

## Old Glory...

This barn quilt was a surprise birthday present given to Vopal Youngberg who lives at 33785 Terrace Ave., New Hartford. It was from her daughter, Linda, grandson, Justin and great-granddaughter, Keira McIlrath. Linda and Rhonda Lauer painted the red, white, blue and yellow block.

The quilt block was hung on the corn crib in September by neighbor, Bill Kiny, son of Rodney and grandson Justin. The farm has been in the Youngberg family since 1911 and the corn crib was built in 1948 by Herman Wiltfang and Roy Youngberg out of home sawn lumber from Vopal's father, Ira Goman's woods.





# BUTLER COUNTY BARN QUILT MAP

Butler County is part of a growing quilt trail throughout Iowa. The Butler County Barn Quilt project continues to grow after a great start in 2007. Those who travel the roads of Butler County will be treated to a wide variety of colorful quilt blocks on barns and other farm buildings spread throughout the county. These blocks are a way to combine and draw attention to the area's true agricultural heritage with our love of the art of quilting. It is good to note that although society has changed, the barn of today shelters the livestock and their needs as the quilt continues to warm the hearts and souls of the residents. The blocks have been chosen with care and attention to what the particular block means to the family as did the design of the barn at the time it was built many years ago.



| Map Number | Address of Barn                         | City         | Owner Name                    | Quilt Pattern Name                      |
|------------|-----------------------------------------|--------------|-------------------------------|-----------------------------------------|
| 1          | 33131 Highway 188                       | Clarksville  | Nathan Chester                | "Saw Tooth Star & Nine Patch in Middle" |
| 2          | 27382 110th St (C13)                    | Greene       | Andrew and Marcella Nixt      | "LeMoyne Star"                          |
| 3          | 16991 Hwy 188                           | Clarksville  | Herb and Mary Freese          | "Rail Fence"                            |
| 4          | 29361 Superior Rd (C33)                 | Clarksville  | Stauffer Family               | "Basket of Lilies"                      |
| 5          | 17957 Upland Ave                        | Clarksville  | Edward Meyer                  | "Bear Paw"                              |
| 6          | 208 North Main St. (downtown)           | Clarksville  | Clarkville Lumber             | "Fox and Geese"                         |
| 7          | 19782 Hwy 188                           | Clarksville  | Paul and Lucille Leerhoff     | "Ohio Star"                             |
| 8          | 26482 Highway 3                         | Clarksville  | Di and Randy Miller           | "Five Point Star"                       |
| 9          | 20671 Quail Ave                         | Clarksville  | Rex and Tracey Ackerman       | "Stars and Pinwheels"                   |
| 10         | 22352 Highway 3                         | Allison      | Ken and Ila Wangness          | "Starlight Variation"                   |
| 11         | 23685 Sinclair Ave (T47)                | Allison      | Matilda Johnson               | "Flying Squares"                        |
| 12         | 24904 Butler Center Rd (C45)            | Allison      | Mike Mattage                  | "Corn and Beans"                        |
| 13         | 27024 Butler Center Rd (C45)            | Clarkville   | Larry and Monica Linsen       | "Cyclone"                               |
| 14         | 29556 270th St                          | Shell Rock   | Dave and Jamie Albrecht       | "Goose in the Pond"                     |
| 15         | 32461 290th St                          | Shell Rock   | Fred and Judith Stotman       | "Schoolhouse"                           |
| 16         | 32092 290th St                          | Shell Rock   | Elso Reints                   | "Optical Illusion"                      |
| 17         | 32696 Hwy 57                            | Aplington    | Carolyn Hartman               | "Sunflowers"                            |
| 18         | 15406 150th St                          | Bristow      | Jeanette and Bruce Miller     | "Eight Pointed Star"                    |
| 19         | 14346 Grand Ave (T24)                   | Bristow      | Ed and Luella Miller          | "Iowa Star"                             |
| 20         | 519 East Butler St. (in city - NE edge) | Greene       | Chad and Lisa Austin          | "Variation of a Basket"                 |
| 21         | 31121 Highway 3                         | Shell Rock   | Norm and Jan Mulder           | "Flying Dutchmen"                       |
| 22         | 17535 Hwy 188                           | Clarksville  | Ron and Betty Miller          | "Gold Rush"                             |
| 23         | 101 South Main St. (fairgrounds)        | Allison      | Butler County 4-H             | "County Fair"                           |
| 24         | 1006 7th Street (in city - West edge)   | Allison      | Allison Farmer's Feed & Grain | "Harvest Star"                          |
| 25         | 33714 280th St (C55)                    | Shell Rock   | Dorothy & Allan Schwab        | "Green Bountifulness"                   |
| 26         | 23813 Birch Ave                         | Dumont       | Ray & Betty Wickham           | "Ohio Star 4x4"                         |
| 27         | 24616 160th St                          | Greene       | Robert & LaDonna Wamsley      | "Stars & Diamonds"                      |
| 28         | 32063 302nd St                          | New Hartford | Liz Rittgers                  | "Eight Hands Around"                    |
| 29         | 17021 Royal Ave                         | Clarksville  | Carolyn Bohner                | "Pot of Flowers"                        |
| 30         | 18328 180th St                          | Bristow      | Beryl & Shirley Wubbena       | "Stained Glass"                         |
| 31         | 16054 Marsh Ave                         | Allison      | Gladys Wubbena                | "Eight pointed star"                    |
| 32         | 17302 Grand Ave (T24)                   | Bristow      | Arlin & Greta Eberline        | "Freedom"                               |
| 33         | 30215 170th St                          | Clarksville  | Francis & Carol Edeker        | "Double Aster"                          |
| 34         | 33785 Terrace Ave                       | New Hartford | Vopel Youngberg               | "Old Glory Star"                        |
| 35         | 21338 Sinclair Ave                      | Allison      | Eric & Vikki Bibby            | "Martha Washington Star"                |
| 36         | 17813 120th St                          | Greene       | Richard & Mary Ann Vickers    | "Variation on Ohio Star"                |
| 37         | 18262 110th St                          | Greene       | Graydon & Bernita Anderson    | "Star Variation"                        |
| 38         | 15657 Union Ave                         | Clarksville  | Tom & Paula Barnett           | "American Flag Variation"               |
| 39         | 29673 175th St                          | Clarksville  | Lynn & Rocky Norton           | "Detectable Mountains"                  |
| 40         | 16975 Packard Ave                       | Clarksville  | Bob & Sherry Litterer         | "8 Point Star Variation"                |



## Butler

COUNTY, IOWA

THE RIGHT PLACE AT THE RIGHT TIME!

## BUTLER COUNTY 2010 CALENDAR OF EVENTS

May 22 City-Wide Garage Sales Clarksville  
 May 27 Races - Highway 3 Raceway Allison  
 May 29 Fun Day Parkersburg  
 June 5 City-Wide Garage Sales New Hartford  
 June 5 City-Wide Garage Sales Aplington  
 June 7 & 8 Aplington Days Aplington  
 June 10 Races - Highway 3 Raceway Allison  
 June 10-12 Pioneer Days Clarksville  
 June 11 & 12 Beaver Creek Days New Hartford  
 June 18 & 19 River Days Greene  
 June 19 City-Wide Garage Sales Allison  
 June 22-27 Butler County Fair Allison  
 July 1 Races - Highway 3 Raceway Allison

July 2-4 4th of July Celebration Shell Rock  
 July 22 Races - Highway 3 Raceway Allison  
 July 25 Herb Festival Greene  
 July 31 Bristow Day Bristow  
 August 5 Races - Highway 3 Raceway Allison  
 August 20 & 21 Allison Days Allison  
 August 21 Aredale Day Aredale  
 September 2 Races - Highway 3 Raceway Allison  
 September 18 & 19 Motorcycles Races New Hartford  
 October 9 City-Wide Garage Sales Clarksville  
 October 23 Fall Craft Expo Clarksville  
 November 19 & 20 Craft Bazaars Shell Rock





Carole Spencer

## *Internship helps student cover topic*

By ERIC WOOLSON  
Courier Staff Writer

DES MOINES — Carole Spencer is not a person who makes blanket statements, but she can cover her eight-week internship at the State Historical Society with just a few words.

"It's really been fun," said Spencer, a University of Northern Iowa clothing and textile major.

Spencer, whose work ends today, has been cataloging, arranging and researching the museum's collection of quilts and coverlets.

The coverlets, which are about 150 years old, have captured Spencer's fascination.

"I think there's kind of a mystery to them we're trying to figure out: Who made them and where they were made?" she said.

Many of the old bedspreads are accompanied by information, but Spencer has still had to do a lot of detective work to learn more about the owners and weavers.

Chief curator Michael Smith said the coverlets' importance is in the clues they provide about the origins of Iowa's settlers.

"They illustrate the patterns of immigration into Iowa," he said.

Spencer's work eventually will lead to a small exhibit of coverlets. Some of her research probably will be published in the Palimpsest, the state's popular history journal, Smith added.

The state has received thousands of historical items this century, but only began to come to grips with the volume with the 1987 completion of a new historical building.

"One of the things Carole's been helping us with is figuring out exactly what it is we have and what we need to do to take proper care of it," Smith said. "We have some things that have been crated since they came in in 1910."

Spencer, an Oklahoma native who has lived in Cedar Falls for 29 years, intends to return to UNI to earn a master's degree in history of costume.

In the meantime, she may return to the museum to do a little volunteer work.

"Not for eight weeks," she laughs. "But there are things I could do for a week."

Smith hopes the museum eventually will establish a program to pay interns, who are required to complete 320 hours of work.

"Interns are a great help to us. We only have eight or nine people on the museum staff.

"Interns give us the chance to pursue areas of investigation and small research projects we've been wanting to do but haven't had the time," Smith said. "I like interns around because they ask questions. They sort of keep you on your toes."

Spencer hasn't decided what she'll do after she earns her master's degree. She's optimistic about the opportunities in her specialized field.

Smith added with a smile, "By then we may have enough money to hire her."



Patchwork is an art that has been known and practiced ever since the first woven cloth wore out in spots. Ancient Greece, India, and China made patchwork centuries before Christ. Medieval Europe, in the time of the Crusades, appliqued its banners and pieced together its flags. The European peasant of whatever country appears to have always used pieced patchwork for the making of bed-clothing or the quilt.

But nowhere has the quilt played so distinct and characteristic a part as in America. Quilt-making is an antique art whose tradition has never died. There is no antique more expressive of our foremothers than patchwork which has taken the form of bed-quilts.<sup>1</sup>

The famous quilt names may be only museum pieces to many, but life histories are tightly stitched within the covers--tales of individuals and communities filled with failures and triumphs. The story of the quilt is the record of the human family.<sup>2</sup>

In the last few years the collecting of antique quilts has become so popular that it is important to know how to date these quilts.

Very few quiltmakers signed or dated their quilts, so it is up to the quilt historian to try to determine when the quilts were made. The historian uses clues such as the history of fabrics, prints, and dyes as well as the history of quilt patterns, style, and techniques.

Some of the strongest evidence of the age of a quilt is the fabric in the quilt. It is impossible to pinpoint a specific year for a quilt's origin, but they can be dated in blocks of time such as a quarter of a

1. Ruth E. Finley, Old Patchwork Quilts and The Women Who Made Them, J. B. Lippencott Co., Philadelphia & London, 1929, pp; 19 & 22.

2. Marguerite Ickis, The Standard Book of Quilt Making and Collecting, Dover Publications, Inc., New York, 1949, p. 253.



## State Historical Society honors area residents

Carole Spencer of Cedar Falls and Myra Voss of Elkader were among those honored by the State Historical Society of Iowa (SHSI) during an awards ceremony in Des Moines.

A total of 161 volunteers were honored, including two who have

donated at least 1,000 hours to the society.

Pins and certificates also will be given to eight volunteers who've contributed 600 hours, 18 volunteers who've given 300 hours of their time, and 33 volunteers who have accumulated 75 hours.

She worked with the museum collection of quilts, coverlets and flags. Her special area of research was "Crazy Quilts."

The spring 1990 Palimpsest features an article written by Carole, "Victorian Crazy Quilts."

Fall 1990







"THE BOY stands on the burning deck whence all but him have fled," reads the August 8, 1896 cover of *Judge*, a nineteenth-century satire magazine. William Jennings Bryan and his free-silver position were frequent targets of *Judge*. This *Palimpsest* reveals how the silver issue fueled a quarrel between Iowa editors.

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Chapman Isaac Bolton Circa 1882  
See Page 23





Mabel and Ila Rosetta Bolton  
Daughters of Chapman Isaac Bolton  
See Page 23





Iva Margaret Bolton and Eva Marie Bolton b. May 21, 1888. Eva died 1974.  
Francis Burl Bolton b. Feb 1886 d. 1959

p. 12 Vopal young berg quilt





Thomas Burl Bolton (1830-1864)  
Company E, 32<sup>nd</sup> Regiment, Iowa Volunteers  
See Page 12 (The Vopal Youngberg Quilt)





Adaline Chapman Bolton Ensign  
1834-1916  
See page 10





Wedding Picture  
Ethel Dixon (Age 16), See page 13, and William Lewis Bolton, See pages 13 and 15





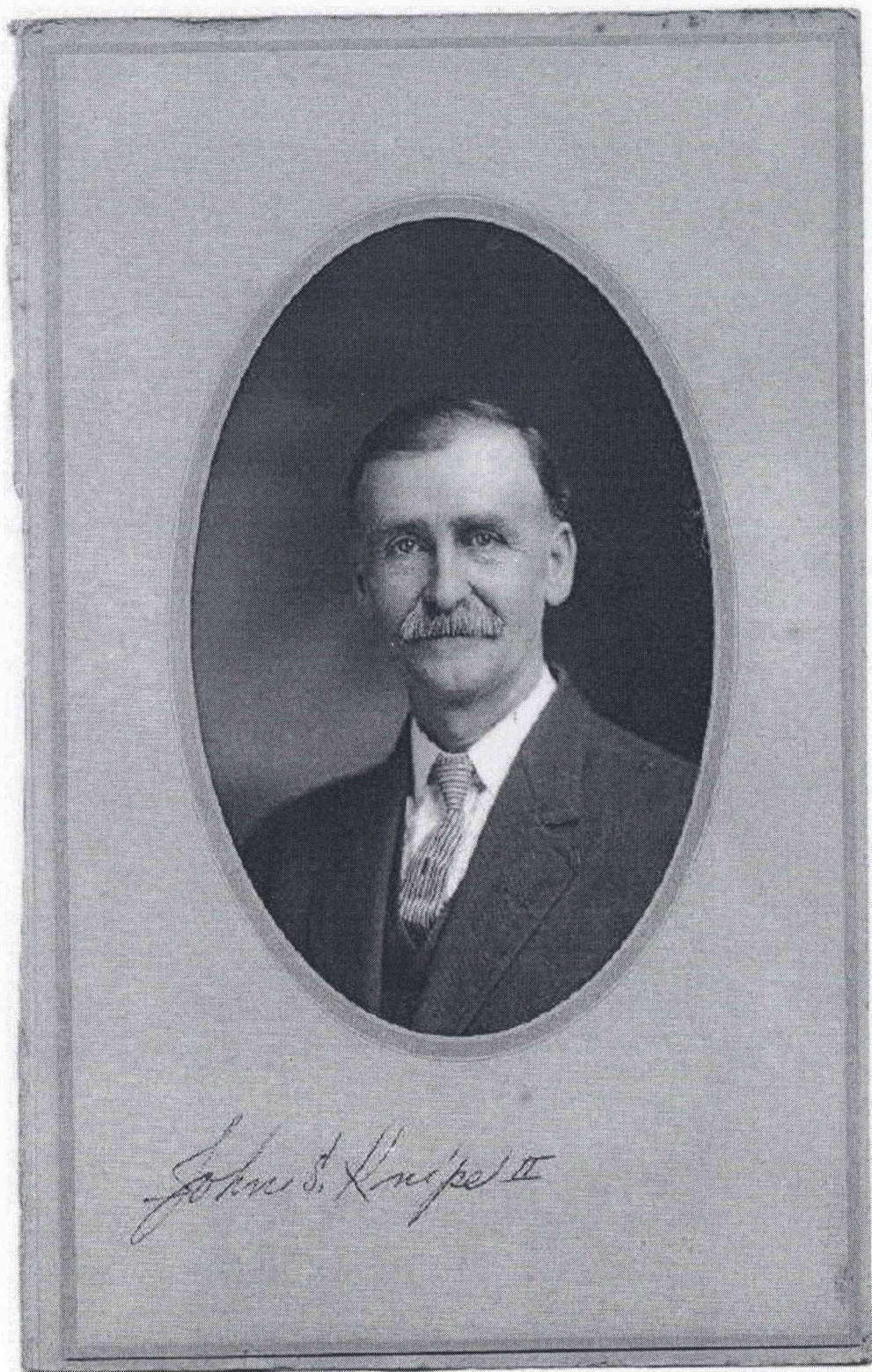
Henry Moser Knipe Family

First Row: Henry Moser Knipe b. 1844 PA d. 1918 IA, Opal Knipe b. 1893

Opal Knipe b. 1893, Forest Knipe b. 1895, Sarah Morgan Knipe

Second Row: Lloyd Samuel Knipe b. 1869 IA, d. 1945, Lilian Agnes Taylor Knipe





John Sheneberger Knipe II (1856-1921)





Wedding Picture 1876

Mrs. Minnie Ashton Knipe, wife of John Sheneberger Knipe II. Great Aunt Minnie was instrumental in constructing the first of the 1894 Name Quilts and in saving it for me.

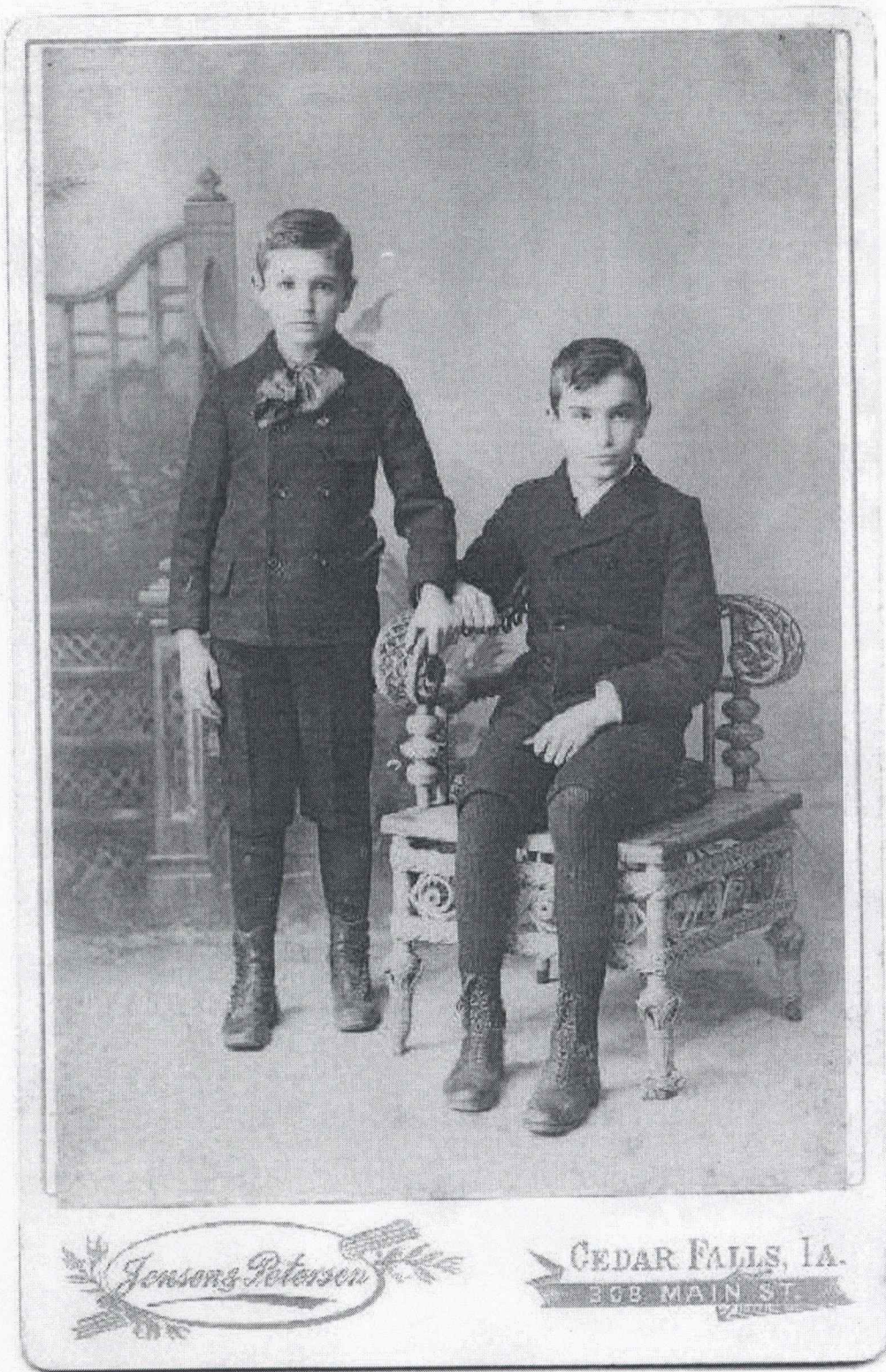
Jane Virginia B. Sarnoff





Children of John Sheneberger Knipe  
Eva Mae Knipe b. 1880  
Carrie Adel Knipe b. 1882





*Jensons & Petersen*

CEDAR FALLS, IA.  
308 MAIN ST.

Louis Monroe Knipe (b. 1880)  
Arthur Lee Knipe (b. 1888)

p. 9





*Jensen & Petersen*

**CEDAR FALLS, IA**  
308 MAIN ST.

Estella Mae Knipe (1894-1979)  
Laura Lula Knipe (1891-





Evelyn Dunham and Art Knipe  
Wedding Picture

Evelyn Dunham Page 6  
Vopal Youngberg Quilt

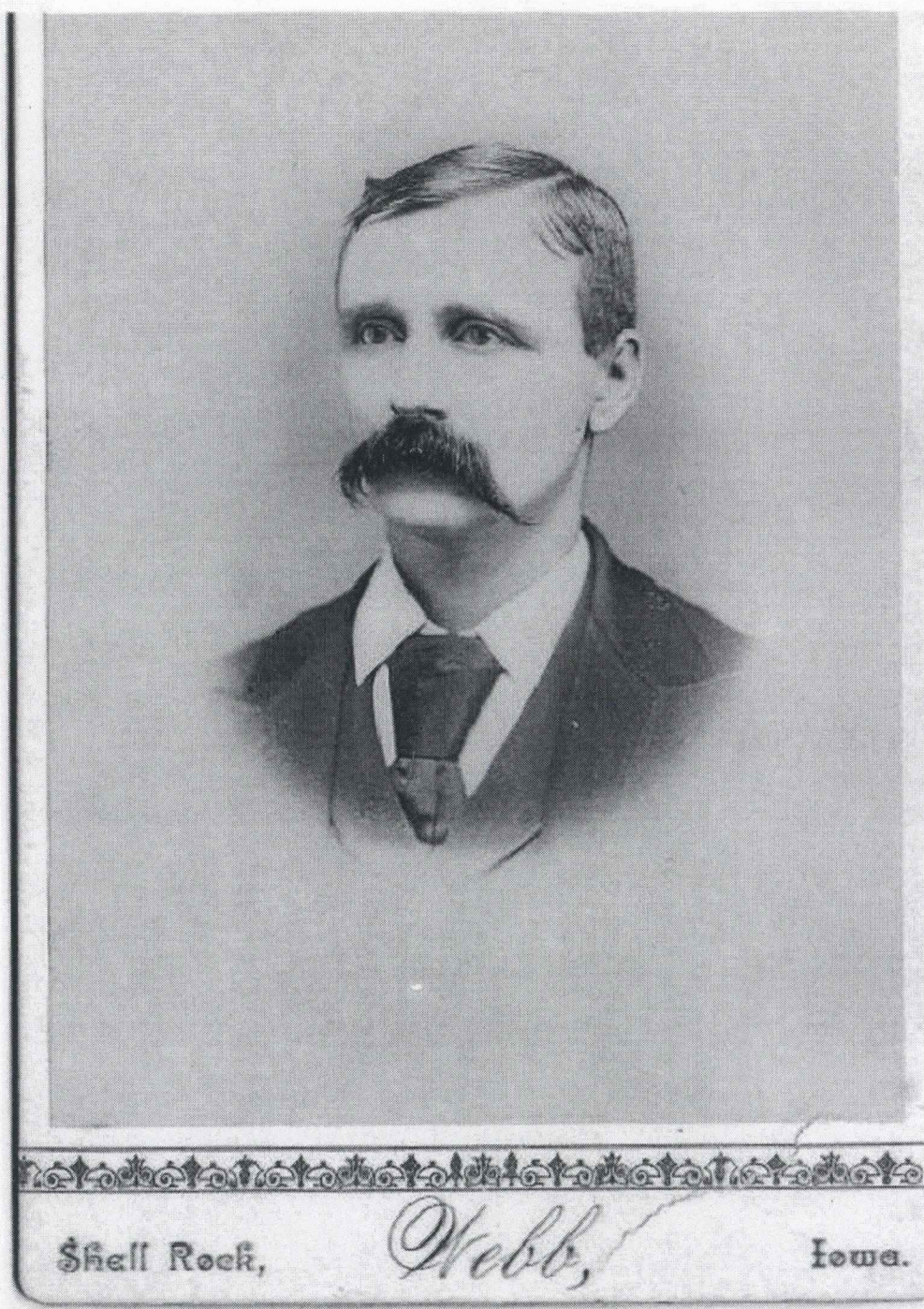
Arthur Knipe Page 9  
Jane Sarnoff Quilt





Jacob Moser Knipe Family Circa 1886  
Edith Ann Knipe (1876-1905), Jacob Moser Knipe (1848-1927),  
Earnest Leroy Knipe (1886-1912), Burton Herbert (1874-1906),  
Ann Eliza Bolton Knipe (1850-1930), James Bolton Knipe (1881-1949)





Jesse Cox Knipe  
1859-1896

9





Sarah Adeline Bolton Knipe  
1857-1939





The Jesse Cox Knipe Family circa 1890  
Harry Knipe, Sarah Adeline Bolton Knipe, Pearl May Knipe, Jesse Cox Knipe

9

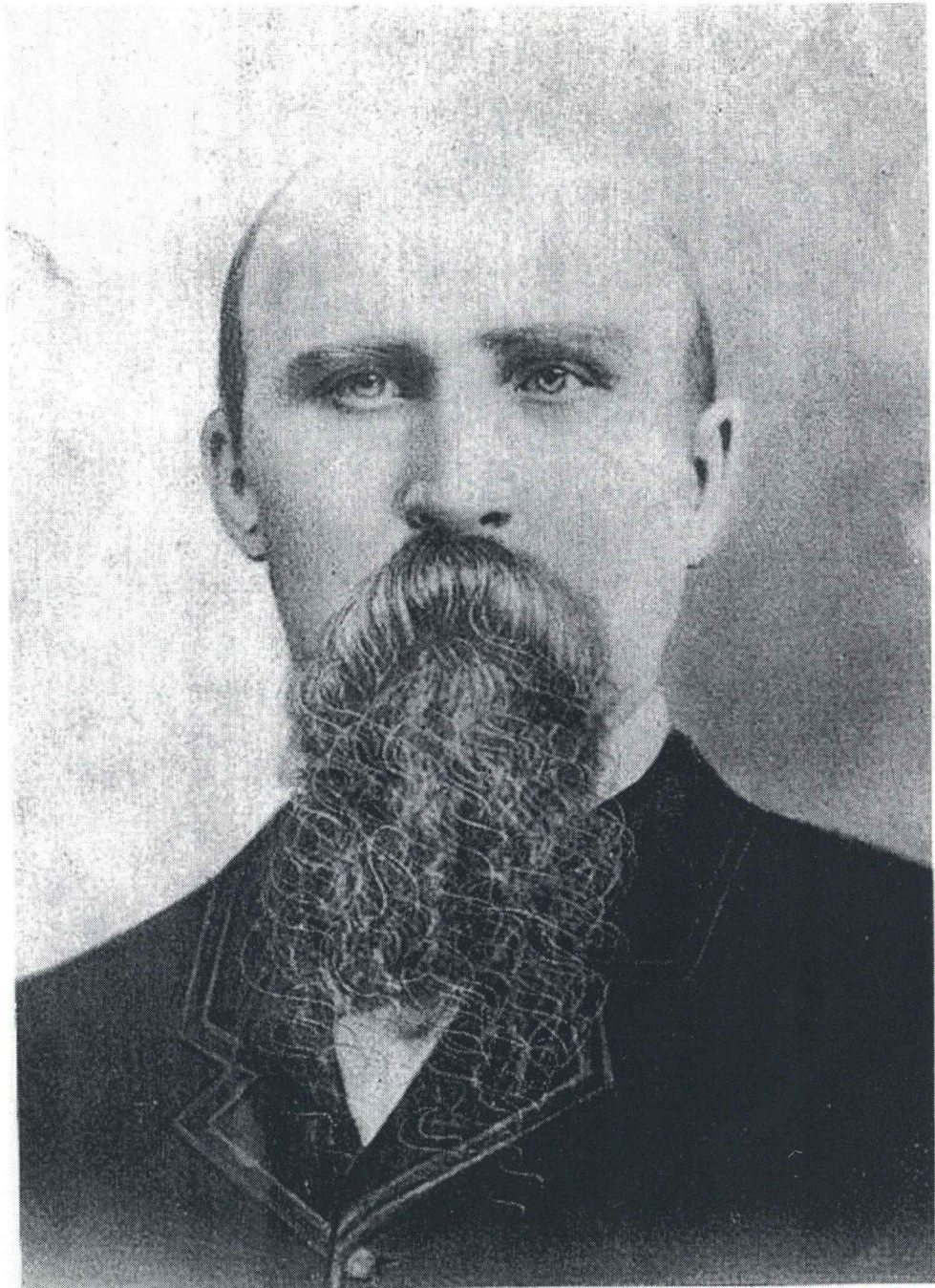




Lillian Jane Knipe (Berninghausen)  
1891-1959

3  
6





The beloved Dr. Reid

At one time, his office was in "The Bee Hive". His name is on one of the stained glass windows at the Methodist Church. See page 12.





Mrs. Doctor Reid (Rosa)

It was customary in the early 1900's to call a Doctor's wife "Mrs. Doctor."  
See page 12



— this is a copy of my speech  
to the DAR.

### The Two Quilts

This quilt is my 'Show and tell'. When our daughter Elaine was in kindergarten, she insisted she had to take my conch shell to school, because, she said "Today is Friday and it is 'Show and Tell' day. If I don't have something to show they'll make me sit down and be quiet."

Julie. Would you come up and help me hold up the quilt so everyone can see it?

The ladies of New Hartford, Iowa made this quilt in 1894. There is also another quilt made in the same year in New Hartford. It is in the possession of my friend, Vopal Youngberg, who still lives in New Hartford. She sent me a list of the names on her quilt. Some are duplicates. All in all I believe there are 1,118 names on the two quilts.

Thus, this is a valuable source for genealogical research. The DAR is interested in knowing where Revolutionary Veterans and their descendants went after the Revolution. This tells where some of the descendants were in 1894. Some

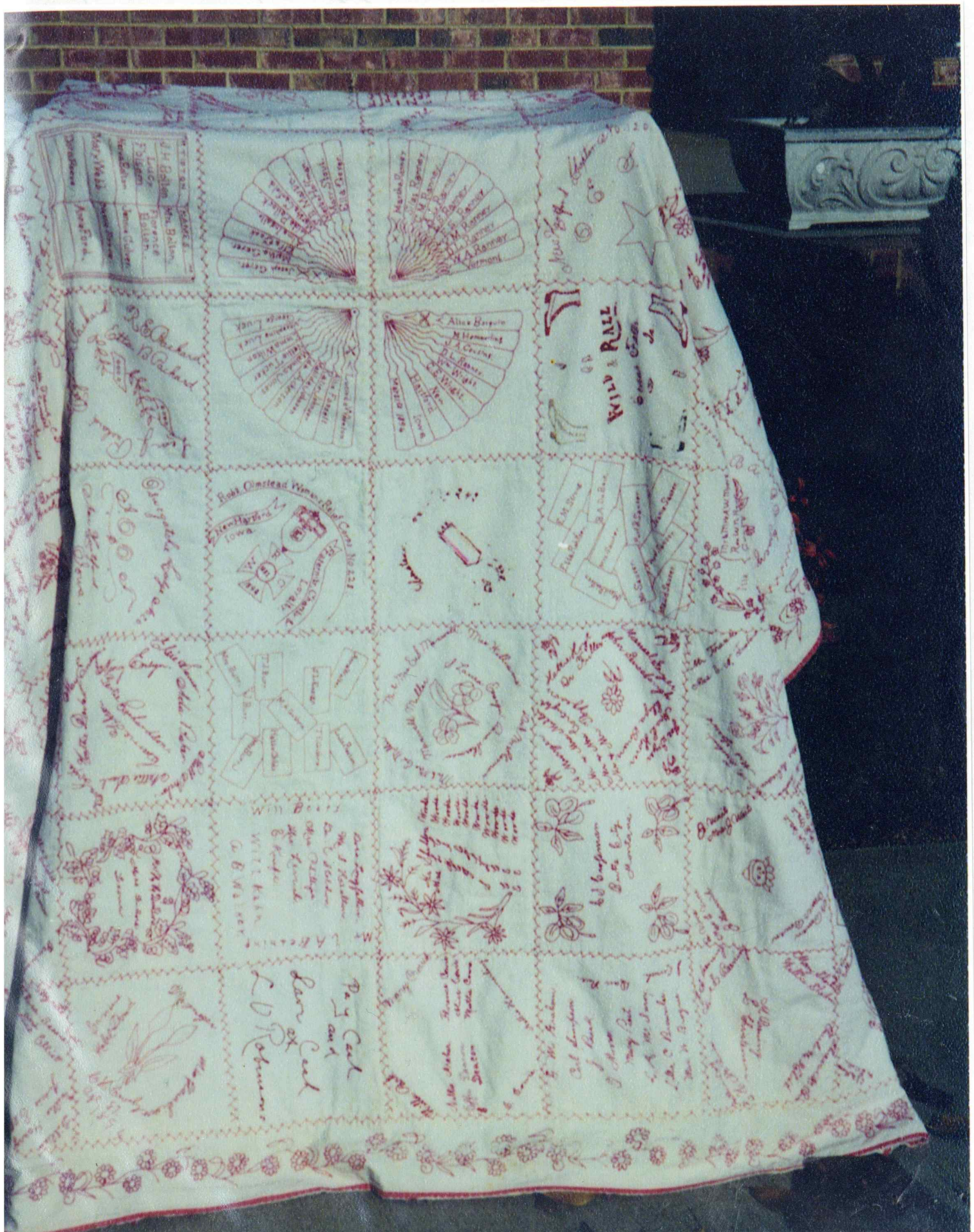


Jane Virginia  
B. Sarnoff

Tulie K. Samoff  
Hyatt  
(daug.)

The New Hartford  
Name Quilt  
of 1894







Kingsport, TN. 37664  
Nov. 25, 1998

Dear Vopal,

Here is a bigger and better  
picture of the New Hartford Quilt  
of 1894.

There is also a small picture,  
(close up picture) showing your  
gr. gr. grandfather's name - E.W. Crosby  
1894.

I hope you are recovering  
from your loss at least  
a little.

Love,  
Jane Virginia



## The New Hartford Name Quilt

In 1894 the good people of New Hartford, Iowa made themselves a signature quilt. It was undoubtedly a money making project for some organization or organizations, probably the Robert Olmstead Women's Relief Corps and the Olmstead G.A.R., the Beaver Masons Lodge, the Knights of Pythias or the I.O. O. F. ( International Order of Odd Fellows ) . Squares for all these clubs are on the quilt.

Squares were sold for a specified amount to families and to organizations and other small groups. The relationships of people on some squares is not at all clear. Possibly people could pay a small amount simply to have their name embroidered. The names are embroidered over hand-written signatures of the people. Some are printed in a childish hand.

There are 80 squares in the quilt, 10 columns left to right. Each column has eight rows. We have copied the names on the quilt square by square beginning with square 1 -- 1 at the lower left hand corner facing the center square that includes the words, "New Hartford, Iowa, Mar. 31st. 1894."

Wherever possible I have put the name of the head of a family or of a list first. Thus one can often see the relationships between members of families. Sometimes a fiancé is included on the square with his prospective bride. The names on some squares have no obvious relationship. Perhaps it was a Sunday school class or other group. Eva Knipe appears on the square with her family and also on another square with a group of girls.

Some squares were apparently sold by mail order for there are a couple of squares from Butte City, Montana. Probably these people had lived in New Hartford before they went West. One square says Tipton. The town of Tipton is East of New Harford. The people listed on the Tipton square were relatives of the New Hartford Bolton family.

I have added footnotes giving additional information where possible. Some of the information in the footnotes come from my brothers: David and Wm. Harry Berninghausen. Some, from Mrs. Vopal Gowman Youngberg of New Hartford, Iowa.

Jane Berninghausen Sarnoff

June 1995



6-1

Picture: a cat tail plant

Mrs. W. W. Ward

Mrs. W. W. Ward

Mr. John Waters

Mrs. John Waters

Mr. Fred Grant

M. and A. Huffman

Mrs. B. Norton

Mr. B. Norton

Mr. L. C. Perrin

✓Mrs. F. W. Perrin

\*\*\*\*\*

It is said that the Perrins were very early settlers, their ancestry going back to a French fur trapper.

6-2

Mr. Frank C. J.

Jennie Cambel

T. M. Church

Nancy Cambel

J. A. Struntze

Mrs. Struntze

Mrs. E. A. Dilts

Mrs. S. Tousson

Mrs. A. Ramsey

Ethel Dixon

J. Sas

\*\*\*\*\*

An Ethel Dixon b. 1880 married William Lewis Bolton in 1896. His name is on another square.

6-3

Picture: a vine

R. E. Packard

Etta Packard

✓Lem J. Packard ?

Edgar R. Packard



3-6

Picture: flower  
G.W. Ensign  
A. C. Ensign  
Malvina Williams  
Hattie A. Ensign  
D. L. Hurlbut  
Emil Strand  
C. J. Ensign  
Julia Flynn

\*\*\*\*\*

G. W. Ensign was George Washington Ensign, (1831-1916) . He was the son of the founder of New Hartford, Elias Ensign, and his wife , Clara Marilla Benjamin Ensign. They were from New Hartford, Connecticut. George Ensign was a shingle maker. His neighbour, Mr. Gowan, said he was the smartest man he ever knew. His granddaughter, Olive Strand , said he was the meanest man she ever knew. A. C. Ensign was Adaline Chapman Bolton Ensign, (1834-1916) daughter of Peter Bolton. She was born in VA. The family moved to Iowa in 1856 by covered wagon. She rode horse back from Virginia to Iowa, along with her brothers. She was Aunt to Sarah Adaline Bolton Knipe and Anne Eliza Bolton Knipe who are also on this quilt. Hattie A. Ensign (1864-1916) was daughter of G. W. and A.C. Ensign.

Emil Strand , (1865-1950) became the husband of Hattie. He was from Norway. Late in life Hattie had to go to the Iowa City Hospital. Emil went to Iowa City hospital and worked as a janitor to be near her. C. J. Ensign was the youngest child of G. W. and A. C. Ensign. Julia Flynn was probably his friend. D. L. Hurlbut was Doyle Hurlbut ,(1856-1909). He is buried in Fairfield Cemetery.



7-8

Picture: wild rose

Clyde Bolton

Ila Bolton

Mable Bolton

C. I. Bolton

June Bolton

Cecil Bolton

Mrs. C. Bolton

\*\*\*\*\*

C. I. Bolton, in the center of the list, stands for Chapman Isaac Bolton, son of Henry Peter and Margaret Jane Burton Bolton. Chapman Isaac was born in Cedar Co., Iowa in 1859 and died in 1936. Clyde, Ila and Mabel were children of his first wife, Flora Whipple. June and Cecil were children of his second wife. Edna Mae Daniels, listed here as Mrs. C. Bolton. Chapman Isaac was younger brother of Sarah Adeline Bolton Knipe (Mrs. Jesse C. Knipe). I believe that Sarah made this square. Notice the similarities to her own square. Young Mrs. C. Bolton would hardly have had time to embroider.

8-1

Picture: owls and flowers

Mr. and Mrs.

Walter Enlow

and

Family

\*\*\*\*\*

The Enlow name is spelled Enloe on the old map of Beaver Township. Probably Enlow is the correct spelling. The Enlow farm was across the road from the Harmon farm right in the middle of the Township.



Vopal Youngberg's 1894 New Hartford Quilt

(starting bottom row, left to right)

Block 1: Mr. & Mrs. A.V. Sprague

Block 2: Prof. A.A. Sifert; Mr. & Mrs. A.M. DuBois; Dan Ranney;  
Jean Hammond; Kate Grady; Cora Cunning; Mr. & Mrs. Alf Utter

Block 3: Walter Hitchcock, age 76; Caroline Hitchcock, age 76;  
Seth Wilson; Parnell Wilson; F.D. Rose; Mary Rose; Arthur  
Hitchcock; Mary Hitchcock; Ida Hitchcock; Charlie Wilson,  
Parkersburg

Block 4: Rev. M.J. Sigler, Waterloo

Block 5: J.E. Mayo; Emma Mayo; Randal Mayo; Fanny Caywood;  
Cecil Caywood; Pauline Caywood; E.G. Taylor; R.E. Wick;  
C. Sells; R.A. DuBois

Block 6: John H. Gear, Washington

Block 7: Pay Cash & Save Cash at L.O. Robinson, Cedar Falls.

Block 8: E.G. Rude; H. Dhal; J.S. Stevens; Mrs. Stevens; Mary  
Corrigan; Kate Corrigan; Frank ; Clara Bishop; Mr. Hurd;  
Mr. Rockwell; Cedar Falls, Iowa

Block 9: Mr. & Mrs. A.V. Sprague; Mr. & Mrs. C. Sprague; Mr. &  
Mrs. J.L. Sprague; Lora Sprague

Block 10: STOUT

Block 11: Hard & Rocknell dealers of fancy & staple groceries,  
china & glassware Cedar Falls, Iowa

Block 12: Alma Ingalls; Ella Geyer; Wm. Bingham; Nelson  
Grandon; Art Grandon; Lucy Ensign; Sara Richardson; Louise  
Burns; Georgia Ferris; Anna Beanning

Block 13: Mr. & Mrs. A.V. Sprague; Eva Wright; William Dwight;  
P.S. Canfield; John Flinn (sp); Frank Sprague; Samantha  
Sprague; S.D. Sprague; F.D. Thayer; C.D. Palmater

Block 14: C.W. Strong; Laura Strong; Clara Ensign; Mr. & Mrs.  
C. Ensign; Mr. & Mrs. W. Strong; S. Laura Ensign; Ray N.  
Strong; E.M. Strong

Block 15: Newville, Pa by Mrs. Goodhart

Block 16: Jay Wood; J.C. Struentse; Belle Wood; C. Struentse;  
L.W. Jamerson; Mrs. Jamerson; Emma Struentse; G.C. Feters;  
V.A. Feters; E.A. Feters



20  
Vopal Youngberg's 1894 New Hartford Quilt

(starting bottom row, left to right)

Block 1: Mr. & Mrs. A.V. Sprague

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C. Sells; R.A. DuBois

Block 6: John H. Gear, Washington

Block 7: Pay Cash & Save Cash at L.O. Robinson, Cedar Falls.

Block 8: E.G. Rude; H. Dhal; J.S. Stevens; Mrs. Stevens; Mary  
Corrigan; Kate Corrigan; Frank ; Clara Bishop; Mr. Hurd;  
Mr. Rockwell; Cedar Falls, Iowa

Block 9: Mr. & Mrs. A.V. Sprague; Mr. & Mrs. C. Sprague; Mr. &  
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china & glassware Cedar Falls, Iowa

Block 12: Alma Ingalls; Ella Geyer; Wm. Bingham; Nelson  
Grandon; Art Grandon; Lucy Ensign; Sara Richardson; Louise  
Burns; Georgia Ferris; Anna Beanning

Block 13: Mr. & Mrs. A.V. Sprague; Eva Wright; William Dwight;  
P.S. Canfield; John Flinn (sp); Frank Sprague; Samantha  
Sprague; S.D. Sprague; F.D. Thayer; C.D. Palmater

Block 14: C.W. Strong; Laura Strong; Clara Ensign; Mr. & Mrs.  
C. Ensign; Mr. & Mrs. W. Strong; S. Laura Ensign; Ray N.  
Strong; E.M. Strong

Block 15: Newville, Pa by Mrs. Goodhart

Block 16: Jay Wood; J.C. Struentse; Belle Wood; C. Struentse;  
L.W. Jamerson; Mrs. Jamerson; Emma Struentse; G.C. Feters;  
V.A. Feters; E.A. Feters



THE NEW HARTFORD NAME QUILT

CREATED IN THE YEAR 1894

BY THE LADIES OF NEW HARTFORD, IOWA

*Part I*

PRESENTED BY

JANE VIRGINIA BERNINGHAUSEN SARNOFF











In 1894, the good people of New Hartford, Iowa made themselves two signature quilts. It was undoubtedly a money making project for some organization or organizations, probably the Robert Olmstead Women's Relief Corps and the Olmstead G.A.R., the Beaver Masons Lodge, the Knights of Pythias or the I.O.O.F. (International Order of Odd Fellows). Squares for all these clubs are on the quilt.

Squares were sold for a specified amount to families and to organizations and other small groups. The relationships of people on some squares are not at all clear. Possibly people could pay a small amount simply to have their name embroidered. The names are embroidered over hand-written signatures of the people. Some are printed in a childish hand.

The first quilt is in my possession. There are 80 squares in the quilt, 10 columns left to right. Each column has eight rows. We have copied the names on the quilt square by square beginning with square 1 -- 1 at the lower left hand corner facing the center square that includes the words, "New Hartford, Iowa, Mar. 31st. 1894."

Wherever possible I have put the name of the head of a family or of a list first. Thus, one can often see the relationships between members of families. Sometimes a fiancé is included on the square with his prospective bride. The names on some squares have no obvious relationship. Perhaps it was a Sunday school class or other group. Eva Knipe appears on the square with her family and on another square with a group of girls.

Some squares were apparently sold by mail order for there are a couple of squares from Butte City, Montana. Probably these people had lived in New Hartford before they



# Jacquard Coverlets

by Patricia T. Herr

Until the early 1830's, coverlets woven in southeastern Pennsylvania were basically geometric in design. The professional hand-weaver used color, texture and the somewhat limited capabilities of his multiple-shaft loom to create his products. It was only with the introduction of the Jacquard loom attachment that these weavers were able to produce the picturesque Jacquard coverlets for which this region is so well known.

The French began experimenting with devices to facilitate weaving figured textiles in the late 1700's. By 1806, Joseph-Marie Jacquard of Lyon, France, had been awarded a pension and royalties for designing an attachment which was positioned on top of a loom and enabled the silk weavers of Lyon to cut down on the labor necessary to produce their famous patterned silks. (Fig. 1)

The Jacquard loom attachment controlled the position of the warp (lengthwise yarn) on the loom. A series of heavy cards with holes punched in them were laced together and fed into this machine. Where there was a hole in the card, the mechanism lifted a particular warp thread. As the weaving of a length of fabric progressed, many different threads could be picked up independently in a myriad of combinations to produce flowers, leaves, figures of people, animals, buildings—intricate figural designs that previously would have required many tedious man-hours to create.

This invention was soon introduced into America and may have been used first by weavers in New York State in the 1820's. New York coverlets from that period are most commonly woven with blue wool and white cotton yarns of a double-weave structure. That is, the blue wool layer can be pulled apart in areas from the white cotton, in effect producing a very warm coverlet of two layers. (Less frequently, these coverlets were woven with red instead of blue wool yarn.)

Some professional weavers in southeastern Pennsylvania had adapted their large looms to use the Jacquard attachment by the early 1830's. One of the ear-



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The winged headress on the "Hermes Head" stamp of Greece.

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Your advance application is valid only until February 28th, and the edition will be permanently limited to the number of subscriptions entered by the end of February. After that, it will never be offered again.

No payment is required at this time. But be sure to mail the attached postpaid card to The Franklin Mint, Franklin Center, PA 19091, by February 28, 1982.

The 1869 United States 24¢ Inverted Center is one of the rarest of all American stamps. It bears the famous John Trumbull painting portraying the signing of the Declaration of Independence. But through a printing error, the image is shown upside down on the stamp. (Silver stamp shown at left actual size; at right, enlarged to show fine detail.)





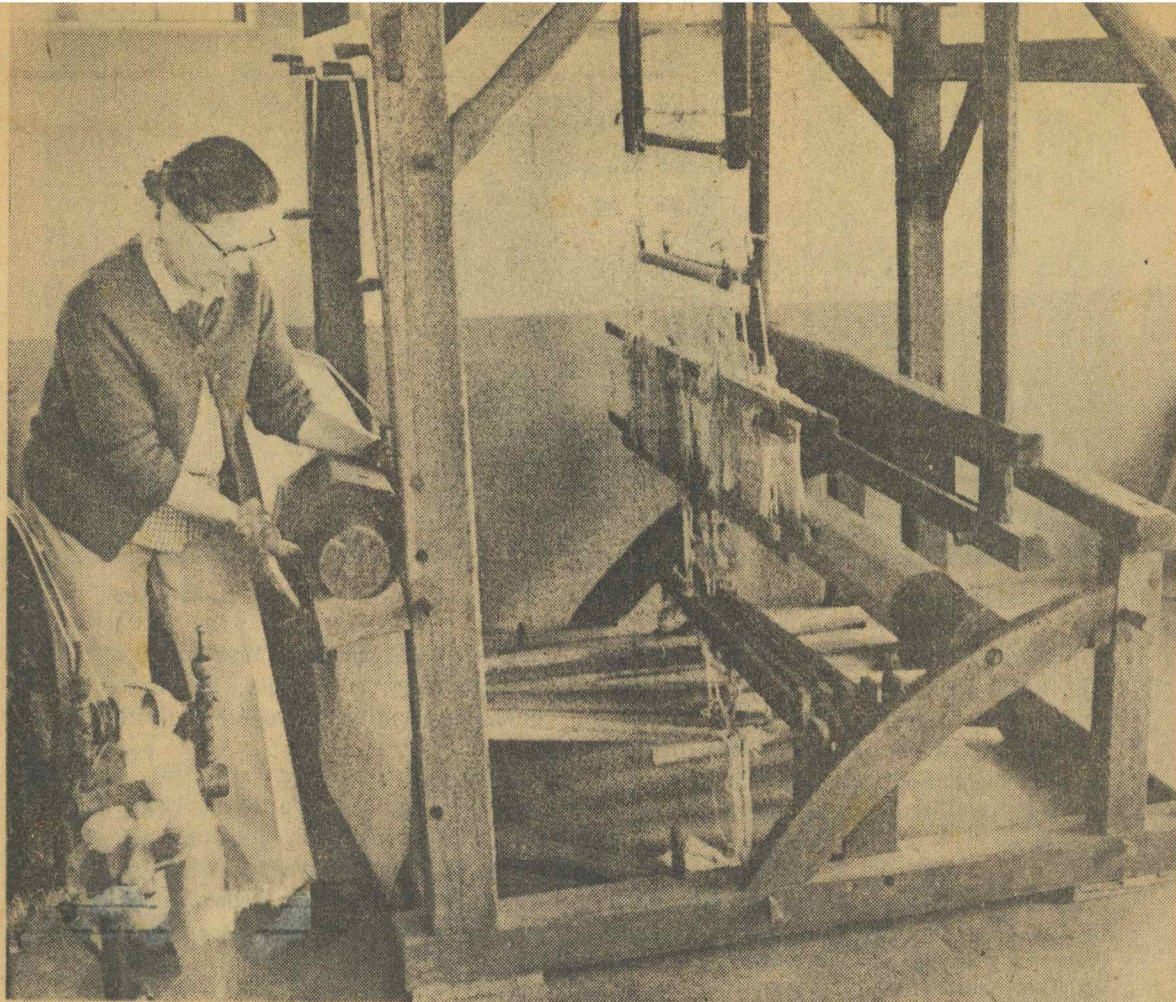


PHOTO BY T

Mrs. William Lacy Brown repairs the antique loom recently given to the Living History Farms. During Mother's Day she will demon-

strate weaving on it in the Loom House the Old Flynn Mansion.

A new-old way for Iowans to commemorate Mother's Day next Sunday will be an excursion to The Living History Farms.

Some of the nostalgia of the prairie pioneer mother's life is to be recreated through demonstrations of weaving and quilting, a display of antique quilts and hay-wagon transportation between the Old Flynn Mansion and the Pioneer 1840 Farm, according to Dr. William G. Murray of Iowa State University, director of the farms.

Visitors may also partake of an open-pit barbecue luncheon from 11 a.m. to 2 p.m. — fresh ham with special sauce, baked beans and trimmings are on the menu. Seating for outdoor dining by the mansion will be bales of straw and hay.

Hours when the farms will be open are 10 a.m. to 5 p.m. To reach the farms, go to the junction of Hickman Road and Interstate 80-35.

A 200-year-old loom will be used in weaving demonstrations by Mrs. William Lacy Brown, 6980 NW Beaver Drive. A member of the Weavers Guild, she describes the loom as particularly heavy, with peg construction, about 6-feet square.

This was contributed to the farms by Mrs. W. B. Armstrong of Ames who had the loom brought from New Jersey. It originally was built in Chautauqua, N.Y., probably by a home craftsman. Mrs. Armstrong had the loom put into working order and once wove fabric for a suit for her husband, the late Dr. Armstrong.



**A**N ANTIQUE quilt collection that began with a "wild-goose-chase" will be displayed by owner, Mrs. Thomas A. Barton of Ames. She found and bought a quilt in this pattern at a farm auction near Ogden four years ago — and has been "on a chase" for quilts ever since.

The story of our great- and great-great-grandmothers is told in these individualized bedcovers, Mary Barton finds. Several treasures in her collection belonged to ancestors who came to Iowa by wagon from Indiana and from Ohio by river boat.

The choice of pattern (there are hundreds), color and quality of fabric and special workmanship tells much about the national origin or family background, period of history and even politics.

For example, Mrs. Barton describes a hot-pink fabric color typical of Norwegians, an indigo-blue of Amana. A loosely-woven coarse cotton

was typical of Civil War days when little yard goods was made.

Five periods of quilting are represented in this collection of more than 50 samples: Colonial styles copied antecedents of England and Holland. Revolutionary quilts showed innovations of the settlers and such touches as flowers appeared with the coming of French troops.

The westward movement was marked by quilts with designs mingling styles of various areas — New England, the south and Pennsylvania Dutch. After factory-production of fabric began, there was a "pleasure period" when women quilted as a hobby, no longer pressed by necessity for making use of every scrap of material.

And after the depression, quilting again grew popular as the economy and leisure time permitted it.

"Iowa should be a rich source for this art form because it was settled at the peak of the handicraft's development," says Mary Barton. Last year she found eight quilts at one Iowa farm sale, but doubts that such a trove

will be found often again in the future.

Fanciful names of patterns highlight her collection which includes examples of such favorites as:

Irish chain, chimney sweep, broken dishes, churn dash or hole-in-the-barn-door, ocean waves, storm at sea, dove in a window and odd fellow's patch.

**O**NE OTHER exhibit at the Mother's Day program will be of five hand-woven coverlets from the era of 1832 and after, belonging to Mrs. Fred W. Lehmann, 3663 Grand Ave.

Price of admission to the Living History Farms on Mother's Day will be \$1 for an adult, 50 cents for a child. Luncheon price will be \$1.50 for the barbecued fresh ham roast or 85 cents for a frankfurter plate.

The luncheon and assistance with tours is being handled by Agricultural Business Club students at Iowa State University. About 50 members will work and the money made will be used for service projects and scholarships, according to James Dunn, club president and a senior from Eddyville.

**Quilting demonstrations will be done by residents of Calvin Manor. Tying the pioneer period to today, these women are working on a quilt for the great-grandson of Mrs. Leah Swain, month-old David Petika of Clearwater, Fla.**

Helping on the quilt will be Mesdames Lake Brown and Julia Brinkman, also Geneva Thoma. On hand to explain quilting will be Mesdames Besse Bloom, Wilma Mahlin, Ralph Deuben and Kathryn Wallace.



## By Frances Craig

**L**EGEND has it that peace and prosperity will come to the house where somebody spins, and if this is so, some Iowans are in for a good year.

Spinning seems to be enjoying a national revival which Iowa is sharing — appropriately for a pioneer state.

**Women and men and even boys and girls are learning the old craft.**

"Young people love it," says a teacher — even some as young as 13-year-old Anna Gardner of Ames.

Anna is learning to spin at a class in the downtown center of the Octagon-Ames Society for the Arts. Her reason:

**"I have three pet sheep and we want to make yarn out of their wool."**

Anna's family lives on an acreage near Ames. Her father is Dr. J. H. Gardner who is busy varnishing and putting together a spinning wheel from a kit that came from New Zealand.

"Mom sort of already knows how to spin," Anna relates. She learned at some earlier classes at the Octagon.

Like many "new" Iowa spinners, the Gardners were already interested in weaving, and as Mrs. P. A. Novelli, one of the Octagon's teachers, says, "It's so much fun to start at the very beginning."

Mrs. Novelli, who is in charge of the Octagon's weaving shop and teaches the craft, hasn't been spinning too long herself, but she is instructing beginning spinners ("I'm mostly the fiber and dyeing expert"), along with Mrs. Klaus Ruedenberg who is the veteran spinner (she learned as a child), and two young people, John Kyl, a graduate student, and Mrs. Peter K. Lawrence, wife of a graduate student.

**T**HE OCTAGON teachers advise you to look for other spinning classes and demonstrations at art centers and museums in your area. Spinning experts are becoming more numerous.

A few years ago, very few people knew how to spin, they say. A spinning and weaving expert, who has helped with many demonstrations around Iowa, confirms this.

She is Mrs. R. J. Rost of West Des Moines who says that years ago, when she wanted to learn, she had to go into a corner of northern Iowa hunting a spinning teacher where she found an 83-year-old woman (now deceased) who had learned from her pioneer mother.

But now, there are young homemakers, collegians and a whole new generation of really expert spinners coming up, she says, and they're teaching others. Mrs. Rost points out that, even though spinning is basically simple, it "just isn't something you can learn out of a book."

**J**UST AS our great-great-grandmothers probably enjoyed and needed the soothing song of the spinning wheel, some of today's spinners may need its music for our tension-loaded times.

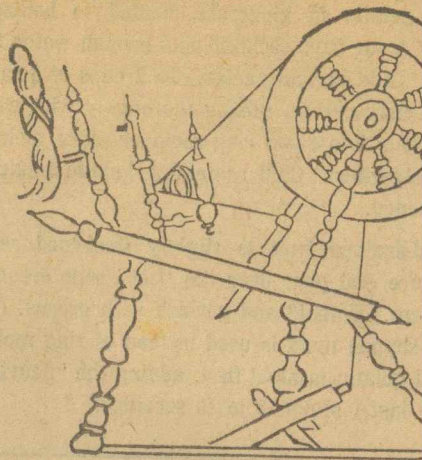
"Owning an old wheel" is a reason many Iowans give for wanting to learn spinning, and Mrs. Reginald Soldwish of Jewell who is coming over for classes at the Octagon is one.

Her inspiration is an antique inherited by her husband. "His great-great-grand mother brought it from Germany," she says.

Watching Veronica Ruedenberg spin would convert almost anybody to the craft. Wearing a lovely antique Swiss costume, she plies the same exquisite spinning wheel on which she mastered the skill as a child in Basel, Switzerland.

Mrs. Ruedenberg's mother was a hobbyist who bought her spinning wheel, a little upright model, as an antique. It's now 250 years old.

Veronica Ruedenberg relates that her childhood in Switzerland wasn't all spinning-fun. "I helped care for the sheep we raised for our wool," she says, "and I was even sent out to comb the camels in the zoo."



**All kinds of animal hair and other fibers can be used for spinning. Some Iowans even make yarn (and eventually clothes) out of combs from their Collie dogs.**

If Anna Gardner had lived a century ago in Iowa, she wouldn't be learning spinning as a hobby, observes Mrs. Ruedenberg. "It was pretty serious business, and girls were put to the wheel before Anna's age," she says.

Still, it wasn't just drudgery all the time for there were occasional "spin-ins" when girls and women would carry small spinning wheels on horseback for a get-together at somebody's house where not all the gossipy sound came from the wheels.

**L**ACK OF A spinning wheel (or not wanting to acquire one) shouldn't stop you from going to spinning classes if you hear about them in your area.

Octagon teachers point out you don't need a wheel at all.

Although Kyl owns one which was put together from a kit (see color photo), he prefers "spindle spinning."

Mrs. Lawrence spins by hand, too, saying it isn't sensible to own a wheel now because the Lawrences have

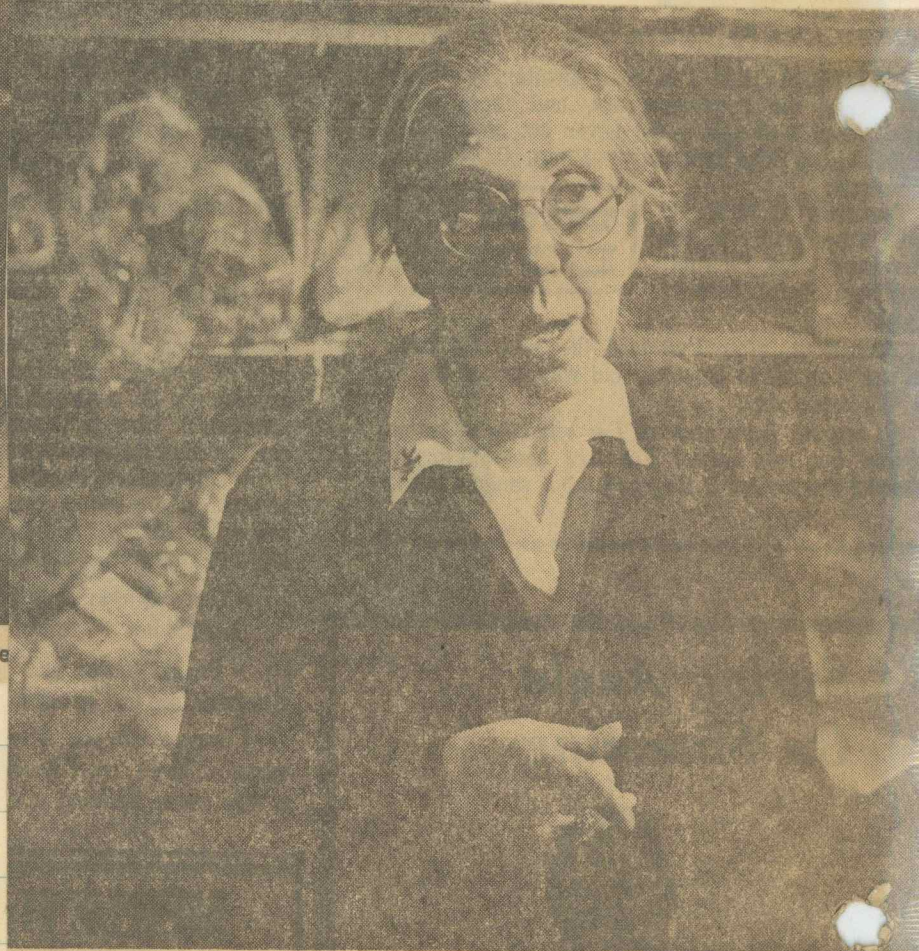
to "travel light." Her husband is a graduate student and they are from Australia.

The bearded, head-banded Kyl is a nutrition student who says colors and fibers and textures always have interested him. He first learned to weave and spin as a collegian in San Diego.





John Kyl teaches at the wheel while Mrs. Rue



Mrs. P. A. Novelli, Octagon weaving expert, teaches spinning classes too. Yarn dyeing with vegetable colors, pioneer style, is one of her specialties and some of the skeins behind her are colored with marigolds, walnut and other nature offerings.



Precious little of these woven pieces — each a masterpiece to the layman's eye — is left today. Even the art of the weave is almost lost.

Perhaps that's why the display of almost 160 pieces, on exhibit for the first time at the Art Institute of Chicago, is so fascinating.

Elaborate floral designs, striking geometric patterns (that in today's genre seem modern) and patriotic eagles bedeck the various bed coverings made by some 40 weavers who worked in 13 states, including one Daniel Stephenson of Fairfield, Ia.

These intricate designs of the Nineteenth Century not only show touches of the humor, morality and lifestyle of that period, they are somewhat reminiscent of our hardy forebears who combined the art of aesthetic display with materials of practicality for everyday use.

Most of the coverlets are made from wool and linen or cotton. Wool, a relatively weak fiber, was used as the weft threads (those running horizontally on a loom) and warp threads (those running vertically) were made of the much stronger linen or cotton.

Stephenson was a typical weaver. Born in England, he emigrated to America in 1840. After learning the trade as an apprentice in Ohio, some records say he came to Iowa in 1845.

As was the practice, he wove his name and the county into all his coverlets. He is said to have designed his own patterns. The charge for weaving a coverlet was between \$3.50 and \$5 — with a charge of 25 cents extra if the customer wanted his name and the date woven into the corner.

Stephenson apparently was able to offer his customers a bit more variety than other weavers because he wove in blues, greens, reds and even lavender. Most coverlets were limited to the indigo color of blue or madder — a reddish color.

The process of weaving was an intricate one. Hundreds of punched cards were used to create a single design. (The Texas star design called for 180 cards.) What's more, there were hundreds of

By MELINDA VOSS  
Register staff writer

CHICAGO, ILL. — With naught but his loom and a skill extraordinaire, the professional weaver of the early 1800s roamed the country setting up shop wherever he could sell his talents.



One of Three Coverlets by Daniel Stevenson of Fairfield on Display at the Art Inst

designs in various types of weaves.

Also, the addition of the Jacquard attachment — a time-saving mechanism introduced in America about 1820 gave the weaver an unlimited use of patterns. Besides requiring great technical knowledge, the attachment was expensive. Thus, only the professional weavers had it.

There was one problem though. If the weaver made

the slightest mistake, it would take hours to find and correct it.

But that problem did not stop the use of the attachment or the intricate designs. The weavers often wove statements into the corners or borders of the coverlets. For example:

"Agriculture and manufactures are the foundation of our independence. July 4, 1825 Genl. LaFayette M. Meritt."

Or, for a Biblical overtone:

War. An attempt to revive it came in 1876 at the Philadelphia Centennial, but it soon died out.

So, Americans are only left with the chance to see them on display in a rather sterile museum setting.

But if you really want one, don't give up hope. There may be some tucked away in your grandmother's cedar chest. And if you do discover one, only then will you realize the priceless possession you have found.

"If good we plant not, vice will fill the place; And rank-est weeds the richest soils deface woven by J. Hart Wilmington, Clinton County, Ohio, 1851."

One strange thing — at least strange to us today — there were very few professional women weavers. In fact, in the Art Institute's collection, only one coverlet was woven by a woman — Sarah Latourette of Indiana.

The great era of coverlet weaving ended with the Civil



# Making a Hinged Rack for Coverlets and Quilts

by Delmar Swan

**T**his mid-19th century indoor drying frame found in the Connecticut River Valley area is ideal for displaying coverlets when they are not on a bed. Some of these racks are of two, others are of four hinged sections. This one is the more typical three-section version and has finials that serve as hand-holds, a blending of simple decoration with utility that lends a Shaker feel to the piece.

The original was of unfinished hardwood, possibly birch, with rails mortised into the uprights and pegged for stability. It had cast iron hinges with  $\frac{1}{8}$ " thick leaves. Each section requires a 10' and a 9' length of nominal 1 x 2 white pine. Construction is straightforward—the drawings themselves provide most of the information needed.

Figure 1 is a three-dimensional view of the folding frame.

Figure 2 shows front and end views of a single section of the frame. Rip each nine-foot length of 1 x 2 to  $1\frac{1}{4}$ " for the rails.

Figure 3 shows front and end views of the upper portion of an upright (D), locating top rail (E) and gain for the upper hinge (H). Note: Don't cut hinge gains until you have the hinges. Cast iron hinges  $\frac{1}{2}$ " x  $1\frac{1}{2}$ " with  $\frac{1}{8}$ " thick leaves aren't readily available. Modern steel hinges are only  $\frac{1}{16}$ " thick.

Figure 4 provides templates for laying out the finial cuts. Lay this out on heavy manila paper and cut away the area within the arcs. Use the heavy tick marks to aid mortise and hinge location. After layout, use a sharp jackknife, then file and sandpaper to shape the hand-holds.

Round the top edges of the uprights to about  $\frac{1}{4}$ ". Also round the top edges of the rails *after* pegging the joints. Soften all other outside edges with sandpaper. Leave the frame unfinished as in the original, or use a sealer-stain.

Figure 5, the top view of the folded frame, shows how it is hinged to take up less than  $2\frac{1}{2}$ " x 30" x 5' of storage space.

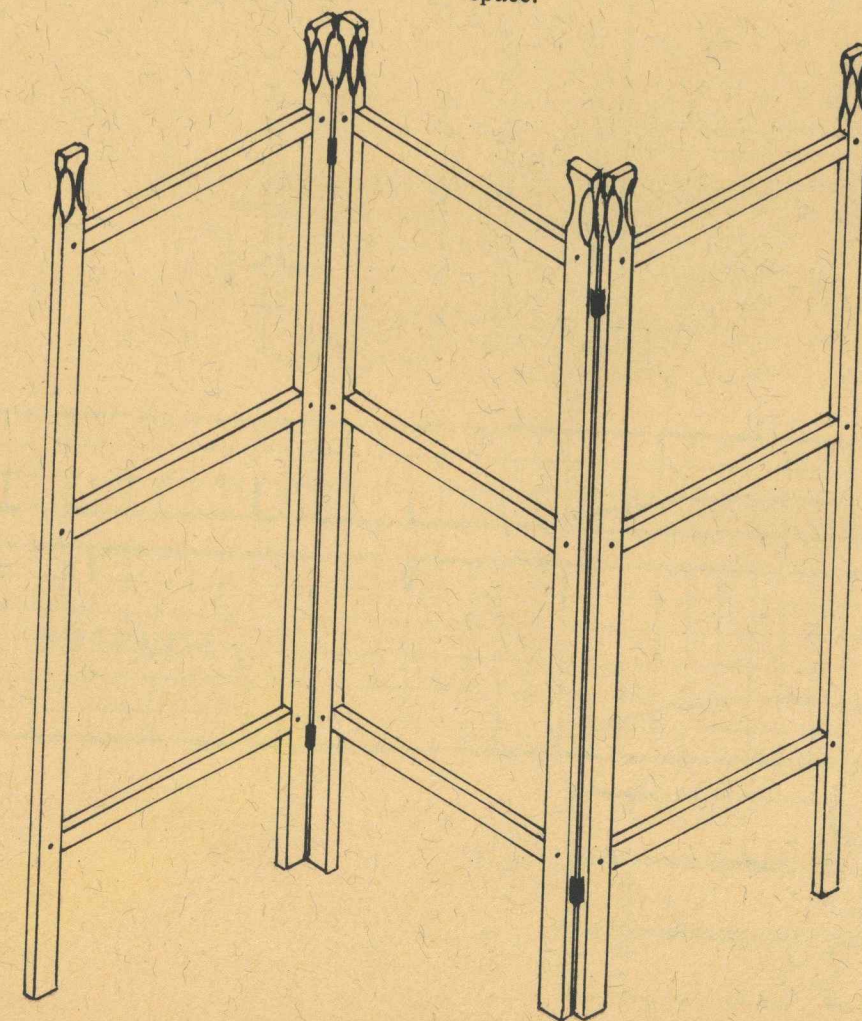


Fig. 1



The idea of "walking the fields as you spin" appeals enormously to him, and that's why he likes spindle spinning which doesn't require sitting down to a wheel.

He says men of Peru still walk and spin even though they have "some of the world's most advanced spinning machinery."

A hank of fiber and the spindle — and that's just a stick to turn and wind the thread as you draw it out — are all you need.

"Spinning is nothing more than just twisting the fibers," Kyl says, but he concedes expertise is needed.

Mrs. Lawrence relates that although she and her husband came from Australia, the country which exports the world's finest fleeces, she had to live in Iowa to learn to spin and weave. Weaving was first, learned from Mrs. Novelli, then spinning from Mrs. Ruedenberg.

Eventually, she'd like to own a wheel, she says. Maybe she'll buy one in Australia if she and her husband return to visit their homeland. Along with an abun-

# Spinning Is Back

dance of wools and yarns, that country is exporting new spinning wheels to accommodate the American revival.

Some Octagon spinners have bought Australian wheels and a few have purchased wheels from a Minnesota craftsman, Lawrence Rossow of Brainerd. Mrs. Ruedenberg says Rossow builds new ones for \$100 or more.

Although a few Iowa craftsmen have tackled them, Mrs. Ruedenberg does not know of any who are making them in quantity.

She says there is a Gladbrook watch repairman, Donald Fairchild, who does excellent work in repairing and rebuilding old spinning wheels.

If you don't own a wheel, Mrs. Ruedenberg advises against shopping for one until you know what you're doing."

She and Mrs. Rost say many which turn up

homes and shops have broken or missing parts. At best, they're rickety enough to need some repairs because, Mrs. Ruedenberg says, "our overheated homes dry them out rapidly."

Perhaps the one you'll see for sale is a put-together thing with pieces from several kinds of wheels or maybe it will have parts that weren't ever meant for a spinning wheel.

Mrs. Rost has seen some that weren't any more than the wheel on a frame.

Actually, the wheel is a relatively late addition to spinning. The first spinners (thousands of years ago) used only a spindle or the distaff and spindle.

The distaff is just a stick on which the hank of fiber is tied.

The picturesque spinning

by hand. A foot treadle did that job, allowing the spinner to devote her full attention to regulating the supply of fiber from the distaff.

**I**F YOU become involved with spinning, you'll learn there's a whole lore about spindles and wheels (just as there is with all the tools and techniques of preceding steps), but probably, the kind of wheels you'll most commonly see in Iowa are either of two kinds.

They are the Great Wheel which is sometimes called the wool, walking or high wheel and the Saxony Wheel, commonly called flax wheel.

That big fellow, the Great Wheel, really shouldn't be called a "wool wheel" because it — and the Saxony Wheel, too — spins any kind of fibers when properly handled, say the experts.

The Saxony Wheel has three legs with the wheel set to the right and a treadle under the table.

You'll see others around Iowa of box-frame shapes and variations and these have special names and histories worth getting into a spinning class to learn. Many in this state were brought from other countries by immigrating Europeans.

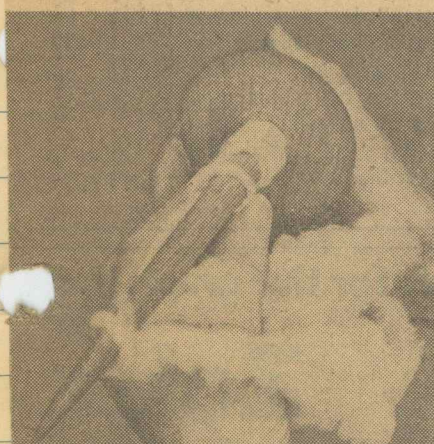
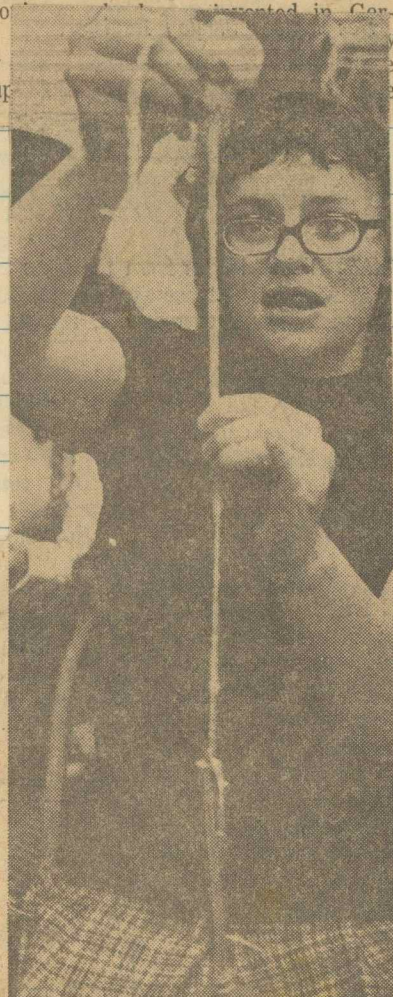
**T**HAT ANYTHING so utilitarian as the spinning wheel could be so graceful and decorative — is it second only to the harp with its vastly different intention? — might or might not be an accident.

The farmers who usually crafted these utilitarian objects for their wives, seemed to give uncommon attention and importance to the spooling of parts and otherwise prettying up the spinning wheels.

Did they find prosperity in their spinning, or more important, peace? Did they know something Iowans are finding out in their revival?

A hank of fiber and a spindle are all you need to get into the spinning business.

Lea Trainer of Remsen, a University of Northern Iowa student, is learning how to





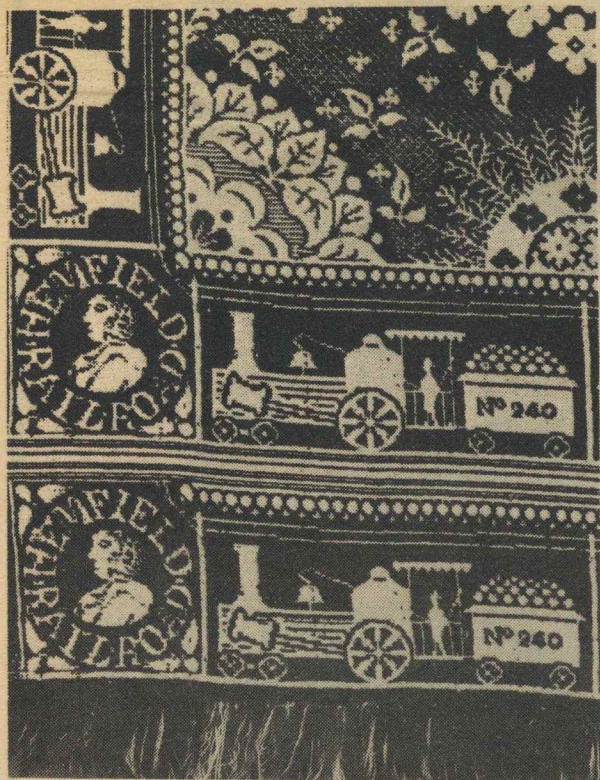


"Young people love it," says a teacher about spinning, being taught at the Octagon-Ames Society for the Arts' center—and Anna Gardner, 13, of Ames is no exception. She is just learning at this wheel which belongs to John Kyl, a spinning teacher.

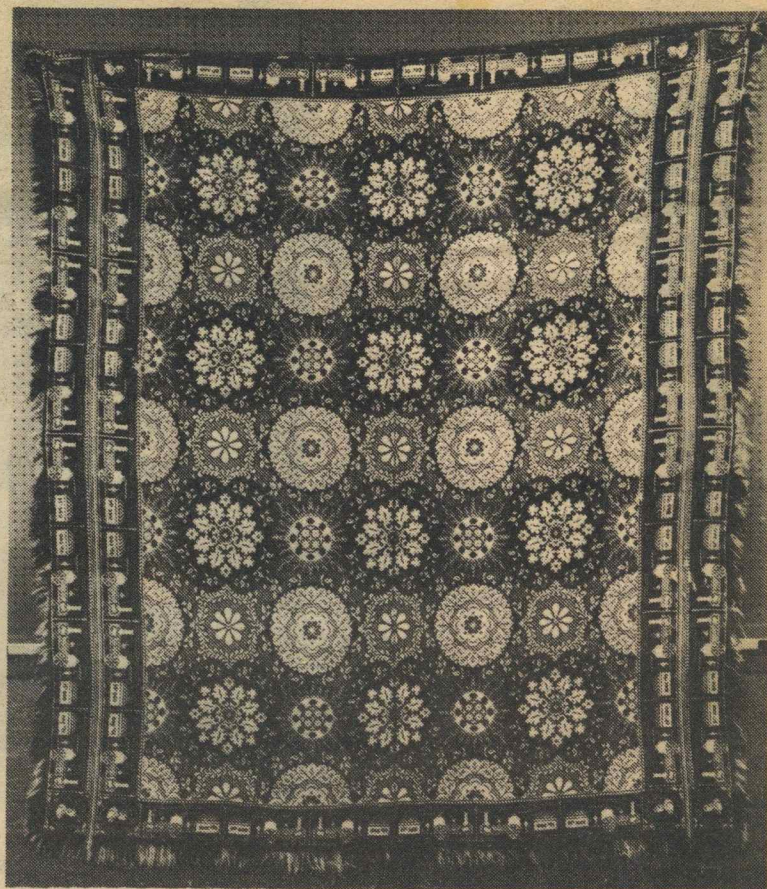


Pardon me, boy, is *THIS* the Hemfield choo-choo?

# Stroudsburg, Pa. Auction



Here it is, the RHRC in shades of red, white and blue. It sold for \$1550, and at least one collector feels that it may be worth up to \$2500 (see story).



*Maine Antiquarian Digest*  
Jan/Feb. 1979



The other Jacquard coverlet in the sale, signed G. Rottman but not dated, made \$300.

by Tom Voss

As we chugged into the station last time (MAD, May), you'll recall that George and Florence Theriault had just sold a Lancaster County railroad-border coverlet signed "J. Lutz/E. Hemfield Township/1848" for \$5,000—still a record price for a Jacquard coverlet.

At the time, some of us at the April 8 auction wondered if perhaps the high bidders hadn't jumped the track. Did they have good motives, or did they have loco motives? Did they know what they were doing, or were they really borderline candidates for trains-auctional analysis?

Steaming ahead, you'll recall that in MAD for June an anonymous reader wrote the Meeting Place to say that, among other things, the Theriaults had been barking up the wrong P: the Lutz coverlet was not a Real Hemfield Railroad Coverlet (RHRC), since RHRC's have no P in Hemfield. Besides, the Lutz coverlet was dated 1848.

for an RHRC since no one began working on the Hemfield Railroad until 1855.

Mr. or Ms. Anon continued: "These circumstances were made known to the auctioneer prior to the sale, and he chose not to announce them. They were also made known to the purchaser after the sale."

Now I think it's time to clear the tracks a bit, especially because on October 28 the Theriaults *did* sell the right ticket, an absolutely authentic RHRC. Consider, then, this train of thought.

First, in April the Theriaults apparently thought they were selling an RHRC, since their catalog description reads "It [the Lutz coverlet] was undoubtedly woven in anticipation of the railroad." But note that the catalog did distinguish between *Hemfield* and *Hemfield*, and that the Theriaults, too, were puzzled over why the Lutz coverlet was dated so early. Moreover, it should be pointed out that the Lutz coverlet was sold with a



asked, lifetime guarantee. Thus the buyer, no matter how much he paid, could not possibly have been financially injured by buying the "wrong" coverlet (unless, of course, the Theriaults go bankrupt).

Second, according to my best information, the bidding battle over the Lutz coverlet was between two very knowledgeable collectors. And as all auction-watchers know, when two well-heeled collectors square off, anything goes. Nevertheless, I asked Fred Brusher, one of the top collector-scholars in the coverlet field, why the Lutz coverlet was worth \$5500.

"It was in very good condition," said Mr. Brusher, "and it may have made a record price because of where it was manufactured. You know what prices good things from Lancaster County can bring, and Pennsylvania coverlets have always been desirable to collectors."

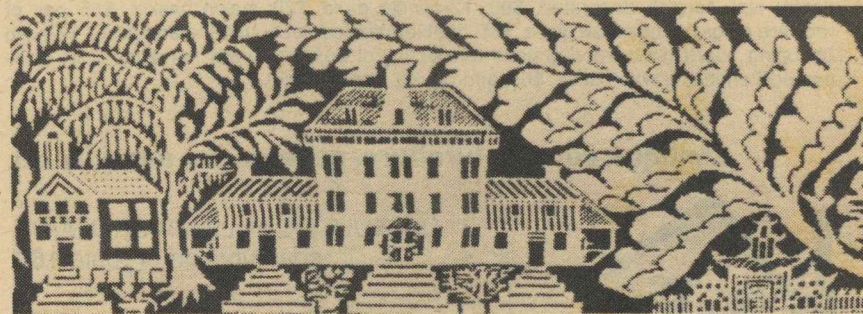
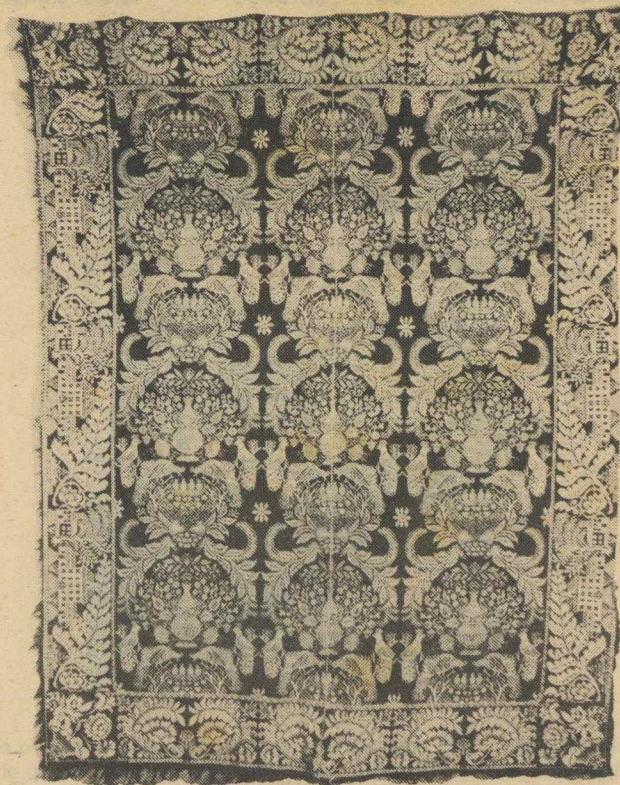
Brusher added: "But not enough coverlets have been sold to determine their market value. That's because there just aren't that many coverlet collectors at the moment. The field is still young. It's comparable to the quilt market of a few years ago. People used to turn up their noses at quilts, but today it's a different story. Fortunately, most coverlets are still relatively inexpensive. In any case, we'll have to wait quite a while before another coverlet brings \$5500."

Asked what the previous record for a coverlet was, Brusher said that to the best of his knowledge it was \$3000 paid for a Jacquard in the so-called Farmer's Fancy pattern, sold recently in Ohio.

But I'm getting sidetracked.

At the Theriault's October auction, bidding on the Real

# FABRIC FOLK ART



Rare form in a coverlet—blue and white jacquard of exceptional size (8' x 6'), with rare triple-house border (including pagoda-style building), good condition, Ohio, circa 1840.

**GARY A. BOYD**

(301) 652-0123

4857 Battery Lane, #405

Bethesda, Maryland



## Double Weave

These coverlets were more difficult to weave, they also could be made on a simple four-harness home loom. The double-weave coverlets contains 2 warps and two wefts, and essentially consists of two layers of cloth of contrasting colors. Thus the front would show a dark design on a light ground and the back, a light design on a dark ground.

## Overshot

The only fancy weave produced by the common 4 harness loom was the Overshot. In the Overshot, the warp usually consisted of natural linen thread (later cotton was used) and the weft was homespun wool. The Overshot was so called because the heavier and softer threads — (wefts) overshoot and undershoot a plain weave background.

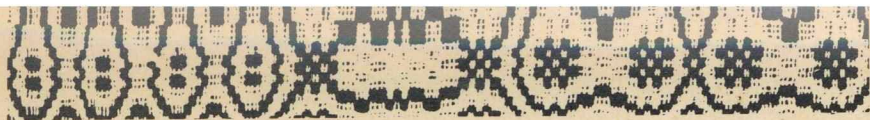


# COVERLETS



From the rolling hills of Pennsylvania to the banks of the Mississippi, three essential pieces of equipment needed to tame the land and create a home in pioneer days were an ax, a rifle, and a loom. In addition to the looms, early settlers brought along spinning and weaving skills meticulously passed down from parents and grandparents. Using wool from sheep they raised themselves, they created warm woven coverlets to ward off the chill of the night in their drafty frontier homesteads. Despite the limited resources available, the woven coverlets they produced show an astounding variety of colors and patterns. Turn the page to learn more about the bed covers these steadfast pioneers left behind.

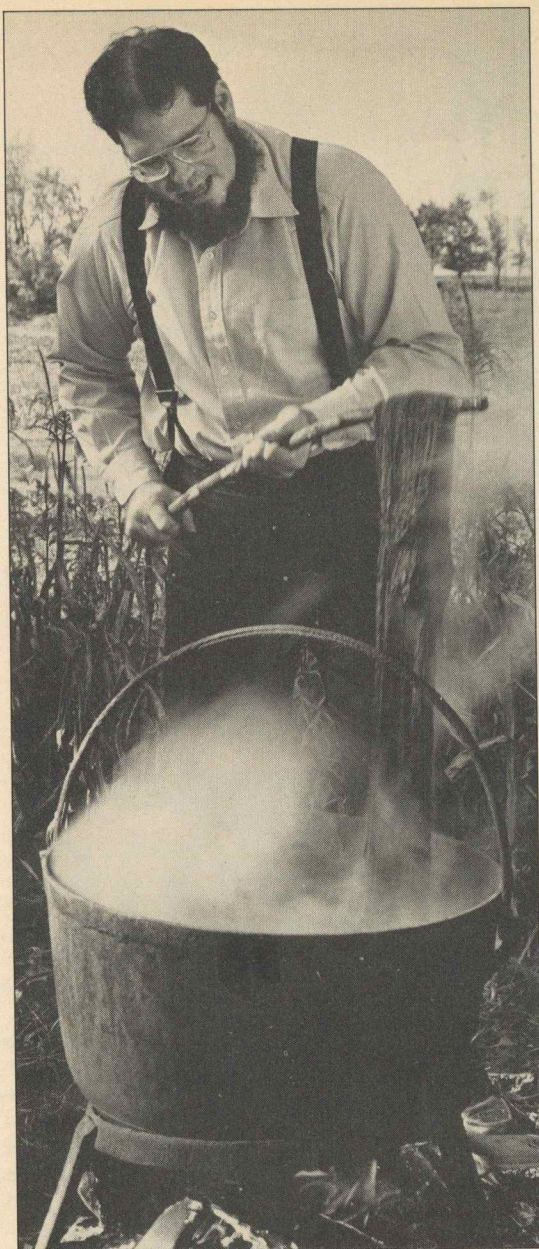




# WOVEN COVERLETS







Above: In a scene that could have been set two centuries ago, Bill Leinbach dyes his woolen yarn in a hefty iron kettle over a wood fire. The dyes are made from natural materials like the indigo plant but are bought from a dye house, just as they might have been in colonial times.

Because of their rich look, Bill sells a third more coverlets woven with home-dyed yarn than those made with commercial yarns.



Above right: Before the wool can be dyed, it must be unwound and made into skeins. Bill uses a six-armed "clock reel" to speed up this tedious job.

Near right: An adjustable "barrel swift" holds the skein while it's wound onto a spool. Bill is preparing to make a warp for an all-wool blanket; traditionally, a coverlet's cotton warp would have been started the same way.





Oriental rugs have been enthusiastically collected since the 16th century but currently there is a mad rush for them.

Sales in the United States alone have increased almost 400 per cent in the last 10 years, according to merchants in the field. The trend shows no sign of declining, as long as the supply lasts. The Oriental or Oriental-type rug is popular with young marrieds, perhaps because it is compatible with contemporary furnishings, and among serious fine art investors.

#### Wide Dispersal

By "Oriental" the experts mean rugs (sometimes called carpets) from Iran, Turkey, Afghanistan, China and Japan. But collectors and the public usually think first of the richly patterned and colored rugs of Iran, formerly called Persian rugs, that represent up to 75 per cent of all imports. Over the centuries there has been wide-scale dispersal of the original Persian weavers into many countries of Central Asia because of wars, invasions and migrations. Thus, the weavers of Iran have influenced the output of so many villages in other countries that it is difficult to distinguish the place of origin of many of these rugs.

Orientials originated as a kind of all-purpose furnishing in Central Asian homes. They still are used as floor coverings, wall hangings, beds, room partitions and are sewn into "tent bags" as luggage. Collectors in Europe and North America often use them to set off period furniture. They early were found in the mansions of Colonial governors and planters and in homes of the wealthy. The Twenties, with its mania for Orientalia, precipitated a craze for rugs.

#### Days Numbered

All this previous interest is nothing compared to the big surge now, according to Herbert Laufman. As head of Herbert Stanley Co. (makers of Weiman Oriental Rug Cleaners) Laufman is an avid follower of Oriental rug trends.

Part of the present demand, Laufman believes, may be due to scarcity. Standards of living in the Middle East are going up, he points out, and days are numbered for these true hand-knotted floor coverings. Children often used for this tedious work are going to school now and weaver's wages are rising. There are fewer rugs

being.

At the same time their decorative versatility is being realized by a new generation — with more money to spend.

#### Rug Books

However, there are a number of hazards for the beginning collector. It is best, Laufman stresses, to study the subject as one would when purchasing paintings or sculpture. There are a number of rug books available. These help the buyer learn the types of rugs and their origins and suggest pitfalls, such as painted-over worn spots and moth holes or how to detect damage from harsh chemical washes often used to "mellow" colors of new rug.

categorized in two ways — by age and by design. Antiques are technically 100 years or more old and can be brought into the United States duty-free. Semi-antiques are at least 30 years old. Modern rugs were made during the last 30 years. A modern rug can be a good buy if it is hand-knotted, well-designed, in good condition and made of sheep wool. Sometimes it is a better buy than a badly made antique, according to Laufman.

Another good buy can be an American-made "Oriental type." According to an industry spokesman the demand for these, too, is literally "fantastic." These machine-made rugs come in sizes larger than

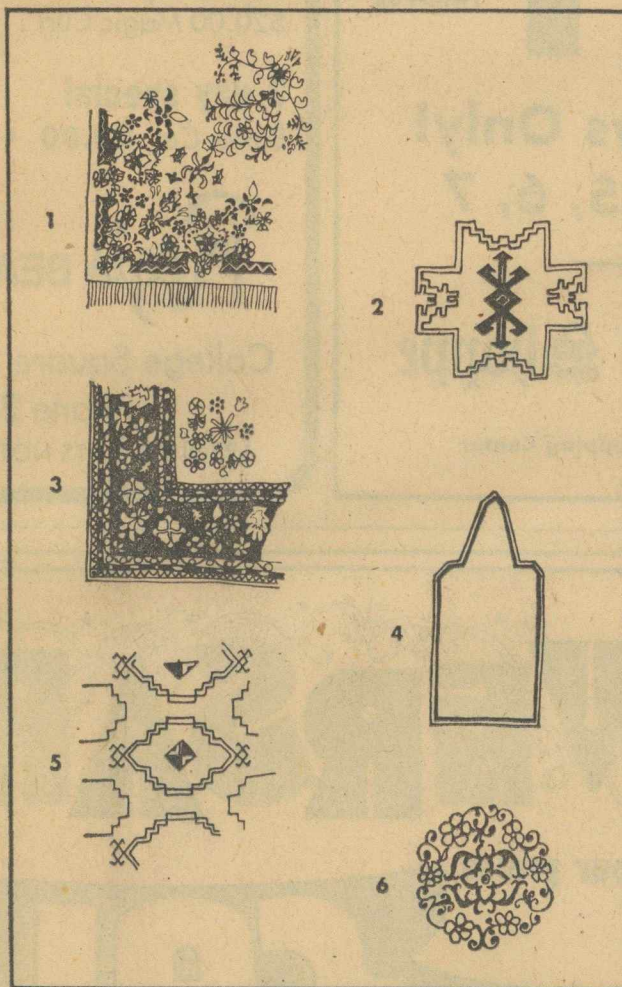
brilliant colors and dazzling patterns.

#### Complex Design

Design of most Oriental types is incredibly complex. It is safe, however, to say generally that the true "Persian" features naturalistic flowers and curved lines and the Caucasian (near the Russian border), Turkish and North Iranian is angular and geometric.

Whatever the rug ask professional advice about its care and rotate a rug occasionally. Harsh chemical cleaners or alkali soap can damage Orientals and too many professional cleanings weaken colors and the cotton backing, Laufman says. The best schedule is a professional cleaning every two or three years. In between, a dry cleaning compound helps remove dirt, especially the new kinds of chemical dirt now being found in American homes. About every six months, it is a good idea to mothproof the rug, front and back.

With reasonable care, Oriental or Oriental-type rugs repay the initial investment with many years of beauty.



**HOW TO READ an Oriental rug:** (1) typically Persian with naturalistic flowers, curved lines and all-over pattern characteristic of the Kirman. Colors of modern Kirman usually pastels on ivory or cream; (2) angular Caucasian features strong colors, sharply defined geometric designs and dominant borders; (3) modern Sarouk features an all-over floral design in rose or rose-red and strong navy borders with flower design. Antique Sarouks feature a medallion; (4) Turkish prayer rugs often found with a mosque-like central motif surrounded by intricate design and border; (5) Bokhara family designs now come from Persia, Afghanistan or Pakistan with brilliant red, red-brown or bronze colors and repetitive octagons in rows; (6) Chinese rugs, now from Japan and India, are simple in design with large fields of ivory or pastel, hand-carving, stylized flowers, figures and characteristic medallions.



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THE STORY OF OLD QUILTS AND COVERLETS

By Mary C. Carll

(Mrs. Richard B. Carll)

March 18, 1970

667 Euclid Ave., Haddonfield, N.J.

Hugh Creighton Questers

Chapter 101

Haddonfield, N. J. 08033



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STUDY PAPER

COLONIAL COVERLETS

(Late 1700 to Civil War Era)

by

Catherine F. Post  
(Mrs. John W. Post, Deerfield #199, Illinois)

January 6, 1971



Books of Interest

Heirlooms from Old Looms  
The Colonial Coverlet Guild--1955

Quilts and Coverlets  
Florence Peto--1949

Book of Hand Woven Coverlets  
Eliza Calvert Hall--1925

American Country Antiques  
Katherine Morrison McClinton--1967

Notes on coverlets displayed

1. Coverlet made by the Superior Coverlet Manufacturer. The latest fashion by Siefert and Co., Mechanicsburg, Penna. Mrs. Ed Johnson, present owner. It was made on a Jacquard loom 88 inches wide. It has no center seam. Border is 11 inches wide on all four sides. Colors--red, green, blue, cream. Fiber--wool-woof, cotton-warp. Pattern--double roses and other flowers, medallions.
2. Coverlet made by Henry Adolph in Wayne County, Indiana (Richmond) Dated 1844. Presently owned by Catherine Post. Made originally for her great, great grandfather Boyd. Made on a Jacquard loom  $14\frac{1}{2}$  feet long, then cut and stitched together in the center. The border is 8 inches on three sides. Colors--Indigo blue and ecru. Fiber--wool-woof (2 ply), flax-warp (3 ply). Pattern--Double roses, medallions-- border, doves and trees.
3. Coverlet made by J. R. Gebhart, Maytown, Lancaster County, Pennsylvania, in 1841, for S. Dedweiler, a great, great grandfather of the present owner, Mrs. Ed Johnson. Made on a Jacquard loom 82 inches wide. It has no center seam. The 9 inch border is on three sides. Fiber--Wool-woof, Cotton-warp. Colors--red, green, blue, and cream. Pattern--Double roses. This coverlet is pictures on page 189 in the "Book of Hand Woven Coverlets" by Hall.

Mrs. John W. Post  
Akersfield #199, Illinois  
January 1971



Some of the best known coverlets are those reminiscent of pre-revolutionary days: "Birds of Paradise" an appliquéd coverlet with a beautifully colored large bird in the center and with vines and smaller birds. Not only were the patches cut from patterns, but they were also traced or stamped on the white cotton ground thus insuring accuracy of construction; "Lion and the Eagle"; "The Irish Chain" using vari-colored patches with one predominating color, usually white for strongest contrast; "Downfall of Paris"; "youth and Beauty"; "Blazing Star", a four-patch star block, an old, old pattern appearing in literally hundreds of quilts. They are made of 14 inch blocks set together with cross bars of white; "Lover's Chain"; "Seven Stars"; those of the Revolution! "Boston-town"; "Freedom's Home"; "Declaration of Independence". These gave way to: "Whig's Rose", a standard pattern of appliqué; "Tennessee Trouble"; "Lee's Surrender", etc. The more simple designs are: "Cat Tracks"; "Sea Shells"; "Snowballs"; "Polka"; "Drunken Sailor"; "Rail-Fence" or "Streak of Lightning" a three-patch design made by cutting light and dark squares diagonally from the center of one side to each opposite corner and then setting light and dark together in zig-zag fashion; and "Dog Paws". Pictures of most of these coverlets and many more may be seen in Mrs. Elizabeth Caroline Obenchain's Book of Hand-woven Coverlets and Ruth Finley's Old Patchwork Quilts.

No one seems to know exactly when quilts started, but there appears to be no proper patchwork quilt surviving which can be dated earlier than the middle of the 18th century.

Patchwork was an art that has been known and practiced ever since the first woven cloth wore out in spots. Ancient Greece, India and China made patchwork centuries before Christ. Medieval Europe in the time of the Crusades appliquéd gorgeous banners and pieced to-



the day. The women arrived early and got right to work. The frame would be set up, allowing for seven guests and the hostess to sit two to a side. If space allowed, more than one frame would be set up and more guests would be included. Socially, it was probably an advantage to be an expert needlewoman! At noon, luncheon would be served, then work would be continued until dinner when the men would arrive and supper was served to all. The children were often pressed into service to thread the needles as more than one needle was kept going on the quilt tops. After dinner, possibly a fiddler would be on hand and there would be square dancing and a good time for all. Stephen Foster immortalized the quilting bee in his song written in 1850:

"And 'twas from Aunt Dinah's quilting party..  
I was seeing Nellie home."

Quilting Frames - The quilting frame should be mentioned. It was usually homemade, about 8' or 9' long. It consisted of two long bars, or runners, rounded or straight sided and two cross pieces, stretchers, which fit through slots in the bars and were kept in place by wooden or metal pegs fitted into the holes. In the rectangle thus formed, the quilt would be held securely. A strip of webbing was tacked along one side to which the bottom underlining of the quilt was sewed. Then the wadding or cotton batting was laid on, and finally the top of the quilt; the entire thickness was basted along the sides to hold the material in place. The top of the quilt was usually marked and the quilting began. Sometimes the quilt was marked before the quilt was put into the frame.

Marking - The quilts were usually marked by drawing around a template cut for the purpose, using a rowled wheel (sometimes a riding spur). The templates were cut from card or stiff paper or even tin. The outlines of the pattern were traced and then they were filled in freehand in pencil or chalk. Coins, cups and plates and other household objects



# The Secret Quilt Code

©by Serena Strother Wilson



*Serena Strother Wilson holds a photo of Nora Belle McDaniel, her grandmother who taught her the Secret Quilt Code while also teaching her how to quilt.*

Oral tradition passed down through the McDaniel family tells of African slaves using secret messages in quilt patterns to seek freedom along the Underground Railroad.

**U**nderground Railroad stations were hiding places provided for slaves escaping to freedom prior to the Civil War. People of different religious faiths, Masons, Quakers, Eastern Stars, Native Americans, Free Blacks, and white citizens who were sympathetic to enslaved Africans manned stations along the trail to freedom. They provided food, clothing, and travel assistance to the escaping slaves and secured places for them to hide. Conductors, as they were called, traveled with the escapees at great risk to themselves. A great debt of gratitude is owed to these brave people, many of whom may never be identified. They truly valued and perpetuated the spirit of brotherhood.

*These quilters stitched their love, prayers and memories into pieced sampler quilts...*

My great-grandmother Eliza Farrow was from Africa. She was a seamstress, midwife, and medicine maker who used specific tree barks and herbs to create curative remedies. Her husband (and my great-grandfather) Peter Farrow was a Free Black in South Carolina who worked as a blacksmith and preacher. After seven years, he was able to save enough money to buy my great-grandmother's freedom. They both were allowed to travel from one plantation to another and

would take a sampler quilt to teach other Africans the English translation of Quilt Code patterns. Rather than fleeing to the North, they chose to stay behind and continue to work, raise their family, and help more slaves.

My great-grandmother Eliza originally learned the patterns of the Secret Quilt Code in Africa. She said the signs and symbols were developed by African mathematicians and represented many tribes and their beliefs. The Secret Quilt Code was developed by Eliza and other African slaves as a way of helping enslaved Africans to escape from the Southern slave state of South Carolina and northern Georgia. During the early to mid 19th-century, Eliza and other quilters stitched these patterns onto quilts. The fabrics they used often were scraps saved from torn shirts or dresses of a loved one who had been sold. These quilters stitched their love, prayers, and memories into pieced sampler quilts, and according to the oral history that has been passed down in my family, these quilts were used to communicate information on when and how to escape on the Underground Railroad.

Enslaved Africans were prohibited from drumming, speaking in their native languages, or learning to read and write English. So they improvised, using quilts and songs in order to communicate secret messages without arousing suspicion. Negro spiritual songs such as "Go Down Moses," "Wade in the Water," "I'll Fly Away," and "Steal Away" were memorized in a certain order that went along with the sampler quilt patterns of the Secret Quilt Code. These songs and their accompanying visual symbols inspired, encouraged, and helped the escapees on their journey to freedom.

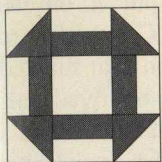


*Serena acquired this African mud cloth fabric during a research and study tour through Nigeria. Serena believes that the Crossroads and Flying Geese patterns are of African origin because similar designs appeared in African art and textiles hundreds of years earlier.*

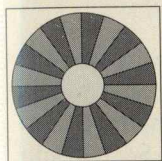


Grandma Nora Belle impressed upon us the importance of the Quilt Code and the need to keep it secret. We would repeat the Quilt Code after her although we did not understand the meaning of what she was saying at the time. We only wanted to go play with our dolls and other toys. As we grew older, we understood the danger that was associated with the secret messages in the quilts and the knowledge she gave us about the safe houses on the Underground Railroad in the 1800s.

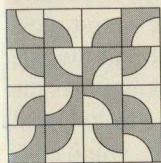
### The meaning of each pattern



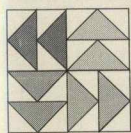
This pattern is named after a very important tool on the plantation, as the blacksmith needed it to remove and repair wheels on wagons and buggies. In Africa, this was the symbol of a person who led caravans across the desert and through jungles, using only the sun and stars as reference points. That's why the Monkey Wrench is the Quilt Code name for the conductors on the Underground Railroad. They led escaping slaves to safe houses (known as stations) and knew the safe routes to travel.



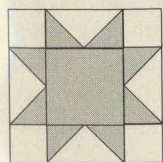
The Wagon Wheel pattern is composed of a circle representing the life cycle: birth, life, death, and rebirth. My African ancestors believed that the circle represented the heavens where the spirits lived. They also believed the circle meant that God is always present, offering protection from evil. In the Quilt Code, the circle is a symbol of freedom. It also told the slaves one method of escape could be in a wagon with a false bottom or a regular wagon on which they would hide under cotton and/or produce.



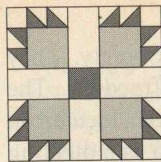
Dunkard's Path was used to remind escaping slaves to travel in a zigzag pattern, to stay off main roads, and to wade through streams and rivers. Traveling this way made it more difficult for hunting dogs and slave catchers to follow the tracks of escapees. Similarly, singing and humming particular spiritual songs such as "Wade in the Water" also advised this.



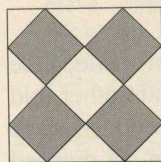
While slaves were working in the fields, they observed the geese flying north in the spring. Therefore, they knew if they followed the direction of flying geese during the spring, they would be heading north. In quilts made using the Quilt Code, the two darkest triangles in the Flying Geese pattern pointed in the direction escaping slaves were to take when they fled their plantation. This is why the placement of the quilt when it was displayed was important.



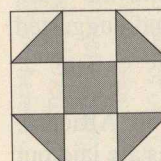
Because of its magnitude and brightness, the North Star was easy to see on clear nights. This Quilt Code pattern told the escaping slaves to follow this star because it would lead them to Canada. North Star also was the code name for the home of Reverend John Rankin in Ripley, Ohio, a station used on the Underground Railroad.



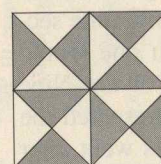
The Appalachian Mountains were a natural barrier that separated the Southern slave states from the Northern free states. Although most Africans were unfamiliar with bears, they were told that following bear tracks (hence, Bear's Paw) would lead them through the Appalachian mountains to water and fish.



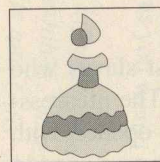
The Crossroads represents the critical times in our lives when making a decision affects us and our loved ones. In many regions of Africa, this symbol was often woven into fabric. In the Quilt Code, it was the code name for Cleveland, Ohio. Once the escaping slaves crossed the Ohio River (known as "River Jordan"), they were often taken to a church in Cleveland known as "Hope." They had to make a decision to forever leave their families and loved ones in the south when they crossed Lake Erie into Canada. If they remained in the northern states, they risked the danger of being caught and returned.



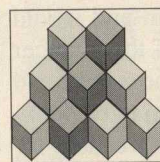
Shoofly was the Quilt Code name for a person who provided escaping slaves with clothes that enabled them to dress like Free Blacks when they reached the Northern states. This way Northerners were less likely to identify them as escaped slaves. In Africa, the Shoofly is the symbol of the tailor, weaver, and the maker of textiles or clothes.



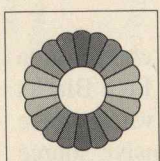
In the 1800s, Free Blacks and whites in the Northern states wore a coat and a shirt with a bow tie. In the Quilt Code, the Shoofly block advises the men to dress up and put on a cotton or satin Bow Tie.



In the northern states, Free Black and white women wore long dresses with Sue bonnets. In the Quilt Code, the Sue Bonnet and Bandanna helped women recognize the clothes they would be given to wear in the Northern States.



This pattern, hung on a fence or clothesline, informed slaves who wanted to escape to get ready to leave and to gather food, extra clothing, and anything that could be used as a weapon because the journey would be dangerous. In the Quilt Code, Tumbling Blocks was also the code name for Niagara Falls, the final landmark before crossing into Canada and freedom. According to written and oral testimony, some escapees crossed the river in boats while others swam.



The passage of Anti-Slavery Legislation on July 9, 1793, made Canada a safe haven for escaping slaves seeking freedom. The slaves were told that when they arrived in Canada they should look for a church with Dresden Plate windows, similar to the Dresden Plate quilt pattern.



# 1872 coverlet sells for \$1,750 in Keosauqua

By MARY OVROM

KEOSAUQUA, IA. — What may be the highest price paid west of the Mississippi for a woven coverlet was produced recently in Keosauqua at the Alva Anson household-goods sale.

During spirited bidding conducted by auctioneer Howard Buckles, the red-white-blue reversible coverlet dated 1872 was purchased by Bruce Lyon of Fairfield for \$1,750.

Lyon, who owns two other coverlets — one he bought for 50 cents — says he thought this one might go as high as \$1,200. "Once I got that far, I decided to go all the way," he said. Some antique dealers at the sale said \$1,000 is the previous high price paid for a coverlet in this area.

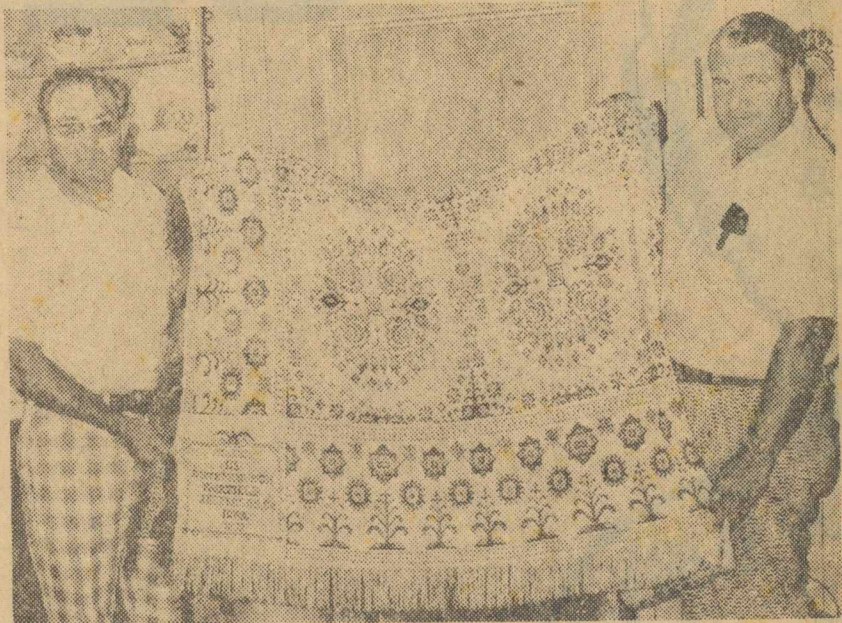
This one was made by Daniel Stephenson, who learned weaving in his native England before coming to the United States in 1840. His father was a weaver in a factory at Geneva, N.Y. Stephenson worked as head weaver for a company in Canada for a time.

Lyon says the story is told that the weaver walked to Fairfield from Chicago in 1852 and remained there because he married a local girl. Two grandsons, Bob Snyder and Simon Snyder, remain in Fairfield.

Stephenson used the Jacquard attachment on his loom to produce intricate designs. Woven into two corners of his piece are the words, "Made by D. Stephenson, Fairfield, Jefferson County, Iowa, 1872."

The coverlet is in perfect condition because it apparently never was used. Anson received it from the estate of his father, O.A. Anson, about 20 years ago. The elder Anson and his wife, Marie, had kept it, unused, in a cedar chest.

Lyon points out that it is unusual to have the wool fringe of these antiques remain intact. The fringe normally becomes brittle from age and use and wears off. This one, however, is in mint condition in all respects, with



Bruce Lyon of Fairfield (left) displays the 1872 coverlet he recently bought for \$1,750. Keosauqua auctioneer Howard Buckles is at right.

the colors probably as true as ever.

One of Stephenson's coverlets is in a collection at the Chicago Art Institute which has published a book with pictures and information about the group.

Stephenson, the book says, brought his loom from Ohio and ordered flying shuttles from England. He made his own designs, charging \$3.50 to \$5 for the weaving and 25 cents extra to weave the name of the customer and date into a corner.

He did much of the dyeing himself, frequently having the nearby Bonaparte woolen mills spin his threads. Stephenson often worked in blues, greens and reds.

The piece purchased by Lyon measures 73 by 64½ inches, somewhat smaller than a double bed coverlet would be today. But the owner says most of them were made for three-quarter beds.

Lyon, who with his wife Iris and their two children, formerly farmed northeast of Stockport, moved to Fairfield in 1970. He is superintendent of maintenance at Evergreen Cemetery in Fairfield.

He says he became interested in antique dishes a few years ago. "This led to buying 'collectibles' and then I started buying 'Fairfield collectibles.'" I consider the coverlet the ultimate in this category," he explained.

Mary Ovrom is a free-lance writer from Keosauqua

## Union Park garden show

Union Park Garden Club has scheduled a horticultural show, entitled "Grow and Show," from noon until 6 p.m. Sept. 22 at Union Park Presbyterian Church. The public may attend.