



## American Heritage Committee

# Quilters' S.O.S. - Save Our Stories (Q.S.O.S)



A project of The Alliance for American Quilts

<http://www.allianceforamericanquilts.org/qsos/>

2009 - 2010

President General Linda Calvin  
Billie Brock, National Chairman American Heritage  
Carolyn S. Kolzow, National Vice Chairman Quilt Oral History Project  
*Revised: July 10, 2009*

## **Quilters' S.O.S. – Save Our Stories (Q.S.O.S.)**

Thank you for your interest in Quilters' S.O.S. – Save Our Stories (Q.S.O.S.), an oral history project of the Alliance for American Quilts. This project is all about documenting quiltmakers! The Alliance for American Quilts (AAQ) is a national, member-driven nonprofit organization, committed to preserving and sharing the rich stories that quilts tell about our nation's diverse people and communities. The AAQ's website ([www.allianceforamericanquilts.org](http://www.allianceforamericanquilts.org)), offers resources related to quilts and quiltmakers. Q.S.O.S. is one of their projects.

In October 1999, Quilters' S.O.S - Save Our Stories began with a training session at the International Quilt Festival in Houston, Texas. As of April 1, 2009, there were 923 interviews of quiltmakers with accompanying photographs of their quilts online. More are being added all the time.

Karen Musgrave, Project Chair of Q.S.O.S., shared that the one of the purposes of Quilters' S.O.S. - Save Our Stories (Q.S.O.S.) is to prevent the disconnect that has occurred in the past between quilts and their makers. It saves us from wondering "What was she thinking?" "Who was she?" "Why did she quilt?" The nearly 1,000 quiltmakers documented show that we are making progress. The project's standards, set at the project's beginning in 1999, led to it being accepted into the Library of Congress, the project's archive.

***At the end of this document you will find both the information in the NIP (National Information Packet) and on the NSDAR American Heritage Committee Q.S.O.S. website. This packet may seem a little overwhelming, but there is lots of support. Don't be afraid to ask questions. Read everything for the best understanding of requirements. It will make your job easier!***

### **BACKGROUND AND PROJECT INFORMATION**

The DAR's involvement began in 2001. We are continuing to partner with the Alliance for American Quilts. As of April 1, 2009, 141 interviews have been conducted by our members that have been placed the two projects- "The National Society Daughters of the American Revolution QSOS" and "The National Society Daughters of the American Revolution Winners QSOS."

The main focus is to record the quilt experiences of DAR quiltmakers; however any quiltmaker may be interviewed.

The first Quilters' S.O.S. - Save Our Stories NSDAR workshop was held at Continental Congress in 2001 when Deborah Gaudier was the American Heritage National Chairman.

As of April 1, 2009 NSDAR has contributed a total of 141 interviews that have been placed the two projects- "The National Society Daughters of the American Revolution QSOS" and "The National Society Daughters of the American Revolution Winners QSOS."

## State Participation in 2008 – 2009

The 2008 - 2009 DAR year was a huge success, and we are expecting that this year will be even better. The following states participated.

Carolyn W. Long, Alabama State Chairman, 3 Interviews  
Judy Bodenhamer, Arizona State Chairman, 1 Interview  
Paula-Jo Cahoon, California State Chairman, 2 Interviews  
Diana L. Kading, Colorado State Chairman, 2 Interviews  
Linda F. Guidotti, District of Columbia, 1 Interview  
Betty Samaras, Georgia State Chairman, 3 Interviews  
Kathryn Koos-Lee, Hawaii State Chairman, 1 Interview  
Dorothy Crooks, Iowa State Chairman, 5 Interviews  
Sharon Frizzell, Illinois State Chairman, 1 Interview  
Beth L. Dawson, Louisiana State Chairman, 2 Interviews  
Betty J. Adams, Missouri State Chairman, 1 Interview  
Janie P. Temple, North Carolina State Chairman, 3 Interviews  
SharonAnn Loudon, Nebraska State Chairman, 2 Interviews  
Lynn Kinsell, Nevada State Chairman, 1 Interview  
Mary Ellen Steele Ewing, Ohio State Chairman, 1 Interview  
Lisa K. Hefner, Oklahoma State Chairman, 1 Interview  
Nancy Burton, Oregon State Chairman, 9 Interviews  
Nancy Gonclaves, Rhode Island State Chairman, 1 Interview  
Ann Crider, South Carolina State Chairman, 1 Interview  
Gail D. King, Texas State Chairman, 5 Interviews  
Nola Forbes, Vermont State Chairman, 5 Interviews

### Statistical Report from American Heritage Master Questionnaire Quilt Oral History Project March 31, 2008 - April 2009

Was there participation in Quilters' S.O.S. - Save Our Stories? [Yes, from 21 states](#)

If yes, how many participated? [51 quiltmakers](#)

How many interviewees were DAR members? [34 = 67%](#)

Have the interviews been sent to The Alliance for American Quilts in Naperville, IL?

[Yes, all have been processed, and are online. All materials have been sent by Karen Musgrave on to the Library of Congress.](#)

*Carolyn Kolzow*

American Heritage Committee  
National Vice Chair Quilt Oral History Project  
DAR Rep., Quilters' S.O.S. - Save Our Stories Task Force  
[carolynk@teleport.com](mailto:carolynk@teleport.com)

Quilters' S.O.S. – Save Our Stories was designed to be simple, inexpensive and inclusive. The tape-recorded interviews are designed to be 45 minutes long and centered around one quilt made by the quiltmaker and that has personal meaning. For more details and a better understanding of the project requirements, view the entire how to manual.

[.www.allianceforamericanquilts.org/qsos/manual.php](http://www.allianceforamericanquilts.org/qsos/manual.php).

## **EQUIPMENT NEEDED**

1. The interview must be recorded with a standard audio cassette recorder or digital recorder.
2. If using a standard audio cassette recorder, 90-minute tapes (use one side only)
3. Camera for photos of the quiltmaker with her quilt and holding the ID sign and 2 detail shots (no ID sign)
4. Printer or copier for the required forms.
5. Ability to burn a CD (digital recordings need to be placed on its own CD)

## **BEFORE THE INTERVIEW**

E-mail Karen Musgrave at karenmusgrave@sbcglobal.net to establish your quiltmaker's identification number and project ID number. Each quiltmaker has her own number and file (separate tapes, CD's, etc.)

Tell Karen:

How many interviews you plan to conduct.

The state and zip code of the quiltmaker(s) being interviewed.

Whether or not the quiltmaker is a member of the DAR.

This number is to be written on a sign held by the quiltmaker when she is photographed standing next to her quilt. This number is also to be used on all paperwork, the tape and CD.

## **READ CAREFULLY AND FOLLOW THESE STEPS FOR SUCCESS:**

Each interview is to have only one interviewee and one interviewer. Multiple voices make discrimination of who is speaking too difficult. We don't interview someone with a work in progress. The quilt must be a finished.

When your ID has been assigned, Carolyn will e-mail to you the ID sign template for your interviewee to hold. You can print it on your computer. This will give you an idea of what size can be easily read. Please do not put the number on the close up shots. Just have the interviewee hold the number sign, when she is standing on one side or the other of her quilt. If your camera has a date stamp, please turn it off.

Carolyn will also email to you the DAR Packet of all the materials and forms you need.

Quiltmakers are interviewed one at a time for approximately 45-minutes. Active listening is imperative to a successful interview. You are expected to add questions of your own as you go along, and to use the Quadrant Questions as a guide and for support. If you only ask the quadrant questions, your interview will be a short twenty minutes.

Be sure to have the interviewee answer the "Quick Questions" before you record. This will help provide additional guidance for questions for your interview. "Yes" must be the answer to one of the first two "Quick Questions, or they do not qualify for this project.

ONLY use a 90-minute tape for each interview. Record only ONE side of the tape for 45 minutes. This slows the bleed through process. (Tapes recorded on only one side archive the best.)

## **THE INTERVIEW**

1. The main goal of your interviewer is to elicit information from you that allows us to see the world through your eyes. **The interviewer should do very little talking.**
2. Relax and talk as much as you want as the interviewee.
3. This project is an interview, not an answering of a questionnaire. If questions and answers are written out before the interview, the tape sounds exactly like the prepared reading of a script.
4. You may or may not have a scribe during your interview. The scribe's job is simply to take notes to make the transcription process easier. The scribe may ask you to clarify some things after the interview. The person who types the transcript is called the transcriber.
5. Use "probes" to elicit more detailed information. When did that happen? Did that ever happen to you? What did you think about that? What are the steps in doing that?
6. Immediately label your tape with identification number, informant's name, date and interviewer's name. **Only one interview per tape.**

---

---

## **A FEW NOTES ABOUT INTERVIEW LENGTH**

In March 2007 to further support inexperienced interviewers, the Interview Quadrant Questions were expanded to provide additional questions. Be certain that you are using this expanded set of questions included with this packet. The goal of Quilters' S.O.S. - Save Our Stories is for an interview to be about 45- minutes with as much information gathered as possible. The goal of every interviewer should be to actively listen and ask questions based on what is being shared. The Quadrant Questions are to provide support and a framework for the interviews. Everyone is encouraged to ask probing questions to glean even more information.

## **BEGINNING DIALOG FOR EACH INTERVIEW**

First, allow the lead of the tape to wind on to the beginning of the recording area of the tape before you begin to record the following:

**Name of Interviewer (Initials):** My name is [insert your name] and today's date is [insert a complete date] at [complete time].

I am conducting an interview with [interviewee's name] in [location] for the Quilters' S.O.S. - Save Our Stories project. We are doing this through the American Heritage Committee of the [name of your state] State Society Daughters of the American Revolution. [Interviewee's name] is a quilter and is a member of [name of chapter if applicable].

## **CLOSING DIALOG FOR EACH INTERVIEW**

**initial:** (Interviewee) is there anything that you would like to add to this interview?

I'd like to thank (Interviewee's name) for allowing me to interview her today as part of the Quilters' S.O.S. – Save Our Stories. Our interview concluded at (time) on (complete date).

**[tape ends.]** or **[interview concludes.]**

---

---

## PHOTOGRAPHY

When you photograph the quilt, hang it up so that the full quilt can be seen. Take a head-on direct picture, not at an angle. The quiltmaker stands next to the quilt, not in front of the quilt. If furniture is in the way, slide it to the side. Hold the camera steady. The slightest movement will create a slight blur.

The quiltmaker holds an ID sign in her hand. Do not pin the ID sign to the quilt. We don't want anything blocking the full visibility of the quilt. Be sure to turn off the date stamp.

If you are using a digital camera, take the photographs at the highest resolution. Dpi 300 is wonderful if you have a choice. Also, take two close-up photographs to highlight certain areas. Let your interviewee select them or if areas of the quilt are discussed then you will want to photograph them. The ID sign is not used in the close-up pictures.

If you do more than one interview, please treat each interview separately— its own CD and tape. Thus, please don't be sending two interviews on the same CD to Karen Musgrave. Each interview must be a separate entity for archiving.

## THE TRANSCRIPTION

Once the interview is complete, someone will need to transcribe the interview following the guidelines (found later in this document). It is important to follow the guidelines to insure that the interview can easily and quickly be posted to the website. Karen is a volunteer too. We want to make her job as easy as possible.

- Use Microsoft Word software to write the interview
- Margins: One inch margins all the way around
- Justification- Left
- Font: "Times New Roman," size 12 point
- Double spacing between each person's passages, otherwise single space.
- **NO BOLD ANYWHERE!**
- No page numbers
- No tabs

Before transcribing the tape carefully read The Manual page 21- 25 and have this Transcriber's Tip Sheet below readily available for reference.

### *Transcriber's Tip Sheet*

For questions contact Karen Musgrave at [karenmusgrave@sbcglobal.net](mailto:karenmusgrave@sbcglobal.net)

The Basic Rule for transcribing interviews is – **Get everything down exactly as it is on the tape.**

- Use Microsoft Word software to write the interview.
- Margins: One inch margins all the way around
- Justification- Left
- Font: "Times New Roman," size 12 point
- Double spacing between each person's passages, otherwise single space.
- **NO BOLD ANYWHERE!**
- No page numbers.

## **Follow the following format to begin:**

The Alliance for American Quilts  
Quilters' S.O.S. – Save Our Stories Project  
Tape Number  
Name, Interviewee  
Name, Interviewer  
Name, Transcriber  
Event/Location  
Town/City, State  
Date  
Time interview begins

- Each speaker's first passage regardless of when she/he speaks in the interview, use their full name and include their initials in capital letters, enclosed in parentheses. After the first passage, use only initials to indicate who is speaking so you don't have to write out their names again and again.

Examples:

Karen Musgrave (KM): When were you first introduced to quilting?

Mary Smith (MS): My grandmother made quilts.

KM: Where did she live?

## **Other important things to remember:**

- We recognize quiltmaker and quilting as compound words.
- Titles should have double quotation marks but quilt patterns like Log Cabin, Nine Patch, etc. do not.
- Use two dashes or hyphens to show where an informant breaks off or was interrupted.
- Single quotation marks are used when a speaker is quoting something or someone.
- Anytime there is a pause, the amount of time of the pause should be put into the transcription.  
Example: [pause for 10 seconds.]
- Magazine titles should be put into italic.
- If you cannot identify a person speaking, use Unidentified Person (UP).

## **Some Don'ts:**

- Don't record what you think the informant meant to say.
- Don't correct grammar, usage or sentence structure. We talk in phrases.
- Don't include 'uh's,' 'um's,' 'you knows,' or 'okay' at the beginning of a sentence or false starts.
- Don't represent dialect or local accents or mispronunciations by altered spelling.
- Don't use commas to signify pauses.
- Don't use exclamation marks. Underscoring can be used for emphasis if needed but keep this to a minimum.
- Don't use a series of spaced periods to indicate anything on the transcription. These are standard ellipsis marks indicating that something has been left out. The only exception to this is when the beginning of the interview was not caught on tape.

- Don't hyphenate words like hand quilting, machine quilted, wall hanging, etc. We also recognize quiltmaker and quilting as words.

### **Brackets:**

For all information on the tape that is not part of the interview itself enclose the information in brackets.

**Everything inside brackets except for names is in lower case, underlined and has a period at the end. The underline should extend from bracket to bracket and include being under the period.**

Examples:

- [laughs.]
- [inaudible.]
- [speaks to her daughter who was seated at the interview table.]
- [KM and MS speak at the same time.]
- Naperville. [Illinois.]

### **Uses for brackets:**

- laughter, crying, etc.
- gestures
- mechanical problems, time out for breaks, tape turned off because of noise, etc.
- amended information like full names, state if a town is mentioned, etc.
- to explain that two people are talking at the same time
- to explain initials (Example *QNM* [*Quilter's Newsletter Magazine.*])

### **How to Handle Background Noises or Inaudible Passages:**

Some of the interviews might have been conducted in public places so there may be noise or you may not be able to understand. Remember your job is to transcribe everything exactly as it is on the tape. If a loudspeaker announcement was made and can be heard, describe it as such [announcement over the loud speaker.]

If there is a passage or word that you cannot understand, try listening three times, then if you cannot understand it clearly, put [inaudible.]. It can also be helpful to invite another listener or two to listen to the passages that you cannot understand. Also the informant will have the opportunity to fill in the passage.

Transcriptions are to match what is recorded on the tape. Formatting is to be followed exactly as directed on the "Tip" Sheet." READ IT AND REREAD IT! Have it next to you when you transcribe.

### ***As Shown on the Tip Sheet -- Your Transcript Header – should be in this format***

Here is an example--

The Alliance for American Quilts  
 Quilters' S.O.S. – Save Our Stories  
 Tape Number CT06060DAR-001  
 Pauline Shaw, Interviewee  
 Mary Jane Springman, Interviewer  
 Karen Musgrave, Transcriber  
 September 17, 2007  
 Simsbury, Connecticut  
 11:20 a.m.

*Next is a summary of what we tell each interviewer they need to do. The list can serve as your guide.)*

1. Remember to please first e-mail Karen Musgrave the Microsoft Word electronic doc file made by the transcriber, so that she help you have correct formatting.
2. Next you print two copies of the transcription and mail them to your interviewee with a letter explaining what to do (sample letter in the attached packet, Appendix L).
3. The interviewee marks the corrections in red then gives it back to you. The interviewee keeps the other copy for her own file.
4. The transcriber key strokes (types) in the corrections to the .doc
5. Send the edited in red, corrected hard copy made by the interviewee to Karen.
6. Print the final, corrected transcription and send it to Karen.
7. **Everything** should have the ID number and the interviewee's name. If the interviewee was Karen Musgrave, then label thus--

**On the actual tape write: IL60540-001 Musgrave**

**Save the files to the CD:**

**IL60540-001 Musgrave.doc**

**IL60540-001 Musgrave a.jpg**

**IL60540-001 Musgrave b.jpg**

**IL60540-001 Musgrave c.jpg**

**Use a black permanent Sharpie to letter on the outside of the CD:**

**IL60540-001 Karen Musgrave**

8. Send all signed originals of the forms and information sheet.
9. Burn the final .doc file to a CD. (Label with ID number and the interviewee's name). If you do not know how to do this, then please find someone who does. If you have a jacket for the CD, please put the CD in it.
10. You either slow mail the actual photographic prints or burn the digital .jpg images to the same CD with the .doc file and send this to Karen.
11. Before you mail everything to Karen, do check with your American Heritage State Chairman or the designated person in your state to see if she requires a hard copy print of the final interview transcript and a picture for her records possibly for display at your State Conference.
12. Mail everything in a padded envelope! Send the tape inside the plastic box that comes with it. Because the plastic box will crush and has sharp corners that will catch in the automatic sorting machinery of the U.S. Post Office, you must be certain that the cassette tape will not rip a hole in an ordinary mailing envelope.
13. Karen's address is:  
**Karen Musgrave  
Chair, Q.S.O.S.  
The Alliance for American Quilts  
1226 Whitingham Circle  
Naperville, IL 60540-6928**

*Be sure to include your name, telephone number, and e-mail address.*

**14. Please e-mail Karen to let her know your package is headed her way.**

If you have questions, be sure to e-mail Karen and ask. You will love working with her. She will help you work things out so that all the requirements are met. Thanks for participating. We can hardly wait for your interview.

When the transcription have been completed and approved by the interviewee, you are to e-mail (karenmusgrave@sbcglobal.net) the electronic file of the transcription to Karen for her review.

She will make any changes necessary in formatting and will return a properly formatted transcription back to you. This is the copy that you will need to print out and burn to the CD.

The hard copies of the transcript, forms, and photographs (can be on a CD if digital) are then to be mailed to her.

Upon acceptance, your interview will be posted on the Q.S.O.S. part of the AAQ's website and archived with The American Folk Life Center at the Library of Congress.

The American Folk Life Center at the Library of Congress is the archive for Q.S.O.S. NO ONE is to ship materials directly to the Library of Congress. It will NOT be accepted and will be destroyed due to the special security procedures required. Submit all interviews to: Karen Musgrave, The Alliance for American Quilts, 1226 Whitingham Circle, Naperville, IL 60540-6928 and include your name, telephone number, and e-mail address.

This chairman does not need a copy of the interviews. Certificates can be presented to the interviewee, the transcriber, and the interviewer by the state chairman. State chairmen will receive a NSDAR certificate at Continental Congress if her state has Q.S.O.S. interviews posted on AAQs' website and archived at the Library of Congress.

This is not a contest. It is an oral history project. You are asked that your reports be sent to the national vice chairman by **April 1, 2009**.

Any information received after that date will be credited to the next year.

*Below you will find a copy of both the information in the NIP and on the NSDAR American Heritage Committee Q.S.O.S. website. It is included here so that you are fully informed. For DAR members information about the Quilt Oral History Project is found in the National Information Packet (NIP) 2009-2010 PART I—Page 12*

**CAROLYN S. KOLZOW, National Vice Chairman**

7350 SW 140th Avenue, Beaverton, OR 97008-8654, (503) 644-0748, [carolynk@teleport.com](mailto:carolynk@teleport.com)

We are continuing to partner with The Alliance for American Quilts (AAQ) to document the stories of American quiltmakers in their oralhistory project Quilter's S.O.S.—Save our Stories (Q.S.O.S.), ([www.allianceforamericanquilts.org/qsos/](http://www.allianceforamericanquilts.org/qsos/)). The Alliance for American Quilts is a national, member-driven nonprofit organization, committed to preserving and sharing the rich stories that quilts tell about our nation's diverse people and communities. The Alliance's Web site ([www.allianceforamericanquilts.org](http://www.allianceforamericanquilts.org)), offers resources related to quilts and quiltmakers.Q.S.O.S. is one of their projects.

Our main focus is to record the stories of DAR quiltmakers; however, any quiltmaker may be interviewed. The tape-recorded interviews are designed to be 45 minutes long. Have the interviewee bring a quilt or other quilted object (can be clothing, etc.) that she has made for the interview. For more details and a better understanding of the project requirements, you may view the entire manual available on the AAQ Web site, ([www.allianceforamericanquilts.org/qsos/manual.php](http://www.allianceforamericanquilts.org/qsos/manual.php)). This manual contains valuable information.

Before conducting your first interview, send an e-mail to [KarenMusgrave@sbcglobal.net](mailto:KarenMusgrave@sbcglobal.net) to establish your quiltmaker's identification number. Inform her of the number of interviews you plan to conduct and the state and zip code of the quiltmaker being interviewed. This is to

be written on a sign held by the quiltmaker when she is photographed standing next to her quilt. The same number is to be used on all paperwork and on the tape and CD. The interview can be recorded with a standard audio cassette recorder or digital recorder. Someone will need to transcribe the interview. When the permission forms and the transcription have been completed and approved by the interviewee, it is recommended that you e-mail the electronic file of the transcription to Karen Musgrave for her review. The hard copies of the transcript, forms, and photographs (can be on a CD if digital) are then to be mailed to her.

Upon acceptance, your interview will be posted on the Q.S.O.S. part of the AAQ's Web site and archived with The American Folk Life Center at the Library of Congress. The American Folk Life Center at the Library of Congress is the archive for Quilters' S.O.S.—Save Our Stories. NO ONE is to ship interviews directly to the Library of Congress. They will NOT be accepted and will be destroyed due to the special security procedures required. Submit all interviews to: Karen Musgrave, The Alliance for American Quilts, 1226 Whitingham Circle, Naperville, IL 60540–6928 and include your name, telephone number, and e-mail address.

This national vice chairman does not need to receive a copy of the interviews. Certificates can be presented to the interviewee, the transcriber, and the interviewer by the state chairman. State chairmen will receive a NSDAR certificate at Continental Congress if her state has Q.S.O.S. interviews posted on AAQ's Web site and archived at the Library of Congress. This is not a contest. It is an oral history project. Please send your reports to the national vice chairman by April 1, 2010. Any information received after that date will be credited to the next year.

---

**This information is repeated and can be viewed online on the:**

**DAR Members' Only Web Site  
American Heritage Committee  
Quilters' S.O.S. - Save Our Stories**

[http://www.dar.org/cgi-bin/darnet/dn\\_announcements.cfm](http://www.dar.org/cgi-bin/darnet/dn_announcements.cfm)

## **Quilters' S.O.S. - Save Our Stories – Quilt Oral History Project**

We are continuing to partner with the Alliance for American Quilts to document the stories of American quiltmakers in their oral history project Quilters' S.O.S.-Save our Stories (Q.S.O.S.). The main focus is to record the stories of DAR quiltmakers; however any quiltmaker may be interviewed.



The tape-recorded interviews are designed to be 45 minutes in length. Before conducting your first interview, please e-mail KarenMusgrave@sbcglobal.net, Q.S.O.S. Chairman, to establish your quiltmaker's identification number. This identification number is used on all paperwork, on the tape label, and the interviewee should hold a piece of paper with the ID number while being photographed standing next to, not in front of the quilt. The interviewee should bring a quilt or any other quilted object (can be clothing, etc.) that she has made for the interview. For more details and a better understanding of the project requirements, go to the Q.S.O.S. website ([www.allianceforamericanquilt.org/qsos/manual](http://www.allianceforamericanquilt.org/qsos/manual)) to view the entire manual. Follow Q.S.O.S.'s

manual regarding release forms and the questions that are to be used in the interview or contact the Carolyn Kolzow, the National Vice Chairman, (carolynk@teleport.com) for information.

Record the interview with a standard audio cassette recorder on a 90-minute cassette tape. The interview will need to be transcribed. When the permission forms and the transcription have been completed and approved by the interviewee, it is recommended that you email the electronic file of the transcription to Karen Musgrave for her review. The cassette tape, permission, information forms, photos (can be on a CD if digital), hard copy of transcription, and a CD with the transcription are then to be mailed to her. **One photo should be a full view of the quilt with the quiltmaker standing next to the quilt (not in front of the quilt) while she holds the sign**, as well as one or two close up photos **without an ID number** to highlight specific areas of the quilt.

The American Folklife Center at the Library of Congress is the project's archive. NO ONE is to ship interviews directly to the Library of Congress. They will NOT be accepted, due to the special security procedures required.

Submit all interviews to: Karen Musgrave, The Alliance for American Quilts, 1226 Whitingham Circle, Naperville, IL 60540-6928 and include your name, telephone number, and email address.

Upon acceptance, your interview will be posted on the Q.S.O.S. website and archived with the Library of Congress.

This is not a contest but an oral history project. You are asked that your reports be sent to the national vice chairman, by **April 1**. Any information received after this date will be credited to the next year.

---

**Quilters' S.O.S. – Save Our Stories**  
**A Project of The Alliance for American Quilts**

**Ethics Statement**

In keeping with The Alliance for American Quilts and Quilters' S.O.S. - Save Our Stories project's (Q.S.O.S.) concern for the rights of human subjects in research, all persons working on research projects associated with, or using the name Quilters' S.O.S-Save Our Stories will abide by the following principals (drawn from the American Folklore Society "Statement of Ethics" and the Michigan Traditional Arts Program "Professional Ethics in Folklife Research").

- (1) The interviewers' primary responsibility is to those they interview. When there is a conflict of interest, these individuals must come first. Researchers must strive to protect the physical, social and psychological welfare of their informants and to honor the dignity and privacy of those interviewed.
- (2) The aims of the Q.S.O.S. project should be communicated as well as possible to the informant.
- (3) Participation in Q.S.O.S. projects must be voluntary. Informants must be told in advance of any interviewing or information collection that their participation is voluntary and that they may choose not to participate or not to provide certain information.
- (4) Q.S.O.S. release forms should be used for all photo documentation and tape recording. Tape recording and photographs will only be made with the express written permission of the participants.
- (5) There shall be no exploitation of individual informants for personal gain.
- (6) The anticipated consequences of the research should be communicated as fully as possible to the individuals and groups likely to be affected.

---

To be signed by the researcher (interviewer): I have read the above statement and agreed to abide by it to the best of my ability.

Signature

---

Date

---

**Appendix E**

## Quilters' S.O.S. - Save Our Stories

### A Project of The Alliance for American Quilts

#### Quick Questions

**(To be asked prior to recording the interview- then work in the questions that were answered as "yes" in the interview.)**

*Thank you for participating in Quilters' S.O. S. - Save Our Stories. The goal of this interview is to record your quilt stories in a friendly, relaxed way. We want your personality to shine through so you will hear as little of the interviewer's voice as possible. In order to know how to guide the interview, we ask you answer the following questions by simply circling either yes or no.*

Do you make quilts?	Yes	No
Do you make wearable art?	Yes	No
Do you sleep under a quilt?	Yes	No
Have you given quilts as gifts?	Yes	No
Are you self-taught?	Yes	No
Do you have quilters in your family?	Yes	No
Do you belong to a guild?	Yes	No
Have you ever been a board member or chair of a committee in a guild?	Yes	No
Do you belong to a sewing group/bee?	Yes	No
Have pictures of you, your quilts and/or patterns been published?	Yes	No
Do you collect or sell quilts?	Yes	No
Do you have a collection of quilting or sewing memorabilia?	Yes	No
Have you ever owned or worked in a quilt shop?	Yes	No
Do you teach quilting?	Yes	No
If yes, have you traveled outside your hometown?	Yes	No
Have you ever won an award?	Yes	No
Have you ever participated in quilt history preservation?	Yes	No

ID # \_\_\_\_\_

## Interview Quadrant Questions

### 1. Discussion of the Informant's Quilt

- Tell me about the quilt you brought in today.
- What special meaning does this quilt have for you?
- Why did you choose this quilt to bring to the interview?
- What do you think someone viewing your quilt might conclude about you?
- How do you use this quilt?
- What are your plans for this quilt?

### 2. Informant's Involvement in Quiltmaking

- Tell me about your interest in quiltmaking.
- At what age did you start quiltmaking?
- From whom did you learn to quilt?
- How many hours a week do you quilt?
- What is your first quilt memory?
- Are there other quiltmakers among your family or friends? Please tell me about them.
- How does quiltmaking impact your family?
- Tell me if you have ever used quilts to get through a difficult time?
- Tell me about an amusing experience that has occurred from your quiltmaking (teaching)?
- What do you find pleasing about quiltmaking?
- What aspects of quiltmaking do you not enjoy?
- What art or quilt groups do you belong to?
- Have advances in technology influenced your work? If so, how?
- What are your favorite techniques and materials?
- Describe your studio/the place that you create.
- Tell me how you balance your time.
- Do you use a design wall? If so, in what way/how does that enhance your creative process? If not, how do you go about designing your quilts?

### 3. The Aesthetics, Craftsmanship, and Design Aspects of Quiltmaking

- What do you think makes a great quilt?
- What makes a quilt artistically powerful?
- What makes a quilt appropriate for a museum or special collection?
- What makes a great quiltmaker?
- Whose works are you drawn to and why?
- Which artists have influenced you?
- How do you feel about machine quilting vs. hand quilting? What about long-arm quilting?

### 4. The Function and Meaning of Quilts in American Life.

- Why is quiltmaking important to your life?
- In what ways do your quilts reflect your community or region?
- What do you think about the importance of quilts in American life?
- In what ways do you think quilts have special meaning for women's history in America?
- How do you think quilts can be used?
- How do you think quilts can be preserved for the future?
- What has happened to the quilts that you have made or those of friends and family?
- What do you think is the biggest challenge confronting quiltmakers today?

# Quilters' S.O.S. - Save Our Stories

## A project of The Alliance for American Quilts

### Release Form

Thank you for participating in Quilters' S.O.S. – Save Our Stories, a project of The Alliance for American Quilts. By signing the form below you give your permission to include any tapes and/or photographs made during Quilters' S.O.S. – Save Our Stories in a public archive where they will be available to researchers and the public for scholarly or educational purposes including publications in all media and exhibitions. By giving your permission, you do not give up any copyright or performance rights that you may hold.

I agree to the uses of these materials described above.

(Signature) \_\_\_\_\_

(Print Name) \_\_\_\_\_

(Date) \_\_\_\_\_

(Participant ID Number) \_\_\_\_\_

(Interviewer's Signature) \_\_\_\_\_

(Print Name) \_\_\_\_\_

Appendix I

**Quilters' S.O.S. – Save Our Stories**

**A project of The Alliance for American Quilts**

**Quiltmaker and Quilt Information Form**

Participant ID Number \_\_\_\_\_

**Participant Contact Information: PLEASE PRINT**

(Name) \_\_\_\_\_

(Address) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(Telephone) \_\_\_\_\_

(E-mail) \_\_\_\_\_

**Quilt Information:**

Maker of Quilt: \_\_\_\_\_

Title of Quilt: \_\_\_\_\_

Date made (approximately): \_\_\_\_\_

Where it was made: \_\_\_\_\_

Dimensions of quilt (height x width): \_\_\_\_\_

## Quilters' S.O.S. - Save Our Stories

### Sample Letter for Transcript Review

Participant ID # \_\_\_\_\_

Dear (Name of Interviewed Individual):

We are pleased to enclose two copies of the type d transcript of your tape-recorded interview with (name of interviewer). One copy is provided for your review and correction prior to Q.S.O.S. archiving the final copy of your transcribed interview. The second copy is for your records.

When you were interviewed for the Q.S.O.S. project, you were kind enough to give us your written permission to make the contents of your tape-recorded interview and photographs available for scholarly or educational purposes including publications in all media and exhibitions. Among other venues, transcribed interviews will be posted on The Alliance for American Quilts web site located at [www.allianceforamericanquilts.org/qsos/](http://www.allianceforamericanquilts.org/qsos/) For that reason, we want to be certain that the final copy of your interview's transcription is as free from error as possible.

Please take this opportunity to review the transcription for "fact and tact." This means we ask you to pay particular attention to the way the transcriber interpreted the spellings of individuals' names, cities or towns, and any technical terms. We have had interviewees comment on the way their transcription does not flow in a way they would prefer, however, do keep in mind that the interview process is much different than the stand written word. Do keep in mind that the spirit of the interview is what we are striving to capture and that we are very pleased that your personality manifests itself in this interview exchange.

**Mark any errors you find with a red pen** (so we are sure to find them) and **add a star in the left-hand margin next to the passage** containing the error(s) to help us easily locate every correction.

Once you have indicated the corrections you wish made, please sign this document on the line below, indicating that you have reviewed the transcription and marked it for our attention. Please return your corrected copy in the SASE enclosed. The second copy of the transcribed interview is for you to retain for your records. You may find it helpful to mark your corrections on this second copy too.

Thank you so much for your willingness to participate in the Quilters' S.O.S. - Save Our Stories project, and to give a few minutes to making sure your tape-recorded interview is transcribed accurately. Insert contact information here.

Very truly yours,

---

Signature of Interviewee                      Date

Insert Address of Interviewee

**The Alliance for American Quilts  
Quilters' S.O.S. - Save Our Stories**

**This project was sponsored by the American Heritage Committee  
National Society Daughters of the American Revolution**

**INFORMANT CHECKLIST**

Name of **Quiltmaker (informant)**: \_\_\_\_\_ I.D.# \_\_\_\_\_

Address: \_\_\_\_\_  
\_\_\_\_\_

Phone: \_\_\_\_\_

E-mail: \_\_\_\_\_

Name of **Interviewer**: \_\_\_\_\_

Name of **Transcriber**:  
\_\_\_\_\_

**Date** of Interview: \_\_\_\_\_ **Location**: \_\_\_\_\_

**Checklist:**

- The Interview on Tape
- The Scriber's Question List (if available)
- The Photograph of the informant with quilt & identification number. Take one or two close-up photos as well.
- Transcription by: \_\_\_\_\_ Date: \_\_\_\_\_
- Sent Typed Transcription for Approval by Informant (Date Sent: \_\_\_\_\_)
- Received Approved Transcription from Informant (Date Received: \_\_\_\_\_)
- Corrections to Transcription completed by: \_\_\_\_\_ Date: \_\_\_\_\_
- Release Form for permission to use tape/photograph
- Participant and Quilt Information Form
- Transcript sent to Karen Musgrave, Chairman Q.S.O.S., 1226 Whitingham Cir., Naperville, IL 60540-6928.
  - Hard copy of the final transcript
  - The edited copy received from informant
  - An electronic copy of final transcript on a CD.
  - A labeled copy of the tape from which the transcript was made.
  - The release forms and pictures. Pictures should be saved on a CD.

**Thanks for preserving these stories of quiltmakers.**