

Uncoverings

1996

Volume 17 of
the Research Papers of
the American Quilt Study Group

Edited by Virginia Gunn



Carlie Sexton and Her Quilt Pattern Business



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Carlie Sexton, a quilt writer and pattern producer in the 1920s and 1930s, ran a home-based business during the quilt revival taking place at that time. This paper examines the beginning, development, and operation of the business and describes Sexton's products and marketing methods. Sources for the paper include a collection of Sexton's published articles, books, leaflets, and patterns; a collection of unsigned patterns and catalogs from two farm magazines; public records, newspapers, and letters; and interviews with people who knew her. The study reveals a remarkable self-made business woman whose work was far more extensive and influential than previously known.

Introduction

The name Carlie Sexton appears occasionally in contemporary accounts dealing with the quilt revival in the 1920s and 1930s. At most, a paragraph or two will sum up her work by saying she wrote articles mainly for farm magazines, produced several small books and pamphlets, and sold quilt patterns by mail from Des Moines, Iowa, and Wheaton, Illinois. Barbara Bannister published brief biographical information and a photograph, about the time she reprinted three Sexton publications and forty patterns in 1964.¹ *Quilters' Journal* in 1982 repeated the biography, added excerpts from letters, and reprinted a leaflet by Sexton.²

Carlie Sexton's name should be as familiar to us today as the names of her contemporaries, Ruth Finley, Ruby McKim, Anne

Orr, and Marie Webster, because of what she accomplished in her lifetime and contributed to our quilt heritage. Unlike these leading figures, however, she did not have the benefits of privilege, education, art training, or national exposure. She came from a working-class family that experienced many misfortunes but enjoyed a long quilting tradition. Without a high school diploma, Sexton supported herself with clerical work at a magazine publisher until the early 1920s when she began to combine opportunities at the magazine, skills acquired on the job, and a lifelong familiarity with quilts. Over the next fifteen years, her name appeared on at least thirteen articles about quilts for seven different magazines, on five small books, and on numerous leaflets and flyers (see appendix). She produced approximately 130 signed patterns, a few of which she offered in prestamped fabric form. Sexton was probably the anonymous contributor of hundreds of patterns which appeared regularly in two farm journals in the 1930s and the supplier of many of the catalogs those publications advertised.

Several factors have kept Carlie Sexton's name and work in obscurity. Uncovering personal information is difficult because she had no children and few people remain who knew her. Finding copies of all of her magazine articles, books, and patterns is difficult because most exist only in scattered libraries and private collections. Understanding some of her stories about her family and others is difficult because she did not divulge details about people and situations. She protected the privacy of herself, her family, and others. Her photograph never appeared in any publication in her lifetime (see figure 1).³ Some aspects of her work required anonymity, and even with relatives she did not talk about business.

Nevertheless, many sources have yielded information for the story of Carlie Sexton's life and work. The local news columns in the early Pella, Iowa, newspapers contained a surprising number of items about members of her family.⁴ Courthouse records of the neighboring Marion and Mahaska counties in Iowa, as well as federal and state census records and the city directories of Des Moines, Iowa, and Evanston and Wheaton, Illinois, contributed the framework of her family's history. A few relatives and acquaintances, as well as fifteen of her letters in private and museum collections, provided

personal details.⁵ Interlibrary loan, the sharing of quilt researchers, and the help of friends made possible the compilation of copies of most of Sexton's books, articles, and patterns.⁶

All of this research material has not produced a word or phrase that easily and accurately describes Carlie Sexton and what she did. Today we might say she was an entrepreneur, ran a home business or cottage industry, had a career in the quilt world, or was a writer. Sexton did not use these terms, however. Instead she thought of herself as being "in active business" or "active in the business" or "in active work."⁷ "Business" and "work" were the key words in her view. This paper focuses on the period when she was most active in business in order to show who Carlie Sexton was and what she accomplished.

Figure 1. Carlie gave this photograph taken in her studio to her friend Lillian Walker with the note: "One of my nabors got this when I was telling a story. H A likes it better than what the photographer took." She sent copies to correspondents who requested pictures. Barbara Bannister published it after Sexton's death in 1964. From the collection of Ben and Lucile Taylor.

Early Life

Carlie Sexton was born November 4, 1877, in Pella, Iowa, a small town forty miles southeast of Des Moines which had been founded thirty years earlier by Dutch immigrants seeking religious freedom. Her father, Francis Marion Sexton, had gone to Pella from Ohio about 1870 to work as a blacksmith in his older brother's wagon-making shop. In 1875 he married Emma Jane Rea, an Ohio native whose parents, Thomas and Minerva Hoy Rea, had moved their family to rural Iowa in the 1850s and in 1870 bought a small house in Pella where Tom worked as a teamster.⁸

Minerva's mother, Lucy Hoy, stayed with the Rea household for a time. Carlie, who lived a few blocks away, remembered seeing her grandmother and great grandmother cutting fabric for quilts.⁹ The Rea sisters, Emma and Mary Caroline, who at times was called Caroline or Carlie, continued the family quiltmaking traditions. A Log Cabin quilt of narrow silk and wool strips was one of the quilts Emma made before her marriage, "and not a corner pull[ed] the wrong way." Later she duplicated Lucy's Sash quilt and appliquéd her husband's initials, F. M. S., in the corner. When Carlie's great grandmother moved on to Kansas in 1881, she left many of her old things, including quilts, in the attic of her daughter's house.¹⁰

Instead of finding prosperity in Iowa, the Reas and Sextons experienced hardships and loss. In April, 1882, Carlie's fifteen-month-old brother died from a congenital disorder.¹¹ In November of that year, consumption took the life of her mother, Emma Sexton, and six weeks later her grandmother, Minerva Rea, died from the same disease.¹² Carlie went to live with her mother's younger sister, Mary Caroline Rea Raney, and her husband William, a house painter, who were living in the Rea house in Pella. Her father remained in the state working at various jobs until his death from tuberculosis in 1903.¹³

The Raney's moved to Des Moines in 1889, when Carlie was almost twelve years old, but they kept close ties with Pella friends and returned for visits to the little Dutch town for many years. Mary Raney organized the Pella Club of Des Moines, a social organization for former Pella residents that met for over twenty years.¹⁴ Mary

and William had six surviving children of their own, four boys and two girls, whom Carlie considered her brothers and sisters. She left high school without graduating, probably to help raise the younger children. Around the turn of the century she started working in Des Moines. She remained a single working woman living with the Raney family until 1925.¹⁵

Through experience Carlie Sexton understood every aspect of quilting from fabric quality to marking quilting designs. In a letter she wrote: "My interest in old patchwork quilts dates back almost as far as I do for I was brot [sic] up with them. . . . My people did not stop this work when the vogue for white spreads took the country."¹⁶ Mary, Carlie's aunt and second mother, was an expert quilter, judging by a quilt she made which has vertical and horizontal lines of quilting one-third of an inch apart and beautiful five-inch feather wreaths quilted with twenty stitches to the inch.¹⁷ She was probably the one who made a reproduction of a True Lover's Knot from an old family quilt while living in Pella in 1888, as well as a Lily of the Valley quilt from a Ladies Art Company pattern in 1899.¹⁸ Carlie obviously made quilts although she rarely mentioned her own work directly. Edna Raney Davis, her cousin/sister, also quilted.¹⁹ At least two of their quilts took prizes at the state fair.²⁰

Working for People's Popular Monthly, 1907–1921

In the last quarter of the nineteenth century, changes in business and industry required large office staffs, and the introduction of new technology such as the typewriter, the mimeograph, and the addressing machine provided many jobs suitable for women that paid more than teaching and offered some chances for promotion.²¹ About 1901 Carlie Sexton began working as a bookkeeper for the Diamond Suspender Company in Des Moines, and three years later she had the title of "forelady," which may have been a term for office manager.²² She had joined the growing ranks of women supporting themselves with office work.

In 1907, Sexton held the job of clerk with the publisher of *People's Popular Monthly*, a Des Moines-based Midwestern magazine for the home, which was described in 1911 as "a low-priced magazine . . .

successfully reaching out after a large circulation among 'the plain people.'²³ By 1915 Carlie was the "forelady" of the circulation department and earned \$775, compared to \$3,600 paid to the advertising manager and to \$800 William Raney received as a painter.²⁴ A 1917 feature in *People's Popular Monthly*, titled "The Making of the Magazine," told about "the circulation department, where the letters are opened, the subscriptions numbered and all the questions answered. Miss Carlie Sexton has charge of this room. She has many things to do."²⁵

In addition to the circulation work, Sexton had begun contributing unsigned material to the pages of the magazine itself, as she "was called in sometimes to fill in spaces, short of reading matter."²⁶ Most of the material without a byline consisted of reader submissions to contests for recipes, household hints, or quilt blocks. After a July 1914 quilt contest, photographs of at least twenty-two blocks, each with a paragraph of description, appeared occasionally from one to four at a time for the next two years. Sexton most likely wrote the text accompanying the designs, and perhaps she was the one who thought of publishing a book of pictures of the best blocks, to be given free for new subscriptions. The magazine announced: "A complete description will accompany each design, together with suggestions as to colors, etc. . . . The booklet will probably contain sixteen pages and will be in neat pamphlet form."²⁷ It never materialized, however. A month later the premium changed to a book with several hundred designs, no doubt a commercially available catalog such as the one from the Ladies Art Company in St. Louis.²⁸

Carlie Sexton took a major step toward what would soon become a new line of work for her when she wrote her first signed article about the Lily of the Valley quilt and a reproduction of the family's Wreath of Roses design for the April 1920 issue of *People's Popular Monthly*.²⁹ When her second article ten months later showed five designs that readers could order, she found herself in the pattern business. As she later explained, "My first article on quilts brot [sic] such a demand for patterns that the next story was given a foot note and I supplied the patterns."³⁰

In June 1921 the magazine announced another quilt block contest. The value of the ten prizes varied greatly according to the

number of new subscriptions sent in with the entry; first prize might be \$2.50, \$25.00, or \$50.00.³¹ Some problem concerning the blocks must have arisen, however, since seven months elapsed before sketches appeared of only six winning patterns which could be obtained from the magazine's "Quilt Department." Carlie may have been intending to use the contest entries, which should have been the property of the magazine, for her own pattern line because in 1922 she published her first quilt book and included a block of the first-prize design from the contest. By then she had left her job with *People's Popular Monthly* and probably had taken the contest blocks with her.³³

A Business at Home, Des Moines, Iowa, 1922–1925

Sexton used photographs of quilts and blocks in her first book, titled *Quaint Quilts*, and also included sections on weaving, knitting, rug braiding, and basket making—other crafts she or her family must have practiced. Quilt patterns, stamped blocks of animal designs for a crib quilt, finished blocks called Grandmother's Quilt, and raffia for baskets could be ordered by mail from her home address.

She also wrote more articles about quilts and one about baskets and sent them to two other Des Moines-based serials, *Successful Farming* and *Wallaces' Farmer*, and to *Holland's Magazine* in Dallas, Texas. Early in 1923, *Successful Farming* published and advertised her second book, *Old-Time Patchwork Quilts*.³⁴

The magazine articles brought in orders for patterns and her business grew quickly.³⁵ Sexton applied the bookkeeping and clerical skills she had used in her jobs to running a successful mail-order company. Knowing how to type, run a mimeograph machine, file names and addresses, fill orders, and keep financial records enabled her to operate at the Raney home. She also knew how to advertise her patterns and promote sales directly to the people most likely to be interested in her products. Marketing her first book through a mailing list she had already compiled, probably from the names of those who had ordered her first patterns or had entered the quilt-block contests, brought good results. As she continued to supply

directly all the patterns for her books, her mailing list eventually contained thousands of names.³⁶

Sexton used the name "Quaint Quilt Patterns" on her letterhead but patterns usually had just her name and address. Minimal instruction on the mimeographed patterns prompted questions from quilters that required letters of response (see figure 2). The price of patterns varied from ten cents to thirty-five cents depending on complexity, but averaged about twenty-five cents. Mary Raney may have helped some with the business, as did her daughter, Edna Raney Davis. When Carlie was out of town Edna opened the mail, and her son remembers "quarters arriving in the mail daily."³⁷

The pattern business may not have taken all Carlie's time or brought in enough income to underwrite more publishing, however, because in 1923 she was again working in an office, this time for a dentist.³⁸ Nevertheless, she continued to send off articles, search for different quilts, and prepare a third book. *Old Fashioned Quilts*, another self-published venture, came out late in 1924.

By the end of 1925 Sexton had produced approximately seventy patterns, almost equally divided between pieced and appliqued designs. She had photographed nineteen finished quilts, many of which were hanging on clotheslines. Most of them belonged to the family. Some were updated versions of designs passed down through several generations, such as the Wreath of Roses and Rose of Sharon quilts which had been made for Minerva Rea's marriage in Ohio in 1848. The Lily of the Valley quilt was a newer creation, as was her Lone Star quilt, which used four fabrics shaded from pink to red in the star and four border strips. Her plan for four shades of one color became a popular look for star quilts a decade later.³⁹ A Rose Wreath quilt in one photograph belonged to the granddaughter of an old Pella friend of the family.⁴⁰

Photographs of unquilted blocks illustrated the remaining designs. A few sources for some of these designs have been determined. While at *People's Popular Monthly*, Sexton ordered some patterns from the Ladies Art Company.⁴¹ These probably included the Tree of Paradise and Tulip in Vase used in her second article and first book. In her second book, however, they had slightly different forms, an indication perhaps that she had adapted them for her own

Figure 2. A letter to a customer who had ordered the pattern for the Lone Star quilt. From the collection of Xenia Cord.

pattern line. The tree had fewer triangles and the tulip design, instead of being entirely pieced, was to be partially pieced and then applied to the background. The simplification of the Tulip in Vase design made possible the arranging of all pattern pieces on one legal-size piece of paper.

Sexton gave the name Ohio Rose to a design which had been published in *The Farmer's Wife* in January 1913 as Wild Rose and which she used in her second article.⁴² Later she smoothed out the deep indentations below the bud and around the leaves, thereby creating a distinctive and simpler pattern. This pattern with the fatter bud became the classic form for the Ohio Rose used by Mountain Mist and others (see figure 3).

Sexton added two winners from the *People's Popular Monthly* 1921 quilt block contest, the Flower Basket and Wild Rose, to her collection. For the basket with the rose appliqued on the side she suggested a black and white stripe. Carrie Hall made the basket with a check fabric and called it Carlie Sexton's Flower Basket, the only pattern to be identified with her name.⁴³ For the Wild Rose pattern, Sexton again simplified a borrowed design by using fewer leaves than in the sketch of the winning contest block.

In this first period of her pattern publishing, when she worked with the family quilts she had on hand, Sexton's message emphasized the making of new quilts from authentic traditional designs in either the old or new colors to suit the style of the room. She conveyed information in a straightforward manner to women like herself, average people in small cities and towns, and she approved of making innovations in older designs, just as she and Mary had done in their quilts:

After one becomes accustomed to working with the old fashioned patterns, new designs will suggest themselves. There are many attractive and unusual ways in which colors may be combined and appliqued. Just because you have never seen a similar design on someone else's quilt, do not feel that your pattern is not a good one. New quilt patterns are always welcomed, the more because they are unusual. Even children love to figure out new and effective designs.⁴⁴

Figure 3. Left, Sexton's Ohio Rose in 1921 and 1922. Right, the revised Ohio rose for an eighteen-inch block from *Old-Time Patchwork Quilts*, circa early 1923. Note the buds lie on the vertical and horizontal axes of the block, not on the diagonal. Author's drawings.

After writing about the same quilts for several years, Sexton needed to find new subject matter. She may have tried the contest method again by offering a prize for the best picture of a quilt on a clothesline to those on her mailing list. Lillian Walker of Mediapolis, Iowa, reported that her photograph won the \$2.00 prize in such a contest.⁴⁵ Sexton's book *Old Fashioned Quilts*, published in 1924, had seven pictures of quilts on clotheslines. All of the quilts had been shown before except for a Cherry quilt with rows of circles arranged in triangles, which may have been Mrs. Walker's contest entry. Sexton's simplified Cherry pattern block had only four rows of circles instead of the five used on the quilt. Further proof that the two women had made contact by 1924 is the picture in *Old Fashioned Quilts* of women sitting around a quilting frame, whom Mrs. Walker later identified as her friends at a nearby Presbyterian church.⁴⁶

One spring, most likely in 1925, Carlie Sexton visited Lillian Walker's home in Mediapolis, Iowa, a small town in the southeastern part of the state. There she recorded with her camera at least eleven quilts that belonged to Walker's relatives and friends and wrote down in general terms where and when the quilts were made.⁴⁷ She did not record the names of the makers, however. This remarkable collection of mostly nineteenth-century appliqué quilts, which

included Aunt Dinah's Delight, Democratic Rose, Grandmother's Dream, Grape and Morning Glory, and Sadie's Choice, provided new patterns and stories for features in 1926 and 1927 issues of *The Country Gentleman* and *Better Homes and Gardens* and the other publications which followed.

Marriage and Work, Wheaton, Illinois

In September, 1925, an event occurred which seems very out of character for the two people involved. At age forty-seven, Charlie Sexton married a widower, Harold A. Holmes, a former director of advertising at *People's Popular Monthly* from 1914 through 1920. He had moved on to Evanston, Illinois, to become the sales manager of the National Retail Clothiers of Chicago and a few years later founded Harold A. Holmes, Inc., an advertising typography service firm, on Michigan Avenue.⁴⁸ His wife, Mildred, had died September 1, 1925, and was buried in her native state of Massachusetts.⁴⁹

Harold was also from Massachusetts. As a young man he had worked as a printer before he organized the Caxton Society to publish books and the *Caxton Magazine* in an enterprise similar to the better-known Roycroft Movement of Elbert Hubbard. Mostly self educated, he expressed his ideas about achieving success in a small book he wrote called *Test of Efficiency*:

To think in the right way requires training. You must control and centralize your thoughts, and thus develop thought capacity. *No man will prove a shining success in any calling who does not use his brains*, and think beyond the immediate necessities of that calling. . . .

Start each morning with the determination to make that day a record day, and if you fail, note your mistakes, and come back tomorrow morning with a fresh determination that you will beat yesterday's record.⁵⁰

Unfortunately, all of his best efforts could not save his business from bankruptcy in 1913 after he relocated from Pittsfield, Massachusetts, to Chatham, New York. Then he worked for a short time for "a concern noted for high class product in the line of job

printing” before moving to Iowa to direct the advertising department at *People’s Popular Monthly*.⁵¹

In Chicago, two weeks after his first wife’s death, Harold Holmes, a rather stuffy, precise New Englander, married Carlie Sexton, a midwestern independent working woman with close ties to family and home. They did make a good pair, however, and enjoyed reading, traveling, and collecting antiques, and in Harold’s retirement years they shared a hobby making high-quality picture frames from fine wood.⁵²

The marriage profoundly altered the circumstances of Carlie’s life. She enjoyed a more comfortable life with many more opportunities and resources in a major metropolitan area, but observed her new surroundings with down-to-earth unsophistication:

In one of my recent rambles I chanced into a quiet little side street quite away from the rest of the world, it would seem, though it was only around the corner from one of the main boulevards in one of our suburban villages. Yes, they call this suburb a village. Don’t you love that? They have the village hall, the village library and the village center. It seems as though there should be no pavement or cars; and in truth there are no street cars, only trains.⁵³

Although financially better off, Carlie did not give up her quilt work after her marriage. She actively continued writing and selling for another ten years, using her maiden name in connection with business matters. When she and Harold built their new home in Wheaton, Illinois, around 1927, they had a similar house constructed on adjacent property which they called the “Hobby House” (see figure 4). Here Carlie had her studio decorated with “old time wall paper—braided rug—and colonial pictures.”⁵⁴ At this time she could afford to collect old quilts, have new ones made to order, and send tops away to be quilted.⁵⁵ In her home she created rooms that would not clash with the old colors of the antique quilts and suggested that her readers do the same.⁵⁶

Around 1930 Carlie Sexton was “on the radio,” although to date nothing more has been learned about this aspect of her work.⁵⁷ It did




Figure 4. Photograph of Carlie Sexton's home (left) and studio (right) at 612 Knollwood Drive in Wheaton, Illinois, taken July 1941. From the collection of Mildred Dickerson owned by Merikay Waldvogel.

increase her audience so that listeners as well as readers became the source for incidents or patterns used in her writing. She collected new stories and quilt pictures on excursions around the city or out-of-state trips to California and Indiana. Sometimes just a new experience itself provided a good story.

The historical information Sexton learned about the quilts and their makers added more human interest and drama to her stories and at the same time served to authenticate the patterns and their names. She traced her family's Wreath of Roses and Rose of Sharon designs back to her great-great-grandmother and assumed she had brought them with her from Pennsylvania to Ohio around 1800: "They must have been among the originals by these names."⁵⁸ Whether correct or not, this became the family story and she recorded it as she did the stories other people told her about their quilts:

I have never used the stories that have come out from time to time

about old patterns for I rather get them direct from the owners of these old covers. Of course, in this way, we get the different names for the same patterns and one name for so many designs but it makes a good story however we take it and after all, the sentiment is the main issue with old patchwork quilts.⁵⁹

More and more, Carlie Sexton's stories captured the emotions connected with the quilts and the quilting of the past. She used the term "romance" to cover the feelings of happiness, sadness, nostalgia, wonder, and appreciation inspired by her subjects and even composed some short poems to express her ideas in somewhat more flowery form. Her own enthusiasm for the craft and for people emerged in charming stories that added a "bit of homey cheer" to the lives of her readers.⁶⁰ Her last two books contained entertaining accounts that could attract readers not interested in ordering patterns. Another self-published book with the previously-used title, *Old Fashioned Quilts*, came out in 1928, and in 1930 Meredith Publishing issued *Yesterday's Quilts in Homes of Today for Successful Farming* (see figures 5 and 6).⁶¹ Marshall Field and Company and other stores sold these two books, which were also "shipped to order to England in quantities, for the needlework exhibits held in London."⁶²

Harold's work in the printing field must have been very helpful for his wife's publishing. He may, in fact, have printed her 1928 book and a variety of professionally printed ads, simple patterns, and folders that bore their Wheaton address (see figures 7 and 8).⁶³ Three folders, copyrighted in 1932, had stories, information, and pattern offers and served more directly as promotional and advertising pieces since her books no longer functioned primarily as catalogs. One of these, *Carlie Sexton's Quilt Patterns*, presented a new product line—the quilt kit. Customers could buy prestamped fabric in several color choices from "The Quilt Chest" at her home/studio address. Sexton offered six appliqué designs and one pieced and appliqué pattern in kits which cost between \$7.00 and \$8.00. In *How to Make a Quilt* she advertised:

Material of the best quality for quilts, which has been carefully tested, and accurately stamped by experienced quilt makers, can

Figure 5. The first and last two books written by Carlie Sexton. From the author's collection.

Figure 6. An order form for *Old Fashioned Quilts* (1928). From the collection of Mildred Dickerson owned by Merikay Waldvogel.

now be purchased from The Quilt Chest. . . . This is material which I can recommend, as the fabric, colors and patterns were personally selected, and the stamping is done under my direction.⁶⁴

About other kit quilts she commented:

Ready-cut quilt blocks are being offered in great profusion. If the material from which they are cut is of good quality, and the pieces are from accurate patterns and accurately cut, this ready-cut material will save you some time. I have had so many letters from earnest women who have purchased such blocks, telling me of their troubles with them, and their disappointment, that I cannot recommend ready-cut quilt material. Pieces which are hastily cut in large quantities are often inaccurate, and usually of poor quality, because they are sold at low prices which do not permit of anything else.⁶⁵

In addition to selling by mail, Sexton took her products to local shows and club sales, such as a 1931 quilt exhibit at the Gary Memorial Church in Wheaton.⁶⁶ After the show a newspaper reported: "Living in Wheaton is one of the recognized authorities on quilt and allied subjects, Mrs. 'Carlie Sexton' Holmes, who resides in the Knollwood Subdivision. She is the author of several books pertaining to the subject of quilts."⁶⁷ The Colonial Coverlet Guild of America, of which Carlie was a member for a few years, received a 10 percent commission on the items that she sold at the group's what-not-sale in Wheaton.⁶⁸

Sexton's magazine features about pillows for *Holland's* in 1930 and red and green quilts for *The American Home* in 1934 brought the total number of her patterns portrayed in photographs to about 133, divided almost equally between pieced and appliqued designs.⁶⁹ Of the eight publications using her material, four were in Des Moines, two in Texas, and two on the east coast. If one considers *The Country Gentleman* the equivalent of a home magazine, then her publishers were equally divided between the farm and home formats.⁷⁰

Unsigned Work

In the late 1920s more and more newspapers and magazines included quilt patterns as a regular service and needed pattern providers. Since publications wanted to appear to be the supplier of the service and have their names on the products, it was prudent for the true sources of the patterns to remain anonymous. Many hid behind fictitious names that gave a persona to businesses that syndicated patterns across the country.⁷¹ One source with no identity provided the same patterns and catalog books to two farm magazines, the *Indiana Farmer's Guide* and the *Rural New-Yorker*, in the 1930s.

Circumstantial evidence points to Carlie Sexton as the sole supplier of the patterns for these magazines and perhaps other publications.⁷² At least twenty-two of the pictures can be traced to her signed work. The style of all the photographs and pattern descriptions is consistent and resembles her other work. The comments suggest colors and mention "the quilt from which this block was made" or "the quilt from which our photo was taken," which continued Sexton's practice of using designs from actual quilts. The format of the mimeographed patterns is consistent with the look of her signed patterns. Furthermore, when she identified seven magazines which had used her "stories," she added "and many of the smaller farm magazines."⁷³

Carlie Sexton found a way to supply patterns to several publications but probably not as a syndicate that received orders and sent out products from a home office. The announcement of the new quilt pattern service in the *Indiana Farmer's Guide* on December 28, 1929, promised a low price of ten cents and prompt delivery so that "patterns should be received within three days from date of order."⁷⁴ In order to do this, the magazine needed to have supplies of patterns on hand to be sent directly to readers. Sexton may have prepared a large quantity of each pattern which she sold in bulk to the magazines.

The *Rural New-Yorker* first showed an appliqué block called Iowa Beauty in the March 1, 1930 issue and a few weeks later announced a fifteen-cent price for quilt patterns under a picture of Sexton's Wreath of Roses design. When the pattern service ended on March

Figure 7. A professionally printed pattern for Philadelphia Pavement quilt, 4 1/2" x 7 1/2". From the collection of Mildred Dickerson owned by Merikay Waldvogel. The southern Indiana owner of this navy and white quilt made another in pink and white for Sexton.

Figure 8. An ad for the Double Wedding Ring pattern, 5 1/2" x 7". From the collection of Mildred Dickerson owned by Merikay Waldvogel. The photograph also appeared in catalogs from the *Rural New-Yorker* and *Indiana Farmer's Guide* in the 1930s.

13, 1937, the price was still fifteen cents or two for a quarter.⁷⁵

Almost a year after the pattern service began in the *Rural New Yorker*, the magazine began advertising a fifteen-cent catalog with sixty-one pictures of patterns. Later versions of the booklet contained from around seventy to about 120 patterns. *The Indiana Farmer's Guide* offered ten-cent catalogs with similar numbers of pictures. The *Rural New Yorker* used the title *Old-Fashioned Quilts* while the *Indiana Farmer's Guide* called their catalogs *Old-Fashioned Pieced and Appliquéd Quilts*.⁷⁶ The magazines and the catalogs repeated many of the patterns several times. Pieced patterns make up more than half of the approximately two hundred different designs identified so far.

The appearance of the catalogs coincided with the time Harold Holmes's company was having financial troubles, due most likely to the decline in advertising in magazines and newspapers at the beginning of the Depression.⁷⁷ He and Carlie must have faced financial problems with the onset of the Depression so soon after building two houses, and they very likely worked together to produce and sell another product to the magazines.

The pattern service proved to be very successful for the *Indiana Farmer's Guide*. In December 1931, the magazine boasted:

"Such popularity must be deserved" was never more true than when spoken in reference to the popular quilt service rendered by the *Indiana Farmer's Guide*. This publication was the first farm paper to inaugurate a quilt service for its women readers, and consistently through the months it has been expanding this service to meet the ever growing demands. Within the past year The Guide's pattern department has filled 50,000 orders from its readers.

Five factors are responsible for this popularity: (1) Largest collection of quilt patterns ever offered by any farm paper; (2) New patterns added each month to the growing collection; (3) Patterns that are easily understood and followed; (4) Accurate and quick service in filling orders; and (5) Unusually low price.⁷⁸

Although the magazine's claims of being first and having the most patterns can be questioned, its figures demonstrate the magnitude of

pattern sales in one year for one magazine. Through these magazines, Sexton's work reached an appreciative audience on a regular basis for more than half-a-dozen years.

The Later Years, 1937–1964

By the mid 1930s Carlie Sexton's quilt work had slowed down, but in 1937, at age sixty, she still had plans for another book with new material she had not used before. As she compared the beginning of her work to the situation eighteen years later, she observed wryly: "No one at that time was writing about 'Old Patchwork Quilts' but since then, I of times think, everyone who can thread a needle tries to sell patterns."⁷⁹ All around her she saw the designs and pattern names that she first published being issued by other pattern providers without giving her credit or recognition. The Laura Wheeler line used several of the early Sexton designs, such as her Wild Goose Chase.⁸⁰ The Lockport Batting Company copied her Wreath of Roses and Lily quilts right down to the borders.⁸¹ Mrs. Danner incorporated the Cherry design into her catalog as May Cherries, which became one of her "fast-selling" patterns.⁸² Carrie Hall did acknowledge Sexton's work as a source for her own book, *Romance of the Patchwork Quilt*, but did not identify which blocks came from her. Hall's mistake in switching the names on two blocks caused Sexton's Iowa Rose design to pass into popular use with the name Wreath of Pansies.⁸³

Harold Holmes died in January 1944 and was buried in the Masonic Cemetery in Des Moines. A few years later Carlie sold the Hobby House studio but kept her patterns and books, which she continued to sell by mail to correspondents. Over the years she had given away many of her quilts, often as wedding and baby presents, to family members and friends. In the early 1960s, renewed interest in her work and orders for her patterns from round-robin pattern collectors pleased her very much. In 1961 she wrote out a list of sixty-six patterns still in stock priced at twenty-five and fifty cents and attributed the confusion of her files and filling orders to not having been "active in the work" for a number of years.⁸⁴ The disposal of her remaining inventory weighed heavily on her mind, and as late as



Figure 9. From left to right, Edna Raney Davis, Mary Raney, and Carlie Sexton, standing in front of the fountain at the Pella, Iowa, town square. Author's collection.

April 1963, she still wished to close out the business.⁸⁵ Barbara Bannister purchased the patterns before Carlie Sexton died on January 29, 1964, at the age of eighty-seven.⁸⁶

People who knew Carlie Sexton remember how she loved people, travel, and having visitors. Guests often came to stay in her neatly kept home, even into the last year of her life. She was always sure to make favorite desserts and treats for children. During the three or four months a year spent back in Des Moines, family members would drive to Pella, their old home town, to get the specialities of the local Dutch bakeries and butcher shops (see figure 9). Carlie also enjoyed reading, taking care of a large flower bed, and sending cheerful, encouraging clippings with her letters, which she decorated with smiley or sad faces depending on the tone of the subject. She talked easily with others and had a ready smile and pleasant personality. Family and neighbors never heard her talk about the quilt business, however. Their lives and activities, especially those of the children, interested her more.

Conclusion

In January, 1961, Carlie Sexton said to some visitors, "I'm not a has been. I'm a never was."⁸⁷ This negative statement seems uncharacteristic for her upbeat personality, and perhaps she spoke in jest, but it does reveal that she felt not only forgotten but also overlooked in her most productive working years. She also complained to a correspondent: "I have taken the pictures of the quilts & made my own [patterns] but I see duplicates often."⁸⁸

Carlie Sexton deserves to be recognized as one of the first to write about quilts and to publish and sell patterns. Early in this century she responded to the demands of quiltmakers and supplied pieced and appliqued patterns for many years beyond the two decades she was in active business. She used designs from a variety of sources and added them to the mainstream of our quilt heritage. We can appreciate the original aspects of Sexton's work when we recognize the variations she made in traditional designs and realize she was open to innovation. Further analysis of the offerings of other pattern suppliers will increase our awareness of the extent they adopted and

disseminated Sexton's contributions.

The number of patterns she produced under her own name and as an anonymous source for two farm papers gives some idea of the size of her business. Her experience, skills, and initiative enabled her to create a successful home-based business that was more varied, complex, and extensive than previously known. If the methods of her operation had been known earlier, she could have been an example for the many entrepreneurs in the quilt world today.

Carlie Sexton's published writings were the vehicle which promoted and sold the patterns. They span an important and dynamic period of almost twenty years in the history of American quilting and collectively constitute an interesting and important source of material for the pattern collector, historian, and folklorist. Although information has been found about some of the quilts she photographed, more clues about the women who made them and the paths their handwork took before reaching the pages of Sexton's books wait to be investigated.

When Carlie Sexton died, a cousin/brother wrote to Lillian Walker that "my sister had a full life, & loved every blade of grass in Iowa. She had lots of friends and enjoyed 'quilts' like you do and could talk for hours about them."⁸⁹ Fortunately for us, she "talked" about quilts in the books and magazine articles. Through her work we see her development as a writer and sense her enjoyment of the craft. Her patterns are also a tangible legacy. They reached thousands of quilters in the past and can still be used today. The less-tangible pattern business utilized many of Sexton's skills and interests and suited her independent nature but was somewhat at odds with her sense of privacy and lack of self-promotion. She found the perfect niche, however, when she anonymously supplied patterns on a long-term basis to two farm magazines and earned important income during the Depression years.

More than anything else, this research reveals that Carlie Sexton was a warm, likeable, caring, straightforward, intelligent, and capable person. She personified the finest qualities and characteristics associated with quilters then and now. Quilting ran through her life from beginning to end and connected her to previous generations. The best way to remember her, therefore, is not in terms of

business or work but rather with the one word that says it all—quilter. Carlie Sexton, quilter.

Acknowledgements

Publication of this paper has been generously supported by gifts from Basket Cases, the Iowa Quilters Guild, the Pella Area Quilters Guild, and the Pella Historical Society.

Notes and References

1. Barbara Bannister included a one-paragraph biography and a photograph on her catalog page of Sexton material copyrighted in 1964 and received by the author in 1987. She published the same material in *Women's Household* (February, 1965); information courtesy of Wilene Smith.
2. "Carlie Sexton Holmes," *Quilters' Journal* 4, no. 2 (Summer 1981): 6–8.
3. Carlie Sexton, letter to Mildred Dickerson, 6 January 1963, collection of Mildred Dickerson owned by Merikay Waldvogel.
4. These newspapers are housed in the Archives at Central College in Pella, Iowa.
5. I very much appreciate the willingness of La Rue Davis Buihner, Robert Davis, Janet LaSalle, Patricia La Salle Carman, and Ben and Lucile Taylor to share their memories and mementos of Carlie Sexton. Copies of the letters came from Xenia Cord, Joyce Gross, Merikay Waldvogel, the Baltimore Museum of Art, and the Los Angeles County Museum of Art.
6. I wish to thank all those who contributed to this compilation of Sexton material, especially interlibrary loan help from Jane Van Oss at Central College and Carol Cobb at the Pella Public Library, and assistance from Cuesta Benberry, Xenia Cord, Joyce Gross, Shirley McElderry, Merikay Waldvogel, and my friend, Gay Bowles, who searched many volumes of *Holland's* and *Farm and Ranch* magazines in Texas. The Iowa State Historical Library in Des Moines has an incomplete file of *People's Popular Monthly* and the Iowa State

- University Library in Ames has bound volumes of the *Rural New-Yorker*.
7. In the early 1960s, Carlie Sexton wrote a number of letters to Mildred Dickerson, now owned by Merikay Waldvogel, and Louise Howey, now at the Los Angeles County Museum of Art, in which she repeated these terms many times.
 8. 1860 and 1870 U.S. Census for Mahaska and Marion Counties in Iowa; property transfer records for Mahaska and Marion Counties.
 9. Carlie Sexton, letter to Dr. William Rush Dunton, Jr., 1 November 1937. The William Rush Dunton, Jr. Papers. The Baltimore Museum of Art.
 10. Carlie Sexton, *Yesterday's Quilts in Homes of Today* (Des Moines, IA: Meredith Publishing Co., 1930), 12, 7.
 11. Clipping of obituary from Carlie Sexton's family records, courtesy of LaRue Davis Buihner.
 12. Sons and Daughters Pioneer Society, *Polk County, Iowa Deaths, Book 1, 1880-1888* (Des Moines, IA: Genealogy Society, 1988), 88, 80.
 13. Clerk's Office, Woodbury County, Iowa.
 14. "Des Moines Club of Pella People: History of Organization that has Flourished Twenty-One Years," *Pella Chronicle*, 19 March 1925.
 15. Des Moines City Directories, scattered volumes, 1891-1925, at the Des Moines Public Library; 1900, 1920 U.S. Census for Polk County, Iowa; 1915 Iowa Census for Polk County, at the Iowa State Historical Library in Des Moines. The 1925 Iowa Census for Polk County recorded tenth grade as her highest level of schooling.
 16. Sexton to Dunton.
 17. A very worn quilt of five-inch basket blocks made from scrap fabrics by Mary Raney belonged to Carlie before she gave it to a neighbor. Author's collection.
 18. The quiltmaker used maize and blue, a boy's high school colors, for the Lily of the Valley quilt. The oldest Raney son, Walter, age sixteen in 1899, would have attended Des Moines West High School, which had these colors. He died three years later of pneumonia. A photograph of the quilt in Sexton's first article for *People's Popular Monthly*, April 1920, 16, shows an original pieced border of geometric flowers and sashing with an appliqued vine.
 19. Letter from Edna's son Robert Davis to author, 15 September 1993.

20. Sexton stated in her first article for *People's Popular Monthly*, April 1920, that the Wreath of Roses quilt had "taken first prize at one of our big state fairs." She described the True Lover's Knot as "a prize winner at State Fair" in *Old-Time Patchwork Quilts*, c. 1923, p.14. No records of quilt awards at the Iowa State Fair held in Des Moines have been found.
21. Thomas J. Schlereth, *Victorian America: Transformations in Everyday Life, 1876-1915* (New York: Harper Collins, 1991), 67-71.
22. *Des Moines City Directories, 1901-1905*.
23. Brigham Johnson, *History of Des Moines and Polk County* (Chicago: S. J. Clarke Publishing Co., 1911), 560.
24. 1915 Iowa Census for Polk County.
25. A. M. Piper, "The Making of the Magazine," *People's Popular Monthly*, March 1917, 3.
26. Sexton to Dunton.
27. "The Great Quilt Block Contest," *People's Popular Monthly*, October 1914, 15.
28. "A Kansas Sunflower Quilt Block," *Ibid.*, November 1914, 19.
29. The Wreath of Roses quilt became her logo and most featured quilt. In 1945, she gave it and her Lone Star quilt to a nephew at the time of his marriage. Already worn, the quilts continued to be used until only one block of the Wreath of Roses remains today. LaRue Davis Buihner, interview with author, 28 July 1993.
30. Sexton to Dunton. In her letter Sexton seemed to date her first article "about 1916," which is incorrect, but she may have been referring to her previous comments about supplying filler material.
31. "\$50 Grand Prize for Best Quilt Block," *People's Popular Monthly*, June 1921, 23.
32. "Makers of Quilts," *Ibid.*, February 1922, 13.
33. *The Des Moines City Directory* for 1922 does not show any occupation for Sexton.
34. *Successful Farming* referred to this undated book as a ten-cent descriptive catalog in connection with her January 1923 article which had the same name as the book. The sixteen-page booklet exactly fit the description of the publication proposed by *People's Popular Monthly* in 1914.
35. Carlie Sexton, letter to Mildred Dickerson, 29 January [1963],

- collection of Mildred Dickerson owned by Merikay Waldvogel.
36. Sexton to Dunton.
 37. Davis to author.
 38. *Des Moines City Directory* (Des Moines: R. L. Polk & Co., 1923).
 39. In the 1930s, the Home Art Studio run by Hubert Ver Mehren in Des Moines, Iowa, was a source for patterns and kits that used the four-shade layout and four border strips in several of its quilt designs, including the Lone Star. For examples, see *Hope Winslow's Quilt Book*, (Des Moines, IA: H. Ver Mehren, 1933).
 40. Carlie Sexton, *Carlie Sexton's Quilt Patterns* (Wheaton: by the author, 1932). The granddaughter was a childhood friend of Carlie and had attended social functions of the Pella Club of Des Moines. "A 'Pella' Party in Des Moines," *Pella Chronicle*, 8 June 1905.
 41. Carlie Sexton, letter to Mildred Dickerson, [10 July 1963], collection of Mildred Dickerson owned by Merikay Waldvogel.
 42. "Our Quilt Page for January," *The Farmer's Wife*, January 1913, 261, showed the Wild Rose and eleven other patterns. Eight more of these designs, including Tea Leaf, Farmer's Wife, and Scotch Square or Scotch Plaid, turned up among Carlie Sexton's first patterns. The research has not yet determined her relationship to these patterns. Did she just copy them without making any modifications or had she, or perhaps Mary Raney, submitted them to the magazine? A note in the collection of Mildred Dickerson owned by Merikay Waldvogel said a copy of this page was from Carlie Sexton's scrapbook.
 43. Carrie A. Hall and Rose G. Kretsinger, *The Romance of the Patchwork Quilt* (Caldwell, ID: Caxton Printers, Ltd., 1935; reprint, New York: Dover Publications, 1988), 126–27. Mrs. R. W. Watts of Grimes, Iowa, sent the winning design, an adaptation of Marie Webster's French Basket, to the contest.
 44. Carlie Sexton, "Aunt Dinah's Quiltin' Party," *People's Popular Monthly*, February 1921, 22.
 45. Lucile Taylor, "Quilted Heirlooms of Tomorrow," *The Iowan*, Spring 1964, 32, 34.
 46. Mrs. Walker wrote the names of the women in her copy of Sexton's next book, also called *Old Fashioned Quilts*, published in 1928, which had the same picture, author's collection. She identified the women as the "Presbyterian ladies at Kossuth" for her friend Lucile Taylor,

information courtesy of Joyce Gross.

47. Mrs. Walker wrote in her Sexton book the names of some of the owners of the quilts and she gave Lucile Taylor additional names.
48. "Funeral Rites for H. A. Holmes to be Tomorrow," *Daily Journal* (Wheaton), 1 February 1944.
49. "Mrs. H. A. Holmes Dies," *The Evanston Review*, 3 September 1925.
50. Harold A. Holmes, *Test of Efficiency*, 5th ed. (New York: Key Publishing Company, 1930), 7, 13. According to the 1915 Iowa Census for Polk County, Harold Holmes had only eight years of grammar-school education.
51. "Caxton Printery is Lost to Chatham," *Chatham Courier* (New York), 25 June 1913.
52. Davis to author; LaRue Davis Buihner, interview with author, 28 July 1993.
53. Carlie Sexton, "Say it With Quilts," *Country Gentleman*, March 1927, 87.
54. Carlie Sexton, letter to Mildred Dickerson, 25 February 1963, collection of Mildred Dickerson owned by Merikay Waldvogel.
55. Sexton, *Yesterday's Quilts*, 8-9. A long-time neighbor reported that Carlie pieced tops and had them quilted in Indiana. Janet LaSalle, telephone interview with author, 1 December 1994.
56. Sexton, *Carlie Sexton's Quilt Patterns*.
57. Sexton wrote to Mildred Dickerson, 6 January 1963: "I was on radio in the 30's." She referred to "my radio talk on a quilting party" in her 1930 book.
58. Sexton, *Yesterday's Quilts*, 7.
59. Sexton to Dunton.
60. Sexton, "Say it With Quilts."
61. At some unknown time, the first *Old Fashioned Quilts* was reprinted as *Early American Quilts* by Cracker Barrel Press of Southampton, New York. No information has been found about this publisher or printer. The reprint might have been made before the publication of the new book. On page 13 of *Yesterday's Quilts* is Sexton's clearest reference to having made an original design: "I have fashioned the Baby Rose in small blocks for the little bed and it has won popularity so am passing it on to my readers."
62. Sexton to Dunton.

63. Ben Taylor, who worked for years with a newspaper in Fairfield, Iowa, says that someone with a knowledge of printing must have designed the cover of the 1928 book. He and his wife, Lucile, met Carlie Sexton in 1961.
64. Carlie Sexton, *How to Make a Quilt* (Wheaton, IL: by the author, 1932), 5.
65. Ibid.
66. *The Wheaton Progressive*, 20 March 1931, announced that in addition to a tea and a pageant, "an interesting assortment of quilt patterns will be on sale."
67. Ibid., 27 March 1931.
68. Minutes of the Colonial Coverlet Guild of America, 6 December 1933. Colonial Coverlet Guild of America Collection, DuPage County Historical Museum, Wheaton, IL.
69. Carlie Sexton, "How Odd Scraps Lend Charm," *Holland's, The Magazine of the South*, November 1930, 83; and "Red and Green Quilts at Home," *American Home*, February 1934, 159–60.
70. James Playsted Wood, *Magazines in the United States: their Social and Economic Influence* (New York: The Ronald Press Company, 1949), 164.
71. See Barbara Brackman, "Who was Nancy Cabot?" *Quilter's Newsletter Magazine* no. 229, January/February 1991, 22–23; Wilene Smith, "Who Were Laura Wheeler & Alice Brooks?" *Quilter's Newsletter Magazine* no. 250, March 1993, 32–35.
72. A picture of the Pinwheel Star block, which appeared in the two farm papers, illustrated an announcement of the service in an unknown magazine or newspaper. Author's collection.
73. Sexton to Dunton.
74. "New Quilt Pattern Service," *Indiana Farmer's Guide*, 28 December 1929, 12.
75. *Rural New-Yorker* 89, no. 5097, 1 March 1930, 307; Ibid., no. 5103, 12 April 1930, 533; and Ibid. 95, no. 5394, 13 March 1937.
76. The author has examined seven catalogs from the *Indiana Farmer's Guide*, including three eight-page folders called *Quilt Patterns Old and New*, and two catalogs from the *Rural New-Yorker*, both of which have the same contents inside different covers. The contents also match one of the *IFG* books.
77. *Certified List of Domestic and Foreign Corporations*, compiled by the Illinois

- Secretary of State, listed Harold A. Holmes, Inc., for the years 1926 through 1931; Theodore Peterson, *Magazines in the Twentieth Century* (Urbana, IL: University of Illinois Press, 1956), 42.
78. "Guide Readers Order 50,000 Quilt Patterns in Year," *Indiana Farmer's Guide*, 15 December 1931, 20.
 79. Sexton to Dunton.
 80. Wilene Smith, 34.
 81. "Replicas of Famous Quilts and Modern Quilting Designs," pattern sheet and color ad by the Lockport Cotton Batting Company, Lockport, NY, n.d. Author's collection.
 82. "El Dorado Gains Prominence Through Quilts," *The Eldorado Times* (Kansas), 2 May 1935. Courtesy of Helen Erickson.
 83. Barbara Brackman, "Patterns From Iowa," *Quilter's Newsletter Magazine* no. 178, January 1986, 28.
 84. Sexton letters to Louise Howey, 1961.
 85. Carlie Sexton, letter to Mildred Dickerson, postmarked 24 April 1963. Collection of Mildred Dickerson owned by Merikay Waldvogel.
 86. Barbara Bannister wrote to Barbara Brackman, 29 August 1980: "Her patterns that I bought (geometric and appliqued) were all that she had left by the time I got in touch with her." They were Bannister's first attempt at reprinting old patterns. Courtesy of Barbara Brackman.
 87. Lucile Taylor, letter to author, 17 November 1987.
 88. Sexton to Dickerson, 10 July 1963.
 89. LaRoy D. Raney, letter to Mrs. [Lillian] Walker, 12 July 1964, courtesy of Joyce Gross.

Appendix. Published Work by Carlie Sexton

Articles and Books, in order of appearance

- "Grandmother's Patchwork Quilts." *People's Popular Monthly*, April 1920, 16.
- "Aunt Dinah's Quiltin' Party." *People's Popular Monthly*, February 1921, 22.
- "Quaint Quilt Designs," *Holland's Magazine*, June 1922, 65.
- Quaint Quilts*. Des Moines, IA: by the author, 1922.
- Old-Time Patchwork Quilts*. Des Moines, IA: Successful Farming Publishing

Co., c. 1923.

"Old-Time Patchwork Quilts." *Successful Farming*, January 1923, 114, 121.

"Raffia Baskets." *Holland's Magazine*, July 1923, 32.

"Old-Fashioned Quilts." *Holland's Magazine*, January 1924, 56.

Old Fashioned Quilts. Des Moines, IA: by the author, 1924; reprint, *Early American Quilts*, Southampton, N.Y.: Cracker Barrel Press, n.d.

"Old-Time Patch Work Quilts." *Wallaces' Farmer*, 30 January 1925, 12.

"Old-Time Quilts." *Holland's Magazine*, February 1925, 68.

"Yesterday's Quilts in Homes of Today." *The Country Gentleman*, July 1926, 23.

"Quilts We Rarely See." *Better Homes and Gardens*, February 1927, 46, 114-15.

"Say it With Quilts." *The Country Gentleman*, March 1927, 87-88.

"If Quilts Could Talk!" *Holland's Magazine*, August 1927, 79.

Old Fashioned Quilts. Wheaton, IL: by the author, 1928; reprint, Johannesburg, MI: Barbara Bannister, 1964.

"How Odd Scraps Lend Charm." *Holland's, The Magazine of the South*, November, 1930, 83.

Yesterday's Quilts in Homes of Today. Des Moines, IA: Meredith Publishing Co., 1930; reprint, Johannesburg, MI: Barbara Bannister, 1964.

"Red and Green Quilts at Home." *The American Home*, February 1934, 159-60.

(Sexton also had articles which have not yet been located in *Farm and Ranch* magazine of Dallas, Texas, a sister publication of *Holland's Magazine*.)

Miscellaneous folders, ads, patterns, and flyers professionally printed on good quality paper.

Quilts of Grandmother's Day. Wheaton, IL: by the author, 1932. [4 page folder]

Carlie Sexton's Quilt Patterns. Wheaton, IL: by the author, 1932. [8 page folder]

How to Make a Quilt. Wheaton, IL: by the author, 1932. [8 page folder]

Order form for *Old Fashioned Quilts* of 1928.

Ad for *How to Make a Quilt*.

Ad for Double Wedding Ring with photo and fabric requirements.

Photo, fabric requirements, and general instructions for each of the following: Flower Basket, Philadelphia Pavement, Sawtooth Quilt, Rose of Sharon.

Dutch Koekje Boards. Originally published in one of the southern magazines; reprint, Wheaton, IL: by the author, n.d.