



*The First Continental
QUILTING CONGRESS '78*

TOP ROW: Jinny Avery, author of *THE BIG BOOK OF APPLIQUE*, and her *Trapunto Garden*; Katherine Kuhn, behind the scenes. MIDDLE ROW: Cecilia Toth, Director, Needlework/Sewing *GOOD HOUSEKEEPING*; Pat Morris and Chris Edmonds; Nellie Snyder Yost in front of Grace Snyder's quilt. BOTTOM ROW: Barbara Bockman, Rush River Co setting up her booth; Holice Turnbow, "Ben Franklin" giving some quilting tips; Jinny Beyer. Photos by Ed Barr, "Mike" Wiggs, Faith Kelley.

Several readers have requested information about the quilts pictured on the inside back cover of the JOURNAL Summer Issue.

A picture of the quilt Garden Basket was published in Florence Peto's AMERICAN QUILTS AND COVERLETS, New York, Chanticleer Press, Inc., 1949 (plate 17). A description of the quilt is on page 28 with the information that it was made in the Finger Lakes section of New York State circa 1840. (Ed. Note: Does anyone know where the quilt is now?)

The pattern has been printed four times by McCALL'S.

1. McCall 's NEEDLEWORK & CRAFTS ANNUAL 1953 (soft cover) pp. 98-100, full pattern called Garden Basket (color)
2. McCall's NEEDLEWORK TREASURY--1955 edition (hard cover) p. 55, picture and diagram of pattern called Flower Basket (black & white)
3. McCall 's NEEDLEWORK TREASURY--1963 edition (hard cover) pp. 110-117, full pattern called Garden Basket (color)
4. McCall's HOW TO QUILT IT BOOK I-1973 (soft cover) pp. 48-53, full pattern called Garden Basket (color)

In the 1953 NEEDLEWORK & CRAFTS ANNUAL there is a reference to the quilt being owned by Mrs. Peto and that it was made in New York State in 1853.

Our thanks to Cuesta Benberry for the information.

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THE NEEDLEWORK TIMES

A new publication, THE NEEDLEWORK TIMES, will be published six times annually for people in the Needlework industry.

Vol I, No. 2, June-July 1978, has a color photo of Helen Longfield Kelley's multi-prizewinning quilt, Mother Goose, on the cover and nice article about Mrs. Kelley.

Single copy price is \$2.00 and may be ordered from TNT at P. O. Box 87263, Chicago, IL 60680. Subscriptions are \$9.00 per year.

At an informal gathering of quilters at the Lincoln Symposium '77 interest was shown in forming an organization which could speak to quilters' needs.

Evelyn Barclay, Chr.; Jean Sturrock, Vice-Chr.; Sylvia Moore, Cor. Sec. and Treas. ; and Mary Helen Foster, Record. Sec. were elected Board of Directors. They agreed to submit a set of by-laws and a budget, to issue a monthly newsletter, to write to "names" within the quilt world explaining their aims and goals, and to pursue incorporation.

In July 1978, at the Quilter's Congress in Washington, D.C., Evelyn Barclay and Sylvia Moore met with about 25 people. They made a progress report to the group, listened to comments and a discussion on the need to form an organization.

Strong sentiment was expressed that the organization should be national in scope as to officers and committee members, and that meetings should be held in different areas. There was interest in Canadian quilters being included.

Alice Herson, Pres. of the National Quilting Association, stated that her organization had many of the same goals as those proposed by the new group, but they were willing to cooperate completely.

At the meeting it was voted to "form an international organization which would represent each state and country and establish a set of by-laws." A vote of the proposal was also taken at the Kansas Symposium and the Portland Conference. The organizational meetings were not part of the official meetings in Washington, D.C., Kansas, or Portland and it was not discussed by the delegates as a whole.

At Portland the name "North American Quilt Guild" was chosen and an Ad Hoc Executive Committee was formed: Evelyn Barclay of NY, Alice Herson of MD, Mary Ghormley of NB, and Sylvia Moore of CA.

For information about their goals and further details of Founding Memberships, send stamped, self-addressed envelope to the Guild, Box 1213, Los Gatos, CA 95053.

These reports were given originally to the QUILTING CONGRESS in Washington, D.C. in July 1978.

Quilting - Eastern States

There have been many "quilt happenings" in the Eastern United States this spring and summer and we have quite a few more to look forward to this fall.

On May 20, 1978 at the Barclay Farmstead in Cherry Hill, New Jersey, there was a meeting of quilting teachers who live and work in South Jersey. It was an all day meeting, the prime purpose of which was getting acquainted. The teachers formed "Quilt-Fest"; the next meeting will be held in October under the direction of Marian Shafer.

"Ulster County Quilt Exposition 1978" was held from June 9th to the 18th at Ulster County Community College in Stone Ridge, New York. Approximately 250 quilts were displayed (each of them fully open) and 75 of these were entered in competition. Ruth Culver was the coordinator for this show.

Ed and Thelma Barr were the co-chairpersons for the Ninth Annual Quilt Show sponsored by the National Quilting Association and held in Washington, D.C. from June 16th to the 25th. Nearly 300 items were entered in this show; all of them were entered in competition.

July 13th through the 15th was the First Continental Quilting Congress held in Arlington, Virginia. Hazel Carter coordinated this three day congress which featured lectures, demonstrations, workshops, merchant booths, and a quilt show.


The Third Annual Quilters' Convention will be held at Lido Beach, Long Island, New York, on September 8th to 10th. This convention is sponsored by Nassau County and is under the supervision of Lois Rhynie. The participants at this convention are quilting teachers and other professionals in the field of quilting. It will feature lectures, forums, and a quilt show.

The Colonial Pennsylvania Plantation at Ridley Creek will have a quilt show on October 28th and 29th.

The Women's Committee of the Philadelphia Art Museum is sponsoring the Second Annual Philadelphia Craft Show at Memorial Hall in Philadelphia's Fairmount Park from November 16th to 19th. Persons participating in this show are invited on the basis of juried submissions. It stresses unique contemporary items and limited edition works. Jeanne Spears and Edith Mitchell are among the quilters whose work will be displayed.

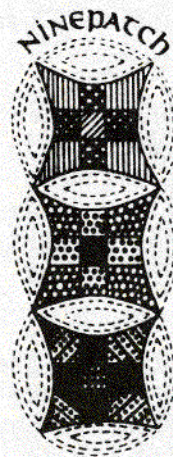
Quilting in this area is definitely a lively art practiced by professionals and amateurs, traditionalists and innovators, old hands and novices--all of whom share a love of quilting.

--Patricia U. Morris--
Glassboro, NJ

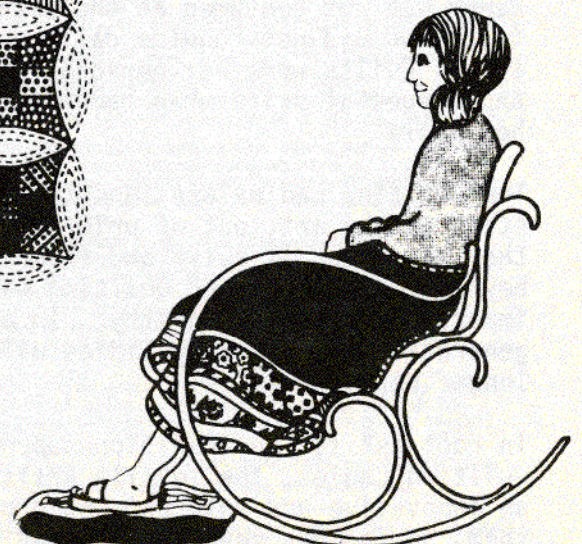


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Southern Quilts and Quilting

To bring you a "state-of-the-quilt" address is no easy task. Quilting in the South is not an unique phenomenon or a cohesive movement. It is an uncoordinated pattern of efforts and events, some very personal and others boldly public. From a panoramic patchwork of talent, motives, backgrounds, and materials, Southern quilting draws its vitality and beauty.

The historic backbone of quilting is a largely anonymous group I call the Quilt Ladies. Their distinguishing characteristic is an early introduction to, and indoctrination in, the art of quilting. From predominantly rural backgrounds, these quilters developed sewing skills in an era when being a housewife and mother was almost the only vocation for women. Theirs was a tradition of utilitarian construction almost as old as cloth itself. But just as early women soon stretched their skills beyond warmth and comfort to creative beauty. The art of these Quilting Ladies grew in one of the few areas where self-expression and imagination were accepted by their society. What they lacked in resources and education they compensated for in skill and resourcefulness.

Before the age of ten, their first quilt was assembled from the variety of fabric in their mother's or grandmother's scrap bag. It was often a traditional design--the Nine Patch or Sunbonnet Girl. As their skill increased, their mentors gave them more difficult designs and they went to the store for fabric.

Quilts and quilting were important to these ladies. It was an art whose evidence was not consumed at the kitchen table and did not require daily repetition. Quilts were her personal property and a special pride when recognized by her peers.

The Quilting Ladies are important to the state of the art; out of pride and love they have kept it alive and flourishing, beyond the period when quilting was an important domestic industry. In another generation the quilting ladies will no longer be with us.

In contrast to the tradition-supporting Quilting Ladies, the Textile Artists are an innovative and enterprising group. To them, sewing has never been a way of life

and cloth is simply a new medium of creative expression.

The Textile Artists recognize few barriers to their quilting, and draw upon related techniques of design from other disciplines. This group is the spice that surprises established tastes and opens new avenues of quilting ideas even when they upset us. The Textile Artist can add to a quilting tradition, though they cannot overcome or dominate it. The South is relatively untapped by this group.

Should quilting lose its status as an established and commercially successful fad, the Textile Artist will find greener pastures. We should prize and celebrate their contributions while we can and keep alive that cultural sensitivity that recognizes quilting as more than an historically important handicraft.

In the South, the Hobby Quilter is a mixed source of joy and dismay. Her exuberance is a reflection of the pleasure of making one's first quilt, but the quality of her creative dedication too often depends on how many quilting projects she can complete and gift wrap before Christmas.

Some Hobby Quilters get beyond the stage of wanting to recreate every "keen" idea they find in a woman's magazine and believing they can assemble a king size quilt in five evenings. Even those whose dedication fades before the strict demands of quilting do provide an essential service. They form an ever increasing cadre of people who recognize and appreciate the accomplishments of more serious quilters. Their exposure educates them and prompts them to educate others in the art of quilting. In addition to stimulation of public appreciation that is the breath of life to artists, they encourage the development of commercial value which can provide the staff of life to struggling quilters.

The products of the Hobby Quilter vary with her diverse background and talent. Some develop skills and techniques and become the lifeblood of Southern quilters; they evolve into the Heritage Quilter.

Heritage Quilters are a diverse group, but they generally lack the childhood emphasis on quilting skills or experience the economic pressures of the professional Textile Artist. Their love of the art is a choice, not a domestic or commercial necessity. Heritage Quilters prize the widely varied contributions to the art, whether they be past, present, or future. They see quilting as a craft of days gone by, but as an on-going and growing form of human expression. They serve an art form in which appreciation has always been very personal and never very commercial.

The products of Heritage Quilters are destined to become both family heirlooms and museum pieces, but their primary value will always be in the hearts of those who cherish the love, as well as the art, which went into the construction.

The popular success of any art is established by the non-artist who experiences its beauty and value.

--Sue McCarter--
©

QUILTS ARE

- To explain to acquaintances
- To labor over with friends
- To inspire endless searches through fabric shops
- To have an excuse for staying home
- To cling to and cherish with pride
- To pass on to children with trepedation
- To catch your best dreams in cloth
- To add some sparkle to days too busy for daydreams
- To hang in art exhibits, living rooms and over church altars
- To make love under for a lifetime
- Quilts are, and were, and hopefully always will be
- Creations of love - warmer than any cloth,
--brighter than any color
--and more meaningful than any poem.

--John McCarter--
©

On the Book Shelf

QUILT KANSAS!

by Jean Mitchell. 44pgs, soft cover pattern book. \$4.50 including postage and handling.

This is a book of workable patterns including 8 original designs by the author. Each pattern is accompanied by a brief note about Kansas history.

Proceeds will be donated for the preservation of the Carrie Hall quilt block collection at the Spencer Museum. Order from Publications Dept., Spencer Museum of Art, Univ. of Kansas, Lawrence, KS 66045.

QUILTER'S CHOICE: QUILTS FROM THE MUSEUM COLLECTION

880 pgs, 8 full color photos and 70 B&W illus., soft cover.
\$4.50 includes postage and handling. Order same as above.

A catalogue of the 1978 quilt exhibit at the Spencer Museum of Art (formerly known as the Thayer Museum). The collection includes the Rose Kretsinger quilts as well as others.

The catalog was prepared by the Museum staff with the cooperation of the Kaw Valley Quilter's Guild.

A Selection of Books for Shopping Giving and Keeping
THE QUILT ENGAGEMENT CALENDAR 1979 5.95
Quilt lovers look forward each year to this handsome calendar with beautiful full-color quilt photographs. Comes boxed for mailing.

THE GOODFELLOW CATALOG OF WONDERFUL THINGS 7.95
The finest in contemporary and traditional American handicrafts. Detailed descriptions, biographies of the craftspeople and complete mail order instructions. 350 pages, 700 photos. Inspiring browsing.

THE SHOPPERS GUIDE TO MUSEUM STORES 6.95
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AMERICA'S PRINTED AND PAINTED FABRICS Pettit 22.50
All the ways there are to print upon textiles. A most complete history of world fabric textile prints. All about the printers and patterns of America and other things that went on from 1600 to 1900. Hardcover.

AMERICA'S INDIGO BLUES Florence H. Pettit 18.50
Resist-printed and dyed textiles of the 18th century. 256 pages, 7 1/2" x 10", 150 illus. - 8 in 2 colors. Hardcover.

THE QUILTERS Patricia Cooper and Norma Buford 12.95
You'll enjoy these heartwarming stories of Southwest quilters and the beautiful photographs of their superb quilts. 160 pages, Many halftones, including 35 color plates. Hardcover.

THE CREATIVE WOMAN'S GETTING-IT-ALL-TOGETHER-AT-HOME-BOOK
Jean Ray Laury 6.95
This warm appealing and practical book presents real experiences and solutions of inventive, talented women in meeting the problems of combining self-expression and creative work with requirements of homemaking. 144 pages, 25 illustrations. Paperback.

Are there other books you'd like to find? Send a SASE for a list of quilt, needlework, design, decorative clothing and doll-making books (including DOVER books!)

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Marian Wilkie 27 Oakdale Ave., Mill Valley, CA 94941

Chris Edmonds, coordinator of the Kansas Symposium '78 gave this speech at the final banquet. We thought it appropriate.

It took quiltmakers with their patience and perseverance to put together the Kansas Quilt Symposium with such loving care and attention to detail. It was in fact, very much like making a quilt. Inspiration came in September 1977 with an invitation from the Kansas University's new Spencer Museum of Art to help with a display of their quilts including those by Rose Kretsinger, Carrie Hall, and the Malcom-James and Thayer collections, as well as the Carrie Hall Block Collection. (1)

The newly formed Kaw Valley Quilters' Guild recognized this as an opportunity to invite people from all over the country to see not only the museum quilts and the heritage of past Kansas quilters, but also to see the quiltmaking artistry of present day Kansans.

There were the preliminary planning stages and some reservations about whether we should tackle such a monumental task, but the more we worked with the ideas and graphed out our design, the more excited and confident we became. We gathered our tools: the committees, the coordinators, the museum directors and the members and friends of the Kaw Valley Quilters' Guild.

We began to piece together our design elements: the quilt shows (historic and contemporary), the speakers, the commercial exhibits, and the talented quiltmakers from across the state of Kansas.

By July we were ready to stitch it together with the many fine stitches that give life to an otherwise unfinished quilt top: the quiltmakers, quilt lovers and the lovers of quiltmakers who came from all over the United States and Canada to share with us the joy of the occasion. As always, there was our joy and relief when the quilt was finished and came out of the frames; a little sadness that something we had put so many hours of our lives into no longer needed our

work and attention; and, of course, pride in a job well-done.

(1) The blocks are pictured in THE ROMANCE OF THE PATCHWORK QUILT IN AMERICA and number of 800.

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HAZEL CARTER, Coordinator of the First Continental Quilting Congress:

The goals of the Continental Quilting Congress were to highlight the accomplishments of today's quilters; to provide an opportunity to share and learn; and to bring merchants together to show the latest supplies and works of art.

From the enthusiastic response of the merchants and the delegates, those goals were met.

As a result, I have been encouraged to continue with some of the work inaugurated at the Congress. Yes, the Continental Quilting Congress will live on.

* * * * *

DeLoris Stude, Coordinator of West Coast Quilters' Conference:

We undertook the conference because we wanted quiltmakers of our region to have an opportunity to hear and take classes with some of the outstanding quiltmakers from other areas in the country.

Next year we will add a day so that it can be more leisurely and hold it at Ashland in the Southern Oregon State University where there are dormitories. That will bring the conference into the financial reach of more people.



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The Kansas Symposium

TOP ROW: Letha Rice; Jean DuBois, one of 40 quilt related businesses exhibiting; Ruth De Cook, Helen Clark, Pat Morris, Pat Cox, Gerry Smith, and Marian Schaffer wait for the "shuttle". MIDDLE ROW: Sunflower banner on the speaker's podium made by Jean Mitchell; Scene of Kansas quiltmakers each sitting in front of her own quilt, demonstrating her skills; Chris Edmonds. BOTTOM ROW: Bev Gobel demonstrating her skill with the hoop. Instead of pricking her finger held beneath the quilt, Bev uses a butter knife to guide the needle tip back up. Caption information Chris Edmonds. Photos by Clay H. Kappelman, "Mike" Wiggs.



The West Coast Quilters' Conference

TOP ROW: Evelyn Barclay, Chr. North American Quilters' Guild; Sharon Nisson and Mary Ann Spencer; Evie Landis. MIDDLE ROW: Michael James, author QUILTERS' HANDBOOK; Sylvia Moore, Dir. American Museum of Quilts; Suzi Blucher; Anthony DiChesere and Francie Mann. BOTTOM ROW: Dorothy Bond, author STITCHES FROM OLD AMERICAN QUILTS; Gail Moore and Charlotte Patera, author THE APPLIQUE BOOK; Herb and DeLoris Stude. Photos by Connie Morse, and jg.

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