

Heartland Comfort

Bedcoverings from the collections
of the State Historical Society of Iowa

by Michael O. Smith



SHSI (IOWA CITY): YOUNG COLLECTION

Women and young children surround a quilting frame in a Lutheran church parlor in North Liberty, Iowa.

More than 90 years ago, the State Historical Society of Iowa began to collect quilts and coverlets as symbols of the pioneers who settled Iowa. Our museum now houses more than 300 examples of bedcoverings, including quilts, coverlets, comforters, and counterpanes. Many of these were made in Iowa; others were brought by settlers after Iowa Territory was created in 1838.

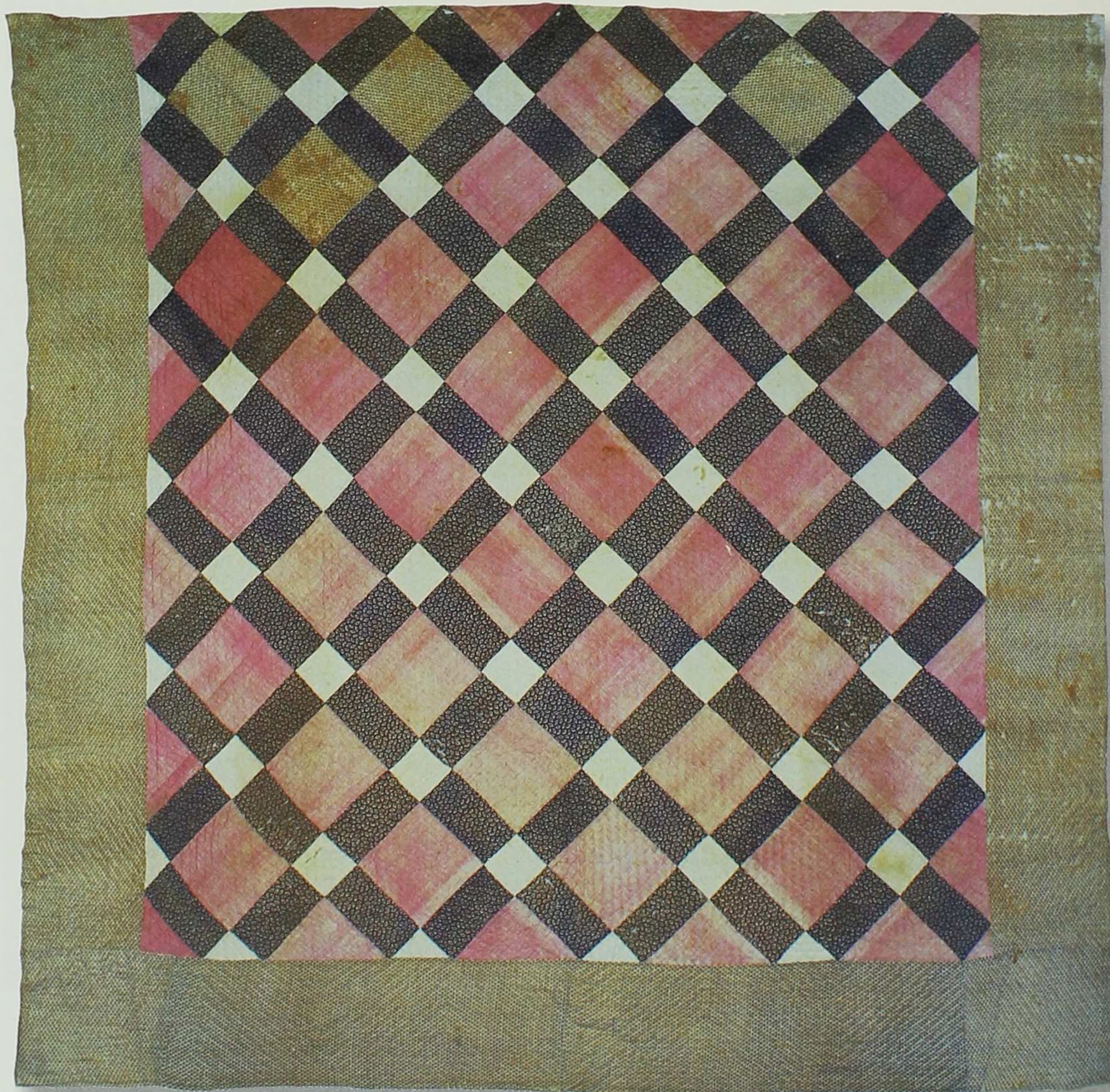
Today we recognize that quilts especially have great visual power. In fact, many contemporary quilt makers conceive of their work with gallery display in mind. No longer collected only as symbols of our pioneer ancestors, bedcoverings are now collected for the stories they tell about our past, and as examples of Iowa's artistic and aesthetic heritage.

The bedcoverings showcased on the following pages appear in the Society's new museum exhibit, "Heartland Comfort." Of course, such exhibitions are artificial by nature. Few, if any, of the early quilt makers or weavers meant their work to be treated as fragile artifacts that must be protected from touch and harsh light. It is good to visualize how the makers of these bedcoverings would have used them—spread carefully over beds, laid out for picnics, draped over a parlor couch, wrapped around sick children, or put away in chests and drawers for special occasions.

Pieced Quilts

A quilt is a “sandwich” of cloth consisting of a top layer, usually patterned and usually cotton; a middle layer of some form of batting; and a backing, usually a plain fabric. All three layers are held together by plain or decorative

stitching called quilting. Piecing is the basic method of quilt construction and consists of sewing cutout pieces of fabric together to create a patterned whole. Pieced quilts are often referred to as patchwork.



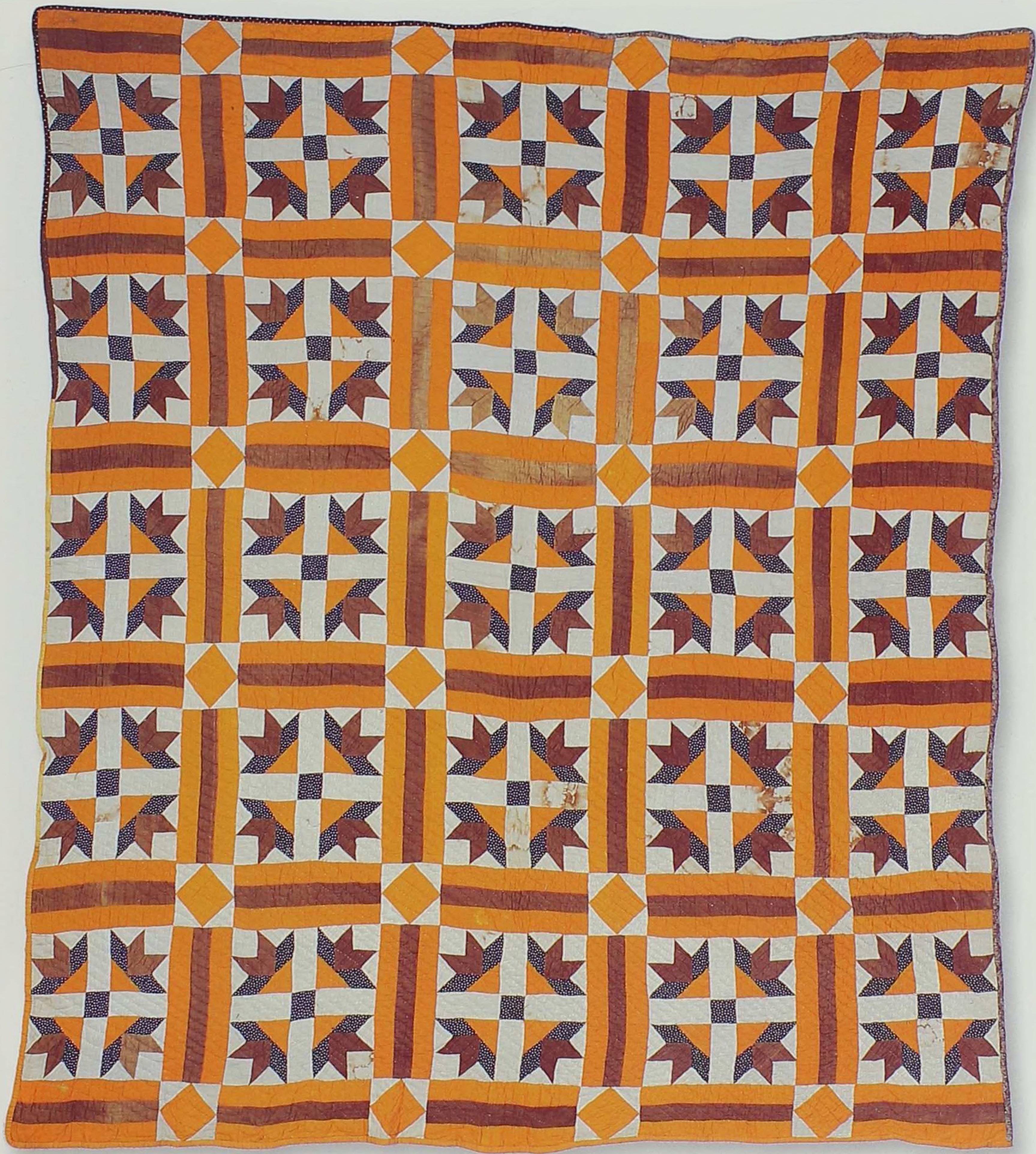
Jean Smith Grey, of Pelham, Massachusetts, made this Nine-Patch variation pieced quilt of cotton (with a linen backing) probably in the 1780s. Its simple printed cottons and wide borders are typical of the pieced or “patchwork” quilts that became popular in New England in the late 18th century.



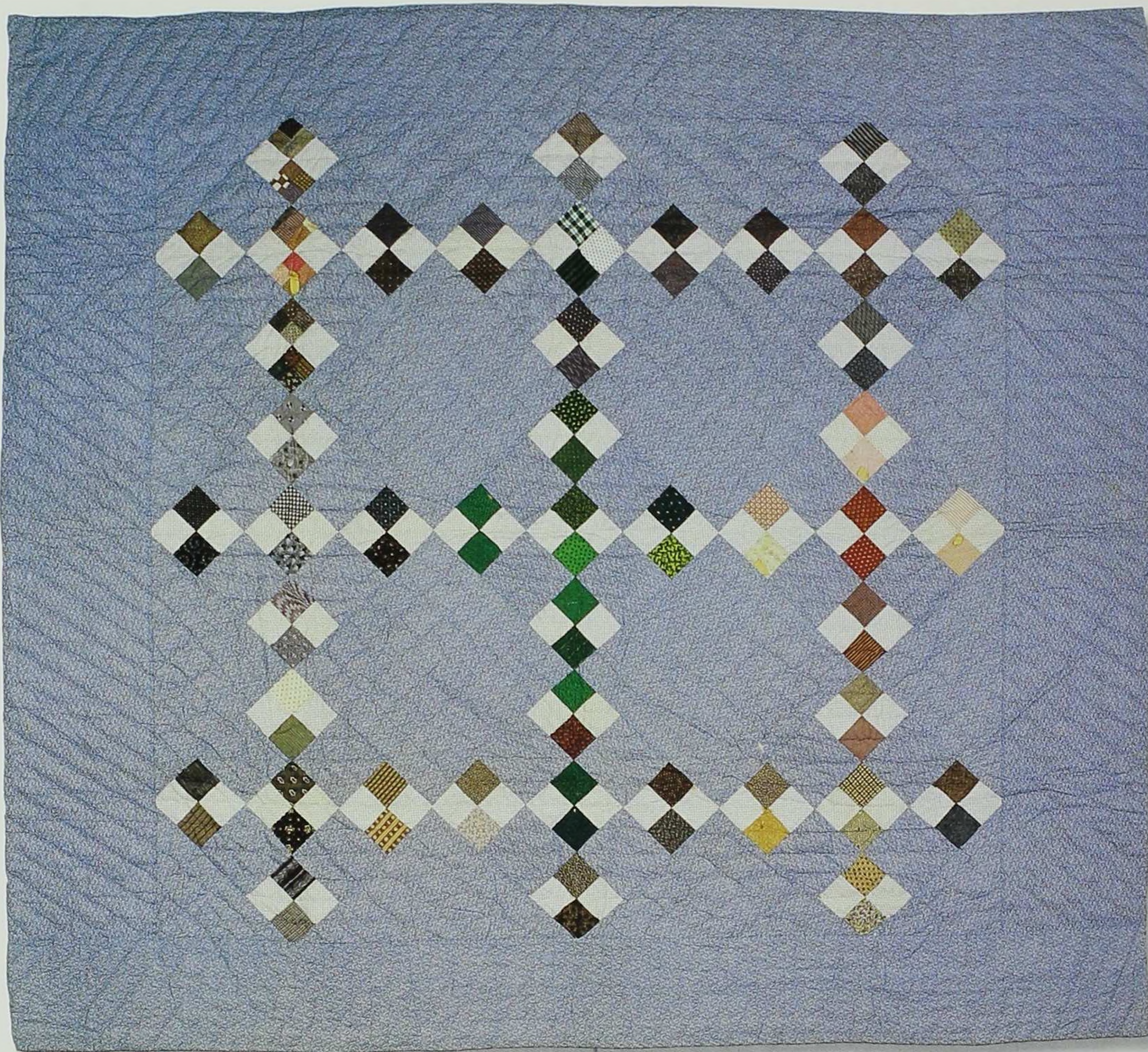
This Framed Medallion quilt was pieced by a Mrs. Hines, of Cottenham, England, in 1855. The glazed cotton chintz fabrics used are roller-printed dress and furniture fabrics from 1830 to 1855. Note that the center frame is square with the edges of the quilt. American Medallion quilts from the late 18th and early 19th centuries are similar but often have the center set on point in a diamond shape.



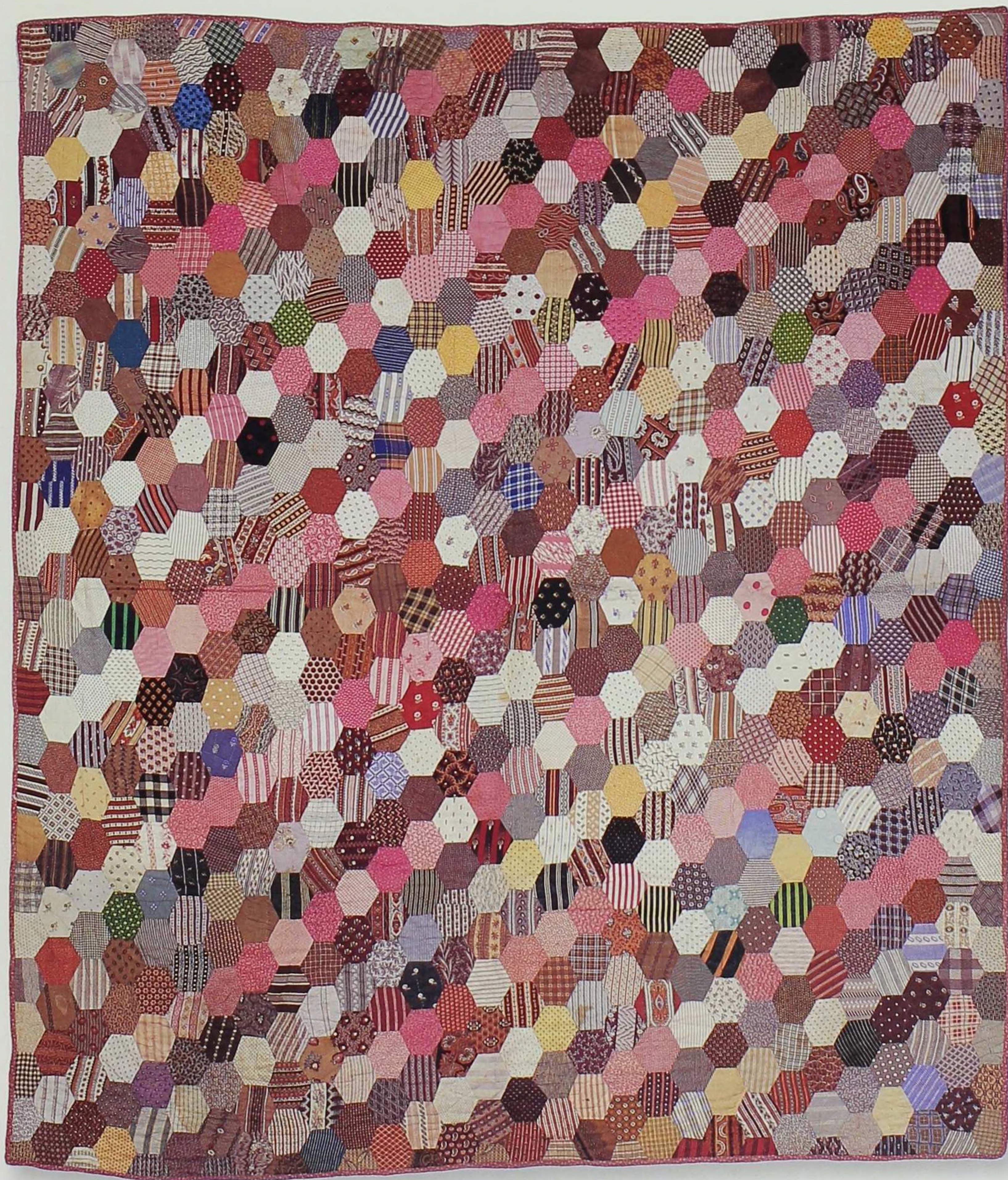
Lola Work made this Irish Chain pieced quilt during the Civil War in remembrance of her son who served in the Union Army. The blue material is wool from his uniform. Work and her husband, David, raised six children on a farm near Calhoun in Harrison County, Iowa. She died in 1907.



This Bear Paw pieced quilt was one of the few possessions of Epharim and Eliza Cason, two freed slaves who accompanied Union soldiers north to Iowa after the Civil War. Both had been house slaves, and their former owner, a Mrs. Gee of Howard County, Missouri, gave them the quilt. The bright colors of the quilt indicate that it was kept "for good" and never used.



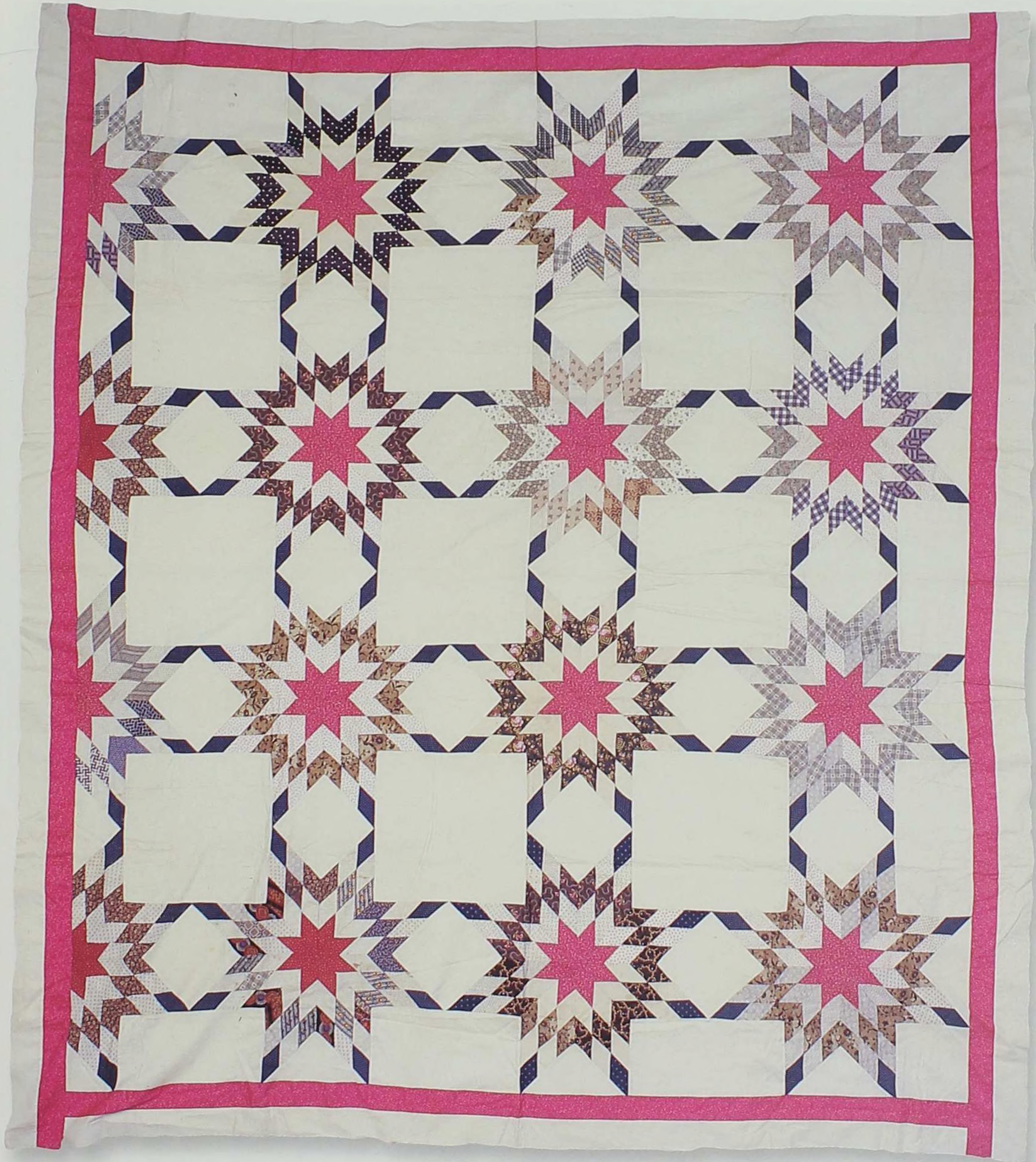
Lydia Evans Mather (1808-1885) pieced this Irish Chain quilt for one of her children sometime after 1860; her daughter-in-law Ellen quilted it in the late 1870s. Lydia Mather was a Quaker who moved from Ohio to Cedar County, Iowa, in 1851. The subdued colors and extensive use of gray are typical of Quaker designs.



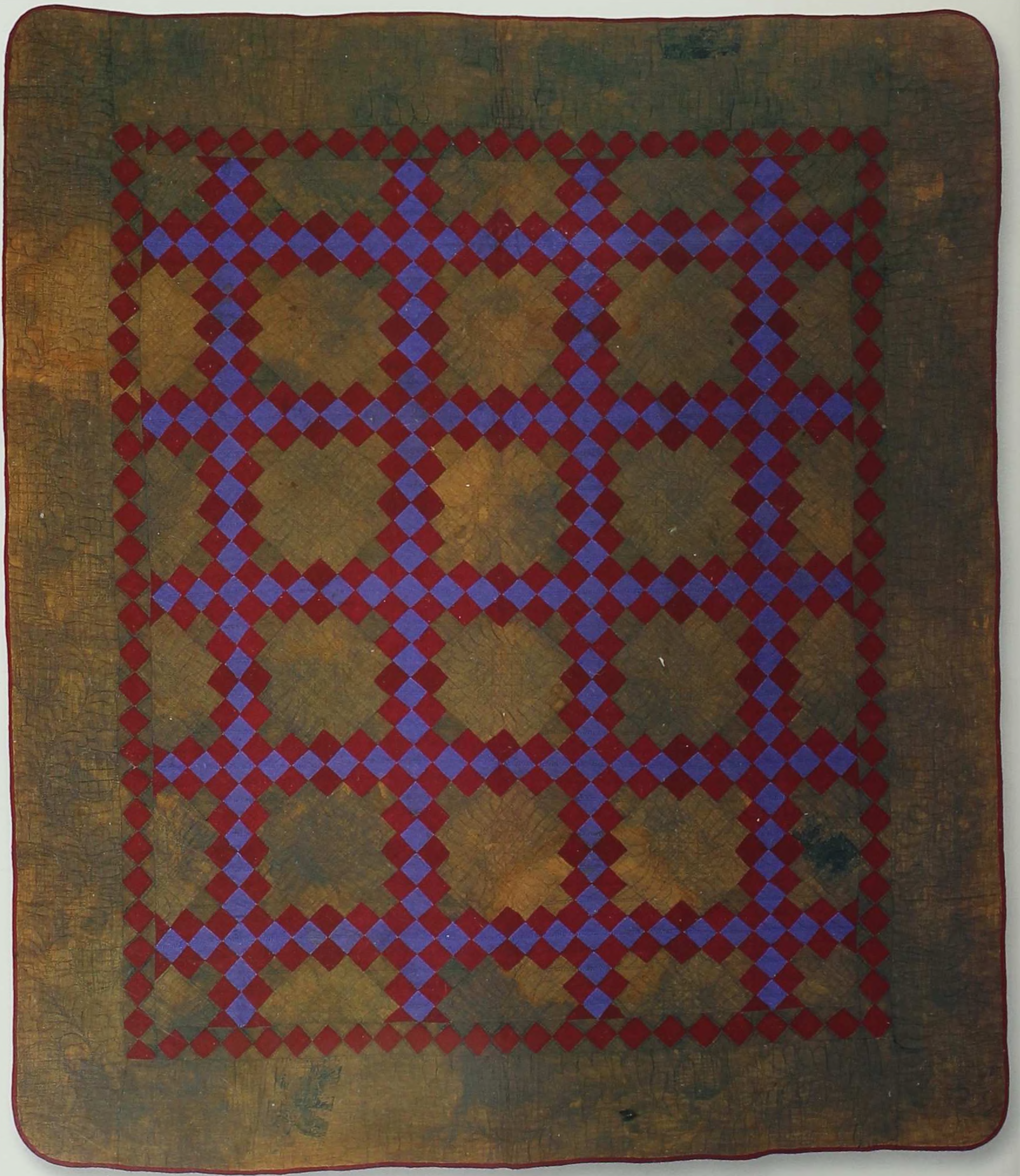
Mrs. W. W. Conklin, of New York, made this Mosaic pieced quilt sometime between 1850 and 1865. One-patch patterns like this one required particular precision. If one measurement, cut, or hem was incorrect, the cumulative error would not allow all the pieces to fit together. In piecing Mosaics, quilters often first basted each piece of fabric over a paper mosaic template, then sewed the fabric mosaics together, and sometimes (but not always) removed the paper.



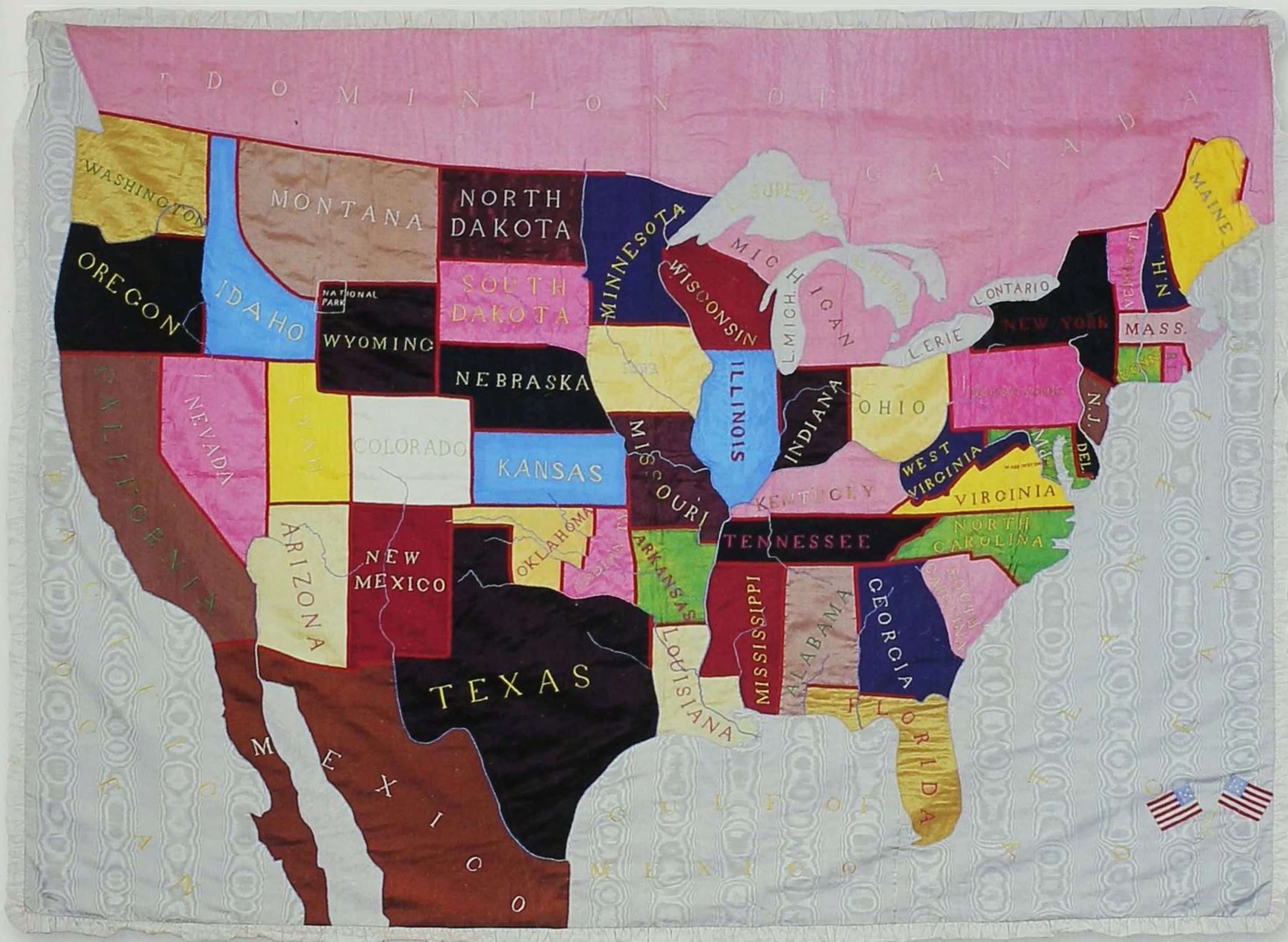
This Around the World pieced quilt top represents three generations of the Harlan family—Mary “Ruby” Harlan, Mary Harlan Dow, and Pearl Dow Monis, of Stockport, Iowa. The procedure for piecing small hexagons was first published in the 1850s. By the last quarter of the 19th century, quilts made up of many small pieces were quite popular. (This quilt, with paper templates still intact, was probably made in that period.) In some cases, contests were held to see who could make a quilt from the most pieces. The actual number of pieces in this quilt has never been determined.



Very little is known about this quilt top, a variation of the Star pattern. It may have been made in Iowa, in the last two decades of the 19th century.



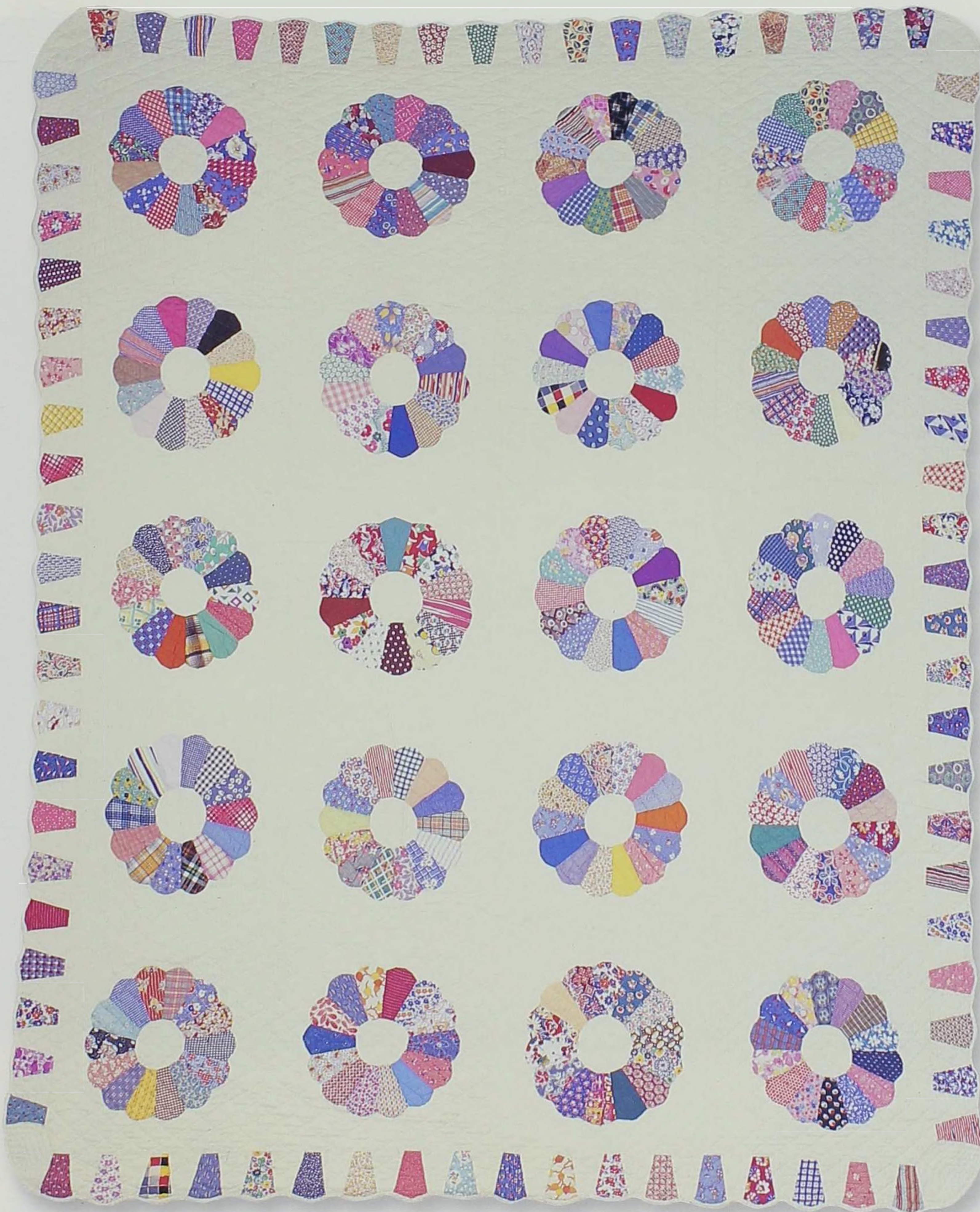
This Double Irish Chain pieced quilt carries the date "1885" and the initials "GP," for Gid Petersheim. Acquired near Kalona, Iowa, it may be of Mennonite origin.



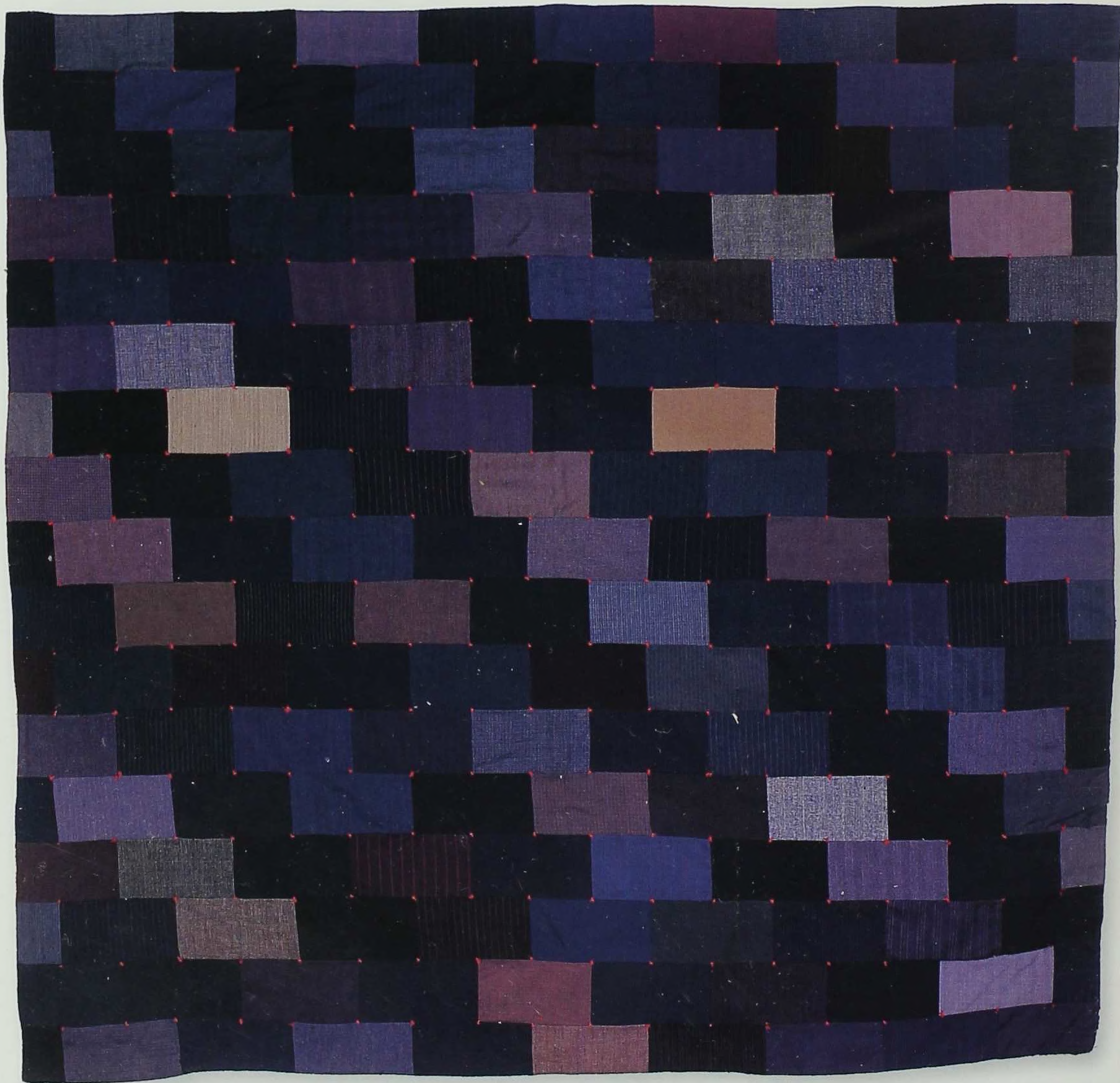
Emily Fenner Bomhoff pieced this "Uncle Sam's Silk Bedcover" during her first pregnancy in 1899, when she was about 30. It shows her love for her adopted country (she had immigrated to Iowa when she was six). She married Fredrick Bomhoff in 1897. He was a tinsmith in Jesup, Iowa, and she was a professional seamstress in nearby Independence. Fredrick drew the bed-sized map of the United States (including both Indian Territory and Oklahoma Territory), and Emily used silk scraps from her customers' dresses for the states.



This Tumbling Blocks pattern and other “fool the eye” designs were popular at the turn of the century. This is actually a comforter rather than a quilt, because the batting is secured by yarn ties rather than by quilting stitches. Its maker is unknown. Patterns like this one, depicting children’s toy blocks, were often used for children’s quilts.



Flora Maria Spillman Rivers (1865-1944) used dress fabrics for piecing this Dresden Plate quilt in the 1930s in Poweshiek County, Iowa. The Dresden Plate pattern was popular from the 1920s through the 1950s.



Arthur Draheim, a tailor in Clarion, Iowa, made this Brick pieced quilt, or “comfort,” from outdated wool suit samples that he received from manufacturers—just as many women who made and sold shirts from their homes often used the shirting samples for quilts. This bedcovering was likely made between 1910 and 1940. Draheim died in 1942.



All that is known about this Flower Garden pieced quilt is that it was made by a member of the Brainard family of Adair, Iowa, probably between 1930 and 1950. No two embroidered flower designs are the same.



Ada Jane Shelton Rogers (1895-1988) of Williamsburg, Iowa, was a prolific quilter who made quilts for most of her family. This one was for her grandson in 1964 and is completely hand-pieced and hand-quilted. Although it uses a traditional pattern—Grandmother's Fan—the fabrics are contemporary to the 1960s.

SHS (DES MOINES) - DES MOINES REGISTER AND TRIBUNE

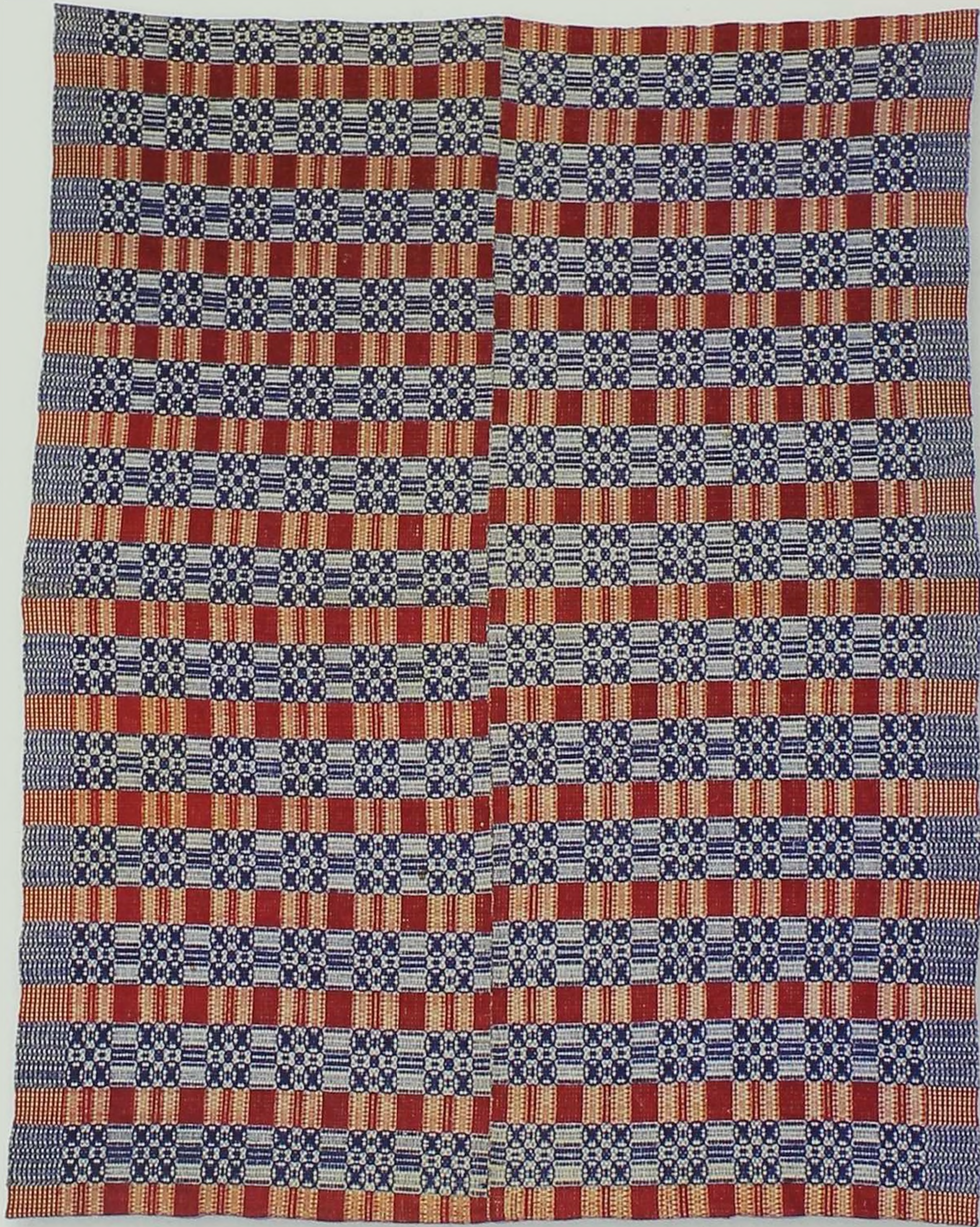


Carrie Dillon, of Creston, Iowa, pieces an Apple Core quilt in October 1947.

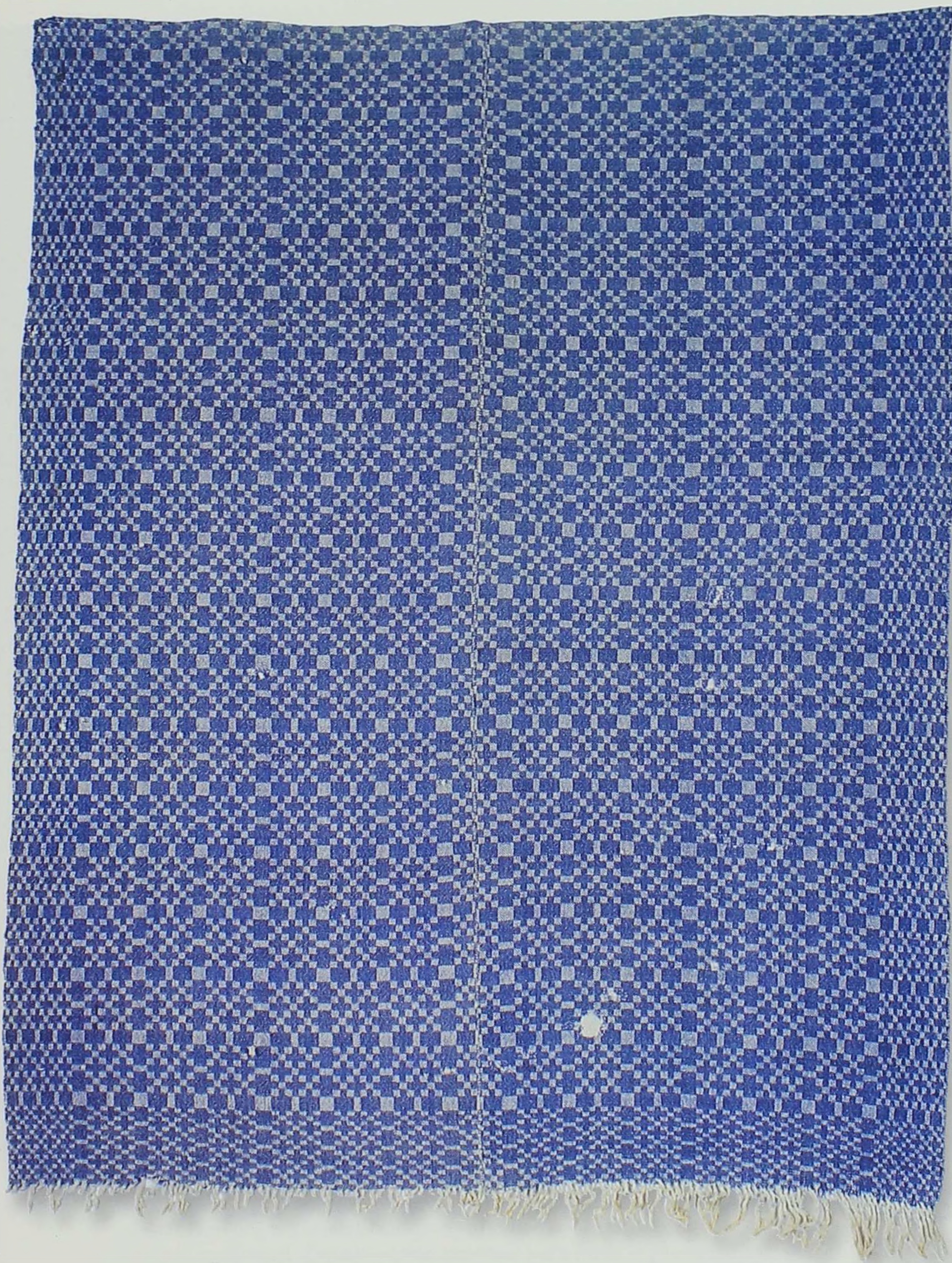
Coverlets

Coverlets are woven bedcoverings. Unlike quilting, which was considered a domestic and social activity for women, weaving was often engaged in by men as a profession (even

though men often wove on looms set up in their homes). By the 1870s, less expensive factory-made blankets and coverlets were replacing hand-loomed coverlets.



This coverlet is woven in indigo blue and red wool and undyed cotton, the three most readily available colors. It illustrates the simplest, earliest, and most common of the coverlet weaving techniques—the overshot technique, often used by non-professional weavers. Overshot coverlets have a compound weave structure of one warp and two wefts. The warp (running vertically) is usually cotton, and the weft (running horizontally) is wool. The term “overshot” refers to the long passes of supplementary wool weft that overshoot the surface of the plain weave foundation. This coverlet could have been made anywhere in the Midwest in the last half of the 19th century. The weaver is unknown.



Lydia Evans Mather wove this coverlet between 1860 and 1880. (She also made the quilt on page 40.) The coverlet consists of two panels sewn together, selvage to selvage. Its pattern is typical of simple home-woven overshoot coverlets.



Sabra Ann Bullock Hinkson (1819-1891) lived in New Hampshire and made this wool coverlet sometime between 1840 and 1870. She chose a simple overshoot pattern and enlivened the piece with a hand-netted and tied fringe, cut out at the lower corners so the piece would drape around the footposts of a bed.



This double weave coverlet features the Snowball pattern with a Double Pine Tree border. The double weave structure is believed to have been introduced in America by Scottish and English immigrants. It has two sets of warp and two sets of weft, resulting in a double fabric, woven in two layers. Usually, one set is cotton and one set is wool. Double-woven coverlets were made in geometric patterns, like this one, and in more elaborate "figured and fancy" patterns. Lucius Manwell, donor of this coverlet, was born in Indiana and moved to Guthrie County in 1870. He was a store owner and merchant. The coverlet was likely made by someone in his family.



Although the weaver of this figured and fancy coverlet is unknown, family tradition says that it was brought to Iowa in 1861 by a member of the Merrow family from South Wales, New York. Particular attributes of the coverlet also point to a New York origin: the double weave construction, the simple red and white coloring, and the absence of fringe. It may have been made in the 1850s. By the 1840s, looms had increased in size so that one-piece construction was possible. The pattern layout is similar to ingrain (flat-woven) carpet patterns of the same period.



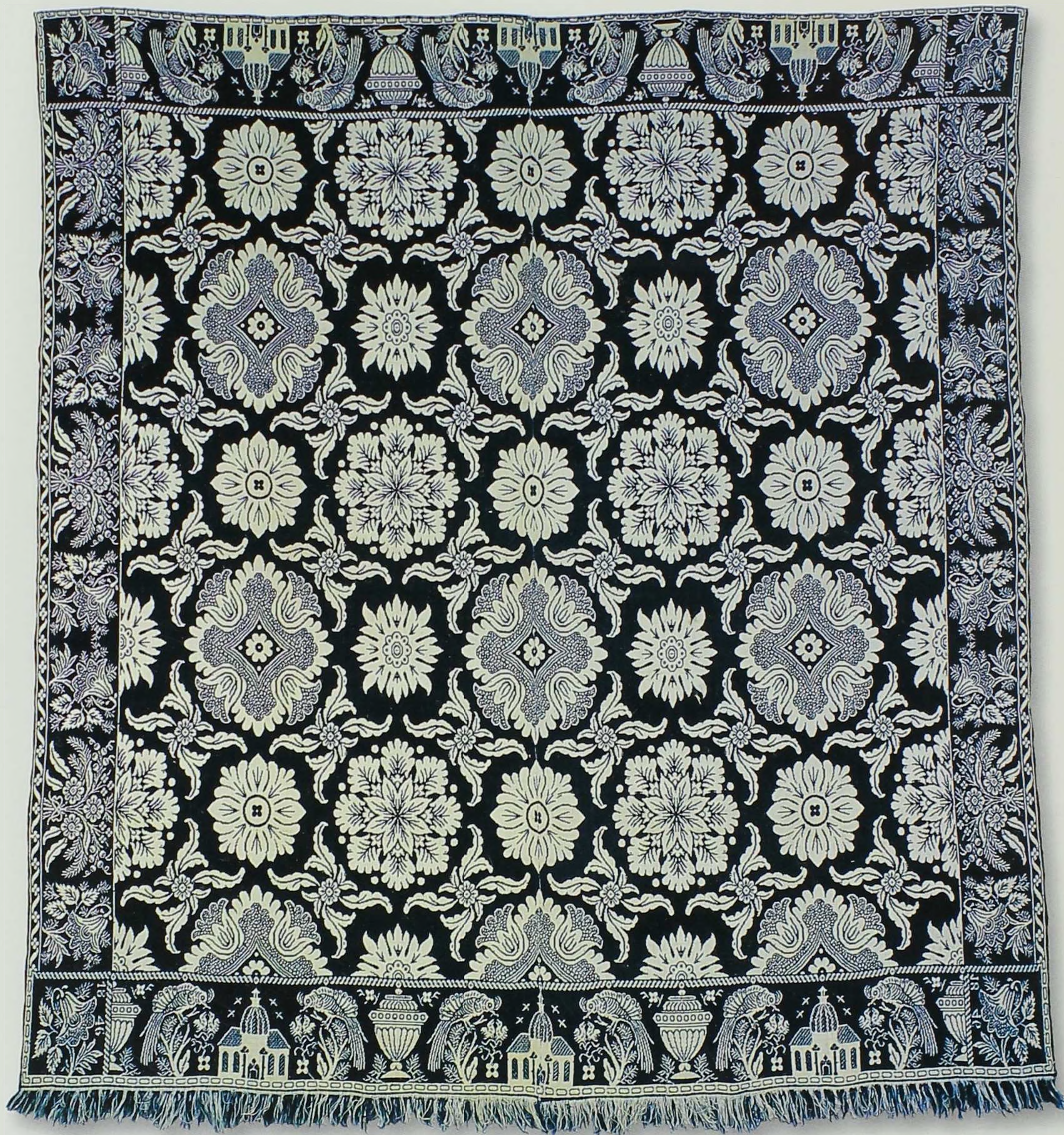
The history of this double weave figured and fancy coverlet is uncertain. According to the donor, it was woven "at a mill in New London, Iowa about 1850." However, censuses and other records for Henry County, Iowa, do not refer to any mills or weavers in New London or the rest of the county between 1850 and 1870, the period in which it was most likely woven. The weaver is unidentified.



This double weave figured and fancy coverlet (1839) is a primary example of the early work of Harry Tyler (1801-1858). Tyler was born to English parents in Connecticut. He eventually settled in Butterfield, Jefferson County, New York, where he started a weaving business in 1834. He must have been a prolific and popular weaver; more than 268 extant coverlets have been attributed to him. According to Tyler's granddaughter, he designed all of his patterns.



This double weave figured and fancy coverlet (1840) is attributed to G. Stich, a weaver in Newark, Ohio, between 1836 and 1845. The warehouse or factory border is unique, and perhaps illustrates the emerging industrial economy in Newark. The four-inch quilted strip at the top was added in the 20th century.



The lily in the corner of this double weave figured and fancy coverlet (1846) is considered the early trademark of weaver James Craig, and the border pattern is typical of Craig family work. The Craigs were probably the best-known family of coverlet weavers in mid-19th-century Indiana.



In this double weave figured and fancy coverlet, the eagle and "E Pluribus Unum" in the border reflect weaver Isaac N. Whittam's patriotism for his adopted land. Note that he was specific in his corner cartouche, wanting everyone to know his exact location: "in Cedar Rapids Linn County Iowa." Whittam was born in Lancastershire, England, in 1824. At age 16, he immigrated to America and soon joined his father, a weaver, at mills in Philadelphia and New York. In 1848 he moved to Illinois, and in 1850 to Cedar Rapids, where he managed a woolen mill. Most coverlet weavers continued in their chosen trade for much of their lives. Whittam was an exception. He had begun studying law in New York and continued his studies in Cedar Rapids. Admitted to the bar in 1854, he served the rest of his life as a lawyer and became the first mayor of the newly incorporated city of Cedar Rapids in 1856.



This pair off coverlets (see both pages) was woven in the Tied Beiderwand technique by George Heilbronn (1811-1874). The border pattern of birds and flowers is typical of his work and that of his older brother, John Jacob Heilbronn. The brothers came from a family of weavers who emigrated in 1833 from the German-speaking part of Alsace and settled in New York. Later, the brothers moved to Fairfield County, Ohio. After John Jacob's death in 1842, George purchased four of his looms and associated machinery. In Tied Beiderwand, the traditional weave structure for a figured and fancy coverlet, the warp and one weft are usually cotton and the second weft is wool. (Continued on next page.)



Surviving pairs of coverlets are rare. The patterns of this pair are similar but not identical. Ohio weaver George Heilbronn made this pair for Isaac and Harriet [Wisely] Brandt, who were married November 1, 1849, in Lancaster. In the corner cartouches, note the names "I. Brandt" (*opposite page*) and "H. Brandt" (*above*). In May 1850 the Brandts moved to Indiana, and in 1858 to Des Moines, Iowa. Isaac became a prosperous Des Moines landowner. In the 1880s he built a large house called "Cherry Place" across from the state capitol.



Daniel Stephenson wove this coverlet in the Tied Beiderwand 2:1 technique, in Fairfield, Jefferson County, Iowa, in the mid-1850s. In Stephenson's earliest coverlets, his name and "Jefferson County" appeared as an inscription along the outer border. In his later works, like this one, he placed the information in the corner, the more traditional location. The average price of weaving a coverlet was between \$3.50 and \$5.00. To weave the name of the customer and date in the corner was 25 cents extra.

Born in Huddersfield, Yorkshire County, England in 1823, Stephenson came to America with his family in 1840 and settled in Geneva, New York, where his father worked as a weaver. Daniel worked in Canada before moving to Iowa. He wove primarily in reds, greens, and blues, and did much of the dyeing himself. His designs were his own and he is said to have brought his own loom and flying shuttle with him to Iowa in 1852. He continued to weave coverlets until at least 1870. In 1877 he retired to a farm, where he died in 1892.

SHSI (IOWA CITY): WPA COLLECTION

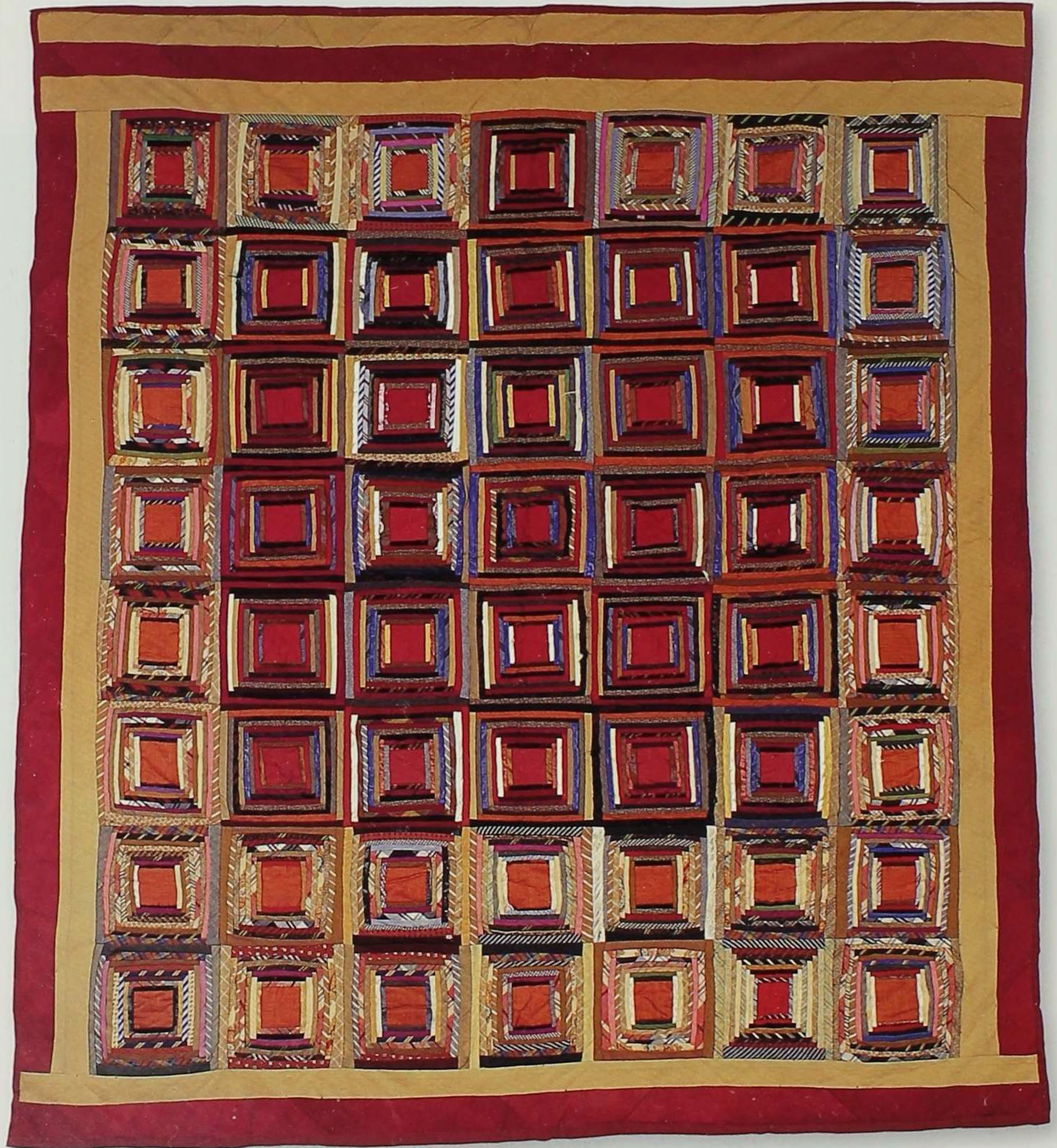


Women in Corning, Iowa, quilt in a county sewing room, through the Work Projects Administration (WPA) in September 1936.

Log Cabin Quilts

American Log Cabin style quilts were popular in the mid to late 19th century. They are made by placing fabric rectangles or strips (like logs in a cabin) around a central square. Although the Log Cabin style was long thought to be of American origin, new research now points to an

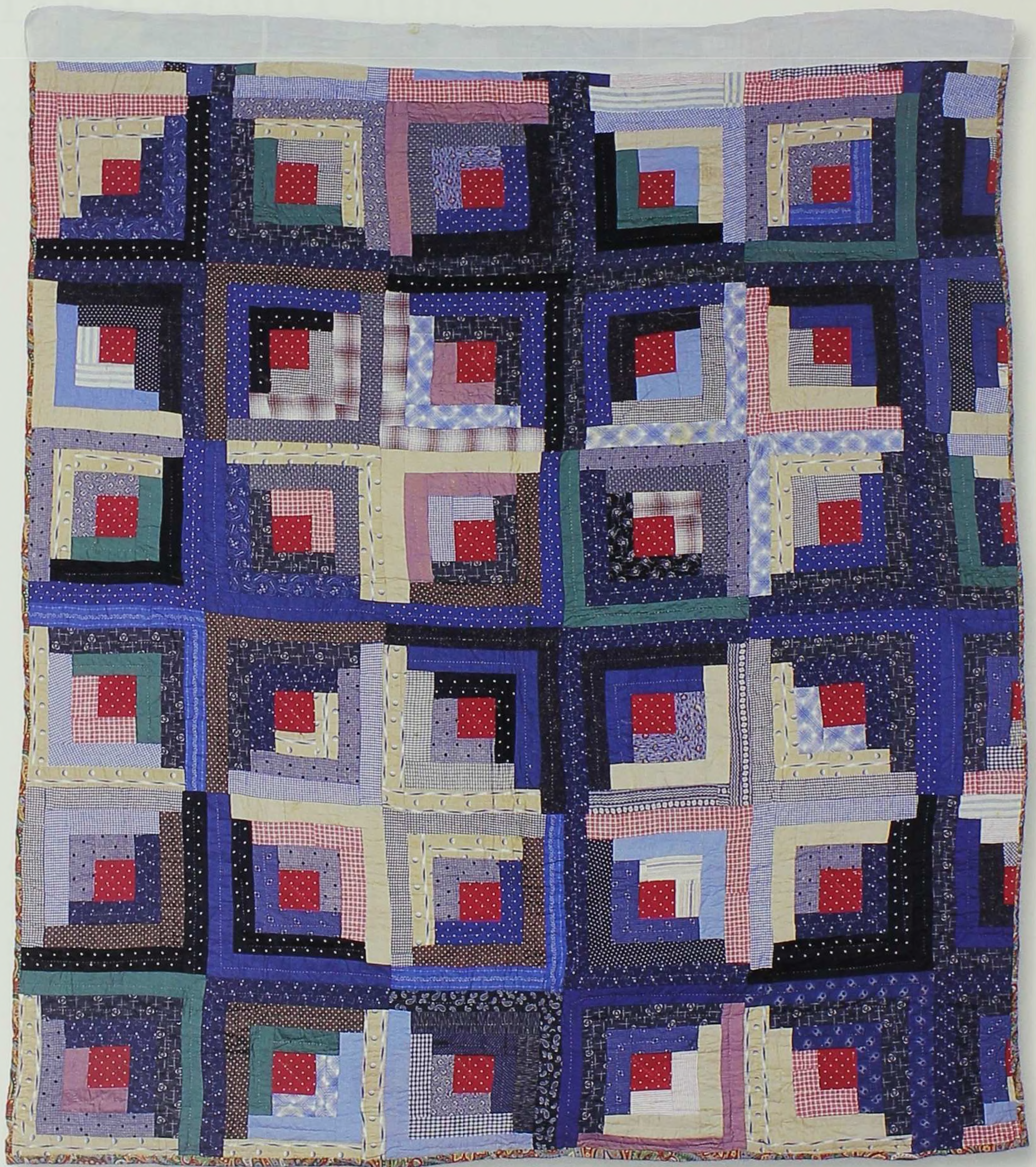
18th-century origin in northern Great Britain or Scotland. One English tradition says the design is based on the straight furrows of a plowed field, and that the red center represents the sun warming the earth.



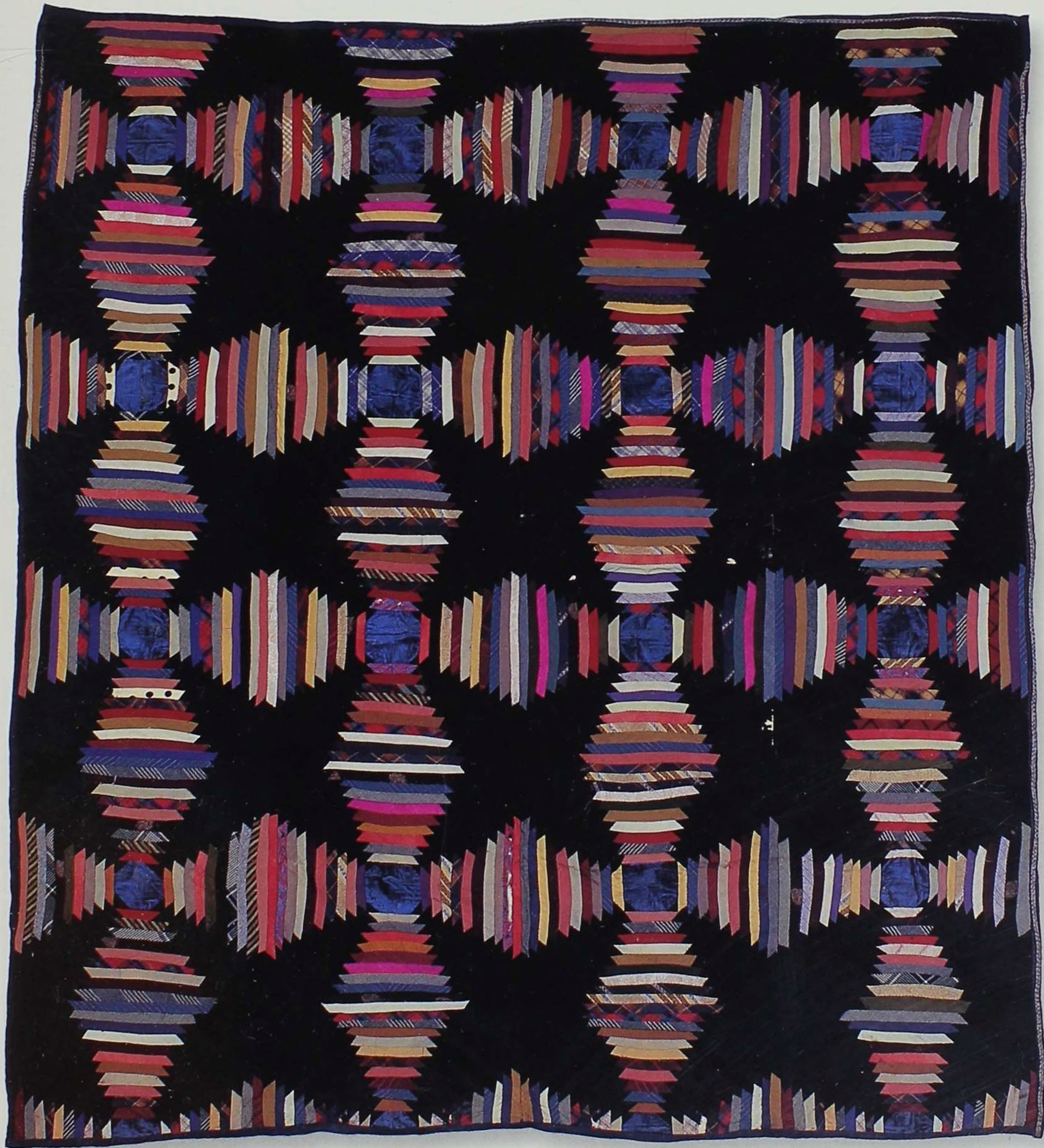
Edith Prizer Griffith, of Brighton, Iowa, made this Courthouse Steps quilt in 1885. It is an excellent example of the American Log Cabin style popular in the mid-19th century. The red center of each square is said to represent the warmth of the family hearth.



Maria McIntyre Carver Dickson Dunn (1828-1899) made this Zig-Zag variation of the Log Cabin pattern. She was born in Indiana and came to Iowa in the 1840s with her family. They settled in Wapello County. The quilt was probably made there, sometime between 1860 and 1880.



An unidentified member of the Shaw family of Greene County, Iowa, made this Sunshine and Shadow variation of the Log Cabin pattern, probably between 1880 and 1900.



Another variation of the Log Cabin pattern, this Windmill Blades quilt was also made by a member of the Shaw family of Greene County, Iowa, probably between 1880 and 1900. The quilter used the silk and silk velvets of the popular Crazy Quilt fad. The pattern is also called Pineapple, perhaps because the arrangement resembles a pineapple (a traditional symbol for hospitality).

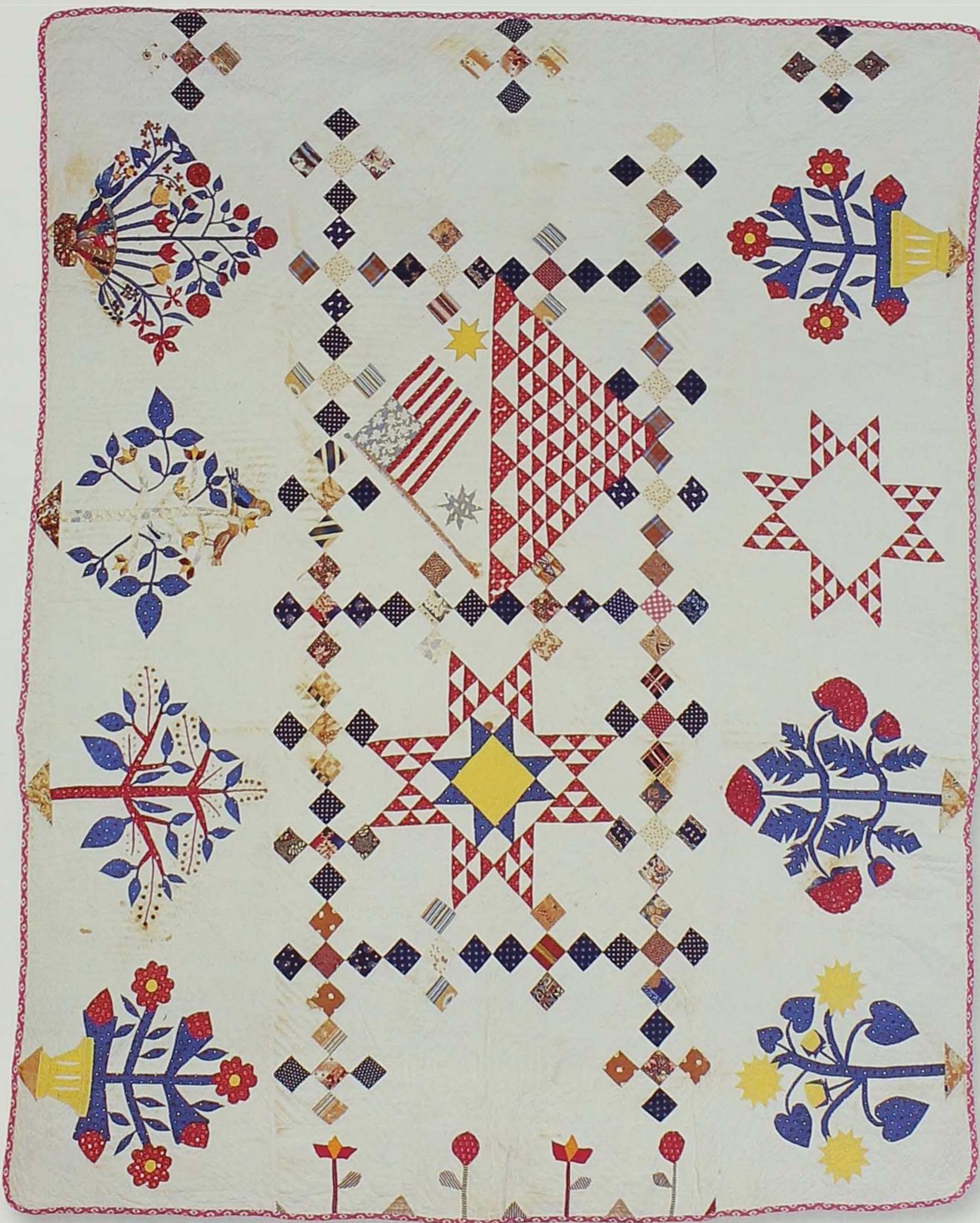


Quilts on clotheslines catch the wind at Sarah Miller's Kountry Kreation's store near Kalona, Iowa.

Appliqué Quilts

Appliqué is the technique of securing a piece of decorative fabric atop a fabric base. The technique is as old as piece-work. The earliest examples of conventional appliqué were cut out of floral chintz. Beginning in the second quarter of

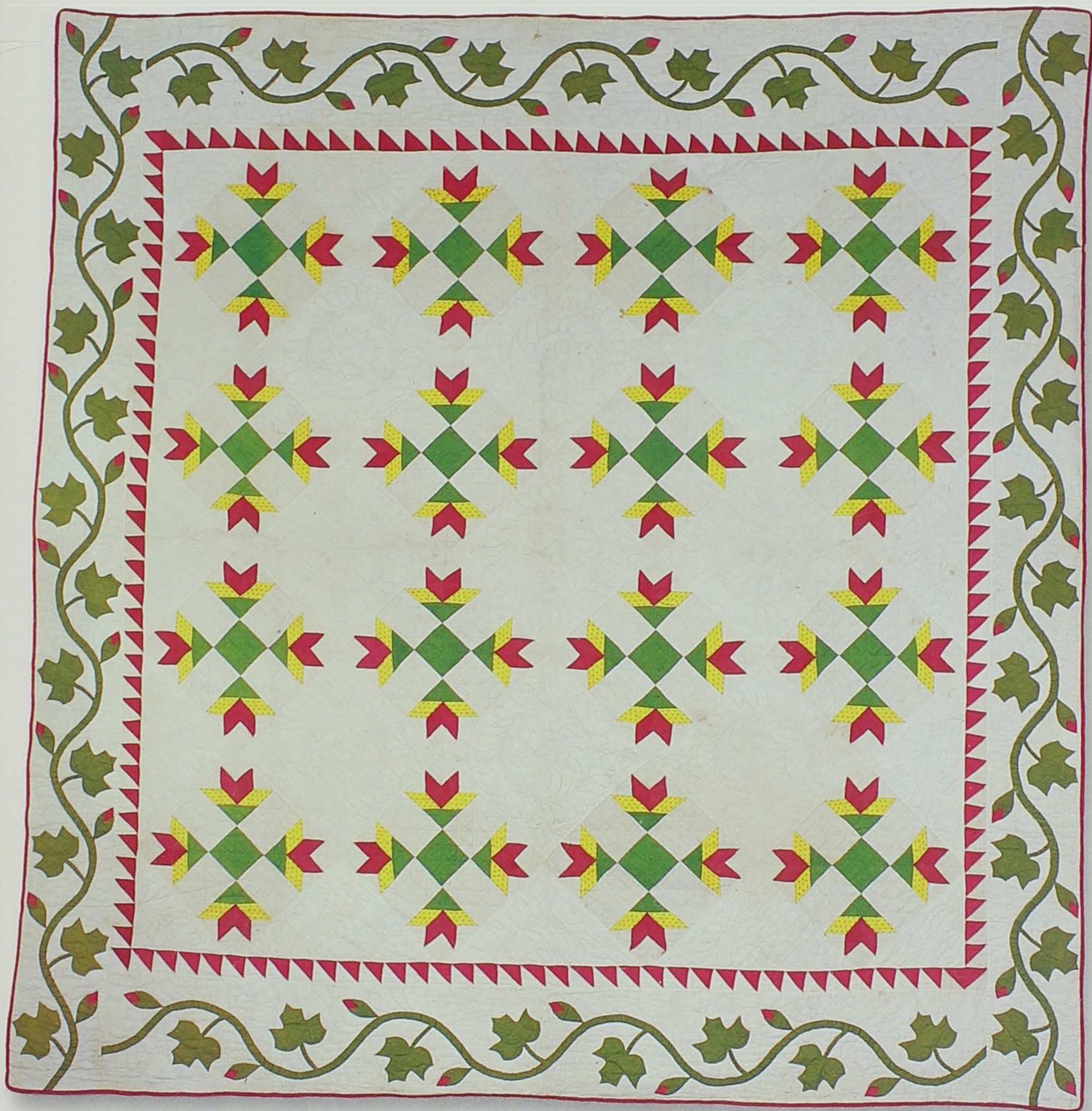
the 19th century, patterns were constructed by seamstresses using plain cotton calicos. By the mid-19th century, the classic red and green appliqué was most popular.



This Sampler appliqué and pieced quilt was made by Martha Horton White in Huntington County, Pennsylvania, in the 1840s. She migrated to Iowa in the 1850s. In 1908, her daughter-in-law, Amelia Grimes White, added the quilting.



Mary Jane Hughes, of Douglas, Illinois, made this Coxcomb appliqué quilt when she was 20, perhaps for her marriage to David Hughes. Although not visible here, her name and the date (1856) are stitched in the quilting. The Hugheses moved to Lenox, Iowa, in 1874. Mary Jane died in 1922.



Margaret Marshall Chapman made this Old Tulip appliqué quilt. According to family tradition, Chapman first spun the thread and wove the cloth in the 1840s in Randolph County, Indiana. The home-dyed cloth was originally made for family clothing, and later made into this quilt, between 1855 and 1860. Chapman died in 1896. Donated to the State Historical Society of Iowa in 1900, it was one of the Society's earliest quilt acquisitions.



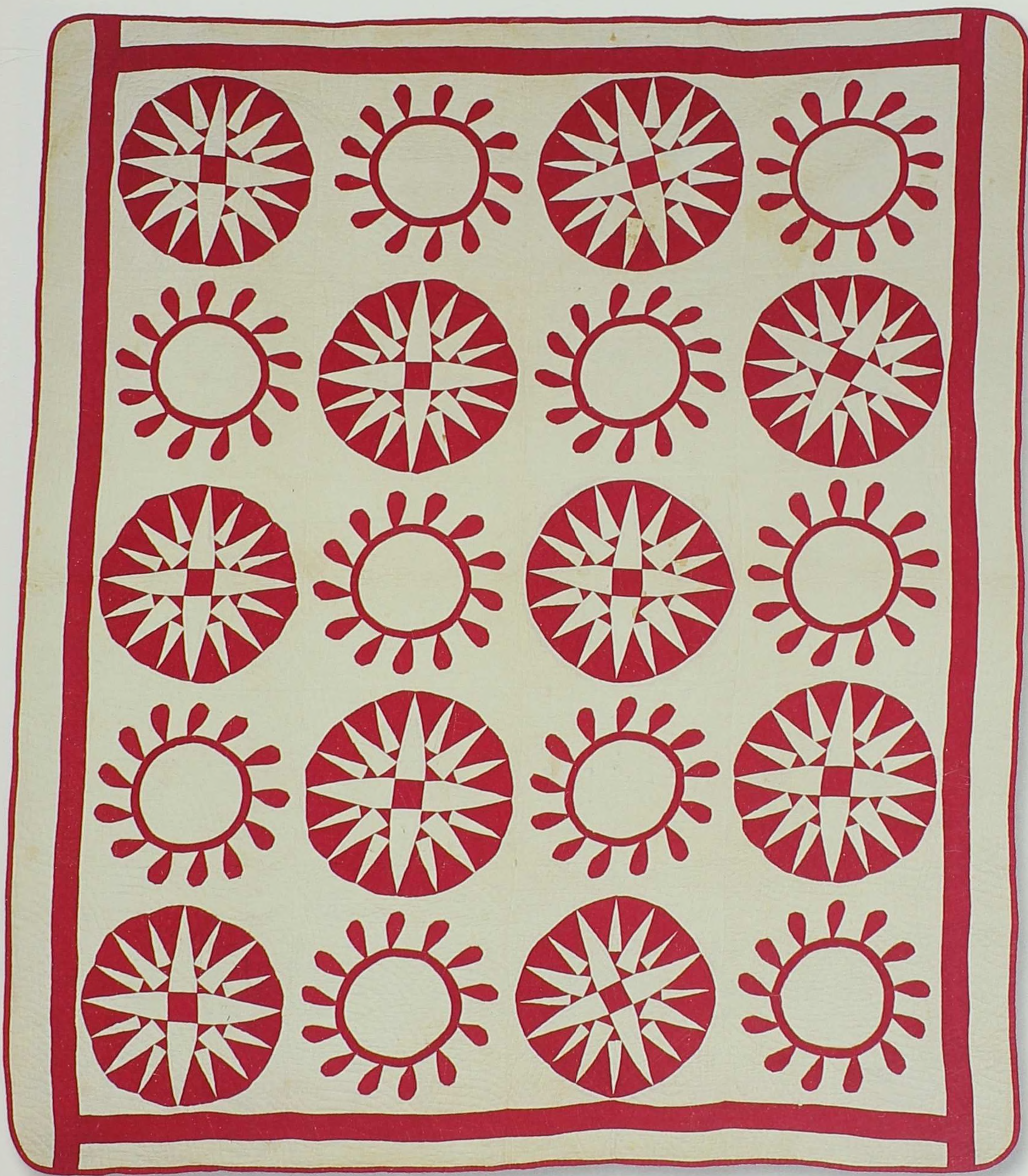
Sara Elizabeth Vestal McNabb Spillman created this unique design in the classic red and green floral appliqué tradition. She was born in 1837 in Yadkin County, North Carolina, and moved with her family to Iowa in 1851. She married a widower, William McNabb, sometime before 1856. He died in 1858. Sara later married James Spillman and lived on a farm in Poweshiek County, where she made the quilt, probably between 1860 and 1880. She and James had eleven children. Sara passed her quilting skills on to her children. Her daughter made the quilts on pages 47 and 79.



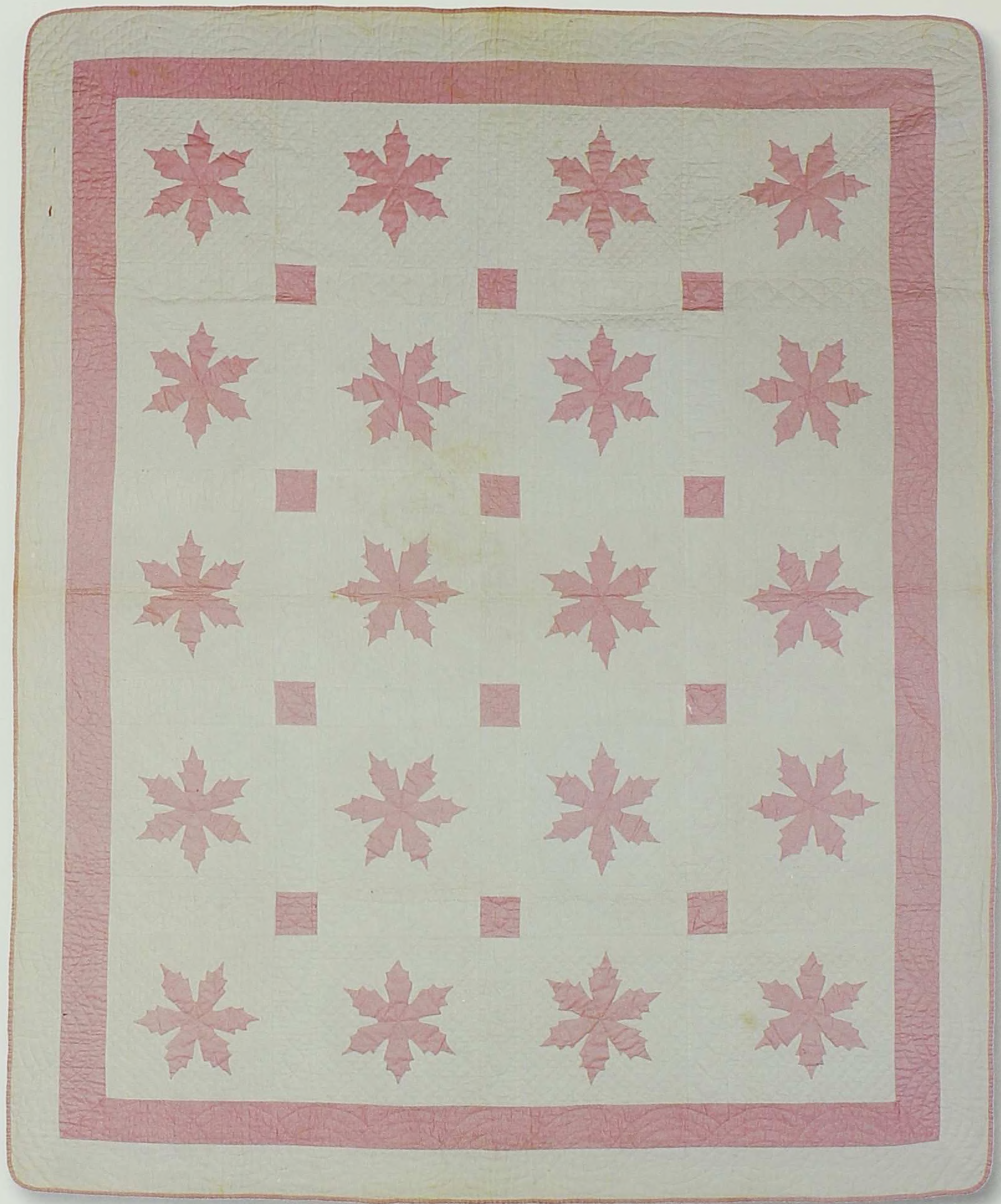
Lydia E. Henderson Shaw probably made this quilt between 1880 and 1900. The pattern was probably produced using a folded paper design. The striking red and white combination bears some resemblance to Hawaiian quilts. A prolific quilter (she also made the quilt on page 81), Lydia was the wife of prosperous farmer Lial M. Shaw, of Scranton, Iowa.



Catherine Grover Bates (1801-1889) made this quilt in Glidden, Iowa, in 1886. The pattern arose in the early 19th century and was popular well into the 20th century. The pattern has various names: "Mexican Feather" may have developed during the Mexican War; the name "Prince's Feather" or "Princess Feather" may have derived from the fact that feather plumes were often associated with the Prince of Wales, and that women often wore plumes when they were presented at court in England.



Mary Shum, of Page County, Iowa, made this Compass and Wreath appliqué quilt, probably between 1875 and 1900.



Janet McElroy, of Carlisle, Iowa, won first premium at the 1927 Iowa State Fair with this Oak Leaf appliqué quilt. She also made the whole-cloth quilt on page 85.



Flora Maria Spillman Rivers (1865-1944) made this Tulip appliqué quilt in Poweshiek County, Iowa. These particular shades of color are an indication that it was made in the 1930s. Rivers was the daughter of Sara Spillman (see page 74).



Members of a quilting and sewing circle from Lacona, Iowa, pose with corsages at Hattie and Benny Alter's home in the summer of 1903. (Back row, standing: Etta Newmann, Jennie McClenna, Hattie Alter, Leeta Rodgers. Middle row: Nell Hoffman, Effie Shupe, Lou Shupe, Anna Murray. Front row: Anna Clevenger, Grace Ralston, Myrtle McKnight.)

Crazy Quilts

The Crazy Quilt fad of the 1880s and 1890s grew out of a combination of the Aesthetic Movement that swept America in the 1880s, and the late 19th-century craze for anything Japanese, which began with the American public's first glimpse of the Far East at the Centennial Exposition of 1876 in Philadelphia. By the mid-1880s, there

were stories of young women accosting young men for the silk in their cravats to use in Crazy Quilts. The fad reached such popularity that companies marketed ready-to-sew Crazy Quilt kits. Truly artistic Crazy Quilts have a definite order and method to the apparent madness of their design.



Lydia E. Henderson Shaw made this Crazy Quilt in 1884, perhaps as a remembrance of her wedding day and marriage in 1883 to Lial M. Shaw. The silk, silk velvet, and cotton quilt was probably displayed in the parlor on a couch rather than in a bedroom, so as to showcase the skills of its creator. Shaw was a prolific quilter; see also page 75.



As the center-panel dedication explains in German, this Crazy Patch quilt commemorates the retirement in 1890 of Pastor Paul Bieger of the Evangelical Lutheran Bethanian Church, in Burlington, Iowa, and was made by the church's Ladies Aid. The silk and silk velvet squares were designed separately and then connected by gold satin blocks embroidered with the names of the makers.



Clara E. Allen, of Sanborn, Iowa, created this silk, cotton, and wool Crazy Quilt sometime in 1899, when she was 22. She made the quilt as a tribute to her father's Civil War service and subsequent affiliation with the Grand Army of the Republic (GAR). The quilt includes both GAR ribbons and Republican Party campaign ribbons, and illustrates the close connection between the organizations.



These dark, heavy fabrics and their arrangement in a Crazy Patch pattern bear a resemblance to Amish and Mennonite quilts from Indiana. This could be a Mennonite quilt from Iowa. Although its exact date is unknown, it may have been made between 1890 and 1920.

Whole-Cloth Quilts

Quilts with single-color tops and only the actual quilting stitches for decoration are called whole-cloth quilts. They are an ideal way of showcasing the quilter's needlework

skills. Whole-cloth quilts were especially popular in 18th-century New England. Many quilts from Iowa's Amana Colonies were made in the whole-cloth tradition.



Janet McElroy, of Carlisle, Iowa, made this whole-cloth cotton quilt in 1927. She used several quilting patterns. The general layout is the Framed Medallion, with wreaths, fleurs-de-lis, and rope borders on a diamond grid. (McElroy also made the quilt on page 78.)

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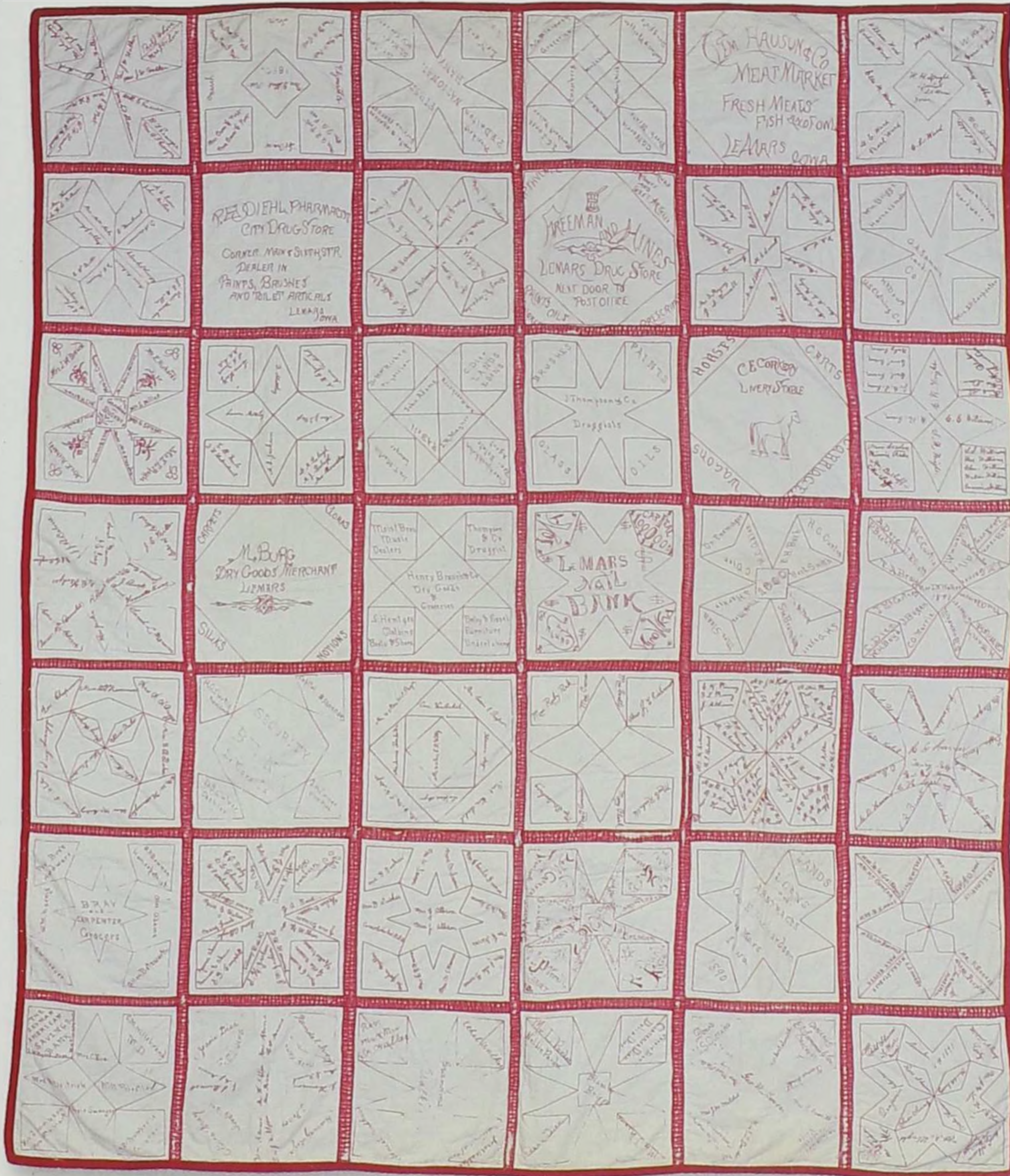


This autograph quilt bears the traditional white blocks in which women inscribed names, dates, or other messages to commemorate their personal relationships and sense of community. The quilt belonged to Ellen Strang, who settled with her family in Grundy County in 1853.

Friendship Quilts

In the mid-19th century, some quilts took on a new function as women added inscriptions to their quilt blocks. Names, addresses, dates, statements of relationships, personal messages, and literary quotations were inked, stamped, or embroidered on the white fabrics incorporated

into the quilt blocks. Quilters called these “friendship” or “album” quilts. Women made friendship or album quilts to commemorate their communities—family, friends, school, and church—thereby transforming personal relationships into visible, tangible objects.



When the Reverend George W. Carr and his wife, Lucretia, left Le Mars, Iowa, for Sioux City, the Missionary Society presented them with this Friendship embroidered quilt. In its 42 squares are the names and businesses of some of the most prominent citizens of Le Mars; in a few squares, the year “1890” appears. Coming on the heels of the Crazy Quilt fad in the early 1880s, outline embroidery quilts were popular for friendship, fund raising, and commemorative quilts. This color combination, turkey red on white, was the most popular.

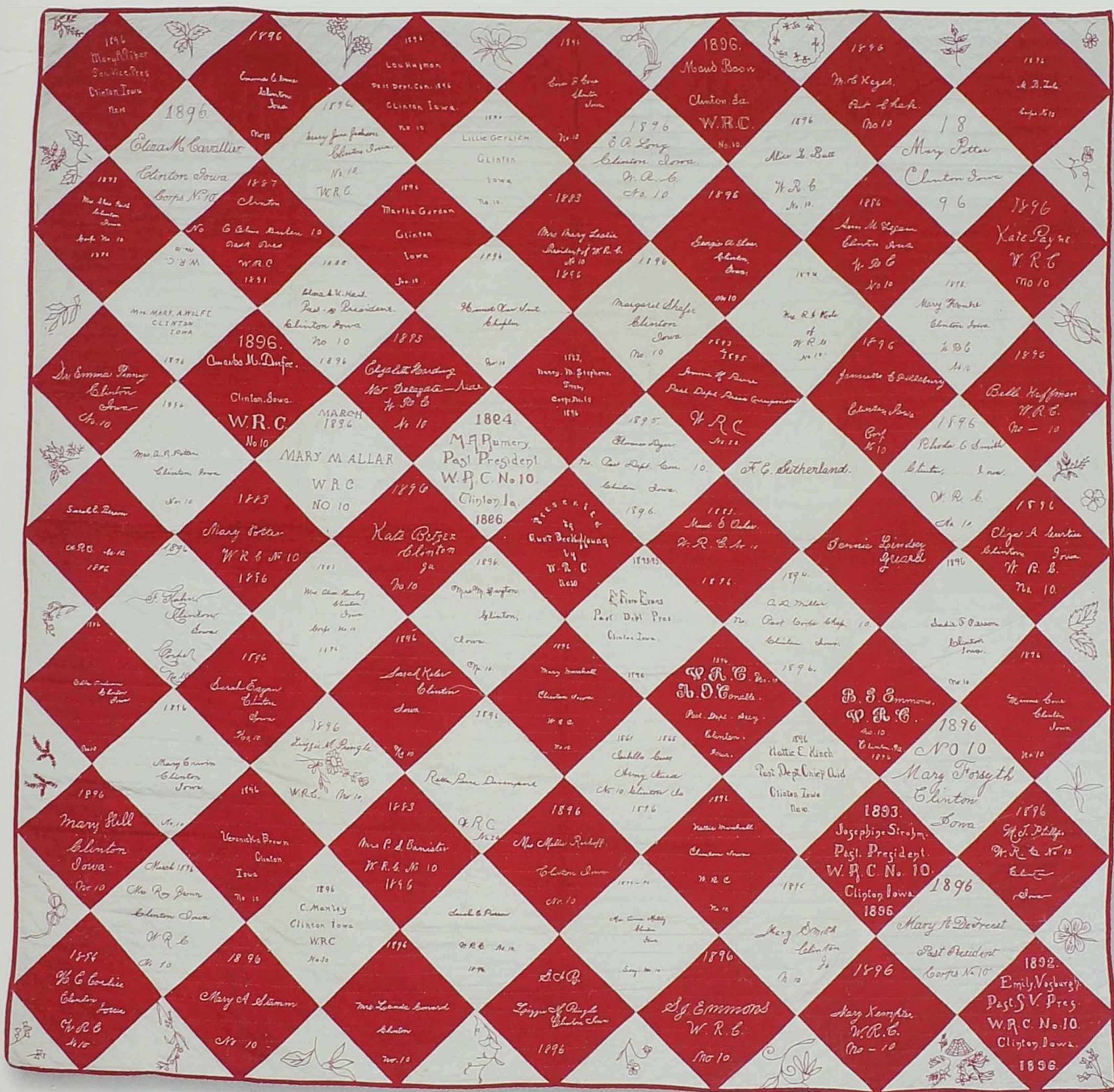
Commemorative Quilts

Commemorative quilts are made to commemorate an event or a person. They developed out of the Friendship quilt idea, and became quite popular after the Civil War to memorialize the sacrifices of soldiers. Women sometimes

incorporated political ribbons and silk badges into commemorative quilts. As statements of political beliefs, affinity groups, and community, such quilts were more likely to be displayed and carefully preserved, than used day to day.



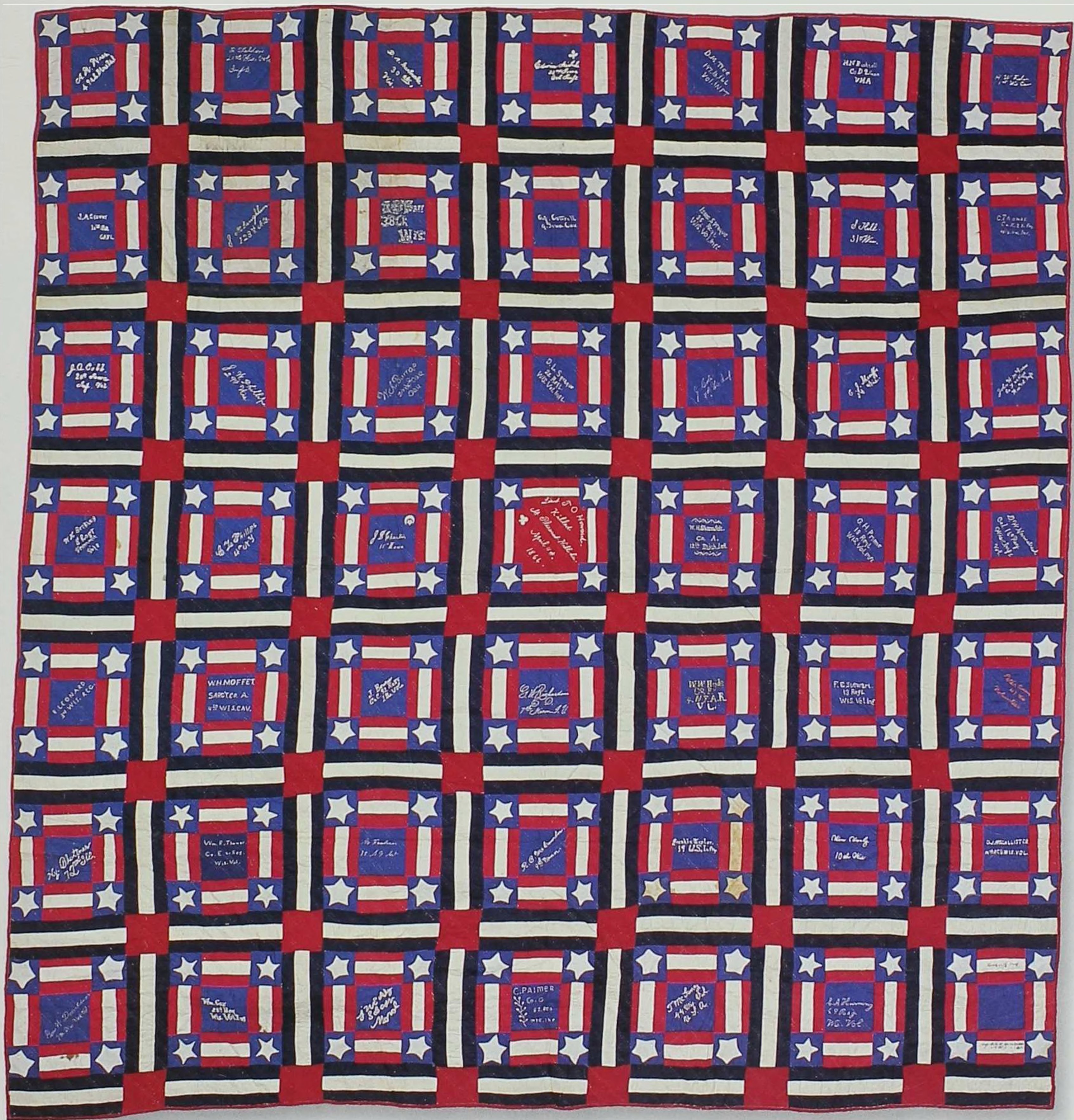
A note that accompanied this commemorative Bow Tie pieced quilt tells its story: "One quilt made out of scraps of calico about the time of Civil War by Ladies Missionary and Aid of Howardsville Church, Floyd Co., Iowa, found in the home of Dr. J. W. Smith. The scraps were neatly rolled and had lain for 40 years in the attic of their stone mansion built in early 1870. The two hundred white patches are given patriotic meaning by having a soldier's name and regiment written upon each. The quilt is presented to the State Historical Department by Mrs. Nettie Hammer of Charles City, Iowa, August 29, 1912." Dr. Joel Washington Smith and his wife (Susan Maria Wheat Smith) came to Floyd County in 1857. Susan's brother's name appears on the quilt.



Clinton Corps #10, of the Women's Relief Corps (WRC), the women's auxiliary of the Grand Army of the Republic, presented this embroidered commemorative counterpane to "Aunt Becky" Young for her 65th birthday in 1896. "Aunt Becky" Young was actually Sarah A. Graham Young. She was born in New York in 1832 and enlisted as a nurse with the 104th New York Regiment during the Civil War. Because she was still a young woman, she declined the traditional nurse's title of "Mother." Instead, a doctor suggested that she be called "Aunt Becky." In 1868, she and her husband moved to Des Moines, Iowa, where she was quite active in the WRC, helping to establish two local posts and serving eight years as the Iowa Department chaplain. (Unlike quilts, counterpanes have only one layer, with embroidered and corded designs.)



“Aunt Becky” Young (see *previous page*) was also presented these silk and wool Crazy Patch squares in 1895 or 1896. They were made by Iowa units of the Women’s Relief Corps (WRC), the women’s auxiliary of the Grand Army of the Republic. Young was in the process of putting this quilt together when she died, in 1908. Her daughter inherited the quilt and donated it to the “Aunt Becky Young” Tent of the Daughters of the Union Veterans of the Civil War in 1916. The State Historical Society of Iowa acquired it in 1940.



The Thomas Howard Post of the Grand Army of the Republic (Company B, in Clear Lake, Iowa) made this memorial quilt to commemorate and honor the service and sacrifice of their namesake—Thomas O. Howard, a prominent Clear Lake farmer, who also served as secretary of the Cerro Gordo Agriculture Society in 1859. In 1861 Howard enlisted in the Union Army and was killed in action in 1864. The GAR post presented the quilt to his widow, Rose. It is not clear when the quilt was made or presented.

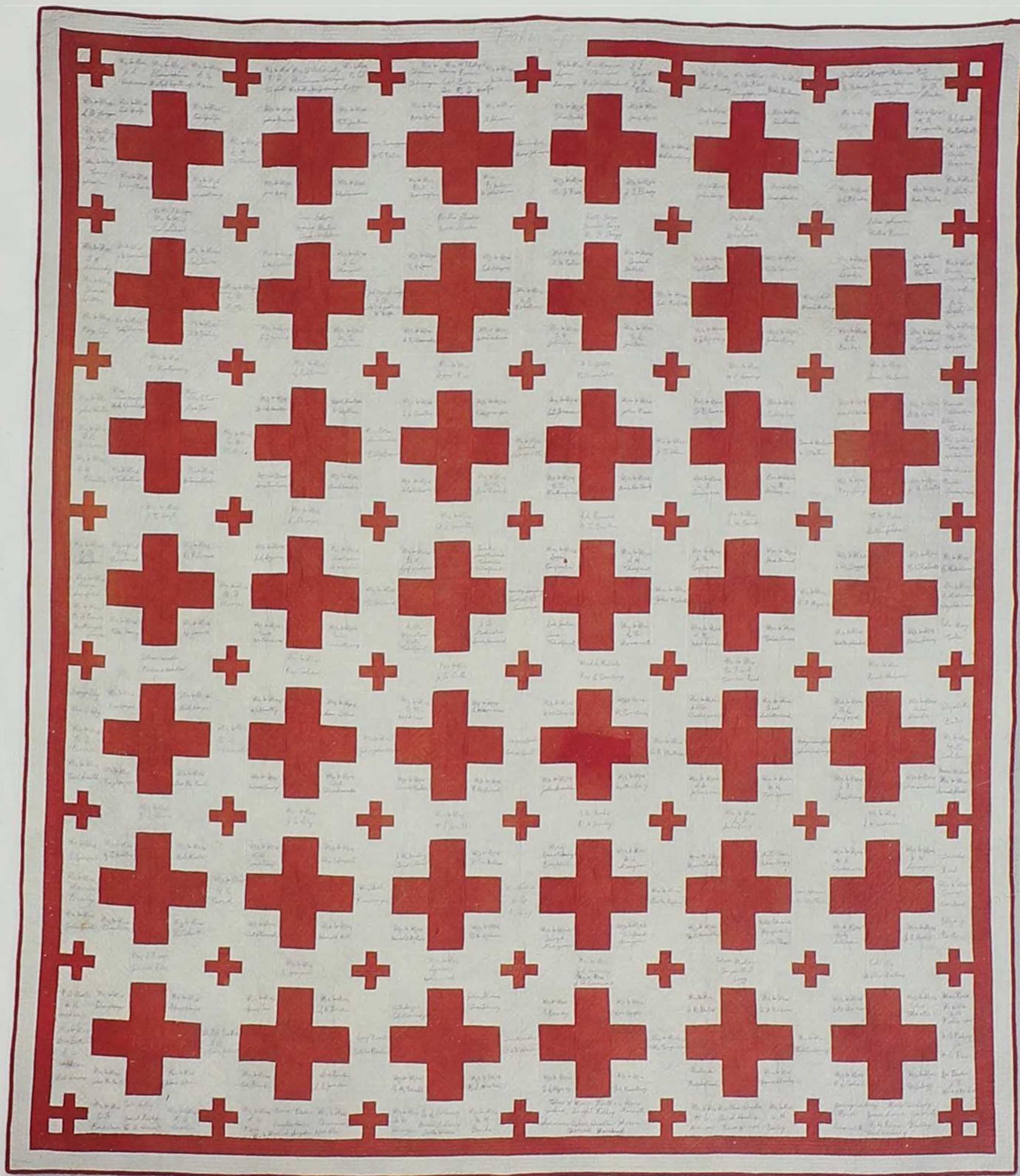


Auctioneer Eugene McNamara points to a bidder while Bob Burns holds up a quilt, in Truro, Iowa, December 1946.

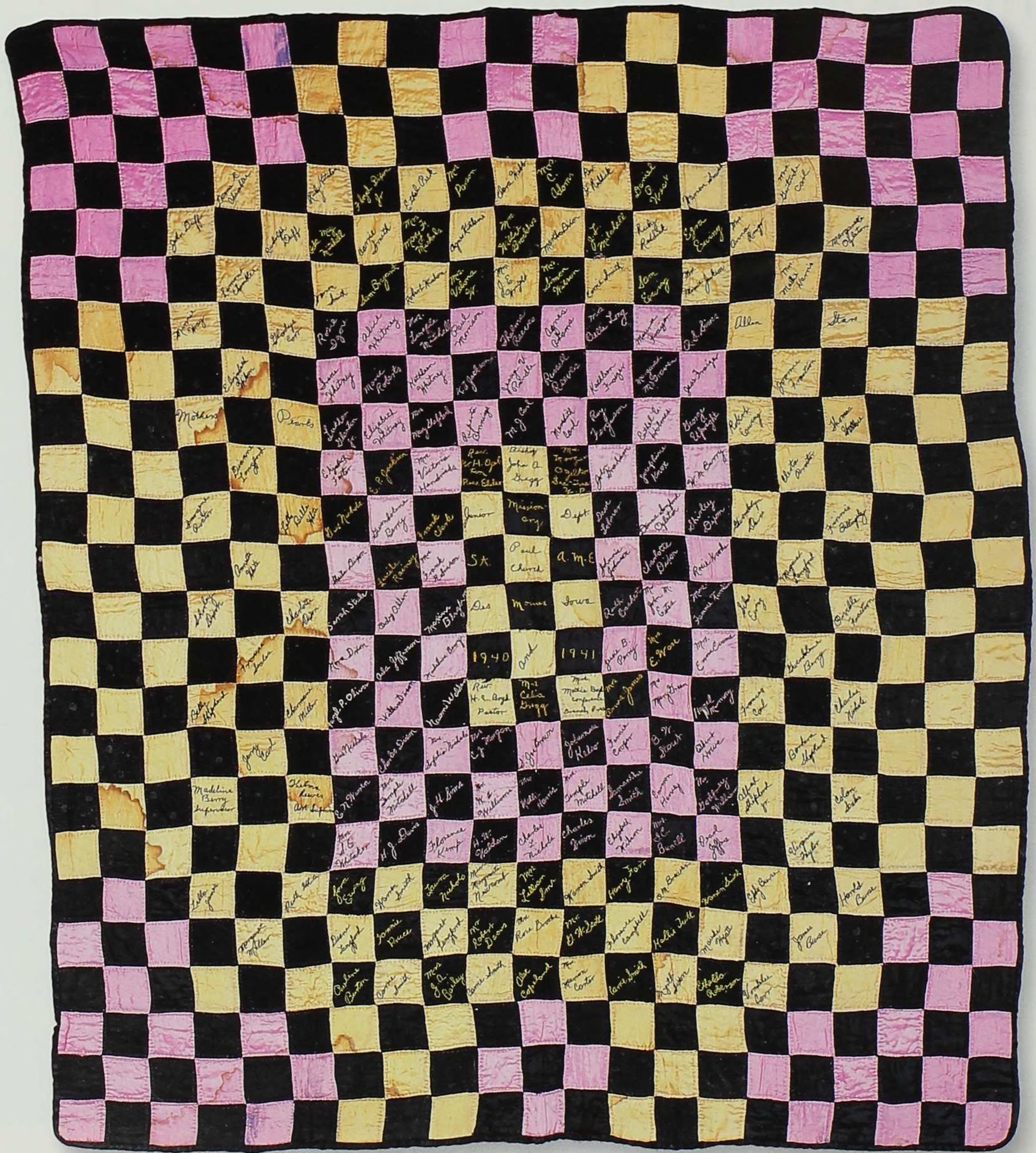
Fund Raising Quilts

Fund raising quilts were first made in the late 19th century, generally by ladies aid societies in Protestant churches. Designs for fund raising quilts have been as diverse as the

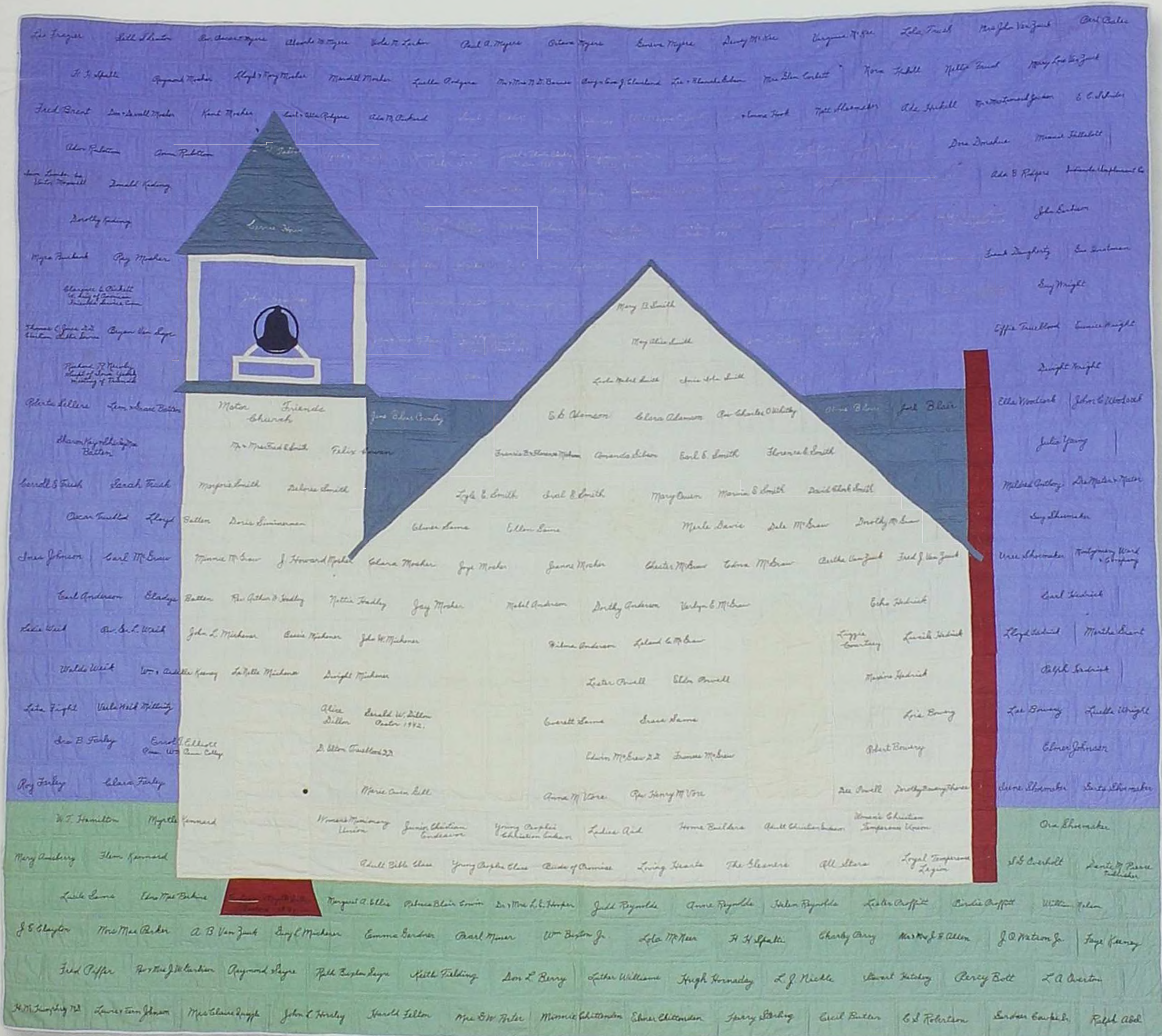
groups making them. They often include not only the names of people who donated monetary contributions to a specific cause, but also the amount of their contributions.



The "Ladies of Guthrie County" made this Red Cross quilt in 1917/18 to raise money during World War I. Contributors paid 25 cents to have their names stitched on it, and then the quilt was auctioned off. It raised more than \$1,600. A slightly different Red Cross quilt appeared in the women's magazine *Modern Priscilla* in 1917, with detailed instructions on how a quilt campaign could raise \$1,000. For that amount, the Red Cross could buy one ambulance, 129 beds, or 280 pounds of yarn to knit stockings.



Nora Madeline McKee Dixon (1870-1958) created this pleasing Block design for the St. Paul African Methodist Episcopal Church in Des Moines at the beginning of World War II. Her daughter, Madeline Dixon Berry, embroidered the handwriting in the blocks. The center squares contain the names of the bishop, pastor, and elders of the church. The surrounding names represent those who gave ten cents each to the Junior Missionaries to have their names on the quilt.



This quilt visually represents the facade of Motor Friends Church in rural Warren County, Iowa. The Motor Ladies Aid made the quilt during World War II to raise money for the construction of a church basement. Names of church members are in black embroidery on the church. Memorial gifts are noted in white thread on the blue sky, and the names of business leaders and friends are in black around the edges. The quilt raised \$492.25.