BLANKET statements

Fall 2012

Quarterly News Publication of the American Quilt Study Group

Issue 109

❖

IN THIS ISSUE

A Crowned Eagle *Wedding Quilt from France*

BY KATHRYN BERENSON

Figure 1: Crowned eagle wedding quilt. Photograph by author.

Five crowned eagles distinguish a white corded-work wedding quilt from Provence, France made mid-nineteenth century.[1] It is the sole example of eagle imagery in Provencal marriage furnishings out of hundreds seen by the author to date. *See Figure 1.* In contrast, eagle images are abundant in all American needlework from the end of the Revolution, likely inspired by the image of the American Bald Eagle on the Great Seal of the United States adopted in 1782. Justifiably, no American eagle images sport crowns.

Nineteenth-century imagery in French wedding quilts held an imaginative interpretation of history, identity, and place: architecture, arabesques, symbols of love such as cupids, hearts, and lovebirds; fruits, flowers, sprays of laurel and rosemary, and figures recalling important events. These were ceremonial pieces, made to grace the bed on the wedding night then tucked away for future celebrations.

Corded needlework is three-dimensional textile sculpture using cloth and cotton cording, deftly manipulated with needle and thread to

Continued on page 3

SUPPORT FOR AQSG

Our Sincere Thanks to these 2012 Seminar Sponsors:

The Seminar Paper Presenter Sponsors

Pete and Linda Claussen

Eastern Shore Quilt Study Group, Antique and Vintage Fabric Dating Club, Fran's Vintage Friends in Memory of Lucinda Reddington Cawley

The Robert and Ardis James Foundation

The Professional Association of Appraisers – Quilted Textiles

Seminar Keynote Speaker Sponsor

Marianne Fons in honor and recognition of quilter Vonda Davis

Welcome Event Sponsors

AccuQuilt

The International Quilt Study Center

"Pot of Flowers" Special Exhibit Sponsor

Baltimore Appliqué Society

Special Thanks to The Following Individuals And Organizations for their "over-and-above" gifts of support to AQSG between May 1 and July 31, 2012.

UNRESTRICTED DONATIONS

Shelly Kardon

The 1800's Quilt Study Group in honor of Bettina Havig

Quilters Unlimited

MEMORIAL DONATIONS

Camarillo Quilters in memory of Sarah Beth Tennison

Thank you to these members for generous support of the 2012 Annual Spring Fundraising Campaign! Donations were designated for special purposes as well as general support – thank you!

Virginia B. Anderson: in honor of Martha Waldo

Anonymous

Tammy Au-France

Kathi Babcock

Lynne Z. Bassett

Nancy C. Bavor

Joanna D. Baxter: in memory of Jean Ray Laury

Don J. Beld: in memory of Major Steph C. Reich, USA

Pat Bellamy

Shirley A. Bertolino: in memory of Sarah Beth Tennison

Beverly H. Birkmire: in honor of Krista Lamoreaux, a wonderful daughter-in-law and mother

Elizabeth L. Brown

Barbara Budelman

Arene W. Burgess

Elizabeth W. Burnham

Judy J. Brott Buss: in honor of past and current AQSG board members

Susan B. Catanzarito

Lynda Salter Chenoweth: in memory of Nellie Virginia Salter

Arlan R. Christ: in memory of George & Lillian Christ; my parents

Katy Christopherson

Xenia Cord: in memory of Kitty Davis Blom; my mother

Margery Creek: in memory of Marge Arnold; my aunt

Mary Bywater Cross: in memory of Harriet Louisa Smith McNeill; my grandmother who introduced me to quilts and quilt history

Pat Current: in memory of Elizabeth Voeller

Carolyn O'Bagy Davis: in honor of Barbara O'Bagy

Lenna DeMarco: in honor of Jacqueline DeMarco

Sandra Drake

Eleanor Dugan

Janette Dwyer

Carolyn Edwards: in honor of Sue Hale

Barbara J. Eikmeier: in memory of Sara Dillow

Carol Elmore: in memory of Goldie Meser, my mother who taught me to quilt

Naomi England

Lisa Erlandson

Bobbi Finley: in honor of Carol Jones

Joyce K. Foley

Marianne Fons

Betty Foote

Carol Williams Gebel: in memory of Stella DeWeese

Flavin Glover

Marilyn Goldman: in honor of Lura Stone

Nancy Goudarzi: in memory of Gladys Seaholm

Maureen Gregoire: in honor of Sue Reich

Pat Hackley: in honor of Virginia Welty and Mary Ghormley

Nancy J. Hahn: in memory of Cinda Cawley

Joan Hamelberg

Marcia L. Hampton

Sue L. Harmon

Joyce E. Harvill: in memory of Dr. Leo M. Harvill

Dawn Heefner: in memory of Cinda Cawley

Marie-Louise Heller: in memory of Sally Garoutte

Cheryl Heneveld: in memory of my mother Janet Church and great grandmother Lily Commack

Ellen Estes Horn: in memory of Nancy Hornback

Linda J. Hunter: in memory of my mother, Jean S. Hodge

Ann Hutchinson

Ruth G. Ingham: in honor of my mother

Robert James: in memory of Ardis James and Sara Dillow

Carol R. Jones: in honor of Bobbi Finley

Mary Juillet-Paonessa: in honor of Christine O'Dea

Joy Jung: in honor of Virginia Gunn

Shelley M. Kardon

Sandra F. Keller

Mary Anne Kemper

Alice Kinsler: in honor of Judy Buss

Donna L. Kooistra: in honor of Miriam Reed

Amy O. Korn: in memory of Edith Joyce Orndorff, my mother

Jaye A. Lapachet

Penny Leveen

Beth Liederman: in honor of Sandi Fox

Anita B. Loscalzo: in memory of Cinda Cawley

Nancy L. Losee: in honor of the Bay Quilters

Judy Lyons

Susan Macy: in honor of Joan Laughlin

Kimberlee K. Madsen: in memory of Clara Oleson Anderson & Burnie Anderson Madsen

Carolyn Maruggi

Kathleen H. McCrady

Carol C. McCrea: in memory of Jan Coor-Pender Dodge

Suzanne H. McDowell: in honor of Laurel Horton & Kathy Staples

Polly Mello

Kathleen Metelica-Cray: in memory of Katherine Metelica; my mother

Cathy E. Miller: in memory of Dorothy Peterson

Maretta Miller

Kathleen L. Moore: in honor of my mother, Armelle Jones Lewis and my mother-in-law Virginia Knox Moore

Sandra G. Munsey

Pat Murphy: in memory of Augusta Heintz

Connie J. Nordstrom: in honor of Ricky Clark & Virginia Gunn; both encouraged me & supported me & my research paper in my research infancy

Fumie Ono

Janis M. Pearson

Mary G. Persyn: in honor of Joan Dugan

Lahala J. Phelps: in memory of Phyllis Myers

Billie T. Piazza: in honor of Mary Schaefer; Michigan Quilter in the Hall of Fame in Marion, IN

Ann Pietropinto: in honor of Vincenza Pietropinto

Bets Ramsey: in memory of Erma Kirkpatrick

Wendy C. Reed: in memory of Arzette Poole 1888-1979 who taught me how to quilt & in honor of Dianne R. Caton, my mother who taught me to appreciate the beautiful things in life

Cindy Rennels: in memory of Gertie Rennels

Ann A. Rhode

Elsie A. Ridgley: in memory of Nancy Hornback

Kathleen W. Sander: in memory of Nelda Usinger Waters mother and quiltmaker extraordinaire!

Sara L. Schamerloh

Schoolhouse Quilters Quilt Study Group: in memory of Sarah Beth Tennison

Susan Schreurs: in honor of all the generous, hardworking, & loving needlewomen (and men)

Judy Schwender

Beryl Self

Alice L. Shaner-Simpson

Michael & Theresa Simonetto: in memory of Teresa R. Simonetto

Loretta Spitttle: in honor of Hazel Carter

Dorothy N. Stish: in honor of Helen Kelley

Rosa Strickland

Kathlyn Sullivan

Sandy Sutton: in memory of Mary Azwedo Vierra, my grandmother

Joy Swartz

Mary Jane Teeters-Eichacker: in honor of Mary Persyn

Janet M. Tetzlaff

Pamela Tomic

Gail Van Horsen: in honor of Barbara HasBrouck, my mother

Elizabeth S. Voorhees: in memory of Mary E. Moser

Ann R. Walls: in honor of Jane Amelon

Teri Weed

Margaret S. Whitmore

Linda Cordell Wilkey: in memory of Faye Boeker

Joan C. Wilson: in memory of Dorothy H. Loveland & Fannibal

Sharon P. Yunker

American Quilt Study Group

The American Quilt Study Group establishes, sustains, and promotes the highest standards for quilt-related studies. We stimulate, nurture, and affirm engagement in quilt studies and provide opportunities for its dissemination.

BLANKET STATEMENTS IS PUBLISHED QUARTERLY

AQSG welcomes submissions to *Blanket Statements*. Deadlines are May 1, Aug. 1, Nov. 1 and Feb 1. Information on editorial guidelines and policies may be found at www.americanquiltstudy-group.org/publications.asp, or from the Editor at redacted.

PUBLICATION STAFF

Mary Juillet-Paonessa, *Editor*
Amelia Riedel, *Graphic Design*

CONTRIBUTING WRITERS

Nancy Bavor, Kathryn Berenson, Xenia Cord, Lisa Erlandson, Carol Williams Gebel, Flavin Glover, Dawn Heefner, Anita Loscalzo, Amanda Grace Sikarskie, PhD, Linda Wilkinson

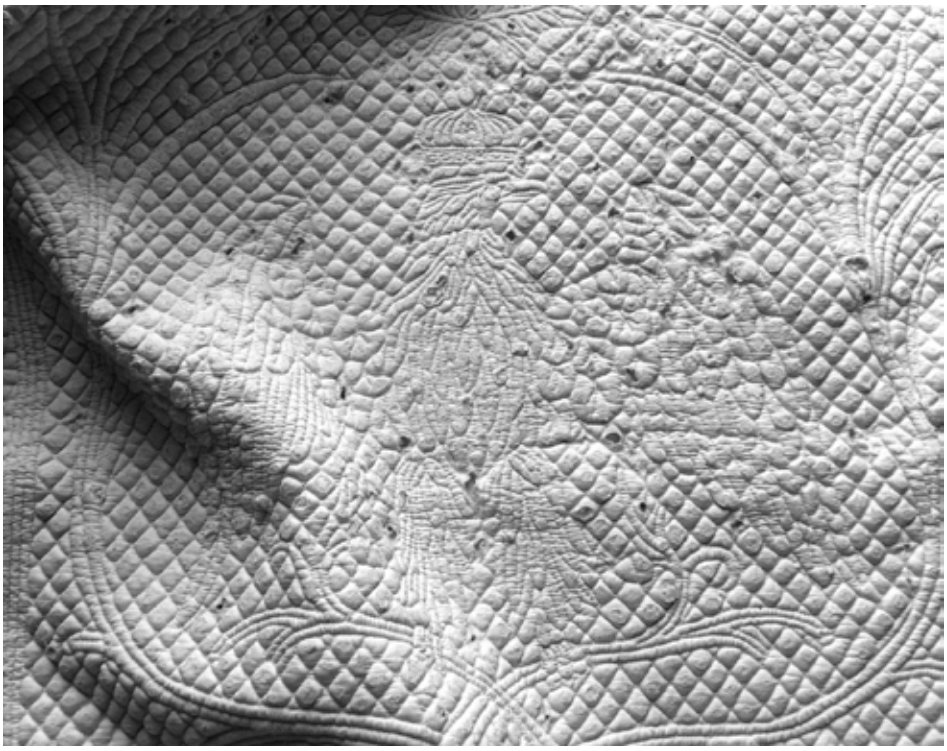

Figure 2: The wedding quilt's central crowned eagle perches on laurel sprays that loop beneath him then rise on each side to form a frame. Surface wear only slightly diminishes the eagle's imposing stance. The ceremonial piece was found in the home of a family in Toulon, France, in July 2012, and is now in the author's collection. Photograph by author.

reveal patterns in the play of light and shadow on the finished surface. The needlewoman traces her pattern on a top fabric, layers it over a loosely woven textile, then stretches both on a frame. Next she stitches through both layers along pattern lines to form narrow channels and small compartments. She reverses the frame and works small holes in the backing to allow insertion of slender cording. This cording, drawn into channels and nestled in tiny compartments, creates the surface relief. The Crowned Eagle Wedding quilt was made in this manner of fine white cotton backed with linen using the running stitch.

The center of the Provencal piece features a large crowned eagle with outstretched wings. *See Figure 2.* Crowned eagles framed by twining ribbons appear in each corner. *See Figure 3.* Various birds in flight after insects and butterflies appear in the corners and along the border of this exceptional piece.

A study of the symbolic significance of French crowned eagle motifs begins with Napoleon Bonaparte. In 1802 Napoleon established the French Legion of Honor. The Legion's medal featured Napoleon on one side and an eagle on the reverse, to evoke eagle imagery in ancient Rome that represented power and force.[2] As emperor (1804-1814/15), Napoleon made prolific personal and political use of the eagle motif, for example, eagles appear prominently on a clock he gave to Empress Josephine in 1805, crowned eagles appear in military regalia beginning 1804, and a smiling eagle appears on a bonnet made in 1811 for the son born to Napoleon and Marie-Louise (he had divorced Josephine).[3] The crowned eagle appeared in popular arts, such as on faience plates, a measure of the emperor's popularity.[4]

Admiration of Napoleon vanished following disastrous military losses; he died in exile in 1821. Yet the legend of Napoleon as charismatic leader began immediately after his death, promoted in works by Lord Byron, Stendhal, Victor Hugo and Sir Walter Scott.[5] Napoleon's nephew, Louis-Philippe, buoyed by this rehabilitation of his uncle, ruled as "king of the French" (1830-1848). In 1840 Louis-Philippe interred Napoleon's remains in state under the golden dome of the Invalides in Paris. Crowned eagles appeared prominently in the funereal procession on top of standards, in the sumptuous casket cloth and in current accounts.[6]

Louis-Napoleon, also Napoleon's nephew, succeeded Louis-Philippe as Emperor Napoleon III (1852-70). His choice of eagle imagery was both political and sentimental: eagle heraldic arms, crowned eagles on the firefighter and military uniforms, a cameo of an eagle bearing portraits of Napoleon

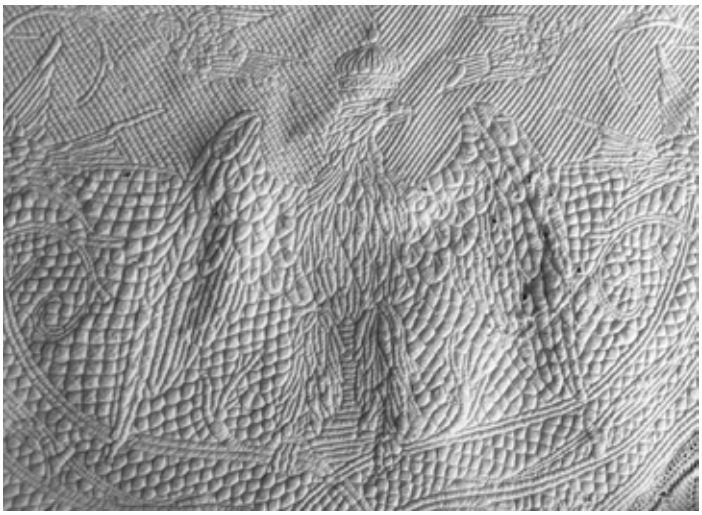

Figure 3: The smaller, corner crowned eagles are flanked by swallows flying towards a buggy snack. Each insect is slightly different. The careful execution of these figures, worked at an average of ten stitches per inch, indicates a professional hand. The quilt's dimensions are 55 x 53 inches. Photograph by author.

Continued on page 4

Figure 4: On the border of the Crowned Eagle quilt a crested, swallow-tailed bird dives toward a large butterfly, an image seen in Audubon prints and in contemporary printed textiles. Photograph by author.

Figure 5 A similar crested, swallow-tailed bird (his tail appears on the opposite selvage) has sights on a winged insect in this design by George Zipelius, manufacture Koechlin-Ziegler, Mulhouse, France; 1827-40, author's collection. Photograph by author.

III and the Empress flanked by cupids, and at the birth of their son, a medal showing an infant cradled on the outstretched wings of an eagle.[7] Thus, with Napoleon III, eagle imagery became appropriate for intimate occasions, such as weddings.

Imagery of birds winging toward insects further helps date the quilt. European textile industries prospered during the 1820s and 1830s. Manufactures in France and Great Britain eagerly replicated the marvelous bird images of John James Audubon published in *Birds of America* between 1827 and 1838. Birds imaged in textiles printed c. 1840 are frequently in chase of insects and butterflies, as Audubon had often depicted them.[8] *See Figures 4 and 5.*

The combination of mid-nineteenth-century bird imagery and sentimental eagle imagery theoretically places the Provencal wedding quilt directly in the middle of the nineteenth century, concurrent with a profusion of American eagle motif quilting. Does this mean the two quilting traditions had influence one upon the other? They might well have in some other fashion, but cultural context trumps the mutual reference to eagles. The French eagle imagery witnessed in this singular example had political and symbolic origins significantly different from those appearing in American works.

About the Author

Kathryn Berenson is an independent historian of European quilted furnishings. Her recent publications include *Marseille: the Cradle of White Corded Quilting*, published by the International Quilt Study Center & Museum, and "Quilted Works 'of Naples'," *Quilt Studies: the Journal of the British Quilt Study Group*, Issue 13, 2012.

Endnotes

1 Corded needlework has been called by various names at various times: *broderie de Marseille*, *pique* or *piqûre de Marseille* and, rather inaccurately, *trapunto.*

2 www.britannica.com/EBchecked/topic/335043/Legion-of-Honor (accessed July 26, 2012).

3 Empress Clock ordered by Napoleon from Jean Francois DeBelle with eagles handles, sold at Sotheby's 2011; Bâton du maréchal Davout 1804-1809 (Paris, The War Museum inv. 2178 I); Bonnet du roi de Rome, 1811 (Fontainebleau Château inv. MM40478309).

4 Faience plate, Nevers, France, early nineteenth century, see www.proantic.com/en/display.php?mode=obj&id=15284 (accessed July 26, 2012).

5 www.britannica.com/EBchecked/topic/403129/Napoleon-I (accessed July 23, 2012).

6 Funeral procession drape made for December 15, 1840 internment of Napoleon in the Invalides, manufacture Dubus-Bonne, Paris (Malmaison, châteaux de Malmaison et Bois-Préau, from Mobilier National inv. MM.40.47.2976); *Arrivée en France des cendres de Napoléon, voyage de Cherbourg à Paris*, 1840-1852, Imprimerie Gangel (Paris, Musée des Civilisations de l'Europe et de la Méditerranée (MuCEM) inv. 5386614D).

7 *Louis Napoléon Bonaparte, président de la République, au peuple français*, 1852 (MuCEM inv. 50.39.814 D); *Journal Militaire Officiel du 1er janvier* 1858, "Infanterie," Plate V: in *Description de l'uniforme de l'infanterie de ligne, des bataillons d'infanterie légère d'Afrique, des cadres des compagnies de discipline et des régiments étrangers* (Paris, The War Museum inv. 10-537971); *Portraits de l'Empereur et l'Impératrice,* Holfeld Hippolyte-Dominique, Compiègne, Château, inv. C2004-002); *La Ville de Paris offre à l'Empereur et à l'Impératrice le berceau du Prince impérial* (Paris, Musee d'Orsay inv. MEDOR161-2).

8 Audubon, *Birds of America,* for examples see Swallow-tiled Hawk Plate XVIII, Linn Swallow- Male and Female Plate XLIX; Arkansas Flycatcher Plate LIV; Quilt (detail) block print with exotic birds, origin U.K. (Winterthur Museum inv. 1962.0030).

Proposals for 2013 Study Center Presentations

Proposals for Study Center Presentations at Seminar 2013 in Charleston, South Carolina are being accepted. Seminar Study Centers provide casual, interactive sessions featuring lectures, discussions, multi-media presentations, and hands-on experience.

A proposal should include:

- Date and location of Seminar
- Study Center Title
- Objective(s)
- Description similar to what would appear in the Seminar brochure
- Outline of how the objective(s) will be achieved, including what forms the presentation will take. For example: Power Point presentation, textile samples, participant sharing, etc.
- Brief resume of presenter or presenters

Send proposals to: Amy Korn, redacted

Questions? Contact Amy Korn by e-mail: redacted or the AQSG office by e-mail: aqsg2@americanquiltstudygroup.org; or by phone: (402) 477-1181

CALL FOR PAPERS

The American Quilt Study Group (AQSG) seeks original, previously unpublished research pertaining to the history of quilts, quiltmakers, quiltmaking, associated textiles, and related subjects for inclusion in the annual volume of *Uncoverings*, a peer-reviewed interdisciplinary journal. Submissions are welcomed on an annual basis, with a firm deadline of July 1 each year.

Complete submission and manuscript guidelines are available on the AQSG website http://americanquiltstudygroup.org/uncoverings.asp. Send inquiries to AQSG, 1610 L Street, Lincoln, NE68508; Phone/Fax: (402) 477-1181; E-mail: AQSG2@americanquiltstudygroup.org.

Join the E-Mail Conversation!

Do you know about the free on-line discussion group for AQSG members? This daily digest is a great way to connect with other members, share information about study group meetings or quilt exhibits in your area, post topics of interest to other quilt history enthusiasts— even find a roommate for Seminar. The discussion group is FREE—so join us!

Here's how to sign up: send a blank e-mail to AQSG2-subscribe@yahoogroups.com. Be sure the subject line is empty and include the dash in the web address. When you get a return email just click the link and follow the prompts to the end of each page. You may choose to get one email a day combining individual entries or you may get individual notices as they come in. Select 'Fully Featured' in the Format box to have access to the photo albums and other files on site. You must scroll to the bottom of the last page and hit the 'join' button to complete the process. Be sure you record the ID and password you choose.

We look forward to meeting you!

Dale Drake, List Moderator

redacted

CALENDAR

February 1, 2013
Submission Deadline for Research Grant Applications

May 1, 2013
2013 Seminar Scholarship Application Deadline

July 1, 2013
Paper Submission Deadline for Uncoverings

September 18-22, 2013
Seminar, Charleston, South Carolina

BLANKET STATEMENTS EDITORIAL DEADLINES

November 1
February 1
May 1
August 1

Want To Host an AQSG Seminar?

To share our work and programs with as many people as possible, and to allow Seminar participants to explore the rich quilting heritage of various regions, AQSG crisscrosses the country with the annual Seminar. Proposals to host a Seminar are always welcome. Guidelines are available from the office at E-mail: aqsg2@americanquiltstudygroup.org

FROM THE AQSG PRESIDENT By Lisa Erlandson

As I search for words to describe the 2012 Seminar in Lincoln, Nebraska, I come up with a simple "Wow". I could throw in others like: thought-provoking, networking, friends – new and old, fun, memories, fabulous study quilts, generosity, educational, and of course: quilts!

We did have the highest attendance of any AQSG Seminar and it was a wonderful opportunity to visit with so many of you. It was a weekend of good news: in addition to the record attendance, membership is up, our finances are in good shape and our endowment fund has reached $100,000! The study quilts were wonderful and most importantly, the papers were professionally researched and presented.

Let us do our best to keep this ball rolling! The endowment fund, as well as our scholarship funds, can always benefit from your donations and I encourage you to put your money where your interests lie. I also encourage you to put your talents to use for AQSG. We have been fortunate to have strong leadership in our committees and if you have a heart for a certain area of the organization, please let us know. Would you consider serving as a mentor or as a member of our scholarship or endowment committee? You may have other ideas about how to help AQSG. One of our members, Claire McKarns, initiated a challenge to all of us to help the Endowment Fund reach $100,000 by matching all donations from August 29 through October 7. Claire's generous offer helped us to get there! Her explanation was that she was "impatient." I cannot say that impatience is always seen as a way to serve, but it certainly worked this time. What skills do you have to contribute?

I am so excited that our membership is up. One very important reason for this increase is the continuing growth of the regional study groups. These groups serve such an important role to keep members in touch all year long, learning and sharing with each other. If you are interested in being part of such a group, there are resources available to guide you. As president, the question I pose to these regional groups is: how can AQSG help you and what do you envision doing to help AQSG?

Another reason that I believe membership is up is that you are personally sharing with others about AQSG. Thank you! Some of you have given memberships as a gift to a friend. At Seminar, one member told me that when she needed to give a gift at her guild meeting, she gave a membership to AQSG. This sounds like a wonderful idea to me and I intend to use it. Wouldn't this be a great gift for your group's silent or live auction? It would benefit AQSG and your group plus introduce us to a new member.

At our Fall board of directors meeting, we discussed a number of ideas to help move American Quilt Study Group forward. Some of you have emailed me with suggestions. We are listening and continuing to examine how AQSG can best serve our members. There have been so many changes in technology over the life of AQSG and we are looking at ways to take advantage of this. Stay tuned . . .

Those who attend Seminar come home exhausted and yet recharged. Ready to look through old books, fabrics and quilts with a new eye after learning something new in a study center. Ready to move from idea to research topic after being inspired by our paper presentations. Ready to help AQSG by relaying that suggestion or volunteering to help at Seminar next year. Try to channel this energy and follow through with your ideas and dreams.

For those of you who did not attend Seminar, I encourage you to make plans to attend next year in Charleston, South Carolina. The dates are Sept. 18 – 22, 2013. Yes, I know that not everyone is able to attend Seminar. As I said above, we would love to share more of the experience with all of you and are looking into ways to do this.

To wrap this up, I want to once again say "Thank You" to each of you. It has been a wonderful year and I look forward to an even better next year. I have gotten to visit with some of you in person and some of you via email and I have enjoyed all of it. I hope to see more of you in person at some time in the future.

– Lisa

2012 SEMINAR

Seminar photos courtesy of Jennifer Graham, Jonathan Gregory, Anita Loscalso, and Mary Juillet-Paonessa.

Scholarships for Seminar 2013 Available

The deadline for Seminar 2012 Seminar scholarships has passed, but it's not too early to begin thinking about next year. If you would like to attend the 2013 Seminar in Charleston, NC 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, 2013. Recipients will be notified by May 15, 2013.

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

AQSG's Endowment Campaign – Goal Reached!

Since 2008, we have heard it again and again: 'museum closes,' 'staff reduced,' 'future uncertain,' 'collection de-accessioned.' The depth and length of the economic recession have tested even stalwart institutions. Too many have already passed into history, and the landscape is still unsettled.

Some of those institutions might have survived, however, they had no endowment to cushion the financial blow when grants and government support vanished and attendance fell off. Earnings from an endowment would not have made them rich, but might have kept the doors open, the lights on, and the staff intact.

Five years ago, the American Quilt Study Group embarked on the creation of its dreamed-of endowment, to enable the organization to continue pursuing the stories of quilts and quiltmakers regardless of the economic climate. Robert and the late Ardis James generously kick-started the drive. Since then, so many AQSG members and friends have kept that ball rolling, and we have done it IN SPITE of the recession.

Our last sprint to the goal line had two aspects: one, the fun Bingo game at Seminar, which involved identifying members' high school photographs (some obvious, others not so); the other, matching the $8000 challenge put forth by an anonymous member. We did it, and now we can disclose who our angel is – Claire McKarns! We are grateful to Claire for her generosity and for spurring us to attain our goal.

Whether you have sent a check, passed the hat at a guild meeting, made a bid on a mini-quilt, or played one of our whimsical games at Seminar, you have helped bring us to our $100,000 goal. Thank you to everyone!

On behalf of the Endowment committee,
Dawn Heefner & Anita Loscalzo

A Special Thanks to our Members who have contributed to the Endowment Fund this Quarter:

Judy J. Brott Buss: in honor of Sally Ambrose

Xenia Cord: in memory of my mother Kitty Davis Blom

Kathleen L. Moore: in honor of my mother, Armelle Jones Lewis and my mother-in-law Virginia Knox Moore

Schoolhouse Quilters Quilt Study Group: in memory of Sarah Beth Tennison

Wilene Smith: Nancy Hornback was a remarkable, remarkable woman. The world is a much poorer place now without her presence. Her life seemed to be dedicated to everyone else and was a roll model for us all. She put me to shame, always!

Lorie H. Stubbs

Mary Jane Teeters-Eichacker: in honor of Mary Persyn

Research Funds Available

AQSG is proud to offer funding opportunities for research. Guidelines and application forms are available through the AQSG office by telephone and fax at (402) 477-1181 or by e-mail at AQSG2@americanquiltstudygroup.org. You may also access information on the AQSG website at http://www.americanquiltstudygroup.org

The Lucy Hilty Research Grant Fund may award up to $2,000 total monies in a given year. Of special interest are projects that will have a positive impact on quilt scholarship particularly in accurately documenting quilts, quilt makers, textile production of quilt fabrics, quilt making techniques and the quilting industry. The Baltimore Appliqué Society has generously donated funds specifically for support of research on appliqué. These funds may be applied for as a Lucy Hilty Research Grant.

The Meredith Scholar Award is an occasional grant of substantial funds to recognize and support outstanding and innovative scholarship in quilt history-related studies. An award of up to $2,500 is intended to make possible the research and publication of a meritorious project under the sponsorship of AQSG and through the generosity of the Meredith Corporation.

Applications for Lucy Hilty Research Grant and the Meredith Scholar Award are due in the AQSG office no later than February 1, 2013.

Becoming a Mentor

As new quilt researchers embark on projects, documentation and/or interviews, some seek advice or feedback regarding aspects of their research. Typical questions may include: Is my research unique? On what aspects should I focus?

AQSG members who have experienced similar tasks through their own research or occupations can be valuable sounding boards to new researchers during the process. If you would like your name added to the Mentor List, send an email including contact information and area of interest related to quilts, regions or events to: redacted.

Thank you for considering.

–Flavin Glover, Chair, AQSG Mentoring Committee

Abigail Adams and the *Broderie Perse* Quilt

BY AMANDA GRACE SIKARSKIE, PH.D., WESTERN MICHIGAN UNIVERSITY

Genealogical research is often the best way to verify or dispel a questionable provenance of a quilt, and the case of a *broderie purse* quilt in the collection of the Michigan State University Museum is no exception. This quilt has intrigued me, and many others, for years now. The quilt is badly sun-damaged, but is otherwise a fairly typical example of early nineteenth century *broderie purse*. *See Figure 1*

What is atypical is the quilt's attribution. The quilt was donated to MSU by a Mrs. E. K. Warren and had previously been on exhibit at the now-defunct Chamberlain Memorial Museum in Three Oaks, Michigan. According to Mrs. Warren, the quilt was "made by Abigail Adams, wife of John Adams, second president of the United States, for Blanch Smith of Weymouth, Massachusetts, wife of Rev. Jedediah Chapman, and sister of Abigail Adams."[1]

Figure 1: This quilt is made of cotton and cotton chintz, bound with a woven tape edge, and measures 108 x 108 inches. It features an appliqué medallion pattern executed in a technique called broderie perse. Broderie perse is a French term meaning, "Persian embroidery," and refers to a piece of printed cotton chintz that was cut then appliquéd to a white cotton background. The chintz fabric, broderie perse technique, and very fine, intricate quilting all suggest that this quilt was made c. 1810 to c. 1840. Photograph by Pearl Yee Wong, Michigan State University Museum

If the quilt were really made by Abigail Adams, it would be an object of tremendous national historical significance. There are two main problems with the attribution to Abigail Adams, however. First, by virtue of its fabrics, the quilt has been dated to the first half of the nineteenth century. Adams was born in 1744, and would have been an old woman, very concerned with affairs of state and in failing health, by the time that this *broderie purse* quilt was made. Adams passed away in 1818, and while it is possible that she made such a quilt in her latter years, it is not necessarily probable.

Even more curious is the second problem, namely, that Abigail Adams did not have a sister named Blanch. Abigail Adams was born Abigail Smith. Her parents, William Smith, a Congregationalist minister from Weymouth, Massachusetts, and Elizabeth Quincy, had four children that survived into adulthood, Mary (Smith) Cranch, Abigail (Smith) Adams, William Smith, and Elizabeth (Smith) Shaw Peabody.[2] But no Blanch. So who was Blanch Smith, and how, if at all, could her Smith family be connected to that of the second First Lady? The answers that I found in primary sources from the eighteenth and nineteenth centuries were surprising.

The only clue I initially had regarding Blanch Smith's identity was the name of her husband, the Reverend Jedediah Chapman. According to vital records on Ancestry.com,[3] Blanche (here spelled with an 'e') Smith was born in about 1746 in East Haddam, Middlesex County, Connecticut.[4] She married Chapman in 1768, and together they had two children in Orangedale, New Jersey. Interestingly, one of their children, Robert Hett Chapman, was the second President of the University of North Carolina,[5] and so while perhaps not from a presidential family, the Chapmans were clearly very important in American civic life. Blanche passed away in 1773, at the age of twenty-nine. Inscribed upon her tombstone was the following poem,

> "For thee in truth, though once so dear,
> Each common friend will drop a tear,
> But, what can ease, Oh! What can heal
> Pangs which a tender husband feel;
> When thus, the young, his joy, the just,
> Consume and moulder into dust.
> These balsams faith, alone, can give,
> Which tell us that the dead shall live,
> That death his conquest, shall restore,
> The just shall meet and part no more"[6]

Clearly, having passed away more than twenty-five years before the quilt could have been made, based on the fabrics used, this Blanche Smith Chapman did not make the *broderie purse* attributed to Adams. But perhaps, another Blanche Smith Chapman did. Robert Hett Chapman, described above, fathered several children, including a daughter, born May 15, 1818 (the year of Abigail Adams' passing) in Chapel Hill, North Carolina. She was named Blanche Smith Chapman after her late grandmother.[7] The birth date and location for this Blanche Smith Chapman fit the age and style of the quilt perfectly. So it is she, I argue, not her eponymous grandmother nor Abigail Adams, who made the quilt.

But what then of the lore of the Abigail Adams connection? The answer likely lies with the shared Smith surname and the desire during America's early twentieth century Colonial

Revival to associate historical objects with the Founders whenever possible. Interestingly, however, the Warrens were not the first people to incorrectly believe that Abigail Smith Adams had had a sister named Blanche. For example, the 1912 work, *The Pioneer Mothers of America* (a work written in the heyday of the Colonial Revival), gives an anecdote of the two women as sisters, supposedly taken from the recollections of Reverend Chapman himself.

Abigail and Blanche were daughters of Rev. William Smith. They had as suitors, the Rev. Zedadiah [sic] Chapman and John Adams. The young, handsome, and accomplished clergyman was acceptable to the father; his horse had the best of care and every attention was paid to him. The horse of the young lawyer who came to see Abigail did not fare so well but stood the whole evening, shivering unprotected. When Blanche went to ask her father's consent to her marriage to the Rev. Mr. Chapman, his reply was: "You have my cordial approval, my child. Mr. Chapman will have a warm welcome in our home circle. Now choose a text, child, and I will preach you a sermon. "Father, ' said Blanche, "this is my text,' For Mary hath chosen that good part which shall not be taken from her.'" Young Abigail approached more timidly, when the time came for her to ask for his approval of her marriage to her lively young suitor. When his reluctant consent was given, he could do no less than preach her a sermon also. "Father," said Abigail, "I know that you will preach a sermon for me." The father said he would if she would select the text. "This is my text," she said, "And John came neither eating nor drinking and ye say he hath a devil." –From anecdotes of Rev. Mr. Chapman.[8]

More research should be done in the future to pinpoint the origin of this story of Blanche Smith as Abigail Smith Adams' sister. I could not find any records to suggest that the two were cousins, or otherwise related or acquainted, though such documents may exist.

Whatever the origin of the connection between Blanche Smith and Abigail Smith Adams, it is most unlikely that this quilt made was by Abigail Adams. The quilt's true history is no less interesting, however, with a very possible connection to one of the early Presidents of the University of North Carolina. I hope that publication in *Blanket Statements* will inspire others to research this quilt's fascinating provenance.

Many thanks to the folks at the Great Lakes Quilt Center at the Michigan State University Museum, especially Curator Mary Worrall, for their encouragement of this research.

About the Author

Dr. Amanda Grace Sikarskie is a Visiting Assistant Professor at Western Michigan University, where she teaches courses in museum studies, American art and material culture, and public history. She is passionate about quilt history, with interests ranging from eighteenth century quiltmaking to redwork to quilts of the Great Depression. She received her Ph.D. in American Studies from Michigan State University, where she spent three years working with the Quilt Index, quiltindex.org.

Endnotes

1 Quilt Index record, accessed July 2, 2012, www.quiltindex.org/basicdisplay.php?kid=1E-3D-24.

2 "Abigail Adams Biography: National First Ladies' Library," accessed July 2, 2012, www.firstladies.org/biographies/firstladies.aspx?biography=2.

3 Ancestry.com vital record accessed July 2, 2012, records.ancestry.com/Blanche_Smith_records.ashx?pid=81130130.

4 Abigail Smith Adams was born in Middlesex County, Massachusetts. The same county name (though in different states) may have helped give rise to the supposed connection between the two women.

5 "Documenting the American South: Robert Hett Chapman, 5 Mar. 1771-18 June 1833," accessed July 2, 2012, docsouth.unc.edu/browse/bios/pn0000298_bio.html.

6 Frederick William Chapman, *The Chapman Family: or The Descendants of Robert Chapman, One of the First Settlers of Say-brook, Conn., with Genealogical Notes f William Chapman, who Settled in New London, Conn.; Edward Chapman, who Settled at Windsor, Conn.; John Chapman, of Stonington, Conn.; and Rev. Benjamin Chapman, of Southington, Conn.* (Case, Tiffany and Co., 1854), 86-87.

7 Chapman, *The Chapman Family*, 109.

8 Harry Clinton Green and Mary Wolcott Green, *Wives of the Signers: The Women Behind the Declaration of Independence* (Aledo, TX: Wallbuilder Press, 1997), 149-150. *Wives of the Signers* was originally published in 1912 as Volume 3 of *The Pioneer Mothers of America: A Record of the More Notable Women of the Early Days of the Country, and Particularly of the Colonial and Revolutionary Periods.*

Membership Recruitment Quilt

A big thank you to all who recruit new members for AQSG! Each year, those members who have recruited new members are entered into a drawing for a quilt. This year's quilt was won by Cathy L. Ferrarese during the drawing held at Seminar. In the drawing among members who renewed by the deadline, Elizabeth Kisielewski was the winner of a one-year complimentary Friend level membership in AQSG, and Jim Thompson was the winner of the drawing among new members from this past year, for 10 volumes of *Uncoverings*. Congratulations to all!

Sacramento Area Quilt Study Group – Quilts in the Capital Region

By Carol Williams Gebel

The idea of forming a quilt study group in the Sacramento, California area developed during the 2009 AQSG Seminar in San Jose, California. A group of four AQSG members met for an initial discussion meeting in spring of 2010 at the home of one of the members. After meeting at members' homes for about a year, we obtained a meeting location at the Folsom (CA) History Museum, which hosts an annual antique/vintage quilt and clothing exhibit every summer. We have grown to twelve AQSG-associated members and eight affiliated members, who are quilt-enthusiastic members of the Folsom History Museum. Most of our members actually live outside Sacramento and travel up to an hour and a half to attend our meetings which are held quarterly.

We are informally organized without any officers or dues. While only some of our members are quilt collectors and researchers, all are interested in the history and development of quilts. One member acts as a coordinator, maintaining a membership contact list and sending out notices of meeting dates and topics. Our quilt topics are selected by our presenters who address a quilt subject of particular interest to them.

Our meetings last from three to four hours and feature a presentation given by one of our members on a pre-selected topic enhanced by quilts, brought by the speaker and other members. The quilts that are shown are examples of the day's topic. A handout written by the presenter is distributed to all attendees. We have recently had a presentation featuring a team of two presenters: one giving the background details and history of the topic, feed sack quilts, as well as creating the handout; the other presenting items from her extensive collection, pointing out the particulars of each quilt and discussing feed sack quilts brought for show and tell by members of the group.

Figure 1 Ann Barrow and Judi Fibush examining a French Baskets quilt designed by Marie Webster and brought by Florence McConnell to the meeting on Vintage Kit Quilts, topic presented by Judi Fibush.

Figure 2 Anne Orr's Garland quilt brought by Florence McConnell to the June Vintage Kit Quilts meeting

Our most recent August meeting was a tour and discussion of the quilts in the Folsom History Museum's summer exhibit, "Then and Now," which featured antique and vintage quilts paired with contemporary quilts using the same quilt pattern. An outline of defining characteristics of traditional art was provided as a potential discussion point. Other topics have been hexagon quilts, nineteenth century red and green appliqué, the color "cheddar", crazy quilts, and vintage kit quilts. Our next topic is postage stamp quilts and a future meeting will focus on doing quilt research. We are contemplating our first field trip, which would be to the San Jose Museum of Quilts and Textiles to see their exhibit in celebration of their 35th anniversary.

Figure 3 Examining the Rainbow Quilt Block Company's Butterflies Garden quilt, belonging to Carol Gebel

California was the end of the trail for many westward migrant pioneers of both the nineteenth and twentieth centuries. Among the treasures from home that were transported across the miles were family quilts and among the new creations made to provide a comfortable existence in new Western homes were quilts. Future meetings of the Sacramento Area Quilt Study group will reveal more of these quilt treasures.

The vintage kit quilts handout, created by Judi Fibush, may be viewed at www.vintagekitquilts.net.

For more information, contact Carol Williams Gebel at gebel@earthlink.net.

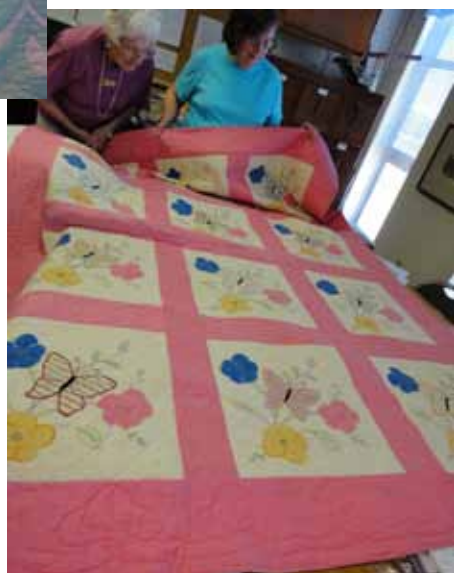

Figure 4 Admiring the Progress kit quilt, the Daffodil, belonging to Judi Fibush

The Midwest Study Day

By Xenia Cord

The Midwest Fabric Study Group held its third regional study day in Lexington, OH. Present were people from 15 states, unless I miscounted <g>! As we have done in the previous regional study days, we focused on a specific decade, allowing us to explore more deeply the textiles associated with the period.

The regional study days hosted by the Midwest Fabric Study Group (MFSG) direct the proceeds of the study day to the American Quilt Study Group Endowment, and hold a silent auction of donated items that benefits the Quilters Hall of Fame in Marion, Indiana. A donation is also made to the Richland Co. (OH) historical society in thanks for their support and participation in our events.

Following our established pattern, those who were in town on Friday were treated to a tour of Oak Hill Cottage in nearby Mansfield, led by local arrangements chair Sharon Pinka. The cottage is billed as one of the "most perfect Gothic houses in the United States," and is decorated in 1870s style, setting the tone for the weekend.

Friday evening was filled with show and tell of all sorts of discoveries, collections, recent acquisitions and other delights brought by those assembled. It seems that except for the few who flew in for the meeting, everyone "antiques her (and occasionally his) way" across the country, delighting in finding new places and ways to spend and collect. Since our interests run to the wonderful, the wonky, and the obscure, we saw traditional quilt forms, feedsacks, vintage undergarments, delicate sewing boxes and unusual sewing supplies, overlooked print ephemera and other "stuff."

Saturday's program began with an overview by Sharon Pinka of historical events in the 1870s, including current events, discoveries in technology that affected textiles, and social, cultural, and political conditions affecting women of the decade and their textile creations. She was followed by Virginia Gunn, who shared the relationship of design elements in interiors, on quilts, and in clothing at the beginning of the Aesthetic era. Ginny also pointed out the changing silhouette of women's dresses during the decade, and the need for new and different fabrics to accomplish this. The final morning session focused on conversation prints of the decade, looking especially at political imagery and Centennial document prints, but also including simulated patchwork, ditsies, eccentrics, and other curiosities. {Xenia Cord offered a CD of images for anyone interested, with proceeds to the AQSG Endowment. Anyone wishing to buy a CD can contact Xenia for more information.}

In the afternoon, Sharon provided insight into the explosion of interest in Log Cabin quilts, pointing out that local and regional fairs often created a special exhibit category for this design in the decades following the Civil War. She and the attendees shared a great many Log Cabin quilts in various configurations, construction styles, and fabrics, from wool to silk to cottons. Virginia and Xenia piled several tables with garments, quilts, tops, selections of conversation fabrics, and objects relating to the history and use of these things. The audience was invited to explore these items in a {gloved} hands-on session. Also in the afternoon, Richland Co. historical society members offered us a look at women's underpinnings in the 1870s, peeling layers from a dress form. Another historical society member shared his family's previously undiscovered "Rocky Mountain Road / New York Beauty" quilt and explained how it had been lost and found again, and the current genealogy research being done to support its history.

The formal events of the study day ended with show and tell of items related to the decade, which also included generations of conversation print reprints, and some spectacular quilts. This is always a highlight of the day, and a fine way to leave us excited, visually overloaded, and looking forward to next year's event. Those dates will be made available soon, so that you can mark your calendars. We hope you will attend!

The 1870s offered the advantage of a post-war boom in industry, including the textile industry.

2010 Quilt Study – 19th Century Stars

The 2010 Travelling Exhibit is currently scheduled to continue to travel to the following locations:

November 2012 – February 2013
Sheerar Museum of Stillwater History, Oklahoma

March 2013
Lancaster Spring Quilt Show, Pennsylvania

April 2013 – July 2013
Quilters' Hall of Fame, Indiana

August 2013 – December 2013
Virginia Quilt Museum, Virginia

February – April 2014
Rising Sun Quilt Fest, Indiana

2012 Quilt Study – Early 20th Century Colonial Revival Quilts

Merikay Waldvogel, Dr. Virginia Gunn, and Laurel Horton selected fifteen quilts for the traveling exhibit. All of the quilts chosen were shipped to Kansas City Star immediately following Seminar to be photographed for a book about the 2012 Quilt Study. This includes the inspiration quilts. They will remain there until early 2013 when they travel to the first venue. The non-travelling quilts and inspirational quilts will be returned to their owners in January/February 2013.

The 2012 Travelling Exhibit is scheduled to travel to the following locations:

February 2013 - June 2013
Monroe County History Center, Indiana

June 2013 – August 2013
New England Quilt Museum, Massachusetts

August – December 2013
International Quilt Study Center, Nebraska

April 2014 - July 2014
Quilters' Hall of Fame, Indiana

August 2014
Pacific West Quilt Show, Washington

Come Celebrate With Us!

By Nancy Bavor

The San Jose Museum of Quilts & Textiles celebrates its 35th anniversary this year with a special exhibition, *Collecting Treasures: Celebrating 35 Years*. Drawn exclusively from the Museum's permanent collection, *Collecting Treasures* showcases important early and historic quilts, along with recent acquisitions of contemporary quilts and fiber art, costume, and ethnic textiles. This large and lively exhibit is not only a celebration of the Museum's history, but it also looks at the range of textile traditions and their important role in our changing social landscape, as objects of utility, beauty, and inspired artistry. Curator Deborah Corsini says, "Selecting the objects for this 35th anniversary show was both challenging and exciting, a rich opportunity to delve into the history of the Museum's collection and reveal its strengths. This exhibition shows not only the diverse range of our collection, but also the vitality, artistry, and development of material culture, craft, and textile art at the core of our collecting and exhibition mission."

Founded in 1977, the San Jose Museum of Quilts & Textiles was the first museum of its kind in the United States to promote the art, craft, and history of quilts and textiles. The Museum was the brainchild of a group of forward-thinking women from the Santa Clara Valley Quilt Association. Inspired by the growing national quilt revival, they sought to create an institution where quilts and textiles, and the lives of the mostly women who made them, would receive the attention and respect they deserved.

The Museum first opened as the American Museum of Quilts and Related Arts in a storefront in Los Altos and occupied a sequence of spaces that included a shopping center, a Spanish Colonial home, and several leased storefronts in downtown San Jose, before moving to its permanent home at 520 South First Street in San Jose in 2005. This 13,000 square-foot facility, originally built in 1923, offers four spacious exhibition galleries, ample collections storage, a gift shop, offices, and a research library of more than 500 books and magazines on the history of quilts and textiles. Today, the Museum serves as an anchor institution in the burgeoning arts and entertainment district known as SoFA, the southern gateway to downtown San Jose.

The Museum's permanent collection, begun with members' donations of antique and contemporary quilts, now comprises more than 850 objects and has grown to include an ethnic textile collection, as well as contemporary tapestry and mixed-media fiber art. The collection boasts a sizable late 19th century crazy quilt collection; representative examples of 19th century red and green appliqué quilts; log cabin quilts in silk, wool and cotton; pieced block style quilts from the 19th and 20th centuries; and pieced and appliqué quilts from the 1920s and 1930s.

California artists were at the forefront of the art quilt movement in the 1970s and 1980s and the collection also includes important works by pioneering artists such as Jean Ray Laury, Therese May, Joan Schulze, Charlotte Patera and Yvonne Porcella. A

generous gift by Porcella significantly expanded the ethnic textile collection and also included several significant works by the artist. This broad range and diversity provide the Museum with numerous choices when mounting exhibitions entirely from the collection.

The Museum presents a wide variety of compelling exhibits of historical and contemporary quilts and textiles. Recent historical quilt exhibitions organized or originated by Museum staff include: *The World According to Joyce Gross: Quilts from the Dolph Briscoe Center* (2009); *Still Crazy* (crazy quilts from the Museum's collection, 2009); *Grand Appliqué: Hawaiian Quilts* (2010); *Scrap Art* (2011) *Collecting California* (2011) and *Graphic!* (2012.)

If the Museum's roots lie in historical textile traditions, its presence in California and Silicon Valley tie it to cutting-edge developments in fiber arts. Highlights of contemporary quilt exhibitions include: *Poetic License: Art of Joan Schulze* (2010) and *Yvonne Porcella: Bold Strokes* (2011). In 2010, the Museum launched *International TECHstyle Art Biennial* (*ITAB*) to give artists working at the intersection of textiles and digital technology a platform for reaching a broader audience. The 2nd ITAB (Fall 2012) featured forty-four works by thirty-seven artists from ten countries and highlighted the multi-cultural nature of technology influenced contemporary fiber art. With art that appealed to the traditional quilter and the technophile alike, the exhibition included pieces that featured traditional handwork (such as locally handmade Kapa cloth) as well as high-tech pieces of quilted binary code, QR code, and HTML; digital processes such as machine embroidery, jacquard weaving, and printing; 3-D rendering; laser engraving; and much more. Quilt enthusiasts delighted in the wide range of quilts that made use of digital imagery and digital printing.

In addition to an ambitious exhibitions program of historical and contemporary quilts and textiles, the Museum offers members and the public scholarly programs that accompany each exhibit, engaging gallery walks and artist talks for adults, and highly successful educational programs for K-12 students, both in schools and the Museum that reach over 6,000 school children annually.

From its humble beginnings in a small-town storefront, the Museum continues to expand our understanding of the importance of quilts and textiles in our lives, document developments in textile art and preserve these important objects for future generations to enjoy and appreciate.

About the author

Nancy Bavor holds a Bachelors degree in Art History from Northwestern University and a Masters degree from the University of Nebraska, Lincoln in the History of Textiles/Quilt Studies emphasis. She currently serves on the Exhibitions and Collections Committees of the San Jose Museum of Quilts & Textiles. She is also an American Quilter's Society Certified Appraiser of Quilted Textiles.

Eastern Shore Quilt Study Group

The next meeting of the Eastern Shore Quilt Study Group is January 23, 2013, Caroline County Public Library meeting room, Denton, MD, 1 – 4 pm. Contacts are Beverly Birkmire (redacted) and Julianne Hardy (redacted)

Mountain Mist Collection Saved

In the several years since the demise of "Mountain Mist" (Sterns Technical Textiles) we all knew, a question that remained unanswered was, "What happened to the Mountain Mist collection of historic and antique quilts?" It was last on view en masse in 2008 in Columbus, Ohio, during the annual seminar of the American Quilt Study Group. The voice of "Phoebe Edwards," who answered quilting questions for generations of quiltmakers, was stilled. The woman we all knew as the public face of the company had moved on to another career. With the Sterns Ohio facility abandoned, there seemed to be no way to discover the answer to the question of what happened to the Mountain Mist collection.

But the wonderful news is that the Mountain Mist collection of historic and antique quilts has been saved for American quilt lovers, and is now in the capable hands of the International Quilt Study Center & Museum in Lincoln, Nebraska. The IQSC&M acted to maintain the integrity of the collection and acquired the collection in its entirety. Aided behind the scenes by a number of individuals who are members of AQSG, the collection was located, investigated, photographed, evaluated, and eventually purchased on behalf of the IQSC&M. The collection comprises 147 quilts, plus boxes of supportive ephemera including a rare complete set of the Mountain Mist batting wrappers and patterns, items that represent a public history of quiltmaking in the 20th century.

For most who made quilts in the 20th century, the name Mountain Mist resonates; it is an immediate and important part of our history. Quilters and quilt historians can now be assured that the collection will be available to future generations for exhibition and study.

Schoolhouse Quilters Study Group

By Linda Wilkinson

The Schoolhouse Quilters, AKA the Schoolhouse Quilt Study Group, was first organized in May, 1992. Members of Camarillo Quilters Association (CQA) interested in quilt history, the research of patterns and fabrics, past innovators and promoters, restoration, repair, and collecting were instructed to contact Shirley Bertolino. Jenny Carr Kinney and Gayle Soles were instrumental in helping Shirley encourage Charlotte Eckback and Sarah Beth Tennison to join the group. The promise of quality research intrigued the new members.

The group chose the name Schoolhouse Quilt Study Group because of the unwritten rule of CQA that each small group choose a quilt block name. The study group met nine times a year, September thru November and January thru June. Shirley Bertolino became 'The School M'arm' (group facilitator). Early meetings focused on a chronological format starting with 1850, studying quiltmaking and quilt makers, sharing examples from members' collections for each decade. One member reported on the textiles and dyes of a period, two others discussed the nation's history and culture of the time while others focused on what women's lives were like at each point in history. Early members included Ardelle Faue, Jean Radke, Janis Farr, Jane Ray-Aiello, Kim Wulfert, Lori Rees and Sally Greene.

Barbara Brackman taught two sessions of "Fabric Dating" at the Ronald Reagan Presidential Library and Jenny Carr-Kinney's quilt studio. Field trips included the Los Angeles Museum of Art (LACMA) where Sandi Fox gave a tour of the quilt research rooms, and the Autry Museum for *Patchwork Souvenirs' of the 1933 World's Fair,* and *Patterns of Progress, Quilts in the Machine Age* exhibits. Charlotte Eckback conducted a workshop on cleaning antique quilts, sharing her experience cleaning a c.1850 Baltimore Album quilt for a client.

Figure 1 Jane Aiello greets visitors in the booth. Photo by Linda Wilkinson

The original Schoolhouse Quilt Study meetings continued for six 'school year terms' until June, 1997. But in the spring of 2002, Schoolhouse Quilters started again using the same meeting format of nine times a year. In the spirit of '*make new friends, but keep the old*', there has been a mix of previous members and new. Membership fluctuates, with ten to twelve members usually in attendance. Members and guests are encouraged to share their quilts and research with the group. A number of books have been studied, various regions of the United States were studied one year, and the history of sewing tools, fabrics, and field trips have been enjoyed.

The education booth display for the CQA Guild biannual quilt show is the responsibility of the study group. Two years ago the booth was entitled, *"Old Quilts, Now What?"* (See *Blanket Statements* article, winter 2010-11) At this year's show, the topic for the booth was, *"Look to the Future, Document Your Quilts Now!" See Figure 1.* Six quilts were displayed with various styles of labels. Also on display were photo album styles and other methods of labeling. *See Figure 2.* Handouts included quilt care hints, documentation techniques, free fabric labels, AQSG brochures, and AQSG Seminar information. Posters emphasized the importance of doing the labeling now. Nancy Sullivan's poster demonstrated how an inked label would last through 0-18 launderings. Schoolhouse member, Jane Ray-Aiello provided participation labels for all quilts hung in the show as well as special ones for the education booth quilts.

In September, the Schoolhouse Quilters began studying *Quilts in America,* by Patsy and Myron Orlofsky. Instead of study questions, members either did further study on an aspect of the first chapter or compared the content to current research.

New members and guests are always welcome. Schoolhouse Quilters meet on the last Tuesday of the month, September-November, January-June, at 9:30 AM, at Quilt Ventura, 4572 Telephone Road, #908, Ventura.

Figure 2 Over The Rainbow quilt label

Places *to go*

"Quilts Go Modern! A Fresh Take on Tradition"

November 4, 2012 – February 17, 2013

California Oil Museum

www.oilmuseum.net

1001 East Main Street, Santa Paula, CA Tel: (805) 933-0076

This year's exhibit will showcase quilts made by members of the newly formed Ventura chapter of the Modern Quilt Guild. The Modern Quilt Guild movement began officially in 2009 in

Los Angeles as an outgrowth of the internet quilting world. The quilts selected for this exhibit will reflect the local chapter's interpretations of the emerging modern minimalist aesthetic. Traditional quilters, art quilters, and fabric enthusiasts can view the exhibit and explore this vibrant addition to the quilting community. Guest curator, Linda Wilkinson

Figure 1 Capturing Phase Dynamics, *quilt and photo by Becky Haycox from the "Quilts Go Modern! A Fresh Take on Tradition" Exhibit*

"Influences on American Quilts: Baltimore to Bengal" Symposium

November 8 – 10, 2012

Colonial Williamsburg

www.colonialwilliamsburg.org

307 South England Street, Williamsburg, VA 23185 Tel: (757) 229-1000

American bed quilts display a variety of design influences. These influences came from textiles imported from Asia, the Mediterranean, northern Europe, and the United Kingdom, as well as the diverse groups of people who immigrated to the colonies and later to the United States. This symposium will explore these multifaceted influences through a series of formal lectures, juried papers, and tours.

"Collecting Treasures: Celebrating 35 Years"

November 13, 2012 – February 3, 2012

San Jose Museum of Quilts and Textiles

520 South First Street, San Jose, CA 95113 Tel: (408) 971-0323

As the Museum celebrates its 35-year history, this special exhibition draws from the permanent collection and showcases an exciting variety of quilts and textiles. Featured are some of the important early and historic quilts in the collection, along with recent acquisitions of contemporary fiber art, costume, and ethnic textiles. This is a lively exhibit that looks at the range of textile traditions and their important role as both objects of utility, beauty, and inspired artistry.

"The West Virginia Contemporary Quilt Invitational Exhibit"

November 23, 2012 – March 30, 2013

The Clay Center

www.theclaycenter.org

One Clay Square, Charleston, WV 25301 Tel: (304) 561-3571

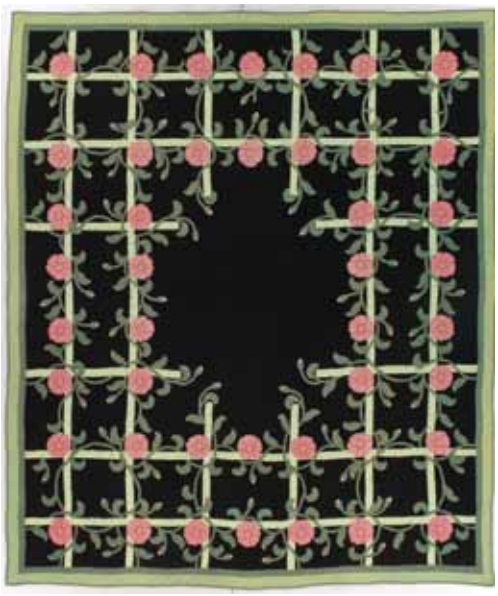

Figure 2 Rose Bower, *made by Rose Modjeska, c 1935, 85 x 72 inches, probably made in Downer's Grove, Illinois from The West Virginia Contemporary Quilt Invitational Exhibit*

The exhibit includes twelve quilts, both appliquéd and pieced, by award winning West Virginia quilt makers. The quilts have been exhibited in West Virginia shows as well as national exhibits. Various quilts have been displayed at the AQS Shows both in Paducah and Lancaster, Houston International Quilt Show, The Smoky Mountain Quilters of Tennessee Quilt Show, Quilt Odyssey, the NQS Show, the Mid-Atlantic Quilt Festival in Williamsburg and the Bob Evans Invitational Quilt Show.

"American Quilts in the Modern Age, 1870-1940"

Dec 21, 2012-March 31, 2013

The Clay Center

www.theclaycenter.org

One Clay Square, Charleston, WV 25301 Tel: (304) 561-3571

American Quilts in the Modern Age, 1870-1940, presents quilts made at a time in history—the years between the Civil War and World War II—when America was coming to terms with what it meant to be a modern nation. Industrial progress, technological breakthroughs, massive immigration, worker unrest, new social freedoms— these transformations made many people uneasy with America's transition to modernity. How did American quiltmakers cope with this unrelenting change? One way was by embracing modernity; some women made quilts that reflect technological progress through machine-sewn stitches, fabrics colored with new synthetic dyes, and kit and pattern-derived sources. Another way was by looking to America's past and to foreign cultures for comfort and escape; some women made quilts that featured exotic motifs as well as ones based on traditional patterns, layouts, and color schemes. Modern Age quilts come in all different formats, colors, and styles. Take a walk through seventy years of American quilts, and discover how modern and anti-modern elements are evident in the changing fashions of quiltmaking. The traveling exhibit is from the collection at The International Quilt Study Center and Museum.

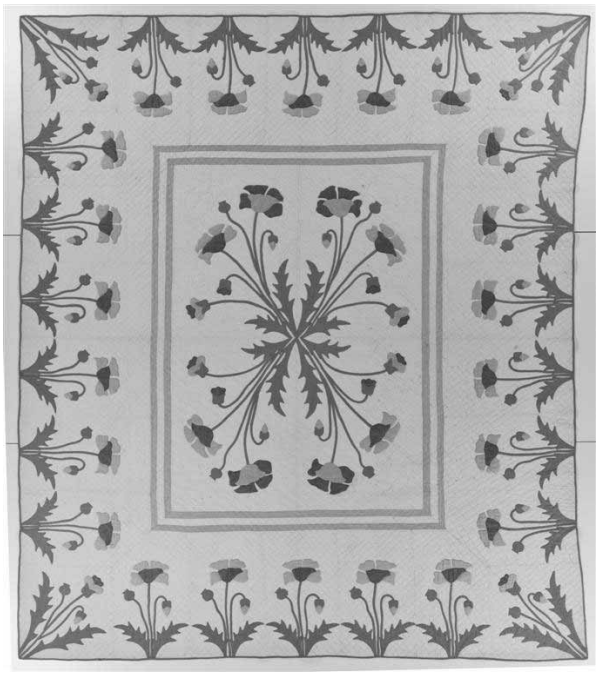

Figure 3 Poppy Kit Quilt *from the American Quilts in the Modern Age, 1870 – 1940 Exhibit. Photo used with permission from the International Quilt Study Center and Museum, Lincoln, Nebraska.*

CONTINUING EXHIBITS

"Man-made Quilts: Civil War to the Present"

Through October 28, 2012

Shelburne Museum

http://shelburnemuseum.org

6000 Shelburne Road, Shelburne, VT 05482
Tel: (802) 985-3346

Selections for this exhibit include quilts made by men from a Civil War soldier's quilt to innovative digital quilts and sculptures of quilts. Man-Made Quilts chronicles men's contributions to the field with approximately twenty works, most on loan from museums and private collections.

"Crazy Quilts: Victorian Fancies and Beyond"

October 28, 2012 – January 26, 2013

Rocky Mountain Quilt Museum

https://rmqm.org

1213 Washington Ave., Golden, CO 80401
Tel: (303) 277-0377

"Pauline Burbidge: Interpretations in Cloth"

Through – December 1, 2012

Quilt Museum and Gallery

St Anthony's Hall, Peasholme Green

York, YO1 7PW Tel: 01904 613242
Email: info@quiltmuseum.org.uk

PB Retro will showcase a wide range of work following the evolution of Pauline's style from early geometric piecing to the free form, expressive use of collage and stitch that has become her signature. Quilts will be loaned from Museums in the UK and the USA and Pauline will also be presenting a new body of work inspired by her love of nature and the rural landscape.

Also

"Amy Emms: North Country Quilter"

Through December 1, 2012

Amy Emms played a key role in keeping the quilting traditions of the north East of England alive. She practiced and taught Durham, or North Country, quilting, the techniques of which had been handed down through generations of female relatives. She was taught to sew and quilt by her mother, who made quilts to sell to supplement the family's income. During World War II she aided in the country's efforts by leading fundraisers and community activities. This work led naturally to forming quilting groups and teaching her art form. Her legendary status kept a dying craft alive for future generations to practice and enjoy.

Places *to go*

"Material Witnesses and Priscilla Sage"

Through – December 10, 2012

The National Quilt Museum

www.nationalquiltmuseum.com

215 Jefferson Street, Paducah, KY 42001 Tel: (270) 442-8856

See the Innovative quilts by the Manhattan Quilters Guild and Priscilla Sage's exciting three dimensional fabric sculptures.

Also

"My Accidental Quilt Collection"

Through – January 14, 2013

Antique quilts from the Alan Luger Collection

"Material Men: Innovation & the Art of Quiltmaking"

Through December 20, 2012

La Conner Quilt and Textile Museum

www.laconnerquilts.com

703 S. 2nd Street, La Conner, WA 98257 Tel: (360) 466-4288

This exhibit will showcase many of the innovations in design, technique, and materials which a formidable group of fifteen male quilters have brought to the art of quiltmaking.

"Piecing the Past Together: Nineteenth Century Quilts"

Through – December 20, 2012

Library Department of Special Collections and University Archives, California State University

Library- floor 1 South Building

http://library.csus.edu/content2.asp?pageID=553

2000 University Drive East, Sacramento, CA 95819-6898 Tel: (916) 278-6144

The Library Gallery exhibit will be open during the reception on September 7, 2012 from 5 to 8 pm otherwise it is open Monday – Friday 9 – 4:30, closed on major holidays

"Great Quilts, Great Stories: Treasures from the Permanent Collection"

Through December 29, 2012

New England Quilt Museum

www.nequiltmuseum.org

18 Shattuck Street, Lowell, Massachusetts 01852 Tel: (978) 452-4207 Ext.15

Exhibit features quilts from the museum's Permanent Collection – ones with great history and stories to tell. Included in the exhibition is a multi-generational collection and quilts made by a Newburyport woman on her sea voyage to the Far East.

"Politics Not as Usual: Quilts with Something to Say"

Through – January 20, 2013

Boca Raton Museum of Art info@bocamuseum.org

501 Plaza Real, in Mizner Park, Boca Raton, FL 33432 Tel: (561) 392-2500

Organized by the American Folk Art Museum of New York, NY this traveling exhibit applauds two centuries of women who used the medium of the quilt to cast their votes, comment on the political landscape, and participate in national life. The quilts on view are mostly examples of "best" bedcovers, saved for use on special occasions or when company visited. In each of these textiles words and images are visual signifiers that impart a message and provoke a response on the part of the viewer. Decisions of word choice, graphic strategy, and technique – embroidery, pen and ink, piecing, or appliqué – transform these surfaces into monumental assertions of self-identity, participation in national life, and statements of belief.

"Studio Art Quilt Associate's 20th Showcase"

Through – February 24, 2013

International Quilt Study Center & Museum

www.quiltstudy.org

1523 N. 33rd Street, Lincoln, NE 68583 Tel: (402) 472-6549

An invitational exhibition sponsored by the IQSCM in partnership with the Studio Art Quilt Associates (SAQA), it features eighteen artworks by six artists, all members of SAQA. Their works represent some newcomers to using quilts as their artistic medium. Others are established artists who are represented in museum and private collections around the world. The artists featured in the exhibition include Deidre Adams, Michael Cummings, Gay Lasher, Jan Myers-Newbury, Wen Redmond, and Susan Shie.

"A Showcase of Quilts: Dazzling Contemporary Creations"

Through the season

The People's Place Quilt Museum

www.ppquiltmuseum.com

3510 Old Philadelphia Pike, Intercourse, PA 17534 Tel: (800) 828-8218

The Quilt Museum's new 2012 exhibit features nine original quilts designed and pieced by Jo Morton, fabric and quilt designer. Jo's nine quilts join the current exhibit which includes thirteen additional quilts made by a variety of other contemporary quiltmakers.

"Indigo Gives America the Blues"

Through – June 2, 2013

International Quilt Study Center & Museum

www.quiltstudy.org

1523 N. 33rd Street, Lincoln, NE 68583
Tel: (402) 472-6549

Indigo dye dramatically influenced the appearance of European and American textiles throughout the past four hundred years. Its use reflected the history of trade with India and other Asian countries beginning in the sixteenth century, as well as advances in technology in Europe and North America. In fact, the desire to produce dyed and printed textiles in a more efficient and inexpensive way eventually led to the Industrial Revolution in the late eighteenth and the early nineteenth century.

The exhibit features thirteen quilts ranging from the early 1800s to the 1980s that illustrate the history of indigo dyeing in the United States. Also featured are a range of antique fabric samples, woven coverlets, and doll and crib quilts that display the versatility of indigo dye in American textiles. "Indigo Gives America the Blues" presents a range of quilts showing several of the techniques devised by textile printers to deal with this difficult dye. For instance, a circa 1820-1840 Whole Cloth quilt with a Flying Geese border is an excellent example of what is sometimes called "American Indigo Resist." This fabric type is distinct in that it presents large blue motifs on a white background, as opposed to the more usual small white motifs on a blue ground. This distinctive appearance was derived through the use of a "resist," a chemical past that, once it was applied to the design areas of the fabric, would block the penetration of dye. All surviving examples of this fabric type have been found in the United States (although pattern books with similar designs have been found in the United Kingdom), thus the name, "American Indigo Resist."

Another quilt in the exhibition features fabrics from around the time dyers replaced the natural, plant-derived version of indigo dye with a synthetic version. Indigo was first synthesized in Germany and became commercially available in 1897. Synthetic indigo almost completely superseded natural indigo by 1913. The exhibition's circa 1890-1910 Delectable Mountains quilt shows a range of small scale white on blue prints typical of the period, which could have been achieved with either natural or synthetic indigo. It is virtually impossible to tell the difference between the two with the naked eye.

NOTE: For members who cannot get to the International Quilt Study Center and Museum, please note that they now have 20 exhibitions online, showing quilts, labels, and background information, at this site: http://www.quiltstudy.org/exhibitions/online_exhibitions/

Welcome to those who have recently joined AQSG

Stacey A. Barrington, *Seguin, TX*
Dawn Barrow, *Louisville, KY*
Brenda M. Breadon, *Lakerwood, CO*
David Cassianni, *Fontana, CA*
Cindy A. DeLong, *Springfield, MO*
Patricia J. Failla, *Star, ID*
Dana Followwell, *Waxahachie, TX*
Ginia R. Forrester, *Ann Arbor, MI*
Vicki J. Greisman, *Columbia, MD*
Marilee M. Grove, *Omaha, NE*
Lucie Heins, *Edmonton, AB Canada*
Roberta Horton, *Berkley, CA*
Priscilla A. Jackson-Evans, *Kansas City, MO*
Amanda J. Lensch, *Lincoln, NE*
Linda Luggen, *Cincinnati, OH*
Mary S. Lundberg, *Santa Cruz, CA*
Dee Marquardt, *Lakeway, TX*
Mary Mashuta, *Berkley, CA*
Ann Murphy, *Aptos, CA*
Patricia Murray, *Aston, PA*
Dawn Nelson, *Fraser, MI*
Jamie S. Penland, *San Antonio, TX*
Trudy H. Pollard, *Charlotte, NC*
Agnes M. Pool, *Columbiana, AL*
Cherie Pulen, *Plantation, FL*
Mary Beth Reno, *Gardner, IL*
Donna R. Sluder, *Whiteshore, TX*
Maureen Smith, *Durham, NH*
Celia A. Sonka, *Orlando Park, IL*
Laura L. Stone, *Phoenix, AZ*
Ray H. Swenson, *Roscoe, IL*
Beverly A. Thompson, *Evansville, IN*
Lori L. Triplett, *Overland Park, KS*
Deanna M. Velie, *Longmont, CO*
Emi Wakayama, *Kawasaki, Kanagawa Japan*
Beverly J. Wiedeman, *Sedalia, CO*
Sarah Bliss Wright, *Mobile, AL*
Lesley D. Young, *Fort Mill, SC*

NONPROFIT
ORGANIZATION
US POSTAGE
PAID
LINCOLN NE
PERMIT NO. 1147

Quarterly News Publication of the
American Quilt Study Group

1610 L Street
Lincoln, Nebraska 68508-2509

E-mail: aqsg2@americanquiltstudygroup.org
website: www.americanquiltstudygroup.org
Printed on recycled paper to protect the environment

ADDRESS SERVICE REQUESTED

2012 SEMINAR