

American Quilt Study Group
Fortieth Annual Seminar
in partnership with the
International Quilt Museum



Uncovering Together

Lincoln, Nebraska
October 9-13, 2019

Tentative Seminar Schedule*

*Times are subject to change. You will receive more details when you register. All study centers at hotel unless otherwise noted.

Wednesday October 9	Friday October 11		6:00 p.m. Dinner Live Auction Auctions Cash Out
6:00 p.m. - 8:00 p.m. Registration Endowment Table	Breakfast	2:00 p.m. - 4:00 p.m. Study Center <i>Antique Quilting & Needlework Tools</i> Dawn Cook-Ronningen <i>Omaha World-Herald Contests & Exhibits</i> Donna DiNatale <i>Wandering Feet & Broken Needles</i> Lisa Erlandson	Sunday October 13
Thursday October 10	8:00 a.m. - 5:00 p.m. Registration Endowment Table	4:30 p.m. - 5:30 p.m. Area Rep Meeting	Breakfast
Breakfast	8:30 a.m. - 4:30 p.m. Tour Stuhr Museum	4:30 p.m. - 5:30 p.m. Research Workshop <i>Moving Forward with Your Quilt Research</i> Publications Committee	8:00 a.m. Registration Endowment Table
8:00 a.m. - 5:00 p.m. Registration Endowment Table	8:30 a.m. - 11:30 a.m. Study Centers: IQM <i>Photographing Your Quilts</i> Larry Gawell <i>Indigo</i> Jay Rich	6:00 p.m. Opening Banquet Keynote Address Marin Hanson Show & Tell Vendors open till 10:00 p.m.	8:00 a.m. - 9:30 a.m. Shipping Service
9:00 a.m. - 12:00 p.m. Tour <i>New Views</i> IQM	9:00 a.m. - 12:00 p.m. Tour <i>Old World Quilts</i> IQM	Saturday October 12	9:00 a.m. Research Presentation Invited Speaker Claire Nicholas Annual Meeting Invitation to Seminar 2020
9:00 a.m. - 11:00 a.m. Study Centers <i>Documenting Indigenous Quilt History in America</i> Marsha MacDowell Margaret Wood <i>Jeannette Dean Throckmorton</i> Claire McKarns <i>Star Struck</i> Lori Triplett	9:00 a.m. - 11:00 a.m. Study Centers <i>The Quilt Index</i> Beth Donaldson <i>Portrait of a Past Imagined</i> Lisa Erlandson <i>Laura Wheeler & Alice Brooks Quilt Pattern History</i> Merikay Waldvogel	Breakfast	12:00 p.m. - 1:00 p.m. Closing Luncheon
Lunch on Your Own or with Tour	Lunch on Your Own or with Tour	8:00 a.m. - 5:00 p.m. Registration Endowment Table	1:30 p.m. - 4:30 p.m. Tour <i>Behind the Scenes</i> IQM
1:00 p.m. - 4:00 p.m. Tour <i>New Views</i> IQM	1:00 p.m. - 5:00 p.m. Vendor Sale Open Quilt Exhibit Open Book Sale Open Silent Auction Open	9:00 a.m. Research Presentations	2:00 p.m. - 4:00 p.m. Study Centers <i>Cheddar Isn't Always Cheese</i> Carol Butzke <i>Mark My Words</i> Julie Silber <i>Fruitbasket</i> Lori Triplett
2:00 p.m. - 4:00 p.m. Study Centers <i>Antique Quilting & Needlework Tools</i> Dawn Cook-Ronningen <i>Kitchen Rags to Quilt Mags</i> Xenia Cord	1:00 p.m. - 3:00 p.m. Presenters' Tech Session	11:15 a.m. - 12:45 p.m. Lunch & Group Planning/ Vision activity	4:00 p.m. Board of Directors Meeting
4:30 p.m. - 5:30 p.m. President's Council	1:00 p.m. - 4:00 p.m. Tour <i>Old World Quilts</i> IQM	1:00 p.m. - 4:00 p.m. Book Sale Open Silent Auction Open Quilt Exhibit Open	Dinner on Your Own
Dinner on Your Own	1:30 p.m. - 4:30 p.m. Study Center: IQM <i>Indigo</i> Jay Rich	1:00 p.m. - 4:30 p.m. Vendor Sale Open	Monday October 14
5:30 p.m. - 7:30 p.m. Welcome Reception	1:30 p.m. - 4:30 p.m. Tour <i>Library Depository & Retrieval Facility</i> East Campus	1:30 p.m. - 5:00 p.m. Panel Presentations	9:00 a.m. - 12:00 p.m. Board of Directors Meeting
6:00 p.m. - 7:30 p.m. 40th Anniversary Display Jewell Wolk Story Quilts		4:30 p.m. - 5:30 p.m. Mentor Session Poster Session	
7:30 p.m. - 9:30 p.m. Vendor Sale Open		5:00 p.m. - 6:00 p.m. Authors' Book Signing	

Uncovering Together

For those visiting Nebraska for the first time – welcome! For those of you returning to Lincoln welcome back! The American Quilt Study Group Board of Directors and the International Quilt Museum are excited to be partnering to welcome you to AQSG Seminar 2019.

Quilts bring people together - they reflect and create our shared history. For AQSG, 2019 is the beginning of our 40th year as a community dedicated to expanding our knowledge of quilts and their contribution to our collective past, present, and future.

IQM's comprehensive and accessible collection of quilts and related ephemera is a primary source of study for students, teachers, scholars, artists, makers and the public at large. IQM is delighted to share some of the oldest and rare pieces in the collection with Seminar participants.

Please join us for an exciting four days of learning and celebration as we uncover the world of quilts together.



General Events

Included in your \$410 *Seminar registration fee*.

Area Representatives Meeting

Area Representatives, and those interested in becoming ARs, are invited to meet Friday, October 11 at 4:30 p.m. Learn successful strategies for attracting new members, and share your ideas and questions with fellow reps.

Research Workshop

The Publications Committee will present brief topical discussions of research methods and paper preparation. Then we will divide into small groups to discuss your projects. Participants will come with a project in mind or underway and leave with renewed commitment and direction. Please join us on Friday afternoon.

Show & Tell

Make this Friday evening event special by sharing your quilts (antique or contemporary), quilt related items, and stories.

Help Shape Our Future

What better time to envision the future for AQSG than when we come together at Seminar. This year you'll have a unique opportunity to join with friends and members to share ideas on how we can move into our next 40 years. We'll reveal the results of the all-member survey. And we'll gather over lunch to discuss together your ideas for new opportunities and paths to explore. You are what makes AQSG strong and we need your help as we create a vision and plan. Just one more reason to make sure that Seminar 2019 is on your calendar!

Mentoring Table

If you would like to learn more about available AQSG research mentors, join us at our table during the Poster Session, Saturday, October 12. We will be glad to discuss the type of project you are pursuing – research, publication, or both. We'll talk more about your subject matter to hopefully team you up with the best match for your research needs!

Saturday Poster Session

The poster session is an opportunity for members to present ongoing research projects to fellow Seminar participants. View displays of research questions, methods, and preliminary results that invite dialogue with colleagues. Poster presenters will be available to discuss and field questions about their research for the entire session. Enjoy this engaging event on Saturday afternoon.

Book Sale & Signing

Take the opportunity to fill the gaps in your library. Purchase additional copies of *Uncoverings* and member authors' publications. *Uncoverings 2019* authors and other authors will sign their books during the weekend. A portion of the book sale proceeds benefits AQSG.

Member authors wishing to participate in the book sale may find guidelines and agreement forms at www.americanquiltstudygroup.org. Phone: (402) 477-1181 or e-mail: AQSG2@americanquiltstudygroup.org. Completed forms must be returned to the AQSG office **by August 15**.

Vendors' Sale of Antique, Vintage, & Reproduction Quilt-Related Items

The vendors' sale offers members an opportunity to shop for high-quality items while benefiting AQSG. Members wishing to sell quilt-related products at Seminar should request guidelines and agreement forms from the AQSG office, phone: (402) 477-1181 or e-mail: AQSG2@americanquiltstudygroup.org. Completed forms must be returned to the AQSG office **by July 1**. **Deadline is firm.**

Silent & Live Auctions

Join in the friendly competition for treasures during the ever-popular Silent Auction on Friday and Saturday afternoons. Auctioneer Julie Silber will preside over the Live Auction on Saturday evening. Donations of quality items from members and merchants are the key to a successful auction. All proceeds support the programs of AQSG.

Sending items before Seminar allows paperwork to be handled ahead of time and attractive displays to be planned. Last minute items tucked securely in your suitcase can be processed fast if your donation form with donor estimated value is attached. **Please send your items and completed auction donation form after August 1 to:**

Virginia Berger
214 S 13th St.
Adel IA 50003

Welcome Event

Please join us for this gala inauguration of the American Quilt Study Group 40th Anniversary on Thursday evening from 5:30 pm to 7:30 pm at the Embassy Suites Hotel in downtown Lincoln. Enjoy light hors d'oeuvres and the cash bar as you mingle with old and new friends. Activities for the evening will include a pictorial display from the archives of AQSG, an exhibit by the Lincoln Modern Quilt Guild and a presentation by Jean Wakely on the story quilt project.

Do enjoy dinner on your own before or after this event.

That's Modern! Special Exhibit 2019

This year's special quilt exhibit is quilt history in the making! *That's Modern* showcases the talents of members of the Lincoln Modern Quilt Guild, whose selections illustrate one or more of the major design elements from the field of modern quilting today. Think Mid-Century Modern (1950s) and Op Art (1960s), for example, as influenced by modern and post-modern movements in art, architecture, and interior design. As we know, quilters bring their present-day lens or interpretation to their work, so look for innovative approaches and surprises in this contemporary exhibit.

This exhibit is located in the hotel and included in your Seminar registration. The Lincoln Modern Quilt Guild is part of the International Modern Quilt Guild which has 14,000 members worldwide.



Story Quilt Project Jean Wakely

From the 1980's until her death in 2011, Jewell Wolk of Cut Bank, Montana, created 13 whimsical quilts, each one telling a different story about women's role in historic events and family life in Montana. Jewell's daughter, Jean Wakely, delights audiences by sharing the quilts and telling their stories – in much the same way as her mother did with many audiences during her life.

Jean describes the quilts as 'Grandma Moses style' –scenes of everyday life and pieces of history, depicted in a colorful and distinct, simple style, but with amazing details that add humor and make viewers smile.

Jewell spent her entire life in Cut Bank; her parents were original homesteaders and ranchers in the Sweet Grass Hills and she and her husband, Bob (her high school sweetheart), raised their family, while helping to build the small town at the base of Glacier National Park into the community it is today.

Jewell always had a passion for history or her-story as she called it. She loved to pick a topic, read everything in the library about it, and then visit with everyone about the subject until she was utterly exhausted with information. She even created a special stitch she called "Appli-J" for stitching the story pieces to the background cloth.

Jewell's stories are about women's history, Montana history, survival, family, homesteads, and the Bible. As the oldest daughter, Jean would watch her mother make these quilts and share the stories at the University of Colorado Denver Annual Storytelling Congress in the early 1990's.

The quilt *Women of the Plains* honors Jewell's three adopted daughters, Marion, Luella and Nancy BearWalker of Browning, MT by depicting the heritage of the nomadic Blackfeet tribe who lived on the northern plains of Montana at the base of Glacier National Park. What did these women use for diapers? Jean would be most happy to tell you.

Jean helped her mother capture the stories in writing and has become the family keeper of the quilts, sharing them and telling their stories. Jean will be telling stories during the Opening Reception on Thursday evening. AQSG thanks the Minnesota Quilters and the Quilters' Guild of North Dakota for supporting this presentation.

Jean hopes that everyone who sees the quilts will find inspiration to tell a story or two of their own to preserve the wonderful art of oral storytelling.



Photo courtesy of Jean Wakely.
Women of the Plains
Designed and Quilted by Jewell Wolk.



Quilts in Common Marin Hanson

What can students of American quilts learn from the quilts of other countries? By studying direct antecedents, such as examples from the U.K. and France, we can unearth the European roots of American quilts. By examining stylistic descendants, such as now-global studio art quilts, we can note the spread of American artistic influence. But what if we pull the focus out even further? What if we place American quilts side by side with textiles that share no apparent lineage?

The impulse to create decorative, layered textiles is deep-seated and world-wide; quilts have been made for centuries, all over the globe. Despite disparate origins, quilts from different times and places often share design elements, construction methods, thematic content, or iconography. Identifying and exploring these similarities—while carefully avoiding decontextualization

and oversimplification—can be rewarding. Reframing inquiry to include unexpected comparisons and counterpoints can broaden perspectives and produce new understandings. Using the International Quilt Museum’s collection, which represents five centuries and more than fifty countries, Marin Hanson will present commonalities that unite quilts from such diverse periods and locations as late nineteenth-century Pennsylvania, early twentieth-century Hawai’i, and late twentieth-century Pakistan. She will also highlight examples of research and curation informed by global perspectives and interdisciplinary methodologies. A “quilts in common” approach is wide-ranging, rigorous, and focused, and gives powerful reminders that cultures and human beings have more in common than is often recognized.

Marin Hanson is Curator of International Collections at the International Quilt Museum (IQM), University of Nebraska-Lincoln (UNL). She is responsible for building and interpreting the museum’s non-Western collection. Dr. Hanson earned an MA in museum studies and textile history from UNL and a PhD in museum studies from the University of Leicester (UK). Her doctoral research focused on cross-cultural quilting practices, with particular emphasis on China and the United States—more specifically, quilts made for Chinese adoptees. Dr. Hanson is co-editor of *American Quilts in the Modern Age, 1870-1940*, the first in the IQM’s comprehensive series of collections catalogs (University of Nebraska Press, 2009) and editor of the museum’s globally-focused website, World Quilts (worldquilts.quiltstudy.org). She has curated a variety of exhibitions, including *Quilts in Common: Around the World and Across the Centuries*, *Reflections of the Exotic East in American Quilts*, and *Getting to Know You: Highlights from the Collection*. She has been a curator at the IQM since 2001 and served on the board of the non-profit Quilt Alliance from 2009 to 2017.

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Professional Association of Appraisers - Quilted Textiles (PAAQT)
Quilters’ Guild of North Dakota
Washington Quilt Study Group
Jill Wilson



*Prickly Elegance: Identifying and Dating
Disocactus Motifs on Early Chintz*
Terry Tickhill Terrell

Early British and American chintzes from the period circa 1775 to circa 1850 include illustrations of an extensive array of floral motifs. Many, such as roses, lilies, morning glories, and honeysuckles were common garden flowers, but others were exotic species brought from the ends of the earth by botanical explorers. The Age of Enlightenment kindled a desire for explanations of natural phenomena and scientific information that burned through society. Exploration of the globe and the discovery of new lands such as the continent of Australia fanned the flames. Science became fashionable and an interest in science equated with good taste. By the late eighteenth-century people realized they could display their education and taste in collections, books, and textiles that recalled their interests. Textiles with natural history motifs, especially with realistic plants, became the height of fashion.

Cacti, exotic New World plants, particularly appealed to British and European tastes. The Rattail Cactus or Creeping Cereus (*Disocactus flagelliformis*) (*Disocactus*), first introduced to European cultivation in 1690, was a favorite because it was easy to grow and flower. Because of its popularity *Disocactus* was pictured in numerous botanical illustrations in garden magazines and botanical texts providing easily copied motifs for decorative art applications. Chintz designers were quick to capitalize on the plant’s popularity and the availability of images.

This research identifies fifty examples of the printed motif on textiles, gleaned from a review of about 4,000 period quilts and chintzes. Eight different *Disocactus* motifs are illustrated. The paper demonstrates how using dated examples, details of printing technology, and artistic style of illustration can be used to narrow the currently published date ranges for textiles bearing five of the *Disocactus* motifs. These new date ranges provide a basis for more accurate dating of quilts and other textiles displaying *Disocactus* motifs.

Terry Tickhill Terrell has a BS in Botany, a PhD in Ecology, and was an Assistant Professor of Botany at the University of Wyoming before embarking on a full-time research career with the U.S. Fish and Wildlife Service and the National Park Service. In retirement she is pursuing various lines of quilt history research. She has given numerous presentations on textile history to a variety of groups including a presentation to the Denver Botanic Garden’s School of Botanical Art & Illustration describing the mutually beneficial connections between botanical illustrations and chintz textile design. Dr. Terrell is a member of the American Quilt Study Group, has published articles in both *Uncoverings* and *Blanket Statements*, and is webmaster and chief creator of content for the *Floral Motifs on Early Chintz* website (floweronchintz.com).



Edmund Potter: Nineteenth Century Calico Printer
Katha Kievit

Edmund Potter was a British calico print manufacturer in the nineteenth century (and the grandfather of the famous Beatrix Potter). Potter’s early adoption of roller printing in his company, development of an early factory chemical department, and implementation of innovative employee benefits in his manufacturing plant, combined to make his company the largest producer of calico fabric in the world by 1873. This paper explores Potter’s life and works within the broader context of British fabric printing and manufacturing during the 1800s. Through the study of various primary and secondary sources—including contemporary newspaper accounts, design copyright records, and fabric sample books in England and the United States—this article highlights Potter’s various roles and legacy among other leaders, in manufacturing, political activities, philanthropy, and art education during the Industrial Revolution. It also examines samples of Potter’s fabrics to aid in their identification.

Katha Kievit is an independent researcher who received a Bachelor of Science degree in Education, in French and English from Bowling Green State University, Ohio, after attending Otterbein College, Westerville, Ohio. She received a post-graduate certification as a Reading Specialist from Xavier University, Cincinnati, Ohio. She worked as a commercial underwriter before leaving to become a private reading tutor.

Ms. Kievit attended two quilt restoration conferences in Omaha, Nebraska, before joining the first meeting of the Midwest Fabric Study Group in 2002. She presented programs for MFSG on Amish quilt history, 100 Years of Doll and Crib Quilts, and a history of British cotton manufacturing. She was co-chair of the Reception Committee for AQSG Seminar in Columbus in 2008, and co-chair of the Silent Auction Committee, Indianapolis, 2015.

Delaines: A Forgotten Fabric Linda Welters and Margaret T. Ordoñez

Fabrics known as delaines enjoyed widespread popularity for women’s apparel in the 1800s. They also appeared in quilt tops. Yet today many curators, collectors, and quilt enthusiasts confuse them with challis, also used for women’s dresses at this time. The authors of this paper recognize the dearth of information on delaines that could aid in identifying and interpreting this fabric in American quilts. The purpose of this presentation is to educate quilt historians on the history and use of delaines and to show how to distinguish delaines from other similar fabrics in both quilts and women’s apparel. Primary sources include sample books, dye receipt (recipe) books, women’s dresses and wrappers, and quilts in addition to printed documentary sources. The presentation includes close-up views of delaines as well as delaines in garments and quilts to show how to identify the fabric. The most distinguishing visual feature of delaine is cotton warps that did not absorb colors as well as wool wefts.

Manufacture of mousseline de laines (wool muslin) originated in France in the 1820s. Production soon spread to England and the United States. The fabric name was shortened to delaine, and the cloth itself modified for industrial production methods. Cotton was substituted for the original wool in the warps. Dyers produced the cotton/wool mixtures in solid colors, but more often delaines had fashionable, colorful printed patterns. Printers originally used wood blocks, then also incorporated wood rollers and engraved cylinders. The popularity of delaine in apparel waned in the last quarter of the nineteenth century in the US, but the brightly colored fabrics appeared in quilts as late as 1920.



Linda Welters is Professor of Textiles, Fashion Merchandising and Design at the University of Rhode Island where she teaches courses in historic textiles and fashion. She has published articles and books on fashion, European folk dress, archaeological textiles, and American quilts. She directed the Rhode Island Quilt Documentation Project and co-edited *Down by the Old Mill Stream: Quilts in Rhode Island* with Margaret Ordoñez. Her most recent publication (with Abby Lillethun) is *Fashion History: A Global View* (Bloomsbury, 2018).

Dr. Welters has received a number of honors including the University of Rhode Island Foundation Scholarly Excellence Award and a Legacy Society Award from the University of Minnesota. She was named a Fellow of the Costume Society of America in 2004 and the International Textile and Apparel Association’s Distinguished Scholar in 2002. She is an Associate Fellow of the IQM where she received an Othmer

Faculty Fellowship.

Dr. Welters earned her PhD from the University of Minnesota, her MA from Colorado State University, and her BA from the College of St. Catherine. She became interested in quilts as a graduate student after writing a paper on their history. She both makes and collects quilts.

Margaret T. Ordoñez, PhD is a Professor Emerita of the University of Rhode Island where she taught textile conservation, history of textiles and costumes, and textile science classes for twenty-nine years. Earlier she taught at the University of Tennessee, Florida State University, and Kansas State University. In 2017, she left her dry-erase markers and snow blower in Rhode Island, moved to Tennessee, and set up the Ordoñez Textile Conservation Service.

Dr. Ordoñez has published book chapters and articles as well as given presentations on textile conservation, archeological and ethnographic textiles, care of textile and costume collections, and historic quilt fabrics. These subjects remain her major areas of research and publication. She is the copyeditor of *Dress: The Journal of the Costume Society of America*—so she has not put up her red pen yet. Dr. Ordoñez and her co-presenter Dr. Linda Welters were the co-editors of *Down the Old Mill Stream: Quilts in Rhode Island*, based on the Rhode Island Quilt Documentation Project.



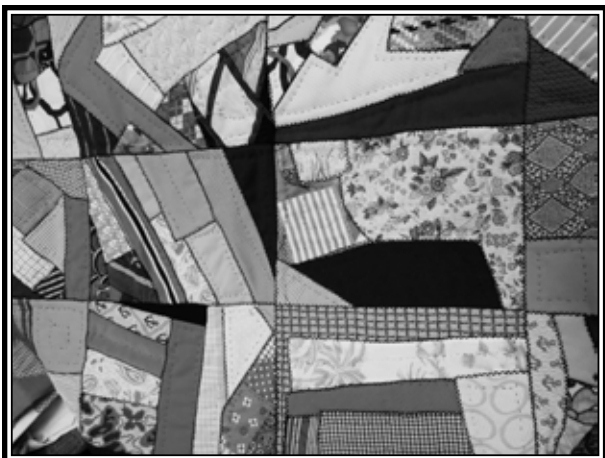
*Material Culture in Motion:
Multi-disciplinary Methods for Textile Research*
Claire Nicholas



This presentation explores multi-disciplinary approaches for researching material culture, with a focus on textiles and quilts. The discussion revolves around my research on Moroccan weaving and embroidery and textiles and clothing in eldercare settings, as well as examples drawn from student work in the graduate Seminar, “Material Culture Research Methods.” As a scholar, I am interested in how different disciplines respond to the following questions: How do mundane “things” and the givenness of the world around us sometimes constitute the most deeply anchored, but often unrecognized, contours of social and cultural categories and behaviors? What other information is required to interpret or understand the meanings, functions, and power of the physical object itself? After a brief discussion of analytical frameworks and methods relevant to the study of material culture, the talk turns to how my scholarship addresses those prompts. The ethnographic research design and methods used in my recent and ongoing field-based research bring into view what I refer to as material culture in motion: the social and cultural practices, meanings, and emotional investments constituted by people engaging with textiles in real time (or across time). The talk then describes the application of material culture methods in museum-based research projects, where students investigate the objects, documentation, presentation, and interpretive stances featured in two Spring 2019 exhibitions at the IQM. These assignments treat the museum as a

kind of field site, where students learn how diverse methods of data collection and analysis enable them to pose and answer different kinds of questions about quilts.

Claire Nicholas is Assistant Professor of Textiles and Material Culture in the Department of Textiles, Merchandising & Fashion Design at the University of Nebraska-Lincoln. She holds a PhD in socio-cultural anthropology from Princeton University, a DEA from EHESS (Ecole des Hautes Etudes en Sciences Sociales, Paris), and completed a postdoctoral research fellowship in the Department of Human Ecology at the University of Alberta. Her research focuses on the ethnography of craft and design process, pedagogy, and the everyday practices (and politics) of making and interpreting material and visual culture. Dr. Nicholas has conducted fieldwork in Morocco and across North America in contexts ranging from artisanal textile workshops to university architecture studios and eldercare facilities.



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The Feather Motif in American Quilts

Linda Baumgarten

1:30 p.m. to 2:00 p.m.

This 20-minute oral presentation focuses on the motif known as a “feather,” its defining characteristics and variations, as well as when and where it shows up as a quilting pattern on clothing and bed coverings. Although the exact roots of the motif are obscure, this PowerPoint presentation will suggest some possible origins from international decorative arts. Illustrations will include line drawings and photographs.

Art from Everyday Life: The Improvisational Quilts of Susana Allen Hunter

Jeanine Head Miller

2:00 p.m. to 2:30 p.m.

Through the lens of one African-American woman’s quilts and story, this presentation will explore improvisational quilts. It will also touch on the process of documenting the quiltmaker and her environment (through research, oral histories with family and friends, and a trip to the now-abandoned home where she made the 34 quilts in The Henry Ford’s collection), and on our exhibit approach in presenting these non-traditional quilts to a broad public audience.

The World of Amish Quilts: Seeking Ways of Living, Weaving the World

A Thematic Exhibition at the National Museum of Ethnology in Osaka, Japan

Nanami Suzuki

2:30 p.m. to 3:00 p.m.

This PowerPoint presentation will report the purpose and the contents of the exhibition held at the National Museum of Ethnology (Minpaku) in 2018, and examine the developments brought about by the exchange with people throughout the entire process of the exhibition. It includes the opinions of participants and visitors received during the preparations and the exhibition. The main purpose of the display of Amish quilts and everyday items is to show Japanese museum visitors that although Amish people seem to be apart from the modern world they actually interact with other people and the environment.

Korean Quilted Armor: A Material Culture Exploration of Protective Textiles

Younhee Kang and Claire Nicholas

3:30 p.m. to 4:00 p.m.

“Nubi” is a genre of traditional Korean quilts and associated quilt-making techniques. The quilting techniques of Nubi have been applied to a wide range of textiles such as clothing, bed linens, and armor. To date, very little scholarship exists on Nubi armor, and access to those museum collections is limited. This presentation shares from a material culture and historical exploration of Nubi, based on archival records and the reproduction of Nubi samples modeled after artifacts dating from the 17th to the 19th century. The study contributes to an understanding of the technical and material properties of Korean quilted armor through careful documentation of the reproduction process, and the eventual material testing of the samples in a second stage of the research.

The Future of Chintz Research-Where Do We Go From Here?

Terry Terrell, Merikay Waldvogel, Carolyn Ducey, and Barbara Brackman

4:00 p.m. to 5:00 p.m.

Chintz quilts, popular from 1800-1850, are valuable objects in museum and private textile collections in the U.S. and the U.K., yet over the past 50 years little new information has been published about these pieced and appliquéd bedcovers stitched from multi-colored, large-scale fabrics. Digital photography and communication, internet-based genealogy, local history scans and museum databases have opened new windows into social and material sources of chintz quilts. Four researchers with perspectives as museum curators, fabric and botanical historians will present suggestions for future directions in research. New information on dating fabrics and finished bedcovers offers perspectives on quiltmakers and family stories. A look at patchwork style in Great Britain and the eastern U.S. establishes regional characteristics, offering suggestions for further research into how style and fabric was shared. Formats for digital age publishing on line and in print will also be discussed.

The hallmark of AQSG is learning from one another. Seminar Study Centers provide casual, interactive sessions featuring lectures, discussion, multi-media presentations, and hands-on experiences. Tours provide opportunities to explore the quilts, textiles, and heritage of the Seminar region.

* Please indicate your 1st, 2nd, & 3rd choice for concurrent events on your [registration form](#).

Thursday Study Centers

Documenting Indigenous Quilt History in America: Tips & Tools

Marsha MacDowell
Margaret Wood
9:00 a.m. to 11:00 a.m.
Cost: \$50 Min: 20 Max: 40

The documented history of indigenous artists making quilts with cloth and needle in North America dates as far back as the early 18th century and follows even longer traditions of textile arts in many North American indigenous communities. Today there are many indigenous quilt artists in North America and quilts have become an important part of Native American identity, cultural traditions, and artistic heritage. There have been relatively few studies of the sweep of this artistic production across the U.S. or of the work of individual artists or tribal groups. This session will introduce participants to some of the research techniques that were used in the development of "To Honor and Comfort: Native Quilting Traditions," the nationally-touring exhibition organized by the Smithsonian National Museum of the American Indian and Michigan State University Museum. The workshop will also explore issues related to cross-cultural collaborative research projects, what makes an indigenous quilt, and new directions and tools for indigenous quilt art studies.

Jeannette Dean Throckmorton

Claire McKarns
9:00 a.m. to 11:00 a.m.
Cost: \$50 Min: 20 Max: 40
Who was Jeannette Throckmorton? Born in 1883, Midwestern Jeannette graduated from medical school in 1907 and was an accomplished quilter in her "spare" time. This lecture will explore her fascinating life and the dozens of quilts she made. We will finish by exploring a mystery quilt made by one of her family members.

Star Struck

Lori Triplett
9:00 a.m. to 11:00 a.m.
Cost: \$50 Min: 20 Max: 40
Star patterns were an early pattern in America and very popular. This study center will examine multiple Poos Collection 19th century antique star quilts in a variety of patterns as well as learn about the patterns. Participants will also learn the history of paper piecing, see a demo and receive a mini Delft Center Medallion to create their own star medallion quilt.

Antique Quilting & Needlework Tools

Dawn Cook-Ronningen
2:00 p.m. to 4:00 p.m.
Cost: \$50 Min: 20 Max: 40



Brief PowerPoint on the history of American antique sewing tools, focused on quilting. See actual spiral head hand made pins through a magnifying lens, tin templates, inking and marking supplies, pin cushions, and much more. Also antique sewing smalls made with cotton and linen fabrics; including sewing rolls, pockets, and needle books.

Kitchen Rags to Quilt Mags

Xenia Cord
2:00 p.m. to 4:00 p.m.
Cost: \$50 Min: 20 Max: 40
Following WWII a diminished public interest in quilt making forced some traditionalists to cast a wide net in their search for quilt patterns and instruction. Responding to that need, women from their kitchen tables created neophyte

mail order businesses. Their source material was often printed designs and patterns from the first decades of the 20th century. At the same time, other women engaged in complicated correspondence through "round robins," sharing quilt ephemera. Several 20th century quilt magazines emerged through these efforts. We will consider this transition through PowerPoint and a sharing of my ephemera, all of which MUST go home with someone else! Attendees may bring short thumb drive examples or real paper stuff to show.

Friday Study Centers

From Facebook to the Front Page: Photographing Quilts at IQM

Larry Gawell
8:30 a.m. to 11:30 a.m.
Cost: \$70 Min: 25 Max: 25

This Study Center will guide participants through techniques used in the photographing of quilts. Open to all skill and interest levels, participants will see firsthand how to better photograph quilts using cell phone and digital cameras. Additional discussion will touch on basic digital editing tools and software, and also allow for a tour and demonstration of the photographing studio at the IQM.

* Please indicate your 1st, 2nd, & 3rd choice for concurrent events on your [registration form](#).

Indigo: Botany, Chemistry, Culture & Demonstration at IQM

Jay Rich
8:30 a.m. to 11:30 a.m.
or
1:30 p.m. to 4:30 p.m.

Cost: \$70 Min: 25 Max: 25

This Study Center reviews the history of indigo dye plants and chemistry through a PowerPoint presentation, handouts, and discussion. Samples from Rich's indigo collection will be shared for hands-on study. Collection includes old South American, African, Japanese, and Chinese indigo pieces including printed, stitched, bound, and paste resist patterning. Contemporary works are included as well. Indigo dye demonstrations conclude the study. Seeing indigo's magic will deepen your understanding of this unique blue.

Portrait of a Past Imagined: The Influence of the Colonial Revival on Quilting

Lisa Erlandson
9:00 a.m. to 11:00 a.m.

Cost: \$50 Min: 20 Max: 40

The early 20th century saw the rise of a new generation of quilters inspired by the Colonial Revival movement, a national expression of early North American culture. Learn what prompted this movement, how it wove itself into many facets of American life and the influence of the movement on quilting. Participants will see examples of the Colonial Revival movement in architecture, design, and the arts as well as in textiles and the link between the movement and the quilts will be discussed. Quilts of the early to mid 19th century will be compared to quilts of the Colonial Revival era with discussion how these earlier quilts influenced 20th century quilters.

The Quilt Index – Into the Future

Beth Donaldson
9:00 a.m. to 11:00 a.m.

Cost: \$50 Min: 20 Max: 40

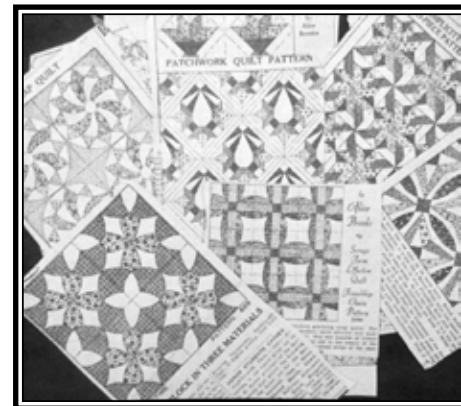
The Quilt Index (QI) recently launched its redesigned and reimaged website. QI Coordinator Beth Donaldson will give a tour of the new site and introduce researchers to the many new connections being made between quilts, makers, stories, ephemera, exhibits, essays, and galleries. Beth will discuss ways for new projects to join the QI and for projects already in the QI to take advantage of the new interface. QI is aware that many members have retired and are considering the future of their scholarship, art, and websites. Learn about the special new Legacy section of QI which allows us to tell the life stories of scholars and collectors before their legacies are dispersed. The QI is already the home for *Uncoverings* (through 2015). The QI is always a work in progress and we want to share some of the ideas we are currently working on (i.e. creating a publishing platform, adding more oral histories, creating new user tools, getting all of the state documentation records added, etc.) But we are also eager to hear from users on how QI can be improved. Participants are encouraged to bring along their laptops and follow along with Beth.



Laura Wheeler & Alice Brooks Quilt Pattern History

Merikay Waldvogel
9:00 a.m. to 11:00 a.m.

Cost: \$50 Min: 20 Max: 40



Laura Wheeler/Alice Brooks quilt patterns have confounded quilt researchers for years. This study center will try to unravel the company's history and showcase the originality of the pattern designs. The program includes a PowerPoint presentation, handouts, and a quilt sharing.

There will be an opportunity to examine Laura Wheeler/Alice Brooks ephemera from the presenter's own collection (newspaper clippings, scrapbooks, mailings, and pattern sheets), and participants are encouraged to bring their own items pertaining to Laura Wheeler/Alice Brooks, especially quilts.

Antique Quilting & Needlework Tools

Dawn Cook-Ronningen
2:00 p.m. to 4:00 p.m.

Cost: \$50 Min: 20 Max: 40

Brief PowerPoint on the history of American antique sewing tools, focused on quilting. See actual spiral head hand made pins through a magnifying lens, tin templates, inking and marking supplies, pin cushions, and much more. Also antique sewing smalls made with cotton and linen fabrics; including sewing rolls, pockets, and needle books.

* Please indicate your 1st, 2nd, & 3rd choice for concurrent events on your [registration form](#).

Friday Study Centers Continued

Omaha World-Herald Contests & Exhibits

Donna DiNatale

2:00 p.m. to 4:00 p.m.

Cost: \$50 Min: 20 Max: 40

From 1931 to 1940 the Omaha World-Herald newspaper sponsored a quilt contest and exhibition, especially focused on quilt patterns published in the paper, but with six or more categories open to all quilters and quilt owners. Hundreds of quilts from around the nation were entered each year and thousands of people flocked to see the beautiful exhibitions. The names of the winners were published in the paper, but no photos of the quilts were ever published. Where are those quilts now? What impact did the newspaper have on quilters and quilting in the midst of a national depression and disastrous drought? This Study Center will review the research paper presented to AQSG by Jan Stehlik in 1990 and discuss the enduring interest in quilts from the 1930s.

Wandering Feet & Broken Needles: Superstitions in Sewing & Quilting

Lisa Erlandson

2:00 p.m. to 4:00 p.m.

Cost: \$50 Min: 20 Max: 40

What can happen if you start a quilt on a Friday? Should you avoid making certain quilts for your sweetheart? Is there a certain quilt pattern that could spell doom for you? What does happen if you break a needle and why is there a cat in the middle of that quilt? We will examine superstitions in quilting and sewing in general from the past as well as those that have continued into the present.

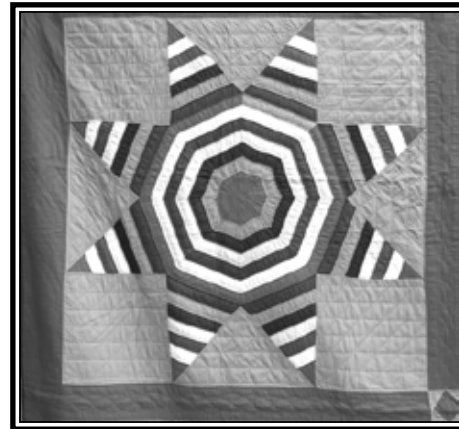
Sunday Study Centers

Cheddar Isn't Always Cheese-A Look at the Color Orange

Carol Butzke

2:00 p.m. to 4:00 p.m.

Cost: \$50 Min: 20 Max: 40



The color orange can make a quilt sing, but has often been maligned. This Study Center looks at the history of orange as a fabric dye through a PowerPoint program and a trunk show of approximately 15 quilts to inspire guests to take a second look at orange. Attendees are encouraged to bring one of their own orange quilts to be shared as time allows.

Mark My Words

Julie Silber

2:00 p.m. to 4:00 p.m.

Cost: \$50 Min: 20 Max: 40

Nearly from the start, some quilt makers have incorporated the written word into their work. Going far beyond the relatively common addition of signatures, dates, or even town names on old quilts, there were quilt makers who took "text in textiles" to new heights, and who left us some extraordinary messages. Using PowerPoint images and real life examples, Julie will share examples with a fascinating range of styles, techniques, materials, motives, and messages. We'll enjoy clever and moving examples made as long ago as 1800, and as recently as the day before yesterday.

Participants are encouraged to bring examples of quilts with any kind of text. We'll be eyes-on, hands-on, and smiles-on. Let's learn new stuff, have some fun, and enjoy some rare and extraordinary quilts.

Fruitbasket

Lori Triplett

2:00 p.m. to 4:00 p.m.

Cost: \$50 Min: 20 Max: 40

The Fruit Basket Medallion was a popular medallion used in more than 40 quilts in the early 19th century. In this study center see an antique quilt which used the medallion, as well as learn about the history of the Fruit Basket Medallion and the history of paper piecing. Participants will receive their own 12-inch reproduction Fruit Basket Medallion as well as plexiglass template and pre-cut paper pieces to create a pillow or center medallion of a quilt. Participants should bring 4-5 fat eights to work on their paper piecing.



* Please indicate your 1st, 2nd, & 3rd choice for concurrent events on your [registration form](#).

Thursday Tours

New Views at IQM

9:00 a.m. to 12:00 p.m.

or

1:00 p.m. to 4:00 p.m.

Cost: \$55 Min: 35 Max: 50

New Views will showcase a dozen never-exhibited quilts made over a span of about 150 years (1770-1930), in a range of familiar formats such as wholecloth, medallion, one-patch, and signature. Despite such recognizable forms, however, this group contains unusual examples of inventive - possibly "original" - motifs and patterns rendered via piecing, appliqué, and embroidery. Interesting representations of the human, animal, and vegetable forms abound. The exhibition will explore the relationship between individual prints and the designs into which they were incorporated, the artistic "motives" behind the quilts' designs and construction, and the primacy of the grid that underpins so much of the quilt medium and its expressive possibilities.



Photo courtesy of IQM.
Whole cloth, maker unknown, probably made circa 1710-1730 in United Kingdom, 62 x 60.5 inches. IQM 2006.004.0004.

Friday Tours

Stuhr Museum

8:30 a.m. to 4:30 p.m.

Cost: \$85 Min: 20 Max: 20

Lunch included with tour.

Friday's tour is a rare opportunity to view a variety of quilts held by a sizeable and well-run regional museum.

Travel by bus to Grand Island, NE to visit the Stuhr Museum of the Prairie Pioneer. Their main building has just completed a \$7 million upgrade project. Curator Kari Stofer, formerly of the Sheldon Museum in Lincoln, is excited to share with us some of their large quilt collection in the storage facility.

We'll also take a limited tour of the grounds, which include Railroad Town, a Pawnee earth lodge, a log cabin settlement, and Henry Fonda's boyhood home. A catered lunch is included.

Tour requires walking.

Old World Quilts at IQM

9:00 a.m. to 12:00 p.m.

or

1:00 p.m. to 4:00 p.m.

Cost: \$55 Min: 35 Max: 50

The IQM collection includes rare and unique fifteenth and sixteenth century quilts whose provenance remains an elusive mystery, and thus we must turn to quilt history. The exhibit includes silk embroidered medallion quilts that feature stylized floral designs and imaginary, animals, and wholecloth quilts with elaborate quilted soldiers on horseback and ornately dressed musicians. These quilts have not been seen before and will spark fascinating speculation.

UNL Library Depository & Retrieval Facility

1:30 p.m. to 4:30 p.m.

Cost: \$40 Min: 20 Max: 20

Take an opportunity to see the materials and patterns related to Merikay Waldvogel's research and study center. A tour at the reading room of the UNL Library Depository and Retrieval Facility (LDRF) will include Alice Brooks, Mildred Dickerson, and Laura Wheeler quilt patterns. The tour includes a peek inside the high density storage locations and showcases additional items from the Quilt Research Collections.

Sunday Tour

Behind the Scenes at IQM

1:30 p.m. to 4:30 p.m.

Cost: \$65 Min: 20 Max: 20



Go behind the scenes of the world's largest publicly held quilt collection. Spend an hour touring the Dillow Conservation Work Room and Collections Storage with an IQM team member.



General Information

Seminar Registration

Registration is available online at www.americanquiltstudygroup.org.

On-site registration is not available for the AQSG Seminar.

Registration is limited to 300.

The full Seminar registration fee of \$410 includes the Thursday evening welcome reception, four meals from the Friday evening opening banquet through Sunday closing lunch, all program costs, the keynote address, three paper presentations, invited speaker, show and tell, poster session, research workshop, panel presentations, and on-site quilt exhibit.

Partial/Commuter registration is available for Friday evening-only, Saturday-only, or Sunday-only.

Full registrations received in the office prior to 9 a.m. on Monday, July 29 will be placed in a lottery. On July 29th forms from that group will be chosen at random to fill Tours, Study Centers, and other optional events. Subsequent arrivals will be on a first come first serve basis. Check the AQSG web site (www.americanquiltstudygroup.org) regularly for updates on full, added, and cancelled events as you fill out your registration form.

If you would like to be placed on a waiting list for a Study Center or Tour that is full, please contact the AQSG office.

Starting **Monday August 19**, a late registration fee of \$50 will be assessed. **No registrations will be accepted after August 30, 2019.**

On-site registration will be available for open slots in Study Centers only.

Refund Policy

If you register but cannot attend, you may transfer your registration to a colleague, or you may request a refund less \$50 processing fee by calling (402) 477-1181 no later than August 30, 2019. Travel insurance may provide coverage for cancelled travel reservations.

Notice

Please! Do Not Photograph or Record Presentations.

Location

Seminar events will be held at the Embassy Suites Lincoln, 1040 P Street Lincoln, NE 68508.

Accommodations

Participants are responsible for making their own arrangements for accommodations during the Seminar. Hotel rooms are not included in the conference fee. A block of guest rooms has been reserved at our Seminar site, the Embassy Suites Lincoln. Rates are \$141 per double room, breakfast is included every day with your hotel reservation.* To make a reservation, call (402) 474-1111 or go online to <https://bit.ly/2WPT36S>. To receive the Seminar rate, mention that you are with the American Quilt Study Group Seminar when you book your room. If you are sharing a room, please give the hotel the name of your roommate and be sure to let them know at reservation time if you wish to be billed separately at check-out. **The room block will be held until September 20, 2019.**

*It is important for Seminar attendees to stay at our designated hotel in order for AQSG to meet the room block obligation. Unmet obligations mean significant costs to AQSG and eventually translate to the need for increasing registration fees.

Disclaimer

For the duration of the Seminar, neither the American Quilt Study Group, its board members, staff, or volunteers, nor the Embassy Suites Lincoln, assume any responsibility for loss or damage to property or personal injury at that time.

Notice of Annual Meeting

The American Quilt Study Group Annual Meeting will be held on Sunday, October 13, 2019.

Renew Your Membership

Membership renewals for 2020 will be accepted during Seminar.

Sharing Rooms & Rides

When making your transportation and hotel arrangements, remember that the AQSG online Yahoo discussion list or Facebook group can be useful for finding roommates and ride partners. If you are not already a member of the Yahoo list, see your latest *Blanket Statements* for instructions on how to join.

Air Travel & Shuttle

If you fly into Lincoln, Embassy Suites has a shuttle for transportation from the airport. If you fly into Omaha you can either take Omalink, www.omalink.com to the hotel or you can rent a car.

Driving Instructions

From I-80: take the downtown exit onto I-180 South. Proceed to P street, turn left/east and go one block. The hotel is on the corner of 10th and P.

From HWY. 77 – exit onto Rosa Parks Way going east; Rosa Parks Way will become K street, turn left/north onto 10th street. Proceed 5 blocks to the corner of 10th and P.

Self parking is \$11.25 a day in garages attached to the hotel.



Photo courtesy of IQM.
Medallion, maker unknown, probably made 1700-1750 in Persia, 47 x 37 inches.
IQM 2011.002.0001

Year	Location	Host Organization
1979	San Francisco, CA	The “Gathering” organized by Sally Garoutte and Joyce Gross that inspired the formation of AQSG
1980	Mill Valley, CA	Sally Garoutte, Coordinator & Santa Rosa Quilt Guild
1981	San Rafael, CA	Sally Garoutte, Sponsor & Program Coordinator
1982	San Rafael, CA	Sally Garoutte, Sponsor & Program Coordinator
1983	San Rafael, CA	Sally Garoutte, Sponsor & Program Coordinator
1984	Gatlinburg, TN	Sally Garoutte, Sponsor & Program Coordinator
1985	San Rafael, CA	Sally Garoutte, Sponsor & Program Coordinator
1986	San Rafael, CA	Sally Garoutte, Sponsor & Program Coordinator
1987	Gatlinburg, TN	Sally Garoutte, Sponsor & Program Coordinator
1988	San Rafael, CA	AQSG members
1989	Chevy Chase, MD	AQSG members from Washington D.C. area
1990	San Rafael, CA	AQSG members
1991	Cincinnati, OH	Ohio Valley Quilters Guild
1992	Lincoln, NE	Lincoln Quilters Guild
1993	Portland, ME	Pine Tree Quilters Guild
1994	Birmingham, AL	Birmingham Museum of Art
1995	Paducah, KY	American Quilter’s Society & Museum of AQS
1996	Scottsdale, AZ	South West Fiber Arts
1997	Lawrence, KS	AQSG members from Kansas
1998	Charleston, WV	WV Heritage Quilt Search, Inc. & WV Quilters, Inc.
1999	East Lansing, MI	Michigan State University Museum
2000	Lincoln, NE	Lincoln Quilters Guild
2001	Williamsburg, VA	Colonial Piecemakers Quilt Guild & Peninsula Piecemakers Quilt Guild
2002	Rockford, IL	Sinnissippi Quilters Guild
2003	Dallas, TX	AQSG members from Texas
2004	Vancouver, WA	AQSG members from Washington & Oregon
2005	Lakewood, CO	Rocky Mountain Quilt Museum, Golden, CO
2006	Farmington, CT	Connecticut Quilt Search Project
2007	Lowell, MA	The Spindle City Committee
2008	Columbus, OH	Midwest Fabric Study Group
2009	San Jose, CA	AQSG members from California
2010	Bloomington, MN	Minnesota Quilt Project and The Land of Lakes Quilt Study Group
2011	Cherry Hill, NJ	Mid-Atlantic Quilt Study Group
2012	Lincoln, NE	AccuQuilt, IQM, and the AQSG Board of Directors
2013	Charleston, SC	Cobblestone Quilters Guild and The Quilters of South Carolina
2014	Milwaukee, WI	The Wisconsin Quilt Study Group & Northern Illinois Quilt Study Group
2015	Indianapolis, IN	Midwest Fabric Study Group
2016	Tempe, AZ	Arizona Quilt Study Group Members, Arizona Quilters Hall of Fame
2017	Manchester, NH	The New England Regional Quilt Study Group
2018	Bethesda, MD	Eastern Shore Quilt Study Group
2019	Lincoln, NE	IQM and the AQSG Board of Directors

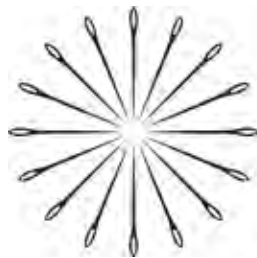


American Quilt Study Group

1610 L Street, Lincoln, NE 68508-2509

Phone/Fax (402) 477-1181 Email: AQSG2@americanquiltstudygroup.org

The *American Quilt Study Group* establishes and promotes the highest standards for interdisciplinary quilt-related studies, providing opportunities for study, research, and the publication of works that advance the knowledge of quilts and related subjects.



International Quilt Museum

UNIVERSITY OF NEBRASKA-LINCOLN

The International Quilt Museum's mission is to build a global collection and audience that celebrate the cultural and artistic significance of quilts. The museum has the world's largest publicly held quilt collection, dating from the early 1700s to present and representing more than 50 countries.