

Referring Back - The Summer Issue

We asked for information about quilts that have "bearded" or "balled up" (page 9). The following are some of the letters that we have received in response:

I have used only Penney's un-bonded Dacron batting in the 14 years I have been quilting. I became accustomed to the un-bonded and still like the results I get from it. It is harder to handle, but I am used to it.

I have only had the batt "ball up" through the fabric with one quilt that I know of. I have always tried to use 100% cotton backing but the one quilt that did "beard" was backed with 65% polyester and 35% cotton. That quilt was made in 1964 and dacron did "ball up" through the backing.

Quilts that I made in 1964-65 with chambray (100% cotton) backing with Penney's un-bonded Dacron filler have been used every day and washed many times and no filler has ever "seeped" through and very seldom has the batt ever pulled through with my quilting thread.

--Dorothy Bettis--
Eugene, OR

Ed. Note: Dorothy is a blue ribbon winner and one of the featured quilters in Suzy Blucher's talk at the Portland Conference in August.

I used Mt. Mist Polyester in my Bicentennial Quilt. Mt. Mist is more wiry than the others. I used 100% cotton on the borders and the red and blue were from the same company. The red does seem to "beard" some. It also seems to stretch more than usual. The batting tended to come through when I pulled my thread through. This did not happen when I quilted with older fabrics. Maybe that has something to do with the processing of the modern material.

We quilters here find that any poly or poly/cotton material is harder to quilt and the batt comes through. The higher

the thread count of the cloth the more trouble with the filler "bearding."

I use Talon quilting thread and find that it works best for me as I use No. 8 or 9 quilting needles and they tend to cut the thread.

--Betty Blagen--
Ames, IA

I have a Log Cabin quilt I finished in 1977 containing a Mt. Mist batt and 100% cotton prints on top and 65% polyester- 35% cotton back. The quilt has been used very little and has never been washed, yet there is a fine "beard" of batting coming through the top and not the back. If I pull the "beard," long strands of batting come out.

I used poly/cotton thread which I waxed with beeswax so it would not knot. I found the waxed thread would pull strands of batting out to the top of the quilt. I stopped waxing the thread and avoided the problem.

Another quilt, made entirely of poly/ cotton fabrics was finished in 1975 and contains a Sears Roebuck batt, ordered from the catalog. It has been in constant use and has been washed at least 10 times, but the batting has not come through. I used poly/cotton thread waxed to quilt it, but had no problem with the batting pulling out with the thread.

I like Mt. Mist batting because it seems softer to me than other batts, but I feel that this soft quality may have something to do with the "beard" or "pilling" problem. Mt. Mist is "glazed" but most other polyester batts are labeled "bonded."

This bonding process may take away from the softness, but it also may mean that the batting is stuck together and thus doesn't "pill."

--Ten Cheney--
Davis, CA

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WINTER QUILT FANTASY

The young organization, Minnesota Quilters, is sponsoring an exhibit in conjunction with the St. Paul, MN Winter Carnival, Jan. 25-27, 1979. The group will present exhibits, lectures, workshops, style show, show-and-tell, and forums. Send SASE to Winter Fantasy, P. O. Box 192, Maple Plain, MN 55359 for registration and contest information.

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.