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The Quilting Records of Rachel Adella Jewett and Lucyle Jewett

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The work of Rachel Adella Jewett and her daughter Lucyle Jewett of Halstead, Kansas, both prolific quiltmakers, spans nearly three-quarters of the twentieth century. Just as impressive as their beautiful quilts are the written records compiled by these two remarkable quiltmakers. Analysis of these extensive records, supplemented by interviews and other sources, provided an uncommon opportunity to understand the patterns of work, the approaches to quilting, and the interaction of quiltmakers within a small Midwestern community. These records are important because they provide a means to extend and verify our understanding of the individual and communal nature of quilting in the twentieth century.

Rachel Adella Jewett and her daughter Lucyle Jewett of Halstead, Kansas, both prolific quiltmakers, created a rich legacy of quilts and a remarkable collection of records that detail numerous quilting activities. Their careful and extensive documentation, compiled over a period of eighty years, provides a rare account of quilting. This documentation is significant both for its clarity in depicting the work of these two individuals and for the potential it affords in delineating the work of their contemporaries. In the first case, it provides an uncommon opportunity to gain understanding about the Jewetts' pattern of work and approach to the task of quilting as well as their sense of design and to glean information about the interaction of quiltmakers within a small Midwestern community. In the second, the documentation will provide a means to extend and verify our understanding of the individual and communal nature of quilting in the twentieth century.

Other researchers have utilized written artifacts to provide varying glimpses of the lives of the quiltmakers. Nancilu Burdick, in her study of Talula Bottoms, worked with "a little book of memories written at age 81, and several old boxes of letters."¹ Dorothy Cozart, likewise, relied on family letters and papers to piece together her account of the life and needlework of one Southern family over a period of about sixty years.² Carolyn O'Bagy Davis's *Quilted All Day: The Prairie Journals of Ida Chamber Melugin* brought into relief the minutia of everyday life on the prairies between 1916 and 1955, rendering a highly personal account.³ In a similar way to these studies of individuals and families, Mary Edna Lohrenz and Anita Miller Stamper united the words and the artifacts of nineteenth-century Mississippi women who were engaged in producing, acquiring, and maintaining household and apparel textiles to present a sampling of that segment of the population.⁴ Other collections of research materials combined personal remembrances with public accounts of the events of the time. Emma M. Andres eventually filled fifteen scrapbooks with letters and clipped articles on needlework and a variety of quiltmakers.⁵

The Jewett records, too, include a journal, multiple scrapbooks with newspaper clippings, photographs, and copies of correspondence to family, acquaintances, and some public figures. But unlike most of the records cited above, the Jewett records span two generations, focus almost entirely on quilts, and contain multiple listings for the same quilts. This study is important in that it retrieves those very records and writes them into public history. Because these accounts, produced as they were within the flow of the events and activities they record, are methodical, they provide us with a sounder basis for conclusions and help us interpret more accurately assumptions and reminiscences.

Family and Community History

Rachel Adella Smith came from a family of quilters and from an upbringing that encouraged the discipline of record-keeping. Rachel Adella, or Della as she was known, descended from Quakers of the original William Penn colony, founded in 1682. Her ancestors migrated from Pennsylvania to North Carolina after the Revolu-

tion, and later to Indiana in 1845. Della's parents, John W. Smith and Hannah Little, married on Thanksgiving Day, November 12, 1856, and lived in Randolph County, Indiana, where John farmed, taught, and did carpenter work.⁶ John and Hannah had six children when they decided to move to Kansas in 1870. They settled first in Plymouth, Kansas, near Emporia, where a Quaker church and community had been established. A seventh child was born there.

In the spring of 1870, John Smith, with seven Quaker men, drove west in search of good farming land and a site for a new Quaker community. They decided on homesteads in Harvey County, four miles north of what would later be the town of Halstead, on Black Kettle Creek. They named their settlement "Fairview," and then returned to Plymouth.⁷

The next spring, John and the Quaker group went back to their claims, taking wagons, teams, and plows. At first, John Smith lived in a dugout in the bank of the creek. After he built the first frame house in the region ("two rooms with an attic"), he brought his family to Fairview in 1872.⁸ Two more children were born to the Smith family in the Fairview settlement, the last of whom was Rachel Adella (Della) Smith, born August 30, 1877. Della was named for her father's sister, Rachel Smith.⁹

In 1890, John and Hannah Smith moved from the Fairview community to Halstead. In 1896, they, along with about sixty-five other remaining Quakers, joined the First Methodist Church in Halstead.

Halstead, Kansas, was one of the "boom towns" that seemingly sprang up overnight in the 1870s. During this post-Civil War era, people needed a place to go, and Kansas was that place for many. Settlement was rapid, as cultural geographer James R. Shortridge noted: "Between 1865 and 1880, Kansas attracted immigrants at a pace unmatched anywhere else in the country."¹⁰ Part of the attraction to Kansas was the Homestead Act of 1862, which provided 160 acres to each homesteader. The Atchison, Topeka, and the Santa Fe railroad was also instrumental in Halstead's settling (see figure 1). Settlers, representing a diverse ethnic and religious population, joined the Quakers who had founded Fairview the previous year. The biggest influx of immigrants was Mennonite. One large group came from South Russia in 1874, attracted by the railroad's

ters were to gloat over; her walnut bed, the loss of which they were to weep over; the spinning wheel which Hannah's mother had used for her wedding outfit; the two old homemade chairs which John had made when they first went to housekeeping, the blue willow ware, the candle molds which David Little had brought from North Carolina in 1826; the precious set of "boughten chairs",—which alas, Hannah's grandchildren would scorn!¹³

On August 23, 1898, Della married Henry W. (Harry) Jewett, who had come to Halstead from Wisconsin with his parents in 1883 (see figure 2).¹⁴ Della and Harry had three children; Lucyle, their first child, was born on June 26, 1899, followed by a second daughter, Inez, in 1905, and a son, John Jay, in 1909. Except for about four years (1902-1905 and a portion of 1914), Della and Harry Jewett lived in Halstead from the time of their marriage until 1939 when Harry was employed as a guard at the Reformatory in Hutchinson. They resided in Hutchinson until Harry's death in 1949; then Della returned to their home on Chestnut Street in Halstead.

Della's Quilt Diary

Della Smith Jewett had made quilt tops as a girl. Her daughter Lucyle later told a story about her mother and a childhood quilt that was joined with pink and white checked material:

It was material to be used for a new dress, and in those early days, the girls had only one new dress a year, so it was important. But Mamma wanted to use her material to join her quilt, and told Grandma Smith so. "If thee uses thy material to join thy quilt," said Grandma, "thee'll have to wear thy old dress again this year." She left it to Mamma to decide, and stated the consequences. Mamma thought it over and used the material for her quilt and wore her last year's dress again that year.¹⁵

Della's quilting apparently began in earnest around 1920 when she was about forty-three years of age. She later credited a prominent woman in the Halstead community, Christine Eymann, with teaching her to quilt. Both women belonged to the Methodist Church where Mrs. Eymann was in charge of the quilting. Della willingly removed stitches and redid work to meet Christine

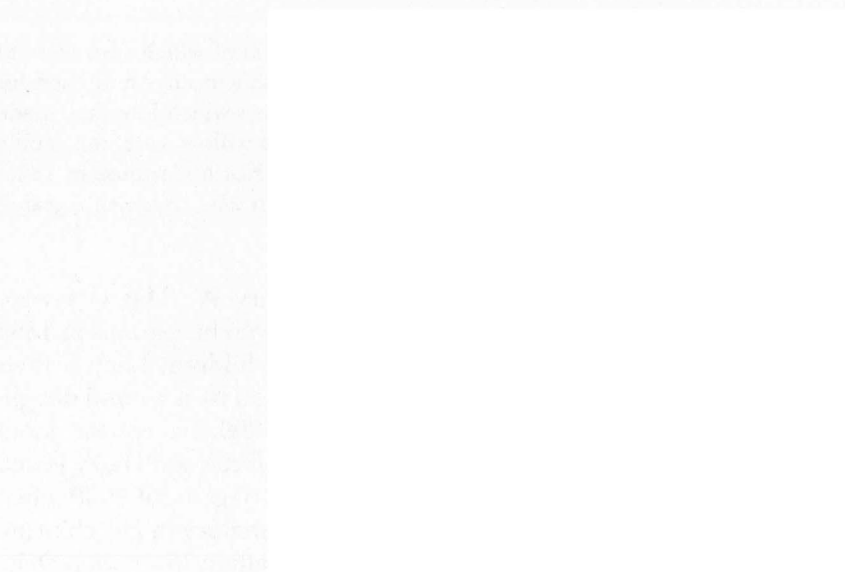


Figure 2. Rachel Adella Smith Jewett [c. 1900]. Photograph by Charles Smith, brother of Della. Collection of Mitch and Patty Jewett.

Eymann's exacting specifications. Though others in the community apparently balked at accepting Mrs. Eymann's suggestions, Della told Lucyle that she would gladly follow the advice offered.¹⁶

As she began to quilt seriously, Della also began to keep a quilting journal in which she recorded her participation in the quilting process—whether piecing, marking, quilting, or binding. For this uncommon undertaking, she offered no explanation. A partial answer might be that she sometimes did the work for pay and, therefore, was keeping a careful account of her sales. If, as historian Mary Antoine de Julio concluded, women did not generally keep record books because their needlework was not for sale, then perhaps Della's motivation could be that her needlework *was* often for sale.¹⁷ While her records show that she charged people for her services rendered, she also did work in exchange for ser-

vices and sometimes for no apparent recompense. Her first entry (1920) "Began thinking about quilts again" and the limited nature of her first year's recorded work, "from my scrap bag, cut pieces for three Nine Patches," do not, however, suggest that her primary motivation was starting a business.¹⁸

Della's diary is a small, plain, beige-colored cloth-bound book; the pages are lined. Inscribed on the front are her initials: R. A. J. The first three entries are for three different years—1920, 1923, and 1928. The entries are fairly brief and may represent notations made at a later date. In addition to the 1920 description of her reacquaintance with quilting, the one-line 1923 entry suggests that quilting was not an on-going, all-encompassing passion: "Pieced the nine patches." The next entry implies a five-year hiatus before she "got out the scrap bag again and cut blocks for a 'big star'—'Dormer window' and 'Mrs. Rand's' block." The entries for 1929, however, include months and days and reflect details and a sense of immediacy characteristic of records made at the time the work was undertaken:

July 25. ¹Put in Lucyle's quilt for Helen—Tex

Double Irish Chain

Aug. 16. Took it out. 4 1/2 sp. th. [spools of thread] Marked—\$4.50

Aug. 22. ²Put in Inez's "Pavement" (Colo.)

Sept. 9. Took it out. Marked

Sept. 11. ³Put in Inez's "Basket"—

Oct. 15. Took it out. Marked. Colo.

Thread, cotton, marking, binding all—\$12.00

Cut Basket for Inez¹⁹

In addition to these entries, there are notations for five more days in 1929. Both the pace of the activity and the fact that both of Della's daughters had tops ready to be quilted suggest that Della had been engaged in quilting to a greater degree than the brevity of entries for 1920-1928 would otherwise indicate.

In 1930 Della's entries again seem to be reflective or summative rather than continuous. There is only one date (July 3) when Della noted that she "put in Pearl's comfort. Tied & bound." Below that entry is a list of four quilts (one Rainbow Star, three Jewett Specials) that she pieced and marked and one of blocks (Bear Paws) that she cut for four quilts (see figure 3).²⁰

Starting in 1931, Della wrote with greater frequency (thirteen entries from February 7 to December 28) and for the first time included penciled notations of prizes won at the Kansas State Fair in Hutchinson. Two quilts were awarded prizes—both in 1945. A pink and green Jewett Special Della made and marked for Mrs. Bookwalter (according to the February 7 entry) was apparently quilted by the O. D. O. Club (one of the groups Della quilted with), for it took second prize for organizational quilting.²¹ Della also amended the entry for February 7 with the following parenthetical comment: “Mine now. I bot it—.” The second quilt to win a prize for her in the 1945 State Fair was a quilt she called her *Old Star*. Using blocks made in 1847 by her Aunt Nancy Smith, Della set them together and quilted them in 1931. Her daughter Lucyle would later remove the quilting, take the blocks apart, and reset them in 1962.

Della’s productivity increased in subsequent years as her diary substantiates. In 1934-1935, for example, Della made two Rose of Sharon quilts. She put one of these quilts into the frame July 11, 1935, and took it out August 8; it had 750 yards of thread quilted into it. In addition to her work on these two quilts during 1935, Della also quilted seven other quilts, marked six additional quilts, pieced or set together seven more quilts, cut blocks for six more, and made and tied three comforts.

As the above list might imply, Della did not make one quilt from start to finish before moving onto the next project, but rather worked on multiple projects concurrently. Her diary shows that she often cut pieces for several quilts at the same time, particularly when she cut blocks to make duplicate quilts for her three children and herself. For example, in addition to the three Jewett Specials cut in 1930, she cut blocks for two Aster quilts between November 23 and December 28, 1930, blocks for two Bear’s Paws in September 1935, and pieces for three Spring Flowers at some point in 1942.²² Sometimes Della marked duplicates of the same quilt pattern at one time (three Colonial Dames in July 1936), and sometimes she cut or marked quilts of various patterns. In August of 1936, for instance, Della marked nine different quilts representing eight different patterns.

Likewise, Della also undertook other aspects of the quiltmaking process simultaneously. On September 13, 1933, Della put into her

Figure 3. Jewett Special, made by Rachel Adella Jewett [c. 1930]. This red and white quilt is one of five Jewett Specials, an original name given by the ladies of the Methodist sewing society to what may be an original design by Della Jewett. Photograph by Lucyle Jewett. Private collection.

quilting frame an Aster quilt that Lucyle had made and that Della had marked the previous December. While she was quilting the 1060 yards of thread into that quilt, Della also marked another quilt (Twin Brothers) for Lucyle. The January 1934 entry also documented her work on multiple projects. In that month, Della finished appliqueing a Rose of Sharon quilt for Lucyle, worked on two quilts (a Rose quilt for Inez and a Leaves quilt for Phylis), and marked *Pink Star* (probably a pink Feathered Star) and a blue Irish Chain, both for Lucyle.

Della regularly kept track of the yards of quilting thread she used for each quilt as she incorporated wreaths, feathers, close background lines (1/8" to 1/2" apart), and grids within the same quilt, and used a varying density of quilting across the entire quilt. The over-all effect was a well-balanced, harmonious, graceful placement of quilting designs. Her daughter Lucyle recalled that Della entered her quilts in the quilting division at the fair and that she often won prizes.

Her fine quilting attracted attention and even inspired one quilt owner to tally her work "by the stitch" instead of the yard. When he was "sick abed," Della's brother-in-law Billy Stout counted the stitches in each small block of a Grandmother's Flower Garden she had given him. He began by counting the stitches in each small hexagon piece—"21 blocks with 32 stitches, 18 blocks with 26 stitches, 12 blocks with 30 stitches, 6 blocks with 30 stitches, 1 block with 36 stitches"—then defined a larger block by the path that joined each flower together, and multiplied the total stitches in this larger block by the number of blocks in the quilt. He estimated that over six million stitches were required to make it and conceded, "no set of men would ever done that much labor for Pleasure." He also observed, "one person put two more stitches in her block than the rest do u know who she was."²³

Della filled her diary with details of her quiltmaking (see figure 4). For quilts Della marked and/or quilted, she identified the pattern, the maker, and the amount of thread used: "Mar. 30 [1931]—Put in Lucyle's 'Rainbow' for Helen. Apr. 16—Took it out. 5 1/2 th—Marking Binding 7.50." As this example shows, when the maker was her daughter Lucyle, she also identified the person for whom Lucyle had made the quilt top. She made similar notations when working on quilts made by friends, such as Mrs. Bookwalter. In a

like manner, for blocks she cut and pieced, she often noted the pattern name, the color, and the intended recipients or again the person who had hired her. When the work was done for pay, her records show the price charged for her work and the number of spools or yards of thread used in quilting.

Many of the entries included an amount paid for the work. Thirteen of the twenty-two entries in 1934 represented work done for pay, ranging from 25¢ for marking Mrs. Popkin's Rainbow to \$13.84 for fixing, quilting, and binding Aunt Amanda's Flower Garden. In addition, two of the items revealed the exchanges Della sometimes made. For a pink dress, she marked a blue Irish Chain for Lucyle in January 1934. In July of the same year, Della used 650 yards of thread to quilt a Love Ring for Mrs. Quick. Della charged her \$8.00 for the quilting, but noted that the cutting (done on March 7, 1933) and the marking were done in exchange "for my goods."

Numerous examples such as this provide insight into the cooperation between members of this Halstead community. They reveal a fascinating pattern of interactions among the quiltmakers. While Della was an excellent quilter, as her many prizes and quilts confirm, she did work for women like Mrs. Bookwalter and Mrs. Quick who both belonged to the same clubs as did Della and who are listed among the quilters in the newspaper accounts. Mrs. Bookwalter's granddaughter, who lived with her for a number of years, recalled that her grandmother had a large frame in a room adjoining the living room and that she quilted nearly every day either at home or at church.²⁴

Della herself sometimes relied on friends and other quilting groups. On April 27, 1935, she "helped Mrs. B[ookwalter] with Asters for help on mine." In March 1949 Della negotiated a trade with Mrs. Strand; Della provided basted Spring Flowers on white blocks to Mrs. Strand who was to applique the blocks for a quilt Della was making for Melvin (a grandson), and in exchange, Della sewed borders on Mrs. Strand's quilt. A variety of people quilted for Della from time to time, including Mrs. Van Keuren, Mrs. Guy Wulf, and the women of the Mennonite Church (her contacts were Mrs. Ed Toevs and "Little Annie Lehman"). The implication seems to be that when projects overwhelmed a quiltmaker she might not complete every stage herself, but would hire someone or promise to do work later to reciprocate. In Della's case some of these con-

Figure 4. Pages from Rachel Adella Jewett's quilt diary, 1932.

nections were within her social group, but others were outside her normal sphere of companions.²⁵

Both within the pages of her diary and on various scraps of paper and backs of old envelopes, Della kept tallies of the quilts she had made. By 1943, she had quilted seventy-five quilts. She recounted these again in 1945, listing each quilt on an envelope from Garner Shriver, then a Kansas congressman in the U. S. House of Representatives. She concluded tersely, "I get so mixed up." Between 1936 and 1953 she quilted eighteen Spring Flower quilts; and from 1953 to 1961 she made fifteen youth or baby Nine Patch quilts plus seven doll quilts. She also tallied Christmas presents, the states where her work had been sent, and the thirty-seven scrapbooks made between 1956 and 1961.

Della included some of the fair ribbons awarded to her for her quilts and made notations of prizes won in her diary. Her fine work often received top prizes. She took prizes for patchwork (Love Ring, 1935), applique (*Melvin's Ship*, 1940), embroidered blocks (1943), but most often for quilting (Baby Aster, 1940; Inez's Colonial Dames, 1941; Inez's Heirloom Basket #1 and #2, 1944 and 1946). Most of these entries itemizing prizes awarded are made in pencil, jotted in the margin next to the penned entry listing the date she took the quilt out of the frame. As such, the notations are matter-of-fact and do not show Della's pleasure or displeasure with the results. One quilt did warrant a separate entry for the outcome: "Aug. 15 [1953]—Lucyle sent one of her quilts and my pink Wild Rose Applique to fair at Mexico MO—Mine got 1st blue ribbon on quilting, also 2nd red—on applique." With these two ribbons, Della was awarded \$4.50.

For all of the detail contained in this diary, there are still some notable gaps, places where her entries do not reveal the full scope of her work with quilting. Della was an active participant in both the Halstead and Hutchinson communities. She was a member of the Homebuilders Sunday School class of the Halstead First Methodist Church, an active member and oft-time officer of the Past Noble Grand Club of the Rebekahs, and a member of the O. D. O. club. Her name appeared with regularity in the social news items of the *Halstead (Kans.) Independent* that reported the quiltmaking ventures of these various organizations.²⁶ References, however, to the quilts made by any of these groups are not found in Della's

diary except for the prize-winning Jewett Special described above and a quilt she marked for the Past Noble Grand Club in November 1936 .

After her move to Hutchinson in 1939 where she joined the Women's Society of Christian Service at the Hadley Methodist Church, she included a few references to items she made to donate to this group, usually non-quilt items such as pillowcases, tea towels, tatting for pillowcases, and bonnets.²⁷ Between May and November of 1945, she recorded these quilt items done for her "Circle":

May 28 . . . Made quilt top for Circle
Aug. Made top for child's bed—Circle
Oct. Made 12 doll quilts—for Circle
Nov. . . . Cut wool blocks for Circle quilt.

Brief though these references are, taken with evidence from newspaper accounts of the time and her daughter's recollections, they provide additional clues to Della's position and active involvement in the community.

Another tantalizing piece of information that raises more questions than it answers is the address for a Mrs. M. R. Craig of Emporia. Josephine Craig was, according to quilt historian Barbara Brackman, one of fourteen quiltmakers who made exceptional applique quilts between 1925 and 1950.²⁸ Indeed, an undated clipping in Della's diary showed that Mrs. M. R. Craig of Emporia won the sweepstakes award on applique.²⁹ Lucyle remembered first seeing Mrs. Craig's quilts at some display during the 1930s and being aware that Mrs. Craig had a distinctive style.³⁰ Craig, like Rose Kretsinger, was a national prize winner, and they both competed annually in local and regional fairs. Brackman noted that many of the Emporia women hired professional quilters. Presumably it is in that context that Craig and Della Jewett met. According to Lucyle, Mrs. M. R. Craig stopped by the Jewett home returning from the Kansas State Fair in Hutchinson, perhaps to ask Della to quilt for her. Though Lucyle did not recall the year nor Della's answer, Della did retain the scrap of paper with Mrs. M. R. Craig's address. The address seems to be written in Della's hand.³¹ One must conclude, however, that Della did not agree to such a

request, if it was indeed made, for there is no entry in her diary listing any quilting done for Mrs. Craig.

With Della and Harry's move to Hutchinson in 1939, there were noticeable changes in Della's diary entries. First, she mentioned (though largely without comment) major events affecting the family:

Nov. 1 [1939]. *Moved to 719 East B. Hutchinson, Kans* [emphasis hers].
 Aug '48 Our Golden Wedding—Sorted & boxed letters & cards, etc.
 July 22 [1949] Harry passed away. I came back to Halstead.

Second, Della began to include other sewing projects from tree tating to aprons made from feed sacks. Though these projects appeared in her diary only after the move to Hutchinson, some of the same type of work was probably also done in Halstead. Occasionally, she seemed to poke fun at herself as she did in March 1941 when characterizing a bonnet-making endeavor as the work of the "Jewett-Van Bonnet Factory." Mrs. Van Keuren and Della made more than four hundred bonnets between 1941 and 1947.

Third, Della's diary now also included perfunctory references to her own health:

May [1949] Sick all summer.
 Oct. 27-29 [1953]—Hospital—tumor operation.
 Nov. [1953] Pieced Greg's quilt—Just got home from hospital, Dr. Koeneke took out breast tumor.
 Dec. [1953] Having my teeth filled,—pulled—and *put* in !! *Not funny!*—\$167.00!
 Mar. 24 [1954] Slipped on Chas' [her brother Charles] porch & got 2 black eyes!
 June 18 [1955] Going to K.C. [Kansas City] for an eye operation. Got it June 27.

Of all her health problems, it was to be problems with her eyes that would have the greatest impact on her quilting. Della rarely noted limitations to her activities, but on September 14, 1955, she wrote that she could only cut pictures from magazines for her scrapbooks "when my eyes permit." In 1958 she referred briefly to her continuing eye problems: "June . . . I stayed in K. C. Saw Dr.

Curran. Got new lens for my right eye in heavy glasses—but they are no better.”

Her eye problems eventually caused her to discontinue quilting. The last year in which she quilted was 1957:

Mar. 4—Put in Baby 9 patch—Ladies came—

Mar. 7—Took it out—

After that, any references to quiltmaking activities detailed piecing, binding (Inez’s Baby Aster, October 1960, two blankets while at Jay’s between September 1959 and June 1960, and baby quilts in 1961), and payment for quilting she had others do.³²

Della continued to piece quilts as late as 1961; in January of that year she recorded, “Am cutting little blocks for baby 9 patches—again!” That year, she pieced one youth quilt, four baby quilts, and fifteen doll quilts (distinguished by size—some “big” and others “small”—and by the colors of the centers—green, pink, blue, yellow). Della did not, however, note quilting any of these. Significantly, she noted that a Mrs. Graves quilted two of the baby quilts made for her great-grandsons Mitchell and Marshal as well as the other two baby quilts she pieced that year, work for which Della paid \$8.77 for one pair and \$5.25 for the second pair. While her diary showed that Della remained active in some aspects of quiltmaking until a year before her death in 1962, her daughter Lucyle recalled that Della had to give up quilting by order of her eye doctor. Lucyle also remembered seeing her mother looking so forlorn as she watched her daughter quilting that Lucyle voluntarily gave up her own quilting for the last ten years of her mother’s life.

In general, Della’s records may illustrate what Gordon W. Allport, a psychologist, identified as one of the incentives for producing personal documents: the desire for order. Allport argued that in such methodical, intentional accounts, the product may be “dull and uneventful, but much of it, because of its very lack of dramatic accentuation, is true to life.” Her entries were generally dispassionate and, as a result, objective.³³ Therefore, when she deviated from her normal reporting and expressed emotion, the impact was profound. For example, on June 28, 1954, Della recorded a rare comment regarding the work involved in quilting when she

took Doug's pink Irish Chain, one of the last she quilted, out of the frame: "My! What a job." Her last entry, January 1962, was especially telling: "Well, I had 6 large scrap books and 6 small ones—So I filled them—finished Jan. 27. Was I tired."

Lucyle Jewett

Della handed down to her daughter Lucyle a legacy of quilting, as well as an inclination to preserve her work in words. Lucyle cultivated a similar eye for design, yet developed her own, more systemized approach to record-keeping.

Lucyle Jewett was born in June 1899 in the house on Chestnut Street in Halstead where she has lived almost her entire life. At age 97, she still lives in this house, which has belonged to the Jewett family for over a century. After graduating from Halstead High School, Lucyle attended the Salt City Business College in Hutchinson, Kansas. She returned to Halstead, worked as a clerk at the Halstead Post Office from 1920 to 1945, and then worked as secretary at the Halstead High School from 1945 until her retirement in 1964. Lucyle told us, "I am not a believer, a joiner. I was born in the Republican party, which I still am in. I joined the D. A. R., voluntarily. I joined the Methodist Church, voluntarily. As far as I can think, that's the only three things I ever did belong to."³⁴

In all phases of the life Lucyle chose, she was an inveterate record-keeper and collector. Although by choice Lucyle did not socialize as much as others in town, her life was, nonetheless, enriched by books, music, and quilts. Floor-to-ceiling shelves for her books line the north and south walls of her living room, and there are additional bookcases and boxes of books on the second floor. Her collection includes biography, fiction, history, poetry, and volumes on art and music. She also collected records of nineteenth-century composers.

Just as she would for her quilts, Lucyle liked to compile notebooks, scrapbooks, and file folders on the many subjects that interested her. According to Lucyle, her record-keeping stemmed from her forty-five years of work and training. The notebooks for her collection of books include an accession register where she recorded her books according to numbering guidelines of her own devising.

When she learned of the Dewey Decimal System, she did not abandon her original system, but catalogued her books under both systems. Likewise, Lucyle carefully inventoried her music collection, cross-listing her musical recordings by the title of the music, composer, and, later on, symphony conductor. She noted: "I had a lot of those file folders that are filled with various things that probably not any one else would look at . . . the one on music, the programs I had attended or things I have read in the papers, that I enjoyed . . . I've got some on literature, I've got some on doctors, I've got some on history, and art, and various things." She also recorded family history, wrote reminiscences of her childhood, and drafted a work of historical fiction.³⁵

Lucyle's quilting career began with a Kite's Tail quilt. At age 4, she suffered from "sick headaches," and the doctor told Della to give her daughter something calming to do (see figure 5). Della sat Lucyle down to piece four-patch blocks, using scraps from her own clothes. In 1972, Lucyle explained, "Why I took it up was not exactly of choice because when I had been naughty or had been making too much noise, Mother would tell me to sit down to work on my quilt blocks." When Lucyle was fifteen, she joined and knotted her patchwork as a comfort. Later, when she was in her thirties, Lucyle untied the comfort, took it apart, sewed it back together with a new border, backing (lining, to use her word), and batting, and quilted it. "By that time," Lucyle said, "I was beginning to appreciate quilting as sort of an art that my mother had enjoyed for so many years."³⁶ By the late 1920s, Lucyle was willingly piecing quilts that her mother then quilted for her.

As early as the 1930s, Lucyle gained wide recognition as an exceptional quilter. When she aired quilts on the clothesline in the back yard, word would get around Halstead and local residents would come up the alley to view the impromptu quilt show (see figure 6). Recognition of her quilting talents widened when she won prizes at county and state fairs. The *Independent* often gave front page status to her achievements.³⁷ *Woman's Day Magazine* featured her *Aunt Rachel's Star* quilt in 1943, and *Good Housekeeping* pictured Autumn Harvest in 1984.³⁸

Carolyn Williams of Halstead gave a presentation titled "Miss Lucyle Jewett: A Methodist Quilter in a German Mennonite Community" at the 1978 Kansas Quilt Symposium in Lawrence, Kan-

Figure 5. Lucyle Jewett, age 4 [1903].
At age 4, Lucyle began her first quilt, a Kite's Tail.
Photograph by Charles Smith.
Collection of Mitch and Patty Jewett.

sas. After the symposium, well-known Kansas quilters such as Chris Wolf Edmonds, Helen Ericson, and Betty Hagerman visited Lucyle. Lucyle observed, "Each occasion was a red letter day, so far as I am concerned. It was a mutual 'show and tell' affair, and we could talk freely without fearing to bore anyone; no quilt person is bored talking about, or hearing others talk about quilts."³⁹ Lucyle anticipated guests by arranging a table with her quilts, her *Patches and*

Heirlooms: A Quilt-Maker's Scrapbook (hereafter *Scrapbook*), or any items she expected they would visit about. She always asked visitors to sign her guest book. When we curated a one-woman show of Lucyle's work on July 9, 1994, at the First Methodist Church, Halstead, Kansas, over 166 people from six states came to admire her quilts and signed her guestbook.

Lucyle's Quilt Documentation

Like her mother, Lucyle kept careful, meticulous accounts of quilts made, thread used, cost, current ownership, prizes awarded. These records demonstrate some pride in her work, which may not have been considered a positive character trait by these Quakers turned Methodists. Lucyle's *Scrapbook* is inscribed somewhat tongue-in-cheek: "Ecclesiastes 12: 8" ["Vanity, vanity, all is vanity."] Her records leave a remarkable trail of quilting in Midwestern small town America from 1927 to 1988.

Central to Lucyle's system of quilt record-keeping is a blue two-ring binder labeled *Quilt Record Book* (see figure 7). The notebook is divided into separate, neatly handwritten accounts, inventoried in a first page of Contents:

- Record of Receipts and Payments
- Inventory and Valuation Record and Summaries
- List of Quilts, Quilted by L. J.
- Total Number of Quilt Tops Made From each Pattern listed
- Record of Quilts Owned But not Made by L. J.
- Quilts Which have been Entered in Fairs
- Record of Quilt Prizes Received at Fairs By Years
- List of Sweepstakes and Grand Prize Quilts—Made or Owned by L. J.
- List of First Prize Quilts—Made or Owned by L. J.
- List of Second Prize Quilts—Made or Owned by L. J.
- Lists of Quilts and Quilt Tops Sold. Price, to whom sold, etc.
- Miscellaneous Quilt Orders
 - Other obligations
 - Quilts to be included in Quilt Book
 - Quota choices
 - Quilts for possible sale

Fairs—Addresses and Information
Prospective Applique Designs
Prospective Pieced Designs

Another repository for Lucyle's quilt records is her voluminous *Scrapbook*. The frontispiece Dedication reads:

To all those who generously provided the subject matter for the illustrations contained herein; and to those loyal and long-suffering friends who bore patiently with the author's quilt enthusiasms long after their own were worn thread-bare, this book is gratefully dedicated.

Lucyle's *Scrapbook* has three separate parts. Part I is a typed manuscript of "Notes on Quilts, Quilt-making, and Quilting" that includes do's and don'ts of quilting, steps in making pieced and appliqued quilts, quantity estimates, patterns, cutting, various methods of joining a quilt, borders, and lining. The idea for the scrapbook originated in Linda Kroeker's hat shop. Lucyle reported that she and her good friend Linda maintained a running joke when they critiqued quilts, saying that "that" should go in the scrapbook.⁴⁰

Figure 6. Quilts airing in the Jewett backyard in the 1930s. Neighbors came up the alley to view the impromptu quilt show. Photograph by Lucyle Jewett. Private collection.

Once started, the composition grew from notes Lucyle had accumulated "to help herself." When asked why the manuscript was never published, Lucyle responded that "it was still growing."⁴¹

In Part II of the *Scrapbook* Lucyle compiled a descriptive and photographic record of family and community quilts that she admired. She asked people about their quilts and sought permission to borrow their quilts long enough for photographing. To photograph the quilts, Lucyle hung the quilts, utilizing a board from her quilt frame that she propped on two nails on the house's south side. She borrowed a German-made camera from her Uncle Al Smith, who with his brother Charles had a photography studio in Halstead.⁴²

By her careful registration of local quilts and their history, Lucyle anticipated later regional and state documentation projects across America by at least fifty years. For example, the following story of a Love Apple quilt, which was the property of Mrs. Sada Dreese, might have been lost had Lucyle not recorded it in her *Scrapbook*:

This quilt was given to Mr. and Mrs. P. P. Shuler, parents of Mrs. [Charles] Dreese, at the time of their marriage in 1880. However, it is a much older quilt than that, as Mrs. Dreese said her father remembered seeing it on the big bed in the best parlor of their home in Virginia for a high four-poster bed with a thick feather tick mattress. The quilt is also unique in that it is quilted almost solidly, there being scarcely half an inch of its surface which remains unquilted. It is estimated that more than 2000 yards of thread must have been used in the quilting. Mrs. Dreese does not know definitely who made the quilt, but thinks it was made by her grandmother, Mrs. W. D. Schuler, between the years 1865 and 1870.

The colors used are pink print and green print, and they have now faded to a soft shade, very attractive.⁴³

Lucyle also interjected her judgment and interpretation of each quilt's history. Using the family's oral history, she noted the probable maker, qualified the date, and examined the quilt for both its construction and its aesthetic appeal. Her judgment was even more pronounced in her description of a Feather Star quilt made by Mary Hirschler Ruth prior to her marriage in 1870:

This quilt is made of plain, green material, with white. This is a very fine example of this old favorite pattern. The quilting is excep-

Figure 7. Pages from Lucyle Jewett's *Quilt Record Book*, 1934–1936; January–September 1954.

tionally good, and the design well-balanced. It is a quilt which was artistically designed, and executed by a needlewoman who took great pride in her work.⁴⁴

Part III of the Scrapbook contains photographs and descriptions of Lucyle's own quilts. Here, she noted how she obtained special

fabrics—such as fabric samples brought from Halstead, England, by friends—and used them in her quilts. She also related other pertinent information:

Kansas Troubles, 1938

This is a pattern dating from the middle of the nineteenth century, when Kansas was the scene of much conflict, especially between pro- and anti-slavery settlers. Kansas was “Bloody Kansas” then, in Eastern newspapers and abolitionist meetings. This quilt seems always to have been made of red and white—symbolic, perhaps, of the phrase, “Bloody Kansas.”⁴⁵

Lucyle often incorporated her understanding of the history behind the pattern name and suggested her motivation for choice of color.

Basic to Lucyle's system of keeping records of her own quilts was her consistent practice of numbering each quilt that she made, from No. 1, Kite's Tail, to the last quilt she recorded in 1989, No. 252, a Double Irish Chain. On the back of every completed quilt, Lucyle sewed a printed label identifying it as a "Prairie Patchworks' Quilt by Lucyle Jewett, Halstead, Kansas" (see figure 8). In addition to the *Quilt Record Book* and the *Scrapbook*, Lucyle kept a set of index cards for quilts she still owned. Here she recorded the quilt number, pattern, maker, quilter, owner, awards, and occasionally, annotations. A notebook of newspaper clippings and several boxes of memorabilia complete her collection of quilt records.

Taken together, these various record-keeping formats make it possible to draw out different kinds of information about a single quilt, depending on which sources are accessed. For example, Lucyle quilted a Stars and Plume quilt for which she received payment. In "Records of Receipts and Payments" is this listing: "1938—received cash—Sue Tate, of Lakin, Kansas—For quilting 'Stars and Plumes' quilt—\$12.75."⁴⁶ An entry under "Quilts I Have Quilted" tells how much Lucyle charged for her quilting: "1938—Star and Plume—Sue Tate, Lakin, Kansas, 900 yds @ 1-1/2¢—\$12.75." The *Scrapbook* pictures the Star and Plume quilt, captioned "Property of Miss Sue Tate, made by the owner." Lucyle added a comment: "Colors, red and green on a white background. A very lovely ex-

Figure 8.
Lucyle Jewett's
printed quilt
label.

Figure 9. Rose of Sharon quilt, made by Lucyle Jewett, 1940-1941.
Photograph by Lucyle Jewett for her quilt records. Private collection.

ample of this old pattern. The border, as well as the body of the quilt, is very elaborate. This is a modern copy of an old quilt."⁴⁷

Another illustration of Lucyle's complex cross-referencing can be seen by following her accounts of her Rose of Sharon, No. 2 quilt. An index card reads:

#55 / Pattern: Rose of Sharon / Appliqued and quilted by Lucyle Jewett, 1940-1941 / Owned by Lucyle Jewett / Prizes won by this quilt / Second Prize, app. Spread / Woman's Day Mag. contest 1942 / First Prize, app. spread / Kansas State Fair 1945 / Sweepstakes, all quilts, / Kansas State Fair. 1945 / Fk96 Kansas Doc. Project⁴⁸

The amounts of the awards are registered in "Records of Receipts and Payments" as \$3.00 in 1942, and \$9.00 in 1945. The "Total List of Quilts I Have Quilted" reports 1200 yards of thread stitched into the Rose of Sharon, No. 2 (see figure 9).⁴⁹

The Jewetts maintained a box of pieced blocks to use as patterns. Though not as extensive as the Carrie Hall collection, their block collection was not uncommon. Wilene Smith, quilt historian,

described other Kansas quiltmakers who either maintained their own collection or remembered boxes of quilt block patterns kept by mothers, grandmothers, and friends.⁵⁰ The Jewetts, however, did not seem to collect paper patterns such as the Kansas City Star patterns that were so popular throughout the Midwest. Whatever the pattern source, Lucyle often made multiple quilt tops from patterns she particularly liked, just as her mother did. For example, she tabulated the thirty-four Rainbow Stars she made in her "Total Quilts Made From Each Pattern Listed." Her choice of patterns tended toward the traditional, as had Della's.

Clearly, Lucyle's records reveal her passion for quilts and quilting. It is apparent, too, that the very process of compiling her personal accounts of quilting brought her satisfaction: "I loved doing it. I just wanted to."⁵¹

Lucyle's accounts, like Della's, also have a wider significance. Lucyle's records offer firm evidence of the monetary value assigned to quilts, related services, and the materials used in the making of quilts. The financial pages of her *Quilt Record Book* beginning July 1, 1927—"Entered upon quilt-making business"—chronicle nearly fifty years of transactions. A small sampling of entries from the ledger's sixty-two pages gives an indication of Lucyle's precise accounting:

- 1934 Rec'd cash Eva Philbrick, for piecing "Grandmother's Flower Garden" \$5.00
- 1938 Pd. Cash Mrs. Rachel Edwards for quilting two quilts—\$15.00
- Dec. 1942 Rec'd cash "Woman's Day Magazine" Publisher's rights, photo, "Aunt Rachel's Star," No. 54.—\$10.00
- May 1949 Bought on acct— . . . white lining materials, 5 cotton bolts, \$17.50
- July 1949 Pd. Cash— . . . 18 1/2 yds. Cloth of Gold @ .45—\$7.52
 - 4 yds. Print @ .43—\$1.72
 - 2 yds. Print @ .59—\$1.18
- Sept. 1950 Rec'd cash Kansas State Fair, Hutchinson, Kansas First Prize, Patchwork, Nine-Patch Irish Chain, No. 76—\$4.00
- March 2, 1963 Pd. Cash for 4 quilt batts (Hogan's Newton)—\$11.00
- June 20, 1966 Pd. Cash—Mrs. Irene Baumann (Mennonite Society) for quilting Mamma's 9-patch Irish Chain @ 2 1/2¢ per yard—\$24.87
- July 1, 1968 36 2/3 yds. muslin . . . from Cunninghams @ 39¢—\$14.46
- Sept. 13, 1977 Rec'd cash, Anne Dreese, for Rainbow Star top, No. 201—\$25.00

- Oct. 9, 1980 Paid Menn. S.S. class for quilting @ .09 per yard Apostles' Crowns quilt—\$70.25
Aug. 19, 1981 Quilt materials, includ. 27 yds white @ 2.29 per yd.—\$94.26
June 26, 1982 Pd. Mrs. Alvina Pjesky for quilting "Burgoyne Surrounded," No. 194—\$75.00
March 5, 1986 Paid Mrs. Alvina Pjesky \$98.00 for quilting Log Cabin quilt #238 490 yds. @ 20¢ per yd.

It is quite apparent that within this fifty year span the cost of quilting increased more than fifteen times, from 1 1/2¢ to 20¢ per yard. When this record is cross-referenced with another section of her *Quilt Record Book*, however, the increase is shown to be even greater. Lucyle's "usual rate" in 1933 was 1¢ to 1 1/2¢ per yard. One constant in her assessments, as many of the entries show, is that when Lucyle quilted for relatives or close friends there was "no charge."

Lucyle recorded a half-century of quilting activities in the systematic and thorough method she devised. Although she attributed this practice to her business background, one could speculate that she might have been influenced by her family's Quaker background. Quakers are well known for their traditions of keeping accurate and complete records.⁵² These careful and prodigious records kept by Lucyle are not, however, in the category referred to by Sir Arthur Ponsonby, in the preface of his book on English diaries, when he noted that Quakers were "taught by means of diaries to watch themselves, correct themselves, to mark out their course of life, and note any deflections from the straight path."⁵³ Yet she kept her quilting accounts with the same fastidiousness as the committees assigned to keep the registers and minutes of a Friends meeting. In doing so, she preserved not only her life's work, but also a portrayal of the quilting sensibilities of a small Midwestern community.

Conclusion

The records kept by two Kansas quiltmakers, Rachel Adella Smith Jewett and her daughter Lucyle Jewett, bring to the fore a wealth of information on quilting practices in a small Kansas town.

The records can be studied on several levels. In the narrowest sense, these records catalog both Della's and Lucyle's prodigious output of quilts. Furthermore, their preferences for close quilting can be deduced from the yards of thread quilted into their quilts. Della's diary, though focused primarily on quiltmaking, also sketched some of the realities of everyday life that impacted her quilting. Lucyle's records, written and collected in various formats, constituted a rich database, which she could access much as one would do with a computer. These contemporaneous records reveal her emerging perspectives on quiltmaking. Visits and interviews with her over the past ten years as well as an examination of her quilts substantiate the realization of her sentiments on the art of quiltmaking.

Certainly Della and Lucyle shared their quiltmaking skills with each other as both their records show. Most importantly though, Della imparted the knowledge she had gained from the members of her various quilting circles and instilled in Lucyle a sense of the balance and harmony required by the quilting design. Their quilts are evidence of the skill of both the teacher and the student.

At another level, the diary and various notebooks detail life in Halstead, Kansas, providing as they do names of the active quiltmakers, popular patterns, prices charged and payments made. Perhaps most significant here are the exchanges among quiltmakers within the larger community of Halstead. The pages of the diary and notebooks reflect the interactions of quilters who represented various social, religious, and ethnic ties and, as a result, offer a foundation for further study of this particular community. These records, additionally, stand as a testament to the quiltmaking of these women and a celebration of what they held dear.

Acknowledgments

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2. Dorothy Cozart, "The Handwork of the Women of One Southern Family," in *Uncoverings 1992*, ed. Laurel Horton (San Francisco: American Quilt Study Group, 1993): 61-62.
3. Carolyn O'Bagy Davis, *Quilted All Day: The Prairie Journals of Ida Chamber Melugin* (Tucson: Sanpete Publications, 1993).
4. Mary Edna Lohrenz and Anita Miller Stamper, *Mississippi Homespun: Nineteenth-Century Textiles and the Women Who Made Them* (Jackson: Mississippi Department of Archives and History, 1989).
5. Janet Carruth and Laurene Sinema, "Emma M. Andres and Her Six Grand Old Characters," in *Uncoverings 1990*, ed. Laurel Horton (San Francisco: American Quilt Study Group, 1991): 88-89. For other examples of diaries with quilting references, see Barbara Brackman, et al, "The Papers of Mary Ellison," in *Kansas Quilts and Quilters* (Lawrence: University Press of Kansas, 1993), 3-9; Gayle R. Davis, "Women's Frontier Diaries: Writing for Good Reason," *Women's Studies: An Interdisciplinary Journal* 14, no. 1 (1987): 5-14.
6. Lucyle Jewett, "Notes on Family History," typed manuscript. The Jewett documents are privately owned.
7. Elizabeth Frazer Cain, "The Quakers," 1945, typed manuscript, Halstead Public Library; Rachel Adella Jewett, "Prosperity in Kansas," 1938, photocopy of speech given to Past Noble Grand Club, Halstead Public Library; L. Jewett, "Notes on Family History."
8. Lucyle Jewett, telephone interview by Nancy Hornback, 20 December 1996.
9. The elder Rachel Smith never married and displayed an independent streak throughout her life. While in Indiana, Rachel Smith had been the first in her community to own a sewing machine. She apparently made quilts; and though examples of her work have not survived, her grandniece Lucyle used one of her star quilts as a pattern for a quilt that she calls *Aunt Rachel's Star*. A school teacher, she had taken care of her mother until her mother's death in 1877. After that, Rachel Smith also came to Kansas to homestead her own claim. Lucyle Jewett, taped interview by authors, Halstead, Kansas, 14 February 1996. Unless otherwise noted all interviews with Lucyle Jewett took place in Halstead, Kansas.
10. James R. Shortridge, *Peopling the Plains: Who Settled Where in Frontier Kansas* (Lawrence: University Press of Kansas, 1995), 72.
11. Craig Miner, *West of Wichita: Settling the High Plains of Kansas, 1865-1890* (Lawrence: University Press of Kansas, 1986), 11.

12. Kansas State Census, 1875, Harvey County, Halstead Township, p. 10.
13. Lucyle Jewett, "A Crown of Life," typed manuscript.
14. The Jewetts trace their lineage to Yorkshire, England, to Edward Jewett who was a "clothier, that is, a cloth manufacturer." Two of Edward's sons migrated to Massachusetts in 1639. The older, Maximilian, settled in the state of Maine; from that branch descended the New England writer, Sarah Orne Jewett. From Joseph, the second brother, descended the Jewetts who eventually came to Halstead. Lucyle Jewett, family history notes.
15. Ibid.
16. Lucyle Jewett, interview by authors, 28 June 1995.
17. Mary Antoine de Julio, "A Record of a Woman's Work—The Betsy Reynolds Voorhees Collection," in *Uncoverings 1982*, ed. Sally Garoutte (Mill Valley, CA: American Quilt Study Group, 1983), 76. Lucyle notes that Della's work was not exactly for sale, "People asked, she said yes, she would make a quilt; then she got paid." Lucyle Jewett, interview by Nancy Hornback, 30 December 1996.
18. Rachel Adella Smith Jewett, Quilt Diary 1920-1962, transcript in her own hand. All subsequent references to Della's quilting and record keeping are from this diary unless otherwise noted.
19. The superscript numbers represent Della's tally of quilts she quilted. The abbreviation "Colo." shows Inez's place of residence at the time this work was done for her.
20. The Jewett Special is, according to Lucyle Jewett, an original name given by the ladies of the Methodist sewing society to what may be an original design of her mother's. It was certainly a favorite design. Lucyle Jewett, interview by authors, 3 August 1994. The Jewett Special, a variation of Double Nine Patch set on point, is rendered in two colors. The authors have found no such published pattern.
21. Precisely what the letters "O. D. O." stood for is not clear. None of the members are alive today. Many of the members of this group (their names appear in various social items in the *Halstead (Kans.) Independent*) also belonged to the Order of the Rebekahs, but Lucyle Jewett remembered that the O. D. O. club was primarily social in nature. Perhaps it was like the J. A. M., or "Just-A-Mere," club founded in 1921 by Mrs. Earl Bookwalter for social purposes. "Old Settlers Souvenir Edition, 1888-1937," *Halstead (Kans.) Independent*, 12 August 1937, 28 (hereafter cited as *Independent*).
22. The entry for this listing is not dated: "Cutting & making Spring Flowers—for Lucyle, Inez, and Phylis [Jay's wife]. (5-6-7) Basted on white blocks to applique. Made another dozen Bonnets. Marked blocks to emb. for Richard." It follows six dated entries from January 14 to March 26, but the spacing suggests that the entry was not made on March 26.

23. Billy Stout, letter to "Sister Adella" Jewett, 3 February 1946. This letter was preserved inside Della's diary.
24. See *Independent*, 1 June 1933 and 2 April 1937, for members in attendance at Past Noble Grand Club and O. D. O. meetings. Shirley Bookwalter Vaughn, interview by authors, Wichita, Kansas, 24 August 1996.
25. As their records show, Della and Lucyle sometimes farmed out tops to be quilted while at the same time they were quilting for others. We find this system of work ironic.
26. See *Independent*, 27 October 1932, 30 March 1933, 1 June 1933.
27. Della was a charter member of the Women's Society of Christian Service at the Hadley Methodist Church; her membership card was paperclipped to the first page of her journal.
28. Barbara Brackman, "Emporia, 1925-1950: Reflections on a Community," *Kansas Quilts and Quilters*, 109, 123-25.
29. Lucyle Jewett also filed a clipping of this listing of blue ribbon winners at the 1941 Kansas State Fair; the newspaper is not identified but Lucyle penciled the date: "9-20-41." Lucyle also won a blue ribbon that year on *Aunt Rachel's Star*, a quilt she entered in the category "organization quilt." Lucyle won a red ribbon for patchwork for this same quilt at the Kansas State Fair the following year, 1942.
30. Lucyle Jewett, interview by authors, 5 August 1993.
31. *Ibid.*, 8 June 1994.
32. The listing of work she did while staying with Jay and Phylis in Hampton, Virginia, during the winter of 1959 and 1960 follows the entries for October and November 1960, suggesting that Della had not taken her quilt diary with her on the trip and summarized her winter's activity only after she had returned to Kansas.
33. Gordon W. Allport, *The Use of Personal Documents in Psychological Science* (New York: Social Science Research Council, 1947), 69, 119.
34. Lucyle Jewett, interview by Nancy Hornback, 23 July 1987.
35. *Ibid.*, 24 November 1986.
36. Betty Reeves, "Quilting Hobby Began as Punishment," *Newton Kansan*, 26 February 1972, 1. Portions of this newspaper article were repeated in "Lucyle Jewett, Veteran Quilt Artist," *Quilter's Newsletter Magazine*, August 1972, 8.
37. See, for example, "Local Women Receive Prizes," *Independent*, 20 September 1935; "Quilt Wins Recognition," *Independent*, 4 October 1935; "Lucyle Jewett's Quilt Travels Far, Wins Money," *Independent*, 19 February 1943.
38. "Prize-Winning Patchwork," *Woman's Day*, December 1943, 28; "Prizewinning Quilts to Make," *Good Housekeeping*, September 1984, 168.

39. Lucyle Jewett, interviews by authors, between November 1985 and December 1996.
40. Lucyle Jewett, interview by authors, 1 May 1996. Linda Kroeker and Lucyle Jewett's enthusiasm for quilting was well-known as suggested by this couplet coined by a mutual friend Grace Hill about the two: "Count that day lost, whose low-descending sun, Finds Linda and Lucyle with no quilting done." This rhyme heads the second page of Lucyle's *Patches and Heirlooms: A Quilt-Maker's Scrapbook* (hereafter cited as *Scrapbook*).
41. Lucyle Jewett, interview by Nancy Hornback, 30 December 1996.
42. Ibid.
43. *Scrapbook*.
44. Ibid. The quilt was brought to Lucyle by Mary Ruth's daughters, Alma and Edna Ruth.
45. Ibid.
46. *Quilt Record Book*.
47. *Scrapbook*.
48. Lucyle Jewett, index cards.
49. *Quilt Record Book*.
50. Wilene Smith, "Quilt Blocks?—or—Quilt Patterns?" in *Uncoverings 1986*, ed. Sally Garoutte (Mill Valley, CA: American Quilt Study Group, 1987), 109-10.
51. Lucyle Jewett, interview by Nancy Hornback, 23 July 1987.
52. See *Discipline of the Yearly Meeting of Friends Held in New York* (New York, n.p., 1830); Hugh L. Doncaster, *Quaker Organisation and Business Meetings* (London: Friends House, 1958) ; Willard C. Heiss, *Guide to Research in Quaker Records in the Midwest* (Indianapolis: John Woolman Press, 1962): 11: "The monthly meetings . . . have from almost the earliest times kept minutes, records of births and deaths, marriage records and removal certificates."
53. Cited by Cheryl Cline, *Women's Diaries, Journals, and Letters: An Annotated Bibliography* (New York: Garland, 1989), xix.