

OSTERVILLE

Malcolm "Max" Crosby, 85, of 47 W. Bay Road, collapsed and died suddenly Saturday evening in front of Wimpy's Restaurant.

Born in Osterville, he was a lifelong resident there and attended the old Dry Swamp Academy in Osterville.

In 1914 he started working in the boat business owned by his father, the late Horace Manley Crosby Sr., and an uncle, Wilton Crosby.

In the late 1920s, he and his brothers bought the business and called it the Crosby Yacht Building and Storage Co. Inc.

During his 60 years in boat-building he worked on 173 Wianno senior sailboats and raced the boats for many years on Nantucket Sound.

The Wianno-class day sailers and racers were designed and first built in the Crosby's yard in 1914. The sailboat was created for the Wianno Yacht Club, which was searching for a new class of racing boat. The Wianno boats became quite popular and the models were owned by members of the Kennedy and Roosevelt families.

In 1973, the Wianno Yacht Club sponsored the first Max Crosby Trophy Race, which is now held every year in mid-June at the yacht club.

Mr. Crosby was a veteran of the 101st Engineers Company F of the Yankee Division during World War I. He was a member of the American Legion, a former member of the Osterville Band and was also a member of The Catboat Association.

Mr. Crosby was the husband of the late Beatrice (Cowan) Crosby, who died in 1973.

Surviving are two brothers, Wilton B. Crosby Sr. of Barnstable and Horace Manley Crosby Jr. of Osterville, and many nieces and nephews.

A funeral will be held at 3 p.m., Wednesday, in the Doane, Beal and Ames Funeral Home, Hyannis. Burial will be in the Hillside

VILLAGE VIEW

ANDREA LEONARD

Part of our American Heritage is the craftsmanship of people who created things they needed from materials at hand. Tools, furniture, clothing, toys, cooking utensils and tableware were made at home.

While men built barns, boats, houses and fenced their fields, women spun yarn and flax, wove cloth, sewed garments for their families, embroidered tablecloths, knitted and crocheted bedspreads, wove blankets and sewed quilts. Because there was no corner store at which to buy such things, they were made. Everything was put to use; nothing blown away.

Most worn clothing eventually ended up in patchwork quilts. Many old quilts survive; now, when brought forth from attics and trunks where they've lain for years, these are highly prized by antique collectors.

Quilt patterns are varied and colorful; each square was made from whatever pieces came to hand; no two were alike in color combinations or even fabric textures. Patterns, like gossip, spread quickly from one part of the country to another.

In addition to quilt-pattern companies that advertised in farm journals and newspapers, women designed their own patterns to trade among themselves and, since much of the country's population was on the move, pushing ever westward along the river courses toward the Great Plains, quilt patterns went with them.

Names of patterns are as imaginative and colorful as the quilts themselves. Favorites were Wedding Ring, Basket, Star, Double Ring, Star Flower, Sunflower, Bear Paw, Flying Bird and Churn Dasher. Less common were Attic Window, Monkey Wrench, Trip Around the Mountain, Odd Fellows and Drunkard's Path. How descriptive the pattern names are of the simple elements of everyday life. Today we might create patterns named Superhighway, Jet Plane, Oil Well, or Trip Around the Mall.

Of all the quilts, probably the wide-spread and popular was the Friendship Quilt. It could be sewn from any pattern, but each Friendship quilt was unique in that every lady involved made a square following a particular pattern and each who contributed a square embroidered her own name on it. When all the pieces were put together at the quilting bee, as the meetings were called, the person who had supplied the pattern received the final result. These quilts were cherished reminders of life-long friendships.

Quilt-making is a fairly simple project. Usually each has a bottom lining, a stuffing of cotton batting or two or three pounds of home-grown wool, a top lining, and the patchwork top itself, made from separate patterned squares. The squares are joined, side to side, or bound together with strips in a complimentary color. A quilt measuring sixty by eighty

inches requires forty-eight ten-inch squares.

In the earliest days quilts were made for the family; when its needs had been met, quilts that followed were gifts. Grandmothers made at least one quilt for each granddaughter. When a young person married, a neighbor lost his house by fire, or a new baby arrived, the ladies of the community got together and made a quilt for whoever needed one.

Sometimes one person would gather from friends the materials needed, make all the patchwork herself, and then embroider the appropriate square with the name of the friend whose material had gone into it

Patchwork is putting all the pieces together; quilting is the final construction; tying or stitching the layers together to prevent wadding and slipping of the cotton or wool lining.

Not only is patchwork enjoying a revival and are antique quilts in demand, but new quilts are popular for warmth and practicality. Not surprisingly, people today are making quilts for the fun of it. Like American women of another era, we're finding this folk art rich with opportunities for improvisation and ingenuity; quilting bees, now as in years past, are happy social occasions.

Modern patchwork is used in ways unheard of in earlier days. Patchwork upholsters furniture, is framed and hung on walls, covers chair cushions, and is even worn. Skirts, vests, robes, coats and jackets of patchwork prove warm protection from blusterly winds. The Chinese influence will bolster the popularity of quilting for the Chinese have worn quilted materials for centuries.

Another craft sweeping the nation is doll houses and miniatures of all kinds suited to these charming toys that appeal to the child in all of us. While grown men may thrill to model trains, grown women are entranced by doll houses.

Catering to this are skilled craftspeople creating furnishings for dollhouses. The houses themselves are built on a scale of 1" to 1'; everything going into one is made in that proportion. Chairs, tables, beds, couches, rugs, pictures, lamps that light, kitchen appliances and utensils, books and bookcases, pots, pans, dishes, doorknobs, candelabra, pillows, curtains, everything imaginable that might be found in a house is also to be found in proper scale for a doll house.

Miniatures come in all qualities of workmanship. Least expensive are those imported from the Orient for resale. Most costly are those made by artisans and craftspeople whose dedication to detail and ability to miniaturize replicas of fine antiques is nothing less than astonishing.

Even miniature patchwork quilts are available. Some are handsewn, as the old ones were, and follow patterns of quilts made between 1780 and 1860. These may have as many as 300 pieces and measure approximately 6" x 8", to fit the scale-model four-posters.

On School Street in Hyannis at the studio of The Little Old Lady in Sneakers, you can find tiny patchwork quilts, each containing over 750 pieces. Although they are not handsewn, but stitched on a machine, the squares measure less than a quarter of an inch, the patterns are authentic, and the finished quilts are exquisitely detailed to enhance the finest dollhouse. There are also pillows, rugs, and other miniature items made from textiles.

As our need to conserve penetrates our consciousness, we may find more people using up and making do, as in an earlier era, and whether our inclination is to acquire quilts for doll houses or quilts to use on our own full-scale beds, we may discover there's as much warmth in the creation of quilts as in the cuddling beneath them.