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Kansas City Star Quilt Patterns

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“Kansas City Stars” are a remarkable body of quilt patterns which appeared in the three *Kansas City Star* newspapers for about thirty years—roughly the '30s, '40s, and '50s of this century. Unlike the syndicated quilt columns of the period—such as Florence LaGanke’s “Nancy Page Quilt Club” which appeared in newspapers from coast to coast¹—the Kansas City Stars emanated from one regional source, and they were disseminated to quiltmakers in an eight-state section of the country over a given period of time. They offer a basis for studying the quilt pattern preferences of the midwest region as well as creating a means of dating and naming quilts from this area during one thirty-year period.

The *Kansas City Star* organization was founded in the late 1800s with William Rockhill Nelson as its publisher. There was a morning paper called the *Kansas City Times* in which few, if any, quilt patterns appeared. The afternoon paper, the *Kansas City Star*, carried quilt patterns, usually in the Saturday edition, or every night of the week if a series pattern was in progress. These patterns in the local *Kansas City Star* began to appear in September of 1928 and continued until about June of 1937 when they became more sporadic, and then didn’t appear at all. Local quiltmakers probably did not object to this disappearance because in 1933 the *Star* began an almost daily series of mail-order patterns through its needlecraft department.

The patterns found in the local *Kansas City Star* on Saturday nights were repeated the following Wednesday in the *Weekly Kansas City Star*.² This newspaper billed itself as the “largest farmers’ weekly in America” with a circulation in 1931 of 490,000 paid subscribers.³ As a major midwestern farm journal, the *Weekly Kansas City Star* had three mailing editions: the Missouri Edition which was mailed

to subscribers in Missouri and Iowa; the Kansas Edition which went to persons in Kansas, Nebraska, and Colorado; and the Arkansas/Oklahoma Edition which was sent to those two states plus Texas. Thus, an eight-state area received the *Weekly Kansas City Star*. Quilt patterns in this weekly newspaper began in 1928 when the local paper first began to carry them, and continued into the 1950s.

Sometimes only one or two of the mailing editions of the *Weekly Kansas City Star* would carry a quilt pattern. An example is The Sea Shell Quilt which appeared only in the Arkansas/Oklahoma Edition on July 28, 1948.⁴ If you were a collector in Kansas or Nebraska or Iowa, you would be unlikely to have a copy of this pattern in your collection. If you received the local *Kansas City Star*, you would not have collected as many patterns as someone in Nebraska or Arkansas, because they were collecting from the *Weekly Kansas City Star* which carried patterns for more years than the local paper did. On the other hand, collectors of the *Weekly Kansas City Star* patterns probably had very few of the mail-order patterns and none of the four "series" quilt patterns presented in the *Star* because these appeared almost exclusively in the local newspaper. An example is the 1930 Memory Bouquet series which appeared in the local *Kansas City Star* only, with admonitions to the reader to save the patterns as there would be no mailed patterns. The *Weekly Kansas City Star* during the same period carried three single patterns—The Spider Web, The Marble Floor, and Pin Wheel—with no mention at all about the series quilt being given in the local newspaper.

After 1937 there were some weeks when no quilt pattern at all appeared in the *Kansas City Star* or the *Weekly Kansas City Star*. In 1938, for example, there were only 32 quilt patterns presented all year; by 1946 there were just 18. Sometimes embroidery designs for huck toweling, cookie cutter designs, stencil designs, or other handwork would be substituted for a quilt pattern, and undoubtedly some of these designs were used on regional quilts.

By the early 1950s the *Weekly Kansas City Star* became known as the *Weekly Star Farmer*. Patterns that can be identified as coming from the *Kansas City Star* or from the *Weekly Kansas City Star* appeared between 1928 and 1951. After 1951 they were really *Weekly Star Farmer* patterns—from the same newspaper company, and with the same illustrator, but with a new newspaper masthead.⁵

The *Kansas City Star* patterns can be divided according to the

newspapers in which they appeared, but they are also interesting to consider by designer or illustrator. The term “illustrator” is often preferable to “designer” because in reality a large portion of the Kansas City Stars were older, traditional patterns or new ideas sent in by reader contributors. The three women who illustrated them over the years probably did not “design” very many of these patterns, but rather “illustrated” traditional patterns or contemporary designs from reader contributions or from other sources.

One of the most surprising things about the “Kansas City Stars” is that the McKim Studios label is on so few of them—about 75 altogether. Ruby Short McKim, who was born in Millersburg, Illinois, in 1891, moved to Independence, Missouri, a suburb of Kansas City, when she was ten years old.⁶ Because she lived nearby, we have a tendency to assume that she was *the* quilt lady at the *Kansas City Star*. However, she was also the art/needlework editor for *Better Homes and Gardens* magazine, and a cofounder of the Kimport Doll Company in Independence. With her husband, Arthur McKim, she designed and sold many newspaper features including the quilt patterns. The two also developed a forerunner of today’s comic strips with puzzles, stories, and pictures for children. Almost all of Mrs. McKim’s well known quilt patterns, especially the “series” patterns, appeared in her own publications, or in newspapers other than the *Kansas City Star*. Some examples of her work include parts of the “Prudence Penny” quilt column in the *Seattle Post-Intelligencer*⁷ and her *Flower Garden* series shown in the *Indianapolis Star*⁸ and other newspapers.

McKim Studios provided the first quilt pattern in the *Kansas City Star*—*The Pine Tree* on September 22, 1928⁹—and McKim patterns continued for almost two years, until July 26, 1930.¹⁰ If a *Kansas City Star* with a McKim Studios byline can be dated later than this, it is a repeat of one of the 75 McKim patterns published during the first two years of *Kansas City Star* patterns.

Ruby McKim was primarily a designer/illustrator and made very few quilts herself. However, she always had one quilt made up from each design to see how it would work. McKim patterns usually gave at least one color combination if not several, and suggested the layout for the quilt, telling how many blocks would be needed for certain sizes of finished quilts. Among the early patterns, there were suggestions on how to make cardboard templates, how to piece in

sequence,¹¹ and information on how to file the designs by placing all of the pieces for one pattern into an envelope and pasting the block sketch on the outside.¹² Unlike her successors at the *Star*, it was obvious that Ruby McKim knew what hazards might face a novice who had no other available instructions except the weekly quilt patterns in the newspaper.

By the middle of 1930 McKim's quilt patterns disappeared from the *Kansas City Star*, although they continued to be seen in many other newspapers across the country. In 1931 her book *One Hundred One Patchwork Patterns* was published, and she was busy throughout the period with her "Designs Worth Doing" mail-order business.

The new quilt pattern illustrator was Eveline (pronounced Eva-leen) Foland whose first pattern, Broken Circle or Sunflower, had appeared in the local paper on March 23, 1929.¹³ Her patterns were interspersed with McKim's work until mid-1930 when they began appearing exclusively, every week, until late in 1932. Little is known about Mrs. Foland's personal life other than her maiden name of Smith, and her husband's first name, Jimmy.¹⁴ She had been working for the *Star* as an illustrator since the mid-twenties, usually preparing sketches for the fashion, home, or society pages of the newspaper.

In the twenties there were few photographs in newspapers, so Mrs. Foland or another of the paper's illustrators would be sent to a private home to sketch the wedding gown of a local bride for the society column,¹⁵ or to the Better Homes Exposition to illustrate the newest in home furnishings.¹⁶ The *Weekly Kansas City Star* carried mail-order dress patterns called "Georgette Patterns," and Eveline Foland's name appeared on many of these illustrations in the late twenties.¹⁷

After she left the *Star* at the end of 1932, Mrs. Foland taught fashion art at the Jane Hayes Gates Institute in Kansas City, and she continued to do free-lance fashion ads for local department stores.¹⁸ Her name was no longer connected with quilt pattern illustration although an occasional pattern in the *Star* would bear her bold signature. These were invariably repeats of her patterns published between 1929 and 1932.

There were 131 individual patterns signed by Eveline Foland which appeared in the *Star*. A few of these were repeats—such as Tennessee Star which appeared both in January and September of 1931.¹⁹ Some

of Mrs. Foland's pattern captions indicated that they had been sketched at a local home or at a local quilt show. Ararat, a pieced elephant pattern dated June 6 and 10, 1931, was named for the elephant in Kansas City's Swope Park Zoo.²⁰ A few weeks after this pattern appeared in the paper, Foland created Giddap, a pieced donkey which was requested by the Ladies' Aid at the Sedalia, Missouri, Congregational Church, because the ladies wanted to be well prepared for the political conventions and presidential campaign of 1932.²¹

Mrs. Foland was the illustrator and probably also the designer of three of the four "series" quilt patterns that appeared in the *Kansas City Star*. In late 1929 her first series for an embroidered quilt called Santa's Parade in a Nursery Quilt appeared nightly for twelve nights (rather than the more usual once-per-week offering of patterns).²² Only two of these patterns, the ones that had appeared in the Saturday edition of the local paper, were given in the *Weekly Kansas City Star*, and their new captions did not mention the rest of the series.²³

Foland's second and third series quilt designs were companion pieces well suited for embroidery or very fine applique.²⁴ The twenty-part Memory Bouquet appeared in October and November of 1930,²⁵ and the eighteen designs for the Horn of Plenty Quilt were offered in January and February of 1932.²⁶ These two series patterns appeared only in the local *Kansas City Star*, though one of them, Memory Bouquet, was also sold to the *Detroit News* as The Flower Garden Quilt. It appeared in that newspaper in 1931-32, the only known appearance of Foland's work in a newspaper other than the *Kansas City Star*.²⁷

Memory Bouquet is quite similar to Ruby McKim's Flower Garden series which appeared in the *Indianapolis Star* and other newspapers of the period.²⁸ Foland's pattern included 20 different flowers, each arranged in a green bowl and placed on a 9" x 12" piece of muslin. Blocks were separated by 4"-wide green sashes, and there was a tulip with three leaves for a border design to finish the quilt. A year after the patterns appeared in the newspaper, the *Star* printed a photo of a finished Memory Bouquet quilt made by Miss Doris Foster of Gilman City, Missouri.²⁹

Mrs. Foland's third series, The Horn of Plenty Quilt, appeared in 1932. The captions for the 18 fruit patterns gave very specific color suggestions for the embroidery and applique, and there was a special

horn-of-plenty quilting design, a border treatment, and a diagram of the finished quilt.

One other series quilt appeared in the *Star* about the time of Mrs. Foland's departure in 1932. It was called The Happy Childhood Quilt for Good Children and included 12 toy patterns with a 13th Christmas tree design that was used between the toy blocks.³⁰ It was to be done in applique with heavy use of bias tape, and its designer was Aileen Bullard who apparently was not employed by the *Kansas City Star*. These patterns were the only ones in the *Star* with Bullard's byline, and they were copyrighted by Cox Features rather than by the *Star*, so they were probably purchased by the newspaper when it found itself in disarray at the imminent departure of Eveline Foland from its staff in late 1932.

On December 17 and 21, 1932, Mrs. Foland's Pilot's Wheel pattern appeared in the *Star*, but it is likely that she had already left the staff. The pattern pieces were shown along with a caption that stated "This will not be an easy block to piece. . . ." But the pattern sketch was missing, and there must have been a flurry of protest letters inquiring about the assembly of the 37 pieces, because on February 25 and March 1, 1933, the Pilot's Wheel pattern was repeated, this time with a block sketch and a fancily lettered title.

After The Star of Hope pattern appeared on December 31, 1932 and January 4, 1933, there were no more regular Eveline Foland patterns in the *Kansas City Star*. The newspaper now had to draw upon the services of Edna Marie Dunn. Only four patterns appeared with Miss Dunn's signature,³¹ but she was the anonymous illustrator of the *Star's* quilt patterns from the beginning of 1933 until she retired from the paper in 1964.³² In reality, the least known of the *Star's* three quilt pattern illustrators was the most important one, for her patterns provided a steady stream of design ideas for midwestern quiltmakers for thirty years.

Miss Dunn was born in Chicago in 1893, but came to Kansas City at the age of seven. After returning to Chicago to train at its Academy of Art, she worked as a free-lance advertising illustrator for Harzfelds, Woolf Brothers, and Rothchild's department stores in Kansas City. In 1922 she won a competition for selecting a fashion artist for the *Kansas City Star* and she commenced a routine that would last for 45 years "without missing a deadline." Though someone else's work would appear during the month of August—her

vacation time—Miss Dunn produced a fashion sketch for each day's newspaper edition, with several sketches for the women's section of the Sunday paper. Beginning in 1933, she added the once-per-week quilt pattern illustration to her list of duties at the *Star*.

Edna Marie Dunn did not make quilts, and thus her patterns for the *Star* should be classified as illustrations and not as original designs. Most were reader-contributed patterns, and often the caption would state the contributor's name. Readers sent pattern ideas to the *Star* both on paper and in completed fabric form. Sometimes a copy of a pattern from an earlier edition of the *Star* was sent in, and then a McKim Studios or an Eveline Foland pattern would be repeated. Sometimes an earlier pattern was contributed, and Miss Dunn just renamed it and added a new caption. For example, her own first pattern for the *Star* was Interlocked Squares on September 10 and 14, 1932. It was repeated on January 28, 1948; in the *Weekly Kansas City Star* with a new title, A Four-Part Strip Quilt.

Some patterns were copied from quilts handed down in a reader's family, or seen at a friend's home. If the contributor didn't know the name of the pattern, Miss Dunn created one unless she found the design quickly in some other source. Usually she was too busy with her fashion illustration work to spend much time researching quilt names or designing quilt patterns.

Since the *Weekly Kansas City Star* was mailed to eight surrounding states, the contributed patterns came from a wide area, and sometimes they were named for local landmarks, such as Hazel Valley Crossroads³³ named for the contributor's hometown in Arkansas, or Sandhills Star³⁴ named for a large area in western Nebraska. The 1936 presidential campaign brought a display of regional pride for Kansas's native son, Alf Landon, the Republican candidate for President of the United States. The *Star* published The Landon Sunflower³⁵ and Peggy Anne's Special³⁶ named for Landon's daughter. Several patterns to honor the Red Cross appeared during the World War II years,³⁷ and midwestern concerns about this war were reflected in reader-contributed patterns with names like The Army Star, Roads to Berlin, and The Victory Boat.³⁸

The reader-contributors of quilt patterns for the *Kansas City Star* were generally women, though several times a pattern was contributed by a child³⁹—usually the daughter of an avid quilter—or by a man.⁴⁰ Some designs were sent in by people whom we now consider

to be among the great quiltmakers of the century. Mrs. A. B. Snyder of Flats, Nebraska, contributed the Semi-Circle Saw on July 3, 1946, and Return of the Swallows on October 2, 1946. Today, we immediately recognize that contributor as Grace Snyder of North Platte, Nebraska, and we remember her Return of the Swallows quilt made in 1944, and now in the collection of her daughter, Nellie Snyder Yost.⁴¹

Many of the reader-contributors were also pattern collectors. By 1941 Mrs. Dayton D. Noel of Unionville, Missouri, had 350 illustrations since she had been "collecting quilt block patterns and designs for homemade articles reproduced in the *Weekly Star* [since 1928]."⁴² Mrs. Ed Martin of New Home Farm, Gravette, Arkansas, also had a collection of *Weekly Star* patterns. The caption under her contribution of Arkansas Cross Roads, dated in 1941, said that "For the last ten years she has pasted them into a big book that she says 'money couldn't buy!'"⁴³

Another source of quilt patterns for local *Kansas City Star* readers was the almost daily mail-order advertisements that began in 1933. From February 20 until May 25, 1933, these were ordered from the Kansas City Star Quilt Service, although the patterns actually came from Home Art Studio in Des Moines, Iowa.⁴⁴ The advertisements were discontinued in May but there must have been many inquiries because in October of the same year a new mail-order service, The Kansas City Star Needlecraft Department, began. At first the mailing address for this service was Kansas City, Missouri; later it changed to Chicago, Illinois; and by 1945 it changed again to New York City. When one received a pattern in the mail, the return address was for The Kansas City Star Needlecraft Department, but the envelope and pattern inside were clearly marked as Laura Wheeler Designs.⁴⁵ None of these mail-order patterns was directly connected with the *Kansas City Star*, and the newspaper carried only a tiny sketch of the quilt pattern to be ordered. However, a few of them later found their way into the weekly quilt patterns illustrated by Edna Marie Dunn whenever they were contributed by a reader.

The quilt patterns in the *Kansas City Star* and the *Weekly Kansas City Star* were often the only source of new designs for quiltmakers in the Midwest of the 1930s and '40s. There were very few books available, although the *Star* did review two important ones from the period: Ruth Finley's *Old Patchwork Quilts and the Women Who*

Made Them in 1929,⁴⁶ and Hall and Kretsinger's *The Romance of the Patchwork Quilt in America* in 1935.⁴⁷ In the *Star* itself, there were very few informative articles on quilting. One in April of 1929 was titled "Quilting on Your Sewing Machine,"⁴⁸ and another in 1934 showed a diagram and gave directions for "An Easily Made and Compact Quilting Frame."⁴⁹ But other than Ruby McKim's few, brief directions in captions of some of her weekly quilt patterns from 1928–1930, there was little in the newspaper to explain how quilts were made.

But quilts *were* made! The *Star* covered quilt shows in the area, many of which were held in churches and sponsored by the Ladies' Aid Society or the Women's Circle. Sometimes there would be displays by the sewing circle of the Order of Eastern Star, or by a chapter of the Women's Relief Corps.⁵⁰ Once in a while a Professional Women's Club would hold a quilt show—one in Bucklin, Kansas (in the southwest part of the state), was held in 1931 and displayed 147 quilts from that one small community.⁵¹ A woman named Elma Eaton Karr gave many public lectures on quilts, and these were always well attended. The *Star* reported one at the First Baptist Church on Linwood Boulevard in Kansas City in 1934 which brought together 400 women and an exhibit of 140 quilts.⁵²

The Better Homes Exposition, held annually in Kansas City in February, also attracted a huge outpouring of quilts. In 1932 the show's directors hoped to attract at least 100 quilts for an area in the northwest corner of the Kansas City Convention Hall. However, they had to close the contest at 300 entries when they ran out of space. (The prize for the best quilt in that show was a marble-topped coffee table.)⁵³

The Jones Store, a major department store in Kansas City, also held an annual contest during the thirties. In October of 1931, one of their ads proclaimed "634 Quilts Entered in Our Quilt Fair!" on the first floor of the Walnut Street store.⁵⁴ During the three-day show, the customers were the judges of the five top prizewinners, so winners were not announced until the end of the show. The idea, of course, was to pull in customers to buy quilting supplies in the store.

Newspaper accounts of these shows—whether they were held in a church, at a department store, or at the Better Homes Exposition—often noted that many of the quilts in the show were made from patterns seen in recent years in the *Kansas City Star*. The weekly quilt

patterns were a major source of inspiration for quiltmakers in the eight-state region.

Edna Marie Dunn was the illustrator during most of the years when quilt patterns appeared in the *Kansas City Star*. Her job was to redraft and illustrate the designs submitted by readers, so she and the newspaper became a mechanism for quilt pattern exchange among midwestern quiltmakers. Readers sent designs to the newspaper which Miss Dunn illustrated, and they copied the designs submitted by others for their own quilts. The patterns were clipped and saved by hundreds of quiltmakers, and many of these collections have been handed down within families of quiltmakers, and have been so highly prized by the collector or keeper of family treasures that they reappear outside of the eight-state region when they have been carried intact with other household goods and personal belongings to a new location. Other quilt fanciers who live outside of the *Kansas City Star* region, or who do not have an inherited collection to enjoy, can still use these patterns today as several contemporary publishers have reprinted groups of them. As well, many collections have been discovered in garage and antique sales—ready to inspire a whole new generation of American quiltmakers.

Notes and References:

1. The "Nancy Page Quilt Club" was copyrighted by Publisher's Syndicate and among the newspaper clippings in the author's collection are patterns published in the *Indianapolis Star*, the *Dayton Daily News* (Ohio), the *Buffalo Times* (New York), the *Peoria Star* (Illinois), and the *Semi-Weekly Farm News* (Dallas, Texas). The contributors to the column were from such widely diverse places as Fairfield, Connecticut; Stockton, California; Etna, New Hampshire; Meadville, Georgia; Mabank, Texas; Orofino, Idaho; and Whitby, Ontario, which suggests the widespread readership of this syndicated quilt column. It is interesting to note that very few contributions to the "Nancy Page Quilt Club" came from the eight-state region served by the *Kansas City Star* (KCS).
2. The first 13 quilt patterns appeared in KCS on the Saturday after they had appeared in the *Weekly Kansas City Star* (WKCS). In mid-December of 1928, the order was reversed to Saturday/Wednesday, and continued until patterns disappeared from the local paper. Unless otherwise noted, all references to patterns which include dates refer to the Saturday/Wednesday order — KCS/WKCS.
3. Advertisement, WKCS (Oklahoma, Arkansas Edition), Wednesday, September 16, 1931, p. 7. The ad also mentioned that 66% of Kansas subscribers and 68% of Missouri subscribers were farm families.
4. WKCS (Oklahoma/Arkansas Edition), Wednesday, July 28, 1948, p. 3. The caption stated that the pattern was from the original needlework designs of Mrs. Margaret King of Salem, Arkansas.
5. In May of 1961 the *Weekly Star Farmer* merged with the *Missouri Ruralist* and *Kansas Farmer*. The last edition of the *Weekly Star Farmer* on May 24, 1961, carried the last "Kansas City Star" pattern, A Fan of Many Colors, on p. 6. (This information was kindly shared with the author by Carol Crabb.)
6. Biographical information about Ruby Short McKim was obtained from her obituary which appeared in the *Kansas City Times*, Thursday, July 29, 1976, p. 7D, and from "Ruby Short McKim: A Memorial," *Quilter's Newsletter Magazine* No. 86, December 1976, p. 14.
7. Examples in the author's collection include several of "Prudence Penny's Album Quilt" with the McKim Studios signature. These examples are undated.
8. McKim's Flower Garden Quilt was presented as a contest for Hoosiers in the *Indianapolis Star*, with patterns appearing once a week beginning on November 11, 1929. "Quilters, On Your Marks ... Go!" *The Indianapolis Star*, Sunday, September 25, 1976, Section 7, p. 11.

9. KCS, Saturday, September 22, 1928, p. F-16. This pattern had already appeared in the previous WKCS, Wednesday, September 19, 1928, p. 7.
10. Clay's Choice, KCS, Saturday, July 27, 1930, p. F-13. Repeated in WKCS, Wednesday, July 30, 1930, p. 9.
11. Instructions for making a cardboard pattern and piecing in sequence were given with the pattern, The Rambler, December 29, 1928, and January 2, 1929.
12. Instructions for saving patterns were given with the pattern Spider Web, January 19 and 23, 1929.
13. KCS, Saturday, March 23, 1929, p. F-15. The pattern appeared in WKCS on Wednesday, March 27, 1929, p. 7.
14. Information about Eveline Foland was obtained from phone interviews by Barbara Brackman with Marguerite Weaver of Independence, Missouri, and Jack and Clara Tillotson of Kansas City, Missouri, and reported to the author in a letter dated October 24, 1980.
15. "A Christmas Bride Chooses White Satin and Duchess lace," KCS, Friday, December 25, 1931, p. 18; and "A Bridal Gown of Satin is Innocent of Any Ornamentation," KCS, Thursday, February 4, 1932, p. 9.
16. "A Corner of the Children's Room at the Better Homes Show," KCS, Wednesday, February 26, 1930, p. 12, and "The Fireplace from the Wayside Inn at Better Home Show," KCS, Thursday, February 29, 1930, p. 15.
17. "New Georgette Patterns for Spring Sewing," WKCS, Wednesday, February 13, 1929, p. 7. This is just one example of these patterns which Mrs. Foland illustrated throughout 1929.
18. Letter to the author from Marguerite Weaver, dated March 1, 1983.
19. The pattern for Tennessee Star given on January 10 and 14, 1931, said that the quilt block would be 10" square, while the same pattern given on September 12 and 16, 1931, did not mention the size. Otherwise, the two patterns are identical.
20. Ararat the elephant was a Kansas City favorite for many years, and his photo appeared frequently in the newspaper. An item in KCS, Sunday, August 9, p. 8A, mentioned that his quarters in the Swope Park Zoo had received a new paint job. In the Sunday paper on May 21, 1944, p. 1C, there was a photo of Ararat who was now 34 years old and weighed 4,000 pounds.
21. Giddap appeared in KCS on Saturday, July 18, 1931, p. E-13, and in WKCS on Wednesday, July 22, 1931, p. 6.
22. Santa's Parade in a Nursery Quilt included the following patterns (given in consecutive order): *Old Woman Who Lived in a Shoe*, *The*

- Dish that Ran Away with the Spoon, Punch and Judy, Little Crystal [a fairy], Old King Cole, Humpty Dumpty, Jack-in-the-Box, Three Men in a Tub, The Three Bears, Old Mother Goose, The Little Wooden Soldier, and Old Santa Himself.* These patterns appeared between Tuesday, December 10, and Sunday, December 22, 1919, in KCS.
23. Old King Cole and The Little Wooden Soldier appeared in WKCS as single patterns with captions that made no reference to the series appearing in the local KCS. They appeared on December 18 and 25, 1929, respectively.
 24. "Something About the Horn of Plenty Quilt," KCS, Monday, January 4, 1932, p. 8, mentions that this quilt is "the sister and sequel to the Memory Bouquet Quilt." Once again there was the admonition that "No back numbers can be reprinted," so the reader was advised to clip and save all of the patterns.
 25. Memory Bouquet included the following patterns (given in consecutive order): *Iris, Hollyhock, Tulip, Canterbury Bell, Bleeding Heart, Violet, Carnation, Hyacinth, Double Rose, Zinnia, Primrose, Geranium, Black-Eyed Susan, Morning Glory, Holly, Petunia, Lily-of-the-Valley, Wild Rose, Jonquil, Cosmos, and Border Design.* These patterns appeared between Monday, October 13, and Friday, November 7, 1930.
 26. The Horn of Plenty Quilt included the following patterns (given in consecutive order): *Apple, Apricot, Cherry, Blue Plum, Lemon, Grape, Banana, Peach, Orange, Pomegranate, Currants, Kumquat, Cranberry, Damson Plum, Loganberry, Yellow Apple, Avocado Pear, Strawberry, Quilting Design, Diagram of the Quilt, and Border Design.* These patterns appeared between Tuesday, January 5, and Friday, February 26, 1932.
 27. Illustrations for The Flower Garden Quilt in the *Detroit News* looked exactly the same as those for The Memory Bouquet which appeared in KCS, although some of the copy was different. *The Detroit News* carried the 22 patterns approximately every week beginning October 14, 1931, and continuing until April 20, 1932.
 28. For purposes of comparison with note 24, McKim's Flower Garden Quilt contained the following patterns: *Lilac, Daffodil, Tulip, Iris, Nasturtium, Poppy, Canterbury (Blue) Bells, Rose, Lily-of-the-Valley, Carnation, Chinese Lantern Pod, Bleeding Heart, Daisy, Sweet Pea, Tiger Lily, Cosmos, Water Lily, Hollyhock, Geranium, Delphinium, Trumpet Vine, Petunia, Zinnia, Chrysanthemum, and Pansy.* Foland's patterns appeared in KCS less than a year after the McKim patterns appeared in the *Indianapolis Star*.
 29. "The Memory Bouquet Quilt Returns to the Star in its Completed Form," KCS, Thursday, June 25, 1931, p. 11. The photo caption also

says that Miss Foster used six spools of cotton and two months of spare time to complete the quilt.

30. The Happy Childhood Quilt for Good Children included the following patterns (given in consecutive order): Layout of Quilt, Tree, Ball, Rag Doll, Moving Toy [car], Tricycle, Beads, Sled, Train Engine, Teddy Bear, Building Blocks, Wagon, Boat, and Doll Carriage. These patterns appeared between Monday, October 31, and Saturday, November 19, 1932. The Tree pattern was given in WKCS on Wednesday, November 16, 1932, and the quilt layout was given on Wednesday, November 23, 1932. Neither of these patterns mentioned the series in the local paper, and the quilt layout was accompanied by a caption that said, "You make your own patterns. . . . Good luck."
31. The four patterns with Edna Marie Dunn's signature were: Interlocked Squares, September 10 and 14, 1932; The Arkansas Star, January 14 and 18, 1933; Bouquet in a Fan, March 18 and 22, 1933; and Morning Glory, December 23 and 27, 1933.
32. Information about Edna Marie Dunn's life and her work as quilt pattern illustrator for the KCS was obtained in an interview by the author with Mrs. Frank Douglass (née: Edna Marie Dunn) in Lee's Summit, Missouri, in February of 1978, and through correspondence between the author and Miss Dunn's niece, Shirley Mikesell, also of Lee's Summit, from February through May of 1978. See also "The Meetin' Place: Let us introduce you to Edna Marie Dunn of Kansas City, Missouri," Quilter's Newsletter Magazine No. 107, November/December 1978, p. 14.
33. Hazel Valley Crossroads, October 6 and 10, 1934, sent in by 12-year-old Freda Napier.
34. Sandhills Star, WKCS, Wednesday, January 18, 1939, sent in by Myrtle Timblin Ogden of Lamar, Nebraska.
35. The Landon Sunflower, September 12 and 16, 1936, sent by Mrs. H.E. Meyers of Cherokee, Kansas.
36. Peggy Anne's Special, October 3 and 14, 1936, sent in by Mrs. A.B. Eiver of Waverly, Kansas.
37. In all, six different Red Cross patterns appeared in KCS in the '30s and '40s. They were: Red Cross Quilt, April 16 and 20, 1932 (repeated as The Red Cross in WKCS, Wednesday, September 27, 1939, and as A Red-White-Blue Color Scheme, Wednesday, January 13, 1943); The Red Cross, July 21 and 25, 1934; The Red Cross Quilt, Wednesday, January 22, 1941; The Red Cross Quilt, Wednesday, October 28, 1942, The Red Cross Quilt, Wednesday, January 15, 1947; and A Red and White Crisscross, Wednesday, September 9, 1942.

38. The Army Star, Wednesday, May 26, 1943; Roads to Berlin, Wednesday, September 13, 1944; and The Victory Boat, Wednesday, September 27, 1944.
39. Some examples of patterns sent in by children include: The Dog Quilt, May 2 and 6, 1936, "by a girl in her early teens"; The Airport, July 11 and 15, 1936, by 14-year-old Muriel Clift of Mammoth Springs, Arkansas; and The Pin-Wheel, April 7 and 11, 1934, by 11-year-old Mary Newton of Denison, Texas.
40. Some examples of patterns sent in by men include: Hidden Star, July 4 and 8, 1936, by Mr. R. Prier of Purdy, Missouri; Happy Hunting Grounds, October 10 and 21, 1936, by Lloyd Krober of Piedmont, Oklahoma; and A Young Man's Invention, February 29 and March 4, 1936, "drawn by a young man during the Civil War for his grandmother."
41. Mrs. Snyder's quilt was 69" x 82½", and somewhat different from the sketch made of it for the newspaper by Edna Marie Dunn. See Plate 46, Quilts from Nebraska Collections, a catalog of a quilt exhibition at the Sheldon Memorial Art Gallery, University of Nebraska-Lincoln, September 17 to October 13, 1974.
42. From the caption for Anna's Choice, WKCS, Wednesday, February 26, 1941.
43. From the caption for The Arkansas Cross Roads, WKCS, Wednesday, March 19, 1941.
44. The numbers assigned to the Kansas City Star Quilt Service patterns match those used by Home Art Studios. Two of the items other than quilt patterns which were offered during the series ("Master Quilting Album" on Friday, April 24, 1933, and "Colonial Quilt Booklet" on Tuesday, February 28, 1933) can also be attributed to Home Art Studios.
45. An example in the author's collection is an envelope and pattern clearly marked both "Kansas City Star Needlecraft Department" and "Laura Wheeler Designs," which were mailed to Mrs. C. M. Richardson, 933 Indiana Street, Lawrence, Kansas. The mailing label has the number 469 on it, corresponding to the Palm pattern inside, which was advertised in KCS on Friday, January 12, 1934, and again on Tuesday, September 18, 1934.
46. "The Patchwork Quilt Gets Into a Book," KCS, Friday, November 8, 1929, p. 31.
47. "A New Book on Quilts," KCS, Wednesday, September 4, 1935, p. 14.
48. "Quilting on Your Sewing Machine," KCS, Tuesday, April 23, 1929, p. 13.

49. "An Easily Made and Compact Quilting Frame," *WKCS*, Wednesday, June 6, 1934, p. 8.
50. "A Harvest of Quilting," *KCS*, Wednesday, October 28, 1931, p. 24; and "A Quilt Exhibit Friday," *KCS*, Monday, June 15, 1931, p. 8.
51. "Quilters in Southwest Kansas Have a Show Day," *WKCS*, Wednesday, June 10, 1931, p. 7.
52. "Told History of Quilts," *KCS*, Wednesday, March 14, 1934, p. 18.
53. "Exhibit of 300 Quilts," *KCS*, Tuesday, February 2, 1932, p. 22, and "Old and New Quilts Vie for Awards in Exhibition," *KCS*, Wednesday, February 3, 1932, p. 12.
54. *KCS*, Wednesday, October 7, 1931, p. 7. In a news article in the same paper ("731 Quilts on Display," p. 16), a larger number of quilts were mentioned as being on display, and a list of some of the early entrants suggested the widespread interest in quilting, since their addresses were sometimes in towns 20 to 30 miles from Kansas City, and all but fifty of the quilts had been made within the previous two or three years.