Dedicated to the Memory of
Ardis Butler James

December 5, 1925 - July 7, 2011
As I walk through the galleries of the International Quilt Study Center & Museum, I am inspired by the connection of quilts to the larger world. Exquisite 18th century Marseille whitework quilts transport us back 300 years to a thriving French seaport; elegant early 19th century British mosaic patchwork recalls our connections with the British Isles; and the exuberant quilts of South Asia bear witness to the continuing resourcefulness and creativity of women across time and culture. These exhibitions and their accompanying publications reflect the center’s integrated use and sharing of our great treasure: our unparalleled quilt collection. It drives and informs all we do.

This year we concluded the Museum Assessment Program (MAP), sponsored by the American Association of Museums (AAM). It is the first step in securing AAM accreditation, which is an important milestone in a museum’s development. Peer reviewer Dr. Kurt Dewhurst, Michigan State University’s Director of Arts and Cultural Initiatives, confirmed we are on the right path for achieving accreditation. In his final report, he complimented our operations and programming and affirmed our readiness to move to the next step. He wrote:

“The International Quilt Study Center and Museum has been highly successful in the past decade in transitioning from a small academic departmental museum to a state-of-the-art museum. While the achievements of the museum are truly impressive, the museum now needs to devote considerable attention to generate additional external funding to be able to meet current and anticipated budgetary needs in order to meet the programmatic expectations of the university and their increasing audiences.”

The critical need to generate substantial additional funding is increasingly important. We will always be grateful to our supporters for their crucial investment in the mission of the IQSCM. We are dedicated to maximizing our resources and will aggressively seek essential new funding as we move forward to meet the expectations of our academic and public audience.

During the comprehensive MAP self-study and institutional evaluation, the staff and I realized that our current mission statement (like those for most museums) was based on the assumption that collecting and preserving objects is an intrinsic social good understood by all. Our much changed world requires we be clearer and more persuasive when we tell what we do, what happens as a result, and what value society receives. Our revised mission statement reads:

To inspire an understanding of the cultural and artistic significance of quilts by collecting, preserving, studying, exhibiting, and promoting the discovery of quilts and quiltmaking traditions from many cultures, countries, and time periods.

Focused by this mission, our goals and optimism remain high; we look forward to another year of learning and serving with passion and commitment.

Patricia Crews, Ph.D.
Willa Cather Professor of Textiles & Director
International Quilt Study Center & Museum
Teaching and Research Programs

Unique world-wide, the graduate program of Textile History with a Quilt Studies emphasis is a program of distinction at the University of Nebraska-Lincoln, with its academic home in the department of Textiles, Clothing, and Design within the College of Education and Human Sciences. Its combination of rigorous scholarship, grant writing, and hands-on experience in developing exhibitions produces graduates ready to assume positions in museums, academia, or other pursuits.

Textile History/Quilt Studies Graduates—August 2010 - May 2011

Carolyn Ducey – PhD, August 2010
Christine Humphrey – MA, August 2010
Gloria Comstock *– MA, December 2010
Cathy Crabtree *– MA, December 2010
Nancy Bavor *– MA, May 2011
Jill Kessler – MA, May 2011

*distance delivery student

In addition to full-time students, scholars and artists may apply for a fellowship at the IQSCM. These fellowships allow those selected to visit Lincoln to use the collections to further their specific research or creative endeavors. This year’s fellowships were awarded to Dr. Marsha MacDowell of Michigan State University Museum and Ms. Chris Martens, Independent Scholar. Dr. MacDowell’s research focused on an exploration of the historical aspects of South African quiltmaking with special attention to examining work in museum collections. Chris Martens’ research focused on Central Asian quiltmaking traditions. She presented a paper entitled “Quilts and Patchwork of Central Asia” at the prestigious International Conference on Oriental Carpets in Stockholm on June 17, 2010.

Courses and Seminars

“History of Quilts.” June 7-August 13, 2010. Distance delivery course by Dr. Virginia Gunn, Professor, University of Akron.

“Studio Quilt Movement: Genesis and Development.” Fall Semester, 2010. Distance delivery course by Dr. Sandra Sider, Instructor, Fashion Institute for Technology.

“Printing & Dyeing Techniques of the 18th and 19th Century.” June 27-July 1, 2011. Summer seminar by Dr. Margaret Ordonez, University of Rhode Island.

Interns

As part of the academic experience, students often provide invaluable assistance during their time on campus. Two dedicated and hard-working interns, Cathy Crabtree and Ellen Rushman, contributed many hours during the past year to exhibition research and development.

Intern Cathy Crabtree gained valuable hands-on experience by building unique exhibition mounts such as this bed and the display sling mounts used in the exhibition “Marseille: White Corded Quilting.”
Publications


National and International Presentations 2010-2011


Note: Publications and presentations include those by IQSCM staff and graduate students, as well as graduates whose scholarship was initiated while at UNL.

Seniors group visiting courtesy of Lincoln Arts Council grant funding.
Grants

Funding from outside agencies and private donors is essential to the IQSCM, in all areas, from research and exhibitions to publications and promotion. Pursuit of such grants is an important responsibility of each staff member.

The following grants supported 2010-2011 programs:

- **Cooper Foundation.** $8,825. “Elegant Geometry: American and British Mosaic Patchwork.” 1/2010-12/2011. (Marin Hanson, Principal Investigator (P.I.))
- **Lincoln Arts Council.** $1,500. “Senior Admissions.” 1/2011-6/2011. (Barbara Caron and Maureen Ose, P.I.s)
- **National Park Service and Institute for Museum and Library Services.** $25,000. “Save America’s Treasures Grant for Conservation Treatments.” 1/2011-4/2012. (Carolyn Ducey, P.I.)
- **Nebraska Humanities Council.** $1,500. “South Asian Seams: Quilts of India, Pakistan and Bangladesh.” 4/2010-11/2010. (Marin Hanson, P.I.)
- **Quilters Guild of Dallas.** $4,800. “Voices of the Past/What’s in a Name” Exhibition Catalog. 1/2011-9/2012. (Carolyn Ducey, P.I.)
- **Stockman Family Foundation Trust.** $76,000. Quilt Conservation. 12/2010-12/2012. (Carolyn Ducey, P.I.)

Honors

- **Folsom Distinguished Doctoral Dissertation Awards.** Carolyn Ducey, Honorable Mention.
- **Edgren Fellowships (Out-of-State Tuition Waivers).** Nancy Bavor, Cathy Crabtree, Megan Huelman, Natalie Jones, Jill Kessler, Ellen Rushman, Kristen Weber.
- **Center for Great Plains Studies Research Award.** Jonathan Gregory. “Ernest B. Haight: Nebraska Farmer and Quiltmaking Innovator.”
- **Chancellor’s Fellowship.** Madeleine Roberg. Chancellor’s Fellows receive a $4,000 fellowship per year, in addition to a departmental assistantship. The fellowship is designed to assist with recruitment of superior graduate students.
- **Textile Society of America Founder’s Award.** Patricia Crews.
The International Quilt Study Center & Museum’s fifth biennial symposium, “Quilted and Corded Needlework: International Perspectives,” held April 1-2, 2011, was international in scope and participation. There were 99 attendees from more than 30 states, as well as Australia, Canada, and France. In addition, approximately 60 UNL students and faculty attended the keynote lectures.

Symposium keynote speakers were:

Dr. Beverly Lemire, Professor of History, University of Alberta, and author of The Force of Fashion in Politics and Society and Fashion’s Favourite: The Cotton Trade and the Consumer in Britain, 1660-1800.

Linda Baumgarten, Curator of Textiles and Costume, Department of Collections, Conservation, and Museums at Colonial Williamsburg.

Kathryn Berenson, Author of the exhibition monograph Marseille: The Cradle of White Corded Quilting, and guest curator of the exhibition of the same name.

Laurel Horton, Independent Scholar, curator and award-winning author.

Jonathan Holstein led a lively ‘Show and Tell’ session that gave participants a brief overview of American quilt history.

Symposium 2011 feedback was more than excellent. Forty-four participants completed the survey. On a five point scale, with 5 being the highest, the symposium received a 4.7 for ease of registration, a 4.9 for the appropriateness of the registration fee, and a 4.6 for the venues. The ratings for the lectures ranged from 4.7 to 4.8, while the tours and show & tell sessions received scores ranging from 4.3 to 4.9. The overall ratings were 4.9 for Worthwhile, Plan to Attend Future Symposia, and Will Recommend to Others. We asked for feedback about possible Symposium formats. This year’s format – a single topic focus – received a score of 4.6, while the format of multiple papers presented in concurrent sessions received a score of 3.0.

“All I can still say is ‘WOW’ what a wonderful symposium! I am still trying to get my eyes, ears and head all back in one place.”
Clockwise, starting at top: Kathryn Berenson and Jonathan Holstein discuss quilts; Symposium group enjoys Behind the Scenes tour; Students of Dr. Barbara Trout model designs inspired by whitework; Beverly Lemire and Kathryn Berenson; Laurel Horton presents lecture; Linda Baumgarten researches patterns.
Collections

The quilt collection, the heart of the Center, serves the multiple audiences of the IQSCM because it is used as a record of the quiltmaking tradition to be examined in historical, social, artistic, technical, and cultural contexts. Not only are the quilts the essential components of the exhibition program, they also are the primary texts for the many students, scholars, collectors, and artists who travel to the IQSCM to complete research or who conduct their research using the online database.

Acquisitions 2010-2011

Acquisition of new objects is guided by a detailed plan developed by the Curator of Collections and the Acquisition Committee. The committee is composed of experts in historical and contemporary quilting. An Acquisitions Coordinator assists the Curator in identifying exemplary pieces for consideration. Colleagues such as associate fellows or graduates often aid in the search for international examples as they travel the globe. Purchase of new objects is funded by income from a privately endowed fund.

Acquisition is also subject to its share of serendipity, and sometimes is a result of long term relationships with collectors and artists. The year’s additions represent a combination of planning, research, relationship building, and good fortune. 125 new pieces came to the collection in the last year, through 20 purchases and 36 donations. Highlights of 2011 acquisitions follow:

Lucinda Cawley Collection:
Five mid-nineteenth century fraktur (antiquated style of lettering popular among the Pennsylvania Germans) signature quilts and a set of blocks, came to the IQSCM as a partial gift/partial purchase. In addition, Lucinda donated the research materials she used to analyze a group of fraktur-inscribed quilts and blocks for an Uncoverings article published by the American Quilt Study Group in 2004.

Linda Carlson Collection:
This donation, the third by Carlson and her husband, Dr. John V. Carlson, includes seven memorial quilts. One unusual quilt top uses a classic symbol of mourning, the weeping willow tree.

Gottsch Family Collection:
Lois Ann Gottsch was a longtime Nebraska quilting teacher, as well as an accomplished quilter and collector. This posthumous gift from her estate includes examples of sampler, album, Log Cabin, and applique quilts, a commemorative signature wall quilt, and an assortment of antique quilting artifacts.

The above quilts bolstered the American traditional quilts categories as did several individual acquisitions.

Left IQSC 2010.035.0004, Fraktur quilt donated by Lucinda Cawley, inset of block detail
The studio art quilt collection was strengthened through individual purchases and donations:

Judith Larzelere, *Melt*, 2010  
Marilyn Henrion, *Byzantium X*, 1999

The quest to identify, document, and collect examples of international quiltmaking traditions resulted in acquisition of objects from the following countries: Anatolia, Turkmenistan, Kyrgyzstan, Uzbekistan, Tajikistan, China, France, Iran, and Thailand.

The Education Collection was augmented with assorted tools, fabric swatch books, quilt blocks and related textiles, as well as a donation from Joan White of a group of wall-size quilts composed of re-worked and recycled textiles. The Education Collection contains quilts that may be displayed in less rigorously controlled environments. It provides a valuable means to satisfy visitors’ desires to view more quilts. It also allows the loan of quilts to appropriate organizations for temporary display, increasing awareness of the IQSCM by sharing its resources with more audiences.

**Collection Care**

The magnitude of the Center's collection requires expert, efficient care. Generous grants from the Stockman Foundation and the Institute for Museum and Library Services are allowing the conservation of a number of the most fragile objects in the collection. A textile's lifespan is shortened by use or display. Textiles can be conserved in such a manner as to preserve integrity by stabilizing damaged areas and rebacking entire quilts.

A loyal cadre of volunteers devotes hundreds of hours annually, under the supervision of the Collections Manager, to refolding quilts, returning traveling quilts to storage, and preparing quilts for exhibition, study, and photography. The Collections Manager and a graduate assistant complete object surveys of all incoming pieces. The information, entered into a database, provides the foundation for a growing digital collection and archive.

Each year, hundreds of quilt photographs are taken and images are processed in the photography studio. To date, 12,800 images are managed by collection staff. Images are used for gallery guides, window graphics, training lectures and handouts, web site content, and for publicity placements in print, broadcast, and online media. External organizations and individuals request images for publications, presentations and as items that enrich their research. Our image library is a major resource utilized by both the Center and its audiences and is a source of revenue to the IQSCM.

**Collections Online**

[www.QuiltStudy.org](http://www.QuiltStudy.org)

**Quilt Explorer**

Quilt Explorer is a highly interactive web program that allows users to view quilts in high detail. Other Quilt Explorer sections allow users to design their own quilt patterns, assemble “threads” of favorite quilts, browse a quilt history time line.
and enjoy recordings made by museum visitors. Within the specially designed Quilt Explorer module, more detailed images of over 1,000 quilts may now be searched. This Web 2.0 interactive application is a continuance of increasing digital access to the IQSCM resources. Plans are in development to add fuller search capability as resources become available.

Online Database
The information gathered about each quilt in the IQSCM collection is actively queried by scholars, collectors and enthusiasts around the globe. One of the most popular pages on the website is the online database, with over 107,000 page views in the last year. Users may search for quilts by one or more criterion including date, origin, pattern, technique or exhibition venue. Images and information are available in this section of the site for more than 2,800 pieces in the collection.

Quilt of the Month
Nearly 10,000 persons from around the globe subscribe to the free Quilt of the Month e-mail. Each month, one quilt is chosen for its relation to an exhibition or other IQSCM initiative. Detailed information and images are posted on QuiltStudy.org. (shown at right) This service began in 2003 and has been a consistent favorite with users. Several years of monthly quilts are available for browsing.

Quilt Donors

Jenean Arnold
Joanna Baxter and family
Carla D. & Claudia L. Bass
Nancy Bavor
Bradley Benson
Charlene Brewer
John & Linda Carlson
Lucinda Cawley
Xenia Cord
Mollie Evans
Green & Louise Giebner
Jackie Greenfield
Lois Gottsch family
Loris Gregory
Pat Hackley
Marilyn Henrion
Viki Holton
Linda Jones
Orlin Kompelien
Gayle & Kenneth LeGrand
Jane Ellen MacDuff
Elizabeth Porter
Bets Ramsey
Barbara Rogers
Joy Saville
Linda Striman
Evelyn Thiel
William Volckening
Wayne & Joan White
Pauline A. Woods & Amy Hislop
Kristin Wulser
Special Olympics USA National Games 2010
Exhibitions

All resources of the IQSCM combine in the production of, and programming for, the annual schedule of exhibitions. From research and content development at the curatorial level, to installation of the quilts in the galleries, to presentation of programs and providing guided tours to the public, to publication of online versions of the exhibitions, all staff and graduate assistants play important roles.

Exhibitions Highlights for 2010-2011

South Asian Seams: Quilts from India, Pakistan, & Bangladesh  5/15/10–11/7/10
The quilts of South Asia are as diverse as the subcontinent itself. Viewers “traveled” through South Asia, learning of the vital part women play in South Asian culture.

Highlight: Artisans from the Kala Raksha cooperative in Gujarat visited the museum, demonstrating their skills.

Childhood Treasures: Doll Quilts from the Ghormley Collection  8/6/10–12/12/10
The Mary Ghormley Doll Quilt Collection made its debut in the IQSCM Galleries in August 2010 with a novel installation. The gallery walls were encircled with two parallel rows of doll quilts to create an inviting, ‘clothesline’ feel -- visitors loved being able to see so many of these small wonders at one time.

Highlight: Opening reception honoring Mary Campbell Ghormley, collection donor and longtime volunteer.

Marseille: White Corded Quilting  11/13/10-5/22/11
The first major U.S. exhibition exclusively devoted to the French needlework tradition broderie de Marseille. The extraordinary workmanship and beauty of these pieces was foregrounded by their simple, yet elegant, all-white color palette.

Highlight: Opening reception with French Consul General and guest curator Kathryn Berenson

Revisiting ‘The Art Quilt’  12/17/10-4/3/11
Penny McMorris revisited her landmark exhibition “The Art Quilt” (originally co-curated with Michael Kile in 1986). One of the first exhibitions to focus on quilts as art, “The Art Quilt” featured the early work of such studio art quilt luminaries as Pauline Burbidge, Nancy Crow, and Terrie Mangat. This display offered visitors of a new generation their first encounter with this pivotal exhibition.

Highlight: Gallery talk by Penny McMorris, guest curator
Nebraska Quilts and Quiltmakers  4/8/11-10/2/11  
Featuring a selection of quilts from the award-winning book, *Nebraska Quilts and Quiltmakers*, this exhibition examines the importance of quilts and quiltmaking throughout Nebraska’s history and also tells the story of one of the earliest statewide quilt documentation projects in the United States.

Highlights: First Friday talk by authors Kathy Moore (MA, 2005) and Stephanie Whitson about early Nebraska homesteaders; Tuesday Talk by Dr. Kari Ronning, IQSCM Fellow, and a member of the original documentation committee.

Elegant Geometry: American and British Mosaic Patchwork  5/28/11-1/8/12  
Mosaic quilts are eye-dazzling textiles made from thousands of precisely shaped fabrics formed with the use of templates. The technique was practiced in the British Isles as early as the 1700s; it became popular in other parts of Europe as well as in British colonies, including America by the early 1800s. This exhibition traces the development of the style and presents 20 stunning examples of an exacting and time-consuming art.

Highlight: Lecture and gallery talk by guest curator Bridget Long, noted UK quilt historian and guest curator.

Traveling Exhibitions

Partisan Pieces: Quilts of Political and Patriotic Persuasion  7/1/10-10/1/10  
National Archives – Central Plains Region, Kansas City, Missouri

American Elegance: Chintz Applique Quilts, 1780-1850  8/27/10-11/7/10  
Taft Museum of Art, Cincinnati, Ohio

Online Exhibitions

In the last year, 15 additional IQSCM exhibitions have been made available for online viewing, enabling the more than 110,000 annual online visitors to enjoy a virtual visit to the galleries of the museum.

Exhibition context and label content are provided along with other interpretive materials such as audio tours, podcasts, gallery guides, and K-12 curriculum. While viewing the quilts via computer is never as exciting as seeing them in person, this option offers one more way for an eager public to have access to the center’s research and exhibitions.

Public Programs

Museum programs evolve from exhibition-driven ideas and overall public interest in quilts and quiltmaking traditions. Quilt Identification Days continue to attract quilt owners wishing to learn more about and document their own quilts. Workshops such as “Make It Marseille” and “Miniature Masterpieces” build on exhibition themes to introduce new techniques to quilters. The successful series of quilting-related American Girl workshops developed a strong following among young girls and their parents or grandparents.

Special community-driven events and mini-displays often bring first time guests to the museum. This year, we displayed the quilt “Memories and Dreams” made by Sudanese immigrant girls, the UNL Employee Quilt Show winners, Quilts of Valor, and the traveling Lost Heroes Art Quilt. On the First Friday of each month, the museum is open late and free from 4:30 to 7:00 PM. Last year, nearly 1,200 visitors took advantage of this opportunity.
The Lincoln Quilters Guild provides quilting demonstrations several times a year in the “Quilts for Community” program. Celebration of National Quilting Day, on March 19, was made possible through the efforts of the Lincoln Quilters Guild with additional support from the Nebraska State Quilt Guild and the AccuQuilt company. The museum opened at 8 AM and a total of 755 visitors took advantage of free admission, workshops, and demonstrations.

Visitor Services staff welcomed over 17,000 guests from all 50 states, the District of Columbia, Puerto Rico, Guam, and 28 other countries. Two-thirds of all visitors came from Nebraska. In addition to Australia, Canada, the United Kingdom, Germany and Japan, international visitors came from Croatia, Finland, Mali, Nepal, and New Guinea. Since the Museum opened in 2008, residents of 55 countries have visited. Volunteer docents provide guided tours, free with admission, every Tuesday through Saturday, and add Sunday to the schedule during the peak summer travel months. Docents are trained by exhibition curators prior to the opening of each exhibition. Visitor comments consistently rank the guided tours as a favorite part of their visit.

Volunteers

In 2010, 88 volunteers worked 4,534 hours, up 25.2% over last year. Their generous efforts help the IQSCM staff carry out its mission. The IQSCM’s first ever Volunteer Recognition Day was held in December 2010. The day featured a lecture, lunch, and awarding of certificates. The Marilyn Hitz Volunteer Recognition Fund made this day possible. The following volunteers met their commitments to work an average of at least 3 hours/month or give an average of at least one tour per month:

- Margrethe Ahlschwede
- Sandy Anderson
- Jean Ang
- Kathie Baumbach
- Jo Baxter
- Joan Brink
- Shelly Burge
- Irene Colborn
- Lynne Coleman
- Bev Cunningham
- Jean C Davie
- Lauren Davis
- Carroll Dischner
- Janee Dlugosh
- Margaret Dougherty
- Lori Dutcher
- Judy Frederick
- Gretchen Gebhardt
- Mary Ghormley
- Kim Golden
- Sheila Green
- Jackie Greenfield
- Pat Hackley
- Kay Haffey
- Dorothy Heidemann-Nelson
- Judy Meagher
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- Loris Purtzer
- Becky Reisinger
- Louise Ripa
- Karla Salda
- Wendell J Smith
- Beverly Thurber
- Virginia Welty
- Lois Wilson
- Catherine Witt

Docent Dorothy Heidemann-Nelson and guests
SUPPORT

Membership

Members of the International Quilt Study Center and Museum enjoy unlimited admission to the museum and its programs, invitations to exhibition sneak previews, discounts on workshops, and a quarterly e-newsletter.

A new benefit for Contributing and Sustaining members is an invitation to a Behind-the-Scenes tour led by the Director and Curator of Collections on Sunday, October 23, 2011. In the past fiscal year, membership increased 12% to a total of 504 on June 30.

Friends of the IQSCM

The IQSCM became the grateful recipient of the efforts of a hardworking and dedicated group of supporters who formed a 501(c)3 organization, Friends of the International Quilt Study Center & Museum. The goal of the group is to support the mission of the IQSCM through direct support for programs, special events, exhibits, grant funding, and learning opportunities. With the Friends’ sponsorship, the Nebraska Arts Council awarded the IQSCM its first basic support grant of $25,565.

Two special events held in conjunction with this year’s major exhibitions proved successful in raising funds and new Friends. The Friends group provided funds to acquire additional lighting for the second floor lobby area, a microphone/sound system for the Campbell/Hodder seminar room, graphic signage for the reception hall, two display cases for the reception hall and a reprinting of 4,000 copies of a quilt care publication “To Protect and Preserve,” the most popular pamphlet the IQSCM has produced to date.

Left, Dean Marjorie Kostelnik and Robert James; Right, Friends President Dianne Duncan Thomas
Sustaining Members $250 +

Hazel Anthony
Nancy Bavor
Marge & Jim Bresel
Donald & Carroll Dischner
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Marianne Fons
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Audrey Newton
Catherine Paglia
Diann & Mark Sorensen
Betty & Duane Starr
Robert & Vicki Swanson
John Walsh, III

Contributing Members $100-249

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Sally Ambrose
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Rosalie Barabas
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Lynne Bassett
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Dawn Eckrich
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Beverly & Roland From
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Mr. & Mrs. Gene Spence
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In Honor of...

Marion Wright by
Judith & Robert Wright
Mary Ghormley by
Lincoln Quilters Guild
Pat Hackley by
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Marie Francis by Joan Laughlin

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            Homeowners Assoc.
            Industrial Irrigation Services
            Investor Realty, Inc.
            Johnson Concrete Products
            Stuckey Communications
            Tiffany’s & Company
            Werner Construction, Inc

The following individuals were recognized by a memorial gift given by the Nebraska State Quilt Guild:

Sally Basham
Joyce Donlan

Dee Fries
Mary Mulligan Hollopeter

Wave Hansen
Louise Howey

Ruth Hicks
Mariko Akizuki, Japan
Xenia Cord, Indiana
Fiona Diaper, United Kingdom
Marianne Fons, Iowa
Brenda Groelz, Utah
Ralph James, Massachusetts
Robert & Ardis James, Connecticut
Mary Anne Jordan, Kansas

Gül Laporte, France
George W. Neubert, Nebraska
Linda Pumphrey, Nebraska
Marybeth Stalp, Iowa
Herbert & Patricia Stoddard, Utah
John M. (Jack) Walsh III, New Jersey
Alice Zrebiec, New Mexico

Fellows

Fellows include scholars presently holding regular appointments at the University of Nebraska-Lincoln whose research, teaching or public service activities intersect with the mission of the IQSCM. Fellows serve on the supervisory committees of students in the Textile History/Quilt Studies Graduate Program, teach courses, supervise internships and mentor graduate students.

Peter Bleed, Professor, Anthropology
Barbara Caron, Assistant Director, International Quilt Study Center & Museum
Mary Cassner, Associate Professor & Subject Specialist Librarian
Patricia Crews, Director, International Quilt Study Center & Museum and Professor, Textiles, Clothing & Design
Carolyn Ducey, Curator of Collections, International Quilt Study Center & Museum
Mary Ellen Ducey, Associate Professor & Special Collections / Archives Librarian
Marin Hanson, Curator of Exhibitions, International Quilt Study Center & Museum
Michael James, Chairperson and Ardis James Professor, Textiles, Clothing & Design
Karen Janovy, Curator of Education, Sheldon Memorial Art Gallery
Wendy Katz, Associate Professor, Art & Art History
Margaret Latta, Associate Professor, Teaching, Learning & Teacher Education
Shirley Niemeyer, Extension Specialist, Textiles, Clothing & Design
Marshall Olds, Professor, Modern Languages & Literature
Kari Ronning, Research Associate Professor, English
Alison Stewart, Professor, Art & Art History
Barbara Trout, Professor, Textiles, Clothing & Design
Diane Vigna, Extension Specialist, Textiles, Clothing & Design
Wendy Weiss, Professor, Textiles, Clothing & Design
Kenneth Winkle, Professor, History
Susan Wunder, Associate Professor, Teaching, Learning, & Teacher Education
Associate Fellows

Associate Fellows include persons not presently at the University of Nebraska-Lincoln who participate in a variety of ways including serving as guest exhibition curators and serving on the reading committees of graduate students.

Linda Arthur, Professor, Washington State University, Pullman
Jacqueline Atkins, Chief Curator, Allentown Art Museum, PA
Lynne Z. Bassett, Independent curator and author, Ware, MA
Linda Baumgarten, Curator of Costume and Textiles, Colonial Williamsburg Foundation, VA
Kathryn Berenson, Author, Paris, France
Janet Berlo, Professor of Art History, University of Rochester, NY
Barbara Brackman, Independent Curator, author and scholar, Lawrence, KS
Glen Brown, Associate Professor of Art History, Kansas State University, Manhattan
Pauline Burbidge, Artist, Allanbank Mill Steading, Scotland
Dorothy Caldwell, Artist, Hastings, Ontario, Canada
Denise Campbell, Associate Vice President for Student Affairs, Ethnic Studies Faculty Member, Cal Poly State University, San Luis Obispo
Robert Cargo, Professor Emeritus, University of Alabama - Tuscaloosa
Xenia Cord, Independent Scholar, Kokomo, IN
Geraldine Craig, Associate Professor of Art, Kansas State University, Manhattan
Raymond Dobard, Professor of Art, Howard College, Washington, DC
Linda Eaton, Curator of Textiles, Winterthur Museum, DE
Judy Elsley, Professor of English, Weber State University, Weber, UT
Sandi Fox, Independent Curator, Los Angeles, CA
Annette Gero, Associate Professor, University of New South Wales, Australia
Luarann Gilbertson, Curator, Vesterheim Norwegian-American Museum, Decorah, IA
Jennifer Goldsborough, Museum Curator and Adjunct Professor, Parson’s School of Design and Sotheby’s Institute, NY
Beverly Gordon, Professor, University of Wisconsin - Madison
Virginia Gunn, Professor, University of Akron, OH
Colleen Hall-Patton, Lecturer, University of Nevada - Las Vegas
Marilyn Henrion, Artist, New York, NY
Bernard Herman, Professor of American Studies, University of North Carolina - Chapel Hill
Jonathan Holstein, Author, independent curator, Cazenovia, NY
Laurel Horton, Folklorist, independent curator, author, Seneca, SC
Mary Anne Jordan, Professor, Department of Design, University of Kansas, Lawrence
Stacy Kamehiro, Assistant Professor, University of California, Santa Cruz
Lisa Kriner, Associate Professor of Art, Berea College, Berea, KY
Bridget Long, Independent scholar and author, Hertfordshire, England
Marlyn Luecke, Associate Professor of Humanities, College of Mount Saint Joseph, Cincinnati, OH
Marsha MacDowell, Curator of Folk Arts, Michigan State University Museum, East Lansing
Terrie Hancock Mangat, Artist, Valdez, NM
Carolyn Mazloomi, Artist, author, West Chester, OH
Ronald Naugle, Professor Emeritus of History, Nebraska Wesleyan University, Lincoln, NE
Aimee Newell, Curator of Collections, National Heritage Museum, Lexington, MA
Thereza Oleinick, Associate Professor, Theatre Department, Auburn University, AL
Ellen Oppenheimer, Artist, Oakland, CA
Margaret Ordonez, Associate Professor, University of Rhode Island, Kingston
Dorothy Osler, Independent scholar and author, Northumberland, England
Rachel Pannabecker, Director, Kauffman Museum, Bethel College, Newton, KS
Cynthia Prescott, Assistant Professor of History, University of North Dakota, Grand Forks
Jane Przybysz, Executive Director, San Jose Museum of Quilts and Textiles, CA
Joy Saville, Artist, Princeton, NJ
Judy Schwender, Curator of Collections / Registrar, National Quilt Museum, Paducah, KY
Lynn Setterington, Artist and Senior Lecturer, Manchester Metropolitan University, England
Robert Shaw, Independent scholar, author, Shelburne, VT
Sandra Sider, Artist, curator, adjunct instructor Fashion Institute of Technology, Bronx, NY
Janneken Smucker, Author, Philadelphia, PA
Marybeth Stalp, Associate Professor of Sociology, University of Northern Iowa, Cedar Falls
Tricia Stoddard, Independent scholar, author, Provo, UT
Susan Torntore, Assistant Professor, University of Idaho, Moscow
Maude Wahlman, Professor, Department of Art and Art History, University of Missouri - Kansas City
Merikay Waldvogel, Independent curator, author, Knoxville, TN
Ms. Janice Wass, Curator, Illinois State Museum, Springfield
Linda Welters, Professor of Textile and Costume History, University of Rhode Island
Jenny Yearous, Curator of Collections, North Dakota State Historical Society, Bismarck
Shelly Zegart, Author, collector, founding director of the Alliance for American Quilts, Louisville, KY
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An academic program of the College of Education & Human Sciences,
Department of Textiles, Clothing & Design