QUILTS: 25 FUN PROJECTS AND INSPIRING STORIES

PIECEWORK

Needlework's Living Legacy

Kaffe Fassett's BABY QUILT *to* MAKE

Stitching MEMORIES TOGETHER

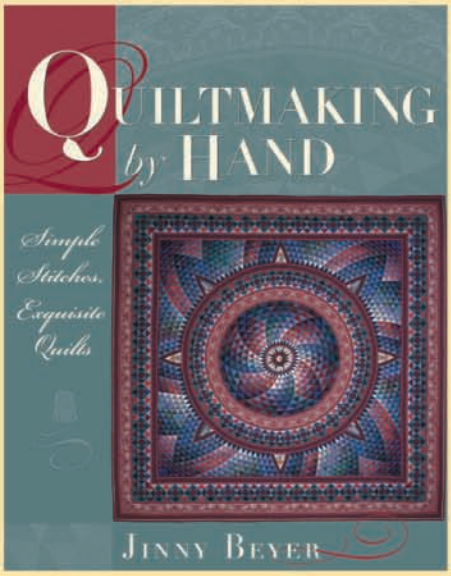
Knit a QUICK *Quilt* PATTERN



SEPTEMBER/OCTOBER 2005
WWW.INTERWEAVE.COM

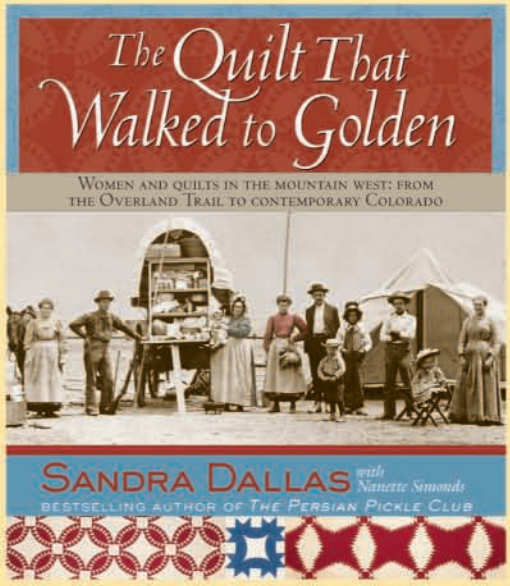
Breckling Press

Books to Inspire and Delight



Benjamin Franklin Award Winner, 2005

Take a journey back in time and across America's prairies with bestselling novelist Sandra Dallas. Real-life stories of women and quilts of the Mountain West uniquely document the western experience. Read about quilting experiences from pioneer days, through the Great Depression to contemporary life out West. Includes four patterns.



ISBN 0-9721-2183-8, casebound
176 pages, $29.95

Discover the Joys of Quilting

This breathtakiingly beautiful book showcases techniques for making quilts my hand while capturing the romance of quiltmaking in simpler times past. Includes 600 step-by-step phoots, plus patterns for ten original Jinny Beyer quilts.

ISBN 0-9721-2182-X, deluxe paperback
256 pages, $29.95

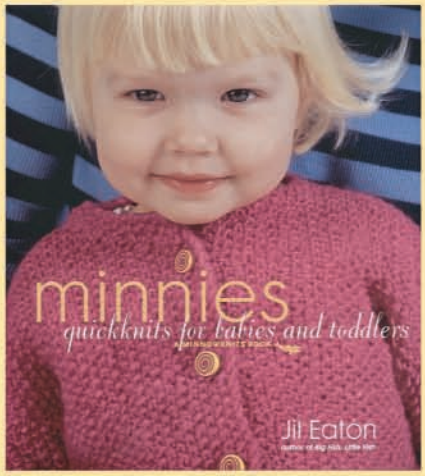
To Order Call: 800-951-7836
www.brecklingpress.com
(Tel: 630-941-1179) Fax: 630- 516-0209
Available through quilt shops and bookstores

New from Jil Eaton



ISBN 1-933308-06-0, casebound
96 pages, $13.95

New in Paperback from Jil Eaton



ISBN 1-933308-09-5, paperback
160 pages, $16.95



ISBN 1-933308-01-X, paperback
160 pages, $16.95

PIECEWORK®

Volume XIII Number 5







ON THE COVER
AN ALBUM SIGNATURE QUILT CIRCA 1933. COLLECTION OF CATHERINE NOLL LITWINOW. PAGE 30.

Photograph by Joe Coca.

FEATURES / PROJECTS

19 **FASHIONABLE EIGHTEENTH-CENTURY CLOTHING: A Quilted Gown**
This beautifully designed and executed gown most likely was worn at home, not at court or for state occasions, as one might expect.
Deborah Pulliam

20 **Make Kaffe Fassett's Jockey's Cap Baby Quilt**
All of the quilts in *Kaffe Fassett's Museum Quilts* (September 2005) were inspired by quilts in the collection of the Victoria and Albert Museum in London.
Kaffe Fassett with Liza Prior Lucy

24 **AN UNFINISHED QUILT TELLS ITS STORY**
The purchase of a paper-pieced Tumbling Blocks quilt top at an antique fair led the author on a years-long quest for the identity of the quilter.
Carol Williams Gebel

28 **Appliqué and Machine-Quilt a Table Runner**
This table runner with its distinctive woodpeckers is adapted from *Barkley's Birds,* one of five quilt projects in a new pattern book from Barbara Brackman and Karla Menaugh's Sunflower Pattern Co-operative.
Karla Menaugh

30 **INVESTIGATING AN ALBUM SIGNATURE QUILT**
The author needs your help in researching the stories of the thirty women who signed her album signature quilt.
Susan Wildemuth

33 **On the Web: Make a Quilted Journal Cover**
Susan Wildemuth shows you how to personalize your own journal cover.

34 **MY LIFE IN FEATHERSTITCHING**
After decades of use, a quilt was discarded but only after the author had recorded the memories that it evoked.
Barbara Anton

36 **INSPIRATION FROM A MISSOURI DEUTSCHHEIM CRAZY QUILT**
A crazy quilt made in Hermann, Missouri, in 1905 is the inspiration for the author's own journey into crazy-quilting.
Joyce Starr Johnson

39 **On the Web: Make a Crazy-Quilt Block**
Start your own crazy quilt using Kathleen Bennett's instructions.

40 PAPER-TEMPLATE PIECING IN EARLY-NINETEENTH-CENTURY AMERICA
Two examples of hexagonal paper-pieced patchwork quilts illustrate the intricacy of this still-popular technique.
Aimee E. Newell

44 QUILTING MEMORIES
A treasured quilt made by the author and her mother illustrates the importance of creative family time.
Maggie Gartner

46 THE QUILT THAT WALKED TO GOLDEN
In this excerpt from the book of the same title, we meet Mary Jane Paulson Burgess as she is embarking on her journey from Ohio to Colorado in 1864.
Sandra Dallas with Nanette Simonds

48 A One-Room Country School in Appliqué, Embroidery, and Crochet: LAURA NEHRING'S SCHOOLYARD QUILT
The author's grandmother re-created the one-room school she attended in rural Iowa in the early 1900s.
Nancy Nehring

50 Make a Reverse-Appliqué Bag
Karin Messier's colorful bag with a stylized lizard vividly introduces the technique of reverse appliqué.

52 MAIA'S MOTHER GOOSE QUILT
The author started making this quilt before her daughter was born and finished it in time for Maia's twenty-first birthday.
Cheryl Reed

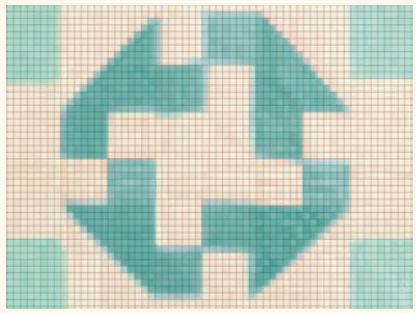
53 THE ANNIVERSARY QUILT
This patriotic twenty-fifth-wedding-anniversary quilt incorporates family photographs.
Aimee E. Newell

54 REMEMBERING LORIE
Commemorating and honoring a life with a special quilt.
Mary Polityka Bush

56 Make a Candlewick Quilt
Designer Janet Haigh shows how easy it is to create a classic white-on-white candlewick quilt using tufting, satin and stem stitches, and French knots.

59 CARING FOR MODERN QUILTS
Ensuring that today's quilts will be enjoyed for generations to come.
Andi Milam Reynolds

62 Knit a Quilted-Check Pattern Potholder
Nancy Bush searched her pattern library to find this quiltlike pattern for a kitchen necessity.



VOLUME XIII NUMBER 5

September/October 2005

DEPARTMENTS

5
Notions
Editor's letter

7
By Post
Letters from readers

8
Book Marks
Books of interest

12
Necessities
Needlework supplies

64
Calendar
Upcoming events

COLUMNS

14
Tapestry
The new and noteworthy

72
Findings
Preserving the legacy of needlework by finding ways to remake and reuse new, old, or found objects



ON THE WEB

SEE PAGES 33 AND 39 FOR INFORMATION ON OBTAINING INSTRUCTIONS FOR THESE BONUS PROJECTS BY VISITING OUR WEBSITE OR BY MAIL.

DMC® is a registered trademark © 2004 DMC Corp.

The Best Needlework Fabric You Can Buy.



For a FREE chart of our "Celestial" Cross-Stitch Design, *please send a legal-size, self-addressed stamped envelope to: The DMC Corporation, Dept. PW14, S. Hackensack Ave., Port Kearny Bldg. 10F, S. Kearny, NJ 07032*



*When following the normal care and cleaning instructions indicated on the DMC Needlework Fabric package.

Don't take our word for it. See for yourself. DMC Needlework Fabric is a precut above the rest. Made using the highest quality fibers and dyes, it's the perfect match for DMC Embroidery Floss.

DMC Needlework Fabric will not shrink and fade like other fabrics,* and the special techniques used to finish DMC Needlework Fabric allow it to hold its shape. Some other brands may be thicker, but this makes them difficult to stitch on.

DMC Needlework Fabric is available in two sizes, five counts, and 22 beautiful colors.

So remember – to match the quality you just have to match the name.

CREATIVE WORLD DMC

www.dmc-usa.com



THE SCARLET LETTER

We feature over 200 of the finest museum and historic reproduction samplers in the world, from America, England, Scotland, Germany, and Holland.

OUR EXTENSIVE CATALOGUE includes kits, charts, and books on historic textiles, hand made needlework accessories, our exclusive linens, a fine selection of genuine antique samplers, and always a few surprises. The majority of our goods are available exclusively through our mail order catalogue or our website.

Color Catalogue $10.00

P.O. BOX 397, SULLIVAN, WI 53178 *www.scarlet-letter.com*

Japanese Fabrics

AZABU-YA

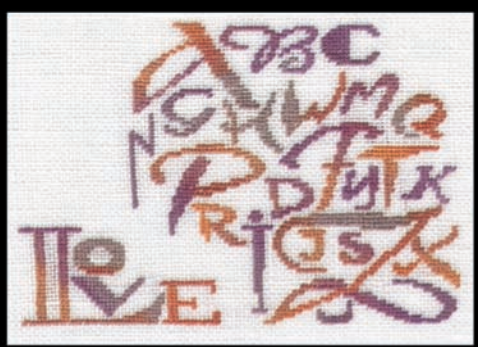
www.azabu-ya.com



LOVE'LY STITCHING

Variegated Threads for Magical Transformations

The Caron Collection defines the art of stitching with the threads that let you express your own personal style. Transform your needlework with the amazing subtleties and astonishing range of color hues of our hand-dyed variegated threads. Choose from more than 200 color combinations with near endless possibilities for incomparable results. Our colors look as delicious as they sound – Plum, Caramel, Green Tea, Almond, Papaya Creamsicle – a hue for every taste. The latest addition of 17 shades to our line of solid color Impressions and Soie Cristale makes it even easier for you to pick exactly the colors you need. Combine them with our hand-dyed variegated threads, our metallics Snow and Antica, and our novelty threads Rachel and Rachelette, to achieve unmatched versatility in texture, color and mood. And now, we're pleased to offer cutting edge design from one of Europe's most innovative designers. Ute Senkel-Weinberg maximizes the use of variegated threads with breathtaking designs like Love, shown here. She's an expert at taking the understated and simple line or motif and transforming it into the extraordinary. See all that's new at our web site, too for free designs, online classes, shop profiles, and projects for the kids.



visit us at: http://www.caron-net.com

55 old south avenue, stratford, ct 06615

phone: 203 381-9999 - fax: 203 381-9003

the CARON collection

PIECEWORK

EDITORIAL

EDITOR-IN-CHIEF Jeane Hutchins
PROJECT EDITOR Melinda A. Barta
ASSISTANT EDITOR Betsy Strauch
NEEDLEWORK TECHNICAL EDITOR Deanna Hall West
COPY EDITOR Stephen Beal
KNITTING CONTRIBUTOR Nancy Bush
CONTRIBUTING HISTORIAN Deborah Pulliam
EDITORIAL INTERN Keriann Gore

CREATIVE SERVICES

DESIGNER Jason Reid
PRODUCTION DIRECTOR Trish Faubion
PRODUCTION COORDINATOR Marc McCoy Owens
PRODUCTION EDITOR Nancy Arndt
PHOTOSTYLING Ann Swanson
ILLUSTRATIONS Ann Swanson, Gayle Ford

PUBLISHING

PUBLISHER Marilyn Murphy
ADVERTISING MANAGERS Sharon Altergott, Vicki Yost
MARKETING AND PROMOTIONS COORDINATOR Annie Hartman Bakken
WEB MARKETING MANAGER Bruce Hallmark
CIRCULATION DIRECTOR Trish Carter
FULFILLMENT MANAGER Jodi Smith
CONSUMER MARKETING MANAGER Barb Naslund

PieceWork, ISSN 1067-2249 is published bimonthly by Interweave Press LLC, 201 E. Fourth St., Loveland, CO 80537-5655, (970) 669-7672. USPS #011-717. Periodicals postage paid at Loveland, CO 80538 and additional mailing offices.

All contents of this issue of *PieceWork* are copyrighted by Interweave Press LLC, 2005. All rights reserved. Projects and information are for inspiration and personal use only. *PieceWork* does not recommend, approve, or endorse any of the advertisers, products, services, or views advertised in *PieceWork*. Nor does *PieceWork* evaluate the advertisers' claims in any way. You should, therefore, use your own judgment in evaluating the advertisers, products, services, and views advertised in *PieceWork*. Reproduction in whole or in part is prohibited, except by permission of the publisher.

Subscription rate is $29.95/year in the U.S., $34.95/year U.S. funds in Canada, and $39.95/year U.S. funds in foreign countries (surface delivery). Printed in the U.S.A.

POSTMASTER: Please send address changes to *PieceWork*, PO Box 469107, Escondido, CA 92046-9107.

SUBSCRIBERS: Please allow six weeks for processing address changes. Your customer number on the address label is your key to the best service possible. Please include it with all correspondence to avoid delays or errors.

CONTACT US

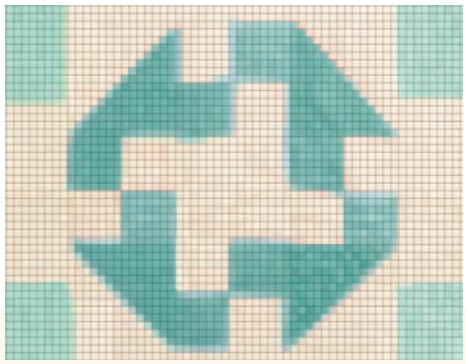
For subscription information, call (800) 340-7496, e-mail piecework@pcspublink.com or visit the website at www.interweave.com.

For advertising information, call Sharon Altergott at (877) 613-4630, e-mail sharona@interweave.com or visit the website at www.interweave.com.

For sales information, call (800) 272-2193, e-mail sales@interweave.com.

For editorial inquiries, call (970) 613-4680, e-mail piecework@interweave.com.

Visit the Interweave Press website at www.interweave.com.



NOTIONS

One of my earliest childhood recollections is a vivid image of my great-grandmother sitting in our kitchen, a large bag of scraps by her side; as she talked, her fingers were busy stitching the small pieces of fabric to one another. Although I didn't realize it at the time, Granny was in the beginning stages of making a quilt. She made a quilt for each new grand- and great-grandchild until her sight began to fail in the late 1960s. I still have the hexagon-patchwork quilt she made for me in the 1950s.

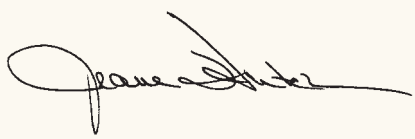
Although I try to be gentle with it, I do use my quilt, and so I've had to repair it several times. The repairs, however, are easy to do thanks to my mom, who made a hexagonal template for me many years ago. (It's amazing that I can always find the template when I need it.)

As happens with so many other people and their quilts, each piece of fabric in mine reminds me of those who wore the clothes or made the textiles from which the pieces come. Whenever I need to repair a hexagon, I just put a new piece over the old one—I can't bear to throw away my beloved bunny pajamas, my grandmother's favorite housedress, an apron that my great-aunt made and wore, my brother's cowboy shirt, Mom's party dress.

Quilting has played many roles in the course of human history. Besides its familiar utilitarian role in bedcovers, quilting also has clothed us, shod us, protected us, and enriched us. For a fascinating look at quilting through nearly fifty-three centuries, check out the International Quilt Study Center's Quilt History Timeline, available from the International Quilt Study Center, University of Nebraska-Lincoln, (402) 472-6549, or online at www.quiltstudy.org.

Information on quilts and quilting—from early-nineteenth-century paper-pieced quilts to a Kaffe Fassett–designed contemporary quilt—fill the pages of this issue. Even Nancy Bush's knitting project has a quilt flavor: She has used the Quilted-Check pattern.

Welcome to our special quilt issue. If, like me, you have a family quilt, if you are a quilter yourself, if you collect quilts, or if you just appreciate quilts, this issue is for you. Enjoy!



Samplers



Counted Thread Sampler Kits and/or Chart Packs

Museum authorized reproductions from the 17th, 18th, and 19th centuries from Europe and North America. Kits are worked on linen.

For a Color Catalog send $6.00 to:

The Essamplaire
4126 - 44th Street, Red Deer,
Alberta CANADA T4N 1H2
Phone: (403) 347-3574 •
http://www.theessamplaire.com
Wholesale Inquiries Welcome

the "ROYAL JUMBO"
YARN BALL WINDER

At last, a sturdy heavy duty hand operated yarn winder that will make a perfect pull thread ball up to 1 lb. with or without a cone. Comes with three cones.



CODE: UN79
$120.00
Add $6.50 p&h
(Calif res add sales tax)

LACIS
web: lacis.com
E-mail: staff@lacis.com
3163 Adeline St. Berkeley, CA 94703
tel: 510-843-7178 fax: 510-843-5018

Crossroads Trade

Retailer and Wholesaler of High Quality Ethnic Arts



Arpilleras Molas Weavings Ikat Embroidery
Jewelry Art Cards Ceramics Carvings Prints Whimsy

FAIR TRADE FEDERATION

669 Massachusetts Ave. Arlington, MA 02476
781-646-3939 www.crossroadstrade.com

INTERWEAVE PRESS

For the work of your hands,
the fabric of your life

Independent Publishers Since 1975

FOUNDER, CREATIVE DIRECTOR
Linda Ligon
PRESIDENT, COO Marilyn Murphy
VICE PRESIDENT, SALES & MARKETING
Linda Stark
VICE PRESIDENT, OPERATIONS & FINANCE
Dee Lockwood
VICE PRESIDENT, HUMAN RESOURCES
Suzanne DeAtley
CEO Clay B. Hall

BOOKS

PUBLISHER Linda Stark
ACQUISITIONS EDITOR
Betsy Armstrong
ON-LINE CONTENT MANAGER
Bruce Hallmark

For questions regarding our book program, call (970) 669-7672, or e-mail books@interweave.com.

MAGAZINES

Beadwork
Fiberarts
Handwoven
Interweave Knits
PieceWork
Spin·Off

Interweave Press LLC
201 East Fourth Street
Loveland, Colorado 80537
(970) 669-7672
An Aspire Media Company
Visit our website
www.interweave.com.

BY POST



Ina R. Mish's South American doll.
Photograph by Ina R. Mish.

South American Dolls

I bought a doll similar to the *rústica* doll shown in "The Dolls of Peru" (November/December 2004) at a Dennis Antique Consortium in Cape Cod. The doll intrigued me because it looks very old—as if it came from a tomb—and mysterious. Dealer and collector Nancy A. Smith of Massachusetts examined it and said, "I have had these dolls in the past. I believe that they come from South America . . . but they are not any older than the 1930s and are not actually from graves. . . . I believe these are souvenir dolls also. They are interesting but do not have a lot of value. I have sold them in the $35 to $50 range."

Ina R. Mish
East Orleans, Massachusetts

As Jane Reid points out in her article, some contemporary dolls are designed to look much older than they really are.

Correction

The Symbol Key for the chart in "Knit an Estonian Lace Scarf" on page 33 in the July/August 2005 issue is incorrect. The corrected key is also available on our website, www.interweave.com/needle/piecework_magazine/corrections.asp.

Symbol Key

- k on RS
- p on RS
- sl 1 purlwise with yarn in front
- k2tog
- sl 1, k1, psso
- sl 1, k2tog, psso
- yo
- pattern repeat

Stuffed Animals and Dolls for Charity

I run a nonprofit organization that fills tote bags with art supplies and handmade stuffed animals and dolls to send to gravely ill children in hospitals. We have tons of art supplies, but need stuffed animals, dolls, and tote bags. Contributors may use either their own patterns or the patterns and project ideas on our website: www.artistshelpingchildren.org/charityknittingforchildren.html. Many thanks for your help.

Rachel Goldstein
East Windsor, New Jersey

Embroidered Thimble

Melinda Barta's project "Embroider and Sew a Korean-Inspired Thimble" (March/April 2005) reminds me of the Taiwanese fabric thimble that I keep in my sewing basket. Its simple petals and leaves are satin-stitched with a French knot; the exterior appears to be 100 percent silk wrapped around a stiffer inner material. The thimble, one of my most cherished possessions, was a gift from Annie Cleveland, who purchased it in 1997 at a nighttime street market across from her apartment in Taiwan.

Mel Persion
Fort Collins, Colorado

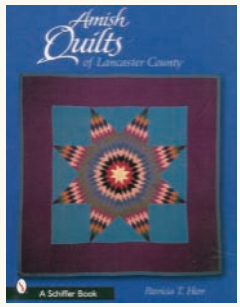


Mel Persion's embroidered thimble. Taiwan. Purchased 1997. ⅞ × ⅞ inch (2.2 × 2.2 cm).
Photograph by Joe Coca.

Send your comments, questions, and ideas to "By Post," c/o PieceWork, *201 E. Fourth St., Loveland, CO 80537-5655; e-mail piecework@interweave.com. Letters may be edited for space and clarity.*

BOOK MARKS

Amish Quilts of Lancaster County



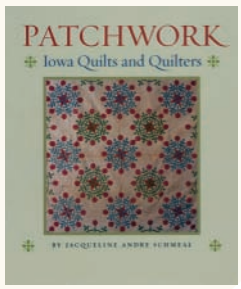
Patricia T. Herr

Schiffer Publishing, 4880 Lower Valley Rd., Atglen, PA 19310. 2004. Softbound, 192 pages, $29.95. ISBN 0-7643-2017-3.

Brief introductions to Amish culture and to the Esprit Quilt Collection in the Heritage Center Museum in Lancaster, Pennsylvania, provide background for understanding Patricia T. Herr's discussion of Lancaster County Amish quilts. She traces the development of each pattern and describes the fabrics, fillings, bindings, and backings used in these quilts. A full-color gallery of the eighty-two quilts in the Esprit Quilt Collection includes dimensions, explanations of the patterns, and detail photographs. This book is a must for anyone interested in Amish quilts.

—Keriann Gore

Patchwork: Iowa Quilts and Quilters



Jacqueline Andre Schmeal

University of Iowa Press, 100 Kuhl House, Iowa City, IA 52242. 2003. Softbound, 142 pages, $24.95. ISBN 0-87745-865-0.

Like an absorbing novel with pictures, poignant personal stories from twelve Iowa quilters and color photographs of seventy glorious quilts provide another connection between quilters past and present. Quilters, historians, and lovers of quilts will enjoy this stellar presentation.

—Alexandra Eastman

Candlewicking

Embroider a quilt block-by-block.

"Floral Hearts" quilt pattern #501 includes six 5" designs printed on heavy-weight paper, candlewicking and layout directions. $15.00 plus $4.95 s/h.

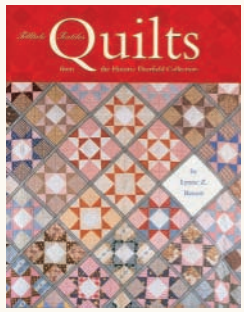
HOWES NEEDLEWORK
PMB #231
1474 N. Point Village Ctr.
Reston, VA 20194
800.309.5348



Telltale Textiles: Quilts from the Historic Deerfield Collection

Lynne Z. Bassett

Historic Deerfield, PO Box 321, Deerfield, MA 01342. 2003. Softbound, 40 pages, $10.95. ISBN 0-9666769-3-9.



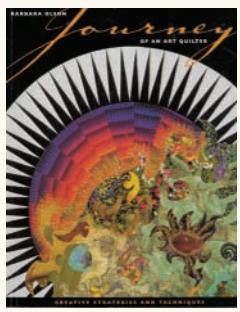
Telltale Textiles: Quilts from the Historic Deerfield Collection is the catalog of an exhibition, now closed, that demonstrated the correlation among quilts, clothing, and architecture in early America. Textiles discussed and shown in full color include eighteenth-century quilted silk gowns, petticoats, a waistcoat, whole-cloth quilts, pieced quilts (one with crewelwork), and friendship quilts. Close-up photographs reveal details of the stitching. One such photograph, from a template-pieced cotton quilt, shows the words "ED Ellery 1821, 732000 stitches, 9750 Squares" embroidered in two of the squares. Quilt historians will appreciate this book's scholarly text as well as its glimpse at some of the objects in Historic Deerfield's extensive collection.

—Keriann Gore

Journey of an Art Quilter: Creative Strategies and Techniques

Barbara Olson

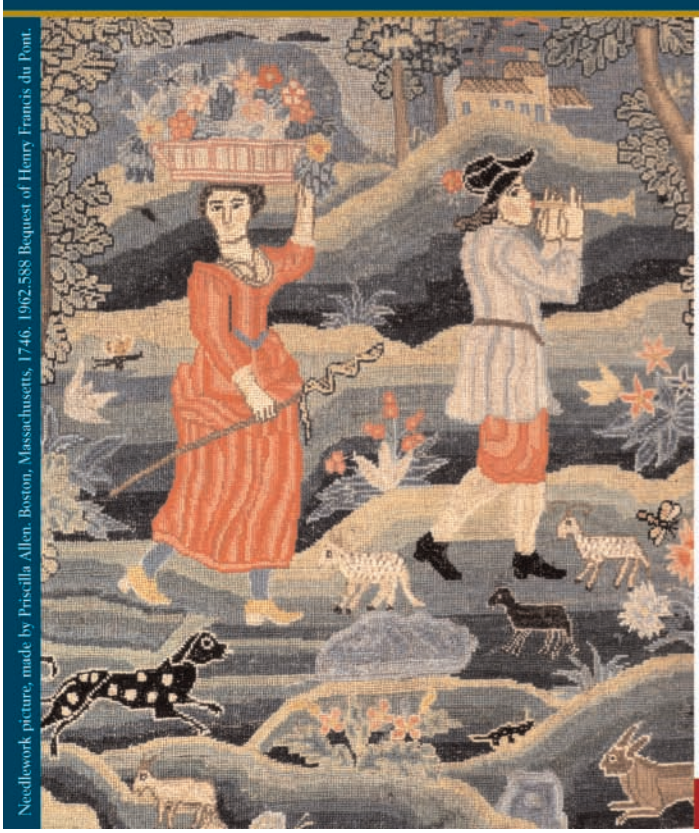
Dragon Threads, 490 Tucker Dr., Worthington, OH 43085. 2004. Softbound, 152 pages, $26.95. ISBN 0-9641201-8-6.



Using her own art quilts as illustrations, Barbara Olson shares her experiences with one goal in mind: to stimulate the reader's creativity. These, together with exercises, step-by-step instructions, tips, a multitude of color detail photographs, and clear illustrations, are sure to guide experienced and novice quilters alike in creating their own special quilts.

—Alexandra Eastman

WINTERTHUR


Needlework picture, made by Priscilla Allen. Boston, Massachusetts, 1746. 1962.588 Bequest of Henry Francis du Pont.

Needles and Haystacks

Pastoral Imagery in American Needlework

Conference: October 21–22, 2005
Exhibition opens October 8, 2005

A unique two-day conference featuring:

Mary Brooks, Senior Lecturer, University of Southhampton, England
Linda Eaton, Curator of Textiles, Winterthur
Sarah Fatherly Assistant Professor, Otterbein College Westerville, Ohio
Anne Peranteau, Mellon Intern, Philadelphia Museum of Art

Hands-On workshops and customized tours include:

Sarah Stone Sampler and Ann Marsh Sewing Roll Hands-On Classes with **Joanne Harvey**
A Memorial Photokeep Hands-On Class with **Tricia Wilson Nguyen**
A Crewelwork Fan Hands-On Class with **Elizabeth Creeden**
Winterthur's Needlework Tools Workshop with **Kathleen Staples**

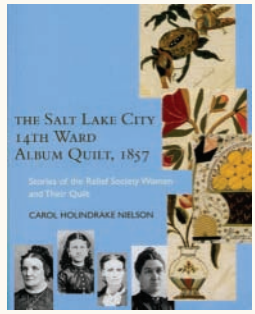
To register or to receive a brochure, call today. Enrollment is limited.

302.888.4600 • 800.448.3883 • www.winterthur.org

The Salt Lake City 14th Ward Album Quilt, 1857: Stories of the Relief Society Women and Their Quilt

Carol Holindrake Nielson

University of Utah Press, 1795 E. South Campus Dr., #101, Salt Lake City, UT 84112. 2004. Softbound, 241 pages, $24.95. ISBN 0-87480-792-1.



In 1996, Carol Nielson and her husband inherited half of an album quilt, which led them to search for the other half. Women of the Church of Jesus Christ of Latter-day Saints Salt Lake City 14th Ward had made the quilt in 1857 to be raffled off as a charity fundraiser. Dan Nielson's great-great grandfather won the raffle; the quilt later was cut in half so that his two eldest daughters each could have a piece. This delightful book traces the quilt's provenance and documents each block and the women who made it.

—Alexandra Eastman

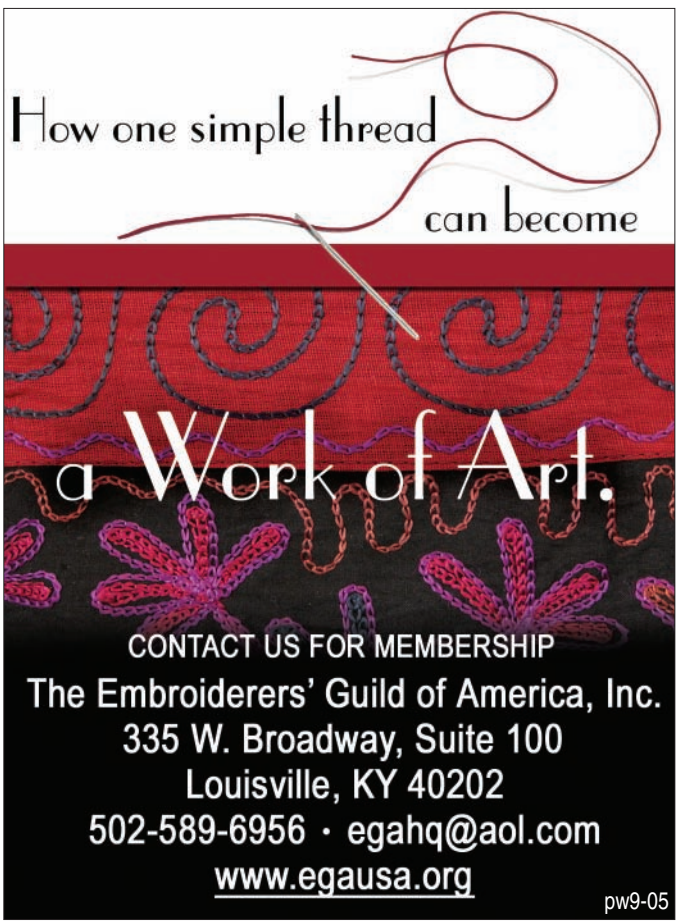
A Colourful Journey: Patchwork and Quilting, Book Number 5

Rowan Yarns, Green Lane Mill, Holmfirth, West Yorkshire, England, HD9 2DX. 2003. Softbound, 119 pages, $21.95. ISBN 1-904485-07-3.

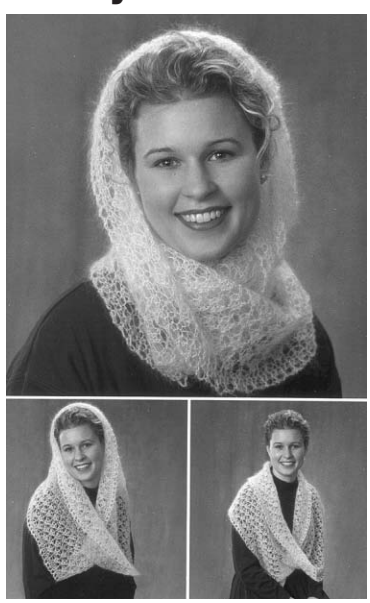


A Colourful Journey presents twenty-one projects—a cushion, placemats, and a table runner in addition to full-size quilts—made with Kaffe Fassett's line of quilt fabrics by Fassett and eight other designer-quilters. Clear instructions, glorious full-color photographs of entire quilts and close-ups of Fassett's fabric collection, a glossary of terms and techniques, a "Patchwork Know-How" section, and a list of distributors enhance the usefulness of this book.

—Mel Persion



Lacey Moebius Scarf/Stole



Try this lovely 8-row pattern design which is knit length-wise on a size 7 32"-40" circular needle. Made in Douceur et Soie, a lightweight kid mohair and silk yarn (choose from natural, white, lt. blue, or lt. pink). Kit includes yarn and pattern: $26.50 plus $7.25 shipping.

Ask for our free color Knitting Catalog.

YARNBARN

1-800-468-0035
YARN BARN of Kansas
930 Mass. St. Lawrence, KS 66044
Lawrence, KS 66044
www.yarnbarn-ks.com

Our Favorite Quiltmakers: Susan McCord

Barbara Brackman, Shauna Christensen, and Deb Rowden

Sunflower Pattern Co-operative, 5103 McGregor Dr., LaGrange, KY 40031. 2004. Softbound, 64 pages, $24. ISBN 0-97254573-5.



For this first in a series celebrating the "design ideas of a master quiltmaker from the past," authors Barbara Brackman, Shauna Christensen, and Deb Rowden selected a quilter who used innovation and creativity to move beyond the traditional patterns that served as the basis for her designs. Indiana quilter Susan McCord (1829–1909) paid meticulous attention to detail and was a master of color selection. Not just an appreciation of McCord's life and work, the book also contains full-size patterns, precise instructions, and color photographs for eleven quilts, each inspired by an element of a Susan McCord quilt.

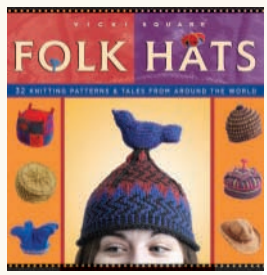
—*Alexandra Eastman*

FORTHCOMING FROM INTERWEAVE PRESS

Folk Hats: 32 Knitting Patterns and Tales from Around the World

Vicki Square

Interweave Press. October 2005. Softbound, 144 pages, $21.95. ISBN 1-931499-63-2.



Knitters of every skill level are sure to be intrigued by the versatile and imaginative designs in this eclectic collection. Vicki Square, author of *Folk Bags* (Interweave Press, 2004), moves deftly around the world, gathering history, lore, and whimsical details, and reinvents headgear with a delightful range of yarns. The fun photography, step-by-step instructions, and clear illustrations will have readers rushing for their knitting needles to try one of the thirty-two projects.

Needlepoint Joint

Supplies for knitting and all types of needlework!

241 Historic 25th St., Ogden, UT 84401

☎ (801) 394-4355

www.needlepointjoint.com

John C. Campbell Folk School

Since 1925 • Brasstown, NC

Quilting • Knitting • Crochet
Surface Design • Needlework
Dyeing • Basketry • Beadwork
And much more!

• Weeklong and weekend classes year-round, taught by nationally-known instructors • Friendly, supportive environment • Comfortable, on-campus housing • Delicious meals served three times a day

For a free catalog,
visit www.folkschool.org
or call 1-800-FOLK-SCH

NECESSITIES



Linen Naturals

New patterns from the DMC Private Collection and new linen embroidery floss. DMC Corp., S. Hackensack Ave., Port Kearny Bldg. 10F, S. Kearny, NJ 07032; www.dmc-usa.com.



Craft Lamp

Adjustable, clamps or stands on any surface, and emits natural light. Ott-Lite Technology, 1214 W. Cass St., Tampa, FL 33606; (800) 842-8848; www.ott-lite.com.

Patchwork Notebook and DVD

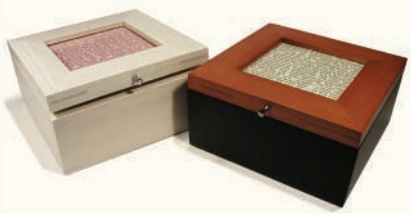
A notebook and a one-on-one tutorial on hand piecing by Jinny Beyer. Breckling Press, 283 Michigan, Elmhurst, IL 60126; (630) 941-1179; www.brecklingpress.com.





Quilting Fabrics

Four new collections from Kona Bay Fabrics: Taka, Kiku, Minako, and Kiyoshi. Kona Bay Fabrics, 1637 Kahai St., Honolulu, HI 96819; (808) 841-3788; www.konabay.com.



Show Boxes

Wooden boxes with framed lids to show off small pieces of art. Romancing The Past, 20502 N.E. Interlachen Ln., Fairview, OR 97024; (503) 667-7755; ksrind@aol.com.

Look for these products at needlework, yarn, quilting, and craft stores, in mail-order catalogs or online, or contact the supplier for the name of a retailer near you.



Candlewick Kits

Kits and patterns by Joan Howes. Howes Needlework, PMB #231, 1474 N. Point Village Ctr., Reston, VA 20194; (800) 309-5348.



Clay Buttons

Hand-painted ceramic buttons. Creative Impressions In Clay, 6162 Lindsey Ct., Liberty Township, OH 45044; (513) 755-2155; www.claybuttons.com.

Waverly Wool Color

For Needlepoint

100% Persian Wool



3-Ply Yarn

475+ Colors

9 Variegated Colors

Produced by

Brown Sheep Company, Inc.

Quality Yarn from Quality People

For the dealer nearest you, visit us at:
www.brownsheep.com or call 1.800.826.9136

TAPESTRY



Quilts on permanent display in the Root Family Museum wing of the Museum of Arts and Sciences. Collected by Susan and Chapman Root.

Photograph courtesy of the Museum of Arts and Sciences, Daytona Beach, Florida.

Quilts in Daytona Beach

More than half of the Museum of Arts and Sciences in Daytona Beach, Florida, is devoted to the collections of the family of Chapman Root, the designer of the Coca-Cola bottle. With the millions of dollars that resulted from his patent, perhaps the most recognizable symbol in the world, Chapman Root's wife, Susan, began traveling the world and collecting everything. The museum's Root Family Museum includes 150 quilts, some dating to 1850, from Chapman and Susan Root's private collection. The provenance of most of the quilts is unknown, but they represent a wide variety of styles, patterns, fabrics, and techniques.

Museum of Arts and Sciences,1040 Museum Blvd., Daytona Beach, FL 32111; (386) 255-0285; www.moas.org.

—Diana Lambdin Meyer

The Purple Martin House Project

The Purple Martin House Project celebrates the twentieth anniversary and rerelease of the movie *Witness*, set on an Amish farm in Lancaster County, Pennsylvania, and benefits the Heritage Center, which maintains the Lancaster County History Museum and the Lancaster Quilt and Textile Museum. A purple martin house, a common sight on Amish farms, figures in the plot of the movie. Thirty-two artists decorated purple martin houses or used them as inspiration for their art; the artworks, which are for sale during an ongoing silent auction, are on display at sponsoring businesses in Lancaster through September 23.

Purple Martin House Project, www.lancasterheritage.com/purple_martin/default.asp.







LEFT: Birdhouse by Bill Leinbach. Hand-woven fabric on wood. Myerstown, Pennsylvania. 2005. 24 x 24 x 20 inches (61.0 x 61.0 x 50.8 cm).
MIDDLE: *Rachel and Samuel* by Sandy Keyes. Hooked rug. Hand-dyed wool on linen. Lancaster, Pennsylvania. 2005. 18 x 28 inches (45.7 x 71.1 cm).
RIGHT: *Homecoming* by Jo Griffith. Appliquéd, machine-pieced, and machine-quilted. Cotton. Mohnton, Pennsylvania. 2005. 36 x 52 inches (91.4 x 132.1 cm).

Photographs courtesy of the Heritage Center of Lancaster County, Pennsylvania.

Guatemalan Patchwork

The patchwork blanket or quilt top shown at right turned up at the bustling Mayan market in Chichicastengo, in the highlands of Guatemala. Patchwork is not a traditional textile form there, but recycling is a way of life, and for Maya artisans, it is a clever way to transform pieces of worn clothing into something that can be sold to tourists.

The blanket's most elaborately embroidered and woven patches, at the center and corners, were cut from the decorative neckline of *huipils,* the Guatemalan woman's traditional blouse (huipils wear primarily at the waist, where they are tucked into a skirt or wrapped under a sash). The four oblong panels consist of both embroidered and woven fabric, possibly from skirts or *fajas* (sashes). The remainder consists of ikat-dyed fabric, a traditional technique in Guatemala. This blanket showcases the skills that go into the making of the traditional Guatemalan dress.

—Deborah Dwyer



Patchwork blanket or quilt top. Woven and embroidered fabrics. Guatemala. 99 x 79 inches (251.5 x 200.7 cm). Collection of Deborah Dwyer.

Photograph by Joe Coca.

Quilts across Borders

When Jenny Jensen-Howard was traveling to an unfamiliar country—Vietnam—to bring a stranger back to the United States—the daughter she was adopting—she needed something familiar to reassure her daughter. "I wanted to buy a quilt and bring it home for my daughter," says Jensen-Howard, who lives in Lake Forest, California. In Ho Chi Minh City, Jensen-Howard met a family of quilters. The connection was so strong that she visited them again when she



FUCHSIA LACE SCARVES
designed by Eugen Beugler for
Fiber Trends®
Look for our patterns at your favorite yarn store
To find a store near you visit
www.fibertrends.com
phone 509.884.8631
or e-mail bev@fibertrends.com
Retailers, for wholesale information contact:
Bryson Distributing @ 1.800.544.8992
or Fiber Trends @ 1.888.733.5991



Western Art Needlepoint
New Fun Canvases!!!

check our website or call for the complete catalog
www.SedonaEditions.com
info@sedonaeditions.com
609 466-5888

COLONIAL INNOVATIONS FOR STITCHING
Tapestry Tweens

Precision needles for perfect stitchery. Colonial Tapestry Tweens are slimmer needles "between" the usual tapestry needle sizes. With their longer, stronger eye, Tapestry Tweens hold more floss but put less stress on counted-thread fabrics.

Also try Colonial Chenille 28, the first chenille needle in size 28 for the most delicate stamped cross-stitch and other fine embroidery. Ask for these and other Colonial innovations for stitching at fine needlecraft stores.
The Colonial Needle Company
www.colonialneedle.com • 800-9-NEEDLE







LEFT: *Blue*. Machine-pieced and hand-quilted. Cotton. Vietnam. 2004. 36 x 48 inches (91.4 x 121.9 cm). MIDDLE: *Jenny's Quilt*. Machine-pieced and hand-quilted. Cotton. Vietnam. 2002. 72 x 72 inches (182.9 x 182.9 cm). RIGHT: Jenny Jensen-Howard with *Hula Kids*. Machine-pieced and hand-quilted. Cotton. Vietnam. 2004. 14 x 30 inches (35.6 x 76.2 cm). 2004.

Photographs by Elisabeth Deffner.

returned to Vietnam to pick up her adopted son.

After that trip, she began brainstorming ways in which she could help. Working under the aegis of the World Child Foundation, an organization that fights children's suffering throughout the world, Jensen-Howard began buying quilts from the Vietnamese quilters, selling them in the United States, and returning the profit to Vietnam, where it has benefited children. In four years, the quilting project has raised close to $10,000—money that goes a very long way in Vietnam.

Jenny Jensen-Howard, (949) 951-3747; jenhow@pacbell.net.

—Elisabeth Deffner

Geraldine Keene's Prairietown Quilt

Geraldine Keene, who learned to sew by going to quilting bees with her grandmother, has been a member of the sewing guild at Conner Prairie, a living



history museum in Fishers, Indiana, for fifteen years; since 1996, she has devoted 2,468 hours to the museum's textile programs and classes. In 1999, at the guild's request, she began designing and making a quilt depicting Prairietown, the 1836 village re-created at Conner Prairie. The quilt is now part of the museum's collection.

Conner Prairie, 13400 Allisonville Rd., Fishers, IN 46038; (317) 776-6000; www.connerprairie.org.

Pins and Needles: Old Sturbridge Village Textile Weekend 2005

Events scheduled for the Old Sturbridge Village (OSV) Textile Weekend in Sturbridge, Massachusetts, on November 5 and 6 include demonstrations of period techniques with examples from the OSV collection, a sampler and embroidered textile exhibition, gallery talks, and an exhibition of the entries in the OSV/Cornerstone Quilters Quilt Challenge (the entries were inspired by a quilt in the OSV collection). Lectures by Judith Elsdon, curator at the American Museum in Bath, England, and Olive Blair Graffam, curator of collections at the Daughters of the American Revolution Museum in Washington, D. C., round out the program. A new line of OSV reproduction fabric from Marcus Brothers Textiles will be unveiled.

Old Sturbridge Village, 1 Old Sturbridge Village Rd., Sturbridge, MA 01566; (508) 347-0238; www.osv.org.



All Around Prairietown by Geraldine Keene. Machine-pieced, hand-appliquéd, and hand-quilted. Cotton. Indiana. 2001. 52 x 58 inches (132.1 x 147.3 cm). Collection of Conner Prairie. (CPM13003). Clockwise from the middle of the top row: Conner Home, McClure Home and Hastings Cabin, Hudson Cabin, Loom House, Whitaker Home, Whitaker Store, Sundial Garden, Fenton Home, Dr. Campbell Home, Conner Barn, Schoolhouse, Golden Eagle Inn, Pottery Shop, Baker Home, Conestoga Wagon with a small quilt hanging from the back that represents the sewing guild, and the Blacksmith Shop.

Photograph courtesy of the artist. Photograph by Charles Keene.





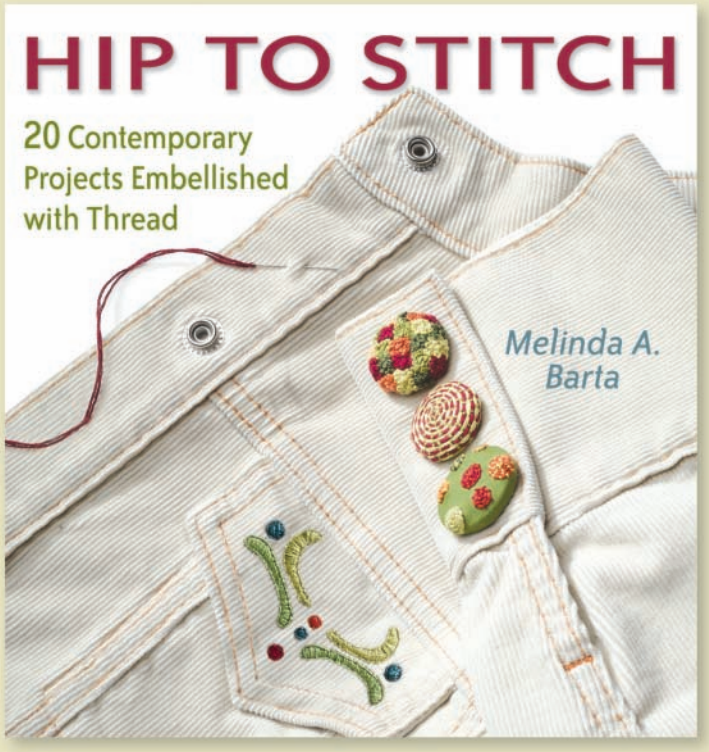


grab a needle some thread and cloth

Hip to Stitch

20 Contemporary Projects Embellished with Thread

Melinda A. Barta



- Learn the basics of embroidery through 38 easy-to-follow stitch illustrations, 18 intriguing, hand-embroidered projects—which can easily be tucked into a tote bag or backpack—and two contemporary machine-embroidered projects.
- Sidebars throughout the book are teeming with helpful tips and hints and tricks-of-the-trade such as hiding knots and thread tails, how to sew a pocket, choosing durable stitches, and working with silk and wire.
- Individual projects include stitched patterns and motifs to dress up your favorite shirt or jean jacket, covered-button hair ties, a day-tripper bag, a groovy guitar pick case, a whimsical picnic baby bib, a butterfly picture frame, an heirloom-quality scrapbook, embroidered pillows, gift tags, and velvet ribbons to personalize your presents, stitched note cards, a cocktail party apron, tea towels, napkins rings, and plenty of monogramming.

Melinda Barta received her BFA in fiber arts with a minor in apparel design from Colorado State University. She is assistant editor of *PieceWork* magazine and her designs, which combine her love for historic textiles with contemporary needlework projects, regularly appear in the magazine.

Paperbound, 8½ x 9, 128 pages
80 color photographs, 38 stitch illustrations,
46 pattern illustrations
ISBN 1-931499-60-8
$19.95



Visit us at
www.HipToStitch.com

INTERWEAVE PRESS
www.interweave.com
(800) 272-2193
201 East Fourth Street • Loveland, Colorado 80537-5655. Shipping is $4.95 for the first book, $1.00 for each additional book.

Fashionable Eighteenth-Century Clothing

A Quilted Gown

Deborah Pulliam



Gown. Maker unknown. Hand-sewn and hand-quilted. Silk satin; silk fly-fringe trim. Probably London. Circa 1750–1755. Collection of the Museum of London. (89.56).

Photograph courtesy of the Museum of London. London, England.

THE BEAUTIFULLY DESIGNED and executed quilting is the dominant feature of the white silk satin gown, consisting of an open robe, petticoat, and buttoned stomacher, shown here. The only other embellishment on the garment, probably made between 1750 and 1755, is the silk fly fringe, also white, on the front edges and sleeve openings on the robe and the hem of the petticoat. Unlike most other quilted clothing of this period, which is backed with fine wool or linen (for obvious practical reasons of cost and sturdiness), this example is fully lined in plain-weave silk.

It is notable the gown shows little sign of wear (what little wear it exhibits is in the lining), as though it was kept for special occasions. Even more unusually, it shows very few signs of alterations, reworking, or remodeling other than the probable trimming of the robe at the front opening, possibly to accommodate slightly smaller hoops than the extremely wide ones worn in the early 1750s. Clothing in the eighteenth century, especially a fashionable costume such as this, was far too valuable a commodity to be maintained in the original state. Such garments frequently were altered to fit changing fashions, changing figures, and new owners.

Although nothing is known of the gown's history, London textile scholars think it probably was made in the workshop of very skilled local craftsmen. Much of the quilting is worked at a very fine twenty-two running stitches per inch (2.5 cm), indicative of only the most skilled of professionals.

Regardless of the workmanship and beauty of this magnificent quilted gown, it is likely that the owner did not wear it for state occasions or at court. She probably wore it in a much more intimate setting—at home. ❖

ABOUT THE AUTHOR. *Deborah Pulliam of Castine, Maine, is a freelance writer and* PieceWork*'s contributing historian.*

Jockey's Cap Baby Quilt

KAFFE FASSETT WITH LIZA PRIOR LUCY



The *Jockey's Cap Baby Quilt*.

Photograph by Debbie Patterson.

The following is excerpted with permission from Kaffe Fassett's Museum Quilts: Designs Inspired by the Victoria & Albert Museum *(Newtown, Connecticut: The Taunton Press, 2005).*

This adaptation of a 1829 V&A patchwork takes its colour cues from the original, but is much smaller. As the quilt looks best when made up in as many different scraps as possible, a large collection of bits of antique reproduction fabrics would be the perfect ingredients.

This quilt is not for beginners. The centre appliqué and the block piecing involve lots of curves. It isn't terribly difficult to do, especially once you get the hang of it, but can be a little tricky, for a first-time stitcher. For a simpler version, you can omit the appliqué at the centre and replace it with four more jockey cap blocks.



The *Jockey's Cap Baby Quilt*.

Photograph by Jon Stewart.

Size of Patchwork

The finished *Jockey's Cap Baby Quilt* measures approximately 36in × 48in (91cm × 122cm).

Materials

Use 44–45in (112–114cm) wide cotton quilting fabrics

Appliqué Fabrics

Background: 14in × 14in (36cm × 36cm) piece of medium-toned bluish pink solid-coloured fabric or very subtle print; and 4in × 14in (10cm × 36cm) piece of brown stripe, with the stripe running parallel to the short side

Vase: 6in × 8in (15cm × 20cm) of blue-and-white print

Flowers: Scraps of assortment of pastel stripes and dots in pink, blue and green on white

Leaves and stems: Scraps of leafy green solid-coloured fabrics or subtle prints

Patchwork Block Fabrics

Fabric A: Scraps of at least 15 light-toned printed fabrics in denim blue, charcoal, chocolate, rust, dull rose, buff, ecru, cream, dusty lavender, grey, green-gold and indigo

Fabric B: Scraps of at least 15 dark-toned printed fabrics in the same colour family as fabric A

Remaining Ingredients

Backing fabric: 1½yd (1.3m) of desired fabric

Binding fabric: ½yd (46cm) of dark stripe (Kaffe Fassett Broad Stripe No. 06 was used here)

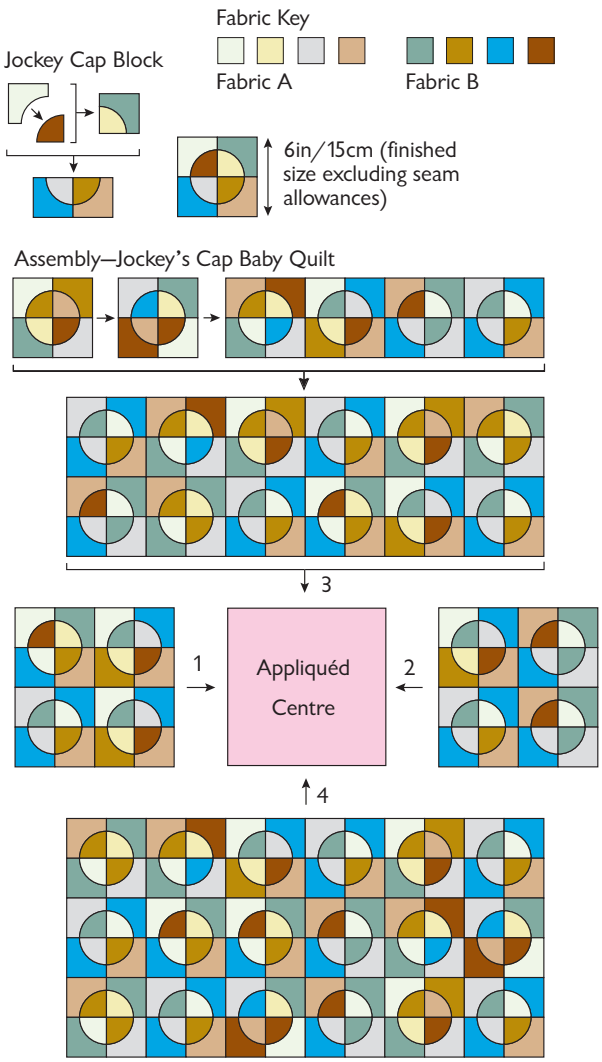
Cotton batting: 43in × 55in (109cm × 140cm)

Quilting thread: Taupe thread

Templates: Use templates M and N and appliqué shapes, enlarging shapes as instructed

Make Appliqué Templates

Trace the appliqué shapes onto heavy, stiff paper (called card stock) and cut them out.



Cut Patches

Appliquéd Centre

Background: Cut a rectangle 12½in × 9½in (31.5cm × 24cm) from bluish-pink fabric and a rectangle 12½in × 3½in (31.5cm × 9cm) from brown stripe, with the stripe running parallel to the short side.

Appliqué shapes: Using the templates, lightly trace each of the shapes onto the right side of the appliqué fabrics. Cut out each of the shapes, cutting ¼in (6mm) from the outer edge for the hem/seam allowance.

Jockey Cap Blocks

176 background shapes: Cut 88 template-M background shapes from fabric A and 88 from fabric B.

176 fan shapes: Cut 88 template-N fan shapes from fabric A and 88 from fabric B.

Sew Appliquéd Centre

Join the two appliqué background pieces together along two long edges using a ¼in (6mm) seam allowance. Press the seam open.

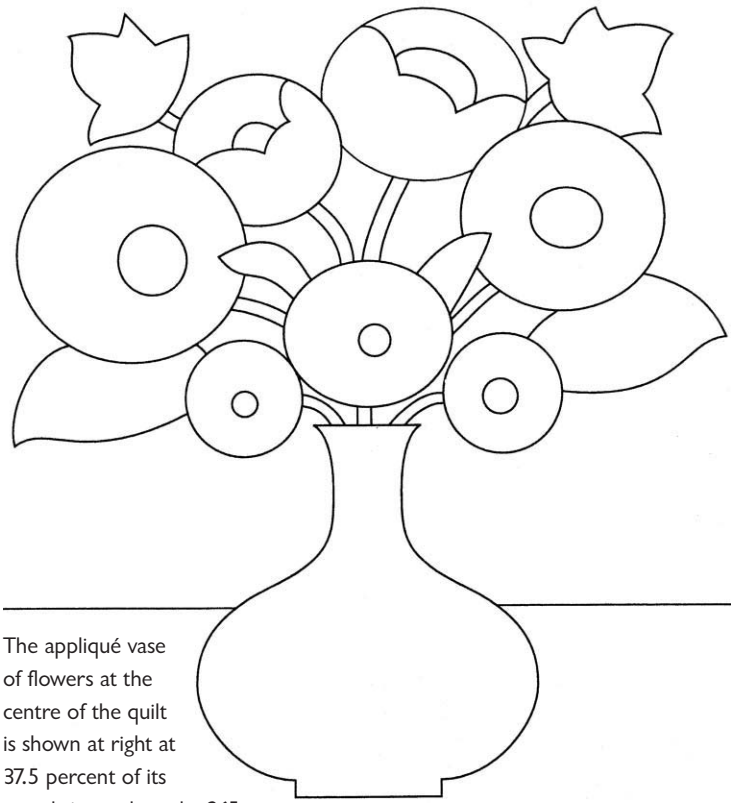
Prepare the appliqué pieces, stitching them together using your preferred appliqué method.

With the right sides facing upwards, pin the prepared appliqué to the right side of the pieced background. Slip stitch the appliqué in place using fine thread and remove the basting. Then cut away the background fabric behind the appliqué to within about ¼in (6mm) of the slip stitching, so the background colour will not show through.

Press the finished appliquéd centre.

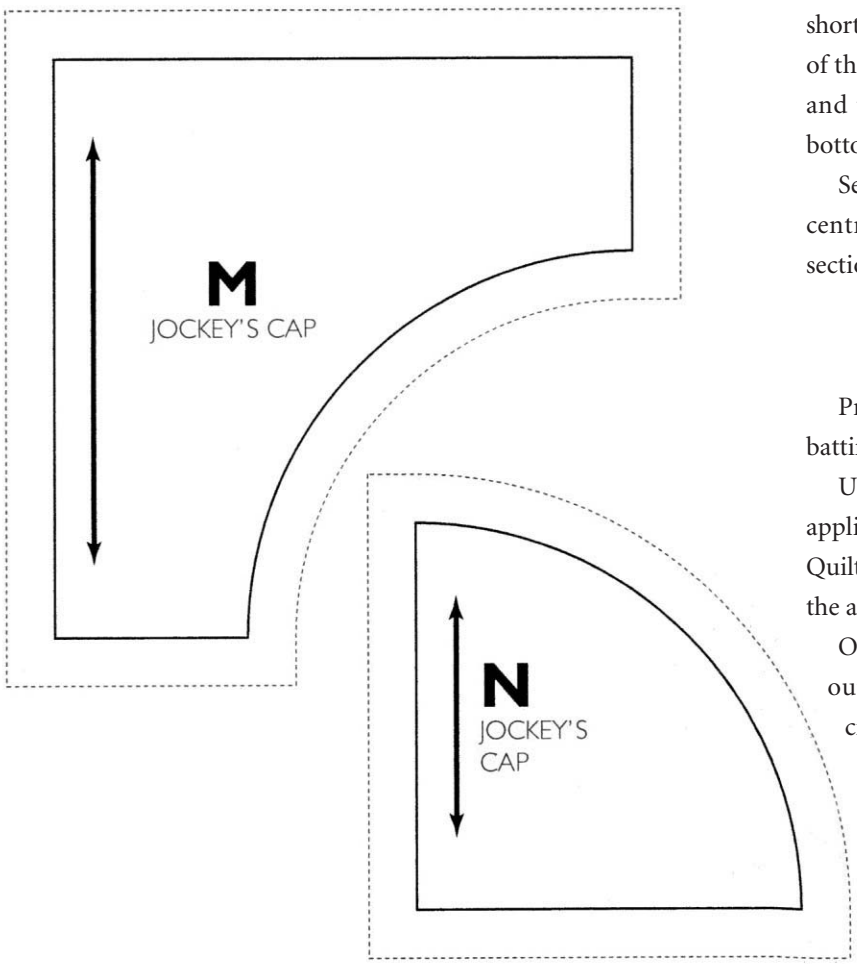
Make Jockey Cap Blocks

For each of the 44 blocks, select four background shapes—two in the same fabric A and two in the same fabric B; and four fan shapes— two in the same fabric A and two in the same fabric B. Stitch together each of the 44 blocks as shown in the diagram, using the seam allowance marked on the templates throughout. To make the piecing easier, clip the concave edge of the background shapes before pinning and stitching.



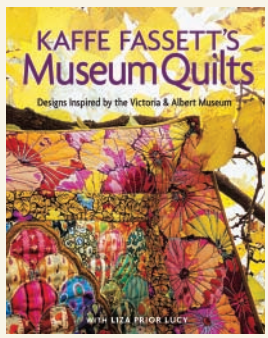
The appliqué vase of flowers at the centre of the quilt is shown at right at 37.5 percent of its actual size; enlarge by 265 percent for the correct size. Templates M and N are shown actual size.

Templates may be photocopied for personal use.



Kaffe Fassett's Newest Book

Kaffe Fassett's Museum Quilts: Designs Inspired by the Victoria & Albert Museum, published in September 2005 by the Taunton Press, is available at quilt and bookstores. Hardcover, 160 pages, $34.95. ISBN 1-56158-754-0.



Assemble Top

Arrange the blocks around the quilt centre, either on the floor or on a cotton flannel design wall.

Once you have achieved the desired effect, sew together the six rows of six blocks (at top and bottom) and the four rows of two blocks (at sides of centre).

Next, join two of the short rows together for the left side section, and the two remaining short rows for the right side section. Join three of the long rows together for the top section, and the three remaining long rows for the bottom section.

Sew the two side sections to the appliquéd centre, then sew on the top and bottom sections.

Finish Quilt

Press the quilt top. Layer the quilt top, batting and backing; and baste.

Using a taupe thread, outline quilt the appliqué pieces and stitch veins in the leaves. Quilt small circles on the background around the appliqué.

Outline quilt a circle ¼in (6mm) inside the outer circular edge of each 'cap' and quilt circles in between each of the caps.

Trim the quilt edges. Then cut the binding fabric on the bias and attach. ❖





Details of the back of the Tumbling Blocks quilt showing paper templates with the words "thy broth[er?]" (left) and "Rose Growers / West Grove Chester C" (right).

An UNFINISHED Quilt Tells Its Story

CAROL WILLIAMS GEBEL

I LIFTED THE QUILT TOP from its cardboard box at the outdoor antique fair in Cameron, North Carolina, in October 1993. Composed mostly of solid colors with a few prints, checks, and other patterned designs, its diamonds of silks, velvets, satins, and brocades glowed in the sunlight. Basting stitches remained in the top, and when I turned it over, I saw that the maker had basted the diamonds over paper templates before joining them with either white or brown thread.

The quilt top measures 42 by 31 inches (106.7 by 78.7 cm) and its component diamonds are 3⅜ inches (8.6 cm) long. One of the three diamonds that form each block is black, creating the illusion of a series of boxes or blocks; thus, the pattern name Tumbling Blocks. Most of these black fabrics are solid, though of different weaves and textures. Reds, browns, and blues, some muted, predominate among the remaining diamonds. The striped and checked fabrics are of two colors each; most plaids are fine two-color weaves. The moiré silks include blue, red, gray, tan, and black shades. Other fabrics include a delicate purple herringbone and velvets in deep maroon, light brown, and black. There are few floral designs. The tiny, tight whipstitches bonding each diamond to the next increased my appreciation of the quilter's skill, but it was the presence of the templates, some with writing on them, that sold me on this quilt top.

The seller could tell me only that he had acquired the top from an estate sale at a farm in New Jersey. Nevertheless, this information, when combined with clues hidden in the templates, allowed me eventually to piece together the life of the presumed maker of this unfinished Tumbling Blocks quilt.

Although many of the templates are blank, about half bear written or, in a few cases, printed, words. Many appear to have been cut from letters or envelopes. When I turned back the fabric in the seams to reveal as much of each template as possible, I found dates ranging from 1872 to 1895, including a postal cancellation from 1888. Although



Tumbling Blocks quilt top attributed to Lillie E. Hayes Leeds. Paper-template-pieced. Silk, satin, brocade, and velvet fabrics. Pennsylvania or New Jersey. Circa 1895. 42 x 31 inches (106.7 x 78.7 cm). Collection of the author.

Unless otherwise noted, all photographs by the author.

some dates are in the form 2-16-1890, others, such as 3 mo, 2 mo 4th, and 12th mo, are characteristic of the dating system used by members of the Society of Friends (Quakers), in which "2 mo" is February, "3 mo" is March, and so on.

Each template reveals only a few connected words, and most of these appear to come from personal communications with relatives and friends. "My darling" appears on one, another begins a sentence with "Well, Lillie," and a third delivers a thank-you to Lillie for the birthday card she has sent. One template mentions "the wedd[ing?]" and another, "parties." The words "engaged" and "[co?]ngratulat[ions?]" appear together on one template. I was able to make out "thee," "thy sis[ter?]," and "thy photos," words further suggesting that the writer was a Quaker and likely was corresponding with another Quaker.



Photograph of Lillie E. Hayes by P. E. Chillman. Philadelphia, Pennsylvania. 1880s.

Photograph courtesy of the Chester County Historical Society, West Chester, Pennsylvania.

Names include Lillie, Mary, Charles, Carrie, Jacob, E. H. Leeds, Dutton, Bishop, Embree, and Borton Hayes. All of the envelopes were addressed to Lillie E. Hayes, either in Doe Run, Pennsylvania, or in [New J?]ersey. Cancellations include Coates [ville, Pennsylvania?], Moorest[own?] NJ, plus [Thorndale Iro?]n Works PA. The words printed on one template "Rose Growers / West Grove Chester C" refer to the Dingee and Conard Company of West Grove, Chester County, Pennsylvania, then the largest grower of roses in the United States.

Microfilm copies of vital records from Delaware, Pennsylvania, and New Jersey, handwritten records of Quaker monthly meetings (congregations), and state and federal census records, together with materials from libraries, historical societies, and genealogical associations, revealed information that helped put the words on the templates into context. After several years of research, I was able to identify the quilter who most likely made my quilt top.

Lydia Evans Hayes was born October 13, 1863, in New Castle County, Delaware, the third child of Jacob (or J.) Borton (born 1830) and Hannah Hughes Thompson Hayes, both Quakers. Although nearly all official documents refer to her as "Lydia E.," it appears that her family knew her as Lillie. She had four siblings: Caroline (or Carrie), William, Albert, and Mary.

In November 1863, less than a month after Lillie's birth, her father advertised in the West Chester, Pennsylvania, *Village Record* that he was leaving farming and consequently was selling his 163-acre (66.0-ha) farm in New Castle County, Delaware. The property included a large stone house of two-and-a-half stories with running water, a commodious stone barn, several outbuildings, and a tenant's house. In mid-February 1864, Lillie's father announced in the same newspaper that he had sold his farm and was holding a public sale of personal property, including farming equipment, dairy fixtures, household and kitchen furniture, horses, mules, oxen, milch cows, sows, carriages, a wagon, oxcart, wheat, and hay.

In 1870, the Hayes family, together with a sixteen-year-old domestic servant, Sarah Ross, was living in Caln Township, Chester County, Pennsylvania, in the community of Thorndale Iron Works, located about 35 miles (56 km) west of Philadelphia and 4 miles (6 km) east of Coatesville. Next door was the family of William L. Bailey, whose wife, Mary, was J. Borton Hayes's sister. Bailey and Hayes ran W. L. Bailey and Company's Thorndale Iron Works and Rolling Mill, a business employing forty workers that made iron plate for locomotives, ships, and bridges. Lillie and her older brother and sister all were attending school, possibly the nearby Thorndale School House.

Toward the end of the 1870s, the Hayes family left Caln for a 137-acre (55.4-ha) farm in West Marlborough Township (Pennsylvania) near Doe Run, where Hayes had lived as a young man. By this time, the family had one

domestic servant, M. Ella Hall, and two farm laborers, the brothers Samuel and George Hall.

On March 25, 1889, in Chester County, Pennsylvania, Alfred W. Leeds, a Quaker farmer in Burlington County, New Jersey, applied for a license to wed Lydia E. Hayes of East Bradford Township, Chester County (apparently, the Hayes family had moved again). On the eighth day of the 5th month (May) of that year, the couple "united themselves in marriage."

Lillie and Alfred had two children, Helen H. and Roland W. By 1895, they were living on their farm in Moorestown, Burlington County, New Jersey, with Lillie's parents, her sister Mary, and three servants.

The dates on the templates suggest that Lillie Hayes Leeds probably began her Tumbling Blocks quilt top about 1895. Her choice of fabrics and colors was in keeping with the custom of Philadelphia-area Quaker quilters to prefer silk over cotton fabrics and to use paper templates for piecing patterns containing diamonds.

Non-Quaker guests as long ago as the early eighteenth century had noted the tendency of their Quaker hosts to wear unadorned but costly fabrics, favoring silks and velvets "of the best Sort, but Plain," Patricia T. Herr, a specialist in quilts made in the triangle where Pennsylvania, Delaware, and New Jersey meet, quotes in a 1985 article. (The phrase is attributed to John Reynall, a Quaker merchant in Philadelphia, who used the phrase in a 1738 letter.) Quilts made by Quakers often display a "restrained elegance," according to Herr.

By 1900, Lillie's father had returned to manufacturing and was the proprietor of the Hayes Grassboard Company (a grassboard was an attachment for a mower). Lillie's mother died in 1911, her husband died November 30, 1915, and her father died November 29, 1916. Lillie herself died September 4, 1926, at Cooper Hospital in Camden, New Jersey. She was sixty-two years old and had been living with her son in Haddonfield, about 5 miles (8 km) south of Moorestown. Like her husband, father, and mother, Lillie is buried in the Westfield (New Jersey) Friends Cemetery.

Lillie's quilt top is in a frame between two panes of glass so that both the front and the back may be viewed. The time I've spent in studying the quilt top and templates and the discoveries I've made about its maker have increased my enjoyment of it immensely. I continue to seek out quilts that have a story to tell. In fact, I have discovered another quilt with a connection to Chester County, Pennsylvania. ❖

ABOUT THE AUTHOR. *Carol Williams Gebel is a member of the staff at CSUS Library, California State University, Sacramento, California. A quilter herself, she enjoys studying quilts and researching their makers. She has spoken about quilts to historical societies, genealogical associations, and quilt guilds, and has contributed articles to both the scholarly and popular press.*

FURTHER READING

Barbour, Hugh, and J. William Frost. *The Quakers*. Westport, Connecticut: Greenwood, 1988.

Berry, Ellen, and David Berry. *Our Quaker Ancestors: Finding Them in Quaker Records*. Baltimore, Maryland: Genealogical Publishing, 1996. Out of print.

Herr, Patricia T. "All in Modesty and Plainness." *The Quilt Digest*, 1985.

Hiester, Jan, Laurel Horton, and Nan Tournier. *Mosaic Quilts: Paper Template Piecing in the South Carolina Low Country*. Greenville, South Carolina: Curious Works Press, 2002.

Keller, Patricia J. *Of the Best Sort, but Plain: Quaker Quilts from the Delaware Valley, 1760–1890*. Chadds Ford, Pennsylvania: Brandywine River Museum, 1997.

Nicoll, Jessica F. *Quilted for Friends: Delaware Valley Signature Quilts, 1840–1855*. Winterthur, Delaware: Winterthur Museum, 1986.





LEFT: Detail of the front of the Tumbling Blocks quilt showing the white basting stitches. RIGHT: Detail of the back of the Tumbling Blocks quilt showing a paper template with the words "E. H. Leeds."

Appliqué *and* Machine Quilt *a* Table Runner

KARLA MENAUGH



Karla Menaugh's appliquéd and quilted table runner with woodpeckers.

Photograph by Joe Coca.

This table runner with its distinctive woodpeckers is adapted from *Barkley's Birds*, one of five quilt projects in a new pattern book from Barbara Brackman and Karla Menaugh's Sunflower Pattern Co-operative. Each quilt in *Cranberry Collection: Quilts for Christmas or Any Season* is based on an antique quilt, quilt top, or pattern.

MATERIALS

Moda Wooly Cotton (for the background), 100% cotton, #12100 22 Black, 1 piece 8 x 40 inches (20.3 x 101.6 cm)

Moda Wooly Cotton (for the bird bodies and tails), 100% cotton, #12100 17 Red, 1 piece 9 x 11 inches (22.9 x 27.9 cm)

Moda Wooly Cotton (for the bird legs), 100% cotton, #12100 20 Brown, 1 piece 5 x 13 inches (12.7 x 33.0 cm)

Fabric for the border, 100% cotton, red-striped, 2 pieces 3½ x 40 inches (8.9 x 101.6 cm) and 2 pieces 3½ x 14 inches (8.9 x 35.6 cm) (cut the fabric so the stripes are parallel with the short ends)

Fabric for the binding, 100% cotton, black-striped, 18 x 22 inches (45.7 x 55.9 cm)

Fabric for the backing, 100% cotton, brown print, 1 piece 15½ x 47½ inches (39.4 x 120.7 cm)

Warm Company Warm and Natural Batting, 100% cotton batting, 1 piece 16½ x 48½ inches (41.9 x 123.2 cm)

John James Needle, embroidery size 9

Sewing thread, 100% cotton, burgundy, taupe, and dark gray

Safety pins

Paper-backed fusible web, 1 piece 9 x 11 inches (22.9 x 27.9 cm) and 1 piece 5 x 13 inches (12.7 x 33.0 cm)

Marking pencil, white

Archival pen, permanent ink, black

Materials are available at needlework, fabric, and quilting stores or from mail-order or online resources.

Finished size: 13½ x 45½ inches (34.3 x 115.6 cm)

INSTRUCTIONS

Notes: Unless otherwise noted, use the dark gray thread. The designer machine-appliquéd the birds and used the method described in Sunflower Pattern Co-operative's *Quiltmaker's Guide to Fine Machine Appliqué;* we included the instructions for using fusible web and hand-appliquéing the birds. Use your favorite method of appliquéing.

Referring to manufacturer's directions, back the red and brown fabrics with same-sized pieces of fusible web. Using a light source and the marking pencil, transfer four bird bodies and tails that look to the left and one that looks to the right on the right side of the red fabric; transfer four

bird legs with the toes pointing to the left and one pointing to the right on the right side of the brown fabric. Add a scant ¼-inch (6-mm) seam allowance to the pattern drawings; cut out. Peel the web's paper off the back of the fabric pieces. Cut notches in the seam allowances and finger press to the back of the fabric; use the needle to aid in folding.

Referring to the photograph, evenly space the birds with the leg and tail pieces in place (overlap the leg and tail pieces as indicated by the dashed lines on the pattern) in a straight line across the black fabric so that they are about ½ inch (1 cm) apart; the right-facing bird should be on the left. Fuse the red and brown fabrics to the background fabric according to manufacturer's directions. Appliqué the birds to the background using slipstitches and the burgundy thread for the bodies and the taupe thread for the legs.

With right sides facing, long edges aligned and centered side to side, sew a 3½- × 40-inch (8.9- × 101.6-cm) border strip to the top and bottom edges and a 3½- × 14-inch (8.9- × 35.6-cm) border strip to the short ends of the appliquéd rectangle.

Layer the top, batting, and backing. Using safety pins, pin in place from the center out. Machine-quilt the appliquéd rectangle, echo-quilting around each bird (a walking foot may make this step easier) and removing the safety pins as needed. To echo-quilt, begin by quilting along the edge of each appliquéd shape, quilt around each shape again about ¼ inch (6 mm) from the first line; continue to "echo" the shapes by adding lines of quilting about ¼ inch (6 mm) around each shape (lines do not overlap). Machine quilt three free-hand stars in the upper left and two in the lower right corners of the border. To finish the border, machine quilt straight lines along the stripes in the border fabric, alternating between ½ inch (1.3 cm) and ¾ inch (1.9 cm) in width; quilt the ends horizontally and the top and bottom vertically. Trim excess fabrics and batting.

To make the bias-tape binding, cut the binding fabric into 2⅛-inch (5.4-cm) wide diagonal strips. Sew the ends of the strips together with diagonal seams to make a long strip, about 2⅛ × 132 inches (5 × 335 cm). Trim the seam allowances to ¼ inch (6 mm); press the seams to one side. Fold the strip in half lengthwise with wrong sides together and press to create a strip that is about 1 inch (3 cm) wide.



Detail of the back of the table runner.

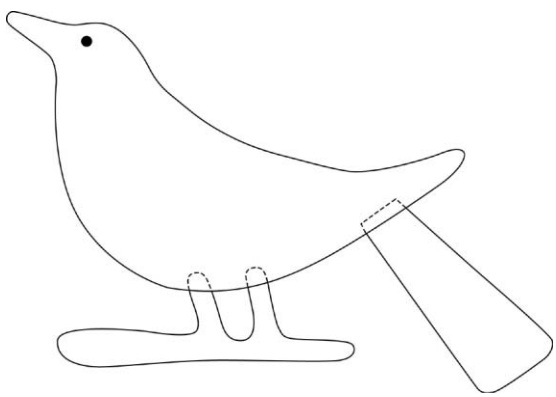
Photograph by Joe Coca.

Place the binding strip along the edge of the runner's right side, aligning the raw edge of the binding strip with the raw edge of the runner. Starting about 3 inches (8 cm) from the end of the binding strip, sew the binding to the runner, using a ¼-inch (6-mm) seam allowance and sewing through all three layers of the runner plus the binding, and mitering the corners.

Stop stitching about 6 inches (15 cm) from the starting point. Overlap the binding strips and trim so that one edge is about ½ inch (1 cm) longer than the other. Fold under a ¼-inch (6-mm) seam allowance on one end and press. Place the strip with the raw edge over the one with the folded edge. Press into place and finish sewing the binding strip to the runner with a ¼-inch (6-mm) seam allowance.

Fold the unattached side of the binding over the layers of fabric and batting and finger press under the raw edge of the binding about ¼ inch (6 mm) so that the pressed edge becomes the outside edge of the runner. Slipstitch the finger-pressed fold to the backing, working around the entire runner. Add the eyes on the birds with the archival pen.

ABOUT THE DESIGNER. *Karla Menaugh, who lives in LaGrange, Kentucky, is co-owner with Barbara Brackman of the Sunflower Pattern Co-operative, a quilt design company that researches antique needlework and publishes new designs inspired by historically significant textiles. Since the company's beginning in 1999, it has expanded to publish the work of several other designers.*



Enlarge pattern by 223 percent. *Pattern may be photocopied for personal use.*

New *from* Sunflower Pattern Co-operative

Cranberry Collection: Quilts for Christmas or Any Season by Barbara Brackman and Karla Menaugh, the newest offering from Sunflower Pattern Co-operative, is now available at quilt and fabric stores or online. ISBN 0-9725457-4-3. $16. 24 pages.



Investigating *an* Album Signature Quilt

SUSAN WILDEMUTH



Album signature quilt with the signatures of thirty women. Hand-pieced, hand-quilted, and embroidered. Cotton. Schuyler County, Illinois. 1933–1935. 88 x 72 inches (223.5 x 182.9 cm). Collection of the author.

Unless otherwise noted, all photographs by Joe Coca.

I'M A QUILT RESEARCHER and collector whose maiden name is Parks. One day, I typed "Parks quilt" into the eBay search engine, and an album signature quilt from Rushville, Schuyler County, Illinois, came up. I bought it. My father's family had lived only about 30 miles (48 km) from Rushville in the late nineteenth century, and I hoped that the Algerena Parks whose signature is one of thirty embroidered on the quilt would prove to be a relative. (An album quilt, a type of signature quilt, comprises different block patterns in contrast to a friendship quilt, which uses a single block pattern throughout.)

I learned that Algerena probably was not a relative, but by this time, I was hooked on researching the stories of all thirty signers. I knew only that the quilt had come from the estate of Eldora (Cady) Green of Rushville. I approached this project as a genealogist searches a family's history, creating a plan, setting goals, making hard copies of everything, and keeping my information organized and accessible (see the sidebar on page 32).







ABOVE: Details of the album signature quilt.

I began my quest with Algerena Parks because of her unusual first name. When I typed her name into an Internet search engine, I got several hits. Using the Surname Page on the Schuyler County, Illinois, site, I e-mailed contacts listed under surnames similar to those appearing on the quilt and asked if they were related to the signers. Soon I was corresponding with descendants and family history researchers.

An advertisement placed in the *Rushville Times*, the largest newspaper in Schuyler County, with a description of my project and the names on the quilt brought me a host of photographs, obituaries, and family stories. From the Rushville Public Library came a recommendation to contact the Schuyler County Historical Jail Museum and Genealogical Center. The museum staff there referred me to the *Prairie Farmer's Reliable Directory of Farmers and Breeders of Brown and Schuyler County* (1918), a listing of farmers, their wives (first and maiden names) and children, and the location of their farm. From it, I learned that most of the signers had been farmwives.





Photographs of (Sarah) Florence Ward (right) and Ruth Eliza (Ward) Milby (left) signers of the quilt. Photographer(s) unknown. Rushville, Illinois. 1920s.

Photographs courtesy of Leslie Ward.

Searchable databases on RootsWeb and state archives sites yielded further information, as did census records (I knew that the spelling of a name could vary drastically from one census to the next). I also consulted records of churches, university extension services, county courthouses, and women's groups, as well as the Quilt History List (www.quilthistory.com), an online quilt forum.

I now know that women in Bainbridge, Camden, Rushville, and Woodstock Townships in Schuyler County created my quilt, probably between 1933 and 1935: signer Gladys (Tomlinson) Gaddis was married in 1933, while Bessie (Walker) Shaver died in 1935. I have obtained photographs of and information about ten signers: Mary (Strong) Armel, Amadore (Kelly) Bedenbender, Gladys (Tomlinson) Gaddis, Margaret (Lashbrook) Lawson, Grace (Haber) Tomlinson, Agnes (Young) Walker, (Sarah) Florence Ward, Laura (Tyson) Ward, Martha (Rinehart) Ward, and Ruth (Milby) Ward.

I may never be able to identify the quilter who signed her name Ora (or perhaps Ara), and I haven't discovered why this quilt was created or whether the women got together and quilted regularly. If you have any information on the quilters listed above or on Elva (Clayton) Avery, Hattie (Miller) Avery, (Mary) Lizzie (Kelly) (Fey) Bedenbender, Lorene (Ashbaker) Bedenbender, Iva Davis, Nona (Yates) Davis, Bertha (Stambach) Gaddis, Mamie (Fey) Howard, Viola (Pippenger) Lee, Wilma (Gaddis)



Friendship signature quilt by members of the Methodist Church in Kalona, Iowa. Pieced and embroidered. Velvet, wool, and cotton. 1910. About 80 × 80 inches (203 × 203 cm). Blocks sold as a church fundraiser. Woodin Collection.

Photograph by Mary Zielinski.

Long, Algerena (Isabell) (Shannon) Parks, Louise (Schramm) Persinger, Minnie (Illman) Persinger, Eva (Crawford) Pippenger, Nellie (Shannon) Rinehart, Bessie (Walker) Shaver, Alice (Hainline) Stout, Amy (Kendall) (Paisley) Taylor, and Nettie (Ayers) Warrington, please contact me, Susan Wildemuth, 18621 US Hwy 6, Atkinson, IL 61235; (309) 936-7455; ksandbcw@geneseo.net. I hope eventually to have the complete story of this album signature quilt and its creators. ❖

ABOUT THE AUTHOR AND DESIGNER. *Susan Wildemuth lives on an Illinois grain farm with her husband, son, and dog, Maxine. With Cathy Litwinow and Marilyn Woodin, she founded the Iowa-Illinois Quilt Study Group (www.quilthistory.com/study/iisqg.htm), an educational auxiliary of the Kalona (Iowa) Quilt and Textile Museum. She took her first class in quilting in 1985 at the*

Organizing Information *about a* Quilt

To store the information I gather on a quilt, I use three-ring binders with subject dividers, vinyl sleeves to hold objects I don't want to punch holes in, and work sheets created on my computer. For the quilt discussed here, I now have four three-ring binders, each 2 inches (5.1 cm) thick.

The first work sheet contains the following basic information about the quilt, which I can update as necessary.

Quilt Name: Schuyler County Illinois Album Signature Quilt

Quilt Date: Created between 1933 and 1935

Acquisition Source/Dealer's Name: eBay auction—March 2003

Quilt Dimensions: 88 × 72 inches (223.5 × 182.9 cm)

Quilt Block: 11 × 11 inches (27.9 × 27.9 cm)

Sashing Around Each Block: 3 × 11 inches (7.6 × 27.9 cm)

Corner Blocks: 3 × 3 inches (7.6 × 7.6 cm)

Quilting Method: Hand-pieced, hand-quilted, 7 to 8 stitches per inch (2.5 cm) and quilted diagonally in continuous lines ¾ inch (1.9 cm) apart

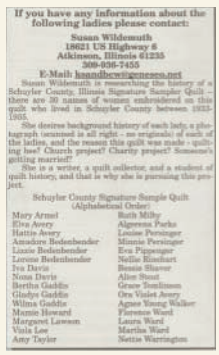
Color Scheme: Backing/binding—pink; Sashing—white; Corner blocks—pink; Quilt blocks—various colors

Fabric: Cottons

Number of Blocks: 30

Block Pattern(s): Sampler

Signatures on Quilt: 30


If you have any information about the following ladies please contact:

Susan Wildemuth
18621 US Highway 6
Atkinson, Illinois 61235
309-936-7455
E-Mail: ksandbcw@geneseo.net

Susan Wildemuth is researching the history of a Schuyler County, Illinois Signature Sampler Quilt - there are 30 names of women embroidered on this quilt who lived in Schuyler County between 1933-1935.

She desires background history of each lady, a paragraph (scanned in all right - no originals) of each of the ladies, and the reason this quilt was made - quilting bee? Church project? Charity project? Someone's getting married?

She is a writer, a quilt collector, and a student of quilt history, and that is why she is pursuing this project.

Schuyler County Signature Sample Quilt
(Alphabetical Order)

Mary Armel	Ruth Milby
Elva Avery	Algerena Parks
Hattie Avery	Louise Persinger
Amadore Bedenbender	Minnie Persinger
Lizzie Bedenbender	Eva Pippenger
Lorena Bedenbender	Nellie Rinehart
Iva Davis	Bessie Shaver
Nona Davis	Alice Stout
Bertha Gaddis	Grace Tomlinson
Gladys Gaddis	Ora Violet Avery
Wilma Gaddis	Agnes Young Walker
Mamie Howard	Florence Ward
Margaret Lawson	Laura Ward
Viola Lee	Martha Ward
Amy Taylor	Nettie Warrington

Advertisement placed by the author in the *Rushville Times*. Courtesy of the *Rushville Times*, Rushville, Illinois.

Signing Method: Embroidered signatures; embroidery thread

The second work sheet lists the thirty signers in order of their appearance (from left to right, beginning at the top) on the quilt. The third lists each signer and the name of the quilt pattern she used, in the same order as above. The fourth is a family group work sheet, which I started when I discovered that many of the signers were related; I have grouped the sheets in family clusters.

I took 35mm photographs of the entire quilt from three different angles and a photograph of each of the thirty signed blocks. I scanned the photographs and saved them on my computer. This allows me to send copies—not originals—to potential research sources. I have devoted a section in one of the binders to each quilter, including a copy of the photograph of her block in a sleeve.

area community center; her interest in quilt history began when she attended a program to register her quilts sponsored by the Illinois Quilt Research Project. She thanks John Armel, Josh Brierton and family, Portia Brierton, Louann Cameron, Greg Croxton, Letha Gillette, Lynn Headley, Lillian Hoover, Julia Hynek, Christine Payne, Neva Peak, Iva Peters, Lenora Stivers, Kelley (Bedenbender) Thompson, Kraig Tomlinson and family, and Leslie Ward for their assistance with her research.

Further Reading

Brackman, Barbara. *Clues in the Calico: A Guide to Identifying and Dating Antique Quilts.* Charlottesville, Virginia: Howell Press, 1989.

Clark, Ricky. "Mid-19th Century Album and Friendship Quilts, 1860–1920." In *Pieced by Mother: Symposium Papers*. Lewisburg, Pennsylvania: Oral Traditions, 1988.

———, George Knepper, and Ellice Ronsheim. *Quilts in Community: Ohio's Traditions*. Nashville, Tennessee: Rutledge Hill Press, 1991.

Cord, Xenia. "Signature Quilts." *Blanket Statements*, 2003.

Cory, Pepper, and Susan McKelvey. *The Signature Quilt: Traditions, Techniques, and Signature Block Collection.* West Warren, Massachusetts: EZ Quilting, 1995.

Kolter, Jane Bentley. *Forget Me Not: A Gallery of Friendship and Album Quilts*. New York: Sterling, 1991. Out of print.

Lipsett, Linda Otto. *Remember Me: Women and Their Friendship Quilts*. New York: McGraw-Hill, 1989.

McKelvey, Susan. *Friendship's Offering: Techniques and Inspiration for Writing on Quilts*. Lafayette, California: C & T, 1995. Out of print.

Nicoll, Jessica F. *Quilted for Friends: Delaware Valley Signature Quilts, 1840–1855*. Winterthur, Delaware: Winterthur Museum, 1986.



Another example of an album signature quilt. Makers unknown. Hand-pieced, hand-quilted, and embroidered. Cotton. Purchased in Des Moines, Iowa. Circa 1933. 89½ x 72¼ inches (227.3 x 183.5 cm). Collection of Catherine Noll Litwinow.

Signature Quilt Database

The Signature Quilt Database is envisioned as a clearinghouse of information on signature quilts that will be available to genealogists, collectors, scholars, and anyone else interested in learning more about these quilts. For information on the status of the project, contact Nancy Hornback, 201 Circle Dr., Wichita, KS 67218; nancy9636@sbcglobal.net.



On *the* Web
Make *a* Quilted Journal Cover

Susan Wildemuth

For complete instructions for making the quilted journal cover shown here, visit www.interweave.com/rd/pwprojects or send a stamped, self-addressed, business-size envelope to *PieceWork* Quilted Journal, 201 E. Fourth St., Loveland, CO 80537-5655.





My Life *in* Featherstitching

BARBARA ANTON

ABOVE LEFT: The author's mother, Emma Hess Miller, in the living room of Wayside Cottage, the family's home in Pocono Pines, Pennsylvania, sewing a quilt while the author's father, Walter Miller, reads. Circa 1949. ABOVE RIGHT: The author's bedroom in Wayside Cottage, where she slept under quilts made by her mother. 1930–1944.

I STROKE MOTHER'S PATCHWORK QUILT, evoking memories of events that wove the tapestry of our lives and chronicled our time.

Featherstitching in fire-engine red floss surrounds each patch, lending an air of gaiety. It reminds me that handwork, laughter, and pleasant chatter filled evening hours in a bygone era.

A remnant of lavender taffeta from Easter Sunday finery recalls that even in those days of meager rations, my parents managed to fill my Easter basket with jelly beans, yellow marshmallow chicks, and colored eggs.

Patches cut from the sleeve of the coat Mother wore to church in the 1930s, during the coldest winters of the Great Depression, show traces of prolonged wear.

I shiver when I touch a patch from my parka. We avoided visits outside whenever possible on fiercely cold nights in the Pocono Mountains.



Emma Hess Miller. Circa 1938.

All photographs courtesy of the author.

A bit of blue denim snipped from Dad's overalls puts me back in the garden behind our house, where we munched raw rutabagas as we pulled weeds.

A scrap of pink from the Shirley Temple dress that I wore to Aunt Hilda's wedding glows brightly among the darker colors. The accordion-pleated skirt swirled as I pirouetted at the reception, squealing, "Look! Look! I'm Shirley Temple!"

That lovely memory is replaced by sadness when my eyes fall upon a rectangle of navy blue from the dress I wore to Grandpa Hess's funeral. My grandfather lived with us in his declining years, and I liked sitting at his feet, listening to tales of his digging coal from the mines in Carbondale, Pennsylvania. Mother rented his vacated room to a man who built roads for President Roosevelt's WPA, but he never filled the void.

A gaily printed bit of silk from Cousin Artie's tie brings back my smile. When Artie visited us before going off to World War II, he presented a young lady as pretty as any movie star and declared, "I want you to meet Gracie. We're going to be married when the war is over." To our relief, Artie returned unscathed to contribute other castoffs to the patchwork quilt.

I notice a square Mother snipped from the yellow linen beret she wore the summer it rained on the Fireman's Carnival.

The red-and-black plaid square cut from Dad's hunting jacket recalls our celebration when he bagged rabbits for a stew.

Fabrics became more luxurious in the 1940s as the depression receded. Mother taught school, and dresses I remember her wearing as she stood before our class now contribute to memories gathered in the quilt.

I touch the rough texture of a snippet from Dad's work shirt—the one he wore while building barracks for soldiers at Indiantown Gap (Pennsylvania) during World War II. I glow with pride as I remember that out of the hundreds of men who labored on that project, Dad was the carpenter whom the contractor singled out to build his home in western Pennsylvania. Dad declined, saying, "I've been away from my wife and daughter far too long. I'll find work closer to home."

My hand moves across the quilt to caress rich burgundy velvet from the gown Mother wore to her twenty-fifth reunion at West Chester State Teachers College. That dress proclaimed our emergence from poverty. How elegant Mother looked as she left in a veil of perfume, her dark eyes aglow, chestnut hair shining, her slender hand resting in the crook of my father's arm.

My hand moves across the quilt to caress rich burgundy velvet from the gown Mother wore to her twenty-fifth reunion . . .

Other bits of fabric speak of my parents' loving guidance and commendable examples. Because of their nurturing, I was able to fulfill my desire for a career in jewelry design.

As I glance over Mother's feather-stitched quilt, my joys, sorrows, aspirations, triumphs, and shortcomings reverberate. How many nights I snuggled in that downy cocoon! ❖

Author's note: My mother made this quilt for me in the 1940s, and I used it until I left for college. My husband and I then used it until it became threadbare. I wrote the above reminiscence recently to preserve the memories before discarding the quilt itself.

ABOUT THE AUTHOR. *Barbara Anton is an award-winning jewelry designer and the author of two books,* Savories: Award-Winning Short Stories, Articles, and Humor *and* Terse Verse *(Philadelphia: Xlibris, 2004 and 2005, respectively). Her other interests include sewing, baking, and flower arranging.*





LEFT: The author and her grandfather, John Hess. Circa 1930. RIGHT: Emma Hess and Walter Miller on the porch of Wayside Cottage. Circa 1940.

RIGHT AND BELOW: Details of the quilt.

Unless otherwise noted, all photographs by the author.

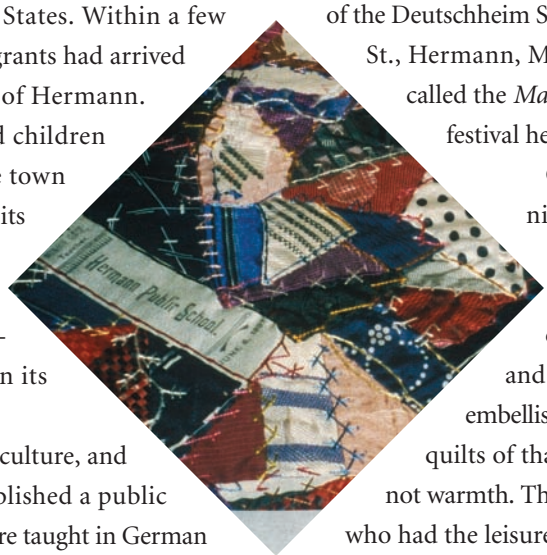




Inspiration *from a* Missouri Deutschheim Crazy Quilt

JOYCE STARR JOHNSON

ON JULY 8, 1837, the German Settlement Society of Philadelphia authorized the purchase of several tracts of land west of St. Louis along the Missouri and Gasconade Rivers to establish a *Deutschheim* (German home) in the United States. Within a few months, a small group of immigrants had arrived to settle plots in the new town of Hermann. Another 230 men, women, and children followed in 1838, and the little town was well on its way to achieving its dream. Immigration from many regions of the homeland continued well into the twentieth century, helping the town maintain its strong German flavor.



Proud of their heritage, their culture, and their language, the settlers established a public school in 1839 where children were taught in German until public sentiment in America against anything German during World War I caused this practice to be discontinued. At the end of each school year, each student received a ribbon printed with the name of the school, the year, and the teacher. Numerous examples of these ribbons are in the collection of the Historic Hermann Museum, and descendants of those early families have saved others. One (or perhaps more than one) needleworker stitched more than a dozen school ribbons dating from 1895 to 1902 into a crazy quilt. This showpiece of both school pride and needlework skills is now in the permanent collection of the Deutschheim State Historic Site (109 W. Second St., Hermann, MO, 65041; (573) 486-2200); it's called the *Maifest Quilt* in honor of the spring festival held each year in Hermann.

Crazy-quilting, a fad in the late nineteenth and early twentieth centuries, is not really quilting but simply the random array of irregular pieces of silk taffetas and velvets finished off with endless embellishments. Having no batting, crazy quilts of that era were intended for display, not warmth. Their makers typically were women who had the leisure to create such frivolous textiles (see "Crazy Quilt," *PieceWork*, March/April 1993; "All the New Fancy Stitches" and "Recollections of Mary Catherine Severance Winchester," March/April 1998; and "Crazy Crazy-Quilt Motifs," September/October 2001).

Between their household and farmyard chores, the women of Hermann surely would have had little time to pursue aesthetic pleasures. Clothing from the town's early

years shows that the settlers wore either utilitarian homespun or traditional native dress all their lives. Nonetheless, by 1905, at least one needlewoman had found the time to create a textile that was entirely decorative.

The *Maifest Quilt* comprises twenty blocks, each about 14 inches (36 cm) square and each consisting of between forty and ninety-nine scraps of silk. The blocks incorporate sixteen school ribbons from the Hermann Public School. The initials "B.S." are embroidered in one corner of the quilt and "1905" in another corner (these clues, however have been insufficient to identify the family to whom the quilt belonged).

The maker basted the irregular scraps to a plain muslin foundation, embellishing the joins with cotton or silk embroidery stitches. Many of the larger patches bear embroidered embellishments such as spiderwebs.

The presence of the school ribbons suggests that the quilt's maker was the mother of school-aged children. I wondered when I, as a working mother, would ever find time to make something like this. Along with a professional career, I perform household chores and help the children with homework, but I also enjoy the luxuries of automated appliances and motorized vehicles. While I'd have to be crazy to try to make a crazy quilt in the midst of my life, I thought that making a single block might



Student Jennifer Mills with the *Maifest Quilt*. Maker unknown. Quilted and embroidered. Silk fabrics, school ribbons on a muslin foundation; cotton and silk embroidery thread. 1905. 72 x 56 inches (182.9 x 142.2 cm). Collection of the Deutschheim State Historic Site.

allow me to gain a little understanding of why this mother chose such a project for herself.

I drew copies of the stitches used on the *Maifest Quilt* and read up on techniques used to create crazy quilts. Because some of the quilt's fabrics are degrading, I was able to peek below the surface to see the techniques that its quilter used. Like earlier makers of crazy quilts, I determined to beg, borrow, and—yes—even steal the many silks I would need for my crazy block. (I read several short stories from the late nineteenth century focusing on the devious methods women used to collect their scraps—we won't tell my husband about his missing ties.) Now I was ready to begin creating my own small representation of the *Maifest Quilt*.

Stitch by stitch, I began to identify with the quilt's maker, who probably, like me, found little time to work undisturbed on her project. I took my sewing bag with me



to the orthodontist and to soccer games—and reflected that the quilter also might have taken her work along when she left her home just in case she had a few moments to spare. Perhaps she was able to put in a few stitches while helping her children with their homework, visiting friends, or waiting for dinner to finish cooking.



Crazy-quilt block by the author. Quilted and embroidered. Silk neckties, cotton embroidery thread, polyester fiberfill base. 1997. 16¼ x 16¼ inches (41.3 x 41.3 cm).

Photograph by Joe Coca.





LEFT: Details of the quilt.

As I worked, men and women would ask what I was doing, and we would strike up a conversation. Before I knew it, I had learned about many needleworkers and their families, and they had learned about mine. Over the course of just a few stitches, I had made friends! I wondered if the quilt's maker enjoyed the company of friends while she pieced her blocks—I'll bet she did.

My own feelings varied: I loved the challenge of trying to make my quilt block look good, but the monotony of basting and embellishing got to me after a while. I found the solitude of stitching alone enriching and the conversation with others pleasurable. Stitching was always a more attractive option than the chores that I postponed while I played with my thread. I wondered whether the quilter was able to ignore the dust while she embroidered.

That the quilter's children could attend school at all indicates that they did not live in poverty. Having the leisure time to collect fine silk fabrics and stitch them together further suggests that the quilter's family was fairly well off. Anyone who quilts knows that quilting seldom is performed in isolation. The replication of just one block would have resulted in conversations between the quilter and other people about acquiring fabrics and constructing the quilt as well as simply to pass the time while stitching. If she had only recently arrived in Hermann, such ties of friendship in a new land would have been extremely important.

Often presented as gifts or made as mementos, needlework objects serve as constant reminders of special people or events. Whether it is a quilt made by a distant relative many years ago or the newest block from a friend, it is difficult to feel the fabric without feeling the love that went into it. The *Maifest Quilt* and my own block demonstrate that the value of handwork cannot be measured in economic terms. As anyone who ever made a gift by hand can attest, most handcrafted objects are worth far more than the cost of materials or time. ❖



On *the* Web Make *a* Crazy-Quilt Block

KATHLEEN BENNETT

For complete instructions for making one of the crazy-quilt blocks shown here, visit www.interweave.com/rd/pwprojects or send a stamped, self-addressed business-size envelope to *PieceWork* Quilt Block, 201 E. Fourth St., Loveland, CO 80537-5655.

ABOUT THE AUTHOR. *Joyce Starr Johnson, an assistant professor in the Department of Human Environmental Sciences at Fontbonne University in St. Louis, Missouri, teaches courses in historic costume, textiles, and cultural clothing. Her research interests focus on both historic and contemporary needlework.*

FURTHER READING

Gunn, Virginia. "Crazy Quilts and Outline Quilts: Popular Responses to the Decorative Art/Art Needlework Movement, 1876–1893." *Uncoverings*, 1984, Volume 5.

Meyer, Suellen. "Characteristics of Missouri-German Quilts." *Uncoverings,* 1984, Volume 5.

Pickle, Linda S. "Stereotypes and Reality: Nineteenth-Century German Women in Missouri." *Missouri Historical Review,* April 1985.

Paper-Template Piecing *in* Early-Nineteenth-Century America

AIMEE E. NEWELL



Quilt inscribed "Abigail Hunt, 1807." Hand-pieced with paper templates and hand-quilted. Cotton top and back. America. 104½ x 98½ inches (265.4 x 250.2 cm). Collection of Alice C. Baxter. Rhode Island Quilt Document Project #346.

Photograph courtesy of the Rhode Island Quilt Documentation Project, University of Rhode Island, Kingston, Rhode Island.





LEFT: Detail of quilt. Maker unknown. Hand-pieced with paper templates and hand-quilted. Cotton and silk. America. Early nineteenth century. 88 x 80 inches (223.5 x 203.2 cm). Collection of Old Sturbridge Village. (26.23.202).
RIGHT: Detail of quilt top. Maker unknown. Hand-pieced with paper templates and hand-quilted. Cotton. Maine. Circa 1835–1840. Collection of Old Sturbridge Village. (26.23.145).
Photographs by Thomas Neill.

MODERN QUILT SHOPS offer a multitude of templates for piecing both geometric shapes and motifs such as birdhouses, cats, and flowers. Use of these templates enables a quilter to produce uniform shapes that can be attached precisely to their neighbors. The technique of paper piecing made its way from England to New England during the early years of the nineteenth century. It is also known as honeycomb, mosaic patchwork, English template piecing, hexagon piecing, hexagon patchwork, and six-sided piecing (see "Mosaic Patchwork: An Elegant Geometry," *PieceWork*, March/April 2003).

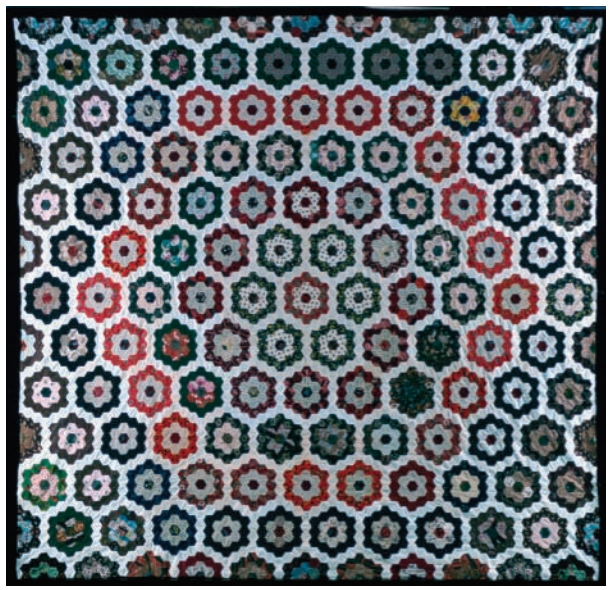


Detail of quilt by Phebe Winsor (1786–1852). Hand-pieced with paper templates and hand-quilted. Cotton and linen. Johnston, Rhode Island. 1808. 99⅜ x 95¼ inches (252.4 x 241.9 cm). Collection of Old Sturbridge Village. (26.23.226).
Photograph by Thomas Neill.

The earliest known American example of a paper-pieced quilt, signed and dated on the front "Abigail Hunt 1807," surfaced during the Rhode Island Quilt Documentation Project (started in 1990). Another, recently acquired by Old Sturbridge Village, Sturbridge, Massachusetts, is the strikingly similar quilt signed and dated "Phebe Winsor 1808." Each quilt is composed of hexagons stitched in circles, alternating light and dark. Each has a wide outer border made with large-scale, colorful prints. The Hunt quilt uses an arboreal bird print, while the Winsor quilt features a red-yellow-and-blue block-printed floral. On each, fabric was basted around each hexagonal template, and then each hexagon was whip-stitched to the others, with care taken not to catch the paper patterns in the stitches. Such stitching must have come easily to needlewomen of this era, as they were practiced hands at butting together narrow lengths of fabric to make blankets, sheets, and tablecloths.

The January 1835 issue of *Godey's Lady's Book* contains an illustration of "Hexagon Patch-Work" together with detailed instructions on how to piece such a quilt or coverlet with paper templates. A pieced quilt with a center medallion of red hexagons by Susannah Allen Anderson (1813–1891), now in the collection of Old Sturbridge





LEFT: Back of quilt top showing the paper templates. Maker unknown. Hand-pieced with paper templates and hand-quilted. Cotton. America. Circa 1830. 66½ x 41 inches (168.9 x 104.1 cm). Collection of Old Sturbridge Village. (26.23.160). RIGHT: Quilt top. Maker unknown. Hand-pieced with paper templates and hand-quilted. Cotton. Maine. Circa 1835–1840. 109 x 98½ inches (276.9 x 250.2 cm). Collection of Old Sturbridge Village. (26.23.145).

Photographs by Thomas Neill.

Village, appears to have been made according to *Godey's* instructions. Anderson pieced the rest of her quilt with tiny scraps of fabric—more than 12,000 pieces in all.

Mrs. Matilda Pullan, author of *The Lady's Manual of Fancy-Work* (1858) recommends the use of paper templates to make "cushions, chair covers and ottomans" from silk, velvet, or satin fabric. She declares, "If you are going to do a large piece of work, it is well worth procuring a die for stamping out a pattern of each of the sections, as you thus attain an accuracy hardly otherwise procurable."

Occasionally, a finished quilt turns up with paper templates still inside, but our knowledge of the templates comes primarily from unfinished quilt tops (see "An Unfinished Quilt Tells Its Story" on page 24). Old Sturbridge Village has two such tops, both dating from the 1830s. One contains templates made from a variety of scrap papers, including letters and sheet music. The unidentified maker was very precise in cutting out her hexagons. In several, she cut out the same motif for each hexagon, resulting not only in chains of light and dark fabrics but also in a secondary pattern within the hexagons. The templates of the other top were cut from newspapers dated 1826 and 1833. Its circle of red hexagons was planned to draw the eye toward the center of the quilt.

In several, she cut out the same motif for each hexagon, resulting not only in chains of light and dark fabrics but also in a secondary pattern within the hexagons.

A study by Jan Hiester, Laurel Horton, and Nan Tournier found that the makers of many nineteenth-century paper-template pieced quilts in South Carolina were upper-class women—women who would have had both the time to complete such a top and the money to pay for materials from which to make it. The authors suggest that piecing a top, as opposed to turning it into a quilt, may have been the South Carolina makers' goal. The two unfinished tops in the Old Sturbridge Village collection, however, seem actually to be unfinished quilts, perhaps put aside until the maker had time to finish them. We still have much to learn about paper-template pieced textiles of this period in history. Nonetheless, the technique continues to inspire quilters. ❖

ABOUT THE AUTHOR. *Aimee E. Newell is curator of collections and curator of textiles and fine arts at Old Sturbridge Village, Sturbridge, Massachusetts. She frequently lectures and writes about nineteenth-century textiles.*

FURTHER READING

Gunn, Virginia. "Template Quilt Construction and Its Offshoots." In *Pieced By Mother: Symposium Papers.* Lewisburg, Pennsylvania: Oral Traditions, 1988.

Hiester, Jan, Laurel Horton, and Nan Tournier. *Mosaic Quilts: Paper Template Piecing in the South Carolina Low Country*. Greenville, South Carolina: Curious Works Press, 2002.

Pullan, Mrs. Matilda. *The Lady's Manual of Fancy-Work*. New York: Dick and Fitzgerald, 1859.

Welters, Linda, and Margaret T. Ordonez, eds. *Down by the Old Mill Stream: Quilts in Rhode Island*. Kent, Ohio: Kent State University Press, 2000.



Quilt with center medallion by Susannah Allen Anderson (1813–1891). Hand-pieced with paper templates and hand-quilted. Cotton. Ware, Massachusetts. Circa 1839. 102 x 101¼ inches (259.1 x 257.2 cm). Collection of Old Sturbridge Village. (26.23.142).



Quilting Memories

MAGGIE GARTNER



LEFT: Quilt by the author, Lena Gartner, and friends.

Antique chair courtesy of Vicki Yost.

RIGHT: Detail of the quilt showing the variety of patterned fabrics.

Unless otherwise noted, all photographs by Joe Coca.

IN TODAY'S RUSHED and instant-gratification society, some homes seem to be just filling stations for food, clean clothing, and a night's sleep, with each family member going off in a separate direction the next day. I worry how my own family's harried lifestyle is affecting my children, and I often yearn for the times when home was a haven of unscheduled love and support, full of activities that centered on working and learning together.

My concern was underscored recently when I read a composition by my fourth-grader son. While at the grocery store, a boy asks his mother for a chocolate bar. The mother says, "No, it's sugary and not good for your teeth." She adds, "When you are old enough to work, you can buy as many chocolate bars as you want." This makes the boy think: "Work? What is that? Work is just a place where my Daddy goes every day." I thought how different my son's perceptions are from my own experiences growing up on a farm. Yet even allowing for the vast differences between urban and rural life, I was prompted to ask myself how I could inject some activities into our own busy routines to give my children a taste of the experiences I had as a child.

My mother, a German immigrant, had a deep love for all forms of needlework. She taught me to knit when I was about six, and I remember knitting a scarf that must have been about 3½ feet (1 m) long. It featured a pattern of randomly missed stitches and ended up as a blanket for my row of dolls.

Sewing was a way in which Mom expressed her creativity and love for form and fabric. Coming home from school, I would jump off the bus and run up the hill to our farmhouse, hoping for a tasty snack. Bursting through the door, I would see Mom's head bent over our kitchen table, which was littered with fabric and pins—no food in sight. She would look up and show me her latest work. Sometimes she would sew clothing for neighbor women. Watching her inspired and compelled me to create fashions for my dolls from leftover fabrics; mostly, these were wrap-and-tie affairs.

One summer day, Mom announced that we would join forces to make a quilt during the holidays. That evening, we pored over a book of patterns, expressing our admiration or dislike for this or that finished quilt. After much discussion, we agreed upon the Simple Star pattern, which Mom advised was the best one for a beginner as there were no curved seams. She showed me how to copy the pattern pieces by tracing the outlines in the book onto freezer paper, adding a ½-inch (1.3-cm) seam allowance.

Shopping trips to Ottawa, 50 miles (80.5 km) away, were special events. During the first week of summer vacation, Mom and I walked to the highway to catch the daily bus to the Albert Street bus terminal. We toured the downtown streets, enchanted by the fabric shops. We finally chose a series of beautiful cotton Liberty prints.

During the next weeks, the two of us spent hours cutting, positioning, and sewing the pieces together. Mom showed me how to pin the pieces together so that cross seams wouldn't shift under the presser foot of our old Pfaff treadle machine. We laughed at my crooked seams, but she firmly let me know that there was no option but to rip them out and start over. As piece after piece came together, a kaleidoscope of pattern and color began to appear. We positioned a sheet of wool batting between the pieced top and the muslin backing. With the layers spread across the kitchen table, Mom and I basted them together.



Several neighbors arrived to help with the quilting. We had erected the quilting frame in the center of our large living room, and each woman settled herself in a chair beside an area to attack. What fun to be included in this group of women who could chat and effortlessly stitch at lightning speed! They all assured me that I would be an expert quilter in no time. Mom patiently showed me how to insert the needle so that it would go in and out, laying a perfect row of tiny stitches. By the end of the afternoon, the quilt was finished.

That night, I turned on the lamps in the living room and ran my hands over the quilt. The soft light brought out the pattern of stitched lines, and I could feel the slight ridges of thread under my fingers. As I admired our work, Mom came up behind me and put her arm around my shoulders. "Beautiful, isn't it?" she said. I said something like, "I love it. Thanks for teaching me how to make a quilt."

Like a precious china cup, however, that quilt was something I admired but could never put to practical use, not even to lay it on my bed. But every so often, I take it carefully from its protective cover and relive those treasured experiences and the lessons learned.

The old adage "the family that works together stays together" feels dated today, yet psychologists tell us that healthy families are ones whose members spend time doing things as a group. Why not turn off the television and computer and spend one evening a week working at a family sewing project? So what if a Roman shade for your son's room takes one month to complete and then still looks a bit off? The shared experience of sewing it, hanging it, and standing together to admire the fruits of your labor will yield memories lasting a lifetime. Perhaps the word "work" will inspire in your children thoughts of love, laughter, and learning. ❖

ABOUT THE AUTHOR. *Maggie Gartner lives in Ottawa, Ontario, Canada, and is the mother of three boys. Her passion is needlecrafts; she is continually developing her sewing and knitting skills.*



Quilt by the author, Lena Gartner, and friends. Machine- and hand-quilted. Cotton fabrics imported from England. Canada. Circa 1964. 84 x 71 inches (213.4 x 180.3 cm).

Photograph of the author's mother Lena Gartner. Schöllbronn, Baden-Württemberg, Germany. Early 1940s.

Photograph courtesy of the author. Photographer unknown.

The Quilt *That* Walked *to* Golden

SANDRA DALLAS

WITH NANETTE SIMONDS

IN 1864, MARY JANE PAULSON BURGESS, about twenty-six, packed up her household belongings for the long trip across the prairie from Columbus, Ohio, to Golden City, Colorado Territory. Mary Jane's husband, Thomas W. Burgess, thirty-four, had recently returned from a trip west where he had prospected for gold. The precious metal was discovered in Colorado just six years earlier, and he had hoped to make his fortune there. But Thomas fell ill, and when he recovered, he concluded that he was not cut out for the manual labor of a prospector. He looked for something more to his liking and discovered Golden.



The Quilt That Walked to Golden; top made by Mary Jane Burgess, quilting may have been done by her granddaughter, Marion Burgess Geick. Hand-pieced and hand-quilted. Cottons. Golden, Colorado. Date unknown. 76½ x 77¾ inches (194.3 x 197.5 cm). Collection of the Rocky Mountain Quilt Museum.

Photograph courtesy of Breckling Press. Photograph by Povy Kendal Atchison.

Located at the edge of the mountains, Golden was a supply point for the mining towns further west and was so important that from 1862 to1867, it was Colorado's territorial capital. The Civil War had deprived the town of money for growth, however, and Burgess saw a prosperous outlook for a man who could provide Golden with necessities.

So Burgess returned to Ohio, and he and Mary Jane and their daughter Alice, age two, along with Thomas's brother, Jacob, and his wife, another Mary, prepared for the trip west. Thomas purchased building materials to construct a business block and loaded them into a covered wagon. The conveyance was crowded with doors and windows, hammers, saws, and kegs of nails, leaving little room for necessities, let alone luxuries. As a space-saving measure, Mary Jane packed her china plates and cups in barrels of flour. The two women sold or gave away prized possessions that were too bulky to transport. Even then, there was no room in the wagon for trunks of clothes, and Thomas told the women that they could take along only the apparel that they could wear.

Unwilling to leave behind their clothes, the two Marys layered their dresses and skirts, blouses and petticoats. Bundled up in their entire wardrobes, they made the journey from Ohio to Golden, much of it by foot. Like most pioneers who crossed the prairie, the Burgesses probably traveled ten to twenty miles a day, which meant a journey of perhaps three months.

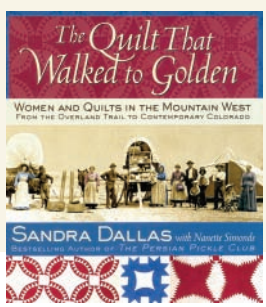
Thomas built his hotel at 1015 Ford Street in what became the Goosetown section of Golden, so named because geese were raised there. Completed in 1866, the Burgess Block opened. In 1872, the building was remodeled and renamed the Burgess House. Although they kept a connection with the hotel, the family later was involved in ranching and the express business.

In the 1860s, an era that offered scant leisure in the Colorado towns, Mary Jane kept busy in her new home, and if she had spare time, she sewed. As the red and blue calico dresses she had worn on the overland trek wore out, she ripped them up and put the pieces aside for quilts. Later, she used the cotton fabric from her pioneer wardrobe to piece a Lone Star quilt top. The top most likely was quilted after Mary Jane's death, possibly by her granddaughter, Marion Burgess Geick. The family dubbed the bedcover *The Quilt That Walked to Golden.*

There is disappointingly little information available on Mary Jane Burgess. The tale of the quilt came from her granddaughter, Marion, who gave both the story and the quilt to the Rocky Mountain Quilt Museum [Golden, Colorado] in 1991, not long before she died. She never told her children about the quilt. Nor did she elaborate on Mary Jane's trip west. Like the quilts themselves, the stories of their pioneer makers are made up of fragments. ❖

The Quilt That Walked to Golden

In addition to the story about Mary Jane Burgess and her quilt, *The Quilt That Walked to Golden: Women and Quilts in the Mountain West from the Overland Trail to Contemporary Colorado* features poignant stories that tell of women and their quilts from the journeys on the Overland Trail to settling in Colorado towns to contemporary quilters. Quilts from the collection of the Rocky Mountain Quilt Museum and period photographs bring the stories to life. The book is available for $29.95 at book- and quilt stores, by calling (800) 951-7836, or online at www.breck lingpress.com.



Excerpted with permission from The Quilt That Walked to Golden: Women and Quilts in the Mountain West from the Overland Trail to Contemporary Colorado *(Elmhurst, Illinois: Breckling Press, 2004).*

ABOUT THE AUTHORS. *Sandra Dallas, who lives in Denver, is a best-selling novelist and author of nine nonfiction books on the American West. She currently is working on her next novel, freelances for several publications, and writes a monthly column on books for the* Denver Post. *Nanette Simonds is a quilt historian, president of the board of the Rocky Mountain Quilt Museum, Golden, Colorado, and involved in the Colorado quilt documentation project. She also lives in Denver.*

FURTHER READING

Fanning, Mary. *For the Golden Times.* Denver: John Waddell, 1977. Out of print.

Laura Nehring's SCHOOLYARD QUILT

A One-Room Country School *in* Appliqué, Embroidery, *and* Crochet

NANCY NEHRING

MY GRANDMOTHER, Laura Fricke Nehring (1911–2004), hand-quilted more than 200 quilts in her lifetime. She quilted tops that others had pieced, pieced or appliquéd her own tops from patterns, and created quilts from scratch. Her *Schoolyard Quilt,* an original design, gives a child's-eye view of the country grammar school that she attended as a child.

Laura Lydia, the fifth of Frederick and Elizabeth Fricke's thirteen children, grew up on a large farm in Iowa. She learned to milk cows, churn butter, make soap and bread, pick corn, and do other farm chores.



Detail of the quilt showing the crocheted flower garden.

Unless otherwise noted, all photographs by Joe Coca.

To furnish enough bedcovers to keep everyone warm in the farmhouse's unheated bedrooms, Elizabeth Fricke made quilts. When she and her neighbors gathered for quilting sessions, the girls of the families helped out, picking up quilting skills at the same time. Laura completed her first "solo" quilt when she was sixteen or seventeen, a Jacob's Ladder quilt made from two layers of yellow-and-white Nutrina chicken-feed sacks with a third layer of sacks between for batting.

Laura married Ernest Nehring in 1932. Although rearing four children and running a household on a farm in Colo, Iowa, was demanding, she found time for quilting, crocheting, braiding and hooking rugs, knitting, and gardening (the huge vegetable garden was a necessity, but the flower garden was considered a luxury). For a lark, Laura entered four of her creations in the 1966 Iowa State Fair and came home with three ribbons. She won ribbons every year for the next twenty years.

In her *Schoolyard Quilt,* Laura re-creates the one-room French Grove Neighborhood School, located 4 miles (6.4 km) north of State Center, that she attended through the eighth grade (about 1917 to 1925). The parochial school was associated with St. John's Lutheran Evangelical Church, which her grandparents, Christian and Caroline Fricke, and four other families had founded in 1868 shortly after they had settled the area as homesteaders. After the schoolhouse and church were destroyed by fire in the 1950s, only the church was rebuilt.

Laura's schoolyard contains a schoolhouse, two outhouses, an American flag, a well, and a playground. Figures of children based on Sunbonnet Sue and Overall Sam patterns play ring-around-a-rosy, one of the games Laura used to play at recess. The scene is a riot of color and pattern, just as you might expect in a schoolyard full of lively children. The elements are two-dimensional, seen either from the side or from the top. The relative size of the actual objects depicted is not a concern—children, the main focus of the scene, are as large as the baseball diamond, for example.

The green background fabrics, which Laura purchased for this quilt, and the fabric appliqués, scraps saved for

Laura by family and friends, are all cotton-polyester. The crochet thread is tatting cotton or two strands of cotton embroidery floss.

To appliqué the buildings and the fence to the top, Laura simply turned under a narrow hem and blind-stitched each piece to the background. As for the pieces representing girls, she edged them in blanket stitch to hold the hem in place and then blind-stitched them in place. For the figures of the boys, Laura cut each piece exactly to size, machine-stitched around it at 10 stitches per inch (2.5 cm), about ⅛ inch (3 mm) from the edge, and single-crocheted over the raw edge by inserting the crochet hook into the needle holes. She then blind-stitched the piece to the background. Laura worked the flower garden, the vine on the well, the pine tree, the swing, and the American flag entirely in crochet; she blind-stitched them to the background. Laura hand-quilted the background with diagonal lines, the tree with vertical lines, the buildings with vertical and horizontal lines and rectangular blocks to indicate the textures of the wood, and the children with simple circles traced from jar lids.

Speaking about all of her quilts, Laura said, "The quilting is the easiest part. It doesn't take as long to quilt as it takes to put one together." ❖



Schoolyard Quilt by Laura Nehring. Hand-quilted, crocheted, hand-appliquéd. Cotton-polyester fabrics, polyester batting, cotton thread. Iowa. Circa 1974. 86½ x 108 inches (219.7 x 274.3 cm).

ABOUT THE AUTHOR. *Nancy Nehring, who lives in Sunnyvale, California, is a freelance author and needlework designer. She thanks her aunt, Minnie Cramer, for lending her the* Schoolyard Quilt *for this article.*



Laura Nehring demonstrating rug braiding. Circa 1975. *Photograph courtesy of the author.*

Make *a* Reverse Appliqué Bag

KARIN MESSIER



Karin Messier's reverse appliqué bag. *Photograph by Joe Coca.*

Our colorful bag with a stylized lizard motif is a great introduction to reverse appliqué and pays homage to the women of the Central American Kuna tribe of the San Blas Archipelago who create works of art called *molas* (see "In the Land of Sun and Sea: Molas and Their Makers," *PieceWork*, November/December 1994). Although Kuna mola makers use other techniques, including appliqué and embroidery, their reverse appliqué work is exceptional.

The lizard bag will be a hit with trendy teens. It also will be a terrific accessory for that "little black dress."

MATERIALS

Fabric, 100% cotton, black, 9½ x 8½ inches (24.1 x 21.6 cm), 3 pieces
Fabric, 100% cotton, 9½ x 8½ inches (24.1 x 21.6 cm), 1 piece each of lime green print, yellow, dark red, and blue print
Purchased braided cord, ¼ x 60 inches (6 mm x 152.4 cm), red and yellow
John James Needle, embroidery size 9
Sewing thread, black and yellow
Velcro, black, ¼ x 1 inch (6 mm x 2.5 cm)
Marking pencil, white

Materials are available at needlework, quilting, and fabric stores or from mail-order or online resources.

Finished size (excluding braided cord): 8½ x 7 inches (21.6 x 19.1 cm)

INSTRUCTIONS

Note: Use the yellow sewing thread for basting and for attaching the braided cord; use the black sewing thread for all other stitching.

Using a light source and the fabric-marking pencil, center and transfer the solid and dashed lines of the pattern to one piece of black fabric. Cut the fabric along the dashed lines. Fold the fabric under along the solid lines; if needed, use the tip of the needle to aid in folding. Press.

Referring to the pattern for color placement, cut pieces of the colored fabric following the general shapes of the motifs so that the colored fabrics will show through the openings when placed under the black fabric (make sure the pieces of colored fabrics are not so big that they show through adjacent openings of a different color but large enough so that there are not any gaps between the colored fabrics and the black fabric). Baste through all the layers of the fabrics.

Appliqué around the openings, using slip stitch to secure the folded edges of the black fabric to the underlying pieces of colored fabric. Buttonhole-stitch around the inner outline of the lizard. Remove the basting threads.

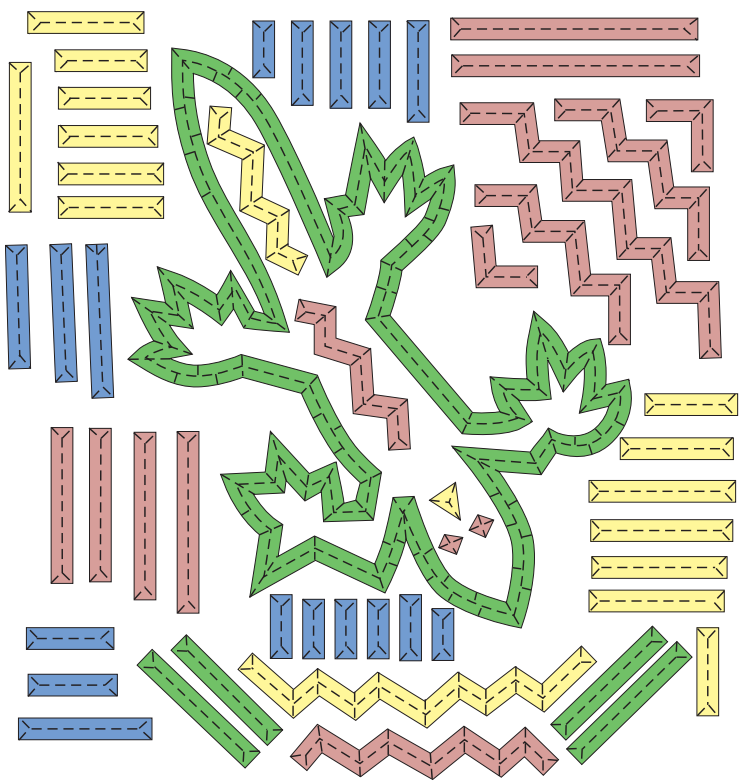
When the design is complete, center the stitched piece face up over the second piece of black fabric. Baste the two layers. Press. Using a ¼-inch (6-mm) seam allowance, sew around all four sides, making sure the fabrics are flat and smooth. Remove the basting threads. Turn back the top portion of the design and its backing ¼ inch (6 mm), turn again ¼ inch (6 cm), and sew ¼ inch (6 mm) from the folded edge to create a hem; repeat across one 8½-inch (21.6-cm) side of the third piece of black fabric. With right sides facing and hemmed sides aligned, sew the backed design to the third piece of black fabric along the sides and bottom using a ½-inch (1.3 cm) seam allowance. Trim the seam allowances and corners to ⅛ inch (3 mm) and turn right sides out; push corners out.

Knot the braid 1 inch (2.5 cm) from each end. Pin the braid along the side seams with the knots at the bottom corners; whipstitch in place using the yellow thread. Remove the pins. Following manufacturer's directions, attach the Velcro to the inside of the bag ⅛ inch (3 mm) down from the opening.

ABOUT THE DESIGNER. *Karin Messier, who lives in Cranston, Rhode Island, has a degree in art history and is a teacher, designer, and multimedia fiber artist. She is currently researching Greek and Roman weaving and textile design.*



Buttonhole stitch



Pattern may be photocopied for personal use.
Enlarge pattern by 176 percent.

Details of the quilt showing Ladybird (left), Georgy-Porgy (middle), and Goosey-Goosey Gander (right).







Maia's MOTHER GOOSE Quilt

CHERYL REED



Mother Goose quilt by Cheryl Reed. Hand-pieced, hand-quilted, hand-appliquéd, and embroidered (including stumpwork). Cotton fabrics, lace edgings, embroidery thread. Bay City, Michigan. 1973–1995. 84 x 65 inches (213.4 x 165.1 cm).

All photographs by Joe Coca.

IN NOVEMBER 1973, when my husband and I learned that we would become parents early the following May, I immediately began making a quilt for the baby. I made tiny patterns from pictures in *The Real Mother Goose* (1916; reprint, New York: Checkerboard Press, 1944) and began sewing feverishly. The quilt, however, was not finished when our daughter Maia was born on May 7, 1974, and soon it became obvious that I couldn't possibly finish it in the foreseeable future. Another daughter was born, Maia grew up and went to college, but the quilt remained unfinished. Finally, as Maia's twenty-first birthday approached, I resolved to finish her quilt.

Because I was disappointed with the appearance of the corded piping framing each square of the quilt, I disassembled the entire quilt, removed the piping, and replaced it with couched embroidery. I finished the quilt just days before Maia's birthday and presented it to her May 7, 1995.

Recently, Maia and her husband, Rob, learned that they are expecting their first child, and I'm starting a quilt right away. I want to make sure I have it finished by the baby's twenty-first birthday! ❖

ABOUT THE AUTHOR. *Cheryl Reed is a multimedia artist focusing on acrylic and oil painting who lives in Harbor Springs, Michigan, with Pete, her husband, five horses, one cat, and two dogs. Her hilltop studio provides inspiration and reward for the hours spent at the easel and design table.*

The Anniversary Quilt

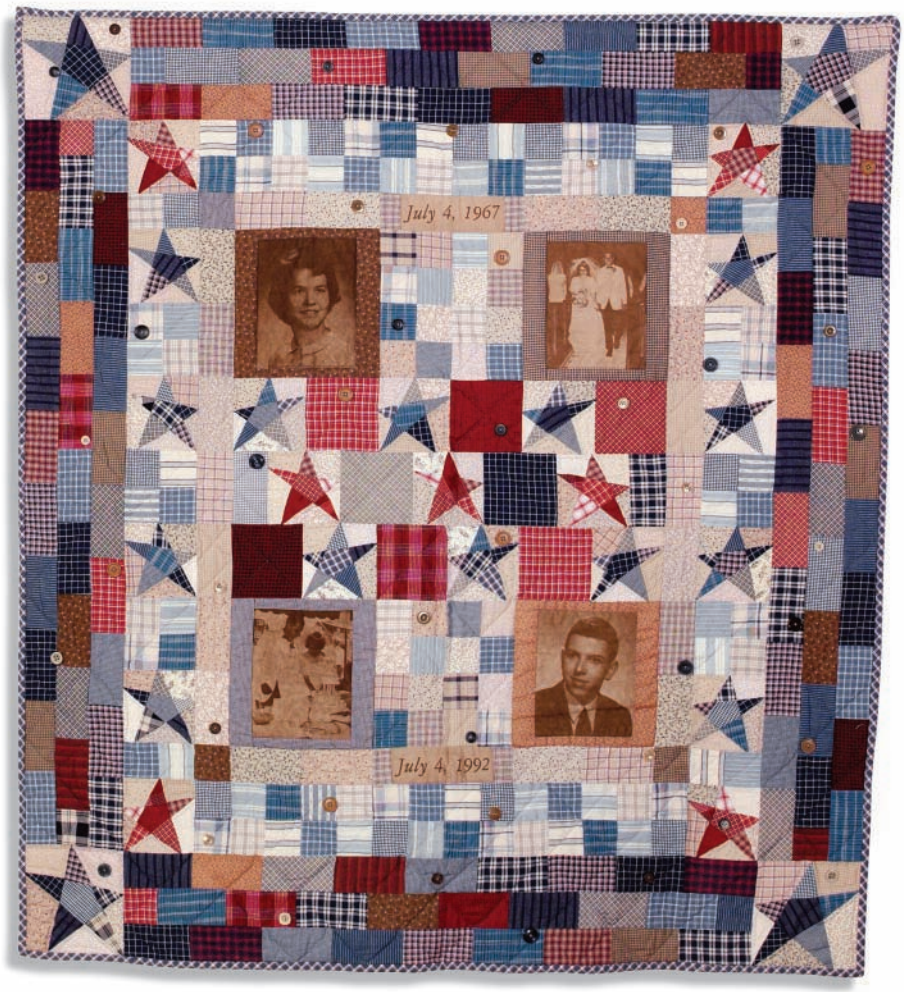
Aimee E. Newell

My parents, Norman and Marion Eshbach Newell, like to say that they have been married for 137 years because the first year seemed like 99. When my mother made a quilt for my father in honor of their twenty-fifth wedding anniversary, naming it was the easiest part—*The First Year Seemed Like 99*.

A Sally Palmer Field quilt made with antique political fabric prints and images of a U.S. president and vice president served as her inspiration. The red-white-and-blue color scheme and pieced stars carry additional significance: My parents were married July 4, 1967, shortly before my father had to report to New Jersey for army service; the twenty-five stars represent their twenty-five years of marriage. The photographs—wedding pictures and high school portraits of my parents on the front and pictures of my brother and me on the back—were transferred using special treated fabric and a chemical solution.

In the 1970s, my mother learned quilting through an adult education class, telling the teacher that she wanted to make a quilt for her bed. "I was going to make this one quilt and no more," she says. "I already had enough hobbies and two small children." But after making that first quilt, she was hooked on quilting, so hooked that a few years later, she opened a quilt shop in Amherst, Massachusetts, and started a local quilting guild. Now, her quilting passion is clothing. Finding bed quilts too time-consuming to make, she explains, "Garments were quicker and allowed me to try out a variety of techniques."

My mother presented *The First Year Seemed Like 99* to my father on July 4, 1992. As she decorates the house each year for the Fourth of July, the quilt continues to have a place of honor.



Anniversary quilt made by Marion Eshbach Newell. Photo transfer; machine-pieced, hand-quilted. Cotton. America. 1992. 50½ x 47½ inches (128.3 x 120.7 cm).

Photograph by Joe Coca.

ABOUT THE AUTHOR. *Aimee E. Newell is curator of collections and curator of textiles and fine arts at Old Sturbridge Village, Sturbridge, Massachusetts. She frequently lectures and writes about nineteenth-century textiles.*



Photograph of Marion and Norman Newell at their wedding on July 4, 1967.

Photograph courtesy of Marion and Norman Newell. Photograph by John A. Collis.

Remembering Lorie

MARY POLITYKA BUSH



ABOVE: Pastel lavender quilt by Judy Meyer and Barb Maxwell. Strip-pieced, appliquéd, machine-embroidered, hand-quilted. Cotton and cotton-blend fabrics. Kansas and California. 2004. 56 x 35½ inches (142.2 x 90.2 cm). RIGHT: One of four pillows by Barb Maxwell. Strip-pieced, appliquéd, hand-quilted. Cotton and cotton-blend fabrics. 2004. Kansas. 18½ x 18½ inches (47.0 x 47.0 cm).

Photographs by Joe Coca.

HOW DOES A MOTHER keep her heart from breaking when her child dies? Judy Meyer never dreamed that she would face so wrenching a challenge. Then, in 2004, her adult daughter Lorie died of cancer.

"It seemed so important to do something with my hands right after her death," reflects Judy softly. But the mobiles that the retired schoolteacher created from wire, wood, and metal did little to alleviate her sorrow. Nor did the soft-sculpture fairy doll that she suspended from the ceiling of the home in California that she shares with her husband, James Sayre, the stepfather Lorie fondly called "Jim Dad."



So like countless other bereaved mothers throughout the centuries, Judy decided to make a quilt. Actually, the quilt was the idea of her older daughter Teresa. There was only one problem: Judy didn't know how to quilt.



Jewel-tone purple quilt by Judy Meyer and Barb Maxwell. Strip-pieced, appliquéd, machine-embroidered, hand-quilted. Cotton and cotton-blend fabrics. Kansas. 2004. 56 x 35½ inches (142.2 x 90.2 cm).

Photograph courtesy of Barb Maxwell.

But Barbara Maxwell, Judy's sister, is a quilter, and, like Judy, she had been entertaining the idea of making a quilt in Lorie's memory. Barb agreed not only to teach Judy how to make her quilt but to design appliqué motifs reflecting the many facets of Lorie's all-too-short but full life. After they set a date for Judy to fly to Barb's home in Kansas to work on the two quilts, Judy began the painful task of selecting, laundering, and disassembling Lorie's clothes for the pieced backgrounds.

Color schemes for the two quilts virtually created themselves as many of Lorie's clothes were either pastels or jewel tones in purples, blues, and pinks. Motifs for the appliqués also came easily. Two little girls would represent Lorie and Teresa; two little boys, Lorie's sons Brandon and Christopher. A nurse's cap would recall her career; dragonflies and a cat, her favorite creatures; a gingerbread house and Christmas tree for her favorite holiday. In the center, a burst of fireworks, as exuberant as Lorie herself, would recall the day of her birth, July 4, 1958.

As promised, Barb taught Judy the essentials of quilting: "Even," Judy laughs, "what finger to put the thimble on." They strip-pieced the backgrounds of the quilts, satin-stitched the appliqués to them, and embroidered the fireworks by machine. The filling is polyester batting, and the backing comes from a lavender damask sheet found among Lorie's household linens. Judy returned to California with one of the quilt tops and began quilting it by hand. With the aid of many long-distance calls to Barb for moral support and encouragement, Judy completed her quilt.

Barb, meanwhile, quilted the other one. She also strip-pieced four large Log Cabin patchwork squares, appliquéd a cat to each one, and finished them as pillows, one each for Lorie's sons and Teresa's children Lauren and Jonathan.

Did making the quilts ease Judy's grief? "The process was difficult at first. Then," she says, not without wonder, "something left me and went into the strips I was cutting for the quilts."

She felt that her healing had begun. ❖

ABOUT THE AUTHOR. *Mary Polityka Bush writes and designs in Piedmont, California.* *She thanks Judy Meyer and her family for sharing their memories, experiences, and photographs.*

FURTHER READING

Cornelius, Coleman. "Mourning and Quilts: The AIDS Memorial Quilt." *PieceWork*, July/August 1995.

Trechsel, Gail Andrews. "Mourning Quilts." *PieceWork*, March/April 1994.

———. "The NAMES Project AIDS Memorial Quilt." *PieceWork*, March/April 1994.



Photograph of Judy Meyer (left) and her daughter, Lorie Beth Montoya, beside the gate they built together. California. 1993.

Photograph courtesy of Judy Meyer.

Make *a* Candlewick Quilt

JANET HAIGH



Janet Haigh's candlewick quilt.
All photographs by John Heseltine.

Lightweight blankets and quilts were often tufted and knotted with a soft, white cotton yarn known as candlewick, and the traditional backing cloth was unbleached muslin, homespun cotton, or linen. Several different techniques were employed: tufting, French knots, satin stitch, and stem stitches; these provide diversely raised and fluffy effects. The stitch loops were originally created using either small twigs or turkey bones to keep them uniform; the loops could be cut or uncut, depending on the desired effect.

Candlewick techniques are simple and surprisingly quick. Candlewick relies on one major factor for its success: The background fabric must not be preshrunk, as it is the final washing of the whole embroidered fabric that ensures that the cut loops are trapped in place once the fabric shrinks.

This simple design was planned for a crib quilt, but would work equally well as a small rug. The basic stitch for the design is shown on page 58.

Materials

Muslin fabric, medium-weight, 100% cotton, unbleached cream, 2 pieces 9½ x 36 inches (24.1 x 91.4 cm) and 1 piece 8½ x 36 inches (21.6 x 91.4 cm)
Fabric (for backing), 100% cotton, cream, about 25 x 32 inches (64 x 81 cm), 1 piece
Rowan Handknit, 100% cotton DK-weight yarn, 93 yards (85 m)/50 g ball, 4 balls of #251 Ecru
Batting, 100% polyester, cream, about 25 x 32 inches (64 x 81 cm), 1 piece
John James Needles, chenille size 18 and embroidery size 9
Sewing thread, cream
Roller bar frame, 10 inches (25.4 cm) wide
Marking pen, blue
Purchased fringe, cream, ½ inch x 3 yards (1.3 cm x 2.7 m)

Materials are available at needlework, yarn, fabric, and quilting stores or from mail-order or online resources.

Finished size (excluding fringe): 24 x 31½ inches (61.0 x 80.0 cm)

Instructions

Notes: The loops are worked in a form of spaced backstitch with the surface loops held by the thumb as the work progresses. I found that it was easy to gauge the length of the loops by eye. Purchase the fringe first and then match the color of the yarn to the same shade.

Photocopy and enlarge the patterns. Using the marking pen and a light source, transfer the hearts-and-diamonds design to the smallest piece of muslin, and the diamonds design to the other two pieces. The solid lines of the patterns represent French knots. See Figure 1.

Mount the smallest piece of muslin on the frame with the pattern face up. Work one of the small diamonds between the hearts in tufting stitch (see the sidebar on page 58) using a single yarn in the chenille needle. Using a doubled yarn in the chenille needle, work the French knots along the solid pattern lines about ½ inch (1 cm) apart. See Figure 2.



A stitch sample of the tufted stitch and French knots.

Cut all the tufted loops before continuing to the next motif. Then work the heart motif, tufting the inner border, working the French knots, and cutting the tufted loops as with the diamond. See Figure 3.

When you have completed this panel, remove the fabric from the frame, mount one of the other pieces of muslin with the design face up, and work each motif, stitching and cutting as you go. Trim the loops so that they are all the same length. Repeat for the third piece of muslin.

Sew the three strips together with right sides facing, using a ½-inch (1.3-cm) seam allowance to make the quilt top. See Figure 4. Wash the quilt top and backing fabric in hot water. Press or steam the fabrics while they are still damp. Trim the tufts evenly.

Pin the batting to the wrong side of the quilt top; pin the backing fabric to the quilt top, right sides facing. Sew around the edges, using a ¾-inch (1.9-cm) seam allowance. See Figure 5. Leave a 6-inch (15.2-cm) gap through which to turn the quilt right side out. Sew the gap closed.

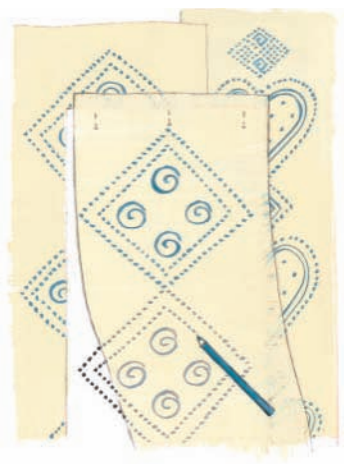


Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7

Using a doubled yarn, stitch along the seams of the quilt top through all layers using French knots that are about ½ inch (1 cm) apart. See Figure 6.

Using the sewing thread and embroidery needle, attach the fringe to the sides and bottom of the blanket using backstitch. See Figure 7.

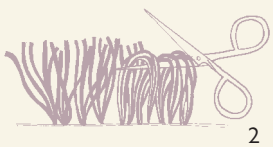
Tufting Stitch

Referring to 1, thread the chenille needle with two strands of yarn and align the ends. Starting at the top edge of the fabric, and leaving long yarn tails that you can hold down with your thumb, make a short backstitch. Insert the needle on the stitching lines about ½ inch (1 cm) to the right of where it was first inserted and make a ¼-inch (6-mm) backstitch leaving a loop of yarn ¾ inches (1.9 cm) long on top of the fabric. Continue to make spaced-apart backstitches in this way, pulling the loops upward occasionally to ensure that they are even.

When the motif is finished, cut through the loops, referring to 2, before going on to the next motif. (You do not need to trim the cut pile until the design is completed.)



1



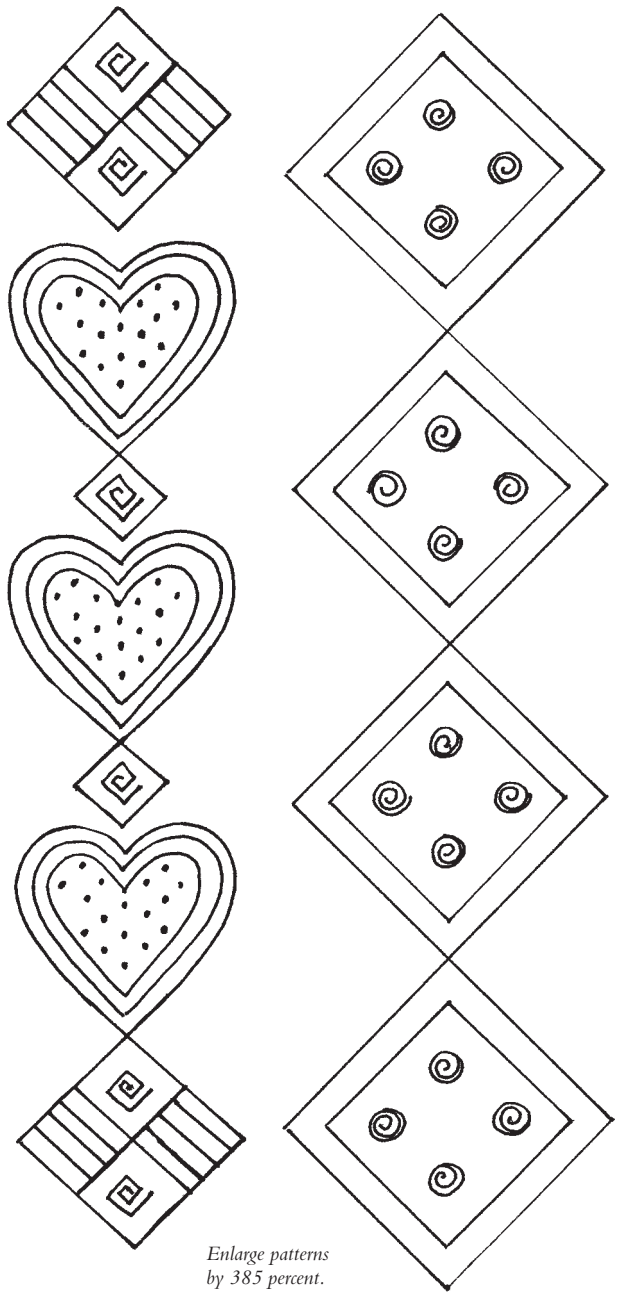
2



White on White

This project was adapted from White on White: Elegant Designs to Stitch *by Janet Haigh, published by Interweave Press in 2004. Look for* White on White *at bookand needlework stores or call (800) 272-2193 or visit our website at www .interweave.com.*

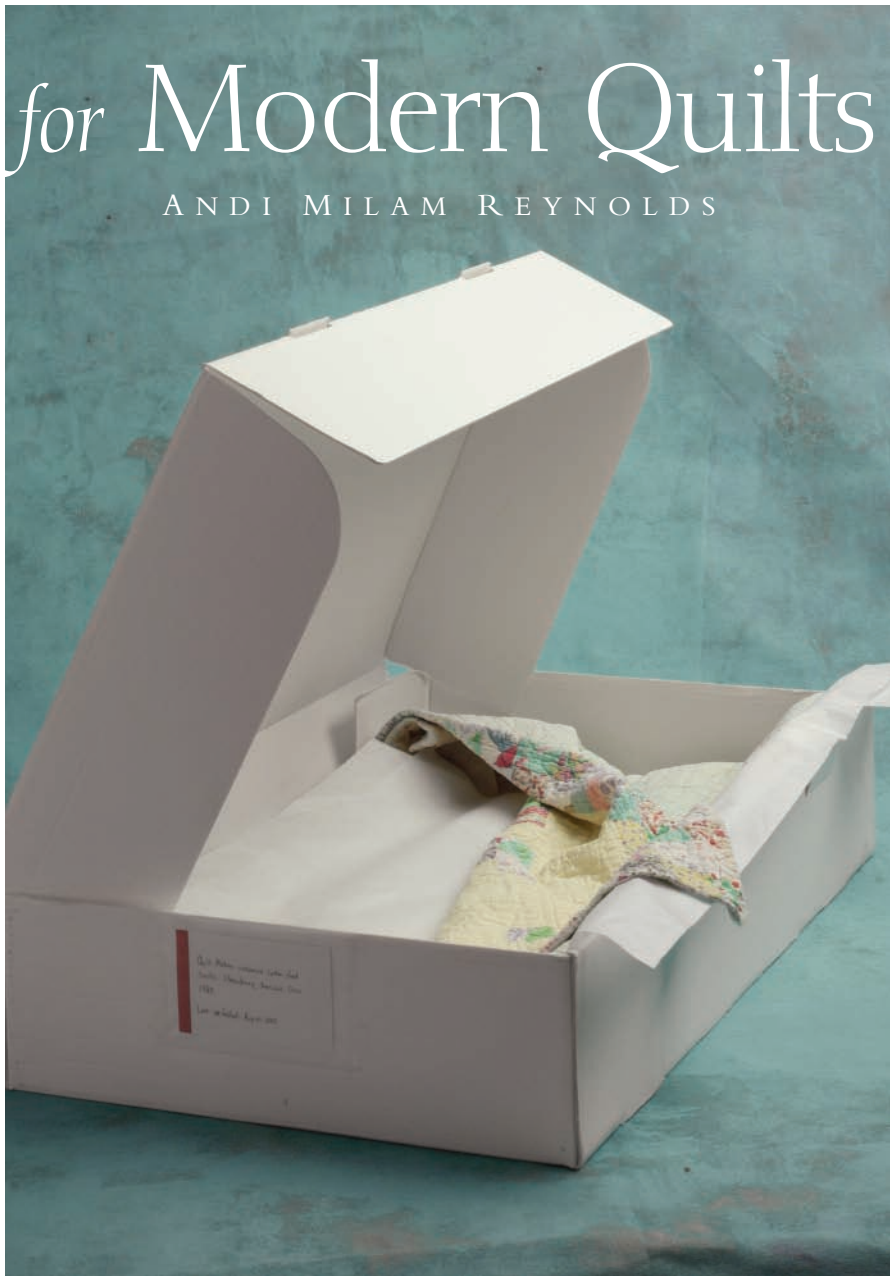
ABOUT THE DESIGNER. *Janet Haigh is an internationally known embroiderer, the author of several embroidery books, and the winner of the 2001 National Trust embroidery competition. She is associate senior research fellow at the University of the West of England in Bristol.*



Enlarge patterns by 385 percent.

Caring *for* Modern Quilts

ANDI MILAM REYNOLDS



Quilt carefully folded in acid-free tissue paper and stored in an archival-quality box; a plastic photograph sleeve adhered to one end stores a note containing information about the quilt and the date it was last refolded. Maker unknown. Cotton feed sacks. Strawberry, Kansas. Circa 1960. 91¾ x 87 inches (233.0 x 221.0 cm).

Quilt courtesy of the Meyer family. Photograph by Joe Coca.

THE EXCITEMENT we feel at seeing an antique quilt in excellent condition comes not only from its fine workmanship but also from the care that it has received since it was made. Proper construction, display, cleaning, storage, documentation, and repair of today's quilts will do much to ensure that they will be enjoyed for generations to come. Here are some ways of maximizing the lifespan of the quilts that you make, buy, or receive as gifts.

CONSTRUCTION

The longevity of a quilt begins with its construction. Where fabric is concerned, price is a reasonable predictor of desirable qualities such as durability, print clarity, and colorfastness. Thread, batting, backing, binding (double-fold binding is stronger than single-fold or folding the back to the front), and embellishments also should be of excellent quality.

If you plan to use the quilt on a bed and wash it, it makes sense to prewash the fabric with which it will be made. Prewashing will take care of any shrinkage and reveal possible dye bleeding. Prewashing, however, may fade fabric, may increase its tendency to fade or fade faster, and will remove any finishes that stiffen or stabilize the fibers, which is why some quilters rely on past performance of fabrics from specific manufacturers and do not prewash regardless of the quilt's planned use. If it will be an art piece made only for display or if unwashable embellishments preclude washing the finished quilt, prewashing is less important.

USE

After a quilt has been assembled and perhaps washed to remove markings or to shrink batting (which creates an antique look), the way you treat it will contribute tremendously to its lifespan. Any light from either the sun or synthetic sources will fade fabric, direct light faster than indirect, but because we make quilts for use and the pleasure we get from viewing and sharing them, some



Crumpled acid-free tissue paper placed in the fold of a quilt to prevent sharp creases. Quilt maker unknown. Cotton flour sacks. Kansas. 1950s. 29½ x 28¼ inches (74.9 x 71.8 cm).

Quilt courtesy of the Meyer family. Photograph by Joe Coca.

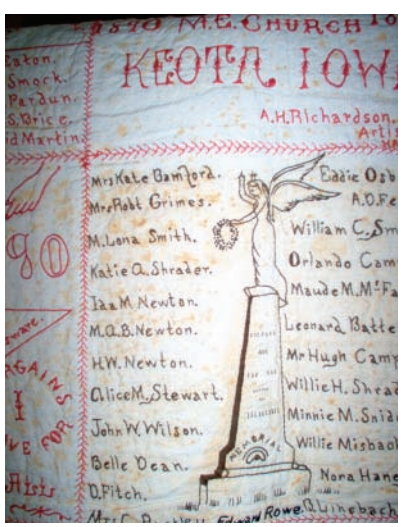
exposure to light is inevitable. To minimize fading, however, keep quilts out of direct sunlight. For example, lower the blinds or shades or fold a quilt back on the bed during the time of day or season when window light is brightest. A light-filtering film applied to windows whose light falls on your quilts will decrease the intensity of that light. Illuminate wall quilts only when you want to admire them or show them off to company. Rotate quilts every three months, whether on a bed or on a wall.

Gravity weakens the fibers of wall quilts on display even when the quilts are mounted with hanging sleeves. If a quilt may be viewed in more than one orientation, consider placing sleeves on the sides and lower edges as well, and hang the quilt from a different sleeve each time it is displayed. Clips, boards, and hook-and-loop systems are alternatives to sleeves; rotate the quilt's orientation when using these as well.

Cleaning

Quilts should be stored clean, but that does not necessarily mean that you must wash them. Gently vacuuming the dust from the surface at low velocity through a filter or screen may be sufficient. Vacuum quilts regularly while they are on display. Hanging quilts outside or laying them on dewy grass to freshen them may leave them dirtier than before. If you decide on an outdoor airing, at least place a clean sheet over the supporting fence or clothesline, distribute the weight of the quilt evenly, and cover it with another sheet to protect it from birds, bugs, dust, and other pollutants.

Dry-cleaning a quilt is almost always a bad idea (the Corn and Beans quilt on page 61, a dated, documented, formerly pristine quilt, was damaged during a single dry cleaning). Even if a dry cleaner claims to know how to handle quilts, ask for references of quilt owners who have used his or her services and inspect the dry-cleaned quilts before you decide whether to commit your own masterpiece to the dry cleaner's hands.



Detail of the *Keota Quilt* designed by A. H. Richardson and stitched by the Ladies Social Circle of the Methodist Episcopal Church showing mold stains resulting from storage in a damp place; these are difficult if not impossible to remove. Redwork quilting. Linen background and backing fabrics, Turkey red embroidery thread, and flannel batting. Keota, Iowa. 1890. 62 x 72 inches (157.5 x 182.9 cm). Collection of Wilson Memorial Library, Keota, Iowa.

Photograph by the author.

Storage

Improper storage is another major source of damage to a quilt. Unregulated and fluctuating temperature and humidity top the list of injurious factors. Attics, basements, barns, and garages are notoriously poor storage sites.

Other dangers include storage while damp or contaminated with body soil (as from handling a quilt without first washing your hands or wearing clean gloves); exposure to bugs, pests, or pets; neglecting to refold a quilt, especially when no acid-free tissue paper or clean muslin has been used to pad the folds; and direct exposure to wood, even wood with a polyurethane finish. If you must store or display a quilt on a wooden quilt rack or ladder or in a pie safe or cedar chest, cover every surface that the quilt might touch with a non-reactive material such as Tyvek or aluminum foil.

Happily for quilt lovers, quilts love being stored flat—as on a bed—at the same temperature (70°F) and humidity (50%) that humans enjoy. Layering your quilts on a guest bed with the top one face down or covered with a sheet to protect it from light and dust is a wonderful storage strategy if you have the space for it.



Documentation

Provenance (history of ownership) is what gives old quilts in excellent condition their highest value and historical importance. Labeling and documenting the quilt you make today is a vital component of its significance, not just to your heirs but also to other potential recipients such as collectors, museums, and historical societies. At the least, attach or stitch into the quilt a label that includes the quilt maker's name and the date(s) and place the quilt was made.



Even better, also include the occasion for making the quilt and the name, location, and relationship to the maker of its recipient (if any). Ultimate touches include a fabric pouch attached to the back of the quilt containing samples of the materials used, together with names of manufacturers, prices, date(s) of purchase, and fiber or other content. Information about the inspiration for the quilt such as pattern name and maker or magazine title and issue is equally valuable.

To be considered antique, a quilt must be 100 years old. Because you won't be here when your quilt attains antique status, it's important to prepare written instructions for the care of each quilt that you make. Place them in the fabric pouch discussed above and also include them in your will.

Restoration and Repair

Most modern quilts won't need repairs in your lifetime, but should your dog dig to China through your supposed-to-be-heirloom, there are steps you can take. Consult the Quilt Restoration Society (see sidebar) or search under "quilt restoration" on the Internet.

Textiles don't last forever. Part of what makes quilts so special is their call to be touched, used, fondled, and sometimes "loved to death." For as long as they last, however, they deserve the best of care. ❖

About the Author. *Andi Milam Reynolds writes, teaches, lectures, and makes and restores quilts at her farmlet in Keota, Iowa. Contact her at andi0613@iowatelecom.net.*

Further Reading

Bede, Deborah. "Preserving Historic Quilts." *Minnesota History Interpreter*, Tech Talk, September 1997.

Delfino, Gina Nicole. "Artifact Labeling, Part 1: Textiles, Clothing and Fine Basketry." *Minnesota History Interpreter*, Tech Talk, May 2000.

Frost, Patricia. *Miller's Collecting Textiles.* New York: Phaidon, 2000.

Hargrave, Harriet. *From Fiber to Fabric: The Essential Guide to Quiltmaking Textiles*. New York: Watson-Guptill, 1997. Out of print.

Puentes, Nancy O'Bryant. *First Aid for Family Quilts*. Wheatridge, Colorado: Leman, 1992.

Reynolds, Andi Milam. "Quilt Display, Storage, Cleaning and Labeling," Keota, Iowa: Andi M. Reynolds, 2005.

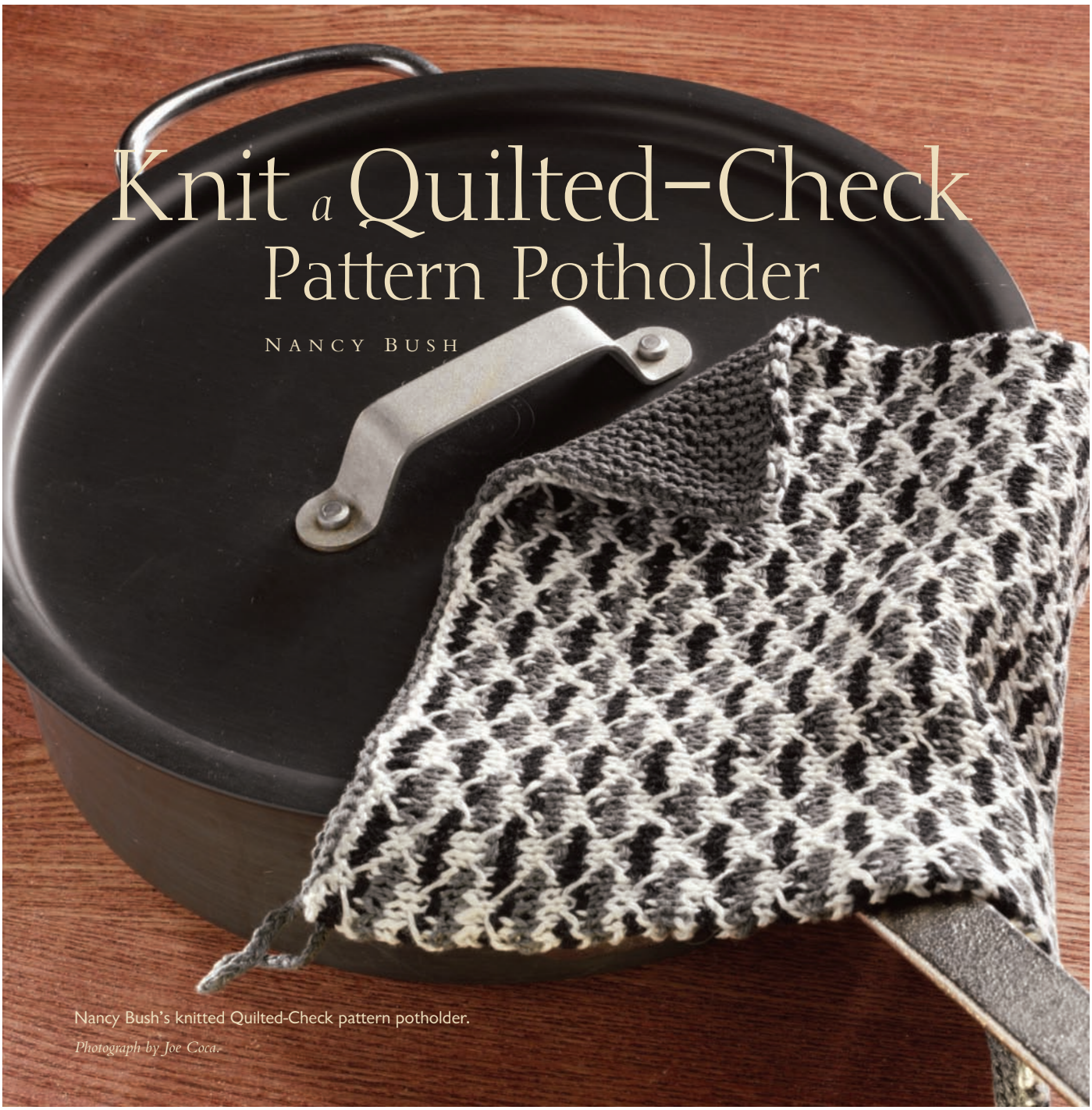
Detail of *Thelma's Quilt* with Corn and Beans pattern by a grandmother of Thelma Johnson Schrodt showing the damage incurred by a single dry cleaning. Hand-pieced and hand-quilted. Cotton fabric scraps, cotton thread and batting, cotton muslin backing. Probably London Mills, Illinois. 1914. 70 x 78½ inches (177.8 x 199.4 cm). Collection of Mary Schrodt Thompson, Albia, Iowa. *Photograph by the author.*

Resources

- Conservation, collecting, studying, testing: International Quilt Study Center, University of Nebraska-Lincoln, (402) 472-6549; www.quiltstudy.org
- Finding, researching, restoring, cleaning: Quilt History List, www.quilthistory.com
- Repair and restoration: Quilt Restoration Society, Box 19542, Omaha, NE 68119, www.quiltheritage.com; www.kirkcollection.com
- Storing: www.quiltbroker.com/quilt_storage.html
- Conservators: The American Institute for Conservation of Historic and Artistic Works (AIC), 1717 K St., NW, Ste. 200, Washington, DC 20006, (202) 452-9545; http://aic.stanford.edu/public/select.html
- Care guidelines: The Textile Museum, 2320 S St., NW, Washington, DC 20008, www.textilemuseum.org/care/brochures/guidelines.htm
- Archival supplies: Hollinger, (800) 624-0491, www.genealogicalstorageproducts.com; Light Impressions, (800) 828-6160, www.lightimpressionsdirect.com; S.A. Richards, (201) 947-3850

Knit *a* Quilted-Check Pattern Potholder

NANCY BUSH



Nancy Bush's knitted Quilted-Check pattern potholder.
Photograph by Joe Coca.

The inspiration for this small project came from thinking about quilts and the many quiltlike patterns (for example, pieced blocks of color) and stitches I have encountered for knitting. I spent some time searching in my knitting pattern library and found the Quilted-Check pattern in Barbara Walker's *A Second Treasury of Knitting Patterns* (1970; reprint, Pittsville, Wisconsin: Schoolhouse Press, 1998).

Materials

Lanaknits Allhemp3, 100% hemp sportweight yarn, 150 yards (137 m)/40 g (1½ ounces) skein, 1 skein each of Pearl, Licorice, and Charcoal
Needles, size 1 (2.5 mm) 10-inch (25.4-cm) single pointed or size needed to obtain gauge
Tapestry needle

Materials are available at yarn stores or from mail-order or online resources.

Finished size (blocked and assembled): 8½ inches x 8 inches (21.6 x 20.3 cm)
Gauge (blocked): 6½ sts and 14 rows = 1 inch (2.5 cm) in Quilted-Check pattern

Abbreviations

BO—bind off
CO—cast on
k—knit
k2tog—knit 2 stitches together
k2tog tbl—knit 2 stitches together through their back loops
p—purl
rep(s)—repeat(s)
sl—slip
st(s)—stitches
WS—wrong side
wyib—with yarn held in back of the work
wyif—with yarn held in front of the work

Instructions

Notes: Wyib and wyif refer to where to hold the working yarn in relation to the piece as it faces you; these abbreviations do not refer to the right or wrong side of the work itself. When working the pattern, carry the yarns not in use along the selvedge of the work, twisting them with the working yarn every so often to avoid long floats.

Quilted-Check Pattern

Row 1 (WS): With Pearl, p2, *sl 3 wyib, p3; rep from * to last 2 sts, end p2.

Row 2: With Licorice, k1, *k5, sl 1 wyif; rep from * to last 3 sts, end k3.

Row 3: With Licorice, p3, *sl 1 wyib, p5; rep from * to last st, p1.

Row 4: With Pearl, k1, *k5, insert right-hand needle behind long slipped Pearl strand from Row 1, lift this strand onto the tip of left-hand needle, with left half of loop in front, and k2tog tbl (i.e., knit the lifted strand together with the next stitch to be worked on the left-hand needle through their back loops); rep from * to last 3 sts, end k3.

Row 5: With Pearl, p5, *sl 3 wyib, p3; rep from * to last 5 sts, end sl 3 wyib, p2.

Row 6: With Charcoal, k3, *sl 1 wyif, k5; rep from * to last st, end k1.

Row 7: With Charcoal, p1, *p5, sl 1 wyib; rep from * to last 3 sts, end p3.

Row 8: With Pearl, k3, *insert right-hand needle behind long slipped Pearl strand from Row 5, lift this onto the tip of left-hand needle, with left half of loop in front, and k2tog tbl (as for Row 4), k5; rep from * to last st, end k1.

Rep Rows 1–8 for pattern.

With Pearl, using the knitted method, CO 52 sts. K 1 row. Work Rows 1–8 of Quilted-Check pattern 14 times, then work Rows 1 to 4 one more time—116 pattern rows completed. K 1 row Pearl. Break off Pearl and Licorice.

Continue with Charcoal in garter st (k every row) until the piece measures 8½ inches (21.6 cm) from the end of the Quilted-Check pattern or until the back of the potholder measures the same length as the front.

BO as follows: Sl 1, *k1, insert left-hand needle from left to right into the front of 2 sts on right-hand needle and k them together. Rep from * to end. When you have worked the last k2tog, break yarn and pull through the last st to fasten off.

Weave in all ends. Block under a damp towel to flatten the fabric and straighten the edges. When the potholder is dry, fold in half with right sides together along the line where the fabric changes from Quilted-Check pattern to garter st. With yarn threaded on a tapestry needle, sew almost all the way around all three sides, leaving a few inches of the last seam open. Turn potholder right side out through the remaining opening.

Cut 6 strands of Charcoal yarn about 8 inches (20.3 cm) long. Make a 3-inch (7.6-cm) long 3-strand braid for the hanging loop using 2 strands of yarn for each braid strand. Attach the braid to the open corner, hiding the ends of the braid inside the potholder. Sew the remainder of the seam closed. Block again to neaten shape.

Knitted Method Cast-On



Figure 1



Figure 2

Place slipknot on left needle. *With right needle, k into first st on left needle (Figure 1); place new st on left needle (Figure 2). Rep from *, always knitting into last st made.

About the Designer. *Nancy Bush is the author of* Folk Socks *(1994),* Folk Knitting in Estonia *(1999),* Knitting on the Road *(2001), and* Knitting Vintage Socks: New Twists on Classic Patterns *(October 2005), all published by Interweave Press. She teaches knitting workshops nationwide, owns the Wooly West, a mail-order source for knitters in Salt Lake City, Utah, and is* PieceWork*'s knitting contributor. She is currently working on a book about Estonian lace knitting.*

CALENDAR



Quilt by Teresa Barkley. Machine-pieced, hand-appliquéd, machine-quilted, hand-embroidered. Cotton and linen. 1998. 59 x 59 inches (149.9 x 149.9 cm). Part of Quilt Stories by Teresa Barkley, at the Delaware History Museum, Wilmington, Delaware.

Photograph courtesy of the Historical Society of Delaware. Photograph by Karen Bell.

EXHIBITIONS

Sonora, California. September 17–18. Sixteenth Annual Quilts and Threads Show at Mother Lode Fairgrounds. (209) 533-3738; nbertuccelli@mlode.com.

Golden, Colorado. Through October 29. Historic Beauties in Red and Green: Quilts from the Collection of Sharon Newman in Gallery I and Hopi Quilting Traditions from the Collection of Carolyn O'Bagy Davis in Gallery II, at the Rocky Mountain Quilt Museum. (303) 277-0377; www.rmqm.org.

Wilmington, Delaware. September 22–December 31. Quilt Stories by Teresa Barkley, at the Delaware History Museum. (302) 655-7161; www.hsd.org.

Evansville, Indiana. September 17–18. Harvest of Quilts VI: Our Quilting Stars at the Scottish Rite Cathedral. (812) 422-3822; dinabrae@yahoo.com.

Iowa City, Iowa. October 5–November 18. Small Wonders, at the Iowa Artisans Gallery. (319) 351-8686; www.iowa-artisans-gallery.com.

Belmont, Massachusetts. October 1–2. Eighteenth Annual Quilt Show at Belmont High School. info@risingstarquilters.org; www.risingstarquilters.org.

St. Paul, Minnesota. Through September 17. Maya Textiles from the Guatemalan Highlands, at the Goldstein Museum of Design. (612) 624-7434; http://goldstein.che.umn.edu.

St. Charles, Missouri. September 10. Fourth Annual Quilts on Main Quilt Show, fourteen-block exhibition on Main Street. www.quiltsonmain.com.



Atalanta's Apple by Amy Clarke Moore. Bead embroidery on silk noil. 2004. 4¾ x 5½ inches (12.1 x 14.0 cm). Part of Small Wonders, at the Iowa Artisans Gallery, Iowa City, Iowa.

Photograph courtesy of the artist. Photograph by Brian Birlauf, Reeds Photo Imaging, Denver, Colorado.

WIN PIECEWORK'S GOODY GIVEAWAY!

6 fabulous prizes!

Enter to win and rules at www.interweave.com/go/GoodyGiveaway

or mail a postcard with name, address, and telephone number to:

Piecework Giveaway • 201 E. Fourth St. • Loveland, CO 80537-5655

PRIZE #1 AFRICAN FOLKLORE EMBROIDERY THREADS AND KIT
62 hand-dyed size 5 pearl cotton variegated threads and a complete kit
www.aflembroidery.com

PRIZE #2 COLONIAL NEEDLE KNITTING NEEDLES
Complete set of single-point rosewood knitting needles with zippered case
www.colonialneedle.com

PRIZE #3 ZWEIGART NEEDLEWORK FABRIC
Assortment of Aida fabrics; 32 pieces, each about 18 x 22 inches
www.zweigart.com

PRIZE #4 NANCY BUSH'S KNITTED SACHETS
Sachets knitted with cashmere/silk/wool yarn from *PieceWork*, March/April 2004

PRIZE #5 AUTOGRAPHED COPIES OF *HIP TO STITCH*
One of five autographed copies of the fun, new book by Melinda A. Barta
www.hiptostitch.com

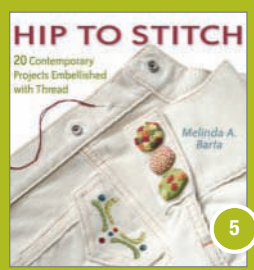
PRIZE #6 SILK-ON-LINEN TABLECLOTH
Linda Moore's delicately stitched tablecloth from *PieceWork*, November/December 2004













Rules available at www.interweave.com/go/GoodyGiveaway or send SASE. No purchase necessary to win. Entry must be received by October 10, 2005.

Textiles. Makers unknown. Commercially-dyed cotton. San Antonio Aguas Calientes, Guatemala. Circa 1965. Part of Maya Textiles from the Guatemalan Highlands, at the Goldstein Museum of Design, St. Paul, Minnesota.

Photograph courtesy of the Goldstein Museum of Design. Photograph by Richard Nelson.



Farmington, New Mexico. October 14–15. Southwest Spirit, annual quilt show, sponsored by the San Juan Quilters Guild, at the Farmington Civic Center. For more information contact Lori Cosby, 5500 Evergreen Dr., Farmington, NM 87402.

Fort Washington, Pennsylvania. September 15-18. Pennsylvania National Quilt Extravaganza XII, at the Fort Washington Expo Center. (215) 862-5828; www.quiltfest.com.

Leesburg, Virginia. September 3–18. Twenty-Sixth Annual Loudoun Needlework Exhibition, sponsored by the Loudoun Sampler Guild, at Morven Park. (703) 354-8964; kv myers4636@msn.com.

Toronto, Ontario, Canada. Through October 21. Fassett! Patchwork Quilts by Kaffe Fassett, at the Textile Museum of Canada. (416) 599-5321; www.textilemuseum.ca.

SYMPOSIUMS AND WORKSHOPS

Santa Clara, California. October 20–23. CATS (Consumer Arts and Teaching Show) Stitching Festival, at the Santa Clara Marriott. (616) 447-0009; www.stitchingfestival.com.

Lakewood, Colorado. October 7–9. Head for the Rockies: American Quilt Study Group Seminar 2005. (402) 472-5361; www.h-net.org/~aqsg/.

Kissimmee, Florida. October 21–22. Stitcher's Hideaway, at the Travelodge Hotel Main Gate East. www.stitchershideaway.com.

Sturbridge, Massachusetts. November 5–6. Pins and Needles: Textile Weekend, demonstrations of period needlework techniques, sampler exhibition, and lectures, at Old Sturbridge Village. (508) 347-3362; www.osv.org.

Brasstown, North Carolina. September 1–October 31. Scandinavian needlework, plaid quilting, embroidered texture, fabric collage, quilted Christmas stocking, and more, at the John C. Campbell Folk School. (828) 837-2775; www.folkschool.org.

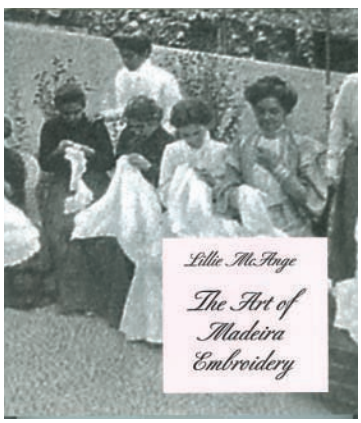
Hershey, Pennsylvania. September 21–24. CATS (Consumer Arts and Teaching Show) Stitching Festival, at the Hershey Lodge and Convention Center. (616) 447-0009; www.stitchingfestival.com.



Seven Petalled Squash Blossom by Amy Bright. Hand-pieced, hand-appliquéd, hand- and machine-quilted. 2004. 96 × 96 inches (243.8 × 243.8 cm). Part of the Pennsylvania National Quilt Extravaganza, at the Fort Washington Expo Center, Fort Washington, Pennsylvania.

Photograph courtesy of Mancuso Show Management.

Please send your event information at least four months before the month of publication. Listings are made as space is available. Although we try to include as many events as possible, we cannot guarantee that your listing will appear.



A fabulous new book depicting the beautiful handwork by the embroiderers of Madeira

Close up pictures with large illustrations

Hardback book for linen collectors as well as stitchers

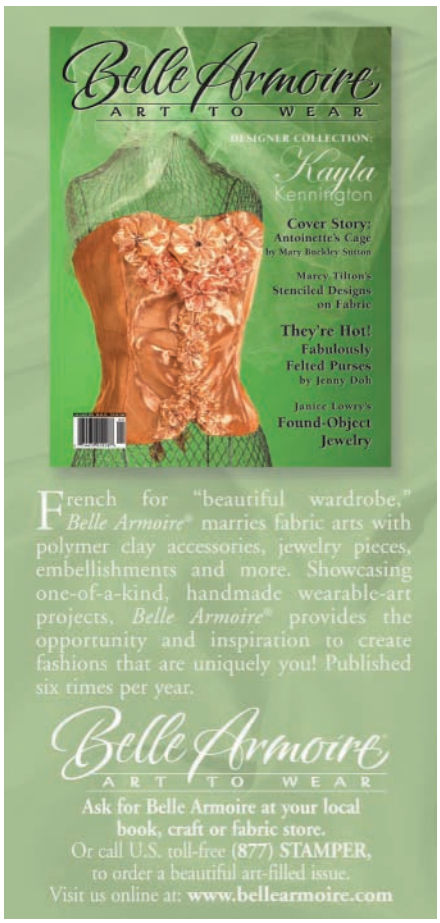
$50.00 plus $5 s&h each book

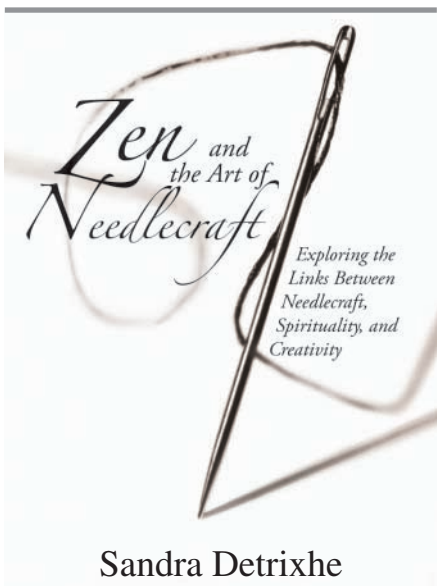
To order, send check/mo or MC/Visa info to:
Lillie McAnge, P.O. Box 634, Blacksburg, VA 24060
Phone: (540) 951-2820

Call or write for information about 2006 Madeira Embroidery School in the Mountains

(Linen, organdy, floche, specialty threads, scissors available to do this beautiful embroidery)

(All orders must be prepaid. All orders from Canada, Alaska, Hawaii, and outside the U.S. will be charged actual U.S. postage)





Sandra Detrixhe

Author of *Zen and the Art of Quilting*

Exploring the Links Between Needlecraft, Spirituality, and Creativity

adams media

Ask for *Zen and the Art of Needlecraft* at your favorite local or online bookstore

RESOURCE GUIDE

DRAGON TALE YARNS
from
EARTH GUILD

- 16 colors: 10 solids & 6 rainbows, on 8 oz cones
- 4 matte cottons, 4 lustrous rayons, smooth & textured
- *including rayon chenille*
- weave, knit & crochet: garments, linens & artwork
- samples $1 postpaid, or see our web-site for colors
- *available at fine yarn shops*

EARTH GUILD • 33 Haywood Street • Asheville NC 28801
www.earthguild.com • 1-800-327-8448 • inform@earthguild.com

Knitting Pattern Books *by Betty Lampen*

3 Books

"SWEATERS FOR TEDDY BEARS"
"TEDDY BEAR KNITS"
"BEST DRESSED BEARS"



Betty Lampen, Dept P
2930 Jackson St.
San Francisco, CA 94115-1007
http://www.bettylampenknitbooks.com

Books $7 each—postage included
CA residents include tax.
US funds only.

THE LACEMAKER LACE & NEEDLE ART

Specializing in bobbin lace, tatting and needlework

Walk-in and mail order • Catalogue $5.00



The Lacemaker
134 North High Street, Cortland, OH 44410
Phone 330-637-0057
Orders 800-747-2220
Fax 330-637-0053
www.lacemakrusa.com
tracy@lacemakerusa.com

Bernadine's Needle Art



Supplies & exclusive kits for the following embroideries:

• Silk Ribbon • Bullion Stitch • Russian Punchneedle •

Hand-crafted miniature brass and stainless steel punchneedles with hexagonal handles (single needles or sets), threaders & separate handle grips.
Available retail & wholesale.

Bernadine's Needle Art • PO Box 287 • Arthur, Illinois 61911
Tel: (217) 543-2996 • *NEW* www.bernadinesneedleart.com

Irish Waxed Linen Thread

2, 3, 4, 7, & 12 ply in up to 34 colors



Embellishment Cords
Mizuhiki Cord & Beading Wire
Waxed Linen Necklace Kits & Patterns
Basketweaving Supplies

Royalwood Ltd.
517-PW Woodville Rd.
Mansfield, Ohio 44907

catalog $2.00
1-800-526-1630
www.royalwoodltd.com

The finest quality supplies for a variety of needlework pursuits: counted thread embroidery, Hardanger, crewel work, crazy quilting . . .

Threads from Appletons, Caron, Au Ver A Soie, Gloriana, The Gentle Art; linens and wool felt, books, accessories and notions.

the Twining Thread

Keeping the NeedleArts Alive
255 NW Coast St., PO Box 485
Newport, OR 97365 • 541-265-2166
www.twiningthread.com



Make Your OWN Designer Yarn

Joy Knitter Rake Loom thinks it's round! Patterns for hats, scarves, and mittens. Make gifts that bring joy to others - limited only by your imagination!
$26.45

SHIPPING & INSTRUCTIONS INCLUDED!

Fiber Starter Spinning Wheel
Single treadle, white or black.
Perfect for beginners! **$153**



BABE'S FIBER GARDEN, LLC
WHITEWATER, WISCONSIN

BABE'S FIBER GARDEN, LLC
TOLL FREE 877-628-3208
www.babesfibergarden.com

DISCOVER VISA MasterCard

the WOOLY WEST

We specialize in small projects! Everything from yarns and patterns to books and needles.
SOCKS ARE OUR SPECIALTY!

Call for our free catalog
(888) 487-9665 *or*
check our website: **www.woolywest.com**

P.O. Box 58306 • Salt Lake City, Utah 84158

Stop to Shop ~ Needlework Shop Directory

California

Sit 'N Stitch—Burbank
Your one stop shop for knitting, crochet, needlepoint and cross stitch. Hand-painted needlepoint and cross stitch with a variety of threads. We have approximately 60 different suppliers of yarns. Gift certificates available. Please visit our website www.sitnstitch.com; e-mail info@sitnstitch.com.
704 S. Victory Blvd. *(818) 760-9330*

Colorado

Diversions Needlepoint—Englewood
Handpainted needlepoint canvases, Appleton, Medici, Paternayan wools. Silk and Ivory, Impressions, Felicity's Garden, Gumnuts. Overdyes, novelty threads, silks, most anything you can think of.
1610 E. Girard Pl. "G" *(303) 761-7766*

Indiana

House of Stitches—LaPorte
Your counted cross stitch headquarters. Everything from floss to frames. Friendly service, mail orders welcome. Monday–Friday 10–5:30; Saturday 10–3. www.houseofstitches.com.
1700 Lincolnway Pl., Ste. 4 *(219) 326-0544* *(800) 455-8517*

Michigan

Shay Pendray's Needle Arts, Inc.—Dearborn
Handpainted needlepoint canvas, lots of threads, cross stitch, full finishing staff, video from Shay's TV program. Supplies for Japanese Embroidery, classes. E-mail shaypendray@worldnet.att.net; www.Shaypendray.com.
2211 Monroe *(800) 813-3103*

Missouri

Carol Leigh's Hillcreek Fiber Studio—Columbia
Specializing in quality weaving, spinning, and natural dye supplies. We carry over 800 book titles, offer weekend and week-long workshops, and manufacture adjustable triangle and square looms.
7001 Hillcreek Rd. *(800) TRI-WEAV 874-9328*

Hillcreek Yarn Shoppe—Columbia
Specializing in natural fibers and unique hand-dyed yarns for knitting and crocheting. Also quality tools, books, supplies, and classes. At Exit 127, ½ block south of I-70.
1414 Rangeline Plaza, Stes. C, D *(573) 449-KNIT(5648)*

Florilegium Antiques & Needleart—Parkville
Antique textiles, beadwork, and embroidery. Silk, wool, linen, and metallic threads. Hand-dyed ribbons and threads galore. Japanese seed beads, Czech pressed glass beads. www.florilegium.com.
180 English Landing Dr., Ste. 140 *(816) 746-6164*

New Jersey

Jubili Beads & Yarns®—Collingswood
Fabulous store with the BEST in beads, classic and novelty yarns, books, supplies. Classes include beading, glass bead-making, needle arts, spinning, weaving and more! http://www.jubilibeadsandyarns.com.
713 Haddon Ave. *(856) 858-7844*

Texas

Stonehill Spinning, Ltd.—Fredericksburg
Penny Rug patterns, kits, and supplies; hand-dyed wool, fat quarters, bundles, and swatches; hand-crafted needlecases, pincushions, rug hooking patterns and supplies. www.stonehillspin.com.
104-A E. Ufer St. *(877) 990-8952*

Washington

Ana-Cross Stitch, Inc.—Anacortes
Up-to-date hand knitting yarn and kits, needlepoint fibers, cross stitch and hardanger. Located in Anacortes, the boating capital in beautiful Northwest Washington. www.anacrossstitch.com.
719 Commercial Ave. *(360) 299-9010*

To be listed in *PieceWork*'s "Needlework Shop Directory," please contact Vicki Yost at (877) 613-4683 or VickiY@interweave.com. $75 per issue; $65 per issue for three-time commitment; $55 per issue with one-year (six-time) commitment.

Shay Pendray's Needle Arts Studio on PBS



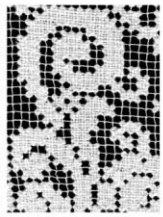
- *PieceWork* is a proud sponsor of this PBS show
- Series 1100 now showing
- Explore a variety of needlework techniques with host Shay Pendray
- Select shows feature segments on needlework's historical context presented by *PieceWork*
- Visit www.shaypendray.com for broadcast times; if your local PBS station does not currently air the show, you may contact its program director and request it

PIECEWORK MARKETPLACE

PREMIER CLASSIFIEDS

HOWES NEEDLEWORK
For the Finest in
Candlewicking
DESIGNS, KITS, SUPPLIES
Catalog Available • Wholesale Welcome
800-309-5348 or 703-481-0853
PMB 231
1474 N. Point Village Ctr.
Reston, VA 20194

NEW BOOK
Learn Filet Lace
EMBROIDERY on KNOTTED NET



"FILET LACE Introduction to the Linen Stitch"
by Marie-Jo Quinault
*ISBN 1-4120-1549-9 * 102 pages*
Visit our website and look at BOOK EXCERPTS
FILET NETS, BOOKS, KITS, PATTERNS, ACCESSORIES, TUTORIAL, WEEKEND CLASS
Filet Lace by the Sea
WWW.FILETLACE.NET 239-949-1785

A
sumptuous array of silks,
heirloom whites, Japanese printed cotton,
Vintage-inspired buttons, jewelry, scarves and shawls.
Delectable Mountain
125 Main Street, Brattleboro, VT 05301
(802) 257-4456
Visit our website or our store for even more
www.delectablemountain.com
Store hours: Mon-Thu and Sat, 10 to 5
Fri, 10 to 6:30, Sun, 1 to 5

Stitcher's Hideaway
NEEDLEWORK RETREATS
KISSIMMEE, FL: Oct. 21-22, 2005
Jeannette Douglas, Jeannette Douglas Designs
MYSTIC, CT *I & II:* Nov. 4-5, 7-8, 2005
Thea Dueck, The Victoria Sampler
MINNETONKA, MN: April 7-8, 2006
Ann Pettit & Liz Knudsen of Brightneedle
STURBRIDGE, MA: July 7-8, 2006
Jackie duPlessis, It's Fine-ally Finished
ALSO IN 2006: Kissimmee, Mystic
www.StitchersHideaway.com

addi Turbo®
Circular Knitting Needles
skacel



Available in 8 lengths from 12" to 60" and in 19 sizes from a US 000 to a US 36.
Exclusive Distributor
Wholesale only
Available in fine yarn shops.
skacel collection, Inc.
Phone: (425) 291-9600

JUBILI Beads & Yarns®
Announcing our state-of-the-art LAMPWORK BEAD STUDIO!
Classes and workshops in beading, knitting, crocheting, spinning, weaving, lampworking; parties, custom jewelry, repairs . . . and more!
713 Haddon Ave.
Collingswood, NJ 08108
Ph: 856-858-7844
Fax: 856-858-7846
info@jubilibeadsandyarns.com
www.jubilibeadsandyarns.com
E-commerce coming soon!!
Only 10 minutes from Philadelphia

Lion Circus Hat
Child-size kit $21.00 ppd.
(Choose background color)



Elephant & Clowns Circus Hat with Mini-Clown Tassels
Child-size kit, $25.00 ppd.



Many other kits.
Check out our website
www.threekittensyarnshoppe.com
Kits are 100% wool.



Three Kittens Yarn Shoppe
Mail Orders Welcome **651-457-4969**
805 Sibley Memorial Hwy., St. Paul, MN 55118

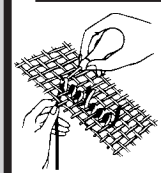
PIECEWORK

Have a question about your PieceWork subscription?
We have the answer. Visit our website, e-mail, call, or fax your question and we'll be happy to assist you.

Go to
www.interweave.com and click on Subscription Services in the page footer for new subscriptions, renewals, gift orders, and to change your address, pay your bill, and to submit subscription questions or concerns.

E-mail Address: Piecework@pcspublink.com
U.S. and Canadian Customer Service: (800) 340-7496
International Customer Service: (760) 291-1531
Fax Number: (760) 738-4805
U.S. Mail: PO Box 469107, Escondido, CA 92046-9107

R·U·G HOOKING



The only full-color international magazine for those who create and delight in hooked rugs
Send $3.00 for sample issue:
Rug Hooking Magazine
1300 Market Street, Ste. 202
Lemoyne, PA 17043-1420
1-888-512-8008

NATIONALLY AUTHORIZED
brother
KNITTING MACHINE REPAIR CENTER
OUTLET FOR
- **Refurbished & used Brother machines at good prices**
- **Pacesetter embroidery machines, sales & service**

Knit & Sew World
119 S. Minnesota Ave., St. Peter, MN 56082
507-934-3741

PIECEWORK MARKETPLACE

PREMIER CLASSIFIEDS



Ask for your free 128-page catalog from America's Finest Quilt Shop!

Featuring all the fabric, books, patterns and quilting goodies you could wish for.
Send your name & address *today!*
Your catalog will be mailed without delay.

Keepsake Quilting™
Dept. PIW1005, PO Box 1618, Center Harbor, NH 03226
or call **800-865-9458** or
visit **www.keepsakequilting.com**

Broider Wul
Caron Collection Fibers
Trebizond Twisted Silk Threads
Gold and Silver Real-Metal Threads
Needlework and Costuming Books
Scissors, Fancy Tools, Accessories

Catalog $5.00 (refundable with $30 order)



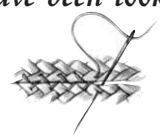
Hedgehog Handworks
P.O. Box 45384 Westchester, CA 90045
(310) 670-6040 www.hedgehoghandworks.com

Needle In A Haystack
Purveyor of fine needlework supplies



✦ Counted-Thread ✦ Embroidery ✦ Needlepoint
Stitching supplies, finishing services and classes!
1533 Webster Street, Alameda CA 94501 510-522-0404
877-HAYSTACK www.needlestack.com
Mail-order across town or across the globe!

PIECEWORK
Your ad could be here.
This is the readership you have been looking for!



Call PIECEWORK advertising at
(877) 613-4683
E-mail VickiY@interweave.com

FOLKWEAR®



TRADITIONAL STYLES FOR TODAY

#118 – Tibetan Panel Coat

For free 32-page catalog, email name and address to: info@folkwear.com

patterns with timeless style

THE NEEDLEWORK CONNECTION

Website Listings ~ *Your Guide to Shopping on the Web*

BUTTONS

Creative Impressions in Clay
www.claybuttons.com
(513) 755-2155

NEEDLEWORK ACCESSORIES

Sudberry House
www.sudberry.com
(860) 739-6951

Goods from the Woods
www.gftw.com
(800) 338-6111

Lacis
www.lacis.com
(510) 843-7178

NEEDLEWORK FABRIC

Zweigart
www.zweigart.com

NEEDLEWORK SUPPLIES

African Folklore Embroidery Kits & Threads
www.aflembroidery.com
(818) 999-6094

Bag Lady Press/Presencia
www.baglady.com
(303)670-2177

Brown Sheep Co.
www.brownsheep.com
(308) 635-2198

Caron Collection
www.caron-net.com
(203) 381-9999

Colonial Needle
www.colonialneedle.com
(800) 9-Needle

DMC
www.dmc.com

The Essamplaire
www.theessamplaire.com
(403) 347-3574

Flying Needles
www.flyingneedlestx.com

Heirloom Lace
www.knitlacepatterns.com
(573) 486-2162

Foxview Needlepoint
www.foxview.com
(908) 334-7125

Needlepoint Joint
www.needlepointjoint.com
(801) 394-4355

YARNS

Wool 2 Dye 4
www.wool2dye4.com

PIECEWORK

To advertise here call Sharon Altergott at (877) 613-4630 or e-mail SharonA@interweave.com

In the next PIECEWORK

NEEDLEWORK FOR CHILDREN



Hen and chicks from recycled sweaters by Susan Dunham.

PIECEWORK MARKETPLACE

KITS

EVERYTHING YOU NEED IN ONE PACKAGE

KITS
Inglenook Textiles
Needlework Studio
Arts and Crafts Movement Embroidery
New and Antique Textiles, Embroidery Workshops
Embroidery kits and Cross Stitch Kits
Fine Fabrics and Needlework Supplies
450 S.Raymond Ave. Pasadena, Ca. 91105
800 492 1242 www.inglenooktextiles.com

BEEHIVE HOOKING
kits supplies

videos books
www.beehivehooking.com
903 566 4522



Qiviut
Yarn Cap Kit
100% Qiviut • 3 Cap Patterns
One 2 oz. Skein BULKY Spun Yarn
120 yds/oz. • Enough for 1 Cap
OOMINGMAK
Musk Ox Producer's Co-Operative
604 H Street, Anchorage, AK 99501
(907) 272-9225 • www.qiviut.com
Retail / Wholesale

PIECEWORK
Your ad could be here.
This is the readership you have been looking for!
Call PIECEWORK advertising at
(877) 613-4683
E-mail VickiY@interweave.com



ADVERTISERS' INDEX

AZABU-YA 4
Babe's Fiber Garden, LLC 66
Beehive Hooking 70
Bernadine's Needlework 66
Breckling Press ..... ifc
Brown Sheep Company 13
Caron Collection 4
Cindy Valentine 17
Colonial Needle 15
Crossroads Trade 6
Delectable Mountain Cloth 68
Detrixhe, Sandra 65
DMC 3
Earth Guild 66
Embroiderer's Guild of America 10
Essamplaire 6
Fiber Trends 15
Filet Lace by the Sea 68
Folkwear 69
Hedgehog Handiworks 69
Howes Needlework 8, 68
Inglenook Textiles 70
Interweave Press 18, 64, 69, 70
Jenny June Fancy Work 17
John C. Campbell Folk School 11
Jubili Beads & Yarns 68
Keepsake Quilting ..... 69, ibc
Kits to Purchase 70
Knit & Sew World 68
Lacemaker, The 66
Lacis 6
Lampen, Betty 66
Living Felt 70
McAnge, Lillie 65
Needle Arts Studio 67
Needle In A Haystack 69
Needlepoint Joint, The 11
Oomingmak, Musk Ox Producers ... 70
Quilt Festival XVII 16
Quilting Arts Magazine 17
Red Thread, The 8
Royalwood, Ltd. 66
Rug Hooking Magazine 68
Scarlet Letter 4
Sedona Editions 15
Skacel Collection 68
Stampington & Co 65
Stitcher's Hideaway 68
Sublime Stitching 70
Stop to Shop Listings 67
Three Kittens Yarn Shoppe 68
Twining Thread, The 66
Winterthur 9
Wooly West 66
Yarn Barn 10
Zweigart ..... bc

Classifieds

Advertise in the Classifieds

To Place A Classified Ad, send your ad copy along with payment ($2.00 per word—$40 minimum) eight weeks prior to month of publication. Major credit cards accepted with account number and expiration date. Send to **Interweave Press, PieceWork Classified Ads,** 201 East Fourth St., Loveland, CO 80537-5655, fax (970) 667-8317 or e-mail VickiY@Interweave.com. We reserve the right to edit all ads to conform to the *PieceWork* style.

Beads

FIRE MOUNTAIN GEMS AND BEADS, bringing you an incredible selection of beads and jewelry-making supplies, serving the designer/artist since 1973. Almost 57,000 products available online, or order your *Free* comprehensive *Jewelry Makers Catalog.* Call (800) 423-2319 or order online www.firemountaingems.com. One Fire Mountain Way, Dept. B252, Grants Pass, OR 97526-2313.

HEIRLOOM GLASS BEADS, innovative supplies. Unique and antique! Color matching, bead sample cards, same-day service. Wholesale or retail: wholesale, low minimums; retail, no minimums. 60-page catalog just $3. **UniSyn Beadcats,** PO Box 2840, Wilsonville, OR 97070-2840. (503) 625-2323; fax (503) 625-4329; e-mail info@beadcats.com; www.beadcats.com.

Books, Videos and DVDs

COLLECTING ANTIQUE QUILTS with Nancy Kirk. A new e-book available for download $19.95 or on CD-ROM for $24.95. www.kirkcollection.com.

FREE SAMPLE COPY of colorful, 64-page, quality textile magazine, *Textile Fiber Forum.* Check out our website www.ggcreations.com.au/tafta/ or e-mail to tafta@uq.net.au. This publication covers all the textile arts in the Australian region and includes New Zealand plus an international component. Just write to **TAFTA,** PO Box 38, The Gap, Q4061, Australia. (Send check for U.S. $3 to have your free copy sent airmail.) You'll love it. No obligation.

HUGE SELECTION. New and out-of-print needlework books. Information for free catalogs and newsletter. **Ruth Kern Books,** PO Box 35366, Phoenix, AZ 85069. (800) 429-5075; rkern3@mindspring.com; fax (602) 944-1753; http://www.needlearts.com. Free book searches.

QUILT RESTORATION. Learn quilt restoration at home with Nancy Kirk. Four DVD-set covers restoration techniques, fabric dating, cleaning, storage, display, and business planning. $129.95 for complete set with *free* shipping. Advanced workshop *Restoring Crazy Quilts* also available on DVD. Order at www.kirkcollection.com or call (800) 398-2542. For in-person workshops go to www.quiltrestoration.com. **The Kirk Collection,** PO Box 19266, Omaha, NE 68119.

VIDEOS. LEARN MACHINE QUILTMAKING. Simplified complete instructions. Have your own private quilting teacher at home showing you every detail. **Top to Bobbin,** PO Box 3321, Munster IN 46321. www.topbobbin.com.

Equipment

KNITTING LOOMS—ADJUSTABLE! Portable. Using easy basic knit stitches or extra-fancy stitches, you can create beautiful hats, scarves, rugs, toys, sweaters, afghans, slippers . . . www.thinkanddoclub.com; (541) 673-5978. For informational brochure, send $1 to **Cheryl Stokes,** 632 Valley Rd., Roseburg, OR 97470.

Filet Lace

FILET LACE BY THE SEA—Embroidery on Knotted Ned. Filet Nets, Kits, Patterns, Instruction book *Filet Lace: Introduction to the Linen Stitch.* (239) 949-1785. **www.filetlace.net**.

Instruction

JOHN C. CAMPBELL FOLK SCHOOL in the mountains of North Carolina, offers over 750 beginning to advanced, week-long and weekend classes year-round. Quilting, embroidery, needlepoint, lace making, basketry, rug making, spinning, dyeing, knitting, crochet, weaving, and much more. For a free catalog call 1-800-FOLK-SCH or visit **www.folkschool.org.**

Kits and Gifts

LADYBUG CREATIONS. Stumpwork kits and supplies. New group projects now available. www.stumpwork.com.

Neeedlework As Art

ANOTHER WAY TO DISPLAY NEEDLEWORK. Artistic, easy, economical, quick. Book and fabric framing kits. www.suzishangart.com. **Suzi's Hang Art,** 1315 W. Woodside, Spokane, WA 99208. (509) 326-2216.

Quilt Societies

QUILT PRESERVATION SOCIETY. Join antique quilt enthusiasts around the world in preserving unique antique patterns. Four newsletters and four patterns per year. A program of the **Quilt Heritage Foundation.** Join online at **http://www.quiltpreservation.com** or call (800) 599-0094 to join for 2005. $25 annual membership.

Supplies

BOHEMIAN BUTTONS Exquisite glass buttons from the Czech Republic. Wholesale and retail. $15 for color catalogue with periodic updates. For ordering information, please contact **Beads And Beyond,** 25 102nd Ave. NE, Bellevue, WA 98004. Phone (425) 462-8992.

Travel

CRAFT & FOLK ART TOURS. Maramures Winter Festival, Romania, Bulgaria, Turkey, Caucasus, Burma, China, Mexico. Small, personalized groups. **Craft World Tours,** 6776PW Warboys, Byron, NY 14422. (585) 548-2667.

Websites To Visit

STITCHERS WANTED. GhostStitchers Needlework Stitching Service. www.ghoststitchers.com.

WWW.LACEMAKING.COM provides all you need to make lace—European bobbins, Battenberg and Princess tapes. Antique and Wearable lace. Home of the Lacemaking Circle discount club (Free!).

WWW.THREADNEEDLESTREET.COM has all the finest threads, fabrics, buttons, books, kits, and much more to create exquisite hand embroideries including counted cross stitch, needlepoint, Hardanger, and other fine needlework techniques. (425) 391-0528.

FINDINGS



Diane Savona's quilt *In the Middle of All This*. 64 x 53 inches (162.6 x 134.6 cm).

Photograph courtesy of Diane Savona.

An Estate-Sale Quilt

Diane Savona

Nearly all the materials in the quilt shown here came from the estate sale of a Clifton, New Jersey, woman. Upstairs in her small white house, I found stacks of her meticulously done white crochet. Downstairs were boxes of bright fabrics, trims, zippers, and buttons, all apparently unused, as if she had been afraid to try the bold colors. In the quilt, the white crocheted, aproned figure represents the needlewoman, hiding amid the vivid colors that surround her. I constructed this quilt in sections while I was recovering from pneumonia, hand-sewing each zipper and trim to the top, two sides, center, and bottom as I lay in bed. After I recovered, I sewed the completed sections to a larger cloth, and then added a multicolored border encrusted with buttons. My quilts, combining the crocheted and embroidered cloth of anonymous needleworkers with my own designs and stitchery, connect my work to the people in my community, both past and present.

A Doll Quilt from Doll Clothes

Mary Polityka Bush

A child will delight in a soft patchwork quilt to wrap around a baby doll. I made this one from discarded doll clothes. I disassembled each garment, setting aside bows, lace, bibs, and gathered sleeves. I cut the largest sections of fabric into 3½-inch (8.9-cm) squares and pieced others to the same dimensions. I angled some pieces, layered glittery sheer fabrics over solids, incorporated details, and accented some squares with lace. I sewed the squares to a cotton fabric, covered the joins with bias tape, and tied buttons with pearl cotton to hold the batting and the backing fabric in place; I bound the edges of the quilt with wide bias tape.



Mary Polityka Bush's doll quilt made from vintage doll clothes. 25 x 25 inches (63.5 x 63.5 cm).

Photograph by Joe Coca.



Jamie Goldston's quilt made from vintage blue jeans. 84 x 61 inches (213.4 x 154.9 cm).

Photograph by Joe Coca.

Denim Quilt—Finished at Last

Gilda V. Bryant

During a recent cleaning spree, Jamie Goldston of Amarillo, Texas, found a twenty-seven-year-old denim quilt top lying forgotten in the closet. She had sewn it out of 6-inch (15.2-cm) squares from her family's old jeans when she was a junior at Roswell (New Mexico) High School.

With advice from a few quilting friends, Goldston completed the quilt in one weekend. She backed it with plaid flannel, omitting any batting. After pin-basting the quilt, she tied it using a needle and black embroidery floss and finished the edges with bias binding. She attached folded hankies made from the plaid backing to the jeans' pockets.

Goldston and her daughter, Taylor, have moved several times; her denim "UFO" (unfinished object) went along. She says with a smile, ". . . I made it way back then with no idea what I was doing. Now that it's finished, I've got a piece of my sisters and mom, since they donated the fabric."

Keepsake Quilting™

America's Favorite Quilt Shop!





"Your assortment is unmatched and your service impeccable!" ***Marcia G.***

Keepsake Quilting invites you to experience the excitement of finding all the treasures a quilter could possibly wish for. Whether you travel to our beautiful shop in Center Harbor, New Hampshire, visit us on the Web or browse through our 128-page full-color catalog, you'll discover everything you need and anything you can dream!

- A dazzling spectrum of finest-quality fabrics, from designer prints and hand-dyed Bali batiks to homespuns and reproduction fabrics.
- A vast selection of patterns, kits and books featuring easy-to-stitch weekend projects and masterpiece quilts in designs from classic to contemporary.
- The latest tools, notions, threads, and all the supplies needed to ensure success and enhance creativity.
- A friendly, knowledgeable staff that is eager to answer your questions and help you in any way possible.
- Truly a quilter's paradise!

Visit Keepsake Quilting™ Soon!

At Senter's Marketplace • Rt. 25B, Center Harbor, NH
Call to order a free catalog: **800-865-9458** *or* visit us on the Web at: **www.keepsakequilting.com**

Key: PIW905

Welcome Autumn!

Enjoy the splendor of Fall
with Zweigart's new
"Autumn Harvest" collection.





All designs are stitched on Zweigart's new 28 count Jazlyn fabric.

ZWEIGART®
THE needlework fabric™

Joan Toggitt, Ltd., 262 Old New Brunswick Road, Suite E, Piscataway NJ 08854 732-562-8888 www.zweigart.com