

Errata for
**A New Dimension in Wool Applique Baltimore Album
Style
#11218**
All Versions

Sincerely, Mary Simon

Page 11, Supplies

Black felted wool for base and backing should be 1 yard.

Pullout Page P1

The pennies pattern has been corrected with numbers to be cut. See attached page.

Celebrare la Cornucopia

Page 25, Supplies

Black felted wool for base and backing should be 1 yard.

Page 34, The large (1 3/4" diameter) and small penny (1 1/4" diameter) pennies have been added. See attached page.

Page 35, The Schematic diagram has been corrected to include 34 pennies around edge. See attached page.

The Vine Divine

Page 37, Supplies

Black felted wool for base and backing should be 1 yard.

See the attached PDFs for details.

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Supplies

- Freezer paper for pattern making
- Clear acetate for placement guide
- Black felted wool for base and backing, 1 yard
- Weeks Dye Works felted wool in the following dimensions or other wool fabric in similar colors:
 - Bubble Gum (bright pink), 4" × 8½"
 - Carrot (light orange), 2" × 2¼"
 - Collards (dark green), 4¼" × 10"
 - Electric Blue (light blue), 4" × 8½"
 - Iris (pale purple), 2½" × 2½"
 - Lemon chiffon (bright yellow), 3½" × 6"
 - Louisiana Hot Sauce (dark red), 5½" × 8½"
 - Meadow (light green), 4¼" × 10"
 - Mustard (golden yellow), 8½" × 9"
 - Peony (pale pink), 2½" × 4½"
 - Pumpkin (orange), 3" × 5"
 - Purple Rain (bright purple), 2¾" × 6"
 - Whiskey (gold), 1½" × 7"
- Felted wool in the following dimensions:
 - Dark purple, 2½" × 2½"
 - Light purple, 2½" × 2½"
 - Pale yellow, 2" × 2¼"
 - Red, 17" × 17"
 - White, 7" × 8½"
- Weeks Dye Works threads in Ivy (green), Meadow (light green), Morris Blue (light blue), Peony (pale pink), Purple Rain (bright purple), Saffron (yellow), and Whiskey (gold)
- Tomato (red) Bella Lusso wool thread
- Japan Gold Kreinik braid #16
- Gold Accentuate thread
- Black perle cotton #8
- Delica seed beads: red (silver lined) and blue for embellishment
- White cotton sewing thread
- Black quilting thread
- Crewel, tapestry, and sewing needles
- Rainbow thread (available from deborahতিরico.com)

Rooted in History *Meet Mary Simon*

Ordinarily, Baltimore Album quilts were made by many makers, each contributing a block appointed with an inscription, signature, and date. The quilts offer us a historical window into what was important to these women in the years before, during, and after the American Civil War.

In the case of Mary Hergenroder Simon (1808–1877), it is believed that she created and sold kits to make it easy for women to reproduce her classic designs. As a result, we find existing Baltimore album style quilts that are made entirely by single quilters and likely for special occasions. Mary Simon greatly contributed to this effort with her designs and kits.

One of the most famous of these presentation-style quilts finds its current home at the Antonio Ratti Textile Center, the textile division of the Metropolitan Museum of Art in New York City. There, I was privileged to study this quilt closely. I became inspired to translate the quilt's center basket block into my felted wool style, thus creating the penny rug I named *Sincerely, Mary Simon*. I pay tribute to her wonderful designs and the fact that she shared them with so many quilters, keeping the craft vibrantly alive.

VOICES FROM THE PAST: IMAGINING THE LIVES OF NINETEENTH-CENTURY QUILTERS

Quilts give historians a priceless glimpse into the daily lives, ideas, opinions, and feelings of their makers. The designs in this book inspired me to imagine the lives of the women who made the original Baltimore Album designs I drew upon.

Mary Simon arrived home, exhilarated by the thought of the blocks she would create with the new fabric that had finally arrived. As she untied the string and unwrapped the brown paper bundle, her eyes widened upon seeing the color and beauty of the fabrics that lay before her. She immediately set to work cutting fabrics for blocks that she would baste together and give to the sewing ladies in her circle so they could immerse themselves in appliqué.

Rooted in History *Fruit Symbolism*

Symbolism has long been a part of the art world—in paintings, metalwork, and textile pieces. This cornucopia pattern incorporates fruits, which have enjoyed many symbolic interpretations throughout history and in a variety of geographic locations. Here's a list of some of the meanings associated with the fruits in this cornucopia:

Acorn: loyalty

Apple: forbidden fruit

Apricot: education and medicine

Cherry: merrymaking

Fig: peace and plenty

Grapes: romance

Orange: love and marriage

Pineapple: welcome

Plum: winter

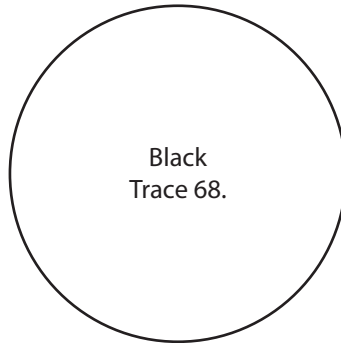
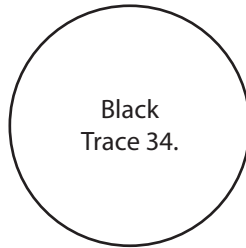
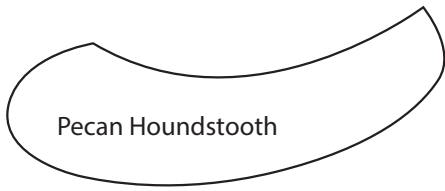
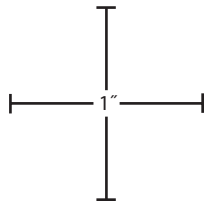
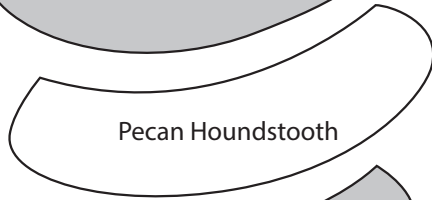
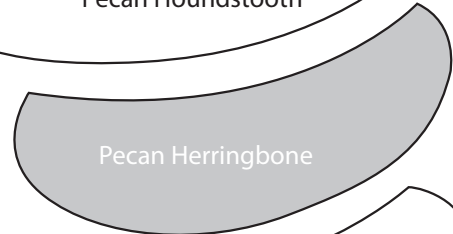
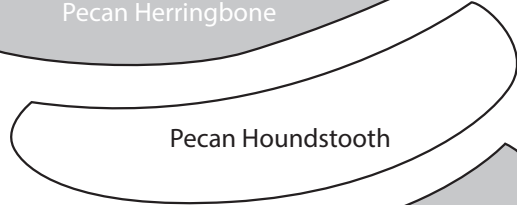
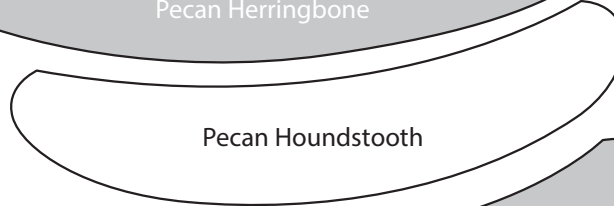
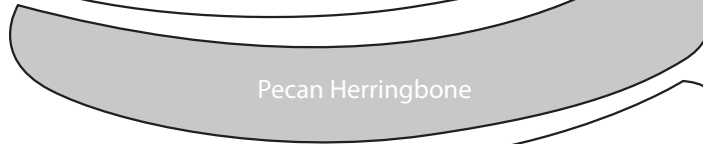
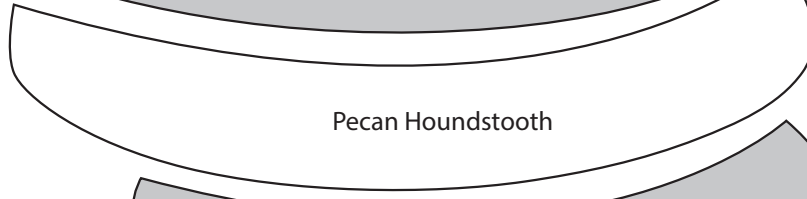
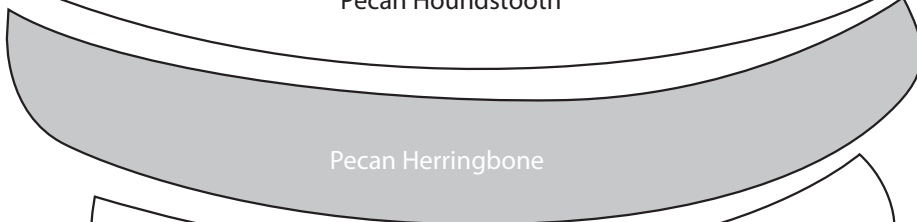
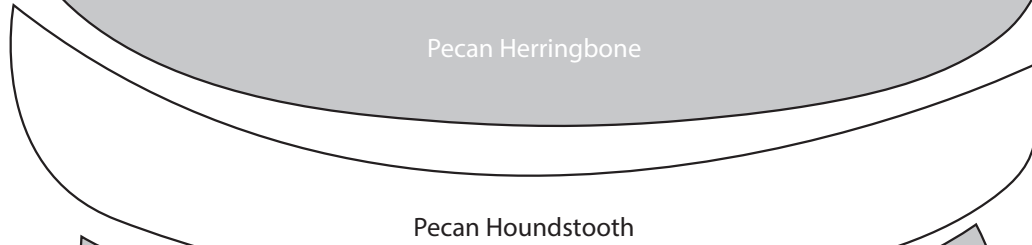
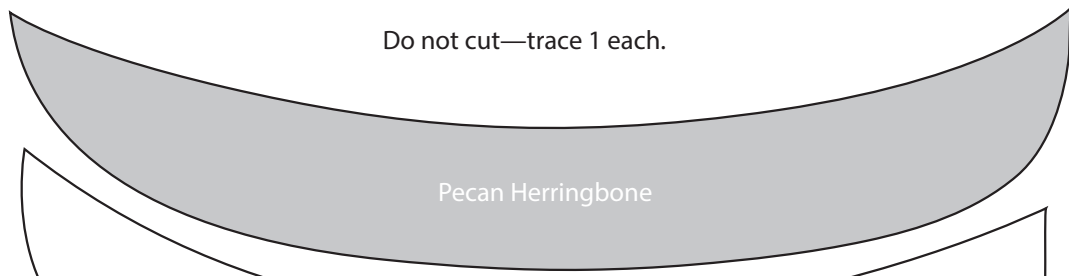
Pomegranate: fertility

Strawberry: righteousness

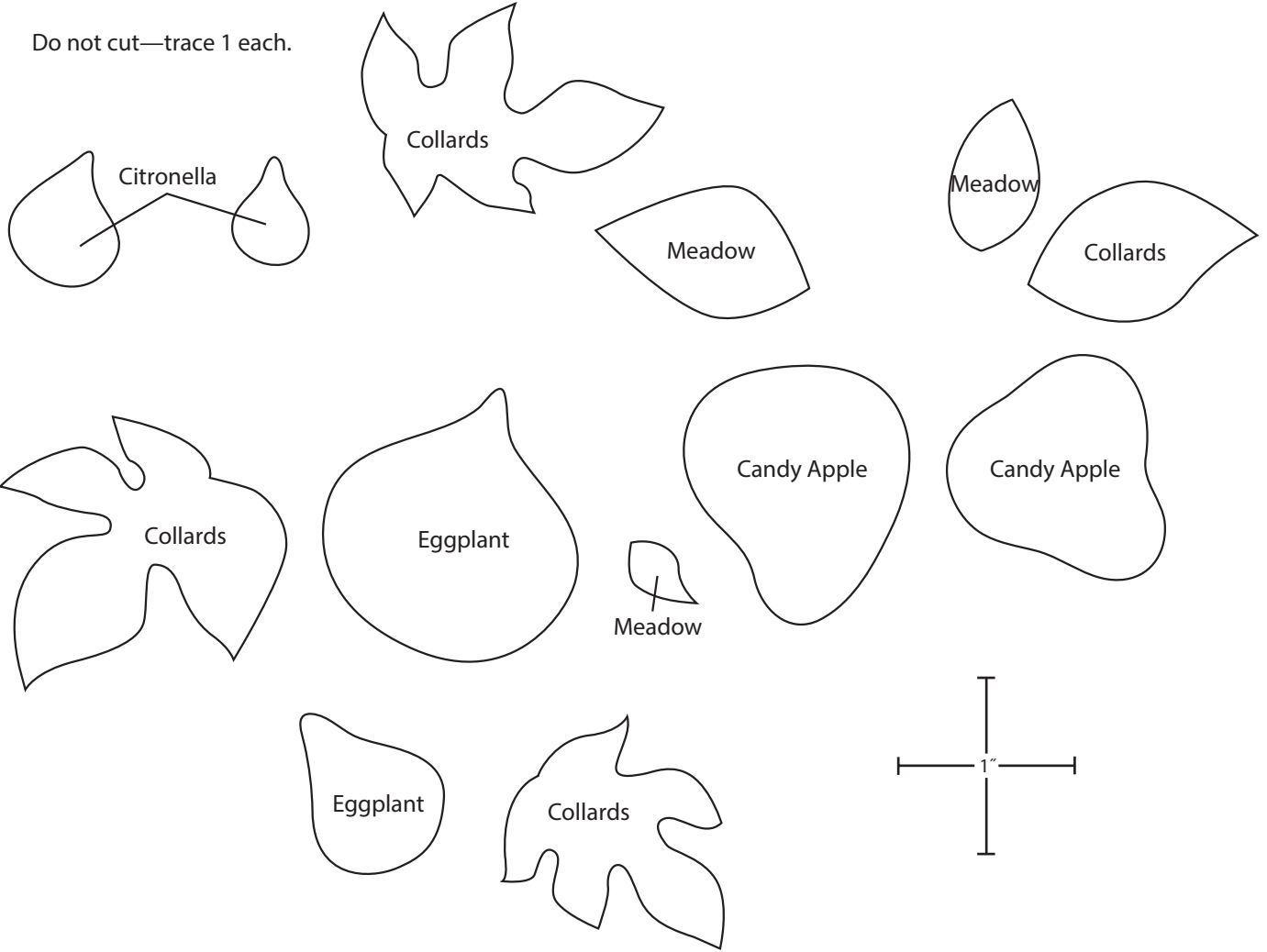
Supplies

- Freezer paper for pattern making
- Clear acetate for placement guide
- Black felted wool for base and backing, 1 yard
- Weeks Dye Works felted wool in the following dimensions *or* other wool fabric in similar colors:
 - Bordeaux (dark magenta), 4" × 4"
 - Candy Apple (bright red), 5" × 5"
 - Citronella (light bronze green), 7" × 7"
 - Collards (dark green), 6" × 10"
 - Deep Sea (dark blue), 3" × 4"
 - Eggplant (deep purple), 4" × 5"
 - Louisiana Hot Sauce (dark red), 10" × 10"
 - Meadow (light green), 5½" × 8"
 - Merlot (deep red), 3½" × 6"
 - Mustard (golden yellow), 4½" × 7"
 - Pecan (brown) herringbone, 6½" × 7"
 - Pecan (brown) houndstooth, 6" × 7"
 - Sweet potato (medium-dark orange), 3" × 3"
- Painter's Thread in Gauguin, Hopper, Klee, Monet, Renoir, and Rousseau
- Weeks Dye Works wool thread in Cayenne (red), Saffron (light gold), and Sweet Potato (medium-dark orange)
- Heathway crewel wool thread in Apple Green 245 and Laurel Green 124
- Valdani perle cotton #8 in golden autumn and tea honey
- Delica seed beads in matte metallic olive gold, transparent lilac, and transparent rainbow amethyst, *or* similar, to match the Citronella, Bordeaux, and Deep Sea felted wool
- Perle cotton #8 in black and red
- Crewel, tapestry, and sewing needles
- Cotton sewing thread in white and light yellow
- Black quilting thread
- Beading floss or thread
- Rainbow thread (available from deborah Tirico.com)

Do not cut—trace 1 each.



Do not cut—trace 1 each.



Schematic diagram

Supplies

- Freezer paper for pattern making
- Clear acetate for placement guide
- Black felted wool for base and backing, 1 yard
- Weeks Dye Works felted wool in the following dimensions *or* other wool fabric in similar colors:
 - Bordeaux (dark magenta), 7" × 10"
 - Collards (dark green), 7" × 14"
 - Meadow (light green), 6" × 11"
 - Pecan (brown) houndstooth, 5" × 6"
- Painter's Thread in Klee, Lawrence, Monet, Rousseau, and Turner
- Ultra-dark Olive (679) Gumnut Poppies thread
- Delica seed beads in transparent chartreuse and transparent rainbow amethyst
- Black perle cotton #8
- Gold Kreinik braid #8
- Crewel, milliners, and tapestry needles
- Cotton sewing thread in light green, light yellow, and white
- Black quilting thread

Prework

Refer to Refresh Me (page 84) for detailed instructions.

1. Prepare the base fabric (page 87).
2. Make a placement guide (page 87).

Make the Rug

This penny rug will be worked by completing the center appliqué, cutting and basting the backing onto the center appliqué circle, and then adding the top lamb ears. Once they are added, and the appliqué and embroidery on the lamb ears are completed, the ears will be backed and blanket stitched. It is important that the work is accomplished in the correct order for ease of assembly.

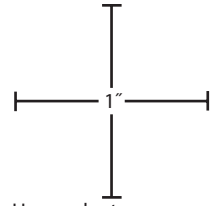
All the appliqués are made using freezer-paper pattern methods. Refer to Refresh Me for detailed instructions on making an embroidery guide (page 87), freezer-paper patterns (page 88), and the slanted-needle technique (page 90).

Rooted in History *Broderie Perse*

Broderie Perse is one of the earliest forms of quilting, dating back to the early 1700s when chintz was fashionable. These floral designed fabrics were imported into England and France from the East Indies, where they were block printed. European companies rebelled and demanded protections against these imports, resulting in chintz fabrics becoming scarce and extremely costly. Women began to share these fabrics, carefully cutting them up and sometimes appliquéing pieces onto less expensive background fabrics. Known as Broderie Perse (which means "Persian embroidery"), this innovation meant that the fabrics continued to be incorporated into quilts.

Pennies Pattern

To make complete pattern, join the following pages, following the diagram for reference.



Use a ruler to measure these inch marks to verify that printout is correctly sized.

