



A MESSAGE FROM THE PRESIDENT ...

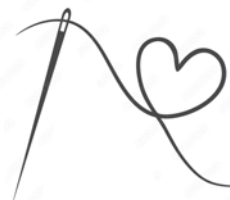
Review and Adjust

As quilters, we are constantly taking measurements and adjusting. When starting a project we often sew a “test” block and then adjust. This saves us time, effort and frustration as we create more blocks. If you’ve ever not done this at the start of a quilt project and later found that a great number of blocks were sewn incorrectly, you know exactly how painful that discovery is.

This test-and-adjust approach can be applied to much of life. As we approach the end of the year or the start of a new one, using it can help reduce stress and increase productivity. We can all use less stress in our lives, right? Maybe the question we should be

asking is how much of that stress is self-inflicted. Perhaps we need to review and adjust...again.

We want to thank those generous people who have donated many quilts during 2023. Just a few are profiled in the pages of this issue. The Museum’s antique and modern quilt collections continue to grow. We also thank the people who have made cash donations during this calendar year. These donations are particularly critical in helping us reach our \$150,000 fundraising goal. When we reach that goal, we will be able to proceed securing a permanent exhibit location...and sharing our collections with the public on a consistent basis. Thank you from the entire Museum Team!



Joyce Shoemaker



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The Bea Winkler Collection

This past September Bea Winkler of Fort Myers, Florida donated to QHM a collection of three quilts, a framed quilt block and an appliquéd décor pillow. Two of these items are profiled below.

This quilt is a Lemoyne Star design. The quiltmaker is Bea's great grandmother Laura Stevens Buckingham of New Haven, Connecticut. The 56 star blocks are in an 8 by 7 straight set. The blocks measure 9 1/2" square. The



Lemoyne Star Design

Lemoyne Star is a common block design and features eight diamonds with their points all sewn together at the center. The trick to good construction of this block is accurate piecing and precise pressing. This is critical in order to make the large amount of at-center seam allowances on the backside of each block to lie flatly. This simple-looking star confounds a lot of quilters. The quilt measures 87 1/2" x 84".

The array of fabrics used in this quilt are from the 1930's. It is entirely constructed by hand: hand-pieced, hand-appliquéd, hand-quilted and hand-bound. The 4" x



Lemoyne Star Block Design

8" border swags of tiny green stripe fabric with double tassels is the standout finishing on this quilt. This special design touch makes this quilt unique among most Lemoyne Star quilts.

The maker placed the swag border on three sides of the quilt only. One could assume the unembellished side was put at the top of the bed and wouldn't been seen due to

the curvature of the pillows on the bed. All aspects of this quilt are very well executed. The surface wear and fading in some blocks denotes that it was well-loved.



Lemoyne Star Swag Border

The second piece from Bea profiled is the framed star quilt block. This blue and white block makes a bold



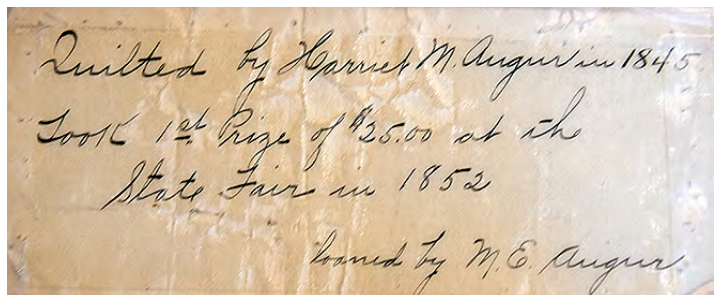
1845 Star Quilt Block

graphic impact. The label on the backside of the framed piece reads in part: "Quilted by Harriet M Angus 1845, Took 1st Place \$25 prize at State Fair

1852." The state fair referred to is the Connecticut State Fair. This 24 1/2" square block is precisely pieced and quilted, no doubt deserving the 1st Place award. The maker is not related to Bea. The Museum appreciates the addition of this lovely framed piece and all the others Bea has made to our collection.



1845 Framed Star Quilt Block



The Barbara Cone Collection

Recently QHM, Inc. received a donation of 12 quilts from Barbara Cone of Concord, MA. Barbara told us that there is no common thread among her quilts; she just collected quilts that appealed to her. She said the decision to explore mixed media art prompted her to liquidate her quilt collection.

The Cone quilts vary in size, the smallest measuring 29" x 22" and the largest at 91 1/2" x 90". They vary in ages also. The oldest was made around 1875 and the newest about 1960. Two of this collection are highlighted below.



Circling Swallows Embossed Texture

maker of this quilt chose a wide variety of either solid colors or prints that read as solid. Some of these fabrics have a nubby surface texture. One fabric is an embossed fabric, which is quite unusual. All the “swallows” are constructed on a white background. The quilt measures 92" x 88 1/2". This quilt features hand-quilting at 18 stitches per inch in white thread. This bold-colored quilt was made around 1965 and is in very good condition.



Circling Swallows Quilt

This quilt has a big visual impact owing to the bright colors used in the blocks. The name of the block used in



Circling Swallows Nubby Texture

this quilt is called Circling Swallows. The blocks measure 10 1/2" square, and a total 56 blocks were constructed to make this quilt. The unknown

The second quilt we want to focus on is one we have titled “Wedding Ring #1”. It is one of a pair of wedding ring quilts, which are exactly alike.

This quilt, 108" x 62" in size, was constructed with a wide variety of 1930's pastel prints. Historians tell us that the wedding ring pattern is the most popular pattern of American origin.



Wedding Ring Close-up

The Barbara Cone Collection, Cont.

There are 45 blocks 16” in size. The centers of each ring feature solid pink and solid green fabrics, which punctuate each block. The blocks were machine stitched. The quilt was hand-quilted at 14 stitches per inch in white thread. The quilt is in very good condition, and is a classic of the 1930’s.

The measurements of this quilt, designate it as a twin size. Due to the fact that the maker created two of them exactly alike makes us wonder if they were made for twins. Unfortunately the maker and the reasons behind the identical quilts is unknown.

We thank Barbara Cone for contacting us and donation this significant collection of quilts. We look forward to including them in a future exhibit.



About Garibaldi Prints

One distinctive red print was found in quilts from about 1875 through 1925. At that time, American mills produced an inexpensive black on red background. Common subject matter in small-scale prints was sporty objects like horseshoes,



anchors and tennis rackets. In larger scale prints, paisley cones and florals were common. Both Montgomery Ward and Sears sold large-scale

red and black prints that they called robe prints. Sears also referred to its red and black prints, small and large scale, as Garibaldi Cloth, a likely reference to the Italian hero whose followers wore red shirts. Garibaldi Prints, Robe Prints or black on red prints, are strong clues to the 1875 to 1925 era.





We, the Quilt Heritage Museum, Inc. Steering Committee members and the Board of Directors members, would like to sincerely thank the 2023 donors for their generous support.

We so appreciate your generosity!