August Daytime Meeting  To Be Potluck

A potluck picnic at Lake Phalen picnic pavilion in St. Paul is planned for the August 10 daytime meeting at 10 a.m. According to Genevieve Ries, there will be a two-part program. Judy Yaeger Jones, a self-employed women's historian, will speak about the life and accomplishments of an aunt, who Judy became interested in partially because of a quilt. In her business, "The Story, Unlimited," Judy has taught groups of women through St. Paul community rams about women and their lives.

The second part of the program will be David Drye of Twin Cities Carding Mill who will speak about his wool processing business in Minneapolis. Starting at 1 p.m. tours of approximately 45 minutes will be scheduled. A sign-up sheet will be available at the picnic. If you have batting that needs recording, this would be an opportunity to bring it along on the tour and leave it for processing.

I at Cox To Add "Color" To Evening Meeting

The August Evening Division meeting of Minnesota Quilters, Inc. will focus on color—the magic word for some of us and a dreaded one for others. But is color the real problem or is it value and design?

Come and hear Patricia Cox share with us her knowledge and experience as a designer and quiltermaker. Pat is also known for her ability to utilize dozens of fabrics in a single piece. As a part of her presentation, she will consult with us on color and design ideas for those problem projects which need that "extra" touch to become truly special.

So bring your unfinished or problem project and receive the benefit of ideas and suggestions from Pat. Join us at the Richfield Community Center, 70th and Nicollet on Thursday, August 9 at 7 p.m.
President:
Carolyn Sidebottom
11845 26th Ave., N., Plymouth, MN 55441
559-3755

President-elect:
Carol Adelman
9907 Zilla St. N.W., Coon Rapids, MN 55110
757-2449

Executive Director, Evening Division:
Maureen Heaney
4334—Fourth Ave. So., Minneapolis, MN 55409
823-6853

Recording Secretary:
Susan K. Laudon
10077 Pilgrim Way, Maple Grove, MN 55369
424-6695

Corresponding Secretary:
Boni Matton
304 Northland Ave., Stillwater, MN 55082
439-0459

Treasurer:
Mary Gillette
6070 Sunnyfield Rd. E., Mound, MN 55364
472-4298

Membership:
Judy Peterson
801—38th Avenue, Anoka, MN 55303
427-8659

Education:
Genevieve Ries
4950 38th Ave. So., Minneapolis, MN 55417
722-3783

Editorial:
Sandy Lennes
119 Judson Rd., Hutchinson, MN 55350
587-5146

Public Relations:
Colleen Curran
1795 Long Lake Rd., New Brighton, MN 55112
631-1889

Special Events:
Nancy Schell
318 Birchwood Drive No., Stillwater, MN 55082
439-6438

Long-range Planning:
Dorothy Stish
3511 Maplewood Drive N.E., Minneapolis, MN 55418
789-4983

Financial Planning:
Marjorie Herringston
1976 16th St. N.W., New Brighton, MN 55112
633-8095

Historian-Parliamentarian:
Adele Kimpell
544-6267

722-8543

2724 Plymouth Rd. S., Minnetonka, MN 55343

President’s Letter

Minnesota Quilters is an amazing organization! I think it’s worthwhile sometimes to pause and reflect on our beginnings and think about where we might want to go from here. (Those of you who are new members may want to read our early history compiled by Sharon Bobgan which appeared in the April—June 1983 Newsletter, check the Library.) Credit for our success must go to the hardworking and dedicated membership, and to our Past Presidents who have given us a sense of direction and strong leadership. Helen Kelley was followed by Bonnie Ellis and Lee Bradford who served through our years of lightning growth and reorganizations necessary because of that growth. Last year, under Mary Jones, we organized our legal files, established our budget guidelines, and refined our corporate structure. Under the leadership of these Past Presidents, Minnesota Quilters have come from a group of 24 quilters to a membership of approximately 730 with assets over $40,000! Definitely six years of class acts to follow!

Our organization has grown in terms of size and financial resources to the point where we can no longer afford the risk of the moment decisions which could have a great impact on MQ and our ability to provide for the needs and expectations of our members. Neither can we afford to ignore issues and postpone actions which would be equally damaging to MQ.

Based on the stated desires of a number of our members, two important feasibility studies are being launched by the board. We are appealing for your participation in constructive comments and/or donated time.

One study involves the issue of a “Permanent Home” for MQ. First of all, what is meant by the term? Or, more specifically, what is the perceived meaning by the membership? And secondly, what is our appropriate course of action? This study falls under the jurisdiction of the Long Range Planning Committee. Dorothy Stish has already announced this subject of study at the four general meetings in May and June.

The other study involves the proposal to have a “national Show” sometime in the future. The same questions apply here. What do we perceive as the definition of the term, and what is the impact on the organization? Nancy Schell’s preliminary survey indicated strong interest in pursuing the answers.

At the direction of the MQ Board of Directors, I have appointed a special task force to study this issue, and present a detailed report to the board. The names of the task force will appear elsewhere in the Newsletter.

The time has come to act on these issues. We must assemble the facts for study so that we may make responsible and intelligent decisions, take appropriate action, and move on to other avenues of potential growth.

Seek out your board members and tell them what you think! They are eager to represent your views, but they are not mind readers. If you have an idea, it is your responsibility as a member to make sure your ideas are heard in the proper arena. And, of course, remember that as a member in good standing, you are also welcome at board meetings. You are only required to notify the hostess in advance.

If we don’t lose sight of our ultimate goal—a healthy organization which provides for the needs of all of its members—I think we can look forward to a very bright and exciting future.

Sincerely,
Carolyn Sidebottom
Task Force Appointed, National Show Studied

Appointed by President Carolyn Sidebottom to serve on the Special Task Force to study the feasibility of a “National Show” are Carol Adieeman, President-Elect; Judy Peterson, Membership; Nancy Schell, Special Events; Zeeda Magnussen and Ann Kohls, representing the Evening Division.

Contact any of these task force members with questions, comments, or ideas on the subject. Although any comments will be appreciated, those in writing will be especially useful and are less likely to be lost or overlooked.

Cut a small triangle off the 4 corners of a piece of fabric before washing. This eliminates raveling.

Submitted by Mary Gillette, Treasurer
6-30-84

Picture This--

By Helen Kelley

I woke early this morning. The heat was already beginning to settle in as I hurried into the basement to collect my drill and screw-driver. My Indian Dance #4 quilt was finished and I had promised it to a friend for her show. Everyone knows that you should never lend anything without photographing it first. At least, that is what ‘everyone’ tells me. Everyone also knows that the best time to photograph is early in the morning on a hazy day on the north side of the house. I had scouted the outside of the house last night and I had decided to use the wide, white area on the side porch.

In the basement I collected all of my gear. There were tools and screws. There, too, was the kitchen stool that is just the right height if you stand on the seat. There was a pole and some bent coat hangers for suspending the pole from the screws that I would set into the side of the house on the porch. Out I went to scrub down the wall so that my quilt wouldn’t pick up all of the street dust that had settled there.

I was perspiring by now. The day was getting warmer. I climbed up onto the seat of the stool that is clearly marked, “Do not stand on this seat.” I drilled neat holes into the siding and put in the little angle screws. Perspiration began to drip. I scrambled down from the stool and threaded the rod through the casing on the back of the quilt and climbed back up again. The coat-hanger hooks slipped into place and I suspended the quilt from the angle screws on the side of the house against the clean wall. My glasses began slipping down my hot nose.

I backed off the porch, set the kitchen stool in the grass and climbed back up. Now I was far enough away to get the entire quilt in the picture. I postured (camera strap around my neck), poised to take my picture. My glasses steamed and I couldn’t see the view-finder. I wiped off my glasses and while I was at it, I scrubbed the dampness of the bridge of my nose with the back of my hand. The quilt hung flat and pristine. I focused. I looked through the view-finder and I could not believe my eyes. What with all of the Mickey Mouse, the clock hand had circled twice. The sun had risen. The early morning haze had burned off. As my quilt hung there preening itself, it blinked at me. Sparkles played through the leaves of the maple tree. My quilt was covered with dimples of light.

I waited on my stool. I squinted. Surely there would be a cloud to cover the sun. I waited. The sky was unmarred, perfect blue. The sun got brighter. My whole body felt slithery, sticky.

In the end, I took my picture. It will look as if my quilt has freckles. My quilt will shine like the fresh face of a sandy-haired child.

I have wrapped up the quilt and sent it off. Perhaps when it comes back, the quilt gods will give me another chance. I will wake early in the morning on a hazy day. I will hang my quilt and perch high on my stool that says, “Do not stand on this seat,” and quickly I will snap a picture that is sharp and clear. It will show all of the stitches of my quilting in precise, even light and my quilt will not look like the face of a sandy-haired, freckled child, but like the complexion of a movie queen.

Found: one key on a Fred Radde and Sons key ring at the April 13 daytime meeting at St. John’s church in Mound. Contact Mary Gillette at 472-4298.
Dum-de-dum-dum. I was once a scrap. I’m no longer a scrap. I’m one half of a twelve inch square. My name is Drunkard’s Path. I’m part of a Sampler. I’m in a nice, light setting. I’m smiled upon every day. I look good. I’m proud! It wasn’t always like this. I have a story to tell. Dum-de-dum-dum.

It was 1960. I started out as a cotton seed in the red clay of Carter Country. I grew up to become a fine tall cotton plant. Now it was time to leave Georgia.

I headed right for the center of the textile industry, New York City. Synthetics were “in”. Nubs were “in”. Turquoise was “in”. I cut out all the preliminaries. I was an uninhibited cotton hunk so I mixed with the “in crowd”. Before I knew it, there I was, wrapped on a cardboard sleeve labeled Nubby Turquoise Blend—READY FOR THE WORLD.

---and sitting on a shelf in Slayton, Minnesota. Dum-de-dum-dum.

A lady with a blond two year old in tow came into the little old S & L Store. She grabbed me. “I’ll take four yards of that.” Before you could say Shoo Fly Pie, that lady had a nubby turquoise shirtwaist dress. The nubs went that way on the yoke and the cuffs. They went this way on the dress and the sleeves. There I laid on the table, a leftover. The lady folded me. She put me in a sack. She labeled it—SKRP nubby trsqe blnd. She reared back and flung me. Her aim was perfect. I was in a closet. She slammed the door shut. It was dark. Real dark. Dum-de-dum-dum.

That shirtwaist dress lived in the same closet I did. The lady would wear her to homecoming, or to Band Mothers, or to church, or to Lodge. What really got me, though, was when I’d hear the lady swoosh open the door. Then she would sing out, “C’mon, Nubby, Whoopee John’s in town. It’s polka time tonight!” Nubby had all the fun. All I had was nine years of dark before I ever saw the light. Dum-de-dum-dum.

Was I headed for scrap heaven? The lady was in a tizzy. With gusto she was sorting the closet, one pile to save—one to go. I lit on the one, the dress on the other. As she packed us in boxes, I bid the lady and Nubby goodbye. On my mind was Peggy Lee’s old tune. “Is This All There Is?”

The lady labeled the boxes. Mine said ROCHESTER. Nubby’s said GOODWILL. Dum-de-dum-dum.

I went to another closet in Rochester. Just as dark. Nine more years. One day I saw light. It was January, 1979. Every scrap was on the bed. We were being thrown this way and that. Talk about a tizzy! Suddenly she clutched me—SKRP nubby trsqe blnd. I had her. I knew she loved me. Then she grabbed a SKRP trsqe ktl clth. She cut us into thirty-two curved pieces. She sewed us together. Would you believe it, she who calls herself Methodist, named us Drunkard’s Path! She did a whole Sampler of scraps. That took her a lot longer than it did to say Shoo Fly Pie. Dum-de-dum-dum.

I don’t wonder any more “Is This All There Is?” When the lady smiles at me, I realize she’s remembering the good times with that dress. It’s o.k. Because I get to snuggle with her during naps. And I get to be on the bed when the grandchildren come. Too, I plan to travel—the lady’s class reunion, a county fair, a quilt show, the State Fair. Who knows? I’ve often heard the lady say, THINK BIG. I may go east and live out my life at the Smithsonian. Dum-de-dum-dum.

Sometimes, though, I think about Nubby. Whatever became of her? Is she a lovely hooked rug in a fine colonial home? Or do sweet scents of applebutter and freshly baked bread waft over her in a country kitchen in her role as a pretty woven rug? I’d be kind of nice.

Still, she got to polka. She didn’t have to live in the dark for nineteen years. Nuppy isn’t stuck with an embarrassing name!

Maybe, she’s a grease rag. Or used to wrap fish. N-a-a-h, jealous as I was I wouldn’t wish her that fate.

Or would I??? Dum-de-dum-dum DUMM.
"Quilting Today"

September 15 & 16, 1984

FAIRVIEW COMMUNITY CENTER
1910 COUNTY RD. B. ST. PAUL, MINN.

Presented by:
ACORN CHILDREN'S HOSPITAL GUILD - THE COUNTRY PEDDLER SHOP

lectures - demonstrations - quilt raffle
doors proceed to the Children's Hospital Assn.

Divisions:
1. Bed Quilts
   A. Hand Applique
   B. Pieced
   C. Mixed Techniques
   D. Sampler Quilts
   E. crib Quilts
   F. Non Judged (shown but not judged–no prize or ribbon)
2. Wallhangings
3. Clothing embellished with quilting techniques

Rules:
1. A 12" x width of quilt muslin extension must be hand stitched
to the top of the quilt so that it will not be necessary to pin
through the quilt.
2. Each entry must have an identification tag firmly attached to the
back of the quilt. Tags should be fabric with typed or hand written
identification painted legibly in indelible ink. Tags should be
shown to the back and not pinned.
3. Any item entered must be new or in clean condition, soiled items
will not be shown.
4. No hit, tied, bicentennial or yarn quilts are eligible.
5. All entries must be hand quilted.
6. All entries must be completed by the entrant.
7. Judges will have the option of changing category placement. Their
decided is final.
8. Judges criteria will be returned with each entry.
9. All entries will be judged, but space may limit the number of non-
ribbon winning entries that can be shown.

Entry Form

Name
Address
Phone
Division of Entry

Return entry form and fee for each entry firmly attached to quilt or
clothing. Please retain above position. Further information
may be obtained from The Country Peddler, 2242 Court Avenue, St. Paul
Minnesota 55108, 612-646-1756.
Every individual has his or her own unique talents. My talents are jamming up un-jammable staplers and choosing the slowest moving line at the grocery store. I don’t buy ice cream any more because it will be soft before I even get out to the parking lot. My husband’s unique talent normally would not even be discovered except he married a quilter. He can walk into a room, even just after vacuuming, and find any pins hidden in the carpet. Of course he wanders around barefoot. After four years of marriage to a quilter, he’s learned to be cautious about even entering the sewing room. He asks me to go in and get things for him. So, in planning my ultimate quilt room, “the quilt loft,” I’m not going to have carpeting on the floor. What other alternatives are there? Or what can you do if your sewing room already has carpeting on it?

Obviously you can have hardwood flooring or tile if you are building/renovating a room exclusively for quilting. These floor coverings are easy to clean, you can mark your fabric on the floor, you can pin through layers without catching the flooring, and you can easily move things around on the floor. However, how many of us can afford to rip up carpeting and put a new floor in for our hobby? Most of our sewing rooms are designed to be bedrooms or spare rooms and come equipped with carpeting. And we want to keep the carpeting for the times when the room is alternately used as a bedroom. Fine, so what now? You can cover up the carpeting with something inexpensive that will give us the qualities we want in a sewing room floor.

I recommend grass mats. They are readily available in many sizes, plain and decorated (you can even stencil some quilting motifs on them, if you want), are very inexpensive and easy to keep clean, pins won’t stick in them, and you can roll them up and out of the way when you need to use the room for another purpose. You can find grass mats in Snyder’s import shops, even in catalogs. They are cheap enough that you can replace them as they get worn. And, an added bonus, you can see your pins on them and, using a magnetic pincushion (another person recommendation), you can easily pick up every last pin. Of course, being realistic, I know there are a few subterranean pins still lurking in my carpet but their chances of attack are now limited.

Another nice thing about grass mats is you can easily sweep them with your hand and pick up threads. After my last visit to my vacuum cleaner repairman (and the lecture I got there), I am going to try to resist the temptation to just vacuum up all those threads and little bits of fabric. They clog up a vacuum too much. I’ve tried to eliminate the problem of threads and scraps on the floor by using one of those little litter bags that attach to your ironing board and by having several waste baskets around my sewing room, but my “free form” style of quilt construction still results in a lot of litter flying about. But at least with a grass mat on the floor, cleanup is a little easier.
If you were unable to attend the July evening meeting, you missed an evening of education and inspiration in Joan Thunell's presentation on the curved two-patch system. The methods which she elaborated from Joyce Schlotzhauer's book on creating flowers, foliage are relatively simple. Both Joan's own pieced examples and the items brought for show and tell which Joan incorporated into her talk, demonstrated the adaptability of this method. The graceful, flowing curves can be accomplished with hand or machine piecing, hand or machine applique or any combination which appeals to the quilter. The embellishment of quilting on the flowers and foliage or addition of embroidery work to elaborate details adds depth and a pictorial quality. Thanks, Joan, for a fine presentation.

Also this month we were able to meet many of the Minnesota Quilter's Board members who were able to attend the evening meeting.

Other news (overheard conversations) included plans to attend the Fall Get-away, exclamations over the collection quilt which has been made by the Evening Division (Linda Ikola brought the pieced top to show), plans to carpool out to the Chanhassen production of "Quilters." Several members brought blocks which they had completed for the props people at Chanhassen. I also heard lots of enthusiasm about quilting in general from several new members.

The Evening Division committee has decided to use the newsletter on a regular basis to let our MQ membership know more about our evening meetings. As reporter for the evening committee, I will be responsible for some of this. However, I want to encourage all Evening Division members to help us share about ourselves and our meetings. If you are interested in reporting or elaborating on a meeting, if you are presenting a program and have related patterns or directions, if you would like to 'profile' one of our members, please let me know and I will co-ordinate getting your contribution in to the newsletter.

Next month I would like to compile something about our evening members vacations and travels (especially quilting-related). Send me post cards or write up something to give me at the August meeting.

Remember, this is our group and we make it what it is. Think about contributing and getting to know each other in the process.
Meet June’s New Members--

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<thead>
<tr>
<th>Name</th>
<th>Home</th>
<th>Work</th>
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<tbody>
<tr>
<td>Mary Bjornberg</td>
<td>944-0145</td>
<td>542-7698</td>
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<td>8845 Jasmine Lane</td>
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<td>Eden Prairie, MN 55344</td>
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<td>Sharon L. Cohen</td>
<td>788-6014</td>
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<td>3917 Polk St. N. E., Minneapolis, MN 55421</td>
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<tr>
<td>Jean Hennessy</td>
<td>715-398-6023</td>
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<td>2830 E. Eighth St., Superior, WI 54880</td>
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<tr>
<td>Janice Koopman</td>
<td>448-2431</td>
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<td>321 Oak St., Chaska, MN 55318</td>
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<tr>
<td>Peg Larson</td>
<td>435-6182</td>
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<td>15004 Park Ave., Burnsville, MN 55337</td>
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<tr>
<td>Susan Lenz</td>
<td>479-2088</td>
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<td>5545 W. Main St., Maple Plain, MN 55359</td>
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<td>Social Worker [Becki Pederson]</td>
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<tr>
<td>Good Samaritan Center, R. R. 2, Box 217, Albert Lea, MN 56007</td>
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<tr>
<td>Anna E. Snow</td>
<td>389-1319</td>
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<tr>
<td>502 North 11th St., Princeton, MN 55371</td>
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<tr>
<td>Susan Sutkowski</td>
<td>789-7992</td>
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<td>1011-41st Avenue N.E. #211, Columbia Heights, MN 55421</td>
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On The Bulletin Board

July—August 1984
Current—Minnesota Quilters Board Minutes
Current—Minnesota Quilters General Meeting Minutes
Vermont Quilt Festival, July 20, 21, 22, 1984, Norwich University, Northfield, Vermont
East Bay Heritage Quilters Symposium, July 25-28, 1984, Mills College, Oakland, California
Iowa Quilters Guild, July 27-28, 1984, Amana Holiday Inn, Amana, Iowa
Third Biennial Lakeshore Quilt Show, September 22-23, 1984, Roncalli High School, Manitowoc, Wisconsin
Maritime Quilt Block Contest
Belle Grove Quilters Guild Quilt Exhibition, October 13-14, 1984. Entry deadline October 1, Middletown, Virginia
Second Annual Autumn Comforts Quilt Show, October 27, 1964, Northern Michigan University, Marquette, Michigan
American Quilters Society, First Annual Quilt Show and Contest, April 26, 27, 28, 1985, Paducah, Kentucky
Brochures:
National Quilting Association Teacher Certification Program
Minnesota Citizens for the Arts—Spring 1984
Textile Council Events 1984-85

In and Around

July 7-September 16—Art Institute, Minneapolis, MN, Prairie Quilts (Included is Jan Myers’ quilt co-sponsored by MQ)
July 14—Friends Childrens Art Festival, Art Institute, Minneapolis, MN
July-August 12—Smithsonian exhibit—Kentucky Quilts 1800-1900, Museum and Art Center, Wichita Falls, TX
August 1—Deadline “Butterflies are Free” Quilt block contest, Benefits Children’s Cancer Research, Wayzata Quilting Emporium, 475-2138
August 23—West Suburban Quilters, 10 a.m., Louise Swanson, 4745 Shady Oak Road, Hopkins, Pot Luck Salad Luncheon, 935-8609
September 15-16—Judged and Invitational Show, Fairview Community Center, 1900 W. Co. Rd. B., St. Paul, MN, Benefits St. Paul Childrens Hospital Association (Country Peddler Quilt Shop)
October 5, 6 1984—San Rita Hotel and Convention Center, Quilters Piece Conference, ‘84 Juried Show representing all of Arizona, Tuscon, Arizona

When quilting on a geometric design quilt use a curved quilting pattern to add interest.

COUNTRY- QUILTERS
Custom hand/machine quilting
Custom quilts & designs
patterns - classes

NANCY D. SCHELL
318 BIRCHWOOD DRIVE NORTH STILLWATER, MN 55082
A New Slant on Perfect Pieced Triangles

Perfect piecing refers to the technique that lets you mark and piece right angle triangles before cutting. This eliminates cutting multitudes of small pieces with templates and sewing those little triangles two at a time trying to make squares...without stretching the bias edges or making your own personal parallelograms!

If you're new to this technique, you'll never make triangle sets any other way. If you've done perfect piecing before, this new slant will make them even easier than the traditional method. See Mary Ellen Hopkins' book, It's OK If You Sit On My Quilt, for the original perfect piecing method and quiltmaking techniques that use it to advantage.

Many favorite quilt patterns such as Ohio Star, Chum Dash, Bear's Paw and Yankee Puzzle can be made using perfect pieced triangles.

Making the Grid:
1. Determine the size of the finished square you need (two opposite right triangles sewn together form the square.) Add 1" to this measurement. For example, if you want a 3" finished square, you will need to mark 4" squares using this technique. Yours Truly strip templates, available in 6 sizes, from 1½" to 4", are perfect for marking lines for this method. They're clear plastic so you can see the design of the fabric through them.
2. Lay the two fabrics you have selected for the triangle pairs right sides together, with the lighter color on top. The famous Yours Truly Fat Quarter (18" x 22") is a very workable size for this technique.
3. Using a template or ruler, mark horizontal lines on the fabric. Using the same strip, mark vertical lines perpendicular to the horizontal lines. You will create squares of the size you determined in Step 1.
4. Draw diagonal lines through every other square. Continuously through the total number of rows you are making.
5. On alternate diagonal rows, draw corner to corner lines in the opposite direction.

Cutting and Pressing:
Cut triangles apart on every drawn line. You will get two pieced units from every square drawn. DO NOT CUT ON ANY STITCHING LINES. Press seam allowances toward the darker fabric.

You've created triangle sets that are neater, quicker and more accurate than any other right angle piecing we know!

This method was discovered as we were writing instructions for coping with fabrics with two-way designs. Let us share our thoughts on fabric designs and perfect piecing techniques.

A one-way fabric design is one with a pattern going only one direction and if it is rotated in any direction would not appear correct, as with flowers growing, animals standing, etc. A non-directional fabric is a random pattern that can be turned in any direction and still appear correct. A two-way design is a pattern that can turn 180° and look correct, but if rotated only 90° will appear differently, as with Yours Truly Chamblee, vertical or horizontal stripes and many other fashion prints. (See diagrams below.)

Stitching:
Stitch through both layers of fabric, a full ¼" on both sides of the diagonal lines. Use the edge of your presser foot as a guide if it is ¼", so that you can maintain an accurate seam line. Stitch continuously, as long as you can (see arrows in diagram.)

Many arrangements allow you to stitch the entire grid just making 90° turns at the end of every row. When you get all the way through once, turn 180° and come back on the other side.

If you've tried the original method of perfect piecing, where the diagonal lines were drawn in one direction only, you know that it produced identical triangles. If, however, the patchwork pattern necessitated that triangles be turned to form the design, and you worked with a two way design, the result was a shift in fabric design:

This method of perfect piecing produces sets of opposite triangles so that if the patchwork design necessitates turning, the fabric design direction is maintained without distortion. We use it on all fabrics now, so you won't have to think about fabric design limitations, plus it's much faster!!
A Quilt’s Eye View

By Fran McNell

“For when the One Great Scorer comes,
To write agains your name,
He writes not that you lost or won
But how you played the game.”

Sure as the cat’s got kittens, it’s State Fair time in Minnesota. Gangbusters, it’s a blast! I’ve been there.

Oh, I know. You have, too. But you’re talking ferris wheels and merry-go-rounds, corn dogs and cotton candy, rodeos and demolition derbies, flowers and wine, bratwurst and beer, 4-H, Home Extension agriculture and merry-go-rounds, corn dogs and cotton candy, rodeos and demolition derbies, flowers and wine, bratwurst and beer. 4-H, Home Extension agriculture are the biggies without which there would be no fair at all.

However, I know about the seem-y side of the fair. If you’re a quilt, which I am, that’s where it’s exciting.

I’m a brown calico Log Cabin, machine made, quilt-as-you-go. It didn’t take long for my quilter to learn she didn’t like the technique. She doesn’t have a love affair going with her sewing machine. She compares it to the unloved blood relative who hangs around even when you kick it. My quilter is speedy. She lacks patience. These are unfavorable qualities in a quilter whose quilt hopes to win a ribbon.

However, she is tenacious and persistent. I got finished fast. I was assigned the guest room bed. I got it covered immediately!

Come July she aired, fondled, folded and trotted me to the Olmsted County Fair. She had me on a coat hanger in a plastic bag. W-went to the Domestic Arts and Sciences building (right across from the 4-H). It was on a Monday at 8 a.m. You can sign in all day. However, my quilter is an “early bird.” I’m glad. I get to see most every quilt that comes. She loves to hang around and visit with other quilters.

On Tuesday the action picks up. The judging begins and ends. By 4 p.m. the ribbons and trophies have been awarded. Every quilt has been scrutinized. The judges have done their best. They are hot and weary. They utter a big “whew!”

I did not win a ribbon. To my quilter and me, it matters not. We participated in a wonderful game. My quilter cared enough to take me. I had my week in the limelight. I rubbed seams with the prettiest quilts in the county. Also some humorous, plain, and sentimental quilts. We had been studied and smiled upon for a week. Talk about an ego trip!

My quilter had shared ideas and conversations with others she might never have known.

She picked me up on Sunday night at 8 p.m. She whistled a tune. As she put me on the guest bed, she gave me an extra little love pat.

From The Editor--

Calico Gals Princeton provided a delightful display of their handwork at the July daytime meeting held in Princeton. Naomi Webb and the mayor of Princeton greeted the group after which an inspiring slide presentation on the Houston Quilt Show.

President Carolyn Sidebottom announced that LaR Quilting II will be shown on KTCA Channel 2 beginning Monday, July 23 from 11 to 11:30 a.m. Quilting II will immediately follow in the same time period beginning Thursday, August 9.

“Scrap Quilt Magic” will be held March 30, 31, April 1 and 2, 1985. Logo entries should be turned in by the August daytime meeting.

Lyman Fall Get-away is filling quickly. Please call Lois Gibbons, 929-2497, if you don’t have an entry form and are still interested.

By Sandy

Daytime Meeting

At the intersection of Highway 7 and 15, turn north. Turn left on County Road 76 (also called North High Drive). This will be just before KDUZ radio station. Take first gravel road to the right (look for large sign that says Judson Woods). We live on the outside circle in a cedar brown two story house with a large pond to the front.

And, finally, the deadline for the September newsletter will be September 15.

Keep a quiltin’!

Sandy
American Folk Art Exhibit Opens

By Carol Adleman

Quilts, both old and new, are an important part of the “American Folk Art” exhibit at the M. I. A. MQ members will be especially interested in seeing the Jan Myer’s quilt which was partially funded by MQ. The title of this beautiful quilt is “A Plane View of Things Past-Transparent Ideas.” Allow time to view a 25 minute film which describes the making of this particular quilt. The film runs continuously and is on the main floor.

The “Prairie Quilts” exhibit is on the third floor and the large folk art collection is on the second. “Beyond Folk” with contemporary works and including two more quilts, is on the main floor. Some quilts are on loan to the museum and others are part of the permanent collection. Lotus Stack of the Textile Council was the curator for the quilt show.

The Institute is at 2400 Third Avenue South in Minneapolis. Hours are from 10 a.m. to 5 p.m. on Tuesday and Wednesday, Thursday and Friday from 10 a.m. to 8:45 p.m., Saturday 10 a.m. to 5 p.m. and Sunday from noon to 5 p.m. The Institute is closed Mondays. Cost to non-members is $2. However, it is free to all on Thursday evenings from 5 to 8:45 p.m. The exhibit runs through September 16.

State Fair Exhibit Needs Volunteers

Summer is here, but can the state fair be far behind? Once again Minnesota Quilters will be having an exhibit at the state fair. The selected dates are August 23, 24 and 25 from 9 a.m. to 9 p.m.

In the past the exhibit has included live demonstrations of quilting on a frame. Hopefully, the scrap collection quilt will be ready for quilting at the fair this year. There is also a display case for smaller items brought in by the volunteers. These items could help illustrate various techniques and provide an excellent jumping off place for conversations with visitors.

There will be three volunteer shifts each day of the exhibit: 9 a.m. to 1 p.m., 1 p.m. to 5 p.m., and 5 p.m. to 9 p.m. We need at least four persons at each shift to handle all the quilt enthusiasts and balance the excitement load.

Come join the fun at the fair this year, share the joy of quilting, and help make this another successful MQ exhibit.

To volunteer, call Colleen Curran, 631-1889, or leave your name and phone number on the tape at the MQ number, 776-6120.
Calendar
August 3--Board Meeting, 9:30 a.m., Sandy Lennes
August 9--Minnesota Quilters Evening Meeting, 7 p.m.
Richfield Community Center
August 10--Minnesota Quilters Daytime Meeting, 10 a.m.,
Lake Phalen picnic pavilion, St. Paul
September 14--Minnesota Quilters Daytime Meeting, 10 a.m.,
Lake Nokomis Lutheran Church, Minneapolis

(This letter was sent to past president Mary Jones who shares it with us.)
Dear Mary,

At this time I would like to sincerely thank the Minnesota Quilters for the matching grant given to the Minneapolis Institute of Arts which enabled Lotus Stack to purchase the quilt that I made for the "Prairie Quilts" exhibit. It has been a very special project for me, needless to say, and I am very grateful for the generosity shown by your board and membership.

Recent publicity surrounding the project has been somewhat overwhelming for me. I feel that many people have been enablers in my development as a quilter and it is my sincere hope that the attention that quilts are receiving this summer because of the events at the M. I. A. will benefit all of us. I realize that the decision to participate in the acquisition of a contemporary quilt by the textile department of the M. I. A. was understandably complicated by the fact that I was not, at the time, a member of Minnesota Quilters. I am not unaware of the generosity of spirit involved in making the decision.

I thank you very much. It is my greatest hope that adding the piece to the collection will benefit all Minnesotans quilters.

Please express my gratitude to all concerned.

Sincerely, Jan Myers

"King David and the Psalms"

Rudy Finken, harpist 612-779-2068
Sharon Engel, flutist 612-883-1886

RHYTHM SCHEDULING FOR FALL
An inspirational program using ancient harp, flute, and voice to give insight into early worship and to reflect upon David, biblical leader and singer of songs.

Our library additions for the month of June are Complete Book of Seminole Patchwork, from traditional methods to contemporary uses by Beverly Rush with Lassie Wittman, The Quilters, Women and Domestic Art by Patricia Cooper and Norma Bradley Buferd, Quiltmaking, Golden Press, donated by Barbara Danneman.

Sandy Stokes donated three Gone Quilting, a travelling directory for quilting enthusiasts. Sandy has moved out of state and will no longer be able to come to the meetings, but she has left us with such good feelings about her, she gave so much to the organization, her pleasant smile will be missed.

We thank you all for the contributions. We also want to remind all members about the delinquent book. PLEASE try a little harder to return books on time. We have many outstanding delinquencies and will have to start calling members to help get them returned. Look around the house and try to get them to the August meeting.

If you should prefer to return your borrowed books through the mail, the librarians addresses are as follows:

Marge Anderson
7090 Tecumseh Lane
Chanhassen, MN 55317

Mary Lou Chmiel
7100 Tecumseh Lane
Chanhassen, MN 55317

THANK YOU! THANK YOU! THANK YOU!

Thanks to Princeton Calico Gals and the Fabric Center for the July daytime meeting and to Joan Thunell for her curved-two-patch program at the evening meeting.