

# QUILTERS' JOURNAL

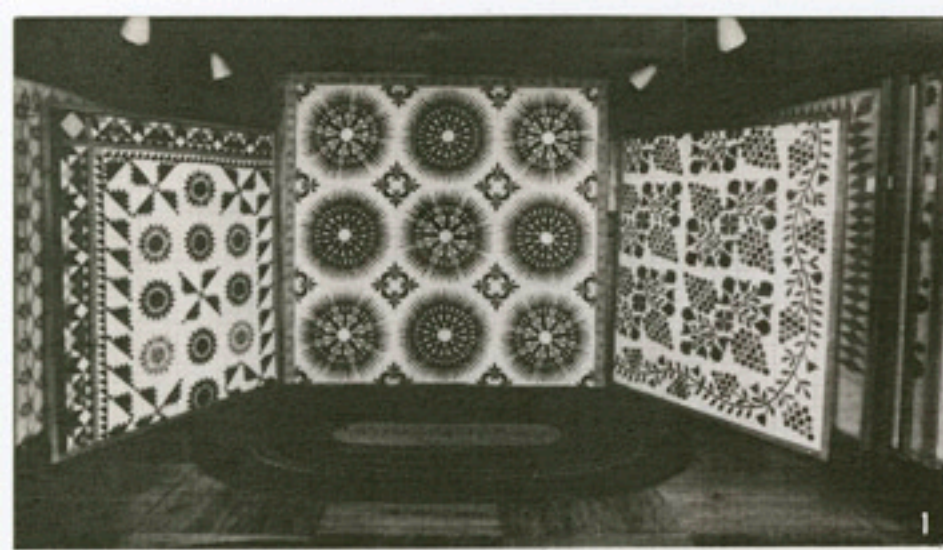
NO. 29



**ELECTRA HAVEMAYER WEBB**

(8/16/89 - 11/19/60)

Electra Webb stands between Grandma Moses (shown with the Abraham Lincoln quilt) and Mlle Martha Giannoni at Grandma Moses' visit to Shelburne Museum, summer 1956.



*Electra Webb.*



Photos courtesy Shelburne Museum, Inc

(1) The New Jersey Mariner's Compass in center stage between the quilt racks in the Hat & Fragrance Unit (2) Electra Webb with her friend Zazu Pitts seated in Shelburne Museum's rocking chairs (3) Lilian Carlisle, author of *QUILTS OF THE SHELburne MUSEUM* and Mrs Webb turn the "pages" of the quilt racks (4) Quilts in storage are rolled and then encased in mylar (5) Richard Kirshner, Conservator and Clem Thompson, packing the quilts in specially designed boxes for their 1985 trip to Japan.



## ELECTRA HAVEMEYER WEBB & THE SHELBURNE MUSEUM

by Joyce Gross

*In JOURNAL #26 we introduced our readers to Electra Havemeyer Webb and her Shelburne Museum. In January 1986, I flew back to Vermont for a short, but fascinating and memorable visit to the Museum.*

*"Electra Havemeyer Webb is now a woman of seventy with fluffy white hair, blue eyes and a small sturdy figure. Always active but never frantic, she so efficiently organizes her extraordinary flow of energy that she accomplishes an enormous work load which includes running and fussing with her museum, being a devoted grandmother to twelve grandchildren, dashing off to Scotland for a spot of grouse shooting and up to the Adirondacks after deer, badgering the Metropolitan Museum to provide a proper catalogue for her parents' collection, typing most of her letters,\* feeding her Shelburne terriers, running elaborate households in New York and Vermont and chasing off after a cache of snuffboxes or a rare patchwork quilt."\*\**

The Shelburne Museum, called by many "A collection of collections", was founded in 1947 by Mr and Mrs J Watson Webb. He was the great-grandson of Cornelius Vanderbilt and she was the daughter of H O Havemeyer, the Sugar King, who with his wife, Louisine and Mary Cassatt put together the finest and earliest collections of European and Old Master paintings which were later donated to the Metropolitan Museum of Art.

The one-room Vergennes School built in 1830 in Vergennes, Vt was the first building to be moved to the Museum. The town of Shelburne soon grew accustomed to the sight of buildings traveling down Hiway 7 as Mrs Webb bought more and more buildings and moved them (sometimes whole, sometimes in pieces) down to the Museum. Most of them were barns, homes or shops, but there were others not so typical.

Take the covered bridge which is now the entrance to the Museum. It was the last two-lane bridge in Vermont when it was given to Mrs Webb in 1950. Each beam and plank was carefully numbered in white paint before being moved and reassembled at its present site. The numbers are still clearly visible.

Then there is the U S Coast Guard Lighthouse which guarded Colchester Reef in Lake Champlain from 1871 to 1933. In 1952, it was auctioned off and purchased by Mrs Webb. Five of her employees, despite the risks involved, volunteered to bring it to shore, piece by piece. It took them just 26 days to bring it to its present site next to the 900 ton S S Ticonderoga, the last of the Lake Champlain's sidewheelers. Ralph Nading Hill, noted Vermont historian and friend of Mrs Webb tells the story about the "Ti" and Mrs Webb in YANKEE MAGAZINE Nov 1983.

"Well do I remember sitting under two Rembrandts in her New York apartment while she decided to buy the boat. 'I think it would be a fine addition to the museum and we ought to have it,' she finally said in a low voice. 'But I don't want to tell 'Pa' to-night - his disposition is better in the morning.' 'Pa' was her husband J Watson Webb...

"The next morning, somewhat pale, she announced:

"'Pa, I've done something awful!'

"'What is it this time?'

"'I've bought the Ticonderoga.'"

"'Well,'" he replied, removing his pipe, 'that makes a damned sight more sense than a lot of things you've bought!'

The cost of moving the "Ti" the almost two miles over land to the Museum took eight months and \$250,000.

*\*Lilian Carlisle in an interview 9/20/84: "Mrs Webb had taught herself to type. She was very good at it but didn't like to make carbons so she hired me to help her with her correspondence."*

*\*\*Saarinene, Aline THE PROUD POSSESSORS, Random House, N Y 1958. Pg 290*

When the matter was brought to the Board of Trustees, according to one board member, it was passed unanimously. "After all, it was her money."

The trip over the two miles was considered an engineering feat. It was accomplished by floating the "Ti" to Shelburne Bay where a dyke was constructed to form a basin 450 ft long. This was flooded to raise the "Ti" from lake level and float her forward over a large carriage made of 64 railway wheels. She was set on parallel sets of railroad tracks and moved forward with the aid of winches. Each time she moved forward the tracks were picked up from behind and laid down in front. The journey took 65 days and 20 hours. The excursion may be seen in a movie on the "Ti".

In 1959 when the Webb Gallery of American Art was opened, TIME MAGAZINE (Aug 15, 1960) commented, "On display are 200 paintings ranging from John Singleton Copley's "John Scollay" and Winslow Homer's "Milking Time" to an anonymous primitive of George Washington without his teeth...The opening of the Webb Gallery is not the end of Mrs Webb's ambitions for Shelburne. In the works are a hunting lodge to be hung with paintings by Frederick Remington and other Western artists, a circus building complete with old circus wagons and a carousel...Mrs Webb also plans to bring some of her parent's collection of European paintings to Vermont and build another gallery on the museum grounds to house Corots and Degas that currently hang in her Manhattan apartment."

In March of 1960, J Watson Webb suffered a heart attack and died. Six months later, on Oct 1, Electra Havemeyer Webb suffered a stroke and was hospitalized. She seemed to be recovering and expected to spend Thanksgiving at home with her family but on Nov 19, 1960 she passed away in her sleep.

She left five children, thirteen grandchildren and five great-grandchildren.

Her HERALD TRIBUNE obituary dated Nov 20, 1960 says, "Only last Friday, 'Old Ironsides' an exact replica of the first steam locomotive built by Baldwin Locomotive Co in 1882 arrived at the museum." The article repeats Mrs Webb's list of projects she intended to finish.

In addition to the time she devoted to her family and the Museum she served in 1959 as the only woman on the Federal-Hudson-Champlain Celebration Committee. She was a director of the Vermont Historical Society, the Vermont representative on the National Trust for Historic Preservation

and a director at the local Mary Fletcher Hospital.

Mrs Webb received honorary degrees from the University of Vermont and Middlebury College. Her honorary degree of master of arts from Yale University awarded in 1956 read, "You have brought the American past into its own for the delight and edification of the present." She was also cited by the American Scenic and Historical Preservation Society.

J Watson Webb Jr, as the Chairman of the Board, wrote in his forward to the book A PICTORIAL HISTORY OF SHELBURNE (1972) "The last words I heard (my mother) say, 'forge ahead', were so indelibly imprinted on my mind that, as soon as I took over the reins of the Shelburne Museum, I decided to use that as our motto...In Mother's 13 years at the helm of the Museum, she never stopped forging ahead. Since her death in 1960, we have continued to try and do the same - and we always will".

By 1962, the Beach Hunting Lodge and Gallery were completed to house works by Remington and Sydney Laurence as well as North American big game trophies, Indian artifacts, canoes etc. The Circus Building (1965) contains a 525 ft-long, hand-carved, scale model circus parade, carousel figures and old-time circus posters. One last item on Mrs Webb's "to do" list remained. As a suitable memorial to their parents, the children brought six of the seventeen room Park Avenue apartment in their entirety to Shelburne. TIME (July 7, 1967) commented, "In June 1967, I (sic) Watson Webb Jr, (Mrs Webb's) son and president of the museum, dedicated the 15th building on what is now a 45 acre expanse of farmland, a white 1830 Greek Revival style house designed to display the paintings and furnishings from his parent's Manhattan apartment."

In 1985, 175,000 visitors came to Shelburne Museum which now contains 37 buildings on 100 acres. Judging by the activity and personality of its staff I would say they will continue to "Forge Ahead".

Ed note: My very best wishes for your visit to the Shelburne. It is an experience you will never forget!

#### HELP WANTED

*Do you have a commemorative quilt top/quilt you would exchange a slide or information with me? I have found some but would like to know what you have. Sandy Todaro, 9608 N Charlotte, Kansas City, Missouri 64155.*

## SHELBURNE MUSEUM

by Joyce Gross

*You should know that when I speak of the Shelburne Museum, I am really referring to the Shelburne Museum Quilt and Textile Collection. Though I have been to the Museum five times, I have yet to see the Circus, the Carriage Collection, the Eagles, the Decoys, or for that matter, most of the other collections. I always go first to the quilts and never want to leave, so to me Shelburne Museum and quilts are synonymous.*

Last month I had another chance to visit Shelburne. I couldn't resist, even if it could only be for two days. The first day I spent in the library going through the notes and photographs of the quilts. On the second day, though the museum is closed to the public from the middle of October to the middle of May, Mrs Mitchell graciously took me through the Hat and Fragrance Unit, home of the QUILT EXHIBIT and other areas important to the quilts.

Polly Mitchell, as curator of the Shelburne Museum Textile Collection, is responsible for the care and conservation of the largest and finest quilt collection in the world. The collection contains, in addition to 600 plus quilts, coverlets, bed rugs, laces, costumes, commemorative handkerchiefs, rugs etc. Mrs Mitchell brings a background in needlework and quilt making, (with seven pieced quilts to her credit) a desire to learn the latest methods and techniques in conservation and preservation for the textiles in her care, and a casual, warm personality with a ready sense of humor.

*"It is the most stupendous collection of antique quilts assembled under one roof - made possible through the foresight of Electra Webb. Every quilt historian should give herself a visit there, as the museum welcomes students of quilting or quilt historians.*

*MarySue Hannan*

The day I was there Mrs Mitchell was busier than usual, folding and packing 25 quilts in acid free paper and boxes for their trip to the Museum of Textile History (formerly the Merrimac Valley Textile Conservation Center) where they will be examined before the necessary conservation work is prioritized. When they return, the Museum will apply for grants-in-aid to help with the financial aspects.

In 1985, 40 Shelburne quilts traveled to Japan under the auspices of Takashimaya, Ltd. one of Japan's leading department store chains.\* The preparation for that journey took nearly a year. Because some of the quilts needed cleaning and/or conservation before they could travel, Takashimaya underwrote the cost of the necessary work, an important factor in deciding to allow the quilts to travel.

In the spring 1987, 25 quilts and coverlets including the Ann Robinson quilt, the New Jersey Mariner's Compass, the Double Irish Chain and the Rose of Sharon will travel to the National Gallery of Art in Washington DC as part of an exhibit of the Shelburne Museum Folk Art. The exhibit will then travel to the Los Angeles County Museum of Art, the Boston Museum of Fine Arts and Amon Carter Museum in Fort Worth. The trip to the conservation center is the first step in the preparations.

*"Those of us who value our quilt heritage are confronted by a new challenge: to give financial support for the care and conservation of quilts in museum collections.*

*"The Shelburne Museum is a particular case in point because of its very large collection of important quilts. The task of overseeing 600 quilts for the enjoyment of us today as well as the preservation for quilt lovers of tomorrow could be overwhelming."*

*Katy Christopherson*

Mrs Mitchell tries to spend one day a week doing conservation work on the treasures. There is work only she has been trained to do but she relies heavily on her volunteers for sewing on sleeves, minor conservation work and household tasks.

She is enthusiastic about her volunteers and cannot imagine doing her job without them. The number varies depending on what is scheduled. At the moment she has two RSVP (Retired Seniors for Volunteer Program) and six from the local quilt guild ((Mrs Mitchell is also a member) working on quilts.

Lilian Baker Carlisle, who played a prominent part in the early Shelburne Museum as Mrs Webb's secretary and author of SHELBURNE MUSEUM QUILTS, described the Hat & Fragrance Unit in the catalog.

continued on pg 18

*\*See JOURNAL #26 pg 3 for additional information and this issue inside front cover for picture of the packing.*

## THE MARY WOODMAN QUILT

### Shelburne Museum Description

QUILT 10-162  
Size: 91 1/2" x 98 1/2"  
Date: ca 1800

The Shelburne Museum description of the quilt reads:

Made of 6 plus 2 halves of printed map of Washington DC marked "Plan of the City of Washington in the Territory of Columbia ceded by the states of Virginia and Maryland in the United States of America and by them published as the seat of the government after the year MDCCC". Portrait of Washington in the upper left hand corner; his coat of arms in upper right hand corner. Homespun linen with brown printing. Border is of faded blue printed material and outside border is on cream. Linen background printed flowered and leaves in red. The whole quilt is lined with pieced homespun white linen; padded with white cotton and quilted in shell pattern.

This quilt was once on display at Smithsonian Institute (sic)

Ellicott's plan of Washington was reproduced on copper-plates and printed on linen. Family records state that the linen squares on which the maps were printed were a gift to his wife, Dorothy, in 1793 from Capt. Samuel Woodman, a trader in foreign and domestic ports. On his daughter's birthday he presented these printed maps to her and she made them up into a quilt at her home in South Hampton, NH. About 1830, Mary, then 34 years old, married George Flanders, a man 11 years her junior. They moved by ox cart to Cornville in April of that year (a farming community several miles from Skowhegan, Maine. After Mary's death, the quilt was said to have descended to Mr and Mrs Philip Gardiner who had cared for her during her declining years. Mr Gardiner willed it to Mr and Mrs Phillips. The quilt then passed to Mrs Thomas, an only child of the Phillips, and it was from her that Dr Ephriam Hackett, dentist of Farmington, Maine, purchased this quilt, about 1929.

For many years he kept it locked in a safe deposit box at the bank for he sought to prove that G Washington laid out the plan of Washington D C.

After Dr Hackett's death the quilt was purchased from his heirs by the museum in 1955.

From: AMERICAN QUILTS by Eliz Wells Robertson,  
The Studio Publications, NY 1948

### DOCUMENT QUILTS

A very important and interesting Document Quilt is the Mary Woodman Washington Map Quilt. It is about seven and a half by eight feet in size. The top consists of two strips of linen upon which is printed seven copies of the original map of the City of Washington D C. When Mary Woodman made this quilt, little did she know that one day her quilt would be used as evidence in the controversy as to who made the first map of the city of Washington. In this copperplate quilt, Major Andrew Ellicott, a Pennsylvania Quaker, drew the plans and mapped the city with the official backing and sanction of George Washington. The linen is course homespun and the map is printed from a copperplate in a red-brown color. It is believed that only eight printings were made on the linen and seven of these are in the Mary Woodman quilt. From family records, it is found that the printed linen was given to Mary by her father, Captain Samuel Woodman, on her sixteenth birthday. Captain Woodman was in command of a full rigged ship trading in American and foreign ports and while loading his cargo in Philadelphia, he came into possession of the linen with the copperplate printing of the Washington map.

A portrait of George Washington is in an oval design in the upper left corner with the legend: "George Washington, President of the United States." This homespun linen was printed three years before Stuart painted his famous portrait of the President. In the top right corner appears the crest of the Washington family. It shows three stars and two horizontal stripes surmounted by an open Bible; also the initial "W" followed by the word "Sculptor". Under this is the inscription, "Plan of the City of Washington in the Territory of Columbia ceded by the States of Virginia and Maryland to the United States of America and by them established as the seat of their Government after the year MDCCC." In the lower left corner, etched in an old colonial style, is a description (under the title of "Observations Explanatory of the Plan") of the proposed positions of streets and buildings. Printed on the fabric are the words: "the plan is by Mr Ellicott."

by MarySue Hannan

MarySue Hannan is a native of Washington D C. In her research for the article "The Maine Connection" (JOURNAL #21) she wrote about the controversy over whether Major Andrew Ellicott or Charles Pierre L'Enfant had drawn the first plans for the Capitol City. While reading AMERICAN QUILTS\* she found the story of the "Mary Woodman" quilt, which was made of seven maps of the Federal City. Mrs Hannan says, "Little did I know in 1979 when I read that account of the Woodman quilt that I would not only see that quilt but be able to study it. It happened like this..."

The document quilt described in AMERICAN QUILTS was made of seven maps of the Federal City (now Washington DC) and attributed to Major Andrew Ellicott. The owner of the quilt felt it was the only true map of the city and predated L'Enfant's plan (See JOURNAL #21) The book states that the quilt was part of the Library of Congress exhibit in 1932 to celebrate the bicentennial of George Washington's birth. Unfortunately the Library didn't record exhibits until 20 years later, so we have no other record of this event.

While looking for commemorative scarf quilts at the Smithsonian Institution, I happened on a picture of the "map" quilt made by Mary Woodman which is in the Shelburne Museum in Vermont. The description convinced me it was the same quilt I had read about in AMERICAN QUILTS. It was a coincidence that I was going to the Shelburne the next week and had an appointment with the curator of quilts, Polly Mitchell. Now I could find out more about this quilt.

The family records state that Captain Samuel Woodman, a trader in foreign and domestic trade, acquired a strip of seven maps of the newly planned Federal City. These were printed on a coarse linen in a rusty brown ink. A portrait of George Washington is in the upper left hand corner. In the corners of the lower half is a description of the "breadth of the Streets", and an "Explanatory of the Plan". In the upper right is the Washington family crest and a statement regarding the establishment of a seat of government according to the "plan of Major Andrew Ellicott." On the map is also printed the date "MDCC" or 1800. This is a jarring note because, according to family tradition, Captain Woodman took the maps to his wife in South Hampton, New Hampshire in 1793.

In 1814, when their only daughter Mary was 18, the maps were given to her. Some time between 1814 and her marriage in 1830 she cut the strip in half and sewed the two pieces into a rectangle. Then she added a light blue calico border, wider on the long sides and very narrow on the top edge. A typical English chintz of red floral, birds and vines on a background of off-white or cream colored cotton was added on three sides as another border. At the top (perhaps to extend or lengthen the quilt) an odd piece of calico that neither blends nor matches was sewn. The top is backed with pieced off-white homespun linen and quilted all over with a very coarse thread in the fan motif. At the top on the back are two neat, precise cross-stitch initials, "MW" in blue.

Mary married a much younger man and moved with him by oxcart to a farming community near Skowhegan, Maine, where the quilt was carefully packed away and preserved. There were no children of this marriage so as Mary grew older she was cared for by Mr and Mrs Gardiner. At her death the quilt became theirs. They did not have a family either, so at their death the quilt was passed to a Mr and Mrs Phillips. It eventually was passed to their daughter who brought it to attention of Dr Ephraim Hackett, a dentist. He purchased the quilt from Mrs Thomas in 1929 and stored it in the local bank vault while he continued to research his quilt.

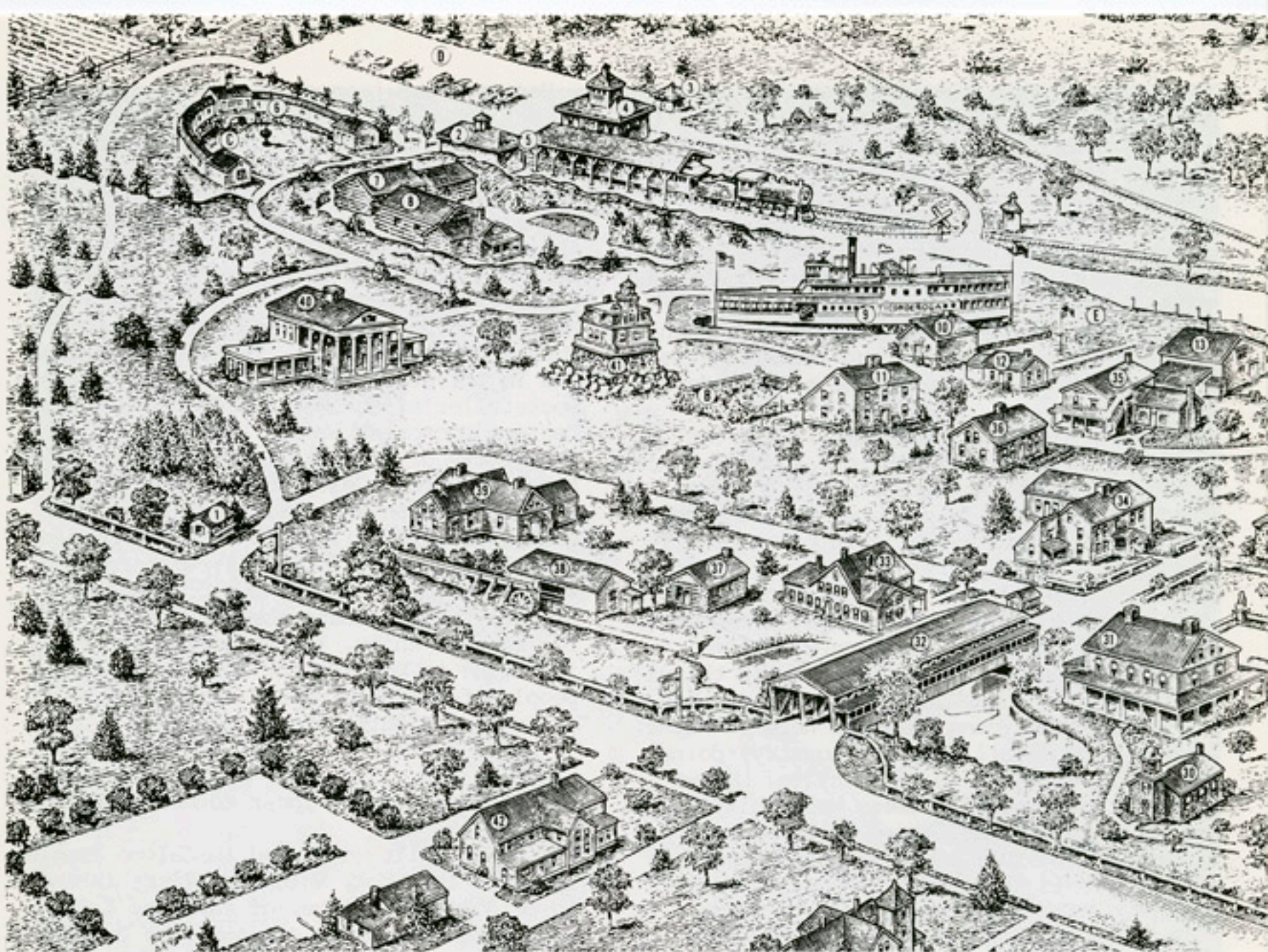
Despite the fact that the Catalog Book of the Shelburne Museum notes, "See file for complete history of Dr Hackett's efforts", there are only photocopies of two newspaper articles. Nothing else.

The PORTLAND NEWS, (Portland, Maine) short article\*\* announced that Dr Hackett will speak at the Maine Society of the Sons of American Revolution to present evidence that George Washington and not L'Enfant drew the original plans for the national Capital.

The PORTLAND SUNDAY TELEGRAM AND SUNDAY PRESS HERALD (11/28/37) reported in a much longer article entitled "Hidden More Than 100 Years, Quilt Unlocks Many Historical Traditions ... Why all this fanfare over  
continued on pg 20

\*AMERICAN QUILTS by Elizabeth Wells Robertson, The Studio Publications, Inc NY 1948. See pg 12 for full text.

\*\*PORTLAND NEWS, "S.A.R. To Get Evidence On Washington" no date.



## Key to Map of Shelburne Museum

1. ENTRANCE.
2. TOLL BOOTH and INFORMATION CENTER.
- \* 3. PUBLIC RESTROOMS.
- \* 4. SHELburne RAILROAD STATION (Shelburne, Vermont, 1890) ... Victorian architecture. R. R. Memorabilia.
5. RAILROAD TRAIN SHED ... Covering Steam Locomotive #220 (1915), 10 wheel engine and private car GRAND ISLE (1899). R. R. FREIGHT BUILDING WITH OLD IRONSIDES (Steam Locomotive) wooden replica exhibited with R. R. lantern collection.
6. CIRCUS PARADE BUILDING (Newly constructed, 1965) ... 525 foot-long scale model and carousel figures.
7. BEACH GALLERY (Newly constructed, 1962) ... Paintings of North American big game by Carl Rungius. Works of Remington, Sydney Laurence, A. F. Tait and Rosa Bonheur.
8. BEACH HUNTING LODGE (Newly constructed, 1962) ... Made of virgin timber. North American big game trophies. Surrounded by an arboretum of native Vermont trees.
- \* 9. SIDEWHEELER TICONDEROGA (Shelburne Harbor, Vermont, 1906) ... Last vertical beam passenger and freight steamer intact in the United States. Marine prints, paintings, and photographs. Film, "The Last Voyage" (moving of TI overland) shown twice daily aboard. Declared National Historic Landmark, 1963.
10. DIAMOND BARN (Shaftsbury, Vermont, 1800) ... Display of over 5,000 patterns for brass and bronze castings.
11. PRENTIS HOUSE (Hadley, Massachusetts, 1733) ... Salt-box type. 17th and 18th century furniture and furnishings. Early delft. Stump-work embroideries.
12. MUSEUM SHOP (Newly constructed, 1956) ... Museum Publications, etc.
- \* 13. TUCKAWAY BARN (Shelburne, Vermont, 1835) ... Cafeteria
14. BLACKSMITH AND WHEELWRIGHT SHOP (Shelburne, Vermont, 1840) ... Forge, tools, shoeing frame and tire benders. Wagon patterns.
15. MEETING HOUSE SHED (Newly constructed, 1958) ... Horse-drawn vehicles.
- \* 16. CHARLOTTE MEETING HOUSE (Charlotte, Vermont, 1840) ... Church interior with trompe l'oeil wall panels.
17. VERMONT HOUSE (Shelburne, Vermont, 1790) ... Furnished as a retired sea-captain's home. American Queen Anne and Chippendale furniture. French scenic wallpaper.
18. HORSESHOE BARN (Newly constructed, 1949) ... Carriages, coaches, and sleighs. Harnesses and appointments. Polo trophies. Old coaching prints and photographs.
19. HORSESHOE BARN ANNEX (Newly constructed, 1957) ... Farm, trade and Conestoga wagons. Concord coaches. Traverses.
20. LIVE BEE EXHIBIT ... Set up and maintained by the Vermont Bee Keeper's Association.
21. RED SHED (Newly constructed, 1955) ... Farm machinery and tools.
22. WEAVING DISPLAY (Newly constructed, 1955) ... Exhibit only. Jacquard and other looms. Examples of home weaving.
23. SHAKER HORSESTAND SHED (East Canterbury, New Hampshire, 1834) ... Over 2,000 woodworking tools. Hand-wrought household utensils. Lighting devices. Shoe and harnessmaker's shops. Shaker items. Sleighs and fire fighting equipment.
24. CASTLETON SLATE JAIL (Castleton, Vermont, 1890) ... Cells, Stocks, and Pillory. Jailer's quarters.
- \* 25. HAT AND FRAGRANCE UNIT (Shelburne, Vermont, c. 1800) ... Hat boxes and band-boxes. Bonnets. Handmade quilts and coverlets. Shell dolls, doll houses and vitrines. Rugs and samplers. Commemorative toiles. Laces.
26. SMOKE HOUSE (Charlotte, Vermont, c. 1820) ... Where ham and bacon were corncob-smoked.
27. LITTLE STONE COTTAGE (South Burlington, Vermont, c. 1840) ... Furnished farm home.
28. TOY SHOP ... Early transportation toys — fire engines, cars, trains, boats. Mechanical toys. Penny banks. Music boxes. Dolls and animals.
29. VARIETY UNIT (in situ, c. 1835) ... Pewter, glass, ceramics. Dolls and doll houses. Music boxes. Toby jugs, lustre pitchers. Mull and snuff boxes. Clocks. Miniature furniture.

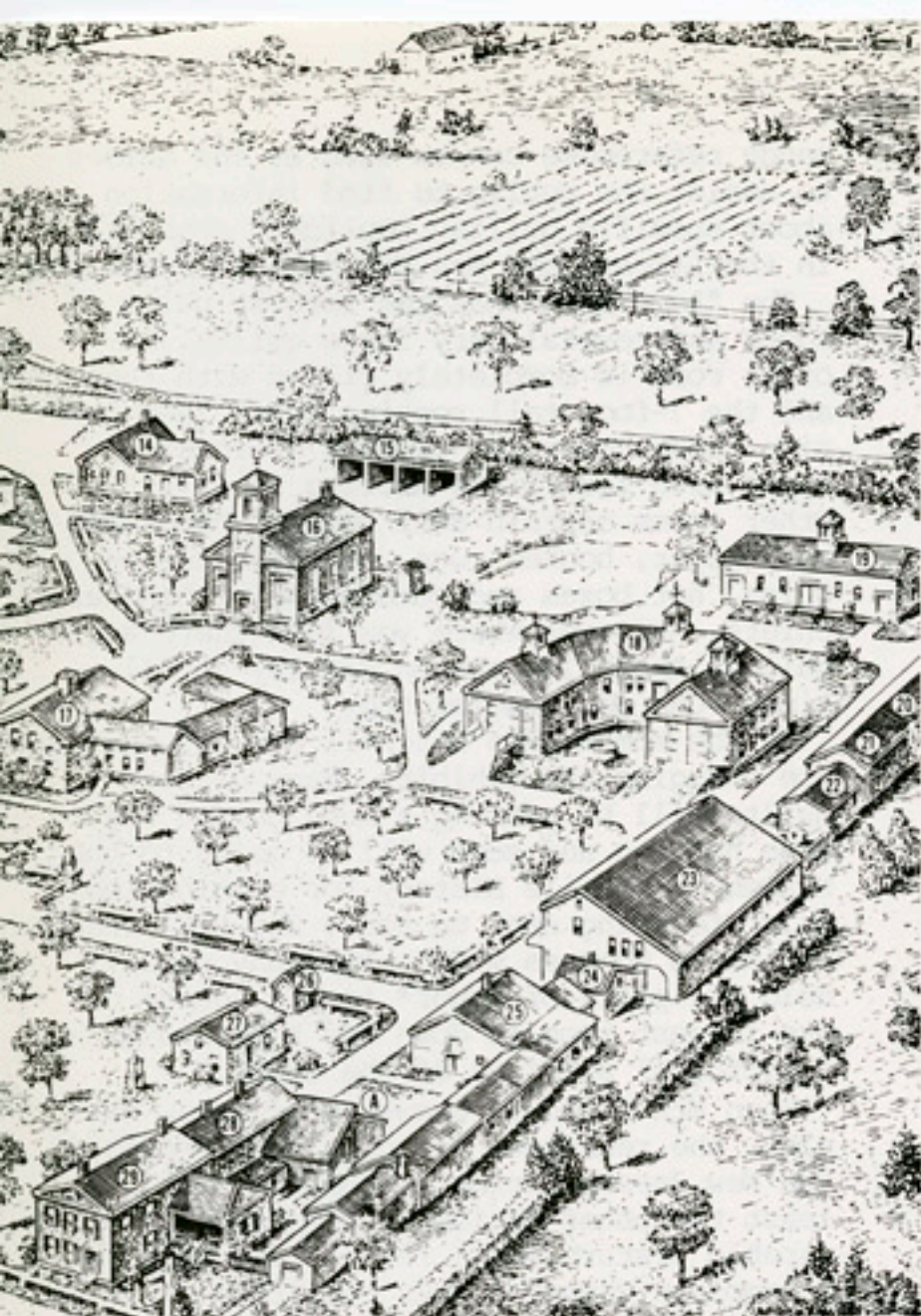
\* Indicates Rest Rooms.

A. Herb Garden

B. Rose Garden

C. Rock Garden.





## Betty Hagerman

Her talks and quilts reflected her free spirit. Both were from plans sketched in her steno-pad and a few calculations. When asked why a certain width of sashing or size of a diamond was used, she would reply. "that's what it took to make it work". We cherished her help on our quilt-making projects as she always encouraged us to do our best and not take the easiest way.

Mrs Hagerman was very close to her family and each Sunday they met for supper. In January 1985 she had heart surgery but recovered nicely and was back to her old schedule and future plans.

I traveled with her frequently to out of state shows and symposiums. She always drove while I read the maps, pumped the gas and arranged lodging. Every quilt show was a good one, to be reported in her articles, to be remembered and referred to in later conversations. Her capacity for sharing herself, her time and talents, puts her #1 in my personal "Quiltmakers Hall of Fame".

### "McCALL'S" NEEDLEWORK

Just before going to press on issue #28 I was checking a date on the magazine I had always known as McCALL'S NEEDLEWORK. Imagine my surprize to see that the title of the magazine I was looking at was "McCALL". In a phone conversation to Cuesta Benberry she confirmed she referred to it as "McCALL'S" however when we checked our early copies, we found the magazine was originally called McCALL. Some of the references to the magazine in #28 were changed but it was too late to catch them all. Here is an update.

The magazine was called McCALL NEEDLEWORK until the Spr/Sum 1951 issue. In the Winter issue 1951-52 the name was changed to McCALL'S NEEDLEWORK which remained until the Fall/Winter 1956-57 issue when it was renamed McCALL'S NEEDLEWORK & CRAFTS.

Earlier versions Mrs Benberry found in her collection included

- McCALL EMBROIDERY BOOK Fall/Win 1919
- McCALL EMBROIDERY BOOK Fall 1921
- McCALL EMBROIDERY BOOK 1922
- McCALL EMBROIDERY BOOK 1925-26

McCALL NEEDLEWORK ANNUAL (no date)

No I McCALL NEEDLEWORK ANNUAL

No II McCALL'S NEEDLEWORK & CRAFTS ANNUAL

30. VERGENNES SCHOOL (Vergennes, Vermont, 1830) . . . Early copy books, maps, and drawings.
31. STAGECOACH INN (Charlotte, Vermont, c. 1783) . . . Collection of sculptured folk art. Cigar store Indians, figureheads, eagles, trade signs, and circus figures. Weather vanes.
32. COVERED BRIDGE (Cambridge, Vermont, c. 1845) . . . Only double lane covered bridge with footpath in Vermont.
33. DORSET HOUSE (East Dorset, Vermont, c. 1840) . . . Over 1,000 decoys. Audubon game bird prints. Joel Barber watercolors. Fowling pieces.
34. DUTTON HOUSE (Cavendish, Vermont, 1782) . . . Transitional 17th and 18th century furniture and furnishings. Stenciled wall borders. American pewter.
35. GENERAL STORE (Shelburne, Vermont, c. 1840) . . . Display only. Old-time country store. Dry goods, candy, hardware, groceries. Post Office. Tap room and barber shop. Razor collection. Apothecary Shop . . . Drugs, herbs, and patent medicines. Compounding room . . . Doctor's and Dentist's offices.
36. STENCIL HOUSE (Columbus, New York, 1790) . . . Stenciled wooden walls. 18th and 19th century furniture and furnishings.
37. SAWYER'S CABIN (East Charlotte, Vermont, c. 1800) . . . Built of square logs. Furnished.
38. UP-AND-DOWN SAWMILL (South Royalton, Vermont, 1786) . . . Up-and-down saw, shingle making machine, surface planer and wood splitter.
39. WEBB GALLERY (Newly constructed, 1960) . . . 18th, 19th and 20th century American primitive and academic paintings. Downstairs galleries devoted to Vermont scenes and products.
40. ELECTRA HAVEMEYER WEBB MEMORIAL BUILDING (Newly constructed, 1967) . . . Georgian paneled rooms and furnishings of Mr. and Mrs. J. Watson Webb's New York apartment and their collection of European paintings and Degas bronzes.
41. COLCHESTER REEF LIGHTHOUSE GALLERY (Colchester Reef, Lake Champlain, 1871) . . . Maritime prints and paintings. Ship figureheads.
42. ADMINISTRATION BUILDING . . . Director, public relations, research, and library.

D. Parking Area.

E. Picnic Area.

## Shelburne Museum

"In this building, which was formerly the Shelburne Town Hall barn, are displayed the more than two hundred quilts and coverlets collected by ...Mrs Webb during her lifetime. In the rooms which are paneled with old pine fence pickets sanded to a rosy smoothness and quarter-sawed maple, birch and beech veneers salvaged from a defunct box factory in the Adirondacks, a new concept in display technique has been created. Quilts and coverlets, because of their enormous size, are difficult items to display in profusion. To overcome this dilemma, Mrs Webb has had these bed coverings mounted on hinged movable racks which turn very much in the manner of the pages of a book.\* The same type rack on a much smaller scale has been employed for the commemorative handkerchief exhibit.

*TIME MAGAZINE July 7, 1967*

*"Shelburne's collection of 500 handmade quilts and coverlets is without peer."*

I had forgotten the impact of walking through the front door into that room full of quilts and textiles. It isn't spectacular - it rather makes one feel insignificant. I walked out hours later overwhelmed and proud of my quilt heritage.

The Unit contains 6 or 7 rooms. The first room has a set of quilt racks, three cases of costumed mannequins and some small quilts. This is followed by a smaller room containing a glass encased display room with hand woven rugs, hand-painted wall paper, and wall cases of quilts and coverlets. The main room has two quilt racks with space for a special quilt to be placed between them, a case of costumed mannequins, a display case full of two and three yard lengths of hand woven fabric. A newly acquired Bed Rugg which was made in Vermont in 1819, went to California where the owner loaned it to the Santa Rosa Quilt Festival in 1978 and the 1979 Patch in Time in San Francisco, has now been brought back to Vermont. It hangs on the wall between two quilts and is so large it covers the whole wall from floor to ceiling with one edge folded back.

Over in the corner across from the racks is Florence Peto's small "Calico Garden" mounted in an acid-free frame. (See pg 11 for pattern and description)

"Catalog books" containing pictures and information about the Museum's Bed Covering Collection, both those on display and in storage are nearby on the shelves. These

handy references can be used by the guides to assist the public to find information about specific quilts. Duplicate sets are in the Library and Mrs Mitchell's workshop.

The "Lace Room" has the largest quilt racks and several very large quilts. Another room is completely filled with rugs and the 7-foot tall rocking chair (see inside front cover for picture of rocking chair with Zazu Pitts sitting in it). Other rooms contain doll houses, hand-made wall paper, hooked rugs, costumed mannequins, hat boxes and commemorative handkerchiefs. And everywhere you look there are quilts. About 125 are on display at all times. Can you imagine that?

At the moment Mrs Mitchell and her staff are changing the exhibits. Many of the quilts will be getting a much needed rest from hanging and some will be going to the Museum of Textile History for examination prior to being sent on tour. The New Jersey Mariner's Compass which, for many years, held the place of honor\* in the center of the largest room is down and replaced with a pictorial applique of the 1930s.+

When Mrs Mitchell showed me the new display, she remarked, "I could have replaced the New Jersey Mariner's Compass with at least two other Mariner's Compass of comparable stature but I felt it was time for a complete change." This confirmed my impression that the Shelburne Museum quilt collection has a depth not known in other museums. Most museums would be delighted to have one museum quality Mariner's Compass while the Shelburne can boast of three. This is true of their chintz quilts, Irish Chain and many other categories.

I asked Mrs Mitchell, "With so many quilts in the collection, are you still looking for quilts?" Her quick reply was, "Certainly. Many of our quilts are suitable only as 'study quilts' and there are some gaps in certain categories such as Amish and Hawaiian quilts. We welcome enquiries from interested donors."

All of the quilts are stored on acid-free paper and rollers covered with mylar in humidity controlled rooms. The collection is so large the quilts have to be housed in several different buildings (See inside front cover for picture of rolled quilts.)

continued

\*See inside front cover for picture.

+See LADY'S CIRCLE PATCHWORK QUILTS, Winter '83 pgs 34 & 35.

Until recently the public was not allowed to take pictures or make sketches of the quilts. Now it is a quilt-lover-picture-takers paradise. As long as one doesn't use flash, you can take as many pictures as you wish! If your photos leave something to be desired, slides of about 200 quilts are available for purchase. For information write to Bob Shaw c/o Shelburne Museum.

*We are extremely envious of the blue monochrome quilt which you have just acquired. We have always regarded this as one of the finest of all the Bromlet-Hall designs...so far (we) have located only two actual textiles - one is a large quilt in the American wing at the Metropolitan Museum of Art and the other is presumably in the d'Allemagne collection in Paris.*

*I look forward to news of the future of further additions to your astonishing collection...*

*Peter Floud, Keeper Circulation  
Victoria & Albert Museum (1957)*

The catalog, **QUILTS AT THE SHELburne MUSEUM** was published in 1957 and is unfortunately out of print. Lilian Baker Carlisle, wrote the text which shows an in-depth understanding of quilts and quilt-making. Although it is in black and white, the text makes it a superior museum catalog. In preparation for the catalog, Mrs Carlisle sent pictures and descriptions of the Museum's chintz quilts to Peter Floud (renown authority on chintz from the Victoria and Albert Museum). His comments on the quilts are in the files (see above)

A new catalog with 44 quilts in color was published in 1985 by Gakken Co Ltd in connection with the Japanese traveling exhibition of the Shelburne quilts. Unfortunately it is not available in this country but if you can find one, it is a thrill to see the quilts in color. There are no immediate plans to publish another catalog.

The Library has about 5,000 titles on Decorative Art and Vermont History including journals and diaries. These are available by appointment.

In addition to shows like Richard Cleveland's Vermont Festival (see advertisement this page) and the Ellis Memorial Antique Show in Boston (1970) where Shelburne quilts have been shown, they have been part of many international exhibits e.g., the Inter-America Cultural Exhibition, Brazil, (10/59) the Victoria & Albert Museum (1960) Tokyo Expo (1970).

Shelburne quilts have been published in many periodicals including ANTIQUES MAGAZINE, ANTIQUES JOURNAL, WOMAN'S DAY, AMERICAN HOME (Add'l references JOURNAL #26)

Museums like the Shelburne collected and kept the quilts safe through the years when the quilt community was not so large and active. Now it is our responsibility to assist museums financially so they can give the proper care to those quilts which will ensure their preservation for future generations. Obviously this Shelburne Museum collection is a prestigious collection - one well worth the quilt world's time and effort to conserve and preserve it. To do it properly will take money - yours and mine. The museum relies on donations which are tax-deductable and in many cases they can get matching fund grants which have the advantage of having our money go twice as far. No amount is too small or too large. Come on quilt-lovers, let's see what we can do for this magnificent quilt collection.

If you feel an obligation to preserve this part of our quilt heritage, the JOURNAL suggests you and/or your guild or association make a tax-deductable contribution to Shelburne Museum, c/o Mr Ben Mason, Director, Shelburne, Vt, 05482 accompanied by a letter stating you wish the contribution to be used for quilt conservation.

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MISSOURI HERITAGE QUILTS by Bettina Havig. A catalog of the 1985 Exhibition quilts of the Missouri Heritage Project. \$14.95 + \$1.25 post and handling to The Quilt Cottage, 1108 Sunset Lane, Columbia, Missouri 65203.

OLD LINE TRADITIONS: MARYLAND WOMEN & THEIR QUILTS. Catalog of exhibit at the 1985 DAR Museum, Washington DC. Fully illustrated with color cover. \$8.00 incl postage & handling to QUILTERS' JOURNAL Box 5427, Mill Valley, CA 94942

WANTED - Hawaiian Quilt Enthusiasts willing to be an active participant in Round Robin for exchange of info and published sources. Write Joyce Gross, Box 54227, Mill Valley, CA 94942.

FOR SALE: Elizabeth Wells Robertson's American Quilts, (1948) \$125. Dixie Haywood, 3804 North 11th, Pensacola, Florida 32503

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### The Mary Woodman Quilt

a mere quilt? It is because the quilt is faced with 7 linen copies of the authentic, original plans of U S Capitol City. The article devotes space to the evidence that Dr Hackett used to substantiate his theory that these maps were drawn by George Washington: 1) Letters from President Roosevelt and Postmaster General James G Farley expressing interest in his theory. 2) a newspaper dated Jan 4, 1792 in which Washington's letter to Congress of Dec 13, 1791 was printed. According to the newspaper, the key words were in the headline which read, "The following description is annexed to the plan of the City of Washington, in the District of Columbia as sent to Congress by the President some days ago." 3) In the upper right hand corner of the map is the Washington family crest, with the inscription "W. Sculptis" which, according to the newspaper, means that Washington drew the map. The article ends with the note, "'History,' says Dr Hackett,

FOR SALE: COLLECTING QUILTS: Investments in America's Heritage by Cathy Florence publ by American Quilter's Society. Hardbound, 208 pgs, \$20.95 incl postage & handling. P O Box 3290, Paducah, KY 42002 .

FOR SALE: KANSAS CITY STAR QUILT PATTERN INDEX & HISTORY. KCS quilt patterns publ 1928-1961. (No sketches or patterns) \$11.00 incl postage. Wilene Smith, 815 W 61st North, Wichita, KS 67204.

THE AMERICAN QUILT STUDY GROUP annual publications "Uncoverings" incl the scholarly presentations offered at AQSG Seminars. All vol available. (Vol 1- 5) @ \$13.00 per volume (postpaid). Vol (1-3) are limited. Send check to AQSG, 105 Molino Ave, Mill Valley CA 94941. Specify volumes wanted.

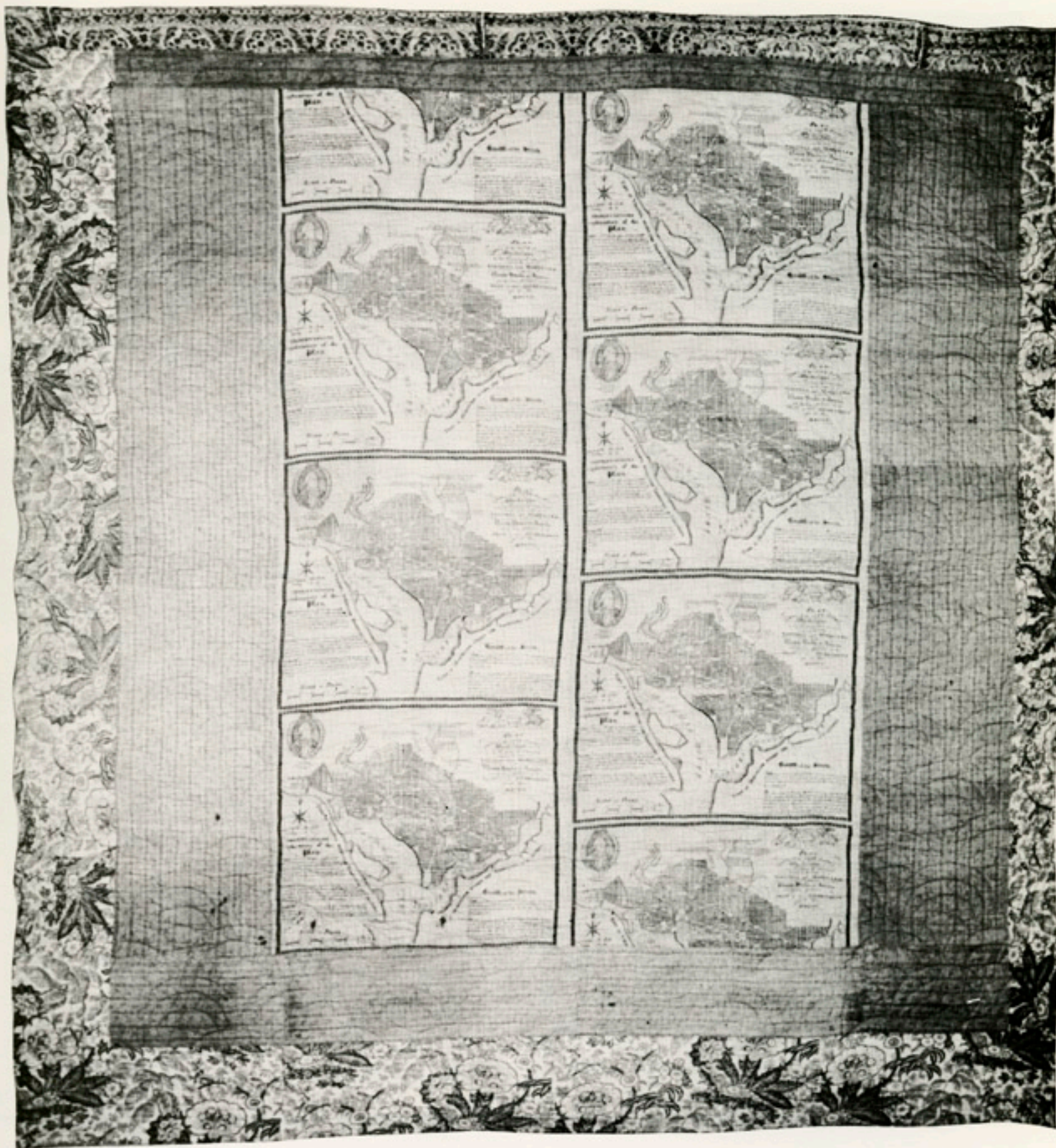
FOR SALE: Lenice Bacon's American Patchwork Quilt, Wm Morrow & Co (1973) \$40.00 Joyce Gross, 415/388-7578 or Box 5427, Mill Valley, CA 94942.

FOR SALE: Limited supply Historic Preservation Jan/Mar '72 "American Quilts as Visual Objects, A Personal View" by Jonathon Holstein. Pg 28 thru 33 (7 quilts full in color + article.) \$2.00 incl post. & handling, Box 5427, Mill Valley, CA 94942

'will be written according to the facts I have compiled.'

Unfortunately his files have not been found and his interpretation of the above is at odds with the books and authorities with whom I checked. Much of the history of the early Capitol City which authorities \* have used to prove that L'Enfant designed the plans is gleaned from original records and correspondence of Washington, L'Enfant and Ellicott. At this time, the evidence including the date 1800, which is printed prominently on the handkerchiefs, appears overwhelmingly against Dr Hackett's theory that his quilt held the key to the controversy. The quilt is still a valuable history lesson and we are grateful for the fine care given this document.

\*Caemmerer, H Paul, A MANUAL ON THE ORIGIN AND DEVELOPMENT OF WASHINGTON, publ by the U S Government Printing Office.



Accession #10-162 Mary Woodman Quilt

Photo courtesy Shelburne Museum Inc

The controversy over whether Major Andrew Ellicott or Charles L'Enfant laid out the Federal City (now Washington D C) is reflected in this quilt made of 7 linen maps by Mary Woodman. Family tradition says that Mary's father gave a strip of the maps to his wife in 1793, however the date, 1800 is clearly printed on the maps. The quilt was passed thru several owners before Dr Ephraim Hackett purchased it and spent years trying to prove that the maps were really made by George Washington and not Ellicott or L'Enfant. He maintained that the map held the key to history. See pgs 12, 13.