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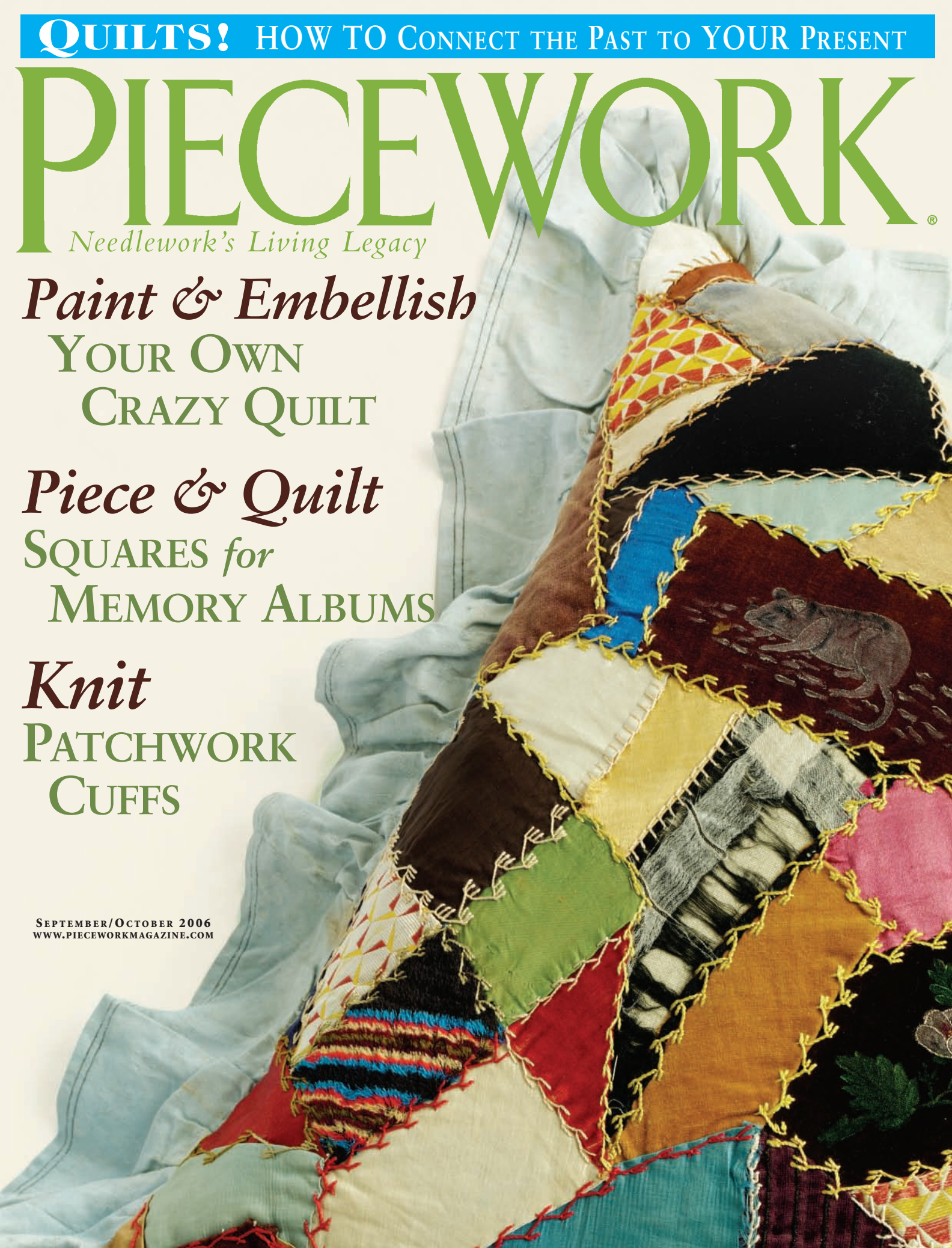

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Volume XIV Number 5

18

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38

ON THE COVER
CRAZY QUILT PILLOW FROM THE COLLECTION OF THE FORT COLLINS (COLORADO) MUSEUM. PAGE 22.
Photograph by Joe Coca.

F E A T U R E S / P r o j e c t s

16–17

A SASHIKO FARMER'S COAT

This example of sashiko, a technique from Japan in which two layers of fabric are quilted together, shows the highly decorative geometric patterns that strengthen the fabric.
Deborah Pulliam

Sashiko Designs

Dustin Wedekind offers four sashiko designs to use on your own projects.

18–21

AFRICAN AMERICAN QUILTS AT THE AMERICAN FOLK ART MUSEUM

The author, senior curator at the American Folk Art Museum, presents four stellar examples from the museum's collection.
Stacy C. Hollander

22–27

TWO PAINTED CRAZY QUILTS

Crazy quilting and painting with oils on silks and velvets were both popular during the late nineteenth century, and many crazy quilts of that era feature painted fabric panels.
Linda Moore

Painting on Fabric for a Crazy Quilt

Learn how to paint on fabric with fabric dyes, which are robust enough to withstand everyday use and periodic cleaning.

Stitches for a Crazy Quilt

Linda Moore offers stitch diagrams for some of the decorative, ornate, and whimsical embroidery stitches used on crazy quilts.

28–31

ISLAND PRIDE: The Nantucket Agricultural Society Quilt

A signature quilt played a role in the Nantucket (Massachusetts) Agricultural Society's first fair, held in October 1856.
Aimee E. Newell

32–37

STITCHING FOR CASH: Three Fund-Raising Quilts from an Iowa Town

The author and other residents have been documenting and exploring the history of quilts recently discovered in a single archival box in a storage room in the basement of the Keota Library.
Andi Milam Reynolds

38–39
A Signature Wedding Quilt
Even though she was not an experienced quilter, the author decided to make her husband-to-be a wedding gift of a quilt that would celebrate the people who had been significant in his life.
Patti McAfee

40–43
A Patchwork of Memories from Three Family Quilts
In 1898, Mary Elizabeth Cameron (1859–1930) moved from Alabama to Colorado to start her married life. Quilts found in a trunk in 2004 connect her life to the present.
Rachel Wiley

44–45
My Label Quilt
The author describes her "mending project gone mad."
Libbie Gottschalk

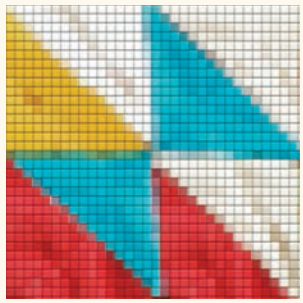
46–51
Rescuing Antique Quilt Blocks
Quilter/quilt designer Camelia Elliott used 1940s-vintage blocks that had belonged to her grandmother to make three quilts for her family.
Gilda V. Bryant

Repairing Worn Patchwork Quilts
Melinda A. Barta shows how to cover damaged quilt pieces to prevent additional damage and stabilize the quilt.

Quilt Squares for Photograph Albums
Colorful and often whimsical reproduction fabrics make the perfect insert for windows on the covers of photograph albums. Melinda A. Barta shows you how to make your own using the Log Cabin quilt pattern.

52–53
Decorative Knitting, Part IV: Knit Patchwork Cuffs
For this installment of her ongoing series, Nancy Bush chose a diagonal rib pattern found on mittens from Estonia.

54
On the Web: Knit Quilt-Block Greeting Cards
Ann Budd used three motifs that resemble traditional quilt blocks to embellish cards made of handmade paper.



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ON THE WEB

SEE PAGE 54 FOR INFORMATION ON OBTAINING INSTRUCTIONS FOR THIS ISSUE'S BONUS KNITTING PROJECT.

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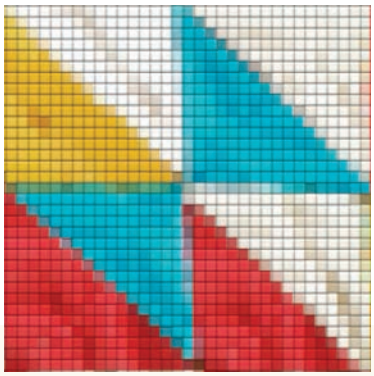


NOTIONS

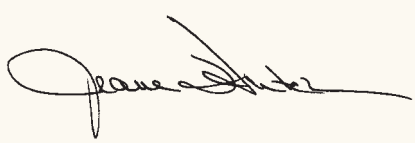
Sometimes, it's the smallest connection. When a reader e-mailed to ask if *PieceWork* had ever published any articles on smocking—we had (see "Clare Embroidery," July/August 1994, and "Smoc, Smicket, Smock Frock, and Fancy Gathering," September/October 1997), seeing the word "smocking" on the monitor evoked poignant and fond memories for me.

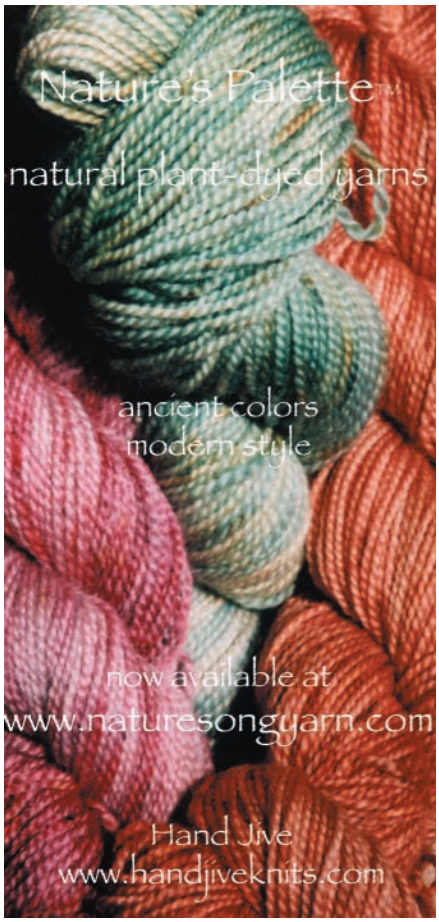
My hands-down favorite dress the summer I was six was one that my grandmother had sewn and hand-smocked. I wanted to wear it every day, and I kept asking NaNa how she made smocking. I can still see her sitting in the chair by her sewing machine with fabric, needle, and thread, patiently showing me, again and again, how it was done.

A colleague, Marlene Blessing, recently showed me the inspired necklace and earrings that her sister, Deborah Loop, had made as a "beadwork family album" to celebrate the memory of their late mother, Inez Amy Hovland Loop (look for the necklace and earrings along with an interview of Loop in the October/November 2006 issue of *Beadwork*, one of *PieceWork*'s sister magazines). The necklace consists of a small folding frame containing family photographs together with a tiny beaded dress over a body made of wired *milagros* (Mexican charms) on a woven strand of earthen-colored beads. This dress and two other dresses symbolize elements of Inez's life and may be rotated as the wearer desires. The earrings serve as hangers for the two dresses not in use. In the interview, Loop explains, "I turned to craft to express not only my grief and confusion [over her mother's death] but also my pleasure in the recollections I have of her. . . ." Another connection between family and handwork.

While planning the photo shoot for this issue of *PieceWork*, I got out several of my quilts to see if any would be suitable as props. One, which I received from a dear family friend when I was nine or ten, is made of Dutch Girl blocks. As I looked at it spread out on the bed, I thought about the connection that the quilt provided between its maker and me. But—"Wait a minute, those aren't twenty Dutch Girls, they're twenty Sunbonnet Sues!" Besides recognizing a connection, I now had to research the quilt pattern. Trying to establish the provenance of a quilt pattern can be confusing, particularly because many patterns are known by more than a single name. That seems to be the case here: apparently, the name Dutch Girl was used more frequently as the pattern name in the South (I grew up in Virginia), whereas Sunbonnet Sue was used everywhere else.

As Stacy C. Hollander, senior curator and director of exhibitions at the American Folk Art Museum, said about African American quilts from the museum's collection (see page 18), "Present in each of these quilts is the echo of a path that has been followed before and that has been traced again." I hope that this issue sparks your own connections, recollections, and paths.





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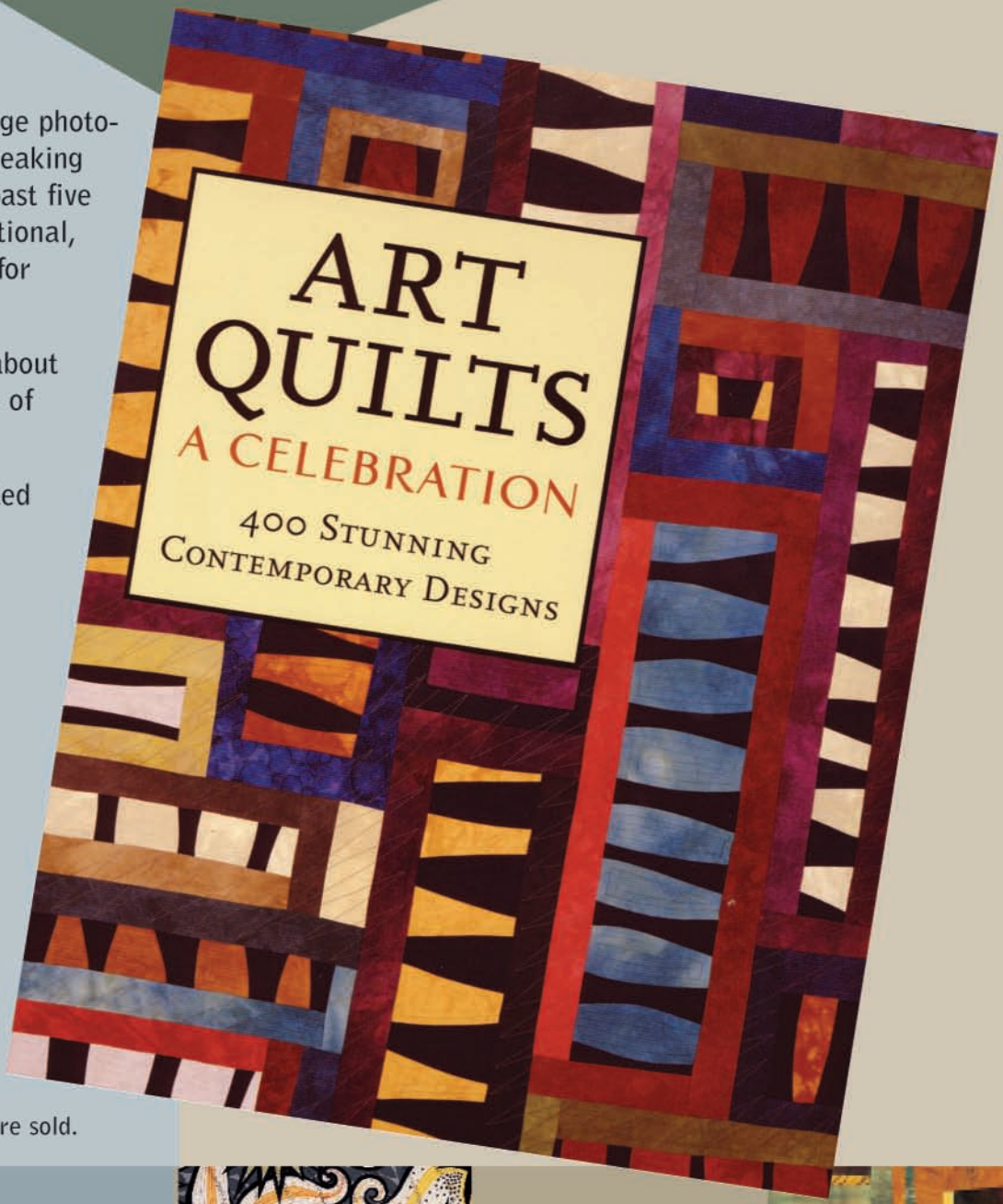

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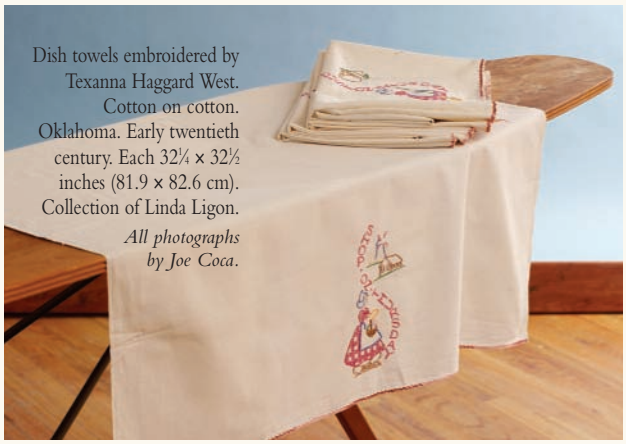
BY POST

Memories of Mother

The mitten ornaments pictured on page 8 of the March/April 2006 issue ("An Embroidered Valentine") look just like the little felt mittens my mother used to cover the points of her knitting needles and scissors. What fun to see that the pattern is still in use.



Dish towels embroidered by Texanna Haggard West. Cotton on cotton. Oklahoma. Early twentieth century. Each 32¼ × 32½ inches (81.9 × 82.6 cm). Collection of Linda Ligon. *All photographs by Joe Coca.*

I remember my mother's reciting to me the admonishments embroidered on the dish towels shown on page 52 of the same issue. Those on the two towels missing from the set are "Wash on Monday" and "Mend on Wednesday." Thank you for the memories and a wonderful magazine!

Joyce Halasz
Ellicott City, Maryland

Correction

Under "Left Mitten," in "Knit Classic Cable Mittens" (January/February 2006), Round 28 should read as follows:

Rnd 28: Change to St st for palm and mark position of thumb gusset as follows: K15, p1, pm, k1 (center st of thumb gusset), pm, p1, k2, sl m between palm and back of hand, work 28 sts in established patt for back of hand.

PieceWork's Metal-Thread Kit Giveaway

The Royal School of Needlework's Campanula Metal-Thread Embroidery kit.

Thanks to all who entered to win one of two Campanula Metal-Thread Embroidery kits courtesy of the Royal School of Needlework. Congratulations to the winners, whose names were randomly drawn in June from all entries: Sandra Morisaki and Alice Longacre. And many thanks to the Royal School of Needlework for the kits.

Chicken Scratch

I was delighted to find renewed interest in aprons in the January/February 2006 issue, especially the reference to cross-stitch on gingham. Years ago, my Aunt Fran gave me two gingham aprons and taught me how to cross-stitch on them. The technique sometimes is called "chicken scratch," and Fran gave me several books that are full of patterns, some of which are quite beautiful and actually give the illusion of lace when stitched.

Sally O'Toole
Stockton, California

Look for chicken-scratch patterns at needlework stores or online.

Sally O'Toole's chicken-scratch samples stitched on gingham. Cross-stitch. Cotton thread on cotton fabric. Black, 9 × 9½ inches (22.9 × 24.1 cm); pink, 5 × 9 inches (12.7 × 22.9 cm).

German Sampler Museum

While visiting Germany in April, I made a side trip (a three-hour drive each way) to Celle to visit the German Sampler Museum, which I had read about in the January/February 2006 issue. Every minute of the drive was worth it. It was amazing to see the techniques that still are used today as well as the techniques that are no longer used.

I am curious about the meaning of the stitched crowns and initials beneath them on some of the samplers. I believe there were too many crowns stitched to symbolize the reigning royalty (all the museum's descriptions are in German, and I could not decipher them).

Susan Cannon
Stafford, Texas

Readers, do you have any information about the crowns/initials motif?

Addition

Under Further Reading in "Home Care for Your Heirloom Textiles" (January/February 2006), we suggest that you add *Your Vintage Keepsake: A CSA [Costume Society of America] Guide to Costume Storage and Display* by Margaret T. Ordonez (Lubbock, Texas: Texas Tech University Press, 2001).

Your Vintage Keepsake: A CSA Guide to Costume Storage and Display by Margaret T. Ordonez.

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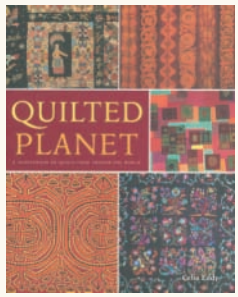
BOOK MARKS

Quilted Planet: A Sourcebook of Quilts from Around the World

Celia Eddy

Clarkson Potter, 1745 Broadway, New York, NY 10019. 2005. Hardbound, 224 pages, $40. ISBN 1-40005457-5.



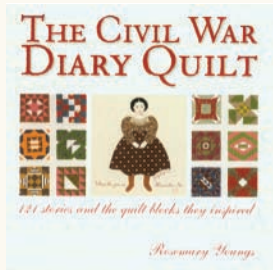
In this gloriously illustrated and well-researched book, quilter and historian Celia Eddy traces the history of quilting traditions in Asia and the Far East, Korea, India, Europe, the Americas, Australia and New Zealand, and Africa. She has provided a feast for anyone who appreciates quilts.

—Sam Nichols

The Civil War Diary Quilt: 121 Stories and the Quilt Blocks They Inspired

Rosemary Youngs

KP Books, 700 E. State St., Iola, WI 54990. 2005. Softbound, 288 pages, $22.99. ISBN 0-87349-995-6.



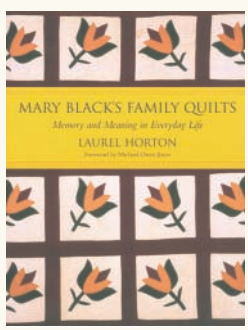
Period photographs and objects and personal information bring to life the diary entries of eleven women affected by the American Civil War. Rosemary Youngs used 121 of these entries as inspiration for a quilt comprising 121 different quilt blocks. Titles of the blocks include Games, Music and Knitting; Alarming Conditions; Rachel's Frustrations; and Bidding Goodbye. Clear, concise instructions and the full-size reproduction of each quilt-block pattern in color will ensure that completing the entire 121-block quilt will go smoothly. Or you may choose to make one or more of seven small quilts, a table topper, a table runner, or a quilt label in the shape of a china doll.

—Jane Dylan

Mary Black's Family Quilts: Memory and Meaning in Everyday Life

Laurel Horton

The University of South Carolina Press, 1600 Hampton St., Columbia, SC 29208. 2005. Softbound, 216 pages, $39.95. ISBN 1-57003-610-1.

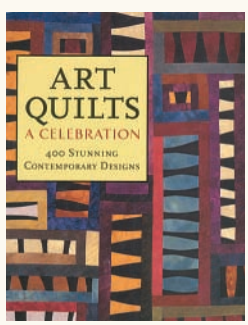


Sixteen quilts tell the story of six generations in the family of Spartanburg, South Carolina, philanthropist Mary Louisa Snoddy Black (1860–1927). Beginning with a whole-cloth quilt made by Black's great-grandmother about 1850 and ending with early-twentieth-century examples, Laurel Horton takes the reader through changes in styles, materials, and functions of the quilts made by women in Black's family. The quilts were not only preserved, each was labeled with information about its origin and significance. This is a great historical read with quilts as the unifying element.

—Jane Dylan

Art Quilts, A Celebration: 400 Stunning Contemporary Designs

Sterling Publishing, 387 Park Ave. S., New York, NY 10016. 2005. Softbound, 512 pages, $24.95. ISBN 1-57990-711-3.



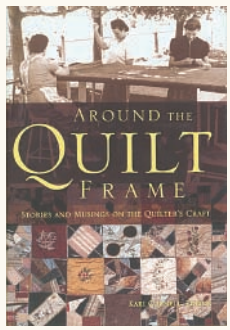
Four hundred quilts, shown here in full color, appeared in the Quilt National biennial exhibitions of 1995, 1997, 1999, 2001, and 2003; they represent the best and brightest of contemporary work. Artist statements provide insights about the quilts, and American folk art expert Robert Shaw's discussion on building a collection of contemporary quilts is outstanding.

—Alexandra Eastman

Around the Quilt Frame: Stories and Musings on the Quilter's Craft

Kari Cornell, ed.

Voyageur Press, 380 Jackson St., St. Paul, MN 55101. 2006. Hardbound, 224 pages, $16.95. ISBN 0-7603-2537-5.



From whimsical to philosophical, the seventeen essays and stories in this small book speak volumes about the power of the quilting tradition. Included are "Who Needs Quilt Guilt?!" by Ami Simms, "The Lure of the Quilt Show" by Jean Ray Laury, "My Grandmother's Legacy" by Patricia Cox, and an excerpt from "Gee's Bend: The Women and Their Quilts" by Belinda Pettway. Tuck this one into your carryall for those moments that you spend waiting—you'll be glad you did.

—Alexandra Eastman

FORTHCOMING FROM INTERWEAVE PRESS

Couture Crochet Workshop: Mastering Fit, Fashion, and Finesse

Lily M. Chin

Interweave Press, January 2007. Softbound, 160 pages, $21.95. ISBN 1-59668-008-3.

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photo courtesy of Catherine Aves

photo courtesy of Amy Clarke Moore

A Lotus Evening by Quilters in Motion: Ann Andersen, Jean Chisholm, Marilyn Good, Sabina Granbois, Muriel Hillstrom, Linda Holbeche, Dorothy Hausden, Pat Lundman, Rosemary McLean, Anita Pacey, Dianne Senra, Ina Spinks, and Lynn Tak; pattern by Aie Rossman of Lotusland. One of the quilts available in The Quilt: A Breast Cancer Support Project's online auction. *Photograph by Terry Manzo.*

A Breast Cancer Support Project

Eight years ago, Carol Miller successfully battled breast cancer. "I was lucky," the Stratford, Ontario, resident says. "I had so much support—people to talk to, places to vent. I realized others had gone through the same experience." At the same time, she recognized that many other women were fighting the same fight with no support. What could she do to help them?

"The Quilt" was her answer. Miller envisioned a one-time event, to be held in her town. People would gather to make quilts, which would then be auctioned and the proceeds donated to breast cancer support programs. She expected thirty-five or so quilts. Over 100 quilts arrived that year and today, eight years later, The Quilt has raised more than $1 million Canadian. So far this year, more than 400 quilts have been donated from every corner of the country. Seventy are included in this year's online auction, which ends October 14.

According to Miller, herself a quilter and former owner of two quilt shops, "Quilting gives people the opportunity to be together. That can offer many powerful things—opportunities to be happy, to remember, or to say good-bye."

Although she lives more than a thousand miles from Stratford, Donna Purchase of Newfoundland has made a quilt a year for the past six years for the program. "I always dedicate each one to somebody who's had breast cancer. They're always there in my mind," she says. "I love reading the stories of each quilt on the website. Some are touching. Some are funny. It's made me realize that many people are affected by cancer, but there are also people everywhere trying to do something about it."

THE QUILT: A BREAST CANCER SUPPORT PROJECT — 55 Downie St., Stratford, ON, Canada N5A 1W7; (519) 272-2588; www.thequilt.com.

—*Susan Lightstone*

$1 Million Challenge Grant

The American Textile History Museum in Lowell, Massachusetts, has launched Caring for Collections: The $1 Million Challenge, an effort to increase the museum's endowment for the long-term preservation of its collection. An anonymous benefactor from the Maine Community Foundation will match every dollar raised by the museum provided that it raises $1 million by December 31.

THE AMERICAN TEXTILE HISTORY MUSEUM — 491 Dutton St., Lowell, MA 01854; (978) 441-0400; www.athm.org.

LEFT: Blouses from the Chernihiv, Poltava, and Cherkasy regions of Ukraine. Makers unknown. Early twentieth century. CENTER: Woman's costume from the Pidliashshia region, present-day Poland. Maker unknown. 1920s. RIGHT: *Tsurkanka,* sheepskin jacket, from Chernivtsi in the Bukovyna region of Ukraine. Maker unknown. Early twentieth century. Collection of the Ukrainian Museum. *Photographs by Edward Knab.*

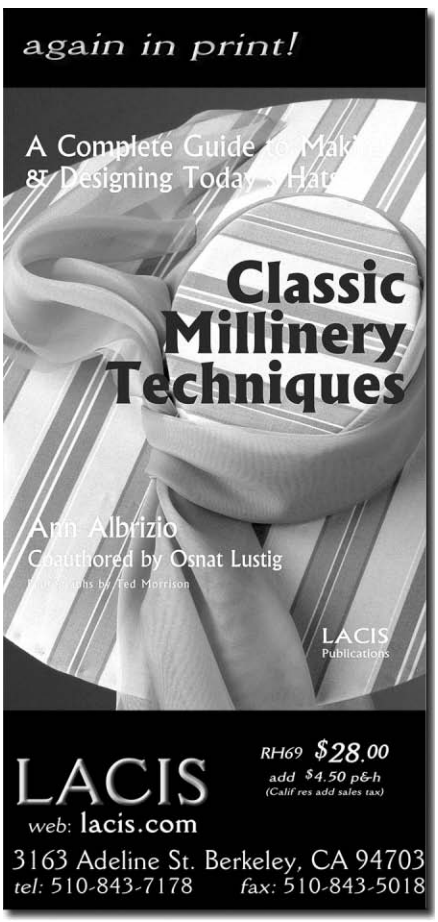
Textile Travels: Visit New York City

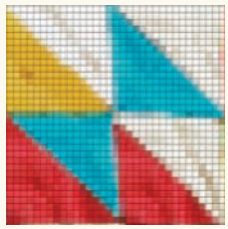
— The Ukrainian Museum

The Tree of Life, the Sun, the Goddess: Symbolic Motifs in Ukrainian Folk Art, on exhibition through October 15 at the Ukrainian Museum in New York City (see "The Ukrainian Museum, New York City," *PieceWork*, September/October 1995), brings together more than 100 artifacts from the museum's extensive folk art collection and highlights three of the most prevalent and powerful symbols used on textiles, ceramics, wood- and metalwork, and Easter eggs (*pysanky*).

THE UKRAINIAN MUSEUM — 222 E. Sixth St., New York, NY 10003; (212) 228-0110; www.ukrainianmuseum.org.

—Sophie Hodorowicz Knab





NECESSITIES

Traveling with Beads

Need a Bead Now travel case for beads and wire. Fire Mountain Gems and Beads, 1 Fire Mountain Way, Grants Pass, OR 97526; (541) 956-7890; www.firemountaingems.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.

Quilt-It Kit

Patterns, needle, thread, fabric, project cards, and instruction booklet. Chronicle Books, 85 Second St., San Francisco, CA 94105; (415) 537-4200; www.chroniclebooks.com.

Metallic Thread

New metallic thread colors including Red Flamenco, Purple Mambo, and Cha Cha Verde. Kreinik Mfg. Co., 1708 Gihon Rd., Parkersburg, WV 26102; (304) 422-8900; www.kreinik.com.

Learn to Knit

DVD with demonstrations, tools, color theory, glossary, stitch library, tips, music, and resources. Leisure Arts, 5701 Ranch Dr., Little Rock, AR 72223; (800) 526-5111; www.leisurearts.com.

New Colors

New colors in Wildflowers, 100% cotton hand-dyed thread. The Caron Collection, 55 Old South Ave., Stratford, CT 06615; (203) 381-9999; www.caron-net.com.

Notebooks for Needlepoint

Notebook, canvas, thread, instructions, scissors, and needle threader. AMH Design, 55 Washington St., Ste. 315, Brooklyn, NY 11201; (718) 801-8850; www.amhdesignonline.com.

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A Sashiko Farmer's Coat

DEBORAH PULLIAM

THIS LATE-NINETEENTH-CENTURY farmer's coat from Japan, now in the collection of the Victoria and Albert Museum in London, is worked with sashiko, a form of dense stitching (see "The Sashiko Embroidery of Aomori, Japan," *PieceWork*, September/October 1994) that quilts two layers of thin material together without a filling to add warmth and protection against the bitter winter weather typical of the northern districts of Japan. The geometric pattern not only is highly decorative but also strengthens the fabric (sashiko also could be used to rework and reinforce worn clothing to give it new life). The stitching must be closely and evenly worked to be effective and for the fabric to lie flat and even.

Coat. Maker unknown. Sashiko. Blue cotton thread on indigo-dyed cotton. Japan. Late nineteenth century. Collection of the Victoria and Albert Museum. (FE.30-1982).
Photograph courtesy of the V&A Picture Library, London, England.

Originally, sashiko was worked on hemp or ramie, the only fabrics then available to residents of isolated rural districts. When railroads finally connected the country in the late nineteenth century, cotton fabric and thread became more readily available and affordable.

In the second half of the nineteenth century in Japan, wearing rural clothing in the city was a popular fashion, much as the donning of farmer's overalls by urban dwellers has been popular at times in the United States. Anna Jackson, deputy keeper of the Asian department at the Victoria and Albert Museum in London, feels this particular coat actually may have been worn that way, since it is in excellent condition, showing no signs of having been worn as work clothing. ❖

ABOUT THE AUTHOR. *Deborah Pulliam of Castine, Maine, is a freelance writer and* PieceWork*'s contributing historian. She is a frequent contributor to two of* PieceWork*'s sister magazines,* Interweave Knits *and* Spin·Off.

FURTHER READING

deWaal, Edmund. *Timeless Beauty: Traditional Japanese Arts*. Milan, Italy: Skira, 2003.

Jackson, Anna. *Japanese Country Textiles*. Boston: Shambhala, 1997.

Milgram, Lynne. "The Sashiko Embroidery of Aomori, Japan." *PieceWork*, September/October 1994.

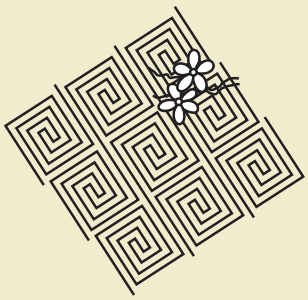
Ogikubo, Kiyoko. *Kogin and Sashiko Stitch*. Kyoto, Japan: Kyoto Shoin, 1993.

Rathbun, William J., ed. *Beyond the Tanabata Bridge: Traditional Japanese Textiles.* New York: Thames and Hudson, 1994.

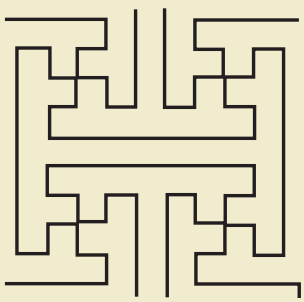
Sashiko: Traditional Japanese Quilt Designs. Middletown Springs, Vermont: Japan Publications, 1989.

Sashiko Designs

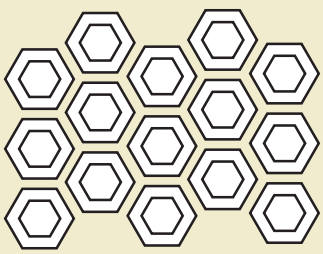
This vest, made by Dustin Wedekind, senior editor of PieceWork*'s sister magazine* Beadwork, *was a project in* Beaded Embellishment: Techniques and Designs for Embroidering on Cloth *by Amy C. Clarke, editor of another of* PieceWork*'s sister magazines* Spin·Off, *and Robin Atkins (see the box below for more information). The vest used six different sashiko designs, including the four shown here.*



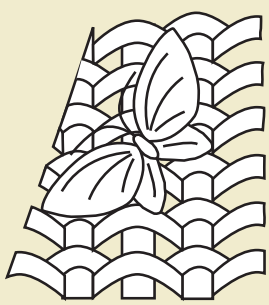
Lightning



Silk weave



Tortoise shell



Basket weave

Patterns may be photocopied for personal use.

Inazuma, lightning, is very easy to draw and stitch. The continuous line loops back on itself to look like two lines. The plum blossom is a popular motif. Draw the flower and branch outlines and work the pattern up to those lines; use backstitch for the flower petals.

Sayagata, or silk weave, also known as monk's maze, looks very complex, but you will find that it is made of continuous lines that intersect, making it easy to stitch.

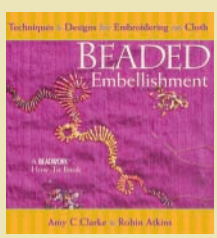
Kikko, tortoise shell, looks like a honeycomb. It is a simple pattern to follow but requires a lot of blind stitching on the back.

Don't be timid about making up your own patterns. This basket-weave pattern is easy to draw but tricky to stitch because it doesn't have any continuous lines. The butterfly can be filled with a variety of colors and techniques.

Sashiko vest by Dustin Wedekind.
Photographs by Joe Coca.

Beaded Embellishment

Adapted from Beaded Embellishment: Techniques and Designs for Embroidering on Cloth, *$21.95, Interweave Press, available at your favorite craft or book store, by calling (800) 272-2193, or online at www.interweave.com.*

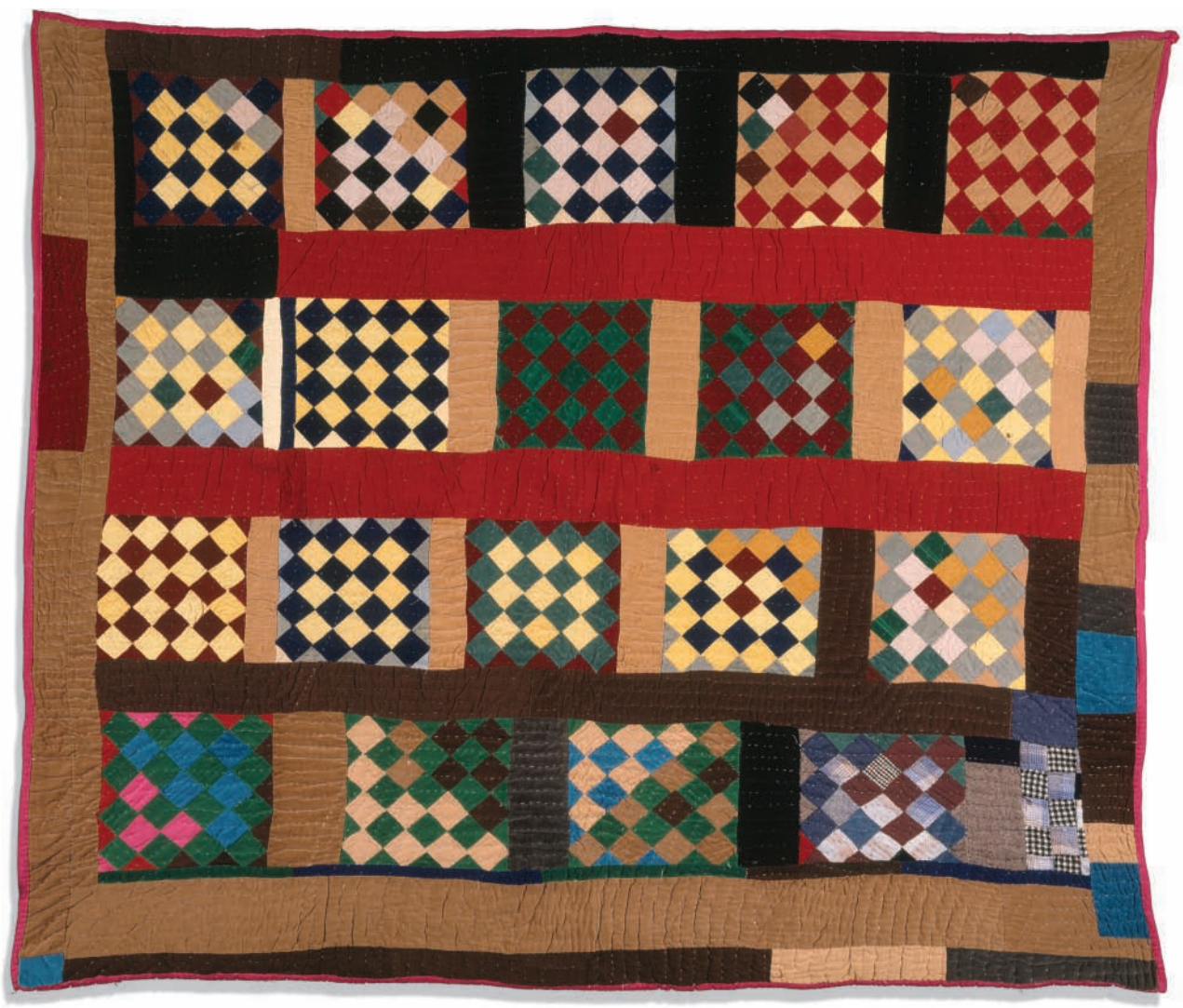


African American Quilts *at the* American Folk Art Museum

STACY C. HOLLANDER

THE AMERICAN FOLK ART MUSEUM's collection of African American quilts was initiated in 1990 with the gift of Lucinda Toomer's remarkable corduroy *Diamond Strip Quilt*. This inspired a deep investigation into a facet of American quilt making that was largely unexplored at the time and that enriched the museum's commitment to presenting quilts as a significant art form. The gift coincided with a growing interest among scholars and historians in the identification of African retentions in creative expressions emerging from black communities and the specific relationship between African American–made quilts and African textile traditions.

In 1991, the museum invited art historian Maude Southwell Wahlman to identify quilts made by rural southern African American quilt makers for purchase with funds provided by a grant from the National Endowment for the



Diamond Strip Quilt by Lucinda Toomer (1888/1890–1983). Cotton corduroy, flannel, velvet, and wool. Macon, Bibb County, Georgia. Circa 1975. 79½ x 66¼ inches (201.9 x 168.3 cm). Gift of William Arnett. (1990.7.1).

All quilts from the collection of and all photographs courtesy of the American Folk Art Museum, New York, New York.

Visit *the* American Folk Art Museum

The museum is located at 45 W. 53rd St., New York, New York. In addition to textiles, the collections include paintings, drawings, photographs, sculpture, and three-dimensional objects. In all, there are more than 4,000 artworks dating from the seventeenth century to the present. Folk Art Revealed, an installation with objects from the permanent collection, including Jessie Telfair's *Freedom Quilt* and a twill-woven and embroidered bedcover, is on continuous view. In addition, the museum offers numerous temporary exhibitions each year.

For more information, call (212) 265-1040 or visit www.folkartmuseum.org. Museum membership includes an annual subscription to the museum's award-winning magazine, *Folk Art,* and free admission to the museum.

Ancestry and Innovation: African American Art from the American Folk Art Museum, the museum's 2005 exhibition that includes African American quilts, will be toured by the Smithsonian Institution's Traveling Exhibition Service, beginning in February 2008. For more information, visit www.sites.si.edu/exhibitions/exhibits/ancestry_and_innovation/main.htm.

Arts; these funds were matched through the Great American Quilt Festival, an event sponsored by the museum through 1993. A collection of twenty contemporary quilts was assembled (four are shown here), primarily from Mississippi, Georgia, and Alabama. Each example responded directly to seven characteristics identified by Wahlman as being related to ancestral textile traditions—vertical strips, bright colors, large designs, asymmetry, improvisation, multiple patterning, and symbolic forms—from Africa. Today, of course, it is recognized that these signifiers represent but a particular slice of the important aesthetic contributions African American artists have made to the history of quilt making in America.

The noted critic Bell Hooks writes eloquently of two houses that formed her own ideas about aesthetics: the home of

Strip Variation Quilt by Mozell Benson (1934–). Cotton and wool with synthetic yarn. Waverly, Lee County, Alabama. 1991. 70½ x 89 inches (179.1 x 226.1 cm). Purchase made possible in part by a grant from the National Endowment for the Arts, with matching funds from the Great American Quilt Festival 3. (1991.13.9). *Photograph by Scott Bowron, New York.*

her quilt-maker grandmother and the home in which the writer herself was raised. From her grandmother's house she learned the "aesthetic of existence," in which the recognition of beauty is independent of material lack or abundance. Many of the quilt artists whose works are included in the collection started making quilts for utilitarian purposes and from "make do" materials. Most were taught to quilt by their mothers or grandmothers and have, in turn, taught their own daughters. Patterns and techniques have been passed down through generations, remembered, reinterpreted, and ultimately changed through time. Present in each of these quilts is the echo of a path that has been followed before and that has been traced again. Yet through this cycle of ancestry and innovation, each quilt maker has dreamed entirely new.

Snail Trail Quilt by Mary Maxtion (1914–). Cotton. Boligee, Greene County, Alabama. 1990. 89½ x 77 inches (227.3 x 195.6 cm). Purchase made possible in part by a grant from the National Endowment for the Arts, with matching funds from the Great American Quilt Festival 3. (1991.13.2).

Lucinda Toomer (1888/1890–1983) grew up on her family's farm in Georgia. In her later years she remembered childhood on the farm as a better time, when "everything people had, they made." She also recalled being awakened each night during her twelfth year, when her mother would come into her room to teach her to sew and quilt. Toomer was very conscious of the effects of color and placement in her quilts, remarking that "a strip divides so you can see plainer . . . red shows up in a quilt better than anything else . . . you can see red a long while." In *Diamond Strip Quilt*, red is used to powerful effect as vertical slashes in long strips, providing strong contrasts in blocks of diamonds. Toomer was awarded a National Endowment for the Arts National Heritage Fellowship in 1983, shortly before her death.

Mozell Benson (1934–) began quilting to fulfill her family's need for bedcovers. Over time, making quilts be-

came a constant in her life, a creative act she could always return to: "If I got so I couldn't use part of my body, as long as I had eyes to see and hands I could still find something to do." Using large, geometric pieces of fabric that she composes intuitively into compelling "landscapes," Benson does not quilt the layers but instead tacks them together with yarn or heavy thread. From a distance, *Strip Variation Quilt* takes on the aspect of an aerial view or topographic map punctuated by fields of tacking yarns. In 2001, Benson was awarded a National Endowment for the Arts National Heritage Fellowship.

Strip piecing is a primary construction technique in West African and Caribbean textiles. Narrow strips are woven on small portable looms, traditionally by men, and then stitched together to form larger textiles. Variations in both the weaving and the piecing introduce intentional as well as serendipitous patterns. Idabell Bester's (date unknown–circa 1992) *Strip Quilt* bears a close resemblance to the warp and weft of West African men's woven cloth. Her artful use of narrow strips of alternating solid and striped fabrics simulates woven strips. These are interspersed with structural stops of a strongly contrasting color.

Mary Maxtion's (1914–) love of making quilts was learned from her mother, who died when Maxtion was a young girl. Her earliest quilts were constructed from small strips of fabric, called strings. This was sometimes a strategy of thrift and recycling, as the strings represented the smallest reclaimable piece of fabric. Maxtion has made quilts most of her life, and a profound sense of vitality and confidence emanates from her visually powerful work. Employing strong contrasts of brilliant color in bold geometric forms, a single repeated motif explodes in scale and bursts out of the boundaries of her *Snail Trail Quilt.* ❖

Strip Quilt by Idabell Bester (date unknown–circa 1992); quilted by Losie Webb (dates unknown). Cotton and synthetics. Alabama. Pieced 1980, quilted 1990. 83 x 71 inches (210.8 x 180.3 cm). Gift of Helen and Robert Cargo. (1991.19.4).
Photograph by Scott Bowron, New York.

ABOUT THE AUTHOR. *Stacy C. Hollander is the American Folk Art Museum's senior curator and director of exhibitions.*

This article was adapted with permission from "Ancestry and Innovation: African American Art from the Collection" by Stacy C. Hollander and Brooke Davis Anderson in the Summer 2005 issue of Folk Art.

Two Painted Crazy Quilts

LINDA MOORE

Crazy-quilt pillow and detail (right) showing painted motif donated to the Fort Collins Museum by Eunice McGee of Fort Collins, Colorado, in 1948. Maker unknown. Collection of the Fort Collins (Colorado) Museum. *Unless otherwise noted, all photographs by Joe Coca.*

ANYONE INTERESTED IN CRAZY QUILTS knows that technically they are not quilts at all but are pieced onto a foundation fabric only without batting, filler, or quilting. Their distinctive appearance results from the use of a wide variety of luxurious fabrics embellished with elaborate embroidery stitches between and upon the pieces rather than from the delicate quilting stitches and pieced patterns seen in other quilt forms. A number of examples, including the two shown here, are embellished further by paintings on some of the pieces.

Objects exhibited in the Japanese Pavilion at the Centennial Exposition of 1876 in Philadelphia are believed to have strongly influenced the emergence of crazy quilting. Visitors readily took to the Asian aesthetic favoring the asymmetrical over the symmetrical. Traditional motifs—butterflies, flowers, fans, birds, and insects—displayed in the exhibits began showing up everywhere in America, not only in needlework but in jewelry and clothing as well. Some quilt historians have pinpointed a certain Asian screen with a mosaic of small, irregularly shaped tiles and ceramic pieces with a crackled or "crazed" glaze exhibited at the exposition as directly stimulating the crazy-quilt phenomenon. Another influence surely was the exposition's exhibit of furnished Colonial-style interiors, which revived public interest in antiquated crafts.

Whatever initiated it, crazy-quilt making became hugely popular in the United States and remained so through the first decade of the twentieth century. Spurning the careful symmetries and utilitarian qualities associated with traditional pieced quilts, turn-of-the-century needleworkers found that crazy quilts provided a perfect palette for their artistry.

Crazy quilts were created primarily as showpieces, and they were cared for as family treasures. The finely crafted crazy-quilt pillow shown here, its fancy-weave silks worn nearly threadbare in spots, appears to have been one such treasure. Eunice Murphy McGee (1888–1958), originally from Nebraska and married in Indiana, moved with her two children from Oklahoma to Laporte, Colorado, in 1927 after losing her husband in an oil rig accident. In 1943, she donated several dozen objects to the Fort Collins (Colorado) Museum, including fine walnut furniture, sewing

Crazy quilt by Clarissa Palmer Griswold. Silk. Embroidered and painted. Sioux County, Nebraska. 1886. 73 x 56 inches (185.4 x 142.2 cm). Collection of the Nebraska State Historical Society. (NSHS-5891-5).

Photograph courtesy of the Nebraska State Historical Society Photograph Collections.

tools, photographs, and this pillow. She identified the pillow as having come from Gladys McGee (dates unknown) and described it as a "Silk top Pillow of her Great Grandmother's." Thus, the pillow apparently had been passed down through three generations of Eunice McGee's husband's family before McGee donated it to the museum.

Especially appealing are the three oil-on-velvet paintings included among the pillow's pieces of mostly silk fabrics. Crazy quilting and painting with oils on silks and velvets were popular during the same period, and many crazy quilts of that era feature painted fabric panels. Women's magazines regularly published articles on fabric painting, providing patterns for such popular painted motifs as insects, flowers, hearts, and birds. Occasionally stencils were used to copy these motifs onto the fabric much as theorem painters early in the nineteenth century had used stencils to enable them to make more accomplished-looking works of art than they could have by drawing the motifs freehand.

Devoted *to* Crazy Quilts

The Crazy Quilt Society is a program of the Quilt Heritage Foundation devoted to crazy quilts. For more information on the nonprofit organization, contact the society at PO Box 19452, Omaha, NE 68819; (402) 551-0386; cqsociety@aol.com; www.crazyquilt.com.

Some painted panels on crazy quilts follow a theme. Clarissa Palmer Griswold (1862–1946) of Sioux County, Nebraska, who came alone to Nebraska from Minnesota in 1885, made a crazy quilt now in the Nebraska State Historical Society collection. The quilt's painted panels document all the wildflowers that Griswold found on her claim. She described the quilt itself, completed in 1886, as "quite a showpiece to be handed down."

The three diminutive paintings decorating McGee's crazy-quilt pillow—a bunch of pink rose buds, a fat mouse following a trail of seeds, and a bee posed outside its hive—all painted in muted tones with a light touch, project a quiet and whimsical domesticity. The precise stitching on the pillow is a featherstitching variant worked in a wide variety of colors. Variations of featherstitching predominated on turn-of-the-century crazy quilts, although blanket or buttonhole, chevron, herringbone, cross-, and chain stitches also were used.

The value placed by family members on the pillow and quilt ensured that both survived so that we may enjoy them today. Each provides delightful glimpses into the world of crazy quilting. ❖

ABOUT THE AUTHOR. *Linda Moore is curator of collections at the Fort Collins Museum in Fort Collins, Colorado. Her passion is stitching designs inspired by vintage household linens.*

FURTHER READING

Montano, Judith Baker. *The Crazy Quilt Handbook.* Rev. 2d ed. Concord, California: C&T, 2001.

———. *Crazy Quilt Odyssey.* Concord, California: C&T, 1991. Out of print.

Painting *on* Fabric *for a* Crazy Quilt

Many late-nineteenth- and early-twentieth-century crazy quilts incorporated painted silk or velvet fabric panels. By using contemporary fabric dyes instead of paints, the finished motif will be robust enough to withstand everyday use and cleaning.

To get started, you will need: One 10-inch (25.4-cm) square of silk crepe de chine fabric; dye antifusant; 4 colors of silk fabric dyes (yellow, light green, violet, and black); setting agent; a sponge brush; 3 watercolor brushes, sizes 0, 1, and 2; a pencil;

Silk dyes painted onto silk crepe de chine re-create the delicate painted floral motifs found on some crazy quilts of the nineteenth century.

Figure 1

Figure 2

a wooden embroidery hoop, 6 inches (15.2 cm) in diameter; paper towels; small plastic cups; and an iron.

Hand wash the silk in warm water and mild detergent. When dry, press with an iron set on "silk." Using a light source and the pencil, trace the pattern on the center of the fabric. Mount the fabric in the hoop.

Pour 2 tablespoons of antifusant into a cup; the antifusant inhibits the wicking of dyes on fabric. With the sponge brush, lightly and evenly saturate the entire area of the pattern and surrounding fabric inside the edge of the hoop with the antifusant. Let the fabric dry.

Pour 1 tablespoon of each of the four dye colors into separate cups. Fold several paper towels in half and place them near the cups. After dipping the brush into the dye, blot the part of the bristles closest to the metal band against the folded edge of the paper towel before touching the bristles to the silk. Test colors and practice painting on a scrap of silk fabric until you have a feel for how much dye you need in the brush to saturate the silk but not spread beyond the pattern outline.

Paint the dyes onto the fabric in layers, starting with the lightest colors and letting each layer dry completely before applying the next darker layer. Use the large brush to make bold lines and the smaller ones for fine lines. Paint the first layer of yellow highlights on the fabric as shown in Figure 1. When that layer is completely dry, paint light green onto the leaves and stems, leaving yellow highlights from the first layer showing. Paint light violet onto the flower petals as shown in Figure 2. When that layer is completely dry, paint deeper green and violet tones (add a tiny amount of black to the green and violet to make the deeper tones) onto the shaded portions of the leaves and the tips of the petals as shown in the photograph at left.

When the dyes are completely dry, remove the fabric from the hoop. Following the manufacturer's instructions, rinse the fabric in the dye-setting agent, then wash it in mild soap and water. Rinse the fabric, place it on a flat surface to dry, and press it lightly with an iron set at "silk."

This was adapted from Crazy-Quilt Motif to Paint by Susan Strawn Bailey in the March/April 1998 issue of PieceWork.

Resources

Jacquard No Flow, Green Label Silk Colors, and Permanent Dyeset Concentrate: Rupert, Gibbon, and Spider; (707) 433-9577; www.jacquardproducts.com

Look for these resources and other materials at fabric, art, and craft stores, in mail-order catalogs or online, or contact the supplier for the name of a retailer near you.

Pattern may be photocopied for personal use.

The pattern originally appeared in the book *Crazy Patchwork. All the New Fancy Stitches Illustrated; and Plain Instructions for Making the Patchwork* published in 1884.

Stitches *for a* Crazy Quilt

Linda Moore

Crazy quilts most often are constructed in blocks using the foundation method, in which odd-shaped pieces of fabric are overlapped upon a cloth foundation block, their edges turned under, and the pieces stitched into place. The decorative, ornate, and whimsical embroidery stitches used to cover the seams of the underlying fabrics on crazy quilts provide lots of charm. In addition, many Victorian crazy quilts included embroidered motifs that traced patterns that were woven or printed on the fabric. In crazy quilts, there was no limit to the number of stitches used, the way they were combined, or color and types of threads used.

The paintings on this pillow were done with oil paints directly on silk velvet, as were velvet paintings done in the nineteenth century. Using paints or dyes (see the sidebar "Painting on Fabric for a Crazy Quilt" on page 24) specifically designed for use on textiles, however, may produce paintings that will last longer and will be less prone to cracking and deterioration.

Crazy-quilt pillow by Linda Moore. Pieced, embroidered, and painted. Cotton thread and oil paint on cotton, velvet, and synthetic fabrics; cotton batting. 2006. 16 x 16 inches (40.6 x 40.6 cm).

The pillow's stitches and motifs of a flying swallow, a variety of plants, and a spider in her web (believed to bring good luck to the maker of a crazy quilt) playfully refer to Hans Christian Andersen's *Little Tiny or Thumbelina* (originally published in 1835). Fairy tales of all types were popular in the 1880s, at the height of the Victorian crazy-quilt "craze," and in the early 1880s, several sumptuously illustrated versions of this story were available.

Try the stitches here for embellishing your crazy quilt. To get started, you will need: six-strand cotton embroidery thread in the colors of your choice, and a size 9 embroidery needle (or larger if working on heavy fabrics).

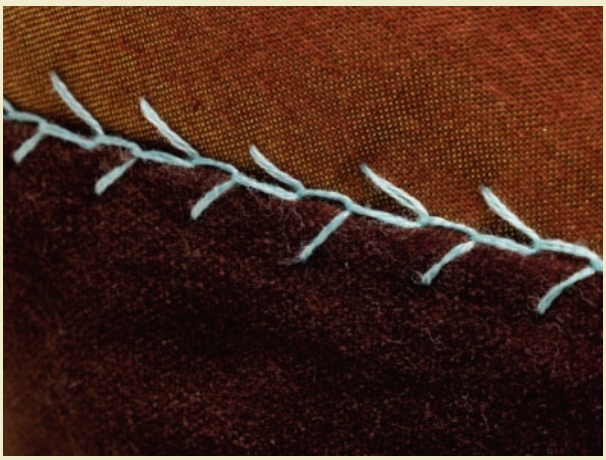
Our sample used the following stitches: feather stitch, long-and-short blanket (the vertical stitches vary from short to medium to long and back to short and medium before repeating), lazy daisy, French knots; chevron, small vertical cross; herringbone, and couching.

Resources

Thread: DMC Embroidery Floss; www.dmc-usa.com

Needle: John James Needles; (914) 946-7474; www.colonialneedle.com

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



CLOCKWISE FROM TOP LEFT: An example of feather stitch. An example of long-and-short blanket stitches, lazy daisy stitches, and French knots. An example of herringbone and couching stitches. An example of chevron and cross-stitches. All stitch examples from a crazy-quilt pillow by Linda Moore.

Feather stitch

Blanket stitch

Lazy daisy stitch

Chevron stitch

French knot

Cross-stitch

Herringbone stitch

Couching

Island Pride
The Nantucket Agricultural Society Quilt

Aimee E. Newell

Detail of the signature quilt. Makers unknown. Hand-quilted. Cotton. Made for the Nantucket (Massachusetts) Agricultural Society Fair, 1856. (1970.2.1).
All objects in the collection of and all photographs courtesy of the Nantucket Historical Association, Nantucket, Massachusetts. Unless otherwise noted, all photographs by Tony Dumitru.

BY THE MID-1800s, the whaling industry that had made Nantucket Island, Massachusetts, the whaling capital of the world was in decline. Many residents had moved away, and those who remained were forced to consider new ways to make a living. A signature quilt in the collection of the Nantucket Historical Association recalls one solution to the challenge.

In April 1856, island residents established the Nantucket Agricultural Society "for the encouragement of Agriculture and Mechanic Arts, in the County of Nantucket, by premiums and other means." In October, the society held its first fair, and the quilt was displayed there.

Seventeen-year-old Phebe West Bunker (1839–1915) was one of hundreds who flocked to the fair on the first day. In her diary, she wrote, "No school on account of the 'Fair.' Went to the Fair in the afternoon and evening." According to the newspaper accounts, 1,200 people showed up on the second day, prompting fair organizers to hold it open for another day.

The signature quilt.

Similar societies had been established throughout New England and the Midwest starting in the 1790s. The activities and goals of the Nantucket Agricultural Society differed in some interesting ways from these. For example, its mission was twofold: both to educate farmers about agricultural science and technology and to resuscitate the island's failing economy. The Nantucket society also gave women greater say in its administration (four of its twelve Finance Committee members were women) and as fair judges (of the twelve members on the Committee on Fancy Articles, ten were women). That's not surprising as Nantucket women had a long tradition of leadership, thanks in part to the years-long absences of their whaler husbands and other male relatives and to the influence of the predominant Quaker religion, which valued men and women equally (see "The Waiting, Working Women of Nantucket Island," *PieceWork,* July/August 1995). Not only did women members work hard to set up the exhibits of fruits, vegetables, and fancy goods at the 1856 fair, they also wrote songs, conducted choirs, and created the signature quilt shown here. The November 1, 1856, issue of *The Weekly Mirror* reported, "An Album Quilt was exhibited by the Society, composed of squares marked with the autograph of the maker, each square made

Detail of the signature quilt.

by a different person." Despite the newspaper's description, it seems more likely that the quilt was made by a few women and then signed by fair visitors, who perhaps paid a small fee for the privilege.

The quilt contains about 218 legible signatures, but others are too faint to decipher and still others probably have faded completely. The identity of many of the signers can be traced through island records; sometimes mother, father, and children each signed separate blocks. Some of the squares contain mottoes, some on an agricultural theme, such as "Long life and success to the farmer" and "He that ploweth should plow in hope." Other mottoes are more general: "God is love," "As the twig is bent the tree is inclined." The quilt's central square is larger than the pieced blocks and depicts an eagle, drawn in ink, below which are the words "Nantucket Agricultural Society, incorporated / in the year one thousand, eight hundred, and / fifty six. / Lucy S. Mitchell."

The quilt is pieced in a simple pattern of square blocks, each of which has a muslin center and scraps of printed cottons at the corners. It is hand-quilted in a grid combined with an "X" through each block, backed with a pink cotton print, and bound with brown-and-cream-striped twill tape.

One of the songs performed at the fair during the evening activities was "The Agricultural Fair," written by Margaret Getchell (1841–1880), a signer of one of the quilt blocks. One stanza of the song reads,

> Here's GARDNER with his plenteous horn,
> In Album Quilt displayed,
> With colored squares and stitches fine,
> That ladies fair have made;
> With MRS. MITCHELL'S eagle proud,
> In centre-piece outspread,
> And MRS. FOSDICK'S model plough,
> With not a line mislaid.

The song verse seems to be describing the signature quilt. Lucy S. Mitchell (1794–1865), whose signature is in the central square with the eagle, Hannah M. Fosdick (1809–1864), along with Lydia Macy, Mary Robinson, and Elizabeth Russell (all dates unknown) are the only women who signed multiple blocks, suggesting that they may have been the quilt's makers.

The name "C. F. Coffin," inked on the back of the quilt, is less easily explained. Charles Frederick Coffin was born in 1835, son of Henry Coffin (1807–1900), one of the island's wealthiest whaling merchants and shipowners. Did Coffin win the quilt in a raffle during or soon after the fair (raffling or auctioning signature quilts was a common fund-raising event in the latter decades of the nineteenth century)? Or was the quilt passed on to him at a later time? When he died in 1919, Coffin's obituary noted that "he was identified with the agricultural fairs." The Coffin family eventually gave the quilt to the Nantucket Historical Association in 1970.

Today the quilt is a reminder of the struggle of mid-nineteenth-century Nantucket residents as they tried to save their beloved island from a devastating economic depression. Although the Nantucket Agricultural Society experienced success, continuing to sponsor annual fairs until 1934, tilling the soil did not. Providentially, however, tourism offered salvation as off-islanders discovered the healthful air and peaceful landscapes of Nantucket. But the society did achieve its secondary goal of fostering a sense of pride among Nantucketers and celebrating "the spirit that makes our Island so free." ❖

Today the quilt is a reminder of the struggle of mid-nineteenth-century Nantucket residents as they tried to save their beloved island from a devastating economic depression.

Photograph of the quilt's one-time owner, Charles Frederick Coffin (1835–1919), with members of his family. Photographer unknown. Nantucket, Massachusetts. Date unknown.

ABOUT THE AUTHOR: *Aimee E. Newell, formerly curator of textiles and fine arts at Old Sturbridge Village and curator of collections at the Nantucket Historical Association, is curator of collections at the National Heritage Museum in Lexington, Massachusetts, and a contributor to a book, tentatively titled* Quilts: The Social Fabric of Massachusetts *(Lebanon, New Hampshire: University Press of New England, in press), which is based on information discovered during the Massachusetts Quilt Documentation Project.*

FURTHER READING

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Brackman, Barbara. "Fairs and Expositions: Their Influence on American Quilts." In *Bits and Pieces: Textile Traditions.* Lewisburg, Pennsylvania: Oral Traditions Project, 1991. Out of print.

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Newell, Aimee E. "No Harvest of Oil: Nantucket's Agricultural Fairs, 1856–1890." In *New England Celebrates: Spectacle, Commemoration, and Festivity*. The Dublin Seminar for New England Folklife, Annual Proceedings, 2000.

STITCHING *for* CASH

Three Fund-Raising Quilts *from an* Iowa Town

ANDI MILAM REYNOLDS

HENRY STRUBE
HARDWARE
HARPER IOWA
The Alta
EDITOR & PROPRIETOR
KEOTA IOWA
QUILT MADE
LADIES SOCIAL CIRCLE
1890 M.E. CHURCH 1890
KEOTA, IOWA
KEOTA IOWA
J.L. RAMSEY
DEALER IN GRAIN
KEOTA IOWA
HARPER IOWA
KEOTA IOWA
KEOTA IOWA
KEOTA

RESEARCH on three fund-raising quilts recently discovered in a small rural town in southeastern Iowa paints a picture of community solidarity in the late nineteenth and early twentieth centuries. The quilts were found in a single archival box in a storage room in the basement of the Keota Library. No one knows how the quilts got there. With other residents (see About the Author on page 37), I have been documenting the quilts and exploring their history. Here's what we've discovered so far.

The Keota Quilt

In December 1890, the *Keota Eagle* announced that the Ladies' Social Circle of the Keota M. E. (Methodist Episcopal) Church had begun work on a redwork quilt to raise funds. Neither the article nor years of other newspaper and church records state what the proceeds would benefit, but Dave Jackson, a local historian, observes that in 1897 and 1898 the church was refitted with several large and beautiful memorial stained-glass windows.

The quilt contains forty-two blocks. Some blocks were filled with embroidered signatures, which the *Eagle* article reports as costing 10 cents each. Other blocks contained advertisements by businesses; purchase of one of these blocks cost $3. The sale of twenty-one business blocks (costing $63) and 640 signatures (costing $64) must have brought in $127 (about $3,000 in today's dollars), and then there were the (unknown) proceeds from the center title block and the names in a memorial block. The popular practice of auctioning or raffling off the quilt more than once would have increased the funds raised substantially.

Austin Harper Richardson, in 1890 a lad of about sixteen, signed the center block as "artist." The first child born in the neighboring town of Harper (5½ miles [8.8 km]

OPPOSITE AND BELOW: The Keota Quilt and details. Makers unknown; motifs drawn by Austin Harper Richardson. Tied and embroidered. Turkey red, black, and brown cotton embroidery thread on linen. Keota, Iowa. 1890. 62⅝ x 73½ inches (159.1 x 186.7 cm). Collection of the Wilson Memorial Library, Keota, Iowa. (QA746.46). *Unless otherwise noted, all photographs by Joe Coca.*

The Sunday School Quilt and detail. Makers unknown. Hand-quilted, pieced, and embroidered. Cotton fabrics, cotton batting, and cotton thread. Keota or Harper, Iowa. 1916. 95½ x 73¼ inches (242.6 x 186.1 cm). Collection of the Wilson Memorial Library, Keota, Iowa. (QB746.46). *Photograph by Kristine Lyle.*

to the west along the railroad line that created both Keota and Harper in 1872), Richardson became editor of the *Keota Eagle* at the age of twenty. The names of a number of Harper residents as well as the name of the town itself are included on the quilt, suggesting a close relationship between Harper and Keota.

Richardson drew the sometimes-humorous images (later satin- or outline-stitched) that appear in the business blocks. In one, a man dressed in a nightshirt and nightcap is leaning out of an upstairs window and being chided by a crowing rooster for not having a Boss Case Watch, a timepiece carried by the block's purchaser, Vittetoe and Gilbert's drug/general store in Harper. Two blocks illustrate the obvious rivalry between Keota's two rival newspapers: *The Alta* block brags "the best, the cheapest, the neatest" and "the most news," while the *Keota Eagle* block boasts a subscription price of "$1.50 a year." (*The Alta* folded; the *Eagle* still circulates once a week.)

The Sunday School Quilt

The Gleaners, a Sunday school class of the Keota Presbyterian Church, completed a bluework quilt in 1916. Between blue basket blocks the signature blocks bearing a total of 240 signatures are embroidered entirely in blue with the names arranged in wheel patterns, which was a clever way of maximizing space and profits.

As to why the quilt was made, Jackson knows of no building improvements to the church in 1915 or 1916. "They did their major remodeling work in 1899 at a cost of about $3,500, more than just a modest sum back then. The types of things that the ladies would have raised money for . . . in addition to building funds, would have included . . . memorial stained-glass windows, a new organ, refitting rooms for a kitchen, new songbooks, choir gowns, etc."

An alphabetical list of names created while mapping the quilt (see Quilt Mapping on page 36) is expected to aid

identification of the signers and possibly the quilt's purpose and subsequent history. The list will also help us track surnames from the 1890 Keota Quilt that are repeated in or connected to this quilt, made twenty-six years later.

The Rebekahs Quilt

In 1851, the Order of the Odd Fellows, a benevolent and fraternal men's organization, created the degree of Rebekah (named after the biblical character) for women. We have attributed the circa-1930s pink-and-green Dresden Plate signature quilt found in the storage room to the Rebekahs based on these entries among the signatures: America Lodge No. 10, Delta Rebekah Lodge No. 402, Frances E. Willard Lodge No. 17, Keswick Lodge 561, and P.N.G. Sigourney Rebekah Lodge 262. (Delta, Keswick, and Sigourney are towns just west southwest, northwest, and southwest of Keota, respectively; "P.N.G." means "Past Noble Grand," someone who presided over a Rebekah lodge.) The motive for the creation of the quilt

The Rebekahs Quilt and detail. Makers unknown. Hand-quilted and embroidered. Cotton fabrics, cotton batting, and cotton thread. Keota, Harper, and/or Delta, Iowa. Circa 1930. 92 x 73¼ inches (233.7 x 186.1 cm). Collection of the Wilson Memorial Library, Keota, Iowa. (QC746.46). *Photograph by Kristine Lyle.*

must have been to support the Odd Fellows' missions of visiting the sick, relieving the distressed, burying the dead, and educating the orphan. Only men could belong to Odd Fellows, but men were allowed to join the created-for-women Rebekahs and sometimes held office. In this quilt, two blocks contain names that appear to be all male.

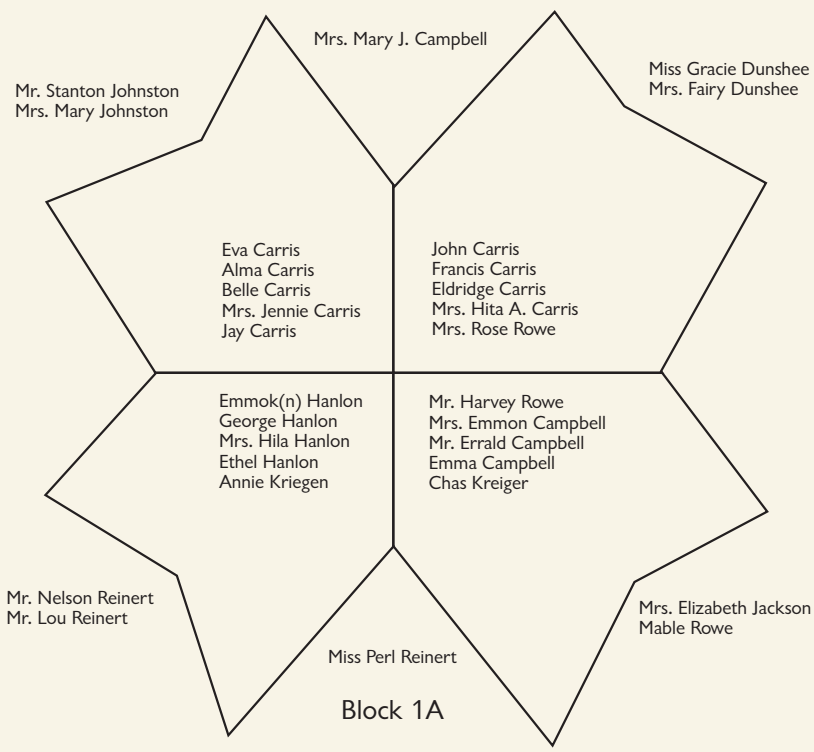
Pink and green are the Rebekahs' colors. In the center of each Dresden Plate block, a star, one of the organization's symbols, is quilted. The condition of the quilt is poor: the border fabrics are disintegrating, and the knife-edge border has not protected the quilt's integrity. It has been frequently laundered, in itself a sign of heavy use.

Many fund-raising quilts were not used at home, as the Rebekahs' quilt seems to have been. Instead, they were repeatedly auctioned or raffled and were displayed in a church or public place between times. Quite a few of Keota's older residents remember seeing the Keota Quilt on display in the Methodist church for many years. The mildew damage that it has sustained probably occurred in the past two decades during storage in a parishioner's home and later in the Keota Library basement. (The staff is seeking to improve storage conditions.) No one has yet come forward with memories of the Sunday School Quilt having been

Quilt Mapping

Mapping is a way to organize data on a quilt so that they may be studied and analyzed. To map the quilts discovered in Keota, I began with a top left corner block, designating it 1A, and copied down each person's or business's name, block by block, row by row, ending in the lower right corner. (According to this system, the fourth block on the third row, for example, would be Block 3D.) I kept track of where I was working in the Sunday School and Rebekah quilts (confusing because the blocks are all alike) by attaching a small clip to the left-hand edge of the row and another to the block itself. As I finished a block, I moved the clip along to the next; as I finished a row, I moved its clip down to the next one. The information gleaned from Block 1A of the Keota Quilt is shown here.

—A. R.



Block 1A

Photograph of Ellis Street in Keota, Iowa. Photographer unknown. Keota, Iowa. Circa 1910–1920. *Photograph courtesy of the Keota Museum, Wilson Memorial Library, Keota, Iowa.*

displayed in the Presbyterian church. That building has been gone since 1973, when the Presbyterians combined with the First Methodist church (the successor of the Methodist Episcopal Church) to form the Keota United Methodist Church.

Research on the three quilts continues. If you know anything about the history of the quilts or would like to request a list of the names on any of the quilts, please contact Rachel Klein at the Wilson Memorial Library in Keota, Iowa, (641) 636-3850; keotalib@iowatelecom.net. ❖

Detail of Block 1A of the Keota Quilt.

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.* *She thanks Dave Jackson for alerting her to the existence of the Keota Quilt, which led to the discovery as well of the Sunday School and Rebekah Quilts, and for sharing his research on Keota and Harper and Austin Harper Richardson; Rachel Klein, librarian at Wilson Memorial Library, for her assistance in identifying the signatures on the quilts, interviews with individuals having knowledge of the quilts or who have relatives who participated in their creation and/or fund-raising, and for creating a database for each quilt; Mary Ann Harris for information on the Rebekahs in Keota; and Pastor Sallie Graves for access to church records.*

For More Information

Many of the Keota Quilt's blocks may be seen online at www.iowa-history.com/quiltindex.html, a website created by Dave Jackson, who initiated the search for the Keota Quilt.

The Quilt History List offers information on finding, researching, restoring, and cleaning quilts. Visit the website, www.quilthistory.com.

ABOVE AND OPPOSITE: The signature quilt and details Patti McAfee made for her husband, Larry. Hand-quilted and embroidered. Indiana. 1975. 96¼ x 84¾ inches (244.5 x 215.3 cm).

Unless otherwise noted, all photographs by Joe Coca.

A Signature Wedding Quilt

PATTI MCAFEE

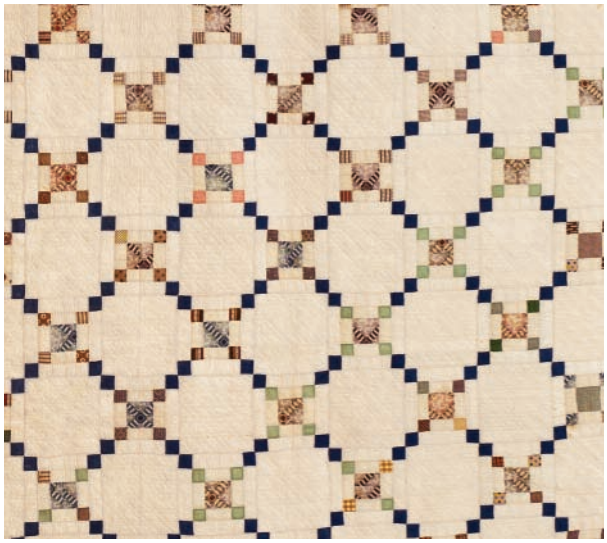
AS I ANTICIPATED BEGINNING married life on July 12, 1975, I knew that I wanted to mark the occasion with a special gift for Larry, my husband-to-be. It seemed only natural as a needlework enthusiast that my gift should come from my heart and my hands. Even though I was not an experienced quilter, I elected to enter that foreign territory and make a quilt that would celebrate the people who had been significant in Larry's life.

I selected a pattern that combined intricately pieced areas with squares big enough for signing and decorating. With the help of Larry's mother, I secretly gathered a list of friends, family, coaches, and professors, and sent each a square with a request to sign it, embellish it, and return it to me. Then I embroidered their signatures and other embellishments on their squares. For the border, I used triangular pieces bearing the names of our many animals. One triangle commemorates Ray, the Siamese fighting fish, whose critical illness Larry, then a veterinary student at Purdue University, cured, thus bringing us together. (I was Ray's owner.)

Patti and Larry McAfee after their wedding. Indiana. 1975. Rosebud is eating the bride's bouquet.
Photograph courtesy of the author.

Although some of the dear friends and relatives who signed the quilt are no longer with us, they will forever be in our hearts. We treasure all of the special messages to us on the occasion of our wedding. ❖

ABOUT THE AUTHOR. *Patti McAfee, a speech pathologist specializing in early intervention, lives in Valparaiso, Indiana, with her husband, Larry. She enjoys knitting, weaving, spinning, tatting, filet crochet, and hardanger embroidery.*



Details of Wiley family quilts: blue binding and small fabric squares (left) and fabric circles (right). Makers unknown. Possibly Alabama. Possibly early nineteenth century. 87½ x 68½ inches (222.3 x 174.0 cm) and 77¾ x 71 inches (197.5 x 180.3 cm), respectively. *All photographs by Joe Coca.*

A Patchwork *of* Memories *from* Three Family Quilts

RACHEL WILEY

Hand-tinted photograph of Mary Elizabeth Cameron Graham. Photographer unknown. Origin and date unknown.

QUILTER AND AUTHOR Mary Sue Suit says that she never knows what she's going to make when she starts: "I just go down to the basement and start sewing." My grandmother and I had no idea what we would find when we went down to her basement to retrieve an old trunk to serve as a prop in a Sweet Adelines dinner show a couple of years ago.

On a farm in Pueblo, Colorado, an old tin trunk sat in a corner of the basement. Portraits of a young man and an elegant young woman in heavy gilded frames leaned against it, forgotten. Next to them, an old treadle sewing machine gathered dust.

Canning activities in the extra kitchen at the far end of the basement filled the air with thick, steamy sweetness every autumn. Five farm boys grew up without noticing the trunk, more concerned with the pool table adjacent to it. Their mother, my grandmother, Rama Lee Graham Wiley, led a 4-H group, teaching the girls to crochet, bake, and sew. She let some of the girls use the old sewing machine, but when one of the belts gave out, it was relegated once again to a corner.

Over the years, cast-off chairs and desks were moved into the basement, and then boxes were piled on top of them. The trunk was no longer even visible.

In May 2004, the Sweet Adelines' Southern Star Chorus's dinner show was to feature two little girls digging through "grandma's trunk," pulling out odds and ends that would launch the grandmother into songs of her past. My grandmother volunteered the trunk from her

Two of the quilts were patchwork, with brightly colored designs. The third was an all-white quilt with a large floral pattern stitched into it; the muslin leaves and petals were stuffed with cotton, and the background was quilted all over with ½-inch (1.3-cm) squares. Neither Grandmother nor I had ever seen anything like it. It was magnificent.

That summer, Grandmother entered the all-white quilt in the Heritage Quilt category at the Colorado State Fair, hoping that other people would find it as incredible as we did. It won Best in Show. Jean Brooks, an acquaintance of Grandmother's and a quilt exhibitor herself, took a closer look at the quilt and told Grandmother, "You need to get that quilt appraised! It could be worth thousands of dollars!

Wiley family trapunto quilt and detail of back. Maker unknown. Possibly Alabama. Possibly early nineteenth century. 80¾ x 78 inches (205.1 x 198.1 cm).

basement for the starring role. Thus it was that one afternoon, we dragged the trunk out from under the boxes and bundles and opened it, excited about what we might find. It was the story of the dinner show come to life.

Dust flew up as Grandmother and I gently swung open the lid. Hatboxes built into the lid were filled with scraps of material and miscellaneous objects. In the tray in the top of the trunk, we found letters in faint pencil scrawls addressed to "Mary" (the trunk had belonged to Grandmother's dad's mother, Mary Elizabeth Cameron Graham [1859–1930]). The letters, from her sister, spoke of canning, sickness, and other life matters. Also in the tray was an old double marking wheel that probably was used to mark the stitching lines on quilts. Inside a small box labeled "rug machine" was a type of latch hook. We found pictures of people, now forgotten and forever nameless.

We spent more than an hour squinting over tiny print of the letters and musing about the lives represented by the contents of the trunk. Our stomachs were beginning to rumble and our attention fading by the time we lifted the tray out to explore the depths of the trunk. I spread out some scraps for us to examine, then folded and laid them aside as I went to remove the next object in the trunk, a quilt. Underneath were two more quilts. All this in a trunk that hadn't been opened in some fifty years, a trunk owned by a woman who came to Colorado more than a hundred years ago.

The raised design is called "trapunto" (see "Trapunto: A Gift of Light and Shadow," January/February 1995). Grandmother's sister-in-law, Eula, said, "I'll drive! You find an appraiser, and I'll drive you to her."

A few weeks later, I met Grandmother and Aunt Eula at the home of certified quilt appraiser Jeananne Wright in Longmont, Colorado. "Wow!" Jeananne exclaimed as she drew the trapunto quilt from the box. While examining the back of it, she told us about trapunto methods and history; later she opened the quilt up and spread it out.

"You hardly ever see trapunto," she said. "It's harder to date whole cloth [than patchwork], but this is a very old technique. It was generally done before the Civil War." Grandmother launched into what she knew of the quilts, and my fingers flew as I tried to record everything.

Grandmother and I had assumed that Mary Cameron had made the white bride's quilt for her wedding. "I think

The Family Story

John Graham (1854–1931) moved to Colorado in the 1880s, but he went back to Alabama in 1898 to marry Mary Elizabeth Cameron (1859–1930). Perhaps Mary once smoothed her all-white bride's quilt over the small bed in the tiny mountain cabin in the middle of the woods, 8 miles (12.9 km) from the nearest town of Rye, Colorado. The quilt, which had come West packed in a large humpbacked trunk, was a reminder of home and her mother, who may have passed the quilt down to her eldest daughter.

As much as she loved John, Mary must have hated being alone so much while he was out cutting railroad ties. John worked hard, though, and eventually was able to buy the Loyd Ranch with 280 acres (113.3 ha), forty-two head of steer, and a "real" house for $7,000.

Who do we have here? If it isn't Frank Berg! I don't think a boy was on my list, John!

Not far away from the Camerons, James Marion Berg (date unknown–1945) farmed, raised stock, and owned a sawmill east of the small town of Beulah. With his first wife, the former Capitola Evarts (1868–1902), he had five children: Billie (1890–1900), Frank (1893–1987), Katie (dates unknown), Elizabeth (dates unknown), and George (1902–date unknown).

One day, when Billie was ten and Frank was eight, they were exploring the cliffs near their house. Frank suddenly lost his balance and teetered close to the edge of the cliff. Billie jumped forward to save him but lost his balance, too, and went tumbling over the edge, landing on rocks below. He died shortly after the accident.

Tragedy cursed the family. Little Katie fell sick with a headache and a mild fever, symptoms that may not have seemed very serious at the time. Nevertheless, the disease was fatal for Katie Berg. She is buried in the Beulah cemetery.

Early in 1902, Capitola Berg gave birth to the Bergs' fifth child, George. Just a week later, as a blizzard howled around the house and shook the rafters, Capitola begged her husband to go out and check on the animals in the barn. When he dismissed her concern, she took matters into her own hands to make sure that the stock were safe, but soon afterward, she developed pneumonia and died.

Capitola's mother, Hannah Kidder Evarts (1840–1917) took baby George in and raised him. A neighbor took in Elizabeth Berg, but no one is quite sure what happened to her after that. Years later, Frank told his daughter (my grandmother, Rama Lee), "The gypsies took her."

Was it early in the morning that James Berg set out for Pueblo with his son, Frank? He had just married his deceased wife's sister, Janette Evarts Hercules (1875–1930). Just as Grandmother was told that Capitola had once done, maybe Janette, too, had packed eggs in a barrel full of sawdust and filled tubs with sweet butter for her husband to sell at the general store. Frank was glad to get away from the house and his cousin, Janette's daughter, now his stepsister. The girl had been tormenting him day and night since she and her stern-faced mother had moved in. As they drove into town, they met John Graham.

"A fine boy you've got there, Mr. Berg!" said John. (Mr. Graham's words have become legendary in my family, and I have asked Grandmother to tell this story again and again.) "Like to take him home with me!"

"You can keep him if you want, Mr. Graham," came the father's reply.

When John returned to the wagon, Frank was sitting on the seat.

this is older than that," Jeananne said to Grandmother. "I think it belonged to the generation before your grandmother."

Jeananne appraised the two patchwork quilts at $850 and $1,000. Because of its beauty and rarity, she valued the trapunto quilt at $2,500.

Not long ago, my Uncle Rick reminded Grandmother that her mother's old trunk was out in a disused calf barn. He brought in its top tray, and we found postcards and pictures from when Grandpa Graham was in World War I. "I think there are some quilts in the bottom of the trunk," said Uncle Rick. . . .

And so the story will continue. ❖

ABOUT THE AUTHOR. *Rachel Wiley graduated from Colorado State University in Fort Collins, Colorado, in May 2006 and works in communications and freelance journalism in Boulder, Colorado. She grew up in Almaty, Kazakhstan, where her parents are humanitarian aid and development workers.*

"Where's your father, Son?" John inquired.

"He told me to wait here and go home with you," Frank said.

As the pair drew up to the house that evening, I imagine Mary coming out on the porch to meet them: "Who do we have here? If it isn't Frank Berg! I don't think a boy was on my list, John!"

"Jim Berg sent him home with me."

"John Graham, you take him right back home. We can't just be keeping someone else's boy!" Mary scolded.

"Mary, I can't go back to Pueblo tonight. I can take him home when I go back into town next month. Let's just let him stay for now," John reasoned.

On a Saturday morning a few weeks later, John woke up early to load the wagon with some things he was taking into town. "Well Frank," he likely said, "we've sure enjoyed having you here. You've been a big help with the milk cows and everything. I sure could use a son like you! Better go get your things together." Frank nodded, a grin fading from his freckled face, and turned to the stairs.

Wiley family letters, photographs, and an embroidered postcard from France.

"Now John, what are you talking about? You didn't ask Frank or me what we thought about this! Let's just keep him for another month," Mary fussed.

Grandmother says this went on for a couple of months. And so Frank became a permanent fixture at the Graham house. The big house now rang with a child's laughter.

After a trip into Rye one day, John and Frank brought home a letter from Alabama addressed to Mary. It was from Elizabeth "Lizzie" Cloud Cameron (date unknown–1911), the wife of Mary's brother, Taylor (1861–1933), and it contained a photograph of Mary's three nieces. She showed the photograph to Frank and suggested that he write to one of them as one of them would "make a very nice woman for you some day."

"I like this one," he said, holding up the photograph and pointing to the smallest of the girls.

"Frank, that one's Mollie! Why, she's the youngest of the three! She's only sixteen. Why don't you write to Elmo or Velma? They're much closer to your age, twenty-two," Mary argued.

"Nope, that's the one I want!" Frank was adamant. Thus began his correspondence with Mollie Lee Cameron (1899–1992), which they kept up throughout World War I (1914–1918). Frank Berg returned safely from the war in 1919, and on his way home, he stopped in Alabama to meet Mollie Cameron. When Frank reached Colorado, the Grahams officially adopted him in May (he became Frank Berg Graham) and made him their heir. In September, Frank and Mollie married in Shreveport, Louisiana. The couple moved back to Rye to live in the home in which Frank had grown up. My grandmother, Rama Lee Graham, was Frank and Mollie's child.

My Label Quilt

Libbie Gottschalk

MY "LABEL QUILT" is a mending project gone mad. About thirty years ago, I started using clothing labels to patch a few holes in an old quilt that had belonged to my grandfather. By 2003, it was covered on both sides with labels from clothing, shoes, hats, neckties, bookmarks, a backpack, a sleeping bag, and the flannel bag that protects silver, as well as with inkle-woven pieces, ribbon roses, and embroidery.

OPPOSITE AND ABOVE: Libbie Gottschalk's quilt and detail. Quilted and appliquéd. Cotton fabrics and labels. Colorado. Completed 2003. 63 x 62 inches (160.0 x 157.5 cm). CENTER: Detail of the quilt in process. 1996. *All photographs courtesy of the author.*

My paternal grandfather, Herbert Edward Gottschalk, lived his last years in a log cabin along West Chicago Creek in the mountains outside Idaho Springs, Colorado. I found one of his quilts one day while looking for a cleaning cloth in a ragbag at my parents' house. Childhood memories of the warmth and comfort in the cabin from both Grandpa and the quilt inspired me to take it home. I washed it and used it as is for several years.

The top layer, a flowered cotton in faded blues and oranges, slowly disintegrated. The back of the quilt consisted of flimsily woven striped cottons fragile with age and wear, prone to snags and holes. Some time during the seventies, I started mending each new hole as it appeared by appliquéing a clothing label over it. A few months later, one side of one end of the quilt completely lost its top layer, and so I covered that end entirely with labels. But that just made the rest of the quilt look spotty and barren, and every washing spawned a few more worn edges, another half dozen small holes, and "stress fractures" next to the labels already appliquéd. The only answer seemed to be to cover the entire quilt with labels.

Over the years, many dear friends and family members contributed labels to the quilt and encouragement. Other labels came from clothing purchased at garage sales, flea markets, and secondhand stores. One bonus was the dollar grocery bags of clothes I got at a church bazaar; another was the box of "FREE—Clothes and Men's Suits" that I came across one day in my neighborhood.

On September 3, 2003, I received some beautiful "Peter Rabbit and Friends" labels. I'll have to use them on the next project. There's no room on this one; the quilt is finished. ❖

ABOUT THE AUTHOR. *Libbie Gottschalk was exposed to textiles and fiber arts through her grandmother, mother, and sister, all accomplished needlewomen. Although "just a mending project," the label quilt allowed her to preserve a small family quilt as well as bring together people in her life as label contributors. She is working on a label pillow, profoundly hoping it doesn't take decades to finish.*

Rescuing Antique Quilt Blocks

Gilda V. Bryant

Sunbonnet Sue quilt made by Camelia Elliott, using blocks made by her grandmother.
All photographs by Joe Coca.

When quilter/quilt designer Camelia Elliott's uncle offered her a collection of patchwork made by her grandmother Mary Jenkins Gardenhire (1902–1987), she didn't hesitate. Although some of the Sunbonnet Sue, Grandmother's Fan, Dresden Plate, and other unfinished blocks and pieces had been in storage for more than fifty years, Elliott set about to use them to make quilts for her family.

Elliott first soaked all of the blocks and pieces in equal amounts of white vinegar and water to set the dyes and prevent bleeding colors during future washings. She then hand-rinsed, air-dried, and gently pressed the blocks.

Elliott made the Sunbonnet Sue quilt for herself. "Nannie had basted the Sunbonnet Sue blocks down [onto muslin], and I couldn't stand to take her stitches out," Elliott says. "I hand-appliquéd in places such as inside corners and points to stabilize each block."

To coordinate with the 1940s-vintage blocks, Elliott chose Marcus Brothers Aunt Grace reproduction fabrics for the rest of the quilt. When she came up one block short, she sewed a crazy patch background block from scraps, adding a lace doily made by her grandmother.

Quilting a crosshatch design in the background made each Sunbonnet Sue stand out; a floral pattern quilted in the borders, sashing, and cornerstones softened the overall design. Using her computer, printer, and Printed Treasures (washable, printable paper-backed muslin that accepts both text and photographs), she transferred copies of both her own and her grandmother's signatures, a history of the quilt, a brief biography of Nannie, and a photograph of herself as an infant in Nannie's arms to fabric.

For her son, Malachi, Elliott created a quilt from Nannie's Grandmother's Fan blocks. Because she "wanted a striking design but . . . didn't want every block set exactly the same

Grandmother's Fan quilt made by Camelia Elliott, using blocks made by her grandmother.

The three quilts that Camelia Elliott made using blocks made by her grandmother. TOP: Grandmother's Fan. Quilted, photographic transfer. Cotton fabrics. Blocks, 1940–1950; quilt, 2004. 88 x 79 inches (223.5 x 200.7 cm). MIDDLE: Dresden Plate. Quilted, photographic transfer. Cotton fabrics. Blocks, 1940–1950; quilt, 2004. 89¼ x 73 inches (226.7 x 185.4 cm). BOTTOM: Sunbonnet Sue. Quilted, photographic transfer. Cotton fabrics. Blocks, 1940–1950; quilt, 1999. 102¾ x 71¾ inches (261.0 x 182.2 cm).

Playing *with* Blocks

Here are some ways of using antique quilt blocks:

- Quilt the unpatterned blocks with a pretty design.
- Embellish the blocks with antique jewelry, buttons, charms, doilies, or lace.
- If you are short one or two blocks, fill the gap with a fabric label bearing photo-transferred pictures and a history of the quilter.
- If your blocks are of several different patterns, make a sampler quilt, adding sashing and borders from reproduction fabrics to unify the design.
- If you lack a block, make a new one from reproduction fabrics or scrap fabrics of the same vintage.
- If you have only two, three, or four blocks, make them into a wall hanging with sashing that blends with the original fabrics.
- Mount one or two blocks in a picture frame.

—G. V. B.

way," she searched pattern books and talked with other quilters for inspiration.

Since the pieced fans had not been sewn on background fabric, Elliott appliquéd them onto muslin squares. She used Aunt Grace reproduction fabrics in the borders and binding and a Lover's Knot design for the quilting. The fabric label contains information about and photographs of Nannie and Malachi, as well as a short biography of Nannie.

Elliot made the Dresden Plate quilt for her daughter, Faith. When the "plates" at first refused to lie flat, she removed several sections from each one, decreased each seam allowance by ⅛ inch (3 mm) to a ¼-inch (6-mm) total,

Repairing Worn Patchwork Quilts

Melinda A. Barta

Overused or improperly stored antique quilts often are reduced to threadbare patches of fabric. With fabric and a few simple slip and running stitches, the damaged pieces can be covered (not replaced; the quilt's original pieces are part of its history and should not be removed) to prevent additional damage and stabilize the fragile under layers.

When searching for fabrics to repair a quilt, use colors in the same value range as the original. If you find a contemporary printed fabric too bold to match the aged original piece you wish to cover, consider using the back of the new fabric as the right side—the pattern will be more subtle and appear aged. Other options include dyeing fabrics with tea or fading the color with bleach for a more antique look. Many quilt stores also carry reproduction fabrics—you may be able to find new fabric with the

Figure 1

Figure 2

and then gently pressed the seams. She appliquéd the Dresden Plates to muslin blocks, basted around the centers, and then pulled the thread tight to reduce puckering. She quilted the blocks with a crosshatch design. She added yo-yos made of solid yellow fabric from the Aunt Grace line and embellished the top of each yo-yo with antique buttons from her collection.

The acorn-patterned border fabric recalls Faith's childhood love of squirrels while the four-leaf-clover fabric used for the cornerstones symbolizes Faith's membership in 4-H. The label for this quilt includes a biography of Nannie along with pictures and family anecdotes.

Cleaning Antique Blocks

Carefully inspect your blocks to determine whether they need cleaning. Avoid dry cleaning—the chemicals can damage older, fragile fibers. If the blocks are not soiled, air them to remove stale odors.

If the blocks are soiled or stained but are otherwise in good condition, soak them in distilled water and a small amount of Orvus Quilt Soap, available where quilting supplies are sold. The water from the first two or three soaks may turn yellow from the release of acids that have built up in the cotton fibers over time; repeat soaking until the water is no longer discolored. Gently rinse the blocks in distilled water until the water is clear and free of suds. Do not place the blocks in a washing machine—the agitation can disintegrate delicate vintage fabrics. If spots and stains remain after cleaning, enjoy the character that they add to your quilt.

Let the blocks air-dry on towels, gently smoothing them until they are square. Press dried blocks using an iron set on "low."

—G. V. B.

same vintage patterns that appear on your damaged quilt.

To get started, you will need: quilting thread that matches the original quilting stitches, fabrics that blend in with the original quilt's damaged pieces, and a size 10 quilting needle. Prewash all fabrics. Measure the damaged pieces to be covered; add ¼ inch (6 mm) to all sides to accommodate for the seam allowances; cut the fabrics to this dimension. The area(s) to be covered will determine how many pieces need to be sewn together, which colors and prints will be used, and the layout of the pieces. Using a ¼-inch (6-mm) seam allowance and a short double running stitch, join the first two pieces with right sides facing. Press the seam allowances to one side (Figure 1).

Continuing to refer to the fabric colors in the section to be repaired and the layout of the damaged pieces, join pieces in the same manner. Press all raw edges to the back ¼ inch (6 mm) (Figure 2).

Figure 3

Pin the new pieces on top of the area to be covered and, hiding the thread tail in the layers of the quilt, slip-stitch the outside folded edges to the quilt along the seam lines of the damaged pieces. Following the quilting pattern established by the quilt itself, quilt over the new pieces and through all layers of the quilt with running stitches of the same size (Figure 3).

ABOUT THE DESIGNER. *Melinda A. Barta is* PieceWork*'s project editor. She is also the author of* Hip to Stitch *(Loveland, Colorado: Interweave Press, 2005) and may be contacted at melinda@hiptostitch.com.*

Resources

Needle: John James Needles; (914) 946-7474; www.colonialneedle.com

Look for these resources and other materials at quilting, fabric, and craft stores, in mail-order catalogs or online, or contact the supplier for the name of a retailer near you.

Camelia Elliott is proud of the quilts that she created for her family by finishing her grandmother's handwork, and she encourages quilters to pull their old blocks out of storage. She advises, "Go to a quilt shop or library and ask about traditional quilt blocks. Look through books and magazines to see what your options are. Don't just let blocks sit in a box. Go for it! Make a special heirloom for your family." ❖

ABOUT THE AUTHOR. *Gilda V. Bryant is a freelance writer and quilter. Her articles have appeared in* Quilter's World, For the Love of Quilting, PieceWork, *and* Quilt.

Quilt Squares *for* Photograph Albums

MELINDA A. BARTA

Melinda A. Barta's quilt squares for photograph albums.

Albums courtesy of Kolo. Fabrics courtesy of The Quilter's Garden, Fort Collins, Colorado.

The colorful and often whimsical reproduction fabrics now available at most quilting stores make any quilting project more playful. Make the quilted blocks into coasters, join several for a baby quilt, or as shown here, mount them in the window of a favorite photo album. I used the quick-and-easy traditional Log Cabin pattern; it's ideal for a first quilting project. For another Log Cabin quilting project, see Log Cabin Table Runner in the November/December 1998 issue of *PieceWork*.

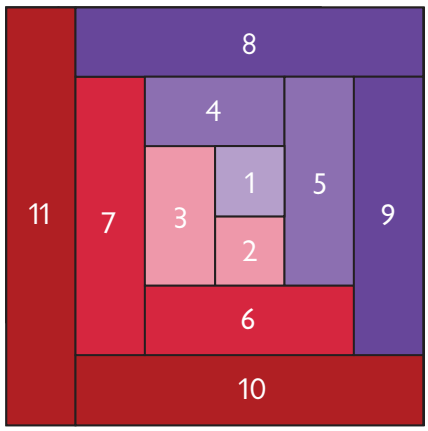
Running stitch

MATERIALS

Fabric, assorted 1930s reproduction prints, light, medium, and dark colors, 4 x 4 inches (10.2 x 10.2 cm), 18 pieces
Fleece fabric, cream, 4 x 4 inches (10.2 x 10.2 cm), 2 pieces
John James Needle, quilting size 9
Kolo Photograph Albums, Newberry, Red/Soft White, 8½ x 10 inches (21.6 x 25.4 cm), with a 2½-inch (6.4-cm) square window, 1; Catalina, Ocean, 9⅜ x 9⅛ inches (23.8 x 23.2 cm), with a 3-inch (7.6-cm) square window, 1
Quilting thread, cream

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

Finished size: Each square, about 3½ x 3½ inches (9 x 9 cm)



Log Cabin Diagram

INSTRUCTIONS

Lay out the fabrics in order from light to dark colors. Choose dark values or different-colored fabrics for one half of the block and light values or similar-colored fabrics for the other half for each of the two blocks. Cut the fabrics according to the Cutting Guide (the Cutting Guide lists the materials for one block, cut one set for each block).

To sew the block, join the fabrics using ¼-inch (6-mm) seam allowances, always pressing seam allowances to the outside of the block, in the order indicated in the Log Cabin diagram. Make two blocks each comprised of eleven pieces.

With seam allowances face down, layer one block on top of one piece of fleece. Pin or baste in place. Using running stitch, quilting through all layers, and keeping stitches about ⅛ inch (3 mm) from the seams, stitch around the inside of each piece of fabric. Remove pins or basting thread. Repeat for a second block.

Trim the edges of the fleece and block fabrics to fit inside the openings in the photograph albums. Mount one block in each photo album. Tip: If you experience difficultly inserting the block into the album's opening, cut a flap behind the album's opening by extending the manufacturer's precut horizontal opening vertically down the sides with a mat knife; tape the flap closed.

Cutting Guide

Refer to the Log Cabin diagram when choosing fabric colors and cut the following lengths for each block; cut all fabrics 1 inch (2.5 cm) wide:

LOG NUMBER	LOG LENGTH
1, 2	1 inch (2.5 cm)
3, 4	1½ inches (3.8 cm)
5, 6	2 inches (5.1 cm)
7, 8	2½ inches (6.4 cm)
9, 10	3 inches (7.6 cm)
11	3½ inches (8.9 cm)

ABOUT THE DESIGNER. *Melinda A. Barta is* PieceWork*'s project editor and the author of* Hip to Stitch *(Loveland, Colorado: Interweave Press, 2005). She may be contacted at melinda@hiptostitch.com.*

Decorative Knitting Part IV

Knit Patchwork Cuffs

BY NANCY BUSH

Parts I, II, and III of this new series from Nancy Bush appeared in the March/April, May/June, and July/August 2006 issues of PieceWork. *Additional installments will run in subsequent issues.*

Nancy Bush's knitted patchwork cuffs.
Photograph by Joe Coca.

For this quilt theme issue of *PieceWork*, I wanted to find a pattern that would look like patchwork, so I adapted the diagonal rib pattern found on mittens from Estonia for these cuffs. I chose the colors with early autumn in mind: the dark green of pine, the lighter green of birch or aspen leaves still dressed for summer, and the hint of orange that begins to show up among them all as the days begin to cool.

The pattern is an interesting mix of simple knitting techniques, worked one after the other. The original instructions called for a yarnover (see Technique sidebar on page 53) on every round, or, in place of a yarnover, an increase. Sometimes, however, the yarnovers would show up as holes in the fabric, something I didn't like; I tried to make increases in place of the yarnovers and found the fabric to be tighter than I like. A happy solution was to make the yarnovers as called for in each round and, instead of simply knitting into them on the next round, to knit each yarnover through the back loop. This tightened the yarnovers up; as a result, the fabric is more solid.

MATERIALS

Hand Jive Knits Nature's Palette Fingering Weight, 100% dyed merino wool yarn, 185 yards (169 m)/50 g skein, 1 skein each of #NP-137 Spruce, #NP-122 Spring Grass, and #NP-136 Autumn Leaf
Needles, set of 4 double pointed, size 1 (2.5 mm) or size needed to obtain gauge

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

Finished size: 5 inches (12.7 cm) in circumference (unstretched) and 4 inches (10.2 cm) long, before blocking
Gauge: 12 sts and 10 rnds = 1 inch (2.5 cm) in pattern

ABBREVIATIONS

BO—bind off
CO—cast on
k—knit
k2tog—knit 2 stitches together
p—purl
rep—repeat
rnd—round
st(s)—stitch(es)
tbl—the back loop
yo—yarn over

INSTRUCTIONS

With Spruce, CO 60 sts using a long-tail CO over two needles held parallel (see Technique sidebar below). Carefully remove one needle and divide sts so there are 18 sts on needle 1, 18 sts on needle 2, and 24 sts on needle 3. Join into a rnd, being careful not to twist. Continuing with Spruce, p 1 rnd.

Begin pattern,

Rnd 1: *K2, yo, k2, k2tog; rep from * to end.

Rnd 2: *K2, yo, k1 tbl (this is to tighten the yo from the previous rnd), k1, k2tog; rep from * to end.

Rep Rnd 2 two more times. Continue working Rnd 2 in pattern as established changing colors as follows: Work 4 rnds Spring Grass, 2 rnds Autumn Leaf, 4 rnds Spring Grass, 4 rnds Spruce, 2 rnds Spring Grass, 4 rnds Spruce, 4 rnds Spring Grass, 4 rnds Spruce, 4 rnds Spring Grass. When these 36 rnds of pattern have been completed, k 1 rnd with Spring Grass, knitting into tbl of every yo from the previous rnd.

Work 3 rnds of ribbed edge in Spring Grass as follows: K2, *p3, k3; rep from * to last st, end k1. When 3 rnds are complete, BO in ribbing.

Make other cuff to match. Weave in all ends. Block cuffs under a damp towel.

ABOUT THE DESIGNER. *Nancy Bush, who is* PieceWork*'s knitting contributor, teaches knitting workshops nationwide and owns the Wooly West, a mail-order source for knitters in Salt Lake City, Utah.* Knitting Vintage Socks: New Twists on Classic Patterns *is her latest book (published by Interweave Press in October 2005).*

TECHNIQUE

Yarnovers

To make a yarnover after a knit stitch, bring the working yarn to the front of the work between the two needles, then up and over the right-hand needle to the back of the work, again in position to work the next knit stitch as shown in Figure 1. After you knit the next stitch, the yarnover will be secured between the two stitches.

Figure 1

TECHNIQUE

Long-Tail Cast-On

Leaving a long tail (about ½ to 1 inch [1 to 2 cm] for each stitch to be cast on), make a slipknot and place on the right needle. Place the thumb and index finger of the left hand between the yarn ends so that the working yarn is around the index finger and the tail end is around the thumb. Secure the ends with your other fingers and hold the palm upwards, making a V of yarn (Figure 1). Bring the needle up through the loop on the thumb (Figure 2), grab the first strand around the index finger with the needle, and go back down through the loop on the thumb (Figure 3). Drop the loop off the thumb and, placing the thumb back in the V configuration, tighten the resulting stitch on the needle (Figure 4).

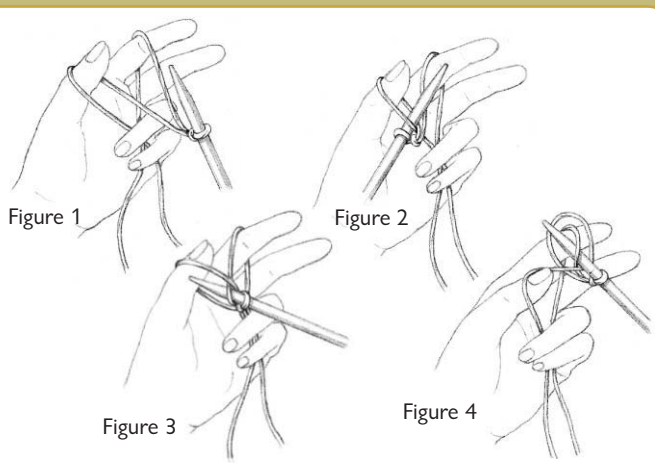


Figure 1 Figure 2 Figure 3 Figure 4

On *the* Web:
Knit Quilt-Block Greeting Cards

ANN BUDD

The next time you need a special greeting card, knit your own! I browsed through my knitting books and came up with three motifs that resemble traditional quilt blocks. Use the cards for friendship, new baby, birthday, or Valentines or make a miniature knitted quilt. For complete instructions for working the motifs shown here, visit www.pieceworkmagazine.com/go/pwprojects/knitcards.asp or send a stamped, self-addressed, business-size envelope to *PieceWork* Knit Cards, 201 E. Fourth St., Loveland, CO 80537-5655.

Ann Budd's knitted quilt-block greeting cards: (clockwise from top left) the star, the heart, and the snowflake.
Photograph by Joe Coca.

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CALENDAR

Shines With the Galaxy by Yukie Kawabata. Quilted. Japan. Part of the Pacific International Quilt Festival at the Santa Clara Convention Center, Santa Clara, California. *Photograph courtesy of Mancuso Show Management.*

EXHIBITIONS

Call for Entries. March 23–April 28, 2007. Needle Art in the Twenty-First Century, at the Textile Center, Minneapolis, Minnesota. Entry deadline: November 17. (612) 436-0464; info@textilecentermn.org.

Call for Entries. April 11–15, 2007. The Beaded Bag, at Beadwork Bead Expo, Oakland Convention Center, Oakland, California. Entry deadline: January 12. www.interweave.com/bead/events/beaded_bags/submissions.asp.

Placerville, California. September 30–October 1. A Season's Bounty of Quilts, at El Dorado County Fairgrounds. Joan, (530) 644-5511; jbmartin@internet49.com.

Housetop, sixteen-block variation quilt by Gearldine Westbrook. Collection of the Tinwood Alliance. Part of Gee's Bend: The Architecture of the Quilt, at the Indianapolis Museum of Art, Indianapolis, Indiana. *Photograph courtesy of the Indianapolis Museum of Art. Photograph by Stephen Pitkin, Pitkin Studio, Rockford, Illinois.*

Sonora, California. September 16–17. Seventeenth Annual Quilts and Threads Show, at Mother Lode Fairgrounds. Nancy Bertuccelli, (209) 533-3738; www.sierraquiltguild.com.

Englewood, Colorado. October 25–28. Annual Fiber Art Sale, at the Englewood Civic Center. Shelly DeChantal, (303) 759-9505; www.rmweaversguild.org.

Hartford, Connecticut. September 23–February 25. Crewel World, crewel work embroidery, at the Wadsworth Atheneum. (860) 278-2670; www.wadsworthatheneum.org.

Jacksonville, Florida. September 22–24. Quilting Circles: Bringing Friends Together, at the Prime Osborn Convention Center. (904) 298-1371; www.quiltfestjax.com.

Flossmoor, Illinois. October 14. Weavings and Diversities, show and sale, at the Flossmoor Community House. Ginny, (708) 747-9246.

Fishers, Indiana. October 10–December 22. Quilts from the Ruth Allison Lilly Collection, at Conner Prairie Museum. (317) 776-6000; www.conner prairie.org.

Indianapolis, Indiana. October 8–December 31. Gee's Bend: The Architecture of the Quilt, at the Indianapolis Museum of Art. (317) 920-2660; www.ima-art.org.

Lexington, Massachusetts. October 14–15. Nineteenth Annual Quilt Show and Sale, at Cary Memorial Building. www.risingstar quilters.org.

St. Paul, Minnesota. September 23–January 7. American Fashion Transformed: Four Master Designers, at the Goldstein Museum of Design. (612) 624-7434; http://goldstein.che.umn.edu.

Come To the Table by Janet Fogg. Quilted. Part of the Pennsylvania National Quilt Extravaganza XIII at the Pennsylvania Farm Show Complex, Harrisburg, Pennsylvania. *Photograph courtesy of Mancuso Show Management.*

Chesterfield, Missouri. September 15–16. Twenty-Fifth Annual Quilt Show, at the United Methodist Church of Green Trails. Marilyn Donovan, (314) 434-9052; mdonov@aol.com.

Nebraska City, Nebraska. September 16–17. Twenty-Third Annual Quilt and Needlework Show, at Memorial Building. (402) 873-6046. PO Box 576, Nebraska City, NE 68410.

Beacon, New York. September 13–17. Art of the Needle 2006, sixteenth biennial exhibition, at Mount Gulian Historic Site. Lynn Schamberger, (845) 471-0876; lschamberger@hvr.rr.com.

Hammondsport, New York. September 22–November 5. Hand Wrought: An Embroidery Art Exhibit, needlework by Finger Lakes artists, at the Glenn H. Curtiss Museum. (607) 569-2160; www.corningega.org.

New York, New York. Through September 4.

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.

Quilt, pattern unidentified, possibly Black Walnut or Butternut. Maker unknown. Quilted and appliquéd. Circa 1845. (CPM.1106). Part of Quilts from the Ruth Allison Lilly Collection, at Conner Prairie Museum, Fishers, Indiana.

Photograph courtesy of Conner Prairie Museum.

Anglo Mania: Tradition and Transgression in British Fashion, at the Metropolitan Museum of Art's Costume Institute. (212) 535-7710; www.metmuseum.org/works_of_art/department.asp?dep=8.

New York, New York. September 9–December 16. Love and War: The Weaponized Woman, the influence of armor and other military styles on fashion, at the Museum at the Fashion Institute of Technology. (212) 217-7999; www.fitnyc.edu.

New Bern, North Carolina. October 6–7. Doorways to Discovery, juried quilt show, at the Knights of Columbus Hall. Ruth Powers, (252) 634-9470.

Cincinnati, Ohio. October 26–29. Quilt show and sale at the Cincinnati Nature Center. Robbie Porter, (513) 732-2459; beadworks24@hotmail.com.

Toledo, Ohio. September 23–24. Thirty-First Annual Needlework Show, at the Toledo Botanical Garden. Susan Pellitieri, (419) 382-1329; http://members.aol.com/needleartstoledo/show2006.htm.

Portland, Oregon. October 27–November 20. Contemporary basketry by Shannon Weber, at Guardino Gallery. (503) 281-9048; www.shannonweber.com.

Richmond, Virginia. Through December 3. Quilts of the Old Dominion, at the Virginia Historical Society. (804) 358-4901; www.vahistorical.org.

Toronto, Ontario, Canada. Through October 15. Continuum: Figurative Art by a Thread, forty textiles with figurative imagery, at the Textile Museum of Canada. (416) 599-5321; www.textilemuseum.ca.

SYMPOSIUMS AND WORKSHOPS

Santa Clara, California. October 12–15. Pacific International Quilt Festival, at the Santa Clara Convention Center. (215) 862-5828; www.quiltfest.com.

Farmington, Connecticut. October 6–8. Twenty-Seventh Annual Seminar, American Quilt Study Group, at the Marriott Hartford Farmington Hotel. (402) 477-1181. www.h-net.org/~aqsg/.

Searsport, Maine. September 8–10. Fiber College on Penobscot Bay, at Searsport Shores Ocean Campgrounds. (207) 548-6059; www.fibercollege.com.

Mackinaw City, Michigan. September 22–23. Still Stitching with Susan, workshop with Susan Greening Davis, at the Clarion Inn. (989) 780-2025; www.susangreeningdavis.com.

Johnsonburg, New Jersey. September 29–October 1. Fibre Fallout 2006, at the Johnsonburg Conference Center. (908) 995-2365; www.northcountryspinners.org.

Hemlock, New York. September 16–17. Twelfth Annual Finger Lakes Fiber Arts Festival, at Hemlock Fairgrounds. Robin, (607) 522-4374; www.gvhg.org/fest.html.

New York, New York. October 7–8. Woven in Time: The Intimate Relationship between Costume and Jewelry Conference, at the Fashion Institute of Technology. (914) 636-3784; www.jewelryandrelatedarts.com.

Brasstown, North Carolina. Through October 21. Quilting classes, at the John C. Campbell Folk School. (828) 837-2775; www.folkschool.org.

Fletcher, North Carolina. October 27–29. Southeastern Animal Fiber Fair, at the Western North Carolina Agriculture Center. Linda Brier, (828) 683-4026; www.saffsite.org.

Gettysburg, Pennsylvania. September 16–17 and October 21–22. Variations on a Sleeve and Collars, Cuffs and Undersleeves, respectively, workshops on Civil War accessories, at the Genteel Arts Academy; (717) 337-0283; www.genteelarts.com.

Harrisburg, Pennsylvania. September 7–10. The Pennsylvania National Quilt Extravaganza XIII, at the Pennsylvania Farm Show Complex. (215) 862-5828; www.quiltfest.com.

Hershey, Pennsylvania. September 28–30. Chocolate Chipping Hershey Stitching Festival, at the Hershey Lodge and Convention Center. (702) 794-9412; www.stitchingfestival.com.

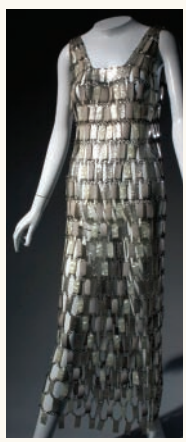
Wausau, Wisconsin. October 13–15. Fiber art classes during the thirty-second Wisconsin Spin In, at the Plaza. Dorothee, (715) 353-2287; www.wispinin2006.com.

Evening Out by Shelley Hauge Wong. Beaded. From *Beadwork Creates Beaded Bags* (Interweave Press, 2003). Part of The Beaded Bag, at Bead Expo, Oakland Convention Center, Oakland, California.

Photograph courtesy of Beadwork *magazine. Photograph by Joe Coca.*

Bed furnishings. Maker unknown. Cream fustian with crewel embroidered tree forms, vines, and leaves. England. Circa 1700. Bequest of William B. Goodwin. (1950.890a-h). Part of Crewel World, at the Wadsworth Atheneum, Hartford, Connectitcut.

Photograph courtesy of the Wadsworth Atheneum.



Evening dress by Paco Rabanne. Pearlescent and silver plastic chain mail. France. Circa 1968. Gift of Montgomery Ward. Part of Love and War: The Weaponized Woman, at the Museum at the Fashion Institute of Technology, New York, New York.

Photograph courtesy of the Museum at FIT. Photograph by Irving Solero.

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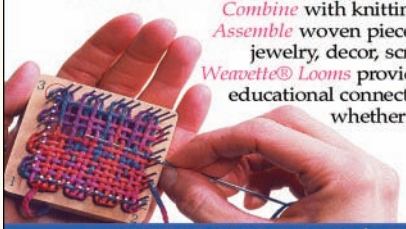

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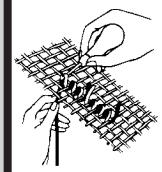

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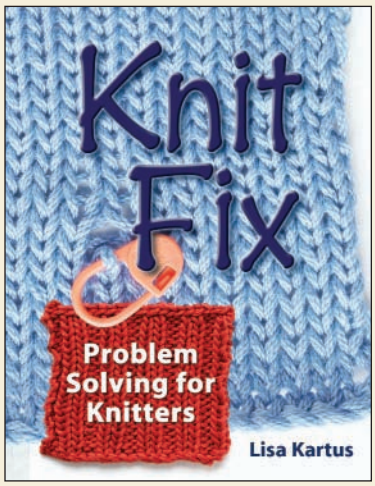

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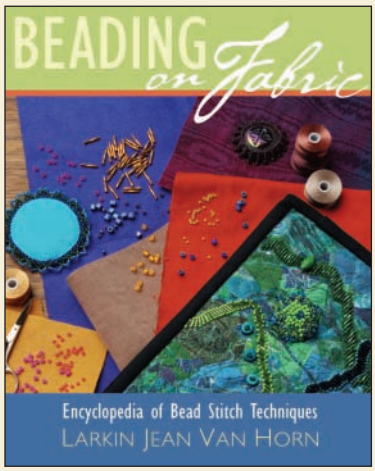

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A Yo-Yo Carryall

Mary Polityka Bush

My sister-in-law Bonnie Greenwood gave me two vintage table mats, each comprised of ninety-seven yo-yos (see "Flower Blossom, Powder Puff, Bonbon, Yo-Yo," *PieceWork*, September/October 1995); each yo-yo measures 1⅛ inches (2.9 cm) across. I converted the mats into a carryall by handsewing one mat to each side of a recycled canvas bag. I lined the carryall with floral print rayon fabric from a charity-shop dress and sewed two patch pockets of the same material to the lining. I tore the remaining fabric into strips, each measuring 2⅔ by 36 inches (6.7 by 91.4 cm), folded them in half lengthwise, and braided them to make new handles to replace the worn-out webbing handles of the original tote.

T-Shirt Quilt

Susan Levin

While in college, my son and his soon-to-be wife collected concert T-shirts from their favorite band, Phish. After they were married, they started "real" jobs that required "real" clothes, and so they relegated the T-shirts to the bottom of their closet. When they finally had to decide what to do with these keepsakes, I volunteered to make them into a quilt.

First, I cut the T-shirts and pockets apart, leaving as much fabric as possible around the silk-screened areas. After backing each piece with nonwoven fusible interfacing, I trimmed the pieces in increments of 2 inches (5.1 cm) plus ¼ inch (6 mm) for borders and charted the layout of the pieces. To fill in the background, I cut out and sewed together pieces of flannel 2½ inches (6.4 cm) square. This enabled me to sew the quilt in sections and to insert the T-shirt tags for extra interest. I added a label to the back with an explanation about the quilt and the year it was made.

Susan Levin's quilt made from T-shirts, flannel fabric, and garment tags. California. 2006. 98½ x 82½ inches (250.2 x 209.6 cm).

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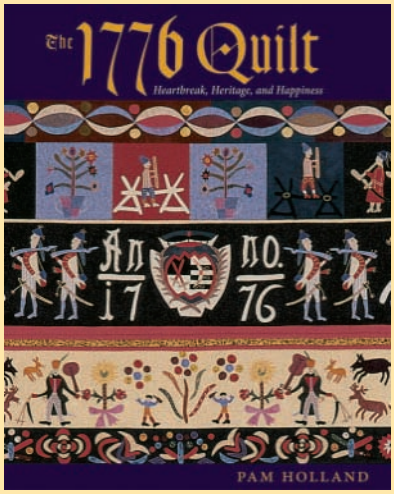

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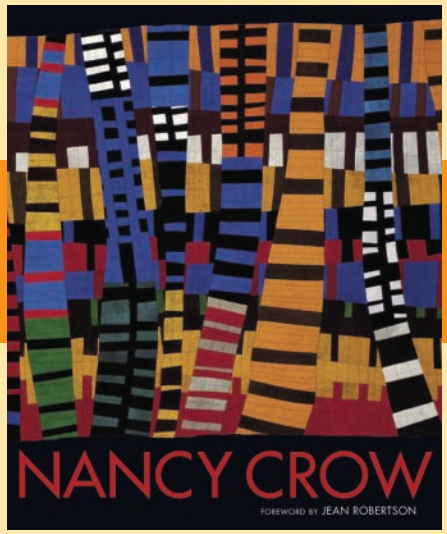

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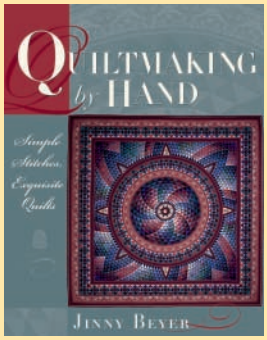

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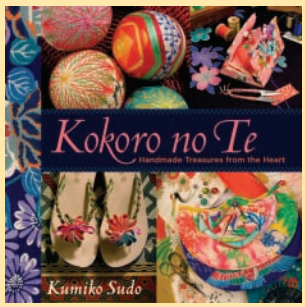

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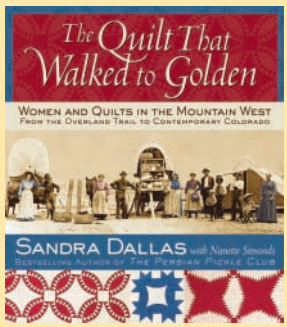

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