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A NATURALISTIC STUDY
OF THE HISTORY OF MORMON QUILTS
AND THEIR INFLUENCE ON TODAY'S QUILTERS

A Thesis

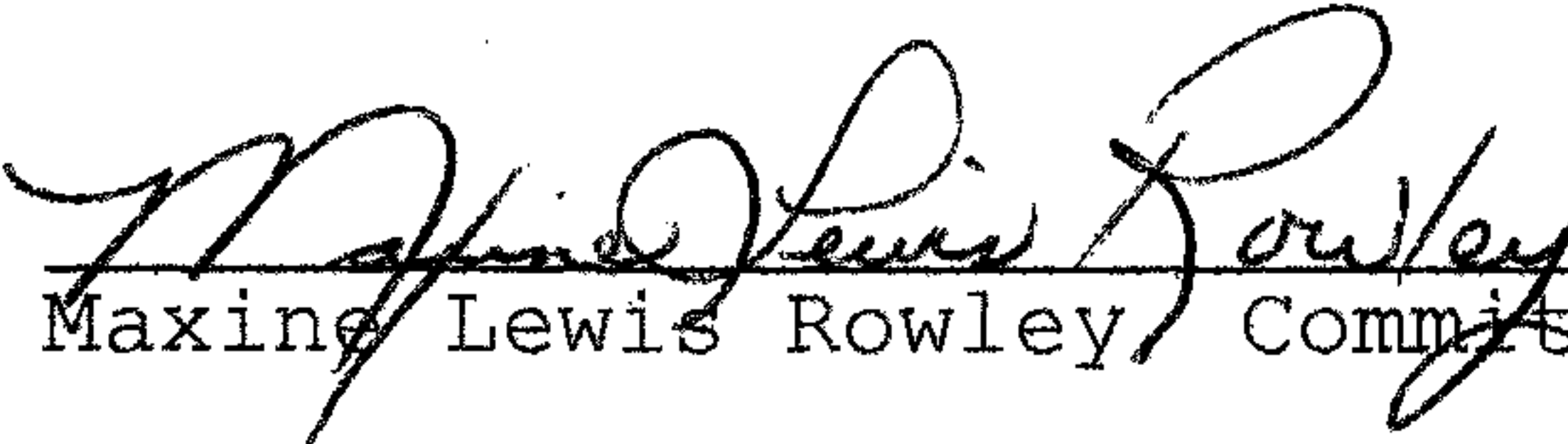
Presented to the
Department of Family Sciences
Brigham Young University

In Partial Fulfillment
of the Requirements for the Degree
Master of Science

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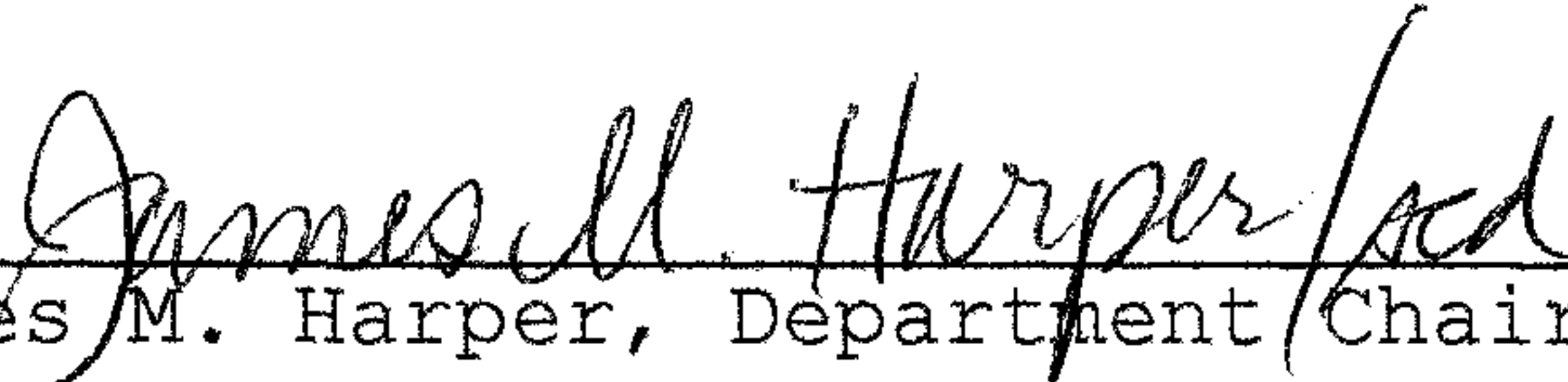
By
Helen-Louise Hancey
December 1996

This thesis, by Helen-Louise Hancey, is accepted in its present form by the Department of Family Sciences of Brigham Young University as satisfying the thesis requirement for the degree of Master of Science.


Maxine Lewis Rowley, Committee Chairman


William A. Wilson, Committee Member

December 6, 1996
Date


James M. Harper, Department Chairman

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In addition, I give thanks for my heritage and the talents my mother, Florence Vilate Gardner Anderson, had for

handwork and quilting. These talents she passed on to me. It can be said that my mother's quilts were a reflection of her life -- A Mirror to Show thy Friends to Thee.

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CHAPTER ONE

Introduction

"In making quilts I am able to communicate ideas I would not be able to communicate in any other way. They are a platform for mixing art and ideas so that neither suffers" -- Faith Ringgold, 1986 (as cited in Gouma-Peterson, 1987, p. 64).

Quilting is a form of needlework that has been known for hundreds of years, but it was most developed by the Women of North America who made it, in ways which had never been known before, into a unique art form. America had the good fortune to be settled at a time when handicrafts in England and other European countries had reached a very high point of development. The women colonists, of what was to be the United States (U.S.), brought these techniques with them to the new unsettled land, and quilts truly became a product the U.S. could claim as its own. Quilts have become recognized as one of America's special contributions to the world of art (Commonwealth Art Gallery, 1976).

Quilting is an art; it is a therapy; and it deserves special attention because it is the product of women's expression and love. Quilting is a rich part of U.S. history (Blanchard, Feather, Wilson, 1991) because quilts

tell a story of past and present lives (Fleming, 1973). They are a symbol of that which molded this great country (Parker, Griselda, 1982).

It has become the job of historians and genealogists to translate the histories and interpret the stories told by quilts, which, like snapshots, belong to a set of artifacts known as "personal documents". Quilts are, in some ways, the visual counterparts of written texts such as diaries, letters, and greeting cards that have been saved, and of other verbal or written accounts that seemingly document or chronicle personal histories (Chalfen, 1981; Coleman, 1975).

Moreover, quilts are the histories of women and their families (Deely, 1994). The intricate designs of quilts, the highly imaginative names used for patterns, and the documentation of many famous, and other not-so-famous quilts combine to form a little-known section of the American story. "Through quilts, we are able to view history from a woman's perspective" (Hinson, 1966, p.13).

They are the present intertwined with the past. The needle and thread are as valid in recording and reporting history as the written word (Avery, 1991). Down through the years, surviving quilts have become the story books of the past. Quilts evoke, especially for those who made them, vivid pictures of memories sewn tightly within patterns (Drew, 1974).

Quilts are considered a heritage craft; as such, they communicate across generations (Earl, 1934). The result is that age, economic, and social gaps fade away, and the quilt bridges differences and breeds community (Hareven, 1977). Quilt making develops a sense of history and helps bridge the gap between today and yesterday.

In past eras, quilting was a necessary part of life and, therefore, was not often referred to in women's diaries (Conder, 1993). Much like the many daily tasks homemakers do today, (e.g., doing the laundry by loading the machine and pushing buttons), activities that are necessary for day-to-day existence are not usually something to spend hours writing about in a diary. At the same time, these are the tasks that tell us much about every day life of people in a given period of time or place (Ormond, 1994).

Some crafts, including quilting, foster an interest in other people based on their culture's artistic contribution to the folk arts (Eanes, Kirkpatrick, McCarter, Newman, Robertson, Sullivan, 1988). Throughout the United States, sub-cultures have appeared that have used quilting as a form of social togetherness, a means of fund raising for supported causes, and as an expression of the art talents of members. Not unlike others, the members of the Church of Jesus Christ of Latter-day Saints (LDS), the Mormons, have used quilting as a means of providing comfort and warmth for

their families and as a means of personal self-expression (Carter, 1953).

LDS women have always directed their creative talents toward domestic service and chores such as quilting. Through this functional means, the Mormon women have created a legacy that has been passed along to subsequent generations (Bradley, 1992).

Quilts, perhaps as much as any other material expression, have come to symbolize the Mormon culture. Quilts entered the Salt Lake Valley with the first pioneers. Pianos and fine china often had to be left to another easier life, but the quilt, in its functional nature, was folded and packed for a journey that held room only for necessities of survival. For the Mormon pioneer women, the fact that the quilt was beautiful could also be a secret comfort -- the fact that it kept her family warm was justification for those precious few inches of space (Fox, 1990).

Yet, relatively little is known of the Mormon quilts as an expression of a unique history and sub-culture. A study that chronicles the utility and the art of Mormon quilts and quilting would enrich the historical and cultural significance of this art form and its communication patterns within the Mormon culture.

Problem Statement

Research has been done on quilting as an expression of many cultures including the Amish, African-Americans,

Mennonites, Hutterites, and some European groups. Little scholarly investigation has been done on the quilt as a product of Mormon culture.

Purpose

The purpose of this study was to investigate the history and place of Mormon quilts within the larger cultural milieu of the United States. More importantly, the researcher hoped to uncover unique contributions and connections between the Mormon quilts and the sub-culture in which the women produced them.

Limitations

The study was limited to the quilts and the makers of quilts who are members of the Church of Jesus Christ of Latter-day Saints, also known as the Mormons. The time period of the survey of literature was the years between 1850 through 1996. The time period for data collection through personal interviews was 1995-1996.

Operational Definitions and Vocabulary

- | | |
|--------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. Applique | Stitching one layer of fabric over another in order to create a design. |
| 2. Art Quilt | A quilt that has spanned a given culture and is recognized as a vital piece of self-expression and art. |
| 3. Block | A repeated module of fabrics pieces containing a design that is used with 5 to 23 other blocks to create a quilt top; represents a peculiarly American development. |

faculties of the members of the Church of Jesus Christ of Latter-day Saints (Mormons). It is the "Mormon way of doing things".

13. Narrative quilt
A quilt that tells a story through writing and fabric pictures.
14. Patchwork
A method of sewing pieces of fabric together to create a design, considered an economical method of using fabric.
15. Patterns
A sample of a thing that has been shaped into a model to be copied.
16. Pictorial quilt
A picture reproduced in fabric which can be a bed covering or a wall hanging.
17. Piece work
A method of constructing a quilt using pieces -- sometimes irregular shapes and sometimes specific sizes and shapes.
18. Quilt
Derived from an old French word "cuilte" which came from the Latin culcita, meaning a stuffed mattress or cushion.
19. Quilting
Act or process of making a quilt by holding different layers of fabrics together with hand or machine stitches.
20. Quilting bee
A social function in which groups of women met to complete a quilt for a special function. Usually it was followed by a dinner and get-together which included husbands and others.

21. Self-expression An individual's ability to produce the feelings of their personality in an art form, such as quilting.
22. Symbolism A term referring to the significant religious ideas of the Mormon culture that are reproduced in hand crafts.
23. Textiles Fiber, yarn, or the woven or knitted piece of cloth used in the construction of quilts.
24. Traditions A method of handing down in unwritten form the opinion or practices to posterity.
25. Transgenerational communication Means of passing one's feelings or ideas from one time to another through a specific method, such as quilting.
26. Whole cloth A large unbroken piece of fabric used to make a quilt face so that the design is produced only by the quilting stitches.

Review of the Literature

The Meaning of "Quilt"

What is a quilt? Among other things, it is folk art which reflects the history of women, particularly, and of homes and families. A quilt can be a repository of passions, attitudes, donations, and anger. It is a reassembling process, which in itself may embody a solution to human problems. It may represent inspiration, a

connection with self, the desire to make something extraordinary in the midst of family routine. It can create a sense of wholeness, a wish to please and to succeed, and a pleasure in the art of working and knowing the power of "making" (Shapiro, 1983).

The word "quilt" has come to have many meanings (Dressing the Bed, 1985). To some people, it is the bed spread used for show; to others, it is a cotton blanket; and yet to others, it is a handmade artistic coverlet (Bishop, 1982).

A "quilt" may be all this plus much more. Technically and historically it is a bed covering that is made of two layers of fabric with a center inner-layer of fiber or other fabrics. The layers are held together with rows of stitches passing through all three layers or string passed through all layers at regular intervals and then tied in a knot. It is the stitching that is accurately called quilting (Orlofsky, Orlofsky, 1974).

Origination of Quilting

Asia and Europe

Wherever it began, patch work and quilting have had a long and colorful history that reaches into antiquity. In the far past, quilting may have begun with an Egyptian queen's patchwork goat skin funeral tent in about 960 B.C.; or the Chinese may have been the first to fashion padded patchwork clothing; or the first quilted product might have

been the Persians' quilted carpet (Makris, 1984). The idea of quilting probably came into being when people first began to weave and put more than one layer of fabric together for decoration and warmth. For centuries the Chinese used quilted cloth to make their padded winter clothing. The Crusaders brought back to Europe shirts from the Arabs in the Near East that were quilted. These were worn under the crusader's chain mail to prevent chafing since the double layers of cloth were more effective than the single layer (Houck, Miller, 1975).

Perhaps the Europeans took the quilted shirt, put a little imagination to it, and created bed quilts which were a help in the thirteenth and fourteenth centuries during the bitter cold winters. Also quilted, probably in an effort to add both warmth and privacy were: bed curtains, canopies, and what we today call dust ruffles (Hinson, 1966).

The European Connection.

The hardships faced by the first settlers of the U.S. were enormous. The colonists brought from Europe a heritage rich in needle work and quilting traditions but there are no records that the very first settlers brought quilts with them. It is not until the end of the seventeenth century that references to quilts in America can be found (Linsley 1983).

Bed coverings were listed among the valuables that people owned, because bed coverings were an absolute necessity of life. They were protected and carefully cared for and stored because of their lack of abundance (Blanchard, Feather, Wilson, 1991). They were passed from generation to generation as an inheritance, and they often depicted and became a family legacy.

"A quilt of calico, colored and flowered" (Little, 1985, p. 223) is listed in the inventory of the house of Captain George Carwin, who died in 1685 in Salem, Massachusetts. Also among the inventory of the household furnishings of Captain John Kidd, the sea captain who later became the notorious pirate, and his wife, Sarah, when they began housekeeping in New York in 1692, is listed: "featherbeds, feather pillows, table cloths, linen sheets, napkins, ten blankets and three quilts" (Webster, 1972, p. 70).

The United States

Periods of Quilt Making.

There are five very definite periods of history of the American quilt. The following paragraphs give a short summary of the periods:

1. The Colonial Period when the products most nearly resembled the craft of the lands from which the quilters had come. This period covers the longest

span of time, from early Puritans to the Empire or Revolution period.

2. The Revolutionary Period which came with complimentary French accents such as flower sprays cut and applied on the backgrounds of the fabrics. The fabrics were of the highest quality and design.
3. The Pioneer Period which extended from Daniel Boone's expedition into Kentucky to the admission of Idaho and Wyoming as states in 1890. The great expansion was in the 1840's and continued through the Gold Rush days.
4. The Civil War Period extended from 1850 to 1860. Most of the uses of fabric during this time were put toward the making of military uniforms. The railroad helped to make the fabrics easier to obtain.
5. The Centennial Period which began in 1876 and followed with the invention of the sewing machine. All types of production by sewing became faster and easier than ever before in history (Tinley, 1929).

Quilts Moved West.

The settling of the new nation was a movement from the East to the West. Packed securely within chests and boxes went the cherished quilts and the quilting patterns of the

pioneer housewife. Also with her, went her nimble fingers and the originality of her questing mind (Lipsett, 1985).

The quilters were not only workers and providers, but also the historians of their families and their cultures. Quilts were testaments of pioneer lives from their hearts through their hands (Davis, 1980). Within each quilt can lie a hidden history of that period of time in which it was created. The quilts told the history of the people and the makers. The stitches that hold together the quilts that reveal values of great women, traditions passed on to younger women, and the economic status of families, and thrifty ways (Riches, 1987).

The women worked hard for survival during the day and at night pieced together scraps of fabric to keep their families warm (Ferrero, Hedges, Silber, 1987). This beauty also filled a void in the lives of the pioneers on the unsettled prairies and barren lands.

Quilts as Pieces of Economic History.

The early pioneers learned to be resourceful with all fabrics, yarns, and threads. In the history of the U.S. household, it was not unusual for clothing to be mended and patched and then cut down and restyled for use by another person (Carter, 1948). Often an article of clothing was used for twenty to thirty years. A poem composed about 1630 describes the plight of the colonist in the clouting or patching of their garments. The poem includes this verse:

The Forefather's Song

And now our garments begin to grown
thin,
And wool is much wanted to card and to spin.
If we can get a garment to cover without,
Our other in-garments are clout upon clout.
Our clothes we brought with us are apt to
be torn,
They need to be clouted soon after they're
worn,
But clouting our garments they hinder us
nothing;
Clouts double, are warmer, than single whole
clothing (Stern, 1963, p.8).

Patching of clothing, then, and, of course, bed coverings -- was a common and necessary technique. The idea of using saved scraps of materials in piecing was also natural to the Puritan and frontier mentality that "inhabitants were thrifty" (Niederman, 1988, p. 110). As far as we know, quilters have used recycled materials or years (Ring, 1984).

Even after a household could afford to cut up into quilt patches the large left-over pieces, that earlier would have gone into the making of clothing items such as a child's petticoat, the quilt remained a contribution to the

family economy. A ready made comforter scarcely could be bought in a dry goods store much before 1890 (Tinley, 1929).

Quilt makers thought of their fabrics as a collection. Fabric represented a creative medium to the artist and the quilter. It is with these pieces of fabric that treasures of art were created (Horton, 1986).

Scrap bags of material pieces became community institutions (Moenster, 1981-82). Within a community, women exchanged choice remnants of prints and calicos from their scrap bags in order to achieve greater variety of color and design in their quilt tops (Makris, 1984).

The length of time that materials accumulated and the fact that they were exchanged freely accounts for the astonishing number and variety of materials found in some quilts. According to quilt historians, Orlofsky and Orlofsky, there are "quilts with as many as 60,000 pieces, and pieces measuring as small as 1/4 x 3/4 inch in size" (Orlofsky, Orlofsky, 1974, p.49).

Generally, the life and times of a woman are expressed in her quilts. The quilt gives three communications (Guiraud, 1975): (1) the fabric tells the economic status of the quilt; (2) the pattern tells the time period it was made; and, (3) size and straightness of her stitches tell the expertise of the quilter.

The Quilt as a Chapter in Pioneer Social History.

The needle has always been thought of as a woman's instrument. Without it, women would have been unable to fulfill their wifely duties and would have passed many an idle and boring hour. With it, they were able to express themselves in a socially acceptable form and make beautiful objects for themselves, their families and homes (Weissman, Lavitt, 1987). Often times the quilts were made at a social gathering known as a quilting bee.

From the beginning, quilting has been enjoyed more when shared with others. Women would gather in the early morning after breakfast and begin quilting. They would break for lunch and then return to the quilt in the afternoon. The men would arrive after their daily work was completed and have dinner with the women. After the quilt(s) were finished, they would socialize and dance. It was as much a tasty feast as a time to complete a quilt (Robertson, 1948, Ickis, 1949).

The quilting bee was of great importance to the women. This social event provided a time, place, and an opportunity for self-expression concerning many of the trials and traditions of the society as they knew it to be. Public and private bees were held and many good things resulted because of them (Tinley, 1929).

Whatever its function as a social occasion, quiltmaking's main reason for being has always been a

private one -- the personal satisfaction it gives (Weissman, Lavitt, 1987). Visiting for social intercourse was not tolerated in the severe lives of early settlers, but in a group, at a quilting bee, it was an accepted practice because women kept themselves busy about the quilting frames. At the general store men met to exchange information about their crops, their troubles, and their concerns. The gathering at the store was an exclusively male activity (Bauman, 1977). The quilting bee was as important to women as the general store was to men.

The function of the quilting bee was not only to offer opportunity to the ambitious quilt maker to get her quilting done for the season, but it was the most important social event of the neighborhood (Robertson, 1948). These gatherings were refined and lent themselves to allowing the women to wear their best Sunday clothes. This was important to them because there were few events at which such clothes could be worn.

With life so hard, often times women's activities consisted of no more than a walk, a chat, a shopping trip, or an evening spent reading or sewing together (Zuckerman, 1982). With the vast separation of miles, it is easy to see why the quilting bee was so important and a necessity for the women's existence.

The women sat at their quilting frames and stitched the beautiful quilts, some of which are seen today in

collections on museum walls. Often these women, with fingers busy on quilting stitches, would balance a loaded rifle against the quilt frame, ready for the lumbering bear, the thieving fox, or the marauding Indians (Ickis, 1949). The strength and quality, the decision and precision of pioneer women are preserved for all time in the vigor and integrity of their quilt designs.

The quilting bee took long hours and months of preparation. Usually the winter was spent making the tops. It was necessary to piece or patch the quilt top before it could be presented at the quilting bee for finishing (Wooster, 1972). Many women and young girls patched the quilt tops to replenish the family supply, but there were also special attempts to make many lovely quilts to tuck away in the daughter's dowery-chest (Kretsinger, 1935).

With the coming of spring and completion of various blocks set together, a border might be added, especially if it was a quilt considered extra choice or was intended for the dower-chest. Then it was time for the quilting. Invitations were sent to the nearest neighbors and preparations were made for a real social function -- second in importance only to meetings of religious nature (Nelson, 1981).

Fine needlework was a requirement for admission to the social event; women needed to be experts with their needles. If the hostess found that one quilter varied her stitches

the slightest degree, another job was found for her, probably in the kitchen where the huge dinner was being prepared for the evening when the men arrived and stayed a while before they took their wives home (Robertson, 1948).

The better quilters were always sought after for the quilting bee. The hostess was ready with thimble, scissors, or thread whenever anyone needed them (Kassell, 1966). Younger women helped thread needles. Children often played under the quilting frames while the bee was in progress (Hinson, 1966).

There was another side to the quilting party which certainly must not be overlooked. It was at this opportunity that there was an exchange of confidences, communication rituals, rite of passage for a younger woman (Riches, 1987), or gossip. When the women started to quilt, usually twelve with three positioned on each side of the quilting frame, the conversation was very general. They spoke of subjects like the crops, the weather, political issues. These topics actually entered into the naming of their quilts. As the non-quilted part of the quilt grew smaller, the conversation became more intimate and quieter. Many individuals' reputations were made or marred at quilting bees (Hinson, 1966).

In the middle of the eighteenth century, quilting bees became very popular and were the forerunners of today's women's clubs (Schabel, 1981). Communications were limited

because few newspapers were in circulation. Quilting bees provided an opportunity for the exchange of ideas. As politics were discussed, quilt names showed the interest the women had: "Lincoln's Platform", "Slave Chain", "Confederate Rose", and "Dolly Madison's Star" are examples.

Susan B. Anthony, the great "Woman Statesman," gave half a century of service to help the women of America. She delivered her first talk for the cause of the "Equal Rights" at a meeting of quilters (Hall, Kretsinger, 1935).

Steven Foster featured the quilting bee when he wrote the Quilting Party. Here is a short verse from it:

In the sky the bright stars glittered
On the banks the pale moon shone,
And 'twas from Aunt Dinah's Quilting Party,
I was seein' Nellie home.

A description of the quilting bee is found in Mrs. Harriet Beecher Stowe's classic book entitled, The Minister's Wooing. (Appendix A complete form Stowe, 1875).

"The quilting" became the slave term for this type of traditional all female party (Fry, 1990). There is no apology for the harshness and brutality of slavery, but occasionally both the slave women and the plantation mistresses transcended their circumstances and developed a very special relationship at a quilting bee. Their sewing was the catalyst that brought them together. Their quilts were constructed for very hard and long use. The slaves

were allowed only one blanket per person for a three year period. If they needed more they had to make quilts from the scraps that were left when they made their mistress' clothes or from their own worn clothes.

At a Louisiana quilting bee held as recently as 1974, a group of relatives worked on a quilt with some fabric with which they were all familiar, and commented as they worked:

"Boy, I'll tell y'all what. This black and white checkered diamonds is somethin' else to try and do."

"Oh, that's Aunt Dee's. It was something to sew!"

"Lord!"

"The black checked?"

"Oh, I had a dress out of that."

"Oh, I did too."

"Aunt Dee had a shirt and vest."

"I had a skirt and top. . ." (Roach, 1985, p. 59).

The quilting bee was a necessity for the American women. many traditions evolved from the quilting bee socials.

Today the Freedom quilting bee exists and consists of a group of black women in Wilcox County, Alabama. It was formed as a means of economic survival. Women formed a co-op, using the skills they already possessed to produce and sell quilts. The ladies first joined together in order to

participate in the civil rights movement after hearing Martin Luther King, Jr. speak in church. They marched and some spent time in jail. The Bee is a testament to the national renaissance of interest in quilting and to the social reforms the members helped to bring about during the 1960's (Callahan, 1987).

Traditions and Patterns

Family traditions go hand-in-hand with quilting. Whatever the tradition. Traditions are still handed down from mother to daughter. Some of these traditions reflect values or morals and others include ideals, perhaps wishful thinking. Quilts add spice and sensitivity, and art (Mahler, 1973).

Traditionally, (1) Young girls were given small swatches of fabric to compose into patches and then blocks for a quilt. Making a quilt supposedly kept a young girl's mind innocent, protected her from worldly temptations, and prevented idle time at the devil's hand. (2) Young girls were to make twelve quilts before they could consider winning a husband. Young ladies' engagements were often announced by calling a quilting bee (Riches, 1987).

It also became a tradition in the U.S., when families became a bit more affluent in their financial status, to have thirteen quilts in a daughter's dowry-chest. This means that the twelve quilts were of any variety that could be put together, but the thirteenth was the bride's quilt.

It was usually all white. The pattern always included hearts because they were reserved for the bride. If a vine or spray of foliage were used it was to be continuous for fear that a broken vine would foretell a life cut short by disaster (Lichten, 1946). The quilt was symbol of female passage, romance, and marriage -- a once-in-a-lifetime celebration in the New England tradition.

In keeping with tradition, in 1844, Mary Evelyn Nelson, a pioneer settler in Ohio, produced a bride's quilt with intricate details. In this poverty stricken area where constraint dominated life, the making of a bride's quilt would have appeared to be almost a conspicuously rebellious and an extravagant act (Clark, 1987).

An old quatrain, crude but meaningful, can be heard quoted today among Devon folk. It reads:

At your quilting, maids, don't dally,
 Quilt quick if you would marry,
 A maid who is quiltless at twenty-one,
 Never shall greet her bridal sun! (Ickis, 1949)

Process of Quilting

There are three basic parts to a quilt: (1) the top, face, or show-off side (upper most layer); (2) the filling, interfacing, or filler (middle layer); (3) the backing, (bottom layer). Each part is essential to the final product (Dell, 1979). After the three basic parts of a quilt are assembled, they are then stitched together.

The Stitches

The stitches are the element that makes a quilt. The stitches most commonly used are "running stitches". That is, they are plain stitches that are made one after the other, all being the same length (Flynn, 1991). Stitches that are very small and even in length and perfectly spaced are considered fine quality. When stitches of this type follow an intricate pattern, the value of the quilt is increased (Morris, 1990).

The quilts of yesteryear required more stitches to hold the interlining in place so it would not lump after washing. Today fusible qualities of polyester batting require fewer stitches to hold the interlining in place (Webster, 1972).

The Back

Traditionally, the backing is placed on the frames first. The backing can be a whole cloth with no seams or it can be pieces seamed together to the size needed. The backing fabric should be at least two inches larger than the quilt top on all sides. The two inches are for the "pull in" as the product is quilted and for creating the binding on the edges when the product is finished (McClun, Nownes, 1990).

The Filler

Over the backing the interlining or "batting" is placed. The completed face is placed on the top. The filler is used to give warmth to the completed quilt,

highlight the face design, and enhance the tiny even stitches used (McClun, Nownes, 1990).

The filler or batting used in a quilt can be used to date the quilt. Because of shortages in the early colonies, quilts were often filled with leaves, grass, feathers, bark, and other odd materials (Colby, 1961). Unwashed wool, combed cotton, or the remains of another old quilt were sometimes used.

Cotton found as batting in a quilt can indicate three things (Hinson, 1966): (1) If the seeds are left in the cotton fiber, the quilt was stuffed with hand carded cotton before the invention of the cotton gin in 1793. (2) If the fibers are short and not combed, the quilt is after the invention of the gin and before specialized machinery used in 1880. (3) If the fibers are long and straight and clean, the quilt filler was produced after 1880.

The Face

The completed face is placed on top. All three layers are basted or pinned together. The quilt is then ready for stitching which can be done by hand or by machine. In the last case, the three layers may be placed together and held securely with safety pins so that the stitching may be done using a sewing machine (Singer, 1990).

The face is designed in an artistic way to show off the originality and self-expression of the maker (Fons, Porter, 1993). The face was traditionally made of a series of

fabric pieces sewn together. The pieces of fabric were generally geometric in shape and sewn in a given pattern that was often a small section of the quilt called a block (Wingate, 1965).

A quilt face is generally made of six to twenty four blocks. The blocks are given names to describe the pattern and its meaning as interpreted by the maker (Brown, 1975). The pattern of the quilt top, when completed, is referred to as several "blocks", or an "over-all pattern/medallion", or a "whole-cloth pattern".

In addition to blocks, historically and to the present time, three standard methods have been used universally to produce quilts (Morris, 1990). They are applique, wholecloth, and piecwork (Brackman, 1993). Details of these methods are given in this paper as Appendix B, p. 10).

Fabrics

No matter the quilt pattern, the fabric used is essential to its creation. Fabric is a main concern of the quilt-maker. Most of the quilts seen in museums today were made long ago when the choice of fabrics was limited. Traditionally, quilt makers didn't buy fabric especially for a quilt, but rather they used what was on hand. In this way, a quilt became a family documentary with bits and pieces of worn-out or out-grown clothing cut up and pieced together. Various members of a family could pick out a patch from someone's promotion dress or a piece from

father's tie or a favorite pair of pants. The faded, worn pieces took on a look that illustrated the charm and appeal of the traditional old quilts (Linsley, 1983).

The materials in the first quilts, of course, were all imported. The bits of fabric used, chiefly from England, had been brought over by the early settlers in the form of garments, curtains, and bedspreads (Glazier, no date given).

There is not a great deal of evidence concerning American fabrics other than family traditions. As the colonists were building their America, the fabric industry was in full force in Europe. It had become a highly refined industry. The colonies were learning and refining the trade for themselves (Montgomery, no date given). While France is rich in records of her textile industries, England is almost poor and America destitute. Nothing has been found in the U.S. for example, that equals the factory pattern books of the Peel Works in England (Tinly, 1929).

By 1840, the U.S. manufacturers had reached the point of producing beautiful and desirable printed cottons (Tinly 1929). As a result of this, more attractive clothing and bedcovers could be made. From this time on, the colors, the fabrics, and the patterns produced were improved. The fabrics were subject to availability, due to transportation means and the economic status of the buyer.

The materials woven on the early domestic looms and, later, on the power driven factory looms were used for all

types of woven apparel and household necessities. The design of these fabrics varied. Some were plain; others were figured. These basic or staple fabrics were treasured and were used for one or more purposes, first for clothing and then for quilt tops. The following are the most common types of cotton fabrics found in the American quilt: chintz, homespun, broadcloth, muslin, and percale (Robertson, 1948).

Textiles

After the textiles were made, they needed to be dyed for lasting appeal (Buchanan, 1990). Dyes were difficult to find, and to store, and to extract the desired color was a long process (McBschetky, 1964). Colonists also had to learn how to impart the colors to the cloth, distinguish what colors would remain "fast", and determine which would hold to linen, wool, or cotton (Museum of American Folk Art, 1972).

Cotton.

Cotton is the oldest and most common textile used both today and in the past for quilt making (Munby, 1986). Fabric that is 100% cotton is the best choice for quilts (Singer, 1990). Cotton is durable, dyes beautifully and has a soft hand; it is easy to cut, sew, mark, press, and work with (Spelman, 1991). Cotton holds its shape well and is available in a wide range of colors and printed designs.

Cotton, which is the most important commodity in the making of quilts (Arrington, 1956), is a plant of the

hollyhock family, with a fluffy seed pod called the "boll". It was first used as a decorative plant in the Americas. The best cotton we know today has a long fiber and is known as "Sea Island Cotton" because it is grown on the islands off the coast of South Carolina, Georgia and Florida. It is generally accepted that next to Sea Island cotton, Egyptian cotton has the greatest value (Wilson, 1979).

The types of fabrics available for quilting have changed dramatically over the years (Frager, 1974), but one of the all-time favorites is calico. (The spelling has changed, but the fabric is still the same cotton with a polished finish for luster and beauty). Gingham, prints, chintz, and home dyed cotton in solid colors combined well with calico and were widely used in quilts, but the mainstay of the patch work was from 1700 to 1775 "callicoe", from 1775 to 1825 "Califoe", and from 1825 to 1875 it was "Calico" (Tinley, 1929).

Fine cotton calicoes and chintz had to be imported from England until into the nineteenth century. All scraps left after dressmaking were prized, preserved, and stitched together to make a new piece of cloth or a quilt top. Until the Industrial Revolution, there was never enough cloth to make all the quilts women wanted (Wooster, 1972).

Linen.

The fibers of the flax plant are used to make linen. Flax is stronger than cotton and is very absorbent. It is

lint free and dries more quickly than cotton. It can be washed, bleached, and ironed at high temperatures without scorching. Flax is not very resilient, and it wrinkles easily. It can shrink and be damaged by mildew (Liechty 1994).

Linen, as in the past, is rarely used today in quilt making, because of the fact that it takes 16 months from the time of planting to the weaving of the fabric and its natural characteristic is to wrinkle and split (Orlofsky, Orlofsky, 1974). Linen does not wear well in quilts due to the abrasion that occurs.

Wool.

Wool has been used in quilt making but not as often as cotton. It is more valuable and serviceable when used in clothing. Even if it is patched several times it gives lasting use. Wool when used in quilting, makes a coverlet very heavy and somewhat uncomfortable (Crow, 1990).

It has been common for American quilt enthusiasts to describe almost all early woolen quilts as linsey-woolseys (Brinney, Brinney-Winslow, 1984). This folk term goes back to English references in the sixteenth century and it refers to the coarse utility fabric combining a linen warp and wool weft. It was most suitable for winter hangings and upholstery. It was imported by the Hudson Bay Company and used for trade with the Indians.

Most of the worsted and linsey-woolsey quilts were of one color and finely quilted. Such monochromatic creations were probably the more popular in their day because they could add a sense of formality and magnificence to the bed coverings (Webster, 1972).

Woolen cloth, linsey-woolsey, homespun (cotton) colored with indigo and natural dyes were the only fabrics available to the U.S. Linsey-woolsey took a long time to manufacture (Wilson, 1979).

Silk.

Silk was rarely used for quilts because of its delicate and expensive nature. Scraps of it have been found in some of the Victorian crazy quilts in the late 1800's. It was sought out for its beauty and used in clothing more than in household items such as quilts (Arrington, 1978).

Today's Fibers

Although the most common fiber used in quilt making is still cotton, a synthetic fiber known as Polyester is the second fabric choice. There are so many different quilt fabrics, patterns, and colors available to today's sewer that it is more difficult and yet more exciting to plan a quilt project (Linsley, 1983). The colors and patterns of the fabric will greatly affect the quilt pattern. Similar shades and values will produce a flowing and subtle design, while bright intense colors are more stimulating (Crow,

1990). Either combination produces a satisfying quilt design.

Polyester.

Polyester is strong, durable, easy care, and wrinkle resistant. It is a synthetic fiber made from a base of petroleum. It is not very absorbent. It has the quality of accepting dye quickly and retaining the color (Hatch, 1993).

Nylon.

Nylon was introduced in 1939 as a "miracle fiber" because of its excellent strength, elasticity, and washability. It is light weight, quick-drying, and resilient. Nylon does not absorb moisture (Hatch, 1993). For a period of time nylon was used in quilt making because of the 108 inch width in which it was manufactured.

Fiber Blends.

A better fabric is produced when polyester is blended with cotton (Binney, Binney-Winslow, 1984). The resulting fabric embodies the best characteristics of both fibers. Polyester provides the wrinkle resistance and cotton the cool, soft, comfortable hand.

Meanings and Uses of Today's Quilts

Quilt Therapy

Quilting has been used as a form of therapy. This is not a new type, but is a very productive one. Civil war veterans, their nerves shattered, began to applique and piece quilts as a therapeutic measure (Brown, 1975) for both

physical and mental rehabilitation, but it was during the 1930's that the suggestion was first put forth that quilt making was useful as occupational therapy (Orlofsky, Orlofsky, 1974).

In making a quilt top the worker has the stimulus of color and also has to concentrate upon the task of sewing the pieces together in order that they may join to form an accurate pattern. If the quilt block is not a pieced one, but patched, the maker must turn under the edges of the pieces and stitch them down neatly in order that they form the pattern -- the task also requires concentration. It is easily understood that a nervous individual who is concentrating on making a quilt block has less time to worry over fancied physical ill health, over wrongs, or even over things which may be real or fancied, so that through the quilting process is cultivated a more healthy mental attitude and habit (Dunton, 1942).

Quilts can give other great possibilities to therapy. They are symbolic of warmth and comfort and stand for the pleasures of closeness and union with a desired object or person. They provide a full and lasting security through silent embrace (Donnell, 1986). A quilt had a strong psychological appeal that few machine-made objects could rival (Woodard, Greenstein, 1988).

Education and Quilting

Secondary education students today, under the direction of home economics teachers (Moosher, 1994), are expressing themselves and their concern for society in positive ways through the making of quilts (Strickland, 1987). As the symbol of care, the quilts are often used to express warmth and comfort for AIDS patients, burn victims and pre-mature babies (Coats & Clark, 1994).

The AIDS quilt, done in the 19th century tradition of a Memory quilt, is a kind of therapy, since the quilt is symbolic of those who have died due to AIDS (Mainardi, 1982). It is a continually growing quilt with each death remembered by a friend or family member who has added to the quilt or part of the quilt (Mainardi, 1988). The quilt covers an area larger than a football field and is a touring exhibit.

Quilts as a Means of Communication

Quilts are a form of non-verbal communication (Fleming, 1973) and can be analyzed by content analysis in the same way as written or spoken communication (Holstein, 1969). Findings suggest that works of art, or nonverbal communication, might be regarded as maps of the society in which the artist and his public live (Bernick, 1990 Pasquini Masopust, 1992). A quilt acts as a photograph of visual symbolic form (Chalfen, 1981).

The first quilts were simple but become more complex as society grew and became more socialized (Brinton, 1964). In a highly socialized society, some quilts are complex and many are detailed pictures of life today (Eaton, 1989). For example, form analysis, an adaptation of content analysis, was used by Jung and Paoletti to document and analyze dated "crazy quilts" from the Victorian era of 1887 (Good Housekeeping, 1990).

A second example and one that is important historically occurred in 1880. This was an important date in the progress of American woman. It was only after 1880 that women's economic and political status really began to change. Freed from psychological as well as material restraints, women opened a new era in their lives. The journey of more than two and a half centuries along the trail of her frugal patchwork was finished. The story of the woman's heart was and will continue to be written by her hands and this work (Tinley, 1929).

On an historical level, a quilt may be seen as a symbol of the feminist movement of our foremother's lives. Quilts may be said to have filled the disappointment of not going to school or learning to be an artist. Women have always made art. Quilting is a very ancient art (Ring, 1984). Surviving examples date from the Middle Ages, and by the late nineteenth century, quilts had generally become more decorative and less functional (Hall, Kretsinger, 1935).

In the eighteenth century, women used their embroidery stitches to express their creativity and became artists with their needles, only to be laughed at by the men. In the nineteenth century, women learned not to claim creative merit for embroidery, but to assert that it was a labor of love. Men again mocked their mere pastime as just one of the many trivial occupations which filled a women's day (Parker, 1984).

Many of the quilt makers of today use semiotics (Holbrook, Hirschman, 1993) in their work to explain and express their feelings of society (Elsley, 1990). Each of their quilts tells a story (Porter, 1990). For example, Faith Ringgold's (a well known contemporary quilter) painted quilts are politically inspired works such as a symbiosis between the quilt and the flag. Some of her works evoke a drama of self-identity in dialogue with a large family group, ethnic people, or national culture (Gouma-Peterson, 1987). Ringgold reminds one that the flag -- a quilt of sorts -- is a symbol of everyday domestic life as it is an icon of a people's epic ideals (Galligan, 1987).

Some of Ringgold's art works include: Flag for the Moon, Die Nigger (1969), the No More War Story (1985), and Flag Quilt (1985). She also produced The Purple Quilt, a group portrait of the case of Alice Walker's novel The Color Purple (Porter, 1990).

Quilt Cultures

There are at least three distinct quilt cultures, each more or less independent of the others, each of which claim credit for quilts being works of art. Perhaps none of them alone has done justice to quilts' multiplicity of meaning (Bresenhan, Puentes, 1986).

Each culture considers at least some quilts to be works of art, and there are individual quilters from each that are seen as artists within that culture. The three cultures are:

(1) The traditional quilt school. This group comprises the vast majority of women who quilt now and historically. It has been described as a tree trunk, because from this all the others grew.

(2) The art quilt tradition is a culture that grew from the traditional school and considers quilts as an art form. This culture got its beginning in July of 1971, when Jonathan Holstein, guest curator at the Whitney Museum of Modern Art in New York, created a show of quilts (Holstein, 1985).

(3) The feminist quilt culture is new on the scene and is diverse in approach. This group consists of women's studies scholars who are interested in women's art, feminist historians who use quilts as documents of social and domestic history, and a handful of younger quilters who are making quilts directly for the art market (Mainardi, 1982).

Some authorities have tried to divide quilters into plain quilters and fancy quilters (Farb, 1975). These categories have the virtue of being used by women who quilt, but the line between the two is not hard and fast (Milspaw, 1982). Fancy quilts are made for the beauty and not really for the service (Johnson, 1982).

Both plain and fancy quilters, and all three of the quilt cultures use the quilts they make (Farb, 1975). The quilts represent home, family, and community values. Women, over and over, say that the purpose of making a quilt is to express love rather than to demonstrate mastery over that which is a difficult medium (Holstein, 1972).

Cultures that are highly organized, yet loving and warm, project their art works as beautiful, easy to understand and enjoy (Becker, 1978). The simpler the society, the simpler the art work and more complex the society, the more complex the art forms become. The complexity of the art form corresponds to the society and their present position in socialization severity (Barry, 1957). This is true with quilts.

Quilts as A Product of Order and Beauty

Rural America did not generally practice art for art's sake. There was a constant struggle to maintain the necessities of life. Yet, during all of the hardships, people tried to create something beautiful to add to their lives (Irwin, 1984). Quilting did fulfill both needs of

warmth and comfort and a desire for beauty in the home. The present twentieth century revival (of quilt making) is an appreciation of that art, which of all the time-honored household arts has withstood the machine age, and has by no means reached its climax (Kretsinger, 1935).

Young girls and some boys, of times passed, were taught the needle crafts. This was done at first on a sampler and then on a quilt (Kassell, 1966). They learned embroidery stitches and then detailed sewing skills.

Few traditional art forms have held their own so well against the ravages of time, technology, and changing fashion as that of quilting (Eanes, Kirkpatrick, McCarter, Newman, Robertson, Sullivan, 1988). The love of quilt making has inspired women to continue to make and enjoy quilts and to search their histories and cultural significances.

Quilts have their own special domain in the history of folk art (Alder, 1977) and have constituted a universal form of needlework since before 1770 (Knopf, 1983). Women's history is like a torch, showing the strength and power of woman as artist and the consolidation of women as a sharing community.

The quilt is a diary of touch, reflecting uniformity and disfunction; illustrating the diversity within the monotony of women's routines. The mixing and matching of fragments is the product of the interrupted life. Quilts

incorporated the grid, a sample of women's art in the early days, of the feminist art movement, symbolizing, perhaps, the desire of salvaging order from domestic and other distractions. What is popularly seen as "repetitive, "obsessive," and "compulsive" in women's art is in fact a necessity for those whose time comes in small squares. Passive housekeeping differs from active homemaking (Knopf, 1983).

The women who pieced and stitched the bed covers of the eighteenth and nineteenth centuries could hardly have envisioned their work vying for wall space in the museums that house van Goghs and Rembrandts. Few objects born of necessity and taking a functional form have risen to such artistic heights (Houck, Miller, 1975).

Quilts and Folk Art

Not all quilts, however, are "art objects" or were even intended to be (Fischer, 1961). The motivating force of all early American crafts was immediate need and a quick response to ideas to meet the need (Robertson, 1948). It must not be forgotten that the American quilts, like all other early crafts, were made under tremendous strain and under almost unbelievable hardships.

Quilters produced "works of art" that in reality were intended to be used up in their life time. It is fortunate that some of these quilts have been cherished and then handed down through the generations of time. The very

survival of any early quilts suggests a classification of the "best quilts" (Callahan, 1986).

Quilts have endured for centuries and have come to take their rightful place as one of the most universally recognized American art forms. Quilts are the art of the people, an art that speaks of love with every stitch -- love of family, love of life, love of work, and love of beauty (Bresendhan, Puentes, 1986).

The great American piecework quilt, an example of the United States' own true folk art, was born with imagination and a sense of fun out of true frugality and necessity. As one writer expressed it, "Perhaps no form of folk art ever developed into a greater 'hearts and flowers' affair than the patchwork quilt in America. From its practical and prosaic beginning, it became interwoven with romance until it fairly dripped with sentiment" (Bacon, 1973, p. 82).

The 1976 Bicentennial of the United States marked the beginning for a renewed interest in quilts by the working and middle class Americans in the folk arts and craft heritage (Kolbert, 1985). Projects such as the Boise Quilt Peace Project and the Ronald MacDonald House quilts (forms of community services) began to appear all over the U.S. (Gaynor, 1984).

The revival of the art of quilt making is evident in the number of museum exhibitions throughout the country. The Quaker Oats Company has a quilt that has many of the

company's symbols worked into it hanging in the chairman's board room. Mobile Oil Corporation made a presentation to the Continental Quilting Congress to support a quilt exhibit. The Philip Morris Company commissioned regional artists and crafts persons to produce a collection of handiwork for their Cabarrus County (North Carolina) facility. One of the pieces in the collection is a quilt measuring ten feet by thirty-eight feet. It is composed of three hundred and thirty-three traditional patterns in one foot squares. The quilt makes use of seven hundred different fabrics (Makris, 1984).

Quilts and Leisure Time

For the women of today, with many hours of leisure time, quilting holds promise of a daily increased interest in possible opportunities for service and for a new artistic expression (Danford, 1985). Quilt making is a simple art and lends itself to many pleasant interludes not unlike chatting with friends, or rocking the baby. A quilt will not be made during a short period of time and usually not at one sitting (Ickis, 1949). Because of that, quilt making often becomes a bit of "pick up" work between household chores.

Quilts as an Individual Expression

One of the basic, innate human traits is the desire to be remembered -- and quite naturally, to be remembered in a fond and complimentary way (Irwin, 1984). People do not

like to think that they will pass from this earth and go unnoticed for the eternities. Perhaps that is why people paint, build edifices, acquire earthly possessions, write their memoirs, or make quilts (Bernick, 1990).

Quilting is an art phenomenon that is only beginning to be understood (Chase, 1978). Being traditionally a woman's art product, quilts assert the creative potential of everyone. Many cultures and peoples have been drawn together into a single language of abstract or stylized forms of quilt making (Tanchyk, 1990).

The Quilt Revival

The first quilt revival began in 1895 with the publication of Webster's first full length quilt history book (Benberry, 1979), and lasted until the end of World War I. The second revival began in the late 1920's and went through the Depression Era. One quilt from this era that was different from all others was the "Cheater Quilt." This quilt was made using the printed flour, animal feed, or seed sacks. The third revival began in the late 1960's (Brackman, 1989).

With each revival, the number of published quilt histories increased as well as the number of pattern books available to the public (Sater, 1981). In the later years, an increase interest in quilt shows has occurred and the collection of quilts has taken on a new meaning (Levin, 1990).

It is believed that the arts and crafts movement did not intentionally set out to revive quilting, but such a revival came about. The quilts of today are often referred to as "art quilts" or the "great American cover up" (Mainardi, 1974). They are made in the same manner as their forerunners, but they enjoy a new light. The art quilt is different from its traditional predecessors; it is art for the walls, not beds (McMorris, Kile, 1986).

Stitching is not only practical, but provides unlimited opportunities for artistic expression (Brown, 1975). Quilting has escaped the boundaries of tradition in recent years as it explores the great potential and possibilities that lie in the future of such an art (Neapolitan, 1986).

The Mormons

Who are the Mormons?

The members of the L.D.S. Church, the Church of Jesus Christ of Latter-day Saints are commonly referred to as "the Mormons." At the writing of this paper they number more than 8,000,000 and can be found throughout the world.

The central figure in the Latter-day Saint religion is the Lord and Savior, Jesus the Christ. The Church was named after Him, and by His authority it was established and now operates (Green, Green, 1967).

The Church of Jesus Christ of Latter-day Saints is neither "protestant" nor "reformed." It is a "restored" Church. It is the same church that was organized by Christ

during his time on earth and has been re-established in this time. It has the same authority, organization, principles, and ordinances that He used during His stay on earth some 2,000 years ago (Smith, 1979).

The Church was restored to the earth by the Lord through His servant Joseph Smith, Jr. The church was legally organized on April 6, 1830, in Fayette, New York. In March of that same year, The Book of Mormon was published. The book is the foundation of the Church and another testament of Jesus the Christ. From this book the church members received their nickname -- The Mormons (Hughes, 1986).

The Church has three main purposes on this earth, they are: (1) teach the members to live so that they can obtain eternal salvation, (2) preach the gospel to the world, and (3) redeem the dead. Members are taught these purposes from the time of early childhood until death (Kimball, Kimball, 1977).

The Mormons are a family oriented people. It is their belief that the family unit is the most important and basic unit of society and the church. The idea that the family can be together eternally, when the marriage of parents is performed in one of the Lord's holy temples is a basic belief (Allen, Leonard, 1976).

Shortly after the church was established, Joseph Smith, Jr. organized the women into a society called the Relief

Society (Arrington, 1985). The purpose of this organization was to give service to others and to help teach the women homemaking skills (Godfrey, Godfrey, Derr, 1982).

Homemaking is a Mormon specialty (Warenski, 1978) and carries high expectations. One of the many homemaking skills traditionally taught to women was quilting. They, like other women of their times, had to provide comfort and warmth for their families (A Centenary of Relief Society, 1942).

Mormons view education as important for their eternal progression. Knowledge is eternal. Education is stressed for both males and females. From the beginning of the church, schools were set up to provide a way in which the children could grow and learn. When the Mormon pioneers arrived in the Utah Territory, they built schools second only to building their homes (Roberts 1965).

Where did they come from?

In the early days of the church, most of the members came from the eastern part of the United States and Europe, especially England. They brought with them the traditions and cultures of their home lands and this ultimately enriched the church and its members (Backman, 1983).

What is their value system?

The Mormons are taught to be self-sufficient and frugal with their resources -- time and money. They are taught that they are given talents from God. These talents are to

be shared with others when it is appropriate. For example, homemaking skills, which could include quilting, are talents to be used and shared. Mormons are also taught to help one another and pay ten percent of their income to the Lord. This ten percent is known as tithing. This is paid by the members out of obedience to the Lord's commandments (Arrington, 1985).

With an unusual work ethic, rooted in an unusual theology, the Mormons themselves are viewed as unusual in American society (Warenski, 1978). They are a special people.

When they share, they believe that they are giving unto the Lord as well as to the other person. The Mormons worked hard to be independent of the outside world. When they first entered the Salt Lake Valley, under the direction of Brigham Young, many new industries were started (Shipp, 1985).

The Move West

The Mormons found it necessary to move west because of the harsh ridicule and persecution that they suffered at the hands of mobs. They wanted peace and had to leave the settled area of the United States to find comfort in the unsettled lands in the west (England, 1980).

In the westward movement, life moved into a subsistence type of living that was always typical of the frontier. People did what they had to do to remain alive. The notions

of beauty and art were secondary considerations (Conder, 1993).

The Mormon pioneers had to leave behind or along the way many beautiful possessions. They could not worry much about such luxuries as decorations on their clothing or in their homes, only survival, which often included just keeping warm. People lived this type of existence only as long as needed. When they were able to get a foot-hold, they moved to a life style with a touch of beauty (Conder, 1993).

In the early days of Mormon history, textiles were very scarce. Quilts were sometimes wrapped around people and used as clothing. This was especially true in the years just before and just after the arrival of Johnson's Army (Arrington, 1966).

The Mormons moved into the wide open spaces of unsettled territories and upon reaching their destinations they settled in to make their homes. At first the major concern, of course, was survival. They wanted something to keep out the cold, but eventually, quilts were also a way of adding beauty. After building their cabins and homesteads and finding the safety they desired, they began to concentrate even more on aesthetics, such as a bouquet of wild flowers, a touch of fabric draped at the window, or a new quilt. As a result of their love for quilting the women

produced quilts with ornamental details marking their heritage.

The Mormons like some other cultural sub-groups, have valued and encouraged quilting among their members. Individual use of color and pattern was encouraged with each quilt produced. Each of the master quilters in this study started quilting at an early age as a result of the encouragement from their mothers, grandmothers, or friends.

Today the Mormon quilters use quilts for warmth and for show. At times, the quilts are used as art pieces in the form of wall hangings. Many of these hangings are considered art objects.

Quilting was often done at a bee and was a socially accepted activity for women. It was a time when they could interact together while developing their skills. Quilting is done today by the Mormons at Relief Society work days or in their own homes by themselves or with a few select friends.

One idea different from other quilters was the organization of a consignment store, under the direction of Louise Y. Robinson, the general president of the Relief Society. The store was organized for the sale of quilts, rugs, dolls, baby clothes and other handmade items. This store was known as "Mormon Handicraft", and was founded in 1937. The store allowed women to supplement their family

incomes during the depression of the 1930's. Many of the quilts were made at relief society bees.

Some of the Mormon quilters today, quilt at charity bees. This is not totally unique to the Mormons, but it does show their caring and willingness to share their talents for the betterment of others.

Chapter Summaries

This chapter has set forth the background for the study undertaken in this paper. The problem, purpose, and framework for the study were introduced. The definitions were given and the review of literature on the subject of quilting and quilts was presented

Chapter 2 provides a portrait of the researcher and sets forth the methodology for the study, including research design, data collection strategies, and research standards. The method of inquiry and justification for the study are presented.

Chapter 3 gives an analysis of the data obtained in the interviews. A detailed portrait of each master quilter is included. Chapter 4 presents a summary of major themes. From these, conclusions are drawn, impression given, and recommendations made.

CHAPTER TWO

METHODOLOGY

Introduction

Unlike research on quilts produced in some sub-cultures, little formal work has been done on the quilt and its relationship with the Latter-day Saint (LDS) culture. The purpose of this study is to investigate the possible place LDS quilts may have in the Mormon society.

Theoretical Framework and Justification

Home as a Paradigm

To the scholars working in the context of the home and family, folk art is a vital element of the sub-culture and is often protected in and transmitted through the home. Home as a paradigm provides a climate in which a qualitative researcher can seek to understand the importance of the elements of folk art to the individual and society. The study was done to gain a better understanding of home folk art, expressed in articles of endearment, specifically quilts.

Interpretive Inquiry

Social scientists have found that interpretive inquiry is an unusual and effective means for understanding a people and their culture. Interpretive inquiry allows for a "systematic search for deep understanding of the ways in which persons subjectively experience (perceive, interpret,

plan, act, feel, value, evaluate) the social world"
(Hultgren, 1989, p. 41).

Interpretive inquiry was first used by religious scholars and then by the legal profession, historians, anthropologists, and educators. As a method of inquiry, the interpretive approach has become a way for "understanding ourselves and the multi-cultural societies of the modern world" (Spradley, 1979, p.iii). Historically, studies in the interpretive mode of inquiry preceded empirical/analytical studies of the home and the family (Hultgren, et al., 1989).

An interpretive approach was appropriate for this study because of the researcher's desire to use quilts as a medium to discover multiple meanings of the symbols extended in and from the family members, particularly women, in the home to individuals in the LDS society. The approach allowed the researcher to interact with the participants of the study, interview them, observe the symbols of love they had produced, and collect and analyze data in a natural setting. The desire of the researcher was to study and obtain as much insight into the possible meanings of quilting used by particular individuals.

Limitations

The research in the paper was not meant to be applied/attributed to other families or individuals, rather, its purpose was to reveal information regarding a small

number of LDS individuals. The construction of a quilt is a time consuming process and is a selective method of emotional expression for each person.

The study was an historic and interpretative study of L.D.S. quilt making as done in the setting where quilts are most often made -- the home. It focused on (1) the types of quilts made, (2) the textiles used, (3) the patterns developed, (4) the significance of the quilt in the maker's life, and (5) the use of patterns and materials indicative of the LDS sub-culture.

Population

The study began with the initial contact with the members of the Utah Quilt Guild, the Historical Quilt Project of Utah, and, finally twelve well known Mormon quilters. It considered Utah quilts and quilters, both past and present.

Sample

The author of this study met many master quilters during the study. The researcher selected master quilters for the study as indicated by their experience and skill level, interest in quilting, and knowledge of the subject. Seven of the quilters interviewed were judged by the author to be the most impressive of all those interviewed, and it was interviews with those seven that ultimately comprised the pool of collected data.

Data Collection

Interviews

The in-home interviews began as soon as appointments could be made with those in the selected sample. The length of the interview depended upon the informant and the way in which questions were responded to and completed.

The research method chosen allowed for recording of the diversity and uniqueness of each case of self-expression in the planning, making and completing of a quilt. The study involved:

1. Contacts and dialogue.
2. Visits, "copious" notes and "thick" descriptions.
3. Close examination of the data trail and re-direction of questions to allow triangulation.

Research Design

The steps mentioned above were not always followed in a sequential order, but in this type of study it is not a critical factor to complete one step before moving to the next step. The steps simply map out the study as a data trail was established. It should be noted that, with permission of the informant, the real name was used to give credit for artistic expression and to give credibility to the findings. Personal interviews with the informants were completed to collect the data.

Observations and Interviews

It was important to develop a level of trust between the informant and the researcher so that ideas and feelings

could be freely expressed and exchanged. The first part of the visit allowed the researcher to build this relationship of trust with the informant and to begin to form ideas if there was a need for future interviews. The second part of the interview allowed the researcher to ask questions and make observations.

During and following the interviews, the researcher carefully compiled written notes and informant questionnaires.

The interviews and observations were different and unique because of the individuals involved as informants were each different and unique in age, number of family members mentioned, feelings for different people and occasions, and preference of artistic design and symbolism.

Questioning

The researcher attempted to probe deeply into the informants insights and feelings of artistic expressions, through quilt making, of love and the family and the home. The research utilized various types of questions in each interview. They included:

1. Descriptive questions which allowed the research to learn about the informant and her quilting skills.
2. Structural questions which helped the researcher in verifying the types of quilts that were made.

3. Contrast questions which helped the researcher to understand the family cultural and relationships and patterns in the lives of the receiver and the giver of the quilt.

Analysis of the Field Notes

In the analysis, the researcher searched the parts of each interview and identified emerging patterns that helped to bring into focus the whole picture quilt making as folk art indicative of a sub-culture.

Charting and Coding

The data gathered in the interviews were preserved, and the notes were coded and separated into categories. The categories indicated patterns dealing with the reasons for quilting, quilting skills, patterns and symbols, the use of quilts as a symbol of caring.

Standards for the Study

Standards were set for the interpretive study. The following are the researcher's list of those standards:

1. Triangulation, by which the researcher was able to verify her findings and interpretations with the informants who provided the data for the study.

2. A data trail, that included all the initial data collected and the formally expanded reflective field notes of the researcher. The trail was the researcher's impressions (descriptive and reflective) of the individual and the type of insights given.

3. Validation of information including the reconstruction of dialogue and quotes.

The view of the informants was a necessary part of the study. The ideas and themes identified came from the observations and dialogue of the informants, not just the impressions of the researcher.

The Instrument

In the interpretative study described in this paper, the home/office of the master quilter was the setting and the individual quilter and quilts were the tools. The researcher, however was the instrument, and her expertise and experiences therefore, provided reliable and valid assessment of the data as shown by the following description of the researcher.

Validation Through Portrayal of the Researcher

The researcher has chosen to become involved in an interpretive study on the topic of quilting and its significance to Mormon quilters because of her interest and expertise in the subjects of sewing, textiles, and quilting.

She has always had a keen interest in history. A special subject of interest to her is the place of women in the past and how they were able to express themselves. The interest in women and their quilts, as a means of expression, has made history come alive for the researcher.

The researcher began quilting at age 12. The interest in quilting grew with encouragement from family members. Over the years, she has helped to make eight quilts and worked alone to complete 12 quilts.

Family and Home Life

The principal investigator of this study grew up in a household of six persons, with two male siblings and one female sibling. Because the researcher was the last child in the family and there was a twelve year span between her and her youngest brother, she shared the home with her siblings for only a few years. She grew up as an only child in the home.

The author's father provided for his family by working a small ranch in Star Valley, Wyoming. Her mother worked as an elementary school teacher and as a homemaker. Due to the fact that her mother worked outside of the home, household responsibilities were divided among both parents and the one child left at home. The family resided in the same home until the child was thirteen years old, at which time the researcher and her parents moved to Salt Lake City, Utah.

The researcher came from a family where sewing and quilting were a part of everyday life. The maternal grandmother, Laura Althea Thompson Gardner, was a member of a pioneer family that had the responsibility of producing quilts for the other extended family members. The grandmother passed this skill on to the mother. Florence Vilate Gardner Anderson, the mother of the researcher, passed the knowledge and desire to quilt on to the researcher and her older sister.

The treasured quilts of the mother were passed on to her two daughters. The author considers these quilts to be transgenerational heirlooms.

Undergraduate Studies

Upon graduating from high school, she studied home economics education at the University of Utah for four years and completed a Bachelor of Science Degree in June of 1966. Major course content dealing with the home and the family included classes that dealt specifically with clothing and textiles. The economics, history, and psychological needs of sewing and clothing were explored.

Professional Involvement

The researcher, in the fall of 1966, began her teaching career at South High School in Salt Lake City, Utah. The position was that of teaching clothing construction. Expertise in clothing and textiles has enabled her to teach in the public schools, adult education programs, community youth programs, and Salt Lake Community College over the past twenty five years.

In addition, the researcher has owned and operated two businesses: one in interior decoration of residential dwellings and the other in floral designs for the home and bridal parties. She has also taught floral design classes in adult education programs.

The author has a love of clothing and costume design and has produced costume designs for thirteen musical stage productions. She has designed and produced the costumes for

the town's people in Baker's Hawk. This is a family movie produced by Doty-Dayton Productions of Hollywood, California.

Graduate Studies

After many years of teaching and mothering three children, the author of this paper accepted a Sabbatical Grant from Granite School District, Salt Lake City, Utah, and began, at Brigham Young University, the pursuit of a Master of Science Degree in Home Economics, with specific emphasis in Clothing and Textiles. Special interests in her graduate program included: "Historical Textiles", "Design", and "Sewing Construction Techniques".

The researcher designed an original American Indian costume for the Clothing and Textiles Department at Brigham Young University. This design won first place for originality at the spring fashion show and was entered in the International Textiles and Apparel Association competition (at the Goldstein Gallery, University of Minnesota, St. Paul, Minnesota) in November of 1994.

Chapter Two Summaries

Chapter II presented the theoretical framework and justification for the study. It set forth the research design, method of data collection, analysis and research standards. A portrait of the researcher was also given.

Chapter 3 will present an analysis of the data obtained in the interviews. A detailed portrayal of each master

quilter is included. Chapter 4 presents a summary of major themes and emerging patterns of the study.

CHAPTER THREE

DATA COLLECTION AND ANALYSIS

The purpose of this interpretive study was to investigate unique qualities of Mormon quilts and the relationship of quilting as a folk art to the Mormon sub-culture.

The life and times of a woman were expressed in her quilt making. A quilt can be a diary of her life. We have learned many things about the women of the past from their quilts; how difficult their lives were, the meagerness of their struggle for survival, the area of the country they lived in, the period of time in which they lived, the friends they left behind when they moved, and the love they had for this type of work. We can learn the same today about the Mormon women who quilted.

Today some of the Mormon women use the sewing machine to add the stitches. These are beautiful quilts, but they are considered to be of a lesser value than the ones made with hand stitches.

Most Mormon Master Quilters do not sell their quilts. It is felt that no one can see the real value and endless hours of work that goes into making a quilt and therefore would not pay for the quilt's real worth.

The pattern selected by the quilter usually shows her interest at the moment of the quilt making. The pioneers produced simple designs at first and with varying

experiences they made more complicated patterns. The early Mormon quilters used the patterns of their heritage and past geographical locations.

The Mormons were not unique in the patterns they selected to use. Most of their heritage came from Europe and the New England area of the United States. After moving to the Salt Lake Valley, they used motifs that showed their trials in the barren desert valley. The wheat was used to illustrate the bread of life. The beehive showed industry. The cricket and seagull illustrated the trials they faced.

The Tree of Life was important because of the beliefs in life and the eternal progression of man. The Log Cabin was important to the pioneers. Cabins were their first homes made of logs from nearby canyons. Today it is a reminder of our ancestors and the sacrifices they made for later generations. Quilts have often been given as a gift for a special event. They are still recognized as symbol of love when given to someone on a special occasion.

When comparing the present to the past, the occasion for giving has changed only slightly. Today there are more occasions when a quilt could be given. This is due to the increased activities and number of varied groups in our society.

Quilts were often given to a church leader or town leader upon finishing service. A Mormon quilter today may give a quilt to a boy scout when he earns his Eagle Scout

rank, or when a son returns from a mission, or when a special friend has a serious illness, or when a grandmother wants to show her love to each of her grandchildren.

Fabrics used in quilt making vary. The quilters of the past as those of today, saved their scraps and try to use each piece in a productive manner. The quilters of yesteryear did not have the luxury of buying fabric for just quilt making. Quilts were made of the leftovers. All scraps of fabrics were saved and put into a scrap bag or scrap drawer. They would be used to piece together a quilt block. Old clothes were remade for other family members and scraps saved. At times, certain clothes were taken apart and made into a quilt because it provided a better use of the fabric.

Today the Mormon quilters differ in this way. A quilter today goes to the store and buys new fabric, batting, and thread to use in a quilt. Most of the master quilters keep their scraps and try to use them in a productive manner. The fabric of choice is cotton with a polyester filling.

Quilting has gone through several revivals. One of the most prominent ones was in 1976 when the United States celebrated its bi-centennial. This revival began with the offering of prizes to design a quilt for a nation wide contest. Several Mormon women participated in this revival.

Portrayals of Master Quilters

The master quilters in this paper are not speaking out for a cause; they are trying to stir an interest in quilting. They are hoping to further an age old art form.

In anticipation of the first meeting, the researcher reflected upon and generated a number of questions for which she was seeking answers. They were:

1. When did your interest in quilting start?
2. Who do you consider your mentor(s) to be?
3. What are the reasons for quilts?
4. What patterns do you use in your quilting?
5. What is the purpose of your quilting?
6. Do you ever use religious symbols in your quilting?
7. Do you give your quilts as gifts?
8. To whom do you give your quilts?
9. What are occasions that prompt you to give your quilts to someone?
10. Do you feel that your quilts are a reflection of you and your life? How?

Portrayal of Carol Moseley

One of Mrs. Moseley's nieces is a friend to the researcher. An attractive petite woman with graying hair and glasses, Mrs. Moseley was a gracious hostess. Mrs. Moseley greeted the researcher with warmth and enthusiasm. The researcher sat in the living room of Carol's immaculate home for most of the interview. It was cool and a light

breeze came in through the window. Carol's husband, a retired Air Force officer was at home at the time of the interview but was involved in tasks in the yard.

It was evident that they had lived in many different places around the world because of the artifacts displayed in their home. Her home also displayed pictures of their family members. A collection of birds and nests were displayed in the hallway. She said, "the birds and nests are from different parts of the world where we have lived."

Mrs. Moseley was generous in showing her quilts. She took the researcher to her master bedroom to show the quilt being used as a covering for her bed. The quilt was a pieced pattern using brown and blue printed and plain fabrics.

She then went to the basement sewing and quilt room. It was very well equipped, well organized, and convenient for quilting tasks. Carol admitted, "I will put a quilt on the frames in different rooms of the house, depending on the season, home activities, and the amount of time I have to devote to the immediate project." Carol also uses lap frames for certain quilts.

Carol Moseley began to quilt at the age of ten. She was taught by her mother, Caddie Cottam, and her grandmother. She remembered many hours spent playing under the different quilts her mother made. It was at first a

play house and then a quilt. From this came the interest and need to quilt.

Portrayal of Eunice Young

Mrs. Young is a retired school teacher. She lives at the Retirement Inn at Cottonwood Creek in Holladay, Utah.

Mrs. Young was very gracious and talkative. Due to her time commitment, we were unable to meet person to person and, therefore, the interview was done over the telephone.

Portrayal of Jean Christensen

Mrs. Christensen welcomed the researcher into her home and was very generous with her time and knowledge. She was easy to converse with and very interesting.

Jean and her husband Joe live in a beautiful condominium. He had left for work before the researcher arrived. He is an educator and a general authority for the Church of Jesus Christ of Latter Day Saints.

Their home was very open and spacious for the two of them. The floor plan was ideal for entertaining and was decorated in soft peach and light blue. The colors and the decor made a person feel warm and welcome. The furniture was formal yet comfortable. Pictures of their family hung on the walls by the front door. The researcher made a comment about the pictures and was introduced to each of their children, their mates, and the grandchildren.

The back of their home looks out on the lush greens of a country club. A huge skylight in the center of their home added a touch of uniqueness.

Mrs. Christensen appears to be in her sixties with a small physical frame and blonde gray hair. She was dressed casually and said she was sorry that she did not have time to dress up before the researcher arrived.

Time was spent in the living room and then in the lower level sewing room that was also used as a guest room. The equipment and fabrics of the quilter were neatly stored in closets and pull out drawers under the two large window seats.

One of the closets was used as a storage area for her quilt collection. Floor to ceiling book shelves housed many quilting books.

Quilting was evidenced throughout the home. Throw pillows made of one quilt block were on sofas and beds. Quilts were used as bed spreads. In the hallway hung a unique cross-stitched picture of four quilts hanging on a clothes line.

Portrayal of Jeana Kimball

Jeana Kimball is an attractive woman in her thirties with dark brown hair. She has a warm and contagious smile.

She welcomed the researcher into her home. The home reflected many different handicrafts. On her living room wall was a quilted wall hanging entitled "The Rabbit Patch".

It was made from the pattern designed, produced, and sold by Jeana.

The Kimball home was warm and relaxing, uncluttered, and yet unique with many reminders of folk art. Jeana was wearing a white shirt and denim skirt which fit with the style of the decor.

Mrs. Kimball produces quilt designs for retail sales. Her designs are generally produced in the wall hanging sizes for applique quilts. She likes this size because the quilt is quicker to do, easier to carry with you, and is easily displayed.

Mrs. Kimball has four children. All of the children help in the packaging and shipping of her patterns. She began producing her patterns to help support her family while her husband was out of work.

She was generous with her time and ideas. Before the researcher left her home, she was given three of Mrs. Kimball's pattern books -- Fairmeadow, Come Berryng, and Rabbit Patch.

She has been president of the Utah Quilt Guild. She is a nationally known designer, teacher, lecturer, and author.

Portrayal of Cody Mazuran

Cody Mazuran was out on her front porch when the researcher arrived. She was touching up her planter boxes and cleaning up the area.

Upon entering her home, the interviewer was invited to be seated. Her home was warm and beautiful and formal in decor.

Cody is a tall woman with dark hair. She is very attractive and gracious. She first wanted to know all about the researcher's project and seemed very excited to know that some was writing another paper about quilting.

She shared information about her children with the researcher. She has a daughter the same age as the researcher's son and they both attend the same high school. After some general exchanges in information, it was discovered that the two have at least friends in common.

Cody showed the researcher a quilt that had just been quilted for the LDS Hospital Quilt Auction. She had the quilt at her home to complete the binding on the sides. She mentioned that she had specially dyed one of the fabrics to get the right effect for this quilt. The pattern was a stylized pine tree.

Portrayal of Dr. Ruth Brasher

The researcher met with Dr. Brasher in her office on the Brigham Young University campus. Dr. Brasher's responsibilities were to administer the Honor Code for Brigham Young University.

Dr. Brasher, a petite woman with brown hair, was meticulously dressed in a winter white outfit. She was well groomed and attractive.

The researcher was warmly greeted by Dr. Brasher and was invited into the office and asked to be seated. The office was warm and comfortable. A large window looked out to the west. "It looks out on the roof," Dr. Brasher commented, "but it is a beautiful sight at sunset, or when it is snowing."

In her office were three large stuffed bears, two of which had been hand made and given to her in appreciation for a four year service project she had started in her ward. The project was one in which bears had been made by the women of the ward and sent to different locations in the world. Some have been used by the Utah Highway Patrol at the scene of an accident where children were involved. Others were sent to orphanages and hospitals in third world countries. The service project had just completed bear number 4,000.

Portrayal of Dr. Carol Ellsworth

When the researcher arrived at Dr. Carol Ellsworth's home, she was warmly welcomed and invited into her spacious home. The home is beautiful and quiet. The creams and blues used in decorating her home are inviting and soothing. Many unique objects showcase her travels throughout the world.

Dr. Ellsworth is a warm friendly woman. She has a contagious smile and beautiful red hair. Her personality seems to bubble with each question and comment made.

Dr. Ellsworth is a former teacher of the author of this study. Many exchanges about homes, relatives, and friends were made. There was some catching up to do before questions could be asked.

Interviews of Master Quilters

Interview of Carol Moseley

The interview was done on August 1, 1995, at 8:30 in the morning. The location was the home of the master quilter.

Mrs. Moseley considered three other women to be master quilters and her mentors! Carol Hatch, Eunice Young, and Cody Mazuran. (Two of these woman were also included in this paper and the third, Carol Hatch is deceased). Mrs. Moseley's mother-in-law, Laura Egan is also a mentor. Laura Egan, a master quilter herself, hid her own quilts because she felt that she was not as good as other quilters.

Mrs. Moseley quilts for therapy. Carol spent many years at home raising her children and moving to different assigned locations with her husband. As the children grew older, she had a need to go outside of her neighborhood to meet new people. She used quilting as a tool to meet new friends and spend many rewarding hours doing something she likes and values.

Mrs. Moseley stated, "I feel that I have no special skills or talents at designing art work. I like the traditional quilt block patterns. I do like to go with some

of the fads that seem to surface in quilting like wall hangings and strip quilting."

Carol does not need any of the quilts that she makes but wants to go on to the next quilt as soon as she finishes the first. She is an active participant in local charities which raise money by presenting a quilt show and auction. The proceeds are donated to the LDS Hospital in Salt Lake City, Utah, for medical research.

"Blankets are to sleep in, quilts are to enjoy. Fabric scraps breed at night," she stated. Carol wants to keep up with the scrap box. She prefers to use cotton fabrics in her quilting. She always has a challenge to get one more quilt done.

"At this point in my quilting, I do not use religious symbols in my quilts. I use some patterns like the star that may have a religious connotation, but it is not my intention that they are religiously significant," Carol stated.

Mrs. Moseley gives many of her quilts away. The recipients are those that are near and dear to her, such as her children and very special friends. "I give them only to those that know the value of my work. I quilt for love," she explained.

"There does not have to be a special occasion to give a quilt. I do it just because I love the person," she added. "I do not sell them because I feel that I am not a

recognized artist and no one would pay the price of my time."

Mrs. Moseley feels that her quilts are a reflection of her life. She learned to quilt as a child with large uneven stitches and then progressed to fine stitches and detailed patterns. Her quilting skills improved with time and each project. She said, "at first my quilts were utilitarian in purpose and now they are my art form and my expression of love."

She stated, "There is no wrong way to make a quilt. You use what you have, fit it to your needs, and make it your way."

Mrs. Moseley is also a quilt collector. Her collection numbers over 50 quilts. "My collection is 'priceless' because it consists of quilts made by my mother, grandmother, and myself. My one son has a great appreciation and love for my work and when I die he wants all of my quilts." Some examples in the collection are the appliqued Rose of Sharon, a pieced Double Wedding Ring, and a pieced scrap denim camp quilt.

Each quilt was carefully rolled up and placed in a 100% cotton sack (like a pillow case) for storage. The use of 100% cotton sacks allows the quilt to breath when in storage. Rolling the quilts helps to prevent cracking the fabric at the fold lines. The sacks were placed on shelves

in a large closet, ideal for quilt storage because it is cool and dry.

Interview of Eunice Young

The interview took place on July 14, 1995, at 4:00 o'clock in the afternoon. The interview took place over the telephone.

Mrs. Eunice Young stated, "I finished my first quilt top at age eleven. I was a depression child and remember my mother letting me buy some fabric for 10¢ a yard." She carefully pieced it together and later at age 22 she completed the quilt.

She considers June Beyer and her staff at the Smithsonian Institute to be some of her mentors. Ms. Beyer is internationally known in quilting circles.

Mrs. Young told the researcher, "The fun of making a quilt is making it right." Mrs. Young feels strongly about her quilting. She has also made comforters -- tied quilts and detailed designs. She said "I enjoy color and the design the patterns create. I like to use cotton fabrics in bright colors."

"I quilt just for the pleasure of it. Quilting is relaxing to me, there is a rhythm to the quiet stitches."

Eunice uses many different patterns in her quilting. She likes to make up her own stories. She uses family experiences, reunions, or vacations for the subject of many pictorial quilts.

She made a quilt for a great grandson about the Hundred Acre Woods and Winnie the Pooh. "This quilt is one-of-a-kind for a one-of-a-kind grandchild. A family joke can be put in a quilt that only a certain few people can enjoy," she added.

"The purpose of my quilting is for pleasure and my expression of love. The beds do not complain about your work and the length of your stitches," she explained.

"I have used some religious patterns, but they are not specific to the Mormons. Two of them are: Jacob's Ladder and the Lone Star. I would like to make the Palm Leaf when I get the time," she reported to the researcher.

She gives her quilts as gifts. The recipients are her children, grand children, charities, and heritage projects. She has made many quilts as gifts for marriages.

Mrs. Young stated, "My quilts are a reflection of my life because it shows that I have always loved to sew, I like to use color and design, and I like to give love that can keep you warm."

Interview of Jean Christensen

The interview took place on August 4, 1995, at 9:00 in the morning. The location of the interview was Mrs. Christensen's condominium near Emigration Canyon.

Jean Christensen began her quilting at age 10, when she made her first small quilt block. From then on she continued to quilt, more at one time than at another.

"I began to quilt under the mentorship of my mother and grandmother", she said. With the passing of time, Jean began to read about quilting, attend lectures, and study the history of handicrafts.

With a love of history, she began to explore quilting as a medium to tell the history of the American quilts. She stated, "Quilts are a good example of folk art. Quilts are creative expressions and are influenced by our feelings and surroundings."

Her study led her to the knowledge that the heritage quilts of yesteryear were turned over to major museums. "The treasured patterns of the women of the past were turned over to manufacturers from foreign countries, who at the present time try to improve on the original and native art. They cannot. They can reproduce the design in interesting color combinations, they can do the reproductions for much less than it would cost to hand produce them in the United States, but they cannot reproduce the quality of the work or the feeling that goes into the quilts of today, " she explained.

Mrs. Christensen stated, "every stitch says so much about the maker. It tells about the artist in her and her color sense. The stitches show her pride and skill level."

"There is a quilt in everyone's background. They are evidence of real love. Quilts in the beginning were made for utilitarian purposes, but today they are art and produce

evidence of real love when they are shared and given to another," she added.

Mrs. Christensen's love of history prompted her to gather several quilts together and produce a quilt display at the library gallery at Utah State University in Logan, Utah, many years ago. This first "quilt show" was so enthusiastically accepted that people from all over the state came to see it. Masses of women came to see an art form they knew and enjoyed.

From this, Jean Christensen invited seven women from different parts of the state to meet together at Utah State University and to organize a quilt guild. "The guild is known today as the Utah Quilt Guild. The membership now stands in the hundreds," she stated.

"Quilt shows are now enjoyed in all parts of the state as a result of that first show and the beginning organization. The Utah Extension Service helped to promote the guild in the beginning. Today there are many local chapters," Jean added.

Mrs. Christensen expressed, "I will not be remembered for the quilts I have made, but for the quilt guild I helped to organize." Her love for history and the handicrafts she helped to promote will be what will show her love for quilting and be a reflection of her life.

"Quilt making died out at the turn of the century in most of the country. In Utah the Latter day Saint women

kept the art going and took pleasure in their accomplishments. The first big revival came in 1976 when America celebrated the Bi-centennial. It started with a quilt contest to celebrate the nation's birthday. Many women renewed their interest and others began a new interest in a heritage art form."

"I do not quilt as much as I did or as much as many other women do. I feel my major purpose is in the promoting of the art and supporting the quilt guilds in the state," Jean stated.

Jean has made many quilts and has given many as gifts. She has a large collection of quilts. Her quilts are expressions of love, such as when a baby is born, a new couple is married, or a bishop (the local area clergyman) is released from his calling.

Mrs. Christensen stated, "LDS women have used the many patterns known to the rest of the country. A few early Mormon pioneer quilters used the bee and the beehive, wheat chaffs, and the Segoe Lily in the borders or the corners of their quilts. These motifs did not become blocks like other patterns. Each pattern or motif used, has a special meaning according to the family heritage and travels. A few women did make quilts using their family pedigrees. The only unique quilt to the Mormon culture is the 'temple quilt'."

Interview of Jeana Kimball

The interview took place on July 10, 1995, at 1:00 in the afternoon. The interview took place at her home in Kearns, Utah.

Jeana stated, "I began quilting at age twelve under the direction of my mother. I consider Carol Hatch to be my real mentor. Mrs. Hatch started the quilting revival in Utah in the late 1970's."

"The reason that I quilt is to produce examples of my designs for display and the photograph on the pattern envelopes and design books," she explained. Jeana uses her skills for business purposes. The patterns she uses are her own ideas that she has gleaned from observations, spot trends, and her environmental surroundings. Her patterns are created for the appliqued quilt process. "I do not use religious symbols in my designs because I feel quilters enjoy other patterns more for quilting," she stated.

She does enjoy using cotton fabrics. She also enjoys color and feels that it is the most important part of her design patterns. She enjoys green and uses it extensively. She stated, "There are four things that attract people to color. They are: (1) beginning quilters generally use medium tones because they lack the confidence of experienced quilters, (2) personality shows in the colors you use -- soft spoken people generally use toned down colors as compared to louder people using bold and dramatic colors, (3) a person's personal coloring causes them to be attracted

to certain colors, and (4) a person's environment -- the climate and humidity affect the choice of colors."

Mrs. Kimball told the researcher, "I do not give quilts as gifts. They are used to provide my professional earnings."

Her quilts are a reflection of her life in that they show her talents as a designer. She is a nationally known teacher of workshops, is a lecturer, and an author of many quilting design books. She loves to travel and teach. She also enjoys the creating process. She feels that, "as long as people put themselves into their quilts, quilting will last forever."

Interview of Cody Mazuran

The interview took place on August 4, 1995, at 1:00 o'clock in the afternoon. The location for the interview was her home in the Millcreek area of Salt Lake city, Utah.

Cody Mazuran has always had an interest in sewing. She is a graduate of Home Economics from Brigham Young University, and she taught clothing. She admits that she was not interested in quilting during her teen age years. In 1978, she discovered that you could cut up and sew back together fabric pieces. This could be done at home and you could use your artistic expression. Ten years ago began the evolution of today's interest in quilting and teaching.

She stated, "My mother is one of my mentors. My mother is a perfectionist and this helped to develop my sewing skills. Virginia Lewis -- a home economics teacher -- is

also a mentor in the fact that she encouraged my sewing and creative skills. Master quilters like Jeanne Huber, Elaine Craig, and Eunice Young helped me develop my quilting skills. I give some credit to some of my students for my talents, the questions they have asked and the ideas they shared made me re-evaluate myself and my desire to quilt."

Cody told the researcher, "quilting helps to take care of the sleeping giant inside. Quilting helps my artistic expression. This is something I do well."

In 1985, Cody became involved in a quilt show and auction. "Some of my happiest hours have been spent doing volunteer quilting. Through this experience I have been renewed and healed inside," she stated.

The patterns she uses are generally personalized versions of old patterns. "I have never used an old pattern as it is seen in a pattern book. I like to use a variety of patterns," she told the researcher.

The reason Cody quilts is to express her creativity. Quilting has helped her improve her skills and then she has been able to help others develop their skills.

"Of the quilts I have made, I have given them titles from religious song books or from the Scriptures. But with age, more of my quilts are taking on religious significance. I have not used religious patterns that were specifically Mormon," she stated.

Cody occasionally gives her quilts as gifts, but most are kept for use in classes as a teaching tool. She now

makes many patterns in miniatures due to storage space. For her parents 60th wedding anniversary, she gave them a quilt. She figures that 400 hours of quilting went into the construction of that one quilt.

"Most of my giving is done through volunteer efforts for charities. On occasions I give a quilt when a new baby is born, for a wedding, or an anniversary. I have given them to my children, the Bishop, and a Relief Society President to show my appreciation," she stated.

She stated, "my quilts are a reflection of my life in that they show an increase in artistic skills, the change from traditional block patterns to original patterns, and the evolution of religious titles and meanings in my quilts. What I hold near and dear comes out in my artistic expression."

Cody is in the process of writing a book on the various techniques used in finishing the edges of a quilt. This will be an expression of her ideas and her heritage.

Interview of Dr. Ruth Brasher

This interview took place on March 14, 1996, at 8:00 in the morning. The location was Dr. Brasher's office.

"I do not remember a specific time when I became interested in quilting. I remember watching my mother, Erma Brasher, quilt when I was a small child. My mother was my mentor and is the best quilter I know. I do not remember a time when she did not have a quilt on. My father was

supportive of my mother's talent and would help with the frames and rolling the quilt and providing her with the materials needed," she stated.

"Quilting is a creative outlet for me. At this time in my life there is not a specific need to have a quilt for a warm bed cover," she told the researcher.

"The designs I use are my own. I like to design. Some of the patterns I have designed are a butterfly, sea shell, owls, and mushrooms. These patterns may have been used or even designed by other quilters, but I sketched my own sizes and shapes. I like clean and simple lines to work with," she added.

"I use my quilts for gifts. I have made quilts for many family members at the time of a birth or marriage. I also give them to friends in recognition of their service to me, my family, community, or school. I enjoy giving them to others. I am careful to whom I give a quilt because I want them to care for the quilt with love and respect for all the time and effort that went into the making of the quilt," she stated.

Dr. Brasher said, "I do not use religious symbols in my quilting because I like to create my own patterns from things I see and places I go to. They are patterns of specific memories and activities I have shared with family and friends."

Dr. Brasher stated, "One very special quilt that I helped to make was for Dr. Bea Paolucci. Dr. Paolucci was guest professor at Brigham Young University for the Kimball Chair. After her stay at the 'Y', she became ill. Several of us, to show our appreciation of her service and for concern for her health, made a quilt of light blue tricot using a butterfly pattern. It was a very soft, yet warm, quilt. Dr. Paolucci's sister told us, "Bea truly enjoyed the quilt and the memories associated with it and the people who gave it to her."

"I think my quilting will reflect my life. It will be a symbol of caring enough for someone to share the many hours required to make such a project. The patterns are memories of my life's experiences and talents," said Dr. Brasher.

Interview of Dr. Carol Ellsworth

The interview took place on March 14, 1996, at 11:00 o'clock in the morning. Location of the interview was Dr. Ellsworth's home in Orem, Utah.

Dr. Ellsworth said, "My mother was a ward and stake relief society president. We always had a quilt on at our home, and I saw my mother quilt often. It was not until I came to the 'Y' (Brigham Young University) in 1969, that I took an interest in quilting."

"My dear friend Ruth Brasher quilted and so did her mother. These two ladies taught me how to quilt. Ruth's

mother is the best quilter I know. I guess you would say she was my mentor," states Dr. Ellsworth.

"I quilt for pleasure. I have never made a quilt for myself. It has always been for someone else. I do enjoy the making and giving of them," she added.

"The patterns that I use are those that would be used on a whole quilt. I enjoy using a soft woven fabric. I usually buy from the Barbazon Company. Their colors are soft and the fabric is even softer. I like to create the design, Ruth develops the pattern, and we both quilt."

"I have never used religious symbols in my quilting. I like to use things that are simple and in the world around us. I have used a butterfly and mushrooms. Once I used a Kochini doll as a pattern. I enjoy the American Indian culture. I was raised in Arizona and saw their work and folk art first hand. It was a special pattern."

"When I make a quilt it is usually given to a relative at the time of a birth or a wedding. I have also quilts as gifts at Christmas."

"I do not feel that my quilts are a reflection of me and my life. It is an activity I simply enjoy," Dr. Ellsworth stated.

Data Analysis and Emergent Patterns

In order to find the emergent patterns, the data collected was analyzed. This was done by careful processing and coding of the data and by making a comparison to that of

other quilters of the past and the quilting of today as done by the Master Mormon Quilters.

To all quilters, past and present the meaning of a quilt is basic. It was first a bed cover for warmth and then for beauty and creative expression. Quilts were the results of hand work and of self-fulfillment creativity.

Master Quilters

The seven master quilters were exceptional women in many ways. Their great love of quilting has produced a heritage for the future quilters.

When first meeting these women, there was a distance that is expected of strangers. After stating that the researcher was writing a paper about quilting they were open and generous to express their love for the subject. It appeared that they were excited that someone would be writing about one of their loves.

There is a real and deep interest in quilting. It is an activity that brings fulfillment and individual expression. For all of the Mormon master quilters, the interest in quilting began at a young age as a child. Dr. Ellsworth is the only one that regained her interest and developed her skills as an adult, and she had also grown up watching her mother quilt. All except Dr. Ellsworth, agreed that in the beginning their mentors were their mothers and grandmothers. Dr. Ellsworth's mother had been a model but

not a mentor. All, however, were mentored by family and/or friends and other master quilters.

The reasons that the Mormon master quilters quilt varies. They all agreed that the main reason for quilting was not for the warmth of a bed cover.

Jean Christensen does not quilt as much as she did in years past. Her interest is in the history and folk art of the culture. She is more interested in preserving the skills of quilting. She will be remembered for presenting the first quilt show in Utah and for organizing the Utah Quilt Guild.

Jeana Kimball quilts to produce the applique patterns she designs for commercial use by other quilters. Her interest in quilting has been used for financial gain.

Carol Moseley quilts for social reasons. She enjoys meeting others and sharing conversation and new ideas about patterns. She has become involved in volunteer work where a group of women make quilts that are sold at auction with the proceeds going to medical research.

Cody Mazuran quilts for the creative expression she gets when producing a beautiful piece of art work. She also works with the same volunteer group as Mrs. Moseley. Cody is finishing a book on the different methods of binding a quilt.

Eunice Young enjoys the creative expression of quilting and enjoys creating new patterns and designs. She has often told a story or a family joke in a quilt.

Dr. Brasher and Dr. Ellsworth enjoy the social occasion of quilting. They quilt together. One will have the idea and the other will design the pattern and together they will make the quilt.

Mrs. Christensen and Mrs. Moseley collect quilts. They enjoy having the quilts produced by their mothers, grandmothers, or friends. They value their collections beyond a monetary price tag.

All the master quilters agreed that the patterns they use are a choice of the hour, interest, need, and final use. They all have used a variety of different patterns. The traditional patterns that they use have been used by a wide variety of quilters. The Master Quilters unlike the pioneer quilters, have not used motifs like the beehive, Sego Lily, wheat chaffs in their quilt borders. At times, each designed their own patterns using a variety of influences in nature, family occasions, and interests.

Only one Mormon religious symbol has been generally used by each of the quilters. That symbol is the Mormon Temple. They all mentioned that they had made, helped to make, or know someone who had produced a whole cloth quilt with a temple pattern on it. In every instance these quilts had been made of nylon tricot.

Mrs. Christensen and Mrs. Moseley said that this fabric usage had finally fallen from grace due to the fact that it is very difficult to keep the quilt on the bed because the fabric is so slippery. Otherwise, it would probably not have been replaced by cotton.

All of the master quilters agreed that the fabric of choice is cotton. They all felt that it is important to choose your own colors and fabric designs when quilting.

Each of the master quilters enjoys giving a quilt as a gift. Only Jeana Kimball sells quilts, and then she only sells the patterns not the actual quilt. All agree that no one other than a quilter understands the hours of work that are required to produce a quilt. Because of this, the price to sell would seem to high for the buyer.

Each of the master quilters have made quilts to be given as gifts. Each one stated that giving a quilt as a gift is an expression of deep and everlasting love on the part of the quilter. A quilt is given to someone who is very important to the giver.

The occasions for giving a quilt varied with the quilter. Mrs. Young had made quilts for her grandchildren and children on special occasions like birthdays and marriages.

Mrs. Mazuran had just finished a quilt for her parents' fiftieth wedding anniversary. She feels that over 400 hours went into the making of the quilt.

Dr. Ellsworth and Dr. Brasher have given quilts at the birth or marriage of a family member. They also gave a quilt to a professional colleague when she had completed a visiting teaching assignment with them.

Other times that the master quilters had given gifts are: return of a missionary after serving for two years, a thank you to a friend that had given service to a church organization, when a friend was terminally ill, a special holiday like Christmas or birthday, when a family member had completed his Eagle Scout rank, and to say I love you. The occasion varies with the quilter -- the giver.

All master quilters felt that quilting was a reflection of their lives except for Dr. Ellsworth. They feel that their likes, artistic abilities, skill levels, and their interests are expressed in their quilts. Dr. Ellsworth feels that it is just an activity that she enjoys.

Emergent and Dominate Patterns

Some definite patterns emerged from the interviews. Charting and coding allowed the researcher to distinguish specific patterns. Information and ideas were expanded from the researcher's field notes, which were analyzed to detect patterns of uses and feelings toward quilting (Appendix E and F).

As analyses were checked and re-checked, the dominate patterns are listed below.

1. There exists a real and deep interest in quilting in the LDS Sub-culture. Quilting is a central activity in the lives of Mormon Master Quilters. It is an ongoing process that was learned at a young age for many and is often a skill learned from someone near and dear to them. It is an activity that each quilter enjoys and does as often as possible. In the LDS Relief Society homemaking organization, quilting has been included as part of its program. There is an interest in the history of the process of quilting, a need to complete a project, and a desire to use the quilt as a token of love and respect.

2. Quilting allows a latitude of artistic expression for many Mormon women. Quilting meets the emotional and creative needs of individual quilters. Quilting is a way to express your talents, share values, and express your love. It allows the quilter to choose color and fabric patterns, use traditional patterns, and/or design and create original patterns. The stitches used are evidence of talents and skills.

3. Mormon Quilters quilt for definite reasons. There are a variety of reasons why quilters quilt. (1) to use as a bed cover for warmth, (2) a means of artistic expression, (3) a means of self-expression, (4) an expression of love, and (5) to recreate the past.

4. Pattern selection is an individual choice of the Mormon Quilter. Patterns are selected by each individual

quilter due to: (1) the immediate desire or need to make a quilt, (2) the availability of old or new fabric-scrap, (3) the occasion for which the quilt is being made, (4) fads or new techniques being tried, (5) and reproduction of a family heirloom.

5. Nylon tricot is no longer the textile fabric of choice for LDS Quilts. Cotton is the fiber used in most Mormon quilting. It is soft and easy to handle. It dyes easily and the choice of colors and patterns is unlimited. A thread count of more than 200 is usually used. More than 200 is difficult to insert the needle into due to the closeness of each of the threads.

6. Quilts are often used as a means to express love for another person in the form of a gift. A quilt is often made with a specific purpose of giving it to someone else. It is considered to be of great value due to the amount of time required to put the top together and then to stitch the three layers together. The time factor, as well as expense of fabric is considered to be a deep expression of love.

7. The occasion for which a quilt is given varies with the giver. Depending upon the interests, the needs, or expression of love a quilt is given as a gift. The most common time for a Mormon Master Quilter to give a quilt is at the marriage of a child, grandchild, or extended family member. The second most common occasion is at the birth of a new child. Other times are those when appreciation for

service rendered is acknowledged or when romantic love is shown.

8. Quilting to the Mormon Master Quilter is a reflection of her life. The choices made for patterns and fabric, the time spent piecing, the tiny stitches used, the care and effort of the quilter shows a picture of their life. The picture changes with time.

Chapter Summaries

This chapter presented data summaries of the data obtained in the interviews, along with a portrayal of each master quilter and dominate patterns or major themes.

Chapter 4 presents the conclusions. Impressions of the researcher are given, and future recommendations made.

CHAPTER FOUR

FINDINGS

Much literature has been written on the quilt, focusing on topics such as: history of quilting (Brinton, 1964; Ferrero, Hedges, Silber, 1987; Tinley R.E., 1929), patterns used through the years (Stephens, 1976; Wiss & Wiss, 1983), the textiles of choice (Wingate, 1965; Little, 1985), the significance of a quilt in a woman's life (Mainardi, 1982; Lipsett, 1985), and the uses of a quilt (Finley, 1929; Fry, 1990). Being an interpretive study, this study enabled the researcher to consider the whole of quilting, and what the concept of quilting means to the Mormon women.

The author performed this study with the desire to better understand what quilting means to Mormon women. Over a period of twelve months, the researcher interviewed, observed, and studied seven master quilters. Data were collected, organized, and analyzed in an effort to understand why Mormon women quilt. From the study, the researcher hoped to gain a better understanding of the patterns developed, the significance of the quilt in the maker's life, and whether the quilt is used as a symbol of love by the maker.

Summary of Emergent Patterns

The patterns, as listed in Chapter 3, were: (1) there exists a real and deep interest in quilting; (2) quilting

allows the quilter latitude of artistic expression; (3) quilters quilt for definite reasons; (4) pattern selection is an individual choice; (5) cotton is a textile fabric of choice; (6) quilts are used as a means to express love for another person in the form of a gift; (7) the occasion for which a quilt is given varies with the giver; (8) quilting to the master quilter is a reflection on her life. Some of the patterns folded together to create a major theme, while other patterns, unique and distinct, evolved into their own themes. It should be noted that none of the above differ in the Mormon sub-culture from the patterns of the larger cultural milieu of the U.S.

Major Themes

In addition to the eight patterns, five major themes emerged from data analyses. These were:

1. Quilting is an enjoyable and active folk art form among Mormon women. Mormon quilters enjoy the art of quilting and are usually excellent seamstresses. Many women who are over 50 years of age, learned to quilt as the result of the Relief Society homemaking program. Mormon quilters are encouraged by the church Relief Society as well as by current fashion in quilting.

For Mormon quilters, quilting is a skill that improves with practice. All quilters noted that their skills began with larger stitches and improved with practice and time to

small even stitches. Small even stitches are regarded as the best quality work in quilting.

There are few women in the LDS Church who have never quilted. Some men have become quilters also. Many of the women quilt regularly and actively.

Mormon quilters enjoy the art of self-expression in their quilting. A small number use quilting as a means to advance their artistic talents or provide financial gain. In the present day, Mormon quilters use their products more for decorating their homes than for the warmth on the beds.

2. Pattern selection is a personal choice and one of immediate interest to the quilter. Mormon quilters select and adapt traditional patterns or create their own designs. Patterns are readily available and detailed instructions can be purchased at any number of specialty quilting stores.

Several patterns have significant meaning to Mormon quilters because of the scriptural doctrine of the Church, but are not considered to be "Mormon" quilts. Religious symbols are not used as a symbol of the Church, but as a choice of the design the quilter wishes to produce. The choice of pattern may reflect the quilter's religious values.

Often traditional patterns from the traditional quilters of various U.S. regions are popular among Mormons because they seem similar to LDS symbols or values. For

example, the double wedding ring popular in New England is often used by the LDS as a symbol of enteral family.

3. Mormon women quilt for personal reasons. A quilt is produced to express the quilter's personal art expression, to give to a charity auction, or completed a special act of service to others, or just the desire to quilt. Many Mormon quilters use their quilts as a history of their lives, a photograph of their community, and a remembrance of their love for others.

Some quilters produce a quilt to give to their grandchild at the time of birth. This quilt is often referred to as a christening/blessing quilt. The quilt is used on the day that the baby is given its name.

Other quilters also produce quilts when there is a marriage in the family. This is often made in the colors that the girl chooses for her wedding colors.

4. Some textiles are preferred by Mormon quilters. Cotton is the preferred fiber used in making Mormon quilts. The differences in the quilts are due to personal choices in the selection of color and fabric design.

5. Quilts are used as gifts of endearment by Mormon women. In the making of any quilt, many hours are required to complete the quilt. The amount of time is precious to the quilter and shows the care that goes into this process. Because so much of the person and so much time is involved, the quilt becomes very valuable to the quilter and therefore

an object of their love for another when given as a gift. Quilts are given to sick friends, as farewell gifts, etc.

Conclusions

Certain ideas used in quilting are traditionally Mormon motifs. They were used in quilting border areas or corners. They are considered important to church history due to the spiritual experiences and hardships of the Mormons after arriving in the Salt Lake Valley. They are (1) the beehive because of being a symbol of industry, (2) the bee because of its ability to do lots of work without tiring, (3) the wheat chaffs because it was one of the first crops planted by the pioneers and it is considered the staff of life, (4) the Sego Lily because it was a natural plant of the area that was eaten, and (5) the family tree reproduced like genealogy sheets to show the importance of the past and extended family.

Several patterns have specific meaning to the quilters because of the spiritual doctrine of the Church, but are not considered Mormon quilt patterns. These patterns were created by religious women before the organization of the Church. The Double Wedding Ring is important because of the Mormon belief in eternal marriage. The Star gives importance to Mormons because of the star that heralded the birth of Jesus. The Palm Leaf is a representation of Christ's entry into Jerusalem on Palm Sunday.

The one pattern specifically used only by the Mormon quilters was that of a Mormon temple. This pattern is a line drawing of one of their sacred temples. It is quilted in the whole quilt tradition. The Salt Lake temple was the first temple used because of its prominence. Other LDS temples were used to signify the location of a specific marriage.

Mormon quilters as other quilters like to use cotton as the main textile. The most common bat used by all quilters is the poly-fill. At times all quilters use a cotton bat when they are trying to reproduce an authentic quilt design.

Mormon women have used nylon tricot as a fabric for a whole quilt design. This is due to the fact that the fabric is 108 inches wide and requires no seams. It is soft and appears expensive. The use of this fabric is limited because of the slick surface, the quilt would slide off the bed easily.

The Mormon quilters have used a slightly different traditional pattern. The Double Wedding Ring pattern was popular with the early Mormons and still is, due to the beliefs in eternal marriage.

The Mormon's believe in eternal temple marriages. The bridal quilt, symbolized by the Double Wedding Ring was replaced with an outline drawing of the temple on a whole-cloth quilt. The quilts have been called "temple quilts" in celebration of the marriage. Examples of this quilt is the

Salt Lake Temple, the Washington D.C. Temple, or the Idaho Falls Temple.

Many a new bride has been given a quilt to symbolize her eternal marriage. It was not until about 1950 (or the third generation) that Mormon women used the temple pattern on wedding quilts. The temple pattern was truly Mormon in every way. Another variation that made the quilt uniquely Mormon was the use of nylon tricot fabric in the colors the bride had chosen to use for her wedding party. Today less of the bridal quilts are made of tricot.

The following are the conclusions that the researcher drew upon the completion of the study:

1. There are no broad differences between Mormon quilters and quilters of other U.S. cultures.
2. There is only one definite quilt design and fabric that has been used by the Mormon quilters and not by other quilters. This is the whole cloth temple design and the use of nylon tricot as the fabric.
3. Other symbols unique to the LDS are used in borders and blocks.
4. Quilt patterns used by the Mormon quilters are the same as those used by others. The difference comes in the significance found in the pattern name in relation to the Mormon theology.

Impressions of the Researcher

Much of what is written on quilting is by those who are on the outside in the general quilt culture. This study of quilting was from the inside, looking at one specific sub culture in the over-all quilt culture.

This project began as a study through which the researcher could make some factual statements or recommendations for her colleagues in the quilting culture. People generally interpret a situation from their experiences. Such was the case with the researcher's ideas about quilting and the Mormon women.

Until the researcher began her exploration of the concept of quilting through the experiences of the master quilters, she did not know what the concept of quilting was for Mormon quilters. The researcher desired to discover what aspects of quilting might be general to quilting and specific to the Mormon culture.

Upon beginning the study, the researcher expected to find that the Mormon quilt culture would be very different from other quilt cultures. One of the most intriguing answers to a question was when the researcher asked Mrs. Moseley if she used any religious symbols in her quilting and she answered that she did not use any special religious symbol. This was confirmed by all of the master quilters and yet many of them chose traditional patterns like the

double wedding ring because it reminded them of a church value.

Inferences

From this study some familiar themes on quilting resurfaced. These concepts, already established in the literature, are: a quilt is a means of expression for a women; quilts were used as a cover for warmth and decoration; the patterns used are an individual quilters choice; the fabrics used can vary, but cotton is the most common choice.

Recommendations for Further Studies

More interpretive studies need to be performed, working from the inside-out, to gain more insights into the importance of a quilt to the individual quilter. A study involving three generations of family quilters -- grandmother, mother, and daughter, would bring insight into the meaning of quilting in transgenerational communication. Further studies could explore the ideas and comments, regarding the quilt as a means of self-expression and women's identity.

Chapter Summary

This chapter described the dominant themes of quilting and Mormon women. This discussion was followed by the inferences and impressions of the study. Implications of the findings and recommendations were presented.

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APPENDIX

APPENDIX "A"

The Minister's Wooing

By Harriet Beecher Stowe

The rattling of wheels was heard at the gate, and Candace, Mrs. Marvin's cook, was discerned, seated aloft in the one-horse wagon, with her usual complement of baskets and bags.

"Well, now, dear! if there isn't Candace!" said Miss Prissy; "I do believe Miss Marvin has sent her with something for the quilting!" and out she flew as nimble as a humming bird, while those in the house heard various exclamations of admiration, as Candace, with stately dignity, disinterred from the wagon one basket after another and exhibited to Miss Prissy's enraptured eyes sly peeps under the white napkin with which they were covered. And then, hanging a large basket on either arm, she rolled majestically towards the house, like a heavy-laden India-man coming in after a fast voyage.

"Good-mornin', Miss Scudder! "Good-mornin', Doctor!" she said, dropping her curtsey on the doorstep; "Good-mornin', Miss Mary! Ye see our folks was stirrin' potty early ids mornin' an' Miss Marvin sent me down wid two or three little tings."

Setting her baskets on the floor, and seating herself between them, she proceeded to develop their contents with ill-concealed triumph. One basket was devoted to cakes of every species; from the great Mont-Blanc loaf-cake, with its

snowy glaciers of frosting, to the twisted cruller and puffy doughnut. In the other basket lay pats of golden butter curiously stamped, reposing on a bed of fresh green leaves, which currants, red and white, and delicious cherries and raspberries, gave a final finish to the picture. From a basket which Miss Prissy brought in from the rear appeared cold fowl and tongue delicately prepared, and shaded with feathers of parsley. Candace, whose rollicking delight in good things of this life was conspicuous in every emotion, might have furnished to a painter, as she sat in her brilliant turban, an idea for African Genius of Plenty.

"Why, really, Candace," said Mrs. Scudder, "you are overwhelming us!"

"Ho! Ho! Ho!" said Candace, "I's tellin' Miss Marvin folks don't git married but once in der lives, (gin'ally speakin', dat is) an' den dey oughter hab plenty to do it wid."

"Well, I must say," said Miss prissy, taking out the loafcake with busy assiduity, "I must say, Candace, this does beat all!"

"I should rader tink it oughter," said Candace, bridling herself with proud consciousness; "ef it don't, 'taint 'cause ole Candace hain't put enough into it. I tell ye, I didn't do nothin' all day yisterday but jes' make dat ar cake. Cato, when he got up he begun to talk some-h'n 'bout his shirt buttons, an' I jes' shet him right up. I

says, 'Cato, when I's r'ally got a cake to make for a great 'casion, I wants my mind jest as quiet an' jest as serene as ef I was agoin' to de sacrament. I don't want no'arthly cares on it. Now, say I, "Cato, de ole Doctor's gwine to be married, and dis yer's his quiltin' cake; an' Miss Mary, she's gwine to be married, an' dis yer's her quiltin' cake. An' dar'll be eberybody at dat ar quiltin', an ef de cake ain't right, why, 't would be puttin' a candle under a bushel. An' so,' says I, 'Cato, your buttons must wait." An' Cato, he sees de 'priety ob it, 'cause, dough he can't make cake like me, he's a 'mazin' good judge of 't, an' is dreful tickled when I slips out a little loaf for his supper."

"How is Mrs. Marvin?" said Mrs. Scudder.

"Kinder thin and shimmery; but she's about, -- habin' her eyes ebery-war 'n' lookin' into eberythin. She jes' touches tings wid de tips ob her fingers an' dey seem to go like. She'll be down to de quiltin' dis arternoon. But she tole me to take de tings an' come down an' spend de day here; for Miss Marvin an' I both knows how many steps mus' be taken sech times, an' we agreed you oughter favor yourselves all you could"

Well, now," said Miss Prissy, lifting up her hands, "if that ain't what 't is to have friends! Why, that was one of the things I was thinking of, as I lay awake last night' because, you know; at times like these, people run their

feet off before the time begins, and then they are all limpsey and lop-sided when the time comes. Now, I say, Candace, all Miss Scudder and Mary have to do is to give everything up to us, and we'll put it through straight."

"Dat's what we will!" said Candace. "Jes' show me what's to be done, an' I'll do it."

Candace and Miss Prissy soon disappeared together into the pantry with the baskets, whose contents they began busily to arrange. Candace shut the door, that no sound might escape, and began a confidential out-pouring to Miss Prissy.

"Ye see," she said, "I'se feelin's all de while or Miss Marvin' 'cause, ye see, she was expectin', ef eber Mary was married--well--dat 'twould be to somebody else, ye know--our Mass'r Jim."

By two o'clock a goodly company began to assemble. Mrs. Deacon Twitchell arrived, soft, pillowy, and plaintive as ever, accompanied by Cerinthy Ann, a comely damsel, tall and trim, with a bright black eye and most vigorous and determined style of movement. Good Mrs. Jones, broad, expansive, and solid, having vegetated tranquilly on in the cabbage garden of the virtues since three years ago when she graced our tea party, was now as well preserved as ever, and brought some fresh butter, a tin pail of cream, and a loaf of cake made after a new Philadelphia recipe.

The quilt-pattern was gloriously drawn in oak leaves, done in indigo; and soon all the company, young and old, were passing busy fingers over it, and conversation went on briskly.

Madam de Frontignac, we must not forget to say, had entered with hearty abandon into the spirit of the day; she would have her seat and soon won the respect of the party by the dexterity with which she used her needle; though, when it was whispered that she learned to quilt among the nuns, some of the elderly ladies exhibited a slight uneasiness, as being rather doubtful whether they might not be encouraging papistical opinions by allowing her an equal share in the work of getting up their minister's bed-quilt; but the younger part of the company were quite captivated by her foreign air, and the pretty manner in which she lisped her English; and Cerinthy Ann even went so far as to horrify her mother by saying that she wished she'd been educated in a convent herself, -- a declaration which arose less from native depravity than from a certain vigorous disposition, which often shows itself in young people, to shock the current opinions of their elders and betters. Of course, the conversation took a general turn, somewhat in unison with the spirit of the occasion; and whenever it flagged, some allusion to a forthcoming wedding, or some sly hint as the future young Madame of the parish, was sufficient to awaken the dormant animation of the company.

Cerinthly Ann contrived to produce an agreeable electric shock by declaring that for her part she never could see into it, how any girl could marry a minister; that she should as soon think of setting up house-keeping in a meeting house.

"Oh, Cerinthly Ann!" exclaimed her mother, "how can you go on so?"

"It's a fact," said the adventurous damsel; now other men let you have some peace, but a minister's always around under your feet."

"So you think the less you see of a husband, the better?" said one of the ladies.

"Just my views," said Cerinthly Ann, giving a decided snip to her thread with her scissors. "I like the Nantucketers, that go off on four years' voyages and leave their wives a clear field. If I ever get married, I'm going up to have one of those fellows."

"You'd better take care, Cerinthly Ann," said her mother. "They said that 'those who sing before breakfast will cry before supper.' Girls talk about getting married," she said, relapsing into a gentle didactic melancholy, "without realizing its awful responsibilities."

"Oh, as to that," said Cerinthly, "I've been practicing on my pudding now these six years, and I shouldn't be afraid to throw one up a chimney with any girl."

This speech was founded on a tradition, current in those times, that no young lady was fit to be married till she should construct a boiled Indian pudding of such consistency that it could be thrown up a chimney and come down on the ground outside without breaking; and the consequences of Cerinthy Ann sally was a general laugh.

"Girls ain't what they used to be in my day," sententiously remarked an elderly lady. "I remember my mother told me when she was thirteen she could knit a long cotton stocking in a day."

"I haven't must faith in these stories of old times-- have you, girls?" said Cerinthy, appealing to the younger members at the frame.

"At any rate," said Mrs. Twitchel, "our minister's wife will be a pattern; I don't know anybody that goes beyond her either in spinning or fine stitching."

Thus the da was spent in friendly gossip as they quilted and rolled and talked and laughed, and as the afternoon sun cast lengthening shadows on the grass Mary and Miss Marvin went into the great kitchen, where a long table stood exhibiting all the plentitude of provision which the immortal description of Washington Irving has saved us the trouble of recapitulating in detail.

The husbands, brothers, and lovers had come in, and the scene was redolent of gayety. When Mary made her appearance, there was a moment's pause, till she was

conducted to the side of the Doctor; when, raising his hand, he invoked a grace upon the loaded board.

Unrestrained gayeties followed. Groups of young men and maidens chatted together, and all the gallantries of the times were enacted. Serious matrons commented on the cake, and told each other high and particular secrets in the culinary art, which they drew from remote family archives. One might have learned in that instructive assembly how best to keep moths out of blankets; how to make fitters of Indian corn undistinguishable from oysters; how to bring up babies by hand; how to mend a cracked teapot; how to take out grease from a brocade; how to reconcile absolute decrees with free will; how to make five yards of cloth answer the purpose of six; and how to put down the Democratic party. All were busy, earnest, and certain, just as a swarm of men and women, old and young, are in 1859.

APPENDIX "B"

METHODS OF QUILTING AND PATTERNS

Historically and to the present time, three standard methods have been used universally to produce quilts. Details of these methods are listed below.

APPLIQUE

One method of making a quilt is "applique". This method is more lavish and usually takes larger pieces of fabric than piecework (Bass, 1984). Applique is done by layering and stitching separate pieces of fabric to a larger background fabric. The design is usually floral or pictorial in nature. The applique method traditionally used only a few of the smallest pieces of fabric to decorate a larger surface (Kimball, 1992).

Trapunto Quilts

In the years between 1840 and the Civil War a more elaborate work was done in the form of padding the applique -- Italian Trapunto. All white fabric was often used and quilted in the over-all design from the underside, stuffing certain areas of the pattern to emphasize the design (Hall, Kretsinger, 1935).

Pictorial Quilts

In areas of the country, where life was a bit easier, appliqued quilts made of delicate imported fabrics grew in popularity. In the late eighteenth century families who could afford to buy French toiles made quilts of fine linen

or cotton with cut-outs from the printed fabrics appliqued in lovely, rambling, all-over designs. At this point quilts began to blossom with gardens, historical scenes, and happy records of family life. Applique knew no limitations and were open to enormous possibilities for pictorial themes (Kimball, 1992). The same themes were used over and over, but each person planned, drew, and stitched them in her own personal way.

WHOLE-CLOTH

The second method of quilt making is referred to as "whole-cloth". It is made from a solid expanse of unprinted fabric. This type has long been considered a masterpiece item, one made only when a quilt maker's stitches have reached the highest standards of straightness, evenness, and smallness. A quilt with no patchwork, applique, or printed design woos the viewer's eye through the quilting stitches and invites open scrutiny of the hand quilter's art (Fons, 1991).

The face and back of the whole-cloth quilt may be of the same or different fabrics and colors. The design is drawn or traced onto the fabric and the stitches create the permanent design. Usually the rows of stitches are very close together and great detail is used in the pattern (Stafford, 1974).

PIECEWORK

The third and most common method of designing the face of the quilt is done in two ways: (1) by sewing small pieces called "patches" together in a random fashion, or (2) by sewing pieces of set shapes together in an organized design. When the designed blocks, using either method are created and finished, they are sewn together to produce the desired quilt face (Foster, 1932).

The process started, historically, as a frugal way of using every scrap left after making clothes. It moved into the recycling of fabric when older clothing items were used instead of discarding them permanently. This all became known as "patchwork", whether it was completed by hand or by machine stitches (Webster, 1915).

Economics made the random patchwork quilt popular in America from its beginning. Thrift kept it popular until the arrival of the machine industry in the later years of the nineteenth century (Johnson-Srebro, 1992).

At one time or another, almost every kind of manufactured material and natural fibers have been used for patchwork quilts. Occasionally leather has been found in a patch or two on a quilt (Colby, 1961). Depending on the economic circumstances of the maker of the quilt, different products have been used. The lasting quality of all patchwork depends on its materials (Sater, 1981). It is generally a mistaken idea that "anything will do for

patchwork"; there is no more work involved than in any other comparable kind of needle work, but its piece-meal nature needs good basic quality in the stuffs used (Colby 1961).

Crazy Quilt

The simplest and earliest quilts were merely scraps, trimmed and stitched into a random patchwork design. The oldest quilt pattern is known as the Crazy Quilt (Adler, 1977). In the history of the U.S., the crazy quilt was popular through all the well-settled portions of the country (Finley, 1929).

It is believed that the crazy quilt originated in Japan hundreds of years earlier with the religious monks, who were not allowed any personal possession to show affluence. They would take the silk kimonos that were donated, cut them up, and then sew the pieces back together into kimonos with fancy embroidery stitches. Commander Perry, upon his return from his exploration trip from the Orient, brought this idea back to the United States (Ormond, 1994).

The women transformed the Asian clothing idea into bed covering quilting. The "Crazy Quilt" was first displayed at the World's Fair (Ormond, 1994). Despite its name, the crazy quilt is usually not quilted, but is finished instead by "tufting" the top -- stuffing the lining at regular intervals (Stafford, 1974).

Victorian Version

In the last half of the nineteenth century, the truly artistic Victorian style emerged an individualistic American style (O'Brien, 1991). The Victorian quilt is actually an unusual combination of different quilting styles. With the Victorian period came the embellished crazy quilt, which was a collage of silks, velvets, and fragments of ribbon fancifully embellished with spangles and beads and embroidered designs of flowers, fans, spider webs, and figures. Godey's Lady's Book recommended the greater the diversity in stitches, the better (Godey's, 1835). Instead of being the humblest of bed coverings the embellished crazy quilt was promoted to the parlor lounge as the last word in "slumber throw" elegance. It had moved from the bedroom to the living room (Jung, Paoletti, 1987). No home of average comfort was complete without its crazy-patch slumber throw elaborately pieced together using odds and ends (Tinley, 1929).

With the Victorian Period and the Reconstruction Period, the elegant quilting in America began to decline and a general decadence in art and taste followed. After 1870, houses and the furnishings in them became over-elaborate almost to the point of confusion. Quilt patterns seemed to follow suit. The "Crazy quilt" became buried with layers of silk embroidery. These quilts became ridiculous in appearance (Dressing the Bed, 1985).

Embroidery

The beautiful and elaborate embroidery stitches used in the crazy quilt construction carried over into embroidered quilt blocks. The designs were drawn onto a plain piece of fabric then stitched using thread or embroidery floss. On occasion large overall designs were embroidered onto a whole cloth quilt (Webster, 1972).

THE FACE OF THE QUILT - PATTERNS

Each of the quilt patterns now thought of as traditional, was original and modern in an earlier day (Gobes, Lawler, Meyer, Robbins, 1982) Each quilter had to use her own resources and her ingenuity to create the patterns (Thomas, 1993). With keen eyes and practical sense, the quilter devised colorful patterns that could ingeniously use every scrap of fabric to be found (Cooper, 1979). She often pieced these scraps into a block and then set the blocks together. At times the backing was a flour or grain sack.

According to Dorothy Hinson in her 1966 Quilting Manual, the quilters named their patterns which became as dear to them as their own children. The names given to quilt patterns varied with the geographic location, reflecting a diversity of values, ways of life, ancestry, and often the whim of the maker. The names given were reminders of their colonies, their husband's work, their

dreams, their frustrations, their God, and the stories from their Bible (Hinson, 1966).

As many as six names are used for one pattern design and as many as another six for variations of that design (Appendix C). One name often means a different design to two different quilters. This, of course, leaves room for endless battling between authorities. Most people have come to accept the fact that when someone says they have a "Robbing Peter to Pay Paul", there is the possibility of producing several designs with as many name variations (Houck, Miller, 1975).

In each category of possible designs listed here, there is a total of over 4,000 individual patterns. The number of patterns used to make quilts seems endless. Elizabeth Wells Robertson, in her book American Quilts, lists the different categories of patterns. The following is a sample list (Rehmel, 1986, p.48):

| | | |
|-------------------|--------------------------|--------------------|
| Alphabet letters | Leaves | Social Events |
| Baskets | Miscellaneous | Stars |
| Birds | Nature-Animals | Stones |
| Bushes and shrubs | Plants | Sun |
| Flowers | Politics and place names | The other elements |
| Fruits | Games and puzzles | Religion |
| Trees | Geometric Shapes | Seeds |
| Vines | Insects | Shells and Fish |
| Wreath | | |

Another extremely important source of design pattern was the decoration of precious dishes. Many fine pieces of China with floral, bird, and animal patterns made their way to the new country, including Royal Worcester, Royal Dalton, Copeland, Spode, Lowestoft, Wedgwood and others (Robertson, 1948). The Dresden Plate pattern reached its height of popularity in the 1920's and 1930's. It was one pattern that was produced in "quilt kits" (Wiss, Wiss, 1983) in stylish pastel solids and prints.

In addition to the batting, the name given a quilt can help in dating the quilt. The names changed as the women and their patterns moved westward (Commonwealth Art Gallery, 1976). A rose pattern named Whig Rose would have been made before 1835, after which it would probably be called the Democrat or Republican Rose (Hinson, 1966).

The names of the same quilt pattern were different for different locations. Examples in Appendix D, detail four classes of pieced quilt patterns that today retain their popularity from the past and two others that are used less often (Morris, 1990). They are one, two, four, five, seven and nine patch.

1. One-patch quilt -- hexagon, medallion quilt, simple block designs. With this type, no effort is made to separate the fabric by color or to separate it into smaller units; quilts made of pieces cut into similar sizes and

shapes; any quilt that is pieced by starting in one corner and adding single pieces until the quilt is the correct size and shape (Beus, 1983). This design is less used today than during times of economic concern.

2. Two-patch quilts -- Wild Goose Chase, Pine Tree, the Basket, Forbidden Fruit, Moon over the Mountain are five illustrations of this type of quilt. They are quilts pieced in lengthwise strips or patches that are cut in half, one half pieced in a pattern and the other half either plain or appliqued.

3. Four-patch -- Arkansas Traveler and Mariner's Compass are two such quilt patterns. This is one of the most common bases for quilt patterns. By taking a ruler and cutting through the pattern horizontally and vertically, leaving four identical patterns (two reversed), then the pattern is a four-patch.

4. Five-, and seven-patch -- Irish Chain is an excellent example of this type of quilt. Most of these are only spoken about in letters, journals, and elderly ladies' memories (Brackman, 1989). These are identified by the use of five or seven pieces across the top of the block and the same number deep.

5. Nine-patch -- Hole in the Barn Door, Lincoln's Platform and Colt's Corral are examples. The nine patch pattern and the four-patch are the most popular and numerous patterns. The nine-patch is divided into nine unequal or

equal squares to begin with, and the squares are then varied.

6. Applique -- Hawaiian, Sun Bonnet Girl and any pictorial scene are considered applique quilts. This is the type of pattern that requires one piece of fabric to be applied over the top and another piece to create the design.

Patterns of Our Hearts

Traveling

"Trip Around the World" is beautiful, simple, and easy to construct. Its name tells of the yearnings people had to see other places and worlds beyond their own village or town (Cooper, Buford, 1977).

Expressions of Life

"Mariner's Compass", "Ocean Waves", "Georgetown Circle" are expressions of life in a seaside village (Dell, 1976). The patterns are indicative of their concentration on the ocean and the mechanical guide for a safe return.

Religious Names

Certain quilt names have religious connotations, which is only natural considering the fact that religion was so important to the colonists who were fleeing the religious persecution in Europe. Religion was, therefore, reflected in their folk art, as women adapted Bible verses, parables and beliefs to their patterns (Schabel, 1981).

"World Without End" is a name taken from the Book of Common Prayer. The words spoken then are still familiar in churches today (Finley, 1929). The "Palm" or "Hosanna" is a quilt name reminiscent of Jesus' last journey into Jerusalem, where the children greeted him with palms and cries of "Hosanna". The "Star and Cross" pattern inspired early quilters and has obvious religious connotations in its reference to the birth and death of Jesus. Satan's presence was very real and recognized in the "Devil's Claws". It represents his power to tempt men to sin.

The most common historical appliques is the Rose of Shanon. It consists of a wreath of flowers and leaves. The leaves are green, and the flowers are always pink or deep red in color. Usually several shades and/or tints are used in creating the design (Wise, Wise, 1980).

The "Rose of Shanon" was the name chosen for the colonial woman's most frequently reproduced quilt pattern (Finley, 1929). The name has its origin in the Bible in the Song of Songs which is Solomon's.

In the King James version of the Bible, the Schulamite princess's great opening soliloquy is divided into three chapters, but it reads as one paeon of triumphant love glorified in surrender:

Let him kiss me with the kisses of his mouth.

For thy love is better than wine.

.....

I am the Rose of Shanon
 And the lily of the valleys.
 As the lily among the thorns
 So is my love among the daughters;
 As the apple tree among the trees of the wood
 So is my beloved among the sons.

.....

His left hand is under my head --
 His right hand doth embrace me,

.....

My beloved is mine and I am his --

He feedeth among the lilies (Finley, 1929, p.72)

Appropriately enough, the Rose of Shanon has also been used as a bride's quilt. Its name implying poetic beauty and love (Dietrich, Thomas, Hanson, Kimball, 1994). Marriage

One pleasing pattern which has been used thousands of times to make countless wedding presents is the "Double Wedding Ring" (Cross, 1993). It is formed by interlocking circles which symbolize the bond of marriage reached and the rings exchanged by husband and wife. This pattern reached its heights of popularity in the early 1900's (Wiss, Wiss, 1983).

Tree of Life

"The Tree of Life" pattern began in the 17th century. It was an adaptation from needlework designs. The origin of the motif, a tree of this sort, resembles a pine tree (McClun, Nownes, 1990). It was an appropriate symbol to the early settlers because of the abundance of pines. The pines were one of the necessities of life for the settlers. They used them in a variety of ways for building cabins, furniture, and providing warmth and firewood for cooking (Wiss, Wiss, 1983).

The Star

It would be difficult to choose another pieced pattern that typifies the Americanization of quilting more than the one known as the "Star of Bethlehem" (Binney, Binney-Winslow, 1984). The pattern is very old, and its design demands attention and awe (LaBranche, 1990). It is composed of 144 identically-sized diamond shaped pieces sewn together to create eight large diamonds. The complete quilt face has 1,152 pieces. After the face is completed, a larger piece of fabric is sewn between the eight points of the star. This design has religious significance because of the importance of the star at the time of Jesus Christ's birth. It is also known as the "Star of the East" or as the "Lone Star" when made in the state of Texas (McKim, 1962).

Households

The "Log Cabin" design first appeared in the middle of the nineteenth century and was very popular in the northeast. It was welcomed with enormous enthusiasm (Best Loved Quilt Patterns, 1991). The pattern is made from numerous strips of fabric sewn into a block. This new pattern was very versatile. It seemed there were many things that could be done with fabric, pattern, and color when using this pattern. Some of the visual effects produced go by the names of "Barn Raising", "Courthouse Steps", "Clocks", "Pineapple", "Straight Furrows", "Streaks of Lightning", and "Windmill Blades" (Wiss, Wiss, 1983). "Each square block represents a log cabin with the red patch in the middle being the fire at the hearth" (Siporin, 1984, p.29). Warmth is physical as well as symbolic in this quilt which was often made from wool (Appendix S).

Frontier Life

"Bear's Paw" was probably designed by frontier women as an expression of the dangers they constantly endured. In the most settled areas, where the bears had moved into the highlands, but the roads were mere mud trails, this pattern is called "Duck's Foot in the Mud" (Bacon, 1973).

The Wayward Life

The "Drunkard's Path" or "Drunkard's Trail" is in reference to the village jokester. The pattern is referred to at times as "Wanderer's Patch". The quilter's sense of

humor and sensitivity were competing when she chose one of the three versions for her quilt (Bacon, 1973).

Quilt Patterns for Special Events

Works of art, or nonverbal communications, should be regarded as maps of the society in which the artist and her public live (Bernick, 1990). A quilt acts as a photograph of visual symbolic form (Chalfen, 1981).

Quilts are the mirrors or maps of a particular segment of society. Combined, in a more or less harmonious whole, the numerous squares represent the various individuals in a social network. The women who pieced them, the friends and relatives whose names they bear, and the individuals for whom they were made all participated in a single community (Shirer, 1994).

Certain quilt types have been used to remember others and express love. The "Signature", "Friendship", "Album", or "Freedom" quilts have expressed these feelings (Stephens, 1976). The phenomena of these quilts had all the markings of a fad, with its rapid rise in popularity, its reliance and set formulas, and its limited duration; however, the nature of this type of quilt did not preclude the quilts from serving a serious purpose in answering real social needs (Lipsett, 1985).

Signature Quilt

The term "signature quilt" describes any quilt composed of signed blocks. In the 1840's this encompassed two types of quilts -- the friendship quilt and the album quilt.

Signature quilts were made to commemorate events, but at the same time they preserved for the honored individual the memory of the community of which they had once been a part (Nicoll, 1989). Signature quilts first appeared in 1840 and enjoyed enormous popularity until the mid-1850's.

All signature quilts served the same purpose to some extent. They recorded and perpetuated the bonds of friendship and fidelity that held them together. As Elizabeth A. Hays of Burlington, New Jersey, wrote on a quilt in 1841:

"Friendship's purposes preserved

May this forever be

And as a mirror it will serve

To show they friends to thee.

(Cited by Nicoll, 1989, p.46)

Album and Friendship Quilts

Friendship quilts and album quilts were used to mediate experiences by marking major, potentially disruptive, life transitions (Ritter, 1991). The two occasions most commonly marked by these quilts were engagements/marriages and departures from a community. Both events involved, to varying degrees, the separation of individuals from the people who had provided them with a network of support. A friendship quilt is composed of blocks worked in the same design (Fox, 1990).

Some elaborate album quilts were made as presentation pieces for a local minister or doctor (Houck, Miller, 1975). An album quilt is an assemblage of different pieced and appliqued patterns. These definitions distinguish friendship and album quilts on the basis of formal composition. In spite of their aesthetic differences, however both types of quilts were made under similar circumstances for similar reasons (Stafford, Bishop, 1974).

Many believe that the Baltimore Album quilts of the 1840's and 1850's mark the apex of American quilt making. Some have even gone so far as to claim an obvious decline in technical and creative merit from that era to the present day (Webster, 1972).

Freedom Quilts

Freedom quilts were presented to young men when they reached their twenty-first birthday or were leaving to defend their country. A part of the idea behind friendship or freedom quilts is that each person's name, date and even a verse might be written into the quilt. This might be done with indelible ink or embroidery stitches or even the tiniest cross stitches could be used (McKinney, 1979).

Often times, designs with large white center spaces were used for these quilts. Some of these quilts are the best preserved examples of the American quilt (American Heritage Quilts, 1991). They can be found in museums and collections today because they were presentation pieces, and

like loving cups, were admired rather than used. In all cases a wonderful potpourri of piecework, applique, and cut-out applique was used in the quilt top (Madden, 1990).

Quilt Patterns Originated in Sub Cultures

Pattern Collections

Many women had a collection of quilt patterns. These women would make up one block of each new quilt pattern that interested them. This way they would have a picture to follow if they decided to complete the quilt. It was easier to store a collection of twelve inch blocks than the whole quilt. The collections were treasured as they were passed down from one generation to the next (Hinson, 1966). A lady with a particularly choice collection would mention it in her will, giving it to a favorite daughter or niece.

Amish Quilts

Amish quilts are a distinctive quilt style. The designs of the quilts are usually geometric and nonrepresentational (Cory, 1985). The Amish patchwork designs are abstract and often center around a central medallion such as a diamond (Marston, Cunningham, 1987). The most impressive element in these quilts is the use of especially vivid colors in bold combinations (Haders, 1976). These colors represent an unusually strong contrast from the simple environment in which the sect lives and works (Pellman, 1984). The colors said to be a relief from the natural colors of daily life. Amish women do not applique

their designs; rather, they let color and fine stitching define the outline and play of shapes (Lathrop 1982).

Hawaiian Quilts

The Hawaiian design originated thousands of miles away, but its popularity has spread across the U.S. mainland. American missionaries showed the islanders how to fold paper and cut it into shapes like simple plants or snowflakes. The unfolded paper was used as a pattern to create the quilt design. This developed into a form of applique called Kapa Lau (Poe, 1993). The large appliqued design is done using only two colors. The colored part is one large piece of fabric that is folded and then cut and then placed on the top of a white background (Bass, 1984) and stitched in place.

American Indian Quilts

The native American Indians did not quilt. They used beautiful colors and patterns in the clothing decorations which were copied by the settlers in their quilts. One of the most beautiful quilt patterns developed is the strip patchwork created from ideas of the Seminole Indians of Florida (Dudley, 1980). The strips are sewn together then cut, and sewn together again this time on a diagonal.

African American

The African-American quilts made by slaves were often done from free hand drawings and from appliques cut from a variety of scrap fabrics and are strikingly different in

style from quilts made by Anglo-American, Amish, or other women (Wahlman, 1980). The sun motif and Bible themes in particular, were recurring themes for slave quilt makers (Perry, 1994), although a number of intricate patterns and applique designs were derived from various African cult symbols (Welzenbach, 1989). These quilts were made for family use only and often displayed the suffering felt by the maker (Makris, 1984). Slaves used geometric patterns in their quilts which expressed their desire to be free. One example of this is Jacob's Ladder.

The quilts made by the slaves were not only quilts but were also beautiful crafts. Slave quilts were put to political use. Quilts were hung on the clothes lines of "safe houses, where runaway slaves were sheltered along the underground railroad (Ferrero, Hedges, Silber, 1987).

Abolitionists women linked themselves to the slave women through their quilts. They sold the colorful quilts to raise money for the abolition cause. Quilting was a form of non-violent protest. These women quilters signed their work, "may the use of our needles prick the conscience of the slave holder." Quilts and these women who made them were an intricate part of slavery and abolition (Welzenbach, 1989).

Southern Quilts

Southern quilters were known to have used their quilts for flags in order to let others know of sickness in their

homes. The quilts would be put outside on a porch or a tree swing. The color of the quilt implied the nature of the illness. For example, if the quilt was predominately red, there was a serious illness in the home, usually a contagious disease, and the visitors had better stay away. Yellow signified that there was illness; blue told there were colds or flu; white told that everything was back to normal. Quilts and their patterns served as a message service (Ertel, 1977).

Twyla Dell, a writer for *Quilt World*, summarizes the names of quilts like this: "Woven into the fabric of our foremother's daily lives, like candle making and food preserving, was the routine of turning out a new quilt. At some point in the process it was christened with a title meaningful to the creator's heart" (Schabel, 1981, p.15).

Whatever was meaningful to each creator may have come from a political nature, expressions of her daily life, or the revelations of her emotions. Quilts were handmade by people for other people. The design chosen and its name reflected the quilter as a person. The Foxfire Book, a detailed series on folk lore items, says:

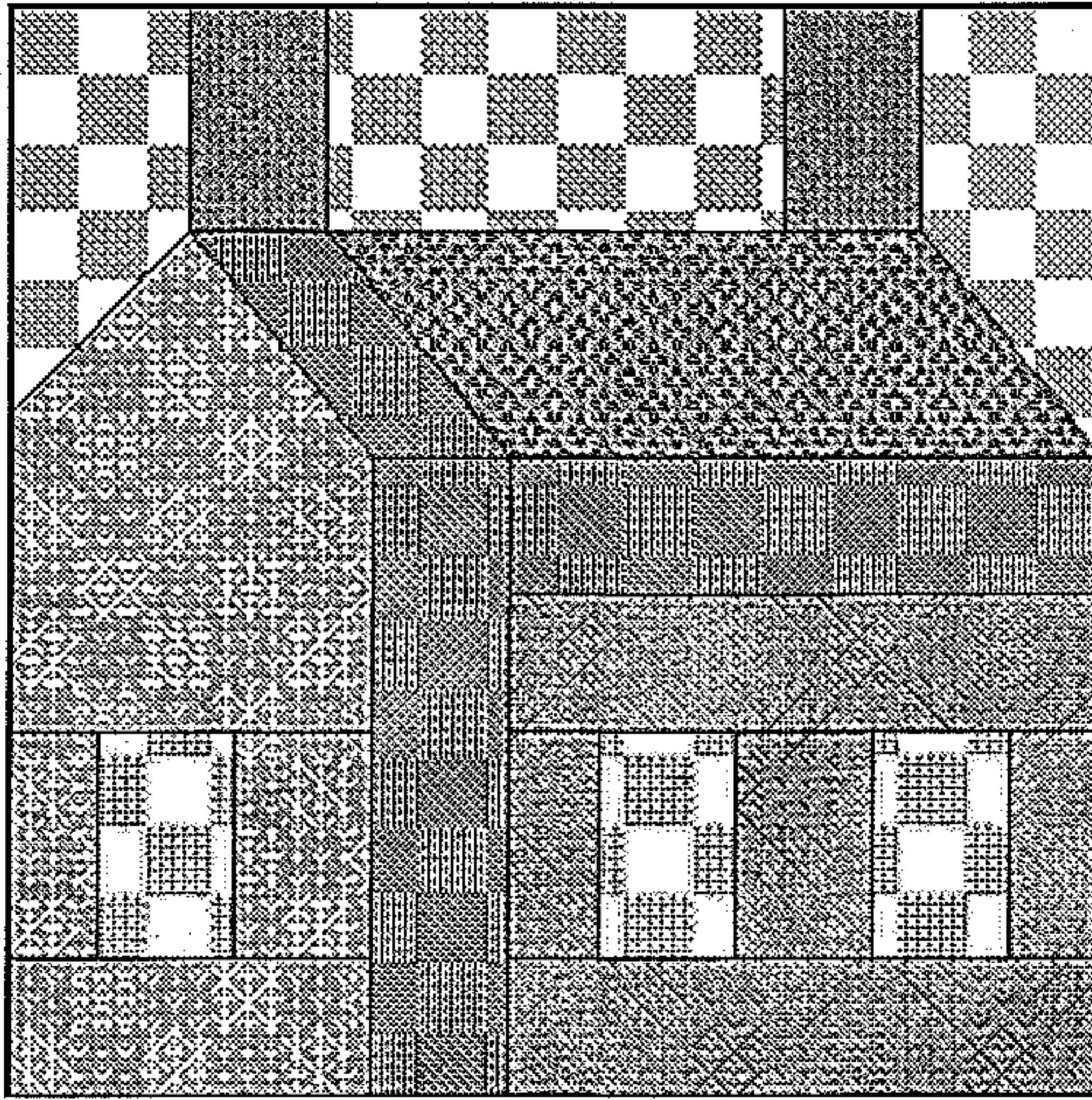
"Every phase of their production was permeated by giving and sharing. From the trading of scraps and patterns and the actual production in "bees" to the giving away of the finished product, quilting was essentially human activity.

There is something about a quilt that says people,
friendship, community, family, home and love"
(Wigginton, 1978, p.114).

APPENDIX "C"

Variation On One Pattern

OLD HOME



Six Names for one Design

- | | | |
|--------------------------|----------------|-----------------------|
| (1) Old Home | (2) House | (3) Log Cabin |
| (4) Lincoln's Cabin Home | (5) Tippecanoe | (6) Old Kentucky Home |

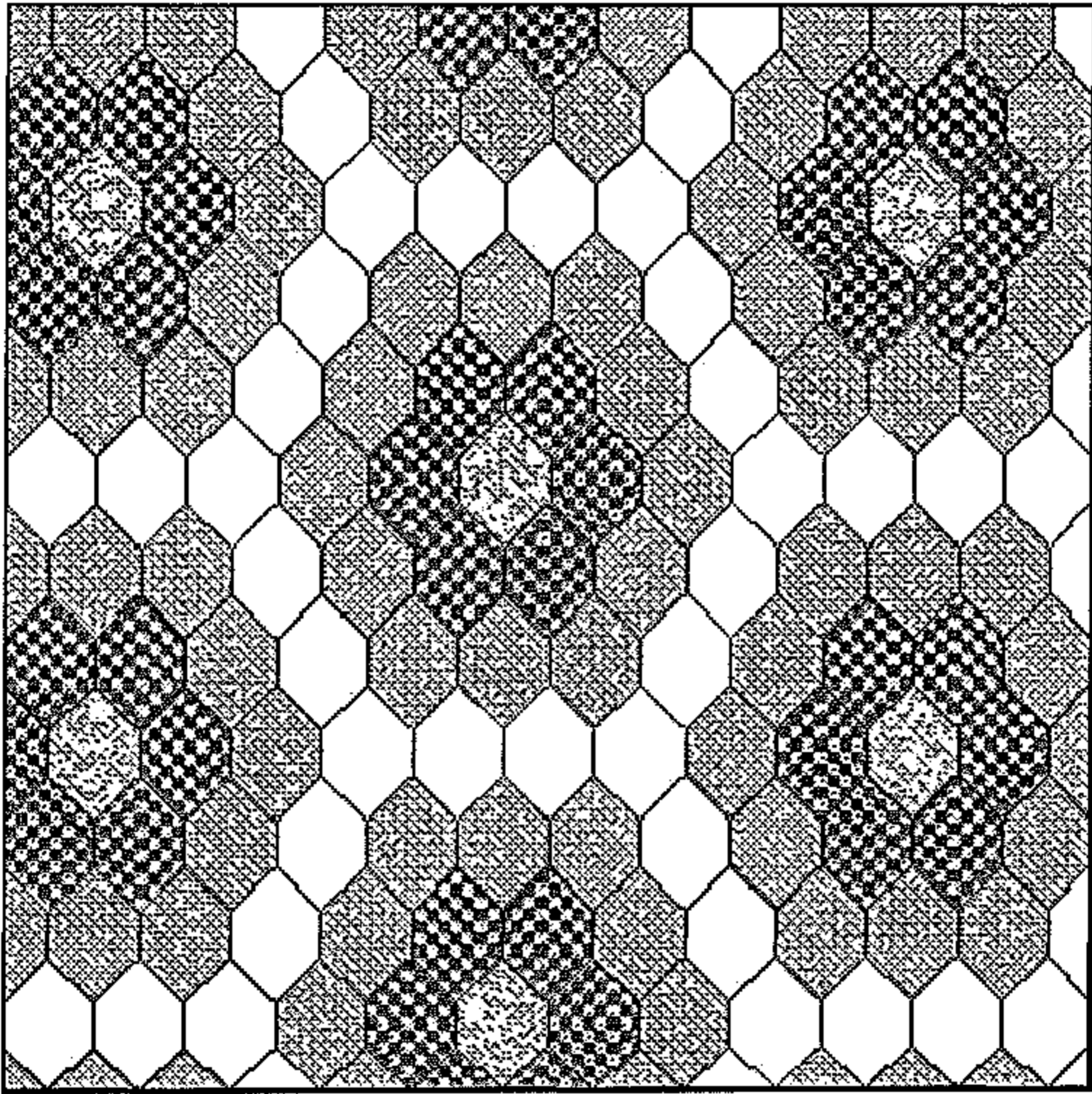
Six Variations for one Design

- | | | |
|-----------------------|-------------------|----------------------------|
| (1) Schoolhouse | (2) Old Homestead | (3) Jack's House |
| (4) Honeymoon Cottage | (5) Western | (6) Little Red Schoolhouse |

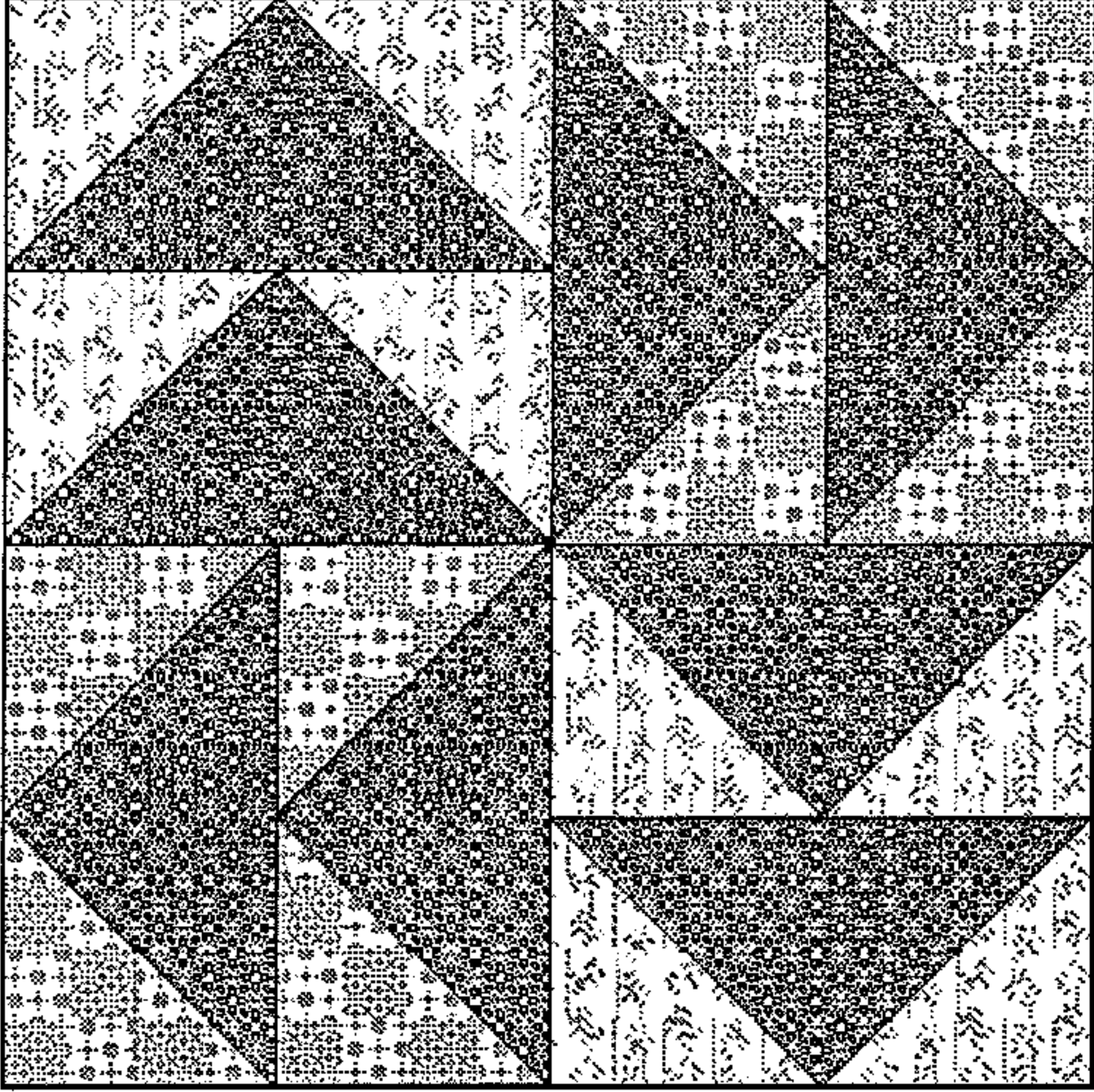
APPENDIX "D"

Examples of Pieced Quilt Patterns

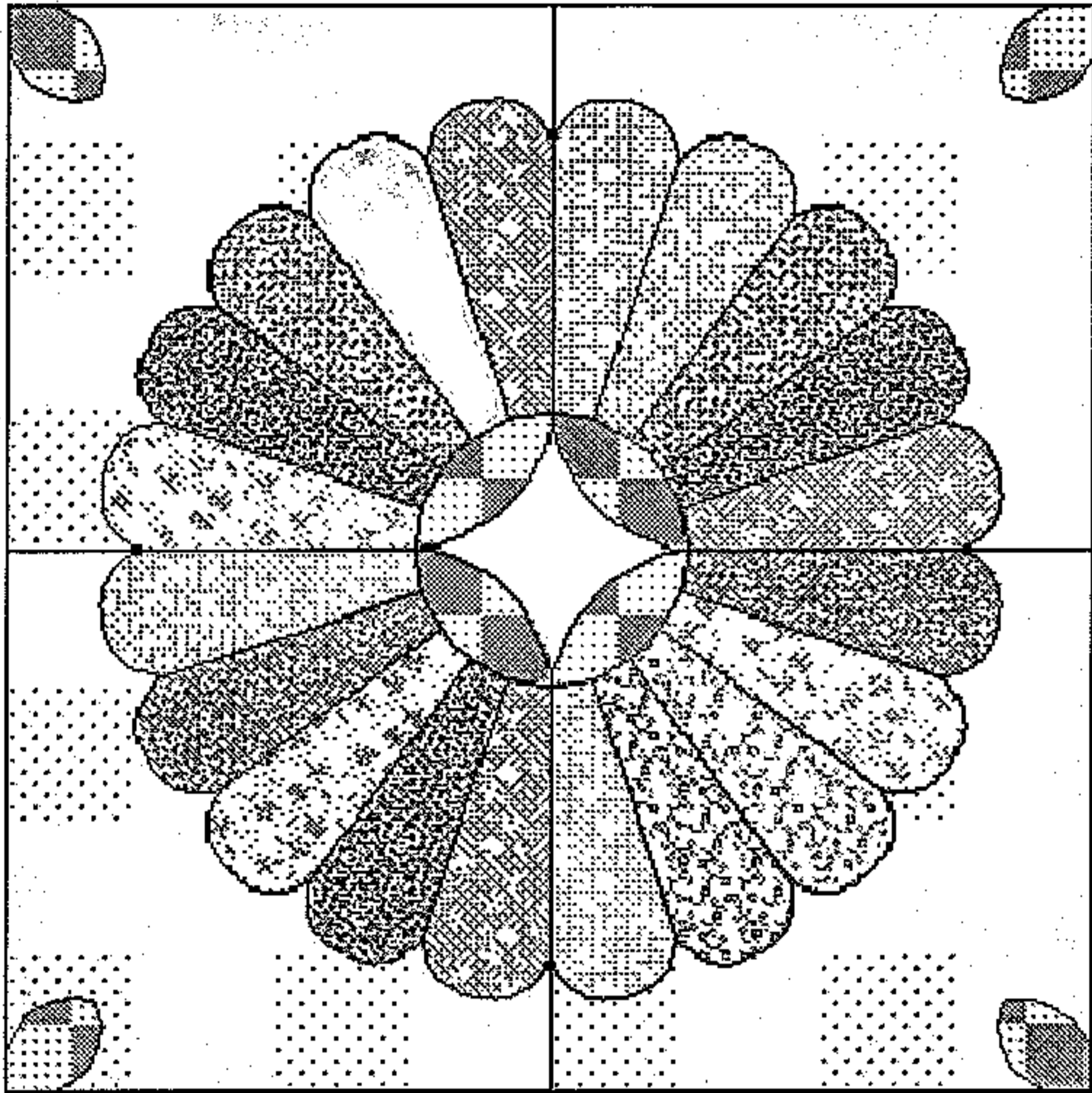
GRANDMOTHERS GARDEN



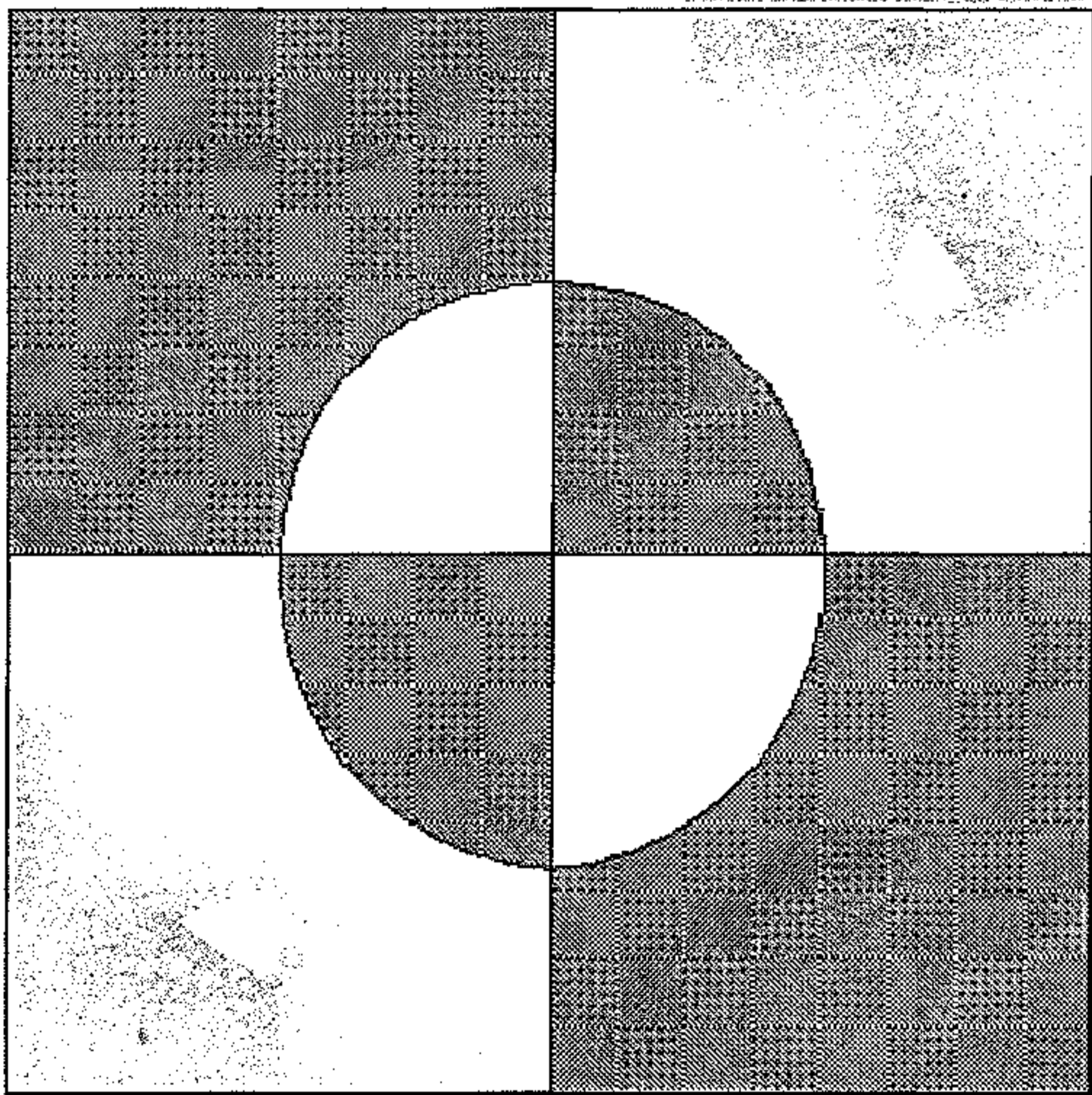
WILD GOOSE CHASE



DRESDEN PLATE



ROBBING PETER TO PAY PAUL



APPENDIX "E"

Initial Charting and Coding of Observed Quilting Skills

| | Moseley | Young | Kimball | Christensen | Mazuran | Brasher | Ellsworth |
|-----------------------|---------|-------|---------|-------------|---------|---------|-----------|
| Interest Began | 8 | 0 | 4 | 10 | 3 | 3 | 1 |
| Mentor | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Reasons to Quilt | 8 | 0 | 4 | 9 | 1 | 0 | 0 |
| Patterns Used | 8 | 0 | 3 | 10 | 2 | 0 | 0 |
| Original Designs | 0 | 0 | 3 | 1 | 1 | 0 | 0 |
| LDS Symbols | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Fabric | 6 | 0 | 1 | 6 | 4 | 0 | 0 |
| Gifts/auction item | 8 | 0 | 0 | 0 | 1 | 0 | 0 |
| Occasions | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Reflections | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Revised Charting & Coding of Observed Quilting Skills

| | Moseley | Young | Kimball | Christensen | Mazuran | Brasher | Ellsworth |
|-------------------------------|---------|-------|---------|-------------|---------|---------|-----------|
| Feeling about Quilting Skills | 16 | 0 | 8 | 19 | 4 | 3 | 1 |
| Textiles/Fabrics | 6 | 0 | 1 | 10 | 4 | 0 | 0 |
| Pattern Choices | 8 | 0 | 6 | 11 | 3 | 0 | 0 |
| Quilts & Gifts | 8 | 0 | 0 | 0 | 1 | 0 | 0 |
| Reflections of your Life | 0 | 0 | 0 | 14 | 0 | 0 | 0 |

APPENDIX "F"

Initial Charting & Coding of Verbal Comments

| | Moseley | Young | Kimball | Christensen | Mazuran | Brasher | Ellsworth |
|--------------------------|---------|-------|---------|-------------|---------|---------|-----------|
| Interest began | 4 | 7 | 3 | 9 | 6 | 5 | 4 |
| Mentor | 7 | 2 | 1 | 4 | 7 | 1 | 2 |
| Reasons to Quilt | 5 | 3 | 3 | 6 | 8 | 2 | 3 |
| Patterns Used | 5 | 3 | 4 | 7 | 4 | 7 | 2 |
| Original Designs | 1 | 9 | 6 | 7 | 4 | 5 | 3 |
| Religious LDS Symbols | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| Fabrics & Colors | 2 | 1 | 7 | 7 | 1 | 4 | 4 |
| Gifts | 5 | 3 | 1 | 4 | 5 | 4 | 3 |
| Occasions | 2 | 4 | 0 | 3 | 7 | 6 | 3 |
| Reflections of your Life | 4 | 4 | 5 | 1 | 4 | 4 | 2 |

Revised Charting & Coding of Verbal Comments

| | Moseley | Young | Kimball | Christensen | Mazuran | Brasher | Ellsworth |
|--------------------------------|---------|-------|---------|-------------|---------|---------|-----------|
| Feelings about Sewing Quilting | 19 | 10 | 6 | 15 | 14 | 7 | 7 |
| Textiles/Fabrics | 2 | 1 | 7 | 7 | 1 | 4 | 4 |
| Pattern Choices | 7 | 13 | 11 | 15 | 9 | 13 | 6 |
| Quilts & Gifts | 12 | 10 | 4 | 13 | 20 | 12 | 9 |
| Reflections of Your Life | 4 | 4 | 5 | 1 | 4 | 4 | 2 |
| LDS Religious Symbols | 4 | 4 | 5 | 1 | 4 | 4 | 2 |

A NATURALISTIC STUDY
OF THE HISTORY OF MORMON QUILTS
AND THEIR INFLUENCE ON TODAY'S QUILTERS

Helen-Louise Hancey

Department of Family Sciences

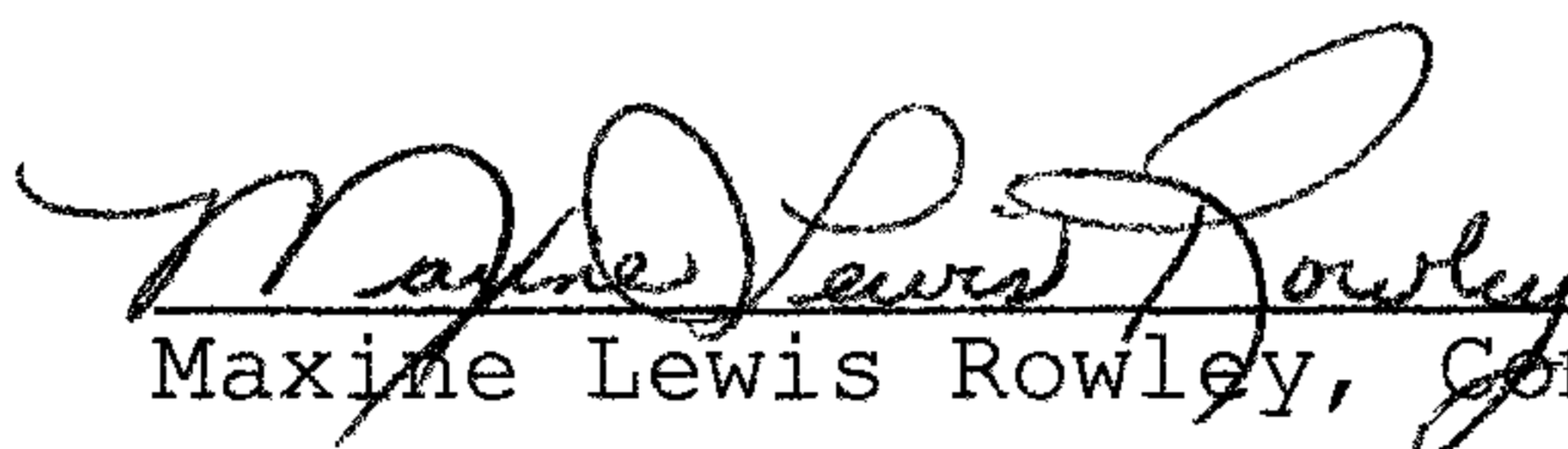
M.S. Degree, December 1996


ABSTRACT

This interpretive study investigated the "quilt" and its significance to Latter-Day Saint women. Mormon master quilters were chosen because of their knowledge of fabrics, patterns, and symbolism, their skill levels, and their intense interest in quilting. The researcher conducted interviews with the master quilters from July 1995 to April 1996. Field notes were taken and data concerning both observed actions and verbal comments regarding the importance of the quilt were collected, charted, coded, and analyzed.

Several dominant patterns and themes emerged from analyses of the data, including: quilting is an enjoyable and active art form among Mormon women, pattern selection is a personal choice and one of immediate interest to the quilter, Mormon women quilt for personal reasons, textiles are important to the quilting process, and quilts are used for gifts of endearment, financial gain, awards or rewards, and artistic expression. It was determined that Mormon quilters are not significantly different from other quilters. There is only one specific quilt pattern that is unique to the Mormons and not used by other quilt cultures.

COMMITTEE APPROVAL:


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William A. Wilson, Committee Member


James M. Harper, Department Chairman