

## SECOND THOUGHTS ON

### EVOLUTION OF A QUILT DESIGN

(original article appeared in Q.J., Fall, 1977)



The Garden photographed in Ithaca, New York Quilt Show in 1976. Photo: Courtesy Ed Barr.

Verna M. Sutherland wrote: "Many years ago, a very elderly lady ...started me on a hobby that has been an unending source of pleasure. During the war years, before I was married, I saw the pattern in WOMAN'S DAY, March 1943, and sent for it. As you are well aware, percales and colors were very scarce during those years and I was two full years assembling the colors and tints that I so wanted for the quilt top. By late 1945, I had somehow managed to find all the colors needed - and then began to make patterns and cut thousands of pieces necessary - little bits that looked like confetti part of the time! However, the task of appliqu ing was monumental - and with this and the basting I had the help of my mother. This one I did not quilt personally ...I believe it was into 1946 or 1947 by the time the entire quilt was completed."

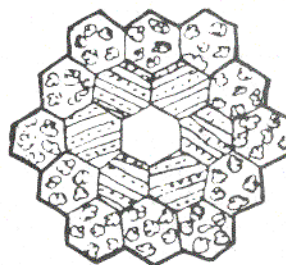
"When I am asked why I make quilts it is hard to explain - but possibly the answer of the elderly lady in Kentucky is sufficient - I quilt for a contented heart". This is so true and the satisfaction and fun of dreaming to where it might be fifty years from now more than compensate for the house (spent). It has been even more emphatic for me this winter as the women in the park where we are staying (in Florida) work on little craft things, a gadget here, a shell thing there, that I so much more enjoy working on the big project ('Oh it's so much work') and I have something for posterity - after I have finished with them ... and have enjoyed them for my lifetime... (At home in our 105 year old house they are used as spreads and changed as the whim strikes - each week sometimes!)"

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Ed. Note: NEXT ISSUE WE WILL BRING  
YOU INFORMATION ON ANOTHER  
QUILT OF THIS DESIGN

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## Quilt Patch



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THE FOLKLORE ARCHIVES  
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EDWARDSVILLE .....

QUILT BLOCK COLLECTION

The Folklore Archives, Southern Illinois University, Edwardsville campus, under the direction of Prof. John Oldani, contain a large and very fine quilt block collection. In this collection, there are over 400 made-up-in-cloth quilt blocks. They are representative of all quilting forms -pieced, appliqued, embroidered, quilted, molas. The variety of patterns is immense; although the preponderance of blocks on view seemed to be of traditional characteristics.

Unlike the other famous quilt block collections, such as the Carrie Hall collection at the University of Kansas, or the Virginia Herrick collection at the Sanford Museum, Cherokee, Iowa, the S.I.U.-E. quilt block collection is not the work of one person. Quiltmakers from various parts of the United States have made and donated these quilt blocks to the Folklore Archives.

In the exhibit room, it appears that as many blocks as could be accommodated by the wall space were fastened to the walls. Blocks, for which there was not wall space to display, were placed in file folders in cabinets. The file folders of blocks were readily available for viewing.

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Each block was colorfully framed and mounted. The name of the block, the name of the donor, and the donor's city and state of residence were listed on the mounting frames.

Quilts have long been considered outstanding examples of American craft/folk-art. It is to the credit of Prof. John Oldani and his staff that they had the vision and foresight to include such a large and varied group of quilt pattern blocks in the Folklore Archives at Southern Illinois University, Edwardsville.

--Cuesta Benberry--



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