

## *Letters to the Editor*

I was shocked when I came to the pictures of the quilts in the GOOD HOUSEKEEPING August issue. A quilt does not belong in the barnyard tucked into hay bales, tossed over fences, or draped over a wagon, with the corners appearing as though they trailed in the dirt!

When we exhibit quilts-- our own or someone else's--we do not allow viewers even to touch them, we do not allow anyone near who has food or soft drinks, and we certainly do not have animals around. This is no more than common courtesy, and when we offer our quilts for show we expect the same treatment. Our quilts are products of our craft and our art, carefully made and treasured, and they deserve the respect bestowed on any work of art.

--Beth Simpson--  
Fresno, CA

Whenever we photograph, we carry sheets to place under the quilts. Tissue paper and plastic are a big part of the scene, behind the scene. We never check quilts with our luggage or leave them in a car at any time.

--Cecilia K. Toth, Director--  
Needlework/Sewing,  
GOOD HOUSEKEEPING

I am saddened to learn of the death of Lenice Bacon. I am thankful that I had an opportunity to correspond with her and to see the taped TV show about her quilt collection on public television.

We talked on the telephone many times and her conversations were informative and delightful. To me, she was the embodiment of the gracious ladies of the Old South I have read about. She lives in memory.

--Mary Schafer--  
Flushing, MI

I am doing a book on machine quilting and am interested in seeing 35mm color slides in December '78 of your work. All slides will be returned.

--Robbie Fanning--  
632 Bay Road  
Menlo Park, CA

I drove down to the Santa Rosa Quilt Show, 2200 miles. I drove 680 miles on Saturday thinking I'd be there for the evening show. Behold it closed at 5 p.m. and I arrived at 6 p.m. I really was disappointed and never got to see Jinny Beyer and her quilt.

I spent all day Sunday at the Show and I enjoyed it. I really had a hard time finding the winning quilts and getting the catalog marked, as the winner's sheet did not have the quilt numbers.

--Evelyn Thomas--  
Spokane, WA

I can see how you are improving and getting bigger, better and more interesting each issue. I hope to see you grow to such an extent that you will publish 10 or 12 times a year.

--Mary Lou Dotterer--  
Cayahoga Falls, OH

Imagine my surprise and delight when I saw (sidewise) my Keepsake Quilt hanging beside the Fowl Quilt on the back inside cover of the summer JOURNAL. My quilt won first prize at the State Fair in Texas and was one of the finalists in the GOOD HOUSEKEEPING contest.

--Marguerite Sage--  
Dallas, TX

Ed. Note: The newspaper article accompanying the note says she made the quilt while recovering from eye surgery. She designed the quilt and it is all cotton. She says, "Working on the quilt was good therapy in many ways for me."

I love all the goodies you print each quarter. Hope you can eventually be a monthly. Would be worth any price.

a quilt-a-holic  
--Joan Weldman--  
Platte Center, NB

## *Another Legend Laid to Rest*

The "Quilts" of Mary, Queen of Scots

The subject of antique bedding made by famous women, trained from childhood in the genteel art of fine needlework, is fascinating. The mental picture of Mary, Queen of Scots, bent over her quilt frame for the 20 years of her imprisonment strikes a feeling of sisterhood among those of us who have quilted away worries, despair and anger.

Lenice Ingram Bacon(1) mentions her quilting-- Her slender fingers fashioned exquisite quilts, some of which can be viewed at Hardwick Hall in England."

Marie D. Webster(2) says, "In a room named for her in Hardwick Hall there are bed curtains and a quilt said to be her own work."

Becoming more curious, I began looking for documentation of these famous quilts. I could find no illustrations. One large volume, THE NEEDLEWORK OF MARY, QUEEN OF SCOTS,(3) offers large album-type pictures of fine embroidery and needlepoint purported to be the Queen's, but no mention throughout this comprehensive volume of any quilting.

A letter to Hardwick Hall brought the following response:

"Thank you for your letter of 27th May. I am sorry, but no information whatever is existent here concerning quilting done by Mary, Queen of Scots. At Hardwick, although several embroideries are traditionally linked with her name, there is only one authenticated piece bearing her cypher, and no illustration of this is available.

"The authors you quote may well have access to additional sources of information but, to my personal knowledge, the Queen has no quilting attributable to her: certainly there is none at Hardwick."

The letter is signed by C.C.M. Baker, Administrator.

It is interesting to note that PATCHWORK & APPLIQUE(4) includes a full-page color illustration of the Marion Hanging from Hardwick Hall. The photograph includes the top of the panel attributed to the Queen with her cypher.

It would appear that the story of Mary, the Queen, quilting is probably a charming myth.

--Helen Kelley--  
Minneapolis, MN

(1)Lenice Ingram Bacon, AMERICAN PATCHWORK QUILTS, New York, William Morrow & Co., Inc. 1973, pp. 44-49.

(2)Marie D. Webster, QUILTS, THEIR STORY AND HOW TO MAKE THEM, New York, Tudor Publishing Co., 1948, pp. 40-45.

(3)M. H. Swain, THE NEEDLEWORK OF MARY, QUEEN OF SCOTS, New York, Van Nostrand Reinhold, 1973.

(4)Sarah Parr, Ed., PATCHWORK AND APPLIQUE, London, Enigma Books, Marshall Cavendish, 1970, p. 81.

### FROM THE EDITOR (*continued*)

The West Coast Quilter's Conference was the smallest and held in a not quite completed vast hotel. In spite of the difficulties, the staff of the hotel and conference gave the event a friendly and relaxed atmosphere. Participants choose one major (6 hour) and two mini (2 hour) workshops. There was an excellent fashion show and several meals! speakers. The merchant mall was small but had good selection with nice displays.

There was an obvious lack of knowledge on the proper way to hang an exhibition. The quilts at the Kansas show were hung well. They were displayed full out with the weight of the quilt evenly distributed by inserting a rod (wood, bamboo, etc.) through a sleeve attached to the back of the quilt.

No pins should ever be used on the quilt and there are some quilt-makers who prefer signs, such as numbers or other information, be placed next to the quilt rather than on it. They feel such signs detract from the design.

It looks as though events of this kind have become a permanent part of our summers. We cannot help but be better for such get-togethers. Regional events would enable local quilters to meet with outstanding artists and get some of the inspiration that comes with these large gatherings.