

The Pilgrim Cloth Connection

According to a summary presented in an Appendix to the book SAINTS AND STRANGERS by George F. Willison (Time-Life Books, 1964):

When the Mayflower first arrived in Plymouth harbor in 1620, she was carrying 50 men, 20 women and 34 children as passengers. Of the men, five were hired hands and eleven were personal servants of some of the more affluent Pilgrims.

Of the remaining 34 men, fifteen had been occupied in textile manufacturing or trade prior to embarking for the New World. Master Isaac Allerton had been a tailor in London. Master William Bradford had been a fustian maker in Yorkshire and a silk maker in Amsterdam. John Carver was a Yorkshire merchant. James Chilton was a tailor from Canterbury. Francis Cooke, from Nottinghamshire, was a wool comber. Master Samuel Fuller had been a serge maker in Norfolk. John Goodman was a linen weaver. Master William Mullins had been a shopkeeper in Surrey. Degory Priest, of London, was a hatter. Thomas Rogers was a camlet merchant. Edward Tilley, from London, was a cloth maker; his brother, John Tilley, a silk worker. John Turner and Master Richard Warren were merchants, and Master William White was a wool carder.

It can be confidently assumed that merchants of that day had some dealings in cloth. All general merchants did. If a person was engaged in an exclusive trade, it would have been so designated, such as 'fishmonger', 'fellmonger', or, as above, camlet merchant.

The men addressed as "Master"(or "Mister") in the 17th century were of a higher social class than the other men (who were usually addressed as "Goodman"). As can be seen from the above list, however, their occupations weren't particularly different. The surprising observation is that such a high proportion (44%) of the Pilgrim Fathers were in some way directly involved in the cloth trade.

--Sally Garoutte
Textile Editor

Types of Crazy Patch

At first, Crazy Quilts all look pretty much alike, but after looking at dozens of them one begins to notice their differences more than their likenesses. Finally the individual quilts begin to appear as members of sub-groups within the overall class of Crazy Quilts.

A Crazy Quilt is defined by the abstract, irregular shape of its patches and not by embroidery or other embellishment. Crazy Quilts are differentiated from Pictorial Quilts which, although made of irregular patches, have recognizable subjects. They are also differentiated from Family Symbol quilts which carry identifiable motifs on regular patches or blocks.

In some museums and books, quilts like the above may be termed Crazy Quilts -possibly because they are made of fancy fabrics or contain stitchery. But a careful look will reveal that they more properly belong in the categories of Pictorial or Family-Symbol Quilts.

True Crazy Quilts will usually fall into one of the following four types illustrated by the accompanying photos.

- A. Allover. No regular divisions within the quilt top.
- B. Divided Crazy patchwork in regular modules -- usually squares or rectangles, sometimes diamonds.
- C. Contained Made in regular modules set apart by plain blocks.
- D. Combination Areas of Crazy-patchwork combined with another regular pieced quilt design.

Any of these design types may be embroidered or not. Quilt A, made of printed cotton (Missouri, c. 1940) is not embroidered. Quilt C, made of cotton, (Penna, c. 1920) is also not embroidered, but the plain areas are quilted. Quilt B, made of fancy silks, is lavishly embroidered, while Quilt D, made of wool, (Penna., inscribed "P A W 1890") has only a simple feather stitch along each edge.

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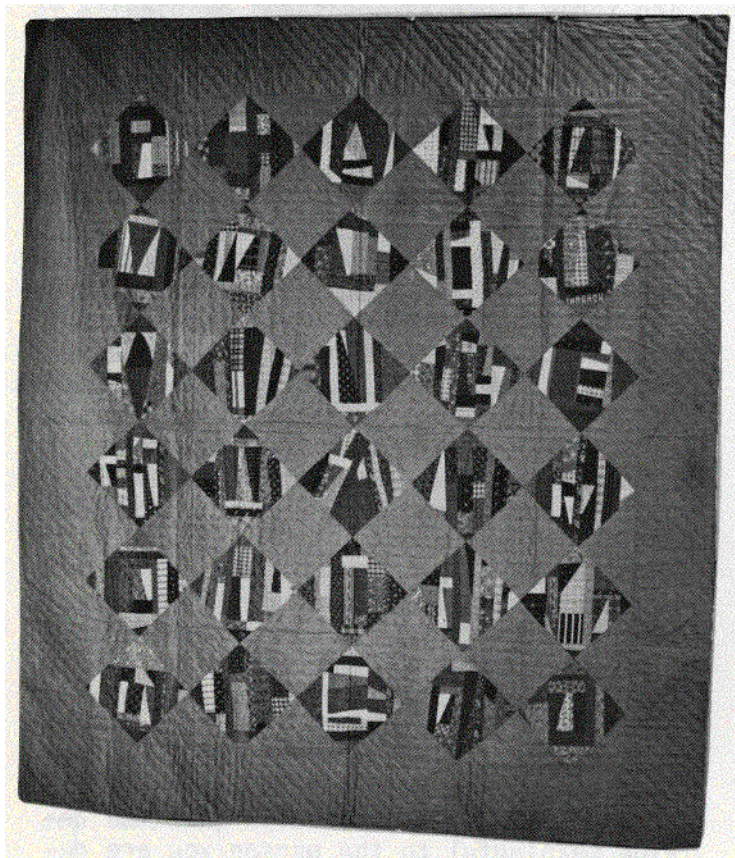


A. ALLOVER crazy patchwork



Gross Collection

B. DIVIDED crazy patchwork



Mary Strickler's Quilt Gallery

C. CONTAINED crazy patchwork



Mary Strickler's Quilt Gallery

D. COMBINATION crazy patchwork