

INTERNATIONAL QUILTING BEE 1980

Statement regarding quilt honoring Margaret Yuill
Penny Hungle
East Lansing, Michigan

Judy Jashinsky called a few months ago and asked if I would like to do a piece with her honoring Margaret Yuill. I was absolutely delighted with the idea. I've known Margaret since 1969 and had her as a professor both as an undergraduate and graduate student. She was not only my teacher; she became my friend. In 1978 she was commissioned to create a 10' x 5' wall hanging for a church. She designed the fabric piece and I sewed it together. Thus my contribution to the International Quilting Bee 1980 uses some of the techniques that we employed in the 1978 piece. However, the shapes I've used in the quilt come from my present Arabesque series of drawings. The inspiration for these drawings is derived from many sources such as Persian and Oriental motifs, Indonesian cloth, German designs, etc. I know Margaret has been inspired by many of these same sources. We also share the same love of bright and varied colors. It was with great pride, love and gratitude to my friend, Margaret Yuill, that I made my contribution to the International Quilting Bee 1980.

Quilt in honor of: Margaret Yuill (1909-)
Okemos, Michigan USA

Margaret Yuill was the first woman artist that I became acquainted with who was neither a peer nor a mentor. I was instead the upstairs tenant in her nineteenth century frame house. Our perspectives were different yet mutually reinforcing. I was an artist whose career had just begun, and was dealing with conditions somewhat dissimilar from those confronted by Margaret in her career. The "givens," in other words, were not exactly the same. Yet our relationship was and is reinforcing for precisely that reason.

Feminist art historians believe that a distinguishing trait of woman artists is a tendency to disseminate artistic feeling and gesture throughout one's daily existence, including daily routines. I came to see this during the time I lived in Margaret's house. Her studio was in fact an airy sitting room which was at the same time elegant, comfortable, and a place where art was made. The backyard was likewise a lovely garden, dominated by the funkia plants depicted in the honor quilt. The house itself, originally a plain structure, was creatively added to in ways not incompatible with its original character such as a screened second-story porch where one could eat breakfast virtually enclosed by trees and garden, and an intimate patio with a small fountain. The environment was truly an extension of Margaret's artistic personality which was also reflected in everyday events such as her way of serving coffee or her unique clothes. All of this is not to say that her creativity was sublimated in areas other than art, for such is not the case. Margaret's career as an artist and teacher has been distinguished; she has left and is still leaving her mark. As a woman artist who wanted to produce works of size, visibility, and impact, she recognized, as have other woman artists, that public places such as churches offered a forum for doing so when other options were precluded. Her wall hangings, as a result, can be seen in many churches and public buildings as well as galleries, depicting images such those shown in the honor quilt.

Margaret Yuill's friendship has thus helped me to resolve a socially defined "conflict" that confronts many woman artists--or indeed any woman who desires to impact our society: how to achieve and yet be female. This was, is, can, and shall continue to be done until our culture sees achieving and being female not as contradictory but, as Margaret Yuill already has, reinforcing.

Statement submitted by: Judy Jashinsky (1947-)
Washington, D.C.

Professor Emeritus Margaret Yuill
Art Department
Michigan State University
East Lansing, Michigan

Exhibition Record of State, Regional and National Juried and Invitational Shows (Local and Faculty Exhibitions Not Included)

- 1979 Rochester Hills Orthopaedic Clinic
Rochester, Michigan
Interior design for 2,012 square foot area.
- 1978 Commission for Hemenway Methodist Church
Evanston, Illinois
Altar Hanging 10' x 5' (Fabric - stitched and appliqued)
- 1976 National Advertising and Posters for Armstrong
Lancaster, Pennsylvania
Stitched Panel 5' x 4'
- 1975 Grand Valley State College, Campus Center Galleries
Allendale, Michigan
One Person Show "Stitchery"
- 1973 Ascension Lutheran Church
East Lansing, Michigan
12th Annual Christian Art Show, National Juried Show, 1st prize
2 Liturgical Panels
- 1972 Beaux Arts Sixth Biennial Designer/Craftsman Exhibition
Columbus Gallery of Fine Arts. A national, juried show
2 stitched panels accepted
- 1972 22nd Exhibition for Michigan Artists-Craftsmen
Detroit Institute of Arts. A state juried show
2 stitched panels accepted
- 1972 11th Annual Christian Art Show, National Juried Show, 1st prize
Ascension Lutheran Church
East Lansing, Michigan
Altar Hanging
- 1971 Michigan/71 Competitive, Midland Center for the Arts
State juried show, sponsored by the American Crafts Council
2 stitched panels exhibited
- 1971 32nd Annual Conference of Church Architecture
Los Angeles, California. A juried exhibition
2 ecclesiastical hangings accepted
- 1968 Exhibition of Contemporary Religious Art
Trinity Lutheran Church
Midland, Michigan
Altar Hanging (stitched wool) (Michigan) Invitational

Professor Emeritus Margaret Yuill

- 1956 19th Ceramic National, 2nd biennial, National
Syracuse Museum of Fine Art
Enameled Bowl
- 1956 Western Michigan Artist Annual
Grand Rapids Art Gallery
3 Enamels
- 1955 Michigan Artist Craftsmen Exhibit
Detroit Institute of Art
Enameled Bowl
- 1954 Los Angeles County Fair (National)
Honorable mention
Enameled Bowl
- 1954 Michigan Artist Craftsmen Exhibit
Detroit Institute of Art
(Honorable Mention) enamel purchased for permanent collection
Detroit Children's Museum
- 1953 Regional Exhibition, Designer Craftsmen U.S.A.
Detroit Institute of Art
Enameled Plate
- 1953 Michigan Artist Craftsmen Exhibit
Detroit Institute of Art
Enameled Bowl
- 1953 Los Angeles County Fair (National)
Enameled Bowl
- 1952 Michigan Artist Craftsmen Exhibit
Detroit Institute of Art
Enameled Plate
- 1952 Peggy deSalle Gallery
Birmingham, Michigan
Exhibition of enamels
- 1952 Albion College
2 person show (Winckler and Yuill)
Exhibition of enamels
- 1952 17th Ceramic National
Syracuse Museum of Fine Arts
(entry selected for group to travel to leading museums)
Enameled Bowl
- 1952 Los Angeles County Fair
National Craft Exhibit
3 enamels

Professor Emeritus Margaret Yuill

- 1968 Edgewood United Church
East Lansing, Michigan
Altar Hanging (cotton) Commissioned
- 1966 Mid-Michigan Art Exhibition
Midland, Michigan
1 stitched wall hanging (Michigan, Juried)
- 1966 Michigan Education Association Building
East Lansing, Michigan
2 stitched wall panels (Michigan Art Teachers) Juried
- 1964 San Diego State College
San Diego, California
20 Enamels, 8 wall hangings, One Person Show
- 1964 Mid-Michigan Artists Show
Midland, Michigan
1 wall hanging (Michigan, Juried)
- 1963 National Regional Juried, Detroit Art Institute
3 Enamel Bowls, Designer-Craftsmen U.S.A.
- 1962 4th Annual Mid-Michigan Art Exhibition
Midland, Michigan. 2 prizes: 1st prize and purchase prize
2 stitched wall hangings, Michigan, Juried
- 1962 Michigan Artists-Craftsmen, Juried, Detroit Art Institute
1 Enamel Bowl, 1 stitched wall hanging
- 1961 Western Michigan Art Exhibition
Grand Rapids Gallery, Grand Rapids, Michigan
1 Wall Hanging (Michigan, Juried)
- 1959 National, Invitational, Museum of Contemporary Crafts, New York
"Enamels" (A Contemporary Survey section)
- 1959 Ball State Teachers College
Muncie, Indiana (National, Invitational)
Enameled Bowl
- 1957 Fiber, Clay and Metal, National
St. Paul Gallery
Enameled Plate
- 1956 Los Angeles County Fair, all invitational show
Crafts in Architecture
6 enamel panels designed especially for desert room
National Invitational