A FLOWERING OF QUILTS:

GARDEN PATTERNS AND FLORAL MOTIFS IN NINETEENTH CENTURY SOUTHERN QUILTS

by

ERIN RACHELLE WILLIAMS

(Under the Direction of John C. Waters)

ABSTRACT

The purpose of this thesis is to attempt to answer the question of why a relationship exists between nineteenth century southern gardens and quilts. The research focuses on how the popularity of gardens and gardening among southern women in the nineteenth century, technological advancements in the textile and sewing industries, and the changing social attitudes towards in the nineteenth century united to promote creation of floral quilts during the nineteenth century. It is hoped that this research will prove helpful to those interested in both the history of gardening and quilting and will inspire these same people to preserve quilts, an American art form that tells us so much about our cultural history.

INDEX WORDS: Quilting, Gardens, Nineteenth century, Southern states, Preservation, Intangible cultural resources

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Dean of the Graduate School
The University of Georgia
December 2006

DEDICATION

This thesis is dedicated to my mother, Karen Elaine Williams and grandmother, Era Mae Washburn, who have taught me so much about the art of quilting making and the joy and comfort it can bring to the lives of those who have the talent to create quilts and to the lives of the people they love.

ACKNOWLEDGEMENTS

The author would like to express gratitude to the following: James R. Cothran for inspiring this topic and supporting further research; John C. Waters, my major professor, for his guidance and support through this research process; and my family for their unwavering support, understanding, encouragement, and love.

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CHAPTER 1

INTRODUCTION

What was this peculiar connection between nineteenth century quilts and gardens? To answer this question, one must first clarify the nineteenth century definitions of both a "quilt" and a "garden." In Noah Webster's *An American Dictionary of the English Language*, published in 1828, a quilt was "a cover or garment made by putting wool, cotton or other substance between two cloths and sewing them together; as beds covered with magnificent quilts."[1] Mr. Webster's definition emphasized both the utilitarian and artistic merits of a quilt. A quilt's purpose was to cover a bed, but its magnificent design could not be denied. Mr. Webster defined a garden as "a rich, well cultivated spot or tract of country; a delightful spot" and further specified that a garden could be floral, fruit, or herbal in nature.[2] The similarities between the definitions were obvious. The utilitarian purpose of both words was emphasized, but the intangible value of both as objects of enjoyment was also realized. During the nineteenth century, women began to realize the intangible value of both gardens and quilts. Inevitably, a relationship between gardening and quilt making was born. Garden patterns and floral motifs became prominent design features in nineteenth century quilts.

During the late twentieth century, numerous museums and quilting organizations sought to catalogue America's earliest quilts, those quilts created beginning in the late

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[1] Webster, Noah. *An American Dictionary of the English Language*, vol. 2 (New York: S. Converse, 1828), 48, QUI.
[2] Webster, Noah. *An American Dictionary of the English Language*, vol. 1 (New York: S. Converse, 1828), 90, GAR.

eighteenth century through the nineteenth century. These historians looked primarily at the quilts' individual designs and the techniques used to create them. From this information, historians have been able to document the history of the textile and sewing industries as directly relating to these quilts, but little research has been done on the cultural and social changes that promoted the increased production of quilts during this time. Floral themed quilts were the most popular and therefore, most commonly produced type of quilt during the nineteenth century. Why though, were floral quilts the most popular? Was there an undiscovered connection between quilts and gardens created during the nineteenth century? And, indeed, if such a connection between gardens and quilts existed, why did it exist, and why was it not cultivated until the nineteenth century? These were the primary questions the author sought to answer.

The author asked many questions while completing her research in order to find the answers to these questions. Including, where did women find information for quilts and gardens? Why did women create so many quilts during the nineteenth century, especially so many floral quilts? Why were women so interested in both quilting and gardening during the nineteenth century? And most importantly, what was this peculiar connection between quilts and gardens during the nineteenth century? The search for these answers began in the usual places, modern documents that discussed gardens and floral quilts created during the nineteenth century. It was discovered that only a few books touched briefly on this subject, but interestingly enough, they all pointed in the same direction, to women's magazines, agricultural journals, and books published during the nineteenth century and marketed towards women and their families. The list of primary sources was extensive, and because of this, will be discussed later in this paper.

These magazines, journals, and books showed one extraordinary thing, an early connection between gardens and quilts because all the sources contained information on both. It was discovered from these larger documents, though, that women utilized other sources including language of flower books, nursery and seed catalogues, and agricultural fairs to learn more about gardens.

These nineteenth century documents proved to the author that, indeed, there was a connection between gardens and quilts. But to fully answer all of the questions, a closer look needed to be taken at the connection between the history of gardening, the development of the textile industry, the history of quilts and quilt making, and the change in women's societal roles that marked the beginning of the nineteenth century. And it was believed, and will be shown, that after analyzing the information gathered from numerous primary sources and the analysis of nineteenth century quilt patterns a connection between quilts and gardens existed during this time.

CHAPTER 2

WOMEN AND GARDENING DURING THE NINETEENTH CENTURY

The research needed for this paper did not include a look at the theoretical history of gardening and landscape architecture in the nineteenth century American South. What was most important to discover was who influenced these women, where did women find the most current information on popular garden designs and floral species, and what garden designs and floral species were most popular during the nineteenth century. During the nineteenth century, designers and botanists began to understand that the planters and gardeners, whether men or women, of the southern United States represented an untapped, growing market. Women were able to depend on new information sources that understood the southern climate and growing patterns. One author in particular promoted her book directly to women understanding that a shift in societal expectations was occurring during the nineteenth century that encouraged women to take an active role in gardening. Mary Catherine Rion, the author of *Ladies' Southern Florist*, hoped "to place in the hand of the Ladies of the South such a work as [she] in vain sought, when [she] commenced the culture of [her] flower garden."[3] Other authors marketed their books to southerners, though, not solely to women which makes Rion's book incredibly valuable when studying the gardening patterns of women during the nineteenth century. Other designers and botanists also influenced southern women during the nineteenth century. Women gained their knowledge on common, popular gardening practices from

[3] Rion, Mary Catherine. *Ladies' Southern Florist: A Facsimile of the 1860 Edition with New Introduction by James R. Cothran and Debra McCoy-Massey* (Columbia: University of South Carolina Press, 2001), 6.

numerous sources including agricultural magazines, women's magazines, and state and county agricultural fairs. Women also looked to garden nurseries to find both native plant species and exotic plants to use in their gardens.

Gardens were popular in the southern United States because the majority of the regions inhabitants descended from English immigrants, a country with a long history of gardening. Nineteenth century antebellum gardens were characterized by the general, combined use of avenues, groves, parterres, lawns, hedges, and fences and based on gardens found in Italy, France, and England during the seventeenth and eighteenth centuries and modified to fit local and regional climates.[4] Large, formal nineteenth century gardens were designed by cultured and educated Southern gentry who relied on English and French garden books such as, Leonard Meager's book *The English Gardener*, 1683 and François Gentil's book *The Retir'd Gardener*, 1717 and garden designers from Europe.[5] Many women created small floral and vegetable gardens in their yards to supplement these larger, more formal gardens. Southern women relied primarily on garden books that contained information on southern gardening techniques and floral and plant species that would adapt well to the southern climate. Southern authors of the period included, William White, author of *Gardening for the South*, 1856; Francis Simmons Holmes, author of *The Southern Farmer and Market Gardener*, 1842; and Thornton Phineas, author of *The Southern Garden and Receipt Book*, 1840. Rion's book, the most popular with women during the nineteenth century, contained information about preparing a garden for cultivation, plants species that were well adapted to growing in the South, and a list of books that women could further explore to

[4] Cothran, James R. *Gardens and Historic Plants of the Antebellum South* (Columbia: University of South Carolina Press, 2003) 46.
[5] Ibid., 49.

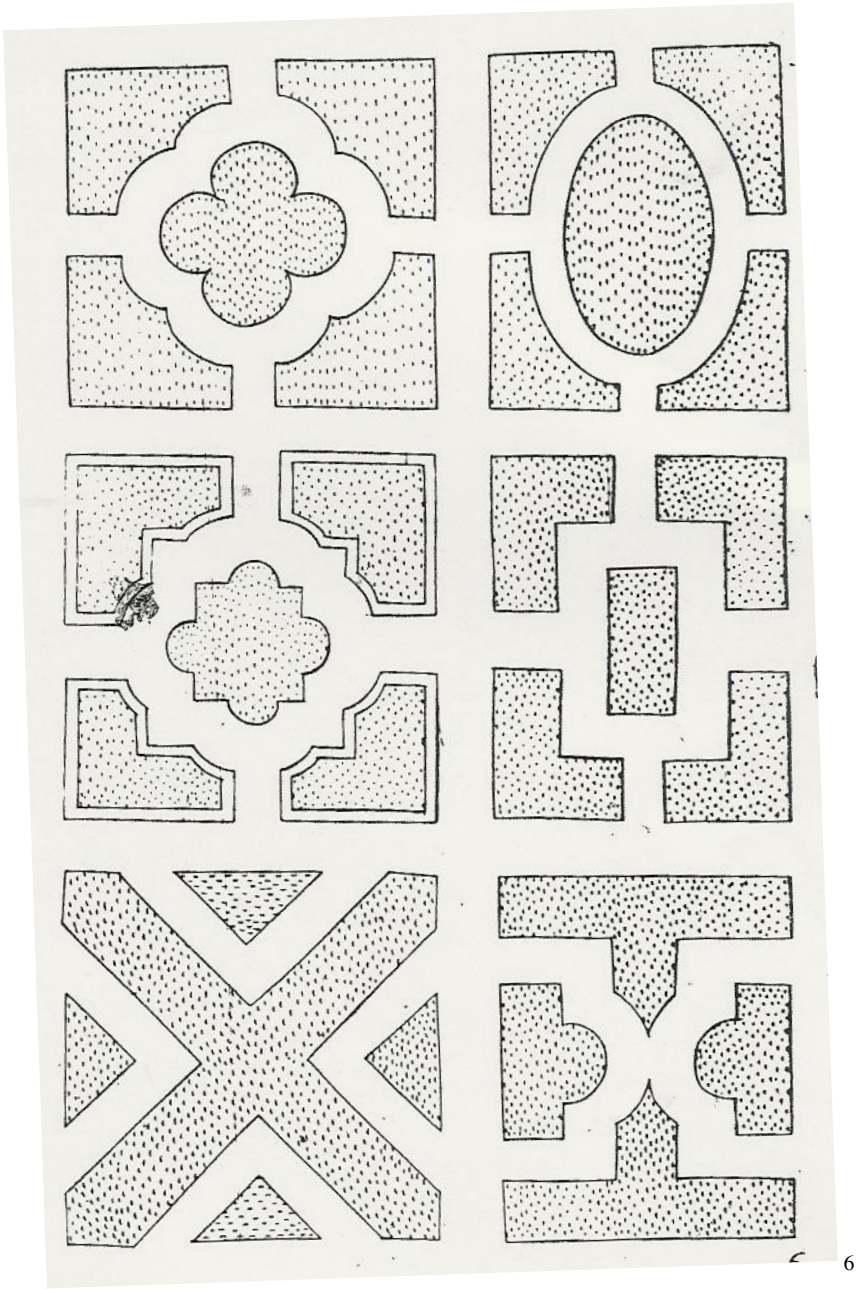


Figure 2.1

A Plate from *The English Gardener* by Leonard Meager. Notice how elements featured in nineteenth century quilts such as the cross and oval and square patterns are also found in popular garden designs from the nineteenth century.

[6] Meager, Leonard. *The English Gardener* (London: Printed for J. Wright and Sold by John Hancock, 1683), 6.

learn more about gardening. Unlike Rion, the other three authors marketed their books, generally, towards southern men and did not detail the techniques useful for smaller flower gardens, only the techniques useful for larger, farming operations and vegetable gardens. These books were still useful in showing that during the nineteenth century the southern states were trying to develop their own identity separate from the northern states. The southern agrarian economy needed texts that applied directly to it and provided technical information that was useful to the southern farmer and gardener. Francis Holmes made this point in the introduction to *The Southern Farmer and Market Gardener* when he stated

> Europe and the Northern States of this Union possess numerous works on Farming and Gardening, of which many have been widely disseminated throughout the Southern States; their directions, however, are not intended for, nor adapted to such a climate as we possess, so that a work developing the principles, and pointing out the method of their application to the Farming and Gardening of the South, and particularly of our low country, has been so many years a great desideratum.[7]

Women did find inspiration from other designers and botanists outside of the southern sphere of influence including Elias A. Long, author of *The Home Florist*, 1886; Lucy Hooper, author of *The Lady's Book of Flowers and Poetry*, 1842; Leonard Meager, author of *The English Gardener*, 1683; François Gentil, author of *The Retir'd Gardener*, 1717; and to a lesser extent from John Claudius Loudon, author of *An Encyclopedia of Cottage, Farm, and Villa Architecture and Furniture*, 1834, along with many other theoretical documents and Andrew Jackson Downing, author of *Cottage Residences*, 1844 and numerous other works.

[7] Holmes, F. S. *The Southern Farmer and Market Gardener; being a compilation of useful articles on these subjects from the most approved writers* (Charleston: Burges and James, 1842), v.

Elias A. Long wrote a book entitled *The Home Florist* that was marketed primarily towards amateur and female gardeners. Long gave advice on arranging flower beds: cutting gardens for enjoying flowers within the house, ribbon gardening "setting plants with contrasting color of flowers or with showy foliage, in lines on round, oval, or square beds,"[8] and color arrangement in gardens; hanging baskets and garden vases; plant culture in the house; and the creation of open-air window boxes. Long, like many southerners during the nineteenth century, believed "that living plants exert altogether a very beneficial influence upon the air we breathe."[9] The popularity of amateur gardening during the nineteenth century grew out of the idea that gardening and gardens provided access to nature, God's finest creation, and therefore, a closer connection to God and salvation.

Lucy Hooper wrote a book entitled *The Lady's Book of Flowers and Poetry* that expressed a nineteenth century fascination with the significance and meaning of flowers. What was most interesting about this nineteenth century trend was that there was no agreed upon "universal symbolic language" for flowers during the nineteenth century.[10] Language of flower books were given to women as gifts to entertain. Hooper's book treated flowers in sentimental terms, not in scientific, botanical terms, like many of the books used by women during the nineteenth century. Hooper's book was an anthology of poetry and a dictionary of the significance of flowers. It was unknown whether women considered a flower's significance when planning their gardens and quilts during the

[8] Long, Elias A. *The Home Florist: a Treatise on the Cultivation, Management and Adaptability of Flowering and Ornamental Plants, Designed for the Use of Amateur Florists* (Springfield: C. A. Resser, 1886), 23.
[9] Ibid., 54.
[10] Seaton, Beverly. *The Language of Flowers: A History* (Charlottesville: University Press of Virginia, 1995), 2.

nineteenth century, but it was interesting to note that many of the most popular flowers used in southern gardens and quilts during the nineteenth century have a significance that appealed to the maternal and spiritual nature of women.

It is difficult to discuss nineteenth century gardening and design without exploring the designs of John C. Loudon and Andrew Jackson Downing. Louden did not directly influence the designs and flower choices in nineteenth century gardens as related to this paper, but his idea of conventionalized floral design that gained wide popularity during the nineteenth century was incorporated into every floral quilt of the nineteenth century because the flowers portrayed in the quilts were conventionalized examples of their natural counterparts. Much the same can be said about Downing, whose designs were not widely popular in the South during the nineteenth century. Southern gardeners and planters were still attached to the formal parterre garden designs influenced by European garden designers and shied away from his natural design aesthetic. But upon further exploration of his designs in comparison to floral quilts of the nineteenth century, it was obvious that his designs were incorporated into nineteenth century quilts. Further exploration of Louden's and Downing's influences will be addressed later in the paper when quilt designs are looked at in more detail.

Women relied heavily on agricultural journals, women's magazines and books, and state and county agricultural fairs to gain information on gardening techniques, popular garden designs, and floral and plant species during the nineteenth century. Agricultural journals such as the *Southern Cultivator*, published in Athens, Georgia; *American Cotton Planter and Soil of the South*, published in Montgomery, Alabama; and *The Southern Planter*, published in Richmond, Virginia, though strongly marketed

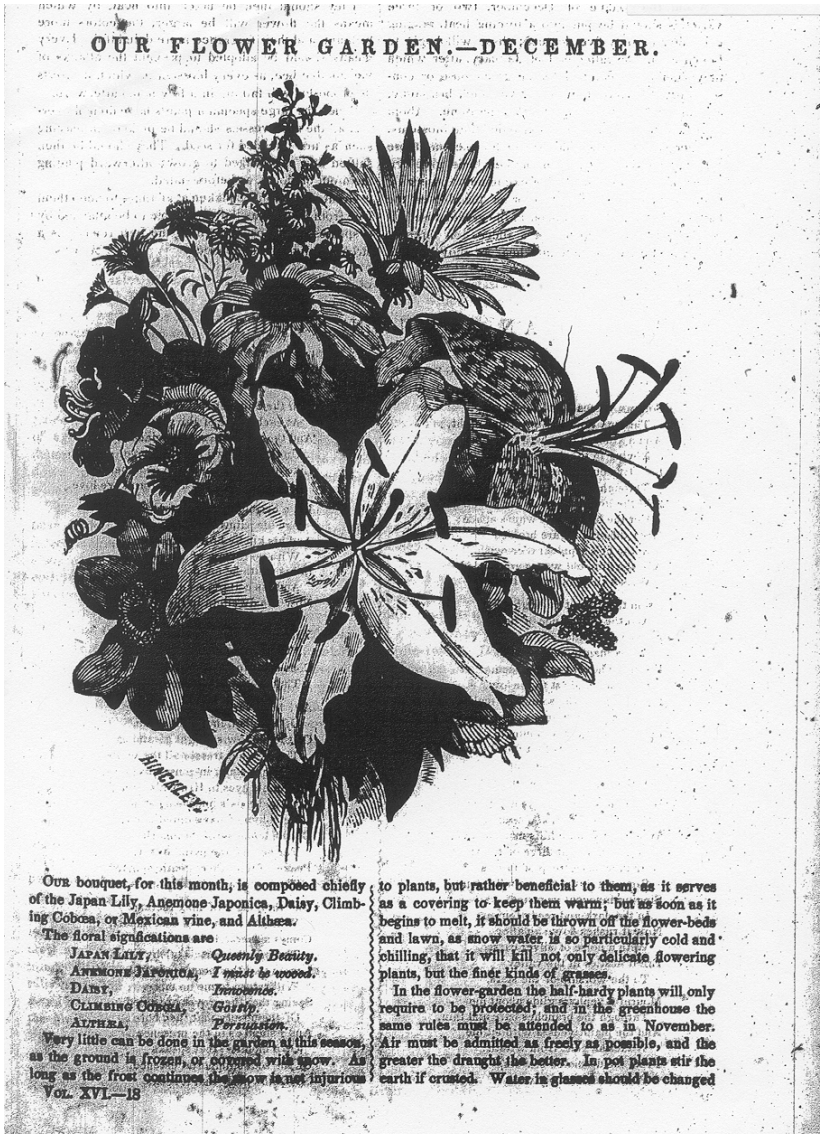
towards men, generally contained at least one monthly column for women. In the January, 1842 issue of *The Southern Planter*, women were encouraged to grow ornamental flower gardens because "*happiness* [can] be derived from a neat and ornamental homestead."[11] In fact, it was commonly believed that neighbors "never look upon a well stocked, well kept flower garden, but that we forthwith conclude that there is a member of the gentler sex residing in the premise."[12] Touting the necessity of growing a garden was, generally, as much information as these journals shared with women, but other journals did provide brief information on gardening. For example, in the January, 1871 edition of *Southern Cultivator* an article entitled "The Flower Garden" suggested that the beginning of the year was the best time to begin a garden, recommended parterre gardens should be in full view of the house, promoted the use of fountains and hanging baskets, and stated that "nothing gives greater pleasure to the female portion of a family, than a well arranged, properly kept Flower Garden."[13] Many of these agricultural journals contained advertisements for women's magazines such as *Godey's Lady's Book* and garden nurseries, two other informational sources used by southern women during the nineteenth century.

Women relied heavily on women's magazines and books published during the nineteenth century to determine how they could incorporate gardens and garden motifs into their landscapes and home décor. *Peterson's Magazine* published a monthly column entitled "Our Flower Garden" that advised women on a bouquet that could be created every month out of seasonal flowers and house these flowers could used to decorate the home. This column allowed readers to "acquire the language of flowers, as well as learn

[11] "Ornamental Farmings," *The Southern Planter*, 2, no. 1 (January, 1842), 3.
[12] "Women and Flowers," *The Southern Planter*, 18, no. 2 (January 1858), 56.
[13] "The Flower Garden," *Southern Cultivator*, 29, no. 1 (January, 1871), 28.

how to cultivate these 'choicest of Nature's gifts.'"[14] The article also provided monthly gardening advice. Each month a list of flowers was provided, along with their significance. For example, in December of 1849, a bouquet could be created out of Japan lily, signifying "queenly beauty;" Anemone Japonica, signifying "I must be wooed;" Daisy, signifying "innocence;" Climbing Coboea, signifying "gossip" or Mexican vine; and Althaea, signifying "persuasion." In the month of December, it was advised that "very little can be done in the garden at this season, as the ground is frozen, or covered in snow."[15] As mentioned above, most journals and magazines gave only brief instructions on how to cultivate flower gardens. Instead, they chose to promote the cultivation of flower gardens to women and their families. In a continuously running advertisement in *Godey's Lady's Book*, a nurseryman by the name of Henry A. Dreer, wished "to impress upon our friends how much can be done with a little care and trouble, and a trifling outlay of money, to beautify their homes and make them attractive, not only to their families, but all around them.[16] Dreer's nursery, located in Philadelphia, Pennsylvania, suggested women include a variety of floral and plants species in their gardens such as pansies, roses, geraniums, phlox, chrysanthemum, sweet peas, and Portulaca pinks.[17] Women's magazines contained vast amounts of information on gardening, garden ornamentation, and popular floral and plant species commonly cultivated in nineteenth century gardens, but there were also books published during the nineteenth century promoted as a housewife's most useful tool to ensure a well-run home. *The Lady's Annual Register and Memorandum-Book*, published

[14] "Our Flower Garden.—July," *Peterson's Magazine*, 16, no. 1 (April, 1849), 11.
[15] "Our Flower Garden.—December," *Peterson's Magazine*, 16, no. 6 (1849), 221.
[16] "The Flower Garden" *Godey's Lady's Book* 86 (March 1868), 286.
[17] Ibid.



OUR FLOWER GARDEN.—DECEMBER.

HINCKLEY.

Our bouquet, for this month, is composed chiefly of the Japan Lily, Anemone Japonica, Daisy, Climbing Cobea, or Mexican vine, and Althea.

The floral significations are

Japan Lily,	*Queenly Beauty.*
Anemone Japonica,	*I must be wooed.*
Daisy,	*Innocence.*
Climbing Cobea,	*Gaiety.*
Althea,	*Persuasion.*

Very little can be done in the garden at this season, as the ground is frozen, or covered with snow. As long as the frost continues the snow is not injurious to plants, but rather beneficial to them, as it serves as a covering to keep them warm; but as soon as it begins to melt, it should be thrown off the flower-beds and lawn, as snow water is so particularly cold and chilling, that it will kill not only delicate flowering plants, but the finer kinds of grasses.

In the flower-garden the half-hardy plants will only require to be protected, and in the greenhouse the same rules must be attended to as in November. Air must be admitted as freely as possible, and the greater the draught the better. In pot plants stir the earth if crusted. Water in glasses should be changed

[18]

Figure 2.2

A monthly column in *Peterson's Magazine* that advised women on how to grow seasonal floral and plant species and arrange them in her home. This article appeared in the December, 1849 edition of the magazine.

[18] Ibid.

annually, contained both a southern and northern annual garden calendar that gave housewives tips on cultivating kitchen gardens, trees and shrubs, and flower gardens. The book's main goal was "to furnish a useful remembrancer to accompany the American housekeeper through the several months of the year."[19] The most interesting part of this book was its cover that illustrated a woman completing her daily household duties: reading, sewing, cooking, washing, ironing, gardening, and teaching her children. What should be noted about these magazines and books was that women looked to them for both advice on gardening, quilting, and a vast amount of other household tips, proving a connection between these two activities that would help to develop the popularity of incorporating garden patterns and floral motifs in nineteenth century quilts.

Women also attended state and county agricultural fairs to find information on popular garden designs and floral and plant species during the nineteenth century. The Alabama State Agricultural Society held its third annual agricultural fair in Montgomery, Alabama in October of 1857. A detailed list of competitions and prizes was published in *The American Cotton Planter and Soil of the South*. In the Fifth Division, competitors entered their best fruit plants: oranges, apples, pears, peaches, and grapes, hedge plants; best floral species: dahlias, roses, and phloxes; most beautiful floral bouquet; and the best and greatest variety of garden vegetables.[20] At these fairs women could learn about and see the most popular and new plant and floral species being used in gardens across the South. Agricultural fairs were a great source of information for women on both quilts and gardens during the nineteenth century.

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[19] Gilman, Caroline. *The Lady's Annual Register and Housewife's Memorandum-Book* (Boston: Otis, Broaders, and Co., 1839), 1.

[20] Alabama State Agricultural Society "Premium List of the Third Annual Fair of the Alabama State Agricultural Society," *American Cotton Planter and Soil of the South*, 1 (1857): 124.

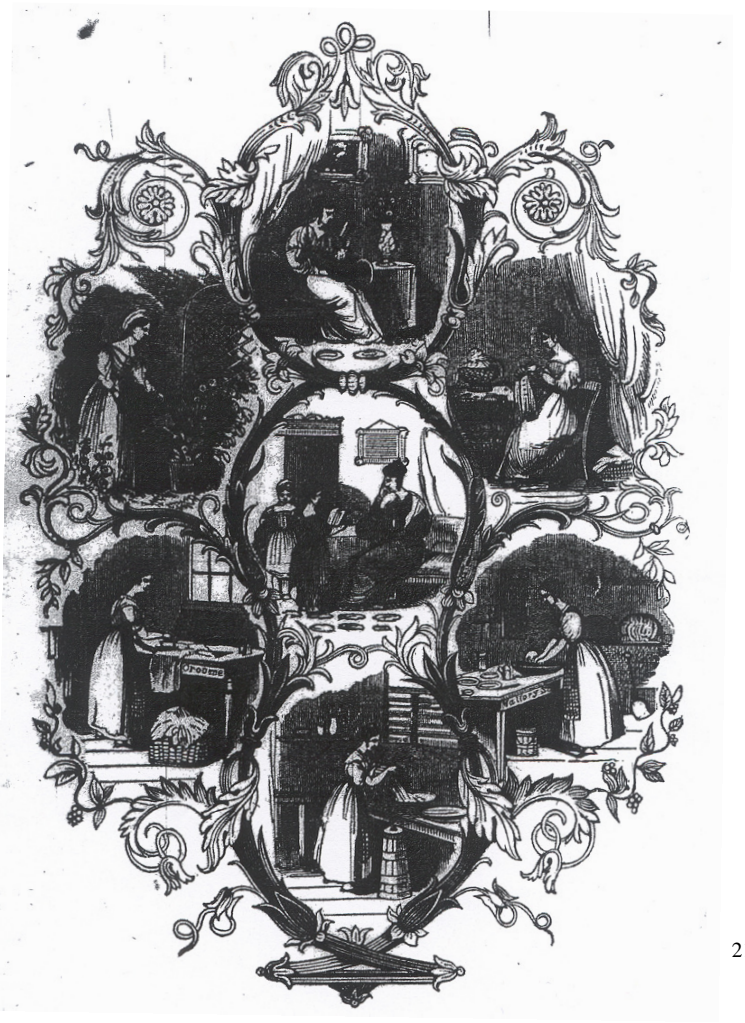
 [21]

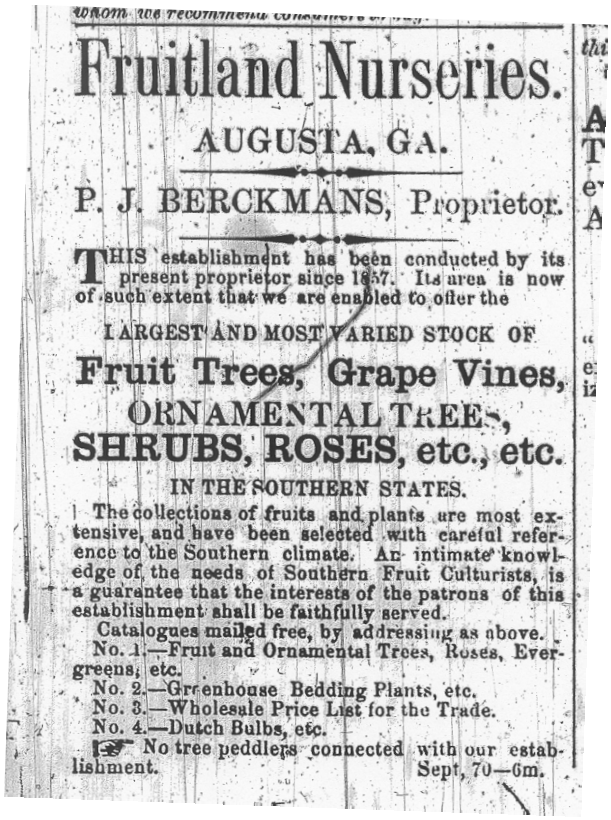
Figure 2.3

An illustration from *The Lady's Annual Register and Housewife's Memorandum-Book* published in 1839; the illustration depicts a woman's daily household duties

[21] Ibid.

Every garden nursery promised its customers quality merchandise with a constantly increasing amount of available products because "all the newest and most desirable species of latest introduction have been ordered from the finest establishments in Europe."[22] Fruitland Nurseries, the largest nursery in the southeastern United States during the nineteenth century, was founded in 1858 by Louis Mathieu Edouard Berckmans and his son, Prosper Jules Alphonse Berckmans in Augusta, Georgia. Fruitland Nurseries introduced numerous different plant and floral species into the southeast.[23] In the 1859-1860 edition of the Fruitland Nurseries supplemental catalogue, the nursery offered a variety of floral and plant species including, fruits, such as grapes and strawberries; flowers such as roses, carnations, hollyhocks, and cockscombs; bedding plants "suitable for the summer decoration of flower gardens…and parlor collections;"[24] and basket plants. These nurseries made both native and exotic floral species more readily available to southern gardeners. Other nurseries were popular in the South during the nineteenth century also, and provided to their customers, generally, the same types of plant and floral species as Fruitland Nurseries. Two of these nurseries were Pomaria Nurseries in Columbia, South Carolina and Bloomsdale, operated by David Landreth out of Philadelphia, Pennsylvania. Pomaria Nurseries advertised that it cultivated and sold

[22] Pomaria Nurseries. *Descriptive Catalogue of Southern and Acclimated Fruit Trees, Evergreens, Roses, Grape vines, Ornamental Trees, Shrubs, &c.: Cultivated and for Sale at the Pomaria Nurseries* (Columbia: Southern Guardian, 1861) 5.
[23] Reynolds, W. Michael. "Berckmans Nursery," *The New Georgia Encyclopedia* 26 August 2005 [database on-line]; available from http://www.georgiaencyclopedia.org/nge/Article.jsp?id=h-2064; Internet; accessed 15 October 2006.
[24] *1859-1860 Supplemental Catalogue of Fruit Trees, Grape Vines, Strawberries, Roses, Shrubs, &c. Cultivated at Fruitland Nurseries Augusta, Georgia, by P. J. Berckmans & Co*. (Augusta: Steam Power Press of the Southern Cultivator, 1859) Fruitland Nurseries 1858-1967. Prosper Jules Alphonse Berckmans Collection, 1828-1972, MSS 961- Series 2, Kenan Research Center, Atlanta History Center Archives.



Fruitland Nurseries.

AUGUSTA, GA.

P. J. BERCKMANS, Proprietor.

THIS establishment has been conducted by its present proprietor since 1857. Its area is now of such extent that we are enabled to offer the

LARGEST AND MOST VARIED STOCK OF

Fruit Trees, Grape Vines,

ORNAMENTAL TREES,

SHRUBS, ROSES, etc., etc.

IN THE SOUTHERN STATES.

The collections of fruits and plants are most extensive, and have been selected with careful reference to the Southern climate. An intimate knowledge of the needs of Southern Fruit Culturists, is a guarantee that the interests of the patrons of this establishment shall be faithfully served.

Catalogues mailed free, by addressing as above.

No. 1.—Fruit and Ornamental Trees, Roses, Evergreens, etc.

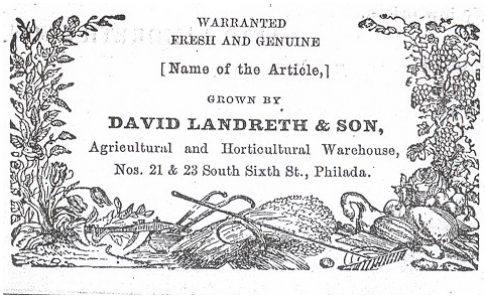
No. 2.—Greenhouse Bedding Plants, etc.

No. 3.—Wholesale Price List for the Trade.

No. 4.—Dutch Bulbs, etc.

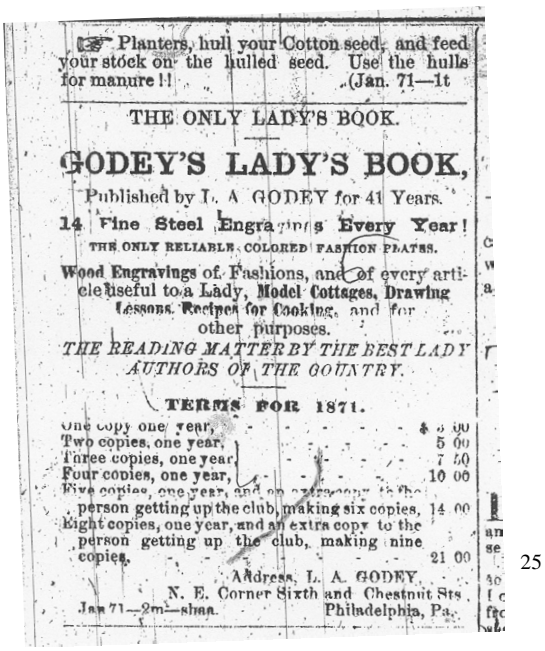
☞ No tree peddlers connected with our establishment. Sept, 70—6m.

Figure 2.4



WARRANTED
FRESH AND GENUINE
[Name of the Article,]
GROWN BY
DAVID LANDRETH & SON,
Agricultural and Horticultural Warehouse,
Nos. 21 & 23 South Sixth St., Philada.

Figure 2.6



☞ Planters, hull your Cotton seed, and feed your stock on the hulled seed. Use the hulls for manure!! (Jan. 71—1t

THE ONLY LADY'S BOOK.

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Published by L. A. GODEY for 41 Years.

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THE ONLY RELIABLE COLORED FASHION PLATES.

Wood Engravings of Fashions, and of every article useful to a Lady, Model Cottages, Drawing Lessons, Recipes for Cooking, and for other purposes.

THE READING MATTER BY THE BEST LADY AUTHORS OF THE COUNTRY.

TERMS FOR 1871.

One copy one year,	$ 3 00
Two copies, one year,	5 00
Three copies, one year,	7 50
Four copies, one year,	10 00
Five copies, one year, and an extra copy to the person getting up the club, making six copies,	14 00
Eight copies, one year, and an extra copy to the person getting up the club, making nine copies,	21 00

Address, L. A. GODEY,
N. E. Corner Sixth and Chestnut Sts.
Jan 71—2m—shan. Philadelphia, Pa.

Figure 2.5

Figure 2.4: An advertisement for Fruitland Nurseries, in Augusta, Georgia, published in the January, 1871 edition of Southern Cultivator

Figure 2. 5 : An advertisement for *Godey's Lady's Book* published in the January 1871 edition of Southern Cultivator

Figure 2.6: A label that appeared on all products sold by Bloomsdale Nursery, operated by David Landreth, in Philadelphia, Pennsylvania

[25] "Fruitland Nurseries," *Southern Cultivator*, 29, no. 1 (January, 1871).
[26] "Godey's Lady's Book," *Southern Cultivator*, 29, no. 1 (January, 1871).
[27] *Landreth's Rural Register and Almanac*, (Philadelphia: D. Landreth, 1868), 4.

fruits that had been adapted to the southern climate.[28] Bloomsdale sold such plants as pomegranate, hedge plants: Osage orange and privet; deciduous trees and shrubs: magnolia, hibiscus, a variety of elms, and azaleas; evergreen trees: pines and oaks; and roses.[29] David Landreth hoped to compete with southern nurseries by advertising and selling his seeds in the South at drug stores and general merchandise stores. In order to guarantee his southern customers that his seeds were authentic, Landreth placed a label on all of his products. Landreth's available merchandise was not as extensive as southern nurseries, nor did he advertise products cultivated solely for the southern climate, but he did have a successful business in the South. It is interesting to note that many of the floral and plant species sold at nurseries during the nineteenth century appear in quilts produced during the nineteenth century, including roses, pomegranates, oaks, pines, and cockscombs. Southern women were influenced by a number of botanists and designers, those that attempted to cater directly to them and those outside of the southern sphere of influence.

Summary

Women found inspiration for their gardens in agricultural journals, women's magazines, and at state and county agricultural fairs; interestingly enough, the same places they found inspiration for their quilts. Women relied on southern nurserymen to expose them to new native and exotic floral and plant species to incorporate into their gardens. Many of these popular plant species would, eventually, be present in their quilts. The connection between gardens and quilts was only just emerging at the beginning of the nineteenth century. The connection would require not only a growing

[28] Pomaria Nurseries, 9.
[29] Ibid.

interest in gardening among southern women, but also great technological advances in the textile and sewing industries and social changes to completely solidify.

CHAPTER 3

ADVANCEMENTS IN THE TEXTILE AND SEWING INDUSTRIES

The economic and technological advances of the nineteenth century facilitated the growing popularity of quilting among women in the southern states. Women had access to an ever increasing amount of new technology, quilting materials, and literature that made quilt making easier and, therefore, more popular. Magazines were not a southern woman's only source of information on quilt making and quilt patterns. Southern women also gained inspiration from other quilters. Women exhibited their quilts at state and county agricultural fairs along side their husband's farm crops and live stock. At the fairs, women found inspiration in the exhibited quilts and incorporated the patterns and fabrics into their own quilts. Women also attended quilting bees, social events where women gathered to help sew a quilt, generally in preparation for a wedding or a birth, or simply just to amuse themselves with the company of good friends and gossip. At these events, women shared new quilting patterns and techniques with their friends.

Advancements in the textile and quilting industries provided southern women access to materials and instruments that allowed them to increase their quilt production. The late eighteenth and early nineteenth centuries were marked with numerous smaller advancements that contributed to the growing popularity of quilt making. The mass production of three ply cotton sewing thread occurred in 1801, before which thread was handmade from homegrown cotton and flax. This new thread was of better quality than the homemade thread, giving women a better quality product to work with. The

operation of the first cotton spinning mill began operation in 1793 and the first power loom in 1815. Both inventions provided inexpensive white fabric to quilt makers.[30] The three most important technological advancements that contributed to the growing popularity of quilt making were the invention of the cotton gin by Eli Whitney in 1793, the advancements in printing technology, and the development of the first functional sewing machines by Elias Howe in 1846 and Isaac Merritt Singer in the 1850s.

The invention of the cotton gin in the 1790s marked the beginning of the end of home production of quilting materials such as fabric and thread. The cotton gin provided a quick and easy method for seeds to be removed from the cotton boll. The cotton gin radically changed the production of cotton, especially in the South where "Cotton was King."[31] Cotton production increased in the United States from 140,000 pounds exported per year prior to the invention of the cotton gin to almost 1,600,000 pounds per year after the invention with most of the production occurring in the southern states of South Carolina and Georgia.[32] Until the early nineteenth century, textiles were either home made woven fabrics or imported chintz fabrics bought at high prices from Europe. Because of the invention of the cotton gin and the increased production and availability of cotton, fabrics and threads began to be mass produced by companies throughout the South making quilting materials more readily available to the southern quilt maker.

The development and evolution of printing technology in the nineteenth century provided women with ever changing designs and colors in their fabrics. The earliest form of printing was block-printing where wooden blocks were carved to create single

[30] Clark, Ricky. *Quilted Gardens: Floral Quilts of the Nineteenth Century* (Nashville: Rutledge Press, 1994).
[31] Cothran, James R. *Gardens and Historic Plants of the Antebellum South* (Columbia: University of South Carolina Press, 2003), 1.
[32] Ibid., 2.

repetitive patterns in solid colors on fabrics. The next development in printing technology was engraved copperplates, similar to block printing in that it produced single repetitive designs, but different in the fact that the designs were more intricate and detailed and imprinted fabrics with "large-scale designs of birds, scenes, and historical events in single colors."[33] Fabrics produced in this way were labeled toiles. The final development in printing technology was the introduction of cylinder printing in the 1780s or 1790s when John Hewson of Gunner's Run, Pennsylvania used the rolling technique to create what became known as calico fabric. The fabric was generally two-toned and contained a small-scale repeating design. This fabric became one of the most popular to use in clothing and quilts across America.[34]

Undeniably, the most important textile development of the nineteenth century was the invention of the sewing machine. As early as the late sixteenth century, European inventors made concerted efforts to invent a "mechanical sewing device" similar to the one finally patented by Elias Howe in the United States in 1846.[35] By the time Howe had finally patented his sewing machine, seventeen other sewing machines had been invented in the United States, England, France, Austria, and Germany. Howe's advantage over hand stitching that made women quilters take note of his invention was the machine's speed. Howe's sewing machine sewed at a rate of 250 stitches per minute, approximately seven times faster than hand stitching. Howe first exhibited his invention at Boston's Quincy Hall Clothing Manufactory in 1846. Unfortunately, the sewing machine did not bring Howe any financial success in the United States. His model was deemed to be insufficient to meet the needs of female quilters. The machine was awkward to operate

[33] Duke, Dennis and Deborah Harding, eds. *America's Glorious Quilts* (New York: Park Lane, 1987), 17.
[34] Ibid., 17-18.
[35] Stewart, Bruce K. "A Stitch in Time," *American History*, 31 no. 4 (1996): 58.

and did not match the quality of a quilter's handwork. An image of Howe's invention can be seen in Figure 3.2. Admitting defeat in the United States, Howe moved to England in hopes of finding success in Europe. Unfortunately, Howe was also unsuccessful in Europe. Upon his return to the United States, Howe realized that the popularity of sewing machines had soared due to adjustments made by various inventors, including Isaac Merritt Singer.

Realizing that other men were profiting from his invention, Howe sued Singer on the basis of patent infringement in order to stop the production of the I.M. Singer & Company's sewing machine. Howe's original patent stood, and as a result, Singer was required to pay Howe a license fee for every machine sold from that date forward on top of a 25,000 dollar settlement. Howe would eventually become a millionaire simply by collecting royalties from his invention. I.M. Singer & Company became the largest and best known manufacturer of sewing machines in the nineteenth century.

The company's success could be attributed to the fact that Singer understood women and geared his advertisements towards them. He boasted not only of the machine's ability to relieve a woman "from the never-ending drudgery of the needle," and of its capability to complete "nine-tenths of the sewing of your household in the shortest conceivable time;" but also that, simultaneously, the machine was "sufficiently elegant to grace a lady's boudoir."[36] An illustration of this notion can be found in Figure 3.3. Singer's "Family Sewing Machine" debuted in the late 1850s and was marketed towards housewives, seamstresses, and dressmakers. The Singer Company decorated their stores to look like homes, another way to appeal to housewives, and hired women to

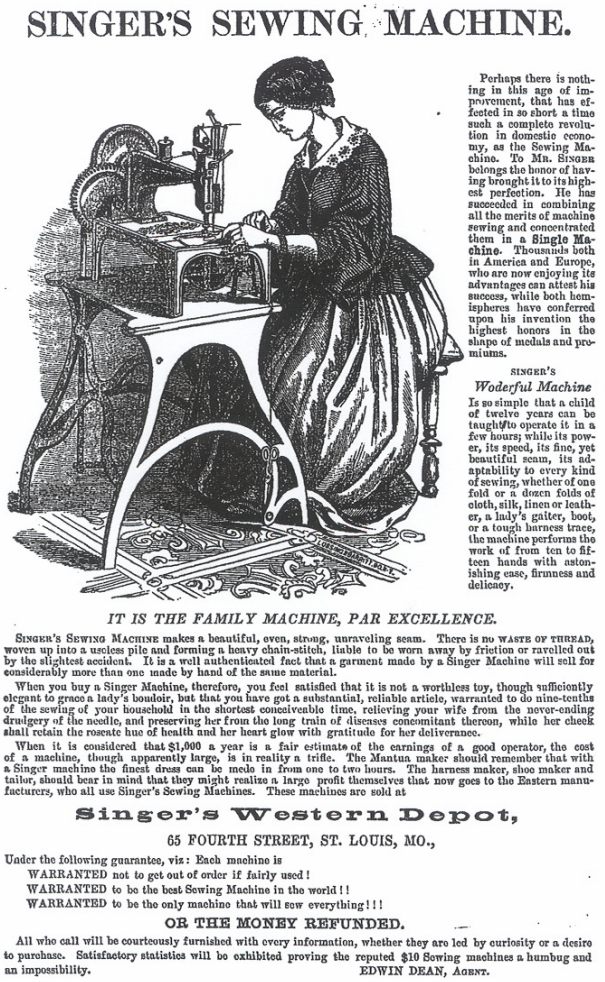
[36] "Singer's Sewing Machine," *Valley Farmer*, 8, no. 11 (Nov 1856): 8.

demonstrate the variety and ease of using the machines.[37] An advertisement for Singer's "Family Sewing Machine can be seen in Figure 3.1. The sewing machine market was not limited to I.M. Singer & Company. Women were bombarded with advertisements and testimonials in numerous journals and magazines, such as *Godey's Lady's Book*. *Godey's Lady's Book* frequently promoted one company, Wheeler and Wilson's, out of Philadelphia, Pennsylvania. Like the Singer models, these machines were marketed towards housewives.

During the nineteenth century, the market was flooded with numerous magazines geared towards women. These publications conveyed vast amounts of useful information to the devoted housewife. Advice on housekeeping, stories about the faithful housewife and her responsibilities, recipes, popular fashion critiques, and advertisements for the latest consumer goods were only some of the features of these magazines. The most successful of these women's magazines was *Godey's Lady's Book*, but countless others were available. These magazines offered advice for promising young female gardeners on popular floral and plant species and gardening methods. The magazines also featured directions for simple sewing projects, quilt patterns, and embroidery patterns.

Graham's Illustrated Magazine, published in Philadelphia, featured a monthly column that illustrated patterns for needle work that could be incorporated into quilts. Floral and large geometric embroidery patterns were the most popular, but also featured were alphabets that could be used to label quilts and handkerchiefs, crochet patterns that could be incorporated into quilts, and patterns for clothing and purses.[38] Many of the geometric patterns featured in the embroidery designs can be found in popular garden

[37] Stewart, 64.
[38] *Graham's Illustrated Magazine* 49, no. 1-6 (1856).



SINGER'S SEWING MACHINE.

Perhaps there is nothing in this age of improvement, that has effected in so short a time such a complete revolution in domestic economy, as the Sewing Machine. To Mr. SINGER belongs the honor of having brought it to its highest perfection. He has succeeded in combining all the merits of machine sewing and concentrated them in a **Single Machine.** Thousands both in America and Europe, who are now enjoying its advantages can attest his success, while both hemispheres have conferred upon his invention the highest honors in the shape of medals and premiums.

SINGER'S
Woderful Machine

Is so simple that a child of twelve years can be taught to operate it in a few hours; while its power, its speed, its fine, yet beautiful seam, its adaptability to every kind of sewing, whether of one fold or a dozen folds of cloth, silk, linen or leather, a lady's gaiter, boot, or a tough harness trace, the machine performs the work of from ten to fifteen hands with astonishing ease, firmness and delicacy.

IT IS THE FAMILY MACHINE, PAR EXCELLENCE.

SINGER'S SEWING MACHINE makes a beautiful, even, strong, unraveling seam. There is NO WASTE OF THREAD, woven up into a useless pile and forming a heavy chain-stitch, liable to be worn away by friction or ravelled out by the slightest accident. It is a well authenticated fact that a garment made by a Singer Machine will sell for considerably more than one made by hand of the same material.

When you buy a Singer Machine, therefore, you feel satisfied that it is not a worthless toy, though sufficiently elegant to grace a lady's boudoir, but that you have got a substantial, reliable article, warranted to do nine-tenths of the sewing of your household in the shortest conceivable time, relieving your wife from the never-ending drudgery of the needle, and preserving her from the long train of diseases concomitant thereon, while her cheek shall retain the roseate hue of health and her heart glow with gratitude for her deliverance.

When it is considered that $1,000 a year is a fair estimate of the earnings of a good operator, the cost of a machine, though apparently large, is in reality a trifle. The Mantua maker should remember that with a Singer machine the finest dress can be made in from one to two hours. The harness maker, shoe maker and tailor, should bear in mind that they might realize a large profit themselves that now goes to the Eastern manufacturers, who all use Singer's Sewing Machines. These machines are sold at

Singer's Western Depot,

65 FOURTH STREET, ST. LOUIS, MO.,

Under the following guarantee, viz: Each machine is

WARRANTED not to get out of order if fairly used!
WARRANTED to be the best Sewing Machine in the world!!
WARRANTED to be the only machine that will sew everything!!!

OR THE MONEY REFUNDED.

All who call will be courteously furnished with every information, whether they are led by curiosity or a desire to purchase. Satisfactory statistics will be exhibited proving the reputed $10 Sewing machines a humbug and an impossibility.

EDWIN DEAN, AGENT.

Figure 3.1

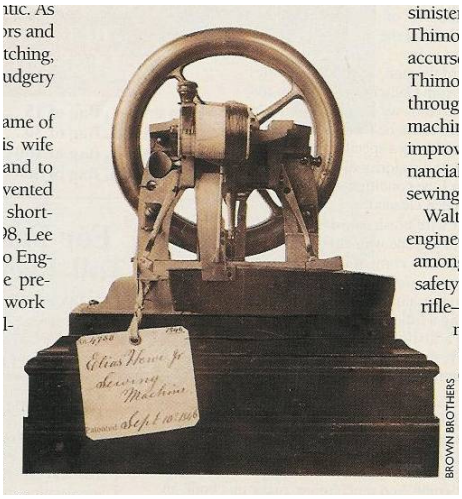


Figure 3.2

Figure 3.1: An 1856 advertisement for Singer's Sewing Machines that appeared in *Valley Farmer* magazine

Figure 3.2: Elias Howe's patented sewing machine

Figure 3.3: A nineteenth century illustration showing how the sewing machine would shorten the amount of time women spent sewing

Figure 3.3

[39] Stewart, 58.
[40] "Singer's Sewing Machine," *Valley Farmer*, 8, no. 11 (November, 1856): 176.
[41] Stewart, 64.

designs of the nineteenth century. The presence of an abundant amount of floral embroidery patterns within the magazine illustrated the growing popularity of gardening and quilting among women and continued to cement the connection between gardens and quilts.

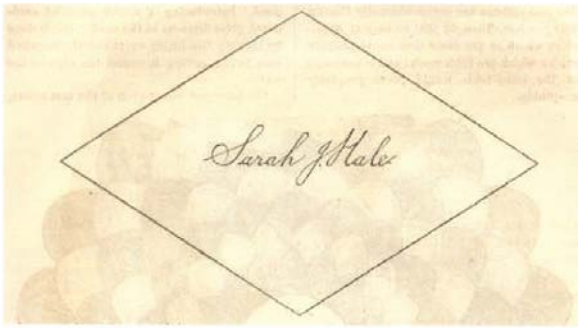
Godey's Lady's Book explicitly featured patterns for quilts and quilt related items, including pin cushions and knitted work baskets. The vast majority of the quilts featured simple geometric patchwork quilt patterns. The designs that most resembled nineteenth century garden patterns include a silk patchwork that featured a repeating star surrounded by a hexagonal grid pattern, a variegated patchwork that featured a central radiating star, and simpler patchwork patterns that featured squares and circles. The silk patchwork was "suitable for either a bed quilt or basinett cover."[42] The variegated patchwork was, in actuality, an appliquéd quilt where colorful patches of fabric were sewn onto a generally solid white background fabric. The quilt featured a central radiating star surrounded by a circle of pieced triangles with four circles placed within the corners of the quilt and featured the same radiating design.[43] The simple patchwork quilts that featured circle and square patterns were the most popular quilt designs during the nineteenth century because of their simplicity and ease of construction. In the February 1857 edition of *Godey's Lady's Book,* the patchwork quilt was romanticized by Ellen Lindsay when she wrote;

> What little girl does not recollect her first piece of patchwork, the anxiety for fear the pieces would not fit, the eager care with which each stitch was taken, and the delight of finding the bright squares blended into the pretty pattern. Another square and another, and the work begins to look as if in time it might become a quilt…[44]

[42] "Pattern for Silk Patchwork," *Godey's Lady's Book* 49 (September, 1854): 269.
[43] "Variegated Patchwork," *Godey's Lady's Book* 57 (October, 1858): 359.
[44] Lindsay, Ellen. "Patchwork," *Godey's Lady's Book* 56 (February, 1857): 166.

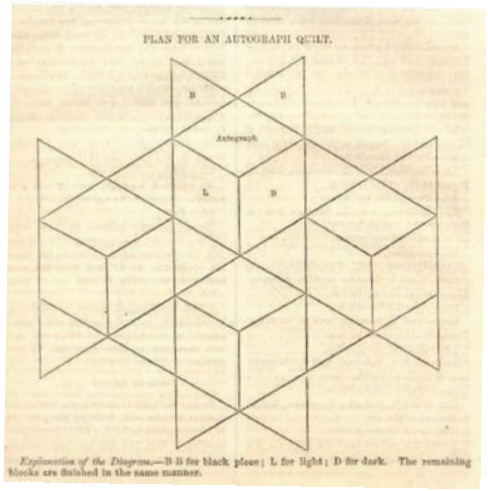
the romanticism that surrounded quilt making during the nineteenth century was captured in this quote. Lindsay was directing to her readers the correct method for constructing patchwork quilts, slow, deliberate, and progressive movements, and also encouraging a remembrance of older and fonder times when the quilt was made. The magazine also featured a design for the autograph or album quilt, arguably the most popular quilt pattern of the nineteenth century. In April of 1864, instructions for an album quilt were featured in the magazine. The autograph bed quilt was "made by obtaining the signatures of friends or relatives written upon pieces of white material. These pieces [could] be square, octagon, round, diamond, or heart shaped…"[45] Quilters would join these signed pieces with other pieces of fabric, often times scraps of fabric from their families and loved ones clothing, or even wedding dresses. Autographed quilts were often given as gifts to women who were leaving friends and family as a means of remembering the ones they loved. *Godey's Lady's Book* and other national magazines, like *Graham's Illustrated Magazine*, realized that quilt making was gaining popularity in the United States. What significance should be taken from these magazines was not that few garden motifs and patterns were found in the quilts featured in the magazines, but that quilt patterns and techniques were featured that encouraged women to create and experiment with their own creativity. The majority of the floral quilts that will be examined later were not created from patterns found in nineteenth century publications, but were inspired by the quilter's natural surroundings and uniquely produced by women who had few patterns to follow, other than an image in their heads that came from their own gardens or quilts that were exhibited at fairs or owned by friends.

[45] "Autographed Bedquilt," *Godey's Lady's Book* 68 (April, 1864): 387.



[46]

Figure 3.4



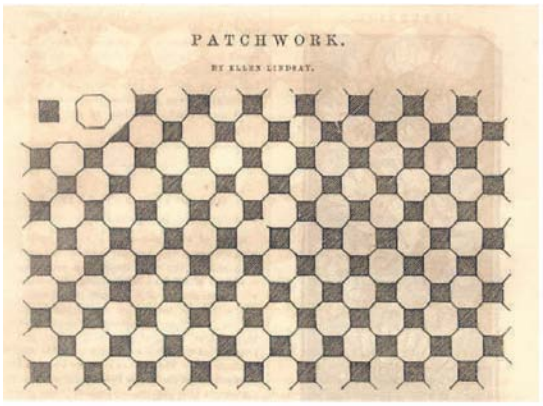
[47]

Figure 3.5

Figure 3.4: A plan for an autograph quilt square from an 1864 edition *Godey's Lady's Book*

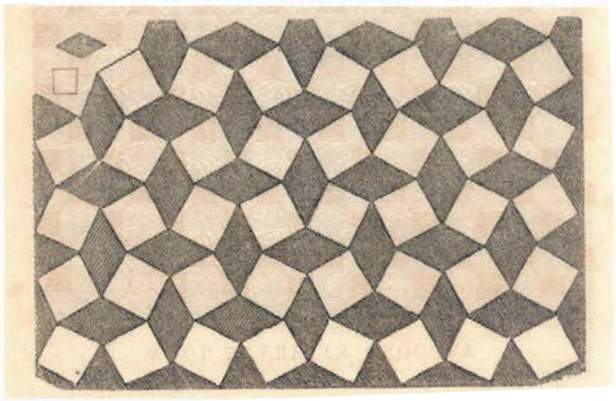
Figure 3.5: A pattern for an autograph bed quilt from an 1864 *Godey's Lady's Book*

Figures 3.6 and 3.7: Two examples of quilt patterns for geometric patchwork quilts from an 1857 edition of *Godey's Lady's Book*



[48]

Figure 3.6



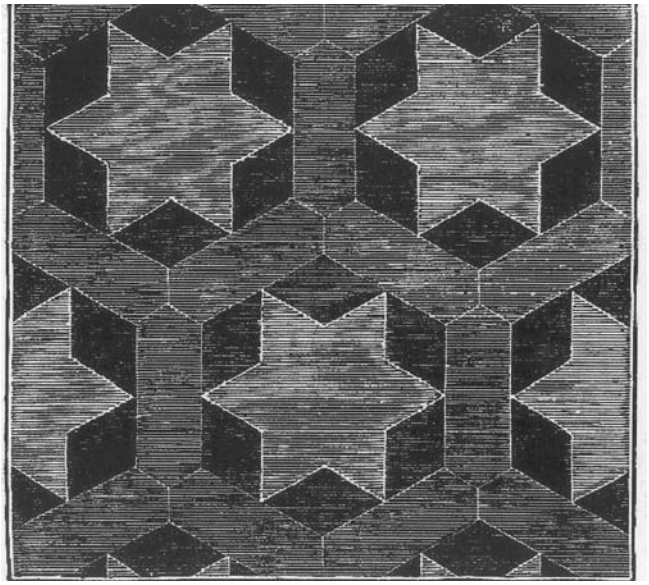
[49]

Figure 3.7

[46] Ibid.
[47] "Plan for an Autograph Quilt," *Godey's Lady's Book*, 69 (July, 1864): 81.
[48] Lindsay, 166.
[49] Ibid.

[50]

Figure 3.8



[51]

Figure 3.9

Figure 3.7: A pattern for a variegated patchwork quilt from an1858 edition of *Godey's Lady's Book*

Figure 3.8: A pattern for a silk patchwork quilt from an 1854 edition of *Godey's Lady's Book*

[50] "Variegated Patchwork," 359.
[51] "Pattern for Silk Patchwork," 269.

The county and state fairs of the nineteenth century allowed farmers to exhibit their agricultural products, livestock, and farm implements and machinery, while at the same time gain valuable information from fellow farmers across the state. At these same fairs, women were exhibiting their household wares, including quilts and other fabric goods, art, and baked goods. In 1857, the Alabama State Agricultural Society sponsored its third annual state fair in Montgomery, Alabama. In the agricultural journal *American Cotton Planter and Soil of the South*, the society published a "Premium List" that recorded all exhibition categories for that year's fair. Women entered competitions under the category of "Home Department" for a variety of manufactured goods including, "Southern Domestic Manufactures," "Embroidery in Silk Floss, Chain Stitch, or Braid," "Needle, Shell, and Fancy Work," and "Patch Work in Cotton."[52] These exhibits showed women popular quilting trends and techniques. It was easy for a woman with any amount of artistic ability to copy the patterns and create similar quilts after the fair. This practice and the fact that few patterns for floral quilts existed during the nineteenth century accounted for the fact that every floral quilt was different. Visitors to the fair also saw exhibits of fruits, vegetables, and flowers cultivated in the South. The plant species exhibited were roses, dahlias, peach and apple trees, pears, grapes, and pineapples. There was even a contest for "the best and largest collection of Garden Seed, not less than twenty approved varieties, raised and exhibited by one individual, and best for Southern or Alabama horticulture."[53] After examining the list of exhibited plant and floral species, one noticed that many of them could be found in quilts made during the nineteenth century. The presence of quilt exhibits at the fair showed their importance in the daily

[52] Alabama State Agricultural Society, 118.
[53] Ibid., 124.

lives of southerners. Quilts were as important to families in the South as the farm products that made them prosperous and productive. Most importantly, the presence of quilts at an agricultural fair further cemented the connection between gardening and quilting.

During the nineteenth century, southern women also looked to female family members and friends for information on the most popular quilt patterns and sewing techniques. Women attended social events called quilting bees where they would help one friend complete a quilt in preparation for a special event, generally a birth or wedding. These were social events for women and men since the day was spent sewing, while the evening was filled with feasting and socializing when men and children joined in the festivities. Numerous nineteenth century short stories have been written on the subject of the quilting bee. One such story was written by T.S. Arthur, the publisher of *Peterson's Magazine*, but published by *Godey's Lady's Book* in 1849 and entitled "The Quilting Party." In the story, a young woman named Amy Willing was making her final quilt in preparation for marriage. It should be noted that it was common practice in the nineteenth century for young women to create twelve or thirteen quilts before their marriage; the last of which was the fanciest of all the quilts. Arthur laments that women of today knew "little of the mysteries of 'Irish chain,' 'rising star,' or 'Job's trouble,'" and explained that a quilting bee was not only a place to share patterns and ideas about the latest quilting fashions, but was also a "coming out" party for a young woman.[54] And, indeed, this was what the quilting bee was for young Amy Willing as every young man attending the party courted her in hopes of gaining her hand in marriage. In another short story, entitled "The Quilting at Miss Jones's" written by Josiah Allen's Wife, a

[54] Arthur, T. S. "The Quilting Party," *Godey's Lady's Book*, 39 (September, 1849): 185.

pseudonym for Marietta Holley, a popular nineteenth century fiction writer, clearly described the task of the day, a bed-quilt for the new minister and his wife.

> The quilt was made of different kinds of calico; all the wimmen round had pieced a block or two, and we took up a collection to get the batten and linin', and the cloth to set it together with, which was turkey red, and come to quilt it it looked well; we quilted it herrin'-bone, and runnin' vine round the border.[55]

The color red, the herring-bone pattern, and the running vine border were all popular colors and quilt designs during the nineteenth century. At these quilting bees, women observed the popular colors, quilt patterns, and techniques their friends and family were using and incorporated them into their own quilt making. These quilting bees were closely connected with the nineteenth century southern woman's growing role within her household. As nineteenth century women became more isolated within the social sphere of their own homes, they sought ways to breach these bonds and connect with the larger world. Women used quilting bees as a place not only to expose themselves to the latest fabrics, quilt patterns, and quilting techniques, but also to socialize and gossip with other women and to complete one of their most essential tasks as housewives: the mental and spiritual development of their families by providing them with a comfortable home centered around God and family.

Summary

During the nineteenth century, great technological advances occurred that encouraged women to quilt. Fabric was more readily available to women of all social classes, especially the more prosperous classes who created most of the floral quilts that will later be examined in this paper, as a result of the invention of the cotton gin by Eli

[55] Josiah Allen's Wife. "The Quilting at Miss Jones's," *Godey's Lady's Book*, 77 (July, 1868): 43.

[56]

Figure 3.10

An illustration of a nineteenth century quilting bee that appeared in the September 1849 edition of *Godey's Lady's Book*

[56] Arthur, T.S., 185.

Whitney and advancements in printing technology. The cotton gin, invented in 1793, increased the rate at which seeds could be removed from the cotton boll allowing manufacturers to increase the amount of cotton fabrics produced, and in turn, allowing women to have greater access to the fabric. Women favored the new, manufactured fabrics, not only because they were much softer than the older, coarser homespun fabrics housewives made themselves and used in clothing and quilts before this time, but advancements in the printing technology provided to them new fabrics, such as toiles and calicos, in an assortment of colors and designs. The sewing machine that was invented by Elias Howe, but made popular by Isaac M. Singer gave women the ability to greatly decrease the amount of time they spent sewing both clothes and quilts. Though many women were skeptic of the ability of the new machine to match their intricate hand stitching, women were won over by the ease in use of Singer's "Family Sewing Machine," released to the public in the late 1850s, allowing the sewing machine to become a constant fixture in homes. Women gained valuable information on fabrics, quilt patterns, and quilting techniques from a variety of sources, including women's magazines, state and county agricultural fairs, and from their friends and families at quilting bees. No published patterns existed for the floral quilts during the nineteenth century. Instead, women depended upon the magazines to show them popular fashion and simple quilt designs and techniques, such as patchwork quilting and embroidery patterns. Southern women copied their floral quilt patterns from observations made at agricultural fairs and from advice received from female family and friends when they gathered to sew at quilting bees. Floral quilts and decoration were a way for southern women to bring nature and comfort into their homes. Social changes occurred during the

nineteenth century that simultaneously allowed young women to seek greater opportunity outside of the homes by gaining an education rarely offered to them before, but at the same time the developing social sphere limited them to controlling only their homes, where they were responsible for the moral and spiritual well-being of their families.

CHAPTER 4

SOCIAL CHANGE AND DEVELOPMENT DURING THE NINETEENTH CENTURY

During the nineteenth century, social developments within the United States changed women's lives. Two separate social spheres developed for men and women, making women the caregivers and men the providers. This social separation was the result of a depression in the late 1830s marked by vast unemployment that forced a growing number of men to look for industrial jobs in the new, growing urban cities taking them away from their families, creating a separate labor sphere for men. Women remained with their families and looked for ways to supplement their husbands' incomes by making home goods, such as quilts and other textile products. Suddenly, women became responsible for their families' moral, spiritual, and educational growth. Women received advice on the correct way to encourage positive growth in both their husbands and children from numerous sources, especially women's magazines. At the same time, more and more young women sought greater educational opportunities away from their families. Women received their education from both public and private grade schools and colleges. Young women from prosperous families often acquired their education from private tutors. The most popular subjects for women to study were foreign languages, especially French, Greek, and Latin; the classical arts and music; and the science of botany. Education, during the nineteenth century, proved to be both a blessing and a curse for women. As women sought greater educational opportunities, and grew more knowledgeable about the outside world, and instead, remained captives in their own

homes and used their educations only to educate their children and intelligently communicate with their husbands. In fact, many women's magazines used this argument to encourage women to seek greater educational opportunities. During the nineteenth century, a woman's education was used only as a tool to fulfill her responsibilities as wife and mother. The connection between gardens and quilts had come full circle. Women were encouraged to study such topics as botany and gardening and incorporate nature into their homes to better understand God and all the beauty that he created. Not only did women create lavish gardens, they also made floral quilts, which they believed would provide the same understanding and connection with God as gardens could.

As more men chose to work in the new and growing urban cities, wives were left to care for their children and homes. Because of this separation in work, two separate social spheres emerged during the early nineteenth century. Men became the providers; women the caregivers. It became the woman's responsibility to nurture her children's growing spirituality and education. Magazines such as *Godey's Lady's Book* and *Peterson's Magazine* encouraged women to be model housewives. In the June, 1859 volume of *Godey's Lady's Book*, an article entitled "The Worth of Womanly Cheerfulness" describes the ideal wife as a woman that had "an eye and an ear for every one but herself, suggestive of expedients, hopeful in extremities, helpful in kind words and affectionate smiles, morning, noon, and night, the medicine, the light, the heart of a whole household" and encouraged women to strive for these attributes.[57] Of, course the advice did not end there. A wife "must not forget the very important responsibilities which rest upon her shoulders. On her depends her own and her husband's happiness; she should, therefore, with right good-will, set herself earnestly to work to make her

[57] "The Worth of Womanly Cheerfulness," *Godey's Lady's Book*, 64 (April, 1862): 365.

home a little Paradise."[58] Women met these responsibilities that were thrust upon them in many different ways. Most importantly, women believed that by creating a comfortable home environment they could instill into their husbands and children the virtues of godliness and morality. An article in the April 1874 edition of *Godey's Lady's Book*, entitled "A High Standard of Comfort," advised women that "the more numerous the comforts, viewed as necessaries by the great body of people, and the farther those comforts are removed from gross sensuality, the higher the moral condition of that people;" these comforts were described as "the warm house, the neat furniture, the comfortable meal, the decent clothing, [and] the well-weeded and flower-decorated garden."[59] Women strived to instill morality and spirituality into their children and to do this they created comfortable homes surrounded by gardens and filled with floral quilts hoping that by exposing their children to nature it would encourage them to understand nature and bring them closer to God and salvation.

In the December, 1866 edition of *Godey's Lady's Book*, the idea that the increased use of the sewing machine in households could afford mothers and daughters greater amounts of leisure time was promoted. Prior to the introduction of the sewing machine, "book learning was beyond any women's home circle of enjoyments…" Now, because of the increased leisure time, women could seek opportunities never granted to them before. Through this advertisement, *Godey's Lady's Book* was expressing a change in the social customs that occurred during the nineteenth century. Young women from prosperous families, the same women creating the popular gardens and quilts of the

[58] "How to Economize and Conduct A Home," *Godey's Lady's Book*, 57 (June, 1859): 508.
[59] "A High Standard of Comfort," *Godey's Lady's Book*, 88 (April, 1874): 238.

nineteenth century, were exposed to educational opportunities never before permitted to women.

These educational opportunities for women came, primarily, from two places: private institutions created for women and private tutors. Generally speaking, female education was limited to women who came from prosperous families. Young women received instruction in what were deemed to be the principles of education. The majority of these schools and private tutors taught modern languages, generally French, but also sometimes Latin and Greek; music: the piano, harp, and guitar; the art of painting and drawing; and the science of botany. Private grade schools and colleges were founded across the South. Schools advertised in agricultural journals and women's magazines. One school, in particular, that advertised frequently during the late 1850s in the *Southern Planter* was the Southern Female Institute in Richmond, Virginia. The institution described itself as "[s]outhern in every feature and in all its teachings…" and "hope[d] to make the South independent of Northern schools and teachers."[60] This southern desire to be independent of the northern states was a common theme during the middle decades of the nineteenth century, prior to the Civil War, and has already been explored in relation to garden books and magazines. Schools promised that girls were taught by professors of "eminence and high character."[61] When families sent their daughters to boarding schools they expected that the girls would return as young ladies with their womanly virtue intact. What was the value of education for women? Were women expected to seek greater opportunities outside of their homes and away from their families? The answer in the nineteenth century was no. How, then, were women to use their new educations?

[60] "Southern Female Institute," *The Southern Planter*, 17, no. 2 (1857): 8.
[61] Ibid.

Because of these educations women had more exposure to the world and more knowledge to pursue greater occupational opportunities. But instead, women used their knowledge to promote the welfare and education of their own families. In an advertisement promoting the need for the National Normal Schools and Seminars of Household Science for Young Women in the January 1868 edition of *Godey's Lady's Book*, the writer asked readers "does not the lady who presides over the duties and destinies of family life require the aid of a thorough education, mentally as well as morally, in order to be capable of using her facilities to the best advantage?"[62] A National Normal Schools' main goal would have been "to train a competent band of young women and girls thoroughly to comprehend the nature and the requirements of all the occupations usually designated to women."[63] These acceptable occupations they speak of were limited to housewifery and for the young, unmarried women, teaching. As mentioned above women's educational opportunities, though growing, were limited to only acceptable subjects that did not expose women to immoral ideas. Foreign languages, music, the classical arts, and especially botany numbered among these subjects. Jean Jacques Rousseau, the author of a book entitled *Elements of Botany Addressed to a Lady*, believed that the study of botany "abates the taste of frivolous amusements, prevents the tumults of passions, and provides the mind with a nourishment which is salutary."[64] Women who studied botany, the "most moral of all sciences,"[65] were more able to abide by the gender roles set forth for them in the nineteenth century

[62] "National Normal Schools and Seminars of Household Science for Young Women. Another Plan.," *Godey's Lady's Book*, 76 (January, 1868): 94.
[63] Ibid.
[64] Bolick, Margaret R. "Women and Plants in Nineteenth-Century America," in *A Flowering of Quilts* ed. Patricia Cox Crews (Lincoln: University of Nebraska, 2001), 2.
[65] Ibid., 3.

that encouraged them to be the epitome of a lady. The science and study of botany was fitting for women because it supported contemporary nineteenth century views of acceptable, home centered roles for women.

Summary

As separate social spheres emerged for men and women during the nineteenth century, women became their families' primary caregivers, supporting their husbands and guiding their children's moral and spiritual education. Young women sought greater educational opportunities that, generally, only provided the skills necessary to be a good wife and mother. Women, most importantly wanted to create comfortable, spiritually centered homes for their families. It was commonly believed that understanding and employing nature in decorative schemes within homes encouraged families to more easily connect with God and find salvation. Gardens and floral quilts were acceptable ways in which women brought nature into their homes. Because a great number of floral quilts were made during the nineteenth century, many survive to this day as examples of women's changing role in society. After examining both quilt patterns and motifs and gardens of the nineteenth century, an obvious connection emerged. Many garden patterns and floral species popular during the century appeared in nineteenth century quilts.

CHAPTER 5

GARDEN PATTERNS AND FLORAL MOTIFS IN NINETEENTH CENTURY SOUTHERN QUILTS

During the nineteenth century, garden patterns and floral motifs were the central designs in quilts. Though no records exist explicitly stating that women looked to their gardens for inspiration when creating quilts; what could be acknowledged was that as the popularity of gardening among women grew during the nineteenth century, so did the popularity of quilt making. As a result of this growth, and as a result of changing social norms that necessitated women act as the caregivers within their families, women created a greater number of both quilts and gardens, and consequently, quilts that contained garden patterns and floral motif designs. After exploring the history of gardens, quilts, and social development within the nineteenth century, the logical next step was to explore the presence of garden patterns and floral motifs in nineteenth century quilts. It was discovered that quilts made during the nineteenth century contained numerous garden elements within them, including, garden ornaments: urns and fences; garden patterns; and floral motifs of popular nineteenth century floral and plant species. One important idea must be realized, during the nineteenth century, quilt patterns were not named like they are today. Instead, the majority of these quilts were given names either by their creators or original owners and sometimes, unfortunately, by later collectors who, often times, obscured the quilts original pattern name and its significance to the creators. It, also, should be noted at this point that, whenever possible, southern quilts were analyzed, but

when no outstanding examples were available, the author relied on quilts from other parts of the United States.

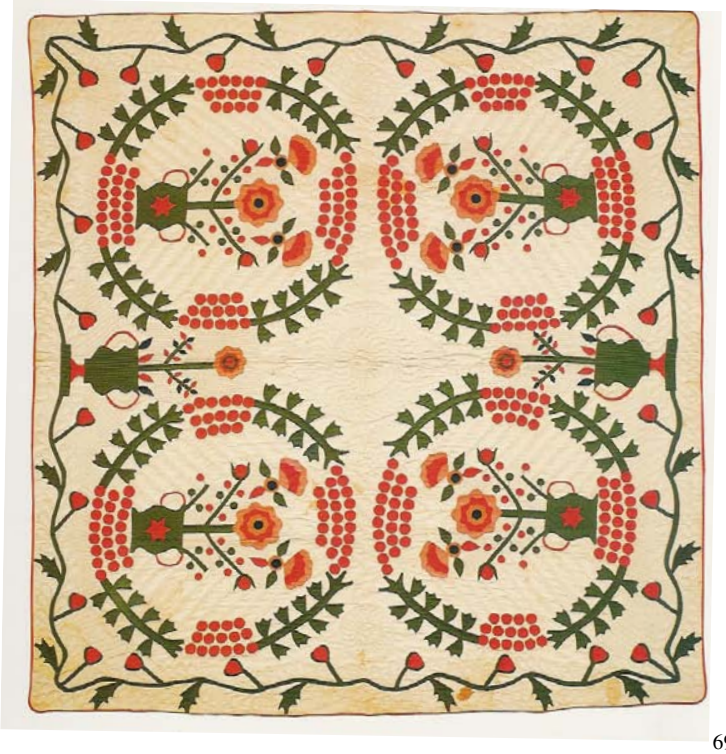
The first group of quilts explored was the quilts that contained garden ornaments: urns and fences. The ornaments in these quilts are generally, conventionalized examples of the actual object, though, of course, exceptions did exist.

The Urn Motif

The urn, regarded as the most consistently used ornamentation within gardens throughout history, appeared frequently in nineteenth century southern quilts and gardens. Urns became popular in gardens in the late sixteenth century when it was discovered that they were used in gardens of antiquity, encouraging antiquarians to use them within their gardens. Urns generally take on two forms, either the cup or bell shape.[66] During the nineteenth century, cast-iron manufacturers in America experimented with new forms that were not based on the designs of antiquity.[67] Andrew Jackson Downing believed that, by adding flowers to a vase, gardeners could create a "unique and striking" look in a garden.[68] Generally, urns that were featured in nineteenth century quilts held some type of floral or plant species. The quilt in Image 5.1 below, made in Texas in 1876, features appliquéd urns filled with conventionalized, appliquéd roses, cherries, and vines. Appliqué was a technique where smaller, colored pieces of fabric were sewn onto a larger piece of fabric. This quilt block could then be pieced into a larger quilt design. A meandering, vine border frames the quilt. As was discussed

[66] Israel, Barbara. *Antique Garden Ornament: Two Centuries of American Taste* (New York: Harry N. Abrams, Inc., 1999), 63.
[67] Ibid., 68.
[68] Downing, A.J. *Treatise on the Theory and Practice of Landscape Gardening, adapted to North America; with a View to the Improvement of Country Residences* (New York: Orange Judd Company, 1875), 369.

earlier in the paper, during the nineteenth century few formal quilt pattern templates existed for floral quilts. Instead, more often than not, women copied patterns from quilts owned by family members or seen in exhibits at agricultural fairs. The second quilt, named the Fruit and Flowers Quilt, featured in Figure 5.5, owned by the Smithsonian Institution, was made in Ohio in 1850, also featured urns in its design. Both the similarities and differences between the designs were notable and proved the theory that women copied floral quilt patterns, instead of using a template. Both quilts contain conventionalized floral and fruit species, have vine borders, and are hand appliquéd on a single large piece of white fabric. At the same time, unique stylistic differences can be seen that show the differences between the individual quilters. This type of imitation occurred with many of the quilts that were analyzed for this paper.



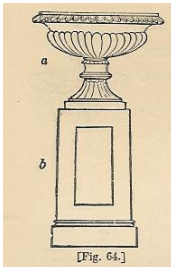
[69]

Figure 5.1

[69] Bresenhan, Karey Patterson. *Lone Stars* (Austin: University of Texas Press, 1986), 75.

[72]

Figure 5.2



[70]

Figure 5.3

[71]

Figure 5.4

Nineteenth century urn designs from *Landreth's Rural Almanac* and Downing's book *Treatise on the Theory and Practice of Landscape Gardening*

[73]

Figure 5.5

[70] *Landreth's Rural Register and Almanac*, 113.
[71] Downing, 369.
[72] Ibid.
[73] Bowman, Doris M. *American Quilts* (Washington, D. C.: Smithsonian Institution Press, 1991), 62.

The Fence Motif

Another garden ornament that appeared frequently in nineteenth century quilts was the fence. In nineteenth century gardens, fences served two primary functions: decoration and utility. Decorative fences protected ornamental and kitchen gardens from livestock and garden pests. The most popular form of decorative fences in the south was the picket fence. Utilitarian fences were used to mark property boundaries, enclose work yards, and protect larger plots of farmland and crops. One popular form of utilitarian fencing was the post-and-rail fence.[74] By the middle of the nineteenth century most states within the South had enacted fence laws, fore example "in 1827 South Carolina enacted a law that required planters to construct and maintain a five-foot fence either of rails, boards, or post and rails around cultivated land."[75] Fence laws "regulated the height, construction, materials, spacing, and maintenance of utilitarian fences."[76] Fences depicted in nineteenth century quilts were both literal examples and conventionalized examples of fences. In this first example, pictured in Figure 5.6, a pieced Log Fence patterned quilt created between 1860 and 1875 in Illinois, featured strips of fabric rotated ninety degrees every consecutive block creating a conventionalized version of a fence. The pattern in this quilt most closely resembled a post-and-rail fence. The four strips of fabric within each quilt block represented the rails of the fence, a picture of which is depicted in Figure 5.7. The second quilt, pictured in Image 5.8, depicted a picket fence. This quilt was an indigo and white styled quilt, a common color combination for nineteenth century quilts. The embroidered picket fence acted as a border for the larger quilt design. What was most interesting about this quilt was its resemblance to garden

[74] Cothran, 66-68.
[75] Ibid., 69.
[76] Ibid.

[77]

Figure 5.6

[78]

Figure 5.7

[77] Brackman, Barbara. *Quilts from the Civil War: Nine Projects, Historic Notes, Diary Entries* (Lafayette: C & T Publishing, 1997), 115.

[78] Timber Workers for Forests "Gallery of Images," (accessed 17 October 2006); available from http://www.twff.com.au/images.html; Internet.

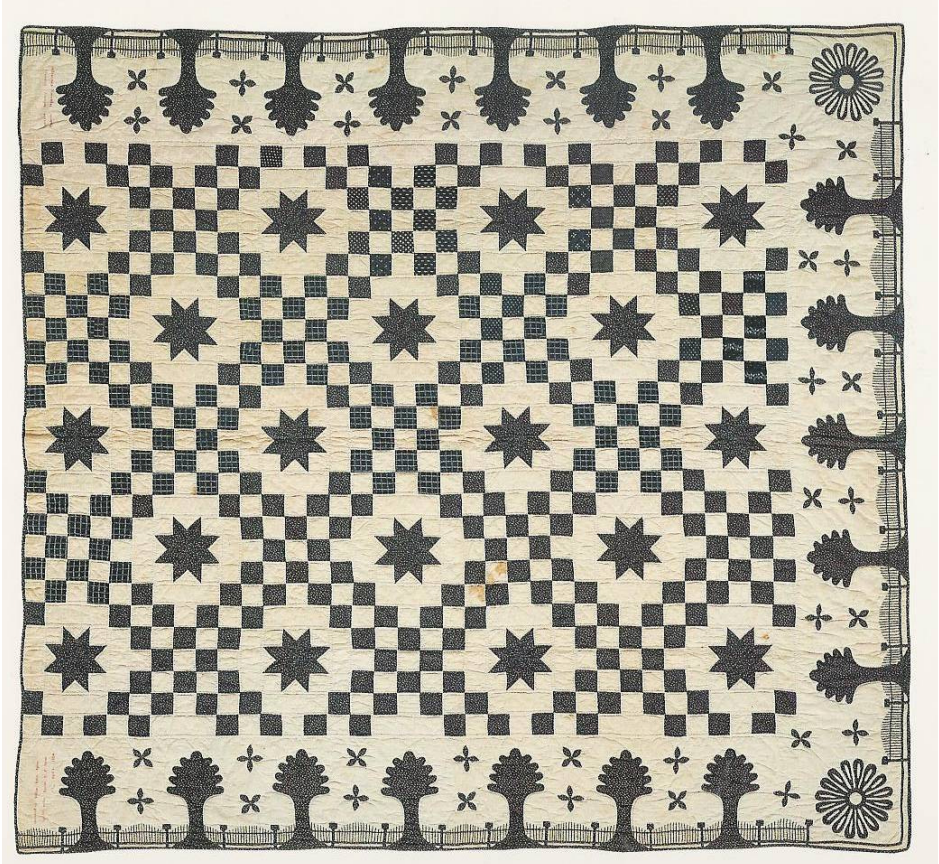


Figure 5.8 [79]

[80]

Figure 5.9

[79] Bresenhan, 39.
[80] "Mammy Wants Ye," *Household Monthly*, 1, no.1 (October, 1858).

designs in the nineteenth century. The cross pattern of the Irish Chain quilt design was a pattern repeatedly depicted in parterre garden designs of the nineteenth century. The quilt also featured conventionalized palm trees, flowers and stars. Figure 5.9 appeared in *Household Monthly*, a women's magazine published during the nineteenth century. This picture depicted the common use of picket fences in the nineteenth century as boundary lines for gardens and yards.

This next section examines quilts that featured popular garden patterns within their designs. The most difficult part of the analysis for this section was discerning whether to quilt designs influenced the garden, or vice versa. So, instead of trying to determine which came first, the garden or the quilt, the main question that was answered was why the design appeared in both quilts and gardens during the nineteenth century. The four quilt patterns that were examined in relation to garden designs were the Irish Chain quilt, the Grandmother's Flower Garden quilt, the circle pattern within quilts, and the star pattern within quilts.

The Irish Chain Quilt

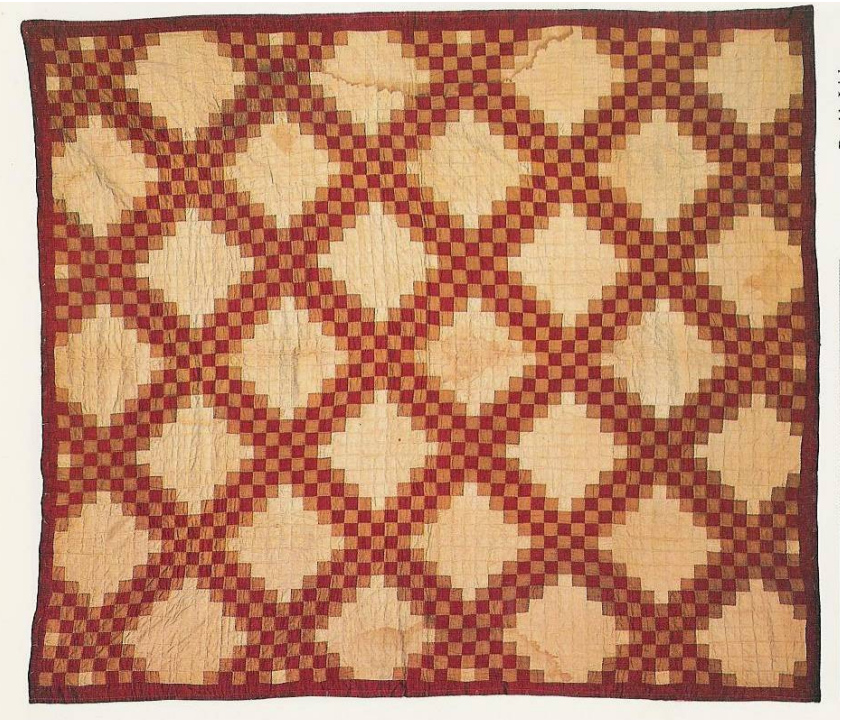
Barbara Brackman, a quilt historian, suggested that the Irish Chain pattern actually originated in America sometime during the early nineteenth century and was inspired by a similar weaving pattern.[81] Because of this information, it appeared as if the quilt design and garden motif had little connection. Upon examining the symbolism of the chain in the Celtic religion, it appeared as if a connection might be present. In the Celtic religion, a chain represented the supernatural and was generally worn by a swan that could metamorphous itself into a human being. The swan was always a person

[81] Brackman, Barbara. *Clues in Calico: A Guide to Identifying and Dating Antique Quilts* (McLean: EPM Publications, 1989), 168.

"associated with good, or rather with non-harmful people or deities."[82] Could it have been that the creation of the Irish Chain quilt was inspired by this religious symbol? During the nineteenth century, women created floral quilts and gardens to establish a connection with God's finest creation, nature, and therefore demonstrate the depths of their religious faith. Could the Irish Chain quilt pattern have been created for the same reason? Why exactly the quilt design was created is unknown, but it was interesting to see that there was a connection between the symbolism in the Irish Chain quilt and the other floral quilts created during the nineteenth century.

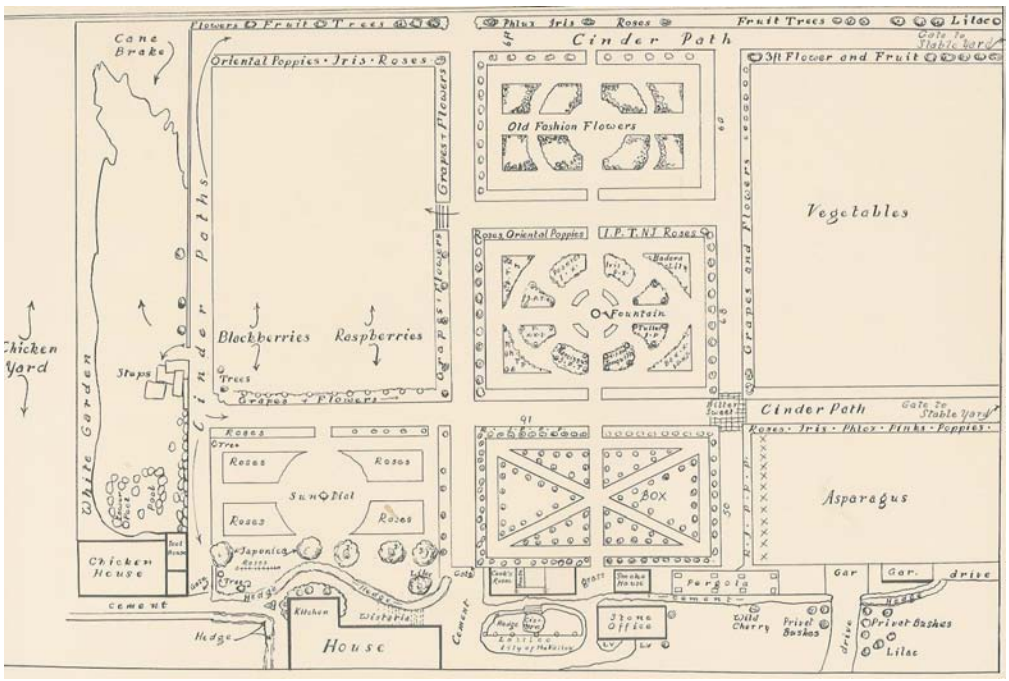
The quilt in Figure 5.10 was a pieced Double Irish Chain quilt created in Walton County, Florida before 1895 by Sarah Catherine Broxson Anderson. The quilt was made of solid color cotton fabrics and pieced by hand and sewing machine. This same cross pattern was seen frequently in nineteenth century southern parterre gardens. These gardens were found at the homes of wealthy southerners and created by gentleman farmers or European garden designers, not women. Generally, the parterres were created from box, an evergreen shrub, well adapted for use as edging and border plants because it could be easily clipped into elaborate designs. Box was introduced into North America during colonial times.[83] Box was readily available to southern gardeners as it was commonly sold by garden nurseries within the South during the nineteenth century. In an 1861 catalogue from Pomaria Nurseries, box plants were described as "very valuable plants, as they may be trimmed into every imaginable shape. They like a strong, rich, loamy soil, and succeed well in a shady situation."[84] The garden featured in Figure 5.11

[82] Ross, Anne. "Chain Symbolism in Pagan Celtic Religion," *Speculum*, 34, no. 1 (January, 1959): 50.
[83] Cothran, 164.
[84] Pomaria Nurseries, 82.



[85]

Figure 5.10



[86]

Figure 5.11

[85] Williams, Charlotte Allen. *Florida Quilts* (Gainesville: University Press of Florida, 1992), 71.
[86] Garden Club of America, *Gardens of Colony and State: Gardens and Gardeners of the American Colonies and of the Republic before 1840* (New York: Published for the Garden Club of America by C. Scribner's and Sons, 1931-1934), 359.

was the garden on the property of "Scotland" in Kentucky. The garden was designed by an "old Scotch gardener" in 1835.[87] The cross in the box garden in the lower portion of the plan resembles an Irish Chain quilt.

The Grandmother's Flower Garden Quilt

The Grandmother's Flower Garden quilt design's name could possibly describe a southern woman's garden during the nineteenth century. The quilt was comprised of small hexagon shapes that resembled conventionalized flowers. This quilt pattern became very popular in the 1870s and 1880s when Moorish and Turkish decorating styles became widely used in home decors and reflected the interest in Eastern cultures in America and Europe at this time. Magazines suggested that these quilts be used in an exotically decorated room. Similar to the Irish Chain quilt pattern, no concrete evidence existed that directly connected this quilt with gardens constructed during the nineteenth century, besides its name. Unfortunately, quilt names could be deceiving. In reality, most quilts during the nineteenth century were named by their makers because no common quilt names existed for many of the patterns. Common quilt patterns had multiple names. In the nineteenth century, a Grandmother's Flower Garden quilt was often referred to as a "honey-comb patch-work quilt."[88] *Godey's Lady's Book* believed that "there is no patch-work prettier or more ingenious than the hexagon, or six-sided."[89] For the purpose of this paper, it was assumed that nineteenth century southern women interpreted the design within Grandmother's Flower Garden to be that of flowers. Evidence from a Tennessee quilter, named Elizabeth Benton Boyles Bagley, showed that

[87] Garden Club of America, 358.
[88] "Fancy Needle-Work. Hexagon Patch-Work," *Godey's Lady's Book*, 10 (January, 1835), 41.
[89] Ibid.

one woman entitled her quilt "Mary Washington's Flower Garden."[90] The nineteenth century garden pattern that this quilt most resembled was the simple design of flowers growing in a small ornamental pleasure garden planted by a woman attempting to bring beauty and spirituality in to her home.

The quilt in Figure 5.12 was made in Fayetteville, Tennessee by Elizabeth Benton Boyles Bagley in 1860. The pieced quilt was made from hand-dyed fabrics and hand quilted. Of course, no designs for simple flower gardens existed, so it is left up to the reader to imagine what a small, relatively unplanned garden would look like.

[91]

Figure 5.12

The Circle Motif

Circle motifs were extremely popular in nineteenth century quilts and gardens. In quilts, circles were used in a variety of ways, the shape of a floral design referred to as a wreath or, as in the quilt that will be examined, large contrasting rings of decorative

[90] Ramsey, Bets. *The Quilts of Tennessee: Images of Domestic Life before 1930* (Nashville: Rutledge Hill Press, 1986), 24.
[91] Ibid.

needle work and appliqué. In gardens, the shape was used to create parterre garden patterns and ribbon gardens. In his book *The Home Florist*, Elias A. Long described a ribbon garden as a "method of planting consist[ing] of setting plants with contrasting color of flowers or with showy foliage in lines on round, oval or square, to produce an effect resembling a ribbon, when viewed from a distance."[92] The circular ribbon garden greatly resembled a quilt owned by the Smithsonian Institution. The quilt, seen in Figure 5.13, called the Raised Appliqué Quilt, had three color rings of conventionalized raised appliquéd flowers and vines. Between these floral rings were white circles creating a dramatic contrast of color similar to that created in ribbon gardens. The white circles were stitched with a fruit basket and a grape vine pattern. This quilt was a literal example of a ribbon garden. Figure 5.14 was Long's design for a "circular ribbon bed."[93]

[94]

Figure 5.13

[92] Long, 23.
[93] Ibid.
[94] Bowman, 60.

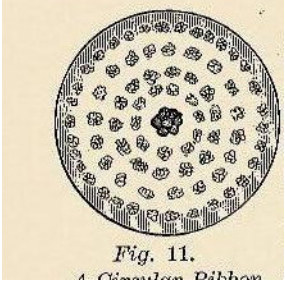


Figure 5.14 [95]

The Star Motif

The star appeared with great frequency in both gardens and quilts made in the nineteenth century. The star was represented in many different forms in nineteenth century gardens and quilts. The most popular design within quilts was the eight point star, more commonly called the Texas Star or the Star of Bethlehem, but other star patterns could be found in nineteenth century quilts, as well. Within quilts, simple, geometric designs were incredibly popular because they were easy to construct. The Star of Bethlehem or Texas Star pattern was suggestive of the Victorian garden technique of bedding out. The star was the central point of the quilt and, often, had a number of smaller designs around it. The array of colors used in this design was suggestive of a grouping of vividly colored plants placed at a center point to create a focal point within a garden. This quilt could also be a conceptualized interpretation of a part of a parterre garden. The quilt featured in Figure 5.15 was a large eight pointed star constructed of pieced calico diamonds. The central star was surrounded by chintz appliqué, a method where a large piece of chintz, a fabric used often in nineteenth century southern quilts, was cut and the smaller pieces were appliquéd onto a larger piece of fabric, creating a mosaic of floral designs. A triangular border framed the quilt. The Star of Bethlehem

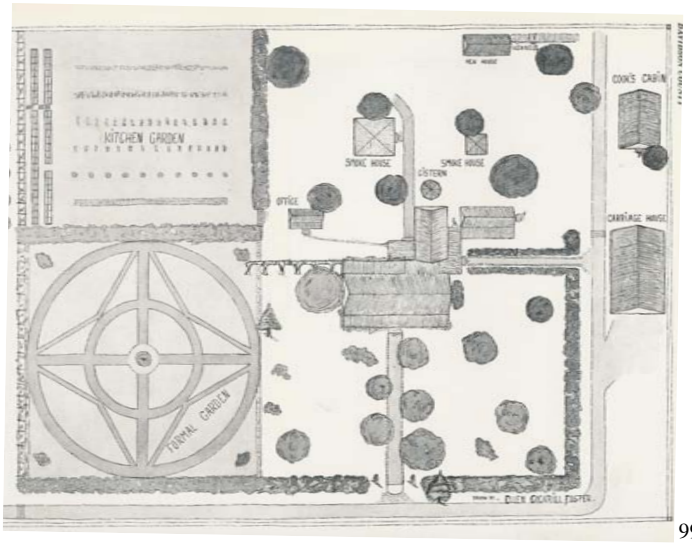
[95] Long, 23.

quilt was created in the southeastern United States between 1830 and 1850.[96] Figure 5.16 represented a parterre garden design featuring a four point star within a nineteenth century garden. The garden, constructed in 1816, was on the property of "Traveler's Rest" in Nashville, Tennessee.[97]

[98]

Figure 5.15

[96] Crews, 29.
[97] Garden Study Club of Nashville. *History of Homes and Gardens of Tennessee* (Nashville: Published for the Garden Study Club of Nashville by Parthenon Press, 1964), 190.
[98] Crews, 29.



[99]

Figure 5.16

The final group of quilts that was studied for this paper contained specific examples of floral and plant species popular in nineteenth century southern gardens and landscapes. Though there was a wide range of popular floral quilt designs created during the nineteenth century, the quilts did share some common characteristics. The majority of the floral motifs and garden patterns were conventionalized, meaning they were not exact replicas of the natural floral and plant species, but a woman's interpretive design of the flowers within her garden. The floral quilts, generally speaking, shared a common color scheme: a basic red and green design. Within this section, examples of the quilts were shown to explore the different floral and plant species used within the designs of nineteenth century quilts, to demonstrate the different quilting techniques used in floral quilts, and to show how floral patterns were conventionalized for quilts. Also, during the nineteenth century southern women were fascinated with the significance and meaning of flowers. This chapter attempted to explore whether or not quilt makers considered the meaning of the floral species when using them in quilts by exploring possible implied significances of the species. For these definitions, the author relied heavily on Lucy

[99] Garden Study Club of Nashville, 190.

Hooper's book *The Lady's Book of Flowers and Poetry*, 1842, a widely published book used by women for enjoyment and pleasure. This text contained a short dictionary of floral meanings and numerous poems and sentiments on the individual flowers. The floral and plant species most commonly found in nineteenth century quilts and gardens were the rose, cockscomb, lily, tulip, sunflower, daisy, Rose of Sharon, pomegranate, cotton, oak tree, and pine tree, and consequently the same species that were analyzed in this section.

The Rose Motif

The rose was, undeniably, the most popular floral motif in the nineteenth century quilts. Mary C. Rion, author of *Ladies' Southern Florist*, called the rose the "Queen of Flowers,"[100] and went on to state a "rank it has long, and will perhaps, forever maintain. A fine assortment of the best varieties of this flower would alone make a handsome flower garden."[101] Roses best suited for the southern climate included Tea roses, Bourbon roses, and China roses. Any women who had access to Rion's book would know the correct way to care for roses. During the nineteenth century, Lucy Hooper suggested that a rose symbolized "genteel and pretty,"[102] a China rose: "beauty always new."[103] A variety of roses were sold by nurserymen during the nineteenth century. Pomaria Nurseries devoted an entire section of its 1861 catalogue to this flower selling such types as tea roses, hybrid perpetual roses, bourbon roses, and moss roses. Roses were featured frequently in quilts not only because of their great popularity, but also because they personified beauty. A poem, featured in Hooper's book, written by an

[100] Rion, 30.
[101] Ibid,
[102] Hooper, Lucy. *The Lady's Book of Flowers and Poetry* (New York: J. C. Riker, 1842), 236.
[103] Ibid., 228.

author named Smith proclaimed "Queen of fragrance, lovely Rose,/ The beauties of thy leaves disclose!/ The winter's past, the tempests fly,/ Soft gales breathe gently through the sky;/ The lark, sweet warbling on the wing,/ Salutes the gay return of Spring."[104] The bloom of the rose brought with it the early Spring: soft breezes and singing birds. Did women bring these images to mind when creating rose quilts? Whether it was because of these images or simply the pure beauty that roses possessed; women enjoyed bringing beautiful ornamentation into their homes.

The quilt shown as Figure 5.17 was created by a woman named Maggie Jane McIlwain Oakley in Starkville, Mississippi circa 1900.[105] The quilt featured twelve rose wreaths, each with an open rose on the main axes, and three rose buds on the diagonal axes. The wreaths and roses were hand appliquéd onto a large blanket of cotton fabric. The popular red and green pattern found in many nineteenth century floral quilts was present in this quilt. Figure 5.18 was a Tea rose as pictured in Elias A Long's book *The Home Florist*. The resemblance between the conventionalized and genuine flower were visible. Decorative smaller buds are mixed with full blooming flowers in both the quilt and the arrangement. Long suggested that Tea roses were best suited for bouquets and arrangements within homes, more than any other type of rose.[106] Figure 5.19 was a conventionalized depiction of a rose published in a nineteenth century women's magazine *The Home-Maker*, in 1888. The article, entitled "Drawing-Room Furniture and Decorations," promoted the use of conventionalized roses within interior decoration.[107] Figure 5.20 was another example of a rose wreath quilt made by Francis Ann Cross Story

[104] Ibid., 107.
[105] Johnson, Mary Elizabeth. *Mississippi Quilts* (Jackson: University Press of Mississippi, 2001), 73.
[106] Long, 92.
[107] "Drawing-Room Furniture and Decorations," *The Home-Maker*, 1, no. 2 (November, 1888), 104-108.

from Gates County, North Carolina in 1855.[108] The flowers in the two quilts were similar, but their arrangement on the wreaths was dramatically different. This quilt, again, demonstrated how quilt designs could be altered by the maker based on her personal preferences and quilting skills and that no floral quilts were alike during the nineteenth century because patterns were not commonly produced until after 1880, leaving women to copy quilts they had seen friends make or seen in exhibitions, at places such as agricultural fairs.

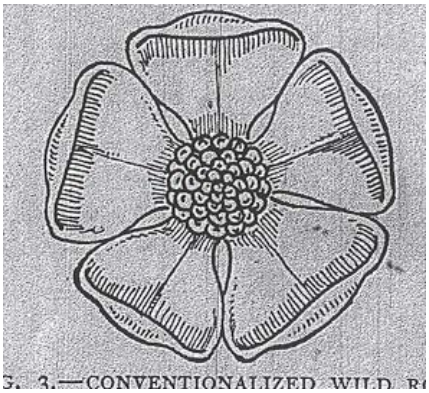
[109]

Figure 5.17

[108] Eanes, Ellen Fickling, Erma Hughes Kirkpatrick, Sue Barker McCarter, Joyce Joines Newman, Ruth Haislip Roberson, and Kathlyn Fender Sullivan. *North Carolina Quilts* (Chapel Hill: The University of North Carolina Press, 1988), 84.
[109] Johnson, 73.

[110]

Figure 5.18



[111]

Figure 5.19

[112]

Figure 5.20

[110] Long, 92.
[111] "Drawing-Room Furniture and Decoration," 107.
[112] Eanes, Ellen Fickling, Erma Hughes Kirkpatrick, Sue Barker McCarter, Joyce Joines Newman, Ruth Haislip Roberson, and Kathlyn Fender Sullivan., 84.

The Cockscomb Motif

The next floral motif that was explored was the cockscomb. The cockscomb was described as "a handsome ornament to any garden" in *Ladies' Southern Florist*.[113] Crimson cockscombs were more vibrant than their counterpart white cockscombs and encouraged Mary C. Rion to state that "*crimson* is the only worthy of cultivation, the white being a dirty and inconspicuous color."[114] Fruitland Nurseries suggested that the cockscomb flower was one of the most "desirable varieties" of flowers best suited for the southern climate.[115] The cockscomb probably received its name because its showy bloom resembled a rooster's comb. Nineteenth century southern women probably used this plant in potpourri (because of its everlasting smell once dried) or in fresh flower arrangements. The quilt represented in Figure 5.21, created in Clark County, Kentucky in 1860, contained highly conventionalized cockscombs that represented the flared shape of the flower. The bright crimson used in this quilt was also similar to the natural color of the flower.[116] Figure 5.22 is a picture of a natural cockscomb bloom. The cockscombs and rose vine border on this quilt were appliquéd, while the central diamond shaped blocks were pieced. The squared arrangement of the individual blocks was seen frequently in nineteenth century design. In Figure 5.23, a plaster ceiling ornament from John Claudius Loudon's book, *An Encyclopedia of Cottage, Farm, and Villa Architecture and Furniture*, 1834 closely resembled the arrangement of the cockscomb blooms in the quilt.[117] Both designs had four projecting axes with a central design that held them

[113] Rion, 90.
[114] Ibid.
[115] *1859-1860 Supplemental Catalogue of Fruit Trees, Grape Vines, Strawberries, Roses, Shrubs, &c. Cultivated at Fruitland Nurseries Augusta, Georgia, by P. J. Berckmans & Co*., 23.
[116] Holstein, Jonathan. *Kentucky Quilts 1800-1900* (Louisville: The Kentucky Quilt Project, 1992), 34.
[117] Louden, J. C. *Encyclopedia of Cottage, Farm, and Villa Architecture and Furniture* (London: Longman, Orme, Brown, Green, & Longmans, 1834), 275.

together. This ceiling crest showed how the floral motif and arrangement transcended beyond the designs of quilts and into more traditional forms of interior design.

[118]

Figure 5.21

[119]

Figure 5.22

[118] Holstein, 34.

[119] Lerner, Rosie. "Cockscomb-flowers," *Perdue University* 1997-1998 [website on-line]; available from http://www.hort.purdue.edu/ext/senior/flowers/Cocks19.htm; Internet; accessed 19 October 2006.

 [120]

Figure 5.23

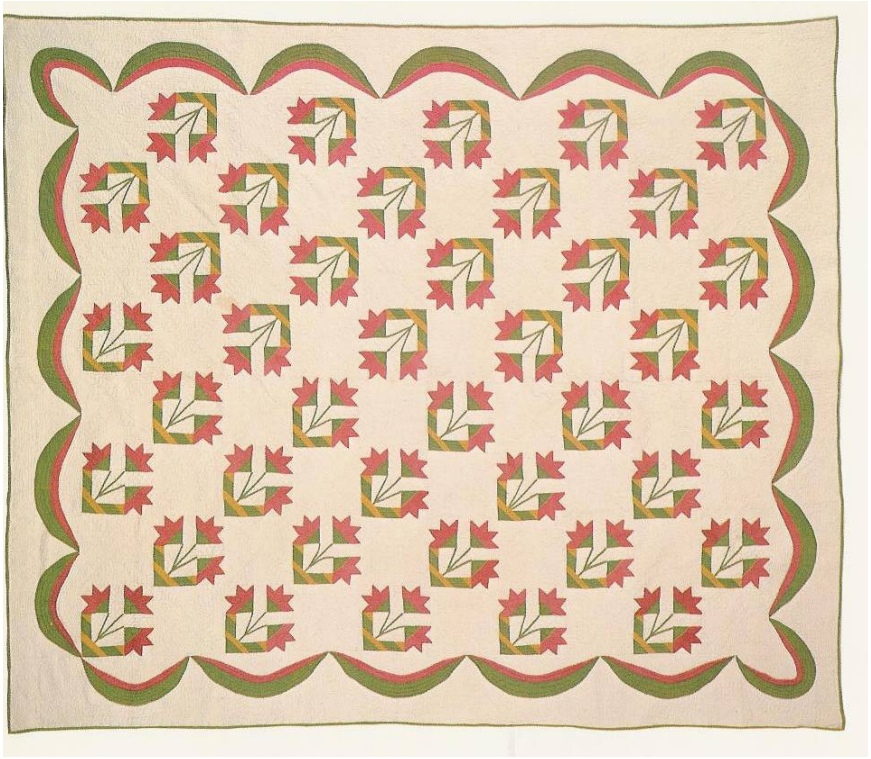
The Lily Motif

The next quilt motif analyzed was the lily. Mary Catherine Rion suggested that the best way to grow lilies was "in clusters, adorning with its drooping head the garden walk, and charming with its sweet perfume."[121] The white lily symbolized "purity and modesty."[122] Because of its symbolic meaning the Lily was associated with the Virgin Mary and inspired an author named Barton to write "—In virgin beauty blows/ The tender Lily, languishingly sweet…and the sweetest to the view, The Lily of the vale, whose virgin flower/ Trembles at every breeze, beneath its leafy flower"[123] The lily's association with the Virgin Mary continued to solidify the connection between God, nature, and the creation of quilts. The use of the lily motif in quilts could have symbolized a connection to and understanding of God to the quilt maker.

The quilt in Figure 5.24 was a quilt made in Clark County, Kentucky circa 1865. The entire quilt was appliquéd. What was most interesting about this quilt was its purposefully flawed design when the quilter intentionally reversed the direction of one of the lily clusters based on the idea that only God could make perfect things, further

[120] Louden, 275.
[121] Rion, 58.
[122] Hooper, 238.
[123] Ibid., 94.

cementing the connection between quilting and spirituality. The quilt recognized the trumpet shaped flowers of the lily, the drooping characteristic of the lily, and how each plant can produce multiple blossoms. Figure 5.25 is a picture of a natural lily bloom.



[124]

Figure 5.24

[125]

Figure 5.25

[124] Holstein, 33.

[125] "Flower Library, Flower and Plant Varieties: Lily," *About Flowers.com* 2002 [website on-line]; available from http://www.aboutflowers.com/fpvar/lily.html; Internet; accessed 21 October 2006.

The Tulip Motif

Lucy Hopper suggested that the tulip flower was "obtained from the Turks, was called Tulipa, from the resemblance of its corolla to the eastern head-dress called Tulipan or Turban… and introduced into England in about the year 1580."[126] Rion believed that the beauty of this flower comes from its "graceful form."[127] The tulip was said to symbolize a "declaration of love."[128] As the symbology of the flowers featured in quilts was furthered explored, it was realized that theses flowers always represented strong and positive symbolic images such as love, beauty, and innocence. Did nineteenth century quilt makers recognize these symbolic meanings in the flowers featured in their quilts? It was interesting to note that plant species whose suggested symbolic meanings were quite negative in nature were not featured in quilts like the oleander, signifying beware; the fig, signifying argument; or the marigold, signifying jealousy.[129]

The quilt featured in Figure 5.26 was quilted by Elizabeth Ann Mebane Holt in Orange County, North Carolina during the third quarter of the nineteenth century. The quilt featured an appliquéd, conventionalized tulip. Like the lily quilt featured above, one of the squares was moved in the opposite direction of the quilts intended design. Was this an intentional irregularity? Figure 5.27 was the picture of a natural Parrot tulip blossom featured in Long's book *The Home Florist*. Similarities between the conventionalized flower and the natural flower were seen; multiple petals and small attached leaves were visible in both the quilt and the drawing.

[126] Hooper, 100.
[127] Rion, 55.
[128] Hooper, 238.
[129] Ibid., 229-234.

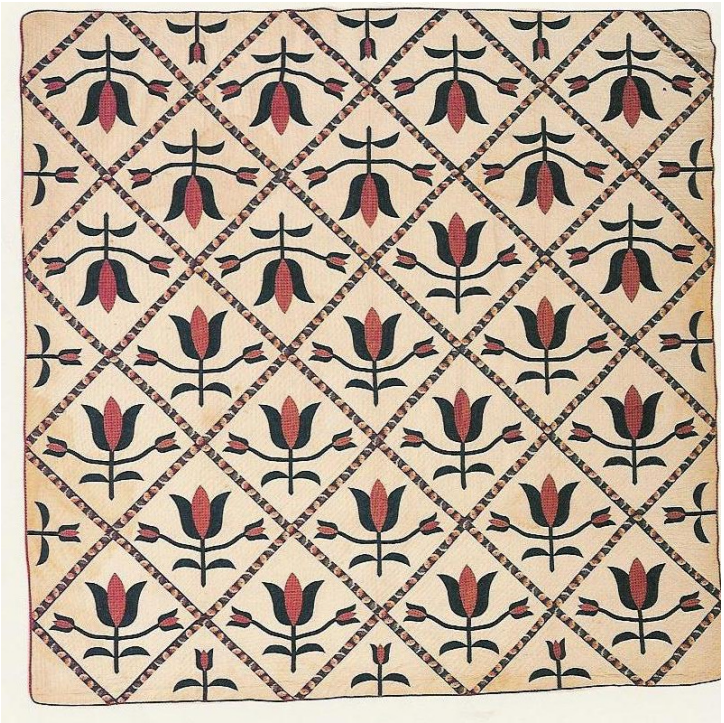
 [130]

Figure 5.26

[131]

Figure 5.27

[130] Eanes, Ellen Fickling, Erma Hughes Kirkpatrick, Sue Barker McCarter, Joyce Joines Newman, Ruth Haislip Roberson, and Kathlyn Fender Sullivan, 66.
[131] Long, 301.

The Sunflower Motif

The sunflower was sometimes considered to represent both "false riches," and pride.[132] The flower's symbolism was expressed in a poem entitled "Pride and Humility," published in a 1872 edition of *Godey's Lady's Book*. In the poem, the sunflower proclaimed "'Look at my beauty…/I'm the tallest and best, as you can see; I'm called the bloom of the sun'" to a blue violet, but in the end the prideful sunflower learned humility when the violet was picked instead the sunflower to adorn a young lover's hair when "'neath the light of the moon she gave her love/ the beautiful flowers so blue, As an emblem of her constancy,/ for you know that *blue* is *true*."[133] Sunflower quilts were not as popular to create as the rose, lily, or tulip quilts due to the fact that very few nineteenth century quilts featured this motif. Could the sunflowers symbolic meaning of pride have deterred women from creating this quilt, or was this quilt created to teach women and their families the lesson of pride? As mentioned earlier in this paper, women incorporated flowers and floral designs into their homes in an effort to illustrate a strong connection to God and his teachings. Was creating a sunflower quilt a way for mothers to illustrate to their children the meaning and value of possessing pride?

The quilt featured in Figure 5.28 was a conventionalized version of a sunflower. The quilt, made by Mrs. Cogburn from Kynesville, Florida in 1855, deviated from the typical red and green color scheme for quilts by using the color orange instead of red, a color more representative of the natural flower. The quilt featured nine separate pieced and appliquéd sunflower quilt blocks.[134] Figure 5.29 is a picture of a natural sunflower. There was a modest resemblance between the conventionalized flowers within the quilt

[132] Hooper, 237.
[133] "Pride and Humility," *Godey's Lady's Book*, 85 (September, 1872), 257.
[134] Williams, 28.

and the natural sunflower. The sunflower's petals were represented by the eight pieced central appliqué pattern, while the species' large green leaves were represented by the eight pointed, pieced triangles surrounding the central orange petals.

[135]

Figure 5.28

[136]

Figure 5.29

[135] Ibid.
[136] "Sunflower," *Wikipedia* 2006 [database on-line]; available from http://en.wikipedia.org/wiki/Sunflower; Internet; accessed 21 October 2006.

The Daisy Motif

The daisy was "a pretty little plant for the garden."[137] Its symbolic meaning was commonly believed to be "innocence."[138] Its name was derived from the words "day's-eye" because of the fact that its blossom "expands at the opening of day and closes at sunset."[139] The daisy inspired an author named Leydon to proclaim of the daisy

> Star of the mead! Sweet daughter of the day,/ Whose opening flower invites the morning ray,/ From thy moist cheek, and bosom's chilly fold,/ To kiss the tears of eve, the dew-drops cold!/ Sweet Daisy, flower of love! When birds are pair'd,/ 'Tis sweet to see thee with thy bosom bared,/ Smiling, in virgin innocence, serene…[140]

This poem recognized both the natural characteristics of the species and the symbolic meaning of the flower by calling it the "daughter of the day," recognizing the innocence of youth.[141]

The quilt featured in Figure 5.30 depicted the heads of the daisy flower represented by blue reverse appliquéd ovals. Reverse appliqué was a technique where "a section of the top was backed with the blue material, then the long ovals that form the flower's head were cut away from the top to show the blue underneath and the opening finished with a button hole stitch."[142] This daisy quilt was made by an unknown member of the Brennan family from Louisville, Kentucky circa 1900. Figure 5.31 showed the daisy as represented in Elias A. Long's book *The Home Florist*, the round shape multiple petals present in the daisy can be seen in both the quilt and the picture.

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[137] Long, 187.
[138] Hooper, 229.
[139] Ibid., 71.
[140] Ibid., 74.
[141] Ibid.
[142] Holstein, 72.

[143]

Figure 5.30

[144]

Figure 5.31

[143] Holstein, 72.
[144] Long, 187.

The Rose of Sharon Motif

The Rose of Sharon was the final floral species discussed for this paper. The Rose of Sharon was first offered in the Prince Nursery Catalogue in Long Island, New York in 1793.[145] The Rose of Sharon, also called the Althea, had a symbolic meaning of "persuasion."[146] This flower was a popular ornamental shrub used in nineteenth century gardens. One of this shrub's most useful attributes was that it bloomed later in the summer than most flowers. Its use, therefore, allowed gardens to be pleasurable for a longer period of time through the summer months. In Fruitland Nurseries catalogue, the Althea was considered a plant well suited to the southern climate.[147] Because of its name, the Rose of Sharon quilt pattern greatly resembles quilts featuring rose motifs.

The quilt featured in Figure 5.32 was made in Texas by an unknown quilter between 1860 and 1865. Six clusters, each comprised of five individually appliquéd conventionalized flowers and four conventionalized flower buds were surrounded by a decorative swag border that also featured conventionalized Rose of Sharon buds. [148] The flowers greatly resembled the blooms of the natural plant species. The showy petals surround a large stigma. Figure 5.33 is a picture of a natural Rose of Sharon shrub and its bloom.

[145] Cothran, 267.
[146] Hooper, 225.
[147] *1859-1860 Supplemental Catalogue of Fruit Trees, Grape Vines, Strawberries, Roses, Shrubs, &c. Cultivated at Fruitland Nurseries Augusta, Georgia, by P. J. Berckmans & Co*., 23.
[148] Bresenhan, 55.

[149]

Figure 5.32

[150]

Figure 5.33

[149] Ibid.
[150] Cothran, 200.

The final four quilt motifs that will be explored were not floral species, but plant species that were commonly grown either in the landscapes of southern homes, or grown as cash crops on southern farms during the nineteenth century. These four plant species are pomegranate, cotton, the oak, and pine tree.

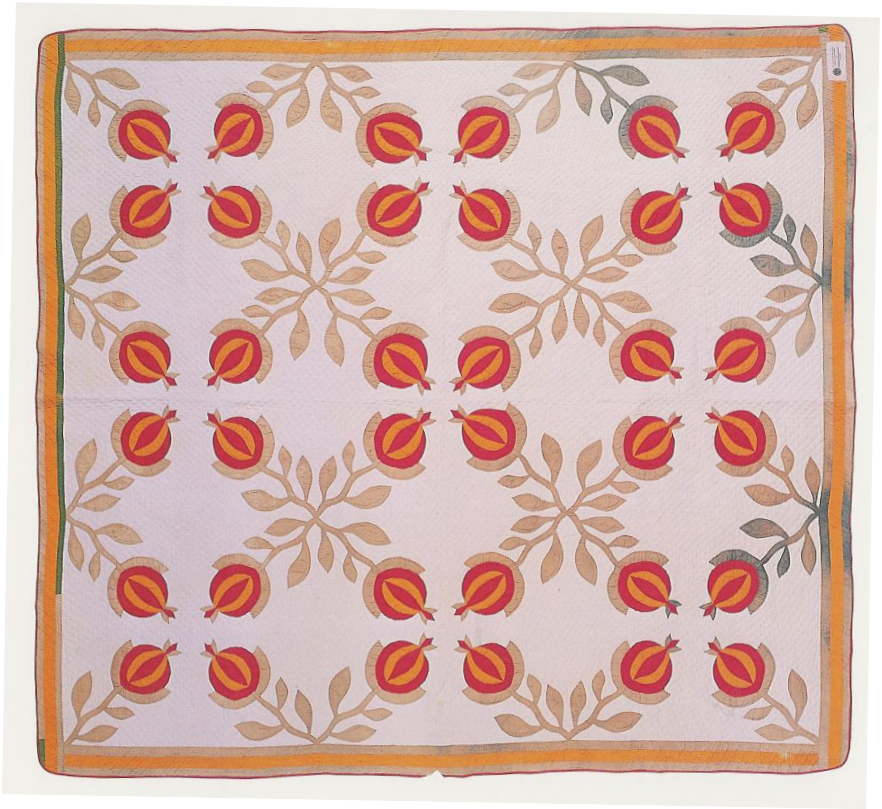
The Pomegranate Motif

The pomegranate was first offered for sale in an American nursery catalogue in 1792 by Bartram Nursery in Philadelphia, Pennsylvania.[151] The pomegranate's symbolic meaning during the nineteenth century was "foolishness."[152] In his book *Gardening for the South*, William N. White describes the pomegranate, a deciduous fruit tree, "as quite ornamental. The fruit has a very refreshing acid pulp; and its singular and beautiful appearance renders it a welcome addition to the dessert."[153] White went on to suggest that the pomegranate was "not half as much cultivated as it deserve[d] to be" in the South. [154] In the 1861 catalogue for Pomaria Nurseries numerous types of pomegranate plants were sold for between twenty five and fifty cents: common fruit bearing, sweet fruited, violet fruited, large white, seedless pomegranate, and double flowering. The common fruit bearing was said to produce "fine fruit with slight protection."[155]

The fruit of the pomegranate tree was prominently featured within quilts that bear the motif. The pomegranate motif quilt featured in Figure 5.34 was created by Byrdie Haggard Hurst from Winston Count, Mississippi just prior to 1900. The pomegranate and leaves featured in the quilt were all hand appliquéd. The quilt was constructed using all cotton material and was hand quilted. Figure 5.35 features a natural pomegranate

[151] Cothran, 269.
[152] Hooper, 235.
[153] White, William N. *Gardening for the South* (New York: Saxton and Company, 1856), 353-354.
[154] Ibid., 355.
[155] Pomaria Nurseries, 58.

fruit. A resemblance between the natural fruit and the conventionalized fruit within the quilt was visible. Both the quilt and the fruit featured the bright red color characteristic of the fruit. The quilt also featured the scarlet petals that crown the round fruit.



[156]

Figure 5.34

[157]

Figure 5.35

[156] Johnson, 75.

[157] "Citrus and Subtropical Tree Crops," *Texas A & M University* [website on-line]; available from http://aggie-horticulture.tamu.edu/extension/Texascrops/citrusandsubtropicalcrops/index.html; Internet; accessed 21 October 2006.

The Cotton Boll Motif

The next motif analyzed was the cotton boll. During the early nineteenth century "cotton was king" in the southern United States.[158] Cotton was a minor cash crop before the nineteenth century, but a number of factors lead to its increased production and value in the South. Cotton production grew as a result of the introduction of "upland cotton," the invention of the cotton gin, the availability of slave labor, and a large supply of undeveloped land. Cotton made the South and its inhabitants wealthy. It was no surprise, then, that women paid homage to the crop in their quilts.

The quilt featured in Figure 5.36 was a quilt created by Frances Johnson from Cherry Hill, North Carolina in 1860. It should be noted that this quilt pattern was also called Chrysanthemum, showing that the family of the quilt maker probably gave the quilt the cotton name because the crop was significant to them. This quilt had the typical red and green color scheme of nineteenth century floral quilts. The quilt featured twelve individual blocks, nine of which were whole blocks, three of which were half blocks. The whole blocks featured four separate, appliquéd cotton bolls each placed on the diagonal axes. Each block and the entire quilt were framed by a "flying geese" pieced border and small squares of flower buds.[159] Figure 5.37 is an image of a natural cotton boll. The cylindrical nature of the boll and its thread like consistency can be seen in the conventionalized bolls in the quilt.

[158] Cothran, 1.
[159] Eanes, Ellen Fickling, Erma Hughes Kirkpatrick, Sue Barker McCarter, Joyce Joines Newman, Ruth Haislip Roberson, and Kathlyn Fender Sullivan, 94.

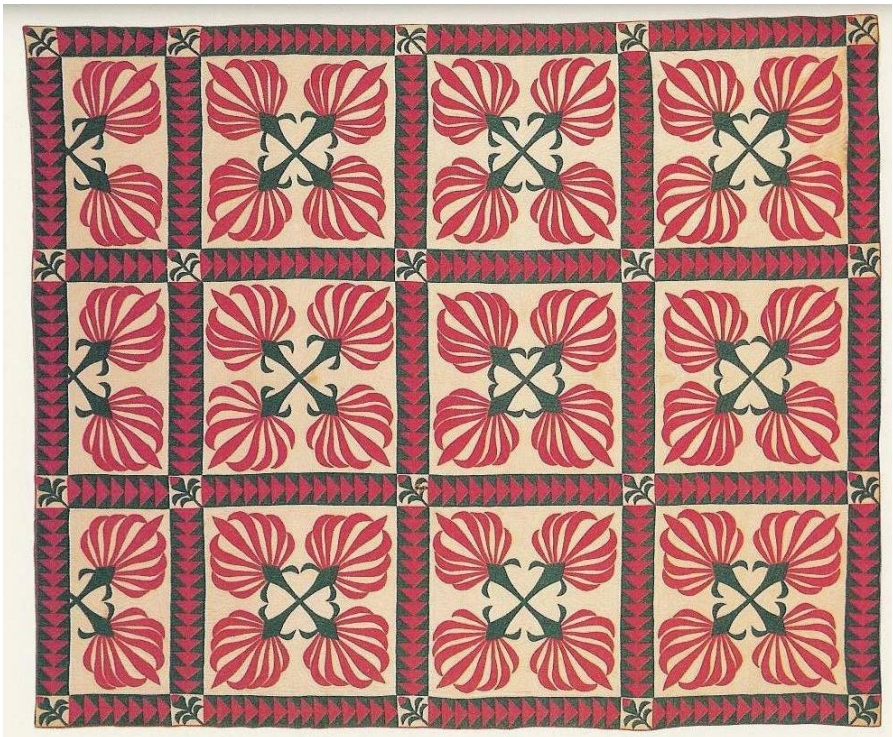
 [160]

Figure 5.36

 [161]

Figure 5.37

[160] Ibid.
[161] "Cotton Photos," *Texas A & M University* [website on-line]; available from http://peanut.tamu.edu/Homepage/Todd/cotton_photos.htm ; Internet; accessed 21 October 2006.

The Oak Tree Motif

The deciduous oak tree represented "hospitality" in nineteenth century plant symbology.[162] The oak tree was a native to the North American continent. Oak trees were first available in nursery catalogues between 1723 and 1739 from Bartram Nursery. These trees were also available in southern nursery catalogues. In Pomaria Nurseries' 1861 catalogue, the Willow Oak was described as "the most beautiful of all the Oak tribe; its long and narrow leaves, and drooping branches, make it one of the finest trees for avenues or streets." [163] A. J. Downing described the oak as "the king of the forest" and suggested that for an oak to "arrive at its highest perfection, ample space on every side must be allowed the oak."[164]

Nineteenth century quilts featured the crown of the oak in their floral motifs. The quilt in Figure 5.38 featured six prominent oak crowns: the leaves and an outline of the tree. This pattern was the epitome of a conventionalized floral motif because it featured only a portion of the larger oak tree. The individual squares were appliquéd and contain four large leaves on the diagonal axes and eight small leaves on the primary axes. The border of this quilt was incredibly interesting because it featured a meandering vine and many small appliquéd images of animals, farm implements, and other motifs, all which might have represented significant objects and people in the quilt maker's life. These images within the quilt showed how quilts could become albums containing information about family history. This quilt was made in 1889 and quilted by an unknown woman in

[162] Hooper, 234.
[163] Pomaria Nurseries, 72.
[164] Downing, 30.

Ohio.[165] The quilt maker's initials and the year of completion were featured on the front of this quilt. This quilt was another representation of the common red and green color scheme in nineteenth century floral quilts; the green, though, has faded with age. Figure 5.39 was a drawing of an oak tree from A. J. Downing's book, *Treatise on the Theory and Practice of Landscape Gardening*. The resemblance between the leaves within the quilt and the picture were obvious.

166

Figure 5.38

[165] Berlo, Janet Catherine and Patricia Cox Crews. *Wild By Design: Two Hundred Years of Innovation and Artistry in American Quilts* (Lincoln: International Quilt Study Center at the University of Nebraska in association with University of Washington Press, Seattle, 2003), 69.
[166] Berlo, 69.

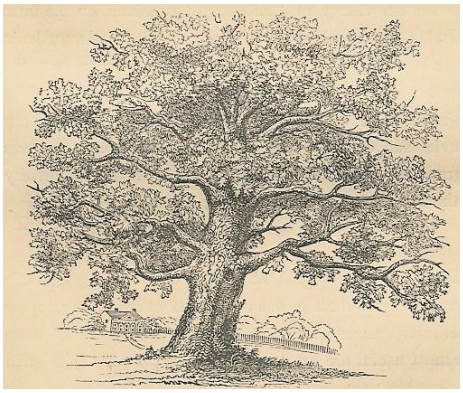
 [167]

Figure 5.39

The Pine Tree Motif

The pine tree motif within nineteenth century quilts was the final floral motif explored for this paper. The White pine tree, native to the eastern United States was first sold in American nursery catalogues in 1771 by Prince Nursery. Like the oak tree, the pine tree was also sold in nineteenth century southern nursery catalogues. Two species, the Chili pine and Cunningham's pine, were both offered in Pomaria Nurseries' 1861 catalogue. Cunningham's pine was described as "a very symmetrical growing tree, of great beauty and rapid growth."[168] In nineteenth century plant symbology, the pine tree represented "pity."[169] This evergreen tree was extremely important to the landscape of North American because it comprised "the densest and most extensive forests" known on the continent.[170] The pine tree's wood was the most commonly used wood in both civil and naval architecture.[171] Pine trees, and oak trees, were also frequently used to line the drives on nineteenth century southern plantations.

[167] Downing, 121.
[168] Pomaria Nurseries, 78.
[169] Hooper, 235.
[170] Downing, 246.
[171] Ibid.

The quilt featured in Figure 5.40 was created by an unknown quilter from Michigan between 1860 and 1880. The quilt featured twenty four pieced, conventionalized pine trees. The quilt was framed in three rows of triangles, two laid straight, one laid in a diagonal pattern. This quilt was another example a floral quilt featuring the red and green color scheme.[172] Figure 5.41 shows a natural pine tree. The resemblance between the conventionalized quilt pattern and the natural pine tree can be seen in the conical shape of both. The individual triangles within the conventionalized quilt pattern represented the needles within a natural pine tree.

[173]

Figure 5.40

[172] Kiracofe, Roderick. *The American Quilt: A History of Cloth and Comfort* (New York: Clarkson Potter, 1993), 132.
[173] Ibid.

[174]

Figure 5.41

Summary

Nineteenth century quilts featured many designs and motifs that were also represented in nineteenth century gardens and landscapes. A variety of garden elements were featured in nineteenth century quilts: garden ornaments, garden patterns, and flowers, plants, and trees that were commonly grown in nineteenth century gardens and landscapes. The majority of these designs featured elements that showed a connection with nature and God, possessed a positive symbolic meaning that represented the nineteenth century fascination with the symbology of flowers and plants, or interpreted the South's dominance in agricultural production and gardening during the nineteenth century. These quilt patterns and motifs continued to be used in quilts during the twentieth and twenty first centuries, but with modern modifications and interpretations

[174] "What Tree is It?: White Pine," *What Tree is It.com* 1997 [website on-line]; available from http://www.oplin.org/tree/fact%20pages/pine_white/pine_white.html; Internet; accessed 21 October 2006.

that altered the original methods of quilt making and obscured the origin of many of the patterns. The following chapter explored why it was important to preserve these quilts. Quilts and quilt making represented both a tangible nineteenth century folk art form and an intangible skill that needed to be preserved to understand the history of quilt making and women in the South.

CHAPTER 6

RECOMMENDATIONS AND CONCLUSIONS: WHY PRESERVE QUILTS?

Recommendations

A tangible resource is a material object that provides information about the past to historians. A monument, a building, a basket, and even a quilt are tangible resources that are studied today to learn more about historic cultures and customs of past civilizations. Intangible cultural heritage is "the practices, representations, expressions, knowledge, [and] skills…that communities, groups, and, in some cases individuals recognize as part of their cultural heritage."[175] The quilt is a tangible resource and representation of the intangible resource of quilt making. Nineteenth century quilts can provide incredible amounts of information to historians about the cultural beliefs, social customs, design principles, and technological advances of nineteenth century America. As modern quilt makers move away from old quilting techniques: hand sewing and quilting, appliqué, and even creating and interpreting patterns in unique ways, America is losing its connection to this folk art form. This section discusses the value of information the research and questions answered in this paper provide to historians and modern quilt makers encouraging the preservation of quilts, an American folk art form. Combined, these recommendations will help to preserve historic nineteenth century quilts because their intrinsic value to American History has been realized and, therefore, American historians and quilters will be encouraged to save the quilts.

[175] UNESCO "Convention for the Safeguarding of the Intangible Cultural Heritage," *Unesco.org* 2003 [website on-line]; available from http://unesdoc.unesco.org/images/0013/001325/132540e.pdf; Internet; accessed 22 October 2006.

1) It is Necessary to Create a Program that will Educate both Quilters and Historians on the Development of Nineteenth Century Southern Floral Quilts.

An organization dedicated to the preservation of historic quilts and quilt heritage already exists. This organization is called the American Quilt Study Group and was found in California in 1980. This organization publishes an annual journal containing articles on the history and preservation of quilts, many of which discuss nineteenth century quilts. Through a partnership with this organization and other national quilt organizations, an educational program should be created that showcases the nineteenth century floral quilt and the development of the quilting industry and its connection with gardening and women's history. This educational program would not only promote a greater understanding of this early American art form to historians and quilters, but also provide for the development of one large publication that centered around the information shared in this thesis. Along with this single publication, it would also be useful to create both a database and reference list of useful sources that could help educate both historians and quilters, alike, on nineteenth century southern quilts.

2) It is Necessary to Create a Comprehensive List of Museums that House Collections of Nineteenth Century Quilts and a Subsequent Visitors Guide to these Museums.

A comprehensive list of museums that house collections of nineteenth century quilts should be created. A visitors' guide should be created so that these museums could advertise their collections. This list and subsequent guide would then open the door to better communication between these museums promoting further research into nineteenth century quilts. Upon the completion of this list and visitors guide, a traveling exhibition

and lecture series will be created that further displays collections from all of the museums. Funding for this large project could come from numerous sources such as the Getty Research Institute, the Smithsonian Institution, and other organizations that are interested in the research of American history and art. The traveling exhibition and lecture series could also be documented in a publication that will raise money to provide for further research of nineteenth century floral quilts.

Conclusion

During the nineteenth century, the popularity of both gardening and quilt making grew among southern women. This growth in popularity could be attributed to a number of factors, including an increased understanding of botany and gardening by women, an increased amount of technological advances that made quilting materials more readily available to southern women, and social change that necessitated women become the primary caregivers to their families. Because of all of these factors, a connection was developed between gardens and quilts that was manifested in the appearance of garden patterns and floral motifs in nineteenth century quilts.

During the nineteenth century, women had greater access to materials: books and magazines such as *Godey's Lady's Book*, and events such as agricultural fairs and quilting bees that exposed women to modern ideas about both gardening and quilt making. An early connection between gardens and quilts developed when it was noted that women could access information about quilts and gardens from the same sources. Countless designers and gardeners attempted to market their information towards southern women. The most successful was Mary Catherine Rion, the author of the *Ladies' Home Florist*, a book written specifically for amateur female gardeners. Many of

the floral and plant species that appeared in her book and others similarly geared towards southern farmers and gardeners, such as William N. White's *Gardening for the South*, also appeared as floral motifs in nineteenth century quilts: the rose, tulip, lily, cockscomb, and pomegranate, among them. Other gardeners and designers influenced southern women as well. The garden designs, gardening techniques, philosophies of such notable botanists and landscape designers as Elias A. Long, John C. Loudon, and A. J. Downing also made appearances in nineteenth century quilts.

Advancements in agricultural, printing, and sewing technology contributed to the increased popularity of quilt making during the nineteenth century. When Eli Whitney invented the cotton gin in 1793, raw cotton could be processed and made into fabric and other cotton goods at a much faster rate, increasing the amount of fabric available to southern women during the nineteenth century. As printing technology developed during the nineteenth century, newer types of fabrics in a wider range of colors were available to women. No longer did women have to depend upon expensive imported European fabrics and course homespun fabrics to make their quilts and other home goods. Southern women could now buy fabrics such as toiles and calicos at incredibly reduced prices because they were being mass produced within the southern United States. The invention of the sewing machine by multiple men during the nineteenth century, including Elias Howe and Isaac M. Singer, allowed women to sew at a much faster rate than the hand sewing they were use to, which encouraged women to make more quilts.

Finally, dramatic social change occurred during the nineteenth century that gave women both greater educational opportunities and impeded any opportunity women had to utilize this education in a productive way. During the nineteenth century, young

women had more educational opportunities than ever before. Young women were taught the principles of education which included foreign languages, music, art, and botany. Women learned more about the natural world which allowed and even encouraged them to create gardens. At the same time, social change occurred during the early nineteenth century that forced women to become the primary caregivers in their families. Two separate social spheres developed for men and women. During the nineteenth century, men began to seek jobs in the growing urban cities, leaving women at home to care for the educational and spiritual development of their children. Women used their educations, which taught them that the best way to understand God and salvation was to understand nature, to help educate their children. Women incorporated nature into their children's lives by bringing it into their homes in the form of gardens and quilts featuring garden patterns and floral motifs.

Through this paper, the writer hoped to draw attention to the importance of quilts and quilt making. Quilts and the art of quilt making are tangible and intangible resources that can tell historians about the cultural practices of nineteenth century America, and because of this, need to be saved. These quilts featuring garden patterns and floral motifs were a manifestation of the cultural practices and design patterns of nineteenth century America. By understanding these quilts, historians can understand the development of the textile and sewing industries of the nineteenth century, the importance of gardening to southern women during the nineteenth century, and the cultural practices that encouraged the production of these quilts.

The best way to preserve these quilts, the intangible resource of quilt making, and the information that they can share with historians is by educating both historians and

twenty first century quilt makers about the value of quilts to our society and its development. Extensive documentation of nineteenth century quilts has already been completed, but understanding their origins in the cultural practices of nineteenth century women has not been fully acknowledged and researched. To increase awareness about the loss of the intangible resource of quilt making, we must, first, educate modern, twenty-first century quilt makers on this dying art. There is no way to preserve techniques such as hand quilting and appliqué if the artists who have these skills choose not to pass this information on to their successors' in the quilting industry. Advocates for the preservation of quilts and the art of quilt making must continue to educate their peers and research to gain an understanding of the importance of historic quilts to the modern American culture. Nineteenth century floral quilts provide valuable information to historians that includes how,

1) Historic Quilts Provide Information on Nineteenth Century Technological Advancements.

Nineteenth century quilts show the evolution and development of textile and quilting technology in the United States during this century. Such advancements as the invention of the cotton gin that brought with it a variety of new fabrics, the development of different types of printing methods, and the invention of the sewing machine that encouraged women to disregard their older sewing methods can be documented by examining historic quilts. The technological advancements of the nineteenth century show how the intangible resource of quilt making developed over the nineteenth century.

2) Historic Quilts Provide Information on the Manifestation of Cultural Beliefs and Social Customs into Nineteenth Century Design.

Quilts show the southern woman's self-reliance because she independently created these objects necessary to sustain her family's welfare the majority of the time without the assistance of modern technology. Floral quilts also demonstrate a shared belief among southern women that plants and flowers, and as a result, floral quilts, provided a connection to God and salvation.

3) Historic Quilts Provide Information on the Manifestation of Landscape Design Principles in Nineteenth Century Quilts.

Numerous nineteenth century landscape design principles are reflected in quilts made during the nineteenth century. Popular garden ornaments, garden designs, and floral and plant species are found within nineteenth century quilts. By examining the quilts, historians learn, not only, about these designs, but, also, that women exhibited an interest in both gardening and quilt making during the nineteenth century gardens and floral quilts are a manifestation of these combined interests.

4) This Paper Educates Modern Quilters about the History of the Quilts they Create and shows quilters the Value of their Creations to American Society.

The art form of quilt making is slowly dying, very few women today create their own quilt designs and sew and quilt by hand like women of the nineteenth century did. Women are finding faster and easier ways to make modern quilts. Because of the lack of interest in continuing the nineteenth century quilting techniques, the intangible resource of quilt making is being lost and forgotten by new generations of quilters. No longer are quilts a manifestation of our cultural design principles like they were during the nineteenth century. The desire to create new designs is lost, leaving modern quilters to rely on historic quilt designs whose origins they do not completely understand. These

quilts show modern quilters and historians the significance and history of quilt making. This paper would allow these modern artists to better understand and appreciate the art form they are carrying on. Modern quilters, like their nineteenth century counterparts, make quilts to provide comfort to themselves and their families. But do modern quilters understand the art form and philosophy they sustain by making these quilts?

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