LECTURE SERIES...

FEBRUARY 1 - THURSDAY EVENING MEETING-7:00PM
Jackie Robinson of Durango, Colorado at the Maplewood Community Center (MCC) in the Theater, 2100 White Bear Avenue, Maplewood (see map)

Many of us remember seeing or hearing Jackie in Minnesota on previous occasions. Well, she is back with some fabulous new material. From her new book, QUILTS IN THE TRADITION OF FRANK LLOYD WRIGHT, we will be learning about America's most influential architect, who during the first part of this century, set the pace for America's architectural design. Wright not only designed the buildings, but created the furnishings, chose the colors, detailed interiors, designed windows, and even styled clothes for the lady of the house to wear in “his” house. We will explore the nature of the person within this genius, and look at the designs, he created and how they can be applied to quilt making. Jackie has worked with the Frank Lloyd Wright Foundation to develop his designs in fabric. This lecture is full of technique; bring a paper and pencil to take notes.

FEBRUARY 2 - FRIDAY DAYTIME MEETING-9:30AM
Jackie Robinson of Durango, Colorado at the Maplewood Community Center in the Theater, 2100 White Bear Avenue, Maplewood (see map)

For Friday's meeting, Jackie will be presenting her lecture/demonstration PERFECT PIECED PERENNIAL PATCHWORK with PRECISION. In her book PERENNIAL PATCHWORK, there are eight different quilts featuring eight blocks and eight sets. This discussion explores the speedy construction techniques of these quilts. This lecture is designed to share construction techniques with us. It is suggested that bringing paper and pencil would be helpful.

THE MAPLEWOOD COMMUNITY CENTER MAP IS ON PAGE 10.

SHHH!
(Ima told me: Keep your fingers crossed for Audrey!) Remember? Well, Audrey reveals all in her column on page 3!

★ PRESIDENT NOTES
SEE PAGE 3.

★ MEET BOARD MEMBER AND “QUILTING GROUP”
SEE PAGE 4.

★ OUR MEMBERS SHARE...
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★ OUR MEMBERS SHARE...
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★ MAGICAL MYSTERY TOUR
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★ BOARD POSITION OPEN & VOLUNTEERS NEEDED
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★ VIDEO LIBRARY LIST
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★ MAP-FEB. MEETINGS
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★ INSTRUCTORS/STUDENTS
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★ BULLETIN BOARD/PIN
SEE PAGE 12.

clip & post on frig...

I would love a quilting gift for Valentine’s Day!
Wednesday, February 14, 1996

NEWS HEADLINES...

OOPS—WE GOOFED! I swear that we proofread the registration brochure at least fifteen times before it went to print, but it took the watchful eyes of Joanne Holzknecht to point out one of our errors. Lecture #408—“Nancy on Nancy” will be given by Nancy Halpenn and not Nancy Pearson. Either way, you will hear from a Nancy but we wanted to make sure that you knew which Nancy it would be. Thank you, Joanne, for pointing this out to us.

Another correction is the location for workshop #317—“Gathered Flowers” by Mimi Dietrich. This workshop will be held at the Holiday Inn Downtown. The rest of Mimi’s workshops will be held at the Radisson but those classrooms were

Continues on page 7.
CALENDAR OF EVENTS

JANUARY
Jan. 22 Board Meeting
Machinist Hall, 6:45 PM

FEBRUARY
Feb. 1 Evening Meeting
Machinist Hall, 7:00 PM
Feb. 2 Day Meeting
Machinist Hall, 9:30 AM
Feb. 26 Board Meeting
Machinist Hall, 6:45 PM

MARCH
March 7 Evening Meeting
Machinist Hall, 7:00 PM
March 8 Day Meeting
Machinist Hall, 9:30 AM
March 25 Board Meeting
Machinist Hall, 6:45 PM

General meetings are free for members.
There is a $2.00 charge for non-members.

LECTURE SERIES:
Members $1.00, Non-members $3.00

EDITOR'S NOTE...
NEWSLETTER DEADLINE...
All Articles, Advertising, News, etc.,
are due the 1st of the month prior
to publication.
(Example: March 1996 issue—
deadline is February 1, 1996.)

Remember that armchair "speal"
I shared with you last time (check
it out on page 2 - Jan. issue)?
I received some great letters, and even
photos (I'll send those back to you, too!)
You can do it too! Right from that arm
chair! (I haven't found out if these mem-
ers left their chairs to get this in the
mail, so be sure to tell me that part in
the note you send! We don't have room for
each month but they will be in the
MQ News in the following months.
Come on you can do it! I'm even going
to send one in next month! If there's
room, well... we'll see!
Joan...

MINNESOTA QUILTERS NEWS...
is the monthly newsletter of the
Minnesota Quilters, Inc., a non-profit
organization formed to find and unite
quilts and quilt enthusiasts throughout
the state of Minnesota and elsewhere; and
dedicated to enhancing the knowledge
and enjoyment of quilting.

Membership Dues are $20.00 per year
(U.S. funds only) and includes the follow-
ing: monthly meetings tailored to suit the
needs of beginners, advanced and profes-
sional quilters; the newsletter and work-
shop opportunities. Minnesota Quilters
pins are available for sale.

New Membership/Renewals should be
sent to Jane Shattuck, 1526 Sheldon St.,
St. Paul, MN 55108. Watch for the expira-
tion notice on your label. It will say:
Membership Expired-Please Renew or
Membership Expired-Please Renew Now.
The number on the label indicates the
month and year of expiration. Example:
0196 means that the membership ends
January 1996. Send changes of address
and phone number to: Jan Puckett, Box
252, St. Bonifacius, MN 55375.

Advertising Rates: Business card size ad
is $10 per month. Classified ad is $4 for 3
lines. If ads must be composed by editor,
there will be an additional $10 charge.
Make checks payable to Minnesota
Quilters, Inc. PLEASE NOTE: No ads
will be included in the newsletter unless
they are accompanied by full payment
with the order.

Deadline for Ads: All ads for the coming
months must be received by the newsletter
editor, Joan Fleischhacker, 908 Lewis
Ave. S.W., Hutchinson, Minnesota
55350; by the first of the preceding
month (i.e. ads to be placed in the Mar.
issue must be received by Feb. 1st.).

- LIBRARIAN: Peggy Hall, 708 - 27th Ave
S., Apt. #304, Mpls., MN 55454.
(612) 335-6430
- LECTURE SERIES: Margaret Biwersi,
2938 Mary St. N., Maplewood, MN 55109,
(612) 779-6498.
NOTES FROM THE PRESIDENT

On November 21, 1995, I was notified that I was a finalist in the “Quiltmaker Celebration Contest”. Pretty exciting news since this the first magazine contest I have ever entered. I needed to send my quilt and a photo of myself to Leman Publications. I was also invited to an opening reception in Denver on December 15, 1995. I'm always ready for a fun adventure, and the airline ticket was dirt cheap, so off I went on the 15th for 24 hours. The airport was an experience all by itself. When I arrived at Leman Publications, pattern editor, Teri Coffman drove me into the mountains for a spectacular scenery view and then to the Rocky Mountain Quilt Museum in Golden. I've never been to a museum where you sit still while the quilts are shown and described to you. We then returned to Leman Publications where I had a private tour. I'm sure I was drooling as we walked through the fabric warehouse. There is a sewing room, a library, a photography studio, and every single employees' cubicle or office is filled with quilts, quilt blocks, sketches, and anything to do with quilting that you can imagine. Eventually we walk by Jeannie Spears desk and I had a nice chat with her.

All of the “Celebration” finalist’s quilts were finally hung in the gallery and ready for the reception. I was most amazed at how other contestants had interpreted the rules. If you’ve never entered a judged competition, I would encourage you to go for it, maybe in June at the MQ show? You just never know what will happen because human emotions and preferences are involved in the judging process. Just as Helen Kelley said in her article last month, in one contest you can be rejected and yet the same quilt in another contest could go right to the top!

Editor, Karen O'Dowd offered to drive me back to my hotel and I ended up getting a tour of downtown Denver on the way. Seeing how the capitol was lit up with orange, red, blue, yellow, and green lights plastered all over the whole building was almost worth the whole trip. By now you’re probably wondering why I was treated like royalty. Out of 37 finalists, I was the only one to attend the reception so I guess they were just excited that someone came. There were two other finalists from Minnesota: Penelope Trudeau from New Hope, and Michal Mussell, from Plainview. Michal will be drowning in all the fabric she won! My quilt won a Judge’s Choice Award from Bonnie Leman. All of the finalist’s quilts will be published in the Quiltmaker issues 50-55 beginning with the June/July issue.

MQ President
Audrey Mead

CROWNING GLORY PROJECT...

We continue with this project and need more help in 1996. Special thanks to St. Cloud Sewing Center for loaning machines for Sewathons and to The Country Peddler & Wayzata Quilting Emporium for fabrics; sew-in’s at: And Sew On, in Stillwater; and Gruber’s in Genola and Fabrics Plus in Marshall.

Also thanks to, Lutheran churches, quilting clubs, VFW, Maple Grove Quilters, Montevideo Flying Geese Quilters, and Dawson Muslin Maidens supplying hats for Christmas.

We have finished 4,000 hats! Sewathons are scheduled for January, February & March. Little Brothers on Lake Street will be holding sew-ins every week. Wright-Hennipen Electric will host in February. Libraries in St. Paul & Mpls with also host sew-in’s. Please check the bulletin board at the meetings and newsletter for times and locations. Please join us, it is fun, sharing & caring. Call Mary at 612-479-2127 for times and locations.

As we start a New Year – we need many volunteers who will make a few hats. We also need soft colored knits and neutral cottons to blend with the fabric’s we have; also a volunteer is needed to write letters and make calls a few hours a week, tops!

Volunteer-Mary Hess, Crowning Glory Project Manager

Sue's Vintage Linens & Fabrics
now in two Antique Mall locations
1815 Selby Ave. St.
Paul and 301 W. 7th St
also in St, Paul (open)
Feb 1st
Sue Loomer-699-5327
800-951-5327
feedsacks, tops, blocks

Aunt Annie’s Quilts & Silks
Furnishing Cotton Fabrics
Quilting Classes
Books & Supplies
Quilter Painted Fabrics
Aunt's Silk Selection
Mon-Thur 9-6
Fridays 6:00
Sat 9-4
Closed
109 Arvon Ave S
PO Box 969
Arvon, MN 56309
(612) 756-1061
MEET ANOTHER MQ BOARD MEMBER...
~ SHIRLEY KIRSCH ~

I've been a Minnesota Quilter longer than dust. I'm number 37, so I've been around a long time. My love of quilting started in 1976, in California, while recovering from surgery. My son's next door neighbor said to come to a quilting class with her. I told her I didn't even sew on buttons! I went to the class with her and that started this story! I had never learned to knit, crochet or sew, and I still do not do buttons!

Moving back to Duluth and not finding a quilting group encouraged me to buy books and learn on my own. I even graduated to teaching! From that neighbor's words of encouragement to my busy quilting world today, has added up to 20 years.

In 1981 I started a group called, North Country Quilters, meeting monthly. About the same time some close friends decided to come to my house every Wednesday to quilt and have lunch. Things keep adding up!

I don't have to look very hard for a place for all my quilts. I make one for each of my 11 children and my 20 grandchildren. (If they smoke, no quilt-ah...well, maybe a tied one.)

I do a fair amount of traveling to visit some of the children. California, Oregon, Boston, Chicago, St. Paul & Mpls. area, have all been blessed by my family!

Oh by the way...

Duluth, Minnesota; you know that other beautiful place in MN...is hosting the MQ show in 1997. Be sure to get ready for the Rochester show this June 1996, but save the space on your 1997 calendar for us! Be sure to come!!!

LIBRARY LINES

Minnesota Quilter's Inc.

Check the MQ library for titles by teachers at the Rochester show.

That Patchwork Place new titles are:

Celebrate! with Little Quilts by Alice Berg, Mary Ellen Von Holt, and Sylvia Johnson.

Watercolor Impressions

Great Expectations, by Karen Bresnahan

Quilts from the Smithsonian, by Mimi Dietrich

Be sure to ask the library staff to help you find what you want and need. Volunteer if you can. The morning meeting especially needs help.

Three books and four magazines may be checked out until the next meeting at Machinists' Hall. They cannot be renewed. If you are unable to return them at the next meeting, please mail them Fourth Class Book Rate to Minnesota Quilters, 1399 Eustis Street, St. Paul, MN 55108. Fines for overdue material is $1.00 per item per month. Please return items promptly.

This is your library. If there is a book you want, please call me.

Please call Peggy Hall, MQ Librarian at 612-338-4360.

A machine is waiting for your call.
MINNESOTA QUILTERS SHARE WITH US...

• I’ve made the “block of the month” for the last 3 years. I make 2 & keep one! Holiday excitement this year...I gave 11 quilts to my family! The youngest at age 3 mo. won’t be able to appreciate it quite yet though. I belong to the “Brained Pine Tree Patchworker”. Our group will have a show in June, the weekend before the Rochester show. Be sure to watch for the dates in Bulletin Board Ravelings.

Mary Isle

• I’ve been a MQ member for 10+ years. I’m a winter Texan now and also a member of the Rio Grande Valley Quilt Guild. This year I was co-chair of our show. I saw the message in the Jan. MQ News and included the following article:

QUILT SHOW REGISTRATION SET FOR JAN. 6 IN WESLACO...
WESLACO... “Quilt show chairpersons Carol Flasch and Rosemary Krebs promise the 1996 Quilt show “Roses on the Rio Grande,” to be the highlight of the season for anyone who appreciates needlework. Besides the show there will be lots of places to browse and to shop for quilt related items and supplies and to watch ongoing demonstrations of new & old techniques in quilt-making...” Mrs. Carol Flasch. (Carol sent this postcard/photo.) ROSE SAMPLER.

DESIGNED BY PARTICIA COX. THIS QUILT WAS HAND APPLIQUED, AND QUILTED BY THE RIO GRANDE VALLEY QUILT GUILD FOR THEIR 14TH ANNUAL QUILT SHOW, FEB. 2-4, 1996, AT PHARR INT'L CONVENTION CENTER, PHARR, TX.

Block of the Month

JUDI SMITH won 67 Blocks of the December Block of the month, Taking sides.
GINGER MORACZEWSKI won 37 blocks for Jan Block of the month, Ohio Star.

CONGRATULATIONS TO THE WINNERS!
A special thank you to JOANNE HOLZKNECHT, Brooklyn Center, for her time & talent in organizing this

Some who senses when to talk and when to listen, who knows it is okay to need as well as to be needed. A friend is someone who feels connected to you always. Maybe this is why our quilting guilds are so successful. The love of quilts and quilting brings us together, and the rest develops naturally.

“From the Heart”

Mary Lou Lembeck®
The English brought the Valentine custom to America. The word Valentine was in reference to St. Valentine. One of the earliest references was found in a diary dated February 16th, 1667. However, the heart design dates back at least 20,000 years. By the 12th century the heart became associated with romantic love. By the 14th century, it became a religious symbol. The heart has become a universal symbol, of love, courage, friendship, hospitality, loyalty and fidelity. It is used in embroidery, pen and watercolor designs, and love letters. Today, many years later, is it any wonder that we, as quilters, see the heart used in so many of the quilts. It is one of my favorite symbols, and when things go wrong in my designs, or if I hit a quilter's block and just can't get moving, I put in hearts. It has worked every time.

Wouldn't it be wonderful if we could spread the warmth of peace and friendship with a “giant” heart covered quilt over the entire world? I think it is really what the world needs now. We have started in a small way to do this with the quilts we make for needy, abused and sick children. Next month is National Quilt Day... and maybe hearts would be a good choice of design to put on some of these quilts. Remember, to put a label on the back of the quilt, heart shaped of course! And, add a few loving words such as, “Sleep my child and Peace attend thee, all through the night. Stitched with love.”

There isn’t a one of us who can get along without friends. We need them, treasure them, call on them, laugh with them, share with them, talk with them, go places with them, and even cry with them. But, remember, the biggest part of HAVING a friend, is BEING a friend.

A friend is someone who makes time to get together even when there is no time, who puts seeing you ahead of being seen.

Happy Stitching!!!

Sincerely,
Mary Lou Lembeck

SINCE THE WEATHER IS SO COLD HERE IN MINNESOTA, IT'S A GREAT TIME TO GET THAT QUILT PROJECT FINISHED FOR THE 1996 ROCHESTER SHOW!!!

The Cotton Patch fabric & quilting supplies
Cathy Torrey, LeAnn Werner, Jeralene Staska

110 W. Broadway
Owatonna, MN 55960
507-451-5979

DUFFY’S QUILTS
MACHINE QUILTING SERVICE
IN STOCK QUILTS AND CUSTOM QUILTING
338 New Brighton Road
New Brighton, Minnesota 55112
(612) 633-5102 (612) 331-5088

1-800-SEW-MORE (739-8873)
BLOCK OF THE MONTH -"CROWN OF THORNS"
FEBRUARY 1996 – 10” Block (10-1/2” unfinished)
submitted by Joanne Holzknecht,
Brooklyn Center, MN
Drawing for this block will be held at the
February 1996 daytime meeting. Drawing for
the “ANVIL OR WORLD’S FAIR” block
(March 1996 issue) will be held at the
February daytime meeting.
• Add seam allowance to templates.
• Occasionally, printing distorts pattern pieces
• Please check for accuracy before marking!
• Print Name/Address-Attach to backside of block
• To participate, make one or more blocks.
Your name will be entered in the monthly
drawing.
• You need not be present to win.
• If you are unable to attend the meeting,
please mail blocks before meeting date to:

SPRING MAGICAL MYSTERY TOUR
FEBRUARY 23 & 24, 1996
Join all the fun on this two day quilt adventure!
$139 DOUBLE OCCUPANCY
$189 SINGLE OCCUPANCY
CALL JENNI KRONOWSKI
612-891-5900

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WE CARRY ALL THE NEWEST FABRICS - DEBBIE
MUMM, CUTE AS A BUTTON, THIMBLEBERRIES, DAN
RIVER, MARGARITAVILLE, MISSION VALLEY, DENARTTEX,
P&B, FABRI-QUILT, AND MORE!

A MQ MEMBER TELLS US SOMETHING NEW!

TIPS AND
TECHNOLOGIES

Continuos Bias Binding
Most instructions for continuous bias binding call for sewing a parallelogram to
form a tube, off setting the spaced lines for cutting. Then, instructions say, “cut continuously”. This become tedious
when preparing binding for large quilts. Recently I observed
an easy variation for the cutting: Use serger machine.
Remove the thread. Place fabric in machine at starting point
for cutting. Set as for normal sewing. Cutting blade will cut
binding uniformly and speedily.

P.S. Almost makes me think I should buy a serger!
M.M. Jones

1996 SISTERS AND QUILTS—CONNECTING THREADS
SMALL QUILT AUCTION
It’s never too early to begin a small quilt for the Small Quilt Auction for
the 1996 Quilt Show. Please consider the possibilities of supporting your MQ
membership by making a small quilt for the auction. The money raised from
the silent auction helps MQ support public broadcasting of quilt programs and
education throughout Minnesota. Small quilts are really fun to make and fun
to look at and, of course, fun to bid on at the quilt show.

All quilts should be smaller than 36” x 36” and should be labeled on the
back with your name and the title pattern name. In keeping with the theme of
the 1996 show “Sisters and Quilts—Connecting Threads”, you may want to
choose a design for your quilt around this theme.

We will again be offering a chance to win an “early entry” prize beginning
at the March MQ monthly meetings. A drawing will be held at each MQ
meeting (evening and day) during the months of March, April and May for
those people who turn in their small quilt donation at the meeting.
So, start creating.....your time and talents will be greatly appreciated.
Thanks, Barb Boyd - (612) 454-8957 & Janet Schuetze - (612) 452-2739
Greetings! Hopefully, by now, you have your registration form all filled out and ready to go in the mail February 1st. As I write this, we have just finished Christmas and the registration brochures are in the mail. Ann and I are already getting calls and are very happy to answer any questions. Fair warning, though, if you should get our husbands on the line and leave a message with them, do not be surprised if you do not get a call back. I think they are tired of all of this “quilting stuff”. Ann and I, on the other hand, are just starting to gear up and are getting very excited about the show.

Ima Quilter and Ida Bettergitit have one more sister that they wanted us to meet. We all got together over Christmas and met Wilma Moneylast. Wilma had a very hard time narrowing down the choices of classes that she wants to take. She also registered for the Fashion Show and can’t wait to see all of the lovely garments that our quilters have made. Wilma plans on attending the Banquet and, of course, is buying plenty of raffle tickets and is saving some money for a number of trips through the Merchant Mall. She plans on coming for the whole three days!

We hope you will plan on digging out those old favorite quilts of yours in the next couple of months and bring them to the show to be appraised. You will probably be pleasantly surprised to find out the actual monetary value of your quilts. I know that Ann was when she had a quilt appraised at the 1995 show.

If you really don’t have enough to keep you busy, let me offer a few suggestions. We need small quilts for the small quilt auction and Jeannette Root would love to have you write to her asking for more raffle tickets to sell. Judy Rutz and Janet Bruce have had a wonderful response to their request for Sister’s Choice blocks for door prizes and has received six blocks already in December.

We hope that the arrival of your registration brochures has gotten you just as excited about the 1996 show as we are. Please feel free to call or write us or stop us at the MQ monthly meetings with any questions that you have. We want to make your trip to Rochester a memorable one. Until next month, happy quilting!

Lynn Wytaske, Co-Chair

SLIDE PRESENTATION
1996 “SISTERS AND QUILTS—CONNECTING THREADS”
...will be available to your local quilt guild beginning February 1, 1996. All interested guilds, please mail requests to:

Lynn Wytaske, RR 1, Box 25, Pine Island, MN 55963

You may reserve the slides for a 4 day period. We will process requests on a first-come, first-serve basis. Please indicate a first and second choice for delivery dates. We will ship the slides to you by insured, 1st class postage. The borrower is responsible to return the slides by insured, 1st class postage.

OOPS continued from Page 1.

not available to us on Saturday.

At the Thursday evening January MQ meeting, there were many sufferers from SM. Which class requires a sewing machine and which doesn’t. We did not get the supply lists from the teachers in time to put this information in the brochure. The following workshops are the ones that we now know require a sewing machine:

102, 104, 107, 120, 125, 126, 128, 137, 205, 207, 208, 214, 216, 217, 231, 301, 306, 307, 310, 312, 314, and 315. We hope that this information will make it a little easier for you to choose your workshop. Just a reminder, we will not be able to supply sewing machines so you will have to bring your own (a luggage cart comes in handy for moving all of your equipment from place to place).

Our sincere apologies for the errors and a big thank you to our Show Committee members who were brave enough to participate in our skit at both of the January MQ meetings. Also, a big thank you to all of you members that attended. We hope that we were able to answer some of your questions and that you are excited to attend the show.

VOLUNTEER OPPORTUNITIES:
BOARD POSITION OPEN IMMEDIATELY

The board is looking for an individual or co-chairs to fill the Public Relations position. Being on the board is a great way to meet a lot of quilters, make new friends, have fun, and make a difference in the quilting world.

Duties include:
• Sending notices of monthly meetings to fabric and quilt shops
• Handle the MQ phone line (recently streamlined with voice mail & 4 mailboxes)
• Attend board meetings and MQ monthly meetings
• Collect Annual Reports from Board members and have printed.

Contact Audrey Mead, President; or speak to any current board member to ask questions or to volunteer for the position.

SPACE NEEDS-STUDY COMMITTEE, Contact Barb Pastman. MQ is outgrowing our present facilities. This committee will determine the space and facility needs of MQ. We will investigate possibly working with the Textile Center.

VIDEO COMMITTEE - One person or several are needed to determine the cost of starting a video library check-out at the MQ meetings & how to run it.

EVENTS COORDINATOR - Chairperson or Co-chairs needed to coordinate MQ events and enlist volunteers for such projects as the State Fair, the recent Mall of America charity quilt project, possibly retreats. This could be a two year position with one of the years being an elect to learn the ropes. Your suggestions about this position are welcome.
MQ VIDEO LIBRARY

One hundred one tapes are available at the present time. The library is operated by mail only. The procedure for borrowing from the Video Library is: the member sends in a request for a tape along with a deposit check in the amount of $30.00 ($132.00 for Tape #116) payable to Minnesota Quilters. The librarian will send the tape as soon as it becomes available. MQ will pay the postage one way and the member will be responsible for the return postage. You may reserve a tape for use at a later date, which is useful for those who wish to use a tape for a program.

The normal checkout time will be ten days from the date of receipt. When the tape is returned within the ten day limit, in good condition, the member's check will be returned. If the tape is damaged or lost by the member, the check will be forwarded to the MQ treasurer for deposit.

If the reservation is local and the mail is not used to deliver the tape, it is up to the member to pick up and deliver the tape at the convenience of the librarian. Tapes will NOT be checked out at meetings like the library books are.

The Video Library address: Linda Wines, 6632 Quantico Lane North, Maple Grove, MN 55311.

VIDEO TITLES AVAILABLE:

101 Quick Machine Piecing Techniques. HB Enterprises. 1 hr.
103 Step by Step to a Sampler Quilt. HB Enterprises. 1:45.
104 Fast Log Cabin. HB Enterprises. 1 hr.
105 ABC's of Quiltmaking: Applique. Quilts. HB Ent. 2 hr.
106 Stained Glass Quilting. HB Enterprises. 1 hr.
107 Fast Lone Star. HB Enterprises. 1 hr.
108 Palettes for Patchwork. Janey Beyer. 1 hr.
110 Reversible Quilts. Kaye Wood. 55 min.
111 Basic Log Cabin. Kaye Wood. 55 min.
112 Mastering Patchwork. Janey Beyer. 2 hrs.
113 Quick Strip Quilting: Double Wedding Ring. Shar Jorgenson. 1 hr.
114 Lap Quilting. Georgia Bonesteel. 1 hr.
115 Quilting with Erica Wilson. 51 min.
116 Quilts in Women's Lives. Pat Ferraro. 28 min.
117 Quiltmaking Basics I & II: Beginning hand piecing and quilting. Lois Caldwell. 2 hrs.
118 Quiltmaking Basics III & IV: Log cabin, stump quilting, and applique. Lois Caldwell. 2 hrs.
119 Pineapple Made Simple. Mary Ellen Hopkins. 1 hr.
120 Quilting with Marston and Cunningham, V. 1: Basic piecing and applique. 55 min.
121 Quilting with Marston and Cunningham, V. 2: Sets and Borders. 1 hr.
122 Basic Applique Technique. Pat Cox. 1 hr.
123 Strip piecing the Double Wedding Ring. Betty Boyink. 1 hr.
124 Shortcuts to America's Best-Loved Quilts. Nancy Martin. 1 hr.
125 Quick Strip Quilting: Dresden Plate, Endless Chain, Tumbler and Grandmother's Flower Garden. Shar Jorgenson. 55 min.
126 Self Portrait: A Walking Tour of Gwen Marston's Small Quilts. 30 min.
127 1990 AQ5 Show. 1 hr.
128 Quilting with Marston and Cunningham, V. 4: Basting and Quilting in a Frame. 1 hr.
129 Quilting with Marston and Cunningham, V. 5: Caring For and Displaying Quilts. 1 hr.
130 Heart and Hands. Ferraro Films. 65 min.
131 Log Cabin Diamonds. Kaye Wood. 55 min.
132 Starmaker Quilt Designs. Kaye Wood. 50 min.
133 Template Applique. J. Cooke, R. Benker-Ritchey. 31 min.
135 Quick Piecing the Diamond Starburst. Betty Boyink. 1 hr.
136 The Hawaiian Quilt. Hawaiian Craftsmen. 56 min.
137 Color Confidence. Janey Beyer. 40 min.
138 1991 AQ5 Quilt Show. 1 hr.
139 Designer Sweatsuits. Mary Mulari. 90 min.
140 Quilt Care in the Home. Austin Area Quilters Guild. 30 min.
141 Quilting with Marston and Cunningham, V. 3: Making and Marking Quilting Designs. 1 hr.
142 1991 International Quilt Festival (Houston). 1 hr.
143 Crazy Quilting with Merry Nader, V. 1: Getting started and seamline embroidery. 1:40.
144 Crazy Quilting with Merry Nader, V. 2: Embellishments. 2:15.
145 Intro. to Fast Patch. Anita Hallock. 1 hr.
147 1992 AQ5 Quilt Show and Contest. 1 hr.
149 QFTH. Prog. 4-6 (Star Flower, Clover Over All, Patchwork Pines). 1:25.
150 QFTH. Prog. 7-9 (Flying Geese, Inner City, Chinese Checkers). 1:25.
151 QFTH. Prog. 10-13 (Crazy Quilt, Bow Tie, Kaleidoscope, Drunkard's Path). 1:54.
152 Tulip Quilt. Eleanor Burns. 55 min.
153 How to Become a Rotary Whiz. Marnie Allard. 58 min.
154 1993 AQ5 Quilt Show and Contest. 1 hr.
155 Quilting Options. Sewing with Nancy. 1 hr.
156 Lover's Knot Quilt. Eleanor Burns. 60 min.
157 Scrap Quilt. Eleanor Burns. 52 min.
158 Trip Around the World. Eleanor Burns. 38 min.
159 Flying Geese Quilt. Eleanor Burns. 28 min.
160 Machine Quilting. Judith Dahlen. 30 min.
161-172 At Home With Georgia. Georgia Bonesteel. 30 min. each. 12 parts.
173 1993 Missouri Quilt Show.
174-186 The Great American Quilt. Penny McMorris. 30 min. each. 13 parts.
187-188 Hawaiian Quilting: How-To Lessons, Elizabeth Akana. 187: 91 min. 188: 54 min.
189 Liberated House Block. Gwen Marston. 30 min.
190 Liberated Log Cabin Block. Gwen Marston. 30 min.
195 1994 AQ5 Show and Contest. 1 hr.
196 Welcome to My Garden (Hawaiian Quilting). Sonja Obersker. 38 min.
197 Quilting Stars: Mary Hickey. Quilters Quest Prod. 1 hr.
198 Best Tips and Techniques for Quick Country Quilting. Debbie Mumm. 50 min.
199 The Basics: Introduction to Quilting. 101, Sharon Hultgren. 43 min.
200 Beyond the Basics. Sharon Hultgren. 1:08.
201 1995 AQ5 Show and Contest. 1 hr.
THE TRADITIONAL QUILTS - ART QUILTS

by Patricia Cox®

Today's quilting is tomorrow's traditional quilting; today's art quilting is tomorrow's - "yesterday's art quilting".

Traditional quilting displays many of the same characteristics as art quilts, unusual batting from necessity, such as corn husks or paper, compared with unusual (non-traditional) materials used in art quilts such as paper or mylar. Old-time quilters, who had never heard of "series" quilts, so beloved of dedicated art quilters, did work in series themselves, often multiples of one or several designs. Fabric manipulation such as dyeing, painting, silk-screening or batik by art quilters is equivalent to the pioneer woman who dyed her own cloth from necessity and decorated plain cloth with simple stitches.

Even today, quilts are frequently photographed as pictures, and of course, at quilt shows they are hung, the same verb is used for paintings. In this way, more quilts can be viewed, compared to seeing them in their traditional context, covering a bed. In a very learned article in the catalog for a show on Long Island, many words and several pages were used to convey the message that quilts were no longer solely used on beds, but were now being hung on walls and treated as "ART" objects.

In other eras, quilts were also treated as "Art" objects. The Crazy quilt is an example. This was not a functional piece of needlework. It was meant to be displayed, on sofas, tables, pianos, etc., and was made of impractical fabrics. It was the art quilt of that period.

This was also true of the Baltimore Album quilt. These were often presentations of friendship quilts to show appreciation and were taken care of. They were not usually made for daily use.

It is intriguing to speculate that our overall appreciation of quilts (ancient or modern), both as domestic textiles and art, became more widespread following the art world's "discovery" of Amish quilts. There was amazement that "ordinary" folk could have produced a textile form which so closely resembled the large scale color exercises which were being worked in "series" by "serious" artists. By taking note of quilts in this way and discussing them in the language of art and design, quilts were ennobled and elevated to a "worthy" position, they became part of an academic and art heritage, not merely folk art.

Pre-1940 Amish quilts are held in high regard as art quilts, and yet they were simple designs often done in series with minimal changes from one to another. An Amish quilter may have several Diamond-In-A-Square quilts, perhaps not closely consecutive, but nonetheless each one could be viewed as developing from the first, small changes of proportion here, a change of fabric depending on what was at hand, or a change of quilting patterns, and so forth. Why are they more valid than a series of Lone Stars, Dresden Plats, Log Cabins, etc.; Joseph Albers used the Log Cabin block in very simplistic terms, merely going from yellow, to red, to black.

Monet painted 100 views of a bridge across the Thames. The variations in Monet's serial painting were minimal. Why is this so different from 100 Lone Stars?

Is not the artist's work in series what many quilters have always done? Making multiple Double Wedding Rings with variation of color and fabric is really not any different than the art quilter's use of the same design with variations of color.

The art quilters are for the most part graphic designers. They do not want the complexity of mixing prints to create their line designs. The maker of a good scrap quilt can be more of an artist, because she is working with multiple variables which must be coordinated to give a clear concept of the pattern. The many tiny-pieced quilts of the late 1800's remind me of Jackson Pollock's style.

The quilt artist's work too often seems similar to exercises for design class 101. They have used the reverse mirror image and rotation techniques, but often there is no visual impact, which soars over the structural techniques. They are formula quilts. Often they are lacking in passion. Nor do art quilters, for the most part, use quilting as an integral part of the design. This all-important aspect of a quilt is merely a technique to hold the fabric together, not as an expensive design element.

Whole cloth quilts could be compared to sculpture. They are designs used to create a cohesive whole without the distraction of color. Three-dimensional techniques must be employed to raise the level of visual impact in their style, just as in sculpture. Many traditional quilts use one of these sculptural effects as well as color.

All of this leads me to:

Why is there the need to separate quilts into art piece and traditional? What makes an art quilt more important or special than a so-called traditional one? They are both using the same elements, geometric shapes, color, designs, stitching. Why, because the quilt artists seem better able to publicize themselves and their work, are they perceived to be better than our traditional ones? Many art quilts often are not as well-made because the artist may not have worked in fabric before, and has not learned the techniques well enough to produce work that will survive. A Quilt National catalog indicated that their applicants were better-grounded now than before, but the close-ups used in the catalog indicated otherwise. Even Michael James has consistently stated that sound technique should be an integral part of any quilter's armory, whether the technique is related to sewing skills or understanding color and form.

Art quilters are not as concerned with the techniques of quilting as they are with the visual message of the work. Without good mastery of technique, can one really hope to convey a "visual message"? If these art pieces do not last because of faulty workmanship, are they good enough to be called art? Has workmanship been sacrificed to self-expression? The artists seem to me to have a lack of respect for the quilter who does her/his series of a design, which they disdain, but, is her/his work any less valid? Why do the "artists" feel this need to be superior?

In earlier periods quilters were committed to establishing innovative designs and interpretations. Quilters of both yesterday and today, influenced deeply by their own environment, have always taken what is familiar to them and added ingredients from their own imaginations and vision.

Art quilters are kidding themselves if they believe that what they are doing is so radically different from the main body of quilt-making, and because of that difference should be considered art, while what else is being made is not. They should not study more antique quilts, and realize that all the elements they think are innovative probably have been used before, they are merely doing a new set of variations as are those of us who are working, in what they disdain, as the traditional area.

There are no real differences between the art and traditional quilts except the art quilter's ability to write about what they do in terms which unnecessarily intimidate and patronize the silent majority of quilters.

In closing, an art quilters' meeting was recently described in almost feminist terms with elitist overtones, the women's movement and the formation of consciousness-raising groups led women to know each other as working professionals with intellects to share. Is this not an old-fashioned quilting bee described in today's terms? We did not have to wait for the artists and the women's movement to "allow" us to meet together and know each other as individuals with "intellects" to share.

Patricia Cox®1992
Minnesota Quilters February 1996 Lecture Series Presents:
THE MAPLEWOOD COMMUNITY CENTER

This is a beautiful new building, easily accessible from all freeways. It is about 15 minutes East of our Machinist's Hall meeting place. It is handicap accessible (easier from the upper parking lot). There is plenty of parking on the upper or lower lots. We will be using the facilities concessions. Coffee 50¢. The Center (779-3555) will help you with any questions.

*Easiest route to get to MCC is to take Hwy. 36 and exit at White Bear Ave. Go 3 blocks South to MCC.

Jackie Robinson of Durango, Colorado

1996 FALL GET-A-AWAY

We need to hear from you. Please fill out the form below & send your recommendations to Buzzy Anderson, Daytime Meeting Director/Elect, at the MQ address, Attn: Buzzy.

CHECK THE BOX IN ORDER OF YOUR PREFERENCE - 1, 2, or 3.

LOCATION:

☐ Northern Minnesota
☐ Southern Minnesota
☐ Mpls/St. Paul area

HOUSING/MEALS/ETC.

☐ Resort condo's w/kitch, 3 day weekend, most meals provided, unlimited # of people, costs of $210-$250.

☐ Dorm facility, 3 day weekend, all meals provided, less than 50 people, cost $150-$180

☐ Hotel/motel, 1 day retreat, Pot-luck meal, 40-60 people, cost $50.

Membership # (on your mailing label) ______________

City __________________________ State __________________________

Other Recommendations __________________________________________

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QUILTING PROGRAMS
& CHANNEL 2

Do you want to see QUILTING PROGRAMS ON CHANNEL 2 Public TV? Here are some ways that you can make a difference in what is shown on Channel 2.

If every MQ member called Channel 2 and asked one friend or even their local quilting group to call also; we could make quite an impact.

1. Call the Viewer Service Department, at 612-229-1330, and request specific programming. For instance: I would like to see the Great American Quilts series by Penny McMorris. When will that be shown?

   Spring Magical Mystery Tour

2. When you are called to pledge or renew your pledge, ask when quilt shows will be on. Tell them you can only pledge if quilting programs are being shown. Ask for specific times and dates.

   Here are shows that can be requested:
   Sew Creative - Donna Wilder (new 800 series out in February 1996)
   Great American Quilts - Penny McMorris

   DO YOU HAVE ANY IDEAS FOR OTHER PROGRAMS THAT MIGHT BE AIRED ON CHANNEL 2? PLEASE WRITE TO THE EDITOR, PAGE 2.
EDITORS NOTE: MQ was granted permission by Traditional Quilter magazine (published by All American Crafts, Inc.) to re-publish the following article. Included is the complete article as published. This article may be a guide as we attend or teach a quilting class.

"The editorial in our May issue brought this response from a reader. I was so delighted to receive this letter, that I wanted to share it with all my readers. I feel the ideas and suggestions for better communication between quilting students and teachers are outstanding and I invite you to join in the discussion. I always knew that MQ has the most informed and creative readers."

Dear Phyllis,

Your May '95 issue of MQ came today. Naturally, I have other things to do, but, equally naturally, I am reading it and writing to you first.

My routine for reading a new magazine is as follows: Flip through and remove all "cards", then start at the back and go through reading captions and admiring photos. Finally, start reading articles at the front and go to the back in proper sequence. That means that I read your editorial first.

I was interested in your column about classes and authors who teach or teachers who write. It is, sometimes, a valid complaint. I do recall two different authors who told me during classes that every book they published used up to a year of their time in the writing/publishing process when they could have been quilting and then another year or two with all the traveling required to sell or pitch their book. One said she'd never do another book. The other said that she'd hire others to finish her own quilts because she had no time to quilt.

A third author told me that she had to work to sell her book because most of her royalties were paid in copies of that book! Yet another complained that valuable class time was being wasted because everyone brought copies of her books to be autographed. Whereas a much better known quilter/author refused to give autographs unless you bought the book directly from her. It is a strange situation indeed.

Personally, I have taken some classes specially to meet an author whose book intrigued me, even though it was easy enough to learn the technique directly from the book. I did take one class because the book confused me and I wanted to see how the technique was accomplished (the author taught better than she wrote).

Usually what I receive in a class is visual inspiration! I certainly expect some hand-outs that are NOT in the book and I expect to see the author's own examples up close.

My real complaints are about those class descriptions! And the supply lists! They are all too often inaccurate. One suggested that it would teach advanced methods, but it was basic beginners. Another said we would learn about Depression-era fabrics, but we were only given a pattern of the year and told to "use pastels" (Oh yes, the author spent over 45 minutes showing us examples from her NEXT book on a different topic Hmmn...).

But those supply lists are worse yet. We're told to bring a 64-color box of crayons (which I do not use) and the teacher merely held them up and said, "This is nice!" Another time, a friend's supply list specifically cited a certain pencil and a brand of graph paper--yet the teacher NEVER even mentioned them at all! The saddest experience in my life was at an AQs show when I came upon a young lady in tears because a very well-known quilt teacher had torn apart her fabric selection! She did not want to go back to class. But I'd taken the class previously and I'd had the same experience. The teacher had not been specific in her list. "Bring a foundation print and 20 coordinated scraps" was not conveying the fact that we were supposed to understand. The teacher wanted us to use the foundation fabric as a base for choosing 20+ solids and tone-on-tones or hand-dyed fabrics that would go well together in a big floral appliqué. No calico and no multi-color prints allowed!

May I hasten to add that this particular teacher is talented and charming and probably did not realize that her supply lists were repeatedly so vague, to the point where I automatically knew which teacher it was that had driven the gal to tears. Anyway, we did some quick shopping and I dug stuff out of my bag of scraps for another class, and the young quilter returned to class. And I made a mental note to withdraw that teacher from my list of future guild speakers.

What this all boils down to is that communication is difficult. What we may need is a forum for discussion of the requirements. #1. Be a good teacher, and #2. To be a good student. Perhaps we may expect too much of strangers, even though we share a mutual passion for quilting. I know that it is much easier for me to teach or to hire a guild speaker since I've had experience on both sides of the fence. I have some connection to all aspects of the situation.

I've been a student, a guild leader who hires and hosts, and a visiting teacher/speaker who has to prepare resumes, sleep in strange beds, and eat at Chinese cafes where, out of politeness, I do not reveal that I cannot eat food with MSG in it, let alone the very special (and expensive) meal of shrimp that has been served to me. I've been on the side that worried if the speaker was going to show up at all since she was so late, and I've been the teacher who was lost in a strange town without a map. I've been the one with the wrong fabric and I've been the one who says, "But I told you everyone had to be advanced in order to do this technique."

I've sat through endless business meetings and half the guild walk out before my presentation because the meeting ran so long, and I've met huffy teachers who refused to visit or eat with her class and made a lot of long distance calls from the home of her hostess. But, then, I've had hostesses who expected a private three-hour class (after midnight) because they were too busy to come to the scheduled workshop. And I've been contacted by guilds that never wrote a confirmation letter and left me hanging after just a quick phone inquiry, yet I've probably upset a student or two in my time by suggesting that they quiet down and let me talk during my own presentation. Quilters are wonderful, but we're not perfect.

Perhaps I feel so comfortable in writing to you because you appear to be an editor who, as a fellow quilter and student can see, and desires to see, both sides of this very small glitch in the excitement and inspiration of both taking classes and teaching them.

Yes, we all need honesty—good manners, too—if we don't want quilters as a group to lose their reputation for being wonderful people who are friendly, helpful and creative, not crass and commercial. But making it as a professional quilter is evidently one tough job and some may be forgetting why they're teaching in the first place, or how it was to be a beginning quilter. However, we quilters also need to realize that the newly published author may be so excited about her new book that she literally cannot talk about anything else! She'd better write a clear resume of course content and a good, basic supply list, though! And we'd better hold off our personal conversations until after the class is over. A roomful of noisy quilters can be worse than a roomful of kindergartners. We do owe our teachers a quiet, attentive, and fully prepared class.

...Charlotte Bull, "Traditional Quilter" , Phyllis K. Barbieri/editor, thank you for sharing this article with Minnesota Quilters, Inc.

Stay safe & warm this winter season.

It's a great time to finish that quilt!
IDA SAYS: This is your newsletter, reach out & touch someone, volunteer (page 7), write/clip/tell us about your quilt neighbor, and participate as much as you can. Each one of you makes a difference. AND Joan says, "Yuck, do you think I can dream up all this good stuff by myself? I really need all of you to share the special part of you that shares quilting and all the special events that go with it! Be sure to read all of your newsletter & volunteer—I want to be sure that I didn’t waste all these hours so we could use the newsletter as a coaster for our coffee cup (of course I’ve done that myself, that’s why I volunteer my time, so if you volunteer you may use it for your coaster too)!

BULLETIN BOARD RAvelings...

Feb. 3-29, 1996
Dakota County Star Quilters Display
Dakota County Historical Society, 130 3rd Avenue North, South St. Paul, MN Meeting, show & tell, and Lecture by: Jeanette Root on February 13, 1996, at 7:00 p.m. For more information, directions, and hours, call 451-6260. No admission fees, donations appreciated.

January 28-February 18, 1996..."Sew Much Fabric-Sew Little Time"
Quilt show by Owatonna Piecemakers & Friends...Owatonna Arts Center, 435 Dumnell Drive, Owatonna, MN. Workshop by Deborah Bede, Textile Conservator, Minnesota State Historical Society, St. Paul. Ms. Bede has worked in textile conservation at Boston Museum of Fine Arts, Metropolitan Museum of Art, New York; Detroit Institute of Arts, and the Victoria & Albert Museum, London. Preventative conservation’s measures that can be undertaken in the home & basic conservation concepts and techniques. Pre-registration is encouraged...Owatonna Community Education, 122 East McKinley, Owatonna, MN 55060. (507) 451-0180; by February 2, 1996. Fee: $8.00. Snow date is February 17.


October 5, 9 to 4 p.m., October 7-9, 11 to 3 p.m., October 10, 11 to 8 p.m., 6th Annual Redwood Area Quilters Quilt Show, Gilwood Haven, 219 South Mill Street, Redwood Falls, MN 56283. For information contact: Pat Hall, RR 2, PO Box 355, Redwood Falls, MN, 56283, send L.S.A.E.; 507-641-8027.

Be sure to stop in at the “Cottage Quilts & Fabrics” store in Elk River, watch for the ad in the next newsletter, if you can’t wait...823 Main Street, Elk River, MN 55330.

Please send Quilt Show notices four months prior to the show.

MQ, INC/EDITOR
1399 Eustis Street, St. Paul, MN 55108.

CONTINUED FROM PAGE 41.

PIN CONTEST RULES

1. Submit a design on a 8-1/2" x 11" white piece of paper. The drawing should be no less than 7" x 7" and no larger than 8" x 10-1/2".
2. Do not use pencil drawings, they do not reproduce very well.
3. No clip art. The design cannot be a copyright designed or pattern.
4. The design must define, depict, or have a reference to Minnesota Quilters.
5. Use white plus at least 2 colors but no more than 4 colors.
6. List your name, address, and phone number on the back of the design.
7. Send your design and the form below by the postmark deadline to: Minnesota Quilters, Inc. Pin Design, 1399 Eustis Street, St. Paul, MN 55108.

REMEMBER: DEADLINE IS FEB. 1ST.

Name
Address
City, State & Zip
Signature

Submitting a design and signing this form, you agree to grant Minnesota Quilters, Inc. the right to reproduce your attached design for publication, the right to any electronic images to be used for the promotion of Minnesota Quilters, Inc., and that it is an original design by the person signing this form.

RETURN ADDRESS:
Minnesota Quilters, Inc., 1399 Eustis Street, St. Paul, MN 55108

This isn’t new but is very special.

AS A THANK YOU,

Minnesota Quilters has a wonderful tradition of presenting special quilt blocks to each MQ President. We would like to gather a beautiful bouquet of flowers to present to Audrey Mead, for her busy year as President.

Pieced or appliqued Flower blocks in an assortment of sizes 3", 6", 9", or 12" (multiples of 3) on a solid WHITE background, Green leaves, and Antique Primary Colored Flowers (Red, Yellow, Blue, Purple) would make a lovely quilt. If you have a trouble locating an achievable pattern, contact Pam Botten.

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