

# Errata for **Pinecone Quilts**

## **#11522**

*All Versions*

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### **Foreward**

#### **Page 7**

The name and title for the author of the foreword is missing on page 7. The corrected page is attached.

### **Gallery of Vintage and Contemporary Pinecone Quilts**

#### **Page 77**

The caption for the Folk Festival quilt has the wrong size, the correct size is 22" x 22". The corrected page is attached.

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Additionally, readers will be introduced to several quilters, including Bettie B. Selter and China Grove Myles (African American quilters from Gee's Bend, Alabama), Maggie Lowrie Locklear (a Lumbee quilter from North Carolina), and Addie Bullock (an African American quilter from Marianna, Florida).

Betty then takes the reader through a detailed process of making a quilt and smaller, less demanding projects using the pinecone technique. Her instructions are encouraging, with helpful hints noted throughout the step-by-step process. If the needle doesn't easily go through the layered fabric, she suggests a solution. If a tuck is difficult to understand, she provides a second way to grasp the technique. And if the process seems too challenging at times, she provides encouragement. In every section, Betty's love for the quilting process and teaching comes through.

Pinecone quilts, which are thick and heavy, are more difficult to make than most other quilt forms. Yet, under the adventuresome eyes of Miss Sue and Betty, they are mesmerizingly beautiful.

After learning to make Miss Sue's way of creating a Pinecone quilt, Betty became unstoppable. She began teaching the process in workshops all over the country and in France. She started receiving commissions and invitations to exhibit her work. Tirelessly, she kept at it, teaching hundreds of other quilters with inspiration and patience.

Betty is not only a quilter and a teacher, she is also a collector. When I first visited her in her home over fifteen years ago, I was stunned by the quality and quantity of her art collection. Works from Africa, Haiti, and the African American South were displayed everywhere on walls, steps, tables, chairs, and beds. The tour was breath-taking. But when I got to the garage and experienced Miss Sue's quilts and dresses, I was stopped in my tracks. Here was color and movement unlike anything I had seen before in a quilt, and her dresses, reconstructed from flea market purchases, took risks in patterning that I found surprisingly fresh.

For at least a decade now, Betty has regularly been sending me emails with multiple photos of quilts, exhibitions, and workshops. She's always involved in passing on the tradition, one way or another.

Beautifully illustrated, *Pinecone Quilts: Keeping Tradition Alive, Learn to Make Your Own Heirloom* is just what it says it is, a history and how-to book. But more than that, it's about making connections, to fabric, history, and the quiet delight of piecing together colors and patterns. This is a book that takes you on Betty's journey and begins one of your own.

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