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The Julia Boyer Reinstein Collection

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In 1987 Julia Boyer Reinstein, historian and architectural preservationist of Cheektowaga, New York, gave seventy-four quilts and eighteen other bed coverings to the Buffalo and Erie County Historical Society. The donation represents the major part of a quilt collection acquired over a sixty-year period. The collection is unusual in that only twelve of the quilts were purchased, the rest having come to Julia through gifts or inheritance. In addition to the purchased quilts, Julia donated twenty-six inherited family quilts and thirty-six quilts that had been gifts to herself or to her mother, Julia Smith Mason. Except for two family quilts made in other states, the Reinstein Collection consists entirely of Western New York quilts, most of them made in the Genesee River Valley area where Julia grew up and where her maternal ancestors had lived for five generations. Sixty-six of the quilts are pieced, and only two are appliqued. The collection also includes two whole-cloth and four embroidered quilts.

Julia's marked preference for pieced quilts correlates with her interest in architecture. Pieced quilts are designed and assembled in units to fit the aesthetic perceptions of the maker, much as a well designed building is conceived by its architect before construction. "The mathematical precision, improvisational skills, and creative ingenuity represented by the complexity of the pieced quilt are qualities which make them unique among the folk arts," Julia said, explaining the make-up of her collection. "Particular recognition is due those nineteenth and early twentieth century quiltmakers because much of their work was a salvage craft."¹ Mary Arnold Twining, who curated an exhibit of some of Julia's quilts in 1986, agrees. "Since often their material was limited by what was available locally and within

the family, often bits and pieces left over from other projects, scraps of worn out garments and bedding, there is a documentary function which they serve in intimate family history."²

Julia Reinstein is quick to give credit to her maternal forebears, beginning with her great-great-grandmother, Elizabeth Havens Pickett, for the continuing tradition of quilting which culminated in Julia's stewardship five generations later of thirty-five family quilts. Her earliest memory is of her maternal grandmother, Agnes Pickett Smith "threading hundreds of needles for me as I sat on a stool beside her to piece and embroider some crazy quilt blocks. I was only three or four years old. From that time on I have always been aware of quilts."³ Julia's long involvement with preserving Western New York quilts fits well into the life for which her nature, education, and family background prepared her.

Julia's maternal ancestors, the Picketts, came to Wyoming County, New York, in the fall of 1817, just twenty years after the Council of Big Tree in which the Seneca Indians gave up their tribal lands.⁴ James Pickett and his brother Daniel, veterans of the Revolutionary War and the War of 1812, were on their way to Michigan from Washington County, New York. Because James Pickett's wife Elizabeth was expecting a child during the winter, the party made camp in the settlement of Castile, and the men found employment with a sawmill.

By spring 1818 James Pickett was so impressed with the area he had decided to remain in the scenic Genesee River Valley, while his brother continued the journey and settled in Munith, Michigan. During the winter Elizabeth Havens Pickett had given birth to a boy, Daniel, Julia Reinstein's great-grandfather, and had completed a quilt begun back in Washington County.⁵ The pink and white quilt, called Rob Peter to Pay Paul, Hearts Version (family name), was destined to come down through generations of Picketts to Julia and to be the spark that ignited her burning interest in quilts and the women who made them. It is the oldest quilt in the Reinstein Collection, and family folklore says it was completed while camping in the Genesee Valley.

By 1919 when Julia was twelve years old, the treasured quilt was beginning to show the ravages of time and use. Julia's mother, a busy schoolteacher and occasional quilter, decided then to make an "ex-

act copy" of the old quilt for her only daughter. Looking about for suitable material, Julia Smith Mason bought the last of a bolt of pink cotton fabric in a country store in Gainesville, New York, just a few miles from her home in Silver Springs. When she unwrapped the cloth she was astonished to find a bill of sale dating the fabric to 1866. Impatient to have the quilt completed, Julia Mason paid Mrs. Lydia Hall, also of Silver Springs, to make the quilt.⁶

Julia Reinstein was born in Buffalo, New York, on March 3, 1907, and grew up in Wyoming County, the fifth generation of a family of strong and independent women.

Her grandmother's sister, Julia Pickett Norris and her husband, Fred Norris, "practically raised" Julia from the age of nineteen months. Her Uncle Fred made her vividly aware of the Genesee Valley area's impressive natural beauty and pioneer heritage, and doubtless influenced Julia's interests and tastes more than any other person in her life.

In 1928 Julia received her BA degree in History from Elmira College for Women and wrote her senior thesis on early American quilts. At the time Julia did not know that Ruth E. Finley was about to complete her landmark book on patchwork quilts.⁷ But she was well aware of the prominent Mrs. Jessie Farrall Peck of Bergen, Genesee County, an authority on quilts and other antiques and an avid collector. Peck had bought the historic Jane D. Waldron Castile quilt in 1920 for \$10.00.⁸

"The Castile quilt was a key part of my paper. I had heard of the fabulous Peck collection, and Mrs. Peck allowed me to study that quilt and the history of its maker." Julia was to become the owner of that quilt and nine other Peck quilts after Mrs. Peck's death in 1954.

In 1939, after a decade of teaching and travel, Julia came to teach history in the Buffalo suburb of Cheektowaga, New York. Julia was to devote herself increasingly through public service to the people of that township for half a century.

Two significant mileposts in Julia's life occurred in 1942. At age thirty-five she received her Master of Arts degree in History from Columbia University, and she married Dr. Victor Reinstein, a prominent physician and naturalist in Cheektowaga. Dr. Reinstein, the son of Ukrainian immigrants, took his bride to an old, rambling fourteen-room house on the edge of his 280-acre nature preserve,

where he lived with his mother, Dr. Anna Reinstein, an obstetrician, and a young son by his first wife. Julia brought with her a number of family quilts she had already inherited or that had been made for her. She would later need more room than even that big house afforded for her growing collection.

Some years later, while teaching history at the University of Buffalo, Julia began work on a PhD degree, "but my daughter came along in 1948 and ended that pursuit." Julia Reinstein named her daughter Julia Anna "for Aunt Julia who raised me, and to carry on the name of my great-grandmother's favorite cousin in Syracuse whom everyone loved."

While at Columbia Julia had written a research paper on early American textiles used in quilts. She made trips to Bergen, near Rochester, to study Mrs. Peck's quilt collection, and to Wyoming County to study her own family's quilts. She also spent time at the Metropolitan Museum of Art to study a rare old Star of Bethlehem. "The Metropolitan considered such a quilt, if well pieced and nicely quilted, the epitome of perfection." Because of this and other research over the years Julia became known as an expert on early American quilts. In the early 1950s she was invited to be a consultant at the Seminars on American History at Cooperstown, New York. It was in that informal setting that she met Ruth E. Finley and "spent a great deal of time with her, taking some of my quilts for her to identify." The two women became friends and correspondents, often talking quilts by phone, until Finley's death in 1955. Julia, not knowing how famous Ruth Finley would become, does not remember saving her letters.

Quilts that were gifts to Julia or to her mother make up the major part of the Reinstein Collection. In 1960 Julia was given a Star of Bethlehem as a gift from her best friend, Gladys Boag Butler. The quilt was made in 1871 by Butler's great-aunt, Jane Patterson Boag of Steuben County. That quilt was one of numerous quilts Julia acquired over the years by gifts that seemed to fall like blessings into her life, once people learned that she cared deeply about quilts as historical documents and would preserve them. "Beginning in the early 1960s, I must have given twenty-five or thirty lectures on my quilts, and often people would come up and tell me about their old family quilts. Some would give them to me because they knew I

would treasure them, no matter what age or condition. At that time I decided not to take any that were not made in New York State. I wanted to know the maker and provenance, and began to limit my collection to Western New York quilts."

The publicity accorded Julia locally as a woman intensely interested in quilts brought her such a large and varied assortment that the quilts began to overrun the house. To contain them, Victor Reinstein built large pine chests in the upper story of a stone lodge in the Reinstein woods. In that unheated stone house the quilts continued to accumulate and remained for more than twenty years.

One quilt added to Julia's collection in the early 1960s was a well-preserved Tumbling Blocks signed O. J. and dated 1900, that had been given to Dr. Anna Reinstein by one of her patients. Another was presented to Julia, after she had given a talk, by the granddaughter of Mr. Stapley who was from a family of Livingston County tenant farmers. Stapley made the unusual cotton Crazy Quilt in 1910-1911 and embroidered it quite simply along the seams, backing it, without filler, with a printed cotton fabric. A wonderful Caesar's Crown made in red, white, green, and gold by Maria Weitz of Cheektowaga in the 1870s or earlier was presented to Julia by the maker's great-granddaughter. Weitz and her husband Wilhelm had migrated from Germany in 1871, and the quilt may have been made or at least begun in Germany.⁹

By the mid-1960s Julia's collection had grown to more than seventy quilts, and groups for whom she gave talks were amazed to see a tall, strong, vibrant woman bring in bag after bag of quilts retrieved from the stone lodge, joyously using them to illustrate her lectures.

"One very stormy February afternoon after a newspaper article about my collection, Mrs. Daniel Baker of Shoshone Avenue, Buffalo, phoned me. She brought me a package of fifty Pan-American Penny Blocks, embroidered in 1901-1902 by Mrs. Baker's sister Arlene Kay at age seven." The stamped blocks were sold during the Pan-American Exposition in Buffalo in 1901. Julia had forty-eight of the best blocks assembled into twin quilts by Mrs. Chris Lenz of Cheektowaga.

Julia's friend, Gladys Boag Butler, having no descendants, decided about 1965 to give Julia two more of her grandmother's quilts. A Blind Man's Fancy, its blocks intricately pieced with many variations, and assembled with Flying Geese sashing and four borders,



Figure 1. *Pan American Penny Block*. Embroidered in 1901-1902 by Arlene Kay, age seven, from stamped penny block squares sold at the 1901 Pan-American Exposition in Buffalo, NY. Sold in complete sets of 50 blocks, these were a gift to Julia Reinstein in the mid-1960s.

was made in the 1880s by Mrs. Marie Boag of Canisteo, Steuben County. Julia describes it as "a complex picture of perfection." An Old Maid's Puzzle, given to Gladys's mother by a Mrs. Schule of Angelica was made in the late 1860s and given to Marie Boag "about the time Gladys was born."

Some years before Julia's mother died in 1955, she gave her daughter two more quilts that had been gifts to her. A Sunburst variation was pieced in 1900-1910 by someone in the Wells family of Pike, New York, but was never quilted. "It came from the family of Elbert Hubbard's second wife, and Ruth Finley gave it the name of Lone Star Gone Crazy. I was at a loss to identify the pattern, so I sent it to Ruth Finley with a letter asking her help; Ruth returned it with a reply, the last letter I received from her. I wrote her once more and my letter was returned marked 'deceased.'" A Rob Peter to Pay Paul, Hexagon Version in deep red and white made in 1910 by Elizabeth Partridge of Genesee Falls had been given to Julia Mason shortly before her death.

The "Family Quilts" in the BECHS Reinstein collection include both much used "work quilts" and also special quilts that came down to Julia in prime condition. A Chimney Sweep, intended to be a friendship album quilt commemorating her popular young womanhood in Castile, was pieced in 1850-1854 by Julia's maternal great-grandmother Eliza Jane Graves. The blocks were originally autographed by young men of the community at quilting parties, a customary Genesee Valley practice in the mid-nineteenth century. Before Eliza Jane had embroidered the names, she was betrothed to Daniel Pickett, who did not fancy sleeping under other men's signatures, some of them his former rivals. So after her marriage in 1854, Eliza Jane carefully washed out all the names and assembled the quilt, finishing it with her own handspun, hand-loomed backing. Afterward, it was considered a "work quilt" which Julia herself slept under as a child.

Eliza Jane's sister-in-law, Martha Jane Armstrong Pickett, of Munith, Michigan, made a Double Jacob's Ladder (usually called Double Irish Chain) in red and white, and put the final stitches in it on April 14, 1865, the day President Lincoln was shot. Always called "the Lincoln quilt," it is a repertory of Martha Jane's quilting skills, each white block displaying a different design. Julia Reinstein was astonished to receive this "historic" quilt in 1928 in the mail from



Figure 2. *Chimney Sweep*. Made in 1852–1853 by Eliza Jane Graves in Perry, Wyoming County, NY. Originally signed in pencil by male friends, their names were washed out after Eliza Jane's marriage to Daniel Pickett, Julia Reinstein's great-grandfather.

Martha Jane's unmarried daughter, after Aunt Julia had persuaded her niece to give a talk on some of the family quilts at a Pickett family reunion in Michigan. That was Julia's first "quilt talk," and she was only twenty-one. "I didn't want to do it but Aunt Julia insisted. So we drove in style with the car full of quilts. Aunt Julia was an iron fist in a velvet glove and she had her way."

In the 1860s, Anna Marie Strauss Strickrott, Julia's paternal great-grandmother, pieced a "complex version of the Rob-Peter-to-Pay-Paul" pattern, the name family tradition has always associated with the quilt. Anna Marie used blue fabrics her husband John Christopher Strickrott had designed for a German textile mill before the family's migration to the United States in 1861, and he may also have designed the quilt pattern. The quilt was one of sixteen quilt tops made




Figure 3. *Rob-Peter-to-Pay-Paul, Complex Variation* (family name). Pieced in 1860–1864 by Marie Strauss Strickrott in Connecticut, quilted in 1924 by Anna Margaret Strickrott in Missouri. Some of the fabrics and, perhaps, the pattern itself are said to have been designed by Christopher Strickrott, the maker's husband.

for the youngest daughter's dowry chest. It was a Strickrott family custom for mothers to piece one quilt top a year for each daughter until her seventeenth birthday. It was the daughter's responsibility to quilt them. Anna Margaret, Julia's grandmother, was just three years old in 1861 and within a few years the family moved to Ohio, where Anna Margaret grew up, married Richard McNight Boyer, and moved with him to Missouri. She and her husband prospered, and Anna Margaret was in her sixties before, as Julia described, "she decided in the 1920s to quilt all her dowry tops for her own granddaughters. There were six of us so there are fifteen more of her quilts who knows where."

Over the years, Anna Margaret Boyer and her mother had accumulated many odd blocks not used for the dowry and other family quilts, some machine-pieced by Anna Margaret, some made by hand "way back in Germany" by Anna Marie Strauss. When Julia Reinstein visited her grandmother in Trenton, Missouri in 1932, Anna

Margaret was seventy-four, "and she was at last putting those blocks together as a Sampler quilt—just to save them." The colorful quilt contains thirty-six odd-sized blocks, five of which are pieced in variations of the ancient swastika symbol. "I begged her to let me have the top, just as it was for I never wanted it quilted," Julia said. "I attached a heavy sleeve to the quilt—and it was the one family quilt my daughter wanted for a wall hanging."

Julia inherited a number of quilts made especially for her aunt, Julia Pickett Norris, who died in 1956. Hannah Graves, Julia Reinstein's great-grandmother's unmarried sister, made quilts for all her nieces and nephews. She made both a Variable Star and a Wine Glass for niece Julia Pickett. The Variable Star scrap quilt was made in the mid-1860s when "Aunt Julia" was just an infant. Hannah Graves filled it with hand-carded wool from the Daniel Pickett Farm near Perry, where she spent the last years of her life. She completed the red and white Wine Glass in October 1881, and filled it with thin cotton batting, for it was intended as a summer quilt. According to Julia "the arrangement of the baskets toward the center indicates it was made for a 'work quilt' which could be turned end to end for longer wear, and always look the same."

In all, Julia inherited six quilts made by her great-grandmother, Eliza Jane Graves Pickett. A Four Patch she made between 1895 and 1900 when she was an old woman, is typical of numerous turn-of-the-century quilts made in the Genesee Valley. It is a "common scrap quilt" intended to be used and worn out, and Julia remembers it as one of her favorite quilts to sleep under as a child, perhaps because of the equestrian and tennis prints in the sashing and in some blocks. The backing is pieced in alternating blue striped and brown checked strips, 12-to-14-inches wide, left over from other projects. The quilting is fine and even, and the quilt is very well preserved.

Of the "Smith family quilts" Julia inherited, one is a Chinese Coin made in Castile, 1875-1876, by her maternal grandmother, Agnes Pickett Smith, shortly before Frederick Smith II moved with his family to Nebraska. In fine condition, the multi-colored scrap quilt, inherited first by Julia Mason and then by Julia herself, is quilted "in-the-ditch" with a cotton blanket filling and a one-piece muslin backing.

Julia Smith Boyer's marriage to Charles R. Mason of Silver Springs

in 1914, made her heir to his family's quilts, most of them "Methodist Church quilts" not considered worth preserving. The predominantly pink and dark blue Wagon Tracks (a variation of Jacob's Ladder) was one of four quilts found resting between mattresses and springs of double beds. Yet the Wagon Tracks, made in the first quarter of the twentieth century, was thought worthy of conservation by the Buffalo and Erie Historical Society.

Several privately-owned family quilts document intimate family history. The precisely structured Grade Crossing, usually called Hovering Hawks, which contains a scrapbag of materials left over from family aprons, shirts, and housedresses, has an interesting personal history. The quilt was instrumental in Julia's recovery from a long and severe case of influenza during World War I. To keep her quietly occupied she was allowed to pick out scraps that held memories for her, scraps saved over many years from sewing family clothing. Much of the original cloth came from Julia's step-father's store in Castile. Mother and daughter then chose the pattern and Julia Mason and Mrs. Lydia Hall, a neighbor, make the quilt for Julia for Christmas. It was also her "recovery present." Women have recognized this healing function of handmade quilts throughout their long unrecorded history.¹⁰

Julia herself, who learned to sew from her grandmother, made several quilts, one of which she intended as an heirloom. She made the brilliant red-and-white Railroad Crossing in 1948-1950, from fine Egyptian cotton purchased for her in London by a friend. She made it for her daughter Julia Anna's birth present, and had it quilted by ladies of the Hamburg Methodist Church.

Julia Pickett Norris pieced many quilts while her niece Julia was growing up. Four of Aunt Julia's tops were never quilted. They were "lost" when Fred and Julia Norris moved from Castile to Warsaw in 1911. "Aunt Julia worried and worried over those lost tops, and after her death in 1956, and my uncle's a year earlier, I rented out the Norris house in Warsaw." Julia decided to sell the house in 1961. Still concerned about the "lost quilts," she and her thirteen-year old daughter Julia Anna, turned the house inside out to no avail. Just as Julia was about to hand over the keys to the new owners, she remembered a remote crawl space in one unlighted corner of the attic. Young Julia Anna wedged her way through and "there, lo and

behold, was a wooden shirtwaist box with Aunt Julia's quilt tops and one finished quilt right where they had been summer and winter for fifty years, undamaged after all that time." The one finished quilt found in the attic is thought to be one of the last quilts made by Eliza Jane Graves Pickett, Julia's great-grandmother.

In addition to quilts acquired as gifts and inherited through the family, the twelve purchased quilts are an important part of the Reinstein Collection. Ten of those came from the Jessie Farrall Peck Auction in Bergen, New York. After Mrs. Peck's death in 1954, a widely publicized auction was held of her huge and important antiques collection.

Julia's purchases reflect her interest in women's history and in originality and precision of workmanship. Seven are pieced, two are appliqued, and one is whole cloth. Both applique quilts are interesting variations of the Charter Oak design. In the late 1840s Sarah Haight of Mechanicsville, New York, made one in red and white from a hand-cut original pattern. It displays exquisite quilting, eleven stitches per inch. The second, a traditional Oak Leaf and Reel in green and white was hand-made in 1835-1837 by a relative of Mrs. Peck in Bergen. The block design was cut from tin patterns which were sold separately at the auction. The handsome bird-and-tree borders were made from original patterns hand-cut by the maker.¹¹ The quilting of leaf and flower shapes echoes the leaf design in the green fabric.

The Castile quilt made by Jane D. Waldron in 1848 is one of two Castile quilts, their designs created entirely of large pieced letters patterned after the cross-stitched lettering found in old samplers.¹² Jane D. Waldron was brought from England to the United States at the age of five. She was "bound out" at age twelve to Judge Rose of Castile and soon became one of the family. She completed her quilt at age twenty in 1848. Four years later she married Mr. J. Truesdale and went with him to Michigan. Jane Waldron Truesdale died in Michigan in childbirth, along with her only child, and the quilt was returned to the Truesdale family in Warsaw, from whom Mrs. Peck bought it.

The single whole-cloth quilt purchased from the Peck Collection reflects an era of self-sufficiency. The blue quilt was made in 1845 by a Peck relative, completely by hand from "handspun, home-woven,

and home-dyed cotton materials, and filled with home-carded and dyed wool from the farm sheep." Its interesting local history and fine workmanship appealed to Julia even though the quilt was faded.

Two other Peck quilts illustrate Julia's interest in pieced precision, aesthetic judgments, and the fine workmanship of women during those times when intelligent thought was not preceived as their domain. A Delectable Mountains was made by Hepzibah Prentice in 1848-1850, in Alexander, Genesee County, New York. The quilt is expertly assembled with green vertical sashing. With corners cut out for a four-poster bed, the quilt is framed on three sides by a striking Cactus Rose border, making it an artistically and technically fine creation. A Pineapple variation made between 1864 and 1865 by a Mrs. VanDerhagen, Middlebury, Wyoming County, is filled with thick, hand-carded cotton, and exhibits superb piecing and quilting skills. Except for the unstable green and red that have faded to a warm beige and dusty rose, the quilt is in excellent condition.

In 1987, when Julia Boyer Reinstein decided on the Buffalo and Erie County Historical Society as a repository for her quilts and bed coverings, she was already deeply involved in another passionate interest: photographic documentation and preservation of New York State's historic architecture. As a member of the Historical Society's Board of Managers she received its prestigious Red Jacket Award in 1974. That award is presented annually to recognize "a lifetime of quiet, continued unbroken devotion" to civic progress.¹³

Those words are an apt description of this dynamic, eighty-three year old woman. Although beset by a number of serious health problems, she continues to pursue an active life, giving generously of her time, energy, and resources to public service. She has been a coveted speaker and panelist for many professional conferences, including the 1987 and 1988 annual meetings of the American Association of State and Local History. The New York State Historical Association honored her in November 1988 with the first Albert Corey Award for distinguished service by a local historian. She has been the moving force behind the Erie County Historical Federation since she founded it in 1950 and has been involved personally in establishing twenty-five town historical societies throughout the county.

Julia has a strong interest in conservation as well as historic preservation. After her husband's death in 1984 she held in trust for the



Figure 4. Julia Reinstein with *Delectable Mountains* quilt, made by Hepzibah Prentice in 1848–1850. From the Jessie Farrall Peck Collection. (Photograph by Thomas Payne, used with permission of Buffalo and Erie County Historical Society.)

State of New York a large tract of land she and Dr. Reinstein had preserved in its natural wooded state as a part of their Cheektowaga property.¹⁴ She is so involved in preserving Erie County's historical and natural heritage, she has been called the "community's historical conscience."¹⁵ During 1989 she was actively assisting in the preparation of a book on Erie County architecture, and helping to plan an exhibit of the Buffalo Historical Society's quilts for 1990.

The gift of Julia Reinstein's quilts has contributed significantly to the Buffalo Historical Society's quilt collection, more than doubling its numbers and greatly increasing its representation of Western New

York quilts. Largely without words, the quilts record for our own and future generations the ingenuity, resourcefulness, and perseverance of women of Western New York. They also reflect Julia Reinstein's strong interest in history, her own tastes and personality, as well as her family background. Some are also historically important as strong links to the past of this region.

Notes and References

1. Julia Boyer Reinstein, interview by author, tape recording, Buffalo and Erie County Historical Society, September 21, 1988.
2. Mary Arnold Twining, "Introduction," *Checkered Paths* exhibition booklet, Buffalo State College, September, 1986.
3. Reinstein interview.
4. Henry W. Clune, *The Genesee* (New York: Holt, Rinehart and Winston, 1963), 110-126.
5. Julia Reinstein, interview by author, tape recording, Cheektowaga, New York, November 16, 1988. (Subsequent quotations throughout this paper unless otherwise credited, are from above interviews, or from a third interview on May 19, 1989.)
6. The 1919 Rob Peter to Pay Paul, Hearts Version was one of nine quilts retained by Julia Reinstein.
7. Ruth E. Finley, *Old Patchwork Quilts and the Women Who Made Them*, Reprint, (Newton Centre, MA: Charles T. Branford, 1929, reprint 1983).
8. Jessie Farrall Peck wrote articles on her collection for *Good Housekeeping*, *House Beautiful*, and *Antiques* in the 1930s. Richard Peck, Monroe, TN. Telephone interview by author December 29, 1989.
9. Patsy Orlofsky, of The Textile Conservation Workshop, dates this quilt to the mid-nineteenth century. See also Carter Houck and Myron Miller, *American Quilts* (New York: Charles Scribner's Sons, 1975), 108, for a similar 1870s quilt, said to be of German origin.
10. Nancilu B. Burdick, *Legacy, The Story of Talula Gilbert Bottoms and Her Quilts*, (Nashville: Rutledge Hill, 1988), 143, 144-146.
11. Mrs. Peck's notes on her collection were given to Julia Reinstein by Mrs. Peck's son some years after her death.
12. See also Patsy and Myron Orlofsky, *Quilts in America*, (New York: McGraw Hill, 1974), 216, 283; Carleton Safford and Robert Bishop, *America's Quilts and Coverlets* (New York: E. P. Dutton, 1980), 137; and Winifred Reddall, "Pieced Lettering on Seven Quilts Dating from 1833

- to 1891" in *Uncoverings* 1980, ed. Sally Garoutte, (Mill Valley, CA: American Quilt Study Group, 1981), 56-63.
13. Red Jacket Award Recipient Named, *Newsletter*, ed. Cherie Messore, (Buffalo and Erie County Historical Society, Fall 1974), 3.
 14. The Reinstein Woods, a 280 acre nature preserve was officially turned over to the State of New York on August 23, 1989.
 15. Dr. William Seiner, quoted in "Julia Reinstein Receives Statewide Recognition", *Newsletter*, ed. Cherie Messore, (Buffalo and Erie County Historical Society, Fall 1988), 6.

Appendix

The Five Generations of Quiltmakers in Julia Reinstein's Family (M = Maternal; P = Paternal)

	NAME	SPOUSE
I.	Elizabeth Havens Pickett	James Pickett
	(b 1786) great-great-grandmother (M)	
II.	1. Eliza Jane Graves Pickett	Daniel Pickett
	(1833-1910) great-grandmother (M)	
	2. Elizabeth Strong Pickett	
	great-great-aunt (Eliza Jane's sister-in-law)	
	3. Rebecca Mills Smith	Frederick Smith I
	(great-grandmother) (M)	
	4. Anna Marie Strauss Strickrott	Christopher Strickrott
	(b. 1817 in Germany) great-grandmother (P)	
	5. Martha Jane Armstrong Pickett	Albert Pickett
	great-great-aunt (M)	
	6. Hannah Graves	Unmarried
	great-great-aunt (M)	
III.	1. Agnes Pickett Smith	Frederick Smith II
	grandmother (1860-1914) (M)	
	2. Anna Margaret Strickrott Boyer	Richard McKnight Boyer
	grandmother (b. 1858) (P)	
	3. Julia Anna Pickett Norris	Fred Norris
	great aunt (1865?-1956) (M)	
IV.	Julia Smith (Boyer) Mason	Lee Boyer, Charles Mason
	mother (1886-1955)	
V.	Julia Boyer Reinstein	Dr. Victor Reinstein
	(1907-)	