

wives (often with detailed costume descriptions), and announcements of social events and society meetings.

This project was undertaken in collaboration with the National Museum of Man's Atlantic Provinces historian, Peter Rider, and funded through both the National Museum of Man and the Canada Employment and Immigration Centre under the Career-Oriented Summer Employment Programme (COSEP). Five students were employed for a period of 18 weeks. An index to this material is in progress for eventual data entry and computer retrieval, and a more detailed account of the project will follow in the next issue of the *Bulletin*.

Claudia Haagan

History of Alberta Quilts

A research project was begun in June 1982 to develop an exhibition on the history of Alberta quilts. This project is being undertaken jointly by Sandra Morton, Curator of Social History, Provincial Museum of Alberta, Edmonton, and Elyse Eliot-Los, Curator, Muttart Gallery, Calgary. The exhibition will open at the Muttart Gallery on 11 September 1984, and will travel to various institutions within Alberta, ending at the Provincial Museum of Alberta in June-July 1985. It is hoped that it will continue on a national tour after that time. A bilingual catalogue will accompany the exhibition.

The exhibition will consist of approximately thirty quilts, 60 per cent historical and 40 per cent contemporary. As the history of immigration and settlement is so recent in Alberta compared with eastern Canada, quilts made as late as 1950 are being considered historical. The contemporary quilts in the exhibit will consist of both recent quilts done in traditional patterns as well as modern quilts of unique design, fabricated by Alberta artists.

An exhibition research grant from the Museum Assistance Programmes of the National Museums of Canada is assisting the documenting and photographing of quilts in the various geographic regions of the province. This phase of the project should be completed by December 1983, after which the quilts will be selected for the exhibition. Research is underway on quilts in several local Alberta museums as well as those in private hands. The various quilters' guilds in the province have assisted in locating many important quilts.

The earliest Alberta-made quilt located was made from felt pieces traded with the Indians at Fort Edmonton, ca. 1870. Some "crazy quilts" date from the 1870s as well. These were made from men's silk ties, grandma's wedding petticoats, and an assortment of other odd scraps such as silk cigar bands, prize ribbons, labels, and badges. Crazy quilts, a fashion of the Victorian era, were characterized by irregular shapes of luxury fabrics such as silk, satin, velvet and brocade stitched to a heavy cotton foundation. The seams between patches were embellished with elaborate embroidery.

An extremely popular pattern dating from the early 1900s to the late 1930s in Alberta was the Signature Quilt. These generally consisted of large squares, often of two alternating colours. These quilts have also been dubbed "Friendship" or "Family" quilts, since they were often composed of embroidered signatures of a family tree, or of schoolgirl classmates. They were sometimes made as fundraisers for church raffles and other charities, whereby each person paid to have his or her name embroidered on the quilt.

Oral histories have revealed that during the 1930s many quilts were made of appliquéd fruit basket or animal motifs. The Depression also heralded quilts made of flour sacks, sugar sacks, unbleached cotton squares, dish towels, and even old policemen's uniforms.

In recent years there has been a revival of quilting traditions, partly due to the invention of the light-weight



Fig. 1. Signature quilt from private Edmonton collection, ca. 1940. (Photo: Ellis Bartkiewicz.)

polyester batting now used as filling, and partly due to the emergence of women fibre artists who are utilizing the quilt as the form of their artistic expression.

Sandra Mordon

A Research Tool for Studying the Canadian Glass Industry

As a by-product of a history of the Canadian glass industry, an extensive series of reference cards is being created. The cards provide a synopsis of all data on the glass industry available in published sources and archival records. Included is information on Canadian companies and/or partnerships whose purpose was to make bottles, flat glass, art glass, and other glass articles from raw materials. By the time the manuscript is completed, there will be approximately 9,000 cards with references to information on the following topics: corporate data, ownership, directors, officers, administration and finance, manufacturing, marketing, external services, community relations, illustrative documentation, artifacts, employees, and key personnel.

A coding system has been devised to indicate the type of data recorded, with separate codes for company, types of information, and references. The codes have been prepared in consultation with Parks Canada, the Public Archives of Canada, and the National Museum of Man in the hope that additional information can be added by researchers in the future. A primary set of cards will be filed alphabetically by company name and then sequentially within each company. When certain data pertain to more than one company, they will be coded to the company of principal interest with cross references to other companies. A second set of cards will serve as an alphabetical compilation of personnel including all directors, officers, glassblowers, and other key individuals with references to the appropriate company or companies.

Preparation of these cards is proceeding as work on the manuscript continues. It is hoped that work will be completed in the first half of 1984. As cards are completed on various companies, they are forwarded to Ottawa where the Public Archives of Canada and the National Museum of Man are co-operating on a project to type and microfilm them. The documentation will then be made available to interested researchers through the archives. Inquiries may be directed to the author, to the Manuscript Division, Public Archives of Canada, or the History Division, National Museum of Man.

T.B. King

An Inventory of Persons Working on the Material Culture of Eighteenth-Century Louisbourg

Since the turn of the century researchers have compiled information and collected documents, objects, plans, and drawings of, about, or from Louisbourg. This activity peaked during the last 20 years with the reconstruction of one-fifth of the town. As a result, Louisbourg National Historic Park houses three large collections, namely the archives and library, the archaeological collection, and the furnishings and reproductions collections.

The following inventory of persons working on material culture research or the interpretation of the town's material history includes permanent staff members and outlines only current or recently completed projects. More detail on these projects, information on past projects, and the names of researchers located elsewhere working on Louisbourg material can be obtained by writing: Fortress of Louisbourg National Historic Park, P.O. Box 160, Louisbourg, Nova Scotia, BOA 1M0.

Jim Campbell

- Archaeological Collection Supervisor
- recently completed catalogues of building tools and games and toys found in the collection;
- on-going research on the manufacturing techniques of eighteenth-century ceramics.

Andrée Crépeau

- Archaeologist
- on-going project on domestic building technology and the preservation of *in situ* architectural remains;
- on-going research on the manufacturing techniques of eighteenth-century ceramics.

Ken Donovan

- Historian
- recently completed a book-length manuscript on games, pastimes, and popular activities in eighteenth-century Louisbourg;
- currently working on the fishery, sanitation and hygiene, and stoves and interior heating.

Hope Dunton

- Interpretation Project Officer
- on-going research in cooking methods and techniques and the adaptation of eighteenth-century recipes.

Brian Harpell

- Curator of Fisheries Activity; Curator of Gardens and Animals;
- responsible for the interpretation of the fisheries animation program.