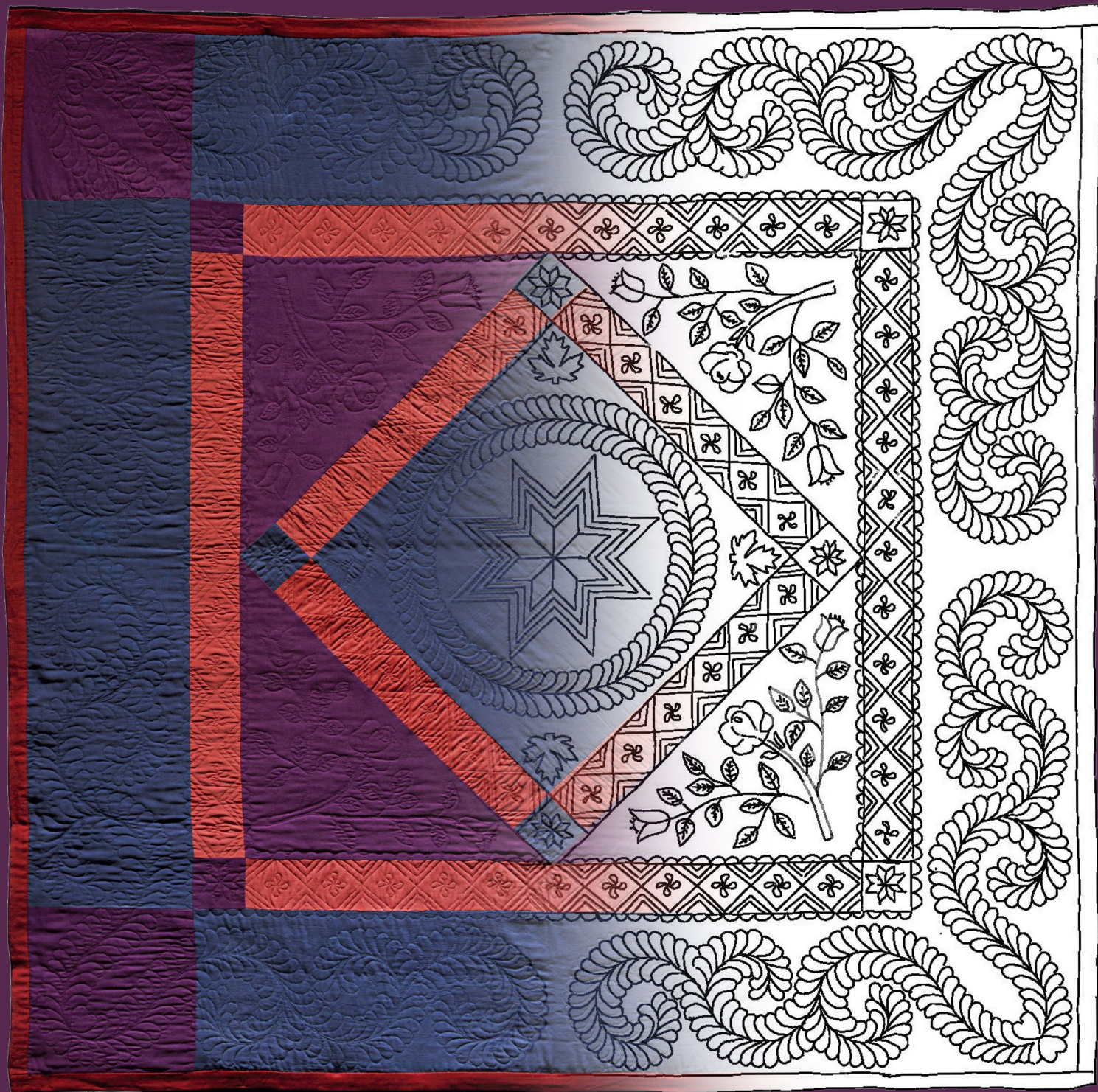


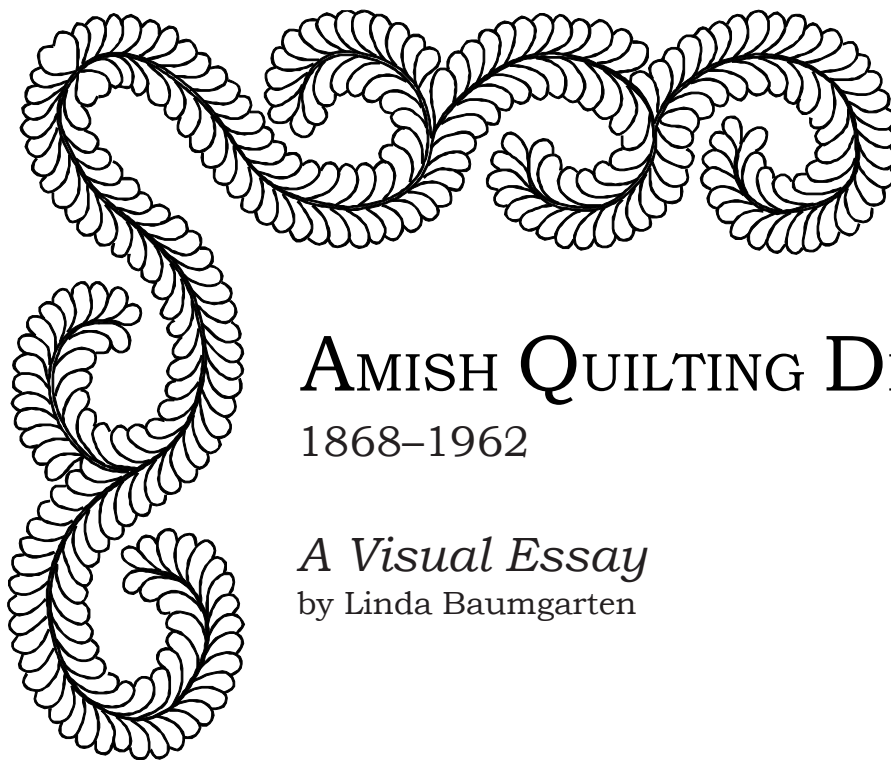
AMISH QUILTING DESIGNS

1868–1962

A Visual Essay

by Linda Baumgarten





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Amish quilts have long graced gallery walls and inspired scholarly and often visually sumptuous publications. The quilts are known for bold piecing using solid textiles and rich colors. The quilting stitches, however, are far less obvious and more difficult to document, study, and compare. The purpose of this “visual essay” is to reveal Amish quilting patterns through line drawings of the stitching found in 82 Amish quilts dating from 1868 to 1962.

Williamsburg, Virginia 2025

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Introduction

Amish People and their Quilts

Scores of scholarly articles and books have told the history of the Amish peoples, first in Europe and then in America. The Amish follow the Christian denomination that had its origins in the Protestant Reformation of the 1500s and 1600s, especially in some areas of Germany and German-speaking regions of Switzerland and France. The group believed in adult—not infant—baptism and separation of church and state. The movement went through a number of schisms, and those who followed leader Jakob Ammann (1644–1730) became known as the Amish. Members began immigrating to America by the mid-eighteenth century, settling first in Pennsylvania and then eventually spreading west into Ohio, Indiana, Iowa, Illinois, Kansas, and Wisconsin.¹

Distinguished scholar Janneken Smucker has stated, “Despite much speculation, there is no coherent narrative that explains the development of quiltmaking among the Amish....Simply stated, no study has drawn on enough dated examples of quilts to document credibly when, where, or why Amish quiltmaking began.”²

What is known is that Amish women began quilting relatively late in the history of American bedcovers—sometime during the second half of the nineteenth century—and the practice didn’t become widespread until the late nineteenth century.³ Surviving quilts and longstanding scholarship reveal that most Amish women historically selected unpatterned textiles, often of dark or saturated colors, to create quilts using the piecing technique. Although they typically were slow to adopt the newest trends, Amish quilters were not a monolithic group; their products reflect regional variations and changes over time as quilters gradually responded to outside influences, textile availability, and new design and color trends.⁴

Originally made for close family and friends, Amish quilts became valuable outside the Amish community because the solid-colored textiles combined with bold piecing seemed to resemble dramatic pieces of abstract art when first hung on gallery walls. Scholars and collectors compared Pennsylvania Center Diamond and Framed quilts with abstract paintings by artists such as Josef Albers and Frank Stella. By the third quarter of the twentieth century, Amish quilts resonated positively with an audience increasingly familiar with modern abstract art.

1 See especially Janneken Smucker’s concise history titled “Who Are the Amish?” in Janneken Smucker with Leslie Umberger, Faith and Stephen Brown, and Stephanie Stebich, *Pattern and Paradox: The Quilts of Amish Women* (Washington, D. C.: Smithsonian American Art Museum, 2024), p. 11.

2 Janneken Smucker, *Amish Quilts: Crafting an American Icon* (Baltimore: The Johns Hopkins University Press, 2013), p. 24.

3 Eve Wheatcroft Granick located a few quilts in inventories of Amish decedents that dated before the middle of the nineteenth century; see Eve Wheatcroft Granick, *The Amish Quilt* (Intercourse, PA: Good Books, 1989), p. 29. For further discussions about the origins of Amish quilting, see the following sources: Smucker, *Pattern and Paradox*, p. 27; Janneken Smucker, Robert Shaw, and Joe Cunningham, *Amish Abstractions: Quilts from the Collection of Faith and Stephen Brown* (San Francisco: Fine Arts Museums of San Francisco and Pomegranate Communications, 2009), p. 13; Robert Bishop and Elizabeth Safanda, *A Gallery of Amish Quilts: Design Diversity from a Plain People* (New York: E. P. Dutton & Co., Inc., 1976), p. 15; and Patricia Herr, “Quilts within the Amish Culture,” in Donald B. Kraybill, Patricia T. Herr, and Jonathan Holstein, *A Quiet Spirit: Amish Quilts from the Collection of Cindy Tietze and Stuart Hodosh* (Los Angeles, CA: UCSA Fowler Museum of Cultural History, 1996), p. 45.

4 Smucker, *Pattern and Paradox*, pp. 27–29.

Amish Quilting Motifs

Despite the wealth of scholarship, one aspect of Amish quilts has not been as thoroughly explored or published: the quilting itself.⁵ Colorful piecing is much easier to see and capture in photographs than the less obviously visible stitching that holds the layers together. In fact, the intricate stitching patterns sometimes appear to belie the apparent abstraction of the piecing (see cover illustration). This study presents a Catalog of 82 drawings that highlight the quilting motifs in bedcovers made by American Amish people. In the drawings, the quilting is shown as a series of thin black lines and the piecing in red lines. In the small-scale overall thumbnails, red lines indicate where the colors change, but do not necessarily include every piecing seam. If a pattern is a repeat, only a section of the piecing may be shown to suggest the pattern. Some of the drawings may have slight inaccuracies or parallax distortions, depending on the quality of this author's sketches and photographs from which the drawings were created.

Special attention is paid to quilts with known dates, since these examples are important steppingstones to understanding the use and genesis of specific designs.⁶ This study includes drawings of 37 quilts on which dates are inscribed. Those dated quilts are listed first, numbers 1 through 37, arranged in date order from 1868 to 1951.

Initials, when present, do not necessarily refer to the maker of the quilt, but may indicate the beneficiary of a gift. The quilter was known to her intimates and recipients and probably could not foresee a time when museums and authors would be searching for her identity.

Judging by the 82 quilts drawn for this study, as well as other known quilts that are not yet drawn, general trends are evident in Amish examples from the 1860s to the early 1960s. Amish quilts typically have wide borders on all four sides, which serve as

canvases for various quilted motifs including cables, feathers, fiddlehead ferns, and abstract baskets, (see Appendix A–E). Simpler borders may have repeated multiline fans or angled parallel lines. Center fields sometimes feature concentric stars and large feather wreaths (Appendix F). Smaller feathered circles or wreaths are also used as fillers (Appendix G).

Regional variations are evident in Amish quilting (Appendix H). Especially in Pennsylvania, flow-ers often include simplified tulips, twining vines in borders, or sprays of roses and tulips that fill large, pieced triangles. In quilts from Ohio, Indiana and other areas sometimes grouped together as the “Midwest,” repeated pieced designs are especially popular, in which case the stitching either follows the outlines of the piecing or overlays the piecing with parallel straight lines or grids. In common with Pennsylvania, quilts from the Midwest often incorporate feather borders and circles.

Variations of feathers are the most popular motifs in the 82 quilts sampled here. Feather circles and wreaths are used in about 43% of quilts (Appendix F–G), while running feather vines, often curving gracefully inside the wide Amish quilt borders, also appear in about 43% of quilts (Appendix B–C). Variations of cables are found in about 39% of the quilts (Appendix A), and tulips appear in about 28% of the 82 quilts. See the index of designs at the end to identify additional specific motifs.

Influences

British scholar Dorothy Osler has argued that Welsh quilts may have influenced those made by Amish women, especially in Pennsylvania and Ohio, where Osler has documented communities of Welsh immigrants living close by Amish settlers.⁷ It is true that the Center Diamond piecing pattern does appear in both Welsh and Amish quilts (fig. 1 A–C).

5 For publications that do include drawings of Amish quilting patterns, see Linda Baumgarten and Kimberly Smith Ivey, *Four Centuries of Quilts: The Colonial Williamsburg Collection* (Williamsburg: Colonial Williamsburg Foundation in association with Yale University Press, 2014), chapter 15; Janice Tauer Wass, *Illinois Amish Quilts: Sharing Threads of Tradition*, (Springfield: Illinois State Museum, 2004), appendix C; and Pepper Cory, *Quilting Designs from the Amish* (Lafayette, CA: C & T Publishing, 1985).

6 Relatively few Amish quilts were dated or signed. Janneken Smucker has identified 269 dated Amish quilts. They are listed in Janneken Lysbeth Smucker, “From Rags to Riches: Amish Quilts and the Crafting of Value,” PhD dissertation 2010, University of Delaware, p. 53, footnote 86, and Appendix A, pp. 382–398.

7 Dorothy Osler, *Amish Quilts and the Welsh Connection* (Atglen, PA: Schiffer Publishing Ltd., 2011), figs. 4.2 and 5.13.

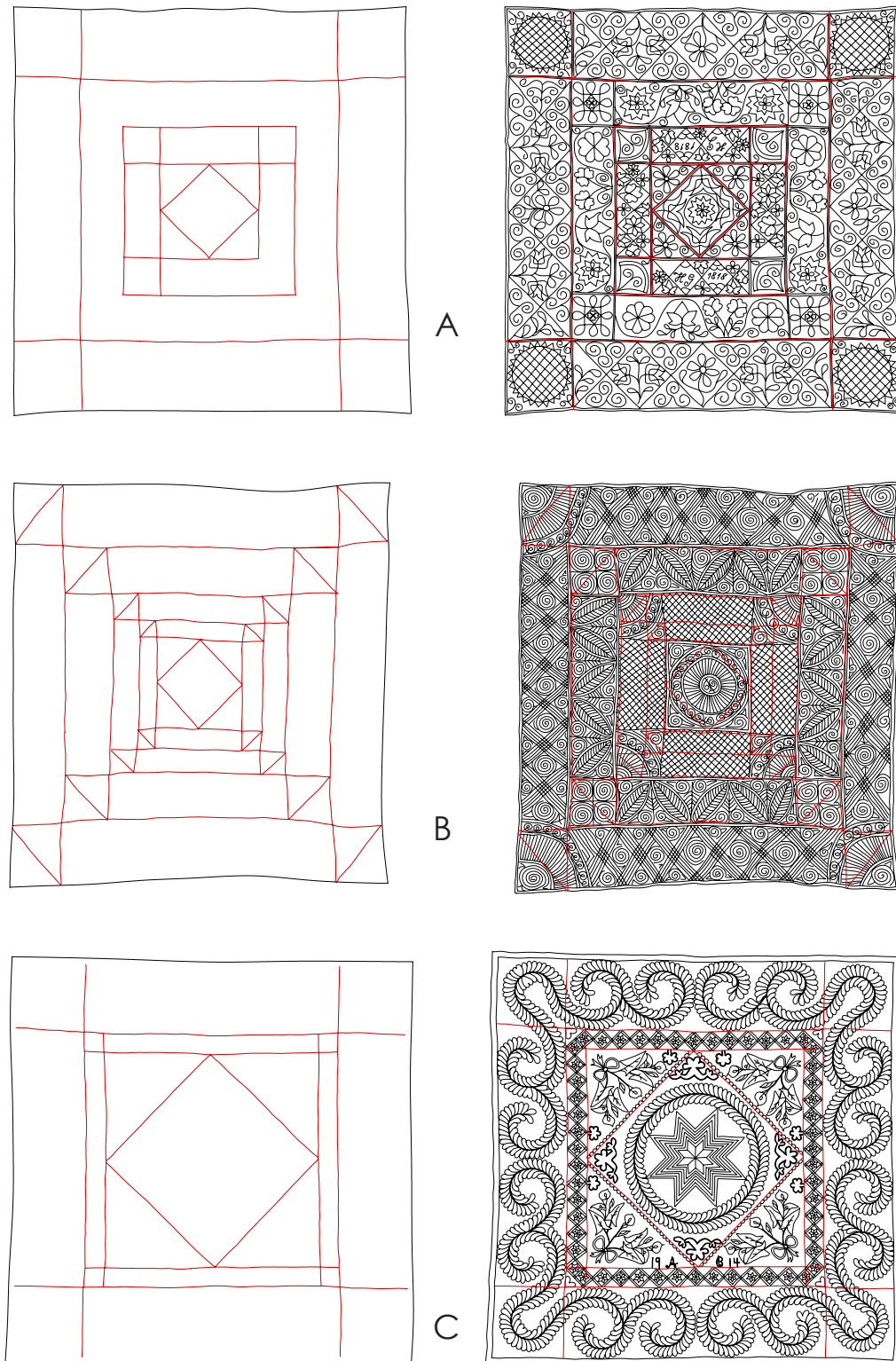


Fig. 1, A–C. Drawings comparing Center Diamond quilts by Welsh makers (A–B) and a Pennsylvania Amish maker (C). A. Unidentified quilter, Wales, United Kingdom, signed HG and dated 1818, silks and cottons, International Quilt Museum, Ardis and Robert James Collection, 2006.043.0063; B. Unidentified quilter, Wales, United Kingdom, 1890–1910, wools, International Quilt Museum, Gift of the Robert and Ardis James Foundation, 2005.058.0002; C. Unidentified Amish quilter, Lancaster County, Pennsylvania, signed AB and dated 1914, wools, International Quilt Museum, gift of Clyde E. and Joan B. Shorey, 2006.056.0001, see Catalog no. 17.

However, variations of the Center Diamond design can also be found on bed covers made in the United Kingdom, the American colonies, and in the later states, dating from the eighteenth and nineteenth centuries.⁸ As for stitching, Welsh quilting makes heavy use of tight spirals and dense patterns unlike the typical designs found in Amish examples. Amish and Welsh quilts may share similarities in piecing and material choices, but, for the most part, the makers diverged in their choice of quilting motifs.⁹

The motifs used most often in Amish quilting, including feather variations and cables, were not unique to the Amish. Cables can be traced back in time to ancient Rome and continued in popularity on European and American decorative arts—including bed covers—to the present. Similarly, feathers are found on non-Amish bed quilts and women's quilted petticoats, or skirts, of the eighteenth and nineteenth centuries, and the well-established motif never went entirely out of use.¹⁰ Amish quilters probably observed the bedcovers, clothing, and furnishings of their close non-Amish neighbors, and adapted motifs and styles to their own bed quilts, typically at a somewhat later date.

Comparisons: Two 1860s Quilts

Drawings like those presented in the Catalog make it easier to compare quilts from different collections and varying regions. Every surviving quilt is the by-product of a human story set within a larger community, making such comparisons especially valuable. A quilt can potentially speak of the environment and imagination of the woman who conceived it, the family and friends who may have helped her design or stitch it, and perhaps the loved one who received it. Some quilts may be signed, dated, or accompanied by family history. Such is the case with a blue cotton wholecloth quilt in the collections of the Indiana State Museum, signed and dated in the stitching, “GD 1869” (fig. 2A and Catalog no. 2). The quilt features an all-over double-line grid in the center field bordered by seven-line cables and eight-pointed stars in each of the four corners.

In 1989 Eve Wheatcroft Granick wrote that the quilt “was brought to Indiana by an Amish family who originated in Lancaster County, where the quilt was likely made.”¹¹ Granick does not footnote the source for the statement, although perhaps the information came from family history related

8 For non-Amish quilts with Center Diamond designs, see Patricia Cox Crews and Carolyn Ducey, eds. *American Quilts in the Industrial Age, 1760–1870* (Lincoln and London: University of Nebraska Press, 2018), pp. 119, 142, 178, 179, 180, 182, 188, and 219; Dorothy Osler, *North Country Quilts: Legend and Living Tradition* (Dyrham: Bowes Museum, 2000), pp. 13, 15, 16, 18, and 31; and Baumgarten and Ivey, *Four Centuries of Quilts*, pp. 95, 97, and 99. An 1815 white counterpane in the Colonial Williamsburg collections has an embroidered center diamond within a square. The triangles between the diamond and square are filled with triple-branch sprays of tulips somewhat reminiscent of the center diamond quilting on Lancaster, Pennsylvania, Amish quilts, Accession number 2025-83. This is not to suggest that the Virginians influenced Amish quilts, but that a triple branch of flowers filling a triangle is not uniquely Amish.

9 Osler, *Amish Quilts and the Welsh Connection*, discusses the differences in quilting styles between Welsh and Amish on page 122. One can identify a few individual quilting motifs that are shared between the Welsh and Amish quilters, especially repeating individual leaves that angle left and right in alternation (sometimes referred to as “Pumpkin Seeds”) and diamonds (or squares on point) enclosing symmetrical four-petal flowers. These motifs show up in both Welsh and Amish groups, but also in British quilts from Yorkshire and other areas in the northern United Kingdom. For examples, see Colonial Williamsburg Foundation’s Welsh quilt # 2013.609.5; International Quilt Museum’s Welsh wholecloth quilt # 2006.007.0001; IQM’s Sanderson Star, #2010.016.0004; a Welsh quilt at the St Fagan’s National Museum of History, #61.114.1, published online at <https://museum.wales/collections/online/object/6850b635-02ab-379e-b53a-ac0ef8905d38/Quilt/> and a Yorkshire quilt made 1845–1850 published in Janet Rae et al, *Quilt Treasures of Great Britain: The Heritage Search of the Quilters’ Guild* (Nashville, TN: Rutledge Press, 1995), fig. 71.

10 For an ancient cable design, see the mosaic floor found at Prima Porta near Rome, 130–150 C.E., Metropolitan Museum of Art, acc. no. 45.16.2. For drawings of cables on European and American quilts, see Baumgarten and Ivey, *Four Centuries of Quilts*, p. 24 (Colonial Williamsburg acc. no. 2005-94); p. 38 (Colonial Williamsburg acc. no. 1976-59); p. 68; (Colonial Williamsburg acc. no. 1936-57); and p. 219 (Colonial Williamsburg acc. no. 1983.609.1). For feathers on imported and American-made quilted petticoats, see Linda Baumgarten, “The Layered Look’ Revisited,” *Dress* 47:2 (2021), fig. 1A–C, p. 183 and fig. 7B, p. 189.

11 Granick, *The Amish Quilt*, pp. 30–31. In 2011 Dorothy Osler agreed that this quilt was “possibly made in Pennsylvania.” Osler, *Amish Quilts and the Welsh Connection*, p. 68, fig. 3.11. The quilt can be seen online at <https://www.internationalquiltmuseum.org/quilt/20050550001>.

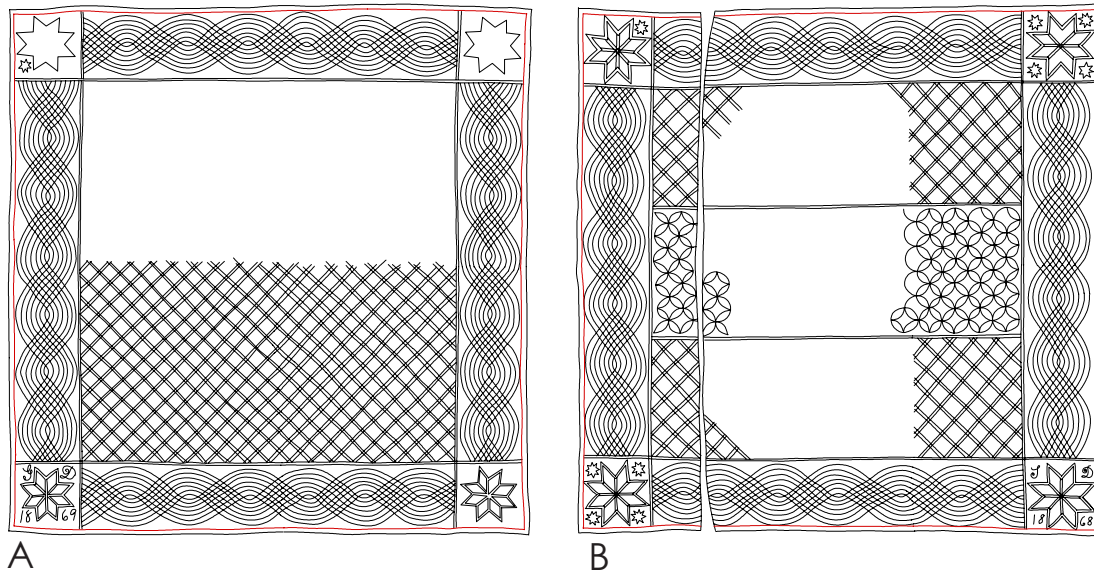


Fig. 2A–B. Drawings of two wholecloth quilts probably by the same quilter or designer. A. Unidentified Amish maker, possibly Pennsylvania, signed GD and dated 1869, cottons, Indiana State Museum and Historic Sites, David Pottinger Collection of Indiana Amish Quilts, 71.989.001.0423, see Catalog no. 2; B. Unidentified Amish maker, possibly Pennsylvania, signed SD and dated 1868, wools, International Quilt Museum, gift of David Wheatcroft and Eve Wheatcroft Granick, 2005.055.0001, see Catalog no. 1.

personally to the author or collector. The museum's object files state that the quilt was obtained from the David Pottinger Collection of Indiana Amish Quilts.¹²

With the benefit of line drawings for easy comparison of the quilting motifs, it becomes clear that the 1869 quilt is closely related to another wholecloth example dated one year earlier, now in the collections of the International Quilt Museum (fig. 2B and Catalog no. 1). Constructed of dark blue wool, the second quilt survives as two fragments. The quilt has a center field partitioned into three parts, with overlapping circles ("Orange Peel") in the middle and double-line grids in the two adjacent panels. Like the 1869 quilt, the borders are filled with seven-line cables with eight-pointed stars in the four corners. One corner carries the stitched-in signature "SD 1868." The quilt was obtained from collector and scholar David Wheatcroft, who attributed it to Lancaster County, Pennsylvania. Wheatcroft had purchased the quilt from an Amish man who bought and sold quilts, although Wheatcroft was not able to learn where the original Amish dealer or collector purchased it.¹³

The quilting similarities suggest that the two examples were probably drawn by the same individual or that they originated in the same family—but where and who? Was Granick's information correct that the 1869 example was brought to Indiana from Lancaster County, Pennsylvania—or could it have been made in Indiana? Comparisons of the stitching with other quilts in the Catalog are suggestive but not definitive. Although double-line eight-pointed stars are used in Pennsylvania Amish quilts (see Catalog nos. 8, 23, and 35), they are not unique to the Amish. The interwoven multiline cable appears in Pennsylvania in a 3-line version (Catalog nos. 14 and 62) and in Indiana or Ohio and Illinois in 5-line versions (Catalog nos. 29 and 42). The closest cable design, a similarly elongated 6-line cable, occurs in an Indiana quilt dated 1925 (Catalog no. 22) more than 50 years later. Until additional comparative examples with credible histories can be found, the origins of the two quilts will likely remain speculative.

¹² Object file for quilt 71.989.001.042, Indiana State Museum, provided to author in person on 9/14/2015.

¹³ The original Amish collector/dealer's name was unclear but may have been David Reo(?). Notes relating to the quilt's acquisition come from the object file for quilt 2005.055.0001, E-mail from Sarah Walcott to Linda Baumgarten, dated June 23, 2025.

Comparisons: The Compote Group

Drawings of Amish quilting patterns can also suggest connections and design sources that were previously unrecognized (figs. 3A–B). According to the family story, Mattie King Stoltzfus (1893–1971) of Lancaster County, Pennsylvania, created a Center Diamond quilt with the help of her daughter Lydia (1918–2003) (fig. 3A and Catalog no. 55). Although the quilt is not dated on the piece, tradition holds that daughter Lydia received it at the time of her marriage to David Renno in 1941.¹⁴ The center is filled with concentric six-pointed stars enclosed by a feathered wreath, with two different sizes of branching flower sprays placed outside the wreath. The narrow inner borders have repeated four-petal flowers within squares on point, and the wide outside borders are embellished with S-curved feather scrolls. It may

have been the atypical motif in the outer corners that caught the attention of collectors Ardis and Robert James: a realistically rendered footed bowl of fruit, or compote. According to a 1987 letter from the dealer Joe Sarah to Ardis James, the Amish daughter Lydia Stoltzfus Renno took credit for the compotes in the corners. Mr. Sarah states in his letter, “Mrs. Renno tells the story that it was she who came up with the idea for this motif and her mother told her that the quilt was going to be hers and that she could have it the way she wanted it. But, if the compote of flowers and fruit was her choice, she (i.e., the daughter) would have to do the quilting herself. Mrs. Stoltzfus said that she did not have time to do quilting of this complexity, but Mrs. Renno says that she has always felt that her mother was hesitant to fly in the face, if you will, of tradition or to test the acceptability of the practice in the Amish church. So, Mrs. Renno—

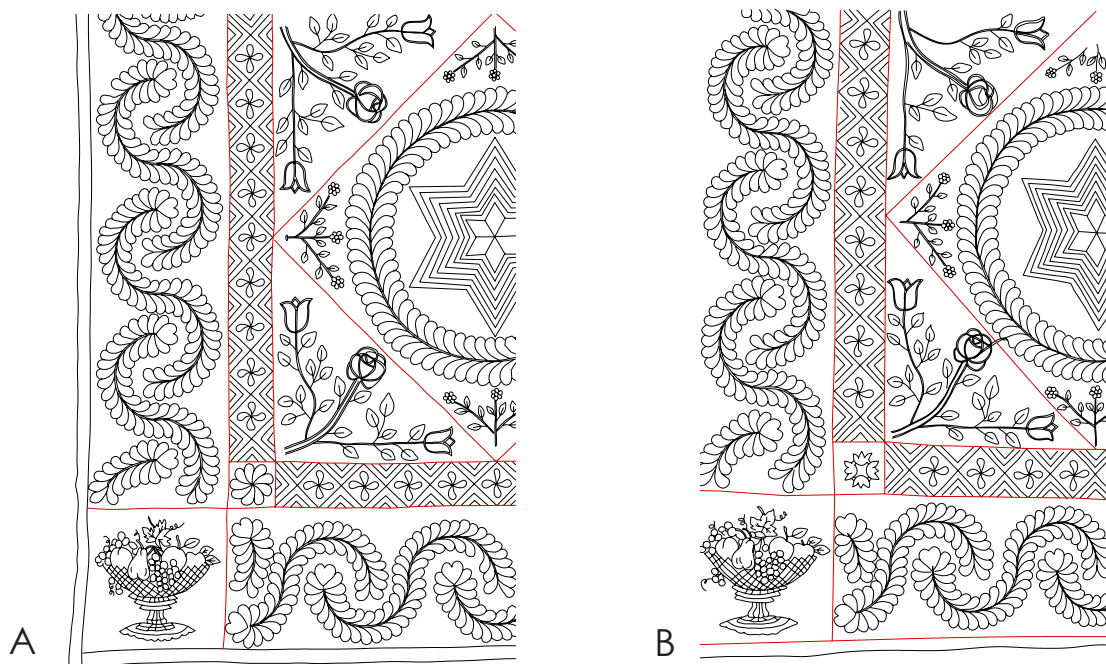


Fig. 3 A–B. Detail sections of two Center Diamond quilts showing similarity of quilting pattern and the use of a compote of fruit in the corners. A. Mattie King Stoltzfus and daughter Lydia Stoltzfus (later Mrs. David Renno), Lancaster County, Pennsylvania, probably ca. 1941, wool, International Quilt Museum, Ardis and Robert James Collection, 1997.007.0220, see Catalog no. 55; B. Unknown quilter, Lancaster County, Pennsylvania, 1915–1940, wools, Lancaster History, Heritage Center Collection, Esprit Quilt Collection, P.02.51.11, see Catalog no. 54.

¹⁴ A photograph of the quilt is online at <https://www.internationalquiltmuseum.org/quilt/19970070220>. The family genealogy can be corroborated by 1930 and 1940 U. S. Federal census records, which record Abram F. Stoltzfus as a farmer living in Upper Leacock, Lancaster, Pennsylvania, with his wife Mattie Stoltzfus and a daughter Lydia K. Stoltzfus. Lydia's marriage to David Renno is recorded online <https://ancestors.familysearch.org/en/LHK8-Q9J/david-y.-renno-1919-1998> accessed 7/18/2025. See also the following online sources. https://www.ancestry.com/family-tree/person/tree/201088175/person/132637433029/facts?_phsrc=CUW596&_phstart=successSource and https://www.ancestry.com/search/collections/60525/records/162625951?tid=201088175&pid=132637433030&queryId=245e6a19-295f-4889-9f3f-b516af85d343&_phsrc=CUW597&_phstart=successSource.

then Lydia Stoltzfus—quilted the urns in the corner blocks.”¹⁵

Lydia may have chosen the fruit compotes or “urns” and quilted them herself, but she did not design them. Instead, the motif matches one on a hand towel used much earlier in the same Lancaster County Amish community. In 1915, an Amish woman named Rachel Smoker embroidered and signed a red on white hand towel with her initials “RS” and the phrase “From Aunt Rachel Smoker 1915,” along with outline stitched calla lilies, two small vases of tulips, and a large footed bowl of fruit matching that on the quilt.¹⁶ The fruit bowl and other motifs on the towel probably came from commercially published patterns intended for the highly popular redwork outline embroidery.¹⁷

Adding complexity to the story is the fact that bride-to-be Lydia Stoltzfus’ quilt was not the only one with the compote motif in the corner blocks: two additional quilts have similar compotes in the outer corners. The first of the two is in the collections of the Lancaster History Museum (fig. 3 B, Catalog no. 54). Not only does the quilt have fruit compotes in the corners, the quilting on the remainder of the bedcover is nearly identical: concentric stars inside a feathered wreath, rose and tulip sprays, four-petal flowers within squares on point, and feathered vines. Further, the two quilts are almost identical in size.¹⁸ Although the maker of the Lancaster History Museum example is not known, the quilt must come from the same community—and possibly from the same designer, maker, or family. But are both quilts about the same date? After all, the embroidered towel with compote was dated 1915, three years before Lydia was born.

A third quilt further complicates the question of date (fig. 4, Catalog no. 18). Formerly in the collections of The People’s Place Museum in Intercourse, Pennsylvania, and now unlocated, the quilt has what appears to be the same bowl of fruit—now angled in the corners—and a similar center star within a feathered wreath.¹⁹ However, the feathered border is different, and a grid fills the quadrants outside the central diamond. This quilt is dated in the stitching “1914,” one year earlier than the redwork towel and more than 25 years before Lydia Stoltzfus Renno and

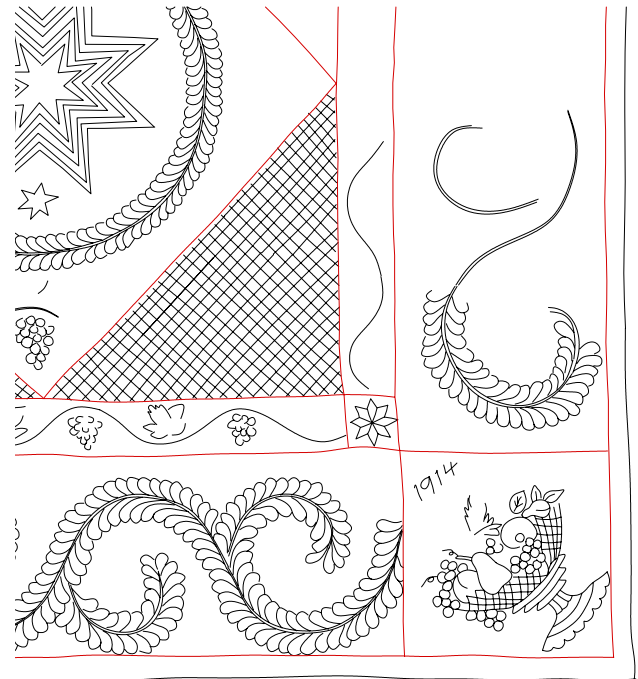


Fig. 4. Center Diamond quilt with compote of fruit angled in the corners. Unknown quilter, Lancaster County, Pennsylvania, dated 1914, location unknown, see Catalog no. 18.

15 Handwritten letter to Ardis James from dealer Joe Sarah, dated 1/9/1987, object files for accession number 1997.007.0220 at the International Quilt Museum, Lincoln, Nebraska, and e-mail to Linda Baumgarten from Carolyn Ducey, then the Ardis B. James Curator of Collections at the International Quilt Museum, 5/9/2024.

16 The towel is illustrated in Patricia T. Herr, *Amish Arts of Lancaster County* (Atglen, PA: Schiffer Publishing Ltd., in association with the Heritage Center of Lancaster County, 1998), fig. 150. It is not yet clear whether the two compote motifs in the towel and quilt are the same size.

17 Herr’s *Amish Arts of Lancaster County* gives more examples of redwork from the Lancaster County community on pages 76 and 81–83. For more on redwork outline embroidery in the wider community, see Deborah Harding, *Red & White: American Redwork Quilts* (New York: Rizzoli, 2000) and Elizabeth V. Warren with Maggie Gordon, Joanna S. Rose, and Martha Stewart, *Red and White Quilts: Infinite Variety* (New York: Skira Rizzoli and the American Folk Art Museum, 2015), esp. chapter 10, pp. 330–337.

18 Lydia’s wedding quilt at IQM measures seventy-seven by seventy-six inches (196 x 193 cm), and the second quilt from Lancaster History Museum measures seventy-six and a half inches square (194 cm). These measurements are within the margin or error when measuring a large, somewhat stretchy quilt.

19 The quilt’s current location is unknown to this author, so I have not been able to study it to corroborate the accuracy of the drawing. The quilt was published in Rachel and Kenneth Pellman, *The World of Amish Quilts* (Intercourse, PA: Good Books, 1984), fig. 12.

her mother are believed to have finished the wedding quilt. Is Lydia's memory accurate that she quilted the compote as late as 1941, when she was about 23 years old? Who designed and quilted the second example that matches Lydia's quilt so closely, and did those quilters know about the much earlier 1914 example? Frustratingly, the answers are not yet clear. Perhaps drawings will help lead to future insights.

Summary

Although the piecing and stitching patterns suggest that Amish women were familiar with and probably influenced by the quilting of their non-Amish neighbors, the Amish typically adopted outside trends at a later date, after the styles were no longer the newest fashion. Janneken Smucker has termed this process "selective adaptation."²⁰ Eve Wheatcroft Granick uses the phrase "interaction and avoidance" to describe the process of borrowing some features from outside the community while also avoiding styles that are judged incompatible with a conservative lifestyle.²¹

Studying quilting designs and comparing similar examples underscores several important characteristics of Amish quilting. Many Amish women were not averse to using commercial patterns and pre-stamped textiles for some of their embroidered household linens, and they freely selected and adapted patterns from published sources for their quilting, as well.²² The compote motif, for example, almost

certainly originated in an outline embroidery pattern. Once a pattern was acquired or first used, Amish women did not hesitate to reuse it over many years; "brand new" was not necessarily "better." If the dating of the three compote quilts is accurate (see figs. 3 and 4), the motif was in use for more than a quarter century.

Amish women were conservative in their choice of design and sometimes returned to the same piecing and quilting designs (or they reused templates) over many years, making unsigned quilts difficult to date. As a group, the Amish tended to draw on the past; cables and feathers had been used for centuries before Amish women widely adopted (and adapted) them.

Amish quilters were not as isolated as might be assumed. And although Amish communities generally tended to avoid worldly influences, they were not monolithic; each community set its own standards for what was considered appropriate for their vehicles, farming practices, and household furnishings. Even within communities united by common religious traditions, regional variations and individual personalities are apparent. Isolating the quilting patterns by means of easily studied drawings may allow these regional differences and personal styles to emerge even more clearly in the future.



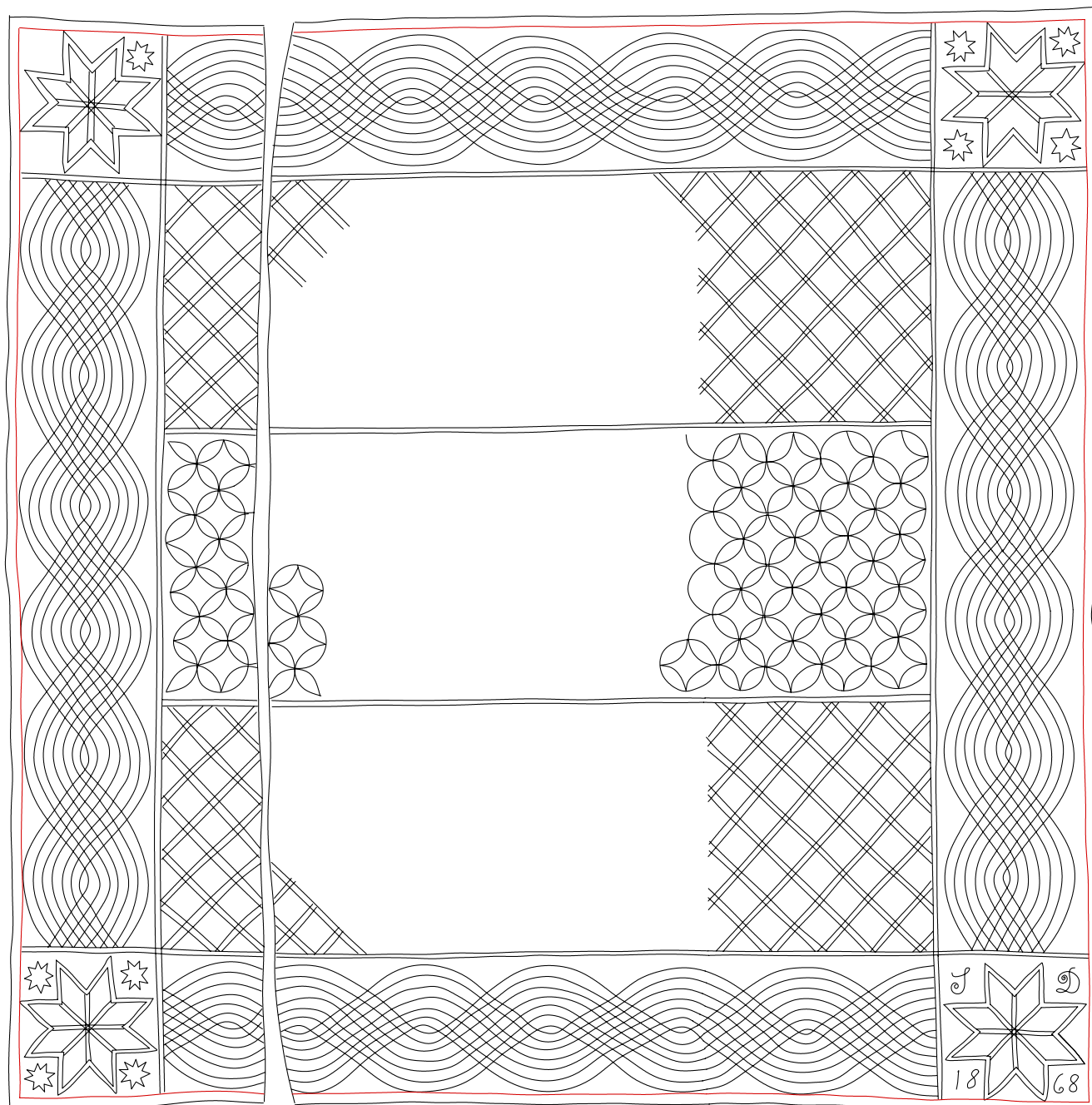
20 Janneken Smucker, Patricia Cox Crews, & Linda Welters, *Amish Crib Quilts from the Midwest: The Sara Miller Collection* (Intercourse, PA: Good Books, 2003), p. 25. See also Smucker's essay in Smucker, Shaw, and Cunningham, *Amish Abstractions*, especially pp. 11–13.

21 Granick, *The Amish Quilt*, p. 9.

22 Herr, *Amish Arts of Lancaster County*, pp. 81–83; Wass, *Illinois Amish Quilts*, p. vii, 8, 29–31, 113–114, and footnote 108; Smucker, Shaw, & Cunningham, *Amish Abstractions*, p. 17; Smucker, "From Rags to Riches: Amish Quilts and the Crafting of Value," pp. 34, 48, 97; Smucker, *Amish Quilts: Crafting an American Icon*, pp. 24, 54; Marin F. Hanson and Janneken Smucker, "Quilts as Manifestations of Cross-Cultural Contact: East-West and Amish-'English' Examples," *Uncoverings* 24 (2003): 99–130, esp. p. 121.

CATALOG

The following Catalog includes full or partial drawings of 82 Amish quilts made between 1868 and 1962, 37 of which are dated in the quilting or elsewhere on the object. The dated examples are listed first, beginning with the earliest, Catalog numbers 1 through 37. The undated quilts follow, grouped primarily by origins and design similarities. The drawings are intended as a resource for researchers and quilters in the hope that new insights and comparisons may be made possible. For permission to use a drawing in print or digital publication, contact Linda Baumgarten. lbaumgarten@cox.net. All internet links were current as of October 4, 2025.



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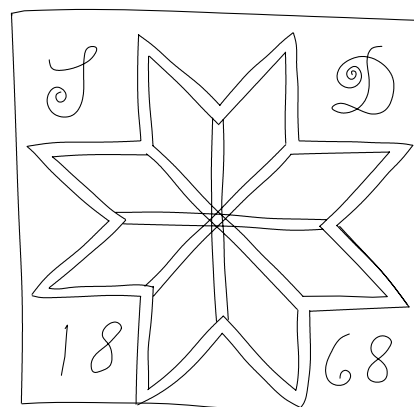
Whole Cloth Quilt

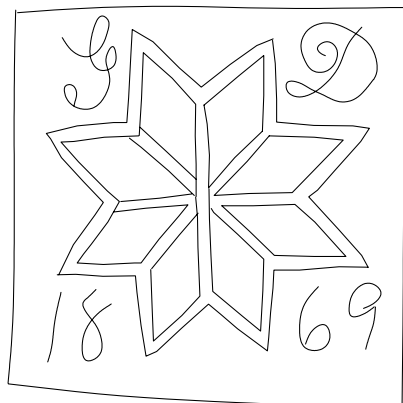
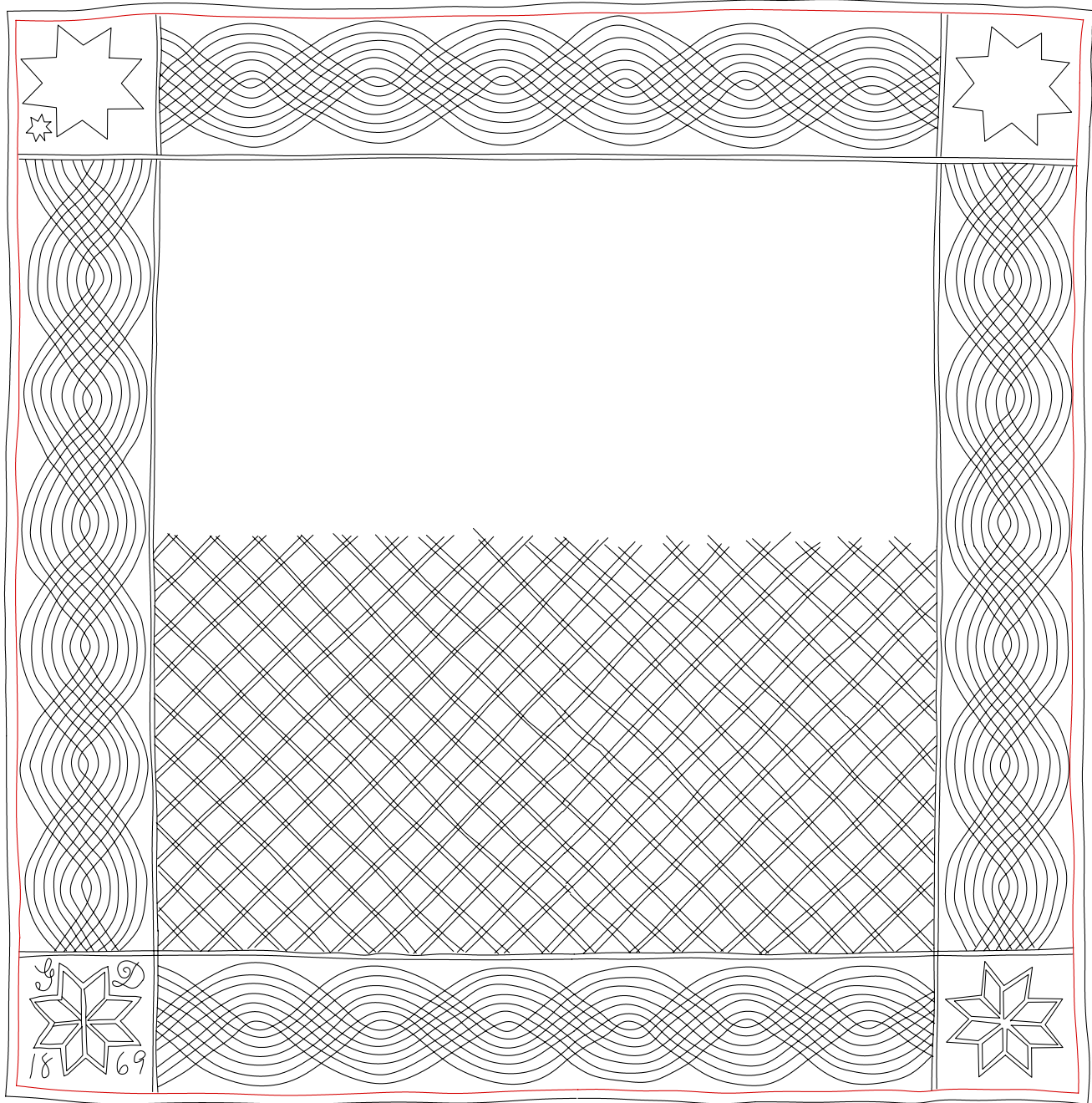
Unidentified maker by or for "S. D."
U.S., possibly Pennsylvania, 1868

International Quilt Museum, 2005.055.0001

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025





2

Whole Cloth Quilt

Unidentified maker by or for "G.D."
U.S., possibly Pennsylvania, 1869

Indiana State Museum, 71.989.001.042

References: [Online Catalog](#)

Osler, *Amish Quilts and the Welsh Connection*, 68

Granick, *The Amish Quilt*, 30–31

Drawing by Linda Baumgarten, 2025

3

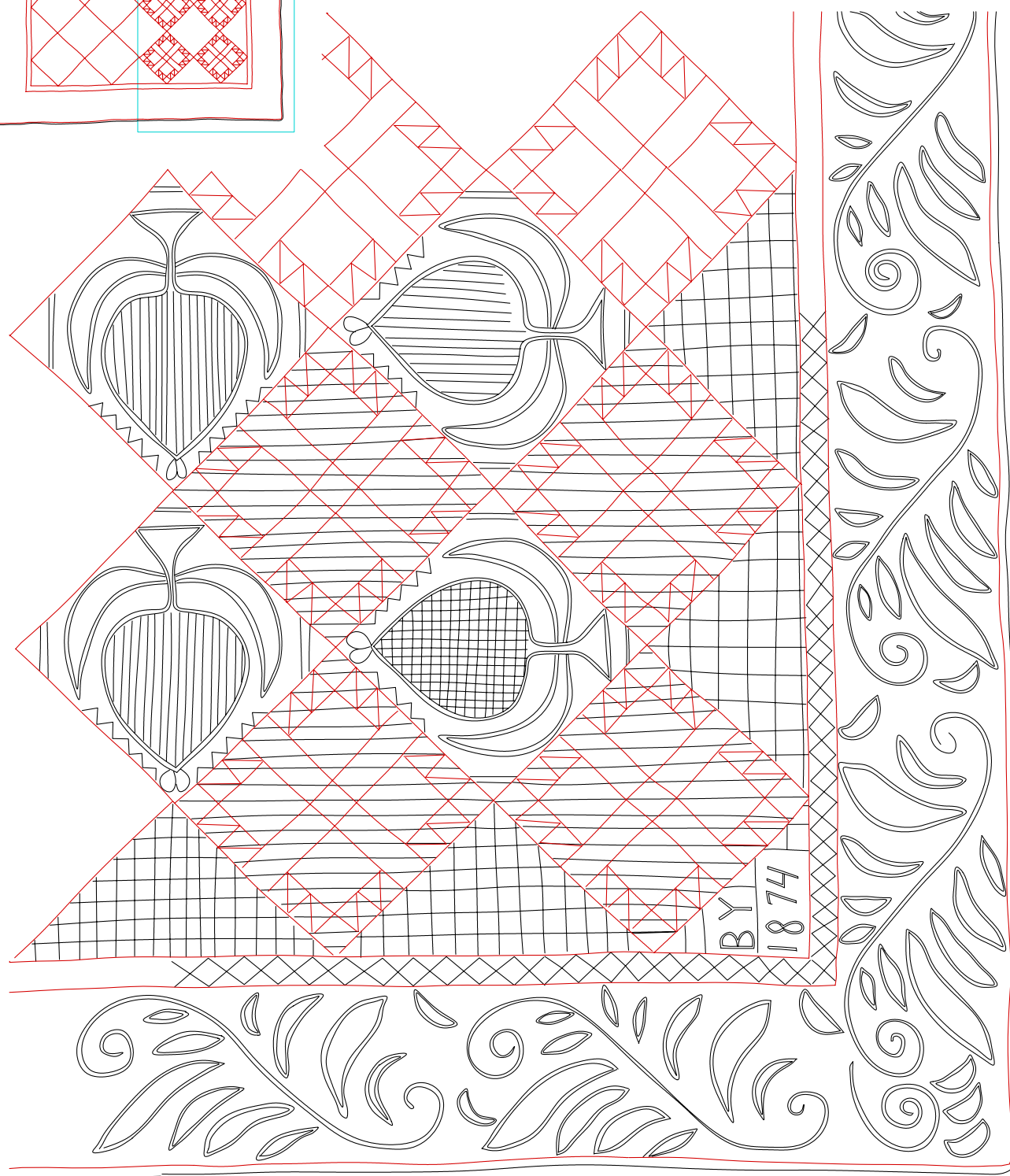
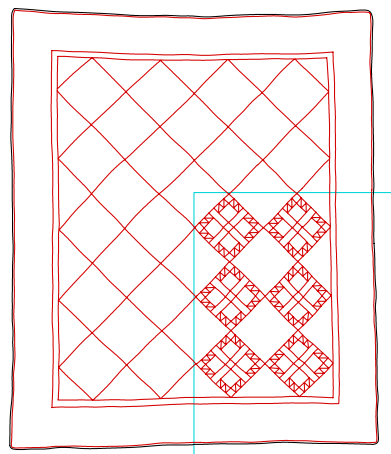
Bear's Paw Quilt

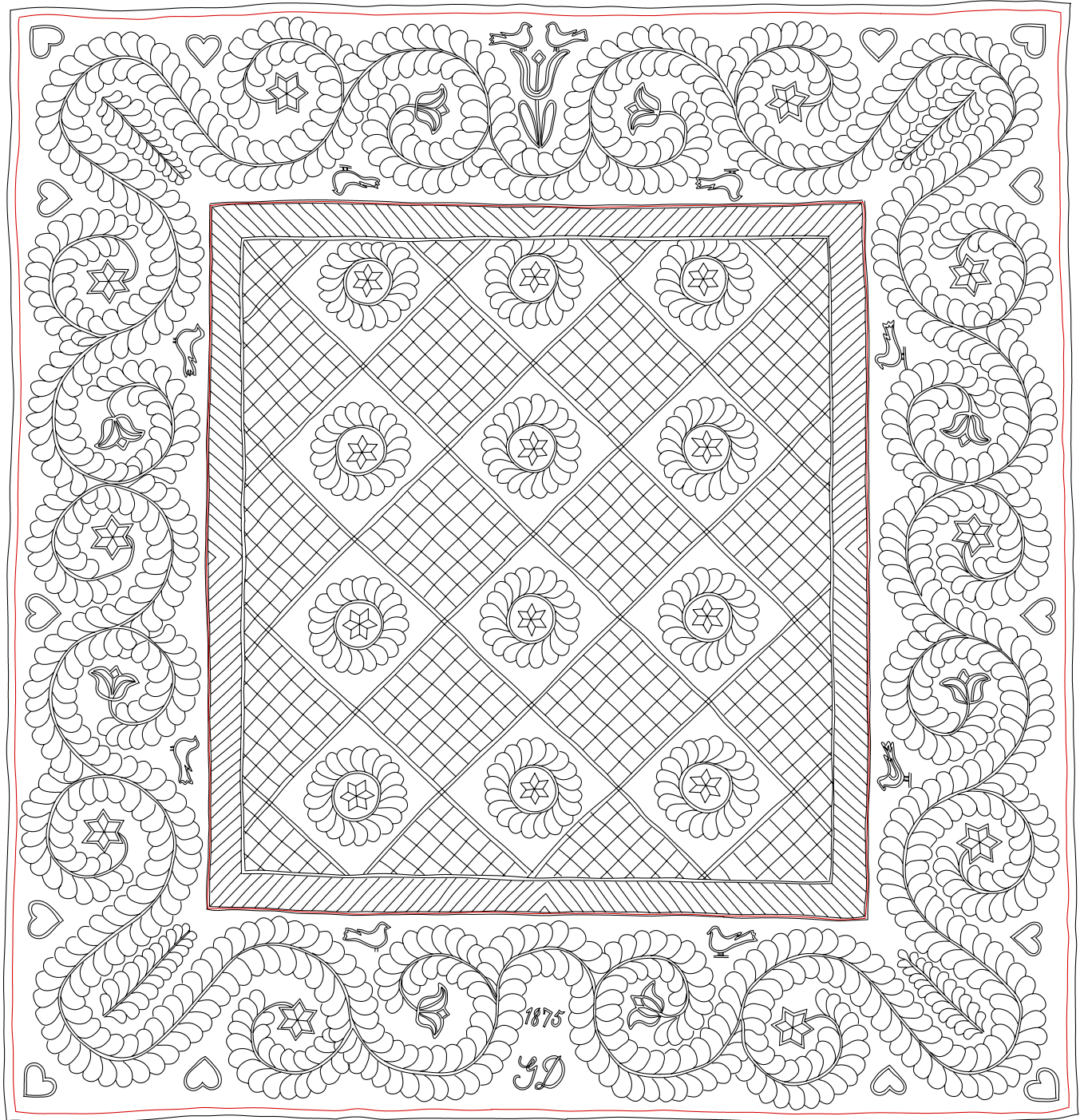
Clara Bongranger, possibly for "B. Y."
Possibly Ohio or Indiana, 1874

International Quilt Museum, 1997.007.0340

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025





4

Center Square Quilt

Unidentified maker, possibly by or for "G. D."
Lancaster County, Pennsylvania, 1875

Colonial Williamsburg, 2015.609.4

References: [Online Catalog](#)

Herr, *Amish Quilts of Lancaster County*, 17

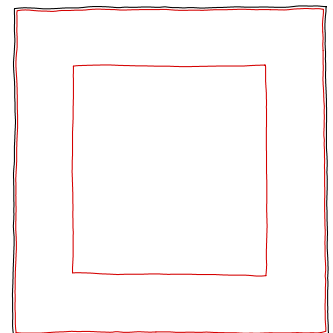
Herr, *Quilting Traditions*, 60

Granick, *The Amish Quilt*, 35

Drawing by Linda Baumgarten, 2025

1875

GD



5

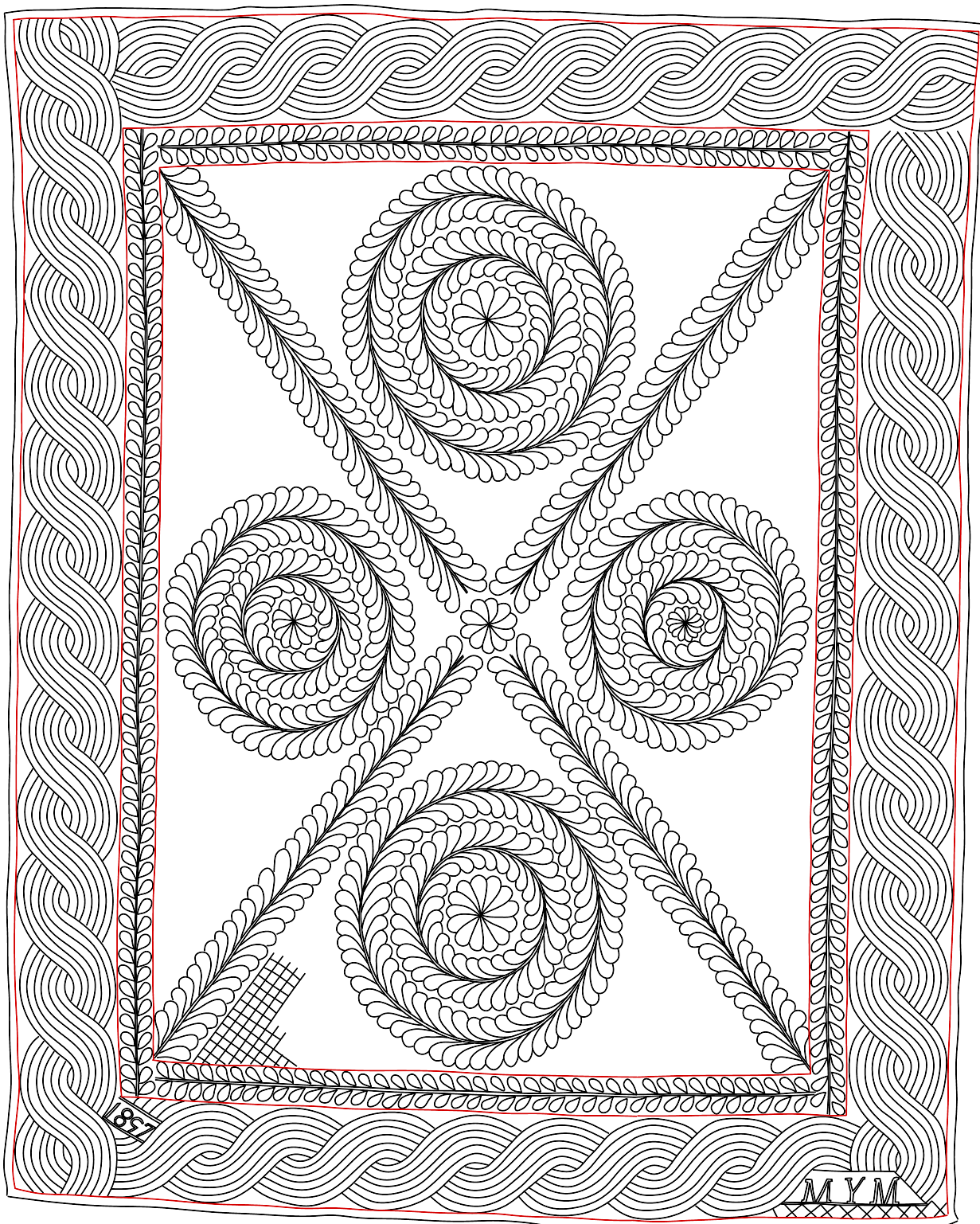
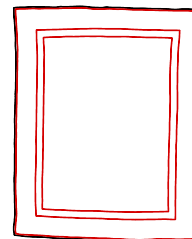
Framed Quilt

Unidentified maker, by or for “M. Y. M.”
Holmes County, Ohio, 1897

International Quilt Museum, 2005.018.0022

Reference: [Online Catalog](#)

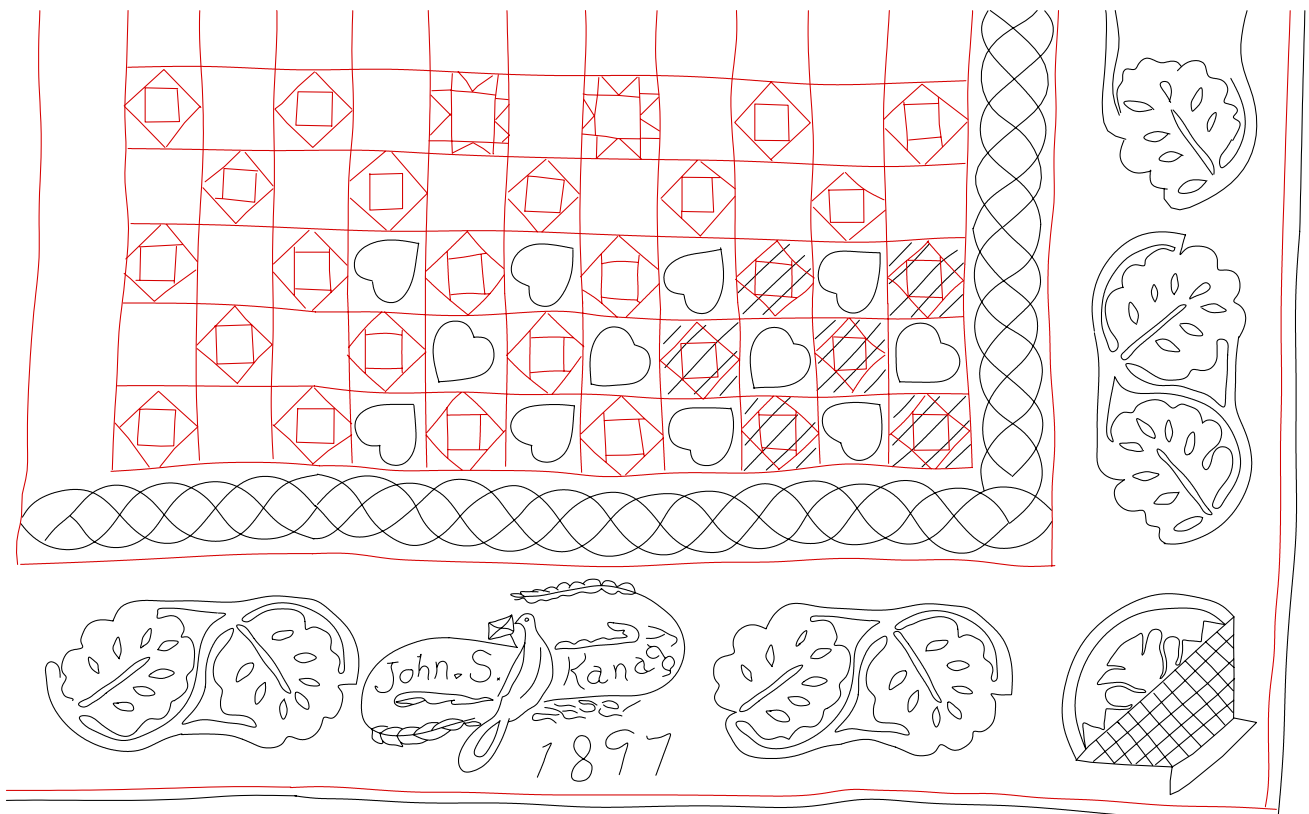
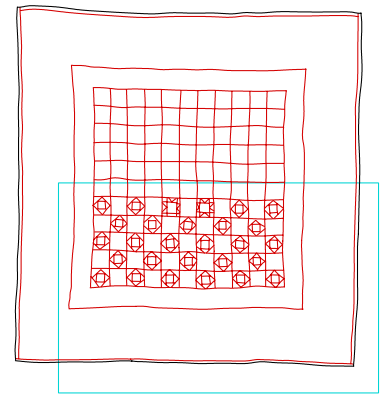
Drawing by Linda Baumgarten, 2025



6

Square on Square Quilt

Probably Kanagy family member
for John S. Kanagy (b. ca. 1882)
Mifflin County, Pennsylvania, 1897
International Quilt Museum, 1997.007.0748
Reference: [Online Catalog](#)
Drawing by Linda Baumgarten, 2025



7

Crosses and Losses Quilt

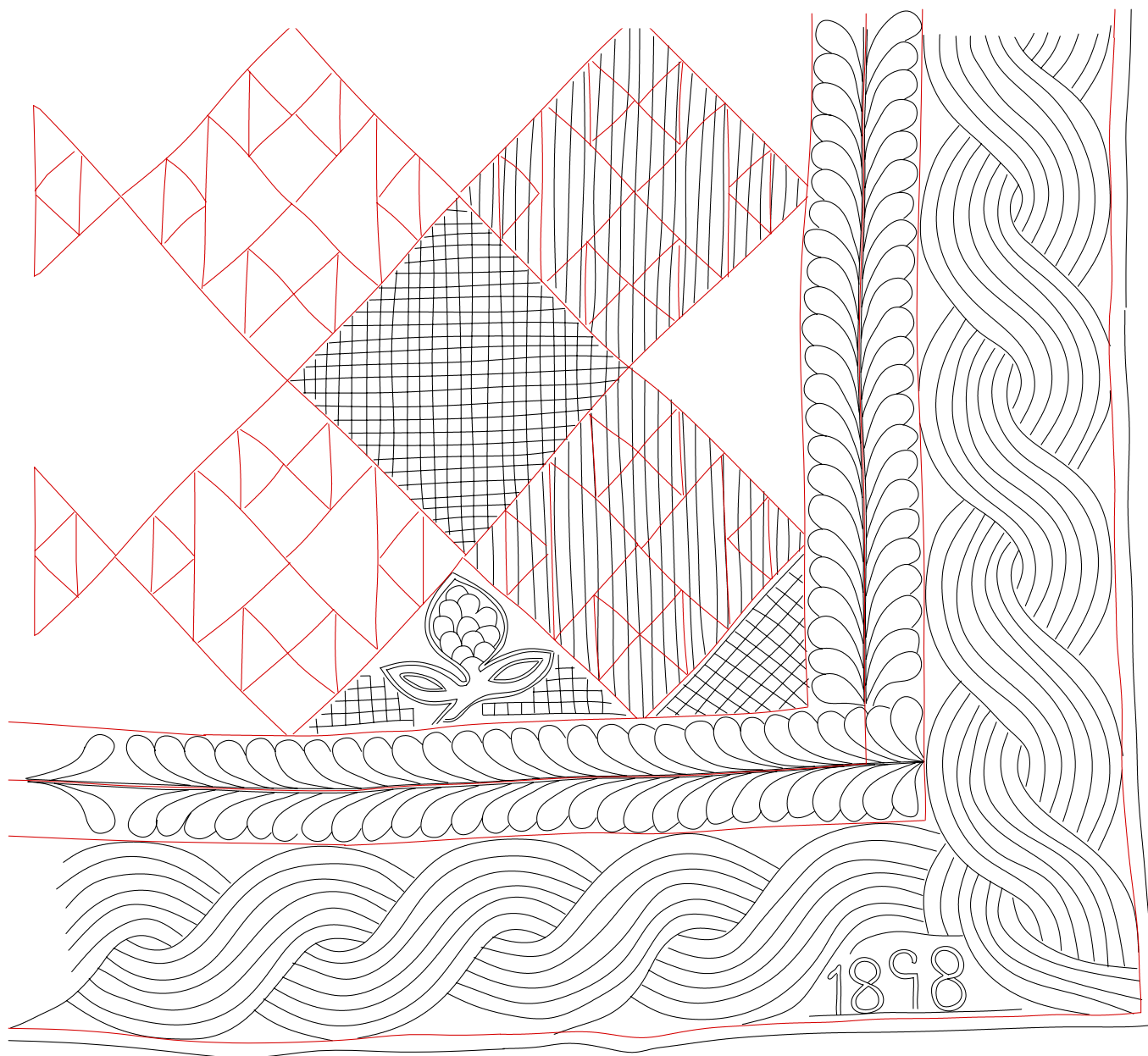
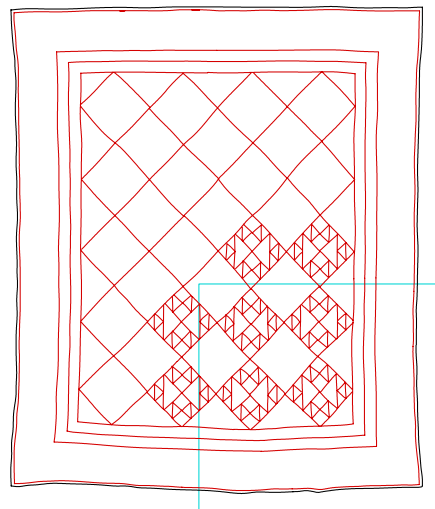
Unidentified maker, family of Mrs. Andrew N. Yoder
Holmes County, Ohio, 1898

Smithsonian American Art Museum, 2022.4.14

References: [Online Catalog](#)

Smucker, *Pattern and Paradox*, 92-93, 150

Drawing by Linda Baumgarten, 2025



8

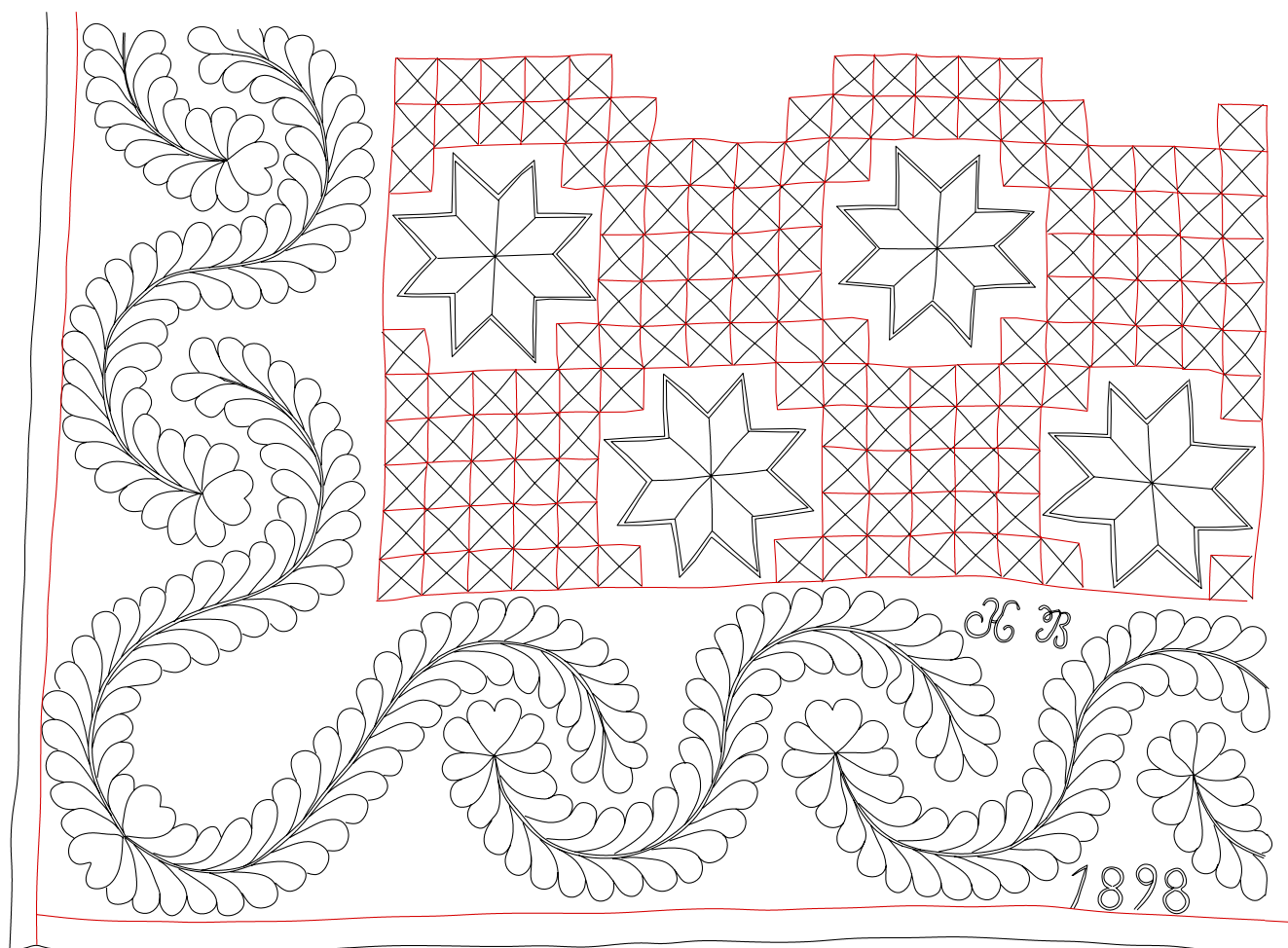
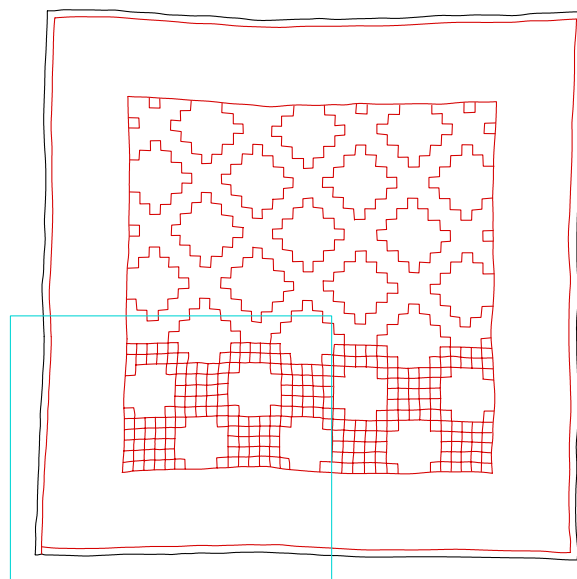
Double Irish Chain Quilt

Unidentified maker, by or for “H. B.”
Probably Lancaster County, Pennsylvania, 1898

International Quilt Museum, 2003.003.0078

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



9

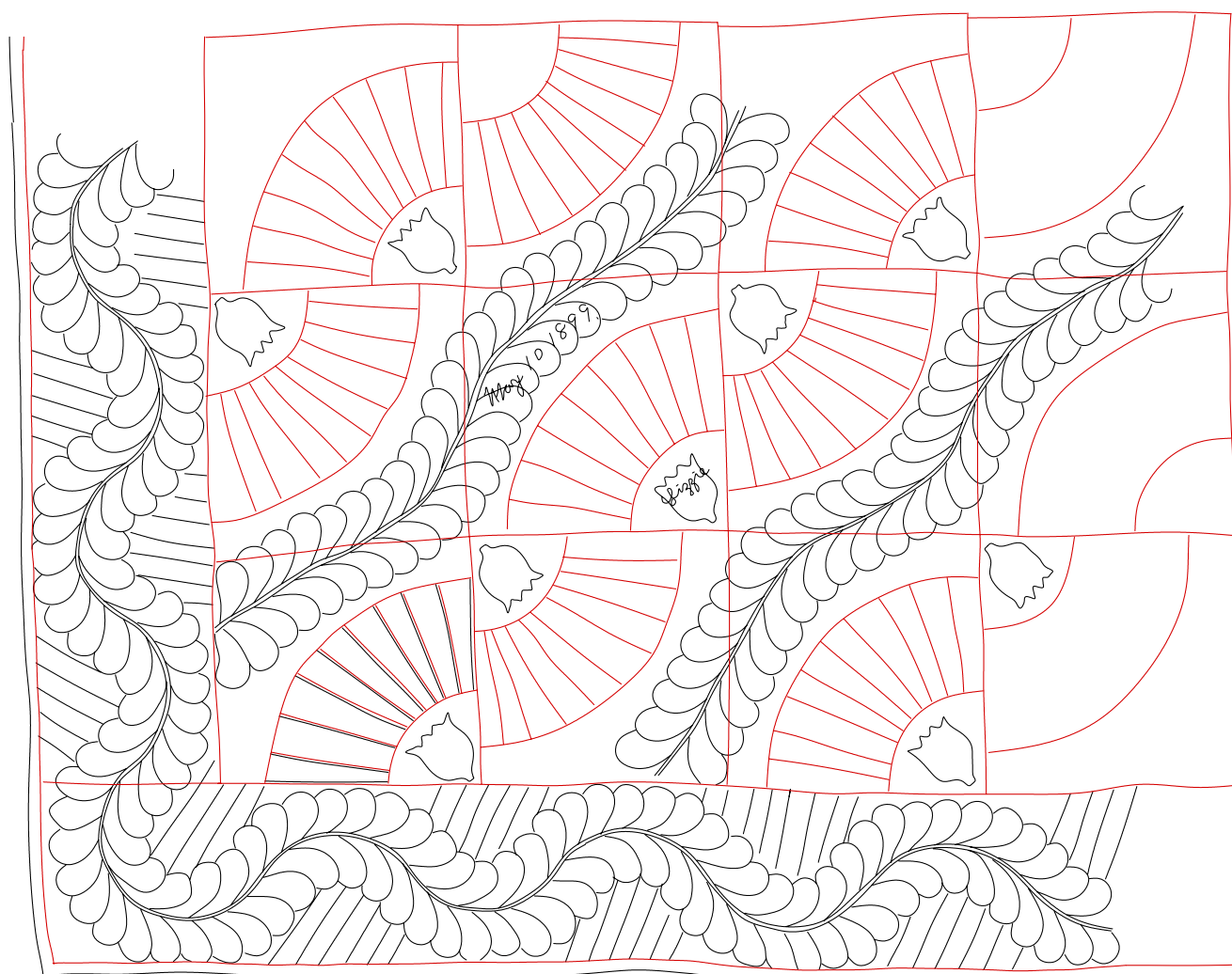
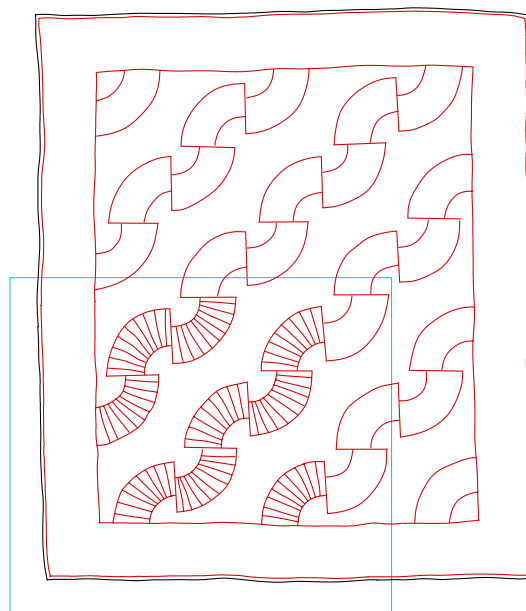
Fans Quilt

Unidentified maker
Indiana, 1899

International Quilt Museum, 2009.039.0064

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



10**Crazy Variation Quilt**

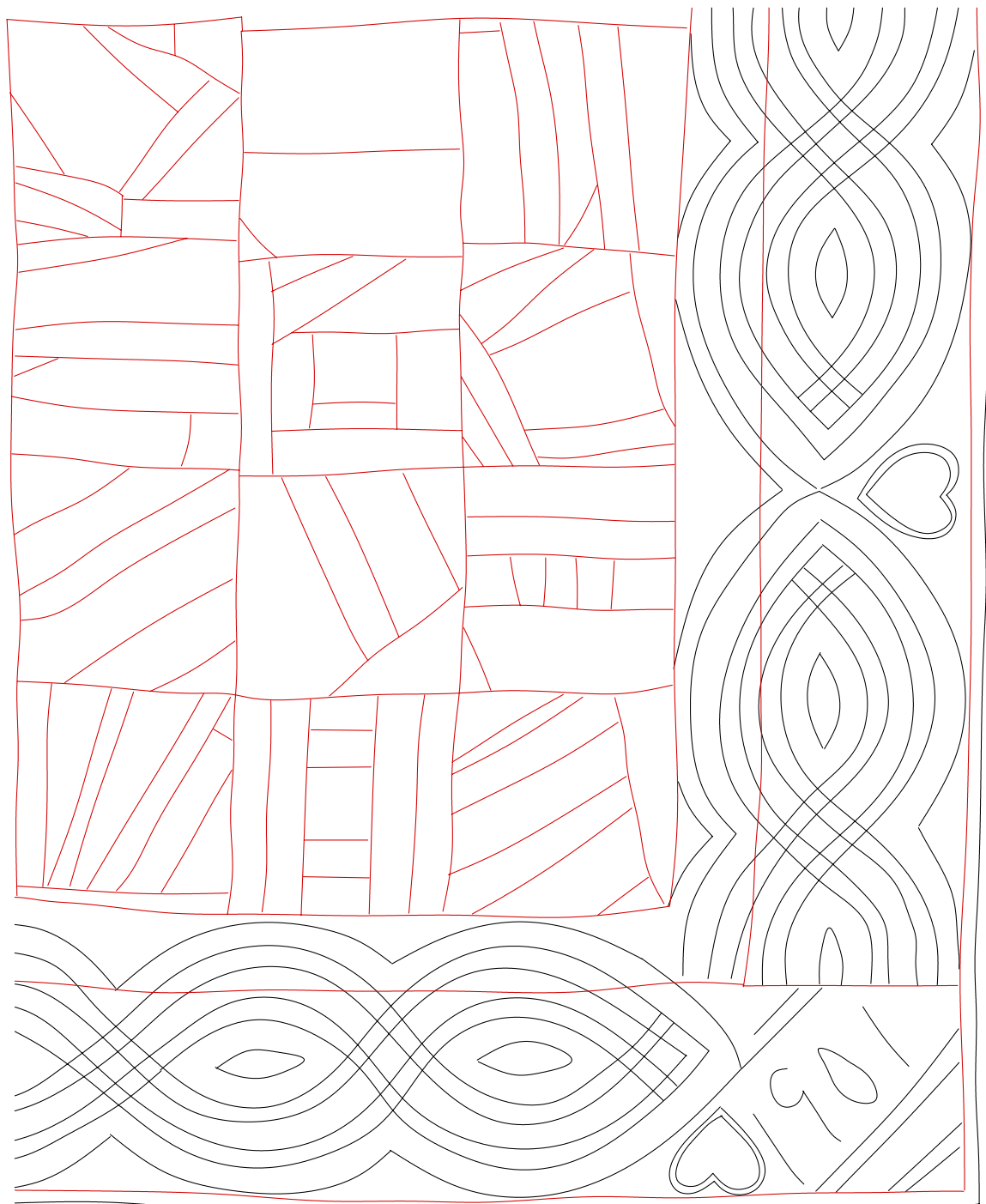
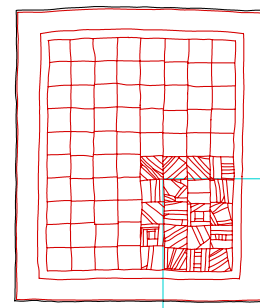
Elizabeth Kauffman Hershberger (1852–1926)
Illinois, 1901

Illinois State Museum, 1998.152.34

Reference: The Quilt Index

Wass, *Illinois Amish Quilts*, 58–59

Drawing by Linda Baumgarten, 2025



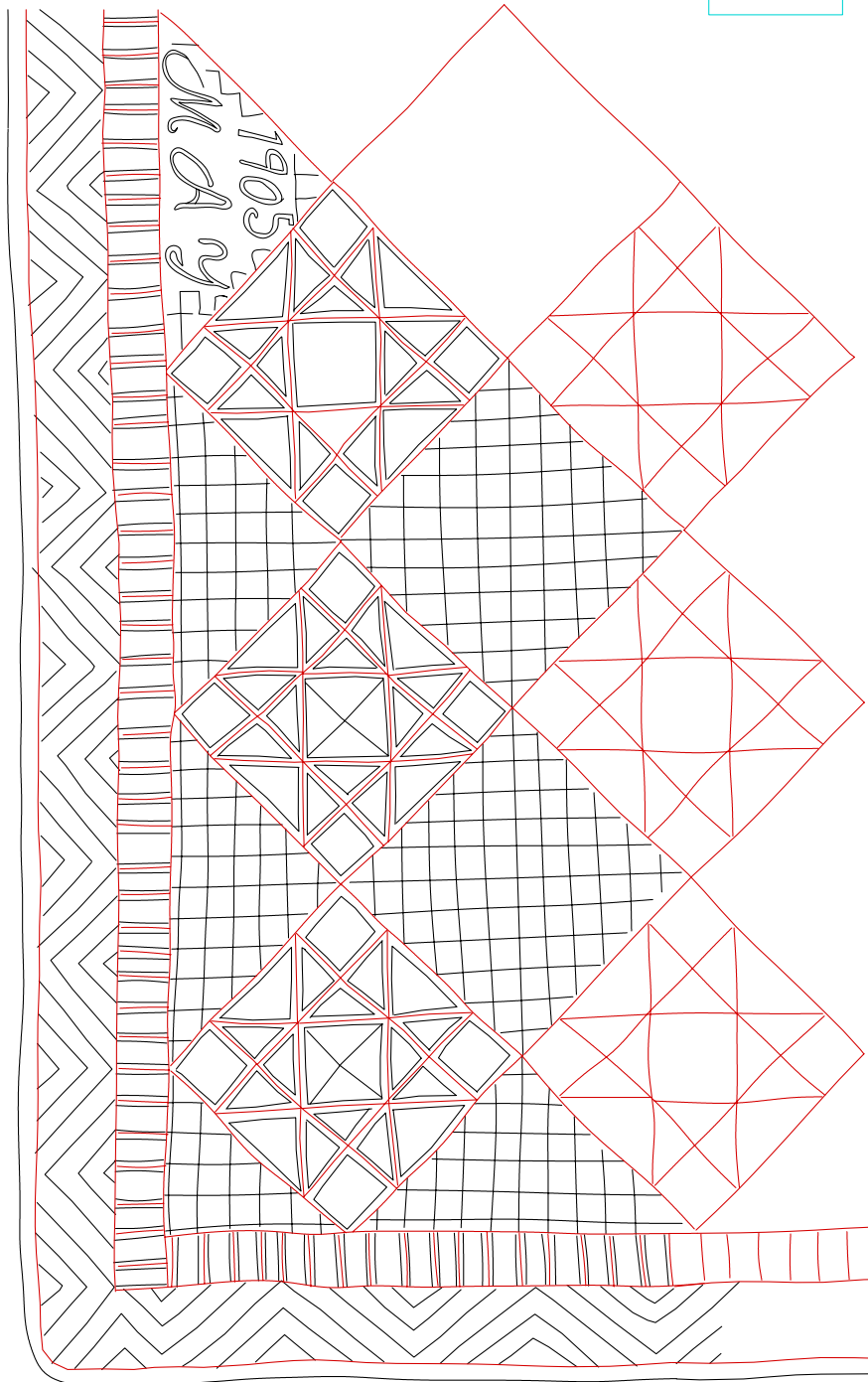
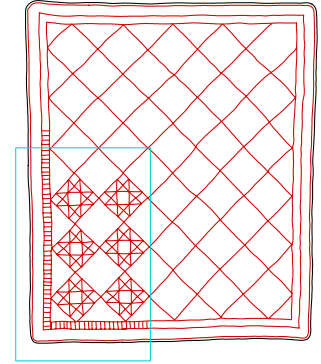
11**Ohio Star Quilt**

Unidentified maker, by or for “M. A. Y.”
Probably Holmes County, Ohio, 1905

International Quilt Museum, 2008.003.0002

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



12

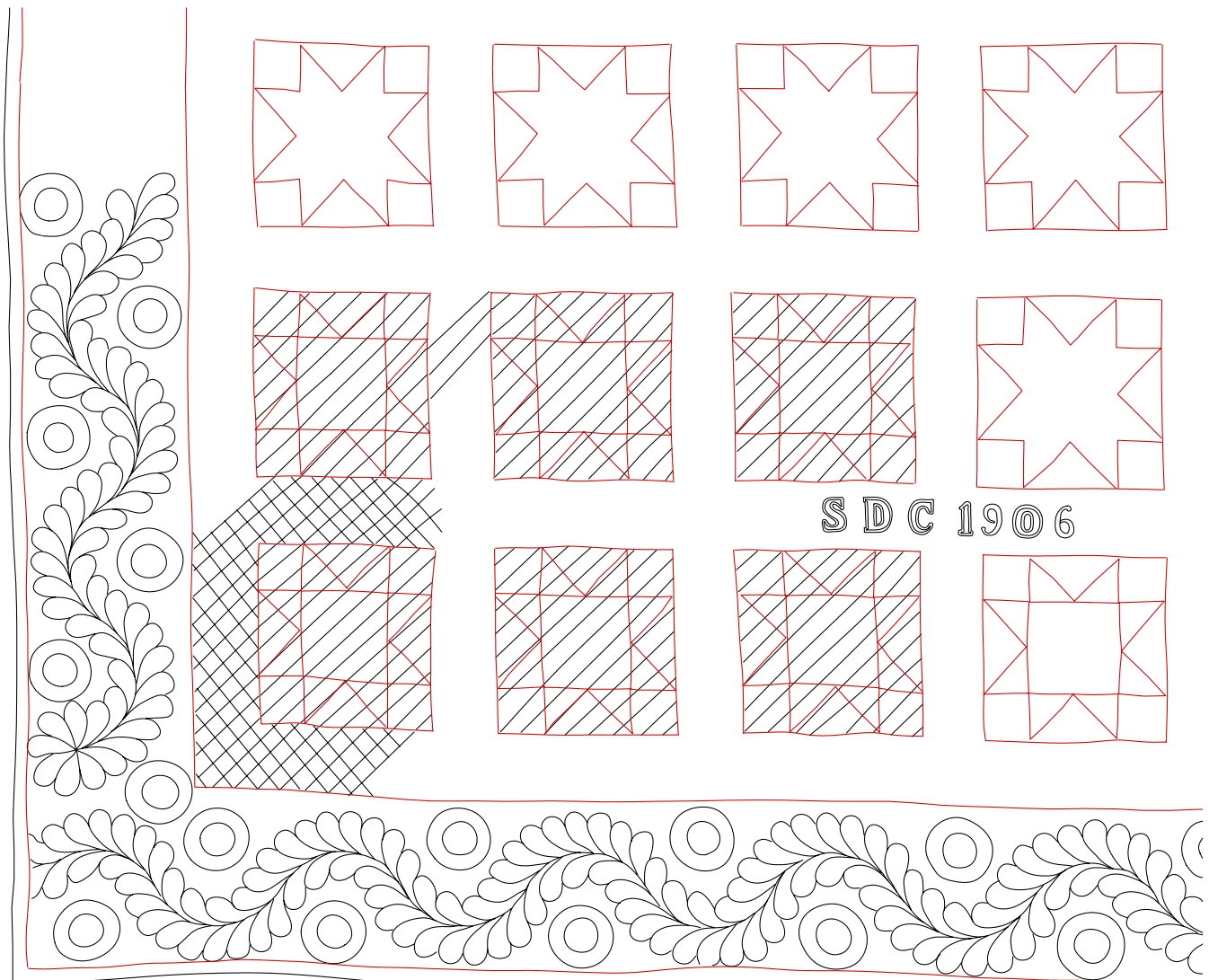
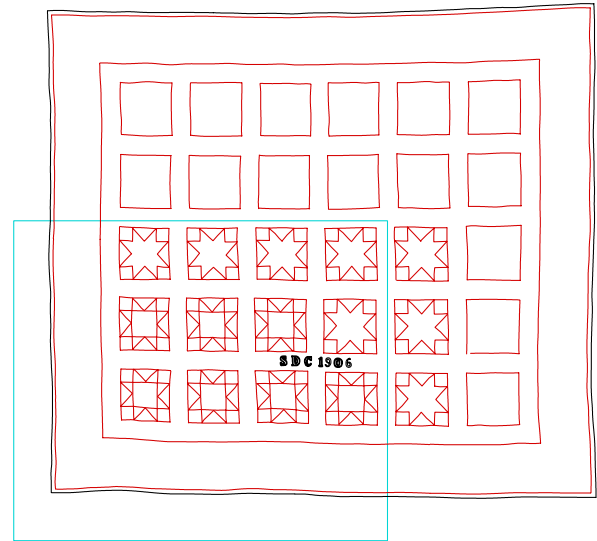
Stars Quilt

S. D. C., possibly S. D. C. Yoder
Possibly Ohio or Indiana, 1906

International Quilt Museum, 2009.039.0026

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



13

Bear Paw Quilt

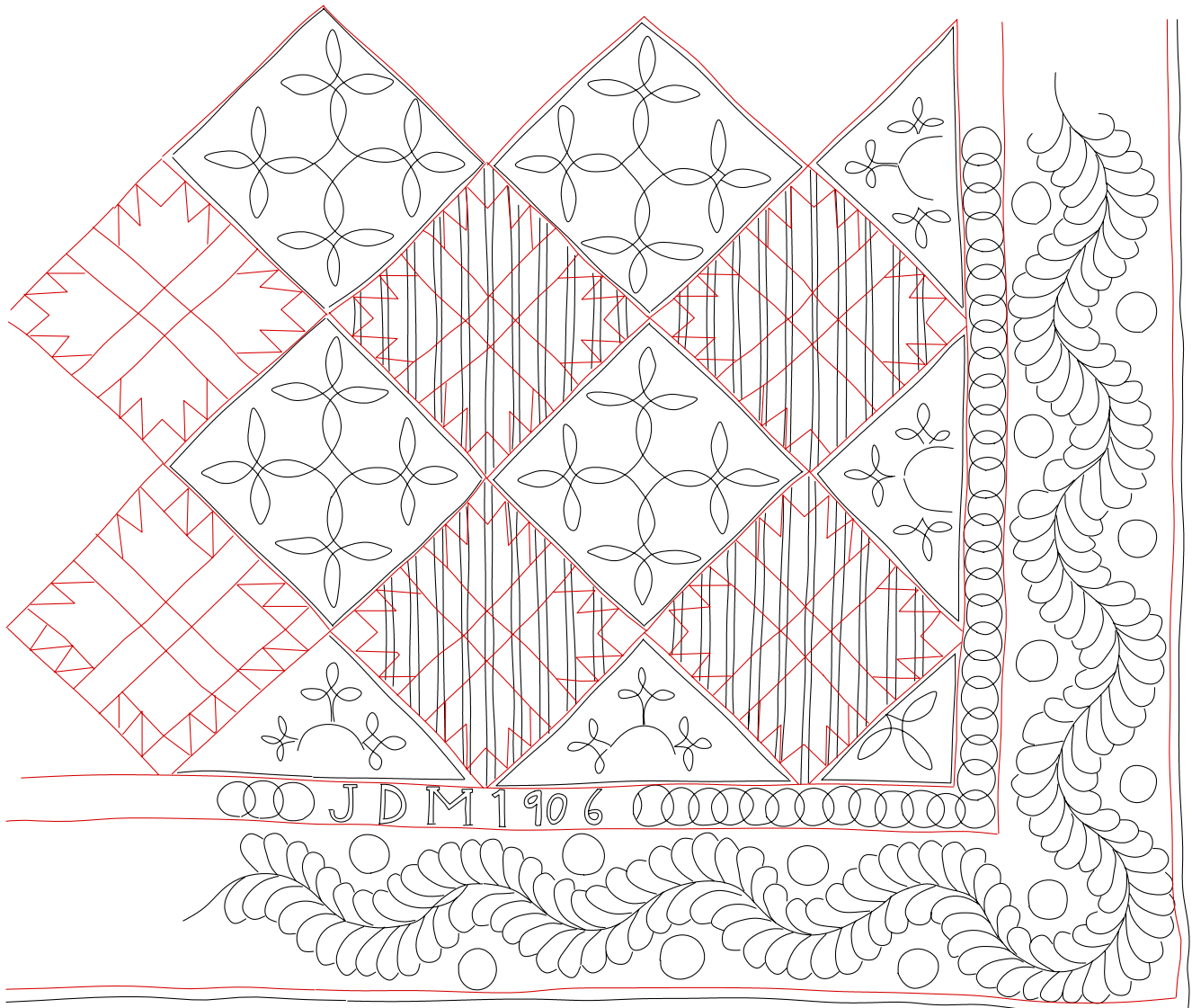
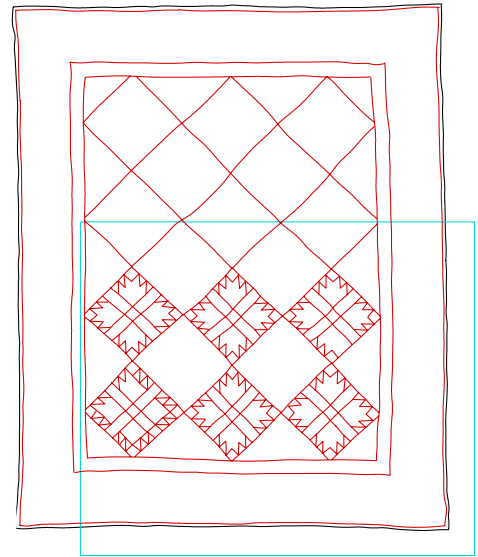
Veronica “Fannie” Miller (1862–1945) for son John’s wedding
Indiana, Probably Elkhart County, 1906

Indiana State Museum, 71.989.001.0305

References: [Online Catalog](#)

McLary, *Amish Quilts from the Indiana State Museum*, 55

Drawing by Linda Baumgarten, 2025



14

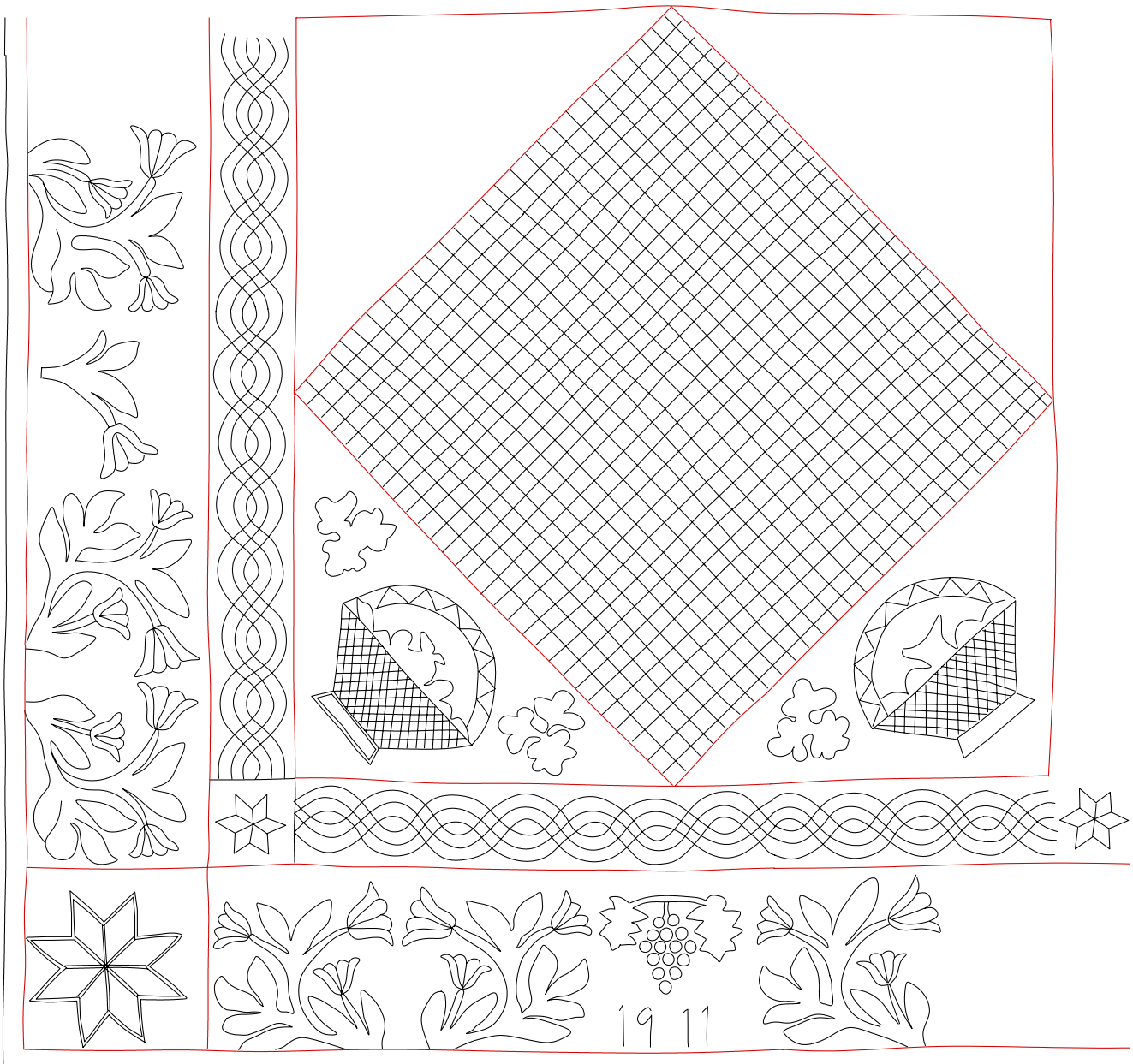
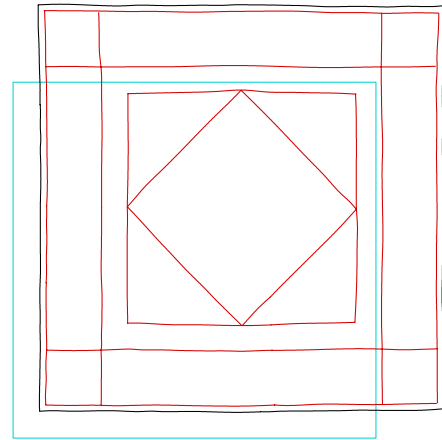
Center Diamond Quilt

Unidentified maker, by or for “S. B.”
Lancaster County, Pennsylvania, 1911

International Quilt Museum, 2003.003.0279

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



15

Roman Stripes Quilt

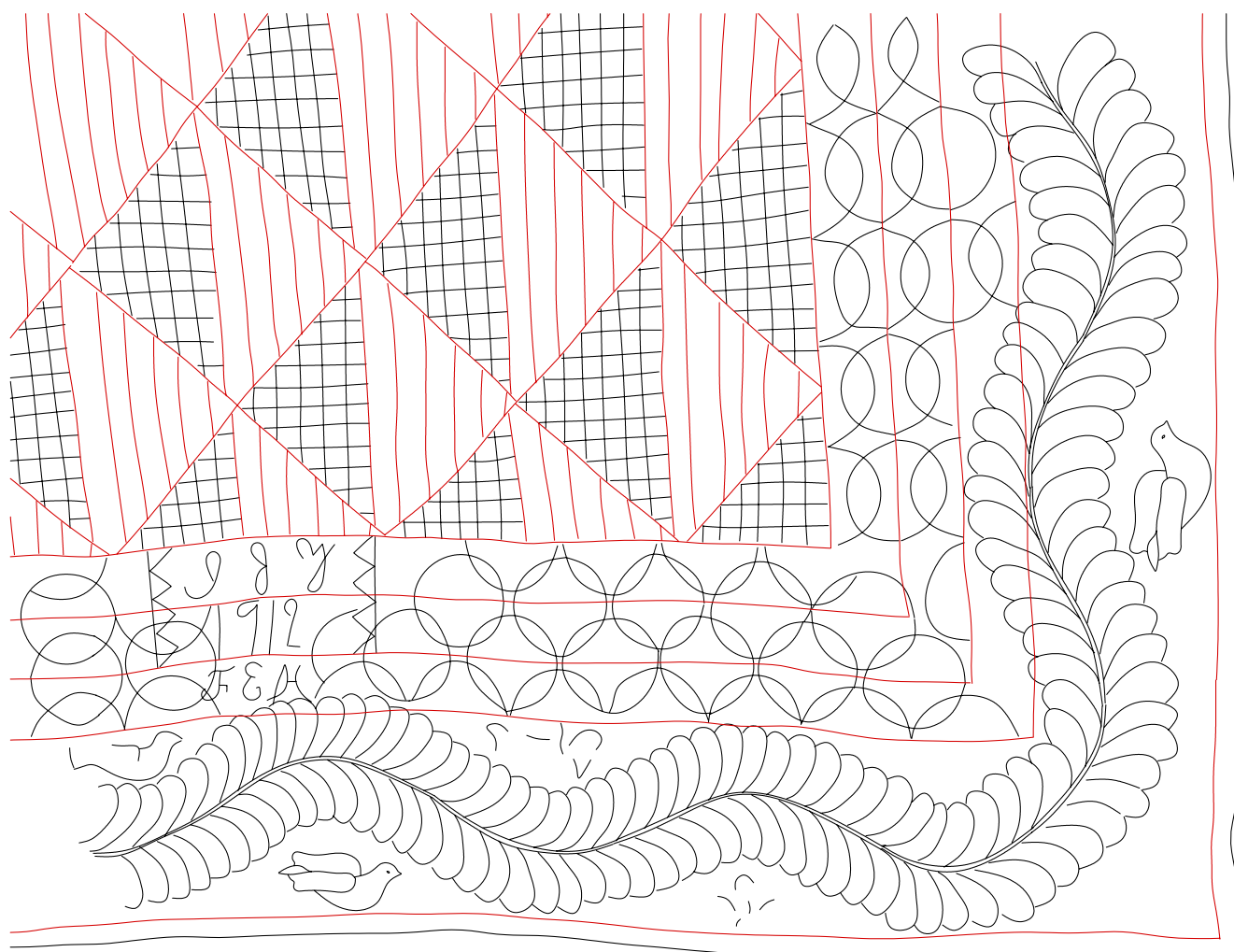
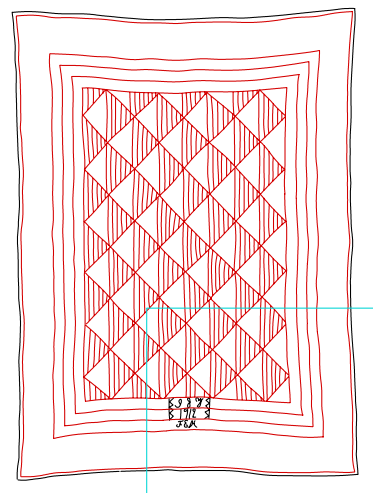
Unidentified maker, marked “I. J. Y.” and “F. E. H.”
Holmes County, Ohio, 1912

Smithsonian American Art Museum, 2022.4.31

References: [Online Catalog](#)

Smucker, *Pattern and Paradox*, 120-121, 152

Drawing by Linda Baumgarten, 2025



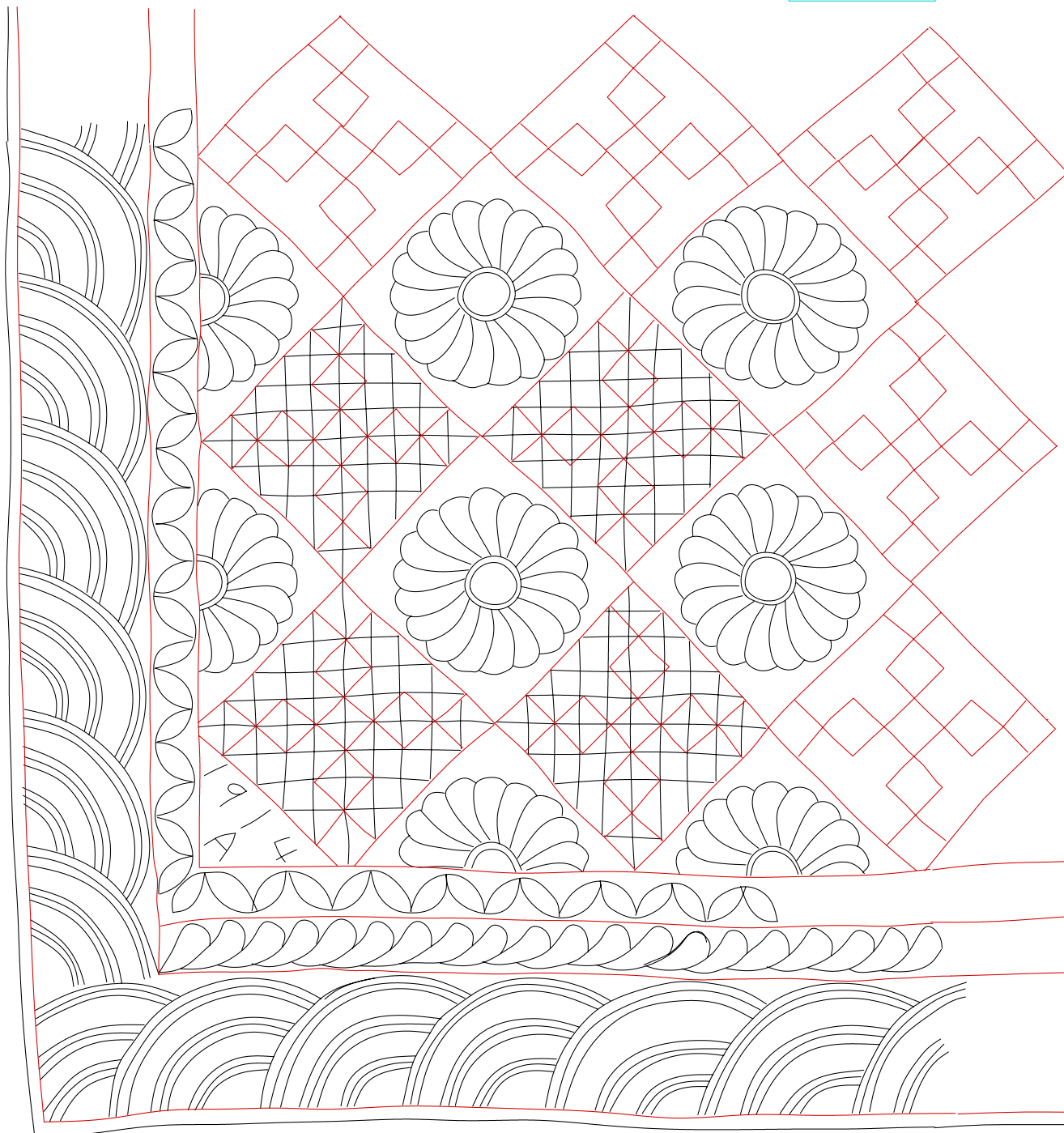
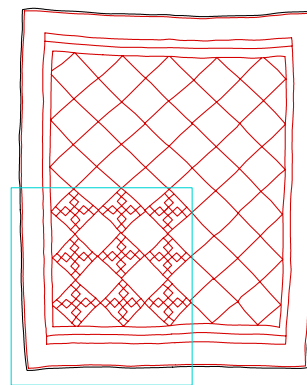
16**Nine Patch Variation or Single Irish Chain Quilt**

Unidentified maker
Possibly Ohio, 1914

International Quilt Museum, 2003.003.0117

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



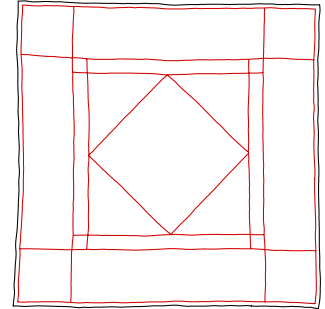
17**Center Diamond Quilt**

Unidentified maker, by or for "A. B."
Lancaster County, Pennsylvania, 1914

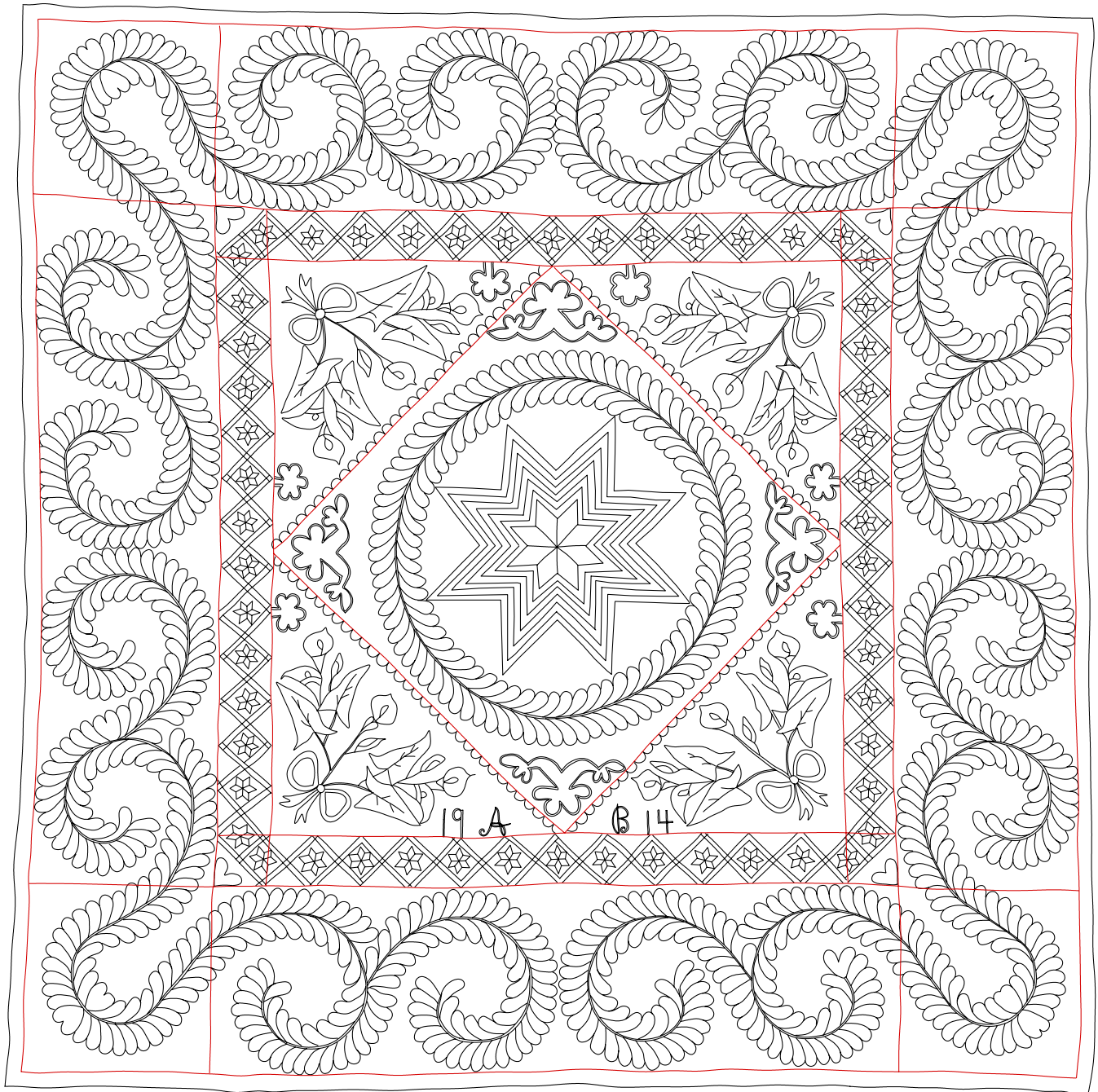
International Quilt Museum, 2006.056.0001

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



19 A B 14

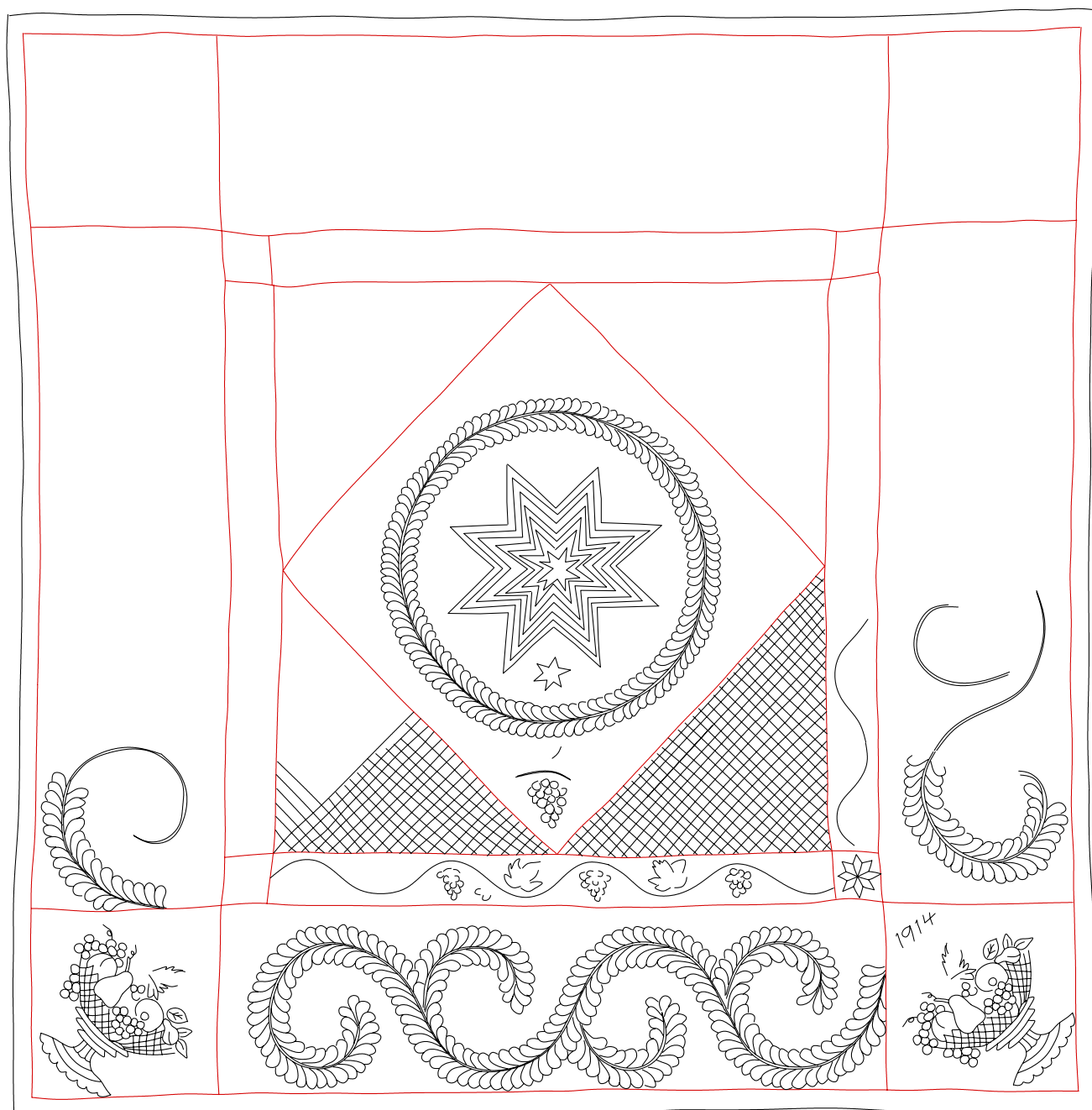
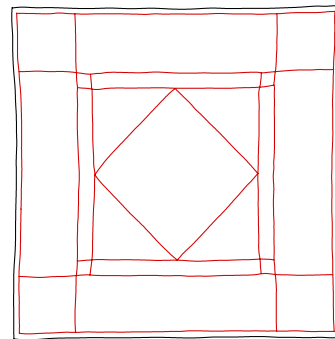


18**Center Diamond Quilt**

Unidentified maker

Lancaster County, Pennsylvania, 1914

Whereabouts unknown, formerly The People's Place
Reference: Pellman & Pellman, *The World of Amish Quilts*, 13
Drawing by Linda Baumgarten, 2025



19

Center Diamond in Frame Quilt

Unidentified maker, probably by or for “J. T. P.”
Lancaster or Mifflin County, Pennsylvania, 1921

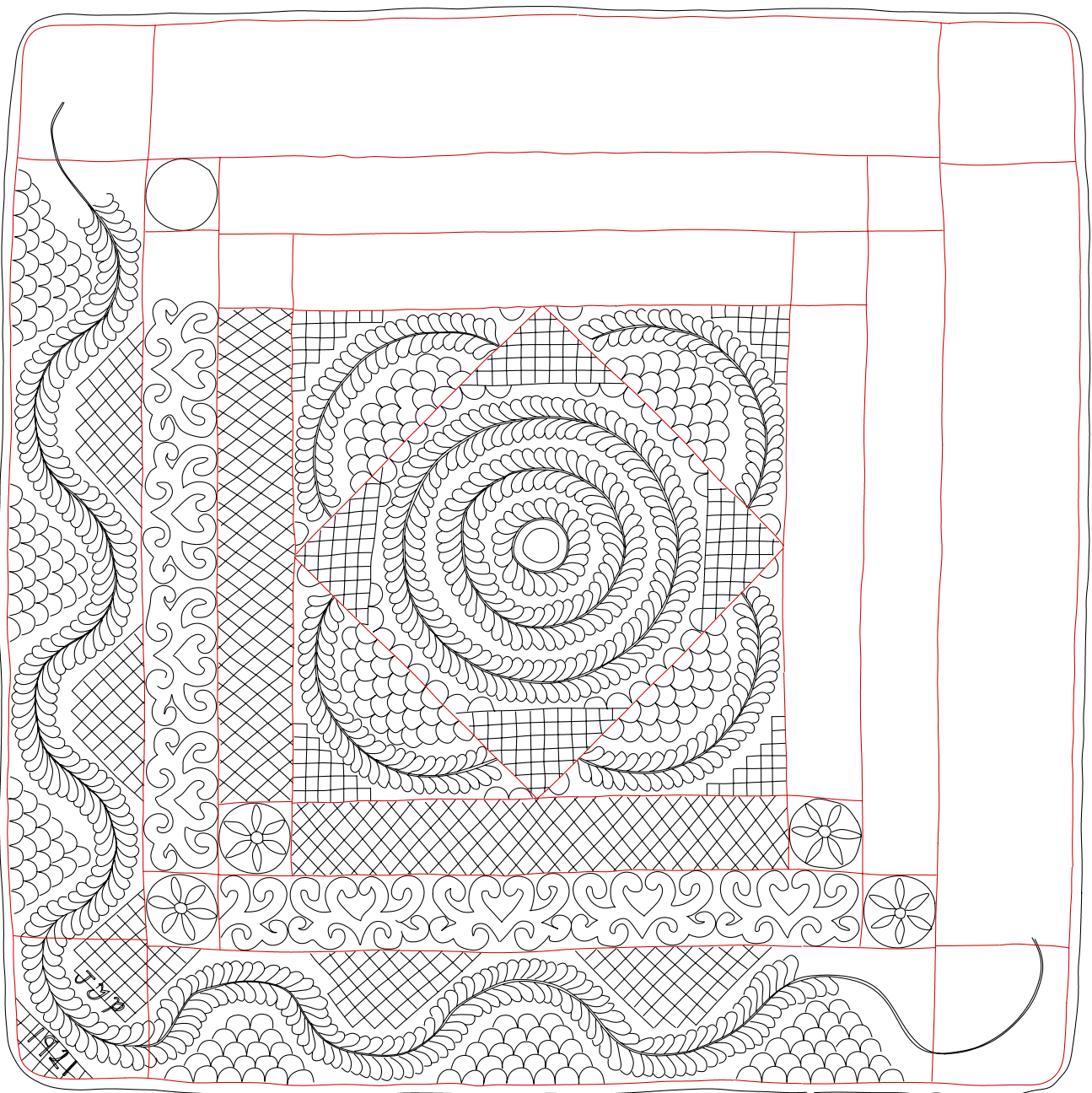
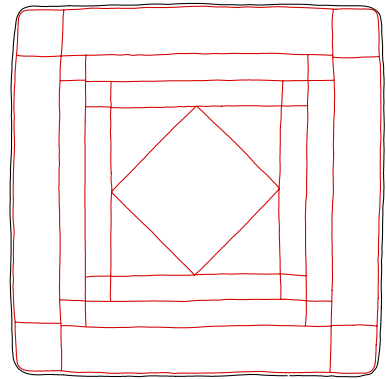
Lancaster History, P.02.51.18

References: [Online Catalog](#)

Herr, *Amish Quilts of Lancaster County*, 60–61

Hughes and Silber, *Amish: The Art of the Quilt*, pl. 19

Drawing by Linda Baumgarten, 2025



20**Baskets Quilt**

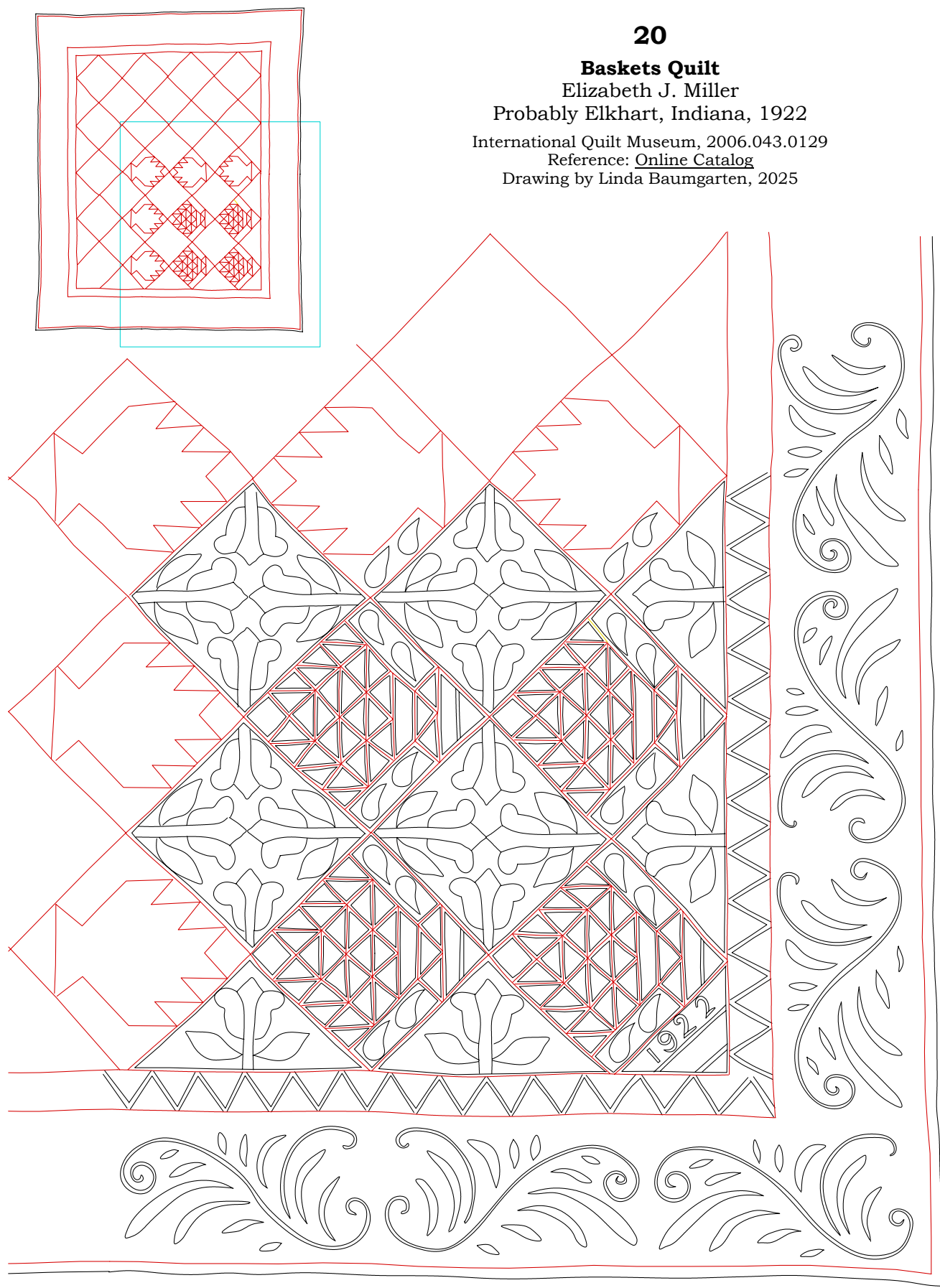
Elizabeth J. Miller

Probably Elkhart, Indiana, 1922

International Quilt Museum, 2006.043.0129

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



21

Cluster of Stars Quilt

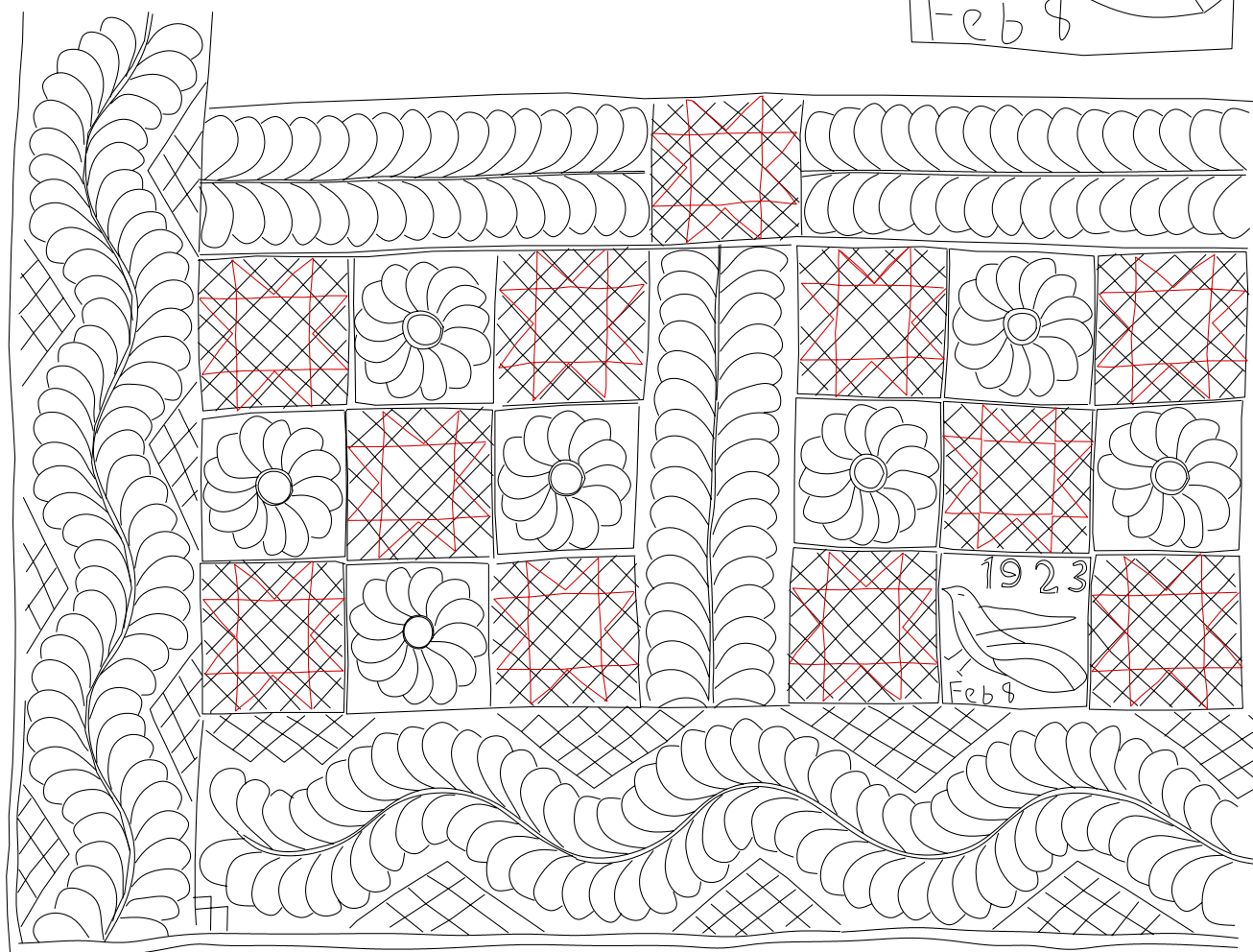
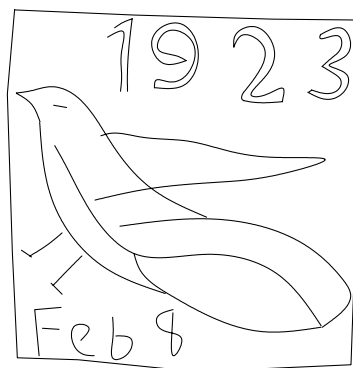
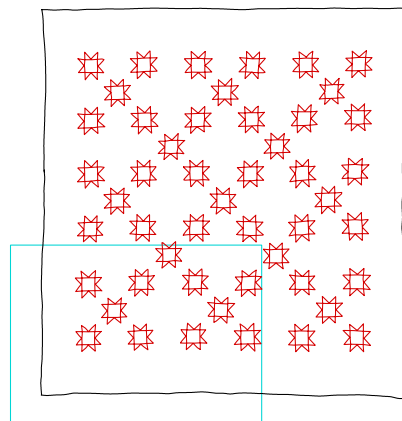
Gertrude Schrock Stutzman (1876–1963)

Illinois, 1923

Illinois State Museum, 1998.152.83

Reference: *The Quilt Index*Wass, *Illinois Amish Quilts*, 88–89

Drawing by Linda Baumgarten, 2025



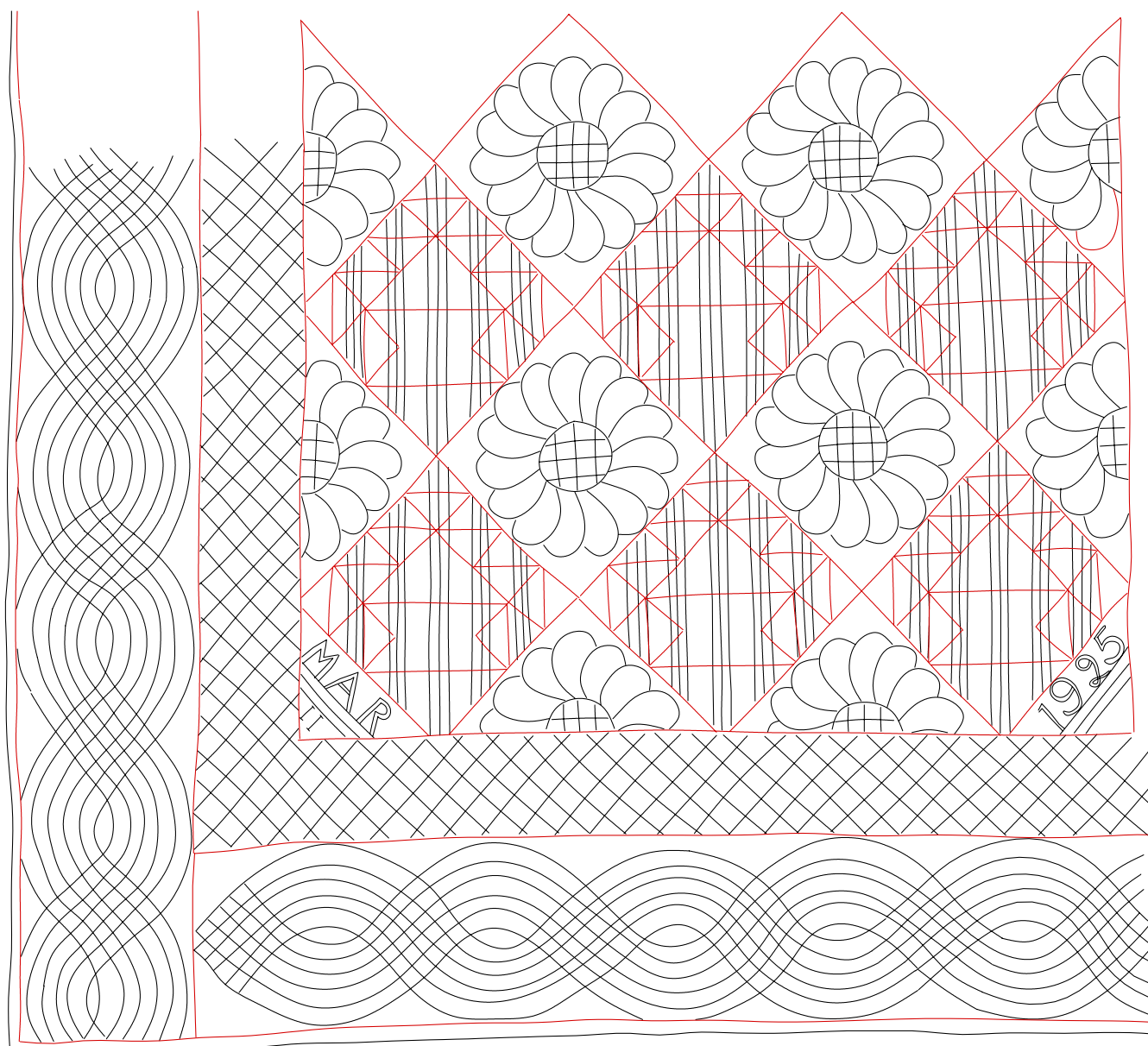
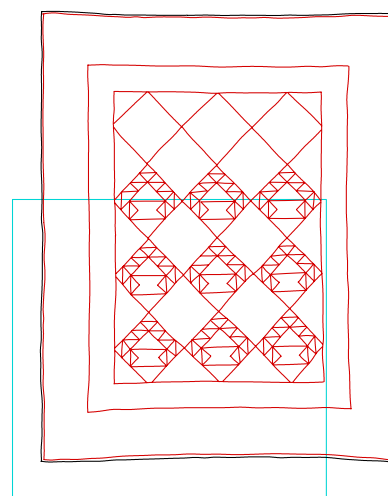
22**Baskets Quilt**

Mary Yoder (1879–1963) and daughter Katie Miller (1901–1980)
LaGrange County, Indiana, 1925

Indiana State Museum, 71.989.001.0249

References: [Online Catalog](#)

McLary, *Amish Quilts from the Indiana State Museum*, 45
Drawing by Linda Baumgarten, 2025



23**Bars Quilt**

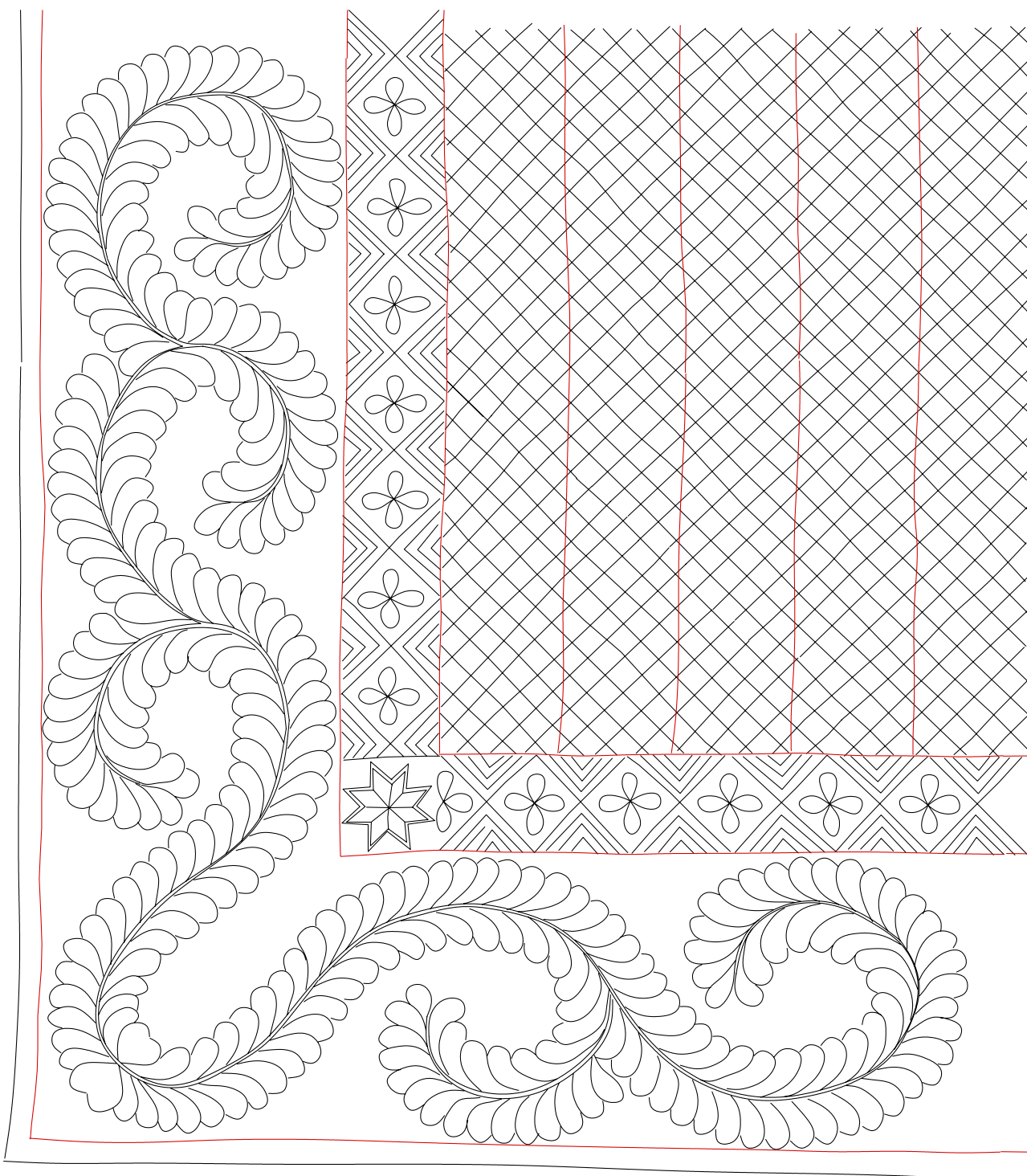
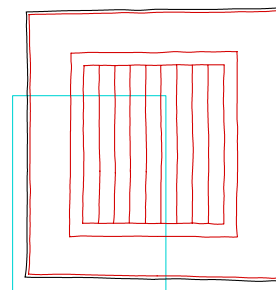
Unidentified maker, by or for “J. S. B.”
Lancaster, Pennsylvania, 1925

Lancaster History, P.02.51.39

References: [Online Catalog](#)

Herr, *Amish Quilts of Lancaster County*, 102–103

Drawing by Linda Baumgarten, 2025



24

Sawtooth Diamond Quilt

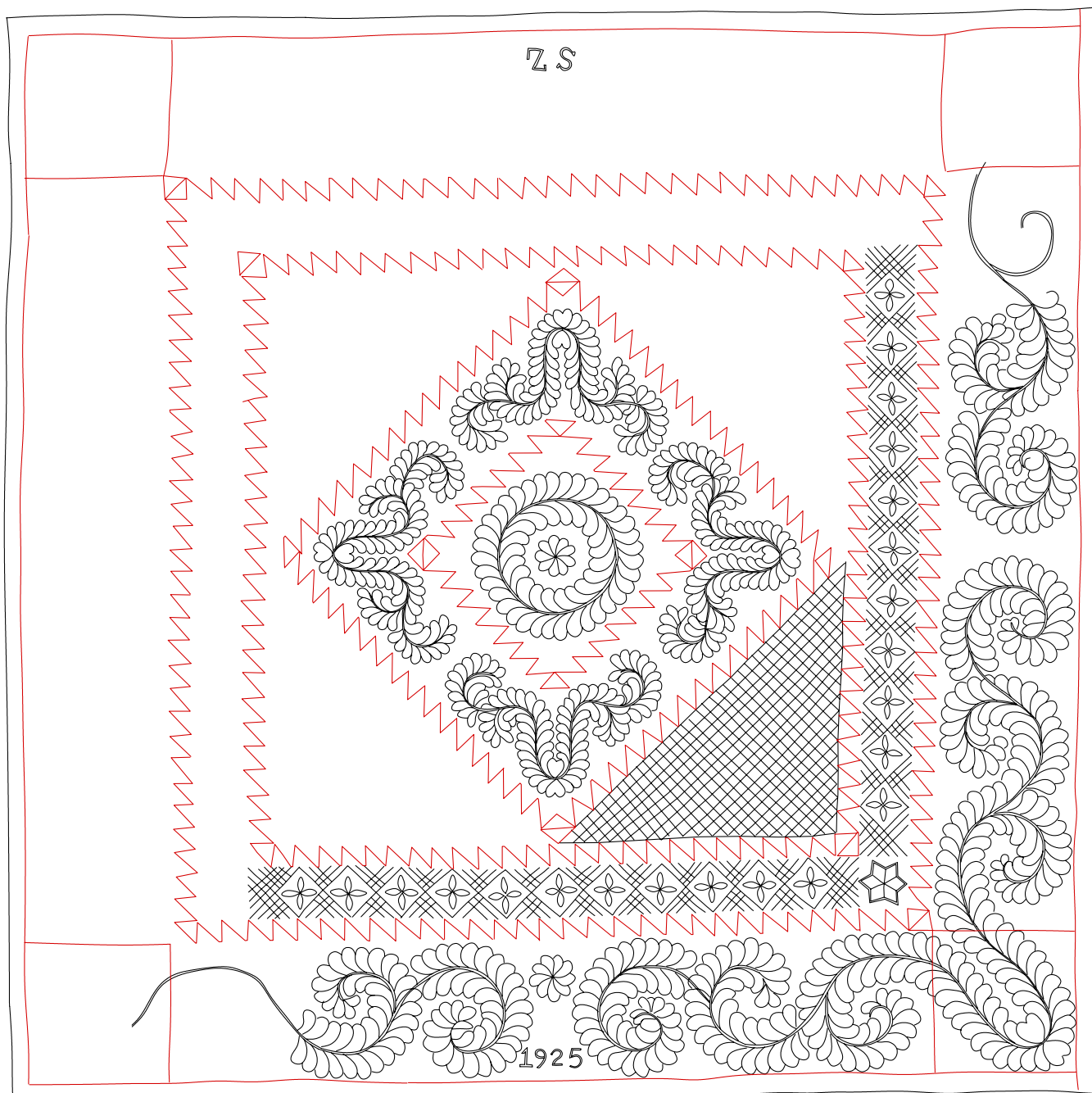
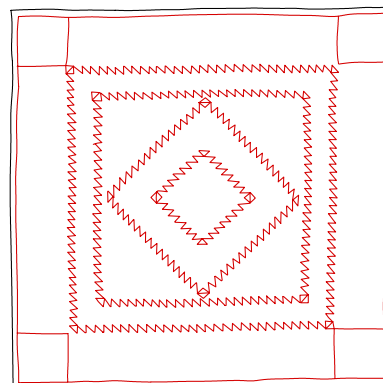
Sarah Zook

Lancaster County, Pennsylvania, 1925

Lancaster History, P.02.51.79

References: [Online Catalog](#)Herr, *Amish Quilts of Lancaster County*, 182–183Hughes and Silber, *Amish: The Art of the Quilt*, pl. 10

Drawing by Linda Baumgarten, 2025



25**Ocean Waves Quilt**

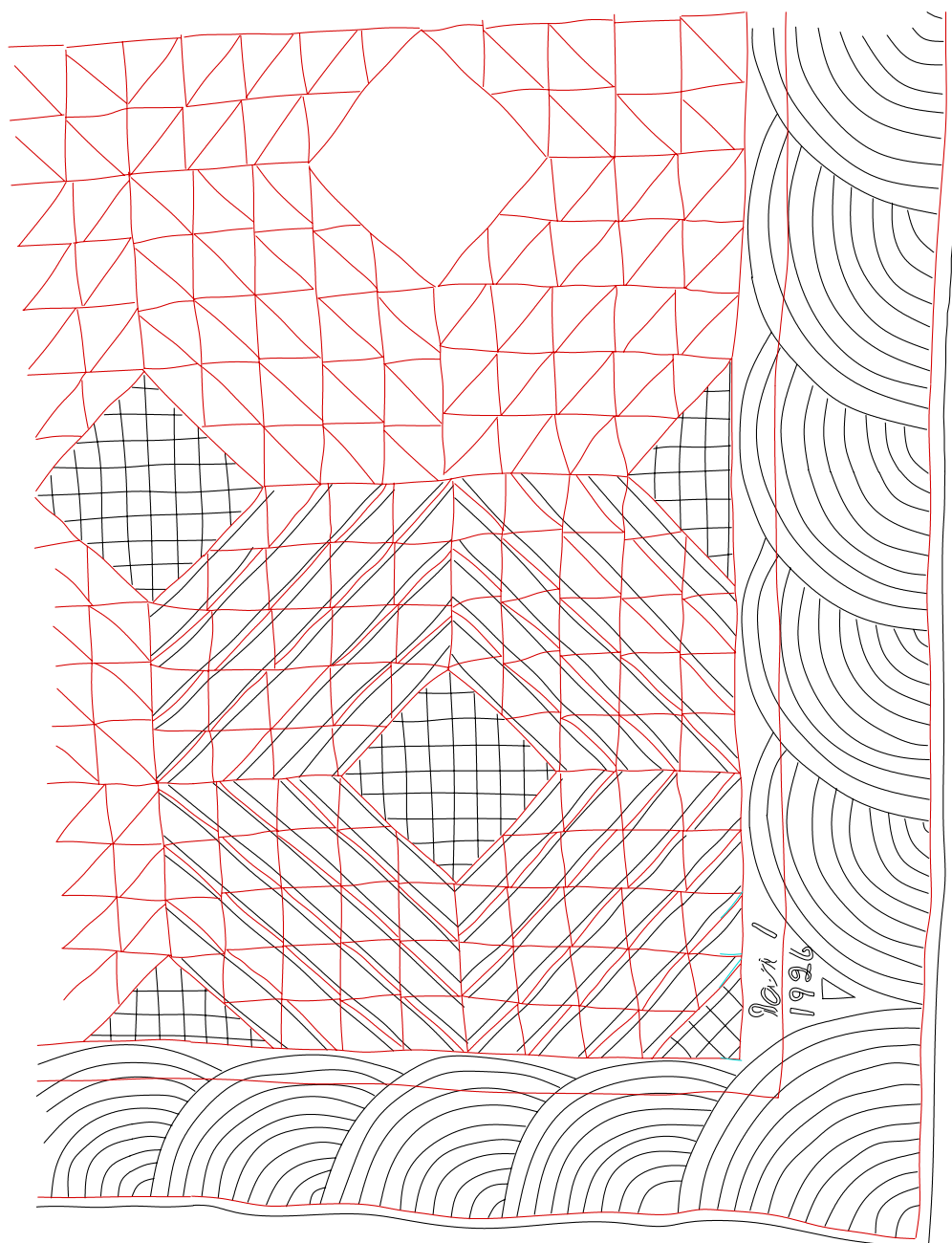
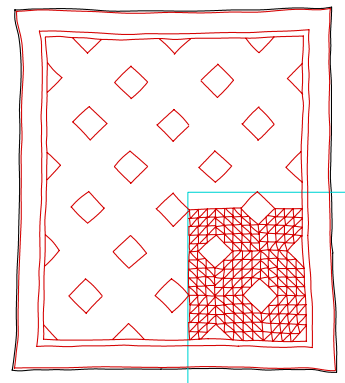
Unidentified maker

Holmes County, Ohio, 1926

Smithsonian American Art Museum, 2022.4.23

References: [Online Catalog](#)Smucker, *Pattern and Paradox*, 136, 154

Drawing by Linda Baumgarten, 2025



26**Ocean Waves Quilt**

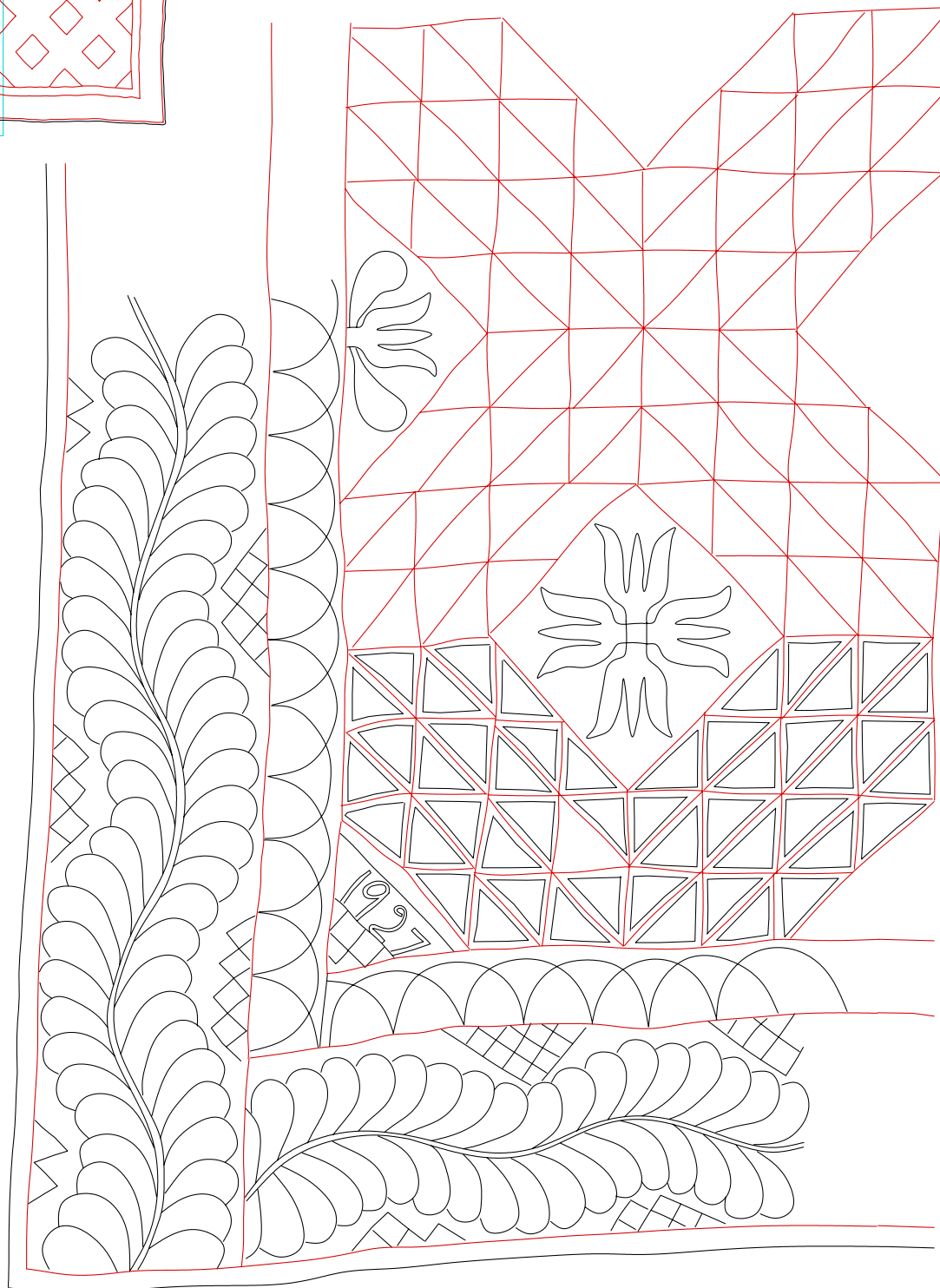
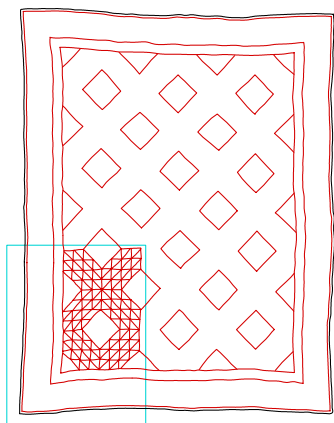
Unidentified maker

Possibly Ohio, 1927

International Quilt Museum, 2003.003.0283

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



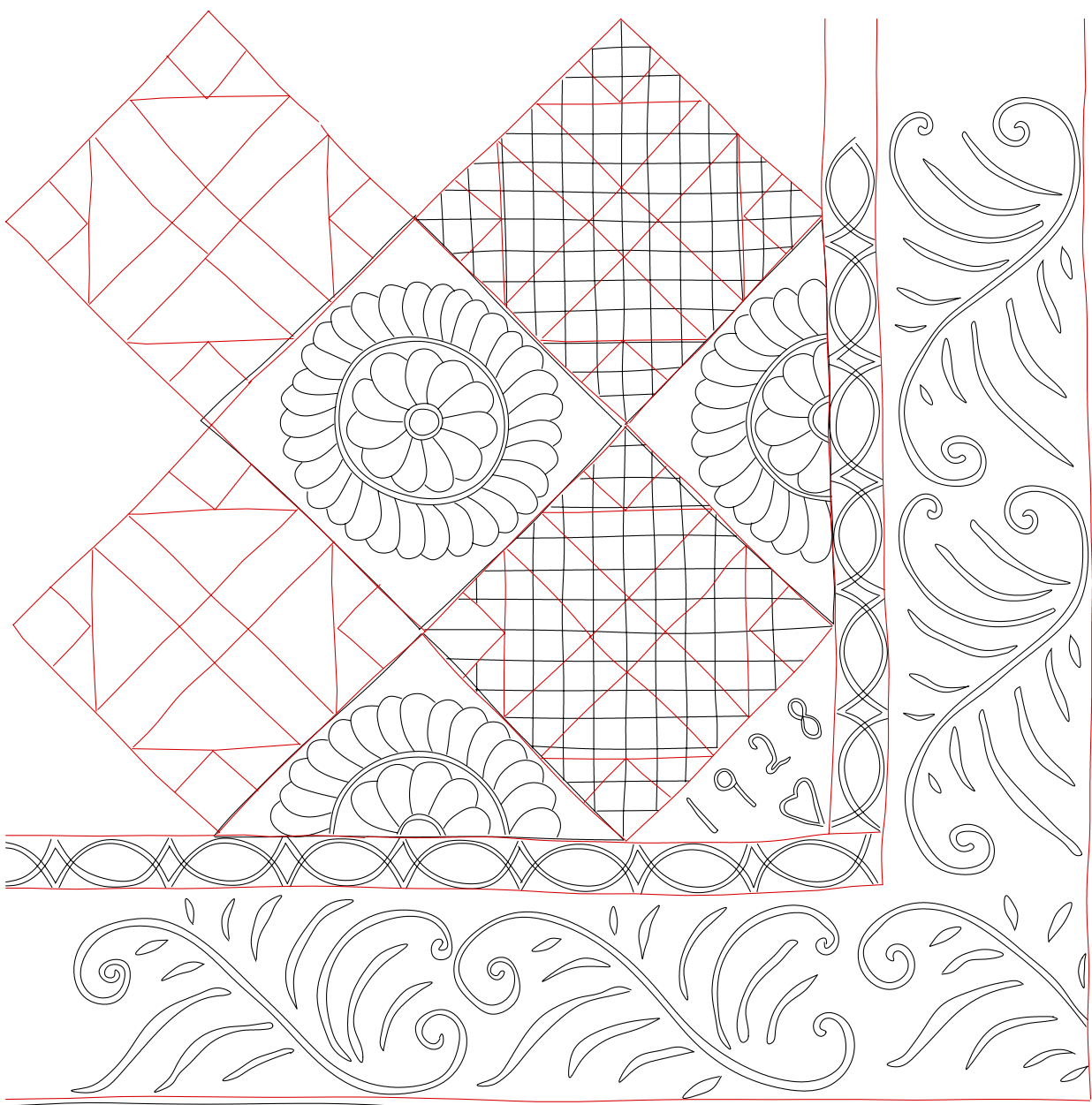
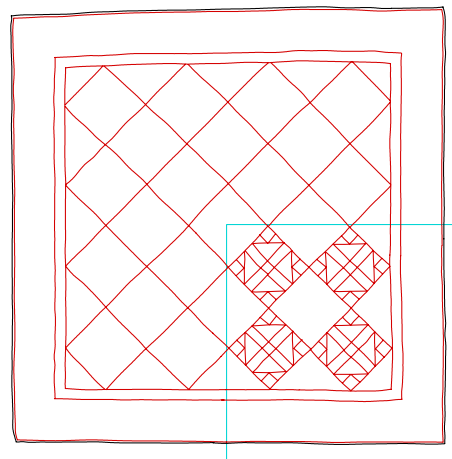
27**Crossed Ts Quilt**

Unidentified maker, by or for “J. L. H.”
Probably Holmes County, Ohio, 1928

International Quilt Museum, 2006.043.0097

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



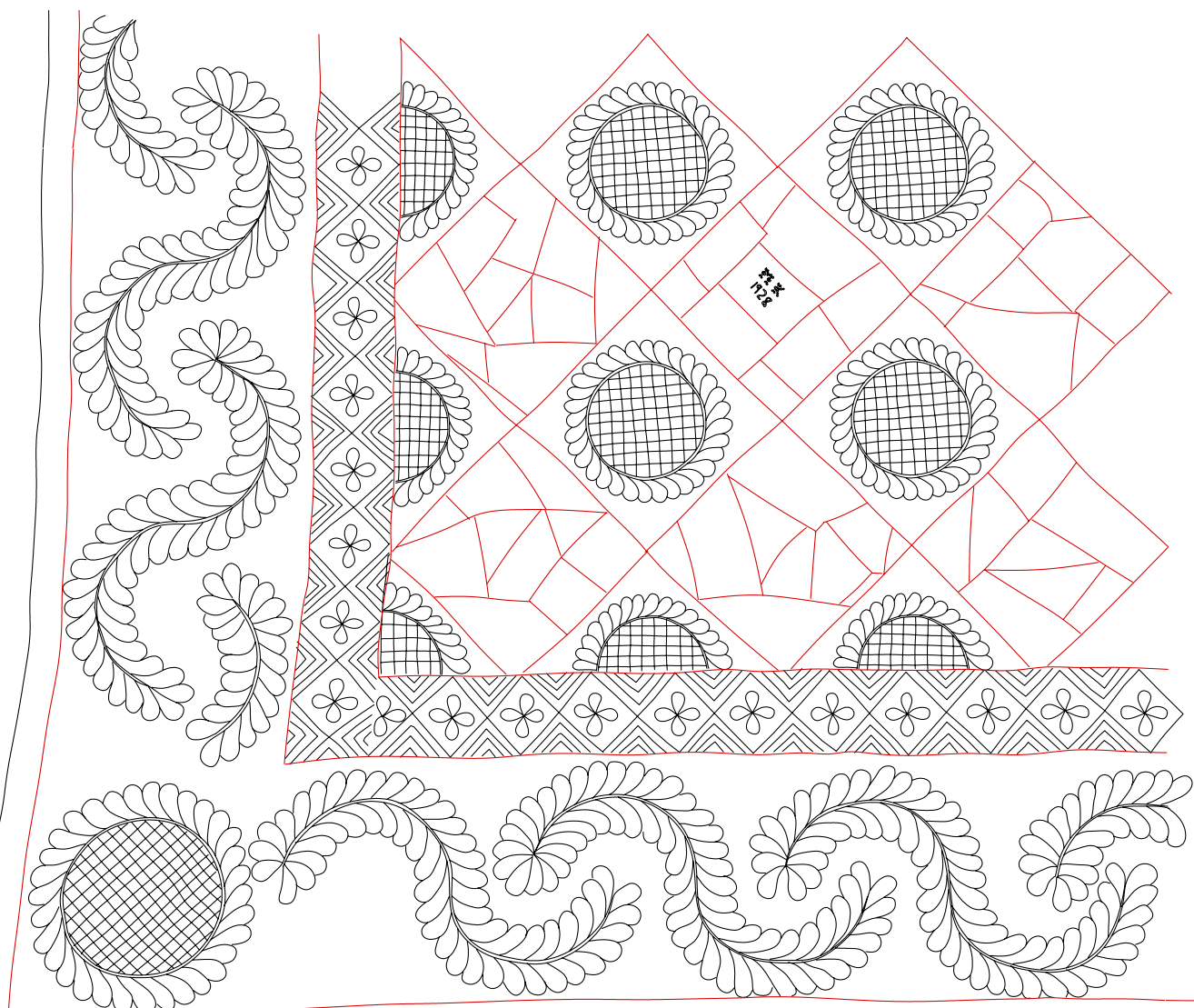
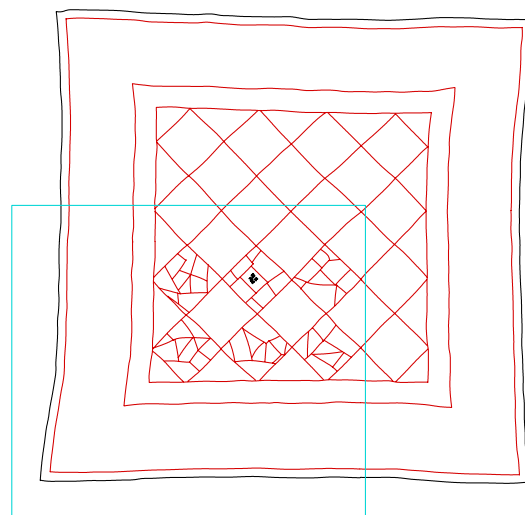
28**Crazy Quilt Variation Quilt**

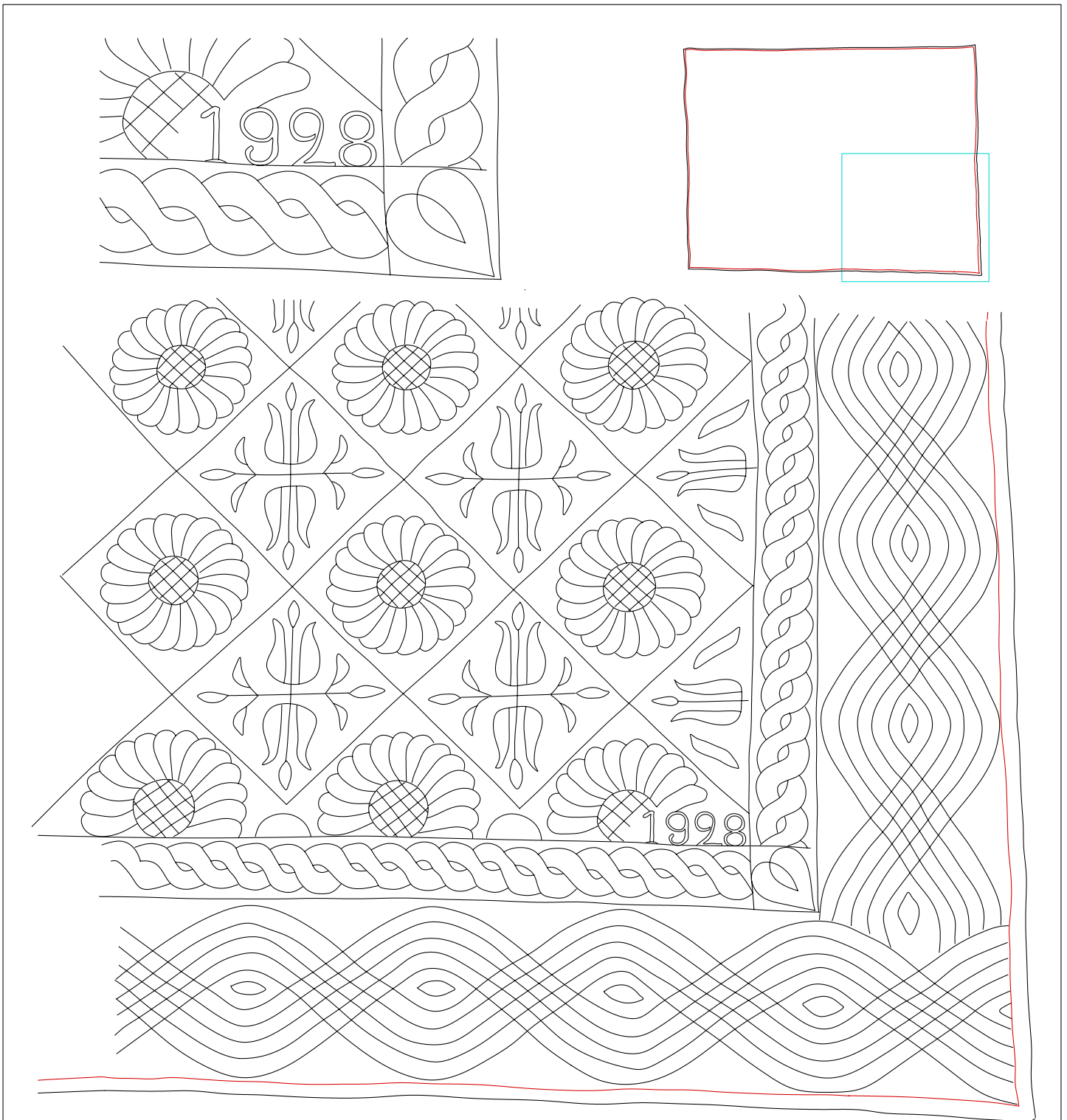
Unidentified maker, by or for “M. K.”
Pennsylvania, 1928

International Quilt Museum, 2006.043.0158

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025





29

Whole Cloth Quilt

Unidentified maker, by or for "A. D."
Possibly Ohio or Indiana, 1928

International Quilt Museum, 2003.003.0119

References: [Online Catalog](#)

Granick, *The Amish Quilt*, 33

Drawing by Linda Baumgarten, 2025

30**Grandmother's Flower Garden Quilt**

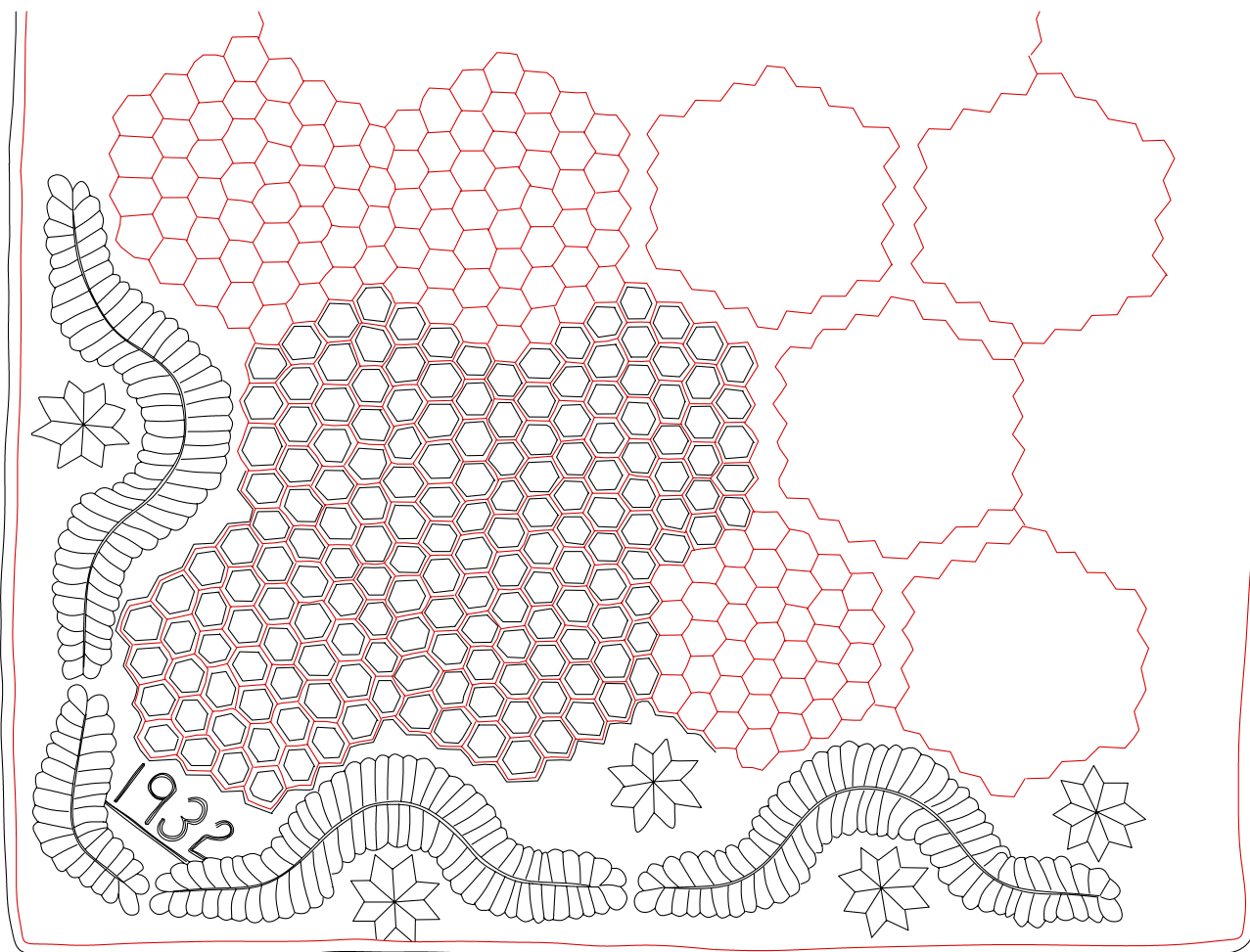
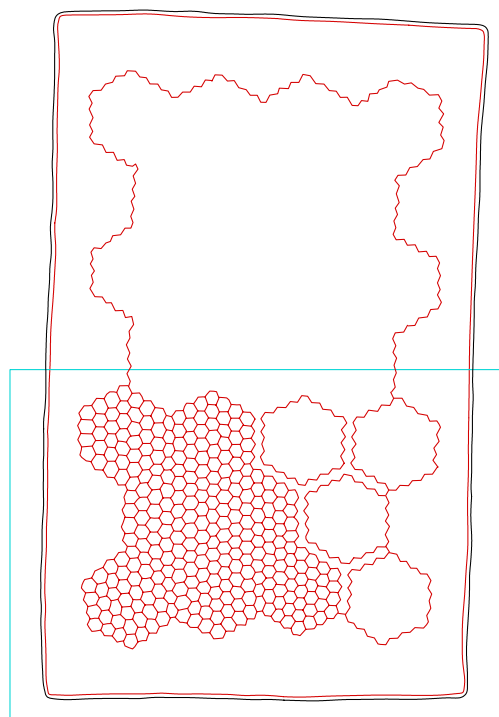
Unidentified maker

Possibly Indiana, 1932

International Quilt Museum, 1997.007.0064

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



31**Star of Bethlehem Quilt**

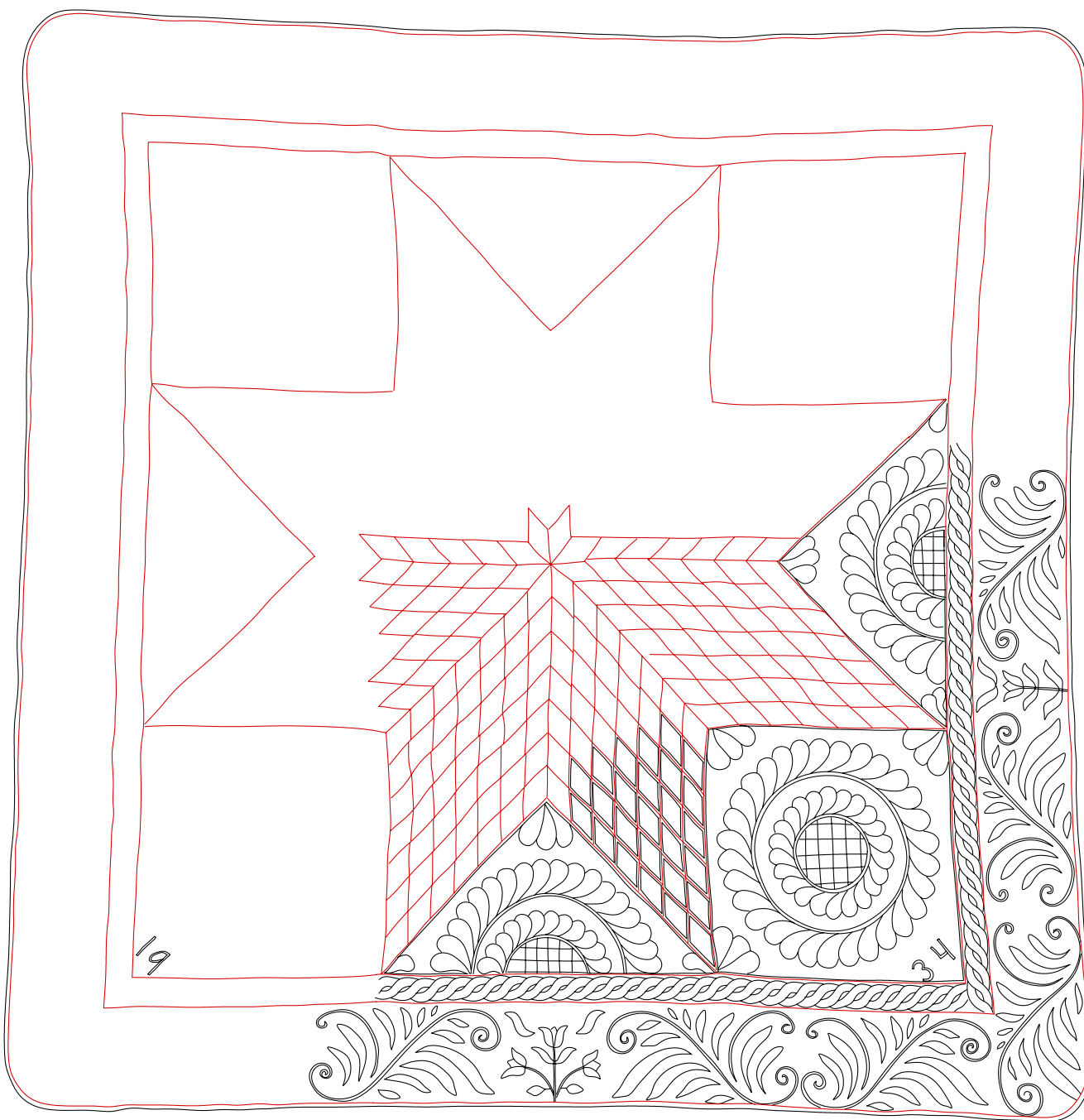
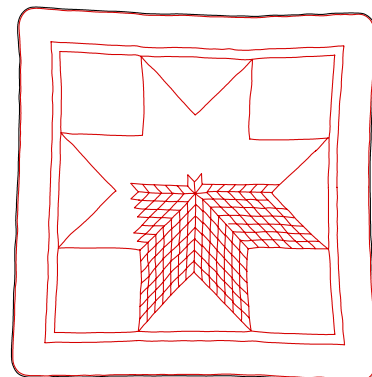
Susan Hochstetler

Probably LaGrange County, Indiana, 1934

International Quilt Museum, 1997.007.0630

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



32

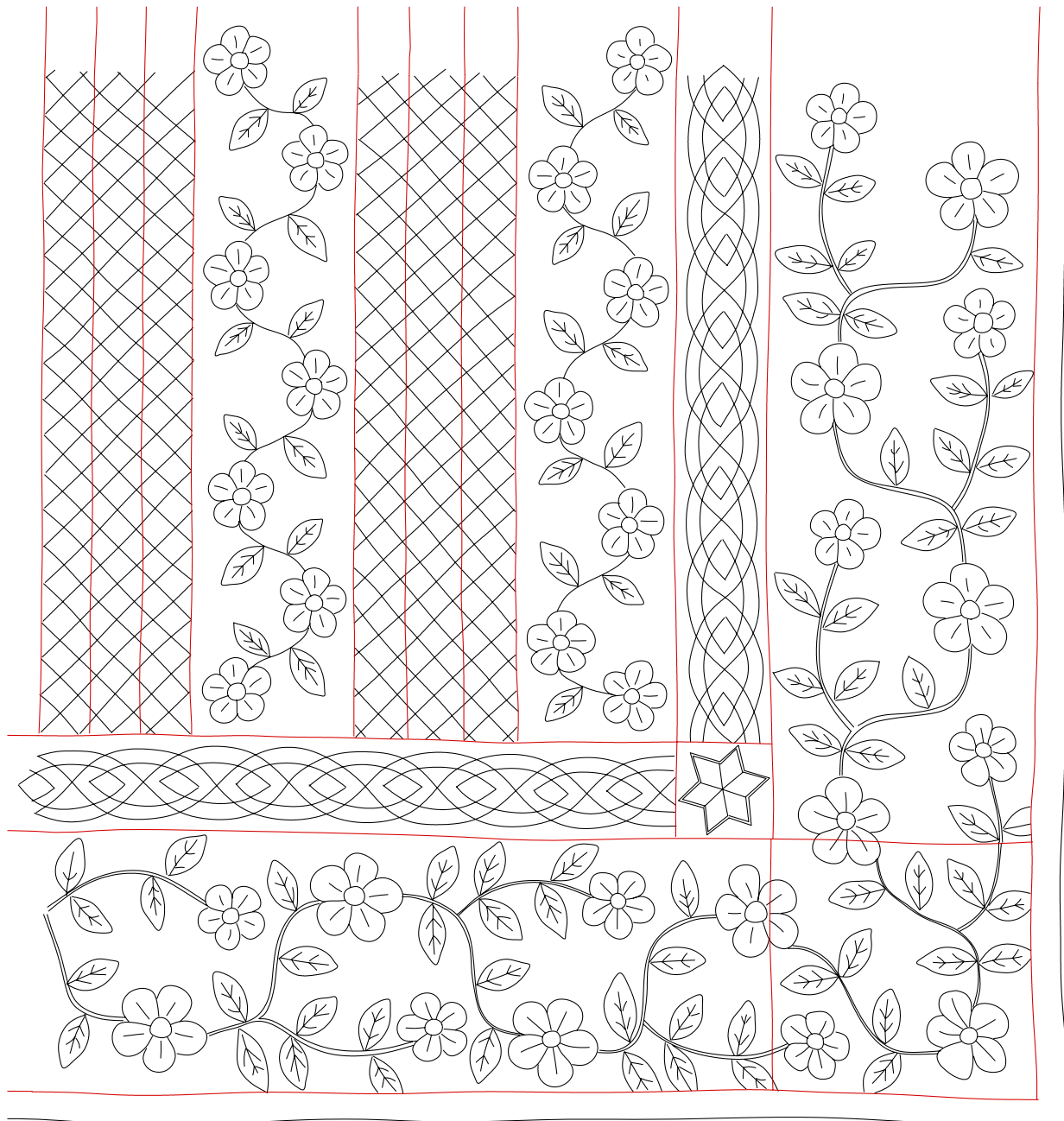
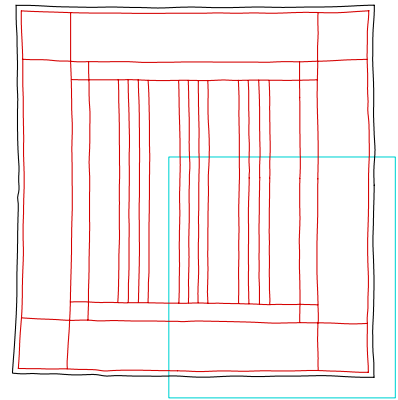
Split Bars Quilt

Unidentified maker, by or for “B. L.”
Probably Pennsylvania, 1938

International Quilt Museum, 2003.003.0266

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten



33**Fans Quilt**

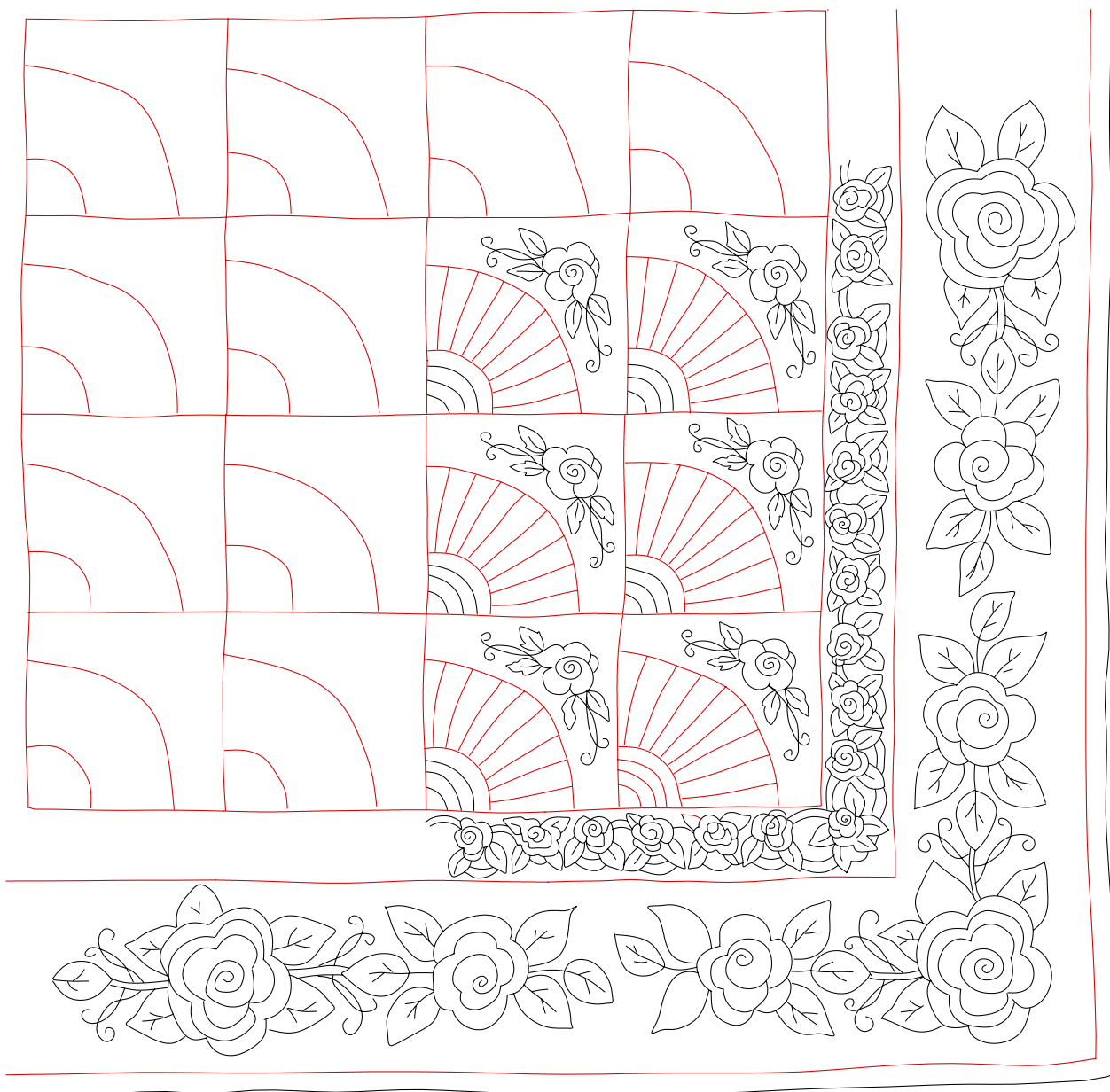
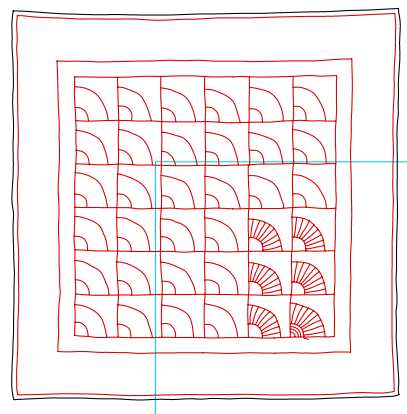
Unidentified maker

Probably Pennsylvania, 1938

International Quilt Museum, 2003.003.0091

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



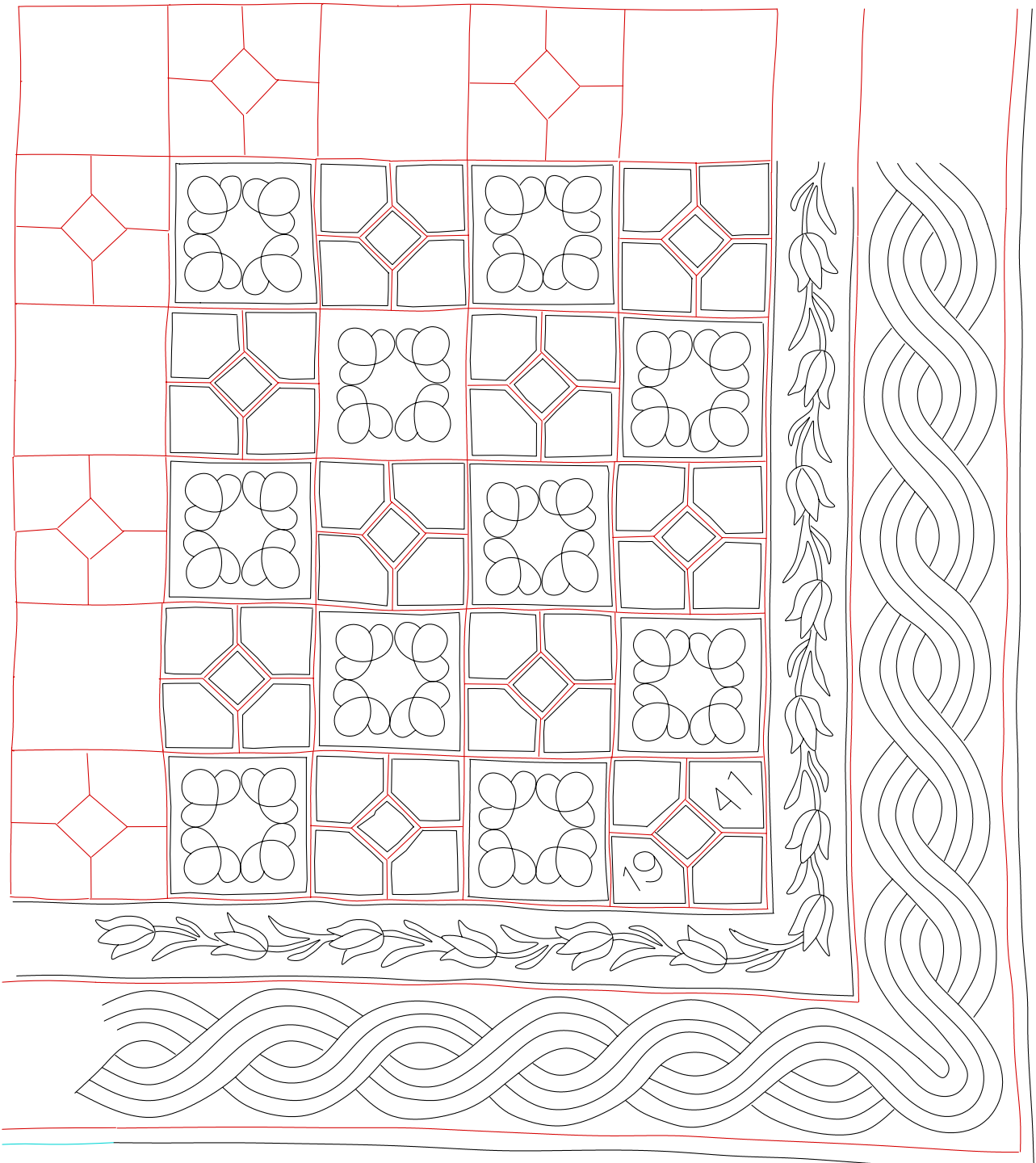
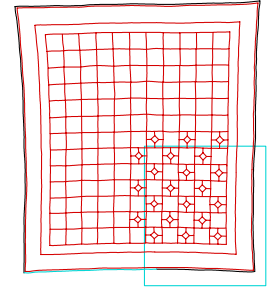
34**Bow Tie Quilt**

Unidentified maker, probably Hochstetler family
Probably LaGrange County, Indiana, 1941

International Quilt Museum, 1997.007.0129

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



35

**Center Diamond with Sunshine and Shadow
Variation Quilt**

Unidentified maker, by or for “E. S.”
Lancaster County, Pennsylvania, 1943

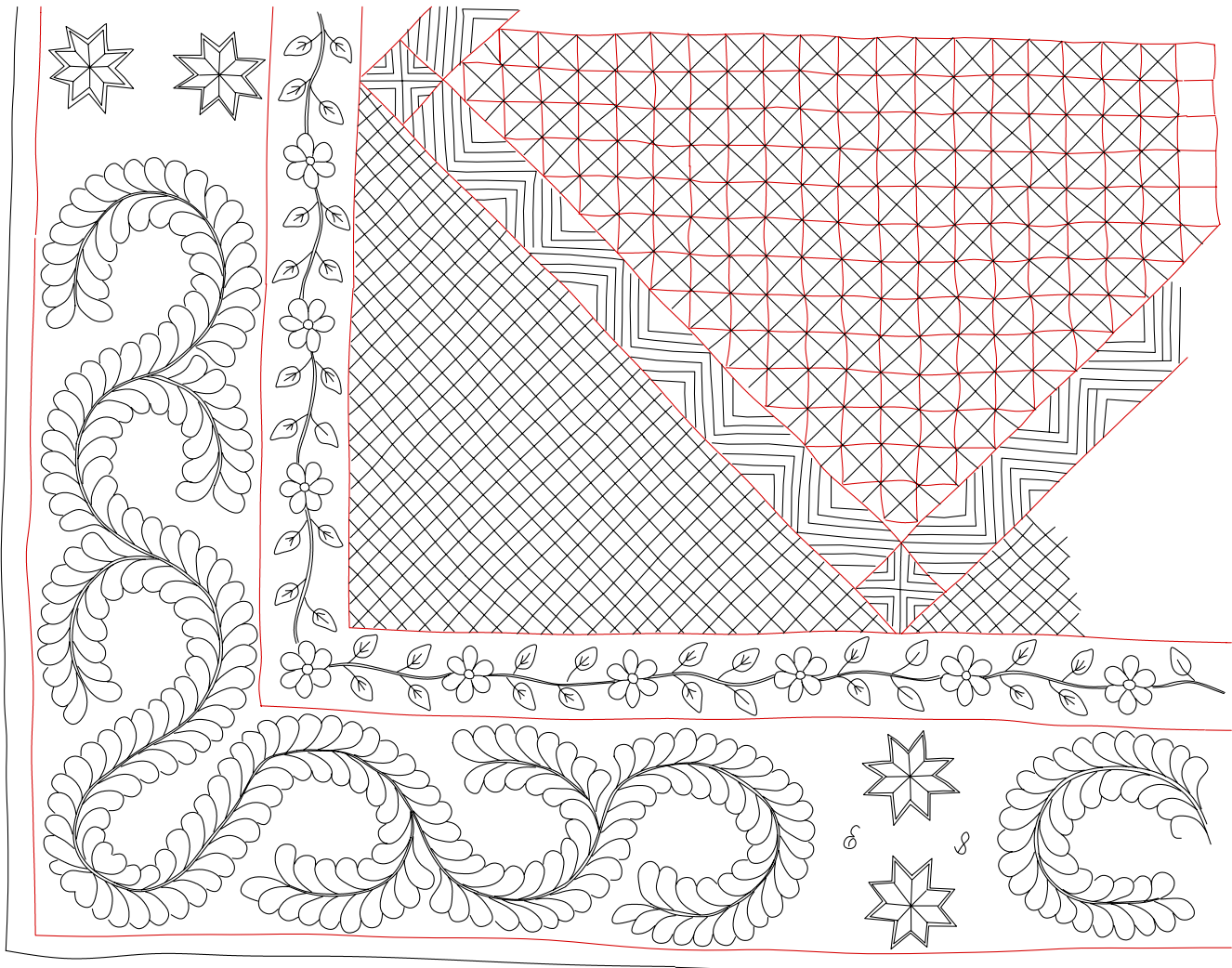
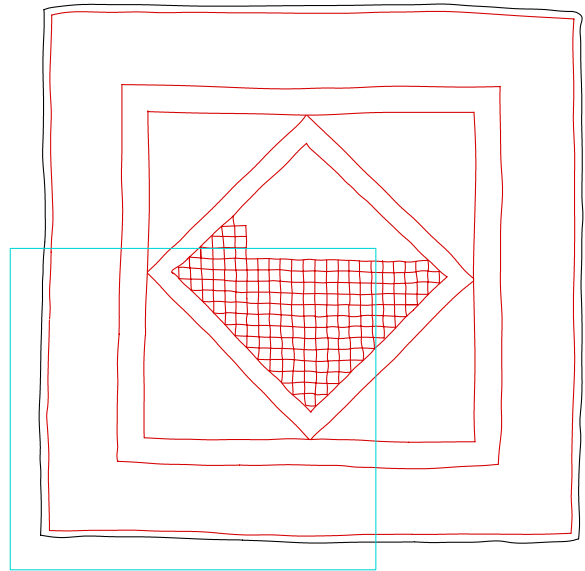
Lancaster History, P.02.51.21

References: [Online Catalog](#)

Herr, *Amish Quilts of Lancaster County*, 66–67

Hughes and Silber, *Amish: The Art of the Quilt*, pl. 22

Drawing by Linda Baumgarten, 2025



36**Framed Quilt**

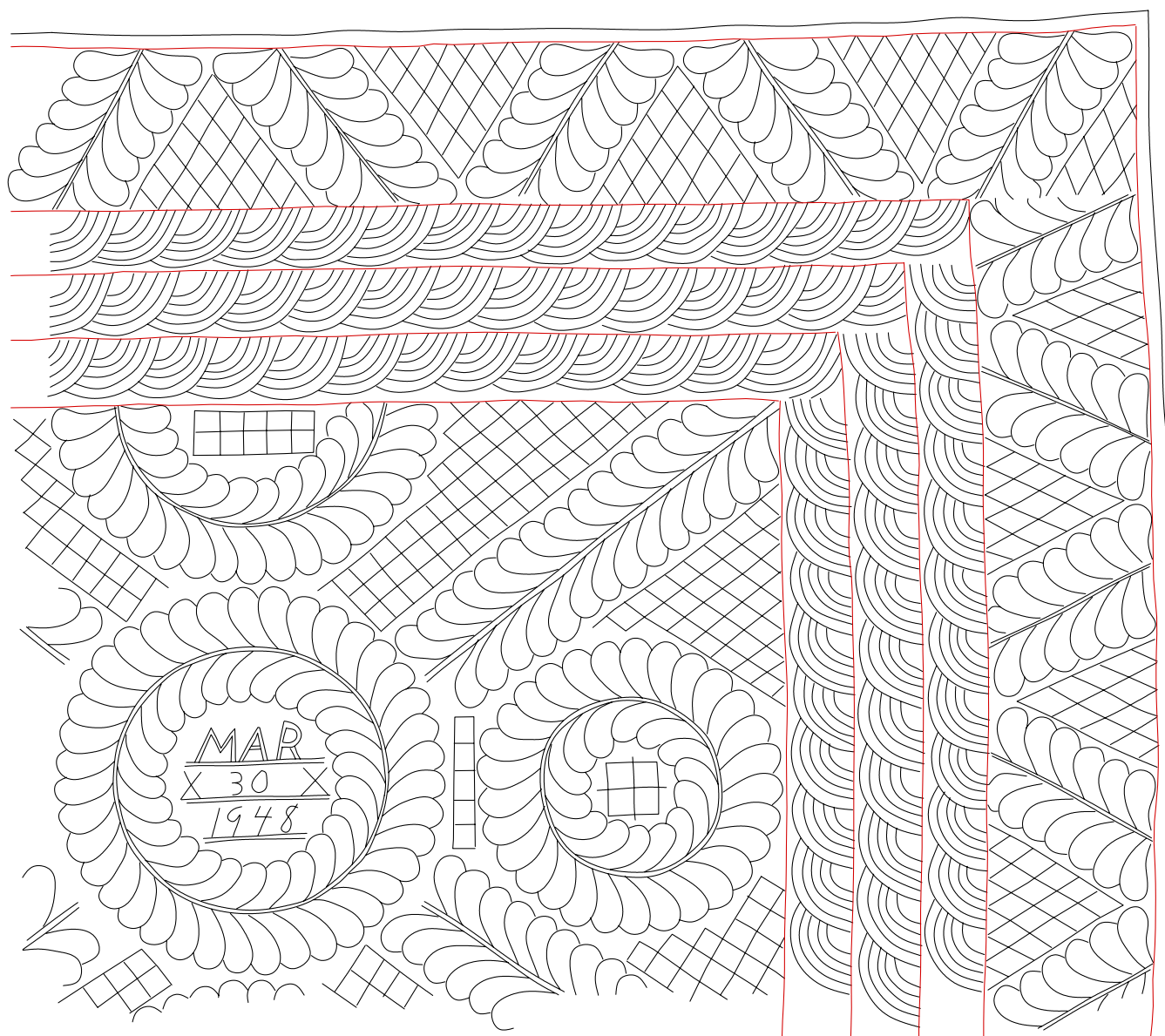
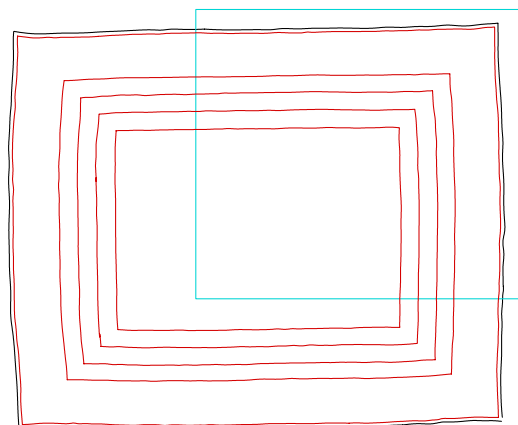
Unidentified maker

Possibly Holmes County, Ohio, 1948

International Quilt Museum, 1997.007.0175

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



37**String Star Quilt**

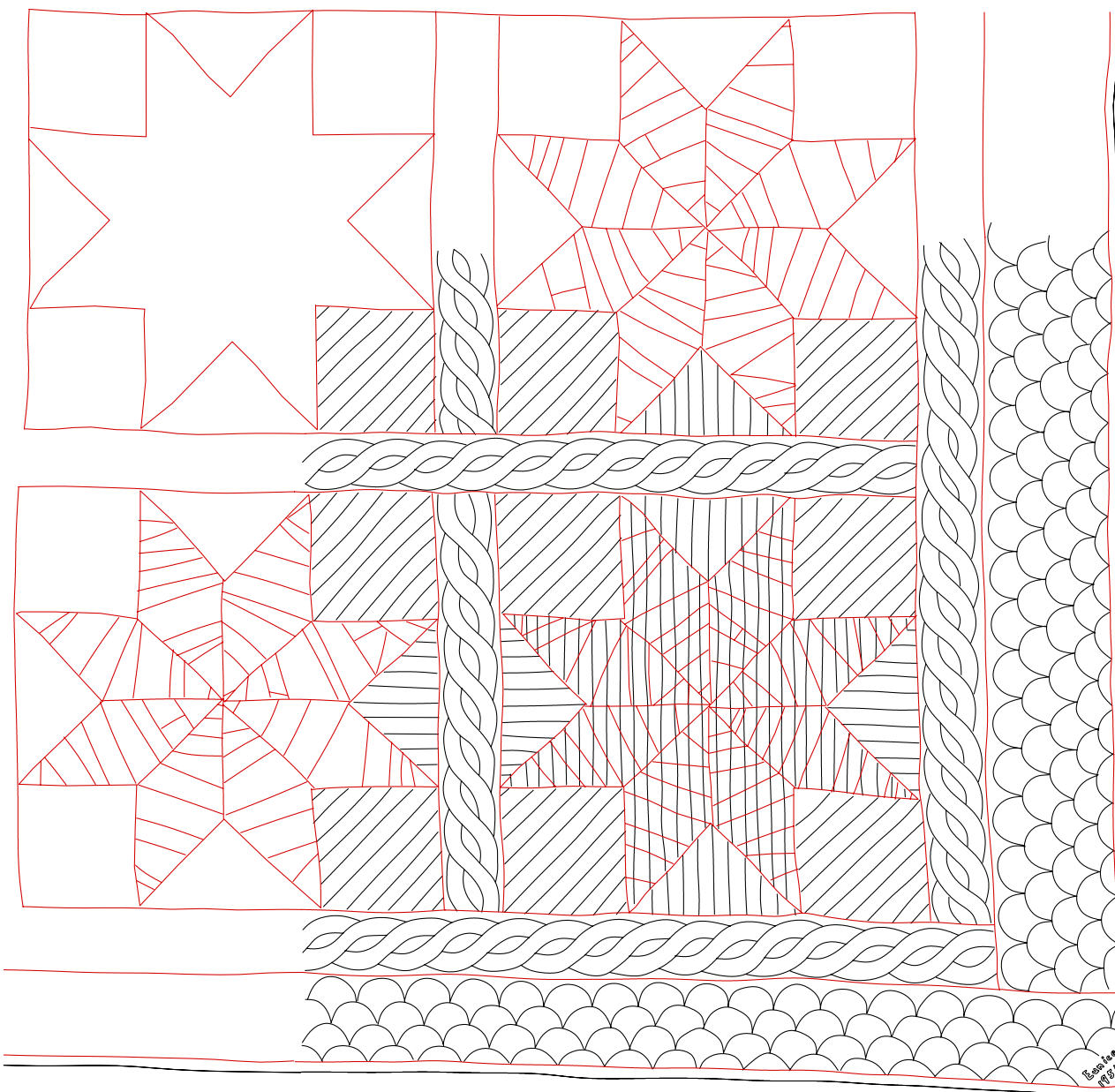
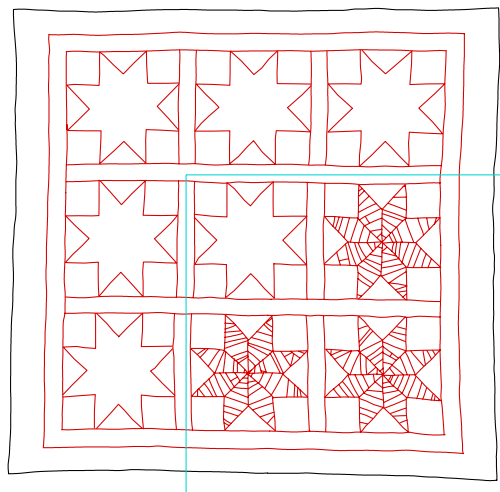
Eunice Miller

Probably Iowa, 1951

International Quilt Museum, 2006.043.0041

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



38**Nine Patch on Point Quilt**

Possibly Catherine Beachy Kauffman (1818–1896)
Ohio, Illinois, or Iowa, 1850–1870

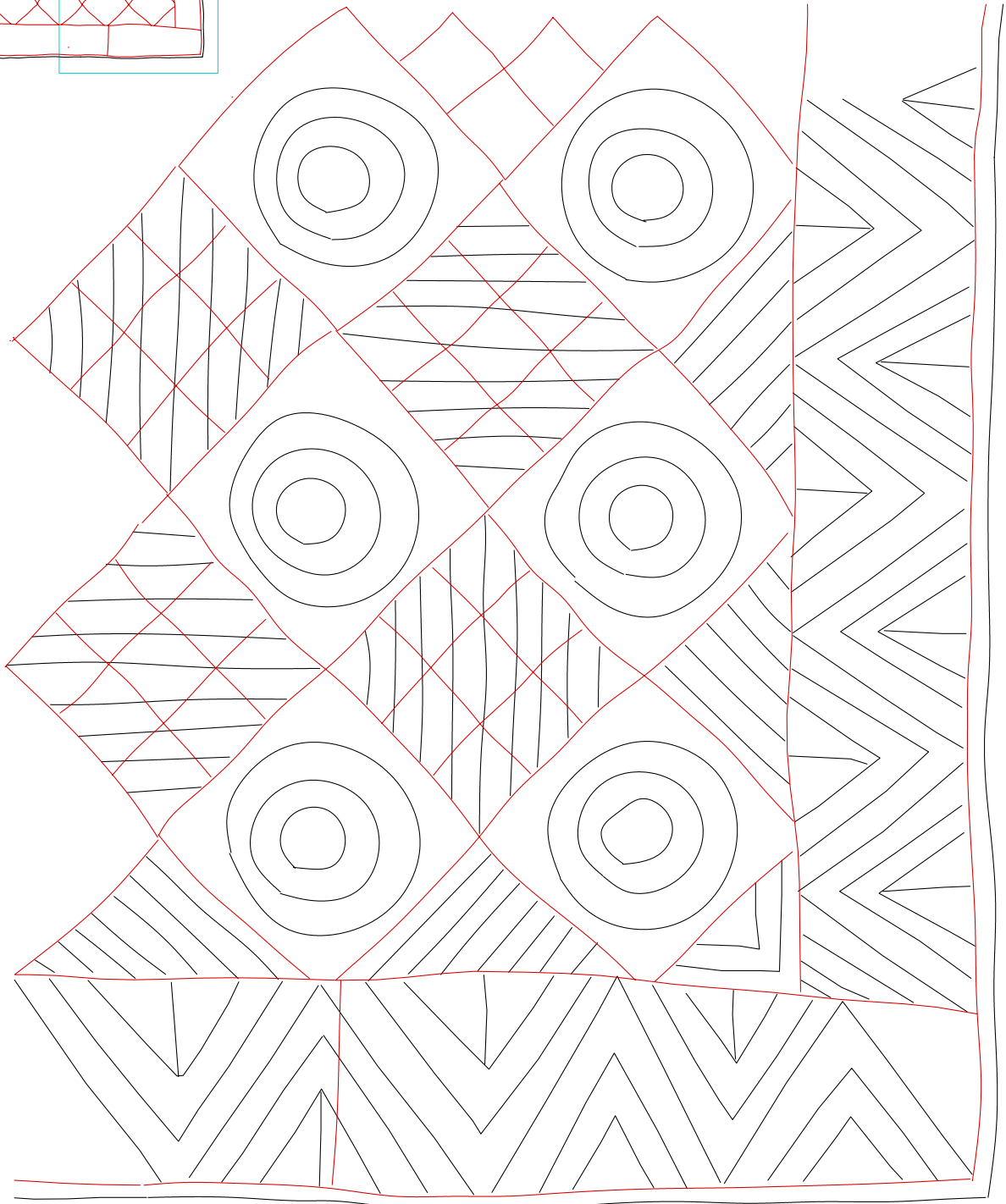
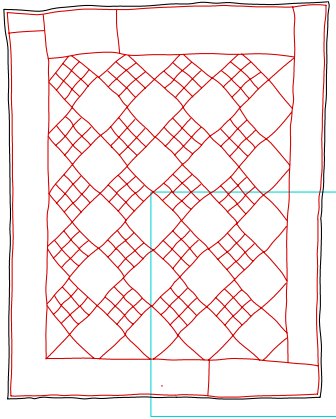
Illinois State Museum, 1998.152.1

References: The Quilt Index

Wass, *Illinois Amish Quilts*, 18–19

Osler, *Amish Quilts and the Welsh Connection*, 59

Drawing by Linda Baumgarten, 2025



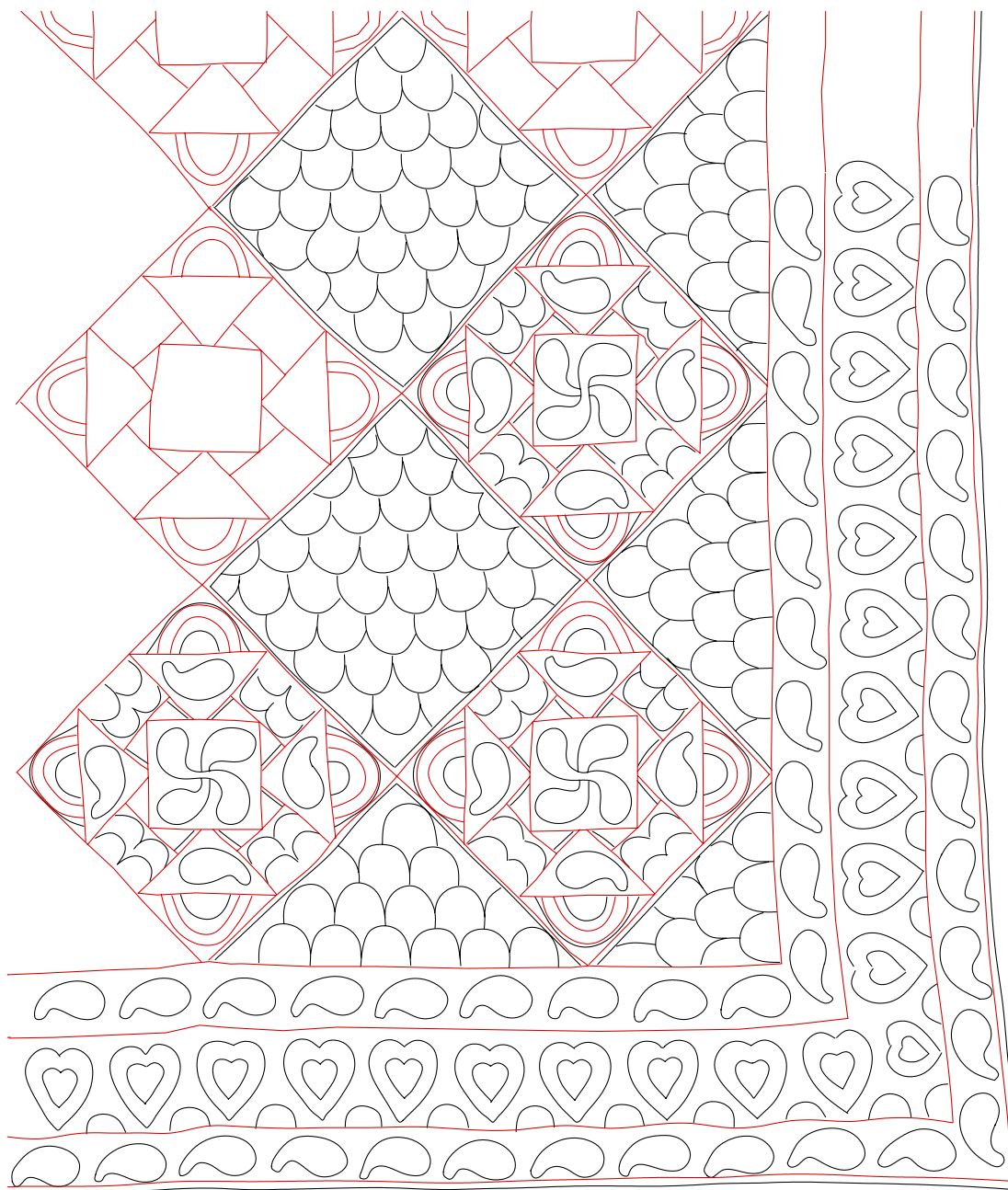
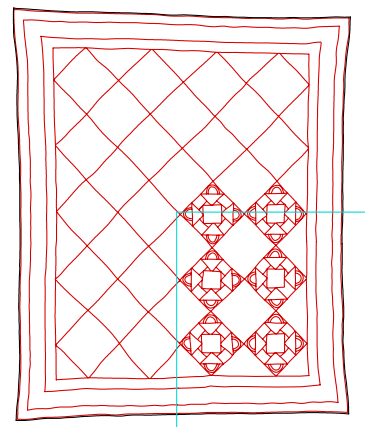
39**Baskets Quilt**

Unidentified maker, member of “Old Order River Brethren”
Probably Chambersburg, Pennsylvania, 1875–1885

International Quilt Museum, 2009.039.0023

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten



40**Nine Patch Variation Quilt**

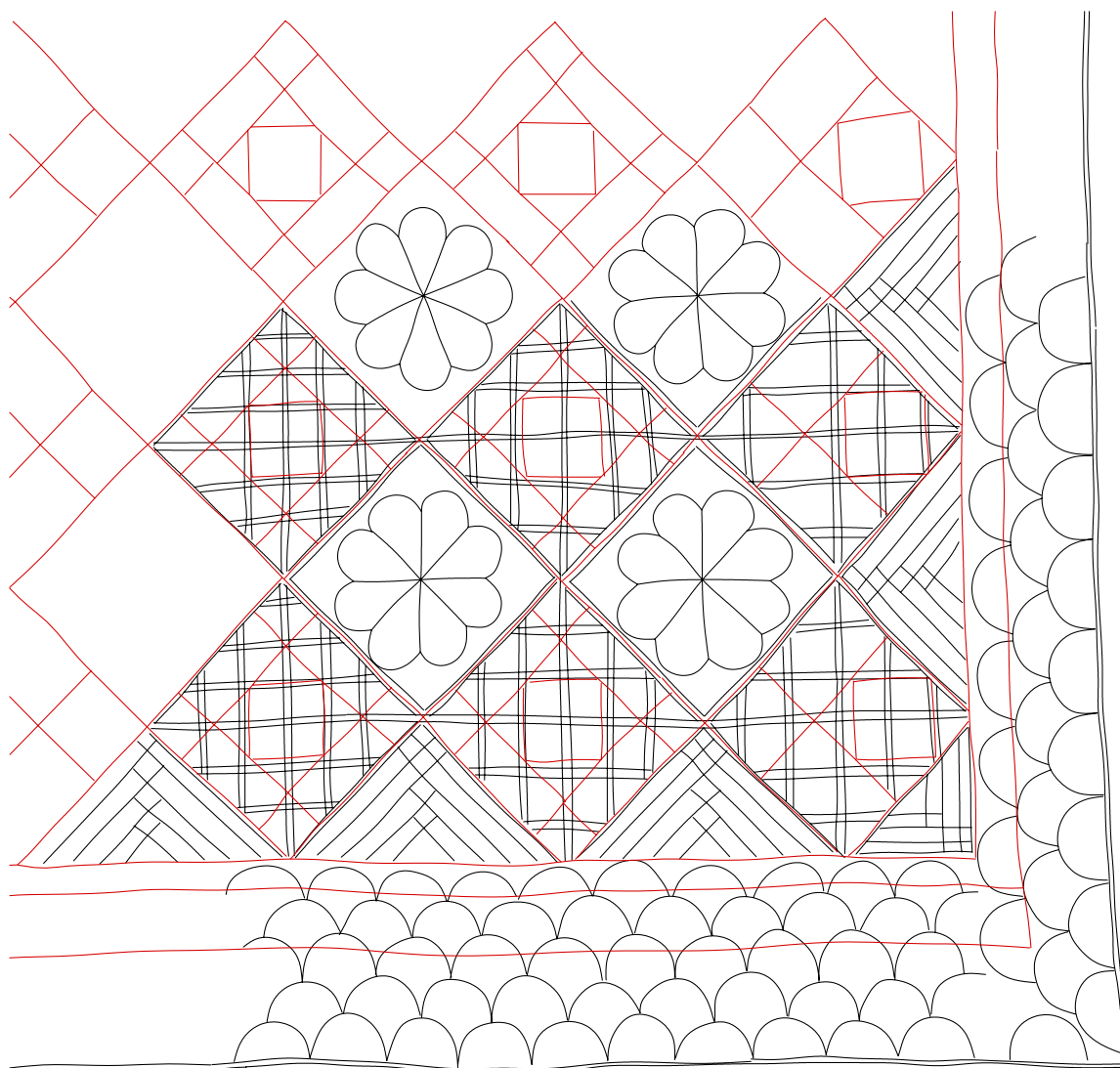
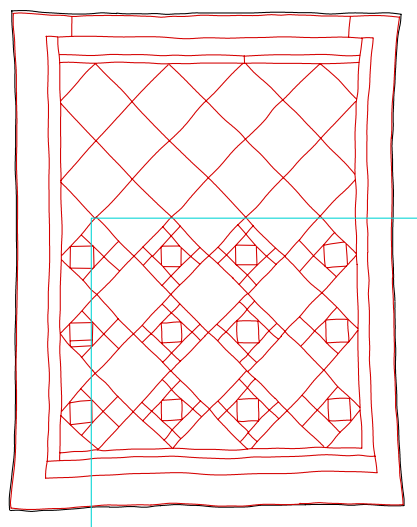
Lydia A. Yoder

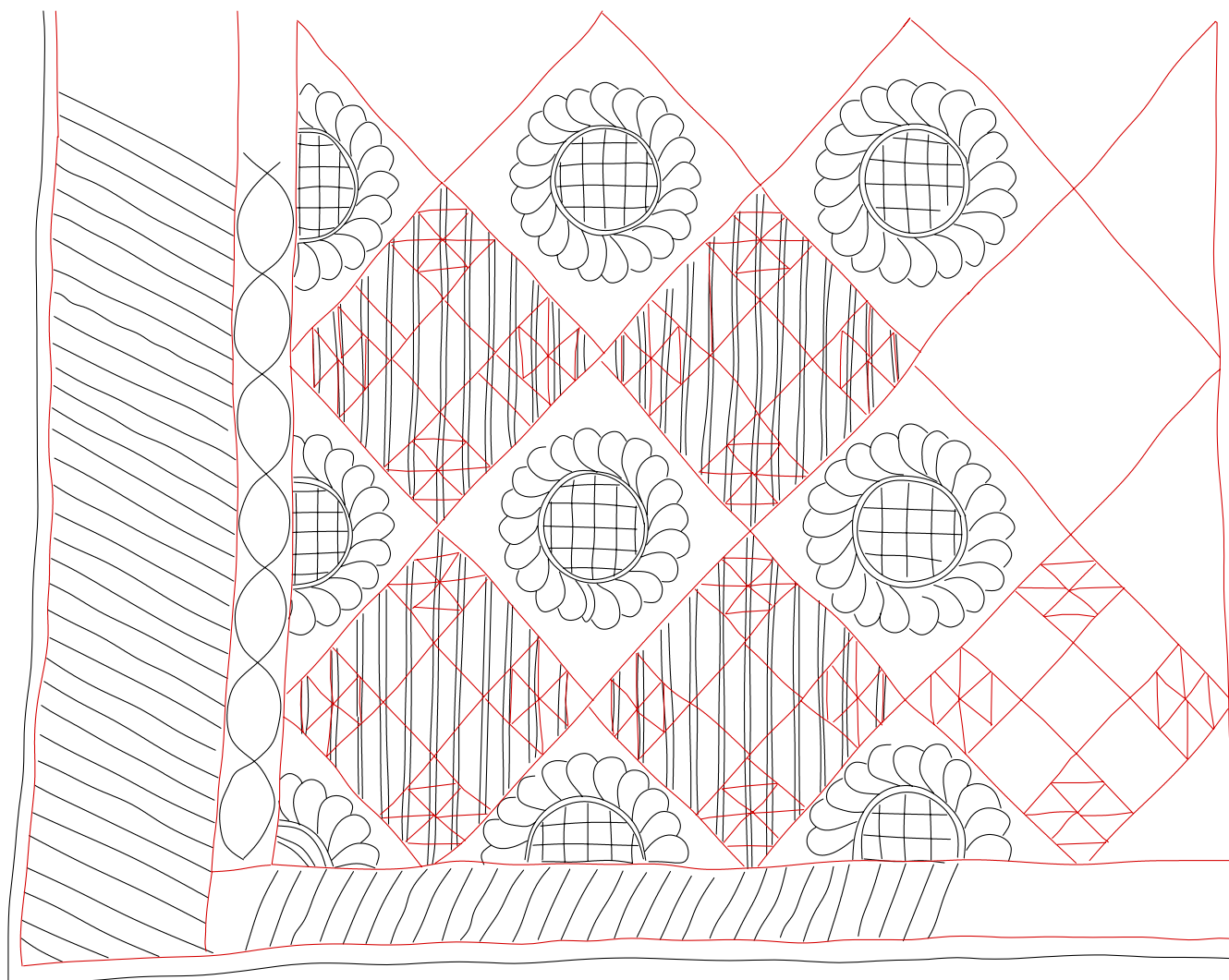
LaGrange County, Indiana, ca. 1875

Indiana State Museum, 71.989.001.0234

References: [Online Catalog](#)McLary, *Amish Quilts from the Indiana State Museum*, 20

Drawing by Linda Baumgarten, 2025





42

New Nine Patch and Four Patch Quilt

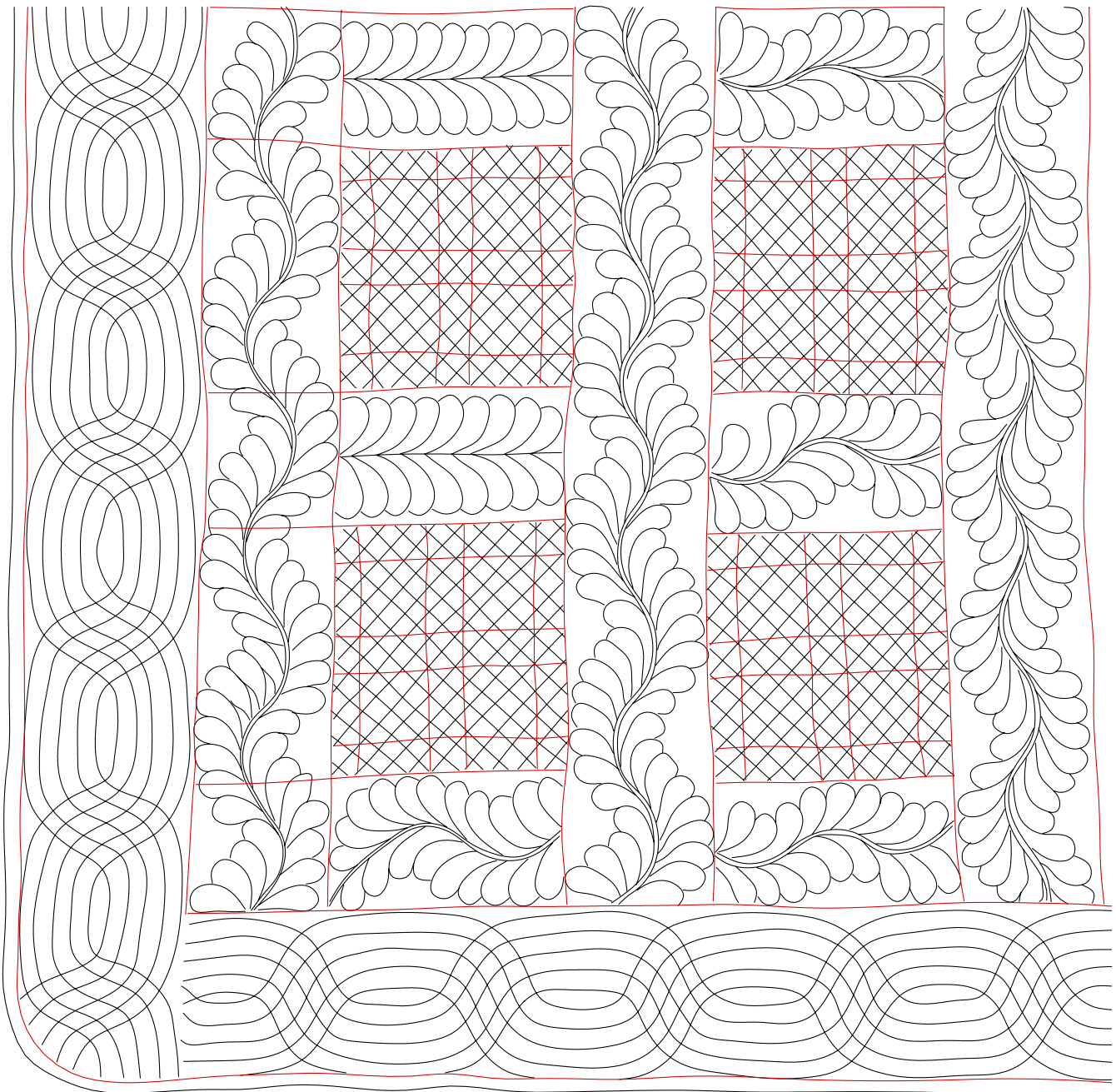
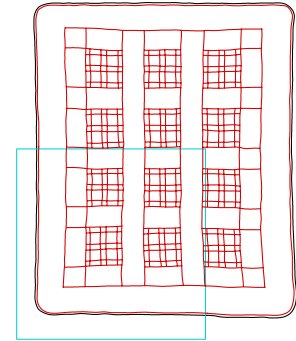
Elizabeth Briskey Mast (1876–1950)

Arthur, Illinois, ca. 1897

Illinois State Museum, 1998.152.13

Reference: *The Quilt Index*Wass, *Illinois Amish Quilts*, 34–35

Drawing by Linda Baumgarten, 2025



43**Monkey Wrench Medallion Quilt**

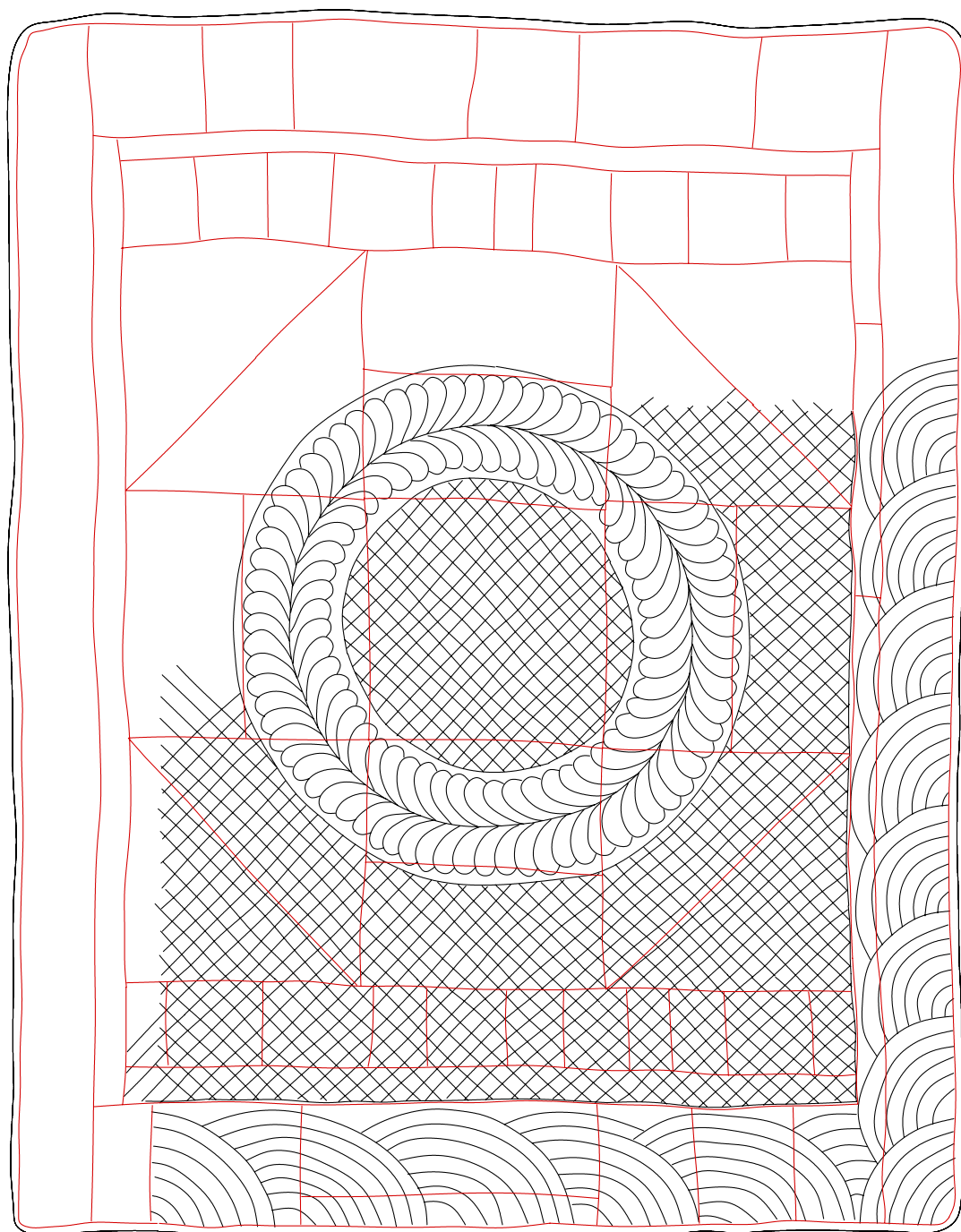
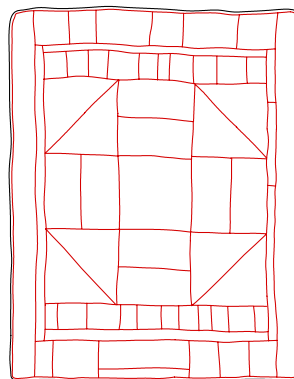
Anna Swartzentruber Yoder (1877–1962)

Illinois, ca. 1900

Illinois State Museum, 1998.152.104

Reference: The Quilt IndexWass, *Illinois Amish Quilts*, 64

Drawing by Linda Baumgarten, 2025



44**Star Medallion Quilt**

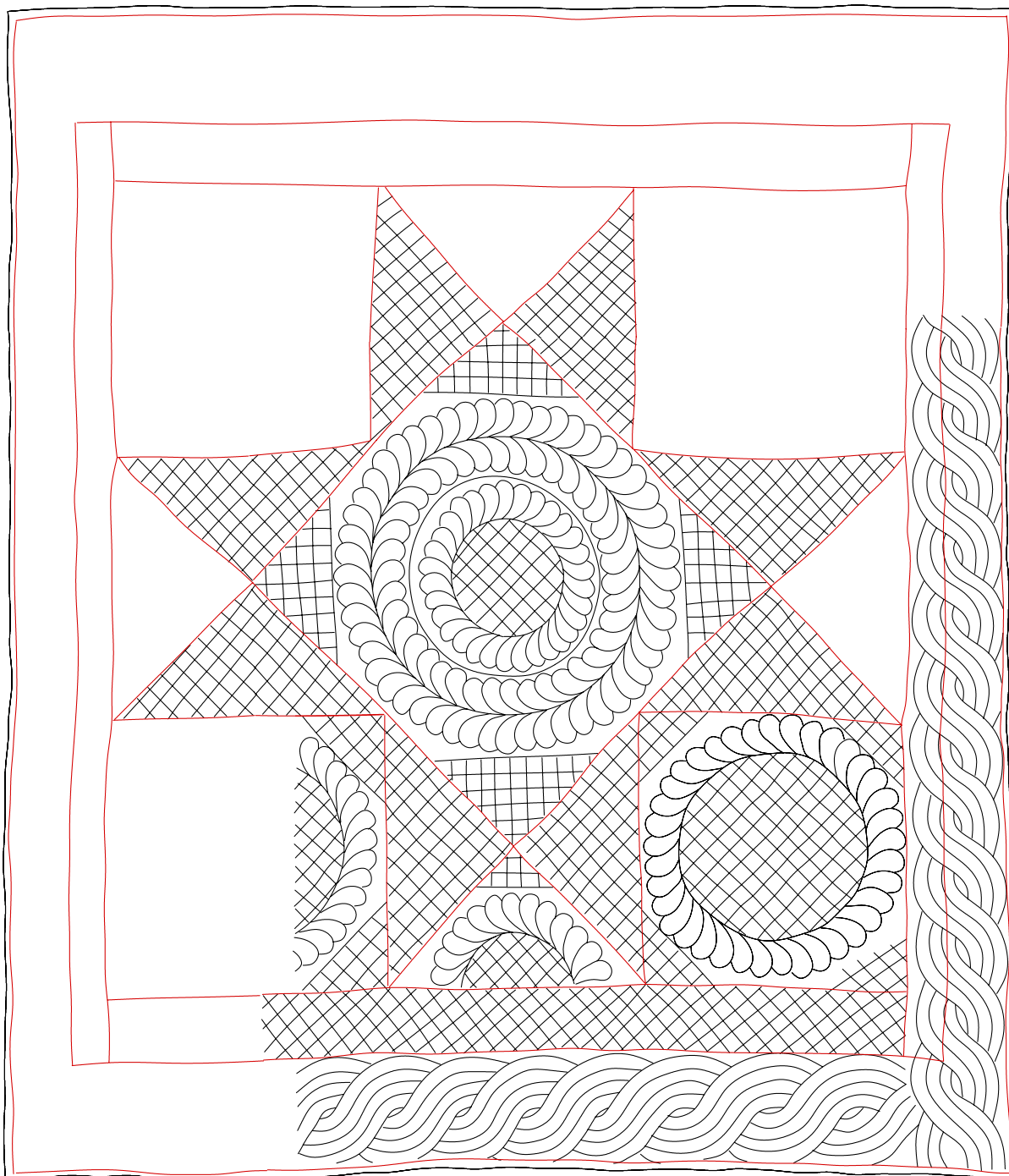
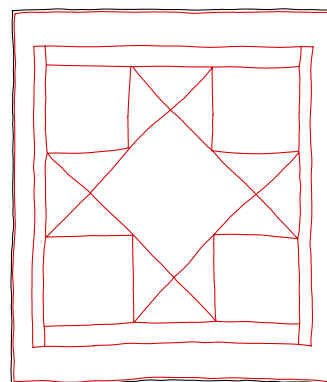
Anna Swartzentruber Yoder (1877–1962)
Arthur, Illinois, ca. 1910

Illinois State Museum, 1998.152.103

Reference: The Quilt Index

Wass, *Illinois Amish Quilts*, 67

Drawing by Linda Baumgarten, 2025



45**Star Medallion Quilt**

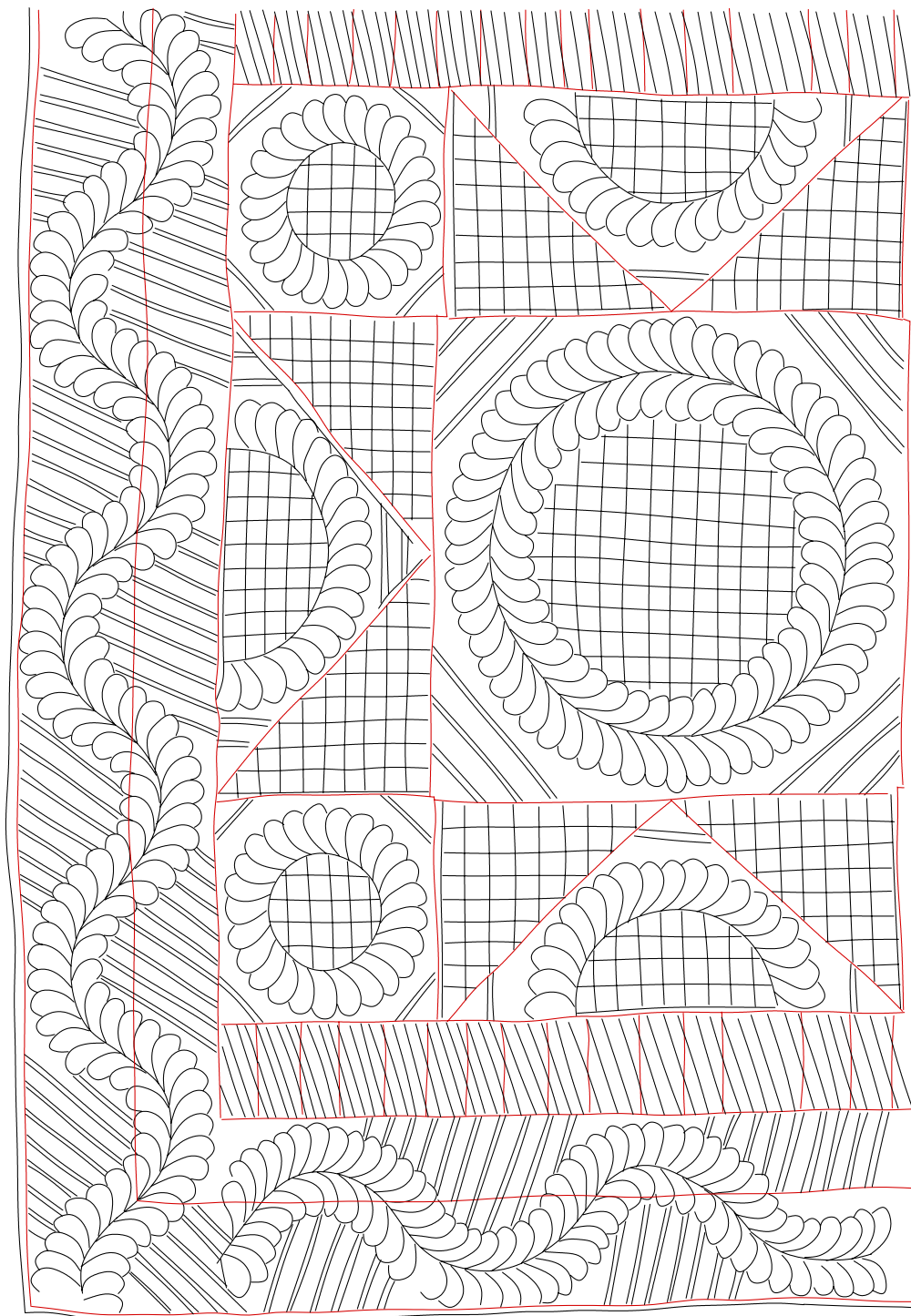
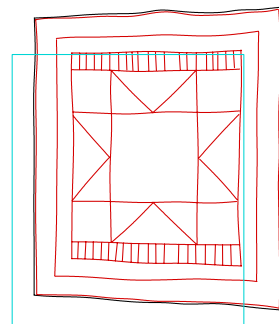
Anna Swartzentruber Yoder (1877–1962)

Arthur, Illinois, ca. 1920

Illinois State Museum, 1998.152.101

Reference: The Quilt Index

Drawing by Linda Baumgarten, 2025



46**Star Medallion Quilt**

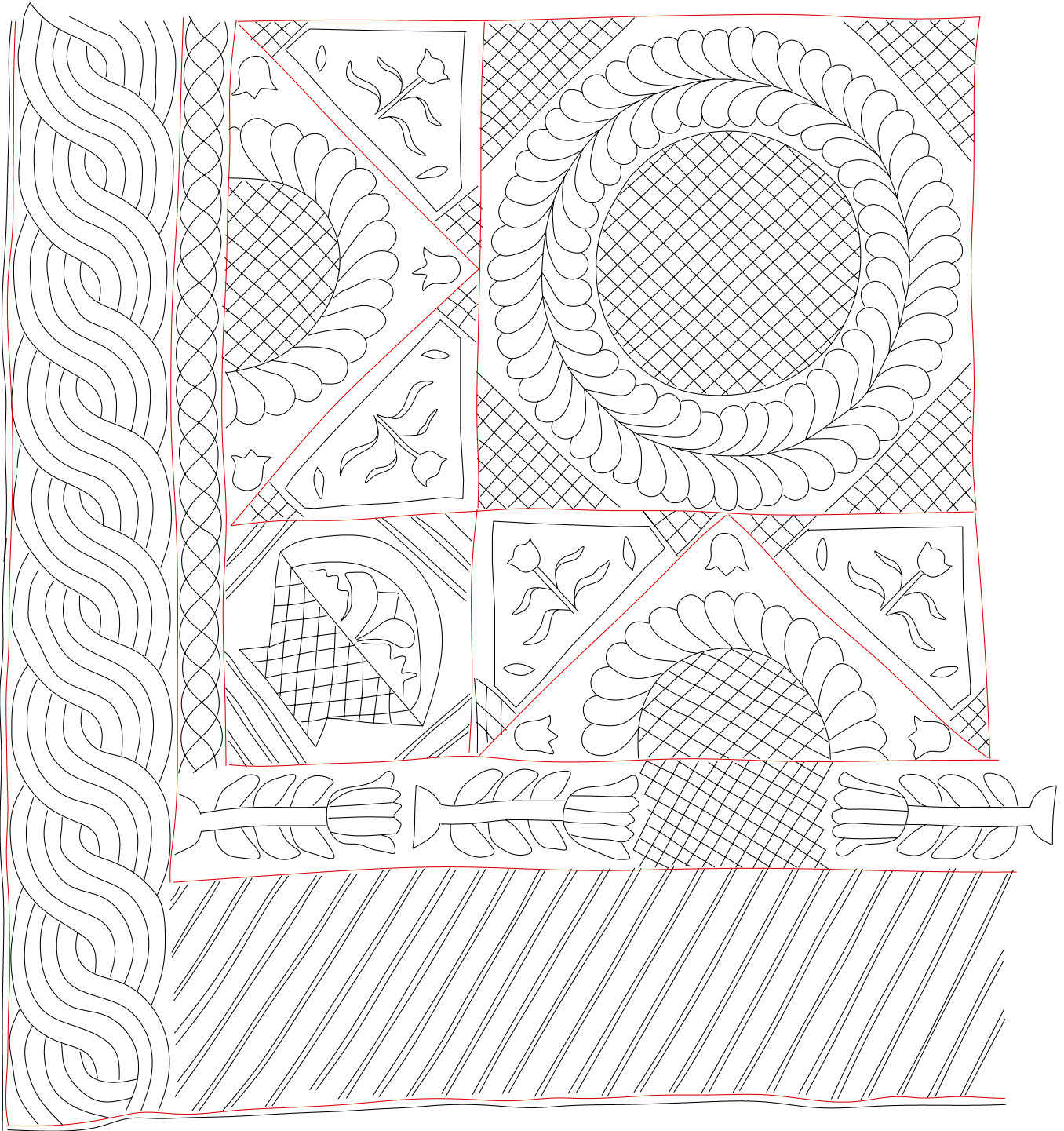
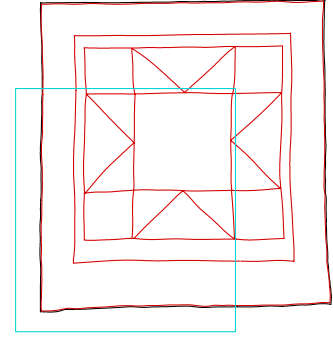
Anna Swartzentruber Yoder (1877–1962)

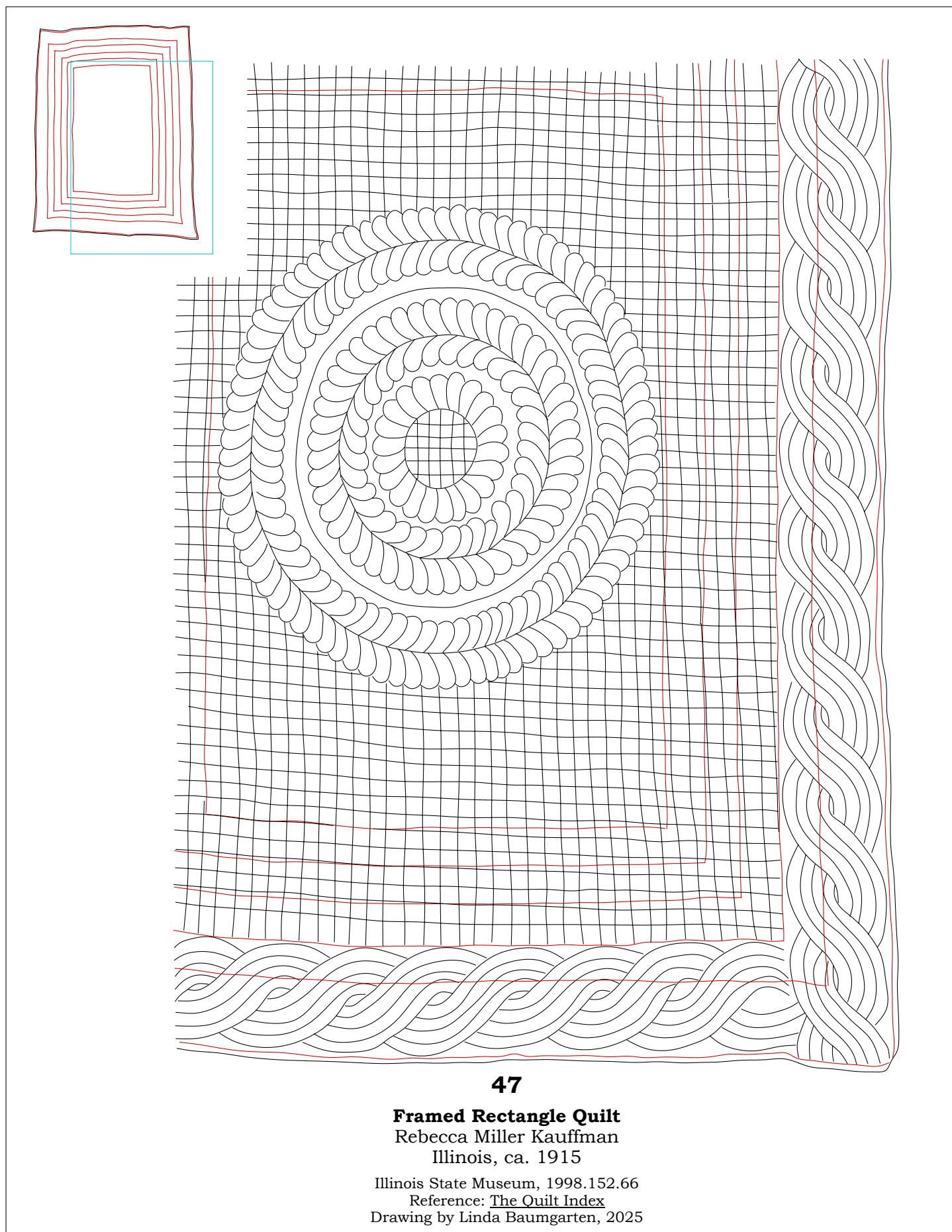
Arthur, Illinois, ca. 1929

Illinois State Museum, 1998.152.100

Reference: The Quilt IndexWass, *Illinois Amish Quilts*, 68, 81

Drawing by Linda Baumgarten, 2025





48**Framed Quilt with Nine Patch Border**

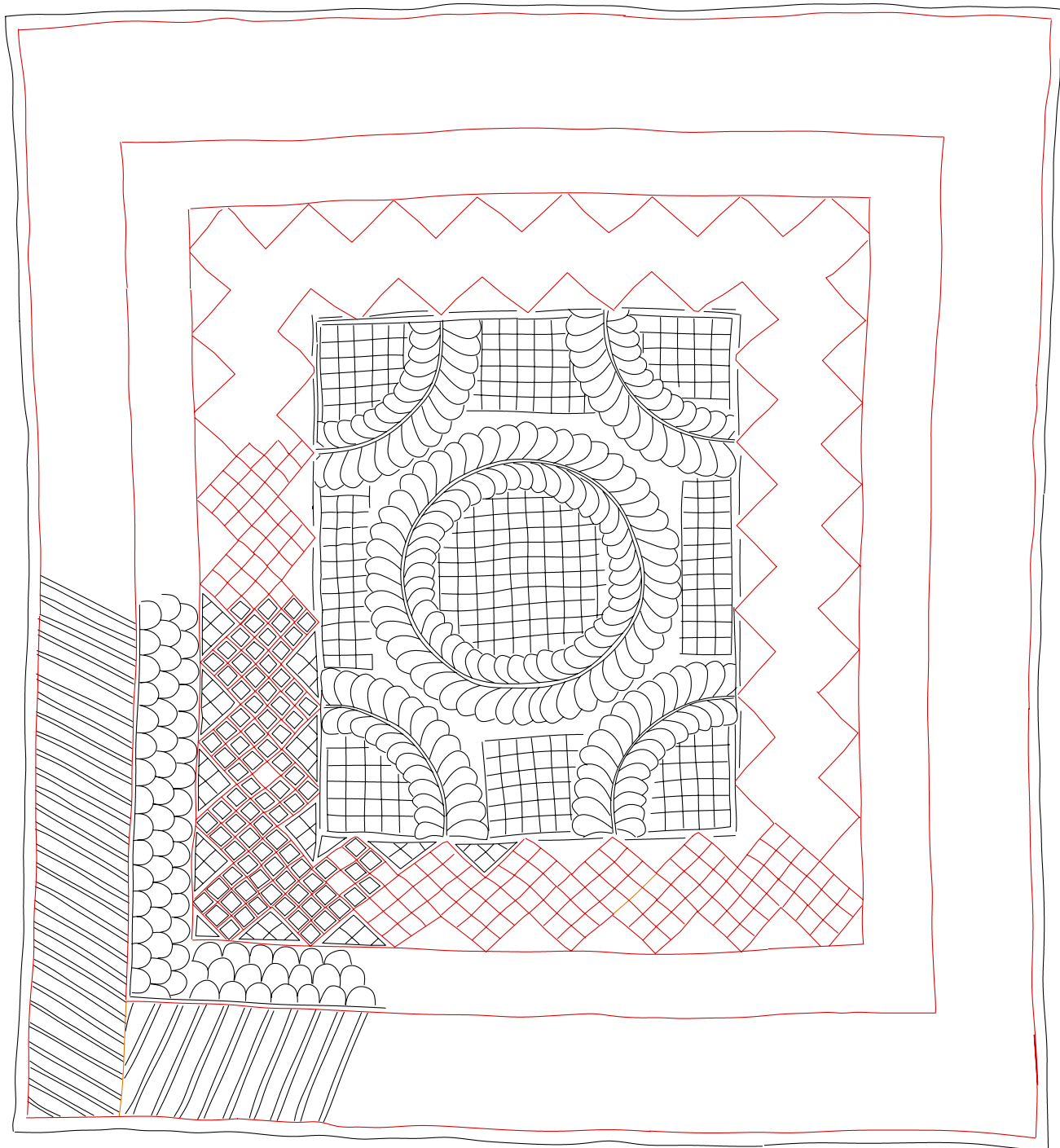
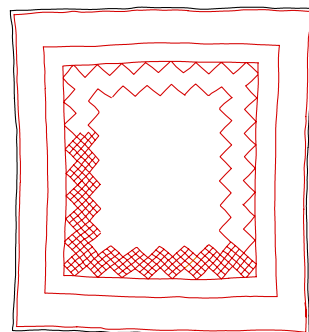
Polly Otto Bontrager (1898–1970)

Illinois, ca. 1940

Illinois State Museum, 1998.152.72

Reference: The Quilt IndexWass, *Illinois Amish Quilts*, 98–99

Drawing by Linda Baumgarten, 2025



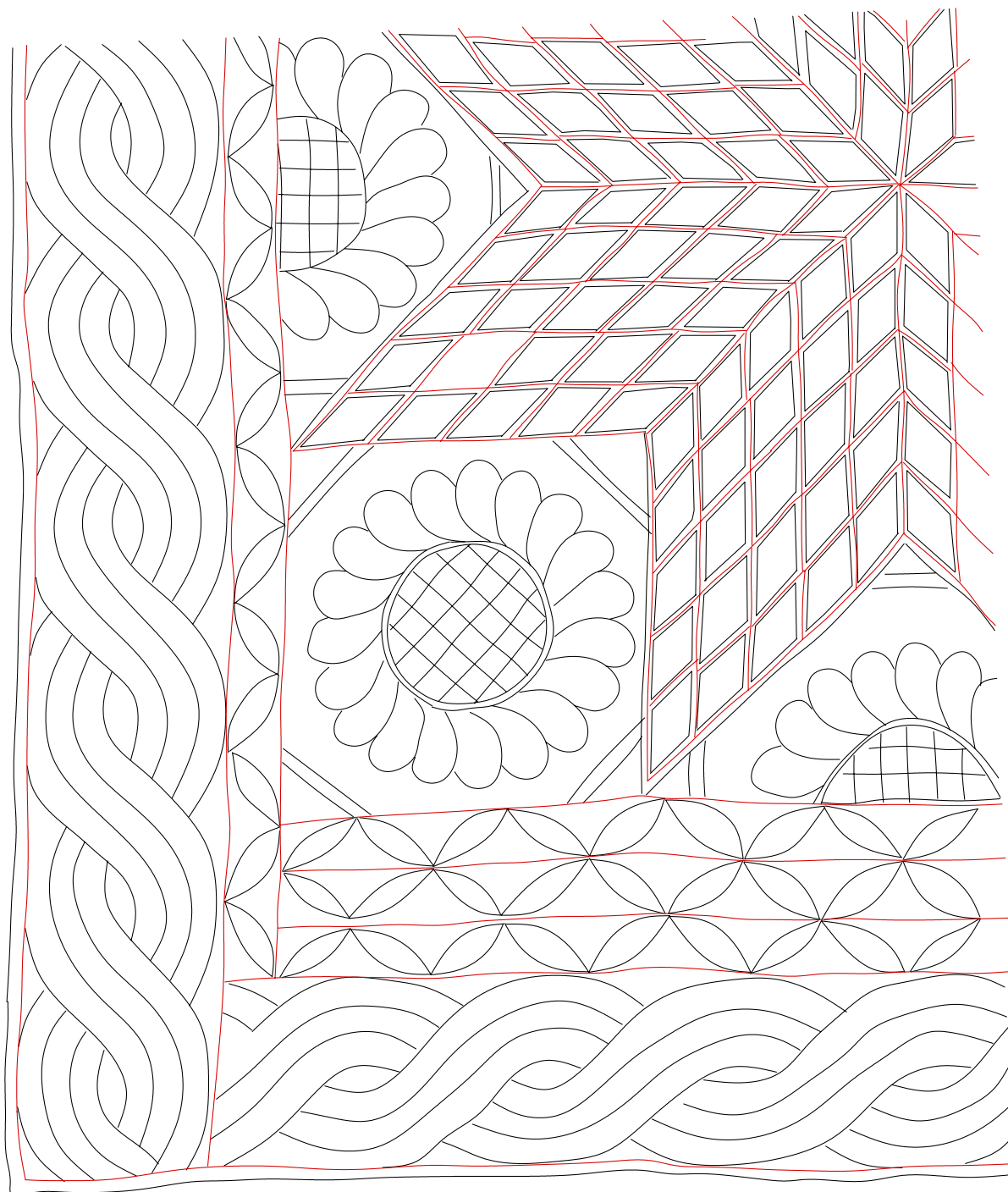
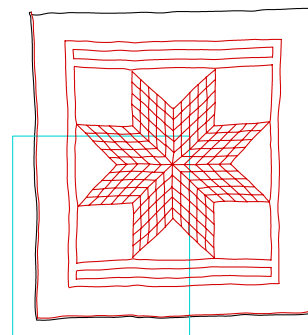
49**Center Star Quilt**

Probably Sovilla Miller Schrock
Illinois, ca. 1940

Illinois State Museum, 1998.152.68

Reference: The Quilt Index

Drawing by Linda Baumgarten, 2025



50

String Star Quilt

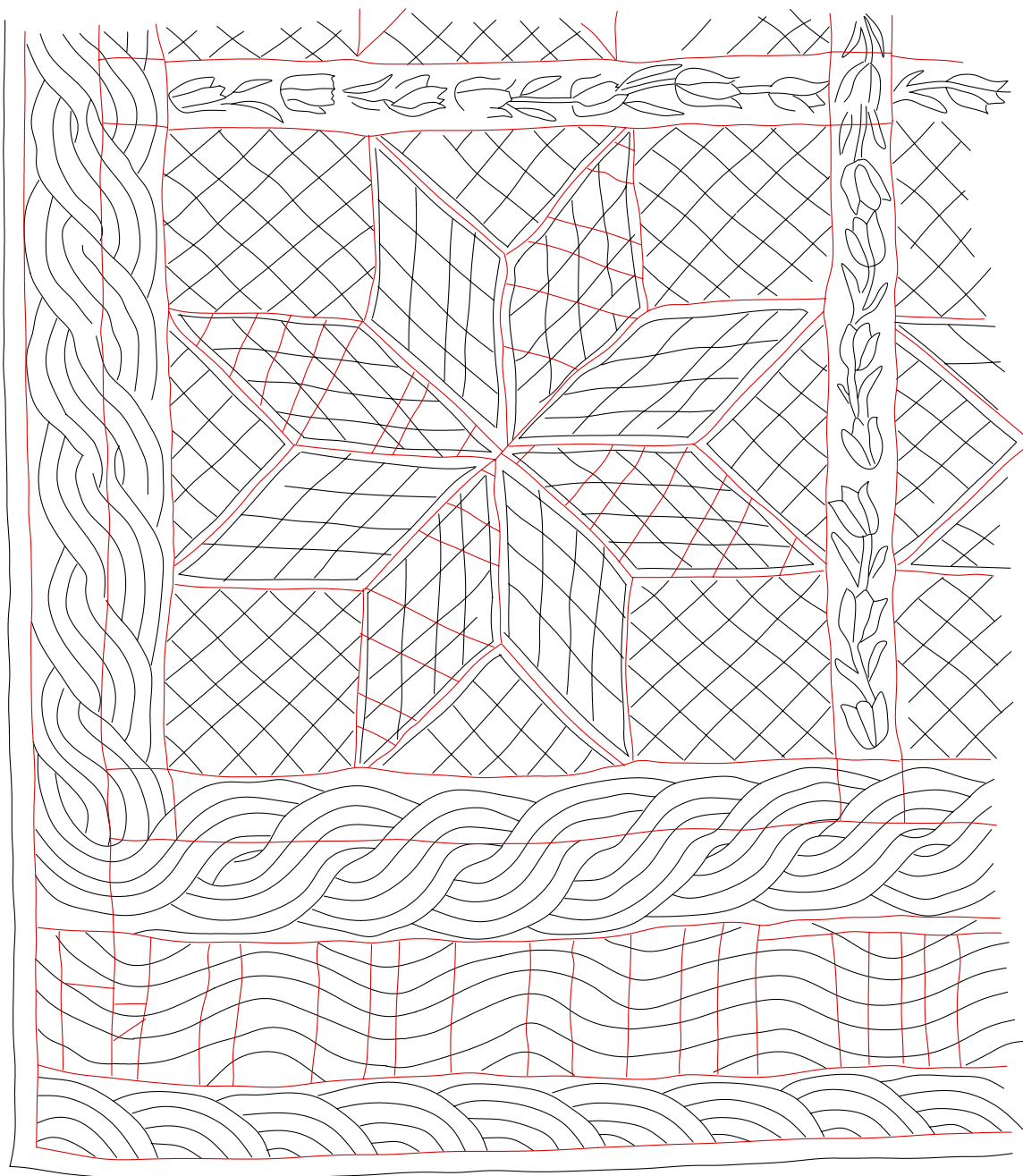
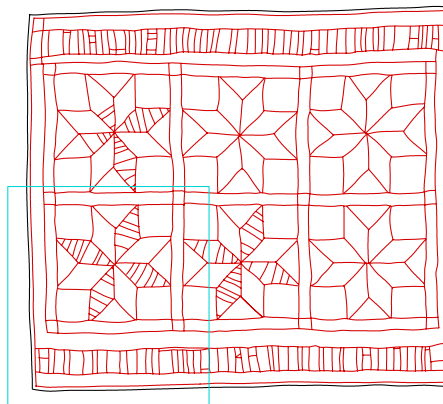
Eliza J. Yoder Yoder (1885–1963)

Illinois, ca. 1940

Illinois State Museum, 1998.152.119

Reference: *The Quilt Index*Wass, *Illinois Amish Quilts*, 108–109

Drawing by Linda Baumgarten, 2025



51

Aunt Eliza's Star Medallion Quilt

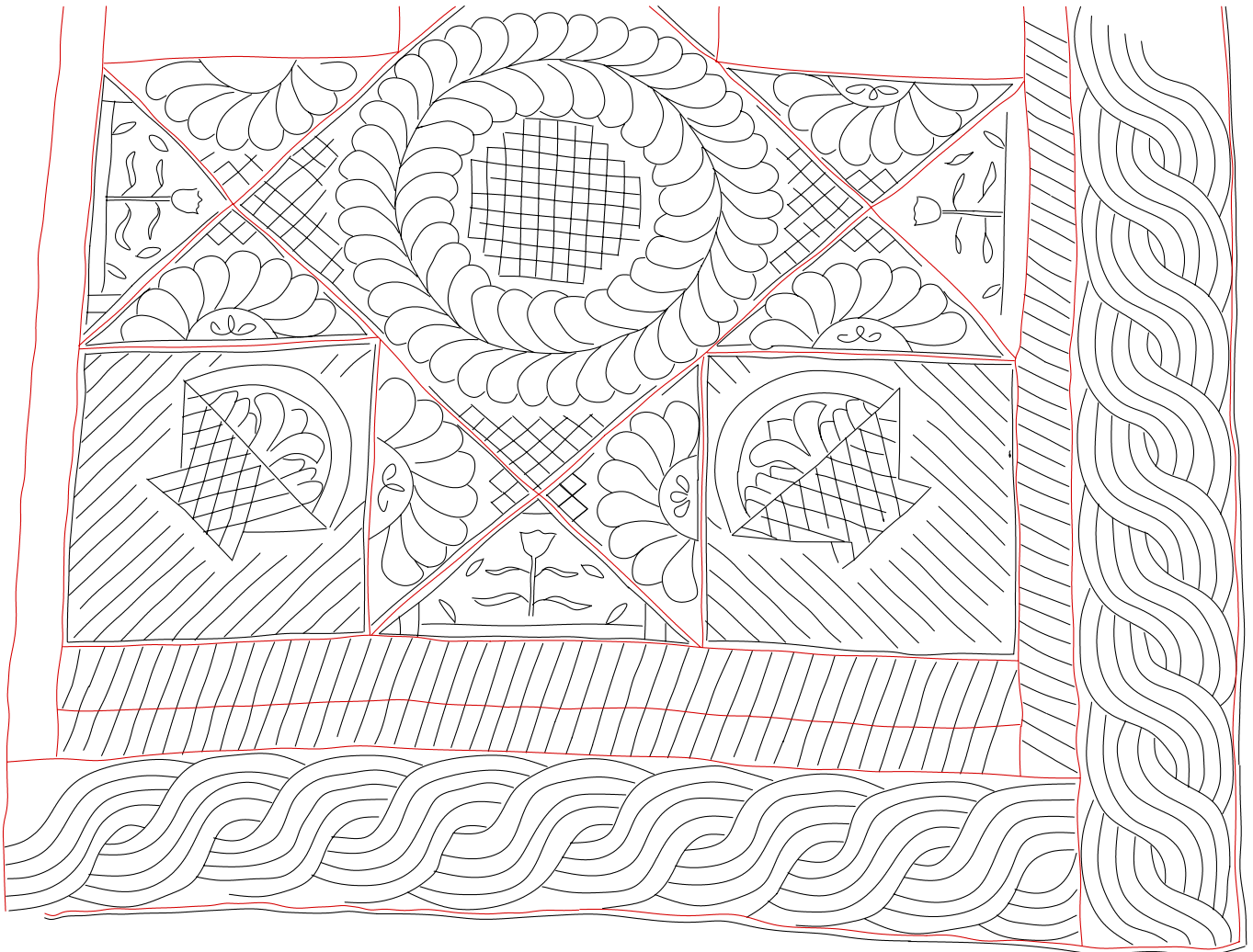
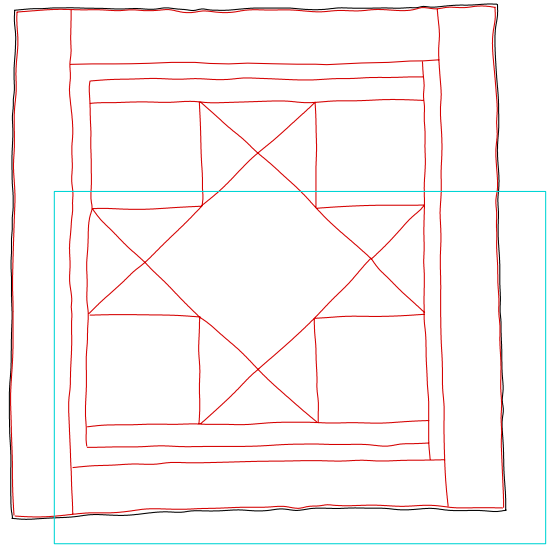
Eliza J. Yoder Yoder (1885–1963)
Illinois, ca. 1940

Illinois State Museum, 1998.152.120

Reference: The Quilt Index

Wass, *Illinois Amish Quilts*, 70–71

Drawing by Linda Baumgarten, 2025



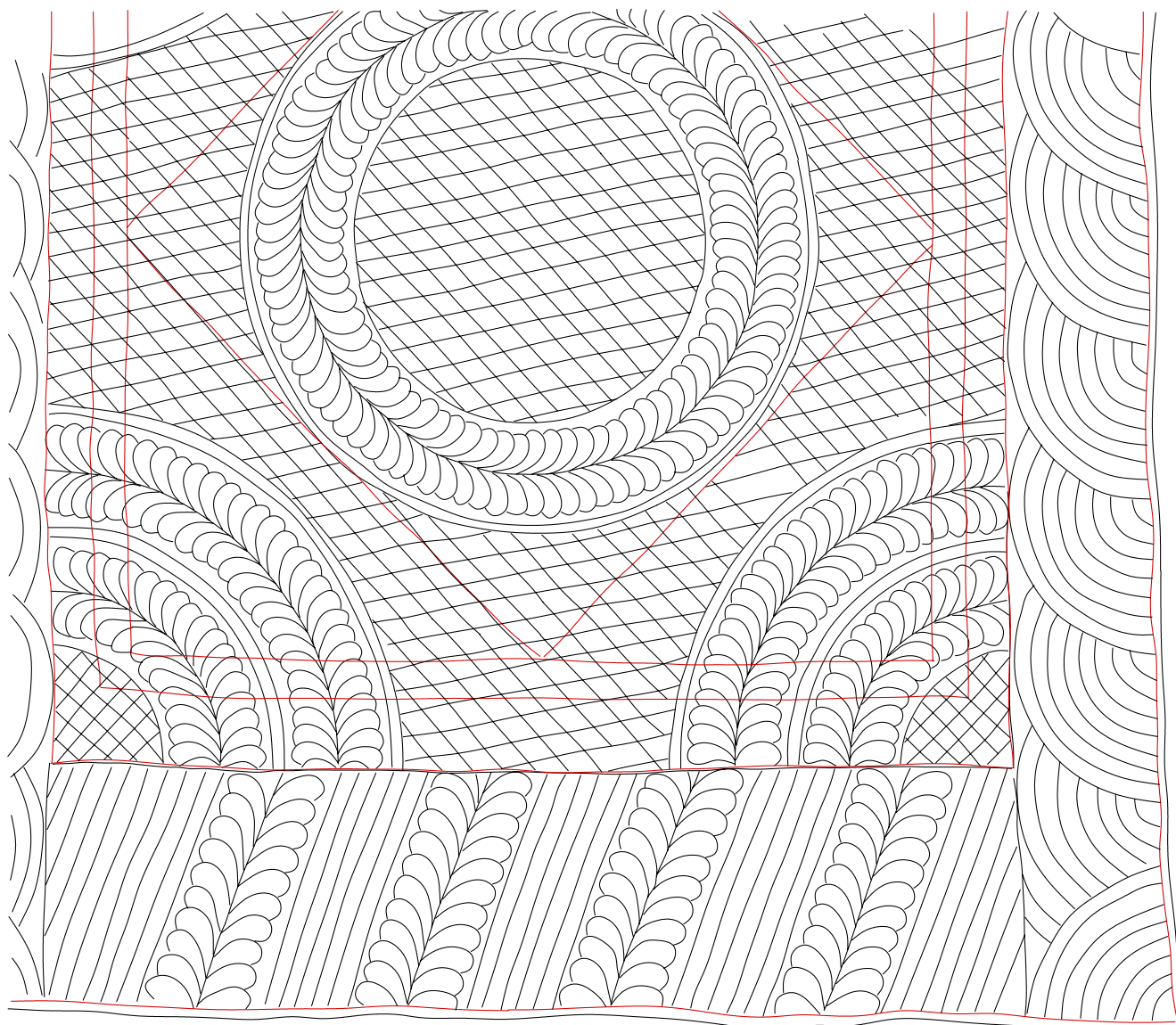
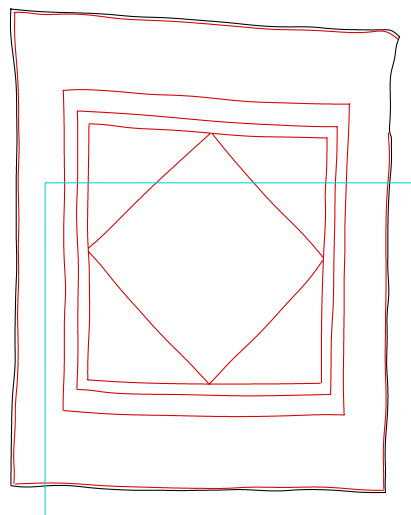
52**Center Diamond Quilt**

Possibly Katie (Mrs. Eli) Miller
Probably Illinois ca. 1910

Illinois State Museum, 1998.152.9

Reference: [The Quilt Index](#)

Drawing by Linda Baumgarten, 2025



53**Center Diamond Quilt**

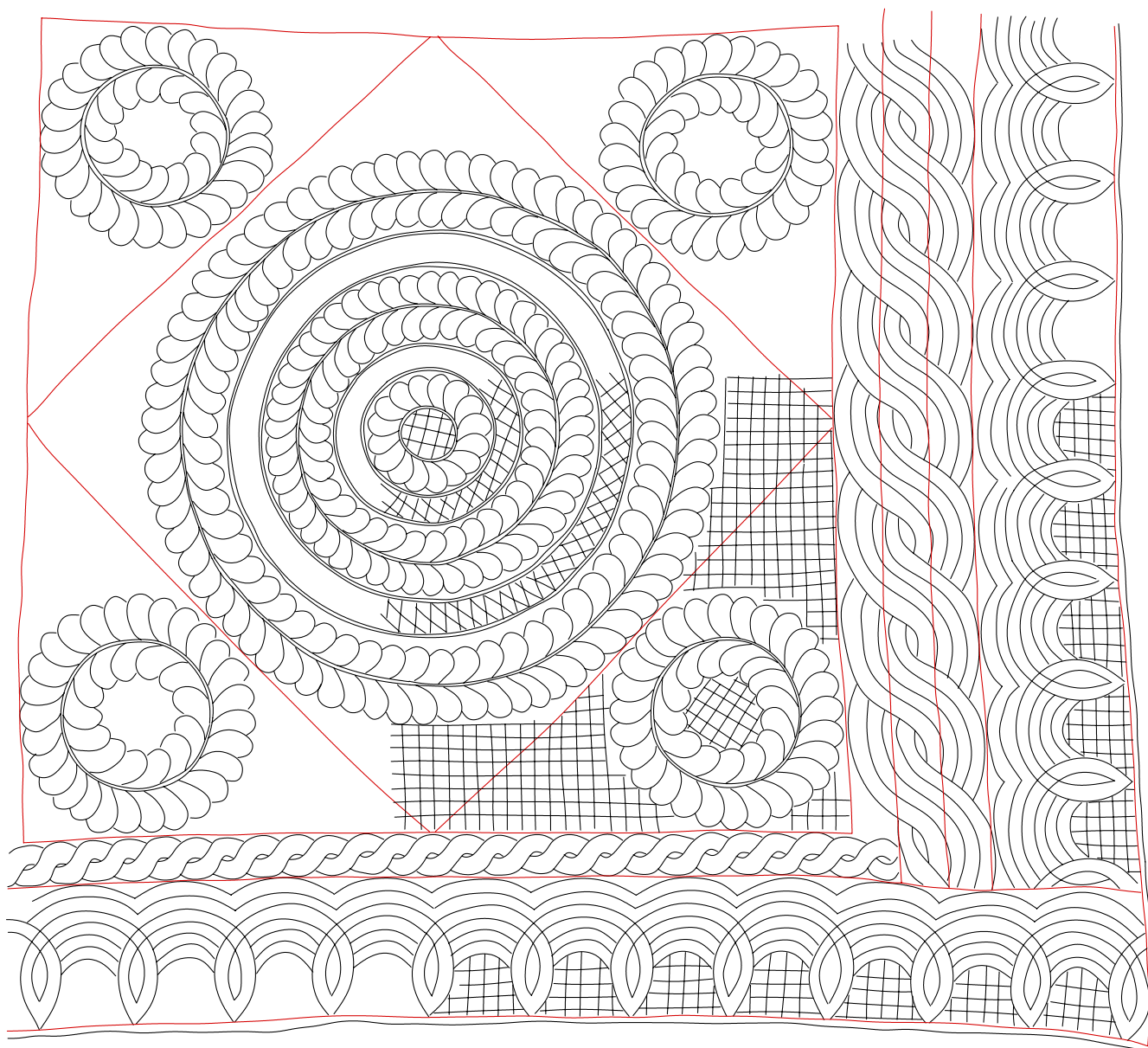
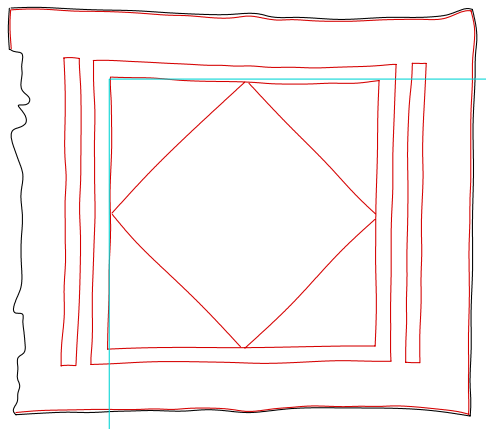
Elizabeth Beachy Miller (1883–1974)

Arthur, Illinois, ca. 1940

Illinois State Museum, 1998.152.4

Reference: The Quilt Index

Drawing by Linda Baumgarten, 2025



54

Center Diamond Quilt

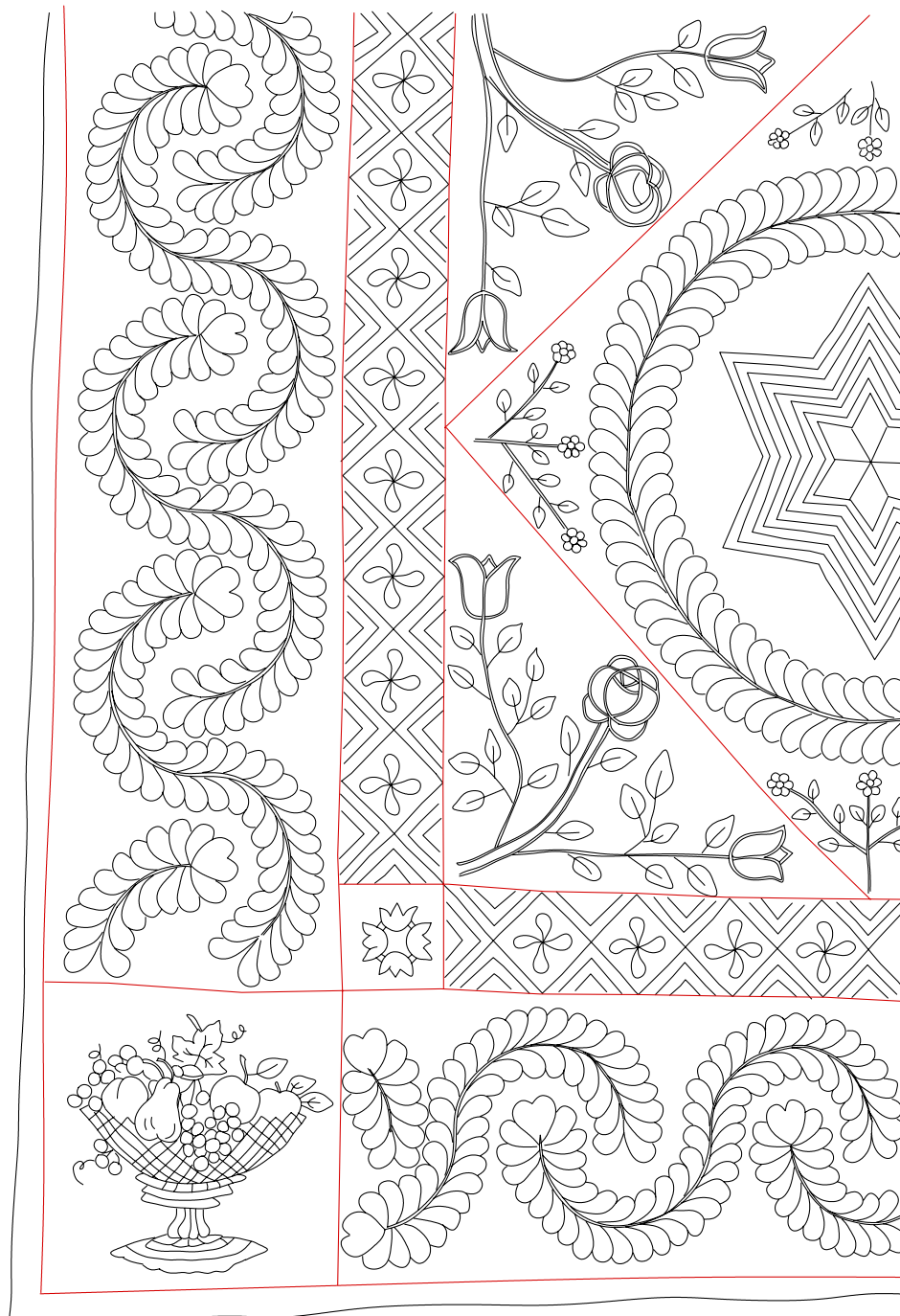
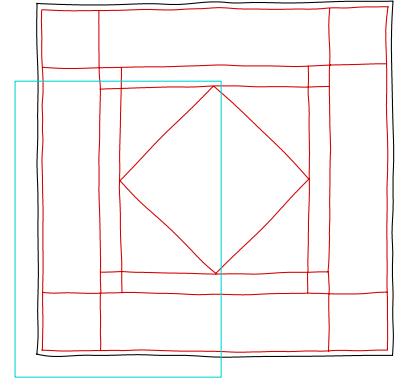
Unidentified maker

Lancaster County, Pennsylvania, ca. 1925

Lancaster History, P.02.51.11

References: [Online Catalog](#)Herr, *Amish Quilts of Lancaster County*, 46–47Hughes and Silber, *Amish: The Art of the Quilt*, pl. 11

Drawing by Linda Baumgarten, 2025



55

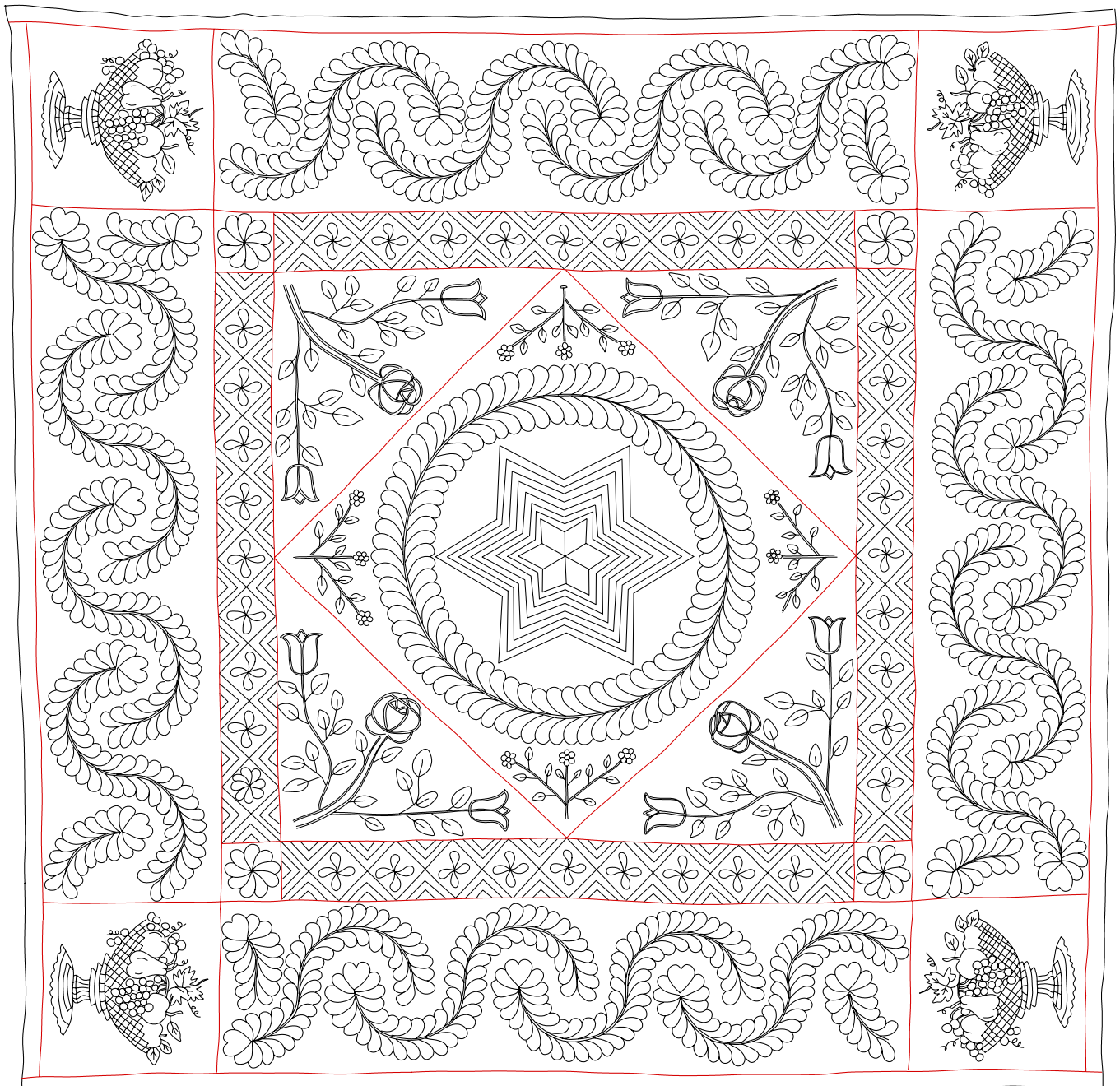
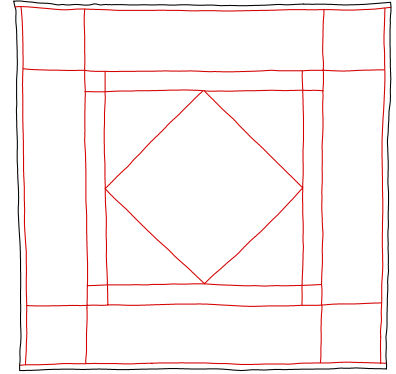
Center Diamond Quilt

Mattie King Stoltzfus (1893–1971) and Lydia Stoltzfus (1918–2003)
Lancaster County, Pennsylvania, 1930–1941

International Quilt Museum, 1997.007.0220

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



56

Center Diamond Quilt

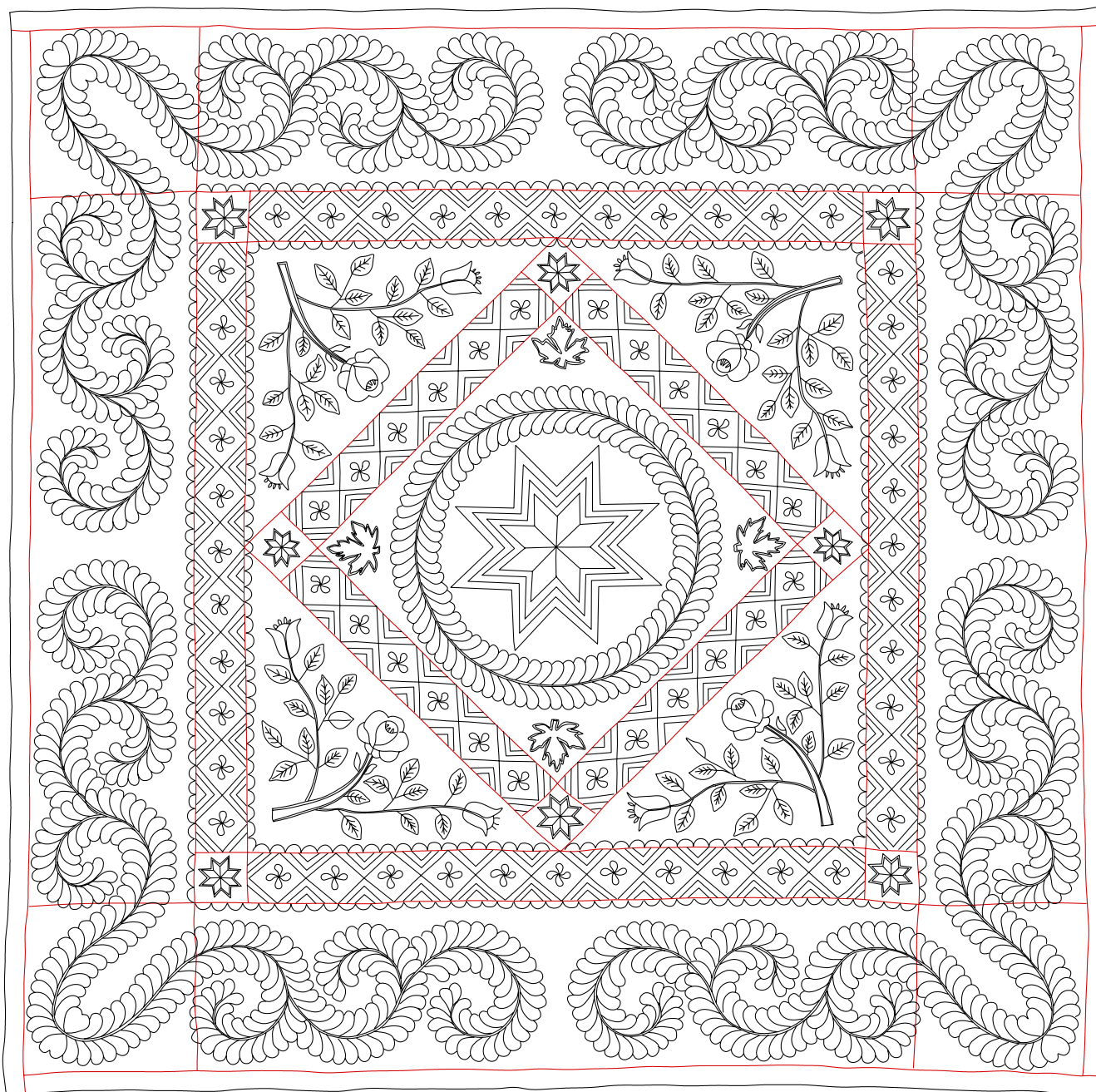
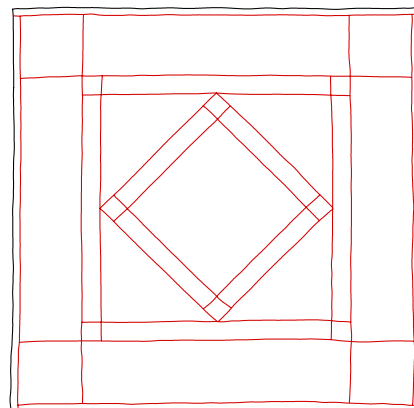
Unidentified maker

Lancaster County, Pennsylvania, 1920–1940

Colonial Williamsburg, 1974.609.31

References: [Online Catalog](#)Baumgarten and Ivey, *Four Centuries of Quilts*, 222–223

Drawing by Linda Baumgarten, 2014



57**Center Diamond Quilt**

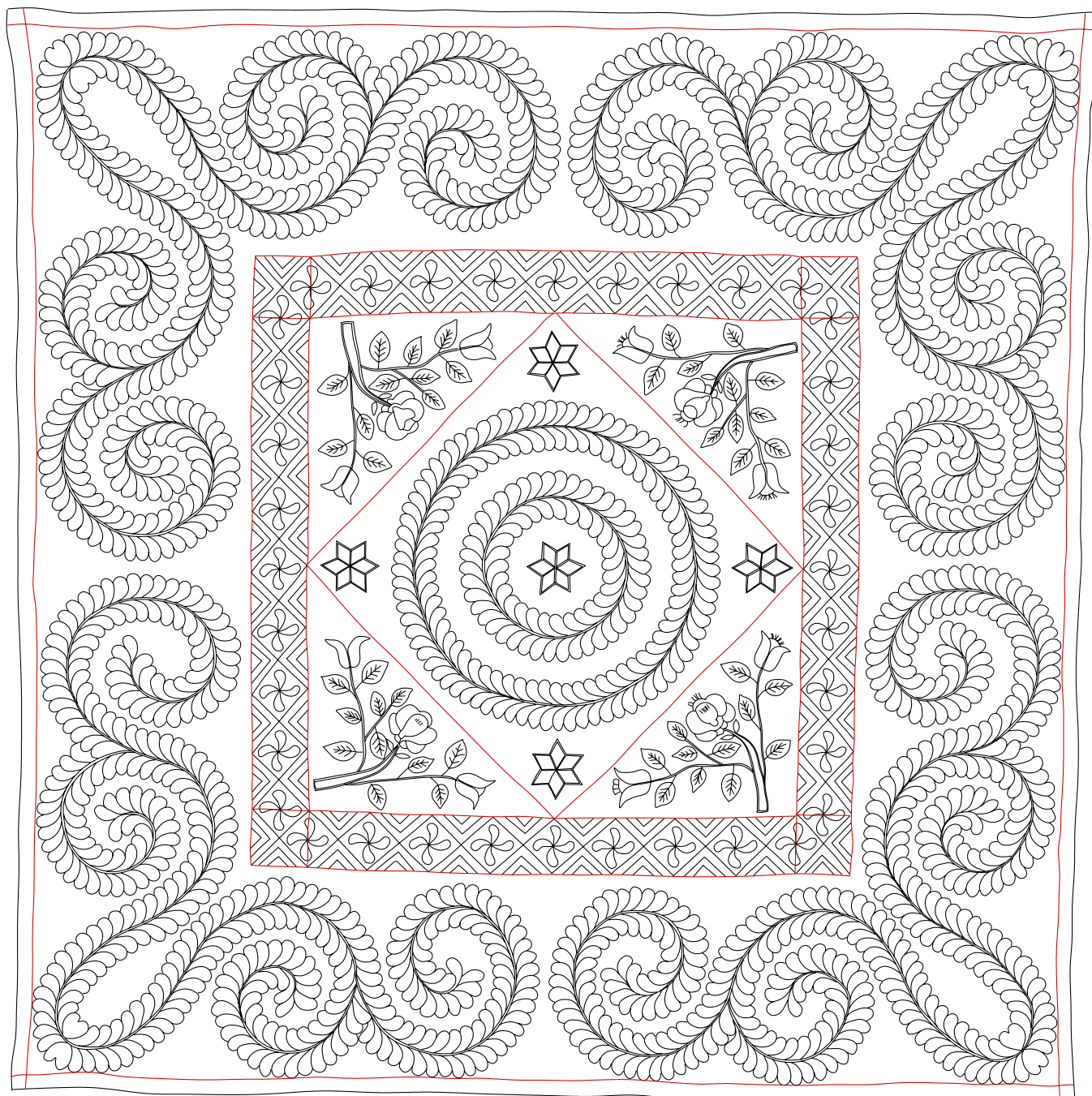
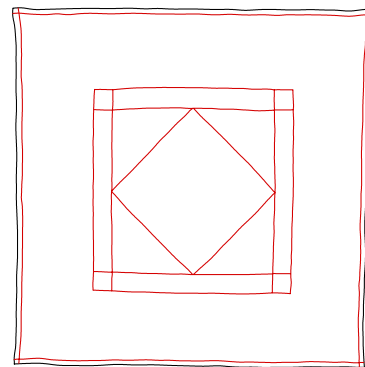
Probably Sarah Smoker

Lancaster County, Pennsylvania, 1920–1935

International Quilt Museum, 1997.007.0232

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



58

Center Diamond Variation Quilt

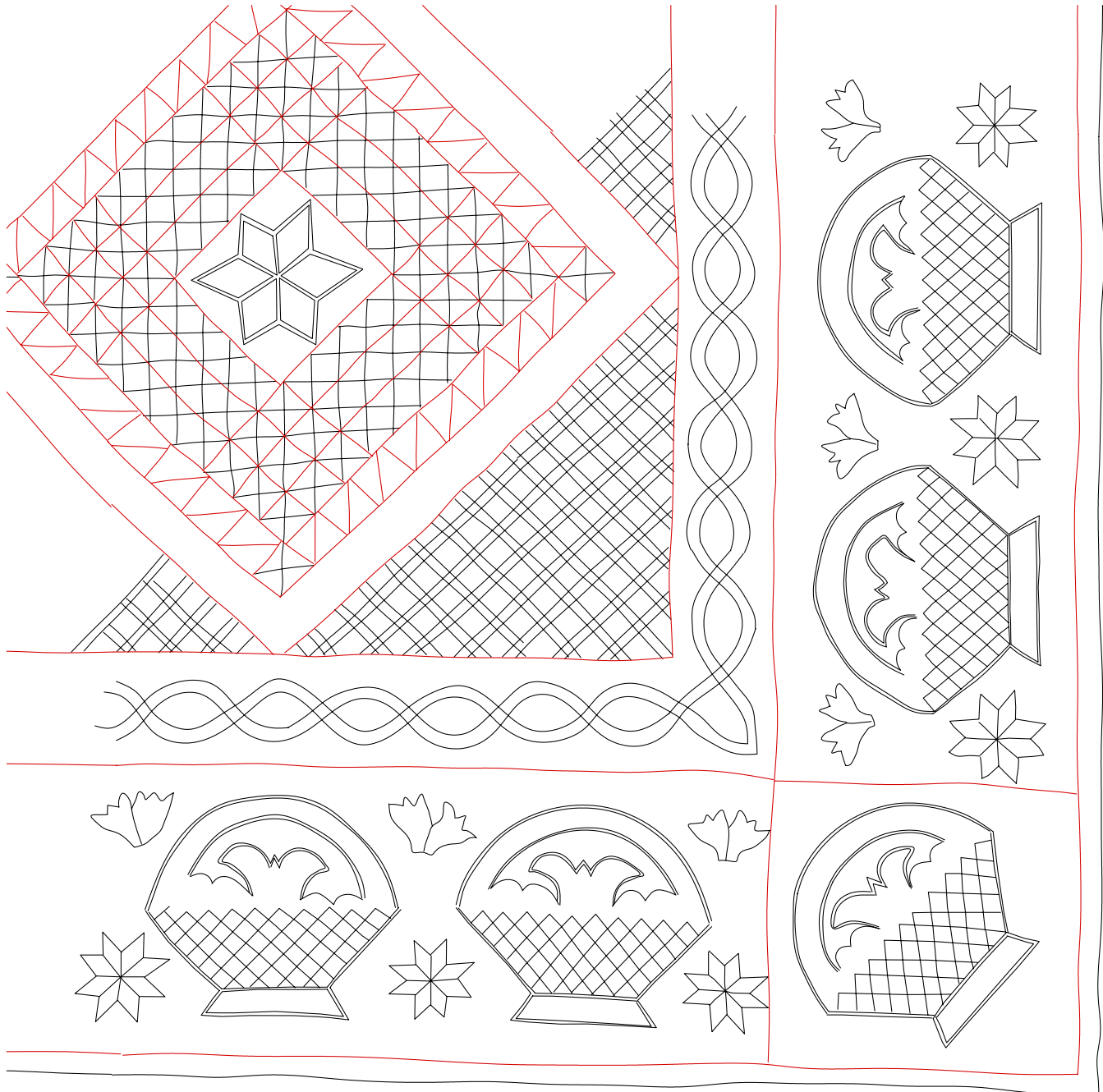
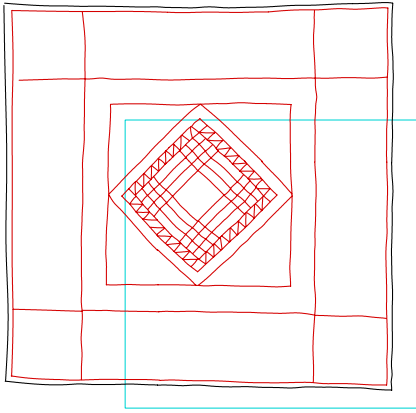
Katie Stoltzfus

Lancaster County, Pennsylvania, ca. 1927

Lancaster History, P.02.51.27

References: [Online Catalog](#)Herr, *Amish Quilts of Lancaster County*, 78–79Hughes and Silber, *Amish: The Art of the Quilt*, pl. 27

Drawing by Linda Baumgarten, 2025



59

Nine Patch Variation Quilt

Annie Esch (Mrs. John) Stoltzfus (b. ca. 1900) or her mother
Lancaster, Pennsylvania, ca. 1919

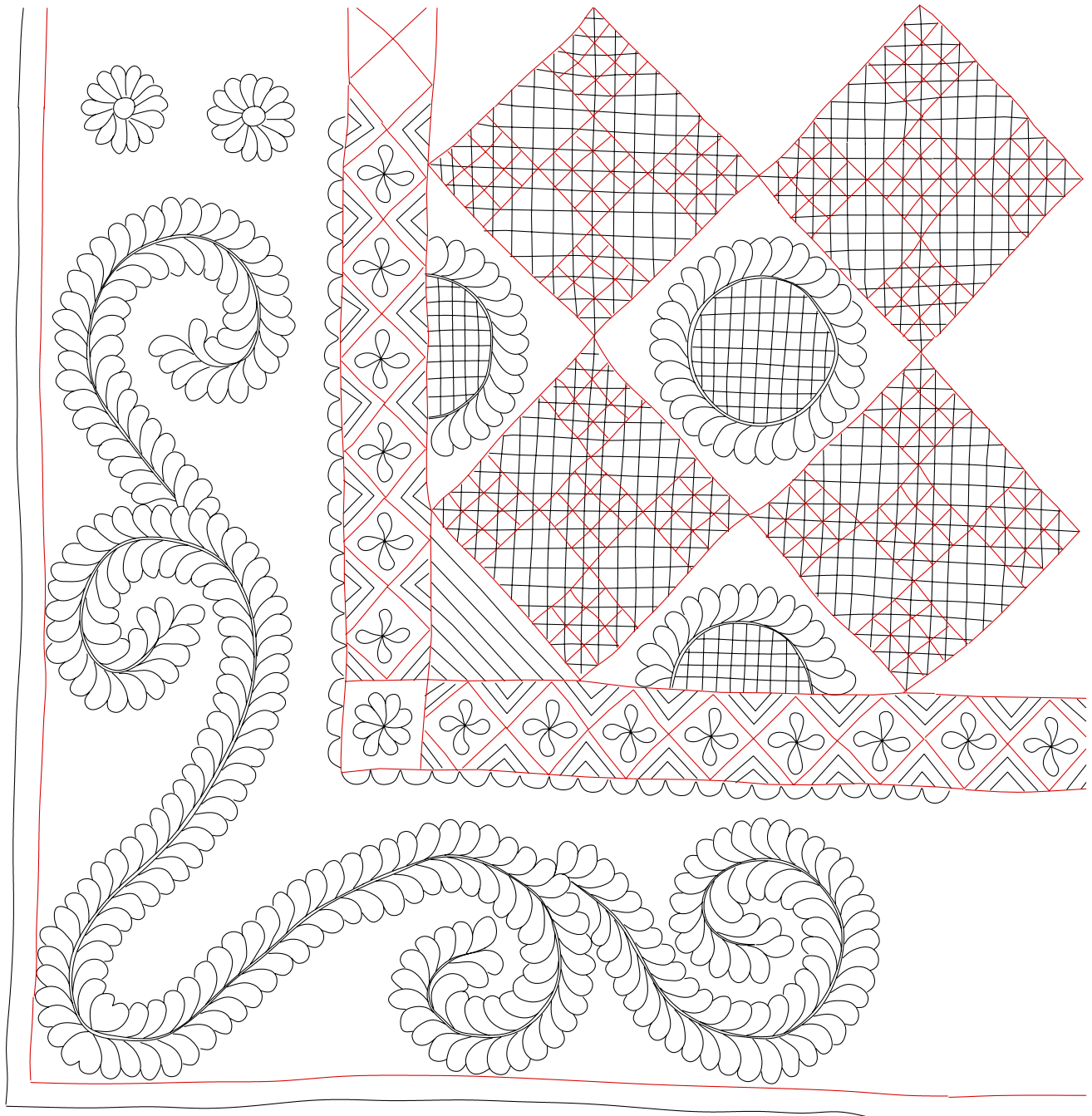
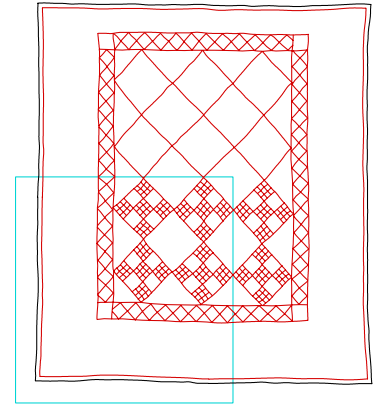
Lancaster History, P.02.51.67

References: [Online Catalog](#)

Herr, *Amish Quilts of Lancaster County*, 158–159

Hughes and Silber, *Amish: The Art of the Quilt*, pl. 67

Drawing by Linda Baumgarten, 2025



60**Log Cabin Quilt**

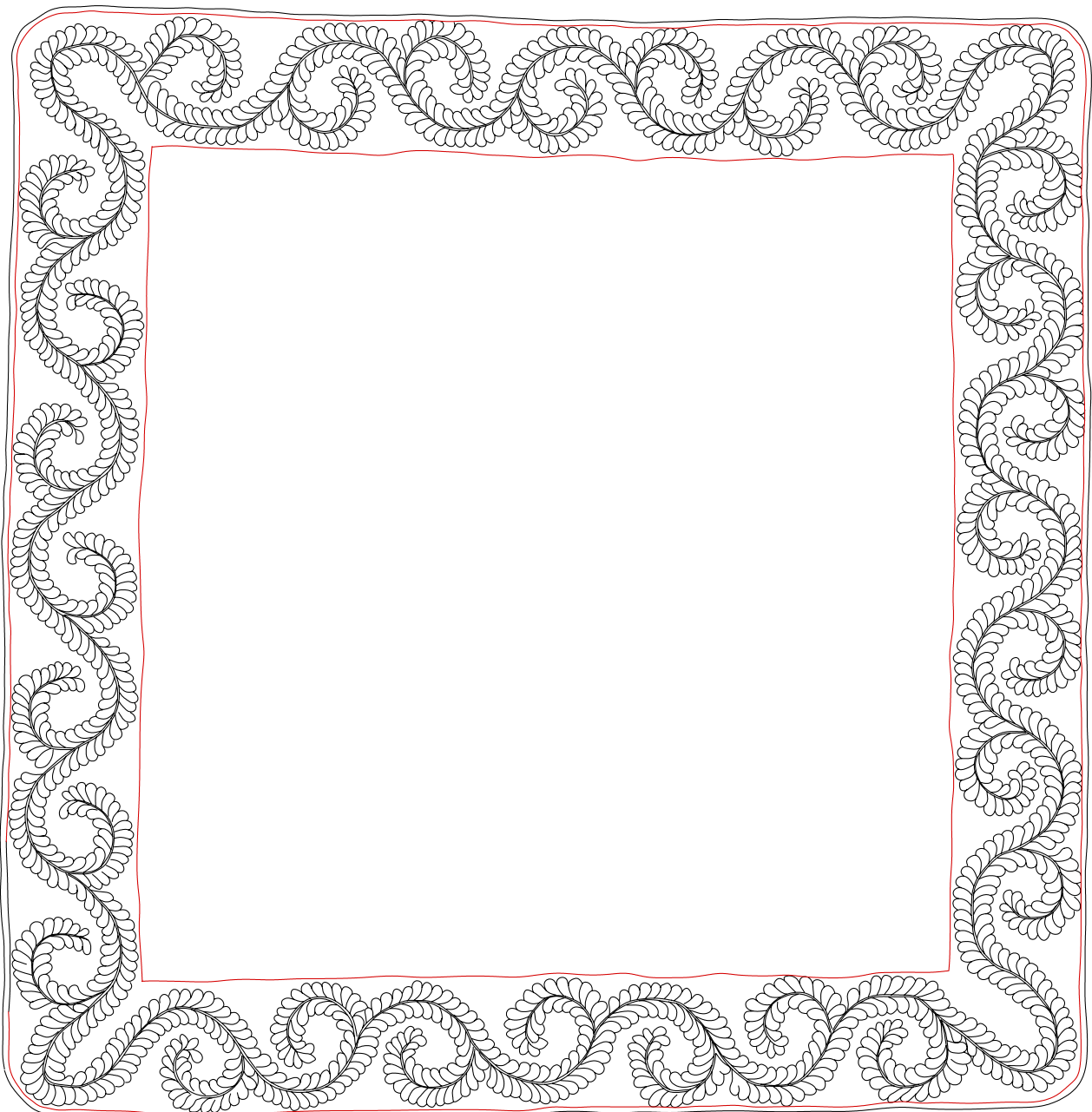
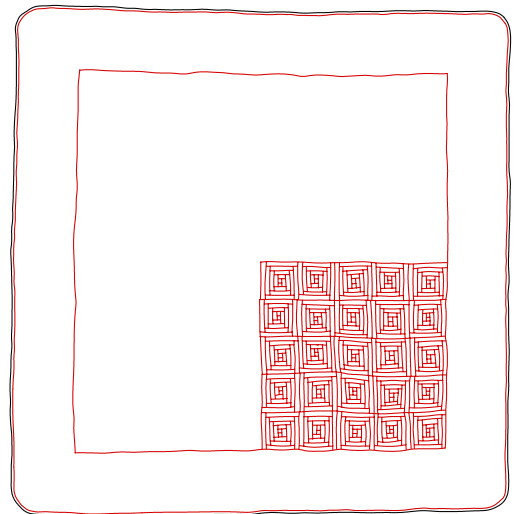
Mother of Mrs. John Lapp
Lancaster County, Pennsylvania, 1890–1910

Colonial Williamsburg, 2022.609.5

References: [Online Catalog](#)

Herr: *Quilting Traditions*, 135, fig. 180

Drawing by Linda Baumgarten, 2025



61

Bars Quilt

Probably Susan Beiler
Lancaster County, Pennsylvania, ca. 1921

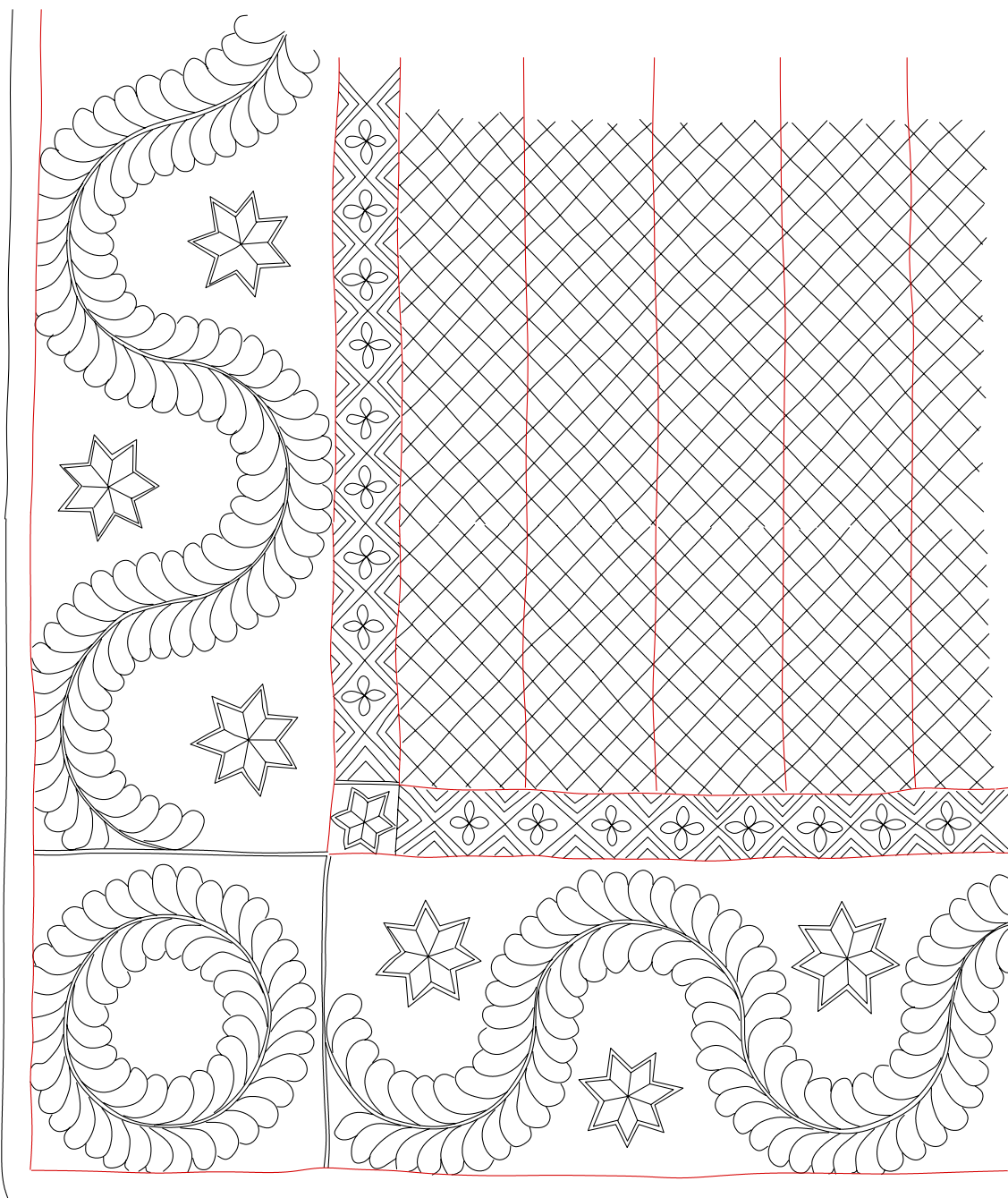
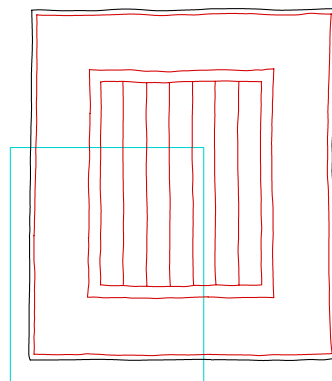
Lancaster History, P.02.51.40

References: [Online Catalog](#)

Herr, *Amish Quilts of Lancaster County*, 104–105

Hughes and Silber, *Amish: The Art of the Quilt*, pl. 41

Drawing by Linda Baumgarten, 2025



62

Nine Patch in Bars Quilt

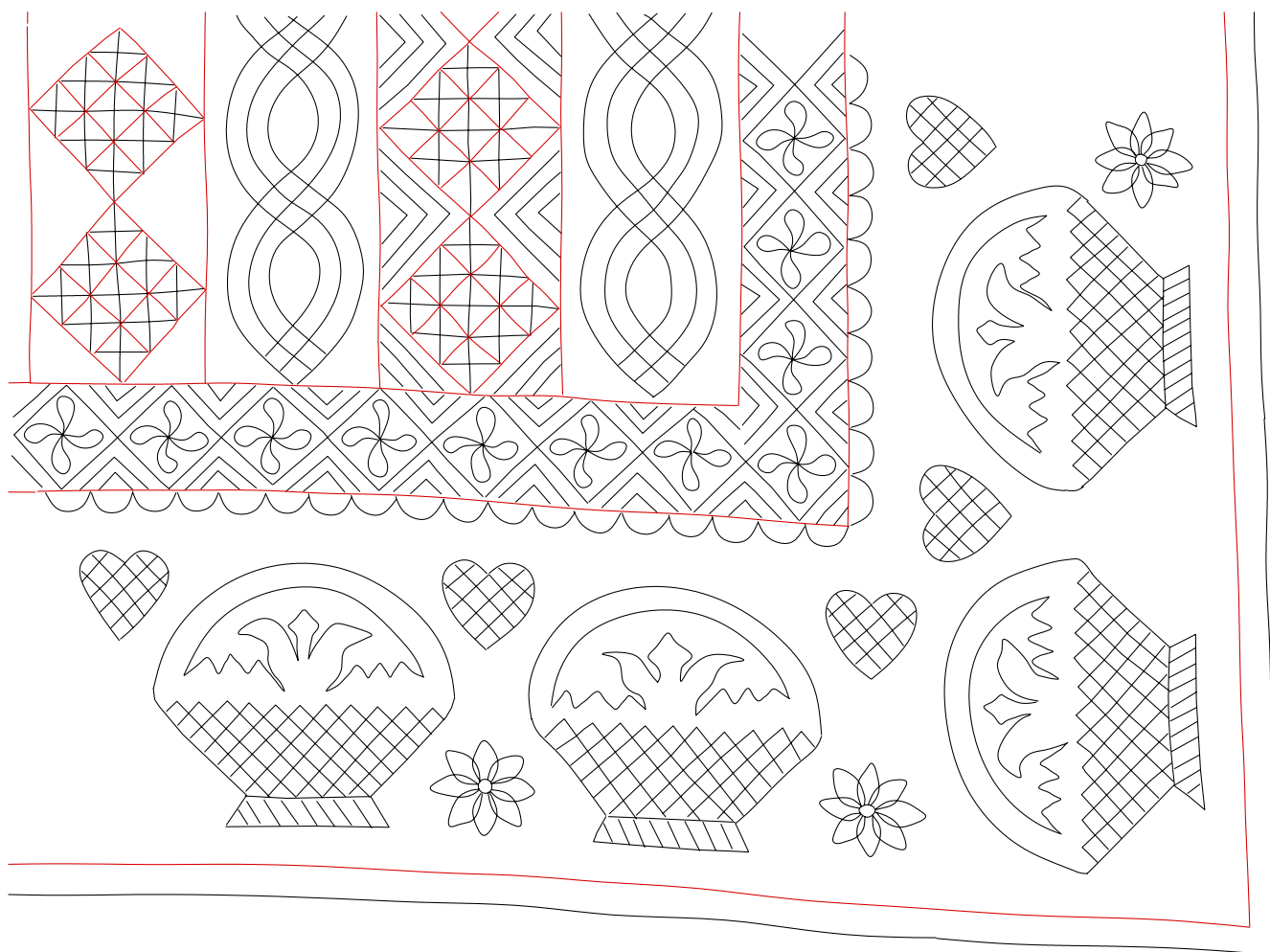
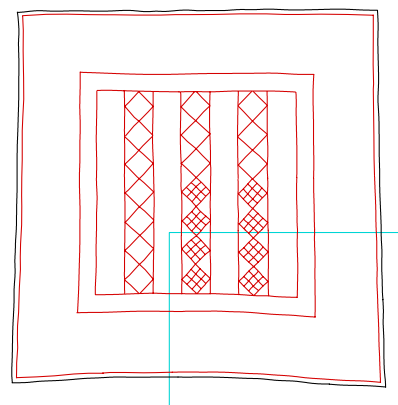
Unidentified maker

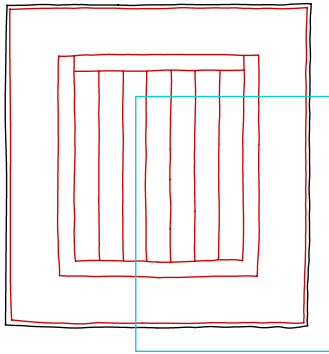
Lancaster County, Pennsylvania, ca. 1915

Smithsonian American Art Museum, 2022.4.9

References: [Online Catalog](#)Smucker, *Pattern and Paradox*, 66-67, 148

Drawing by Linda Baumgarten, 2025





63

Bars Quilt

Katie Lapp

Lancaster County, Pennsylvania, ca. 1935

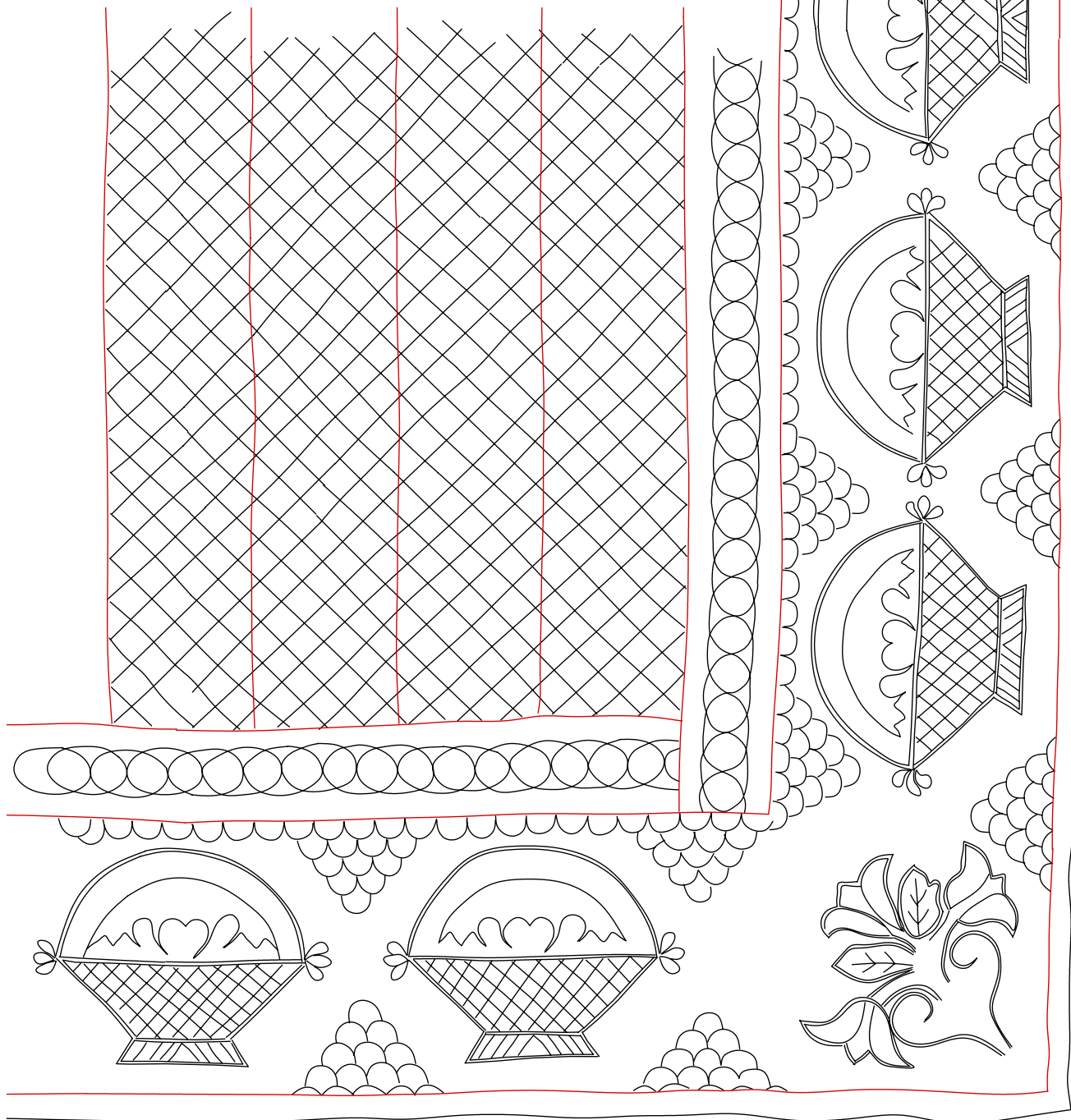
Lancaster History, P.02.51.41

References: [Online Catalog](#)

Herr, *Amish Quilts of Lancaster County*, 106–107

Hughes and Silber, *Amish: The Art of the Quilt*, pl. 42

Drawing by Linda Baumgarten, 2025



64

Triple Irish Chain Quilt

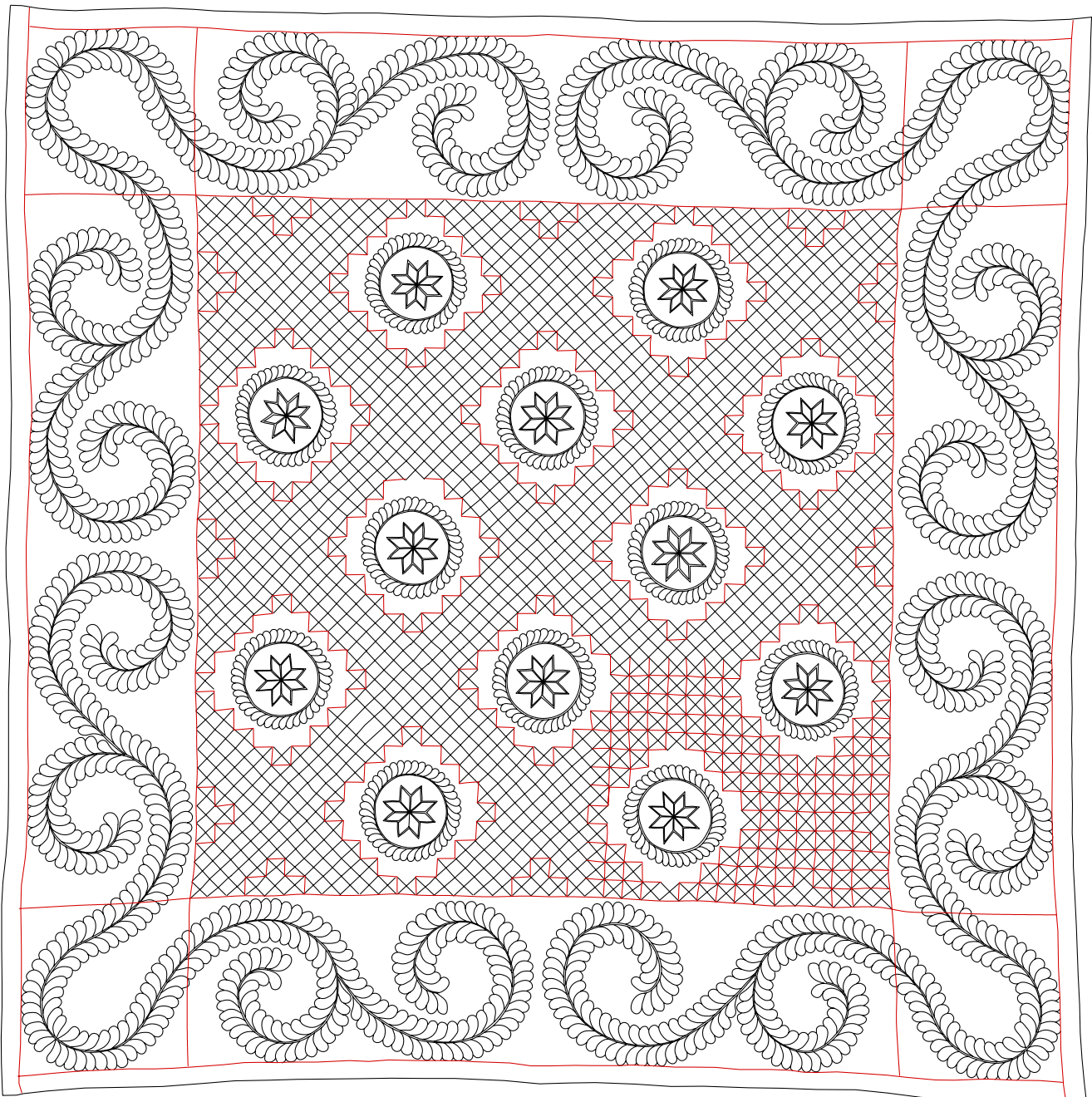
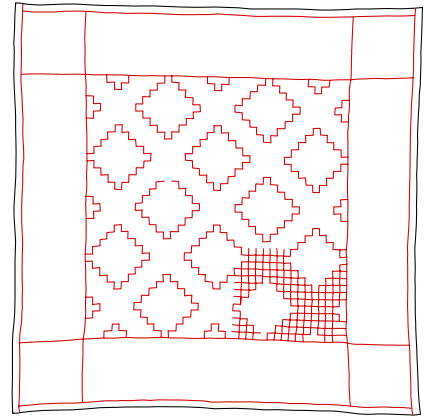
Lydia Fisher (Mrs. Christian L.) Petersheim (1866–1954) for
granddaughter Lydia Kauffman (Mrs. Jacob) Stolfus (1914–2001)
Lancaster County, Pennsylvania, 1920–1935

Colonial Williamsburg Foundation, 2022.609.4

References: [Online Catalog](#)

Herr, *Quilting Traditions*, 124, fig. 165

Drawing by Linda Baumgarten, 2025



65

Sunshine and Shadow Quilt

Unidentified maker, possibly by or for “J. E.”
Lancaster County, Pennsylvania, ca. 1910

Lancaster History, P.02.51.37

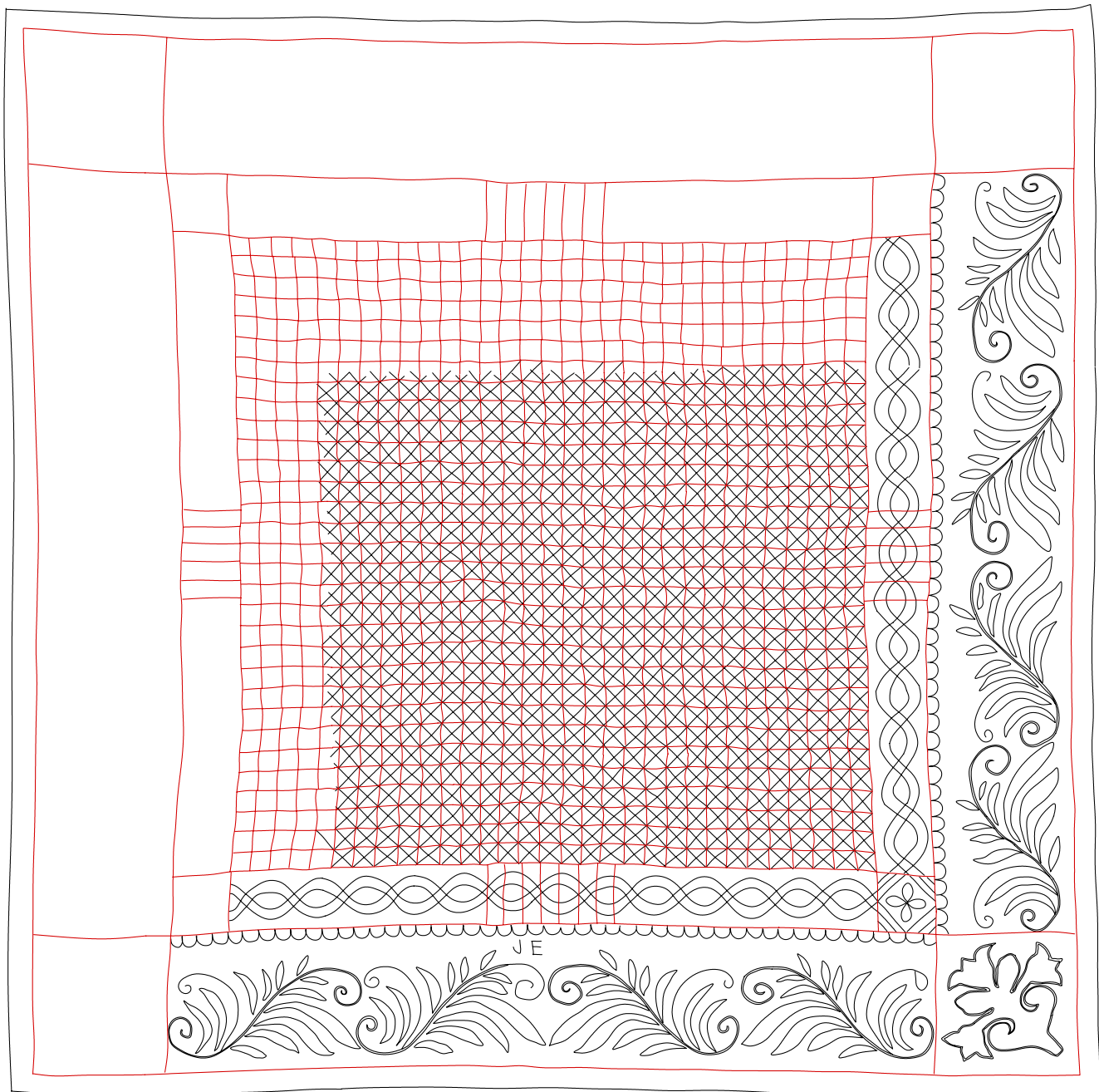
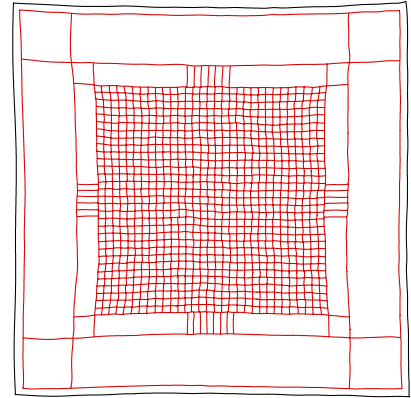
References: [Online Catalog](#)

Herr, *Amish Quilts of Lancaster County*, 98–99

Bishop and Safanda, *A Gallery of Amish Quilts*, 53

Hughes and Silber, *Amish: The Art of the Quilt*, pl. 38

Drawing by Linda Baumgarten, 2025



66

Sunshine and Shadow Quilt

Arie Esh (1881–1965) for son Daniel's wedding
Lancaster County, Pennsylvania, ca. 1927

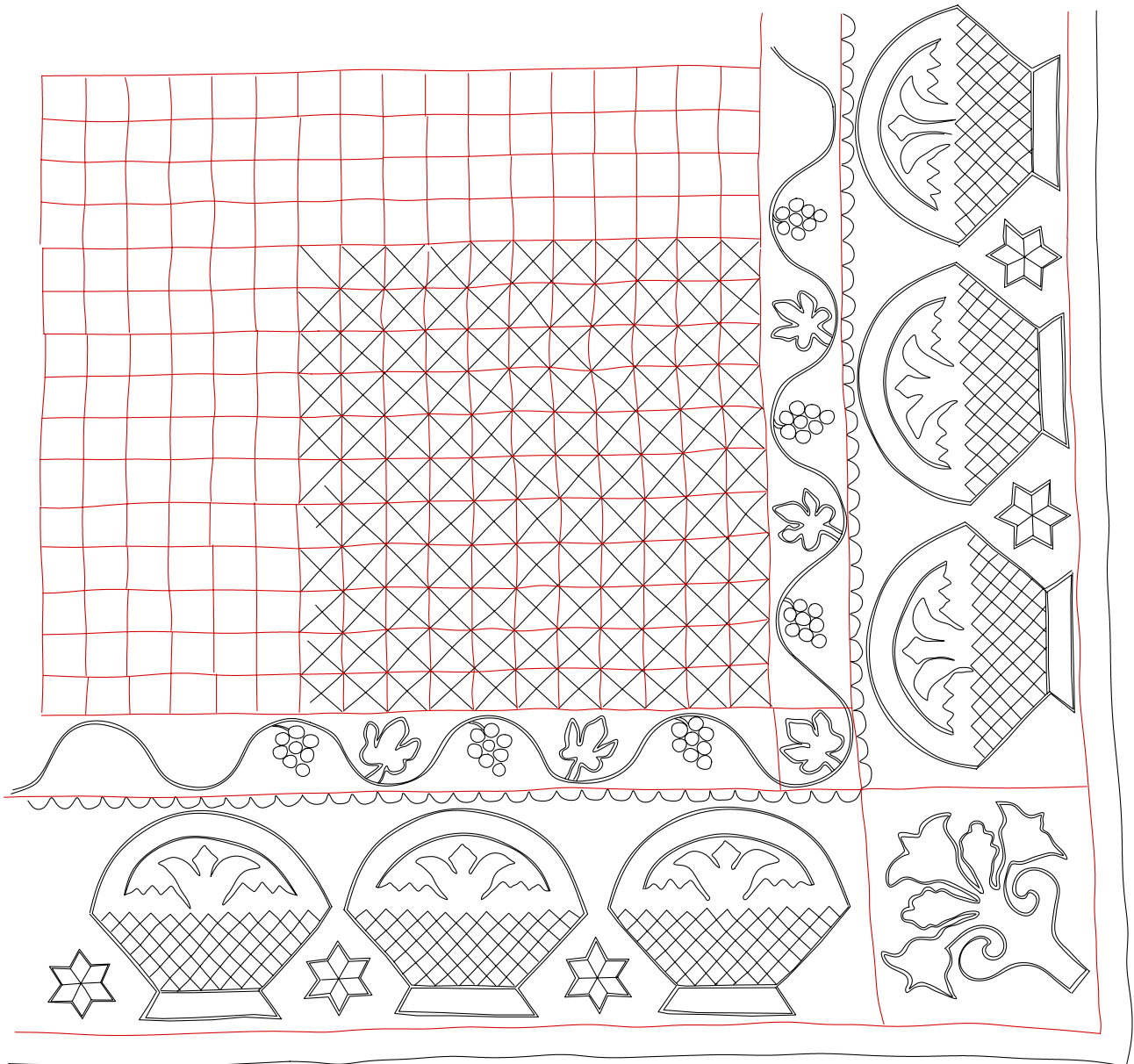
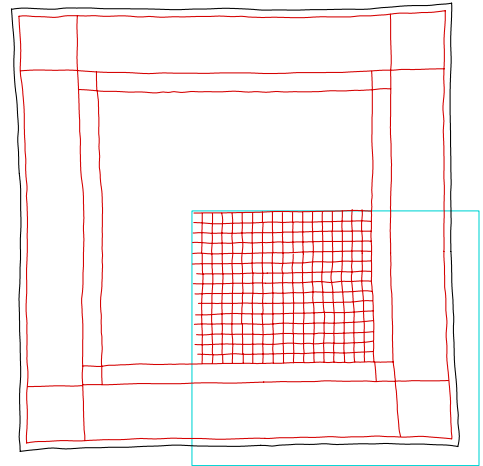
Lancaster History, P.02.51.33

References: [Online Catalog](#)

Herr, *Amish Quilts of Lancaster County*, 90–91

Hughes and Silber, *Amish: The Art of the Quilt*, pl. 34

Drawing by Linda Baumgarten, 2025



67**Sunshine and Shadow Quilt**

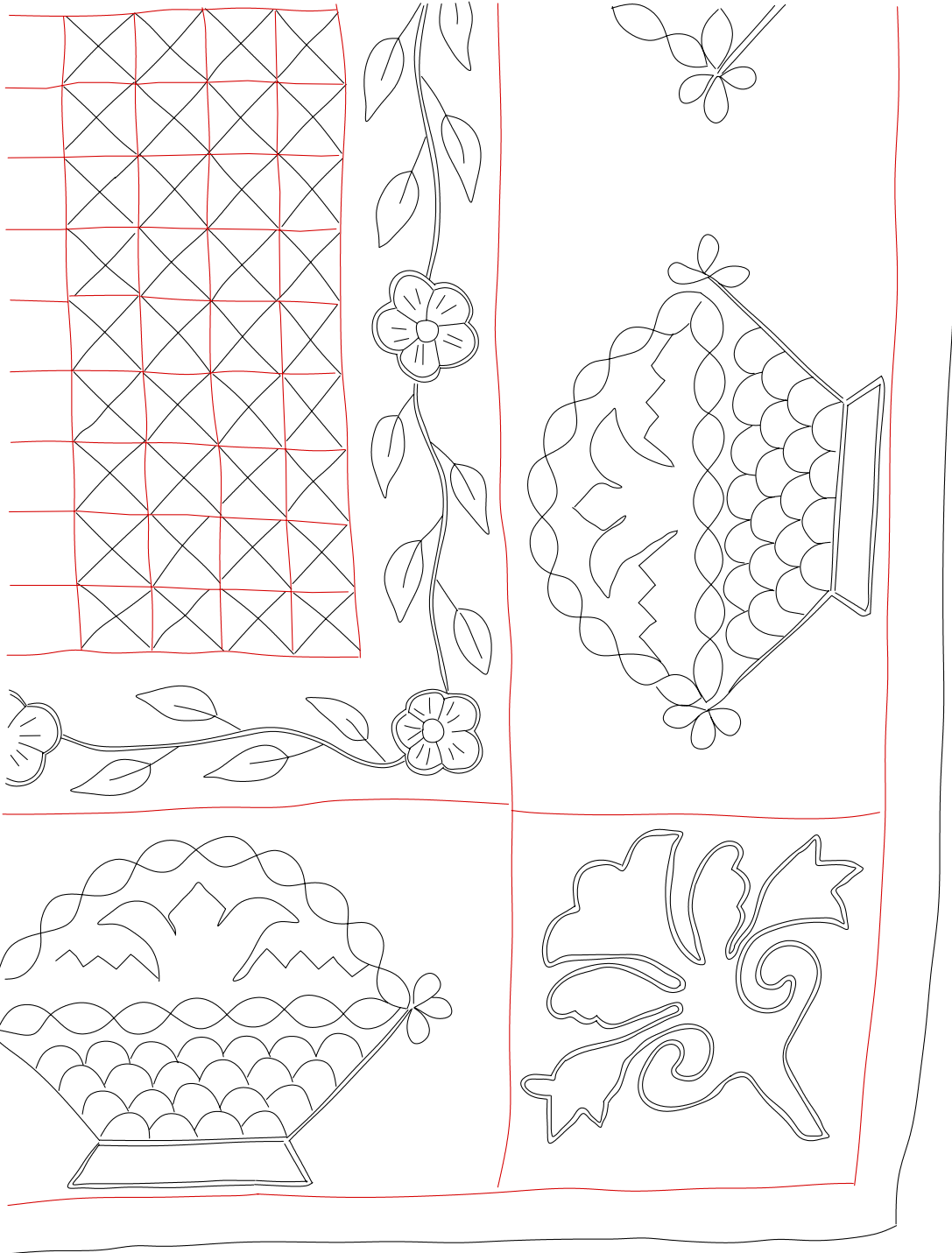
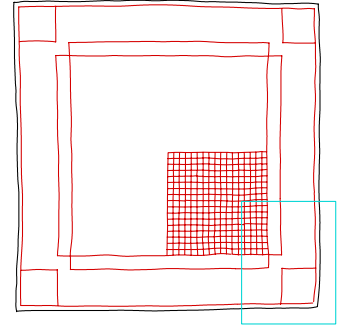
Unidentified maker

Lancaster County, Pennsylvania, ca. 1930

Smithsonian American Art Museum, 2021.67.4

References: [Online Catalog](#)Smucker, *Pattern and Paradox*, 54, 147

Drawing by Linda Baumgarten, 2025



68**Sunshine and Shadow Quilt**

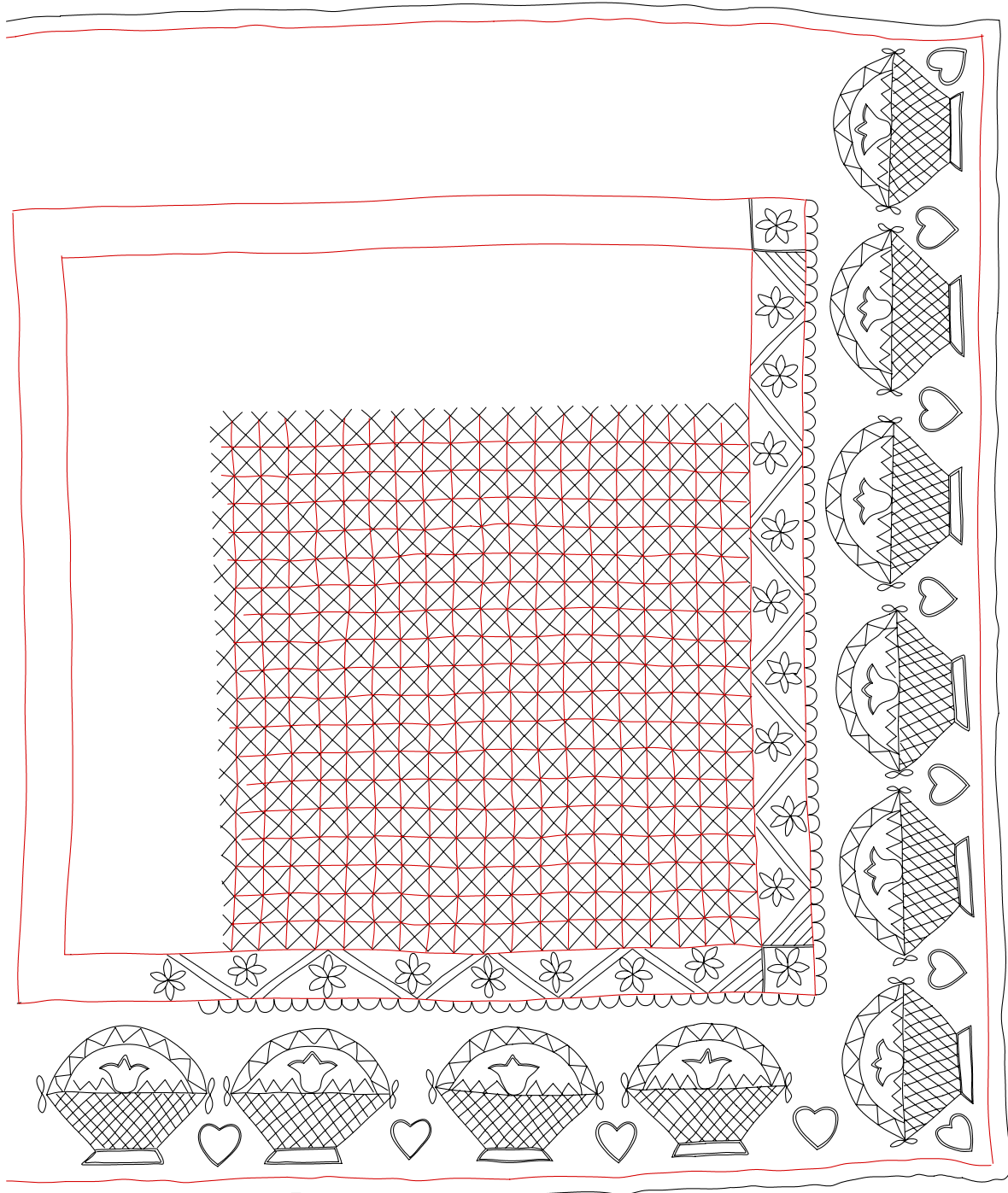
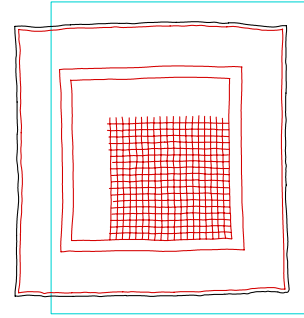
Unidentified maker

Probably Lancaster County, Pennsylvania, 1935–1955

Colonial Williamsburg, 1980.609.2

References: [Online Catalog](#)Baumgarten and Ivey, *Four Centuries of Quilts*, 222–224

Drawing by Linda Baumgarten, 2014



69

Sunshine and Shadow Quilt

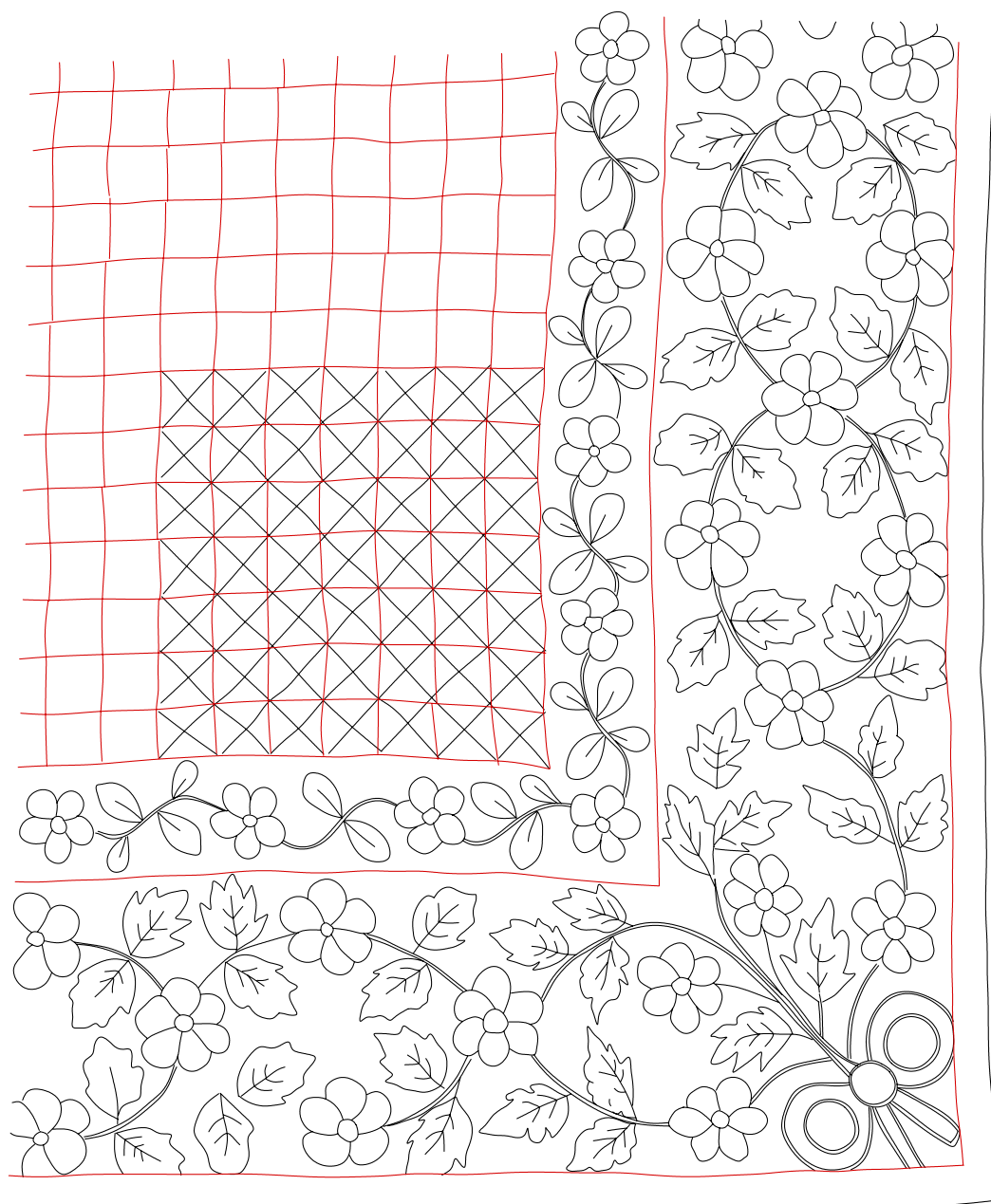
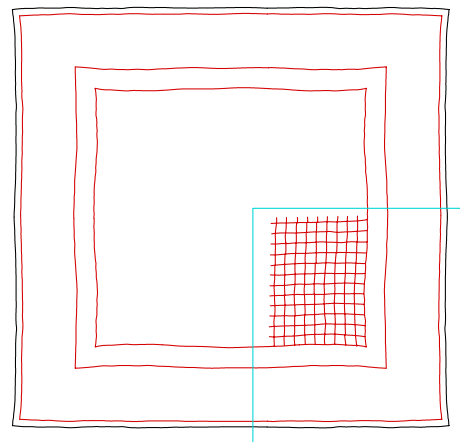
Unidentified maker

Possibly Pennsylvania, 1930–1940

Museum of Fine Arts Houston, 76.428

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



70**Baskets Quilt**

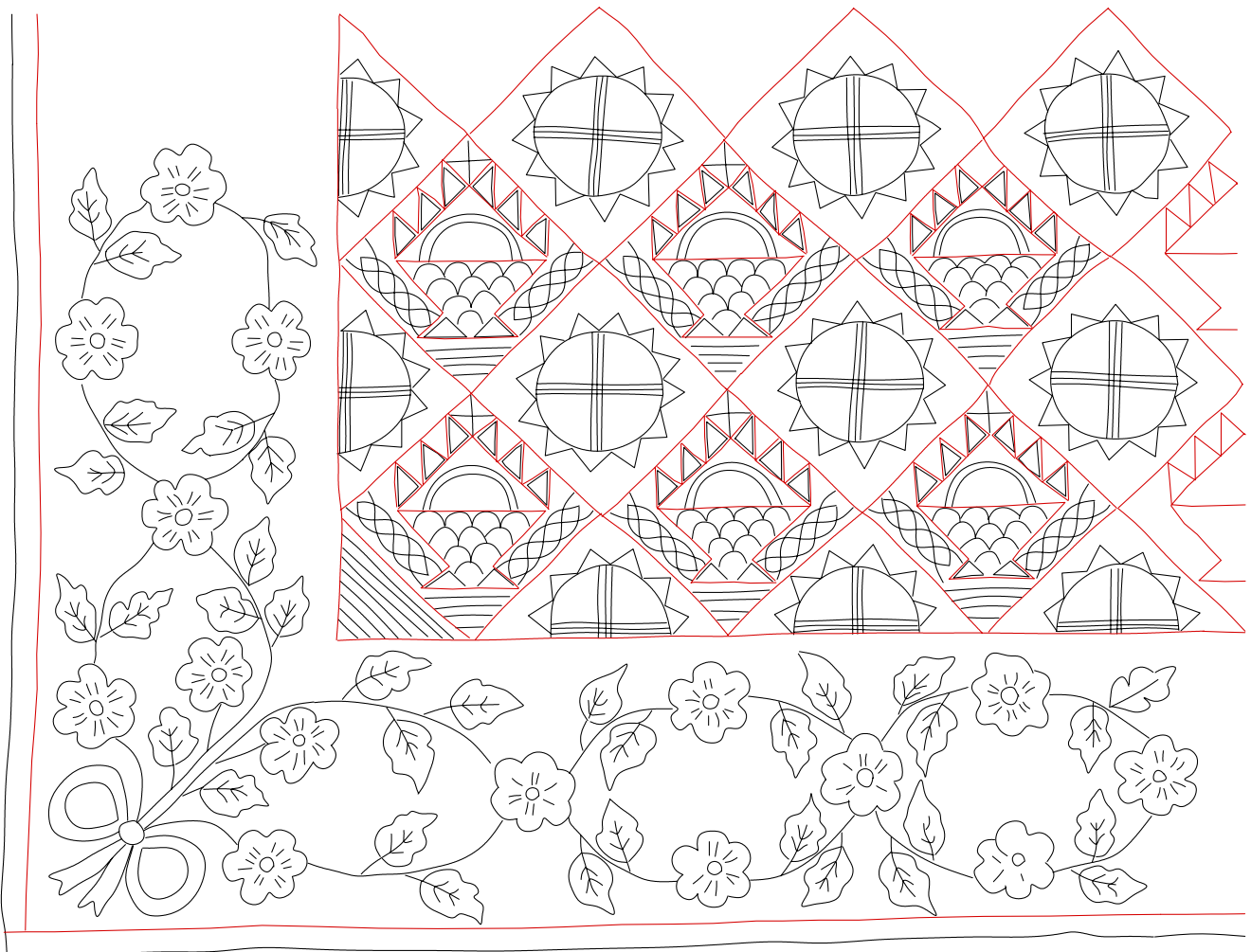
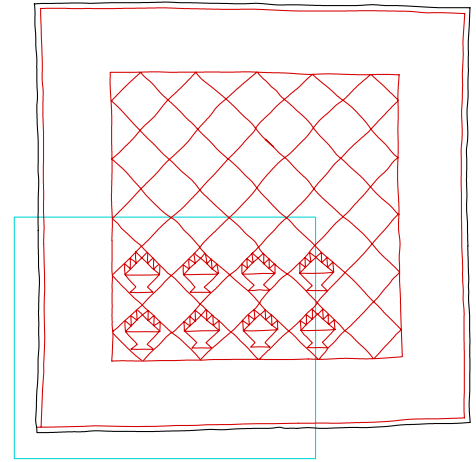
Sarah Stoltzfus (b. 1923)
for brother Samuel Stoltzfus (b. ca. 1921)
Lancaster County, Pennsylvania, ca. 1939

Lancaster History, P.89.03

References: [Online Catalog](#)

Herr, *Quilting Traditions*, 61-62, fig. 90

Drawing by Linda Baumgarten, 2025



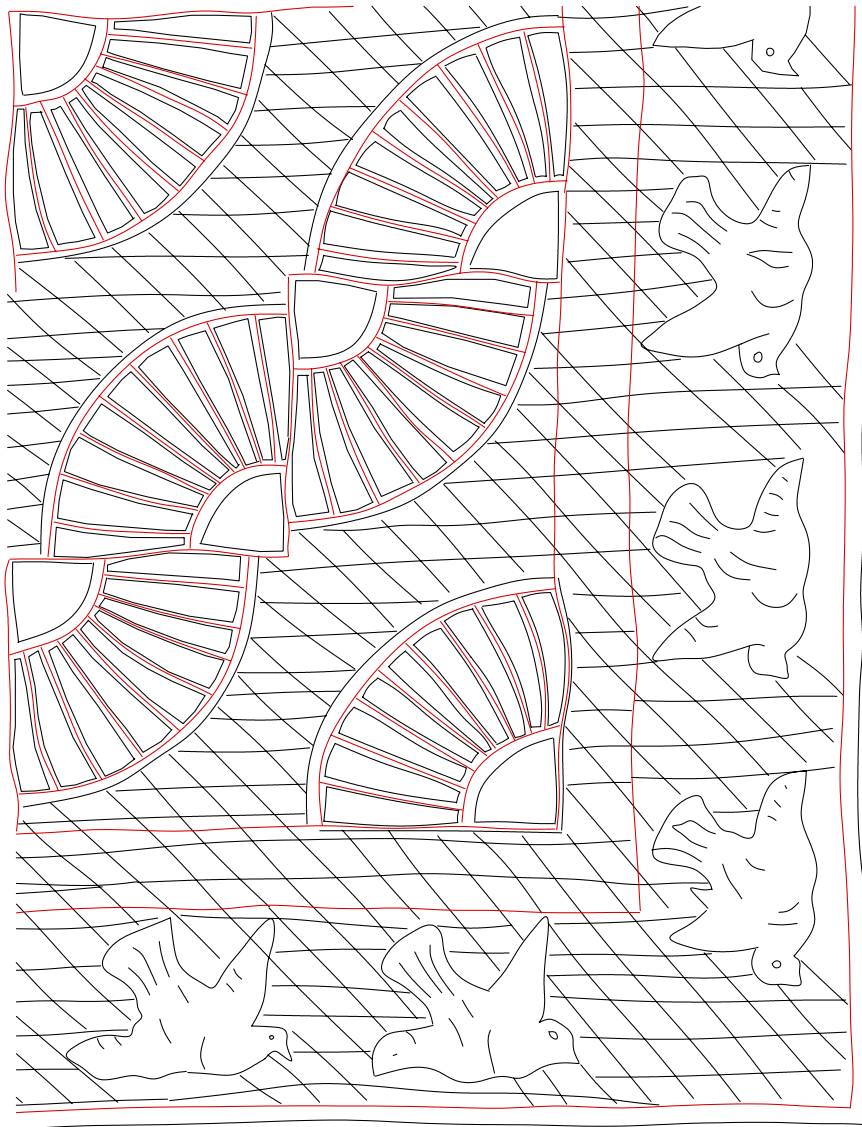
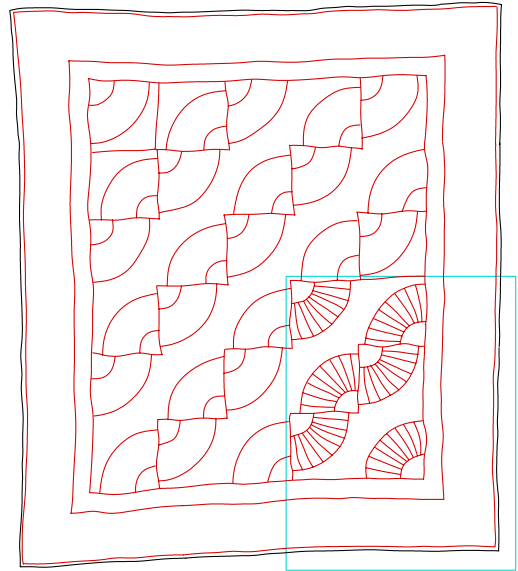
71**Fans Quilt**

Mother or grandmother of Ida Mae Mast (1924–1985)
Elkhart County, Indiana, ca. 1910

Indiana State Museum, 71.989.001.0365

References: [Online Catalog](#)

McLary, *Amish Quilts from the Indiana State Museum*, 29
Drawing by Linda Baumgarten, 2025



72**Fans Quilt**

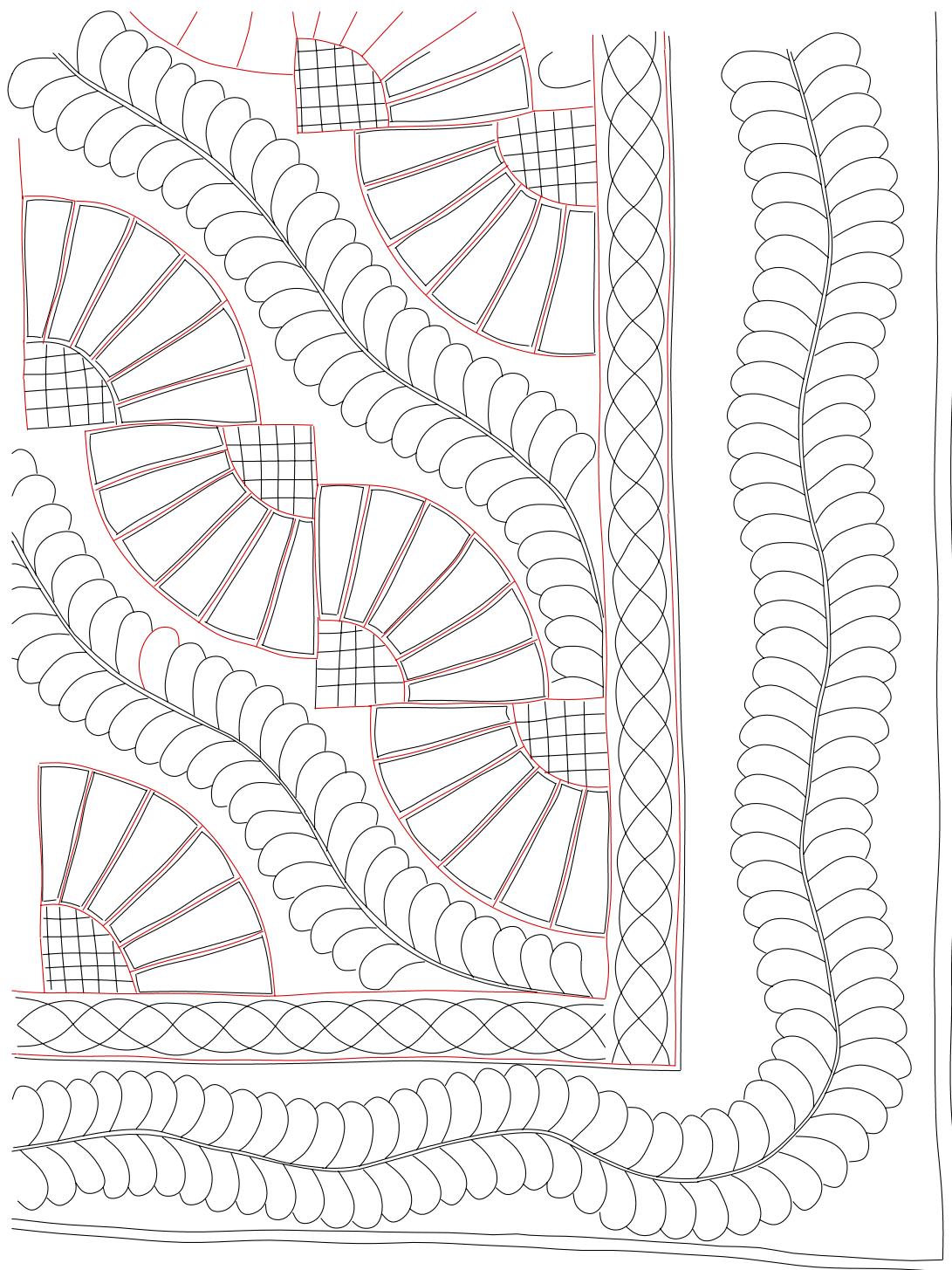
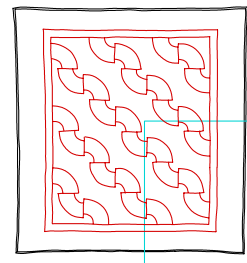
Unidentified maker

Probably Indiana, ca. 1915

Smithsonian American Art Museum, 2022.4.12

References: [Online Catalog](#)Smucker, *Pattern and Paradox*, 96–97, 151

Drawing by Linda Baumgarten, 2025



73**Fans Quilt**

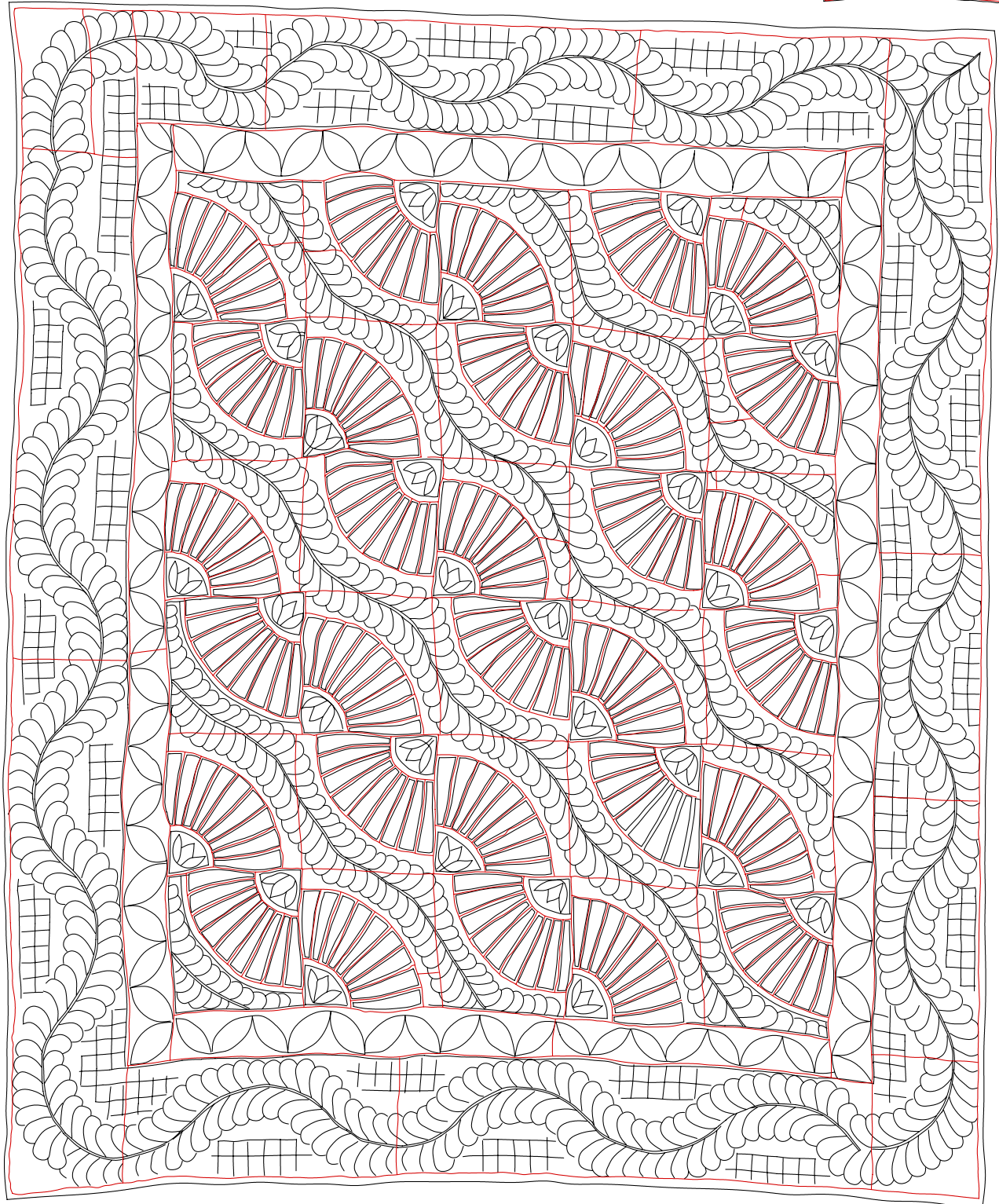
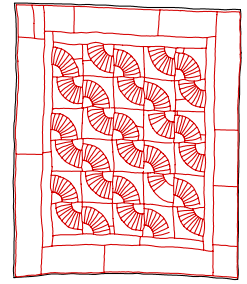
Unidentified maker

Probably Indiana, 1920–1935

Colonial Williamsburg Foundation, 1980.609.1

References: [Online Catalog](#)Baumgarten and Ivey, *Four Centuries of Quilts*, 228–229

Drawing by Linda Baumgarten, 2014



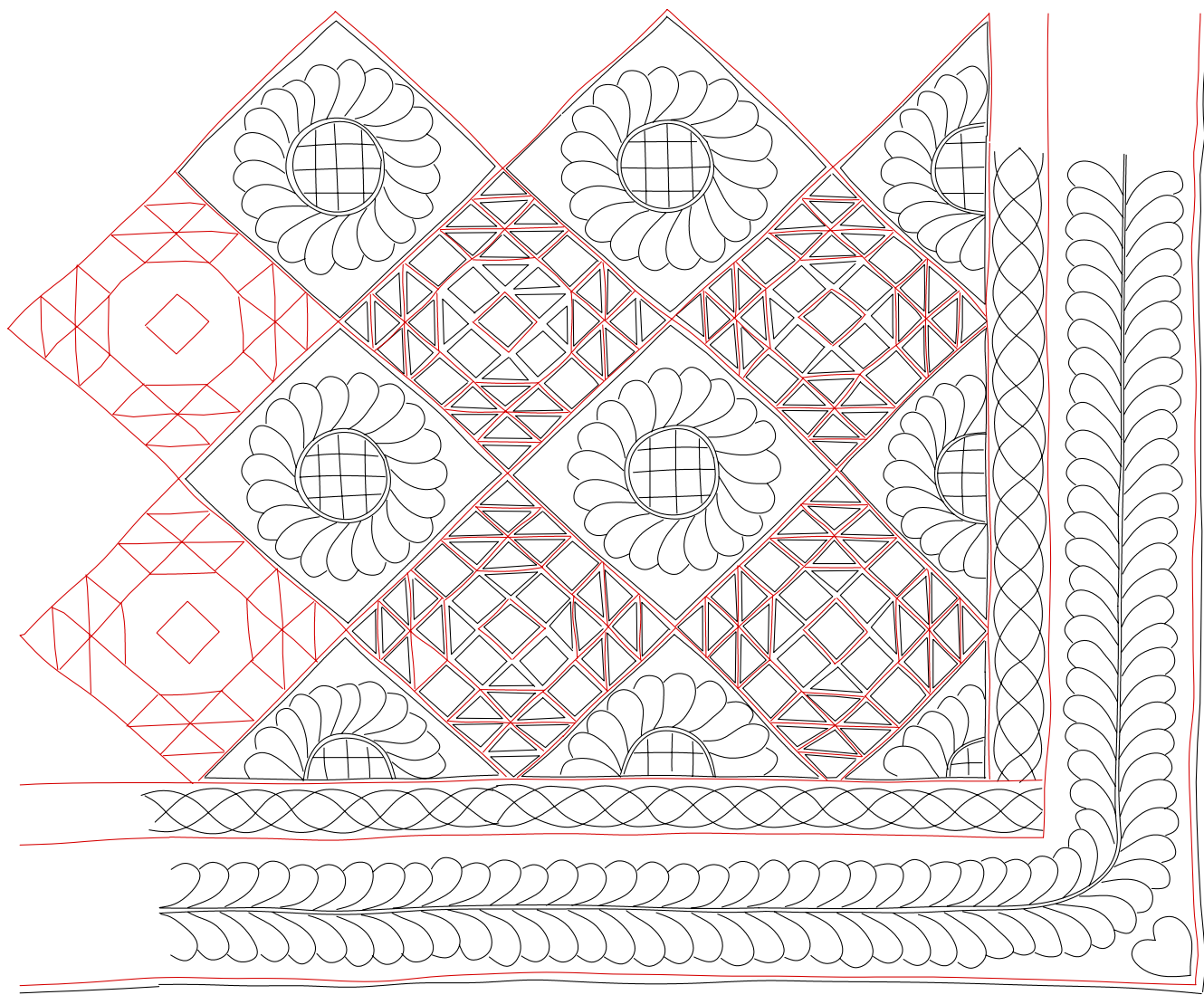
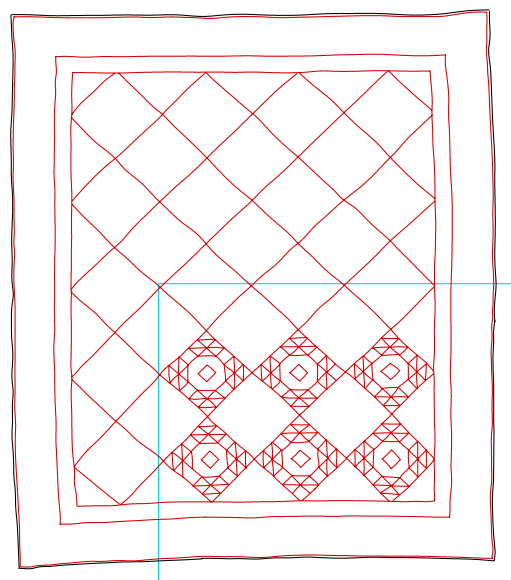
74**Crown of Thorns Quilt**

Mattie Bontrager (1872–1958) for daughter Fannie
LaGrange County, Indiana, ca. 1920

Indiana State Museum, 71.989.001.0274

References: [Online Catalog](#)

McLary, *Amish Quilts from the Indiana State Museum*, 56
Drawing by Linda Baumgarten, 2025



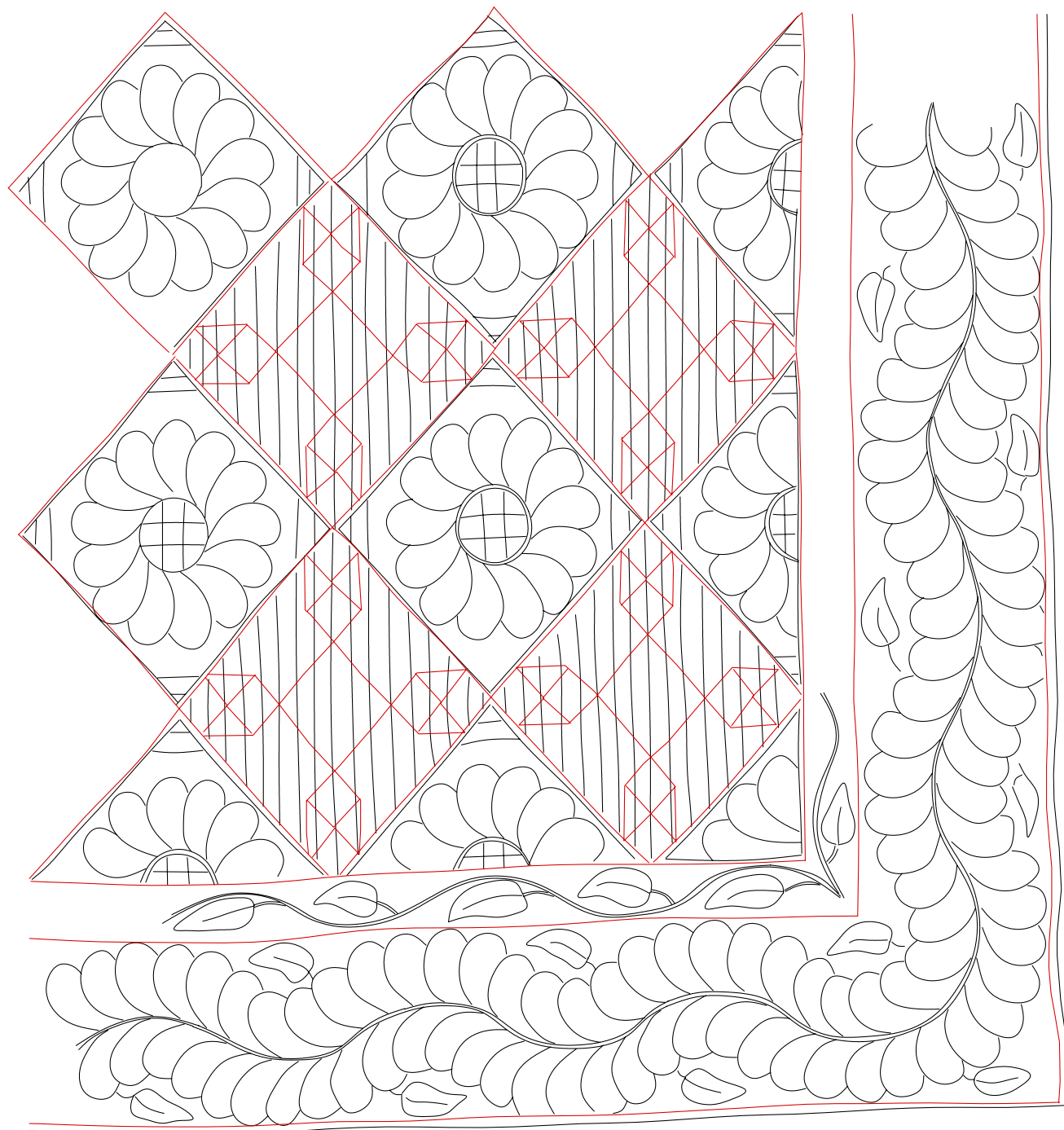
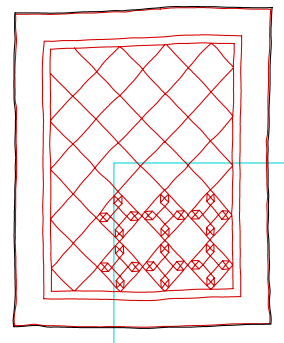
75**Goose Foot Quilt**

Amanda Bontrager (Mrs. William) Yoder (1906–1979)
Topeka, LaGrange County, Indiana, 1930–1940

Indiana State Museum, 71.989.001.0373

References: [Online Catalog](#)

McLary, *Amish Quilts from the Indiana State Museum*, 61
Drawing by Linda Baumgarten, 2025



76**Goose in the Pond Quilt**

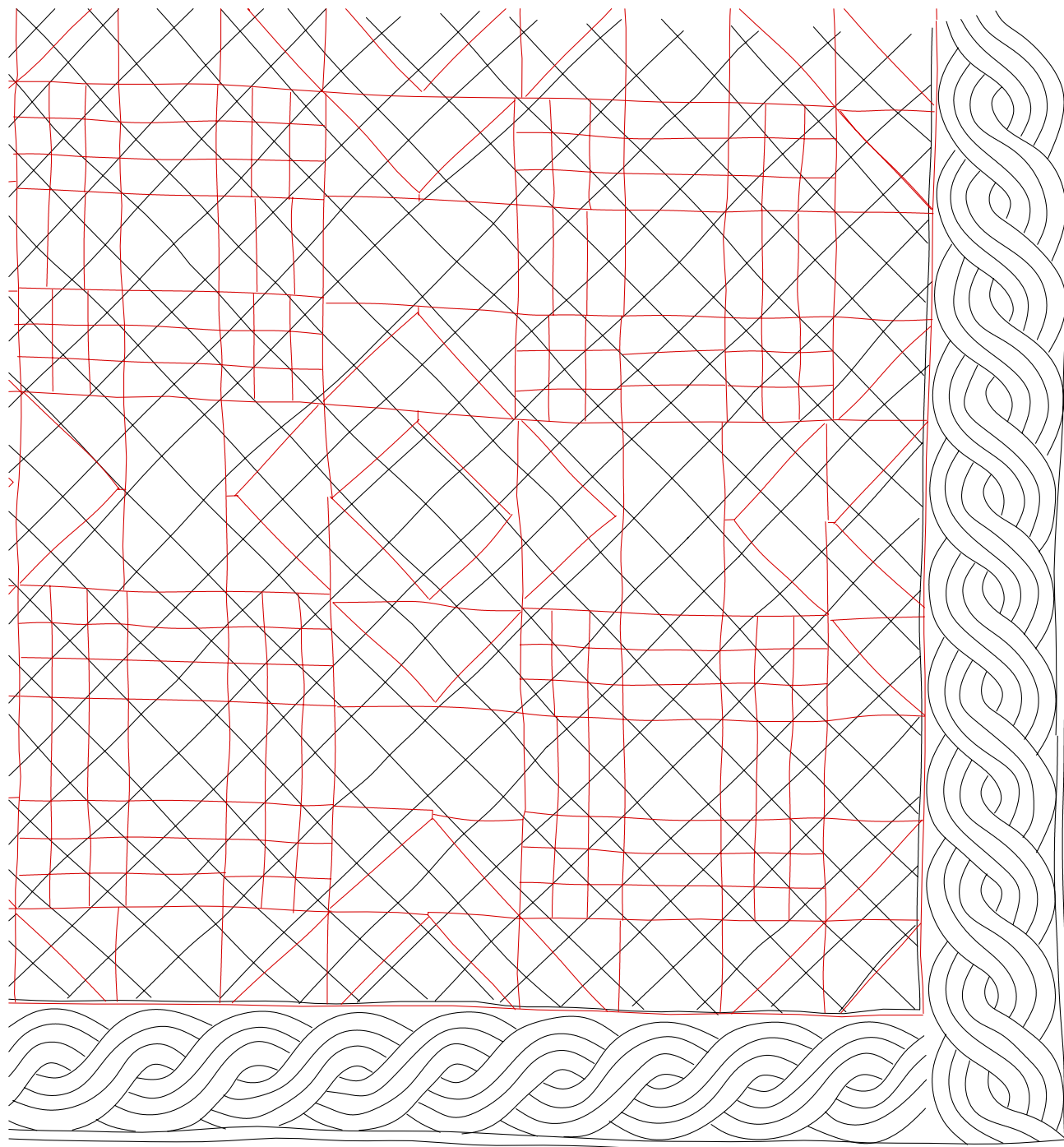
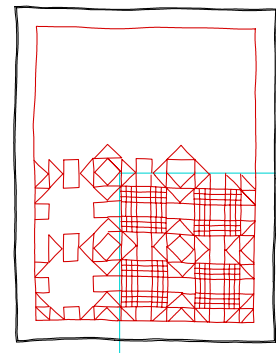
Lydia Schrock Yoder

Probably Kansas, ca. 1920

Indiana State Museum, 71.989.001.0380

References: [Online Catalog](#)McLary, *Amish Quilts from the Indiana State Museum*, 57

Drawing by Linda Baumgarten, 2025



77**Baskets Crib Quilt**

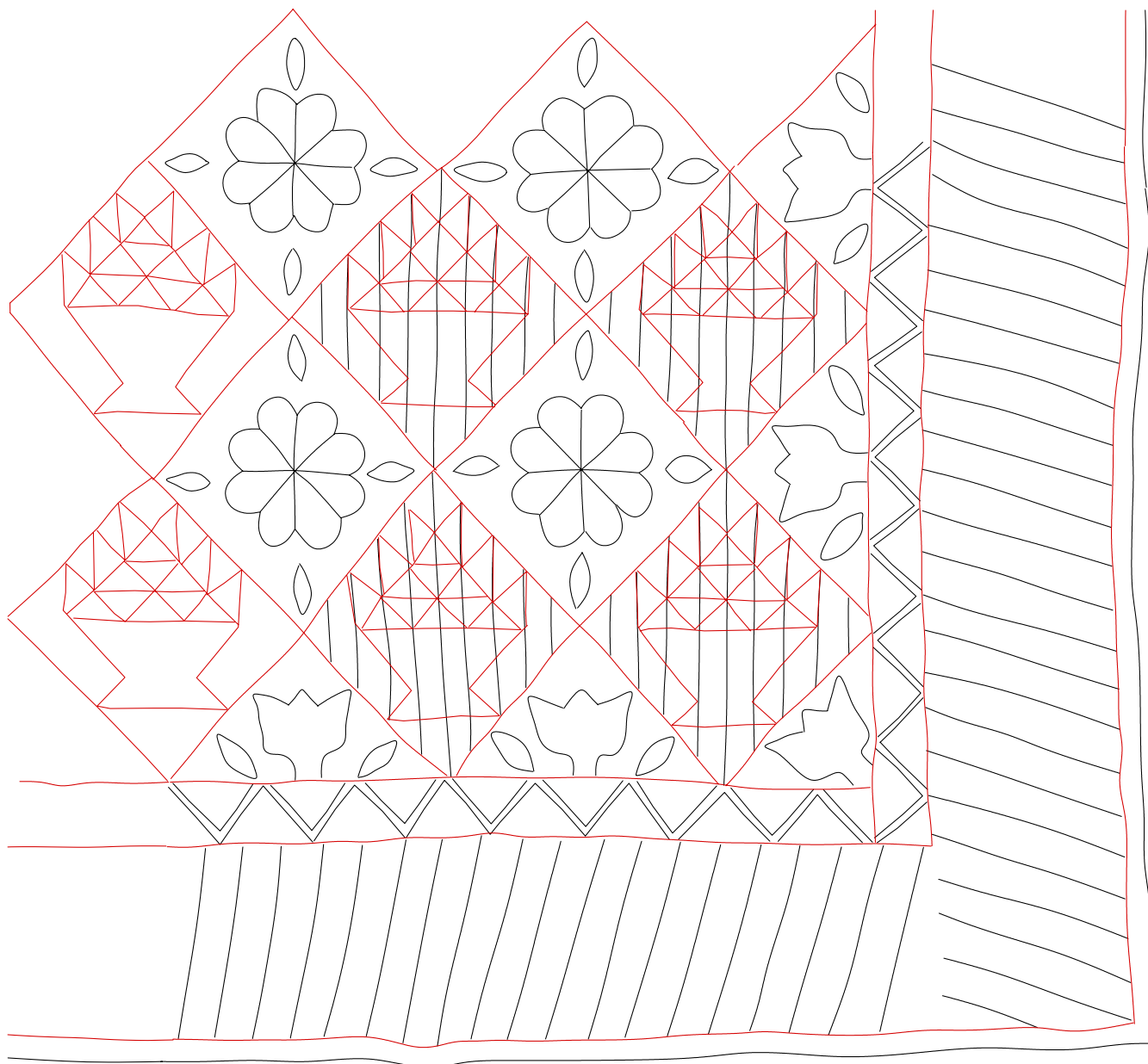
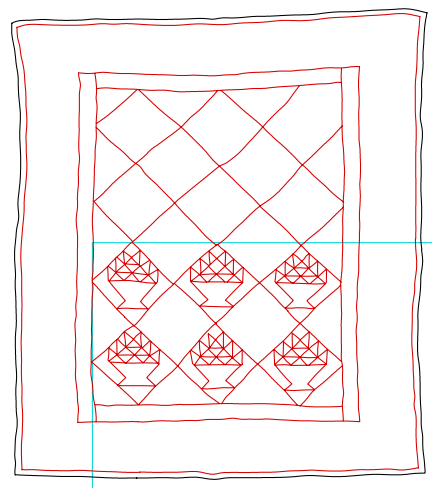
Sarah Yoder (Mrs. Eli S.) Schrock (1876–1928) for daughter Sara
Reno County, Kansas, 1918–1928

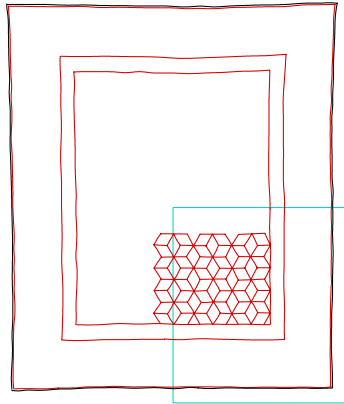
International Quilt Museum, 2000.007.0030

References: [Online Catalog](#)

Smucker, Crews, and Welter, *Amish Crib Quilts*, 84

Drawing by Linda Baumgarten, 2025



**78****Tumbling Blocks Quilt**

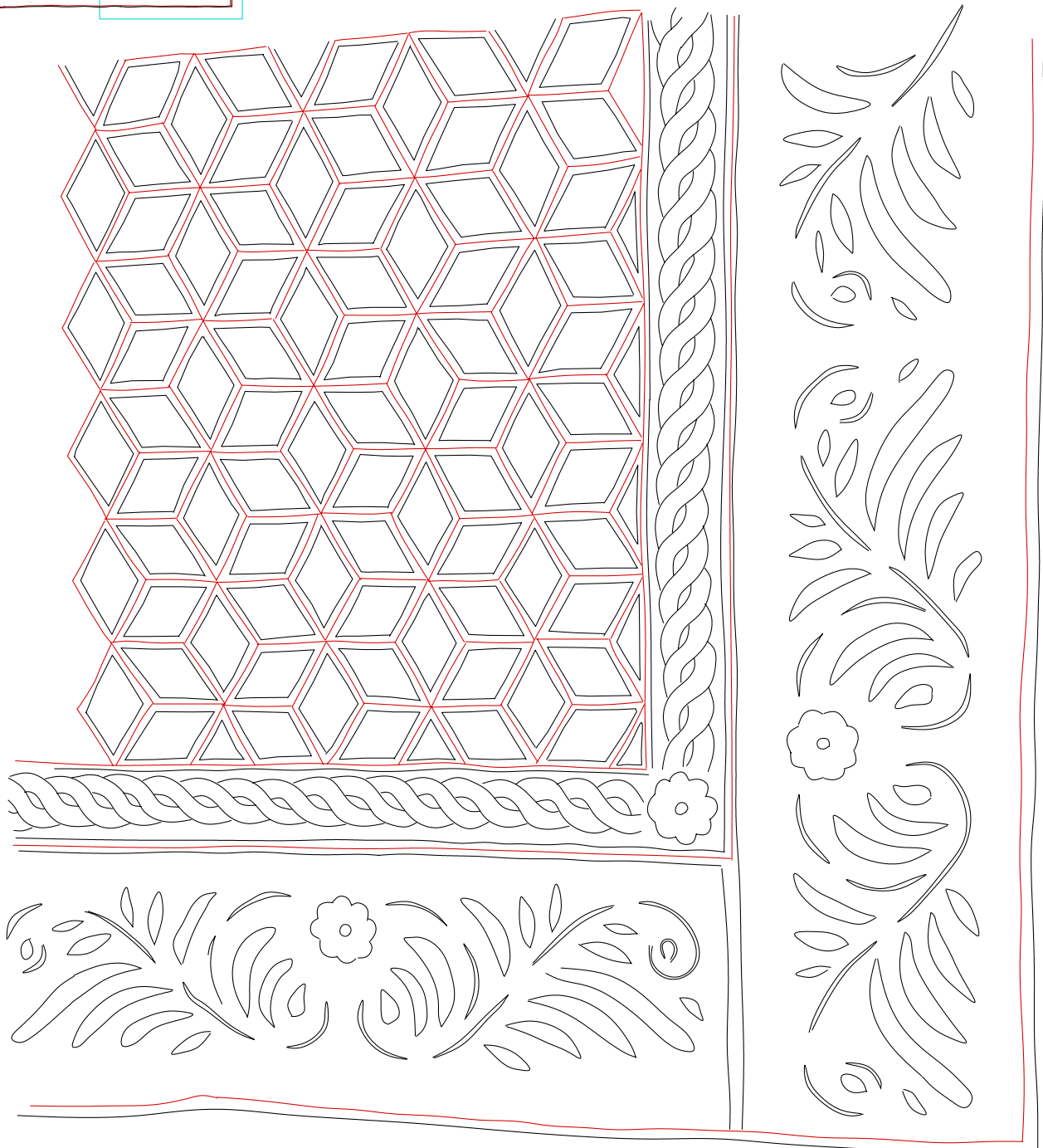
Unidentified maker

Holmes County, Ohio, ca. 1930

Smithsonian American Art Museum, 2021.67.1

References: [Online Catalog](#)Smucker, *Pattern and Paradox*, 79, 149

Drawing by Linda Baumgarten, 2025



79**Circles Quilt**

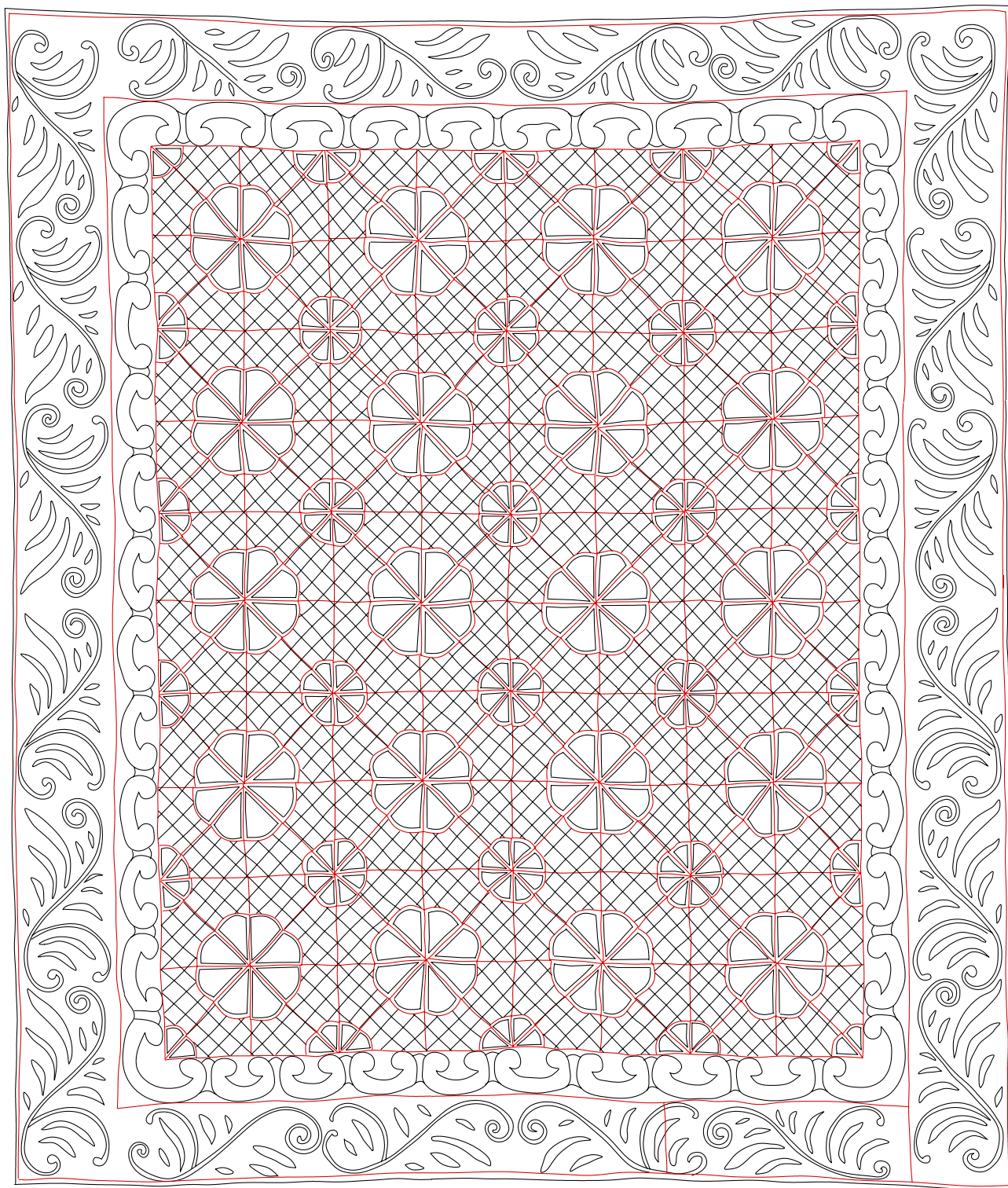
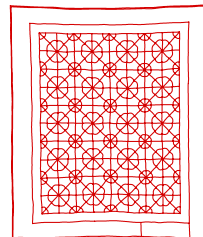
Unidentified maker

Probably Ohio, 1930–1950

Colonial Williamsburg, 2016.609.4

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



80**Nine Patch on Point Quilt**

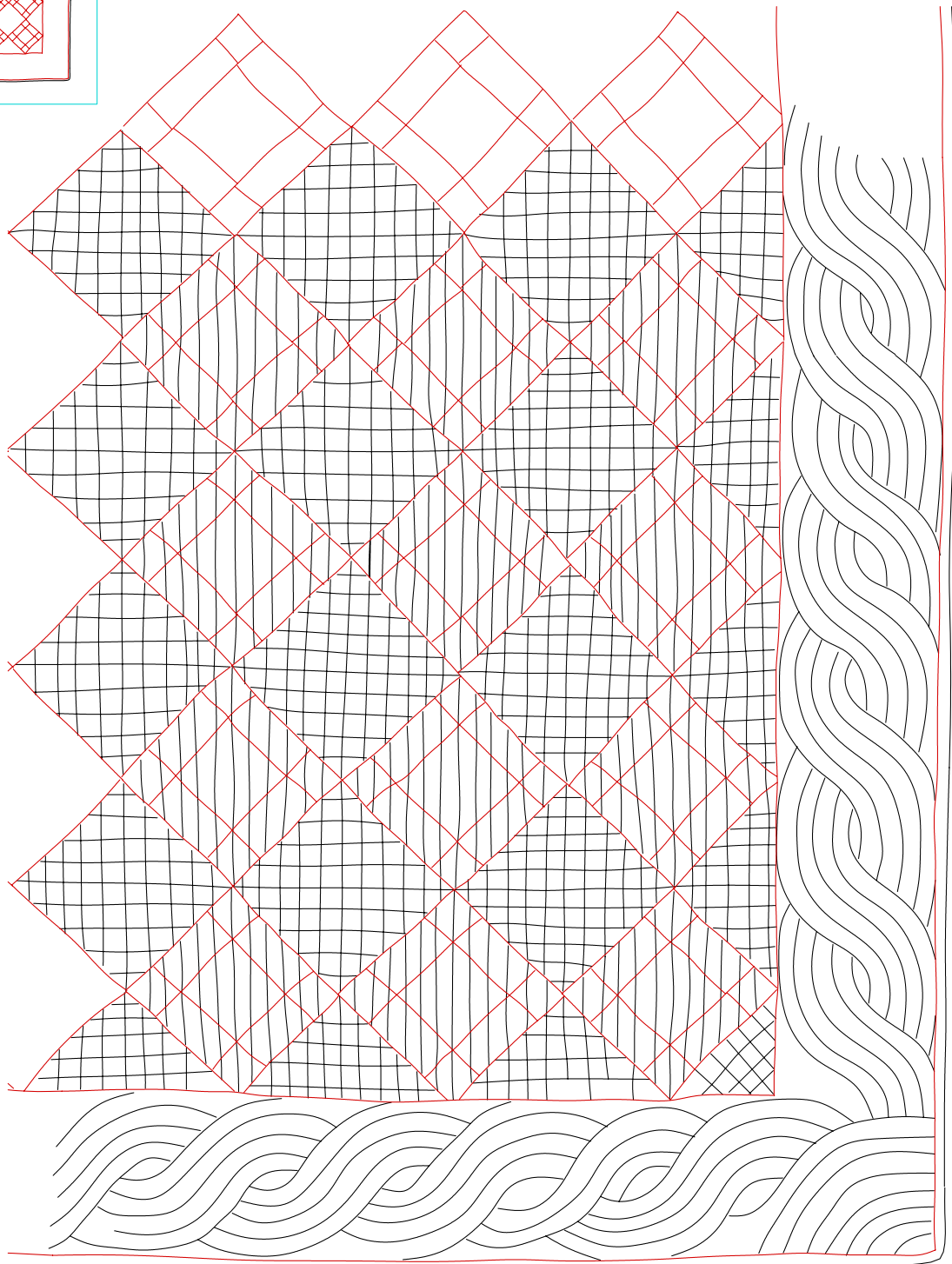
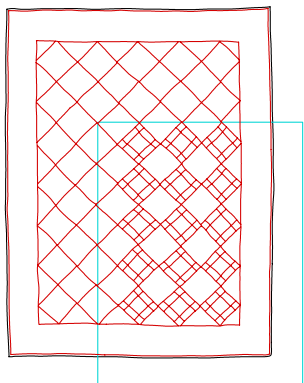
Unidentified maker

Possibly Illinois or Ohio, 1890–1930

Colonial Williamsburg Foundation, 2016.609.5

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



81**Star Quilt**

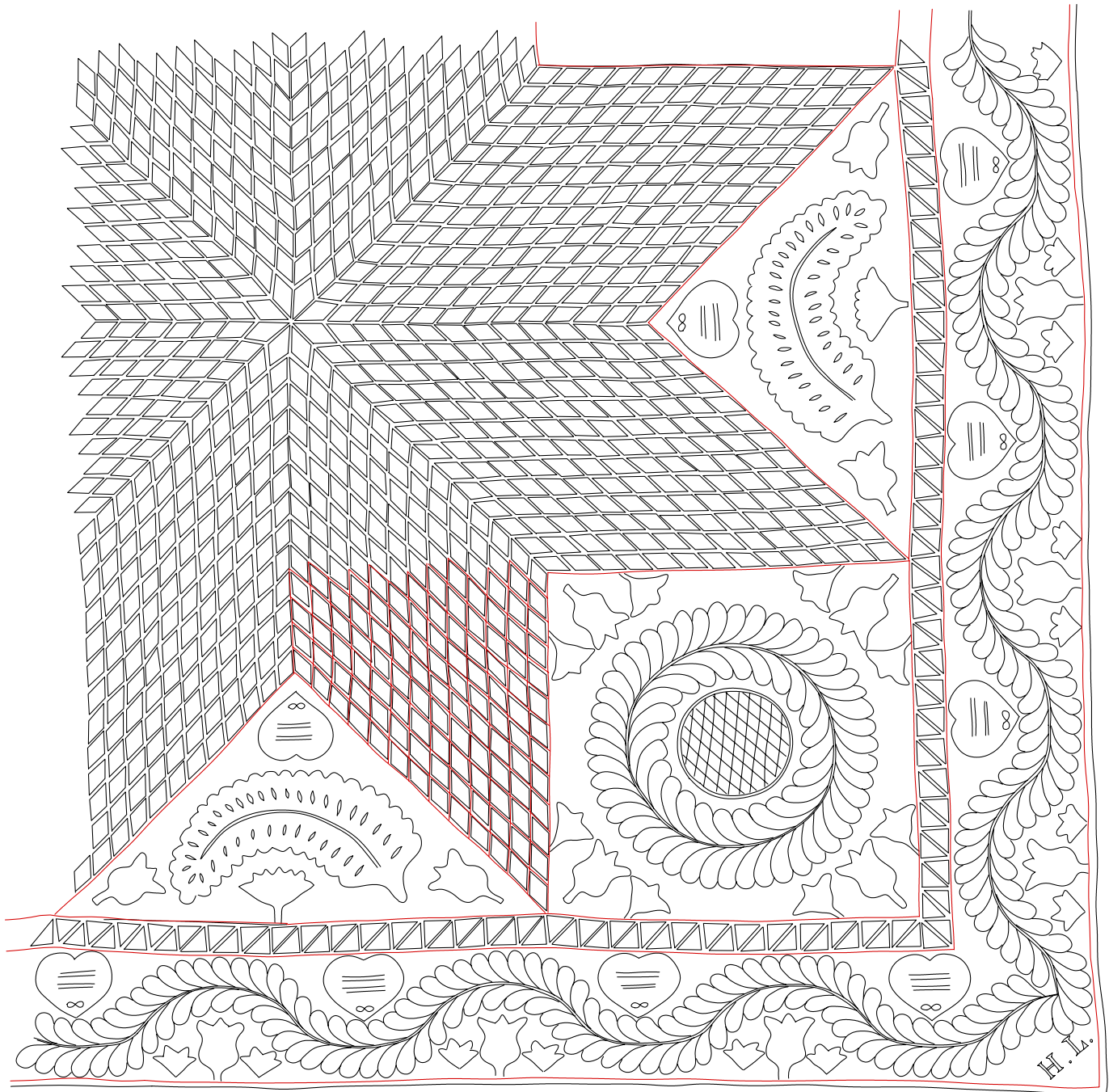
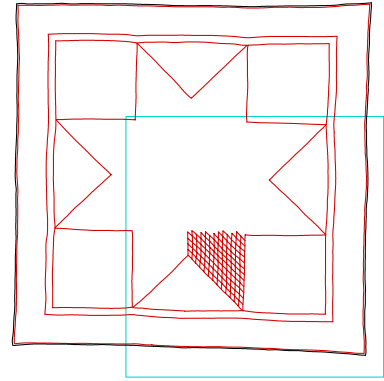
Unidentified maker, Mennonite or Amish, by or for H.L.
Pennsylvania or Ohio, 1920–1960

Colonial Williamsburg, 1979.609.2

References: [Online Catalog](#)

Baumgarten and Ivey, *Four Centuries of Quilts*, 225–226

Drawing by Linda Baumgarten, 2014



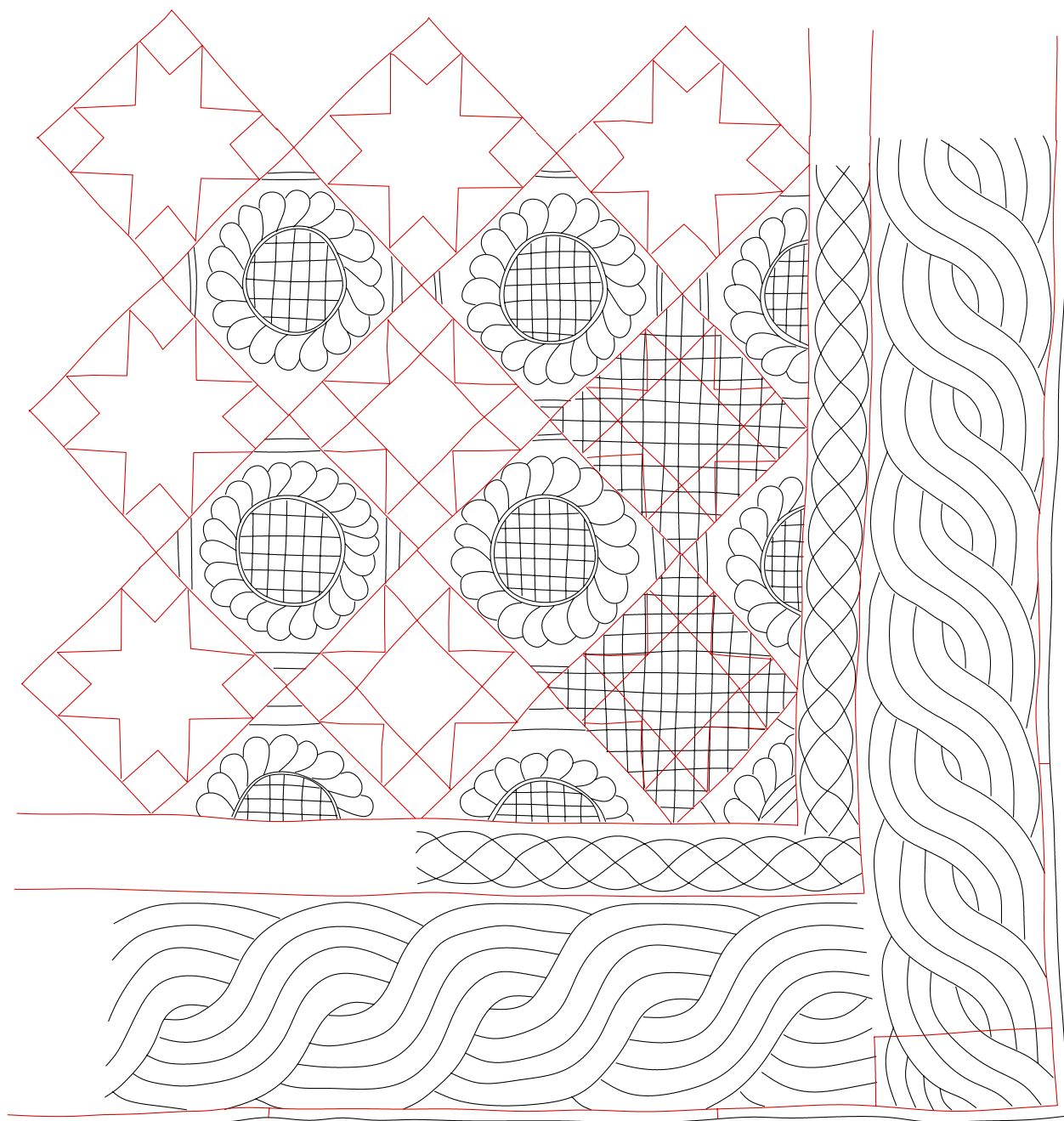
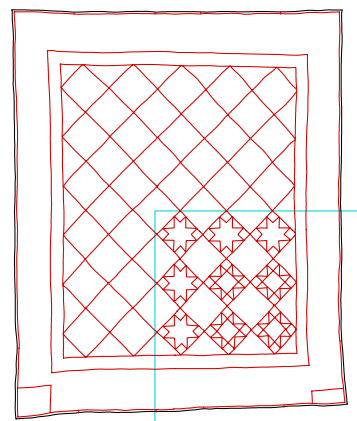
82**Variable Star Quilt**

Possibly Katie Peachey Kanagy
Mifflin County, Pennsylvania, 1961–1962

International Quilt Museum, 2003.010.0025

Reference: [Online Catalog](#)

Drawing by Linda Baumgarten, 2025



Appendix

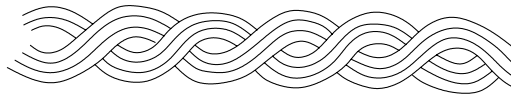
Appendix A

CABLES

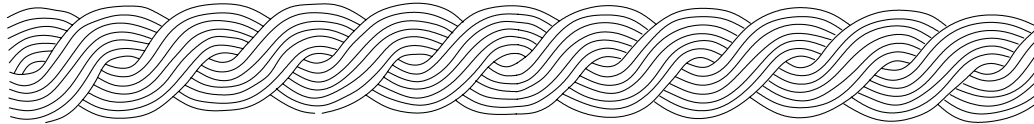
31. Indiana, 1934



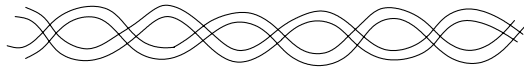
34. Indiana, 1941



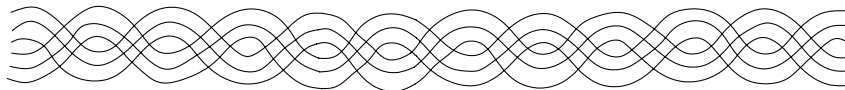
5. Ohio, 1897



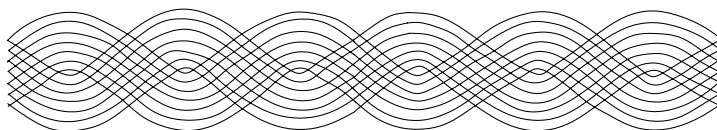
58. Pennsylvania, ca. 1927



14. Pennsylvania, 1911



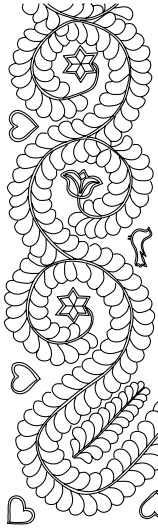
1. Possibly Pennsylvania, 1869



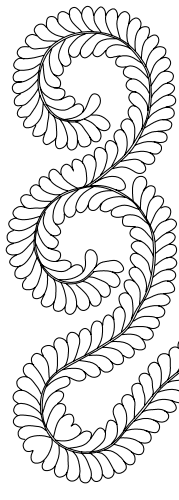
Appendix B

FEATHER BORDERS

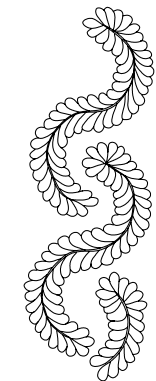
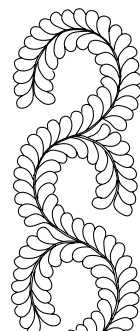
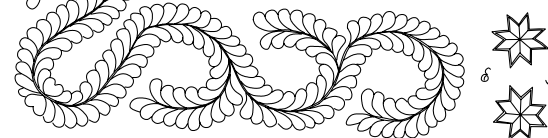
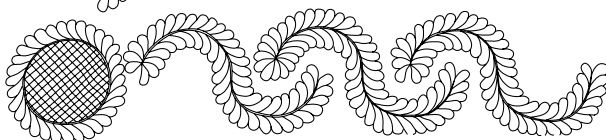
Pennsylvania



4. Pennsylvania, 1875

17. Pennsylvania,
1914

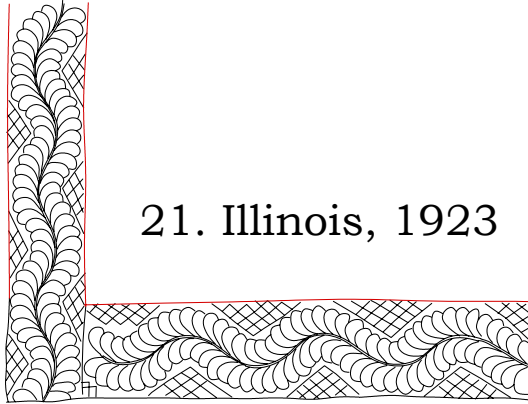
8. Pennsylvania, 1898

28. Possibly
Pennsylvania, 192835. Pennsylvania,
1943

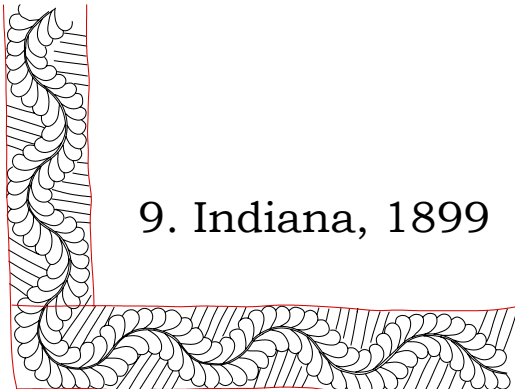
Appendix C

FEATHER BORDERS

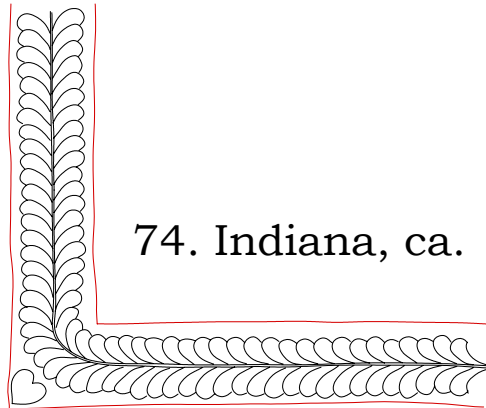
Midwest



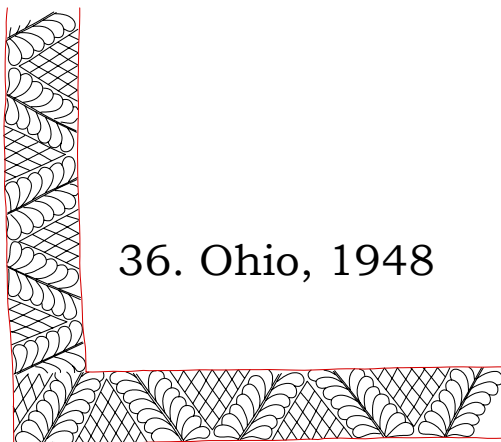
21. Illinois, 1923



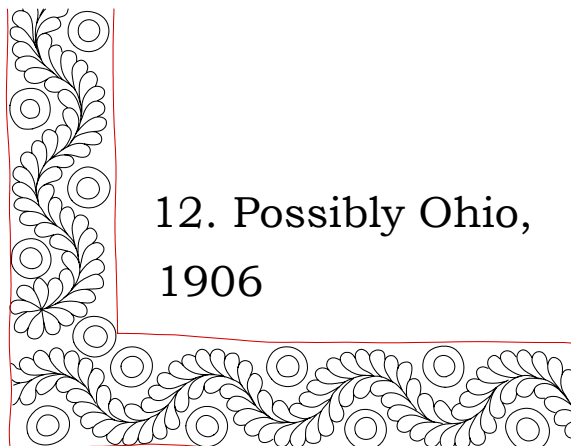
9. Indiana, 1899



74. Indiana, ca. 1920



36. Ohio, 1948



12. Possibly Ohio,
1906

Appendix D

FERNS

3. Ohio or Indiana, 1874



20. Indiana, 1922



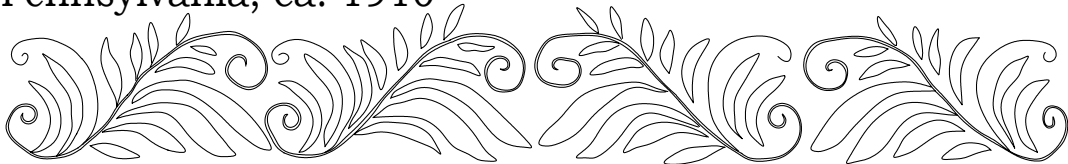
27. Ohio, 1928



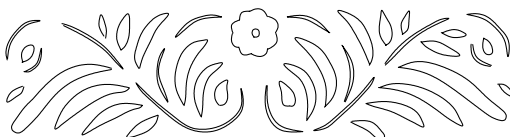
31. Indiana, 1934



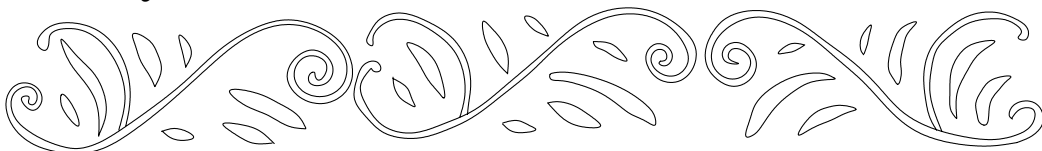
65. Pennsylvania, ca. 1910



78. Ohio, ca. 1930



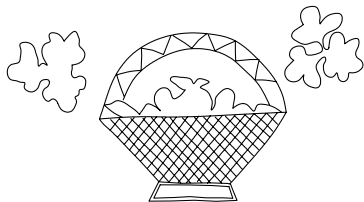
79. Probably Ohio, 1930-50



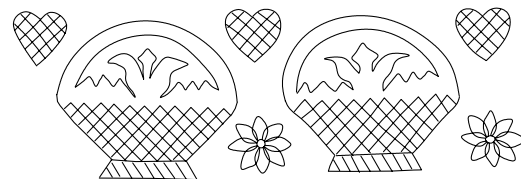
Appendix E

BASKETS

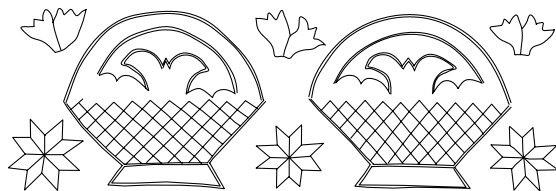
14. Pennsylvania, 1911



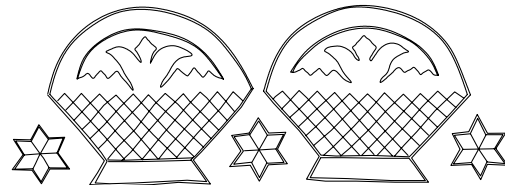
62. Pennsylvania, ca. 1915



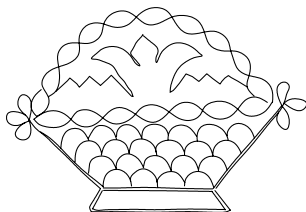
58. Pennsylvania, ca. 1927



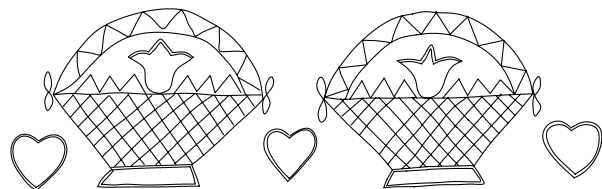
66. Pennsylvania, ca. 1927



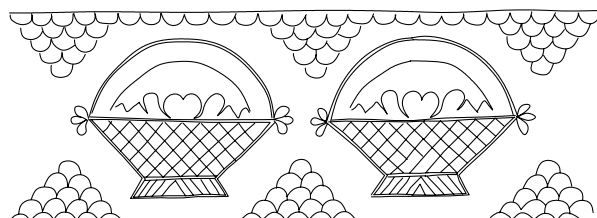
67. Pennsylvania, ca. 1930



68. Pennsylvania, 1935-55

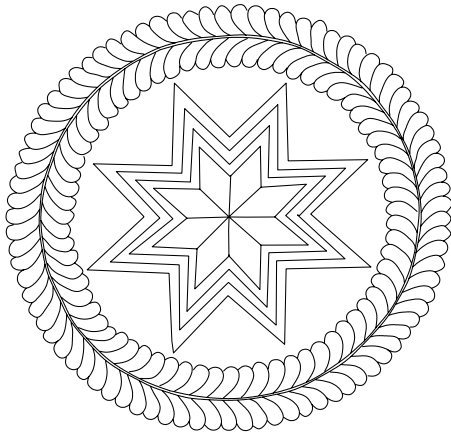


63. Pennsylvania, ca. 1935

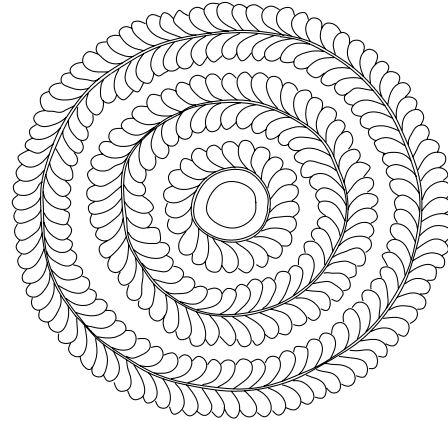


Appendix F

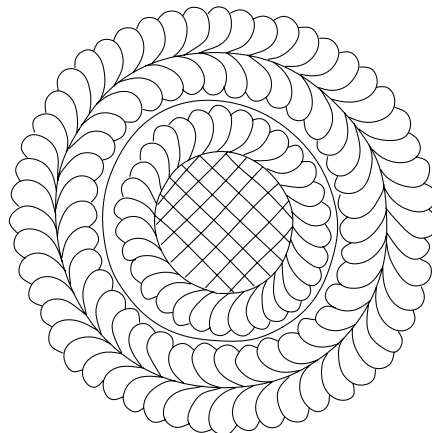
FEATHER WREATHS



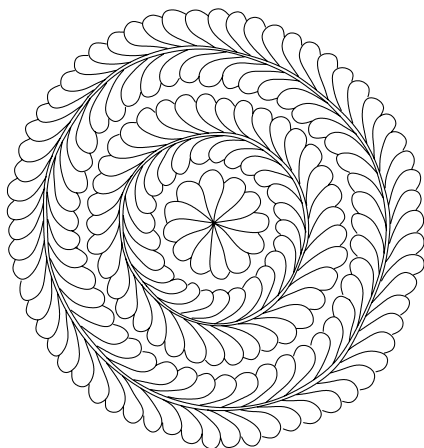
56. Pennsylvania, 1920-40



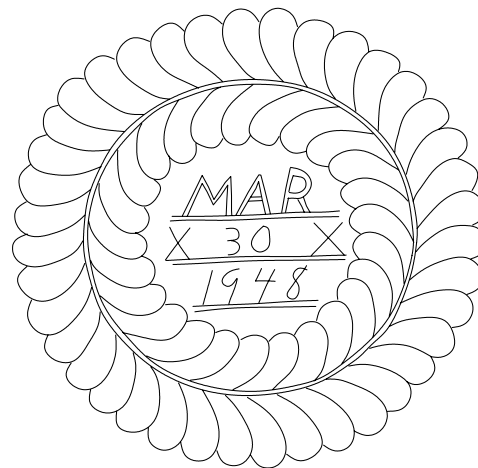
19. Pennsylvania, 1921



44. Illinois, ca. 1910



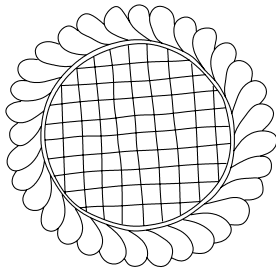
5. Ohio, 1897



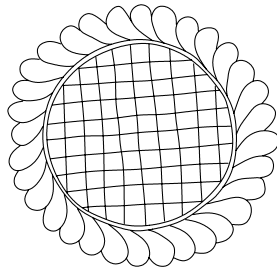
36. Ohio, 1948

Appendix G

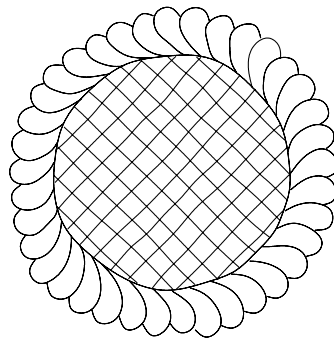
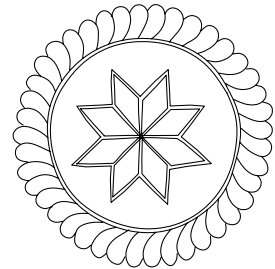
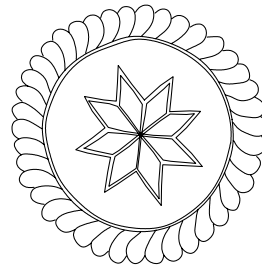
FEATHER CIRCLES



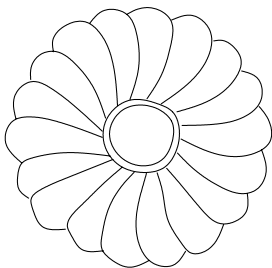
28. Pennsylvania, 1928



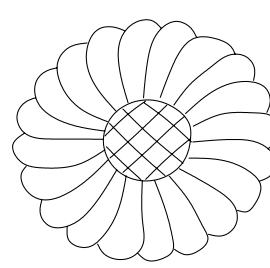
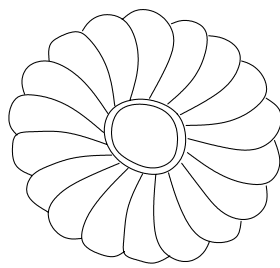
64. Pennsylvania, 1920-1935



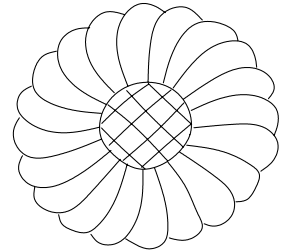
44. Illinois, ca. 1910



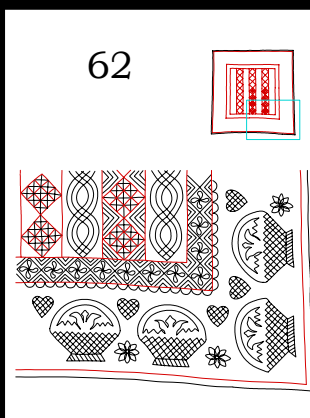
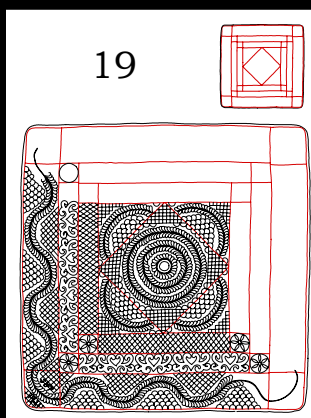
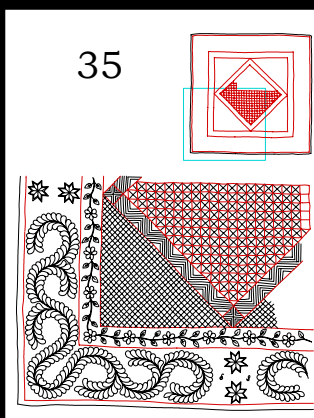
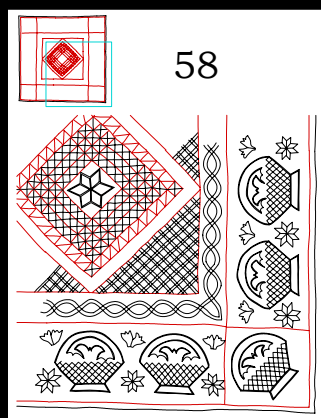
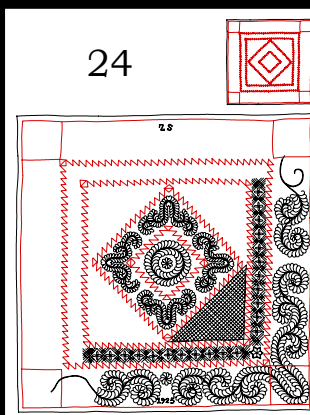
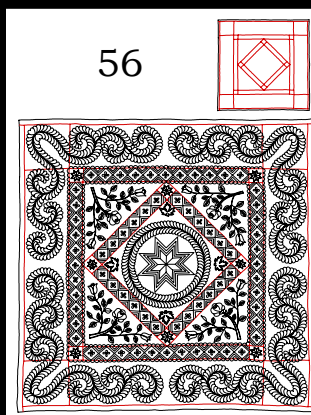
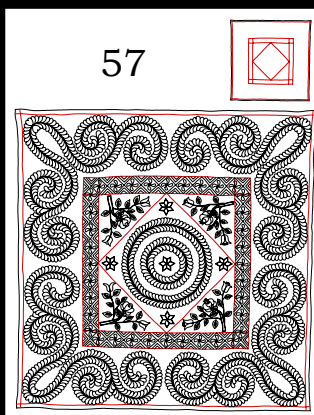
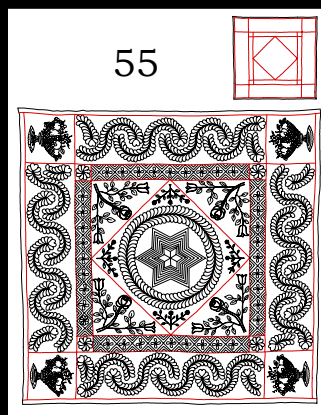
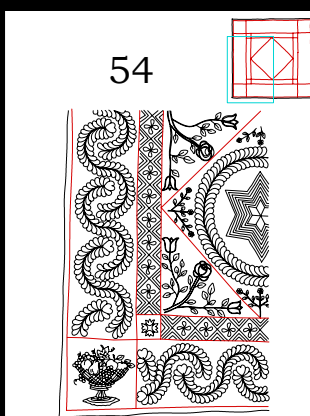
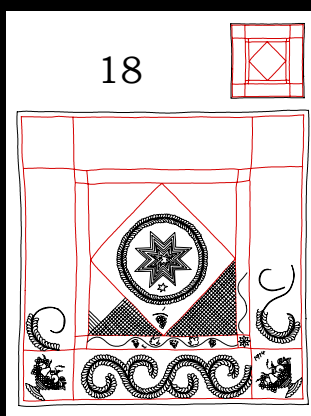
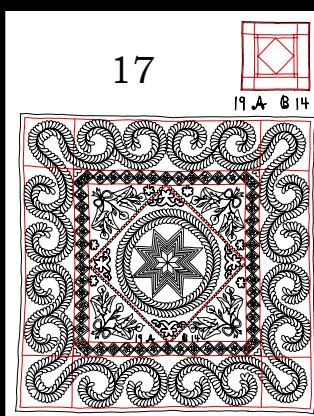
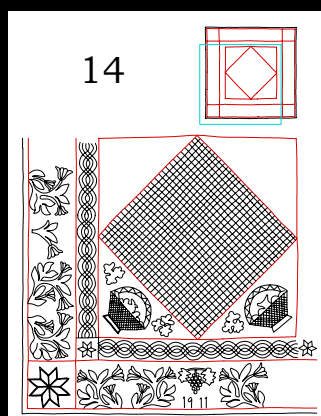
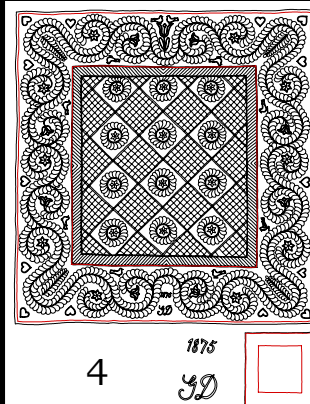
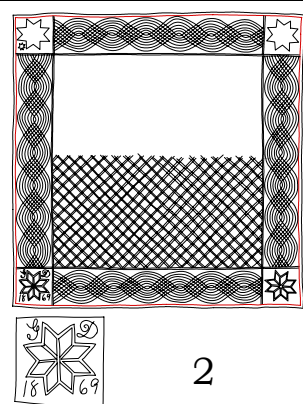
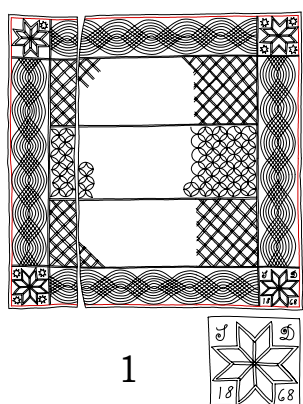
16. Possibly Ohio, 1914



29. Possibly Ohio
or Indiana, 1928



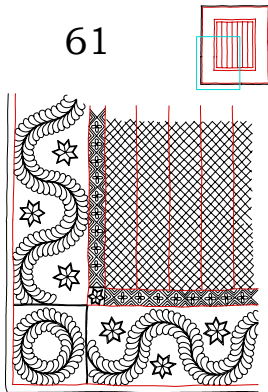
Appendix H

PENNSYLVANIA
and possibly
Pennsylvania

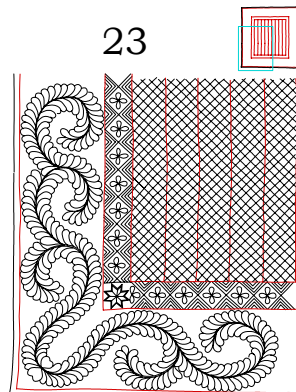
Appendix H (continued)

PENNSYLVANIA and possibly Pennsylvania (continued)

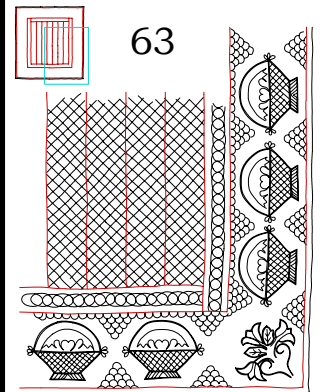
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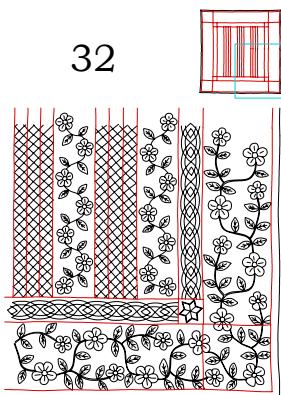
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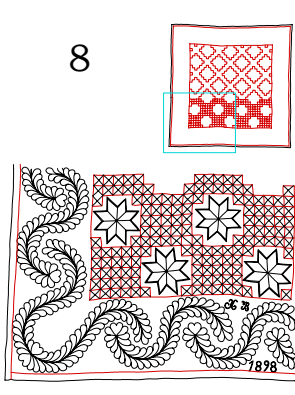
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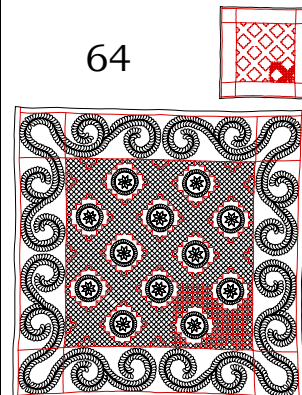
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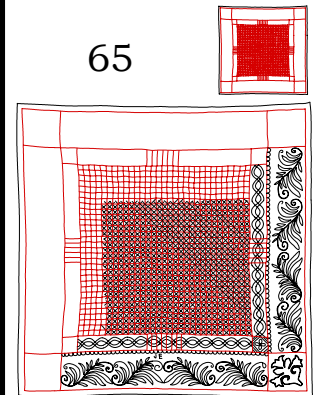
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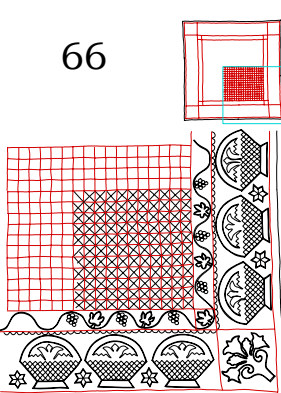
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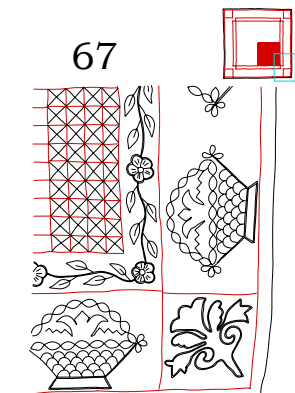
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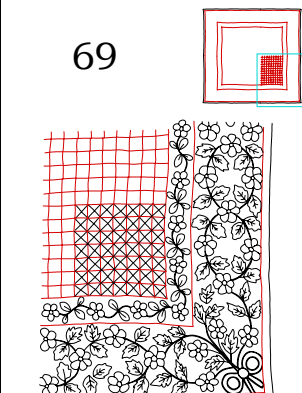
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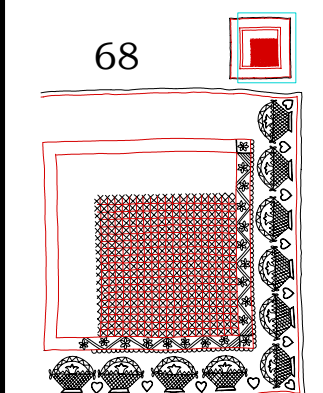
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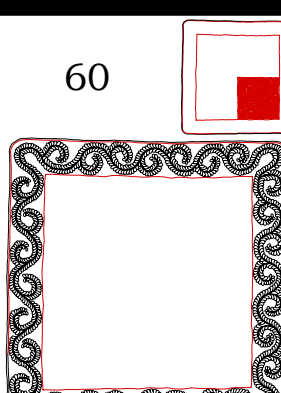
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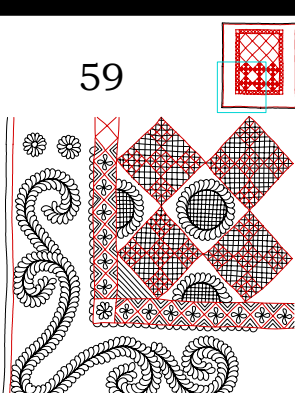
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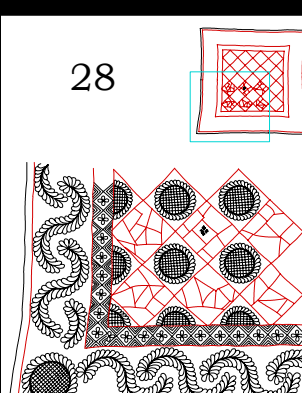
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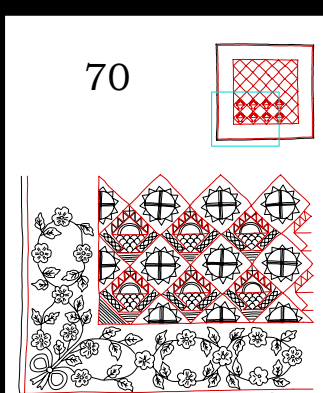
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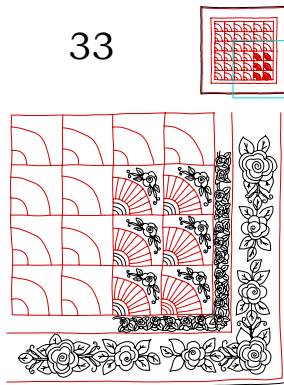
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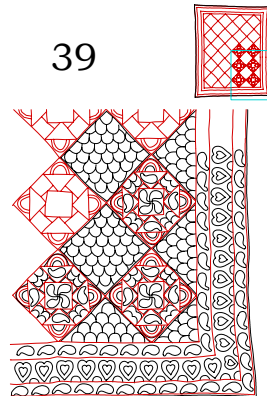
Appendix H (continued)

PENNSYLVANIA and possibly Pennsylvania (continued)

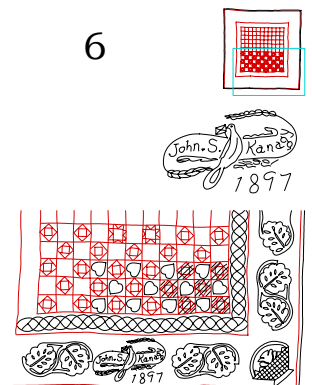
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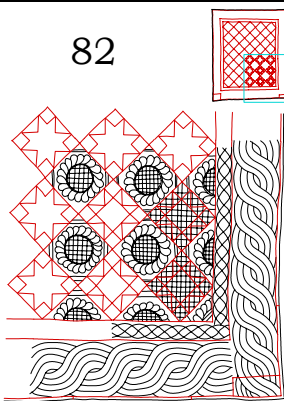
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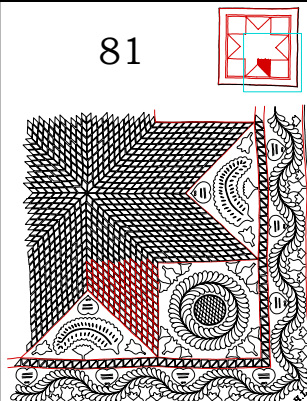
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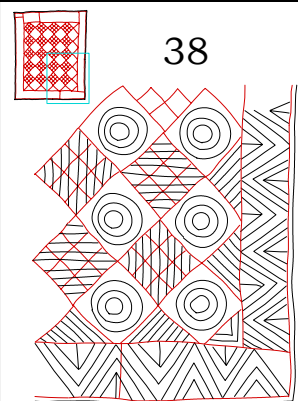


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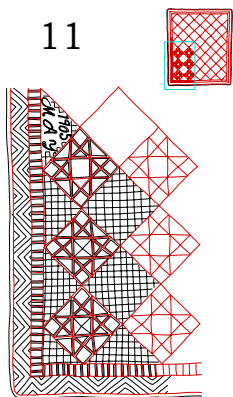


OHIO and possibly Ohio

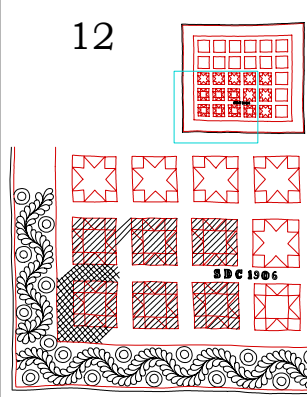
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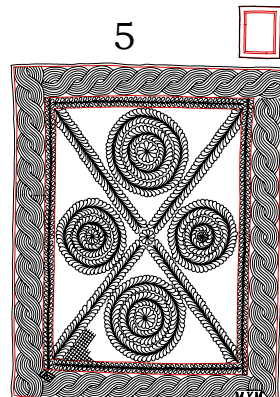
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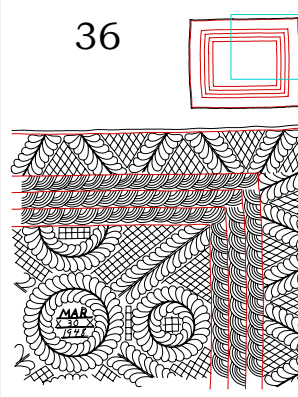
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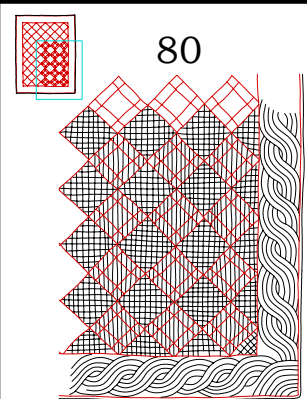
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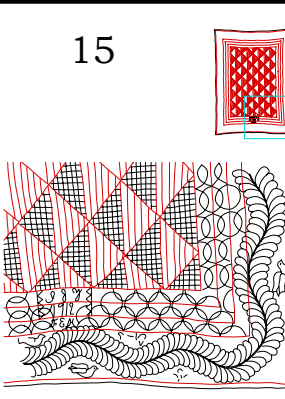
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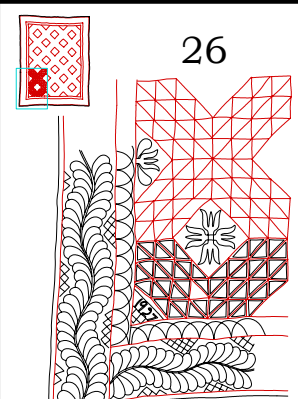
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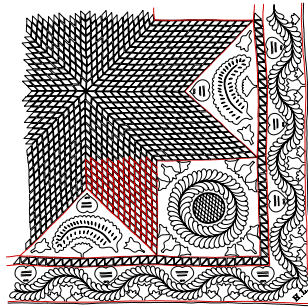
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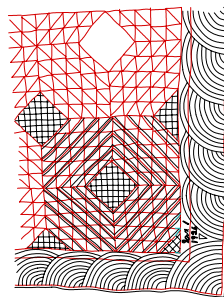
Appendix H (continued)

OHIO
and possibly Ohio
(continued)

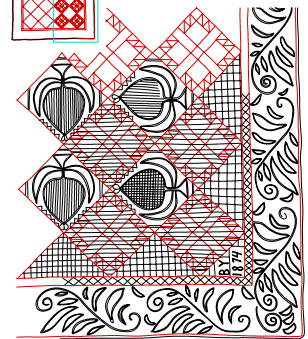
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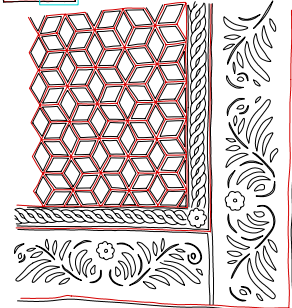
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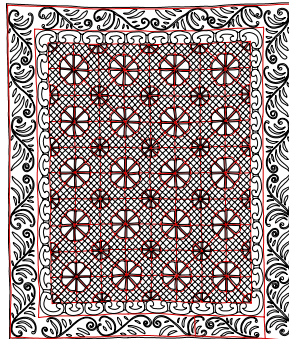
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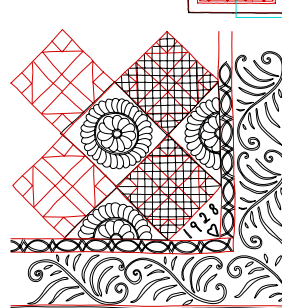
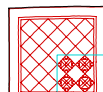
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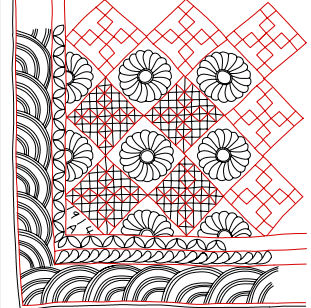
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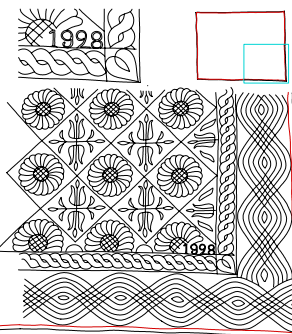
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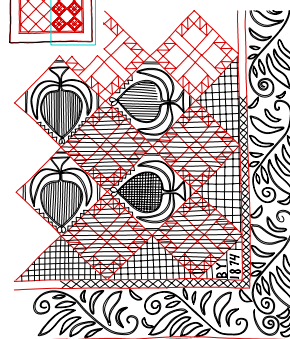


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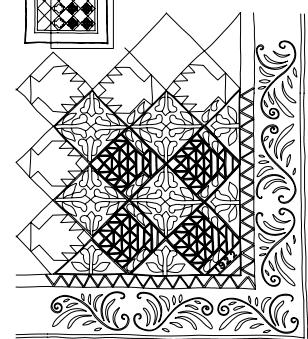
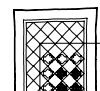


INDIANA
and possibly Indiana

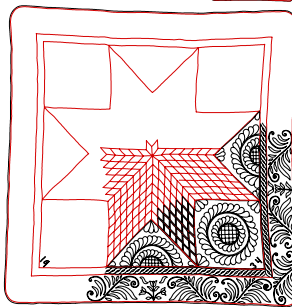
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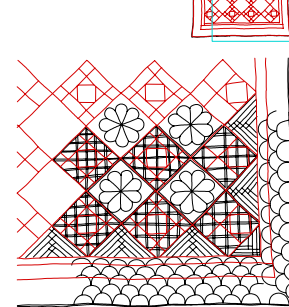
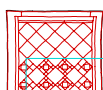
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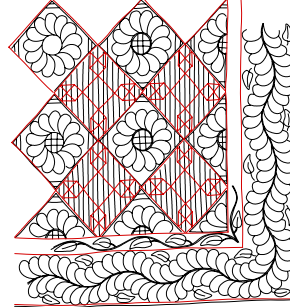
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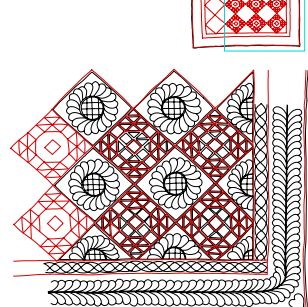
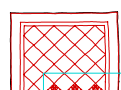
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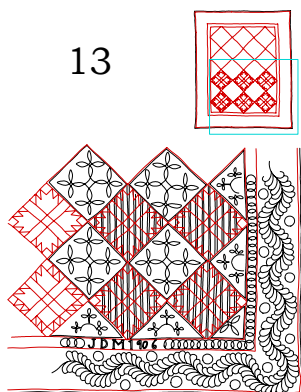
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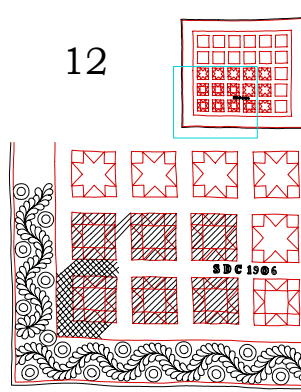
Appendix H (continued)

INDIANA and possibly Indiana (continued)

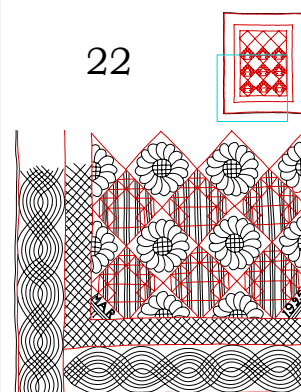
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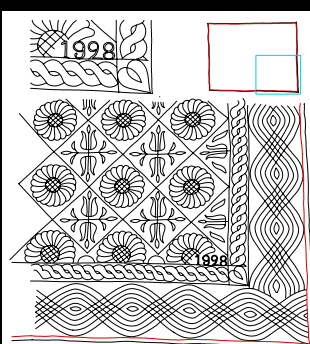
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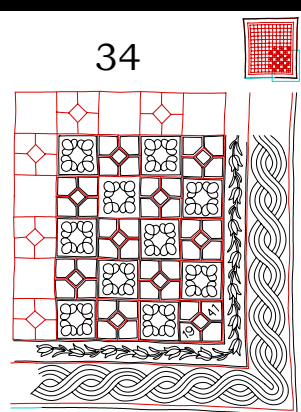
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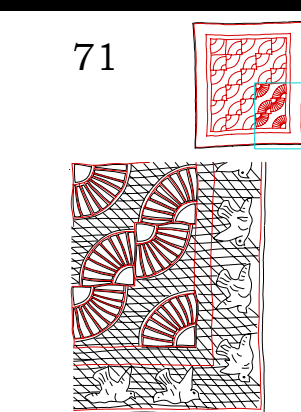
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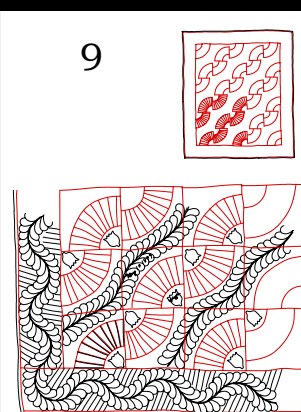
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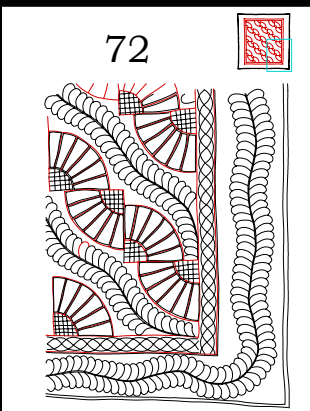
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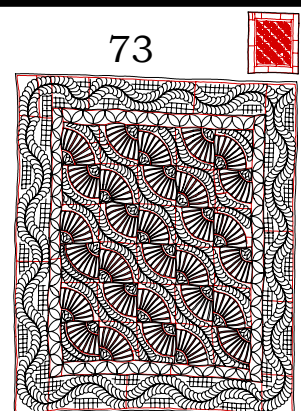
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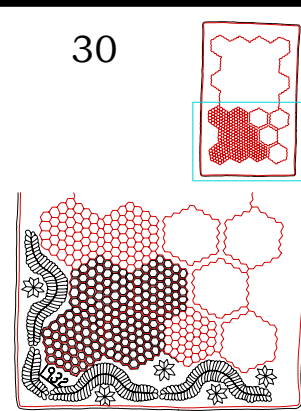
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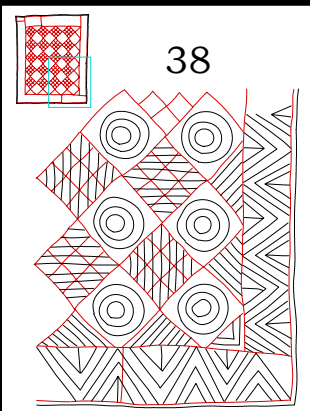


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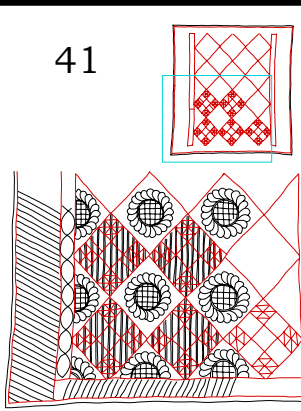


ILLINOIS and possibly Illinois

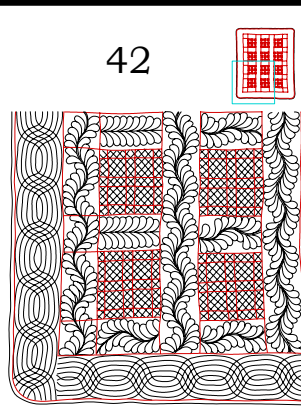
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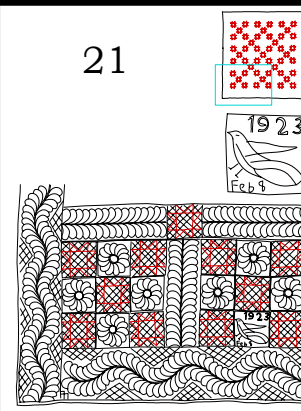
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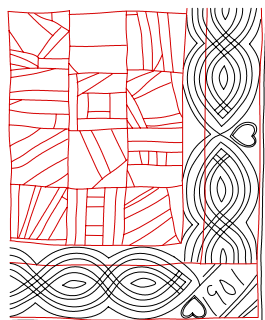
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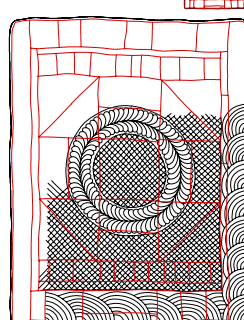
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ILLINOIS and possibly Illinois (continued)

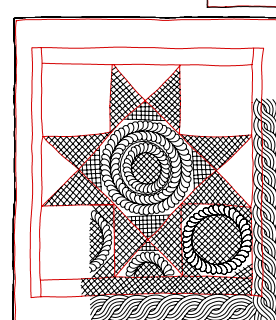
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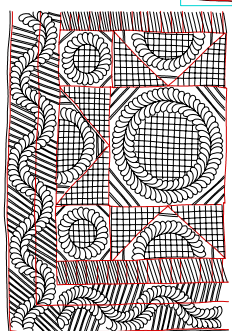
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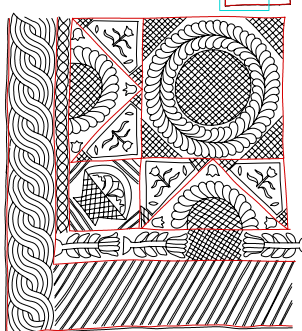
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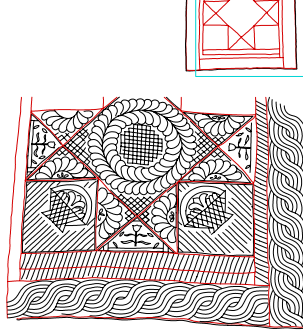
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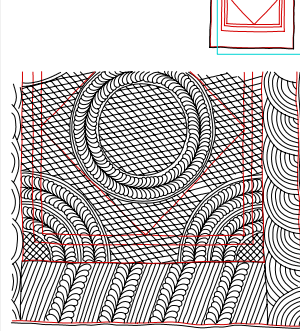
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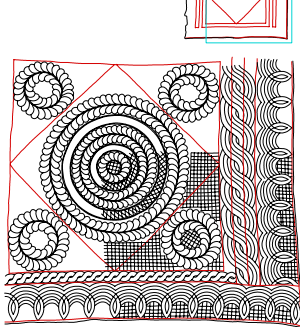
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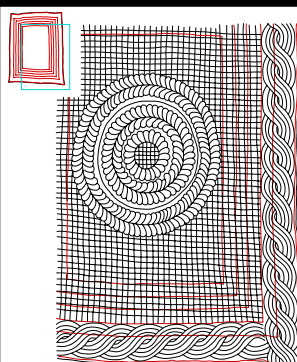
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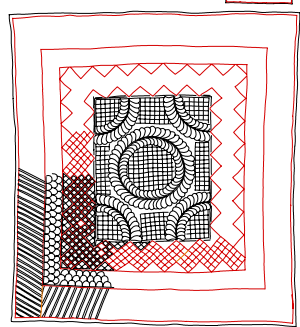
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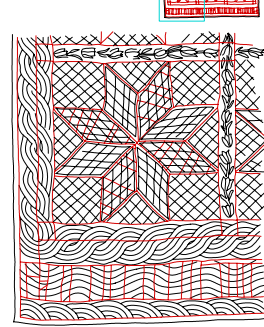
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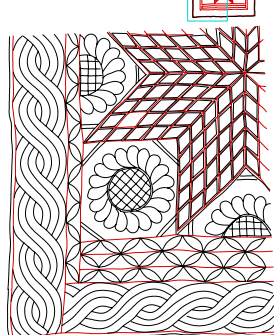
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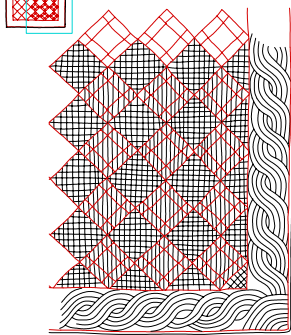
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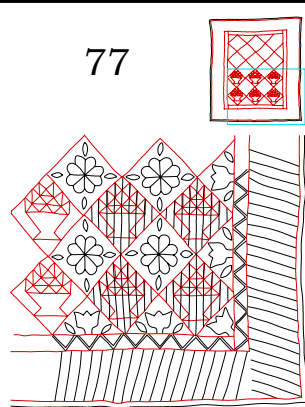
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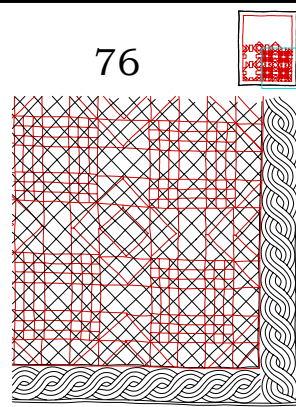
Appendix H
(continued)

KANSAS
and possibly Kansas

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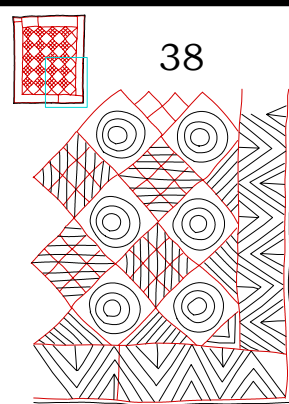


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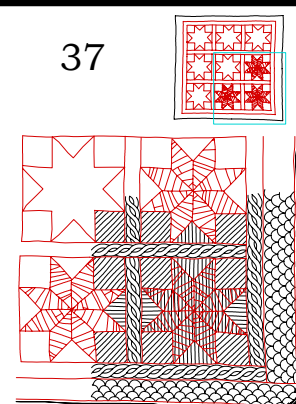


IOWA
and possibly Iowa

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Acknowledgments

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The quilts in the Catalog are in the following institutions and collections, many supported by generous donors listed below:

Colonial Williamsburg Foundation

Anonymous Donor: 79
 Antique Collector's Guild Fund: 81
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 Museum Purchase, funded by Linda Baumgarten: 64

Illinois State Museum

10, 21, 32, 38, 41, 42, 43, 44, 45, 46, 47, 48, 50, 51, 52, 53

Indiana State Museum Society Purchase

David Pottinger Collection of Indiana Amish Quilts: 2, 13, 22, 40, 71, 74, 75, 76

International Quilt Museum, University of Nebraska-Lincoln

1, 11
 Ardis and Robert James Collection: 3, 6, 9, 12, 20, 27, 28, 30, 31, 34, 36, 37, 39, 55, 57
 Clyde E. and Joan B. Shorey Collection: 17
 Jonathan Holstein and Gail van der Hoof Collection: 8, 14, 16, 26, 29, 32, 33
 Kathryn Wilson Berenson Collection: 5
 Sarah Miller Collection: 77

Lancaster History Heritage Center Collection

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 Esprit Quilts: 19, 23, 24, 35, 54, 58, 59, 61, 63, 65, 66

Museum of Fine Arts Houston

Gift of the Estate of Miss Ima Hogg: 69

Smithsonian American Art Museum

Gift of Faith and Stephen Brown: 7, 15, 25, 62, 67, 72, 78

Whereabouts Unknown

Formerly The People's Place Museum: 18

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