

Egyptian Patchwork

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Who wouldn't barter for this gay cavalcade, though the vender's beady eyes glitter with awareness of the "rich" American to be religiously robbed though the shop be in the queerest corner of the crookedest street in Cairo! Here is patchwork from the other side of the world, patchwork with an ancestry behind it that makes our prized "ancient coverlets" seem pitifully modern - patchwork had its beginnings almost a thousand years before the Christian era.

Patchwork in Egypt is not for coverlets, but forms the colorful decorations for cushions, screens, hangings and panels. The modern Egyptian work faithfully copies ancient painting and friezes found in the tombs and temples. As in all lands where eyes are keyed to the gaudy chariot of the sun, we find the lavish use of vivid color, but used with that curious instinct for harmony that seems to belong to the Orientals.

As in this long panel showing Pharaoh and his retainers, the Egyptians use a firm rather coarse linen for the background, usually in natural shades, with applique of solid colors in bright cotton fabrics; scarlet, purple, yellow, blue, skillfully touched with black. These patchwork artists have a veritable palette of patchwork colors which they handle with freedom.



Pharaoh in his chariot with attendants. A gorgeous panel in Egyptian patchwork.

Oh, give the old brigand your money. Isn't patchwork the pet of fashion this very season? Isn't it flourishing on hats, hankies, bibs and tuckers, as well as garnishing the latest Michigan reproduction of Grandmother's four-poster? Bring home your Ramses or your scarab patchwork glory! We shall be vastly interested, perhaps a bit envious - but we'll not trade you grandmother's Golden Gates, her Rose of Dixie, or our own Spring of Gladness for all the patchwork dynasties in Egypt.

Jinny Beyer & Leman Publications Win

Allegations of copyright infringement made against Erica Wilson by Jinny Beyer and Leman Publications have resulted in an out of court settlement. In Oct, 1979, Jinny Beyer and Leman Publication, Inc. contacted Erica Wilson (author of QUILTS OF AMERICA) through their lawyer Robert N Kaplan. They alleged that Ms. Wilson infringed on their copyrights by using materials from PATCHWORK PATTERNS and QUILTERS NEWSLETTER in her book QUILTS OF AMERICA without permission and without giving proper credit those sources. After lengthy discussions and negotiations Ms Wilson offered an out of court settlement and in addition issued the following statement:

"Some of information contained on pgs. 128 and 129 of my book QUILTS OF AMERICA, concerning the drafting and designing of patchwork was described by Jinny Beyer in her book PATCHWORK PATTERNS (EPM publication 1979). This material was not credited or duly footnoted. Furthermore, unbeknownst to me, the butterfly quilting designs on pgs 208-209 of QUILTS OF AMERICA, submitted by Erma Kirkpatrick, were first published and copyrighted by Leman Publications, Inc. Any subsequent editions of my book will give proper credit to those sources."

Erica Wilson

Jinny Beyer is well-known to the quilt world. Her popular first book PATCHWORK PATTERNS is already in its third printing and will be translated and published in Japan this year. Her second book, THE QUILTER'S ALBUM OF BLOCKS & BORDERS, published by EPM will be released in the fall of 1980.

Leman Publications, Inc. publishes quilting books, patterns and the very popular QUILTERS' NEWSLETTER, a monthly publication which began publishing in 1969 and reaches over 100,000 subscribers.

From the SANTA ROSA PRESS DEMOCRAT
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"Early in the 18th century, the Church of England had nearly completed the new St. Paul's Cathedral in London, but it needed some bells. They took them from the much older Church of St. Peter (also known as Westminster Abbey) Hence the expression "Robbing Peter to Pay Paul"