

Trip Around THE World

Reproductions from the
Michigan State University Museum

Travel back in time to the 1930s
with a colorful mix of prints, solids and
novelties based on the MSU Museum
Trip Around the World quilt made
by Laura May Clarke in 1932.



Trip Around the World quilt

RJR Fashion Fabrics
www.rjrfabrics.com

MICHIGAN STATE UNIVERSITY
MUSEUM
MICHIGAN STATE
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Trip Around THE World



THE TRIP AROUND THE WORLD QUILT

The *Trip Around the World* quilt, measuring 80" x 80", was made in 1932 by Bozena and Laura Clarke of Detroit, Michigan. The quilt is a simple pattern consisting of 34 bands of multicolored and solid fabrics. The fabrics are arranged in colorways of like-colored prints followed by a coordinating solid. Small squares of fabric are sewn together and arranged by color to form a series of brightly colored concentric squares. Over 2,000 squares were hand pieced to create this quilt, which was then hand quilted in a grid of straight lines running through every square. The *Trip Around the World* quilt is an adaptation of a traditional Amish quilt design, *Sunshine and Shadow*, a name derived from the light and dark effect formed by the bands of color.

The *Trip Around the World* quilt was a cooperative effort between Bozena and Laura, a quilt that they designed together from the day they saw one like it at Hudson's downtown store. Bozena and Laura planned the quilt, making a detailed, hand-colored diagram based on a *Detroit News* pattern. Laura pieced the quilt, and it was quilted by their quilting group, the Rebecca Jane Circle from the Union Boulevard Congregational Church.



The Clarkes saved everything associated with their quilting. Pictured here are a variety of hand-made templates, patterns from the *Detroit News* and ribbons won by the Clarkes for their quilting. Photo by Mary Whalen.

THE CLARKE FAMILY

Bozena Vilhemina, born in Detroit in 1871, was a tailor before she married in 1896. She had two children – Laura May and George. Laura May never married and had no children, while George married Emilie and had two children – Harriet and George Jr. At the age of 50, Bozena learned to quilt from members of the Rebecca Jane Circle. She also produced hooked and braided rugs made from her husband's worn-out suits and overcoats. Her expertise with thread and needle was then passed on to her daughter, Laura May and daughter-in-law, Emilie.

Quilting in the Clarke family reflected the fabric and pattern of family life. Quilts were made for special occasions, such as weddings, births and graduations. Bozena Clarke made several quilts for each of her grandchildren. Activity followed the seasons of the year. Bozena saved the quilting for periods when Laura was available to help, and pieced blocks by herself during quiet times at the family cottage.



Bozena V. Clarke, Laura's mother and quilting partner



Laura May Clarke

Bozena's granddaughter, Harriet remembers that it was Bozena's "custom to piece quilts in the warmer months as these could be carried in a basket or box and taken by car to the family summer cottage." Bozena would then "set the basket by her rocking chair and piece until everyone was up for breakfast. She quilted in the winter months, usually after Christmas, about two or three hours each afternoon until spring, or until the quilt or quilts...were done."

The Clarke family quilts had been carefully stored and used through the years by Dr. Harriet Clarke, granddaughter of Bozena. Dr. Clarke greatly valued the collection of quilts, patterns, templates and paper materials as documents of her own family's history and creative process. Seeking to preserve the collection as a whole, Dr. Clarke looked for a museum home for them. She learned of the Michigan Quilt Project through her chapter of the Embroiderers Guild of America. She and her brother, George Clarke donated the entire collection to the Michigan State University Museum in 1986. Explained Dr. Clarke after she donated the quilts, "...I [feel] so good about having all [the] quilts stay together, that they wouldn't get separated and washed and become unknown..."

Dr. Clarke, though not a quilter, is an accomplished needleworker in her own right. Before she donated the collection, Dr. Clarke prepared cross-stitched quilt labels in colors complimenting the fabrics and detailing the maker, dates and history of the quilt. These labels were stitched to the back of each quilt, forever linking them to their history.

Much of this information was extracted from the writings of Lynne Swanson and Mary Worrall of the MSU Museum.

"From its inception, quilting has taken place within families. Fellowship between mothers, daughters, and extended family transpire as women gather to stitch quilts, while strengthening family bonds... Families cherish their quilts as physical and emotional ties to their past. MSU Museum is proud to ensure the safekeeping of many collections of family quilts so they can be treasured by future generations."

— Lynne Swanson on the Clarke Family Quilt Collection



QUILTING IN THE 1930S

The Clarke Family quilt collection offers a unique glimpse into the quilting lives of a Detroit family. The quilts and supporting materials reflect the entire quilt making process from inception to completion as well as the entire output of quilts by one family over a 20-year-period. Additionally, the collection reflects regional and national trends in quilt making during the Great Depression, when there was a rejuvenation of interest in quilt making and home arts, often referred to as the Renaissance of American Quilting. In the 1930s, Detroit and other cities across the US burgeoned with quilting activities, including groups, shows and newspaper columns devoted to domestic arts.

With the resurgence of interest in quilting, many new pattern and fabric companies came into being to take advantage of the new market of consumers eager to join the fad of producing and decorating their homes with quilts. Commercial quilting patterns were circulated in newspapers and in mail order catalogs, since shopping by mail order was increasingly popular among women. Companies hired quilt designers to produce patterns and fabrics that would add a "modern" look to the traditional craft.

The resulting quilt patterns were based loosely on traditional quilt designs. 1930s quilt designers such as Marie Webster and Anne Orr favored floral appliqué designs that were adapted from the elaborate floral medallion quilts of the Victorian era. Though the patterns were often based on traditional 19th century quilt designs, there is a distinct shift in the look of quilts from this period. The 1930s brought hard times for most Americans, but 30s quilts were bright and cheerful. Designers chose to use a new palette of clear, solid, pastel colors, such as buttery yellow, "thirties green," pink, lavender, light blue and tan. Novelty prints and lively calicoes, made available through advances in the textile industry, were the new fad in fabric. The commercialization and mass merchandising of quilt patterns and fabric lead to quilts that were both homogeneous in style and palette.

To encourage and foster quilt making, companies introduced new time-saving products. Quilters no longer had to trace pattern pieces and mark lines for cutting and sewing. Similar to a garment pattern, the new commercial quilt patterns came in a large envelope with actual size patterns printed on a large sheet of paper, which could then be traced to create templates. The pattern

envelope also included instructions to make the quilt top, as well as suggestions on color and finishing. For women who were willing to pay a little extra, quilt kits could be purchased with the pattern pieces already stamped on a bleached cotton sheet, commonly referred to as the "paint-by-number quilting technique." The quilter merely had to cut out the appliqué and apply it to its stamped location on the sheet. *

Quilt patterns were often purchased or copied out of newspapers and magazines. If a pattern was bought, it was usually shared with friends. Of the thousands of commercial quilt patterns distributed across the country, a few of the patterns were so popular among the quilting public that they soon became recognized as classic quilt designs, such as *Dresden Plate*, *Grandmother's Flower Garden*, *Double Wedding Ring* and *Sunbonnet Sue*.* The Clarke collection is a textbook example of these "Depression Era" style quilts. Quilt patterns found in the scrapbooks of the Clarke family included those designed and marketed by Anne Orr, McCall's Pattern Company, Mountain Mist Batting Company, and those published by the *Detroit News* and the *Detroit Free Press*.

In the 1920s, people became fascinated with the "Colonial Times" and attempted to recreate them or at least pay homage to them through quilts. However, 20s quilts were more than just a warm blanket. They became a decorative piece for the home reflecting the prosperous times of the decade. The fabrics were pretty, and the women had the money to buy them. But when the times got harder in the 30s, these pastel, decorative fabrics continued to be promoted in magazines, and there was again very much a purpose to quilting.

In the 30s, women were forced to fall back on their pre-industrial domestic skills of sewing and knitting by hand, since sewing machines were harder to afford. Quilting called on these domestic skills while serving a functional purpose of using scraps of fabric to create blankets for warmth. Many of the quilts by Bozena Clarke were made collaboratively, using scraps of fabric saved from the tailoring of the family's clothing. During the Depression, Bozena used every scrap of fabric she could salvage in her quilts.

* *Soft Covers for Hard Times* by Merikay Waldvogel pg. 11-16.

Much of this information was extracted from the writings of Marsha MacDowell, curator of the MSU Museum.

Trip Around the World

Instructions by Mary Worrall

Fabric Requirements (based on 40" of usable fabric)

See **Fabric Requirement Chart**.

Cutting:

Fabric 1: Cut 1- 2" square.

Fabric 2: Cut 1- 2" strip. Cut into 4- 2" squares.

Fabrics 3-10: Cut 2- 2" strips from each fabric.

Fabrics 11-18: Cut 4- 2" strips from each fabric.

Fabrics 19-26: Cut 5- 2" strips from each fabric.

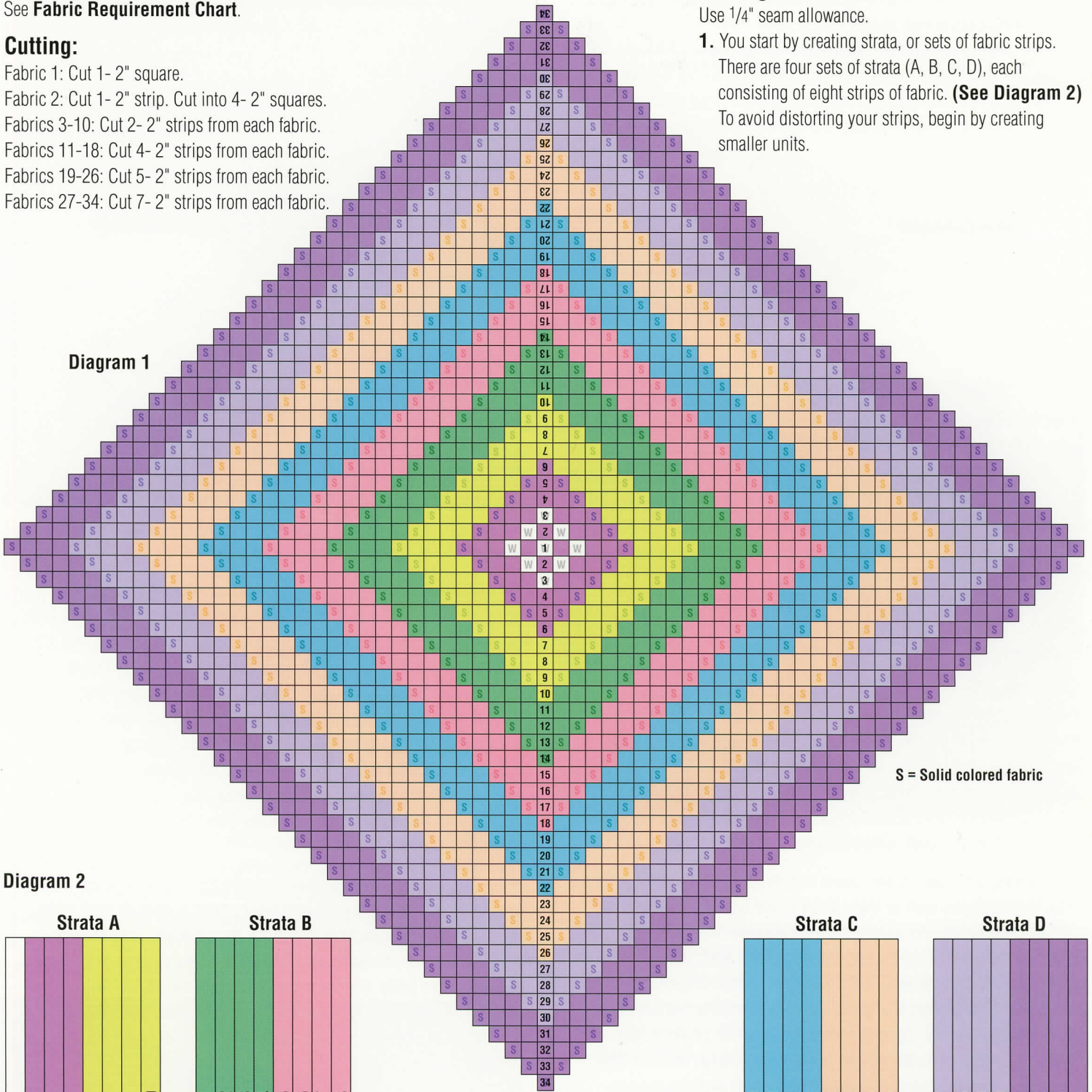
Fabrics 27-34: Cut 7- 2" strips from each fabric.

Sewing:

Use 1/4" seam allowance.

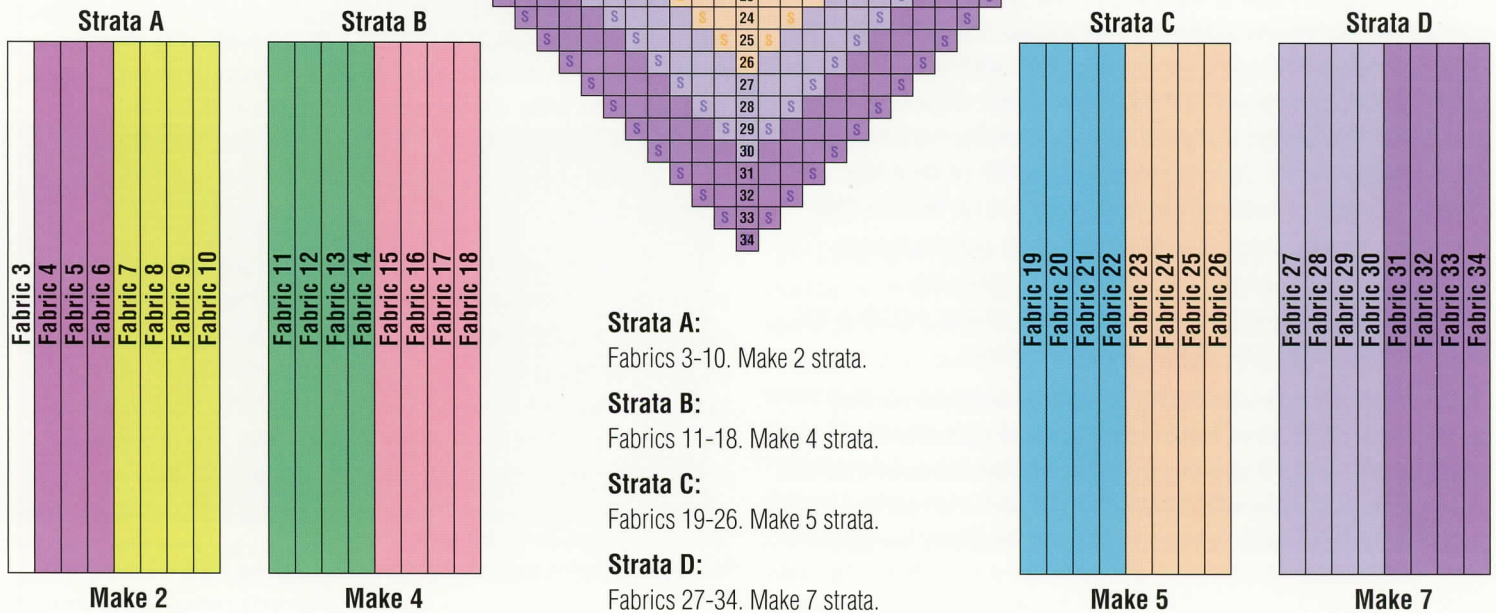
1. You start by creating strata, or sets of fabric strips. There are four sets of strata (A, B, C, D), each consisting of eight strips of fabric. (**See Diagram 2**) To avoid distorting your strips, begin by creating smaller units.

Diagram 1



S = Solid colored fabric

Diagram 2



Strata A:

Fabrics 3-10. Make 2 strata.

Strata B:

Fabrics 11-18. Make 4 strata.

Strata C:

Fabrics 19-26. Make 5 strata.

Strata D:

Fabrics 27-34. Make 7 strata.

Sewing...continued

As you sew the strata, begin by piecing pairs of strips. For example, Fabrics 3 and 4, then Fabrics 5 and 6, etc. Press towards the even number fabrics.

(See Diagram 3).

Then sew the pairs into sets of four. For example, Fabrics 3 and 4 to Fabrics 5 and 6, etc. Press towards the even number fabrics (See Diagram 4).

Finally, sew the sets of four into sets of eight. For example, Fabrics 3-6 to Fabrics 7-10. Press towards the even number fabrics (See Diagram 5).

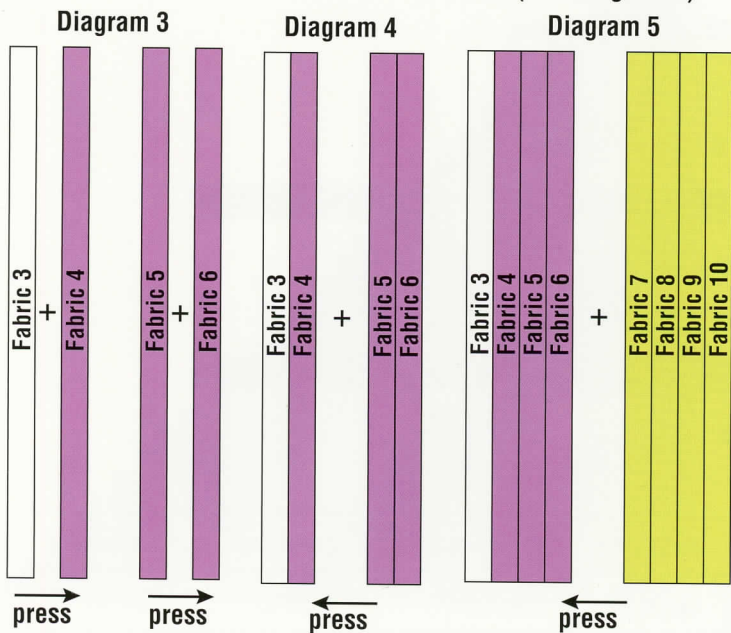


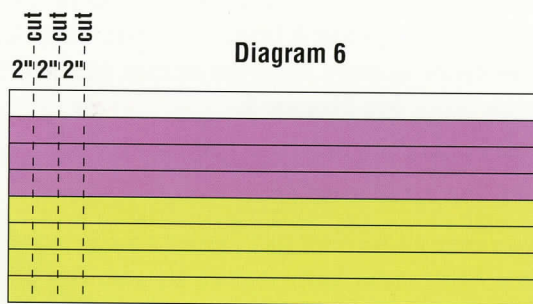
Chart A

Row 1:	Fabrics 3-34
Row 2:	Fabrics 4-34
Row 3:	Fabrics 5-34
Row 4:	Fabrics 6-34
Row 5:	Fabrics 7-34
Row 6:	Fabrics 8-34
Row 7:	Fabrics 9-34
Row 8:	Fabrics 10-34
Row 9:	Fabrics 11-34
Row 10:	Fabrics 12-34
Row 11:	Fabrics 13-34
Row 12:	Fabrics 14-34
Row 13:	Fabrics 15-34
Row 14:	Fabrics 16-34
Row 15:	Fabrics 17-34
Row 16:	Fabrics 18-34
Row 17:	Fabrics 19-34
Row 18:	Fabrics 20-34
Row 19:	Fabrics 21-34
Row 20:	Fabrics 22-34
Row 21:	Fabrics 23-34
Row 22:	Fabrics 24-34
Row 23:	Fabrics 25-34
Row 24:	Fabrics 26-34
Row 25:	Fabrics 27-34
Row 26:	Fabrics 28-34
Row 27:	Fabrics 29-34
Row 28:	Fabrics 30-34
Row 29:	Fabrics 31-34
Row 30:	Fabrics 32-34
Row 31:	Fabrics 33-34
Row 32:	Fabric 34

row 1	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34
row 2	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	
row 3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34		
row 4	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34			
row 5	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34				
row 6	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34					
row 7	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34						
row 8	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34							
row 9	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34								
row 10	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34									
row 11	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34										
row 12	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34											
row 13	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34												
row 14	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34													
row 15	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34														
row 16	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34															
row 17	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34																
row 18	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34																	
row 19	21	22	23	24	25	26	27	28	29	30	31	32	33	34																		
row 20	22	23	24	25	26	27	28	29	30	31	32	33	34																			
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row 22	24	25	26	27	28	29	30	31	32	33	34																					
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row 26	28	29	30	31	32	33	34																									
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row 28	30	31	32	33	34																											
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row 31	33	34																														
row 32	34																															

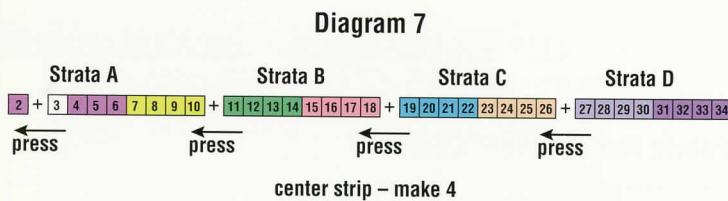
Quarter Segment Diagram 8
make 4

- Cut the strata horizontally into 2" strips. Place a horizontal line from your ruler on a seam allowance for precise cutting.



From the sets of strata, you will need the following number of strips:
Strata A: 36, Strata B: 68, Strata C: 100, Strata D: 132

- Create center strips. You will connect a Fabric 2 square, a Strata A strip, a Strata B strip, a Strata C strip, and a Strata D strip. Press seams towards even number fabrics. Make 4.

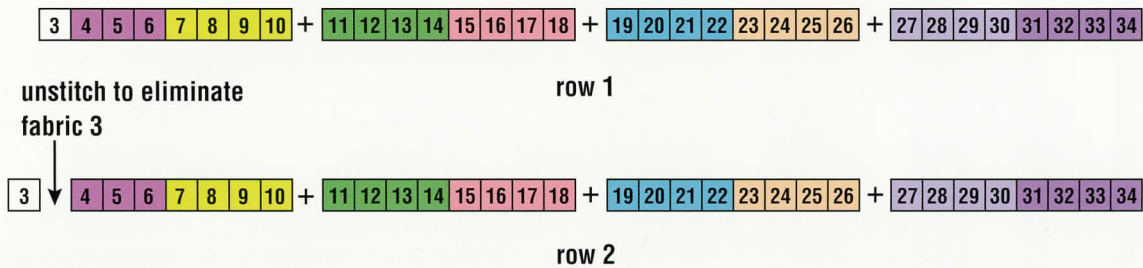


- You will be using your strata strips to create four identical quarter segments of the quilt top. See Quarter Segment Diagram 8 for layout.

Sewing...continued

5. Begin by joining the strata strips to create rows. Each row will end with Fabric 34. With each progressive row, you will eliminate the lowest number fabric, following **Chart A**. Unstitch the lowest number fabric to eliminate it when necessary. As you sew the rows, press towards the even number fabrics. **See Diagram 9**.
6. Sew the rows together to form the four quarter sections. Press the seams towards the even number rows.
7. Create units which are half of the quilt. Connect a quarter segment to a center strip. Attach another quarter segment. Make two. **See Diagram 10 on following page**.
8. Create a unit composed of a center strip, Fabric 1 square, center strip. Press towards even number fabrics. Make 1.
9. Sew the unit created in step 8 to one of the halves.
10. Add the other half.
11. Layer and quilt. The original quilt is quilted in straight lines through the centers of the squares.
12. Attach bias binding.

Diagram 9



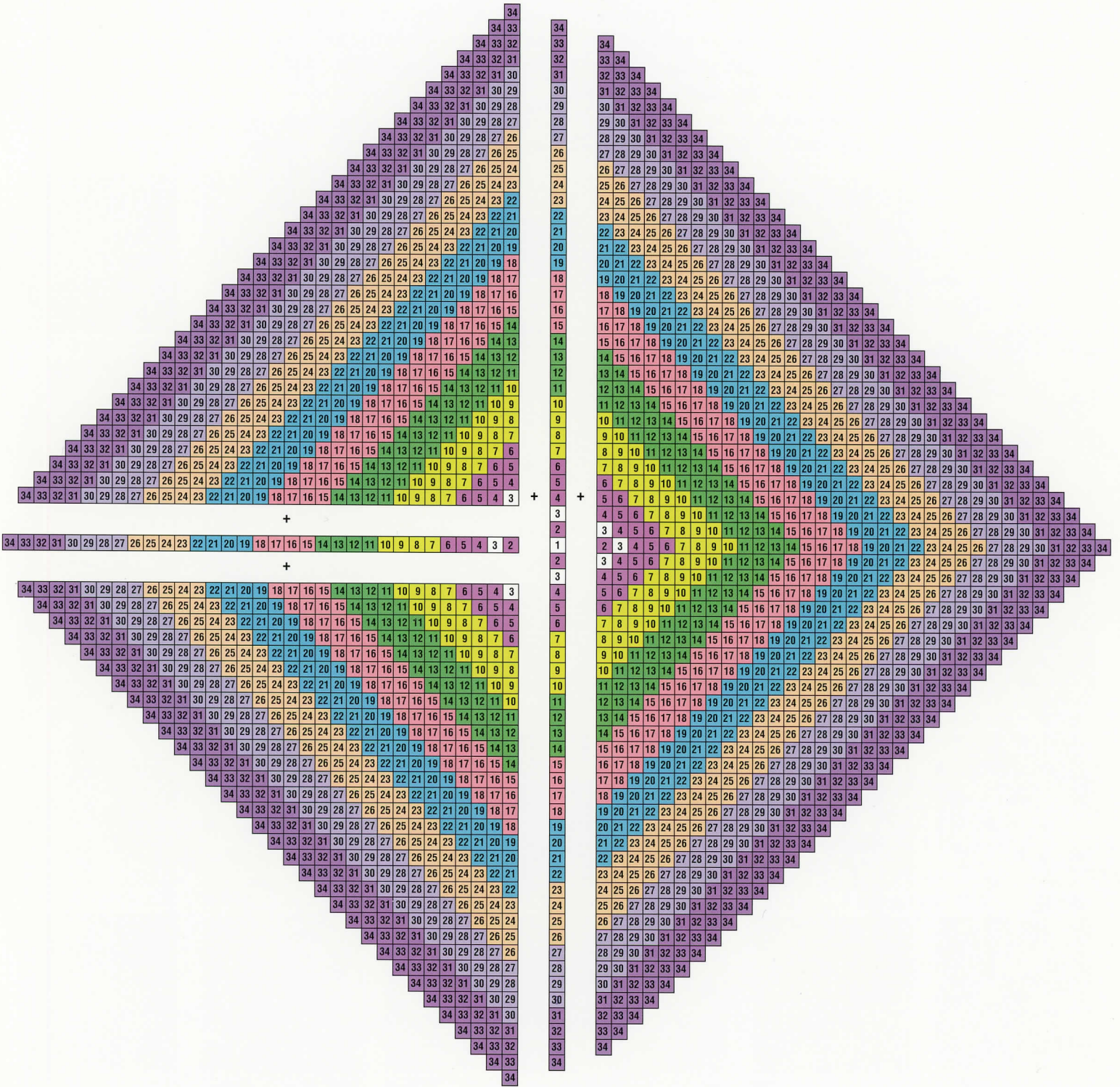
Fabric Requirement Chart

Fabric No.	Description	Style No.	Quantity
Fabric 1	white solid	9617-133*	(1) 2" square
Fabric 2	purple print	4336-1	1/8 yd
Fabric 3	white solid	9617-133	1/4 yd
Fabric 4	purple print	4336-2	1/4 yd
Fabric 5	purple print	4336-3	1/4 yd
Fabric 6	purple solid	9617-137	1/4 yd
Fabric 7	yellow print	4336-4	1/4 yd
Fabric 8	yellow print	4336-5	1/4 yd
Fabric 9	yellow print	4336-6	1/4 yd
Fabric 10	yellow solid	9617-139	1/4 yd
Fabric 11	green print	4336-7	1/3 yd
Fabric 12	green print	4336-8	1/3 yd
Fabric 13	green print	4336-9	1/3 yd
Fabric 14	green solid	9617-134	1/3 yd
Fabric 15	pink print	4336-10	1/3 yd
Fabric 16	pink print	4336-11	1/3 yd
Fabric 17	pink print	4336-12	1/3 yd
Fabric 18	pink solid	9617-135	1/3 yd

Fabric No.	Description	Style No.	Quantity
Fabric 19	blue print	4336-13	3/8 yd
Fabric 20	blue print	4336-14	3/8 yd
Fabric 21	blue print	4336-15	3/8 yd
Fabric 22	blue solid	9617-138	3/8 yd
Fabric 23	peach print	4336-16	3/8 yd
Fabric 24	peach print	4336-17	3/8 yd
Fabric 25	peach print	4336-18	3/8 yd
Fabric 26	peach solid	9617-140	3/8 yd
Fabric 27	purple print	4336-19	1/2 yd
Fabric 28	purple print	4336-20	1/2 yd
Fabric 29	purple print	4336-21	1/2 yd
Fabric 30	purple solid	9617-136	1/2 yd
Fabric 31	purple print	4336-22	1/2 yd
Fabric 32	purple print	4336-23	1/2 yd
Fabric 33	purple print	4336-24	1/2 yd
Fabric 34	purple solid	9617-137	1/2 yd
binding	purple solid	9617-137	1 yd
backing	purple solid	9617-137	7 1/2 yds

*original quilt uses same fabric as Fabric 3

Diagram 10

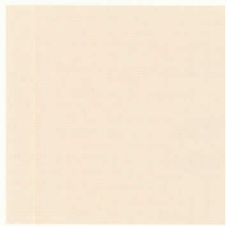


THE TRIP AROUND THE WORLD COLLECTION

Trip Around the World, RJR's newest line of reproduction fabrics from the Michigan State University Museum, features a colorful mix of twenty-four prints, eight solids and six conversationals from the late 1920s and 1930s. The collection was recreated primarily from prints discovered in the *Trip Around the World* quilt made by Laura May Clarke in 1932. Rick Cohan, CEO of RJR Fabrics explains the intent behind the collection, "In order to make this reproduction line unique from past collections, we decided to select one quilt and reproduce every fabric featured in the quilt. Quilters will now be able to recreate the *Trip Around the World* in the original fabric designs." In addition, due to the popularity of 1930s conversationals, six novelty designs, drawn from antique 1930s prints, were incorporated into the line.

The *Trip Around the World* quilt is part of the Clarke Family quilt collection, one of the largest family quilt collections housed in the Michigan State University Museum. The collection is comprised of forty-five quilts and quilt tops completed between 1926 and 1946 by Bozena Vilhemina Clarke, her daughter, Laura May Clarke and daughter-in-law, Emilie Ann Clarke. In addition to the quilts, the collection includes numerous hand-made templates and patterns, unique hand colored graphs of planned quilts, newspaper and magazine clippings and personal inventory notes written by the quilters.

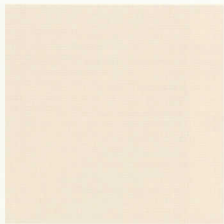
Royalties earned from the sale of the fabric help to support the MSU Museum and its dedication to textile research and quilt exhibition.



Fabric 1 9617-133



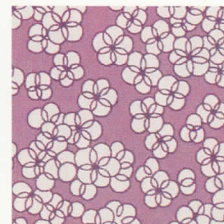
Fabric 2 4336-1



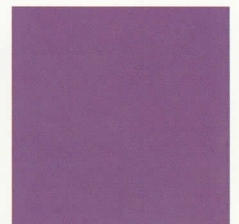
Fabric 3 9617-133



Fabric 4 4336-2



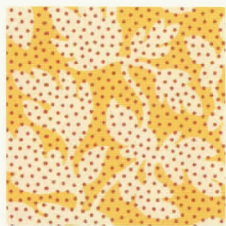
Fabric 5 4336-3



Fabric 6 9617-137



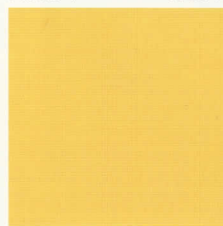
Fabric 7 4336-4



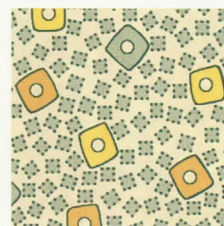
Fabric 8 4336-5



Fabric 9 4336-6



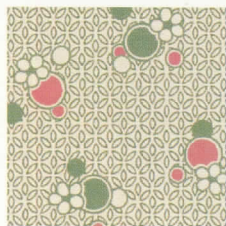
Fabric 10 9617-139



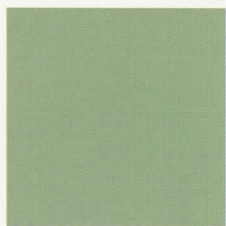
Fabric 11 4336-7



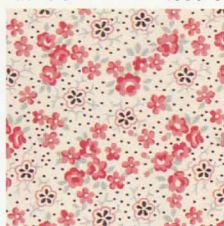
Fabric 12 4336-8



Fabric 13 4336-9



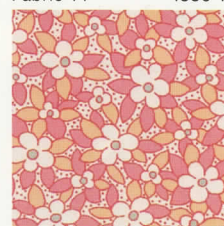
Fabric 14 9617-134



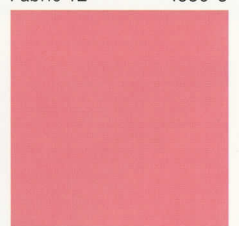
Fabric 15 4336-10



Fabric 16 4336-11



Fabric 17 4336-12



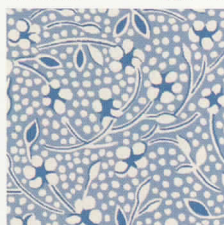
Fabric 18 9617-135



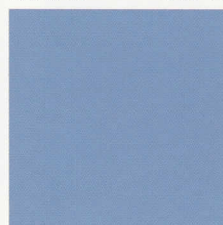
Fabric 19 4336-13



Fabric 20 4336-14



Fabric 21 4336-15



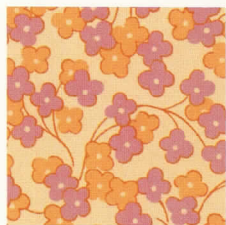
Fabric 22 9617-138



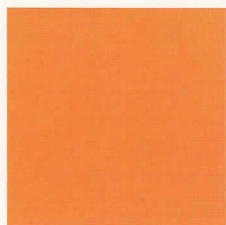
Fabric 23 4336-16



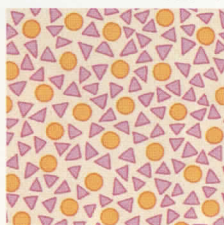
Fabric 24 4336-17



Fabric 25 4336-18



Fabric 26 9617-140



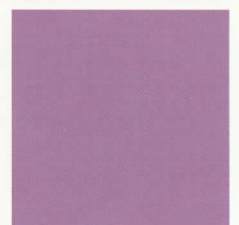
Fabric 27 4336-19



Fabric 28 4336-20



Fabric 29 4336-21



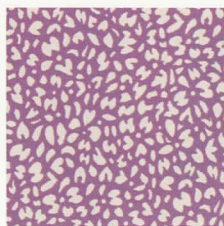
Fabric 30 9617-136



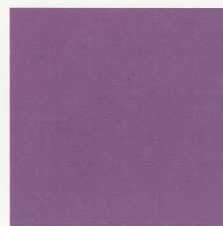
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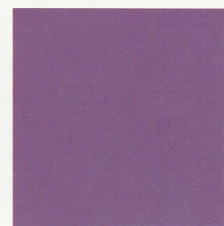
Fabric 32 4336-23



Fabric 33 4336-24



Fabric 34 9617-137



Binding & Backing 9617-137



Binding & Backing 9617-137