TEXTILE ARTS OF THE MORMON PIONEERS FROM 1847-1900

by

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CHAPTER 1

INTRODUCTION

In every period of history, the people of each culture has had a unique way of expressing themselves through the media of textile arts. The study of household furnishings, clothing, as well as textiles used in religious ceremonies, have been a key to the type of life that existed in the past.

Martha Genung Stearns has this to say about the relationship between textile arts and the early history of America.

> "History has given us a vast amount of information about the ideals and achievements of the Founding Fathers; but in this handiwork of the Assisting Mothers, I find an accurate and very personal history running parallel with the written word, of the women who had no small part in building the homes of America. It is a record of the distaff side of the family... One detects through the work a spirit of intense interest in life, observation of nature, and ...joy in the work itself. It forms a consecutive story of the connection between the historical events which shaped the trend of thought, and the simple arts of the people." (39, p. 1).

After the colonies were well established, people began to look westward. The search for wealth, adventure, freedom of religious beliefs, and many other reasons prompted families to leave the security of their homes and follow the wagon master across the great plains to the frontier. As these migrants began to settle in the primitive west, women again took needle and shuttle in hand to add to the beauty and

comfort of their lives. The record of their handiwork adds much to our understanding of this era.

One such group who journeyed into the territory beyond the then recognized states of the union were the Mormon pioneers. They left the states because of religious persecution, and settled down in an area which later became known as the state of Utah. Their story is briefly told in Chapter two of this study.

Many books have been written about the Mormon pioneers and the important part they played in the colonization of the west, but never before has the "distaff" story been told through the handiwork produced during this time.

Procedures

Most of the source material for this study was found in Northern Utah and Southern Idaho. Through correspondence with the Daughters of Utah Pioneer Museum, The National Society of the Sons of Utah Pioneers, Utah State Historical Society, managers of various restored buildings in Salt Lake City, and relic halls in Logan, Utah, and Franklin, Idaho, information was gathered regarding various types of handiwork on display in their collections. Permission was granted to examine the collections and photograph certain articles.

Information regarding Mormon pioneer handiwork not available in museums was obtained by the following methods:

1. Sixty questionnaires were mailed to eleven women in Mormon communities in Idaho and Utah asking their assistance in collecting information concerning and photographs of early needlework and weaving in their locality.

2. In order to stimulate owners of pioneer handiwork to disclose their ownership, five newspaper articles were published in the Idaho Falls, Rexburg, Blackfoot, and Rigby, Idaho newspapers. Information and photographs were then collected by friends and relatives living in these particular areas.

3. The same type of article was written and published in the Deseret News Church Section which has world-wide circulation to members of the Church of Jesus Christ of Latter-day Saints.

4. Additional correspondence was made with individuals who had published material about Mormon pioneer handiwork, including dyeing methods and fibers used, to see whether they had additional information not included in their articles.

5. Personal visits were made to homes of individuals who had privately owned biographies of Mormon pioneers, as well as actual pioneer handiwork in their possession.

Research work was done at the Ricks Junior College Library at Rexburg, Idaho; the Church Historian's office and the Utah State Historical Society Libraries in Salt Lake City, Utah; the Brigham Young University Library at Provo, Utah; the Library at Oregon State University; the Corvallis Latter-day Saint Church Library; and private libraries of church members.

In addition to concentrating on handiwork of the Mormon pioneer, early American textile arts were also studied. This study was made so that Mormon pioneer handiwork could be examined in relationship to that which had been done in America prior to the existence of Mormonism.

Purposes

The purposes of this study are:

1. To collect and organize information of the various textile arts that the Mormon pioneer women created from 1847-1900.
2. To see what methods of dyeing, weaving, handiwork, fibers, or patterns this group of people used.
3. To start collecting pioneer needlework in the Snake River Valley for a community museum or a textile collection at Ricks College.

Limitations of This Study

Although many valuable pieces of needlework produced by the Mormon pioneers have been collected and preserved by various community, state and private organizations in Idaho and Utah, there are still many pieces tucked away in boxes and forgotten by their present owner. Although many individuals responded to the various newspaper

articles requesting information regarding Mormon pioneer handiwork, truly there are many valuable pieces that have not been available for use in this study.

As in the case of many historic textiles, only the finest of handiwork produced during this period was preserved. The type of handwork used every day by the pioneer family was utilized to such an extent that it was too worn to be saved. These articles were lost forever. This limited this study in that very few every day types of handiwork were available for examination.

Two weeks were spent in gathering resource material at its original source in Idaho and Utah. In this short time it was impossible to search out all available material due to the distances involved.

CHAPTER 2

A BRIEF HISTORY OF THE CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS FROM 1820-1850

In order for the reader to understand better and appreciate the handiwork done by the Mormon pioneer women from the years 1847-1900 the following brief history of the Mormon Church is given. The basic religious concepts of Mormonism, as well as the travels, hardships, and persecutions experienced by early members of the Church had a great influence on the handiwork produced during this period.

On April 6, 1830, at the home of Peter Whitmer, Sr., in Fayette, Seneca County, New York, the Church of Jesus Christ of Latter-day Saints was organized. Although this was the official date for the organization of the Church, the actual beginning of "Mormonism" was in the Spring of 1820.

Joseph Smith, Jr., was the first prophet and leader of the Mormon Church. During the years prior to 1830, he translated the Book of Mormon from ancient engraved plates. This book tells of the early inhabitants of the American continent and is revered by members of the Church as holy scripture.

Five days following the organization of the Church a great missionary movement was begun. At first missionaries were sent only

to the surrounding areas. On September 6, 1830, the work of the missionaries expanded to the Shawnee and Delaware Indians so that they might know of their ancestory found in the Book of Mormon. Soon after this, missionaries were sent to foreign lands. Since missionary expenses had to be defrayed by the missionary himself or by his family, many sacrifices were made to make this calling of the Church possible. The conversion of many foreign people, who subsequently immigrated to America, added new strength to the Church.

From 1831-1837 the headquarters of the Church was in Kirtland, Ohio. It was here that the first Temple was dedicated. Temples in the Latter-day Saint Church differ from regular meeting houses in that certain sacred religious ordinances are performed there by active members of the Church.

Soon after 1837 the Mormons established a new Church headquarters in Jackson County, Missouri. At this time Missouri was the edge of the American frontier. Because of the difference in religious, political, and educational ideals between the Mormons and their neighbors, the Latter-day Saints were forced to leave this community.

From Missouri they moved to Nauvoo, Illinois. Nauvoo was an unwanted swamp land when the Mormons first arrived; but through faith and extreme hard work, the members of the Church built a beautiful city.

> The story of the development of Nauvoo constitutes one of the most progressive chapters in social history. A people inspired by a great faith, do not long remain in poverty. Swamps were soon drained and with their disappearance went the mosquito and the dread malaria. Underbrush gave way to gardens. Tents and hastily devised shacks were replaced by beautiful dwellings. (5, p. 212).

Although the Mormons enjoyed a period of peace and prosperity, there again arose bitter opposition against them in Illinois.

> The Prophet (Joseph Smith, Jr.) was aware that the social order he contemplated would arouse bitter opposition in Illinois. The experiences of the Church in Ohio and Missouri had made this apparent. The presence of the Mormons in a large body in any part of settled America at that time would have produced a similar story. And this, not because the Mormons were hard to get along with, or because non-Mormons were wicked, but because the teachings of the Church and the existing social orders were so directly in conflict. (5, p. 251).

On June 27, 1844, Joseph Smith was killed by an angry mob at Carthage, Illinois. (36, p. 383). Due to this and other persecutions, the Mormons were convinced that they could not make their home in that state.

> Beginning February 4, 1846, an observer on the bank of the Mississippi River, opposite Nauvoo, would have witnessed an unusual succession of events. On that date a number of wagons drawn by horses and oxen, surmounted by great white canvas covers, and loaded with household goods, provisions, and farming implements, drove off the wharf at Nauvoo onto flat boats and were ferried across the mighty 'Father of Waters.' Reaching the Iowa side the wagons struck west onto the prairie and disappeared in the distance, leaving a deep trail through the freshly fallen snow.
>
> On February 6, six other wagons similarly equipped, followed. They, too, were soon lost to view on the west. About six and one-half miles from the river these wagons came to a halt on the banks of Sugar Creek. The snow was cleared away and tents pitched. These wagons belonged to people who were exiles from comfortable

> homes--the advance group of 15, 000 men, women, and children who were being driven from their beloved city of Nauvoo. (5, p. 299).

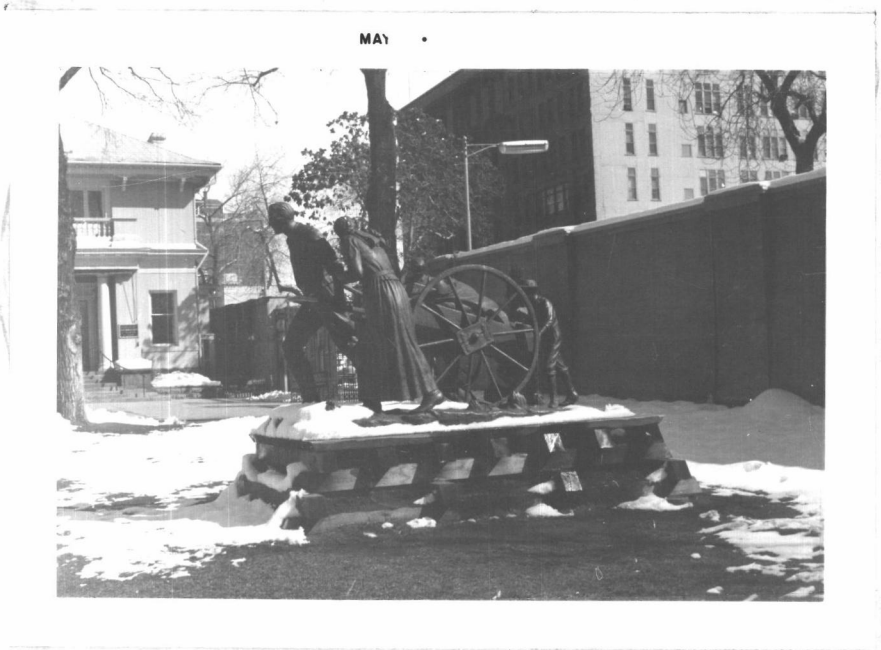
This was the beginning of the great Mormon exodus across the 1, 300 miles of an almost unknown country. As they pushed westward, they established camps and towns along the way for those who were to follow. One such a community in Iowa was called Winter Quarters. Here nearly 4, 000 of the pioneers existed during the winter of 1846. Levi Edgar Young, former head of the Department of Western History at the University of Utah says:

> In all the camps of the year 1846 there was much sickness and pestilence and this with the scantiness of wearing apparel, as well as poor food, makes a story of hardship and sorrow seldom equaled in American history. (42, p. 107).

Under the direction of Brigham Young, the first company of pioneers consisting of 143 men, 3 women, and 2 children left Winter Quarters on April 5, 1847, to find a suitable place to colonize. (42, p. 111).

Upon seeing the Salt Lake Valley from the top of a ridge on July 19, 1847, Brigham Young with these famous words announced, "This is the place". This group of pioneers descended the mountains arriving in the Salt Lake Valley on July 24th, 1847. This was to be their new home.

After the first company left Winter Quarters, plans were made for others to follow. Some groups of pioneers had to use handcarts instead of covered wagons. (Plate 1). This mode of travel consisted of a two-wheeled cart on which clothing and food were strapped, only seventeen



Handcart Pioneer Monument
Salt Lake City, Utah

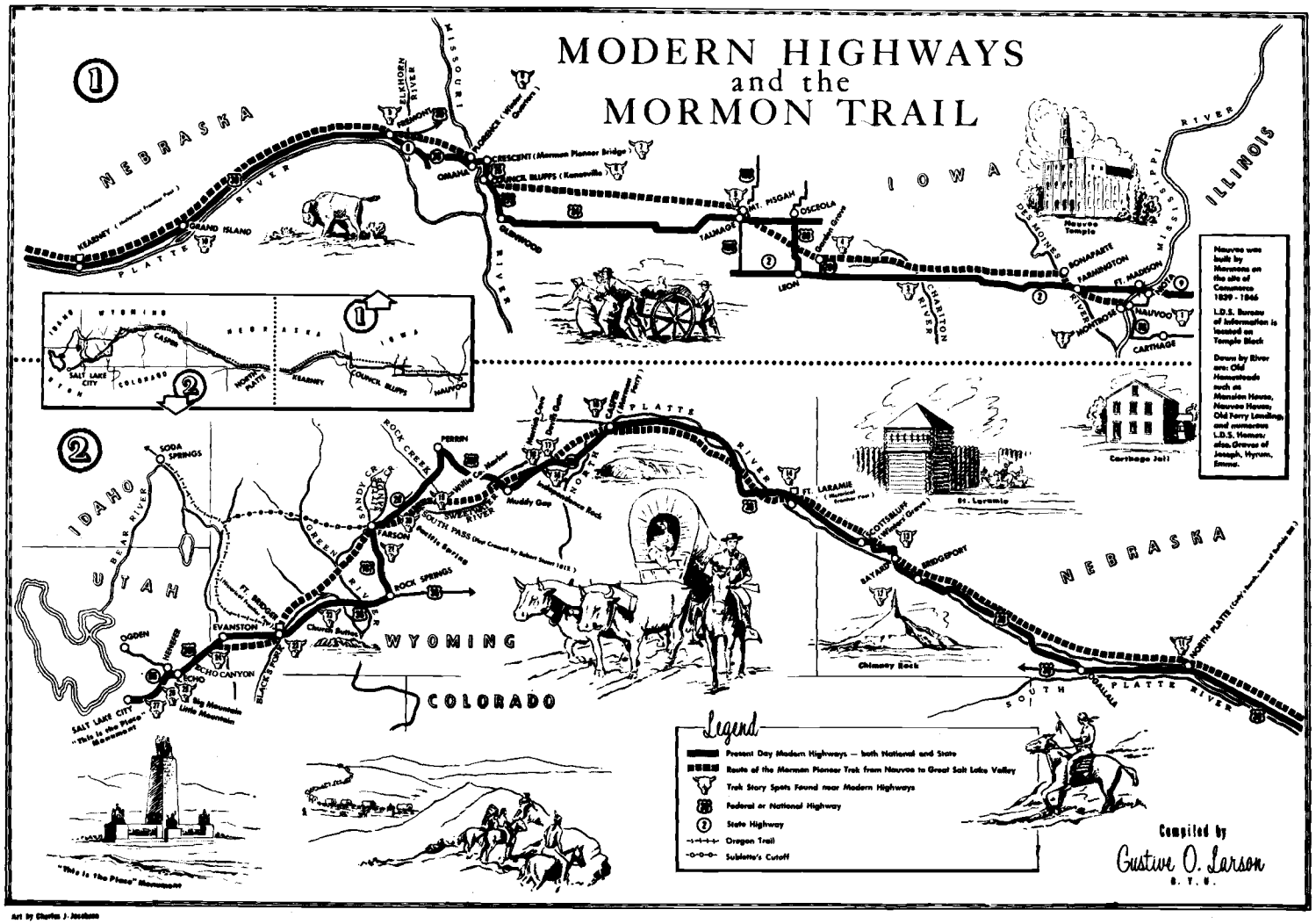
Plate 1

pounds of luggage being allowed each person; therefore, many precious things had to be left behind. These handcart pioneers walked the entire 1, 300 miles to Salt Lake which took about three months. Except for a few handcart companies that tried to make the journey too late in the fall, they were very successful. (42, p. 142).

As soon as the Salt Lake Valley was selected for the home of the Latter-day Saints, converts from every land were called to "gather". Eagerly they came. At last they felt a place would be established free from any religious persecution. (Plate 2). Many of the members of the Church who came did not remain in the valley, but were sent by Brigham Young, the second prophet and leader of the Church, to settle other parts of the territory.

The immigrants added much to the industrial life of the growing communities that were established because many had been artisans and manufacturers of the best factories in Europe. (5, p. 411).

> One of the distinctive differences between the first settlers of Utah and other early settlers in Western America was that the Latter-day Saint colonizers came from a larger number of different localities than did those of any other group. There were among them representatives from practically every state in the Union, from Canada, and several European countries. Then, too, among the Latter-day Saints were farmers, tradesmen, factory workers, teachers, physicians, clerks, etc. This variation in background, training, and experience was a great advantage to these colonists as individuals as it was also to the communities as a whole. It resulted in greater vision, and broader viewpoint, and added to their efficiency in planning and carrying out their plans successfully. (23, p. 848).



Mormon Pioneer Trail

Plate 2

CHAPTER 3

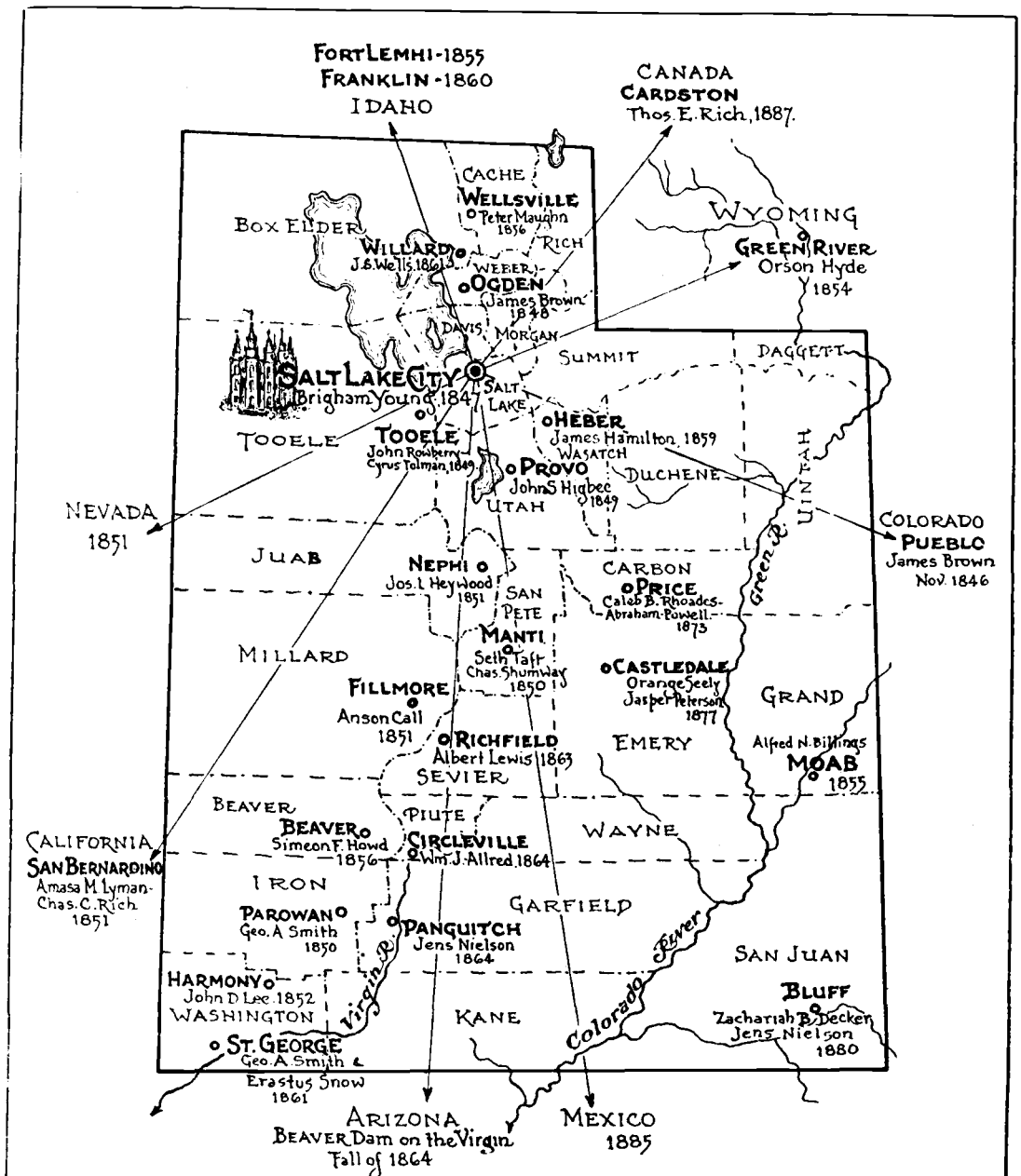
VARIOUS FACTORS AFFECTING TEXTILE ARTS OF THE MORMON PIONEERS

Colonization of the Territory

Exploration of the surrounding country began as soon as the pioneers arrived in Salt Lake Valley. The two main purposes for this exploration were (1) to accommodate those who were converted to Mormonism through the zeal of the missionaries and subsequently came to Salt Lake Valley, and (2) to colonize so that the surrounding territory would be occupied by friendly people.

Colonies were established not only in the vicinity of the Salt Lake Valley, but in the western part of the United States. Brigham Young sent members of the Church to colonize such places as Southern Utah; Carson, Nevada; Fort Limhi, Idaho; Big Horn, Wyoming; Pueblo, Colorado; Savoie Valley, New Mexico; Mesa, Arizona; Cardston, Canada; San Bernardino, California; and Mexico. (5, p. 403). (Plate 3).

Many of the converts upon their arrival at Salt Lake Valley were called to be a part of a colonizing group. Not only was the land strange to many of them, but also foreigners had the added difficulty of language and customs. They accepted their new challenge because



MORMON COLONIZATION

Plate 3

they believed Brigham Young to be a prophet of God, and therefore their new assignment was the will of God. (5, p. 399). This strong belief was the only thing that enabled many colonies to survive. The belief in their prophet influenced everything they did.

Pioneer Homes

Before any homes were built in Salt Lake Valley, Brigham Young and all the apostles then in the valley laid out the city. It was decided to lay the city in ten acre blocks which were to be divided into lots containing one and one quarter acres in each. Only one house was to be built on a block, allowing adequate space for a garden as well as an excellent security measure against fire. Streets were planned to be eight rods wide running at right angles with twenty feet on either side for sidewalks. (31, p. 280).

In one of the city's ten-acre squares, a fort was built as a protection against the Ute and Shoshone Indians. This fort consisted of a continuation of huts joined together to form a hollow square. The east side was made of logs and the other sides of adobe. Roofs were made of brush covered with earth, which leaked a great deal during storms. Each house had one window and a door facing the court and one loop-hole facing the outside. (36, p. 457).

Later other homes were built outside the walls of the fort. The following is a description of a typical home of that period.

> If logs were used for walls, they were plastered with a mixture of mud after the space between the logs had been chinked inside and out. There was seldom any glass for windows so they were made of greased paper or factory cloth, which allowed some light to come in. Sometimes there were only board windows, swung on hinges so that they could be opened in warm weather. The doors also were hung with rawhide or wooden hinges.
>
> The roofs on the first houses were built with log rafters covered with willow rushes and finally a heavy layer of clay. . . . . For a long time, nearly all the furniture was homemade and made with very simple tools at that. The beds were built in corners of the room so that the side of the wall formed two sides of the bed. The other two sides were built of poles and wooden pegs, driven around all four sides. From these pegs rawhide strips were stretched back and forth forming the springs. Chair seats were made in the same fashion.
>
> Other furniture usually consisted of a table, some built-in shelves for books and keepsakes, and perhaps a dressing table made out of packing box and glorified with a calico skirt. There was always a spinning wheel and a loom. (13, p. 132).

The group of pioneers who were sent to settle the southern part of Utah known as "Dixie" kept very good records of their primitive beginning. In their histories they tell of living in dug-outs made in the creek banks, willow shanties, and in their covered wagons. Later these shelters were replaced with adobe houses.

The following story about David H. Cannon moving to his lot in "Dixie" vividly describes the inadequacy of their first housing.

> He drove his wagon up to a large mesquite bush, lifted the wagon bed to the ground, then with the running gears went

> to Santa Clara Creek to secure willows to make a shed. The family now provided for, he turned his attention to preparing his ground for spring planting. (11, p. 295).

A dug-out which was a square hole dug on the north side of a hill or creek was the habitation of many Dixie colonists. Mary Ann, a daughter of Samuel Stucki, describes a dug-out that her father lived in during his early days in "Dixie".

> It was about six feet deep and twelve feet square, with a slanting roof. Crevices between the roof poles were filled with small compact bundles of rushes held in place by weaving of young willows. About a six inch layer of dirt, which had been excavated from the cellar, was then put on the roof. There were no windows. The front and only door had one small pane of glass to light up the cool, cozy room within. Beds were made by driving corner posts into the dirt floor. Black willow poles, split, were nailed close together to serve as slats on the bed and fresh straw was used for mattress. Comfortable pillows were made from the fluff of the cat-tails, which were gathered from the sloughs along the creek. To save space in this little room-of-all purposes, an improvised table was made by laying a large plank on top of the posts of one of the beds. Two benches made of boards, a self cupboard, and a small sheet iron stove with two holes and a tiny oven completed the furnishings. (11, p. 162).

These early homes were by no means adequate for the type of weather in Southern Utah. When it rained, the roof leaked, and the inside was as wet as the outside. Several biographies of early pioneers tell about using umbrellas to keep the rain off their faces as they slept. (3, p. 31). Blankets were hung along the walls around the beds to keep draughts out at night. Strong winds sometimes blew so fiercely that it would cause the stove to smoke, driving members of the family out-of-doors. (11, p. 394).

The pioneer families had no feeling of permanence; because as new areas were colonized, they were sent to help develop them. Many times new homes were built; and before they could occupy them, a call would come from the church officials to leave. Bathsheba Smith tells of such an experience in her biography.

> About this time we were having a new house built. In the forenoon I had been looking at the men plastering it, and in the afternoon my husband came home and said it had been determined in council that all of our people were to leave their homes and go south... Accordingly on the last day of March 1858, Sister Susan, myself, son and daughter started south, bidding farewell to our home and feeling as I did when I left my home in Nauvoo that I never should see it again... (37, p. 22).

After they became able to insure a sufficient food supply, they could take time for the building of better homes. Stone and adobe houses began to replace log and willow shelters. Regardless of the type of home the pioneers lived in, fabrics were being woven and various types of handiwork were being made by the women, not only to provide the necessities of clothing, but also to add beauty to their humble homes.

Early Home Industry in Utah

The pioneers were completely dependent upon themselves for the necessities of food, shelter, clothing, and the other simple comforts of life, because only a few precious belongings could be brought with them in their covered wagons. They were soon tilling the soil thus producing food and the basic materials for clothing. They were making shelters and developing flocks of sheep and herds of cattle.

"Many early settlers were of the best European artisans, workers in wood, iron, wool, and cotton." (17, p. 744). These trained people not only used their skills to help build manufacturing establishments, but also taught others their arts to help them become more skilled and self-sufficient.

Brigham Young, realizing the importance of the people being self-sufficient, used wisdom and foresight when he encouraged those who were planning to emigrate to bring:

> All kinds of choice seeds, of grain, vegetables, fruits, shrubbery, trees, and vines- everything that grows upon the face of the whole earth that will please the eye, gladden the heart, or cheer the soul of man; also the best stock of beasts, bird and fowl of everything; also the best tools of every description, and machinery for spinning, or weaving, and dressing cotton, wool, flax, silk, etc., or models and descriptions of the same by kinds, or kinds of farming utensils and husbandry, such as corn shellers, grain threshers, and cleaners, smut machines, mills and every implement and article within their knowledge that shall tend to promote the comfort, health, happiness, and prosperity of any people.

> So far as it can be consistently done, bring models and drafts, and let the machinery be built where it is to be used, which will save great expense in transportation, particularly in heavy machinery, and tools, and implements generally." (5, p. 381).

Many of the prominent elders of the Church, who were sent on missions from 1849-1850, were admonished by Brigham Young to keep their eyes open for any industries that could be established in Utah.

On one occasion he wrote to one of the missionaries, Orson Pratt, who was laboring in Liverpool, England, expressing the need for men in Utah with manufacturing background.

> We want a company of woolen manufacturers to come with machinery and take our wool and convert it into the best cloth. We want a company of cotton manufacturers who will convert cotton into cloth and calico and so forth and will raise the cotton before the machinery can be ready... Search out such mechanics as named and have them emigrate immediately. (38, p. 235).

In the meantime Brigham Young encouraged the wives and daughters to be industrious at home so the wants of clothing could be supplied. The Civil War had made this almost isolated group of people even more dependent upon themselves.

> ...let every appliance for home spinning and weaving be improved upon; let hand cards be used, and spinning wheels, and let each family make the cloth they wear, for if they do not, they will have to go without it. Is it not apparent to all since the commencement of the war, that we must become self-sustaining? (19, April 20, 1863, p. 2).

On several occasions Brigham Young and other leaders of the Church chastised the women for indulging in "store bought" clothing when home manufactured articles could be made. In a talk in 1857, Heber C. Kimball, a prominent member of the church, had this to say:

> Ladies, we do not want you to tease your husbands for silks, and satins, and fine bonnets; but go to work and manufacture your own clothing; and if you will do that, you will do the best thing that you ever did in your lives... (41, p. 2).

> Sisters, gather up the rags--those little fine pieces that you have been throwing about, and sew them together, and make nice petticoats and aprons for the little girls, coverlets, etc., and then teach them to do it for themselves, that they may hereafter make good wives. (41, p. 189).

This may sound hard on the women, but money was scarce. All that was available was needed to develop the land and establish home manufacturing; this in return supplied jobs for those who emigrated to the Valley. It was the good of the group as a whole that prompted these words of counsel.

A great deal of money was being spent on dye material. Brigham Young encouraged the raising of madder and indigo so the people would not have to pay out their money to strangers for this product. (19, April 20, 1863, p. 2).

Brigham Young was a leader of Mormons not only in word but in action as well. What he preached about home industry, he was practicing in his own home. In 1851 he tells of his family manufacturing 500 yards of cloth. (28, p. 288).

Relief Society

The Relief Society was organized by Joseph Smith on March 17, 1842, at Nauvoo, Illinois. It is claimed to be the oldest existing women's organization in the United States. According to one author, it is the oldest women's organization in the world. (2, p. 164).

Sewing for those in need has always been a basic philosophy of the Relief Society. At first the women worked at home doing sewing and knitting from materials that had been donated to the organization or else materials purchased from donated funds. The articles of clothing and bedding made by various members were given back to the Society who in return issued it to the needy. These supplies were especially valuable during the building of the Nauvoo and Kirtland Temples. During this time many men volunteered their entire time to help build these Temples. The Relief Society was able to supply the families of these workers with their clothing necessities. (9, p. 45). The aim of the Relief Society was to give to the poor, sick, and needy, and to inspire church members to do good works.

After the Mormons were forced to leave Nauvoo, the Relief Society remained in a state of status quo. It wasn't until 1851 and 1852 that scattered societies were formed throughout Utah. These were organized so the women could come together and assist each other in sewing for themselves, the Indians, and to nurse the sick. (22, p. 162).

As a means of stimulating local manufacturing and domestic economy, Brigham Young, in 1855, suggested the organization of a society for the women. "As a result of this suggestion, the women in a number of communities organized female home manufacturing societies so they could come together and make their own hats, bonnets, and other clothing." (2, p. 146).

It was not until October 1867 that the church officially organized the societies with Eliza R. Snow as President. It was called the "Female Relief Society". (2, p. 146).

The objective of the Relief Society was to help the poor by teaching them how to provide better for themselves. Those not so poor were taught to be more frugal and not to waste. Great emphasis was placed on being industrious. All idle time should be filled with some kind of good work.

One year after the inception of Relief Societies in the Church, there were around one hundred such organizations in various Mormon Wards and settlements in the West. Relief Society halls were built in various communities by fellow members of the Church. Often the women would repay the laborers with their handiwork. Bazaars and dinners were held to earn money to pay for the buildings and for the furnishings. Relief Society quilts, handmade straw hats, men's stockings, rag carpets, and aprons were some of the popular items sold at the bazaars. (9, p. 67).

During the last third of the 19th Century, five tasks were officially assigned to the Relief Societies, namely:

> ... systematic retrenchment; the establishment and operation of cooperative stores specializing in merchandise of home manufacture; the promotion of home industry, particularly the silk industry; grain saving; and nursing, midwifery, and the maintenance of a hospital. (2, p. 147).

Retrenchment

With the completion of the transcontinental railroad, items of wearing apparel were easier to get, but with this ease of buying came additional problems. Brigham Young realized that surplus money and means had to be used as investments in irrigation works, factories, and transportation systems rather than on imported finery. As a result of this current problem, Brigham Young encouraged the Relief Society women to "retrench" their desires for clothing luxuries and suggested they be satisfied with home manufactured clothing. "Brigham Young said he did not mind seeing the 'human form and human face adorned' but he wanted the adorning to be the workmanship of Mormon hands..." (2, p. 147).

Under the direction of the Relief Society, the "Young Ladies Department of the Co-operative Retrenchment Association" was established. This was established for the young girls not old enough to be members of Relief Society so they too could be a part of the retrenchment program of the Church.

> The girls were taught to glean wheat, piece quilts, crochet, make hats, knit stockings, and also to take charge of meetings, write poetry, and engage in other cultural activities. The organization seemed to fulfill a useful purpose, even when the economic need which was responsible for its formation was passed, and in 1877 the emphasis on retrenchment was abondoned in favor of that of personal improvement. The organization has continued to this day under the name of the Young Ladies' Mutual Improvement Association with church-appointed general officers. (2, p. 149-150).

Cooperative Stores

Assisting in the establishment and operation of cooperative general stores was the second task commissioned of the Relief Society. These stores were organized to assure favorable markets for Mormon products. They were sponsored by the Church. Beginning in 1869, co-op stores were carried on in individual Relief Society Halls or in separate buildings with selling locally manufactured products as the main goal. (2, p. 151).

The most important ladies' store was the one opened in Salt Lake City in 1876. In the Relief Society magazine, the Women's Exponant, the stores opening was announced.

> The Relief Society Women's Mercantile Association has opened a store for the sale of home manufactures in the building lately occupied by the Women's Centennial Territorial Fair, known as the Old Constitution Building, opposite Z. C. M. I. store. We are now ready to receive homemade useful and ornamental articles of all kinds, which we will sell on commission. (9, p. 83).

The articles sold in this store were all home manufactured. Stockings of all sizes, straw and felt hats, all sizes of shawls, linseys, dresses, wraps, hats, handkerchiefs, laces, and scarfs were some of the items available to the consumer. (9, p. 83).

Products made in schools established to teach young girls needlework, knitting, crocheting, and embroidery were sold to the Relief Society Co-operative Stores. Funds derived from these articles were used for the benefit of the sick and the needy. (32, p. 99).

Sericulture

The third task assigned to the Relief Society Organization was to encourage sericulture. Fabrics of silk were favorites for women's clothing, and when the Relief Society sisters were given the assignment to make their own clothing, they decided to grow and manufacture silk. The raising of this fiber was such that the women, children, and elderly could manage this production in their own home. The story of Utah Sericulture is told more in detail on page 26.

Fairs

In 1856 Brigham Young organized by the law, enacted by the Legislative Assembly, the "Deseret Agricultural and Manufacturing

Society". The main purpose of this organization was to promote and encourage the production of articles made from native Utah products. Exhibits were to be held annually so these products and articles could be displayed. These exhibits were planned so as to stimulate the people in Utah to strive for excellence in the various fields exhibited and to act as a method of disseminating ideas and methods of home manufacture. Fifteen hundred dollars was appropriated to get it started. (15, p. 164).

The first State Fair was held the same year the Deseret Agricultural and Manufacturing Society was organized. This was nine years after the pioneers first came into Salt Lake Valley.

> The first Deseret State Fair--(1856)was held in this city on the 2nd, 3rd, and 4th and was highly creditable to the skill and industry of our infant settlement.
>
> The articles on exhibition filled most of the spacious rooms in the building known as the Deseret Store.
>
> On the first floor was a beautiful carding machine, made at the Public Works for Brigham Young; very handsome bridle... blankets; cloth; quilts, straw hats and bonnets...
>
> This Fair will operate as a great incentive to the development of home resources by showing the people how much has already been done, and how they can readily do far more and better. (19, Oct. 2, 1856, p. 1).

Communities in the territory other than Salt Lake held fairs. In 1865 Brigham Young and a company of other men traveled to St. George, Utah, to attend their local fair.

> We arrived in St. George about 4 p.m. and drove to the City Hall, where the citizens were holding a fair....in the middle of the floor, ranging through the length of the hall, tables were arranged, which presented for inspection stuffs of cotton, wool, and linen, and we noticed a skein of yarn, evenly spun, and of a soft exceedingly agreeable texture, manufactured from dog wool. We were shown ginghams manufactured here, colored with madder grown here, made of cotton grown here, and spun at President Young's mill, that cannot be excelled anywhere for evenness and beauty of design.
>
> ...the walls were hung with coverlids of pleasing variety and design. (19, Sept. 15, 1865, p. 1).

Announcement of fairs and encouragement for members of the Church to enter their products were done through various communication medias. The Deseret News, a Salt Lake newspaper, had in 1873 this article written by Wilford Woodruff, who after Brigham Young's death was the President and Prophet of the Church.

---To the female Relief Societies throughout Utah Territory

> Ladies--The Deseret Agricultural and Manufacturing Society, at a meeting of its Board of Directors on the 10th of August inst., recognizing the fact that heretofore the ladies have contributed in a liberal manner to their department until it has become one of the leading features of our exhibiting, ordered that a circular be written calling upon all the Relief Societies to unite, and by concentration of effort, accomplish that which will be highly creditable and be parallel with Utah's advanced growth.
>
> Exhibitions of domestic products and manufactures are considered of such utility and importance that they form a prominent part of the civil polity of the nations; and the people who foster and excel their products and industries lay the foundation of commercial independence.

> A people situated as we are so remote from other manufacturing districts, aided by heavy tariffs of transportation have every stimulus to encourage them in this direction. The adoption of this policy pregnant with benefits on every hand. While attaining the desirable status of having the beauty of our apparel the workmanship of our own hands, the laudable condition is also reached of furnishing employment for the heavy tide of emigrants coming westward and for the legion of youth growing up in our midst." (19, Aug. 17, 1872 p. 2).

Plans were made for the women to display their handiwork at the Exhibit in Philadelphia in 1876, but the space was unobtainable so a "Women's Centennial Territorial Fair" was held in Salt Lake City. The Fair lasted eight weeks and resulted in much interest. Displayed were the types of handiwork the women were making throughout the state. (9, p. 21).

The Board of Lady Managers of the World's Fair in Chicago sent an invitation to the women in Utah to have a display in the women's building at the fair. (9, p. 71). The women of the Church were happy with the invitation and worked hard to have a good display. They knew that what they presented at the Fair would reflect their culture as well as the Church. This Fair was an excellent way of telling the world about Utah, and they wanted the story to be a true picture of their accomplishments.

> It was decided that nothing would be more representative of thrift and industry of the Territory and so entirely woman's work as a pair of home-raised portier, the design to be the Sego Lily (the floral emblem of Utah) designed and embroidered by our own ladies.

> The portiers...were received with profound surprise, it not having been known that such a quality of silk could be raised in America. Mrs. Margaret B. Salisbury, national commissioner from Utah, was asked if Utah could make an exhibit of silk, which might lead to the encouragement of sericulture in the United States, if an appropriation could be obtained from Congress. The money being procured, the offer was accepted, although the Fair was then open. As no silk had been raised for four years this was no easy task at home, yet we succeeded in collecting a number of silk dresses, silk shawls, scarfs, fringes, hosiery, knitting and sewing silk and twist, a quality of reeled silk and cocoons, these, with the portier, made our cases both artistic and interesting... The exhibit attracted a great deal of attention, and....was prominently mentioned as one of the most interesting exhibits in the women's building...
>
> Our silk was examined by a committee of Japanese under the Department of Manufacture, and awarded a medal and a diploma, and under the Department of Agriculture of American experts, who also awarded it a medal and diploma. (9, p. 71).

Ward fairs were very important events in the community. Displays had examples of the various accomplishments of the women such as beautiful patch-work quilts, waxed fruits, hair flowers, hand-woven stockings and cloth. Sometimes fairs were used to help raise money to maintain their church.

Children belonging to the Primary, a church organization for children ranging from four to twelve years of age, had their own special fairs. They would work for months on different articles such as spool knitting, darning, knitting, crocheting, cardboard designs worked with wool and then display their accomplishments at the Primary fairs. (7, v. 2, p. 311).

Dyes

How the Mormon Pioneers dyed their cloth is an interesting story. The discovery of new dyeing materials during early pioneer days in Utah came from a real need. These people were many hundreds of miles from any sources of familiar dyestuffs. When dyes were available in local stores, the price was so high that it prohibited many people from obtaining them. Many of the early clothes were undyed because of the expense involved in applying color.

Friendly Indians told the pioneers about their use of sand for dyeing and about their source of dyes from paint pots, (20, p. 529) but the discovery of new dyes was largely a problem to be solved by the pioneers themselves.

The Mormons soon discovered that green could be obtained from sagebrush, schapparell, and creosote; (7, v. 1, p. 297) yellow and tan was supplied from the plentiful rabbit brush. (18, p. 31). It is interesting to note that rabbit brush was also used for chewing gum. From wild burdock roots a rich brown dye was made that was used for dyeing both fabrics and leather. A dye was also made from a toad-stool-looking plant that had a round bulb and grew in the hills. The bulb was dryed and then the powder was shaken out of it. This made a good brown or black dye. (20, p. 529).

Because of Brigham Young's suggestion, madder, from which red and purple dye was made, and indigo, an excellent source of blue dye, were raised in Utah. Until it was grown locally, these dyes were available only from the east, thus making them extremely expensive. Peach leaves were used for brownish-green; (11, p. 105) onion skin, for yellow; and a certain type of onion, for brown; (16, p. 153) squaw bush twigs and logwood roots, for black; walnuts, for brown; various berries, for red; (12, p. 46) squaw berry bush set with alum gave a reddish-brown hue; (15, p. 153) Eurasian herb made a beautiful Turkey red; and golden rod plants gave a yellow dye. From these dyes all hues could be made. According to records these dyes were all fast colors.

Recorded in the biography of John R. Barnes, an early Mormon pioneer, is a description of the way they dyed their yarns indigo.

> In covered barrel that we kept outside on purpose; we would accumulate all the urine we could save until it was half full and with it a woolen bag filled with indigo. We would stir it with a long stick. Then we would put our wool into the barrel, and every morning hold it up with a stick to let it get fresh air. When it was dark, we would put it into tubs of fresh water until it was clean, and finally we would wash it with good soap and water. It was true blue and never faded. (3, p. 50).

In the Deseret News on August 4th, 1858 the following recipe was was given to dye blue cotton.

> For 5 pounds of cloth take 2 ounces of copperas; put it in water sufficient to cover the cloth; keep it scalding hot

> two hours; take out the cloth; turn out the copperas water; rinse the kettle, put 1 ounce of prussiate of potash in soft water; when dissolved, put in the cloth and add 1 spoonful of oil of vitroil, stir it well; then again put in the cloth; let it lie a few minutes, take it out rinse thoroughly in cold water. (40, p. 98).

From the journal of Preddy Meeks, the following information is is given concerning dyeing a fabric turkey red.

> 2 oz. of cochineal; 1 lb. madder; 1 lb. red saunders; 2 ounces alum; 1 ounce red arsenic. Boil them three hours and leave five gallons of the dye in the kettle. Put in the dye one hour. Keep the dye warm. This quantity is for five pounds of deep Turkey red in cotton and 4 lbs. of scarlet wool. (1, p. 218).

By mixing natural black wool with white, grey resulted. This was a very common way to get color variation in the early days of Utah's colonization (17, p. 744).

The pioneer women had a form of tie and dye which they called "clouding". They describe the process as tieing the skeins in knots and dipping it in to the dye bath. The result of such a method was one of a shaded effect. (18, p. 31).

Natural vegetable dyes produced a soft color, and materials hand dyed during this time have become even more beautiful with time.

Beauty, of which color is an intregal part, was an important part of the creative desires of the pioneer families. The discovery of new colors and combinations of colors must have gladdened their hearts much as a painter who catches on canvas the beauty that surrounds him.

CHAPTER 4

TEXTILE FIBERS USED BY THE MORMON PIONEERS

Wool

One of the first demands of existence for the Mormon pioneers was that of clothing. Space on the covered wagons and handcarts limited them from bringing to Salt Lake Valley any great supply of clothing or household linens. The clothes they wore on the trip were almost threadbare upon their arrival. Many families would use the canvas from their wagons to make shirts and dresses.

> Many of the pioneers were forced to go one step farther and make wagon covers into clothing instead of tick covers. They made huge kettles of blue dye and changed the heavy materials to an appropriate color at least. Dresses made of discarded wagon covers had one prime requisite for pioneer use--they were sturdy enough to stand wear and tear of many seasons. (13, p. 141).

One of the first fibers made available for making clothing and household textiles was wool. Most pioneers brought small flocks with them from the east. By 1848 there were in Utah nearly one thousand sheep, and by 1883 there were approximately 450, 000. (16, p. 358).

It was not easy raising sheep in many of the Mormon colonies. Indians would steal many of the flocks, and wild animals found them an easy prey.

At first the quality of the fleece of the sheep was poor, but later--

> . . . . Herds of Spanish Merinos were brought in from California and fine grade wool rams were introduced from Ohio. Long-wooled animals were brought to Utah from other sections of the country, with the result of greatly improving the wool-producing flocks. (16, p. 358).

Until factories could be built, the pioneer home was the center of the textile industry. When a garment was needed, the sheep were shorn; and the wool, then washed, carded, spun, dyed, woven, and made into a garment. Many times all of these processes were done by one individual.

It is interesting to note how the processes of preparing wool for yarn was accomplished without the use of equipment during the early days. The following is an account of how the wool was cleaned so it could be ready for spinning into yarn.

> After the wool was sheared from the sheep the women put it in large willow baskets made by men of the community. With these baskets suspended from straps or ropes, the women stood on foot bridges over a clear stream of water and dipped the baskets and their contents up and down, up and down until the loose sand and dirt was entirely rinsed from the wool. At this stage they were unable to wash the wool with soap and water as the soap had a tendency to knot it, thus preventing it from spinning.
>
> After the rinsing process the wool was spread to dry, usually on the soft green grass. After it was spun into skeins of yarn, it was washed in soap and the softest water obtainable, rain water or ordinary water softened with a plant called 'oose'. This process was called scouring. (7, v. 2, p. 476).

No scrap of yarn or piece of wool was wasted. Emily Barnes, a Mormon pioneer, tells of their frugality in relating this interesting incident.

> Uncle Bill Barnes kept a few sheep which his boys would drive out for food each morning, and they would leave a bit of wool here and there where the weeds caught them. So when I went for the cows, I would pick up every bit of wool I could find on the weeds and bushes, take it home, and spin it on the flax wheel. In time I got enough so that I knitted myself a pair of white stockings, of which I was very proud, as they were thick and warm. (3, p. 49).

In 1849 Russell's Woolen Mill was established for carding wool. "The machinery was brought to Utah by Brigham Young and was said to be the first woolen mill on the Pacific slope." (7, v. 8, p. 54).

In an advertisement from the Deseret News on September 12, 1855, one can read of Brigham Young's interest in the promoting of the wool industry.

> Wool Carding
>
> My Carding Machine is now in successful operation at the Sugar Works, Big Kanyon Creek. All those who have wool to card can be accommodated.
>
> Brigham Young (44, p. 215).

The Provo Woolen Mills were open for business in 1858. It was said to be at one time the "largest woolen mill between Oregon and Mississippi." (43, p. 337). It wasn't long before Woolen Mills were established throughout Utah. One other mill of importance was that of Brigham City. An article from the Deseret Evening News tells of the

fine quality of fabrics being turned out of the Brigham City Mill.

> Brigham City Woolen Mills turning out a good product.
>
> The goods produced are of a most excellent quality; these consist of jeans, linseys, dress goods, flannel blankets, yarns, batts, etc. Nothing of a shoddy character is manufactured. As an example of the cheapness with which the goods are put on the market, it may be said that full suits of Brigham City cloth are marked down to $6. for boys and $10. for men--the price ranging up according to the grade of cloth... (19, Nov. 6, 1873, p. 5).

Considering the difficulties involved, Utah had one of the best woolen industries in the United States around 1880. (19, March 19, 1873, p. 3).

Linen

Flax was produced in the Utah Territory as early as 1848, (16, p. 344) but was never considered as important a textile fiber as silk, wool, or cotton. Brigham Young's suggestion to the converts to bring all kinds of seed and methods of farming with them as they migrated to Salt Lake was exemplified in this story of Simon Peter Eggertsen who brought some flax seed with him from Denmark in 1857. He had helped his father raise flax in Denmark. Mr. Eggertsen brought the flax seed with him principally to be used as medicine, but after arriving in Utah he decided to experiment with flax. His method of cultivation was similiar to that which he had learned from his Father in Denmark, but it is interesting to note how he solved the problem of removing the outer bark of the flax plant when he found Utah a great

deal more arid than his native land. In Denmark they accomplished this process known as "retting" by placing the flax in streams or allowing the plant to remain out in the dew which started the process of decomposition of the outer bark. Mr. Eggertsen found the following method successful in Utah.

> The flax was harvested by being pulled up by the roots and placed in small bundles a few inches below the surface of the ground, and were there covered with earth. After the fall of snow and moisture from the melting snow saturating the flax, its fibers were then separated. The need of the constant moisture during this process was to enable the flax and fiber to be easily separated since the two had adhered to each other with persistency.
>
> On the approach of spring the bundles of flax were uncovered, removed, placed in the handcart, and taken to a dry place to enable the sun to shine on the flax. The bundles were then placed in a braker. These brakers consisted of a bench about six feet in length and a slab that fit on the bench. On the top of the bench and under part of the slab, grooves were cut so that the grooves of one dove-tailed with the grooves on the other. The bundles were placed between these brakers and by friction the flax fibers were separated or cracked. The flax was then placed in a sort of a winged machine. The process was called scutching. The wheel would go around by the up and down method or movement of a paddle. The flax was held by the roots and the fibers against the winged wheel and by a process called winnowing, the fiber was separated from the flax. The straw flew in all directions, leaving the flax clean. (7, v. 1, p. 298-299).

The church officials encouraged people to engage in flax raising because of its value not only for household linens and clothing, but also for making paint from the seed. (26, p. 344).

According to a news article in 1864, Mantua, Utah a small town about five miles from Brigham City, was originally called Flaxville. Elder George Albert Smith visited Flaxville at this time and

> ...encouraged them in the cultivation of flax and the development of the resources of the valley; he pointed out the course pursued in the various little valleys in bringing them into cultivation, and showed them that raising flax would pay for the labor with the seed, while the fiber would be a basis of competition with cotton of the southern settlements of the Territory. (19, June 29, 1864, p. 1).

Instructions for raising, cultivating, and processing flax for cloth was disseminated through the Deseret News. Several articles were written on the best methods for flax raising. These articles were made up of the combined knowledge of the best flax raisers in the Salt Lake Valley.

The Deseret Agricultural and Manufacturing Society did a great deal to help the people with various problems and techniques in flax raising. A member of the Board of Directors for the Deseret Agricultural and Manufacturing Society, through the media of the Deseret News, told the people of the native flax he saw growing wild in one of the valleys of Utah. He had this to say about the quality and use of this native Utah flax.

> ...I am prepared to say from a close inspection of the article, in company with competent judges, that it can be but little inferior to the flax grown by our farmers. We find it not only well coated with lint, but of nearly the average height of cultivated flax. It is found in large quantities upon the benches, frequently more than an acre in a place, and sufficiently thick

> upon the ground to gather advantageously. We have no hesitancy in saying that the time our citizens cannot be more profitably employed for a few days than to go gather the article, from which they can, during the summer months, manufacture, tents, wagon sheets, etc. The flax will be ready to pull the latter part of June. Who will manufacture a tent from it, and come in for a premium at our annual fair for 1858? (27, p. 63).

What were these premiums given away at the annual fairs? In 1854 a resolution was passed by the Legislative Assembly of the Territory of Utah to give a premium of one hundred dollars to "the person that shall raise the greatest number of bushels of flax seed and the greatest amount of lint from two acres of ground." A second prize of sixty dollars, and a third prize of forty dollars were awarded. (19, Jan. 13, 1854, p. 13). These premiums were one of the methods used to encourage flax raising in Utah.

Flax was used for clothing, tablecloths, towels, shirts, bed ticks, sacking, and crochet thread.

With the coming of the railroad, most of the flax raising was discontinued. (16, p. 344).

Silk

Of all the natural fibers raised in Utah, the production of silk probably has proven to be the most amazing. Cotton, wool, and flax were fibers known to many pioneer groups of the West, but there were few places in the United States that attempted sericulture.

Historical records indicate that silkworms have been raised in Utah as early as 1856. Mrs. Elizabeth Whitaker was the first woman to raise cocoons in the Utah Territory (7, v. 11, p. 53).

Mr. and Mrs. Paul Cardon moved to Logan in 1860, and according to the Daughters of the Utah Pioneers in that area, they were among the first to develop sericulture in Cache Valley.

> They were quick to see the similarity of conditions in Cache Valley and their native northern Italy, and as they were both familiar with all the branches of silk culture, they decided to try it here. Mr. Cardon sent to France for Mulberry seeds. These were planted and the trees grew well and were the first to be grown in northern Utah. When they were large enough to produce leaves, Mr. Cardon sent to France for eggs of the silk worm. These eggs were hatched by putting them in a bag and hanging them around their necks. These worms grew and others were raised and when the supply was sufficient they began to reel the silk... (7, v. 6, p. 131).

Until the Mulberry leaves were available as food for the silkworm, records tell of the pioneers using lettuce and Osage Orange leaves as food for the worms. (30, p. 7-8).

There were many other small ventures in sericulture in the early days of Utah, but it was not until 1868 that a definite program was established for a Church wide participation in sericulture. George D. Watt was put in charge of this promotion. Mr. Watt tells of his new responsibilities as follows:

> ...I was called and appointed to visit the wards and settlements of Utah, to lay before the people the capabilities of our country for and the advantages to be derived from the culture of the Mulberry trees, and the production of the silk worm, and also

> to organize cooperative bodies in every ward for the effectual introduction, and permanent establishment of this renumerative industry... . (19, Nov. 3, 1868, p. 2).

As was stated previously on page 26 the Relief Society was given the specific responsibility to encourage women in the Church to engage in silk raising. Mrs. Zina D. Young, a wife of President Brigham Young, was in 1875 put in charge of Relief Society Women's sericulture venture. Working through the organized Relief Society and The Young Women's Retrenchment Association, Mrs. Young was able to successfully organize silk raising throughout Utah. She traveled from settlement to settlement encouraging the women in the business of sericulture. Typical of her messages to the women throughout the state is the one she gave to the Payson Relief Society.

> The mission before the sisters now was Home Industries. The authorities of the Church were anxious to see the people adopt measures to sustain themselves, and they required sisters to lead out in every direction possible for the attainment of that end. Sericulture was an important item and should receive most earnest attention. We should find this as the easiest way possible to produce our clothing. We should set our mulberry trees in abundance and every family to go to making silk. (30, p. 22).

Typical of the many homes that engaged in silk raising is the following story from an interview with Mrs. Elsie Bennett of Provo, Utah. She said that she remembered well the silk raising venture of her mother. The silkworms were sent in a box from Salt Lake City. Brush was gathered and put on the living room table for the silkworms.

As the worms got bigger, they were moved to a larger table made of planks put on two saw horses. The worms soon got too big for even this make-shift table, and the two boys had to move from their bedroom to the barn to make room for the silkworms. The oldest daughter of the family was courting during this time so she and her boy friend would go gather mulberry leaves together to feed the ever hungry silkworms. The mulberry trees were located where the Brigham Young University now has some dormitories. (4).

One of the most difficult tasks for the women to do when making the silk fiber into cloth was the process called "reeling". This process involved the removal of the silk fiber from the cocoon.

A common method for reeling among the pioneer women was to place the cocoon in near boiling water heated by a small kerosene lamp stove; then a small whisk broom was used to tap the cocoon, gathering the threads on the broom's bristles. The broom was then shaken gently until all the filaments combined into one. This thin filament was then wound onto a reel. (11, p. 81).

Since reeling was such a difficult process, those who knew how to reel had to teach the others. Mrs. Susanna Cardon of Logan was skilled at reeling. She was asked by the Church to teach others how to reel. For three months Mrs. Cardon left her one year-old baby and six other children, and went to Salt Lake to teach classes in the

art of reeling. This was an unpaid service. Women and girls from various communities came to the class. After they learned how from Mrs. Cardon, they returned to their communities and taught others. (30, p. 37).

Many lovely articles were made from silk. Silk shawls, all types of lace, sewing thread, handkerchiefs, yardage, and silk stockings were among the lovely items made.

Various county silk associations were formed throughout Utah, and on January 17, 1880, the Deseret Silk Association incorporated under the laws of the Territory and the Utah Silk Association was organized. (30, p. 42).

A silk factory was built by the Association to reel and throw the silk and make sewing threads, but after several years it was found unprofitable. The factory was then turned over to the production of dress goods. The Deseret News of April 25, 1883 tells of this change.

> Mr. Jas. Chalmers, an expert silk weaver, recently arrived from the East, is about to begin that branch of manufacture, at the premises of the Utah Silk Association, near the mouth of City Creek. A loom has been completed under his directions, and a quantity of material has arrived from the East, sufficient to turn out 400 yards of silk fabric to start with. The goods to be turned out by Mr. Chalmers will be genuine in every respect, and we hope will receive that degree of encouragement that will enable him to continue and cause the industry to develop. (30, p. 43).

The silk raising industry in Utah began to decline around 1885. Fabrics were more available from other sources due to the coming of the railroad. Important is the fact that people became more prosperous, and so they felt they could afford to buy other products instead of reinvesting their money in the land. They couldn't compete with imported Japanese fibers because of the expense of machinery and equipment.

The result of the display of Utah Silk at the World's Fair revived sericulture in Utah for a time, but it was not long sustained. By the turn of the century, silk raising was not engaged in by the people of Utah.

Cotton

Soon after the arrival of the Latter-day Saints in Salt Lake Valley, President Brigham Young laid plans for raising cotton.

Brigham Young and the legislative assembly of the Utah Territory commissioned a group of fifty men, lead by Parley P. Pratt, to explore the Southern country. This group was known as the Southern Exploring Company. They went south so the Church could become "...acquainted with the character of the country beyond, and ascertain its availability as a place for settlement," (31, v. 3, p. 483).

John D. Less was asked by the Church to settle at the junction of Santa Clara Creek and the Virgin River located in Southern Utah. Mr.

Lee was a southerner acquainted with cotton culture so was able to give added information to the church officials concerning soil and climatic conditions in that area. (11, p. 61).

It was not until five men, Jacob Hamblin, Ira Hatch, Thales Haskell, Samuel Knight, and August P. Hardy were sent to Southern Utah to act as missionaries to the Indians, that cotton was first planted in this area. It all began when Augustus Hardy went north to get medicine for Jacob Hamblin who had taken seriously ill, because of exposure and lack of proper food. On his way to Parowan, Augustus Hardy visited a Mrs. Nancy Anderson, who gave him a quart of cotton seed to take back to Southern Utah with him. (25, p. 202).

The first planting of cotton in Utah was done by these five missionaries.

> The missionaries had constructed a dam across the Santa Clara, had cleared one hundred acres of land, and were ready to plant crops. The quart of cotton seed was planted and according to James McKnight two more quarts of old cotton seed were procured. This was also planted. Cotton growing was new to almost all these men. One recommended soaking the seed in new milk to aid germination. A large amount of the seed was soaked in milk but when planted not one seed came up. Of the seed not put in new milk about one hundred plants grew and produced seventy-five pounds of cotton seed. After it was ginned, Sister Caroline Beck Knight, Marie Woodbury Haskell, and Sister Lyman Curtis carded and spun and wove the cotton into thirty yards of cloth. (11, p. 62).

This cotton cloth was displayed in Brigham Young's office in Salt Lake and even found its way to England where it was examined and was said to be of good quality (11, p. 62). The leaders of the Church were impressed by the cotton cloth made by these women, and felt that cotton would become an important Utah industry.

More people were sent to Southern Utah to help in the cotton project. Most of the people sent were originally from the south so they understood what had to be done to raise cotton successfully. These people were called by the Church as "cotton missionaries". In other words these people had a mission to raise cotton so they could help supply the territory with needed fabrics.

These "cotton missionaries" had tremendous obstacles to overcome, "the minerals in the soil and water killed the tender plants; the men became sick from drinking the river water, and the unruly Virgin washed out their dams." (11, p. 64).

In May of 1861 President Brigham Young visited the "Cotton Land" which was also known as "Dixie" to see the progress being made. After the October 1861 Conference in Salt Lake, he called some three hundred more families to go to "Dixie" and be a part of the cotton mission. The possible stimulus for such a concentrated cotton raising effort was that the Civil War had started and cotton from the South would be unobtainable in Utah. (11, p. 65).

These three hundred families were not all eager to leave their homes in Salt Lake and go to the arid land of the South. Some men faltered in their calling, but many accepted it in the same manner as Wandle Mace who said he was not only willing but anxious to perform the calling. Many of the people who were sent knew nothing of cotton raising, but they were willing to learn. (25, p. 206).

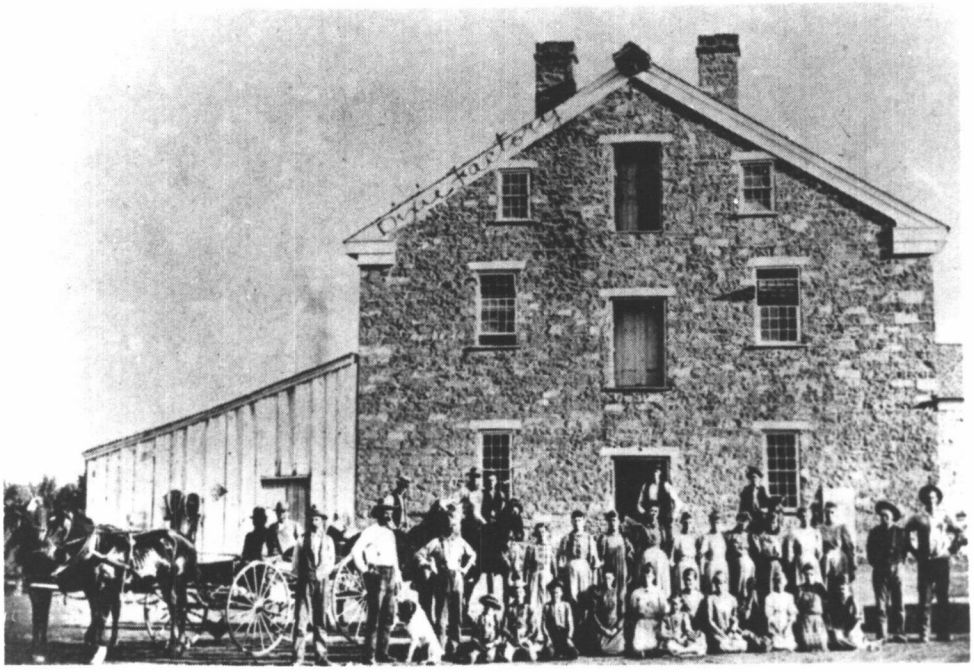
The years that followed were filled with extremes of discouragement and success. At times it seemed as if all nature were against them with draught, frost, grasshoppers, and troublesome Indians plaguing them. Other years the harvest was very successful. Many of the people turned to raising sorgum for the production of molasses, or else they worked in the coal and iron mines in order to make a livelihood rather than depending on the unpredictable cotton crops. (11, p. 67).

Zodac Judd invented a crude cotton gin to aid in the converting of the raw product to a yarn. It was constructed similar to a clothes wringer. The rollers were about three quarters of an inch in diameter. Each roller was attached to a crank which turned them in opposite directions. Two people were necessary to run the gin--one turned the crank the other fed the lint in. If two people worked hard in one day they could get about two pounds of lint and four pounds of seed. (11, p. 152).

Regardless of the trying times, Southern Utah made a real contribution to the people of Utah by supplying cotton for clothing and household necessities when such materials were unobtainable from other sources; this was due to the long distances involved in transporting it from the East, or when the Civil War closed all avenues of trade with the South. Some of Dixie's cotton was shipped to the East to allay their shortage due to the blockades in the South. (11, p. 67). The cotton farmers found California a ready market for their product, but Brigham Young discouraged excessive amounts of trade outside of Utah because he felt the cotton should supply the needs in Utah first.

One of the biggest problems of raising cotton in Utah was that of having enough machinery to convert the raw cotton to cloth.

> By now it was evident that if they were to raise cotton with any profit they must manufacture it at home. They decided upon a mill site near the town of Washington where there was water power, and Brigham Young appointed Appleton M. Harmon to supervise the project all through the building and installation of machinery. During the two years from 1865 to 1867, while they waited for the completion of the mill, the people turned more and more to the production of other crops.
>
> When the factory was ready for production of cotton cloth in 1867, the people increased their cotton acreage. By 1870, Mr. Harmon had raised the walls of the building a second story and added machinery which would handle wool or cotton, and wool combinations. The factory was now the largest west of the Mississippi with good prospects for its success. In 1871 the future looked so bright that the Rio Virgin Manufacturing Co. was organized with a capital stock of one hundred thousand dollars. (25, p. 211-212). (Plate 4).



The Washington Cotton Factory and its employees at the height of its production, about 1870. The local women and girls were trained in weaving the fabrics by James Davisdon and his wife and daughter who were converts from Wales.

Plate 4

With the coming of the railroad to Utah the cotton picture began to change. Some authors feel that the competition from eastern and southern states was too great. They could raise cotton cheaper than in Utah. Other writers feel that "Dixie" cotton could have held its own if the railroad had been brought to Southern Utah.

> Many writers of early Mormon industries seem to take it for granted, that with the advent of the railroad into Utah in 1869, the cotton industry was doomed. This is far from the truth, the cotton missionaries tried to influence the railroad magnates to bring the railroad through St. George. This would have been a boon to Dixie's cotton goods, as well as a saving on the twelve million pounds of imports, shipped in each year which cost him $120,000 annually for freight charges. (11, p. 67).

Cotton, after the turn of the century, was no longer a profitable occupation. "In the Mormon's economic struggle for a self-sustained commonwealth, the cotton industry had fulfilled the measure of its creation." (11, p. 75).

Miscellaneous Fibers

Other fibers besides wool, silk, cotton, and linen were used by the Mormon people. Shearing dogs and using the hair to make vests and suits can be found mentioned several times in personal diaries (3, p. 49). A vest from dogs hair is on display at the Church Museum in Salt Lake City, Utah.

Some people as they crossed the plains to Utah, gathered the buffalo hair that they found collected on sage brush. This they wove into blankets when they came to Salt Lake. (3, p. 49).

In the memoirs of Mary Julia Johnson Wilson, we can read of how she tanned the hide of animals to make pants and shirts. She often would trim these articles with embroidery and fringe.

> She had special needles with which to sew the buckskin. They were square, with sharp file like edges, instead of being round like other needles. The buckskin she used in making gloves, she smoked with a heavy smudge in a smoke house, of specially prepared pit. The smoke dressed skin was best for gloves as it was also much more pliable and would not stretch when wet. For smoking the skins she would have two holes dug in the ground with a trench between them. The trench was then covered over with boards and earth. Then two skins were sewed together most of the way around, then fastened above the one hole by pegging them down around the open circle, and fastened the top of the sack thus made, to a nearby tree with use of a strong cord. Then a heavy chip smudge was made in the other hole and the smoke allowed to pass through the trench and up into the skin sack, and after being left several hours, the skins were removed and would be a pretty smoke yellow in color, and very soft and easy to handle.(18, p. 17).

Several articles made from hemp can be observed at the Daughters of the Utah Pioneer Museum.

CHAPTER 5

INSPIRATION FOR DESIGNS

Nature has always proved to be one of the greatest inspirations for design. As the Mormons traveled from Nauvoo to Salt Lake Valley, they saw the beauty of nature in its primitive form. No doubt this expanse of ever changing beauty influenced the early pioneer design. Upon their arrival in Salt Lake Valley, the majesty of the Rocky Mountains and the sunsets on the Great Salt Lake seemed to bring out the artistic sense of the pioneers and their children.

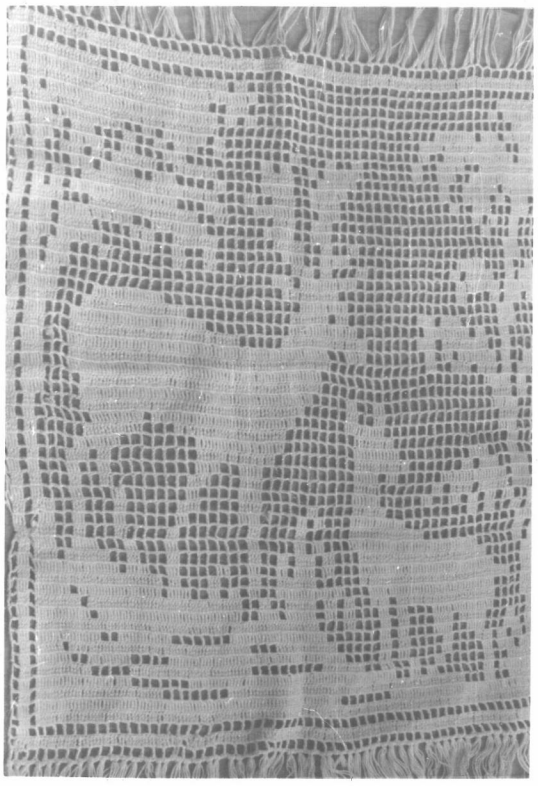
An example of nature influencing designs of pioneer handiwork can be illustrated in the incident related by Mrs. Blondell Smith of Salt Lake City. Her grandmother, Temperance Hinkley, went with her husband, Ira Nathaniel Hinkley, when he was sent by Brigham Young to Southern Utah to supervise the building of Cove Fort. This Fort was very significant in the colonizing days of the Church. It was located on the Old Spanish Trail and was very important as a trading post with the Mexicans. Mrs. Smith says her grandmother told of the time when the gate of the fort was left open and a deer and her fawn got into their garden. The Hinkley children loved the deer and her fawn. This incident inspired the motif of the crochet piece which

was used by the Hinkley family.(Plate 5). This piece is now owned and cherished by Mrs. Blondell Smith. It is interesting to note that the children raised the fawn, and later gave it to the Salt Lake City Park. (34).

The Mexicans who came to Cove Fort to trade horses brought other items of trade. Drawn work was a popular type of needlework among the Mexicans, and this probably was influencial in developing this skill among the pioneers at Cove Fort. (34).

Another example of using nature was the use of sagebrush as a design motive for a piece of handwoven silk brocade. This brocade of Utah silk covered the hand carved native wood furniture that was exhibited at the Chicago World's Fair. (24, p. 44). When the Mormons arrived in Salt Lake Valley, there was recorded only one tree growing in the valley. Until irrigation systems were established, very little vegetation except plants such as sagebrush grew in the area. It is small wonder that this plant was inspiration not only for design but also for color.

The spring of 1848, one year after the arrival of the Mormons in Salt Lake Valley, was a very difficult one. Food was scarce, and had to be carefully rationed. Prevailing hunger drove the pioneers to search for the first vegetation that appeared on the mountains and in the valley. They found a thistle palatable after it was cooked, but the saving of many lives from starvation came when the Indians told them



Design from nature -- a deer and her fawn

Plate 5

about a plant that grew on the mountains which had substantial food value. This plant became known as the Sego Lily. It was the bulbous part of the plant that was used for food. For several spring seasons after 1848, this plant was used for food. The Sego Lily has a beautiful white, lily-like flower with purple markings at the base of the petal. In 1911 the Sego Lily was adopted as the State flower. (31, v. 3, p. 331). Because of the significance that this plant played in pioneer history, it was used as a motive in many pieces of handiwork. The Sego Lily motif was embroidered on the portiers made of Utah silk displayed at the Chicago World's Fair.

Another design which was used a great deal by the Mormon people was the beehive. It is interesting how this motive became such a part of Mormon culture. In the Book of Mormon, mention is made of "deseret" which interpreted means honey bee. (35, p. 480). Since a bee is known for its industry and thrift, the bee and the hive seemed a perfect emblem of the Mormon people. It exemplifies the belief of the Church that all members should be industrious and thrifty. Before Utah became a state of the Union, it was known as the "State of Deseret". "Deseret" was the choice of the Church for the official name of the state but this was flatly rejected, and it was named Utah after the Ute Indians instead. (5, p. 406). Examples of the use of the beehive can be seen in Plate 24 and Plate 33. This was and still is an extremely popular design among the Mormon people.

Temples, which are built for sacred religious ceremonies, have been used as designs in various textile arts. Mr. Chambers who operated a silk factory in the early days, wove handkerchiefs with a temple in one corner. (7, v. 2, p. 484). An example of one of these handkerchiefs is on display at the Daughters of the Utah Pioneer Museum.

In Salt Lake City at the Bee Hive House, a restored building which was formerly the home of Brigham Young, there is a sampler which used the Nauvoo Temple as a dominate motive. A sampler similar to this can be found at the Daughters of the Utah Pioneer Museum. (Plate 23).

Another example of the use of a temple as a motive can be seen at the Daughters of the Utah Pioneer Museum. They have on display a book mark with the Salt Lake Temple woven at the bottom and a picture of Brigham Young in a circle above. The Salt Lake Factory was responsible for the production of these book marks. This book mark is also an example of the use of portraits of presidents of the Church as design inspirations. Although there were few examples showing the use of temples and Church presidents as motives for handiwork available to the writer, there can be no doubt that these designs were used frequently.

Typical designs of various church organizations such as the Relief Society, Primary, and Young Women's Mutual Improvement Association can be noted in Plate 16. These various examples show how articles were decorated by embroidering the names of the organizations, their members, and important dates upon them.

Bible quotations such as "Holiness to the Lord" were embroidered on various articles such as quilts, samplers, and various household linens.

Very little copying of Indian motives was done. Although some records tell of women making buckskin articles and embroidering them, no specific information indicating the adoption of Indian designs was found. More research needs to be done in this area to find out if the Indian culture had any influence on pioneer handiwork designs.

Since converts came from many European countries as well as the eastern and southern states, the designs typical of these areas can be recognized in the handiwork created during this period. These various cultural backgrounds probably was the greatest influence in their design.

CHAPTER 6

TEXTILE ARTS OF THE MORMON PIONEERS

Carpet Weaving

Artistically striped hand-made carpets were made to cover the bare floors of the pioneer homes, church houses, and temples.

The warp for the carpet, according to several records, was obtained from the east, (7, v. 2, p. 478) or else it was secured from the cotton factory at Washington, Utah. (11, p. 169). The warp was usually dyed several colors so an attractive stripe resulted in the finished product.

For the woof or filling threads, worn-out clothing or rags were used. They were first washed, and then the light colored fabrics were dyed a desired color. They were then torn in either one or one and one-half inch strips. These strips were then sewed together making a long continuous strand. Usually at this stage of carpet making a "carpet bee" was held. A group of friends were called in to help sew the strips together and to wind this into big balls. About two pounds of rags were needed to make a yard of carpet. (7, v. 2, p. 478).

Many of the pioneers had their own looms to weave the carpets. These looms were either brought with them across the plains in their covered wagons, or else they were made in Utah. Those that didn't

have a loom would have the carpets woven by weavers. Bertha K. Sanberg was one of the many carpet weavers living in Washington County. She made hundreds of carpets and sold them at ten cents a yard. (11, p. 169).

According to an account of the Relief Society women of Kamas Ward, South Summit Stake, the carpets were woven with single warp construction. (2, p. 286).

After the carpets were woven, they were made ready to put on the the floors.

> Careful measurements were made, and the material was woven in lengths, with a few inches allowed for stretching. These strips were usually a few inches less than one yard in width, and were sewed together with heavy linen or cotton thread strengthened by frequent applications of wax obtained from the village shoemaker.
>
> When a home-maker desired a particularly beautiful rug for a dainty bed-room, light rags were gathered, dyed a lovely blue or rose and self colored warp was used, thus making a solid blue or rose carpet which was most effective.
>
> When the carpet was finally ready to be laid, the men of the family were called in. After the crude wooden floor was thoroughly scrubbed clean, new straw was brought from the barn and laid smoothly for a pad. Then two men, with the help of the ladies, would carefully place the carpet over it and the real work of stretching and tacking commenced--and that was a real job. Two sides were tacked and then the new stiff material was pulled and stretched by hand until it was taut above the soft pad of straw, and how everyone loved to walk on the beautiful new carpet! No Persian or Chinese rug with deepest silky pile was ever given more pride and satisfaction than those beautiful hand-loomed carpets of our pioneer homes. (7, v. 2, p. 479).

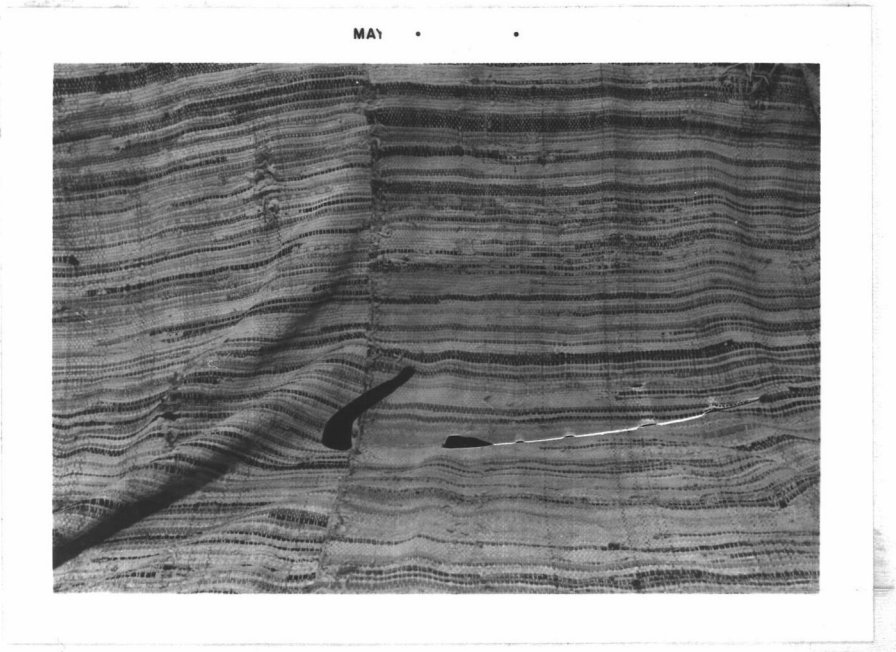
In the autobiography of Mrs. Bathsheba Smith, we find an account of Mrs. Smith making a black and green striped carpet for her parlor when she was living in the Historian's Office in Salt Lake City. (14, p. 421).

On display at the Utah Pioneer Museum is a rag rug made from pieces of clothing worn by the players in the old Salt Lake Theatre.

The Relief Society women not only made carpets for their meeting houses and Relief Society Halls, but they also made carpets for the Temples. The Goshen Relief Society, for example, made forty yards of beautiful blue and white plaid carpet for the Manti Temple. (32, p. 100). Keziah Jan Butler Redd designed and hooked rugs that have adorned St. George, Salt Lake City, and Manti Temples. (8, p. 381).

It is rare to find a carpet that was woven during pioneer days because they were completely worn out and then finally destroyed. Mr. Lester Petersen of Rexburg, Idaho, has an old rug made by his mother Juliane Jensen Petersen. (Plate 6). Mrs. Petersen made a livelihood making carpets. This carpet was salvaged from the Petersen's basement where they were using it as a mattress cover.

Not only were carpets made to cover the entire floors, but strips were made to be used on stairways or in front of furniture. (8, p. 417).



Hand woven carpet

Plate 6

Weaving

Because there were no fabric mills, hand weaving was a necessity in early Mormon pioneer days. The hand looms used were not only clumsy, but manipulating them was hard and fatiguing work. It took a days time and considerable effort and skill to spin one pound of wool into yarn. In the same amount of time, five to seven yards of cloth could be woven. (43, p. 339).

Most of the homes had looms either made in Utah or brought from the east. In the Relic Hall at Glenwood, Utah, is an old loom that was brought by Mr. Hendrickson to Glenwood when it was first settled in 1864. Mr. Hendrickson was from Europe and a weaver by trade. His skill was very much in demand. Pieces of linsey woolsey woven during this time are on display at the Relic Hall. The scraps of yarn left over from the weaving were saved by the women. These scraps were tied together and then woven to make children's petticoats, blankets, and other articles of clothing. (8, p. 385).

The very young were taught how to weave. Mary Ann Hofen started to weave when she was 12. Her father was a carpenter and made the loom.

> My arms were too short to reach both sides of the loom to shove my shuttle through the web, so I had to lean from side to side. I was proud of my first dress I wove. It was a checkered pattern one inch across of brown, blue, and white, from cotton yarns. I also made what we called jeans out of

> cotton warp with wool. This was used for men's suits and was very heavy cloth. (12, p. 45).

Those who had no looms would card and spin for someone who did, in exchange perhaps for their weaving. Ann Cannon Woodbury did weaving for people to pay for her children's school tuition.

Delicate silk yarns were woven on these crude looms as well as wool, cotton, and linen. The women had more trouble working with silk because the yarn would catch on their rough fingers. Because of the fineness of the yarn, it was more difficult for a uniform fabric to be woven.

Mrs. Arletta Law of Westwood, California, has a small square of silk which she fashioned as a child into a handkerchief by hemstiching the edge. This silk material was woven by her Grandmother Ann Cannon Woodbury, who with her husband was called to St. George, Utah in 1861. Mrs. Woodbury was a member of the Utah State Silk Commission from 1896 to 1905. She started silk raising in 1875 and continued off and on for 25 years. The Woodbury family have a dress and several other articles made from silk raised, spun and woven into cloth by Mrs. Cannon.

When women went visiting for an afternoon, they would carry their cards and wool with them. Spinning wheels were often taken. During the afternoon, contests were held sometimes to see who could card and spin the most wool. (11, p. 105).

Ticking and Sheets

Ticking was woven to hold the feathers for beds. Fredrick Peterson was an outstanding weaver in the early days. He made a ticking which was waterproof and woven so close together that it was impervious to feathers. He had to double spin the yarns to get them strong and hard enough. (7, v. 2, p. 479). At "Pioneer Village" in Salt Lake City is a ticking typical of the period just before the turn of the century. (Plate 7).

According to the memoirs of Emily Barnes, they made linsey sheets for their beds. (3, p. 47). Linsey was made with either a cotton or linen warp and a wool filling yarn. There may have been other types of sheets used, but no record containing such information was available for this study.

Table Covers and Towels

At first, the table cloths woven were made in a plain weave, but later damasks were available because Jacquard looms were being brought in from the east. Mr. James E. Hoggan of Manti, an experienced weaver from Scotland, made some beautiful table cloths and towels in a damask weave on a Jacquard loom.

According to one record, two very distinct types of table cloths were woven, "... one with a beautifully colored pattern for day use, the other more plain to be used at mealtimes." (26, p. 153).

A linen towel woven in a birdseye weave is on display at the Daughters of the Utah Pioneer Museum. The flax was raised and woven by Marie P. Danielson in 1874 at Huntsville, Utah.

Coverlets

Most of the woven coverlets used by the pioneers were done in the east and brought with them. The ones made by the women in Utah were much cruder in quality than the eastern made ones. Coverlets were made with a cotton warp and a wool filling yarn. The yarns were heavy and twisted which gave them excellent service.

Mrs. Arthur Porter of Rexburg, Idaho has a small piece of a coverlet made by her mother Mary Louise Thompson. The wool was carded and made into the yarn by Mrs. Thompson while she was in Utah.

At the Daughters of the Utah Pioneer Museum are several lovely coverlets, but no information was available on where and when these coverlets were made.

Blankets

In 1856, Zina D. Young, wife of Brigham Young, and Percinda Kimball wove a lovely wool blanket, now exhibited at the Daughters of the Utah Pioneer Museum. It is ecru in color with red and navy blue stripes at the top. The blanket is beautifully woven. (Plate 8).

A blanket very similar to the one made by Zina Young is owned by Elsie Bennett of Provo, Utah. It is also a natural wool color with stripes of purple, green, light yellow-green, and pink. This was the only piece of pioneer woven fabric observed by the writer that used purple and pink. This blanket was made at the Beaver Woolen Mill, established in 1870. This mill had "...nine looms for flannel and finer fabrics, one loom for men's wear, and one blanket loom". (10, p. 104).

Flags

Many flags were hand woven for special occasions. July 24 has always been a special Mormon holiday because it was on this day that Brigham Young and the first company of pioneers arrived in the Salt Lake Valley. On July 24, 1880, a great celebration was held to mark the jubilee of the organization of the Church. The Relief Society made a white banner of hand-woven silk and embroidered on it the number of branches of Relief Society---300 at this time. (9, p. 22).

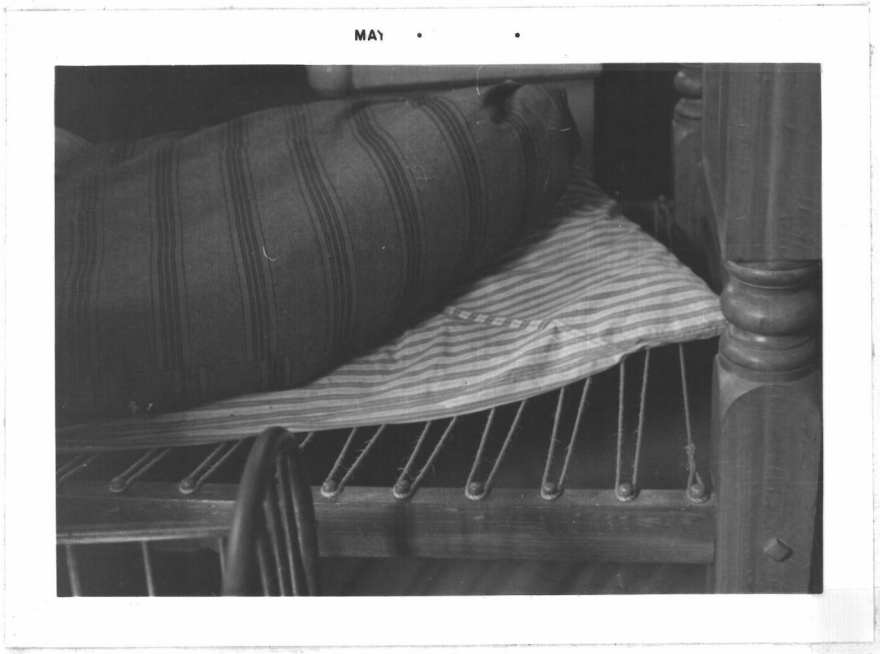


Plate 7. Pioneer bed with straw tick

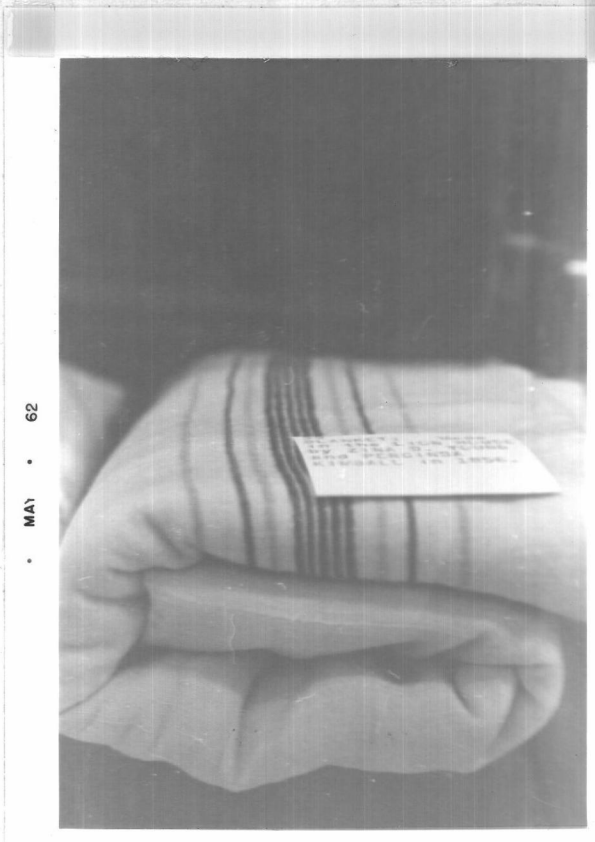


Plate 8. Hand woven blanket

When Utah was admitted to statehood as the forty-fifth state, a flag was made of Utah silk by the Utah Sericulture Association.

At the July 24 celebration in 1897, two silk flags were made.

> The Utah silk commission accomplished the making of two silk flags for the Jubilee which were used in the parade on the memorable 24th of July. The flags were of genuine home-made silk, cocoons raised the silk reeled right here in the city (Salt Lake City) -- the reeling was done by two young girls, Miss Florence Harrison and Miss Maria Horrocks, and the entire work was done, and the flags were made under the direction of Mrs. Margaret A. Caine, whose untiring efforts in the matter of silk culture deserves public recognition. One of the flags was displayed by the Governor's staff and the other just next to President Woodruff's carriage... (33, p. 506).

Clothes

Many of the pioneers wove their own shawls from wool and silk. The shawls were made in different sizes; small ones for infants and larger ones for older persons.

Mrs. Crowther of Provo, Utah, has a prized shawl from her Welsh Grandmother, Mrs. Mary John. The shawl is made of some of the first silk produced in Provo. Around three sides is a six inch silk fringe. This particular shawl was on exhibition at the Chicago World's Fair. (Plate 9).

Another shawl, mentioned previously, is at the Lion's House in Salt Lake City. This silk crepe shawl was made from the silk of the worms that were imported from China by Brigham Young. The

Hand woven silk shawl--made from
silk raised in Utah

Plate 9

shawl is dyed a gorgeous royal blue. It has a seven inch fringe all the way around the edge. The shawl was worn by four generations of the Young family. (Plate 10).

Wool, cotton, silk, and linen were used to make men and women's clothing. Most of the homespun fabrics were red, blue, and yellow plaid. These colors were available from the natural dyes, so they were used frequently.

Typical of the dresses made during this period is the one made by Zina D. Young, wife of Brigham Young. She spun the thread, dyed it, wove the material, and made the dress. It is displayed in the Daughters of the Utah Pioneer Museum. (Plate 11).

Many times every article of clothing the pioneers wore except possibly shoes, were made at home. At first, most of the fabrics were rather crude. Later, after the textile industries developed, good fabrics for clothing were available to the pioneers.

Not only did the pioneers feel a responsibility to clothe themselves, but they also made some strong, durable clothing for the Indians. Relief Societies throughout the Territory were given this specific job. In 1860, the Indian Commissioner contracted for women to make clothes in their homes for the Indians. Instead of using homespun, gay colored calicoes were given to the women for shirts for the braves and dresses for the Indian women. Quilts were made from the scraps left over from these calicoes. (43, p. 340).

Hand woven silk shawl--made from silk raised in Utah

Plate 10

Dress made by Zina D. Young, wife of Brigham Young

Plate 11

Quilting

Probably one of the most fascinating of the textile pioneer arts was that of designing and making quilts. This handiwork probably tells the greatest story of the lives of the pioneer women.

A set of quilting frames was a common piece of equipment in almost every pioneer home. These wooden frames were used to hold the quilt taut during the quilting process. Chair backs were used to support the frames while quilting. Sometimes these frames were hoisted to the ceiling by means of a pully when not in use. As soon as a quilt was ready for quilting, friends were invited in to help. These "quilting bees" were important social events for the pioneer women.

Many patterns used in Early American quilts were used by the pioneer women. Old favorites such as the Double Star, Church Steeple Steps, Log Cabin, Irish Chain and Double Chains were just a few of those used.

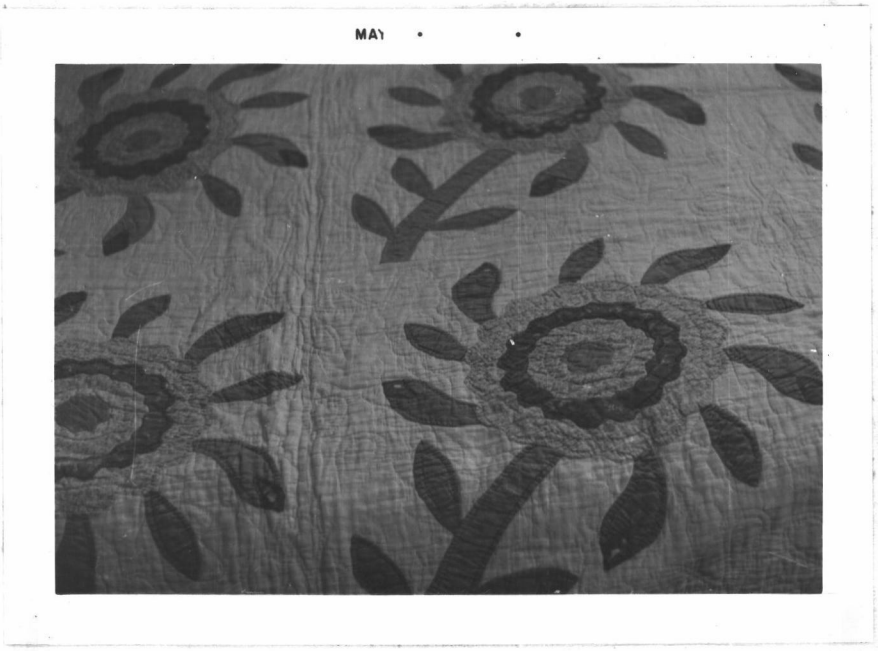
Most of the quilts available for study were pieced quilts rather than appliqued ones. The difference between applique and pieced quilts is that an applique quilt has the design cut from whole cloth and then appliqued or laid on unbleached muslin. The design can be round and curved in shape. (Plate 12). Pieced quilts on the other

hand are made by fitting pieces of more or less similar shapes together to form simple geometrical designs. (Plate 13).

Appliqued Quilt

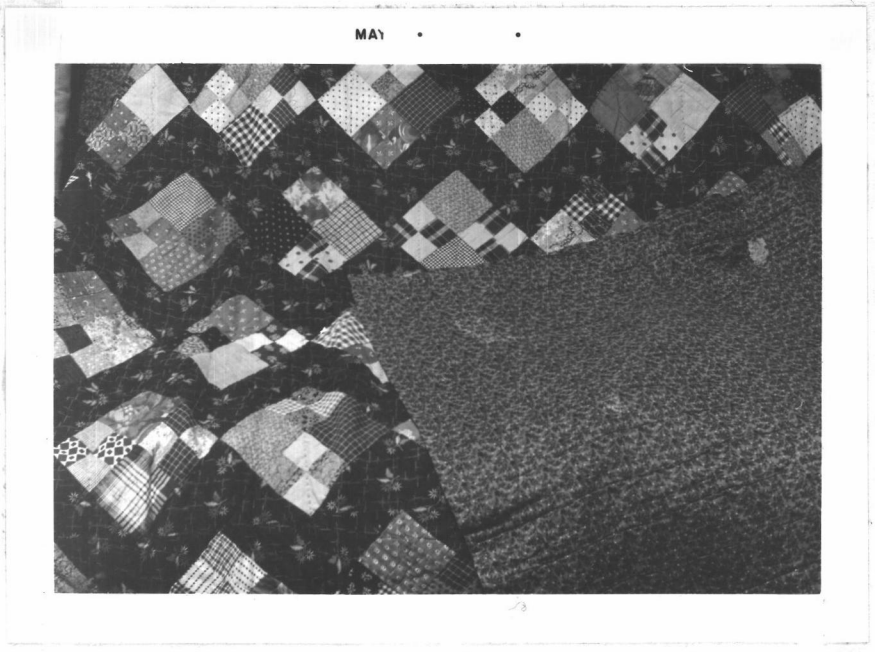
The most outstanding quilt observed by the writer is known as the "Friendship Quilt". It was made by a group of Relief Society women of the 20th Ward. Many of the designs within the quilt blocks seem to tell a story about the woman who created it. Each woman expressed something of her cultural background in the block she made. Some had migrated from Scotland, England, and France. The following quotation described the quilt.

> It is an applique quilt composed of fifty-six blocks which were worked by the members of the 20th Ward Relief Society in 1870. Most of the names of the fifty-six women who made it are to be found in brown ink which is indelible. The quilt is white. Different themes are treated in these quilt blocks including mottoes, and scriptural quotations, patriotic, and religious subjects. In the center are three blocks made by the presidency. The president's block represents the U. S. shield. At the top is written, '1870 Margaret T. Smoot, President'. Across the block the words 'The Constitution Deseret', and on the red stripes of the shield is the inscription, '20 Ward', 'F. R. S.' (Female Relief Society), 'M. T. S.' (Margaret T. Smoot). The block of the first counselor, Jane S. P. Sharp, who was Scotch, is a design of Scotland's Emblem, the thistle, with its green leaves and lavender flowers, with a red lion in the center on a background of orange, circular in shape with the thistle around it like a wreath. The block of the second counselor, A. A. Savage, is the emblem of England, represented by three running lions in yellow on an elliptical field of red surrounded by a border of grayish blue. The inscription 'Hoi soit qui



Appliqued quilt

Plate 12



Pieced quilt, blocks made by Mary Ellen Fisher Widdison before she was six.

Plate 13

mal y pense' is done in white silk within the border. This French phrase translated is 'Shame to him who thinks evil of it; evil to him who evil think!.

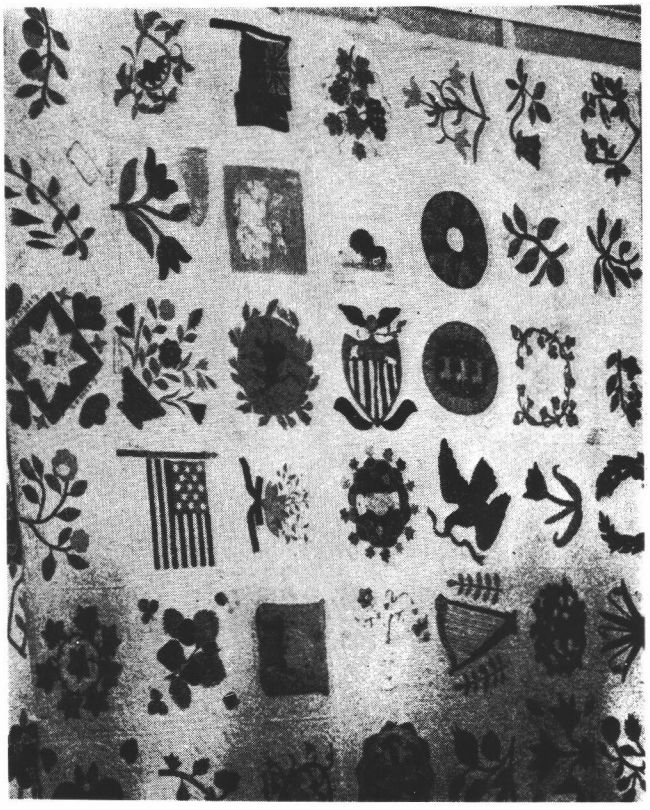
The memorial block for one of the officers is a bouquet of forget-me-nots with green leaves and the streamers in brown. It is a conventionalized design, using the words 'Forget-me-not. in memory of Susan M. Schettler.' Below this in the brown ink are the words, 'Late Sec'.

The block worked by one of Brigham Young's wives is a beehive place on the top of a low table, with bees flying around the red flowers at the bottom of the shield shaped background which is brown in color. The hive is yellow and the table a deeper brown than the shield. Below all of this is the name 'Zinah D. H. Young'. Above the shield are the words 'Holiness to the Lord'.

One of the quotations from Isaiah is illustrated in another block. It represents the lamb and lion together in peace. The needlework in this block is solidly done in brown. The Biblical quotation is 'And there shall be nothing to hurt or to destroy in all my holy mountains saith the Lord'--Below this are the words 'and the lion shall eat straw like the ox'. A latin quotation underneath the two animals reads 'Constantia et virtute, Audax et fides'. In the lower left hand corner is 'A. D. 1870', and in the lower right hand 'Eliza R. Snow', who is perhaps the outstanding woman of Mormondom. (7, v. 2, p. 481). (Plate 14).

Novelty Quilt

Another interesting quilt can be viewed at the Bureau of Information on the Temple Grounds at Salt Lake City. It is called "The Pebbles of Arizona". This quilt was made by Martha Cameron Swapp, who was born in Provo, Utah, on February 5, 1856. Mrs. Swapp made this quilt while living in Arizona. The entire quilt was made of small gaily-colored squares of cloth folded twice so it formed



Friendship quilt

Plate 14

a triangle shape. These triangles were then joined together at the bottom forming a mass of free triangle points. These triangle points were grouped together to form large squares. These large squares were joined together by strips of a plain beige material made in the same manner. (Plate 15).

Embroidered Quilt

Members of the Bear Lake of Zion in 1877 made a quilt that is of historic value. Charles C. Rich, one of the twelve apostles to Brigham Young, explored the valley surrounding the beautiful Bear Lake in the fall of 1863. After his favorable report back to Brigham Young, a colonizing group was sent to settle this area in 1864. (31, v. 5, p. 131). This quilt shows the history of the organization of Bear Lake Stake with all the wards taking part in its making*. The large center oval on the quilt has the name of the stake embroidered in two shades of blue wool. Under this, embroidered in maroon, is the name of Apostle C. Rich, the founder of Bear Lake. Directly below this is the name of William Budge, who was the President of the Bear Lake Stake, and the names of his two counselors, James H. Hart and George Osmond. Around the outside of the center oval, are smaller ovals which have the names of the particular ward Relief

* The Church is divided into stakes, wards, missions, and branches. A stake is a geographical unit of the Church similar to a diocese. A ward is the Mormon Equivalent of a parish. In each stake there are from 4 to 10 wards, over each of which a bishop presides, assisted by two counselors. In each stake there is a stake Relief Society president and two counselors, and each ward has a president and two counselors. The officers in the Relief Society are all women.

Novelty quilt "Pebbles of Arizona"

Plate 15

Societies, the date they were organized, and the names of the president and her two couselors. In each corner is a larger oval with the names of the Stake Relief Society Presidency. (Plate 16).

Crazy Quilt

The crazy quilt was a favorite quilt design because it made such excellent use of every small piece. Some of these scraps of fabric used in the quilts were new while many others were salvaged from useable parts of worn-out garments. At the Daughters of the Utah Pioneer Museum, is a crazy quilt made by Nancy Lamoreax using pieces made from dresses of the wives of Brigham Young and other prominent women of pioneer days. Feather stitching was used to join the pieces together.

Plate 17 is an example of a typical crazy quilt made during the pioneer days. This particular quilt was made by Anna Irvins and is now on display at the Sons of the Utah Pioneer Museum. Various flowers were embroidered in the odd shaped blocks, and various embroidery stitches joined the pieces together.

About 1860 Elizabeth M. F. Weiler made a quilt of her own homespun, colored, woven goods.

> The pieces were dyed as follows: The black, from log-wood; the blue from Indigo; the red from Cochineal. The wool in the quilt was carded in the old Carding Mill in Parley's canyon. The red center piece was formerly used as an overcoat lining for Bishop Jacob Weiler of the 3rd Ward. (7, v. 2, p. 481).

Embroidered quilt made in the Bear Lake Stake

Plate 16

Crazy quilt made by Anna Ivans

Plate 17

Pieced Quilt

Mary Lavine Lee Molton's daughter, Mrs. Bertha Bowman of Blackfoot, Idaho, has in her possession a lovely quilt. The wool batting was made of their own sheep's wool. It was made in 1878 by Mrs. Molton and has been in almost constant use ever since. The pattern was known as the T design with the wave pattern joining the blocks together. (Plate 18).

Quilts that had heavy batting of cotton or wool between the two layers of cloth were impossible to quilt. The batting of these quilts were kept in place by every so often pulling a strong thread through the two layers of cloth and batting and tying it on the right side. These are known as tied quilts.

Many women made quilts and then used them as articles for trade. For example: Ann Malin Parry Sharp made quilts for the Walker Store in Salt Lake City. She traded her quilt for new material to make more quilts which she sold so she could buy two plain wooden chairs. (8, v. 5, p. 165).

Petticoats

Fashion of the day made every woman desirous of a quilted petticoat. This petticoat was made by placing a thin layer of cotton batting between two layers of silk or other fabric and then quilting it, usually in a diamond design. These petticoats were not only fashionable, but warm. (7, v. 8, p. 28).

Pieced quilt made with a T design

Plate 18

Embroidering

Samplers

Samplers were used in the Colonial Days of America to teach young girls how to embroider. Usually the alphabet was part of the sampler, arranged at the top section. By the time a young girl embroidered the alphabet on her sampler, she was able to rocognize these letters when she learned how to read or write.

Pattern books were scarce and very expensive so many samplers were used to preserve various needlework stitches and designs.

During the Mormon pioneer period, samplers were a very popular type of handiwork. Although no writings record the specific reasons for the making of samplers during this time, it is logical to assume the reasons were similar to those of other parts of the United States and England. Many of the converts to the church came from these areas, and they brought many techniques and ideas with them.

The sampler done by Harriet Preece, an English convert, in 1849 is a lovely one and an excellent example of the type of samplers done during this period. It has an alphabet of both capital and small letters as well as numbers from one to twelve. The lovely strawberry design in the border is typical of many samplers of this period. Her name and the date, 1849, are at the bottom. (Plate 19).

Many times, favorite sayings and quotations or poems were included in a sampler. Temperance Ricks included this little poem on the bottom of her sampler.

"They whisper to me that thou art fals
I would fain believe it not.
Althou thou mayesbe all they say
Thou wilth nver be by me forgot."

Temperance Ricks started this sampler at Winter Quarters on her way to Utah. The thread used to embroider this sampler was very coarse. It may be that this was all that was available.

Many of the samplers were made on fabric, but some young children were given punched paper to practice embroidering the alphabet. In the early 1870's, Mary Lee Moulton, mother of Mrs. Bertha Bowman of Blackfoot, Idaho, made a sampler on silver punched paper. (Plate 20). The lettering is red and the outside border is green.

Samplers were often hung over the door or between the windows in pioneer homes. One made by Mrs. Moulton had the words "Rock of Ages Cleft for Me" embroidered in lavender and green. (Plate 21). Some other mottos used were "God Bless our Happy Home," "Welcome All," and "Home Sweet Home."

Samplers also were made as a memorial for a loved one who had died. One sampler at the Daughters of the Utah Pioneer Museum is a good example. In large letters are the words "Absent but not

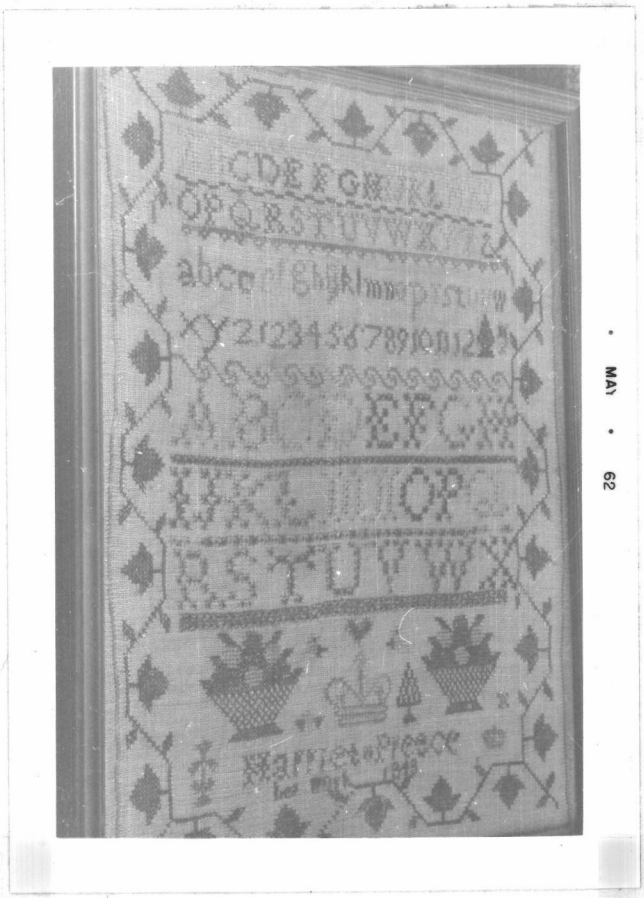


Plate 19. Combination stitch, alphabet and design sampler

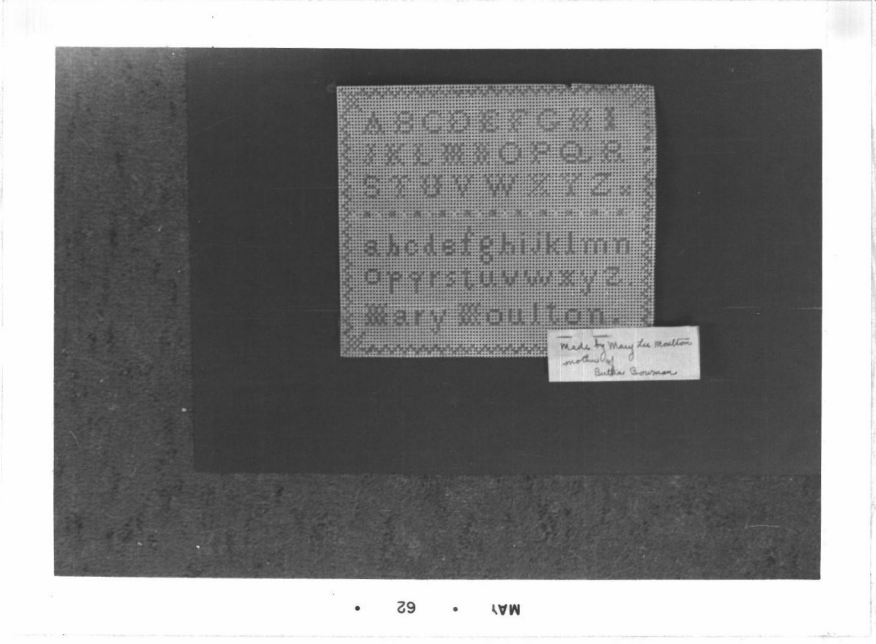


Plate 20. Alphabet sampler

Forgotten." The name of the deceased, "Marie Stubee wife of William Watstaff," is in the middle. In ovals on either side of the centered embroidered rose were written the place and date of birth and the place and date of death. (Plate 22).

The most interesting sampler the writer observed can be found in the Daughters of the Utah Pioneer Museum. It has a cross stitched replica of the Nauvoo Temple which was completely destroyed by fire when the Mormons were driven out of Nauvoo. On the spire is a statue of Angel Moroni, a religious personality of the Book of Mormon, so placed to appear as if he was flying through the air. A statue of Angel Moroni also is on one of the spires of the famed Salt Lake Mormon Temple, but on this Temple the figure is upright rather than in a horizontal position. In addition to the temple, is the inscription "Holiness to the Lord the house built by the Church of Jesus Christ of Latter-day Saints." Around the most unusual border are the names of some of the leading men of the Church. They were Ezra T. Benson, George Miller, Brigham Young, Heber C. Kimball, George A. Smith, John Taylor, Wilford Woodruff, Willard Richards, Orson Pratt, Parley P. Pratt, and Orson Hyde. Many samplers have been a help to historians because they are a visual record of some destroyed buildings (Plate 23).

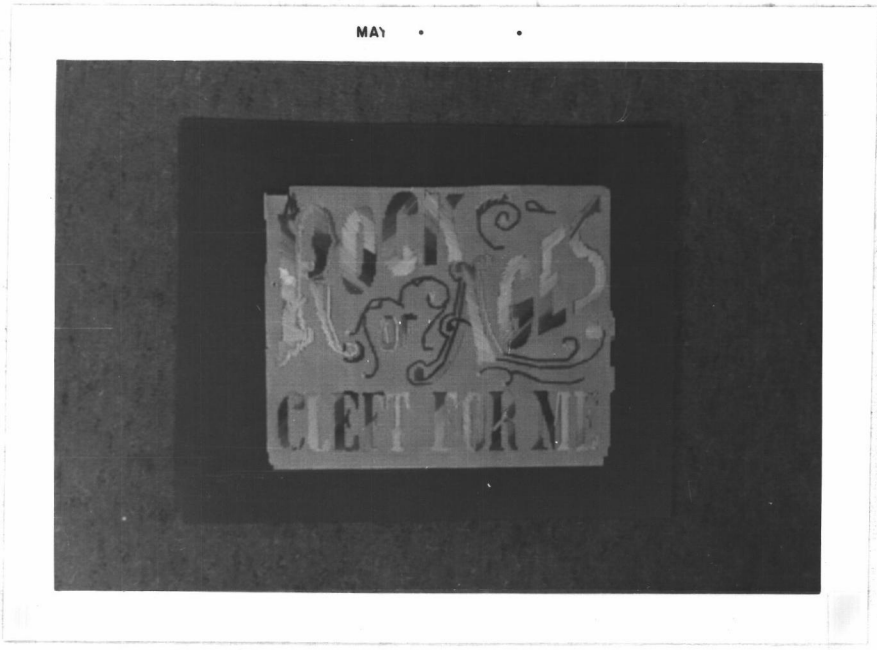


Plate 21. Motto sampler made by Mary Lee Moulton

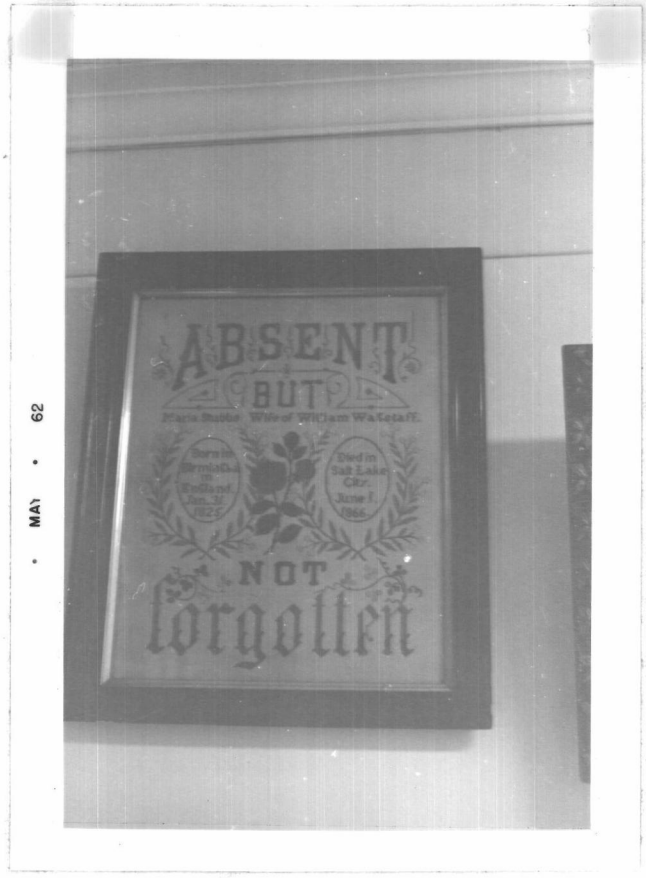


Plate 22. Memorial Sampler

Pictures

Besides samplers, pictures were embroidered and hung on the walls of the humble homes of the early pioneers.

The Sons of the Utah Pioneers in Salt Lake City have restored a typical pioneer settlement known as "Pioneer Village". On one of the walls in this village is a significant chenille embroidered picture. The workmanship is not particularly outstanding, but the motives used as design inspiration are very Mormon in character. A beehive with bees and Sego Lillies surrounding the hive is in the center. At the bottom is the word "Deseret" done in an embroidered back stitch. The chenille embroidery gives a rather two dimensionsl effect to the picture. (Plate 24).

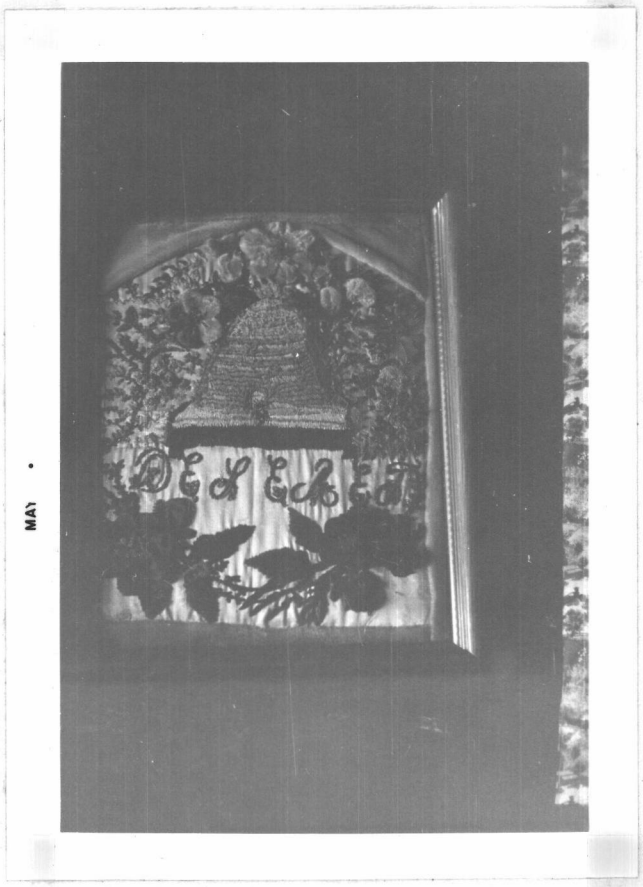
A typical design motive during the late 19th Century among the pioneers was a bird on a spray of roses. This design was used in crochet work as well as for an embroidery motif. Mrs. Blondell Smith has a lovely cross-stitch picture made with this design.

Clothing

One of the most popular methods of adding beauty to a garment was by the use of embroidery. As soon as the necessities of life were provided for, the women found a little more time to beautify the

Sampler of the Nauvoo Temple

Plate 23



Chenille embroidered picture

Plate 24

clothing they made. Each woman had her own way of adding a touch of personality to the clothing that she and her family wore. Although general trends for decorating garments were somewhat similar, the women gave full play to their imagination. This resulted in a wide variety of designs.

When examining articles in museums and private collections, the baby clothes probably had the greatest appeal because of their dainty and exquisite details. It seemed that no time or effort was spared in the making of these lovely baby clothes.

At the Daughters of the Utah Pioneer Museum are two beautiful baby dresses. One was stamped in Scotland in 1849 and later embroidered in Utah. Down the whole front of the dress is heavy embroidery work and around the bottom is an embroidered ruffle. This dress , 42 inches in length, was made by Mrs. William Yeats.

The other baby dress is a beautiful hand-made garment 36 inches long. Down the front is a lovely eyelet embroidered pattern. Around the bottom, are two tucks and a narrow embroidered edging. This dress was worn by various members of the family prior to its donation to the Museum.

Baby slips and petticoats were silk and eyelet embroidered as well as the dresses. All the work was done in white on white material. (Plate 25).

Baby bibs and little wool shirts were often trimmed with various kinds of embroidery stitches.

Night Dress and Night Caps

Without the touch of embroidery or lace, night clothes worn during the pioneer times would be no more than a ghostly garment of medium weight muslin. Needlework did much to enhance the garment. Sometimes embroidery work was used alternately with tucks as a trim in a panel down the front of a night dress.

A night cap was commonly worn in pioneer days. On display at the Daughters of the Utah Pioneer Museum is a beautiful night cap made by Lucy Spencer Grant in the early 1860's. It was handsomely done in satin stitch.

Shawls

Many of the hand-woven shawls were decorated with embroidery. One of the most beautiful pieces of embroidery work observed was in the Lion House at Salt Lake City. The embroidery work was done on a royal blue Utah silk shawl. Embroidered about every 20 inches was a beautiful flower done in white silk satin stitch. (Plate 10).

A small baby head shawl made in 1890, now owned by Blondell Smith, has an embroidered flower design in one corner. This shawl

was worn under the baby bonnet as a protection for the baby's delicate skin. (Plate 26).

Wraps and Capes

It was fashionable at this time, for a lady to wear a light wool wrap. Silk embroidery work enhanced the garment at the corners and sometimes at the bottom.

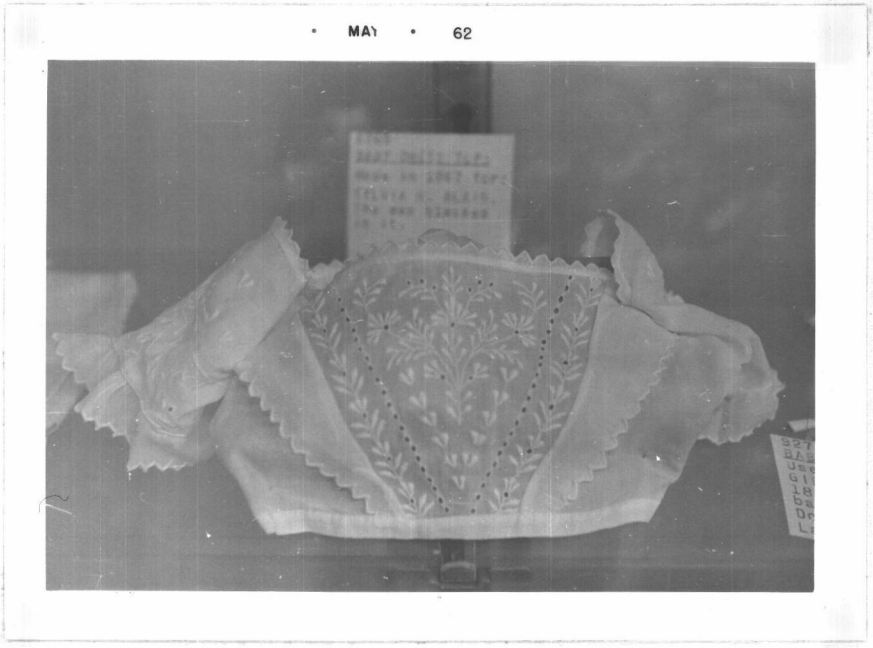
Harriet Barney Young made a cape for her son, Phineas Young, with green laid-on embroidery in a conventional design in the corners. The garment is on display at the Daughters of the Utah Pioneer Museum.

Stockings

At the Daughters of the Utah Pioneer collection are some silk embroidered stockings. One pair has a clock design on the sides. Another pair had a bird and flower design in blue on white wool stockings.

Handkerchiefs, Pockets, and Collars.

An interesting embroidered piece called a pocket can be found at the Daughters of the Utah Pioneer Museum. It belongs to Elizabeth A. Howard. This pocket made of a fine cotton was used to hold a



Embroidered baby's waist

Plate 25

Top -- Baby's head shawl
Middle -- Eyelet trim for pantie ruffle
Bottom -- Boy's collar
Side -- Neck scarf

Plate 26

handkerchief. On the outside of the pocket is a cotton ruffle with an olive green overcast stitch on the edge. Centered in the middle of the pocket is a small cross stitch saying done in olive green embroidery to match the outside edge. It says the following:

"Where 'er this gift is seen by thee
Where 'er may be thy happy lot---
Think tis a tocken sent by me:
To bid thy heart, forget-me-not."

Handkerchiefs were often embroidered. Examples with satin stitch making dainty floral designs can be found in various collections. These handkerchiefs were often used at the neck of a dress as a type of decoration. Sometimes long narrow pieces of cloth embroidered on the edge were made especially to put at the neckline of a garment. Mrs. Blondell Smith has in her collection a very delicately embroidered neck piece. (Plate 26).

Mrs. Smith also has in her collection an eyelet embroidered collar made for her brother in 1894. The collar is about five inches wide. The design of the center flower has crochet work combined with cutwork. This made a very unusual and beautiful pattern. (Plate 26).

Dresses, Aprons and Undergarments

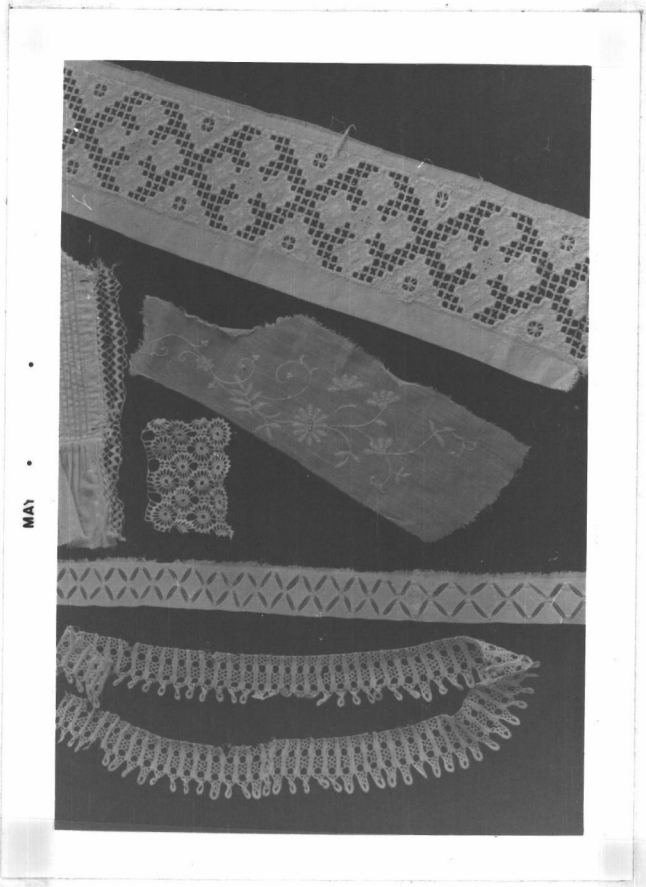
Embroidery was used down the front of blouses and dresses. A very beautiful embroidery technique called shadow embroidery was

often used for trim. Shadow embroidery was made by working on the wrong side of batiste or linen. This gave a delicate outline to the design. (Plate 27).

Except for a few special dress aprons which were trimmed with lace or knitting, there were few such articles available for this study. Aprons were worn out and discarded. A red and white checked apron was found at the Daughters of the Utah Pioneer Museum. On various white checks were embroidered a red cross stitch making a conventional design. A similar type of embroidered design was on an apron owned by Mrs. Arthur Porter of Rexburg, Idaho.

Petticoats were trimmed with various embroidery stitches. One interesting design used was called cut-work fagoting. A four petal symmetrical design was cut out of the fabric, and the raw edges of the petal were finished with a facing. The petal was then filled in with a lacy fagoting stitch. (Plate 27).

To add a feminine touch to the white muslin underpants worn during this period, eyelet embroidery and other types of embroidery stitches were worked on the ruffles that edged the bottom of the panties. (Plate 26).



Top -- Hardanger
Middle-- Shadow embroider,
Cut work fagoting
Bottom-- Feather edge
Left -- Crochet with rick rack

Plate 27

Suspenders and Watch Holder

Mrs. Josephine Sarle of Salt Lake City has in her private collection of Mormon pioneer textiles a pair of embroidered suspenders and a watch holder. These were embroidered by Mary W. Carrinton for her husband to wear at their wedding. Wine satin was used to cover regular men's elastic suspenders. The satin was embroidered in a vine effect with green leaves and blue and white flowers. The same material was used in fashioning the watch pocket. The pocket was hung on the wall by the bed. A watch was placed in it for safe keeping. (Plate 28).

Knitting

In the early pioneer years in Utah, knitting was used almost entirely for stockings. Later when they could afford some luxuries, other articles such as shawls, scarves, collars, and trimmings on household articles were knitted.

Fibers Used

Since most of the pioneers brought small flocks of sheep with them from the east, wool was readily available for the first knitted articles. Until woolen mills were established all the wool yarns were hand carded, spun, and dyed in the home.

Top -- Netted gloves
Embroidered watch holder and suspenders
Bottom -- Embroidered purse

Plate 28

After cotton was grown in Utah, this fiber was used as a knitting yarn. In the journal of Caroline Beck Knit, she tells of the first cotton grown in Utah being used for knitting stockings. She also tells of the women in "Dixie" making stockings not only for themselves but for friends and relatives in Salt Lake City and Provo as well. (11, p. 152).

Stockings

Most common colors for stockings were black and white. Everyday stockings were often made of blue and white strands twisted together. When natural colors were not desired, the yarns were dyed with available natural dyes. Best stockings were usually black. Stockings were made fancy by using two colors instead of one making saw-tooth and stripe designs. (7, v. 8, p. 18).

The hand-knit stockings had good wearing qualities. They were made to last. When a hole appeared, they were darned and redarned and darned again "...and when this could no longer be done, the feet, which gave out first, and the tops, from the knee up, were cut off, the stitches picked up and the feet and tops re-knitted, often of new yarn, and were good for another season." (18, p. 29).

Relief Society women would unravel old stockings to get the yarn for crocheting and sewing. The articles made from old stocking yarn

were sold at bazaars by the Relief Society to raise money to carry on their various functions. (9, p. 19).

Temperance Hinkley, according to her granddaughter Blondell Smith, could knit a pair of stockings a day. She knitted socks for the men who worked on the first transcontinental railroad.

Garters

Old and young knew how to knit. Small children learned how to knit by knitting garters. These garters were used to hold up stockings before elastic was available. The garters were knitted about one and one half inches wide and about a yard long. They were wound tightly around the leg just below the knee, and then the end was securely tucked under. (18, p. 29). A knitted garter made of "Dixie" cotton by Zina Young is on display at the Daughters of the Utah Pioneer Museum. These garters served their purpose pretty well, but sometimes the women were embarassed to find an end dangling or else completely loose one because it was not tied securely.

Mittens and Wristlets

Besides wool and cotton, silk was used for knitting. In the collection of handiwork at the Daughters of the Utah Pioneer Museum, is a red mitten knitted from Utah silk raised by Jane C. Young and made by Rebecca Burton Jones in 1880. Down the back of this lovely mitten

is a double fan-shaped pattern, and around the wrist is a dainty lace-like design.

Wristlets, which were knitted to fit over the wrists, were knitted of both wool and silk.

Organ Stool Covers and Petticoats

Mrs. Blondel Smith has a knitted organ stool cover. Mrs. Smith also has a knitted cream colored wool petticoat that was owned by Ella Ricks Walton. These petticoats were favorites of the pioneer women because of the warmth they provided in poorly heated rooms.

Baby Clothes

Baby clothes such as sweaters and coats were knitted by the pioneer women.

Knitted Lace

Knitted lace was a great favorite as a trim on aprons, petticoats, pillowcases, and baby clothes. These laces were sometimes made with No. 100 thread. Many of these exquisite laces have been preserved. Plate 29 shows just a few of the many designs used. Some laces were four and six inches wide.

One example of wool knitted lace used for trimming on the leg of underpants was found. (Plate 30).

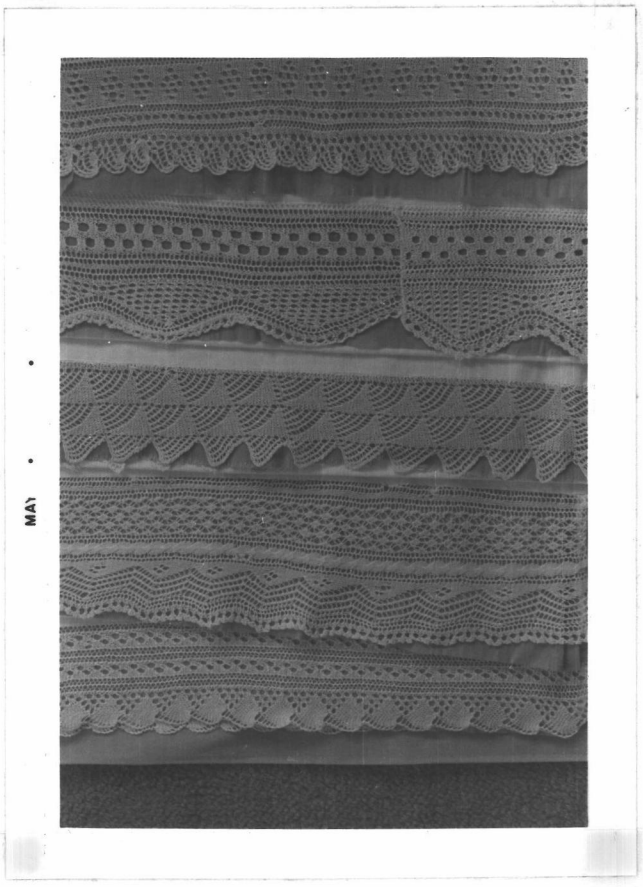


Plate 29. Knitted lace of cotton used on pillowcases

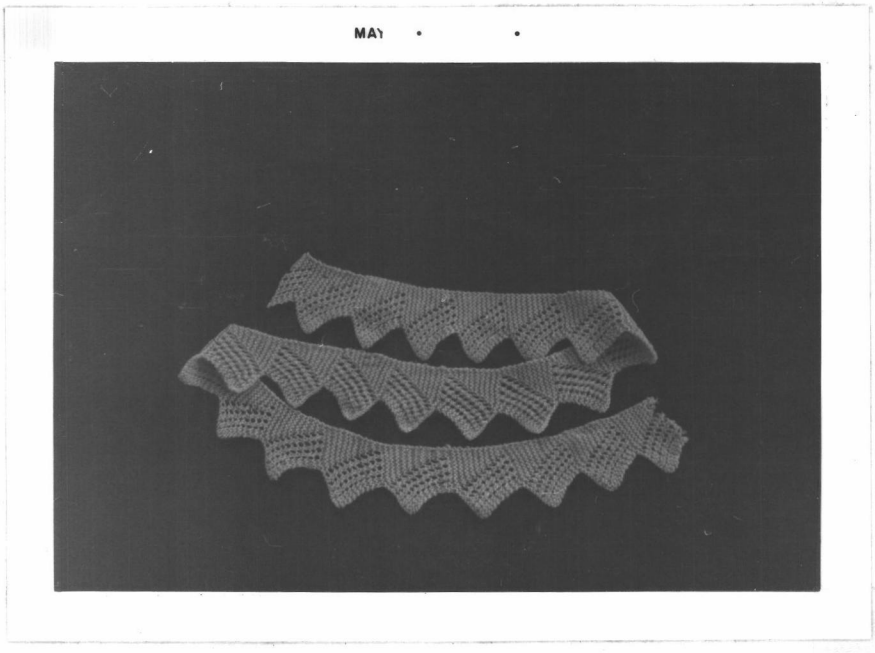


Plate 30. Knitted lace wool

Curtains

The most outstanding piece of knitting seen by the writer was a curtain made by Emeline Zenetta Bower Winsor. This curtain was given to Emmaline W. McBride when she was 14 years old. Mrs. McBride of Pima, Arizona is now 80 and sent this information so a better understanding of the curtain would be available.

> I was thirteen years old when first I saw the curtain and my grandmother told me how she had prepared the flax which she raised on her place. I have forgotten how she prepared the flax, only I remember she soaked it first to loosen the hulls, then dried it. Other than that I cannot remember. I have the spinning wheel which was used to spin the yarn for the curtain.
>
> I wish I could give you accurate information about how she would color the yarn. I do know she gathered certain shrubs from the desert, boil them and use the liquid for dyeing. Wild rhubarb was used many times for red coloring.
>
> Grandmother Winsor never used a pattern, only that which was in her head. She would sit and knit and form the pattern as she progressed.
>
> Following is the information about the curtain which I still have and is still in good condition.
>
> This curtain was knitted by Emeline Zenetta Bower Winsor at the age of fifty-three. It was made from flax raised on her place. She spun the thread and knitted it with needles carved out of wood by her son Walter Winsor. She knitted it for the Centennial Exhibition held in Philadelphia in 1876. It so happened that Utah, at that time, was not allowed to enter the exhibit so it was sent to Chicago to the first exhibition held there. The curtain won first prize, a gold medal. It was then returned and entered in an exhibit at Salt Lake City,

Utah and won first prize there also.

She had no pattern, but made up her design as she knitted it. The following is a description of the designs and scrolls on the curtain:

The two index fingers pointing to the keys represent, one, the Key to the Continent, and the other to the Winsor Castle; The Winsor Castle is located at Pipe Springs, Arizona, where her husband, Anson Perry Winsor, was called by Brigham Young in the year 1869 to build a fort against the Indians. The State of Deseret is next. The American Eagle with outstretched wings. There is a dove under each wing. The Eagle stands on the beautiful straw BeeHive showing the bees coming in and out. The American Flag waving on each side of the BeeHive. Then the scroll with the year 1876. Under this we find the words No Excellence without labor, with the gloved hands and hearts. Following this is written Centennial Exhibition, and last her name and age. (Plate 31).

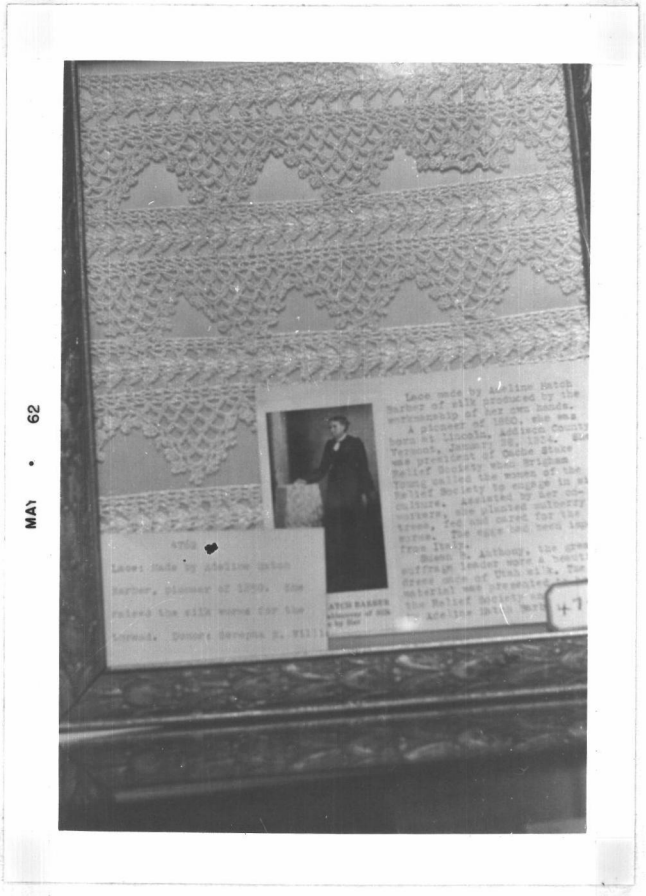
Knitted curtain made by Emeline Zenetta Bower Winsor. It is made of linen raised in Utah.

Plate 31

Crocheting

Crochet work in edgings, doilies, tidies, scarves, and other trims was very important to the pioneer women in satisfying their desires for something beautiful as well as useful. Crocheting was a more popular type of handwork than "bobbin" lace because it required only a hook and some thread. The crocheted lace could be made much faster and required less skill. There were more examples of crochet work than any other type of needlework in museums and private collections.

All of the available natural fibers--wool, silk, cotton, and linen--were used in various pieces of crochet work. At the Daughters of the Utah Pioneer Museum are some beautiful crochet lace edgings made of silk by Mrs. Adeline Hatch Barker. She was President of the Cache Stake Relief Society when Brigham Young called the women of the Relief Society to engage in silk culture. Assisted by her co-workers she planted mulberry trees, and fed and cared for the silk worms that had been imported from Italy. It was Mrs. Hatch who made a silk dress that was presented to Susan B. Anthony, the great suffrage leader. (Plate 32).



Crocheted edgings made of Utah silk

Plate 32

Curtains

Mrs. Josephine Sarle of Salt Lake City has a filet crocheted curtain with a big beehive in the center. At the top of the hive is the word "Industry" and at the bottom, "Rewarded". This crocheted piece is a good example of distinct Mormon motives used in a crocheted article. (Plate 33).

Tablecloths

In the collection of Mrs. Blondell Smith are some treasured pieces of crochet work. One article of interest is a 62 by 72 inch tablecloth. It was made of some of the first cotton raised in Southern Utah. This tablecloth was made by Sally Ann Smith of Parawon, Utah, before 1864. In the center of the tablecloth is a lovely rose design. (Plate 34).

Another crocheted article made from "Dixie" cotton has an interesting history. This crocheted piece, made in 1880, was placed out on the snow after it was made so it would bleach. One of the children went out to shovel the snow, and unknowingly ripped about a 12 inch tear in the frozen crocheted piece with the shovel. This piece was never mended until it came into the possession of Mrs. Blondell Smith. Because of this accident this crocheted piece was never used. (Plate 35).

Curtain of filet crochet

Plate 33

Plate 34. Crocheted tablecloth of "Dixie" cotton

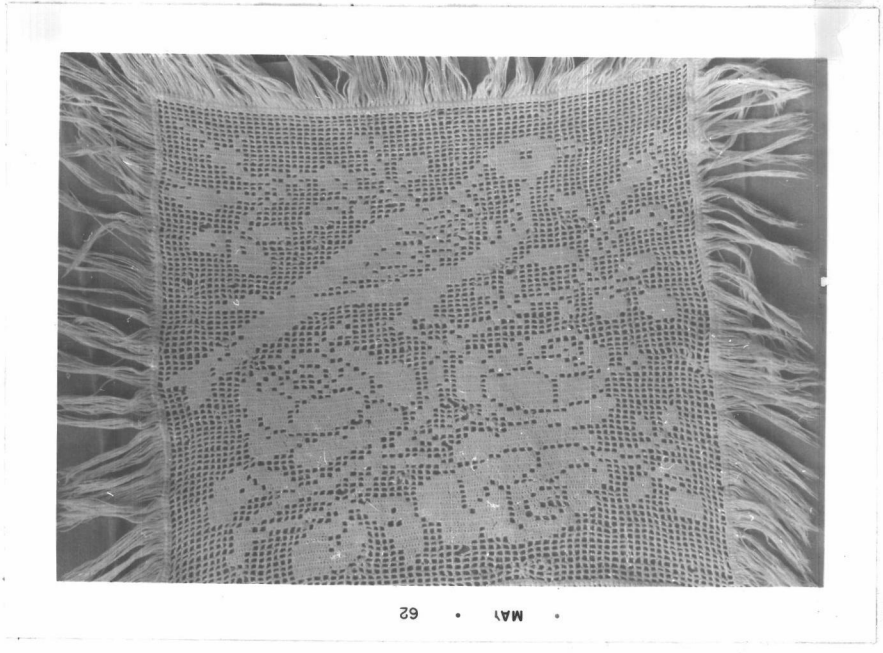


Plate 35. Crocheted doilie of "Dixie" cotton

Tidies

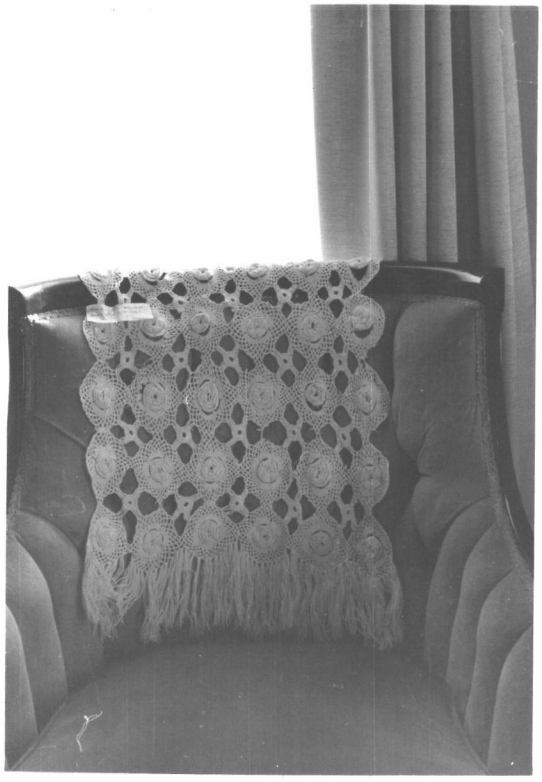
Tidies were made to protect chairs against the oil from men's hair. They were placed over the back of the chair where the hair came in contact with the upholstery. Many designs were used in these crocheted tidies. Mrs. Blondell Smith has a tidy made by her mother Ella for her trousseau. It has a rose design in the center of the medallions, and then at the two ends is a four inch fringe. (Plate 36).

Covers and Organ Doilies

Other crocheted articles used in the pioneer homes which Mrs. Smith has in her private collection were Bible covers, wash stand covers, and organ stool covers. One particular organ stool cover, crocheted by Temperance Hinkley in 1890 also was used for an album cover. Doilies were crocheted to put on either side of the old pump organs. Usually a lamp was placed on these doilies.

Pin Cushions

Pin cushions were a favorite crocheted piece. One pin cushion observed was made for the new baby in the home. It had the words "Welcome Sweet Baby" written in filet. This cushion belongs to Mrs. Cordon of Rexburg, Idaho, and was made for her youngest brother in 1869.



Crocheted tidy

Plate 36

Mrs. Bertha Bowman has a crocheted pin cushion cover that has a tea kettle design. She said this was a popular design in pioneer days. This particular pin cushion was fastened to the top of a small stuffed red flannel cushion. (Plate 37).

Baby Clothes

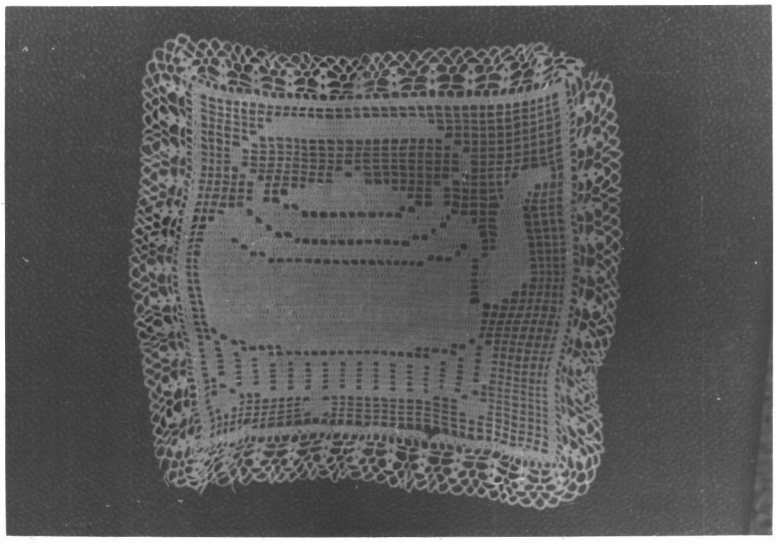
Crochet work was used as a trim on baby's clothes. Mrs. Josephine Sarle has an interesting crochet trim on a baby dress made in 1878. This crochet work is combined with rick rack to make a pattern. This lace and rick rack trim was used in a panel down the front of the baby dress as well as about a 20 inch insertion in the skirt. (Plate 38).

Diaper Bags

Mrs. Stanley Anderson of Rexburg, Idaho, has in her possession the only crocheted diaper bag observed by the writer. It has a big rose in the center and a long crocheted handle. The diaper bag is lined with white cotton.

Trimming

Crocheting was also used as a trim on night gowns, petticoats, aprons, and at the bottom of panty legs. Collars were crocheted to



Crocheted pin cushion cover

Plate 37

Baby's dress trimmed in crochet and rick rack

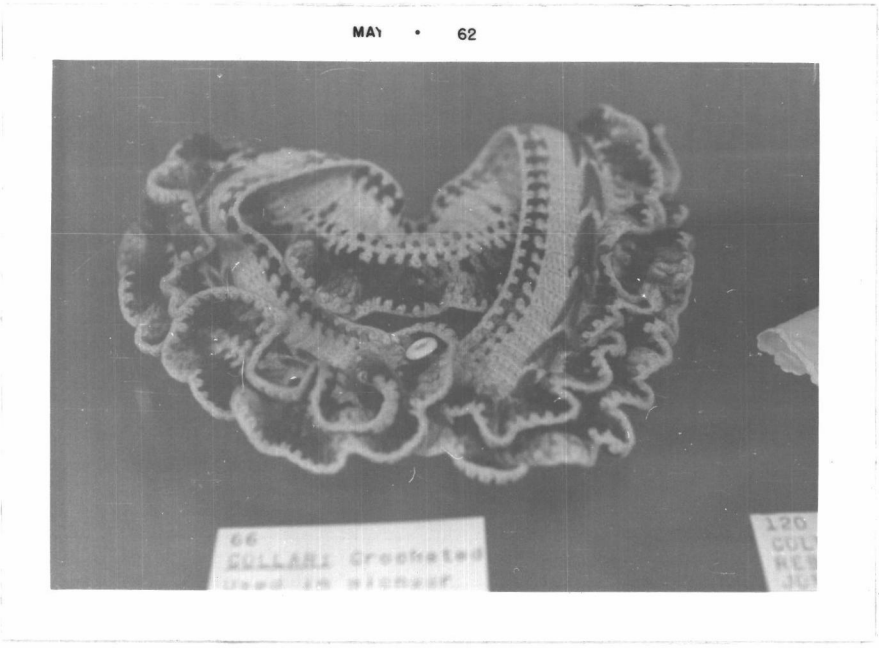
Plate 38

add a special touch to the women's dresses. Sometimes these collars were made from fine cotton thread, and other times they were crocheted from heavy wool yarn. (Plate 39).

"Bobbin" Lace

The most exquisite lace made by the pioneers was called "bobbin" or "pillow" lace. This lace is made on a tightly padded pillow. The actual design to be made is attached securely to the pillow, and then the lace is made over this design with the use of pins and bobbins wound with thread. By moving the bobbins certain ways, knots are made in producing the design. The knots are held in place by pins following the pattern on the pillow. Not many pioneer women could make "pillow" lace because of the great skill required.

Mrs. Amanda Clark Anderson of Blackfoot, Idaho, has in her possession a lovely collection of bobbin lace made by her mother-in-law, Martha Priscilla Barker Clark. Queen Victoria liked the lace Mrs. Clark made and asked her to be one of the Royal Family lace-makers. Mrs. Clark used the money made from her lace to pay for passage to America. After coming to America, she went west to Salt Lake City, and then settled in St. Charles, Bear Lake County, Idaho. In this area, she became known for her lovely lace work and was soon taking orders for people. She had a sample box which



Crocheted collar of wool

Plate 39

contained all the patterns she could make, and from these samples the customers would make their choice. From 4 A. M. until 12 P. M., Mrs. Clark would sit by the window and make her lace. By working steadily for a day she would earn only about one dollar. During the pioneer days, there was a great demand for lace that was old and yellow with age. New pieces of lace were rinsed in old coffee to make them look old.

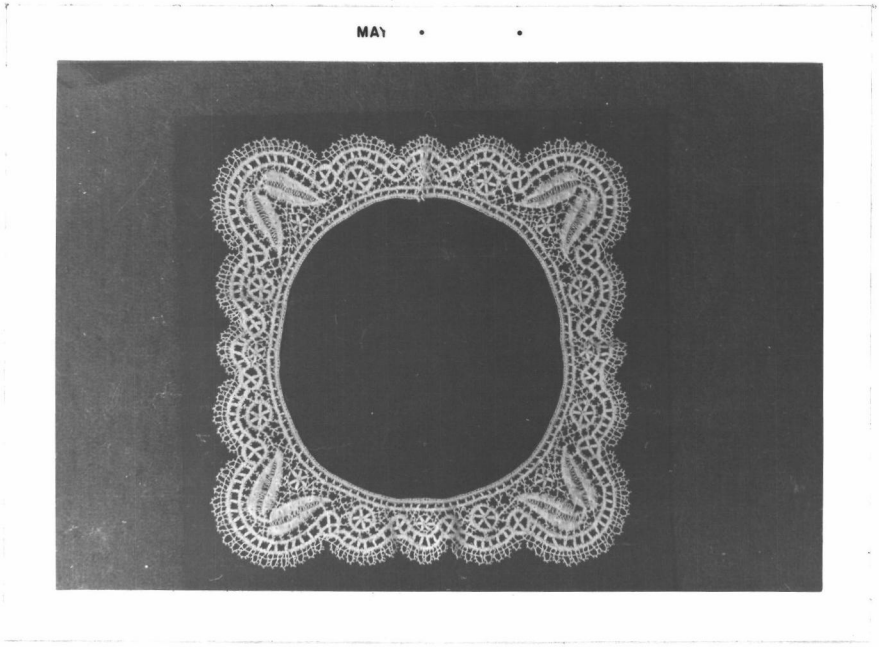
Mrs. Clark's sister Mary Ann Virgin, came to St. Charles too. She made the lace for the first altar cloths in the Salt Lake Temple. These two Barker sisters were well known throughout the Church for their laces. Samples of their work can be found in Blackfoot, and St. Charles, Idaho. (Plate 40 and 41).

Netting

The craft of netting was brought to Utah by Latter-day Saint converts from Norway, Sweden, France, and other countries where fishing was a basic industry. It is exactly the same art as fishermen used in making their nets, adapted by the womenfolk to the making of delicate lace to trim linens and to beautify the home. In place of using rope and heavy sticks, the women used thread and a slender steel needle, but the stitch was exactly the same as that used by the menfolk.

Netting was very popular with the Utah pioneers, because they had very little material for fancy work, and in this craft any kind of thread or string could be utilized, and material went further than in crocheting or knitting. The lace was particularly dainty and exquisite, fulfilling

Martha Priscilla Barker Clark, former lace maker for Queen Victoria
Plate 40



"Bobbin lace" for a handkerchief
Plate 41

> the need for loveliness that must have gnawed incessantly at the pioneer mother's heart.
>
> Added to these advantages, the fragile-looking lace produced by netting is exceedingly tough and strong--curtains, bedspreads, and tablecloths are practical. Bonnets, shawls, purses, and handkerchief edgings vie with doilies and place mats in beauty and utility. (6, p. 750).

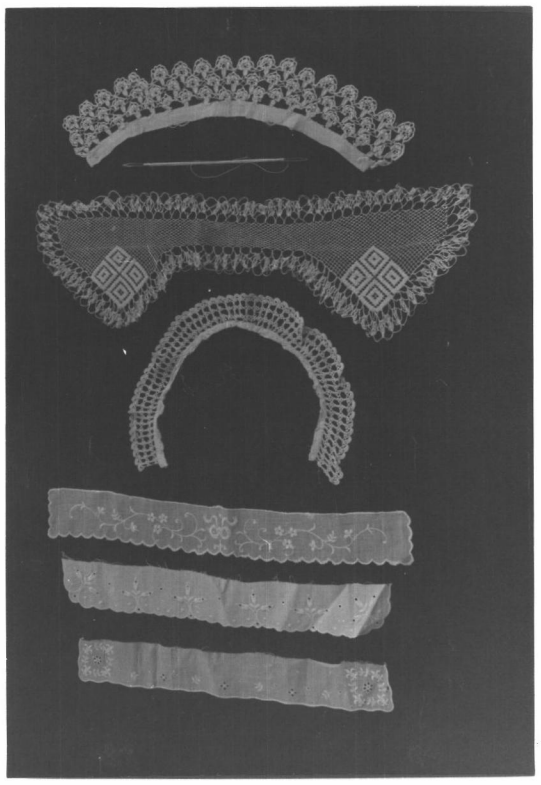
Beautiful designs or letters were woven in the netted pattern by hand. Full length curtains were netted by some pioneer women.

At the Daughters of the Utah Pioneer Museum are two pairs of netted gloves. They were made by E. Giffin of Clarkston, Cache County, Utah, in 1878, and they were worn by Eliza R. Snow, an outstanding Mormon pioneer. These lovely netted gloves have a lacy open pattern around the wrist and three rows diamond-shaped patterns on the back. A netted book cover made about 1868 by Lizzie Bean Petersen is also on display.

Mrs. Blondell Smith has in her possession a unique netting needle made from a regular knitting needle by an old man in Logan, Utah. She also has an exquisite netted collar made by Eleanor Martin. It is made so that it curves to hug the neck. (Plate 42).

Tucks and Shirring

Strips of cloth two or three inches wide were gathered slightly and set in as an insertion. This type of decoration is called shirring. It was used in various places on both adult and baby clothes.



Top -- Crocheted collar
Netting needle
Netted collar
Crocheted collar

Bottom three collars with satin stitch
and punch work

Plate 42

Tucks seemed to have been a favorite type of decoration in the early days of Utah. They were made by sewing a fold in a garment. Various numbers of tucks were used quite frequently for decorations around the bottom of baby dresses. (Plate 43). Sometimes these tucks were in panels down the front of a ladies waist.

Besides being used for decoration, tucks had a very practical use in that a tuck could be let out when the baby grew. In an everyday baby dress owned by Mrs. Blondell Smith, a big tuck at the bottom had real economical value because it could be let out when the child outgrew a certain length. This little dress has a draw string around the waist. As the child grew in size the little string, encased by a fabric, could be made larger. Temperance Hinkley made this dress for hir first baby in 1858. It was used for several babies after this time and even has a mended place in front. (Plate 44).

Baby's dress with tucks and lace trim

Plate 43

An everyday baby dress with a draw string waist and a bottom tuck

Plate 44

CHAPTER 7

SUMMARY

As it was impossible to find and examine examples of all the remaining pioneer arts made during 1847-1900 some general conclusions will have to be made on the basis of those that were available to the writer. These conclusions are also based on written sources that tell of the Mormon pioneers.

The author believes that this study has revealed the following facts regarding the textile arts of the Mormon pioneers:

1. Because Mormon pioneers were made up of individuals from various parts of Europe as well as the United States, when they came to the Salt Lake Valley they brought with them not only material evidence of their former culture, but ideas and techniques which were expressed when opportunities were available. Handiwork during this pioneer period showed the cultural backgrounds of these individuals.
2. No new techniques in the field of textile art were developed by the Mormon pioneers. Due to the circumstances under which they had to live, many familiar ideas and methods had to be changed or interpreted differently to meet the challenge of their primitive environment.

3. Handiwork played an important part in the lives of the pioneer women as esthetic as well as practical expressions of art and culture.

4. The religious belief of the Mormon people in a modern-day prophet influenced the textile arts of this period. When Brigham Young, the prophet and president during this time, suggested to the people that they increase production and use of home industry products, it was faithfully carried out by the majority of the Church members.

5. The Relief Societies influenced the textile arts of the pioneer women in that they provided opportunities for exchange of ideas, encouragement to beautify the home, and stores for selling handiwork. They also promoted home industry when it was vital to the economy of the territory.

6. State and local fairs did much to stimulate excellence in textile arts. This was also a media for exchanging ideas and patterns.

7. Although the Mormon pioneers used many familiar dyes, they also found plants in the Utah Territory that had hitherto not been used to produce dyes.

8. Wool was the first natural fiber used by the pioneers and was very vital in supplying the needed material for clothing and

household articles. Linen, although grown in Utah, was not very successful. Silk raising was carried on in the homes by the women, children and the aged. For a time sericulture was a vital home industry. Cotton was raised in Southern Utah, and supplied the raw material necessary for early pioneer textile arts. The raising of all the fibers but wool was discontinued at the turn of the century.

9. Designs distinctive of the Mormon pioneers are the beehive, Sego Lily, temples, and portraits of church leaders. Motifs characteristic of European countries and the United States were the most used designs. Designs from nature, and those of a patriotic theme were popular.

10. Until mills were established, articles such as carpets, coverlets, table covers, blankets and various types of clothing were hand woven. Those who knew how to weave taught others.

11. Embroidery work was being done on the same types of articles found in other parts of the United States and Europe of this same period, namely: samplers, clothing trims, shawls, handkerchiefs and pictures.

12. Netting was a popular type of handiwork. This technique was brought from Europe by the converts.

13. Pieced, embroidered and appliqued quilts were made by the Mormon pioneers. Most of the quilt patterns were similar to the ones used in other parts of the United States. A few quilts were original in the application of a familiar technique.

14. The type of knitting done ranged from heavy wool yarn for stockings to No. 100 thread for lace.

15. Crocheting, tatting, and "bobbin" lace were used mostly for trimmings on clothing or else for articles of household use.

The men and women who founded the state of Utah brought with them the kind of culture that hardships and adversity could not suppress. At first the pioneers were too busy struggling for a living, but soon the art instinct found expression. The various textile arts were the media by which many art expressions took form.

Articles studied for this thesis unveil a story of the Mormon pioneers seldom told in history books. It reveals their hopes, devotion, love of beauty, and character, which were necessary to achieve.

The writer concludes this thesis with mixed emotions. While it has been a most satisfying study, it represents just the beginning of research in this area.

It is the writers hope to go on with the study; to find precious articles that might be destroyed, and to find and record stories that

that might otherwise be lost. Last, but not least to start a museum at Ricks Junior College where these articles of textile arts might be preserved.

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APPENDIX

APPENDIX

Questionnaire sent out

PIONEER HANDIWORK FROM 1830-1900

INFORMATION ABOUT THE INDIVIDUAL WHO MADE THE ARTICLE

1. What was the name of the woman who made the handiwork? _____

2. Where was she born? _____

3. What kind of conditions was she living under when she did her handiwork? _____

   _____

   _____

4. Is the individual living? Yes_____ No_____ Where? _____

   Name _____

   Address _____

INFORMATION ABOUT THE HANDIWORK MADE BY THE PIONEER

1. What is the name of the article, and what was it used for in the home? _____

   _____

2. What type of fiber was used in the article? (Check the fiber below).
   a. Wool_____
   b. Silk_____
   c. Cotton_____

3. What type of material was used in the handiwork?
   a. Was the yarn hand spun? Yes_____No_____
   b. Was the article hand woven? Yes_____ No_____

c. If the material was hand spun or hand woven can you remember any interesting information regarding the making of this article? _____

_____

4. What colors were used together? _____
   a. Was the dyeing of this fabric done by the individual?
      Yes_____ No_____
   b. If it was home dyed, what natural source did they use to obtain the color? _____

5. If the article was embroidered what stitches were used? (Check below)
   a. Chain stitch_____ f. Back stitch_____
   b. Cross stitch_____ g. Buttonhole stitch_____
   c. French Knots_____ h. Couching_____
   d. Feather stitch_____ i. Applique_____
   e. Satin stitch_____ j. Patch work_____
   k. Others _____

6. What type of motif or design was used in the article?

_____

7. When was the article made? (approximate)_____

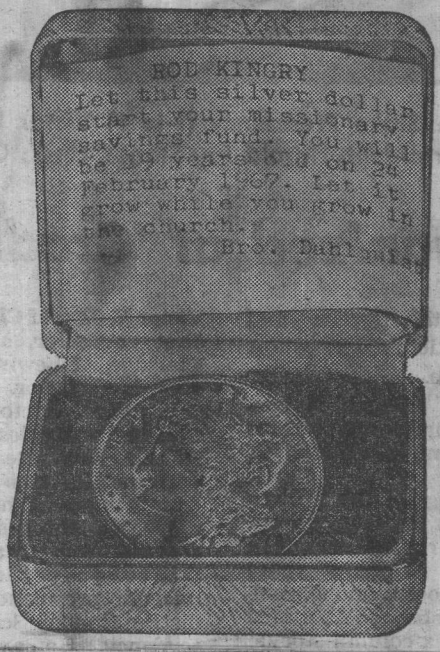
8. Use the back of this sheet for any other interesting information about the handwork.

If the article has various colors please try to take a colored picture of it if not a black and white snapshot will be helpful.

Newspaper article published in the Deseret News Church Section. This section has worldwide coverage.

It... FROM THE CHURCH EDITOR'S DESK

By Henry A. Smith



Pioneer handiwork

If anyone has some handiwork of pioneer Mormon women between the period of 1830 and 1900 and would like to have it recorded for posterity, now they have an opportunity.

Miss Helen Lamprecht, of 26 N. 27th, Corvallis, Ore., is making a study of such Mormon pioneer handiwork for her thesis while attending Oregon State University.

She believes the handiwork of the pioneer women of the Church has contributed much to the American textile arts.

The main purpose of her thesis is to collect and organize information of the various kinds and types of handiwork created by the Mormon women from 1830 to 1900. This collection of information will bring to light the unique patterns, dyeing methods, and kinds of handiwork done during this period of American history.

Anyone in a position to help Miss Lamprecht, who is an active member of the Church, can write her at the above address. She'd like to hear before mid-February.

* * *

Pioneer Handiwork Thesis Subject

Miss Helen Lamprecht is makin a study of handiwork done by the Mormon pioneer women in the Snake River Valley for her master's deree thesis while studying at Oregon State University, Corvallis, Ore.

Miss Lamprecht

Miss Lamprecht is on leave from Ricks College, Rexburg, where she is head of the home economics department. Her thesis is concerned with work created from the period 1830-1900.

She has sent word that anyone having such pioneer handiwork as quilts, rugs, samplers or other needlework, who would like it recorded and preserved may contact Mrs. Richard Millier, JA 2-2453, for further information.

This article was released through the Post Register, an Idaho Falls, Idaho newspaper. Other articles similar to this one were published in local newspapers in Blackfoot, Rexburg and Rigby, Idaho.

The following letters are samples of a few of the ones received in response to letters and newspaper articles. I am still getting replies. Many letters came too late so the information sent to me could not be included in my thesis.

321 - I - Street
Salt Lake City, 3, Utah
Feb. 1, 1962.

Dear Miss. Lamprecht:

In last Sat. Deseret News Church Section I saw the piece concerning Your thesis.

I do not know whether I can be of any help or not but lets give it a try.

I have a "Thing" that My Grandmother won a first prize on at the State Fair when it was under the name of the Deseret Agriculture Society or something. It is made of wool yarn in various shades of red and evidently it was made by sewing the yarn through a canvas, I would say like a needle point canvas, into patterned squares, the yarn was left long on the right side and then was trimmed to almost make a pompom. each pompom shades from light to dark. I imagine it was a pad for a lamp or vase but somewhere along the line it was placed in a frame, having glass both sides that You can see the finished front and the work on the wrong side.

I have some lovely old peices of knitted lace, needle and braid lace and a carriage cover, for a Baby, that Great Grandmother Carrington knitted that I use on My T. V. It is white cotton and could almost pass as a knit sampler.

Have You any interest in the art of Hair flowers? There was a lot done here before 1900. The delicate fern like sprays and the various shades of hair are really a thing of beauty. I have one that is in good condition and very lovely.

There is a peice of blanket that Great Grandmother wove before she came here to the Valley in 1847 (Oct.) and so I would rather imagine She had made it while in Nauvoo, Ill or in Wis. where She was married.

Not knowing just what You have in mind or what type of thing would be best it is difficult to think of what I have that might help You. Oh I have a infants bonnet knite in England in 1852, or it was used for a christening that year. (the last baby who wore it was blessed Sept. 1959)

You could come and see these things or have pictures taken of them or if there was something especially of interest maybe I could discribe it at length.

My family background has been one of hand work and crafts and much of it has been saved. All the things I have mentioned were made prior to 1900.

My great Grandmothers (4) and 2 Granmothers were all in Utah by 1853. and were all members of the L. D. S. Church if it is just their handwork You are interested in.

Trusting that I may be of some help

s/ Josephine J. W. Sarle
Josephine J W Sarle
(Mrs. Joseph M Sarle)
321-I-Street
Salt Lake City 3 Utah

2697 N. 400 E.
Ogden, Utah
Feb. 18, 1962

Miss Helen Lamprecht
26 N. 27th
Corvallis, Oregon

Dear Miss Lamprecht:

I was very happy to read that you were making a study and preserving information about handiwork of pioneer Mormon women. We should like to assist you in this worthwhile project.

My grandmother, Mercy T. Barker Keetch joined the church in England in 1854. She left a very interesting autobiography in which she tells of the struggle she, her sister and two brothers had to make a living. She said the men folks could not keep a job because of being L. D. S. She relates that she and her sister would make hats and pillow lace which they sold to sustain the household on a number of occasions.

After coming to Utah and settling in Grantsville she made and sold lace to assist with family needs.

The lace was made on a pillow by the use of many bobbins. The bobbins were little wood sticks about five inches long. I have some of these bobbins and I think there is some lace on a dress in my attic trunk. Making this kind of lace was a very slow process. I remember mother saying one could work all day and make only a few inches. The lace varied from about an inch in width to several inches.

I remember the old fashioned baby clothes mother had that were made so very long with so much insertion lace and beautiful edgings, had some of this lace on them. I believe my sister has those clothes. I don't know whether I could find some old pictures of babies dressed in those clothes or not.

Last spring we were busy helping our son collect information to write his thesis on the history of drama in this area. Preparing a thesis is a big job isn't it?

Have you written the Daughters of the Utah Pioneers organizations?

If we can supply you with any information that will be helpful, we'll be happy to do so.

Sincerely yours,

s/ Mrs. LeRoy Oaks

RELIEF SOCIETY
of
THE CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS

January 24,, 1962

Mrs. Helen Lamprecht
26 North 27th
Corvallis, Oregon

Dear Sister Lamprecht:

Your letter of January 10, 1962, addressed to President Belle S. Spafford, has been referred to me for reply.

We were interested to learn of your plans to write your thesis on the subject of the handiwork of the Mormon pioneer women. We have reviewed sources here in our General Board library andhave found some that may be helpful to you, if you have access to them.

Through your stake or mission Relief Society president you might be able to have access to her copy of the "Centenary of Relief Society". This volume contains two articles on "Sewing Service - History", page 45, and "Fairs, Exhibits, and Women's Stores" pp. 81-84. The latter article gives pictures and details of preparation of early handwork done by the early women of the Church.

If may also be possible that Mrs. Kate B. Carter, president of the Daughters of the Utah Pioneers, 304 North Main Street, Salt Lake City, Utah, would have information for you on this subject. She has compiled a series of books about the Pioneers entitled "Heart Throbs of the West", and in several volumes here are interesting items about the making of clothing by the Pioneers. The titles of some of these are as follows: 1. "Pioneer Recipes", Vol. 1, p. 290, including information about making "dyes", "silk", and the "leather industry"; 2. "Early Arts and Crafts of the West", Vol. 2, p. 463; 3. "Merchandising in Deseret", Vol. 3, p. 241; 4. Silk Industry in Utah", Vol. 11, p. 53. Perhaps if you contact Sister Carter, she could refer you to still other articles concerning the handicraft of the Mormon pioneers.

Also, we refer you to the early issues of The Relief Society Magazine. If you have access to these issues, the followingarticles

might be helpful:

"Handwork of Pioneer Days" by Emeline Winsor McBride, September 1942, p. 636
"Handwork with Sales Appeal" by Lucile Wallace Wolf, May 1940, p. 319
"Mormon Handicraft As An Opportunity-Maker" by Nellie O. Parker, May 1940, p. 318. (This is a resume of the origin, history, and purpose of the Mormon Handicraft Shop).

The addresses of the two women you inquired about are as follows:

Mrs. Velma M. Paul
M. R. 42 McClellan Heights
York, Pennsylvania

and

Mrs. Leda T. Jensen
1527 Harvard Avenue
Salt Lake City, Utah

Also the address of Emeline W. McBride mentioned above is:
Box 144
Pima, Arizona

We hope the above information will be of benefit to you in the preparation of your thesis, and we wish you success with it.

Very sincerely yours,

s/ Hulda Parker

Hulda Parker
General Secretary-Treasurer

HP:cb

Franklin, Idaho
1-29-62.

Miss Helen Lamprecht,
Corvallis, Ore.
Dear Sister Lamprecht.

My parents were among the first 13 families (they were four years old at this time), who settled in Franklin, Idaho, in 1860 the first permanent settlement in the state of Idaho, We are located one mile north of the Utah border in cache valley.

My mother often told me about the first school they were taught the three R's but the most important thing was to learn to knit, crochet, and piece quilts. She was an expert spinner which did at home, she could spin 4 to 5 skeins a day which was considered a very heavy spinning day. Quilting bees and spinning bees took place in nearly all the homes. Everyone learned to knit, mother knit stockings for her 10 children. My stockings were knit by her until I was 10 or 12 years old, long black ones made from wool from black sheep, they were extra nice and warm and I liked them very much. The wool that was sheared from our sheep was washed clean and I would help my mother cordit into batts for quilts. Clothing, blankets, bedding, rugs and carpets were all made by the first settlers from their own raw materials. They raised sheep for the wool, and flax for linens. They spun the linen fibers into skeins for weaving cloth, a spinning wheel and a hand loom was found in every home.

Their dyes were made from different plants for the various colors and hues. They made the yellow color from the golden rod plant, a nice brown color was made from the juice of English Walnut shells, the root of the Madder Plant, an Eurasian Herb Made a beautiful turkey red. I may be able to find out later where they got the blue for the Linsey Shirts, I have a small sample of the Linsey cloth. I failed to mention the soap for washing the wool which was made from their own raw materials, lye was the bleaching agent and was obtained from water which they poured over wood ashes and let stand for a while.

I found this article in "The History of a Valley", published by the Cache Valley Centennial Commission in 1956 Quote, Home Industries included wool cording spinning, dyeing, and weaving silk raising, making of straw hats, most families had a few sheep to provide their wool, many also had Mulberry trees to feed the worms which the perseverant housewife kept to provide silk for her Sunday Dress. Those who had had experience in the old country grew flax

for linens cut it with a scythe submerged it in water, hit it with flails to separate the fiber and spun it on their own spinning wheels to obtain material for towels, table cloths, shirts and other articles. End of quote.

The laces which the pioneers knit and crocheted were very lovely, they made all the lace used for their tabel linens, bedspreads, bed linen, aprons, slips, and baby clothes. I am inclosing a small sample of lace which my mother made this was on the bottom of a long white apron, the rings or made by crocheting around a small bone ring, I have had this for over fifty years. Hairpin lace was very popular and very beautiful, hand drawen work was very nice also.

We have in our historial museum or relic hall some outstanding pictures made from human hair, they were made from the combings from their long hair and are fashioned into exquisite flowers, they are set in deep shadow boxes with a wide gilt frame around them. I think I may be able to photograph them if you could use anything like that.

I am not quite sure this imformation will help you at all but I have enjoyed reminiscing and have been wanting to have these facts in writing.

I should enjoy hearing from you.

Yours sincerely,

s/ Mrs Samuel R. Handy