

15

# QUILTERS' JOURNAL

P.O. Box 270 · Mill Valley, Ca 94941 · (415) 388-7578

SPRING 1981

VOL.4 NO.1



LILLIAN WALKER

Dear Friends,

Many of the large quilt groups and some of the smaller ones have money which they raised by fund raisers or member dues. They spend it in a variety of ways such as bringing in lecturers and speakers, purchasing books for their library, or perhaps putting out their newsletter. How does your group or guild spend your funds in spreading the word about quilts and quilting?

The Santa Rosa Quilt Guild with Victoria Sears as President, gave eight scholarships to their membership to attend the American Quilt Study Group workshop on Research. It was their hope to encourage the new Study Group by active support and to promote scholarship within their own group. The Guild has undertaken identifying and locating the past County Fair winners. They also pledged a percentage of their profits from their next fund raiser to the conservation of quilts and textiles. (Remember you read it first in the JOURNAL - the Santa Rosa Quilt Guild will sponsor their 2nd NATIONAL QUILT CONTEST and EXHIBIT in May 1983)

For some time I have been observing the condition of some of our museum quilts and become increasingly concerned. Some of our lovely old pieces are really dirty and badly in need of professional treatment.

Museums always feel the pinch of money. They frequently receive quilts or money to purchase quilts but funds to clean and conserve quilts is more difficult to find. Wouldn't it be a good idea for quilt groups to donate a sum of money for the express purpose of conservation of quilts and textiles? What better way to show our dedication to our heritage?

The next few months promise to be full and fulfilling. I will be going to the New Mexico and the Sacramento symposia and this year I will be judging several county fairs and the State Fair. In between the JOURNAL deadline is upon us.

Several of you have written notes of encouragement and we received a sizeable donation from a JOURNAL admirer. We are pleased some of you have sent additional subscriptions. Many new inquiries have come in complaining they haven't heard about the magazine. Maybe you could help us by spreading the word about the JOURNAL to your quilt group and friends.

I was pleased that Cuesta Benberry wrote about the missing pattern "find" which coincided with our publication of the history of Stearns & Foster in the last issue. Why don't you write and tell us something you have discovered?

Joyce

## TABLE OF CONTENTS

Lillian Walker .....	pg 1
Storrowton .....	4
Doing Research - Part II .....	5
Age of Heirloom Quilts .....	6
Hatfield-McCoy "Victory Quilt" .....	8
Mississippi River Trip .....	9
Storrowton Prize Winners .....	10
Letters to the Editors .....	14
What's Doing in Kansas .....	17
Found: Missing Stearns & Foster pattern	20
Even Silk is Adulterated .....	20
<u>Little Women</u> Quilt .....	21
Dismemberment of Poland . . . .	back cover



EDITOR/PUBLISHER: Joyce Gross  
RESEARCH ASS'T: Winifred Reddall  
CIRCULATION MGR: Florence P Smith

Entire contents copyright ©1981. We welcome unsolicited manuscripts or photographs. We reserve the right to edit. Materials submitted must be accompanied by self-addressed stamped envelope.

QUILTERS' JOURNAL (USPS 0274-9599) is published 4 times a year by QUILTERS' JOURNAL P.O. Box 270, Mill Valley, CA 94942. Controlled circulation postage paid at Mill Valley CA 94942.

Subscription rate - \$9 per yr. Sample copy \$2. All back issues available in limited supply.

DISPLAY ADVERTISING RATES: Quarter pg - \$35 Half pg - \$65; Full pg - \$125.

Classified advertising rate: 25¢ per word

POSTMASTER: Send address changes to QUILTERS' JOURNAL, Mill Valley, CA 94942

### Back issues available

Special - \$1.00 each thru Aug. 30, 1981

Vol. 1 - #1,2,5,6

Vol. 2 - #1,2,3

Vol. 3 - #1,3

Postage - 1 issue	\$ .50
2-4 issues	1.00
5-9	2.00

All other issues available only in full set of 14 issues for \$24 + \$3 postage. Supply of these sets is very limited.



## LILLIAN WALKER

by Joyce Gross

Several birds cut out, embroidered, edges turned under and basted by Mrs. Walker. After this stage, she would arrange and rearrange them on the quilt top. From the author's collection.

Material for this article was gathered from personal conversations with friends and relatives of Lillian Walker and her personal effects which were loaned to me by her friend Mrs. Ben (Lucile) Taylor. I am also grateful to Mrs. Taylor for the loan of the fine photographs which accompany this article.

Lucile and Ben Taylor of Fairfield, known throughout Iowa as quilt collectors and lecturers, were close friends of Lillian Walker. Until very recently they had only two of her works, a quilt Grandmother's Fancy and a basted quilt top Bird Lover's Guide which Mrs. Taylor is now appliqueing. In 1980 they had an opportunity to purchase The Little Brown Church in the Vale. Mrs. Taylor telephoned me to share the thrill. She said, "We are quite pleased with the quilting and finishing on the quilt, but sentimentally it is even more important to us because we watched Mrs. Walker work on it. Until today we had only the photograph (see cover) to remind us of the event. Now we have the quilt." Mr. and Mrs. Taylor used the photograph on their 1980 Christmas card.

Maxine Teele was a quilt teacher and lecturer from Iowa who met Mrs. Walker through the Taylors and took me to their home in 1976 to see some of Mrs. Walker's treasures. Mrs. Teele was an avid researcher and left a rich supply of articles, clippings and correspondence for documentation of the years 1950-1977. She was also a frequent contributor to NIMBLE NEEDLE TREASURES.

Lillian Walker was born in Middleton, Des Moines County, Iowa on Jan. 26, 1870. She lived to be 99 and died March 23, 1969 in Fairfield, Iowa. Her parents, Dicy Ann Free and James Albert Johnson had seven children - Lillian was the youngest in the family of five girls and two boys.

When Lillian graduated from 8th grade she left school to become an apprentice to a Miss Crawford, a seamstress in Burlington Iowa. She was so good that at the end of six months she was offered a position making "waists (blouses)" for the sum of \$2.25 per week - an offer she refused. Instead she chose to sew for many of the wealthy Burlington women.

In 1912 at the age of 42 Lillian married Clark Walker and they moved to Mediapolis where their son Wendall was born. When Clark died in 1924, she was faced with earning a living and raising a son.

Sometime in the 1920's Carlie Sexton of Wheaton, Ill, sponsored a contest for "the best photograph of a quilt displayed on a clothesline."\* Mrs. Walker entered and won the \$2 first prize and though as a child she had made fun of her mother's quilts, she now began to have serious ideas about quilts.

\*Photographs of quilts displayed on clothes-lines illustrated Mrs. Sexton's booklet OLD FASHIONED QUILTS, 1928, Wheaton, Ill which was republished by Barbara Bannister in 1964.

During a conversation with Mrs. Walker, Mrs. Taylor made notations in her copy of the booklet. Some of the pictured quilts were made or belonged to Mrs. Walker's friends and neighbors.

Spurred by the thought she might make a livelihood and still be at home with her son, she made samples of her applique pattern to exhibit at a quilt and rug show in Evanston, Ill. She received 15 orders immediately. The business continued to grow. At one time she had 10 women basting and 10 women quilting to keep up with the orders, but she screened the women's work carefully to insure quality.

At first quilts could be purchased in any stage - basted, appliqued, quilted or finished completely, but eventually she specialized in basted tops.

Among Mrs. Walker's possessions was a small ledger book in which she kept notes and the yardage required for the quilts. Some entries date back to 1930 and were for the McElwain shop. An item dated May 1933 told the story about Grandmother's Fancy. (The original quilt) 'was copied from a very old quilt which was made in the hills of southeastern Iowa. It is now in the possession of her only son, who is 75. It will soon go to the son and then on to the grandson. It has been wonderfully well preserved. In reproducing (the quilt) some changes have been made.' The changes may be the addition of birds, butterflies and the border flowers.

Grandmother's Fancy is also described and pictured in a 1936 Mary McElwain Quilt Shop catalog entitled THE ROMANCE OF THE VILLAGE QUILT. "This quilt was copied from a very old quilt which was made in the hills of Southeastern Iowa over 100 years ago. In the pioneer days, patterns and blending of colors were a problem. Every girl, when preparing for her wedding day, desired at least one quilt that was different in design from her friends. Polly's dream of a happy future was filled with all the beauties of nature. She spent months pondering how to weave birds and flowers into a quilt pattern - drawing, cutting and shaping flowers and birds. Finally a pleasant design was chosen. The exchange of pieces so common in those days, failed to give the colors desired, so the dye pot was called into action, and at last this lovely quilt was developed. Some way in the passing of this quilt through the generations, the name was lost, so (it) has been rechristened The Grandmother's Fancy.\*

"Colors of the quilt are: lavender, rose, blue, and yellow, old fashioned print flowers, canaries, cardinals and purple martins appliqued in plain colors. Eggshell background. Green binding and stemming. Full size about 84" x 108". Price: \$20. for the basted top and \$50. for the finished quilt."

A letter signed by Ruby Fahr of Carson, Pire, Scott, & Co. dated July 5, 1946 ordered 14 finished quilts and asked to be advised regarding the price of "finished tops." Upon receipt of the information the company would send an order for a quantity of them.

On an undated paper entitled "Worthwhile Quilts" is a price list of 10 different quilts basted. The price list varies from \$30 to \$65. Grandmother's Fancy was listed at \$30 and the Garden Bird Lover's Guide (which was not originated until after 1955), and Woodland Echoes were listed at \$65.

A lot of her quilting was done by a church group in Kentucky, but she also sent tops to be quilted in Missouri and Minnesota. Wendall Walker recalls that one-third of all the packages mailed in Mediapolis came from his mother.

For a time it looked as though Wendell would not be able to go to college because of lack of funds, but one of Mrs. Walker's wealthy customers from the North Shore of Chicago came to the rescue. Every September for four years she sent Wendell a check for \$500. His mother moved to Cedar Rapids so that he could save money by living at home while attending Coe College. He and his wife Fran live in Scarsdale, N.Y. and have two daughters and four grandchildren.

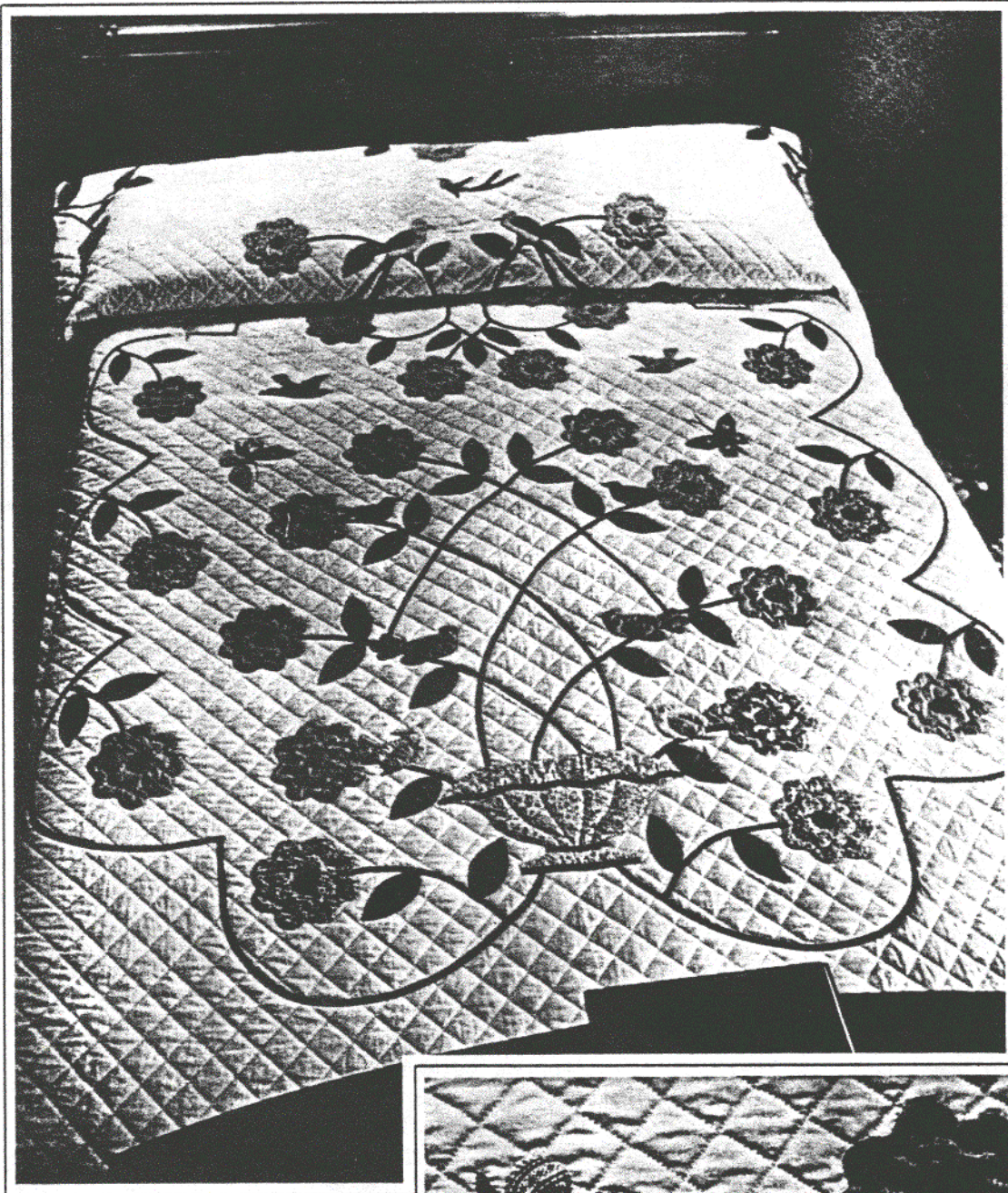
In 1935 Lillian Walker moved to Fairfield to be near a nephew and some of the women who worked for her, with whom she had become friends.

Her quilts were sold through Carson, Pire, Scott, & Co. and Marshall Field, two of the large department stores in Chicago, and Mary McElwain, one of the "best" quilt shops in the Midwest.

The Cape Cod Quilt Club, a business in Taunton, Mass advertised a machine-made quilt called Cheryl of a printed fabric of cherries and leaves. Mrs. Walker wrote to the company suggesting they should have a "real quilt". They agreed with her and she made them an applique. Another quilt of this design is in a private collection.

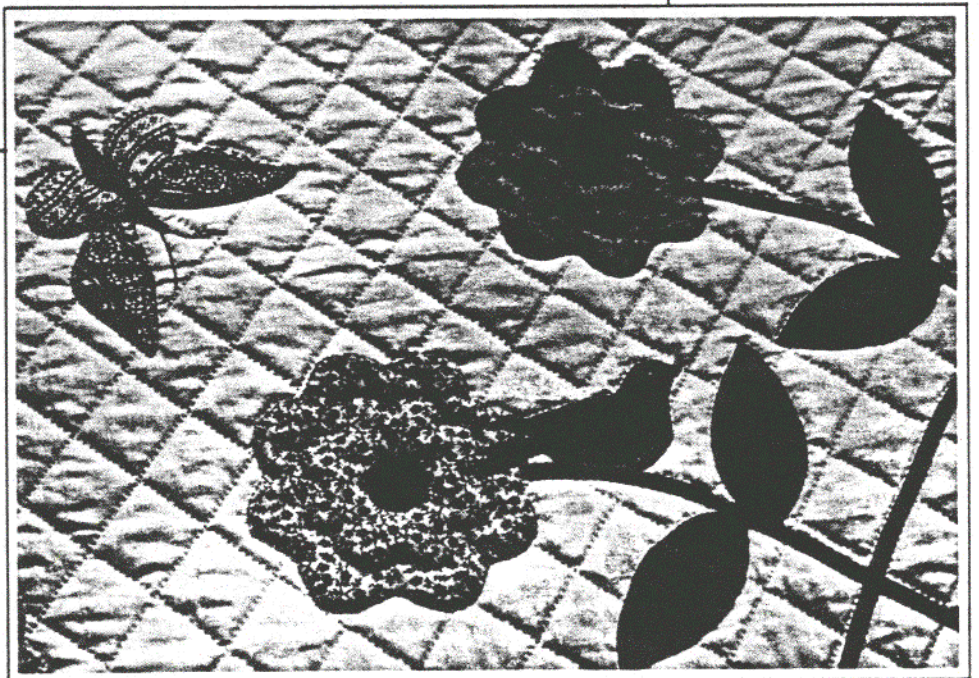
Mrs. Walker sold a Gone With a Wind quilt to someone in California. It had a house and street scene with a strong wind blowing the tree branches and smoke coming out of the house chimney.

*\*The original quilt was known to have belonged to a friend of Mrs. Walker as per her notation, so these additional details may have been added by someone else for "color".*



Top: Grandmother's Fancy.  
Owned by Ben & Lucile  
Taylor.

Right: Detail of Grand-  
mother's Fancy showing  
print flowers and  
butterfly.



cont on pg 12



*Photo: courtesy Eastern States Exposition*

## STORROWTON: The First National Quilt Contest

*by Joyce Gross*

*Not many people have heard of Storowton, Mass. but as far as we know it was the site of the first national quilt contest ever held. For that reason we thought you would be interested in the history of that small, restored New England Village. It is on the grounds of the Eastern States Exposition, known affectionately as "The Big E". The Exposition is one of the largest permanent State Fairs in the country and opened its doors for the first time under that name in 1917.*

Mrs. James J. Storow of Boston, for whom the village was named, was the chairman of the Home Department. She tells the story of the beginning of Storowton in the October 1931 NEEDLECRAFT. 'For ten years the Home Department of the Eastern States Exposition was housed in small temporary building which increased in number from time to time as more space was needed, until they looked as if a large pepper-box had sprinkled them about. These buildings were easy of access and exhibits could be fairly well displayed in them, but they were not especially attractive to the eye. In 1927 it was determined to fit up one of the buildings as an old New England kitchen, and another as a living room of the same period. When plans were under discussion, somebody said she did wish we could have a more appropriate setting for the furnishings a really old house. Those present looked at each other and said, "Why not? We need a permanent building. Why not

move an old house here?' And it was done. No longer is the Home Department the poor Cinderella of the Exposition, housed in a temporary building. From that one old farmhouse as a beginning in 1927, buildings have been added from year to year - always buildings that were falling into decay or doomed to destruction - until there stands a village such as our forefathers built on the hills and along the rivers; first the scattered farmhouses, then the meeting house, followed quickly by the schoolhouse, the store and the blacksmith's shop."

All of the buildings were gifts of Mrs. Storow between 1927-31, and were the result of a search throughout New England for typical old buildings in need of restoration. They were purchased, disassembled and carefully numbered in order to be sure they could be reassembled, brought to the Exposition grounds and put up on the picturesque green. The article describes the buildings and closes with the announcement that application blanks for the national quilt contest could be obtained by writing to the Home Department.

The March 1932 NEEDLECRAFT published a follow up article entitled, "The Quilt Contest of the Eastern States Exposition". Mrs. F.S. Herron, head of the Home Department was quoted "The story of Storowton in the October issue...brought us applications for further particulars regarding the quilt contest ... from forty-one different states." The magazine editorialized "This display is sure to prove of

## DOING RESEARCH - Part II

by Sally Garoutte

*Sally Garoutte is the coordinator of the American Quilt Study Group and the former textile editor of the QUILTERS' JOURNAL. She is in the forefront of quilt research and has spent considerable time doing original research in the East and Mid-west. Her articles first appeared in the Spring 1978 issue of the QUILTERS' JOURNAL and continued until Fall 1979 when she did the article entitled, "Doing Research - Part I". We have had many requests for another article on research and are delighted Ms. Garoutte found time to write this article which we are sure many beginning researchers will find helpful. Last fall Ms. Garoutte coordinated and chaired the 1st meeting of the American Quilt Study Group held in Mill Valley. It was so successful she was unanimously elected Coordinator for the next meeting to be held October 23-25, 1981. For info about the group or meeting send a stamped self addressed envelope to 105 Molino Ave., Mill Valley, CA 94941.*

Following the publication of Part I of "Doing Research", (on the question of why do it) inquiries have been received asking for a clearer definition of a "scholarly paper" and how it ties in with doing research on quilt history. I will try to answer that important question before going further in this series to discuss research procedures.

Simply put, a scholarly paper is the account of research that has been done by its author. Its distinguishing feature is that it is verifiable it states where and how its information was found, so that any other person can go and look at the same information.

The conclusions of a scholarly paper are the author's own and are always open to challenge. Another person, looking at the same information, may come to quite different conclusions or interpretations. However, no one may rightfully challenge the conclusions of a scholarly paper until she or he has gone over the same ground. It is not enough to say "that's wrong" -- one must have looked at the original information.

Therefore, a scholarly paper describes in detail how its information or data was come by. If certain information came from published books, those books must be listed and connected to the pertinent information by specific notes in the written paper. If some information comes from unpublished manuscripts in public or available collections, those notations must also be made. If some

information comes from verbal or "private" communications, that must also be noted.

An article or paper that does not state clearly where its facts came from is not scholarly. It is a story asking to be taken on faith. It is not verifiable. The reader can only hope that the author has searched factual material before writing her conclusions, as there is no way to check it.

Most articles in magazines of general circulation do not include scholarly notes (or citations). The author may in fact have done the scholarly research called for before claiming to be an authority on the subject. However, if she does not publish her work in a scholarly journal or in a book with scholarly notes and citations, her statements remain unverified theories. Many scholars do both: they write a scholarly paper to establish their grounds among other scholars, and then write one or more popular articles on the same subject for general circulation magazines. Scholarly papers are never purchased; the scholar gets "paid" by having her work published and available to other scholars. Popular articles are usually -- though not always -- paid for by the publisher.

As very little of the history of quilts has been a matter of record, many of us in quilt research will find ourselves having to rely on verbal communications or personal memoirs. This poses a problem. How can another person reasonably check the facts offered through verbal communication? Another person will not usually be able to interview the same people. In that situation, it is the obligation of the original researcher to keep detailed original records -- the tape recordings or original notes of interviews, original letters, photographs, and any other material coming directly from the informant. These should be clearly identified and dated. The same principle applies to personal collections of quilts, textiles or other artifacts that may be used for their original information. To be verifiable, careful records must be kept of where, when and how they were acquired. Good photographs should be made, in case the collection is later broken up.

It is unlikely that another person would seek to go over that original material, but it must be possible. The person most likely to use the material again is the original researcher, looking for still more clues. At some later date she may want to contribute her collection of original data to an appropriate repository.

## AGE OF HEIRLOOM QUILTS

by Florence Peto

*This article is reprinted from ANTIQUES magazine, July 1942.*

How can one determine the age of an heirloom piece when family history is obscure or lost? Is there something in its appearance that gives the key to its age? It is true that the passage of years induces a mellowing process in both white and dyed fabrics which is comparable to the patina surfacing old woods and metals. This mellowness is a quality independent of wear. The splendid condition of some quilts bearing indications of great age testifies to care taken of them - they were the "best" or "bride's" spreads and had been used only on occasions of family festivity. A quilt of much later period, by its tatters and shreds, might appear at first glance to be venerable, but spring and fall bed-washings and the romping of sturdy children can effect in a short time a spurious "antiquity." If condition is not evidence of age, neither is pattern. Traditional geometric compositions and well-known floral motifs went through periods of recurrent popularity. One example: the oldest and simplest version of the eight-pointed star was known to quiltmakers as the Variable Star. Among the heavenly bodies those known as variables are so called because they show distinct changes in brightness from time to time; so in patchwork, accent in coloring gave to this much-used and easily assembled pattern a versatility which led to its apt name. During the William Henry Harrison campaign for the Presidency, the Variable Star sprang into renewed and extraordinary popularity because a contemporary quiltmaker had endowed it with the glamour of a political slogan - it became "Old Tippecanoe and Tyler Too." Other pattern names changed with migration, current events, and personal adventures, but familiar contours persisted through successive decades of the quilting era. The name your ancestress gave to her handiwork may be your clue to its date.

Methods of construction contribute something to identification of the period of a quilt. Many early bedspreads were made and decorated in one piece or in a series of borders surrounding a central medallion - a cumbersome job for the needle worker. Both applique and piecework were used on one spread, making it difficult to answer the oft-repeated question - which is the older technique? Tiny triangles, squares,

and hexagons, in all-over effects, appeared on early pieces and such mosaics seem to have been a heritage from England. Generally, it was later that patterns were made in unit blocks, surely for convenience in handling. Bedcovers were interlined with wool, sometimes with a thin woolen blanket, but cotton was the great favorite. The presence of cotton seeds in an interlining, to determine age, may be taken into account with reservations. A quilt which displays, when held to the light, an interlining thickly studded with cotton seeds is not necessarily earlier than the invention of the cotton gin, for it was a generation after Eli Whitney demonstrated his first device to separate seeds from fiber that the cotton gin came into successful operation. And an interlining free from cotton seeds may exist in a very early southern-made quilt; black hands labored as skillfully as a machine to prepare a padding for the best quilts made in plantation homes.

Bindings furnish interest. Two quilts in my collection made in the first quarter of the nineteenth century show a homespun lining brought over to the face of the quilt and then felled down. Two others of the same period have been bound in tape, or braid, in fancy weaves and in two or more colors. Often such


# PECK-STANTON- HOCKETT

INSURANCE AGENCY INC.  
(415) 388-2236  
"CALL US FOR A QUOTATION"  
174 EAST BLITHEDALE MILL VALLEY, CA

P  
S  
H

**INSURANCE TO MEET YOUR NEEDS?**

*providing quilt insurance for some of the leading California quilt shows.*



**YOUR Insurance INDEPENDENT AGENT**  
SERVED YOU FIRST

**OUR 42ND YEAR**  
LEONARD S. PECK - DAVID R. PECK - RONALD E. HEDIN

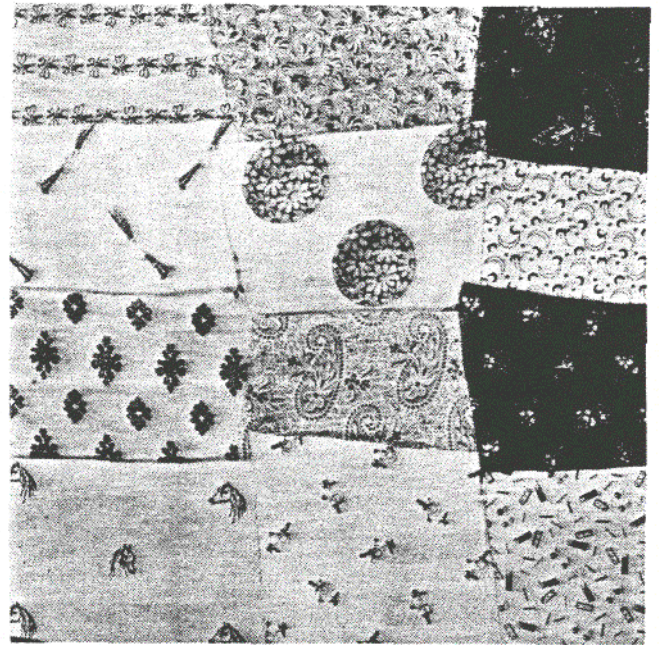


braids were made in the home on tiny hand looms. My handsomest quilted item (c.1820) has both face and lining turned in toward each other and the two edges whipped together with an over-and-over stitch, forty stitches to the inch on a quilt three yards square! A novelty in the form of a piping of cotton cloth inserted between the face of the quilt and the fold brought over from the back contributes a tailored effect to some early examples. By the middle of the century a simple fold of bias cloth was preferred as a binding; it is still used by modern quilt-makers. Types of binding might be conclusive of periods or years if it were not for the fact that needle-women of a later generation sometimes elected to copy styles favored by their grandmothers.

Only a few quiltmakers of any era signed or dated their work; album or autograph quilts are an exception, and because the great majority of these bear dates in the 1840's, they are helpful in placing patterns and textiles in a period.

The average quilt owner is not equipped with the technical training which enables the expert to make deductions from dyes, methods of printing, and processes of weaving, but there are things for which the novice may look. East Indian printed cottons, English or French calicoes and chintzes are not difficult to recognize after study of the helpful reference books on oriental and European fabrics. Foreign cloth was expensive in the Colonies but it was available to women in the coastal towns and was purchased and used by those who could afford it; every inch was utilized and it was often combined with home woven goods. It was not many years after the Revolution that American manufacturers had advanced to a point where they rivaled each others' output as well as the European importations. The British, unabashed at depicting eagles or other symbols of the late rebels' freedom, had been successful with historical patterns, and the Yankee states produced patriotic and allusive designs of their own.

As American printers did not use trademarks, nor did early manufacturers keep sample books, an earnest endeavor to identify printed cottons with a specific domestic cotton-printing plant has produced extremely meager results. In Fig. 1, picturing a group of swatches of domestic calicoes, there are two with indigo-blue backgrounds and fine, floral patterns of white, yellow and red. Duplicates are to be found in a sample book (1863) which had been kept by Borden

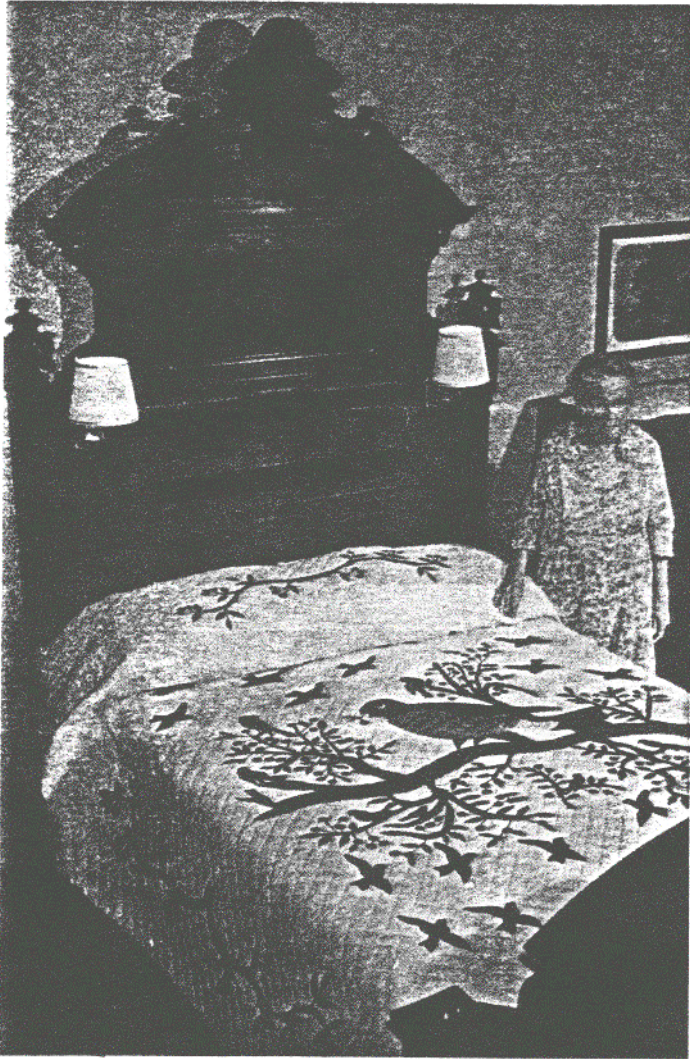


*Fig 1 - Patches of American calico (nineteenth century). Taken from a friendship quilt made about 1894 on Long Island*

Mills, Fall River, Rhode Island, and which is now the property of the Fruit of the Loom Co. It seems that sample books earlier than that are rare. Manufacturers, then as now, repeated their successes; these particular indigo blues may be earlier than 1863. All of the patches in this group came from a friendship quilt top in my collection. The top had been assembled by the mother of Mrs. Henry Chatfield Smith, of Stony Brook, Long Island; in a letter dated 1894, Mrs Smith's mother wrote: "I am finishing that old quilt top... some of these calicoes must be over a hundred years old." We must allow for possible exaggeration, but the materials have the appearance of considerable age. The quaint design of pins stuck in cloth, and the graceful horse's heads, are finely engraved, printed in brown on fine white cambric. The latter pattern and the one showing horseshoe and riding whip motif and also of the larger horse's heads which prevailed on shirtings for boys in the 1880's and 1890's. The amusing parade of ants (or flies?) the dominoes, the crescents, on three of the other patches, are printed in red and black on white calico. Tiny florals held their own over a long period even through the decades when the quiltmakers and dressmakers largely favored the flamboyant orange-toned paisleys of the Victorian era. The dainty Persian pear (on which most of the paisleys

*cont on pg 18*

## LILLIAN WALKER



Lillian Walker stands beside a bed with her *Big Robin* quilt on it. The quilt is now in the collection of Harriet Berman. The picture was taken in the bedroom of the Ben Taylors.

### BIBLIOGRAPHY

Catalog, Feb. 20, 1956, *QUILTS ON EXHIBIT BY MEMBERS OF THE UNIVERSITY GUILD*, Evanston, Ill.

*FAIRFIELD LEDGER*, Mar 26, 1959

*FAIRFIELD LEDGER*, March 24, 1969, "Mrs. Lillian Walker - 'Quilt Lady' Dies at 99".

Lane, Marilyn "Quilting's Grandma Moses", *SUNDAY TIMES-DEMOCRAT* March 27, 1966.

Teele, Maxine, "Something Worthwhile", *NIMBLE NEEDLE TREASURES*, Vol. 6 #2-3, 1974.

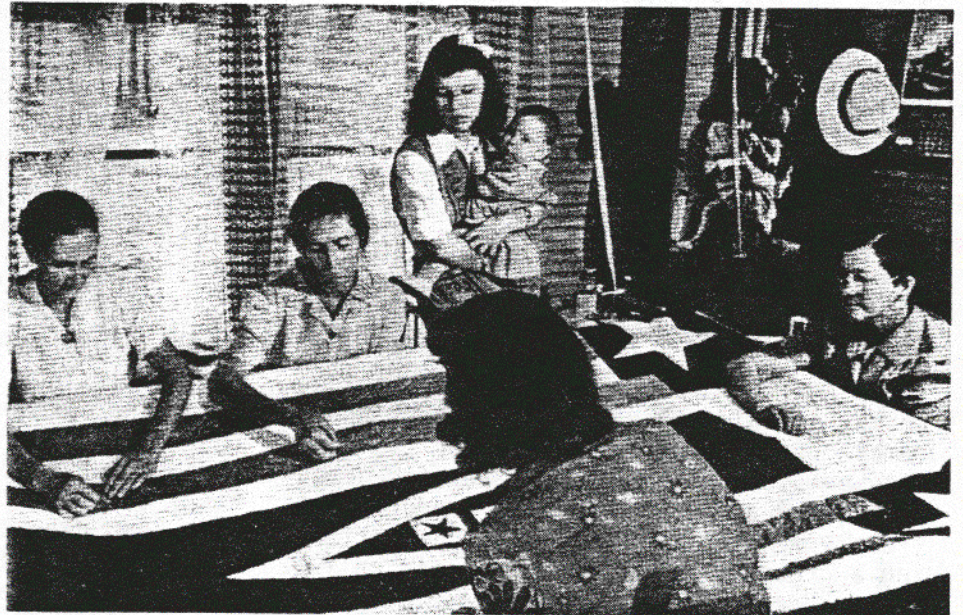
Pierson, Jean, "Quilts With a Personality", *THE KRAFTSMAN* Jan/Feb 1966.

*THE ROMANCE OF THE VILLAGE QUILTS*, Mary A. McElwain Quilt Shop, 1936, Walworth, Wisc.

Taylor, Lucile "Quilted Heirlooms of Tomorrow", *THE IOWAN*, Spring, 1964.

## HATFIELD-McCOY QUILT

In the Fall 1979 issue of the *JOURNAL*, Cuesta Benberry wrote an article about the Hatfield-McCoy quilt which is in the collection of the Ohio State Museum. The picture on the right is from *LIFE* May 22, 1944 which appeared in the article entitled "Life Visits the Hatfields - McCoys



## MISSISSIPPI RIVER TRIP

by Jean J Street

*Jean Street is a quilt teacher and noted quilt show producer in San Jose/Watsonville Calif. Her current research project is Ribbon Applique and she would welcome information to augment her studies.*

Ever since Mark Twain captured my imagination back in grammar school days with his tales of the Mississippi River, one of my life's goals was to travel that River by boat. My dream was finally realized in Nov. 1980 when I stepped on board the Mississippi Queen. As she departed the calliope played "Cruising down the River" followed by other songs, just as river boats have always done.

When we awoke the following morning, the boat was tied to a big oak tree beside the riverbank. Beyond the levee, out of our view, was the beautiful plantation, "Houmas House". After breakfast we strolled over the levee and saw a vista unique to this region. Beyond a white rail fence stood great oak trees heavy with Spanish moss and a vast stretch of green lawn leading to a white columned mansion.

The house tour was led by a very pretty young lady in a "Gone With the Wind" dress and an ample supply of southern charm. Naturally I was on the lookout for needlework and I was not disappointed. In the main bedroom upstairs on a four poster bed was a beautiful Sunburst patchwork quilt that was very finely quilted. It was touched by every other person on the tour!

We had been advised that no photographs were to be taken inside the mansion so when the tour ended I followed the pretty guide and pleaded my case to take a photograph of the Sunburst quilt and with true Southern hospitality she took me to

one of the owners. He led me back upstairs and allowed-me to take photographs without flash. The condition of the quilt was surprisingly good when one considers how many people have touched it so I suggested that he should somehow protect the quilt from all the admirers.

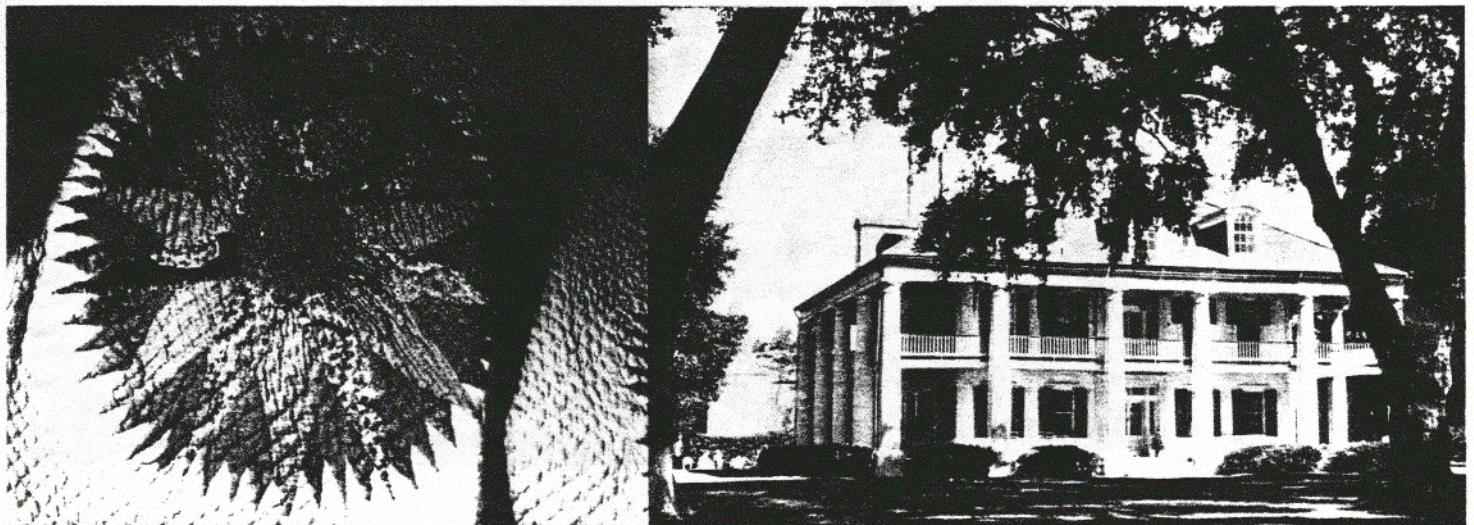
There are beautiful quilts in the South which I believe have been treated as "family treasures" because Southerners realized their unique value

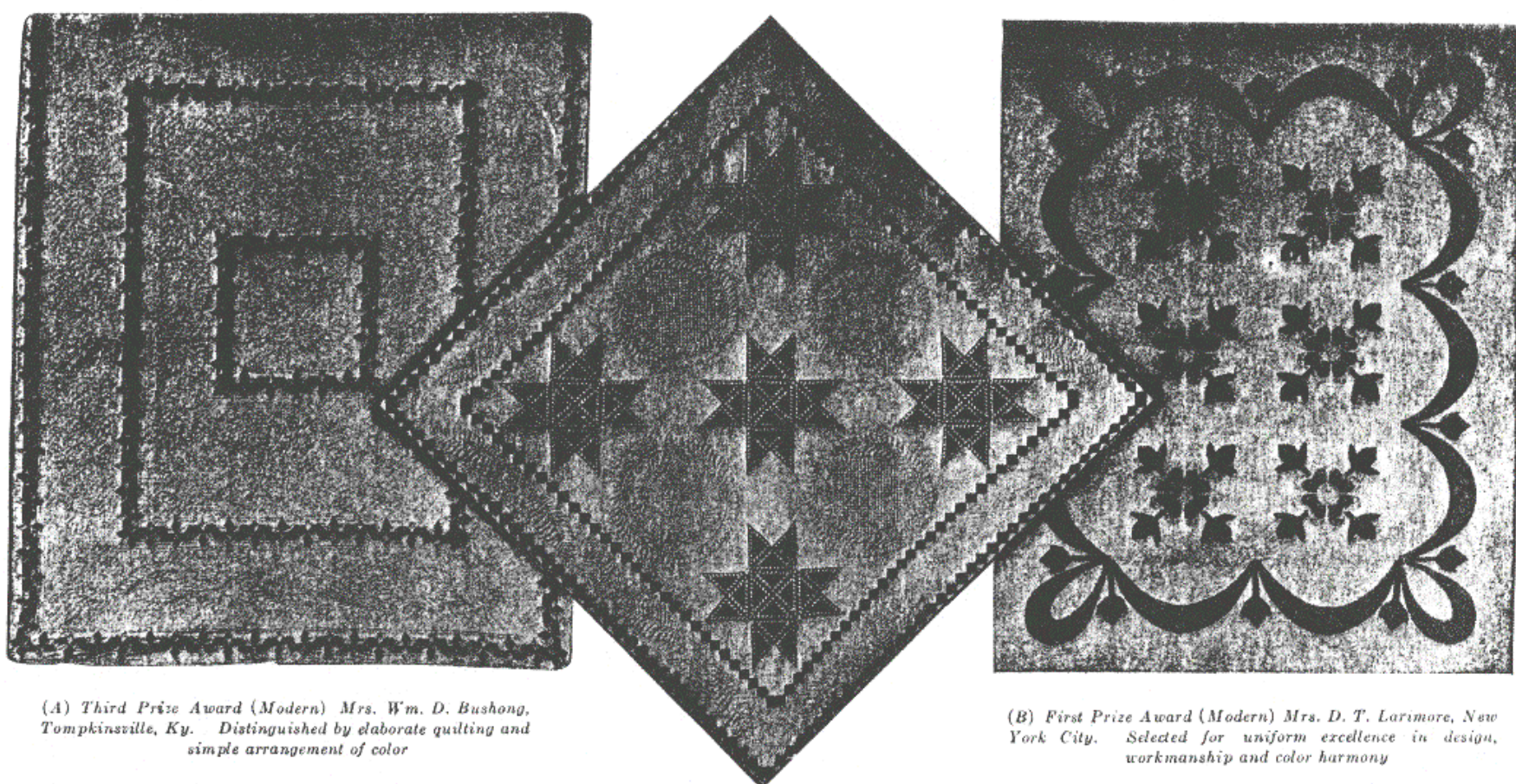
I strolled back to the boat through the beautifully maintained gardens and century old oaks hanging heavy with Spanish moss, and thought how I would have enjoyed talking to that quilter who spent so many hours somewhere here in the South stitching her contribution to the beauty of her beloved home.

*The site of the Houmas House was "purchased" from the Houmas Indians in the last quarter of the 18th century by Maurice Conway and Alexander Latil. The mansion is a magnificent Greek revival style built in 1840. "Back houses" which were built at the time of the site-purchase, resemble houses built in rural France of that period. They were attached to the great house by an arched carriage house and used as the kitchen and servants' eating area. Around 1899 the mansion fell into a state of disrepair. Dr. George B. Crozat of New Orleans purchased it in 1940 and spent the last 25 years of his life restoring the house and gardens to their original state of splendor. His heirs have opened them to the public.*

*The site was the setting of the movie, "Hush, Hush, Sweet Charlotte" and the TV movie 'moon of the Wolf" and the pilot film of "Longstreet"*

*Left) Sunburst quilt. Right) Houmas House*





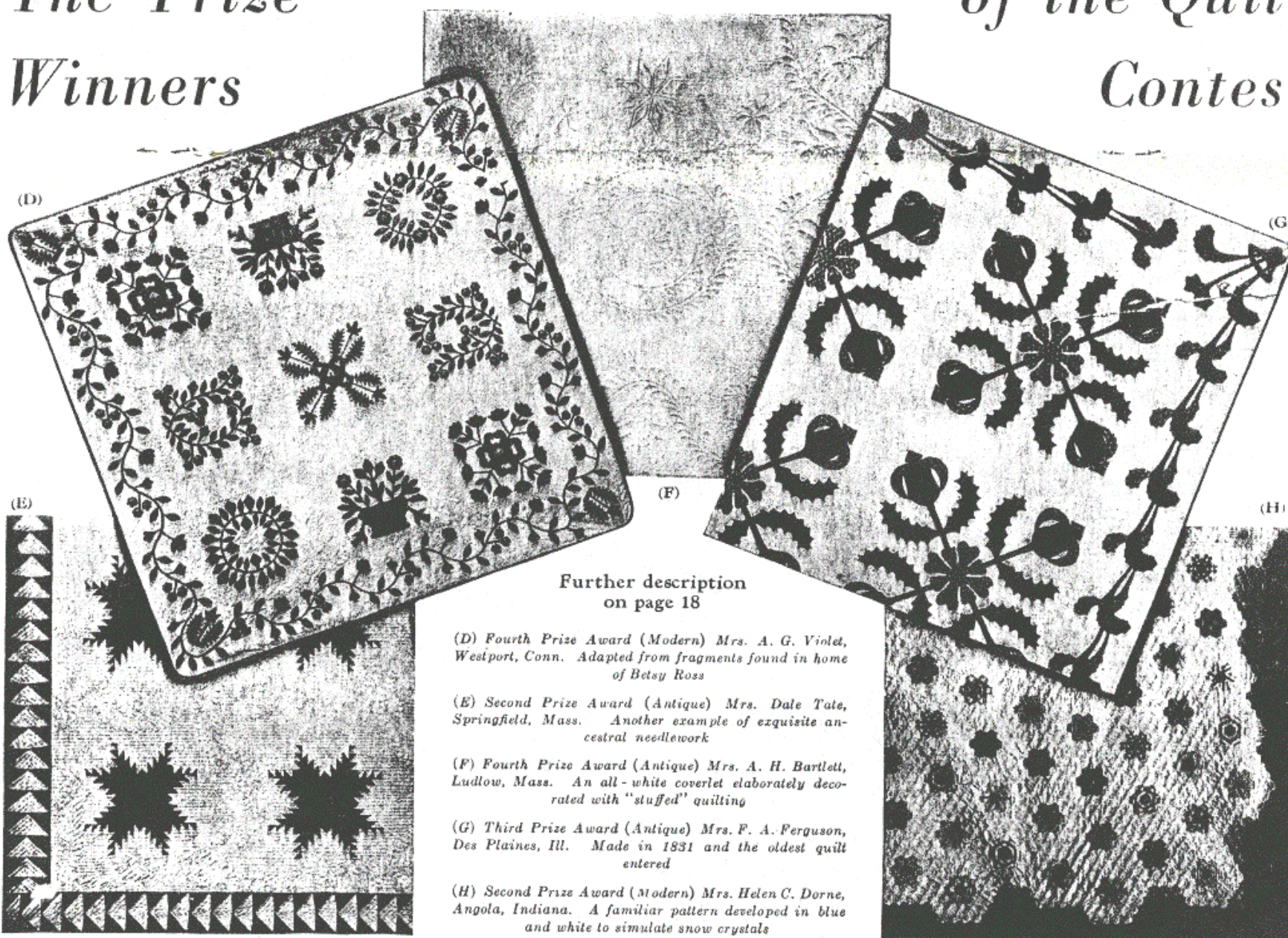
(A) Third Prize Award (Modern) Mrs. Wm. D. Bushong, Tompkinsville, Ky. Distinguished by elaborate quilting and simple arrangement of color

(B) First Prize Award (Modern) Mrs. D. T. Larimore, New York City. Selected for uniform excellence in design, workmanship and color harmony

(C) First Prize Award (Antique) Mrs. Georgia Lewis, Pedora, South Dakota. Made in 1847. The ranking entry in this class

# The Prize Winners

# of the Quilt Contest



### Further description on page 18

(D) Fourth Prize Award (Modern) Mrs. A. G. Violet, Westport, Conn. Adapted from fragments found in home of Betsy Ross

(E) Second Prize Award (Antique) Mrs. Dale Tate, Springfield, Mass. Another example of exquisite ancestral needlework

(F) Fourth Prize Award (Antique) Mrs. A. H. Bartlett, Ludlow, Mass. An all-white coverlet elaborately decorated with "stuffed" quilting

(G) Third Prize Award (Antique) Mrs. F. A. Ferguson, Des Plaines, Ill. Made in 1831 and the oldest quilt entered

(H) Second Prize Award (Modern) Mrs. Helen C. Dorne, Angola, Indiana. A familiar pattern developed in blue and white to simulate snow crystals

Reprinted from Jan 1933 NEEDLECRAFT

The prize winners from the First National Quilt Contest held at Eastern States Exposition (Storrowton) Story on page 4.



Left) SPORTS ILLUSTRATED cover, slightly reduced. Bottom) Lucie Taylor's quilt top Bird Lover's Guide designed by Lillian Walker.

until it completely suited her and when she finished that portion she made a soft, clucking noise murmuring her approval of her work."

In an article in the Spring 1964 IOWAN entitled "Quilted Heirlooms for Tomorrow", Mrs Taylor noted, "After studying the pictures of the birds and tracing a few patterns, she had the ability to take a pair of scissors and cut the patterns sizes smaller or larger to make the individual birds."

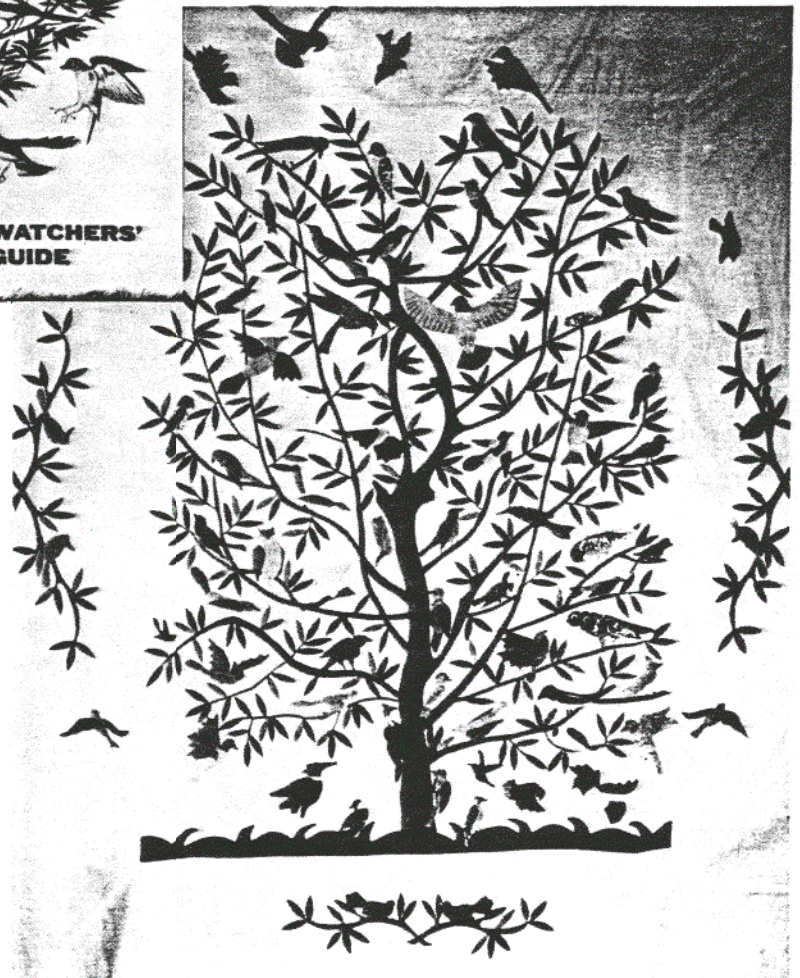
Maxine Teele wrote an article about Lillian Walker in NIMBLE NEEDLE TREASURES, Vol 6 #2-3, 1974, entitled "Something Worthwhile." She was all of five feet

cont from pg 3

Lillian Walker's favorite pattern was Bird Lover's Guide based on the May 16, 1955 cover of SPORTS ILLUSTRATED. It showed 60 different birds all labeled and was done by Arthur Singer, a well-known painter and illustrator.

Her quilt incorporated 70 birds of which 60 were different. The birds were cut out, the beaks and eyes were embroidered, and the edges were turned under and basted. She made so many birds in her life it became almost automatic and she used to say, "I am sure I will be making birds in the Life hereafter."

Lucie Taylor, a close friend of Mrs. Walker's describes the procedure in the Sunday TIMES-DEMOCRAT of March 27, 1966, "She would arrange and rearrange every tiny piece



tall and would have weighed in at one hundred pounds soaking wet and with a flat iron in each pocket." Mrs Teele described their meeting, "I was introduced to this remarkable lady when she was well into her eighties. At once she began a campaign to convert me to applique quilts, for she was completely sold on the old idea that the appliqued quilt was the aristocrat of quiltdom and the pieced quilt the country cousin

On one occasion she returned a book of mine and inside I found a list of quilt names headed 'Worthwhile Names for Quilts' The list included Friends of the Forest Bird Lover's Guide The Garden Morning Warblers, My Old Kentucky Home etc. Did she leave the list in accidentally or was it a hint to get me going?"

"Another time she said 'Make something worthwhile. Make an appliqued quilt. I was perfectly happy with my pieced quilts, but when she offered me one of her patterns, I realized she was doing me a great honor... I inquired if she had a pattern for a small cherry tree and the birds to go on it."

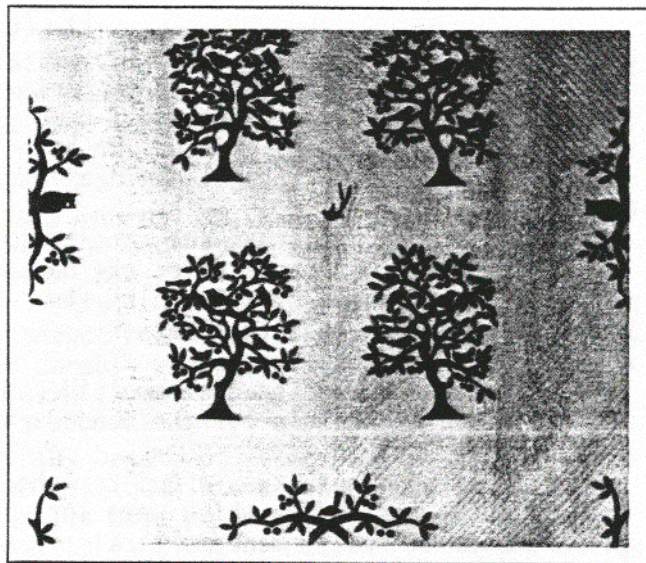
Mrs. Teele was to begin the quilt under Mrs. Walker's expert direction, but the Teeles moved 250 miles away before she cut a leaf. Sometime later the birth of a grandchild brought Mrs. Teele back to Fairfield and she showed the partially finished top to Mrs. Walker. "We spread it out before her and she looked it over as carefully as one could without benefit of a microscope. Finally she said, 'You have made something worthwhile'" On a later visit, Mrs. Walker welcomed Mrs Teele walked over to a quilt she was working on and unpinned something, came back and placed it in her hand, saying, "Here put this on your quilt. It doesn't belong on mine."

Mrs Teele followed orders and you will find the scissor-tailed fly catcher right in the middle of her Cherry Tree.

In 1966, three years before Mrs. Walker's death, Jean Pierson wrote an article for the Jan-Feb issue of KRAFTSMAN entitled "Quilts With a Personality". Miss Pierson was a neighbor of Lillian Walker and knew her well. "At 95 she still speaks with authority of her quilting and sparkles with animation in describing the patterns she liked best. She only retired from this work a year ago and even yet has ideas she would like to develop."

She quoted Mrs. Walker, "If you're going to make quilts - or anything; do something unusual and different, something no one else has done.

The SUNDAY TIMES - DEMOCRAT published an article on March 27, 1966 by Marilyn Lane



*Maxine Teele's Cherry Tree quilt.*

entitled, "Quilting's Grandma Moses". "Tho her hands are stilled by arthritis, the spunky little lady still said, 'I'd love to make another quilt, and I'd like to start this afternoon.' She has a list of 'Quilts I would still love to make' that she wrote some years ago, Under the Apple Tree Down by the Old Mill Stream Scenes of my Childhood Woodland Symphony and Where the Woodbine Twineth."

Mrs. Walker estimated she had designed over 100 quilts, though she acknowledged she was a poor bookkeeper and didn't know the exact number.

Early in life Mrs. Walker had had a kidney removed. When someone complained of feeling ill, she would retort that she had managed "to survive all these years with only one kidney." That usually silenced the visitor. She, like Bertha Stenge and Dr. Jeannette Throckmorton, was hard of hearing. She wore a hearing aid, but became increasingly deaf.

At 96 she still climbed stairs and made her own cotton dresses, though arthritis made it impossible to make any more quilts. She turned to pillow covers, using the same designs.

I can well imagine Lillian Walker is at this moment cutting out birds, embroidering their beaks and eyes, turning under the edges and basting them. Her eyes are sparkling and she is preparing to design another "worthwhile quilt"

*In another issue we will have an article about Mrs. Louis J. Berman of Whitehall, Michigan, who has a collection of Mrs. Walker's quilts.*

*See pg 8 for Bibliography*

Dear Joyce,

I was extremely interested in the article about Pine Eisfeller, because I knew her when she lived in El Granada. We both worked at the Library. She also did a lot of square dancing.

I remember one Christmas she came to the Headquarters wearing a skirt she had made. It was a circle of felt which she had really fancied up with a battery attached so it would light up.

Every year she made special embroidered and appliqued dishtowels for the Headquarters kitchen.

When she found out I was a quilter she told me about her quilts which were lost in shipment. It really made me sick!

Elizabeth Gallagher

Dear Joyce,

Thank you for your support during the Sunbonnet Girl Heritage Quilt Block Contest. The quilt is now complete and available for exhibit.

I began serious research of the Sunbonnet Girl origins and history in 1975. There was little documented information available in print. I felt it was important to attempt a renewed interest and appreciation of the design, and work towards the preservation of the Sunbonnet Girls as used in American Needlework.



HARDMAN QUILT: Portrait of an Age

16 mm/color/sound/10 minutes. Rental \$25.00 for 3 days. Perfect for stitchery and quilt groups, antique societies, classroom study, social groups. For reservations - Joyce Gross, Box 270, Mill Valley, CA 94941. 415/388-7578.

Requests for information should include a stemmed self addressed envelope and addressed to me.

Pat Mensinger, Coor. Sunbonnet Girl Heritage Quilt, P.O. Box 190, Colfax, WA 99111  
*Ed note: Mrs Mensinger wrote an article about her search for the Sunbonnet Girl in the Summer 1978 JOURNAL*

Dear Joyce,

When I subscribed to the JOURNAL, I thought it might be scholarly and sensitive to a multi-ethnic audience. I did not expect to find racial epithets or derogatory racial words (line 11, col 2 of pg 2 in the Fall '80 issue.) The offensive racial term regarding licorice is the ONLY statement relative to Afro-Americans.

Mrs. O.J. Gates  
Portland, Oregon

*Ed note: If we offended any of our Afro-American subscribers we offer our sincere apologies. We would also call attention to Mrs. Gates' Project Quiltarian which appeared in the Summer 1980 JOURNAL. Again our apologies*

Printers  
for  
The Quilters Journal



**Pronto Press**

QUALITY PRINTING  
TYPESETTING, LAYOUT, DESIGN  
COMPLETE BINDERY SERVICES  
BOND PHOTOCOPIES  
TYPING SERVICE

3095 KERNER BLVD. / SAN RAFAEL, CA 94901

**457-8500**

cont from pg 4

phenominal interest because of its extensive scope, practically every section of the country being represented; and it may be counted an honor simply to be numbered "among those present!"... We shall have good reason to be proud of the wonderful collection sure to result from this friendly competition -every one of us."

The aim of the contest according to the Exposition managers was "To encourage the revival of Early American handicrafts, and to stimulate interest in good design and carefully executed handiwork."

Entry blanks were to be received by June 1, 1932 and the quilts received not more than two months later. The judges met for three days on August 15 and the exhibit was September 18-24.

There was no entry fee and the rules were quite simple: 1) All quilts were to be made entirely of cotton fabrics, of a size for either a standard single or double bed, and were to be completely finished and in good condition. 2) They were to be modern or old fashioned and there was no restriction as to design. If the owner wished to sell the quilt or make a duplicate the price was to be marked on it. All inquiries were referred to the owner.

The judges were Anne Orr, Needlework Editor, GOOD HOUSEKEEPING from Nashville, Tenn.; Christine Ferry of NEEDLECRAFT from Boston; and Mary Reynolds of Philadelphia. Anne Orr, reported on the contest in the January 1933 GOOD HOUSEKEEPING, "Almost 600 quilts were entered and eight cash prizes were given as well as forty blue ribbons awarded. This task required that the judges have a comprehensive knowledge of old and new designs in quilting." Cash awards of \$50. for 1st prize, \$25. for 2nd prize, \$15. for 3rd prize and \$10 for 4th prize were given in antique and modern categories.

In 1933 the quilt contest was repeated and this time there were 1,000 entries. Word spreads quickly in quilt circles! The rules and prizes were the same as the 1932 contest except no one winning a prize the previous year was eligible.

The third national quilt contest arranged by the Home Department of the Eastern States Exposition was held in 1936. 372 quilts were entered from 39 states. Again the quilts were divided into two classes, modern and antique. The prizes were the same. Judges were not mentioned by name but according to the catalog "were selected from the

home economics staff of the Mass. State College, the Conn. State College and would include women who made a life time study of quilts and quiltmaking."

In 1936 the Village also suffered severly in a disastrous flood. Books and pictures were lost, many pieces of furniture were beyond repair and even worse, records were lost.

It was not until 1954 that another quilt contest was held. The cash prizes were considerably reduced: 1st) \$6. 2nd) \$5, 3rd) \$4. A loving cup was given for "Best of Fair". The quilts were judged on workmanship, beauty of design and harmony of color and divided into seven classifications: A) Quilts made before 1900 (cotton) B) Silk quilts (antique or modern) C) Modern quilts (quilted) This classification was subdivided into applique, pieced, and original design with a 1st, 2nd, and 3rd cash award in subdivision. D) Modern quilts (tied) E) Crib quilts, F) Embroidered quilts G) Novelty quilts.

In 1957 "the Big E" held a nationwide Pillow and Chair Pad contest with over 400 entries. Some of the prize winners were shown on pg 99 of the Spring/Summer 1958 issue of MCCALL'S NEEDLEWORK & CRAFTS. Of the twelve prize winners only two were in a quilt-related category. Anna Hannes of Morristown N.J. won a 1st in the quilting category for "a posy ring and a gay peasant couple dancing on the green," and the late Bertha Stenge of Chicago, Ill (won a 1st in the applique category) for an interesting study of the Holy Family on a creamy textured background. From a Christmas card design."

**A FUTURE ANTIQUE**

**SOLID OAK QUILT HOLDER KIT**



This solid oak ten piece quilt holder kit is designed and constructed by a single craftsman in his one-person shop.

Dimensions:  
24" wide, 28½" high, 16" deep.

Easy assembly instructions are included with each kit. You supply glue and finishing materials

Send \$82 plus \$3 for handling and shipping; allow 6-8 weeks for delivery—orders are made as received.

(Iowa residents add 3% sales tax)  
Satisfaction Guaranteed.

Available  
only from

**A DAY'S WORK**

38 Regal Lane      Iowa City, IA 52240



The quilt contest returned in 1958 -the result of many inquiries to Storrowton. The cash awards were increased slightly -1st - \$10, 2nd - \$7, 3rd - \$5. The quilts were judged on workmanship 50%, design 15%, color 15%, suitability 10%, appearance (neat and clean) 10%. In original designs an additional 10% could be added in consideration of the designer's ingenuity. All of the first prize winners were eligible for "The Best of Fair" and MCCALL'S NEEDLEWORK & CRAFTS awarded it a \$50 cash prize. Stearns & Foster gave Mountain Mist batting to all the prize winners and American Thread Co. gave prizes of material to all 1st prizewinners.

The Best of Fair award went to Marie Frolander of South Minneapolis, Minn. for her Irish Chain pattern made with a green print.

Jean Ray Laury entered a quilt in the 1958 contest. She didn't win a prize, but Roxa Wright, Creative Skills Editor of HOUSE BEAUTIFUL, was one of the judges. She was so impressed with Jean's entry she wrote a letter of congratulations. This resulted in Ms. Laury's first magazine article which appeared in HOUSE BEAUTIFUL in Jan. 1960. Ms. Wright later became Needlework Editor of WOMAN'S DAY. (See JOURNAL Fall 1979)

Florence Peto, another well-known quilter, entered the contest on at least two occasions. She comments on her entries in a letter to Lillian Walker dated Dec. 5, 1959, "Four of my latest quilts have come home from Springfield, Mass ... with blue ribbons. All of my quilts are made from antique fabrics of which I have a collection." On May 11, 1967 she wrote to her friend, Maxine Teele, "...I am entering two quilts again this year in the Eastern States Exposition in West Springfield, Mass. We may go to the Show for it is outstanding in the craftsmen field. I already have many ribbons taken in that show for my own work."

By 1967 the Eastern States Exposition Quilt Contest had become the Eastern States Creative Crafts Adventure. The Crafts Adventure included hooked, braided, vestmayd, shirret, and rya rugs as well as canvas embroidery. Class VII was quilts and included Group A) patchwork quilts with and without quilting. Group B) applique quilts with and without quilting. Group C) patchwork and applique quilts with and without quilting. Group D) Embroidered quilts with and without quilting. Group E) Miscellaneous types. Group F) Antique quilts. Cash awards were the same as in 1958.

The Craft Adventure continues to be held every year and Helen Bardwell, Director of Creative Crafts says, "Quilts are a very large part" of this contest. It will be held this year Aug 29-30 and contest brochures and entry forms will be available from Mrs. Bardwell, Eastern States Exposition, 1305 Memorial Aye, West Springfield, MA 01089. Entries are welcome outside of the New England area.

The Storrowton Village Museum and Suzanne Ashe, Piecemaker's Quilt Store inaugurated "The Great Quilt Festival" in 1980. It was so successful they plan to make it an annual event. This year it will be held Oct 18-21 and will include a display of new and old quilts, a fashion show, demonstrations, etc. Inquiries may be directed to June Cook, Director at Storrowton.

By sponsoring the 1st National Quilt Contest, the Eastern States Exposition and Storrowton became an important part of our quilting heritage. It paved the way for all of the other contests such as the Chicago World's Fair 1933, the New York World's Fair, 1939 and the WOMAN'S DAY Needlework contest 1942. At each exhibit more and more women were exposed to the art of fine quilting and became inspired to try new, different and more difficult designs and techniques. This all contributed to more interest in producing fine quilts and culminated in the golden age of quilting in the post World War II era. It was the post World War II era that brought us Rose Kretsinger, Bertha Stenge, Florence Peto, Pine Eisfeller and Dr. Jeannette Throckmorton who produced quilts as lovely and elaborate as those of the 18th and 19th centuries.

#### BIBLIOGRAPHY

*ROMANCE OF THE PATCHWORK QUILT IN AMERICA* Hall & Kretsinger, Caxton Printers, Caldwell, Idaho , 1935 pg 35

*HANDICRAFTS OF NEW ENGLAND*, Allan H Eaton, Harper & Bros, New York, 1949, pg 200

*NO TIME ON MY HANDS* Grace Snyder/Nellie Yost, Caxton Printers Caidwell, Idaho 1963 pg 527.

*QUILTING AS A HOBBY* Dorothy Brightbill, Sterling Pub Co N.Y. 1963, pg 93.

*MCCALL'S NEEDLEWORK & CRAFTS S/S* 1957 pg 6, S/S 1958 pg 18.

*CATALOGS from Eastern States Exposition* 1932, 1933, 1936, 1954, 1958, 1967

*We are grateful to Cuesta Benberry for the Bibliography*

## CLASSIFIED

Create a Mt. Saint Helens Quilt. Eight original block designs. Complete patterns, stationery, postcards, workbook. Send 250 for leaflet. Pioneer Graphics, Box 8234, Moscow, ID 83843.

PATTERN for Garden of Hearts applique as seen in Summer 1980, JOURNAL. \$6.50 prepaid, Box 270, Mill Valley, CA 94942.

CLASSIFIED AD RATES 25¢ per word prepaid



# Crafts

Pine Hill Farm, Chris Wolf Edmonds

## QUILTERS' JOURNAL NOTICE

Vol I #1,2,5,6 Postage: 1 issue .50  
Vol II #1,2,3 2-4 " 1.00  
Vol III #1,3 5-9 " 2.00

All other issues available only in full sets of 14 issues for \$24. plus \$3. postage. Supply of these sets is very limited.

The number following the zip code on your address label is the number with which your subscription expires.

Due to exorbitant new postage rates, if your subscription expires with Su/81 we must receive your renewal by Aug 81 to insure receiving the next issue.

## WHAT'S DOING IN KANSAS

Left) Poster entitled Pine Hill Farm by Chris Wolf Edmonds has been released by the Assoc. Comm. Arts Councils of Kansas. (ACACK) It is one of a series of four posters entitled "Kansas Visions: A Celebration of the Arts." They are available for \$4.75 each and may be ordered from ACACK office, 112 W 6th, 4th floor, Topeka, KS 66603.

"Kansas Quilt Treasures" a quilt exhibit at the Dance G Hansen Memorial Museum in Logan KS will be on view from Aug 23-Sept 27, 1981. There will be 40 antique and contemporary quilts. Enola Gish helped with the exhibit.

"Kansas Quilts" an exhibit of 24 quilts, contemporary and antique, will be displayed at the Spencer Museum of Art, Lawrence, KS from June 7-July 19, 1981. Quilts of Rose Kretsinger and Charlotte Whitehill will be among those displayed.

### OUR APOLOGIES!

When we reviewed Jinny Beyer's new book we made a mistake in the title. It should have read THE QUILTER'S ALBUM OF BLOCKS & BORDERS

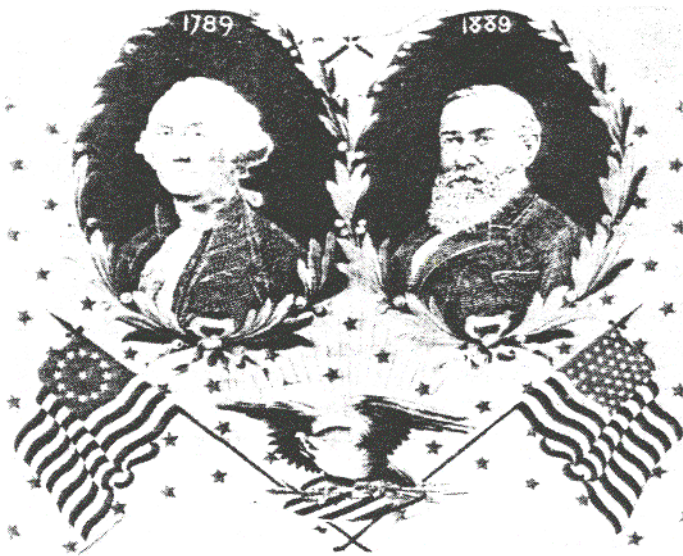


Fig 2 American cotton print (1889). Commemorating Benjamin Harrison's election as President of the U.S. Brown, yellow, and olive drab with flags in natural color.

were based) is shown here with a stippled effect in blue and rose on white. The patch at the left of the Persian pear shows a conventional floral in madder-rose on tan ground. When we attempt to identify the age of a quilt by its textiles, sometimes Grandmother So-and-So's spread (the date of making definitely established) may shed light on the probable age of otherwise elusive domestic cottons. Heirloom quilts may be a valuable source of information on American printed goods; hence it becomes important to record the age of items whose histories are still available.

It may be difficult to link scenic, pictorial, or historical cottons with a specific printworks, but they may be classified reasonably as to period. The Centennial brought forth much yardage with Liberty bells, shields, flags, eagles, and the likeness of the Father of his Country. By 1885 the features of Grant and Arthur decorate cotton yard goods; Figure 2 shows portraits of George Washington and Benjamin Harrison, and is dated 1889. The quiltmakers incorporated these prints in their needlework. Whenever human figures appear on textiles or patchwork, costume and hirsute adornments are nuggets of information.

Often games can be linked with years. A quilt owned in Huntington, Long Island, contains material printed in squares showing children at play - skating, sleighing, rolling hoops, playing hopscotch and London Bridge. Children in many ages have played such games, but in this print the little girls' bonnets, high buttoned shoes, and clumsy skates tell their own

story. This textile bears the name Merrimack Manufacturing Company printed on the face of the pattern.

In Figure 3 the grown-up's fondness for a game is pictured in vivid colors. A puzzle keeps the whiskered gentleman, candle in hand, awake in the wee small hours, long after his spouse has given up and gone to sleep. There are fifteen numbered cubes and sixteen square spaces; the trick is to arrange the numbers in proper numerical sequence without lifting the blocks.

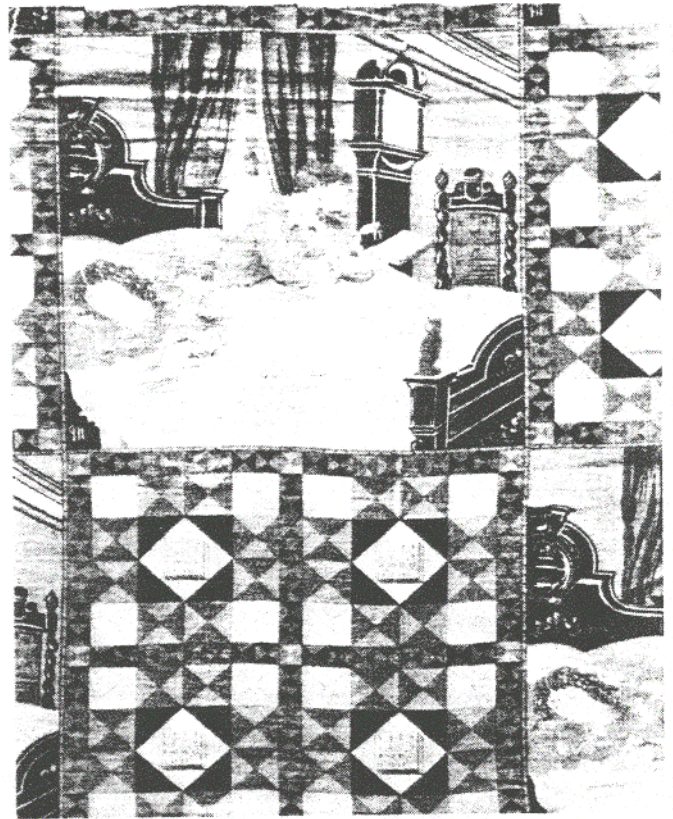


Fig 3 - American Quilt (late 19th cent.) Material printed in squares to simulate patchwork called Yankee puzzle. From the Index of Amer. Design, Art Service Project. W.P.A.

Notice the late-Victorian details in the furnishings. The printing of cotton cloth to simulate patchwork appeared at least as early as 1849, for a wide border of realistic baby's building blocks or cube work finishes a quilt so dated in my collection. The complete unit in Figure 3, which is of course about thirty years later, simulates a patch pattern known to quiltmakers as the Yankee Puzzle - appropriate in this case, whether by accident or intention.

In the same coppery-red, orange, brown and white which are characteristic of the paisleys, Figure 4 displays another expert simulation of patch pattern centered by an engaging feline, smug and happy over



*Fig 4 - Simulation of Patchwork (Airier late 19th cent) Paisley colors of copper-red, orange, brown and white. A dog in each corner completes the repeat.*



*Fig 5 - Cotton patches (Amer late 19th cent) Light piece shows both sides of French franc pieces, dated 1880, in pink and blue on white ground. Dark swatch reproduces the emblems associated with Horace Greeley.*

blue ribbon bow. A dog in each corner completes the repeat. Notice the reproduction of early small prints. Pacific Mills manufactured a great many realistic and humorous designs; though those shown here have not been identified as their product, they are considered typical. One cotton-printing plant lost valuable records when a new and over-zealous manager decided that the space occupied by barrels and kegs of "mills" which had been used in former days was more essential to the company than the out-dated engravings which he sold as junk.

At one time a silk manufacturer made some black necktie silk into which was woven in gold thread a replica of a United States ten-dollar gold piece; it was said he was restrained from putting it on the market, for no one may reproduce Uncle Sam's money in any form. Apparently the restriction did not apply to French money; Figure 5 shows both sides of French franc pieces printed in pink and blue on a white ground. The coins are dated 1880. Many examples of American historical prints used an entire scene decoratively enclosed by floral and leafy wreaths; in contrast, the dark swatch in Figure 5 has small symbol motifs arranged in half-inch stripes. In color it resembles the paisleys. The initials, H G, the spectacles, the white top hat, and the axe and sickle are symbols used to represent Horace Greeley, cartoonist's joy. Charles Dickens once wrote, "... Mr. Greeley's white hat has become a sort of proverb among Americans," and he referred to Greeley as "Old White Hat." Greeley advocated an agrarian socialism which recalled his famous advice: "Go west, young man, and know your country." That's where

the axe and sickle come in. During the campaign of 1872, Greeley was caricatured by his adversary in a white hat, spectacles, great coat, and boots.

No one factor in determining age of a bedspread is reliable; it is safer to seek evidence in a summary of several -design, methods of construction, trends of style in "sets and bindings, type of interlinings and the textiles of which the quilt has been fashioned.

*Illustrations from the author's collection, except Fig 4. Biographical material about Mrs. Peto was published in the JOURNAL beginning with winter '79.*



*Fig 6 - Amer cotton print. Attributed to Cranston Print Works, Providence, R.I. On a white ground with brown foliage decoration, medallions of Washington in brown alternate with red shields showing scales and the word "Peace" The date 1776 suggests that the print was made for the Centennial celebration in 1876.*

## FOUND: MISSING STEARNS & FOSTER

by Cuesta Benberry Cuesta Benberry is a well-known quilt historian and researcher. She is a frequent contributor to the leading quilt magazines, including the JOURNAL. Ms. Benberry will be lecturing at the Santa Clara Quilt Symposium in July 1981 off "Afro-American Women and Quilts."

For many years quilt pattern collectors have discussed with great interest "missing" quilt patterns from the Mountain Mist catalogs. We believed that Stearns and Foster originally had offered patterns for #C and for #E, although those letters were omitted in most of the later Mountain Mist catalogs. We searched diligently, to no avail, to locate even one clue as to the names of those elusive quilt patterns. About 1968 or '69, the late Lena Moses of Roanoke, Va. supplied us with an original 1930 Mountain Mist batting cover, which contained the pattern #E "Cornucopia". We were unable to determine why Mountain Mist deleted the pattern from its pattern offerings. A later pattern #87 "Horn of Plenty" is similar, but is not identical.

We then concentrated our efforts on locating a pattern for #C, but we were unsuccessful. So much so, that we even began to doubt that there was ever a pattern published for #C. Recently, Annette Amann of St. Louis acquired an old 1928 original Mountain Mist batting cover. This cover is much different from later batting covers of Mountain Mist. On the outside of the cover, the patterns are arranged in alphabetical sequence - A, B, C, - yes C! Eureka! We found it! The pattern is not named, but in the corner of the block picture is the circled letter C. The quilt

pattern is an all green applied floral one, reminiscent of a clover or a shamrock blossom. There is not-another pattern in the Mountain Mist catalog like it. So again, we are puzzled as to why Mountain Mist deleted it so quickly. We know that it was published in 1928, but this pattern does not appear in their 1931 listing. Half of our job is done; the pattern picture has been located. All that remains for us to do is to find K's name. Does anyone know that?



Missing Stearns & Foster Pattern C

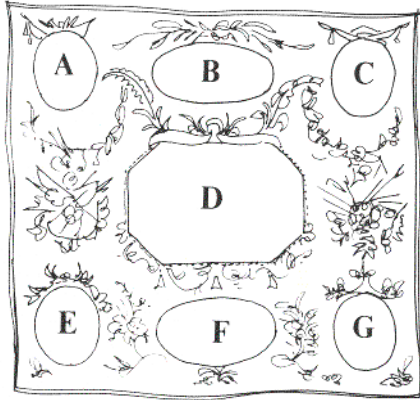
## EVEN SILK IS ADULTERATED

Barbara Brackman of Lawrence Kansas, quilt historian and frequent contributor to QUILTER'S NEWSLETTER and QUILTERS' JOURNAL sent us this article from the MAINE FARMER 1896.

Some improvements in the treatment of silks are announced. Ordinarily silk is "weighted" by depositing tannate of tin in the fiber; the material receives a bath of tannic acid and then another of perchloride of tin, a repetition of this being made until an increase of the weight amounts to from 15-20% beyond which it is not considered safe to go in the case of silk intended to be dyed light shades or to be bleached.

Recently a German inventor has brought forward a process in which silica is the weighting agent... First the silk, raw or in any stage of manufacture, and either before or after dyeing, is worked for an hour in a warm solution of water glass or soluble silicate of soda for about an hour followed by washing, having also been previously passed through a solution of phosphate of soda. The operation may be repeated again and again with no harmful effect on the fiber or subsequent dyeing. In five operations the silk may be increased in weight some 100-120%. The silk is now soaped and if already dyed is cleared in an emulsion of olive oil and acid.

## THE DISMEMBERMENT OF POLAND



"The Dismemberment of Poland" a commemorative handkerchief from the collection of the DAR Museum. Picture on back cover.

A) "of Poland"\*. B) The Polish Revolution, one! equally happy as honorable both to King & People! has for its Era the memorable 3rd of May 1791/ On that glorious day the amiable & illustrious Monarch having/ secretly cherished the flame of Liberty in the bosom of the Poles, presented! them the plan of a free Constitution Modeled after those of England and! America, the acceptance of which was announced at Warsaw by the/immediate discharge of two hundred pieces of Cannon. This Wonderful! Revolution was accomplished in a single day without the smallest! accident or disorder. The friends of Mankind and of Freedom, the! enlightened of all Nations hailed with pleasure the happy day.! But short alas!

is their felicity who are alone permitted to! repose during the short slumbers of! accursed ambition. C) "Gen. Kosciusko". D) Depicts a countryside in a battle with a dead man on the ground. Near the dead soldier is a dog and two birds looking at him. "The Dismemberment of Poland" is printed at the top of the scene. E) "Gen. Washington". F) The unfortunate Poles were! fated not long to enjoy the blessing of Liberty.! Russian influence soon recovered the shock it had! sustained and was soon assisted by some treacherous Polish! Nobles. Villanous Prussia, and ambitious Austria also joined the infernal league. A few! noble Poles however made a heroic struggle! to save their freedom and their Country and the noble Kosciusko their! illustrious General after many glorious battles was at last wounded! and made Prisoner and the valiant Poles were forced to surrender/ to the armies of their rapacious invaders, and to behold the final/Dismemberment of their ill-fated Country! Warsaw surrendered to the Russians on the 9th Nov 1794/ During the siege this City lost many thousand of its inhabitants. G) "Gen. La Fayette". Notice the items of battle on left: a helmet, bayonets, daggers, chains, etc. On the right are farming objects: hoe, shovel, rake, sprigs of wheat.

\**THREADS OF HISTORY*, Herbert Ridgeway Collins, Smithsonian Press, 1979, identifies this figure as King Stanislas of Poland. See pg 60 Fig 31.

## LITTLE WOMEN QUILT ORIGINS

In the Spring/'Summer 1981 GOOD HOUSEKEEPING NEEDLECRAFT a Little Women quilt was pictured and an instruction sheet for making the quilt was offered for sale. The credits list Josette Lee as designer.

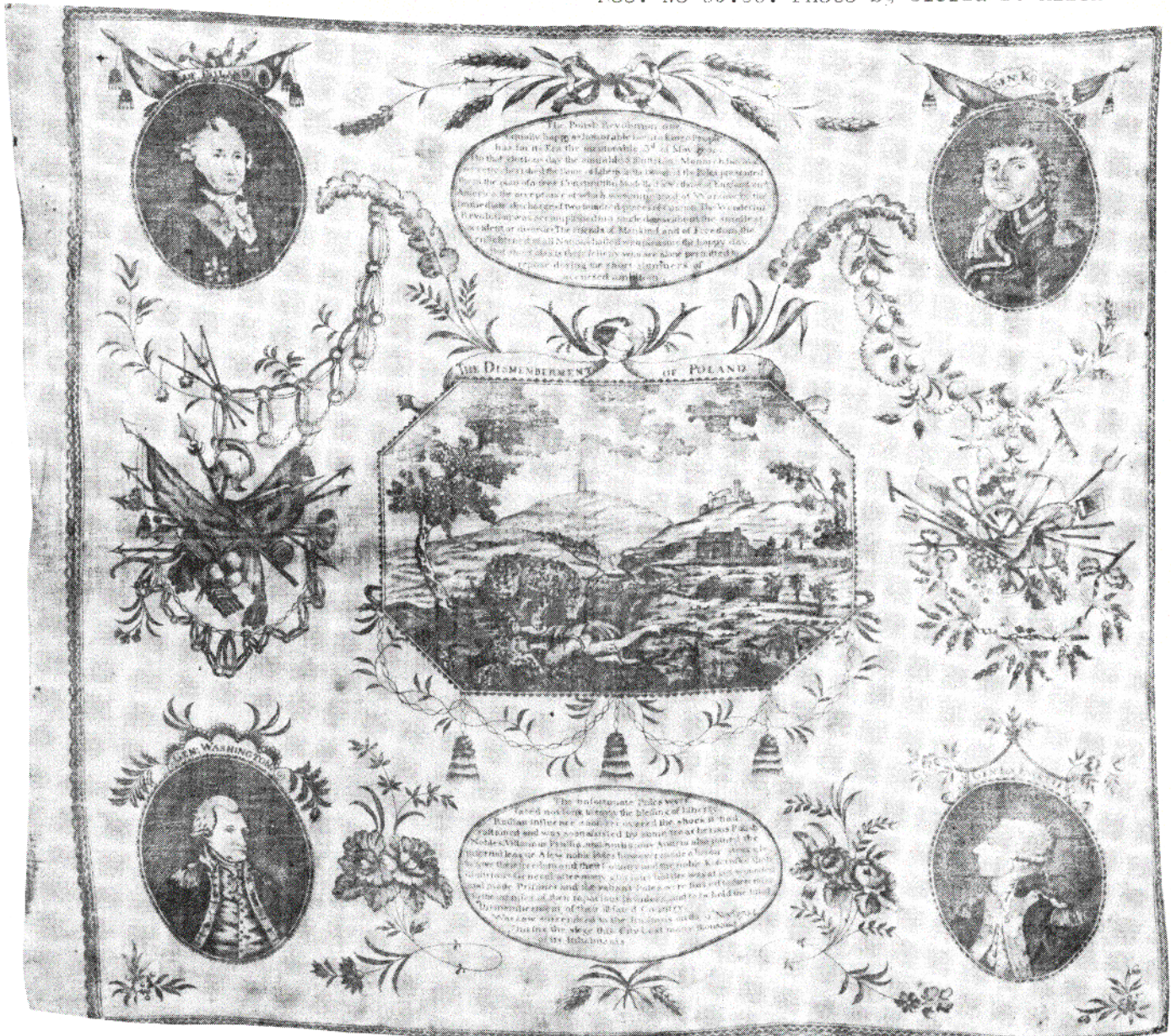
The Little Women quilt first appeared in the LADIES HOME JOURNAL in October 1950 and was designed by Marion Cheever Whiteside (Mrs. Roger Hale Newton) It was part of a series entitled "Story Book Quilts" which began in June 1949 and continued at irregular intervals. Full size quilt patterns were sold for each quilt.

In a December 12 (no year noted) PATHFINDER is a little additional information about the designer. "Most talked about New York Crafts exhibit last week was Marion Cheever Whiteside's collection of story book quilts. Critics called them art.

"As for Mrs. Whiteside she has a business on her hands and her masterpiece, an Alice in Wonderland quilt hanging in the Metropolitan Museum. Adults and children alike 'oh and ah' at the perfect detail of the applied illustrations..

Other quilts in her LADIES HOME JOURNAL series included The Fireman Quilt (JE 2940) The Bridal Quilt JE 2503, and The Circus Quilt JE 2659.

The PATHFINDER article remarked, "Not the least unusual feature of Mrs. Whiteside's venture is the business itself. She designs the patterns in her own home, 1212 Fifth Ave. N.Y. Two artists cut them out. After that the work, except the assembling and quilting, is done by home sewers over the country, many a mother who can't go out to a job."



"The Dismemberment of Poland", a monochrome copperplate printed textile ca 1800-1815 was the highlight of the exhibit *THREADS OF CHANGE* held at the DAR Museum in Washington D.C. Mar 15 - May 15, 1981. This commemorative handkerchief alludes to the Polish Revolution of 1791 and the subsequent surrender of Warsaw to the Russians in 1794. There are two paragraphs located at the top and bottom of the piece plus four medallions with portraits of Washington, Lafayette, Kosciusko, and a fourth figure tentatively identified as King Stanislas of Poland which convey the turn of events. An article about commemorative handkerchiefs appeared in the Summer 1978 issue of *THE QUILTERS' JOURNAL*. See: inside back cover for full text.