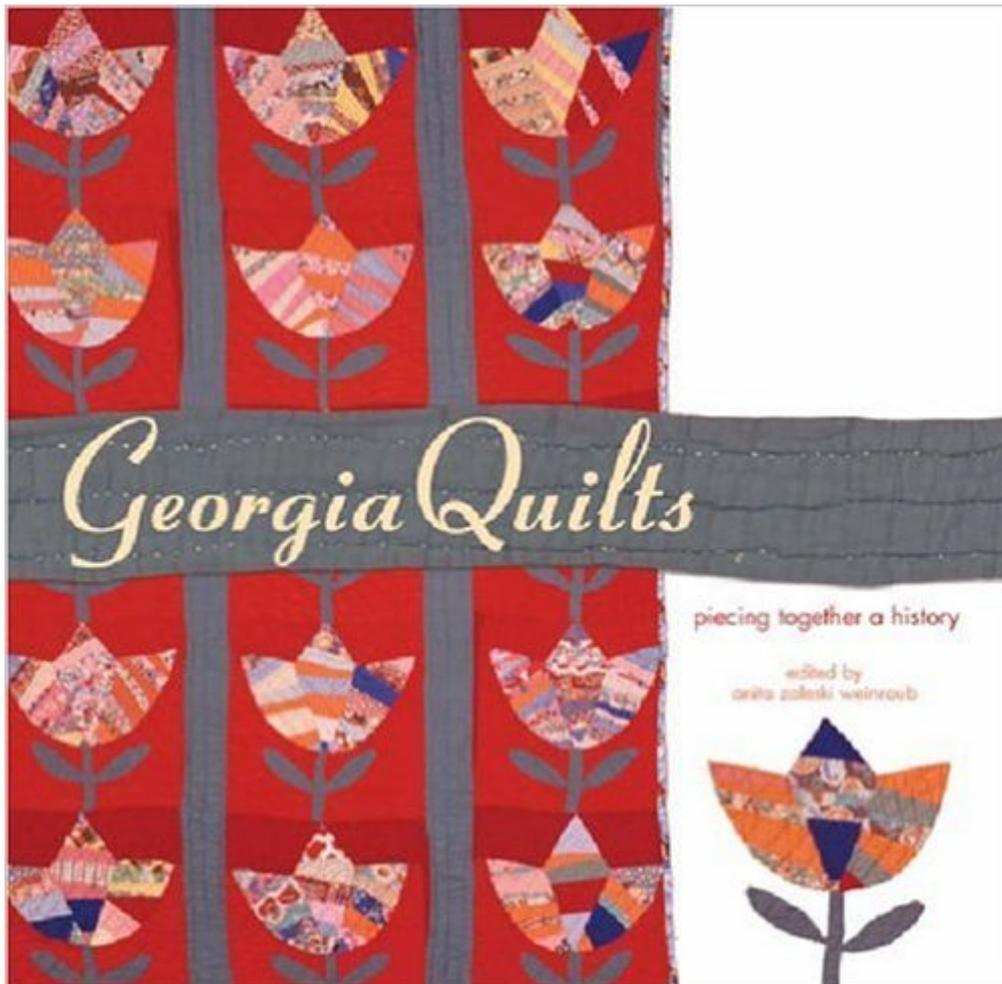


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# Georgia Quilts: Piecing Together A History (Wormsloe Foundation Publication Ser.)



## Synopsis

This abundantly illustrated volume arises out of the painstaking work of the Georgia Quilt Project, the most authoritative survey of quilts and quiltmakers ever undertaken in the state. Georgia Quilts showcases the diversity of quilting materials, methods, and patterns used in the state from the nineteenth century to the present and reveals how quilts serve as conduits of history and culture. From plain bed coverings of fabric scraps to exquisitely wrought pieces made for the "best bed," each of the 120 examples featured in the book tells its own story of abundance or want, peace or war, tradition or novelty. Instead of the usual chronological approach taken by many quilt histories, Georgia Quilts looks at a number of themes through which the common story of the state, its people, and its quilting legacy can be told. Chapters follow various threads of the craft, including Civil War-era quilts, the cotton economy, quilting groups, feed sack quilts, everyday and fine-craft quilts, and special-occasion quilts, including those made as gifts to honor athletes at the 1996 Olympic games. The volume's contributors have a deep knowledge of, and strong personal ties to, quilt history and quilting in Georgia. The Georgia Quilt Project, beginning in 1990, has documented more than 9,000 quilts. Volunteers conducted dozens of Quilt History Days around the state, interviewing quilt owners and examining and photographing their quilts. The 120 quilts included in this book have been chosen from the thousands seen by the Project. Some are notable for their beauty, rarity, or workmanship; others are simple, functional objects that have been cherished for their ties to family history. All have their own stories to tell about family, community, and the desire to leave something tangible behind.

## Book Information

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## Customer Reviews

I am still poring over this beautifully formatted and photographed book, and I've owned it for six weeks. It is a joy to behold and an important addition to current knowledge of textile and quilt history. It is notable for the new quilts it brings to light and for the sheer number of quilts from the various eras in Georgia's long history. Clearly the quilt search that produced it was far-reaching, ambitious. GEORGIA QUILTS also should interest quilt historians for the light it throws on quilts of the Deep South. Those seeking trends or commonality of patterns, textiles, quilting traditions, and other elements of the quilter's art now have another important resource. In short, it is a beautiful book, filled with well-rendered full-page photographs of quilts not previously seen in print, with vintage photographs to provide context. Buy it for the quilts you will see, if for no other reason. It cannot fail to please. The decision to organize the quilts by something more meaningful than chronology suggests the complexity of the body of quilts and offers options for deeper exploration of trends and issues. In this choice, the editors have the fine KANSAS QUILTS as precedent. A problem associated with such a decision, of course, is a possible lack of consistency in the quality of treatment and approach to the items studied. GEORGIA QUILTS shows some of the problematic effects of this approach. For instance, some writers speculate more freely than others. When addressing the appearance of a blue-green color popular sometime around or just after the Civil War, the writer states the color visible today is "probably" the result of a fabric fade from a two-step home dye process.

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