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Collectors, Collecting, & Collections: A Symposium Sponsored by the International Quilt Study Center

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Collectors Collecting & Collections

Collectors, Collecting & Collections

A Symposium sponsored by the International Quilt Study Center

February 24, 25, 26, 2005 on the Campus of the University of Nebraska–Lincoln

Welcome...

to the 2005 Biennial Symposium of the International Quilt Study Center.

Like all of the IQSC undertakings, the goal of this gathering is to celebrate quilts and quilting. The focus of this Symposium is “Collectors, Collecting, & Collections.” Selection of this theme made good sense, since the IQSC is built around a wonderful collection. At the same time, selecting this theme was something of a risk since quilts and collecting go together in ways that are undeniable, but not always comfortable.

Collecting and quilting are activities that people can find satisfying, even fun. They involve routines and exploration. They usually involve social interactions and networks of people who exchange interests, insights, and things. Both quilting and collecting involve special skills. A good quilter needs developed skills of eye, hand, and mind. A serious collector must know where to find and how to judge potential collectibles. These skills are different, but no less real. Finally, both quilters and collectors are assemblers since both quilts and collections are made up many pieces. Just as quilters decide how best to use individual elements in a quilt, collectors decide what goes together in a collection.

Such similarities can't hide obvious differences that separate collectors and quilters. Quilters decide what to make. Collectors decide what to save. In those processes both quilters and collectors change the meaning—and the value—of individual pieces. Quilters recycle pieces that have had their own histories of use, value, and service. Collectors remove objects from the context of use and personal appreciation. These activities can't help but change the value of individual pieces. One turns scraps and snippets into functional expressions of gender, class, religion, ethnicity, and aesthetic exploration. The other can elevate some objects to icons, or reduce them to curios or even simple commodities. Sincere collectors will find beauty and celebrate skill and tradition. But are these the same qualities that the quilter drew on? When collectors recognize excellence, quilters can rightfully wonder what makes some works more collectible than others? Both quilts and collections reflect traditions, but rarely the same tradition.

In addressing questions like these over the next three days we hope to stimulate collectors, quilters, and scholars to explore basic qualities and quilts and collecting.

Peter A. Bleed
Associate Dean, College of Arts and Sciences
Professor, Anthropology and Geography
University of Nebraska-Lincoln

The University of Nebraska-Lincoln

The University of Nebraska-Lincoln, chartered in 1869, is an educational institution of international stature. A member of the Association of American Universities, Nebraska is recognized by the Carnegie Foundation as a Research Intensive university.

Always a place of restlessness and high ambition, this was the first institution in the American West to grant the Ph.D. degree. It established the world's first undergraduate psychology laboratory. The discipline of ecology was born here, and the campuses are today reflective of that tradition, being recognized as botanical gardens and arboreta. An early institutional interest in literature and the arts provided the foundations for today's Prairie Schooner literary magazine, for the University of Nebraska Press, and for the Sheldon Memorial Art Gallery and Sculpture Garden, which houses one of the world's most significant collections of 20th century American art.

The University of Nebraska-Lincoln has been home to many legendary figures, including the literary naturalist Loren Eiseley, geneticist George Beadle, artists Aaron Douglas and Weldon Kees, social researcher Alvin Johnson, investor Warren Buffett, comedian Johnny Carson, diva Barbara Hendricks, artist and engineer Harold Edgerton, soldier John J. Pershing, authors Willa Cather and Mari Sandoz, and many others. Today, students are building on this legacy through their research involvement in fields as diverse as sociology, geosciences, virology and agricultural sciences.

A strong history is important, but not as important as a vital present. Today the University of Nebraska-Lincoln is one of the nation's leading teaching institutions, and a research leader with a wide array of grant-funded projects aimed at broadening knowledge in the sciences and humanities.

Department of Textiles, Clothing and Design

The Department of Textiles, Clothing and Design, academic home to the International Quilt Study Center, enjoys national recognition for the quality of its faculty and for its textile and design programs. The Department ranked among the top five programs in the country according to the Clothing and Textiles Research Journal (1996).

The Department prepares undergraduate and graduate students for careers in the global textile and apparel industry. Faculty and students within the department have a distinguished record of national awards for their research and creative work. The Department received the 2000 University-wide Departmental Teaching Award for excellence in teaching and quality instruction for all students. And, in 1999 the department was recipient of the prestigious American Textile Manufacturers Association (ATMI) Award of Excellence, which recognizes one department annually for its outstanding academic program in the field of textiles and apparel.

The International Quilt Study Center

The International Quilt Study Center has had from its founding eight years ago a unique mix of purposes. One was to act as guardian of important quilt-related objects from around the world. In pursuit of this mandate, it has gathered the most important quilt collection in existence and housed it in a state-of-the-art facility. The quilts range from outstanding early examples of American quilts to contemporary and international quilts. The James Collection was named one of “the 100 top treasures” in the United States by Art and Antiques magazine (March 1998). The IQSC continues to build upon the strength of the James Collection and in 2000 acquired the Robert and Helen Cargo Collection of African-American quilts and the Sara Miller Collection of Midwestern Amish crib quilts. In 2003 the IQSC was fortunate to add the Jonathan Holstein Collection, which includes an extraordinary group of Lancaster Amish quilts, as well as the quilts presented in the seminal 1971 exhibition “Abstract Design in American Quilts” at the Whitney Museum of Art in New York, the pivotal exhibition regarded as instrumental in igniting the quilt renaissance of the 20th and 21st centuries.

Another equally important purpose was to foster continuing research and exhibition of quilts and quilting traditions. To that end the International Quilt Study Center has so far mounted 22 exhibitions that have traveled to 50 different locales. These exhibitions have been viewed by more than 400,000 people worldwide. Additionally and in keeping with its interest in quilt history and research, the IQSC has, in conjunction with the University Libraries, established space for important quilt history-related archives, and is amassing a premier library on the subject.

To further quilt scholarship, it sponsors a biennial symposium to promote dialogue among scholars from diverse disciplines. The Center also has created courses in quilt studies, both on the University campus as well as on the Internet, for interested students worldwide. The Center’s academic home, the Department of Textiles, Clothing and Design of the College of Education and Human Sciences, accepts selected scholars for advanced degree study in the subject. Graduates of the degree program are prepared for careers or career advancement in museums, historic houses, galleries, auction houses and government agencies in the areas of collections care and management, education and research.

By 2007 the International Quilt Study Center will have its own building, which will include exhibition galleries, interactive visitor facilities, an expanded storage facility, a reading room, and space for staff, students and researchers.

Learn more about the Center’s collections, exhibitions, summer seminars and future building on the IQSC website at <http://quiltstudy.unl.edu>

Patricia Cox Crews
Willa Cather Professor of Textiles and
Director, International Quilt Study Center

Collectors, Collecting, and Collections **Symposium and Exhibition Sponsors**

International Quilt Study Center
Office of the Vice Chancellor for Academic Affairs
Sheldon Memorial Art Gallery
Department of Textiles, Clothing and Design, College of Education and Human Sciences
Department of Marketing, College of Business Administration
Women's Studies Program
Robert Hillestad Textiles Gallery
American Quilt Study Group
Nebraska Arts Council

The Nebraska Arts Council, a state agency, has supported this program through its matching grants program funded by the Nebraska Legislature and the National Endowment for the Arts, a federal agency. For more information call the Nebraska Arts Council at 402/595-2122.

Symposium Planning Committee

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Lynn White, Ph.D., Professor
Department of Sociology
University of Nebraska-Lincoln

Collectors, Collecting & Collections Symposium
University of Nebraska-Lincoln
Program Schedule

Thursday, February 24, 2005

- 1:30 p.m. Bus departs *promptly* from Embassy Suites main entrance
1040 P Street
- 2:00—4:00 p.m. Behind-the-scenes tour of IQSC including storage facility, curator
highlights of the collection, and a demonstration of the use of databases
in quilt research
- 3:30 p.m. Bus will depart from IQSC for the University Place Arts Center
exhibitions.
- 4:30—4:45 p.m. Bus will depart for return trip to Embassy Suites.
- Opening Event*
7:00—8:30 p.m. *Guerrilla Girls 2005: Art Museums, Art History and Beyond*
Guerrilla Girls
Sheldon Memorial Art Gallery, 12th and R Streets
- 8:30—9:30 p.m. Reception and viewing of “The Collector’s Eye: Amish Quilts from the
IQSC”
Sheldon Memorial Art Gallery, 12th and R Streets

Friday, February 25, 2005

- 8:00—10:30 a.m. Registration, Nebraska Union, 14th and R Streets; Regency Suite

Concurrent Sessions

- 8:30—10:30 a.m. Session 1: Nebraska Union, 14th and R Streets; Regency Suite
Collecting Contexts: Contexts of Collecting
Wendy Katz, Session Chair
Memory and Meaning in a Family Quilt Collection, Laurel Horton
Collecting Families, Collecting Quilts, Anne Lambert
Confessions of a Textile Conservator, Harold Mailand
- Session 2: Nebraska Union, 14th and R Streets; Auditorium
Wealth, Ambition & Decoration: Motivations for Collecting
Wendy Weiss, Session Chair
Decorating with Quilts: Fashionable Interiors in the Early 20th Century,
Linda Eaton
Eloise Kruger: Documenting Textile History in Miniature, Susan Curtis
Concentric Circles in Collections, Joan Major Ciolino
- 10:30 a.m. Break: Nebraska Union, 14th and R Streets; Regency Suite
- Keynote Address*
11:00 *From Hand to Hand, From Time to Time: Creating, Collecting and Caring*
Russell Belk, Eldon Tanner Professor of Business, University of Utah
Nebraska Union, 14th and R Streets; Auditorium

12:30 p.m.	Luncheon: Nebraska Union, 14th and R Streets; Centennial Room
<i>Concurrent Sessions</i>	
2:00—3:30 p.m.	<p><u>Session 1:</u> Nebraska Union, 14th and R Streets; Auditorium Collectors as Outsiders: Cross-Cultural Collecting Diane Vigna, Session Chair <i>Collecting Ethnographic Textiles: The Process and Meaning of Collecting</i>, Sara Marcketti <i>Ralli Quilts: Saga of a Collection</i>, Patricia Stoddard <i>Market Women and Carnival Ladies: Collecting Caribbean and New Orleans Dolls</i>, Edythe Ann Quinn <i>I Didn't Set Out to Make a Collection: Shifting Relationships and Gendered Meanings in a Textile Collection</i>, Susan Torntore</p> <p><u>Session 2:</u> Nebraska Union, 14th and R Streets; Regency Suite Institutional Collecting: Shaping Cultural Values Dr. Barbara Trout, Session Chair <i>The Production of Cultural Value: Implications of Collecting Quilts and Other Craft Forms</i>, Karin Peterson <i>From Shotgun Shacks to Gallery Walls: Issues in Collecting African American Quilts</i>, Patricia Turner <i>In the Dealer's Footsteps: A Hunt for Quilt Documentation in Amish Country</i>, Janneken Smucker</p>
3:30 p.m.	Break: Nebraska Union, 14th and R Streets; Regency Suite
4:00—5:00 p.m.	<p>Special Tour of “<i>The Collector's Eye: Amish Quilts from IQSC Collections</i>” Exhibition tour led by collectors Jonathan Holstein and Henry Barber Sheldon Memorial Art Gallery, 12th and R Streets</p> <p><i>Dinner on Your Own</i></p>
6:15 p.m.	Shuttle departs from Embassy Suites <i>promptly</i> for panel discussion at Hillestad Textiles Gallery
<i>Panel Discussion</i>	
7:00—8:00 p.m.	<p><i>Artist, Collector, Institution: A Trilateral Synergy</i> Ursula Ilse-Neuman; Robert Duncan; Terrie Hancock Mangat; John M. Walsh, III; Michael James, Moderator Auditorium (Room 11), College of Education and Human Sciences, Home Economics Building, University of Nebraska-Lincoln, 35th and Holdrege on East Campus Loop</p>
8:00—9:00 p.m.	Reception and viewing of contemporary quilts from the John M. Walsh III Collection in the Robert Hillestad Textiles Gallery to follow
8:00—8:40 p.m.	Shuttles depart every 20-25 minutes from Robert Hillestad Textiles Gallery for return trip to Embassy Suites.

Saturday, February 26, 2005

8:00—9:15 a.m. Registration, Nebraska Union, 14th and R Streets; Regency Suite

Paper Presentations

8:30—10:30 a.m. Session 1: Nebraska Union, 14th and R Streets; Auditorium

Quiltmakers as Collectors: Quilts as Collections

Lynn White, Session Chair

It's About the Stash: Quiltmakers as Fabric Collectors, Marybeth Stalp
Quilting as Collecting: A New Way to Look at Crazy Quilts—and at Collecting, Beverly Gordon

Why Not Beg, Borrow, or Steal?: Tobacco Novelties, Collecting Women and Conspicuous Thrift, Rachel Pannabecker

Collecting the Cloth, Bridget Long

10:30 a.m. Break: Nebraska Union, 14th and R Streets; Regency Suite

Panel Discussion

11:00 a.m. *Collecting Antique Quilts: Issues and Perspectives*
Nancy Druckman; Jonathan Holstein; Shelly Zegart; Carolyn Ducey,
moderator

Nebraska Union, 14th and R Streets; Auditorium

12:30 p.m. Closing Remarks

1:00 p.m. Post-conference Opportunities

Browse local antiques shops.

View “Patchwork Lives” quilt exhibition at the Museum of Nebraska History, 15th and P Streets.

Tour the Nebraska State Capitol, at the intersection of K Street and 14th Street. Guided tours are provided on the hour M-F, 9:00 a.m. to 4:00 p.m. and 10:00 a.m. to 4:00 p.m. on Saturday.

**“The Guerrilla Girls 2005:
Art Museums, Art History and Beyond”
Sheldon Memorial Art Gallery
Thursday, February 24, 2005**



Guerrilla Girls

Since 1985 the Guerrilla Girls have been reinventing the "F" word—feminism. Still going strong in the 21st century, we're a bunch of anonymous females who take the names of dead women artists as pseudonyms and appear in public wearing gorilla masks. In 20 years we have produced over 100 posters, stickers, books, printed projects, and actions that expose sexism and racism in politics, the art world, film and the culture at large. We use humor to convey information, provoke discussion, and show that feminists can be funny. We wear gorilla masks to focus on the issues rather than our personalities. Dubbing ourselves the conscience of culture, we declare ourselves feminist counterparts to the mostly male tradition of anonymous do-gooders like Robin Hood, Batman, and the Lone Ranger. Our work has been passed around the world by kindred spirits who we are proud to have as supporters. The mystery surrounding our identities has attracted attention. We could be anyone; we are everywhere.

Keynote Address by Russell Belk
“From Hand to Hand, From Time to Time:
Creating, Collecting and Caring”
Friday, February 25, 2005



Russell W. Belk

Russell W. Belk, Eldon Tanner Professor of Business, has taught at the University of Utah for the past 20 years. His areas of expertise are consumer behavior, qualitative research, and marketing. He has published more than 250 books, articles, and videotapes including *Collecting in a Consumer Society* (Routledge, 2001); “The Double Nature of Collecting: Materialism and Antimaterialism” in *Etnofoor* (1998) and “The Fire of Desire: A Multi-Sited Inquiry into Consumer Passion” in the *Journal of Consumer Research*. He has received several awards for best journal articles, best journal reviewer, and best instructor. He is president of the Society of Marketing and Development and past president of the Association for Consumer Research. He has received two Fulbright grants (1991-92 and 1998-99), is a fellow in the Association for Consumer Research and the American Psychological Association, and has held visiting appointments at the University of British Columbia (Canada), Craiova University (Romania), and Africa University (Zimbabwe).

**Special Tour of “The Collector’s Eye:
Amish Quilts from IQSC Collections”
Friday, February 25, 2005**

Henry Barber worked for the outdoor clothing company, Patagonia, for over 23 years. In addition to his textile collecting interests, he is an avid competitive rock climbing enthusiast. He and his wife, Jill, have been married for twenty years and have a fourteen year-old son.

Henry became interested in Amish quilts while traveling throughout Pennsylvania for Patagonia. Around 1979/1980 he first saw Amish quilts. Within a year he and his wife, Jill, bought their first Amish quilt, a very dark and beautiful Double Four Patch which they still own.

He says, “As we got into Amish quilts we enjoyed the folk art appeal, eclectic piecing and basic quilting. There was a harmony and visual appeal that was subtle, that didn't overpower the senses. As we purchased more quilts we discovered hidden treasures, like how a quilt looked in different light.”

Barber still collects Amish quilts. Some quilts from his collection were recently added to the collection of the International Quilt Study Center. A selection of this collection will be included in “The Collector’s Eye” exhibition at the Sheldon Memorial Art Gallery, Lincoln, Nebraska, from February 24 through August 7, 2005.

Jonathan Holstein is a quilt collector, author of numerous books and articles on quilts and design, co-curator of the landmark 1971 Whitney Museum of American Art exhibition, “Abstract Design in American Quilts” based on a collection of quilts he and his partner, Gail van der Hoof discovered in Pennsylvania. In 2003 he contributed over 400 quilts, numerous quilt-related items, and hundreds of documents to the International Quilt Study Center. Holstein and van der Hoof were drawn to quilts that appealed to them visually, particularly examples that often bore startling resemblances to modern art. The group of quilts assembled for the 1971 Whitney Museum exhibition is regarded by most quilt scholars as instrumental in igniting the quilt renaissance of the 20th and 21st centuries, elevating quilts to the same level as “high” art by presenting them on the walls of a prestigious art museum and by comparing their graphic and painterly qualities to those found in modern abstract art.

Invited Panel Members
Collectors, Collecting, and Collections Symposium
Friday, February 25, 2005

Friday evening panel discussion

Artist, Collector, Institution: A Trilateral Synergy

Robert Duncan is a private collector of art including textile art. "In the beginning, we enjoyed the performing arts and music. Then it evolved into sculpture and the visual arts," Robert said of the collection that started in 1977 with a piece of Spanish landscape. "We were drawn to sculpture because we had the space to display the 3D art." Robert and his wife, Karen, have spent their free time traveling from coast to coast, touring art galleries, private collections, museums, networking with curators and artists, and studying contemporary art magazines." Over the last 30 years, they have indeed acquired "an eye for art" while boosting their indoor and outdoor collections and satisfying their artistic desires. Their art enthusiasm takes them beyond the realm of simply adding pieces. They relish the opportunity to meet the artist, learn more about how and why that person creates and thinks. That spark of knowledge enhances the meaning of each piece, giving the sculpture-added ambiance to enlighten guests touring their home. Art purges emotion and strikes that familiar chord within the viewer who can relate their lifestyle to the artist's image.

The Duncan Family owns Duncan Aviation, one of the world's largest privately owned business aircraft service organizations. It is headquartered in Lincoln with over 1,800 employees. Duncan Aviation is an example to other businesses of a true private/public partnership in the arts. The company has an active art-purchasing program and displays works of art throughout the facility.

Michael James, a native and longtime resident of Massachusetts, now lives and maintains a studio in Lincoln, Nebraska, where he holds the Ardis James Professorship and is the interim chairperson in the Dept. of Textiles, Clothing & Design at the University of Nebraska - Lincoln. Here he teaches undergraduate and graduate courses in textile design, and serves on the faculty of the Visual Literacy Program which he coordinates. He is a Faculty Fellow of the International Quilt Study Center and also serves on its advisory board.

James earned his MFA degree in Painting and Printmaking from the Rochester (NY) Institute of Technology in 1973, and his BFA in Painting from the University of Massachusetts at Dartmouth, which in 1992 conferred on him an Honorary Doctor of Fine Arts degree for his work in the area of studio quilt practice.

A Fellow of the American Craft Council, Michael's work is included in numerous collections, including those of the International Quilt Study Center at UNL, the Renwick Gallery of the Smithsonian, the Museum of Arts and Design in New York City, the Mint Museum of Craft & Design in Greensboro, NC, the Indianapolis Art Museum, and the

Newark Museum in New Jersey. He is a recipient of several National Endowment for the Arts Visual Artist Fellowships, including a USA/France Exchange Fellowship, as well as grants from the Boston Artists Foundation. His work is the subject of the monograph Michael James Studio Quilts published in 1995 by Editions Victor Attinger, SA, in Switzerland, and he is the author of two classic guidebooks to quilting and design, *The Quiltmaker's Handbook* (1978) and *The Second Quiltmaker's Handbook* (1981). He has written and lectured widely on non-traditional quilting and led workshops on quilt design throughout North America and in Europe and Japan.

Terrie Hancock Mangat is an internationally known textile artist from Taos, New Mexico. Ms. Mangat has been generally credited with pioneering and popularizing embellishment on contemporary quilts since the early 1970s. She graduated from the University of Kentucky with a degree in Art, and has exhibited and taught quilt making both around the US and abroad for 30 years. Her work has been shown in such venues as the San Jose Quilt Museum, the Bernice Steinbaum Gallery in New York, the San Diego Historical Society and the International Folk Art Museum in Santa Fe. In 2000, "Dashboard Saints: In Memory of Saint Christopher, Who Lost His Magnetism" was named one of the *Top 100 American Quilts of the 20th Century*.

Ms. Mangat's quilts are mixed media and often depict something that she has seen or observed. Due to mastery of her technique, she is equally comfortable with pictorial, traditional or abstract expressions. The subject matter of her work generally falls into the categories of personal experience, social and political philosophy, and cultural and ethnographic appreciation. In addition to being a world recognized quilt maker she designs and prints fabric. She has created acclaimed designs for several commercial fabric houses. She also has constructed her own screen-printing studio where she practices the technical aspects of printing her hand drawn gouache designs on silk and cotton.

John M. Walsh, III first became interested in contemporary quilts when he saw works by Michael James on British television in the late 1980's. In 1992 he attended a quilt conference in Louisville, Kentucky at which the seminal 1971 Whitney Museum exhibition "Abstract Design in American Quilts" was recreated. That experience confirmed his desire to collect quilts. At that event Mr. Walsh met Penny McMorris who became his teacher, opening him to the world of non-traditional quilts. She continues to advise him in developing his collection.

Quilts from the Walsh collection have been shown in numerous galleries and museums. In 2004 Walsh became an exhibition juror in his own right. In both 2002 and 2004 he was included by *Art & Antiques Magazine* in their list of 100 Top Collectors in America.

Mr. Walsh is President of Waltron LLC, a company which manufactures analyzers for ultrapure water. He is also actively involved in CalciQuest, Inc. which manufactures products designed to improve the quality of drinking water throughout North America.

Invited Panel Members
Collectors, Collecting, and Collections Symposium
Saturday, February 26, 2005

Panel discussion Saturday morning
Collecting Antique Quilts—Issues and Perspectives

Nancy Druckman, a graduate of Chatham College in Pittsburgh, Pennsylvania, with a bachelor's degree in American studies and art history, Mrs. Druckman received her master's degree in art history from New York University's Institute of Fine Arts in 1976. She is Senior Vice President and Director of the American Folk Art Department in New York. She joined the firm in 1972 as an assistant in the American Furniture Department, and in 1974 was appointed Director of the Folk Art Department.

Over the past two decades the market in American folk art has expanded dramatically, and Mrs. Druckman has played a major role in this reappraisal. During her tenure in the department, Mrs. Druckman has been involved in every sale of folk art, including the collections of Colonel Edgar William and Mrs. Bernice Crysler Garbisch, Stewart E. Gregory, Howard and Jean Lipman, Donald and Faye Walters, Peter Tillou, M. Austin and Jill R. Fine, Bernard M. Barenholtz and David L. Davies.

In addition to her responsibilities at Sotheby's, Mrs. Druckman is an active supporter of the Museum of American Folk Art in New York, frequently taking part in their educational programs. She has also published several articles including: "The Garbisch Collection of American Folk Art" in *Art at Auction 1974-75*, Sotheby's annual review of the auction season, and "Collecting American Folk Art" in the *Ellis Memorial Antique Show Bulletin*, *Greenwich Review* and others.

Carolyn Ducey, a native Nebraskan, is curator at the International Quilt Study Center at the University of Nebraska-Lincoln. Ducey earned a Master of Arts in Art History from Indiana University in 1998 and is completing her Phd. program in the History of Textiles, with an emphasis in Quilt Studies, at the University of Nebraska-Lincoln. Ducey has curated a number of exhibitions featuring quilts from the IQSC Collections including "African-American Quilts from the Robert & Helen Cargo Collection" and the current IQSC exhibition "The Collector's Eye: Amish Quilts from the International Quilt Study Center Collections." She is co-author of *Masterpiece Quilts from the James Collection* (1998) and a contributing author of *Wild by Design: Two Hundred Years of Innovation and Artistry in American Quilts*.

Jonathan Holstein is a quilt collector, author of numerous books and articles on quilts and design, co-curator of the landmark 1971 Whitney Museum of American Art exhibition, "Abstract Design in American Quilts" based on a collection of quilts he and his partner, Gail van der Hoof discovered in Pennsylvania. In 2003 he contributed over

400 quilts, numerous quilt-related items, and hundreds of documents to the International Quilt Study Center. Holstein and van der Hoof were drawn to quilts that appealed to them visually, particularly examples that often bore startling resemblances to modern art. The group of quilts assembled for the 1971 Whitney Museum exhibition is regarded by most quilt scholars as instrumental in igniting the quilt renaissance of the 20th and 21st centuries, elevating quilts to the same level as “high” art by presenting them on the walls of a prestigious art museum and by comparing their graphic and painterly qualities to those found in modern abstract art.

Shelly Zegart. Co-founder and driving force behind The Kentucky Quilt Project, the first state quilt documentation project, Shelly has gone on to collect, curate, lecture, and write about quilts for more than 30 years. She has curated many exhibitions here and abroad and consulted on publishing projects such as the Phyllis George book, *Living with Quilts* (1999), *The Quilts of Gee’s Bend* (2002), and *Mosaic Textiles: In Search of the Hexagon* (2003). Her articles have appeared in numerous periodicals and she authored *American Quilt Collections: Antique Quilt Masterpieces* in 1997. In 1993 she was a founder of the not-for-profit Alliance for American Quilts and currently serves as President of the Board of Directors.

Shelly is an active member of the Appraisers Association of America and lectures and writes on the topic. She collects and studies both contemporary art and antique quilts and has helped build private and corporate quilt collections around the world.

Her private quilt collection has been acquired and exhibited by The Art Institute of Chicago.

Special Guests
Collectors, Collecting, and Collections Symposium
February 25 and 26, 2005

Henry Barber worked for the outdoor clothing company, Patagonia, for over 23 years. In addition to his textile collecting interests, he is an avid competitive rock climbing enthusiast. He and his wife, Jill, have been married for twenty years and have a fourteen year-old son.

Henry became interested in Amish quilts while traveling throughout Pennsylvania for Patagonia. Around 1979/1980 he first saw Amish quilts. Within a year he and his wife, Jill, bought their first Amish quilt, a very dark and beautiful Double Four Patch which they still own.

He says, "As we got into Amish quilts we enjoyed the folk art appeal, eclectic piecing and basic quilting. There was a harmony and visual appeal that was subtle, that didn't overpower the senses. As we purchased more quilts we discovered hidden treasures, like how a quilt looked in different light."

He still collects Amish quilts. Some quilts from his collection were recently added to the collection of the International Quilt Study Center. A selection of this collection will be on exhibition at the Sheldon Memorial Art Gallery.

John M. Walsh, III has been an important force in the world of the art quilt since he began collecting contemporary work almost a decade ago. Like many Americans, Walsh's relationship with quilts began in childhood. His grandmother was a quilter and he had fond memories of sleeping under family quilts as a boy. Quilts were familiar, comforting, filled with pleasant familial associations, pleasing to look at, but they were not something he ever considered as art. Then, while traveling in England in 1990, Walsh happened to see the well-known studio quilter and teacher Michael James on a British television show, and as he recalls, "His work had such an emotional impact on me, I thought, 'I've got to get involved in this.'"

Walsh surrounds himself with his collection, which he rotates through his home and offices. Like most serious collectors, he loves to share his passion with others and has generously loaned works to many museums and quilt exhibitions over the years.



Session Abstracts

Concentric Circles in Collections

by

Joan Major Ciolino

What motivates the board of directors of an historic house museum, all of whom are collectors? From a retailer who collects quilts and has a special interest in the museum's textiles, to an antique dealer who oversees the care and handling of the museum's furniture, to the owner of a c.1770 house who painstakingly researches and supervises the wallpaper restorations, many board members share as strong a sense of ownership for the collections of the museum as they do for the parallel collections they possess in their homes.

Before the days of having a full time curator, board members themselves would sweep, dust, arrange furniture and polish the silver in the museum's collection. In the early 1940's, these board members would borrow and take home some of the Paul Revere silver to use at their own holiday parties. While today that would be unthinkable, their fiscal stewardship and manual care for these items endowed them with such a sense of ownership that borrowing these priceless silver pieces to compliment their own seemed to them as natural as borrowing a neighbor's pieces.

What would be overwhelmingly cost prohibitive as an individual can be realized with the combined efforts of many. The resulting acquisitions, while not owning them personally, have enabled this board to increase their share of the glories of growing and showcasing "their" collections. If monetary restrictions are removed, physical possession considered optional, and the definition of what is "in" a person's collection redefined, the factors inspiring a collector can multiply threefold.

Joan Major Ciolino is a graduate of Wellesley College, with continuing studies at Harvard University and Radcliffe Seminars. She teaches computer studies and freelance consults on a variety of human resource and training issues. She is the president of the Board of Directors of the Sargent House Museum in Gloucester, Massachusetts, and a charter member of the Golden Needle Guild, a group of museum members whose hand sewing projects benefit the museum's restoration programs. A proficient quilter, she has a special interest in historic fabrics and quilts. Along with her husband, she also owns a retail gift shop that features *Major Stuff Quilts*, a program of retailing consignment quilts from home and professional quilters.

Eloise Kruger: Documenting Textile History in Miniature

by

Susan Curtis

This paper examines the collecting methods of Eloise Kruger and her relationship with artists and dealers. A lifelong resident of Lincoln, Nebraska, Ms. Kruger spent nearly fifty years assembling a comprehensive collection of miniatures. Ms. Kruger's dedication to interpreting American interior design history in one inch scale led her to meticulously research design styles, materials, and techniques. Recognizing the significance of historic textiles, Ms. Kruger sought out skilled artists or, in many cases, taught herself the skills necessary to acquire the upholstery, rugs, linens, and bed coverings that would give the most realistic look possible in her scale model rooms.

When Ms. Kruger met talented artists who were willing to work in small scale, she enthusiastically supported them through her own patronage and often helped them find additional outlets for their work. This paper examines Ms. Kruger's work with artists through the relationship she cultivated with handweaver, Bernice Grimes. Ms. Grimes was working as a weaver at Historic Deerfield in Massachusetts in 1963, when Ms. Kruger visited the historic village and struck up a conversation. Over the next three years, the two women collaborated on weaving coverlets, linens, and rugs for Ms. Kruger's rooms and establishing a market for Ms. Grimes' work with some of the country's leading miniatures dealers.

The Kruger Collection, established at the University of Nebraska at Lincoln in 1997, contains 20,000 one inch scale objects collected by Ms. Kruger and numerous examples of Ms. Grimes' colonial coverlets and flatweave rugs. The Kruger Collection continues to acquire miniatures using the same standard of connoisseurship established by Eloise Kruger. The Collection, its archives and library provide an invaluable resource for students, researchers, and visitors interested in American interior design history and material culture.

Susan Curtis holds a masters degree from the University of Nebraska. She is the former curator of the Kruger Collection and is now an independent researcher and museum consultant. Her research interests include nineteenth-century American textiles and she currently serves on the board of directors of the American Quilt Study Group.

Decorating with Quilts: Fashionable Interiors in the Early 20th Century

by

Linda Eaton

In the early 20th century many wealthy collectors of Americana were purchasing antique quilts and other historic textiles to decorate their homes. Henry Francis du Pont first started to collect quilts and other examples of American folk art in the 1920s to furnish Chestertown House, his Long Island home. Heavily influenced by the interior designer Henry Davis Sleeper, quilts at Chestertown were not only used on beds, but were hung on walls and cut up to upholster the furniture – a common practice at that time. Later quilt acquisitions were intended for use in the more sophisticated period room interiors at Winterthur, the country estate in Delaware that du Pont inherited in 1927. Starting in 1929 and continuing through the 1930s and 1940s, H. F. du Pont greatly expanded his family home and amassed an enormous collection of quilts and other decorative arts that forms the basis of the museum he opened in 1951. This presentation will incorporate primary source material from Winterthur's archives, including dealers' records, early photographs, and personal correspondence. Articles and illustrations from contemporary publications on interior design will put Mr. du Pont's collection into the broader context of how quilts were used in early 20th century interiors.

Linda Eaton came to Winterthur Museum in 1991 as a textile conservator, having previously worked as the Head of Textile Conservation for the National Museums of Scotland and Senior Textile Conservator for the Scottish Museums Council in Edinburgh. She received her graduate training at the Textile Conservation Centre, Hampton Court Palace and the Courtauld Institute of Art in London, England. She became the curator of textiles at Winterthur Museum in 1999, and teaches on the two graduate programs, the Program in Early American Culture and the Art Conservation Program, jointly offered by Winterthur and the University of Delaware. Her current project is a book and exhibition on Winterthur's quilt collection, scheduled for the spring of 2007.

Collecting Collections: Trends Today in Quilt Acquisition

by

Laura Fisher

The subject is trends in collecting—not what to buy, but what incredible changes are taking place in who is collecting and how they are doing so.

I will summarize the activities of the leading public institutions that have acquired and/or exhibited entire collections of quilts over the past few years—the Mint Museum, the Art Institute of Chicago, the Whitney Museum, the High Museum, The Newark Museum, the Metropolitan Museum, the Heritage Center of Lancaster, and others. These are not just quilt museums but general interest institutions. Also included are new museums opened specifically to showcase quilts, only, like the Marie Webster House and the Pennsylvania Quilt and Textile Museum.

Curators from corporations such as the Bank of America will be interviewed about the significant acquisitions of quilts their organizations have made within the past few years. They will be asked to discuss how they arrived at the decision to have their institution make such a leap, especially non-Americana/non-textile organizations. Additionally, what led to their decision to put their limited resources behind quilts rather than some other art form.

Laura Fisher owns the New York City gallery *Laura Fisher/Antique Quilts & Americana*, known worldwide for its large, diverse, well-edited selections of textiles. In January 2004 Fisher launched *Historic Hooked Rugs®*, a new line of larger size rugs and runners custom-hooked with the colors and patina of antique rugs. Fisher writes about textiles and folk art: *Quilts 2004: An Engagement Calendar*, Barnes & Noble; *Home Sweet Home: The House in American Folk Art*, Rizzoli, 2001; *Quilts Of Illusion: Optical Illusion Design in Antique Quilts*, Main Street Press/Sterling Publishing, 1988, and *Quilts 1990: America's Glorious Quilts* (Hugh Lauter Levin, 1989 (introductory chapter and writings throughout); *Country Living Magazine*, articles on trade blankets, hooked rugs, “best” quilts, etc. Antiques from her gallery appear in design magazines here and abroad: *Architectural Digest*, *Country Living*, *Country Home*, *House Beautiful*, *House and Garden*, *Traditional Home*, *Garden Design*, *New York Magazine*. A frequent guest on the *Martha Stewart Living* television program, Fisher focuses on textile collecting and curates and contributes to museum exhibitions.

Quiltmaking As Collecting: A New Way to Look at Crazy Quilts-and at Collecting

by

Beverly Gordon

This presentation explores Victorian crazy quilts (both the objects and the quilt-making process) as part of the collecting phenomenon. By positioning crazy quilts within the broader framework of the collecting literature, it is intended to expand our ideas about the collecting experience as well as what should be "counted" as a "collection." Simultaneously, it offers a new perspective on this particular type of quilt.

Crazy quilts arose in a time of material abundance, when there was a heightened urge and context for amassing objects of all kinds. They functioned as complex textile "scrapbooks," comprised of multiple collections. A single quilt often incorporated and displayed collections of fabrics, patterns, stitches, colors, textures, and embroidered images, and collections of items such as tobacco premiums, fair ribbons, signatures, or dress scraps from "important" people. Like all collections, they often became highly idiosyncratic and specialized. Thus, some featured certain types of fabrics (e.g., plaids); products such as shoe linings or shirtings; or texts, such as "Calvinist virtues" or autographs. Like collections of other types, also, they provided meaningful experiences for the people who put them together, at both the acquisitional (hunting/gathering/amassing) and curatorial (display) stages.

The scholarly literature stresses how obsessive the collecting process can become. Fittingly, turn-of-the-century sources continually referred to the "crazy quilt mania" that had "enslaved" the public. Women could not stop going after more items for these collections; they "had" to get yet more unique fabrics (even men's neckties were endangered). These crazy quilt collections helped their makers/owners feel a sense of closure and continuity, just as collections of other types do. They also served a range of personal "needs," from social to cognitive to aesthetic.

Dr. Beverly Gordon is on the faculty of the University of Wisconsin-Madison in the Environment, Textiles & Design and Folklore Departments. She is the author of several books, including *The Saturated World: Aesthetic Meaning, Intimate Objects, Women's Lives, 1890-1940* (forthcoming), *Bazaars and Fair Ladies: The History of the American Fundraising Fair* (Univ. Tennessee Press, 1998), and *Shaker Textile Arts* (Univ. Press of New England, 1980); and numerous articles on subjects relating to textiles, clothing, material culture, and design. She was Visiting Faculty Fellow at the International Quilt Study Center in 2004-2005, studying the "fairyland" aspect of crazy quilts. Her research interests are varied, but always involve the meanings of objects, often in a domestic context.

Memory and Meaning in a Family Quilt Collection

by

Laurel Horton

When Mary Snoddy Black died in 1927, in Spartanburg, South Carolina, she left a trunk filled with sixteen quilts. The quilts were made between 1850 and 1917 by various family members through three generations. Small paper labels sewn on each quilt include information about the makers, patterns, fabrics, and significance. Whether or not Mary Black considered these quilts as forming a collection, they have remained together and, nearly 80 years later, they are treated as a collection.

A general discussion of collections typically reflects the perspectives of museums or general collectors, but a family's perspective on its own quilt collection is the product of a different value system. This presentation looks at the nature of quilts handed down in families, the presence or absence of accompanying documentation, and the meaning ascribed to the quilts by the family. The author suggests that, whatever values quilts hold for their caretakers, a collection may be defined as a whole that is greater than the sum of its individual parts.

Laurel Horton holds degrees from the University of Kentucky (B.A., M.S.L.S.) and the University of North Carolina-Chapel Hill (M.A., Folklore), and since 1980, she has worked as a self-employed folklorist, writer, and quilt researcher. An active member of AQSG since 1983, she edited *Uncoverings* from 1987 to 1993 and served on the Board of Directors. She directed the South Carolina Quilt Project 1983-1985, and she has served as a consultant for numerous other research projects and exhibitions. Her research interests include quilting traditions in the southeastern United States, international quilting, and mosaic patchwork. Her book, *Mary Black's Family Quilts: Memory and Meaning in Everyday Life*, will be published by the University of South Carolina Press in 2005.

Collecting Families, Collecting Quilts

by

Anne Lambert

As families migrated to North America and continued their generational migrations across the continent they carried with them the material culture which sustained their lives. Some items were basic survival staples while others carried personal and family meaning. Quilts were special possessions which tended to be both functional providers of essential warmth and emotional providers of family connections. Two Canadian women started a search for their family roots which resulted in a significant collection of quilts marking various generations and branches of the family in locations throughout the United States and Canada, from east to west and north to south. This collection is a microcosm of the history of settlement in North America and has become the focus of continuing research since becoming part of a Canadian university collection. The collecting process is not limited to museum professionals but depends heavily on the collecting capacity of individuals and families who recognize the meaning and importance of material culture and quilts in particular.

Anne Lambert is a professor and curator at the University of Alberta in Edmonton, Alberta, Canada. Following her appointment in 1971 she developed the University of Alberta Clothing and Textiles Collection to include more than 18,000 artifacts from many different time periods and cultures. Her vision was inspired by graduate work at the University of Washington in Seattle where she worked in the collection developed by Professor Blanche Payne. The University of Alberta collection is housed in state of the art facilities developed by Professor Lambert. Anne has been very involved in the museum field, locally, nationally and internationally. She served on the National Museums of Canada Grants Committee for many years and was the author of the report on Conservation in Canadian Museums commissioned by the federal government. She is also the author of a book on Storage of Clothing and Textiles Collections commissioned by National Museums Canada and the University of British Columbia Museum of Anthropology. Anne has been very active in local, provincial, national and international museum organizations. Over the years she has trained and inspired many students to study material culture and to work in the museum field. Her graduates are working in museums around the world. Anne has conducted research and taught material culture courses in many countries including Guatemala, Peru, Indonesia and Thailand. In more recent years, Anne Lambert's research has included a focus on collectors and collecting.

Collecting the Cloth

by

Bridget Long

Have you remembered to collect pieces for the Patchwork? We are now at a standstill.
Jane Austin 1811

This paper examines fashionable cotton and linen patchwork coverlets made in Britain at the end of the eighteenth and beginning of the nineteenth century. Unlike silk patchwork from earlier in the eighteenth century made from recycled old materials, the cottons and linens used in patchwork of this period were frequently contemporary to the time. The great variety of printed designs seen in the patchwork suggests that the needlewomen at this period did not just work from old clothing or rely on their scrap bags to create their designs. Many were from a level of society with the economic means to acquire new fabric when required and there were plenty of shops to supply their needs.

Patchwork from this time is distinguished by designs, generally pieced over paper templates, that were not only repeating patterns of simple geometric shapes but also complex framed layouts with floral and pictorial components. Suited to an experienced needlewoman, who had plenty of leisure time for sewing, the complicated designs required artistic and drafting skills to create. Two coverlets with striking similarities allow the possibility that commercial pattern drawers may have been used.

The study will explore how and where needlewomen from two centuries ago collected their cloth and found the inspiration for their patchwork designs with the suggestion the modern method of acquiring cloth for quilting is not dissimilar. It will encompass evidence drawn from documents, trade cards and invoices as well as surviving examples of patchwork from the period.

Bridget Long is an independent researcher, author and lecturer. A former Heritage Officer and past President of The Quilters' Guild of the British Isles, she is now an advisor to the Quilters' Guild museum and a member of the Advisory Board of the International Quilt Study Center at the University of Nebraska-Lincoln. She was a quilt examiner for the three-year British Quilt Heritage Project in the early 1990s and contributed to the book *Quilt Treasures: The Quilters' Guild Heritage Search* (London Deirdre McDonald Books 1995). An active member of British Quilt Study Group, she has published research papers in the journal *Quilt Studies*. Her book *The Quilters' Guild Collection: Contemporary Quilts, Heritage Inspiration* (Newton Abbot David and Charles 2005) is to be published in May. Her research interests include the 1718 Silk Patchwork coverlet, eighteenth century patchwork and quilting and British pre 1830s printed fabrics.

Confessions of a Textile Conservator

by

Harold F. Mailand

Although I have been treating quilts for institutional and private collections for 30 years, I never considered myself a collector of quilts. Well, that was until my brother and I settled two family estates in one year. This was a poignant time for me since I had an opportunity to review my life in context with objects associated with three known generations. Both my grandmothers quilted; one of my grandfathers tailored; my aunts quilted; my father collected everything; my mother could not throw anything away; and I explored quilt making while I was in graduate school. So, other than occasionally looking at family quilts, noting their differences, and asking the perfunctory questions: “who made it, when was it made,” my collecting urge lay dormant for years.

Being a conservator of textiles and costumes has also influenced my willingness and taste for collecting quilts. I was initially employed by a not-for-profit art museum, and then I established my own private practice. Hence, I did not have a lot of time or disposable income to buy objects that became available on the secondary market. Also, treating fine quilts for others “spoiled” my eye, and caused me to view “available” quilts with relentless comparison and examination. Then suddenly, I found that I have fallen into my parents’ disease of “buying and holding.” However, I feel that I do exercise some restraint. I do not buy every quilt I see. I have never sold anything that I have purchased, so I worry about caring for a growing collection. I have mellowed my quest for only the perfect and unique. Rather, I adopt examples that reflect the spirit of the quilts that I have treated, and fill in with the occasional quilt pattern or color-way that my family would not have considered. This paper will attempt to explain these often conflicting and challenging perimeters, and help me understand this new passion for collecting quilts.

Harold F. Mailand holds a master’s degree in Textile Design and Education from Indiana University. His training in textile conservation includes internships at The Textile Museum, Smithsonian Institution, Museum of Fine Arts in Boston, and The Costume Institute/Metropolitan Museum of Art with grants from National Endowment for the Arts, National Museum Act, and others. Mr. Mailand was Associate Textile Conservator for the Indianapolis Museum of Art, and in 1986 he founded Textile Conservation Services, a textile conservation facility in Indianapolis, Indiana. He is a Fellow in the American Institute for Conservation (AIC). His most recent publication is a 1999, coauthored, 92 page text entitled, *Preserving Textiles, A Guide for the Non-specialist*. In 2002 Mr. Mailand was selected as a Samuel H. Kress Conservation Publication Fellow to pursue research in the traditions of preserving textiles and costumes. Since 2002 he has also been the instructor for “Care of Textiles” at the Campbell Center for Historic Preservation Studies.

Collecting Ethnographic Textiles: The Process and Meaning of Collecting

by

Sara Marcketti

Culture is the widening of the mind and of the spirit. (Nehr, J. date unknown).

Through a case study technique, the researcher interviewed fifteen collectors of ethnographic textiles to better understand the methods and meanings of collecting cross-cultural objects. The individuals spoken with provide an average of over thirty years collecting and traveling experiences. They share their collections as vital linkages to past traditions and family connections, as reminders of their intellectual and personal growth and development, and as providing a sense of joy and pleasure that goes beyond mere aesthetic enjoyment. Results from this study suggest that the varied attempts to gain access to cultural textiles have influenced informants' notions of continuity and change and ideas of worth, accumulation, and value. The meanings of the collections to the individuals provide interesting information concerning quality of life benefits of collecting textiles. According to one eclectic collector of folk art African pieces, her collection provides a "visceral excitement" that has proved to be a lifelong passion and has resulted in continuing education and an ensuing career. This paper includes visual documentation of the collections and relies on the spoken word of the collectors interviewed.

Sara (Brubacher) Marcketti is a Ph.D. candidate studying textiles and clothing at Iowa State University. Her dissertation topic tentatively titled *Design Piracy and the American Ready-to-Wear Apparel Industry: 1910-1941*, examines design piracy within the historical context of the American ready-to-wear apparel industry. The Fashion Originators Guild of America, one of the more controversial trade organizations of designers and manufacturers in the 1930s who cooperated to eliminate design piracy will be used as an important case study in this dissertation. Sara received her B.A. and M.A. from The University of Georgia. Research areas of interest include entrepreneurship, higher education, and quality of life issues.

Why Not Beg, Borrow, or Steal?: Tobacco Novelties, Collecting Women and Conspicuous Thrift

by

Rachel K. Pannabecker

Discussions on collecting often invoke the concept of conspicuous consumption (Thorstein Veblen, *Theory of the Leisure Class*, 1899). Yet Veblen's dichotomy of extravagant spending by the leisure class and utilitarian thrift by the working class is recognized as overly dualistic for understanding the rise of consumer culture in the late nineteenth and early twentieth centuries.

This paper interprets consumer behavior in the "age of abundance" through fabric novelties distributed by tobacco companies that were collected and sewn into quilts and domestic textiles. I will use artifacts (silk cigar ribbons, cigarette "silkies," and tobacco "flannels"), craft suggestions found in period women's magazines, and early 20th century print advertising to trace how collections of "free" tobacco novelties exemplify Veblen's concepts of invidious comparison and thrift-principles which he linked to middle and lower classes. Yet I will show that the brilliantly colored items fashioned from tobacco novelties were meant for conspicuous display. Thus I will propose that this collecting phenomenon points to conspicuous thrift, a transformation of conspicuous consumption that functioned as a sign of non-elite purchasing power and female conspicuous leisure.

Rachel Pannabecker completed the Ph.D. at The Ohio State University in Textiles and Clothing with a minor in Cultural Anthropology. She is currently director of Kauffman Museum and assistant professor of social science at Bethel College, North Newton, Kansas. Her research on tobacco novelties emerged from the Kauffman Museum traveling exhibition "Better Choose Me: Collecting and Creating with Tobacco Fabric Novelties, 1880-1920" curated by collector Ethel Ewert Abrahams, Pannabecker's research collaborator. Pannabecker is currently working on a permanent exhibition of Kauffman Museum's Mennonite furniture collection (an official "Save America's Treasures" project) and a new permanent exhibition for the Carriage Museum, Colorado Springs, featuring the collections of Broadmoor Hotel tycoon Spencer Penrose.

The Production of Cultural Value: Collecting Quilts and other Craft Forms

by

Karin E. Peterson

This paper explores the social production of cultural value of quilts and other craft forms (e.g., studio glass, ceramics). By examining the links between the practices of private collecting, dealing, and institutionalizing craft forms, this paper offers a framework for identifying the processes by which craft forms have gained cultural recognition in the last fifty years. While the economic implications are on the surface straightforward, especially for “fine” art, scholars have yet to fully consider how collecting shapes the cultural value of craft forms. Further, institutional processes play an important part in defining cultural value. Museums and the practices embedded within them have significantly shaped the trajectory of craft arts. The paper suggests ways in which these processes both expand and, paradoxically, threaten the value of handmade objects.

Karin Peterson is Assistant Professor of Sociology at the University of North Carolina at Asheville and received her Ph.D. from the University of Virginia and the D.E.A. from the Ecole des Hautes Etudes en Sciences Sociales in Paris. She has published articles in the field of sociology of art, including an essay on the rise of quilts as art and a study of young Parisian art dealers. Currently, she is working on a project on the role of formalism in post-modernism and a study of the studio glass movement. She is also co-chair of a UNCA committee charged with developing an undergraduate level Craft Studies Program.

Market Women, Chiquitas and Their Sisters – Collecting Afro-Caribbean Dolls

by

Edythe Ann Quinn

Tourists bring them home as souvenirs of marketplaces and festivals on Caribbean islands. After accumulating dust, these fancy dolls end up in yard sales and flea markets. I rescue them for a few dollars, once for twenty-five cents! On occasion, I invest more to redeem a doll from an upstate-New York antique shop. The passion for collecting these dolls began when my friend, African-American artist Jean Lacy, made a Yoruba deity doll for me, confident I would create an appropriate altar for her. Creating altars or shrines in my home is one way I express my spirituality. Even with her elaborate altar, the doll seemed lonely, so I found her a Caribbean friend, redeemed for \$7 in an upstate-New York antique shop. This single acquisition began a chain reaction of finding friend after friend, each a welcomed addition, each radiating different creative and spiritual energies.

Being a historian, I couldn't resist questioning the role of dolls in the African Diaspora and the origins and development of these Afro-Caribbean dolls, observing striking differences in their features, costumes and styles. My collection is especially strong in Jamaican market women dolls, their garments made of pieced fabrics of tropical designs. When my gaze meets theirs, I am impressed with how their dramatic features, especially their eyes, seem to express cultural influences older than the modern tourist trade. Other dolls, grouped as Trinidad ladies, feature distinctive head wraps. In contrast, dolls fashioned after the Chiquita Banana character radiate nothing more than the US corporate presence in the countries dubbed "Banana Republics." Several black dolls from New Orleans capture the complexity of that city's history – the plantation slave trade and the French Quarter. While still a work in progress, my thesis suggests that these dolls represent more than what meets the tourist eye.

Edythe Ann Quinn received her Ph.D. from the University of Tennessee, Knoxville. An Associate Professor and Chair of the History Department at Hartwick College in upstate New York, she teaches courses in American Ethnic History, African American History and the Civil Rights Movement. Her published research is on The Hills, a rural, African-American community in Westchester County, NY, from the late 1700s through the 1920s. She practices Advanced Reiki, and offers healing workshops, incorporating art therapy and spirituality, for those who have experienced cancer, especially breast cancer.

In the Dealer's Footsteps: A Hunt for Quilt Documentation in Amish Country

by

Janneken L. Smucker

As niche collections of Amish quilts are leaving private hands and joining museum collections, museums have a research opportunity to study Amish quilts anew. In past decades, dealers and collectors have conducted the majority of published research on Amish quilts, both parties who have an economic stake in its outcome. This reality makes it imperative for scholars and curators to re-look at what we know about Amish quilts as they enter public hands.

I had the opportunity to do just that with the Henry Barber Collection of Amish quilts from Mifflin County, Pennsylvania. This paper will share, partly in narrative form, the process I undertook to track down accurate documentation of this group of quilts that were purchased from Old Order Amish homes 15-25 years ago. Part detective hunt, part ethnographic study, my research took me into numerous Amish homes as I tracked down the dates and makers of quilts in the Barber collection. In addition to gaining information about these specific quilts, I have also learned important lessons about the economic and ethical factors dealers must face when collecting from within the Amish community.

Janneken Smucker holds a Master of Arts degree in Textile History/ Quilt Studies with a minor in Museum Studies from the University of Nebraska-Lincoln. She is the co-author of *Amish Crib Quilts from the Midwest: The Sara Miller Collection* (Good Books, 2002) and curator of the International Quilt Study Center's traveling exhibit "At the Crossing: Midwestern Amish Crib Quilts and the Intersection of Cultures." She is continuing to investigate the cultural significance of quilts as part of her doctoral program in the History of American Civilization at the University of Delaware.

It's About the Stash: Quiltmakers as Fabric Collectors

by

Marybeth C. Stalp

Quiltmakers are fabric collectors. Different from other collectors, though, quiltmakers do not reserve space in the curio cabinet for their most recent fabric finds as doll collectors might. Most quiltmakers refer to their fabric collections as "fabric stash" and hide it from non-quilting family members' eyes. Regularly making use of their collections, fabric from quiltmakers' collections winds up in finished bed quilts, crib quilts, throws, and wall hangings, often visible in the family home.

In four years of studying U.S. quilting venues, I interviewed seventy women amateur quiltmakers. In this paper, I discuss their collecting, hiding and hoarding practices, focusing on the fabric stash. Quilting is a passion for these women, but it does not easily fit into already existing family structures. Women perceive that family members are suspicious of their quilting activities as their time and attention was once spent on family needs. Some women feel that quilting strays from what is traditionally expected of them as wives and mothers (e.g., cooking, cleaning, and carpooling). They do not refrain from quilting, but quiltmakers do hide details about quilting activities from their families, such as how large their fabric stash actually is, and how much time, money, and attention they spend (or wish to spend) on quilting.

Marybeth C. Stalp holds degrees from Regis University, Southern Illinois University at Carbondale, and the University of Georgia; she is Assistant Professor of Sociology at the University of Northern Iowa. She has authored several publications centering on gender issues in religion and academic scholarship, as well as teaching pedagogy. Her research focuses on the intersection of gender and culture in the United States, with the use of qualitative methodology techniques, including visual sociology. Current research includes an examination of contemporary U.S. women's quilting activities as a gendered form of cultural production, with specific attention to family tensions emerging as older women develop interests in quilting. A forthcoming article documents women negotiating time and space in the home for quilting in the *Journal of Leisure Research*. A second project centers on the emergence of Red Hat Societies, and a third project examines the overlap between public and private in the lives of national First Ladies-that is, how the private lives of First Ladies are carried out in public.

Ralli Quilts: The Saga of a Collection

by

Patricia Stoddard

This illustrated presentation is the story of a collection of ralli quilts from Pakistan and India. The collector first became acquainted with rallis in 1996, after moving to Pakistan. She quickly developed a passion for them and started to buy a few. She soon became aware that little was known about them, and there was no significant research about them. That quickly changed her focus from one of personal interest to a research focus along with the preservation of a beautiful textile craft. Many lessons were learned along the way in being one of the few people to make a specific collection of these particular quilts.

Three major objectives for the collection developed: 1) gathering samples to study, research, and writing a book about the quilts to preserve the tradition, 2) building awareness and potential markets for rallis in the US and abroad through lectures, presentations and written media and 3) providing opportunities through local women's working cooperatives in South Asia so ralli quilters could continue to produce and also sell their craft for their families.

Making the collection proved to be an adventure with visits to villages escorted by armed guards, hours in museum warehouses, and making friends with women and handicraft dealers throughout the ralli region. A collection of over two hundred quilts was made. A book has been published and there was a special exhibit of rallis at the International Quilt Festival in October 2003 as well as numerous other presentations. The third objective of developing cooperatives is in the planning stages.

Patricia Ormsby Stoddard has a bachelor's and master's degree in Home Economics Education from Brigham Young University and a doctorate in Family Ecology and International Development from Michigan State University. She taught at the university level for ten years. With her work in international development, she saw and enjoyed textiles from around the world. While living in Pakistan, she became acquainted with the rich heritage of textiles from South Asia particularly rallis. She wrote *Ralli Quilts: Traditional Textiles from Pakistan and India* (Schiffer Publishing, 2003) and has lectured extensively about the quilts. She lives with her husband and two children in Provo, Utah.

I Didn't Set Out to Make a Collection: Shifting Relationships and Gendered Meanings in a Textile Collection

by

Susan J. Torntore

This paper explores the process of collecting as a socio-cultural practice and examines gendered meanings within a collection. The Joanne B. Eicher collection of Nigerian textiles includes over 500 examples of contemporary textiles made primarily by women. This privately held collection began in 1963-1966 as cloth purchased for household and clothing use and aesthetic pleasure while the Eicher family was living and working in southern Nigeria. As Eicher (2001) has said, "I didn't set out to make a collection. I just bought cloth whenever I saw something I liked." However, these textiles have become an important part of Eicher's research and teaching on dress and culture, and have sparked several books, exhibitions, and academic dissertations. As the nature of her collecting changed and as the collection expanded in knowledge and number of objects, the relationships of collector to her collection shifted, and the meanings of the collection also began to shift. Examining these subjective elements emphasizes collecting as process and as socio-cultural practice. For example, research has shown that people collect in well-established gender styles. I discuss how both Eicher's collecting and collection reflect the concept of gendered collecting, proposed by Pearce (1998), on three different levels of gendered meaning—the collecting itself, associations of objects within the collection, and use of the collection.

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Susan J. Torntore holds a master's and Ph.D. from the University of Minnesota. She is Assistant Professor of Textiles and Clothing and Curator of the Center for Visual Learning in Textiles and Clothing at Iowa State University. She teaches dress and culture, the history of dress and fashion, and museum studies. Her research explores themes related to the production and use of dress and textiles as material culture from a cross-cultural perspective. Her publications include *Fashion Foundations: Early Writings on Fashion and Dress* (Berg Publishers, 2003), *Cloth is the Center of the World: Nigerian Textiles, Global Perspectives* (The Goldstein Museum of Design, 2001), and *Patterns and Passages: Quilts and Human Experience* (Washington State Quilt Heritage, Washington State Capital Museum, and Cheney Cowles Museum, 1994). She has over 20 years experience as a collections and exhibitions curator in history museums, including the Wyoming State Museum, the Washington State Historical Society, and at The Goldstein: A Museum of Design at the University of Minnesota.

From Shotgun Shacks to Gallery Walls: Issues in Collecting African-American Quilts

by

Patricia A. Turner

When she succeeded in convincing ex-slave Harriet Powers to sell one of her remarkable Bible quilts, Jennie Smith, Georgia artist and art teacher, probably became the first collector of African-American quilts. In 1891 Smith paid Powers five dollars, half of the asking price, for the quilt that would later go on to be displayed at the 1895 Cotton States Exposition in Atlanta. (Fry, 86-7) In the 100 plus years since this transaction many more African-American quilts have found their way into folk festivals, private collections and museum archives. As is true of European-American quilters, most African-American quilters have utilitarian goals in mind for their quilts. All of the complexities inherent in the purchase, preservation, display, and documentation of functional quilts exist within the sphere of black quilt collecting. But additionally, race plays a role and most of the major issues of concerning relationships between whites and blacks are reflected in the history of the collecting of black quilts.

Starting with Powers and Martha Ann Ricks, another nineteenth century black quilter, this presentation will then follow the practices within the black quilter community that aroused the interest of collectors in the 20th and 21st century. Particular attention will be paid to the 1950s and 1960s when the civil rights movement fostered increased attention to African-American issues and African-American cultural practices were suddenly of great interest to the American public.

In the 1970s, the success of Faith Ringgold and subsequently other art quilters adds a new dimension to the world of black quilts and soon wealthy celebrities such as Bill Cosby and Oprah Winfrey begin to purchase quilts. Although African-American quilters now enjoy much more autonomy and control than did Harriet Powers, racial issues still surface in the realm of African-American quilt collecting.

Patricia A. Turner is Professor of African-American and African Studies at the University of California—Davis. She is the author of several books including *I Heard It Through The Grapevine: Rumor in African-American Culture* (University of California Press, 1993) and *Ceramic Uncles and Celluloid Mammies: Black Images and Their Influence on Culture* (re-issued University of Virginia Press, 2002). She began her ethnographic research on black quilters in the late 1980s. Since then, she has given several papers and presentations on African-American quilters at academic conferences. She has also presented slide shows on black quilters in Japan, Italy, and Germany. She has consulted on quilt exhibitions at the Haggin Museum in Stockton, CA. and the Richmond Art Center, in Richmond, CA. She is currently working on a manuscript tentatively titled, *Crafted Lives: Stories and Studies of African-American Quilters*.

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