



Textile Treasures

Suitable for use with KS1/2 students and other young people's/family groups

Use this checklist to make sure that all objects are placed back in their individual calico bags at the end of each session.

Take care to re-fold and pack pieces away neatly.

1. Miss Treeby Canadian Red Cross Quilt 1939-45
2. Green North Country Cot Quilt
3. Butterfly
4. Mola skirt
5. Crazy Patchwork Tea Cosy
6. Elephant Wall Hanging
7. Unfinished Paper Hexagons c.1840's
8. Paper-pieced Hexagon Fragment c.1870's
9. Paper-pieced Hexagons c.1906
10. Canal bonnet
11. Medallion Log cabin
12. Elizabeth Ward's Unfinished Star Quilt
13. Jessie Brown's Crazy Patchwork Frame Quilt

We hope you enjoy using this resource.

For further information about patchwork and quilting visit our online Learning Centre available on our website www.quiltmuseum.org.uk

www.quiltmuseum.org.uk

Tel: 01904 613242

© The Quilters' Guild of the British Isles 2011



Supported by

The National Lottery®

through the Heritage Lottery Fund





Textile Treasures

Loans Box Guidelines

All of the textiles are important examples of different quilting and patchwork techniques, and some are fragile.

Please treat them with care.

DO

- supervise pupils using materials
- ensure pupils have clean hands
- handle items on a table
- display the textiles in a safe, stable and secure area
- cover the textiles if left out overnight

DO NOT

- display the textiles in direct sunlight
- use adhesives such as blue-tack on, or near the textiles
- alter or modify the textiles in any way
- try on or wear any of the quilted clothing
- hesitate to ask for further advice on using or displaying items
- take photographs of the textiles for commercial purposes

Conditions of using the Loans box

- The textiles must only be used for educational purposes, in the classroom/ group setting and should not be taken offsite.
- The loans box must be risk assessed by the teacher/group leader
- Due care must be taken to safeguard the textiles.
- Textiles must be locked away when not in use.
- The Quilt Museum must be informed at once if textiles are damaged, lost or stolen.
 - Borrowers must not attempt repairs, but should keep all the pieces safely together and return them to the Quilt Museum as soon as possible.



Textile Treasures

Miss Treeby Canadian Red Cross Quilt 1939-1945

What am I made from?

This quilt has 16 alternate patch blocks with plain orange floral print squares. The backing is striped pyjama fabric. The wadding is made of cotton.

How old am I?

This quilt was made in Canada during the Second World War.

The International Red Cross organised sewing groups to make quilts that were shipped to England during the Blitz.

This quilt was one of five given to Miss Alice Treeby's family after she had returned from evacuation.

The quilt no longer has a red cross label, but it is possible that this has been removed as many people didn't like the idea of 'Charity'.

Miss Treeby was visited by some Canadian friends long after the war. They brought with them some left over fabric scraps used to make Red Cross Quilts during the War. Amazingly the fabrics matched this quilt!



Across: Quilt 'gift' label on back of a quilt in the Quilter's Guild Collection.

Courtesy of the Red Cross.

Questions to ask about me.

1. Can you spot the spitfire aeroplane fabric?
2. What do you think it would be like to live through the Blitz?
3. Why is the back of the quilt made from pyjama fabric?



Visit our online Learning Centre to find out more about quilting during the Second World War and to download the **'Make do and Mend'** lesson plan.



Textile Treasures

Green North Country Cot Quilt

What am I made from?

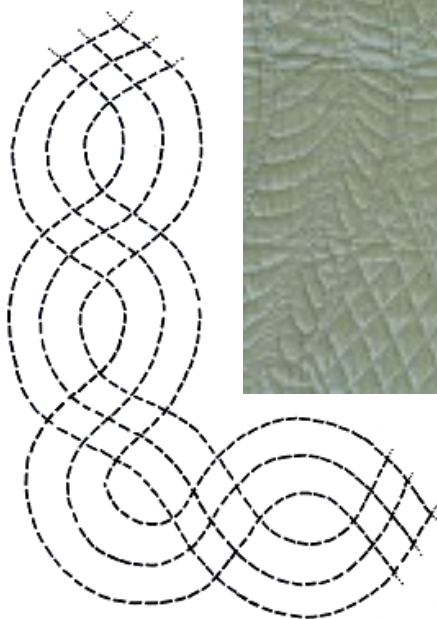
This small green quilt is made from rayon, a man-made fabric. It is a hand-stitched wholecloth quilt with feather and wineglass motifs. The wadding is quite thin and is made of cotton.

How old am I?

This quilt dates from the 1920's-1930's. It is probably a cot quilt because it is very small.

Cot quilts would be made by family and friends and often became a treasured possession.

Infant mortality in the UK remained high into the twentieth century so cot quilts were often an essential source of comfort and warmth for a newborn baby.



Motifs could be drawn on by hand, or templates would be made from old paper or cardboard to stitch around.

North Country Quilting originated in the North East of England. It is recognised by the use of particular motifs that have symbolic meaning such as the 'Lover's knot'. In the late 19th and early 20th century many Northern women joined quilt clubs and worked together to make quilts to be sold. This provided important additional income for many working class families.

Questions to ask about me.

1. Why were cot quilts so important in the past?
2. What motifs and symbols can you see in the quilt?
3. Did anyone make a cot quilt for you?



Visit our online Learning Centre and download the '**Quilts Past and Present**' sheets to find out more about the history of patchwork and quilting.



Textile Treasures

Butterfly

What am I made from?

This butterfly is made from brightly coloured polyester and silks. It has been machine stitched and the antennae and legs are made from pipe cleaners. The butterfly is made from pieces of fabric that have been stitched together in a crazy design that is symmetrical on both sides with 'butterfly' details like coloured spots on the wings.

How old am I?

This butterfly is a contemporary piece. It was made in the 1990's by a quilter called Cheryl Tanner. The butterfly is reversible.



Across: The spots have been machine stitched in grey thread to create a thick line in between each fabric piece.

This gives the effect of lines on the butterfly.

Quilting is not just for bed covers! From the 1970's onwards there has been a revival in quilting that led to a movement called 'Quilt Art'. Quilt artists create pieces that may have no practical use and can be just for decoration. The artists often have an individual unique style that they are known for using. Quilted objects like the butterfly remind us that sewing can be fun!

Questions to ask about me.

1. How do you think the butterfly has been made?
2. How is it different to the other quilted objects in the Loans box?
3. Do you think it is old or new? How did you work that out?



There is more information about contemporary quilt-making and quilt art available to download from our online Learning Centre.



Textile Treasures

Mola Skirt

What am I made from?

This full length circular skirt is made of cotton. It is appliquéd in a Mola style. The Mola style of stitched panel originated in Panama. It was created by women from the Kuna tribe, the word 'Mola' means skirt and it symbolises independence.

How old am I?

This patterned wraparound skirt is a contemporary example of the traditional costume of Kuna women.

Early explorers and traders to central America discovered the Mola Geometric patterns. In the 17th century these patterns were painted onto skin or cloth, often as a simple border pattern.

These patterns started to appear in stitch in the late 19th century. The patterns developed from simple borders to decorative stitching all over an item of clothing. Many themes inspire the designs such as animals, birds and shapes.



Questions to ask about me.

1. What do you think this quilted object is used for?
2. Who do you think would wear this skirt?
3. How it is different/similar to the clothing that you wear?



Visit our online Learning Centre to view the '**What is Mola and where does it come from?**' videos and find out how to make Mola work.



Textile Treasures

Crazy Patchwork Tea Cosy

What am I made from?

This crazy patchwork tea cosy is made from scraps of furnishing fabrics and silks that have been hand-stitched together. It has decorative embroidery including chain and blanket stitch in between each piece of fabric.



How old am I?

This tea cosy is typical of fashionable Victorian interior and dates from the late nineteenth century. At this time the fashion for patchwork spread and it was used to make decorative covers and ornaments through the home. Brightly coloured expensive silks and velvets were used to show off wealth and status and no surface was left uncovered - from tables to pianos, chairs and teapots!

This tea cosy is not the finest example of Victorian patchwork because it uses furnishing fabrics and remnants rather than silk and velvet. However, the fancy embroidery reflects the trend for rich women with leisure time to make complicated, embellished patchwork.

Quilted objects like this tea cosy were often made to be raffled at fundraising events, another way of demonstrating social position in Victorian times.

Questions to ask about me.

1. What do you think this quilted object used for? (a tea cosy)
2. What is the tea cosy made from?
3. Who might use a tea cosy? Do you think it is old or new?



Visit our online Learning Centre to find out more about patchwork for the parlour and to download the **'Rags to Riches'** lesson plan.



Textile Treasures

Elephant Wall Hanging

What am I made from?

This wall hanging is made from cotton, silk and lamé fabric pieces. The maker followed a commercial pattern. The individual pieces have been stitched together on a sewing machine. The maker added a unique touch by hand-quilting all over the top to draw attention to the elephant.



How old am I?

This wall hanging was made in the 1980's. It is based on a pattern in an American Quilter's Newsletter dating from the 1920's. The pattern is an adaptation of a traditional Asian design.



The backing fabric can be just as interesting as the top of a quilt or quilted object. The choice of fabric reflects a 1980's twist on a much earlier pattern.

Sometimes, it can be hard to date textiles because often modern pieces are based on older designs, like this wall hanging. Or, new pieces may be designed to look much older. Clues to work out how old a textile is include examining the fabrics, threads, wadding and the method of sewing.

Questions to ask about me.

1. This textile is for decoration, where would you display it?
2. Imagine this wall hanging is telling a story. What is it about?
3. What would you sew to show the next scene of the story?



Visit our online Learning Centre and download the '**Talking Textiles**' lesson plan to find out how quilts can be used to tell stories.



Textile Treasures

3. Paper Pieced Hexagons c.1906

TIP: Use this 'textile treasure' piece with the two other unfinished hexagons samples to compare and contrast the fabrics from three time periods.

What am I made from?

This fragment of paper pieced hexagons is made from various colours of printed cotton, pinks and blues are most used. The hexagons have been paper pieced and white tacking is still in place holding the patchwork together.

How old am I?

This piece contains papers dating from 1890 to 1906 but the fabrics are typical of printed cottons from the early 20th century. This means some of the papers are older than the fabric. The piece may have been started before 1906 but must have been worked on after that time.



Above: Blue, pink and brown printed cottons, typical of the early 20th century.

Below: Loose rosettes that haven't been sewn to the patchwork fragment.



The papers used in patchwork are often clues to the identity of the maker. This piece uses old newspapers and magazine illustrations, brown manila parcel paper and handwritten notes. There is also some coloured paper. Paper-pieced patchwork fragments can provide information about the social history of the printing press and the growth of the newspaper industry.

Questions to ask about me.

1. Compare and contrast this piece with the two other paper-pieced hexagon samples in the Loans box. What is similar/different?
2. Use these pieces to make links to the social history of quilting.



To find out more about the history of quilting visit our online Learning Centre and download our '**Quilts Past and Present**' sheets.



Textile Treasures

1. Unfinished Paper-pieced Hexagons c.1840's

TIP: Use this 'textile treasure' piece with the two other unfinished hexagons samples to compare and contrast the fabrics from three time periods.

What am I made from?

This unfinished hexagons fragment is made from printed cottons. The hexagons are paper pieced by hand and the white thread used to tack the pieces is still in place. The hexagon pieces are very small and have been delicately pieced in rosette shapes.

How old am I?

This is an interesting piece because it contains hand-written papers from the late 1770's. However, the fabrics are not as old as the papers, but they are early examples of printed cottons.



Right: papers dating from the 1700's.



Right: Woodcut image of Jane Austen, courtesy of Jane Austen Memorial



At this time patchwork was a popular pastime with middle class ladies. Jane Austen was known to be an enthusiastic stitcher. Women saved scraps of fabric for patchwork and would share them with friends. Paper was also an expensive commodity. This is why it is common to see recycled writing paper used as hexagon-shaped templates for patchwork.

Questions to ask about me.

1. Compare and contrast this piece with the two other paper-pieced hexagons samples in the Loans box. What is similar/different?
2. Use these pieces to make links to the social history of quilting.



To find out more about the history of quilting visit our online Learning Centre and download our '**Quilts Past and Present**' sheets.



Textile Treasures

2. Paper Pieced Hexagon Fragment c.1870's

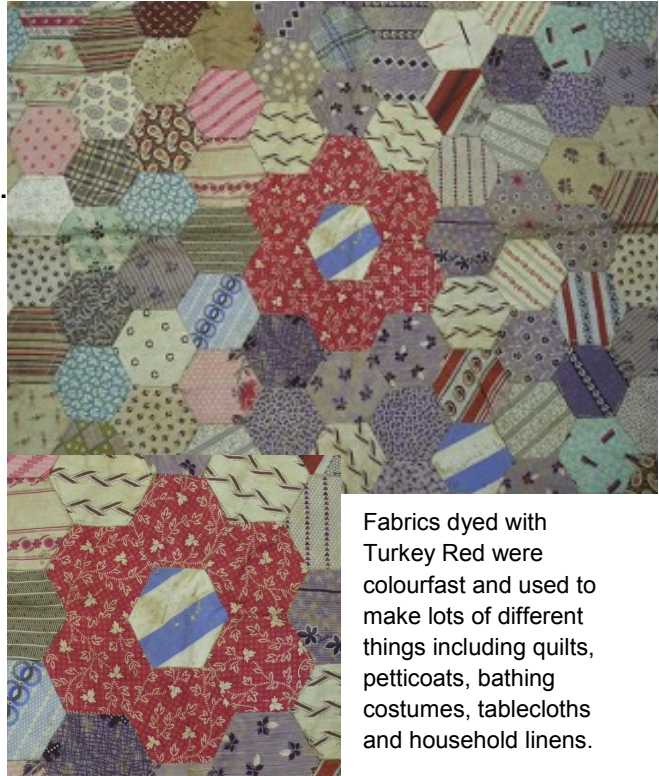
TIP: Use this 'textile treasure' piece with the two other unfinished hexagons samples to compare and contrast the fabrics from three time periods.

What am I made from?

This unfinished hexagons fragment is made from printed cottons. It has been paper-pieced and hand-stitched. The tacking is still visible in places.

How old am I?

Most of these fabrics in this piece date from the 1870's. The Industrial Revolution in Britain led to cheaper ways of printing and dyeing fabric, particularly cotton. The Turkey Red fabric used in this piece were very popular in this period. The first Turkey Red dye works in Britain was opened in 1785.



Fabrics dyed with Turkey Red were colourfast and used to make lots of different things including quilts, petticoats, bathing costumes, tablecloths and household linens.

At first only the yarn could be dyed and then woven into cloth. However, as techniques advanced, cotton fabric produced in textile manufacturing areas like Manchester could be dyed once made. Patchwork remained a popular pastime with ladies, however as cottons became cheaper, wealthy people stopped using them and chose more expensive silks and velvets instead. This led to the high-Victorian 'patchwork for the parlour style.

Questions to ask about me.

1. Compare and contrast this piece with the two other paper-pieced hexagon samples in the Loans box. What is similar/different?
2. Use these pieces to make links to the social history of quilting.



To find out more about the history of quilting visit our online Learning Centre and download our '**Quilts Past and Present**' sheets.



Textile Treasures

Canal Bonnet

What am I made from?

This canal bonnet is made from printed cotton with a small purple flowered pattern. It has a decorative ruffle across the crown and corded quilting along the brim. The bonnet has two neck ties made from the same fabric.

How old am I?

This canal bonnet dates from the 1890's. At that time cheap printed cotton was readily available. Canal bonnets were the traditional costume of 'the cut' as the canals were called by boat women. They were worn on the river from the late 1800's until the early 20th century.

Boatwomen wore their hair in a bun at the back of their head and tied the strings of the bonnet at the back, below the bun. This pulls the bonnet down over the forehead to shield the eyes in the sun or the rain.



Left: Image shows a canal bonnet in the Quilt Museum's Collection dating from the 1900 - 1925.

It was used on the Kennet and Avon canal.

Image reproduced courtesy of the Quilters' Guild of the British Isles.

Questions to ask about me.

1. Who would have worn this, and why?
2. Why is the design of the bonnet important?
3. What do you think life would have been like for boatwomen in Victorian times? Can you find out more about it.



Visit our online Learning Centre and download the '**Rags to Riches**' lesson plan for more information about Victorian textiles.



Textile Treasures

Medallion Log Cabin Quilt

What am I made from?

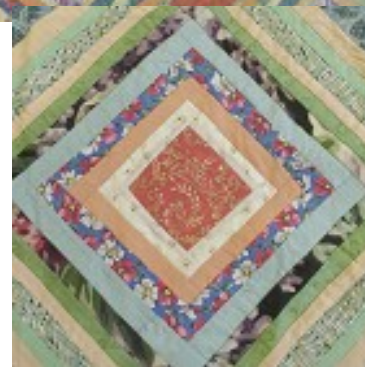
This Quilt is actually a 'coverlet', that means it only has two layers, a top and a backing, and no wadding. It has been machine-stitched using a technique called 'Medallion Log Cabin'. The fabric is pieced around a diamond. Other quilts have a central star shape or a motif.

The diamond is surrounded by borders of different fabrics, including silk, satin, cotton, rayon and velvet. The coverlet is pieced in square blocks and has a plain backing fabric. The blocks are the same pattern and use similar fabrics,



How old am I?

The coverlet dates from the 1930's. It was made by Alice Stagg who had a tailoring business called 'Fone and Stagg' in Somerset. Lots of the fabrics used in the coverlet are probably scraps from dress-making. It was called the 'Polish Quilt' in the family. It is not known why, although it could be a reference to being made near the outbreak of the Second World War in 1939.



Questions to ask about me

1. What different types of fabrics can you see?
2. The lady that made this quilt owned a tailoring business. Look at the coverlet, what clues can you find to prove that?
3. Why do you think the design is called log cabin?



Visit our online Learning Centre and download the '**Quilts Past and Present**' sheets to find out more about quilt-making in the twentieth century.



Textile Treasures

Elizabeth Ward's Unfinished Star Quilt

What am I made from?

This unfinished quilt top is made from diamond-shaped pieces of cheaply produced brightly printed cotton. The pieces have been hand stitched together to create a six-pointed star pattern with a white hexagon surround.

How old am I?

This quilt was started, but not finished by Elizabeth Ward. It was made during the 1920's when Elizabeth was working a dairy in Leicestershire. Elizabeth worked hard all of her life and lived until 1961 when this quilt was given to her granddaughter.

The quilt was intended to be a bed quilt but it was never finished. It is likely that some of the printed cotton pieces date from the late 1800's as people would keep fabric scraps for many years to use in quilts. Bed quilts are often in poor condition because they were made to keep people warm in bed at night. They often have patches of repair.



Loose threads are visible on the back.



This photograph from the early 20th century shows Elizabeth second to right at the back.

Questions to ask about me.

1. Why do you think people made their own bed quilts?
2. Why do you think this quilt was sewn by hand?
3. How is this quilt different from the bed covers that we use today?



Visit our online 'Learning Centre' to find out about quilting in the early twentieth century and to download the '**Rags to Riches**' lesson plan.



Textile Treasures

Jessie Brown's Crazy Patchwork Frame Quilt

What am I made from?

This is a crazy patchwork with a green frame, made from assorted fabrics including pieces of plain and printed cottons, silks, and furnishing fabrics. It is hand sewn with chain stitch embroidery all over the top.

How old am I?

This quilt is dated c.1895-1899.

It was made by Jessie Brown for her 'bottom drawer'.



Jessie was born in 1872 and was a teacher in a village school.

Her quilt is typical of the 'high' Victorian patchwork for the Parlour style that used different fabrics in rich colours.



Elaborate hand embroidered designs were popular in the Victorian era.



The quilt has areas of faded and frayed fabrics that show where the mordants in the fabric dyes have started to break down.

Questions to ask about me.

1. Compare this quilt with the other Victorian textiles in the loans box, what similarities/differences can you see?
2. Do you think that this quilt was made to be used every day?
3. What types of fabric can you see?
4. Can you see any areas of damage? What do you think has happened?



Visit our online Learning Centre and download the '**Textile Terrors**' sheet to find out more about what can happen to old quilts!