This thesis is a documentation of a selected number of nineteenth century quilts studied by the investigator in the Willamette Valley.

The quilts were located in museums and in individual's homes. A questionnaire, that was developed for this study of quilts, was filled out as each quilt was examined. Slides were taken of all 100 quilts studied, although only 25 were selected to be documented.

The quilts were studied as to place of origin, date the quilt was made, the quilt pattern, the color combinations, the fibers and fabrics used, the quilting designs, the size, the present condition, and the historical significance of the quilt.

The Willamette Valley was important in Oregon history. The quilts bring out a more personal aspect of this history rather than the factual side that is read about in history books. A quilt was a
means of expression for a woman. She was limited by the type and color of fabric available but she was able to make her desire for beauty come true. The pioneer woman let her imagination be her guide in designing her quilt pattern and naming it.
Quilts and Quilt Making in the Willamette Valley of Oregon

by

Betty Thiessen Meloy

A THESIS

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Oregon State University

in partial fulfillment of the requirements for the degree of

Master of Science

June 1973
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Date thesis is presented May 1, 1973
Typed by Opal Grossnicklaus for Betty Thiessen Meloy
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QUILTS AND QUILT MAKING IN THE WILLAMETTE VALLEY OF OREGON

CHAPTER I

INTRODUCTION

Quilts have been mentioned in some of the records that have been kept from the nineteenth century but not dwelled upon because they were considered such ordinary household articles. Those quilts that still exist tell different stories to different people if the choice of patterns, materials and stitches used are interpreted.

Quilt patterns were carried by pioneers to various sections of the country and copied or modified to suit the quilt maker. New surroundings and new experiences resulted in new names for old patterns and the development of many new patterns.

The investigator chose the Willamette Valley for the study because of its importance in early Oregon history and because of her current residence in the Willamette Valley.

Upon the return of the Lewis and Clark Expedition to St. Louis in 1806, stories of the good soil and climate of Oregon started to circulate. The hardiest adventurers started to explore the Oregon country for various reasons but the early explorers were usually interested in the fur trade. The first groups of settlers to settle in the Willamette Valley were generally classified into three groups.
The first group was the French Canadians who were employed by the Hudson's Bay Company and settled on the French Prairie. In this area grew the towns of Butteville, Champoeg, St. Paul and St. Joseph. The second group headed by Jason Lee made up the Methodist mission. In 1834, they settled the Willamette Mission about ten miles north of present day Salem on the east bank of the Willamette River. The third group was the independent settlers who were former Mountain Men (Rocky Mountain fur traders), ex-sailors and others who just "happened" to be there. They settled along the banks of the Willamette River from its mouth to the Willamette Mission (Parrish, 1949).

Political development advanced with the increase in settlers until Oregon became a state on February 14, 1859, with the majority of the people living in the Willamette Valley.

The Willamette Valley boundaries as used in this study are the Columbia River on the north, the Cascade mountains on the east, the Coastal Mountains on the west and Eugene, where the Cascades and the Klamath Ranges merge, on the south (Plate 1).

**Statement of the Problem**

The problem is to study a selected number of quilts found in museums, located through historical societies and through individuals in the Willamette Valley in Oregon and document their quilt patterns,
color combinations, fabrics used, quilting designs and historical significance.

**Need for the Study**

This problem needs to be studied because no research of this type has been done on the quilts of Oregon except for a thesis done by Audrey Buhl in 1971 at Oregon State University on the clothing and historical textiles of the Aurora colony in Oregon which included a study of the quilts in this colony. Since Oregon was important in Northwest history a representative group of the quilts found in the Willamette Valley should be documented while it is still possible to obtain information from individual owners who are descendants of the quilt makers and before further deterioration of the quilts takes place.

**Purpose of the Study**

The purposes of the study are as follows:

1. To classify the quilt patterns.
2. To observe color combinations and fabric designs used.
3. To study quilting designs and to observe combinations used in the total quilt.
4. To study the types of fabrics used and to observe the durability of these fabrics.
5. To record the historical significance of the quilt, if any, as related to the investigator by the present owner.

6. To document a representative group of quilts found in the Willamette Valley before they deteriorate from age.

Limitations of the Study

1. The documentation was limited to 25 quilts because of the excessive volume of the completed study if more were included.

2. The study was limited to quilts made during the nineteenth century and presently in the Willamette Valley.

3. The quilts studied were exhibits at museums and/or historical societies or individually owned quilts learned about through responses to a news release.

4. Unless the date was quilted or embroidered on the quilt, the memory of the present owner or what she had been told by relatives was relied upon to determine the age of the quilt.

5. The quilts studied were treasured and were the more unique in design as the ordinary ones were used everyday and worn out.

Procedure of the Study

A study was made of books, magazines and printed materials to gain an understanding of quilts and the quilting process. This
formed the background for the study of some specific quilts in the Willamette Valley.

After compiling a written review of available information, a plan was developed for the study. The main source of this information was the Oregon State University Library; although the Dallas City Library, Dallas, Oregon; the Oregon Historical Library, Portland, Oregon; and the Lane County Pioneer Museum Library, Eugene, Oregon, were also used.

A questionnaire was developed to obtain information about the quilt patterns, color combinations, fabrics used, quilting designs and historical significance of the quilts studied. The questionnaire was tested on some quilts and revised to better fulfill the need intended.

The revised questionnaire was filled out by the researcher through the interview method and by personal observation of the quilt.

A letter of inquiry was sent to 12 museums and/or historical societies in the Willamette Valley asking for information and permission to study their quilts. These museums and/or historical societies and addresses were selected from the Oregon Museum Directory, published by the Oregon Historical Society. Ten replies were received and arrangements were made to study the available quilts.

A news article about the study was written and released by the Oregon State University information department to 63 newspapers and
radio stations in the Willamette Valley. Responses were received from 56 people who had nineteenth century quilts. The researcher responded to each of these individuals that had quilts of interest to the study.

Over 100 quilts were studied by the investigator. However, only 25 were documented because the expense of photographs and the excessive number of quilts available for documentation made a complete study prohibitive. The 25 quilts were selected on the basis of completeness of information sought in the study, historical significance and uniqueness of design.

After the questionnaire was filled out, photographs were taken of the quilt. At least two photographs were taken of each quilt; one taken close up of an individual block or applique and one showing several blocks. The quality of the pictures vary as two different cameras were used in the course of the study. The film used throughout was 35MM High Speed Ektachrome with an ASA light rating of 125. This film produced slides which were made into colored photographs for the documentation.

After the quilts had been studied and photographed, the quilt patterns were classified by studying books containing sketches or photographs of quilt patterns.
Definition of Terms

1. **Applique** - A silhouette applied to the background material.

2. **Backing** - The fabric making up the underside of the quilt.

3. **Batting** - Cotton or wool fiber wadded in sheets.

4. **Block** - "Small units of a quilt (for simplified sewing)"
   (Brightbill, 1963, p. 6).

5. **Border** - A narrow strip around the edge of the quilt.

6. **Counterpanes** - Two layers of all white material with an interlining quilted together, usually in fairly elaborate designs.

7. **Motif** - A main theme or subject to be elaborated on or developed.

8. **Patching** - Sewing a smaller piece of cloth on a larger one.

9. **Patchwork** - "art of piecing together fabrics of various kinds and colors" (Hall and Kretsinger, 1935, p. 45).

10. **Piecing** - The joining together of separate pieces of material to make blocks.

11. **Quilt** - Two thicknesses of material and one layer of padding in between that are stitched together with close stitchings.

12. **Quilt patterns** - The design formed by the colored pieces of fabrics on the top layer of the quilt.

14. **Quilting bees** - Social gatherings to put the quilting designs on a quilt.

15. **Quilting designs** - The design formed by the running stitches that go through all layers of the quilt.
CHAPTER II

REVIEW OF LITERATURE

"Quilting is one of the oldest forms of needlework" (Hall and Kretsinger, 1935, p. 259) and was brought to this country by the Dutch and English settlers in the New England area. The exact time that quilts developed or appeared in America is not known because quilts were considered such ordinary articles that they were not mentioned in early writings (Webster, 1926). The quilts are representative of the early days in America because they reflect the attitudes and the experiences of the women. The quilts were all given a name and the names were significant (Finley, 1929). America was settled when handicrafts had reached a high level of development in England. The women brought the memory of such pieces and a knowledge of how they were made. The immediate need encouraged the development of many beautiful articles of individual design and they were made to endure with good workmanship (Robertson, 1948). The quilt was important to pioneer women as "the selection of design, the care in piecing and patience in quilting" (Webster, 1936, p. xvi) added the dimension of contentment and domestic happiness to their lives.

There are three types of quilts found: these are piecework, appliqued, and allover quilted. The piecework quilt is made by stitching together separate pieces of fabric to make a block and then
stitching these to the background fabric. The appliqued quilt is made by applying the separated pieces of fabric directly to the background, overlapping the pieces and stitching in place. The allover quilted quilt depends on the fine stitches and the stitching design for its beauty since the fabric is usually all white. Their design frequently includes a large central motif with smaller related motifs for the corners. The background is closely quilted so that the designs give an embossed effect. In all three types of quilts, the three layers of material—two layers of fabric and one layer of filling—must be held together with small running stitches (House and Garden, March 1963).

We can not find out very much about the patchwork quilt prior to 1750 from history (Hall and Kretsinger, 1935). "Quilting's great era in America ran from 1750 to 1870, when the Industrial Revolution put an end to the need for home manufacture" (Time, Aug. 6, 1965). Most quilts found displayed by antique dealers or in museums are dated later than 1830 (Finley, 1929). The quilts found in museums throughout our country have "exquisite quilting stitches and perfection in patchwork pieces" (American Home, Sept. 1947) which deserve studying. The reason the quilts are used and treasured today is the beauty of craftsmanship which machines have failed to reproduce.

Beds of today are longer than they are wide; Hall and Kretsinger say that "Many of the eighteenth century quilts were square, as the
beds of that period were wider than those of the present day."

**Quilt Patterns**

"Patchwork is a needlewoman's poetry. Rhythmic in design, with rhyming colors" (Bohling and Fitzgerald, Dec. 1968), patchwork quilts were a creative art. The quilt patterns were passed from friend to friend and were carried westward with the pioneers. The patterns were altered in new environments and new ones were developed (Bohlig and Fitzgerald, Dec. 1968). The designs for quilt patterns were taken from many items in the pioneer homes. Some of these items were stencilled furniture, tin tea caddies, trays, stove backs and dishes. The patterns for pieced quilts had sharp corners and geometric forms for the most part. The quilts were made from tiny pieces so all-over patterns were used (Robertson, 1948). A large percentage of thequilting patterns were of geometric nature either being a part of a square or part of a circle. These women, not having a large amount of mathematical training, folded pieces of paper and by using their scissors came up with triangles, diamonds, and various pointed stars. These simple patterns led to more complicated motifs, composed of diamonds, triangles, and hexagons (Peto, July 1938).

Nearly every quilt is made of a number of blocks which are joined together to form the quilt body. Each block may form a
design within itself or may be part of a larger design covering the entire top of the quilt (Webster, 1926). The names given to the various patterns of old quilts reflect the life in America at that time by reflecting the "social, political and religious thinking of its people" (Brightbill, 1963, p. 73). Historical events, geographical areas and native flora and fauna also were subjects included in the nomenclature. Stars were popular designs of old-time quilts and there were many variations formed by changing the intricate piecing (Penny, 1927). Next in number to the "star" quilt were the "rose" quilts. Album and presentation quilts were made from blocks that had been exchanged and designed or decorated by friends. Freedom quilts were popular for presentation when a boy reached his twenty-first birthday but this custom went out about 1825. The significance of the Freedom Quilt was that the boy could no longer be bound out as an apprentice so he was free to decide things for himself. The mosaic quilt, which is also known as the honeycomb quilt, is made up of hexagon-shaped patches which have been pieced together in an all-over pattern. The Double Irish Chain Quilt is characterized by piecing together diagonally small squares of alternately dark and light fabric pieces in strips to make up a block. These are put together alternately with plain solid blocks (Brightbill, 1963).

Appliqued quilts usually have a flower motif and no two are ever
exactly alike in detail or coloring (Hall and Kretsinger, 1935). "In applique the craft of the needleworker is not carried to its limit, but . . . it calls for great skill in design" (Webster, 1926, p. 97).

Color Combinations

"The feminine love of color, the longing for decoration, as well as pride in their skill as needleworkers led to riotous expression in quilt designing and making" (Hagan, June 1930). A dark blue, brilliant red, yellow and a rank green were the colors used most often, but some black and rose were used in an elaborate design. The quilts made by the Pennsylvania Dutch were characterized by elaborate motifs in vivid reds, greens and yellows but seldom blue (Brightbill, 1963). There are many brown and gray calico pieces in the early quilts of the Pilgrim and Puritan women because these were the colors chosen for their dresses (Robertson, 1948).

"In our precious heirlooms we admire the crude coloring and lack of color-harmony as we do in primitive art of any time or people" (Hall and Kretsinger, 1935, p. 27). Today we match colors within a room to get harmony but in the pioneer homes the bed was the principal piece of furniture and the quilt provided the design and colors for the room. It had no competition or complimentors.
Fibers and Fabrics Used

The fabrics used in the first quilts came to America with the early settlers in the form of garments, curtains, and bedspreads from their native lands (Robertson, 1948). The substantial American quilt was made of good quality cotton cloth or handwoven linen. The women who made these quilts expected service from their quilts (Webster, 1926). These cotton fabrics were woven on domestic looms or, later, on power-driven factory looms and included calico, cambric, chambray, chintz, cretonne, gingham, longcloth, muslin, nainsook, percale, prints, and turkey red.

One type of crazy quilt used scraps of silk, velvet, brocade, plush, satin, wool, cotton, and linen. Scraps of a wedding dress were sewed next to a scrap of scarlet uniform (Robertson, 1948). The silk quilt was the elegant member of the quilt family and was made from wedding dresses, ball gowns and commencement neckties. They were used on the guest room bed (Penny, 1927).

Quilting Designs

Quilting according to one mistress of the art "... demands steady nerves, a pleasant temperament, equal dexterity with either hand, an inborn sense of line and form, Job's patience and time galore" (Time, August 6, 1965).
When the tops of the quilts had been pieced or appliqued then they were ready to be quilted. "Quilting was done in a running stitch with a fairly long needle" (Finley, 1929, p. 140). The quilt had to be stretched taut on a quilting frame. The frame

... in its usual form consists of four narrow pieces of wood two somewhat longer than a quilt, and two shorter, perhaps half as long, with holes bored in the ends of each piece. These pieces are made into an oblong frame by fastenings of bolts or pegs, and are commonly supported on the backs of chairs (Webster, 1926, p. 98).

The pieces of wood had pieces of muslin tacked along their length. The back piece of fabric was attached to the muslin by basting or pinning. The filling was spread evenly over this. Then the top was attached so that there were no gatherings or fullness (Robertson, 1948).

The women spent the long winter days "piecing and patching" quilt tops. When spring came the blocks were "set together" so that the top was ready for quilting. Invitations were sent out to the neighbors for a quilting bee and food was prepared for a social function. The women arrived early and began work immediately. The quilt top was marked with the quilting design and the expert quilters made progress swiftly. The men joined the function in the evening for the meal and dancing which followed. Quilting bees were necessary because of lack of central heating and the lack of room to put up a quilting frame where there was heat during the winter months.
The quilting bees were rated second in importance only to religious meetings (Hall and Kretsinger, 1935).

"If studied as an applied art and properly understood it [quilting] is not only capable of a high development, but is in itself a vast field for the display of individual taste and self-expression" (Hall and Kretsinger, 1935, p. 259).

The quilting designs used by the Colonial quilters tended to be made up of simple beauty of line and form rather than intricate detailed designs used in many of the foreign countries. One motif which was a favorite was the ostrich feather and plume because of its beauty and its ease of drawing on the quilt top (Hall and Kretsinger, 1935). Some of the other old quilting designs were the inch square, hanging diamond, fan, shell, feather, pineapple and many variations of these (Bowen, Jan. 1924).

The quilting design usually covers the plain squares but goes around the edges of the motifs so the motif will stand out. The quilting design on appliqued or pieced blocks is worked in contrast with the pattern. "Straight lines of stitching are used to contrast with a curving design, and curved lines of stitching are used where the design of the quilt is geometrical" (Brightbill, 1963, p. 49).

"Fineness and intricacy of stitching" (Hall and Kretsinger, 1935, p. 262) characterize the quilting design and the artistry of the quilter.
One often finds a most indifferent and commonplace specimen of patch or applique enriched to the extent of a masterpiece by the exquisiteness and artistry of the quilter. On the other hand, a most elegant quilt top may be ruined by ignorance or careless indifference in quilting. The branches of applied art are so related and so dependent upon each other that the success we have with one is nearly always in proportion to the knowledge we have of the other (Hall and Kretsinger, 1935, p. 262).

For quilting, besides the frame, the finished top, the padding, and the bottom fabric, you need a size 8 or 9 needle, and number 60 or 70 thread. The design to be quilted is put on the quilt top with a pencil line. This will disappear after the quilting is done (Orr, Jan. 1943). Pushing the needle through the three thicknesses of material so many times tended to bend it, but it was easier to use this way. Many women "broke in" their quilting needles by using them in their everyday patching of work clothes (Finley, 1929).

According to Einsfeller (March 1945) it takes from 900 to 1,500 hours to finish a quilt. About 14 stitches per inch is good quilting but she has quilted up to 28 stitches per inch.

If the quilting was done by others it was paid for by the thread used. The standard was two hundred yards on a spool and the price charged per spool depended on the locality, not on the worth of the workmanship or the time put in (Webster, 1926).

About 1,600 old quilts were displayed at the Post Intelligence Quilt Show in Seattle in 1926. They had been made in New England,
in the South, and the Middle Western States. They were brought west by the settlers (Penny, 1927).

"The designs of the old quilts, the names given to these designs, and the lore surrounding the making of the quilts are records of human qualities. Sometimes they record human frailties" (Reals, Dec. 1960).
CHAPTER III

FINDINGS AND CONCLUSIONS

During the process of documenting the 25 quilts chosen, the quilt tops were divided into two general categories—pieced or appliqued. Sixteen quilts were pieced, six were appliqued, two were both pieced and appliqued, and one quilt was embroidered. All of these quilts were pieced or appliqued by hand. Some of the quilts had the blocks sewn together by machine.

The sewing machine was invented by Elias Howe, an American inventor, in 1847. The earliest quilt found to have machine stitching was made in the 1850's. The machine stitching was used in the quilting design which may have been done at a later date. The next quilt having machine stitching was made in 1872 and again it was used in the quilting design. There was machine stitching on eleven quilts out of over 100 studied. In this study most of the quilts with machine stitching were made in the 1880's or 1890's.

Place of Origin

According to Ickis (1949) the westward movements of importance to the study of quilts were the one from the early coastal settlements along the Northern Atlantic Seaboard to the western New
England States, and the one from these New England States to the fertile Ohio and Mississippi Valleys.

This study tried to determine if some of these quilts were also transported to Oregon. From the New England States, there were two quilts from New York, one from Pennsylvania, one from Connecticut and one from Massachusetts. From the Ohio and Mississippi Valleys, there were four quilts from Illinois, three from Iowa, one from Michigan, one from Missouri, and one from North Dakota. From other areas, there were six quilts made in Oregon, three whose place of origin was unknown and one from Virginia.

The 25 documented quilts add validity to Ickis' theory. Fifteen quilts were transported from the New England States or the Ohio and Mississippi Valleys to Oregon. One quilt came from a Southern State, six were made in Oregon and three came from unknown areas.

**Date Quilt Was Made**

The 25 quilts documented were made from 1807 through 1896. Only five of these quilts had the date embroidered or quilted on the quilt itself. Many of the people contacted had a piece of paper pinned to the quilt on which had been written the name of the maker and the date it was made. This was done so whoever had the quilt would also know its origin. Some of the people contacted had been told by whoever gave them the quilt when it was made. Some of the people
did not have any knowledge of the date of construction, although the fabric used, the quilt pattern used and the number of generations it had passed through verified that it was made in the nineteenth century.

The more than 100 quilts studied have been listed in Appendix G by decades. The name of the quilt pattern and where the researcher was able to study it are also included.

Quilt Patterns

The early quilt makers depended on the things around them for the inspiration of a new pattern. Nature, particularly flowers, trees, stars and the sun, and some of the everyday items, such as the hourglass, spool, and compass, were often used to originate a pattern. Where the inspiration came from is often suggested in the name given to the pattern such as Turkey Track or Log Cabin. One of the first things observed when looking at a quilt is its pattern. Some of the simple patterns are not as eye-catching as the more intricate patterns. However, some of these simple patterns were distinctive when done in contrasting colors.

All of the quilts studied were classified by the researcher. Many of the owners of the quilts knew the names of the patterns and many did not. While filling out the questionnaire, a sketch was made of the pattern. This sketch was then compared with sketches or photographs in the books available until the pattern, or at least a
very similar pattern, was located. The books used most often were
The Romance of the Patchwork Quilt in America by Carrie A. Hall
and Rose G. Kretsinger, The Standard Book of Quilt Making and
Collecting by Marguerite Ickis, and One Hundred and One Patchwork
Patterns by Ruby McKim.

Very little duplication of pattern was found in the 100 quilts
studied. The Crazy Quilt, the Nine Patch, the Double Irish Chain,
the Log Cabin, the Rose of Sharon, the Double T, the Eight-Pointed
Star, and the Drunkard's Path appeared most often.

In the geometric pieced quilts the direction in which a block is
turned can change the design and name. The Drunkard's Path is an
example of this. The investigator saw three different quilts of this
pattern and each owner called it by a different name. The names
they used were Wonder of the World, Devil's Dream, and Devil's
Puzzle.

The appliqued patches vary within a given design. The investiga-
tor saw two Rose of Sharon (Plate 20) quilts and each was different.
The shapes of the pieces and the arrangement of stems and flowers
within the blocks showed individualistic ideas.

The 25 quilts documented include some of the earlier patterns
and the simpler to make, such as the Nine Patch (Plate 2), Double
Irish Chain (Plate 3), Log Cabin (Plate 4), and Squares and Rectangles
(Plate 5). A square or rectangle is the basic pattern for each of these
and they can be made from small pieces of fabric. A color scheme can be worked out and usually is in the case of the Double Irish Chain. Crazy quilts (Plate 6 and 7) were a popular pattern because any shape of scrap could be used. However, much thought went into the placement of the pieces. The color, texture and shape of each piece was considered. Crazy quilts had many decorative embroidery stitches connecting the pieces together. Initials, dates and designs were also embroidered on some of the pieces to add personalization and beauty.

Kansas Troubles (Plate 8) and Ocean Wave (Plate 9) are both patterns using a triangle. Kansas Troubles has three different sizes of triangles put together in an interesting pattern. The Ocean Wave has one size of triangle, in at least two colors, arranged around a square to make its pattern.

The Lone Star (Plate 10) has been a popular pattern, as have many of the other star patterns. The Lone Star is made up of many rows of diamond-shaped pieces. Nice color combinations were worked out with this pattern.

Old Bachelor (Plate 11) is a simple pattern, but the curved lines complicate the piecing of this pattern. This pattern is similar to the Spinning Ball pattern, except the Old Bachelor has nine equal pieces and the Spinning Ball only has eight.
The Crown of Thorns (Plate 12) combines curved lines and straight lines in its piecing. This type of pattern necessitates accuracy. The Crown of Thorns and the Old Bachelor are more difficult to piece than the patterns discussed so far.

The Album Patch (Plate 13) is an example of the group called Friendship Quilts. These were very popular for gifts to brides and ministers because they included the names of people known to the recipient.

The Double T (Plate 14) and Eight Hands Around (Plate 15) are representative of geometric pieced quilt patterns. The Double T pattern is made up of two sizes of triangles, a rectangle and a square. This pattern has 25 pieces in each block. The Eight Hands Around is made up of two sizes of triangles and three sizes of squares put together. This pattern has 59 pieces in each block. Geometric patterns become more involved as the size changes and the number of the pieces increases.

The investigator studied four Turkey Track patterns and each one was different. The two patterns (Plate 16 and 17) chosen for documentation show some of these differences. The Turkey Track is constructed of diamonds, triangles, squares and rectangles in Plate 16. The one in Plate 17 is constructed of curved lined pieces and makes the fitting together of these pieces more difficult. Time and place of origin have combined to change this pattern as shown.
by the several different patterns classified as the Turkey Track in the resource books.

The flower garden influenced quilt patterns many of which were named for the rose. The Old English Rose (Plate 18), Democratic Rose (Plate 19) and Rose of Sharon (Plate 20) are representative of appliqued rose patterns.

The Princess Feather (Plate 21) is an appliqued pattern and is made up of large blocks, so not as many patterns are made. The Oak Leaf Variation (Plate 22) is a pattern taken from the trees around the home of the maker. The Leaves pattern (Plate 23) is an original made in Oregon. The applique patterns were traced from leaves on the maker’s own farm. The Watermelon (Plate 24) looks like a combination of the plant bloom and the fruit. These four patterns show the ingenuity of the quilt makers.

The Log Cabin (Plate 25) is very similar to the School House pattern. The School House pattern has a window where this Log Cabin has a door. The name given to this quilt indicated the lady was influenced by her home more than by the school.

The Hub and Wheel Friendship Quilt (Plate 26) is an example of the many embroidered quilts. This one was a money making project for the church, but they were also made to give to a bride by her friends. Since the blocks were usually made by different people, different qualities of workmanship were observed on the blocks.
A description and two photographs of each of the 25 quilts documented are included in Chapter III.

**Color Combinations**

The research done before the study of the quilts was undertaken, showed the most likely colors to be used were blue, red, yellow, green, rose, brown prints and gray prints. The 25 documented quilts had as their main colors the following: 22 had white, 12 had red, eight had blue, eight had green, six had brown, four had gold and two had rose.

Very few makers used the same color combinations. Four of the 25 quilts used green, red, gold and white as the color combination. Three of the quilts used blue and white. The other quilts each had color combinations of their own or the same as only one other quilt.

Hall and Kretsinger say the bed was the principal piece of furniture and the quilt made for it was to provide color and design for the room.

**Fibers and Fabrics Used**

The fibers used in the 25 documented quilts were cotton, wool and silk. No linen fibers were observed in these quilts.
This was a documentation of the quilts and not an investigation to determine fabric types. Determination of the types of fabric used would have entailed closer observation and more handling of historic quilts. However, some general conclusions were arrived at by the researcher. The types of fibers used were determined by feel and general appearance and by knowledge of the owner. The types of fabrics were classified by feel, weave, appearance, design or figure and the knowledge of the owner. The types of fabrics observed were calico, muslin, percale, gingham, brocade, satin, velvet, wool flannel, wool homespun, wool delaine, and silk fabrics. The silk fabrics were difficult to identify as to specific types because the silk fabrics were split and most were deteriorated.

Cotton batting was used as filling in all but one of the 25 quilts. This quilt was put together using polyester batting and quilted in 1960.

**Quilting Designs**

The quilting designs show less variation than the quilt patterns. Those quilts documented contained 14 different quilting designs; very few designs would need to be added to the list if all 100 quilts were documented. The designs used included the single diagonal lines (Figure 1), double diagonal lines (Figure 2), the square (Figure 3), the diamond (Figure 4), the hanging diamond (Figure 5), and the double line square (Figure 6) which are all constructed of straight
lines. Other quilting designs used were the overlapping circles (Figure 7), the chain (Figure 8), the loop (Figure 9), and the shell (Figure 10) which are composed of only curved lines. The more difficult designs used were the feather wreath (Figure 11), an eight-pointed star in the feather wreath (Figure 12), the tulip (Figure 13) and a branch and leaves (Figure 14). These designs varied in size with different quilts.

The theory that "straight lines of stitching are used to contrast with a curving design, and curved lines of stitching are used where the design of the quilt is geometrical" (Brightbill, 1963) was studied by the investigator. This theory was true on nine of the 25 quilts. Straight quilting lines with geometric quilt pattern lines were found on nine of the quilts. Curved quilting lines with curved quilt pattern lines were found on five of the quilts. The two crazy quilts were not quilted. Therefore, in this small study the theory was true only nine out of 23 times.

The average number of stitches to the inch in the quilting design was studied. Most of the 20 quilts that had hand quilting averaged between six and ten stitches per inch. A Pennsylvania Dutch Hex Sign quilt made in 1815-25 had 14 stitches to the inch; this was the finest quilting observed, but was not documented.
Figure 7. Overlapping Circles

Figure 8. Chain

Figure 9. Loops

Figure 10. Shell
Figure 11. Feather Wreath

Figure 12. Feather Wreath with Eight-pointed Star
Figure 13. Tulip

Figure 14. Branch and Leaves
Size of Quilts

The quilts were measured to see if quilts were square during the nineteenth century, as Hall and Kretsinger (1935) say they were during the eighteenth century. Nine of the quilts were within five inches of being square. These nine quilts ranged in dates from 1807 to 1886. The largest quilt studied (Plate 8) was 103" x 104". Fifteen of the quilts varied from eight inches to 20 inches difference from side to end.

Present Condition of Quilt

The condition of the quilts was surprising since the quilts were at least 73 years old. The oldest quilt observed was 166 years old. Of the 25 documented quilts, 13 were observed to be in excellent condition, four were in good condition and eight were in worn condition. Some of the quilts were never used according to the present owners. The fabrics were durable to last at least 73 years.

The quilts were classed as in excellent condition if the colors were still bright and the fabrics were not frayed. Those quilts observed in good condition were faded in spots and the fabrics were beginning to show some wear. A worn condition pertained to fabrics with more wear; some of which were worn to the point of making the quilt unusable.
The condition of these 25 quilts verified the fact that many of the existing quilts were the treasured ones that received a limited amount of use.

**Historical Significance**

The 100 quilts observed by the investigator were no longer used by the owner with the exception of four quilts. These people or the museums are keeping the quilts and trying to avoid deterioration because of their historical significance. The factors considered in historical significance may be who made the quilt, its age, how it came to them, the memories connected with the fabrics used, its quilt pattern, or the fineness of the stitches in the quilting design.

The story told by the quilt or what the owner interprets from the quilt's characteristics become the historical significance of that quilt.
Name of Quilt Pattern -- Nine Patch

Who Made Quilt -- Sarah Corl

Place of Origin -- Illinois

Date Quilt Was Made -- 1860-65

Where Quilt Was Studied -- Mrs. W. R. Cooke, Cornelius, Oregon

Type of Quilt Top -- pieced

Main Colors Used -- brown and purple prints

Fibers and Fabrics Used -- wool and cotton fibers (calico and wool delaine)

Filling Used - cotton batting

Quilting Design -- squares

Average Number of Quilting Stitches Per Inch -- 4-5

Size of Quilt -- 74" x 84"

Present Condition of Quilt -- excellent

History -- The quilt was made by Mrs. Cooke's aunt.
Plate 2

Nine Patch
Name of Quilt Pattern -- Double Irish Chain

Who Made Quilt -- Margaret La Mar Snapp

Place of Origin -- Illinois

Date Quilt Was Made -- 1880's

Where Quilt Was Studied -- Horner Museum, Corvallis, Oregon

Type of Quilt Top -- pieced

Main Colors Used -- blue print and white

Fibers and Fabrics Used -- cotton fibers (calico and muslin)

Filling Used -- cotton batting

Quilting Designs -- single diagonal lines, small diamonds

Average Number of Quilting Stitches Per Inch -- 6-7

Size of Quilt -- 60" x 69"

Present Condition of Quilt -- worn and faded

History -- unknown
Plate 3

Double Irish Chain
Name of Quilt Pattern -- Log Cabin (Barn Raising)

Who Made Quilt -- Margaret Shiels

Place of Origin -- North Dakota

Date Quilt Was Made -- 1890

Where Quilt Was Studied -- Mrs. Irene Holeman, Albany, Oregon

Type of Quilt Top -- pieced

Main Colors Used -- all colors

Fibers and Fabrics Used -- cotton fibers (calico, percale, gingham and muslin)

Filling Used -- none

Quilting Designs -- squares

Average Number of Quilting Stitches Per Inch -- unknown

Size of Quilt -- 62" x 72"

Present Condition of Quilt -- excellent

History -- The quilt was made by Mrs. Holeman's grandmother.
Plate 4

Log Cabin (Barn Raising)
Name of Quilt Pattern -- Squares and Rectangles

Who Made Quilt -- Mrs. Elizabeth Elliott

Place of Origin -- Oregon

Date Quilt Was Made -- 1885

Where Quilt Was Studied -- Lane County Pioneer Museum, Eugene, Oregon

Type of Quilt Top -- pieced

Main Colors Used -- blue and brown

Fibers and Fabrics Used -- cotton and wool fibers (muslin and wool homespun)

Filling Used -- cotton batting

Quilting Designs -- shell

Average Number of Quilting Stitches Per Inch -- 3-4

Size of Quilt -- 63" x 79"

Present Condition of Quilt -- good, edges a bit frayed

History -- The quilt was made from handwoven wool from sheep belonging to Mrs. Elliott.
Plate 5

Squares and Rectangles
Name of Quilt Pattern -- Crazy

Who Made Quilt -- Mrs. Skilman

Place of Origin -- Connecticut

Date Quilt Was Made -1886

Where Quilt Was Studied -- Oregon Historical Society, Portland, Oregon

Type of Quilt Top -- pieced

Main Colors Used -- all colors

Fibers and Fabrics Used -- silk and cotton fibers (silk, brocade, satin, velvet)

Filling Used -- none

Quilting Designs -- not quilted

Average Number of Quilting Stitches Per Inch -- none

Size of Quilt -- 66" x 70"

Present Condition of Quilt -- good, some breaks in silk

History -- This quilt has one block with 80 on it so Mrs. Skilman must have been 80 years old when she made the quilt. One block had the date 1886 embroidered on it. There are two shams 30 inches square that match the quilt.
Plate 6

Crazy
Name of Quilt Pattern -- Crazy

Who Made Quilt -- Melissa Rudd

Place of Origin -- Virginia

Date Quilt Was Made -- 1886

Where Quilt Was Studied -- Mrs. Marian Windell, Harrisburg, Oregon

Type of Quilt Top -- pieced

Main Colors Used -- all colors

Fibers and Fabrics Used -- cotton, silk and wool fibers (velvet, satin, calico and wool flannel)

Filling Used -- none

Quilting Design -- not quilted

Average Number of Quilting Stitches Per Inch -- none

Size of Quilt -- 60" x 64"

Present Condition of Quilt -- excellent but worn in places

History -- The quilt was made by the bride of W. A. Wines who served in the Civil War. There are pieces of the Confederate Flag, and embroidered initials and dates on the quilt.
Plate 7

Crazy
Name of Quilt Pattern -- Kansas Troubles

Who Made Quilt -- unknown

Place of Origin -- New York

Date Quilt Was Made -- 1807

Where Quilt Was Studied -- Mrs. Robert Vincent, Philomath, Oregon

Type of Quilt Top -- pieced

Main Colors Used -- brown, red and white

Fibers and Fabrics Used -- cotton fibers (calico and muslin)

Filling Used -- cotton batting

Quilting Designs -- squares

Average Number of Quilting Stitches Per Inch -- 6

Size of Quilt -- 103" x 104"

Present Condition of Quilt -- worn, some spots are mended with iron-on tape

History -- The quilt was made for the hope chest of a Vanderbilt girl. She died before the wedding and the items in the hope chest were given to friends. The quilt was given to Mrs. Vincent by her Grandmother Marr (Mary Jane) and to Mrs. Marr by Mrs. Gurr in Forest Grove, Oregon.
Plate 8

Kansas Troubles
Name of Quilt Pattern -- Ocean Wave

Who Made Quilt -- Mrs. Joe (Mary) Levingston

Place of Origin -- Illinois

Date Quilt Was Made -- 1885-1890

Where Quilt Was Studied -- Mrs. Harold Fryman, Jefferson, Oregon

Type of Quilt Top -- pieced

Main Colors Used -- red, brown, and blue

Fibers and fabrics Used -- cotton fibers (calico and gingham)

Filling Used -- cotton batting

Quilting Design -- single diagonal lines

Average Number of Quilting Stitches Per Inch -- 4

Size of Quilt -- 65" x 70"

Present Condition of Quilt -- excellent

History -- The backing of the quilt is pieced in a log cabin design.
Plate 9

Ocean Wave
Name of Quilt Pattern -- Lone Star

Who Made Quilt -- Bettsy Foreman Russell

Place of Origin -- Pittsfield, Illinois

Date Quilt Was Made -- 1860

Where Quilt Was Studied -- Mrs. Ada Hickerson, McMinnville, Oregon

Type of Quilt Top -- pieced

Main Colors Used -- oranges and greens

Fibers and Fabrics Used -- cotton fibers (percale and muslin)

Filling Used -- cotton batting

Quilting Designs -- outline of the pieced diamond sections, diamond, and single diagonal lines

Average Number of Quilting Stitches Per Inch -- 9-10

Size of Quilt -- 72" x 73"

Present Condition of Quilt -- good

History -- The quilt was made on Mr. Hickerson's maternal side of the family.
Plate 10

Lone Star
Name of Quilt Patterns -- Old Bachelor

Who Made Quilt -- Mary J. Bryan

Place of Origin -- unknown

Date Quilt Was Made -- 1855

Where Quilt Was Studied -- Lane County Pioneer Museum, Eugene, Oregon

Type of Quilt Top -- pieced

Main Colors Used -- green, red, gold and white

Fibers and Fabrics Used -- cotton fibers (percale and muslin)

Filling Used -- cotton batting

Quilting Designs -- feather wreath, overlapped circles, small squares, triple diagonal lines

Average Number of Quilting Stitches Per Inch -- 8-9

Size of Quilt -- 76" x 84"

Present Condition of Quilt - excellent, a few stains

History -- The information given with the quilt said it was made in 1855 by Mary J. Bryan when she was 16 years old. The investigator found the date 1869 quilted on the quilt.
Plate 11

Old Bachelor
Name of Quilt Pattern -- Crown of Thorns

Who Made Quilt -- Nellie Hill

Place of Origin -- Oregon

Date Quilt Was Made -- 1890's

Where Quilt Was Studied -- Mrs. Wayne Henderson, Independence, Oregon

Type of Quilt Top -- pieced

Main Colors Used -- green, red, gold and white

Fibers and Fabrics Used -- cotton fibers (percale and muslin)

Filling Used -- cotton batting

Quilting Designs -- overlapped circles

Average Number of Quilting Stitches Per Inch -- 10

Size of Quilt -- 67" x 85"

Present Condition of Quilt -- faded and worn

History -- This quilt was made by the first woman law student in the United States. She was in the same law class as President Herbert Hoover at Stanford University.
Plate 12

Crown of Thorns
Name of Quilt Pattern -- Album Patch

Who Made Quilt -- Mary Elizabeth Smith Rousaville

Place of Origin -- Boston, Massachusetts

Date Quilt Was Made -- 1872

Where Quilt Was Studied -- Mrs. Charles Bluett, Salem, Oregon

Type of Quilt Top -- pieced

Main Colors Used -- blue, red, brown and white

Fibers and Fabrics Used -- cotton fibers (calico and muslin)

Filling Used -- cotton batting

Quilting Designs -- squares, straight lines

Average Number of Quilting Stitches Per Inch -- machine quilted

Size of Quilt -- 70" x 72"

Present Condition of Quilt -- badly worn

History -- This quilt was made by the great grandmother of Mrs. Bluett. She was the first maternity nurse in Boston. The material used in making the block was worn by the person whose name is in the center of that block.
Plate 13

Album Patch
Name of Quilt Pattern -- Double T

Who Made Quilt -- Alice and Ellen Bowles

Place of Origin -- Oregon

Date Quilt Was Made -- 1879

Where Quilt Was Studied -- Mrs. Esther Oudeans, Salem, Oregon

Type of Quilt Top -- pieced

Main Colors Used -- blue and white

Fibers and Fabrics Used -- cotton fibers (calico and muslin)

Filling Used -- cotton batting

Quilting Designs -- loops

Average Number of Quilting Stitches Per Inch -- machine quilted

Size of Quilt -- 71" x 91"

Present Condition of Quilt -- excellent

History -- The quilt was made on the East donation land claim on Salt Creek, near Dallas, Oregon. One block is dated May 20, 1879.
Plate 14

Double T
Name of Quilt Pattern -- Eight Hands Around

Who Made Quilt -- Alice and Ellen Bowles

Place of Origin -- Oregon

Date Quilt Was Made -- 1880's

Where Quilt Was Studied -- Mrs. Esther Oudeans, Salem, Oregon

Type of Quilt Top -- pieced

Main Colors Used -- all colors

Fibers and Fabrics Used -- cotton fibers (percale and muslin)

Filling Used -- cotton batting

Quilting Designs -- diamonds, outline of pieced pieces

Average Number of Quilting Stitches Per Inch -- 8

Size of Quilt -- 56" x 73"

Present Condition of Quilt -- worn and some parts faded

History -- The quilt was made on the East donation land claim on Salt Creek, near Dallas, Oregon.
Plate 15

Eight Hands Around
Name of Quilt Pattern -- Turkey Track

Who Made Quilt -- Sarah Jane Snooth

Place of Origin -- Pennsylvania

Date Quilt Was Made -- 1812

Where Quilt Was Studied -- Mrs. Nettie Amundsen, Albany, Oregon

Type of Quilt Top -- pieced

Main Colors Used -- blue and brown

Fibers and Fabrics Used -- cotton fibers (calico, gingham and muslin)

Filling Used -- cotton batting

Quilting Designs -- diagonal squares

Average Number of Quilting Stitches Per Inch -- 8

Size of Quilt -- unknown

Present Condition of Quilt -- worn

History -- This quilt went through a fire while owned by Mrs. Amundsen's grandmother and has a few burned places.
Plate 16

Turkey Track
Name of Quilt Pattern -- Turkey Track

Who Made Quilt -- Mrs. Thomas Hargraves

Place of Origin -- unknown

Date Quilt Was Made - 1844

Where Quilt Was Studied -- Lane County Pioneer Museum, Eugene, Oregon

Type of Quilt Top -- pieced

Main Colors Used -- blue and white

Fibers and Fabrics Used -- cotton fibers (calico and muslin)

Filling Used -- cotton batting

Quilting Designs -- single diagonal lines, outline of pieced sections

Average Number of Quilting Stitches Per Inch -- 7

Size of Quilt -- 70" x 86"

Present Condition of Quilt -- good

History -- The quilt was given by Mrs. Hargraves to her daughter, Mrs. John Whiteaker, on her sixteenth birthday.
Plate 17

Turkey Track
Name of Quilt Pattern -- Old English Rose

Who Made Quilt -- Mrs. Landers

Place of Origin -- unknown

Date Quilt Was Made -- 1814

Where Quilt Was Studied -- Washington County Museum, Hillsboro, Oregon

Type of Quilt Top -- appliqued

Main Colors Used -- rose, green and white

Fibers and Fabrics Used -- cotton fibers (percale and muslin)

Filling Used -- cotton batting

Quilting Designs -- tulip, 8-pointed star inside feather wreath

Average Number of Quilting Stitches Per Inch -- 8

Size of Quilt -- 72" x 84"

Present Condition of Quilt -- badly worn

History -- The quilt was brought across the plains to Oregon in 1845.
Plate 18

Old English Rose
Name of Quilt Pattern -- Democratic Rose

Who Made Quilt -- Mary Stover Ritter

Place of Origin -- Iowa City, Iowa

Date Quilt Was Made -- 1853

Where Quilt Was Studied -- Mrs. H. M. Price, Salem, Oregon

Type of Quilt Top -- appliqued

Main Colors Used -- rose, green and white

Fibers and Fabrics Used -- cotton fibers (percale and muslin)

Filling Used -- cotton batting

Quilting Designs -- double line squares, double diagonal lines, outline of appliqued design

Average Number of Quilting Stitches Per Inch -- 10

Size of Quilt -- 84" x 86"

Present Condition of Quilt -- excellent

History -- This quilt was made by the great grandmother of Mrs. Price. They were pioneers of Iowa City and owned a farm where the airport for Iowa City is now located.
Plate 19

Democratic Rose
Name of Quilt Pattern -- Rose of Sharon

Who Made Quilt -- Rachel Ann Cecil

Place of Origin -- Iowa

Date Quilt Was Made -- 1860's or 70's

Where Quilt Was Studied -- Mrs. Kirby Austin, Corvallis, Oregon

Type of Quilt Top -- appliqued

Main Colors Used -- red, green and white

Fibers and Fabrics Used -- cotton fibers (percale and muslin)

Filling Used -- cotton batting

Quilting Designs -- feather wreath, chain, outline of appliqued design

Average Number of Quilting Stitches Per Inch -- 8

Size of Quilt -- 77" x 91"

Present Condition of Quilt -- excellent

History -- The quilt was made by Mrs. Austin's great grandmother. Rachel Cecil married James A. Beaver, who was killed in the Civil War. She and her baby daughter came west on a wagon train. She married James Harvey Wilson and they homesteaded in Troutdale. Wilsonville, Oregon, was named for members of this family.
Plate 20

Rose of Sharon
Name of Quilt Pattern -- Princess Feather
Who Made Quilt -- Sarah Jones Alexander
Place of Origin -- Michigan
Date Quilt Was Made -- 1850's (lifetime: 1825-1892)
Where Quilt Was Studied -- Miss Grace Ruth Smith, Eugene, Oregon
Type of Quilt Top -- appliqued
Main Colors Used -- red, green and white
Fibers and Fabrics Used -- cotton fibers (percale and muslin)
Filling Used -- cotton batting
Quilting Designs -- feather wreath, hanging diamond
Average Number of Quilting Stitches Per Inch -- 9
Size of Quilt -- 83" x 86"
Present Condition of Quilt -- excellent
History -- The quilt was made by the mother of Miss Smith's grandfather.
Plate 21

Princess Feather
Name of Quilt Pattern -- Oak Leaf Variation

Who Made Quilt -- Eliza Aurelia Hill

Place of Origin -- New York or Illinois

Date Quilt Was Made -- 1856

Where Quilt Was Studied -- Mrs. Wayne Henderson, Independence, Oregon

Type of Quilt Top -- appliqued

Main Colors Used -- green, red, gold, white

Fibers and Fabrics Used -- cotton fibers (percale and muslin)

Filling Used -- cotton batting

Quilting Designs -- outline of applique pattern

Average Number of Quilting Stitches Per Inch -- 6-7

Size of Quilt -- 76" x 77"

Present Condition of Quilt -- excellent but faded some

History -- The quilt was made by the mother of Henry Hill who came to Oregon in 1847. He and his oldest son went to Philadelphia, Pennsylvania, for the 100th Anniversary Exposition (1878) and visited his mother in Illinois. She sent the quilt to Oregon to her daughter-in-law, whom she had never seen. They rode the train to Winnemucca, Nevada, which was the closest point to Oregon and from there rode horseback home.
Plate 22

Oak Leaf Variation
Name of Quilt Pattern -- Leaves

Who Made Quilt -- Ellen, Alice, and Daisy Bowles

Place of Origin -- Oregon

Date Quilt Was Made -- 1880's

Where Quilt Was Studied -- Mrs. Esther Oudeans, Salem, Oregon

Type of Quilt Top -- appliqued

Main Colors Used -- green, red, aqua and white

Fibers and Fabrics Used -- cotton fibers (percale and muslin)

Filling Used -- polyester batting

Quilting Designs -- loops to look like B's

Average Number of Quilting Stitches Per Inch -- machine quilted

Size of Quilt -- 76" x 92"

Present Condition of Quilt -- excellent

History -- Mrs. Joshus Bowles conceived the idea of tracing the leaves from the trees on their donation land claim and appliquing them onto a quilt. Four generations worked on the quilt with all the blocks but one being made in the 1880's. The blocks came to Mrs. Oudeans in 1960 and she traced a leaf from a tree at the Deaf School for the State of Oregon to replace one block lost through the years. She then finished the quilt and had it quilted.
Plate 23

Leaves
Name of Quilt Pattern -- Watermelon

Who Made Quilt -- Elizabeth Constable Davis (Mrs. Jonathan Meggs Davis)

Place of Origin -- Mercer County, Missouri

Date Quilt Was Made -- Before 1879 (1850's)

Where Quilt Was Studied -- Mrs. Varion Goin, Jefferson, Oregon

Type of Quilt Top -- pieced and appliqued

Main Colors Used -- red, green, gold and white

Fibers and Fabrics Used -- cotton fibers (percale and muslin)

Filling Used -- cotton batting

Quilting Designs -- single diagonal lines, outline of appliqued design

Average Number of Quilting Stitches Per Inch -- 6-7

Size of Quilt -- 76" x 86"

Present Condition of Quilt -- excellent (never used)

History -- This quilt was made by the great, great grandmother of Mr. Goin. Mrs. Regina Goin, who lived in Oregon, received the quilt in the fall of 1879 from her half-sister.
Plate 24

Watermelon
Name of Quilt Pattern -- Log Cabin (School House)

Who Made Quilt -- Martha Hines Brown

Place of Origin -- Oregon

Date Quilt Was Made -- 1850's

Where Quilt Was Studied -- Mrs. Esther Oudeans, Salem, Oregon

Type of Quilt Top -- pieced and appliqued

Main Colors Used -- red, blue, white and black

Fibers and Fabrics Used -- cotton fibers (calico, gingham, muslin)

Filling Used -- cotton batting

Quilting Designs -- outline of log cabin, branch and leaves

Average Number of Quilting Stitches Per Inch -- 6

Size of Quilt -- 71" x 80"

Present Condition of Quilt -- worn

History -- The quilt was made at the Jesse Applegate donation land

claim on Salt Creek, near Dallas, Oregon. The log cabins

were made of fabric from her children's clothes.
Plate 25

Log Cabin (School House)
Name of Quilt Pattern -- Hub and Wheel Friendship Quilt

Who Made Quilt -- Methodist Church Women

Place of Origin -- Oxford, Iowa

Date Quilt Was Made -- 1896

Where Quilt Was Studied -- Mrs. Daryl Huston, Harrisburg, Oregon

Type of Quilt Top -- embroidered

Main Colors Used -- red and white

Fibers and Fabrics Used -- cotton fibers (muslin)

Filling Used -- cotton batting

Quilting Designs -- overlapped circles

Average Number of Quilting Stitches Per Inch -- 7

Size of Quilt -- 65" x 83"

Present Condition of Quilt -- excellent

History -- The quilt was made as a fund-raising project of the church. The hub contained the name of the person who embroidered the block and the date. The spokes contained names and it cost the person 25 cents to have his name included. There were 14 spokes in each wheel. The rim of the wheel usually contained names of businesses for which each paid one dollar. The quilt was raffled off and Mrs. Huston's father, J. H. Clark, won the quilt.
Plate 26

Hub and Wheel Friendship Quilt
CHAPTER IV

SUMMARY

This study was undertaken to document some representative nineteenth century quilts presently in the Willamette Valley. Although over 100 quilts were studied, only 25 were chosen for documentation. The quilts studied were pieced, appliqued or embroidered. The stitching found in these quilts was done by hand except on several of those made later in the century. Some blocks were joined by machine and some of the quilting was done by machine.

The author believes that this study has revealed the following facts regarding the nineteenth century quilts found in the Willamette Valley of Oregon.

1. Quilts were transported to Oregon and were made in Oregon by the early settlers.

2. Quilts from the beginning to the end of the nineteenth century were found to still be intact. The quilts from the earlier part of the century were those treasured and carefully cared for although they showed wear.

3. The same quilt pattern was known by several different names and different quilt patterns were known by the same name.

4. The appliqued patterns show more of the maker's originality than the pieced patterns.
5. Less duplication of quilt patterns was found than the writer had expected.

6. Color combinations used in the quilts did not follow a definite pattern.

7. The fiber content of these quilts was cotton in most cases. Some silk and wool was used, but no linen.

8. The quilting designs observed were among the basic designs found in research done on quilting in other parts of the country.

9. The average number of quilting stitches per inch was between six and ten.

10. Nine of the 25 quilts were within five inches of being square.

11. These nineteenth century quilts have special meaning to their present owners because of who made the quilt, its age, how it came to them, the memories of the fabrics used, its quilt pattern, or the fineness of the quilting stitches used.

The documentation of this limited number of quilts found in the Willamette Valley will help serve as a record to succeeding generations of the quilts which were made in the nineteenth century.
BIBLIOGRAPHY


Ferry, Christine. To quilt is smartly modern. Better Homes and Gardens 18:82-4. April 1940.


Webster, Marie D. Quilts, their story and how to make them. Garden City, Doubleday, Page and Company, 1926. 178 p.

An Oregon State University home economics graduate student who is doing "A Documentary Survey of Quilts and Quilt-Making in the Willamette Valley" is seeking help from Valley residents.

Mrs. Betty Meloy of Route 1, Space 134, Dallas, has exhausted museum and historical society sources and now is hoping to see and study some early-day quilts owned by area families.

She is studying quilt patterns, color combinations, fabrics used, quilting design, and historical significance.

To date, Mrs. Meloy has located about 75 old quilts but "in many cases the present owners don't know who made them, when or where." Her study is focusing on quilts made before 1900 either in the Valley or brought here by early settlers.

The study, first of its kind, is Mrs. Meloy's thesis topic as a master's degree candidate in the Department of Clothing, Textiles and Related Arts.

Persons who have before-1900 quilts and who are willing to cooperate in the research are asked to write Mrs. Meloy.

###
### APPENDIX B

**NEWSPAPERS AND RADIO STATIONS RECEIVING NEWS ARTICLE**

<table>
<thead>
<tr>
<th>Newspaper/Station</th>
<th>Newspaper/Station</th>
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<tr>
<td>Albany Democrat Herald</td>
<td>Forest Grove News Times</td>
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<tr>
<td>Eugene Register Guard</td>
<td>Grants Pass Bulletin</td>
</tr>
<tr>
<td>Corvallis Gazette-Times</td>
<td>Gresham Outlook</td>
</tr>
<tr>
<td>Salem Capital Journal</td>
<td>Harrisburg Bulletin</td>
</tr>
<tr>
<td>Salem Statesman</td>
<td>Jefferson Review</td>
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<tr>
<td>United Press International Portland</td>
<td>Junction City Times</td>
</tr>
<tr>
<td>Associated Press International Portland</td>
<td>Independence Enterprise Herald</td>
</tr>
<tr>
<td>The Oregonian, Portland</td>
<td>Lake Oswego Review</td>
</tr>
<tr>
<td>Oregon Journal, Portland</td>
<td>Amity Standard</td>
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<tr>
<td>Albany Greater Oregon</td>
<td>Carlton-Yamhill Review</td>
</tr>
<tr>
<td>Beaverton Valley Times</td>
<td>Mill City Enterprise</td>
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<td>Brownsville Valley Times</td>
<td>Molalla Review</td>
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<tr>
<td>Canby Herald</td>
<td>Mt. Angel News</td>
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<tr>
<td>Illinois Valley News, Cave Junction</td>
<td>Myrtle Creek Mail</td>
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<tr>
<td>Clatskanie Chief</td>
<td>Newberg Graphic</td>
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<tr>
<td>Benton County Herald, Corvallis</td>
<td>Oakridge Telegram</td>
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<tr>
<td>Cottage Grove Sentinel</td>
<td>Polk Sun, Monmouth</td>
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<td>Creswell Chronicle</td>
<td>Sellwood-Morel and Bee, Portland</td>
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<td>Polk County Itemizer-Observer, Dallas</td>
<td>St. Johns Review, Portland</td>
</tr>
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<td>Dayton Tribune</td>
<td>The Press, Portland</td>
</tr>
<tr>
<td>Drain Enterprise</td>
<td>Rainier Review</td>
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<tr>
<td>Clackamas Country News, Estacada</td>
<td>Rogue River Times</td>
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<tr>
<td>Emerald Empire Reminder, Eugene</td>
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</table>
Sandy Post
Scappoose Spotlight
Scio Tribune
Sheridan Sun
Tri-City Times, Sherwood
Silverton Appeal Tribune
Springfield News
Stayton Mail
Sutherlin Sun Tribune

Sweet Home New Era
Tigard Times
Veneta West Linn News
Vernonia Eagle
Willamina Times
KLOO, Corvallis
KFLY, Corvallis
KGAL, Albany
### APPENDIX C

**LIST OF MUSEUMS AND/OR HISTORICAL SOCIETIES CONTACTED**

<table>
<thead>
<tr>
<th>Museum/Institution</th>
<th>Contact Person</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Linn County Historical Society</td>
<td>Mrs. W. J. Kelly</td>
<td>Route 3, Box 55, Scio, Oregon 97374</td>
</tr>
<tr>
<td>Minthorn House</td>
<td>A. R. Hodge, Curator</td>
<td>115 S. River St., Newberg, Oregon 97132</td>
</tr>
<tr>
<td>Champoeg State Park</td>
<td>George S. Hannah, Park Manager</td>
<td>Route 1, Box 75, Aurora, Oregon 97002</td>
</tr>
<tr>
<td>Mrs. Vera Lynch, Rec. Sec.</td>
<td></td>
<td>Clackamas County Historical Society, 220 Terrace Ave., Oregon City, Oregon 97045</td>
</tr>
<tr>
<td>Horner Museum</td>
<td>Lula M. Stephenson, Curator</td>
<td>Oregon State University, Corvallis, Oregon 97330</td>
</tr>
<tr>
<td>McBoughlin Memorial Association</td>
<td></td>
<td>713 Center Street, Oregon City, Oregon 97045</td>
</tr>
<tr>
<td>Lane County Pioneer Museum</td>
<td>Glenn Mason, Director</td>
<td>740 W. 13th Ave., Eugene, Oregon 97402</td>
</tr>
<tr>
<td>Katherine B. Gordon, Curator of Arts</td>
<td></td>
<td>Oregon Historical Society, 1230 S. W. Park Avenue, Portland, Oregon 97201</td>
</tr>
<tr>
<td>Pacific University Museum</td>
<td>Mrs. Irving C. Story</td>
<td>Old College Hall, Forest Grove, Oregon 97116</td>
</tr>
<tr>
<td>Maxine E. Cooper, Curator</td>
<td></td>
<td>Bush House, 600 Mission Street, S. E., Salem, Oregon 97301</td>
</tr>
<tr>
<td>Washington County Historical Society and Museum</td>
<td>Violet Rush, Curator</td>
<td>641 East Main Street, Hillsboro, Oregon 97123</td>
</tr>
<tr>
<td>Columbia County Historical Society</td>
<td>Mrs. Pearl Becker, Secretary</td>
<td>45 S. 21st Street, St. Helens, Oregon 97051</td>
</tr>
</tbody>
</table>
APPENDIX D
LETTER SENT TO MUSEUMS AND/OR HISTORICAL SOCIETIES

Route 1, Space 134
Dallas, Oregon 97338
April 8, 1972

Katherine B. Gordon, Curator of Arts
Oregon Historical Society
1230 S. W. Park Avenue
Portland, Oregon 97201

Dear Mrs. Gordon:

As a graduate student in Clothing, Textiles and Related Arts at Oregon State University, I am conducting a documentary survey on historic quilts in the Willamette Valley. I would appreciate it if you would fill out the enclosed form and return it to me. A stamped envelope is enclosed for your convenience.

Thank you for your assistance.

Sincerely,

(Mrs.) Betty Meloy
APPENDIX E

QUESTIONNAIRE: LOCATION OF HISTORIC QUILTS IN THE WILLAMETTE VALLEY

1. Do you have any quilts in your collection made before 1900? _____________________________
   If yes, how many? _________________________________________________________________

2. Do you know of other places or people who have quilts? _________________________________
   ____________________________________________________________

3. If yes to either of these questions, would you be willing to allow me access to these quilts
   so that I can study their quilt patterns, color combinations, fabrics used, and quilting designs?
   ________________________________________________________________

4. If yes to Question 3, what day and time in April or May would be the most convenient time
   for me to come? _________________________________________________

   Signed

   ________________________________
   Museum or Historical Society

   ________________________________
   Address
APPENDIX F
QUESTIONNAIRE FOR INTERVIEWS ABOUT DOCUMENTED QUILTS

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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<tbody>
<tr>
<td>Date</td>
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<tr>
<td>Name of Person Interviewed</td>
<td></td>
</tr>
<tr>
<td>Address</td>
<td></td>
</tr>
<tr>
<td>Phone Number</td>
<td></td>
</tr>
<tr>
<td>1. Name of person who made the quilt top</td>
<td></td>
</tr>
<tr>
<td>2. Date the quilt was made</td>
<td></td>
</tr>
<tr>
<td>3. Where was the quilt made: __________Oregon or Other State _____________</td>
<td></td>
</tr>
<tr>
<td>4. The quilt is owned: _______privately; _______by a museum; _______by a historical society; _______on loan to museum.</td>
<td></td>
</tr>
<tr>
<td>5. The quilt top is: _______pieced; _______appliqued; _______allover quilted.</td>
<td></td>
</tr>
<tr>
<td>6. The quilt top is stitched by: _______hand; _______machine; _______both.</td>
<td></td>
</tr>
<tr>
<td>7. The quilt pattern is known as ________________ by the owner.</td>
<td></td>
</tr>
<tr>
<td>8. Quilting sources classify the quilt pattern as ________________</td>
<td></td>
</tr>
<tr>
<td>9. Diagram of quilt pattern indicating colors used:</td>
<td></td>
</tr>
<tr>
<td>10. What colors are used? ____________________________________________________________________________</td>
<td></td>
</tr>
<tr>
<td>11. Color of backing ____________________________________________________________________________</td>
<td></td>
</tr>
<tr>
<td>_____________________________________________ solid or __________ figured.</td>
<td></td>
</tr>
</tbody>
</table>
12. Kind of fabric (or fabrics) used in quilt top

13. Kind of fibers used in top: _____ cotton; _____ wool; _____ silk; _____ linen; _____ other.

14. Kind of fabric used as backing

15. Is the fabric hand woven?

16. Kind of filling used: _____ Cotton batting; _____ wool batting; _____ wool blanket; _____ outing flannel; _____ other.

17. The quilting design used on the background of main part of quilt is:

18. Is the quilting design the same all over the quilt?

19. Is the border a different style of design?

20. How many stitches to the inch are used?

21. The size of the quilt is

22. The condition of the quilt today is

23. Are curved lines used in the quilting design with straight lines in the quilt pattern or are straight lines used in the quilting design with curved lines in the quilt pattern?

24. Give any additional history that is available about the quilt:
<table>
<thead>
<tr>
<th>Date</th>
<th>Name of Quilt</th>
<th>Where Studied</th>
</tr>
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<tbody>
<tr>
<td>1807</td>
<td>Kansas Troubles</td>
<td>Mrs. Robert Vincent, Philomath</td>
</tr>
<tr>
<td>1812</td>
<td>Turkey Track</td>
<td>Mrs. Nettie Amundsen, Albany</td>
</tr>
<tr>
<td>1814</td>
<td>Old English Rose</td>
<td>Washington County Museum, Hillsboro</td>
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<tr>
<td>1815-25</td>
<td>Pennsylvania Hex Sign</td>
<td>Mrs. Marian Marshall, Salem</td>
</tr>
<tr>
<td>1840</td>
<td>Blazing Sun</td>
<td>Oregon Historical Society, Portland</td>
</tr>
<tr>
<td>1840-50</td>
<td>North Carolina Lily</td>
<td>Mrs. Brian Goodenough, Salem</td>
</tr>
<tr>
<td>1840-50</td>
<td>Kansas Troubles</td>
<td>Mrs. Brian Goodenough, Salem</td>
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<td>1844</td>
<td>Turkey Track</td>
<td>Lane County Pioneer Museum, Eugene</td>
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<td>1844</td>
<td>Pontiac Star</td>
<td>Ernest Beamish, Salem</td>
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<tr>
<td>1844</td>
<td>Log Cabin</td>
<td>Ernest Beamish, Salem</td>
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<tr>
<td>1845</td>
<td>Rising Sun</td>
<td>Mrs. Katherine Chapman, Salem</td>
</tr>
<tr>
<td>1845</td>
<td>Basket of Flowers</td>
<td>Mrs. W. R. Eggleston, Brownsville</td>
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<td>1847</td>
<td>Laurel</td>
<td>Horner Museum, Corvallis</td>
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<tr>
<td>1850's</td>
<td>Watermelon</td>
<td>Mrs. Varion Goin, Jefferson</td>
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<tr>
<td>1850's</td>
<td>Double T</td>
<td>Mrs. Jack Pearce, Albany</td>
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<tr>
<td>1850-52</td>
<td>Irish Chain</td>
<td>Mrs. Jack Pearce, Albany</td>
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<td>1850's</td>
<td>Log Cabin</td>
<td>Mrs. Esther Oudeans, Salem</td>
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<td>1850's</td>
<td>Eight-pointed Star</td>
<td>Mrs. Stewart Miner, Salem</td>
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<td>1850's</td>
<td>Princess Feather</td>
<td>Miss Grace Ruth Smith</td>
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<td>1850's</td>
<td>Egyptian Lotus Flower</td>
<td>Mrs. Alma Kelch, Junction City</td>
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<td>1853</td>
<td>Eight-pointed Star</td>
<td>Bush House, Salem</td>
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<td>1853</td>
<td>Democratic Rose</td>
<td>Mrs. H. M. Price, Salem</td>
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<td>1854</td>
<td>Courthouse Square</td>
<td>Mrs. F. D. Mayer, Lebanon</td>
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<td>Date</td>
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<tr>
<td>1855</td>
<td>Old Bachelor</td>
<td>Lane County Pioneer Museum, Eugene</td>
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<td>1856</td>
<td>Oak Leaf</td>
<td>Mrs. Wayne Henderson, Independence</td>
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<td>1858</td>
<td>Mexican Feather</td>
<td>Miss Virginia Mason, Salem</td>
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<td>1858-59</td>
<td>Tulips in a Vase</td>
<td>Mrs. Louise Berger, Stayton</td>
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<td>1859</td>
<td>Rolling Star</td>
<td>Mary Pitney, Junction City</td>
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<td>Turkey Track in Garden Maze</td>
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<td>Rising Sun</td>
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<td>Four Winds</td>
<td>Mrs. W. R. Cooke, Cornelius</td>
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<td>Lone Star</td>
<td>Mrs. Ada Hickerson, McMinnville</td>
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<td>Harvest Sun</td>
<td>Washington County Museum, Hillsboro</td>
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<td>1860's</td>
<td>Slashed Star</td>
<td>Mrs. Al Herrman, Eugene</td>
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<td>1860-65</td>
<td>Nine-Patch</td>
<td>Mrs. W. R. Cooke, Cornelius</td>
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<td>1860-70</td>
<td>Hexagonal Star</td>
<td>Mrs. Louise Berger, Stayton</td>
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<td>1860-70</td>
<td>Rose of Sharon</td>
<td>Mrs. Kirby Austin, Corvallis</td>
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<td>1865</td>
<td>Courthouse Steps (Log Cabin)</td>
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<td>Rose of Sharon</td>
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<td>Star of Bethlehem</td>
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<td>Crossed Canoes</td>
<td>Mrs. Herschel Henson, Dallas</td>
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<td>Mrs. Evelene Bradford, Springfield</td>
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<td>Mrs. Evelene Bradford, Springfield</td>
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<td>Cleveland Tulip</td>
<td>Mrs. Florence Ragsdale, Salem</td>
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<td>Eight-pointed Star</td>
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<td>Nine-Patch</td>
<td>Mrs. Ida Wilson, Eugene</td>
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<td>Nine-Patch</td>
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<td>Double T</td>
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<td>Log Cabin</td>
<td>Mrs. Chester Chase, Springfield</td>
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<td>1872</td>
<td>Album Patch</td>
<td>Mrs. Charles Bluett, Salem</td>
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<td>1875</td>
<td>Double Nine-Patch</td>
<td>Mrs. Lester Long, Sweet Home</td>
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<td>Drunkard's Path</td>
<td>Mrs. George Donaldson, Salem</td>
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<td>1875</td>
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<td>1875</td>
<td>Ocean Wave</td>
<td>Oregon Historical Society, Portland</td>
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<td>1878</td>
<td>Crown of Thorns</td>
<td>Mrs. J. M. Unfred, Salem</td>
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<td>1879</td>
<td>Double T</td>
<td>Mrs. Esther Oudeans, Salem</td>
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<td>1880's</td>
<td>Leaves</td>
<td>Mrs. Esther Oudeans, Salem</td>
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<td>1880's</td>
<td>Eight Hands Around</td>
<td>Mrs. Esther Oudeans, Salem</td>
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<td>1880's</td>
<td>Drunkard's Path</td>
<td>Mrs. Wayne Henderson, Independence</td>
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<td>Double Irish Chain</td>
<td>Horner Museum, Corvallis</td>
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<td>Carpenter's Square</td>
<td>Mrs. Esther Oudeans, Salem</td>
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<td>1880-90</td>
<td>Blazing Star</td>
<td>Mrs. Lester Long, Sweet Home</td>
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<td>1885</td>
<td>Square and Rectangles</td>
<td>Lane County Pioneer Museum, Eugene</td>
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<td>Crazy</td>
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<td>Crazy</td>
<td>Mrs. Marian Windell, Harrisburg</td>
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<td>Ocean Wave</td>
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<td>Birds in the Air</td>
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<td>1890</td>
<td>Crown of Thorns</td>
<td>Mrs. Wayne Henderson, Independence</td>
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<tr>
<td>1890</td>
<td>Log Cabin (Barn Raising)</td>
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APPENDIX H

RECOMMENDATIONS

During this investigation, several related topics appeared to be worthy of additional research.

These are:

1. An analysis of antique woven coverlets found in an area of Oregon.

2. Further investigation of quilting designs.

3. Further investigation of quilt patterns as to their origin and the naming of the pattern.

4. Socio-psychological reasons for the recent revival of patchwork and quilt making.

5. Influence of patchwork on the economics of the present-day clothing and textile industry.