



# Dear Jane

*The Two Hundred  
Twenty-Five  
Patterns from  
the 1863  
Jane A. Stickle  
Quilt*

*Brenda  
Manges  
Papadakis*

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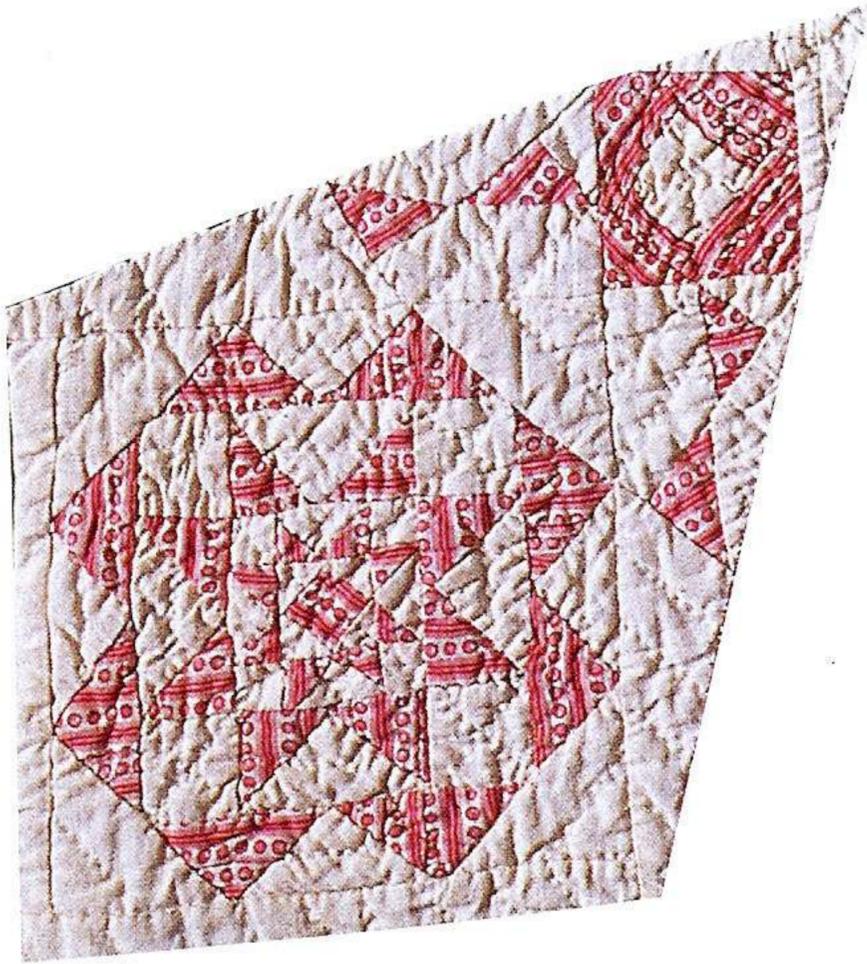
# Dedication

In memory of Iris Margaret Duff Snelson, beloved aunt, matriarch and family historian, who led an exemplary life and inspired us all by her faith and unconditional love. Her life, from 1906 to 1992, spanned the twentieth century in the same manner that Jane A. Blakely Stickle's life extended over the preceding century.

*Dear Jane* is dedicated to Ruth Perlmutter Levin, Registrar of The Bennington Museum, Bennington, Vermont. For over twenty-five years, Ruth has been devoted to the preservation of Vermont history. As a resident of Shaftsbury, Vermont, and a member of the Shaftsbury Historical Society, she has kept its story alive, enabling us to better understand the life and times of Jane A. Blakely Stickle. Ruth believed in this project, entrusted it to me, and in the process became a cherished friend.

This book is also dedicated to all Baby Jane quiltmakers. Whether you choose a simple nine-patch or elect to make The Quilt in its entirety, your quilt "in the manner of Jane A. Blakely Stickle" will be unique and a treasure unto itself. My hope is that you enjoy making it as much as I have enjoyed bringing *Dear Jane* to you.





# Acknowledgements

A grateful thank you to Charles Sabosik and Quilt House for your vote of confidence in an unknown writer. I would also like to thank Mary Coyne Penders for her patience and editing expertise, and Hani Stempler for the beautiful design presentation.

A special word of gratitude to Richard Cleveland for graciously sharing his knowledge of Vermont history, textiles and quilters, and providing the introduction to this book.

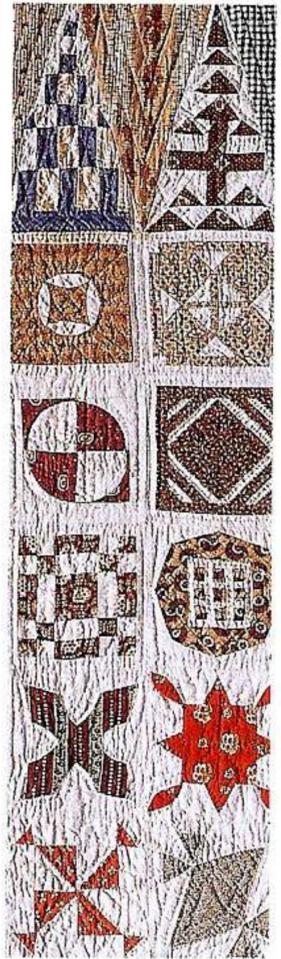
To Eugene Kosche and the entire staff of The Bennington Museum, my gratitude for your help when I invaded the Museum to work on *The Quilt*. My thanks to genealogists R. Andrew Pierce and Melissa Perkins for providing me with valuable information about Jane's life.

Pamela Jan Fuller Bishop: please accept my heartfelt thanks for making each block and triangle in *The Quilt*. Thanks to Laurie Barnett for taking my pencilled patterns and inking them. To Joanne Relf, Kathleen Springer and Pat Mineart, thank you for helping me make some of the blocks in *Ben's Baskets* and *Eaton's Crossroads*.

Special thanks to all of my Baby Jane students here and in Japan. Your enthusiasm and many kindnesses to me will forever be appreciated.

To my quilting friends, who were kind enough to make Baby Jane projects for this book: Laurie Barnett, Pamela Bishop, Judy Carmichael, Linda Combs, Kaye England, Mary Fisher, Cathy Franks, Lynette Gross, Terri Gunn, Rebecca Hamilton, Stacey Haviland, Gachia Hoefler, Jeannie Hoyt, Junko Kawade, Chieko Matsuura, Martha Morley, Maria Papadakis, Susan Pieper, Judy Pleiss, Kathy Saunders, Caryl Scheutz, Janet Spears, Kathleen Springer, Melissa Taylor and Denise Webb – many thanks for your generosity. I regret that space limitations do not permit the use of each of your wonderful quilts.

To my husband Pete, helpmate and dearest friend, my thanks for all the support, love and encouragement you have always given to me. A very special thank you to our children, Maria, Denise, Michael and Jason, who are a great source of pride and my biggest quilting fans. To Benjamin George Merriman, grandson extraordinaire, thank you for enduring all those quilting trips so patiently. To my new granddaughter, Hannah Lou Webb, I welcome you to the next generation of Baby Jane quiltmakers.





*Sampler, by Jane A. Blakely Stickle, Shaftsbury, Vermont, 1863. 80-1/4 x 80-1/4 inches, pieced and appliquéd cottons. Collection of The Bennington Museum. #477.*

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# Preface

My fascination with Jane A. Blakely Stickle began five years ago, when I saw *The Quilt* in Donna Bister's and Richard Cleveland's book, *Plain and Fancy*. As a math teacher, I was immediately hypnotized by the geometric designs in Jane's blocks and triangles. However, Jane Stickle's quilt is more than geometry! It is non-traditional, creative, innovative, even avant-garde if you wish. It is new and exciting, not only in the originality of design but also in composition. From the smallest shape to the larger blocks and triangles, for me the arrangement is pure melody.

Until that fateful day, I had considered myself a "quilt scholar." I thought I had seen almost every old block design known to woman. Was I wrong! As I scanned the photograph of *The Quilt*, I recognized some of the block designs, but the majority were new to me. When my friend Kaye England challenged me to draft those tiny blocks, Baby Jane was born.

I began drafting the blocks from the photograph in *Plain and Fancy*, randomly choosing a nine-patch or a variable star. The more I drafted, the more intrigued I became. Just as I could distinguish no more blocks from the photograph in the book, Kaye took some photographs of *The Quilt* at Quilt Market in Houston. I was off again with my ruler and compass.

I was becoming emotionally involved with the blocks, saying cute things about them and calling them "Jane's little babies." In my mind, Jane's quilt became

the "Mother" – it is her quilt, the only one. All other quilts inspired by *The Quilt* are "babies." Each is unique and belongs to its maker, but they are all derived from the "Mother."

By March of 1992 my Baby Jane students were talking about Jane Stickle as they made their blocks, and my fascination with Jane was steadily increasing. When Ruth Levin of The Bennington Museum responded to my plea to visit *The Quilt*, my grandson Ben and I traveled to Vermont in July of that year. I spent three mornings tracing Jane Stickle's quilt, and three afternoons tracing her life. Eugene Kosche of The Bennington Museum took me to Jane's burial site in Shaftsbury. It was a very emotional experience for me.

Information about Jane and her family was not acquired quickly. This is not because the information was not available, but because I had not yet decided how best to retrieve it. After spending two years with only Shaftsbury Cemetery records, the photograph of Jane's crumbling monument, and Ruth Levin's *Ordinary Heroes*, I realized it was time to seek additional help. Andrew Pierce of Boston and Melissa Perkins of Shaftsbury provided me with a wealth of information about Jane and her family.

She was born Jane A. Blakely on April 8, 1817, daughter of Erastus Blakely (1786–1831) and Sarah (Sally) Rein (1776–1864). In the 1830 census, taken shortly before Erastus Blakely died, he had seven



persons living in his household, four males and three females. Daughters Emily and Caroline died in 1823, one month apart, at the ages of fifteen and sixteen. Jane, who was twelve at the time, lived with her parents, her brother Erastus, age eleven, and her sister, Sarah Ann, age nineteen. Two white males are also listed in this census, one age fifteen to twenty, and the other age twenty to thirty. Perhaps they were farm hands.

Erastus Blakely wrote his will October 2, 1830, three months prior to his death. He bequeathed his personal property and real estate to his "beloved wife Sally Blakely," to be used "as she shall judge proper for the support of herself and family." His property consisted of sixteen acres with buildings and "appurtenances thereof, including a blacksmith shop and a variety of unfinished wagons and sulkeys," appraised at one thousand eighteen dollars. It is interesting to note that a list of household furnishings includes two quilts valued at five dollars.

Jane's marriage to Walter A. Stickle is presumed from the census of 1850, which names him as head of the household. It does not appear that Jane and Walter had children of their own. However, a search of the Shaftsbury school district records reveals that they assumed responsibility for at least three children.

In the 1860's, Jane is listed in the census as living by herself. Her occupation is that of farmer, and she

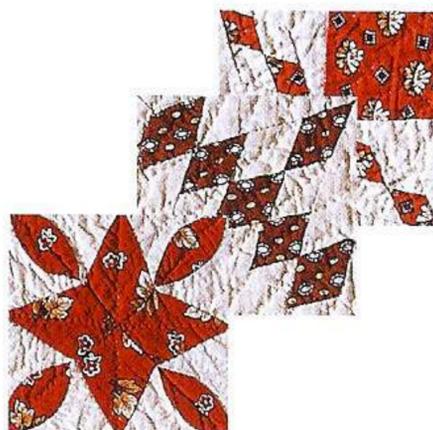
is forty-three years old. Her husband Walter is living with his brother-in-law Erastus, perhaps a temporary arrangement in order to help with the planting or repairs to farm equipment.

Whatever the reason for their separation, Walter and Jane were listed together in the 1870 census, with a farm and a domestic servant, Sarah Bump. Unfortunately, they were forced into bankruptcy in 1877. At the time of Walter's death on February 19, 1883, he and Jane were living as boarders in the home of Georgia and Eveline Eddy.

What did Jane do for all those years without Walter or the rest of her family? We know that she finished *The Quilt* in 1863. I imagine her sitting on the front porch in a rocking chair, piecing away on one of her beautiful quilts. Perhaps some day we shall find them, tucked away in an old trunk, bearing that precious signature, "Jane A. Stickle."

Jane was still a boarder at the time she passed away on March 2, 1896 at the age of seventy-nine. She is buried with her brother and his family in the Shaftsbury Cemetery, just down the road from where she spent her life. I have heard that her old homeplace on Route 7 is for sale. Perhaps I shall live there one day....

*Brenda*



# Introduction

*I remember the first time I observed the phenomenon:* It was Labor Day weekend, 1982, during the sixth annual Vermont Quilt Festival. A woman sat on a bench in front of a quilt, sketching the design in her notebook. I was arrested by this sight, which was then a novelty to me. What was it about the quilt that compelled her to do this, I wondered.

It was a complex affair, thirteen blocks across and thirteen down. with a border of isosceles triangles, half plain fabric and half stretched quilt patterns, bounded by a scalloped edge; the blocks were small and complicated. One's eye hardly knew where to light. I watched for a moment and then went on my way. It was my first glimpse of the power the quilt could exercise over those who saw it.

The Stickle quilt entered my life when a friend alerted me to the fact that the Bennington Museum had a collection of quilts. A phone call to the Registrar, Ruth Levin, confirmed the report, and got us permission to come down to photograph the collection. We spent an afternoon shooting slides of a dozen or more quilts, including Jane Stickle's.

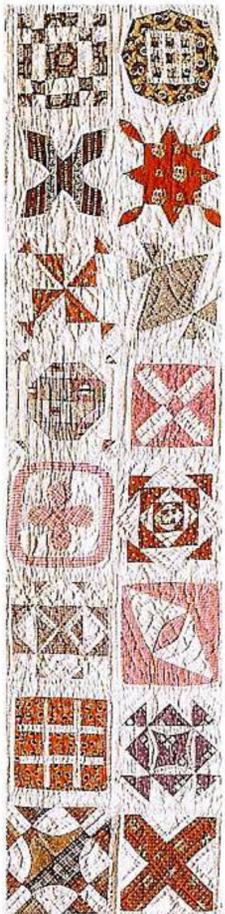
Though I thought it interesting, I confess it didn't smite my senses the way some have since – or the way it would now. However, I duly noted on our form the information in the signature block: "In War Time 1863 Pieces 5602 Jane A. Stickle". The Museum consented to lend the Stickle quilt to the Vermont Quilt Festival for our show that year, and in the spring of 1987, it went to Boston for the Spring Market. In both places it was the star attraction. In Boston as in Northfield, I saw people gazing raptly at it, and speaking with awe in their voices.

In 1989 the Vermont Quiltsearch Committee chose the Stickle quilt for our book, *Plain and Fancy*. Only when we started researching the histories of the quiltmakers did I begin to feel the full impact of Jane Stickle's quilt.

*"In War Time 1863"*. Even as I write these words, I feel the familiar stinging behind my eyes, the familiar clogging of my throat. It is sometimes said that the South is still fighting the Civil War: perhaps it is some genetic imprint on the consciousness of the region which keeps the memory alive. If this is true, then I share some of that ancient memory, for I have powerful emotional reactions to that terrible war and its impact upon this little state of Vermont.

Over 32,000 Vermonters served in the war, some eleven percent of the state's population, and nearly 6,000 of them died. Many more, having left the state for wartime service, failed to return, or if they did, left again for good, taking families or friends with them.

In July, 1991, forty-five quilts from *Plain and Fancy* hung in the Vermont State House for the opening exhibition of our touring show. Quilts were displayed in the hallway, in caucus rooms, in the House and Senate Chambers, and in the grand reception room commonly known as the "War Room" (for its collection of portraits of Vermont-born generals and admirals, and for the mammoth painting of the Civil War Battle of Cedar Creek).



There the Stickle quilt hung in pacific, solitary splendor, beside the depiction of the First Vermont Brigade (in which two of my great-great-grandfathers served) at Cedar Creek. It was the most fitting place the Committee could think of for the quilt. (Our photographer unwittingly captured a pensive Ruth Levin contemplating Jane Stickle's quilt on the opening day.)

"*Pieces 5602*". I believe Jane Stickle planned the quilt to be as time-consuming as possible. Several Stickle relatives served in Vermont regiments, including seven sons from the family of her husband's sister. In her small town, Jane knew all of the young men who went to war.

"*Jane A. Stickle*". She was born in Vermont, lived her married life in Shaftsbury and is buried in the cemetery behind the First Baptist Church. That she signed her name is uncommon in nineteenth century quilts; that she gave the number of pieces and said anything to indicate the state of her mind are rarer still.

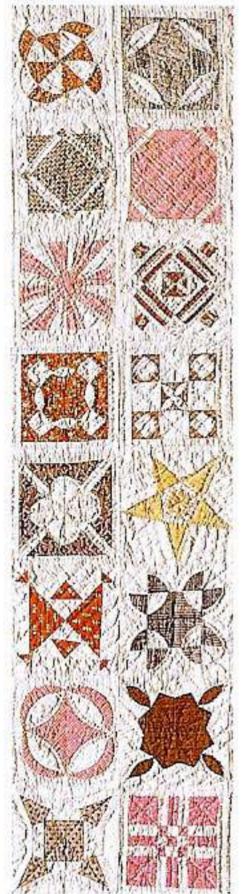
I often hear people ask, "How long did it take? How much is it worth?" Jane Stickle's quilt took the lifetime of waiting compressed into the four years of the war; it is worth all the tears shed in that war. I understand why Brenda was drawn to the quilt and pulled into its story. It is a quilt which compels one to notice it, to contemplate it, to be awed by it. The inscription is a poignant reminder of what it is like for those who are left behind to worry and wait. The quilt is further evidence, if any is needed, that the making of such works is solace in time of sorrow.

This book is an example of the power of one quilt to inspire others by its maker's example. I understand entirely the author's compulsion to find out about Jane Stickle, to travel halfway across the United States to dig into the records, to search for clues, to go to the graveyard, to spend hours poring over the quilt itself. The quilt invites that kind of respect, devotion, love.

All this I have said without reference to the technical aspects of the quilt, to the skill required to execute the one hundred sixty-nine square and fifty-two triangular blocks. Nor have I mentioned her ability to scavenge, in war-time, the fabrics to make the quilt, to fit them together into a seamless whole and then to work her binding around that edge-of-many-scallops. It is a supreme example of the quiltmaker's art, a technical tour-de-force, an awesome and intimidating masterpiece from a woman at the height of her technical and creative powers. As long as Jane Stickle's quilt endures, it will challenge and inspire quilt-makers of succeeding generations.

I honor Jane Stickle for the labor of love which is her quilt and for the artistry and emotion which it represents, and I honor Brenda Papadakis for her labor of love in making Jane Stickle the object of her research for the past five years. Jane Stickle and her splendid quilt are well-served by *Dear Jane*.

*Richard L. Cleveland*  
*Chairman, The Vermont Quilt Festival*



# Diagram of Blocks

A-1	A-2	A-3	A-4	A-5	A-6	A-7	A-8	A-9	A-10	A-11	A-12	A-13
B-1	B-2	B-3	B-4	B-5	B-6	B-7	B-8	B-9	B-10	B-11	B-12	B-13
C-1	C-2	C-3	C-4	C-5	C-6	C-7	C-8	C-9	C-10	C-11	C-12	C-13
D-1	D-2	D-3	D-4	D-5	D-6	D-7	D-8	D-9	D-10	D-11	D-12	D-13
E-1	E-2	E-3	E-4	E-5	E-6	E-7	E-8	E-9	E-10	E-11	E-12	E-13
F-1	F-2	F-3	F-4	F-5	F-6	F-7	F-8	F-9	F-10	F-11	F-12	F-13
G-1	G-2	G-3	G-4	G-5	G-6	G-7	G-8	G-9	G-10	G-11	G-12	G-13
H-1	H-2	H-3	H-4	H-5	H-6	H-7	H-8	H-9	H-10	H-11	H-12	H-13
I-1	I-2	I-3	I-4	I-5	I-6	I-7	I-8	I-9	I-10	I-11	I-12	I-13
J-1	J-2	J-3	J-4	J-5	J-6	J-7	J-8	J-9	J-10	J-11	J-12	J-13
K-1	K-2	K-3	K-4	K-5	K-6	K-7	K-8	K-9	K-10	K-11	K-12	K-13
L-1	L-2	L-3	L-4	L-5	L-6	L-7	L-8	L-9	L-10	L-11	L-12	L-13
M-1	M-2	M-3	M-4	M-5	M-6	M-7	M-8	M-9	M-10	M-11	M-12	M-13

*Letters and numbers correspond to the blocks presented throughout the block section.  
The diagram is useful for locating an original block.*

# Guidelines

## *Using This Book*

I have always heard that older people get set in their ways, and I may be proof of that adage. With the following instructions, I share what works the best for me. Please take the time to read my suggestions carefully, and then combine them with your own experiences and discoveries to find what works the best for you. Whatever methods you choose, I hope you truly enjoy using this book as much as I have enjoyed bringing it to you!

## *Fabric Selection*

Whether you make five blocks or one hundred and fifty, your Baby Jane quilt will be only as good as the materials you use. Buy the very best fabric and notions available, and you will see a quality product. You may make a minimal investment if you like, because Baby Janes can be scrappy, made from pieces of fabrics you may already have in your collection.

I recommend only 100% cotton fabrics. Period. End of discussion. For the sewing machine, use 100% cotton thread; light gray works well with most colors. For appliqué, I like silk thread, which sinks down into the seam.

Quilters who pre-wash their fabrics should continue to do so. Prewash in cold water with ORVUS® soap. If you cannot find this product at your local quilt shop, try any farmers' cooperative in your area. Never put fabrics in hot water, as this may cause bleeding.

If you do not pre-wash, then you need to test your fabrics, particularly reds. Fabrics that are likely to bleed or fade will often show color when rubbed on a tissue. With questionable fabrics, set each three-inch swatch in a separate glass of hot water for about ten minutes, then place the fabrics on a white handkerchief. If bleeding occurs, don't use the fabric.

## *Fabric Content*

You may wish to select a theme for your project. Baby Janes lend themselves to period interpretations, taking advantage of the wide selection of reproduction fabrics. One popular theme is Amish, combining a dark background with traditional Amish colors. You might select one of the many children's prints, and combine other prints and solids with it. Perhaps you have a special collection you have been saving, or you want to make a two-color quilt or a scrap quilt.

The most important decision in selecting fabric is value, the amount of light or dark in a color. Choose a variety of values, including a range of lights, mediums and darks. The contrast among fabrics in a miniature needs to be greater so that the design will show. Medium and small scale prints give the best results. Avoid large scale prints unless you are cutting specific motifs from them. Tone-on-tone fabrics work extremely well in combination with other fabrics.

The amount you need depends on the size of the finished quilt. If you make all the blocks, you will need about five yards for background. I recommend a total of eight yards for the entire quilt. However, I always over-buy. A woman can never have too much fabric or too much jewelry!

## *Cutting Equipment*

**1. Mats.** I use a large OLFA® mat for cutting strips for machine piecing. I use a smaller version, 5" X 7", for trimming or cutting individual pieces. Because I can turn the mat in any direction without disturbing the pattern pieces, I am assured of a more accurate cut.

**2. Rotary Cutters.** It is very convenient to have both sizes of OLFA rotary cutters. The large size is for cutting strips; the small one is useful for cutting individual pieces. Like the sewing machine needle, the blade

on the rotary cutter must be sharp. When a blade is overdue for changing, the cutter starts skipping around the fabric. As soon as I think my blade is becoming dull, I take the cutter apart and clean the blade to get rid of the collection of lint. Sometimes cleaning will extend the life of the blade.

**3. Scissors.** For cutting appliqué pieces or snipping when machine sewing, my favorite is the #5 Gingher.<sup>®</sup> It is comfortable to hold and has fine, sharp points.

### *Rulers*

I cut large strips with a Quilter's Rule<sup>™</sup>, 6-1/2" x 24". The grid grips on the back hold the fabric firmly in place, keeping it from sliding while being cut. For cutting small pieces, I use 4" and 6" Omnigrid rulers. My tired eyes love those bright yellow lines! For half-square triangles, I use the EZ ANGLE<sup>™</sup> I and EZ ANGLE<sup>™</sup> II. EZ's COMPANION ANGLE<sup>™</sup> is good for quarter-square triangles.

### *Pins and Needles*

Clover has a very nice thin straight pin. For needles, I use JOHN JAMES #11 and #12 sharps for hand-piecing and appliqué. For the sewing machine, I use SCHMETZ needles, sizes 70 and 80.

### *Marking Instruments*

Berol has good marking pencils in silver and gold. I also use Clover's Chalkoliner or tailor's chalk for quick marks when machine piecing. A simple #2 pencil is good for marking seams. For marking applique, I use a .01 PIGMA<sup>™</sup> pen.

### *Patterns*

The block and triangle patterns in this book are shown full-size, as they appear in *The Quilt*. This

means that they are the finished size; you will need to add a seam allowances of a scant 1/4". If you decide to make your quilt like Jane's, with all the blocks and border triangles, **you need to make two additions to ensure that everything comes together accurately.** First, place 1/2" sashings between the inside blocks and rows. Second, add a 1/4" edge all the way around the outside of the assembled squares. Then the triangles can be accurately stitched to the edges of the blocks. The quilt, without the curved border, is approximately 80" square.

### *Templates*

I use Reynolds Freezer Paper<sup>®</sup> for template material most of the time, for both hand and machine piecing and for appliqué. I can see through to trace, and I can use it several times before it begins to wear. Occasionally, when I have several pieces which use the same pattern, I cut a pattern from template plastic. mylar is an excellent template material; it is thin, easy to cut and never wears. As an added bonus, mylar comes plain or with a grid. It is available at engineering supply stores.

### *Piecing Baby Janes*

The finest cutting and piecing techniques will come to naught if you are not accurate in using them. Precision and accuracy are the tickets to success in quilting, especially with miniature blocks.

Baby Jane blocks finish 4-1/2" X 4-1/2". This means that your unfinished block, which includes seam allowances, should measure 5" square. **These measurements are crucial.** For example, if you were to err by 1/8" on each of the nine squares in M-10, your finished block would be 3/8" larger. Measure 3/8" on your ruler, and then look at L-2, which has 36 squares. If you cut them 1/8" larger, the finished block becomes 5-1/4", which would never fit into your quilt.

Each of the blocks contains its own pattern pieces. Trace the block on freezer paper or other template material, and shade the main fabric pieces with a pencil. Cut the paper pattern pieces apart with paper scissors, cutting away the line on which you drew the pattern. Then when you trace around the template onto the fabric, the correct size is returned. While it may seem absurd to worry about the thickness of a pencil mark, do not forget the importance of accuracy! It's easy to add 3/8" to your block if you are not precise.

Iron the freezer paper patterns onto the wrong side of your chosen fabrics. Remember to leave enough space between pieces for the seam allowances. Do not use steam in your iron. The freezer paper keeps the fabric stable while you trace the pattern onto the fabric. Tracing can be done with a #2 pencil or a silver Berol pencil.

Cut the pattern pieces, adding a scant 1/4" seam allowance. Scant 1/4" seam allowances are really 3/16", eliminating a bit of bulk. They are very sturdy.

Now you are almost ready to sew. There is a right and wrong end to a piece of thread. I'm serious. Unwind a fifteen inch piece of thread, cut it and put the cut end through your needle. Knot the other end. If you are using silk thread, cut a piece no longer than 15".

For accurate hand piecing, start and stop the seam at exactly the same place on each piece. At each end of a seam, put the point of a pin into one fabric. Find the point of the other fabric and put that point on the end of the matching seam line. Then put the pin through both pieces of fabric. Repeat at the opposite end of the seam. For longer seams, you may want to add additional pins.

To begin sewing, put the needle through the end of each piece and take a tiny backstitch. Then take three or four running stitches, about 1/8" or less, followed by a back-stitch. Continue with running stitches, taking a back-stitch every three or four stitches. End the seam with a couple of back-stitches where the seam ends coincide, and then take a back-stitch along the seam allowance of one of the fabrics.

When piecing Baby Janes, look at the pattern and decide how to divide it into sections. Sew individual pieces into sections, being careful not to stitch into the seam allowances where the sections join. Instead, simply take a small backstitch at the end of the section, and slide your needle into the next section, continuing to sew the seam. Sew the sections together in the same manner.

Many of the Baby Jane blocks can be pieced easily on your sewing machine. Your local quilt shop can recommend excellent books on machine piecing with quick cutting techniques, and machine piecing with templates.

### *Your Sewing Machine*

Your sewing machine must be in good working order. While it is not necessary to have the finest machine on the market, it is necessary that your machine makes a good straight stitch, and that you change the needle frequently and have the machine serviced regularly. Respect your machine by keeping it oiled and lint-free. Use a straight-stitch throat plate for easier straight stitching.

July 18



Dear Jane,

I saw your quilt today in **Plain and Fancy**. It took my breath away! The beautiful little blocks surrounded by that magnificent border make a splendid presentation! That there is in all the world a woman so creative, sensitive and intelligent brings tears to my eyes. May I wrap myself in your quilt and stay forever?

My friend Kaye told me that your quilt is the inspiration for many miniaturists. I wondered why no one has ever duplicated it. Because," Kaye explained, "Nobody wants to draft those little blocks, you silly thing."

Ah, but I'd love to draft those little blocks... just let me at them! And so, dearest Jane, I set out with my compass, ruler, graph paper and magnifying glass to draft a few blocks from your treasured quilt.

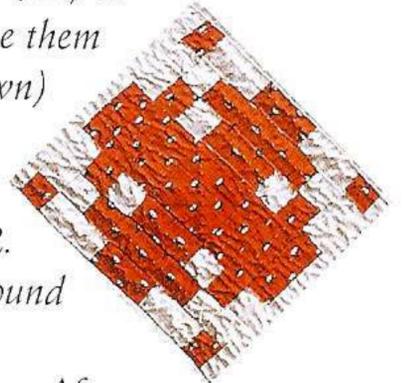
Thank you,  
Brenda

August 14

Dear Jane,

My eyes travel in circles, jumping from block to block, as I decide which little design I want to draft. Bister & Cleveland, in **Plain and Fancy**, say the blocks are 4-1/2", so 4-1/2" these little babies must be. In order to identify the blocks, I decided to name them by their position in the quilt. In the diagram on page 12, the vertical columns (down) are letters A-M, and the horizontal rows (across) are numbers 1-13.

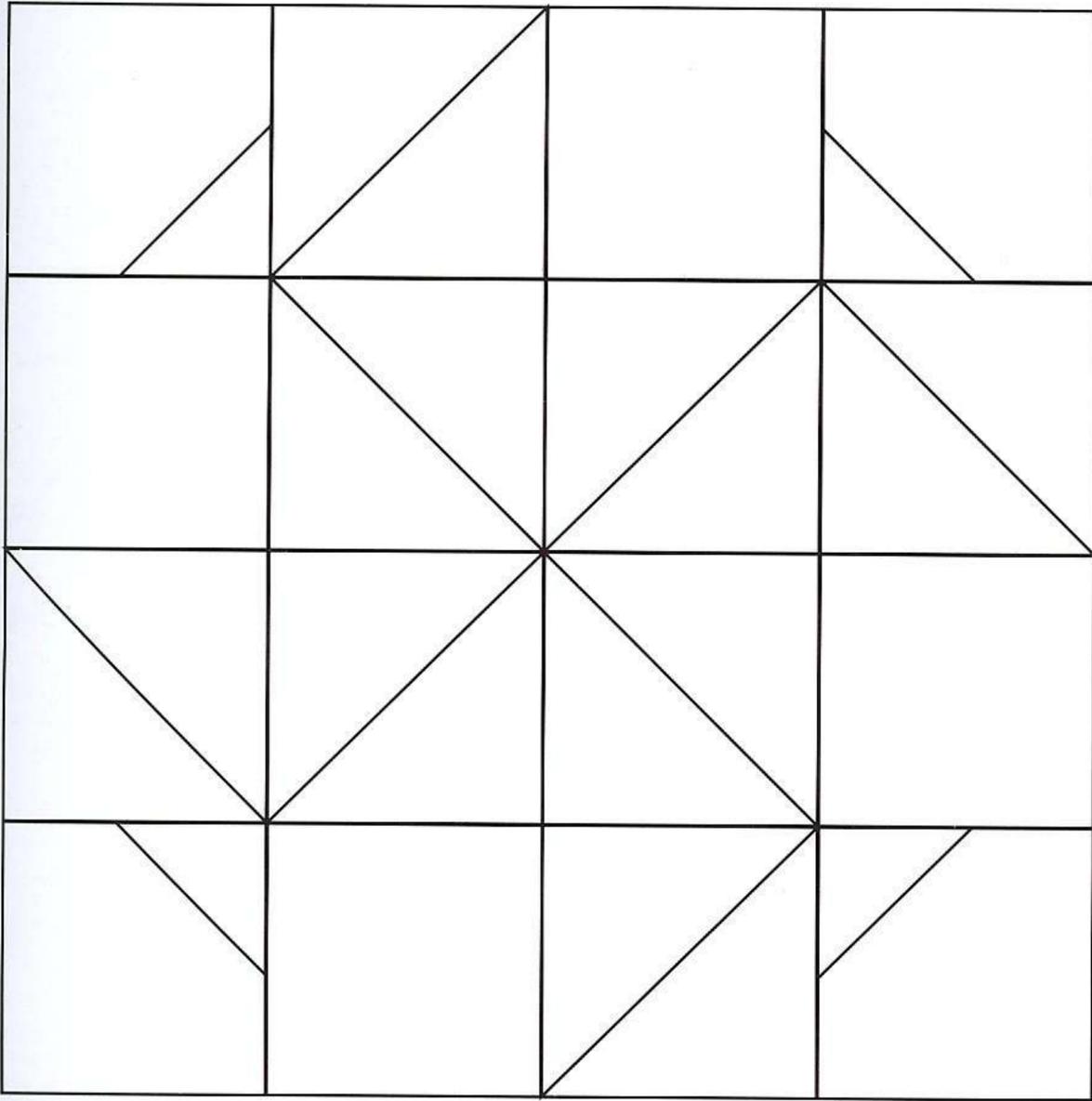
For example, across the first row, the sixth block is a **Puss-in-the-Corner**. It is A-6. Down the second column, nine rows, that little nine-patch on point is I-2. Some of the blocks are a bit blurred in the picture, but I'm having a ball dashing around your quilt - what a journey!



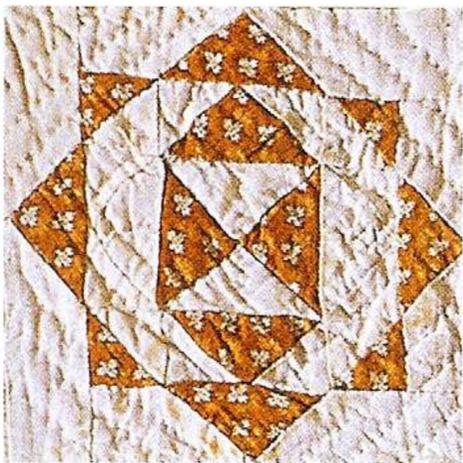
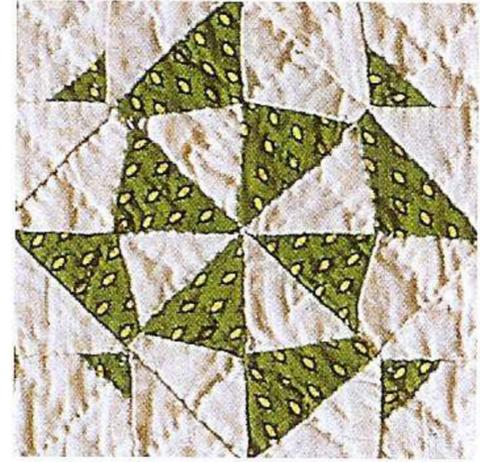
My intention is to draft these little blocks for those who enjoy miniatures. After all, I'm a math teacher with a special interest in geometry, and this is certainly a drafting challenge. Why, Jane, I can then draft them to any size!

What is that little thing in the center of the five-pointed yellow star in F-7? Is the yellow in G-6 a star? I can't see it, but the other three yellow blocks are stars. (I'm searching for some kind of pattern or symmetry here.) I've drafted ten blocks now, Jane, simple ones. They're so precious. Perhaps I'll make just a few...

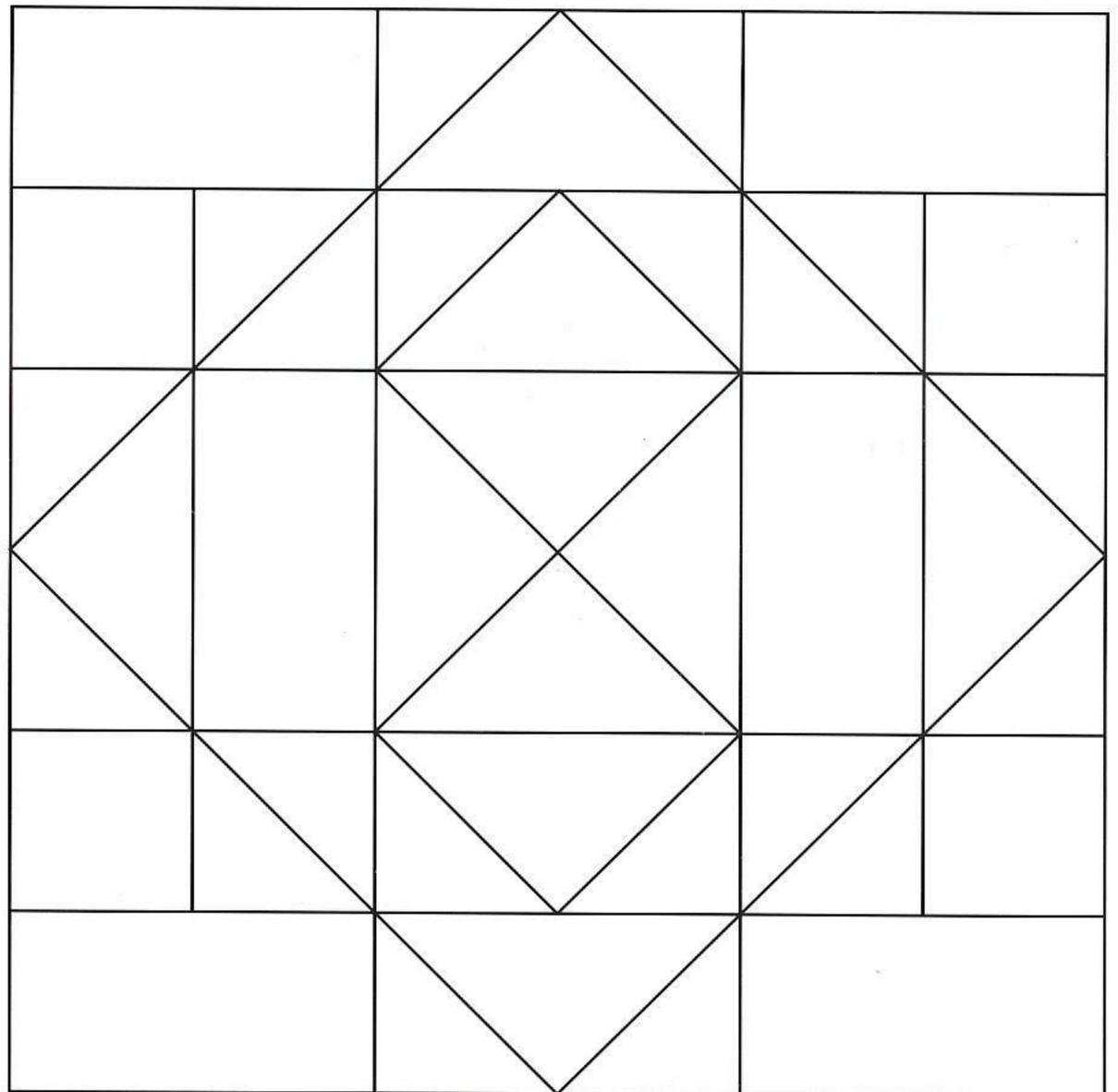
Until next time,  
Brenda



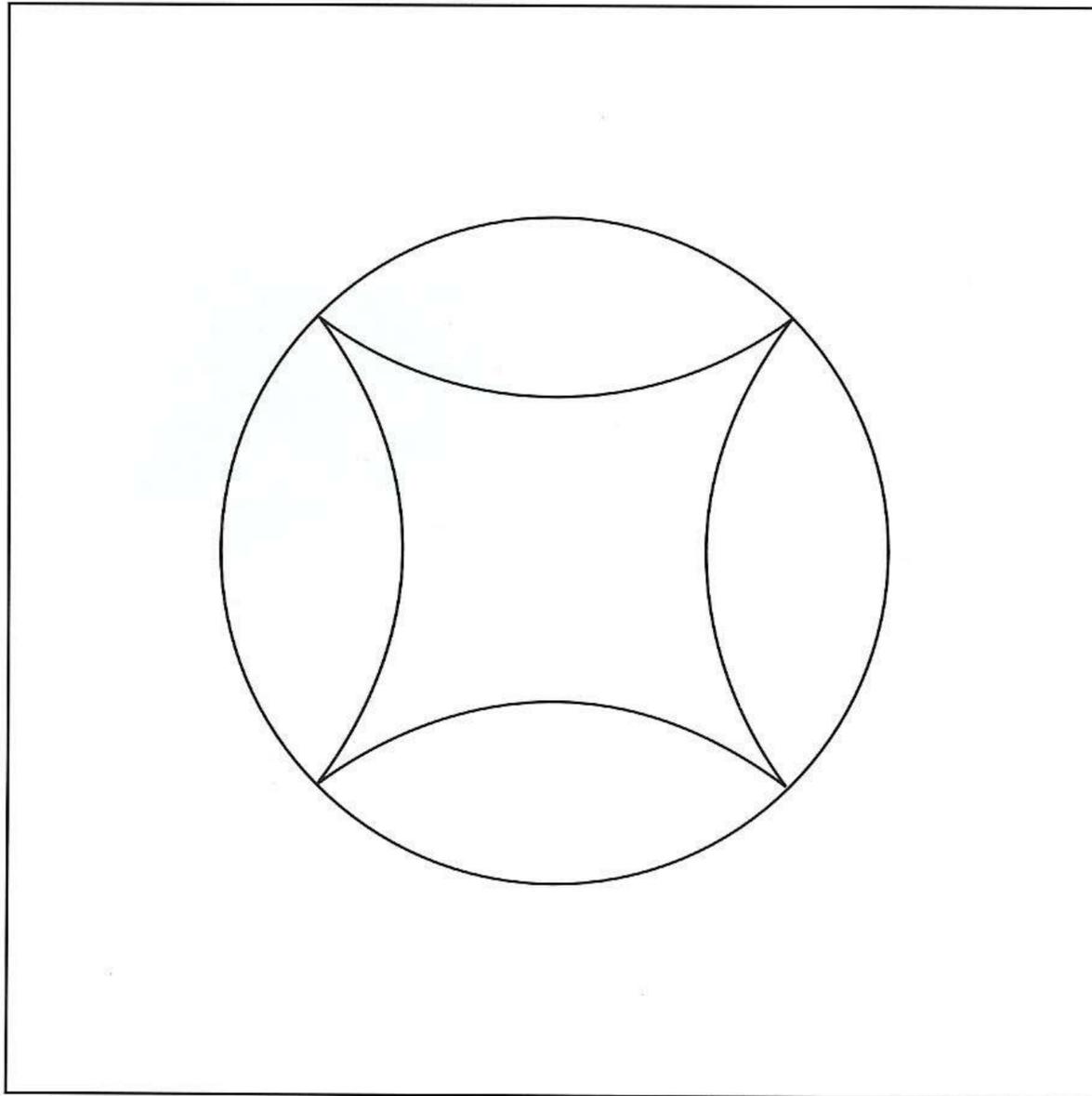
**A-1**  
*Pinwheel  
 Gone Awry*



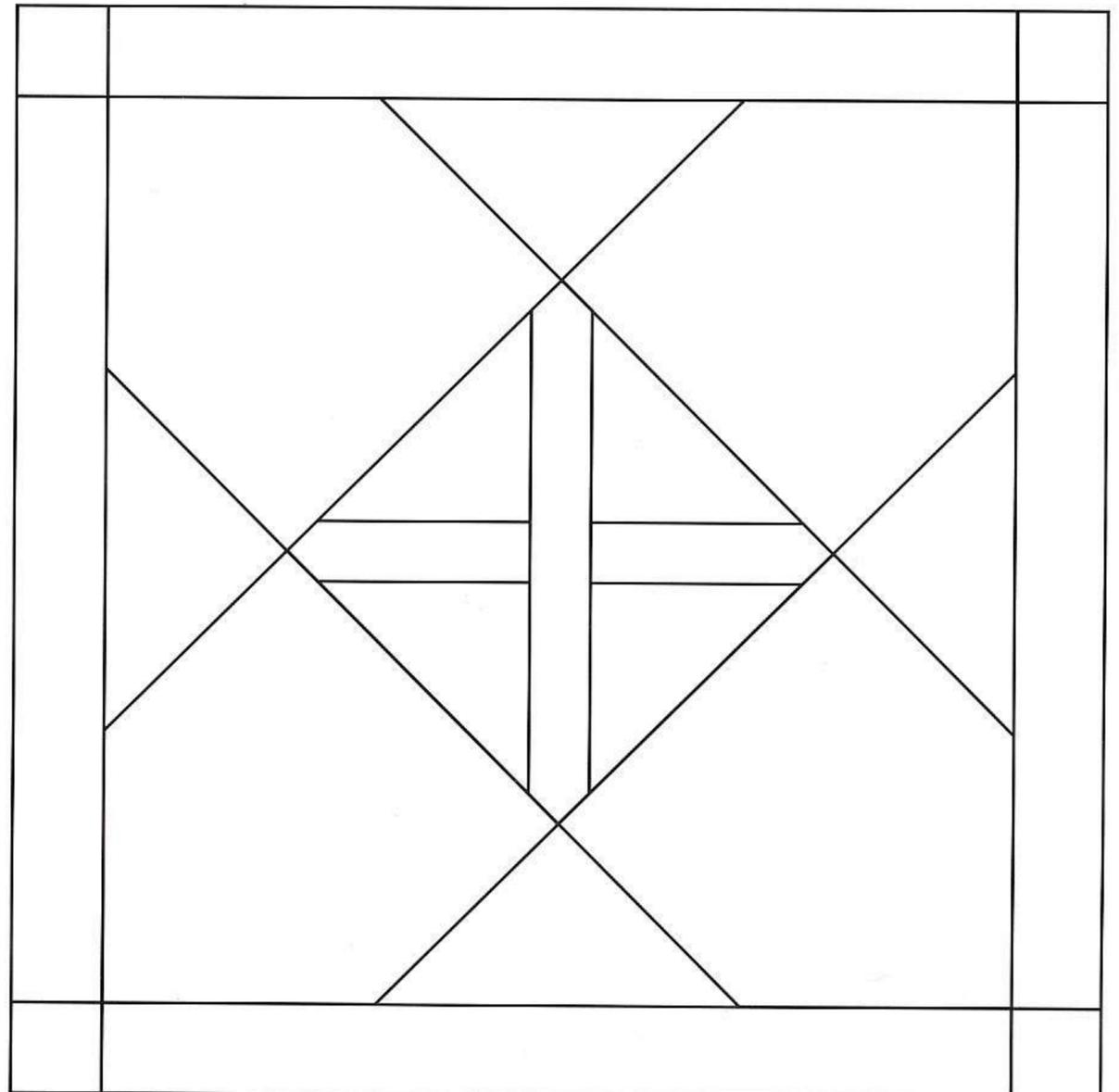
**A-2**  
*One – Two  
 Buckle My Shoe*

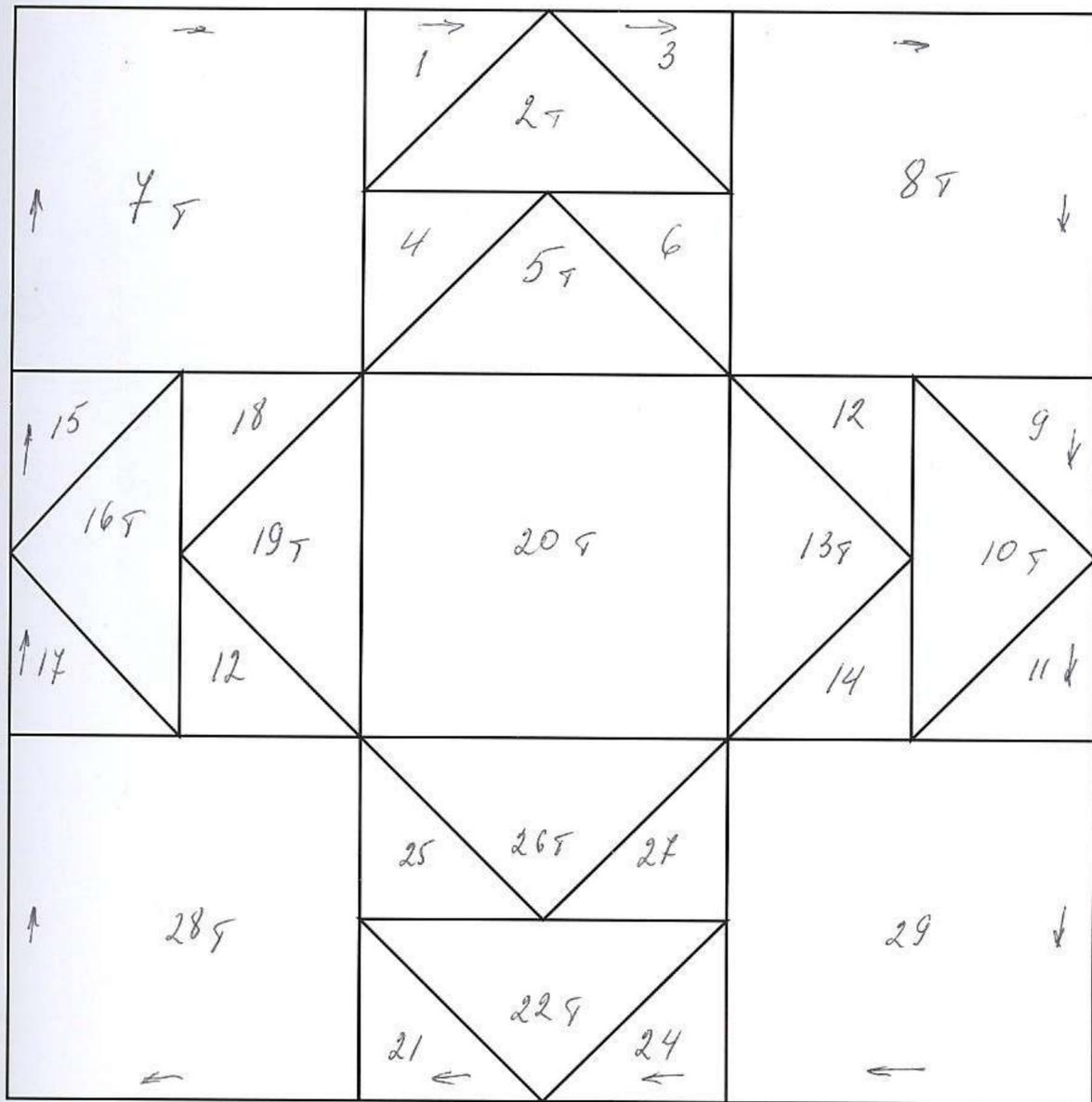


**A-3**  
*Hunter's  
Moon*

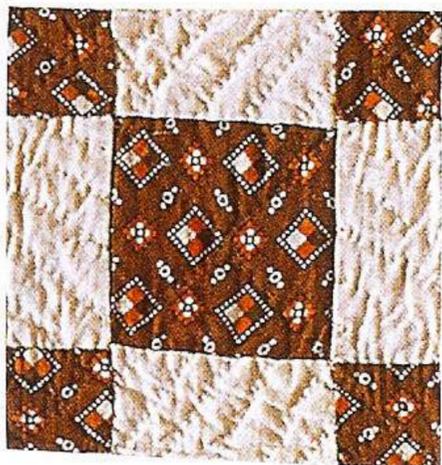


**A-4**  
*Courtney's  
Stethoscope*



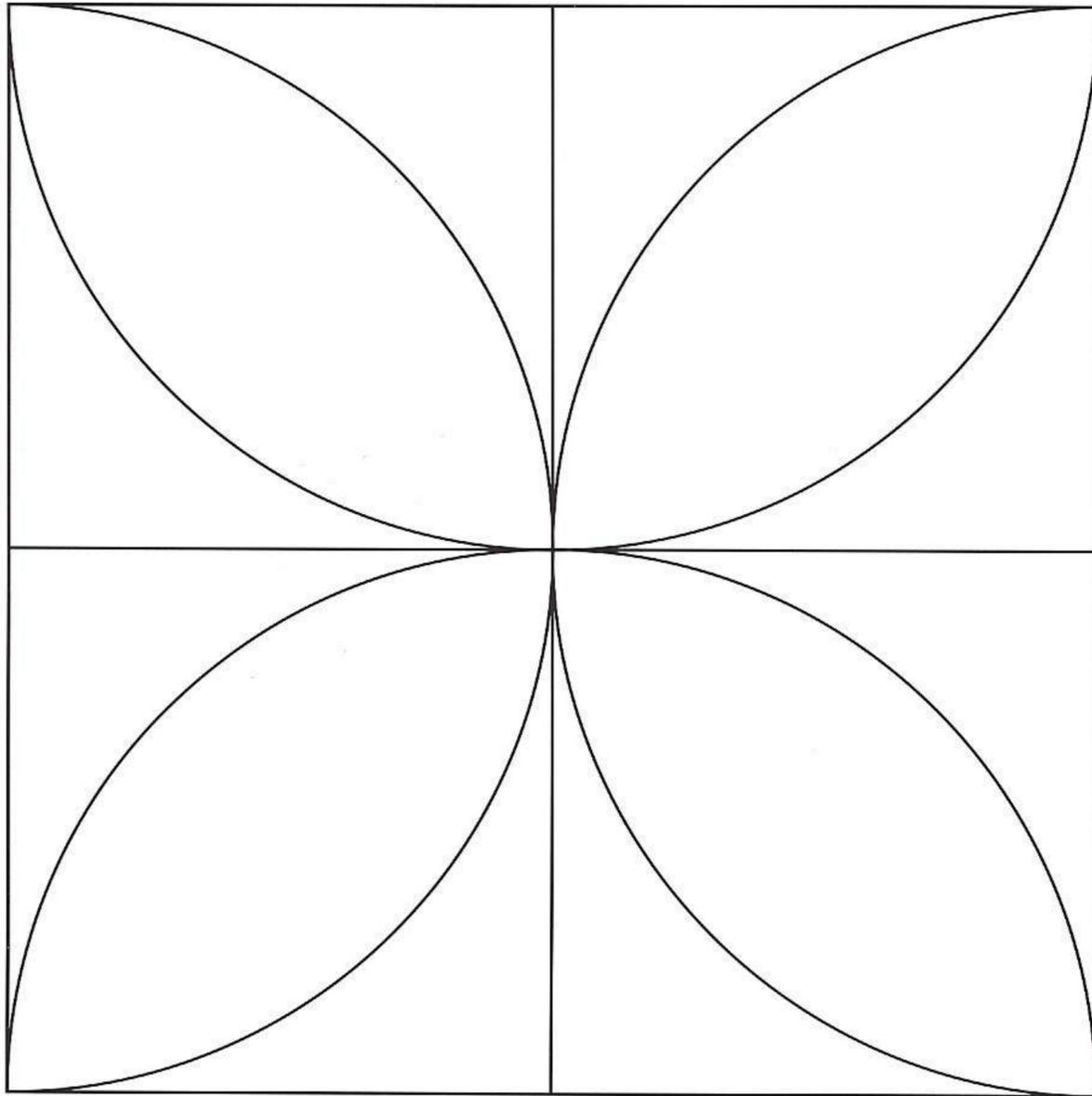


**A-5**  
Cathie's  
Campfire

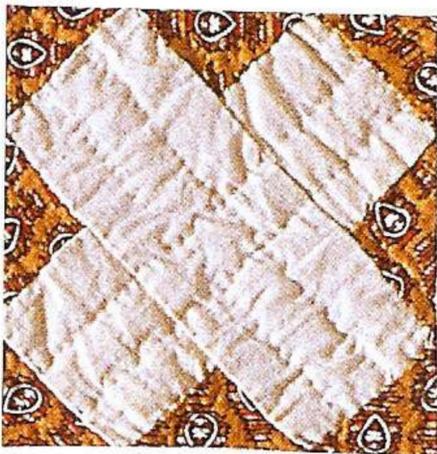


**A-6**  
Uncle  
Homer

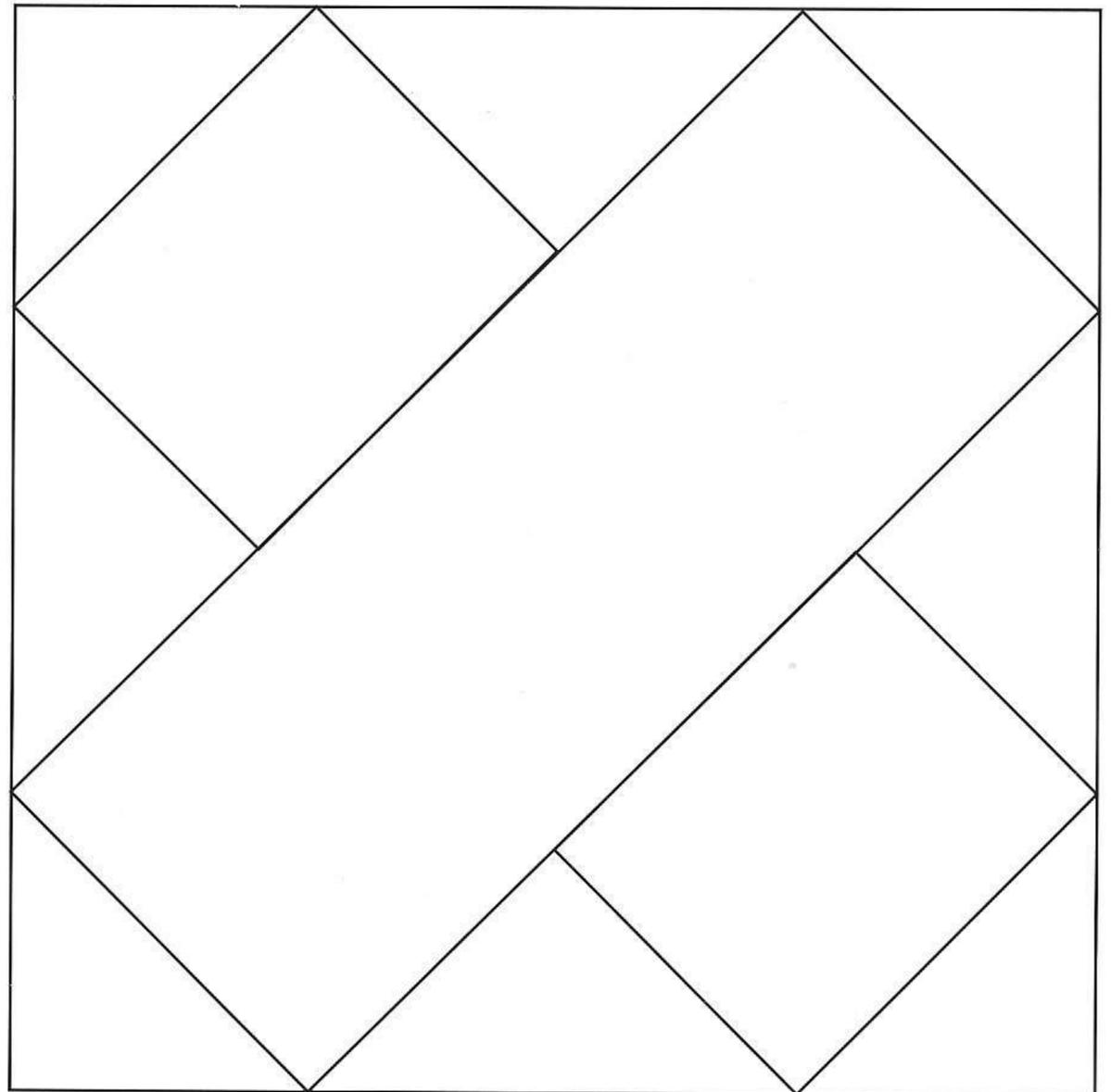




**A-7**  
*Dad's  
Plaids*



**A-8**  
*Florence  
Nightingale*



September 14

Hello, dear Jane,



I was bent over the table with the picture of *The Quilt*, compass, ruler, and the brightest of all lights, trying to draft some of your blocks. My dear husband inquired what I was doing, and when I told him my task, he graciously offered me the telephone. He said, "Well, call her and ask if you can use her patterns!" Is that naive, or what? He is getting the hang of my quilting; finally after six years he's stopped calling it "crochet."

I'm getting excited, having drafted about twenty blocks now. I'm also becoming a bit possessive about these little treasures. I don't really want to commit to teaching this class, Jane, but I can't seem to turn them over to anyone else.

How did you feel when you were making this quilt, Jane? What were you thinking when you were planning each tiny block? Who was in the War that sent you into this creative whirlwind of genius? Ah, I wish I knew a bit more about you...

Perhaps one day,  
Brenda

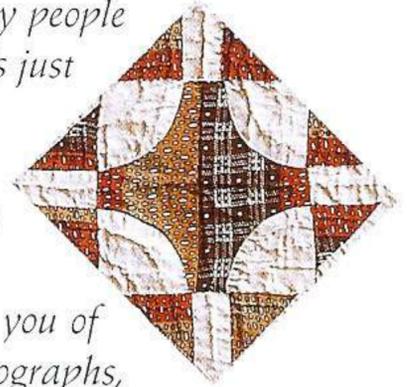
October 18

Hi, Jane,

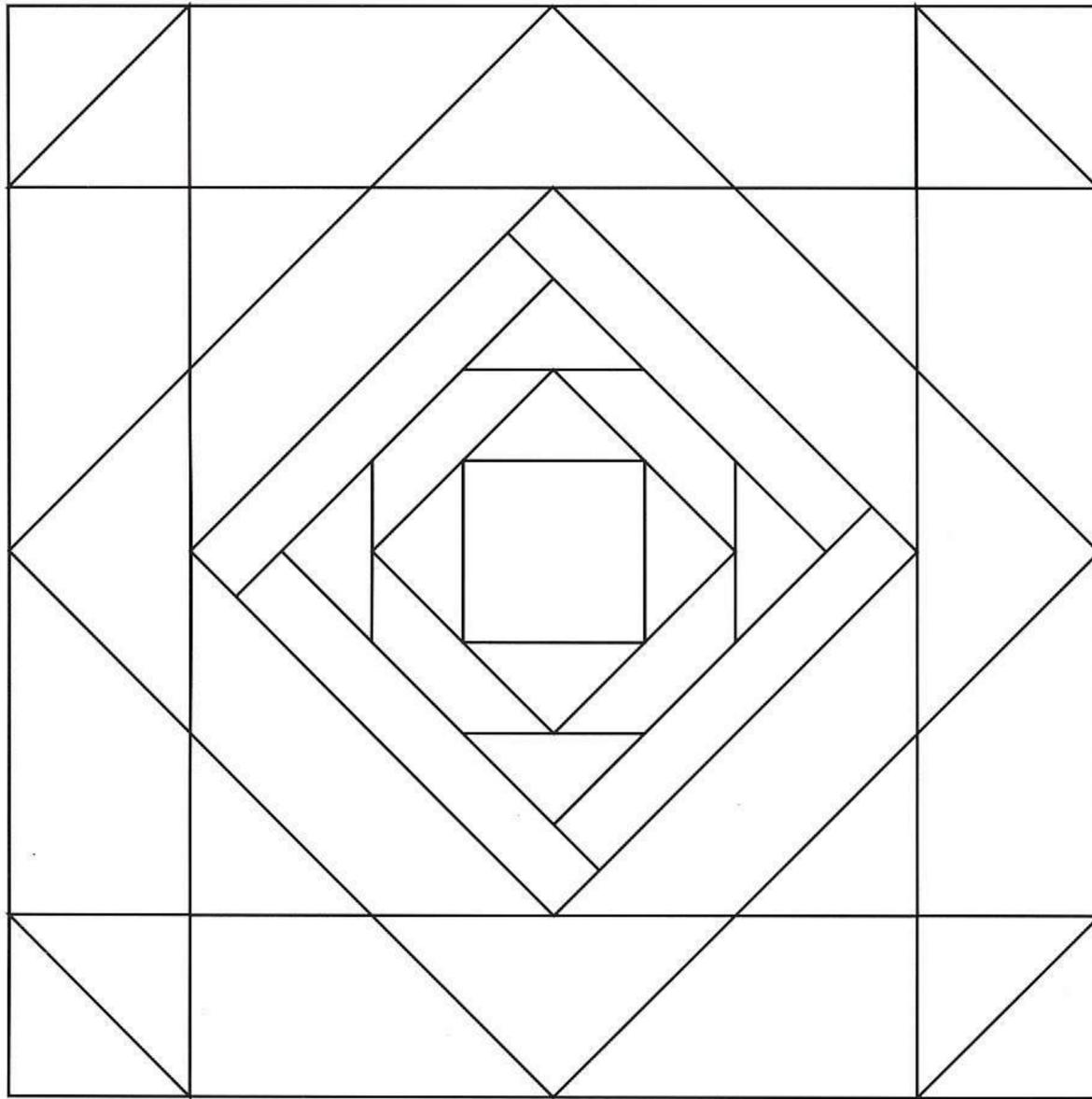
I am so thrilled! Kaye called me from Houston to tell me that your quilt was on exhibit at Quilt Market. Oh, how very proud you must be, just knowing so many people are sharing your masterpiece. (Then, again, perhaps it isn't your masterpiece; it's just the only quilt of yours we've found to date. Where are you hiding the others?)

Quilt Market is one of the ways in which quiltmakers share new books, ideas, fabrics and quilting supplies. How did you share quilting information with others?

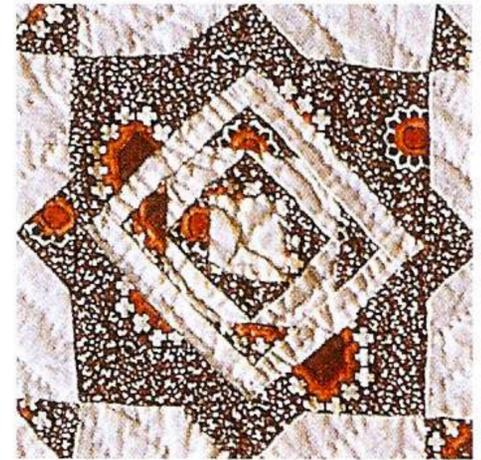
Your little blocks finally have a name! They shall be called "Baby Jane," you of course being the Mother. Donna Bister was kind enough to let Kaye take some photographs, and I can hardly wait to see them! Perhaps now I'll be able to get past these thirty blocks I've drafted, and I'll also get a chance to see just how well I've interpreted your designs.



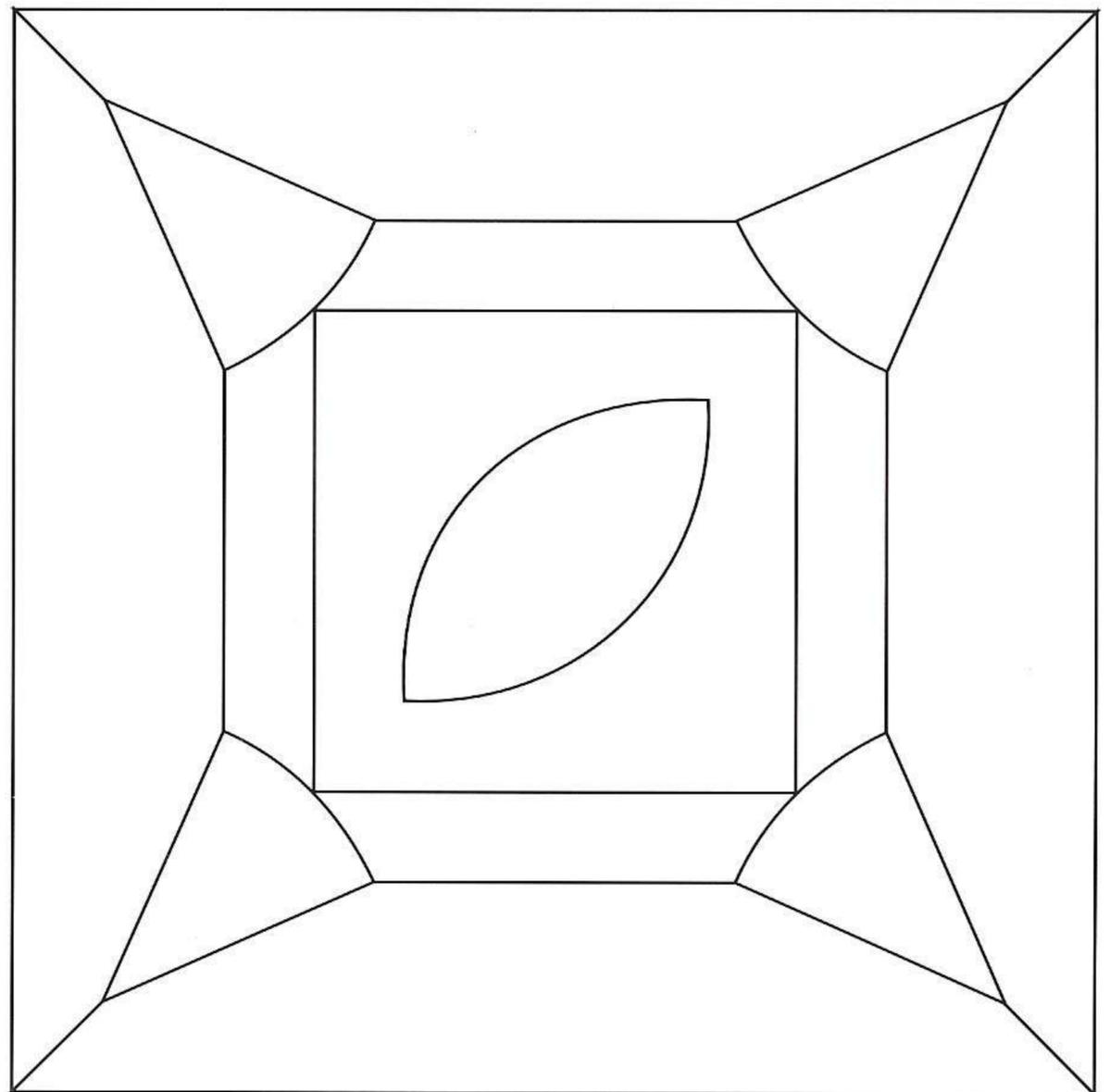
Good-bye for now,  
Brenda

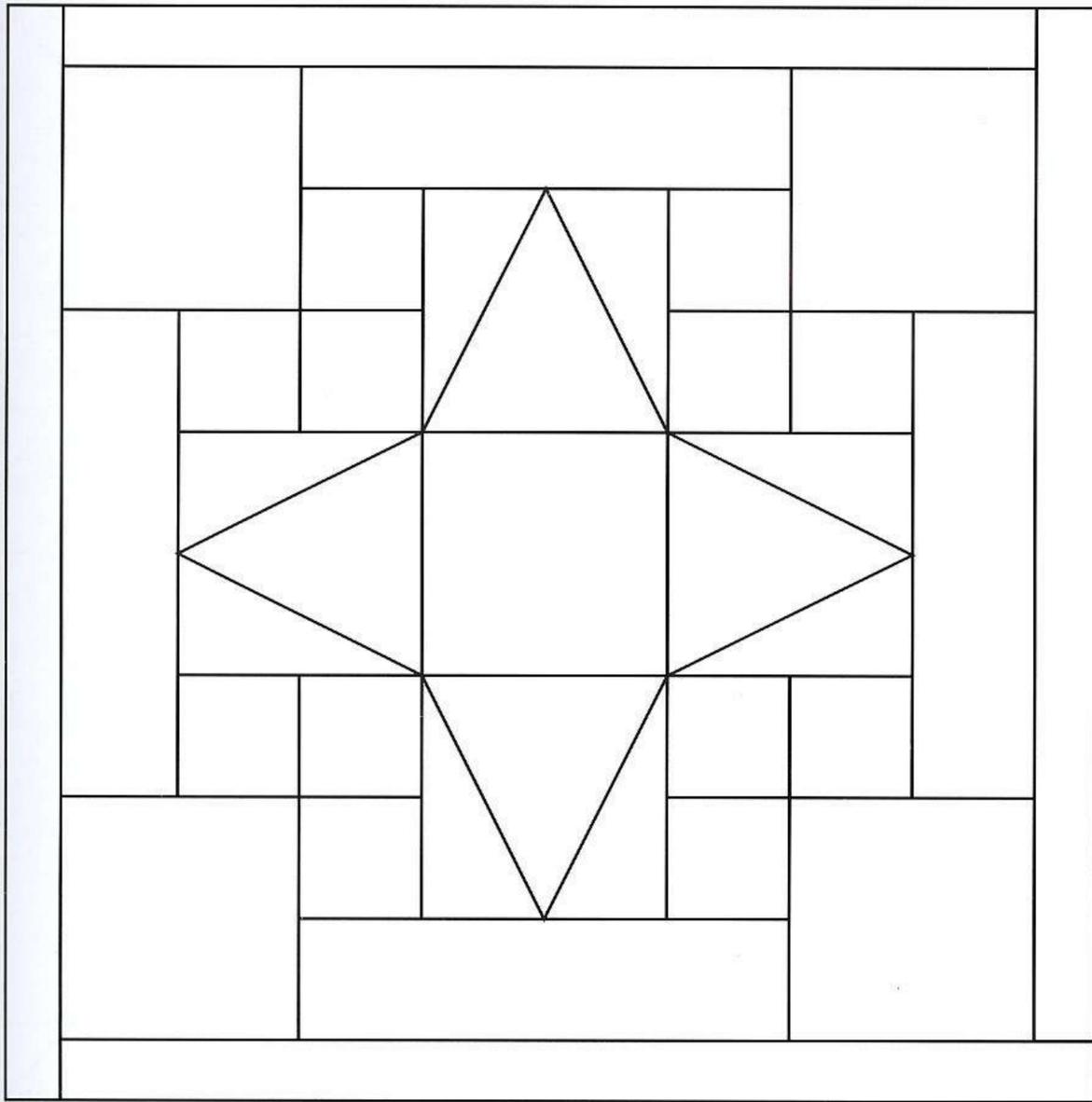


**A-9**  
*Cabin  
 Fever*

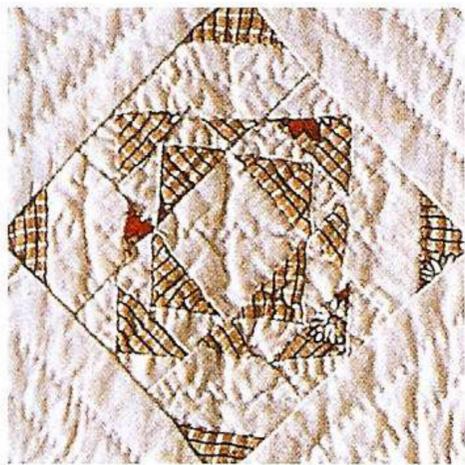


**A-10**  
*Which  
 Points West?*

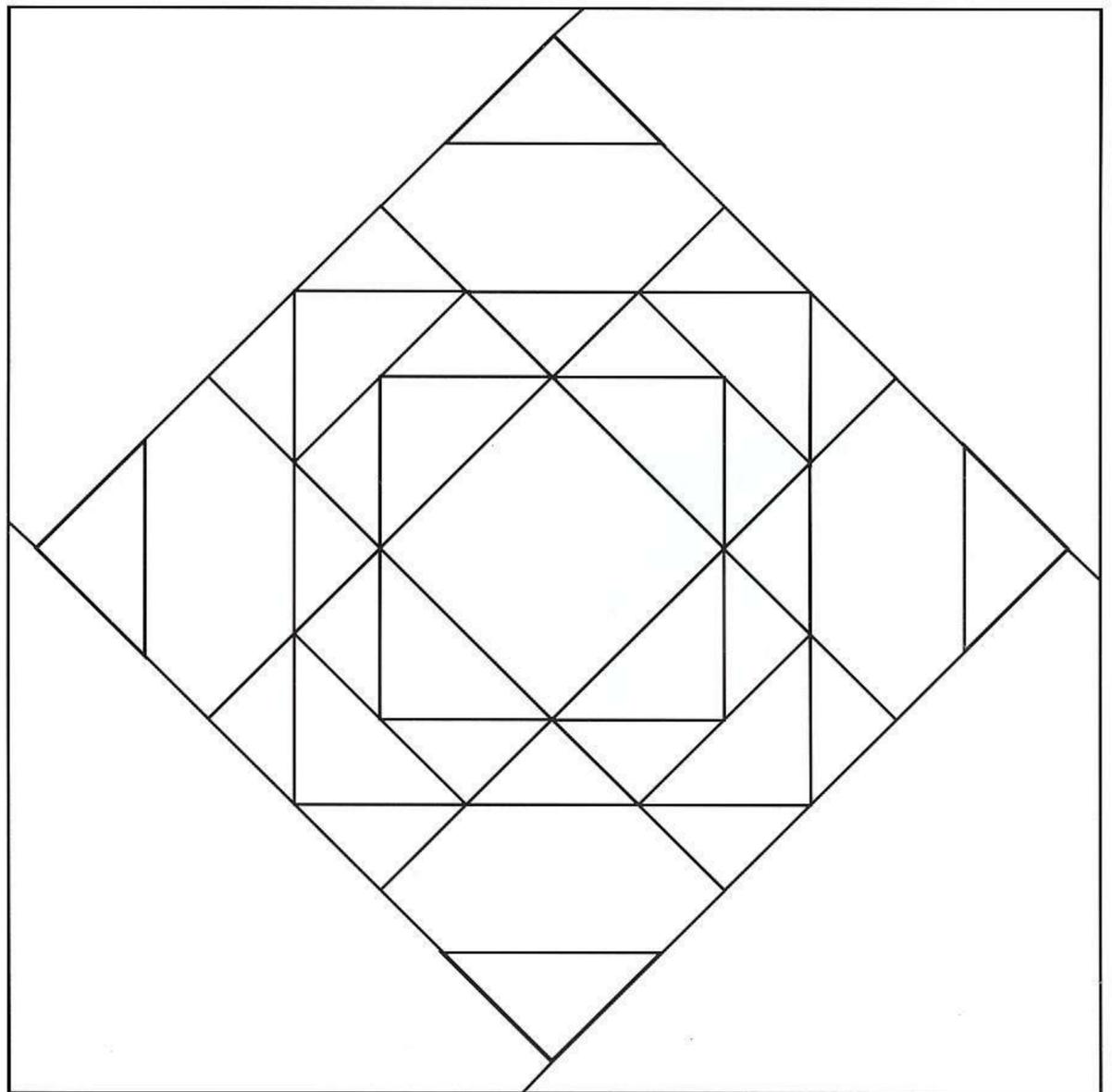


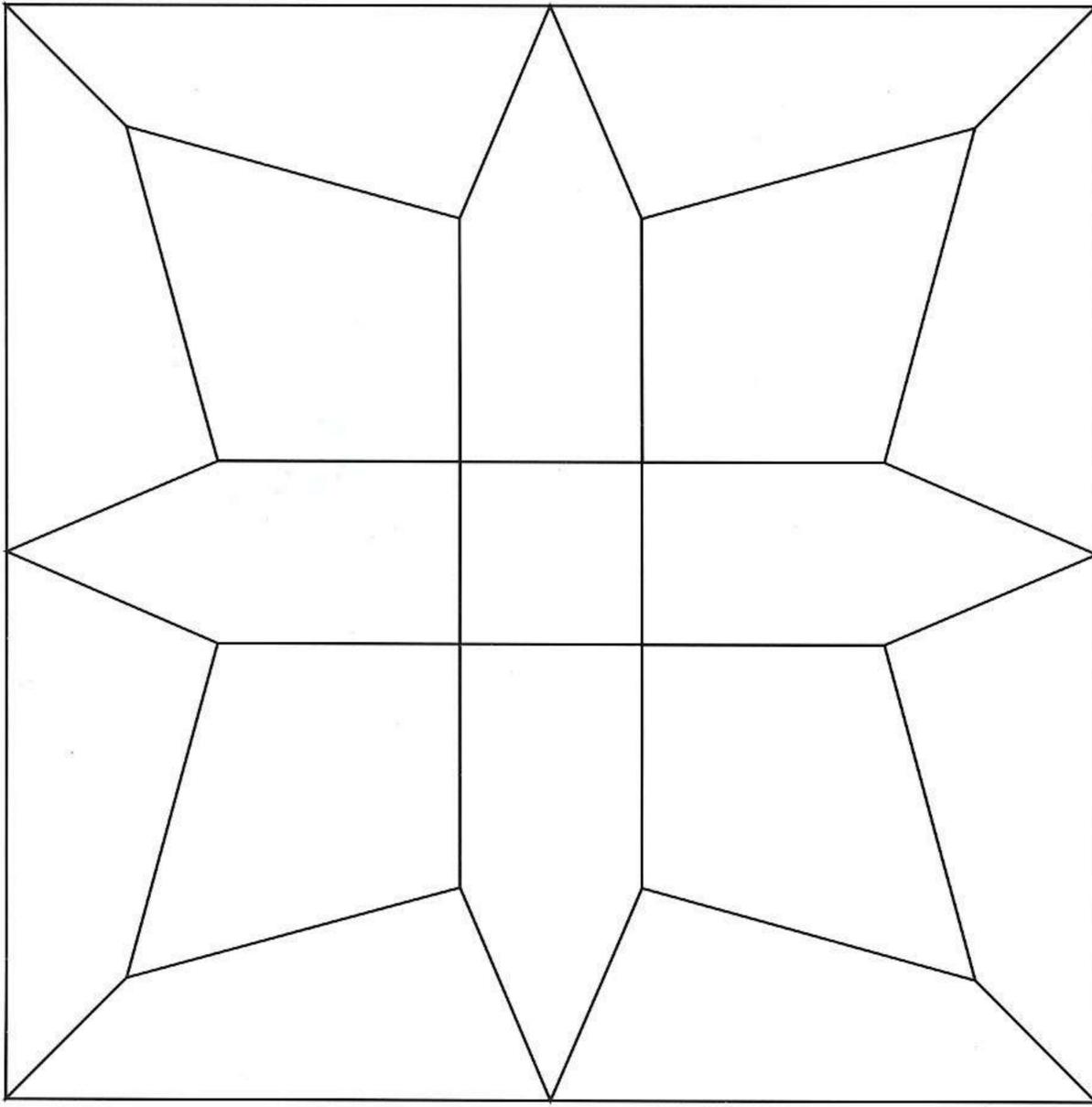


**A-11**  
*Pebble's*  
*Protest*

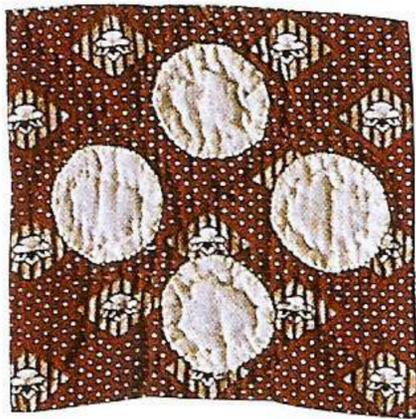
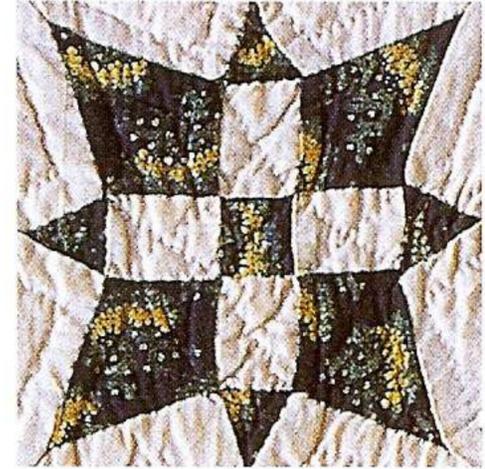


**A-12**  
*Framed*  
*Fancy*

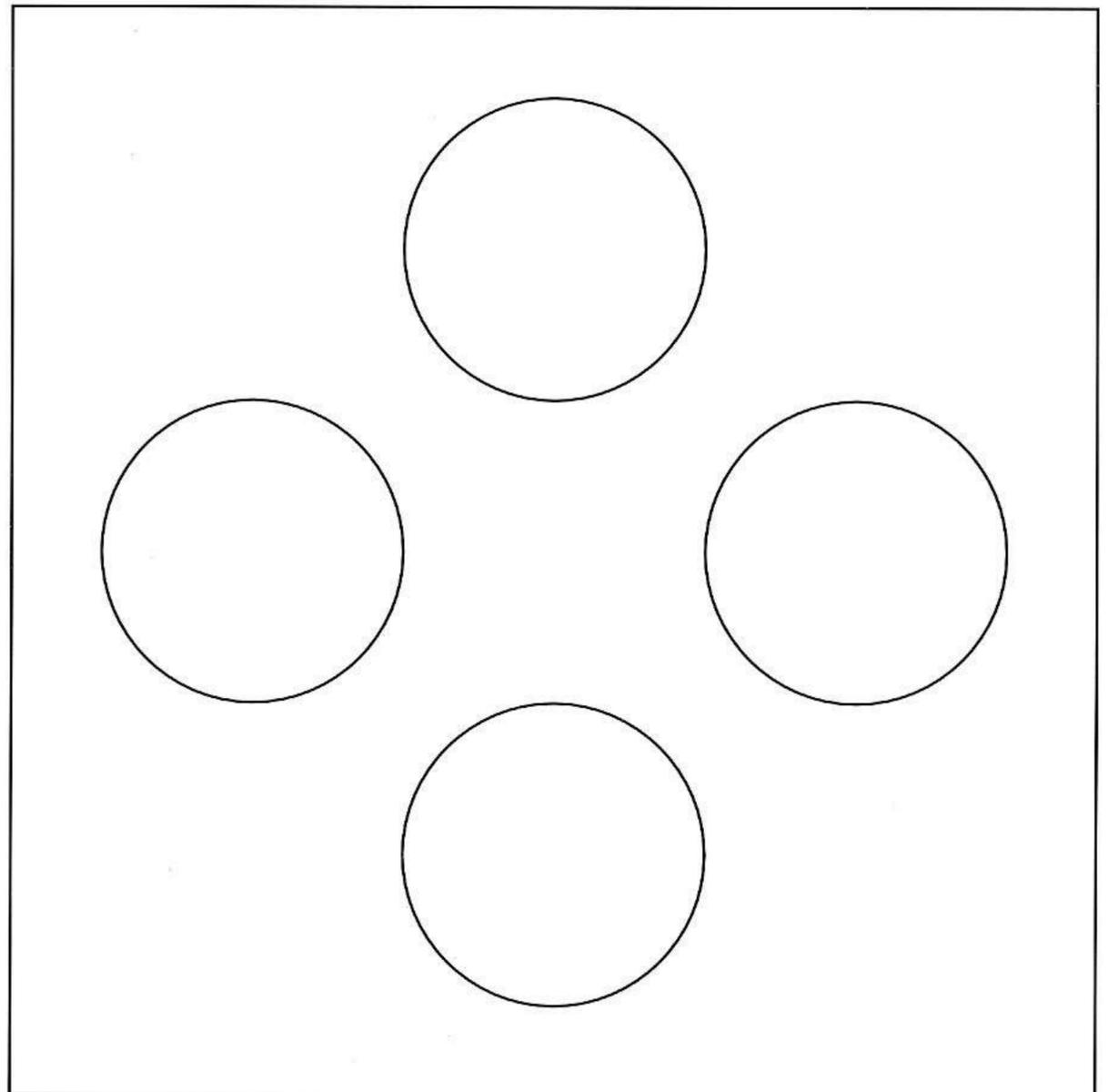


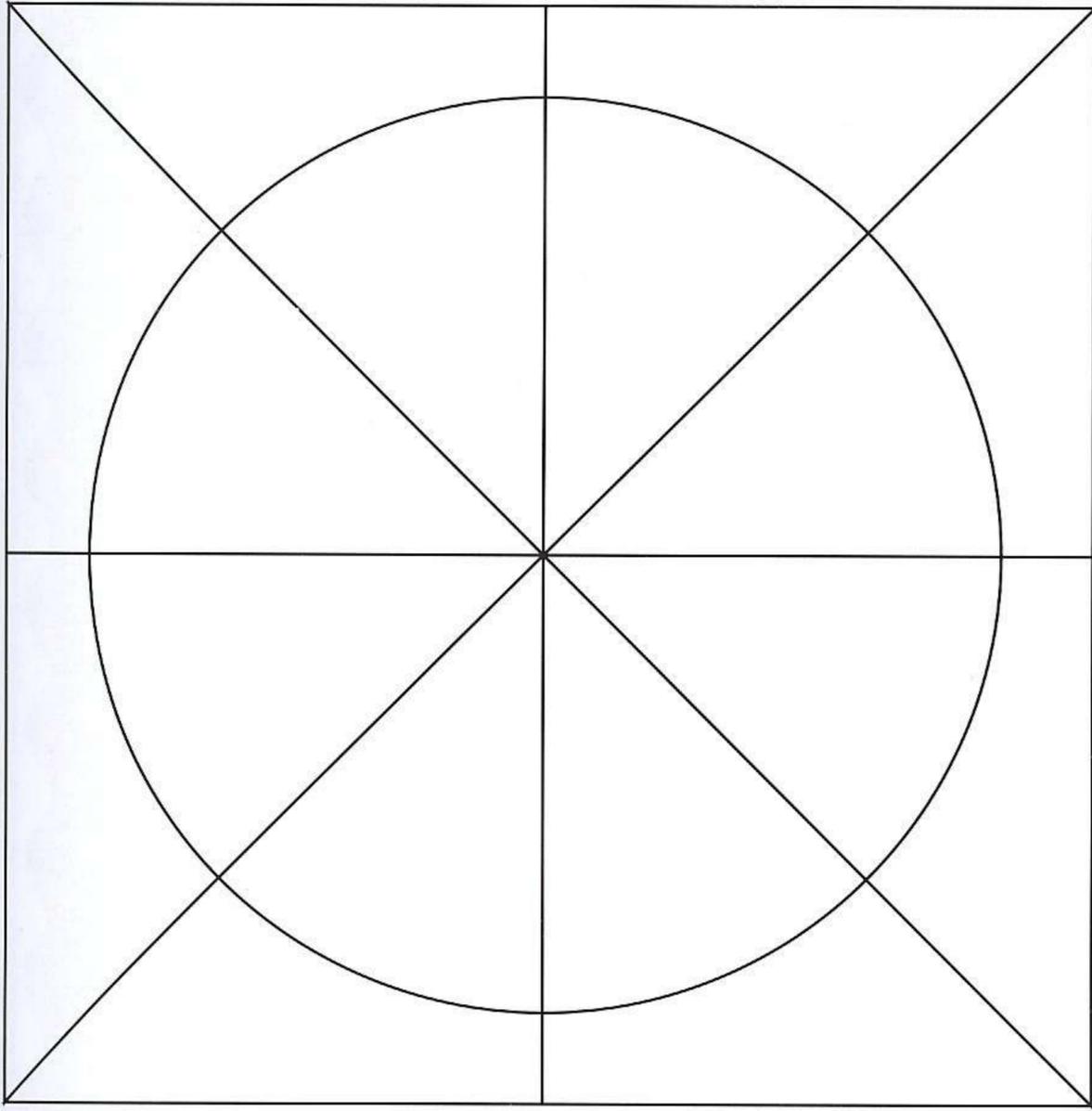


**A-13**  
*Starlight-  
Starbright*

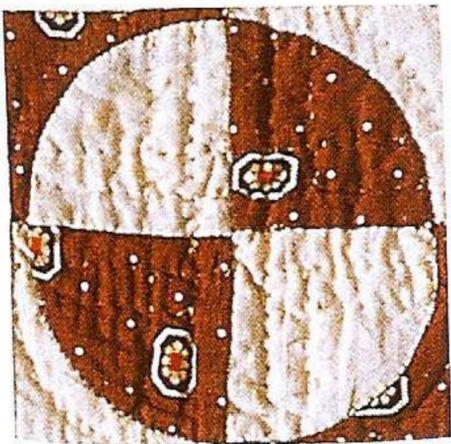
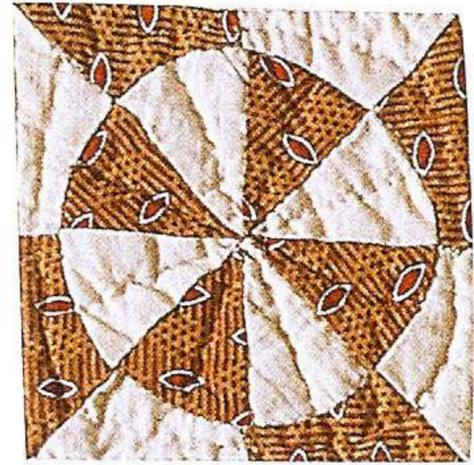


**B-1**  
*Batchelor  
Buttons*

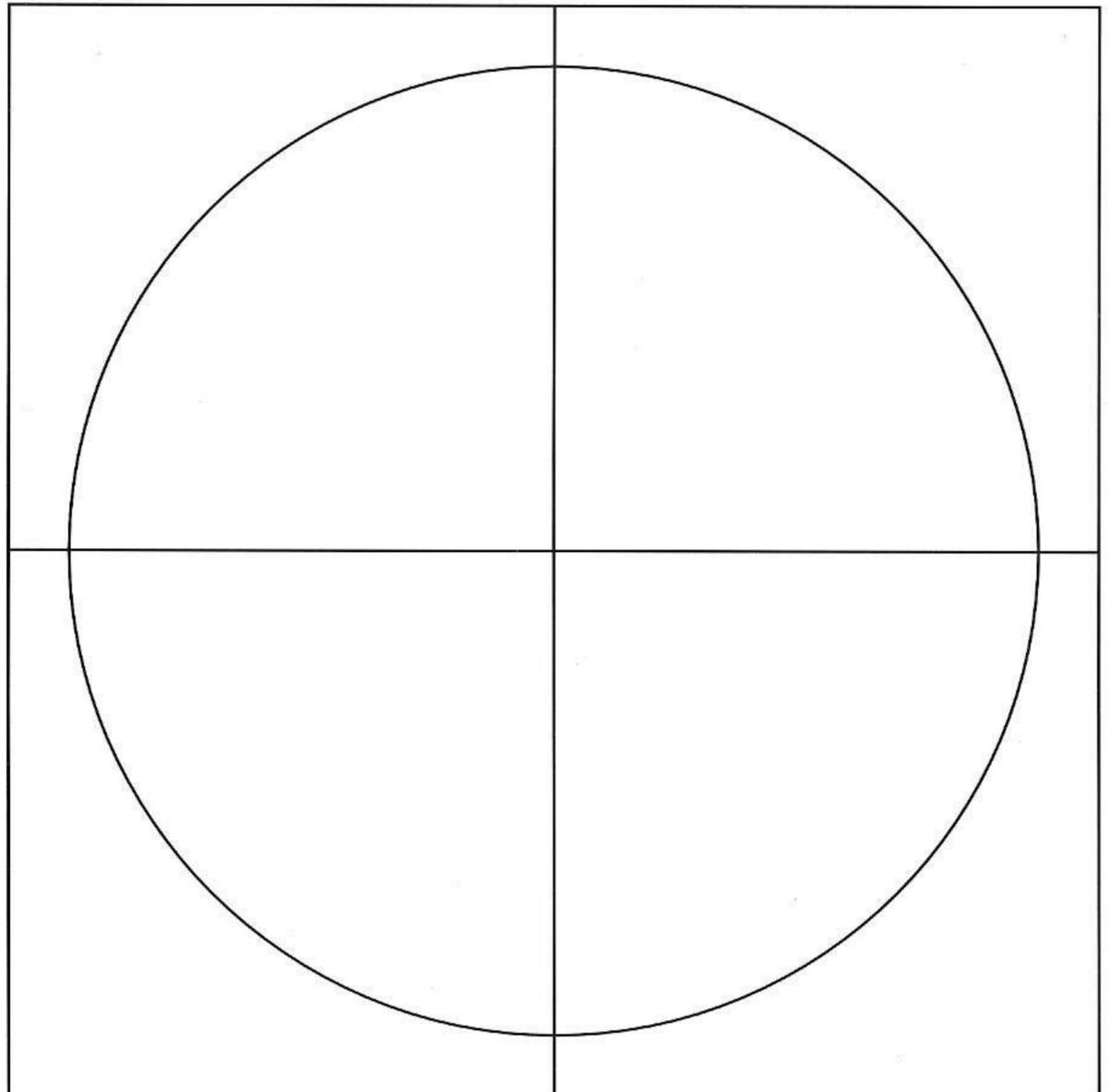




**B-2**  
*Sweet  
Tater Pie*

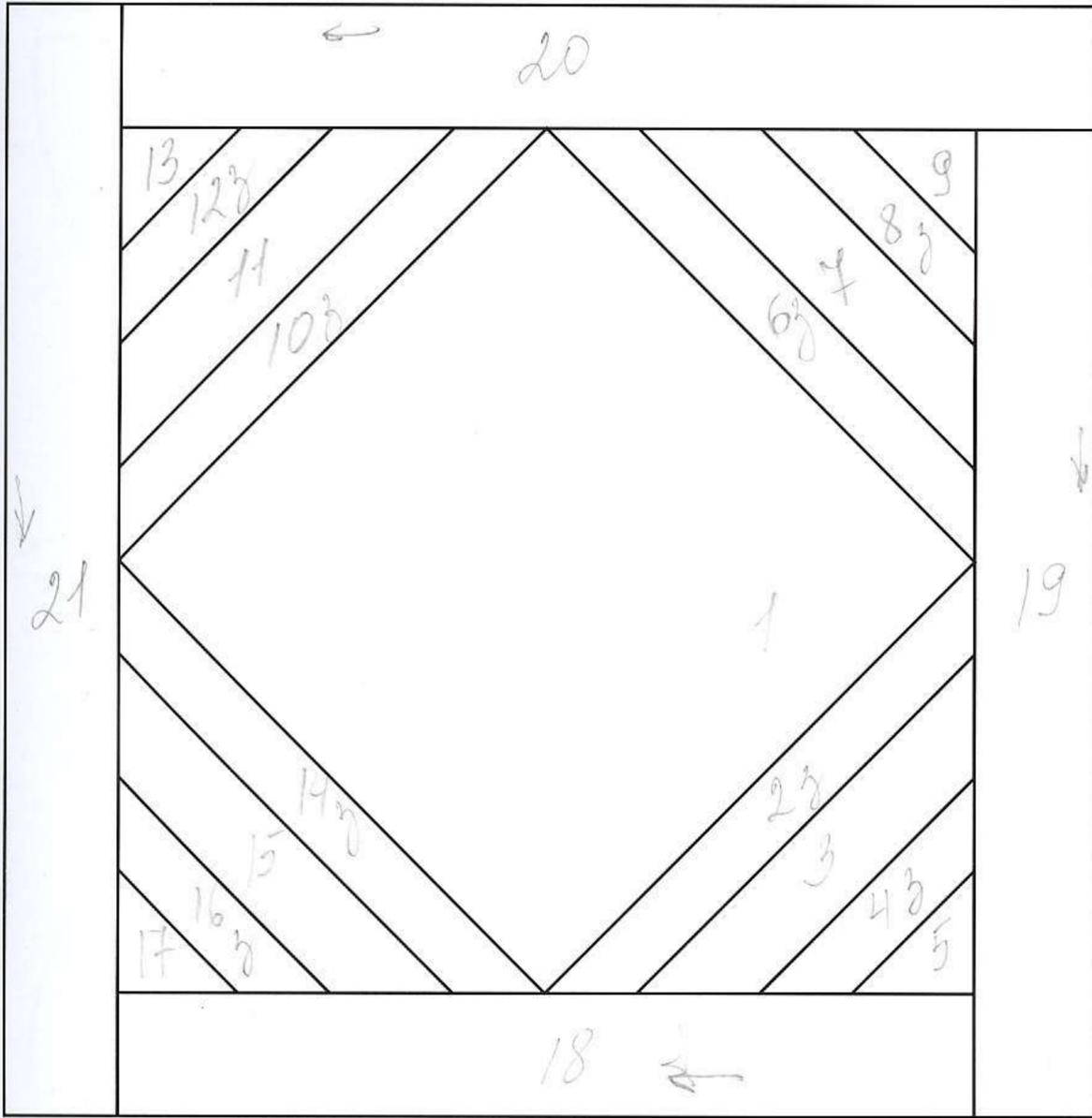


**B-3**  
*Mirror  
Image*

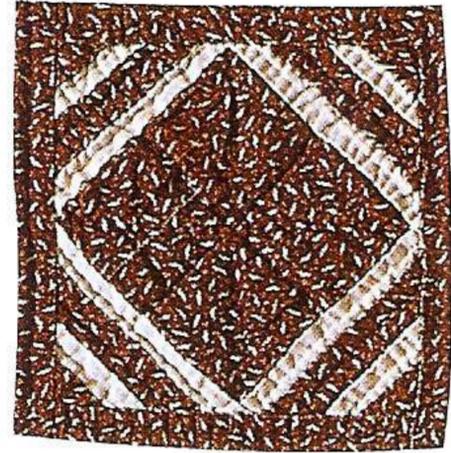




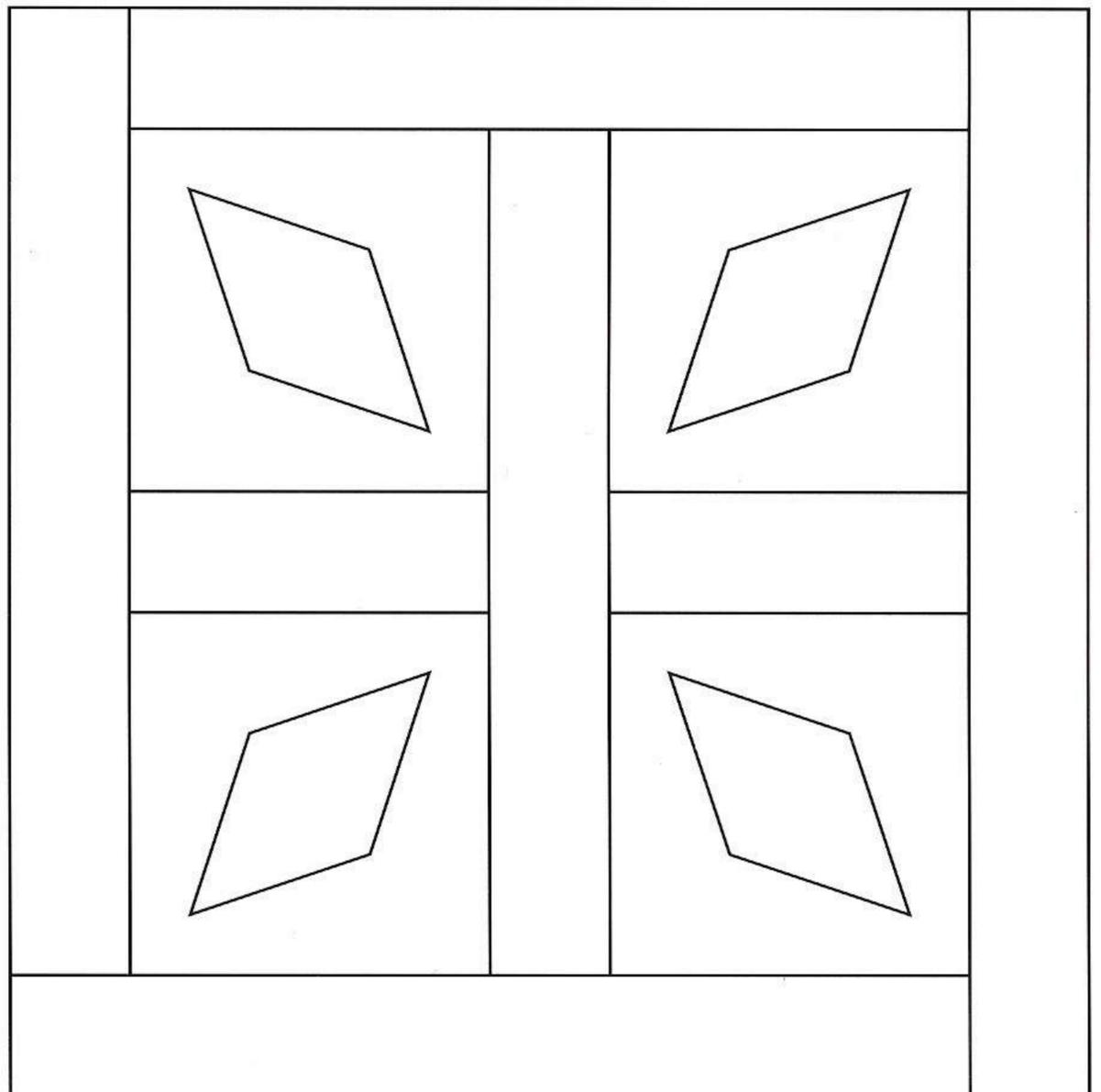
*Square Fair* by Pamela Bishop, Speedway, Indiana, 1994. 71 x 71 inches.

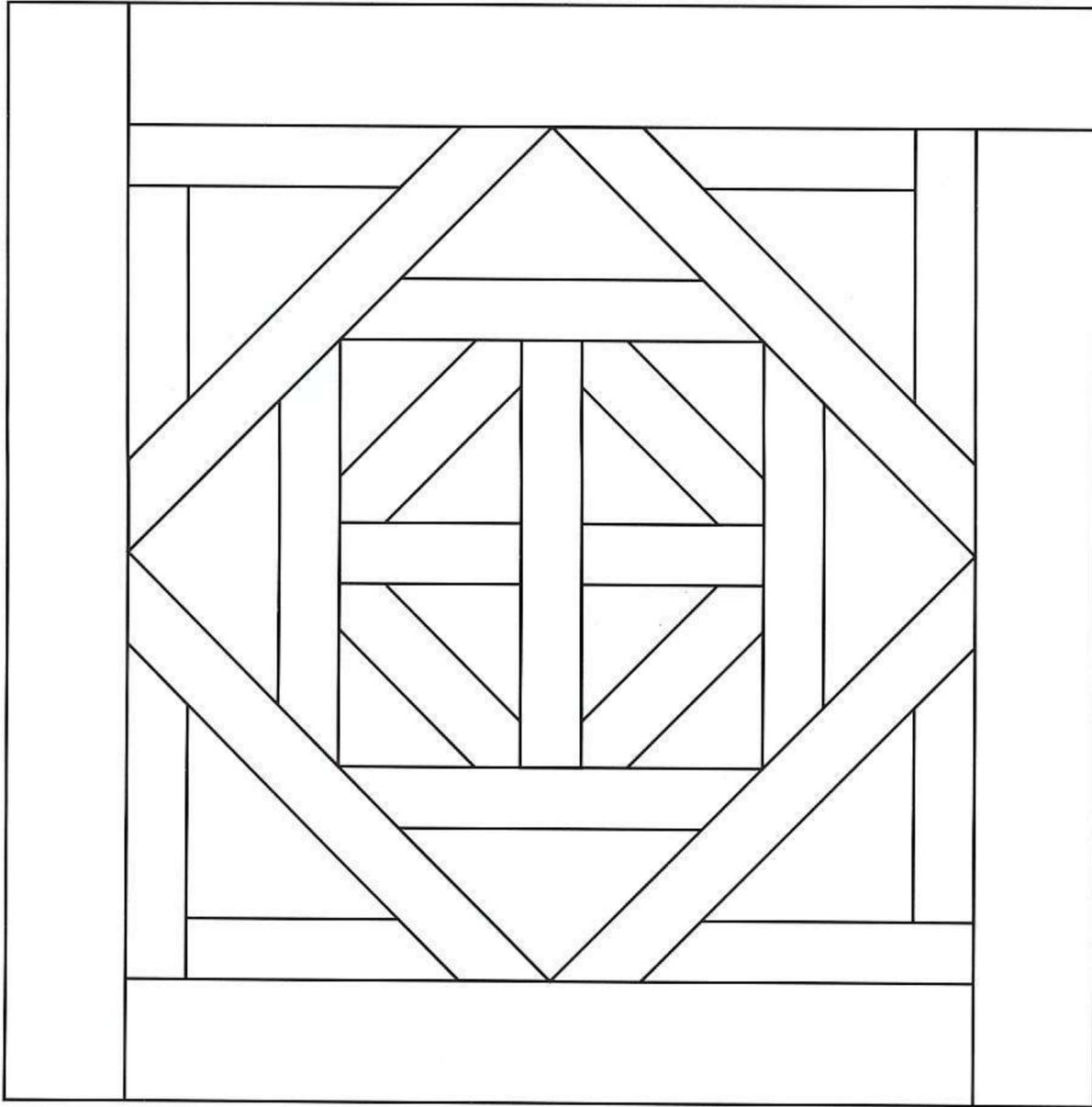


**B-4**  
Chris's  
Soccer Field



**B-5**  
Hot Cross  
Buns

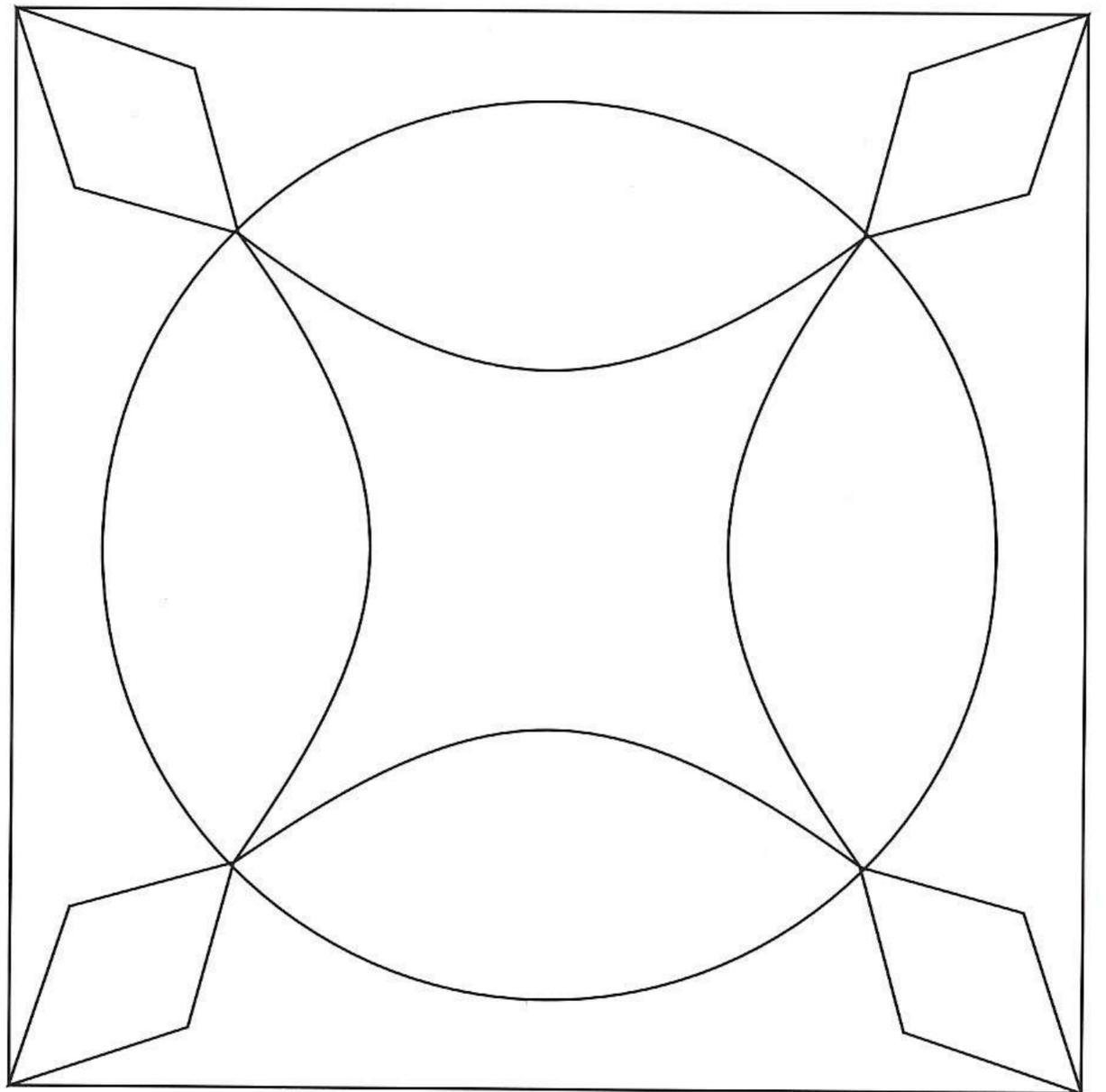


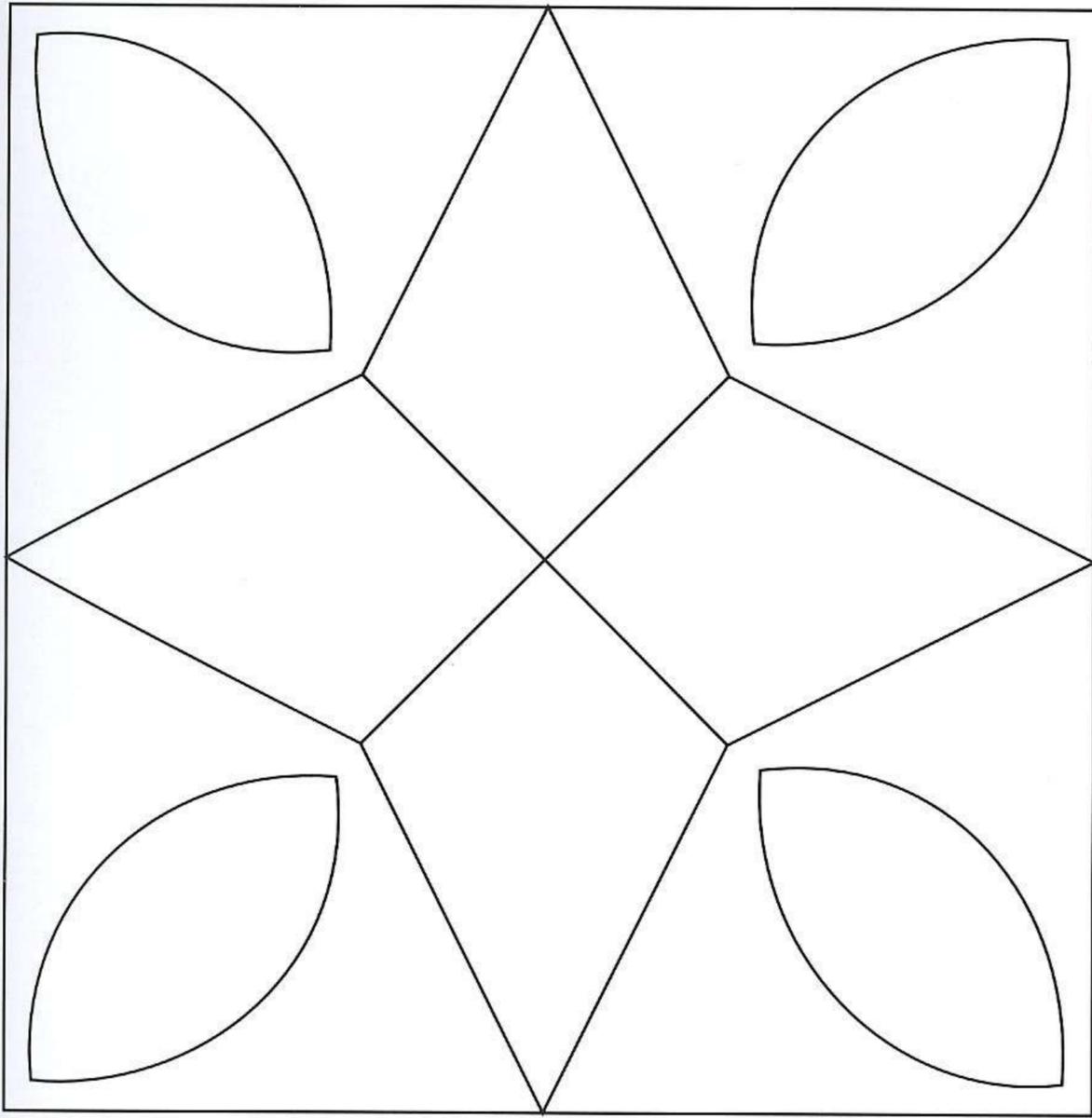


**B-6**  
*Wild Goose*  
*Chase*

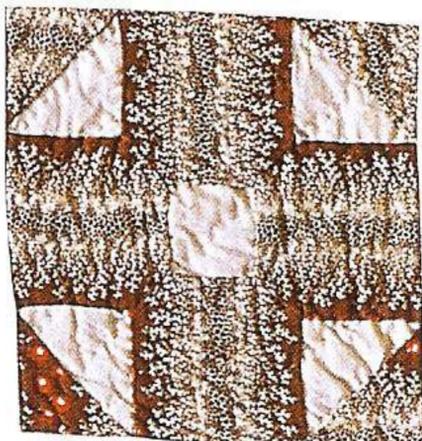


**B-7**  
*World*  
*Series*

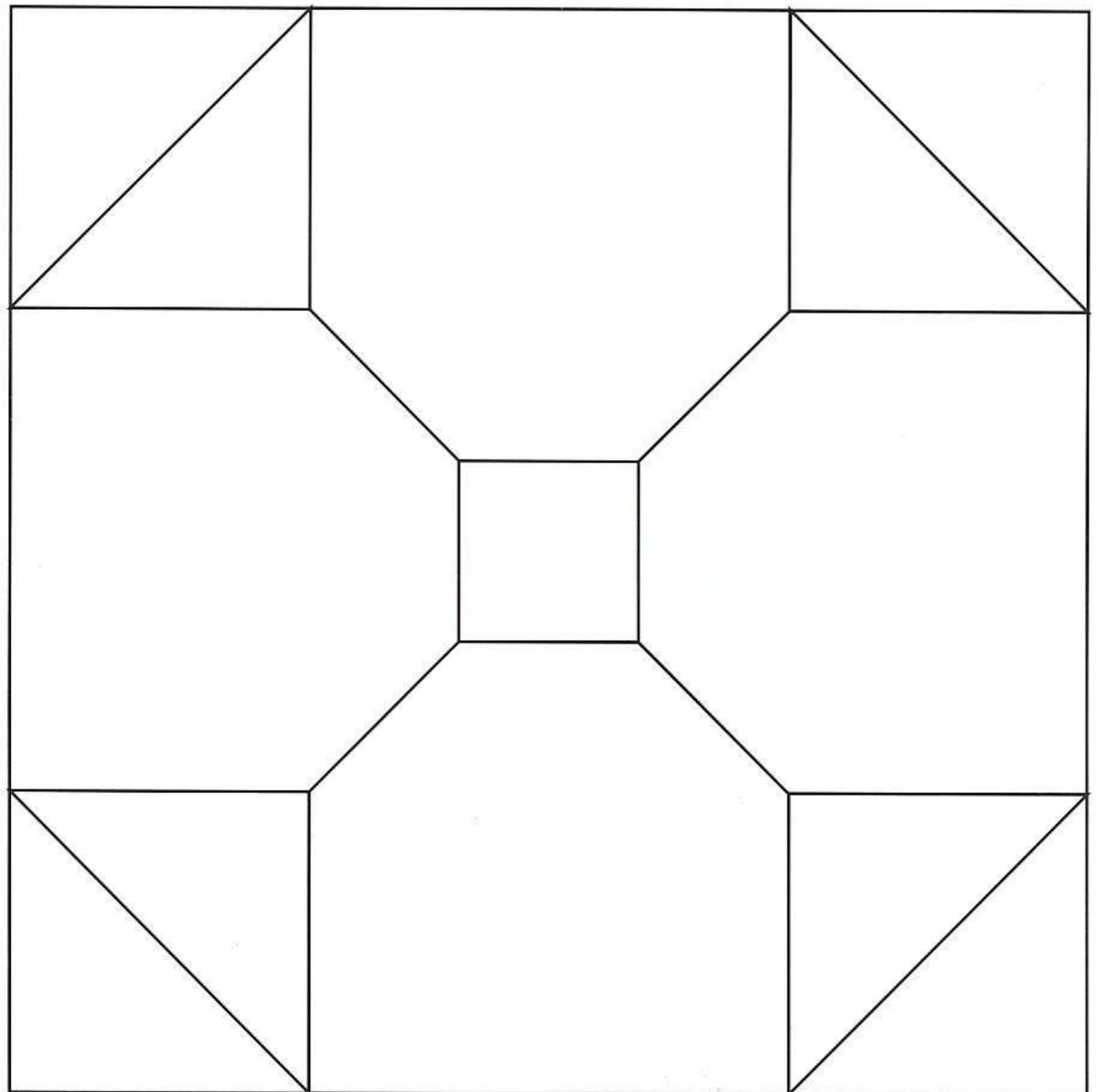




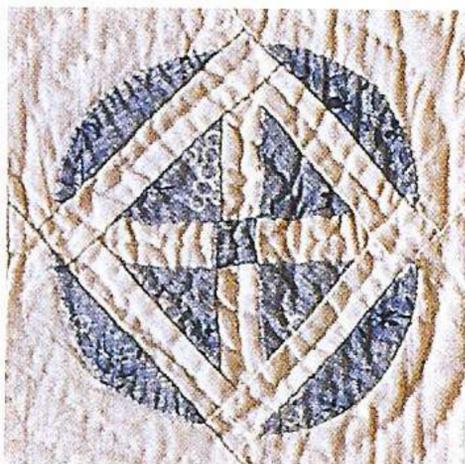
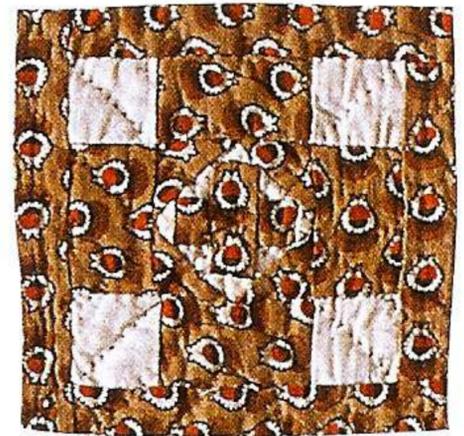
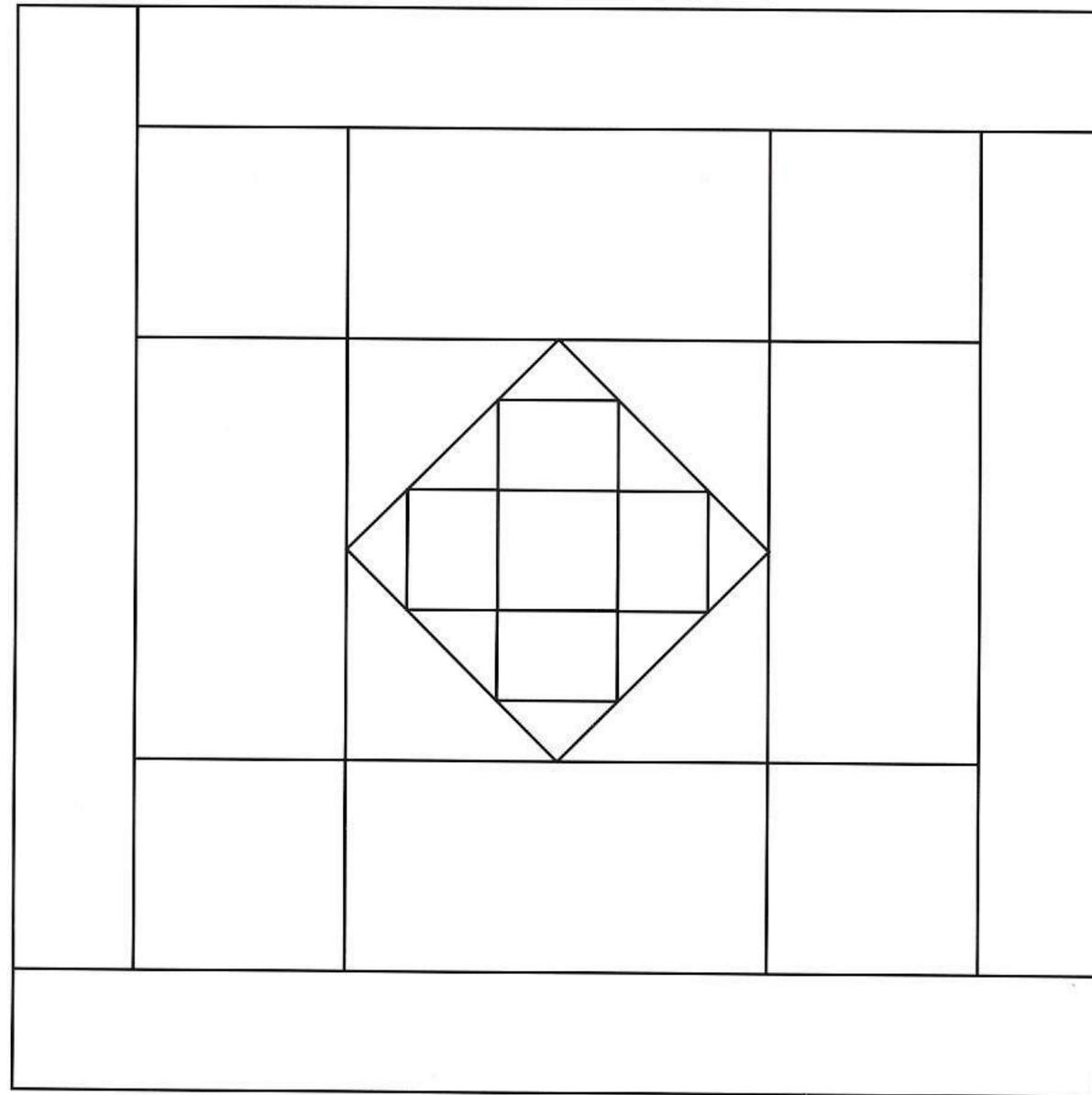
**B-8**  
*Water  
 Lily*



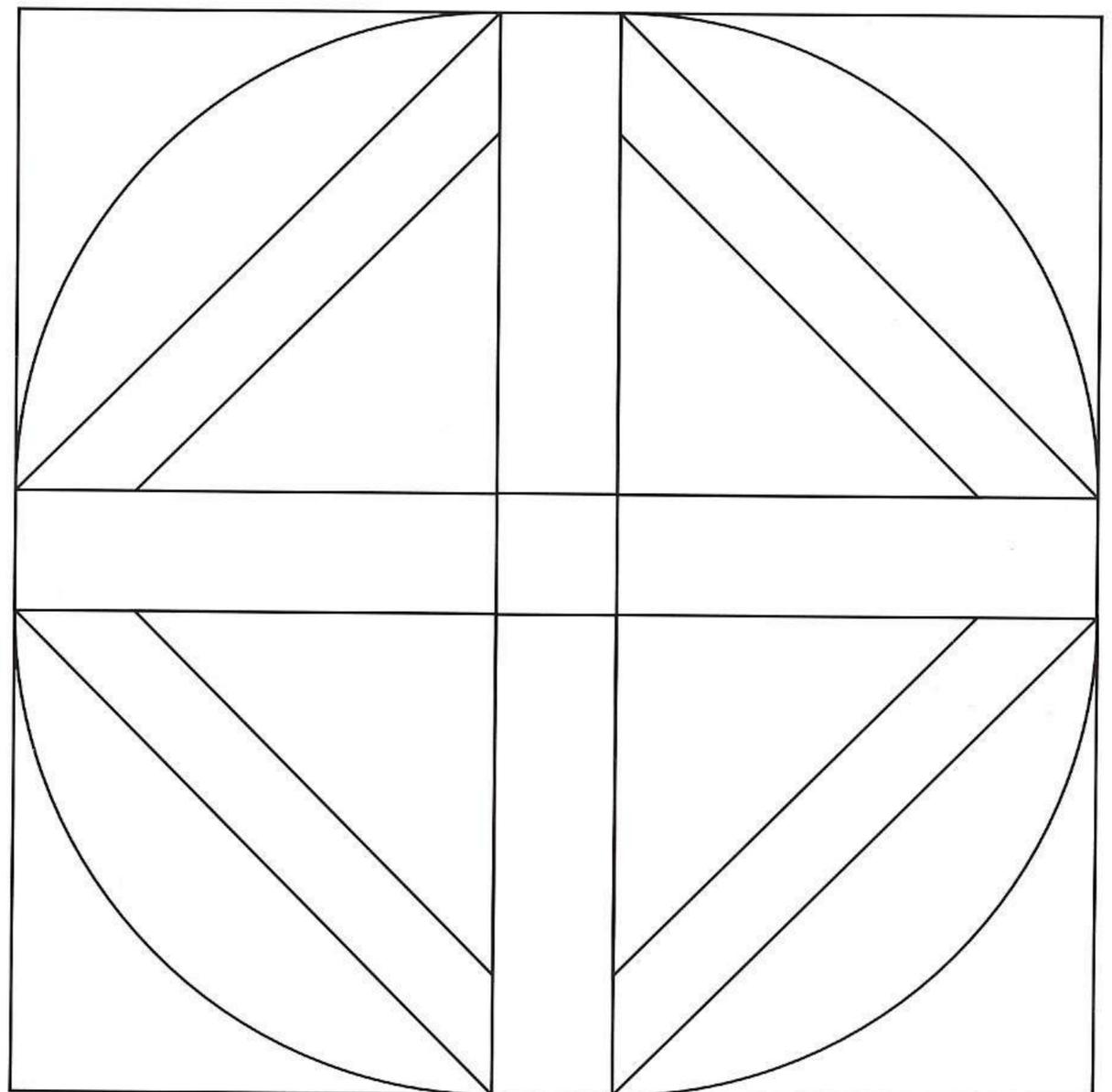
**B-9**  
*Tinker  
 Toy*



**B-10**  
*Jud's  
 Trophy*



**B-11**  
*Melissa's  
 Cross*



November 20

Dear Jane,



The photographs are wonderful! I'm wearing them out, because I can't stop looking, searching for small details. The little blur in the center of F-7 is a star!

How in the world did you manage that? I'm making little blocks like I-1 and L-3. M-2 is very intriguing, Jane. I had thought it was just a center square set with cornerstones. Those little pieces are simply too small to draft. Is it reverse appliqué?

I do see quite a few appliquéd pieces on the quilt. Did you enjoy appliqué? It's my favorite! In fact, Baltimore appliqué is a specialty of mine. What is that, you say?

Surely you've heard of Mary Evans and the Good Ladies of Baltimore. They are the ones who made all of the beautiful, elaborate appliqué quilts during the 1840's. Perhaps you weren't quilting during that time. Or maybe the news never reached you in Vermont. Oh Jane, how can we get to know you?

More later,  
Brenda

December 16

Dearest Jane,

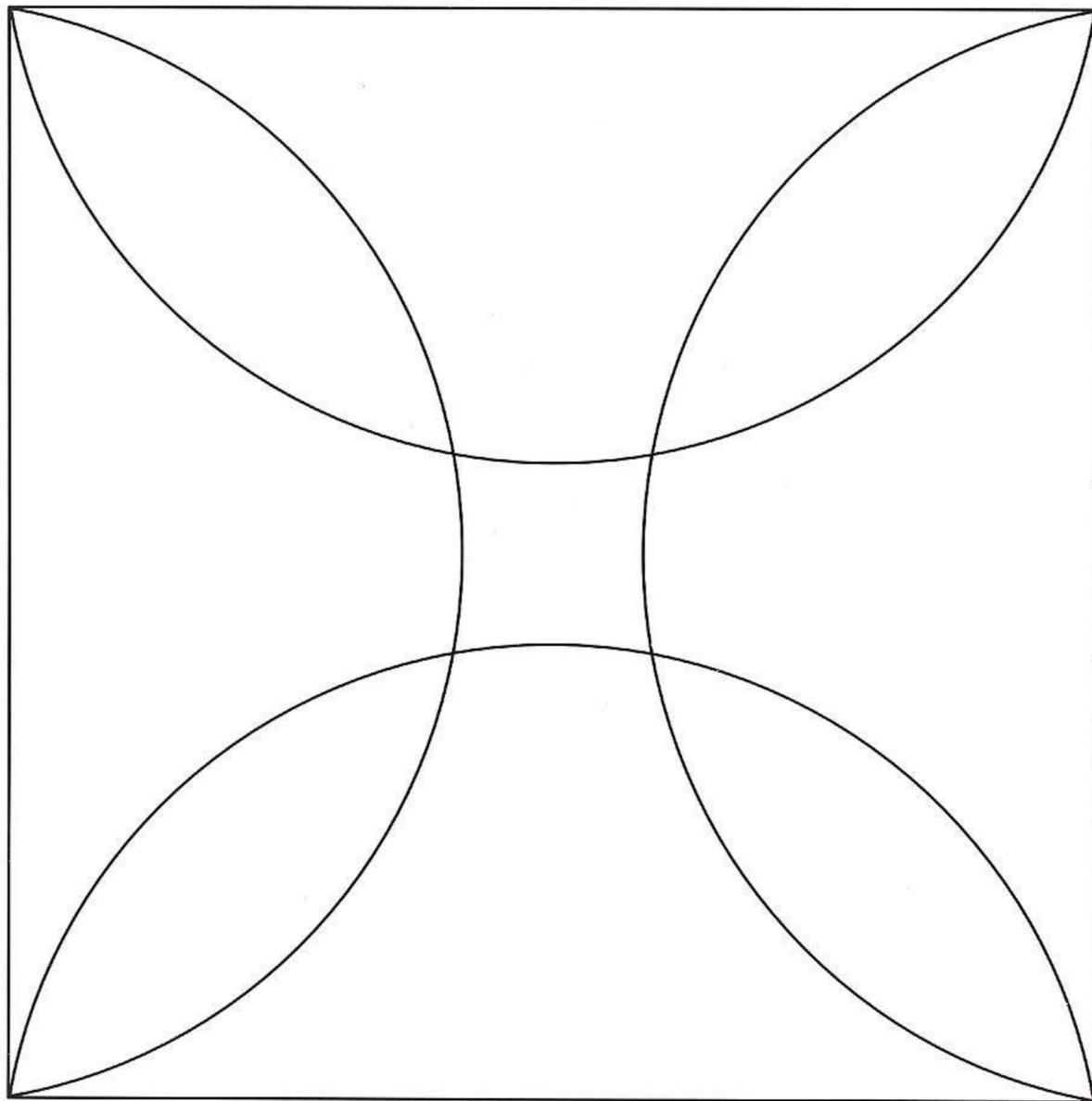
Now I'm really getting nervous! It's just a couple of weeks until my first Baby Jane class. Was I out of my mind to think I could begin this class with a few drafted blocks and a picture in a book? How in the world will I keep these ladies' interest for twelve months by just making four little blocks in each class?

Two of my students, Ruth and Rebecca, came into the quilt shop Saturday to buy fabric for their Baby Jane quilts. They are rank beginners in this quilting business, and I know I made a wonderful impression on them when I told them to buy twelve yards as a start! Beginners – oh, my goodness! Do you know how important it is for them to have a good, successful first experience? It's much like teaching a child to read in the first grade, a tremendous responsibility.

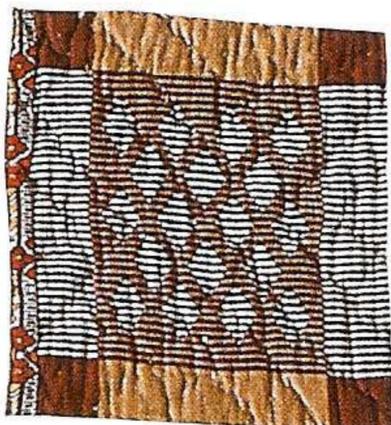
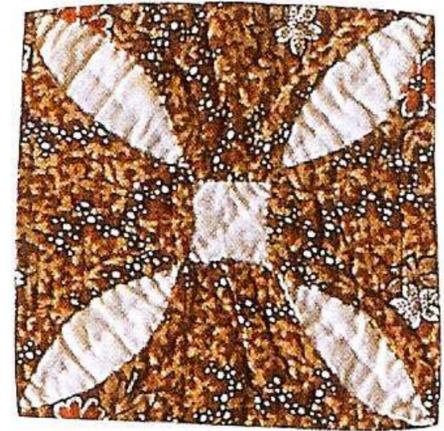
I have a little nine-patch quilt, Jane. Four of the blocks from that quilt will be the ones we do in the first class. I think I'll make mine from plaids and stripes. (Remember now, I'm only making a few....) So off I'll go, Jane, with lots of enthusiasm, to our first class of Baby Jane.



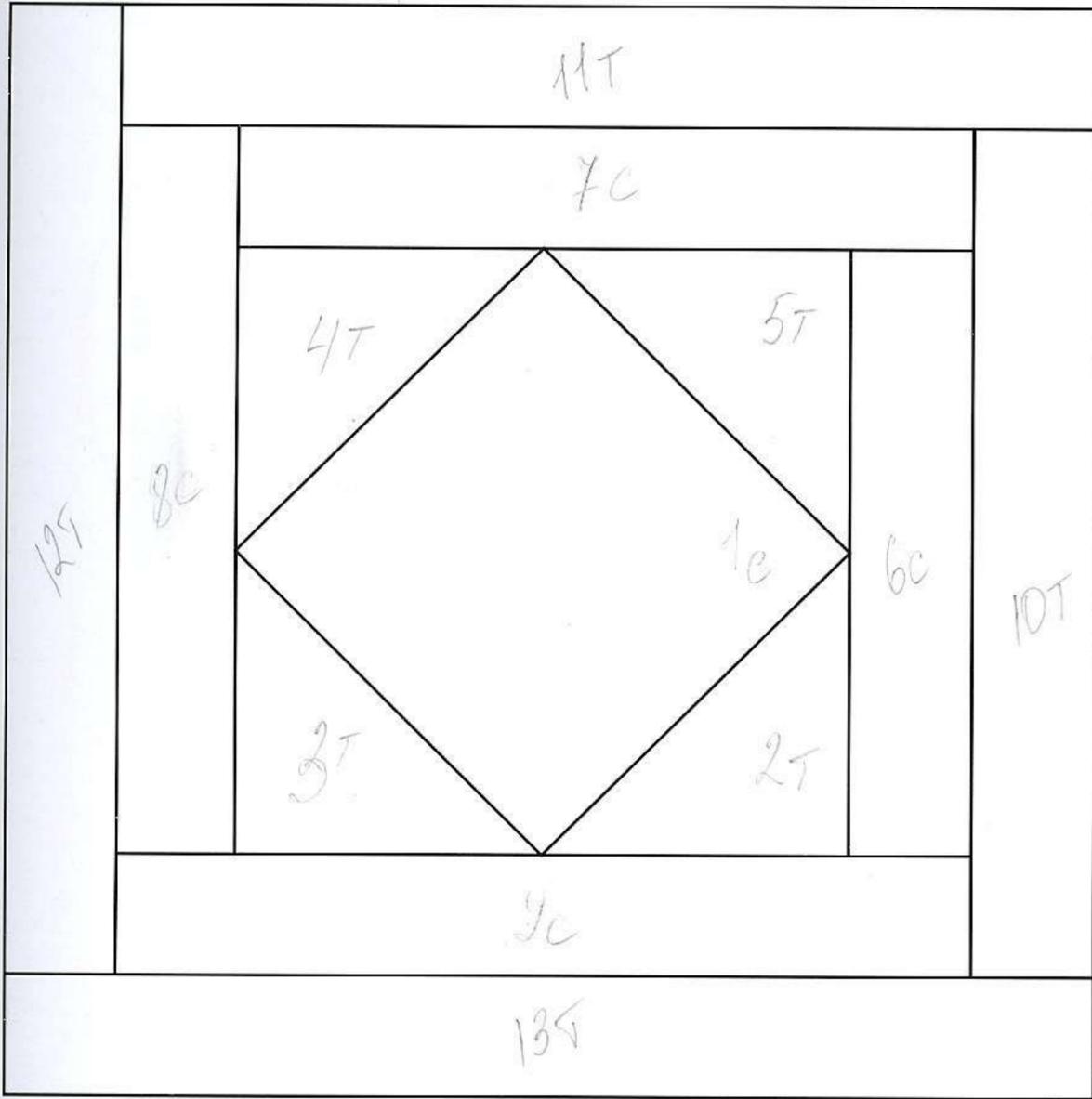
Merry Christmas,  
Brenda



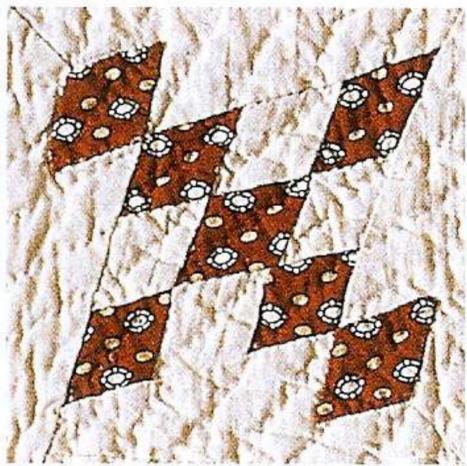
**B-12**  
*Starflower*



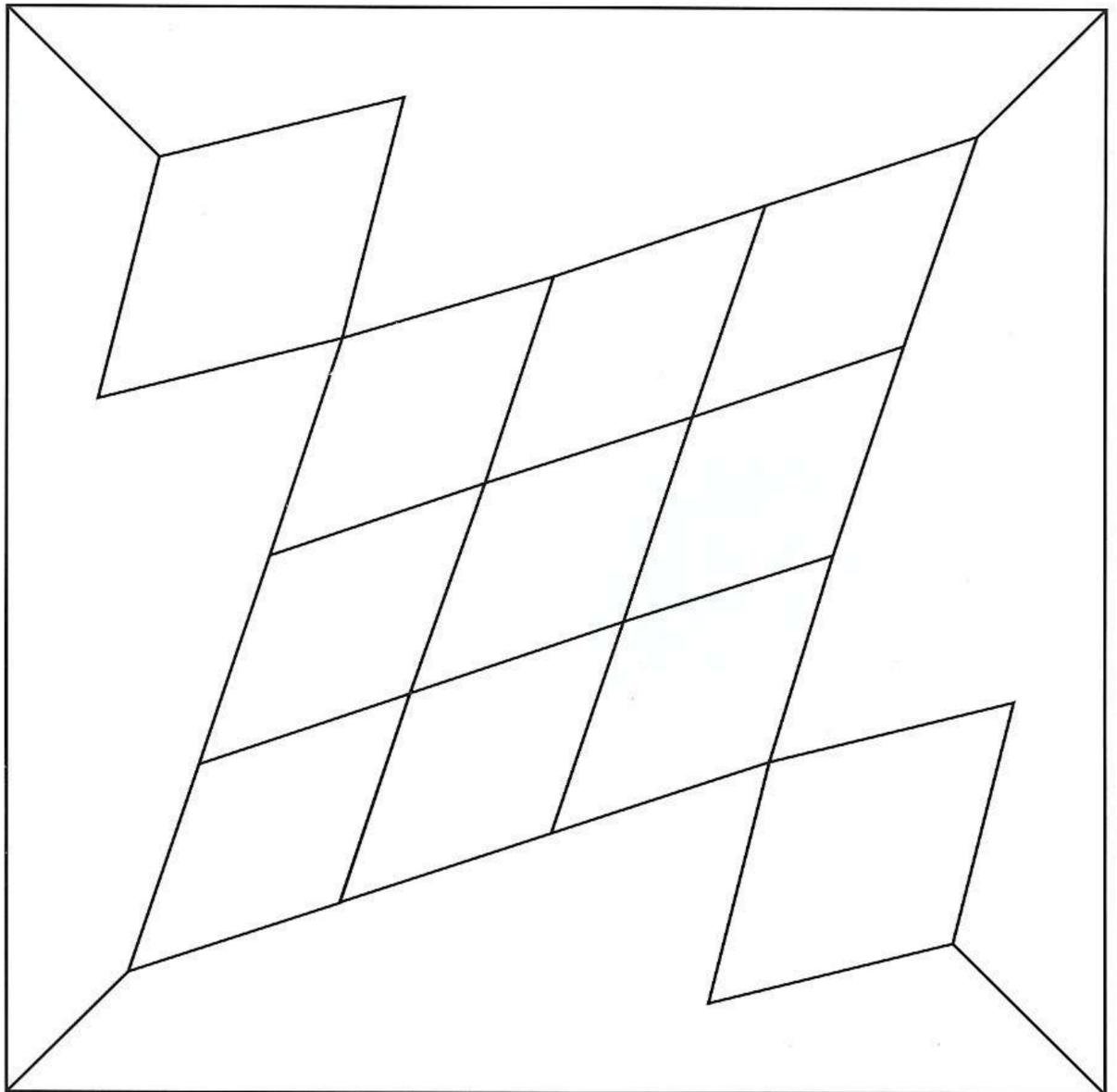
**B-13**  
*Four Corner*  
*Press*

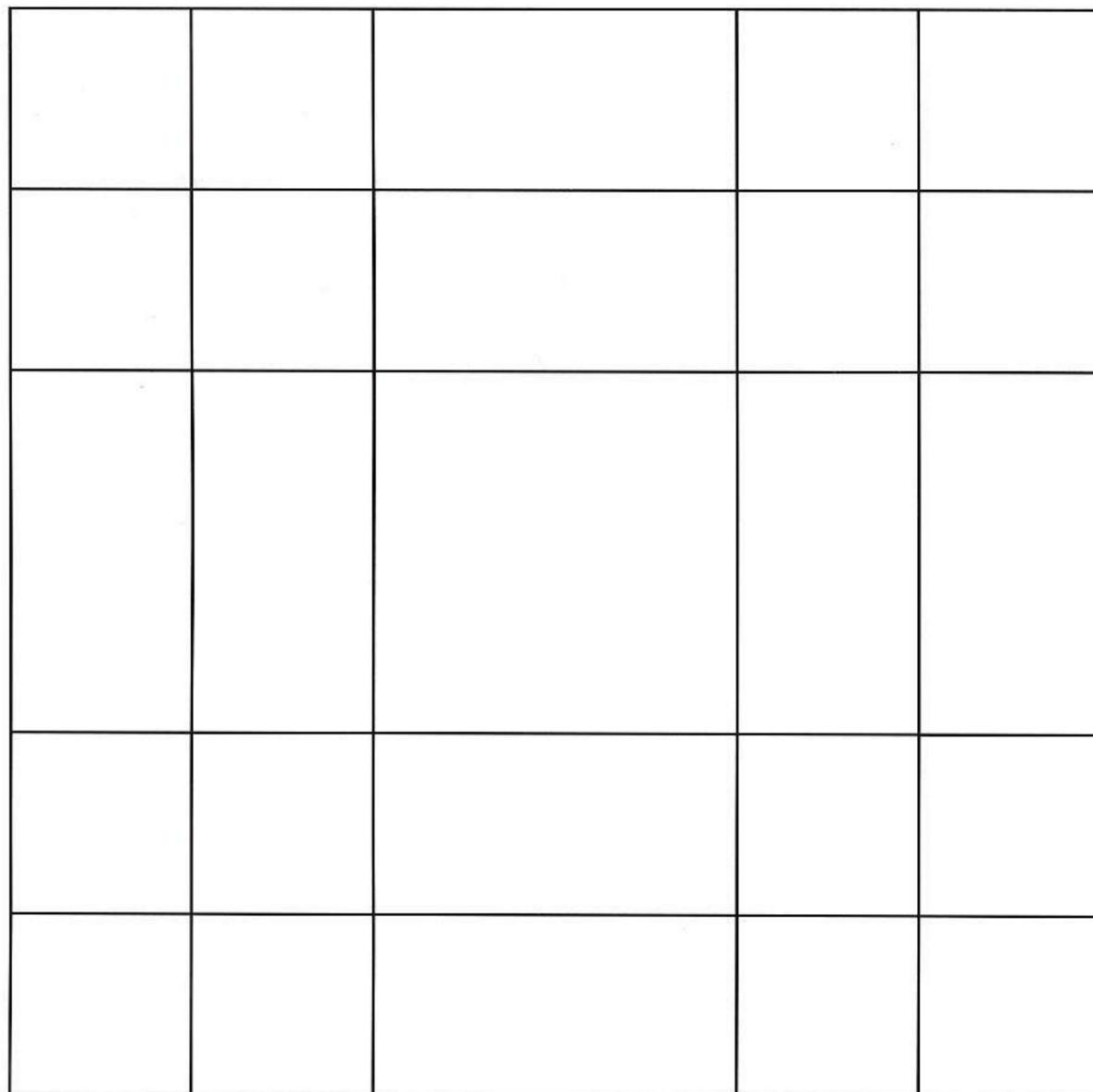



**C-1**  
Trooper Green's  
Badge

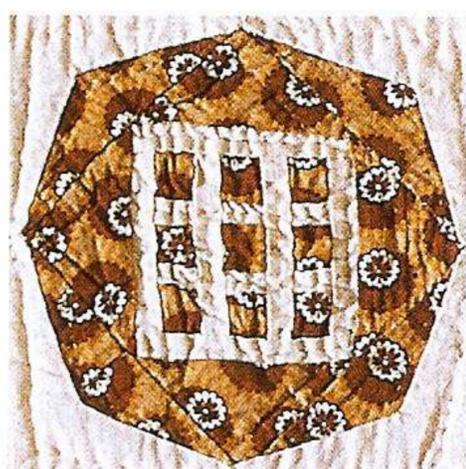
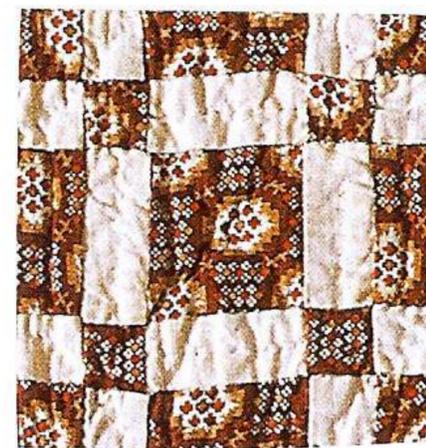


**C-2**  
Streak  
of Lightning

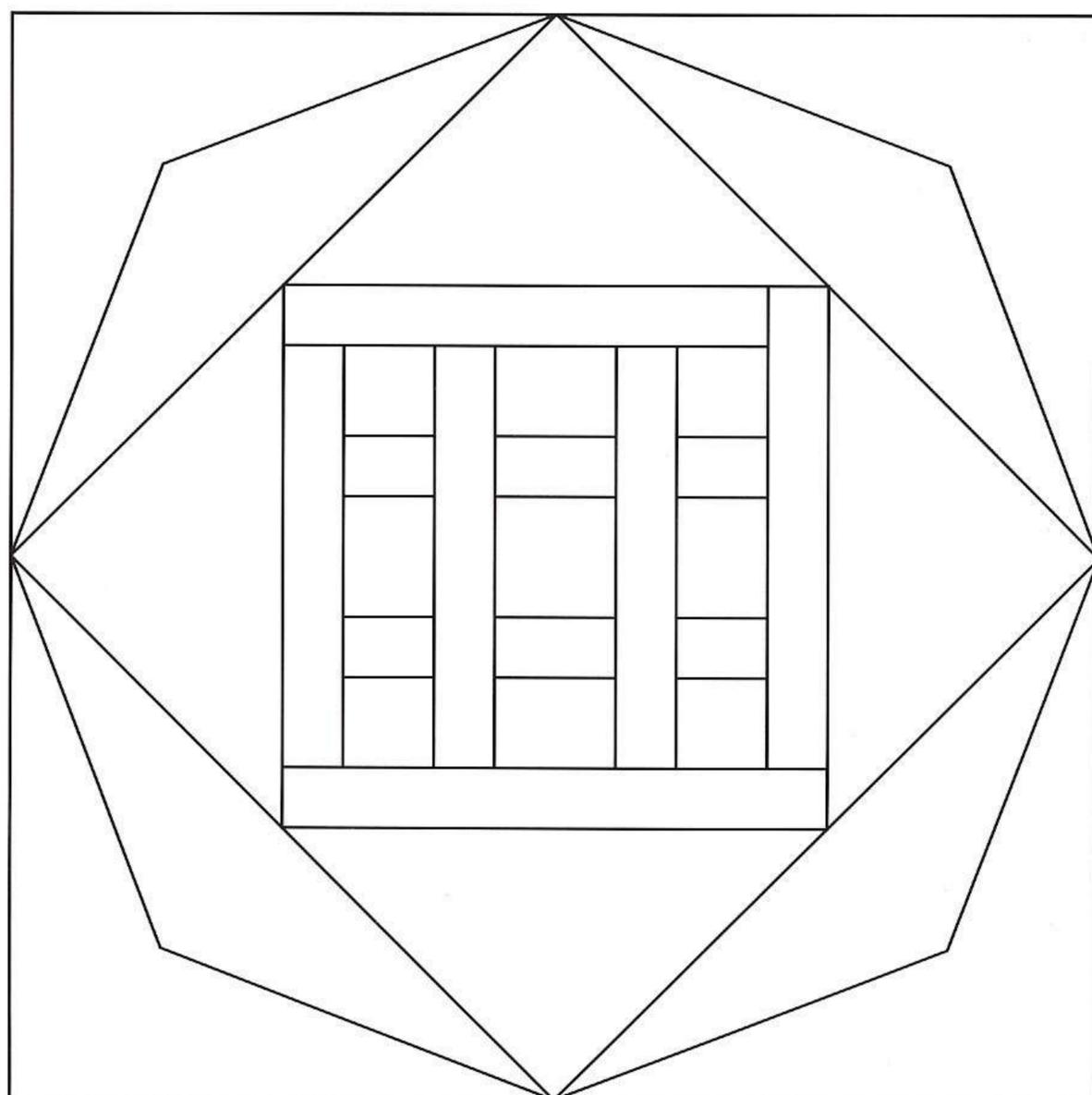


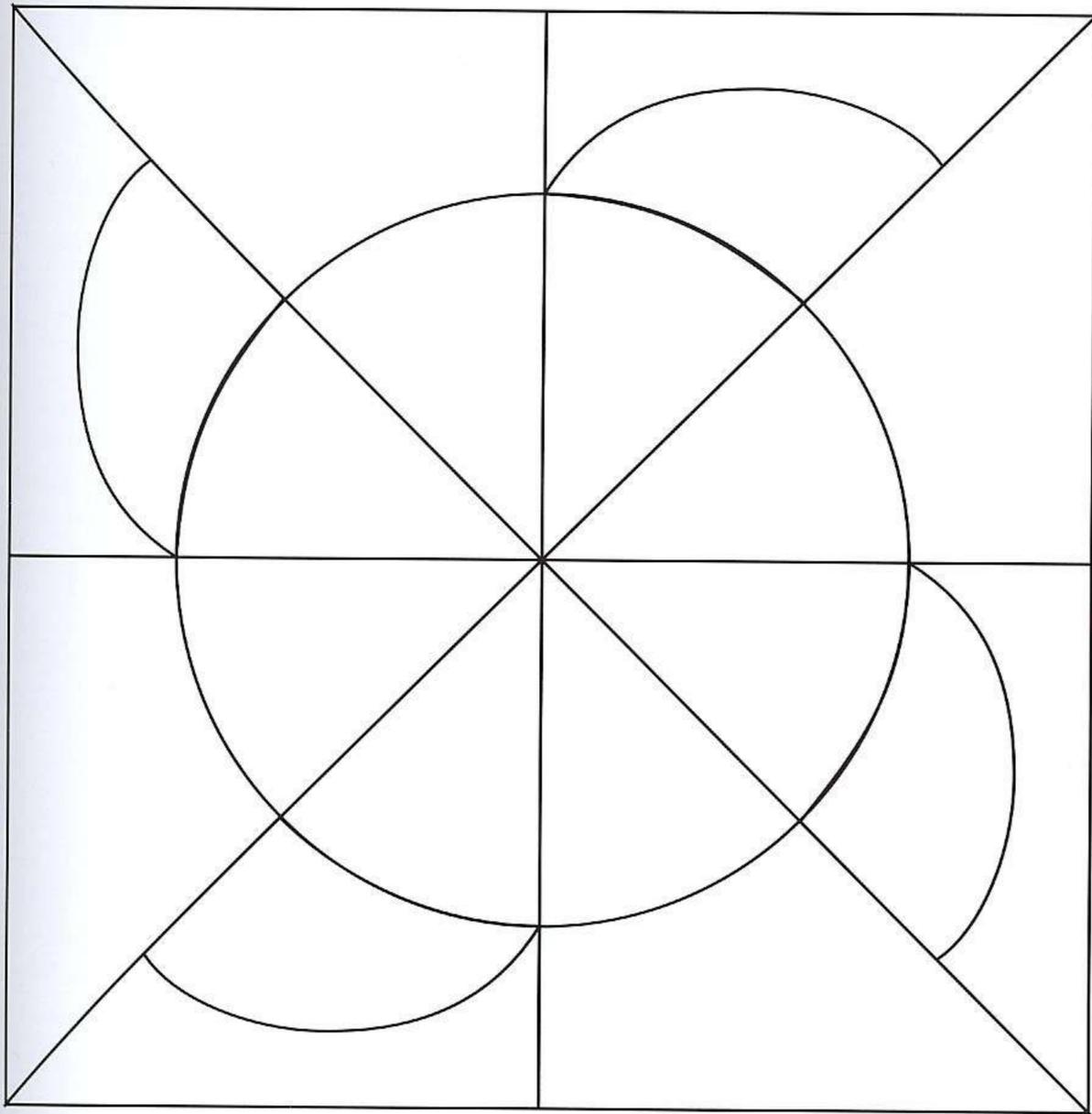


**C-3**  
*Rayelle's  
 Fence*

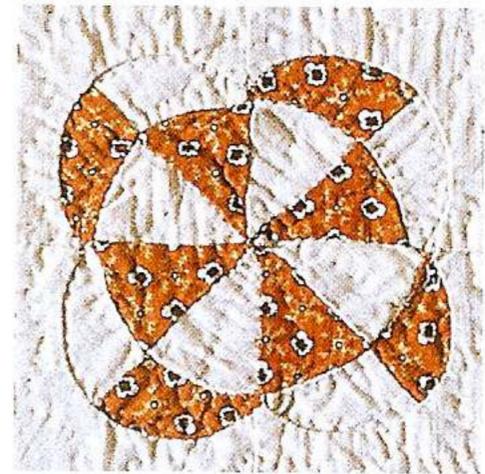


**C-4**  
*Tic Tac Toe*

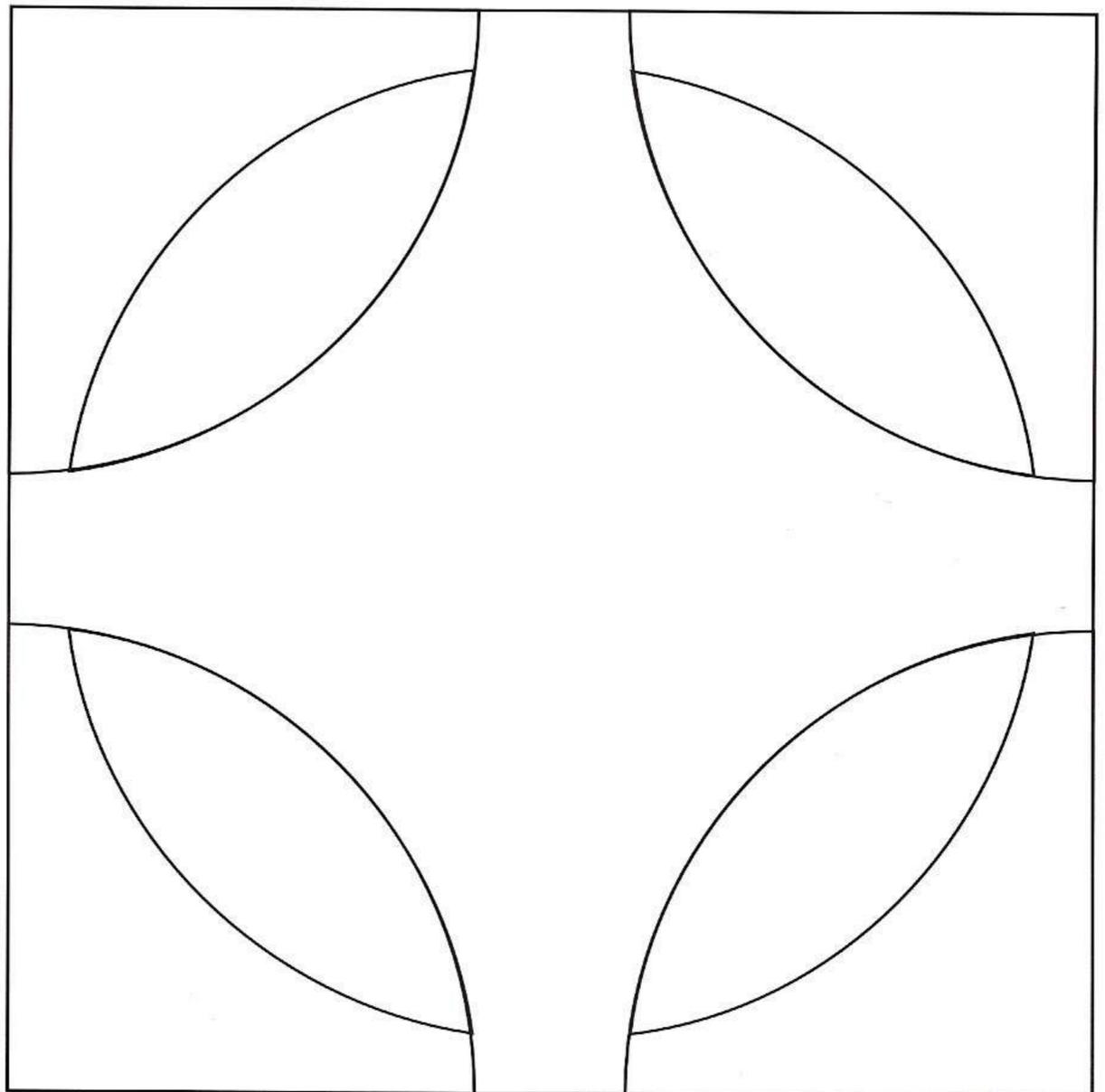


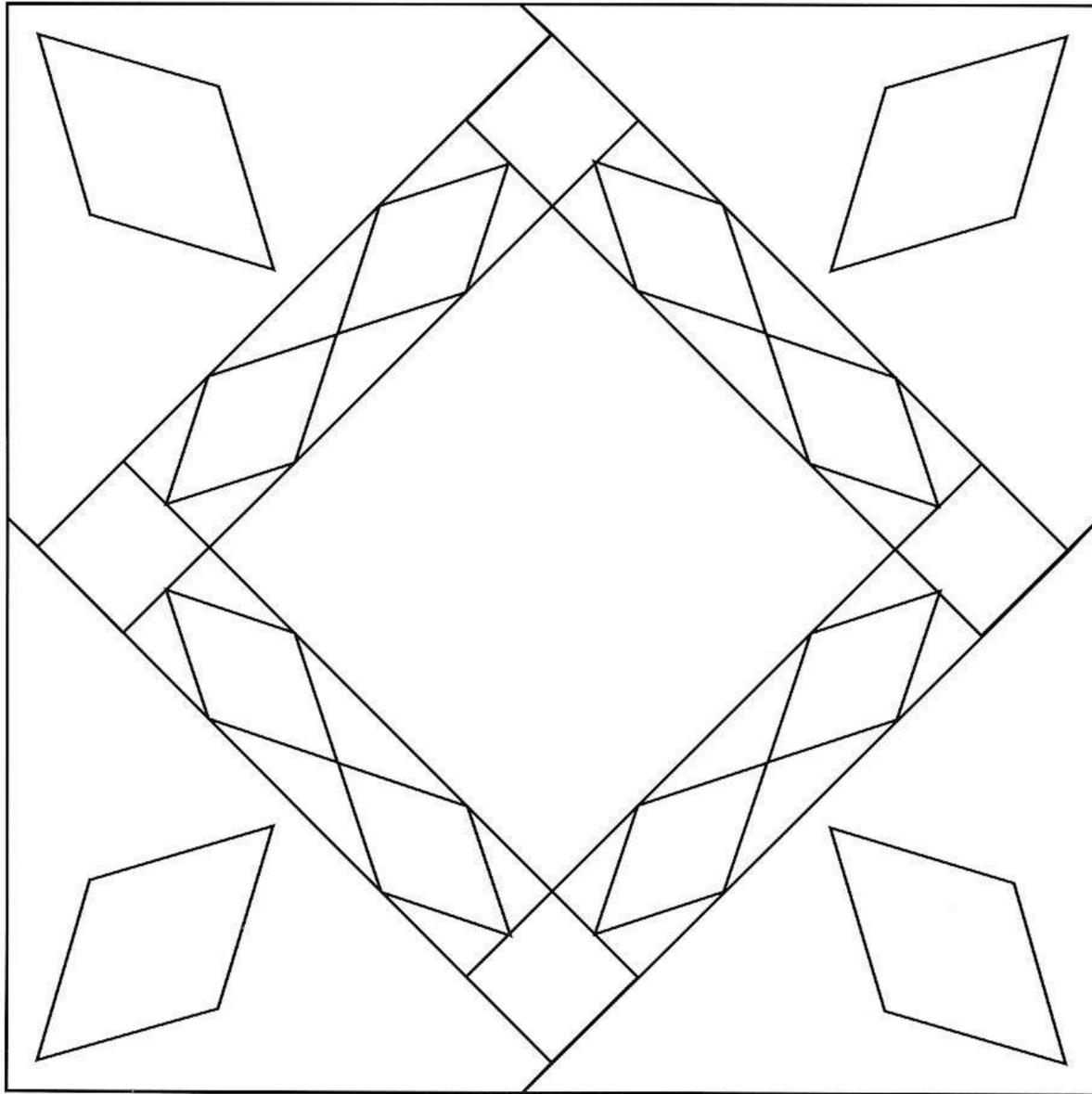


**C-5**  
*Eye of the Cyclone*

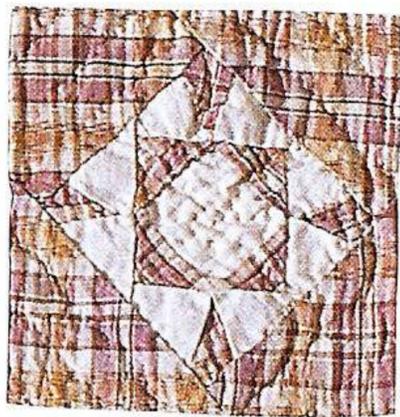
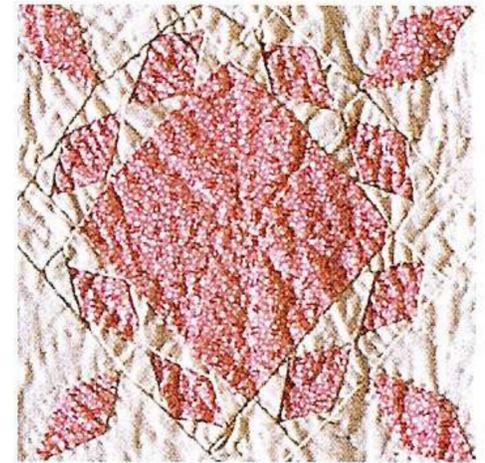


**C-6**  
*Ashley's Aura*

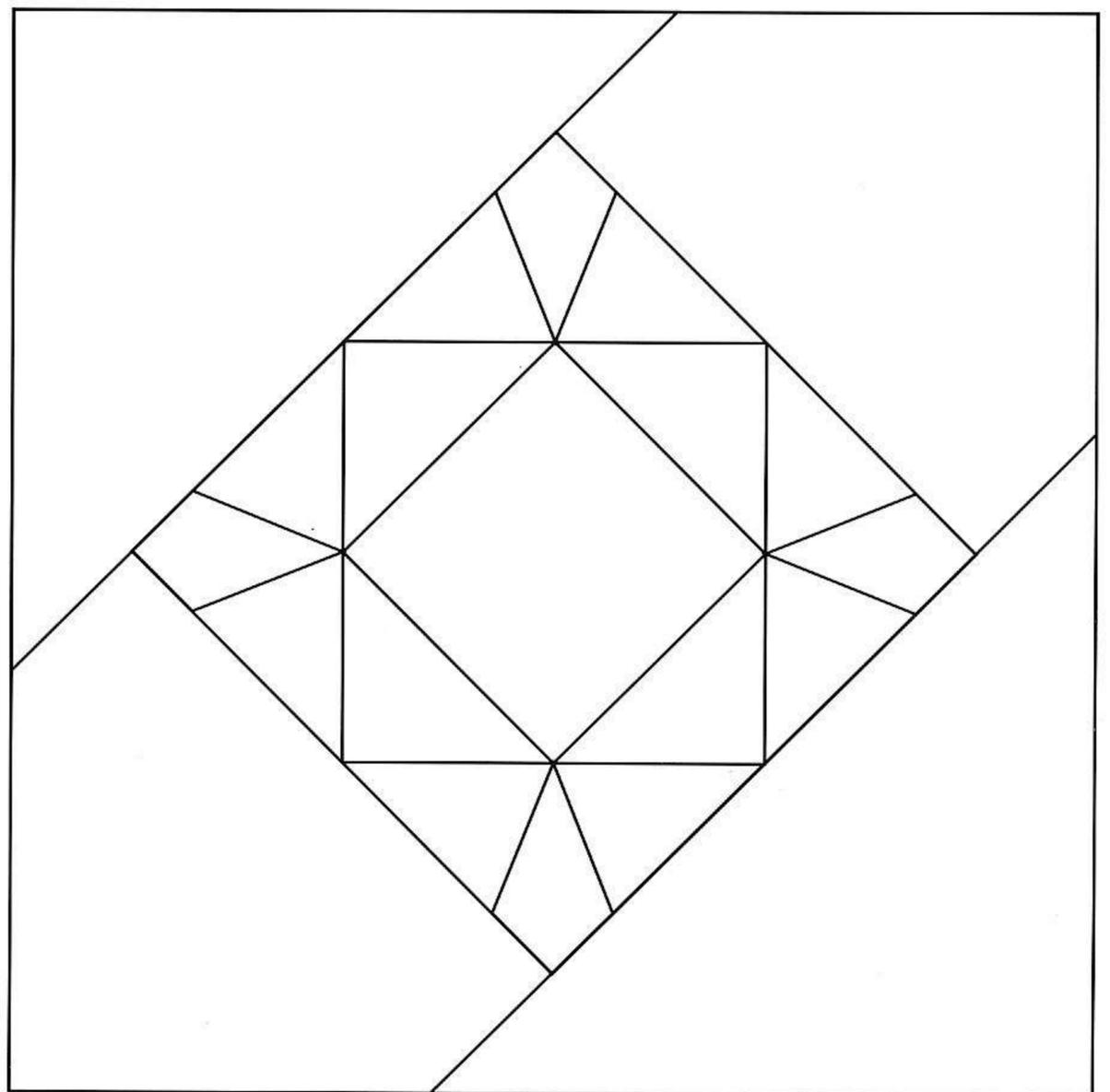




**C-7**  
*Megan's  
Mountain Laurel*

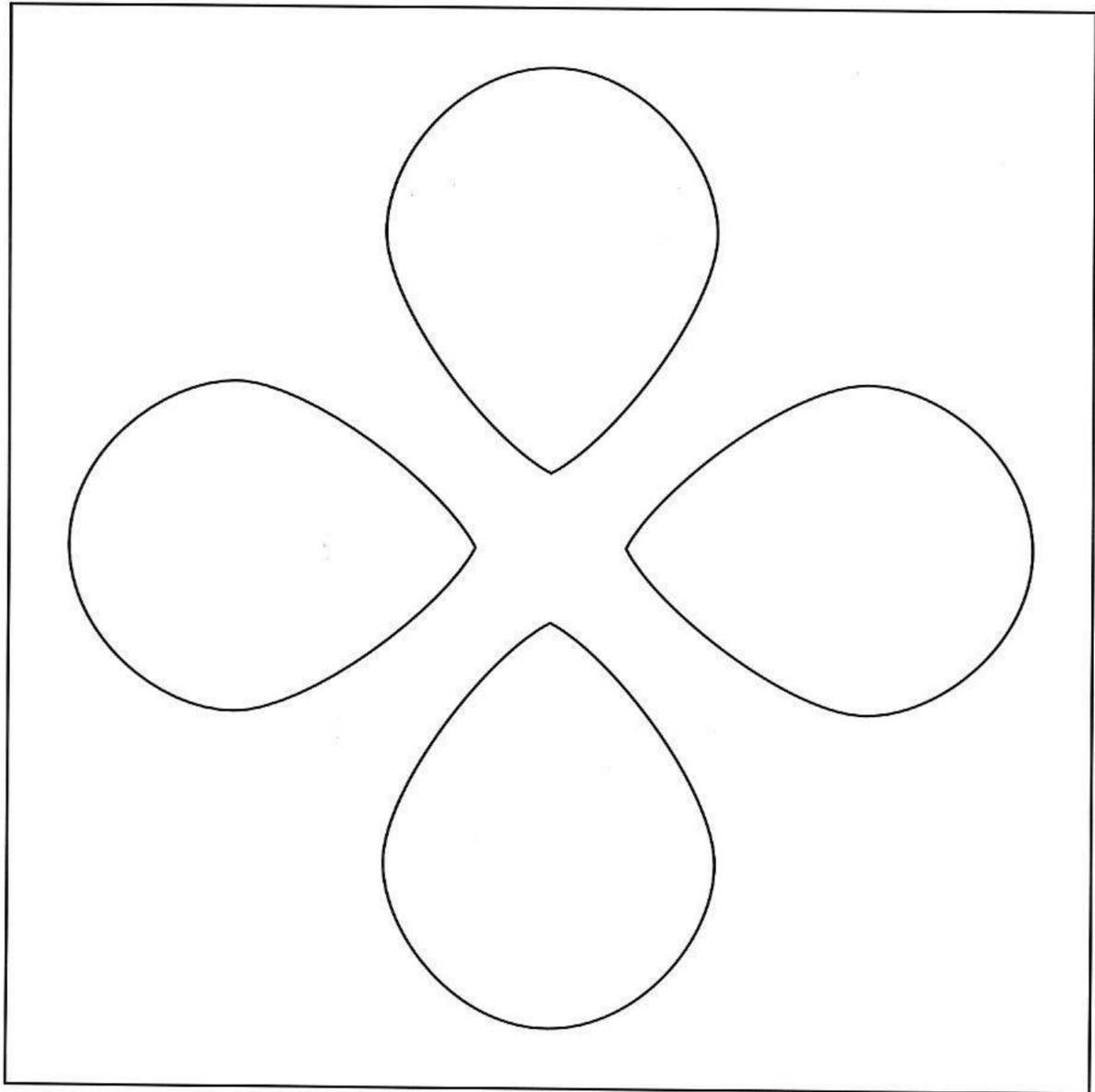


**C-8**  
*Hani's Crown*

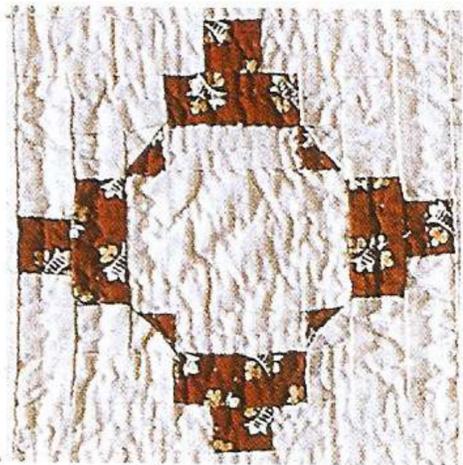




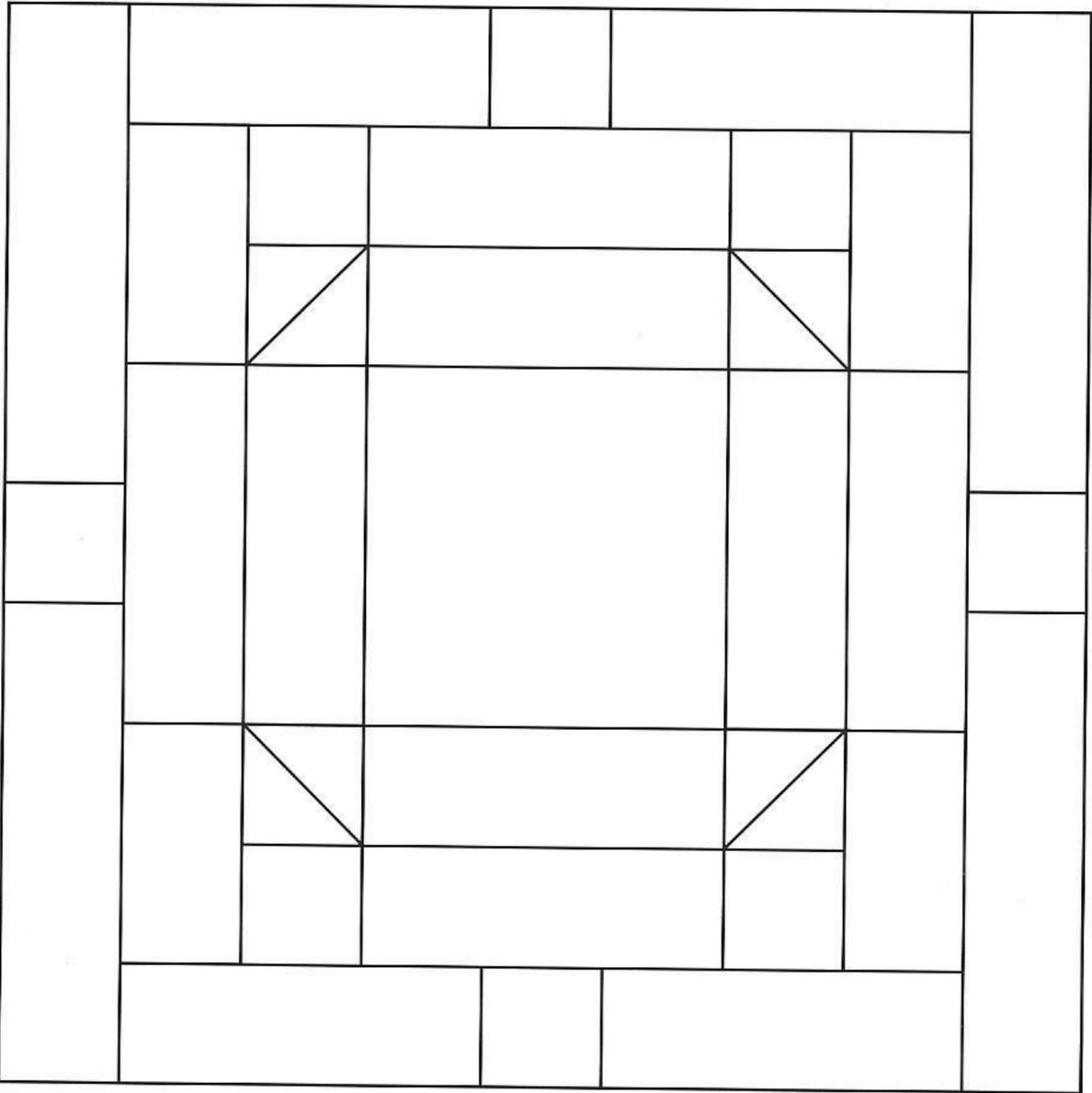
*A Lucky Encounter* by Junko Kawade, Kobe City, Japan, 1994. 71 x 71 inches.

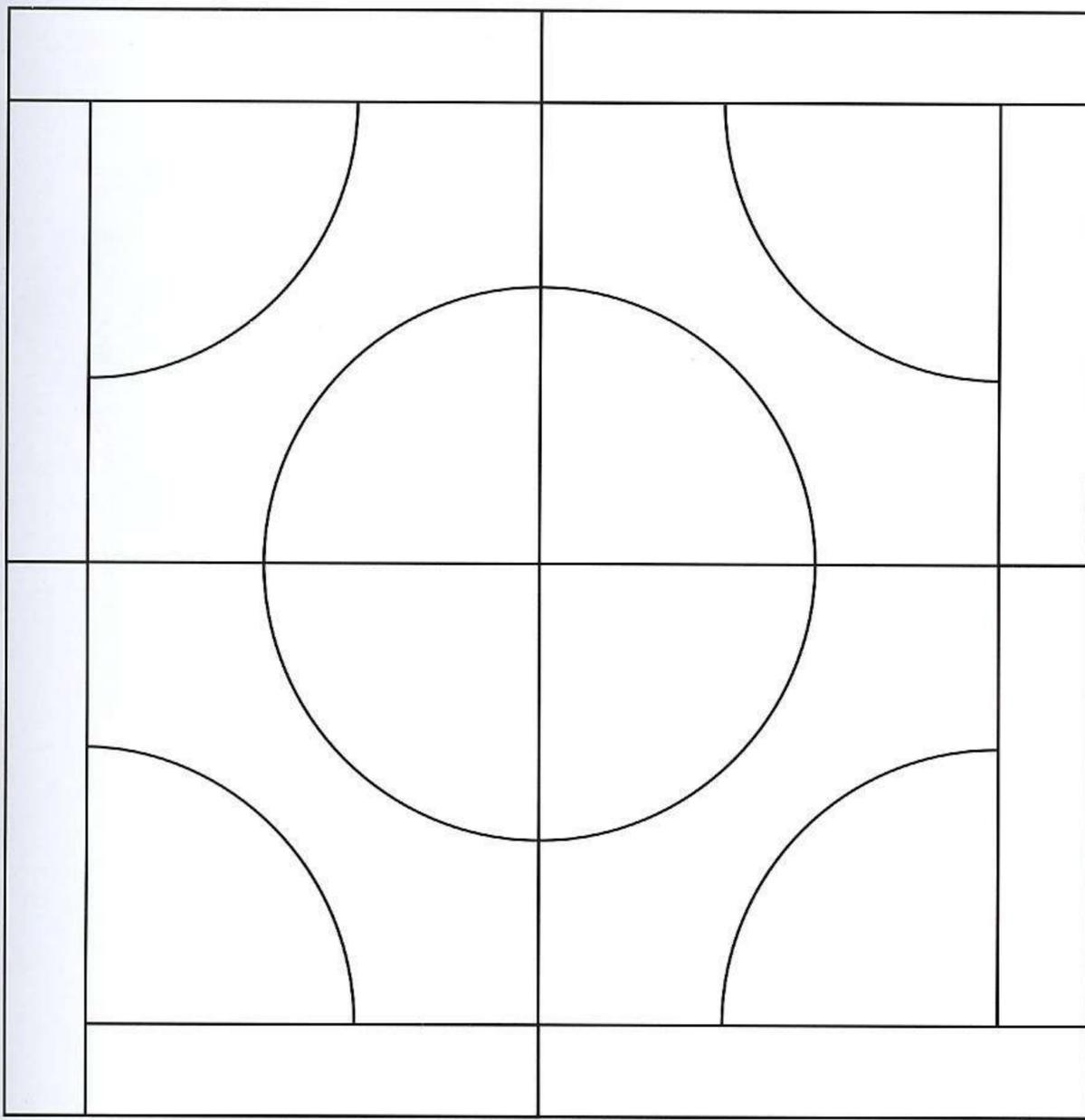


**C-9**  
*Jane's Tears*

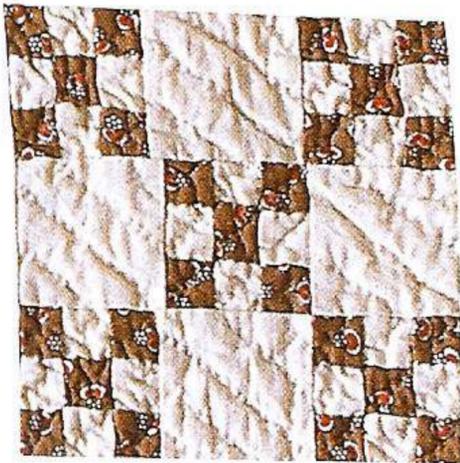
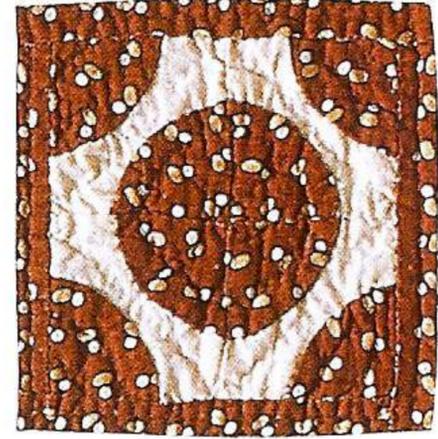


**C-10**  
*Patriot's Lantern*

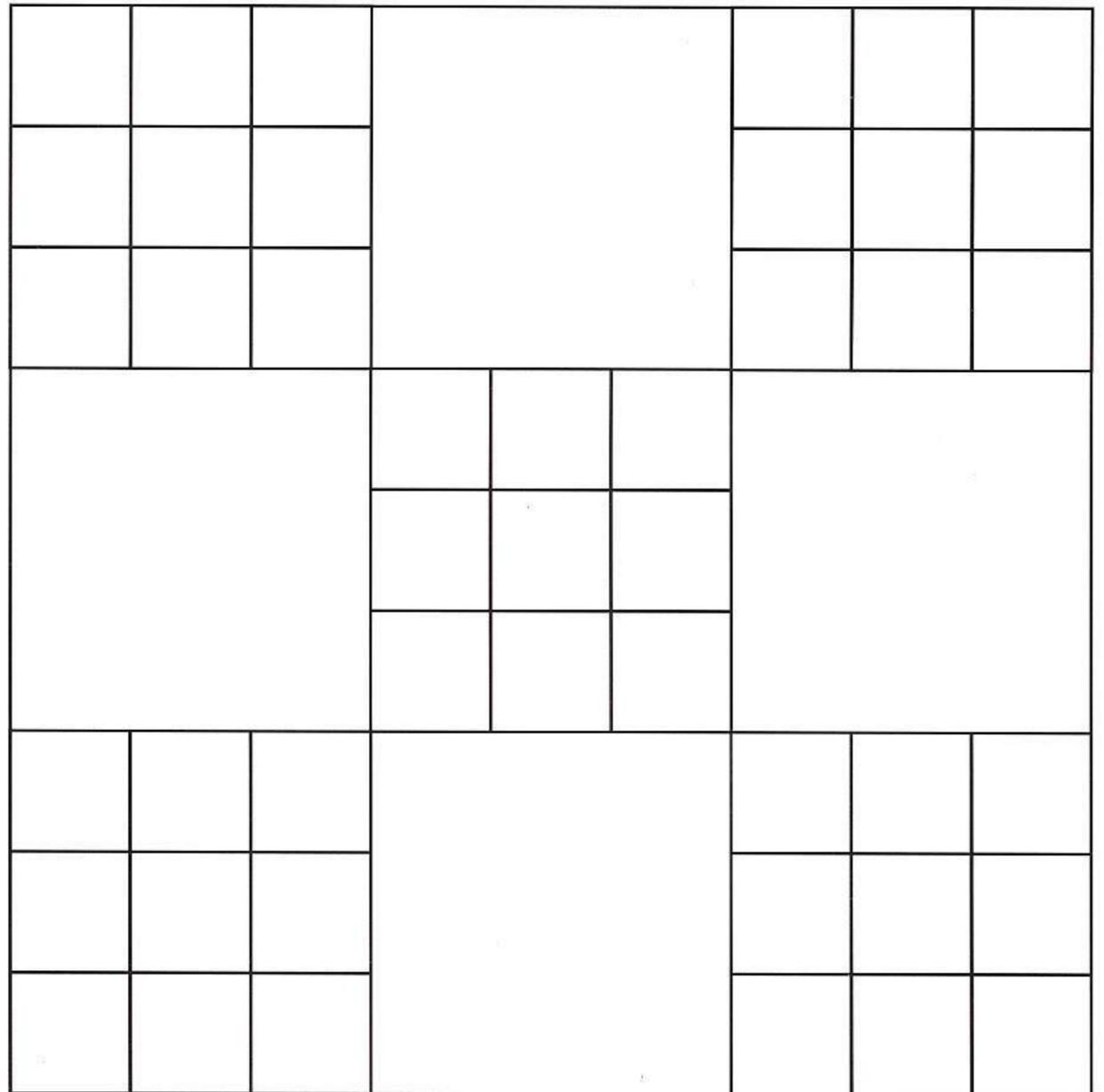


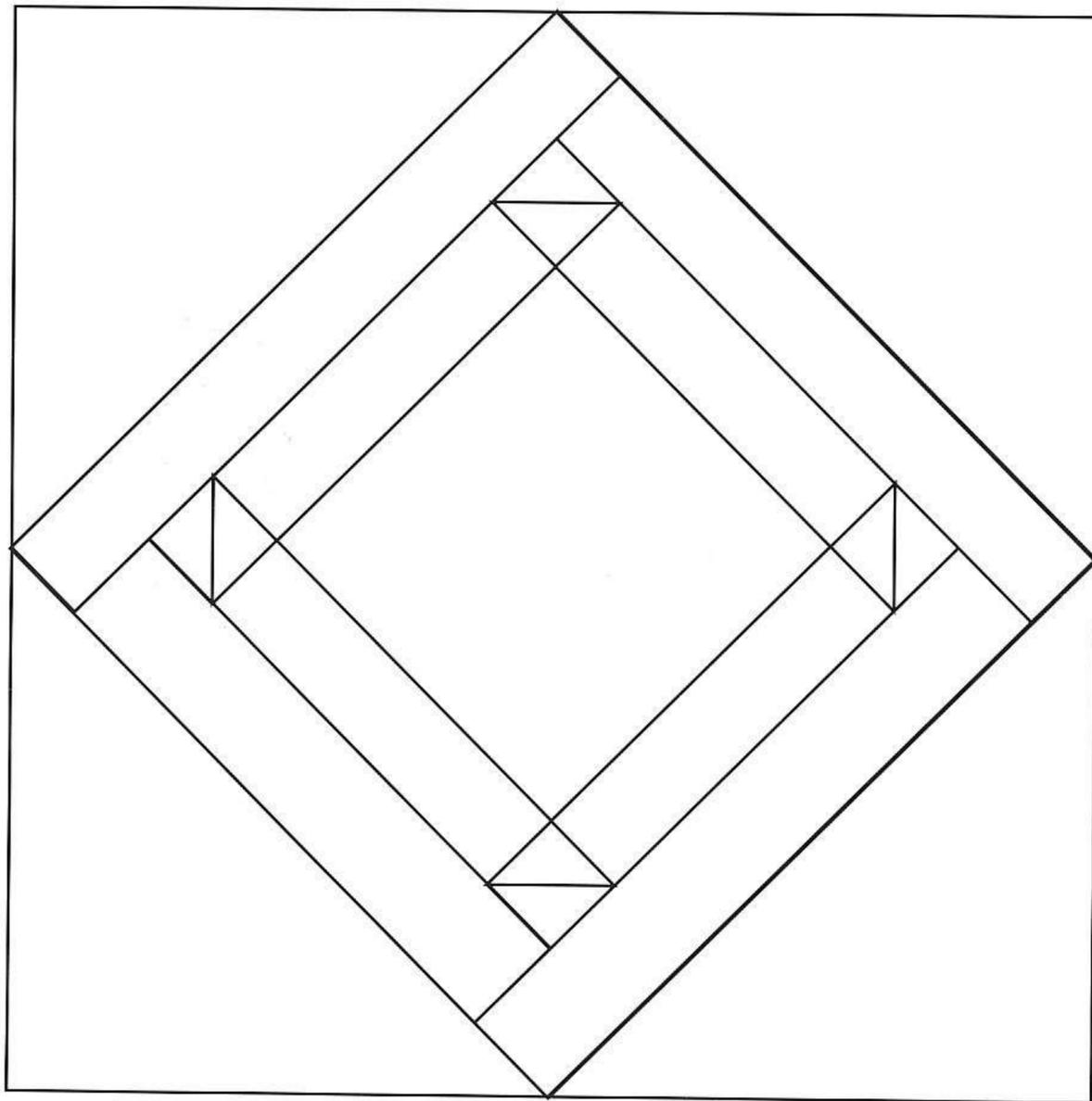


**C-11**  
*Soldiers and  
 Sailors Monument*

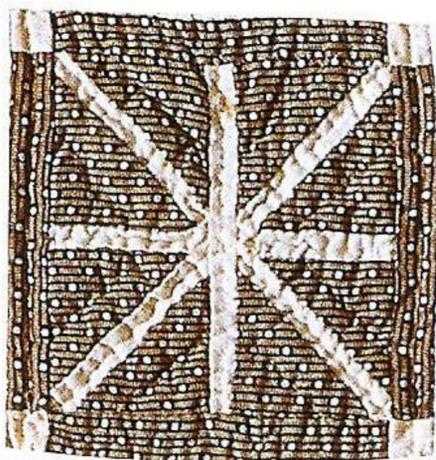


**C-12**  
*Family  
 Reunion*

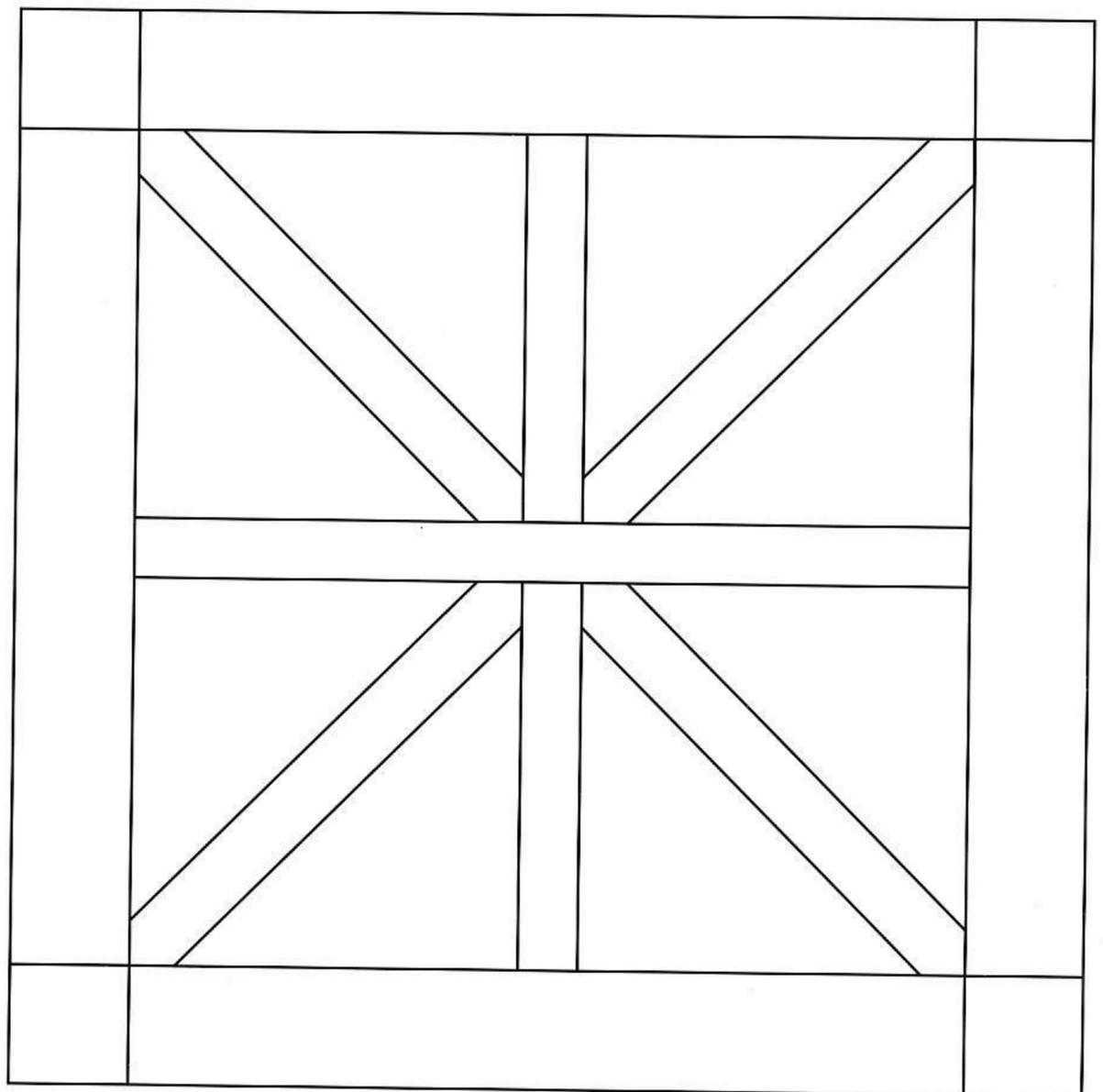




**C-13**  
*Lakota*  
*Sioux*

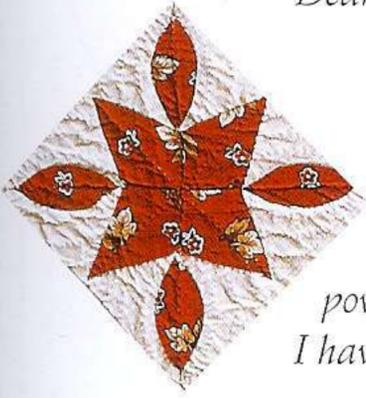


**D-1**  
*Alison's*  
*Guiding Light*



January 12

Dear Jane,



We've had our first Baby Jane class! I was so excited and nervous I could hardly stand it. Women are very precious when they come to a quilting class, Jane. Many of them assume the same postures and positions they had when they were little girls sitting in front of that ominous teacher who supposedly knew everything and had the power of life and death over them. Their trust was a little frightening to me. (Remember, I have a picture of The Quilt and four little blocks - not a great deal to impress someone.)

However, excitement is contagious. We discussed possible fabric themes for individual quilts, and each student went home with a Baby Jane notebook, some fabric, and a smile.

Who was your teacher, Jane? Did you work on quilts with your mother? How did you learn? When will we know?

Thank you for The Quilt,  
Brenda

March 15

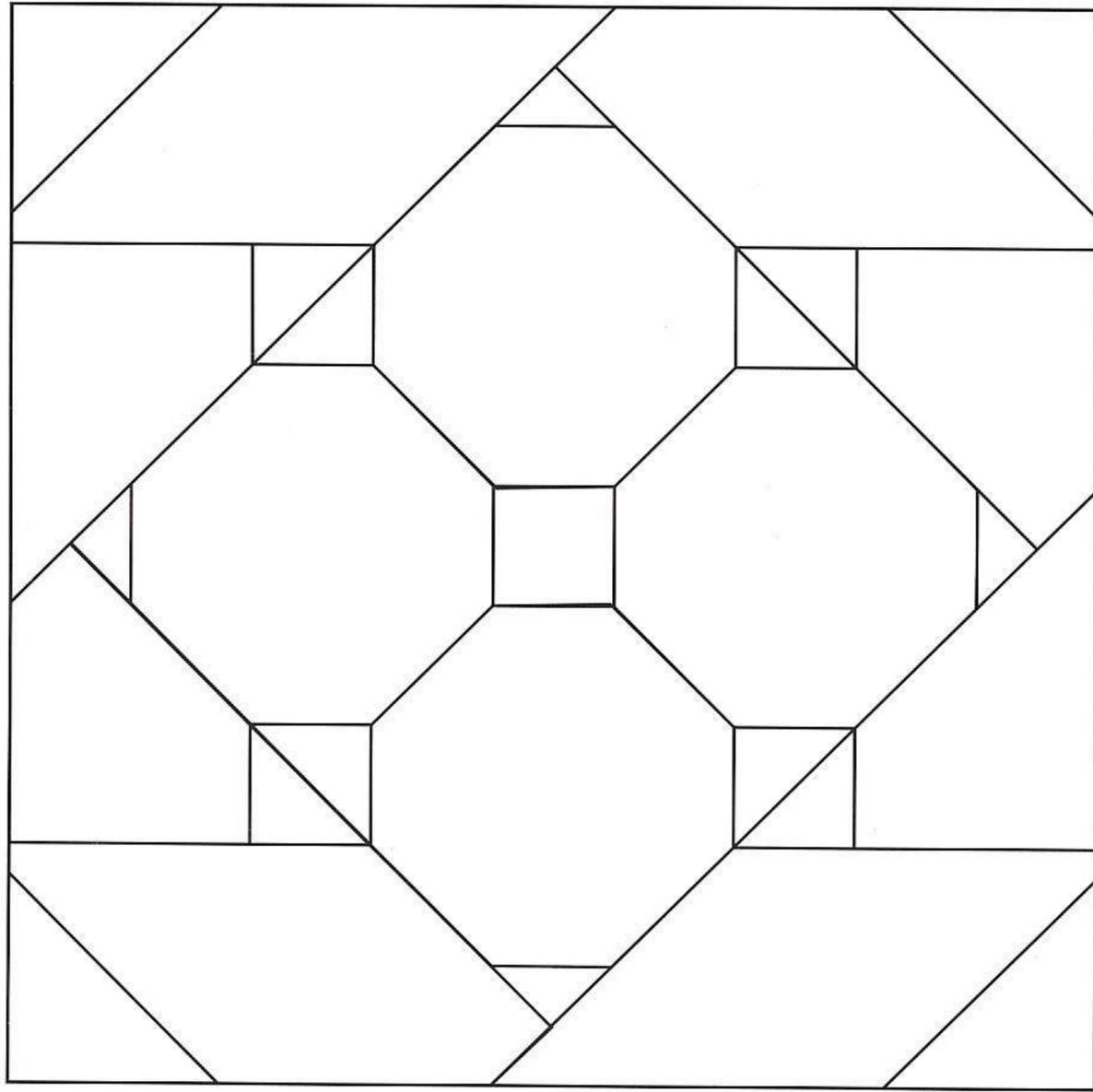
Jane, Dearest,

I am in trouble! These women are becoming possessed with you and The Quilt! I keep telling them we will make fifty little blocks this year, and they keep saying they want to make them ALL! I assured them they could do that, but they will have to do it with someone else. Not that I don't enjoy making these cute little blocks, but I have Baltimore Albums to make. I did give them six blocks this month. I certainly hope that quiets them a bit.

They are doing a wonderful job with their blocks, and each one reflects its maker. We are naming the blocks as we make them, and the stories behind them are wonderful. There's Mary Ruth's Corset, Uncle Homer, Granny Weaver, and Bennington Star. Did you have your own names for these little Babies, Jane? I just know that each was a treasure to you as you made it.



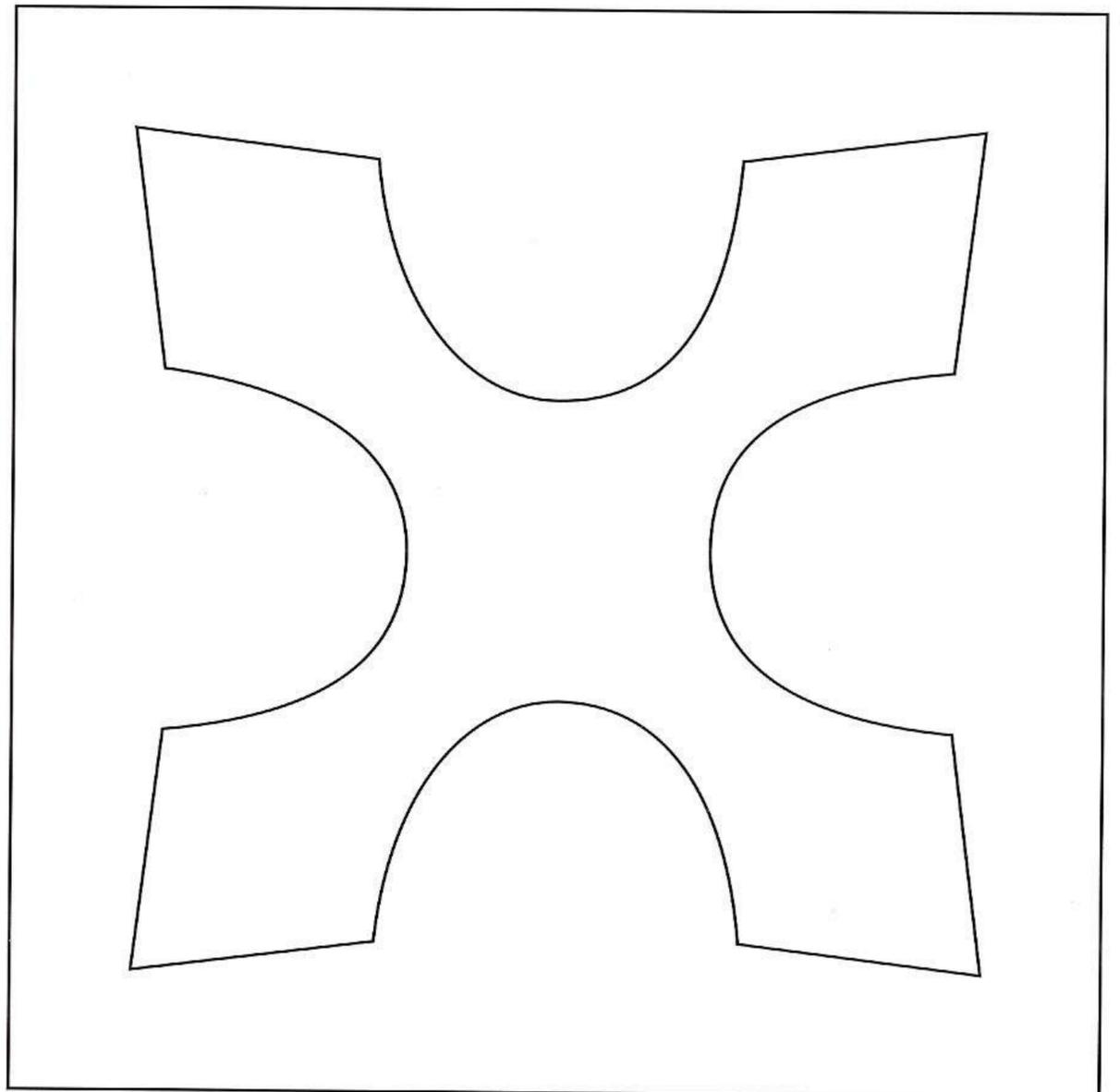
Thinking of you,  
Brenda

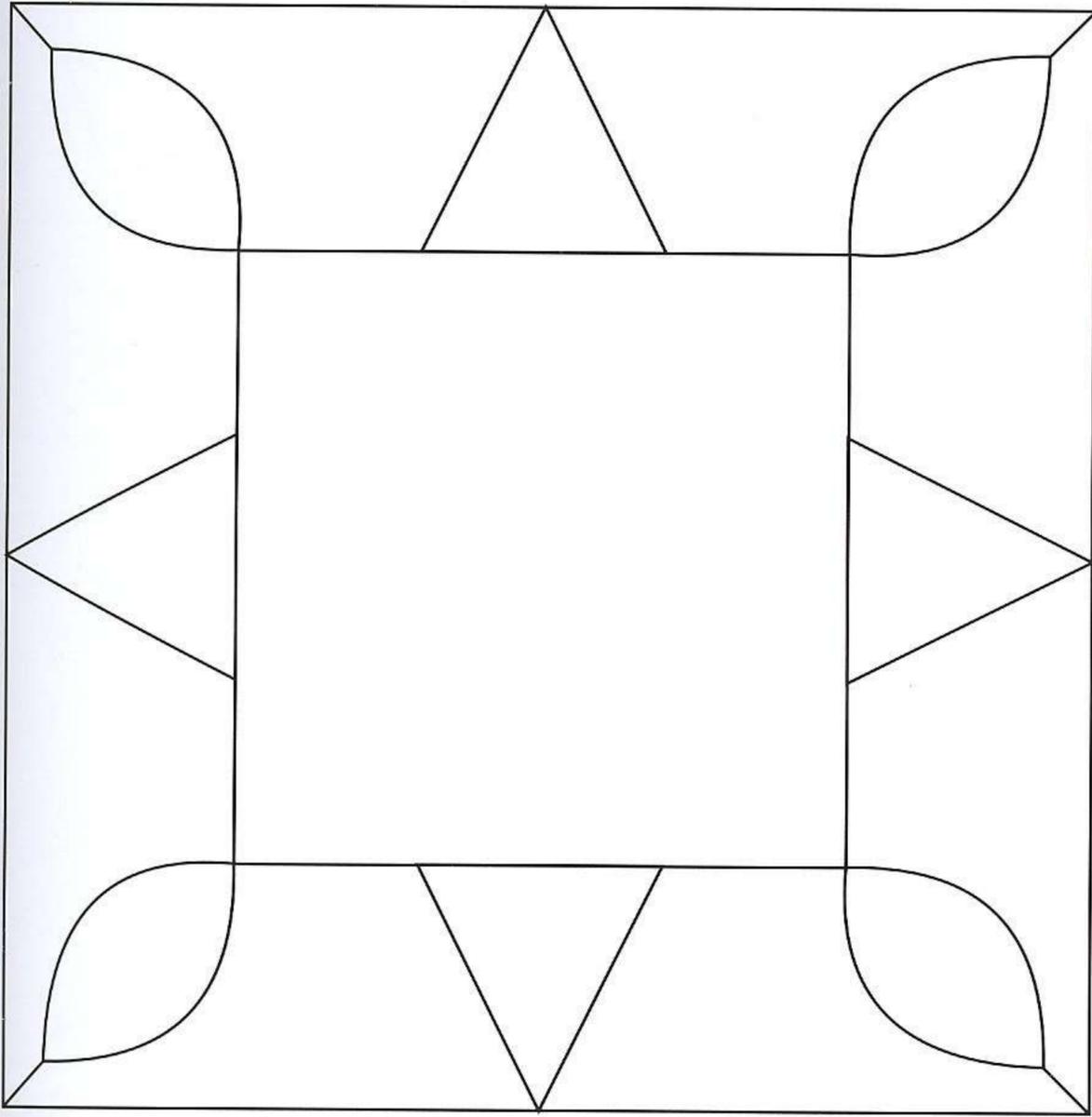


**D-2**  
*Mouse in a Mirror*

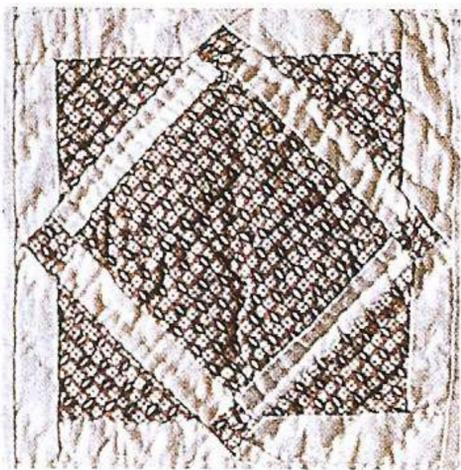


**D-3**  
*Jason's Jacks*

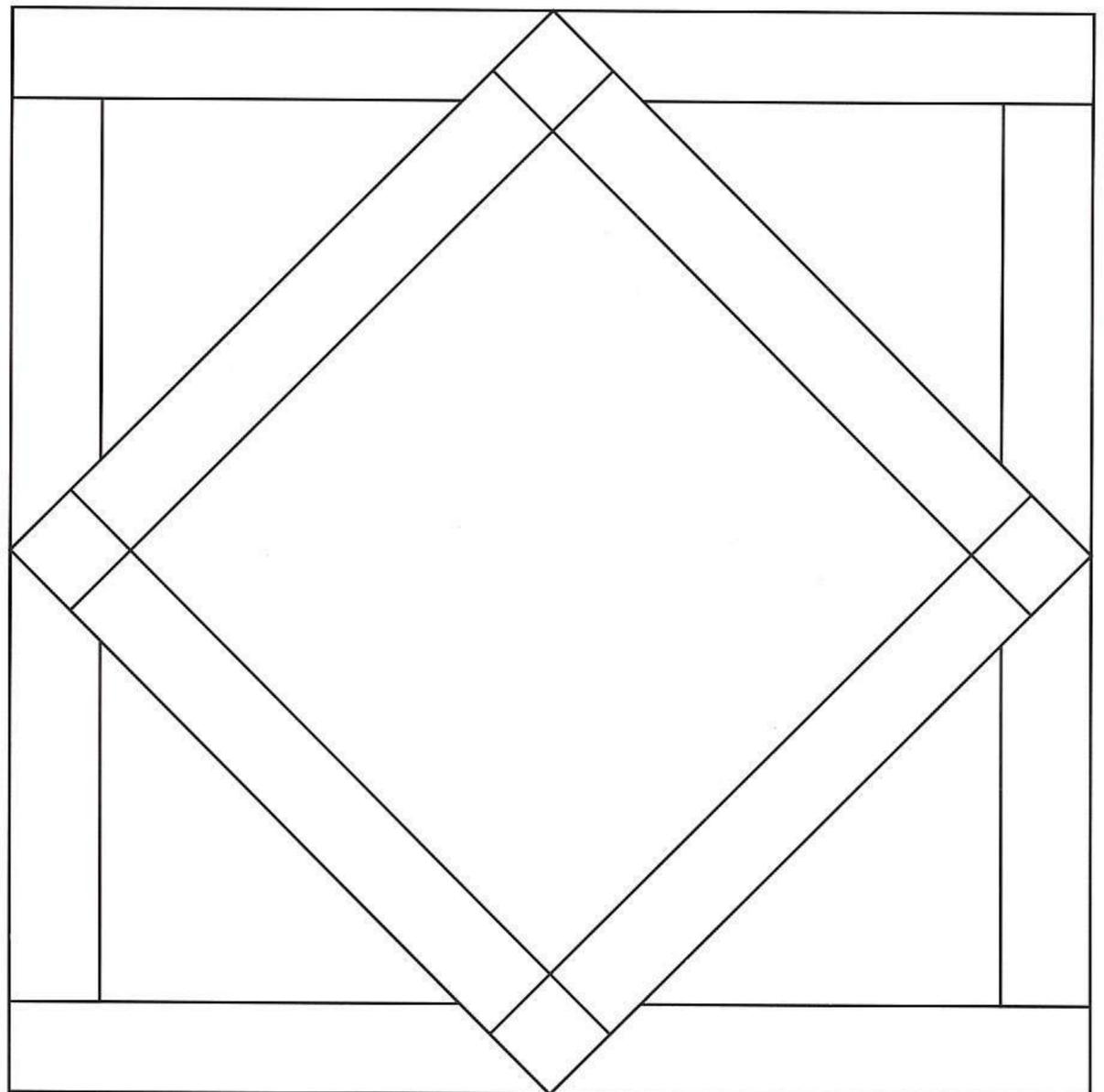


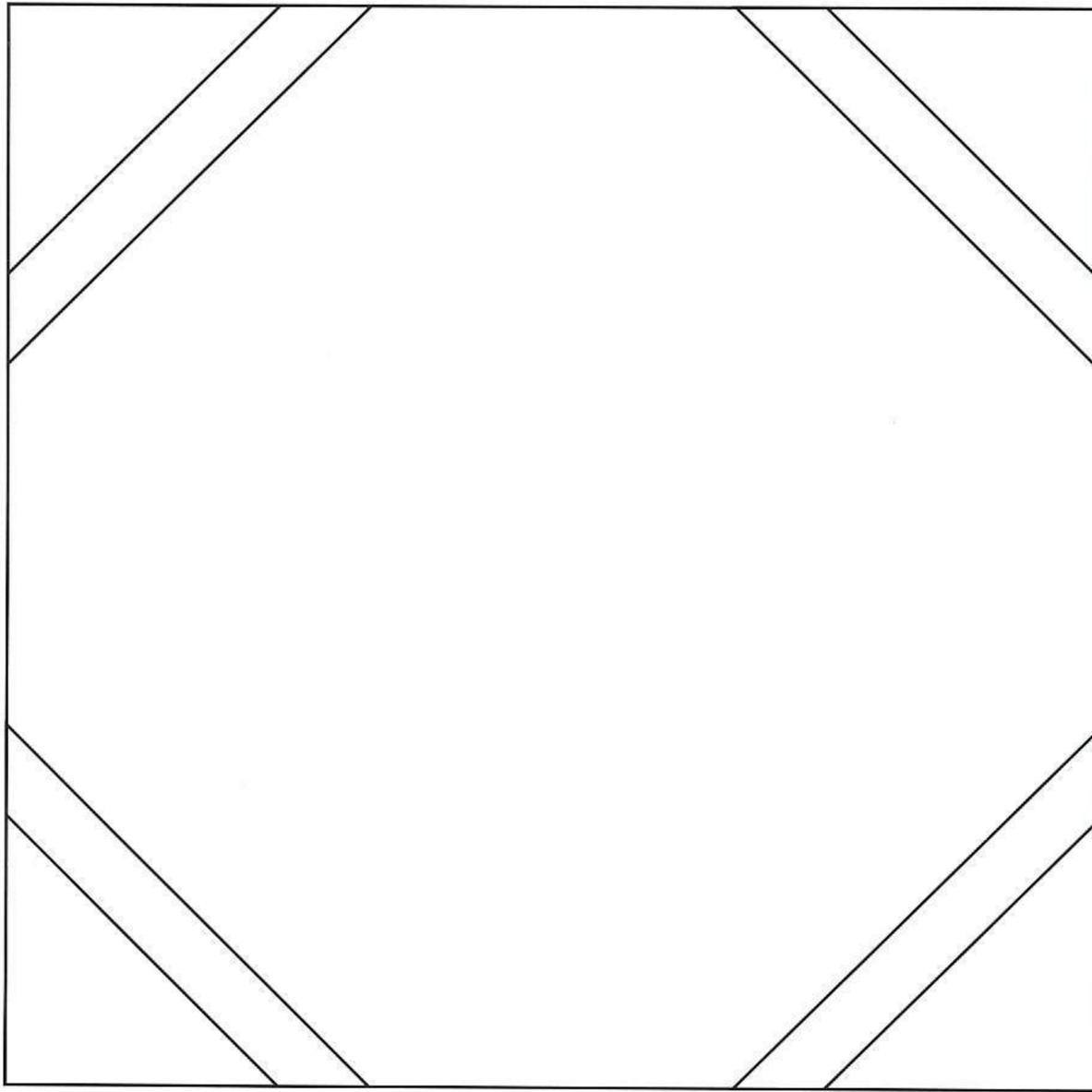


**D-4**  
*Crystal  
Star*

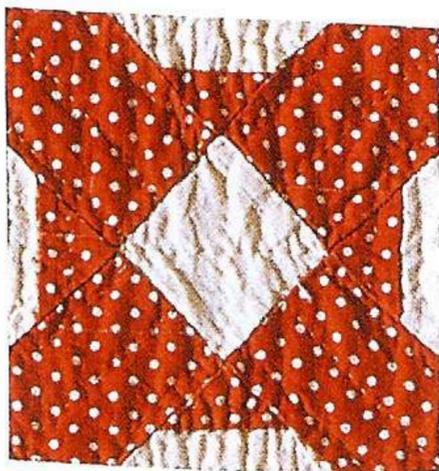
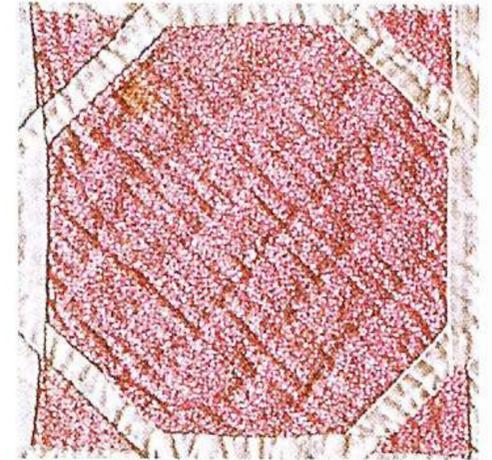


**D-5**  
*Cathedral  
Window*

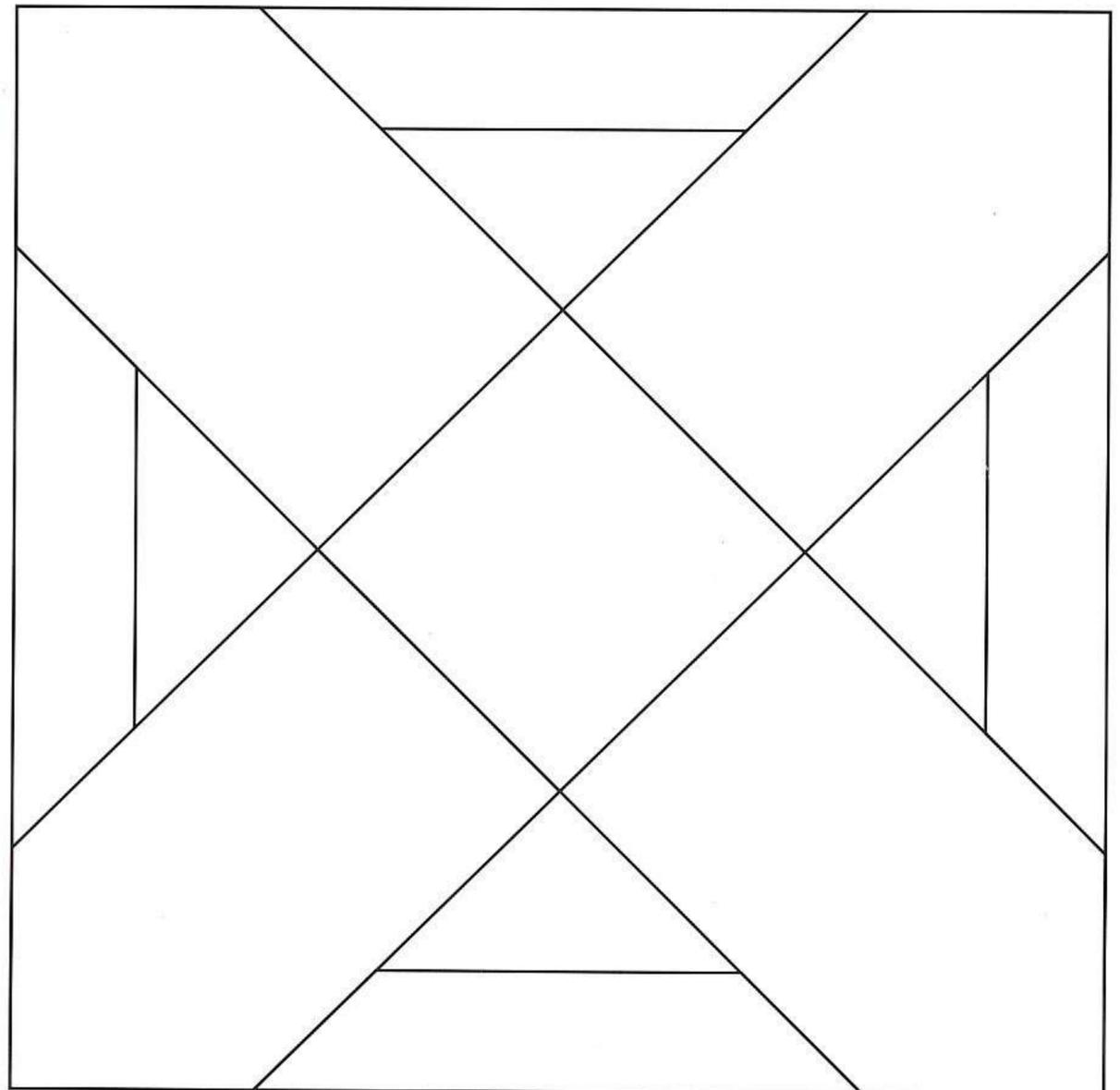


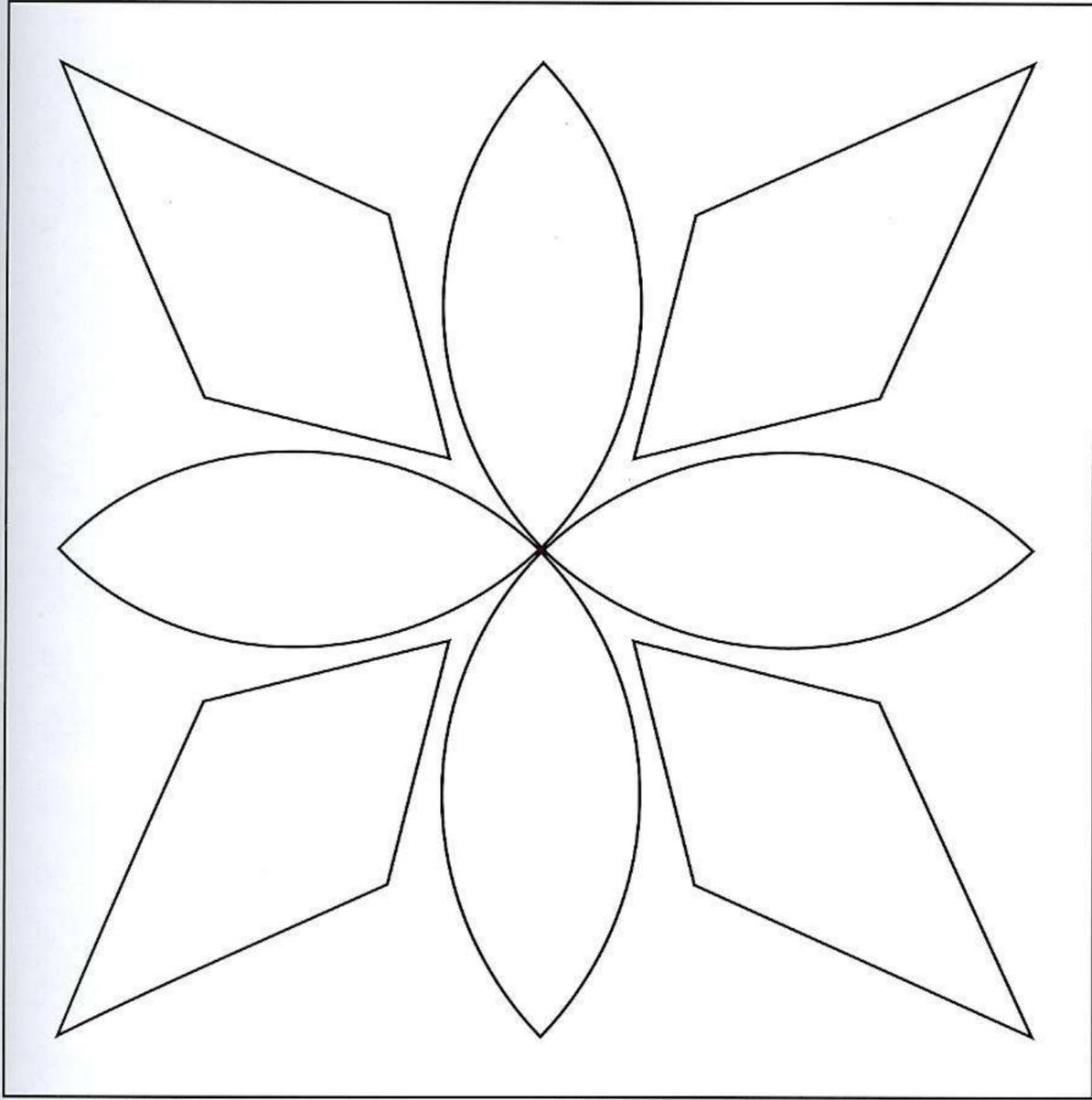


**D-6**  
*Challenge*

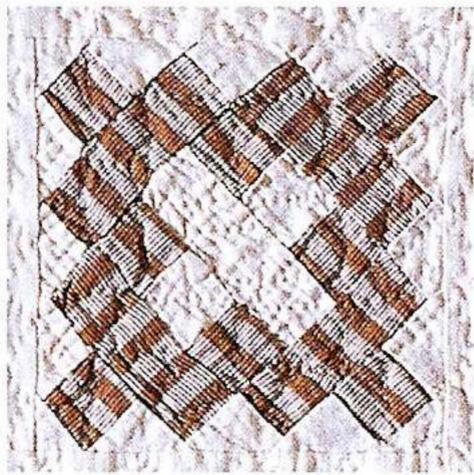


**D-7**  
*Meeting  
Place*

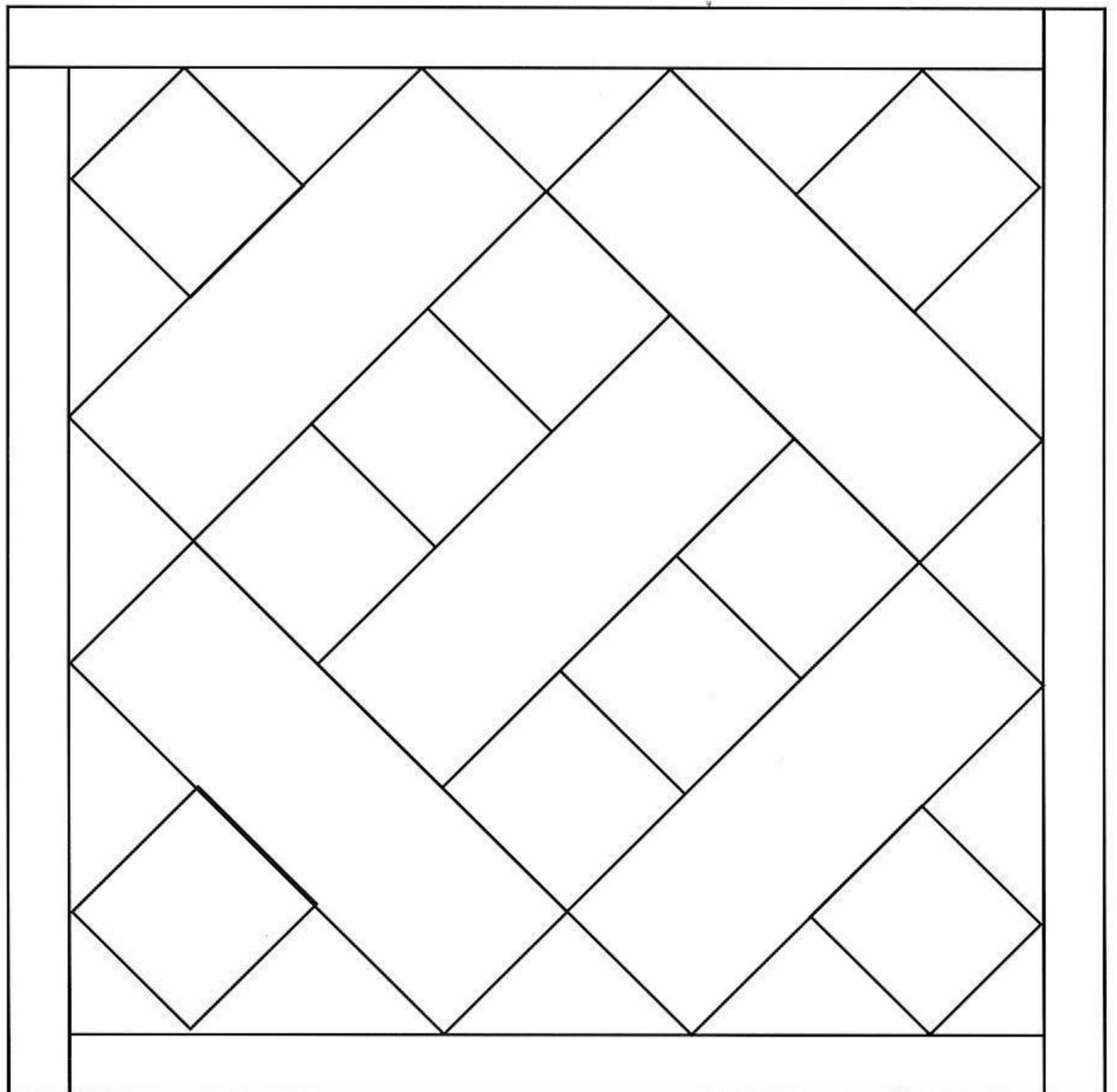




**D-8**  
*Dee Dee's  
Delight*

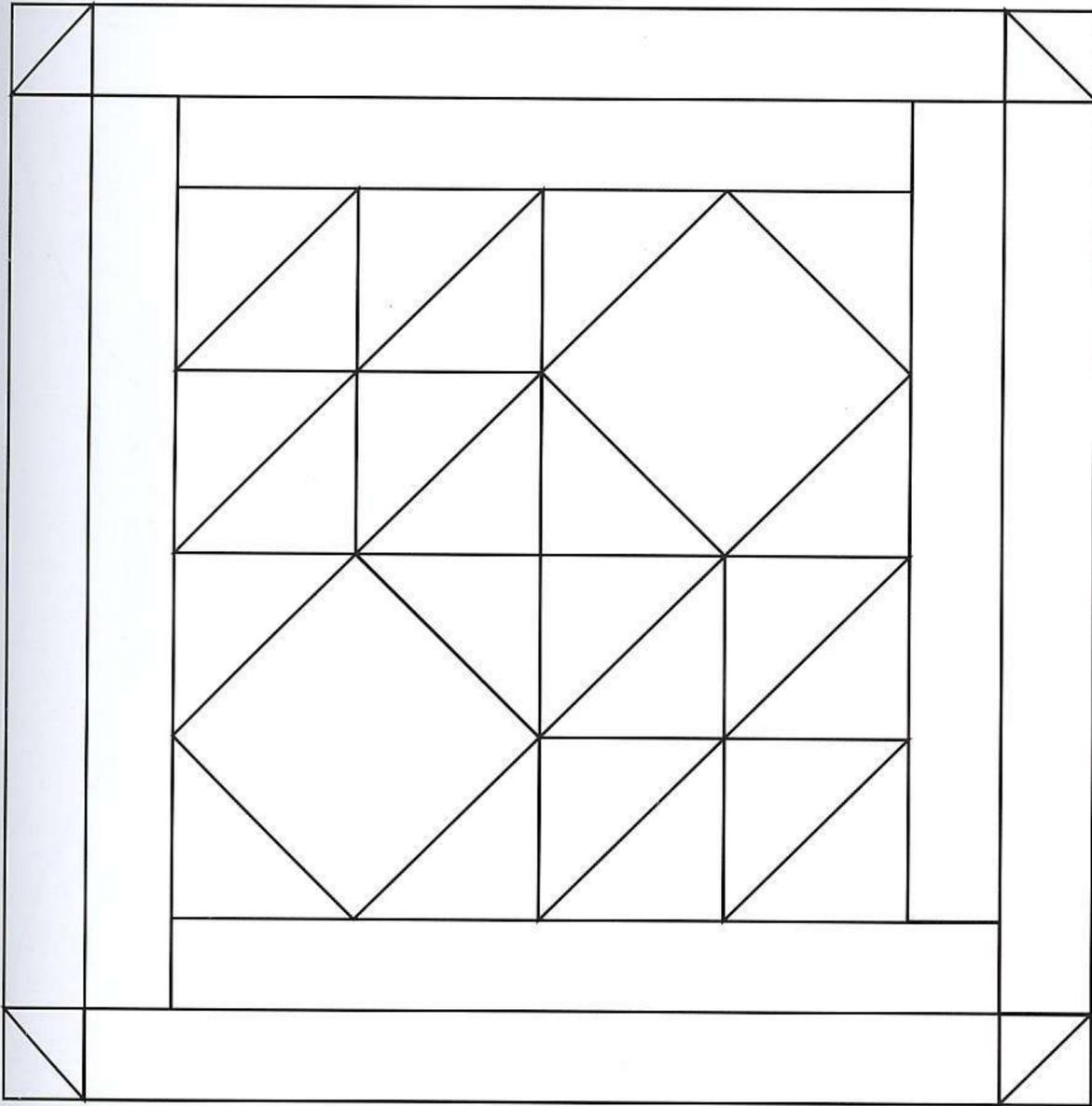


**D-9**  
*Uncle  
Richard*





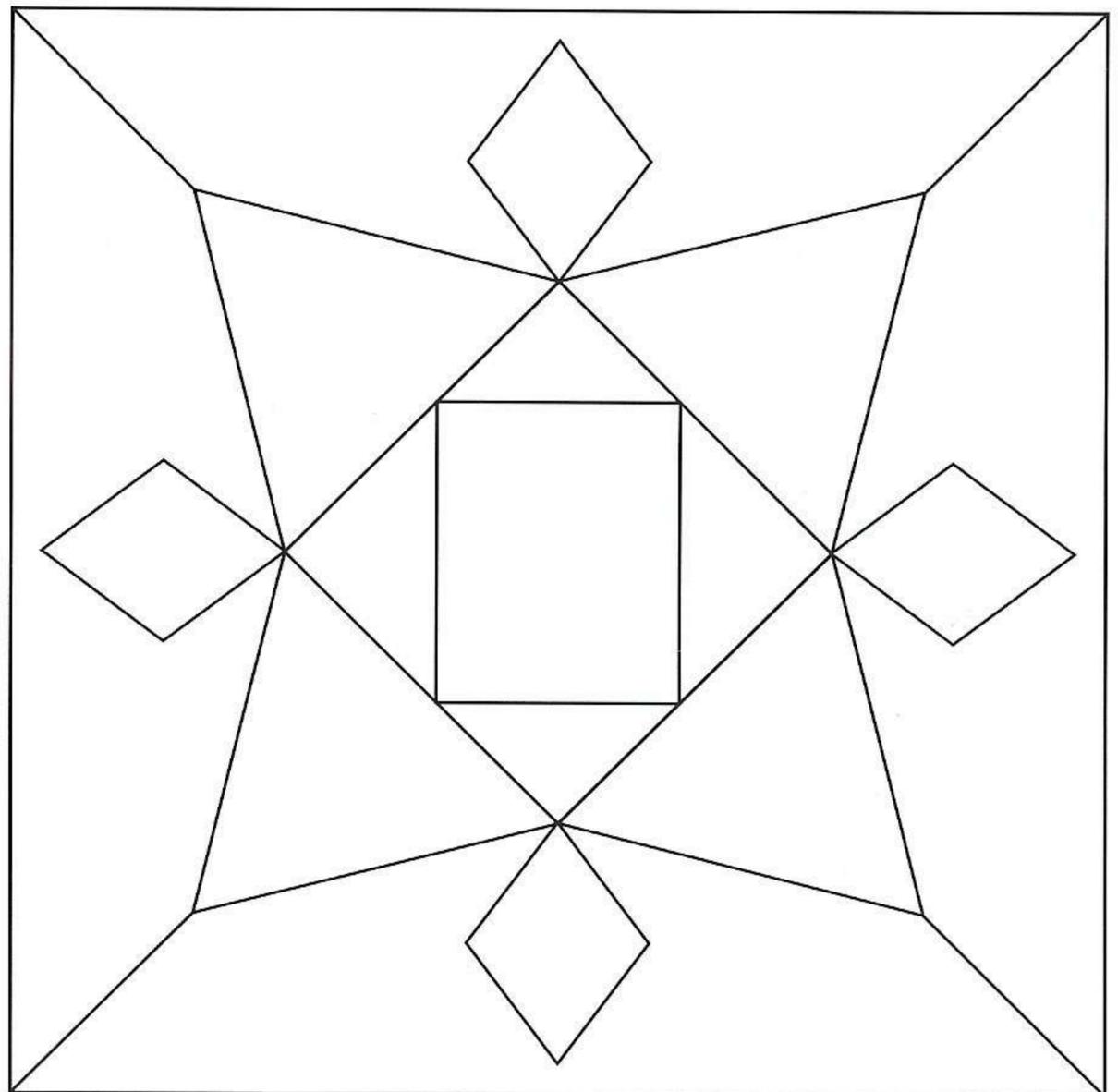
*Love At First Sight* by Chieko Matsuura, Kobe City, Japan, 1994. 68 x 68 inches.

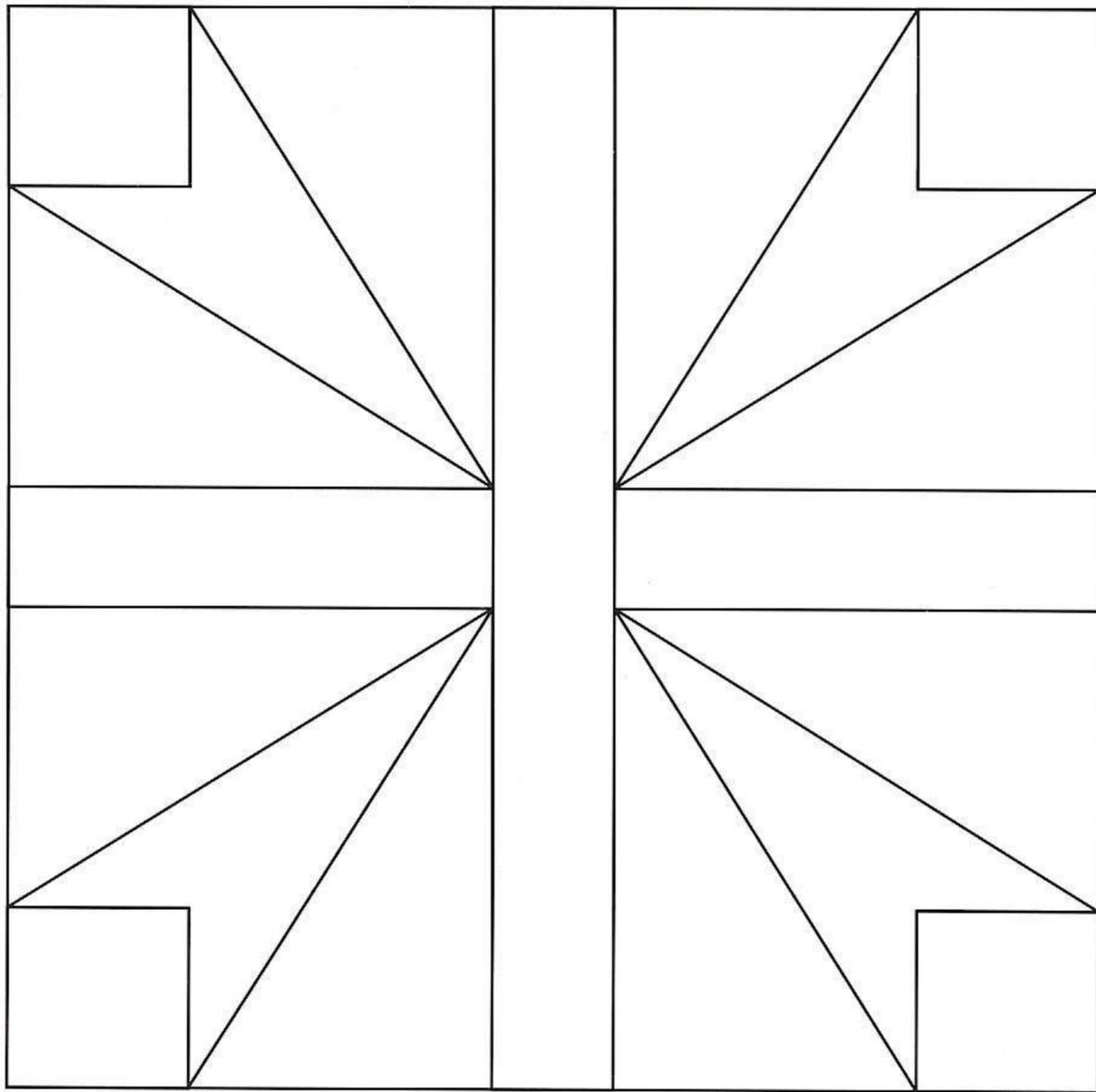


**D-10**  
*Battlefield*

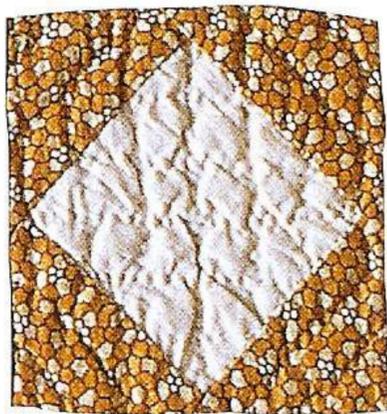


**D-11**  
*Snow  
Crystal*

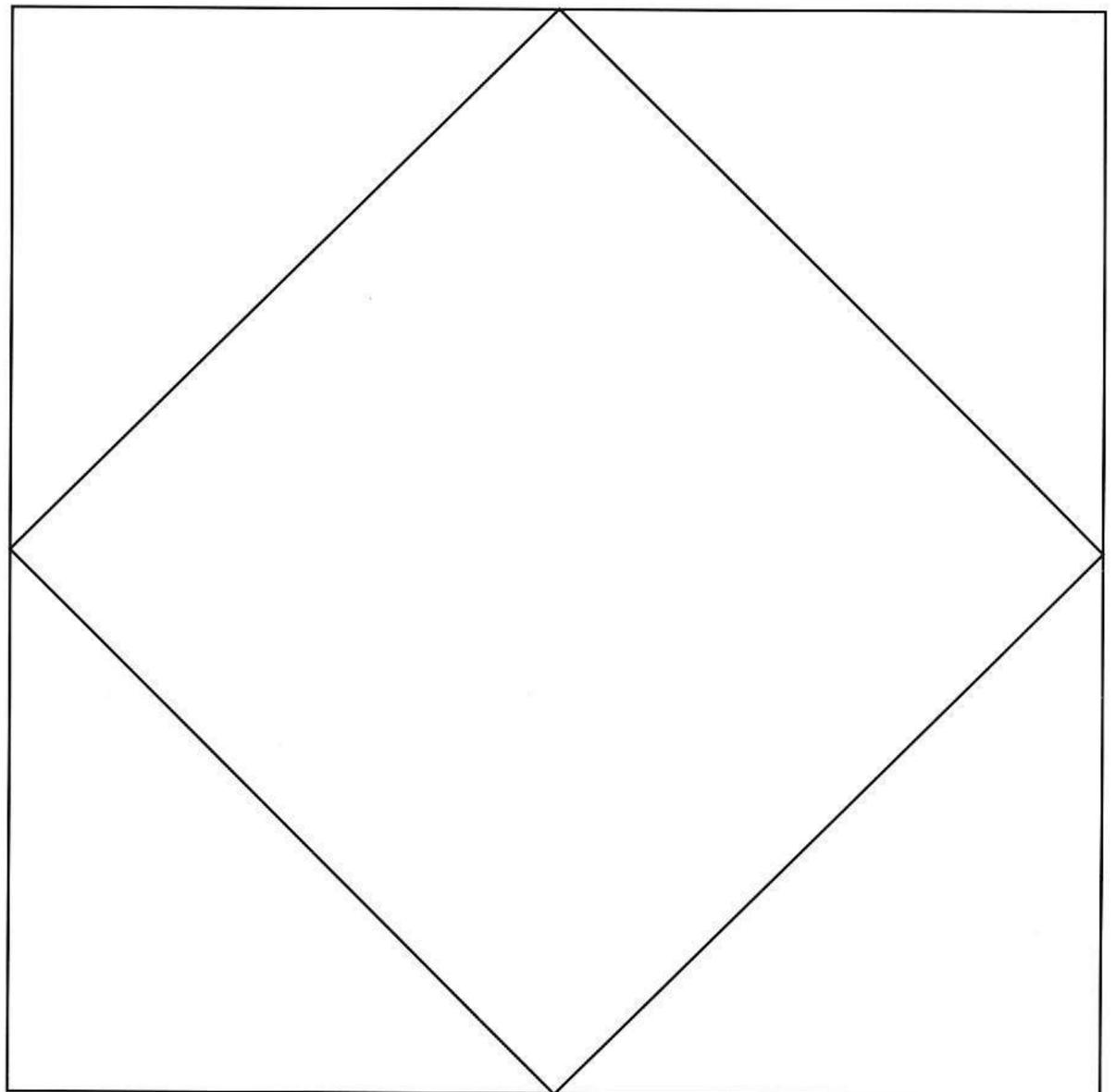


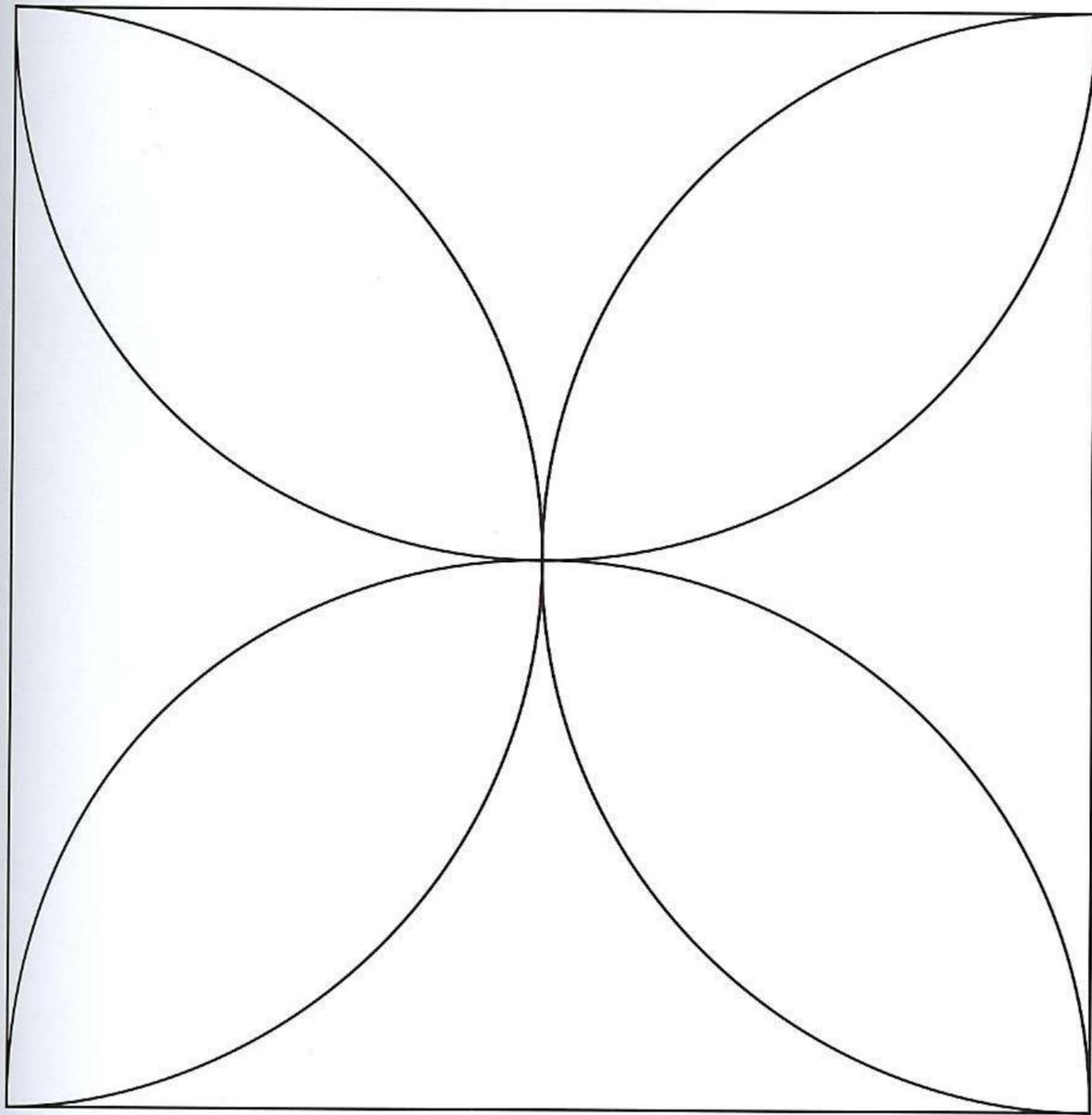


**D-12**  
*Crossed  
 Swords*



**D-13**  
*Field of  
 Dreams*

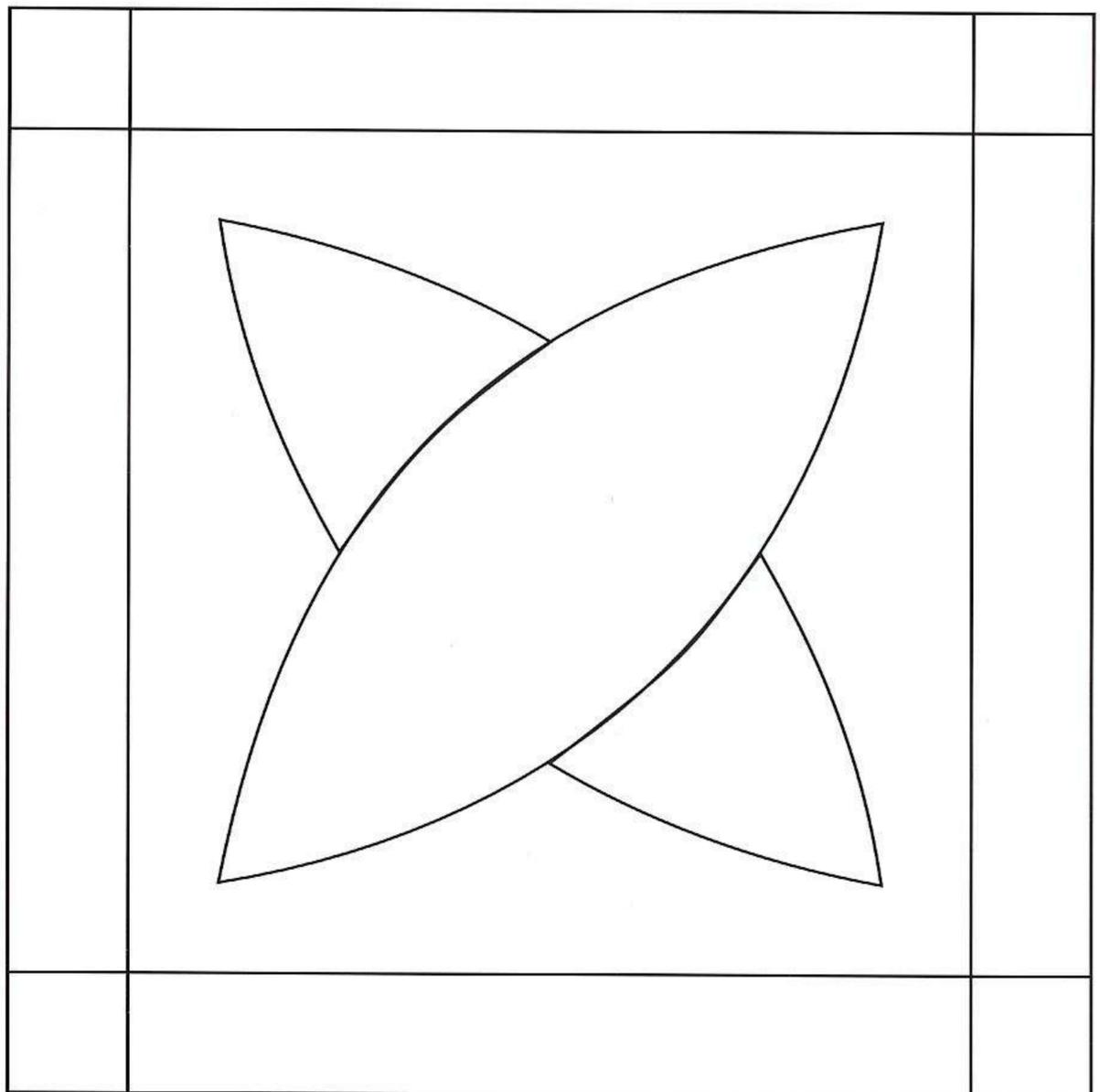


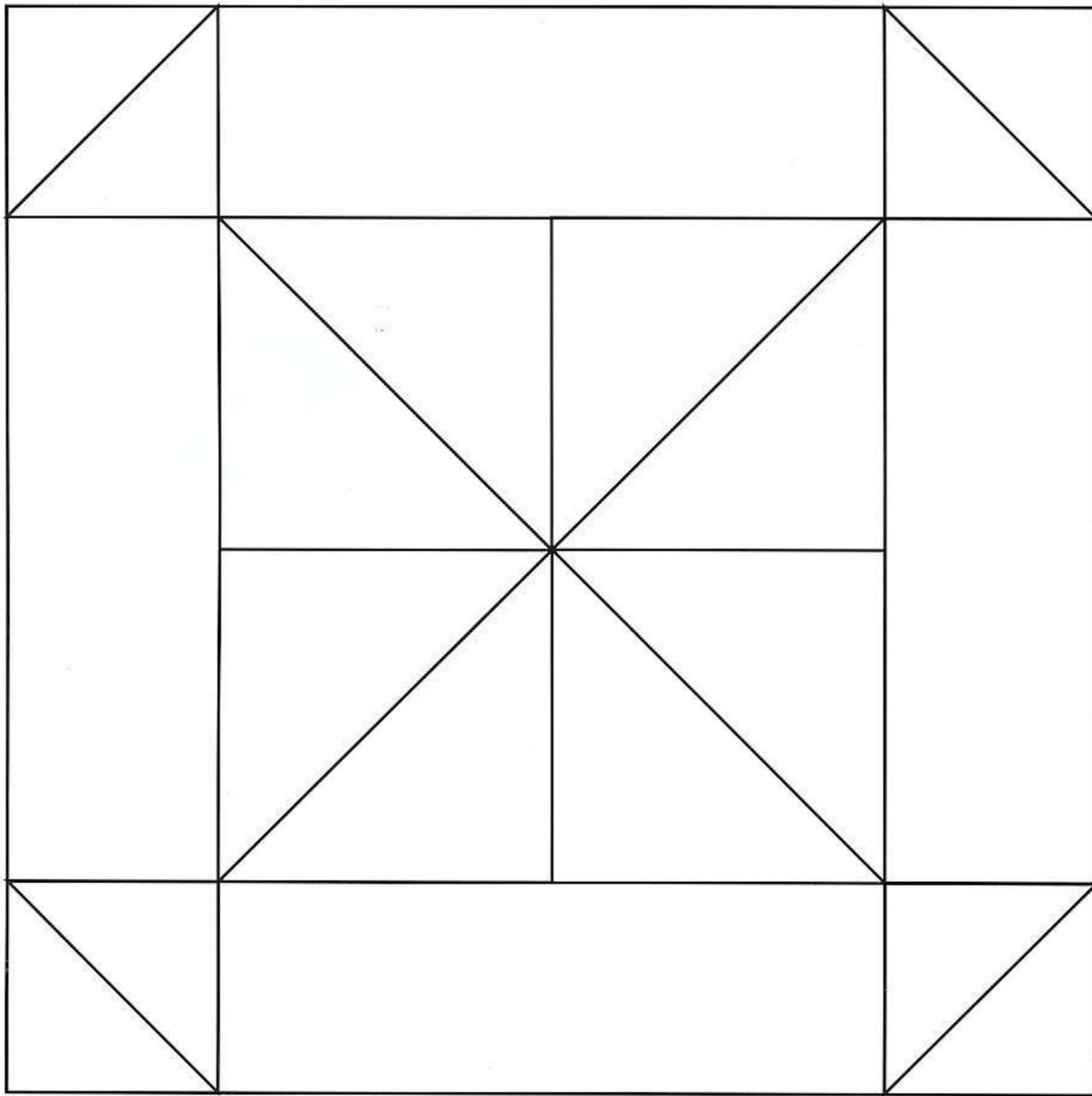


**E-1**  
*Aunt Exie's  
Phlox*

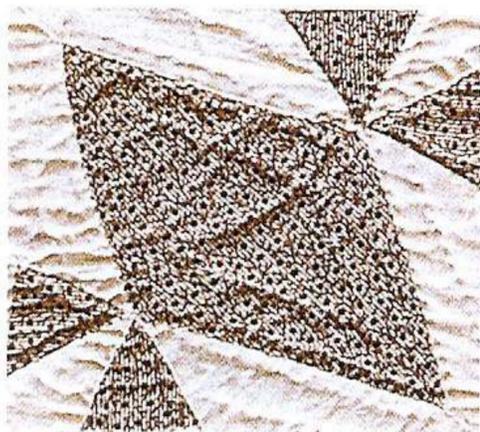


**E-2**  
*Merry  
May*

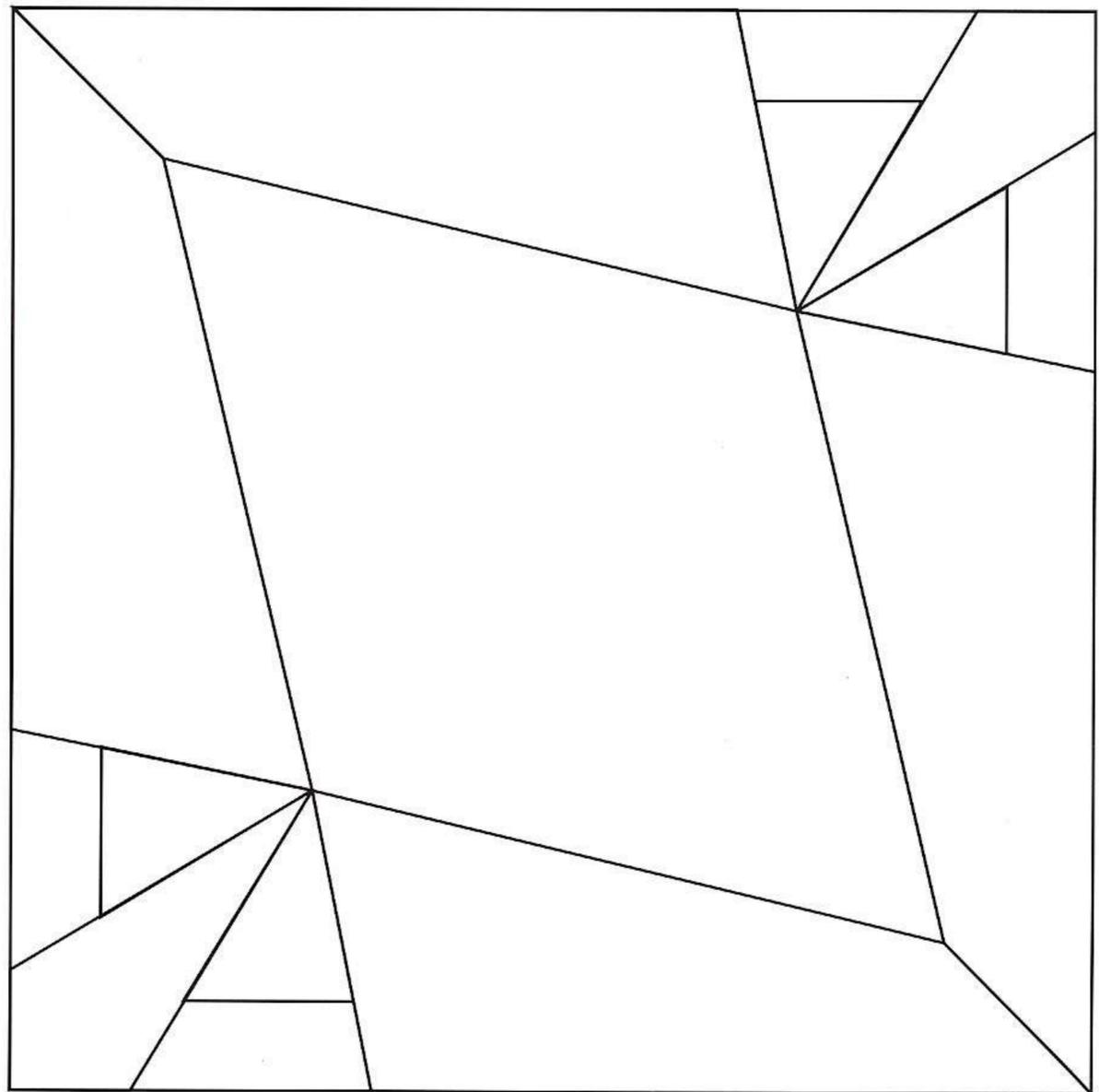




**E-3**  
*Paddle  
 Wheels*

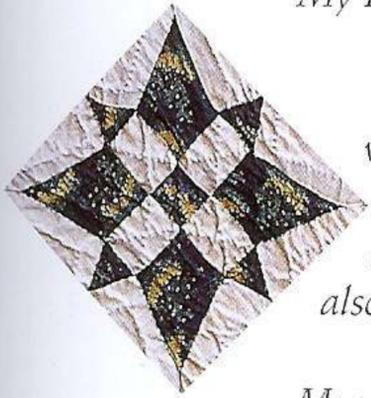


**E-4**  
*Buffalo Tree  
 Hopper*



April 16

My Dear Jane,



What in the world shall I do with these wonderful students of mine? They are filled with curiosity about you and your world - and of course, *The Quilt*. I know Bister and Cleveland want to share the history of Vermont quilters in **Plain and Fancy**, but I am really interested in only one quilt. However, I must admit that the other quilts are also very lovely.

If I am to do an adequate job with *The Quilt*, Jane, I must go to The Bennington Museum and see it. There are too many blocks that I cannot see from the photograph, and while I am not going to make the whole quilt, I really must draft your *Babies* as accurately as possible.

Ruth Levin, Registrar of The Bennington Museum, has agreed to let me visit *The Quilt*! I am certain she must think I am deranged, calling her out of the blue to see one quilt in the Museum's collection. I did tell her I have these crazy ladies who keep making these blocks like popcorn. Oh, dear, dear Jane, I cannot wait! I have so many questions for *The Quilt* to answer. You simply have to talk to me.

Sweet Dreams,  
Brenda

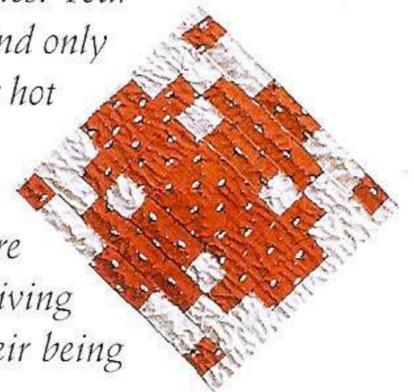
June 18

Precious Jane,

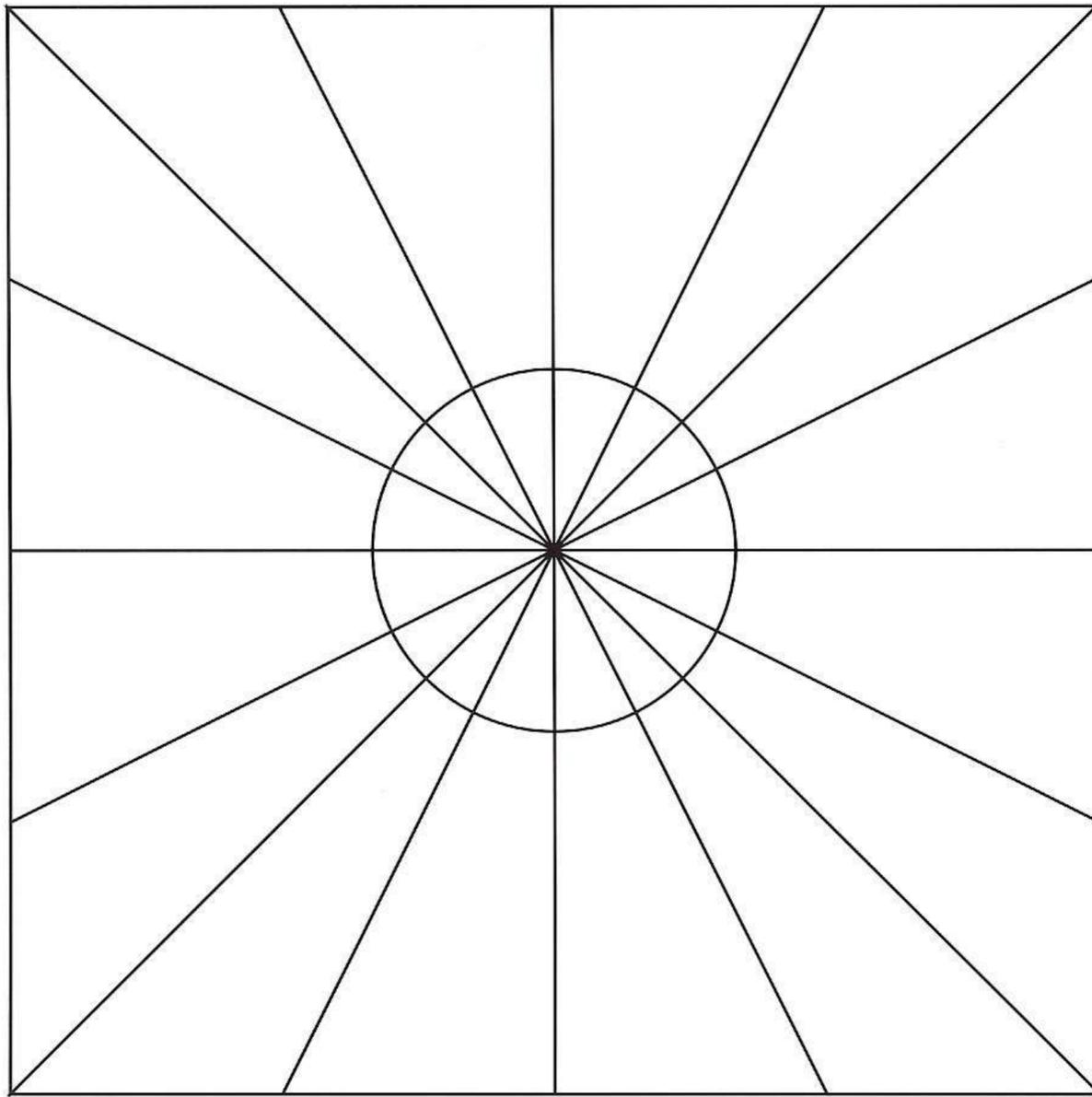
Still combing my photos of *The Quilt*, I am astonished at the wealth of fabrics. Your quilt is a textile encyclopedia. Each block and triangle is a different print, and I find only a few solids. Where, oh where, did you get them all? Surely you traded the peddler hot meals for his swatch books as he came through Shaftsbury selling his wares.

Perhaps you knew someone who worked at a textile mill in Lowell, Massachusetts, and they sent you fabric scraps. Did your sister Sarah Ann go there to work? Many girls from farms went to Lowell because the mills provided safe living quarters in dormitories. This must have helped their families feel secure about their being away from home.

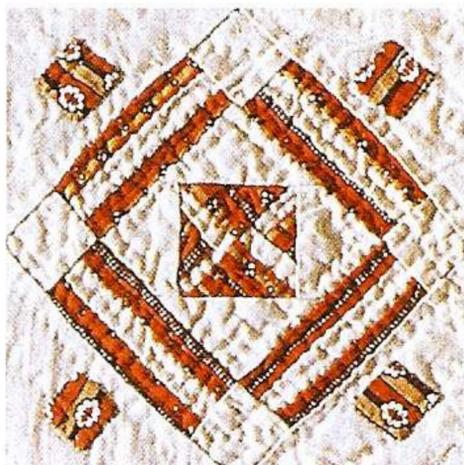
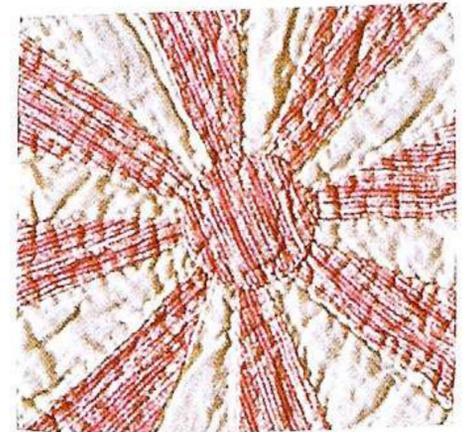
What a hard time these young women had working in the mills twelve hours a day. They finally secured a ten-hour work day in 1874. The nineteenth century was an interesting time for *The Women's Movement*, Jane. How active and knowledgeable were you about it?



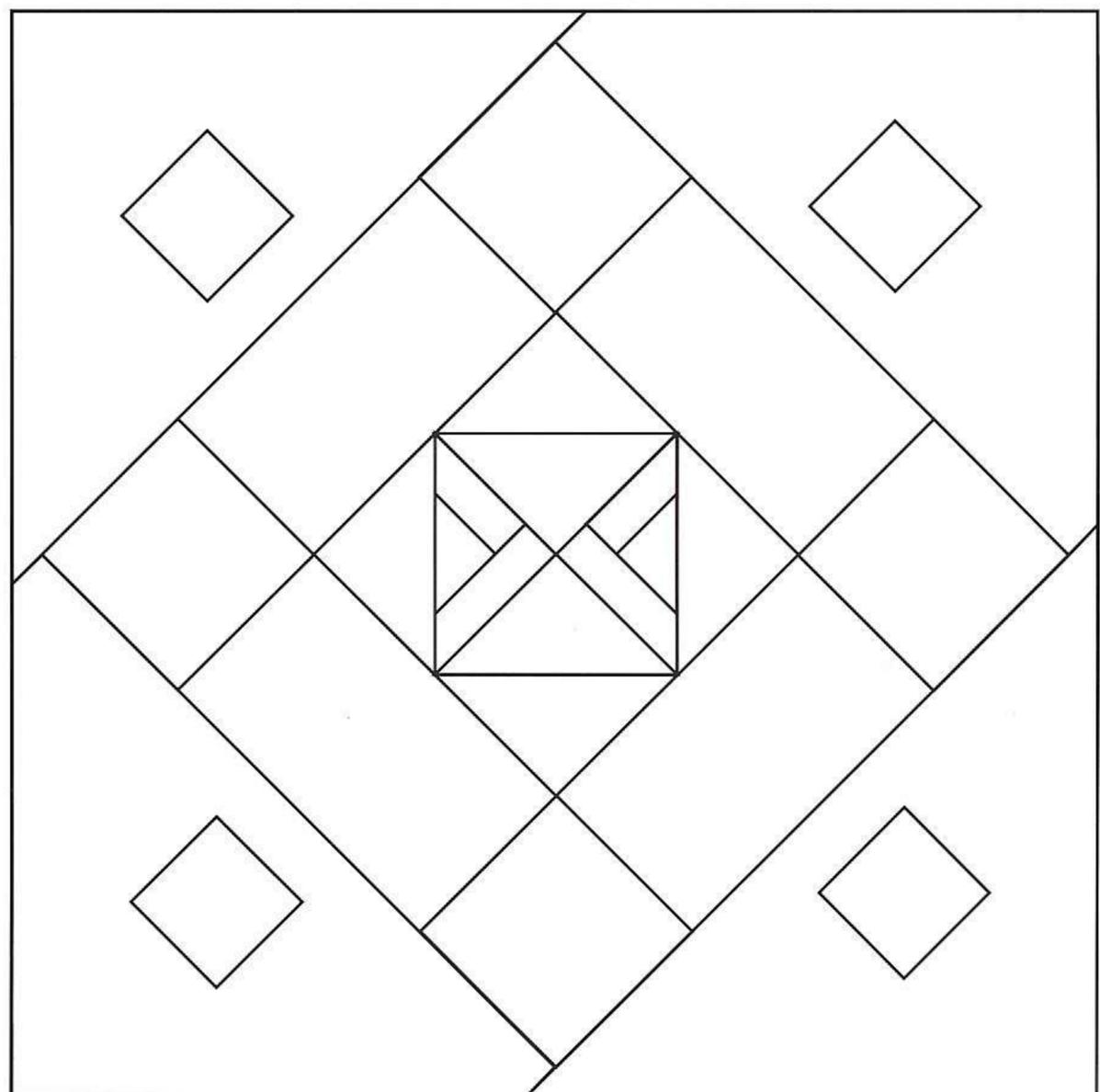
Loving you in any century,  
Brenda

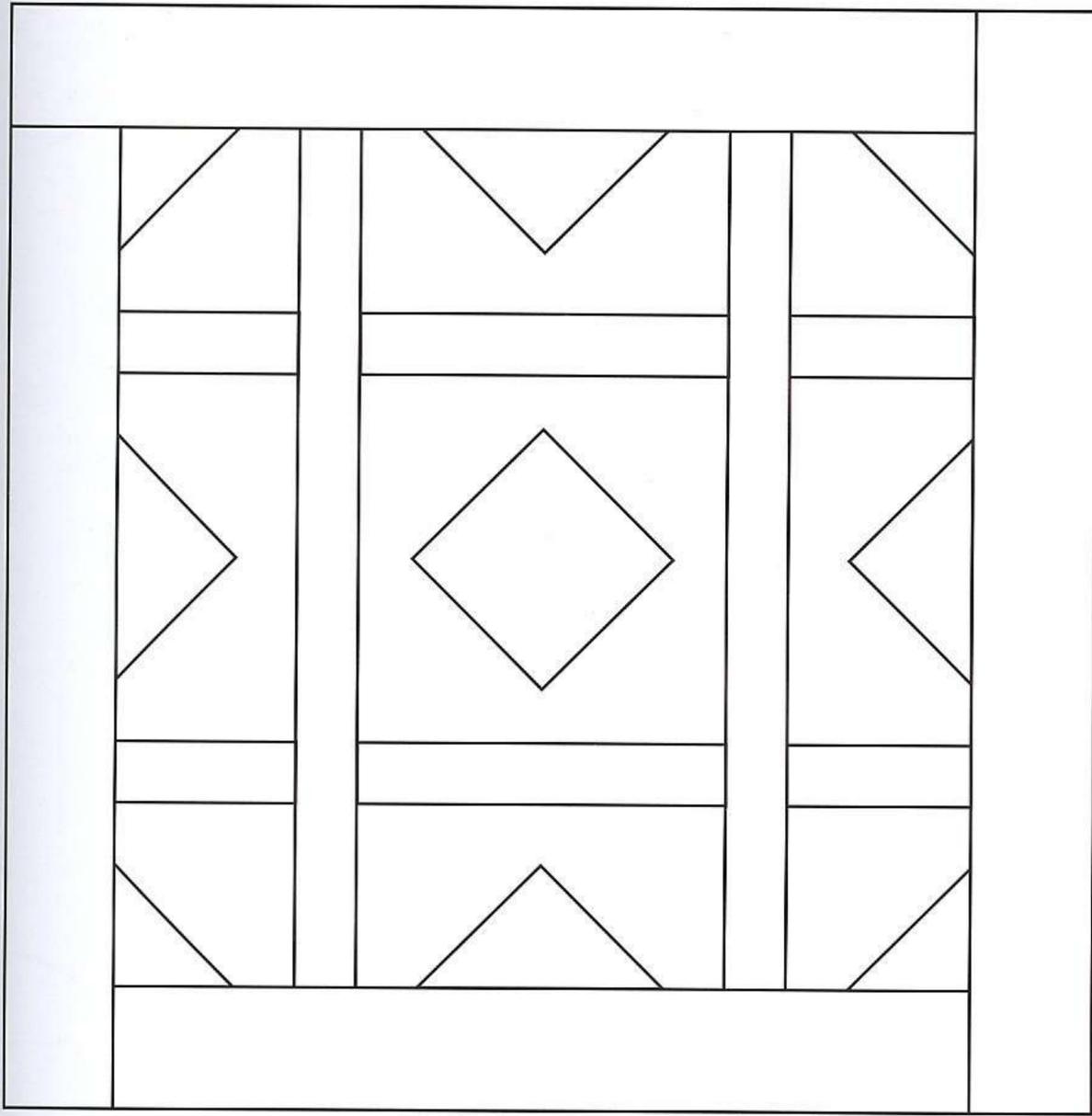


**E-5**  
*Rising Sun*

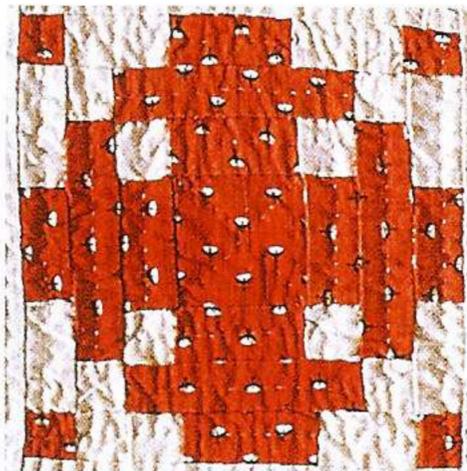


**E-6**  
*Michelle's Medley*

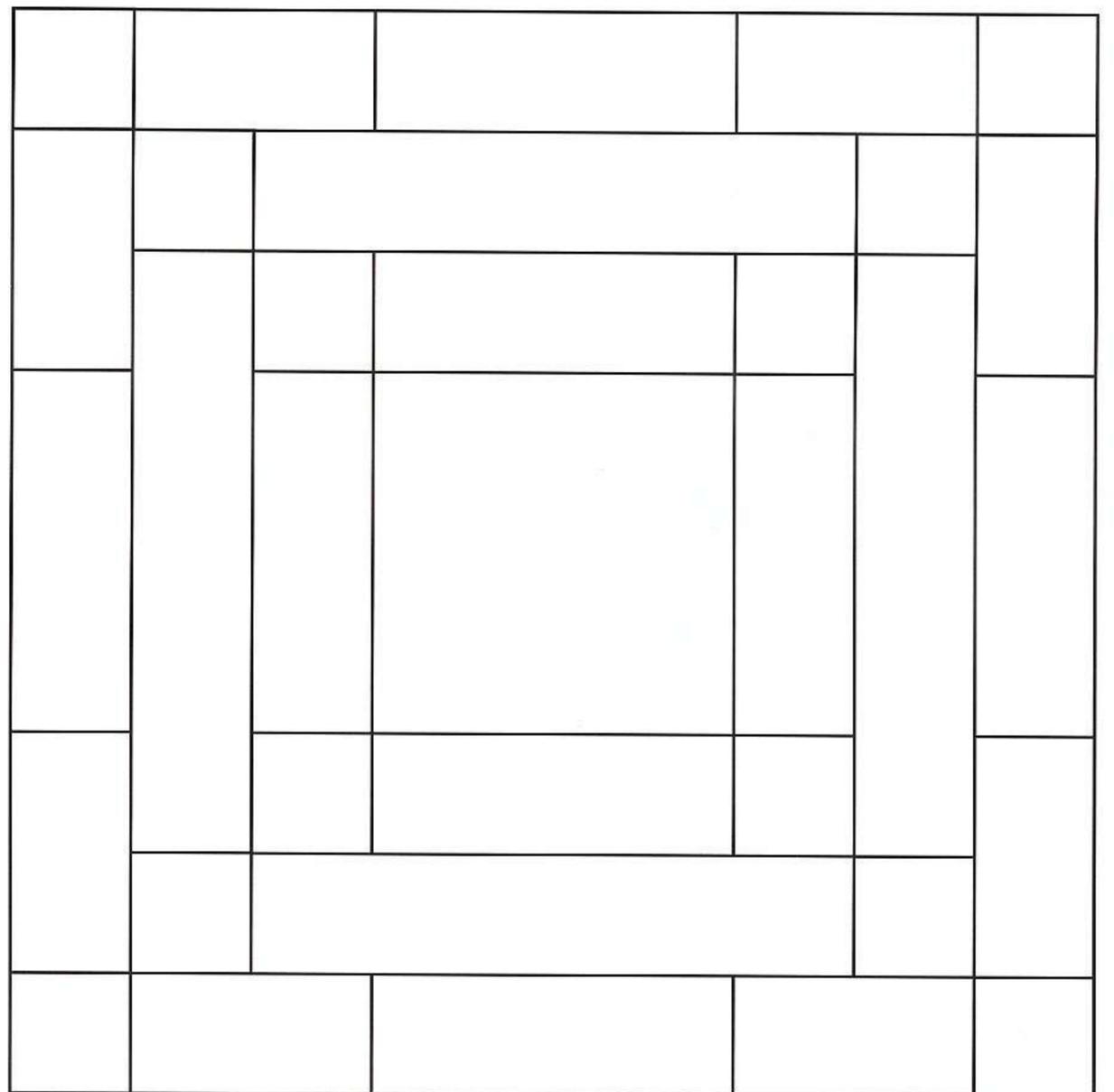




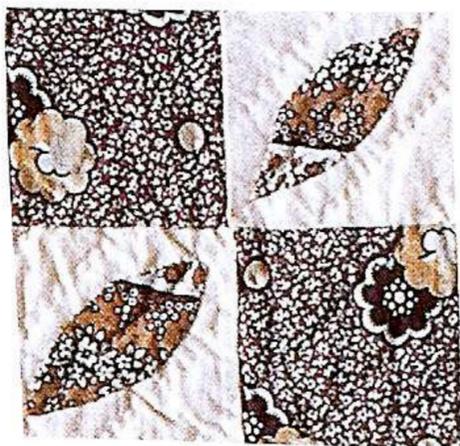
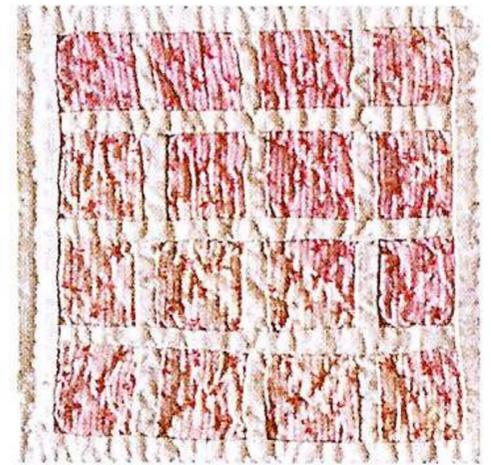
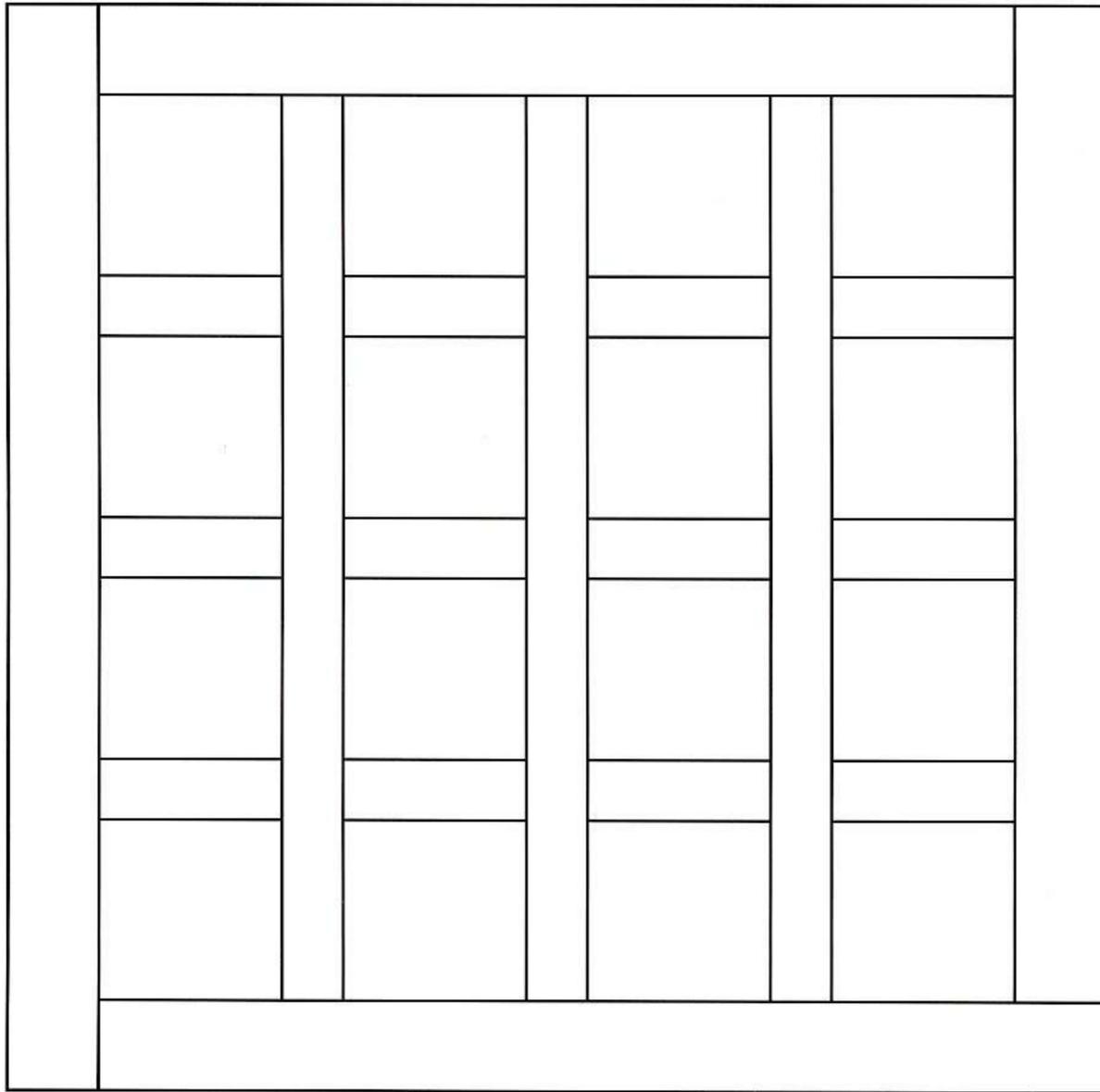
**E-7**  
*Bread*  
*Basket*



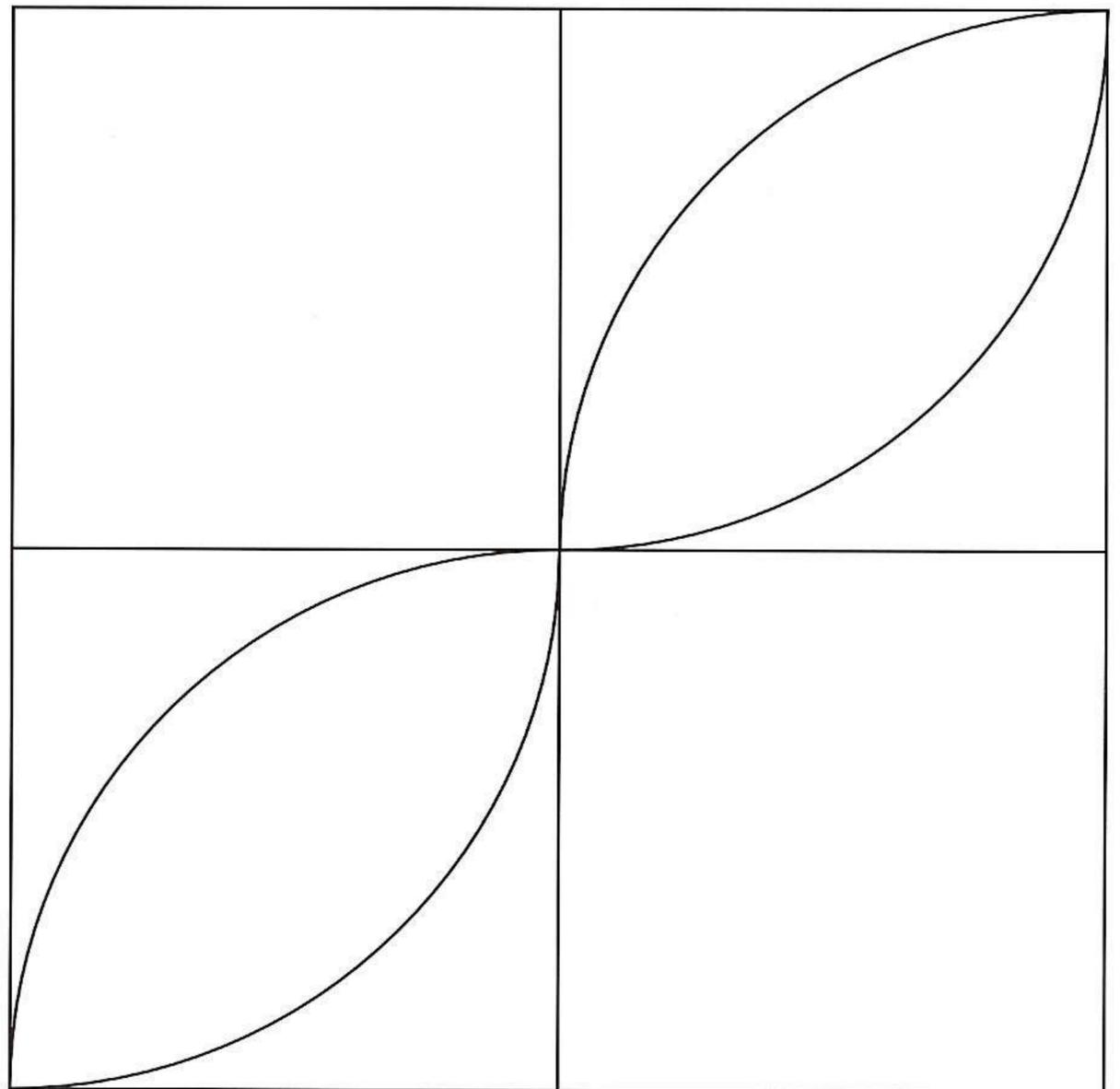
**E-8**  
*Mama's*  
*Maze*

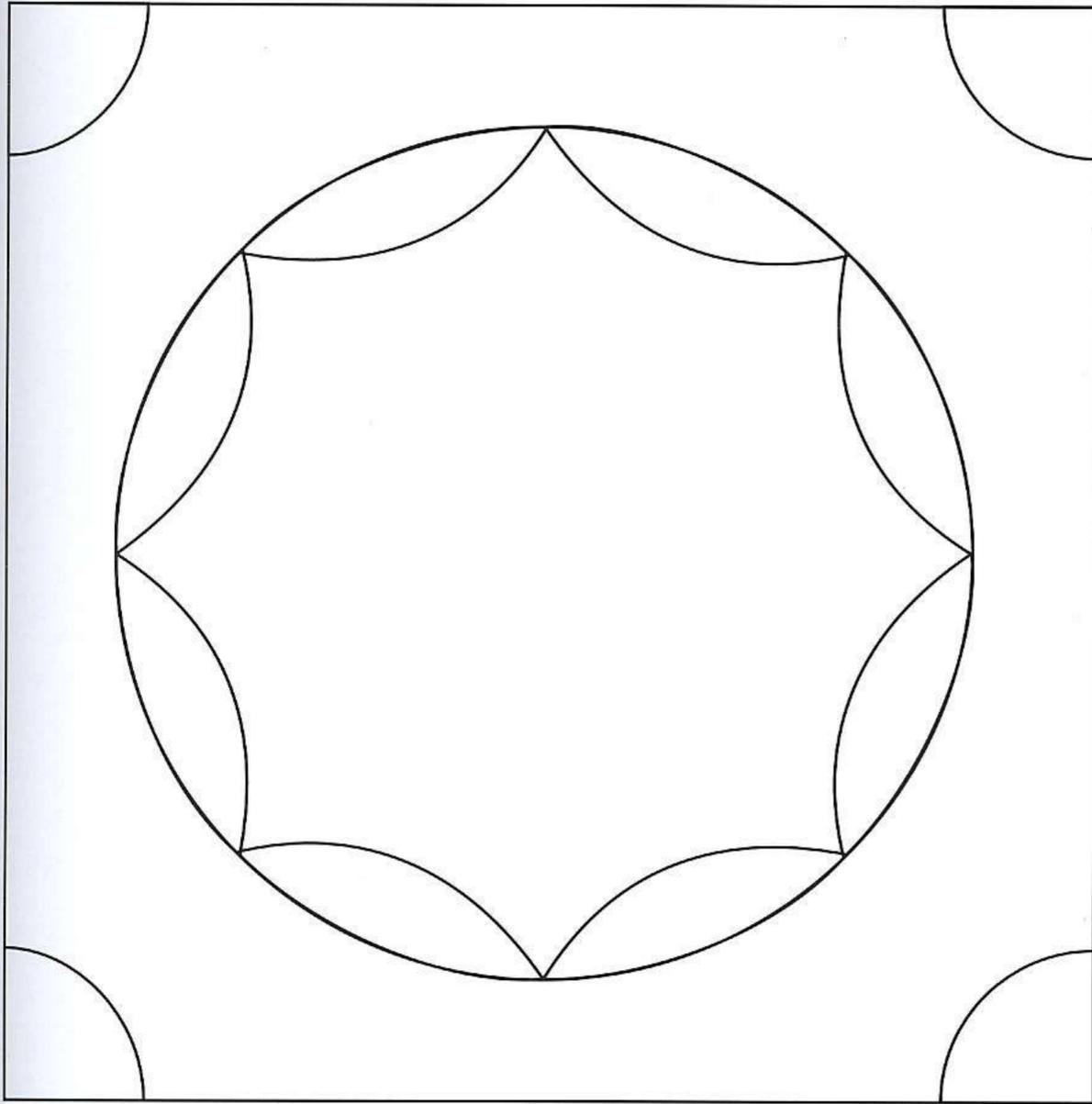


**E-9**  
*Quilt*  
*Jail*

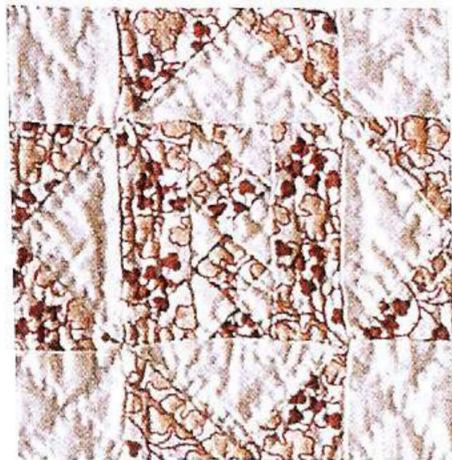


**E-10**  
*Five &*  
*Dime*

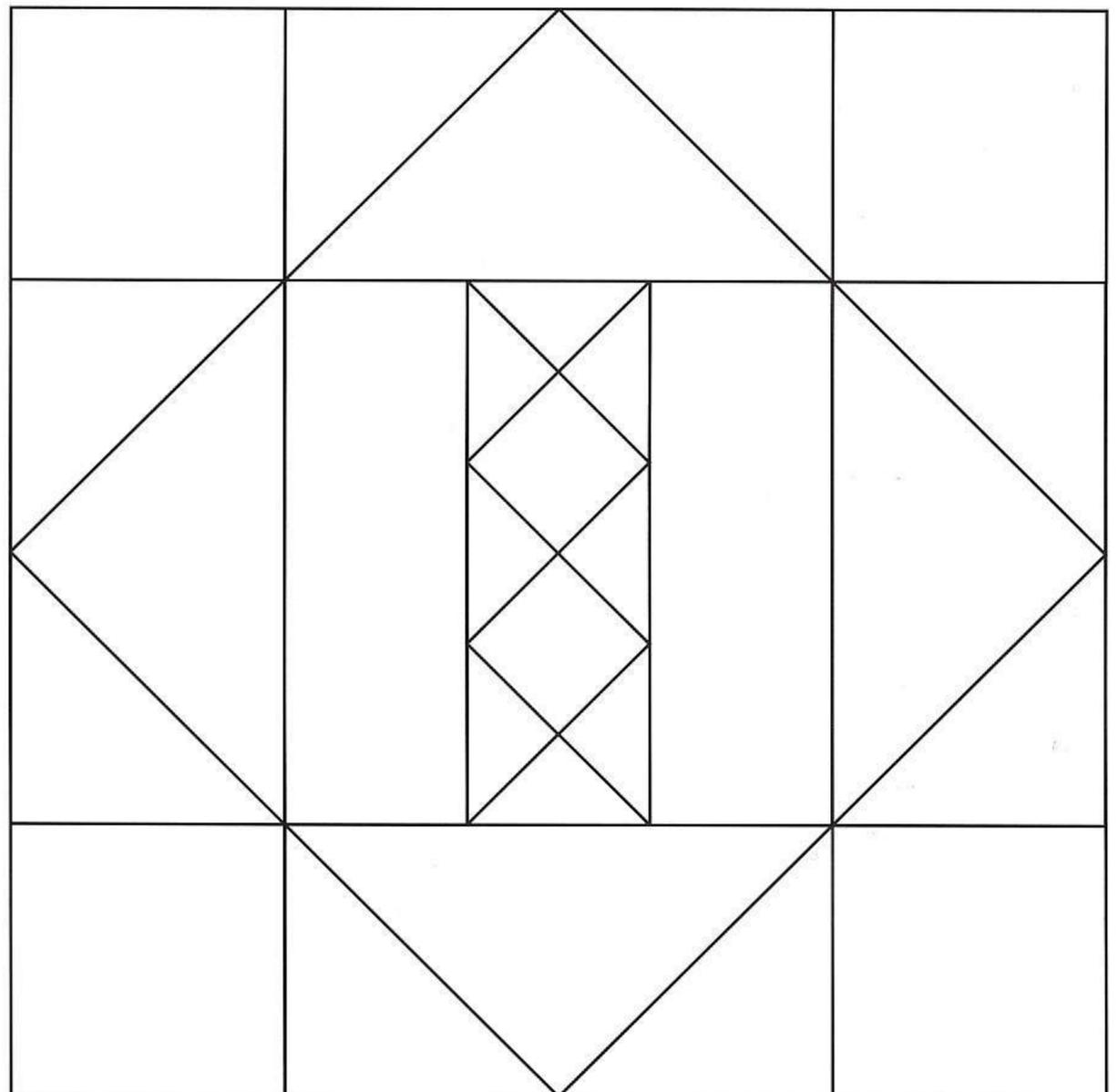




**E-11**  
*Wagon  
 Wheel*

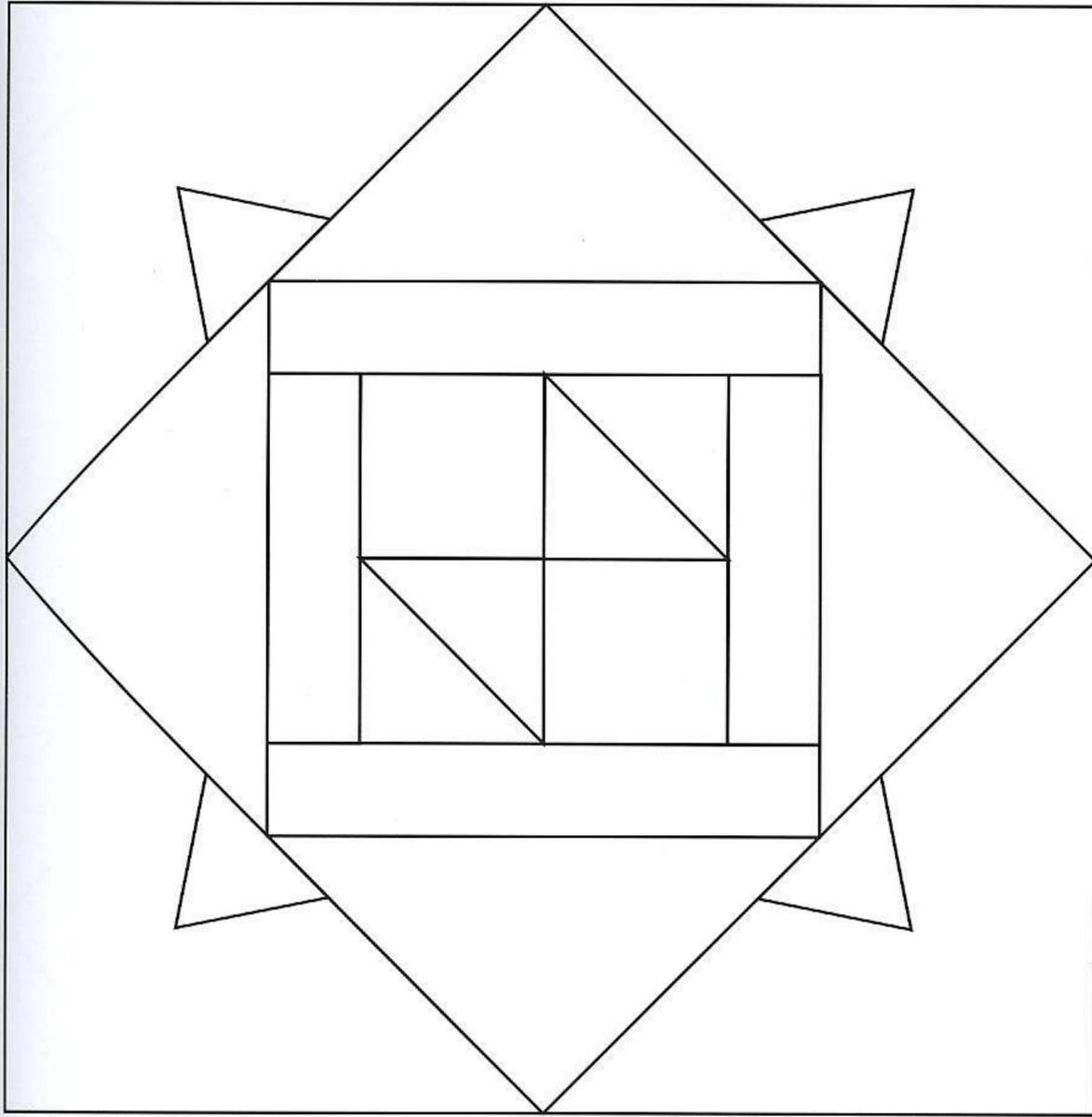


**E-12**  
*Mary Ruth's  
 Corset*

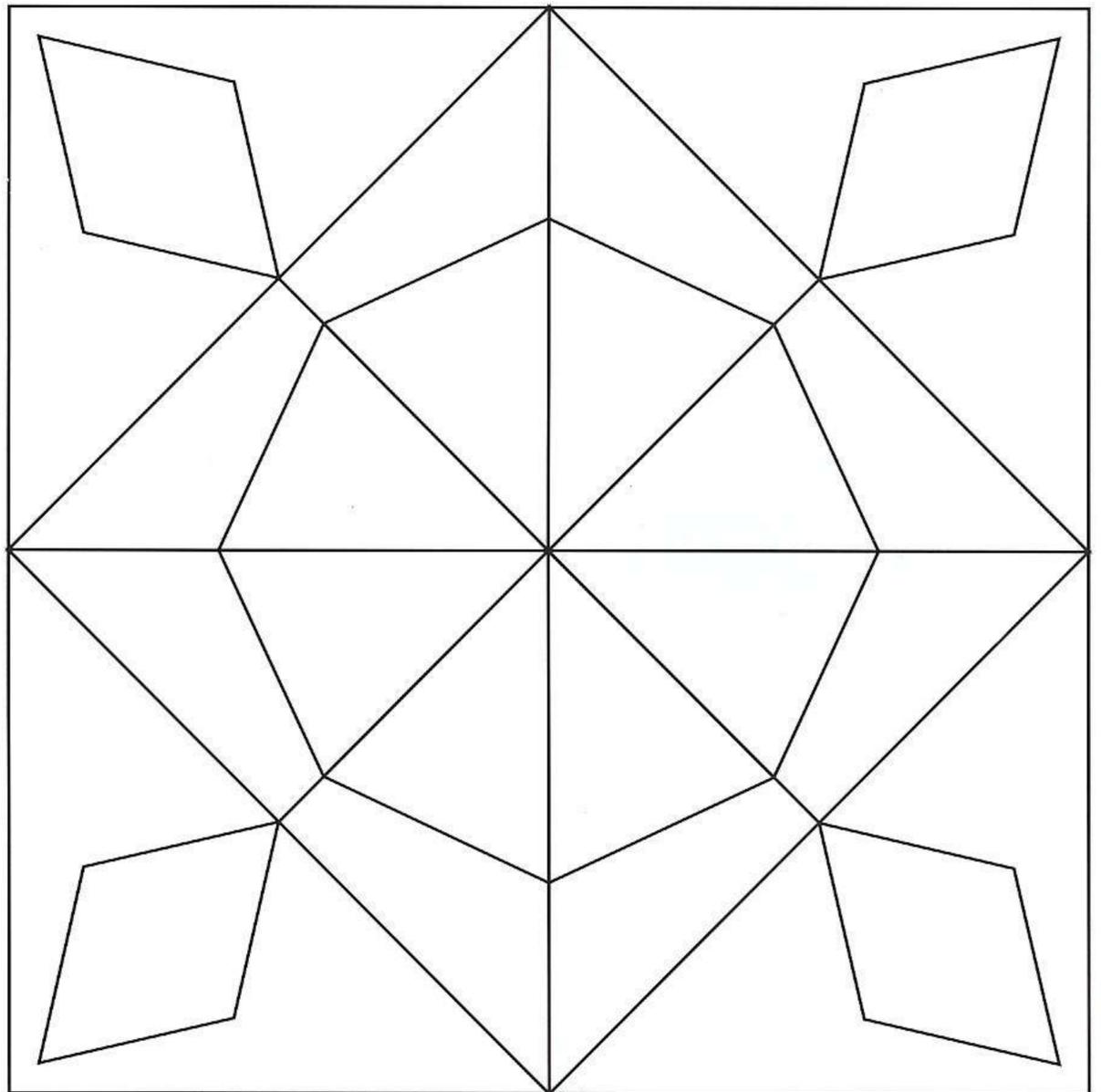




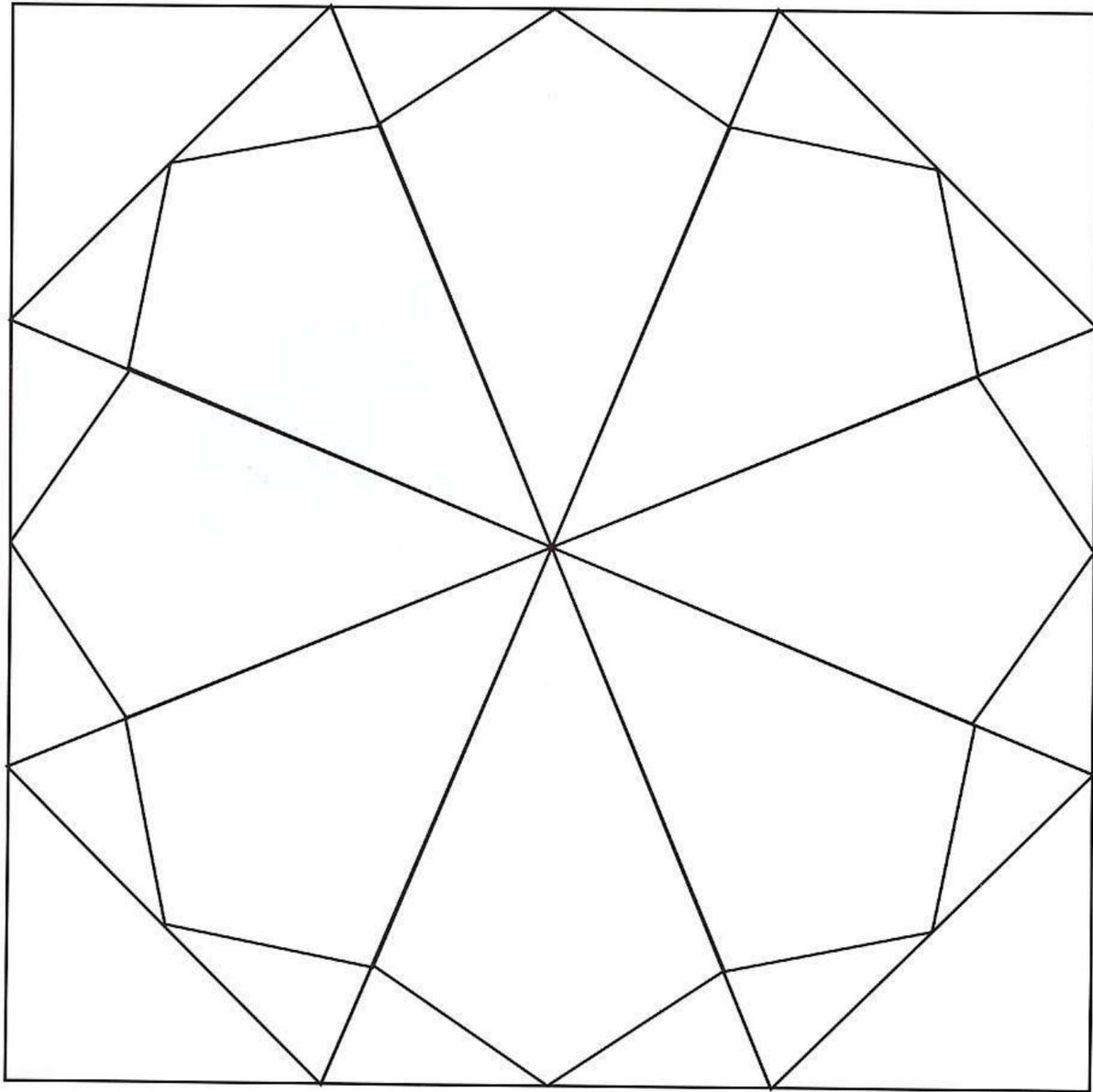
*When Holly Left Home* by Jeannie Hoyt, Knightstown, Indiana, 1993. 60 x 76 inches.



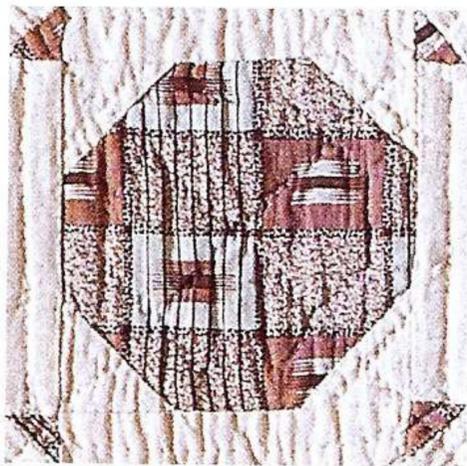
**E-13**  
*Moth in a Web*



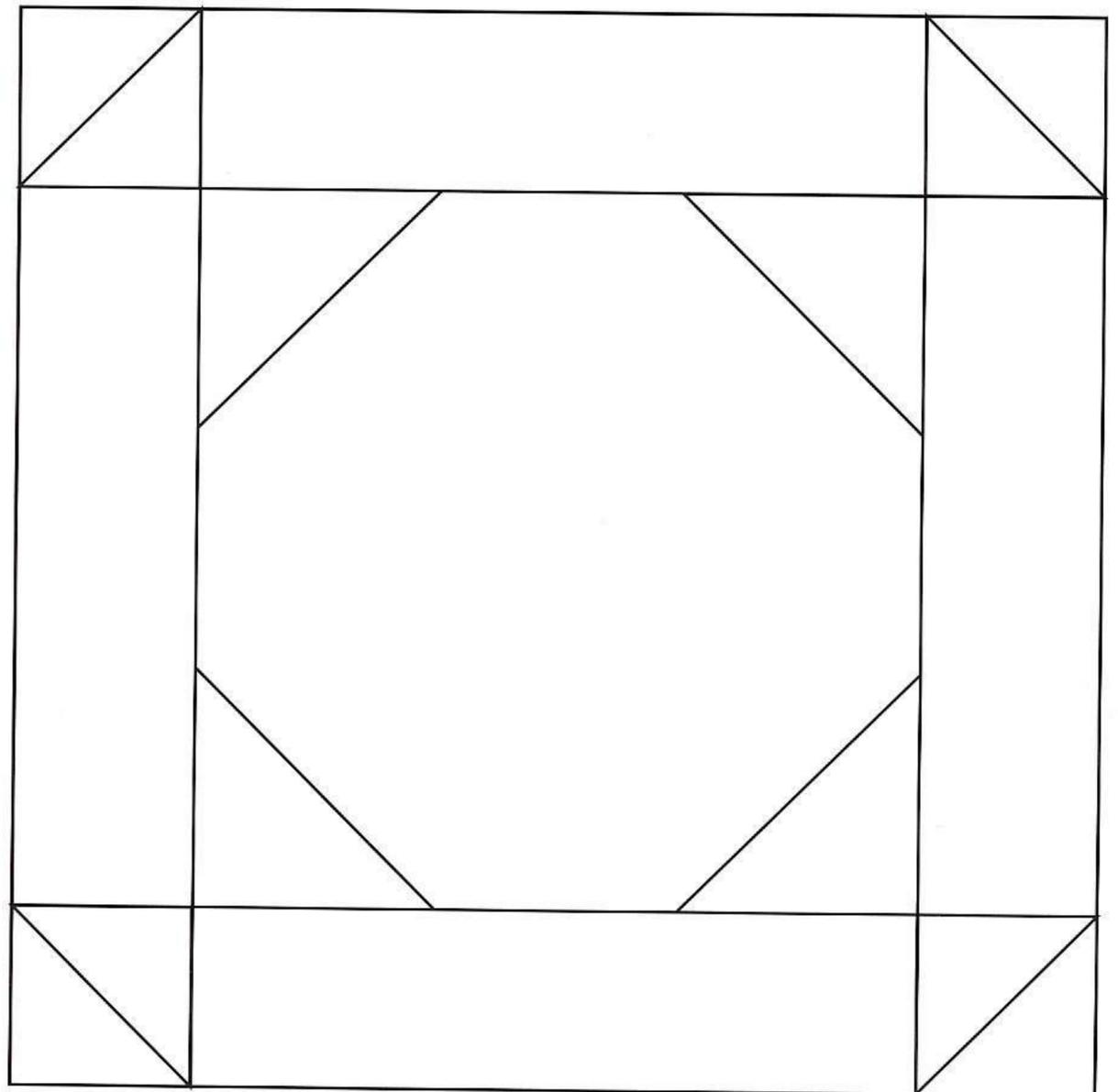
**F-1**  
*Big Top*

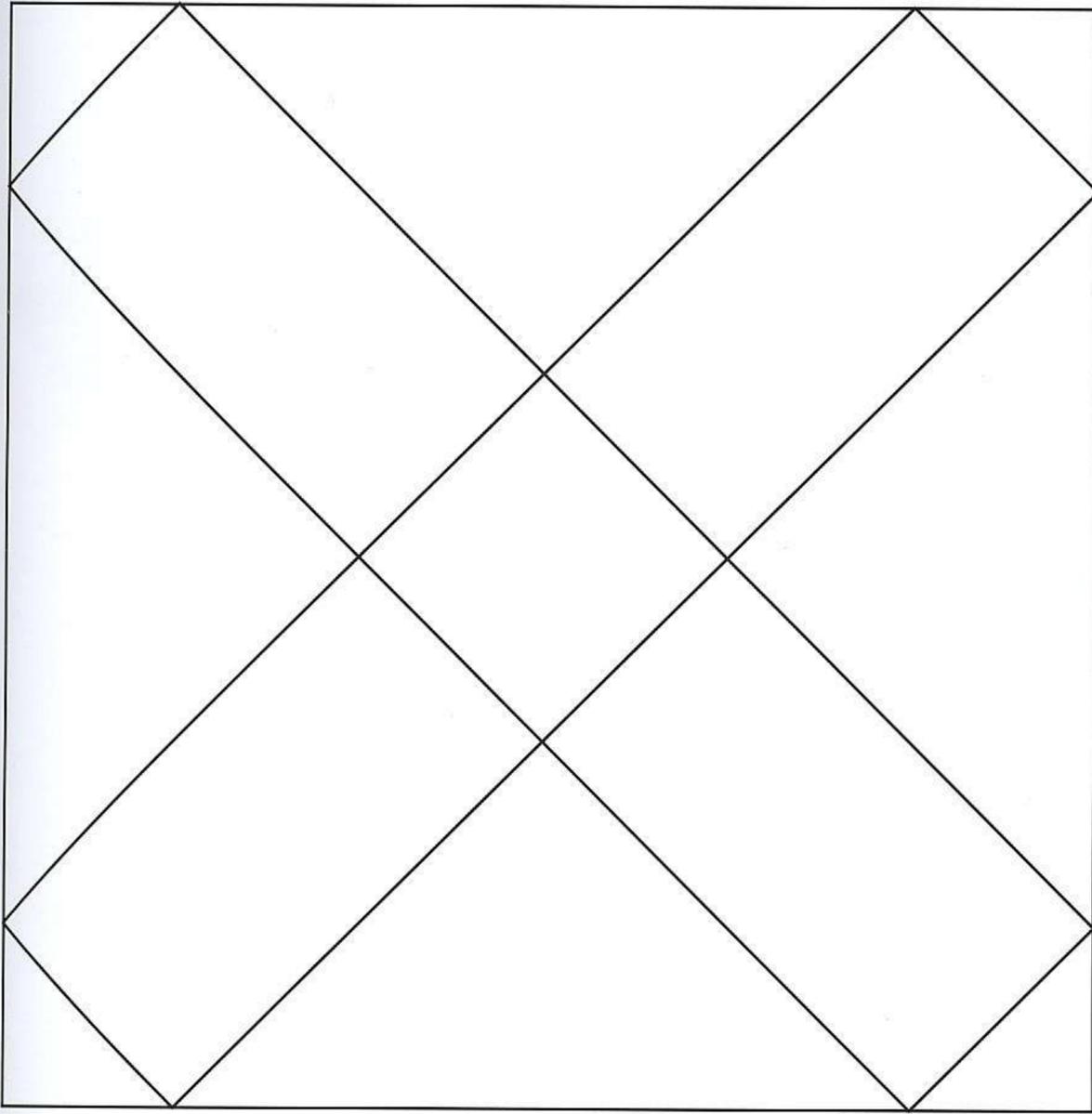


**F-2**  
*Kaleidoscope*

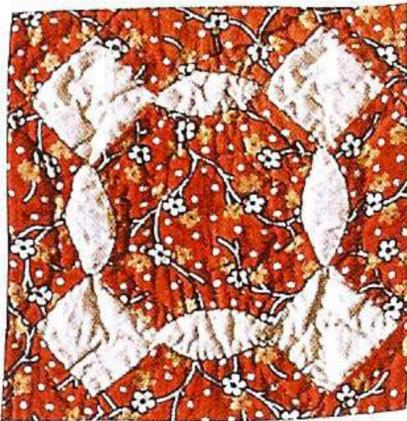
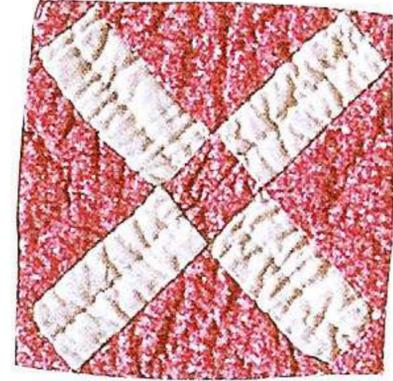


**F-3**  
*Snowball*

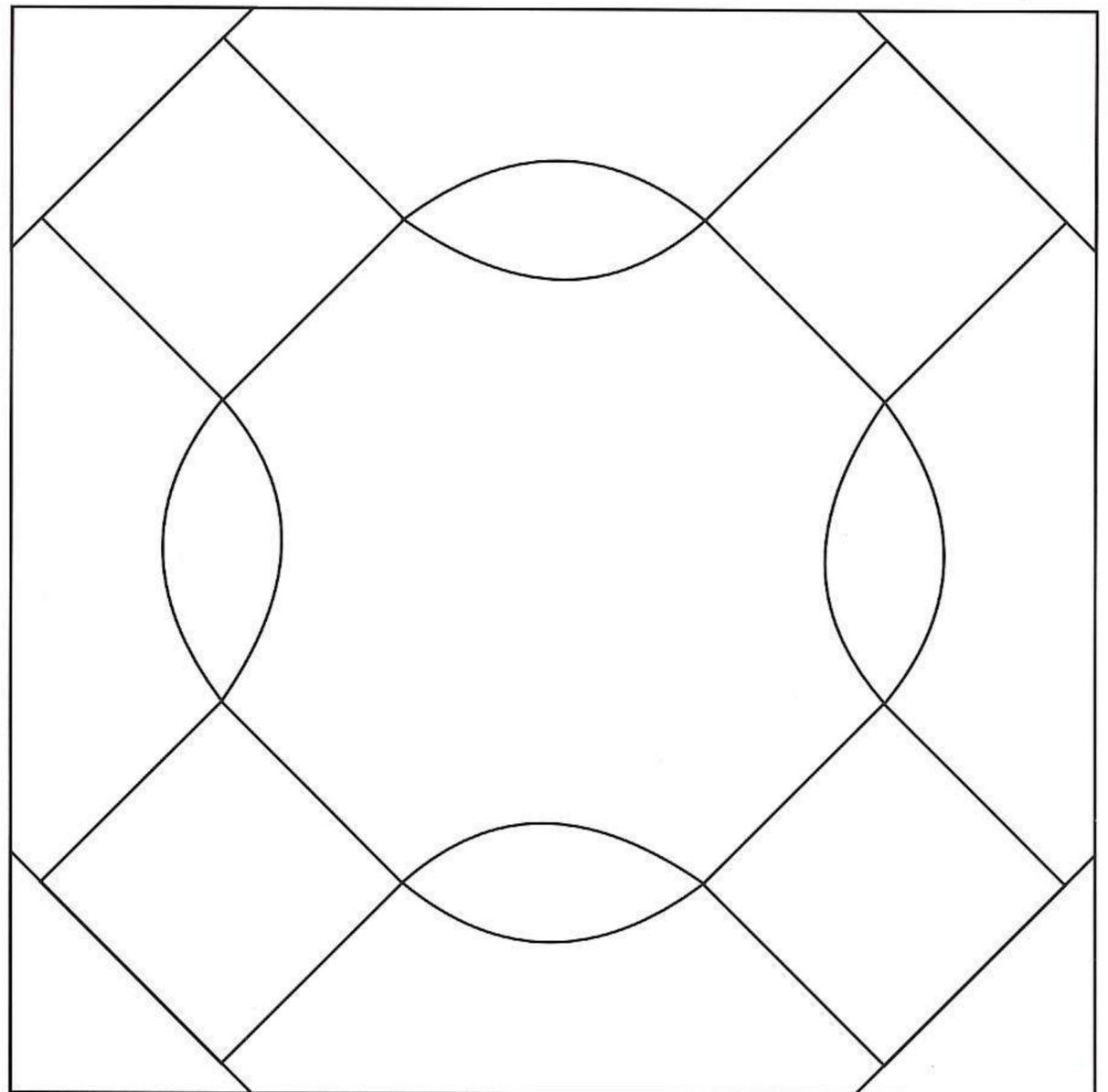


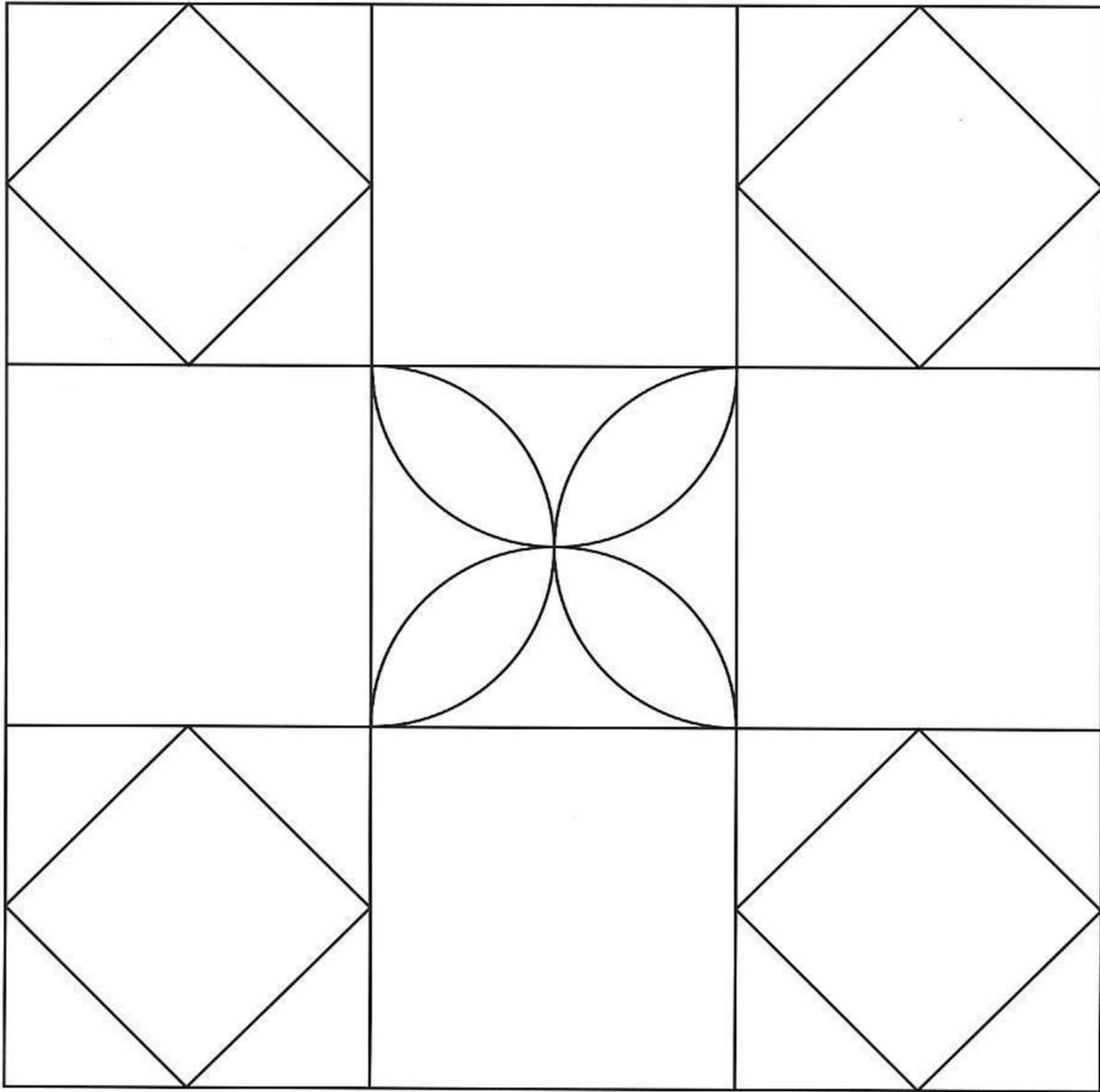


**F-4**  
*Old  
Windmill*

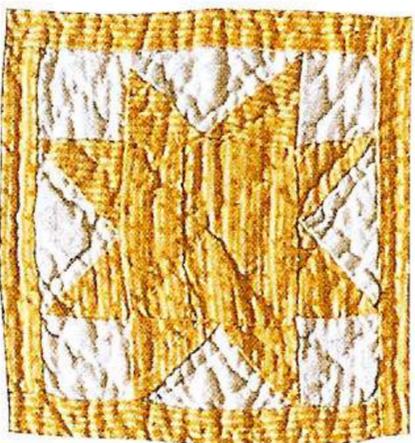
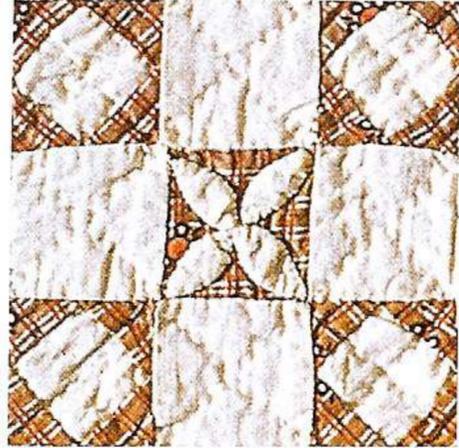


**F-5**  
*Parcheesi*

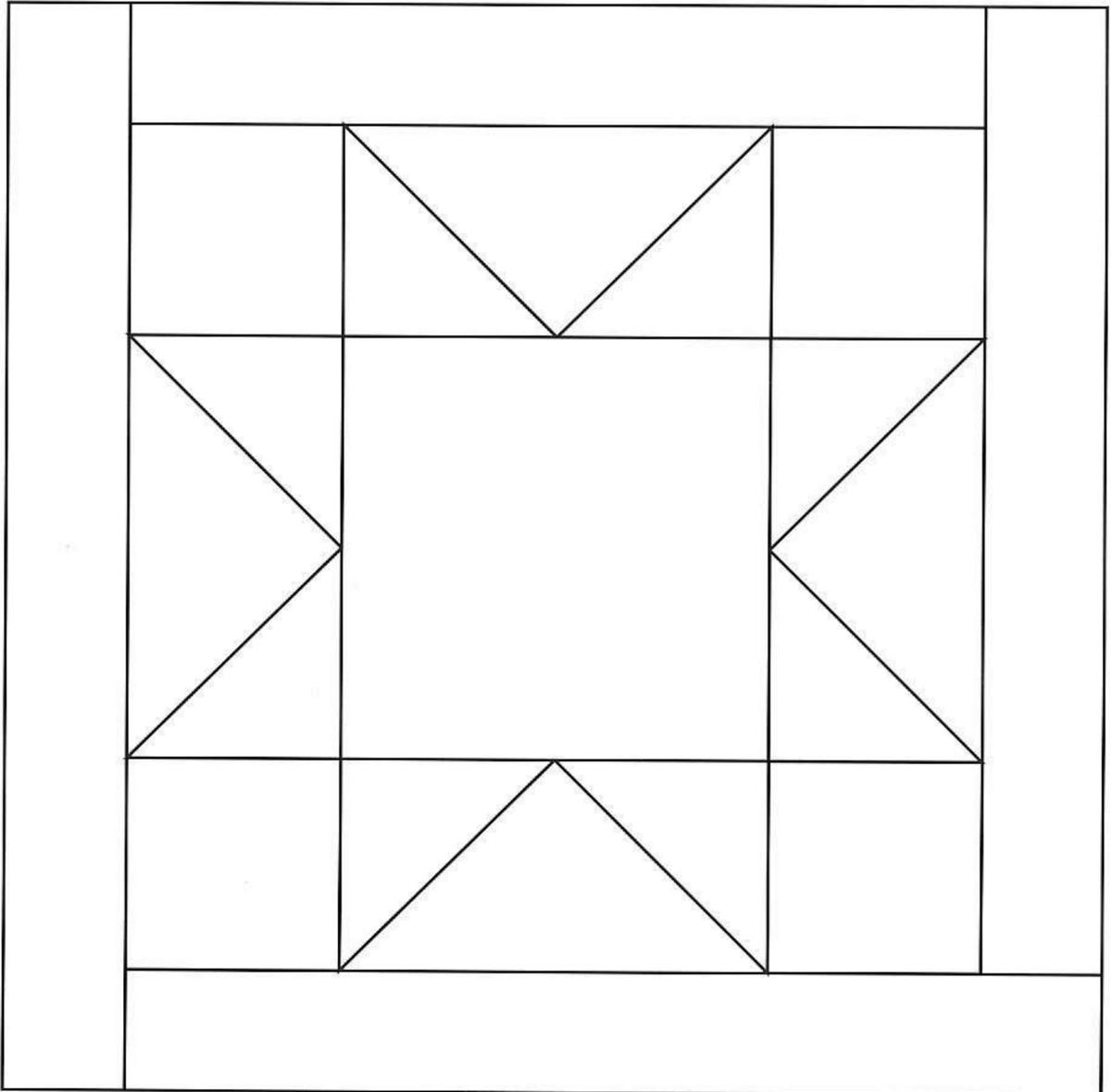




**F-6**  
*Deanie's  
 Daisies*



**F-7**  
*Star  
 Struck*



July 12

Dearest Jane,



Vermont at last! How very beautiful are the mountains and the countryside! It is not unlike part of the Appalachians in my beloved Tennessee. My heart soared as I traveled its roads.

Finally, I met The Quilt! Ruth Levin is simply wonderful. She had a space for The Quilt and me in a storage room near her office. She agreed that tracing the blocks was the best approach, so I donned white gloves and began my journey over your wondrous quilt. I couldn't travel fast enough. What a story you had to tell, Jane A. Stickle, and how proud I am to help you continue the saga!

One of the first things I found was that B-13 is cheater cloth, a fabric which has been printed to look like patchwork. I laughed out loud! I had agonized over how we were going to make those tiny diamonds, only to find they are merely a print. Another cheater is J-3, although it looks as if it were pieced in the photo. I had no idea that cheater cloth was even available to you in the nineteenth century.

Who would ever imagine that you would use cheater cloth in 1863?

I love you and your surprises,  
Brenda

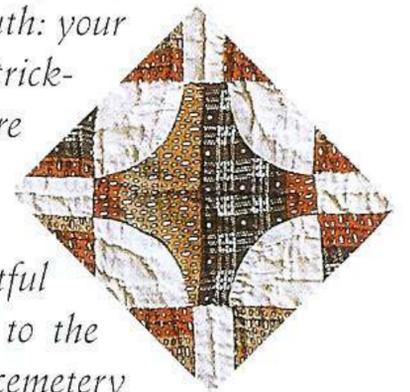
August 15

Jane, Jane, Jane,

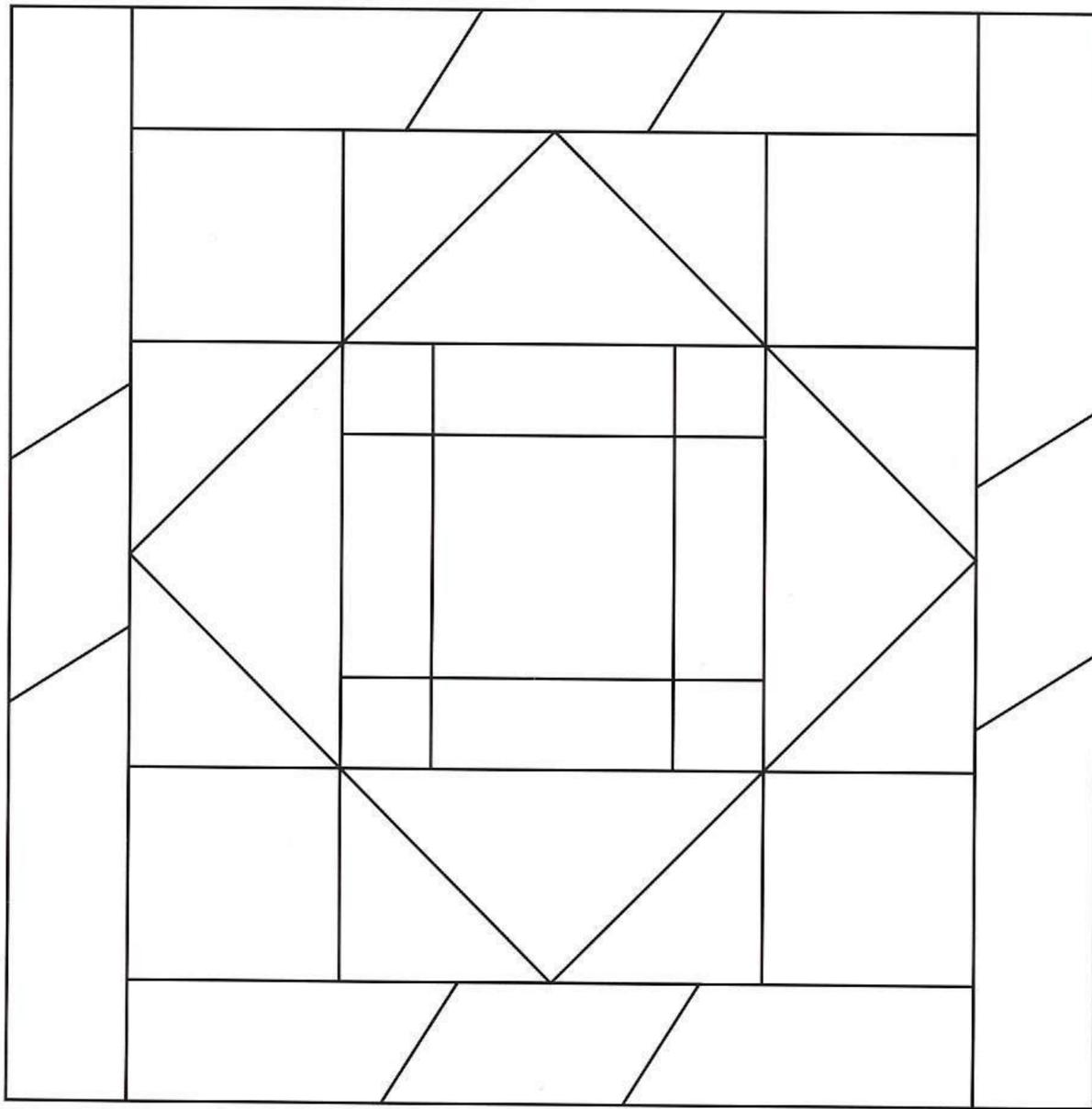
The Quilt holds many surprises. In trying to draft the patterns, I kept wondering why some of the blocks looked larger than others, like K-1 and K-2. I now know the truth: your blocks, my dear lady, vary in size from three to five inches! You are certainly a trickster! Did the size of the block depend upon the amount of fabric you had? (I dare not deviate from the 4-1/2" format for Baby Janes. I don't believe today's quilters would be willing to deal with so many sizes.)

My grandson Ben went with me to Vermont, Jane, and we had a delightful time exploring Bennington, Shaftsbury, Arlington, and Manchester. We went to the Shaftsbury Cemetery to look for your grave. We had been wandering through the cemetery for almost an hour, when he said, "Now, who is this lady we're looking for, Yiayia?" He knew it was no one in our family, but he still sensed the importance of the search. I'm so glad we found you!

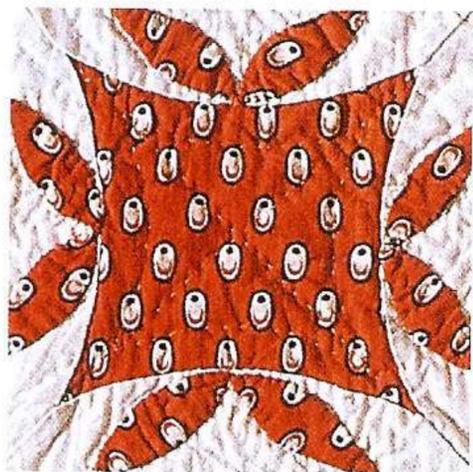
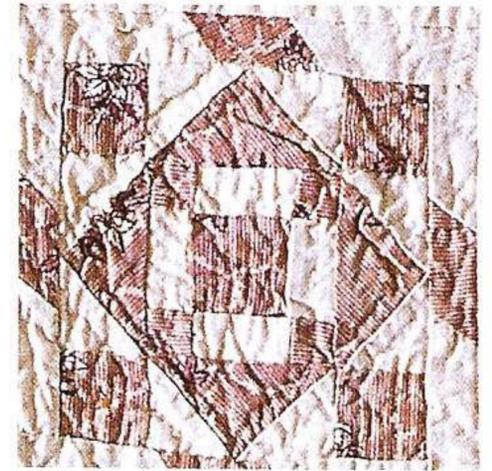
The biggest thrill for both of us was looking out from the top of the Bennington Monument. We imagined the Revolutionary War, Ethan Allen and the Green Mountain Boys and felt the pride of Vermonters everywhere. You must feel your own sense of pride in the rich history of your state, Jane.



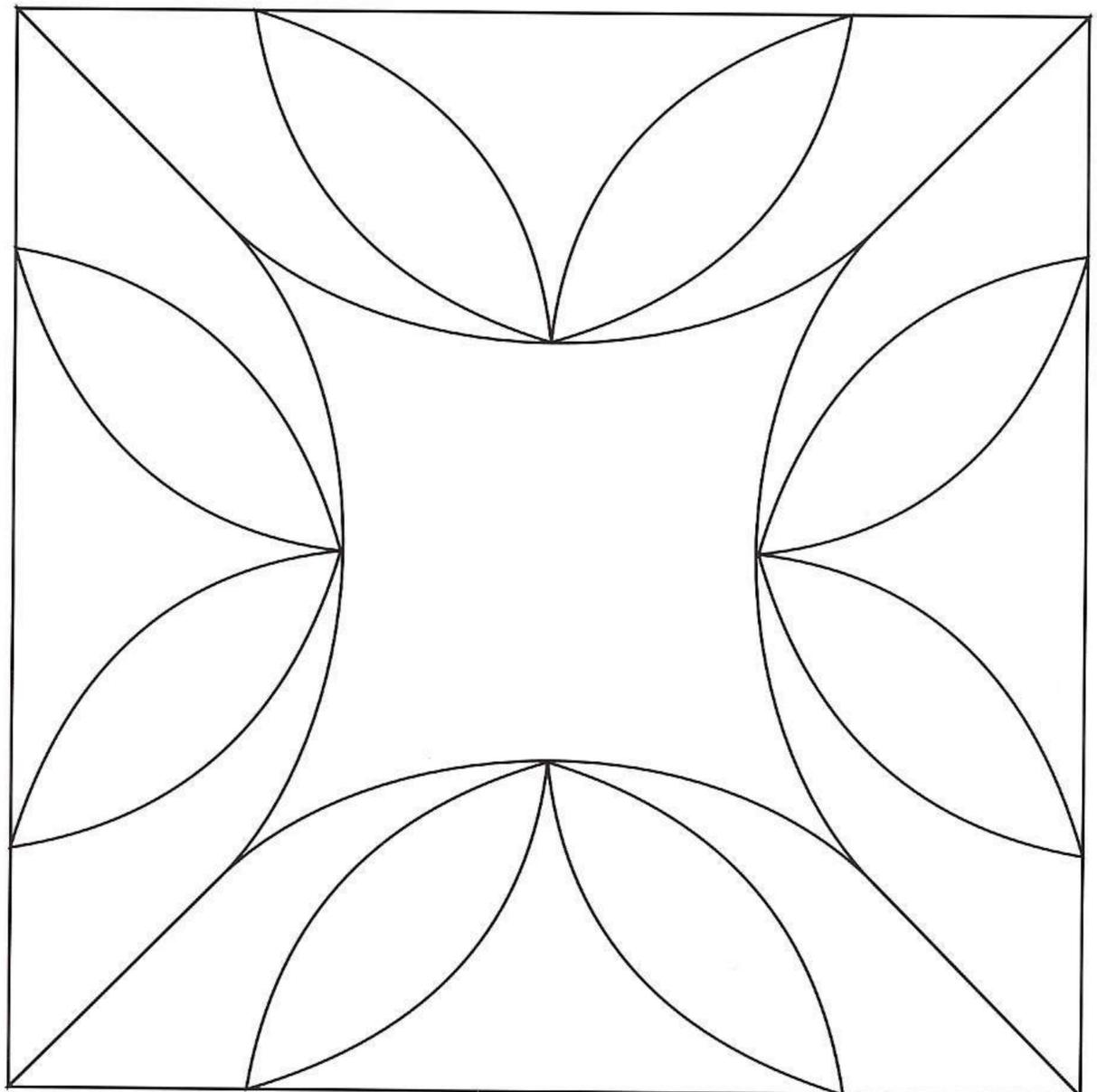
I'm so proud of you, too,  
Brenda

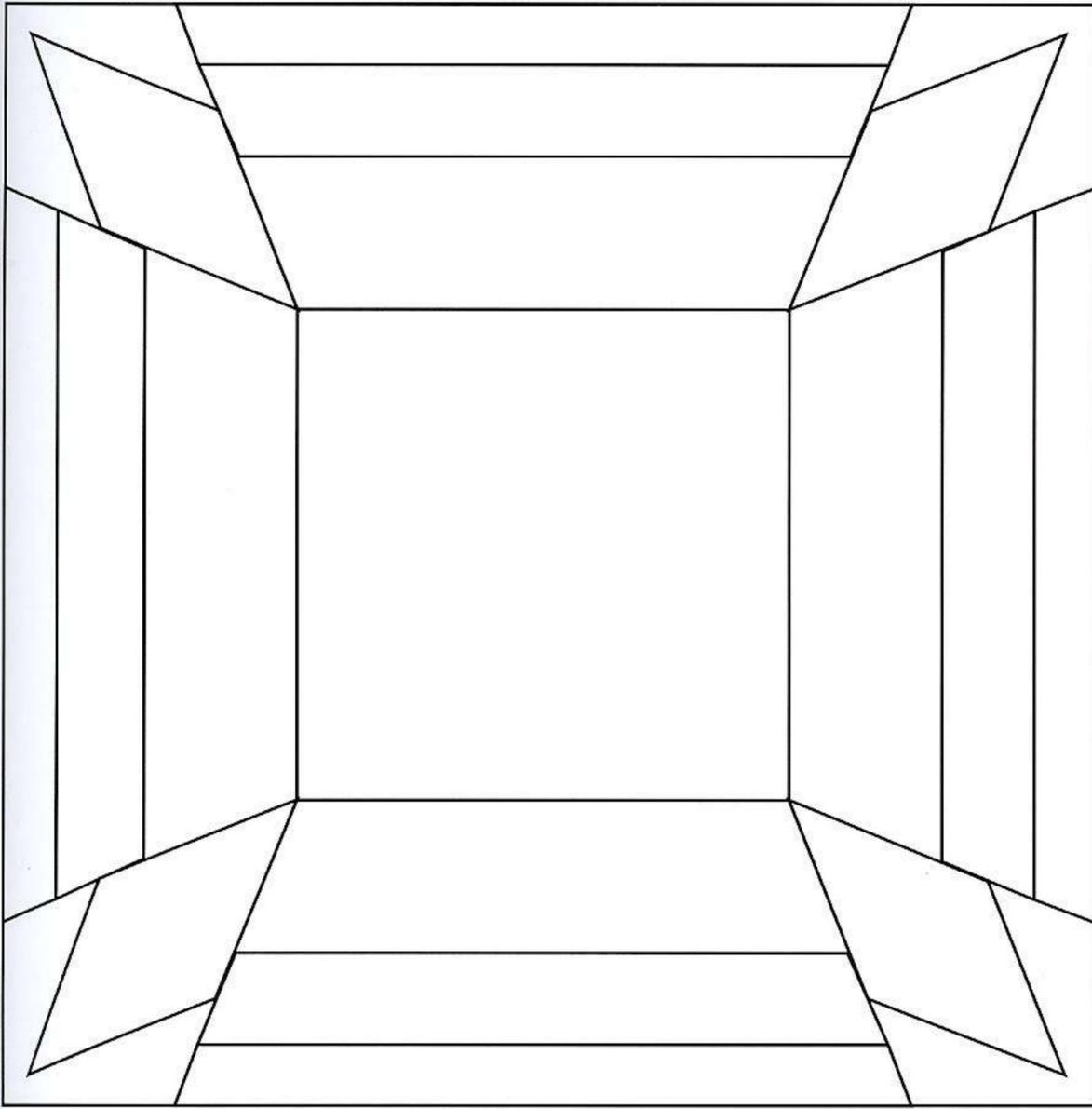


**F-8**  
*Church  
 Window*

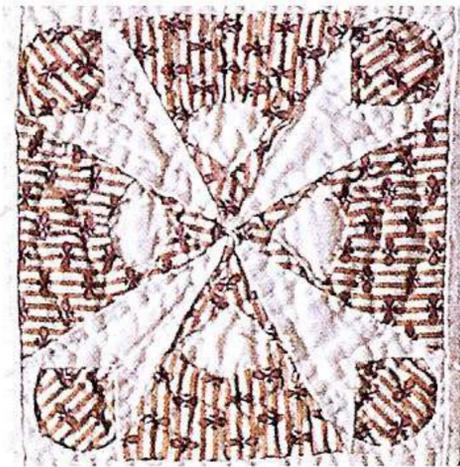
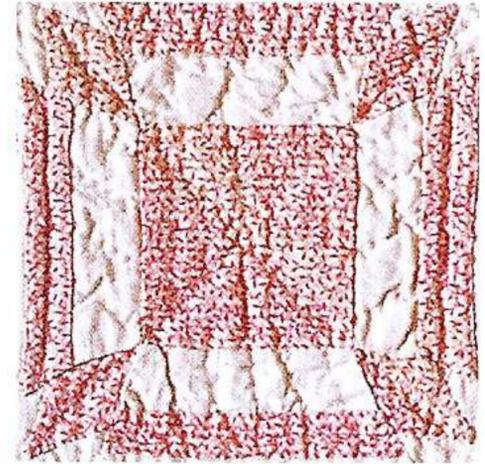


**F-9**  
*Autumn  
 Aster*

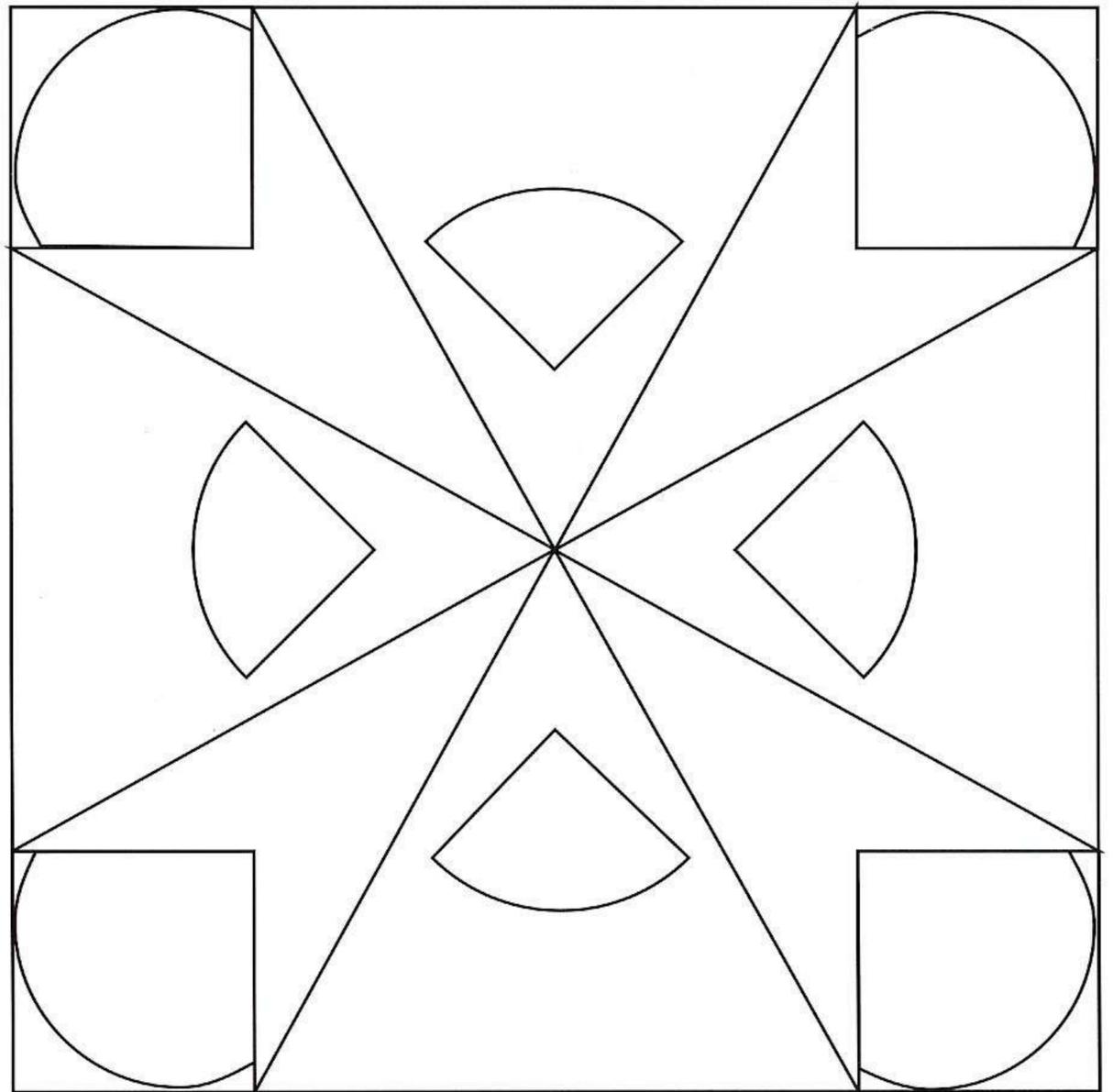


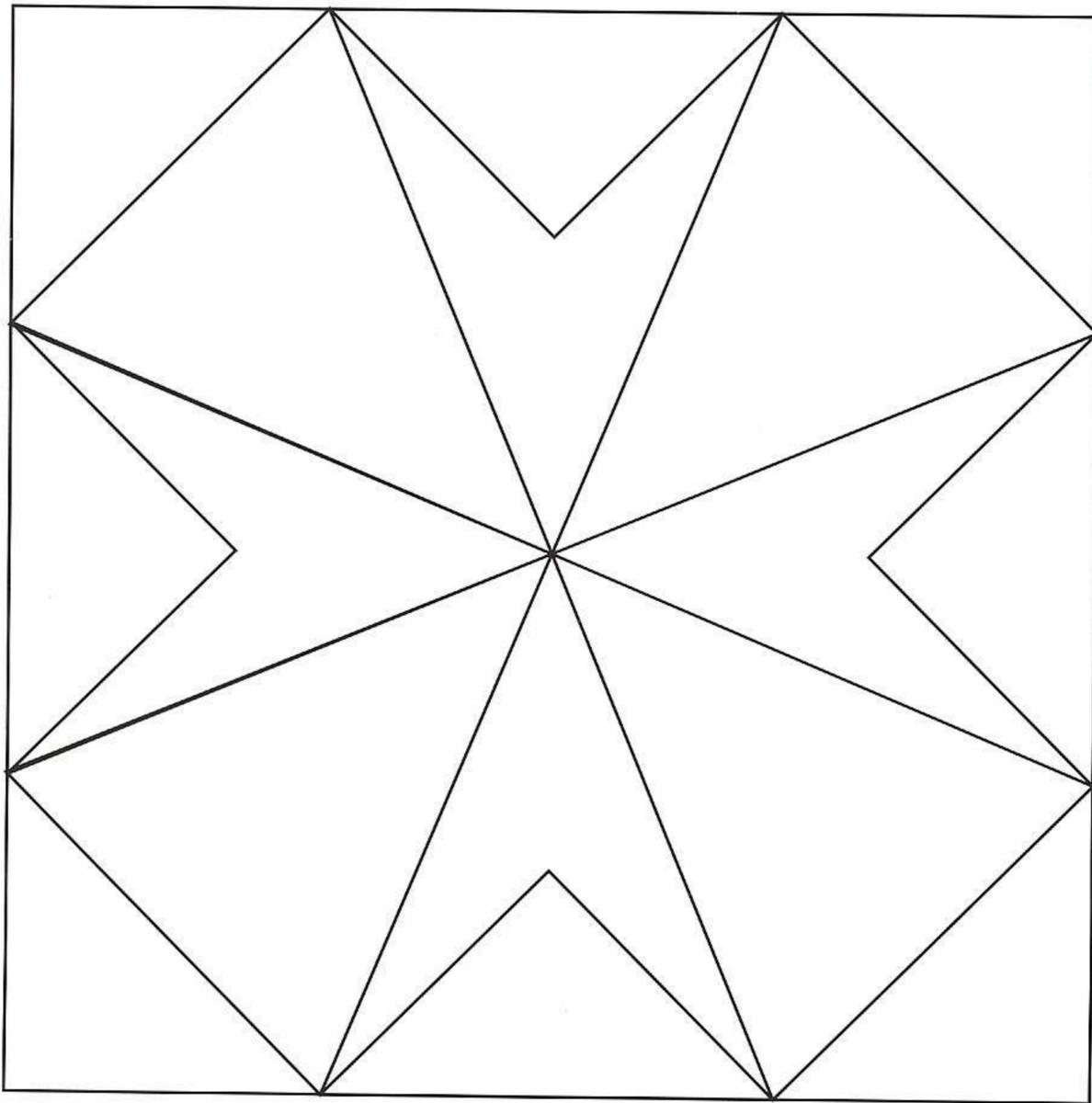


**F-10**  
*Potholder*



**F-11**  
*On Target*

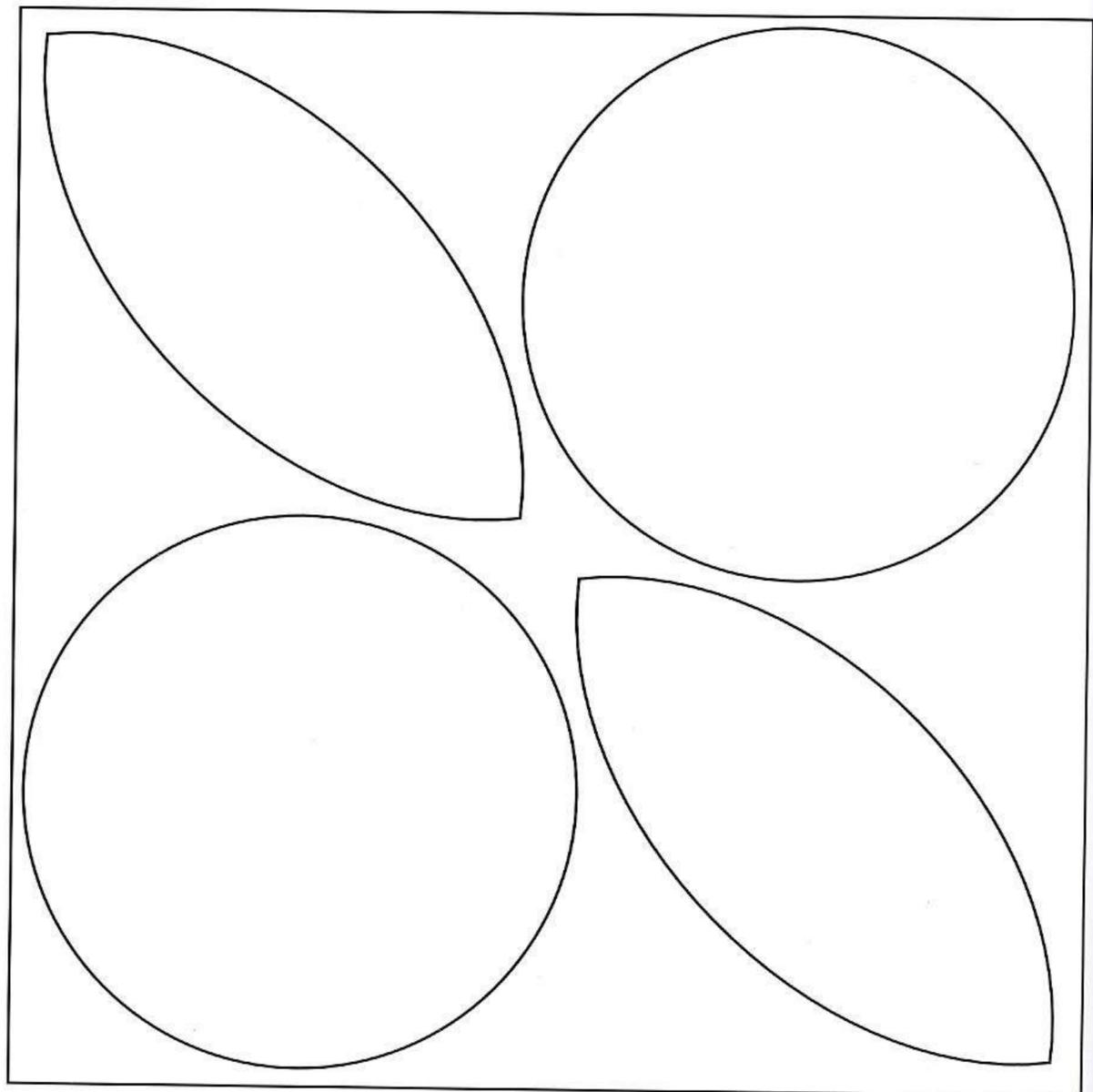


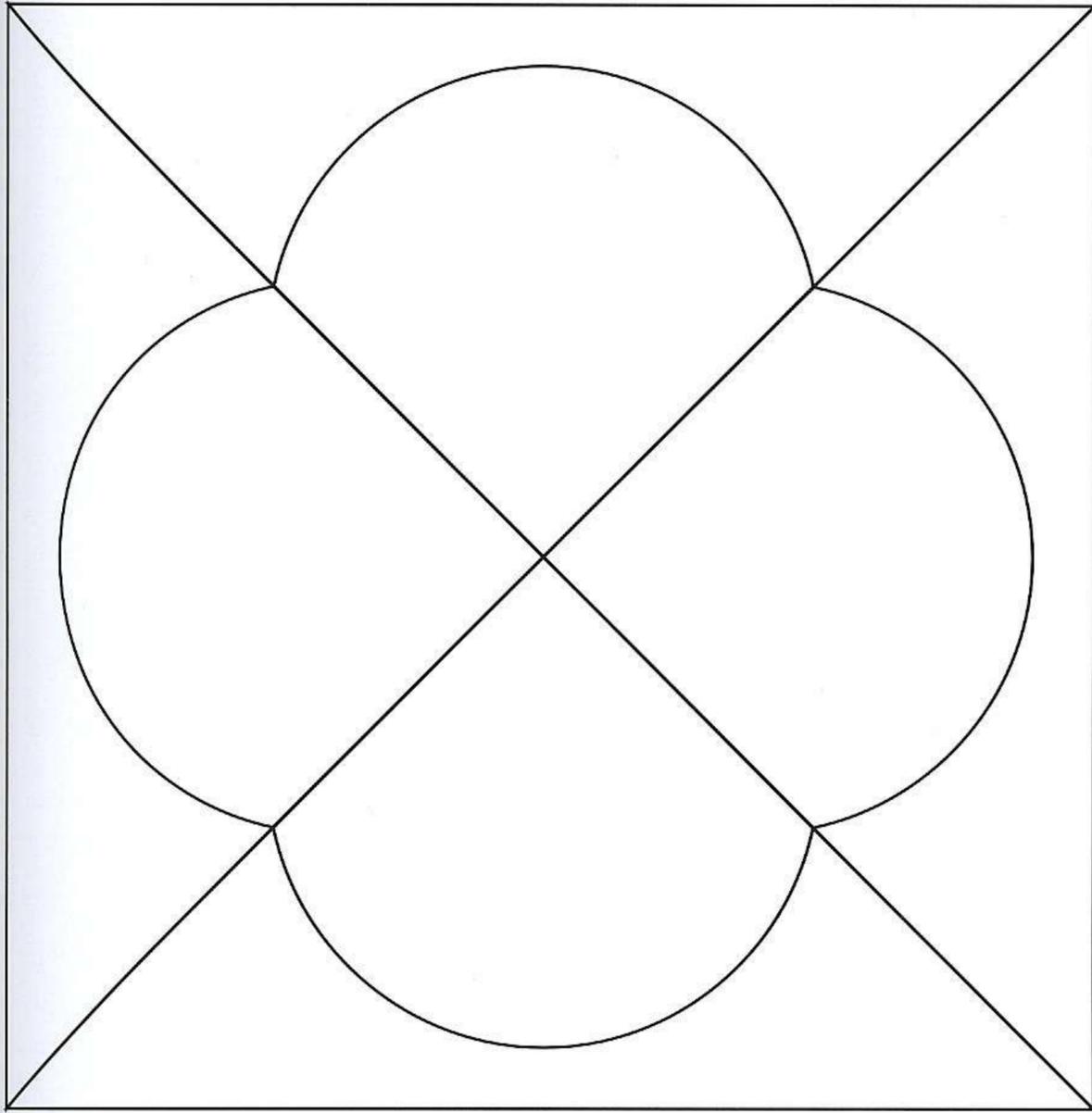


**F-12**  
*Starburst*

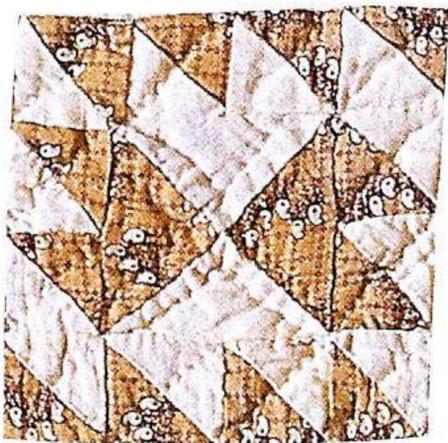


**F-13**  
*Tour de  
France*

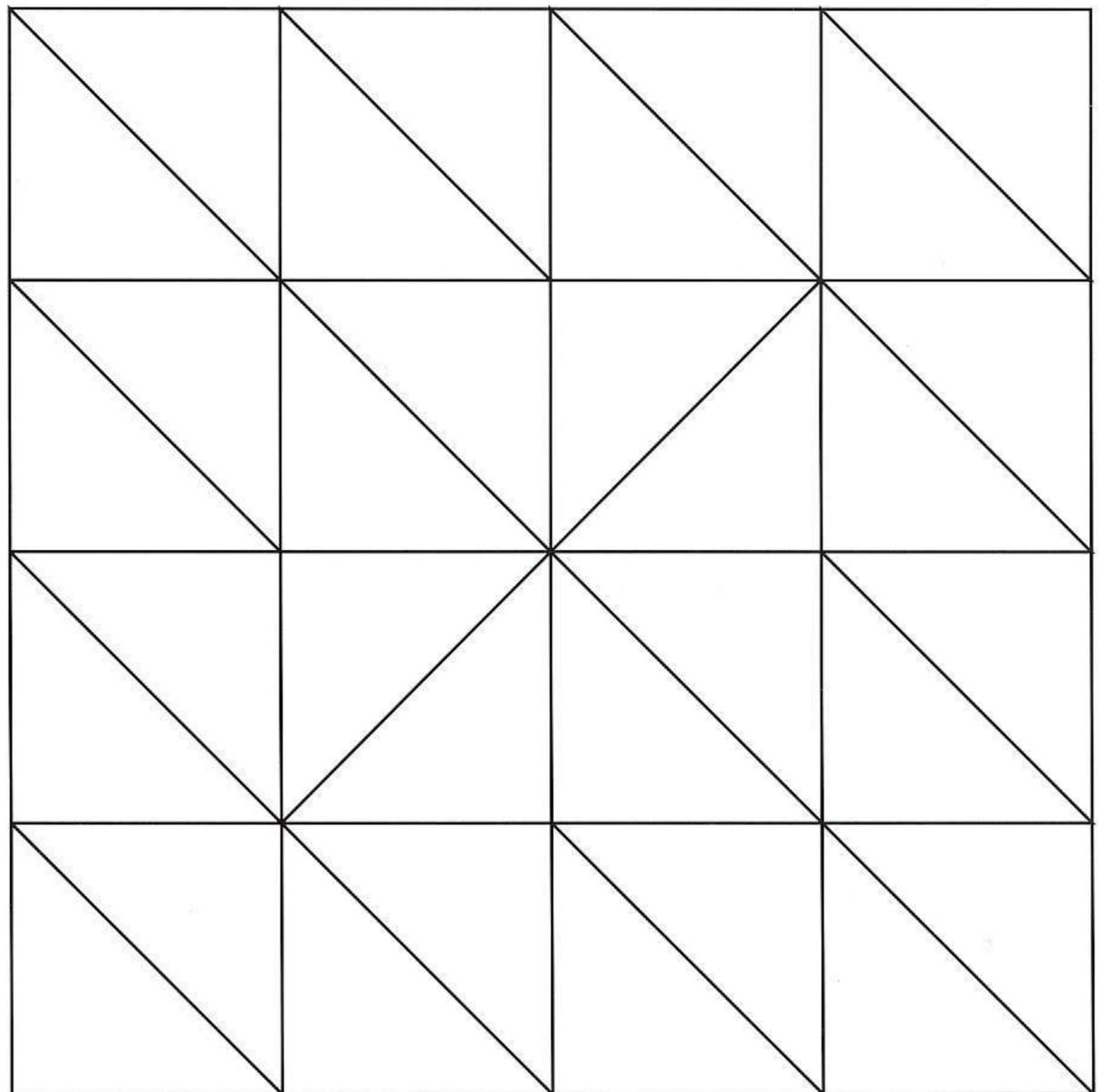




**G-1**  
*Hattie's  
Hen House*

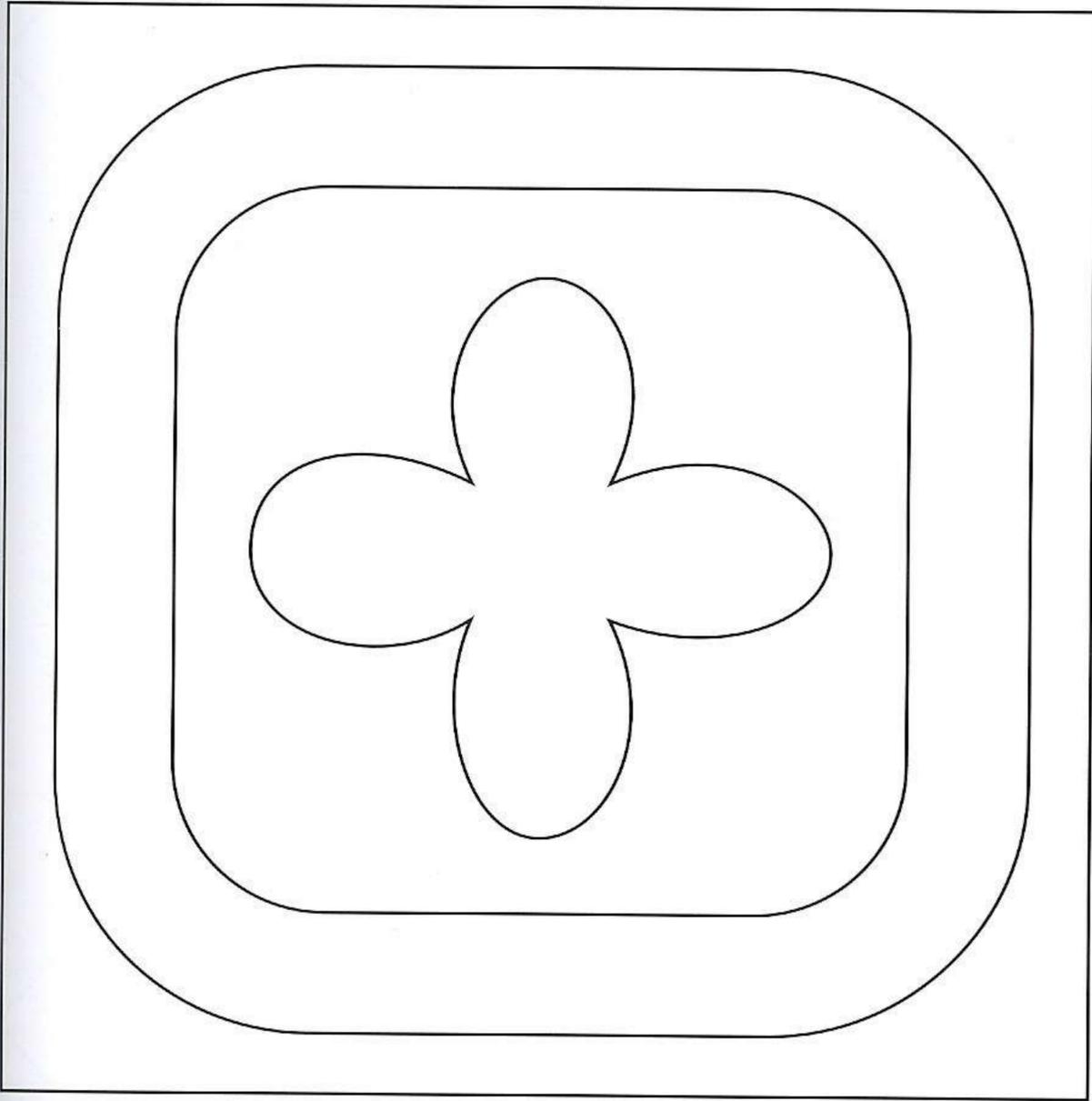


**G-2**  
*Mohawk  
Trail*





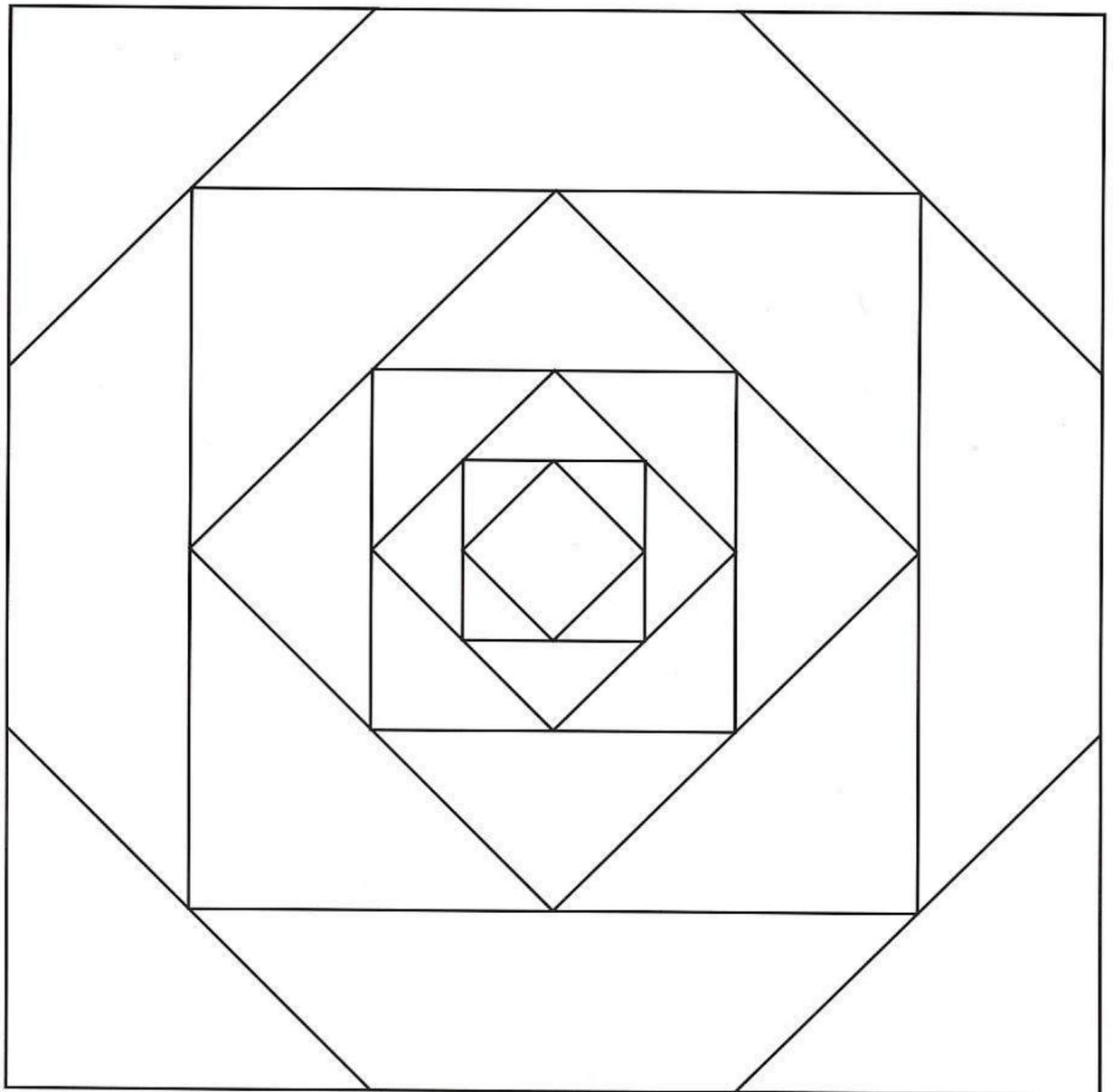
*Thanks For The Memories* by Kathy Saunders, Cincinnati, Ohio, 1995. 63 x 63 inches.

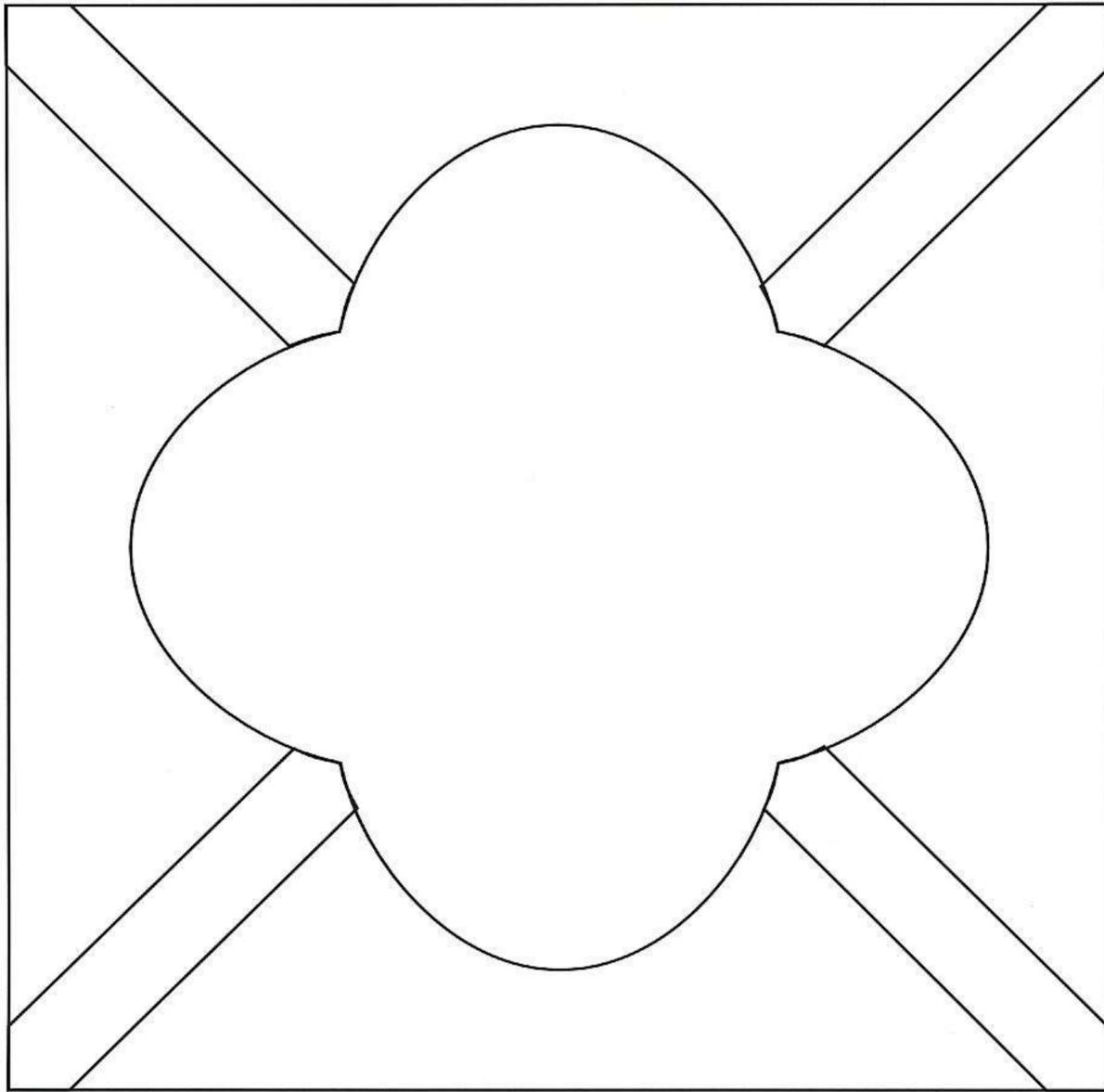


**G-3**  
*Four Leaf  
Clover*

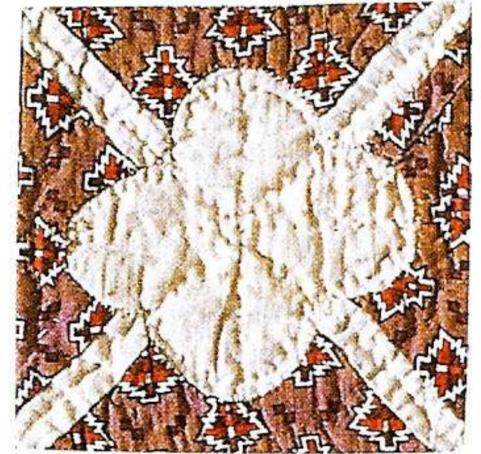


**G-4**  
*Shutter  
Bug*

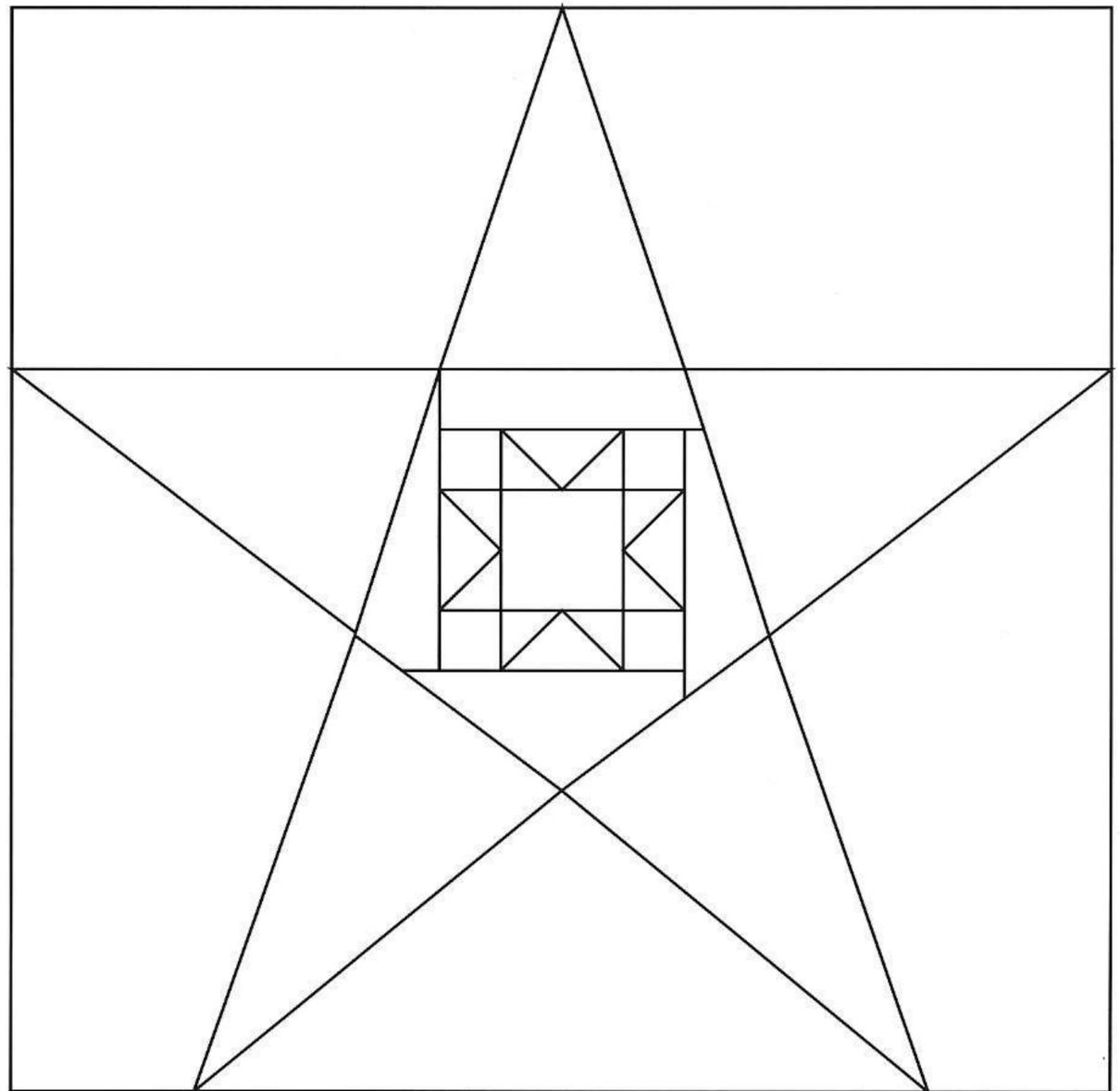


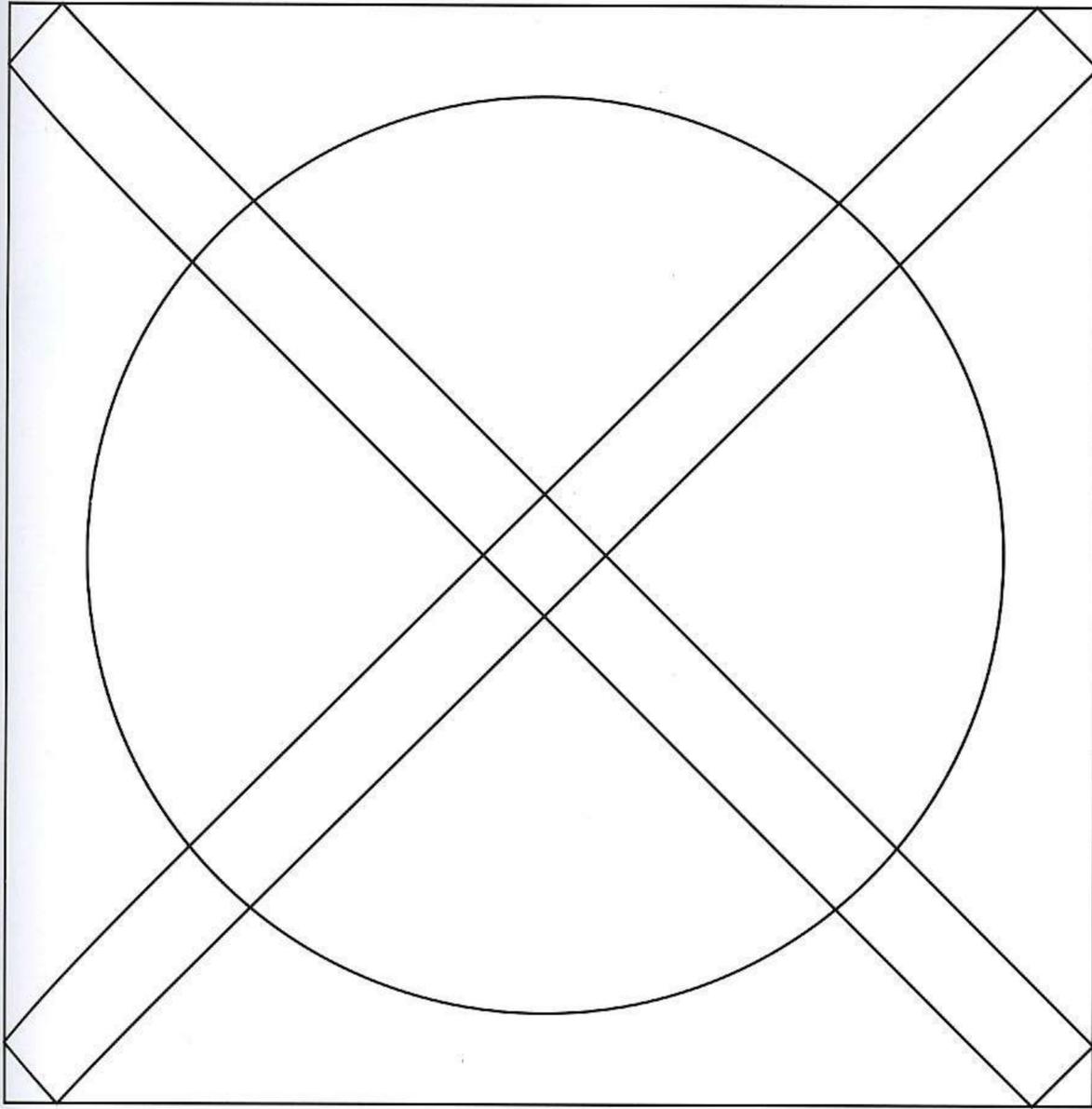


**G-5**  
*Poof*

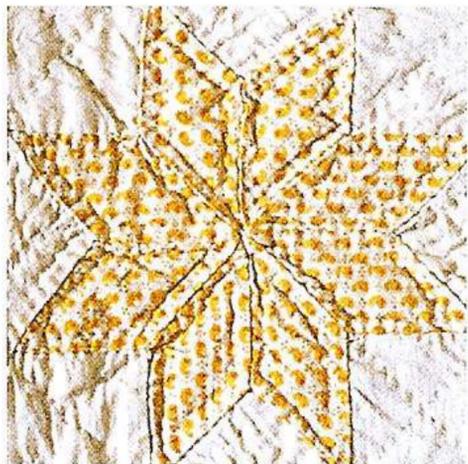


**G-6**  
*Papa's  
Star*

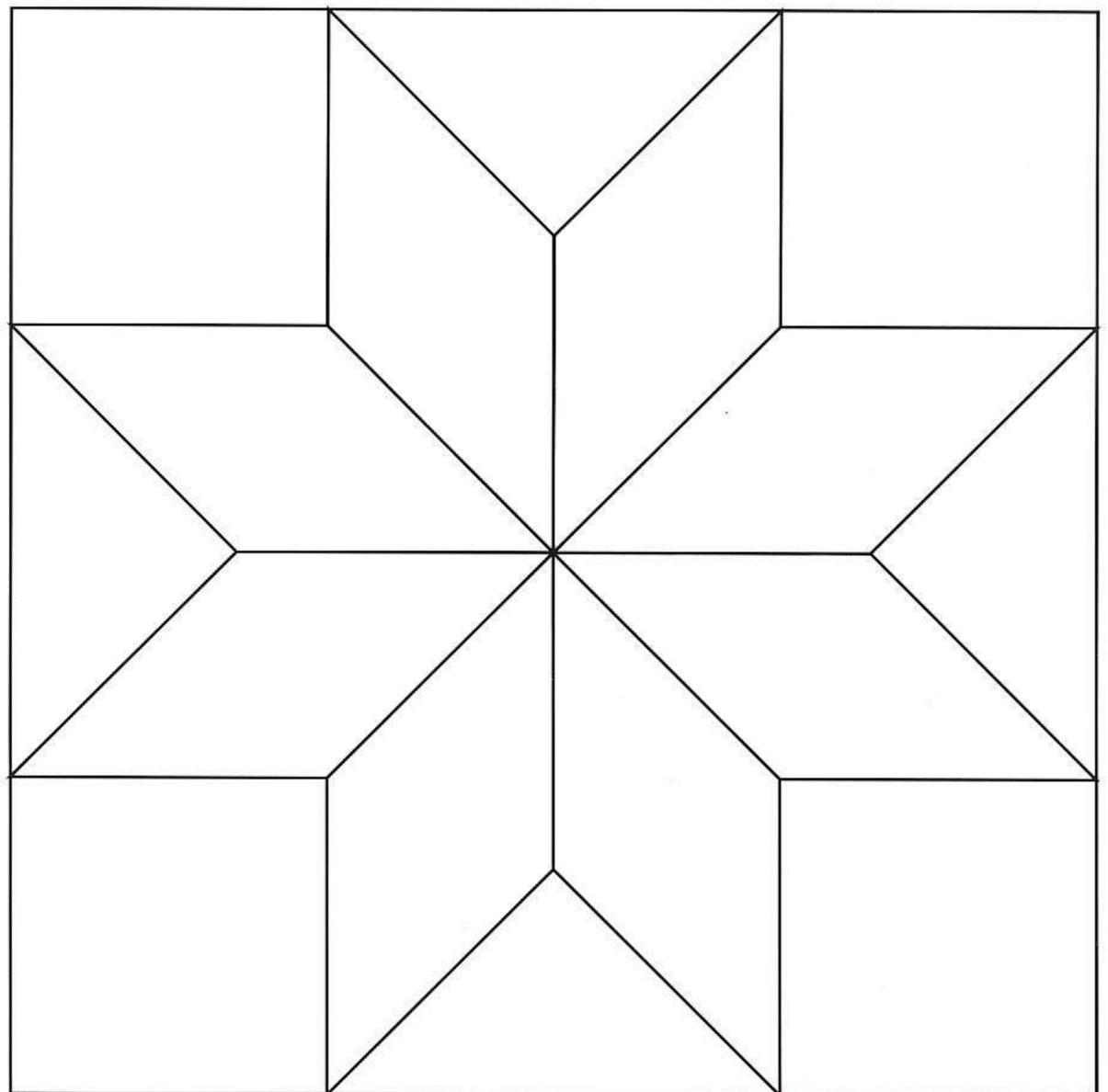


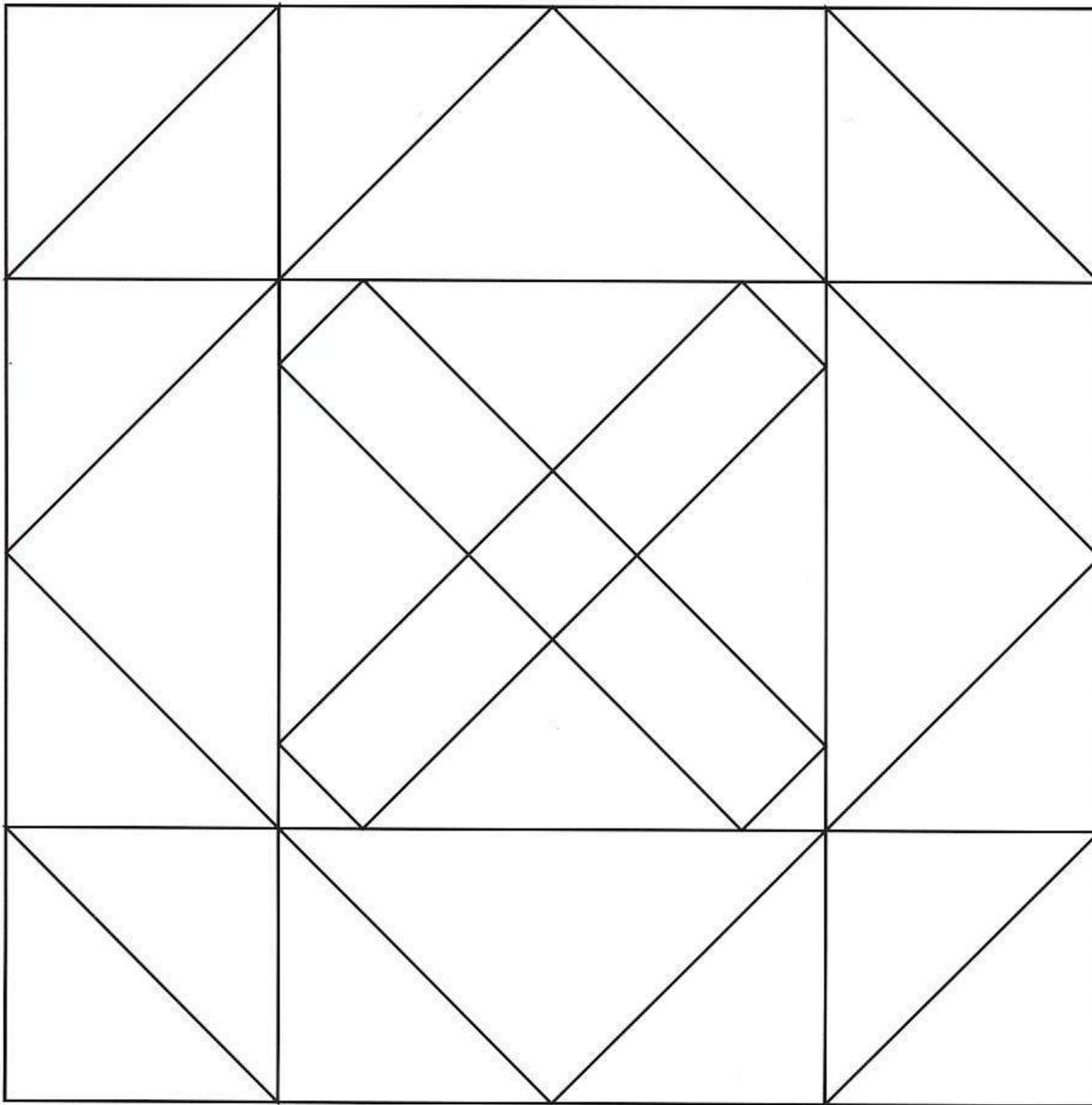


**G-7**  
*Indianapolis*



**G-8**  
*Justin's  
Comet*

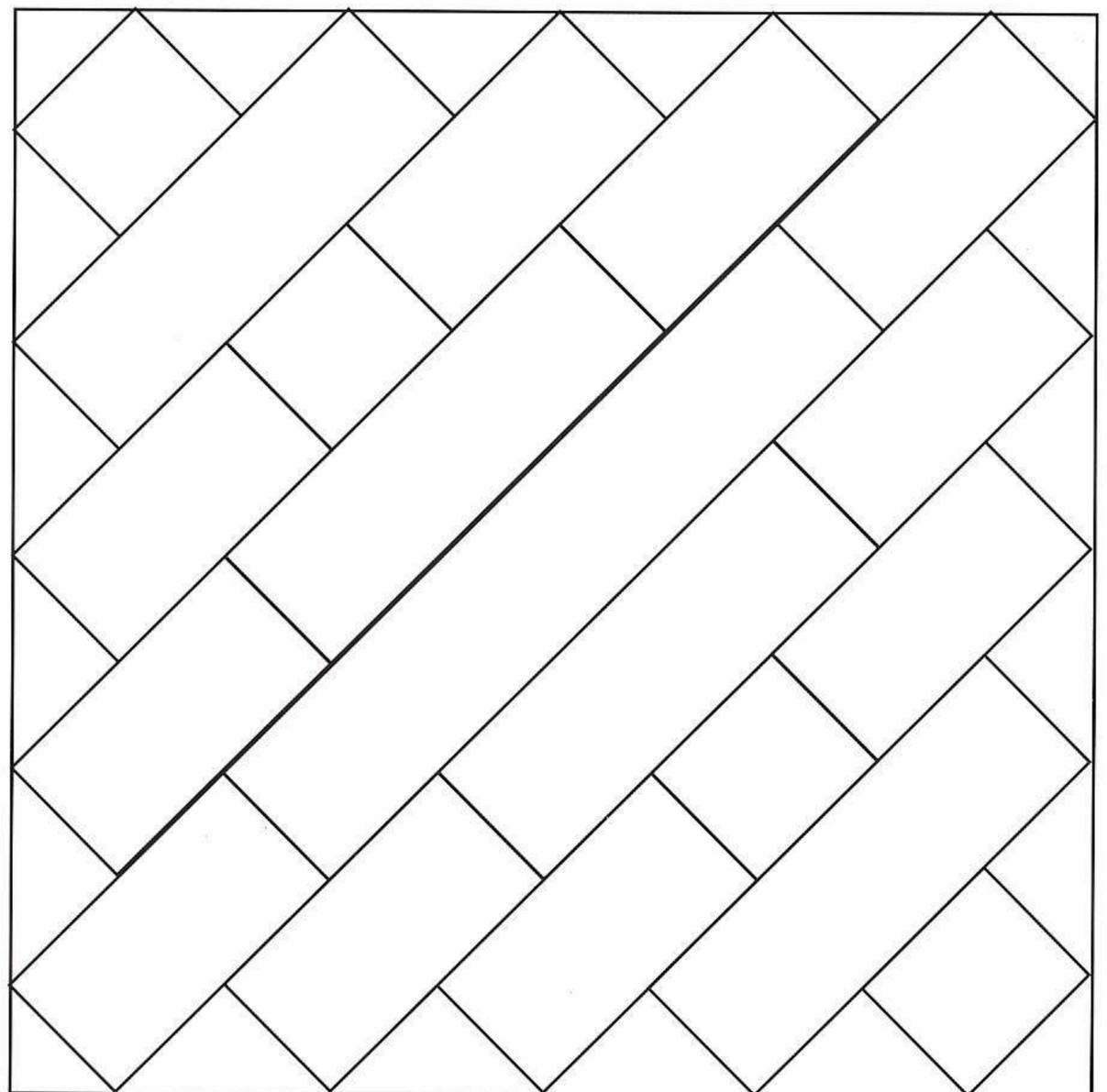




**G-9**  
*Mary's  
 Journey*



**G-10**  
*Woven  
 Meadow*



October 13

Beloved Jane,



It is fall in Vermont. What a splendid array of gold, green, red, orange and rust! I was a child again playing with my family in the autumn leaves of the Smokies.

Once again, Ruth Levin granted me permission to visit The Quilt. This time, I traced the triangles in the border. They are so pretty, marching around The Quilt like little ice cream cone soldiers. I've been studying pictures of quilts for twenty-five years, Jane, and I have yet to see another like yours. How did you ever come up with this design?

A Vermont quilter told me she thought the triangles represented trees. That seems possible to me. Such tiny pieces! Drafting them will be a challenge.

I visited the cemetery twice each day, Jane. The mornings were cold and crisp. Everything was covered with frost. The afternoons, however, were simply magnificent, with brilliant sun shining through the autumn leaves. I felt your presence each time of day.

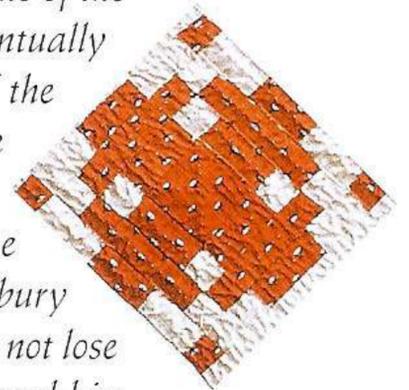
In all seasons,  
Brenda

November 18

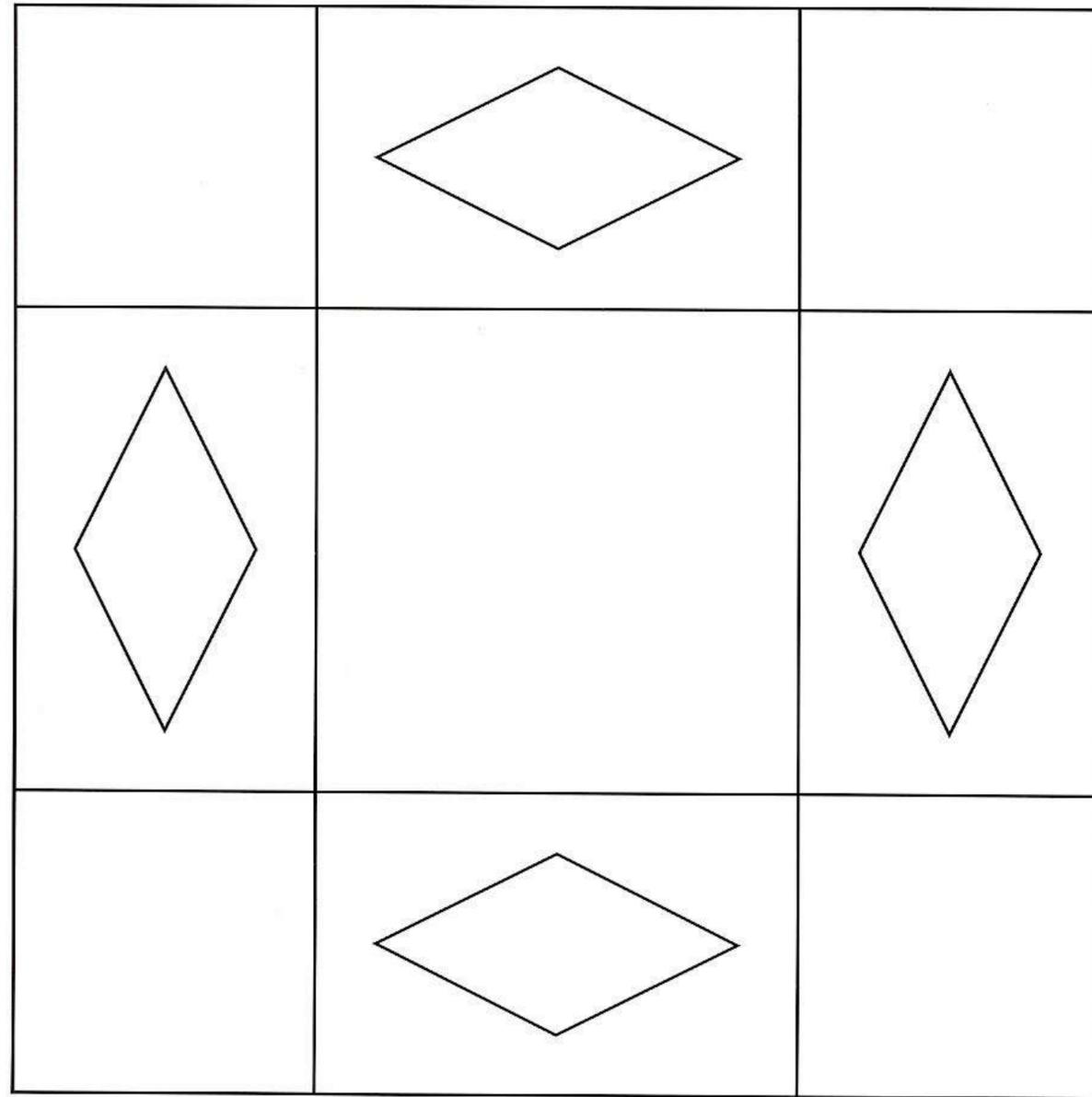
My Dearest Jane,

I keep thinking about the three little words in the lower corner of your quilt: "In War Time". Who was it, Jane, that tore open your heart? I'm reading now that Vermont was one of the first states to send troops to the war, with 34,000 of its population of 315,000 eventually volunteering to serve. According to Richard Cleveland, Vermont was also one of the first states to declare its anti-slavery position, as early as 1777. Why did it take the rest of us so long?

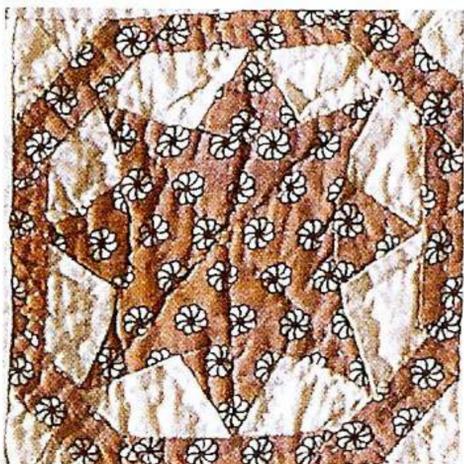
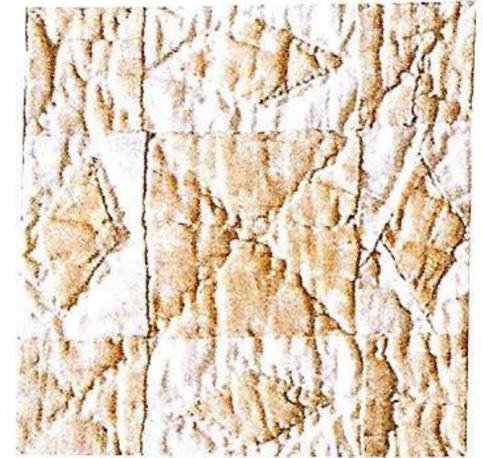
As a Tennessean, I never thought much about a Yankee's feelings about the Civil War. When I was in high school, I told my mother I wanted to go to Middlebury College in Vermont. She said, "I lost one child to those damn Yankees, and I'll sure not lose another one!" My brother, Duff, graduated from West Point, and Mother had missed him a great deal during his stay there. So you see, Jane, the War is still affecting our lives even one hundred years later.



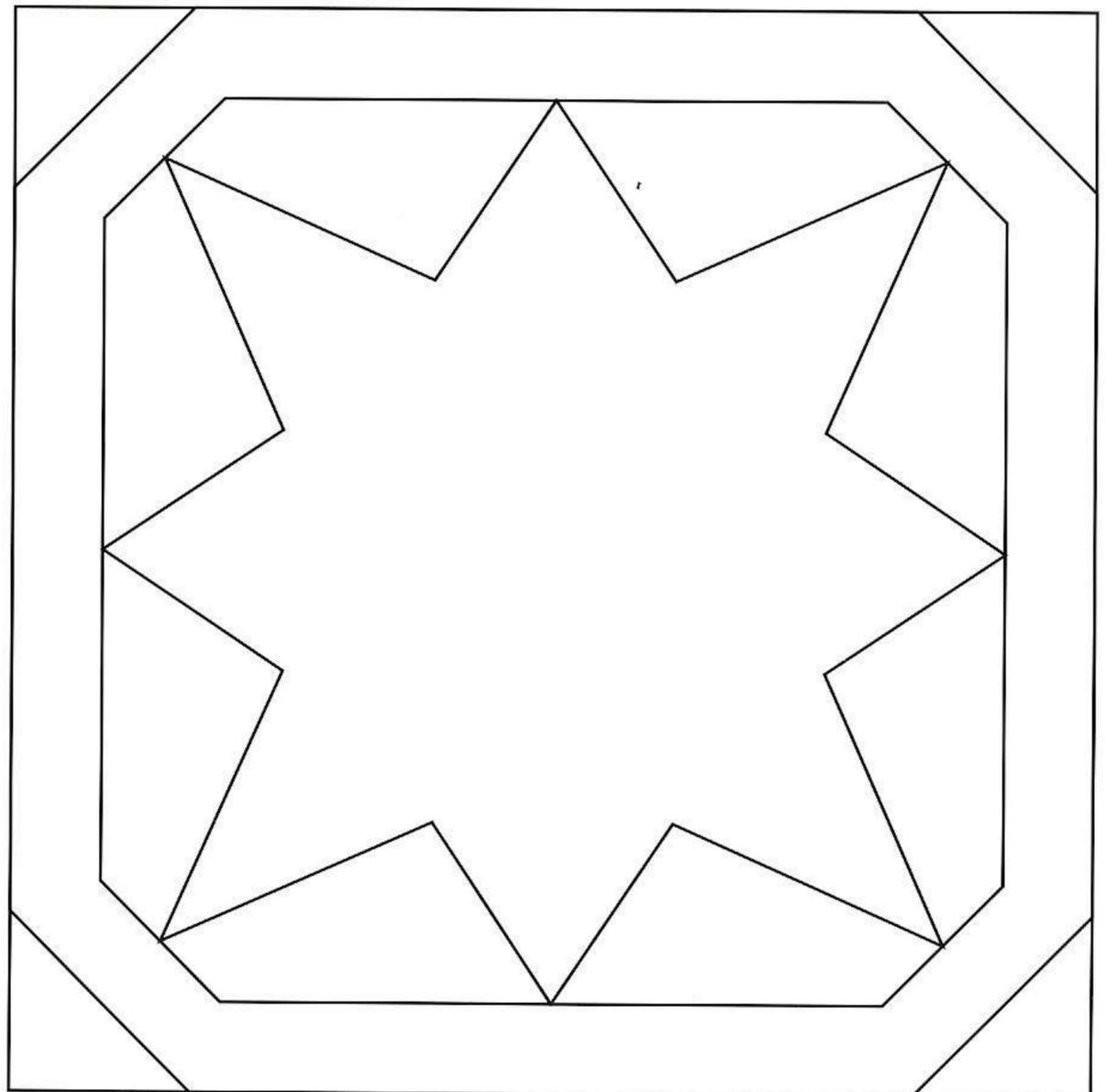
Happy Thanksgiving,  
Brenda

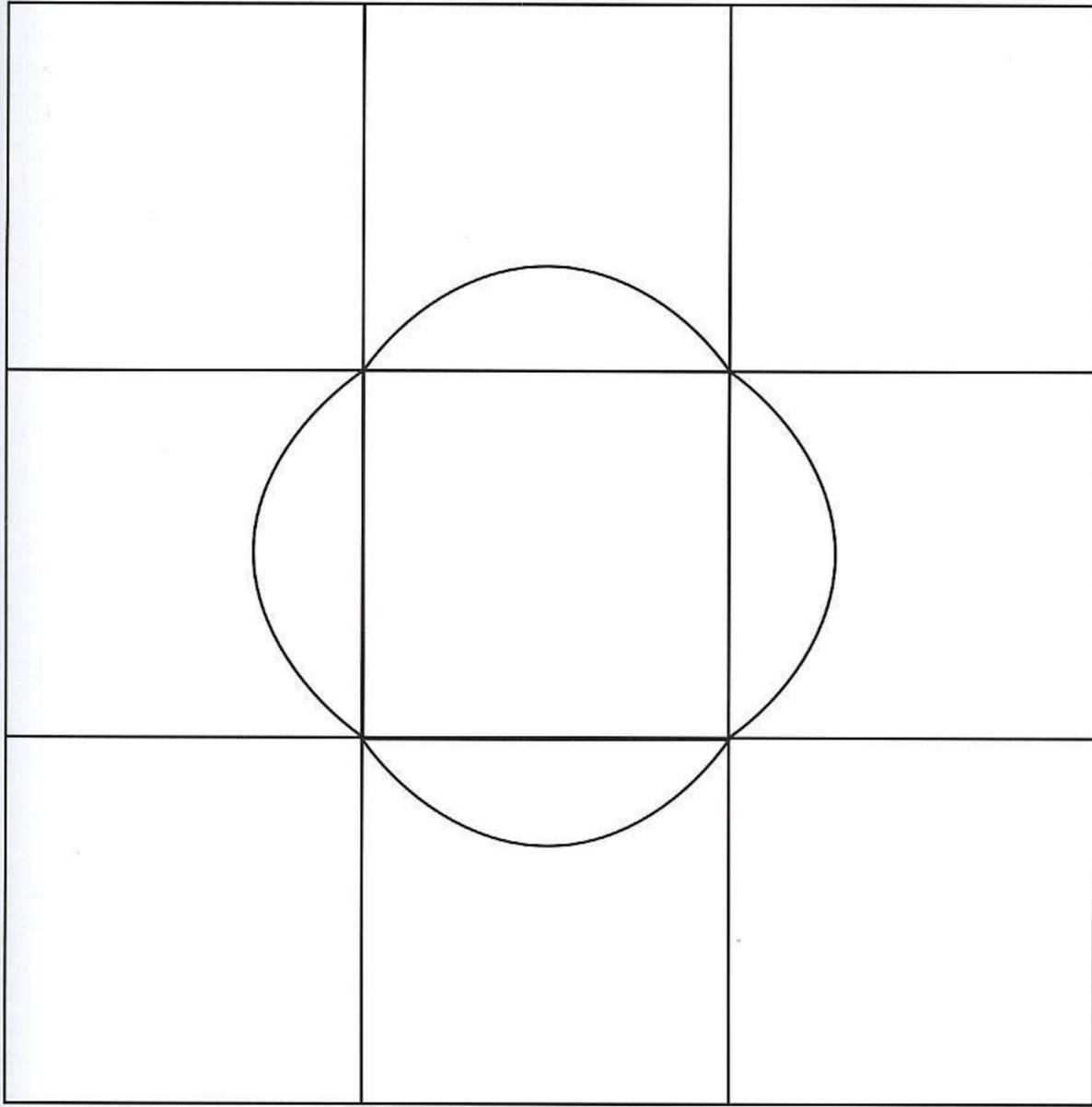


**G-11**  
*Decisions,*  
*Decisions*

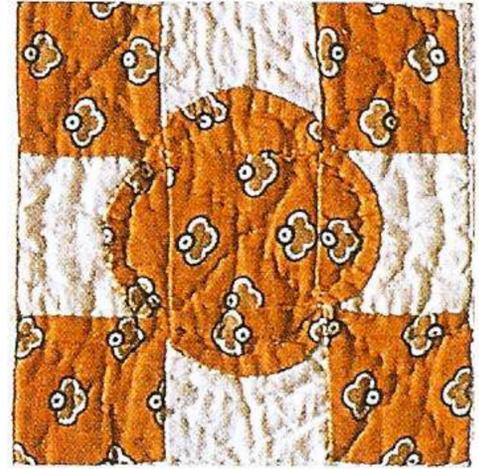


**G-12**  
*Gloriae*

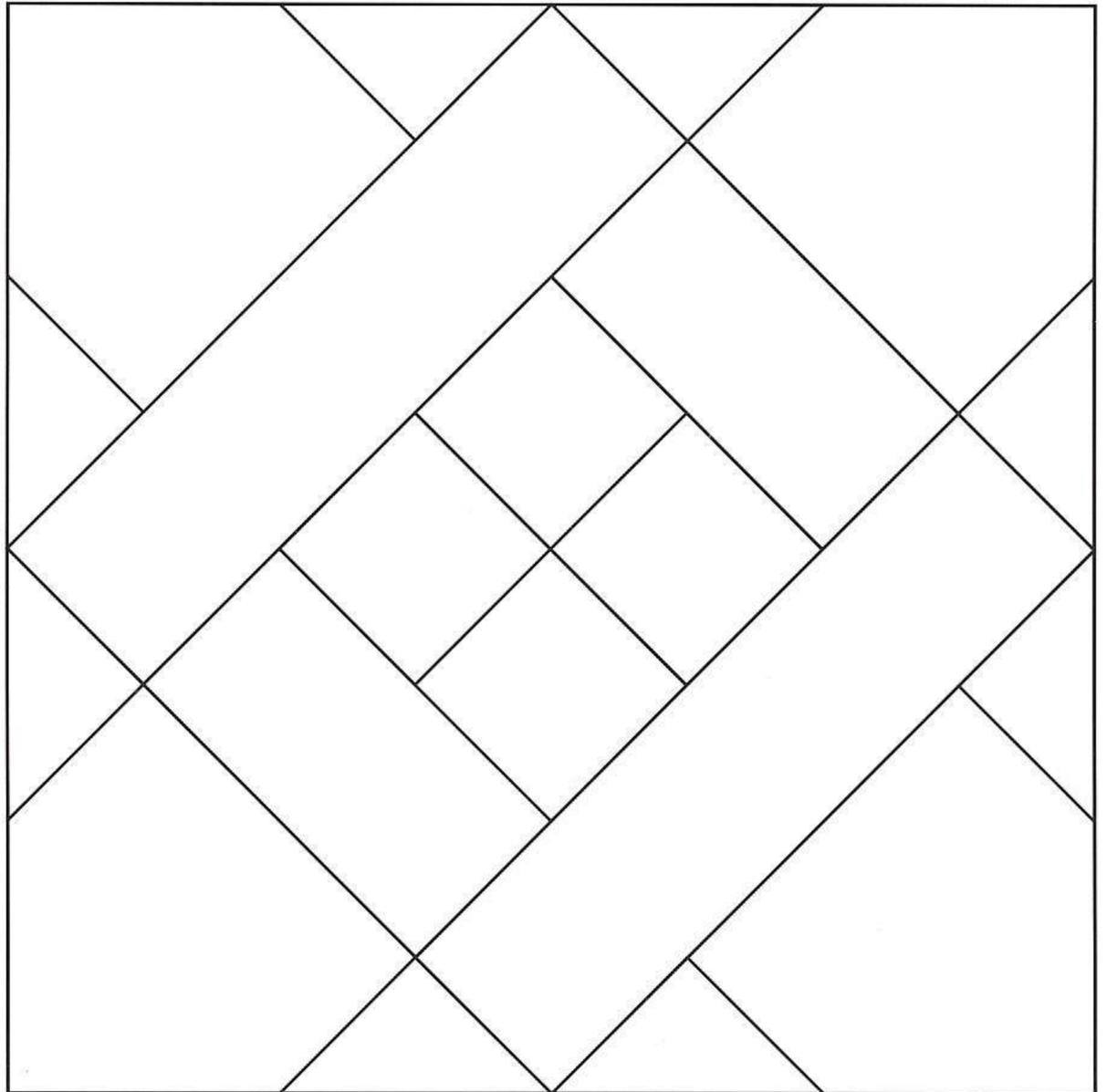




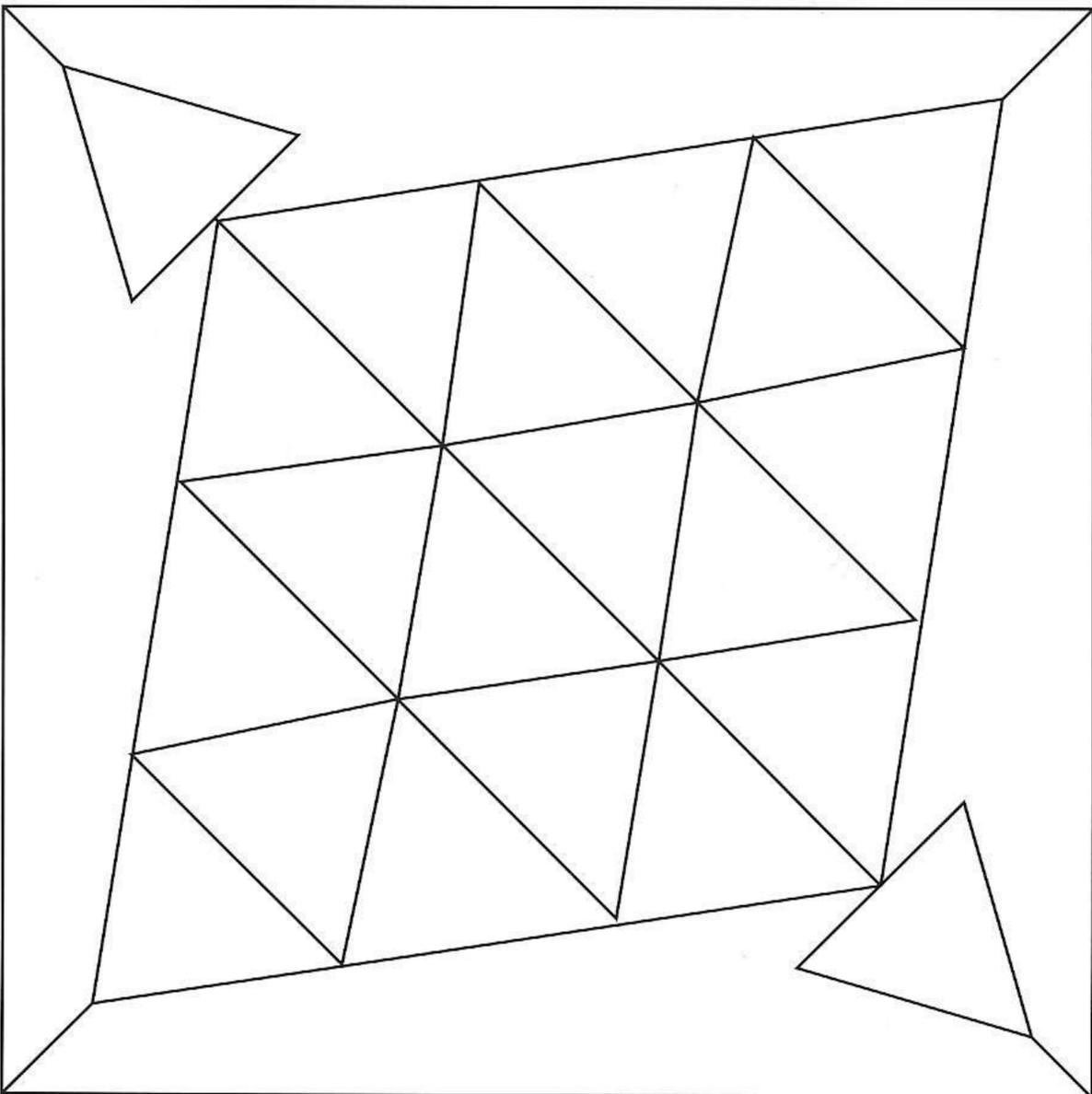
**G-13**  
*Molly's Muffins*



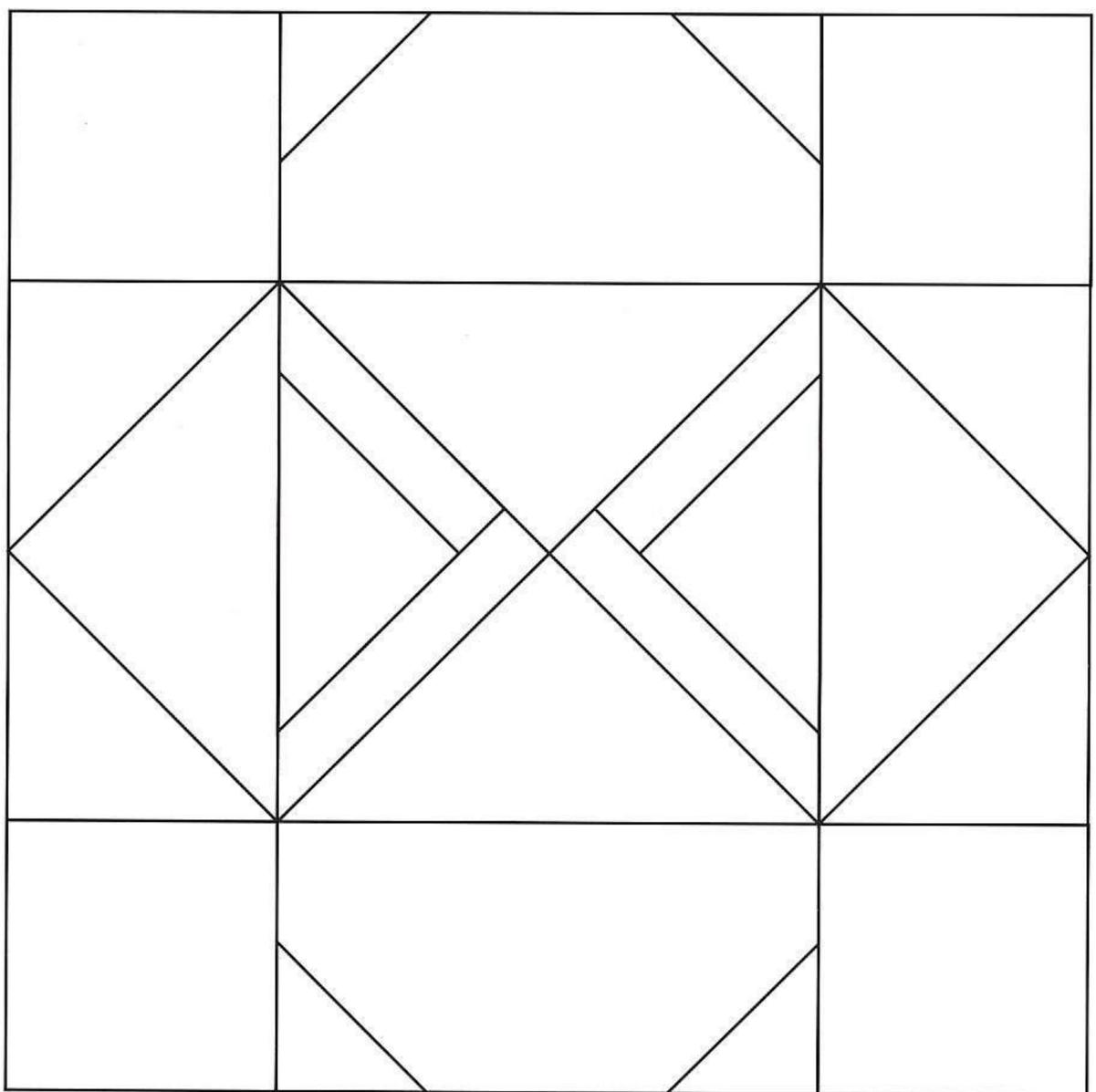
**H-1**  
*Peek-a-boo*



**H-2**  
*Jacob*  
*Anthony*

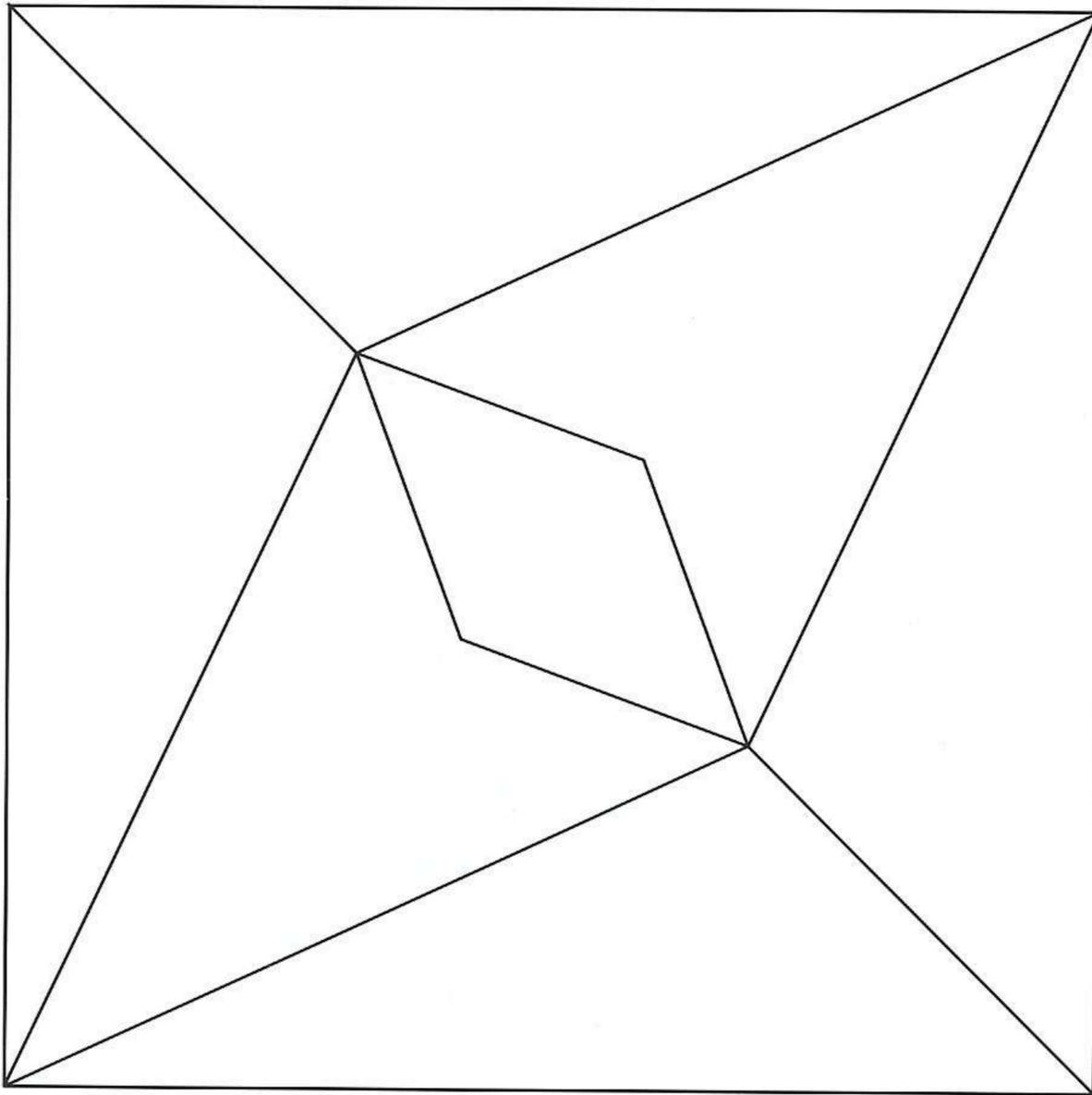


**H-3**  
*Berry Baskets*

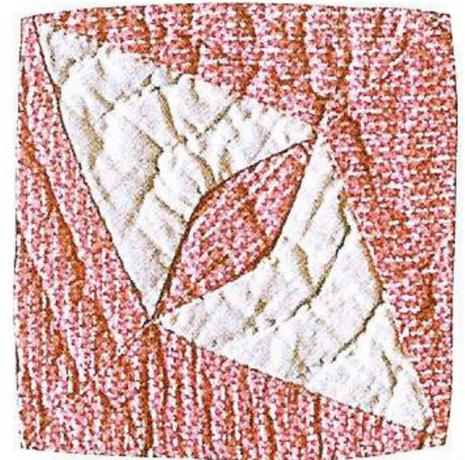




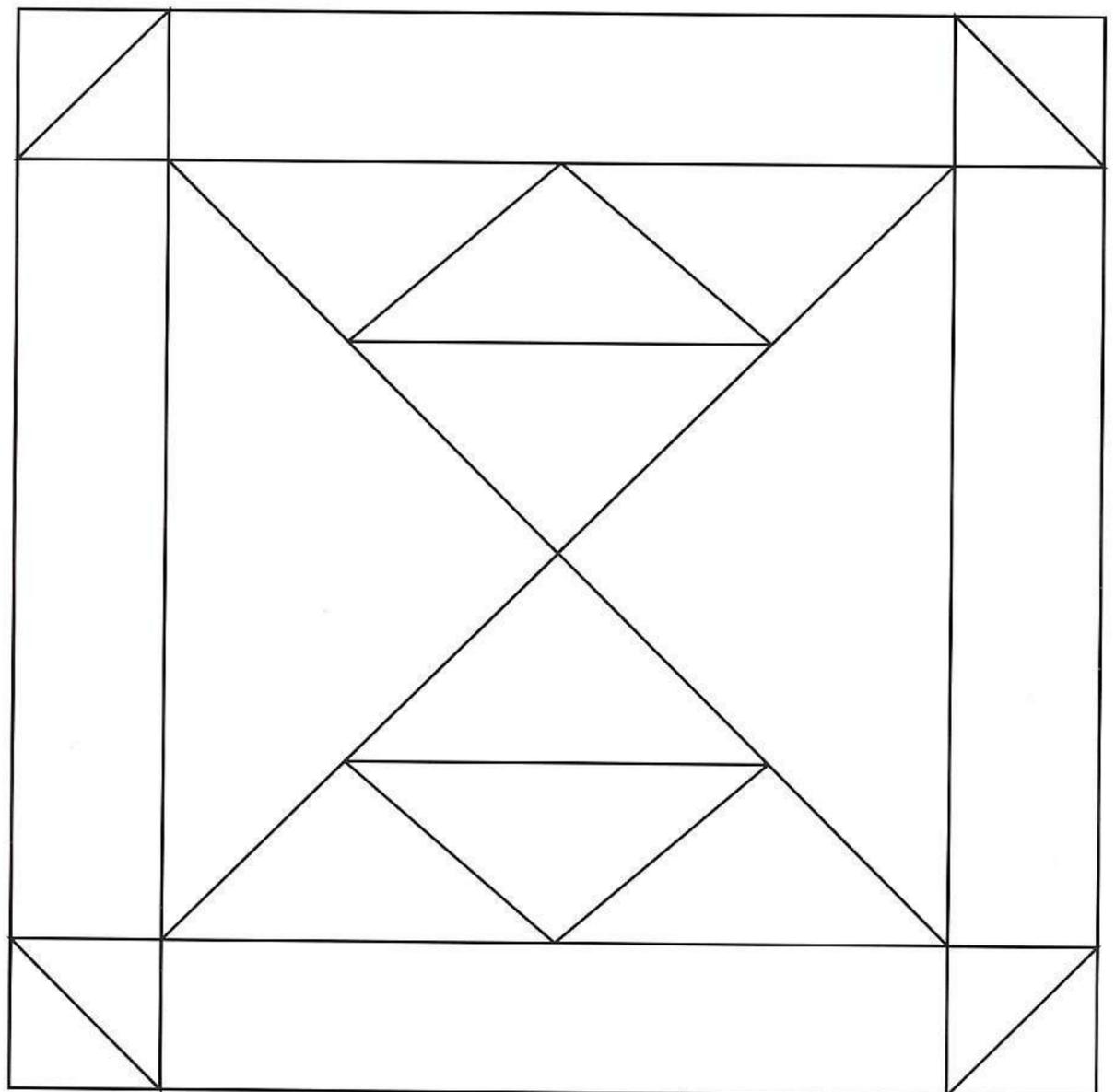
*I Weep With You, Jane* by Susan Pieper, Nobelsville, Indiana, 1993. 68 x 68 inches.

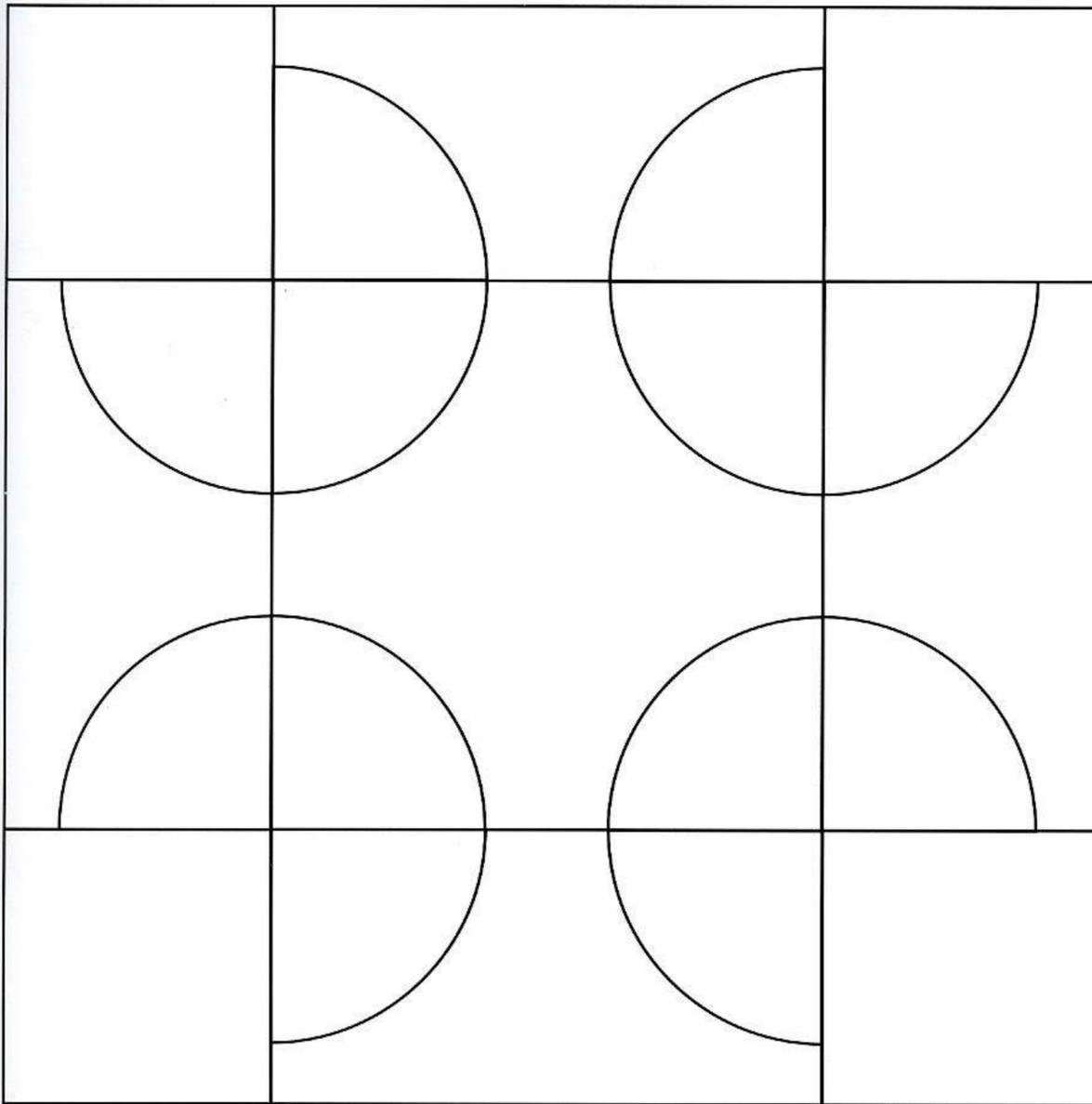


**H-4**  
*Abbey's  
 Eyes*

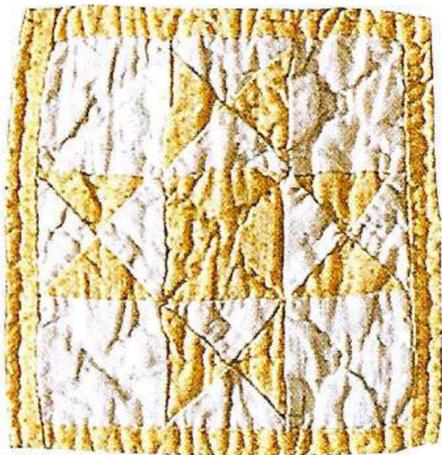


**H-5**  
*Michael's  
 Motorcycle*

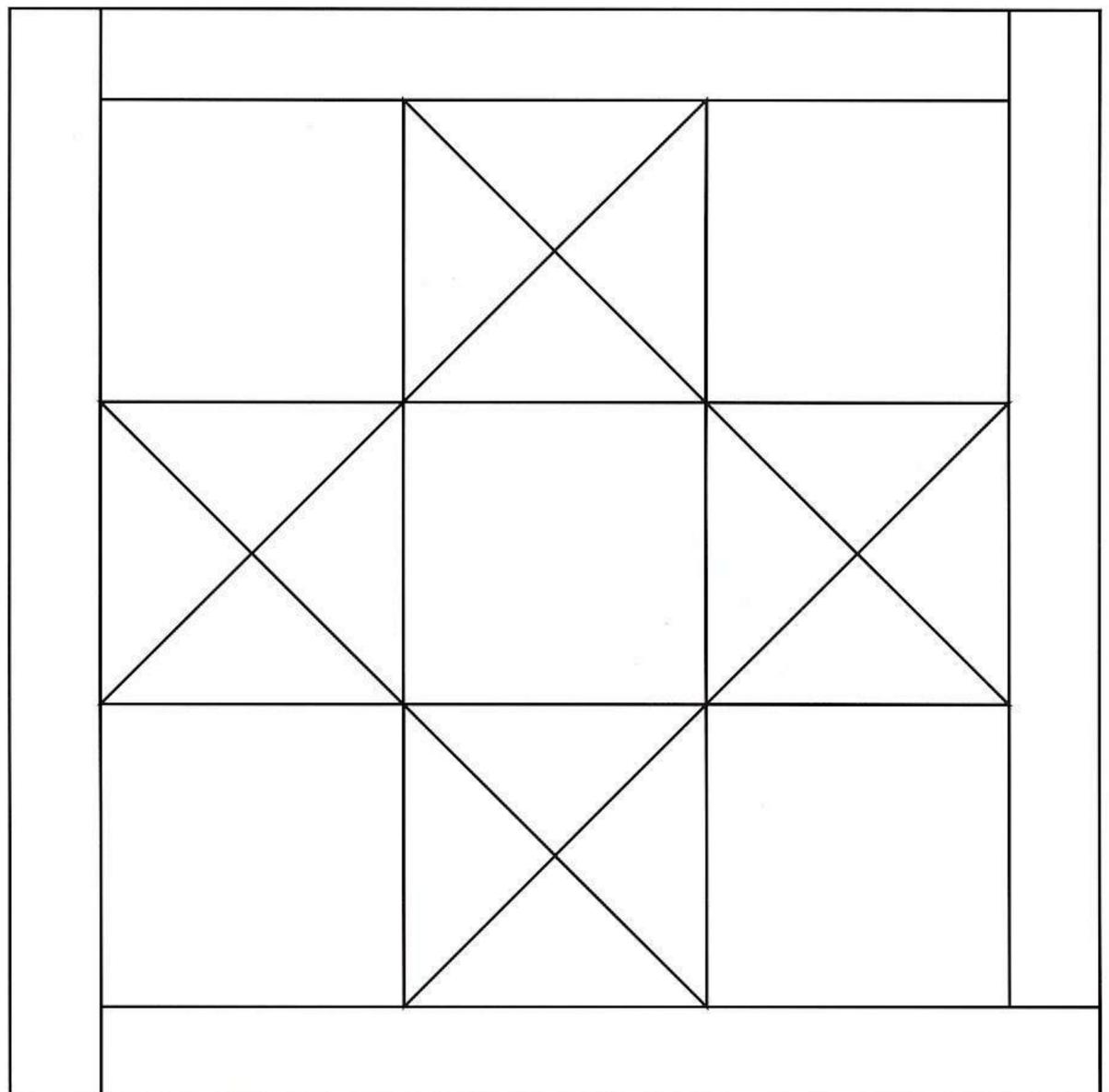


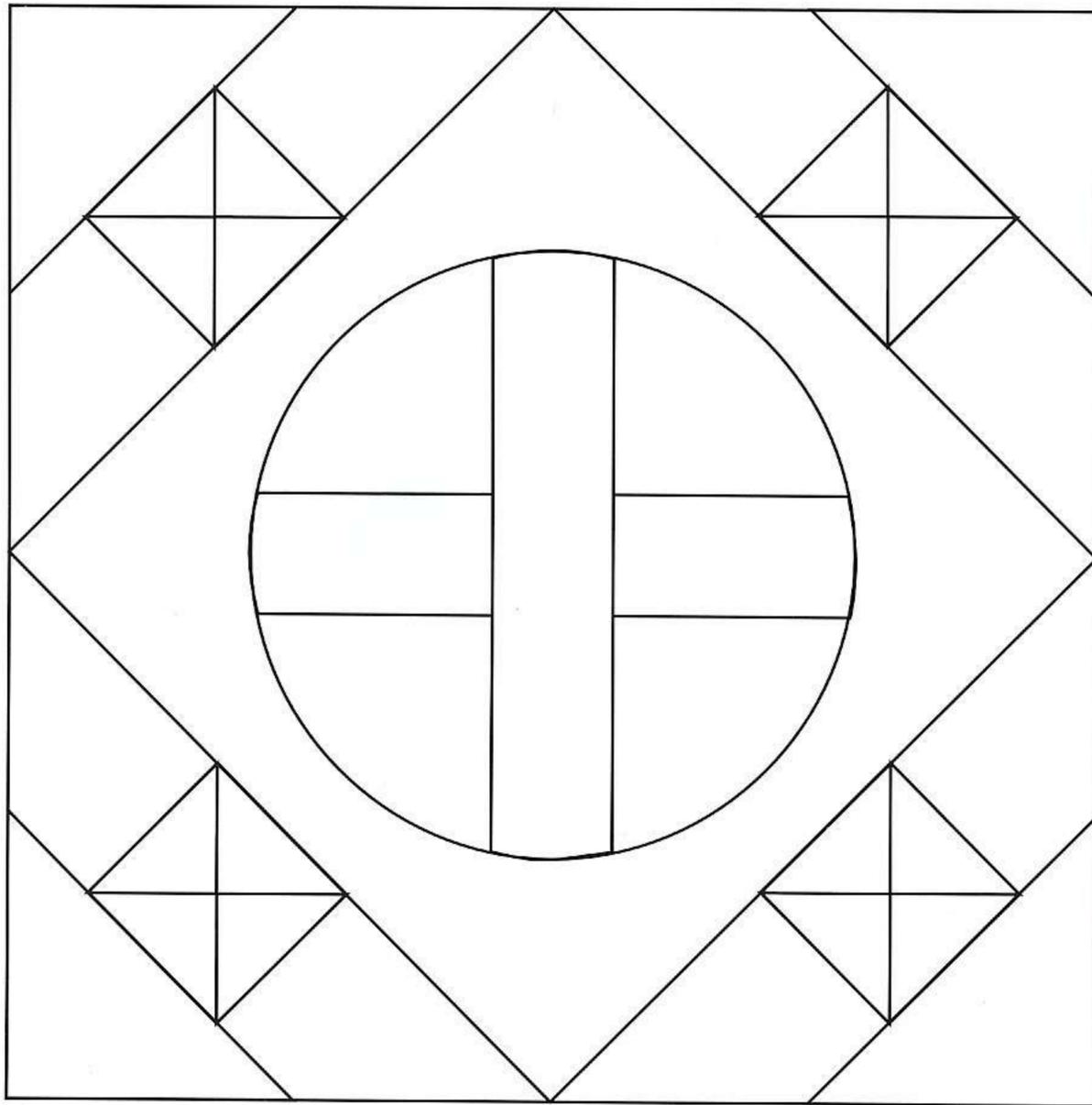


**H-6**  
Pie  
Sale

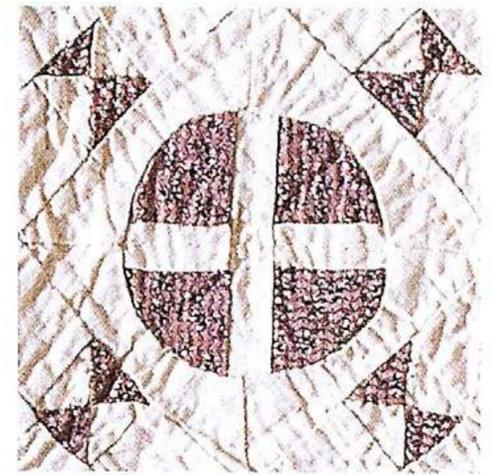


**H-7**  
Bennington  
Star

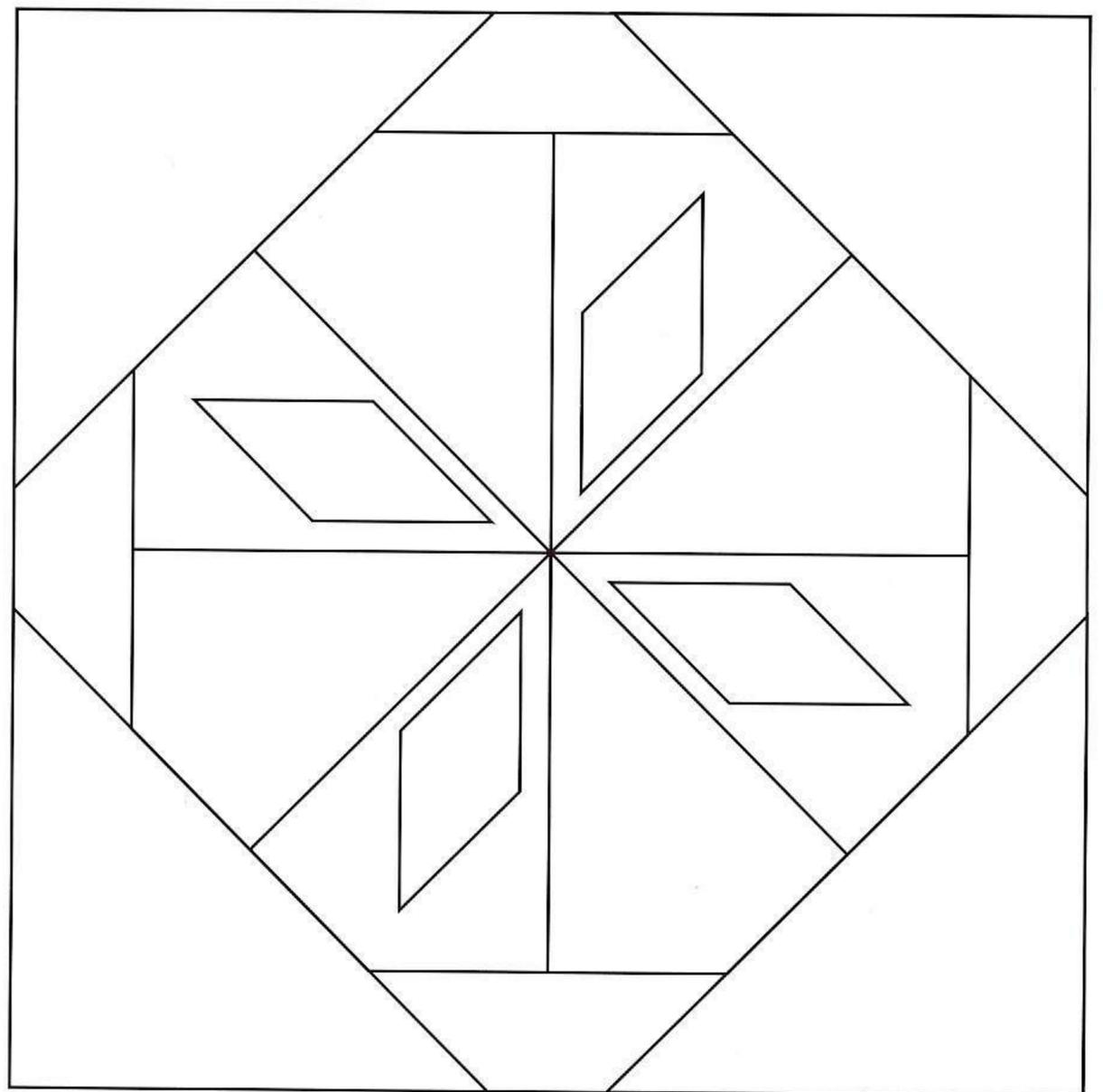


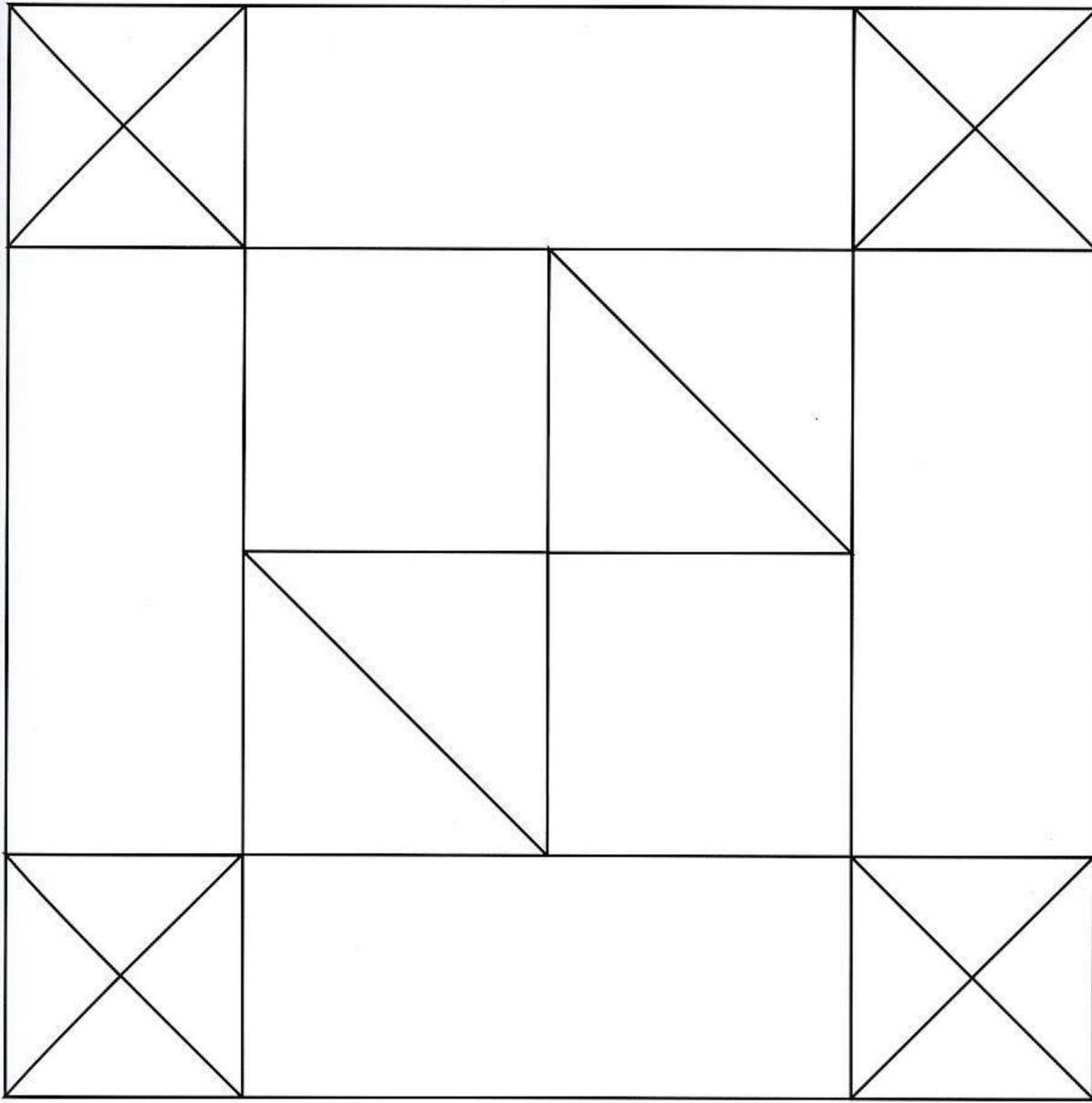


**H-8**  
*Eaton's  
Crossroads*

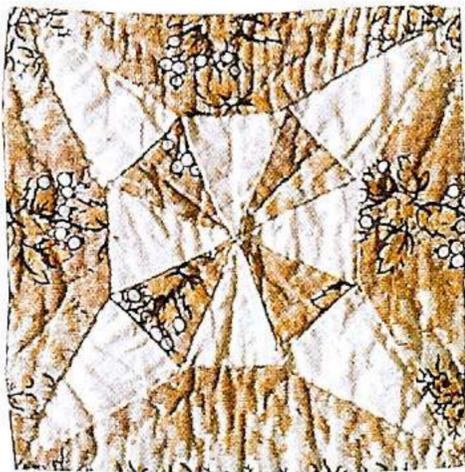
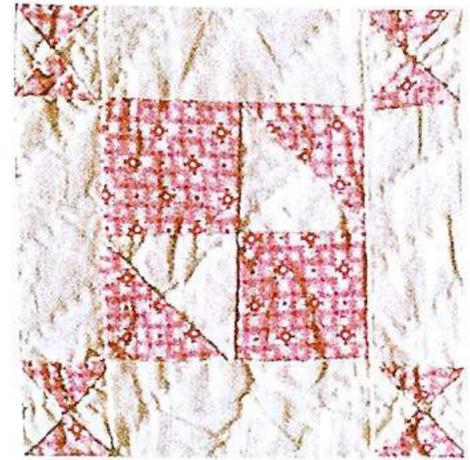


**H-9**  
*Snowflake  
Melt*

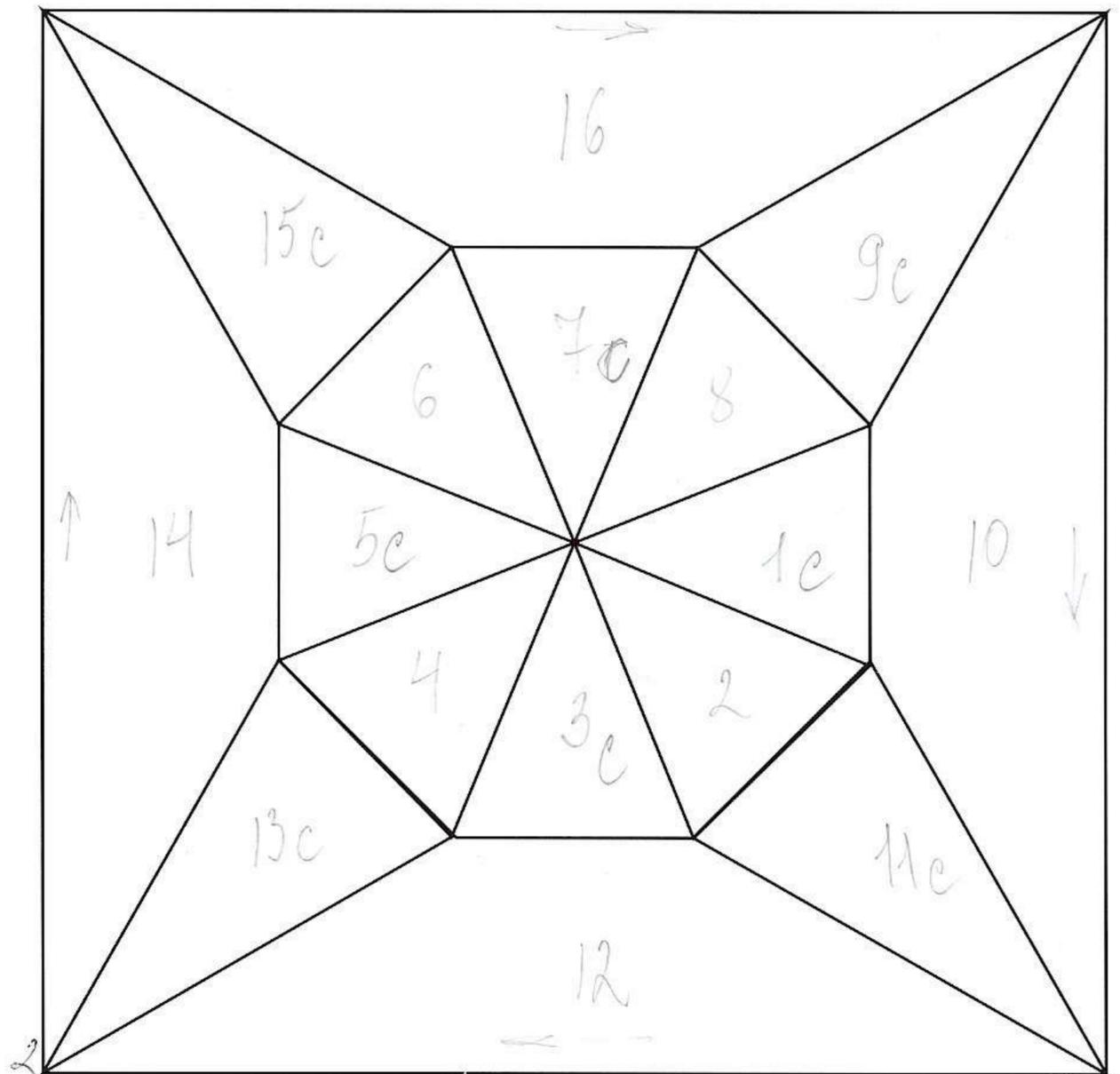




**H-10**  
Ben's  
Bowtie



**H-11**  
Piercing  
Rays



December 24

Dearest Jane,



We reached the half-way point – eighty-five blocks drafted! The class is drawing to a close, and new Baby Jane students will be taking the class next month. I will miss these ladies. They are terribly important to me, but I do look forward to the next class, too.

Christmas is drawing nigh, Jane, and as I think of my own family I am also thinking about yours. Who are they? Where are they?

Ruth Levin tells me that *The Quilt* was brought to the Bennington Museum in the 1930's by a man from St. Louis, who found it in his attic. He did not know much about you, Jane, but he knew you were a distant relative and that you had lived near Bennington. For these reasons, he brought *The Quilt* to the Museum to be preserved near your home. Oh, would that I knew more about him! Then I would certainly know more about you... Please thank him for all of us Baby Jane Junkies who are grateful he took *The Quilt* to Bennington.

Merry Christmas to both of you,  
Brenda

January 10

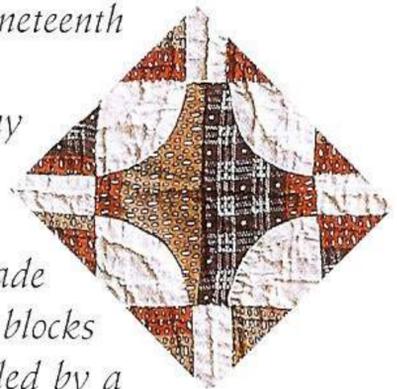
Happy New Year, Jane!

The new year begins, and with it a second Baby Jane class. I'm really excited to learn about the personalities of this new group. I also teach a quilt class about another nineteenth century quilter, Susan Noakes McCord of McCordsville, Indiana.

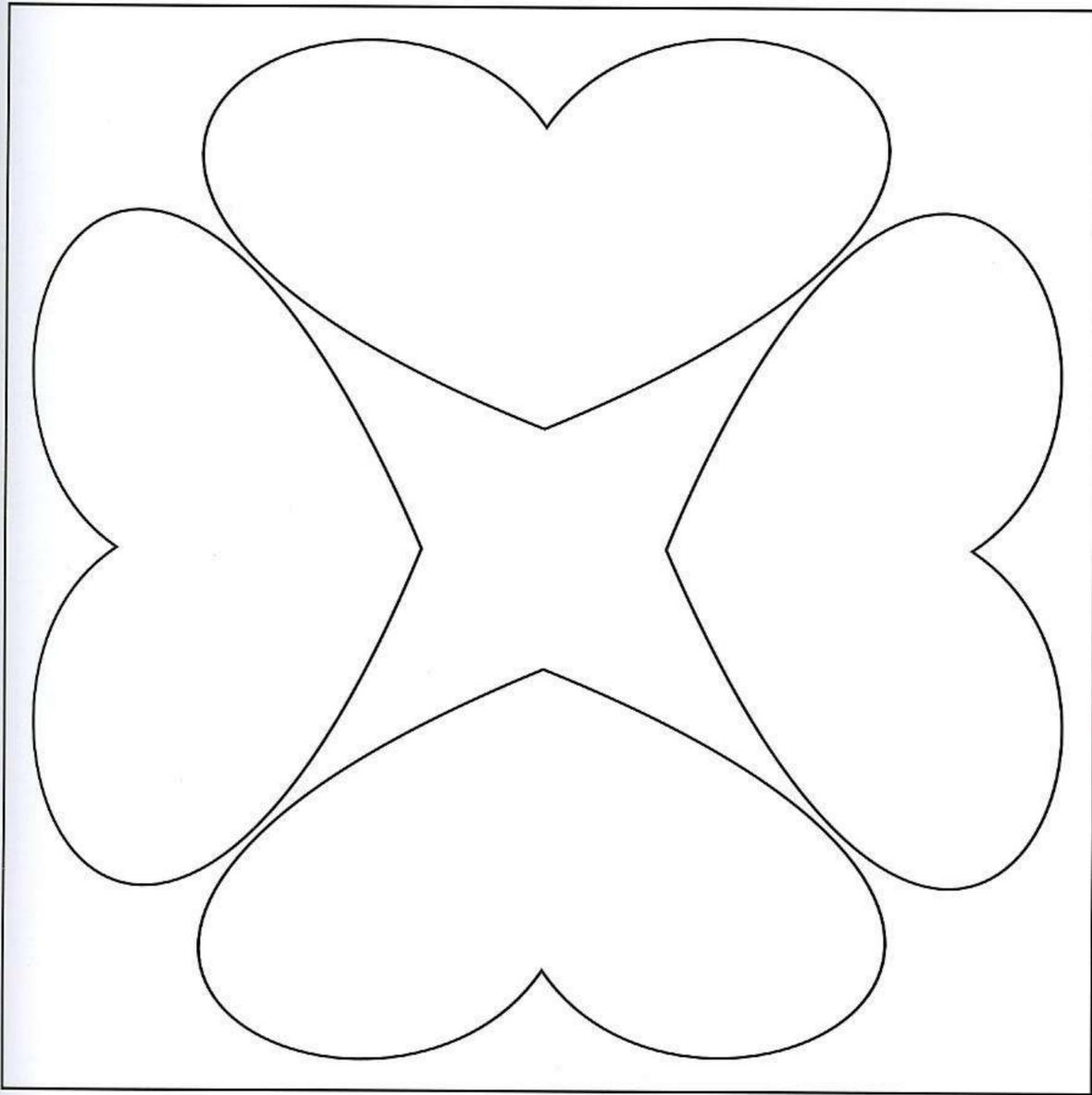
She was born in Decatur, Indiana in 1829, and she gave us a legacy of many beautiful quilts, pieced and appliquéd. Jane, I am certain you have left us many wonderful quilts, too. We simply aren't very lucky in finding them right now.

Susan's most famous quilt is one called the **Harrison Rose**, which she made at approximately the same time you made your famous quilt. It is appliquéd, nine blocks of beautiful urns full of flowers and even a couple of princess feathers, all encircled by a meandering appliquéd border.

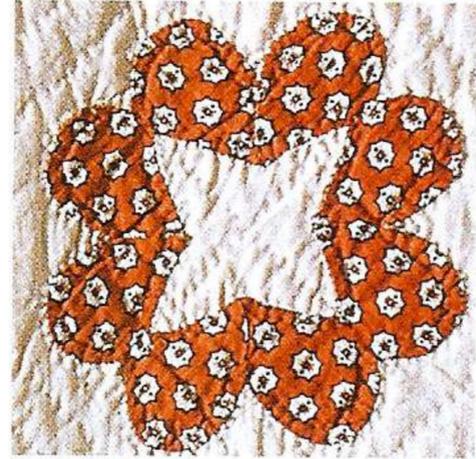
She raised seven children on a farm, had an interest in homeopathic medicines, and lived to be eighty years old. When I see a picture of Susan McCord or one of her beautiful quilts, I think of you. I imagine that you and she would have been very good friends had you known each other. Perhaps you have met her now...



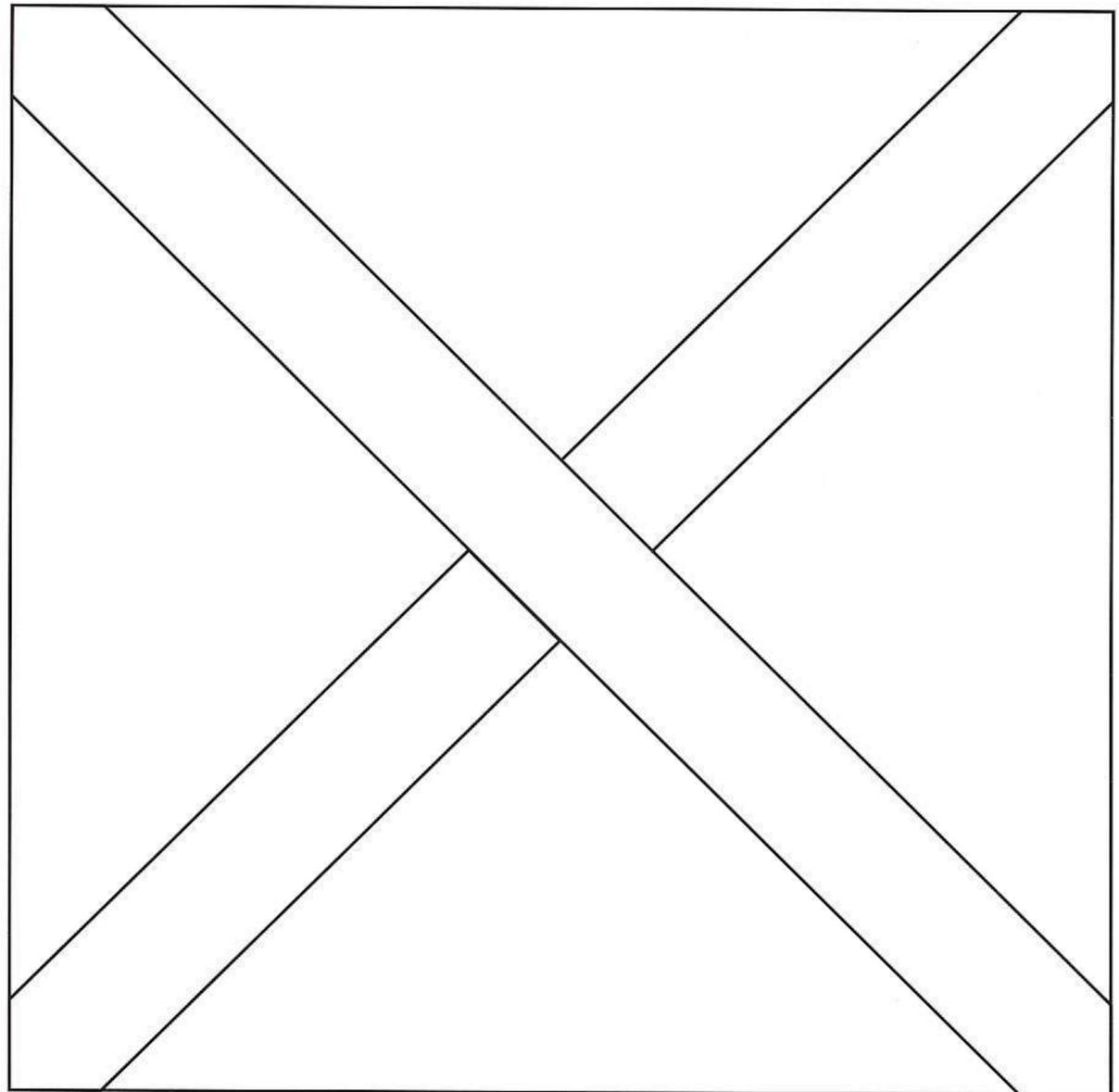
Love,  
Brenda

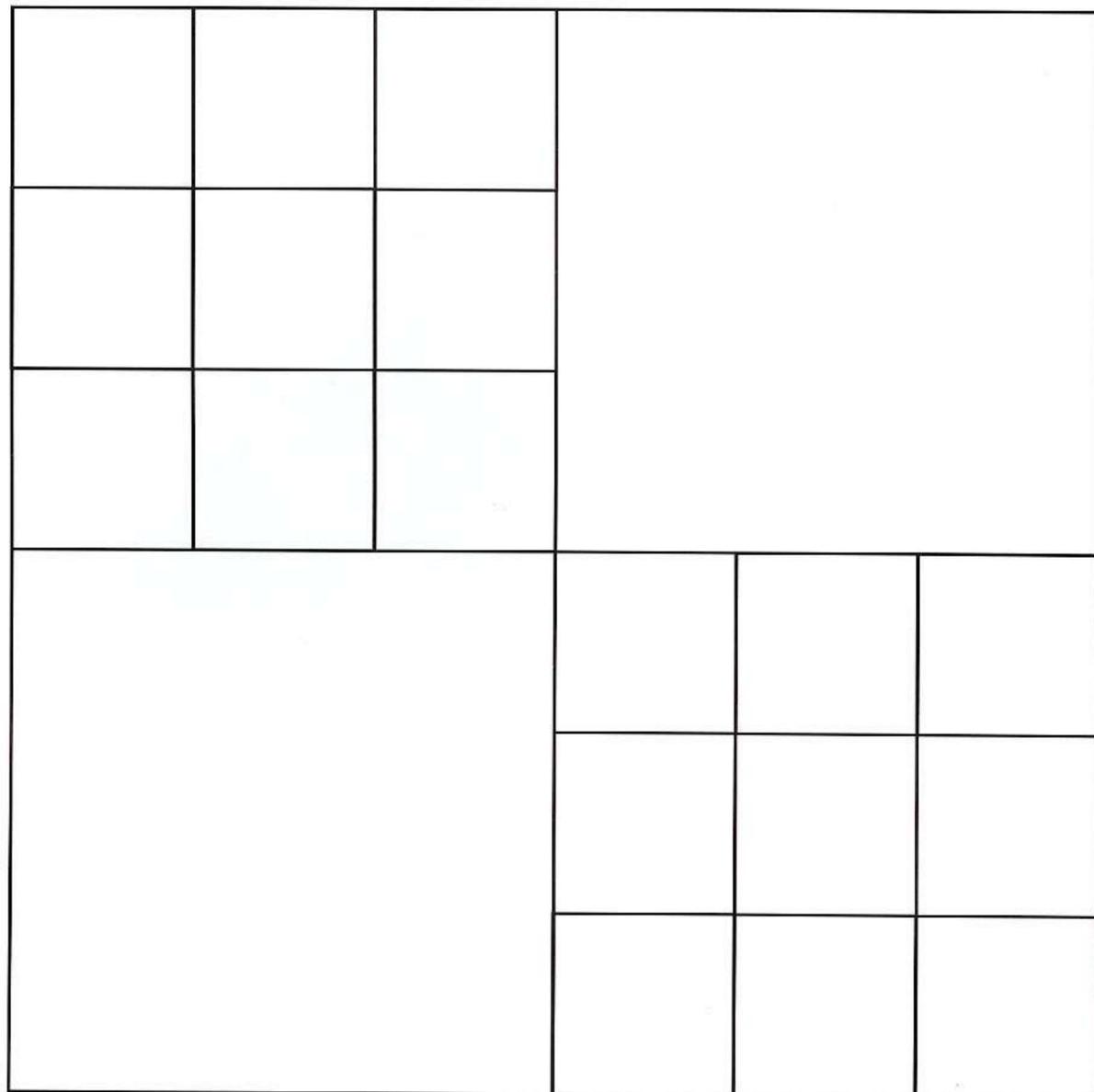


**H-12**  
*Hannah Lou's  
Hearts*

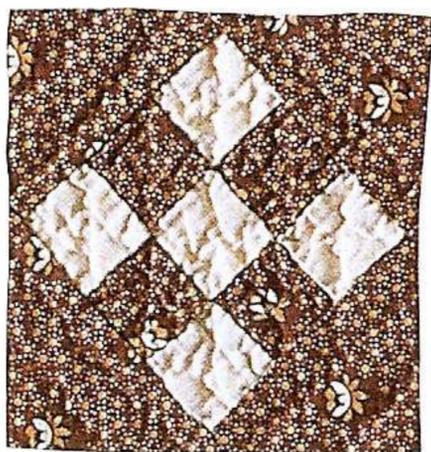
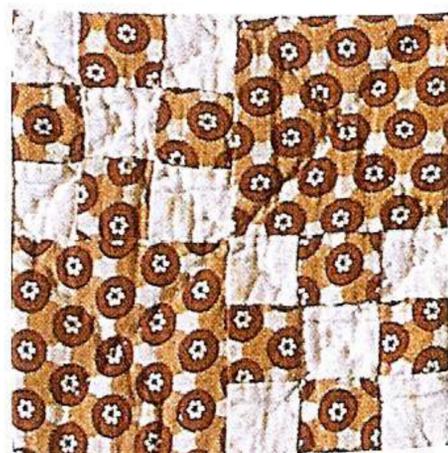


**H-13**  
*Farm  
Fields*

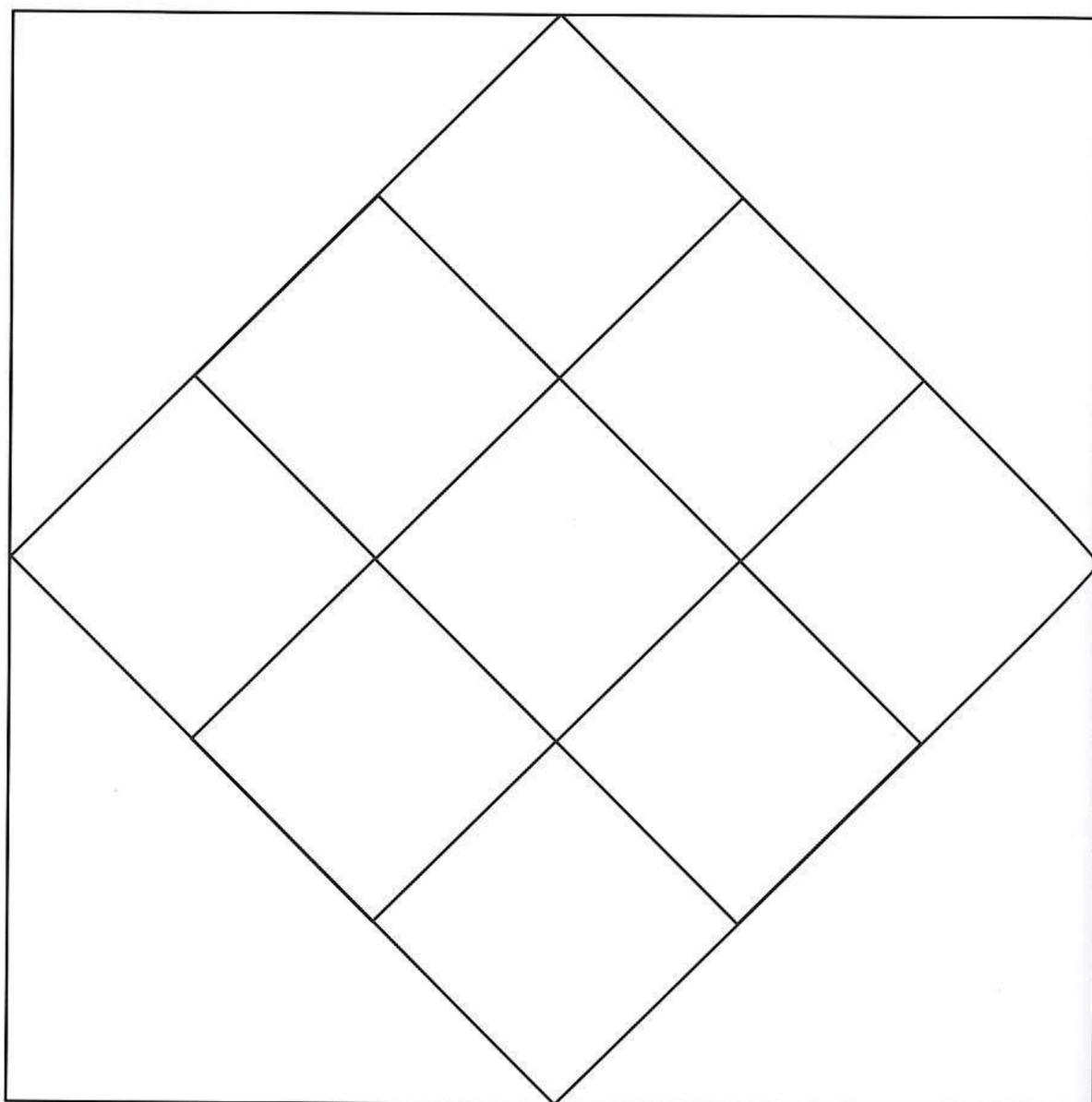


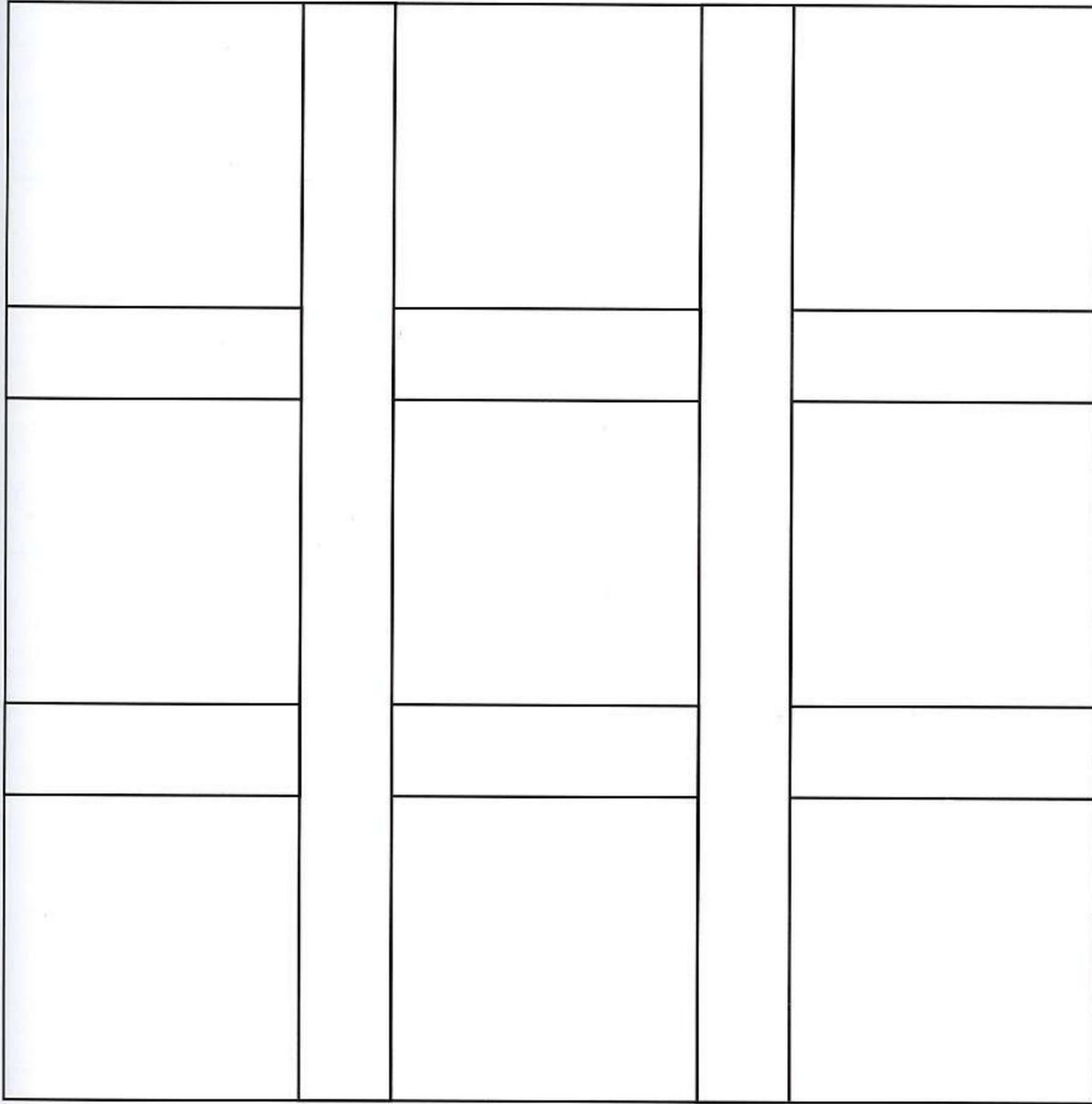


**I-1**  
*Ralph & Nelda's  
 Wedding*

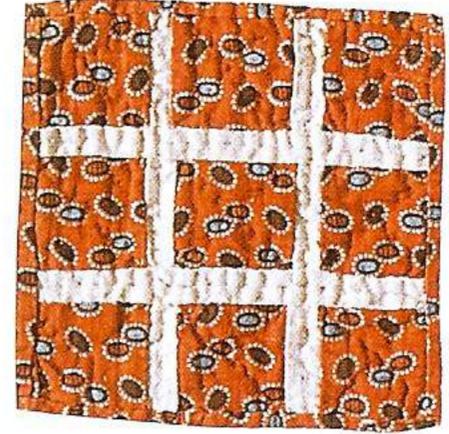


**I-2**  
*Kaye's  
 Courtyard*

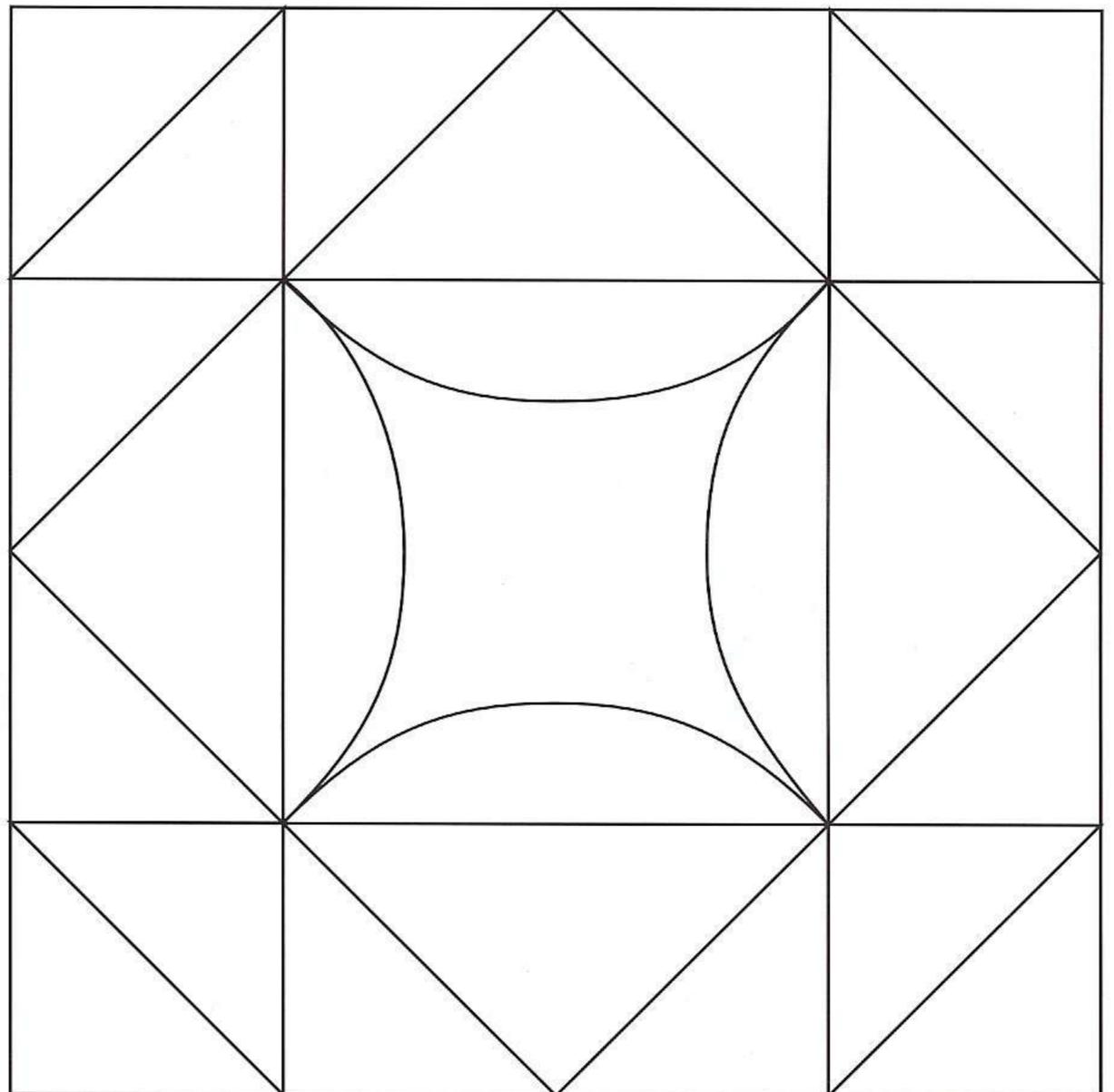


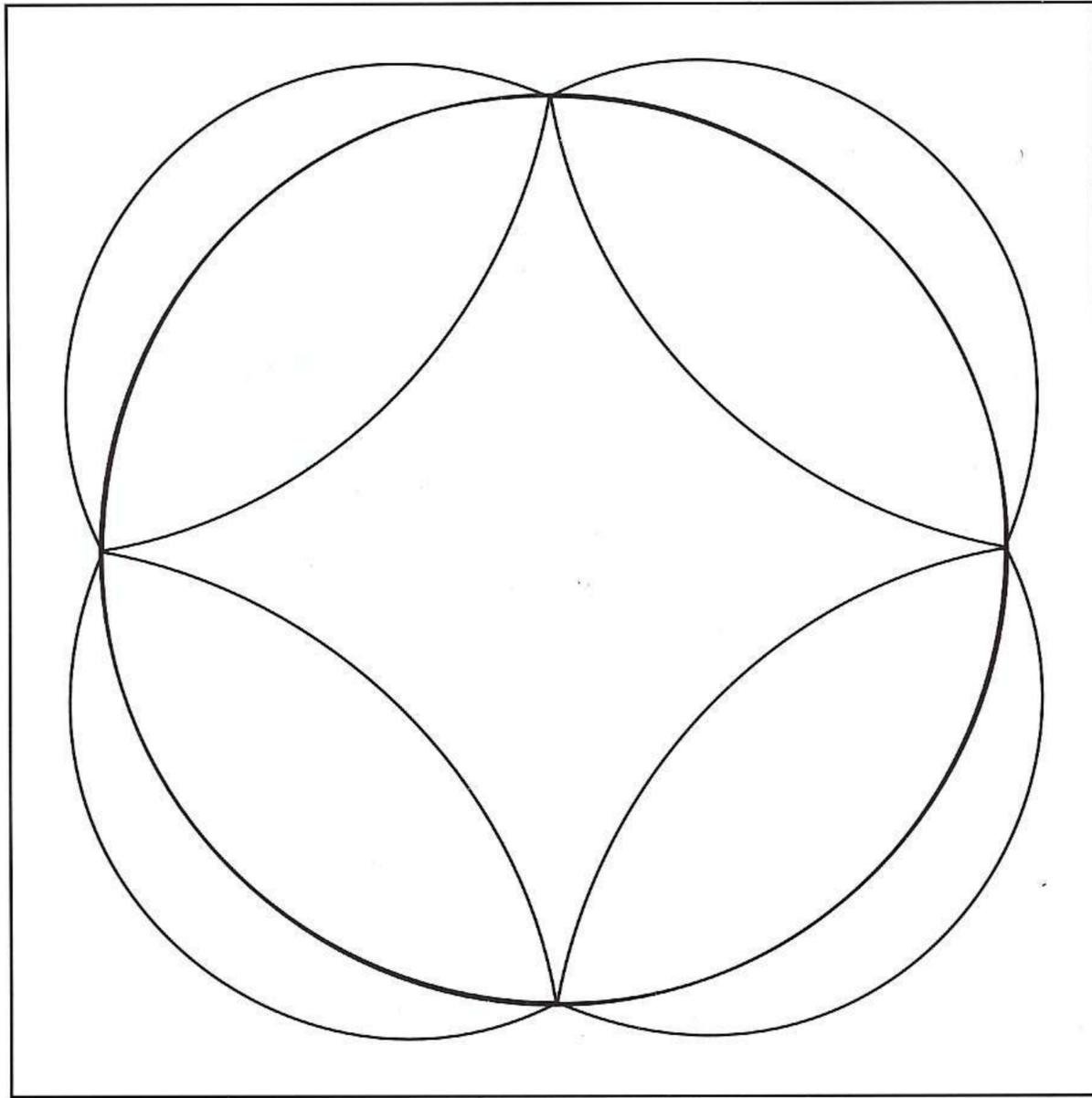


**I-3**  
*Family*  
*Album*

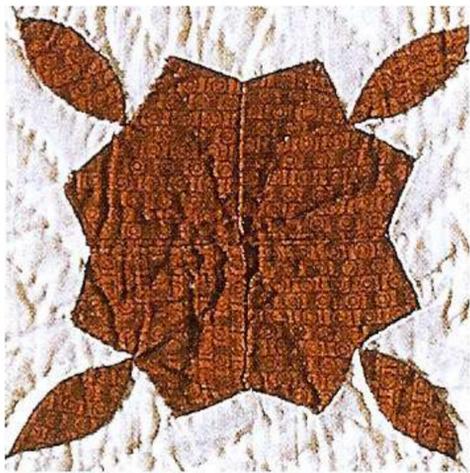
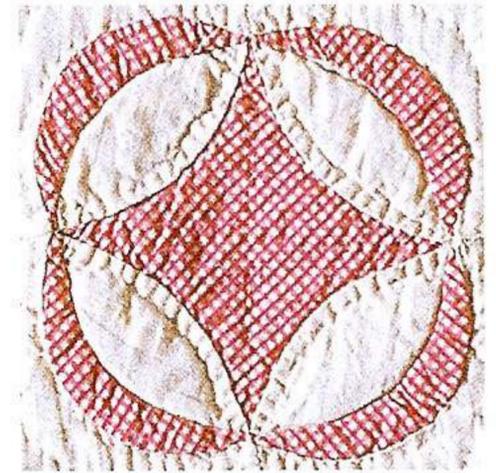


**I-4**  
*Stability*

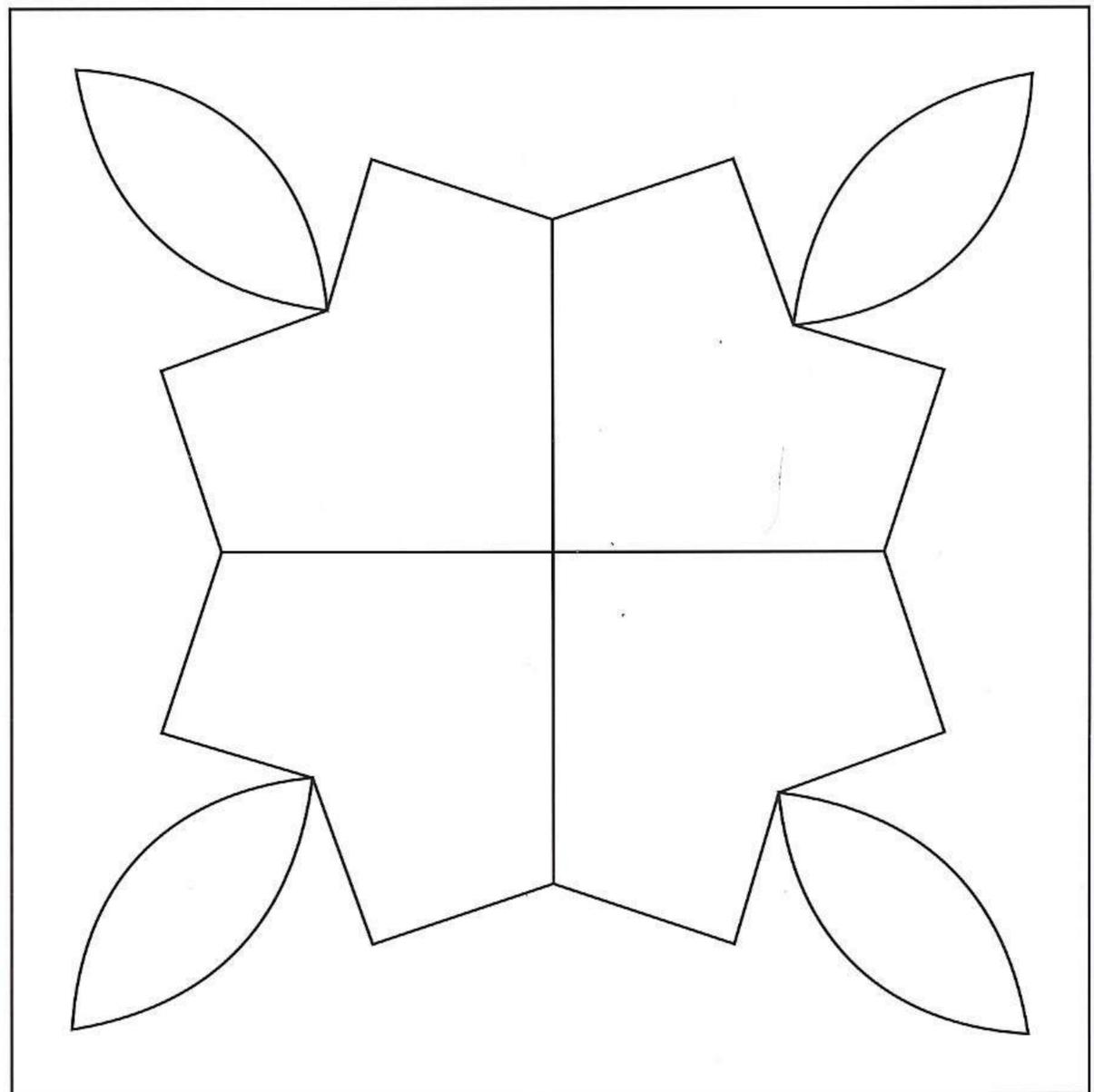




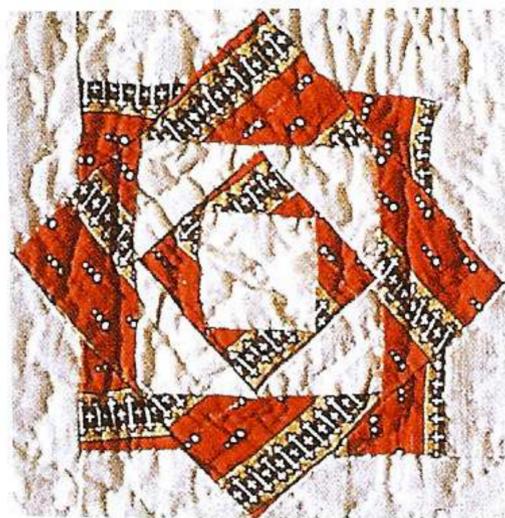
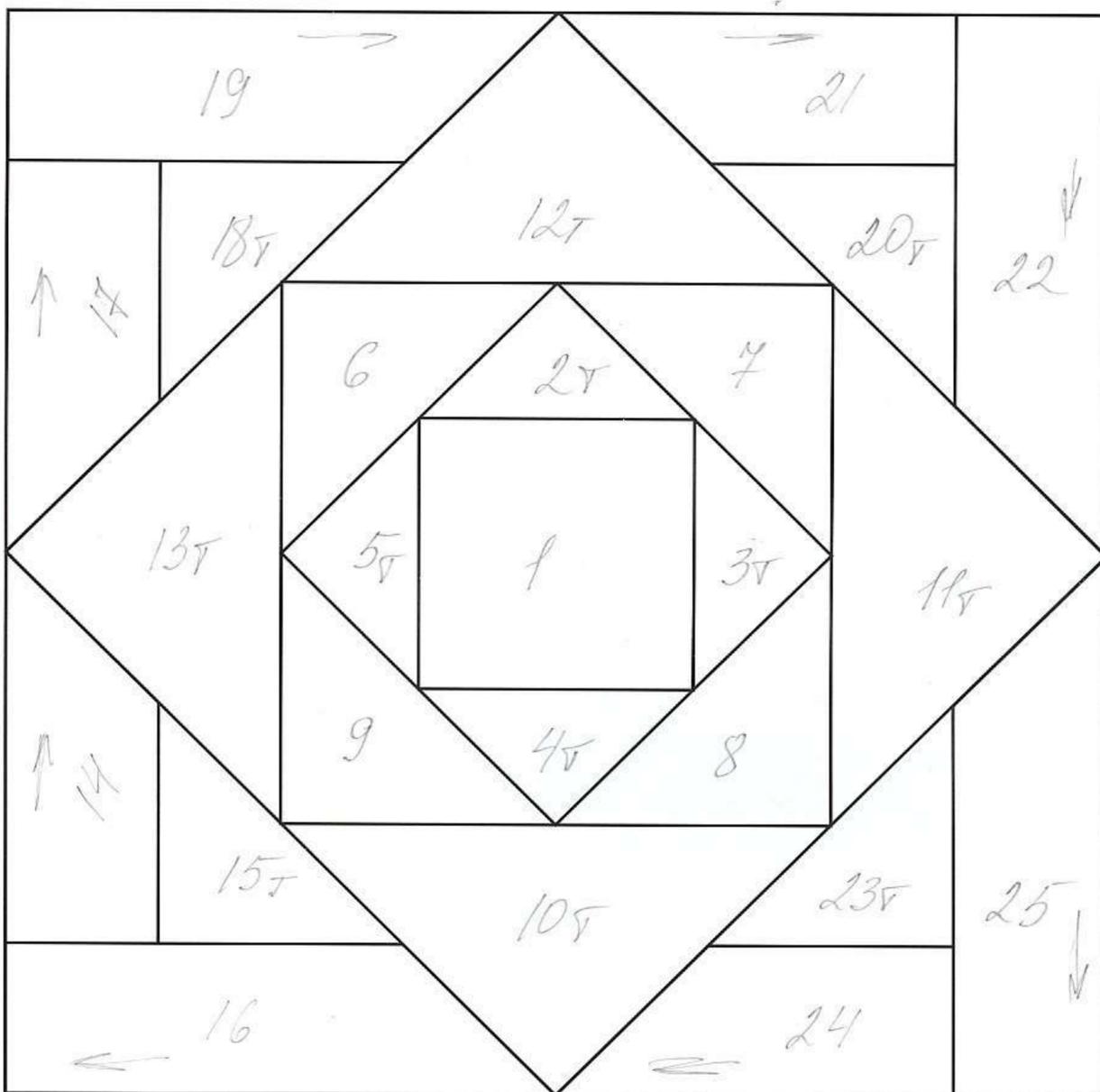
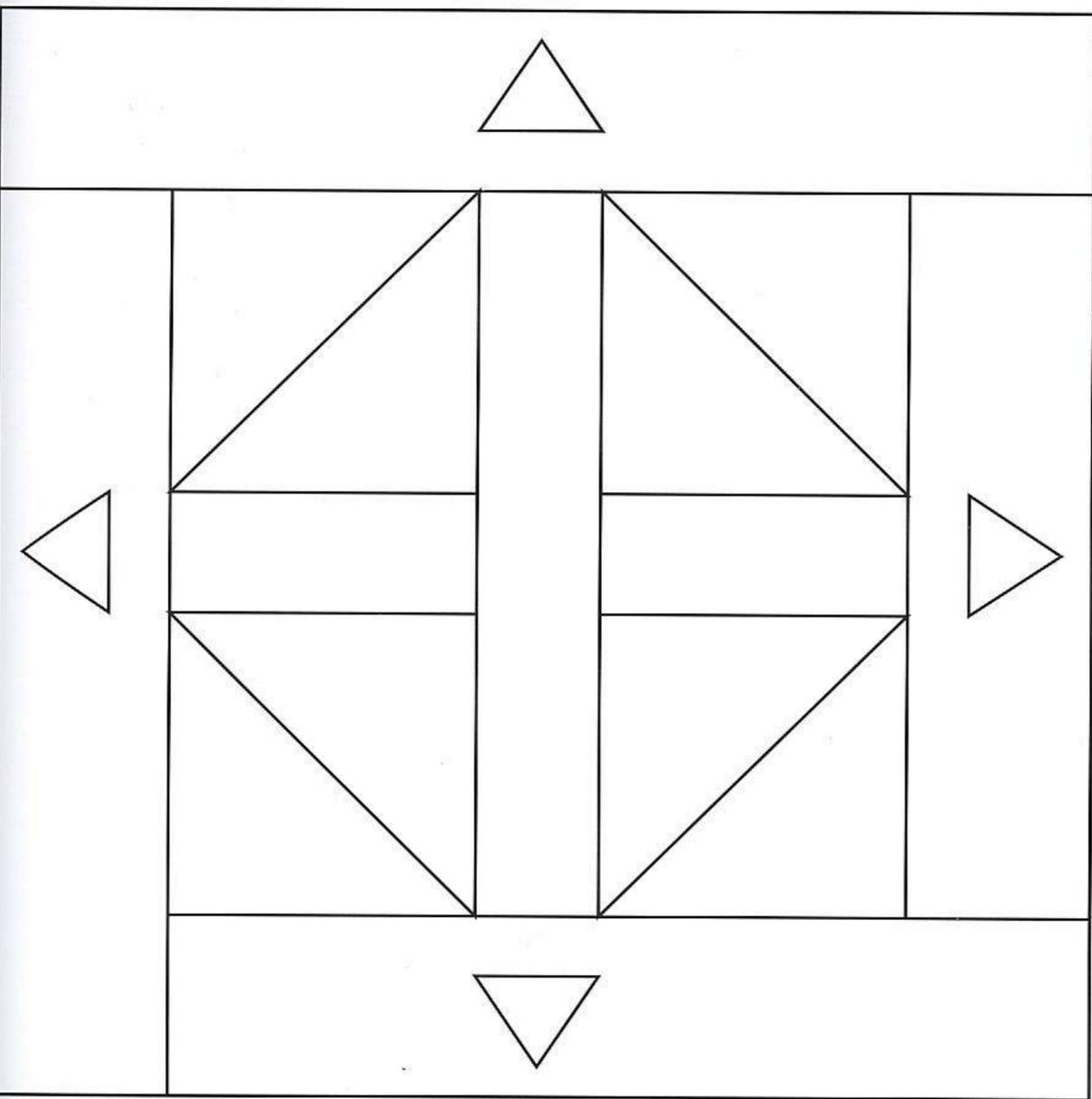
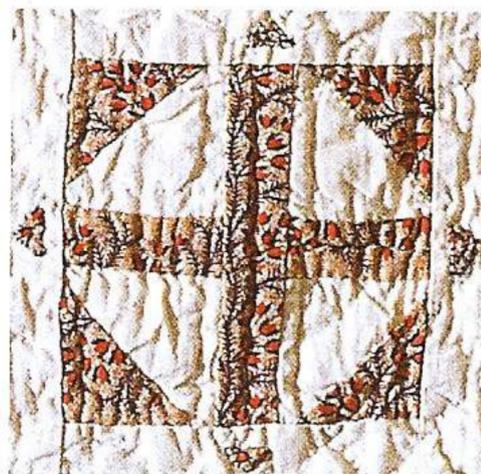
**I-5**  
*Maria's Majesty*



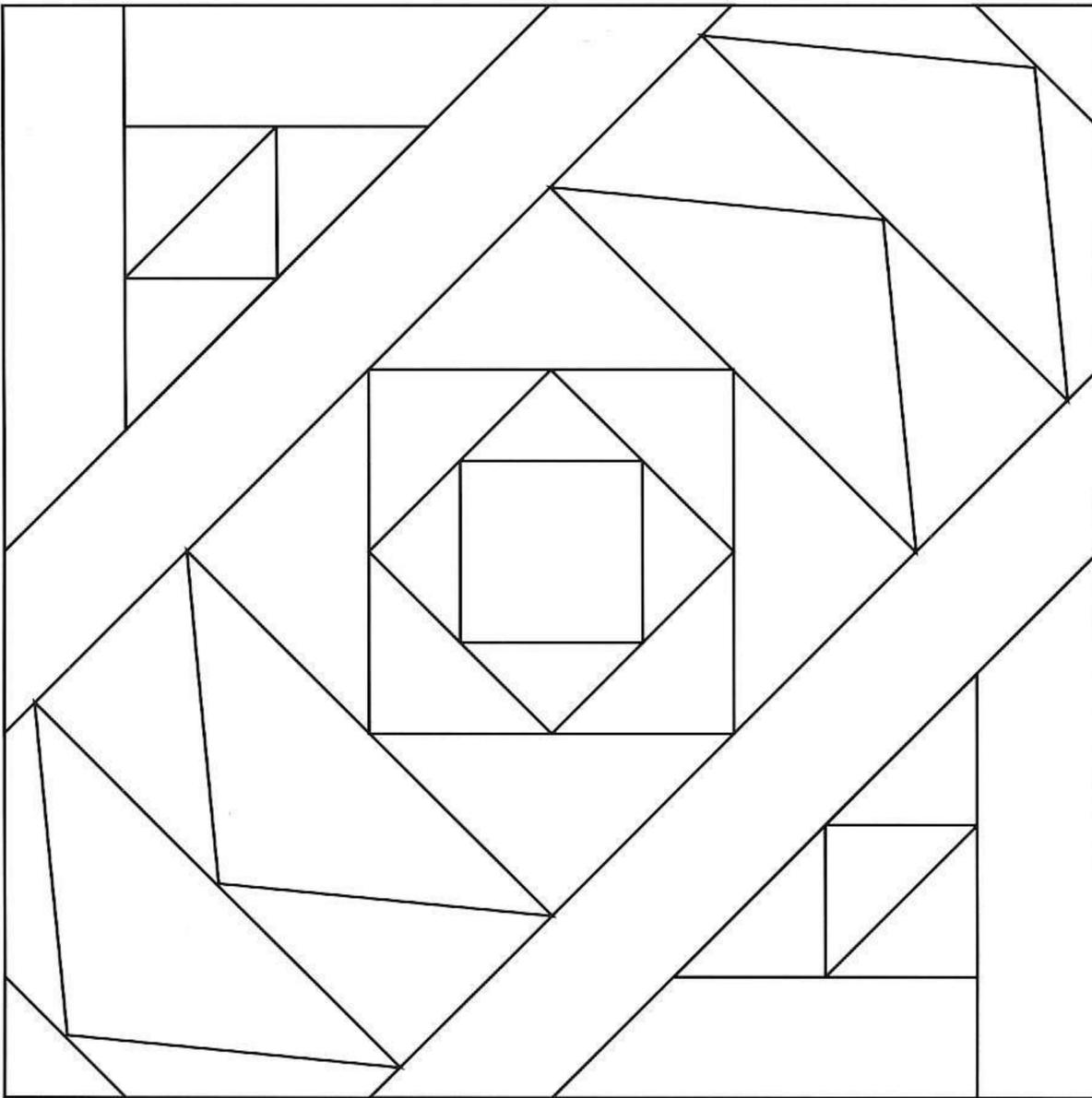
**I-6**  
*Viewer's Choice*



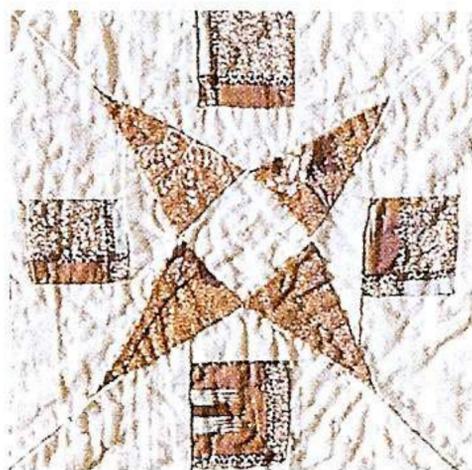
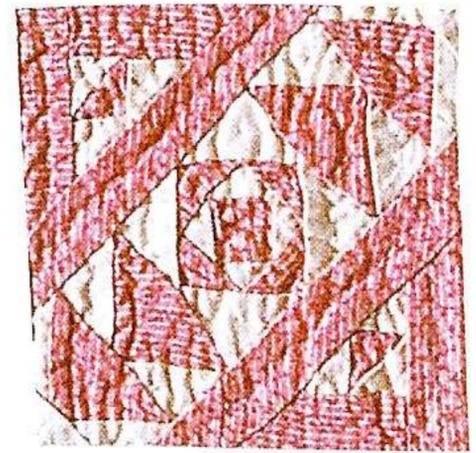
**I-7**  
*Mac and Muff*



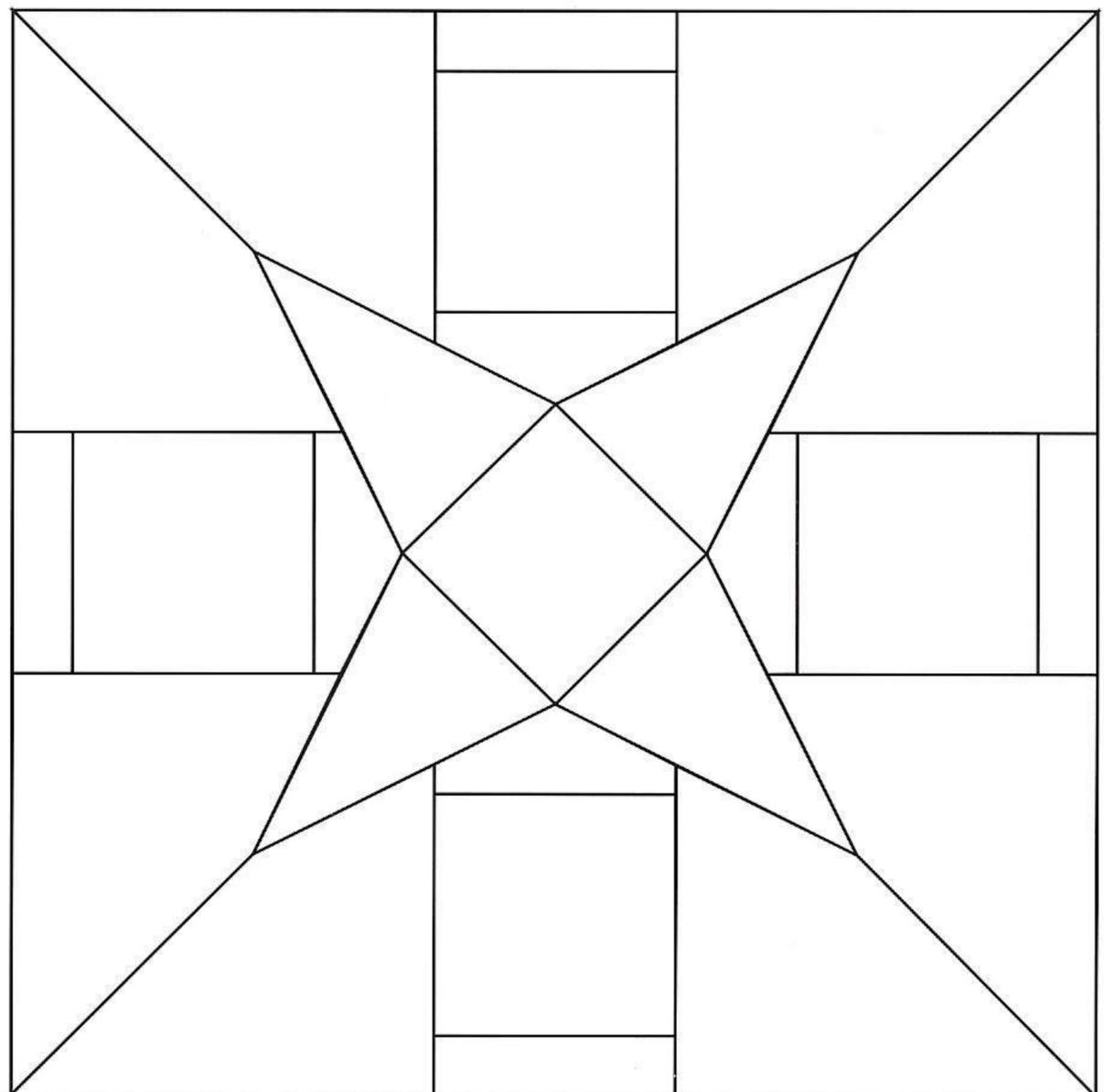
**I-8**  
*Pete's Paintbox*



**I-9**  
*Chase A*  
*Myth*

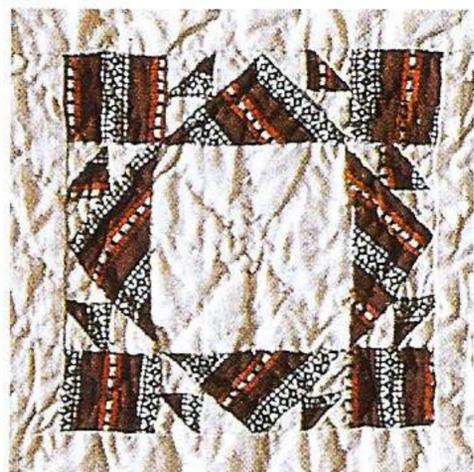
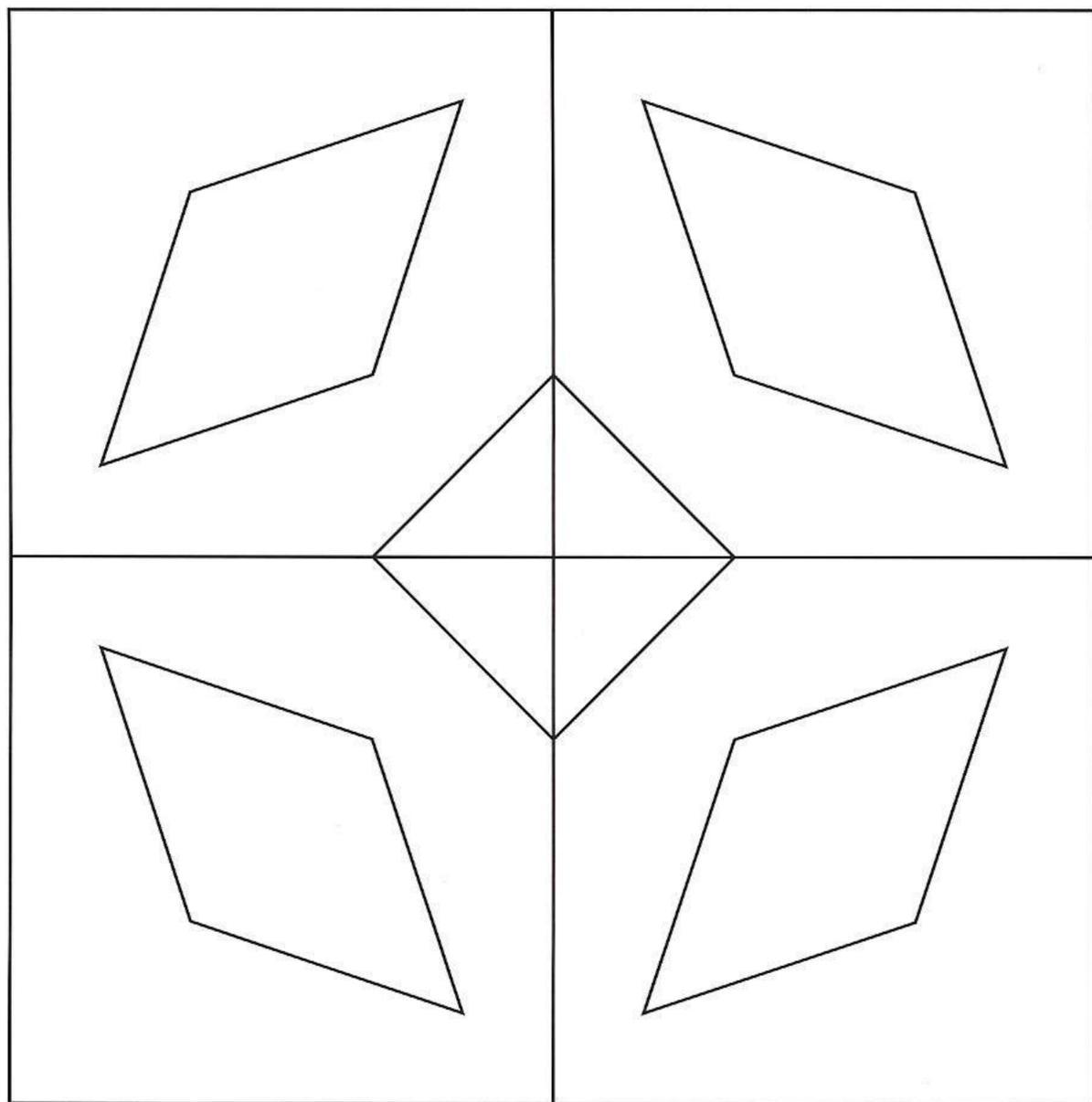


**I-10**  
*Iris' Medallion*

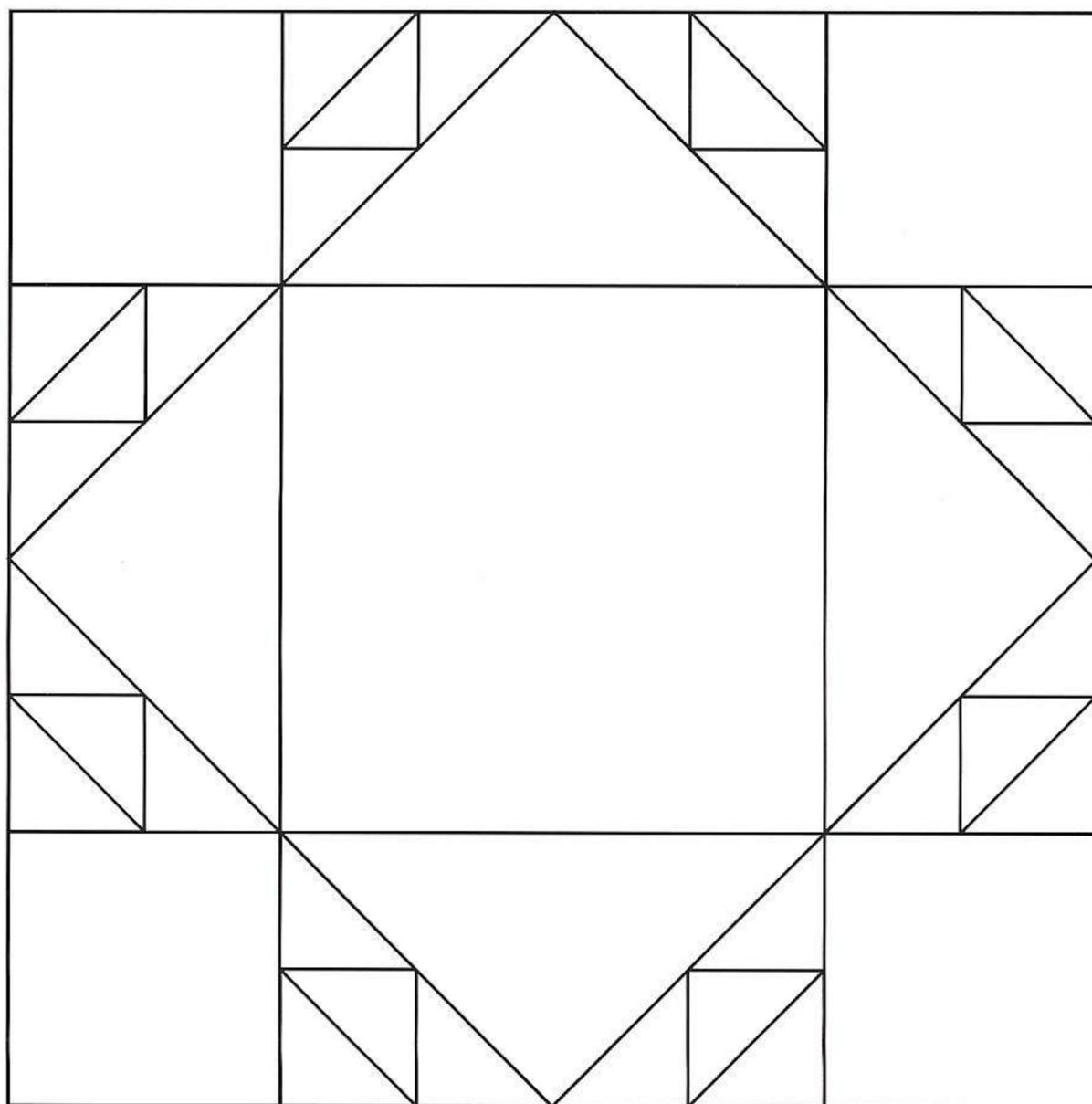


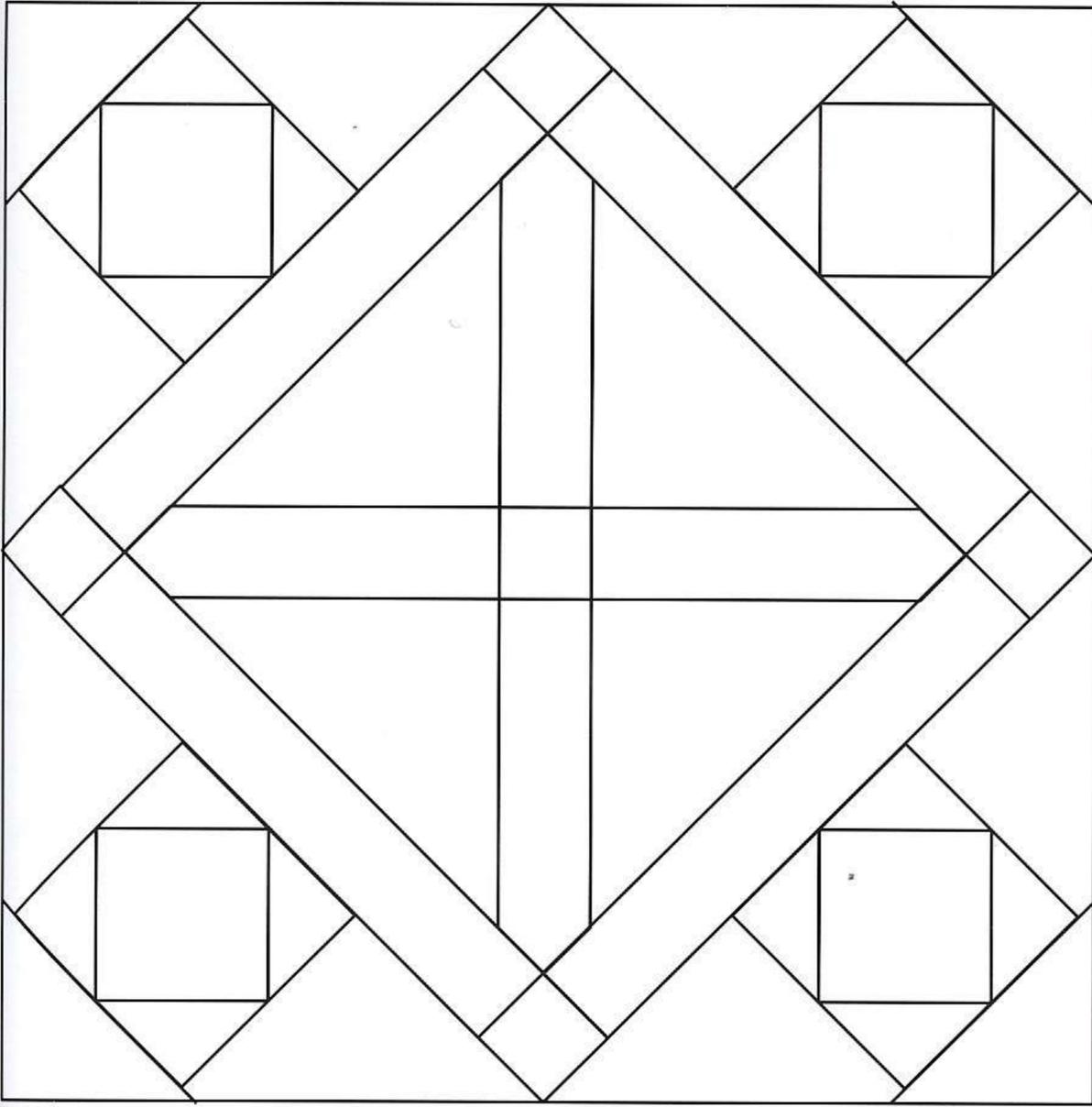


**I-11**  
*Coyote Chase*



**I-12**  
*Fred's Square Fair*

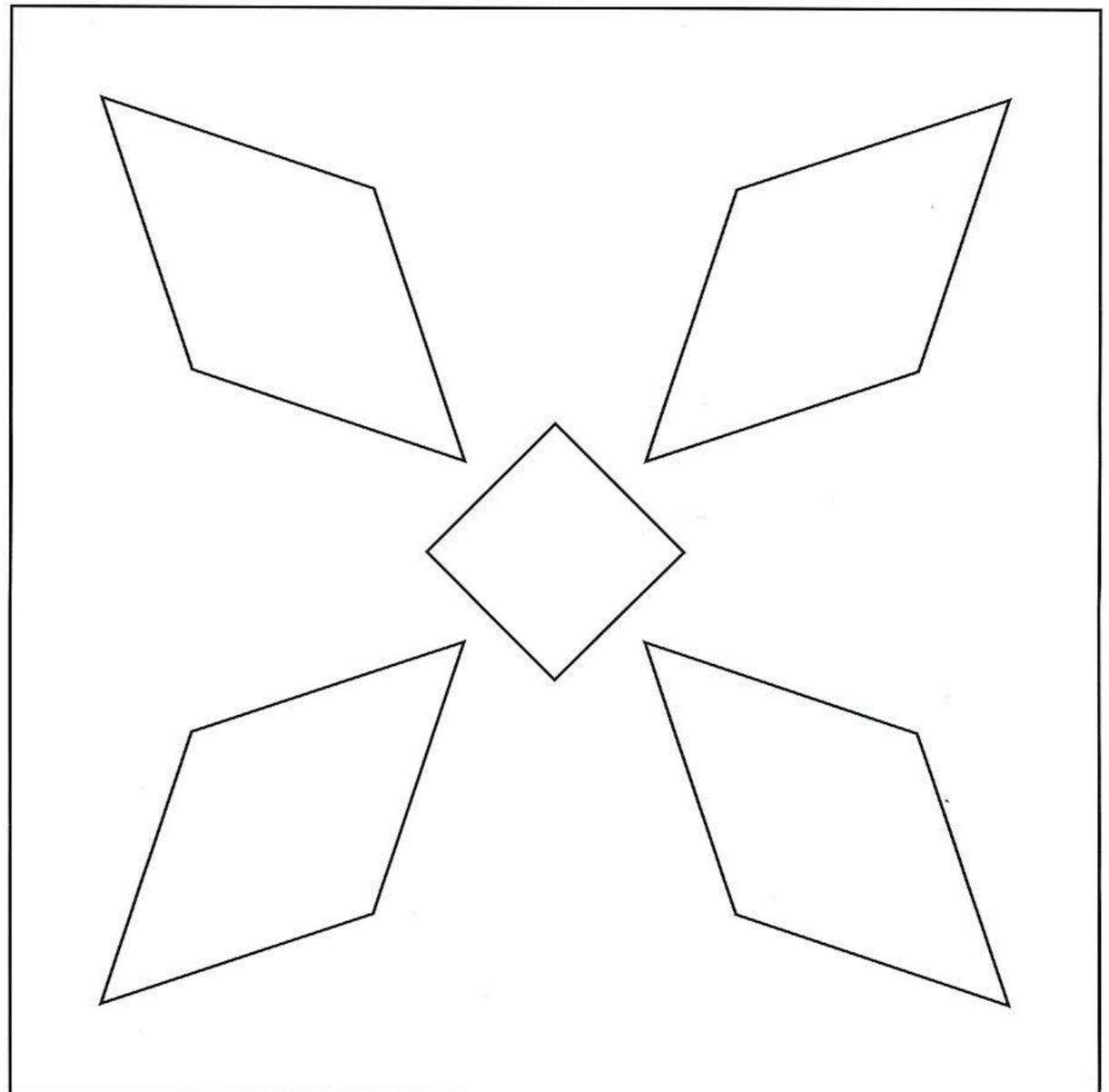


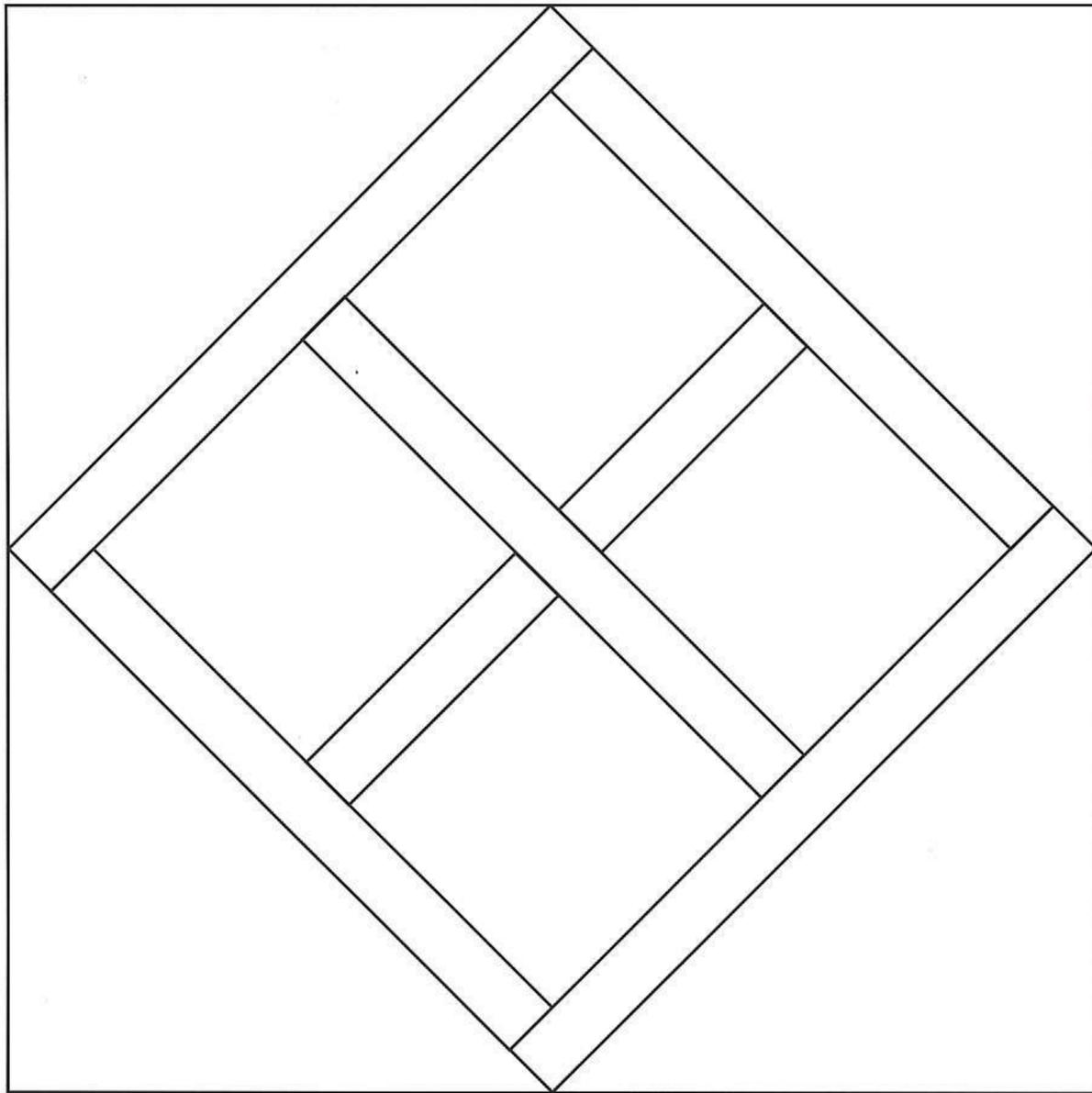


**I-13**  
*Sweet  
Harmony*

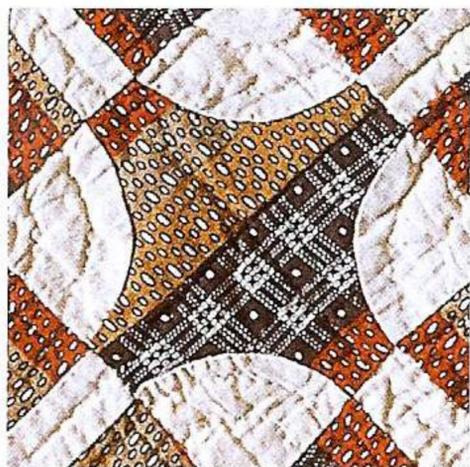


**J-1**  
*Josepha's  
Jonquil*

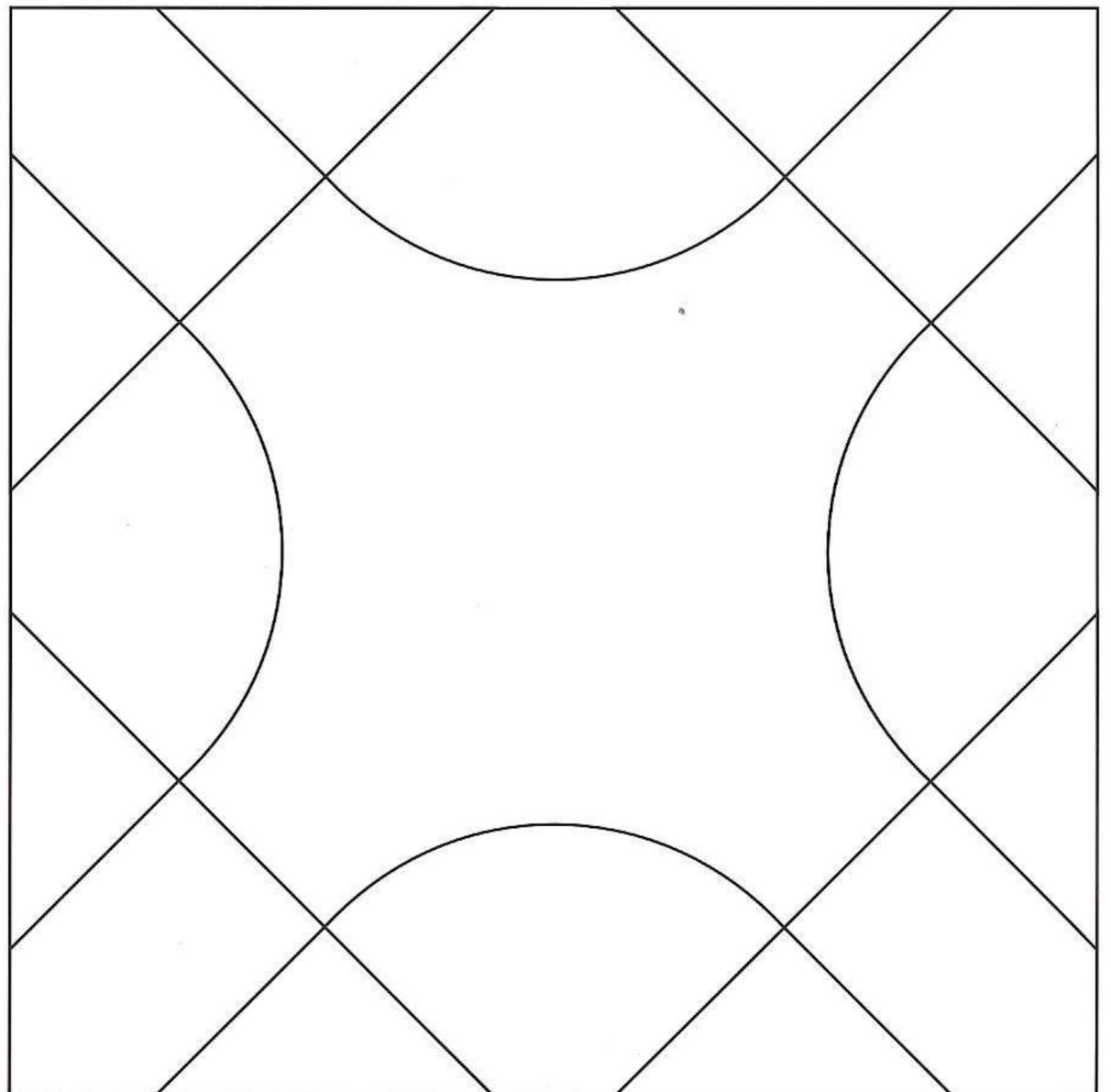


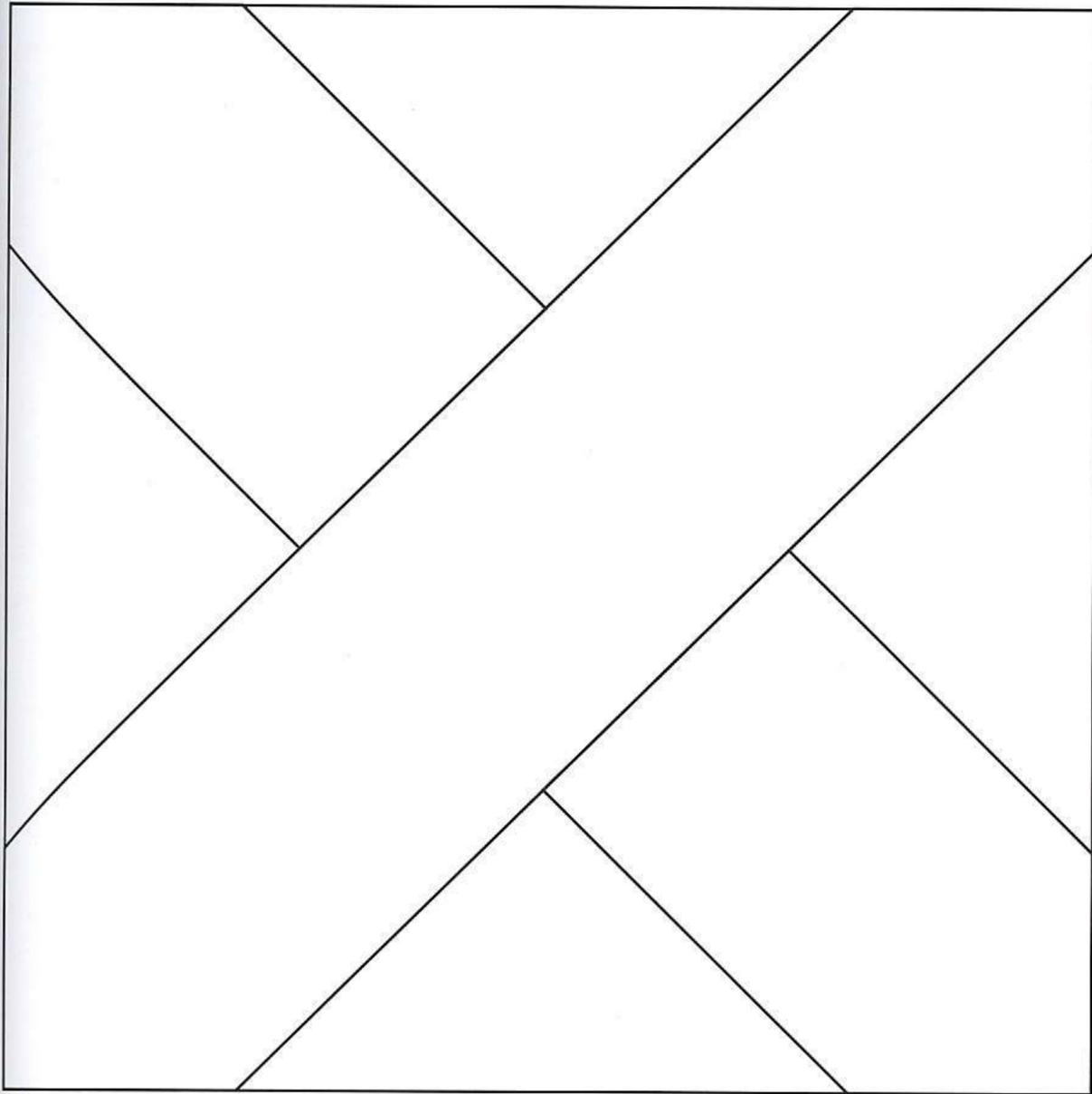


**J-2**  
*Picture  
Perfect*

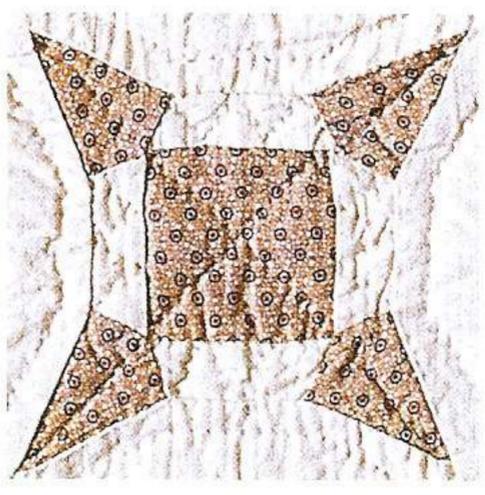


**J-3**  
*Rick's  
Volleyball Net*

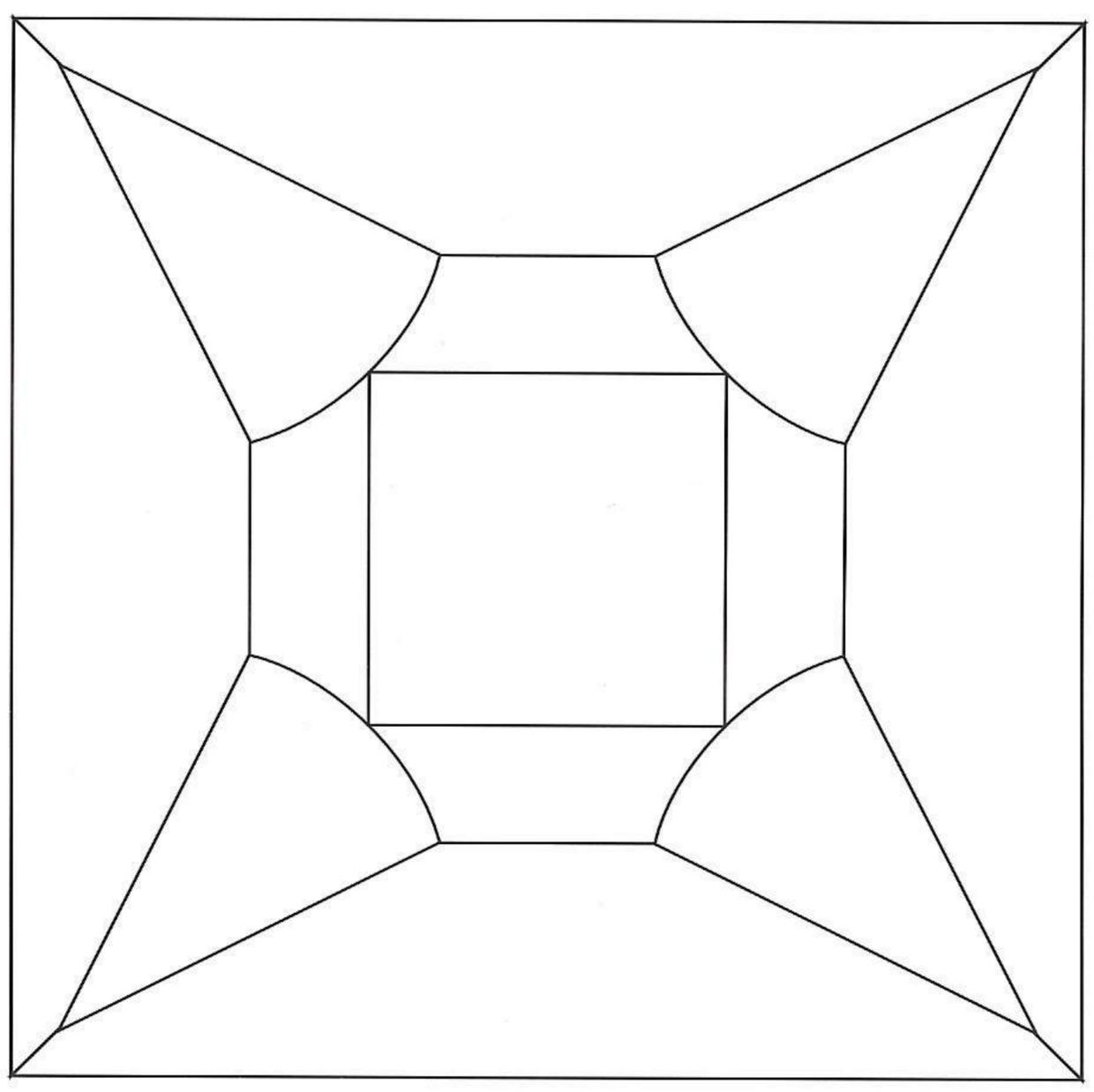




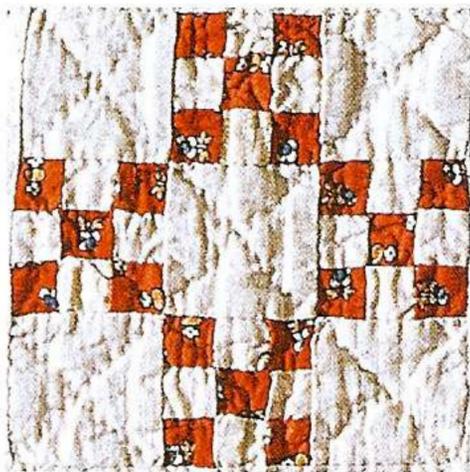
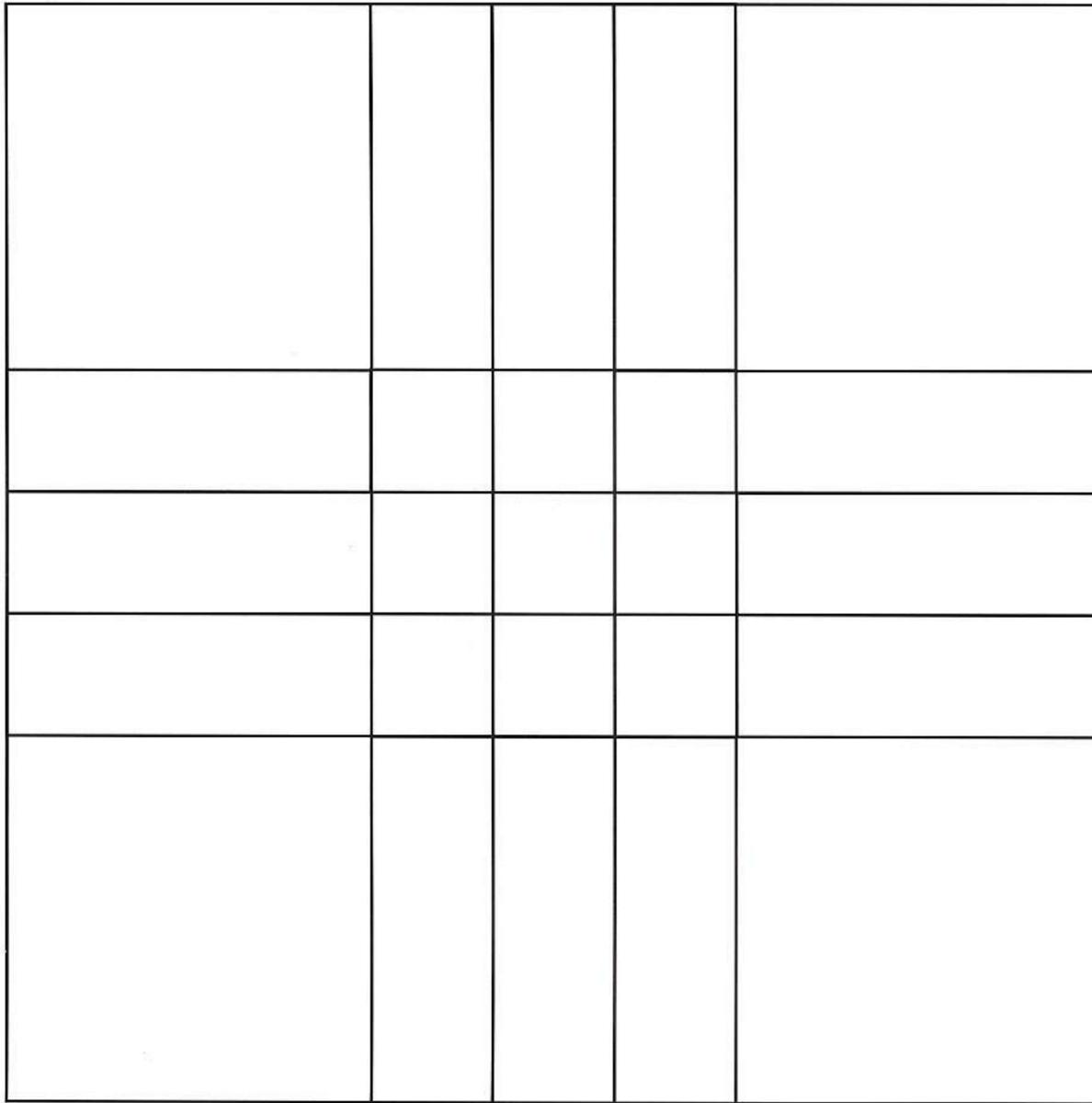
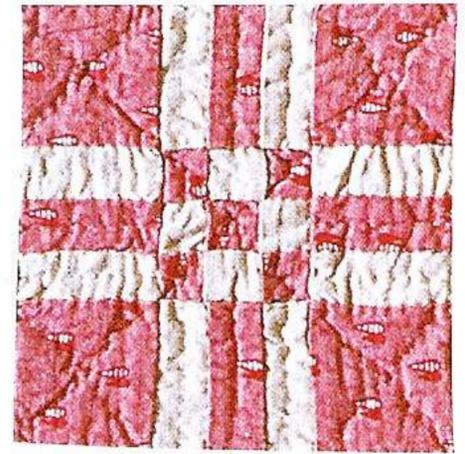
**J-4**  
*Adelaine's  
Apron Strings*



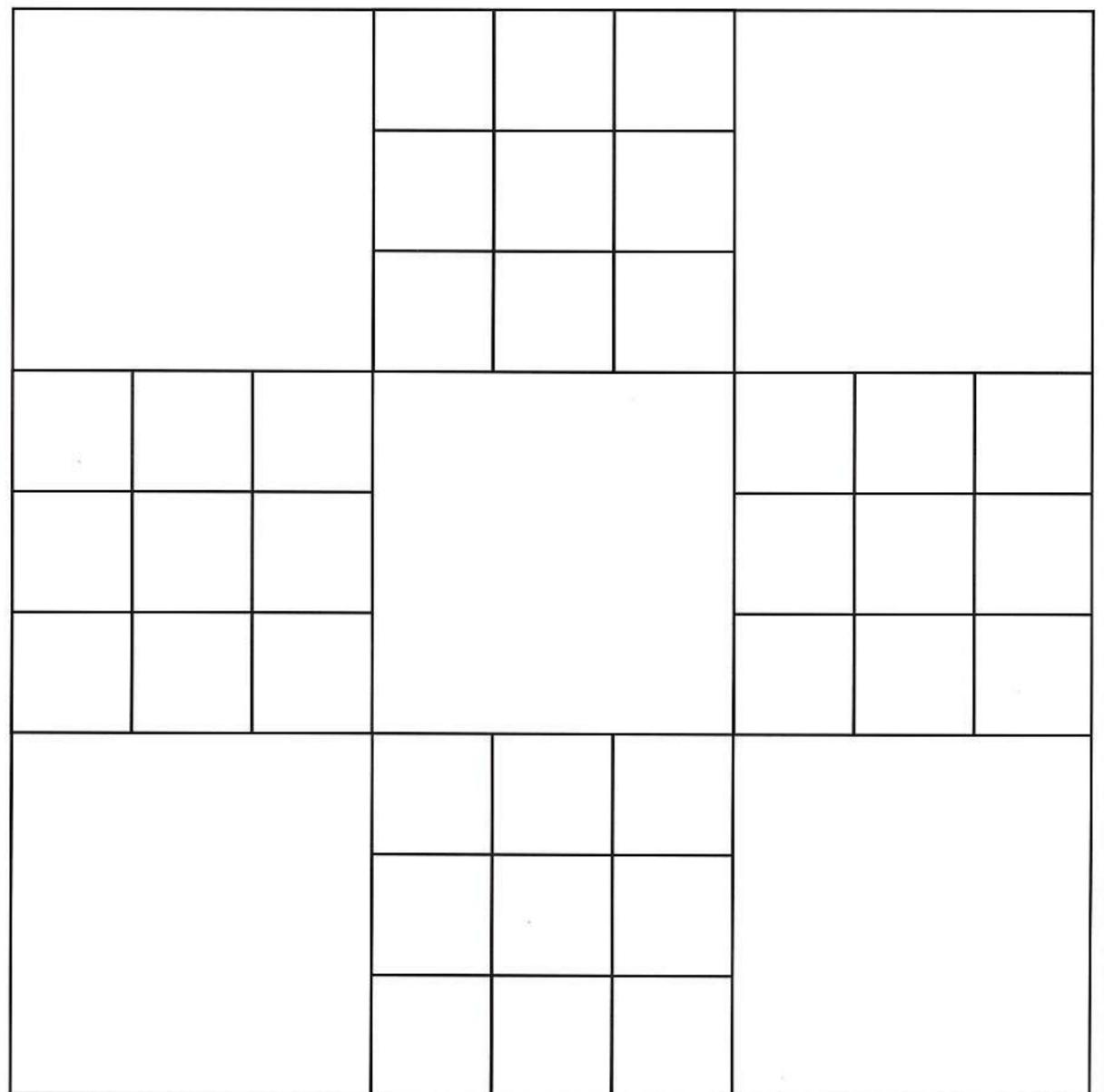
**J-5**  
*John Jacob's  
Windmill*



**J-6**  
*Granny Weaver*



**J-7**  
*Chicken Tracks*



February 15

My Dearest Jane Stickle,

Today my thoughts return to that terrible Civil War. I am becoming very caught up in the War and the role the women played in it.

With husbands, fathers and brothers gone off to battle, the chores of everyday life fell upon those who were left behind - wives, mothers, sisters and daughters.

Women went all-out in their effort to see that their men were supplied with clothing, blankets and bandages. Did you belong to a Ladies Aid Society in Shaftsbury or Bennington? What was your contribution to the War effort?

According to Virginia Gunn in **Quilting in America**, women sent as many as 250,000 quilts and "comfortables" to the Union soldiers. Some were made specifically for the War, others were precious heirlooms. Very few quilts of any kind have survived this "War Time", Jane. Perhaps you saved only The Quilt, sending the rest to soldiers.

What did survive was women's new feelings of independence and self-confidence. How their sense of pride and self-esteem must have soared!

Love,  
Brenda

April 14

Hello, Jane,

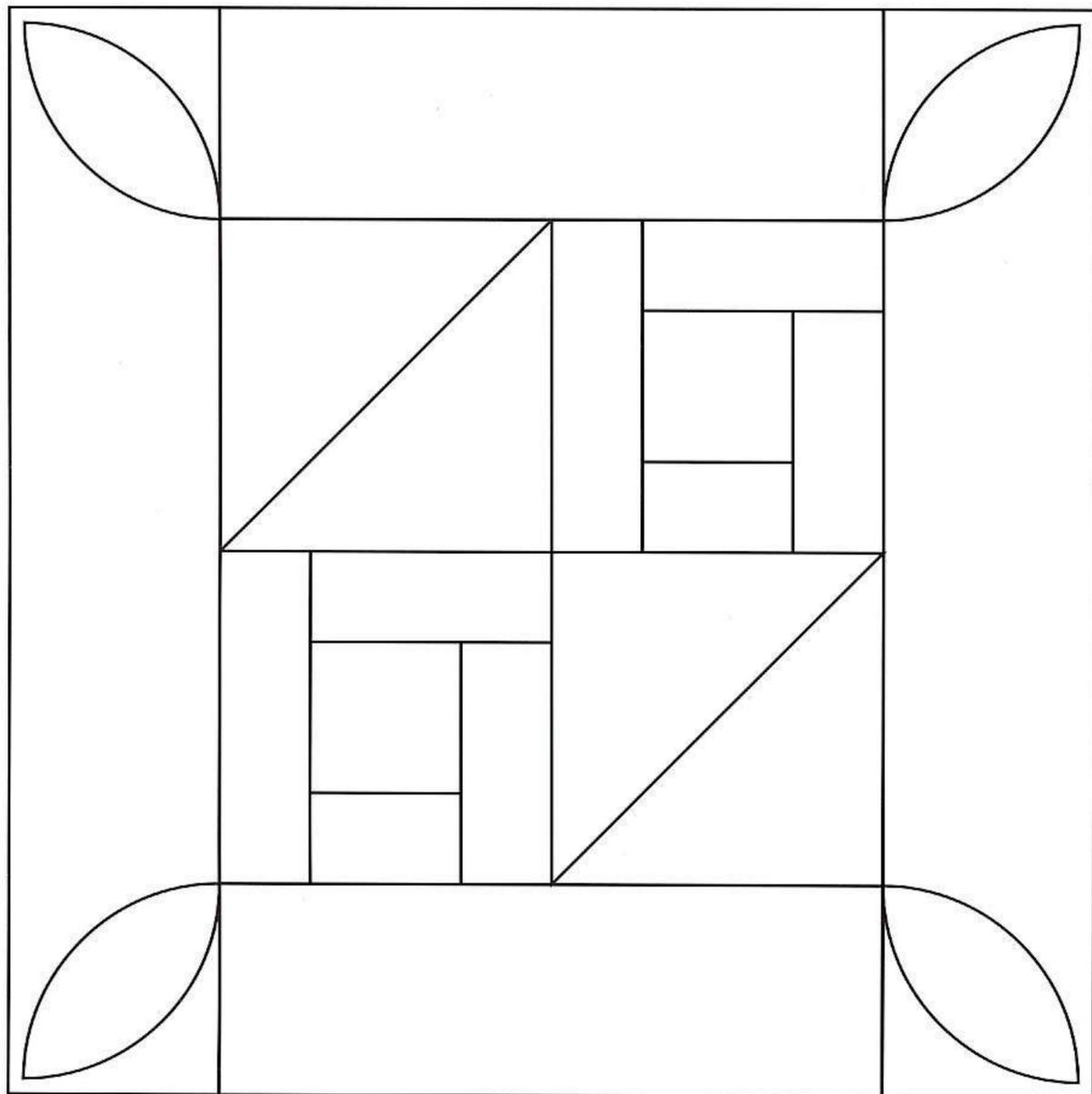
I've been wondering about the design process you went through to make The Quilt. You surely spent a great deal of time in the "think tank." One simply doesn't create such a masterpiece on the spur of the moment.

Did you collect the fabrics before you began your piecing? (I still believe you had swatch books; from where, I wish I knew.) I'm not surprised at the amount of brown you used - it was the most available color. When, in this creative spree, did you stop and say to yourself, "Well, I have so many yellow, so many red, a couple of purples, how shall I arrange them?" At some point it becomes a matter of letting the quilt dictate its needs, doesn't it?

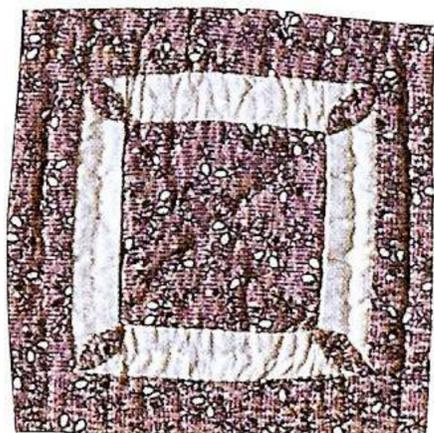
I don't think you had this grand scheme developed before you started the blocks. Perhaps you thought, as I did about drafting them, that you would only make a few...

When I was drawing the blocks from the photograph, I made the easiest ones first, Jane, the nine-patches, economy blocks, four-patches. Is this how you made them? My guess is that you began challenging yourself to see how intricate and unusual the blocks could be. Perfect examples are L-10 and M-3. Then, just when you thought the creative juices were depleted, along came the idea of the triangles - one more geometric intrigue!

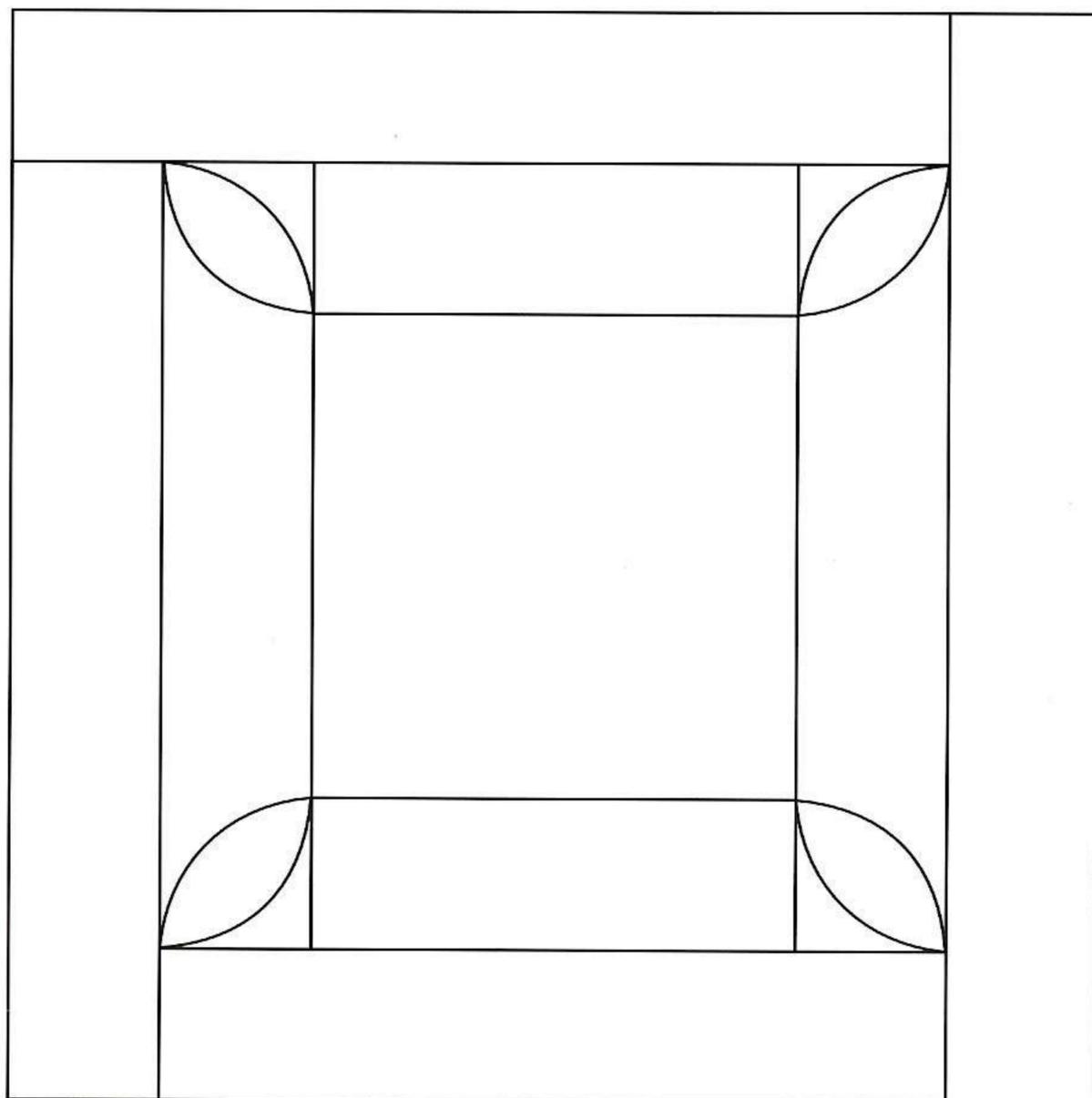
Thank you again,  
Brenda

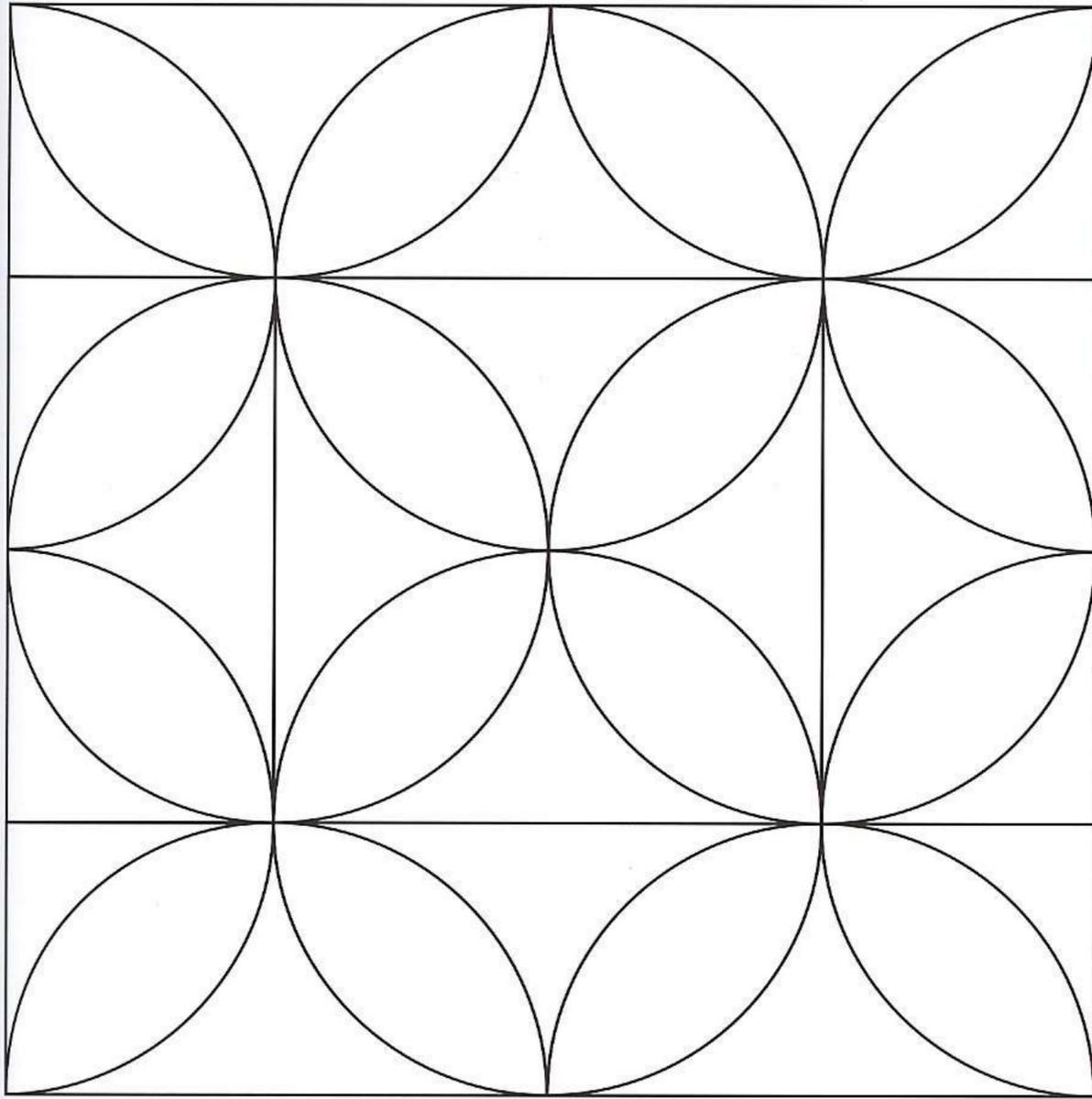


**J-8**  
*Anna's  
 Anchor*

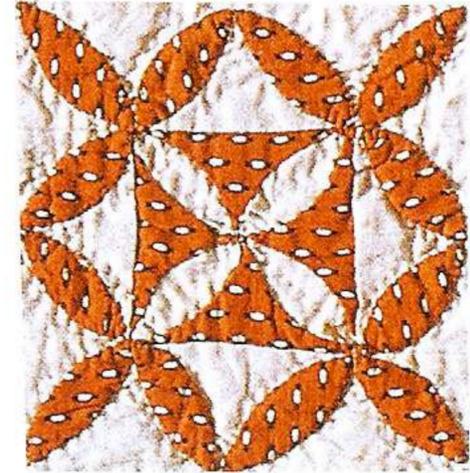


**J-9**  
*Maury  
 High School*

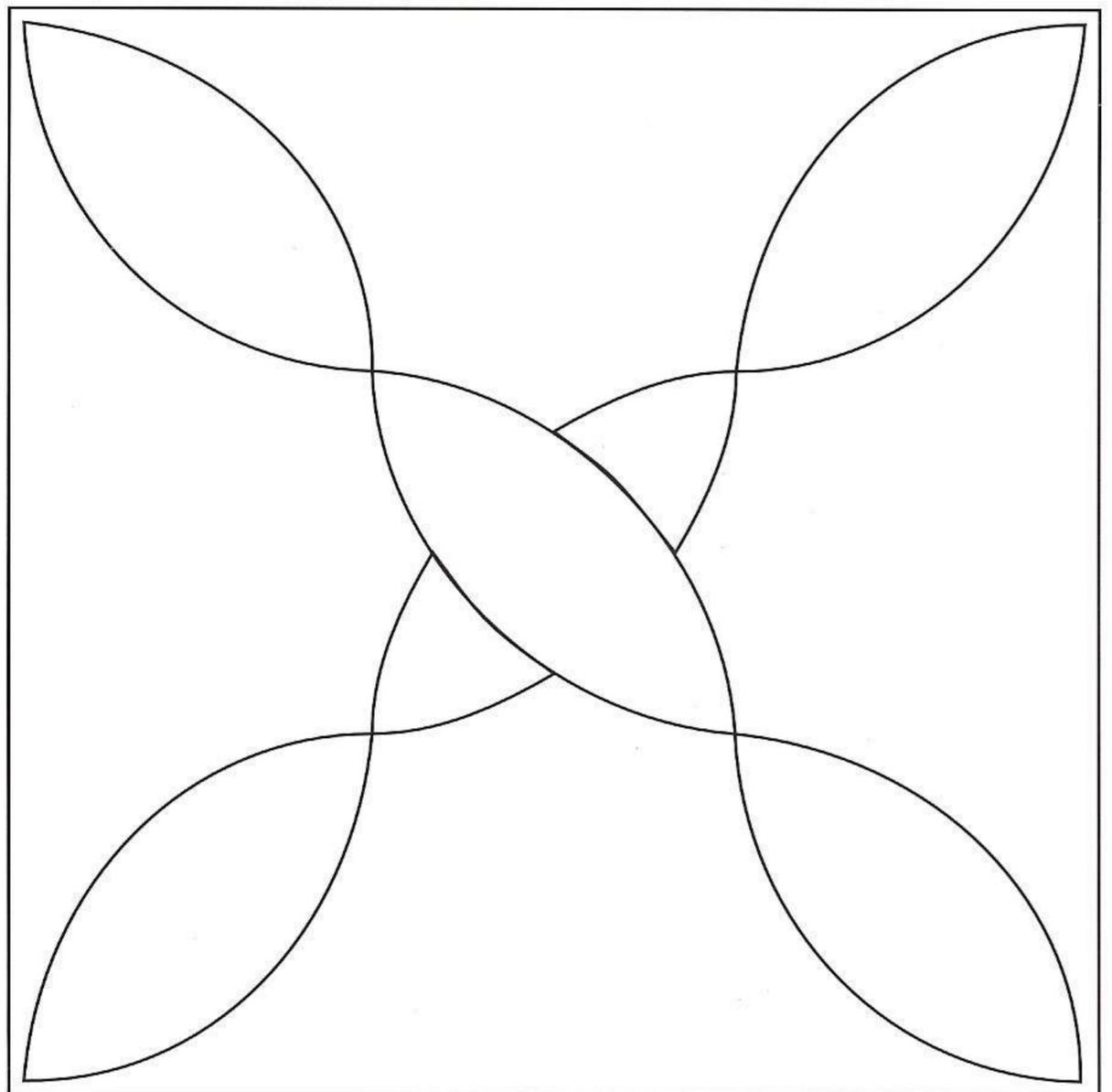


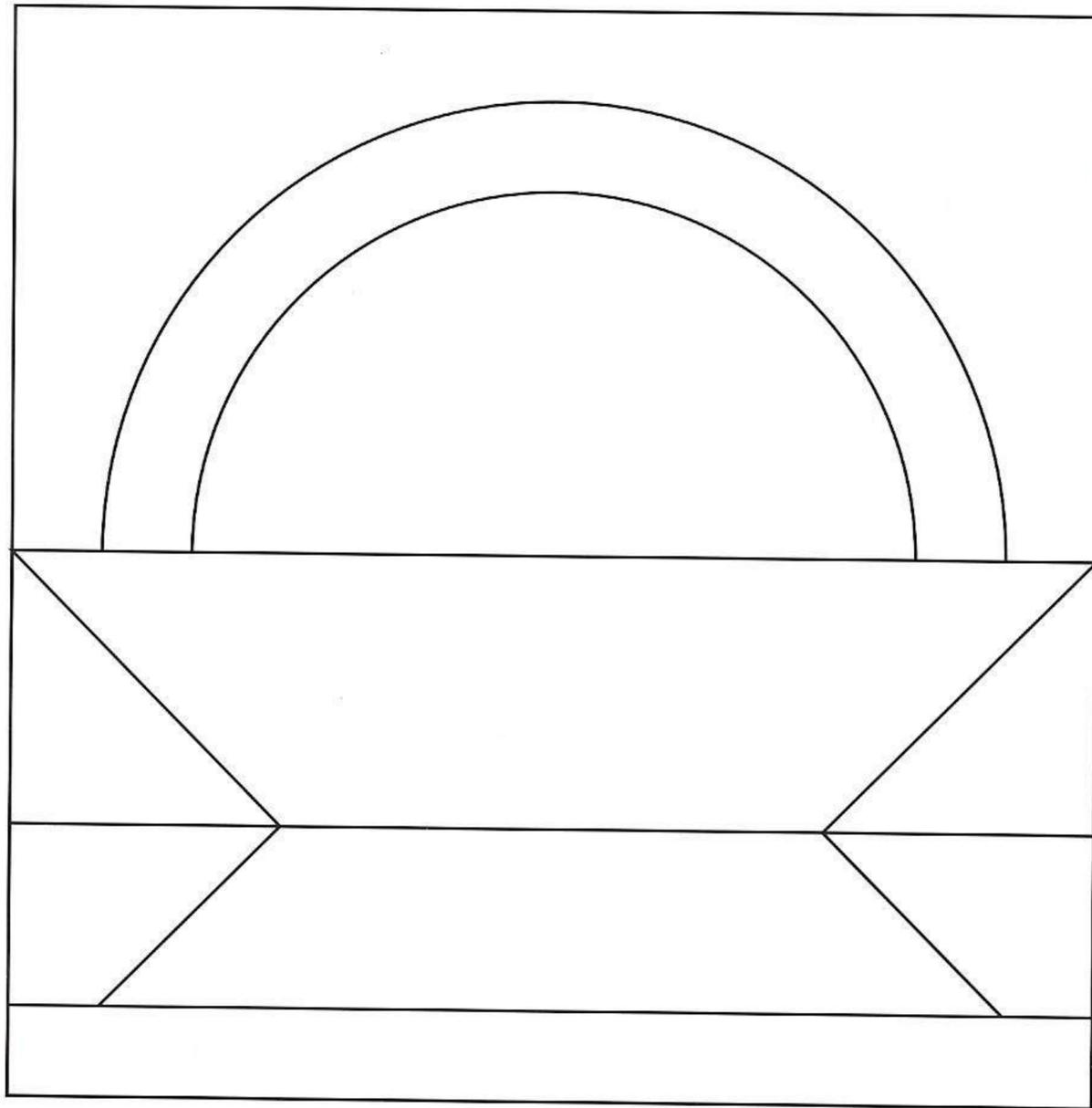


**J-10**  
*Chieko's  
Calla Lily*

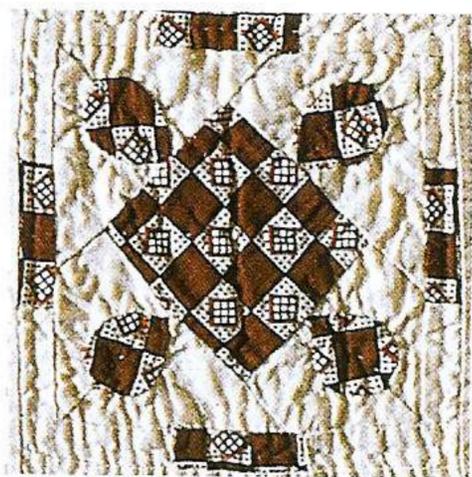
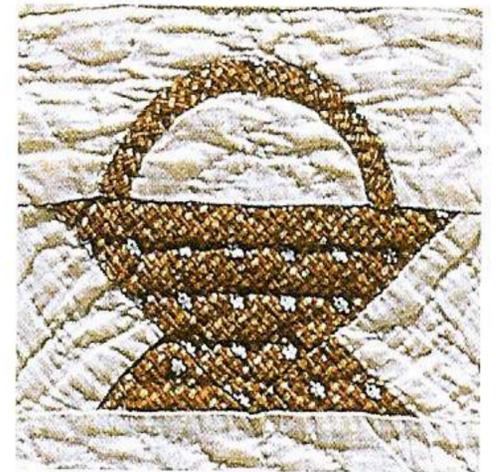


**J-11**  
*Twin  
Sister*

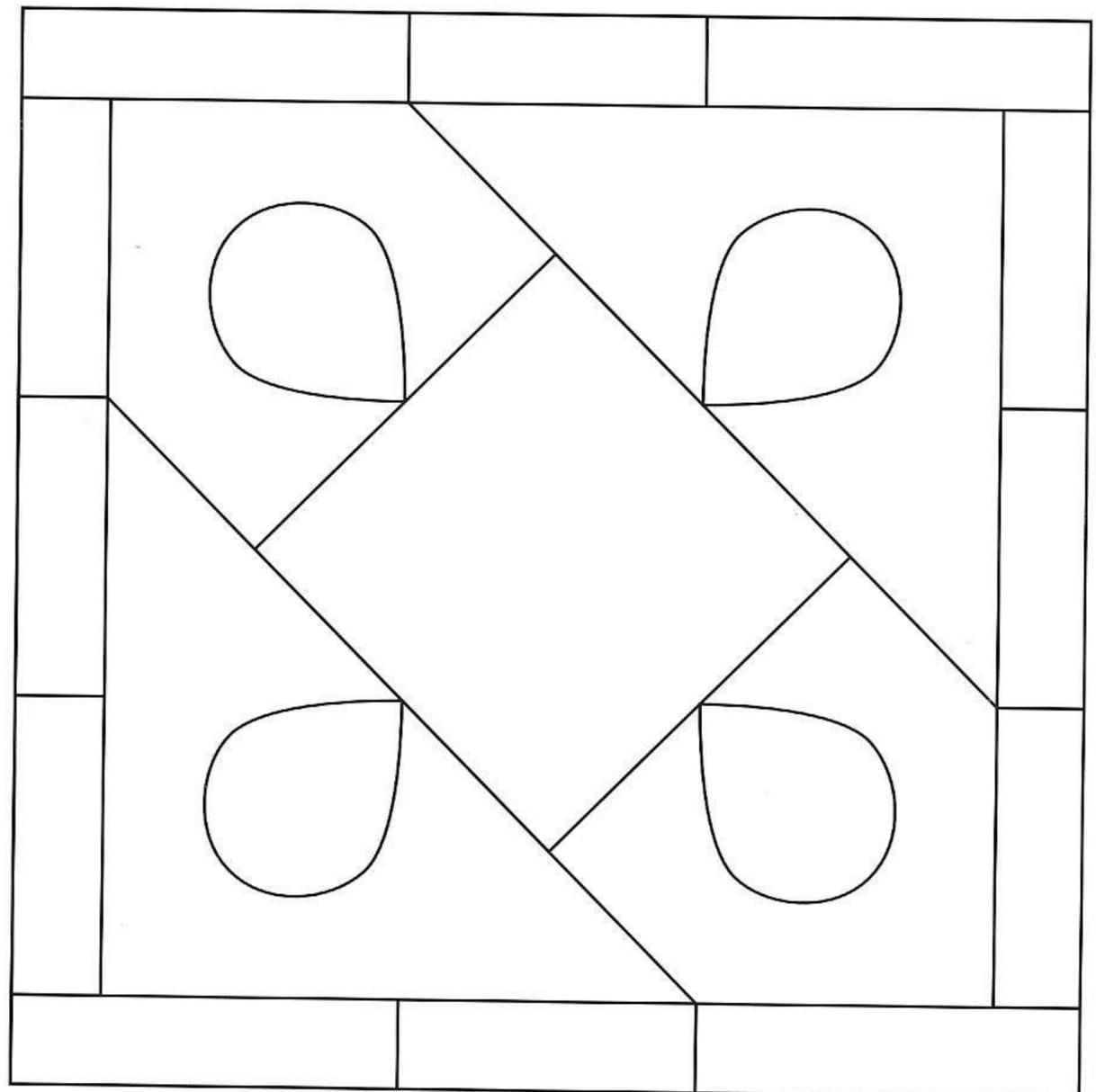


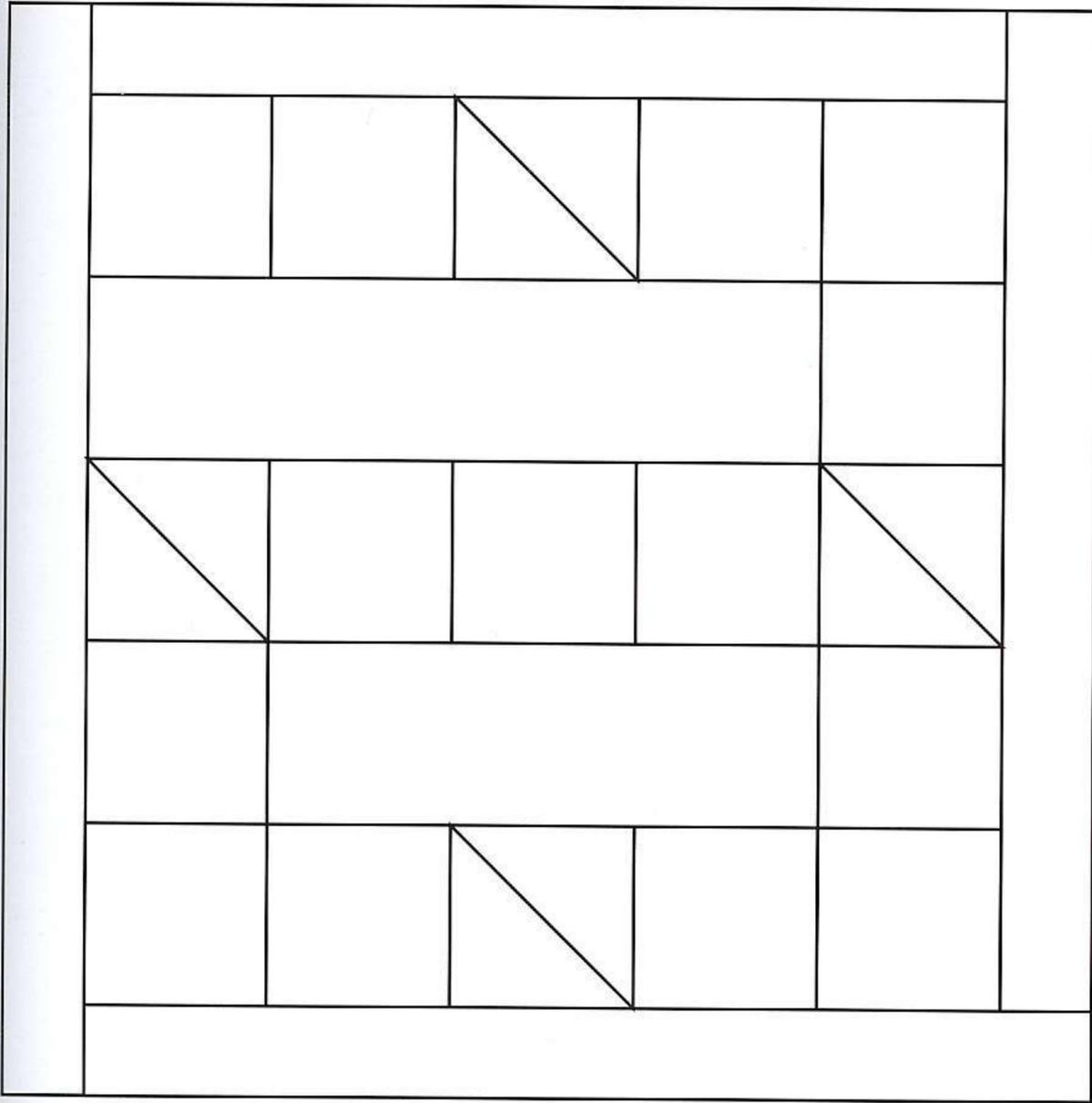


**J-12**  
*Rebecca's  
 Basket*

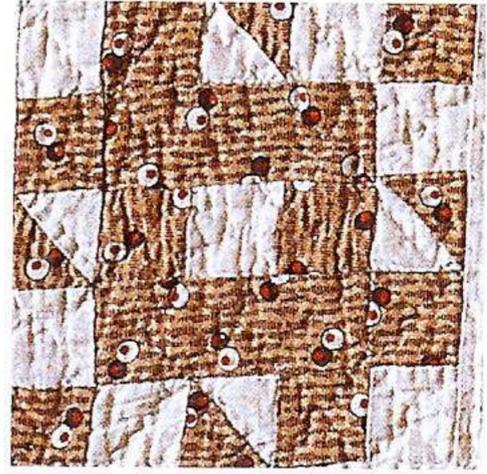


**J-13**  
*Pam's  
 Bells*

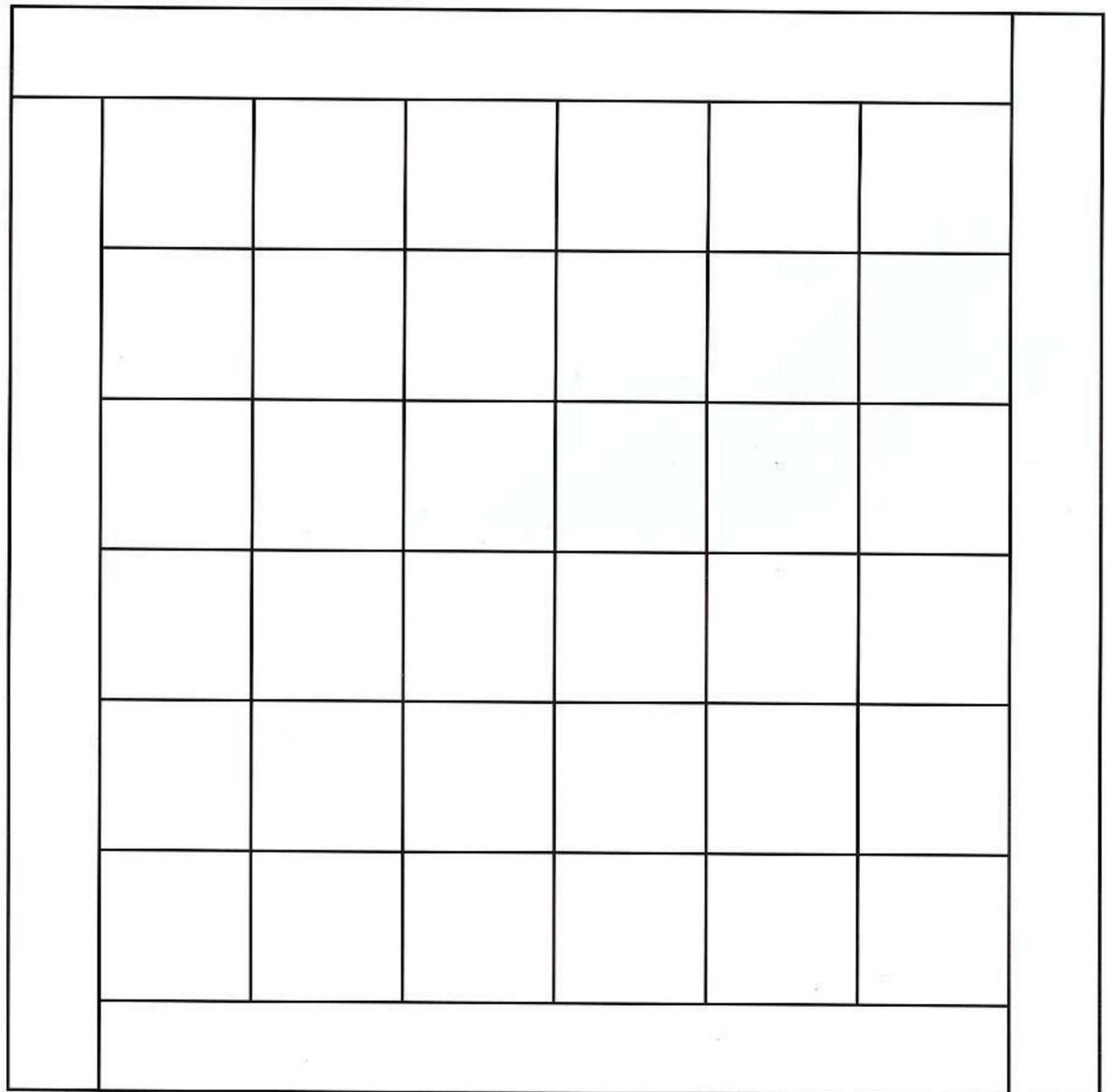




**K-1**  
*Crooked  
Creek*

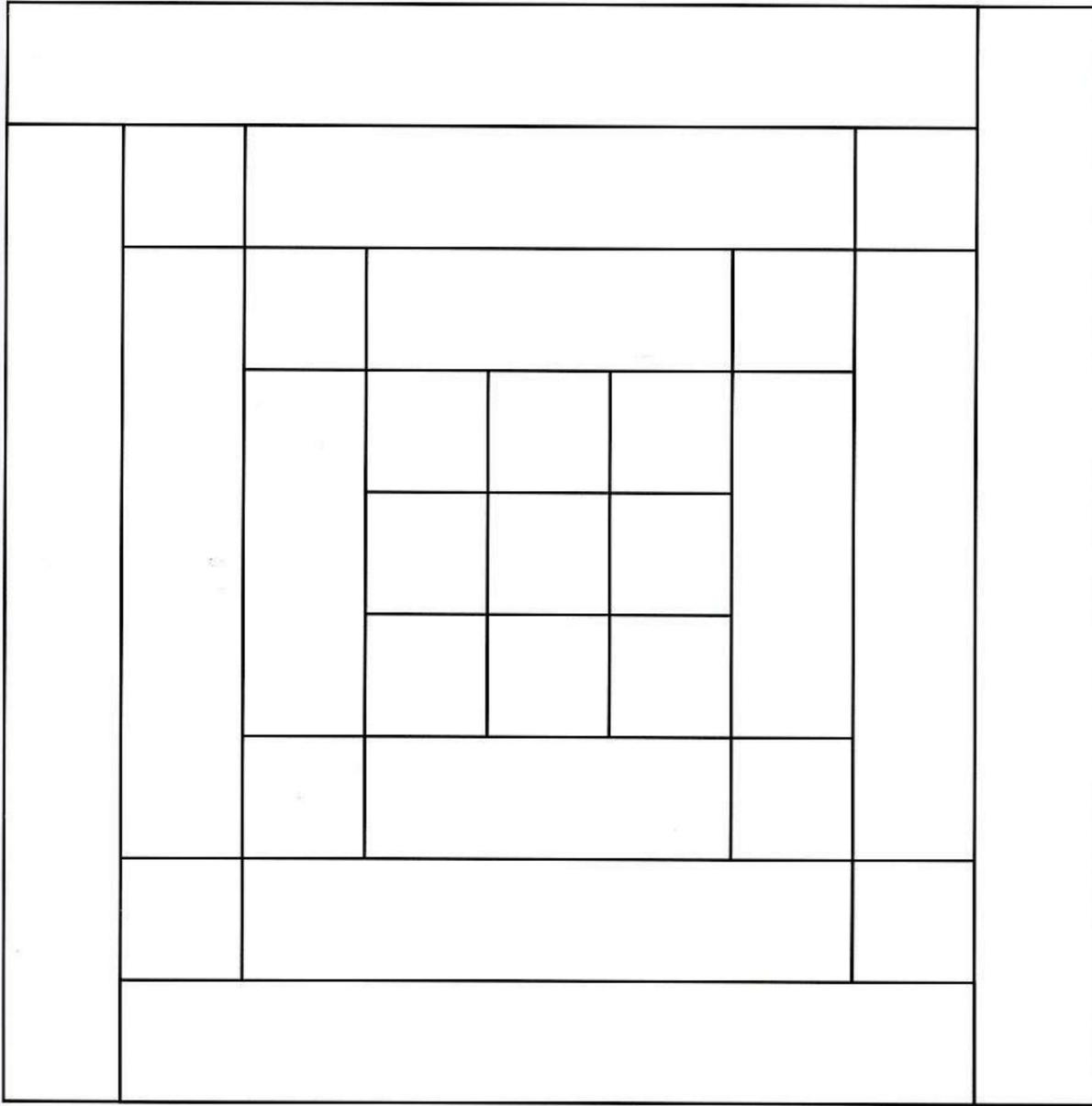


**K-2**  
*Grandpa's  
Chickens*

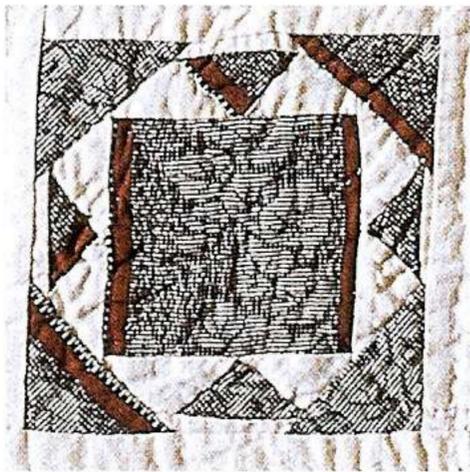




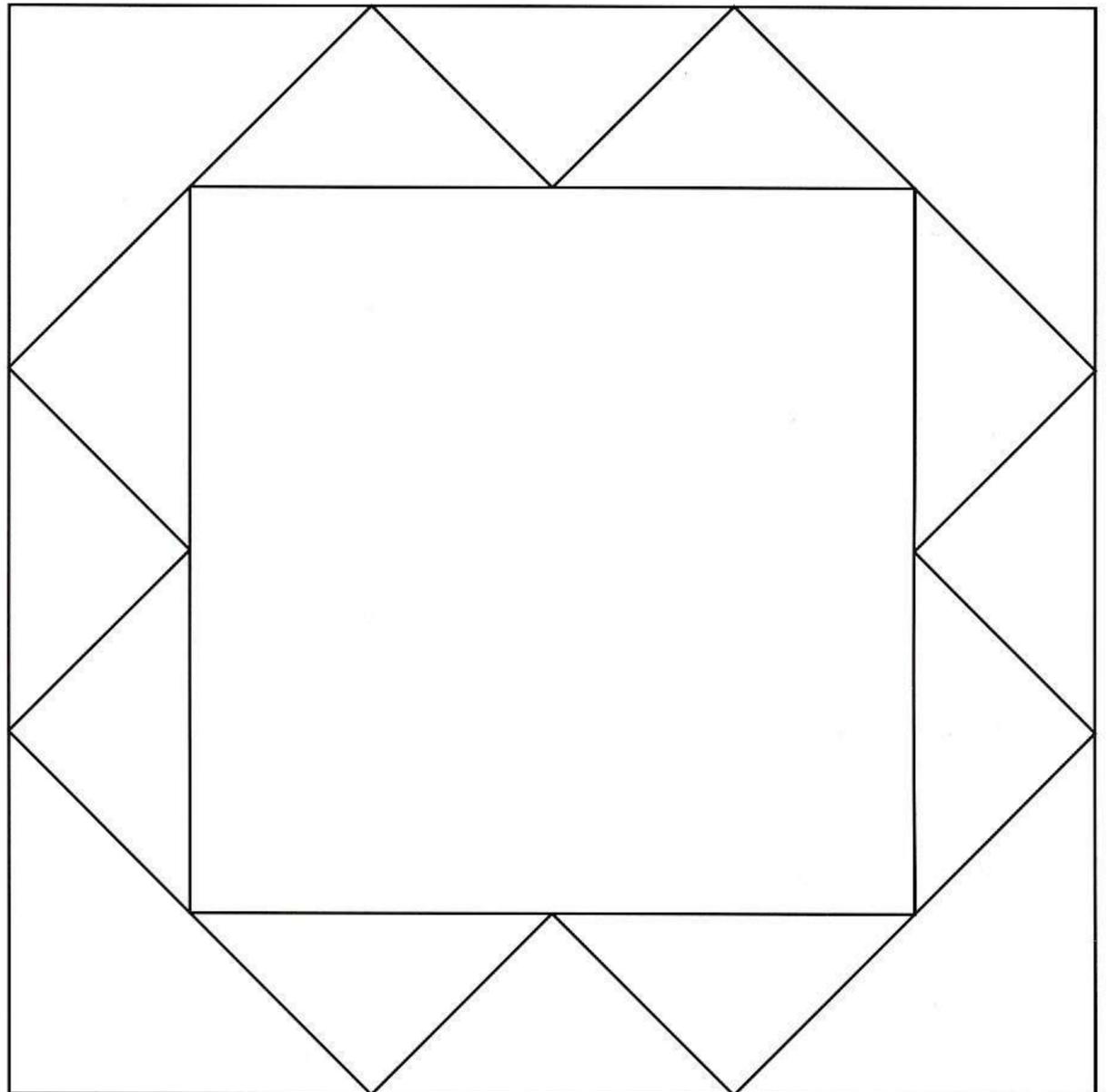
*Triangularis* by Pamela Bishop, Speedway, Indiana, 1994. 71 x 71 inches.



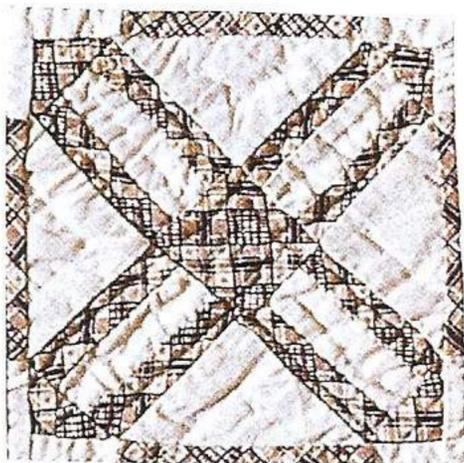
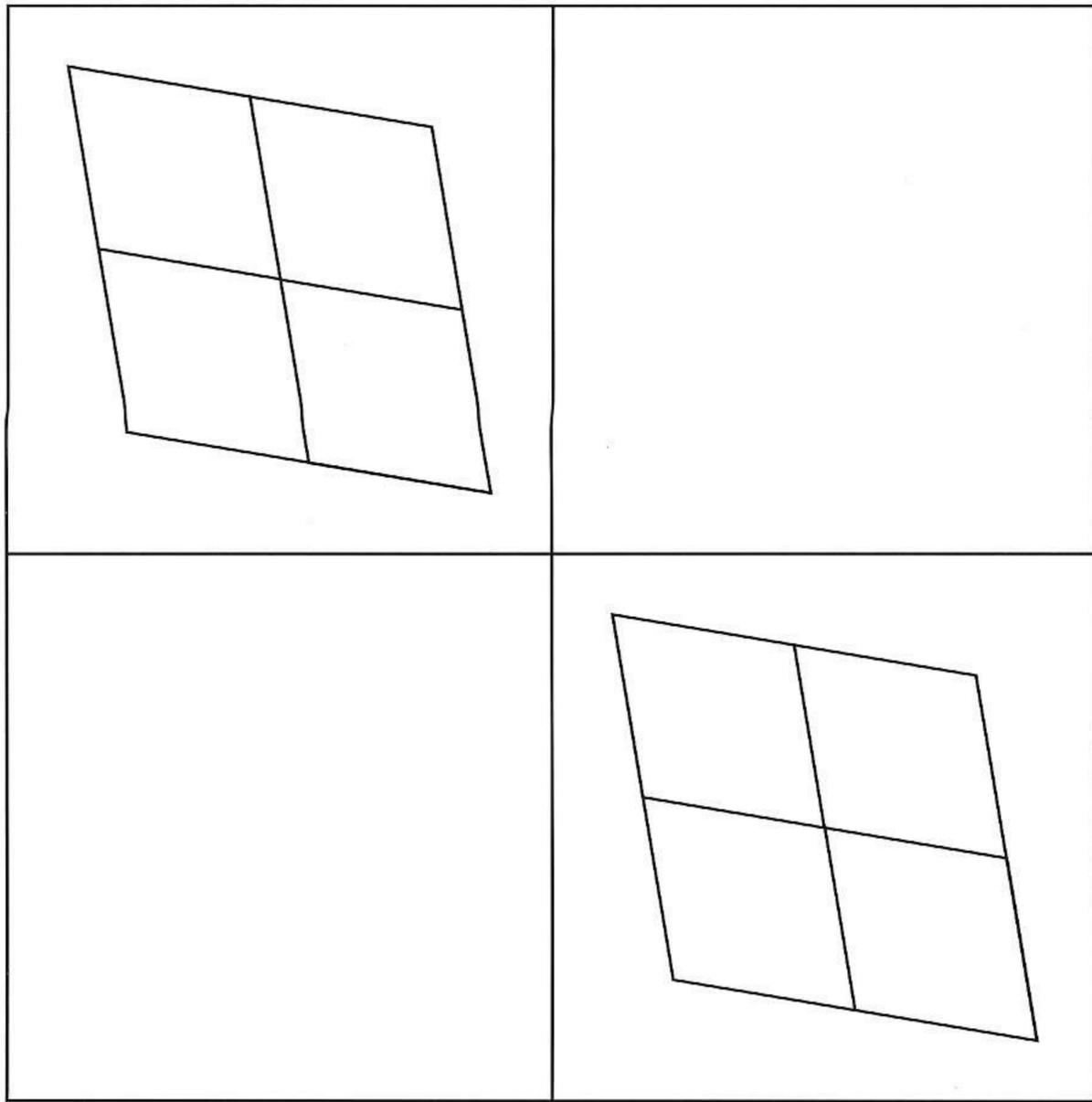
**K-3**  
*Seven Sisters*



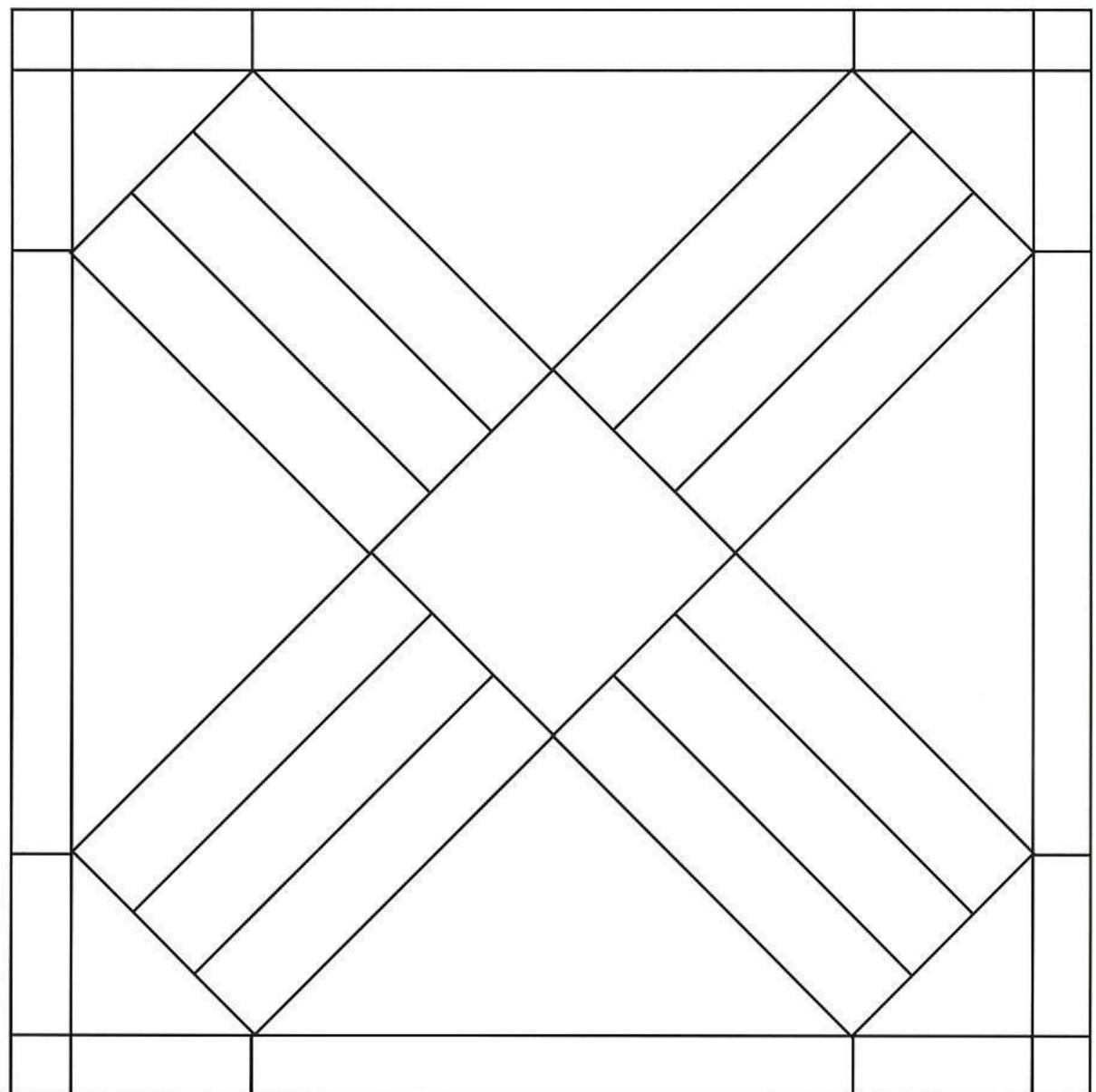
**K-4**  
*Thea's Turn*

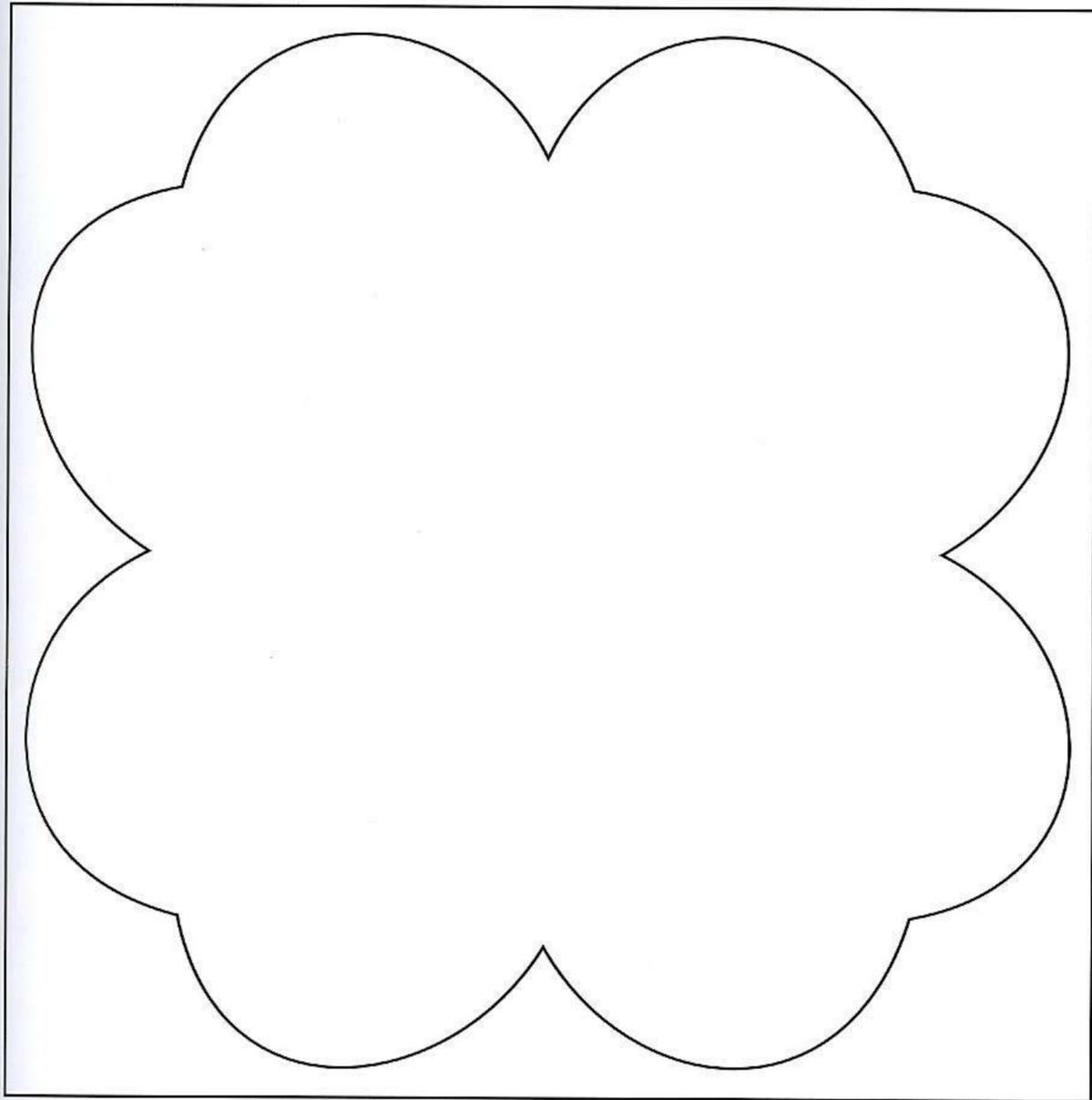


**K-5**  
*Passing Through*

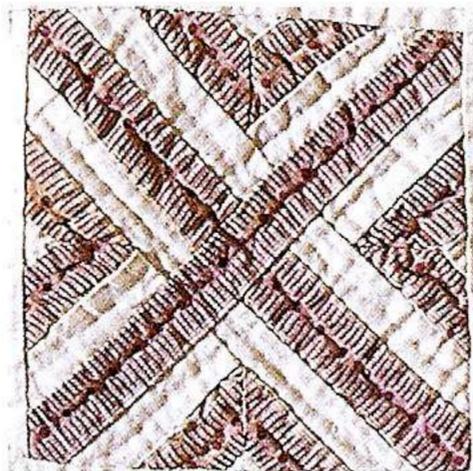


**K-6**  
*Ann's Folly*

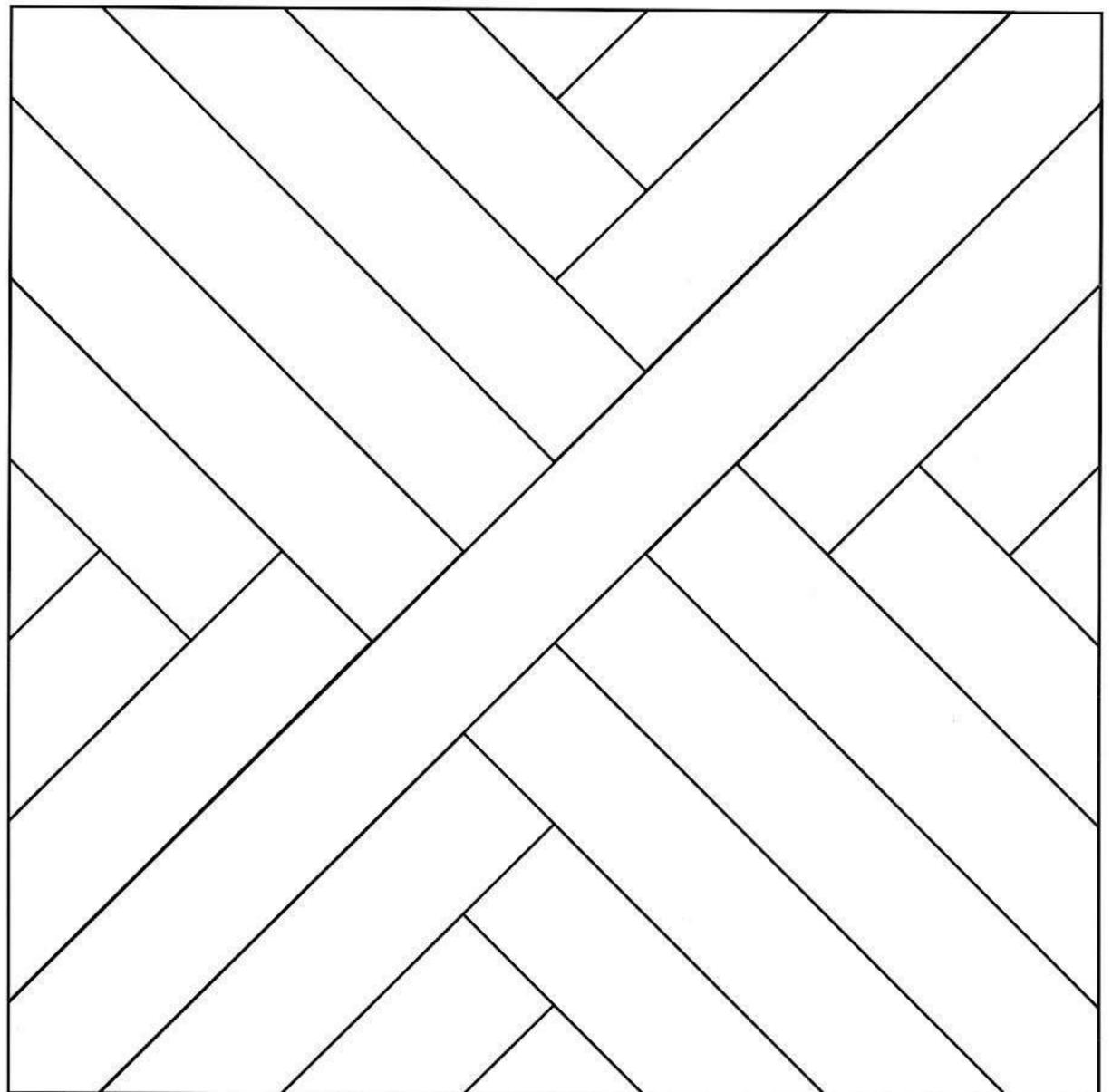


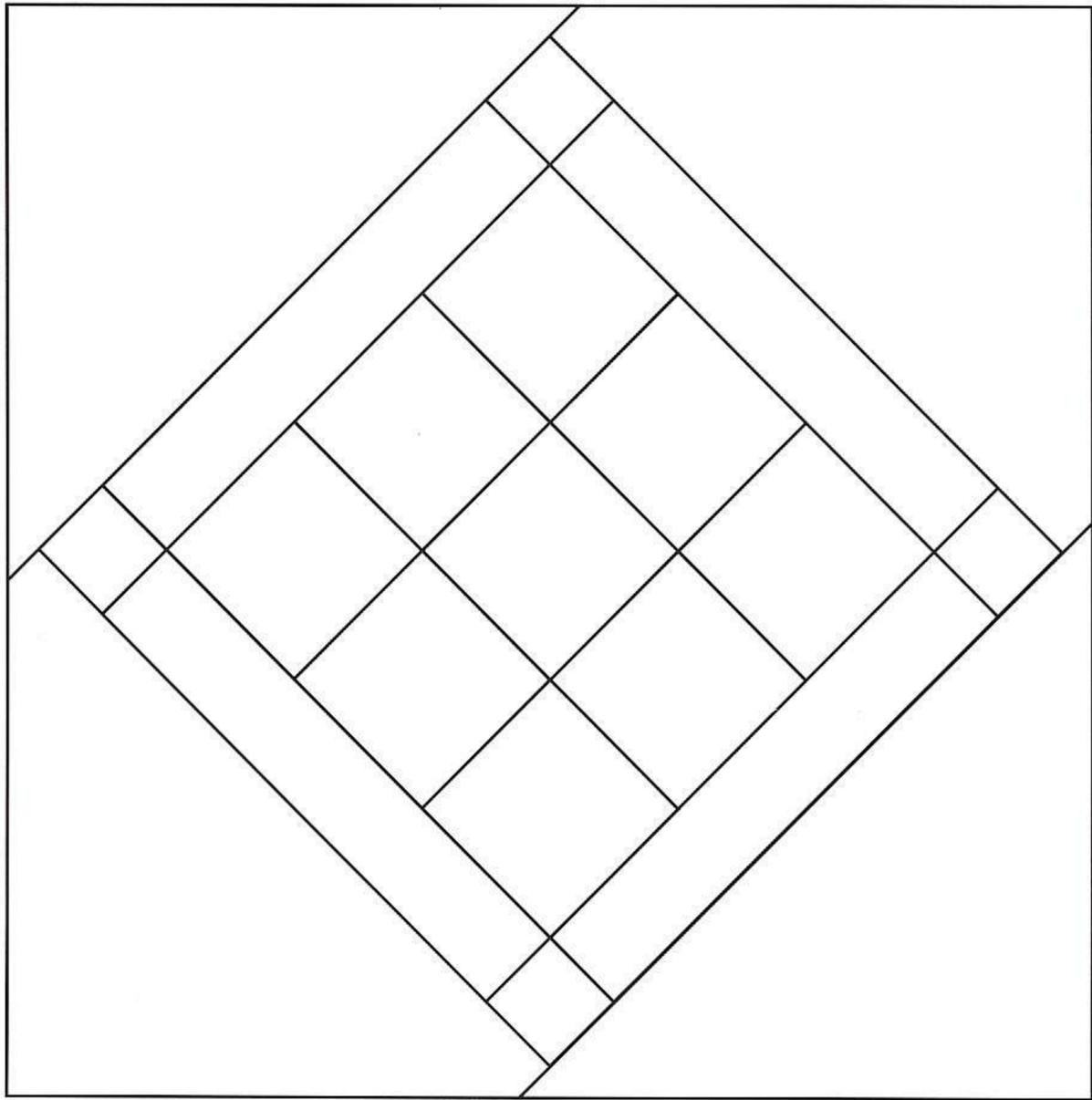


**K-7**  
*Rose of  
Sharing*

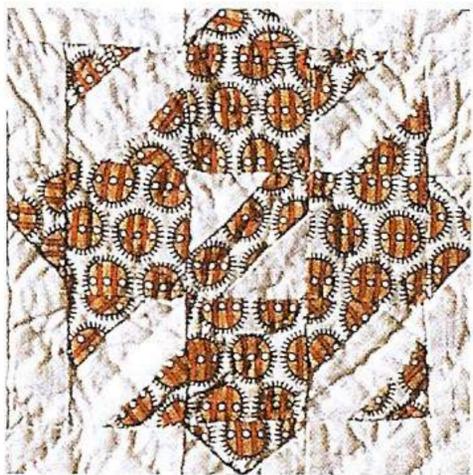
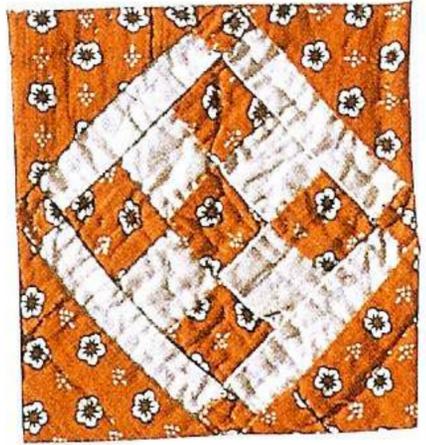


**K-8**  
*Springbrook  
Park*

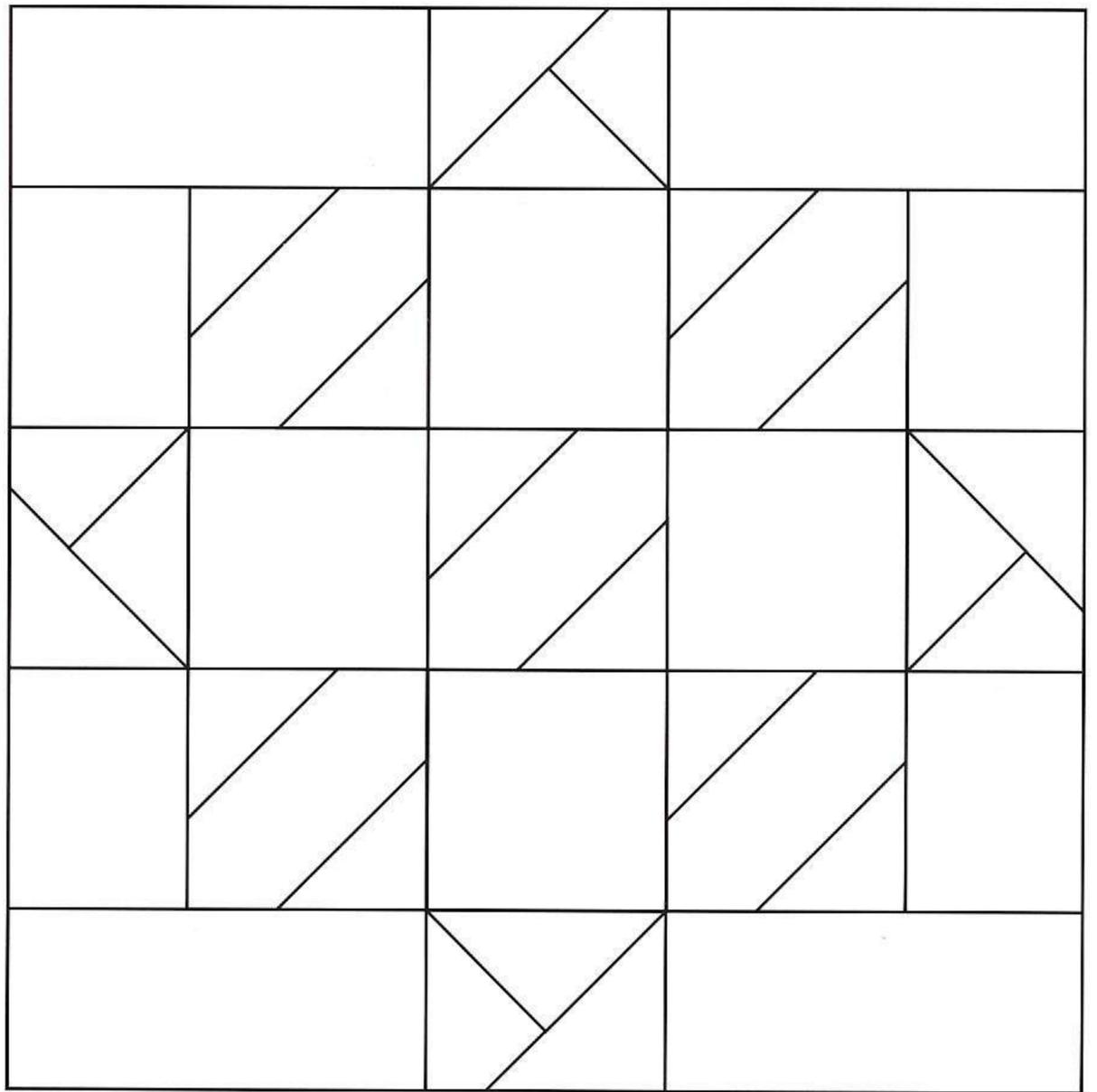




**K-9**  
*Scout's  
 Honor*



**K-10**  
*Quandry*



May 16

Wonderful Jane,



With one hundred sixty-nine blocks and fifty-two triangles each pieced by hand, I wonder if you owned a sewing machine. Since its invention in 1846 by a neighboring Yankee, Bostonian Elias Howe, the sewing machine has been the pride and joy of all its owners. In fact, it was so treasured that it was included in women's wills. I cannot help but believe you had one tucked away somewhere, Jane.

How you must have rejoiced if you were able to purchase that little machine! According to Suellen Meyer in **Quilting in America**, the original machines were one hundred twenty-five dollars, and the average family income only five hundred dollars. Thank goodness for Edward Clark, Singer's partner, and the installment plan! Jane, women haven't changed much today. We still buy our sewing machines on the same plan.

Ms. Meyer also says that the sewing machines were manufactured in the north, and most of the women who owned them lived in the northeast. Many of the Civil War uniforms and quilts were made on the sewing machine. It was very difficult for a southern woman to even get a sewing machine, and according to Ms. Meyer, "Northern soldiers searching Confederate homes seized guns and damaged sewing machines."

Did you use your machine for clothing and bedding, and piece *The Quilt by Hand* for relaxation? This is what I do with appliqué. It's my "relaxer."

However, I made a pledge to myself to make my Baby Janes with the sewing machine, which has become my bosom buddy.

Happy Stitching,  
Brenda

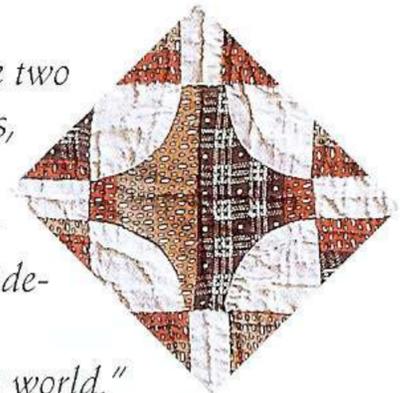
August 13

Dearest Jane,

The Seneca Falls Convention was a significant women's rights event in the nineteenth century. Elizabeth Cady Stanton and Lucretia Mott arranged the meeting July 19, 1848, in Seneca Falls, New York. Jane, it was Elizabeth Cady Stanton's first lecture. Were you there to hear it?

In 1851, Amelia Bloomer introduced Mrs. Stanton to Susan B. Anthony. The two of them formed a strong friendship while working for women's rights. For years, Susan was the organizer, scheduling speeches and meetings. She would go to the Stanton's and help Elizabeth with housework and caring for the children, freeing Mrs. Stanton to write. Then Susan would tour the lecture circuit, wearing her trademark, a red shawl. Jane, did you have a trademark?

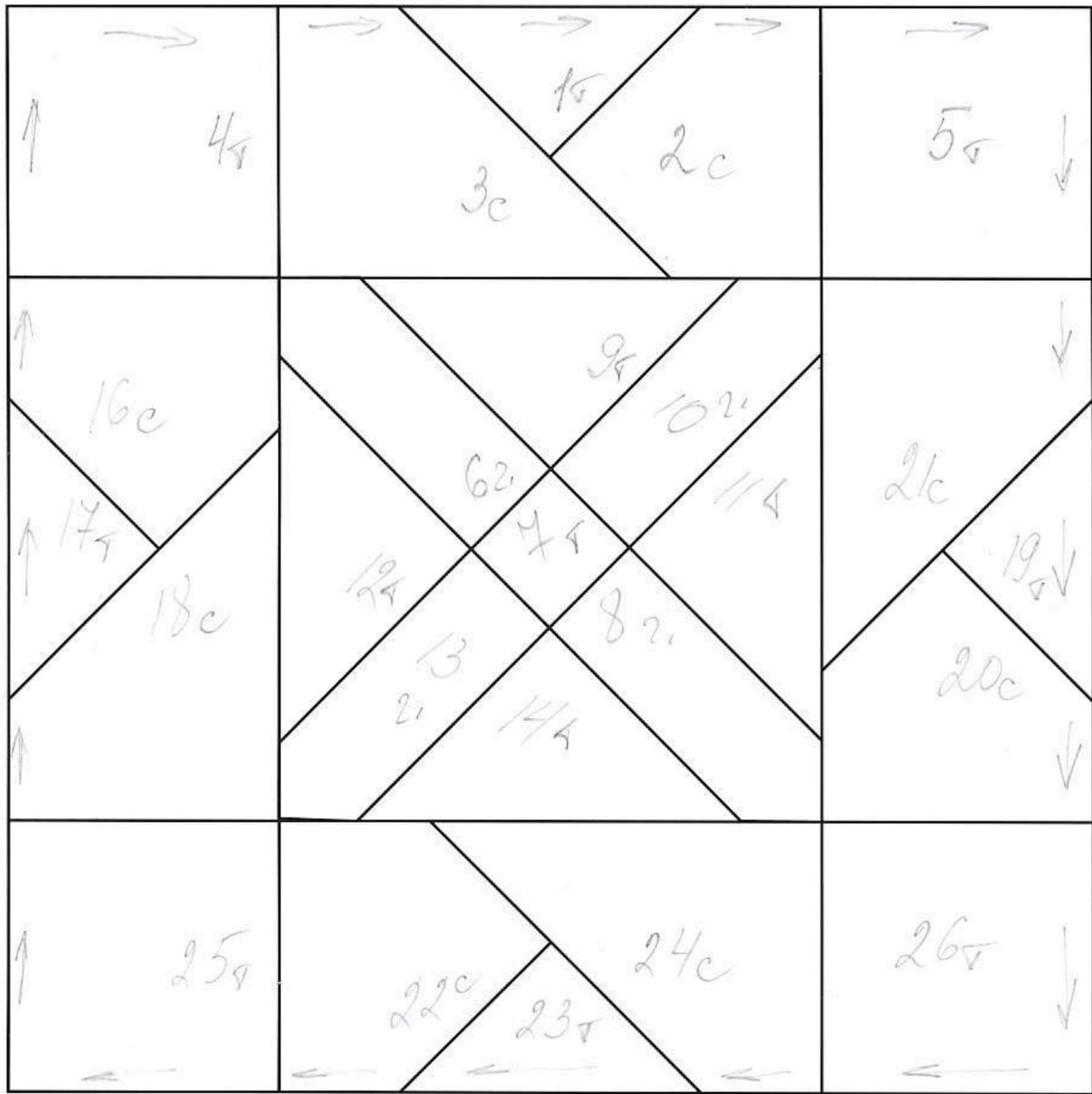
Mr. Stanton once said to his wife, "You stir up Susan, and she stirs up the world." The two women remained friends until their deaths. Mrs. Stanton died in 1902, and Miss Anthony in 1906. Their lives spanned the nineteenth century as did yours, Jane. Did you know of them and their work? It was not until 1920 that the Nineteenth Amendment was passed and women achieved the right to vote.



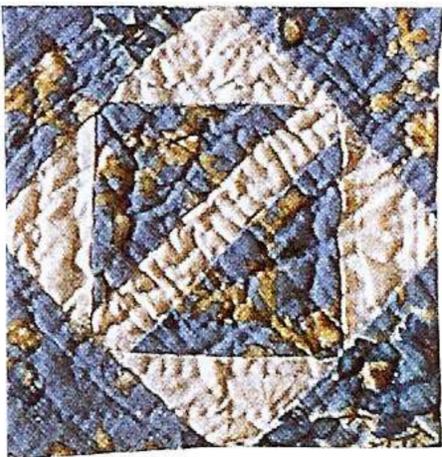
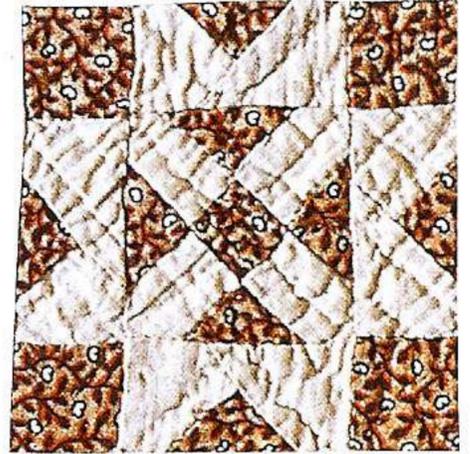
I'd vote for you!  
Brenda

Dear Jane

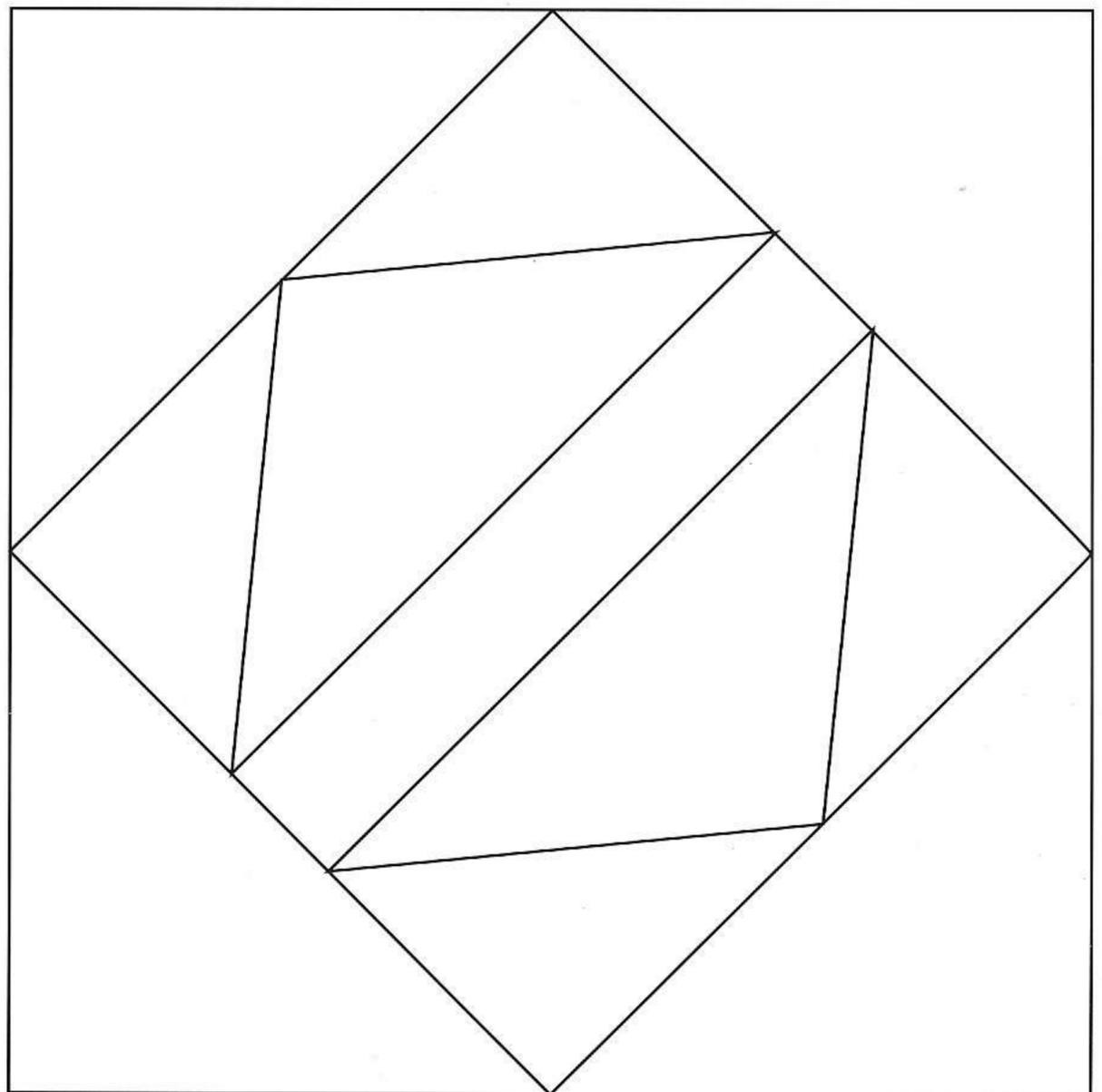
103

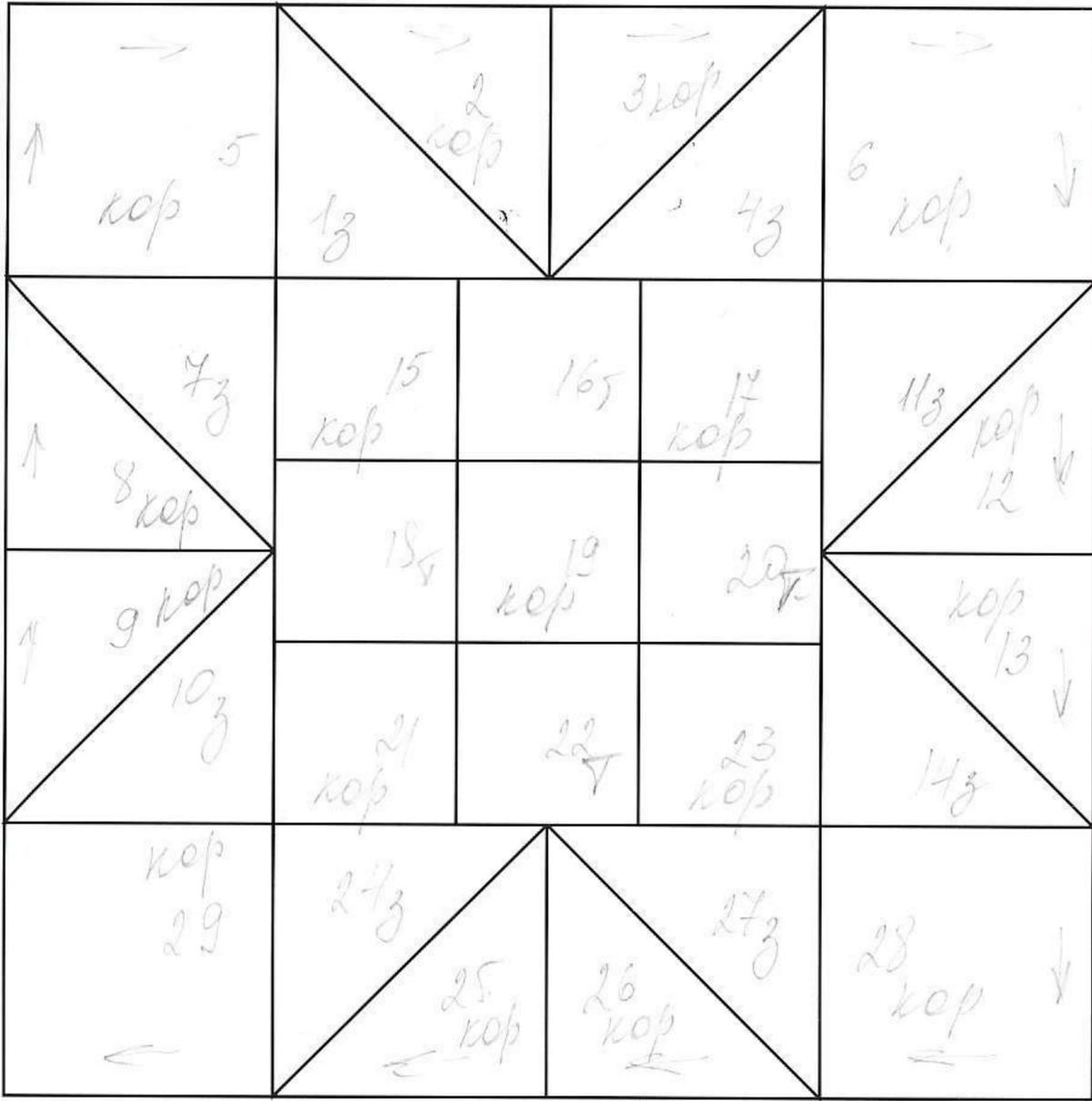


**K-11**  
Columbine



**K-12**  
Doris's  
Dilemma

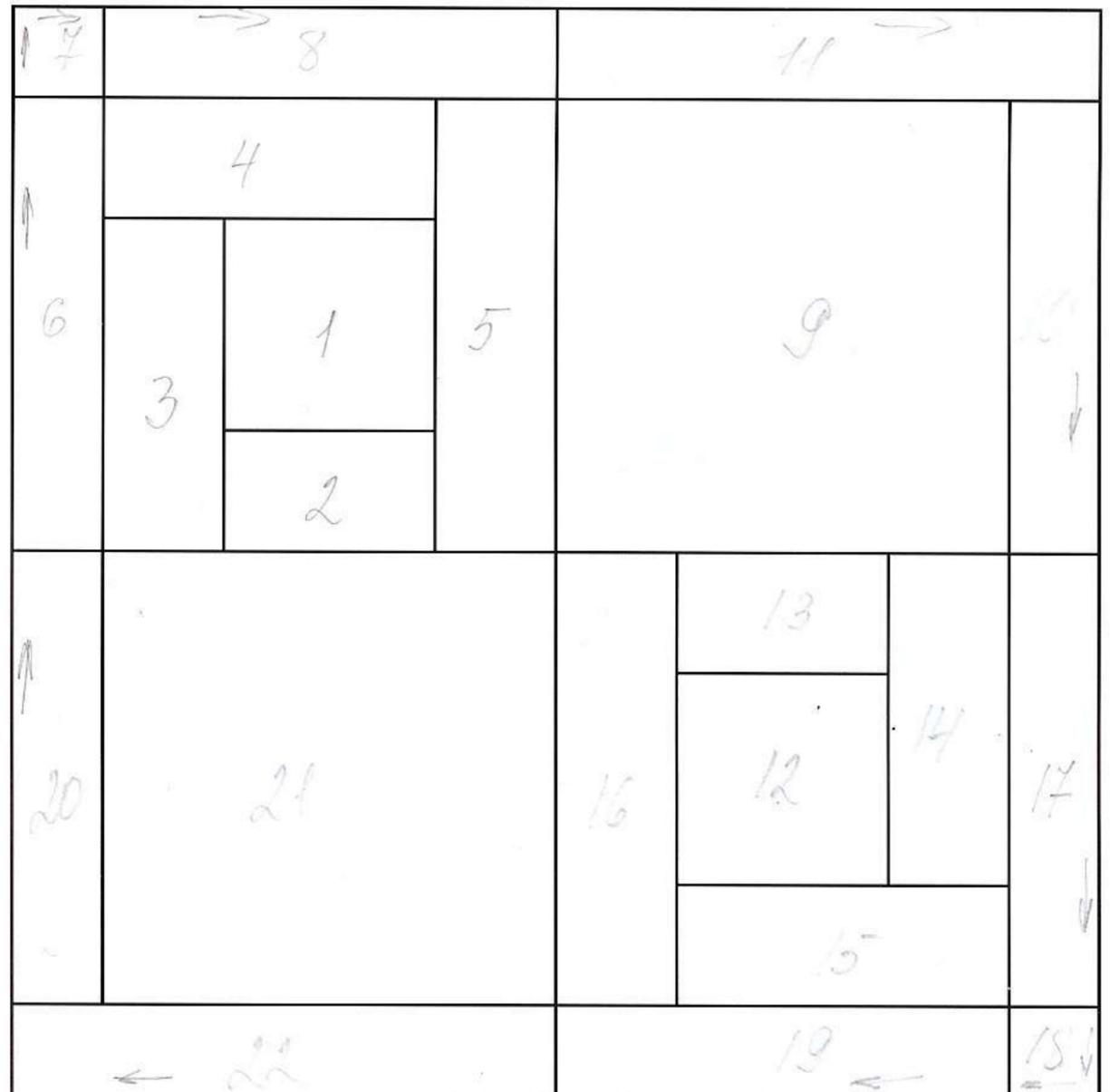


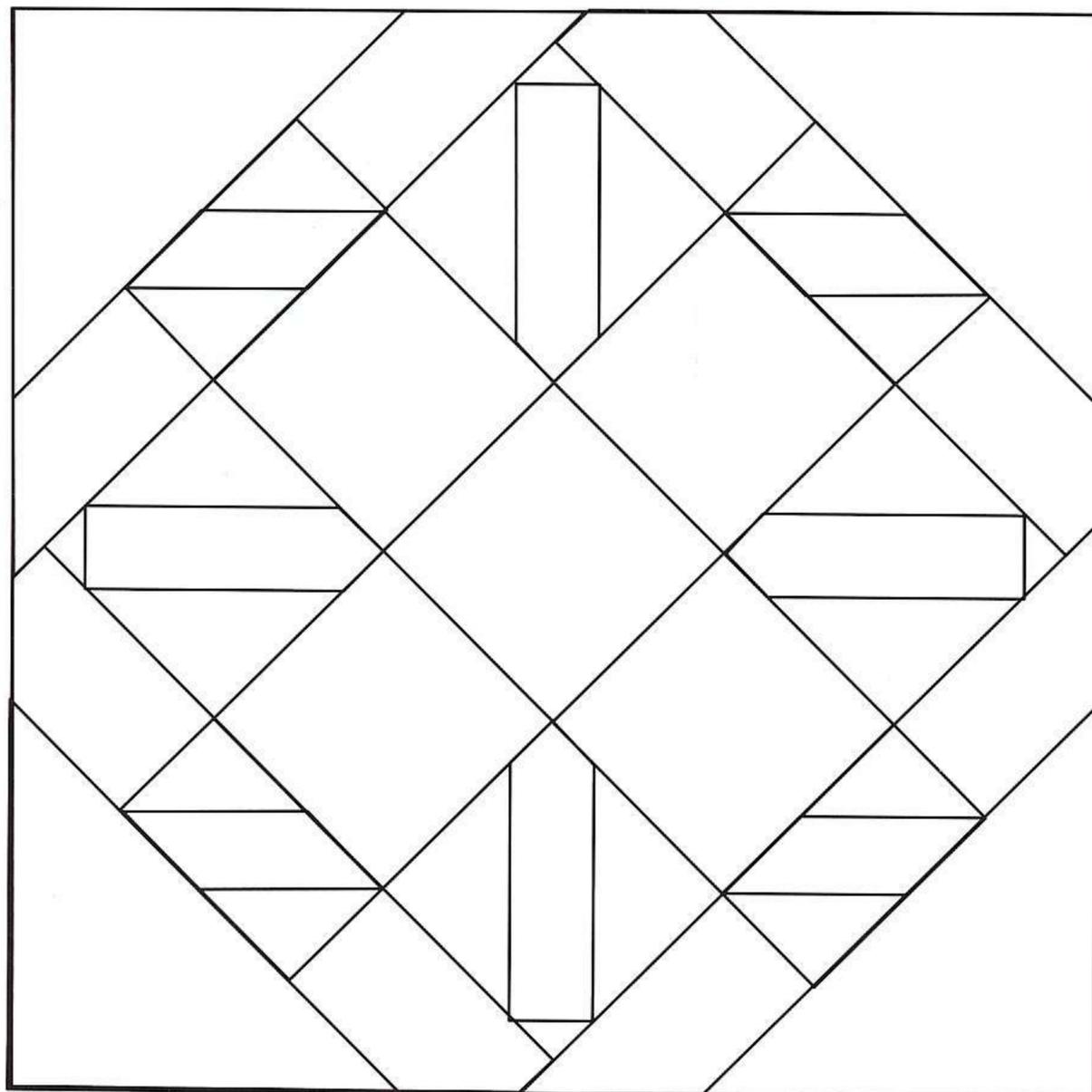


**K-13**  
Brandon's  
Star



**L-1**  
Widow's  
Pane

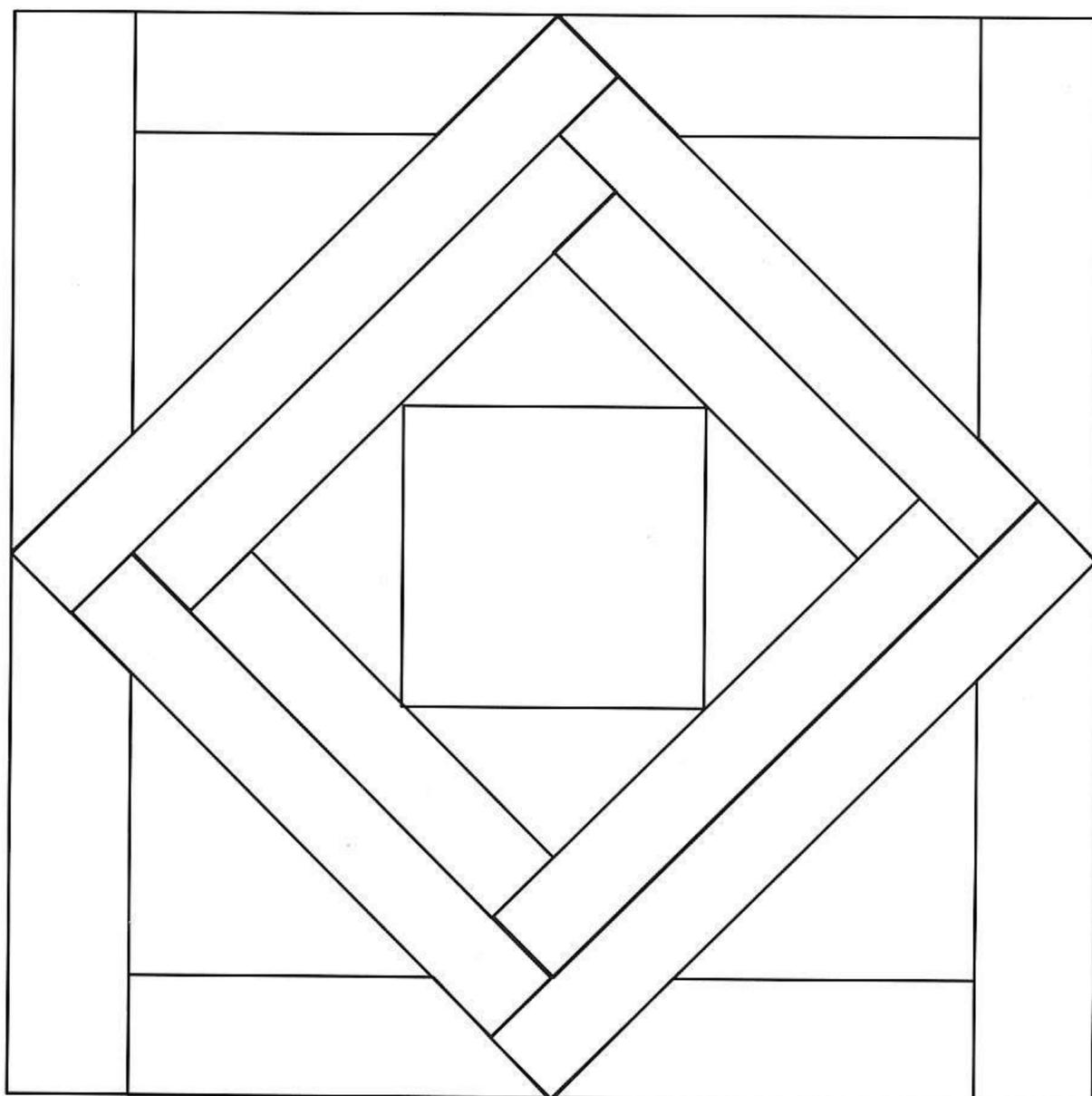


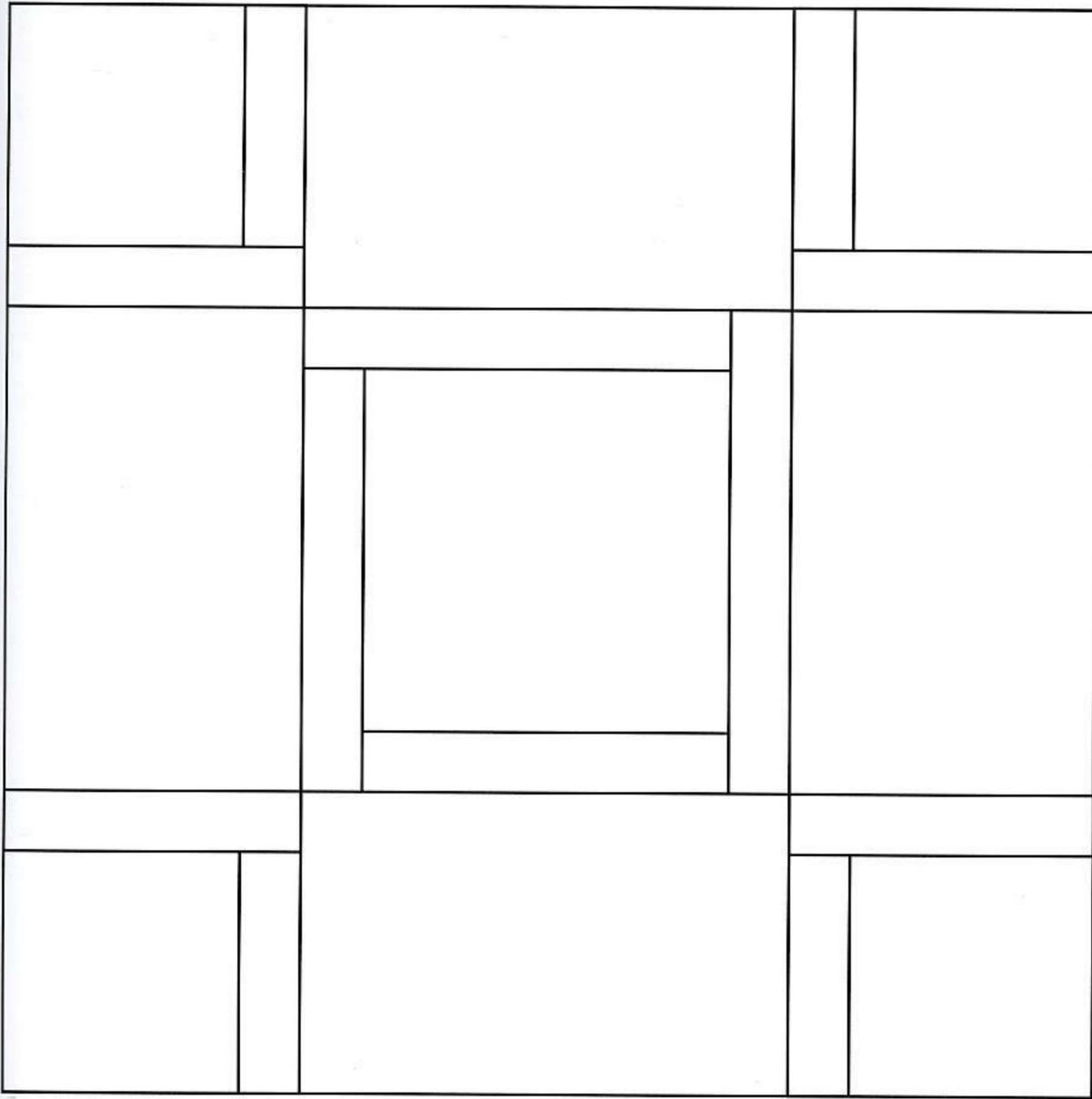


**L-2**  
*Stephanie's  
Snowflake*

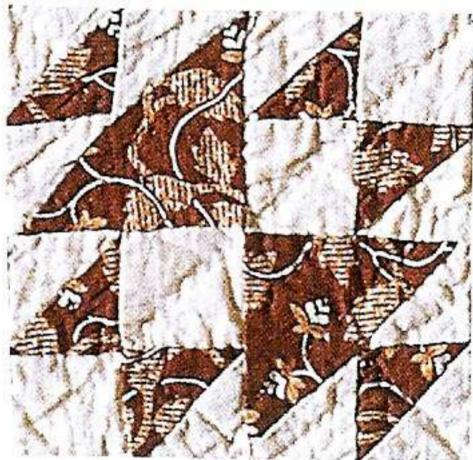
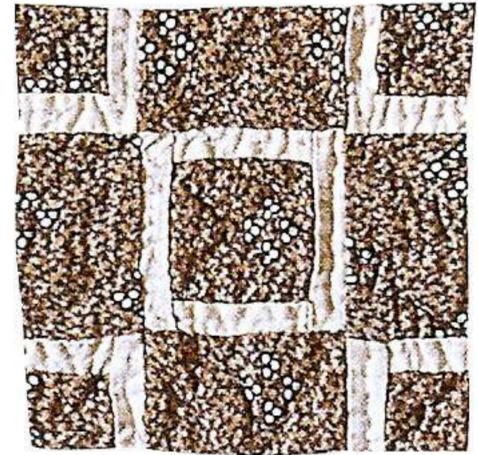


**L-3**  
*Reflections  
Abound*

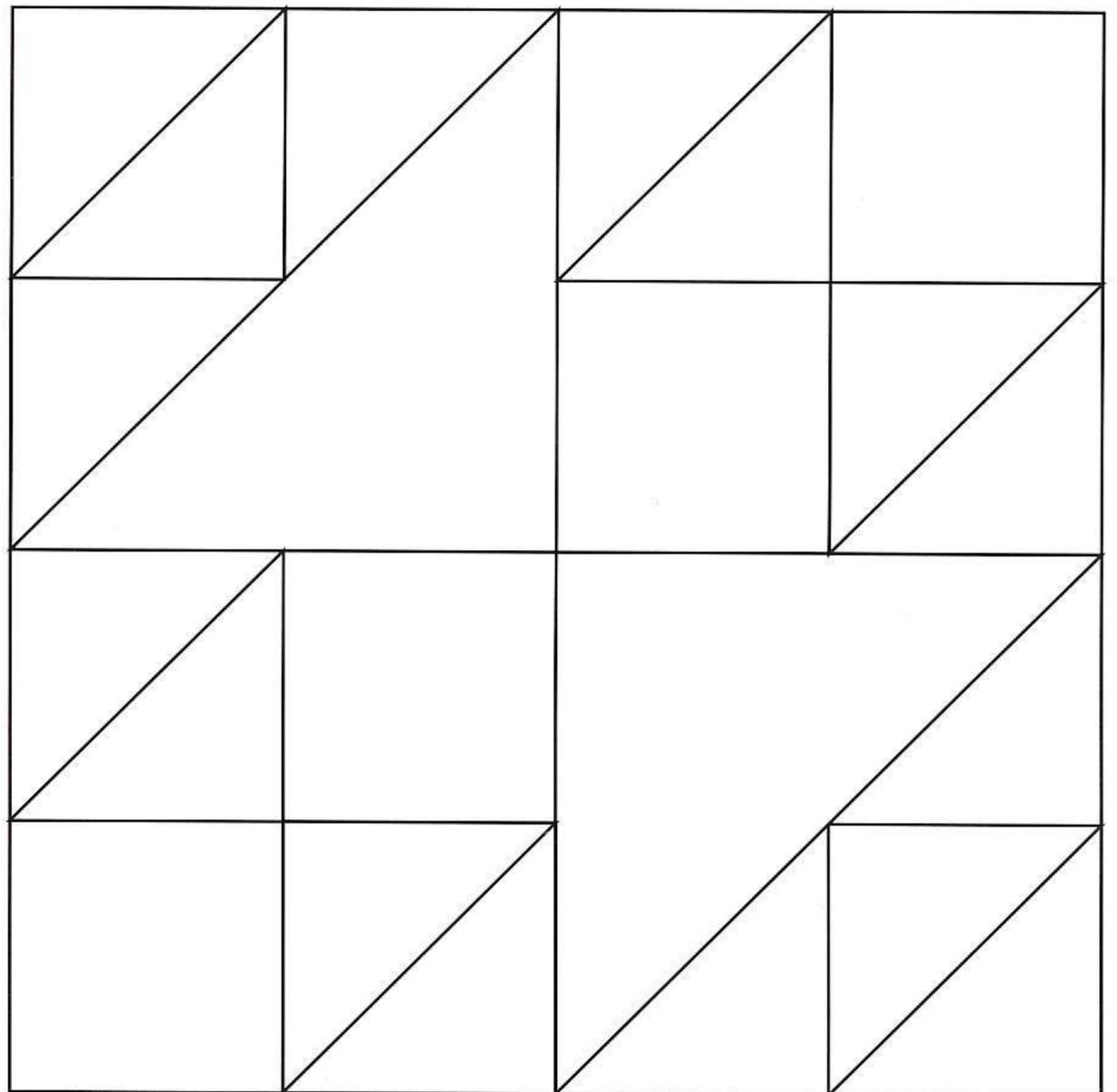


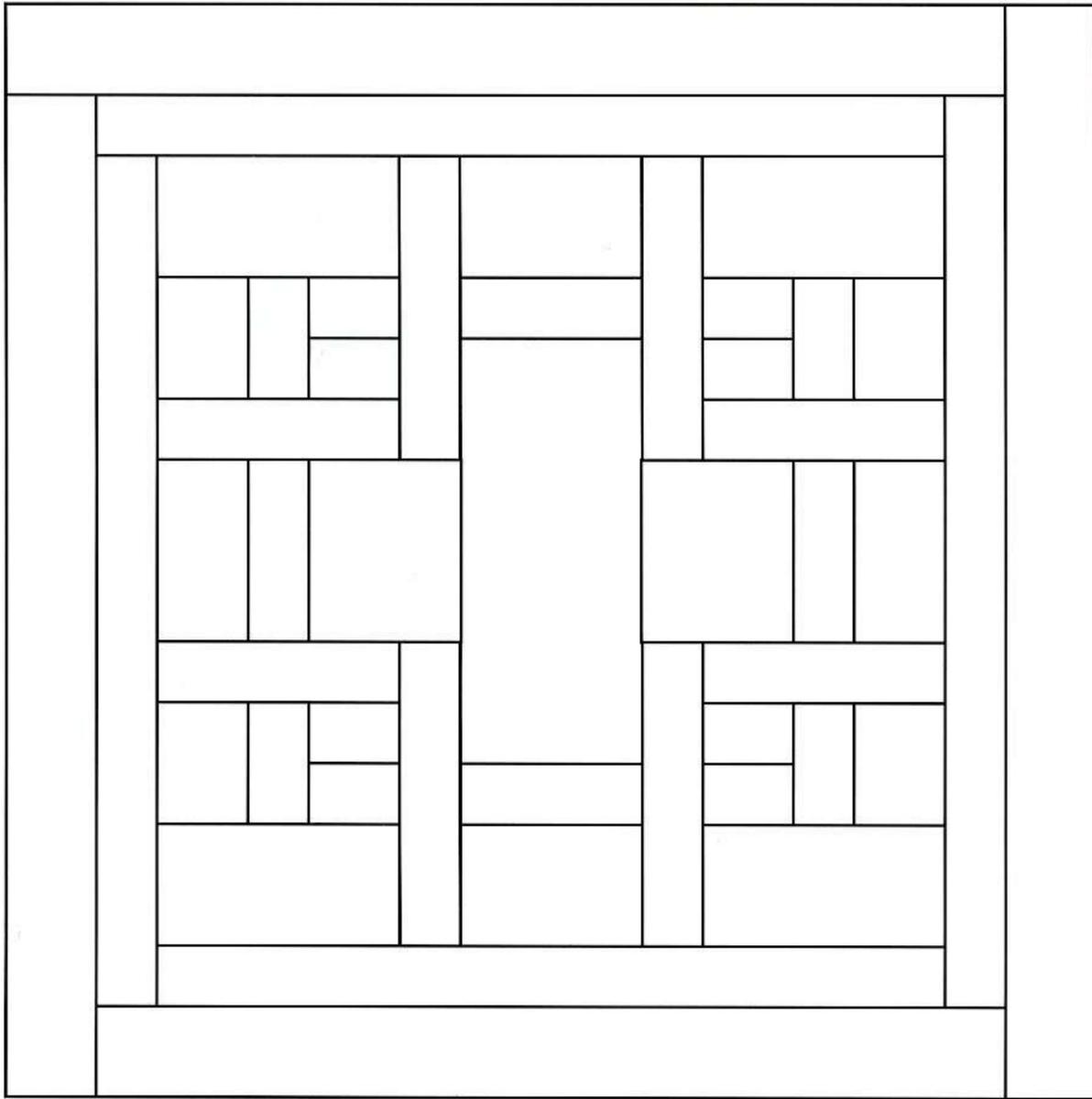


**L-4**  
*St. George's  
 Cross*

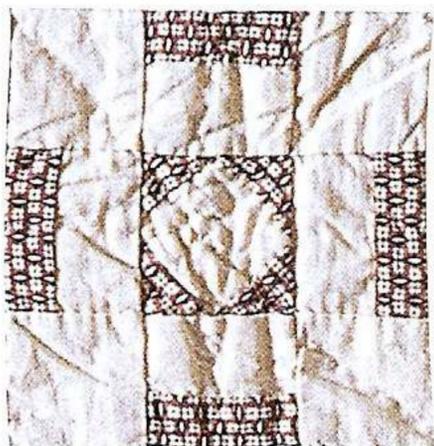
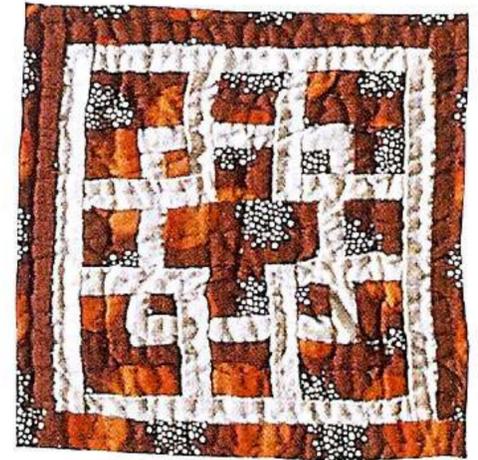


**L-5**  
*Chattanooga  
 Charlie*

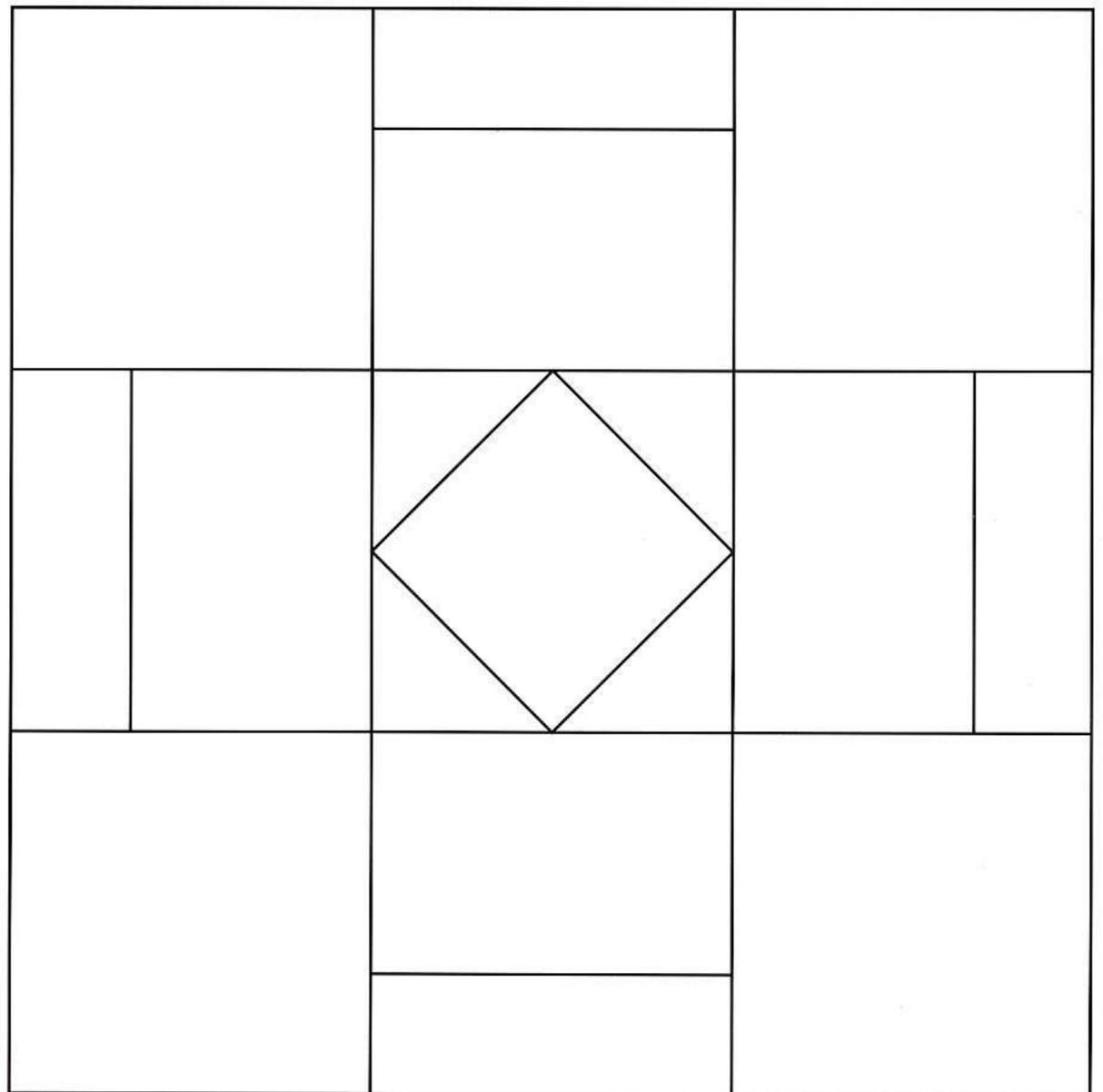




**L-6**  
*Maze of  
 Madness*

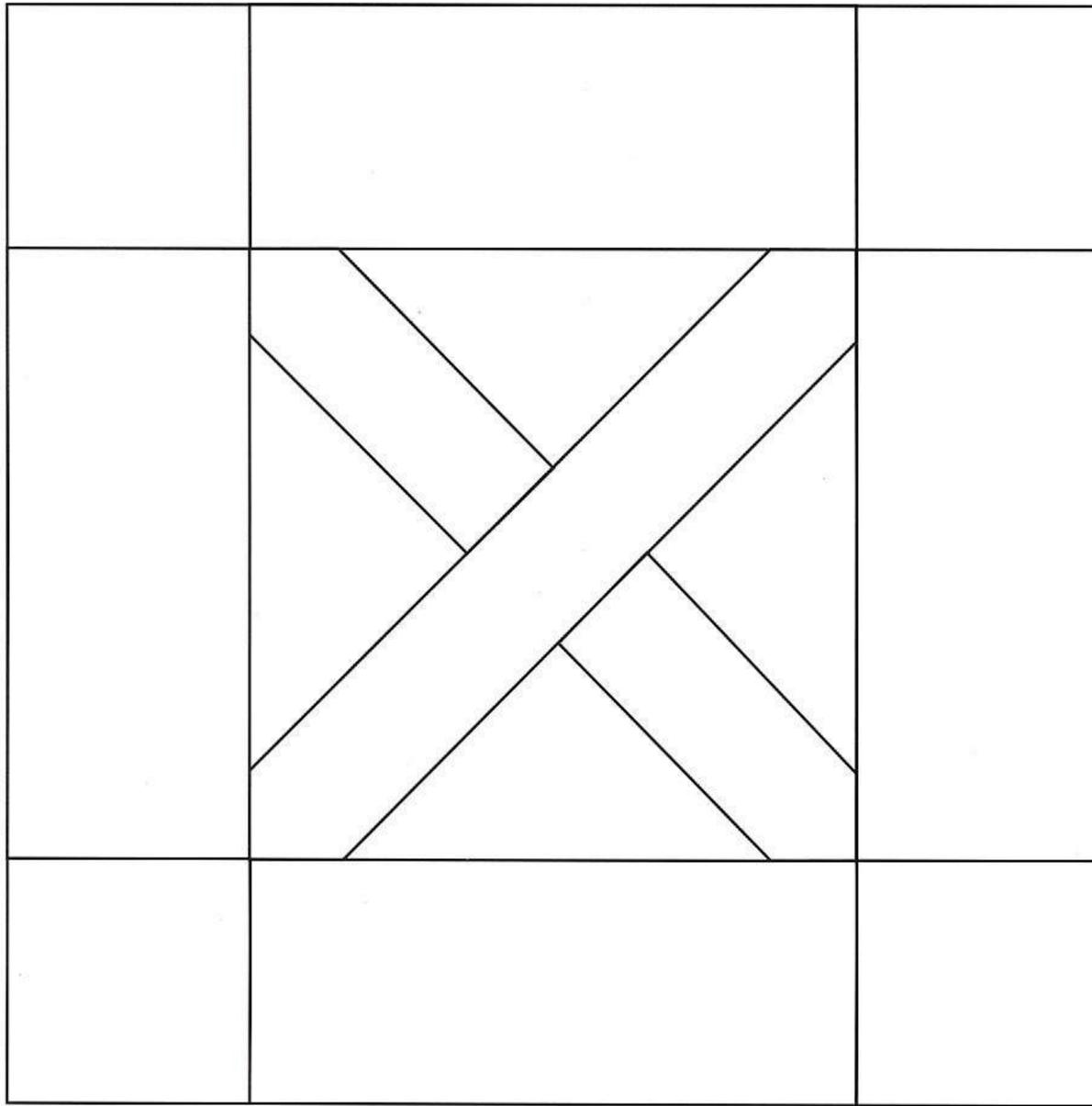


**L-7**  
*Town  
 Square*





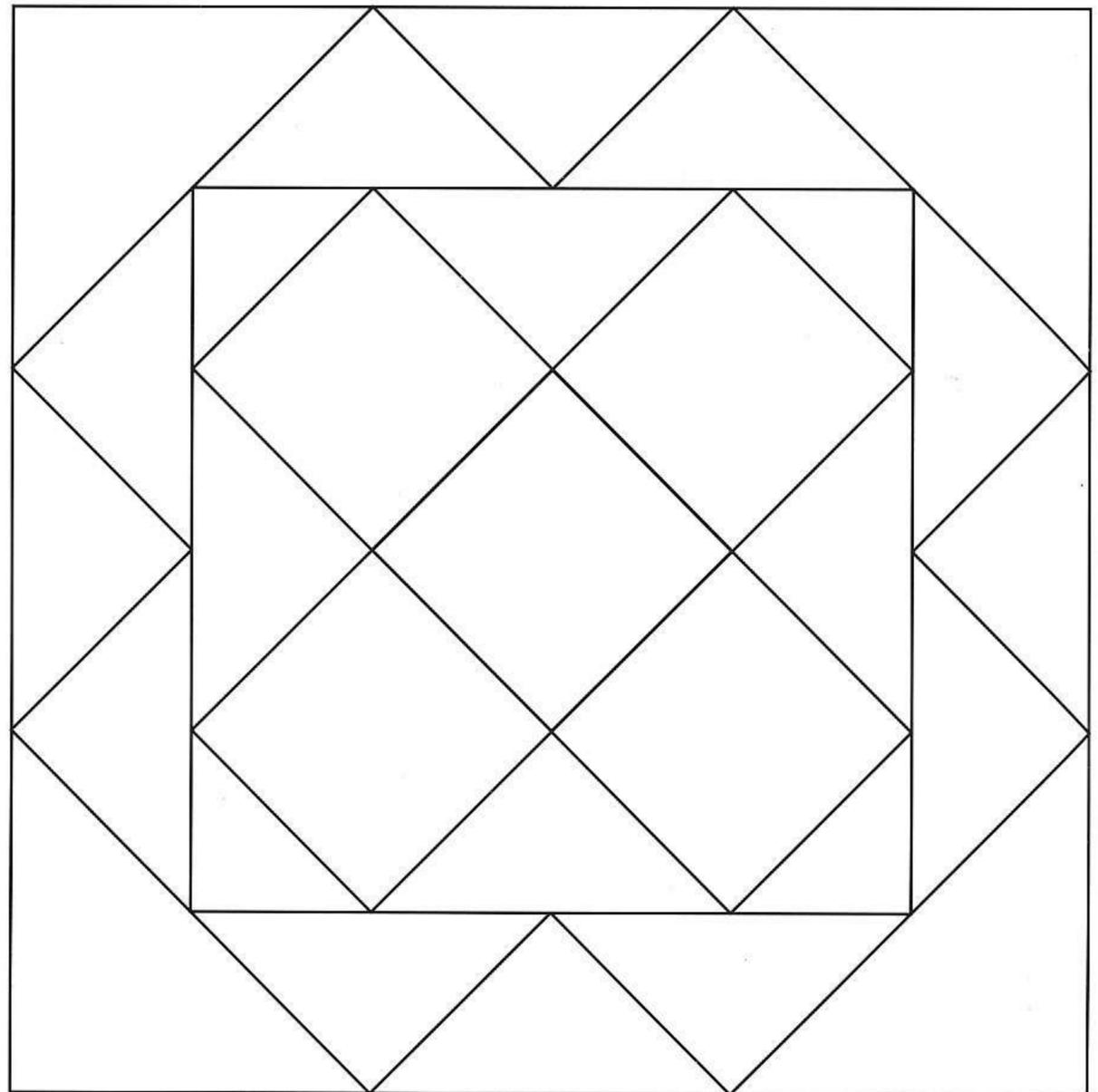
*Eaton's Crossroads* by Brenda Papadakis, Indianapolis, Indiana, 1994. Quilted by Leona Berg, St. Anthony, Indiana. 60 x 60 inches.

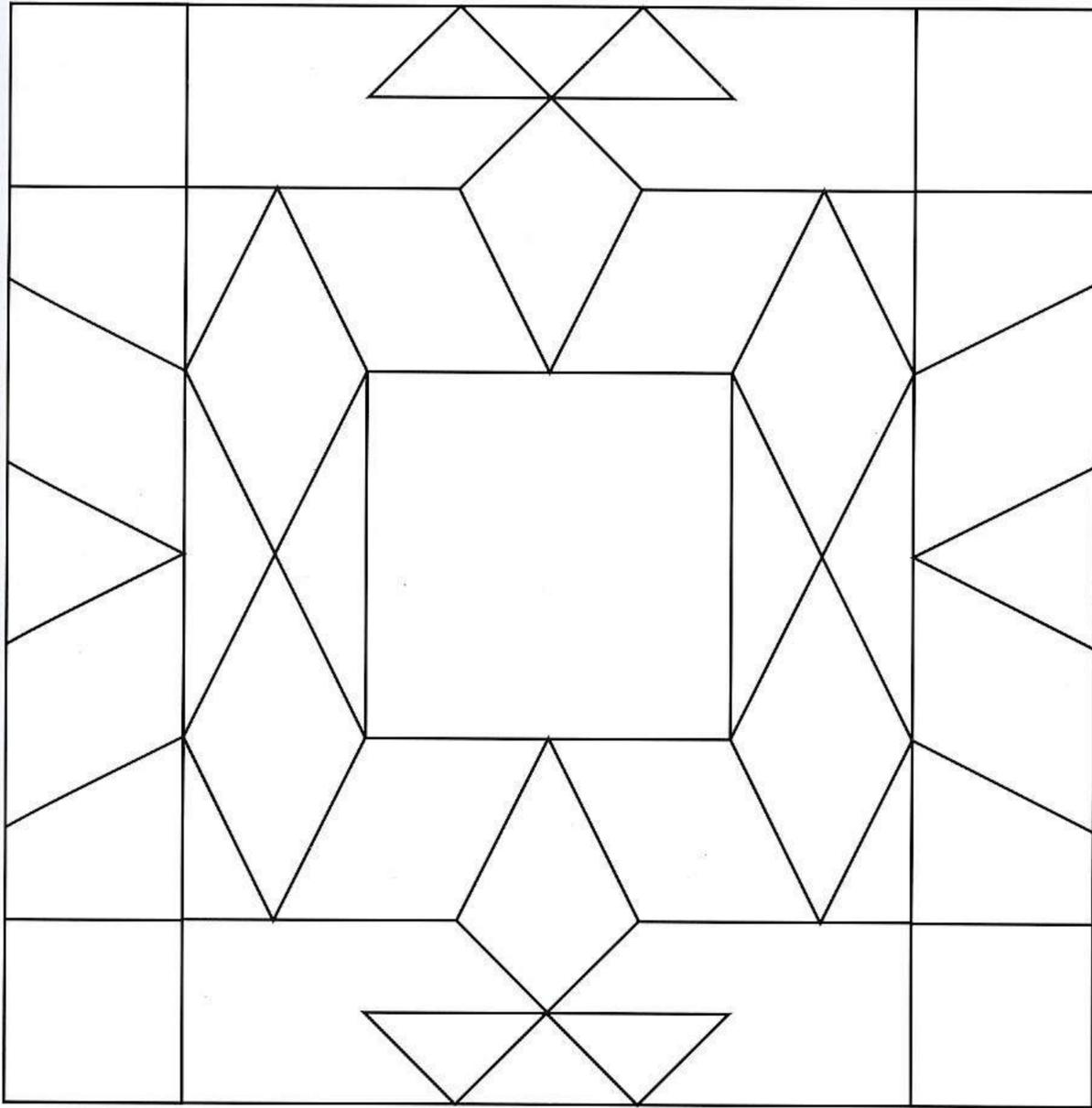


**L-8**  
*Box  
 Kite*

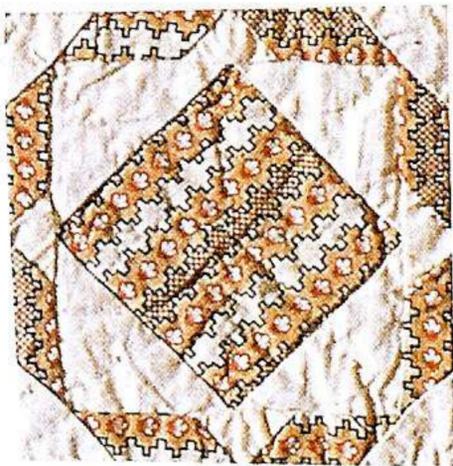
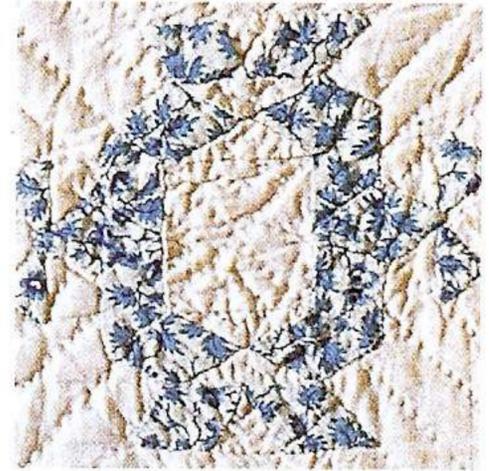


**L-9**  
*Walter's  
 Place*

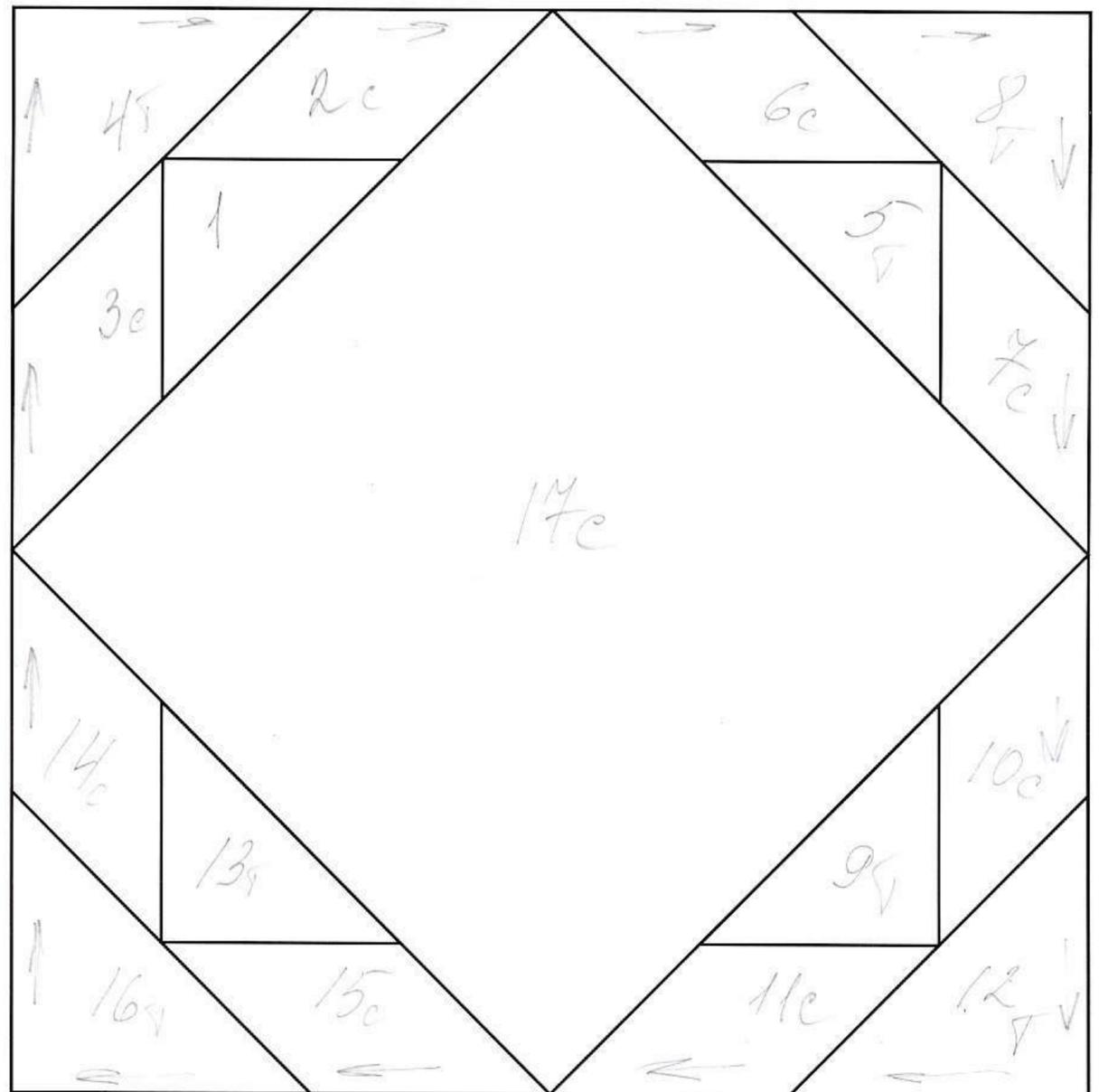




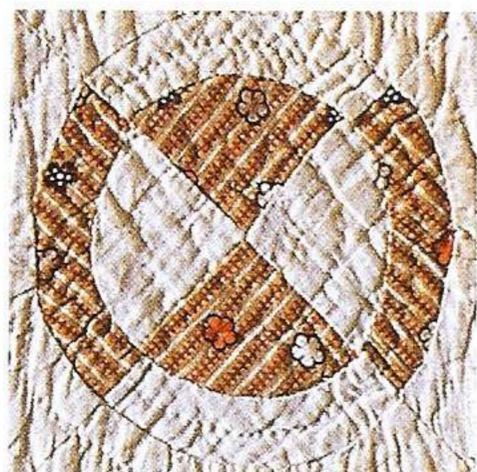
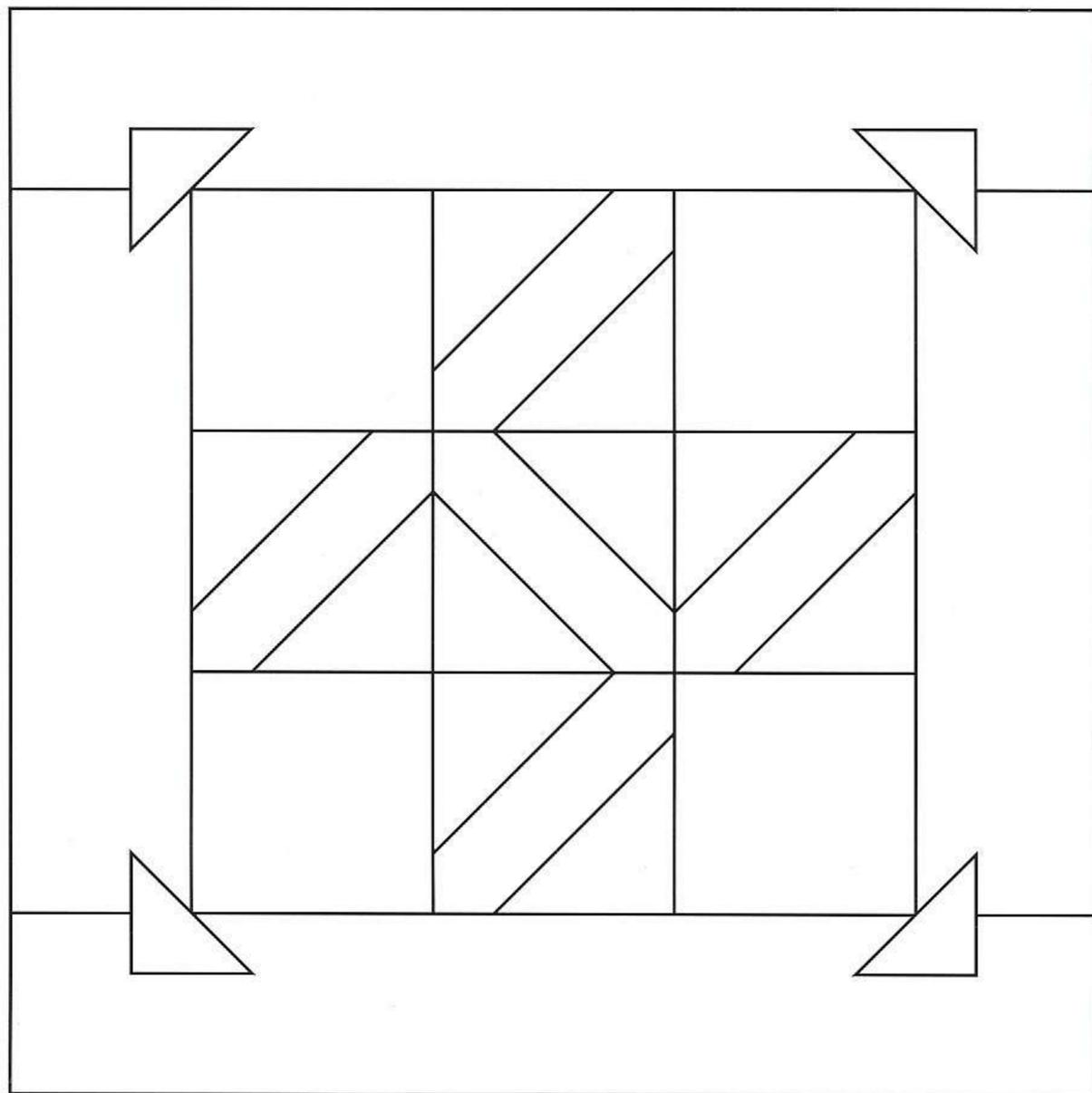
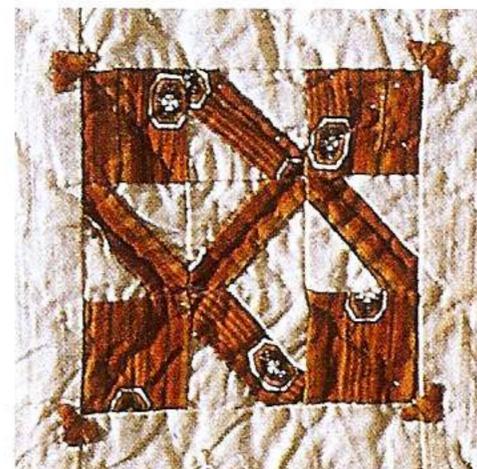
**L-10**  
*Nan's  
 Naiad*



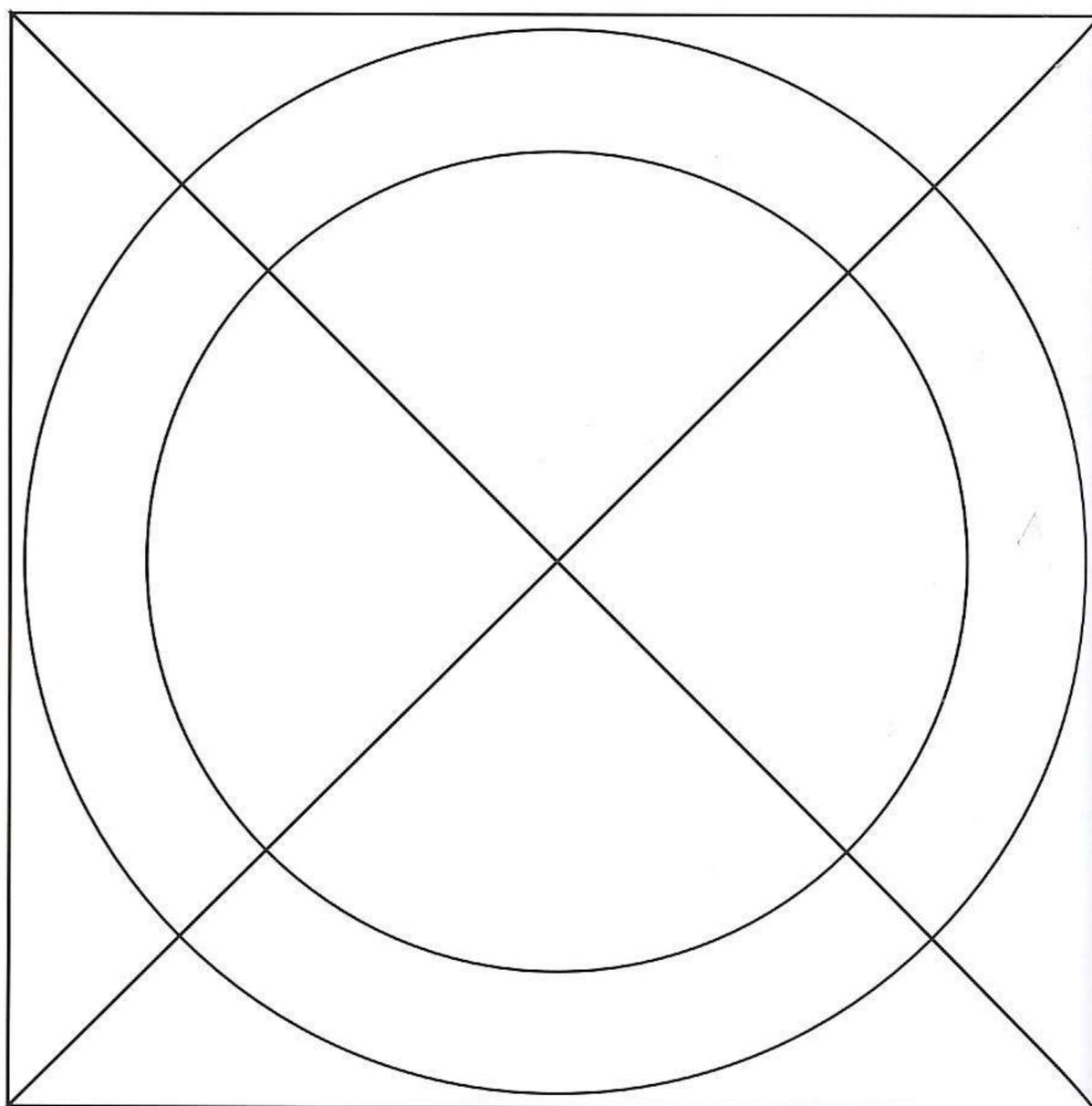
**L-11**  
*Caitlin's  
 Rose*

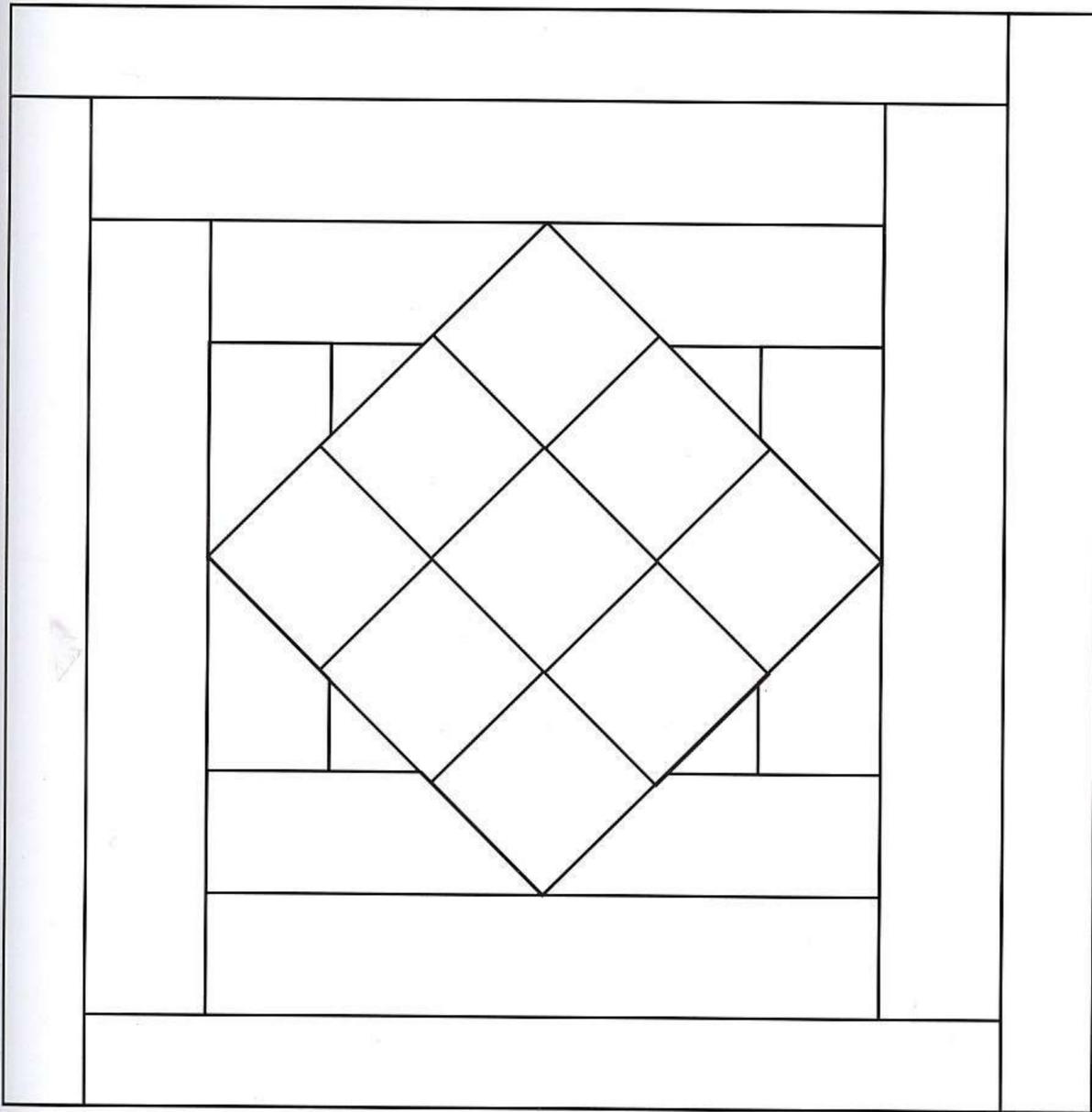


**L-12**  
*Sally's  
Pride*



**L-13**  
*Harvest  
Moon*

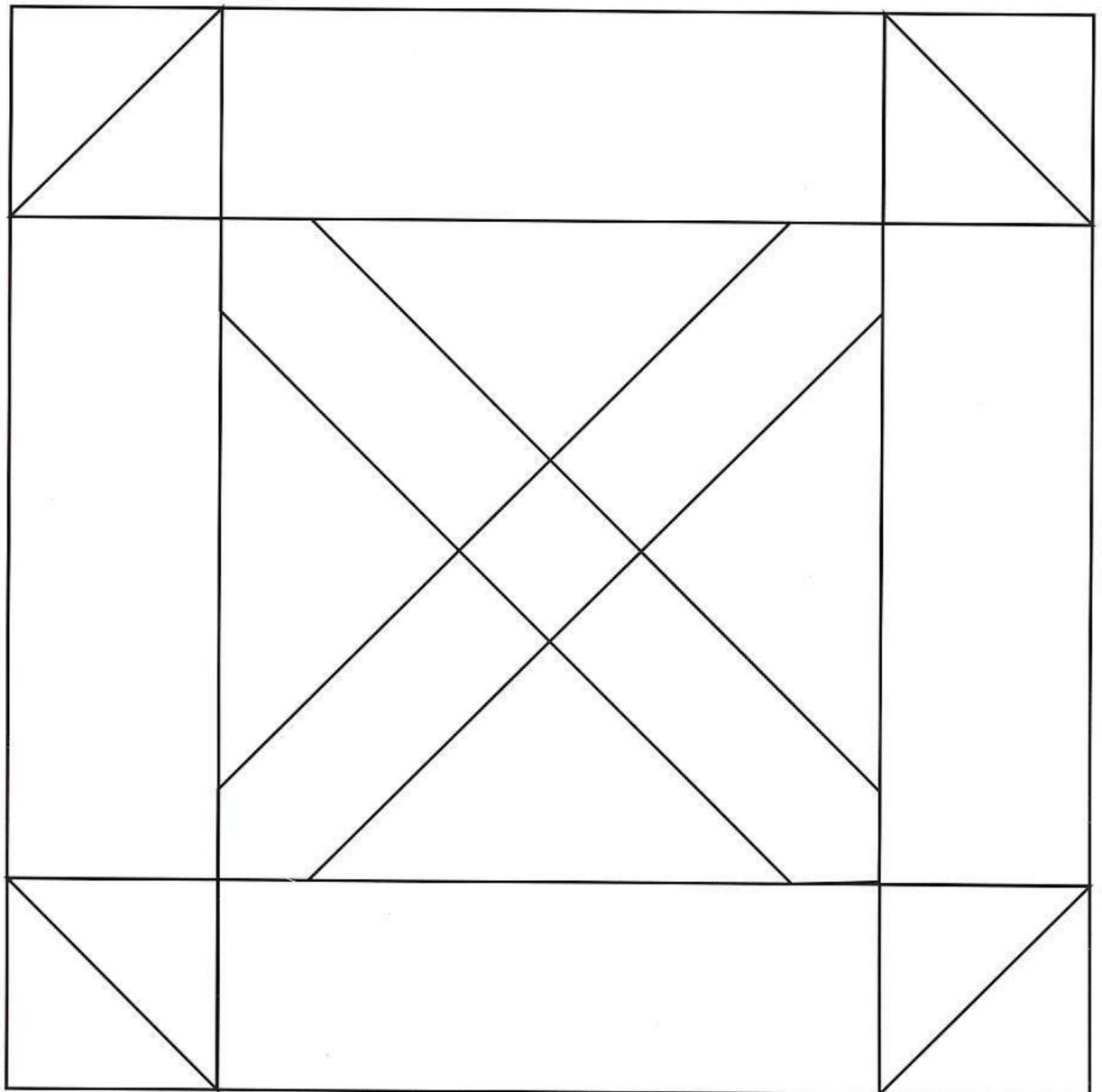




**M-1**  
*Dogwood  
Days*



**M-2**  
*Duff's  
Bluff*



September 14

Dearest Jane,



*This is certainly an exciting time in my life! I had my fiftieth birthday this month. You know, Jane, when I was younger I couldn't imagine how anyone could possibly enjoy life at the age of fifty. I mean, what in the world could bring them happiness being so old? Was I wrong! Being fifty is absolutely the greatest!*

*One acquires a certain confidence when reaching fifty, as well as an attitude that "I have lived a half-century, and I can say and do whatever I want." Were you like this when you became fifty, Jane?*

*It seems more than just a coincidence to me, Jane, that I was in my late forties when I "found" your quilt, and that you were the same age when you made it. Maybe that is part of the appeal for me. Anyway, I would not have been ready for you at a younger age. Yet here I am, with every trick and tool known to woman, fretting over how to make The Quilt. You made It with just a needle and thread - and your brilliant mind!*

*What was your next project, Jane Stickle, and where is it?*

*I'll always search for it,  
Brenda*

October 16

Dear Jane,

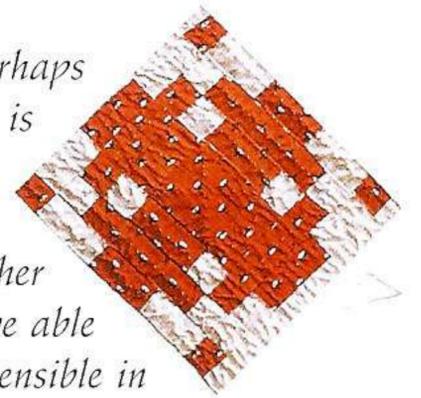
*It's fall again, and you know I love this cooler weather. The air is crisp and the leaves are all turning those wonderful reds, oranges and yellows. What was your favorite season of the year, Jane?*

*Thinking of the changing seasons makes me think of life changes, too. Perhaps it is because my daughter Denise was married this month. How very different is her life, Jane, compared with that of a young lady such as yourself living in the nineteenth century.*

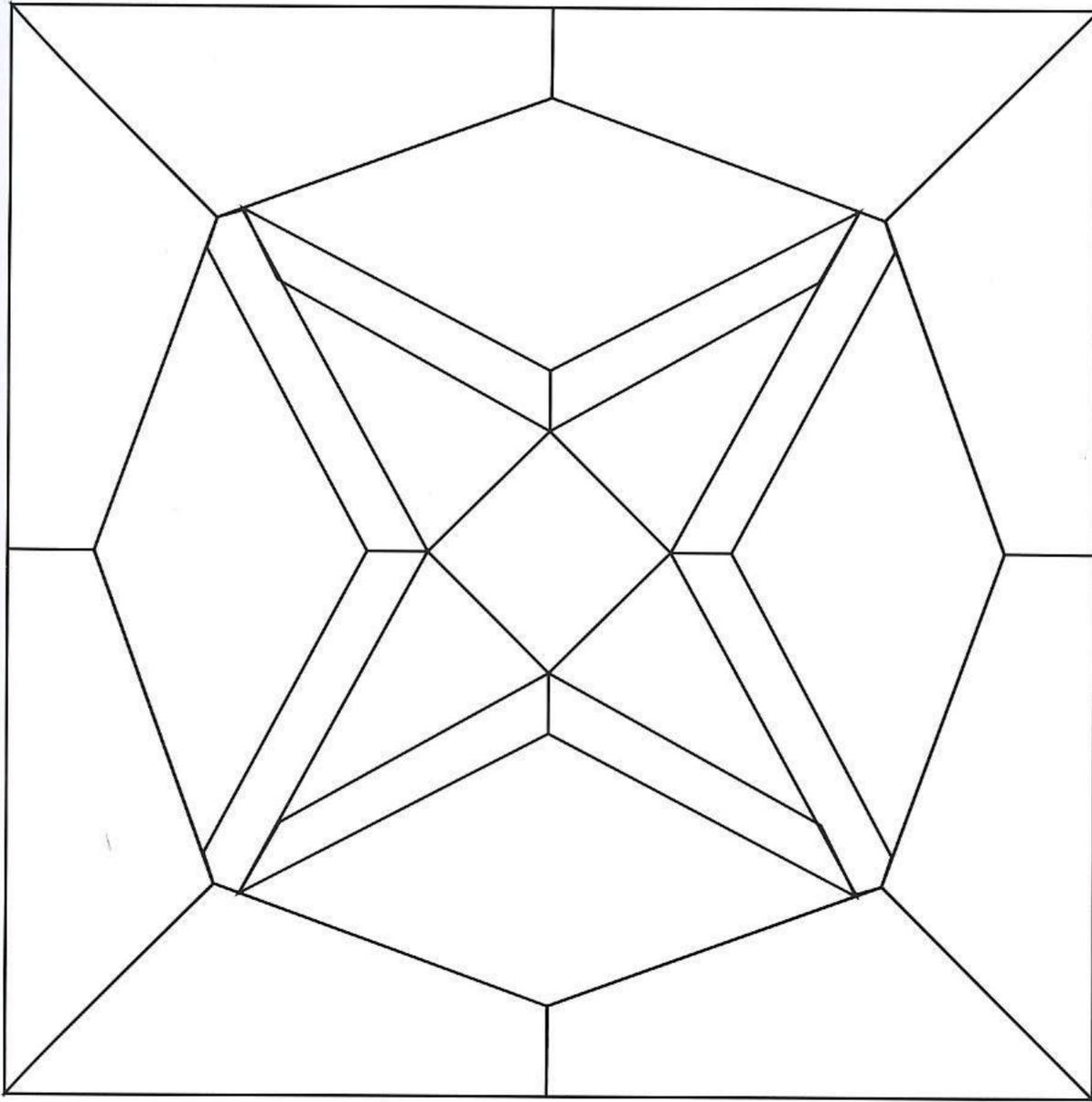
*It is difficult for me to imagine a woman today not "having a purse of her own," as Susan B. Anthony would say. To think that a woman would not be able to own property or keep her wages, however small, is downright incomprehensible in this century.*

*Women today enjoy many privileges and rights due to the hard work of the activists of your day - Susan B. Anthony, Elizabeth Cady Stanton, Lucretia Mott, and Lucy Stone, to name a few. Jane, did you ever get a chance to hear any of them lecture? What kind of impact did their news stories have upon you?*

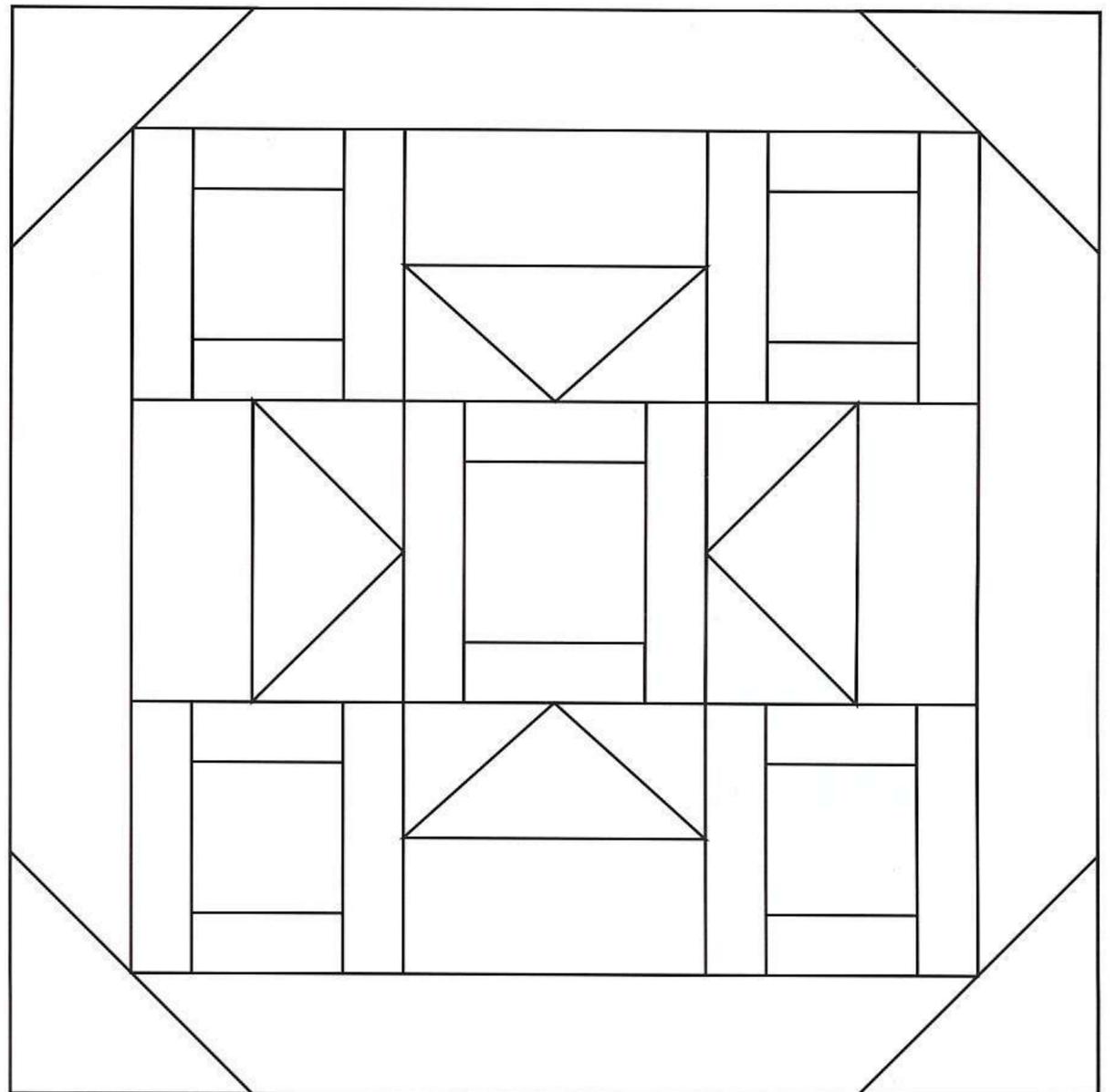
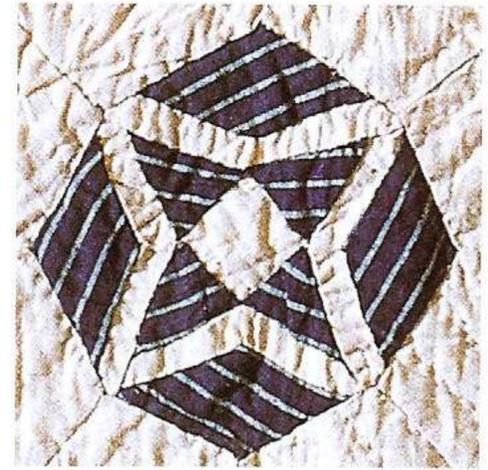
*I am becoming very interested in the women's movement of the nineteenth century, Jane, as I continue my research about you and how you spent your days in Shaftsbury.*



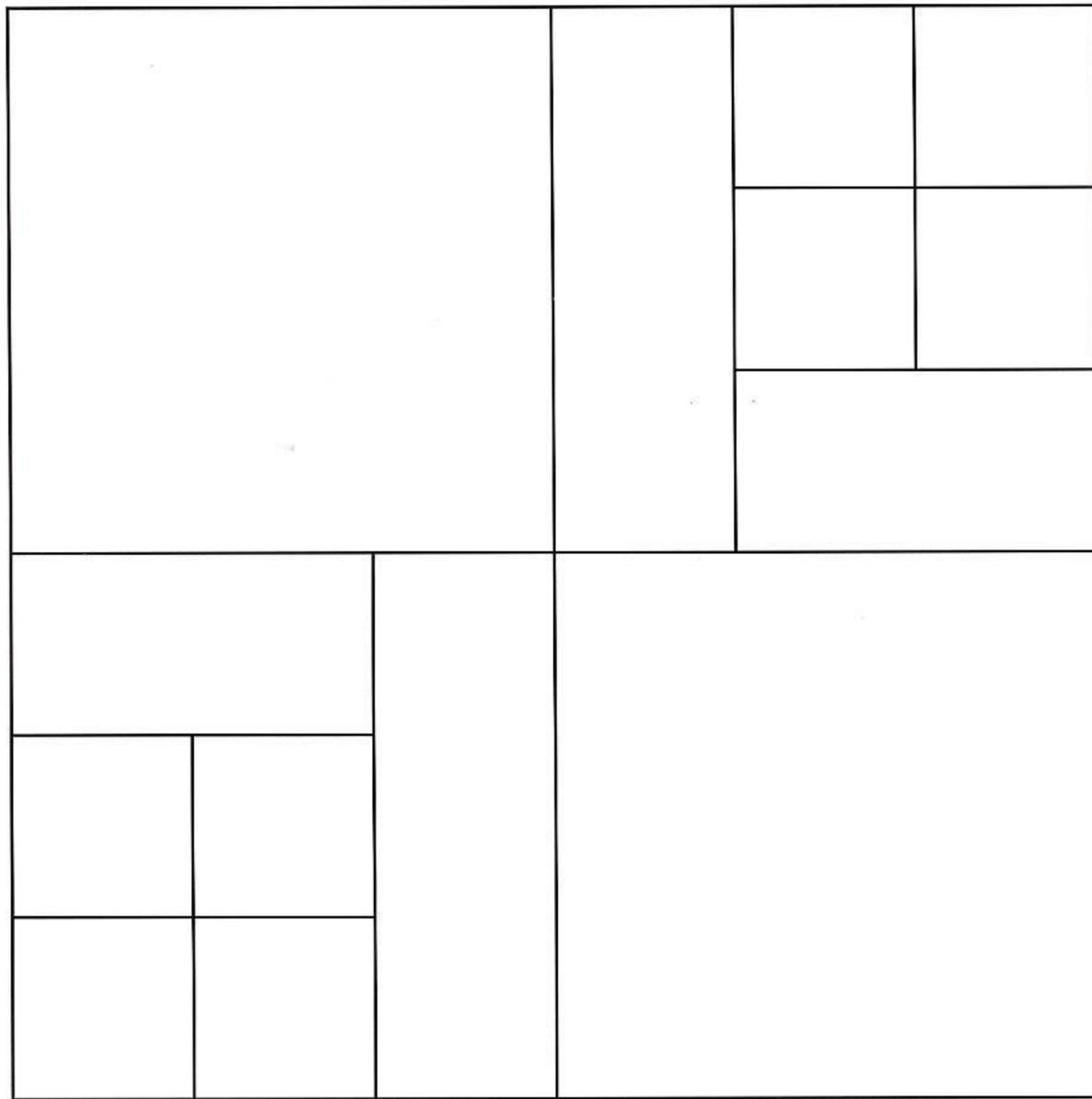
*Always searching,  
Brenda*



**M-3**  
*Fireweed  
Flower*



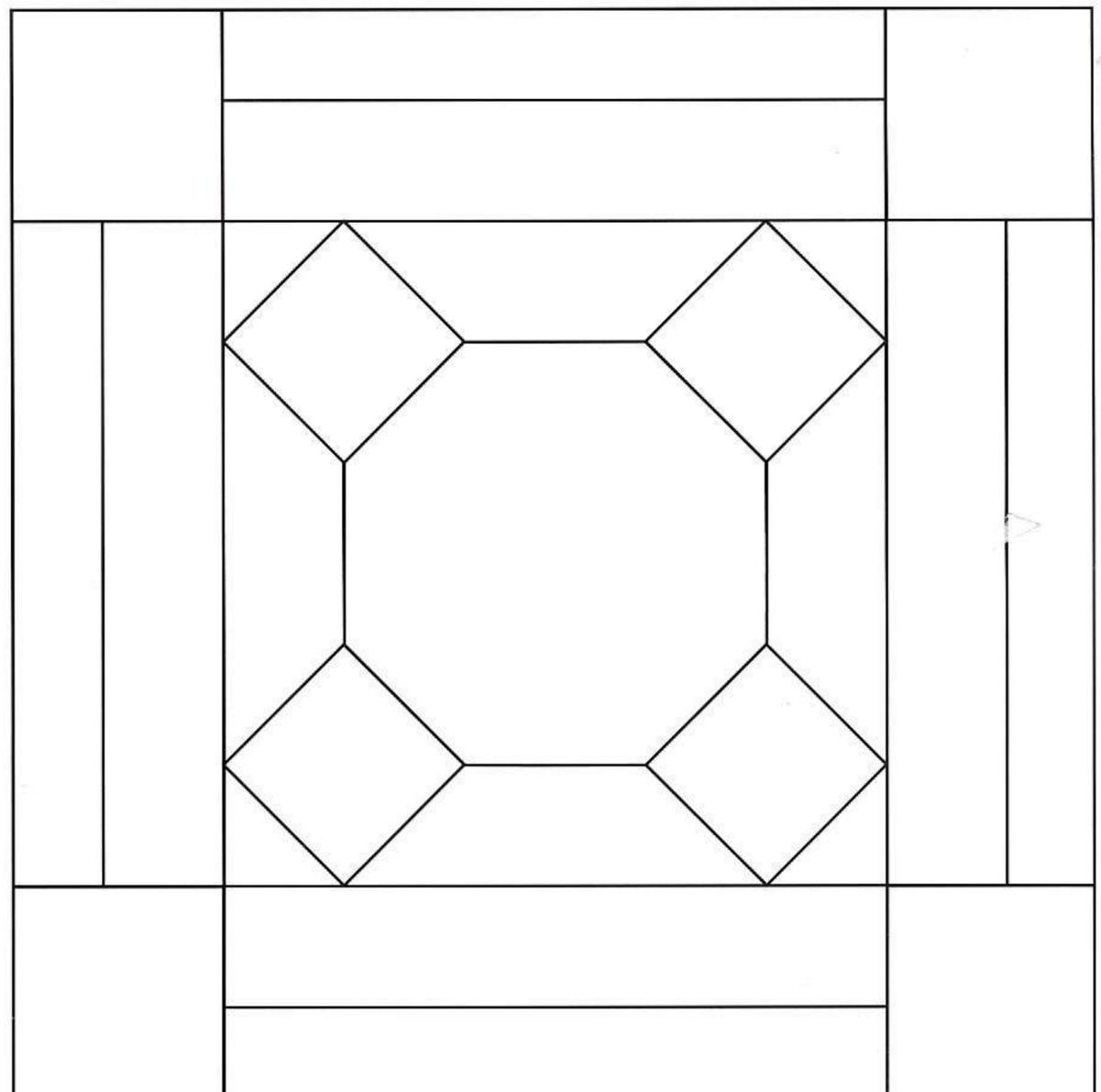
**M-4**  
*Stepping  
Stones*

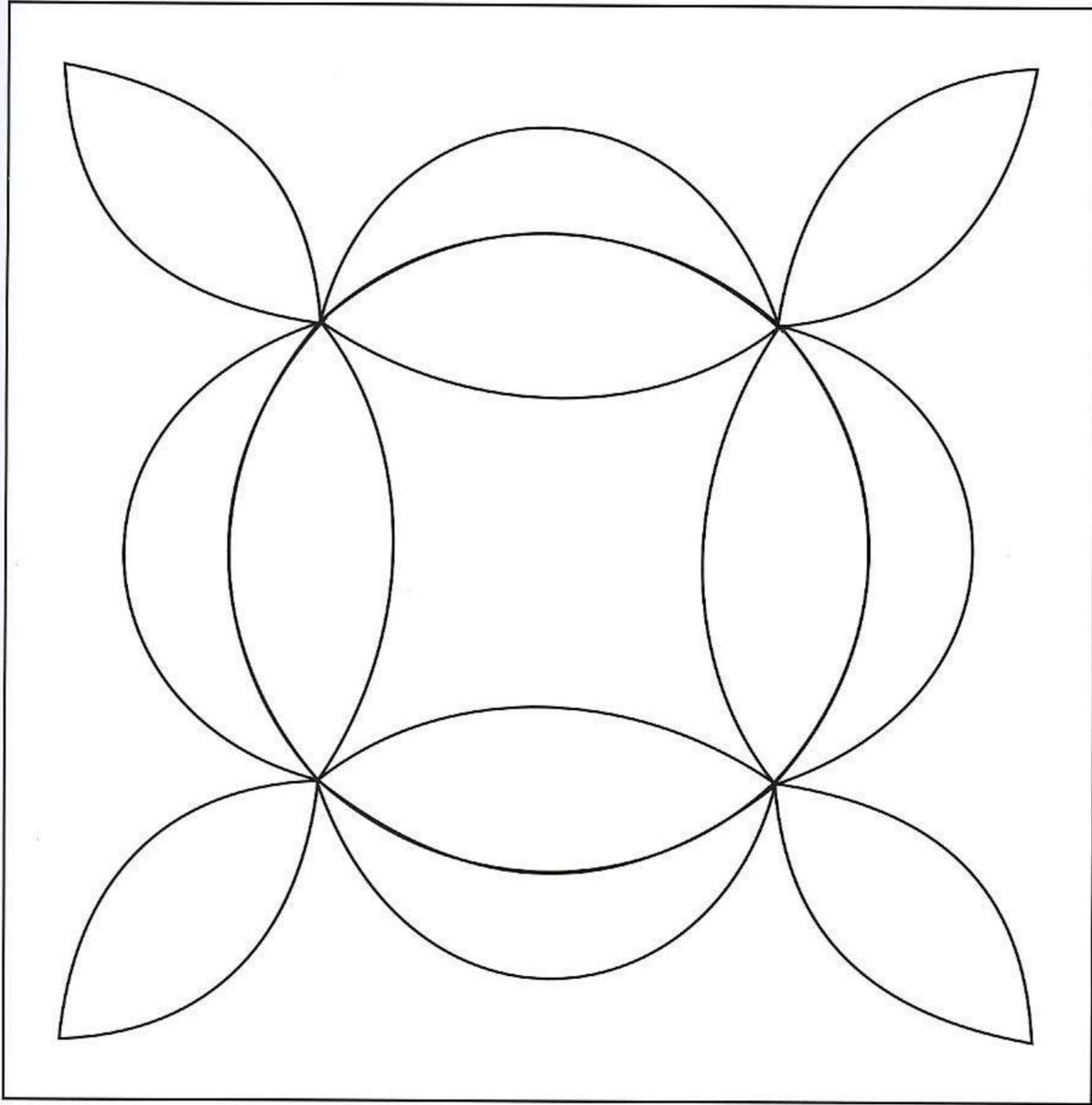


**M-5**  
*Mother's  
 Point*



**M-6**  
*Simplicity*

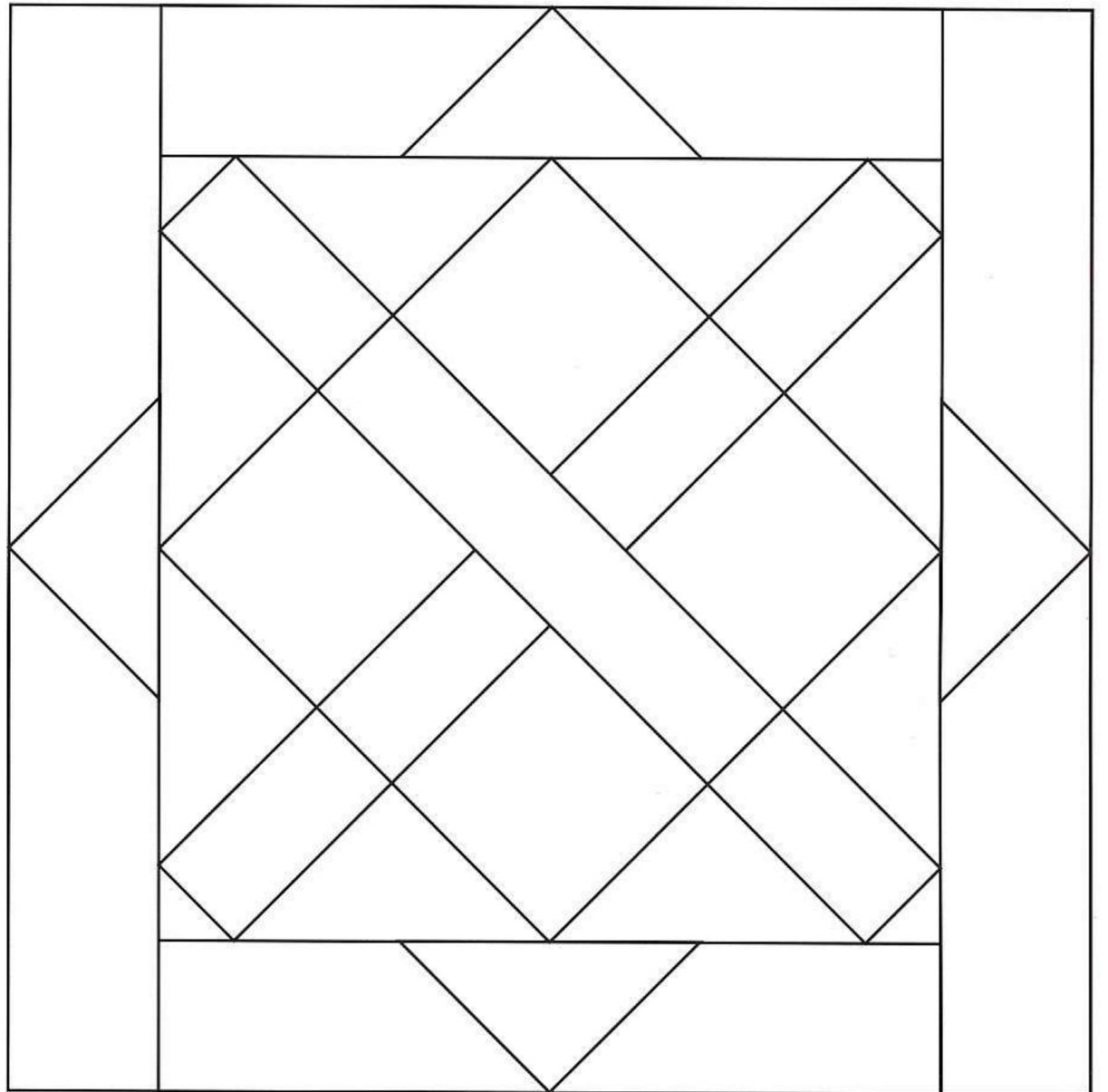


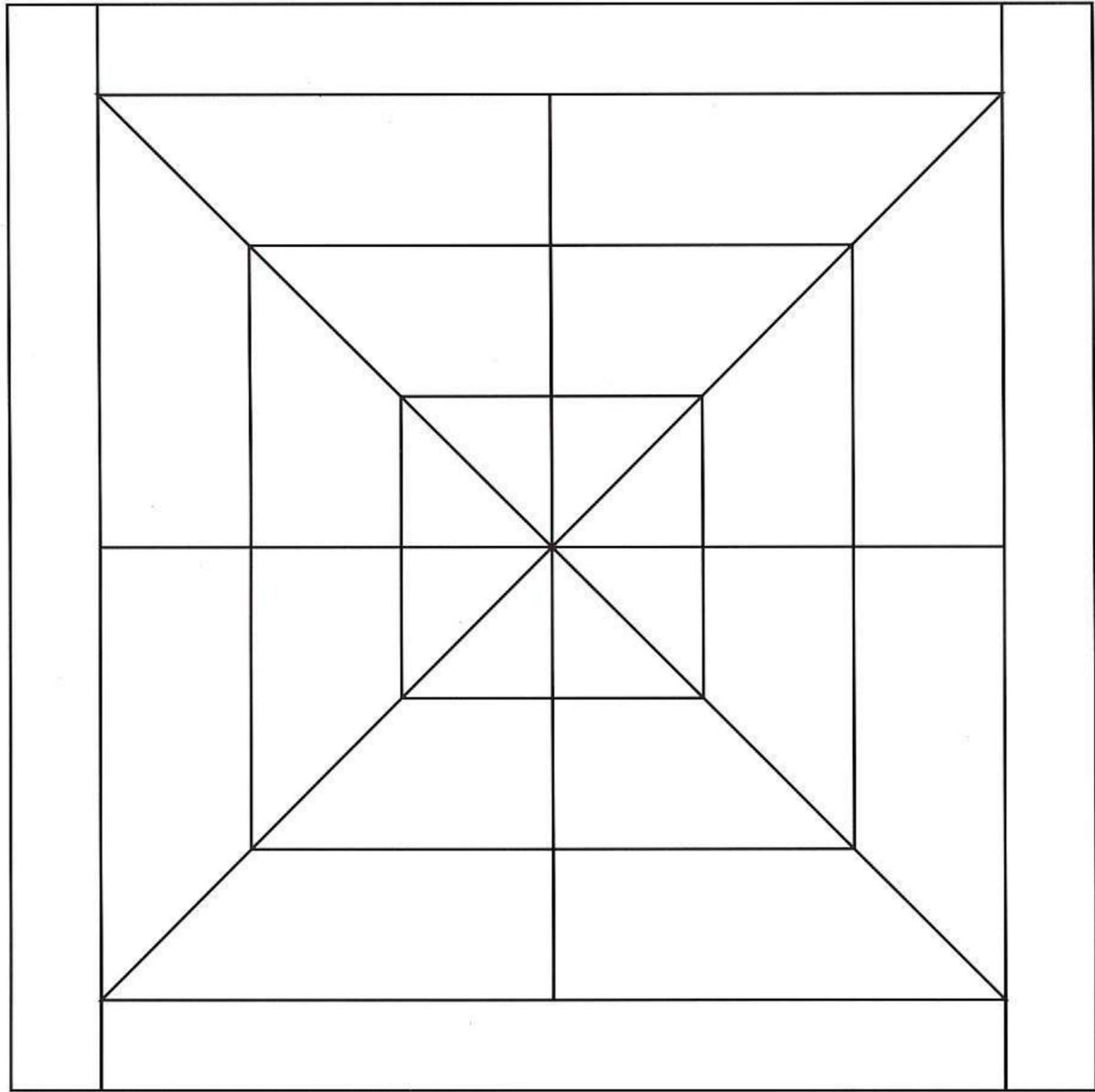


**M-7**  
*Junko's  
Rose Garden*

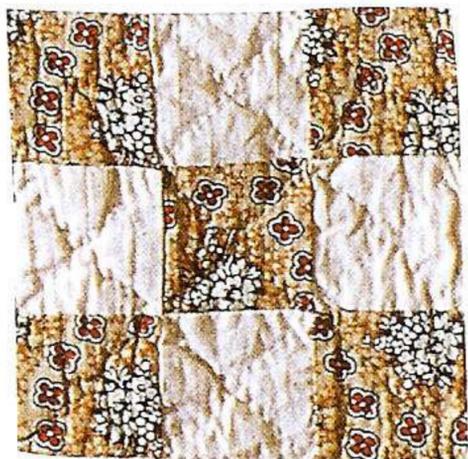


**M-8**  
*Enchanted  
Square*

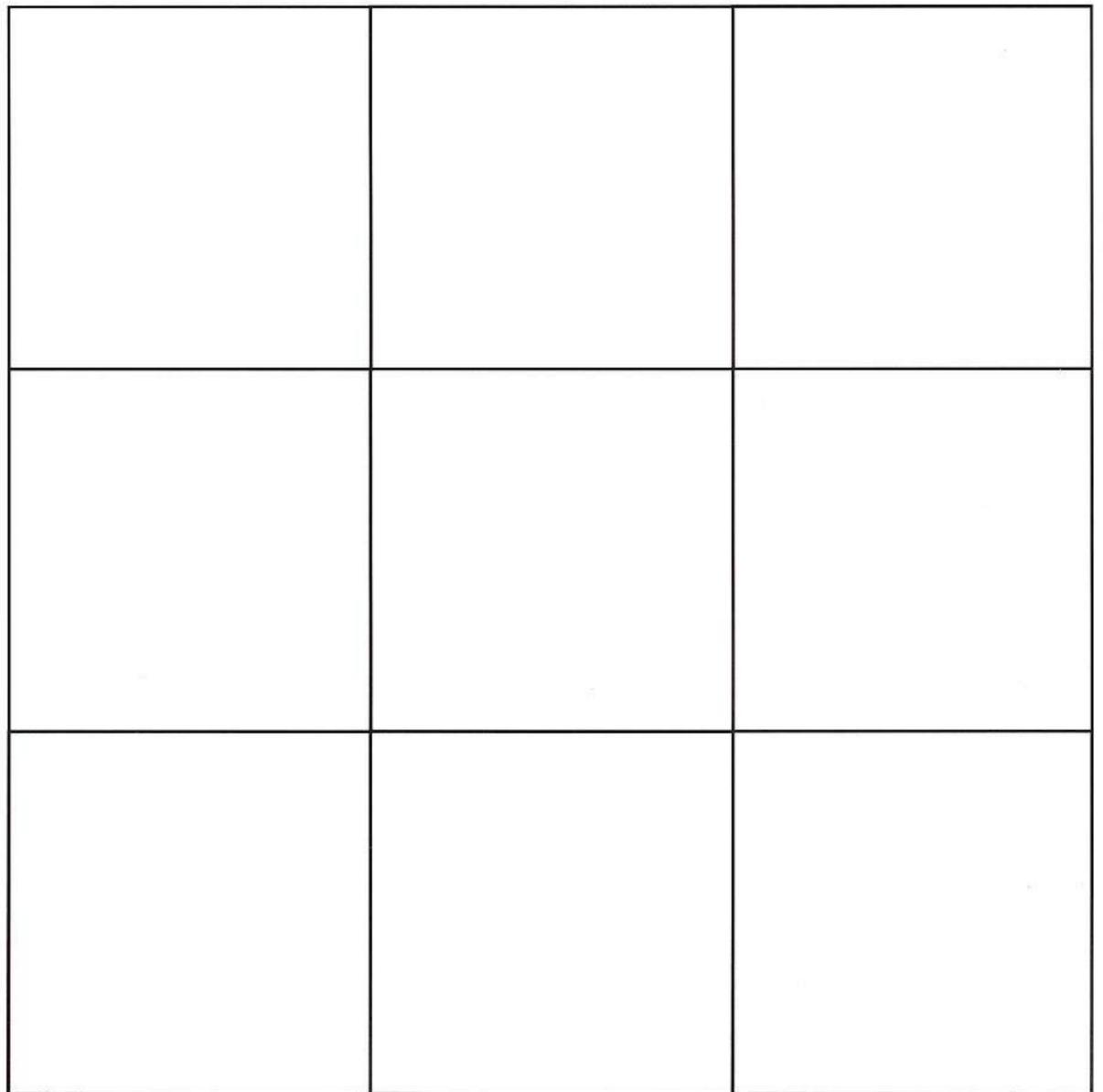


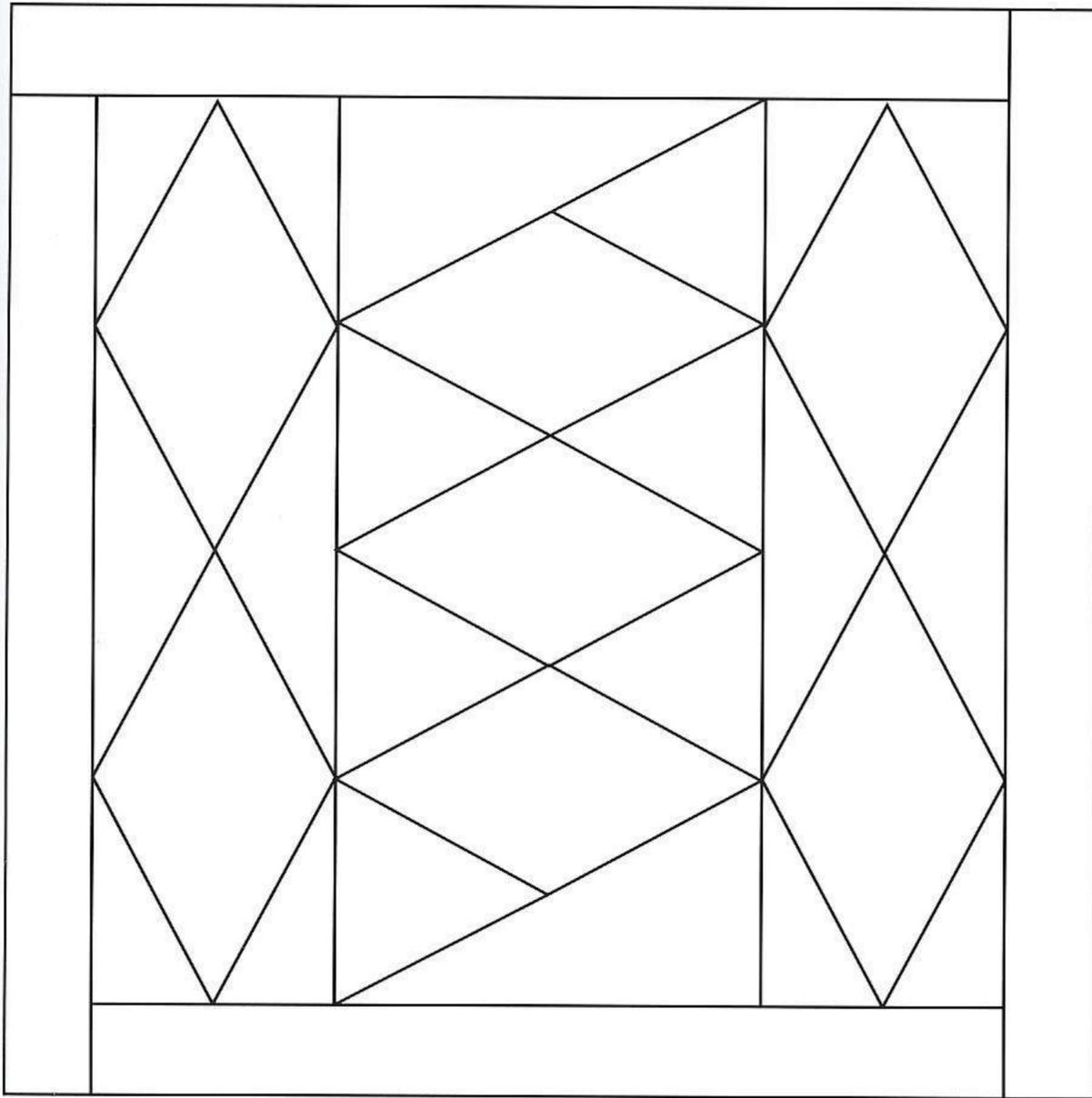


**M-9**  
*Fan  
 Dance*

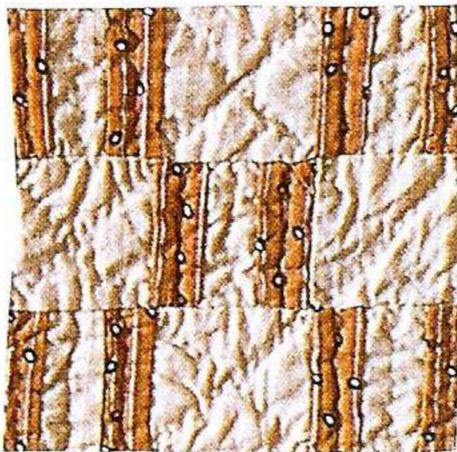
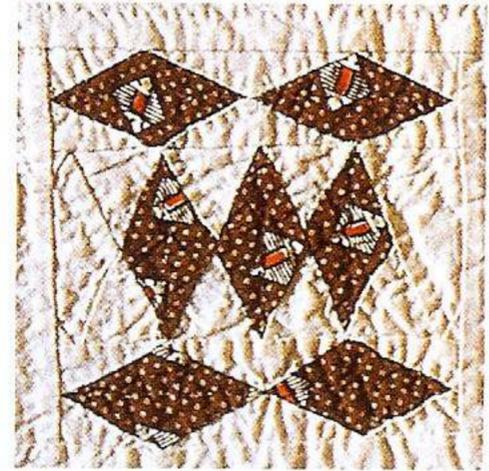


**M-10**  
*Simple  
 Simon*

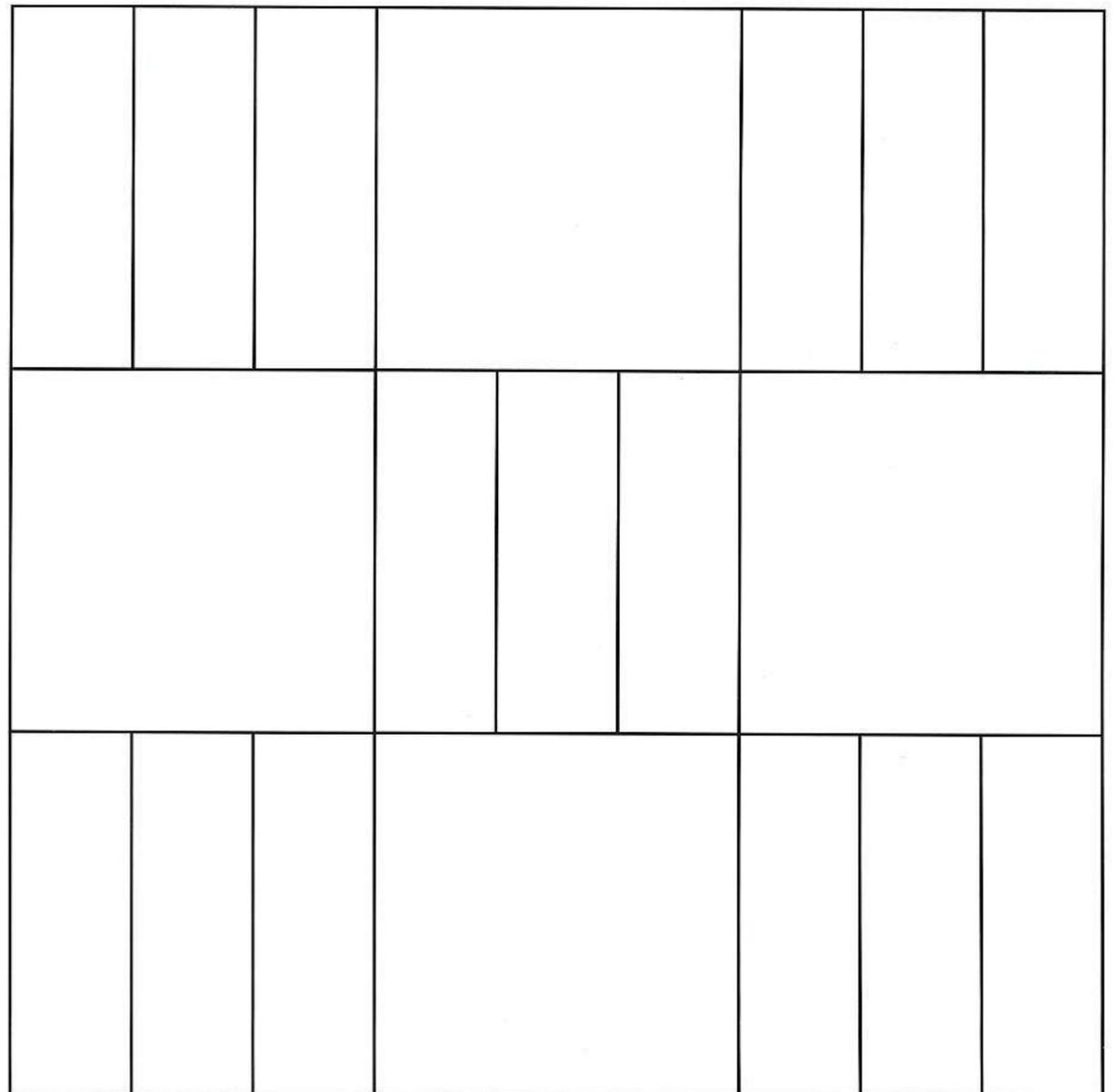




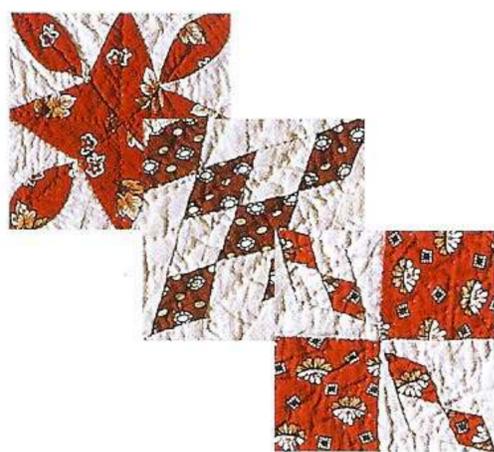
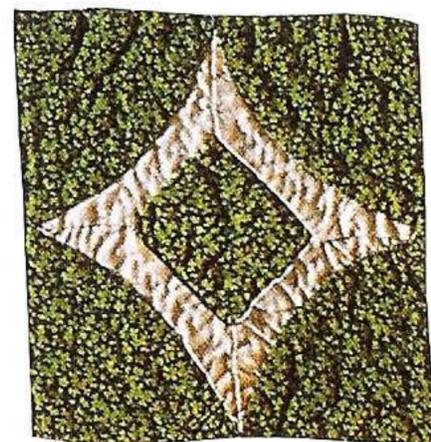
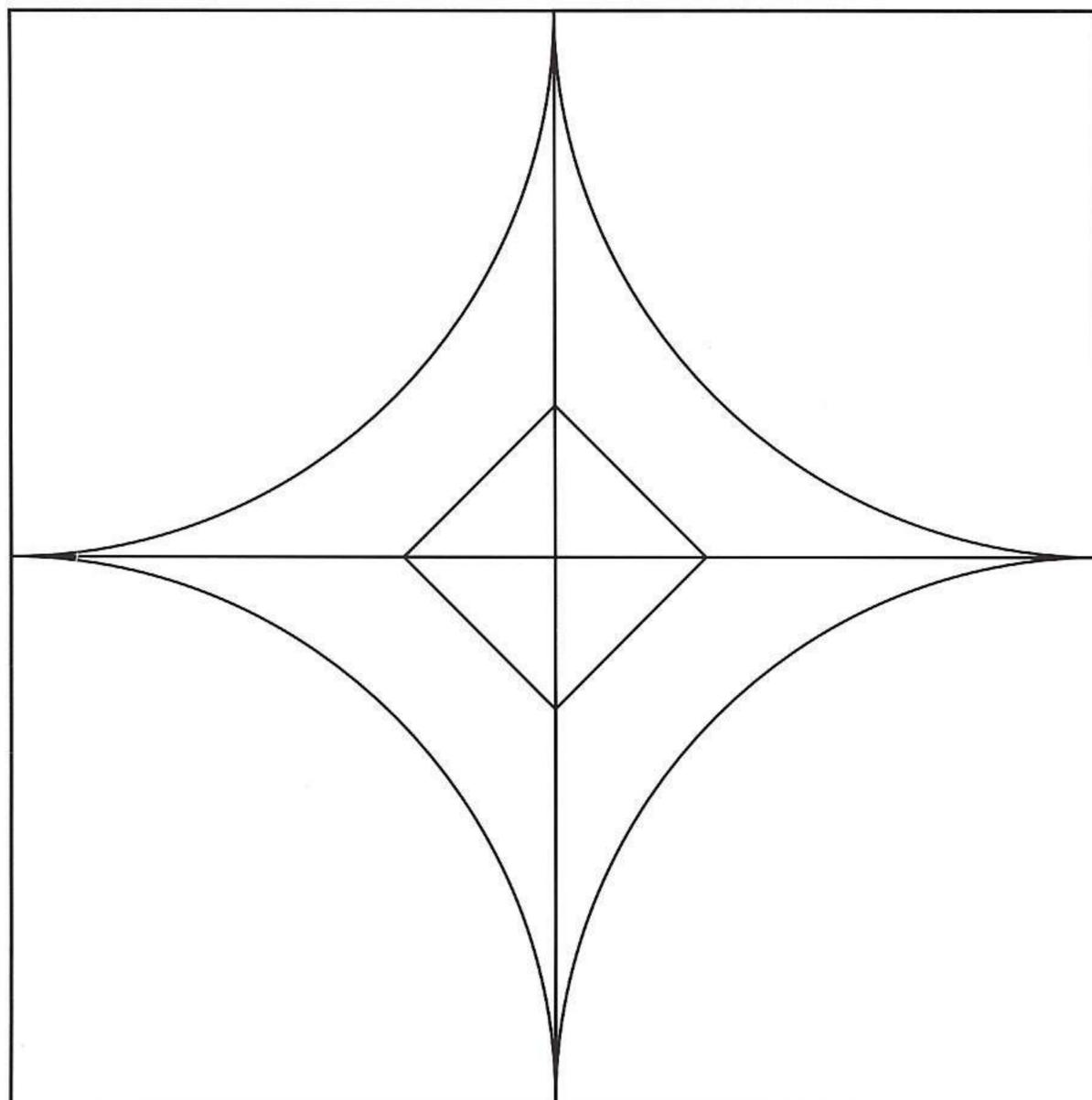
**M-11**  
*Rickshaw*



**M-12**  
*Hopscotch*



**M-13**  
*Lynette's  
Diamond*



December 17

Dearest Jane Blakley Stickle,



*It is so interesting to research nineteenth century women's history. I'm just beginning to touch the surface of all that happened during your lifetime in this regard. I read about Sarah Hale's focus on women's education; now I want to know more about the Blackwells.*

*Elizabeth Blackwell was the first woman to earn a medical degree. She graduated first in her class from Geneva Medical College in New York in 1849. You were a young woman of thirty-two years, Jane. Did you hear the news?*

*The first ordained protestant female minister in America was Antoinette Brown Blackwell. She spent three years studying theology at Oberlin College. When she left in 1850, she was given neither a license for ministry nor a theology degree. It seems in your day, Jane, women were not to be heard in church.*

*In 1853, Rev. Blackwell was ordained in South Butler New York, Congregational Church. Truthfully, Jane, not much more progress was made for women as ministers for another hundred years. It seems hard to believe, doesn't it?*

*Oh, my dear Jane, I became so absorbed in the Blackwells that I forgot to wish you*

*Happy Holidays,  
Brenda*

January 8

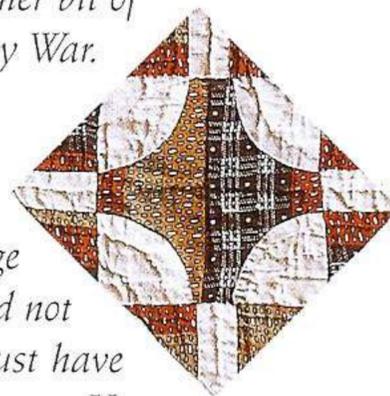
Dearest Jane,

*Happy New Year to you! I've been doing a little research about my own family while I'm seeking information about you and your relatives, Jane. We share another bit of history, you and I, in this country's first thrust of independence, the Revolutionary War. What a delight to learn that your grandfather Jared Blakley was a soldier then!*

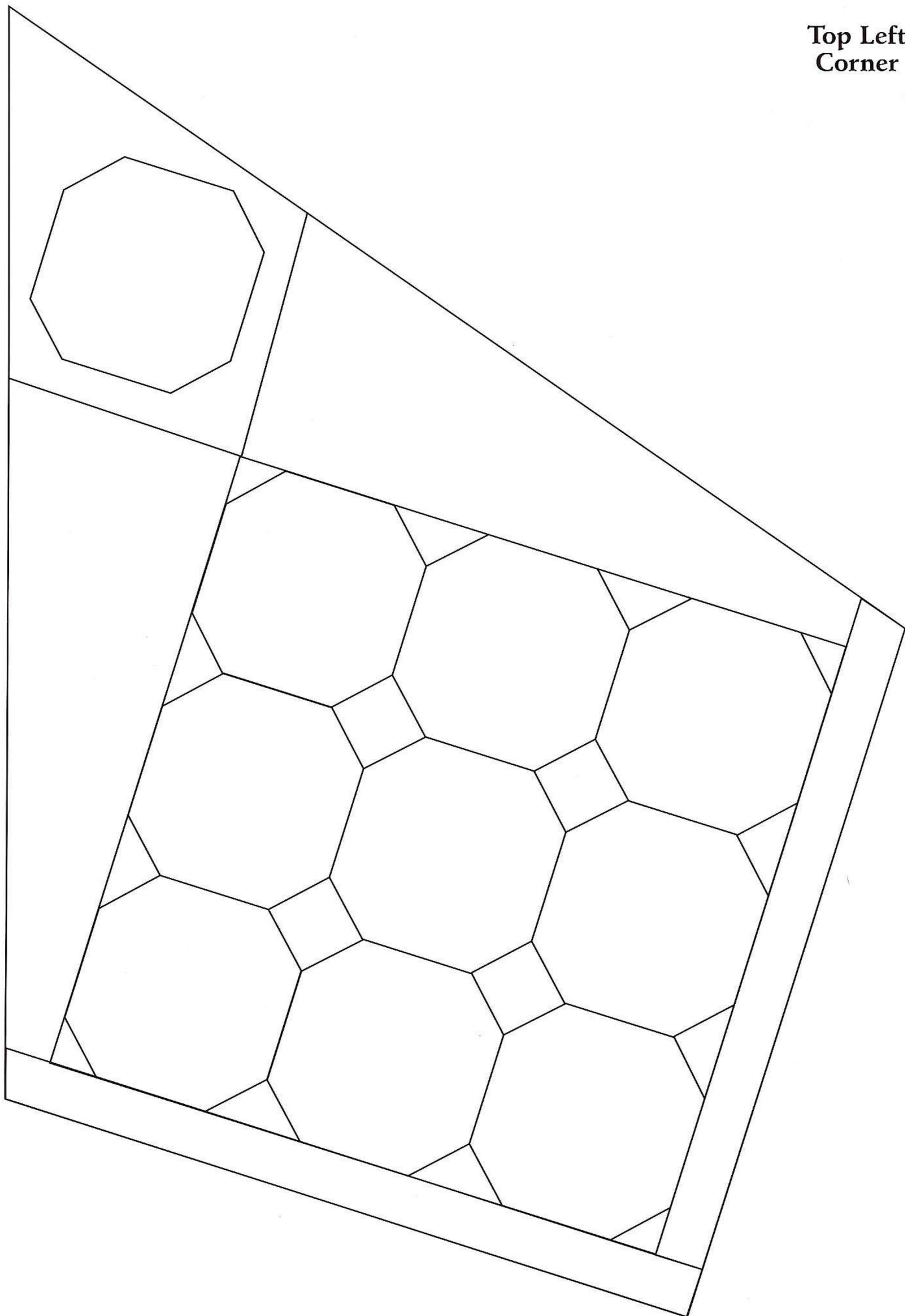
*I have three relatives who were also in that War. George Spadt was a young lad of sixteen on his way to high school in Cassell, Germany, when he was kidnapped by two soldiers of the Grand Duke Fredrick II. He was sold to King George III to serve on the side of the British in the War. He was kept in a holding cell and not even permitted to say farewell to his family. I can only imagine the terror he must have felt, being so young, taken from his family and forced to go into battle far from home. Yet your grandfather, who was born in 1764, could not have been any older than my George.*

*Samuel Duff also fought in the Revolutionary War. He was born in Ireland in 1750 and was a resident of Washington County, Virginia. Samuel served in the War at the Battle of King's Mountain (South Carolina) under the command of Captain David Beatie.*

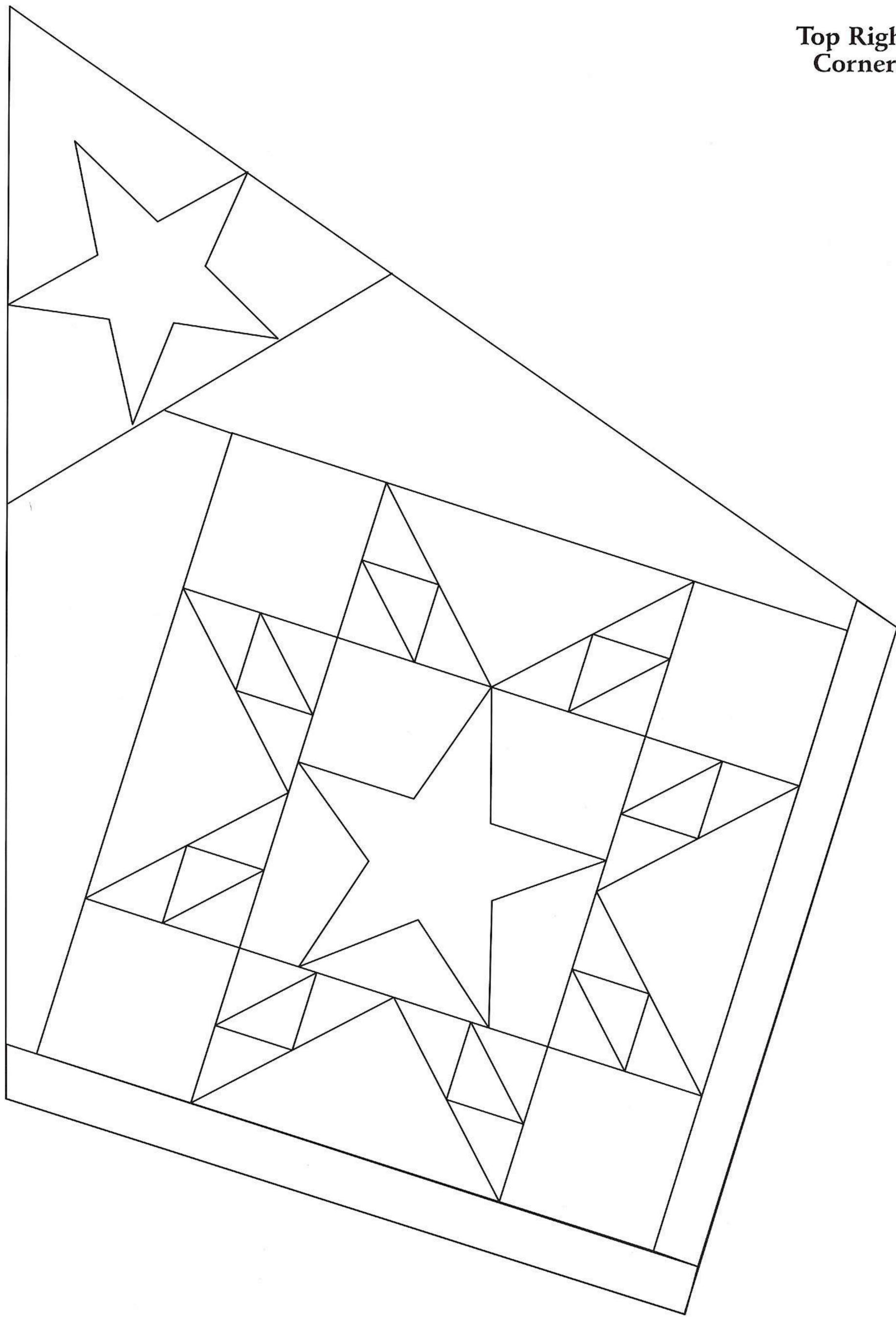
*John Jacob Menges was born in 1752 and came to America on the ship **Tyger** from Rotterdam. John took the oath of allegiance to King George on 19 November, 1771. In a few short years he was a soldier in the Revolution. He served in Berkshire County, Pennsylvania. Perhaps they met along the side of the road one day.*

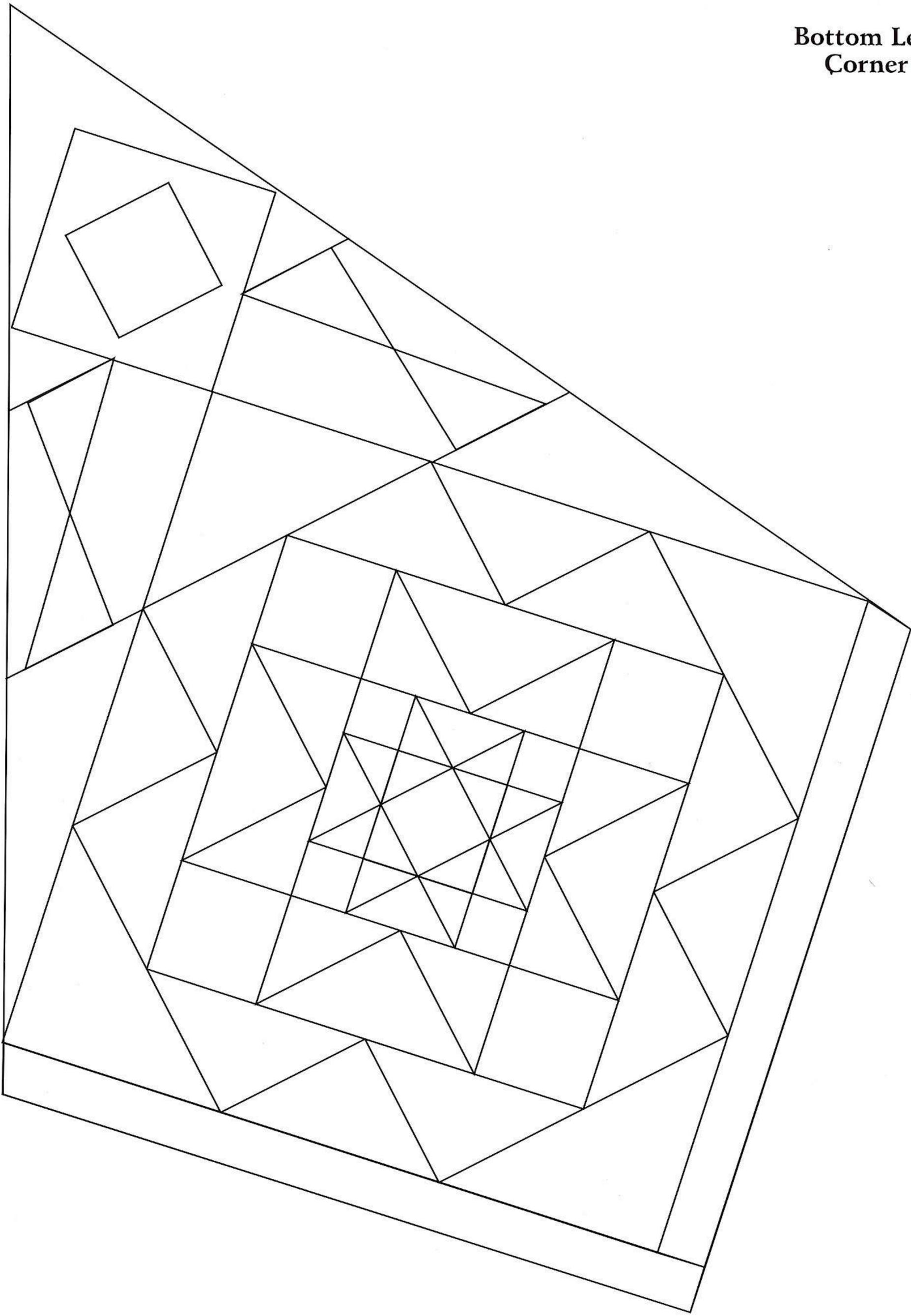


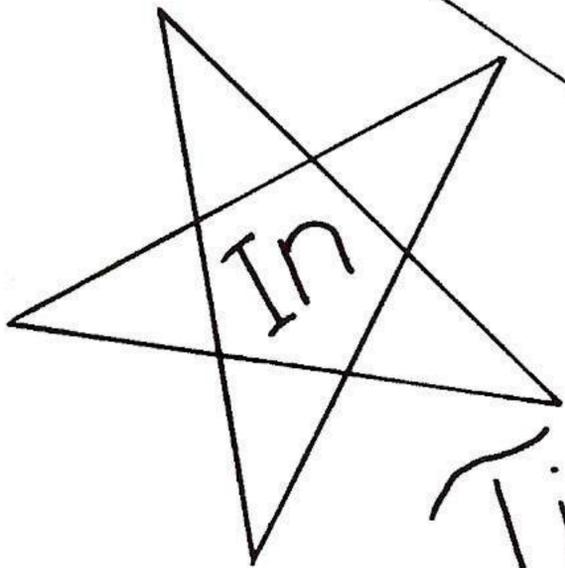
*And so shall we,  
Brenda*



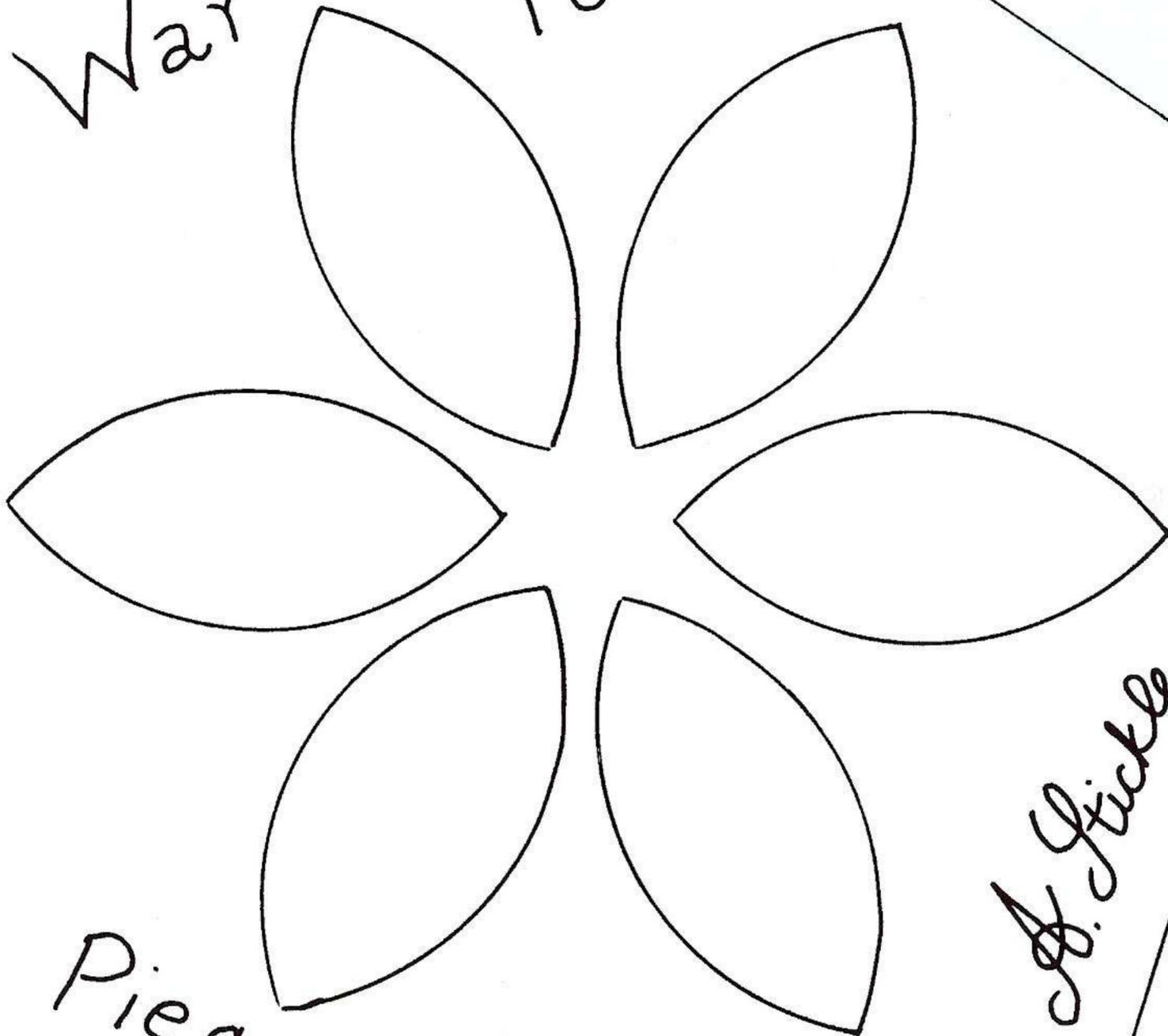
Top Right  
Corner







War Time  
1863



Pieces.

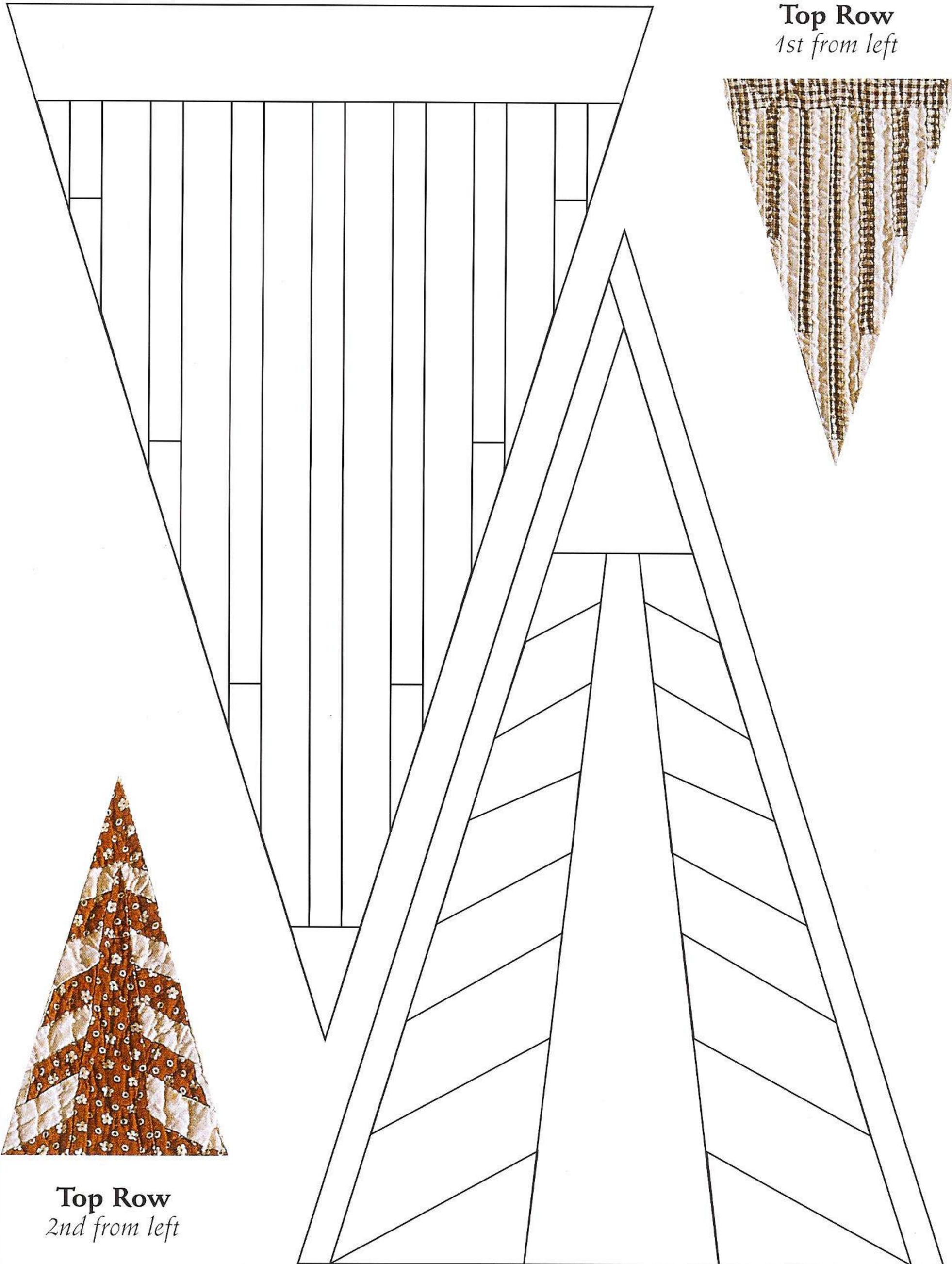
5602.

Jane A. Fiddle



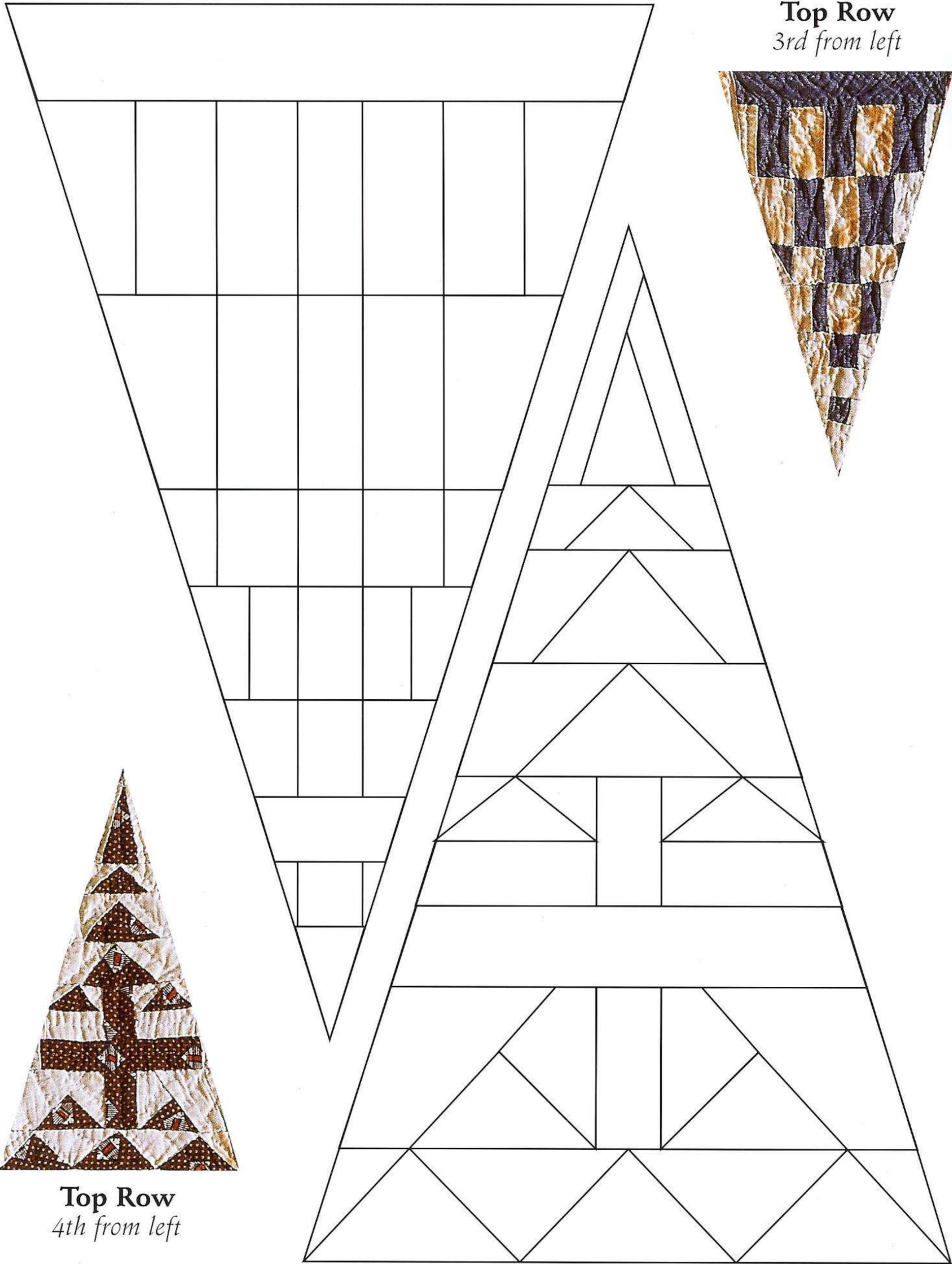
*Jane On Safari* by Kaye England, Indianapolis, Indiana, 1995. 31 x 36 inches.

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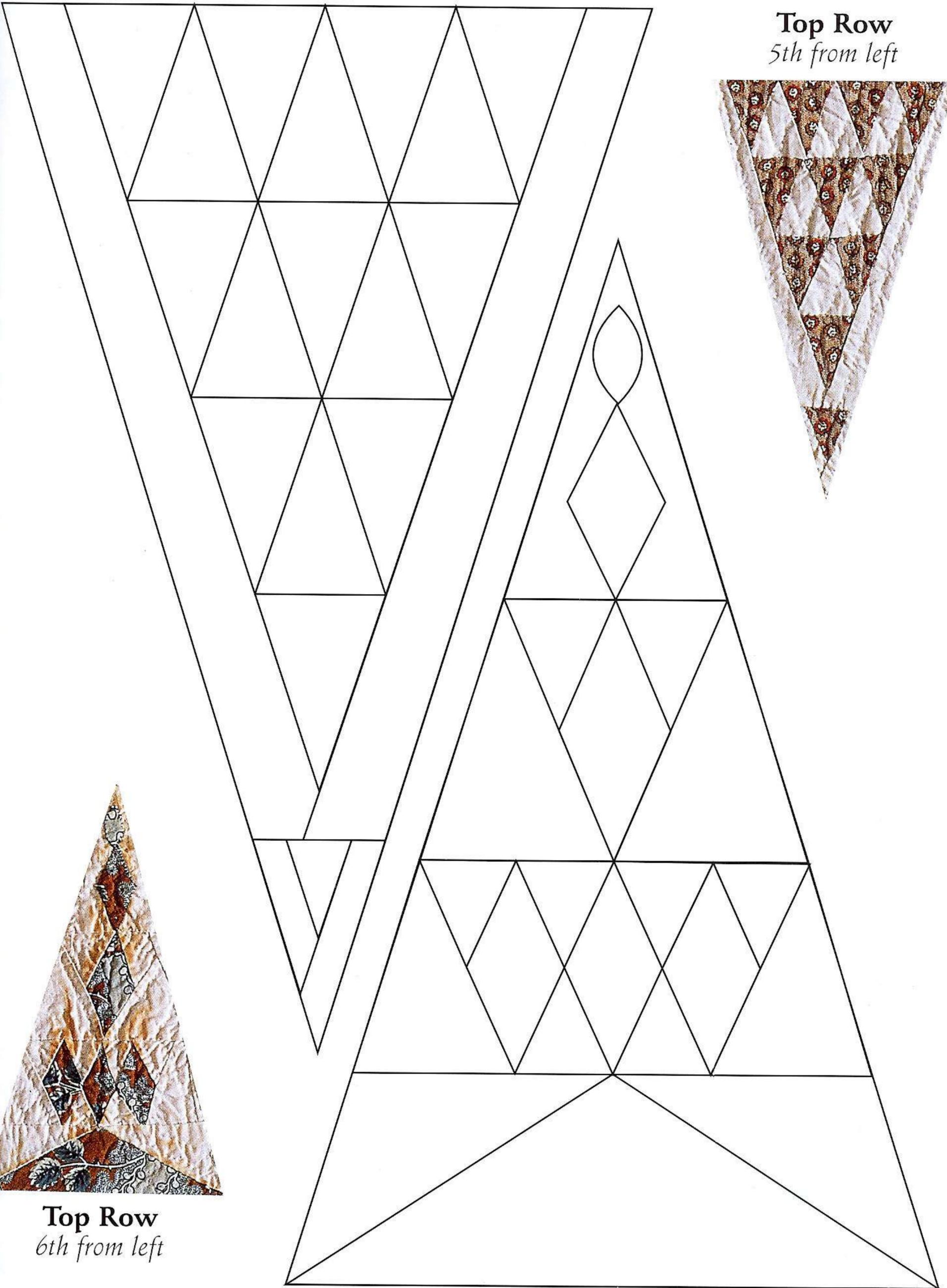
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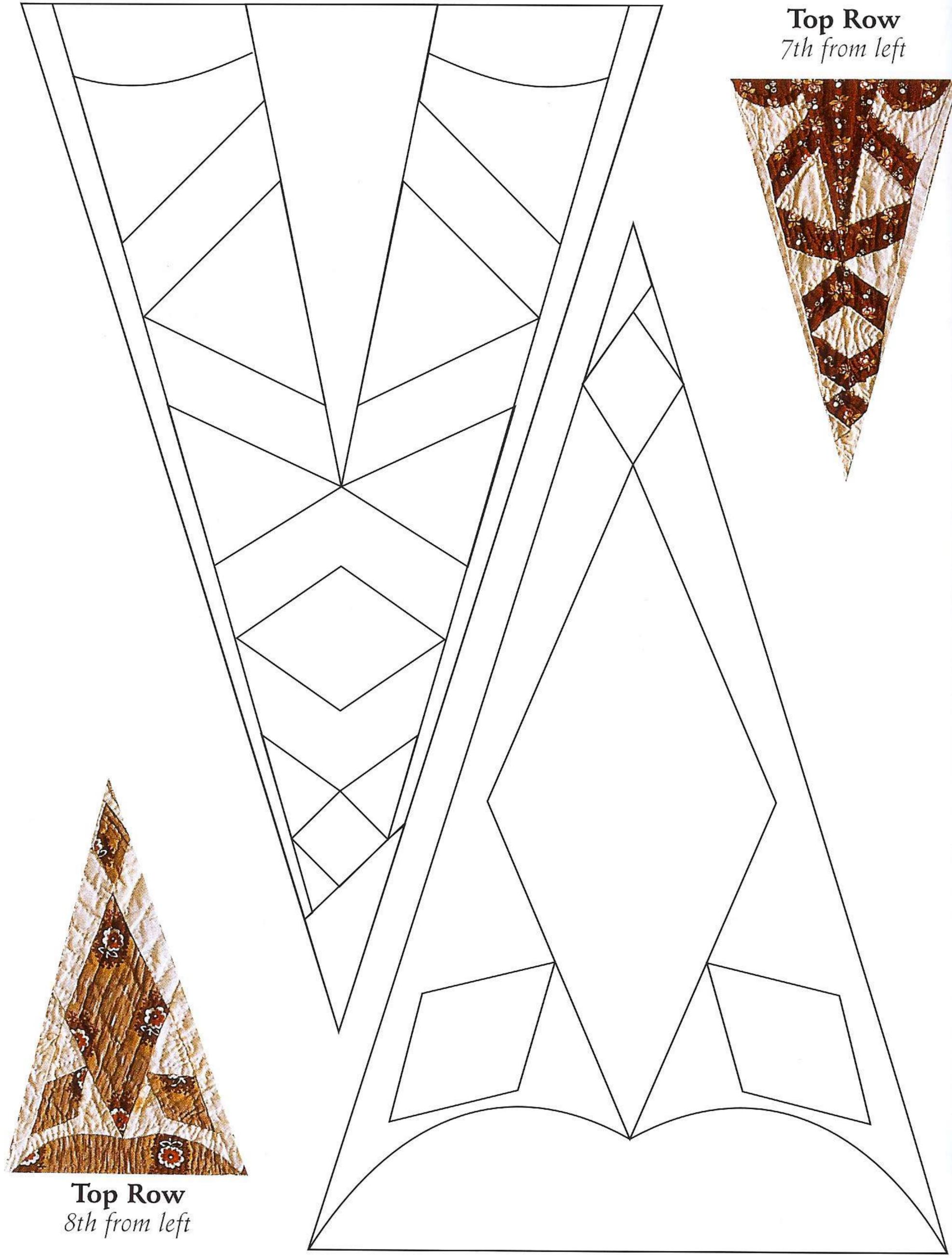
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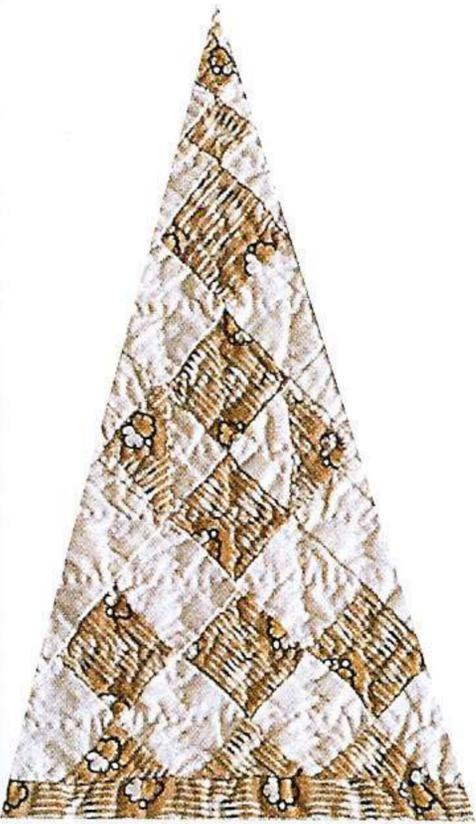
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March 15

Dearest Jane,



Your creative genius continues to be a marvel to me. As a teacher, I cannot help but wonder how much formal education you had. I believe your knowledge of geometry was really superior to your ability as a seamstress. This makes me believe that you had some degree of secondary education.

In your father's will, he appropriates money for your "support and education." Obviously, education was important to your family. What was your education, Jane? Did you go away to boarding school after your Father passed away? We know so very little about you.

Perhaps you were a teacher before you married Walter and became a farmer's wife. According to Thomas Dublin in **Transforming Women's Work**, women teachers in the nineteenth century usually began teaching in their teens and continued until the time of their marriage.

I am reminded of Sarah Hale once again, Jane. She was instrumental in bringing about the tremendous increase in women teachers employed from 1829-1869.

Actually, women have spent two hundred years in pursuit of their inclusion in all professions. By the 1960's when I was choosing a career, there were very few women in medicine, law, and science. I was the only female student in many of my math classes. The majority of women in the 1960's were studying education and nursing. Is there a message in all of this, Jane?

I continue to trace the development of women in the nineteenth century. It is amazing to me just how long change takes. As we move into the twenty-first century, women are finally choosing careers in any field. Hurrah!

And hurrah to you,  
Brenda

May 18

Dearest Jane,

I was thinking about that terrible War. What a surprise to learn that Vermont had such an active role in the Underground Railroad!

I can see Harriet Tubman leading a slave family through Bennington on Route 7 to Shaftsbury. They have come from the south, guided by instructions in the song, "Follow the Drinking Gourd." Your home is on Highway 7, Jane. Did you provide a safe haven for them and send them on their way to Manchester?

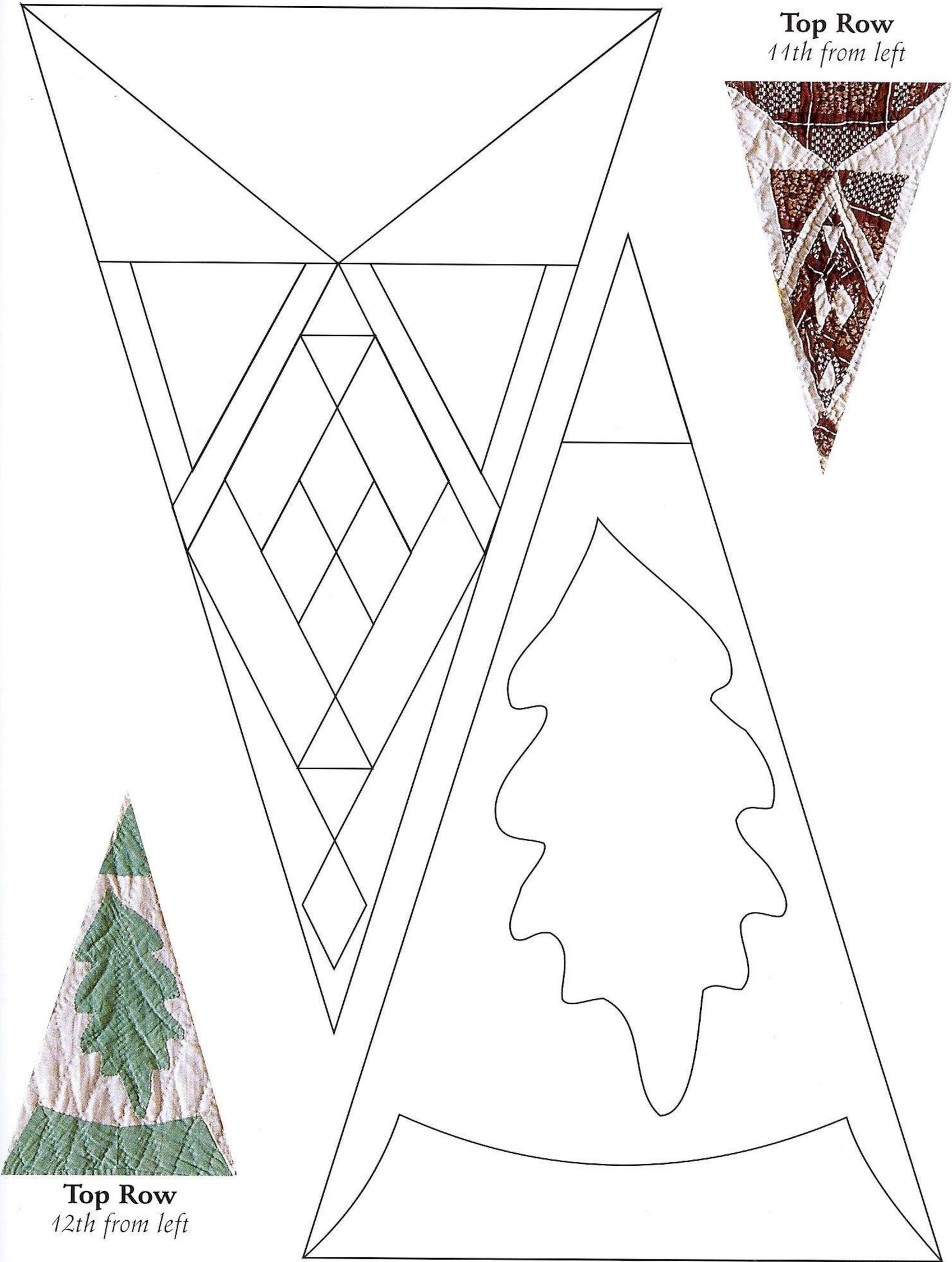
During the War, women made Log Cabin quilts with black centers. The Quilts were hung on clotheslines as a signal that their homes were safe havens for runaway slaves. Perhaps you made such a quilt, Jane. Where is it now?

Another Vermonter living along Route 7, Rowland Thomas Robinson, was very dedicated to the Underground Railroad. He and his wife were devout Quakers and their home Rokeby, in Ferrisburg, is a known stop on the Railroad and is now a museum. Did you know them, Jane?



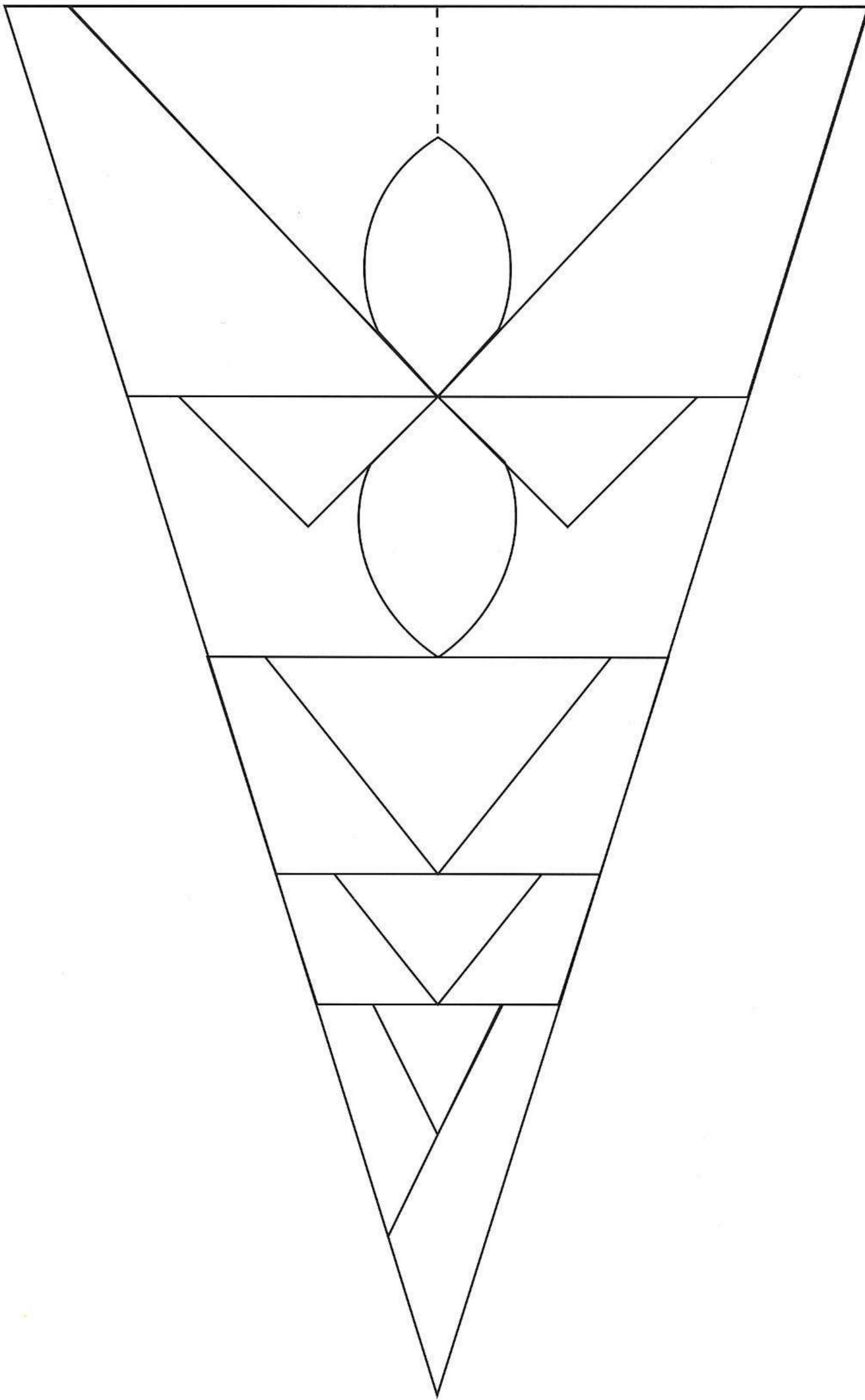
I want to know you,  
Brenda

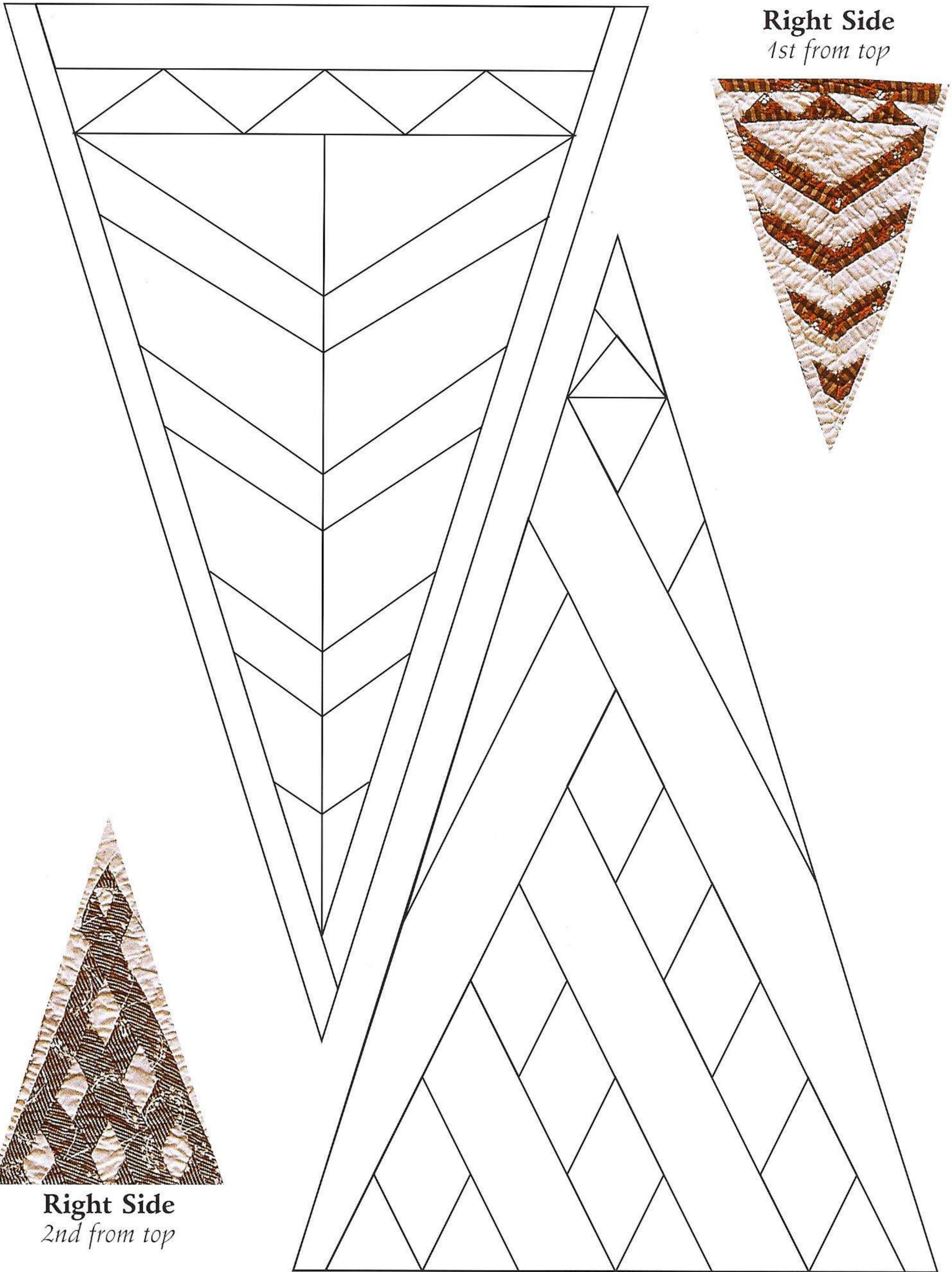
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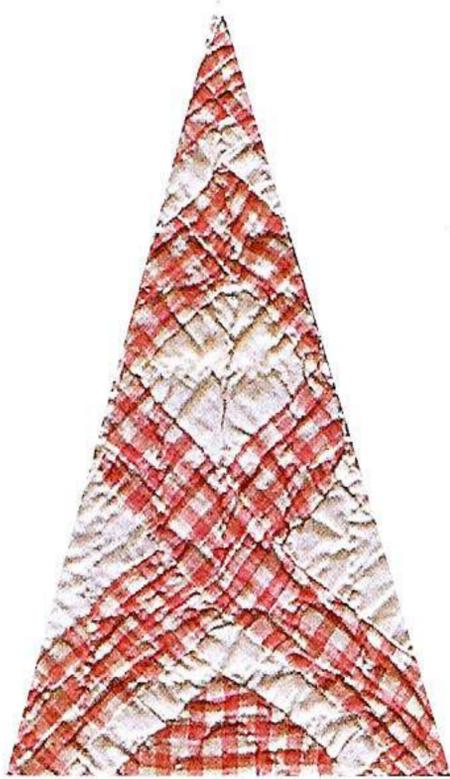
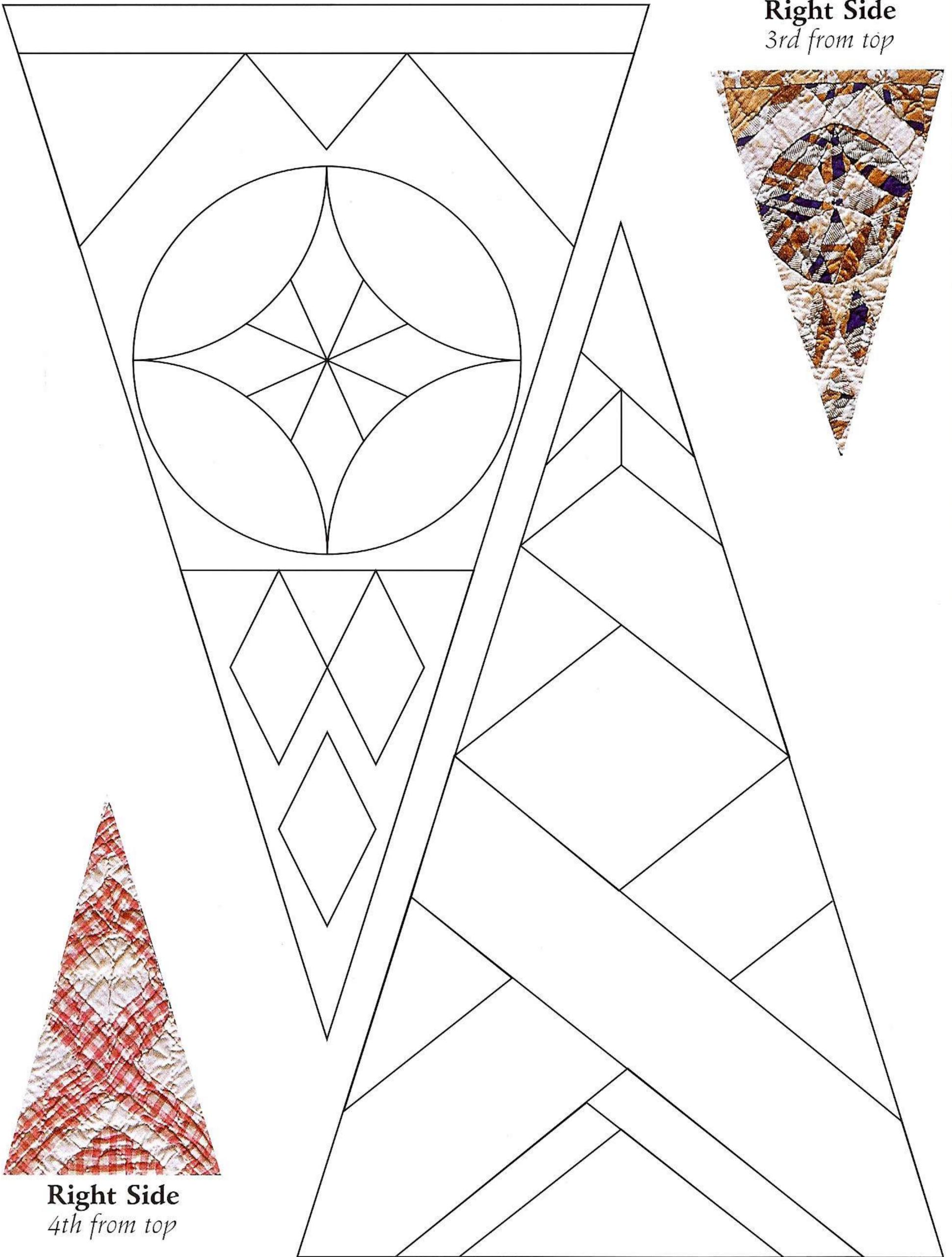


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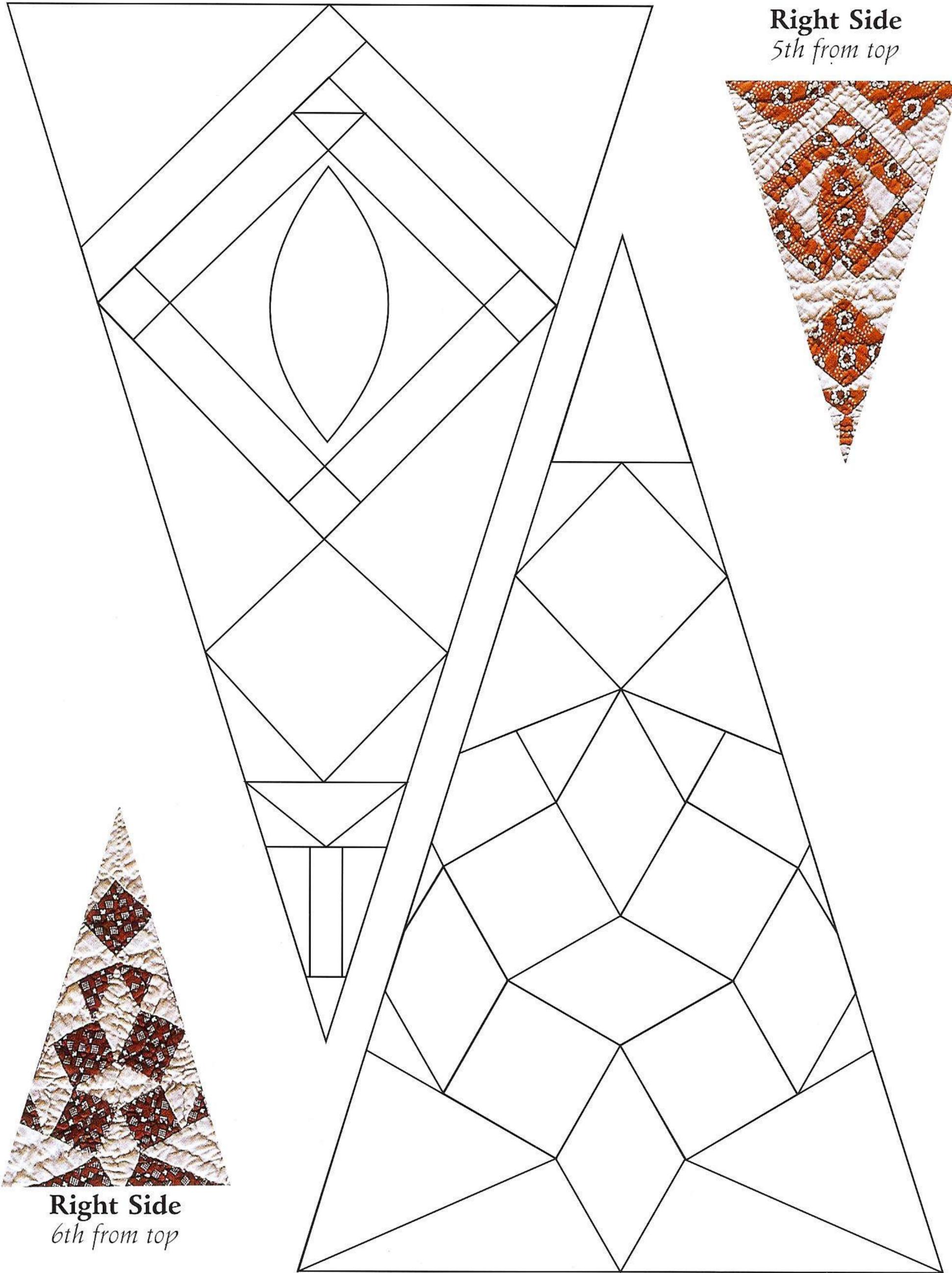
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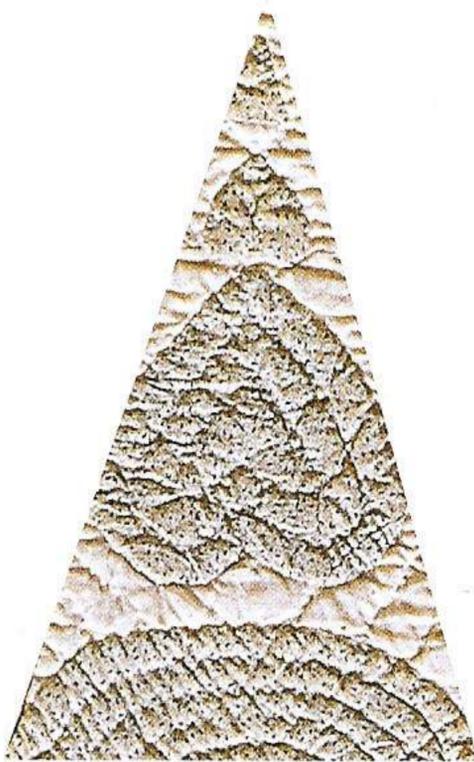
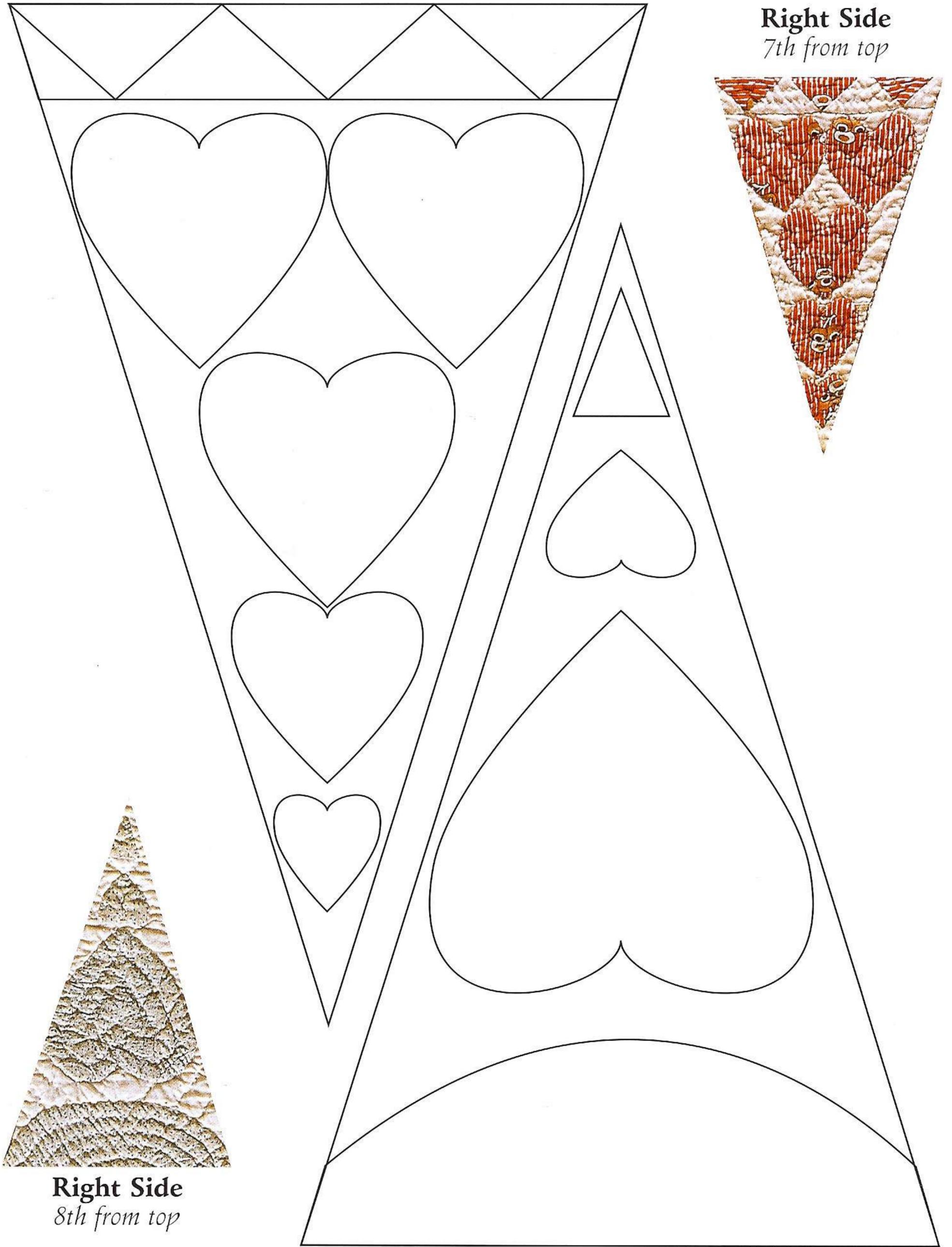
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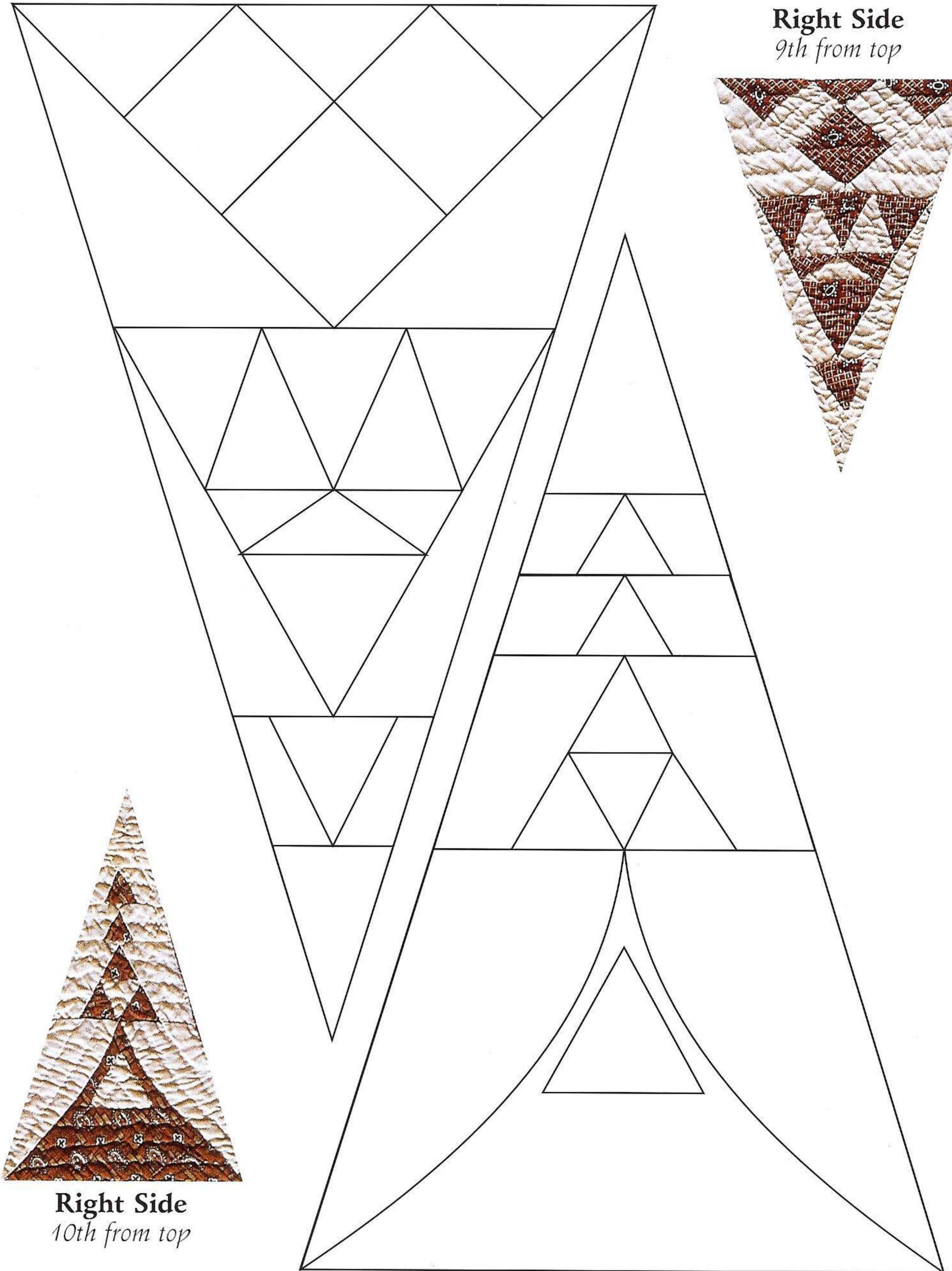


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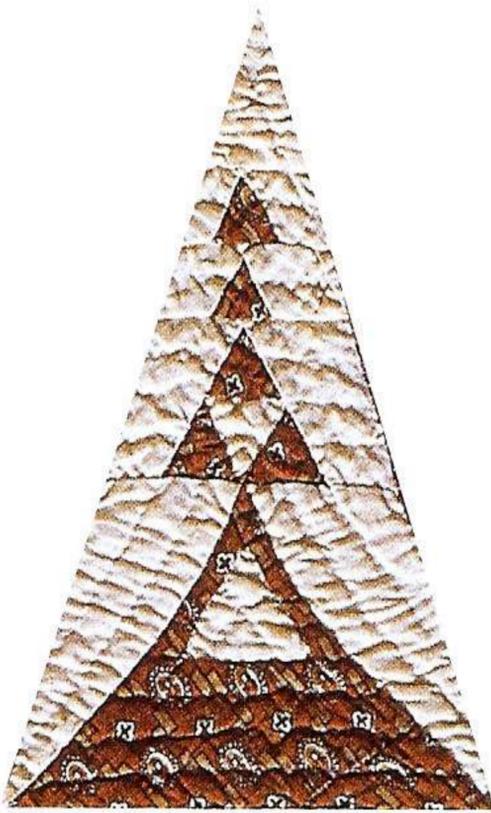


*Ben's Baskets* by Brenda Papadakis, Indianapolis, Indiana, 1994. Quilted by Leona Berg, St. Anthony, Indiana. 62 x 71 inches.

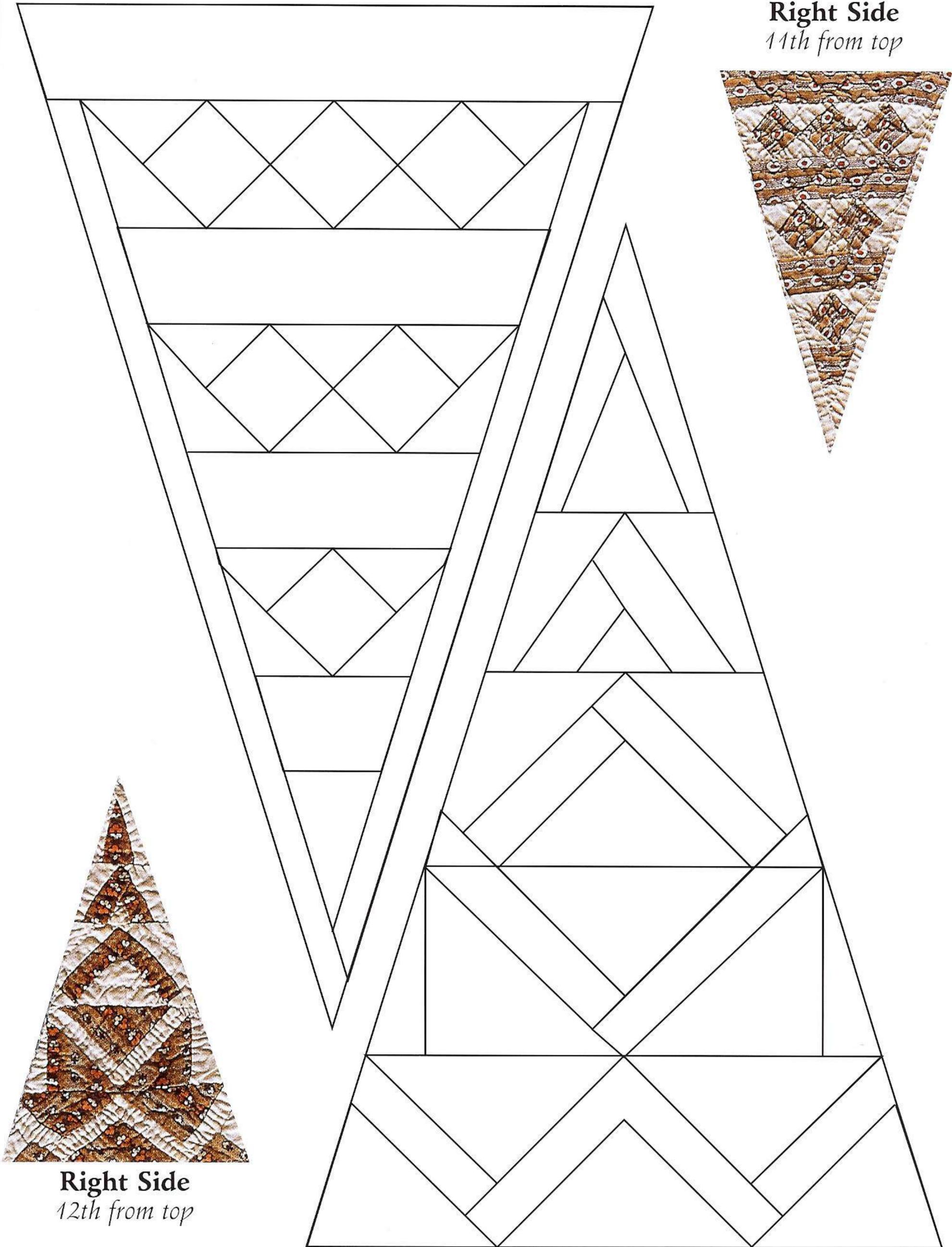
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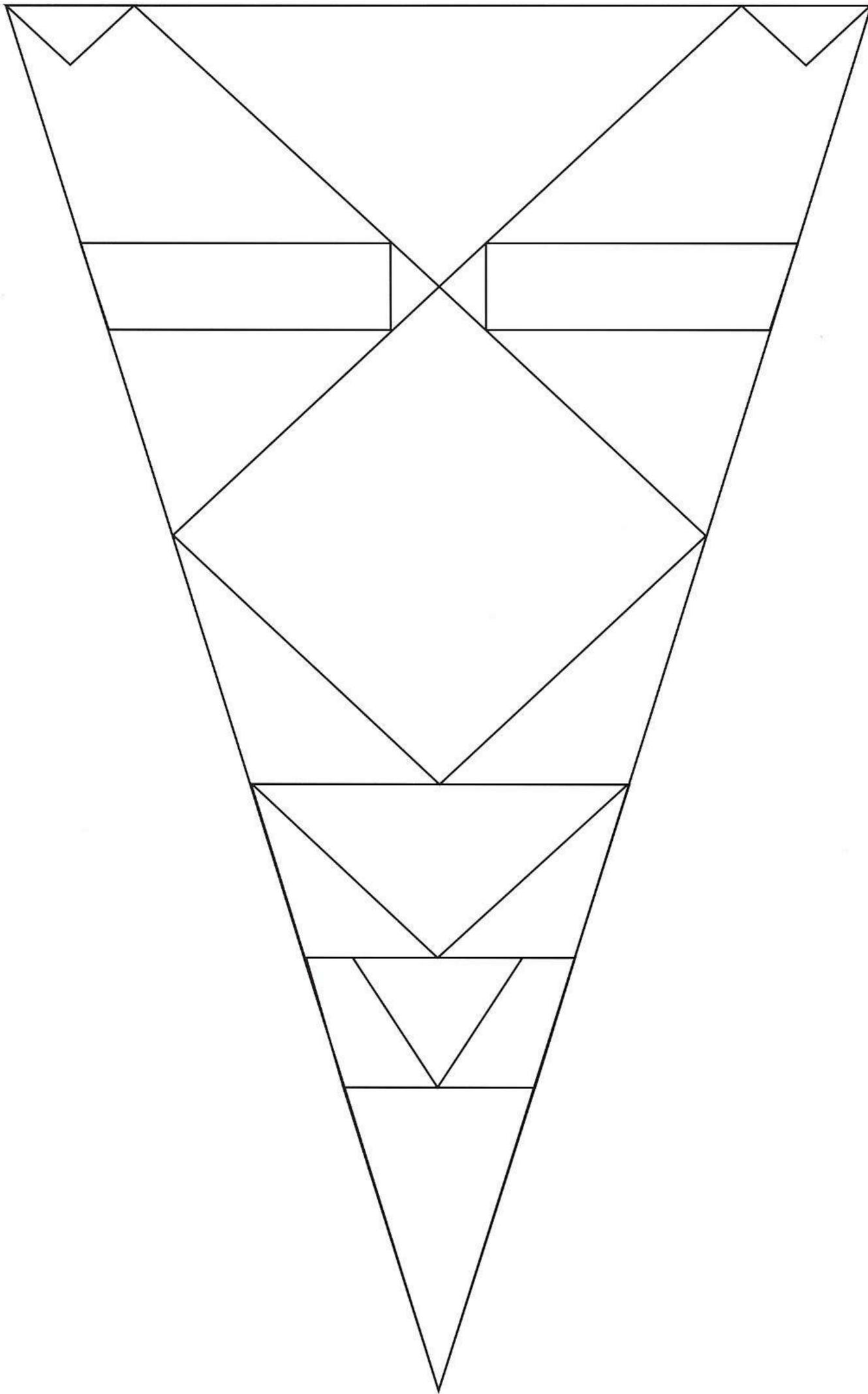
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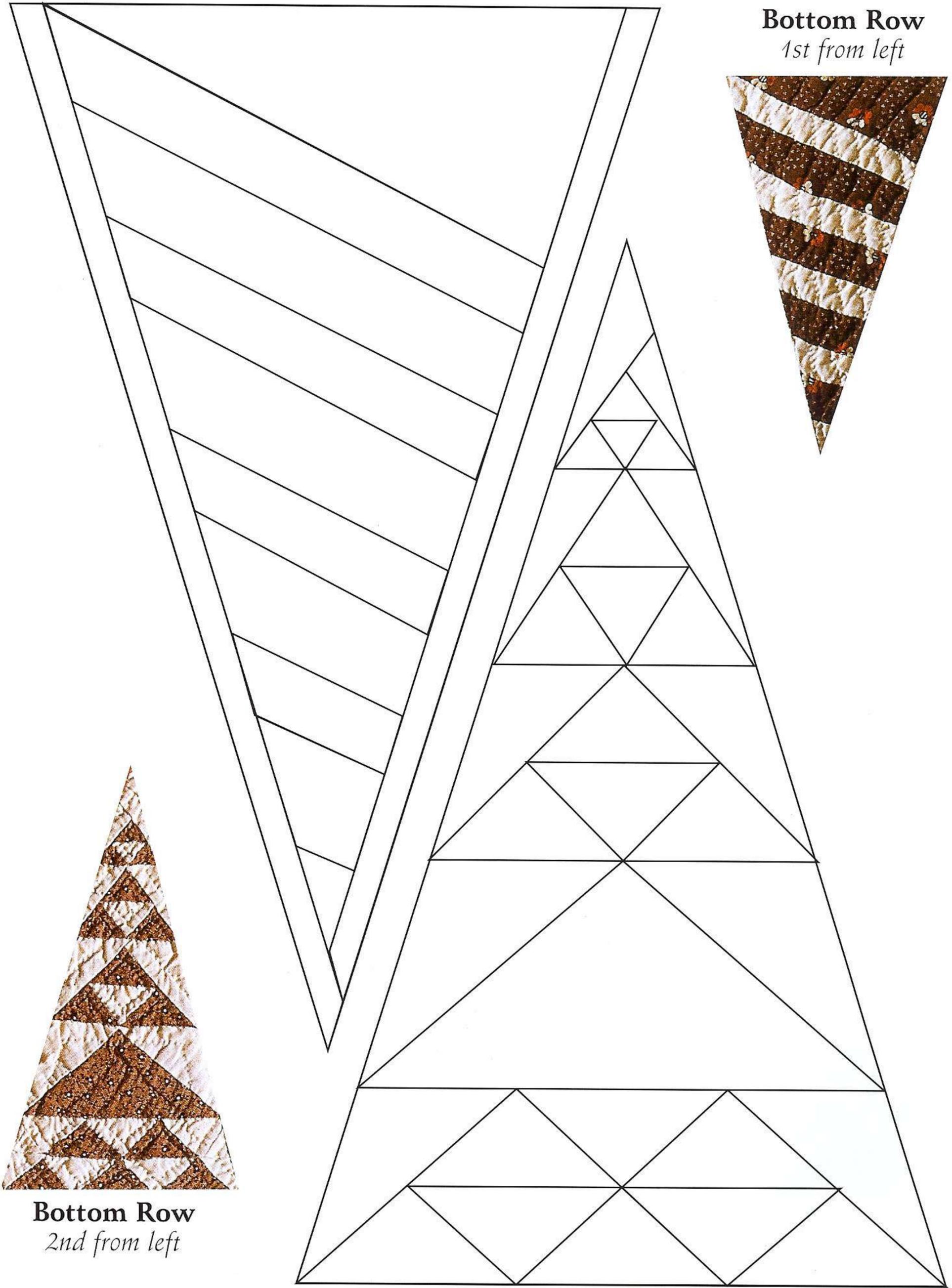
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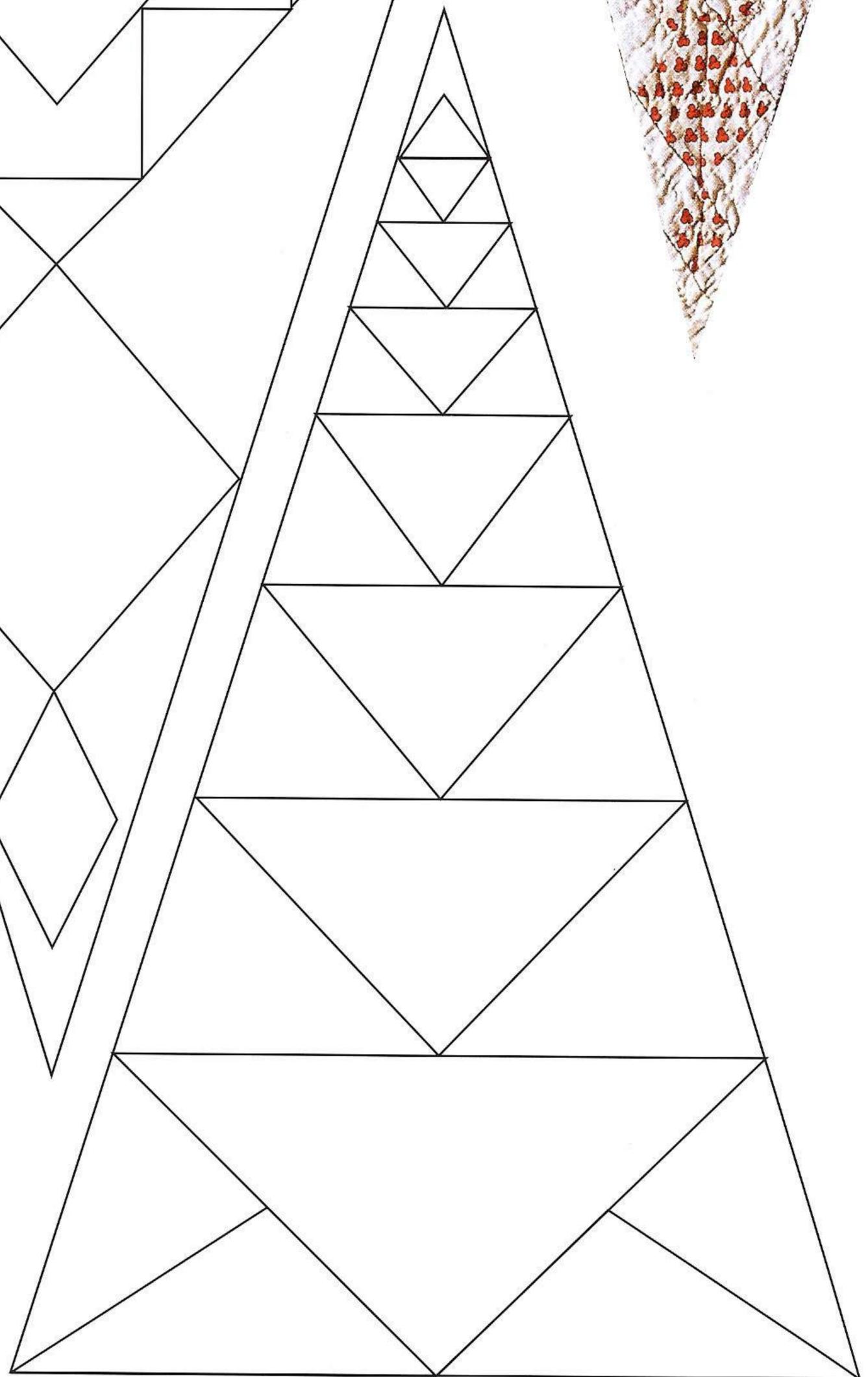
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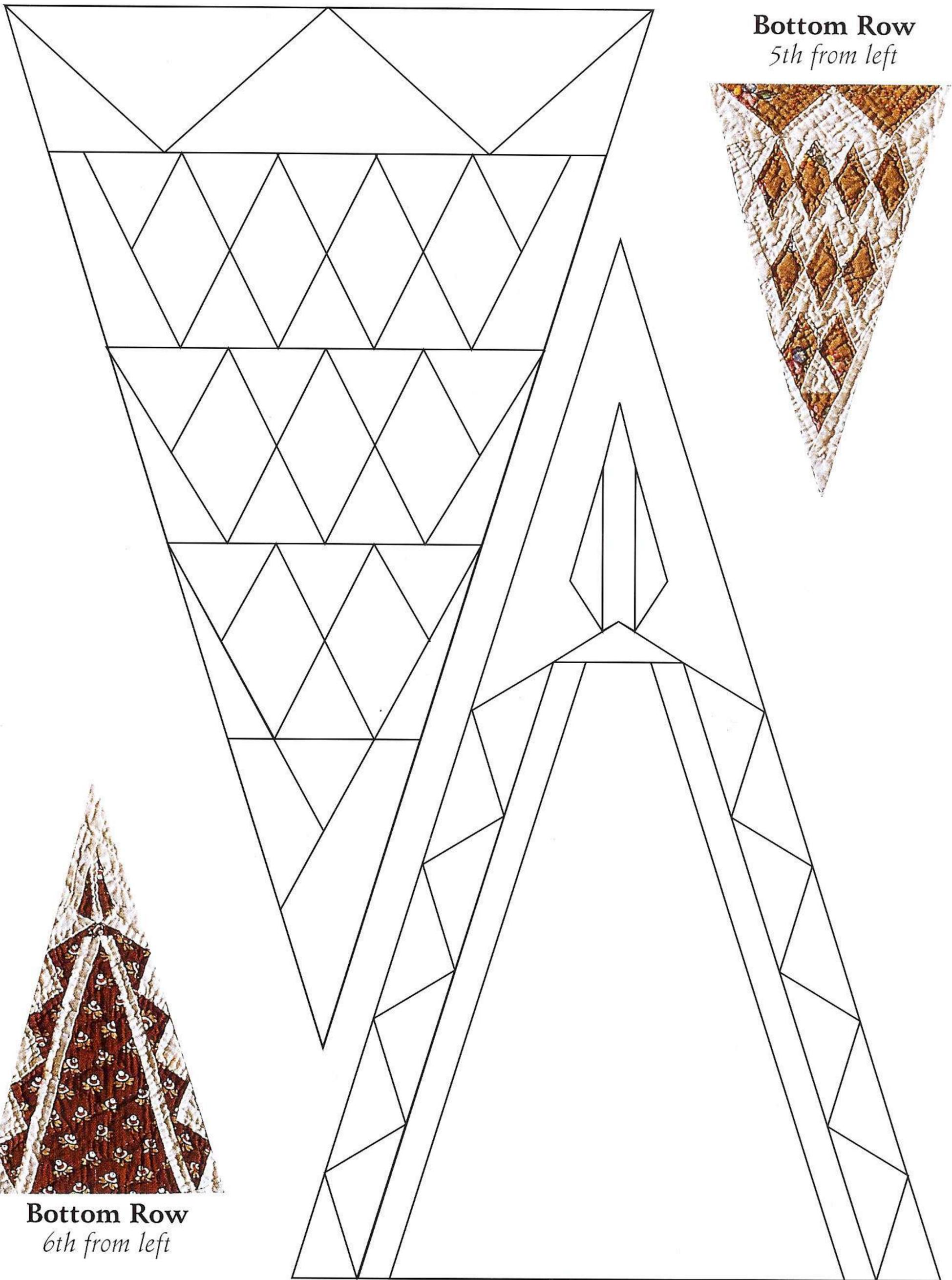
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August 15

Dear Jane,



I just received some news about your family's history. There are several missing facts, Jane, but I learned more about your immediate family. Your life, my dear Jane, doesn't seem as if it was very easy. Was it a happy one?

Perhaps I'm just melancholy about your father's death when you were only fourteen years old. How terribly difficult it must have been for you emotionally! I was so fortunate to have my father live to be eighty, and I was in my forties when he passed away. I made a mourning quilt in his memory, and it helped me grieve. However, his presence is with me always, as I know your father's must have been with you.

Jane, you had the blessing of your mother near you until you were fifty-two years of age. Did she help you with *The Quilt*? I can see that more than one person quilted on it. Did you share this special creation with her?

My mother and I shared embroidery, needlepoint and dressmaking. I was not a quilter until I was in my thirties. Mama passed away when she was fifty-two; I was twenty-seven. I still miss her every day...

And I miss you,  
Brenda

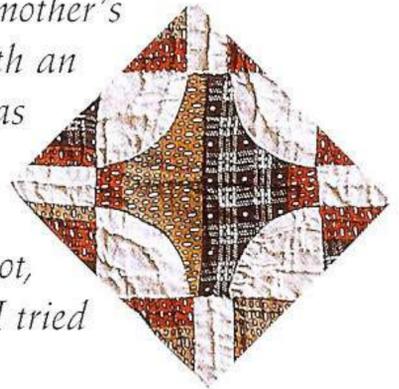
October 16

Oh my dear Jane,

Fall has come again to Indiana. With it comes that glorious autumn palette. I'm not certain if fall is my favorite time of year or if it is special because it was my mother's favorite season. Each year, Jane, we would celebrate the turning of the leaves with an outing in the Great Smoky Mountains. Nowhere else in the world are the leaves as beautiful.

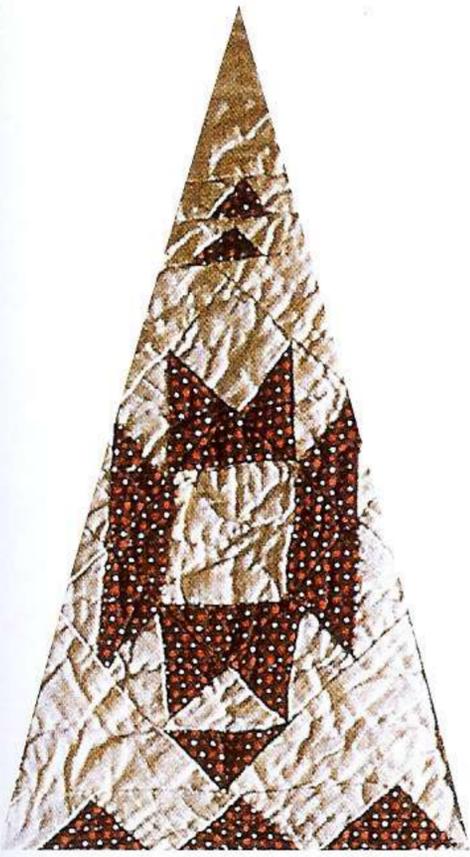
While I was out "celebrating the season," I received a message from Jane Stickle Cozer! My hands were trembling when I returned her call. Believe it or not, she heard about you and me when she was on a trip to Shaftsbury! (Well, Jane, I tried to meet everyone there that I possibly could when I visited.)

Jane Stickle Cozer and I visited and shared information over lunch one Saturday. Her great-uncle, Cole Stickle, brought his family to Indianapolis from Shaftsbury in 1906. He had invented a steam process to clean boilers, studied water content in various cities and decided that Indianapolis water had the absolute worst mineral content in the country. Therefore, he chose this city for *The Stickle Steam Specialities Company*. Jane Cozer's father, Fred Abraham Stickle, took over the company in 1936. It is still in operation today, Jane.

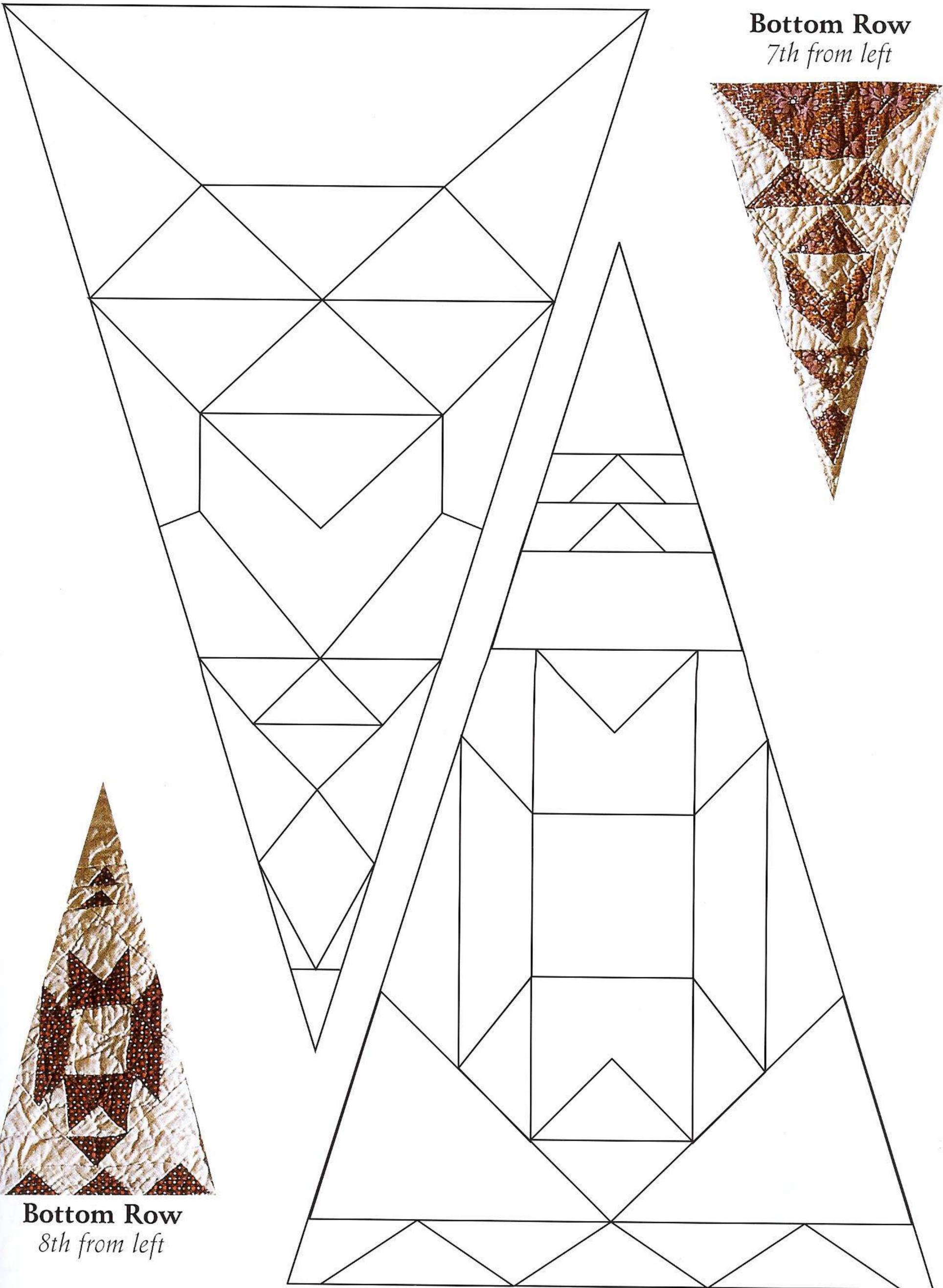


Wish you were here,  
Brenda

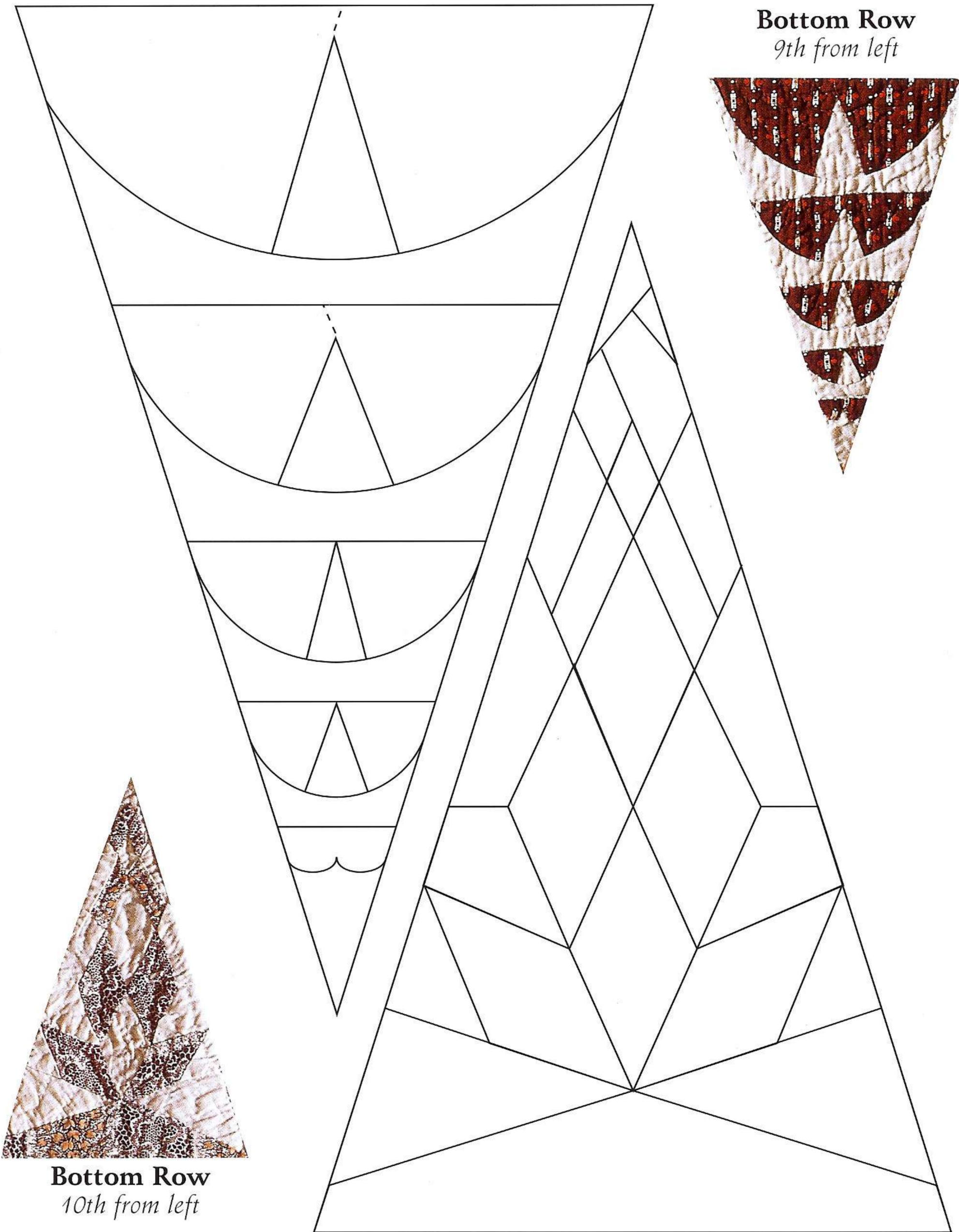
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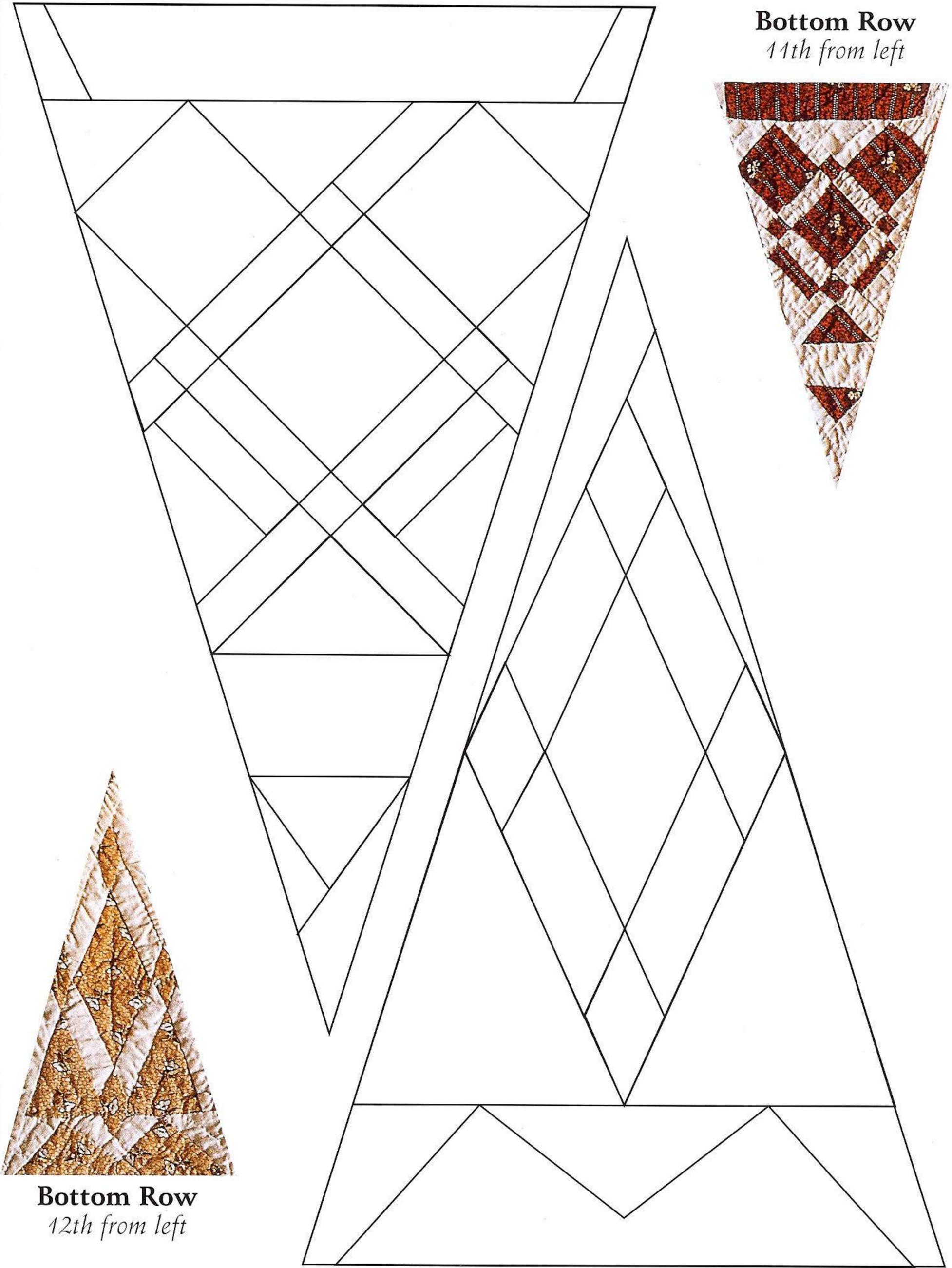
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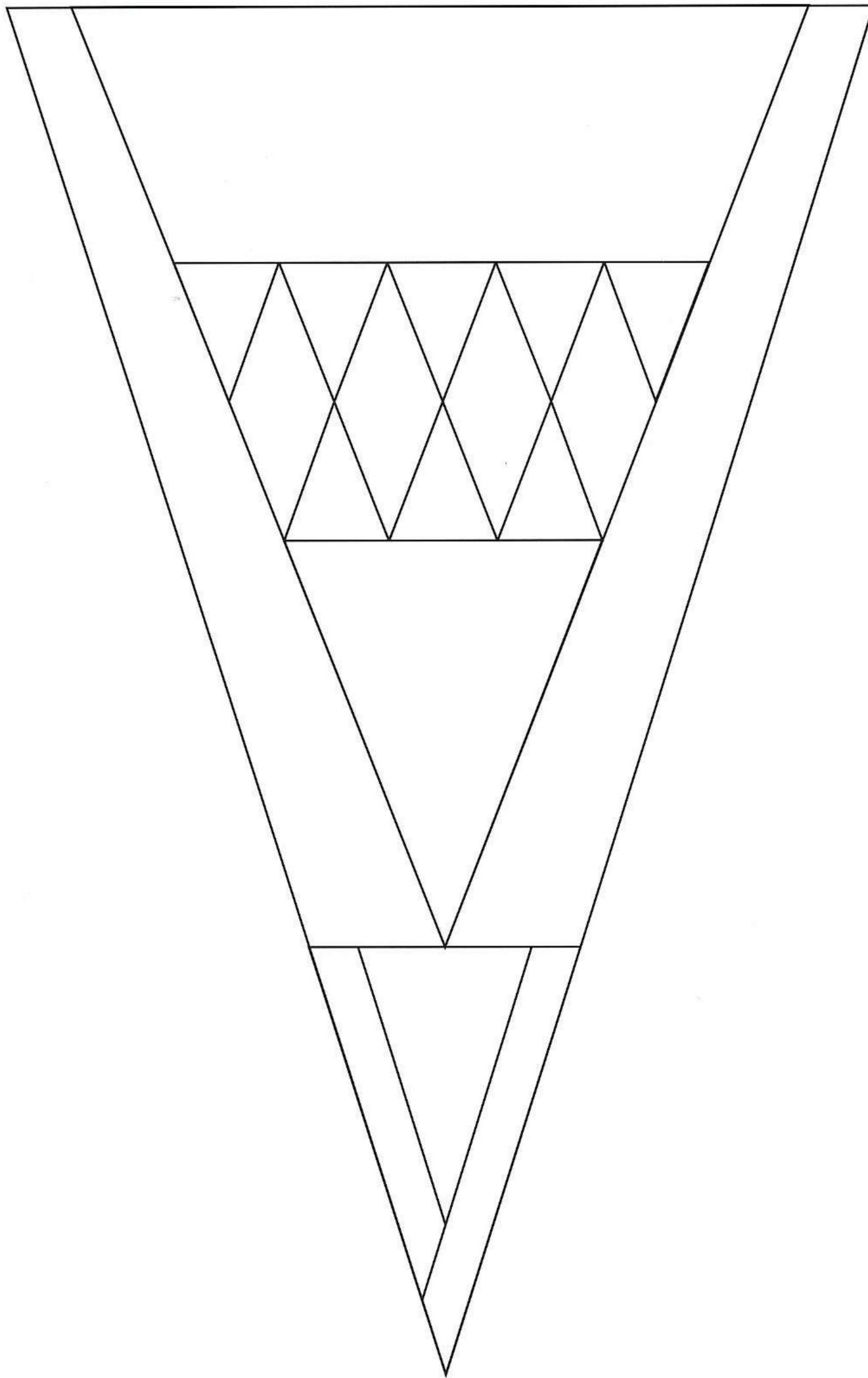


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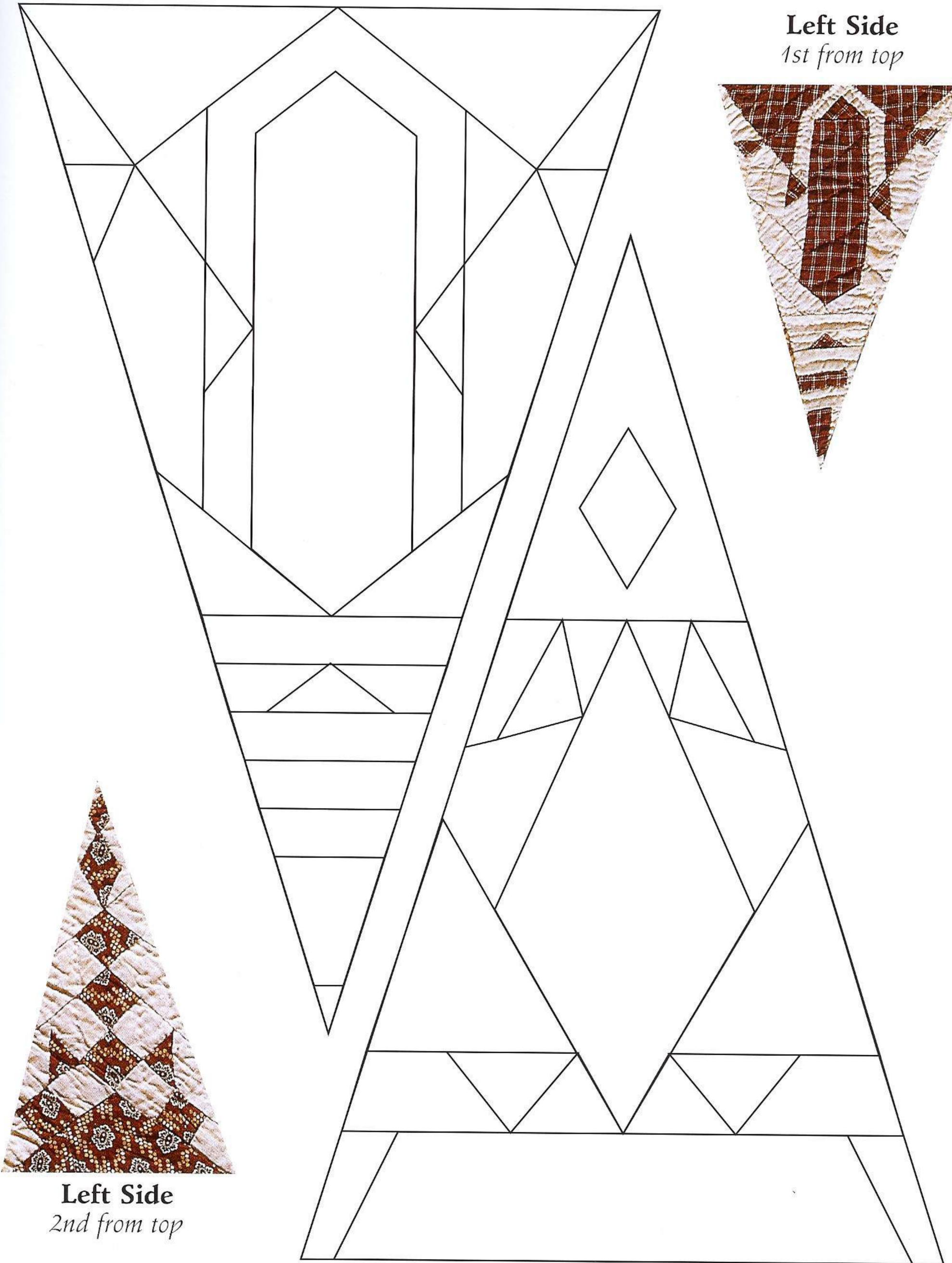




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November 24

Dear Jane,



Did you live in Shaftsbury all your life? It has an exciting history of its own, doesn't it? Shaftsbury was founded by Benning Wentworth on August 20, 1761, years before the Revolution and Vermont statehood. Two of the first settlers in Shaftsbury were John and David Blakely. Were they your relatives, Jane?

According to Ruth Levin in **Ordinary Heroes, the Story of Shaftsbury**, Louisa A. Barton was the first woman officer in Shaftsbury. She became assistant town clerk on September 30, 1854. Did you know her, Jane?

Of course, I must mention Jonas Galusha when speaking of Shaftsbury. He was head of his company of Green Mountain Boys when Burgoyne surrendered in 1777, and he served as Governor from 1809 to 1812 and from 1815 to 1819. You would not have known him, Jane, but perhaps your father did.

When I visited his home, Mrs. Marjorie Galusha, his descendant, told me that she was certain your family had lived on a two hundred acre farm next to the Galusha's. Did you play with his children, Jane, running back and forth between your homes?

Your playmate,  
Brenda

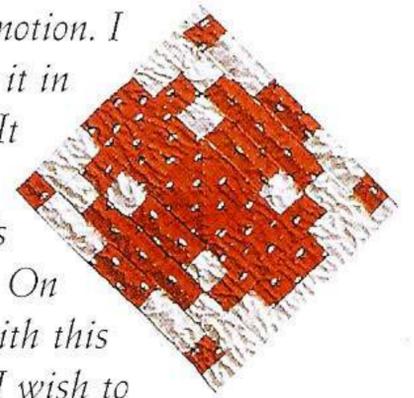
February 14

My beloved Jane,

It is time to close our letters for a while. What a wonderful experience this has been, sharing a part of your life. I know some of it is true, some is fantasy, some pure emotion. I am still as infatuated with *The Quilt* as I was that day so long ago when I saw it in **Plain and Fancy**. My book is worn and tattered, used and well-traveled now. It too has memories to share.

Another well-used book to which I am drawn, Jane, is my grandmother's Bible. For many years Gransy taught a Sunday School class named in her honor. On December twenty-fifth, 1945, The Blanche Manges Bible Class presented her with this Bible. Among the treasured inscriptions which Gransy wrote in her Bible is one I wish to share with you, Jane:

"Did you ever hear of the old Scottish dominie who was asked his opinion in connection with immortality? He said he had an idea we would wake up after this life, look around and say, Well, who'd a thought it!" "

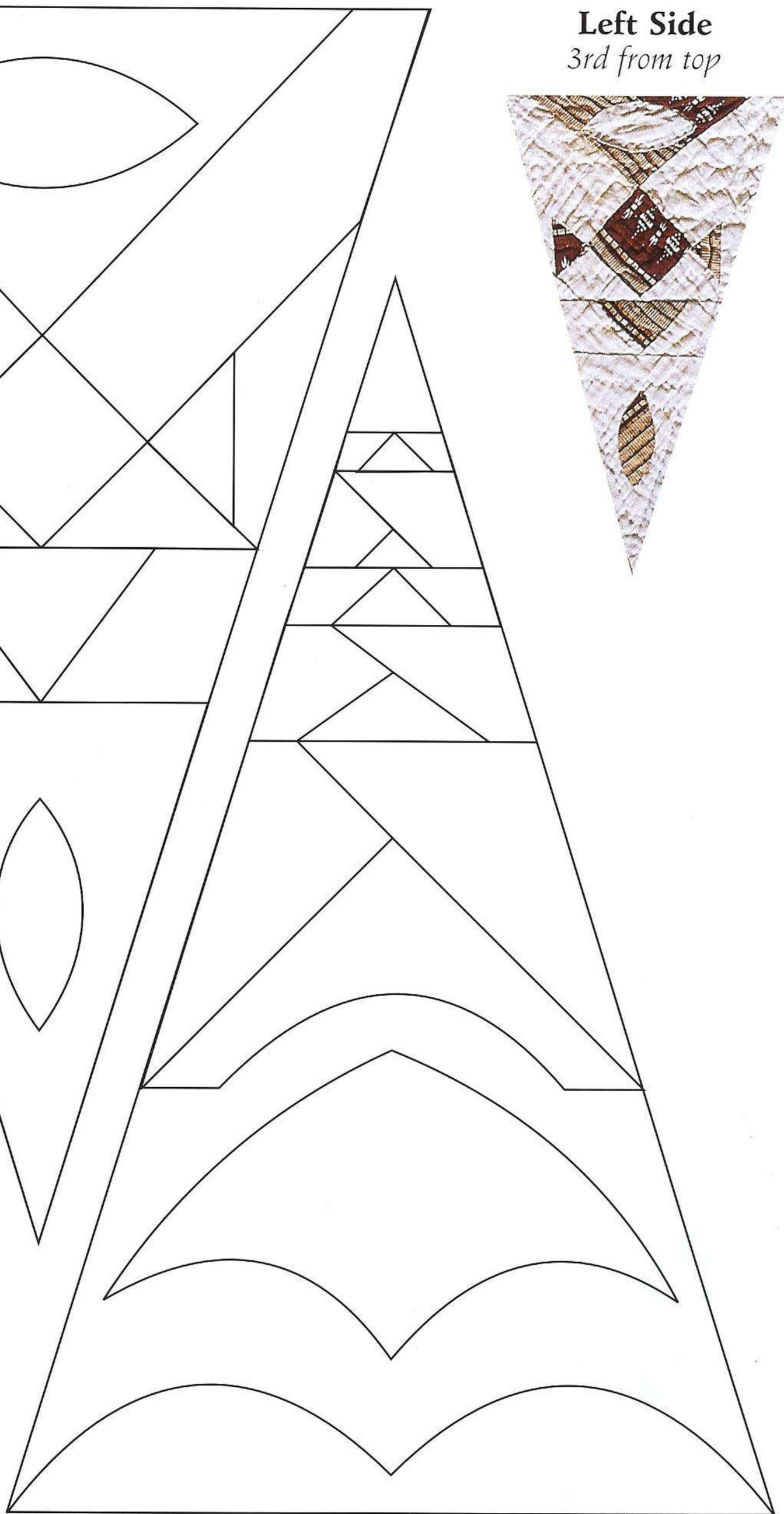


Until I see you,  
Brenda

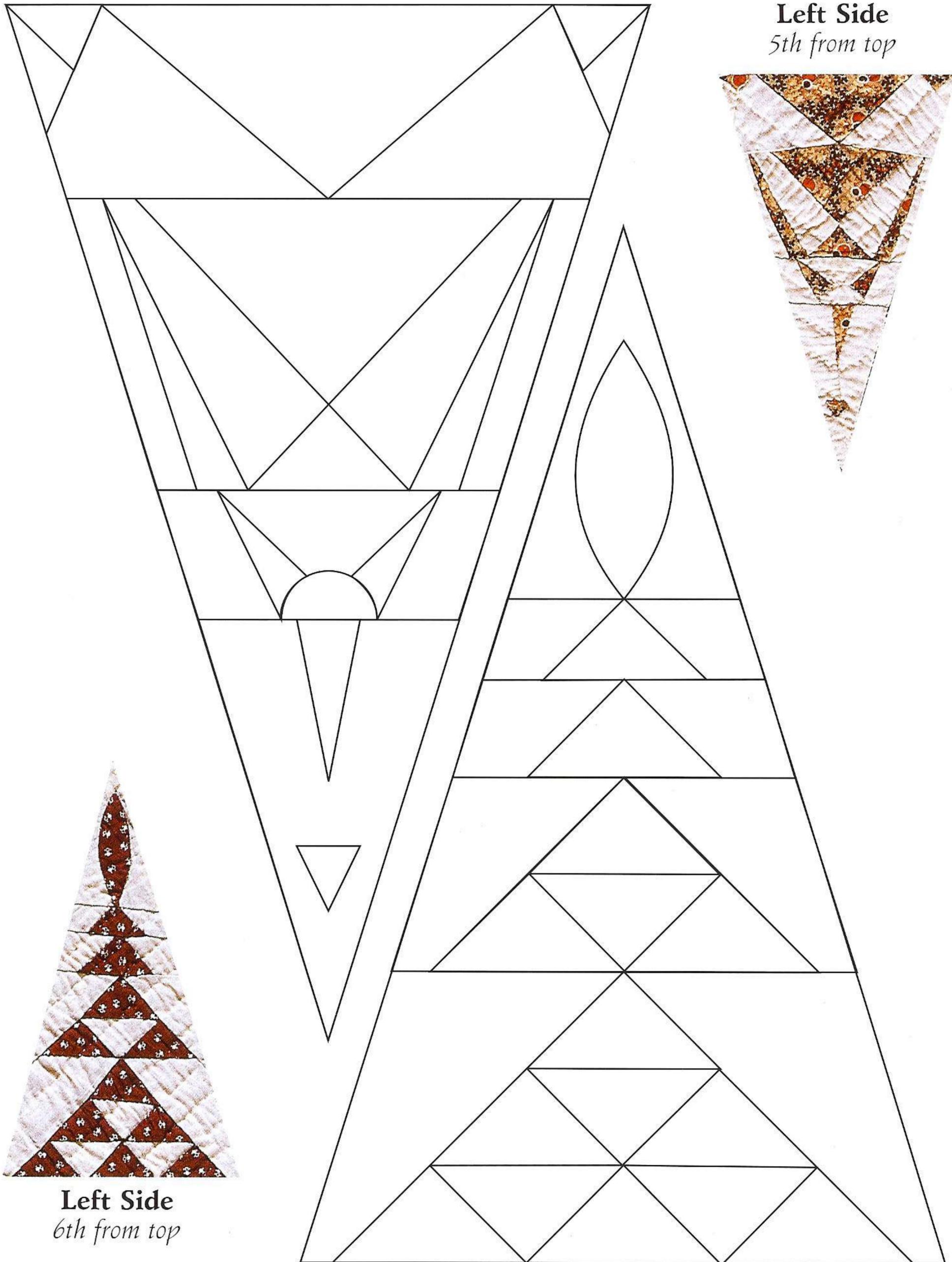
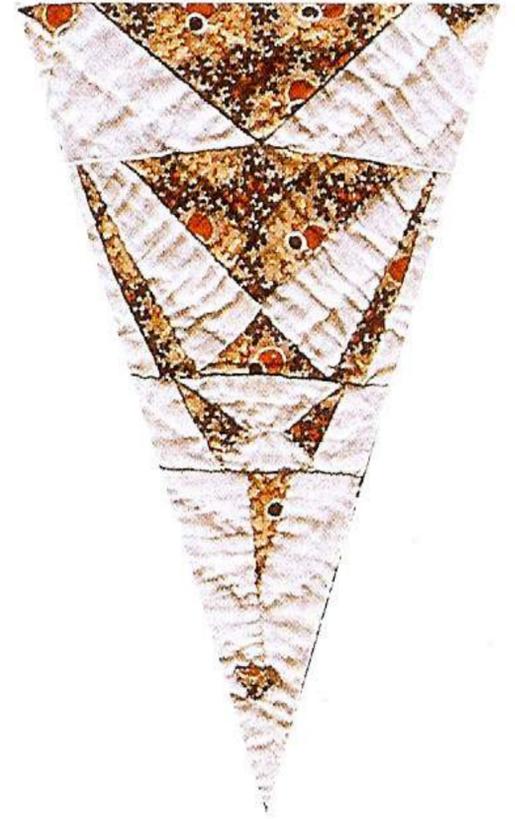
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**Left Side**  
*4th from top*



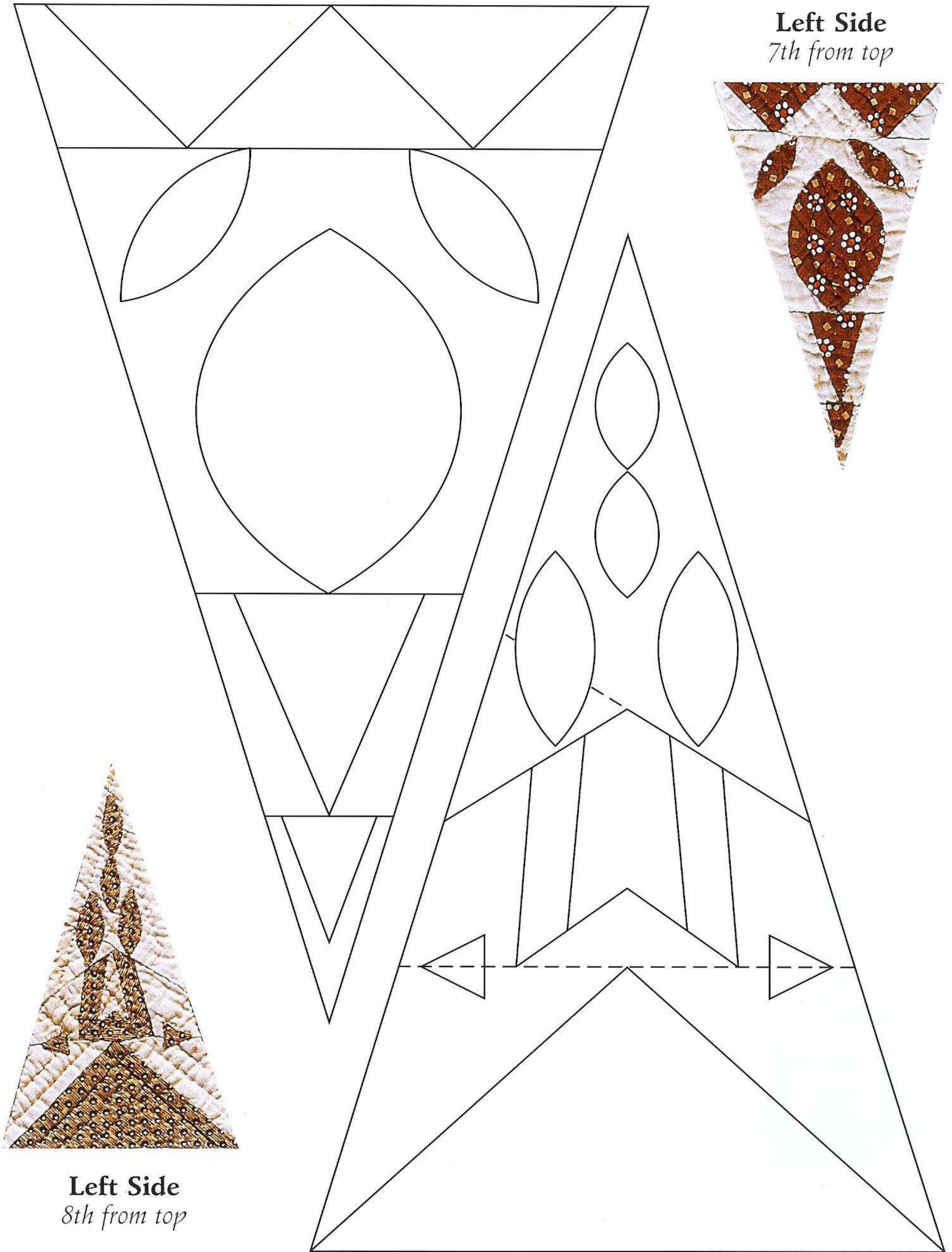
**Left Side**  
*5th from top*



**Left Side**  
*6th from top*



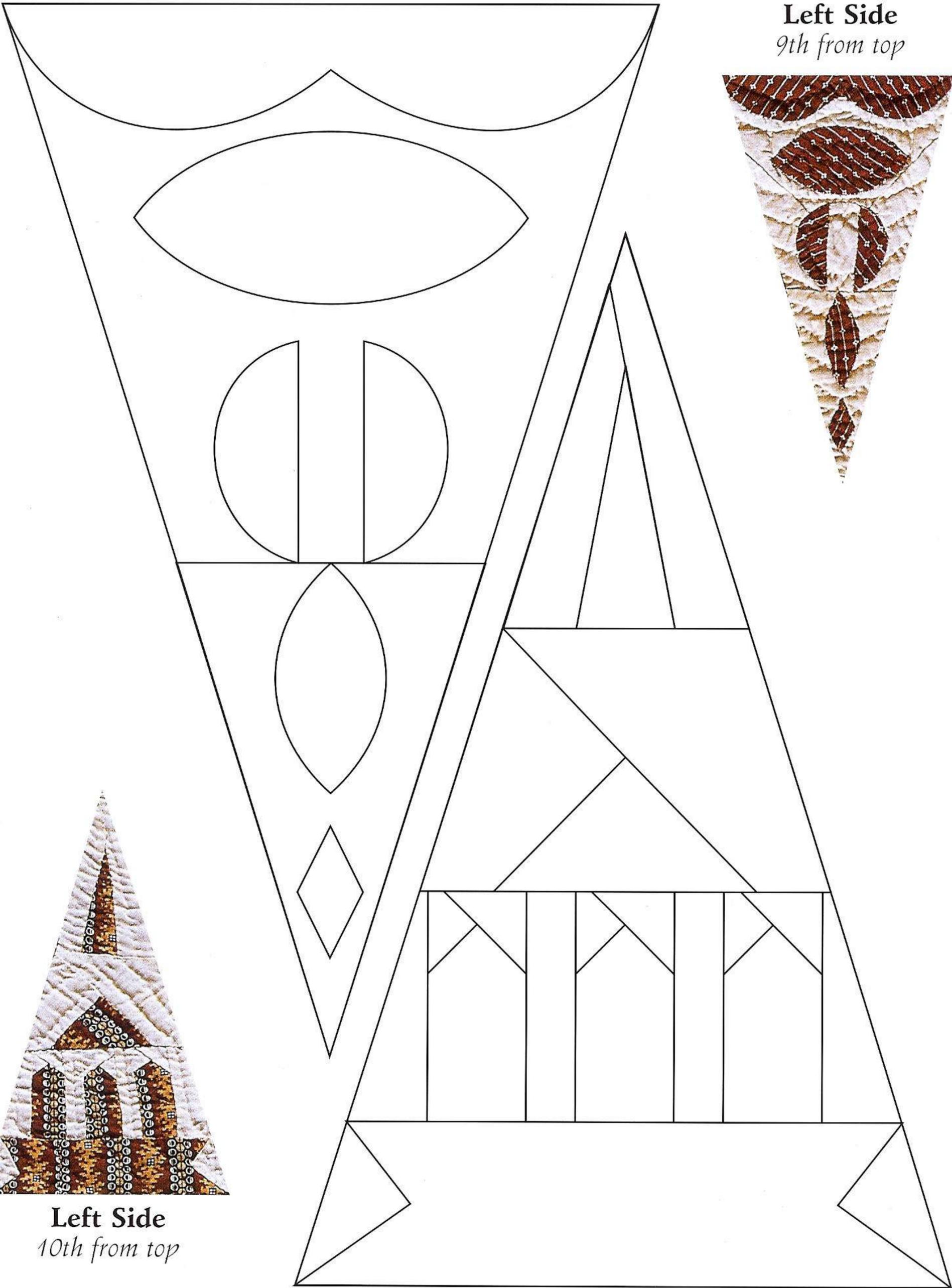
**Left Side**  
*7th from top*



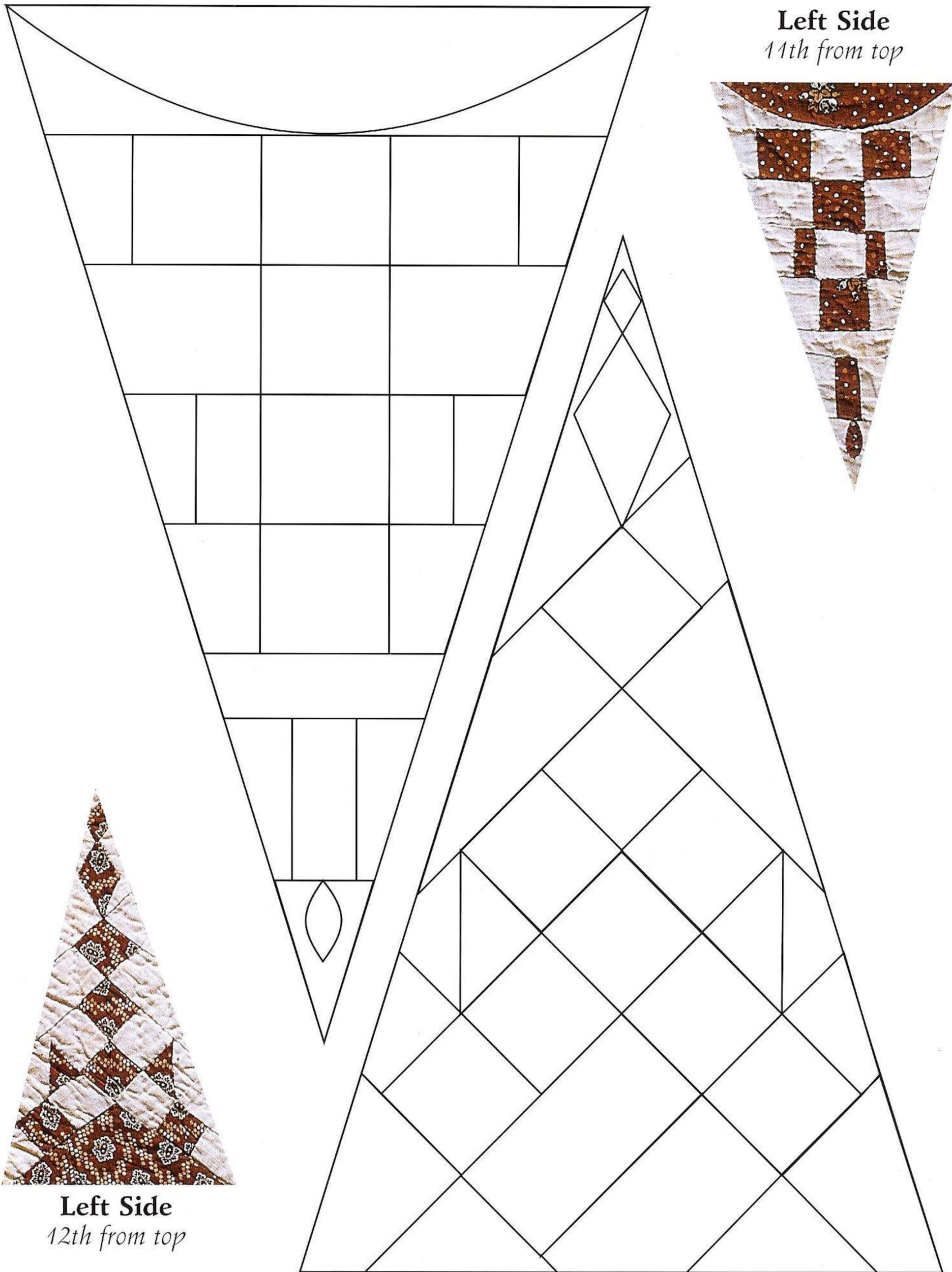
**Left Side**  
*8th from top*



**Left Side**  
*9th from top*

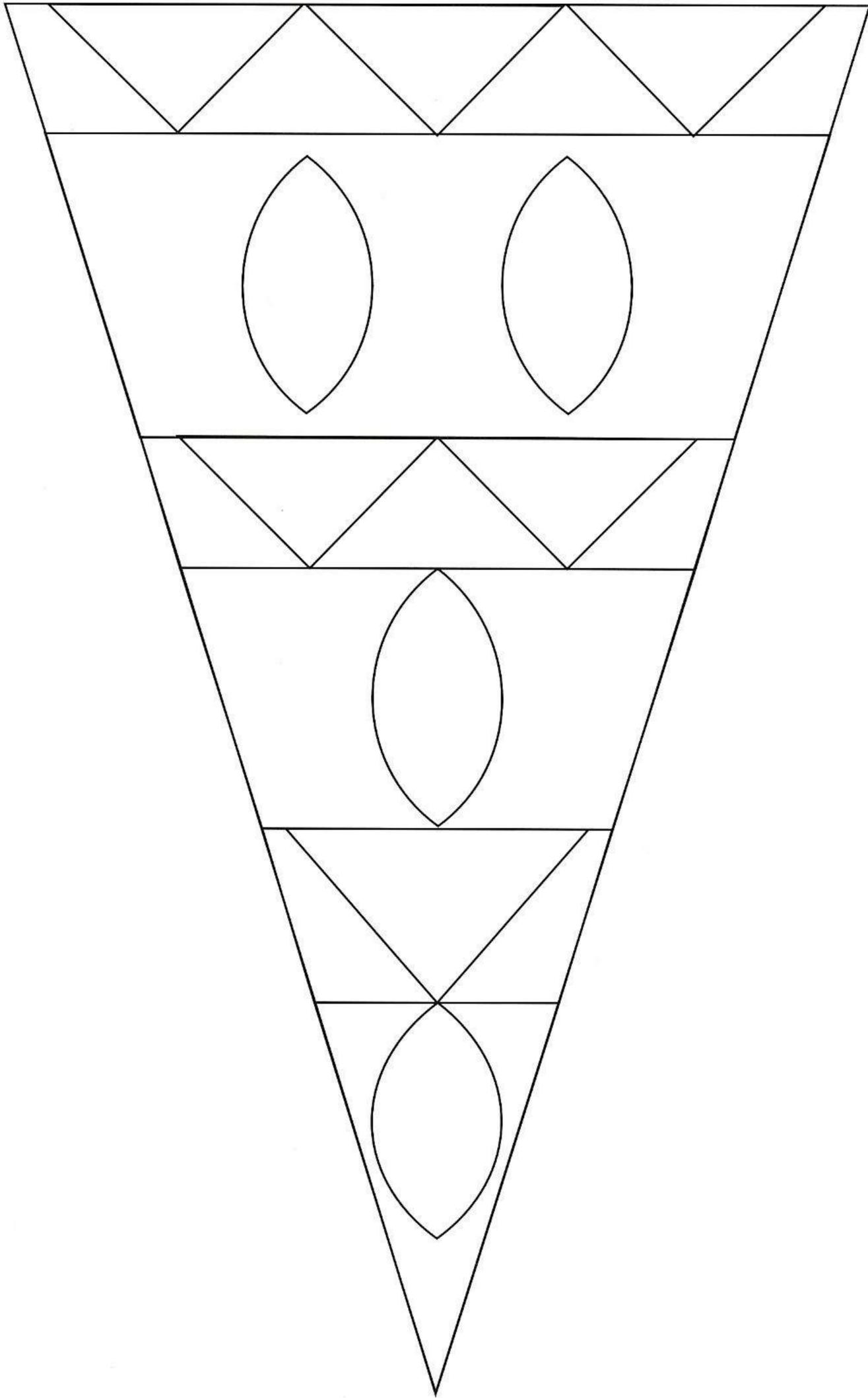


**Left Side**  
*10th from top*



**Left Side**  
*11th from top*

**Left Side**  
*12th from top*



**Left Side**

*13th from top*



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## About The Author

A class at the University of Tennessee, Southern Appalachian Folk Culture, was Brenda Manges Papadakis' introduction to quilting. After writing a research paper on quilting, Brenda knew she wanted to make a quilt. "Since the early nineteen seventies," she says, "I've been doing just that. Most of all, I enjoy the drafting and designing."

This preference reflects Brenda's background as a mathematician. She holds a B.S. in Mathematics Education, and an M.S. in Special Education, both from the University of Tennessee. A teacher for twenty-three years, she has taught a wide range of students, including the learning disabled, mentally retarded and those gifted in mathematics and science.

Brenda's extensive teaching experience enhances her popular quilting classes, which she began in 1991. She specializes in Amish and Japanese quilting and designs, as well as Baltimore Appliqué. Her quilt teaching credits include workshops in Japan, where she developed a group of Baby Jane® enthusiasts. Her present relationship with Jane A. Blakely Stickle has resulted in a fascination for miniature patterns, and an abiding interest in women's history.

In the photograph above, Brenda is proudly holding daughter Denise's first quilt. Brenda and her husband Pete, parents of four children, live in Indianapolis, Indiana.



*Hannah's Homespuns* by  
Brenda Papadakis, Indianapolis,  
Indiana, 1992. Quilted by Janet  
Spears, Lebanon, Indiana.  
60 x 60 inches.



In War Time, 1868.

Pieces. 5602.

Jane of the Gables

CRAFTS / HOBBIES

Calling all lovers of quilts, patterns and quilt history! In *Dear Jane*, a twentieth century quilting teacher meets a nineteenth century quilt-maker! Brenda Manges Papadakis has lovingly recreated the two hundred twenty-five patterns from the celebrated Jane A. Blakely Stickle quilt.

Accompanying the patterns are a remarkable series of letters from Brenda to Jane, drawing us into the historical context of Jane's achievement and connecting her to our quilting lives today. Among the patterns and letters you will find a dozen quilts from the 1990's, all inspired by Jane's supreme example of quilting artistry in 1863.

For the past five years, Brenda's meticulous research has been a devoted labor of love, not only for a splendid quilt but also for the woman who created it. You will be moved by her letters to Jane, and enlightened about the times in which she lived. You will also be kept delightfully busy with the large collection of blocks which challenge you to create your own Baby Jane quilt.

