

# Uncoverings

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## The Origin of Mountain Mist® Patterns

Merikay Waldvogel

*In 1928, the Stearns & Foster Co. of Cincinnati, Ohio, repackaged its cotton batting and became a potent force in promoting quilts. Through national advertising and company sponsored quilt exhibits, the firm increased sales of Mountain Mist batting and also created a demand for its wrapper patterns. Earlier attempts to research the patterns have been limited to information gleaned from wrappers, pamphlets, and advertisements, since company records had been lost. Newly discovered correspondence between the sales manager of Stearns & Foster's batting department and a professional artist in Tennessee, dating from July 1929 through February 1930, provide insights on the design and production of Mountain Mist patterns, and on the company's efforts to fuel the quilting revival of the 1930s.*

Little is known of the early history of the Mountain Mist quilt patterns published by the Stearns & Foster Co. of Cincinnati, Ohio, and printed on the wrappers of its Mountain Mist cotton batting. The company advertised extensively and distributed pocket-size catalogs with pictures of its quilt patterns. Collectors have long prized the wrappers as well as the other printed matter, which, until now, have been the only sources of information about the company.

The recent discovery of letters from the Stearns & Foster Co. to a Tennessee artist provides a detailed record of the company's plan to promote quilting (and the sales of its cotton batting) through the distribution of high-quality quilt patterns. Frederick

J. Hooker, Sales Manager of the Putnam-Hooker Batting Department of Stearns & Foster Co. and Margaret Hays of Chattanooga, Tennessee, established a successful long-distance working relationship. They shipped watercolor sketches and finished pattern layouts back and forth between Ohio and Tennessee for eight months from July 1929 through February 1930.

Margaret Hays kept the Stearns & Foster letters, sample wrappers, her working sketches, and pattern catalogs until her death at the age of eighty-nine in 1991. Her niece Evelyn Hays Banner inherited the materials and contacted me thinking they might be important to quilt research (see figure 1). Indeed they are, because the Stearns & Foster Co. (today known as the Stearns Technical Textiles Co.) has few records regarding the early development of the Mountain Mist quilt patterns. The current staff believes such records were discarded when a series of new owners took over the company in the mid-twentieth century. Pattern collectors, such as those involved in round robins of the 1960s and 70s, prized the wrappers and catalogs. The Mildred Dickerson Collection, which I acquired in 1992, contains Mountain Mist patterns, pamphlets, and advertisements. This material was essential for analyzing the contents of the letters from Frederick J. Hooker to Margaret Hays.

When a significant discovery with specific new information surfaces, it is logical to revisit all other sources. In this case, long-time pattern collectors specializing in Mountain Mist patterns sent copies of early wrappers and pamphlets not in my collection. A curator at the Baltimore Museum of Art searched the papers of Dr. William Rush Dunton Jr. and found letters written in 1937 from Phoebe Edwards of the Stearns & Foster Co. which confirmed a clue in the Hays letters as to the true identity of this quilt personality. Even *Patchwork Souvenirs of the 1933 Chicago World's Fair*, a book Barbara Brackman and I authored in 1994, contained a Stearns & Foster letter written in 1933 by the same Frederick J. Hooker, which followed up on themes addressed in the letters to Margaret Hays in 1929 and 1930.

Family members and colleagues of Mr. Hooker and Miss Hays provided photographs and information about their lives and ca-

Figure 1. This typical letter from Frederick J. Hooker to Margaret Hays pertains to revision of Design B (later renamed Guidepost) on the 1928 wrapper. Collection of Evelyn Hays Banner.



reers. Linda Pumphrey and Vickie Paullus, who currently promote Mountain Mist batting and patterns, asked long-time employees at Stearns & Foster for information. Mr. Hooker, known fondly as "Fritz Hooker," worked there from 1928 through 1956 and is credited with inventing the name Mountain Mist, developing the marketing plan, and compiling a company owned permanent quilt collection, which fortunately was not discarded during the mergers.

This paper focuses on the Mountain Mist production plan, the design team, the pattern development, and the marketing plan. The company's efforts impacted the quilt revival of the 1930s. This new information suggests that the changes in style, color, and construction associated with Depression Era quilts did not happen by chance. The Stearns & Foster Co., wanting to promote Mountain Mist patterns and batting, developed a well-conceived plan using long-time quiltmakers to test acceptance of pattern innovations and employed a professional artist to produce aesthetically pleasing yet simple-to-follow patterns. The campaign increased sales of batting and made Stearns & Foster a major promoter of the quilting tradition in the twentieth century.

### *Facts About Stearns & Foster's Mountain Mist Patterns*

Founded in 1846, the Stearns & Foster Co. began with the invention of a simple process. Seth Foster, a Kentuckian, told his friend George Stearns, a transplanted Easterner who owned a business manufacturing printing ink, about the need for a cotton batting that would not tear or stretch. Together they began to experiment on a small scale. One day, according to company history, the men spread flour paste on a marble slab, rolled a sheet of cotton batting on it, then peeled it off and hung it on a clothes line to dry. They called their product "cotton wadding" and soon built a mill in Cincinnati to manufacture it. Throughout its 150-year history, the company has manufactured cotton wadding for a variety of products such as air filters, horse leg

wraps, mattresses, medical supplies, powder puffs, quilted robes, and upholstered furniture. Few consumers ever see Stearns & Foster's products, but they benefit greatly from them. Such is also true with cotton batting for quilts and comforters.

From the beginning, the company experimented with packaging for the quilt batting. Originally, it was sold in bulk in fifty-pound slightly compressed bales wrapped in burlap and then white muslin. Later, the batting was packed in boxes to keep its lofty appearance. Eventually, rolls of batting were banded with a plain dark-blue tissue paper wrapper and branded with "home-ly" names. Retailers invented their own batting trademarks and had the Stearns & Foster Co. print them on the wrappers. The company even installed its own printing presses.<sup>1</sup>

During the 1920s, the Stearns & Foster Co. registered eighteen names as trademarks for cotton batting products. These included Century, Cricket, Dexter, Economy, Eroline, Extra, Fiber Loft, Lawrence, Lennox, Luzon, Moonlight, Paragon, Pearl, Snowy Owl, Specialty, Sterling, Success, Vernon, Victoria, Warm Lite, White Rose, and Wizard. None was as well-known as Mountain Mist (for a complete list of cotton batting names and the dates issued see appendix A.)<sup>2</sup>

The wrapper's message promoted the scientific advances and cleanliness of the Mountain Mist batting: "100 per cent new cotton fiber with no second-hand material with a Glazene Finish to make it easy to cut and quilt."<sup>3</sup> Considering how other batting was packaged at the time, however, Mountain Mist's colorful wrapper with sixteen quilt blocks probably attracted as many buyers as the improved features of the batting.

The free full-size pattern printed on the inside of the Mountain Mist wrapper was another marketing coup creating name recognition and establishing goodwill with the quilting community. The Stearns & Foster Co., was not the first cotton batting manufacturer to use patterns as an incentive to buy a particular brand of batting. In 1919, The Rock River Cotton Company of Janesville, Wisconsin, had offered a set of quilting patterns in exchange for ten cents and one trademark from the wrapper of their Crown Jewel Batting.<sup>4</sup>

Compiling a complete set of Mountain Mist patterns, or even an accurate list of pattern names and identification codes, has not been easy. The first patterns were identified by letters "A" through "S." One might assume this alphabetical series would help in determining the sequence of pattern introduction and it does to a certain extent, but "Q," for example, was not assigned to a quilt pattern but to the blueprint plans for a quilting frame. To make the process more complicated, some letters up to "S" in the alphabet were not assigned in the early years. Eventually the company left the original lettered patterns as they were, but numbered the next patterns beginning with the number twenty. Later still, new patterns were assigned to spaces left blank in the alphabet. By 1971, the patterns totalled about 130 (see appendix B for a list of Mountain Mist patterns).

Mountain Mist wrappers carry two copyright dates: one on the colored-wrapper side and another on the inside pattern sheet. The colored-wrapper side often had a Form Number, which might have referred to a printing run. The company reworked the colored-wrapper side often which required a new copyright date each time. The copyright dates on the inside pattern sheets did not change, presumably because the sheets, if done correctly, would not need to be redesigned.

Therefore, to determine a date of a Mountain Mist pattern, the best guide is the copyright date on the pattern sheet itself although one cannot assume the company offered that pattern continuously after its introduction. In fact, some patterns went in and out of circulation based on consumer response. After 1952, when patterns 106 through 130 appeared, the pattern sheet had a copyright statement, but no year. For these patterns, one must consult Mountain Mist pattern catalogs to determine when the patterns first appeared.

Stearns & Foster's annual catalog *Quilt Patterns Old and New* contained the updated pattern inventory. The pocket-size folded catalog included a photograph of each quilt block along with its pattern number or letter. Each catalog had a copyright date or edition number. In the mid 1930s, the company enlarged the format and contents of the catalog, which became known as *The*

*Mountain Mist Blue Book of Quilts*. In these, Phoebe Edwards provided advice on selecting fabrics, patterns, and quilting designs (see appendix C for a list of Mountain Mist publications).

Less known than the wrappers and catalogs, but just as interesting to quilt historians, are the publications Stearns & Foster produced for retail stores selling Mountain Mist batting. The company encouraged stores to promote batting sales through quilt exhibits, demonstrations, and contests. Pamphlets entitled *Judging the Quilt* (1931), *Giving a Quilt Show* (1931), and *Presenting the Store Quilt Show* (1932) helped stores and local groups organize quilt shows. By 1933, a company booklet targeting fabric-department buyers claimed “women were asking for the item by name” and that the “fifty-cent item [the batting] sells five dollars of other merchandise . . . without any new department, any new salespeople.”<sup>5</sup>

Mountain Mist advertising in *Better Homes & Gardens*, *The Household Magazine*, *Needlecraft*, and *Woman's World* in 1933 reached one out of every three homes, according to company claims. The company called the advertising “an investment to increase quilting interests among American women.”<sup>6</sup> Each single-column advertisement featured a photograph of a quilt block superimposed on another photograph of the completed quilt on a bed. The messages carried nostalgic themes familiar to the Colonial Revival era, but also stressed the modern features of the batting itself (see figure 2).

Although Mountain Mist advertisements, pattern sheets, pamphlets, and wrappers represented a very rich resource of information, questions still remained. When did the Stearns & Foster Co. actually begin printing patterns on its wrappers? What caused the significant revisions in pattern designs evident on early wrappers? Why was there an inconsistency in the pattern numbering? What was the source of the patterns? How did the company involve quilters in the pattern design process? And finally, was Phoebe Edwards, the company's quilt advisor, a real person and what was her role?

Those interested in the broader field of Depression Era quilts and their style changes have still more questions. Was there a



Figure 2. (Left and above)  
Typical Mountain Mist adver-  
tisements from 1933. Collection  
of the author.

grand well-planned marketing scheme that radically changed the look of quilts in the 1930s? How did companies determine the proper mix of traditional and modern patterns? How did they reach quilters and non-quilters? What unnamed artists designed the patterns? Were they paid for their services? And what was the process of producing these patterns? Answers to these questions as they pertain to the Stearns & Foster Co. are also found in the letters.

### *The Production Plan*

Based on the contents of his letters to artist Margaret Hays, I surmised that Frederick J. Hooker designed the colorful outside wrapper himself some time in 1928. When he decided to offer the wrapper blocks as fully developed patterns, he tried to convert a block pattern himself. Lacking the necessary artistic and drafting skills (and possibly time), he sought out a commercial artist to work for him. When he found Margaret Hays, Hooker sent her a copy of the 1928 wrapper with instructions to make the blocks into workable quilt patterns and provide working patterns for each block. He sent her a pattern sheet of his own attempt to produce working patterns for Windblown Tulip to explain what he expected. That pattern sheet had a 1929 copyright date and the following notice: "Wrappers for cotton having working patterns for quilts printed thereon are covered by application for letters patent in the United States Patent Office."<sup>7</sup>

Margaret Hays began work in August 1929 by redesigning the Lone Star pattern on the Mountain Mist wrapper—changing it from a six-pointed star to an eight-pointed star (see figure 3).<sup>8</sup> The process remained the same for each block. She submitted several watercolor designs for each block to Mr. Hooker, who chose one and often suggested further changes in design and color. Hays submitted her final color rendering of the block design on artist's board. This block was incorporated into the wrapper layout, which in the beginning had sixteen blocks including the Tumbling Blocks border.




Figure 3. The top half of the 1928 Mountain Mist wrapper sent to artist Margaret Hays by Frederick J. Hooker, who pencilled in a number on each block. Patterns from left to right are Tumbling Blocks, Guidepost, Shamrock, Unnamed Collage, Cornucopia, Lone Star, and Chanticleer. Collection of Evelyn Hays Banner.

After each block design was completed, the artist developed the layout of a pattern sheet for the inside wrapper which included templates, overall quilt design, dimensions, and sometimes quilting designs. As soon as each pattern was completed, design work on another began. As Hooker and Hays developed a comfortable rapport, they sometimes worked on three or four blocks at one time. The pace quickened and letters containing sketches and finished pattern layouts often crossed in transit.

On January 30, 1930, Mr. Hooker wrote to Margaret Hays, "Today we are shipping out the first of the Mountain Mist batts with the Mountain Star pattern printed on the [inside] wrapper. As soon as these reach the consumers' hands, we expect to be-



gin to have calls for all of the patterns.”<sup>9</sup> This letter pinpoints the start of a service that continues to this day. Buy a batt and you get a free pattern on the reverse side of the wrapper. Send in the coupon on the wrapper and receive another pattern of your choice for a small amount of money. In 1930, the pattern by mail-order cost twenty cents.

### *The Pattern Design Team: Hooker, Hays and Edwards*

The design team assembled to carry out this production plan consisted of the project manager, Frederick J. Hooker of Stearns & Foster; artist/designer, Margaret Hays of Chattanooga; and Phoebe Edwards, Stearns & Foster’s liaison with the quilting community.

Because copies of letters written by the artist to the Stearns & Foster Co. do not exist, one has to infer what her questions, concerns, and needs were. Fortunately, Frederick J. Hooker’s forty-eight letters and Phoebe Edwards’s three letters are extremely detailed and cover a broad range of topics pertaining to quilt design in the 1930s.

### *Frederick J. Hooker (1886–1972)*

Frederick J. Hooker was raised in a prominent Cincinnati family and attended the University of Cincinnati for one year (see figure 4). He began his career working for his family’s company—the Putnam-Hooker Co., which had specialized in the sale of Southern cotton goods since 1867. In the early 1900s, Hooker’s father, James Johnston Hooker, acquired two other large cotton manufacturing concerns in the Cincinnati area—The Argonaut Cotton Mills and The Reliance Textile and Dye Works Co.<sup>10</sup> In 1916, James Johnston Hooker died leaving his three sons to run the business. According to family members, the Putnam-Hooker Co., with offices in New York City and Cincinnati, went bankrupt in the early 1930s.<sup>11</sup>

Figure 4. Frederick J. "Fritz" Hooker (c. 1930), sales manager of batting department at Stearns & Foster Co. Photograph courtesy of Beverly Hooker Lavin.

In 1920 and 1924 catalogs, the Putnam-Hooker Co. advertised itself as the sole selling agent for White Rose and Snowy Owl cotton batting manufactured by Stearns & Foster, proof that the two companies had a close working relationship.<sup>12</sup> By 1930, the owners of the Stearns & Foster Co. must have entered into a

different type of arrangement. The *1930-31 Cincinnati City Directory* listed the Putnam-Hooker Co. as a department of the Stearns & Foster Co., and Frederick J. Hooker used the title "Sales Manager of the Putnam-Hooker Batting Department" when signing his letters to Margaret Hays.

Hooker was forty-two years old. How this greatly-reduced sphere of influence affected him, one cannot know, but it is obvious, from his letters, that he was determined to expand the market for cotton batting by using new and creative means to reach out to quiltmakers and provide them with new patterns. In doing so, he may deserve a large share of the credit for reviving the quilting tradition in the United States.

In a letter to Margaret Hays on June 1929, Hooker introduced the company and outlined his plans:

We are manufacturers of cotton batting, one of the uses of which is as a filling for bed quilts of the hand-made variety. So as to make our batting more attractive to women interested in quilt making, we intend to print designs on our wrappers from which patterns can be made. We have come to the conclusion that, in addition to the many old and standard designs which are being used, there is a constant demand for new designs. We are, therefore, anxious to get in touch with someone who is competent to prepare designs of this kind.<sup>13</sup>

### *Margaret Hays (1902-1991)*

Twenty-seven-year-old Margaret Hays was teaching art at Central High School in Chattanooga, Tennessee, when she received Hooker's first letter in 1929 (see figure 5). Margaret had been referred to Hooker by his own sister, Evelyn, who was also an artist. In 1929, as a high school teacher in Tennessee, Margaret earned about \$120 per month for nine months.<sup>14</sup> The free-lance design work for the Stearns & Foster Co. must have seemed attractive since her salary was low and the work could be done in the evenings. She responded to his offer.

Not hearing from Mr. Hooker for nearly two months, she wrote him inquiring about the project's starting date. He replied:

Figure 5. Margaret Hays, (c. 1930), artist in charge of early Mountain Mist pattern designs. Photograph courtesy of Evelyn Hays Banner.

We wish to advise that we have just completed the printing plates for our first pattern but before accepting this as being correct and proper, we are going to submit it to about fifty women, experienced in quilting. . . . you will realize that it takes considerable time to plan and arrange designs of this kind but we wish to assure you

that we are counting on taking up the matter with you seriously within the next two weeks.<sup>15</sup>

The following week, he proposed that she travel to Cincinnati for a personal interview, "for in this way it is felt that we could come to a definite understanding as to just what would be required or possible." He arranged for her to visit Cincinnati and paid her hotel and train fare.<sup>16</sup>

After this meeting, Hooker sent Hays a letter of agreement on August 14, 1929:

I wish to write you confirming the arrangement made with you for your work in working out quilt designs and patterns for us. Beginning August 10th, we have agreed to pay you at the rate of \$200.00 per month and to furnish you with the necessary supplies for the work you do for us. The arrangement is on a month-to-month basis and is for no definite period, it being impossible to determine how long we may wish to employ you.<sup>17</sup>

The contract lasted for six months, during which time Hays produced workable designs for Hooker's Mountain Mist wrapper patterns.<sup>18</sup> She also submitted two original designs of her own called The Wild Duck and The Sea. Hays presumably earned \$1200.

After her contract ended in February 1930, Hays submitted an occasional pattern design for which she received ten dollars per pattern. A letter dated March 31, 1933 contained a check for twenty dollars for two other original designs called Poinsettia and Country Garden, but Hooker asked her not to send more patterns:

Since we last wrote you, we have developed quite a few additional ideas for patterns and with your two, it will give us enough to work on for the next six or eight months. We mention this so that you may not unnecessarily work up other sketches which we could not use at this time.<sup>19</sup>

No correspondence between Hays and Hooker beyond March 31, 1933 has been located. In all, twenty-one Mountain Mist designs should be attributed to her, based on information in the

letters; however, not all her patterns were added to the Mountain Mist pattern inventory. No Mountain Mist patterns or catalogs carry the name or initials of Margaret Hays (see figure 6).

Frederick J. Hooker treasured her final color designs and had them framed:

Eventually I think we will have the color sketches framed, as this will be a good way to preserve them and they can probably be used for certain displays. This thought suggests the idea that your signature should appear in the same place on all sketches.<sup>20</sup>

A few weeks later he wrote, "We have had quite a number of finished color diagrams framed and wish you could see them as they make remarkably fine appearances."<sup>21</sup>

Interviews with Margaret Hays's family and colleagues revealed her many accomplishments as an artist, entrepreneur, and proponent of art museums and art education in Tennessee. After attending a teacher's college, Hays entered the University of Tennessee and graduated in 1926 with a bachelor's degree in art. In 1928 and 1929, she studied at the Art Students League in New York City. The next year found her teaching art at Central High school in Chattanooga, a position she held until 1940. During the summers, she studied art at Pennsylvania Academy of Fine Arts, the University of Mexico, and Columbia University.

Margaret Hays was a charter member of the Art Club of Chattanooga, which helped found the Hunter Museum of Art in Chattanooga. Her work was exhibited at the Corcoran Gallery in Washington, DC, Macy's Department Store Galleries, the Morton Gallery in New York City, the Brooks Memorial Art Gallery in Memphis, and the Nashville Gallery of Art.

After returning to her family farm near Jonesboro, Tennessee, in the 1940s, Margaret and her sister Ruth tried traditional and non-traditional farming methods. They raised turkeys during World War II when it was difficult to find laborers to work the fields. They also raised Angus cattle, but settled on the cultivation of cut flowers (such as baby's breath, gladioli, and iris) to sell to local florists. At nearby East Tennessee State University in Johnson City, Margaret completed her masters degree in art

in 1960, and later set up a ceramics program there. She retired in 1971 as associate professor.<sup>22</sup>

Her Mountain Mist “commercial design” work, though a minor portion of her life’s work and unrecognized until now, may have been the most far-reaching and lasting due to the aggressive marketing plan of the Stearns & Foster Co.

### *Phoebe Edwards*

Phoebe Edwards’s name appeared on Stearns & Foster pamphlets beginning in the mid-1930s (see figure 7). Some quilt historians and pattern collectors have wondered if Stearns & Foster managers simply assigned the name “Phoebe Edwards” to whomever was currently in charge of its “Quilters Circle.” Even today when a quilter dials the Mountain Mist toll-free number asking for patterns or advice, Vickie Paullus, of the Consumer Products Division, often answers the phone in a cheery voice: “Phoebe Edwards. May I help you?”

Margaret Hays received three letters from Phoebe Edwards in the early 1930s. In her first letter, Phoebe introduced herself to Margaret and wrote about her plans to reach quilt enthusiasts. She mentioned, “Since we have started a campaign to locate women interested in quilts, and have gone about it in various ways, it occurred to us that [you] might be able to add a few names to the list [of people] who make, collect or have some other interest in quilts.”<sup>23</sup>

In July 1930, several months after Margaret’s initial contract had ended, Phoebe Edwards updated Margaret on the pattern service. She described a marketing survey in which she had sent out photographs of quilts to a list of women to determine whether old-fashioned or modern patterns were preferred:

. . . the results of the questionnaire showed that the old patterns are preferred; that bright colors are preferred to pastels; and that the favored size for quilts is 72 x 90. While the Acorn and Oak Leaf [a traditional appliqué design] took second place to the New York Beauty’s first, the Wild Duck [Margaret’s modernistic design] ran a

Figure 6. Margaret Hays worked on all the quilt blocks except Patterns X and 20 shown in this 1931 edition of Stearns & Foster's catalog *Quilt Patterns Old and New*. Collection of the author.



good third and we received a number of comments on its unusual attractiveness. . . . We do not believe that the old fashioned quilts are going to be so far ahead of the modern ones once the new ones become known to quilt makers.<sup>24</sup>

After Margaret's contract ended, Phoebe Edwards's role may have included more actual quilt designing using traditional pattern sources. Of the eight patterns published immediately after Margaret Hays's contract ended, six were exact copies of traditional patterns, including New York Beauty. These patterns may have come from Mr. Hooker's travels and antique collecting. According to his daughter, Beverly Hooker Lavin, Frederick J. Hooker spent weeks at a time travelling through Kentucky, Tennessee, and southern Indiana interviewing old-time quiltmakers and photographing their quilts. Lavin recalls, "He was like Burl Ives who collected so many traditional folk songs. He enjoyed travelling into Kentucky to interview quiltmakers and photograph antique quilts."<sup>25</sup>

Letters to Margaret contained some clues pointing to the true identity of Phoebe Edwards. At the bottom of Phoebe Edwards's letters to Margaret Hays are the initials PE:L. And Hooker once referred to a "Miss Lloyd here [who] has been working with me on the pattern and understands everything fully."<sup>26</sup> Hooker's daughter remembered her parents being friends with a family named Lloyd.

After reviewing and analyzing the contents of the Stearns & Foster letters to Margaret Hays, I wrote Anita Jones, Associate Curator in Charge of Textiles at the Baltimore Museum of Art, to ask her to check the Dr. William Rush Dunton Jr. papers for letters from either the Stearns & Foster Co. or Phoebe Edwards. She found two letters that shed light on the identity of Phoebe Edwards and her role at Stearns & Foster. In August 1937, Dr. Dunton wrote Phoebe Edwards asking for help in drawing diagrams of Mountain Mist patterns to illustrate his quilt dictionary of names and designs.<sup>27</sup>

On September 4, 1937, Phoebe Edwards sent Dr. Dunton a copy of *The Mountain Mist Blue Book of Quilts for 1938* written by her which contained fifty Mountain Mist patterns to help him

make his sketches. The third page of the September 4 letter contained important information. She wrote:

A personal postscript seems in order, to explain that this Bluebook is by way of being my swan song in the quilt field. I am leaving this company the end of the month, planning to locate in New York City. However, you can of course still get information about the Mountain Mist patterns by writing here, as the name I bequeathed (my grandmother's maiden name) still holds, and my assistant will carry on. I hope to go on designing patterns from time to time, but not at my old drawing board, among the dogwood and other such lovely effusions that are part of the reward of living in or near the country.<sup>28</sup>

Is Phoebe Edwards the young woman pictured at the drawing board on page one of *The Mountain Mist Blue Book of Quilts for 1938* (see figure 7)? Should we assume from her comments that she designed several Mountain Mist patterns including Dogwood?

After Phoebe Edwards left in 1937, Hooker himself may have filled the role of Phoebe Edwards, offering advice, designing patterns, and promoting quilting. According to Beverly Hooker Lavin, "About 1940 he confided in me that he was really Phoebe Edwards, but he didn't want anyone to know. My mother, Edith Pratt Hooker, wrote the text for the Mountain Mist patterns. She was an excellent writer and knew quilts through her own collecting."<sup>29</sup>

From 1943 to 1946, the Stearns & Foster Co. published a series of quilt patterns called Phoebe Edwards Original Designs, which carried the same bold signature that appeared on Phoebe Edwards's letters to Margaret Hays. Did Phoebe Edwards return to design these patterns? Or did Hooker and his staff produce them and use her signature? The Phoebe Edwards Original Designs included Wings Over All and Sea Wings to Glory, both paying tribute to military efforts in World War II. Others were called Crazy Pieces, Crossword Puzzle, Odds and Ends, Ring Around the Posies, and Spring Wreath.

In 1958, twenty years after Phoebe Edwards left the Stearns

Figure 7. Page from *The Mountain Mist Blue Book of Quilts for 1938* showing a quilt designer. Is she the original Phoebe Edwards? Collection of the author.

& Foster Co. and two years after Mr. Hooker retired, someone using the name Phoebe Edwards judged the Nation Wide Quilt Contest held at Storowton Village in conjunction with the Eastern States Exposition in West Springfield, Massachusetts. Phoebe Edwards was listed in the contest entry brochure as a judge along with Roxa Wright and Nanina Comstock of *McCall's Needlework Crafts Magazine*.<sup>30</sup>

With the newly discovered letters from Mr. Hooker and the important information in Dr. Dunton's papers, quilt historians have a better understanding of the role of the women and men who called themselves "Phoebe Edwards." Unfortunately, their contributions to the development of twentieth-century quilt history remain uncelebrated.

#### *Other Unnamed Members of the Mountain Mist Design Team*

According to a niece, Margaret Hays did not draft and lay out the full-size pattern sheets. Instead, Margaret's sister, Ruth, handled this responsibility. Evelyn Hays Banner shared this childhood recollection of her aunts' quilt design work:

Ruth was living at the family farm in Jonesboro [two hundred miles from Chattanooga, where Margaret was a teacher]. Margaret was the artist. Ruth was the mathematical wizard. Their father built a drafting table for Ruth, and she worked there in her upstairs bedroom drawing the patterns Margaret needed.<sup>31</sup>

None of Hooker's letters mentioned Ruth Hays's work although this information may clarify why Margaret was paid such a high fee (\$200 per month); that is, because she was dividing it with her sister. Considering that quilters have long treasured and trusted the instructions, lay outs, and templates on Mountain Mist patterns, Ruth Hays deserves credit for her important part in the success of Mountain Mist patterns (see figure 8).

After her contract with Stearns & Foster ended, Margaret Hays sent a set of sample designs to publications such as *McCall's*,

*Southern Agriculturalist*, and *The Boston Herald*. In a telegram dated March 8, 1930 to Ruth, Margaret tried to convince her sister to join her again:

Have answers to Gibson Art Company of Cincinnati [the greeting card company] and Woolen Mills of Seymour Indiana desiring samples of our work. Don't want to influence you too much but if it suits you would like you to come back soon. However do what you feel most inclined to do. Love Margaret Hays.<sup>32</sup>

The collection contains no record of the Hays sisters ever working for either company.

Figure 8. Margaret Hays (left) and her sister Ruth Hays in early 1930s. Photograph courtesy of Evelyn Hays Banner.

*Pattern Development and Revision*

This preserved correspondence between Hooker and Hays offers a rare glimpse of the day-to-day decisionmaking of quilt pattern publishers in the 1930s. It also answers questions pattern collectors have pondered for a number of years.

In her 1981 article about Mountain Mist patterns in *Quilters' Journal*, Cuesta Benberry compared a 1928 wrapper, a 1930 wrapper, and a 1930 catalog. She wondered about the reasons behind some curious revisions and substitutions of artwork on the 1928 wrapper. The 1928 wrapper, for example, had two "mystery" patterns not included on the 1930 wrapper, and the 1930 Iris was "entirely different" from the original 1928 version. Benberry noted that "both Sunflower and Windblown Tulip seem to have been strongly influenced by Marie D. Webster's patterns of the same names" and that the 1928 Sunflower was cleaned up with the half-blooms omitted for the 1930 version, but the Windblown Tulip contained just a minute design change. She concluded, "We know now the Mountain Mist pattern inventory was subjected to extensive revision and substitutions . . . but the old [1928] batting cover raises as many questions as it gives answers."<sup>33</sup>

The Hooker correspondence answers some of Benberry's lingering questions. The letters identify the two "mystery" blocks. Hays and Hooker called them Cornucopia and Shamrock. Both blocks, as they appeared on the 1928 wrapper, would be difficult to make into a quilt (see figure 3). In one letter, Hooker admitted he was sorry "we ever selected the [Cornucopia] for the batt wrapper but, now that we have, we must use it."<sup>34</sup> Although Hays reworked both Cornucopia (E) and Shamrock (C), only Cornucopia became available for sale. Later, Cornucopia was renamed Horn of Plenty and assigned Pattern Number 87.

Another "difficult" block on that sample wrapper appeared to be a collage of overlapping geometric shapes. This would have been designated (D), but Hooker ignored it altogether and substituted a traditional block he called Zig Zag on the revised wrapper.

The stick rooster to the right of the six-pointed star was added by Hooker for "comedy relief."<sup>35</sup> He found it "in the Public Library among some German sketches."<sup>36</sup> Margaret Hays reworked the block and developed an overall design complete with a border of baby chicks emerging from broken egg shells. The pattern was marketed as a child's quilt called Chanticleer (G).

### *Revision of Marie Webster Patterns*

Hooker's letters did not reveal his source for three floral appliqué blocks on the 1928 wrapper which were almost identical to Marie Webster's block and border designs for Iris, Sunflower, and Windblown Tulip, which first appeared in the *Ladies' Home Journal* in 1911 and 1912 (see figure 9). In a December 1929 letter to Margaret Hays, however, Hooker alluded to a potential problem with his Iris design:

At the time we first arranged the designs on the Mountain Mist wrapper, we were unaware that, in adopting our Iris design, we were following very closely a design for which someone else already had patterns. We, therefore, wish to have our Iris pattern considerably different from the way it appears on the Mountain Mist wrapper. I think it would, therefore, be advisable to discard the sketches you have made and layout [sic] something entirely new.<sup>37</sup>

Hays created an elongated hexagon block containing an appliqué Iris bloom. At first, Hooker found the overall layout of blocks difficult to understand, but later accepted her design. In July 1930, Phoebe Edwards wrote to Margaret about the enthusiastic response to the Iris pattern:

We had a quilt top made from this pattern and we showed it, though still unquilted, at several quilt exhibits. It was quite the center of attraction. All who see it, even those who consider quilt making 'too much work', are seized with a desire to make one like it. No wonder, because it certainly is lovely, both as to color and design.<sup>38</sup>



Figure 9. Original blocks from 1928 Mountain Mist wrapper (shown in foreground) compared to reworked versions of Windblown Tulip (J), Iris (R), Sunflower (P), and Basket of Flowers (K) drawn by Margaret Hays. Illustration courtesy of Joyce Gross and *Quilters' Journal*.



Hooker was not so quick to accept Hays's adaptation of the Sunflower design on the 1928 wrapper. He urged her to make it more realistic and sent her a pencil tracing of a botanical drawing of a Sunflower by Mary E. Eaton which had appeared in the June 1917 *National Geographic Magazine* in an article about the campaign for states to choose state flowers.<sup>39</sup> Hays's adaptation based on Eaton's drawing became a classic Mountain Mist pattern, but the overall quilt design is still often confused with Marie Webster's design.

### *Updating Traditional Patterns*

While developing appropriate designs for the 1928 blocks, Hooker conferred with expert quiltmakers and studied his photographs of antique quilts. Referring to the Harrison Rose appliqué pattern, for example, he told Hays, "I think the technical quilter would prefer to piece the whole flower-head. Perhaps one of those women in Chattanooga, whom you say you know and who know about quilt making, could help you decide the question."<sup>40</sup> The final pattern instructions called for three central pieces to be appliquéd one on top of the other. He wrote, "We are glad to note that you had one of your quilters settle the question about having one part laid on top of the other in appliqué fashion. This will, undoubtedly, simplify the working pattern in explanation of same and the work of the quilting."<sup>41</sup>

In his September 21, 1929 letter to Margaret, he discussed the importance of studying antique quilts:

The reason I sent you the photographs was to let you see what some of the old ones looked like. Many of the quilts in the photographs are over a hundred years old. We want to adopt any suggestions that will prevent our having too much sameness about our designs. . . . I trust that you observed in some of the old quilts that the blocks instead of being all set squarely, they were set on the bias. We might try this if the opportunity arises.<sup>42</sup>

Toward the end of her contract, Hays received instructions to make an exact copy of an antique Princess Feather quilt the

company had purchased. Hooker sent her a black and white photograph of the appliqué Princess Feather with a description of the quilt's actual colors and quilting design. In instructions to Hays, Hooker explained:

We have decided that, in putting out this pattern, we shall emphasize the fact that ours is the exact copy of a very old quilt. . . . the quilt was made about 1800 and, during the Civil War, was used to hide away silverware which was buried during Sherman's raid. The quilt now shows rusty spots and blood stains resulting during its interesting career.<sup>43</sup>

Hays had difficulty fitting the old pattern into a modern format. For example, the four-block appliqué quilt was ninety-six inches by ninety-six inches, much larger than the dimensions of the sheet of Mountain Mist quilting cotton. The large-sized templates also made the process of laying out the pattern sheet difficult. To solve the problem, she reduced the size of the Mountain Mist pattern to ninety by ninety inches.<sup>44</sup>

The design team may have taken other liberties with traditional quilt patterns. For example, quilt historians have often attributed the change in the traditional name for a quilt pattern known as Crown of Thorns or Rising Sun to the Mountain Mist design team—not knowing who they were or why they would have chosen the name “New York Beauty” when the pattern was rarely made in the state of New York. Unfortunately, the letters did not give any clues as to the reason for the change; however, Phoebe Edwards once asked Margaret for “a word about the [pattern] names whenever you have time.”<sup>45</sup> Apparently, Margaret named the blocks as they were assigned to her, but New York Beauty was not one of Margaret's assignments.

### *Modernistic Patterns*

After most of the original 1928 wrapper blocks had been reworked, Hooker offered Margaret Hays the opportunity to create her own modern designs:

Figure 10. This Stearns & Foster Co. marketing flier for Wild Duck Pattern #45 is the only known company publication that credited Margaret Hays's work. Collection of Evelyn Hays Banner.

The Mountain Mist series will include about four additional designs besides the ones now being shown on the wrapper. The extra designs are yet to be decided upon and we are inclined to favor original modernistic themes. This may give you an opportunity to work out some of the designs which you undoubtedly have gathered in your mind while working on the old-fashioned patterns. Accordingly, if you can give us some preliminary sketches of these, we shall be glad to have same.<sup>46</sup>

Six weeks later, Hays sent two original modernistic sketches for *The Sea* and *The Wild Duck* (see figure 10). A handwritten first draft of her letter to Hooker referring to *The Sea* still exists. She wrote:

I am mailing today a modern sketch which I intend to carry with it, in 'quilt fashion', the cool freshness and beauty of the Sea. This design is to be a combination of piece work and applique. All parts are pieced excepting the fish and the bubbles, which are to be applique. I have inquired of two experienced quilters, as to its \_\_\_\_\_ and also observed their favorable reaction to the design. So I feel that it will prove interesting to older quilters as well as to the modern housekeeper.<sup>47</sup>

Obviously, Margaret Hays had accepted Hooker's goal as her own—to create patterns attractive to long-time quilters as well as novices. Hooker found Hays's sketch for *The Sea* delightful and encouraged her to make the fish even more modernistic and "less fishy." *The Sea* was never added to the Mountain Mist inventory although *Wild Duck* became Pattern Number 45.

### *Fabric and Color Suggestions*

Most Mountain Mist patterns came with suggestions to use solid rather than printed fabrics. While working on *Zig Zag*, a traditional pieced pattern, Hays submitted a color sketch showing a printed fabric. Although the staff liked her suggestion, Hooker explained his reluctance to suggest a printed fabric:

The trouble with using these printed goods is that the designs are affected by style and, consequently, the manufacturer is apt to discontinue the [fabric] which you might select. . . . it might be well for us to occasionally use a figured print if it works in particularly well. . . . However, if we do use a printed figure of goods, we do not think we will make it our main design but perhaps offer it as a second or optional color scheme.<sup>48</sup>

Hooker wanted his patterns to have a long life and hoped that they would survive changes in style. The final pattern sheet for Zig Zag suggested three shades of blue—not a printed fabric.

I own a 1932 wrapper with an envelope attached containing tiny swatches of Peter Pan fabric in the suggested colors. The Stearns & Foster Co. and the makers of Peter Pan fabric may have had a business agreement; however, the letters did not reveal any. Instead, Hooker might have recommended Peter Pan fabric because it was widely available. Collectors, however, have found other wrappers with swatches attached that were not identified as Peter Pan cottons.

### *Plans for Crib Quilt Patterns*

Four months into the project, Hooker told Hays that Stearns & Foster had plans to produce a similar line of patterns for crib quilts based on images on the company's Princess Brand batting boxes:

At present time, the Princess batt is put up in the toyland designed box but the wrapper around the batt has nothing on it except our name and brand. We thought the thing to do was to print suggestive diagrams for crib quilts on this wrapper and we do not think we will go as far as to give actual working patterns—merely crib quilt diagrams which mainly use the figures on the outside of the box.<sup>49</sup>

Three months later, on February 11, 1930, Hooker added:

We have decided not to proceed with the patterns for children's quilts for the Princess wrapper. This batt seems to be going very

well as it is and we are not inclined to spend any money on its improvement at the present time.<sup>50</sup>

Eventually, however, he added several crib quilt patterns to the Mountain Mist inventory. No boxes of the Stearns & Foster Princess batting have been found.

### *Other Innovations*

In the early 1940s, the Stearns & Foster Co. expanded the pieced and appliqué patterns to include more quilting patterns. The company actually perforated the Mountain Mist wrappers with a quilting pattern, which provided yet another reason to save the paper wrapper. If the quilting pattern did not suit the quilt pattern, the quilter could clip the mail-order coupon on the wrapper and purchase a quilting pattern of her choice for ten cents per sheet. My collection contains six perforated wrappers each with a pattern sheet inside with copyrights from 1941 to 1945.

### *Impact of The Marketing Plan*

Mr. Hooker's marketing plan, establishing name recognition and consumer loyalty, proved so successful it remains in much the same form in 1995. In 1945, on the occasion of the one-hundredth anniversary of the founding of the Stearns & Foster Co., Hooker reviewed his successful plan:

It may appear strange that we, as cotton manufacturers, publish and distribute more quilt patterns than any other concern. However, years ago it was decided that the best way to make friends with the quiltmaker, and at the same time attract newcomers to this fascinating needlework, was to offer patterns of exceptional and artistic design, with complete and easily understood directions and at moderate prices. Needless to say the sale of Mountain Mist Patterns has been most successful but not a money making venture. However, this has increased the use of Mountain Mist Cotton and

its ever-growing popularity well repays us in offering lovely patterns practically at cost.<sup>51</sup>

What made the Mountain Mist batting distinctive was its colorful wrapper. What made it a success was its appeal to the sales staff of fabric departments. In the early 1930s, department stores began replacing mail-order catalogs as the prime showcase for consumer products. Stores adapted Hooker's suggestions for in-store promotions and staged quilt shows and demonstrations. They featured quilts and piles of batting rolls in window and top-of-the-counter displays. His plan helped move the batting off the dark shelves and into the open for all to see.

At the 1933 Sears Quilt Contest held in conjunction with the Chicago World's Fair, three of the top thirty regional winners used Mountain Mist patterns for their prize-winning entries. Hooker knew that, because he visited the exhibit and then wrote to the winners to ask what batting they had used.<sup>52</sup> The ones who responded (such as Georgia Litsey of Leitchfield, Kentucky) found their comments used later in advertising as testimonials for Mountain Mist batting.<sup>53</sup>

### *Conclusion*

The correspondence between Frederick J. Hooker and Margaret Hays solves the mystery of elusive Mountain Mist patterns and offers researchers interested in the commercialization of the quilting tradition a rare glimpse into decisions which radically changed the color and design of quilts in the 1930s. As suspected, professional marketers and artists (outside the circle of traditional quilters) made conscious decisions regarding design, color, and fabric.

Interestingly, some of the major design changes occurred in the sales department of a large cotton manufacturer. The Stearns & Foster Co. wanted to broaden its customer base by reaching long-time quilters as well as "modern housekeepers." Focus groups, questionnaires, and mail-in coupons helped the company track the acceptance of the patterns by its consumers. In

the early 1930s, advertising carried its message nationwide to millions of women. Batting sales figures for that era would help determine the success of this marketing strategy. Lacking such figures, one can only assume that the company would have discontinued the pattern offers if they had not been successful.

Frederick J. Hooker's reputation for ensuring increased sales of batting while promoting quilting is legendary among the current staff at the Stearns Technical Textiles Co. With the recent discovery of these letters saved by Margaret Hays, the company can reclaim a record of the development of one of its most enduring products—Mountain Mist batting encased in its familiar colorful wrapper. And the families and friends of "Fritz" Hooker, Margaret Hays, and all the "Phoebe Edwardses" can take pride in the knowledge that their patterns still motivate people to take up quilting in this highly technological world at the end of the twentieth century.

### *Postscript*

After reviewing a copy of this paper, Linda Pumphrey of Stearns Technical Textiles Co. began a search for information on the Mountain Mist program. In a July 20, 1995 letter, she wrote:

Your paper has inspired and given us at Stearns a key to unlock some of the facts about our history. As I have time to dig into the executive committee notes, general ledgers, etc. and locate information, I will share it with you.

Her search has already uncovered important new information about the relationship between the Putnam-Hooker Co. and the Stearns & Foster Co., the precise introduction date of the Mountain Mist colored wrapper, the employment history of Frederick J. Hooker and Phoebe Edwards Lloyd, and the cost and impact of the 1932 Mountain Mist advertising campaign.

The Stearns & Foster Co. acquired the Putnam-Hooker Co. cotton batting division, including all of its property, assets, and good will, for \$40,000 on December 31, 1928. As part of the



merger, Frederick J. Hooker, became sales manager of the Stearns & Foster batting department effective January 1, 1929 at \$1250 per month, a salary equivalent to that of a Stearns & Foster executive.

Two news clippings from the January 16, 1929 issue of the *Daily News Record* reported the sale of the Putnam-Hooker Co. batting division. One revealed that the Putnam-Hooker Co. had been the exclusive selling agent of the Stearns & Foster Co. cotton batting for fifty-seven years. In the other article, Hooker attributed the increased sales of the Mountain Mist batting to the introduction of a colored wrapper in August 1928, and he announced that the company was considering similar wrappers for its other cotton batting products.

The Phoebe Edwards mystery prompted Linda Pumphrey to search company records for confirmation of Phoebe's true identity. In executive committee notes, Pumphrey found two entries concerning Phoebe Edwards. On October 9, 1929, the executive committee reported that Phoebe Edwards Lloyd started work at a salary of \$150 per month effective October 1. Three years later, on October 22, 1933, it approved a raise to \$180 per month for "Miss Phoebe Lloyd; alias 'Phoebe Edwards.'" The company's ledger of insurance and profit sharing included her birth date of February 17, 1908, her address, and her father's name. With this information, Linda Pumphrey contacted family members in the Cincinnati area who confirmed that Phoebe Lloyd was the woman at the drawing board in the 1938 catalog (see figure 7).

Linda Pumphrey also compiled a list of "Phoebe's" associated with the Mountain Mist program. These include Phoebe Lloyd (October 1929–October 1937), Lois Ritchie (May 1939–1976), Jeanne Garity (November 1986–September 1988), and Vickie Paullus (1989 to the present.) Lois Ritchie was probably the "Phoebe Edwards" judging the 1958 Storrowton Quilt Contest, and Fritz Hooker might have been "Phoebe" between the first and second "Phoebe," as his daughter remembered.

The executive committee notes contained intriguing reports on the 1932 Mountain Mist advertising campaign which cost

\$21,700 and used three national women's magazines. The successful campaign prompted the addition of a second manufacturing line for the Mountain Mist product in the summer of 1933.

Interestingly, my suppositions based on the Hooker letters were confirmed by the newly discovered company records as were the conclusions reached by pattern collectors in the early 1980s who used only Mountain Mist wrappers, advertisements, and publications. Finding primary sources, however, is thrilling for any researcher. Further study of these company records will surely add immensely to our understanding of quilting in the twentieth century.

### *Acknowledgments*

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### *Notes and References*

All letters are from the Hays Collection unless otherwise noted. I thank Evelyn Hays Banner for bringing these letters to my attention and for allowing me to share them with a wider audience. I also thank collectors Cuesta Benberry, Mildred Dickerson, Joyce Gross, Pat Nickols, and Wilene Smith, whose diligent efforts to sort out the mysteries of Mountain Mist patterns paved the way for this paper.

1. *Our Century of Progress 1846-1946* (Lockland, Cincinnati, OH: The Stearns & Foster Co., 1946).
2. List of cotton batting product names and copyright dates provided by Linda Pumphrey, Marketing Director of The Stearns Technical Textiles Co., interview by author, 27 January 1995.
3. Mountain Mist Batting Wrapper Form 31 (Cincinnati: The Stearns & Foster Co., 1933).
4. Advertisements for Crown Jewel Batting in *Ladies' Home Journal*, October 1919, 64 and November 1919, 74.

5. *The Fifty-Cent Item That Sells \$5.00 Worth of Other Merchandise* (Cincinnati: The Stearns & Foster Co., 1933).
6. *Ibid.*, 5.
7. This damaged pattern sheet is in the collection of Evelyn Hays Banner. The copyright information on the colored side of the wrapper is missing. Wilene Smith also owns the same 1929 copyright Windblown Tulip pattern sheet printed on a 1928 wrapper.
8. F. J. Hooker to Margaret Hays, 17 August 1929.
9. *Ibid.*, 30 January 1930.
10. S. Doggett, "Cincinnati: A Cotton Goods Market," *Cincinnati Magazine*, July 1909, 9.
11. John Mickam, great-nephew of Frederick J. Hooker, interview by author, 20 April 1995.
12. *The Comfortable Comfort Book*, 3rd Edition (Cincinnati: The Putnam-Hooker Co., 1920), 23 and *The Home Comfort Maker* (Cincinnati: The Putnam-Hooker Co., 1924), 1.
13. F. J. Hooker to Margaret Hay [sic], 3 June 1929.
14. Jean Pettit, interview by author, 11 January 1995. Jean Pettit taught in a Tennessee school in 1930, where she earned \$115 per month. She met Margaret Hays when helping Hays's students prepare for a drama production.
15. F. J. Hooker to Margaret Hays, 24 July 1929.
16. *Ibid.*, 30 July 1929.
17. *Ibid.*, 14 August 1929.
18. Patterns from the 1928 wrapper which Hays worked on were: Tumbling Blocks (A), Guide Post (B), Shamrock (C), Zig Zag (D), Cornucopia (E), Lone Star (F), Chanticleer (G), Tree of Paradise (H), Windblown Tulip (J), Basket (K), Harrison Rose (L), Conventional Tulip (M), The Mountain Star (N), Jacob's Ladder (O), Sunflower (P), Iris (R), and Princess Feather (S).
19. F. J. Hooker to Margaret Hays, 31 March 1933.
20. *Ibid.*, 4 October 1929.
21. *Ibid.*, 27 November 1929. The staff at The Stearns Technical Textiles Co. have not found these framed sketches in company files.
22. Vita of Margaret Hays in collection of Evelyn Hays Banner.
23. Phoebe Edwards to Margaret Hays, 14 October 1929.
24. *Ibid.*, 8 July 1930.
25. Beverly Hooker Lavin, interview by author, 20 March 1995.
26. F. J. Hooker to Margaret Hays, 20 January 1930.
27. Phoebe Edwards, letter to Dr. William Rush Dunton, Jr., 30 August

- 1937, The William Rush Dunton, Jr. Papers, The Baltimore Museum of Art.
28. Ibid., 4 September 1937.
  29. Beverly Hooker Lavin, interview by author, 20 March 1995.
  30. Entry form for Nation Wide Quilt Contest, Home Department, Storowton, Eastern States Exposition, West Springfield, MA: September 1958, in the collection of Joyce Gross.
  31. Evelyn Hays Banner, interview by author, 7 December 1994.
  32. Margaret Hays to Ruth Hays, 8 March 1930.
  33. Cuesta Benberry, "Stearns and Foster Part III," *Quilters' Journal*, Summer 1981, 13-15.
  34. F. J. Hooker to Margaret Hays, 10 January 1930.
  35. Ibid., 18 October 1929.
  36. Ibid., 8 November 1929.
  37. Ibid., 4 December 1929.
  38. Phoebe Edwards to Margaret Hays, 3 July 1930.
  39. "Our State Flowers: The Floral Emblems Chosen by the Commonwealths," *The National Geographic Magazine*, June 1917, 508.
  40. F. J. Hooker to Margaret Hays, 22 September 1929.
  41. Ibid., 26 September 1929.
  42. Ibid., 21 September 1929.
  43. Ibid., 10 January 1930.
  44. Ibid., 30 January 1930.
  45. Phoebe Edwards to Margaret Hays, 14 October 1929.
  46. F. J. Hooker to Margaret Hays, 27 November 1929.
  47. Margaret Hays to F. J. Hooker, 10 January 1930.
  48. F. J. Hooker to Margaret Hays, 26 September 1929.
  49. Ibid., 13 November 1929.
  50. Ibid., 11 February 1930.
  51. *Phoebe Edwards' Scrap Book of Quilt Blocks and Quilting Designs* (Cincinnati: The Stearns & Foster Co., 1945), inside cover.
  52. Merikay Waldvogel and Barbara Brackman. *Patchwork Souvenirs of the 1933 World's Fair* (Nashville: Rutledge Hill Press, 1993), 101.
  53. Ibid., 106.

*Appendix A. Cotton Batting Product Names and Copyright Dates**The Stearns & Foster Co.*

<i>Trademark</i>	<i>Goods</i>	<i>Date Issued</i>
Buckeye	Cotton Batting	01/03/22
Century	Cotton Batting	12/27/21
Cricket	Cotton Batting	01/01/22
Economy	Cotton Batting	01/03/22
Eroline	Cotton Batting	01/03/22
Extra	Cotton Batting	01/03/22
Governor	Cotton Batting	01/03/22
Manchu	Cotton Batting	09/11/28
Moonlight	Cotton Batting	01/03/22
Mountain Mist	Cotton Batting	12/27/21
Paragon	Cotton Batting	01/03/22
Pearl	Cotton Batting	01/03/22
Princess	Cotton Batting	01/03/22
Snowy Owl	Cotton Batting	03/14/22
Special T	Cotton Batting	07/20/26
Sterling	Cotton Batting	01/03/22
Victoria	Cotton Batting	01/03/22
White Rose	Cotton Batting	01/03/22
Wizard	Cotton Batting	03/14/22

Information provided by The Stearns Technical Textiles Co.

*Appendix B. Mountain Mist Quilt Patterns*

The pattern list is compiled from material in author's Mildred Dickerson Pattern Collection with assistance from Annette Amman, Cuesta Benberry, Xenia Cord, Joyce Fisher, Joyce Gross, Pat Nickols, and Wilene Smith. If n.d. appears in copyright column, the pattern sheet had a copyright statement, but no date. Some letters were left unassigned.

<i>I.D.</i>	<i>Name</i>	<i>Copyright</i>	<i>I.D.</i>	<i>Name</i>	<i>Copyright</i>
A	Tumbling Blocks, P	1930	D	Zig-Zag, P	1931
	Cornucopia, A	1930			
B	Guide Post, P	1930	E	Cornucopia, A	1930
C	Shamrock, A	1930	F	Lone Star, P	1935

<i>I.D.</i>	<i>Name</i>	<i>Copyright</i>	<i>I.D.</i>	<i>Name</i>	<i>Copyright</i>
G	Chanticleer (Child's Quilt), A	1930	35	Morning Glory, A	1933
H	Tree of Paradise, P	1930	36	Mariner's Compass, P&A	1933
I			37	Sweet Peas, A	1933
J	Windblown Tulip, P&A	1930	38	Cabin-in-the-Cotton, P	1933
K	Basket of Flowers, P&A	1930	39	Poinsettia, A	1933
L	Harrison Rose, A	1930	40	Virginia Reel, P	1933
M	Conventional Tulip, A	1930	41	Tulip Bowl, A	1933
N	Mountain Star, A	1932	42	Cross-Stitch Garden(s), P	1933
O	Jacob's Ladder, P	1930	43	Rose Tree, A	1934
P	Sunflower, A	1930	44	Hollywood, P&A	1934
Q	Quilt Frame Blueprint	1931	45	Wild Duck, A	1934
R	Iris, A	1930	46	Snowbound, P	1934
S	Princess Feather, A	1930	47	Water Lilies, A	1934
T	Acorn and Oak Leaf, A	1930	48	Jack O-Lantern, P	1934
U			49	Hollyhocks, A	1934
V			50	Shadow Trail, P	1934
W	(See below)		51	Painted Poppies, A	1935
X	New York Beauty, P	1930	52	Whispering Leaves, P	1935
Y	(See below)		53	Orange Blossoms (Bride's Quilt), A	1935
Z			54	Target, P	1935
20	Ohio Rose, A	1930	55	Cherry Ripe, A	1935
21	Double Wedding Ring, P	1931	56	Scotch Plaid, P	1935
22	Old Fashioned Rose, A	1931	57	Magnolia Blooms, A	1936
23	Turkey Tracks, P	1931	58	Old Mexico, P	1936
24	Dancing Daffodils, A	1931	59	Friendship Plume, A	1936
25	Hexagon, P	1931	60	Jack & Jill, P	1936
25b	Grandmother's Flower Garden Only	1953	61	Forget-Me-Not, A	1936
26	Rose Trellis, A	1932	62	Bed of Peonies, P&A	1936
27	Pennsylvania Tulip, P&A	1932	63	Bermuda Blossoms, A	1936
28	Martha's Vineyard, A	1931	64	Country Lanes, P	1937
29	Dogwood, A	1932	65	Trumpet Vines, A	1937
30	Pieced Squares, P	1932	66	Roses Are Red, P	1937
31	Pomegranate, A	1932	67	Zinnia Border, A	1937
32	Feathered Star, P	1932	68	Nine Patch Nosegay, P&A	1937
33	Bunnies (Baby Quilt), A	1933	69	Snow On The Mountain, A	1937
33	Butterflies (Baby Quilt), A	1933	70	Star Bright, P	1937
34	Homespun, P	1932	71	Indian Summer, A	1937
			72	Stars of Alabama, P	1939

<i>I.D.</i>	<i>Name</i>	<i>Copyright</i>	<i>I.D.</i>	<i>Name</i>	<i>Copyright</i>
73	Irish Chains (Single, Double, Triple)	1939	107	Small Fry, (Child's Quilt) P&A	n.d.
74	Floral Cameo, A	1939	108	Pineapple, P	n.d.
75	Dresden Plate & Fan Quadrille, P	1939	109	Grandmother's Engagement Ring, P&A	n.d.
76	Daisy Chain, A	1940	110	Broken Star, P	n.d.
77	The Palms, P	1940	111	Quilted Counterpane (All Quilted)	n.d.
78	Sail Ho (Boy's Quilt), A	1940	112	Poppy Wreath, A	n.d.
79	Blue Birds to Happiness, P	1941	113	T-Square, P	n.d.
80	Apple Blossoms, A	1941	114	Dahlia, A	n.d.
81	Maple Leaf, P	1941	115	Hanging Gardens (All Quilted)	n.d.
82	April Showers, A	1941	116	The Discus, P	n.d.
83	Country Garden, P	1941	117	Kowhai Blossoms, A	n.d.
84	Patriot's Pride, P	1941	118	Diamond Star, P	n.d.
85	Snow Crystals, P	1942	119	Daddy Hex, A	n.d.
86	May Basket, A	1942	120	Carpenter's Wheel, P	n.d.
87	Horn of Plenty, P&A	1943	121	Shoo Fly, P	n.d.
88	Iris Bed, A	1943	122	Great Grandmother's Quilt, A	n.d.
89	Wings Over All, P&A	1943	123	Periwinkle, P	n.d.
90	Sea Wings to Glory, P&A	1943	124	Rose of Sharon, A	n.d.
91	Crazy Pieces, P	1944	125	Pin Wheel, P	n.d.
92	Crossword Puzzle, P	1944	126	Anemone, A	n.d.
93	Spring Wreath, A	1945	127	Multicolored Diamonds, P	n.d.
94	Odds and Ends, P	1945	128	Mushroom (All Quilted)	n.d.
95	Ring Around the Posie, A	1946	129	Pennsylvania Dutch, A	n.d.
96	Twinkling Stars, P	1946	130	Bandana Quilt	n.d.
97	Double Wedding Bands, P	1947	130	Bicentennial Star	1976
98	Summer Wreath, A	1947	HQ	Hala Tree (Hawaiian), A	n.d.
99	Wishing Well, P	1950	W	The Wind that Stole My Love, A	n.d.
100	Star of the Bluegrass, P	1948	Y	Quilted Counterpane (All Quilted)	n.d.
101	Oklahoma Dogwood, P & A	1949			
102	Dew Drop, A	1950			
103	Robbing Peter to Pay Paul, P n.d.				
104	Cherry Blossoms, A	1951			
105	Sunburst, P	1952			
106	Columbine, A	n.d.			



*Appendix C. Stearns & Foster Co. Publications*

Copyright dates noted here appeared on the publications. After 1948, when the company publications did not always have copyright dates, collectors assumed a code on the back referred to the approximate printing date.

<i>Copyright</i>	<i>Title</i>	
1930	<i>Mountain Mist Series of Quilt Patterns</i>	
1931	<i>Quilt Patterns Old &amp; New</i>	
1931	<i>Giving a Quilt Show</i>	
1931	<i>Judging the Quilt</i>	
1932	<i>Presenting The Store Quilt Show</i>	
1933	<i>50-Cent Item that Sells \$5.00 Worth of Merchandise</i>	
1934	<i>The Romance of Quilt Making Sales</i>	
1933	<i>Quilt Patterns Old &amp; New</i>	13th edition
1933	<i>Mountain Mist Quilting Hoop</i>	
1934	<i>Quilt Patterns Old &amp; New</i>	
1935	<i>The Mountain Mist Blue Book of Famous Quilt Designs</i>	
1935	<i>Quilt Patterns Old &amp; New</i>	15th edition
1935	<i>How to Make a Quilt</i>	
1937	<i>Quilt Patterns Old &amp; New</i>	17th edition
1937	<i>The Mountain Mist Blue Book of Quilts for 1938</i>	
1938	<i>An Album of Mountain Mist Quilt Blocks</i>	
1939	<i>Quilt Patterns Old &amp; New</i>	18th edition
1939	<i>Enjoy Relaxation! Piece A Quilt</i>	
1939	<i>Making The Quilt with Quilt Patterns Old and New</i>	
1942	<i>How to Make Comfortable Comforts</i>	
1942	<i>Quilt Patterns Old &amp; New</i>	21st edition
1943	<i>Quilt Patterns Old &amp; New</i>	23rd edition
1943	<i>How to Make a Quilt</i>	
1945	<i>Quilt Patterns Old &amp; New</i>	24th edition
1945	<i>Phoebe Edwards' Scrap Book of Quilt Blocks &amp; Quilting Designs</i>	
1946	<i>Quilt Patterns Old &amp; New</i>	Catalog 25
1947	<i>You're Going to Make a Quilt</i>	
1947	<i>Quilt and Quilting Patterns Old and New</i>	Catalog 26
Prt'd 1948	<i>Quilt Patterns Old &amp; New</i>	Catalog 27
1950	<i>The Mountain Mist Blue Book of Prize Quilts - State Fair Winners</i>	



<i>Copyright</i>	<i>Title</i>	
Prt'd 1950	<i>Quilt Patterns Old &amp; New</i>	Catalog 29
no date	<i>Quilt Patterns Old &amp; New</i>	Catalog 30
1954	<i>Quilt Patterns Old &amp; New</i>	Catalog 31
1955	<i>Quilt Patterns Old &amp; New</i>	Catalog 32
1956	<i>The 1957 Mountain Mist Blue Book of Quilts</i>	
Prt'd 1957	<i>Quilt Patterns Old &amp; New</i>	Catalog 34
1958	<i>Directions for Quilting by Home Sewing Machine</i>	
Prt'd 1959	<i>Quilt Patterns Old &amp; New</i>	Catalog 35
Prt'd 1960	<i>Quilt Patterns Old &amp; New</i>	Catalog 36
Prt'd 1960	<i>Cotton Queen Quilt Patterns Old &amp; New (Canada)</i>	
Prt'd 1962	<i>Quilt Patterns Old &amp; New</i>	Catalog 37
Prt'd 1962	<i>The Mountain Mist Blue Book of Quilts</i>	
Prt'd 1963	<i>Quilt Patterns Old &amp; New</i>	Catalog 38
Prt'd 1966	<i>Quilt Patterns Old &amp; New</i>	Catalog 39
1966	<i>Mountain Mist Blue Book of Quilts</i>	
1967	<i>How to Make a Quilted Pillow Cover</i>	
1968	<i>How to Raise Money by Quilting</i>	
1968	<i>Quilt Patterns Old &amp; New</i>	Catalog 40
Prt'd 1969	<i>Quilt Patterns Old &amp; New</i>	Catalog 41
Prt'd 1973	<i>Quilt Patterns Old &amp; New</i>	Catalog 42
1971	<i>Quilt Patterns Old &amp; New</i>	Catalog 43
Prt'd 1970	<i>Designs for Quilting</i>	
1975	<i>Anyone Can Quilt</i>	
1975	Catalog and quilt patterns individually packaged with plastic templates.	
1977	<i>Patchwork Quilt and Craft Kits for the Creative Woman</i>	
1981	<i>Mountain Mist Country Store</i>	
1986	<i>Mountain Mist Catalog of Classic Quilt Patterns</i>	
1986	<i>Mountain Mist Phoebe Edwards</i>	
1990	<i>Mountain Mist Catalog</i>	