

month. Now we can think of having guest speakers of renown and special exhibits.

Our program on crazy quilts led to a small Christmas exhibit of crazy work open to the public for a week. Besides quilts we displayed clothing, pillows, dolls, wreaths and ornaments. This event brought us into contact with several textile groups in town for they were all invited to exhibit and attend the opening. While the newspapers were uninterested, we had good radio coverage and very good attendance. Our exhibit this coming Christmas will be "Starry Skies", and the preceding program will be about star quilts.

Ideas for future projects include: a station wagon tour of the small villages to show quilts, a Quilt Tag Auction (to establish consistent local prices) and next spring, an "April Airing" (a quilt show on clothes lines in our downtown park). Upcoming programs are on American Quilt History, "Care of Quilts", "Fabrics in Quilts", "Piecwork & Applique Around the World" and "Men Quilters".

We felt it was important to clearly explain to the quilting groups how we differ from them. We have carefully stayed away from any technique programs. Many of us belong to one or more of these groups, so we were able to gradually show we were not invading their turf. Now we fully cooperate: one of the guilds is doing a big show this fall and we are providing a Resources Room to answer questions about pattern names, etc. and will have lots of books and other materials.

Our current project is a master list of good quilts in the Ithaca area which will help us prepare programs and shows and assist those researching our regional quilts.

We spent weeks trying to decide a name more attractive than the Ithaca Quilt Study Group. We made a list, first of our own favorite designs: "Delectable Mountains", "Lone Star", etc. Then we added those which pertained to Ithaca: "Rocky Glen", "Lady of the Lake", "Mohawk Trails". We finally chose "Flying Geese" because it is a generally recognized quilt pattern, has good design possibilities for logos etc., is a name that the public would quickly get to know (this has proved to be true), but mostly because Ithacans love flying geese - we pile into the streets when the first geese fly over in the spring and wave them "bon voyage" from our gardens in the fall. We have a relatively rough winter here, so geese mark the limits. We don't dread winter though - it is a good time for quilting and now for research!

CARLIE SEXTON HOLMES

Barbara Bannister's Book List 1977 was a Memorial Edition to Mrs. Sexton. The following is an excerpt:

"Carlie Sexton was born in Pella, Iowa Nov 4, 1877. She died Jan 29, 1964 at Wheaton Ill. Her parents, Frank and Emma Sexton died before she was five years old and she was raised by her mother's sister, Mrs. W.C. Raney.

"In the 1920's Miss Sexton was well known as an authority on quilts and conducted a quilt pattern business from Des Moines. In 1925 she married H.A. Holmes and settled in Wheaton, Ill. She wrote articles for and sold patterns to such magazines as Penn Farmer, Successful Farming, Better Homes & Gardens, Farm & Ranch, Wallace's Farmer and others. She also lectured on quilts at exhibits at Marshall Fields, Carson, Pirie & Scott, and various women's clubs in and around Chicago. She had a charming personality, was interested in people, gardening and quilts. She will be deeply missed by her friends."

On the following two pages is reprinted a pamphlet published by Carlie Sexton (1932) The pamphlet is from the collection of Lucile and Ben Taylor, quilt collectors and lecturers from Fairfield Iowa.

Of special interest are the illustrations of quilts hung on clothes lines. Mrs. Sexton offered a \$2.00 prize for the best picture of quilt displayed on a clothes line. Lillian Walker won it. (See JOURNAL Spring 1981)

Another interesting item is the penciled notation under the woman's figure on the cover of the pamphlet, "Mrs. Alice Walker at Mediapolis." In another pamphlet there are similar notations identifying neighbors and quilts from Mediapolis

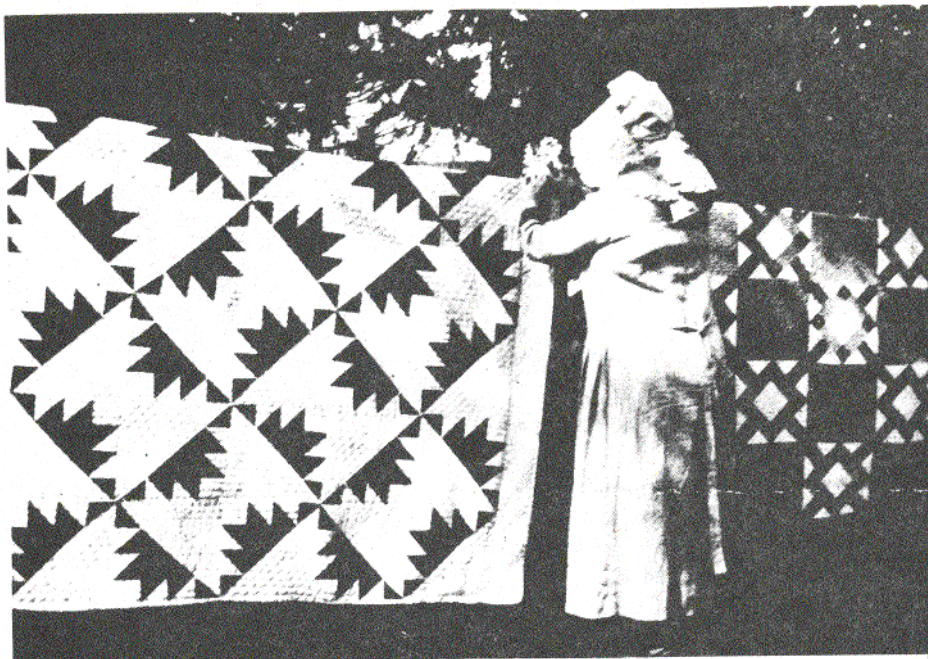
In a letter to Mrs. Taylor dated 1/10/60 Mrs. Sexton wrote, "I spent a night in (Mrs. Walker's) in Mediapolis... I think I was born under an old quilt. I use them on my beds -poster beds I have."

In a letter to Maxine Teele (ca 1960) "

Every year my sister in Des Moines and I drive down to Pella for a day. We get Halland cookies, bologna and coffee bread -carry it to old West Market Sq sit and enjoy the day. It is fun for the people down there still walk and say 'Hi' when we meet.

"I spent a night and a day with Mrs. Walker when Wendel was a boy... A memorable outing. Later, on a River trip my husband and I took we side-tracked to the little town and walked past the home - The big square house.

"Glad you liked my little books - they have gone far and wide."



"Kansas Troubles" Quilt

"Four Points" Quilt

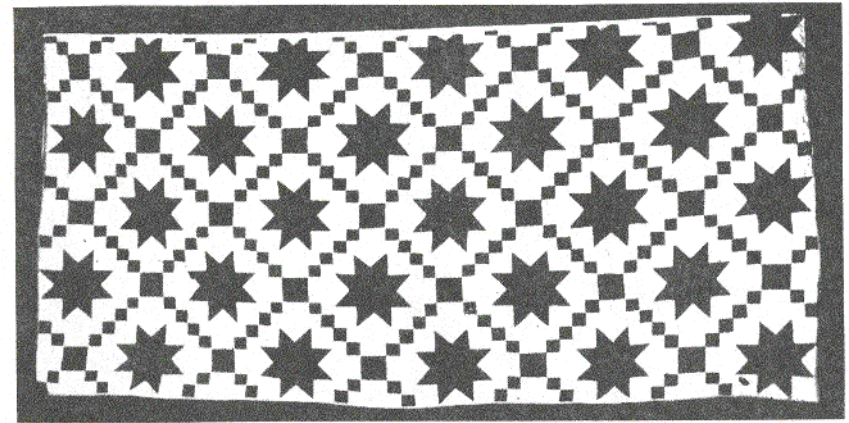
Quilts of Grandmother's Day

On one of my little journeys into quilt-land, it was my good fortune to make the acquaintance of the dear old lady in the brown gingham sun-bonnet. She very graciously showed me her collection of quilts, those made with her own hands, and others made by her mother and grandmother before her, and she told me intimate little bits of history of each quilt.

The two quilts shown in the above illustration were made by the lady herself, during pioneer days in Iowa, while she lived in a log cabin. It was my privilege to visit the cabin which still stands under the trees, near her more modern home; it is a memento to the past, but with fond recollections of youth, honest ambition and creative effort as well as trying times.

Alert and progressive women are again making quilts, and they find the work far more interesting and enjoyable than the more or less frivolous activities of the past few years. Inasmuch as quilt making is the thing to do, let us make quilts which will be worthy of the time and effort which are put into them. Instead of using some commonplace, meaningless pattern, for which there is no background, let us select a design into which sentiment and history are interwoven; it will mean so much more in the years to come.

There is sentiment even in the names of quilts, names which are associated with the times in which they were made. Names vary according to locality, and sometimes the same design is known by different names in different parts of the



"Star and Block" Quilt

country. "Kansas Troubles," doesn't it suggest pioneer days, staking the homestead claim, winds, drouth, grasshoppers, and other hardships of the early settlers on the prairies? "Four Points" has a more direct application to the design of the quilt, and this is true of the "Star and Block," which was made by a bride who "homesteaded" in Indiana in 1830.

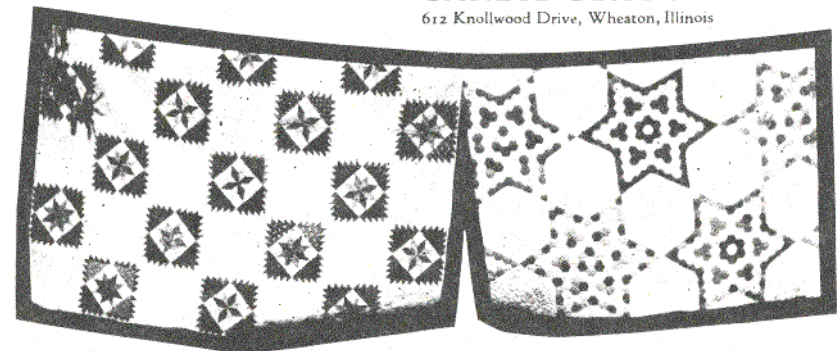
All Of my patterns are faithful copies of old designs, the authenticity of which has been determined. Scrap quilts are sometimes made light of, with the remark that they are only scrap quilts; but if we select designs which have a real story behind them, and their origin is known to us, they are far more interesting, and have a worth which is beyond material value.

Nothing in the home is more beautiful than a nicely made patchwork quilt, and frequently each patch has an association which is dear to us, with pleasant memories. The "Star and Triangle," the "Hexagon Star" and "Four Points" quilts shown here, were all made from scraps. The joining white hexagons in the "Hexagon Star" quilt make the stars shine out in all their glory. "Kansas Troubles" was made in green and white, and the "Star and Block" was made in blue and white. With these quilts, colors may be changed to suit one's fancy.

Your choice of these five paper patterns for patchwork quilts, with suggested color schemes, twenty cents each (no stamps) All five of these patterns at the

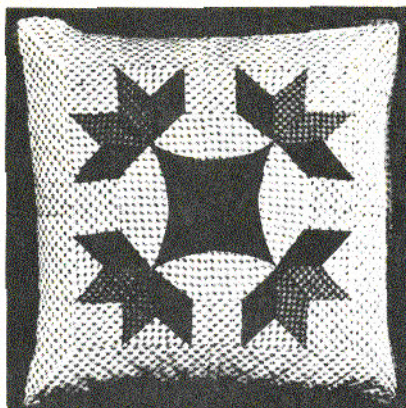
CARLIE SEXTON

612 Knollwood Drive, Wheaton, Illinois



"Star and Triangle" Quilt

"Hexagon Star" Quilt



"All Hands 'Round"



"The Tulip"

Pillow Tops

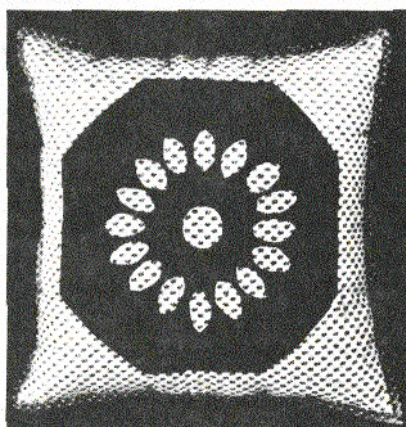
For the corner in the home which just needs something, it may be just a spot of color to liven up the tone of more somber surroundings, there is nothing better than gay prints, and there is no better way to use bright colors than a comfy pillow.

There is nothing which adds quite so much to a homey atmosphere, as patchwork pillows. They are a welcome addition in the sun room, the fireside, the living room, or even in kitchen rocker, if you have one of the good old fashioned kitchens. I saw one not long ago, and it looked so inviting that I wanted to sit down and rest a bit. Always, when I see a rocker in a kitchen, I can smell warm spice cake. Why? Because we used to have one at home, and our kitchen always smelled like the oven had just been opened.

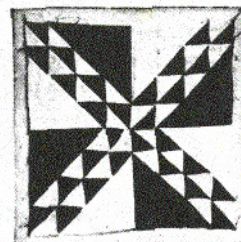
This may be why I like the old patchwork pillows; they are always cheery and quaint. When made of gay prints, with percale, they lend a bit of old-time charm to any room. Your choice of the three pillows on this page, paper patterns with color suggestions, is twenty cents each (no stamps). All three of the patterns at the same time, for fifty cents.

Materials for making these pillows, both front and back, with patches carefully cut, will be supplied at sixty-five cents each. All three at one time for \$1.50. "All Hands 'Round" and "The Medallion" are of good quality prints and percale. "The Tulip" has unbleached muslin for front and back, patches are prints and percale, and we supply the colorful bias binding.

Old Fashioned Quilts, a small book which I published in 1928, is almost out of print. It contains sixty-six photographic illustrations of old quilts and blocks, with intimate little stories about many of them. While the supply lasts, you may have a copy for twenty-five cents.



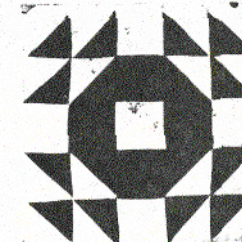
"The Medallion"



"Path thru the Woods"



"Cherry"



"Wedding Ring"

Special Offer of Six Patterns

In this special group you will find six of our most popular quilt patterns – three for applique quilts and three for pieced quilts, which makes this a very desirable set. With the exception of the "Daisy," all of these patterns were taken from genuine old quilts, which are prized inheritances.

The "Daisy" was designed for a personal friend of mine, for a nursery quilt, and it proved so popular that I have since shown and listed it in some of my books. It is adaptable to either a large or small quilt, and the motif taken singly can be used in a number of ways, for curtains, towel ends, and scores of other places where a simple design would be appropriate.

The "Indiana Rose" is very striking in its red and green, and is a pattern which has been especially popular in that state. "Path thru the Woods" is one of our best patterns for a scrap quilt. By making the larger colored triangles in green, and the small triangles in bright scraps, this quilt really makes one think of a flowery path through the woods in springtime.

When joined solid, the "Cherry" makes a continuous pattern over the bed. Both the "Wedding Ring" and the "Wheel of Fortune" are pretty patterns for one color and white, to carry out a color scheme in a bedroom.

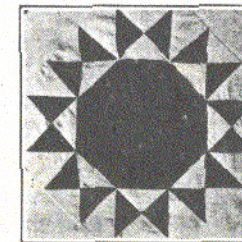
The regular price of the patterns on this page is twenty cents each, but as a special offer for this month only, we will send this group of six patterns for fifty cents. At this price, no substitutions can be made.

CARLIE SEXTON

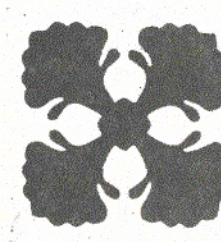
612 Knollwood Drive Wheaton, Illinois



"Daisy"



"Wheel of Fortune"



"Indiana Rose"



a

a) Molly Favour working on the Grand Canyon quilt. b) Detail showing reverse applique



b

c) Grand Canyon quilt. Photos courtesy of artist.

GRAND CANYON QUILT

Molly Favour made this Grand Canyon quilt which hung in the Visitor's Center in the Grand Canyon where we saw it in 1980.

Ms Favour has a B.S. in Science, Textiles & Related Arts from the Univ of Arizona, and a M.A. in Fine Arts in Ceramics from the Univ of Oregon. Currently, she and her husband are artists-in-residence in Ceramics at the Andersen Ranch Arts Center, Aspen, Cob. She also works with fabric. Her current project is a theatre curtain for the Eugene Performing Arts Center in Oregon, due to completed in Fall '82.

Ms. Favour was born and raised in Ariz. and while on a trip home during the Bicentennial, she purchased a geological map of the Grand Canyon which gave her the inspiration to make the quilt.

To make the quilt I took a slide of the map and projected the image onto a piece of paper. I transferred the lines onto the paper. The paper pattern was then cut out and transferred onto the top layer of eight layers of cotton cloth basted together. Using reverse applique I cut and stitched, each time exposing a new layer - much the same as the Colorado River has done to form the Grand Canyon.

When I began work on the quilt, I was working towards my masters degree and was aware of the need for a slow, meditative, centering activity to balance my life. Making the quilt gave me that balance.

As in the tradition of the quilting bee, most of the work time has been social; at school in conversation, at home with my husband and two children, and on the phone with friends. Much of their energy is in the quilt.

