



BLANKET

statements

Spring 2009

Newsletter of the
American Quilt
Study Group

Issue 95



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A Comparison of State Bird and State Flower Quilts

BY ROSE MARIE WERNER



Ruby McKim State Flower Quilt blocks,
c.1931. From the collection of the author.

As I paged through old needlework magazines and catalogs that I collect for identifying kit quilts, I often came across advertisements for state bird and state flower quilts. I began noticing slight differences in designs from different companies, so I started putting the ads in a file as I found them. Though most were transfer patterns, a few, notably Ruby Short McKim's, were published in newspapers as a series. A meeting of our Land O'Lakes Quilt Study Group with the topic "series quilts" spurred me to organize and identify the state bird and state flower quilt designs, using the ads I had collected.

Quilts with embroidered blocks depicting the birds and flowers designated as "state bird" or "state flower" are turning up in estates and antique shops all over the country. In trying to sort them out and determine the age of the quilt, I found that I needed to look carefully at details in the designs. Where possible, I will use the block for Minnesota to point out what details set each design apart. There are a few general facts that are helpful:

1. In 1912, Arizona was the 48th state admitted to the union. Any pattern depicting 48 states was designed between 1912 and 1959.
2. In 1959 Alaska (#49) and Hawaii (#50) became states. Any pattern depicting 50 states was designed after 1959.
3. Not all state birds and flowers were chosen at the same time. The earliest pattern designers may have chosen birds or flowers that were common to the state, but did not have an official status as "state bird" or "state flower". Information on the choices of each state and the dates they were chosen is readily available on the Internet.¹

State flower quilts were popular by the 1930s. Although a few companies sold blocks pre-stamped with state bird and flower designs, most of the patterns were sold as embroidery transfers. The patterns were offered for sale in needlework columns, some of which were syndicated, in a wide variety of publications. Popular patterns may have been published over a period of ten years or more, so the pattern's date may not be limited to just that of the publication indicated. Most of the quilts were made with colored floss in the actual colors of the bird or flower. The quiltmaker could adjust the pattern to her liking by omitting part of

Continued on page 3

CALL FOR PAPERS

Uncoverings 2010:

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American Quilt Study Group is seeking original, unpublished research pertaining to the history of quilts, quiltmakers, quiltmaking, associated textiles, and related subjects. Papers selected from those submitted will be presented at our thirty-first Seminar, to be held in Minneapolis, Minnesota. **The deadline for submission is July 1, 2009.**

Since 1980, *Uncoverings* has been the foremost authority in current quilt research. This interdisciplinary volume is part of AQSG's mission to build an accurate, authoritative body of research that documents and affirms the creative art of quiltmaking. *Uncoverings* is the foundation of much quilt research being done today.

This is an opportunity for you to contribute to this highly respected publication. If your paper is selected, you will be

invited to present your research at the 2010 Seminar and to be part of an intensive weekend conference devoted to the study of quilt history.

Papers should be 4,500 to 9,000 words in length, including notes. Please include photocopies of possible illustrations. If you would like an experienced researcher to provide feedback on your research ideas or work-in-progress, ask AQSG to put you in touch with a mentor.

Complete submission and manuscript guidelines are available on the AQSG website www.americanquiltstudygroup.org. For questions or to receive the guidelines by mail please contact AQSG, 1610 L Street, Lincoln, NE 68508; Phone: (402) 477-1181; Fax: (402) 477-1183;

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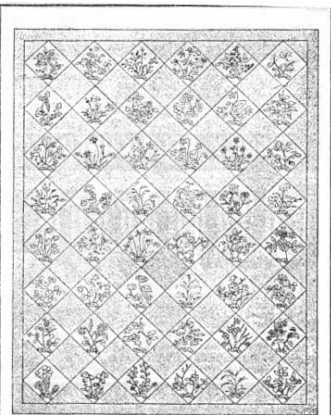
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the design or border treatments, changing the orientation of the blocks, filling in an area that was to be outlined, or other adjustments. Such changes make the identification process a bit harder.

The quilt in Figure 1 was designed by Hubert Ver Mehren of the Home Art Studios in Des Moines, Iowa. This was a 48-state quilt, though there was a 49th block included for Alaska, which was not yet a state. The name of the state (abbreviated) was embroidered in capital letters on a shield below the flowers. With blocks set on point, the directions suggest a blue sashing and corner posts with a white star on a blue background. An elaborate pieced red, white, and blue border with concentric diamond shapes and a star in the center formed a zigzag edge for the quilt. The flower for Minnesota was the pink moccasin.



Fig. 1. Official State Flower Quilt #720, Illustration from unknown publication.²



Quilt of Official State Flowers

Delicate pink, pale rose, red, yellow, orange, blue and purple, as well as waxy white flowers among refreshing green leaves. All of these may be had in the State Flower Quilt. There are 48 nine-inch blocks stamped in actual colors on a soft white muslin. The blocks may be quickly done in outline or running stitch. Or if you are ambitious to have a prize-winning quilt, work the blocks solid. When set with alternating plain blocks you have a quilt of ample size.

No. 1965N. For the 48 State Flower Blocks stamped in colors on material, \$1.85. For a hot-iron transfer that stamps the designs on your own material in colors, 50¢ for the set of 48. An assortment containing the proper shades of ballproof floss for working in outline, 43¢. Send to

NEEDLECRAFT COMPANY
Augusta, Maine

Fig. 2. Ad from Home Arts Needlecraft, April, 1940.

name. The nine-inch blocks were stamped in colors on soft white muslin. Alternate blocks of plain fabric made this a large quilt. The 48 stamped blocks sold for \$1.85. A hot-iron transfer was available for \$0.50 and an assortment of floss cost \$0.43.

Judging by the setting of the forty-eight nine-inch blocks stamped in color, the quilt in Figure 3 appears to be a product

The Quilt of Official State Flowers (Figure 2) which appeared in an ad for Needlecraft Company of Augusta, Maine³ may be from Home Arts Studio (note similarity to the Home Arts quilt described previously), with several blocks having identical flower designs. The blocks are on-point, but use a banner instead of a shield for the state

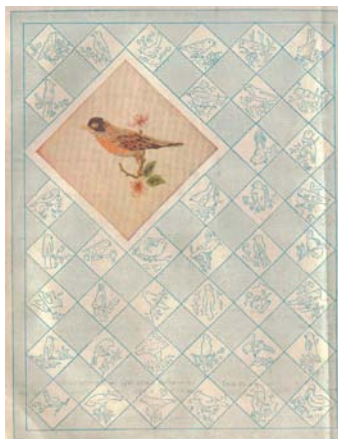


Fig. 3. State Bird Quilt, Home Arts Needlecraft, September 1938.

of the same company that produced the preceding state flower quilt. The insert shows a bird in its natural form, filled in with stitches. Names of the states, birds, and flowers came on separate hot-iron transfers. Their use was optional, so quilts may show up with or without the names. This design was advertised in 1938 and 1939 issues of Home Arts Needlecraft.⁴ Forty-eight stamped blocks sold for \$1.85. The transfer pattern sold for \$0.60.

Ruby McKim's State Flower Quilt (Figure 4) ran as a series in the Sunday issues of the Omaha World Herald in 1931, and in many newspapers around the country.⁷ The forty-eight rectangular blocks have flowers with squared-off corners, which

gave them an Art Deco look. Ruby utilized fancy stitches (French knots, blanket stitch,



Fig. 4. Ruby McKim State Flower Quilt.⁵ Detail, Minnesota block.⁶

lazy daisy) to make the flowers realistic (see cover photos). The abbreviation of the state is inside a circle placed in the lower left or right corner. Though designed for embroidery, Ruby suggests these designs could be painted or one could add touches of appliqué. She also suggests a quilt-as-you-go method, joining four blocks at a time. A thread packet (24 colors) was available for \$1.00. Patterns for this quilt have been reprinted in their original format by Merrily McKim Tuohey, Ruby's granddaughter, and were copyrighted in 2007.

The state flower quilt from the Rainbow Quilt Block Co. of Cleveland, OH (Figure 5), appeared in Needlecraft Company's advertisements in Home Arts Needlecraft from 1933 through 1936⁸, in catalogs for Needlecraft Company (the publishing company of Home Arts Needlecraft)⁹, and in an ad from the Rainbow Quilt Block Co.¹⁰ The most obvious characteristic of this quilt is the unique double-lined block letters used for the state abbreviations, not found in any other state flower pattern. The Minnesota block shows two pink moccasin flowers, with the large block letters along the bottom and the name of the flower below.

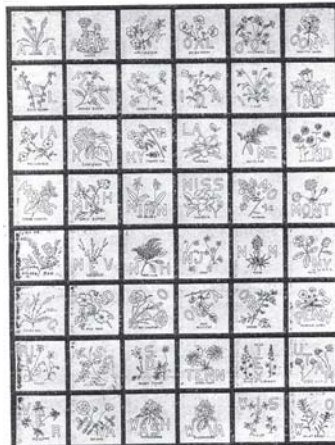


Fig. 5. Rainbow Quilt Block Company State Flower Quilt.

(continued on page 4)

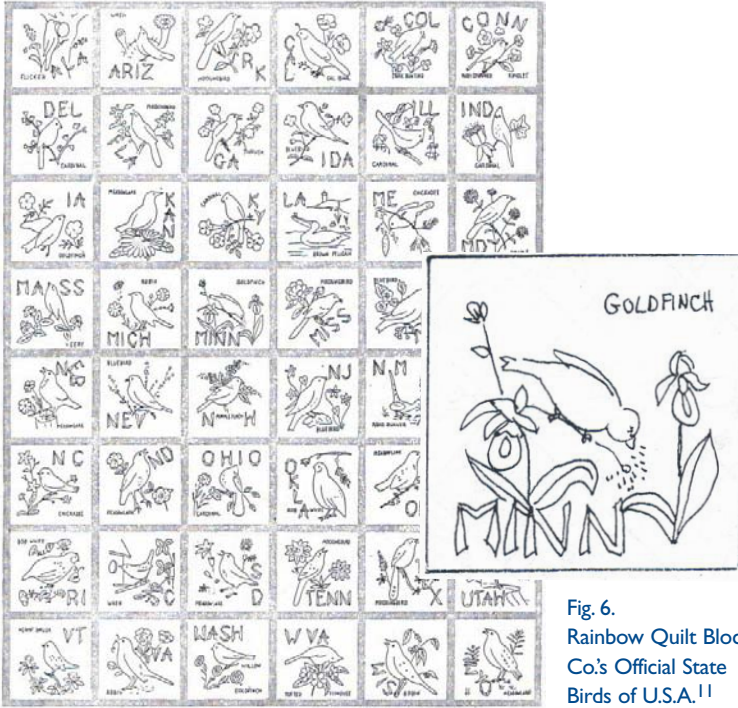


Fig. 6. Rainbow Quilt Block Co.'s Official State Birds of U.S.A.¹¹

Needlecraft Company sold a set of forty-eight nine-inch blocks pre-stamped on white muslin for \$1.59. Floss was \$0.70. Black, red, or blue was suggested for the state abbreviations. Percale for the three-inch setting strips was offered in rose, blue, orchid, Nile, or maize for \$0.25 per yard.

The design in Figure 6, which appeared in 1936 issues of *Home Arts Needlecraft*¹², is obviously a companion to the Rainbow Quilt Block Co.'s state flower quilt. The lines forming the letters are sometimes tapered to a point, but are quite similar to those in the flower quilt. In comparing the Minnesota bird and flower blocks, one can see that the bird was added to the same flower design. The size of the blocks was not given, but was probably the same as the flower blocks. The cost from Needlecraft Company for forty-eight stamped blocks, the percale offered, and floss were all the same as for the state flower quilt.

Figure 7 shows a quilt from the Rainbow Quilt Block Co. that appears to be a combination of the two previous designs. For Minnesota, the same bird and flower designs have been adapted and simplified. The state name is prominent in the center, with the bird and flower names on each side of the bottom of the block. The names are in all capitals, but with single line letters. Blocks are oriented in an on-point direction. Four blocks are joined to make an eighteen-inch block which has colored sashing around it. Three extra eighteen-inch blocks (at the top of the quilt) have birds and flowers for Alaska, Hawaii, and the District of Columbia.

"American Bird and Flower Quilt" (Figure 8) appeared in Needlecraft Company's 1937-38 catalog, *Needlecraft Embroidery Book*. As with their other products, the designer's name was not given. The pattern was sold as white muslin blocks, stamped with American birds, and flowers commonly associated with each bird. The bird was usually shown sitting on the plant, with the flower name above the picture and the bird name below, all in capital letters. No state names appear except as part of the name of the bird or flower—e.g. California Poppy, California Quail.

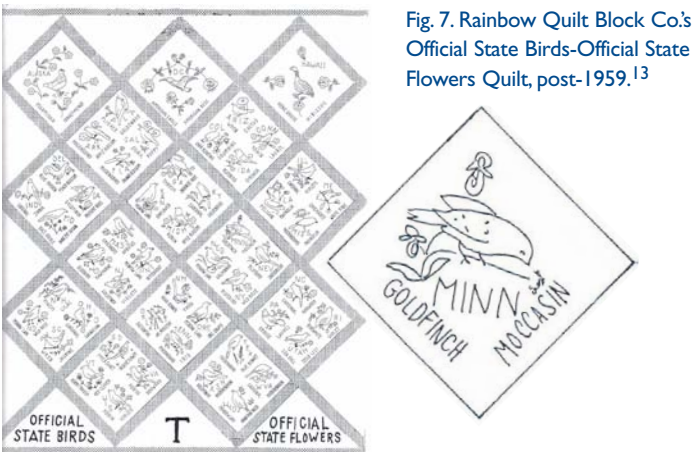


Fig. 7. Rainbow Quilt Block Co.'s Official State Birds-Official State Flowers Quilt, post-1959.¹³

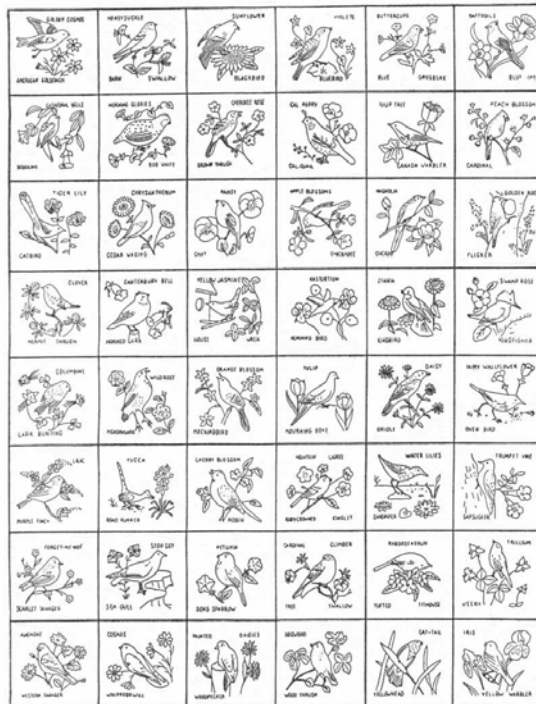


Fig. 8. American Bird and Flower Quilt.

Aunt Ellen's 48-block sets (Figure 9) of state birds (#626) and state flowers (#9901) were sold by Modern Handcraft of Kansas City, MO in their catalogs from the late 1940s and early 1950s¹⁴. In the 1954 *The Workbasket*, an ad for Aunt Martha Studios (formerly Modern Handcraft) appeared with these same sets. The 1964-65 Fall-Winter, issue of *McCall's Needlework & Crafts* carried an ad for fifty state birds (#626M) and fifty state flowers (#9901M),¹⁵ also from Aunt Martha Studios. The nine-inch flower blocks, set on-point, featured a banner with the full state name in capital letters in the center. The flowers were drawn behind the banner. The stamped blocks were sold as a kit with a color guide and arrangement chart suggesting alternate blocks of a solid color, a scalloped edge, and colored binding. The bird blocks had a similar banner with abbreviations for longer state names. The birds sit on the banners and were pictured with appropriate flowers. Blocks were set on-point, with suggested alternate blocks, edge, and binding similar to the flower quilt.

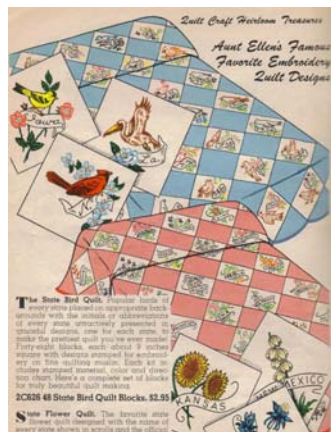


Fig. 9. Two quilts from Aunt Ellen's Complete Art Needlework Catalog #8.

The Minnesota blocks pictured in Figure 10 are from the 48-state Aunt Martha sets. The goldfinch is pictured for the Minnesota state bird and the moccasin or lady's slipper is pictured for the flower. I own a set of Aunt Martha embroidered blocks with the loon (Figure 11), which was adopted as Minnesota's state bird in 1961. The set was still designated #626.

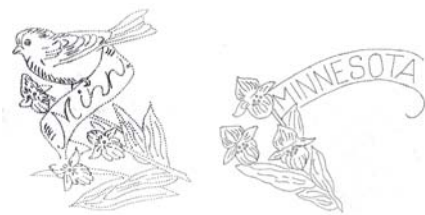


Fig. 10. Transfer patterns for #626 (bird) and #9901 (flower) from the author's collection.



Fig. 11. Embroidered Minnesota block from Aunt Martha set #626, from the author's collection.

In comparing the earlier sets of Aunt Martha blocks to the later sets (after 1959) I found the following changes:

CHANGES IN BIRDS—Aunt Martha Set #626¹⁶

State	Earlier Version (1940s)	Later Version (after 1959)
Alabama	flicker	yellow hammer
Alaska	--	willow ptarmigan
Hawaii	--	nene goose
Minnesota	goldfinch	loon (after 1961)
Oklahoma	bobwhite	scissor-tailed flycatcher
Rhode Island	bobwhite	Rhode Island red rooster
South Carolina	mockingbird	Carolina wren
Virginia	robin	cardinal
West Virginia	tufted titmouse	cardinal

CHANGES IN FLOWERS—Aunt Martha Set #9901

State	Earlier Version (1940s)	Later Version (after 1959)
Alabama	goldenrod	camellia
Alaska	--	forget-me-not
Hawaii	--	hibiscus
Indiana	zinnia	peony
Minnesota	moccasin	showy lady's slipper
New York	wild rose	rose

Vogart Company of New York, NY sold a set of transfer patterns for the Flowers of the United States (#2002) for embroidery or painting (Figure 12). The flowers were featured prominently on square blocks, with the full name of the states in capital letters. The set included a large block transfer of a map of the USA (with Alaska and Hawaii), with each state labeled by abbreviation. Also labeled were Canada and Mexico, the Atlantic and Pacific Oceans, and the Gulf of Mexico. Also included was a large transfer of the American Beauty Rose, the designated flower for the USA. Quilts may be found with or without these large blocks.

The State Bird transfer patterns by Vogart (#2001) complemented the state flower designs. The birds were pictured on branches or with plants in the background,

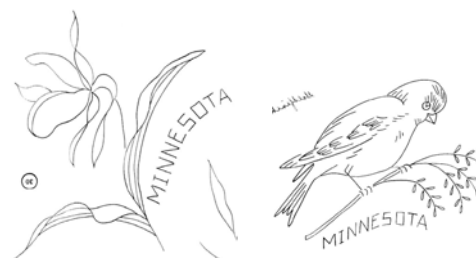


Fig. 12. Vogart Company transfers #2002 and #2001, from the author's collection.

with the full name of the state in upper case letters. As in the previous set, there is a large block transfer map of the USA. This set has an additional large block with a bald eagle (the national bird) standing on a shield, with a branch in one claw. The Minnesota block has the goldfinch. Although no copyright dates were found on the transfers, the two set may have been designed between 1959, when Alaska and Hawaii became states, and 1961, when the loon was adopted as the Minnesota state bird.

The 50-state set shown in Figure 13 was the first to include outlines of the states. Each 7-1/2" x 10-1/2" block shows the outline of the state, state flower, state bird, a star for the capital, and

(continued on page 6)

date and order of admission to the union. A 28-1/2" x 32-1/2" transfer for a map of the USA was included, with the state capitals indicated by circles. The instructions suggested colored strips between the blocks and a red, white, and blue ruffle around the edge of the quilt. The instruction leaflet had a chart of the states, state birds (credited to the National Audubon Society—1975) and state flowers (credited to the 1975 World Almanac). The transfers I have are in an envelope from READER MAIL, with a Woodside, NY address. I also found ads from *Farm Progress* (January 26, 1988) with a READER MAIL address of Niles, MI, and from *Capper's* with a Niles, Michigan address. The ad from *Capper's* was labeled "Kate Marchbanks Needlecraft Patterns".

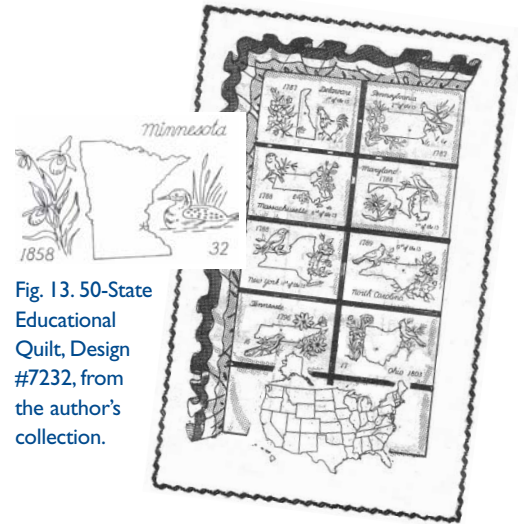


Fig. 13. 50-State Educational Quilt, Design #7232, from the author's collection.



Fig. 14. Hexagon State Educational Quilt by Kate Marchbanks.

Hexagon State Educational Quilt #533 (Figure 14) seems to be the same as #7232 with the obvious change of the shape of the blocks to hexagonal. The border design includes hexagons with a large five-pointed star and colored patches to make the edge straight. Again, the pattern is from Kate Marchbanks and the Niles, MI address.

The two designs in Figure 15 are so similar that they are probably from the same source. #548 is a 48-state set by Laura Wheeler (Old Chelsea Station). A large shield is featured with a single lazy daisy flower at the top and bottom points and, partial flowers on the left and right points. The full name of the state in upper case letters fills the top of the shield. Large flower motifs cover the shield. The clipping did not include the name or date of the publication. #7317 is a 50-state set. Changes to the shield include three fuller flowers at the top point and no flower at the bottom point. This ad is from the *Wallaces Farmer* and was ordered from Reader Mail with a Woodside, NY address. No date was on the clipping. I also found this quilt in an ad in *Extension Magazine* from November, 1962. The mailing address was P.O. Box 162, Old Chelsea Station, New York, NY.

48 State Flowers



by Laura Wheeler

The pride of every state — its own lovely flower — embroidered on this patriotic quilt. 48 gay blossoms — to beautify your home!

Fig. 15. Laura Wheeler State Flower sets.

7301 — Pillow or pad! Scrap-happy ruffles accent petaled owl. Details of owl's face, feet; directions for pillow included.

7434 — Baby will see nine smiling pets embroidered in lazy-daisies and other stitches. Transfer of nine motifs for 8 1/2 x 12-in. blocks for crib quilt 31 1/2 x 42 in.

7020 — Create a rainbow effect with this four-color shell alphan. Crochet of worsted, richly fringed. Easy-to-follow directions.

7317 — Embroider flowers of 50 states on blocks and join for 74x113-in. quilt. Transfers, color guide, yardages, diagrams, directions included.

PATTERNS ARE \$2.50 EACH
Add 50¢ for each pattern for postage and handling

Send orders to:
WALLACES FARMER PATTERNS
Reader Mail, P. O. Box 58
Woodside, NY 11377
BE SURE TO USE YOUR ZIP



Beautiful quilts

Enhance any room with this bright quilt. Use fabric scraps to applique 10-inch blocks. Pattern 743 has directions, pattern pieces, yardages for single, double bed-sizes included.

The official birds and flowers of the 50 states are easy to color and embroider on 7 by 8-inch blocks for showpiece quilt about 68 by 110 inches. Pattern 7067 has tissue transfers and directions.

KATE MARCHBANKS NEEDLECRAFT PATTERNS are \$2.50 each (INCLUDES POSTAGE AND HANDLING). Order by number from: Kate Marchbanks, *Capper's Weekly*, Box 76, Woodside, N. Y. 11377. Print name, address, zip code and pattern numbers



2411. The State Flowers are simple to embroider and set together with a colorful frame for an attractive quilt. Transfer for 50 motifs; color suggestions; quilt directions.

Fig. 16. Ads for Kate Marchbanks patterns.

State Bird and State Flower Quilts...

771—Fifty State birds nestling against State flowers. This quilt embroidered in life-like colors will be a treasured possession. Diagrams, transfers of all 50 State birds and flowers. Quilt 72 x 110 inches.

7015—Rick-rock roosters add a spicy accent to and matching potholders. One motif 8½ x 9 smaller, 7 x 7 inches.



Fig. 17. 50 State Birds and Flowers #771.

the Minnesota block has an evergreen branch, not the moccasin or lady's slipper. The goldfinch is pictured for Minnesota, so this set was designed before 1961. The vendor selling these blocks stated that it is a 50-state set. If so, that would place it between 1959 and 1961.

A few of the state bird and flower patterns or transfers are still being sold today. Stamped block sets and patterns are also easily found in antique stores, as are the completed quilts. Though state bird and flower quilts were a twentieth-century phenomenon, they may still be made in the twenty-first century, using antique store finds. Hopefully, this guide will help in identifying the dates sources of the patterns.

About the Author:



Rose Marie Werner is an independent researcher from Dundas, MN. She began to quilt in 1997, while working on a charity quilt auction. Since then, her interest in the history of quilting has led her to a research project of documenting twentieth-century quilt kits. She also collects quilts from the designers and companies she is researching. She is a member of AQSG, the Minnesota Land O' Lakes Quilt Study Group, and the Iowa-Illinois Quilt Study Group.

End Notes:

- 1 www.statesymbolusa.org. State Symbols USA is a nonprofit organization promoting appreciation for our natural treasures and cultural heritage.
- 2 Reprinted with permission from Rose Lea Alboum, *The American Legacy Quilt Index Series: Index to Home Art Studios Quilt Designs* (West Halifax, VT, 2006) 64.
- 3 Advertisement in *Home Arts Needlecraft* (Augusta, ME, April 1940), 22.
- 4 *Home Arts Needlecraft* (Augusta, ME) June 1938, p. 17; September 1938, p. 27; June 1939, p. 20;
- 5 Designs Worth Doing, catalog from McKim Studios (Independence MO, 1933).
- 6 Merrily McKim Tuohey, *State Flower Quilt* (McKim Tuohey Studio, Kansas City MO, 2007; Printed with permission. Merrily's website is www.mckimstudios.com)
- 7 The Jackson County Missouri Historical Society in Independence, MO, has clippings from *The Des Moines Register* (undated) and the *Daily Oklahoman* (starting October 11, 1931). Merrily Tuohey's reprint is taken from clippings from *The Kansas City Journal-Post* in 1931.
- 8 *Needlecraft Magazine*, February 1934, p. 22; August 1934, p. 23; *Needlecraft – The Home Arts Magazine*, (Magazine's name had changed.) June 1934, p. 24; January 1935, p. 18; March 1936, p. 29
- 9 *Needlecraft Embroidery Book*, Catalog of Needlecraft Company (Augusta, ME, 1936-37); *Needlecraft Embroidery and Fancy Work, Book of Materials*, undated catalog of Needlecraft Company.
- 10 "A Quilted Union of States and Flowers", advertisement from Rainbow Quilt Block Co. (Cleveland, OH, no date).
- 11 Rose Lea Alboum, *The American Legacy Quilt Index Series: Index to the Rainbows* (West Halifax, VT, 2006), 67.
- 12 *Home Arts Needlecraft* (Augusta, ME) January 1936, p.22; March 1936, p. 29; October 1936, p. 31; Also in *Needlecraft Embroidery Book*, Catalog of Needlecraft Company (Augusta, ME, 1936-37).
- 13 Rose Lea Alboum, *The American Legacy Quilt Index Series: Index to the Rainbows* (West Halifax, VT, 2006), 71.
- 14 *McCall's Needlework & Crafts* (McCall Corp., New York, Fall-Winter 1964-65), 170.
- 15 Aunt Ellen's Complete Art Needlework, Catalog #7 (1948); Catalog #8 (1949-50); 1950-51 catalog.
- 16 Directions found in kits.

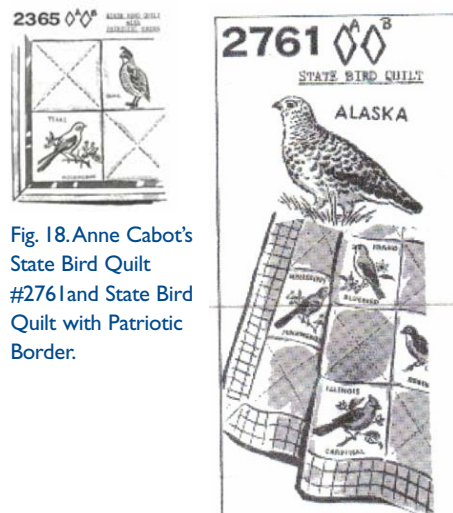


Fig. 18. Anne Cabot's State Bird Quilt #2761 and State Bird Quilt with Patriotic Border.



Fig. 19. Orphan blocks from a State Bird set.

FROM THE AQSG PRESIDENT



Each year, a tremendous amount of time, energy, planning and anticipation combine to present remarkable AQSG Seminars. This year, by popular request, we will be winging our way back to California. For those of us who joined AQSG after those early and formative years when our group met annually in Mill Valley, our curiosity has been piqued by the stories of Seminars past. For many of you, this year will resurrect many fond reminiscences of the good 'ole days of AQSG. Although, it is often said "You can never go back," I sincerely hope Seminar 2009 will rekindle the old memories and stories of a time when Seminar was a simpler and more intimate event.

Traveling around our great country to different venues for Seminar is one of the highlights of AQSG. The textile and quilting contribution of each region beautifies the patchwork of our quilting heritage. Most of us already have Seminar 2009 inked on our October calendars. The dates are October 1-4 at the San Jose Marriott for those of you who need a reminder.

As I write this message, there is a blanket of snow on the ground, a wintery mix for tomorrow, and at least two more months of winter here in the Northeast. In Lincoln, the membership directories are being mailed. The Spring Board meeting agenda is being prepared. The details of Seminar are being tweaked. This time of year is a bit of a lull in AQSG activities. It is also a good time to take measure of the past year.

In 2008, our Endowment Fund flourished, thanks to Sally Ambrose, Xenia Cord and their committee. Despite the dour economic forecasts, AQSG members were extremely generous and giving throughout Seminar and beyond by meeting a challenge offered anonymously by a benevolent member. Once again, thank you.

The strategic planning at last year's Board meeting helped to steer our organization's course with high hopes to improve our publications, marketing, public relations, and regional outreach. Seminar, Uncoverings, Blanket Statements and our membership-at-large remain our most visible and best endorsements. Keep up the good work.

On behalf of the Board of Directors, I would like to thank Lori East for three years of dedication to the business of the Board. Due to family responsibilities, Lori will not be able to complete her remaining years. Again, thank you, Lori.

A reminder, our Board meetings are open to the membership and you are all welcome. Please join us in March or October in San Jose. Send me a brief email to save you a seat!

Respectfully, Sue Reich

Contribute To Blanket Statements

Blanket Statements provides the AQSG membership with both a scholarly resource and a networking tool. Each issue includes at least one research article, plus other items of general interest to the membership.

PLEASE CONSIDER SUBMITTING YOUR RESEARCH ARTICLE FOR PUBLICATION IN Blanket Statements!

As noted by Virginia Gunn in her keynote address at Seminar 2008, it is imperative that research be shared through publication. The research articles in Blanket Statements (both current and past editions) are being indexed by keywords, to be included on the AQSG website for easy searching. This will provide another excellent resource for researchers and other interested parties. In addition to research articles, we also want to hear about upcoming special events or reviews of past events of interest to the membership.

For general guidelines for submissions, please see the AQSG website at www.americanquiltstudygroup.org/publications.asp or contact the Editor at 303-204-2821. If you have questions or concerns about writing an article, you may also contact Anita Loscalzo at aloscalz@yahoo.com, and she will put you in contact with an experienced mentor, who will guide you through the process.



CALENDAR

June 2009

Seminar Brochures in the mail

July 1, 2009

Paper submission deadline for

Uncoverings 2010

August 1, 2009

Mailing of Membership Renewals

October 1-4, 2009

Seminar in San Jose, CA

October 4, 2009

AQSG Annual Meeting at Seminar

October 4-5, 2009

Board of Directors Fall Meeting

November 1, 2009

Membership Renewal Deadline

BLANKET STATEMENTS EDITORIAL DEADLINES

May 1

August 1

November 1

February 1



Quilt Study Group

NEW: Texas Gulf Coast Quilt Study Group, Spring TX

This group is for anyone interested in quilts or quilt history. For more information contact Sharron Evans. Phone contact information redacted.

Endow Now!

By Sally Ambrose

There was a time in my life that the year 2009 was a far distant thought and people aged 30 were old! Here it is 2009 and I no longer think age 30 is old—quite the contrary. The first month of this New Year has been remarkable and I have found myself reflecting on the changes that have occurred over the past year. The good part of the past year is that in spite of the economic national and international woes, AQSG has held steady with healthy donations to the Endowment campaign. Below is a capsule of activities for 2008 and the year end results.

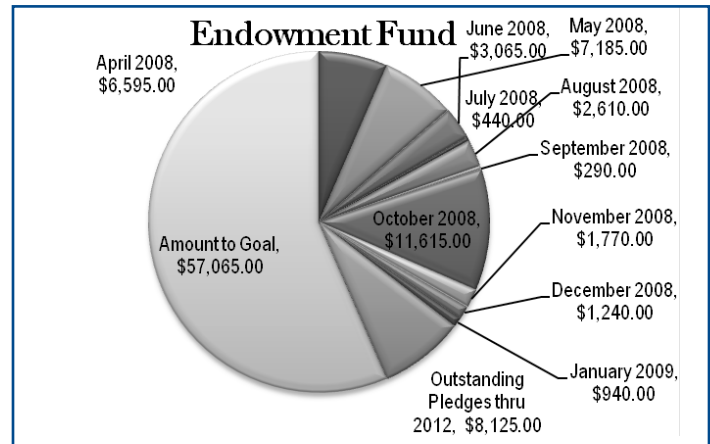
- In April AQSG announced a capital campaign with a stated goal of \$100,000 by October 2010. After this announcement:
- Letters and the new AQSG Endowment brochures were sent to all members.
- The response was enthusiastic and I was very excited when the first donation arrived in AQSG Headquarters.
- Endowment progress articles regularly appeared in Blanket Statements.
- Email blasts were sent to all members through the AQSGlist
- “Endow Now!” badges and magnets were ordered and given to members that donated to the endowment at Seminar. The badges and magnets were purchased with committee funds.
- A successful fundraising challenge was held during the annual live auction at Seminar. This challenge raised \$5,400.
- After Seminar a similar challenge was issued via an email posting. That challenge had a December 1, 2008 deadline. This challenge raised \$3,200 and was a successful means to raise funds.
- Thank you letters with personal messages written by Xenia, Sue and Sally were sent to each donor.
- Donations that were received after Seminar, received an “Endow Now!” magnet in the donor’s thank you letter.

The Numbers

The outright donations were coming in steadily until July when there was a big drop in donations. This was about the time that the national economy markedly showed a downward trend and economic pundits issued the statement that the sky was falling. The country was also taken up with the political conventions. July was a month of turmoil. September was worse than July in donations received. Seminar in October posted the best figures for number of donations and total received. November and December were down, but not as low as July and September.

Interesting statistical information shows that as of December 31, 2008, the average donation amount was \$234.00. California had the most members who donated to the AQSG Endowment Fund. 15.6% of 961 total AQSG members responded with 149 separate individuals or organizations donating to the campaign. Overall, the outright donations totaled \$34,810. Pledges and deferred gifts are not included in this total because those monies have been promised but not received.

I think that you can all be proud of the results of the first nine months of the AQSG funding campaign. I know I am.



Committee Members

No new committee members have been added since last October. If you know AQSG members that would be positive additions to the Endowment Committee, contact me, Xenia or any of the other committee members with this information. It would be ideal to have at least one more person on the committee to see us through the next years.

Future

My crystal ball tells me that the next years are going to be a challenge for raising money in order to continue the mission of AQSG. Medical causes, child advocate organizations, even pet shelters have better results than organizations that are specific in their focus and mission such as AQSG. We need some outstanding and fun ideas for raising funds—doesn’t everyone! What works, what doesn’t work? The news programs and politicians emphasize the downward spiraling economy. Raising funds in this climate will test our ingenuity and our patience. We will need to think out of the box and beyond 5K runs. We need a good gimmick and a great tasty carrot. Ask your AQSG friends, your colleagues, everyone and see if we can come up with a few good ideas to raise another \$34,810 in 2009 for AQSG programs.

Thank you for your continued support to “*Embrace our past, endow our future*”.

My very best to all of you for an outstanding 2009.

Questions: Xenia Cord, email redacted, Sally Ambrose, email redacted.

A Special Thanks to these Members who contributed to the Endowment Fund this quarter:

MOKA, in the name of Merikay Waldvogel, Mary Ghormley, and Susan Martin	Dawn Heefner
Baltimore Applique Society	Heidi Kaisand
Jan Coor-Pender Dodge	Kansas Capital Quilters Guild
Carol Elmore	Kathy Metelica
Joanna E. Evans	New England Regional AQSG
Carol Godreau	Paula M. B. Pahl
	Linda Pumphrey
	Lorie H. Stubbs

Scholarships Available for Seminar 2009

If you would like to attend the 2009 Seminar in San Jose, California but need some financial assistance, the scholarship fund may be able to help. Scholarship awards are based on serious interest, need, and the expectation of a future contribution to quilt history.

Membership in AQSG is required to apply and receive a Seminar scholarship. A maximum of three scholarships may be awarded in any one year, provided that funds are available. Scholarship recipients may not receive an award more than once. Scholarships are not transferable.

To receive a scholarship application, send a self-addressed, stamped envelope to Lisa Portwood, AQSG Scholarship Chair, 5310 Hamilton-Richmond Rd., Oxford, OH 45056. The deadline is May 1, 2009. Recipients will be notified by May 15, 2009.

The AQSG scholarship fund is supported entirely through donations. Please keep it in mind as you consider giving opportunities with AQSG.



San Jose Marriott

Seminar 2009

Join the “Rush to California” for Seminar 2009

Stake your Claim for Quilt History and join us at the 2009 AQSG Seminar in San Jose, California, October 1-4, 2009. You won't want to miss the Thursday evening welcoming event at the San Jose Museum of Quilts and Textiles. The museum will be closed to the public for the evening, providing Seminar attendees a private viewing of the Joyce Gross quilt collection on loan from the Center for American History at the University of Texas at Austin, plus quilts by Florence Peto. We are honored that Joyce, a founding member of AQSG will be in attendance.

Research presentations are the hallmark of AQSG Seminar. Congratulations to the authors of papers to be published this fall in *Uncoverings 2009* and who will present their research at the 2009

Seminar on Saturday, October 3 and Sunday, October 4. The authors and titles of their papers include: Peggy Derrick and Linda McShannock, “Two Norwegian Silk Quilts in America;” Mary Fitzgerald, “The Development of Geometric Pictorial Quilts: 1800-1950;” Sharon Fulton Pinka, “William Pinch & the Rainbow Quilt Block Company;” Jane Amelon, “Persuasive Power of a Quilt: A Study of a Battered Women’s Prison Project;” Linda Pumphrey, “The Inside

Story;” and Jane Przybysz, “Bay Area Beginnings: The American Quilt Study Group in Historical Context.” Also included in the 2009 volume will be a paper by Virginia Gunn based on her keynote address at Seminar last year, “Reflections On Quilt History: Accomplishments and Challenges”. The 2009 Keynote Address by Jean Ray Laury at Friday night’s opening banquet and a Special Presentation Saturday afternoon by Sandi Fox will complete the 2009 presentations.

The popular Seminar Study Center program continues this year on Thursday, Friday and Sunday with an enticing list of topics and leaders. Tours on Friday and Sunday in San Jose and San Francisco will treat us to “behind the scenes” events in museums and a studio tour. Registration brochures with all the details will be mailed in June and information about Seminar will also be posted on the AQSG website.



From the Joyce Gross Collection



San Jose Museum of Quilts and Textiles

July 1, 2009 Deadline for Papers for Seminar 2010

By Laurel Horton, *Uncoverings* Editor

"History research is not done until it is written for others to read."

Virginia Gunn

Attendees at the 2008 AQSG Seminar in Columbus may recall the above statement from the Keynote Address. All members, whether or not they attended the Seminar, will be pleased to know that the text of this memorable address will be published in *Uncoverings 2009*, along with this year's accepted papers.

The phenomenal growth of the Internet offers unlimited opportunities for sharing ideas, information, and opinions. Why then, you might ask, should a quilt researcher go to the effort to submit a manuscript for *Uncoverings* when it would be much simpler and quicker to post it on a website?

As we all know, the Internet includes both trash and treasure. Navigating this bewildering jumble of fact, fiction, and fraud can be, in turn, highly rewarding or terribly frustrating. If you're not knowledgeable about a subject, it is difficult to know whether online information is reliable or not. And when we cite a web-based source today, how do we know the information will still be there tomorrow?

We are in a period of transition, in which publishers are experimenting with electronic editions. For now, though, libraries continue to offer access to both electronic and print resources, and print journals form a substantial component of the knowledge base. Articles in scholarly journals, while not immune from error, are *peer-reviewed* by scholars, offering a "seal of approval" that readers find reassuring.

For those of you who are considering submitting a manuscript, the review process may seem shrouded in mystery. You want to know "What are my chances of being accepted?" Having been both reviewer and reviewed (though not at the same time) for many years, I can offer some personal observations on the process.

First, each paper is read anonymously by five reviewers drawn in rotation from a pool of AQSG members who are knowledgeable, available, and willing. Reviewing a paper is a subjective process—how could it be otherwise? Having five sets of opinions allows for the fact that submitted papers cover a wide range of subjects and disciplines, and nobody is an expert on everything. Each reader ranks the papers using a numerical scale, and the paper-selection chair tallies the results.

Second, the number and the quality of submissions varies greatly from year to year. One year, as I remember, we reviewed twenty-three papers; the following year, we received only nine. What I remember is that, in each of these years, we selected seven high-quality papers for publication. Papers accepted one year might not have made the cut another year, and *vice versa*.

Third, a well-researched, well-written paper on a quilt-related subject will *always* be accepted, but such perfection is rare. The majority of submissions, whether accepted or not, require some degree of re-structuring, re-writing, and/or additional research. Having a paper turned down can be a huge disappointment. Over the years, I've had papers rejected, and I certainly wasn't happy about it. In each case, though, I considered the readers' comments, I rewrote and resubmitted the paper, and it was accepted.

For papers that are not accepted, the readers try to offer suggestions for improvement, or they may suggest that the subject would be more appropriate for *Blanket Statements* or some other publication. If your paper was turned down, try not to take it personally. AQSG has a dual mission to encourage people to do research *and* to uphold the highest standards for our publications. The important thing to remember is that paper-selection decisions *must* serve the second of these purposes. Would you want it otherwise?

The deadline for submitting manuscripts for the 2010 AQSG Seminar is July 1, 2009. If you have been working on a research project and think that this might be the year, I encourage you to make the commitment. If you need guidance or feedback, request a mentor. AQSG is blessed with many wonderful, supportive members who do not themselves do research; but our success, past and future, depends on those researchers who make the commitment to submit their work for publication.

Mentoring Program Offers a Helping Hand

The AQSG mentoring program is a service provided to researchers preparing papers based on original research for submission to *Uncoverings* or *Blanket Statements*. Members with expertise in the fields of quilt and textile history are encouraged to volunteer their time to the program.

The task of the mentor is to evaluate the researcher's paper and offer suggestions regarding content, style, and possible further areas for research and analysis. The mentor serves as a sounding board and guide, not an editor. Questions of copyright, photograph reproduction, and other technical matters are handled through the *Manuscript Guidelines* provided by the AQSG office, and by the *Uncoverings* committee following paper acceptance.

A researcher wishing to be mentored contacts the committee chair, and provides a general statement of the research project. One or more potential mentors are asked by the committee chair to assist a given researcher, and are provided a general outline of the researcher's paper before agreeing to mentor.

The researcher selects a mentor from among the names offered. Mentors and researchers meet initially (in person, by phone, by e-mail) to discuss arrangements and agree upon the amount of involvement of each in the mentoring process. Responsibility for the initial contact rests with the researcher.

For full details about the Mentoring program, see <http://americanquiltstudygroup.org/mentoring.asp>.

The current Mentoring Committee Chair is Anita Loscalzo. If you are interested in becoming a mentor or would like to request a mentor, please call the AQSG office (402 477-1181) for her contact information.

Obama Quilts Welcome First Family to D.C.: African-American History Stitched in Thread

By Christine Bowman

In his January 20 inaugural address, President Barack Obama referenced America's "patchwork heritage." Was the President aware at the time that an entire exhibit of patchwork quilts had been created since election day to welcome him and his family to Washington, D.C.?

It seems the Obamas have yet to notice, but throughout January throngs of inaugural visitors viewed "Quilts for Obama: Celebrating the Inauguration of our 44th President" at the Historical Society of Washington, D.C. Guest Curator Roland L. Freeman conceived and spearheaded the exhibition, which presents about sixty Obama-inspired quilts in a very intimate and intense viewing space. The Women of Color Quilters Network also partnered in the collaborative project with the Historical Society and The Group for Cultural Documentation (TGCD), which Freeman founded and leads. The museum has extended the exhibition through July 26 (see "Places to Go").

These art quilts, created by quilters from across the nation and across the seas, depict aspects of the Obama family's life stories and connect their lives to the broad sweep of American and African history and the Civil Rights Movement. The quilts also express the joy and hope that many feel over Americans having elected a black man as their President.

Roland Freeman is a Baltimore native and an African-American photographer whose lifework has involved documenting and celebrating the culture and historical events unfolding around him. As an artist, curator, and documentarian, Freeman says he asks himself, "What can I say about the times in which we are living?"



Fig. 2. "Hand Me Down My Mother's Quilt" designed and © 1991 by Roland L. Freeman, machine-pieced and hand-quilted by Barbara Pietila. Inspired by a poem by Dr. Ja Jahannes.



Fig. 1. "The Rising Sun of our New Day Begun" by Torreah "Cookie" Washington. This quilt is about the new leaf of hope held gently between two hands that symbolize all Americans. Photo ©2009 by Tracy Covington.

"I've been on this journey for 40 years," he explains. He marched in Selma; he also registered voters threatened by the KKK in Mississippi; he was on the Washington Mall to hear Martin Luther King, Jr. speak; he was the photographer on the plane with Nelson Mandela when the anti-apartheid leader toured the U.S. soon after being released from prison in South Africa. Watching Obama win on November 4, Freeman said, "I sat there that night with the same emotional feelings." And he asked himself, once again, what can I do?

That's when the idea for the quilt exhibition began to emerge. Freeman was raised by quilters and has long-standing ties to the folk-art world. In the 1990s, he coordinated a touring exhibition about African-American quilters, and he authored a companion book called *Communion of the Spirits*. So quilters were happy to answer his call for quilts that would celebrate and honor the nation's 44th President.

The tradition of quilters stitching their politics into their quilts and using their artistic skills to commemorate historic moments is a long and continuing one. Indeed, historical political quilts are a collectible category unto themselves. Just last fall, quilt scholar Barbara Brackman created a fund-raising quilt for AQSG featuring an Obama image at each block's center; and another group member, Jill Reid, currently has a "Yes, We Can" quilt in the works.

Quilt historian Lucinda Cawley shared her impressions and some descriptions of the “Quilts for Obama” exhibition online after her January visit to D.C.:

This group of quilts is especially exciting because they reflect the feelings of excitement, possibility and pride that fill the air. The exhibit includes quilts from all over this country and a fair number from Africa ... Warrior of Light is a heavily embellished shield decorated with mirrors, shells and beads. A full size quilt from Liberia uses traditional African fabric to create a Hawaiian-style quilt. ... The Hands That Picked the Cotton is a simple, childlike picture of a man and woman working in a cotton field. They Paved the Way depicts Obama's road to the White House paved with bricks embroidered with the names of the heroes and milestones of the Civil Rights Movement.

Michelle Obama's family history from slavery in the SC Low Country to Princeton, Harvard and the White House is recorded in an album-style quilt. From Vision to Victory is a three dimensional portrait of the President surrounded by the heroes of the Movement (reminiscent of Mount Rushmore). Ain't Gonna Let Nobody Turn Me Around traces the route from Selma to Montgomery. Change is a construction of finished, odd-shaped pieces of political themed fabric. Tears for Water is two panels of various deep blue fabrics, one assembled horizontally, the other vertically which form an amazingly sophisticated and interesting surface. Just for fun, Mama's Freedom Apron commemorates generations of African American women by totally covering an ordinary apron with hundreds and hundreds of brightly colored buttons.”

The “Quilts for Obama” are slated to remain on exhibit at the Washington Historical Society through July 26, 2009. The future beyond that for the exhibition remains unclear. The economic climate that coincides with President Obama's election is not favorable to mounting a long-lasting tour of these quilts like the one which brought the celebrated Gee's Bend exhibition of African-American quilts to many corners of the nation a few years back. In the case of this exhibition, Roland Freeman's efforts as curator were done as “an act of love,” and even the funding to underwrite publication of a catalog has not been found.

Nevertheless, these quilts will live on. They have recorded a part of American culture and history and carried on the tradition of story-telling stitchery. Future generations will return to these and other quilts recently created to understand this historical moment and the feelings of those who experienced it. The quilts will join others that have documented the rise and fall of political parties, the leadership of other presidents, and the political beliefs and dreams of America's quiltmakers.

Roland Freeman may be contacted at freeroland@aol.com.



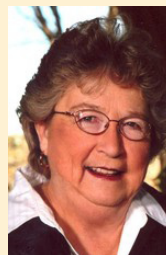
About the author

Christine Bowman is an Illinois quilt collector and dealer, and former editor of AQSG's Blanket Statements. In recent years, she's been writing about politics at the website, BuzzFlash.com.

Remembering Edie Idleman (1941-2009)

Edie Idleman learned to quilt at a young age, under the guidance of her Grandmother. She started teaching classes in 1981 and became a certified appraiser in 1990. Her work has been widely exhibited, and she has served as a consultant to new guilds, quilt shows and museums. She was inducted into the Land of Lincoln Quilters Association Hall of Fame in August 1996. Besides founding the Illinois Quilt Research Project, Edie was active in many other quilt organizations, including the Decatur (IL) Quilters Guild, Land of Lincoln Quilters Association, National Quilting Association, Professional Association of Appraisers-Quilters Textiles, Calico Cut-up Quilters (Bella Vista, AR), Grand Lake O' The Cherokees Quilters (Grove, OK), and the Missouri, Oklahoma, Kansas & Arkansas Quilt Study Group. Edie served on the AQSG Board of Directors 2001-2004.

I took my first quilt class near my home in 1985, but my first quilt “field trip” was to Decatur, Illinois. I was a new mom/new quiltmaker and the trip was an overnighter to a Land of Lincoln Quilters Association “show.”



I must have been walking around in between classes with that “I'm new - help me” look on my face when Edie came up to me. We talked for a long spell and I no longer felt like I was swimming upstream. She was very inclusive and an example of how people are suppose to behave at quilt gatherings.

I met Edie again at Western Illinois University in Macomb, and after that we kept running into each other over the years. I would feel a hand on my arm at some quilt gathering in Illinois and there she would be.

We did not talk regularly, it was not like that, but when she saw me she would always want to sit and talk a spell. Once we ran into each other and we got to talking about a corn stalk quilt that has a permanent home at one of the Illinois colleges. (I am married to a fourth generation farmer— my in-laws still live on the family farm.) When I said I admired that “realistic looking” corn stalk and wish I could either have a photograph of the quilt or have the pattern for the corn stalk for my husband, a postcard of the quilt and the corn stalk pattern magically appeared at my home thanks to Edie and the person who originally drew the pattern. I would never have found the original artist or gained her permission to use the pattern without Edie's initial help.

She did those kinds of things for people—“quiet acts of kindness.”

The last time I talked with Edie was the Summer of 2008 when she asked about IIQSG and I steered her and her guest in their direction. I did not get to see her at that meeting, but I got to thank her and say good-bye.

There was not a unkind bone in her body. Edie was a good egg and all of us who knew her through quilting will miss her.

Sue Wildemuth, Atkinson, Illinois

Judy's Quilt Review

Shhh.....Judy's Surprise Quilt

Making a secret signature quilt, when the signers are hundreds of women (and a few men) with busy lives, myriad internet friends, and a sense of delight in the effort is hugely difficult to pull off—but pull it off we did! Over the summer of 2008, members of AQSG responded with generous appreciation, penning affectionate messages to Executive Director Dr. Judy Brott Buss on little squares of proffered cloth.

THE TOP:

It all started innocently enough, when AQSG President Sue Reich noted in an email to Board members that 2008 marked Judy Buss's tenth year as our Executive Director, and discussion ensued concerning a suitable way to mark the anniversary. Not more than thirty seconds after my email suggesting (duh!) a quilt, Sue was on the phone asking if I planned to make it. "Oh sure," I said, envisioning a nice little wall hanging bearing a message of gratitude. In an attack of genius, I emailed Greta VanDenBerg-Nestle, whose machine artistry I had seen on her vest at Seminar in Massachusetts, and asked if she would partner in the project. Neither of us knew what we were getting into!

In the way of the best of plans, the idea – and the resulting quilt top – just grew "like Topsy." Before I knew it, I was knee deep in three-inch Economy blocks, made in anticipation of a "blast email" to the membership on a Monday when Anne Schuff knew Judy would be out of the office. A few folks missed the "DON'T HIT REPLY" part of the message, but Anne scooped up their responses before they could be seen by Judy on her return. Additional mail went out to those in the directory without email listings.

By 10:30 that morning ALL of the prepared blocks (110 of them) had been requested by members eager to share in a surprise signature quilt for Judy. For the next six weeks I cut and mailed hundreds of block centers, creating Economy blocks around them as they were signed and returned. Every day the mail brought more, and like the captive fairytale heroine, I "spun all that straw into gold before morning" and the next mail delivery. Accompanying the blocks were donations to the Endowment in Judy's name, in amounts from the suggested \$5.00 to \$300.00. And several members (you know who you are) kindly sent books of stamps and donations to compensate for fabric; otherwise, all donations went to the Endowment, and my stash was happily depleted by a few yards.

By the end of July over 350 blocks awaited assembly into a coherent whole, something that had to wait until the collection could be organized into larger block units, and the scope of the project assessed. A few stragglers arrived as the top emerged from bouts of marathon sewing (on a Featherweight). By the end of August the top had grown to 98" x 115", including borders; I was thankful I had not started with six-inch blocks. And now it was Greta's turn to be chained to her machine!

- Xenia Cord

THE QUILTING:

Over the last ten years I've often said my Bernina and I are attached at the hip. In September it seemed as if that were true, because to finish my part of this king-size project I spent more total hours with my sewing machine than with my husband. (Thankfully he is not the jealous type!)

From Xenia's first email to me about making a quilt for Judy Buss, I knew the quilting would need to accentuate the signatures. As the overall quilt grew by way of the generosity of AQSG members, Xenia emailed me with updates. She advised that since some of the blocks had been signed horizontally and others diagonally she planned to set them so there would be signatures readable from every direction. This information was an important key in how I approached the layout of the quilting designs. Another significant design consideration came with Xenia's email announcing the quilt top was winging it way to me. Imagine my delight to learn that with more than 350 little Economy blocks Xenia had found room to add borders. She called them plain – I called them a *playground*!



By the end of August the quilt top arrived at my house and with it came two additional signed blocks. To incorporate them into the finished quilt I set them in the backing fabric in such a way that they line up with blocks on the front. This allowed for the quilting on the front to also work for the blocks on the back—sort of a 2-for-1 deal! By September 2nd I had the quilt basted and it took only 1200+/- safety pins!

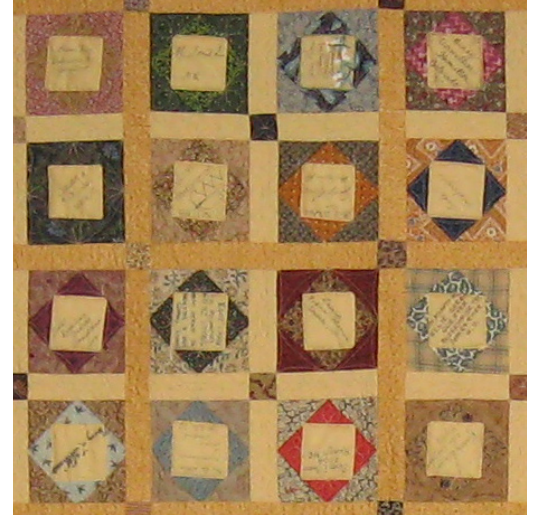
My first step when quilting on my Bernina is to stabilize the entire quilt by strategically stitching in the ditch. Once the quilt layers are stabilized I can work on any area of the quilt at any time no matter what size the finished quilt will be. Because the quilting would be most visible in the borders, my attention went first to my *playground*. I threaded my Bernina with 'fool's gold' fine cotton thread and proceeded to lay out streamers of feathers surrounding the center of the quilt. As the quilt and I became better acquainted it let me know I should incorporate one of my earliest ideas by including a few surprise elements. (Quilts talk to you too, don't they?) So, tucked in and around the feathers I quilted a few flowers, flower buds, butterflies, a bumble bee, a lady bug and a spider web; and yes, there is a spider sitting nearby on one of the feathers! All of these designs

and the feathers were emphasized with a variety of some of my favorite background fills.

By September 15th (with only two weeks remaining before Seminar) the borders were complete. It was time to choose the designs to fill the blocks and sashing. By this time the quilt and

*By the end
of July
over 350 blocks
awaited
assembly...*

I were close friends, and again the quilt let me know what it needed. Instead of just one block design (that would have been boring) there are several designs in a pattern throughout the center of the quilt. Finally, to provide continuity between the center and the borders I quilted simple elements found in my *playground* to fill the sashing. After being chained to my Bernina for approximately 200 hours the quilting was completed at 7:09 p.m., on September 25, 2008, the day before my dear husband's birthday. (He was thrilled!) - Greta VanDenBerg-Nestle



FINISHING

Continuing the spirit of cooperation, I made the binding and Greta sewed it and a sleeve in place, and drove the quilt to Seminar in Columbus. There we tracked down three Australian members so they could sign, and badgered a number of generous members into boosting the Endowment donation total to a neat number: \$3,000.00. Probably the members gathered for the opening banquet were as delighted as Judy with the presentation of this tribute, signaling our heartfelt appreciation for Judy's years of dedication to AQSG. -Xenia Cord

The completed quilt was presented to Judy at Seminar 2008.

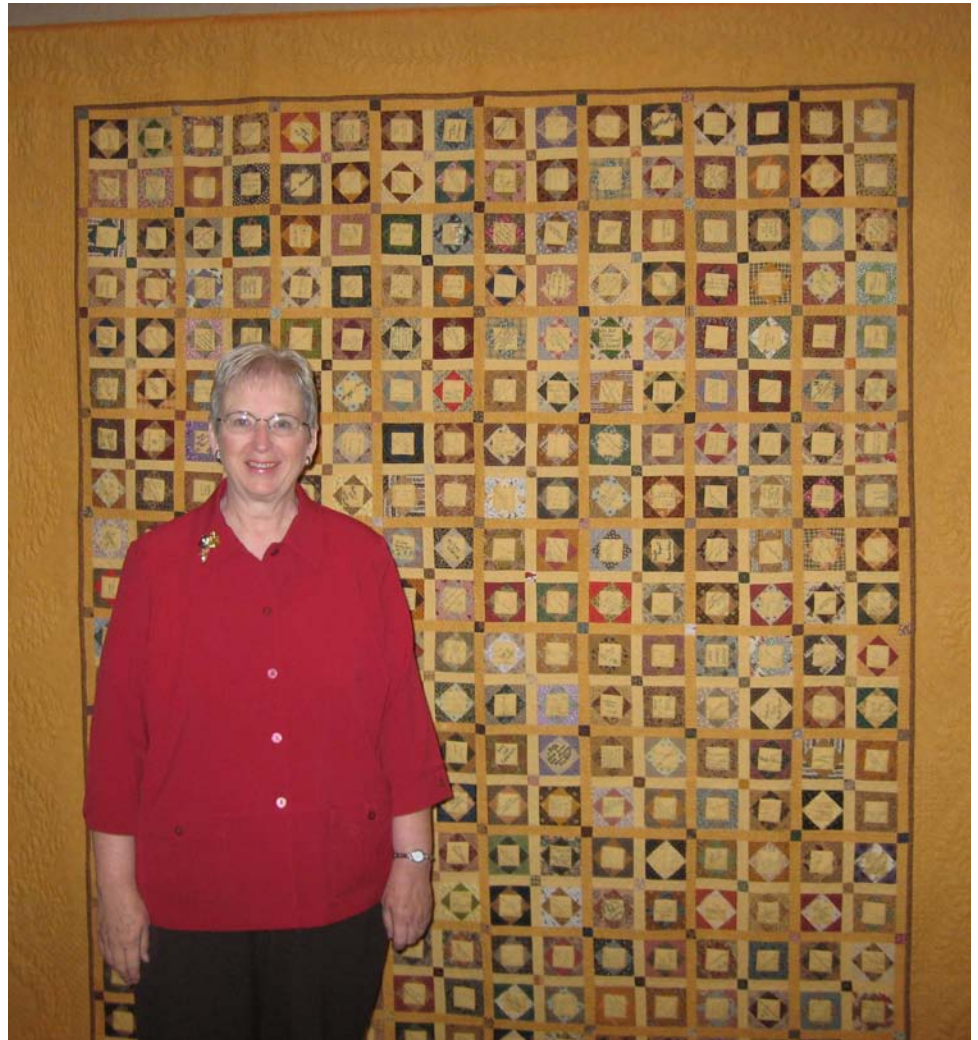
FROM JUDY

My deepest thanks to everyone who participated in the "great quilt secret" last summer, to Xenia whose generosity in designing, piecing and coordinating the gathering of signatures, kept her busy all summer long, and to Greta whose exceptional and masterful talent provided the exquisite quilting. Thank you to all who took time out of busy schedules to coordinate with Xenia for receiving a block, getting it signed and returned on time. Anne and all involved were very good at keeping the secret! I was completely surprised at Seminar. You all do great "undercover" work.

I truly treasure the sentiments represented in this beautiful creation. Even though it was very late the day I arrived home from Seminar, the first thing my husband wanted to do was spread out the quilt. We sat for a long time poring over names and places, and he was on the phone first thing in the morning telling 'everyone'! Our 7 year old granddaughter takes great delight in asking to see "the quilt" and then hunting down those bugs! It is a treasure appreciated by our entire family.

Some of my most gratifying years have been the ones working with AQSG. To be surrounded with so many like-minded people is a huge reward and constant source of inspiration. I count myself very fortunate to work with the excellent board of directors and outstanding membership who provide the strength and quality of this organization. I continue to be overwhelmed by your generous expressions and presentation of such a beautiful quilt at Seminar last fall. I have been on cloud nine ever since! I look forward to the adventure of future years with AQSG.

- Judy Brott Buss



Judy with her anniversary signature quilt at Seminar 2008

“Inspired by Red and Green: Quilts from the American Quilt Study Group Study Project”

Following their debut at the AQSG 2008 Seminar in Columbus, OH, and an exhibition at the IQSCM, these quilts now travel on to the following venues:

- ❖ *Through May 2, 2009*
Monroe County History Center
www.monroehistory.org
202 E. Sixth Street, Bloomington, IN 47408
Phone: (812) 332-2517
- ❖ *June 11-13, 2009*
Minnesota Quilt Show
www.mnquilt.org/mq2009/index.html
Duluth Entertainment & Convention Center,
Duluth, MN
- ❖ *July 22-25, 2009*
American Quilters Society Quilt Expo
www.americanquilter.com
Knoxville Convention Center,
701 Henley Street, Knoxville, TN

Quilt artists represented in this exhibit have researched and explored the fabrics, techniques and tools used by quilters in the eighteenth and nineteenth centuries to produce contemporary reproductions and interpretations of original red and green antique quilts.

“Rainbow Yarn: Navajo Weavings, Germantown Yarns and the Pennsylvania Connection”

March 27-December 31, 2009
Lancaster Quilt and Textile Museum
www.quiltandtextilemuseum.com
37 Market Street, Lancaster, PA 17603
Phone: (717) 299-6440

This exhibition will focus on the history of how the brilliantly-colored, tightly-bound yarns produced in the Germantown section of Philadelphia were introduced by traders to Navajo weavers in the American southwest, and their influence upon Navajo weavings. Presented by the Heritage Center of Lancaster County.

“We Honor Our Own”

Opening April 2009
The Quilters Hall of Fame
www.quiltershalloffame.net/exhibits.html
Marion, IN 46953
Phone: (765) 664-9333

The exhibit of quilts and needlework by Quilters Hall of Fame Honorees will be drawn from The Quilters Hall of Fame’s own collection.

LECTURE: “Chintz: Indian Textiles for the West”

Friday, May 1, 2009, 5:30PM
International Quilt Study Center & Museum
www.quiltstudy.org
33rd and Holdrege Streets, Lincoln, NE 68583

Presented by Rosemary Crill, Senior Curator in the Asian department at the Victoria and Albert Museum in Great Britain. Free admission, underwritten by the Byron and Sara Rhodes Dillow Excellence Fund.

“Grace Snyder: A Life in Extraordinary Stitches”

April 10 - June 14, 2009
International Quilt Study Center and Museum
www.quiltstudy.org
1523 N. 33rd Street, Lincoln, NE 68583-0838

Grace Snyder is recognized in the United States and around the world as one of the twentieth century’s most accomplished quilters. This remarkable Nebraskan’s public legacy lives on in the twenty-four show quilts she created in her lifetime, several of which are included in this exhibition. Less well known, however, is Grace’s private side, as represented by the dozens of quilts she made for her family and friends over the years. This exhibit will show a dimension of the quilter previously known only to family and friends.



“Quilts for Obama: Celebrating the Inauguration of our 44th President”

Through July 26, 2009
Historical Society of Washington, D.C.
801 K Street, NW, at Mount Vernon Square
Washington, DC 20001
Phone: (202) 383-1850

Guest Curator Roland L. Freeman conceived and spearheaded the exhibition, which presents about sixty Obama-inspired quilts in a very intimate and intense viewing space. The Women of Color Quilters Network also are partners in the collaborative project with the Historical Society and The Group for Cultural Documentation (TGCD), which Freeman founded and leads.

“The Wholecloth Tradition”

April 25-August 29, 2009
Quilt Museum and Gallery
www.quiltmuseum.org.uk
St Anthony’s Hall,
Peasholme Green, York YO1 7PW, UK
Phone: 01904 613 242
email: info@quiltmuseum.org.uk

Situated in the medieval guildhall of St. Anthony in Peasholme Green, York, the Quilt Museum and Gallery is home to The Quilters’ Guild of the British Isles and its world-famous Heritage Quilt Collection. “The Wholecloth Tradition” will feature pieces from the Guild’s collection.

“15 Decades of Quilts (1859-2009) in celebration of Golden’s 150th Anniversary”

April 28th - August 1, 2009
Rocky Mountain Quilt Museum
1111 Washington Avenue, Golden, CO 80401
Phone: (303) 277-0377

CONTINUING EXHIBITS

“Chintz Appliqué: From Imitation to Icon”

through May 17, 2009

International Quilt Study Center and Museum

www.quiltstudy.org

1523 N. 33rd Street, Lincoln, NE

68583-0838

The exhibition demonstrates the overwhelming influence of English quilting traditions on early nineteenth-century American chintz appliqué quilts, witnessed by the use of English fabrics and aesthetics. In addition, it reveals links to South Asia in the central medallion format and the predominance of the tree of life motif in chintz appliqué quilts of the late eighteenth and early nineteenth centuries.

“Seeing Stars in American Bedcovers”

through November 8, 2009

Abby Aldrich Rockefeller Folk Art Museum in Colonial Williamsburg

www.history.org/History/museums/abby_art.cfm

325 West Francis Street, Williamsburg, VA 23185

You will be seeing stars in this exhibition that features nineteenth- and twentieth-century bed coverings that incorporate stars as a design element. The stunning objects range from a quilt visually dominated by a bold, oversized star to a subtle star motif stitched into the center of a quilt.

“Pennsylvania Quilts: Studies in Color, A Century of Antique Quilts from the Packwood House Museum Quilt Collection.”

June 9 – October 24, 2009

The Packwood House Museum

www.packwoodhousemuseum.com

15 North Water Street, Lewisburg, PA 17837

Phone: (570) 524-0323

This exhibit is the first of several planned exhibits that showcase the museum’s quilt collection. It will feature quilts that demonstrate the transition from early English to late Pennsylvania German aesthetics. Approximately forty quilts will be on display in the Kelly Gallery and throughout the museum. A special “Quilt Weekend” will be held August 21 - 23, 2009, including participants Brian and Donna Ruppert and Jeannette Lasansky.



Grand Opening: The Jen Jones Welsh Quilt Centre

July 28, 2009

Town Hall,

High Street, Lampeter, Ceredigion, Wales, UK SA14 7BB

The first exhibition, from the Jen Jones Welsh Quilt Collection, will be representative of the entire spectrum of Welsh Quilting. For further announcements see www.jen-jones.com or contact Jen Jones at [redacted.com](mailto:redacted@jen-jones.com), phone: [redacted](tel:redacted).



“The World According to Joyce Gross”

August 4 – Oct. 25, 2009

San Jose Museum of Quilts and Textiles

www.sjqmusem.org

520 South First Street, San Jose, CA 95113

Phone: (408) 971-0323

Among her many achievements, Joyce Gross was one of the nation’s earliest and most important historians of twentieth-century quilts and quilting, a founding member of AQSG, and 1996 inductee into The Quilters Hall of Fame. This exhibit will feature important historical quilts and ephemera from the Joyce Gross collection.

A Magnificent Collection of French Patchwork

BY DR. MARGARETA FAUST

It is generally believed that France has no patchwork traditions. This assumption, however, is proved wrong time and again. While the knowledge of traditional quilting is spreading with the publication of lavishly illustrated books on the subject, the awareness of the historical existence on French soil of patchwork proper, i.e. pieces of different fabrics joined together to form some kind of pattern, is minimal. Therefore, the collection of Michel Perrier is of major importance. It was recently shown in France at Carrefour du Patchwork in Sainte-Marie-aux-Mines in Alsace.

Perrier's collecting began as he found a few pieces at an antiquarian's in Clermont-Ferrand, a town in the French province of Auvergne. This is a mountainous region, and as it was traditionally difficult to make a living there from agriculture, its inhabitants had a reputation of being on the thrifty side... perhaps this is what prompted some of them to recycle fabric pieces? By now, Perrier's collection counts some two hundred pieces which he has found all over France. Most are undated and unsigned. The majority of them are made of wool, and some contain silk. Such fabrics were around for a considerable time span and in contrast with quilts made of printed cotton, where particular pieces may be traced to manufacturers' catalogs, they are difficult to date, let alone assign a more precise provenance. However, with knowledge of the social context of bygone times, Perrier dates his patchwork pieces to the end of the nineteenth and the beginning of the twentieth century. The varying size of the pieces indicates that only some of them were intended as bedspreads or blankets. A number of them were used as table covers or bed rugs, or laid out in front of churches during liturgical processions.

When looking at the wool pieces, the striking element is the meticulous embellishment, often of each single piece, in a range of colors, using wool thread and different stitches. Figure 1 shows a frequent type of layered ovals; here, each is embellished with a richly embroidered flower. Yet another type consists of minute hexagons forming rosettes, with each piece embellished and each rosette delineated in herringbone stitch. A recurrent pattern is that of "pom-pom daisies" (Figure 2), six-pointed star-shaped flowers made in thick woollen piles of various colors, each on an individual woollen square, and then sewn together.

Looking closer at the range of Perrier's collected pieces, it is possible to trace similarities with woollen quilts in other European countries as well as in Pennsylvania. The results of this comparison which I have undertaken will be published in the future.

Notwithstanding the similarities with pieces found elsewhere, Perrier's collection is unique in that it assembles so many varieties of French needlework based on the stitching together of fabric patches. Visiting the exhibition in Alsace, I felt profound respect—respect for the effort of one person to salvage these frail pieces from being forgotten, and respect for the needlewomen who took such pains to embellish predominantly coarse and dull fabric with myriads of tiny colorful stitches. I also felt an urge to make this exceptional collection known to the wider world.

A catalog with a selection of pieces from Michel Perrier's collection, entitled 'Mosaïque d'étoffes' (2001) is available at www.quiltmania.com.

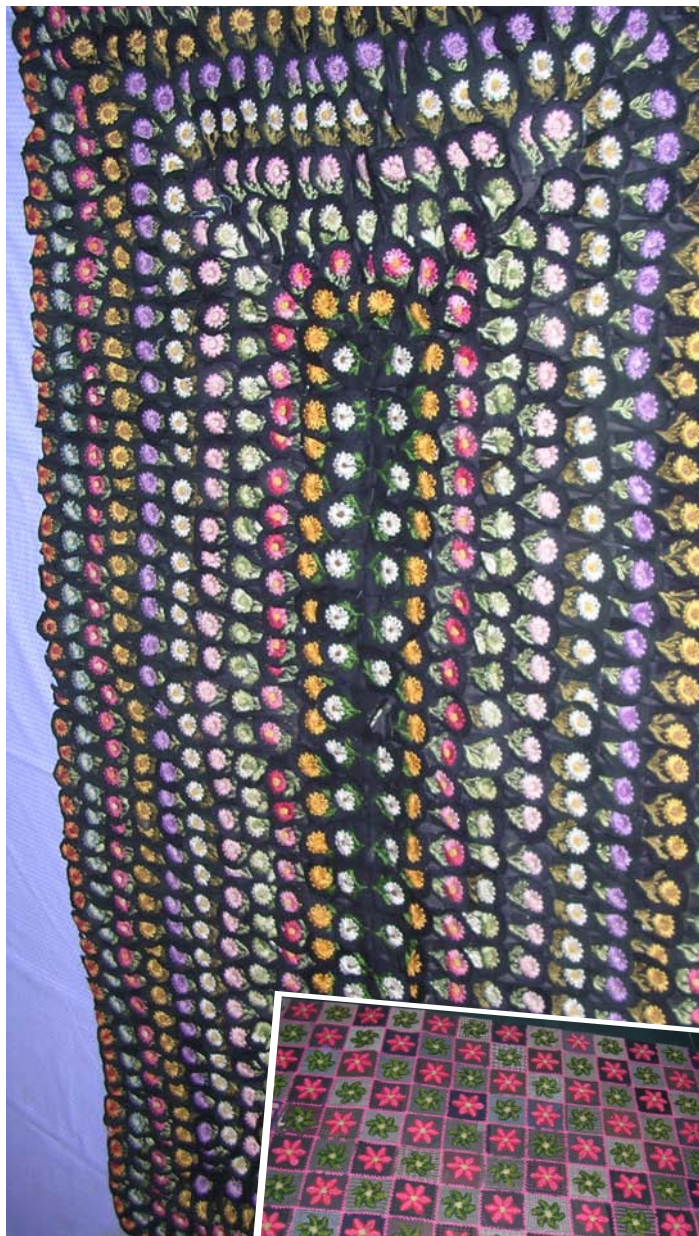


Figure 1. Layered ovals, embellished with embroidered flowers.



Figure 2. Pom-pom daisies.

About the author

Dr. Margareta Faust is a European linguist and historian with an interest in transatlantic quilt influences, as well as in European folk costumes and needlework in their social context. Note: Research on this project is "in progress." Please send any comments or suggestions to the author via the Editor at redacted.



Photos courtesy of Michel Perrier ©

Welcome to those who have recently joined AQSG

- | | | | |
|--|--|---|---------------------------------------|
| Eva-Glynn Adams,
Boise, ID | Gail P. Campbell,
Beverly, MA | Penny Leveen,
Pinos Altos, NM | Lori Risner,
Culpeper, VA |
| Baltimore Applique Society,
Ellicott City, MD | Laurie J. Churchill,
Las Cruces, NM | Carol M. McAdow,
Madison, WI | Arlene Schnaare,
Haddonfield, NJ |
| Michele A. Barnes,
Grapeland, TX | Betsy Chutchian,
Grand Prairie, TX | Pat A. Meinecke,
Brasstown, NC | Rebecca M. Serpe,
Elmwood Park, IL |
| Adrienne Barnett,
Murfreesboro, TN | Patricia M. Curtis,
Chapel Hill, TN | Helene Middleton,
Brookings, OR | Amanda Sikarskie,
Okemos, MI |
| Linda V. Bear,
Mont Albert North, VIC,
Australia | Judy T. Eaton,
Mount Joy, PA | Peninsula Piecemakers
Quilt Guild,
Newport News, VA | Terry T. Terrell,
Masonville, CO |
| Linda E. Beattie,
Louisville, KY | Susan Corley Fetner,
Morganton, NC | Ramona M. Powell,
Byers, CO | Cathy Villa,
Ventura, CA |
| Ellis Bennett,
Waco, TX | Rosemary B. Gifford,
Medford, NJ | Jodi D. Rasker,
Bozeman, MT | Mary L. Walter,
Southborough, MA |
| Maureen Blanchard,
Townsend, MA | Margaret R. Gilson,
Dover, DE | Sandy G. Rice,
Valparaiso, IN | Jan Whitlock,
Malvern, PA |
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McHenry, IL | Karen H. Hubachek,
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Princeton, NJ | | Dianne J. Yvon,
Carlsbad, CA |



AQSG Book Order Form

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2009 SEMINAR KEYNOTE ADDRESS: JEAN RAY LAURY

“What’s So Funny?”



Does humor have a role in serious work? With tongue in cheek and needle in hand, Jean has made quilts, written books and articles, lectured, taught, and exhibited her work. She will share highlights of her life and work from over five decades (1956 to 2009). If you were born after 1956, this stuff will look positively ancient.

With a B.A. in Art from the University of Northern Iowa and an M.A. in Design from Stanford, Jean stumbled on a career in quilting and helped to kick-start a revival. Her books range from parody to poetry and from How-To to a children’s book. The Silver Star

Award in Houston, a California Arts Commission grant, and inclusion in America’s 100 Best Quilts of the 20th Century are a few of many honors she has received. Jean has taught throughout the U.S. and Canada, from Japan to South Africa, and from Australia to Norway. She recently completed a major commission and is currently participating in exhibitions.

Jean Ray Laury will be presenting the Keynote Address at the 2009 Seminar in San Jose.

Proposals for 2010 Study Center Presentations

Proposals for Study Center Presentations at AQSG 2010 in Minneapolis, Minnesota are being accepted until October 1, 2009. Forms and guidelines are available from the AQSG office by phone: (402) 477-1181 or e-mail: AQSG2@windstream.net. If you have questions about being a Study Center leader please contact the AQSG office.



Newsletter of the American Quilt Study Group

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