

Photo courtesy of Bettie Mintz: All of us Americans Folk Art

Cleland Friendship Quilt

Margaret and her sister Rebecca taught school in New York City, but it is thought the quilt may have been assembled in Hempstead, L.I. where they lived at one time. The blocks, each made by a friend are signed and dated either 1849 or 1850.

The quilt fan will have no trouble in recognizing such old favorites as: Bachelor's Puzzle, True Lover's Knot, Sunflower, Chimney Sweep, Aunt Eliza's Star, Compass, Tri-lobed Tulip, Old Gray Goose, Carpenter's Wheel, The Reel, Cross and

Crown, Feathered Star and in each of the four corners the Double-Heart or Friendship Block

A calico printed in a patchwork pattern known as Baby's Building Blocks fills the right-angled spaces along the borders. Signatures in ink are: Eliza Woods, Hannah Caldwell, Jane L. Betts, Agnes McNeil, Mary Banks, A.B.I., Elizabeth King, M. Shields, Jane Ferguson, Eliza Dunlap, Bridget Kurmen, Sarah Taber, S.A. Hinckley, Cousin Julia and other names now illegible. One of the corner Friendship Blocks bears an

inscription which took time to identify and even longer to secure a translation. It is in Gaelic and grateful acknowledgement is made to friends, including Enoch Pratt Library in Baltimore for their interest and help. All the way from Dublin, Professor Osborn Bergin sends word that the 'sampler' verse is a corruption of a well-known colophon found on old manuscripts. The translation from Margaret's quilts reads:

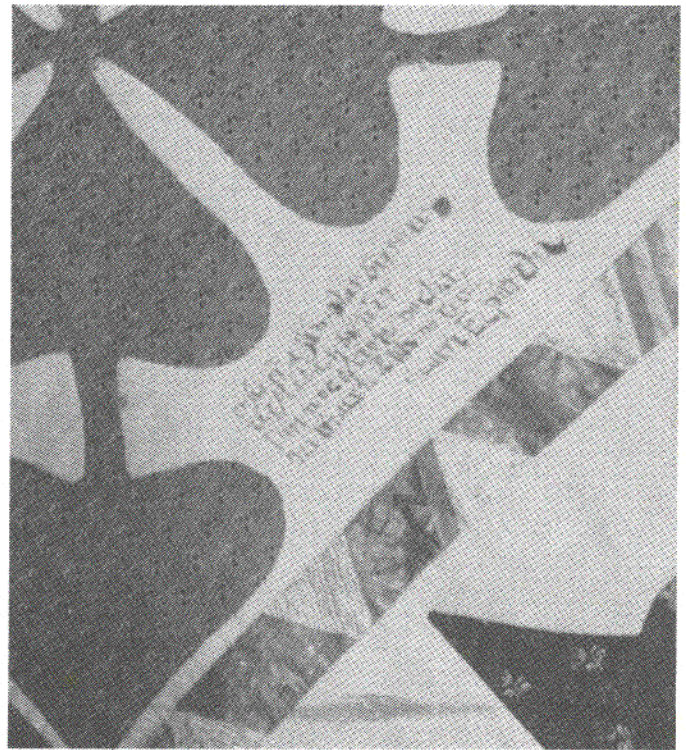
'Sad that is, O fair little sampler, The day will come and true it will be Over thy flat surface one will say:

The hand that wrote it does not survive'

Mary Epworthy (mairi Elpurthi)

The Cleland Friendship Quilt is owned by Mrs. Robert Rue.*

Reprinted from "Quilts are Documents" by Florence Peto, NATIONAL HISTORICAL MAGAZINE, Daughters of the American Revolution- Aug. 1, 1941. Florence Peto was a well-known author, lecturer and quiltmaker in the 1940's and '50's. Her articles have appeared in ANTIQUES, WO'IAN'S DAY, McCALL'S NEEDLEWORK. The JOURNAL has published excerpts from her letters to Emma Andres in Winter '79, Spring, Summer, and Fall, 1980.



* This quilt is now in the collection of Bettie Mintz.

DENVER MEETING *cont from pg*



From left to right: Joyce Gross, Louise Townsend, Candy DiMaggio and Jo Inzer-Smith admire Mrs Inzer-Smith's French Basket a Marie Webster pattern.

Joyce Gross, Pat Cox and Barbara Brackman repeated their interests from the Chicago gathering.

Researchers Rita Erickson and Helen Ericson were unable to attend. Ms Ericson is working on Carrie Hall's quilt blocks with the Kaw Valley Quilter's Guild. They hope to publish a book on Hall's blocks in color. She is also interested in quilts/quilters from Emporia during the '30s. Ms Erickson is interested in design

sources for quilt patterns, particularly those from other media such as cut paper and stone.

A discussion was held about documenting quilts in local historical societies as a project for guilds or guild historians. Pat Cox suggested that guilds should fund their historians to do research. The Iowa Guilds contributed raffle quilts to the Des Moines Living History Farms Museum the proceeds to go to improved textile conservation.

Discussion was held on museums with substantial quilt collections as well as the value of conservation versus exhibition and the frequent conflict between those goals. Museums which currently value their quilt collections included the Denver Art Museum, the Spencer Museum of Art at the Univ of Kansas, the St Louis Museum of Art, the Living History Farms and the American Folk Art Museum. It was suggested that libraries and historical societies rather than museums would appreciate donations of archival materials.

Participants urged the creation of the Quilter's Research Network.