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# Amish and "English"

Quilts from the Illinois State Museum Collection



Illinois State Museum Lockport Gallery



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# Amish and "English"

## Introduction

American quilts are remarkable for their variety—achieved through fabrics, techniques, color palettes, formats, and patterns. Available fabrics and popular trends have influenced American quilting, from the first colonial chintz quilts through the commercialization of quilting in the nineteenth and twentieth centuries. Because the Amish have sought separation from the "English" world in many aspects of their lives, it is tempting to assume that their quilts were also made in isolation from larger American trends. This comparative exhibit of Amish and "English" quilts from the Illinois State Museum collection dispels this notion. In Illinois, Amish and "English" quilters were using the same fabrics, techniques, colors, formats, and patterns, with only a few exceptions. The Amish didn't use print fabrics in quilts made for their own use because of their religious beliefs, and they rarely used applique patterns or large amounts of white fabric.

Similarities in the quilts can be expected, since current evidence suggests that the Amish first learned quilting in the 1830s from their "English" neighbors. They were using the same sources for fabrics—local stores, peddlers, and mail-order catalogs. The Amish also learned about quilt patterns through newspapers and magazines popular with farm families, and they saw "English" quilts at county fairs, where quilting competitions exposed them to such new styles as log cabin and crazy quilts. "English" quilters also made quilts using only solid-color fabrics, and three examples are in this exhibition. Such quilts could be mistaken as Amish, if their histories were not known.

Some differences are subtle. The Illinois Amish tended to prefer simpler pieced patterns and sometimes adapted "English" patterns by enlarging a block pattern or by using fewer but larger pieces. Amish colors were generally darker, even during the pastel trend in the 1920s and '30s.

Sometimes the Amish quilted more complicated patterns, especially feathering. This emphasis on quilting can be seen even in their early handwoven wool quilts. The Amish rarely used silk fabrics when silks were popular among the "English" for crazy quilts and log cabin piecing. The Amish continued to use wool fabrics in their quilts in the early 1900s when "English" quilts were mostly cotton. All of these similar and different characteristics illustrate that both Amish and "English" quilts are part of the diversity that defines American culture.

## Who Are the Amish?

The Amish are a conservative, pacifist Christian religious group with origins in the Protestant Reformation in sixteenth-century Germany and Switzerland. They were named for their founder, Jacob Ammon. The first Amish people came to Pennsylvania in 1737, seeking religious freedom. As Amish families followed the westward expansion of America, some settled in east central Illinois, near Arthur, in 1865. Religion is integral to all aspects of Amish life and non-conformity to the secular world around them is symbolic of their devotion. The Amish reject many aspects of modern technology—such as gas-powered vehicles, telephones, and high-power electricity—that they feel could disrupt the cohesion of the community. Dress is modest and uniform, and only solid-color fabrics are used. Photography of individuals is considered idolatrous. Today the Amish community in Arthur consists of about 4200 residents.

## Who Are the "English"?

Because the Amish speak a Germanic dialect among themselves, they consider all people outside their community "English". The term is confusing because the Amish also speak English and other people with Germanic ethnicity are still considered "English" to the Amish. "English" means non-Amish, a less colorful but more accurate term. The "English" quilters represented in this exhibit are from many ethnic and religious backgrounds—German, English, Irish, Polish, Cherokee, Methodist and Jewish—but they were all born in America and are foremost Americans—as are the Amish.



**Amish: Scrap Quilt, ca. 1875**

Made by Magdalena Fisher Yoder  
(1850-1937), Arthur, Illinois

*Wool, machine pieced, and hand quilted  
with alternating rows of diagonal parallel  
lines and fans in center, and fans in  
border. Tan cotton backing, cotton  
batting, and applied brown  
cotton twill binding.*

63" x 74"

(1998.152.17)

Sponsored by Illinois Power

**English: Scrap Quilt, ca. 1870**

Made by Matilda Ann Jones Foster  
(1852-1931), Mt. Zion, Illinois

*Wool, hand pieced, and quilted with  
allover pattern of diagonal parallel  
lines. Brown wool backing, wool  
batting, and brown wool binding.*

59" x 83"

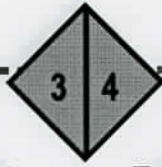
(1974.17—746932)

Gift of Mrs. Harry G. Woodruff,  
Decatur, Illinois

To warm the beds of rural homes, Illinois women often made wool quilts from scraps of wool left over from making clothing. As with both of the above quilts, handwoven fabrics were sometimes used as well as early mill-woven fabrics. Spinning and weaving equipment was common in Illinois farm homes as late as the 1870s. Small, local woolen mills also served regional needs. The disruption of the cotton trade during the Civil War probably was a large factor in the popularity of wool fabrics in Illinois at this time. Matilda Ann Foster used many plaid fabrics that were very popular among the "English". Magdalena Yoder's choice of solid-color fabrics reflect her plainer Amish tastes; however, she added an interesting visual texture to her quilt by using a few pieces of a handwoven alternating-thread-color fabric (red and blue).

These utility quilts were often simply pieced with no particular pattern in mind. Matilda Ann sewed rectangles of similar widths together to make long strips, that she then sewed together—no need to match seams. Magdalena chose to work with a 6 ½" square format and to cut her scraps to fit—sometimes piecing smaller squares or rectangles together to make the square and carefully matching the seams when sewing the rows together to form a checkerboard. Although only a few of these utility quilts have survived, the eight in the Illinois State Museum's collection suggest that it was more common for "English" quilters to use wool batting and for Amish quilters to use cotton. "English" wool utility quilts were commonly stitched with all-over patterns of diagonal lines or fans, while the Amish seemed to use a variety of quilting patterns. In the four quilts in the Museum's collection Magdalena used alternating bands of designs—a style that seems to be her own.

Matilda Ann and Magdalena were very close in age and lived about 30 miles from each other in central Illinois. Their lifestyles before electricity came to rural Illinois would have been similar; however, Magdalena pieced with a treadle sewing machine while Matilda Ann pieced by hand. Sewing machines were becoming affordable and available in Illinois during the 1870s and Magdalena's treadle sewn quilt was probably made later than Matilda Ann's. However, "English" quilters in Illinois evidently preferred hand piecing even in the twentieth century.



**Amish: Nine Patch Comforter, ca. 1880**

Possibly made by Catherine Miller Gingerich (1861-1931) of Iowa or an Illinois relative  
*Wool, hand and machine pieced, hand quilted with double parallel lines in pieced blocks and overlapping circles in plain blocks, and tied with wool yarn in four colors. Dark blue cotton backing, unknown batting fiber, and binding is back turned to front and hand sewn.*  
68" x 79"  
(1998.152.59)

**English: Nine Patch Comforter, ca. 1880**

Made by Matilda Ann Jones Foster (1852-1931), Mt. Zion, Illinois  
*Wool, hand pieced, and tied with brown wool yarn. Brown wool backing pieced with scraps, some handwoven and some machine knitted, cotton batting, and edges turned in as binding, and buttonhole stitched.*  
65" x 78"  
(1974.17—746936)  
Gift of Mrs. Harry G. Woodruff, Decatur, Illinois

The Nine Patch block is one of the most common and basic pieced blocks used by Amish and "English" quilters alike. Squares, each divided into nine smaller squares, could be sewn together with sashing strips or with alternating unpieced squares, creating an overall pattern that is more geometrically controlled than a scrap quilt. Amish and "English" quilters in Illinois worked in both of these sets, or styles of sewing blocks together.

Both of these wool comforters contain patches of handwoven fabrics and have thick batting. Although the thickness of the quilt would have made it difficult, the Amish comforter was hand quilted with different patterns in the plain and pieced blocks. The "English" comforter was tied with knots in a regular pattern to keep the layers together. The Amish comforter is also tied with rows of knots of different colored thread in the border as well as in the center. Layered bed coverings that are tied and not quilted are usually called comforters or comforts. This Amish bed cover is difficult to categorize. Is it a quilt or a comforter? It may have started out as a quilt, sustained some damage, and was transformed into a comforter. Dark gray patches have been appliqued over worn areas of lavender on the top. This repair appears old as well as the tied knots.

The Amish comforter descended in the family of Catherine Miller Gingrich, who they believed made it. No evidence has been found that Catherine ever lived in Illinois; however her aunt, Barbara Miller Yoder, was one of the first women to settle in Illinois in 1865. The distinctive red and blue alternating-thread-color fabric found in this comforter, is also found in many of the early Illinois quilts associated with this family. Could Catherine have been inspired to make this comforter after visiting in Illinois from her home in Iowa, or could it have been a gift from an Illinois relative? Many questions remain; however the similarities with other Illinois quilts are notable. Matilda, the "English" quilter, also made a scrap quilt in this exhibit and lived about 30 miles from the Arthur Amish community.

**Amish: Log Cabin Courthouse Steps  
Quilt, ca. 1900**

Probably made by Elizabeth Briskey Mast (1876-1950), Arthur, Illinois  
*Wool, cotton, and plush, machine pieced on white muslin foundation, and hand quilted with diagonal parallel lines on back only. Blue cotton backing, cotton batting, and applied black cotton binding.*  
64" x 75"  
(1998.152.12)

**English: Log Cabin Courthouse Steps  
Quilt, ca. 1910**

Made by (Mary) Clara Rush Moore (1867-1949), Arcola, Illinois  
*Silk and other scrap fabrics, hand pieced, and tied with pink perle cotton yarn. Green rayon backing, no filling, and black rayon binding.*  
69" x 91"  
(1975.10—746955)  
Gift of Miss Modesta Scott, Arcola, Illinois

Log Cabin quilts were popular among "English" quilters from the 1870s through the 1910s. The basic block is made by starting with a small square and sewing narrow strips of fabric in sequence around all four sides, enlarging the block as it is "built." The most commonly used construction method involved adding the strips around adjacent sides of the square with light and dark colors on adjacent sides. This color placement divides the block in half diagonally. A less common method, called Courthouse Steps, involved sewing the strips in sequence on opposite sides of the square. Light colors are placed on opposite sides and dark colors on the other sides, dividing the square in quarters diagonally. Sometimes each quarter is filled with the same fabric or similar fabrics.

These two Illinois quilters used ideas from both Log Cabin techniques to create their similar quilts. They used the basic Log Cabin construction (adding strips to adjacent sides) and Courthouse Steps coloration (with the same fabric in each quarter). To create the effect of squares of color on point, colors on adjacent sides of the blocks had to match. This required careful planning as they built their blocks and sewed them together. The combination of these two techniques is unusual. Since these two quilters probably lived within 10 miles of each other, were they working in a local or regional style? This method of creating a Courthouse Steps effect is not common in other states.

Elizabeth, the maker of this Amish quilt, used wool scraps while Clara, the "English" quilter, used silk scraps. It would be unusual for an Amish quilter to use silk pieces; however, "English" Log Cabin quilts often also use wool scraps, especially those made in the 1870s and 80s. Both quilters used a large number of different fabrics to make their quilts. This variety may indicate that they shared and traded fabrics with other quiltmakers. Were they also sharing quilt making ideas? Elizabeth, the Amish quilter, used blocks of a larger size and therefore created a more simplified effect than Clara. Simplification of "English" designs seems to be part of the Amish aesthetic.

**Amish: Crazy Quilt, ca. 1900**

Made by Lydia Miller Beachy  
(1863-1925), Arthur, Illinois  
*Cotton sateen, hand foundation pieced  
and quilted with diagonal parallel lines.  
Red cotton backing, no batting, and  
applied black cotton-sateen binding.*  
67" x 76"  
(1998.152.64)

**English: Crazy Quilt, ca. 1880-90**

Made by (Mary) Clara Rush Moore  
(1867-1949), Arcola, Illinois  
*Silk, hand foundation pieced, tied with  
pink thread. Red silk backing, cotton  
batting, edges turned in for binding.*  
57" x 68"  
(1975.10—746956)  
Gift of Miss Modesta Scott, Arcola,  
Illinois

The crazy quilt was a quilt trend that developed about the same time as the Log Cabin quilt. Both quilts were usually made using a foundation fabric to which patches were sewn. Both styles were popularized through ladies' magazines and newspapers. "English" quilters used up scraps of silk and velvet fabrics used in the sewing of their dresses. They could also trade fabrics with friends or purchase scraps by mail. Amish quilters used nothing fancier than cotton sateen in their clothing so it is not surprising that this Amish interpretation of the crazy quilt is made with cotton sateen—a fabric that had a similar shine to silk but was less expensive and more practical.

"English" quilters enjoyed embellishing their crazy quilts with elaborate embroidery stitches. Like Clara, they embroidered flowers, birds and other figures in the center of plain patches and decorated every seam with a wide variety of stitches. Clara's quilt was made about the time of her marriage in 1887 and may have served to showcase her skill as a needlewoman and therefore her preparation for married life. Lydia's Amish quilt has only a few embroidery stitches—perhaps an experiment that was abandoned because it was too fancy or too time-consuming. However, the piecing of Lydia's quilt is more complex. Lydia made 108 small blocks for her quilt while Clara made only 6 large blocks. In keeping with the Amish aesthetic, Lydia has simplified the crazy quilt but also created a dynamic visual effect with a limited palette of colors.

It is interesting to speculate whether these two women might have met. They are very close in age and lived within 10 miles of each other. They were probably shopping at the same stores in Arthur and Arcola—although they had little opportunity to socialize. Perhaps Amish quilters were exposed to "English" quilts at county fairs where crazy quilts were judged in their own special categories and were highly prized. Evidently Illinois Amish quilters enjoyed the freedom of crazy piecing; however, fancy embroidery didn't seem to catch hold in the Amish community, as none of their surviving crazy quilts have more than Lydia few stitches.

**Amish: Rocky Road to California Quilt,  
ca. 1910**

Made by Magdalena Fisher Yoder  
(1850-1937), Arthur, Illinois

*Wool, machine pieced, and hand quilted  
with alternating vertical rows of four-line  
classic cables and overlapping circles, and  
diagonal parallel lines in border. Dark  
blue-purple cotton sateen backing, thick  
wool batting, and backing folded to  
front as binding.*  
68" x 76"  
(2001.56)

**English: Tangled Cobwebs Quilt,  
ca. 1930**

Possibly made by Florence Irene Garvey  
(1903-1993), Springfield, Illinois

*Cotton, hand pieced, and hand quilted  
with outline quilting in triangles and  
feathered vine in border. Apricot cotton  
backing, cotton batting, applied binding.*  
79" x 94"

(1993.31.2)

Gift of Florence Irene Garvey estate,  
Springfield, Illinois

By the early 1900s, Amish and "English" quilters were attracted to pieced block patterns that were more complicated to construct. They saw these patterns published in newspapers, magazines, and mail-order quilt pattern catalogs. Quilters stored these pattern catalogs, clippings, and sample quilt blocks in boxes that they often stashed under their beds. Quilt historians today are eager to document this ephemera that provides insight into design sources and dates the popularity of patterns. "Boxes Under the Bed", initiated by the Alliance for American Quilts, is one of these projects that has alerted families of quilters to the importance of these collections. Boxes of patterns from three Amish quilters from Arthur are a part of the Illinois Amish Quilt collection. These samples indicate that Illinois Amish quilters were not designing in isolation but were connected to the larger quilt world outside their community.

Amish quilter Magdalena Fisher Yoder chose a pattern that was published in the Ladies' Art Company (LAC) catalog in the 1890s. This mail-order business, operating from St. Louis, pulled together many quilt block pattern ideas from newspapers, magazines and other sources, and offered quilters the opportunity to buy templates to make the block through a catalog of over 400 patterns. The catalog identified each pattern with a one-inch square drawing, a number, and a name. This block, with a diagonal row of six small squares and two larger squares on the opposite corner, was called Rocky Road to California and that is also the name given the pattern by the quilter's surviving family. Because of the widespread distribution of their catalog for over 60 years, the LAC was influential in standardizing quilt pattern names. The LAC pattern did not offer instructions on how to sew the blocks together and Magdalena chose to turn alternating blocks to form the crossing diagonals in this quilt.

The strong diagonals in this orange and green quilt are pieced with small triangles that form a complex grid with stars at junctions. Variations of this pattern were published by in the Home Arts Studios catalog and Mrs. Danners pamphlet of quilt patterns in the 1930s and called Tangled Cobwebs and Spider Web. The quilt was found in the estate of Florence Irene Garvey in Springfield and was probably made by her or a family member. The use of only solid-color fabrics in this quilt is unusual during the 1930s when small pastel prints were the vogue. Amish quilters often used solid-color fabrics in the 1930s and this quilt could mistakenly be identified as Amish, if its history were not known.

**Amish: Sunshine and Shadow Bricks  
Quilt, ca. 1935**

Made by Amanda Mast Schrock  
(1889-1973), Arthur, Illinois  
*Cotton, machine pieced, and hand  
quilted with outline quilting in rectangles.*

*Piece backing made from cream,  
red, gray and tan cotton fabrics,  
another quilt used as filler, and applied  
maroon cotton binding.*  
76" x 77"  
(1998.152.43)

**English: Rainbow Quilt, ca. 1933**

Made by Dorothy Wright Jones  
(1889-1971), Springfield, Illinois  
*Cotton, machine pieced, and hand  
quilted with outline quilting in squares  
and oval and diamond cable in border.  
Blue cotton backing, cotton batting,  
applied cotton binding.*

64" x 82"  
(2004.25.180)  
Gift of Sue Price, Springfield, Illinois

One Patch quilts with color bands radiating out from the center were popular with both Amish and "English" quilters in the 1930s. As with this "English" example, most of these quilts were made with square patches. Amanda Mast Schrock used rectangles for her Amish quilt. The radiating design is often called Trip Around the World or Postage Stamp among "English" quilters. Sunshine and Shadow is the pattern name given to Amish quilts. The Amish quilt is made from only solid-color fabrics while the "English" quilt is made from both solid and printed fabrics.

While Amanda pulled fabrics from her scrapbag, Dorothy purchased a quilt kit at the Chicago World's Fair in 1933 to make this quilt. Her kit included all the fabrics, including precut  $1\frac{3}{4}$ " squares, needed to make the top and instructions for piecing. Although Dorothy was an excellent seamstress, this is the only quilt that her daughter remembers that her mother made. Dorothy was inspired to make the quilt after viewing the Century of Progress quilts made for the Sears Contest at the Fair. The kit she purchased was called Rainbow quilt. Amanda and Dorothy both used sewing machines to piece their quilts and quilted them by hand with outline quilting inside their patches—a common practice in the 1930s.

Amanda and Dorothy were the same age and lived about 70 miles apart in the 1930s. Amanda's rural life was probably very different from Dorothy's urban life. Amanda had eight children and Dorothy only one daughter. However, their similar quilts illustrate a common quilting experience.



**Amish: Lone Star Quilt, ca. 1950**

Made by Sovilla Schrock Kauffman  
(1912-?), Arthur, Illinois

*Cotton, machine pieced and hand quilted with outline quilting in diamonds, grid in corner squares, clamshells in large triangles, two-line intersecting cable in inner border, and five-line classic cable in outer border. Cream rayon backing, white cotton blanket as filler, and applied backing fabric as binding.*

78" x 75"

(1998.152.85)

**English: Lone Star Quilt, ca. 1932**

Made by Emily Hetherington Hewett,  
Amboy, Illinois

*Cotton, hand and machine pieced, hand quilted with outline quilting in diamonds and square grid in background. White cotton back, cotton batting, and red bias binding.*

84" x 85"

(1978.22—747552)

Gift of Elizabeth Ann Schilling, Mattoon,  
Illinois

The Lone Star (or Star of Bethlehem) pattern is constructed from diamond-shaped patches that are pieced into a large center medallion star. The placement of color in rings makes the Lone Star burst with visual energy. Lone Star designs have been made since the 1830s, but seem to have gained popularity in the 1940s in Illinois and were made by both Amish and "English" quilters. Quilt pattern pamphlets, such as Aunt Martha's *Quilt Designs: Old Favorites and New*, published directions and provided templates for making Lone Star quilts. The Illinois State Museum collection includes twelve quilts made based on the Lone Star style and most made between 1930 and 1960.

In Amboy, Illinois, about 187 miles northwest of the Arthur Amish community, "English" quilter Emily Hetherington Hewett made a Lone Star quilt that is a typical rendition of the pattern. Her quilt is made from small diamonds that circle the center star in seven color rings and fill the points with seven additional rows. Amish quilter Sovilla Schrock Kauffman simplified this design by enlarging the diamond and using only three color rings. Sovilla filled the corners of the star with four smaller stars. Although her center star is simplified, Sovilla added complexity and interest to her quilt with a double border, color variations, and a variety of quilting patterns.

**Amish: Framed Star Quilt, ca. 1940**

Made by Emma Yoder Beachy  
(1883-1959), Arthur, Illinois  
*Cotton, machine pieced, and hand  
quilted with outline quilting in star and  
chevrons in borders. Older dark blue  
cotton quilt serves as both backing and  
filler, applied light blue cotton binding.*

75" x 82"

(1998.152.123)

**English: Star of Constantine Quilt,  
1936**

Made by Bertha Sheramsky Stenge  
(1891-1957), Chicago, Illinois  
*Cotton, hand pieced, and hand quilted  
with outline quilting in hexagons  
and diagonal grid in border. Blue cotton  
backing, cotton batting, and applied  
cotton binding.*

86" x 90"

(1995.159.2)

Gift of Frank Mason family

The traditions of center medallion and framed quilts were practiced by Illinois Amish quilters and to a lesser extent by Illinois "English" quilters. A center medallion quilt features a large design in the center with one or two borders while a framed quilt has a smaller center design with many borders. This Amish quilt is one of seven framed quilts in the Illinois Amish Quilt Collection. From surviving examples, it appears that framed quilts were more popular in England than in America and not common in other Amish communities. It is surprising that so many were found in the Arthur Amish community. Emma Beachy's framed quilt was constructed of scraps of fabric, probably left over from sewing clothing from her family. The colors of blue, green, and purple were popular among the Illinois Amish. The breaking of expected patterns, such as the changes of coloring in the border, suggest that the quilt was assembled somewhat spontaneously—a visually interesting effect often seen in Illinois Amish quilts.

Although both quilts feature a star design in the center, Bertha Stenge's "English" quilt is built with hexagons and triangles while Emma Beachy's eight-pointed star is built from diamonds. Many hexagon-based patterns were made by "English" quilters from the early 1800s, when the pattern was called Mosaic, to the 1930s, when Grandmother's Flower Garden quilts were popular. No quilts based on hexagons were found among the 160 quilts in the Illinois Amish Quilt Collection. Bertha was inspired to make this quilt by an antique plate she saw at the Art Institute of Chicago. She made this quilt from 7200 pieces of fabric in 500 colors and entered it into the Canadian National Exposition contest in 1936, where she won her first national prize.

## Quilts at the Illinois State Museum

Collecting Quilts has been a major interest at the Illinois State Museum since the 1950s, and, in keeping with the Museum's mission, quilts made in or connected to Illinois are emphasized. The Museum's over 300 quilts, part of the Decorative Arts Collection, reflect not only the trends in quilting over 175 years but the artistry and craftsmanship of Illinois quiltmakers. Through the generous donations of family members, nineteenth-century women are memorialized by their wholecloth, pieced, applique, crazy, and log cabin quilts in the museum's collection. Recently, the museum has been actively collecting twentieth-century and contemporary quilts—including the nationally known work of Bertha Stenge, Albert Small, Caryl Bryer Fallert, and M. Joan Lintault. Over 150 Illinois Amish quilts have recently been added to the collection.

The Quilt Exhibition Program at the Illinois State Museum is very active. Current and upcoming exhibitions are listed on the Museum's Web site: [www.museum.state.il.us](http://www.museum.state.il.us). The Illinois Amish Quilt exhibition has traveled to four of the museum's art galleries from 2000 to 2003 and will now be available for bookings nationally. Past quilt exhibits have included: *Connecting Stitches* (celebrating the Illinois Quilt Research Project); *Patchwork Souvenirs of the 1933 World's Fair* (curated by Merikay Waldvogel); *A Cut and Stitch Above: The Quilts of Bertha Stenge* (curated by Merikay Waldvogel and Janice Tauer Wass); *Spectrum: The Textile Art of Caryl Bryer Fallert*; *Illinois Crossroads*; *Evidence of Paradise: The Quilts of M. Joan Lintault*; *Illinois Amish Quilts: Sharing Thread of Tradition*; and *Gifted Quilts*.

**An On-line Database** of all the quilts in the Illinois State Museum is offered through the Quilt Index, a national database available at [www.quiltindex.org](http://www.quiltindex.org). For the Quilt Index, quilts in the Museum's collection were analyzed for techniques, described by style, measured, and photographed. In many cases microscopic analysis was used to determine batting and fabric fibers. The background information offered by families of donors was checked against historical records. The historical information and technical descriptions were compared with current quilt history scholarship to more accurately date these quilts and confirm the identity of their makers. The collected data and digital images were then added to the on-line database. As new quilts are added to the Illinois State Museum collection and new information becomes available, the Quilt Index will continue to be updated.

**Preservation** of Illinois quilt heritage is central to the mission of the Museum. Light levels are carefully monitored while quilts are on display. When not on display, quilts are stored in a state-of-the-art, climate-controlled vault in acid-free containers.

**Generous Donations** by individuals and families make it possible for the Museum to present to you an understanding of the rich cultural heritage found in Illinois quilts. Please consider the Illinois State Museum as a home for your quilts. Generations to come will greatly benefit from your generosity.



### Illinois State Museum Lockport Gallery

201 West 10th Street  
Lockport, Illinois 60441  
815.838.7400

<http://www.museum.state.il.us/ismsites/lockport>

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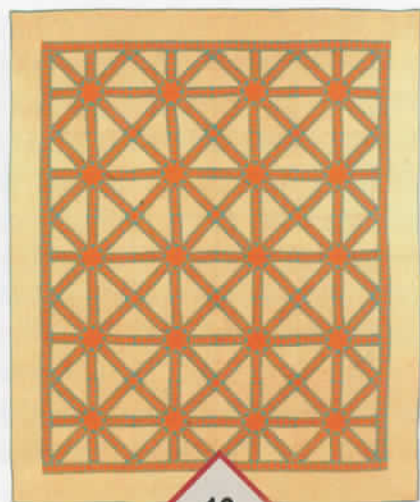




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