

31st ANNUAL PACIFIC NORTHWEST
ARTS AND CRAFTS FAIR

The 31st Annual Pacific Northwest Arts and Crafts Fair was held on July 29,30 31, 1977 at Bellevue, Washington. Local artists displayed jewelry, pottery, paintings, photography and crafts. Included in the exhibit were two trapunto creations. "Mother and Child" by Margaret Hays was priced at \$750 and "Birth" by Cornelia Grondahl was priced at \$475. The Craft Open Jury award of \$100 went to Laura Frank of Seattle, Washington for her "Yellow Rose of Texas" quilt which was priced at \$390. A favorite of viewers was "Grandpa's Ties", a quilt by Cecelia La Framboise of Evans, Washington which had a value of \$400. This was a crazy-patch of old ties done in a circular design. Kathryn Preszler created "Shoo-Fly" with a price of \$400 and Rita Hepy's "Patchwork Quilt" was \$750. Jean Vavril had her "Tiles II" quilt priced at \$475.

The Fair annually attracts over 40,000 visitors. If you are visiting the area, you should visit Gilman Village in Issaquah, Washington. This group of shops was started by four women who saved several old homes from destruction by creating a village of shops out of them. The Country Mouse shop has a lovely selection of quilts and related patchwork items. The work of Carol Lazara of Kirkland, Washington, is featured and her quilts are done in velvet geometric designs in gorgeous earth tones and sell for \$375. Baby quilts in the shop sell for \$10-25 and are lovely. The shop also handles a large selection of patchwork gift wrap.

--Linda Beltz

MUSEUM OF ART MOVE

After the first of September, the Museum of Art at the University of Kansas is moving and changing its name. It will move to the HELEN FORESMAN SPENCER MUSEUM OF ART, University of Kansas, Lawrence, Kansas 66045...phone 913-864-4710. The new Museum will open in January 1978, The Museum houses the Rose Kretsinger quilts.

NOTE-ABLES

Note from Cuesta Benberry...

"Tickled to death when I found Ohio State Fair was going on. They had many quilts but limited display space. So there were all these beauties, folded (as small as possible, and hung on racks.) Bad for photographing them, but, at least I got to see them. It was a very good display.. The Kentucky and Ohio State Fairs have the reputations of being the best for quilt fans in the country. They had a fine group of quilts alright, but that little display space sure takes away from the exhibits. I've seen fair exhibits better organized than that, but, in truth, the whole fair is HUGE ...so much going on, I guess they just couldn't spare the display space. But, I wish they could have."



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THE SUNBONNET QUILT SHOW

This was the first show put on by this small, energetic group of quilters. Jean Street was the chairwoman and it was evident that she spent a lot of time preparing for the exhibit. The Sunbonnet Girl (a design received from Jinny Beyer) was evident on their posters, brochures, and on the darling raffle quilt made by Shirley Brothers.

The quilts were hung full length on frames rented from the Santa Clara Valley Quilt Association and the display had over 100 quilts, most of which had not been shown in the area before. They came from attics, trunks, and all the usual places, and we are reminded that quilt shows give pleasure not only to people viewing but the people who want to share this piece of family.

The highlights of the show were undoubtedly Jinny Beyer's quilts. No matter how many quilts one has seen, one would still gaze in wonderment. The piecing is fantastic but the stitching in the quilting and the amount of quilting is awesome.

The commemorative stamp quilt was unique and as the catalog said, "It is indescribable - must be seen, studied and is still hard to believe what you are seeing." They had a magnifying glass placed so that one could see the pasted-on postage stamps. In a class by itself. (#100 in catalog)

The Aptos Bicentennial Quilt was exceptionally well done with different sized blocks, quite intricately done, all of Historical value. Of particular note was the thatched roof and the treatment of the water.

A nice touch was used in placing occasional pictures of the quiltmakers beside the quilts.

It is a temptation to comment only on the unusual quilts, but one Lone Star, owned by Ruth Benbow of Stockton (#57) was of such calibre that it caught my eye. The colors were good and it was beautifully quilted.

There were always crowds around Charlotte Patera's Butterflies, Mexican Images and particularly My Favorite Things. (#18,19, and 20)

For the sake of photographers and those of us who like to view the quilt as a whole, there was not enough room between the rows of quilts. I guess one has to choose between having so many quilts and having sufficient room to view them properly.

---Joyce Gross

STITCHERY '77

Even if contemporary quilts are not "your thing", don't miss this exhibit. We saw it in the auditorium of the Famous-Barr Department Store auditorium in St. Louis and loved it all. There were 48 items selected from around the country and each had something to offer in a unique way. The technical abilities of the artists were outstanding. My favorites included a beautiful coat made by Elizabeth Gurrier, Hollis, New Hampshire, which was machine quilted and stuffed. It was for sale for \$650, and a truly remarkable piece. Doubts about the place of machine quilting as a prize winner would be laid to rest if you could see this. The meticulous machine quilting enhanced the design. Ms. Gurrier also exhibited Angel Panel which used the same techniques with the same skill. Joan Lintault (Carbondale, Ill.) won the Judge's Choice award for her Reliquary for a Broken Heart. The catalog description was: "Blueprint" (cyanotype) on cotton duck, embroidered, electroplated, crocheted, stitched and stuffed.. another description, "A beautiful box."

It was fun to catch a glimpse of "home" when I spied Peggy Moulton's (Orinda, Ca.) machine-stitched Basket Made of Pantyhose Dryer Lint & Associated Threads, (For sale \$150)

I had seen Karen Bray's (Walnut Creek, Ca.) Memories of 1960 (1) in the PATCH IN TIME 1976 show and was delighted to renew acquaintance. It is a very beautiful, sensitive, twelve block wall hanging of people and animals in her life, done in machine applique, embroidery and hand quilting.

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STITCHERY..con't

The embroidery on the cat makes it look so real you could "pet" him and the rooster with his embroidered feathers is so proud you can almost hear him crow.

I can't help mentioning the beautiful piece of needlelace Untitled by Otto Thieme, Madison, Wisconsin, which won the Belding Lily Award. I stood in front of it for a long time enjoying it.

The National Standards Council of American Embroiderers is to be congratulated for this fine collection of "Today's Needleart." A catalog was available at the store.

---Joyce Gross

(1) Quilter's Newsletter, Sept. '76

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Now is the time a subscription blank is included on the last "inside" page of this issue for your convenience. What a nice Christmas gift for friend... the next issue comes out in December.. just in time for Christmas.

THE FIRST CONTINENTAL QUILTING CONGRESS

Mark your calendar for July 13, 14 and 15 and travel to Washington D.C. for the First Continental Quilting Congress at the Sheraton National Motor Hotel.

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The Congress will feature:

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A style show of patchwork clothing.

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THE QUILTERS
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AMERICAN MUSEUM OF QUILTS
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BOOK REVIEW

In the words of the authors Patricia Cooper and Norma Bradley Buford, "This book is about a group of women who make quilts ...They are our ancestors.. Through them we came to know our grandmothers and mothers and finally to know ourselves"

"The Quilters" is a book of and "by" quilters as it is a narrative book by quilters from Texas and New Mexico, full of "quotables" and color photographs. The book is an oral history of the role quilts have played in the development of this big country..its joys, its trials and tribulations.

We can best typify its contents by lift several quotes as follows:

"I can remember Mama even saved her string and cut it into long, thin strips for some pattern she had in mind like a Log Cabin or Windmill Blades. Then she would cut me a square piece of paper and sew them strings across there in rows."

"Mama showed us how to pick the best cotton for the quilt batting. Then at home we cleaned and carded the cotton, working it till it felt like a soft cloud. When the pieces were carded into about one foot by five inches, we laid these side by side and slightly overlapping on the quilt backing until it was completely covered up. Then we put the pieced top on like a sandwich, and rolled the whole thing up until the quilting bee."

The Quilters, at \$12.95, offers an interesting piece of history as well as some good photography of quilts.

---Faydelle

On May 21, 1977, the Santa Clara Valley Quilt Association opened its quilt museum located at 170 State Street, Los Altos, California.

The museum will hold the Association's permanent collection, exhibit quilts from its membership and other groups throughout the state and country. It will also contain a boutique of handcrafted items and quilt books.

The original display contained eighteen quilts and a Mola display. "Poppy Wreath" by Shirley Thomas , made in 1970, won a blue ribbon at the Santa Clara County Fair the same year. One of the older quilts on display was one dated 1883, a Victorian Crazy Quilt made by Mrs. Stewart. The silk and velvet pieces are mounted on flour sacks with trademarks from Salinas, Stockton, and Oakland. Gail Moore displayed her Family Tree Crazy Quilt , a quilt she collected pieces for, for twenty-five years. Her mother saved ten pound sugar sacks for the backing.

The S.C.V.Q.A. was aided by attorney George Tobin who assisted them in becoming incorporated. The group made a quilt for him after he chose his colors. Members designed blocks, of which there are 56. The group had the almost finished quilt displayed during the opening.

The group plans to keep the gallery/ museum open Tuesday through Saturday from 10 to 4 and Sunday from 1 to 4.

Quilters Journal wishes the group its best during this undertaking.

---Faydelle

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NATIONAL QUILT ASSOC. SHOW

The Georgetown Visitation Preparatory School Gym was site of the eighth annual N.Q.A. show from June 16 to 21. There were 260 entries in the show, of which, there were 180 quilts. My first impression was overwhelming...there are so many quilts, how can I absorb the visual impact? Most were suspended from overhead rigging, fully open, easy to view. A well prepared catalog aided inspection. Visitors were asked to cast their vote for a choice" and I found myself constantly changing my mind about my favorite.

Some of the most appealing were: Bernice Enyeart's "Triangles", due to her use of fabrics and colors coupled with excellent quilting. The border was double, the outside white with red print, the inside the same only reversed. The longer you look at the triangles the more they join and re-join to form different internal geometric designs.

Marian Brockschmidt had an "ABC" quilt with pictures mainly from coloring books. Embroidery, applique, and reverse applique techniques were used. Some blocks have as many as three pictures for each alphabet letter.

Wyn Nye's Flower Garden used dime sized hexagons to make up a quilt for her granddaughter only 26" x 44". The number of hexagons listed differed.. one stated 2700, another 6600..I didn't count but there were a lot. Lynn Harris' "The Mouse Quilt" was the most disarming in the show. It is sash. ed in blue with wide white border and narrow blue border outside. My favorite block has a lady mouse quilting and a gentleman mouse taking her picture. Paul McDade's "Daddy Hex", hand applique quilt was from a Stearns & Foster pattern. Lucy Catherine Bowie's "Solomon's Puzzle" was in purple and white and accompanied by papers explaining the symbolism used.. The quilting was marvelous. Margaret Vipperman showed her "Dahlia" quilt, quilted by Amish women. "Stars of America" by Marjorie Elrod was a fun study in red, white and blue. Each block has a celebrity signature.. Bess Truman, Jimmy Doolittle, Walter Cronkite, Kate Smith, etc. appear.

Bernice Enyeart achieved a contemporary effect with her "Round the World" version of the Path" pattern. As usual with her quilts, the workmanship is excellent.

Virginia Gillespie presented her "T Quilt" in red and white and her "Snowball" using white and various colors of prints and solids, very effective. A very unusual "Bicentennial Bride's Quilt" was made by Teresa Barkley for Trisha Coleman. It is an original design sampler, with blocks of all kinds, including some making imaginative use of printed fabrics. It is done in the quilt-as-you-go method.

Nancy Mooney's "Flying Swallows" had turquoise alternate blocks and a brown border. The print and both solids are all used in the blocks. A bird and a wreath are quilted in the alternate blocks.

Lois Ham's Greenburg's Wedding made nice use of fabric, incorporating muslin, gold, and a print of gold/maroon/tiny rust flowers on a soft white background.

Marvelous embroidery was the highlight of the "State Flower" quilt by Mrs. II. S. Nelson. It is double size with the embroidery done on a white background and the quilt set with green.

The above quilts impressed me the most. There were many others. In any quilt show there are certain quilts that simply don't make their appeal felt (for a variety of reasons) and this is a perfectly valid personal reaction; BUT, there are also certain quilts that make any objective viewer with an interest in good workmanship wince: the two color applique striking from a distance, but so sloppily done you wonder if it will stay in place for long an applique that loses its planned effect being too puffy after quilting... more than one quilt that tries to convey too much through use of symbolism of one kind or another.. etc. The show featured a special display, The Maxine Teele Memorial Exhibit. Sixteen of her items were shown that must rank with the best work in the show itself. My favorite was the "September Song" with appliqued falling leaves. The exhibit was mounted to recognize her early understanding of the importance of quilts and their' history.

---Patricia J. Morris
Glassboro, New Jersey