

A New World in the Old: European Quilt Scholarship

by Janine Janniere

While Europe's quilting tradition has been noted and studied for some generations, its quilt tradition has remained largely hidden. One can see in a number of European institutions examples of quilted articles (under-armor, caps, petticoats and other traditional, largely white, work). But in only a few museums in England, and several in other countries, have European quilts been on display. In addition, little research has been done in Europe outside of England on European quilt making. There are several reasons for this. It reflects the bias and interests of traditionally trained textile historians. It reflects the "high style" and "ruling taste" orientation of many European museums, art historians and aestheticians. "Folk Art" is not as a rule as popular or as highly regarded in Europe as in the United States. It reflects also the space needs of competing departments within European museums. Quilts take a great deal of exhibition area and have few spokespeople among museum personnel.

This is changing rapidly as more Europeans, inspired by the many exhibitions in the US. and elsewhere featuring American quilts, and contemporary quilt movements within their countries, are searching for their own quilt traditions. More European countries have become interested in indigenous arts and crafts, and the pioneering folk life museums of Europe have expanded their quilt holdings, research and exhibition schedules. One result of this awakened interest was the recent exhibition, "Quilts, The Dutch Tradition," at the Nederlands Openluchtmuseum in Arnhem, Holland. French quilt historian and Americanist Janine Janniere ponders European attitudes towards quilts and discusses the scope and impact of the Openlucht Museum exhibition.

—Editors' Note

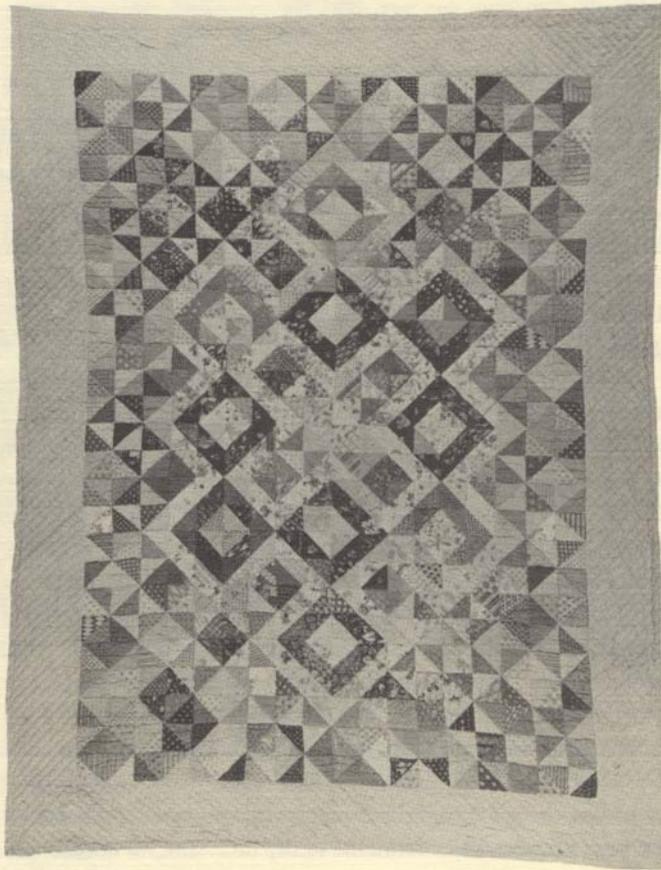
British patchwork has been studied by many quilt scholars searching for the roots of the American tradition, but its possible influence on the European continent has not been analyzed until recently.

The first attempt at such research was, to my knowledge, Jonathan Holstein and Gail van der Hoofs visits to major European museums while their quilts were touring the continent in 1972. They were, logically, looking for the origin of the American tradition mainly in countries like England, France and Holland. They actually found nothing in France and little in Holland or even England.¹ Since then, of course, more British pieced quilts have appeared in public collections and more books have been written on the British tradition.²

As for France, does the lack of pieced quilts or examples of

traditional quilting techniques in major national museums imply that these techniques were not practiced, or does it reveal selective choices of the museum staffs who formed the collections? One of the goals of our folk art museums is probably to show the most characteristic works of our traditional cultures. But who forms the criteria, and who are the selectors and judges of the objects collected and shown? The curator, the collector, the scholar, the dealer, or the descendant inheriting an object might each have a different perception of that same thing. Was patchwork popular or significant enough in France to deserve a place in a national museum? What was, or what is, the status of textiles, and particularly women's needlework, in French museum circles and in the society as a whole? In the standard and classical academic training of curators, can we say that the great and prestigious textile traditions (such as the "dentelles du Puy" or the "tapisseries d'Aubusson") have overshadowed local or regional works? The answers to these questions could perhaps explain the apparent lack of research and surviving quilts in French museums. What was the context at the time of Holstein and van der Hoofs 1972 exhibition at the Musée des Arts Décoratifs in Paris? Parisians were the first to discover American pieced quilts. The impact of that exhibition at the Arts Décoratifs can hardly be over-emphasized. In the United States, their exhibition, "Abstract Design in American Quilts," changed the way Americans looked at quilts; but, on the whole, they knew what quilts were. In Europe, and especially in France, it is generally considered as the event that triggered the ensuing quilt-boom.³ People in France had no continuing quilt tradition for reference. It was a shock and a revelation. Some women immediately wanted to learn how to make these beautiful, radiant objects; the first shop opened in Paris offering classes, supplies, and antique American quilts. More and more women came to these classes taught by an American lady, Sophie Campbell; other shops and classes opened; the "boom" gathered strength; and this led finally to the creation of the French Quilting Association in 1984, modeled on American groups, with a newsletter, contests, shows, raffles, local quilt groups, etc. Now there are in France more than 7,000 association members learning how to piece American patterns and developing a French style in contemporary quilts.

In the United States, in the 1970s and 1980s, the categories of quilt "aficionados" increased: in addition to quiltmakers, there were curators, collectors, dealers, art historians, historians, feminists, artists, folklorists, anthropologists, etc. In Europe, or at least in France, the "makers" have been until now a homogeneous group and the only real audience for quilts. Apart from the Arts Décoratifs in 1972, the rest of the French



Patchwork Quilt, Circa 1800-1825, 270 x 204 cm, Chintz, cotton. Photo courtesy: Nederlands Openluchtmuseum, Arnhem.

museum world remained indifferent and silent; the academic world even more so. It has been through the persistent efforts of these thousands of members of the French guild that some changes have occurred, especially in the last three years. Some museums, not as important or prestigious as the Arts Decoratifs, have mounted exhibitions of traditional or contemporary quilts made by French women; and so the audience for these French quiltmakers is slowly growing.⁴

The research world, however, has remained unchanged; no scholarly investigation of a potentially existing French patchwork tradition has ever been undertaken. Could the reason for this be that French textile scholars have just not been interested? Or has there been an assumption that patchwork simply did not exist in France, since no documented French examples were available in collections for study? Whatever the reason, the Old Continent apparently needed the two decades after the Whitney exhibition to realize there might be something on its doorstep, some remaining objects from its own past deserving attention and study.

The first major institutionalized effort on this continent was recently completed in Holland. It is so important for quilt history that it should be commented on in depth.

This past year, in April, 1992, the Openluchtmuseum (near Arnhem) opened an exhibit entitled "Quilts, the Dutch Tradition" with a catalogue written by its textile curator, An Moonen.⁵ It was the first time their quilt collection was described and made accessible to the public and the first major scholarly

study, in Holland, of the Dutch quilting tradition. The exhibition presented 53 of their quilts and coverlets, whole-cloth and pieced, together with 20 pieces from other public and private collections.¹ This fascinating research will no doubt shed new light on the early European patchwork tradition and is probably a result of the Dutch quilt-boom following the European tour of Holstein and van der Hoofs quilts, a selection of which was shown in the Stedelijk Museum, Amsterdam, after its installation in Paris in 1972. Like the French, the Dutch formed a quilt guild (in 1983) which has now 6,300 members (not an insignificant number for 16 million inhabitants). I will discuss some of the particular features and conclusions of this important exhibition.

In Holland, the quilting technique apparently came before quilts, as it did in England and America. One of the most important contributions of the author was her study of early documents to find evidence of the beginning of quilting in Europe.

In 1234, the accounts of the French King, Louis IX, show that payment was made for a "courtepointe" (quilt) and six pounds of cotton. In 1385, King Joao I of Portugal wore a quilted sleeveless jacket under his armour. In "Lanceloet," written in the early 13th century, An Moonen found references to a quilted mattress and a quilted coverlet (the word "culte" existed in the Dutch language as early as the 13th century). A surviving piece, dating from about 1410, is in the treasury of Chartres Cathedral: it is a quilted jacket that belonged, supposedly, to the Dauphin, the son of the French King, Charles VI.⁷

Her findings confirm what we already knew of the early history: the evidence found so far indicates that quilted clothing and bedding were luxury items often made by professionals for the wealthy; and this exclusivity was maintained until the 18th century. The import of chintz quilts from India started in the 17th century (The Dutch East India Company was created in 1602) but there were also domestically produced quilts, as shown by a children's print of about 1750, representing a woman in a shop working on a quilt. Below it is written:

"Here is the quilt stitcher at work,
Neatly sewing diamond and flower,
She takes good care to mark the lines,
Her work is held in high regard."

(This print does not illustrate pieced work.)

The author ends her section on quilting with the following lines: "It is remarkable that the patterns on quilts and on skirts developed in opposite directions. With quilts the highly elaborate gave way to increasingly simple diamond patterns, with borders and rosettes, and later straight lines only. In the case

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of the skirts, the diamonds came first, followed by diamonds combined with borders and finally the beautiful floral patterns which then disappeared as fashion changed." For the exhibition, she selected 32 whole-cloth quilts, half from the 18th century (the oldest dating from 1700) and about half from the 19th century.

Patchwork apparently emerged in Holland at the end of the 18th century. The author states: "As a result of the widespread use of chintz and cotton prints for clothing, many families must have had an ample supply of left-over pieces in the ragbasket. It was these remnants of chintz and cotton prints which led to the growth of patchwork."⁹ That is, of course, one possibility; and this is what has been assumed for England. There might have been other influences.

The earliest Dutch pieces show that they were made of expensive chintzes for the well-to-do. The author thus dismisses the common theory of the Dutch tradition, that it was born among the poor, and she contrasts it with the situation of the American colonists, using Lenice Ingram Bacon's book as a source.¹⁰ Recent research in the United States has also questioned the apparent myth of the humble origins of patchwork perpetuated in Ingram Bacon's book and earlier writings. Researchers in the United States have reached the same conclusions as Moonen did for Holland, echoing those of Averil Colby and Dorothy Osler for England."

So the situation seems to have been similar in England, America and Holland during the 18th century: wherever they first appeared, decorative patchwork bedcovers as we know them most probably started in upper-class households. The Dutch curator gathered 41 pieced bedcovers ranging from 1796 to 1960, most of them made in the 2nd and 3rd quarters of the 19th century.

The earliest written references to patchwork she found apparently come from inventories: a marriage settlement drawn in Amsterdam in 1804 lists "a new chintz patchwork quilt" valued at 14 guilders (the term in Dutch was "Lappe deeken"). It is very interesting to see how the same piece reappears in later family documents, progressively losing monetary value: in 1821, "a patchwork quilt and a woolen ditto, valued at 10 guilders;" in 1823, "a cotton patchwork quilt. . . 4 guilders."¹²

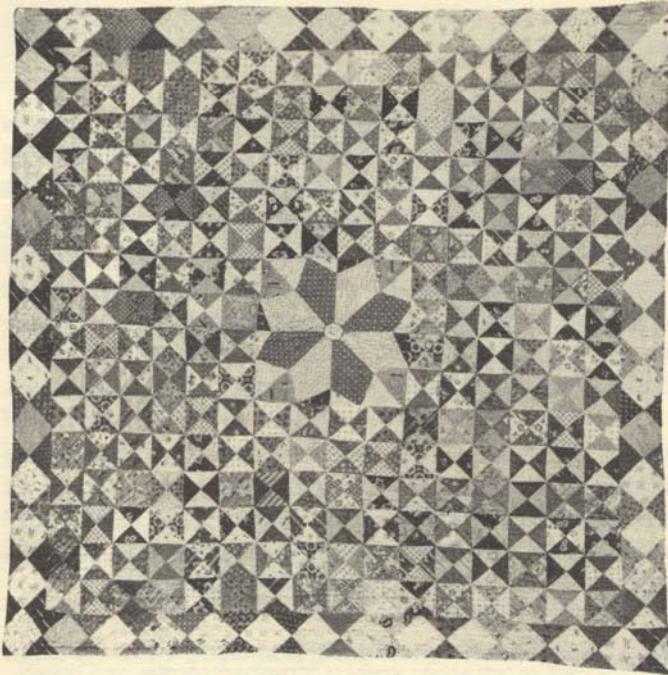
An Moonen also describes a printed cotton scarf from the last quarter of the 18th century "printed in such a way that white triangles alternate with those with a 'chintz' pattern. Seen from a distance, this creates the effect of patchwork in linen and chintz. This attempt at imitation shows that patchwork was known at the time."¹³ Another striking resemblance between printed fabric and patchwork can be made: in the collection of the Victoria and Albert Museum in London, there is a set of pieced bedhangings in a shell pattern from the end of the 18th century.¹⁴ Seen from a distance, it is very similar to a wood-block printed cotton created by the Oberkampf Manufacture in Jouy in 1792 and to another example from 1780 in the collection of the "Musée du Vieux Marseille," both called "Fans" and inspired by Indian design.¹⁵ Could the patchwork set be an imitation of the printed toiles so fashionable at the time? But, of course, the 18th century toiles were in turn influenced by earlier Indian design and maybe even earlier oriental piecwork.

To gain an overall picture of the whole Openlucht show, I made an approximate classification of the 73 exhibit pieces. Some pieces probably overlap several time periods since the dating could not be very precise. The chart might be helpful in highlighting some primary trends. The covers have been sorted according to their predominant pieced pattern (i.e., a star quilt with a border of "Baby's Blocks" has been listed under "star"). No particular names for pieced patterns are known in

Approximate Classification of the 41 Pieced Covers

Q = Quilt CV = Coverlet

	1796-1825	1830-1875	1875-1900	1908-1930	1960	Total
Triangles ("Yankee Puzzle" "Broken Dishes")	4 Q + 5 CV	4 Q + 2 CV	1 Q + 3 CV		1Q	20
Hexagons		3 Q + 8 CV		1 CV		12
Squares	1 Q			1 Q		2
Cubes ("Baby Block's")		2 CV	1 Q			3
"Log Cabin"		1 Q + 1 CV				2
Stars				1 Q		1
"Dresden Plate"				1 Q		1
Total	10	21	5	4	1	41



Patchwork Quilt, Made by Annechien Jans Kremer, Circa 1844, 204 x 201 cm, Cotton, embroidered, appliqued. Photo courtesy: Nederlands Openluchtmuseum, Arnhem.

Another silk cover, made in Devon around 1750, was found in the 1930s by Elizabeth Hake. It dropped out of sight for many years but is fortunately now in the Royal Albert Memorial Museum in Exeter.¹⁹ It is a quilt of ivory silk with a wide border of green and ivory silk in the "Windmill" pattern.

The Victoria and Albert Museum also has a late 18th century silk piece with the initials N.S.C. embroidered in the center that show the same pattern and technique as the McCord coverlet,²⁰ as well as a cushion square in cotton, dated 1786, with a "Windmill" center."

This triangle design does seem to be an old traditional English pattern as described by Averil Colby, who mentions two early pieces that are unfortunately not photographed: "Patterns made of long triangles are common in all-over designs, especially the Windmill, which is one of the earliest and most persistent patterns. Another pattern is made when the triangles are rejoined in matching pairs, with the apex of each triangle meeting in the centre of each square. This pattern (sometimes called the "cotton-reel") formed the border of a silk quilt made about 1780 and was an all-over pattern in an immense coverlet of cottons about 1790. The light and dark colors alternate in the adjoining squares." This could perfectly describe the Dutch triangle covers.

As for America, the earliest written reference to the word "patchwork" is, to my knowledge, the diary entry of April 18, 1772, of Anna Green Winslow.²³ Barbara Bradman has identified 12 quilts from the period 1775-1825 in an article she wrote about the pieced patterns of that period." One of them is the famous Anna Tuels marriage quilt, dated 1785, in the collection of the Wadsworth Atheneum, and also a Framed Center quilt from 1800-20 at Winterthur Museum.²⁵

These clearly show that this triangle pattern was common to Holland, England and America in the 18th century. Since the earliest pieces come from England (even if only a few remain), one can assume the pattern went from England to the other two countries some time in the 18th century, probably during the second half. This confirms the British roots often suggested by quilt scholars since the earliest extant pieced quilts and the earliest written references to patchwork covers do come from the British Isles. All the available written documents from the first half of the 18th century should be thoroughly researched in England, America and Holland to allow, perhaps, more definite conclusions. Another feature of the Dutch quilts that is typical of British design is the construction around a central medallion.²⁶ Fifteen of the twenty triangle covers in the exhibit have a central motif, most often containing an eight-pointed star, a popular design in England. The borders of the Dutch covers are also very similar to English quilts, often "sawtooth" or diamonds." A recurrent and interesting feature which could well be a Dutch characteristic is the placing of dark triangles

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Holland, so standard American pattern names have been used for clarity.

The three oldest Dutch patchwork covers found so far are very similar in many respects: the same pieced pattern was used; they are all cotton coverlets; and, by an incredible coincidence, all carry the same embroidered date, 1796. It is interesting to note that until the hexagon shape appears in 1830, all the pieces found from 1796 to 1825 are examples of the same pattern (except for one that uses squares predominantly), and all are in cotton. The first shape (which actually remained popular into the 19th century) was the triangle sewn to form squares, similar to the patterns known in America as "Yankee Puzzle," "Broken Dishes," or "Windmill." Of the 41 patchwork pieces of the exhibit, there are 20 examples of this pattern. It was apparently popular enough in Holland for the author to call it the "Dutch Triangle."¹⁶

A comparison should be made here with similar early pieces in England and America. We can observe that in each country some of the earliest patchwork covers we know were executed in this pattern.

For England, if the assumption of its British provenance is correct, we could include here the silk coverlet that is presently in the McCord Museum of Canadian History in Montreal. Given to the Museum by a descendant of the maker in 1972, restored by the "Centre de Conservation du Quebec" in 1985-86, it was exhibited for the first time in 1987.¹⁷ Thorough research by the museum curator, Jacqueline Beaudoin-Ross, indicated strongly that the date appliqued on it, 1726, was the year of its execution. The triangles are constructed on paper templates around a central medallion containing an eight-point star.¹⁸ This is actually the first of a whole "family" or type of pieced cover: they are constructed around a central medallion, most often from triangles and squares, in silk or cotton, and often use the "English Paper Patchwork" technique.

to form a diamond or a sort of "Barn Raising" design, either repeated several times throughout the top, or as an all-over pattern: five of the triangle covers are designed this way (Cat. nos. 14, 63, 64, 67, 73. The earliest is from 1800.)

The second most commonly used pattern in the exhibition is the hexagon, the first pieces dating from the 1830s. The design and the method of construction of these quilts makes them indistinguishable from British quilts of the same period. The first evidence we have of the hexagon is again in England and dates from about 1708 and 1785,²⁸ then in America during the first quarter of the 19th century," then in Holland around 1830. It seems that the peak of popularity for hexagon patchwork in Holland covers the years 1830-1860, which corresponds to the period of the first published versions of this pattern in England (and in America). As we know, the English were "haunted" by the hexagon shape during the first half of the 19th century and onwards, and decorative coverlets using the paper template method were the "fancy" work of English

ladies.³⁰ It is not farfetched to think that this upper-class fashion might have crossed the Channel to the continent through the various needlework magazines of the time. Nine of the twelve hexagon covers of the Openlucht show are decorative coverlets, that is to say, with a pieced top and a backing (from the chart, we can see that out of the 41 pieced covers, 22 are coverlets). The other pieced patterns represented are not numerous enough to be commented upon as separate, significant design forms (see chart).

As to fabric choices, the Dutch were evidently most fond of cotton: 28 of the 32 whole-cloth quilts are made of Indian chintzes or Dutch printed cottons, and the rest are of silk. Of the 41 pieced covers, 36 are in cotton. The 5 other pieced works are in silk, satin, and velvet and date from the years 1850-1879 (typical of the Victorian era in England).

Another aspect which does not appear on the chart, but which is very interesting, is the large proportion of crib or children's quilts to full-size quilts: 21 out of 73 pieces were infant or youth size, mostly whole-cloth (only five are pieced). All are padded and quilted, most certainly for warmth and comfort.

To conclude, one could say that while the sample does not permit broad generalizations about Dutch patchwork, it could indicate certain trends. From the evidence so far gathered, we can assume patchwork was never as widespread a tradition in Holland as it was in England or America (unless numerous other surviving pieces are found in Holland in the future). The curator explained that "machine-made quilts almost put an end to the hand-made variety" which could explain the decline of patchwork after 1880.³¹ Most of the surviving quilts she gathered come from the region around the former Zuiderzee and only one piece in the exhibit is fully documented with the name and photograph of the maker (cat. no. 24). Initials and names are rarely found on Dutch quilts.

Most of the 41 pieced covers exhibited suggest a strong influence from British patchwork. Cultural and trade links between England and Holland in the period 1750 to 1850 could be studied to examine this influence.

An Moonen and the Openlucht Museum have made a very laudable effort and this pioneering research" will no doubt help quilt scholars interested in the European roots of American pieced quilts. Their contribution will remain as the first thorough exploration of this craft on our continent. Other European countries will most likely soon follow their path.

Janine Janniere is currently teaching English at the National Institute of Applied Sciences in Toulouse, France. Her previous position was at Paris X University. She holds a B.A. in American Studies from Paris VIII University. After receiving the 1975 Scholarship Award from the American Women's Group in Paris (a FAWCO Foundation-affiliated group), she enrolled in a Masters program in Education at the University of Connecticut, in Storrs, and obtained her Masters degree in 1977. She discov-

Nederlands Openluchtmuseum/ Nederlands Open Air Museum ¹

- ◆ Founded in 1912 (among the oldest open air museums in Europe).
- ◆ Collections in government ownership, run by a non-profit private foundation (since 1991).
- ◆ On 109 acres of land: 87 museum buildings (18 farms, 15 stables and sheds, 6 bakehouses, 9 small dwellings, 8 windmills, 9 business premises, church, school, . . .).
- ◆ Extensive collection of objects; 49 sub-collections covering 7 main areas: Agriculture and food; Industry and technique; Trade and Transport; Daily Civilization, sports, games, education; clothing and jewels; Flat Textiles (including patchwork quilts, bedding, samplers); Prints, drawings and paintings.
- ◆ Function: educational, cultural and historical. The aim is "to introduce to a broad public the developments in the material existence and life-style of the Dutch population outside large urban agglomerations from the 16th century."
- ◆ Space for regular thematic exhibits.
- ◆ Extensive library: documentary drawings, photographic documentation.
- ◆ Various publications (including a museum paper).
- ◆ Recreational facilities.
- ◆ @350,000 visitors a year. Open daily from April 1 to October 25.
- ◆ Address: Nederlands Open Air Museum
Schelmseweg 89
6816 SJ ARNHEM
- ◆ Telephone: 31 85576111
- ◆ Fax: 31 85576347

¹ The author thanks Mr. Adriaan de Jong for kindly supplying the above information.

ered the American quilting tradition during her years in rural New England and has concentrated on it ever since. She has done further research on the subject within a Ph. D. program in American Studies at Paris VIII University. After obtaining a research grant from the Fulbright Commission in 1984-85, she toured the United States for several months doing field work and was also a Visiting Scholar at the Institute of Appalachian Affairs of East Tennessee University. She has been lecturing in France on this subject for a number of years.

Footnotes

- ¹ Jonathan Holstein, *Abstract Design in American Quilts: A Biography of an Exhibition* (Louisville, Kentucky: The Kentucky Quilt Project, Inc., 1991), pp. 68, 70, 74.
- ² • Dorothy Osler, *Traditional British Quilts* (London: B. T. Batsford, 1987).
• Janet Rae, *The Quilts of the British Isles* (New York: E. P. Dutton, 1987).
• Rosemary E. Allan, *Quilts and Coverlets from Beamish Museum* (Beamish Museum, 1987).
- ³ Suzanne Lambert, President of the French quilting association ("Association Française du Patchwork"), agrees saying that in Paris the first contact of the general public with the patchwork tradition was during that show in 1972. But it is the French association which is largely responsible for spreading it to the rest of the country after 1984. (Conversation with the author, November 3, 1992.) For Holland, An Moonen writes, "The major exhibition of 19th century American quilts at the Stedelijk Museum in Amsterdam in the autumn of 1972 led to a revival of interest in the Netherlands. Since then, quilts made in the American manner have become enormously popular." (*Quilts: een Nederlandse Traditie*, p. 6, refer to note 5.) As for England, Dorothy Osler says, "The quilt revival began in earnest in the 1970's in Britain fed largely by contact with the American tradition of patchwork and quilting..." (Op. cit., 10).
- ⁴ The most important recent exhibitions were:
• *Patchwork et Art Textile*, Musée Guimet d'Histoire Naturelle, Lyon, November - December 1989.
• *Première Exposition Européenne d'Art Textile Contemporain en France*, Bazacle, Toulouse, November 1991.
• *Patchwork Quilts Contemporains*, Hotel de Sens, Paris, April - June 1992.
- ⁵ An Moonen, *Quilts: een Nederlandse Traditie*, (Arnhem: Nederlands Openluchtmuseum). Catalogue written in Dutch and English. The exhibition was from April 24 to August 23, 1992.
- ⁶ For this show, the curator tried to make an inventory of all the quilts she could find in Holland in public and private collections: she came up with about 200 quilts, whole-cloth and pieced. The Openluchtmuseum's own collection totals about 100. The proportion of pieced quilts to whole-cloth in the catalogue (41) does not reflect the statistical reality: there are, in fact, more whole-cloth quilts in the collection; they were much more common than pieced quilts. For the exhibition, An Moonen selected mostly pieced works since she thought they were more interesting. Many of the whole-cloth covers were very similar. (For instance, her museum has about thirty examples almost identical to cat. no. 42.) (Conversation with the author, October 7, 1992.)
- ⁷ An Moonen, op. cit., 8, 10, 11.
- ⁸ Ibid, 21.
- ⁹ Ibid, 21.
- ¹⁰ She seems doubtful, and rightly so, about Ingram Bacon's theory that "in America, on the other hand, the colonists are said to have made quilts out of rags from pure necessity. However, some of the oldest American quilts from the early 18th century turn out to have been made from expensive materials" (p. 7). She is referring to pp. 66-67 of Ingram Bacon's book, illustrating a whole-cloth silk and the famous Saltonstall quilt, previously dated to 1704. Several textile experts now believe the fabrics date from the 19th century.
- ¹¹ • Averil Colby, *Patchwork*, 26.
• Dorothy Osler, op. cit., 28, 93.
- ¹² An Moonen, op. cit., 23.
- ¹³ Ibid, 22.
- ¹⁴ Averil Colby, op. cit., 99, fig. 113.
- ¹⁵ • Josette Bredif, *Toiles de Jouy* (Paris: Adam Biro, 1989), 116. Musée Oberkampf, inv. no. 987.20.151.
• Michel Biehn, *En Jupou Pique et Robe d'Indienne* (Marseille: Jeanne Laffitte, 1987) 32. Toile used for a quilted skirt in the collection of the "Musée du Vieux Marseille."

- ¹⁶ An Moonen, op. cit., 25.
- ¹⁷ Letters to the author from March 8 and April 27, 1989.
- ¹⁸ For a detailed description of this important piece, see Jacqueline Beaudoin-Ross, "Un Couver-lit en Patchwork du début du 18e siècle a Montreal", *Revue d'Art Canadienne/Canadian Art Review* (RACAR), Vol. VI, 2, 1979-80, 106-109. Cat. no. 24 of the Openlucht exhibition strongly resembles the McCord Coverlet.
- ¹⁹ Elizabeth Hake, *English Quilting, Old and New* (London: B. T. Batsford, 1937, second printing 1988), fig. 12. Mentioned in Colby, op. cit., 101 and in Osler, op. cit., 37 and 93.
- ²⁰ Beaudoin-Ross, op. cit., fig. 3. (Query: Did silk pieced covers evolve from the chintz patchwork tradition, or vice versa?)
- ²¹ Colby, op. cit., fig. 112.
- ²² Ibid, 47.
- ²³ Alice Morse Earle, *Diary of Anna Green Winslow, A Boston Schoolgirl of 1771*, (Corner House Publishers, 1894 and 1974), 62.
- ²⁴ Barbara Brackman, "A Chronological Index to Pieced Quilt Patterns, 1775-1825," *Uncoverings*, 1983, 111.
- ²⁵ Ibid, Appendix 1, p. 118, quilt nos. 5 and 11. These two are very similar to the McCord coverlet and the Dutch covers.
- ²⁶ See Dorothy Osler, op. cit., 29, 30, 31, 32.
- ²⁷ Ibid, 31.
- ²⁸ Except for the Levens Hall set of 1708 that already includes some long hexagons ("church windows"), the first all-over hexagon piece is in Colby, op. cit., fig. 105, p. 101.
- ²⁹ Barbara Brackman, op. cit., quilt nos. 137 and 138, p. 12.
- ³⁰ See Virginia Gunn's writings: "Victorian Silk Templates, Patchwork in American Periodicals, 1850-1875," *Uncoverings*, 1983, p. 9-25, and "Template Quilt Construction and Its Offshoots," *Pieced By Mother: Symposium Papers*, ed. J. Lasansky, Oral Traditions Project, Pennsylvania, 1988, 69-75.
- ³¹ An Moonen, op. cit. 27.
- ³² Not a simple task for a scholar on this continent who may not have easy access to recent quilt research, mostly published in the United States in the last twenty years.

The Quilt Journal

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