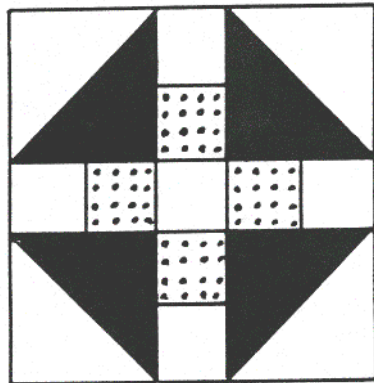


## TWENTIETH CENTURY GAME PLAN

by Cuesta Benberry

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CHURN DASH

A great deal of the fascination with quilts has always had to do with learning the multiplicity of names assigned to a particular quilt pattern. 18th and 19th century quilts were variously named, but rarely were we able to discover how this happened. We were told a quilt pattern had one name in a certain section of the country, and quite a different name in another part of the land. Reasons such as "custom", "mispronunciation", or "lack of knowledge of the original name" were offered for the name changes. Yet, we seldom found out "when it was done", and even less than that - "who did it".

However, in the 20th century, with the great increase in the production of published patterns, we may now add a new dimension to the game plan of naming the quilt pattern. Quite often we can tell the "who", the "when", and once in a while, the "why" of name changes. And for those who like applying puzzle-type game techniques to quilts, it can be fun.

Let's do one now. We won't follow a straight time line. We'll start in the 1930's, move backward in time, and then forward. If this proves a little confusing, "never fear, the end will be clear."

We'll start with Oct 1930 issue of NEEDLECRAFT MAGAZINE, Augusta, Maine. It shows an old quilt pattern as #4313N "Good Cheer". About this pattern, it states: "'Good Cheer' of Massachusetts is 'Blackford's Beauty' of Illinois.'

To check this out, we go back to turn-of-the-century sources. An early 1900's quilt pattern catalog PRACTICAL NEEDLEWORK by Clara Stone, published in Boston MA does list this particular pattern as #61 "Good Cheer". Consulting an 1898 edition of LADIES ART CO. catalog, St. Louis MO, we find it does list this pattern as #388 "Blackford's Beauty". Missouri and Illinois are in the same area. So NEEDLECRAFT'S statement about the pattern is accurate. Moving on - -

During the 1920's our "Good Cheer", nee "Blackford's Beauty", pattern acquired new names. In COMFORT MAGAZINE, Augusta, Maine, it was called "Crossed Squares". In HANDICRAFTER MAGAZINE, it became "Odd Star". However, during the same time period, HEARTH & HOME Magazine stood firmly by the old name - "Good Cheer".

In the 1930's our pattern had several different names attached to it. KCS Evaline Foland called it "Stepping Stones"; Home Art Studio, Des Moines, named it "Arrowhead Quilt", while HOUSEHOLD MAGAZINE, Topeka, called it "Arrowhead No. 1". J & P Coats named it "Arrowhead" or "Homing Pigeon". Nancy Cabot and Nancy Page both dubbed it "Black Beauty"; Needlecraft Supply, Chicago, changed it to "Mrs. Smith's Favorite"; Aunt Martha - "Arrow Point" and in the late 1930's, FARM JOURNAL called it "The Hunt".

There were still sources in the 1930's however, that opted for the old traditional names. PROGRESSIVE FARMER continued to call our pattern "Good Cheer", and Nancy Cabot - "Blackford's Beauty".

In the 1940's, Marguerite Ickis reinforced the Kansas City Star's nomenclature by calling it "Stepping Stones".

In the present time period, it is interesting to note, few sources have remained faithful to the pattern's old traditional names. Dolores Hinson has; she continues to call it "Blackford's Beauty". Beth Gutcheon, WOMAN'S DAY, DISTLEFINK DESIGN, the catalogs of the publications. QUILTER'S NEWSLETTER and TUMBLING ALLEY, all use its 1930's name "Stepping Stones".

For this quilt pattern that had two names at the turn of the century, what is its total name count now? We've listed 12. Were we able to follow our 20th century game-plan and pinpoint the name changes as to source ("who"), and time ("when")? Yes, it would seem so.

*cont on pg 16*

## GAME 2

Game 2 begins with the June 1884 issue of FARM & FIRESIDE MAGAZINE. It named this quilt pattern "Double Wrench". Five years later, in 1889, LADIES ART CO. St Louis, MO, published the pattern, repeating the name, as #148 "Double Wrench".

(Here, I must digress a bit, but I'll soon be back on track. LADIES ART CO. "started something" in 1889, quite innocently, I'm sure. LADIES Art presented two quilt patterns, #148 "Double Wrench" and #112 "Churn Dash", which are similar in appearance and construction. Yet, as presented, they are different patterns. However, I am convinced LADIES ART's early presentation of these similar designs has been one of the contributing factors in the now common practice of calling "Double Wrench" by the name "Churn Dash", and vice versa.)

Now to continue... In the OHIO FARMER in 1896, our game pattern was titled "The Wrench". In 1898 the Ohio Farmer became more explicit and called it "The Monkey Wrench". In 1899 LADIES HOME JOURNAL listed the pattern as "The Wrench".

In the 1900-1919 period, I found these published names for our pattern: "Square Triangles" in OHIO FARMER (1911), "Maltese Cross" in PICTORIAL REVIEW (1913), and "Bride's Knot" in ORANGE JUDD FARMER (1913).

In the 1920's, the number of names for our pattern increased. It was called "Aeroplane", "Dragon's Head" and "Monkey Wrench" by WOMAN'S WORLD, "T Design" or "T Quartette" by FARM AND FIRESIDE; "Wrench" by CAPPER'S FARMER; "Old Mill" by FARMER'S WIFE, and #3543N "Fisherman's Reel" by NEEDLECRAFT MAGAZINE, Augusta, Maine. WALLACES' FARMER applied three different names to this pattern at various times in 1928 - "Hens and Chickens", "True Lover's Knot" and "Broad Axe".

In the 1930's, the number of names our pattern acquired increased even more. FARM JOURNAL and Nancy Cabot called it "Chinese Coin". KCS Eveline Foland named it both "Crow's Nest" and "Churn Dash". In PRAIRIE FARMER, it became "Indian Hammer". Nancy Page assigned names "French 4's" and "Joan's Doll's Quilt"; while Helen Kaufmann termed it "The Monkey Wrench". Nancy Cabot called it "Double Monkey Wrench"; and McKim used the name "Churn Dash". Needlecraft Supply, Chicago, gave it the titles - "Colonial Design", "Baseball Diamond", and "Churn Dash", while HOUSEHOLD MAGAZINE, Topeka, Kansas, favored the name "Greek Cross".

In the 1940's, our pattern became "Lincoln's Platform" in WOMAN'S DAY; "Quail's Nest" in ANTIQUE JOURNAL, and Ickis reverted to "Churn Dash".

In the 1950-60's CAPPERS used two names for the pattern - "Pioneer Patch" and "Sherman's March". The Public Service Co. of Northern Illinois remained steadfast with "Double Monkey Wrench". Dolores Hinson chose "Hole in the Barn Door" and "Sherman's March". Joy Craddock, in her 4 J'S BULLETIN, did one of the most fascinating studies of this pattern I've encountered. She traced it by time and region from "Churn Dash" to "Sherman's March" to "Peek Hole" to "Picture Frame" to "Ludlow's Favorite" to "Fisherman's Reel" to "Monkey Wrench" to "Single Wishing Ring"!!!

Present-day published sources (1970's), thus had a large accumulation of names from which to choose for our game pattern. Here are their selections. CAPPERS chose the name "Pioneer Patch"; "Churn Dash" was the choice of Dolores Hinson and Beth Gutcheon. "Sherman's March" was also a Gutcheon selection. Mahier used "Wrench". QUILTER'S NEWSLETTER CATALOG chose "Hole in the Barn Door", and AEROPLANE (a WOMAN'S WORLD reprint). TUMBLING ALLEY CATALOG chose "Hole in the Barn Door", "Churn Dash" #1 and "Double Monkey Wrench". Helen Ericson (MRS DANNER'S QUILTS) called it "Quail's Nest". Martha Marshall's choice was "Dove in the Window II", and AUNT MARTHA'S was "Lincoln's Platform". Carter Houck called the pattern "Monkey Wrench" or "Double Monkey Wrench", and Heard & Pryer termed it "Churn Dash".

How many different published names did we find for our quilt pattern from 1884? We found 36. Did the pattern retain its integrity, and manage to hold on to its 1884 name? Yes. For in almost every decade, some published source continued to use this pattern's original name.

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ALBERT SMALL- *cont from pg 9*

"I find only a little time to work on my quilts in spare moments after dinner at night. When I start, I do not know exactly what kind of design I am going to have," explained Mr Small. "I start with a star and make it up as I go along."

Until someone comes forward with a quilt containing over 63,460 patches, it would seem as if the honors belong to the quiltmaker of Ottawa. Needlewoman look to your laurels!"