

COMMON THREADS

QUILTING TRADITIONS OF HUNTERDON COUNTY, NJ

EXHIBITION APRIL 5 - 13, 2014



HUNTERDON COUNTY TRICENTENNIAL COMMITTEE



1788 QUILTING FROLIC DRAWS A CROWD

In August or September of 1788, Mrs. Phillip Case (Amy) and her mother-in-law, Rachel Case White, hosted a quilting frolic for their neighbors along what is now Mine Street and the Dvoor Circle in Flemington. Neighbor Ann Capner wrote about the gathering - with 18th century grammar and spelling - in a letter* to her sister, Mary Exton in England:

Three weeks since M^{rs} Case had a quilting frolick. I and a few others whent in the morning to fix the quilt in the frame and card the tow which was bleached for that purpose. The rest was invited for the afternoon, when the quilt was in the frame at M^{rs} Wight's [Rachel White]. We went down to M^{rs} Case's for dinner. Before we had done the people came flocking over the fields and along the road from all quarters. M^{rs} Wight's room was soon full and I suppose a dozen sat with sewing under two large walnut trees, by the house door. M^{rs} Case had her rooms soon crowded. M^{rs} Case says she had a great deal of sewing done besides the quilt....The table was set opposite M^{rs} Case's door, which stands open to the public road. There were pies, puddings, custards, cheese and I don't know what besides. The Flemington ladies were there. M^{rs} Adkinson came in a chair [a small one-horse carriage]. The rest all walked.

* Letter, Ann Capner to Mary Exton, undated (but evidently September, 1788, since the letter referenced receiving a letter on "Thursday, the 4th of September"), Capner Papers, box 3, folio 58, Hunterdon County Historical Society.

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HUNTERDON COUNTY TRICENTENNIAL COMMITTEE

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ON THE FRONT COVER:

SUNBURST WITH PEONIES QUILT, c. 1850
SEE PAGE 19

ON THE BACK COVER:

SEVEN-POINTED COMPASS STAR QUILT, c. 1850
SEE PAGE 15



300 YEARS OF HISTORY

PUBLISHED BY THE
HUNTERDON COUNTY TRICENTENNIAL COMMITTEE
FLEMINGTON, NEW JERSEY, USA
FIRST EDITION MARCH 2014

CURATOR'S ACKNOWLEDGEMENTS

Many people helped to make this Exhibition, Seminar, and Catalog a success and I thank them all.

Lora Jones, whose idea this was originally, was my driving force. When I flagged, she spurred me on. She offered invaluable suggestions and encouragement throughout the project.

Special thanks go to the Hunterdon County Tricentennial Committee, and especially to Marcia Karrow, the Chair, and Cynthia Yard, the past County Administrator.

This project is funded in part by a grant from the The Quilter's Guild of Dallas Helena Hibbs Endowment Fund. Marcia Hampton was our helpful contact person there.

Lynn Burtis could always be counted on to help with the quilts, and brought Joanne Whitney, Andy Foster and The Monday Friends of the Red Mill Museum to help conserve and prepare the quilts for exhibition.

Bob Heil of Black Lab Studio and Imaging in Flemington surprised me when I went to ask for the name of a photographer, and without hesitating said, "I'll do it!" We enjoyed numerous hours-long sessions in the studio. Special thanks to Bob for donating all the quilt photography.

Beth Rice did photo editing and designed and laid out this beautiful catalog. Richard Pierce offered invaluable aid in the layout of the exhibition. Joanne Whitney did most of the genealogical research, with help from Marfy Goodspeed. Janice Armstrong and Dennis Bertland found the 1788 quote from Ann Capner and brought it to my attention.

The Red Mill Museum in Clinton provided access to their collections and space for our sewing sessions. Thanks to Eileen K. Morales, Executive Director, Amy Boyce, Curator of Public Programming, and Elizabeth Cole, Curator of Collections.

Other Museums and Societies for which we add our thanks:

- Township of Lebanon Museum, Curator Joan Lucas
- Readington Township Museum, Program Director Margaret Smith
- Lambertville Historic Society, President Suzanne Gitomer
- Hunterdon County Historic Society, President Charles Fisher
- The Fleming House Museum and Garden, Carmen Grimes and Friends of the Fleming House Museum
- The Astle-Alpaugh Family Foundation, President David J. Olekna
- The New Jersey State Museum, Curator of Cultural History Nicholas Ciotola and Registrar Jenny Martin-Wicoff
- The Three Bridges Reform Church, member Sam Hall

Thanks also to the private collectors, Jackie Burachinsky, Xenia Cord, Emily Santowasso and her daughter Miriam Cash, Meg Slutter, Sandra Starley, and the contemporary quilters: Linda Wolf Allen, Robin Buscemi, Patty Gertz, Barbara Slaton, and Linda Wood.

The lecturers for our April 12th seminar, Dana Balsamo, Karen Dever, Sue Reich, and Newbie Richardson, added their expertise and a wider perspective. Ian and Lorraine Struthers helped in securing the comfortable facilities of the Baptistown Baptist Church for the Seminar.

Veronica Mitchell did the initial research on Hunterdon County's quilts for her 2005 book, *HerStory: Quilts of Hunterdon County 1820 to 1950*, which helped me greatly.

And of course, and always, Allan Grow, who taught me to see quilts and the wider world through his artistic eye.

Judy Grow



INTRODUCTION

This exhibition brings together some of the most important and evocative examples of quilts made or held in Hunterdon County, NJ. With limited space available, selection was made based on a variety of factors including age, the significance of people associated with the quilt and visual impact. We are indebted to a team of volunteers who prepared the quilts for hanging and where necessary also did conservation work to allow their exhibition and future preservation. In one case circumstances would not permit us to display the actual quilt, so a printed reproduction was made.

The wealth of 19th century quilts preserved within Hunterdon County museums, historical societies and private collections allowed us to show only a few 20th and 21st century quilts. Perhaps these quilts will be exhibited for Hunterdon's 350th anniversary.

In the 1800s the county was an important transportation hub between New York and Philadelphia. First by wagon and then by rail, the rural community was able to stay abreast of changing styles of fashion and furniture. No doubt quilt patterns and techniques were exchanged with distant friends and sisters, especially since commercially distributed patterns were limited until late in the 19th century.

The county population was generally prosperous and was able to afford expensive imported fabrics for both their quilts and clothing. The Amwell Baptist Church Sampler quilt on page 12 is an example of how motifs from these fabrics were cut out and then appliquéd to create new designs. In the late 1700s and early 1800s most bed coverings were woven coverlets or blankets. Quilt making was done by choice, not necessity, requiring both the wealth to buy the materials and the luxury of time to spend doing decorative needlework.


Advances in technology after the Civil War increased the amount and variety of fabric available. The small geometric and floral patterns then produced were more suitable for creating the repeating pieced-block style so popular in the county.

Even with the advent of the sewing machine, the great majority of quilts reviewed for this exhibition, including those made in the 20th century, were hand sewn. Most women, even if they had access to a sewing machine, seemed to prefer making their quilts by hand. Machine sewing is a solitary occupation. Hand piecing, quilting, appliquéd and embroidery are highly portable which allows them to be a more social pastime. The rhythmic repetitive motion of hand stitching also can be emotionally soothing.

Fourteen of the quilts in this catalog contain signatures that are stamped, inked, or embroidered. The increase in sentimentality of the first half of the 19th century, the increasing ease of migration with the resultant fracturing of families, the invention of ink that could be permanent on fabric, and the use of that ink in autograph albums, also led to the craze for making signature quilts to commemorate a significant person or event with the implicit and sometimes explicit request to "Forget Me Not." Later in the 19th century, signature quilts were often used as fundraisers. The privilege of having a signature added was sold to raise funds for a church, establish a library, or fund missionary work. Because quilts with signatures were held in high regard, they often survive in excellent condition, unworn by use. In some instances 19th century dyeing processes have caused destruction of fabrics and some unstable inks have faded. For embroidered signatures, red thread used on a white background was most common. The Three Bridges Reformed Church quilt (page 41) is quite unusual, using pink thread on tan fabric.

On the Amwell Baptist Church quilt on page 12 (reproduced on polyester fabric due to the inability to borrow the actual quilt from the New Jersey State Museum) signatures include that of Mahlon Fisher, an architect who designed a number of important buildings in Flemington. Among them is the 1845 Doric House Museum, headquarters of the Hunterdon County Historic Society. Martin Coryell, the engineer of the





Delaware and Raritan Canal, has his name on the two 1843 quilts from the Lambertville area (pages 6 & 7).

Our latest signature quilt was made in 1992 to commemorate the 250th anniversary of the Baptistown Baptist Church (page 43) and many signature, friendship, and album quilts of the area have ties to local Baptist churches.

Most of the quilts in the exhibition show what are considered regional New Jersey characteristics. Block patterns including Uneven Nine-patch, Eight-Pointed Star, Peony, Oak Leaf and Reel, Sunburst, Log Cabin and a design called both Chimney Sweep and Album Block are common. Borders are absent, few, or incidental to the overall design. [Deborah Kugler's Quilt (page 13) and the Sunburst with Peonies quilt (page 19) are exceptions.]

There is only one medallion style quilt in the exhibition. Appliqué patterns are seen less frequently. Hunterdon County quilts have very little negative space to display fancy quilting, so most quilts in the exhibition have simple quilting outlining other design elements. The Seven-Pointed Compass Star with Vine Border by Kezih Lee Fisher Welsh (page 15) is an important departure from the norm.

The religious revival of the second quarter of the 19th century changed quilt-related activities. Home-based quilting "frolics" and the drinking and dancing that usually accompanied them were discouraged. By the time of the Civil War, quilting for charity was church sanctioned and later in the century was done to provide support for missionary groups. Bicentennial celebrations in the 1970s resulted in a revived interest in quilting and women started meeting again to work in groups, to benefit the church, or just to be convivial.

Quilting today is a multi-billion dollar industry with numerous publications devoted to the subject. Quilters are willing to travel great distances to purchase tools, patterns, and fabrics or to see exhibitions of quilts both antique and modern. The Internet allows people who share the passion to span great distances to connect and share the same friendship and fellowship found in a local quilting group. New tools and techniques make new designs possible and old designs easier to execute, in far less time.

Hunterdon County boasts two quilt guilds that meet once a month. The Hunterdon County Quilting Guild (currently about 60 members) meets at the Readington Reformed Church in Readington Township. The Courthouse Quilters Guild with about 100 members meets at the Masonic Lodge in the Borough of Frenchtown. Both guilds host speakers to teach new techniques and both participate in bi-annual quilt shows.

Some contemporary quilters continue the tradition of making sampler quilts, arranging their blocks in new ways. Some make old appliqué patterns look new again with the choice of bright, contemporary fabrics. And some quilters accomplish in just a few months what would have been lifetime projects if attempted with 19th century tools and techniques. Certainly, the invention of a quilting machine inexpensive enough for home-based businesses to quilt for others, and sewing machines that enable quilters to finish their own quilts, has made it possible for county quilters to finish a quilt every few months.

It is certain from the quilts in this exhibition that Hunterdon County had and continues to have a host of talented and dedicated quilters.

Judy Grow
Author, Lecturer, Quilter, Collector
February, 2014 Flemington, NJ



Nine-Block Appliqué, c. 1832

Measurements: 95" x 95", Township of Lebanon Museum Collection

This large nine-block quilt, although very worn and faded, deserves to be seen for its early date and original design. Made and signed in tiny cross stitch in the central block on the bottom



row, "Elizabeth G. Elliott, her quilt was finished

September the 21st 1832," the design combines chintz appliqué in the blocks with tiny dog-tooth appliqué separating the blocks. The

strange and original appliqué motifs in all four corners of eight of the blocks, although all color has totally faded from them, are most likely Elizabeth's drawings of Great Comets that were visible in the sky to the naked eye in 1830 and 1831, and perhaps anticipated Halley's Comet of 1835. Much conservation has recently been done over the appliqué to prepare the quilt for exhibition. The fine quilting, though at first glance seeming to be a simple cross hatch, is in fact more like clamshell or ice-cream cone quilting, all curved lines turning to meet under the appliqué in the center of the blocks.

Miss Elliott could not be found as resident in Hunterdon County, but her quilt was preserved in a County family before being donated to the Museum.



Ashbrook Crib Album, c. 1840

Measurements: 38" x 50½", Samuel Fleming House Collection

All cotton prints and solids, hand pieced, hand appliquéd. Except for the two laurel leaf wreaths, the 44 appliqué blocks included in this charming crib quilt or summer spread are totally original, and include Broderie Perse and petit point embellishment. The back and front are both turned in for a knife-edge finish, with no extra binding applied. There is no filling/batting and no quilting.

In the center of the large wreath is an inked

inscription of the names of the parents, Joseph Ashbrook (1808 - 1884) and Julia H. Ashbrook (1808-1877), and in the smaller laurel wreath the name of the baby, Samuel C. Ashbrook (1836-1864) who died in the Civil War in Maryland. Joseph was a Methodist Episcopal minister, transferred frequently, and was in Raritan Township in 1850.

Maker Unknown.



Mathematical Star with Satellite Stars, 1842

Measurements: 90" x92", Hunterdon County Historical Society Collection

Hand sewn cotton prints and solids. Hand quilted and with a corded binding.

This early huge star of red, green, very darkest brown, and yellow prints on a creamy muslin background is set with four red and one green LeMoyne star in each setting corner, and three red and one green star in each setting triangle. There is a medium amount of hand quilting, with some simple stencil designs and outline quilting. Some of the pencil lines are still visible. It is signed in the quilting at the center top: "M. S. 1842."

The backing fabric is a wonderful early brown and rose floral stripe glazed cotton which still retains its glaze, indicating that this quilt has never been washed.

It is in excellent, strong condition.

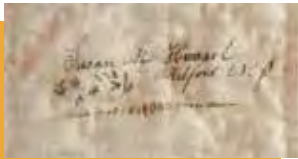




Ohio Star, On-Point Set Signature, c. 1842

Measurements: 91" x 93½", Sandra Starley Collection

Hand sewn cotton prints and muslin solid. These 61 "Ohio Star" blocks with accompanying half- and quarter-blocks are set on-point and are separated and bordered by "fussy-cut" striped sashing fabric so that the same part of the boteh (paisley motif) print stripe is included. Many of the prints include Turkey red, chrome yellow, and "fondue" or shaded prints with Prussian blue. Full blocks



were cut in half and quarters to make the outer partial stars.

The quilt includes 71 signatures, some of them dated 1841 and 1842. The signers are from far-flung locations, but Hunterdon County locations noted on the quilt include Milford, Clinton, and Asbury. A number of the signers, including Cornelia and Susan House, are buried in the Milford, NJ Cemetery. Other Hunterdon names include Melick, Runkle, Forman, Van Syckle, and Goff. Signers were also located in Trenton, Princeton, and Easton, PA.

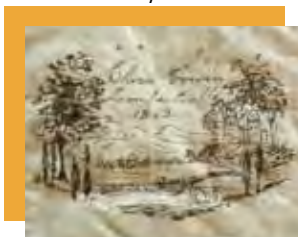
Maker unknown.



Dilts/Holcombe Album, c. 1843

Measurements: 96" x 108½", Lambertville Historical Society Collection

This early album, or sampler quilt includes 56 appliqué and pieced blocks with hand signed and stamped signatures of people from the Lambertville area, including the Dilts and Holcombe family names. Some of the blocks



are further personalized with small inked pictures. Although many of the blocks use the

same pieced pattern, no two blocks are exactly alike and very few fabrics, many of which are expensive cotton chintz, roller and block printed imports, are used more than once. The blocks are crowded together with no sashing dividing them, but are arranged with attention to a symmetrical and balanced presentation. Many of the patterns are still used on contemporary quilts, but others are completely original. Some blocks seem to be mini quilts themselves, utilizing the early medallion quilt style, surrounding a central focus with many borders. The blocks are hand quilted individually as well, by the piece and with leaves, chevrons and cables. Maker unknown.



Framed Square, Coryell Signature, June 5, 1843

Measurements: 97½" x 98½", Hunterdon County Historical Society Collection

One of the brightest jewels in the Hunterdon County Historical Society's quilt collection has always been the Coryell Signature Quilt. No one knew that this quilt was one of two until about 20 years ago when a second quilt was offered for sale to the Lambertville Historic Society and a photo was put in the newspaper asking local folks to donate the money to help buy the quilt for \$25.00 for each block. This exhibition will be the first time that the two quilts have been united in well over 100 years.

Both quilts are dated June 5, 1843, the first wedding anniversary of Myra and Martin Coryell who each have signature blocks on the

quilts, along with the signatures of four other Coryells. Lambertville was originally named Coryell's Ferry, and Martin Coryell was the chief engineer of the Delaware and Raritan Canal. Of the 61 blocks on each quilt 27 of them contain signatures, the same names appearing on both quilts. The quilts include the signatures of 11 members of the Lambert family, and seven members of the Melick family - all family names still to be found in Hunterdon County.

Both quilts are hand pieced and hand quilted, of cotton solid and over 30 different cotton dress and furnishing prints, some of which are chintzes which retain their original glaze, and



Framed Square, Coryell Signature, June 5, 1843

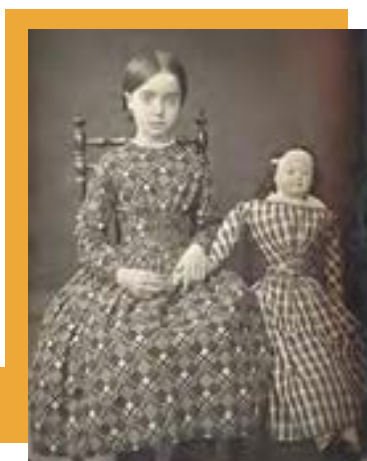
Measurements: 97½" x 98½", Lambertville Historical Society Collection

a remarkable green and red printed plaid used as border triangles on both quilts. Both quilts use the same pattern, a Square-in-a-Square or Framed Square pattern and the same fabrics, although the fabrics are arranged differently in each quilt.

Why are there two almost identical quilts with the same significant date? Perhaps they were made as gifts to both sets of parents in the year after the Coryell wedding. Until a diary page is found we can only guess.

Makers unknown.

1840s, unknown girl and her doll in large-scale printed plaid dresses





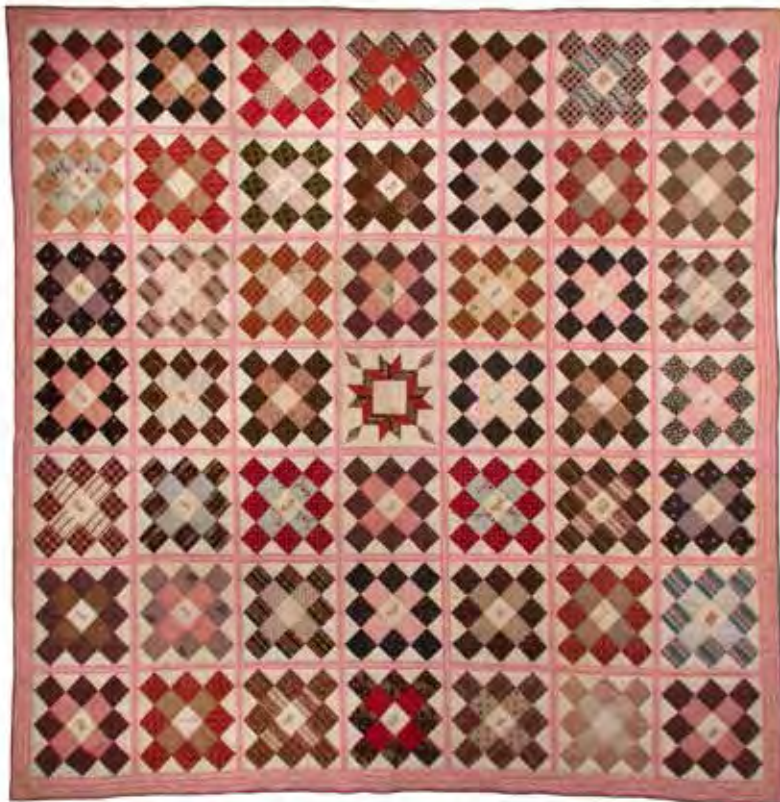
Eliza Hager Signature, 1843

Measurements: 96" x 96", Judy Grow Collection

This quilt of 25 pieced 16" blocks with white sashing and blue corner blocks uses only two print fabrics with a fine plain white. The blocks combine the Evening Star motif in the center with Delectable Mountain motifs on the outer corners. The blue and pink colors are very unusual for the time period, and the fabrics were most likely expensive imports. The pieced blocks are all the same except for the center block, Eliza Hager's block, where the elements are the same, but the pink and white "Flying Geese" triangles are turned to form a white star. The outer border is a single striped fabric that incorporates

both flowers and plaid and the binding is a woven tape.

Besides the stamped and written signatures and inked drawings and verse in the blocks two additional signatures are added by appliqué to the outermost sashing. With two signatures the places *Newark*, and *New Brunswick* are indicated. Many names on the quilt are familiar to Hunterdon and the wider New Jersey area, with many Wyckoffs, Dotys, Van Sickels and especially Catherine Bonnell who was found in the 1850 census living in Raritan, Hunterdon County.



Chimney Sweep, Amy C. Hampton Signature, 1845

Measurements: 95" x95", Hunterdon County Historical Society Collection

Hand sewn cotton prints and solids. Hand quilted. This quilt is a typical album-block or Chimney Sweep pattern, where each block is of two prints with muslin. There are 49 blocks in a square 7 x 7 set, using 36 different printed

fabrics, with signatures in all but one block. A pink striped fabric used for the sashing between the blocks and the outer border makes it easy to call this a pink quilt, although most of the other prints are much darker. Although a few signatures are quite faded, 44 are legible.

Maker unknown.

The center block carries the inscription:

*Amy C. Hampton,
Quakertown New Jersey.
Presented by Her friends. 1845.*





Poke Berries Appliqué, c. 1845

Measurements: 80" x 80", Red Mill Museum Collection

All cotton, hand pieced, hand appliquéd, and hand quilted.

This nine-block quilt with sashing probably had more vibrant colors when it was first made. Because a permanent green dye did not exist in the mid-19th century, the fabric was most likely dyed twice - once blue and once yellow - to achieve green. The blue dye is fading away leaving a more yellow green, a very fashionable color in the early 21st century.

It is heavily quilted with feathers, clam shells and parallel lines, unusually quilted right across the appliqué, background and sashing in one block. None of the 580 berries is stuffed.

Although parts of the plant are poisonous, leaves of the pokeberry were worn on the lapels of supporters of James Polk who was President from 1845 to 1849.

Maker unknown.





Sawtooth Squares with Vine Border, c. 1845

Measurements: 66" x 76", Jackie Burachinsky Collection

All hand pieced and appliquéd of Turkey red, blue print on white, and muslin. 40 red squares set on-point are each surrounded by appliquéd blue print sawteeth, each with four "teeth." This is an unusual method of accomplishing this. One other quilt using this technique is known and is at the Historical Society of Montgomery County in PA - not too far away for some interaction between the quilters. However this unknown quilter took off on flights of fancy with her border, where she added an undulating blue vine with flowers and leaves growing from the vine and from the outer edge and in pots in all the reserves. Three tiny birds perch at the top of the potted flowers at the sides and bottom centers. With so much activity, so much to look at, one must keep reminding oneself that this is only a three-color quilt. There is some loss in the Turkey

red fabric and the quilt has been conserved in those areas.

Bought at an estate sale in Clinton, Hunterdon County, NJ.

Maker unknown.





Amwell Baptist Church Album, c. 1845

Size: 92 ½" x 103", New Jersey State Museum Collection

(Exhibited as photographic reproduction on polyester at 35% reduced size)

The blocks are hand quilted, outlining the pieces, with sparse quilting overall.

This early block sampler quilt includes 69 appliqué and pieced blocks, each approximately 12" square, with hand signed, cross stitched and stamped signatures of people from the Flemington area, including the Case, Higgins, Quick, and Blackwell family names. Of special interest is the signature of Mahlon Fisher, architect of a number of outstanding buildings in Flemington, including the one that houses the Hunterdon County Historical Society. One signer placed herself in Michagan [sic], others

in Flemington, Newark, Burlington, and Raritan. The blocks are crowded together with no sashing dividing them although the makers left enough space around the outside edges of the designs so that there doesn't seem to be crowding. Thirty-nine blocks are chintz appliqué, and the four blocks in the center are treated as a single block, with the hand written dedication, "Presented to the Rev. Mr. and Mrs. Bartolette by the Members of the Amwell Baptist Church and Congregation, April 8, 1845. . . ." The blocks are hand quilted, outlining the pieces, with sparse quilting overall.



Deborah Kugler Signature, c. 1846-1850
Measurements: 84" x 84", Xenia Cord Collection

All cotton, hand pieced and hand quilted in lines on either side of every seam.

This visually arresting quilt has tiny cross stitched names and complete dates in every block but one. The signatures are mostly paired up vertically, and those pairs share the same Turkey red fabrics and embroidery thread color, some blue, some brown, some pink. The folks have been located around Kingwood Township and include many Kuglers. Other names are Everitt, Fox, Stryker, Coryell, Kline, Wood and Johnson. The pairs of blocks are dated from 1846 through 1850, but research on the couples showed that the dates didn't match any life

events that we could find, and moreover the dates signify every day of the week but Sunday. Deborah Kugler's signature is in the top left block with an 1846 date, and she signed the backing in ink in a top corner so it is assumed that this is her quilt. The block pattern is unknown among today's published pattern encyclopedias.





Chimney Sweep with Dogtooth Border Signature, 1849

Measurements: 91" x 106", Hunterdon County Historical Society Collection

All cotton prints and solids, hand sewn and hand quilted.

This quilt is a typical album block pattern where each block is of two prints with muslin. The quilt shows off a non-typical wide "dog-tooth" border in

solid green, alternating with white, which turns the four corners quite neatly.



There are 30 blocks with 29 names and typical sentiments written on them, and although much faded they still may be read: "Friends forever;" "When this you see, remember me;" and "Friendship, love, and truth." Two of the blocks suggest that this was made in remembrance for an un-named woman. Many of the signers are from the Ringoes area, and many are buried in the cemetery there. The quilt is dated 1849 in many blocks. Van Dyke, Sutphin, Stryker, Young, and Lambert are all names still found in Hunterdon County. Maker unknown.

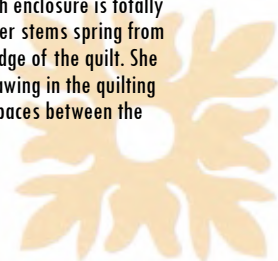


Seven-Pointed Compass Star with Vine Border, c. 1850

Measurements: 82" x 98", Hunterdon County Historical Society

The maker of this remarkable quilt is Kezih Lee Fisher Welsh of Fairmount, Tewksbury NJ. Kezih accomplished near miracles in this quilt, which she made of Turkey red prints and a single two-process green print. Her compass stars have only seven main points, not eight, and are not set in blocks, but are appliquéd into two long strips; one is 33" wide, the other 16" wide.

The 16" wide appliqué vining border on three sides is filled with her freehand-drawn flowers, stems, and leaves, and each enclosure is totally different. Some of the flower stems spring from the vine, others from the edge of the quilt. She continued her freehand drawing in the quilting stitches, which fill all the spaces between the compass stars.





Double Irish Chain with Oak Leaf and Reel Border, c. 1850

Measurements: 73½" x 81", Red Mill Museum Collection

Hand pieced, hand appliquéd, hand quilted. This is in the typical red, green and white mid-century color palette. Both patterns used in this quilt are seen throughout the mid-nineteenth century, yet a single source for either pattern has not been found. The open space in the Irish Chain is often filled with fancy

feather wreaths, but this quilter chose to use simple grid quilting throughout, and outline the appliquéd by the piece. The quilt has widespread fabric deterioration and has been conserved by "Friends of the Red Mill Monday Group" to prolong its life and allow it to be exhibited. Maker unknown.





Fleur-de-Lis Appliqué, c. 1850

Measurements: 88" x 90", Samuel Fleming House Museum Collection

All cotton, hand pieced, hand appliquéd and hand quilted.

Yellow/orange is a color usually used in moderation in quilts but this maker realized that this color on a bed in a room lit at night only by lamplight would, by itself, light up the entire room. The patterns for these 36 blocks of stylized flowers/leaves and the border of connected ovals were probably made by cutting

folded paper.

This same appliqué pattern that is on this quilt, but in double pink on blue print fabric, is found on a baby quilt held by the Lebanon Township Museum. That quilt uses nine of the same blocks and has a more complex, elegant swag and tassel border, but is in heavily used and faded condition.

Maker unknown.

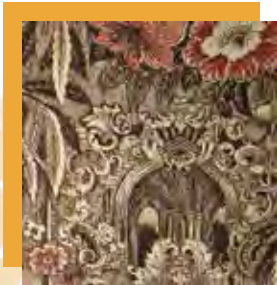




Mathematical Star With Chintz Setting, c. 1850

Measurements: 94½" x 96", Hunterdon County Historical Society Collection

Hand sewn cotton prints and muslin solid. Hand quilted in outline around the star diamonds. The binding is the back brought to the front.



This huge early star uses at least ten different fabrics in the star points, some of which are ombre or shaded, and a busy chintz for the setting squares and

triangles. The backing fabric is a glazed roller print in soft red and brown with a repeating design of lilies and peonies, and vistas seen through Gothic vaulted arches, a design style made popular in England in the 1830s and 1840s. The design was stippled (hammered with a blunt point) a technique done by specialists in England during the same period; the used rollers were then often sold to American fabric manufacturers.

This quilt is said to have been made in Frenchtown, Kingwood Township, NJ by Esther/Hetty Rittenhouse Lair (1791-1873) and her daughter, Matilda Lair, (1833-after 1880) who married Peter Snyder Kugler after 1850. This could have been made in preparation for Matilda's wedding.



Sunburst with Peonies, c. 1850

Measurements: 84 $\frac{3}{4}$ " x 86", Samuel Fleming House Museum Collection

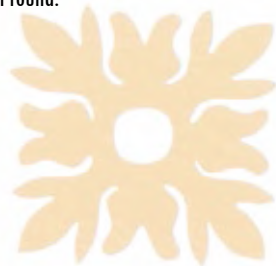
All cotton, hand pieced, hand appliquéd and hand quilted.

Twenty-five Sunburst blocks with 16 points in red and white are edged with green half oak leaf motifs. When these blocks are set together and the half leaves become whole, the impression is of alternate blocks set on point. The quilt is bordered with 44 pieced and appliquéd peony blocks, with a sawtooth border on the outermost edge.

Twenty blocks have legible or semi-legible signatures, most placing themselves in West Amwell, Asbury, Young's Mills, and Flemington, NJ. Names include Burk, Blumley, Craft, Heim, Shepherd, Sharp, Taylor, Tucker, and Wambough.

The quilting includes entwined hearts, indicating that this may have been made for a marriage. No date has been found.

Maker unknown.





Medallion Star with Wild Grapes and Swags, c. 1850

Measurements: 90" x 90", Meg Slutter Collection

A 50" Mathematical Star of red, yellow, and green prints explodes in the center of this unique quilt which combines many early 19th century design ideas. Surrounding the star on a light blue print background (an unusual choice) is an undulating vine of appliquéd wild grape leaves and stuffed grapes, growing from what could be a stylized tulip at the center bottom. There are other tulips growing in from the four

corners. All this is contained by a green swag border punctuated by red bows.

The original quilting was sparse and is in cream and green thread. Additional quilting, added much later, is in bright white thread.

This quilt was collected as-is at a farm sale near Lambertville, Hunterdon County, NJ.

Maker unknown.





Puss in the Corner or Uneven Nine-Patch, 1856
Measurements: 82" x 92", Hunterdon County Historical Society Collection

All cotton. Hand Pieced and hand quilted.

There are 45 pieced blocks, with every other block plain. There are four pieced Lemoyne Stars in the four corners. The quilt is bound with a straight grain woven tape. The quilting is in triple lines, stencils and initials in the plain spaces, and by the piece around the nine-patches.

There is an inked signature inscription "Rebecca Clifton Hampton's Work" appliquéd on just above the central plain block. In addition the initials "W. C. H." are quilted into the center top. Rebecca was born in 1844 and died in 1857 at the age of 13 years, 7 months, 15 days. The family were Quakers since 1796 and lived in Quakertown, Franklin Township, Hunterdon

County, NJ. The quilt was donated by J. Edward Stout. Rebecca Hampton was his grandfather's sister.





Twenty-Five Patch, Rebecca Clifton Hampton, c. 1856
Measurements: 83½" x 95¼", Hunterdon County Historical Society Collection

All cotton. Hand pieced and hand quilted. At least 78 different cotton prints are used in the top, and the backing is pieced of two fabrics, a narrow stripe and a floral "funky" stripe.

The corner squares in the plain alternate blocks are added by appliqué. Leaf sprays and eight-pointed stars are quilted in the plain alternate blocks.

This is another quilt by Rebecca Clifton Hampton, born March 14, 1844 and died October 29, 1857. She was the eldest of three children of Morris Hampton and Amy Hampton Clifton

Hampton and lived in the Cherryville section of Franklin Township nearly all her life. She was a great-aunt of the donor of the quilt. On a patch appliquéd to the center of the quilt is written in ink, "Rebecca Clifton Hampton's work." The name "Sarah Elizabeth Hampton," who was her youngest sister, is written in quilting stitches at the very top. Buried in the Quakertown Friends Cemetery, Rebecca's tombstone reads, "Early, bright, transient, chaste, as morning dew. She sparkled, was exhaled and went to heaven."



Flying Geese Strippy, c. 1860-1870

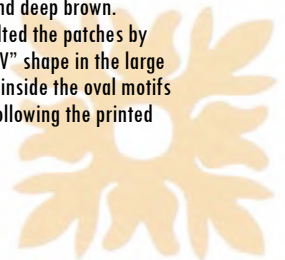
Measurements: 81" x 87", Red Mill Museum Collection

Cotton with wool batting. Hand pieced and hand quilted. The sashes are $3\frac{1}{4}$ ", the flying geese triangles, 6".

This quilt uses quite a wide range of printed fabrics, a few of them at least 30 years older than the quilt top. The fabric used for the vertical sashes and borders is a print which shows a number of different colors obtained from the madder plant — the color depending on what mordant or metallic salt is used to fix the

dye to the fabric. The fabric would be printed with the mordants and then immersed in the single dye bath to obtain a number of colors. Here we see orange, red, and deep brown.

The unknown maker quilted the patches by the piece adding an extra "V" shape in the large triangles. She also quilted inside the oval motifs in the sashes and border, following the printed pattern.





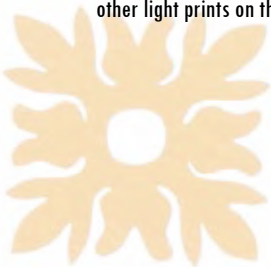
Log Cabin, Streak of Lightning Set, c. 1870

Measurements: 73" x 88", The Red Mill Museum Collection

All cotton, hand pieced. This traditional log cabin quilt is made of 304 blocks, each about 4½" square. The central red squares in the blocks are of a twill fabric and are each surrounded by 20 strips that finish to approximately 3/8" wide, for a total of 6,384 separate pieces in the quilt. The maker had access to many dress prints on the dark sides of the blocks and shirtings and other light prints on the light side.

Although well used, the quilt has not been abused and was rebound at some time to preserve the edges. The narrow red edge is the perfect finish. These blocks were pieced onto foundation fabrics and then sewn together into rows with no batting. Quilting to the backing is only between the blocks.

Maker unknown.





Feathered Star, c. 1875

Measurements: 88½" x 91", Lambertville Historical Society Collection

This cotton quilt of an indigo dotted print and off-white is hand pieced and hand quilted. This is not a straightforward square block design. The thirteen 18" square and eight partial stars overlap into each other's space and so the design is more easily achieved by piecing in long strips rather than by the block. The quilt is heavily

quilted with beautiful feather and wreath quilting in all the open spaces. The narrow zig-zag border is finished beautifully with corners that all match - not an easy feat.

The obvious stains are caused by storing the quilt folded on wooden shelving.

Maker unknown.





Rail Fence, c. 1875 - 1900

Measurements: 71" x 79", Hunterdon County Historical Society Collection

Hand sewn cotton prints and solids, with many reds, blacks, butterscotch, and browns with light colored shirtings. Hand quilted in brown thread by the piece in double lines.

Four inch square blocks of L/D/L and D/L/D are set alternately 18 across by 19 down, for a total of 342 blocks and 1,026 pieces. This simple pattern could have been a first or second attempt at quilt making, but the choice of fabrics and their distribution packs a visual punch. The careful attention to detail in the cutting of striped fabrics in many blocks is notable.

The backing is a lovely pansy print.

Maker unknown.





Birds in the Air, c. 1880

Measurements: 84" x 83", Red Mill Museum Collection

All cotton, hand pieced and hand quilted. Pieced with typical late 19th century prints, this quilt has seen a lot of use. There is no variation in the placement of the smaller dark and light triangles, but the large triangles are scattered dark and light throughout the quilt. You can't miss that "mistake" of the entire row,

second from the top. Did the unknown maker set that row opposite to all the others to indicate the pillow-tuck area? Or did she just not notice until it was too late to change the placement. In any case, it is the maker's mistake that sets this quilt apart from the myriad late century pieced quilts.





Kansas City Dugout Crib, c. 1880-1900
Measurements: 41" x 34", Red Mill Museum Collection

This crib quilt of hand pieced cotton is in perfect condition. It spent most of its life as an unfinished top and was only backed for this exhibition. There is no batting and no quilting. The four inch blocks are each sewn of 29 tiny

pieces using many tiny scraps with very few repeats from block to block. It was hand sewn in Clinton, NJ by Irene Bonnell, the mother of the donor.





Crazy Silk, c. 1880

Measurements: 77" x 77", Emily Santowasso and Miriam Cash Collection

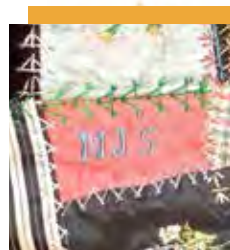
This glowing quilt is made of 36 unique crazy square blocks with feather stitching and other elaborate stitches covering the seams. Fancy silks, brocades and velvets, possibly bought in packets specifically for this type quilt, were sewn together helter-skelter on foundation squares with embroidered and some painted motifs scattered throughout. The motifs include butterflies, scissors, flowers, cats, thistles, and faces. There is fabric loss in the silk patches, a result of the addition of tin salts to the fabrics to make them heavier so that they would rustle (the sound is called "scroop") when a wearer walked. Earlier silks may be in better condition. The blue velvet border and the backing are later additions.

The fad for making crazy quilts began soon

after the Centennial Celebration of 1876 and was supposed to be inspired by the crazed finish on Japanese porcelain. Not usually made to keep sleepers warm, the showy quilts were more commonly draped over the furniture in more public rooms. When expensive fabrics like these couldn't be had, country makers used the woolens and cottons that were more easily accessible.

This quilt was bought at a house sale in Clinton, Hunterdon County, NJ.

Maker unknown.





Zig-Zag Centennial, c. 1880-1898

Measurements: 82" x 74", Hunterdon County Historical Society Collection

All cotton. Hand pieced and hand quilted. Triangles of dark and light madders and other prints are arranged to form $1\frac{1}{2}$ zig-zag strips across the quilt. In the very center of the quilt is an 1876 Centennial flag with 39 stars. There is a single border at the top and one at the bottom of a floral stripe print. There are a number of brown prints that are deteriorating and parts of the lovely floral backing in coppers on a dark brown print are also in very fragile condition. The backing has been brought around to the front as a binding. Some conservation work has been started.

The quilt was made by Lydia Lomerson Tharpe, born March 30, 1840 and died January 4, 1898. Lydia married in 1859 in Clinton Township.





Flemington Baptist Church Mission Band Fundraiser, 1883

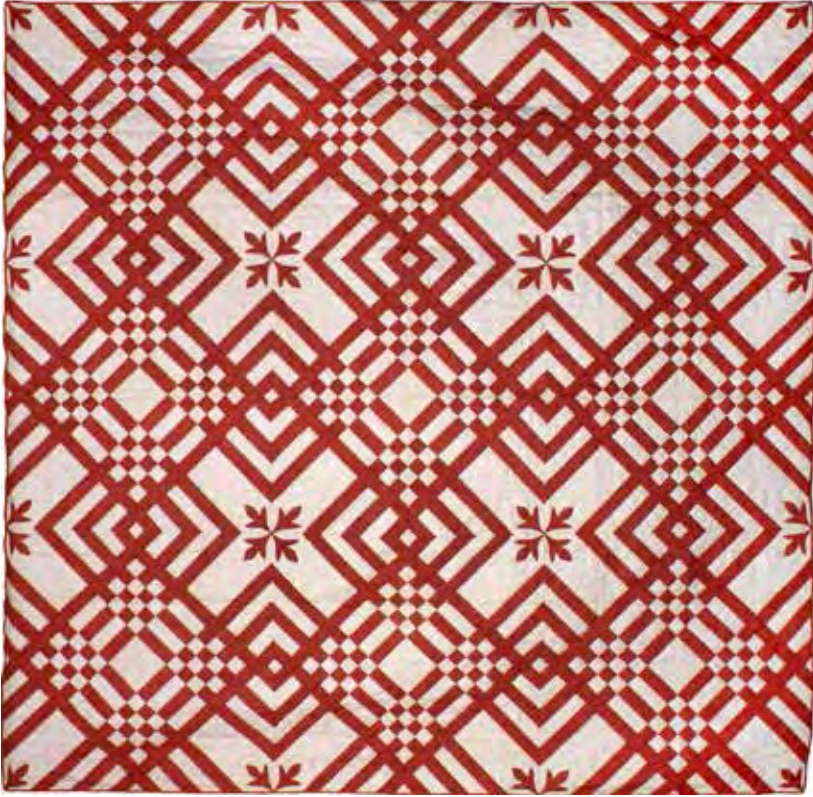
Measurements: 72" x 80", Hunterdon County Historical Society Collection

Red and white solid cotton. Entirely hand sewn and hand quilted with 16-patch blocks set on point in a streak-of-lightening setting. The blocks are overlapped by a small square to make the continuous pattern. At the bottom of the first column is written, "Mission Band, Baptist Church, Organized 1881, Flemington NJ 1883, Kate Moore." Over 600 names are inked in the same beautiful handwriting.

The Mission Band was organized in 1881 and was not musical. At the first meeting eight young teenage girls met to baste blocks to be sent to the Missionary Training Schools. The girls met

twice a month to baste blocks or work on fancy articles. All their fundraising efforts raised a total of \$679.86 over a number of years.





Carpenter's Square, c. 1890

Measurements: 90" x 90", The Astle-Alpaugh Family Foundation Collection

This all cotton nine-block quilt is hand pieced and hand quilted. The architectural pattern was first published as one that could be mail-ordered, by the Ladies Art Company in the late 1890s. It may have been around in other iterations earlier, but it is easy to see the simplicity of constructing each large central square, turning it on point, and then adding the additional strips to the four corners to square it up again. The desire to make

this a three color quilt, weaving the colors over and under each other is great, but most quilts in this pattern are done only in two colors, usually blue and white, or as here, red and white. The addition of the appliqué leaf motifs where the large blocks meet makes this quilt very special.

The maker was one of the McPherson or Alpaugh aunts of the late Hazel Alpaugh Astle of Annandale, NJ.





Log Cabin, Barn Raising Set, c. 1890

Measurements: 84" x 84", The Astle-Alpaugh Family Foundation Collection

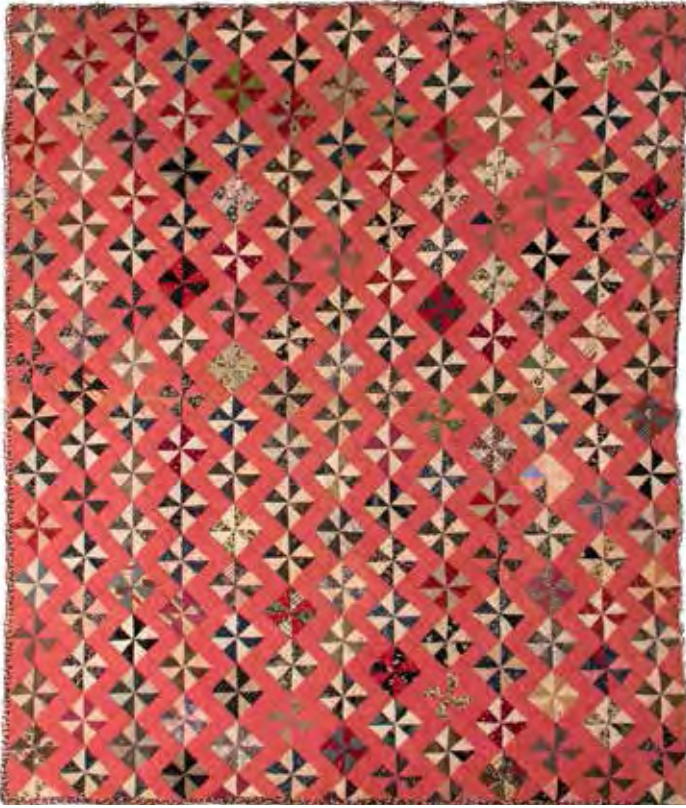
All cotton, hand pieced. This traditional log cabin quilt is made of 100 blocks, each with strips which finished to approximately $\frac{3}{4}$ " wide. It is a virtual swatch book of cotton fabrics widely available and very popular in the last quarter of the 19th century: madder browns with orange, reds, double pinks, lighter blue, dark green, and rich brown with a light blue/grey, reminiscent of the new Hershey's chocolate bar wrapper. The addition of the 3-strip wide border frames the

blocks nicely and probably used up all the extra strips the maker had cut.

The blocks were built on foundation squares which were then put together with a brown print backing in a "quilt-as-you-go" technique. There is no batting and no actual quilting.

This is another quilt made by one of the McPherson or Alpaugh aunts of the late Hazel Alpaugh Astle of Annandale, NJ.





Pin Wheels, Streak of Lightning Set, c. 1890

Measurements: 69" x 84", Carol Esch Collection

All cotton. Hand pieced and hand quilted. Pieced pinwheel blocks of many dark and light prints are set on point with red print sashes. Lots of "Neon" prints, or bright colors printed on top of black backgrounds are used. These prints only became available about 1890, after technological

advances in dyeing produced a fast black that wouldn't harm the fabric.

Collected at a house sale in Quakertown, Hunterdon County, NJ.

Maker unknown.





Pineapple with Maltese Cross, Log Cabin Variation, c. 1890

Measurements: 82" x 82", The Astle-Alpaugh Family Foundation Collection

All cotton, hand pieced, hand quilted.

This pattern is a variation of the popular Log Cabin pattern; here the center square is put on point and the added strips move out to the corners in a jagged diagonal pattern through the 25 blocks. This maker used a larger square for her centers and pieced that square with a Maltese Cross. Although this variation can be made up of many fabrics as in the regular

square-set log cabin quilts, this maker used just two fabrics, a red print and a white print. The diagonal motion of the quilt is contained within two narrow outer borders of those same red and white fabrics.

This quilt was made by either a McPerson or Alpaugh aunt of Hazel Alpaugh Astle of Annandale, NJ.





Star Bouquet, c. 1890

Measurements: 68" x 86", Carol Esch Collection

All cotton. Hand pieced and hand quilted. Twenty 12" square pieced stars are set on point, 4 x 5, and are alternated with plain squares of a slightly different off-white background color. Although many different fabrics were used for the stars, the unifying element is the use of dark fabrics forming the circular ring before

the rays split into pink with red points. The quilting is done in straight lines spaced about one inch apart.

Collected in Hunterdon County, NJ at a house sale.

Maker unknown.



Wheel of Fortune, c. 1890

Measurements: 77" x 77", Red Mill Museum Collection

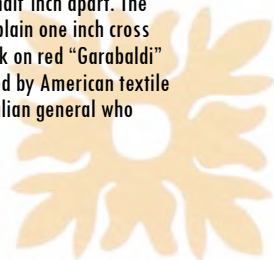
All cotton, hand appliquéd, hand pieced and hand quilted.

Because of the typical colors and fabrics used, this unusual quilt may have been made by a Pennsylvania native, or someone who moved to Hunterdon County from Pennsylvania. Pennsylvania quilts usually have a printed fabric backing and this one has a plain bleached muslin backing.

The design of 16 red and yellow print circles

on a green print background is heavily quilted, the wheels with three concentric circles and then parallel vertical lines one-half inch apart. The background is quilted in a plain one inch cross hatch. The binding is a black on red "Garibaldi" print, one of many produced by American textile mills and named for the Italian general who helped unite Italy.

Maker unknown.





Voorhees Corner School Fundraiser, c. 1895-96

Measurements: 76" x 87", Hunterdon County Historical Society Collection

All cotton. 56 blocks with red embroidery on muslin, set 7 x 8, each block approximately 11 inches square. Each block is different, embroidered with some sort of decorative motif and filled with names, usually of entire families. There are a total of 273 names on this quilt. Many of the design motifs were taken from other needlework patterns that were available, and others were hand drawn. The following is written on a patch sewn to the

reverse: "Quilt made 1895-96 to raise funds to start library at Voorhees Corner School, Raritan Twshp, Hunterdon Co NJ. Ten dollars came from the neighborhood at five cents a name and ten dollars from sale of quilt at auction. The twenty was matched by the State and the forty dollars thus raised started the library. Lou D. Merrell was the teacher. Names were written by her mother, Mrs. Jesse Merrell. Signed Katharine S. Merrell."



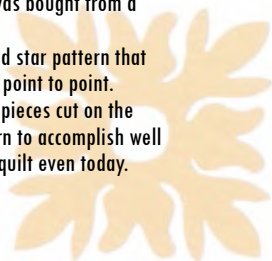
Feathered Star, Flemington, 1900

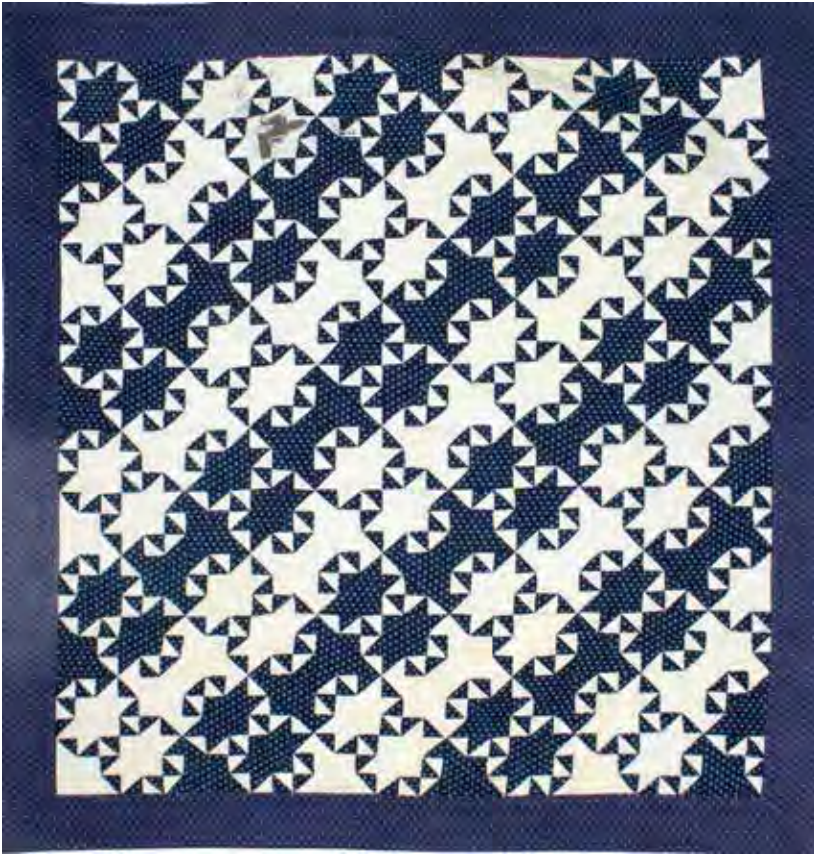
Measurements: 76" x 94", Judy Grow Collection

Twenty 16½" Feathered Star blocks set 4 x 5, with 2¾" red sashing and border. All cotton prints and solids, with cotton flannel batting. Entirely hand pieced and hand quilted. This quilt is presumed to have been made by Ada Rockafellow Jones (1881-1962), wife of Steven Jones who was prominent in the Flemington Bank in the late 1800s. Ada and Steven are buried

in Rosemont, NJ. The quilt was bought from a descendent of the family.

This is a unique feathered star pattern that counterchanges colors from point to point. Because of the many small pieces cut on the bias, this is a difficult pattern to accomplish well and is often a masterpiece quilt even today.





Birds-in-the-Air, Indigo and White Variation, c. 1900
Measurements: 71" x 76", The Astle-Alpaugh Family Foundation Collection

All cotton, hand pieced and hand quilted. This heavily used quilt needed a great deal of restoration (after the photo was taken) to make it presentable for this exhibition. The wide blue border was added by the original owners and hides heavily worn quilt edges. The unique pattern is made of a single dark/light block, with four of them put together to form two six-pointed stars. These are alternated with another four blocks of the same pattern in a light/dark

configuration with the resulting surprise of alternating light and dark diagonal lines. The backing is a very faded blue on white print.

New Jersey quilt makers rarely used the blue and white color way and indeed, the maker was either a McPherson or Alpaugh aunt of the late Hazel Alpaugh Astle of Annandale, NJ, one of whom came back to New Jersey from Ohio, where blue and white quilts were popular.



Three Bridges Reform Church Fundraiser, c. 1910
Measurements: 69" x 70", Three Bridges Reformed Church Collection

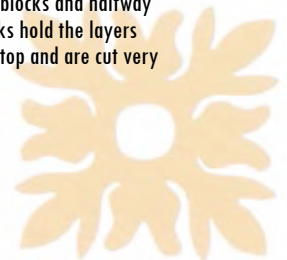
Pale olive/tan twill cotton, bound in a pale green twill.

Twenty-eight 11½" square embroidered signature blocks surround a central portrait of the church that is two blocks wide by four blocks tall (23" x 46½"). The portrait is surrounded by a linear design with stylized morning glories. This design may have been enlarged from a printed church bulletin. Each signature block has 3 machine stitched circles at the center with surrounding wedges reserved for names

embroidered in pink glossy thread. There are a total of 462 embroidered names, with the addition of a caption "In Memoriam, Rev. H. Doolittle 1876-77" just under the portrait of the church.

There is no quilting, but ties placed at the centers and corners of the blocks and halfway down the sides of the blocks hold the layers together. The knots are on top and are cut very short.

Maker unknown.





Greek Square Crib, c. 1930

Measurements: 41" x 33", Red Mill Museum Collection

Crib quilt of hand pieced solids and pastel prints, many of them possibly feedsacks. The design is one of many iterations of the Churn Dash pattern, all changed by color placement.

The pattern was published in many books, magazines and newspapers.
Maker unknown.





Baptistown Baptist Church 250th Anniversary Signature, 1992

Measurements: 77" x 99", Hunterdon County Historical Society Collection

All cotton, machine pieced, hand quilted with flannel batting

This quilt of 63 blocks was done by the members of the Baptistown Baptist Church to celebrate the 250 years of their congregation, 1742 - 1992. It hung in the vestibule of the church until December 2013 when it was donated to the Hunterdon County Historical Society. It is one of at least three quilts that the church membership has made in the past

100 or so years.

The 11" blocks are a dictionary of embroidery stitches including stem, satin, running, lazy daisy, and cross stitch, with French knots, punch needle, appliqué, machine embroidery and ribbon embroidery, using cotton and metallic threads. Each family was given a square and was told to design anything they wanted but to leave blank space around the margins. It was quilted by Audrey Dalrymple.



Sampler, "From My Heart," 2009
Measurements: 64" x 81", Linda Wood Collection

This quilt was made by Linda Wood as a sample for a Clinton, NJ quilt shop "Block of the Month." Myriad designs for quilt blocks in almost any size are available for contemporary quilters from a plethora of books, magazines, packaged patterns, computer software, internet sharing and from the local quilt shop, which also will help with harmonious fabric selection. Early quilters

didn't have access to our limitless printed block and quilt patterns until late in the 19th century, and yet they accomplished marvels of individual design.

All cotton. Based on a commercial pattern by Lori Smith. Hand appliquéd and machine pieced by Linda Wood of Asbury, NJ. Machine quilted by Diana Leslie.





Log Cabin, "All Glitzed Up," 2010

Measurements: 92" x 92", Barbara Slaton Collection

All cotton fabrics with cotton batting. The quilt has 4,460 pieces and is made of 120 different fabrics, one of which is a glorious Japanese print used as the backing fabric.

Made from a commercial pattern called "Snake River" designed by Judy Martin. Machine pieced by Barbara Slaton of Milford, NJ and machine quilted by Jeanne Bancroft from Totowa, NJ.

This is still a log cabin quilt, and even with the addition of those myriad one inch red squares it is still recognizable as the traditional "Barn Raising" block set.

The quilt won first place Viewer's Choice in the Courthouse Quilters Show at the Prallsville Mills in 2010.





Floral Appliqué Sampler, "Aunt Millie's Garden," 2012
Measurements: 76" x 76", Linda Wolf Allen Collection

This quilt has twelve unique symmetrical blocks of floral appliqué, separated by sashing that appears to have a spiral twist, all surrounded by an undulating flowering vine border. That description could be used for any number of 19th century floral appliqué quilts, but because of the colors of the flowers and most of

all the bright red background fabrics you could never mistake this quilt for anything other than a 21st century quilt!

All cotton. Based on a commercial pattern by Piece O' Cake Designs. Hand appliquéd by Linda Wolf Allen of Pittstown, NJ. Machine quilted by Bethanne Nemes.





Glacier Star, "Juiced at the Juice Bar," 2012
Measurements: 88" x 88", Patty Gertz Collection

Made from a commercial pattern for paper foundation piecing designed by Judy Niemeyer and called "Glacier Star." All cotton, machine pieced and machine quilted by Patty Gertz, Ringoes, NJ.

The Mathematical Star quilts of the 1840s have exploded into this contemporary supernova,

while the 19th century straight and orderly lines of Flying Geese now fly in semi-circles.

This quilt won Honorable Mention in the Quilt Fest of NJ IX Tri-State Competition and third place Viewer's Choice at the Courthouse Quilters of Flemington Show in 2012.





Pieced Blocks, "Beatrix," 2013

Measurements: 51" x 79", Robin Buscemi Collection

Machine pieced and quilted by Robin Buscemi. This all cotton quilt, designed by Weeks Ringle in the magazine *Modern Quilts Illustrated*, was machine pieced and quilted by Robin Buscemi of Ringoes, NJ. A seemingly simple pattern of squares bisected by narrow strips, this quilt

isn't as simple to piece as it looks. Robin chose a bright lime green for her background, a color that was seen in the 19th century only when either the blue or the yellow dye used together to make green started to fade, leaving this very contemporary color.



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ON THE INSIDE BACK COVER:
c.1850 MADDER CHINTZ PRINTED PATCHWORK



COMMON THREADS



Three weeks since M^{rs} Case had a quilting frolick. I and a few others whent in the morningThe rest was invited for the afternoon.... Before we had done the people came flocking over the fields and along the road from all quarters. M^{rs} Wight's [Mrs. Case's mother-in-law] room was soon full and I suppose a dozen sat with sewing under two large walnut trees, by the house door. M^{rs} Case had her rooms soon crowded. M^{rs}Case says she had a great deal of sewing done besides the quilt....

--- 1788 Letter, Ann Capner to Mary Exton from the Hunterdon County Historical Society