

LINCOLN SYMPOSIUM

Crammed into three exciting days were six speakers, four films, two slide shows, an exhibit of quilt block contest entrants, a quilt show, a Show-and-Tell and a variety of commercial exhibits. If there was a complaint, it was that we were kept too busy with planned activities. Most of us would have preferred more time to visit with new friends and pen pals we hadn't met before.

The speakers all had impressive credentials and were vary friendly. It will be nice to have a face and personality to put with the name we know via print. Ron and Marcia Sparks have an extensive quilt collection and their art background gave a different perspective to quilts for the average quiltmaker. They showed slides of the works of many contemporary artists whose works showed similarities to quilt designs. The fact that they know few of the names of the quiltmakers they showed, points out again that every quilt should be signed and dated by the maker.

Michael James emphasized that he enjoyed the whole process of making a quilt and he couldn't let anyone else do a part of it. He was generous in demonstrating his unique self-taught quilting method on several occasions. Needless to say, his strong art background has been helpful in designing his quilts.

Phyllis Haders gave a simple, moving glimpse of the Amish people and their very special quilts... and how her quest for knowledge of these people has led her into a deeper appreciation of the distinct color and design of their quilts.

Joan Ray Laury looked lovely in a lavender pinafore with lace doilies on the skirt.. right out of her book, NEW USES FOR OLD LACES. She brought samples from her books and shared techniques and anecdotes in her unique manner.

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Lincoln Symposium

Jean DuBois had a tough assignment. She was the only speaker who had to teach a technique to an auditorium full of people. I, particularly, liked her point that in prior times, quilting was essential for holding the batt but background quilting also enhances the quilting design. In other words the more quilting stitches, the more the quilting design will stand out.

Helen Squires brought a group of her lovely quilts and spoke with wit and humor. Her eye for color and design was very evident.

The four films that were shown were:

1. AMERICAN QUILTS - a potpourri of quilts (many from the Denver Museum of Art collection) which rapidly flashed on and off the screen to the accompaniment of lively modern music.
2. GRAY'S QUILT - a narrative about one woman and her thoughts while quilting. Quilters respond to the scenes of this woman quilting.
3. THE HARDMAN QUILT - scenes of Victorian Life as depicted by a woman on her quilt, and blowups of stitchery and applique detail.
4. THE THREE DREAMS OF GRACE MCNANCE SNYDER - a documentary of highlights of the life of this extraordinary quiltmaker. I missed this due to a prior commitment, but her personal appearance made eyes sparkle. It tickled me to have Chris Edmonds, one of the finest quiltmakers of any generation, ask me to take her picture with this great lady so some of the "greatness might rubb off".

One of the highlights of the symposium was Susan Koleski from the University of Southern Illinois in Carbondale, Illinois. She had done an in-depth study of Southern Illinois quilts, and came to share slides of typical quilts of that area. She believes there is a style about them that is distinctive. She knew the names of the quiltmakers.

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SHOW AND TELL was FUN! Participants drew numbers for the order of their appearance and we were treated to all kind.,: of "goodies". I loved the evening but found myself wanting the participants to be "ready" in the wings instead of being called up.

Frances Best was a remarkable chairwoman. She got us in and out of each meeting on time with a sense of humor and a delightful manner. It was sheer inspiration to have a drawing for the door prizes after each Intermission so we all would come back. Much of the credit for the success of the marvelous three days should go to her.

---Joyce Gross

The Hoosier Energy's 1977 Indiana Festival Map? ..Obtainable from Lt. Gov. Robert P. Orr, Tourist Division, Dept. of Commerce, Room 336, State House of Indianapolis, Indiana 46204... A charming map with applique figures of small prints.

From the National Gallery of Art, Washington D.C., three postcards:

Detail of a red wool and white cotton double woven coverlet made in Oswego Co, New York in 1845. #7515-D

No x-9 Applique Quilt (1853) water color rendering by Edith Magnette Index of American Design

No x-18 Applique picture. The Gossips watercolor rendering Index of American Design, Nat'l Gallery of Art, Wash.

From the National Gallery of Art, Washington D.C. three packages of wrapping papers:

Applique coverlet 1866 rendered by Dorothy Bates Index of American Design CONYC-TE-19(brown and white)

APOTHEOSIS OF FRANKLIN printed linen c, 1780 rendered by Julius Mihalik Index of American Design OOOHIO - TE-9(B)

Star Quilt bookmark. Heritage Bookmark Design A-9 Made in U.S.A. c 1975 Antioch Bookplate Co.

Postcards:

Bicentennial Quilt completed in 3600 hours by 110 Sun Citizens.. from Sun City, Arizona

Notepaper with a line drawing of a quilter working on frames... Doris Morgan's Limited Editions copyright 1975 NC - 303. from Indiana.

Philadelphia Museum of Art:

Packet of notepaper with nice notes about the quilts.



DID YOU KNOW?

You can purchase a reproduction of the Commemorative Handkerchief from the 1876 Centennial Exhibition at Fairmount Park in Philadelphia?

The handkerchief is in sepia and brown and pictures five of the main buildings. The cover folder states "The design has been copied exactly, although the shading has been purposely varied so as to distinguish the reproduction from the original." (Ed. note: I checked it with the original handkerchief in my centennial quilt and though it copied the original outline, it was very evident that the original contained many more det.ils and fine lines.)

We know of two besides the one in our collection. One is the Flag Quilt in the Shelburne Museum (1) and the other belongs to Mrs. Robert Reed (2) of Harvard, Massachusetts.

The Flag Quilt in the Shelburne Museum is presumed to have been made in 1858 when Minnesota was officially admitted as the 32nd state. The centered commemorative handkerchief was appliqued onto the already completed quilt, and has had the sepia border carefully trimmed off.

Mrs. Reeds quilt also uses the handkerchief as a medallion(3). She inherited her quilt and queried Yankee Magazine in Feb. 1973 as to whether it could have been a kit. About a dozen replies from around the country assured her that others had quilts with the handkerchief but all were different.

The quilt in our collection, also in sepia and brown tones, is a typical medallion quilt with multiple borders of pieced squares in a variety of matching prints. It was purchased in Berkeley in 1973 as a quilt top but had a backing added in 1976 for ease in displaying.

The handkerchief is available from the Arts and Industries Building, Smithsonian Institution. They refer to it as "Centennial Scarf", Washington D.C.

--Joyce Gross

DID YOU KNOW...BIBLIOGRAPHY

Ciba Review, Oct. 1949  
Hobbies, July 1955  
Hobbies, June 1959  
Museum Pamphlet Series #2, Publ. Shelburne Museum, Shelburne, Vt.  
Pieced Work & Applique Quilts at Shelburne Museum, Lilian Baker Carlisle  
Quilter's Newsletter, July 1976 Spinning Wheel, July-Aug. 1973 Spinning Wheel, July-Aug. 1974

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NOTE-ABLES

We heard from Elizabeth Gallagher... "I entered some quilts in the St. Matthew's Church of San Mateo's Needlework Exhibit. I got the blue ribbon on my Hawaiian quilt, and received a white ribbon on a Flower Basket quilt that my mother had pieced in 1927--and I had resurrected out of a chest, washed, ironed and "made the sandwich" and band quilted.

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