

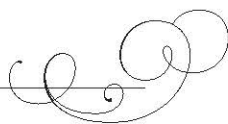
# Uncoverings 2015

Volume 36 of  
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the American Quilt Study Group

Edited by Lynne Zacek Bassett

## Contributors

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Lynne Zacek Bassett is an award-winning independent scholar specializing in New England's historic costume and textiles. Among her quilt publications and exhibitions are *Northern Comfort: New England's Early Quilts, 1780–1850*, produced for Old Sturbridge Village in 1998, and *Telltale Textiles: Quilts from the Historic Deerfield Collection* (2002). Lynne was the editor and primary author of *Massachusetts Quilts: Our Common Wealth* (2009). In 2012 appeared *Homefront & Battlefield: Quilts & Context in the Civil War*, co-authored by Bassett and Madelyn Shaw and published by the American Textile History Museum. Bassett holds a BA in American studies from Mount Holyoke College and a MA in costume and textile history from the University of Connecticut.

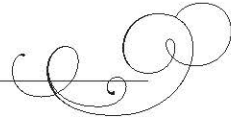
Gail Bakkom's interest in quilt and fabric history is a natural evolution of her career in theatrical costuming. She has worked at the Guthrie Theater, the Minnesota Dance Company, and the Minnesota Opera where, as costume-shop manager for twenty-eight years, she employed the full range of costuming skills, including design. She joined the Minnesota Quilt Project in 1996 and began documenting quilts, eventually serving as one of the coordinators and authors of *Minnesota Quilts: Creating Connections with Our Past*, published in 2006. She co-chaired the 2010 AQSG seminar in Minnesota and has curated three very successful quilt exhibitions at the Minnetonka Center for the Arts.

Linda Baumgarten is curator of textiles and costumes at the Colonial Williamsburg Foundation in Williamsburg, Virginia. She holds a MS in textile-related arts from the University of Wisconsin-Madison and a MA in early American culture from the Winterthur Program at the University of Delaware-Newark. She is the author of *Eighteenth-Century Clothing at Williamsburg* (1986) and *What Clothes Reveal, The Language of Clothing in Colonial and Federal America* (2002), and the co-author of *Costume Close-up* (1999). Most recently, she co-authored with Kimberly Smith Ivey the book, *Four Centuries of Quilts, The Colonial Williamsburg Collection*, published in 2014.

Since receiving her Ph.D. in American Studies in 2011 from Michigan State University, Amanda Grace Sikarskie has taught at Western Michigan University, including courses in Popular Art & Architecture in America, Western Art History, Native American Art, Museum Technology, Museum Studies, and Historic Preservation. Dr. Sikarskie has held fellowships at the International Quilt Study Center and Museum in Lincoln, Nebraska, and at WGBH Boston's Media Library and Archives. She is the author of the forthcoming book, *Textile Collections: Preservation, Access, Curation, and Interpretation in the Digital Age*.

Terry T. Terrell is an independent quilt researcher with a wide range of interests in textile design and production, quilts from the eighteenth and nineteenth centuries, and the influences of historic and social forces on the lives of quilters and their quilts. Dr. Terrell received a B.S. in Botany and Ph.D. in Ecology. She spent a thirty-year career as a scientific researcher and supervisor of researchers. Upon retirement, she shifted her research interests to quilt history. She has taught numerous quilting classes and has taken the Quilt History class from the University of Nebraska-Lincoln. She was instrumental in founding the High Plains Quilt Study Group serving southeastern Wyoming and northeastern Colorado.

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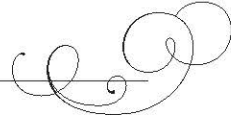
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## In Appreciation

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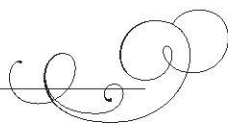
Minnesota Quilters, Inc. and Minnesota Quilt Project

Professional Association of Appraisers-Quilted Textiles (PAAQT)





## Color Plates





Color plate 1. Bed quilt, Ann Jones Flower, ca. 1736–1737. 103 ½ x 95 inches. Colonial Williamsburg Foundation, 1976-59.

Color plate 2. Detail of block-printed cotton on the back of Ann Jones Flower's bed quilt, ca. 1736–1737. The quilt has a silk top, printed cotton backing, and woolen batting, quilted together with silk.

Color plate 3. Elizabeth Stanton's quilt, 86 by 83 inches. Collection of the Ohio History Connection. Courtesy of the Ohio History Connection, H 74633.

Color plate 4. Names inscribed on the Stanton quilt, color-coded to show relationships.

Color plate 5. Myrtilla Newman, Dixfield, Maine, 1862. Whitework Candlewick Eagle and Flags Medallion Counterpane. Cotton with cotton embroidery. 89 x 83.5 inches. Shelburne Museum, 1972-30; 10-542. Gift of J. Watson Webb Jr. Photograph © 2015 Shelburne Museum



Color plate 6. Eliza Adams, Ashburnham, Massachusetts, 1820. Cotton with cotton embroidery. 73 x 87 inches. Genesee Country Village and Museum, 70.1003. Courtesy of Susan Greene

Color plate 7. Still from *Erica*, episode #116, “Crewel Point.” Wilson shows a crewelwork pillow in the color palette of the 1970s. Courtesy of the WGBH Media Library and Archives, © WGBH Educational Foundation and Erica Wilson.

