



# Quilter's Calendar

MILL VALLEY QUILT AUTHORITY

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P. O. BOX 270 • MILL VALLEY, CALIFORNIA 94941 • (415) 388-0251

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SPRING/SUMMER 1977

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## CALENDAR

- April 29 - Sept 26  
Lexington, Mass. Ohio Amish Quilts Exhibition ...from Darwin-Bearley Collection ... a major summer offering at the Museum of Our National Heritage, 33 Marrett Rd., Lexington, Mass.  
Hrs: Mon - Sat, 12 Noon - 5:30 pm
- May 8, 15, 22  
Berkeley, Ca. Northbrae Community Church Quilt Show... fifth annual show... Sundays 12 Noon - 4pm.. for other dates and times, call the church office 526-3805.. church location, 941 The Alameda, Berkeley, Ca. Catalog available \$.50.
- May 9 - 18  
Mountain View, Ca. Mayfield Mall Exhibit... quilts and stitchery featured, demonstrations of lap and hoop quilting... Mayfield Mall on San Antonio Rd, Mountain View, Ca.... sponsored by Santa Clara Valley Quilt Association
- May 12, 13, 14  
Downsview, Ontario  
Canada Quilters Conference.. sponsored by the Etobicoke Quilters Guild.. workshops offered: Jean Ray Laury on Modular Quilt Design; Beth and Jeffery Gutcheon on Contemporary Piecework Design; Virginia Avery on Hawaiian Applique and Quilting... York University Campus, 4700 Keele St., Downsview, Ontario... Write Judith Ryan, 26 St. George Rd., Islington, Ontario M9A3T3
- May 13 - 27  
Springfield, Mo. Good Samaritan Boys Ranch Auxiliary Quilt Show.. 35 quilts from the collection of Juanita Bridges & Reva Sobotka plus two workshops the 21st & 22<sup>nd</sup>.. 9th floor, Landers Bldg. Springfield, Mo. Hrs: 10am-5pm Adm: \$1.00 for the show, \$5.00 for workshops
- May 21, 22  
Long Beach, Ca. The Hearth Third Annual Show... 2705 E. 4th St., Long Beach, Ca. Hrs: 10am-4pm. No charge
- May 21, 22  
Alpine, Ca. Alpine Woman's Club Quilt Show... displayed are old and new quilts and old hand woven coverlets.. quilting demonstrations and a boutique table.. quilt to be raffled.. held in conjunction with Alpine Area Art Association annual Spring Arts and Crafts Festival.. Sat: 10am-5pm, Sunday, 12 Noon - 5Pm.. Adm: 50¢ adult, 25¢ children.
- May 26, 29, 30  
Bay City, Oregon Tillamook County Quilters Second Annual Quilt Show.. 150 quilts expected.. Bay City Community Hall \$1.00 donation.

CALENDAR

- May 28 - 30  
Pacific Grove, Ca.                   Heritage Society Quilt Show... featuring 75 quilts,  
both old and new. This second annual show will be open from  
10am-5pm daily. Corner of Central and 16<sup>th</sup> in Pacific Grove in  
the old Chantangua Hall Adm: \$2.00
- June 16 - 21                           National Quilt Authority 8th Annual Quilt Show... Georgetown  
Visitation Preparatory School Gym, Washington D.C... Write  
N.Q.A., P.O. Box 62 Greenbelt, Maryland 20707 for information.
- July 2, 3  
San Jose, Ca.                       Tapestry and Talent.. McCabe Hall, West San Carlos St.,  
San Jose, Ca. (See page 5, this issue for more info on this  
particular show)
- July 9 - 31  
Lockland, Ohio                      Mountain Mist Collection Quilt Show, .put on by Stearns and  
Foster Co... sponsored by Lockland Civic Association..  
featuring approximately 130 antique quilts... first time the  
entire collection has been assembled for display.. Lockland  
High School, 249 West Forrer Ave, Lockland, Ohio (suburb 12  
mi. north of Cincinnati.. Hrs: Mon-Fri, 10am-8pm.. Sat & Sun,  
1-5pm. Adm: \$1.00 adult, 50¢ children under 18 & Sr. Citizens
- Starts July 11  
Ashville, N. Carolina              Craftsman's Fair.. by Southern Highlands Handicraft Guild  
featuring quilts and other marvelous handwork. For further  
information contact Craftsman's Fair, P.O. Box 9145, Ashville,  
North Carolina 28805
- Aug 27,28  
San Jose, Ca.                       Sunbonnet Quilt Show... Cambrian Center YWCA, 375 So.  
Third St., San Jose, Ca.
- Sept. 14 - 18  
Greenbelt, Maryland               National Quilting Association Seventh Annual Juried Quilt  
Exhibit... Greenbelt Public Library, 11 Crescent Rd.,  
Greenbelt, Maryland
- Sept 24, 25  
San Jose, Ca,                       Quilted Memories II... 240 N. 2nd St., San Jose, Ca.  
sponsored by the Santa Clara Valley Quilt Association
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SYMPOSIUMS AND WORKSHOPS

- June 6-9  
Lincoln, Mass                       The DeCordova Museum School will offer the Quiltmaker's  
Discovery Workshop under the direction of Michael James  
..catalog will be sent upon request by the Museum School,  
Lincoln, Mass. 01773
- Beginning June 20  
Santa Fe, New Mex.               Textile Workshops, Santa Fe, New Mexico, will begin a series  
of summer programs in mid-june featuring an unusual roster of  
fine professional weavers, several techniques in dyeing and  
surface design and quilt classes... write Mary Woodard Davis,  
320 Artist Rd. #51, Santa Fe. New Mexico 87501
- Boston, Mass.                       Continuing Education Division of Massachusetts College of Art  
will offer a three week course in Quiltmaking for graduate or  
undergraduate credit as part of its summer program. A  
catalogue of further information is available by writing to  
the college: 141 Brookline Ave, Boston 02215

SYMPOSIUMS & WORKSHOPS

- June 3, 4, 5  
June 24, 25, 26  
Clovis, Ca.                      Everywoman's Studio in Clovis, Ca. is offering two weekend workshops with Jean Ray Laury and Joyce Aiken. Here's your chance to travel and learn at the same time... further info: Everywoman's Studio, 757 5th St, Clovis, Ca. 93612
- June 29 - July 5  
July 6 - 12  
Cooperstown, N.Y.              The New York State Historical Association of Cooperstown, New York, will sponsor its 28th Annual Seminar on American Culture in two one week sessions. The Seminars are designed for both the amateur and the professional. Write: Seminars on American Culture, New York State Historical Assoc., Cooperstown, New York 13326
- July 21, 22, 23  
Lincoln, Nebraska              Quilt Symposium... presented by the Lincoln Quilters Guild ...well known quilt authorities included in the program... Jean Dubois, How to Be a Master Marker; Phyllis Haders, The Amish and Their Quilts; Michael James, Contemporary Quilt Art & Artists; Jean Ray Laury, Quilt Design, Its Influence on My Work in Related Crafts; Marcia Spark, Viewing Quilts as Art; Helen Squire, Quilts, Textiles & Folklore... dealers, quilting books, patterns & supplies, a quilt show, slide presentation, Nebraska quilt block contest... For registration blanks and information: Lincoln Quilters Guild, P.O. Box 6081, Lincoln, Nebraska 68506
- Aug 15 - 19  
Mendocino, Ca.                      Quiltmaking... Mendocino Art Center is offering special workshops on quiltmaking without a frame learning to quilt in sections small enough to take to meetings or on trips... different methods of making quilts in pieces.. Hanneliesel Reeves, instructor ...Mendocino Art Center, 540 Lake St. Mendocino, Ca.
- Aug. 24 - 30  
San Jose, Ca.                      Quilt Show and Class Workshops... to be taught by Jinny Beyer of Fairfax, Virginia.. Cambrian Center YWCA, 375 So. Third St. San Jose, Ca. Info: Jean J. St., 80 Zils Rd. La Selva Beach, Ca. 95076
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Quilters Calendar Changes

QUILTER'S CALENDAR IS GROWING .... REALLY GROWING!

As of the January, 1978 issue, Quilter's Calendar will not only expand its content, but change its name to QUILTER'S JOURNAL.

The expanded issues, still to be published quarterly, will be slanted to the quilt scholar, the quilter, and the homemaker interested in the quilt world.

Subscribers are encouraged to submit manuscripts. Send a stamped, self addressed envelope if you wish your article returned.

The Fall, 1977, issue will still be within the current format while your editors compile the FIRST OUTSTANDING ISSUE OF QUILTER'S JOURNAL.

Look forward to further information in the fall edition, along with subscription fees. Current subscription fees may be prorated to fit within the new rates.

YOURS IN BETTER QUILTING..  
FAYDELLE AND JOYCE

20th CENTURY GAME PLAN..  
NAMING THE QUILT PATTERN

A great deal of the fascination with quilts has always had to do with learning the multiplicity of names assigned to a particular quilt pattern. 18th and 19th century quilts were variously named but rarely were we able to discover how this happened. We were told a quilt pattern had one name in a certain section of the country, and quite a different name in another part of the land, Reasons such as "custom", "mispronunciations, or "lack of knowledge of the original name" were offered for the name changes. Yet, we seldom found out "when it was done", and even less than that - "who did it".

However, in the 20th century, with the great increase in the production of published patterns, we may now add a new dimension to the game plan of naming the quilt pattern. Quite often we can tell the "who", the "when", and once in a while, the "why" of name changes. And for those who like applying puzzle-type game techniques to quilts, it can be fun.

Let's do one now. We won't follow a straight time line. We'll start in the 1930's, move backward in time, and then forward. If this proves a little confusing, "never fear, the end will be clear".

We'll start with Oct. 1930 issue of Needlecraft Magazine, Augusta, Maine. It shows an old quilt pattern as #4313N "Good Cheer". About this pattern, it states: "Good Cheer" of Massachusetts is "Blackford's Beauty" of Illinois. To check this out, we go back to turn of the century sources. An early 1900's quilt pattern catalog Practical Needlework by Clara Stone, published in Boston, Mass, does list this particular pattern as #61 "Good Cheer". Consulting an 1898 edition of Ladies Art Co. catalog, St. Louis, Mo., we find it does list this pattern as #388 "Blackford's Beauty" Mo. and Ill. are in the same area. So Needlecraft's statement about the pattern is accurate. Moving on -

During the 1920's our "Good Cheer", nee "Blackford's Beauty", pattern acquired new names. In Comfort Magazine, Augusta, Maine, it was called "Crossed Squares".. In Handicrafter Magazine, it became "Odd Star", However, during the same time period, Hearth &

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Home Mag. stood firmly by the old name - "Good Cheer".

In the 1930's, our pattern had several different names attached to it. K.C.S. Eveline Poland called it "Stepping Stones" Home Art Studio, Des Moines, named it "Arrowhead Quilt" while Household Magazine, Topeka, called it Arrowhead No. I. J & P Coats named it "Arrowhead" or "Homing Pigeon". Nancy Cabot and Nancy Page both dubbed it "Black Beauty" Needlecraft Supply, Chicago, changed it to "Mrs. Smith's Favorite", Aunt Martha- "Arrow Point" and in the late 1930's, Farm Journal called it "The Hunt".

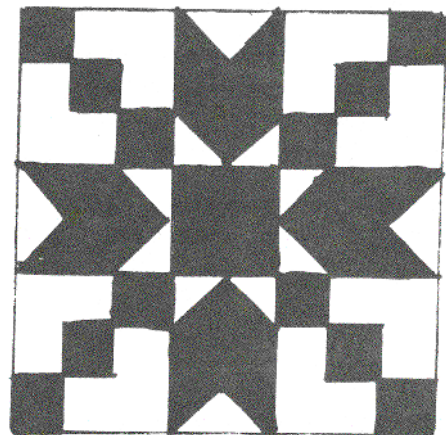
There were still sources in the 1930's, however, that opted for the old traditional names, Progressive Farmer continued to call our pattern "Good Cheer", and Nancy Cabot - "Blackford's Beauty".

In the 1940's, Marguerite Ickis reinforced the Kansas City Star's nomenclature by calling it "Stepping Stones".

In the present time period, it is interesting to note, few sources have remained faithful to the pattern's old traditional names. Dolores Hinson has; she continues to call it "Blackford's Beauty". Beth Gutcheon, Woman's Day, Distlefinck Design, the catalogs of the publications. Quilter's Newsletter and Tumbling Alley all use its 1930's name "Stepping Stones".

For this quilt pattern that had two names at the turn of the century, what is its total name count now? We've listed 12. Were we able to follow our 20th century game-plan and pinpoint the name changes as to source ("who"), and time ("when")? Yes, it would seem so.

....CUESTA BENBERRY



#### WHAT'S GOING ON AMONG QUILTERS

Sally Lopez writes she found a nice catalogue of a 1961 L.A. County Art Museum show featuring printed textiles, mostly of her favorite chintzes, which she is researching. These days, Sally is hard at work as a costumer for a marionette studio. Her husband, Joe, is going to Portugal in May and has found a reference to Portuguese quilts to follow up.

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Jean Mitchell and four other quilters attended the meeting in Kansas City on March 8th of the Greater Kansas City Quilter's Guild. She writes us they had Kim and Lynn McKim as guest speaker. He is the son of Ruby Short McKim. He brought some of his mother's art work.. one drawing done when she was 13, one watercolor done in Paris. He gave a brief history of the Short family, which came from Virginia, settled in Kentucky and then moved to Independence, Mo..' Ruby was born in Indiana. It was most interesting.

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Pat Morris of Glassboro, New Jersey, tells us they are considering the organization of a Quilting Teachers Group in the East, coming about as a result of the Quilting Teachers convention on Long Island last September. She would like to know what our readers think of the idea.

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Cuesta Benberry of St. Louis is looking for quilt patterns named for persons who caught the public's fancy in the 20th Century. She will include presidents and their wives but is also looking for others as well.. special events, circumstances, fads, anything that shows a special 20th Century flavor.. even comic strips of the era. If any Q.C. readers can supply her with the above, please write to her at: 5150 Terry Ave., St. Louis, Mo. 73115.

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Marcia Spark of Tucson, Arizona, has just published the "1977 Quilt Shop Directory", listing over 225 dealers in 38 states and provinces, as well as in England. For information on price or purchase, contact Marcia at Box 6722, Tucson, Arizona 85733.

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Diane Leone, chairman of the Tapestry and Talent San Jose Bicentennial celebration July 2nd and 3rd, would like to feature Friendship Quilts. If you have one you would like to show, contact her at: 415-948-8077.

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Marie Robertson attached one half of a sleeping bag zipper to the bar of her quilting frame and basted one half to the quilt. It makes it easy to remove it if she wants to take the quilt with her.

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Charlotte Tufts and her husband Nate have just returned from a vacation trip to Tahiti and Australia.. lots of good times but not many quilts. Here is a picture of a quilt she saw in Tahiti. She also bought two pillows.



The University of Illinois at Carbondale has a collection of quilt blocks. Does anyone know anything about this? Please write Quilter's Calendar. We are also looking for a slide with a full view of Charlotte Whitehill's Yellow Rose and another of Dr. Jeanette Sunflower. Have you ever researched something about quilts and wanted to share it? Send it to us at Q. Cal. What are your thoughts on the quilt scene? Where are we and what do YOU see as the future of quilts?

SEND US YOUR THOUGHTS.. YOUR IDEAS!

## THE GREAT QUILT CONTEST

spons. by Good Housekeeping

A national quilt contest is being offered to the public, sponsored by Good Housekeeping, the U.S. Historical Society, and the Museum of American Folk Art.

Entries are to be submitted in the form of 35 m. color slides or color photos no smaller than 3"x4" accompanied by stamped, self-addressed envelope. Do not send the quilt itself. All entries must be signed with address and quilt size. Any U.S. resident is eligible with designs original or original execution of a traditional pattern. Kit' quilts are not eligible. Ten quilts from each state will be selected by judges. These entries will be asked to send the quilt itself with final judging of "quilts".

Entries are to be judged on overall beauty and attractiveness, specifically design interpretation, color selection and combination, appropriateness of materials used, quilting techniques, general workmanship, originality of design or interpretation.

Prizes: National winner: \$2,500. 50 state winners: Each will receive a silver medal, a set of limited edition Patriot Paltres and an embossed certificate. 500 Finalists: Each will receive a bronze medal and a citation. Entrant may submit as many entries as desired.


Mail a photo or slide to Good Housekeeping Quilt Contest, P.O. Box 2317, FDR Station New York, N.Y. 10022 (entry form in Good Housekeeping magazine).. All entries to be postmarked no later than Aug 31, 1977 & received by Sept 15, '77.

### HARDMAN QUILT FILM AVAILABLE

Award winning film "The Hardman Quilt", is available for rental at the rate of \$25.00 for three days. This is a brief but searching look at a masterpiece of quilting. Nothing is known of the century-old quilt except the name of the quiltmaker, Mrs. Edwin Hardman. Intrigued by this mystery & clues contained in the portraits and activities embroidered on the richly colored fabrics, Hans Halberstadt, filmmaker, focused his camera on the details while the narrator speculated on what these reveal about the maker's life and times. Available thru: Joyce Gross, P.O. Box 270, Mill Valley, Ca. 94941

## LOCAL S.F. CELEBRITY QUILT IN THE MAKING

Three years ago Jay Snyder began his Saturday am show, "California Weekend" on KGO Radio, a "call in" format of potpourri of recent subjects. Joyce Gross of Mill Valley (being a very early riser).. the show is 5 to 8 am ...was one of his first callers. Jay became quite interested in quilters. Joyce suggested making him a quilt which met with enthusiasm. Today it is in progress in Jay's own "Leo" colors of the sun tones red, orange, and yellow. Pat Gardner has sent in one of the first, signing it in the natural background tone. If you would like to share in this project, make a fourteen inch finished square of pre-shrunk muslin and send it to Joyce Gross, Box 270, Mill Valley, Ca. 94911.



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**Authentic Colonial Reproductions**  
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**WHALEY'S FABRICS**  
118 N. Main St., Sebastopol, CA. 95472

MAXINE TEELE

Born Nov 24, 1914 in Warsaw, Illinois, Daughter of Joseph & Bessie Choulet. Married Henry Teele Dec. 23, 1935. Died March 18, 1977. Survived by her husband and daughter Mary Jo Reed.

Following are notes from just a few of the many touched by the personality of Maxine...

...Maxine and I had written to Florence Peto trying to identify antique fabrics and we corresponded for years trying to learn from each other. We even shared some fabrics.. Mrs. Peto had sent her some eagles from a centennial fabric and sent me the surrounding pieces ....

MARY SCHAFFER, Flushing, Michigan

...I always liked the articles she wrote in the Nimble Needle Treasures. I was fascinated to know someone who had met Florence Peto and she sent me some articles and a picture of Mrs. Peto which I cherish. When Maxine came to the Maple Leaf Quilt Show in '75, I instantly liked her and then in the summer of '76 she judged a quilt show for us. She had worked out a grading sheet and examined each quilt with a magnifying glass. That's how thorough she was ....

JEAN MITCHELL, Lawrence, Kansas

...I met her first in the '50's when she came to Fairfield as the wife of our new minister. She was so effervescent and enthusiastic about all her hobbies. She had just gotten started in quilts - had only made one for her family. Her thing then was post cards and Christmas cards. Our mutual interest in quilts developed in later years ....

LUCILLE TAYLOR, Fairfield, Iowa

...I met her only once but throughout all the time we corresponded I felt we had known each other forever. We both came from Council Bluffs, Iowa... The borders on Maxine's quilts are special.. no one can do them quite like her...

DONNA RABE, Idaho Falls , Idaho

...I had admired her marvelous wit when she wrote for Nimble Needle Treasures and we met via correspondence through a mutual friend, enjoying a shared love of cats and quilts. When she came to Los Angeles to visit relatives, I took her to the LA Bicentennial Quilt Show one evening. When I took her home she handed me a little package and apologized for her "motel quilting". It was a darling doll's quilt with a cat in the middle and a pieced small border in my favorite blue fabrics. I felt I had known her all my life ....

CHARLOTTE TUFTS, Burbank, Ca.

...I phoned Maxine to check on some research about Dr. Jeannette Throckmorton and this warm, friendly voice answered, "I'm a minister's wife and you are lucky to find me in on a Sunday, but I'll find my notes and we'll share. When I went to the Maple Leaf Festival, she joined me and we had a marvelous gab-fest like two old friends. When she came to California I invited my students to a pot-luck lunch and she showed helpful hints for quilting and piecing. They loved her immediately. Her sense of humor was marvelous and she was not above poking fun at herself. She remarked that a librarian had praised her for being so thorough in her preparation of a certain program. "I told her honestly I deserved no credit.. I was born nose"...

JOYCE GROSS, Mill Valley, Ca.

...I count my quilt experience and my life richer for having known Maxine Teele, She was a major talent in the mid 20th Century American quilt world ....

CUESTA BENBERRY, St Louis, Mo.

TRITON MUSEUM OF ART SHOW

Organized by Mary Lou heath and in cooperation with Santa Clara Quilt Association, the show was an impressive group of new and antique quilts. It was well hung and well lighted. Unfortunately, the museum did not provide adequate staff to protect the quilts as they had promised. We had the pleasure of having Mary Lou Heath and Pat Gardner as guides and had a delightful day. In the first room were the antique quilt and I must admit to feeling more at home here. By far the most beautiful was the Pomegranate made and exhibited by Fern Purdy (pattern #31 Mountain Mist) which was a show stopper. It was her first quilt but quilted and appliqued faultlessly. A favorite which I had seen before but enjoyed renewing acquaintances with was Oak Leaf & Currant pictured in Hall & Kretsinger The Romance of the Patchwork Quilt on p 195, made by Mahala Naulin pre 1861. It was on loan from Laura Hale and is well worn. The linsey-woolsey quilt was indigo blue, circa 1770's on loan from Roberta Wideman. It was displayed on a handsome brass bed. Betty Adams had loaned her Cigar Ribbon quilt comprised of 1000 yellow silk bands which were collected by her great grandfather. It looks so fragile and gossimer.

The other part of the show was composed of quilts made in the last ten years and it was a delightful potpourri of conventional and unconventional designs. By far the most imaginative to my way of thinking, was Madge Copeland's Under the Sea of Eden an underwater fantasy depicting members of the artist's family riding giant fish. Undoubtedly it was more of a wall hanging but delightful. It was made in 1976. Molas Madness made by Evelyn Landes from Molas made by Cuna Indians was well executed. I was particularly fond of the Tulip quilt put together by the Santa Clara Quilt Association and loaned by Naomi Joerger. It was a very simple design but appealed to me because of its simplicity. (Ed. note: I understand it will be in their forthcoming first original Design Pattern Book.)

There were too many to list but in all it was a collection of unusually fine contemporary quilts, both technically and design-wise. There was a small catalog put

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together by Mary Lou Heath, which contained not only a quilt listing, a sentence about each quilt, but also a short history of quilts plus a glossary. Congratulations to Mary Lou Heath and the Santa Clara Valley Quilt. Assoc.

....Joyce Gross

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KEEPING WARM

"A Contemporary Quilt Show"

After the Triton Museum show and a nice warm lunch, a group of us went to Palo Alto to Tom Meade Associates to see a contemporary show. It was different from the one in the morning but made for a good day of quilts. Unfortunately they didn't have a catalog but the quilts were well hung and lighted. No security other than the people who worked there wandering around but perhaps it wasn't necessary. Some of the people who had quilts exhibited were: Sas Colby Doris Hoover (I do enjoy her "You can get there from here")... is a series of arrows which, by optical illusion, go in both directions ... Peggy Moulton, Bob Gephart (I recognized his style in his Daniel and the Lion's Den which is very similar to his earlier work by the same name.) There was a lovely Tree batiked and quilted. It had lots of movement and was well designed and executed. I think it was done by Patricia Bees Penny. One other noteworthy was simply called Diagonal which was really a four-patch block composed of different width black and white stripes. In other words, it was a fun show with lots of provocative quilts.

...Joyce Gross

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QUILTER 'S CALENDAR AD RATES

RATES:

- Classified ads.. 10¢ per word, prepaid
- Display ads .....1 col inch x 2 inches
- camera ready ..... \$10.00
- Quarter page ..... 25.00
- Half page ..... 50.00

Quilter Calendar reserves the right to selective advertising



FOR YOUR INFORMATION.. MAGAZINES

WITH SPECIAL ARTICLES

Bittersweet Inc.  
Lebanon High School  
777 Brice, Lebanon, Mo. 65536 (\$2.00, 35¢pr)  
two issues of the magazine have quilt  
articles: Fall '76.. Vol 4, #1  
Spring '77 Issue #15

Best of Appalachian Craft Series  
A S U  
White House 407 E. Howard St.  
Boone, North Carolina 28608  
quilt catalog from Aug '76 show  
50 photos.. \$2.00 post paid

Better Homes and Gardens, April '77  
Grandmother's Flower Garden quilt of  
quick-to-stitch hexagons... "how to" in  
structions included

Good Housekeeping, April '77  
Quilts for now from long ago.., stitch a  
quilt.. patterns or kit., also contains  
info on Good Housekeeping \$2,500 quilt  
contest

McCalls Needlework & Craft, Summer/Winter  
'76-'77  
quilted bags, doll toe, pot holders..  
baby yo-yo quilt arid pillow

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CALIFORNIA STATE & COUNTY FAIRS

June 13-25 Solano Cty Fair.. Vallejo  
June 22-26 Sonoma/Marin... Petaluma  
June 23-26 Auburn County.. Auburn  
June 26-July 10  
Alameda County.. Pleasanton  
June 30-July 4 Napa Cty.. Calistoga  
July 11-23 Sonoma Cty.. Santa Rosa  
July 12-17 Merced Cty.. Merced  
July 25-Aug 6 San Mateo Cty.. San Mateo  
July 28-Aug 6 Humbolt Cjy.. Ferndale  
Aug 11-21 Santa Clara Cty.. San Jose  
Aug 23-28 Monterey Cty.. Monterey  
Aug 3-7 Contra Costa. . Antioch  
Aug 19-Sept 6 CALIFORNIA STATE FAIR..  
Sacramento  
Sept 1-5 Marin Cty... San Rafael  
Sept 16-Oct 2 Los Angeles Cty.. Pnoma  
Sept 23-25 Mendocino Cty.. Booneville  
Sept 22-Oct 2 Kern Cty.. Bakersfield

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HAVE YOU RENEWED YOUR SUBSCRIPTION  
TO QUILTER' S CALENDAR ...  
GREAT THINGS ARE COMING!

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PORTLAND STATE QUILT SHOW

Close to three thousand people attended the  
Portland, Oregon show in late March, during  
its eight days. Of the 210 quilts on exhibi-  
tion, only two had been shown at our shows  
before... the Oregon quilt and the satin  
bordered it' diamond and star silk quilt  
made for the 1905 Lewis and Clark Exposition  
...a blue ribbon winner in 1905. We had two  
quilts from Nebraska and one from Califor-  
nia, the rest are locally owned. The origi-  
nal idea of our organization which formed in  
May 1974, after a successful show to exhibit  
the Oregon quilt the first time, was to get  
groups quilting have a show to display their  
finished products. There is no judging..  
just displayed to be enjoyed by other  
quilters and interested people. Quilters  
Newsletter had a story on the Pioneer  
Quilters at Eugene, Oregon, who pieced and  
quilter Maria's Quilt displayed during the  
show.

The Polk County Historical Society also held  
a show at Presbyterian Church in Dallas,  
Oregon in February. They had 80 quilts on  
display including a new log cabin done in  
purple and lavenders. It was striking.

...Jessie Bleisner

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MARIN COUNTY QUILTERS AND ARTISANS

NOTE...

For the first time since it began, the Marin  
County Fair will have a rug and quilt expo-  
sition. Entry requirement... exhibitor must  
be a resident of Marin County, For further  
information, write Marin County Fairgrounds,  
San Rafael, Ca. The fair will be held Sept  
1-5, '77.

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MASS GROUP SELLING QUILT SPACE

The Concord, Mass. Women's Club has com-  
pleted a Bicentennial quilt on which they  
are now selling "name spaces" (on a white  
border on the back.) Spaces go for \$5.00 pr  
name with proceeds going to their scholar-  
ship fund. They decided to do this rather  
than raffle off the quilt.

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QUILTS AND OTHER PATCHWORK SHOW

presented by Heritage Quilters of Fresno

It was a long trip to Fresno to see a quilt show and I probably wouldn't have gone if my good friend Florence Smith had not agreed to go and spend the night and Jean Ray Laury had not been available for dinner. But, even without those two incentives, it was well worth the trip. The show was beautifully hung and presented with many friendly quilters around to chat with, learn from, and keep the fingers off the quilts. There were 55 quilts selected with care to show a variety of styles, colors and eras. A nice catalog with something about each quilt was presented with the purchased ticket.

I loved the one catalogued as Pieced Diamond Quilt. A note was pinned to it: "Made and pieced by my mother, Sarah C. Campbell; in the year 1898 in Lebanon, Missouri. It has never been washed. More than 13,000 pieces. Was used in the home for years. (signed) Lottie Ellis". The quilt had three large diamonds stretching from border to border edged in orange, with the 13,000 tiny diamonds placed in rows. The background was almost a tan with orange stars in groups of three between the large diamonds and a row or orange triangles at the top and bottom for borders. It was on loan from the Fresno Historical Society.

Another very unusual quilt was draped over a bed and had been loaned by Mrs. Dean Simpson. The catalog says: "Pieced Quilt, c 1850 (?)." Probably Missouri. (cotton 85"x85"). The nearly white diamond shaped pieces were once a light blue print. There are triangular, square, diamond-shaped and pentagonal pieces in this quilt. The center was a checkerboard of alternate light & dark squares which was surrounded by a circle of light. The next circle was the dark print with light diamonds circling inside and then a circle of dark diamonds in a light circle. Then the pentagonal pieces of dark fabric pointing out to the light and finally a double border of triangles. Wow!

The Star of Bethlehem with the corners filled in with a two crescent, shaped

...con't

moon and two stars was delightful and the lovely pieced and appliqued star with the appliqued doves whose maker died at age 16 was outstanding.

We loved the show and the warm, friendly group of ladies made it even more pleasurable .

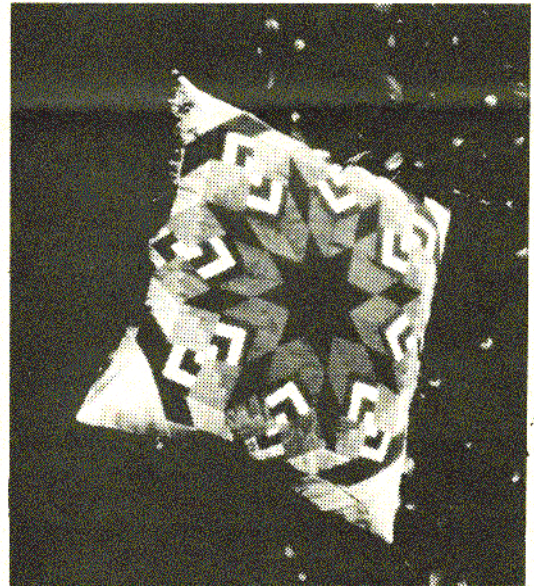
.....Joyce Gross

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PHOTO OF A PILLOW BROUGHT FROM

TAHITI BY CHARLOTTE TUFTS...

see page 5



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JEAN RAY LAURY

It is hard to imagine that the self assured, poised woman with a national reputation as author, lecturer, and designer, could have once been a painfully shy child. Jean Ray, that painfully shy child, was born in the small town of Doon, Iowa.. population 575.. the "middle" of four girls, today, she lectures to crowds of people as the keynote or featured speaker at all major national needlework conventions, is considered one of the foremost teachers of quilting, gives workshops throughout the U.S. and Canada, and has inspired millions of women to try quilting in the distinctive Jean Ray Laury style.

As a child Jean drew and painted everything and anything but did little or no needlework. Jean says, "The only voluntary sewing I did as a child was to sew clothes for dead robins. The shape was a challenge. How do you make a sleeve for a wing?.. I couldn't catch a live robin. I did occasionally sew for cats."

Her father thought it important to study something practical so while she attended Northern Iowa University, she combined Art & Education with the expectation of teaching. She received her Masters at Stanford in the School of Design where Prof. Matt Kahn was a guiding light. For her thesis she made quilts. (In 1973 when I was in Kansas I met Carol Hurst and Pam Carvalho, two young prize-winning quiltmakers who observed Jean and her quilt project at Stanford.. at the time they remembered thinking.. "how strange ...quilts for a thesis.")

By this time she had transferred her artistic talents to fabric because she could combine color with drawing and liked the softness of textiles. She says, "What I liked was making things ... and figuring out how to do it, the problem solving aspect of it. I think in terms of design, or plan, or composition. That remains constant no matter what one is working with. If it's a painting, a landscaped garden, a quilt.. the elements are the same. I work in different media but the elements I work with are constant,, color, texture, area, line and pattern."

Jean sent a quilt to an exhibit in the East, where Roxa Wright, needlework editor of House Beautiful, saw it and was intrigued

with her technique (see Forward to Quilts & Coverlets\*). She persuaded Jean to do an article and, in January, 1960, her first article "Creative Stitchery" appeared in House Beautiful. Roxa Wright later became the needlework editor for Woman's Day and was author of the 1965 Woman's Day Series on Quilts.

Jean had exhibits at the Stanford Research Center and the DeYoung Museum (San Francisco), and later agreed to do a show for American Crayon Co. in L.A. Some of her friends thought she ought to wait for a more prestigious place to exhibit but she was intrigued with the idea of teachers being exposed to the quilts. The company asked if they could take the show to their New York office and she agreed. It turned out that their office was in Rockefeller Center and it wasn't long before she was asked to do a show at the Museum of Contemporary Crafts in New York.

She has just returned from Raleigh, North Carolina for a lecture and is preparing for the Quilter's Conference May 12 to 14 in Canada. She will be a featured speaker at the Quilter's Seminar in Lincoln, Nebraska, July 21-24. After that she plans to settle down and get back to her own work and have a one woman show. She has found that she makes the time to accomplish a goal if she has committed herself to a project, so she has set her priorities and now will "get on with it."

Quiltmakers consider THE APPLIQUE STITCHER, \*\* and QUILTS AND COVERLETS\* as standard favorites and almost all public libraries have them on their shelves even when there is not much else on quilting. Both have been reissued in soft covers. Jean has had 10 books published and is reading the final proof on THE CREATIVE, WOMAN'S GETTING IT ALL TOGETHER AT HOME.

This last book, a favorite of the author's, is an outgrowth of a statement by a young woman in Seattle, that Jean had changed her entire life by remarking that children get so excited when their mothers make a quilt for them, they will frequently bring their friends home to view it in progress but a clean house doesn't get the same reaction.

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Jean felt that if THAT woman needed the reminder, others must too, so she began making more of a point of it in her lectures. She received so much favorable comment that she sent out questionnaires to a select group of creative women of all ages throughout the U.S. who had a variety of interests, asking how they coped. From these answers, Jean concluded that "women can have their cake and eat it too, but only if they are willing to bake it and clean it up afterwards." The book is due to be published in the fall and will contain quotes from the questionnaires as well as conclusions drawn by Jean.

Jean Ray Laury is a household name to quilt-makers throughout the U.S. She is author of 10 books, countless articles, has lectured extensively and designed quilts and wall hangings for banks, restaurants, leading magazines, but above all, to her friends, she is known as "a very giving person" and a source of constant support who is willing to share ideas, techniques, and most of all, "herself".

Her books are informative, explicit, and a source of inspiration. To quote Roxa Wright, Needlework Editor, Woman's Day, from the Foreward of QUILTS & COVERLETS .... "Jean Laury's first quilt was a delightful, completely unorthodox quilt depicting all the things that interested and excited her children... It was like a fresh breeze... it was far simpler and more direct in stitchery than others ...It inspired me (and) I am sure has been an inspiration to others to take a new view of quilt making as a far more personal, yet also utilitarian art revelant to our times."

Jean is currently living near Fresno, Ca., with her artist husband, Stan Bitters, and daughter Liz. Son Tom and his wife live not too far away. In her "spare time" she and her partner Joyce Aiken own "Everywoman's Studio" where they give lectures and workshops.

...Joyce Gross

\*Quilts and Coverlets.. Van Nostrand Reinhold Co... 1970

\*\* Applique Stitchery.. Van Nostrand Reinhold Co... 1966

TOURS

Three tours are being planned because of the once-in-a-lifetime shows, exhibits, and workshops being offered...

- I. The Nat'l Quilt Assoc. Show in Maryland.. quilts from collection of Soc. for Preservation of New Eng. Antiques.. an exhibit of Ohio Amish Quilts in Lexington, Mass.. Sturbridge & Deerfield Villages, & Shelburne Museum in Vermont.
- II. Kutztown Fair, Philadelphia & Smithsonian Museums, Mt. Vernon, Center for History of American Needlework in Pittsburg, Stearns & Foster Coll. in Cinn. Ohio.
- III. Quilt Country, Kansas City.. Kansas U. quilt collection (Rose Kretsinger & her mother's quilts, Carrie Hall quilt block coll., Lincoln, Nebraska Quilt Symposium (July 21, 22, 23)

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## HAWAIIAN TOUR

Each time we go to Hawaii we see new and exciting quilts. Lee DeKoker, Sonoma, Pauline Gonzales, Pacifica, and Alice Hanna of Missouri, met Florence Smith and me at the San Francisco Airport early with time to get acquainted and have a cup of coffee before taking off. On arrival we found our baggage, picked up the car and checked into our hotel in downtown Honolulu. We took off immediately for the Kahala Hilton, famous for its gorgeous chandeliers and the darling porpoises and penguins. The traffic was too heavy so we left the trip around Diamond Head until later. Dinner at the Willows is delightful with huge carp swimming leisurely around the big lagoon beside the tables. Mahi Mahi is good and I broke my diet for a piece of 4" high cocoanut meringue pie!

In the morning a trip to the Mission Houses.. which is a fine place to get in the mood of Hawaii. It is difficult to imagine how tiny those first missionaries were until one sees the small staircases (another 10 lbs. and one would have to go up sideways), and the small beds and realize how many people lived in the small houses. There were no quilts to speak of but good background.

At noon we went to the Ala Moana Hotel for a visit and class with Kapola (Deborah Kaka- lia) and everyone was entranced with her charm and personality as well as her meticulous stitches. She has some new patterns and had two new quilts on display. The red on white traditional (Deborah explains that "traditional" quilts in Hawaii are those pertaining to the flag or royalty)... had a crown and maile lei and the queen's comb. One new pillow top is a spring green on yellow with a taro plant motif. She sells patterns for the pillows as well as her book of instructions.

After a fast lunch we went to the Honolulu Academy of Arts to see their quilts. Barbara Hoogs, had the quilts out for us to see. A lovely red, white and blue one was made by Ann E Whedon, New Hampshire, 19th century. I was not familiar with the pattern but it had a six point blue star with a large red triangle from each point. Separating the triangles was a bar of white.

The original pencil quilting marks were still visible and the quilting stitches, in several places, looked as though she might have imbibed in a little too much sherry. The rest were fine, (Ed#4900) is a lovely Laurel Leaves in green and rust prints with an incredible fine rust stem quilting. When the quilts were put away, they frequently used tobacco leaves between the folds to prevent mildew and it had stained this lovely quilt. I always like log cabin and (Ed#6536) caught my eye. It had only one full block of four.. the others were half and quarter blocks. The strips were two inches wide and were quilted down the center. The Academy sells 8x10 glossy photos of the quilts in their collection.

Dinner with Deborah, her husband David, and her niece Yolanda was a treat. She gave us all rickrack leis to remember the occasion.

Saturday was squally and windy. We stopped at Queen Emma's Palace on the way to the Pali and saw unusual Hawaiian quilts.. a lovely blue print on white and a red on white which was appliqued with feather stitch. Lunch at Haiku Gardens. We left Lee, Alice and Pauline to meet later. The three of them had seen the quilts at the various villages and the longboat canoe parade with Alice fell and broke her arm. It was quite a severe break, necessitating surgery and a few days in the hospital, but she joined us on Kauai and in a recent phone call tells us she will have the pins out this week.

Sunday was a relaxed day with no schedule. Early departure on Monday for Kauai.. still sprinkling and overcast when we landed. Our first stop was the Kauai Museum at Lihue. Mr. Robert Gahren, the Director, met us and introduced us to Dora Jane Cole. She is the granddaughter of Dora R. Isenberg (See: pg 48 Hawaiian Quilts by Stella M. Jones, Pub. Honolulu Academy of Arts, 1973), whose name is frequently mentioned in their collection. Mrs. Cole donated most of her inherited quilts to the museum. We had purchased their catalog, HAWAIIAN QUILTING ON KAUAI, Kauai Museum Pub., copyright 1976, in order to see and follow Mrs. Cole's explanation better. They do allow pictures. They had taken some quilts out of storage for us.

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Hawaiian Tour..

(It is nice to write ahead as a courtesy). One was a crazy patch with four crowns for the center. The violet pattern, which is lavender on white, is quilted contour (following the applique) and in the center, in squares. (See: Hawaiian Quilts, Honolulu Academy of Arts, pg 71 and Quilting on Kauai, Kauai Museum, pg 21). One traditional quilt of the Hawaiian flag had four crowns in the center instead of the usual coat of arms. I loved a green on white Stag Horn Fern that was folded in one of the cabinets. The American Eagle and Buffalo (pic. on pg 17 Quilting in Kauai), was designed by William Malina after crossing the United States. It was quilted by Mrs. Willima Richmond, c. 1900. (See: pg 6 for description of Niagara Falls also designed by William Malina).

Tuesday we toured the west side of the island and went to the Mission Houses in Hanalei. Muriel Lawrence was our guide and she took out a couple of quilts which were put away in a chest. There was a friendship quilt dated 1847-57 which had belonged to Abner and Lucy Wilcox from Connecticut. The pattern was Crosses and Losses in red calicoes with a blue and white stripe set. Signatures were quite legible. The other quilt was a large Orange Peel of tiny prints. The back was sprigged flowers, ca. 1830.

We got so we identified the plants and trees by the quilt patterns .... saw taro plants, mango trees, papaya trees and even picked up a cocconut. We stopped at a small shop called STITCHERY outside of Lohia which had a nice boutique and several tied, machine pieced quilts. The last day we just did some sightseeing on the other end of the island.

The return flight home always seems so long because one leaves there in early afternoon and arrives home at 9:30 pm

...Joyce Gross

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THE WORK OF CHARLOTTE PATERA WILL BE ON EXHIBITION DURING THE MONTH OF JUNE AT PATIENCE CORNERS IN BERKELEY.

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EXCELLENT RESEARCH ARTICLE

BY COVINGTON AND RIGDON

In Patchwork Patter, published by the National Quilting Association, Greenbelt, Maryland, Feb. '77, Antoinette Covington and Penny Rigdon report on some original research they did on when the first settlers brought quilts to America and when the first quilt was made in America. For their findings, they went to the Hall of Records, Annapolis, Maryland, and looked at the handwritten records from the 17th century. We wish to thank and congratulate them!

The authors found that though there were long and complete lists of items which were required for emigrating to Maryland, there was no mention of quilts in the 1630's. However, their theory that emigrants were required to have bed-rugges before leaving Britain, was reinforced by several references to them during this period.

Myron and Patsy Orlofsky, QUILTS IN AMERICA, McGraw-Hill Book Co. New York, 1974, is quoted on the common belief that there are no records of quilts being brought into America by the first settlers and that there are no references to quilts until the end of the 17th century. On the contrary, Ms. Covington and Ms. Rigdon found three references to quilts in Maryland during 1637-38 and cite the references in some detail. On the basis of their research, they urge "the public impression and the public record be corrected". We wonder what the records of other colonies would bring forth.

The Quilter's Calendar strongly support and encourages original and thorough research on any and all aspects of quilts and quilting. We hope to become a forum for presenting such research and invite our readers to submit their findings.

Joyce Gross

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## QUILTER'S AFFAIR

On Feb. 26, 2,000 quilt lovers Jammed into a fantastic Quilter's Affair sponsored by Canada College and Evie Landis' Quilt Classes. It was a full day of excitement and inspiration for everyone, created by shops, quilt clubs, and individuals who sold quilt merchandise, demonstrated techniques, and generally talked quilting.

The quilt block contest was fun and everyone enjoyed the display. Winners were: Caroline Lieberman, San Francisco, 1st prize Applique; Leone Bradley, Santa Rosa, 1st prize Pieced; Pat Gardner, Santa Clara, Best of Show (a special award with a cash prize donated by Stearns & Foster).

The quilts that were displayed were lovely and included a group from the Stearns & Foster collection. It was nice to see some old favorites such as Hollywood Stars, Sweet Peas, and Whispering Leaves. The quilting in these quilts is fantastic, and if you have collected their ads through the years, the pictures don't do them justice. (It was a good preview of their exhibit which will be held in Cincinnati in July. See: Calendar, pg. 1). There was so much to see and so many old friends to talk to that it would be impossible to mention all of the booths. Diane Leone, THE QUILTING BEE, had a representative selection from the store including patterns for the Mountain Mist quilts. She also had some quilts and boutique items.

Frank Geeslin, QUILT COUNTRY, was Super Salesman personified! He brought a van full of quilts and lots of people enjoyed seeing them as well as buying them.

Linda Reuther and Julie Silber, MARY STRICKLER'S QUILT SHOP, presented a collection of quilts and offered them with a low-key friendly and informative manner.

Fernandez Jones, conservator of textiles for the Los Angeles County Museum of Art was a delight. One could have spent hours talking conserving and preserving textiles with her.

It was a full day of "good vibes", good ideas, and good people and we look forward eagerly to a bigger and better QUILTER'S AFFAIR.

....Joyce Gross

## MOLAS

The MOLA vibrates with color. Its beauty and visual sophistication have enchanted craftsmen and its technical complexity has baffled them.

A new book on the market, MOLAS, written by Roda L. Auld, published by Van Nostrand Reinhold Co. (\$13.50), is a richly illustrated book with 31 color plates and over 150 black and white illustrations. It describes the remote island dwellings of the Cuna Indians of the San Blas Territory, "mola makers". It weaves the story of the Cunas and the way the mola, part of the traditional costume, developed slowly after trading ships began to make trade-goods cotton fabrics available in the mid-nineteenth century.

The book details the range of authentic molas for the craftsman or collector with clear illustrations and instructions showing how to make panels of two to six basic colors and how to add other hues. Instructions for reverse applique are given since this technique is associated with molas. We recommend "MOLAS" as well worth its purchase price for your book shelves.

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One of the most pride-producing highlights of the 54th National Show and Sale in Jackson, Mississippi of the Nat'l Polled Hereford Assoc, was the display, bidding and auction of the uniquely designed and hand-made Poll\_Ette historical quilt. (distaff side of the national polled Hereford Assoc.).. Members of the Georgia Polled Hereford Assoc. brought it all to an exciting climax on sale day with their winning bid of \$3,600. The quilt will be on display through Georgia and later donated to the A.P.H.A. Hall of Fame in Kansas City.

Poll-Ettes from all across America had major roles in the quilt's production, from its design to final completion. It depicted the development of the Polled Hereford breed. The article and picture of the quilt appeared in the National Polled Hereford Assoc. magazine, April 1977.

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QUILT ON TRIAL?

The Memphis Commercial Appeal, Nov. 1975, had an interesting story on a trial concerning ownership, sale, etc. of a quilt. Mrs. Evans Terrett of Hickman, Kentucky, purchased a quilt top, intrigued by its age and 14 signatures. She is an antique dealer herself and requilted the purchase for resale, putting it out on consignment to a salesman. Long story short.. she had great difficulty in her efforts to re-contact the so-called salesman for information about her signature quilt, its sale, and its value. When she was able to reach him, he informed her he was still checking prospective buyers and then offered to buy it himself for \$200. She came back to Memphis to begin legal proceedings for the return of her quilt. Her attorney sued the salesman for breach of contract and in time found the quilt had been desired for purchase by a museum director who had offered \$1,500 for it. Meanwhile, the owner still had difficulty regaining her property. At the trial the judge ruled in favor of Mrs. Terrett.. She may sell it to the museum or other collector.. Moral.. know what you have & who you release it to.

ANY COMMENT

The following appeared in the catalog put out by Lindenwood College, St. Charles, Mo, concerning their spring quilt show: .."The development in America of the applique quilt closely parallels that of the patchwork quilt. The applique quilt, however, has always enjoyed the distinction of being regarded as more elaborate, difficult to make and of higher quality than patchwork examples..."

The American Museum of Quilts and Related Textile Arts will open on May 21st at 120 State Street, Los Altos, under the sponsorship of the Santa Clara Valley Quilt Association. Gallery hours are Monday through Saturday, 10am - 4pm and Sundays from 1 to 4pm.

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