

Uncoverings

1983

Volume 4 of
the Research Papers of
the American Quilt Study Group

Edited by Sally Garoutte

Victorian Silk Template Patchwork in American Periodicals 1850-1875

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Godey's Lady's Book, published in Philadelphia from 1830-1898, was one of the most influential periodicals for women in the nineteenth century. By mid-century, its huge circulation brought copies into almost every town in America. It became a standard arbiter of fashion; women looked to it and its competitors for the latest fashionable ideas in costume and needlework.

The purpose of this study is to trace the publication of patchwork patterns in *Godey's* during the period of its greatest influence, the third quarter of the nineteenth century, and to survey the manner in which *Godey's* responded to requests of its readers for patchwork.

Research indicates that *Godey's* and its competitors emphasized the English template system for constructing silk quilts. In this system, the fabric is basted around paper templates before the pieces are sewn together with a tiny overstitch or whipstitch. The majority of designs given in *Godey's* were European in origin, and many of them were used over and over again. While traditional American style applique or patchwork patterns occasionally appeared, they were not identified by name and the American system of using the running stitch to seam precut fabric pieces was never described. This emphasis on foreign traditions and a slighting of developing American methods at first suggests a conscious attempt to classify European-derived materials as of higher or better calibre than indigenous American techniques.

However, there are indications that since most editors were not needlework specialists, the emphasis on English style silk template quilts may have been due as much to the difficulties and traditions of publishing as to some desire on their part to establish levels of status in patchwork.¹

Fig. 1. Patterns 1-11, 1850-51 series. These eleven numbered patchwork designs appeared in Godey's in April 1850. They were accompanied by a text giving advice on materials, construction and uses.

Fancy work patterns of any type were rather scarce in American periodicals during the 1830s and 40s. The number used increased dramatically over the next two decades as printing in America became more sophisticated. Periodicals gained status and circulation from the quantity and quality of the plates and patterns they included.

Godey's published only one patchwork pattern during the first twenty years of its existence. This was a template system pattern for "the hexagon, or six-sided; . . . also called honey-comb patch-work." It appeared in the January 1835 issue. In September 1849, Godey's published T. S. Arthur's famous story, "The Quilting Party," illustrated with a plate of such a quilting party.² The following year, Godey's began serious publication of patchwork designs.

The April 1850 work-table section featured eleven numbered patterns for patchwork with directions for using the template system (see Figure 1).³ These were followed in July by a pattern for a "superb table

cover, in patchwork” to be executed in silk and braid. The editor noted that it was:

a more expensive, but, at the same time, much more effective and elegant design, compared with those patterns we gave in our April number, and which have given so much satisfaction.⁴

Since readers were obviously pleased with the publication of patchwork designs, twelve additional patterns were printed in March 1851 (see Figure 2). These were similar in style to those published the previous July. They were unnumbered, and were printed with the following text:

In a former number, we gave numerous patterns for combination Patchwork, suggesting, at the same time, some useful hints upon the materials and colors to be employed. These patterns have afforded much satisfaction, and a general desire for their continuance being evidenced, we now introduce twelve new patterns, which, in connection with those already given, will admit of a variety of beautiful designs. . . We recommend those of our readers who may be inclined to follow up this economical, and, at the same time, novel and elegant amusement, to preserve those shapes we have already given, as we purpose using the same from time to time, adopting, of course, a different arrangement.⁵

In December 1851, twelve more patterns, also unnumbered, were issued (see Figure 3). They were simply labeled “Patchwork - Combination Designs.”⁶ I will refer to these thirty-five patterns. *Godey's* were true to their word and did indeed use “the same from time to time.”

When this series was introduced in 1850, it was accompanied by a lengthy article which opened with these words:

Many improvements may be made in the old style of patchwork that we have been accustomed to see, and, in anticipation of some improvement in the designs at present used, we venture to intrude a few remarks, trusting that our “Family Friends” will not take them amiss.⁷

The use of the term “Family Friends” appears to be an intentional but cryptic reference to the original source of the patterns. The English periodical *The Family Friend* was published by Houlston & Stoneman in London, beginning in 1849.⁸ This magazine's needlework department proves to be the source of the *Godey's* 1850-51 patchwork series.

Fig. 2. Patterns 12-23, 1850-51 series. These twelve patchwork designs were unnumbered when published in Godey's in March 1851. They were given numbers 12-23 when first published in *The Family Friend*, beginning with no. 12 in the top left corner, and numbering left to right from top to bottom rows, ending with no. 23 in lower right corner.

The eleven patterns which appeared in the April 1850 Godey's were first published in *The Family Friend* in Vol. I (1849), pp. 167-168. The tablecover which appeared in Godey's of July 1850 was also in *The Family Friend* Vol. I, pp. 243-246, 299. The twelve unnumbered patterns published in Godey's in March 1851 first appeared as patterns no. 12-23 in *The Family Friend*, Vol. II (1850), pp. 250-251. The twelve unnumbered patterns published in the December 1851 issue of Godey's were published as combination designs numbered 24-35 in Vol. IV (1851) of *The Family Friend*, pp. 198-199.

The Family Friend introduced the patchwork series with these words:

Many improvements may be made in the old style of patchwork that most of us have been accustomed to see for years, when visiting the cottages and rooms of the poor; the same old quaint, hexagonal shape, has haunted us wherever we have been, and in

Fig. 3. Patterns 24-35, 1850-51 series. These twelve unnumbered patchwork-combination designs were printed in the December 1851 issue of Godey's. When originally published in The Family Friend, no. 24 began in the upper left corner. Numbering continued from left to right working from the top to bottom rows, ending with no. 35 in the lower right corner.

anticipation of some improvement in the designs at present used, we venture to intrude a few remarks, trusting that our "Family Friends" will not take them amiss.⁹

If we compare this 1849 English version with that printed in the April 1850 Godey's, we can see of what "Americanization" consisted. When Godey's adapted the introduction, it omitted reference to being "haunted" by ever-present hexagonal shapes, especially in the "cottages and rooms of the poor." Such references must have been considered out of place in the American publication, for American patchwork was at too highly developed a stage for such statements to have been true.

Copying was the way of doing business or of obtaining patterns for publication in the third quarter of the nineteenth century. American publishers relied heavily on European sources for the designs which they

published. The American needlework author Florence Hartley, writing in 1859, pointed out that:

Nearly all the patterns for needle work, and other parts of the domestic adornment used in this country, are derived from English, French, and German sources; and of these the compiler has freely availed herself, adding to them such original patterns as were at her command.¹⁰

Even in England, authors freely copied from one another, making designs difficult to trace to their sources. From 1849 to 1851, Mrs. Warren presided over the needlework department of *The Family Friend*. She placed her name beside many of the designs, but did not attach it to the patchwork. Since it was a policy of the magazine to publish designs from continental and other sources as well as originals by the editor, it is likely that Mrs. Warren did not design the patterns since they were not claimed by her. By 1852, Mrs. Pullan had become editor of the needlework department. It was noted that she would continue to introduce "novelties from France and Germany, in addition to her own unique and fashionable designs."¹¹

In 1855, the publishers Ward and Lock, who had assumed publication of *The Family Friend*, issued a book *Treasures in Needlework* written by Mrs. Warren and Mrs. Pullan. Many of the designs in this book were lifted directly from the magazine.

Treasures in Needlework included the patchwork designs (numbered 1-11), and the combination designs (numbered 24-35) that had appeared previously in *Godey's* and *The Family Friend*. It did not include the middle series (numbers 12-23). In this book, Mrs. Warren and Mrs. Pullan carefully claimed authorship beneath each illustration of designs which were their own. Since their names do not appear beside the patchwork designs either in the book or the earlier periodical, we cannot attribute the designs to them.

Godey's printed five more patchwork patterns between 1852 and 1856, with two based on the box pattern of the 1850-51 series. One pattern for a table cover is specifically attributed to the Ladies of Buckingham who had made it for the Duchess some years previously.¹³ During these five years, patchwork was not emphasized in the needlework offerings.

Several American periodicals of the time competed with *Godey's*. When *Graham's Magazine*, one competitor, introduced patchwork in

1857, they used the same eleven patterns that had appeared in *Godey's* seven years earlier. Their opening paragraph was a blend of the English and American versions:

Many improvements may be made in the old style of patchwork that most of us have been accustomed to see for years; the same old, quaint, hexagonal shape has haunted us wherever we have been, and in anticipation of some improvements in the designs at present used, we venture to intrude a few remarks.¹⁴

In 1858, *Graham's* ceased publication and *Peterson's Magazine*, which had begun publication in 1842, became *Godey's* chief competitor. The two were so similar in appearance that it is difficult to tell them apart without reference to the title page. This similarity was especially apparent in January 1857 when both issued the identical "New Pattern for Patchwork in Silk." Accompanying texts in each were similar, suggesting simultaneous liftings from a common European source. However, *Godey's* added one significant line at the end of their text: "We intend to continue these patchwork patterns."¹⁵ The next month, *Godey's* came out with patterns described by their editor as:

Very humble perhaps, but very useful. Our aim is to suit all; and we are sure that our readers will be pleased by the infinite variety of patchwork patterns we intend to give.¹⁶

This February issue of *Godey's* had a rather lengthy article on patchwork written by Ellen Lindsay. In this article, a number of clues suggest an American rather than a European origin. The author recalls little girls beginning first pieces of patchwork by blending bright squares into a pretty pattern and then combining squares to form a quilt—a method more indicative of the American than the English system. Further, she tells of girls in a reform institution in her *State* who are taught to make patchwork quilts. She also speaks of album quilts where each lady makes and signs a quilt square. This was a popular quilt style in America. Lindsay further notes that she does not admire patchwork in silk, the type most often featured in European designs. She indicates that the two patterns accompanying her article should be made of white pieces and chintz. The two patterns are repeats from the 1850-51 series.¹⁷ At this time, originality in prose was probably easier than in illustration, since illustrations demanded plates rather than moveable type for printing.

However, *Godey's* was indicating that they were aware of grass-roots

American needs and interests. In their April 1857 issue, the editor stated that it is:

...our earnest wish to give matters that will suit the good housewife as well as the fine lady. We also give another piece of patchwork. We intend to suit all tastes and all classes.¹⁸

Godey's published a total of twenty patchwork designs in 1857. Fifteen were repeats from the 1850-51 series reproduced in larger format.¹⁹ Two others were obviously lifted from European sources.²⁰ Two more appear to be applique types.²¹ In October, the magazine featured an unnamed pattern which today would be called *Hearts and Gizzards*.²² (See Figure 4.) The source of this pattern is unknown, but it is a traditional design often made American style by running stitch seaming. This diagram suggests that *Godey's* might have been looking at work done in this country and that they were technically capable of reproducing such patterns had they wished to do so. The fact that they offered very few American patterns suggests that it was cheaper or simply easier to look to the old (and previously published) sources.

In 1858, *Godey's* offered fifteen patchwork patterns and some quilting designs. Only six of the patterns were repeats or variations of the 1850-51 series, although a design from this series was printed as a "design for quilting."²³ Several of the other nine patterns were more American in design style.²⁴ The October issue featured a colored variegated patchwork pattern for a *Mariner's Compass* variation.²⁵

Two influential fancy work books were published in 1859. Their chapters on patchwork illuminate the state of the art at this time. The first book was Mrs. Pullan's *The Lady's Manual of Fancy-work*. Mrs. Pullan, the English author and needleworker, had come to this country to be the director of the work-table of *Frank Leslie's Magazine*. This magazine would be an unlikely source for anything but European design in patchwork, for Mrs. Pullan believed that making quilts of pieces of cotton was valueless. She dismissed cotton patchwork as "not worth either candle or gas light." She did note that patchwork was a favorite amusement of many ladies and if one converted useless bits of expensive materials such as silk, velvet or satin into "handsome articles of decoration" it was worthwhile.²⁶ It would be interesting to know how the American audiences of the time—to whom she addressed her book—responded. Mrs. Pullan gave only two patchwork patterns, both to be made template style.

Fig. 4. Unnamed 1857 Patchwork. This unnamed patchwork was included in the October 1857 issue of Godey's. This resembles block style American patchwork and is known as the Hearts and Gizzards pattern today.

Miss Florence Hartley's *The Ladies' Hand Book of Fancy and Ornamental Work* appeared later in 1859. Miss Hartley was familiar with Mrs. Pullan's excellent "Lady's Manual of Fancy Work" and adopted Mrs. Pullan's alphabetical system.²⁷ However, on the subject of patchwork, the American author Florence Hartley took an opposite point of view and offered the following rebuttal:

We own to a liking for Patchwork, genuine old fashioned patchwork, such as our grandmothers made, and such as some dear old maiden aunt, with imperfect sight, is making for fairs and charities, and whiling away otherwise tedious hours. We love to see a bed spread with the pretty squares and rounds and curious shapes, which mingled with white look so clean and gay; and we even love the irregular, coarse, ill-matched pieces, put together by a perhaps over-tasked mother, or a little child trying her first efforts at being useful. We think the *real old Patchwork* of bits of calico infinitely prettier than the bits of silk sewed together for parlor ornaments.²⁸

In typical nineteenth century fashion, the rest of Hartley's chapter was lifted almost verbatim from Ellen Lindsay's article in *Godey's* several years earlier. The patterns were also from *Godey's* and the minimal directions were for the silk template style of patchwork. Little wonder that *Godey's* editor often lamented the fact that others lacked originality and "illustrated with a style of embellishments that we have been using for several years."²⁹

In 1859, *Godey's* published some patchwork patterns which were labeled as "designed expressly for *Godey's* Lady's Book." (See Figure 5.) Only three of the nine patterns given that year were repeats or variations of the 1850-51 series.³⁰ In 1860, three of the eight patterns published were from the 1850-51 series and again, several were designed expressly for *Godey's*.³¹ No mention is made of a designer or editor for these patterns. Sarah J. Hale, the general editor of *Godey's* was widely known. However she was not the fashion editor.³² That individual remained anonymous throughout this period.

Peterson's may have wanted to score a first of their own in this competitive arena. In January 1858, they announced that their work-table department would be greatly improved, for they had employed Mrs. Jane Weaver "to take it under her exclusive control."³³ *Peterson's* later states that:

This, we believe, is the only Magazine, in which such a department is presided over by a lady, who is not only practically familiar with every variety of fancy-work, but capable of making original designs. . . . Mrs. Weaver also has the advantage of all the latest Parisian and English patterns, which we import.³⁴

The first patchwork pattern published under Mrs. Weaver's editorship appeared in August 1858. In April 1859, Mrs. Weaver of *Peterson's* offered a patchwork pattern "lately brought out in London, which is called the Chinese Pattern."³⁵ In February 1860, both *Godey's* and *Peterson's* published the identical pattern for a "Macaroon Patchwork in Silk and Velvet."³⁶ Mrs. Weaver added her byline to the *Peterson's* version.

Mrs. Weaver's own design expertise was probably not in patchwork. During 1860 and 1861 she offered patterns in patchwork and combination designs in patchwork which were identical to numbers 1-11 and 24-35 of the 1850-51 design series printed in *Godey's* ten years earlier.³⁷ Designs 12-23 were not used. The same article on patchwork *Godey's* had used in 1850 also appeared once again.³⁸



Fig. 5. Patchwork Designed Expressly for Godey's Lady's Book. These two unnamed patchwork patterns appeared as a special plate in the September 1859 Godey's. The label stated that they were "designed expressly for Godey's Lady's Book."

The political difficulties leading to the Civil War in 1861 caused both magazines to subtly express their patriotic loyalty to the Union in their choice of patchwork designs. In June 1861, *Godey's* featured two star patterns. One was a variation of the traditional eight-point Lemoyne Star, set block to block. The second star design was an all-over pattern of five-point flag style stars that would have been difficult to construct.³⁹ Not to be outdone, *Peterson's* issued a full-page red, white and blue colored pattern for a Stars and Stripes bed quilt in July 1861.⁴⁰ Also in this year, both publications featured a design by Mrs. Warren of England which *Godey's* called a patchwork. *Godey's* also reissued two patterns from the 1850-51 series.⁴¹

Godey's continued to offer patchwork during the Civil War and Reconstruction era, but the number of patterns diminished to one or two per year, and finally dwindled to nothing at the end of the decade.⁴² The occasional inclusion of an American style pattern gave indication that *Godey's* could have issued original American patterns had they so desired.

In April of 1864, *Godey's* editor noted that:

We have lately received a pleasant letter from a young lady of Rhode Island, who is forming a curious and valuable collection of autographs in an original and very womanly way; the design is to insert the names in a counterpane or bedquilt.⁴³

There follows a long article describing this amazing work which would eventually contain 2780 silk pieces when completed. It would contain 356 autographs from many "men highly distinguished," including President Lincoln. This issue of *Godey's* also gave a pattern for the diamond shaped template with editor Sarah J. Hale's name written on it.⁴⁴ Obviously taken with this novel idea, *Godey's* published a more extensive diagram for the same autograph quilt in the July issue (see Figure 6). While the "young Needle-artist" remained anonymous, as did most ladies of the time, the quilt described is surely the one made by Adeline Harris Sears of Providence, Rhode Island which is illustrated in Plate 60 of *Quilts of America* by Patsy and Myron Orlofsky. *Godey's* noted that the young lady had already worked on it for eight years, and predicted:

...the letter of the young lady bears such internal evidence of her capability, that we feel certain she has the power to complete her work if her life is spared. . . . Who knows but that in future ages, her work may be looked at like the Bayeaux Tapestry, not only as a marvel of women's ingenious and intellectual industry; but as affording an idea of the civilization of our times, and also giving a notion of the persons as estimated in history.⁴⁵

It is evident that the editors of *Godey's* recognized a masterpiece quilt when they saw it. This was a grass-roots pattern, but one that directly related to the silk template patchwork which *Godey's* usually featured. The quilt is testimony to the fact that some women creatively utilized the silk template technique while others were creating beautiful works in cotton fabrics with traditional American methods.

Godey's made no further attempts to explore opportunities for publishing American grass-roots patterns in this decade. Publication of patchwork was minimal in both *Godey's* and *Peterson's* during the 1870's. Again, the patterns issued were usually taken from European sources or copied from earlier issues. When directions were given they were for the template system, often referred to as mosaic patchwork.⁴⁶

S. Annie Frost writing in 1877, devoted only a page of her book *The Ladies Guide to Needlework and Embroidery* to patchwork which she con-

Fig. 6. Plan for Autograph Bedquilt. This plan for an autograph quilt was given in the July 1864 issue of Godey's. It was sent to the editors by a young lady from Rhode Island who was probably Adeline Harris Sears.

sidered "more under the head of plain than fancy needlework." She wrote:

...the calico squares whose combinations and varieties would fill a volume are not the only patchwork that is made. Silk is also used in variously shaped blocks and patterns, for the covers of chairs and bed-quilts, although we have known many pieces, started in tiny pieces to make an enormous bed-quilt, end ignominiously in a very small pincushion. The taste is one that has nearly died out, although some beautiful specimens are still seen at fancy fairs, the work of tasteful brains and industrious fingers.⁴⁷

Nineteenth century quilt collections usually contain some examples of beautiful silk template quilts made during the third quarter of the nineteenth century. They often feature designs which were published in *Godey's* and other women's periodicals. These attest to the fact that silk template patchwork was a fashionable alternative to the calico and cotton creations made in the American folk-art tradition. The patterns

provided by the periodicals co-existed with those handed down from generation to generation or friend to friend.

During the last quarter of the nineteenth century, pressed patchwork techniques and the asymmetrical embroidered silk crazy quilts were favored by the ladies and gradually replaced the silk template work of the third quarter. *Godey's* attempted to respond to the desire for crazywork patterns, but failed to become a leader in this trend.⁴⁸

Looking to Europe for taste in costume and fashion, the periodical remained locked into a system of copying European needlework patterns from imported plates. In spite of increasing sophistication in publishing and technology, *Godey's* and its competitors failed to capitalize on opportunities to publish American patterns. This would have to wait for others.⁴⁹

This inability to change with the times in later years would eventually cause subscriptions to decline in the 1880s and 1890s. *Godey's*, *Peterson's*, and another similar magazine, *Arthur's*, all ceased publication in 1898, having been pushed out by newer magazines. These periodicals nevertheless remain important in the history of American patchwork, for they were the first to publish patchwork patterns which were widely circulated all over the country during the third quarter of the nineteenth century. Using the resources, methods and materials with which they were most familiar, these magazines attempted to fulfill requests for patchwork which reigned for many ladies in first place "amongst the most amusing of the labors of the needle."⁵⁰

Notes and References

1. For one interpretation, see Jinny Beyer, *The Quilters Album of Blocks and Borders* (McLean, Va: EPM Publications, Inc., 1980) pp. 3-9 (Chapter 1, "Sources for Quilt Patterns").
2. See *Godey's Lady's Book*, (hereafter referred to as *Godey's*), January 1835, p. 41; September 1849, pp. 185-189 (unnumbered plate).
3. *Godey's*, April 1850, pp. 285-286.
4. *Godey's*, July 1850, p. 51.
5. *Godey's*, March 1851, p. 198.
6. *Godey's*, December 1851, p. 369.
7. *Godey's*, April 1850, p. 285.
8. *The Family Friend*, which ran from 1849-1870+, is a little difficult to trace as it was issued in six different series, each starting over with volume 1. The patchwork patterns were in the original series. The periodical was issued in both monthly form and as annual volume. In some years it was issued in weekly form and with a quarterly volume.
9. *The Family Friend*, Vol. I (1849), p. 167.
10. Florence Hartley, *The Ladies' Hand Book of Fancy and Ornamental Work* (Philadelphia: G.G. Evans, 1859), "Preface," p. 5.
11. *The Family Friend*, preface to Vol. IV (1851) and prefaces to Vol. I, New Series (1852) and Vol. III, New Series (1853).
12. Mrs. Matilda Maria Warren and Mrs. Eliza Pullan, *Treasures in Needlework* (London: Ward Lock & Co., 1855), pp. 22-23, 26-27. This book was reproduced in paperback by Berkley Publishing Corporation in 1976. One author was incorrectly listed on the cover as "Mrs. Pullman." The cover stated that the book was first published in 1870, also an error. This paperback edition is still useful if errors are noted, because the 1855 edition is rare, as are copies of *The Family Friend*.
13. *Godey's*, June 1852, p. 420; September 1852, p. 291; September 1854, p. 269; November 1855, colored plate; January 1856, p. 71. Another version of this appeared in *Peterson's Magazine*, (hereafter referred to as *Peterson's*), August 1856, p. 87, with a byline by Mrs. Ann S. Stephens. In addition, an article on contributions to fancy fairs in *Godey's* August 1855, pp. 167-168 gave instructions for a harlequin ball patchwork pincushion.
14. *Graham's Magazine*, July 1857, p. 95.
15. *Godey's*, January 1857, p. 72; *Peterson's*, January 1857, pp. 80-81.
16. *Godey's*, February 1857, p. 185.
17. *Godey's*, February 1857, pp. 166-167. Patterns repeat Nos. 13 and 17 of the 1850-51 series.
18. *Godey's*, April 1857, p. 378.
19. *Godey's*, issues from 1857: February, pp. 166-67, Nos. 13, 17; March, p. 200, No. 19; April, p. 354, No. 34; May, p. 455, Nos. 23, 8; June, p. 486, No. 32; July, p. 71, Nos. 15, 20; August, p. 165, Nos. 14, 12 (variation); September, p. 259, No. 24; November, p. 389, Nos. 30, 27; December, p. 487, No. 1.

20. *Godey's*, January 1857, p. 72; March 1857, p. 200.
21. *Godey's*, June 1857, p. 486; December 1857, p. 487.
22. *Godey's*, October 1857, p. 298.
23. *Godey's*, issues from 1858: February, p. 165, Nos. 12, 26; May, p. 197, No. 32; April, p. 298, Nos. 10, 28; August, p. 172, No. 15; October, p. 361, No. 7 for quilting pattern.
24. *Godey's*, issues from 1858: January, p. 5 (2 patterns), p. 67; March, p. 197; June, p. 555 (2 patterns); September, p. 264 (2 patterns). There was also a patchwork watch-hook in the April 1858 issue, p. 360.
25. *Godey's*, October 1858, p. 289. Quilting designs were shown in July, p. 76; September, p. 201; and December, p. 550.
26. Mrs. Pullan, *The Lady's Manual of Fancy Work*. (New York: Dick and Fitzgerald, 1859), pp. 95-97.
27. Florence Hartley, *The Ladies' Hand Book of Fancy and Ornamental Work*, p. 5.
28. *Ibid.* pp. 189-193.
29. *Godey's*, February 1858, p. 183.
30. *Godey's*, issues from 1859: March, unnumbered plate, No. 1 (used in background), No. 32; April, unnumbered plate, No. 13, *Ohio Star* and 9 patchwork combinations; June, p. 492, 2 patterns; September, unnumbered plate, 2 patterns; October, colored plate; December, p. 550 has a design for quilting.
31. *Godey's*, issues from 1860: March, p. 201, patchwork border; April, unnumbered plate, 2 patterns; June, p. 549, No. 35; August, p. 164, No. 4; September, p. 263, No. 22; December, p. 496, star pattern; January, p. 16 has two designs for quilting; November, p. 400 has a design for quilting.
32. *Godey's*, April 1855, p. 374.
33. *Peterson's*, January 1858, p. 88
34. *Peterson's*, March 1858, p. 250.
35. *Peterson's*, August 1858, pp. 82, 143. (This identical pattern was published in *Godey's* May 1861, p. 448. *Godey's* says they were compelled to reduce the size of the pattern for publication.) *Peterson's*, April 1859, pp. 306-308. (The *Chinese Pattern* is a version of the *Blazing Star*.)
36. *Godey's*, February 1860, p. 106; *Peterson's*, February 1860, p. 165.
37. *Peterson's*, July 1860, p. 71, Nos. 1, 2, 3; August 1860, p. 150, Nos. 4, 5, 6; September 1860, p. 256, Nos. 7, 8, 9; October 1860, p. 304, Nos. 10, 11; December 1860, p. 479, Nos. 30, 31, 32; January 1861, p. 84, Nos. 27, 28, 29 (This series is labeled as "by Mrs. Jane Weaver"); April 1861, p. 349, Nos. 33, 34, 35; May 1861, p. 423, Nos. 24, 25, 26. There is also a pattern for patchwork in January 1860, p. 86 and May 1860, p. 342.
38. *Peterson's*, November 1860, p. 402.
39. *Godey's*, June 1861, p. 488.
40. *Peterson's*, July 1861, unnumbered colored plate.
41. *Peterson's*, May 1861, p. 423. "For a sofa-pillow in Muslin and Tape." The same design appears in *Godey's* December 1861, p. 518 as "patchwork." See also *Godey's* August 1861, p. 164 (repeat of No. 21) and October 1861,

- p. 340 (repeat of No. 11).
42. *Godey's*, February 1862, p. 188, No. 3; June 1862, p. 600; July 1862, p. 28 (*Ohio Star* but unnamed); September 1862, p. 292; September 1863, p. 264, No. 31 (also in *Arthur's Magazine* for March 1864); January 1864, p. 89; October 1864, p. 344; September 1865, p. 257; May 1867, p. 398, Nos. 25 and 29. See also a quilting pattern in May 1865, p. 457. A design published as a quilt pattern in August 1865, p. 168, is obviously a different form of needlework. In addition, see in *Peterson's*: January 1860, p. 86; May 1862, unnumbered pattern section; September 1867, p. 230, an ottoman in patchwork.
 43. *Godey's*, April 1864, p. 396.
 44. *Ibid.* pp. 387-388.
 45. *Ibid.* p. 396.
 46. *Godey's*, June 1870, p. 514; August 1870, p. 120; February 1871, unnumbered plate (reprinted in *Peterson's* January 1873, p. 83); *Godey's* March 1871, p. 292 (repeat of pattern issued in September 1854); April 1871, pp. 371-372 (window blind in mosaic which appeared in *Peterson's* March 1871, p. 186); March 1875, p. 277, No. 32. Additional patterns appear in *Peterson's* March 1870, p. 241 (footstool of patchwork); November 1870, p. 386 (mosaic patchwork workbag); January 1871, p. 32 (mosaic patchwork); May 1872, pp. 316, 372; September 1872, p. 217 (repeat of design from 1855 *Treasures in Needlework*); November 1875, colored plate; February 1876, p. 156, version of No. 24.
 47. S. Annie Frost, *The Ladies Guide to Needlework and Embroidery* (New York: Henry T. Williams, 1877) p. 128: Chapter XIV, "Patchwork."
 48. Virginia Gunn, "The Origin and Development of the Victorian 'Crazy Quilt'" Abstract published in *Association of College Professors of Textiles and Clothing, Proceedings*, 1982.
 49. See Cuesta Benberry, "An Historic Quilt Document — The Ladies Art Company Catalog," *Quilters' Journal*, 1/4 (Summer 1978), pp. 13-14.
 50. *Godey's*, February 1860, p. 106.