

Uncoverings

2014

Volume 35 of
the Research Papers of
the American Quilt Study Group

Edited by Lynne Zacek Bassett



Contributors

Lynne Zacek Bassett is an independent scholar specializing in historic costume and textiles. From 1995–2000 she was the curator of textiles and fine arts at Old Sturbridge Village in Sturbridge, Massachusetts, where she was responsible for the exhibition and book, *Northern Comfort: New England's Early Quilts, 1780–1850*. Lynne was the editor and primary author of *Massachusetts Quilts: Our Common Wealth* (2009), and co-author with Madelyn Shaw of the award-winning *Homefront & Battlefield: Quilts & Context in the Civil War*, published by the American Textile History Museum in Lowell, Massachusetts (2012). She holds a BA in American studies from Mount Holyoke College and an MA in costume and textile history from the University of Connecticut.

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Joyce D. Hammond is a professor in the Department of Anthropology at Western Washington University in Bellingham, Washington, where she has taught for thirty years. In 1978–1979, she spent a year in the Eastern Pacific researching the regional forms of Polynesian quilts and quilt-like textiles of the Hawaiian, Cook, Society and Austral Islands. *Tifaifai and Quilts of Polynesia*, now out of print, was published in 1986 by the University of Hawaii Press. A return visit to Tahiti in 2010 and a 2011 rendezvous with *tifaifai* makers in California led to Joyce's 2013 seven-month sabbatical in the Society Islands, where she focused on the changes that *tifaifai* textiles and *tifaifai* makers have undergone in the past three decades.

Marin Hanson is Curator of Exhibitions at the International Quilt Study Center & Museum at the University of Nebraska–Lincoln. She earned her MA in museum studies and textile history with a quilt studies emphasis from UNL. She is the co-editor of *American Quilts in the Modern Age, 1870-1940*, the first publication in the IQSC&M's comprehensive series of collections catalogs (University of Nebraska Press, 2009). Hanson is a PhD candidate in the Department of Museum Studies at the University of Leicester (UK) and is focusing her doctoral research on cross-cultural quilting practices, with particular emphasis on China and the United States.

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Christine Humphrey holds a BA in international studies and history from Texas A & M University and an MA in textile history with a quilt studies emphasis from the University of Nebraska, Lincoln. She is currently working toward a doctorate in education and human sciences with a concentration



in textiles, merchandising, and fashion design from the University of Nebraska. Her master's thesis explored the quilt documentation projects as a grassroots movement with origins in the cultural movements and quilt revival of the 1970s and 1980s.



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In Appreciation

The American Quilt Study Group expresses sincere appreciation to the following for their substantial support of Seminar presentations and underwriting of papers presented in this volume.

American Quilt Study Group Board of Directors in grateful recognition for many years of support from the Robert and Ardis James Foundation

Karey Bresenhan, Founder and Director Emeritus International Quilt Festival

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Marianne Fons in honor and recognition of quilter Vonda Davis

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Professional Association of Appraisers-Quilted Textiles (PAAQT)

Plate 1. (text reference page 53)
Bain de la Reine (The Queen's Bath), a tableau-style basted *tifaifai*
designed by Irene Atu and created by her nieces Emilienne
Wohler, Sheila Wohler, Veronika Lafon and Bernadette Tavanae
for the 120th Anniversary of Pape'ete, Tahiti, 2010.
Courtesy of the Mairie de Pape'ete.

Plate 2. (text reference page 58)

A *tifaifai* made by combining piecework (patchwork) and appliqué designs, created by Joseline Ly.

Photo by the author.

Plate 3. (text reference page 60)

A section of a *nana'o tifaifai*, created by Emma Tamarii.

Photo by the author.

Plate 4. (text reference page 62)

Appliqué *tifaifai* with asymmetrical 'ape design, created by Emilienne Wohler.

Photo by the author.

Plate 5. (text reference page 76)
Bai Jia Bei, made by Pan Kai Li, Wang Jian Village, Shaanxi
Province, People's Republic of China, d. 2013,
34.5 x 35 inches
International Quilt Study Center & Museum
2013.020.0001

Plate 6. (text reference page 77)
Bai Jia Bei, made by a Mrs. Ma of Gansu Province, People's
Republic of China, c. 1980,
21 x 21 inches
International Quilt Study Center & Museum,
2013.021.0001

Plate 7. (text reference page 78)
Patchwork mandala, Tibet, made of Chinese Ming (1368–1644)
or Qing (1644-1911) Dynasty fabrics
30.5 x 30.5 inches
International Quilt Study Center & Museum
2011.042.0001

Plate 8. (text reference page 78)
Bai Jia Yi ("One Hundred Families Robe"), late 19th century
Arm span: 39.5 inches
Saint Louis Art Museum, Gift of Julius A. Gordon and Ilene
Gordon Wittels in memory of Rose Gordon
112:1989.

Plate 9. (text reference page 79)
Bai Jia Yi, detail.

Plate 10. (text reference page 92)

Handwoven counterpane, early 19th century, Bolton, Lancashire,
belonged to family of Lucy Page (b. 1807), Gloucester County, Virginia.

Cotton

104 ½ x 94 ½ inches

Colonial Williamsburg 1995-175.

Plate 11. (text reference page 95)

Handwoven counterpane, early 19th century, Bolton, Lancashire, inscribed "TKSF12,"
purchased at auction in Winchester, Virginia, ca. 1980.

Cotton

103 x 96 inches

Colonial Williamsburg 2000-5.

Plate 12. (text reference page 96)
Hannah Leathers Wilson (1787-1869), handwoven coverlet, Strafford County, New
Hampshire. Inscribed "Cordelia J Downing no 166 1852." Cotton, with blue wool
secondary weft
97 ½ x 96 inches
Winterthur Museum 2003.0045.002.

Plate 13. (text reference page 97)

"A Small Representation of the Paradise," central image of handwoven counterpane, dated 1773, unknown weaver, possibly Pennsylvania.

Cotton

106 x 92 inches, two seamed panels.

Winterthur Museum 1962.0123.

Plate 14. (text reference page 100)

Handwoven counterpane, inscribed "Hannah Camp 1811," United States or Bolton, Lancashire.

Cotton

110 x 92 inches

Colonial Williamsburg 1974-96.

Plate 15. (text reference page 105)

Detail, corner block, Lydia Ann Stamps (1783-1879), handwoven weft-loop counterpane, Halifax County, Virginia, early 19th century.

Cotton

88 ½ x 80 inches, three seamed panels.

Private collection, on extended loan to the Museum of Early Southern Decorative Arts (MESDA).

Plate 16. (text reference page 107)

Embroidered counterpane, inscribed "1813 Mary Ober Was born June the 17
A.D. in the year 1753 Mary Greenfield was born May the 4 in the year 1788,"
possibly New York.

Cotton

100 x 94 inches

Colonial Williamsburg 1965-192.

The counterpane was photographed with back lighting to show the
embroidered design.



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