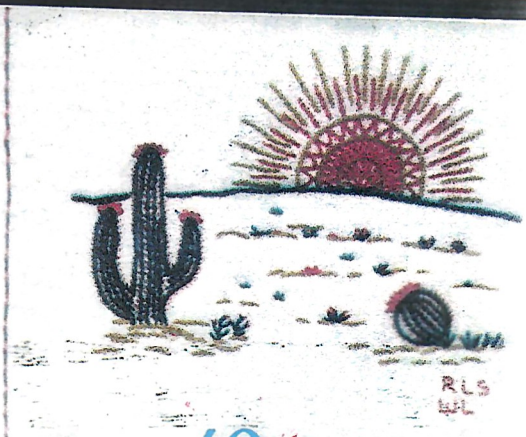


# SUN CITY'S HERE

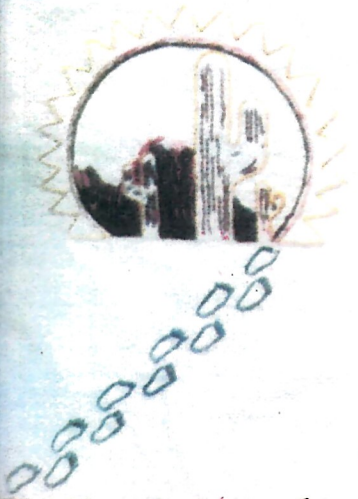
HB

magazine

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60 CENTS  
JANUARY 1976



## the Sun City quilt story

BEGINS ON  
PAGE 2



# THE SUN CITY

PEOPLE...

110 of THEM...

WORKED A TOTAL  
of 3,684 HOURS

IN ABOUT TEN WEEKS.

The Sun City Bicentennial Quilt is not just 126 squares and a border. It is people.

"People volunteering, people with ideas, people with skills, people with a knack for planning. Hundreds of people," sighs Vi Cody, whose official title of "quilt coordinator" will probably stick with her as long as the quilt is displayed — anywhere.

Vi, a slim ball of fire with a boyish haircut, combined all those talents very effectively. During the last several months, she has been the quilt's watchdog ("yes, you may look at it while we're working on it, but please don't touch it."), its biggest booster ("I know all the stitches aren't perfect, but it's beautiful because it's made with love and a few arthritic fingers."), and also the quilt's historian.

But it was Bobbe Roman who was the originator. As owner of Sun Bowl Deli and vice-president of the Sun Bowl Plaza Merchants Association, she was studying a little Bicentennial magazine last March when she wondered aloud, "If a group of women in New York City can make a quilt showing many New York landmarks, why couldn't the merchant's group sponsor the making of a Sun City Bicentennial quilt?"

And so it began. Slowly, at first, Bobbe lamented.

"I put a sign in my window asking for volunteers but it only became a conversation-starter on how Aunt Bea back in Nebraska used to make beautiful quilts."

Not to be discouraged, she wrote a "letter to the editor" of the News-Sun newspaper asking for

interested souls; seven women responded. That was at the end of July.

The "original seven," as Vi and Bobbe call them, were not casual about the project. Anne Anderson, Jean Joyner, Mary Moore and Lettie Nickla all are experienced quilters. Jo Marble sews just about everything by hand, Mildred Toldrian has been making doll clothes

for years, and Vi is a seamstress and weaver.

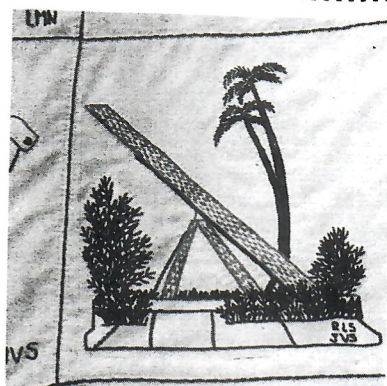
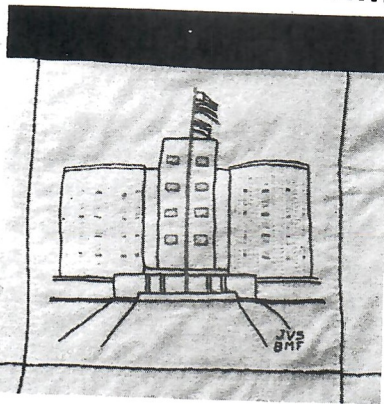
The group did some initial planning and each made up lists of names of artists or sewers or quilters they knew personally.

Then they adjourned until summer vacation plans were completed. By now it was nearing the end of September.

Because "she looked like she could take charge of things,"

Bobbe asked Vi to be over-all coordinator. A former government employee, administrative assistant and executive secretary for the USAEC, who spent ten years at Sandia Base with the Department of the Army, and ten years at Argonne Laboratory with the University of Chicago Research Reactors, Vi did indeed know how to handle projects.

And creatively, too. It is a little-



# BICENTENNIAL QUILT

known fact that she was the one who suggested the name Sundial Center when the Webb Company had that facility under construction and ran a contest to pick a catchy, simple, and meaningful name.

On September 23rd, a total of 53 women showed up for a second meeting at the Sun Bowl Deli. Bobbe brought them up to date and outlined a revised "design plan" for the two-sided quilt.

One side was to be of Sun City places and activities with the Sun City "sunburst" insignia in each corner. The other side was composed of individual squares, some of red and white stripes and some of

**QUILTING AND  
SEWING TOOK 926  
HOURS. THE FRAME,  
ANOTHER 100.  
AND LOG 826 FOR  
THE QUILT  
COORDINATOR.**

white stars on a blue background with the middle square an eagle.

With a wide blue border stitched with star outlines (the only quilting which actually holds the two sides together), the dimension of the finished quilt was to be 112 by 94 inches.

"We used 300 square feet of Arizona cotton — white sateen and red and blue poplin," Vi explained.

At that time, the designs on several of the individual squares were not established, but she was able to pass out to the 53 women some 78 pattern "kits" ready to embroider or stitch.

"Have 'em back in two weeks, and remember, every stitch has to be done by hand," Vi told the eager volunteers, most of whom were from either the Sew 'N Sew Club or the Handweavers Guild.

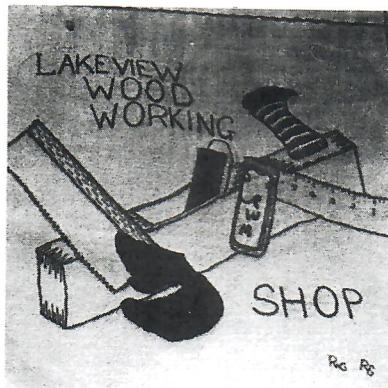
Obviously, a great deal of work had already gone into the project.

Helen Miller, who was named instructor for the project, had spent 60 hours cutting the 126 white squares and all the stripes and stars. Rose Schwartz, named crewel and special embroidery supervisor, had already started work on the eagle and had the insignia for the Sun City Saints baseball team enlarged so she could work on that, too.



Ruth Wagey was named the sewing supervisor to oversee all the design ideas which still had to be planned. Myrtle Dahlstrom was placed in charge of the quilting aspect — which ended up taking more than 3,000 yards of quilting thread. And Vi, who made up a chart so everyone could keep track of their hours, already had a head start — collecting design transfers from friends and relatives on her

**THE ACTUAL COST?  
About \$400.  
BUT IT IS TRULY  
PRICELESS.**



The Bicentennial squares were done by Anne Schultz, Virginia Zacharias, Marge Klute, and Eleanor Kole.

"All but two of the embroidered blocks were done when we realized what those two must depict," Vi remembers.

"In all modesty, they had to be devoted to the final chapters of the quilt — to us — since the quilt was not only the story of Sun City, but also was a Bicentennial project."

And so Helen Miller designed a square showing quilters at work and Roy McLain, who does not sew a stitch but works in wood instead, sketched the final square.

Vi explains how he came to volunteer.

"We had been concerned all along how we were going to display this quilt. With two sides, it could not simply be laid over something."

Jack Shimer, a neighbor of one of the gals, had suggested and drawn a rough draft of a frame device which resembled a two-sided black-

vacation, researching quilt designs, and organizing the work.

"We began contacting artists to do the more complex designs," Vi explained. "All 22 we asked (nine of them men) were delighted to help out and spent many hours sketching or photographing in order to present just the right design and color balance in the finished work."

Walter Lange, for example, designed the sunset and the presentation of Viewpoint Hill.

"We didn't want one design to 'jump out' at the viewer — we

wanted all of them to 'jump out' together. And we had to consider that only three main colors, red, blue, and gold, would be used."

Meanwhile, Jo Marble had hand-sewn all the stars and stripes blocks together by hand and was getting ready to do the same for the pictorial side. It was the end of October.

The special "accent" blocks on the four corners of each side are all done in applique. Helen Baker did three of the Sun City insignia blocks; Helen Miller the fourth.

## **F**IRST PUBLIC SHOWING IN THE SUN BOWL

The Sun City Bicentennial Quilt — fresh as a daisy after being drycleaned and treated with stain retardant — will make its first formal appearance at the "Our American Heritage" program in the Sun Bowl on January 14th beginning at 2 p.m.

Sponsored by the Sun Bowl Plaza Merchants Association, the free program will include a play by Sun Citian Orville Wood, "Arizona Sketches" telling what was happening in Arizona 200 years ago; entertainment by the "Mountain Men;" and a performance by the Paradise Valley concert choir.

"But the quilt is the star," says Bobbe Roman, instigator of the quilt idea (though she doesn't sew herself) and vice president of the association.

The merchants have sponsored the quilt in terms of money; the women and men who completed it spent the \$400 wisely. "That's right, the quilt and frame cost very little, but it is priceless," Mrs. Roman smiles.

And what of the quilt's future?

It will be displayed extensively throughout the bicentennial year. First at Southwest Savings in the Sun Bowl Plaza, then to other locations.

"We will enter it in the Arizona State Fair later this year; I believe it will take a few ribbons," she adds. "It may even travel to other areas of the state or nation, but we are going to 'guard' it carefully because it really belongs to all the people of Sun City." It is insured for \$3,500.

Hopefully, there will be a permanent display somewhere in a recreation center for the quilt so that future Sun Citians may taste some of the excitement and pride which has gone into the project.

And what of the women who worked on it?

"We are forming a Quilting Club," says Vi Cody, quilt coordinator. "It will be an 'offshoot' of the Lakeview Sew 'N Sew Club and will continue the enthusiasm for quilting and the sociability of the art." The individual patterns for each square also will be kept and "loaned" to persons who might be interested in duplicating them. ♦

board — but much larger. This was presented to McLain, a member and past president of the Lakeview Woodworking Club, who promptly constructed the eleven-foot tall frame and stand.

They also designed and constructed a shipping box into which the quilt and frame will fit if the quilt is taken somewhere else for display.

Appropriately enough, Roy has a collection of generations-back woodworking tools; these, rather than modern saws or drills, are depicted.

By the early part of November, the quilt committee was ready to sit down and arrange the order of the embroidered squares; then began the task of sewing them together (after laundering a few that had become badly soiled during the working stage).

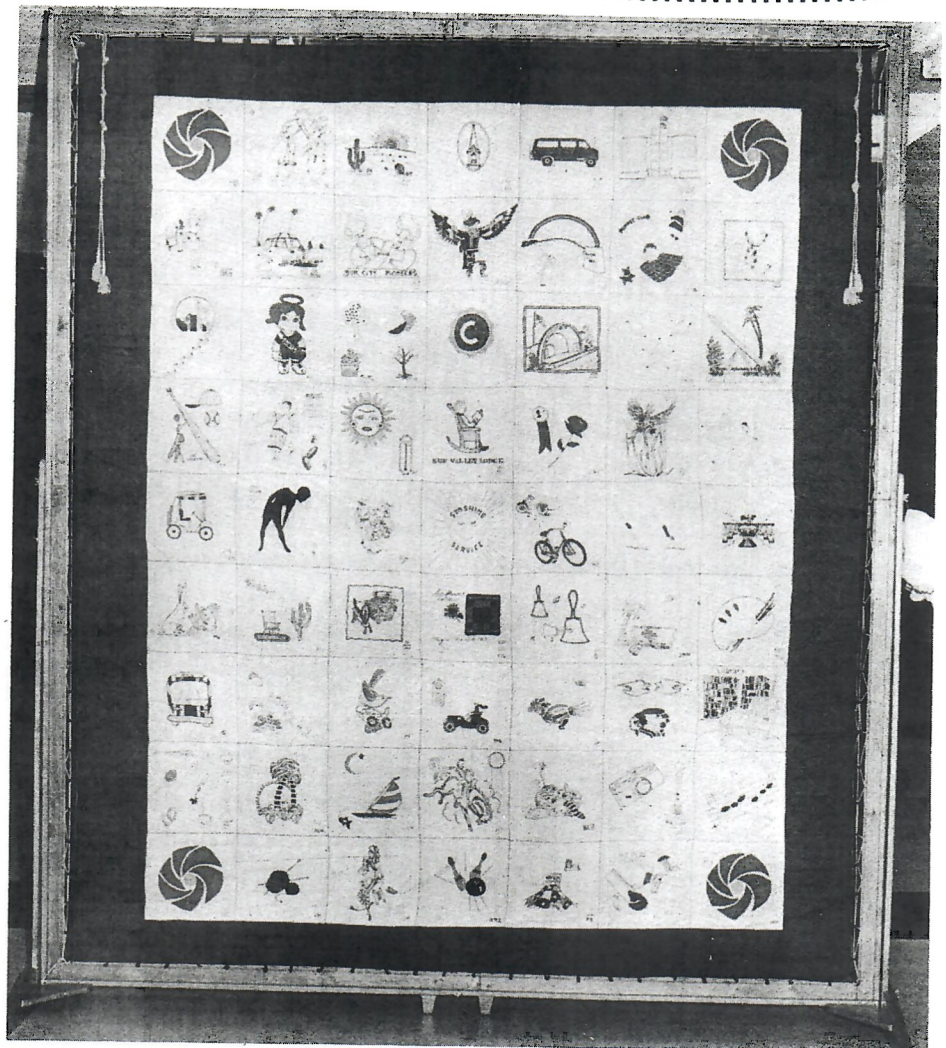
An emphasis of color was applied to outline each square.

The quilting group of women, who had been patiently waiting their turn in the project, was organized into shifts — morning and afternoon, six days a week — to sit at the quilting frame set up in the sewing room at Lakeview Center.

Like the quilting bees of yesterday, the work progressed rapidly as nimble fingers using tiny needles outlined every design and every square.

By the end of November, the quilt was off the frame and the blue border was sewn on both pieces. The border design of diagonal lines with stars inside was sketched on and the painstaking job of precisely joining the two sides (with a cotton and polyester sheet blanket inside) began.

“We also decided to tack the corners of all squares together, but since the quilt will not be used as a traditional bed cover, it will not need anything else,” Vi said, noting that the application of a binding at the edges completed the project — “and right on time, too.”



(photo courtesy News-Sun newspaper)

## PICK A FAVORITE SQUARE

Who could say which of the “pictorial” squares on the Sun City Bicentennial Quilt will be raved over the most when the full quilt is exhibited for the first time this month.

Some might be drawn to the Hopi Dancer, a complex embroidery which took Francis Lewis 42 hours — the longest of any of the 59 designs.

Some spectators may immediately notice the Sun City “landmarks” — Sun Bowl, Lakeview Center Park, the Sundial, Boswell Hospital, the interior of the Sun City Library, or the Sun City bus.

But after admiring the stitchery

masterpiece, done mainly in red, white, blue, and gold on a white background, many people also will notice the subtle impact of thorough research and devotion to reality which went into nearly every eleven-inch square.

The first square, for example, shows a man carrying a long sack and picking cotton. In the foreground, a family of quail march by. This is the essence of the pre-Sun City days on this parcel of land along Grand Avenue.

The quail often followed field laborers to snatch cotton seeds. And just to give an extra note of authenticity, the square, designed

# IT IS FOR ALL THE PEOPLE OF SUN CITY— TODAY AND IN THE FUTURE.

by Betty Henning, contains real field cotton.

A scrap of "something extra" also was added to a square designed by Frances Afanasiev for the Sun City Handweavers Guild. A former weaving teacher at Montana University, she added a genuine 100-year-old piece of fabric woven in Vermont on primitive looms — making the Sun City quilt an instant herloom.

A variety of organizations and activities are represented in the masterpiece, along with some simple designs which augment the overall design or give a flavor of Sun City life.

And there is often a little story behind the squares, involving the person who designed it or the person who embroidered it.

Eleanor Emery did five sketches of different views at the Sun Bowl before she decided on the right one.

Hans Herrmann, who first de-

signed the weaving loom and spinning wheel, did the squash blossom necklace to represent the silvercrafters and rockhounds. But it didn't look quite right to embroiderer Erin Buban, so she added a lacey effect to simulate elaborate silverwork.

Bessie Fechner, whose husband is a physician, asked specifically to do the Boswell Hospital block after the drawing was made by Joel Van Sant. He also designed the Sundial and the golf cart.

Mildred Toldrian, a Sun City pioneer, was a natural to design the block for the Sun City Pioneers — and who else but Clair Fry should do the artist's pallet — and who else but Virginia Sylvis, administrator of Sun Valley Lodge, should design the figures representing the Lodge?

Lettie Nickla, in taking full responsibility for the Sun City Puppet Club block, maintained that felt should be used in the dolls' outfits since the club makes so many items for charity fund-raising from felt. And instead of embroidered pigtails on the moppet, the braids flop around.

The Square Dancers' block, after being designed by Eunice Hoover, was embroidered — and embell-

ished with a bit of petticoat lace — by Yetta Haralick, who sketched the inside of the library several times for that block, then finally patterned her work after a photograph. An embroiderer since she was 12 years old, Yetta interpreted the Phoenix Bird, too, including it in the quilt in recognition of the "big city" to the east.

A challenge on how to depict the Sun City Coin Club was met by Bernice Bay; she combined bicentennial drummers with the new bicentennial coins.

Jean Jordan had her challenge, too, after she had designed and



The women who worked on the Sun City quilt have an over-all sense of accomplishment. Their names may not be engraved on a gold plaque for everyone to take note of, but onlookers still will be able to spot them.

Most of them will be wearing duster caps made from multi-patterned fabric.

Many will be pointing to their initials on the squares of the quilt.

All of them will be speaking with

## EMBROIDERERS

Julie Ainsworth  
Anne Anderson  
Phyllis Bergeson  
  
Helen Cook  
Betty McElveney  
Bessie Fechner  
Florence Hagmann  
Yetta Haralick  
Betty Henning  
Pat Hilton  
Jane Jordan

Francis Lewis  
Lois Martin  
Sue Martin  
Florence McKinney  
Barbara Merchant  
Helen Miller  
Mary Moore  
Peggy Morrissey  
Lettie Nickla  
Anna Parrillo  
Gorda Pearson  
Rose Schwartz  
Florence Sears  
Ruth Skeels

Mildred Toldrian  
Marje Tutleman  
Betty Van Sandt  
Mary Van Sant  
Maxine Wallace  
Helen Warne  
Signe Wilson  
Winifred Wilson

## QUILTERS

Dorothy Adams  
Anne Anderson

Rhoda Brians  
Erin Buban  
Murial Chapman  
Barbara Cisar  
Vi Cody  
Myrtle Dahlstrom  
Ethel Duewer  
Lois Dunkak  
Yetta Haralick  
Helen Hebert  
Frances Holcombe  
Maletta Jensen  
Jean Joyner  
Ruth Kelly

Catherine Lightfoot  
Ruth Missildine  
Mary Moore  
Lettie Nickla  
Mercedes Potthoff  
Gladys Queen  
Blanche Rappelye  
Marillis Reiland  
Virginia Savage  
Millie Stackhouse  
Mildred Toldrian  
Ruth Wagey  
Amelia Whirlledge  
Myrtle Worner

embroidered the camera. Someone from a camera club dropped by and pointed out the shutter had been forgotten.

"Draw what it looks like," one of the workers said, then embroidered it on.

So many things could have turned into a montage of objects, but instead were reduced to thoughtful simplicity.

The sunburst for Sunshine Service designed by Ruth McClay, the inspiring steeple to represent churches and church organizations by Mary Archer, the musical score for "My Country 'Tis of Thee" to

represent all the musical organizations by Rutheda Pretzell.

Even the gymnast designed by Irene Marek became a simple silhouette. Mary Mellon's lawn bowler square is striking.

And, shades of women's liberation (!), representing golfers one and all is a woman. Dolores Beall designed the square.

Also, in effect, the Civitan Club square (by Jack Landes) and the picture of the Lions Club Handivan (by Mel Haddon) represent the good works and community leadership shown by all service organizations. ♦

## INITIALS SIGNIFY LOVE'S LABOR

authority on the story of the quilt.

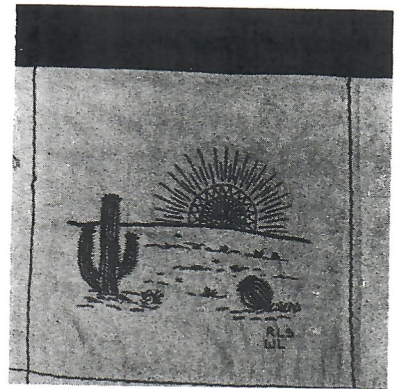
The Dolly Madison duster caps were Vi Cody's idea. "I felt all the gals should have something distinctive and after reading up on the history of quilting, I found that Dolly Madison completed many quilts. And most pictures of her working show a duster cap."

So, using an old shower cap as a pattern, Vi got the sewing club and others to make enough hats for everyone to wear while they were working on the quilt. "The caps are

our symbol — especially since a cap has been historically a mark of occupation."

Like any heirloom quilt, the Sun City quilt had to be "signed" by its creators. But how could you get more than a hundred names on it without destroying the design?

"We decided on initials — some squares have two sets of initials, one of the designer and one of the embroiderer or stitcher. The quilters' initials were added as a final touch on the blue "frame" border."



*Wearing duster caps as they worked, Jo Marble, Vi Cody, Catherine Lightfoot, and Helen Miller assemble two sides with more blue border quilting.*