

For many women, sewing of any kind was a chore; for others, needlework was a pleasure. Judged by the level of skill, design, and preservation, the quilts described here were the products of women who enjoyed working with cloth and color and who prided themselves on their stitchery.

Quilts are bearers of remembrance, often produced or presented in order to commemorate significant rites of passage in people's lives: births, christenings, graduations, engagements, marriages, anniversaries, departures, illnesses, bereavements, and deaths. A single quilt can carry in it a long history. Amanda Freed's "Remember Me" quilt, which is embroidered with the date March 1, 1872, arrived in Grass Range, already having traveled far. Born in 1852, Amanda Adams was apprenticed at age twelve to seamstress Susan Newcomer in the village of Wilmot, Ohio. Susan stitched the striking red-on-white appliqué quilt and gave it to Amanda, perhaps in 1872. Amanda had the quilt when she wed farmer Alex Freed in 1881. After he died, the quilt traveled with the widow and her son and two daughters to Wooster, where she ran a boardinghouse and put her children through the coeducational College of Wooster. Later Amanda accompanied her daughter Hazel to Ann Arbor, Michigan, then to Denver, Colorado, and finally to Grass Range, Montana, where Hazel began a medical practice near the Winnett homestead of her older brother Elden and his family. "Remember Me" went along.

The quilt remained with Amanda and Hazel through the tumultuous years of World War I when Montana's homesteaders scrambled to meet the booming demand for grain, and the future looked bright. Hazel practiced medicine in the communities of Grass Range and Stanford for over forty years, traveling by handcar on the Milwaukee Railroad's tracks when winter roads became impassable, and rounded out her career as Judith Basin County's health officer. When Elden's wife died in the 1918 influenza pandemic, leaving him a widower with two small children, Amanda and her quilt moved in. With Amanda caring for his children, Elden flourished, becoming, over time, Petroleum County's superintendent of schools, assessor, county manager, and a state legislator. When Amanda became ill, she returned to Grass Range, where she spent the rest of her life with  
*(continued on page 33)*

## From Sunburst to Nine-Patch

### TREASURES OF THE NINETEENTH CENTURY

In 1971, the Whitney Museum of American Art in New York City mounted an exhibition of antique quilts titled *Abstract Design in American Quilts*. The exhibit drew huge crowds and brought new attention to quilts as objects of art. For quilt historians, it denoted the beginning of a quilting renaissance. Although interest in quilting had ebbed and flowed over the past century, this rebirth coincided with the feminist and the counter-culture movements, which emphasized greater respect for domestic work, folk art, and, especially, quilts.

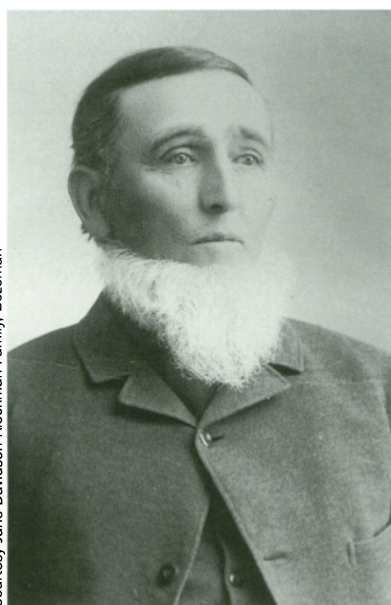
Miles away from the New York art scene, Montana women never stopped quilting or cherishing old quilts, but this national trend drew new attention to the state's quilting past. Increasingly aware of quilts not only as beautiful works of art but also as valuable historic documents, Montana quilters were inspired to launch an effort to preserve the stories of Montana's quilts and quiltmakers. The documentation project began in Hardin in 1987 when Jackie Redding, Karen Stanton, and Sandy Weaver collected oral histories and registered 175 quilts in Big Horn County. Their findings motivated fellow quilters to organize a statewide project. By that fall, representatives from the seven Montana regions of the Quilters Art Guild of the Northern Rockies had established a registration effort, the Montana Historic Quilt Project (MHQP). Each region held documentation days during which trained volunteers examined and registered quilts of all ages and conditions. By the spring of 1996, more than fifteen hundred quilts had been registered.

MHQP researchers initially expected that the majority of the quilts they documented would be from the twentieth century—the cheery, pastel-colored Grandmother's Flower Gardens and Sunbonnet Sues that were so popular during the Great Depression. As the registration effort unfolded, researchers were astonished by the number and variety of nineteenth-century quilts that appeared. Some were brought to Montana by pioneers who came in covered wagons or steamboats. Others were inherited by Montanans in the twentieth century. The four quilts featured here show the evolution of quiltmaking styles over the span of the nineteenth century. Each quilt also tells a story of Montana's settlement.



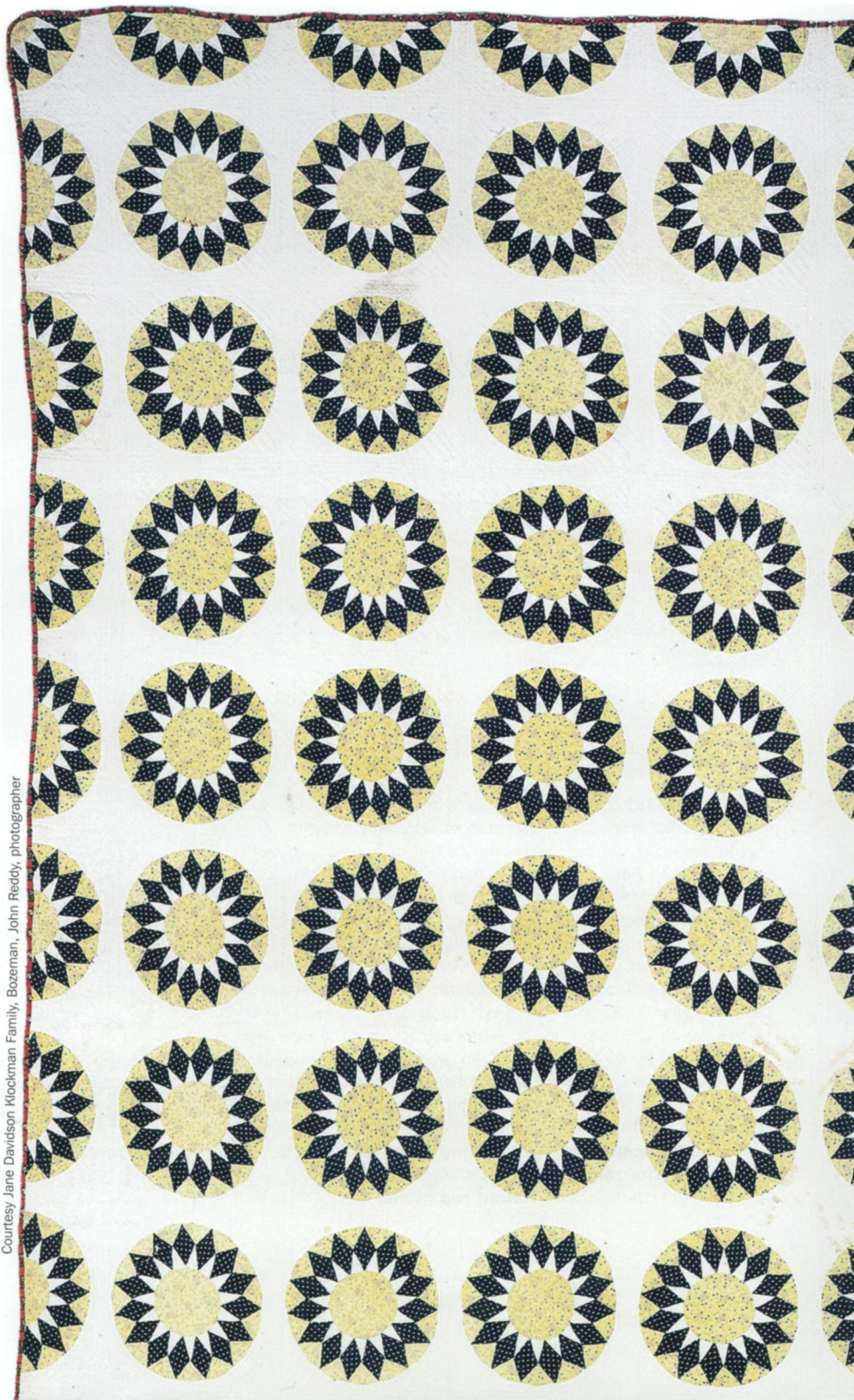
**Sunburst Quilt**, Nancy Ballinger Jeffers Ballinger, circa 1832,  
MHQP 06-130-05 (also see page 28)

Quilts featuring repeated blocks became popular around 1840 and remained so through the Civil War. Nancy's Sunburst blocks were pieced, but appliquéd block quilts—such as the one on the facing page—were also very common. According to quilt historian Barbara Brackman, this quilt pattern has at least six names: Kansas Sunflower, Noonday, Oklahoma Sunburst, Rising Sun, Russian Sunflower, and Sunburst, all evoking the radiance of these quilts. Nancy's version of the Sunburst is intriguing because the blocks contain fifteen-point circles instead of the typical sixteen, yet the circles are still incredibly uniform and precise.



Courtesy Jane Davidson Klockman Family, Bozeman

Nancy gave this Sunburst quilt to her brother Merrill Smith Ballinger, pictured here circa 1890.



Courtesy Jane Davidson Klockman Family, Bozeman, John Reddy, photographer

Courtesy Michelle Salisbury, Missoula, John Reddy, photographer



**Lily Quilt**, Lydia Knox and Emeline Knox Morrison,  
circa 1852, MHQP 19-20-01 (also see page 28)

Lydia and Emeline's Lily showcases two quilting trends that took off after 1840: the use of appliqué and the preference for the color scheme of red and green, already traditional in Pennsylvania German folk art. Quilt historian Nancy Hornback attributes the red and green craze in part to the advancements in dyeing technology. In the early nineteenth century, green fabric was produced from vegetable dyes. Fabric was dyed yellow over blue or blue over yellow, but over time one of the two colors usually faded. Around 1840, a colorfast green dye was developed, which made the fabric much more attractive to quiltmakers who wanted to create an appliqué masterpiece that could be passed down from generation to generation. Vibrant red fabric was also more accessible by the late nineteenth century. The "Turkey red" process of dyeing (so-called because European dyers first learned the technique in the eastern Mediterranean) was simplified, which made it easier to commercially produce vibrant red fabric.

Courtesy Virginia M. Fox, Fort Benton



Sisters Jennie Morrison Caldwell, Martha Morrison, and Emily Morrison McWilliams pose on the Montana prairie, circa 1913. When the McWilliams family homesteaded near Big Sandy, they brought the quilt with them.



**Sunburst**, Nancy Ballinger Jeffers Ballinger, circa 1832, MHQP 06-130-05 (also see page 26)

THIS SUNBURST QUILT was not made in Montana but traveled here, like so many quilts, with some of Montana's earliest pioneers. Nancy Ballinger, born to Kentucky homesteaders Henry and Lucy Jeffers Ballinger in 1814, began piecing this quilt in 1824 at the young age of nine or ten. She finished quilting it in 1832, the same year she married John H. Ballinger. The work is truly remarkable for someone so young. Jane Davidson Klockman of Bozeman, who now owns the family heirloom, guesses that Nancy's mother or one of her four sisters may have helped. Still, the family has always credited the work to Nancy.

Nancy had two children, but she gave her finished quilt to her youngest brother, Merrill. Five years Nancy's junior, Merrill moved several times: to Illinois, where he met and married Jane Hardcastle and the couple had eight children; and then to Missouri, where he worked as a farmer and druggist. In 1879, when Jane Ballinger contracted tuberculosis and her doctors advised her to move to "high country," the Ballingers' eldest son, Joseph, traveled to Montana Territory to homestead in the Paradise Valley on the upper Yellowstone River.

The next year, Merrill brought the rest of the family to Montana by covered wagon along the Bozeman Trail. His three young daughters walked most of the way, as there was no extra room on the wagon. When the Ballingers passed the site of George Armstrong Custer's defeat at Little Bighorn in 1876, the girls were drawn to a strange-looking structure, "so they investigated it, as children would, and found a pen that contained some unburied bones from the Custer tragedy of four years before."<sup>1</sup> Jane Davidson Klockman does not know if her great-grandfather brought his sister's quilt with him during the 1880 overland wagon journey or if it was carried to Montana at a later date by family visiting from the Midwest.



**Lily Quilt**, Lydia Knox and Emeline Knox Morrison, circa 1852, MHQP 19-20-01 (also see page 27)

THIS BEAUTIFUL Lily appliqué quilt has been a cherished family heirloom for more than a century and a half. Lydia Knox, wife of farmer Colton Knox, and their daughter Emeline stitched this quilt on the family farm in Kane County, Illinois. According to her great-granddaughter Edith McWilliams Murray, Lydia drew all the designs for the quilting, and Lydia and Emeline spent six months quilting it.

Emeline married local farmer and Methodist minister William Whitfield Morrison in 1862, and the couple had seven children. Their oldest daughter, Emily, also married a farmer, William McWilliams, and in 1913 the McWilliamses decided to try their luck at homesteading in Montana. They packed their belongings, including this quilt, and traveled with their children and granddaughter to north-central Montana. "They took homesteads about eighteen miles west of Big Sandy," recounts Virginia Fox, Emily's granddaughter. "The wide open prairie of Montana was quite a change from the green Midwest they left."<sup>2</sup>

Although life was tough at first, the McWilliamses thrived on the open prairie. "When they first came their main source of meat was jack-rabbit or cottontail rabbit; then they gradually got chickens, pigs and cattle," Fox wrote. "They raised wheat, barley, oats and corn and always had a big garden. The farming was done with horses until 1928 when they purchased a John Deere tractor. The first years were good and they could raise almost anything. Then the drought came!"<sup>3</sup>

This quilt has connected six generations of the women. Initially, family tradition dictated that this quilt be passed from eldest daughter to eldest daughter: Emily McWilliams gave it to her daughter Edith McWilliams Murray; Edith bequeathed it to her daughter Helen Murray Bowman. But when Helen did not have any daughters, she gave the quilt to her sister Virginia Murray Fox of Fort Benton. Virginia also has no daughters, so she gave the quilt to her granddaughter Michelle Fox Salisbury of Missoula. Michelle is Lydia Knox's great-great-great-great-granddaughter.



**Crazy Quilt**, Pamela Fergus, Luella Gilpatrick, and Mary Agnes Hamilton, 1880, MHQP 06-115-1  
(also see page 30)

SHORTLY BEFORE her hundredth birthday, Hazel Akeley Fergus gave this lovely but unfinished crazy quilt top to her granddaughter, Charlotte Quigley Orr of Lewistown. The top had been given to Hazel by her sisters-in-law Luella Fergus Gilpatrick and Mary Agnes Fergus Hamilton when she married Andrew Fergus in 1909.

Luella and Agnes began piecing this crazy quilt around 1880 with their mother, Pamela Fergus, who died from breast cancer seven years later. The quilt was never completed, but the top has been cherished by the family because it is a material reminder of the life of one of Montana's most extraordinary pioneer women, a life that has been the subject of both an original opera—Eric Funk's *Pamelia*—and the inspiration for a book—Linda Peavy and Ursula Smith's *The Gold Rush Widows of Little Falls*.

Born in 1824 in upstate New York, Pamela Dillin married Scotsman James Fergus in Moline, Illinois, in 1845. Because James's business endeavors frequently took him away from home, Pamela raised their four children, ran their household, and often managed her husband's business holdings on her own. In 1860, James left his family in Little Falls, Minnesota, to seek his fortune in the goldfields of Colorado. His quest for gold had taken him north to Montana by 1862, and a year later he finally struck it rich in the diggings at Alder Gulch.

James's good fortune was a mixed blessing for Pamela, who had to leave her friends in Little Falls and relocate her family. As she made plans and purchased supplies for the journey, the one thing Pamela wanted most was a sewing machine. After agonizing over which model to choose, she ordered a Wheeler and Wilson in January 1864. In his letters to Pamela, James had given his blessing to the purchase of a sewing machine, but he discouraged her from bringing other bulky items such as furniture, dishes, and old clothing. Peavy and Smith recount his advice on the matter of bedding: "Oblivious to the value a quilt had for the woman who had made it or had received it from her mother's or grandmother's hands, he wrote, 'Quilts don't answer very well on the road. They get

torn too easy.' This was no time to think of favorite items whose sentimental value did not justify transporting them across the plains."<sup>4</sup>

In August 1864, Pamela met James in Virginia City, but the couple bounced around Lewis and Clark County in the following years, moving from Last Chance Gulch to a Prickly Pear Valley ranch to their son Andrew's ranch and stage station near Silver City. In 1880, after Pamela had finally settled down in Helena, James relocated the family to a large ranch near present-day Lewistown, north of the Judith Mountains. It was at this ranch that Pamela and her daughters began piecing their crazy quilt.



**Nine-Patch**, Millie Stine Talboys, 1898, MHQP 06-114-02  
(also see page 31)

MILLIE STINE TALBOYS made this Nine-Patch quilt for her sister Alice Stine Klumph in 1898. If the family's date for the quilt is correct, Millie developed excellent sewing skills at a very young age—she was only six years old in 1898.

At the time, the sisters were living in Missouri, but in May of that year the Stine family moved by covered wagon to Bozeman, Montana. A unique aspect of the Stine's westward journey is that they were able to make a visual record of it. In eastern Nebraska, they met up with traveling photographer C. O. Corey, who carried his whole portrait studio—a camera, tripod, and developing and printing equipment—in his wagon. Millie later recalled: "Corey's wife had died and he had taken to the open road, hoping to find some comfort out in the open spaces. His six boys traveled with him as he went about taking family group pictures and photos of celebrations and other events." Millie remembers the cost being "only 25 cents for a good-sized photo," and so the Stines were able to purchase a lasting image of their overland journey.<sup>5</sup>

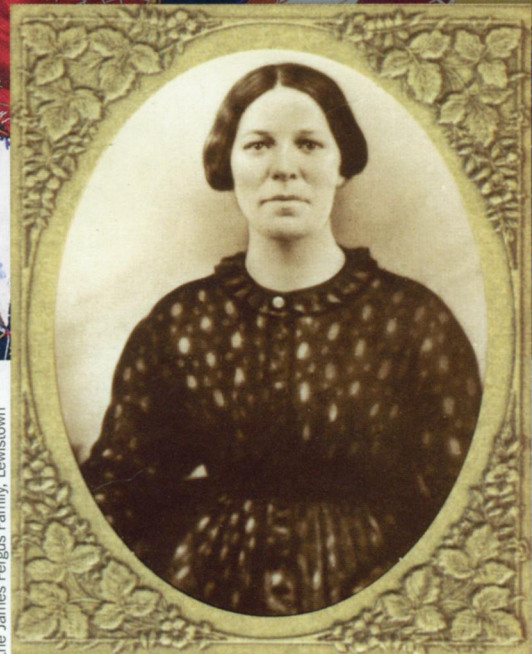
In August, the family finally reached Bozeman, after a month's delay in Wyoming so that Millie's parents, Marion and Mollie, could replenish their cash working on a ranch. The family remained in Bozeman during the fall of 1898, but the next spring they moved to Fergus County, where Marion worked as a wagon freighter between Harlowton and Lewistown and Mollie worked in a hotel.



Courtesy Charlotte (Quigley) Orr and the James Fergus Family, Lewistown

**Crazy Quilt**, Pamela Fergus, Luella Gilpatrick, and Mary Agnes Hamilton, 1880, MHQP 06-115-1 (also see page 29)

Although pieced and appliquéd block quilts had become the norm by the Civil War, quilters suddenly rebelled in the late 1870s, breaking away from the dictates of block symmetry in favor of so-called crazy quilts. Made of silks, satins, and velvets and characterized by elaborate embroidery and adornment, crazy quilts were ubiquitous in the Victorian era. Many quilt historians trace the popularity of crazy quilts to the 1876 Centennial Exhibition in Philadelphia, where the Japanese pavilion drew massive crowds and inspired an American fascination with asymmetrical art. Often used as decorative throws or wall hangings rather than bedding, these frenetic-looking quilts were in fact carefully planned and executed and painstakingly embroidered to display their makers' fine needlework skills.



Courtesy Charlotte (Quigley) Orr and the James Fergus Family, Lewistown

Pamelia Fergus (right) made the crazy quilt top with daughters Frances "Luella" Fergus Gilpatrick (above, left in photo) and Mary Agnes Fergus Hamilton (above, right in photo). Son Andrew is also pictured.



Courtesy Charlotte (Quigley) Orr and the James Fergus Family, Lewistown, John Reddy, photographer

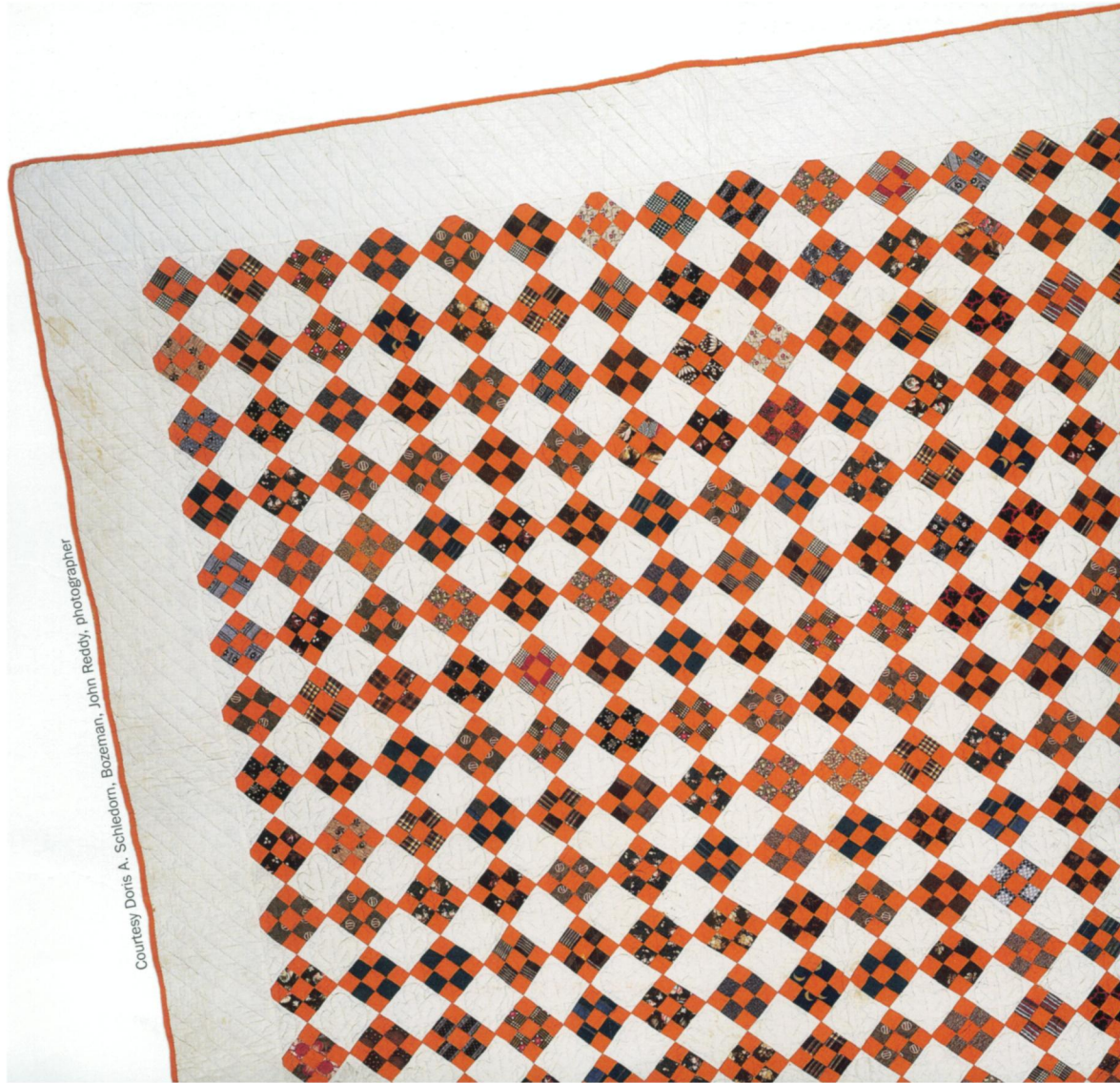
**Nine-Patch, Millie Stine Talboys, 1898, MHQP 06-114-02** (also see page 29)

Because patchwork quilts like Millie's represent one of the most cherished myths about quilting—an ideal of frugality with which quilts so commonly have been associated, especially since the Great Depression—many people incorrectly assume that they were prevalent in the nineteenth century. Certainly some nineteenth-century quiltmakers chose to do patchwork, in part because it offered a way to use up scraps of cloth and in part because it showcased the industriousness and diligence of the quiltmaker. Yet quilts pieced from leftover scraps were more the exception than the rule, and for most of the nineteenth century quiltmaking was a luxury enjoyed predominantly by upper- and middle-class women. Quilts were not cheap to make. They required significant expenditures for fabric and thread, particularly when appliqué became popular in the second half of the nineteenth century. Even after fabrics became cheaper and more accessible at the end of the nineteenth century, the financial resources required to purchase quilting materials meant that many quilts were out of reach of the “frugal” housewife.



C. O. Corey, photographer, Museum of the Rockies Collection

The Marion P. Stine family traveled by wagon to Montana. In Nebraska, they met traveling photographer C. O. Corey and his studio wagon and were thus able to purchase a photograph of their overland journey. Millie is on the wagon seat beside her mother, sister Alice is between her parents, and sister Thirza is riding the colt. Corey is on the right.



Courtesy Dotis A. Schiedorn, Bozeman, John Reddy, photographer



This quilting party in Choteau that met on March 10, 1901, included: (back row, left to right) Grace Vance Erickson, Mrs. Gorham, Mrs. Charles L. Cooper, Mrs. O. G. Cooper, unidentified, and (front row, left to right) Mrs. Clair Drake, Mrs. Garvin, Mrs. Cunningham. MHS Photograph Archives, Helena, PAC 99-29

**Montana** is a relatively young state, and the majority of white settlers did not come until the homestead rush of the early twentieth century. It is, therefore, especially surprising and fortunate that the Montana Historic Quilt Project documented so many nineteenth-century quilts. Thanks to the researchers' efforts, these lovely quilts—long cherished as family heirlooms—can be admired and appreciated by all Montanans in the Montana Historical Society Press's forthcoming book *Border to Border: Historic Quilts and Quiltmakers of Montana*. Pieced, appliquéd, embroidered, and even painted, quilts offer a glimpse into one hundred years of changing cultural values, aesthetics, and technologies. Quilts also help

uncover a different sort of Montana history. Quilts made or brought here by everyday folk tell the story of Montana in little snapshots: of births and deaths and moves and weddings and giveaways. They are stories writ small, stories that don't make their way into history books alongside Lewis and Clark or the Copper Kings but that are stitched into the seams of Sunbursts and Nine-Patches.

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54. Ralph Hubbard to Reginald Laubin, Sept. 9, 1928, Hubbard Correspondence.

55. See, esp., Deloria, *Playing Indian*; and Conn, *History's Shadow*.

56. Shi, *The Simple Life*, 207. See also Deloria, *Playing Indian*; Robert M. Berkhofer Jr., *The White Man's Indian: Images of the American Indian from Columbus to the Present* (New York, 1979); Roy Harvey Pearce, *Savagism and Civilization: A Study of the Indian and the American Mind* (Berkeley, Calif., 1988); and Conn, *History's Shadow*.

57. Smith, *Reimagining Indians*, 214–15; *American Indian Hobbyist*, 1 (Jan. 1955), 1.

58. The most recent National Powwow, the fourteenth, was held August 9–12, 2008, in Danville, Illinois. See [www.nationalpowwow.com](http://www.nationalpowwow.com). The longest-running of the hobbyist magazines is *Whispering Wind*. It began publication in 1967 and remains in print. See [www.whisperingwind.com](http://www.whisperingwind.com). An excellent summary of the history of the postwar hobbyist movement is in Preston E. Miller and Carolyn Corey, *The New Four Winds Guide to Indian Weaponry, Trade Goods, and Replicas* (Atglen, Pa., 2007), 139–58.

### Montana Quilts and Quiltmakers FROM SUNBURST TO NINE-PATCH

1. Paul Ballinger Davidson, "Florence Ballinger Hamilton, 1873–1970," ms. courtesy Jane Klockman. Copy in Hamilton, Ballinger, Davidson, Bunnell, McAfee, and Weesner Family Papers, 1764–1998, Collection 2488, Merrill G. Burlingame Special Collections, Montana State University Libraries, Bozeman.

2. Virginia M. Fox, letter to author, March 14, 2007.

3. *Ibid.*

4. Linda Peavy and Ursula Smith, *The Gold Rush Widows of Little Falls: A Story Drawn from the Letters of Pamela and James Fergus* (St. Paul, Minn., 1990), 161.

5. *Great Falls (Mont.) Tribune*, April 18, 1965.

### A HISTORY OF WORK AND BEAUTY

The author would like to thank Joan Jensen and Dale Martin for their careful reading of this essay and very helpful suggestions. Jodi Rasker, Sue Armitage, Don Beld, Joseph Miller Jr., and Jim Ward were generous with their time and provided critical research.

1. Mirra Bank, *Anonymous Was a Woman* (New York, 1979); Patricia Mainardi, "Quilts: The Great American Art," *Feminist Art Journal*, 2 (Winter 1973), 1, 18–23; Patsy and Myron Orlofsky, *Quilts in America* (1974; repr., New York, 1992);

Roderick Kiracofe, *The American Quilt: A History of Cloth and Comfort, 1750–1950* (New York, 1993); Janet Catherine Berlo and Patricia Cox Crews, *Wild by Design: Two Hundred Years of Innovation and Artistry in American Quilts* (Seattle, Wash., 2003).

2. Information on Susan Newcomer's quilt is in the collection files of the Museum of the Rockies, Bozeman, Montana. See the obituaries of Amanda (Mar. 3, 1931), Elden (Sept. 17, 1959), and Hazel (Aug. 17, 1967) in the *Winnett (Mont.) Times*. For Hazel's career, see John A. Forssen, ed., *Petticoat and Stethoscope: A Montana Legend* (Missoula, Mont., 1978), 14.

3. Barbara Brackman, "Quilts on the Kansas Frontier," *Kansas History*, 13 (Spring 1990), 13–22. Brackman's conclusions are documented in other studies, for example, Patricia Cox Crews and Ronald C. Naugle, *Nebraska Quilts and Quiltmakers* (Lincoln, Neb., 1991); Nancyann Johnson Twelker, *Women and Their Quilts: A Washington State Centennial Tribute* (Bothell, Wash., 1988); and Mary Bywater Cross, *Quilts of the Oregon Trail* (Atglen, Pa., 2007).

4. See U.S. Census for general statistics. Sex ratios for 1910 are found in U.S. Bureau of the Census, *Thirteenth Census of the United States Taken in the Year 1910, vol. II, Population, 1910, Reports by States, Alabama-Montana* (Washington, D.C., 1913), 1145. General population figures for 1870–1910 are in *ibid.*, 1132.

5. May G. Flanagan, "Personal Recollections," in *Our Fort Benton of Yesterday and Today*, ed. Nora E. Harber (Fort Benton, Mont., n.d.), 13.

6. Anita B. Loscalzo, "The History of the Sewing Machine and Its Use in Quilting in the United States," *Uncoverings*, 26 (2005), 175–208; Elizabeth M. Bacon, "Marketing Sewing Machines in the Post-Civil War Years," *Bulletin of the Business Historical Society*, 20 (June 1946), 90–94.

7. David Blanke, "A Comparison of the Catalogs Issued from Sears, Roebuck & Company and Montgomery Ward & Company, 1893–1906," in *Essays in Economic and Business History, Selected Papers from the Economic and Business Historical Society*, 12 (1994), 328; Louis E. Asher and Edith Heal, *Send No Money* (Chicago, 1942), 77, 55.

8. Thomas J. Schlereth, "Country Stores, County Fairs, and Mail-Order Catalogues: Consumption in Rural America," in *Consuming Visions: Accumulation and Display of Goods in America, 1880–1920*, ed. Simon J. Broner (New York, 1989), 369–70; Marguerite Connolly, "The Disappearance of the Domestic Sewing Machine, 1890–1925," *Winterthur Portfolio*, 34 (Spring 1999), 37.

9. Grace Stoddard Mason Letters, SC

1699, Montana Historical Society Research Center, Helena (hereafter MHS). All quotations from Grace are from these letters.

10. On Culbertson's development, see *Culbertson Diamond Jubilee 1887–1972, Seventy-Five Years of Progress* (Culbertson, Mont., 1962); and Loretta Segars, *100 Years in Culbertson, 1887–1987* (n.p., 1986). Laurann Gilbertson, "Patterns of the New World: Quiltmaking among Norwegian Americans," *Uncoverings*, 27 (2006), 157–96, discusses the variety of ways immigrants to the northern plains obtained fabric.

11. Grace Stoddard Mason Letters, MHS.

12. Folders 1, 2, box 4, Helena Woman's Club Records, MC 303, MHS.

13. Quoted in Douglas M. Edwards, "Fair Days in the 'Zone of Plenty': Exhibit Networks and the Development of the American West" (PhD diss, University of Maryland, 2001), 51; Board of World's Fair Managers of the State of Montana, *Proceedings of Board of World's Fair Managers* (Helena, Mont., 1892), 82.

14. *Proceedings of Board of World's Fair Managers*, 82–83, 84; Barbara Brackman, "Quilts at Chicago's World's Fairs," *Uncoverings*, 2 (1981), 65.

15. Edwards, "Fair Days," 148. The *Premium Book, Inter-Mountain Fair, Bozeman, 1927*, in the MHS collection, gave the schedule for other fairs held that year.

16. For annual fairs, see the collection of "Premium List, Rules & Regulations for the Montana Agricultural, Mineral and Mechanical Association," MHS library collection.

17. Karal Ann Marling, *Blue Ribbon: A Social and Pictorial History of the Minnesota State Fair* (St. Paul, Minn., 1990), 96–97; Montana State Fair premium lists, 1903–1931.

18. See the collection of "State Course of Study" from the 1910s through 1942 in MHS library. Sewing lessons are enumerated in the *Handbook to Accompany Course of Study for Rural Schools of Montana* (n.p., Sept. 1917).

19. Nancy H. Tucker, *Indian Star Quilts: Women in Transition* (Ware, Mass., 1999), 56, 57; Lotta Allen Meacham, "The Crow Indian Fair," *Independent*, 65 (Sept. 18, 1908), 656–57.

20. *Iapi Oaye, The Word Carrier*, vol. 5, no. 5 (May 1876); *ibid.*, vol. 2, no. 1 (Jan. 1873); Tucker, *Indian Star Quilts*, 61.

21. *The Word Carrier*, new ser., vol. 2, nos. 8, 9, 10 (Oct., Nov., Dec. 1885).

22. Tucker, *Indian Star Quilts*, 21. The Garfield quilt is held by the Denver Museum of Nature and Science. All information comes from its files, object AC.2002. For James Garfield Sr., see David R. Miller et al., *The History of*