

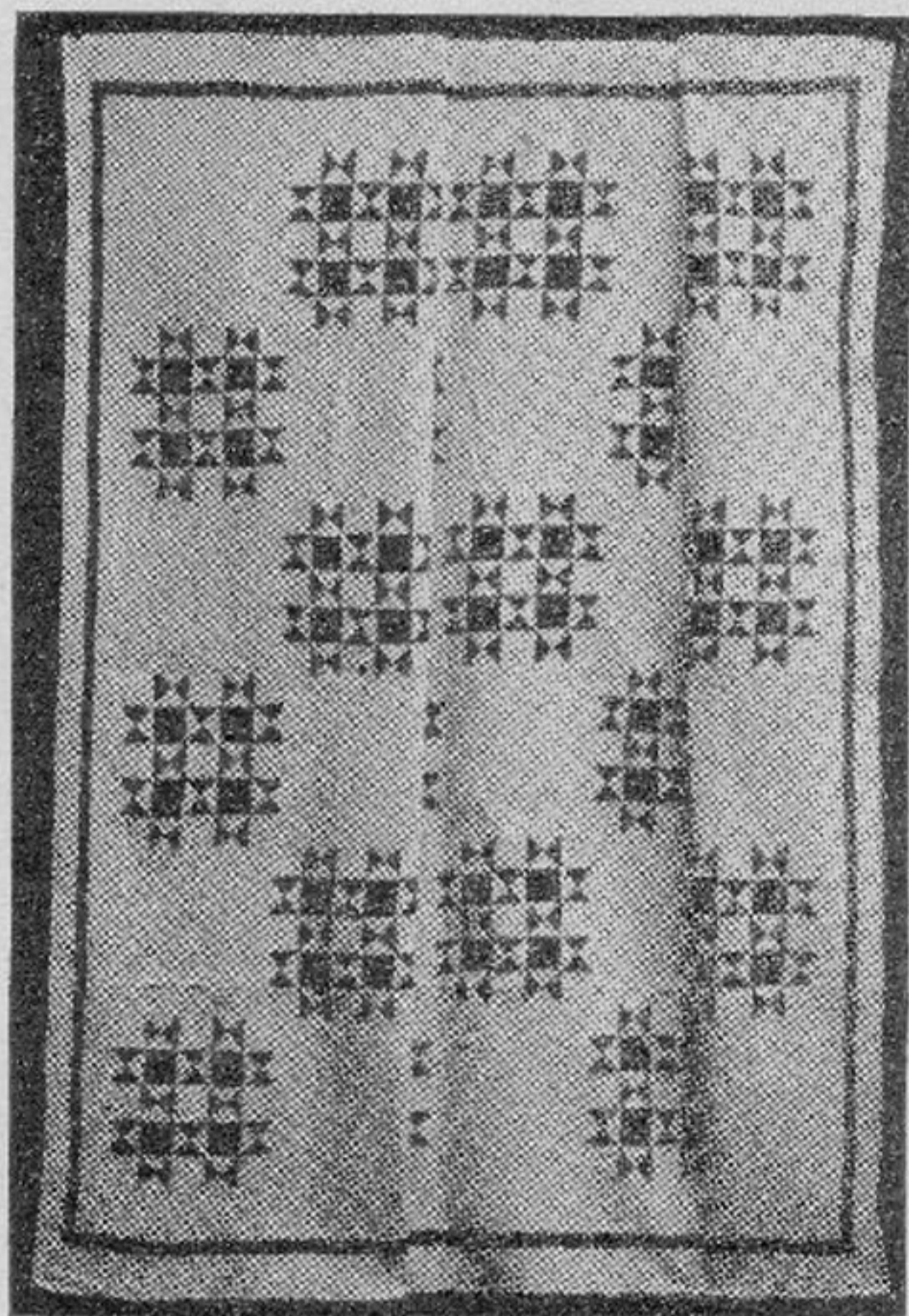
COLLECTORS' INTERESTS

DOWER CHEST TREASURES

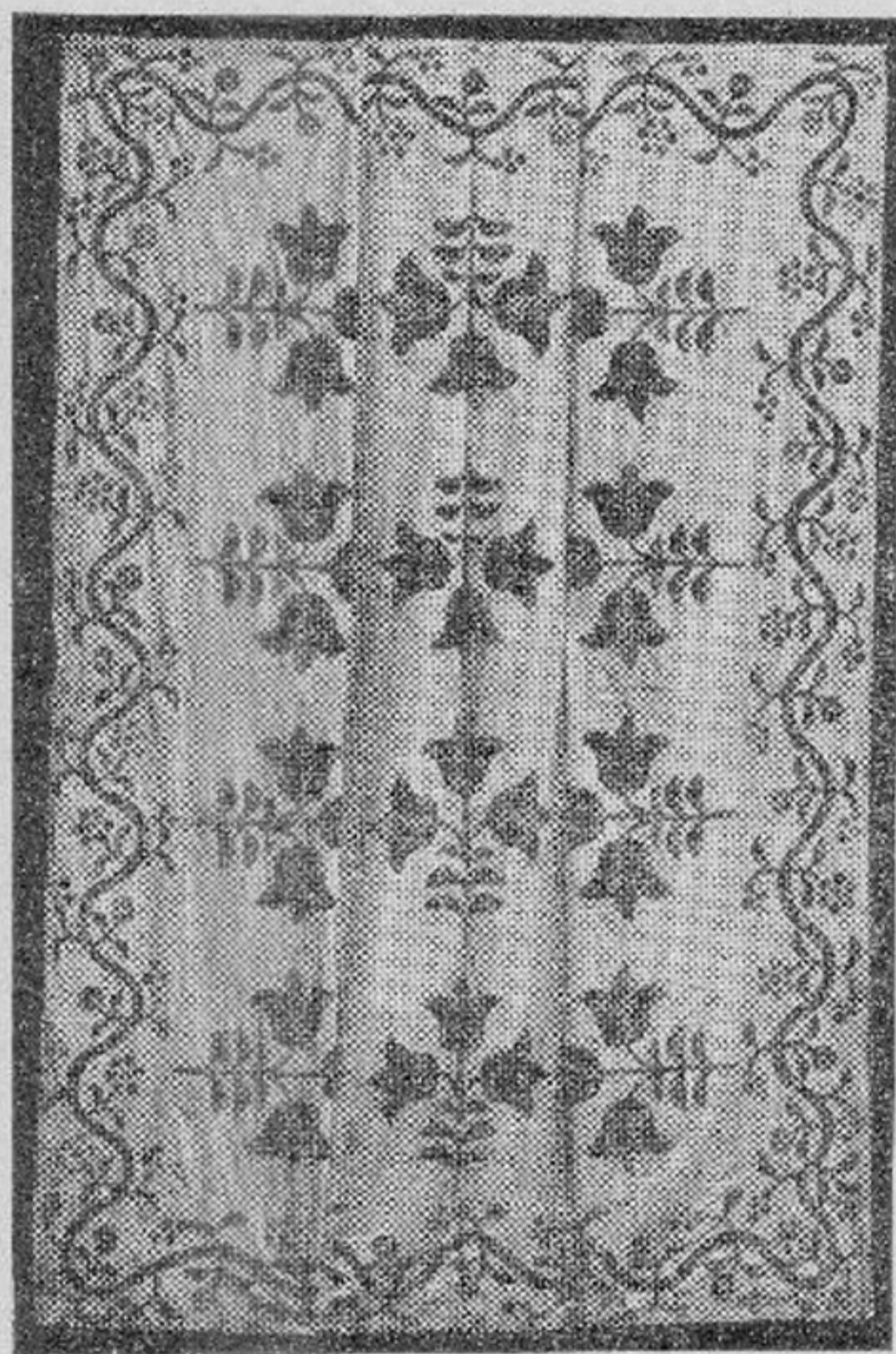
By HELEN BLAIR

THE woman whose attic is stored with the accumulations of years is attempting to justify her thrift just now by bringing to light some things really usable. Dusty, long-locked trunks are yielding up beautiful furs in the quaint old shapes which the smart furrier of to-day is using to tempt womankind. Even more interesting is the revival of old patch-work quilts, which are being brought out to drape the beds of many beautifully appointed homes. The pronounced disfavor with which the pieced quilt has been so long regarded was due, in part at least, to the attitude of indifference which the *fin de siècle* woman maintained towards

needlecraft. Ruskin called, and called in vain, upon the women of a late yesterday to decorate their gowns with their own handiwork, and the daughters of William Morris executed their father's beautiful designs before the eyes of women who



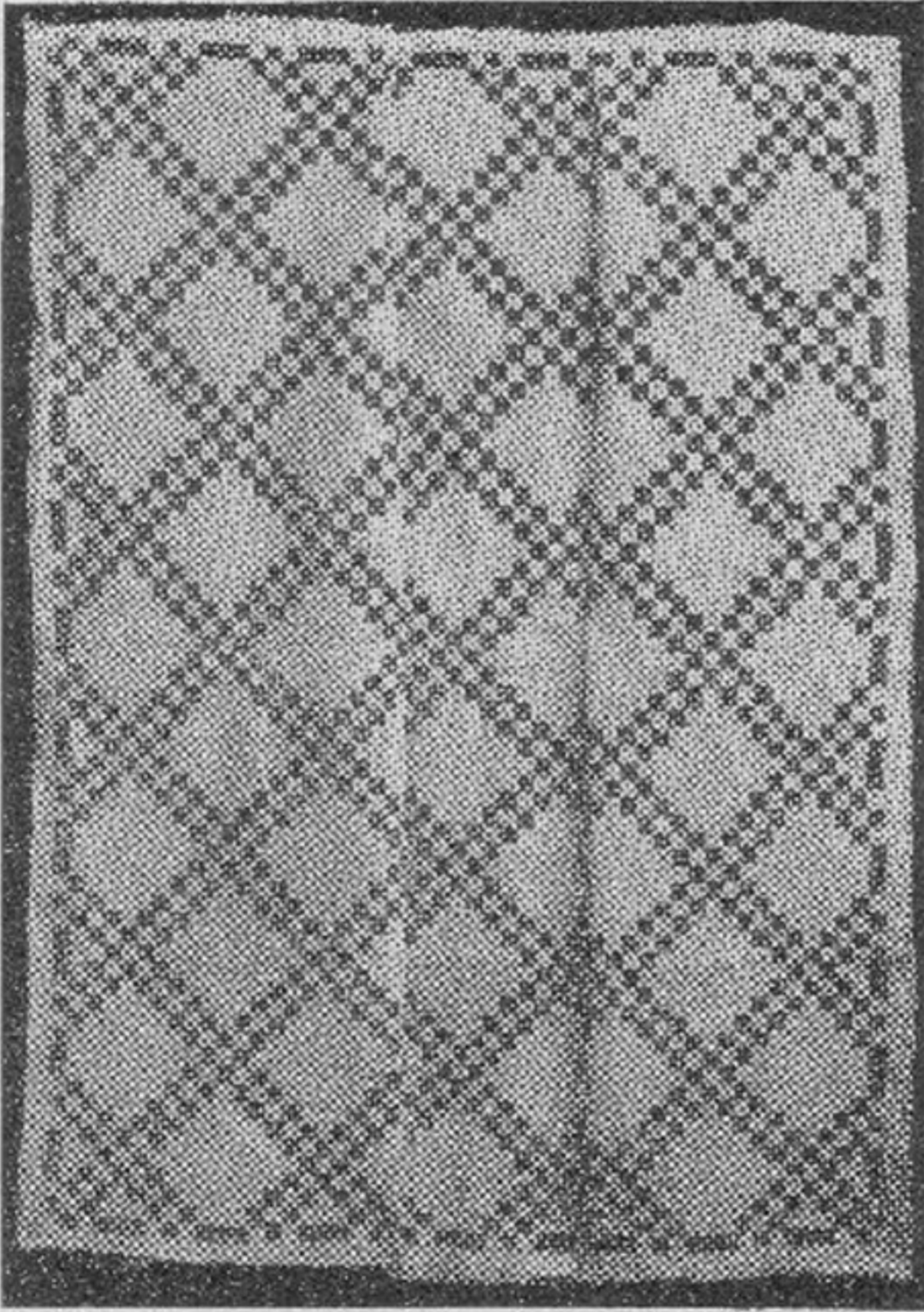
No. I.



No. II.

refused to see in the needle an instrument capable of expressing true artistic feeling.

To-day, however, the arts-and-crafts movement has given dignity to even the humbler handicrafts. Our artistic ideals are shifting, and fortunately in the right direction. A woman who can design and execute a lamp-shade is to-day far and away a woman of more importance than she who can compile a paper on the art of Michael Angelo. Indeed, it is devoutly



No. III.

hoped that the industriously "compiling woman" is descending to a grave which will know no resurrection!

NEGLECTED NEEDLEWORK

The old quilts which are reappearing under such interesting circumstances are, many of them, quite worthy of their recall to consequence. The colors are often the old hand dyes, the patterns marvels of design, and the quilting intricately beautiful. One of these old quilts, into which a woman of long ago put so much creative and adaptive skill, will give an air to even the most commonplace of modern beds. It will glorify a beautiful old bed.

If, however, one has not preserved the work of some piecing and quilting ancestress, she may, "an' it please her," fall herself a-piecing. Many of the quilts seen to-day are fresh from the quilter's frame. Beautiful patterns and color effects are easily achieved. There is almost no limit to choice in design and color, but modern taste and requirements will probably in-

cline towards the simpler effects. It is certain that they will inexorably demand that all pieced quilts be washable.

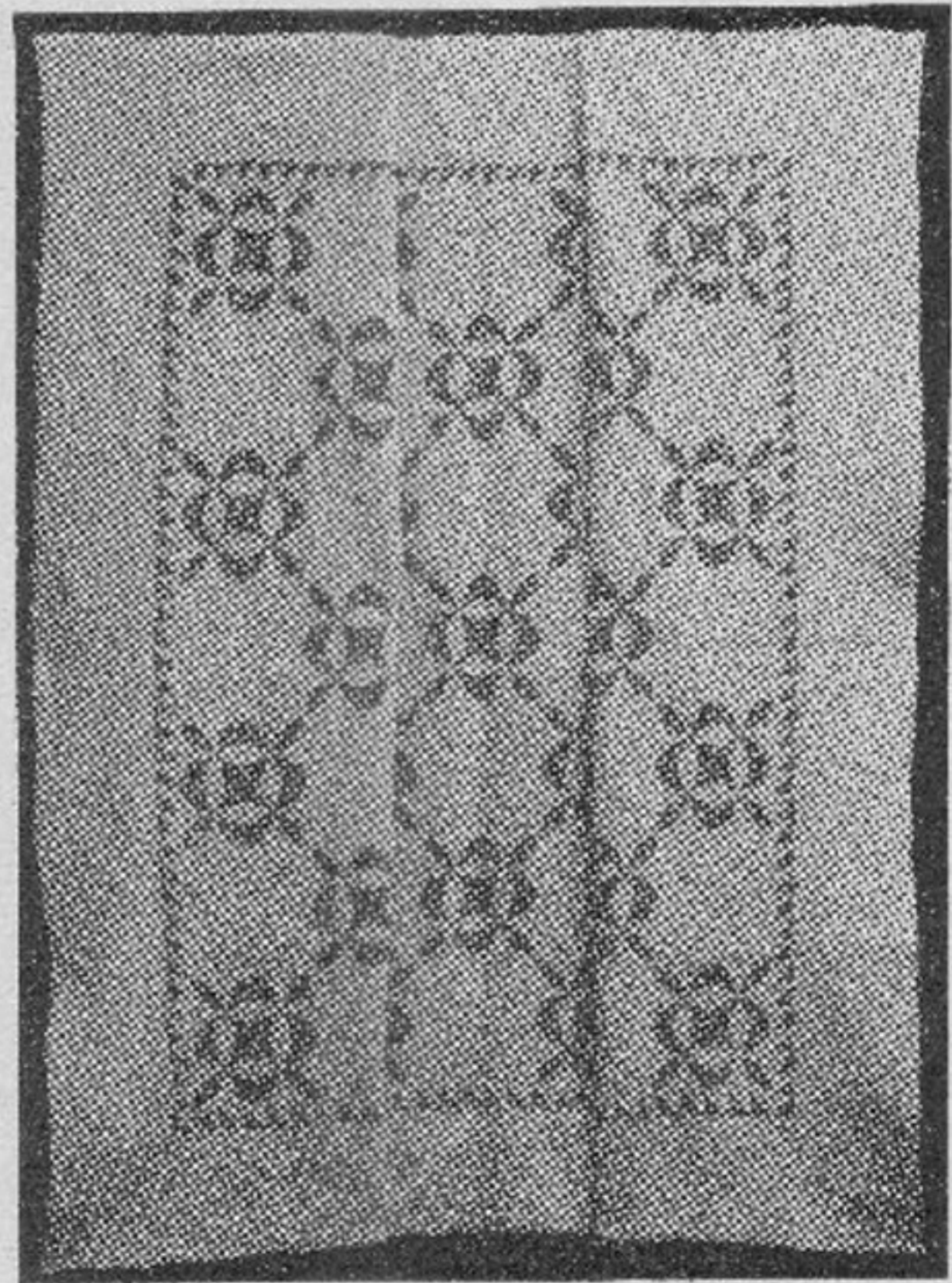
DESCRIPTION OF QUILTS

No. I. An old quilt in Turkey red and white star pattern, with decorative border.

No. II. A fine example of the old floral quilt. Deep green with a black figure, yellow, with white figure, and Turkey red are combined with white domestic, which time has yellowed.

No. III. Something of the beauty of the original is lost in the print of this quilt, which is probably the best illustration of what a modern quilt should be, although it may be objected that the small pieces entail an amount of work which even the very attractive result fails to justify. The quilting is fine and beautiful, but not too elaborate. The calico is blue, figured in white, and the quilt will be recognized as an interpretation of the "Irish Chain."

No. IV. This very old quilt is in "compass" pattern, the colored pieces being an unusual lavender print.



No. IV