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One Pot of Flowers Quilt Pattern— Blossoming Through Centuries

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One nineteenth-century Pot of Flowers quilt pattern in the red and green floral applique tradition has made a remarkable journey through time. The history of American quiltmakers and their quilts clearly shows that certain patterns appealed and survived the passage of time, while others appeared only briefly. Why and how this design survived and where it came from may always be an enigma, but this Pot of Flowers arrangement had an intrinsic allure that prevailed over obstacles that easily could have barred the transfer of the design. In spite of varied deterrents, it was loved enough to be repeated, largely unchanged, through a century and a half. By studying the details, the history, and the stories of all known examples of this pattern from 1850 to the present, the author has attempted to elucidate the origins of patterns and names, as well as the provenance of this unique quilt design.

Discovery

The quilt, badly damaged, worn and faded, captured my attention. When I purchased it from an antique shop in Topeka, Kansas, in 1994, I had not an inkling that I would spend the next eight years researching and pursuing its stories, pattern, colors, changes, and similarities over the last century and a half. This old quilt is in a four-block format, the pattern somewhat formal with a complex arrangement of flowers, leaves, birds, and berries placed in a distinctive pot (see figure 1). Research revealed that the elaborate symmetry of this mid-



Figure 1. Pot of Flowers Quilt made in 1998 by the author to replicate the antique quilt, *ca.* 1870, purchased in 1994, 70 x 70 inches. The addition of a swag border and oak leaf detail made a quilt representative of the two centuries. This quilt displays the compact bouquet arrangement. Both quilts in the collection of the author.

nineteenth-century applique quilt has challenged quiltmakers from its earliest beginnings. How was such an intricate pattern, such a formal design, known about and shared by American women when there were no telephones and few periodicals or colored photos? How, without ease of travel and communication, did this red and green design spread so far and what has been the basis for its continued appeal?

This paper is about my journey to find answers to these questions.



The journey did not reveal a smooth progression of times and knowledge but in the end it did help to pinpoint where this quilt flourished in the nineteenth century and how it maintained its appeal in the twentieth century.

Beginnings

With this quilt acquisition I became fascinated with the red and green floral applique quilts of the nineteenth century.¹ I read books, viewed examples in museums and private collections, and consulted with experts. I became aware of tremendous numbers of these quilts from the second and third quarters of the nineteenth century in a variety as surprising as their abundance. To give some order to this endless array of quilts, I established a database to delineate *circa* date, provenance, name, and style of each. The Pot of Flowers pattern reviewed here appeared ten times in the cataloging of some six hundred applique quilts in the database, piquing my interest even more.

A request for information placed in *Blanket Statements* and in *Quilter's Newsletter Magazine* led to the discovery of unpublished examples of the same design. At the end of 2001 I was aware of the existence of twenty-three nineteenth-century and sixteen twentieth-century examples.² To satisfy my curiosity, I felt compelled to see as many of these quilts as possible. An extended road trip in 1998, from New Mexico to Vermont and Massachusetts, gave me the opportunity to carefully study twelve of these quilts. Close examination and analysis of details began to illuminate the story.

Red and Green Applique

In the middle of the nineteenth century, a seemingly spontaneous explosion of red and green applique quilts appeared in the American quilting world. This applique fad inspired a profusion of red and green quilts in nearly infinite diversity and style. A few women used the medallion arrangement carried over from earlier periods of quilting, but most used block formats in all numbers and arrange-



ments. The four-block style—four large blocks approximately thirty inches square framed by a corresponding border—was a popular choice for red and green applique.³

The flowers on these red and green applique quilts were, for the most part, whimsical and simplistic interpretations.⁴ The database revealed how some designs flowered once and vanished, while others, such as Cockscomb and Currants, Rose of Sharon, and Whig Rose, became popular and “bloomed” repeatedly in the work of American quilters. Since no evidence of published patterns at this time has been found, we can surmise that this lack encouraged creativity as women drew their own design elements of flowers, leaves, birds and figures. These repeated designs appeared to be simple ideas, produced from memory or from a sketch, and the variations indicated that the quilter did not use a provided pattern, but rather personally modified an arrangement concept.

An Exception

The pot of flowers composition under discussion is a very complicated design concept that would have been challenging for individual quilters to copy and modify without a pattern. In this four-block nineteenth-century quilt motif, precise arrangement of the myriad of elements was neither simple nor random, and the variants were few. In order to include the approximately thirty-five design elements in each block, exact placement was necessary. The fluted pot, three styles of tulip-like flowers, lobed leaves, and berries were repeated with relative uniformity. This complexity pointed to the possible existence of a visual model or models used by the nineteenth-century quilters. It is unlikely that even the most creative and talented quilter could have seen and accurately reproduced this design without utilizing some example.

One variation, a one-block crib quilt, had enough similarities to be noted in the list of nineteenth-century examples.⁵ This particular quilter must have seen a four-block pattern or quilt and chose to use only one block for a crib-size quilt. In this case, modification of a design idea held true. Her multiple variances from the usual bouquet and pot indicated that no pattern had been used but that an arrange-



ment concept and certain design elements were imitated and fashioned to a personal preference.

Pattern origins for this Pot of Flowers design can be seen in numerous objects of folk culture. No nineteenth-century templates, drawings, or references to a pattern have survived, but it is possible, nevertheless, that skilled artists may have created drawings to be used by needleworkers.⁶ The Pot of Flowers motif has early origins. A comparable pot and slightly similar floral arrangements were seen on two older embroideries, indicating that the fundamental idea was an old one. A length of Buratto lace embroidery from Italy dating back to the seventeenth century and an English embroidered sampler by Catherine Tweedal, dated 1775, offer evidence that the appeal of this pattern has deep roots.⁷

Pot of flowers motifs as well as tulips and birds are frequently seen on the folk art of the Germanic cultures in America. Woven coverlets, embroidered samplers, and towels, as well as painted furniture, dishes and crockery, and fracturs, all made use of these designs in the nineteenth century when the Pot of Flowers quilts under discussion were also being made.⁸

Nineteenth-Century Quilt Details

An in-depth analysis and examination of the twenty-two, nineteenth-century, four-block Pot of Flowers quilts revealed two distinct variations in the overall placement of the design elements. The first style used by ten of the quilters showed four compactly arranged bouquets leaving a space for elaborate quilting in the center of the quilt (see figure 1); only one of these ten quilts had an applique motif in the center rather than a quilted design. The look of this style was one of well-defined blocks with very separate, rounded bouquets. The second style, in contrast, was a more airy arrangement of the same elements, with the upper outside flowers reaching into the corners of the blocks forming a secondary applique design in the center of the quilt (see figures 2 and 3). The remaining twelve examples were made in this more open arrangement giving these quilts an overall spacious feeling with less defined bouquets.

In all twenty-two examples, the four flowerpots were arranged in



an opposing fashion, giving the quilt no top or bottom (see figure 1). The pot holding the bouquet was consistently a fluted design with few modifications (see figures 4 and 5). Nineteenth-century quilt-maker Nadine Prestius eliminated the flutes, but her design gave the impression of a fluted base. In yet another quilt, two of the pots were a simple round shape, while the remaining two were the more typical style.⁹ Two additional examples contained more elaborate versions of the same container (see figure 2), while in another quilt the basic ele-

Figure 2. Floral Applique Quilt, signed and dated "Jennie Cleland, 1861", 81 x 82 inches. This quilt uses the more airy bouquet arrangement and shows an elaborate version of the pot and two different color birds. Collection of Jonathan Holstein.



ments were spread apart, producing a slightly elongated version of the pot (see figure 4).¹⁰ Ohio quiltmaker Lucinda Painter, in her 1854 quilt, and another unknown Ohio quiltmaker totally deviated from the fluted pot, placing their bouquets in woven baskets of similar design.¹¹ Nineteen of the quiltmakers put simple handles on the sides, while three omitted this element altogether.

The design of the fluted pot, with or without handles and regardless of other modifications, showed consistent placement of color. On the sixteen for which I know color, the pot had a red and gold or red and yellow neck and a green foot. The top section of the pot was also green and the bottom, comprised of seven alternating pointed pieces in red and gold or red and yellow, was placed on a red, flared base. For the most part, the elaborate pot with its graceful, vertical flutes,

Figure 3. Pot of Flowers Quilt, *ca.* 1860. Detail of quilt center of an airy bouquet arrangement with the flowers reaching into the corners. Collection of K. Triplett.



difficult to create without a pattern, was painstakingly repeated by the quiltmakers of the nineteenth century. Interestingly, this stylized pot did not appear on any other appliqued quilt I encountered.

All twenty-two quiltmakers carefully repeated the eight flowers contained in each block (see figures 4 and 5). In fact, the flowers showed fewer alterations than any other element. The eight flowers came in three styles, the unifying element being a gold or yellow heart or tear-drop shaped center. The focal flower in the top center of the bouquet was the largest—a stylized, rounded, four-lobed red tulip supported by two simple, green, pointed leaves. Each arrangement also contained two drooping red tulips, which hung gracefully over the sides of the pot. With six more pointed petals, these side flowers were different in shape and smaller than the center tulip but again were sup-

Figure 4. Pot of Flowers Quilt, *ca.* 1860. Detail of compact bouquet arrangement in elongated, fluted pot with handles. Includes black-winged red birds and cucumber-shaped leaves. Collection of author.



Figure 5. Pot of Flowers Quilt, dated 1998, made by author. Detail of fluted pot without handles, compact bouquet of eight stylized tulips and oak leaf type leaves. Collection of author.

ported by two plain leaves. Five smaller tulips in a third stylized form filled out the bouquet. In these rounded, two-lobed flowers, the green base leaves reached up and around, cupping the red blossom. These eight flowers provided the framework for the floral design. Three of the quiltmakers added small buds or rosette flowers to the basic bouquet, but these additions were subtle and did not alter the visual effect of the block.



The leaves used to fill the spaces between the flowers were made in two sizes and varied in number from ten to sixteen per block. On nineteen of the quilts, the leaves were a cucumber shape with up to thirty-two indentations approximately one-quarter of an inch deep (see figures 3 and 4). In contrast, the remaining three quilts contained leaves which more closely resembled oak leaves with up to thirteen more deeply indented knobs per leaf (see figures 2 and 5). Because this design element was by far the most difficult to execute, a variety of subtle leaf modifications appeared. Occasionally the lobes of the leaves were slightly squared off instead of being rounded to simplify the applique stitching. The green leaves provided an important feature as they filled out the bouquet and complemented the red flowers. One quiltmaker varied the design by adding four delicate, leafy stalks to the bouquet to further fill the space, but again this addition did not detract from the visual similitude of the quilt.¹²

All but one of the nineteenth-century quilts had berries ranging in size from one-quarter inch to five-eighths inch in diameter, which added a bit of red sparkle, punctuating the array of green leaves. Berries not only varied in size but also in the number of clumps on each block and in the number of berries per clump. On seventeen of the quilts, the berries were heavily stuffed; working with photographs only, the treatment of the berries was unknown on the remaining four. The stems that attached the berries to the appliqued branches were chain stitched, embroidered, and appliqued. Oddly, one of the quilts had embroidered stems on only one-half of the berry stalks in each block. It is understandable that variations would occur in the placement, stems, and size of the berries when no formal pattern was needed for this design element.

Birds appeared on nine of the nineteenth-century quilts (see figures 4 and 5). Eight of these had two birds perched in the center of each bouquet, while one had four birds per block. The birds provide a striking element. Four quilts contained red birds with black wings, raising an interesting question. Did the makers of these quilts pay attention to the birds in their area? There is only one North American red bird with black wings, the scarlet tanager, found in the forested areas of the northeast part of America where these quilts were likely made. In late summer, greenish feathers gradually replace the tana-



ger's red coat, but the black wings are retained. Jennie Cleland possibly attempted to display this change in her quilt, dated 1861, by using one red bird and one greenish-yellow bird per block (see figure 2).¹³ This theory is entirely speculative, and perhaps the black-winged red bird was created and survived simply because of its visual appeal. The birds on two of the remaining quilts were red birds with gold wings and the last quilt had tan birds, possibly a red faded to tan, with brown wings. Thirteen of the quiltmakers did not place birds in the bouquet.

The border designs, an important part of these Pot of Flowers four-block quilts, were diverse.¹⁴ This seemed to be the place where some of the quiltmakers chose to figuratively "sign" their quilts with an individualistic touch or interpretation. A commonly repeated border was a small, simple pot containing a vine, leaves, berries, and uncomplicated eight-lobed rosettes (see figure 6). The leaves, patterned after those in the blocks, varied in number, but there were always five rosettes on the vine that flowed out of each pot in a horizontal manner. The eight quilts using this border displayed as many as twelve of

Figure 6. Pot of Flowers Quilt, *ca.*1860. Detail of pot of flowers motif used as a border design on seven nineteenth-century examples. Collection of Becky T. Cox. Photograph by Marlenea Jones.



these small pots and vines and as few as six around the body of the quilt. In addition, a single example of this motif appeared on the top of the crib quilt variation. The appearance of this simple border element on so many examples possibly indicates a shared or copied pattern.

A stacked or zigzag design on either side of an appliqued border framed three quilts, making it the second most repeated border. The applique between this geometric work included a repeated berry stalk and leaf on an undulating vine (see figure 7). In these three quilts, originating in the same area of Ohio, a border pattern may have been designed and shared locally.¹⁵ Other distinctive borders on single quilts had such design elements as cockscombs, eagles, pots of flow-

Figure 7. Pot of Flowers Quilt, dated 1859. Detail of quilt corner showing applique border used on three nineteenth-century Ohio examples. Collection of Marianne Gastineau Charles and Plez Gastineau.



ers or tulips, and a variety of vines sprouting an assortment of botanical motifs. Only one of the twenty-two quilts had no appliqued border, but the plain border was quilted artfully to blend with the body of the quilt.¹⁶

These elegant nineteenth-century floral pieces were quilted in keeping with the lavish character of the applique designs. The stitching in the quilts that I examined was fine. The most common quilting motifs used to fill the space behind the bouquets were double or triple diagonal lines or crosshatching, while feathered wreaths were often featured in the center of the tight bouquets. Other quilting elements included hanging diamonds, clamshells, fans, and assorted botanical figures. The applique stitches were equally well executed, the thread color usually white.

The bindings on the quilts studied were narrow, finished one-quarter to one-half inch, and applied in all but one case where the backing was folded over to the front. The corners were rounded or butted and the color of the binding varied: six had green binding, seven had white, four had red, and one example had two sides bound in red and two in green. Three quiltmakers made effective use of narrow red piping inside a white binding.¹⁷ The nature of the bindings on four of the quilts, known only in photographs, could not be determined.

Although printed cottons were used in the applique quilts of this period, the Pot of Flowers quilts were made exclusively of solid fabrics. The reds were Turkey reds, identifiable by their typical pattern of wear, and the greens were over-dyed, turning various shades of green over time.¹⁸ The backings were solid white cottons usually more loosely woven than the white cotton fabric on the top. Variations in block size and border width resulted in a wide range of finished quilt sizes. On the quilts that could be measured, the width varied from seventy-nine to ninety-one inches and the length varied from eighty-one to eighty-nine inches.

Considering the age of these quilts—nearly 150 years—their condition varied from good to excellent. Few showed the wear associated with daily use, a possible indication of the value placed on them. Frequently the red fabric on the raised berries showed considerable wear and occasionally had completely deteriorated. Only the original quilt that I acquired was badly damaged and also contained a fugitive



green turned tan, which acutely detracted from the visual delight of the appliqued design. These twenty-two red and green Pot of Flowers quilts appear to have been special not only to the women who invested countless hours in their making but also to the families who saved them through generations.

The nineteenth-century quilts showed minor variations of personal preference or skill, but the basic design of the container, with two exceptions, and the prominent flowers in the bouquet were repeated throughout all examples studied. The painstaking, unmistakable duplication of this intricate pattern during the middle of the nineteenth century was remarkable.

Research revealed no reference to a nineteenth-century published pattern or model for the Pot of Flowers design. Barbara Brackman, in her *Encyclopedia of Applique*, discussed the fact that there were few if any published patterns until late in the century.¹⁹ E. Duane and Rachel Kamm Elbert, in *History from the Heart, Quilt Paths Across Illi-*

Figure 8. Floral Applique Quilt, signed and dated Jennie Cleland, March 21, 1861. Detail of quilt center showing her cross-stitched signature and date. Collection of Jonathan Holstein.



nois, support the idea that women saw quilts and shared ideas and that many early applique quilts were transferred as a design concept rather than a precise pattern.²⁰ Clearly, women shared quilt-making ideas within the limitations of their world and they also created individualistic quilt designs in the red and green tradition, combining visual input and ingenuity. The overwhelming similarities in the nineteenth-century Pot of Flowers quilts under discussion indicate drawn design formats shared in locales and taken along as settlers migrated west. The layout of the bouquet, the complex design for the pot and the very specific flowers point to shared designs, while the more diverse leaves, birds, berries, and borders were left to the creative fancy of the quiltmaker. Certainly the accurate repetition plus the repeated variations displayed on these quilts provides evidence that patterns existed, but where they came from and how they moved from quiltmaker to quiltmaker often remains unclear. Somehow they did create and share ideas for this complex arrangement that spread westward along migration routes captivating quiltmakers along the way.

Signatures and Dates

Five of the nineteenth-century quilts were dated in a variety of methods—embroidery, quilting, and cross-stitch. The dates on these five were 1854, two in 1859, 1861, and 1862. Three of these dated quilts also contained signatures: Lucinda Painter in 1854, Mary Ellen Frank in 1859, and Jennie Cleland in 1861.²¹ Lucinda Painter, twenty-one when she dated her quilt, is found in the 1860 Ohio Census. Mary Ellen Frank, found in the 1850 Ohio Census, was twenty-five when she completed her quilt.²² No information on Jennie Cleland was found but her quilt was pictured with the notation, “made by Jennie Cleland, Pennsylvania, dated March 21, 1861” (see figures 2 and 8).²³ The fourth dated quilt was pictured with the notation, “Applique quilt with stuffed work, Pennsylvania, dated 1862.”²⁴

The fifth dated example was an exciting discovery. While examining a newly located Ohio quilt with Ricky Clark, I saw the date 1859 with the initials “JJR” quilted into the border. This previously unknown information helped to place one more quilt in time, but its



deeper story lies buried in obscure family records. The owner thinks that Catherine Magalena Muthheart possibly made the quilt after her marriage to John Jacob Row in 1851. Catherine was born in 1831 in Fairfield County, Ohio, and sometime after her marriage moved to Auglaize County, and then to Miami County, Ohio, where John Jacob was a merchant. Two children were born to Catherine and John, but died in childhood. Catherine died in 1868 and is buried in the Piqua, Ohio, cemetery; she would have been twenty-eight when this quilt was completed.²⁵

While examining the Pot of Flowers quilt owned by the Living History Farm in Urbandale, Iowa, I was thrilled to detect a previously unnoticed, small stamped name on the border. "Sarah Bailey" was possibly the quiltmaker, but unfortunately she did not include a date with her stamp. No further information about Sarah or her quilt was found.

Three of the six quilts with inscriptions had documented origins and were made in Ohio. The two remaining dated quilts were said to be from Pennsylvania, but this information was conjectural. The remaining stamped quilt provided nothing but a name to tantalize. All threads of information gained from dates and signatures on these six quilts led me to Ohio and Pennsylvania for further research.

Provenance

Lack of historical validation leaves the majority of the nineteenth-century quilts in a haze of mystery as to who made them and where they originated. These quilts have been located in the western part of the country, from Washington to California to Albuquerque, New Mexico. This displacement from the original source further complicates the ultimate determination of provenance. Three of the quilts studied had been purchased from antique quilt dealers in Maryland, Pennsylvania, and Oregon. The most recent discovery came from an estate sale in Seal Beach, California, and was sold on eBay.

One of the nineteenth-century quilts had an interesting but unsubstantiated oral history. Attached to the quilt at the time of sale was a hand-written note, likely from the family, stating that Lydia Ann



Herman made the quilt in Lancaster County, Pennsylvania, in 1849 (see plate 2).²⁶

Communication with a woman from Washington identified a classic, nineteenth-century example of this Pot of Flowers quilt that had passed from oldest daughter to oldest daughter. Genealogy was unfortunately incomplete, but the owner believed, due to shadowy family history, that the quilt had been made in Ohio in 1856 or 1865, a date puzzle resulting from inaccurate record keeping.²⁷

In addition, two nineteenth-century quilts have good, but undocumented references to Wayne County, Ohio, origins, while the Prestius quilt and the Mowrey quilt have family histories of coming from Holmes and Stark counties respectively.²⁸

Twentieth-century quilt historians Florence Peto, Charlotte Jane Whitehill, and Rose Kretsinger made tenable references to an Ohio origin for this pattern. Florence Peto, who originally owned the quilt in the collection of the Shelburne Museum, called it an Ohio pattern and when this quilt was exhibited in 1955 at the Henry Ford Museum in Dearborn, Michigan, the description accompanying it stated that it had been made in Ohio.²⁹ Charlotte Jane Whitehill referred to her 1932 quilt as an Ohio pattern.³⁰ Rose Kretsinger kept a hand written record of her quilts and the prizes they had won in the front of her copy of Marie Webster's book.³¹ I found in this listing what appeared to be *Pride of Ohio* with "Iowa" written over the word "Ohio." This listing revision seemed to indicate her uncertainty regarding the origin or the appropriate name for the pattern.

In the final analysis, nine of the nineteenth-century quilts had documented histories or relatively good family histories placing their origin in seven Ohio counties. These seven counties were clumped in two groups: the first group, containing six of the quilts, included Holmes, Stark, Summit, and Wayne counties in the northeastern part of the state.³² The major immigrants to these counties came from Pennsylvania and from Germanic backgrounds and perhaps brought a pattern or patterns with them. The second group, which included the remaining three examples, came from Allen, Auglaize, and Miami counties located on the western side of the state.³³ This area was in the route of western migration from Pennsylvania through Ohio to points farther West such as Indiana, Illinois, Iowa, and Kansas.



Although there are many unanswered questions of provenance, information gleaned from the stories of the quilts themselves and the data from a variety of references indicate a Pennsylvania or Ohio origin. If the design originated in Pennsylvania, which is entirely possible, it spread quickly to Ohio where it blossomed after 1850. Ohio was the wellspring for this elaborate quilt pattern in the nineteenth century, regardless of where it originated (see figure 9). Finds in the future could give new clues and greater clarification.

Into the Twentieth Century

The popularity of this design, along with applique work in general, seems to have waned at the end of the nineteenth century.³⁴ The last known example of this Pot of Flowers quilt in the nineteenth century had a *circa* date of 1870 and the two known examples of the first quarter of the twentieth century were dated February 27, 1902 and 1904. Ricky Clark, in *Quilted Gardens*, commented on red and green floral applique: "Originating in the eastern United States during the 1830's, this style spread westward and remained a favorite in the settled regions of the country for approximately forty years, declining gradually during the rest of the nineteenth century."³⁵ This Pot of Flowers quilt pattern survived that decline and was revitalized in the second quarter of the new century. The reasons for the renewal are many and will be explored as I look at the twentieth-century quilts and their stories.

Ten quilts in this specific Pot of Flowers pattern made between 1900 and 1950 were identified. The 1904 example made by Mary Eliza Sikes was similar enough to the Pot of Flowers design to include in the appendix but was not used in detailed analysis.³⁶ The most interesting observation made about Sike's four-block variation was that the primitive rendition of the pot identically matched the pot on the crib quilt variant of the previous century. The striking similarities in the rudimentary pot on these two quilts make it reasonable to assume that the maker of the 1904 example had seen the crib quilt or another of this style though she deviated substantially in her design of the bouquet.



Close inspection of the remaining nine examples from 1902 to 1950 revealed that, like earlier quilts, the bouquet arrangement on the twentieth-century examples appeared in two styles. Six were placed in a compact arrangement with an applique design in the center space, a change from the nineteenth-century quilts where the preferential detail for this area was a quilted motif. One compact arrangement contained a quilted motif, and only Metta Peard, in her 1931 quilt, used the more open arrangement of the design elements.³⁷ The position of the pots was mirrored except in one example where all four pots were

Figure 9. Nine documented Ohio quilts by county. Allen, *ca.* 1860; Auglaize, *ca.* 1860; Miami, dated 1859; Holmes, *ca.* 1860; Stark, dated 1854 and 1867; Summit, dated 1859; Wayne, *ca.* 1860 and *ca.* 1860.



placed in the same direction, giving that quilt a top and bottom.³⁸ The twentieth-century quiltmakers repeated the fluted pot with precision but the pot handles were excluded except in Metta Peard's quilt.³⁹ The three stylized tulip composition of the block remained unaltered and the leaves, made in two sizes, appeared in both the cucumber and the oak-leaf shapes. Berries in varying numbers appeared on all of the quilts, were usually stuffed, and were attached to their stalks by stems employing assorted techniques.

The birds became standard in the twentieth century. Three quilts contained two black-winged red birds per block while the color of the birds in three quilts could not be determined from black and white photographs. Charlotte Jane Whitehill, in contrast, placed blackbirds with red wings on her 1932 quilt and only two quiltmakers omitted the birds entirely.⁴⁰ As in the previous century, no clues were found signifying the identity of the bird, but I would speculate that this design element was simply faithfully duplicated. In any event, the birds were an eye-catching part of the block compositions of this century (see figure 10).

A hallmark of the twentieth-century quilts was a new style of border. A variety of swags gracefully framed five of the quilts with the earliest swag appearing on the 1902 example.⁴¹ Rose Kretsinger's 1927 quilt displayed a distinctive oak-leaf swag design. A bold, deco-style stacked border followed by a pot of tulips repeated ten times framed another example.⁴² Metta Peard's quilt had an undulating vine with berries and tulips. The quilts I saw had fine, elaborate quilting, incorporating the same motifs and designs seen in the earlier period, while photographs of several left me with the impression that they also were well executed. On the three quilts I saw in person the bindings were narrow, applied, and varied in color. The earliest quilt, dated 1902, had a red binding with yellow piping, a feature that went out of favor in the remaining examples of the century.

The twentieth-century quilts continued the use of the traditional nineteenth-century colors: red and green with either gold or yellow. The 1902 example has an over-dyed green that faded to a bluish green over time, two quilts contained the new depression green, while the remainder used a dark or yellow green. In the quilt made by Mrs. Whitehill, it appeared that the original fabric—possibly a dark



green—had faded to a drab aqua, which visually altered the look of her quilt.⁴³ It is conceivable that she chose this color, but her applique thread was dark green supporting a dark green original fabric. The reds on the three quilts examined, with no wear patterns typical of Turkey red, were probably fabrics obtained from a newer red-dye

Figure 10. Pride of Iowa Quilt, dated February 27, 1902. Detail of black-winged red bird. Collection of Byron and Sara Dillow.



technique. As far as could be established, except for a green print in the 1902 example, the fabrics used in the twentieth-century quilts were solid cottons. For the same reasons as the previous century, the quilts of this period also varied in size but were in general slightly smaller than the nineteenth-century examples.

These quilts were reproductions of an earlier era and as such were true to the design, colors, and quality displayed in the nineteenth-century quilts. To understand these accurate reproductions and their similarity to each other, a look at pattern development in the twentieth century is a logical step.

The Pattern

The first known pattern identified for the nineteenth-century Pot of Flowers existed as early as 1927. One woman, a prolific and talented designer and quiltmaker in Emporia, Kansas, often found inspiration for design from antique quilts. According to Barbara Brackman, this woman, Rose Kretsinger, “looked to old quilts for inspiration since she felt the commercial trends of the 1920s and 1930s had produced some ‘tiresome’ quilts.”⁴⁴ In 1927, she completed her own Pot of Flowers quilt identical to the nineteenth-century specimens with the addition of a small black detail on each flower and a personalized oak leaf swag border (see figure 11). Her exquisite example, made in the compact bouquet arrangement, received considerable attention in local shows and fairs and among a group of talented quilting acquaintances in Emporia. The story handed down is that she often hand-drew her patterns to share with her friends, charging a nominal fee for them.⁴⁵ Three additional twentieth-century Pot of Flowers quilts, made by Charlotte Jane Whitehill, Bertha Brickell, and Hulda Rich, were likely made using Kretsinger’s pattern as these women were all from Emporia and were known to share quilting ideas.⁴⁶ Also a quilt made by Elizabeth Harned Harriman, sometime before her death in 1971, reflected the details seen in these quilts, particularly a repeat of the center applique motif used on Whitehill’s quilt.

If indeed Rose Kretsinger used an antique quilt for her pattern (see figure 11), does it still exist today? My quilt *circa* 1870 (see figure 1)



Figure 11. Pride of Iowa Quilt, made by Rose Francis Good Kretsinger (1886–1963), dated 1927, 87 x 87 inches. Collection of Spencer Museum of Art, Lawrence, Kansas. Gift of Mary Kretsinger. Accession # 71.97.

and the 1902 example (see figure 12) are viable possibilities. The *circa* 1870 quilt was purchased in Topeka, Kansas, 60 miles north of Emporia, and the 1902 quilt came from an estate sale in Baldwin City, Kansas, 50 miles northeast of Emporia. In addition, an opportunity to compare these three quilts in great detail revealed an amazing uniformity. A visual glance showed them to be almost identical; and scrupulous examination of pots, flowers, leaves, and birds confirmed the impression. The leaves were all in the unique oak leaf shape while the birds echoed each other with a distinctive fat body, droopy tail and perky wing (see figure 10). It is an unsupportable theory, but intriguing.



ing to suggest, that one of these quilts could have been Rose Kretsinger's inspiration and template. Indeed, it is possible that the maker of the 1902 quilt also used the earlier quilt as her model.

A second reference to a pattern for the design came in 1929 when *Farm and Fireside Magazine* sponsored a quilt block contest. One of the third-place winners, Mrs. G. M. Forney, of Thurman, Iowa, submitted a block of the same Pot of Flowers. The magazine offered a pattern for this winning block—#FC-237—for twenty-five cents. If Mrs. Forney used this block to make a quilt, I am unaware of its existence. What antique quilt did Mrs. Forney use for her pattern inspiration? Had she seen Mrs. Kretsinger's 1927 quilt? A few detail variations—the cucumber leaf design instead of an oak leaf shape and the lack of birds—would indicate that Mrs. Forney's template came from another nineteenth-century example. Family history on the 1931 Pot of Flowers quilt made by Metta Peard states that her pattern came from a magazine contest and close comparison of the two would validate this assumption.⁴⁷

The quiltmakers of the 1920s and 1930s left their mark on the continuing story of this Pot of Flowers quilt design. Their dedication to details and to reproducing an exquisite applique product contrary to the fashions of their day, insured that the pattern would continue to move forward in time, relatively unchanged.⁴⁸ The patterns of the 1920s stabilized the design format and minimized the variations. No other reference to a pattern for this Pot of Flowers was found until 1982, when the Iowa State Quilter's Guild offered a pattern in conjunction with a money-raising project for the Textile Department of the Living History Farms in Urbandale, Iowa. According to the Guild, their pattern came from a nineteenth-century quilt in the collection of the Living History Farms, but I would wonder, as the compact bouquet arrangement and the presence of birds are not reflective of the quilt owned by the Living History Farm. The Guild featured the block as the center of a medallion quilt raffled for the same benefit. This medallion center was the only known example of a deviation from the traditional red and green color scheme and was made of burgundy, pink, yellow, turquoise, and green fabrics reflecting the color preferences of the 1980s. This pattern inspired Theresa Kaltenheuser of Elkhart, Iowa, to enter the Pot of Flowers block in The Great American



Quilt Festival in New York City in 1986, representing the state of Iowa. Terry Thompson's *Peace Creek Patterns* offered a simplified version of the pattern with a pot variation in 1988 and two known Kansas and Nebraska quiltmakers have used this pattern to make quilts in the twenty-first century. I made my own pattern in 1997 and reproduced the quilt that I had purchased (see figure 1). Another quiltmaker used my block picture in *Quilter's Newsletter* as inspiration for a medallion quilt center in process.⁴⁹ Still later *Vintage and Vogue* published a pattern in 1998.

In spite of a multiplicity of design sources and sporadic pattern development this complex Pot of Flowers has survived largely unchanged since 1849. Now, with the availability of published patterns, the process of reproducing the nineteenth-century composition has

Figure 12. Pride of Iowa Quilt, dated February 27, 1902, 83 x 85 inches. Note similarity to Figure 1 and Figure 11. Collection of Byron and Sara Dillow.



been greatly simplified. The border treatment continues to be modified to fit the quiltmakers preference, but the bouquet of eight stylized tulips and an ornate fluted pot remain intrinsically bound.

The Name

Closely parallel to the evolution of patterns is the development of pattern names. Database compilations show that during the nineteenth century quiltmakers did not have consistent names for the same quilt patterns. Rather, the names attached to quilts were of a more descriptive nature: often named for the quiltmaker, the flower type, the applique motifs, or the origins. Some of the names attached to the nineteenth-century Pot of Flowers quilts were Tulip Pot, Flower Basket, and Applique Vases, after the bouquet; Birds and Berries, Little Birds, and Cherry, after the motifs. Some of the quilts had no name at all and were described simply as pot of flowers or floral applique. These names were vague as far as pattern identification was concerned and could have referred to any number of red and green floral applique quilts.

As scholars became interested in quilts, a fixed reference for quilt names became desirable. Late in the nineteenth century and into the first quarter of the twentieth century, magazines, newspapers, and designers began to use more consistent names for quilt patterns. The first published quilt books such as *Quilts Their Story and How to Make Them* by Marie D. Webster in 1915, *Old Patchwork Quilts and the Women Who Made Them* by Ruth E. Finley in 1929, and *The Romance of the Patchwork Quilt in America* by Carrie A. Hall and Rose G. Kretsinger in 1935, all used specific names for specific quilts. This was the beginning of standardization for quilt pattern names.⁵⁰

The much-publicized Pot of Flowers quilt made by Rose Kretsinger was pictured in her 1935 book where it was named Pride of Iowa. In going through the papers of Rose Kretsinger at the Spencer Museum in Lawrence, Kansas, I found the envelopes that contained the pattern pieces from her 1927 Pot of Flowers quilt. In her handwriting on these envelopes she had noted several names for the pattern: Our Pride, Eastern Beauty, The Pride Quilt, and Pride of Iowa. Her reasoning be-



hind the final choice of a name—Pride of Iowa—is one more puzzling detail that remains unclear. There is no notable Iowa history in the background of this pattern and Rose Kretsinger lived in Kansas, not Iowa.

The contest winner from *Farm and Fireside Magazine* in 1929 called her quilt block Potted Tulip. This winner, Mrs. Forney, was from Thurman, Iowa—a cause for speculation as to whether this Iowa contest winner influenced Mrs. Kretsinger. Metta Peard's 1931 quilt, made in Oberlin, Ohio, was called Michigan Flower Pot, yet another name enigma. Charlotte Jane Whitehill called her 1932 Pot of Flowers quilt Our Pride, one of the names on Rose Kretsinger's pattern envelopes.

Barbara Brackman, in her *Encyclopedia of Applique*, verified two historical designations for the Pot of Flowers pattern: Pot of Flowers and Pride of Iowa. In Bettina Havig's book, *Carrie Hall Blocks*, the pattern was called Potted Tulips. The 1982 pattern offered by the Iowa Quilter's Guild was named Pride of Iowa while Terry Thompson whimsically called her pattern Pot O' Flowers. The *Vintage and Vogue* pattern was called Applique Vase but when I spoke with the designer of the pattern she acknowledged the names Pot of Flowers and Pride of Iowa.⁵¹

There is not a wrong or right name for this pattern. Historically it has been known by a variety of titles, and these descriptive, classical names are befitting. Therefore, it is appropriate that the designation for this particular pot of flowers would continue to be variable. My first inclination when I purchased my original old quilt was to call it Black Winged Red Birds. The curators of museums and historical societies that own some of these quilts referred to them by their traditional museum designations but for ultimate identification sometimes called them Pride of Iowa. It is unknown why Rose Kretsinger named her quilt Pride of Iowa with all the other choices available to her, but she did. Her high visibility and the popularity of her book were likely the impetus for her choice of a name being firmly associated with this particular Pot of Flowers. If the name Pride of Iowa offers ultimate pattern confirmation then it is useful, though still puzzling. The examination of the origins of the early quilts suggests that Pride of Ohio or Pennsylvania would have been a more appropriate choice.



Conclusion

When I began my research of this intriguing quilt pattern, I was interested in just that—the pattern. As more samples were found and stories of the individual quilts were unveiled, a deeper appreciation began to unfold. The history of American quiltmakers and their quilts showed that certain patterns appealed and survived while others appeared and quickly faded. In the middle of the nineteenth century, the lack of published patterns, limited mobility for the transfer of ideas, and scarcity of paper on which to draw the large arrangement could have contributed to the disappearance of this complex design idea. In spite of these and other deterrents, this Pot of Flowers has been loved enough to be saved, rediscovered, and repeated through generations of quiltmakers for over 150 years. It has survived fads. It has survived the rural and spatial distances of early America. It has survived the Civil War. And it has survived the quilt recessions at the turn of the twentieth-century and during the 1950s and 1960s.

The life of the Pot of Flowers design seems parallel to the very art of quilting itself. The spirit embodied in this quilt pattern is reflective of what quilters excel in: creativity and expert needlework, challenge and individual ingenuity, creative design variation, and connection to a deep sense of tradition. The timeline speaks eloquently of the design's enduring appeal through changing fashions and a changing world. Aided by the patterns of the second quarter of the twentieth century, the Pot of Flowers arrangement migrated through the years and arrived at the beginning of the twenty-first century in all its nineteenth-century glory, color, and complexity.

Why and how this pot of flowers design survived and exactly where it began still is and may always be a mystery. The unanswered questions that remain only serve to preserve the aura surrounding these quilts. The remarkable thing we do know is that the design has survived with its stunning details intact. I can see this quilt continuing as a monument to the American quiltmaker, to her artistic sense, to her needle skills, to her perseverance to task, and to her connection to her predecessors. These quilts are a testimony to the American woman. The pattern's elaborate symmetry mirrors the quiltmakers of the nineteenth and twentieth centuries who embraced the same elaborate pat-



tern. One can only be intrigued to watch today's quiltmakers carry the Pot of Flowers design on the journey into this, its third century.

Appendix A: Nineteenth-Century Quilts and Published Sources

1. Flower Basket. Signed and Dated: Lucinda Painter, 1854. Stark County, OH. Collection of McKinley Museum, Canton, OH, Accession #65.99. Published in: Ricky Clark, *Quilted Gardens*, 46; M. J. Albacete, Sharon D'Atri and Jane Reeves, *Ohio Quilts: A Living Tradition*, 24.
2. Pot of Flowers. Initialed and Dated: JJR, 1859. Possibly Attributed to Catherine Magdalena Muthheart Row. Miami County, OH. Collection of Marianne Gastineau Charles and Plez M. Gastineau.
3. Pot of Flowers. Signed and Dated: Mary Ellen Frank, 1859. Summit County, OH. Location unknown.
4. Floral Applique. Signed and Dated: Jennie Cleland, 1861. Possibly Pennsylvania. Collection of Jonathan Holstein. Published in: Linda Giesler Carlson, *Roots, Feathers and Blooms*, 32; Gail van der Hoof, "Various Aspects of Dating Quilts" in *In the Heart of Pennsylvania, Symposium Papers*, 77; *Main Street Press Calendar*, 1983; *How to Know American Folk Art*, ed. Ruth Andrews, color illustrations book center.
5. Pot of Flowers. Dated: 1862. Possibly Pennsylvania. Possibly Collection of Mr. and Mrs. Edwin Braman. Published in: Robert Bishop, *New Discoveries in American Quilts*, 103.
6. Pot of Flowers. Possibly made by Lydia Ann Herman, ca. 1849. Possibly Lancaster County, PA. Collection of Byron and Sara Dillow. Published in: Cyril Nelson, *The Quilt Engagement Calendar*, 1998, # 53.
7. Pride of Iowa. Stamped: Sarah Bailey, ca. 1860. Collection of Living History Farms, Urbandale, Iowa, Accession #82.102.02.
8. Applique Vases. Attributed to Nadine Prestius, ca. 1860. Holmes County, OH. Location unknown.
9. Little Birds, ca. 1860. From the Collections of The Shelburne Museum, Shelburne, VT, Accession #1955-644, Catalog #10-165. Published in: "The Birds of Shelburne" in *Ladies Circle Patchwork*



- Quilts*, Winter, 1983, 11; Lilian Baker Carlisle, *Pieced Work and Applique Quilts at the Shelburne Museum*, 58.
10. Birds and Berries, ca. 1860. Collection of Old Sturbridge Village, Sturbridge, MA, Accession #26.23.186. Published in: Lynne Z. Bassett and Jack Larkin, *Northern Comfort, New England's Early Quilts*, 88; Galer Britton Barnes, "Northern Comfort, New England's Early Quilts 1780-1850" in *Piecework*, May /June, 1998, 29; "News Notes," in *Quilter's Newsletter Magazine*, January / February, 1998, 12.
 11. Pride of Iowa. Attributed to Nuns of Our Lady of the Visitation Order, ca.1860. Minster, Auglaize County, OH. Private Collection. Published in: *Timeline*, Ohio Historical Society, 1993, Cover; Ricky Clark, George W. Knepper, and Ellice Ronsheim, *Quilts in Community, Ohio's Traditions*, 20; Ohio Quilt Research Project # UB41.2.
 12. Tulip Pot Applique. Attributed to Mrs. Mowrey, ca. 1867. Wilmot, Stark County, OH. Private Collection. Published in: *Ohio Quilts: Another View*, Canton Art Institute, Cover.
 13. Pot of Flowers, ca. 1860. Collection of Becky T. Cox.
 14. Pot of Flowers, ca. 1860. Collection of K. Triplett.
 15. Cherries. Attributed to Mrs. Jacob Moser, ca.1860. Allen County, OH. Location unknown. Published in: "Quilt Exhibit at Lima, Ohio" in *The American Antiques Journal*, June, 1947, 18.
 16. Birds and Urns, ca. 1860. Restored by Shirley McElderry in 1985. Location unknown.
 17. Pot of Flowers, ca. 1860. Collection of Connie J. Nordstrom.
 18. Black Winged Red Birds, ca. 1870. Collection of Connie J. Nordstrom.
 19. Pot of Flowers, nineteenth century. Photographed at a quilt showing in Albuquerque, New Mexico in 1983. Location unknown.
 20. Pot of Flowers, nineteenth century. Doylestown, Wayne County, OH. Photographed at estate auction of Galehouse family in Wooster, OH. Private collection, Wayne County.
 21. Pot of Flowers, nineteenth century. Photographed at a quilt showing in Sewickley, PA, in 1990. Location unknown.
 22. Pot of Flowers, nineteenth century. Probably Wayne County, OH. From quilt showing at Wayne County Fair, Wooster, OH, 1949. Photographs in collection of Wayne County Historical Society. Location unknown.
 23. Variation-Pot of Flowers Crib Quilt, ca. 1860. Collection of Historic Deerfield, Inc., Deerfield, MA, Accession #F.25. (Quilt presently



missing from collection.) Published in: Thomas K. Woodard and Blanche Greenstein, *Classic Crib Quilts and How to Make Them*, cover and frontispiece.

Appendix B: Twentieth-Century Quilts and Published Sources

1. Pride of Iowa. Dated: February 27, 1902. Collection of Byron and Sara Dillow.
2. Pride of Iowa. Attributed to Rose Frances Good Kretsinger (1886–1963), 1927, Emporia, KS. Collection of Spencer Museum of Art, Lawrence, KS, gift of Mary Kretsinger, Accession #71.97. Published in: *American Patchwork Quilt*, Spencer Museum of Art, 1987, #43; *Quilter's Choice, Quilts from the Museum Collection*, Spencer Museum of Art, 57; *150 Years of American Quilts*, University of Kansas Museum of Art, 126; Carrie A. Hall and Rose G. Kretsinger, *The Romance of the Patchwork Quilt in America*, 242.
3. Potted Tulip. Attributed to Mrs. G. M. Forney, 1929, Thurman, IA. Location unknown. Published in: "Our Quilt Contest" in *Farm and Fireside Magazine*, September 1929, 30.
4. Michigan Flower Pot. Attributed to Metta Peard, 1929 or 1931, Pittsfield, Lorain County, OH. Private Collection. Published in: *Making the American Home, Middle-Class Women and Domestic Material Culture, 1840 - 1940*, ed. by Marilyn Ferris Motz and Pat Browne, 22. Ohio Quilt Research Project #OB8.2.
5. Pride of Iowa. Attributed to Bertha Lynn Brickell, 1929. Emporia, KS. Possibly Collection of W. F. Brickell. Published in: *The Baldwin Ledger*, Baldwin City, KS, Thursday, June 27, 1985; *Midcentury Masterpieces: Quilts in Emporia, Kansas 1935–1950*, 11 (Referenced only).
6. Pride of Iowa. Attributed to Mrs. S. H. Rich, ca. 1930, Emporia, KS. Location unknown.
7. Pot of Flowers, ca. 1930. Collection of Thomas K. Woodard: American Antiques & Quilts. Published in: Thomas K. Woodard and Blanche Greenstein, *Twentieth Century Quilts, 1900–1950*, 58; Cyril I. Nelson and Carter Houck, *Treasury of American Quilts*, 174.
8. Our Pride. Signed and dated: Charlotte Jane Whitehill (1866–1964), 1932, Emporia, KS. Collection of Denver Art Museum, Denver, CO, gift of Charlotte Jane Whitehill, Accession #1955.70. Published in:



- American Patchwork Quilt*, The Denver Art Museum, 15; Joyce Gross, *A Patch in Time*, 6; *Denver Art Museum Quilt Collection*, Winter Quarterly, 1963, 55.
9. Pot of Flowers. Attributed to Elizabeth Harned Harriman, ca.1950. Location unknown. Published in: *Collectors Journal* 18, no.27, 14 March 1995.
 10. Pride of Iowa Medallion. Attributed to Iowa State Quilters Guild, 1982. Raffle Quilt. Possibly collection of Pat Sturges. Published in: *Quilt Art Engagement Calendar*, 1985.
 11. Pride of Iowa Block. Signed and Dated: Theresa Kaltenheuser, 1986. One block wall hanging. Collection of Theresa Kaltenheuser. Published in: Leslie Linsley, *Quilts Across America*, 59; "Family Album" in *Quilt Magazine*, Fall 1986, 15.
 12. Pot of Flowers. Signed and Dated: Connie J Nordstrom, 1998. Collection of Connie J. Nordstrom.
 13. Pride of Iowa. Signed and dated: Nancy Hornback, 2001. Collection of Nancy Hornback.
 14. Pride of Iowa. Signed and dated: Mary E. Ghormley, 2001. Collection of Mary E. Ghormley.
 15. Pride of Iowa Medallion. Attributed to Penelope Tucker, 2001. Collection of Penelope Tucker.
 16. Variation - Urn With Coxcombs and Tulips. Signed and Dated: Mary Eliza Sikes, 1904. Collection of Linda Giesler Carlson. Published in: Linda Giesler Carlson, *Roots Feathers and Blooms*, 16.

Notes and References

1. Ricky Clark, "The Floral Applique Quilt Style," in *Quilts In Community, Ohio's Traditions*, ed. by Ricky Clark (Nashville, TN: Rutledge Hill Press, 1991), 22.
2. Appendix A and Appendix B list all known nineteenth- and twentieth-century examples of the Pot of Flowers quilt discussed in this paper. I have noted known published locations for ease of further reference and viewing.
3. Linda Giesler Carlson, *Roots, Feathers and Blooms* (Paducah, KY: American Quilters Society, 1994), 104.
4. Ricky Clark, *Quilted Gardens* (Nashville, TN: Rutledge Hill Press, 1994), 21.
5. Appendix A, 23.
6. Barbara Brackman, *Encyclopedia of Applique* (McClean, VA: EPM Publications, Inc., 1993), 24.
7. Los Angeles County Museum of Art, Buratto "Lace" Embroidery, seven-



teenth century, multicolored silk embroidery on silk net, Italy, Accession # M.86.5.2; Marcus B. Huish, *Sampler and Tapestry Embroideries* (London: Longman's, Green and Co., 1900; reprint, New York: Dover-Publications, Inc., 1970), 41 (page reference to reprint edition).

8. Following are references where the influence of the Germanic decorative arts can be seen: Tandy and Charles Hersh, *Samplers of the Pennsylvania Germans* (Birdsboro, PA: The Pennsylvania German Society, 1991); Marya Dalrymple, ed., *American Country Folk Art* (Alexandria, VA: Time-Life Books Inc., 1990); Daniel and Kathryn McCauley, *Decorative Arts of the Amish of Lancaster County* (Inter-course, PA: Good Books, 1988); Scott T. Swank, *Arts of the Pennsylvania Germans* (A Winterthur Book, W. W. Norton & Company, 1983); Beatrice B. Garvan & Charles F. Hummel, *The Pennsylvania Germans, A Celebration of Their Arts 1683–1850* (Philadelphia, PA: Philadelphia Museum of Art, 1982); Dean A. Fales, Jr., *American Painted Furniture 1660–1880* (New York, NY: E. P. Dutton and Company, Inc., 1972); Margaret B. Schiffer, *Historical Needlework of Pennsylvania* (New York, NY: Charles Scribner's Sons, 1968); Frances Lichten, *Folk Art of Rural Pennsylvania* (New York, NY: Charles Scribner's Sons, 1946).

9. See Appendix A, 17.

10. Ibid., 4, 9, and 17.

11. Ibid., 1 and 21.

12. Ibid., 9.

13. Ibid., 4.

14. Jeana Kimball, *Red and Green, An Applique Tradition* (Bothwell, WA: That Patchwork Place, 1990), 16.

15. See Appendix A, 2, 11, and 15.

16. Ibid., 18.

17. Ibid., 8, 17, and 20.

18. Barbara Brackman, *Clues in the Calico* (McLean, VA: EPM Publications, Inc., 1989), 60–62.

19. Brackman, *Encyclopedia of Applique*, 23.

20. E. Duane Elbert and Rachel Kamm Elbert, *History From the Heart, Quilt Paths Across Illinois* (Nashville, TN: Rutledge Hill Press, 1993), 126.

21. See Appendix A, 1, 3, and 4.

22. Lucinda Painter, 1860 Ohio Census, Stark County, Pike Township, 438B; Mary Ellen Frank, 1850 Ohio Census, Summit County, Copley Township, 287.

23. Gail van der Hoof, "Various Aspects of Dating Quilts" in *In the Heart of Pennsylvania, Symposium Papers*, ed. by Jeannette Lasansky (Lewisburg, PA: Union County Historical Society, 1986), 76.

24. Robert Bishop, *New Discoveries in American Quilts* (New York: E. P. Dutton & Company, Inc., 1975), 103.

25. Telephone conversation with quilt owner, Marianne Charles, 30 August 2001; Appendix A, 2.

26. E-mail from quilt owner Sara Dillow, 28 August 2001; Appendix A, 6.

27. Telephone conversation with quilt owner, Becky T. Cox, 22 September, 2001; Appendix A, 13.

28. Ibid., A 8, 12, 20, and 22.



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29. Lilian Baker Carlisle, *Pieced Work and Applique Quilts at the Shelburne Museum* (Shelburne, VT: Shelburne Museum Pamphlet Series, Number 2, 1957), 58.
30. American Patchwork Quilt "List of Exhibits" (The Denver Art Museum, 1986), 15.
31. Brackman, "Emporia, 1925–1950: Reflections on a Community," in *Kansas Quilts and Quilters*, by Barbara Brackman, Jennie A. Chinn, Gayle R. Davis, Terry Thompson, Sara Reimer Farley, and Nancy Hornback (Lawrence, KS: University Press of Kansas, 1993), 123.
32. See Appendix B, 1, 3, 8, 12, 20, and 22.
33. *Ibid.*, 2, 11, and 15.
34. Brackman, *Encyclopedia of Applique*, 30.
35. Clark, *Quilted Gardens*, 3.
36. See Appendix B, 16.
37. *Ibid.*, 4.
38. *Ibid.*, 7.
39. *Ibid.*, 4.
40. *Ibid.*, 8, 3, and 4.
41. *Ibid.*, 1, 2, 5, 6, and 8.
42. *Ibid.*, 7.
43. *Ibid.*, 8.
44. Brackman, "The Spencer Quilt Collection", in *American Patchwork Quilt* (Spencer Museum of Art, The University of Kansas, 1987), Introduction, 2.
45. Brackman, "Emporia, 1925–1950: Reflections on a Community," 118.
46. *Ibid.*, 109.
47. See Appendix B, 3 and 4.
48. Brackman, *Clues in the Calico*, 143.
49. *Quilter's Newsletter Magazine*, December, 1998, #308, 9.
50. Elbert and Elbert, *History From the Heart*, 147–70.
51. Telephone conversation with pattern designer Marianne Schwerts, 13 March 2000.