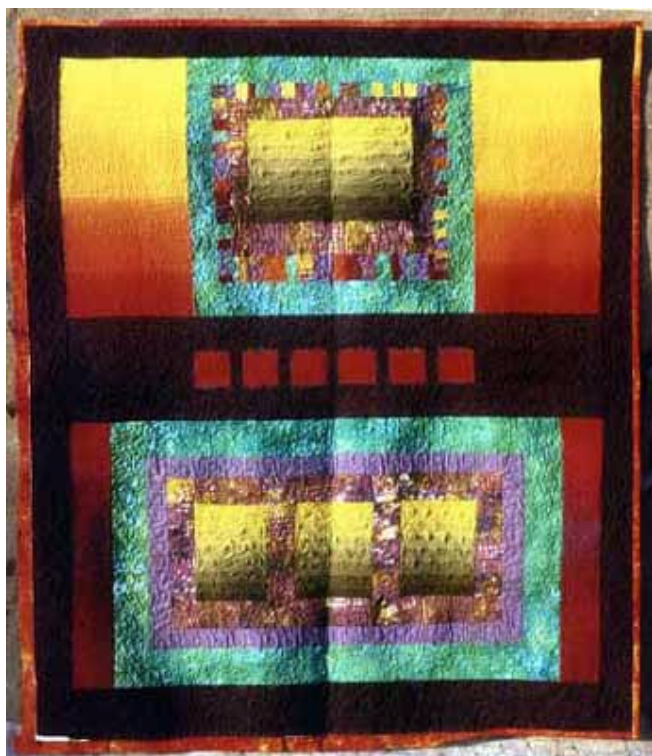


# The Virtual Quilt

A Newsletter for Online Quilters

Issue 17 • July 1997



## *It's all in the wrists?*

Find out how a case of  
carpal tunnel changed  
Ann Fisher's life as a quilter  
-- for the better!

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### **Inside this issue:**

- [The Return of Mary Frances](#)
- [Product Review: Protect Your Hands!](#)
- [Book Reviews: Quilts, Needles, & Paper](#)
- [To Honor and Comfort: Native Quilting Traditions](#)
- [Video Review: More from Judy Montano](#)
- [Charms & Schnibbles](#)

# MARY FRANCES REDUX: SPOILED BY FEDERAL EXPRESS

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## *The Mary Frances Sewing Book: Adventures Among the Thimble People*

by Jane Eayre Fryer

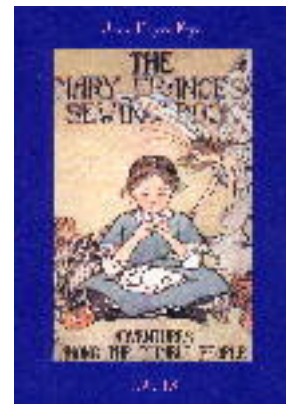
Originally published 1913 by

The John C. Winston Company

Reproduced 1997 by

Lacis Publishing, Berkeley, California

<http://www.lacis.com>



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By Lynn Holland

One of my vivid memories of childhood in Orlando was taking the bus downtown by myself (a big deal for a then 8-year-old) and going to the old Albertson library, the one with the library lions. Although I was a avid reader of the usual juvenile fiction, even as a child I loved craft and needlework books. My all-time favorite was a book about Mary Frances who learned to knit and crochet with the help of needles and hooks who magically came to life when adults weren't present.

The Albertson is long gone and for the last 30 years I have missed Mary Frances. Every so often, I have idly threatened to have an out-of-print book service conduct a search for me so that we might be reunited. But my practical side always deterred me from such frivolity. Imagine my excitement when I opened the June issue of *Piecework* and peering out at me from an advertisement for Lacis was Mary Frances herself!

This time Mary Frances was learning to sew instead of knit and crochet, but she was still the same old friend of my childhood, now available as a reprint. I wasted no time in calling Lacis, a store that specializes in reprints of needlework books, recreations of old sewing notions, and other nostalgia-ware. After 30 years, waiting a couple of weeks to be reunited with Mary Frances should be no big deal, but I have been spoiled

by Fed Ex. Suffice it to say that the mail order department (probably befitting the nostalgia reprint market), appears to be more attuned to gentler, simpler times. It took a full two weeks and a phone call before Mary Frances appeared on my doorstep.

It was, however, a joyous reunion, at least on my part. Mary Frances had not aged one bit. Actually, she was now more youthful than ever and her companion, Fairly Flew, looked marvelous. Her magic pals were as amusing as ever. The book itself is beautifully done, with illustrations typical of the early 1900s (the original book was published in 1913). If you grew up with the old Book House series of approximately the same vintage, you will recognize the look of the lovely color plates. The text itself is pretty snappy, given the vintage. It's full of puns, and somewhat reminiscent of the *Wizard of Oz* or *Dr. Dolittle* series for its cleverness.

If you are interested in historical clothing, you will love the doll outfits that Mary Frances learns to sew. She makes her doll Mary Marie an automobile outfit (**not** jeans), an "ermine" cape, something called a guimpe and several other items most of us have never heard of but which were part of a little lady's wardrobe earlier in the century. Should you be so inspired that you want to replicate these outfits, full size patterns are included with the book. My only disappointment is that they are for a 16-, not 18-inch doll. Sorry, Samantha.

From the perspective of a veteran parent, it does

seem hard to believe that Mary Frances could possibly be as virtuous and industrious as the book portrays, but after all, scissors talk and the needles sew by themselves. This is a fantasy. The story line would probably not mesmerize the modern child, but I am still enthralled by how Mary Frances made the best of her time by herself, not playing Nintendo or watching Oprah, but hand sewing a wardrobe for her doll. The closest girls of the '90s usually get to this kind of activity is to order the right stuff from Pleasant Company.

In tune with this trend, Lacinis is happy to offer Mary

Frances' now grownup fans (complete with Visa cards all their own) a lovely reproduction of Mary Frances' sewing bird as well as all of her magic sewing tools. Lacinis offers other fascinating reproductions, should you not find Mary Frances to be your cup of tea. In checking out their web site [www.lacinis.com](http://www.lacinis.com), you will find other vintage reprints, antique laces, fancy imported threads, bridal items, tassels and many otherwise hard to find items. The good news for me is that they do plan to reprint Mary Frances' knitting and crocheting book. Knit and Knack and CroShay - I can hardly wait!



Quilt Shop Service -- Discount Prices

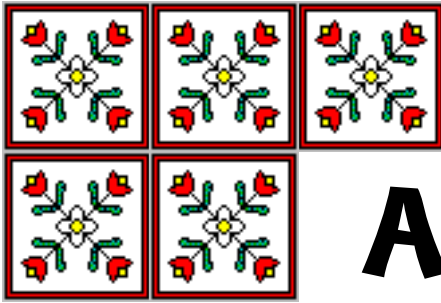
Looking for discounted quilting supplies and books? Look to PineTree for discounts of 20%, accompanied by attentive customer service and prompt shipping! Don't forget to check out online catalog at <http://quilt.com/Pinetree> for **new, new, new** items and a partial listing of books!

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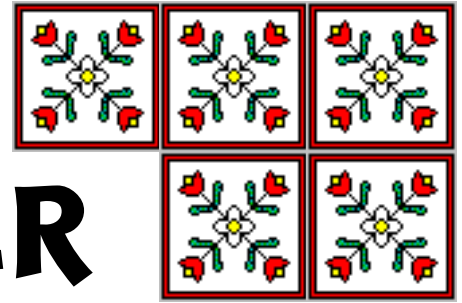
Check out the catalog on the web at <http://quilt.com/Pinetree>, or request a hard copy by e-mailing snail mail info to [pinetree@quiltworks.com](mailto:pinetree@quiltworks.com). If you are on AOL and prefer to contact someone there, Donna's address is PineTreeQW!

Visa, MasterCard, and Discover are all welcome. PineTree is online to answer questions about quilting products at [pinetree@quiltworks.com](mailto:pinetree@quiltworks.com)





## QUILTER PROFILE



# ANN FISHER

**A**nn Fisher's development as a quilter depended upon her solving a problem: her wrists were in splints.

It was a classic case of life dealing lemons. She got hooked on quilting but was soon rendered unable to make them: "Quilts became a passion in the late-eighties, when I started going to a lot of auctions," Ann says. "I kept seeing old quilts and unfinished tops... and I started buying them. One day I decided to make one. My first quilt was in the Amish style. I hand-quilted them and perfected my stitch. My sewing skills were already highly developed, and it wasn't at all difficult. I thought, 'So? this isn't very challenging.' I made a few more rather traditional quilts and then realized I was bored again with following patterns. Then I developed carpal tunnel syndrome and had to stop entirely. In fact, I sent the last traditional quilt I ever made out to be hand-quilted by someone else because I couldn't do it with my wrists in splints."

This disability turned out to be an opportunity, and it wasn't long before Ann was making lemonade. "During my hiatus away from quilting I was buying books and looking with amazement at what was out there. I was sure I could never do anything like **THAT**. Then a combination of circumstances conspired to totally change my work. The carpal tunnel forced me to seek alternatives away from tiny hand-stitching, and as I was casting about for something I could do, a new fabric store called Thimble Pleasures opened up near-by. I visited and was astonished at the fabric selection. It was such a

departure from what I was used to seeing, and I went wild buying a wide array of fabrics which were calling my name. Soon after that I took a string-piecing class with Sherri Wood. I had seen a lot of Sherri's work because she sells and shows at our local farmer's market, and because she was becoming highly visible as an up-and-coming quilt artist. Her teaching style was, 'Be intuitive in your cutting, don't worry about being perfect,

anything can be made to work.' And she suggested hand-quilting in large even stitches with pearlized cotton. Wrist problems solved! That's all it took to get me going."

Besides these influences, Ann had a strong family tradition to assist her in the odyssey that led to her very individual and interesting work. It was not, however, a quilting tradition. It was something more basic.

"My family never quilted, so far as I know, nor were there any 'family

quilts' to be seen," Ann recalls. "I did begin sewing at an early age— clothes for my dolls and then my first dress when I was ten. My mother is an excellent seamstress, and this was an area we could enjoy ourselves in. My grandmother was 'do-it-yourselfer' from way back, running a cattle ranch with my grandfather, cooking huge meals, growing most of what they ate (beef included) and making anything that needed making for the ranch or the house. I remember when they retired, Grandma designed their new house. She had it built so that three sides surrounded a courtyard, where she installed a wa-



terfall and fish pond— all herself. So the possibility of simply figuring out how to make something was always a strong influence on me. For years I made all of my own clothes, then lovingly made clothes for my three children, and finally got bored with following patterns.”

Once Ann broke down these barriers, she began to explore what was possible through her own imagination and developing style: “For about six months after my class with Sherri, I would say my work was fairly derivative. Then I began to obey the fabrics I was working with. From there I found that I had no lack of ideas.

“I don’t know if I have any particular style. I am still developing and I seem to utilize anything that comes to mind. I still love what can be done with strip-piecing, and I have a fondness for making kaleidoscopes with that method. I believe that the pieces I conceptualize and make are determined by what’s happening in my life, and by the fabric I find in my hands. I get ideas from everywhere. I am fascinated by color, and I have been working a lot with all shades of grey.

“I often conceive of pieces as I lie in bed. Last night I thought about one to symbolize the expansion of myself as an artist over the last three years. I visualized a small dark grey/purple circle contained tightly in a box. And then another lighter shade of grey in another circle outside the first box, but in a second bigger box. Then more and more concentric circles in stronger and stronger colors all pushing out of boxes until the last circle is wildly multi-hued and the box is just a few broken lines tumbling out of the way. Will I make this piece? Maybe.

“Last month I walked around for weeks with an angry image in my mind... put up a piece of black fabric, made some photo-transfers, considered it, reworked it, and finally ended up with a sad (not angry) self-portrait entitled *Unraveling The Mommy Box*. And I never did use the black fabric.”

If you go to Ann’s page at the Quiltart Gallery (<http://www.his.com/~judy/fisher.html>) you will find examples of both her strip-piecing and kaleidoscope styles. She

refers to one technique as “random strip-piecing.”

Ann explains: “When I speak of ‘random strip-piecing,’ I mean cutting a set of fabrics into strips and creating a new cloth without planning too much the placement of each strip. I know ahead of time that random placement will work because I have carefully sifted through my stash, and I have chosen fabric that works together. After I have created this new piece of cloth I hang it up and look at it for awhile. Sometimes I recut it and run new fabrics through it, as in my *Color Studies*. Sometimes I use a template (very unusual for me) and recut the fabric into units, such as those for the kaleidoscopes. Sometimes I cut very straight strips, using a ruler,

and combine them deliberately on my design wall. This is not at all random, and I have a landscape which sings because of this method.

“Lately I tend to hang a full yard of fabric on the design wall and then lay other fabrics over it until I get a composition I like. That is how *Interiors* I came about. And how at least three or four more of that series will be put together. I have already started several, and now they are just hanging around waiting for me to get back to them.”

Another very distinctive group of quilts is Ann’s mourning kaleidoscope series. This would appear to grow out of the very long and honored tradition of grief quilts which can be found in American quilt history. Ann says there was no conscious influence, however: “I didn’t have that in mind at all when I made these quilts. I was sad with too much time to wallow in it, I was a quilter, I had things to express. I made these three pieces during the ending of a cherished relationship. All I could bear to work with were somber fabrics. In fact, at *Thimble Pleasures*, Julie would see me come in and say, “Hi Ann, I have a really anguished-looking new fabric in.” And I would buy it. So there was this growing pile of somber colors and I remember thinking that I was seeing life through dark glasses... and then thinking perhaps through a shattered lens. The shattered lens reminded me of those



little toys called dragonfly eyes, where everything is sort of fragmented. I felt fragmented. The dragonfly eye lens lead me to the idea of a kaleidoscope... and the Mourning Kaleidoscope Series was begun. They are bound in black velvet to signify mourning— like a black armband does. I wrote all over them, poems, mostly.”

As Ann has made her stylistic transition, she has been engaged in a development of another sort as well, from casual quilter to artist. “I don’t know if I consider myself a professional yet. I don’t make a living at it. I’d like to, but that’s pretty rare. I do consider myself an artist, though, and as an artist I expect to be paid for my work. I gave my last quilt away a year ago. Now I consider them too valuable, and can’t afford to let friends pay anything but full price. Consequently I am selling to people I don’t know. I have the Mourning Kaleidoscope Series in a gallery in Black Mountain, N.C., and recently won Best of Show in Raleigh. I have a commission based on a postcard of my work I sent to an artist in Maine, and I have a very small show coming up in Chapel Hill. It’s a start. I haven’t felt myself ready to submit to the really big shows like [Quilt National](#) or Visions, but someday I will.”



The internet, particularly Judy Smith’s Quiltart maillist, has had an enabling impact on Ann’s development. “For me the internet has had a profound effect on my self-image as an artist,” she says. “I belong to the Quiltart list and just putting my work in the Quiltart gallery was a huge advance for me. I had never had the

chance to show before such a wide audience before. Then there is the daily affirmation that the list brings me. I can converse with other artists who ‘get’ my passion. When I have a technical problem they are there with help. When I have a triumph they are there with best wishes. When I am stuck or uninspired they are there with new ways for me to consider my problem. I have made friends with a number of the people on the list, and their humor and wisdom have become very very important to me. Out of this list a small number of us have formed a support group we call ‘The Friendly Five.’ We send each other photos of recent work with only the information we would give the general public. It’s very helpful to get feed-back about my work from people I don’t know... as it seems so much more objective that way.”

Ann’s slow, patient, and often painful passage to becoming a quilter with a style and vision of her own parallels that of many artists. Her own wisdom in seeing the paths around her disabilities not only allows her to develop as a quilter, but shapes her style and approach, enhancing its individuality. Blind poet [Jorge Luis Borges](#) said he wrote rhymed and metered poems because in his blindness these were the only kind he could remember. So we have the blindness to thank for beauty of the poems. As for Ann Fisher, a low boredom threshold, a broken relationship, and yes, sore wrists, have given us these lovely quilts.



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A new Quilting and Sewing Clipart collection is now available from SnippitS Graphics. The set consists of over 120 clipart images for use in newsletters, stationery, address labels, business cards and web sites.

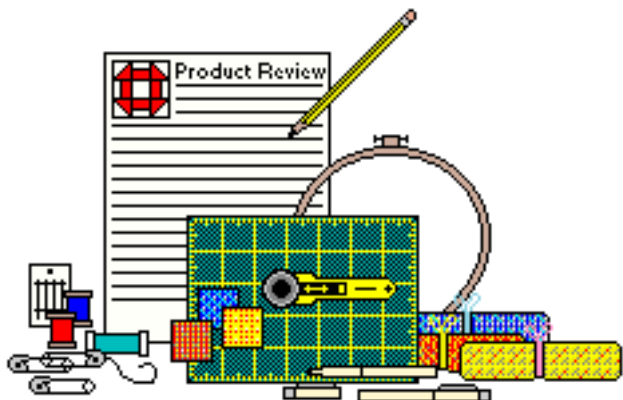
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# PROTECT YOUR HANDS WITH MARILYN'S ORIGINAL HANDGUARD™

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By Addy Harkavy

A product whose time has come, Marilyn's Original Handguard provides a barrier between a quilter's hand and the rotary cutter; it can be used with almost any rotary ruler. Deceptively simple in design, this clear acrylic hand protector has three little "buttons" on its underside to prevent it from slipping on the ruler. It stays in place with firm downward pressure.

I found this gizmo was indispensable when working with six 11-year-old girls, all of whom wanted to make their own rotary cuts. Marilyn's Handguard made it possible to permit the girls to do their own cutting,

albeit each cut was made under my direct supervision (and the rotary cutter went back into my pocket so I could be sure that no unsupervised cuts were made).

If you're somewhat wary of your rotary cutter or if you quilt with kids, you may want to check out this handy, new tool. Retail price is \$8.49. If you have difficulty finding a source for it, contact Marilyn Trimble at [trimblep@indy.net](mailto:trimblep@indy.net)



*Addy Harkavy lives in Maine with her husband and her Irish wolfhound. She co-owns Pinetree Quiltworks, a quilter's mail order firm and retail storefront. Addy does product and book reviews for Planet Patchwork.*

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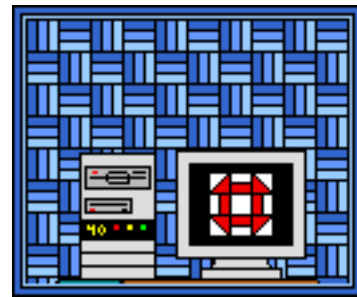
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# MULTIMEDIA REVIEW: EMBELLISHMENTS BY JUDY MONTANO



## *Embellishments* Video Tape

By Judith Baker Montano

Running time: 60 minutes

C&T Publishing, 1997 \$19.95

In *TVQ* #11, we reviewed two videos by Judith Baker Montano, one of the leading experts in the field of hand-sewn embellishments for crazy quilting and other Victorian style fiber arts. The videos on *Crazy Quilting* and *Silk Ribbon Embroidery* covered two of the major areas of Victorian embellishment, and this new video, entitled simply *Embellishments*, adds a third hour-long lesson to this basic library, which also accompanies her series of books on this subject.

Judith is a low-key and patient teacher, and really knows her stuff. In the close-up demonstrations of such techniques as stem-stitching, chain-stitching, couching and feather-stitching, the sureness of her hands and excellence of her results show the effects of long practice. She doesn't assume, however, that just because she knows how to do it, and the techniques are fairly simple, that the viewer knows, too. She takes the time to go through the steps, several times, with thorough explanations and tips along the way to aid in understanding.



Beyond the basic stitches, the tape shares Judith's considerable knowledge of materials, including a wide variety of ribbons, threads, and yarns. She also demonstrates techniques for adding buttons and beads to the embellishments, as well as small flowers. One of the most interesting demonstrations on the tape is the creation of a polyester ribbon flower through the use of a cigarette lighter.

My major complaint against Judith's two earlier videos was not her teaching, but the production values

of the video. It has long been my contention that quilting/sewing videos have no more right to bore us than any other type of production. I hoped when putting this tape into my VCR that it might be improved over these earlier tapes, but if anything this one is worse.

The main problem is the unbearably static quality of the production. It is an exaggeration, but only a slight one, to say that the producers of this video set up a running camera on a tripod in front of Ms. Montano and then went to lunch. Except for a **VERY** occasional close-up, the camera doesn't move, particularly in the early part of the video. Judith begins by showing us a few uses for the embellishment she is about to demonstrate, but the camera only closes in on one of the items, so we cannot really see what she is showing us.

In the earlier tapes there was an attempt (lame as it was) to vary the scene a little bit by moving Judith around, getting her up on her feet, placing her in another room to show us examples of her work. In this one they don't even bother to do that. They sit Judith down at a table, surrounded by and wearing her work, and there she stays, like [Jabba the Hutt](#), for the duration.

I know from other videos that C&T distributes that there are video companies out there who can figure out ways to keep these demonstration tapes from being so dull. One way is to introduce another person into the tape, so there is at least some human interaction and dialogue. Another is, as I mentioned before, to change the scene. Certainly neither of these devices are very expensive and could be used without adding inordinately to production costs.

Unfortunately, for lack of imagination or just plain laziness, these otherwise excellent teaching tapes have a bad habit of putting us to sleep.



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# TO HONOR AND COMFORT: NATIVE QUILTING TRADITIONS

## MAJOR TRAVELING EXHIBITION OF NATIVE AMERICAN QUILTS OPENS AT THE NATIONAL MUSEUM OF THE AMERICAN INDIAN

**M**ore than 40 quilts from Native communities throughout North America and Hawaii will be showcased in “To Honor and Comfort: Native Quilting Traditions,” a traveling exhibition premiering at the Smithsonian’s National Museum of the American Indian on Sunday, Oct. 19. This free exhibition at the museum’s Heye Center in New York at One Bowling Green will be on view daily from 10 a.m. to 5 p.m.— on Thursdays until 8 p.m.— through Jan. 4, 1998.

The exhibition is a unique collaboration between the National Museum of the American Indian and Michigan State University Museum, the Smithsonian Institution Traveling Exhibition Service (SITES), and Atlatl, a non-profit organization that promotes the arts in Native communities. Following the New York opening, “To Honor and Comfort” will begin a two-year nationwide tour with stops projected in eight cities, as well as Michigan State University in East Lansing.

In celebration of the art of quilt making, the National Museum of the American Indian has commissioned a special quilt for its exhibition. The quilt is being designed and pieced by Native quilters and will become the first Native American quilt in the museum’s permanent collection.

The exhibition’s central theme is community: how quilts and quilt making—the ceremonies surrounding the quilts, the lively society of the artists who make them, and the passing on of the traditions they represent—help tie together neighbors and families within and across generations. By presenting North American and Hawaiian quilts together for the first time, the exhibit illuminates the similarities and differences in the history and meaning of quilts within diverse Native communities.

The exhibition, co-curated by Dr. Kurt Dewhurst, director of Michigan State University Museum, and Dr. Marsha MacDowell, curator of Folk Arts at Michigan State University Museum, will examine ceremonial and everyday uses of quilts.

“Native quilters have been enthusiastically involved in the development of this exhibition since its conception 10 years ago,” MacDowell says. “Presenting the quilts in a contextualized setting makes the exhibition unique.”

Quilts have become integral to traditional Native ceremonies, rites of passage, and other occasions of celebration and homage. The baby-naming ceremony is one example of how quilts are used in continuing ancient

traditions in many Native communities. For the Lakota people, the ancient way of standing on a buffalo robe was the traditional way a Lakota child was given his/her Indian name. This ancient ceremony now includes stand-



Navajo Beeldléi (blanket)

ing atop a Morning Star quilt — an elaborately colored composition of an eight-point star.

By re-creating Native ceremonies as part of the design of the gallery, the exhibition team hopes to convey how quilts and quilt-making reflect Native cultural heritage and creativity in an ever-changing world.

“We are re-creating my son’s naming ceremony in one portion of the exhibit through a variety of mediums, including photography and video,” National Museum of the American Indian Project Manager Danyelle Means (Oglala Lakota) says. “My family and I want to share this ceremony to help non-Native visitors to view the quilt in a traditional context of a living culture.”

Museum of New Mexico Press will offer a companion book, *To Honor and Comfort: Native Quilting Traditions*, edited by Dewhurst and MacDowell. The 160-page publication with 80 color plates and 150 documentary photographs will feature essays on contemporary and historical quilting traditions, as well as profiles of quilters from around the country and rare historical photographs. To be published fall 1997, the book will

cost \$50, cloth, and \$35, paper.

The National Museum of the American Indian The National Museum of the American Indian was created by Congress in 1989. The legislation authorized three facilities: The George Gustav Heye Center, open since 1994; the Cultural Resources Center, to open in Suitland, Md., in 1998; and the National Museum on the National Mall, scheduled to open in 2002. The construction cost for the museum is \$110 million. As part of the legislation establishing the National Museum of the American Indian, Congress directed the Smithsonian to raise one-third of the construction costs from non-federal sources. For information on becoming a charter member of the museum, call 1-800-242-NMAI.

As of e-mailing time, the museum has not gotten back to us with a list of the cities in which this exhibition will be displayed. When we know, we’ll share it with you, or, for more information, call (212) 825-6700.

National Museum of the American Indian Home Page: <http://www.si.edu/nmai>



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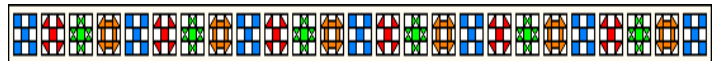
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## Book Review

By Addy Harkavy

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### *Patchwork Persuasion; Fascinating Quilts from Traditional Designs*

Joen Wolfrom

C&T Publishing, 144 pages \$25.95

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She's done it again! Although some of the photographs have appeared in other books, make no mistake: this book is an original! If you've ever wanted to take a traditional pattern and make it your own, or put two blocks together, or modify or stretch an existing block, this book is the place to start. Rather than giving patterns, Wolfrom provides the kind of advice, encouragement, and wisdom that can give any quilter the confidence to get started and to work on his or her own to use traditional designs as jumping-off points.

The book opens with a "Gallery of Creative Inspiration"; it's well named. There isn't room to do a chapter-by-chapter exhaustive review, so I'll romp through the table of contents, which will give readers a good idea of what to expect. I'd call it promises fulfilled.

Chapter One: Setting the Stage. Wolfrom discusses what a well designed quilt is and the anatomy of a quilt block. She concludes with fabric hints and thoughts about borders.

Chapter Two: Enhancing One-Block Designs. Wow, it's amazing what you can do with a one-block design.

Chapter Three: Superb Block Marriages — Blends and Merges. Here you'll get the inside track on blending blocks; merging patterns through block explosion (great term!); and lots of great activities and opportunities to learn **more!**

Chapter Four: Wonder Blocks with Moving Parts. Another Wow! Watch these designs change as you add lines, de-emphasize pattern pieces, eliminate pattern pieces, remove sections of block patterns, rotate block

parts and more. This chapter could be a book in itself!

Since, at this point, one could be a bit overwhelmed, Wolfrom takes a few pages to show us "A Gallery of Joyful Innovation." It is definitely that.

On to Chapter Five: Making the Block Design More Flexible. Hard to believe, folks, but there's more, more, more. Here we rotate blocks, drop blocks, vary block sizes, have two blocks share the same background, move one block's pattern onto another block, stagger blocks, float blocks and *then* go on and play some more.

Chapter Six: Fascinating Block Contortions — Stretching and Squeezing. Don't miss this.

Chapter Seven: Old Time Favorites, Forging New paths. Wolfrom covers The Window ... and gosh, what a window it can be; unbroken circles, typified by the double wedding ring; successful samplers; group quilts ... and, not surprisingly concludes with innovation overstepping traditions (her words), and more activities and extended learning.

Chapter Eight: Taking a Creative Leap — Planting a Seed; Watching it Grow. I'd call this chapter "your turn." Finally, a special feature on Patchwork Block Pattern Play (her chapter title). If you've enjoyed her other books, you won't be disappointed by this one!

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### *Point Well Taken: The Guide to Success with Needles & Threads*

Debbie Garbers and Janet F. O'Brien.

An In Cahoots Book, 60 pages \$14.00

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*Point Well Taken* has earned a permanent spot on my quilting/sewing reference shelf. The answers are here, even if you don't quite know how to ask the question! This has become my primary source for information about machine and hand sewing needles and for information about which threads to use with which needles. For example, though I had a pretty good concept of the anatomy of a machine sewing needle, I didn't know how varying the needle's parts can change its performance. This knowledge, it turns out, is essential for matching decorative threads to the needles that work best with them.

Once the book explains needle anatomy, it provides handy charts that help to match threads with needles, saving hours of experimentation. Not only that, ever wonder how a universal needle differs from a ball point,

differs from a jeans/denim, differs from a leather, differs from a quilting needle? No more need to wonder, the explanations are clear and helpful. The authors go beyond basic needles to explain decorative machine needles (by brand!), covering needles for embroidery and metallic threads, twin/double needles, and even *triple* needles!

When it comes to hand sewing needles, the authors don't miss a trick; read about basting, beading, self-threading, chenille/silk ribbon, crewel, darning, specially coated, milliners/straw, quilting/betweens, sharps, and tapestry needles. Whew, there sure are a lot of needles, and though I have used some for purposes other than those for which they were intended, the explanations in *Point Well Taken* point me to further experimentation!

If there's a better practical description of threads, I don't know about it! Not only do the authors give metric conversions/equivalents, they even cover the difference between cross-wound and regularly wound spools. Starting with cotton sewing thread, they move on to threads for heirloom sewing/fine hand sewing/lingerie/bobbin use and then give us the low-down on gimp, fishing line, elastic thread, nylon monofilament, fusible thread, water-soluble thread, buttonhole twist, and hand and machine quilting threads. They don't stop with this, of course, because they wouldn't want us to miss silk thread and the decoratives — including rayon, metallic, acrylic and those for couching and bobbinwork. The book concludes with a brief overview of machine accessory feet, stabilizers (tear-away, iron-on, rinse-away), thread aids, and a list of other helpful publications. Though modestly produced, with line drawings rather than photographs, this book makes up for in information whatever it may lack in glitzy production.

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## *Quilting on the Edge: Border Possibilities Using Paper Piecing*

Sylvia Siege

Seagull Quilts \$15.95

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It's hard to believe how many wonderful books have landed on my desk in just the past few weeks. Here's another one that you'll want to use and use and use ... and one you'll want on your reference shelf. Spiral bound for convenient photocopying, this book is another modestly produced black-and-white whose utility goes far beyond its initial cost.

The title is borders, but the paper pieced patterns are really far more versatile than that. Imagine, for example, combining strips of different borders to achieve a Seminole-pieced effect or combining two similar width patterns in a single strip. Quilters will find helpful black-and-white illustrations, instructions on fitting the border to the quilt, notes on border size, discussion of corner blocks, and general directions for paper piecing and patterns, patterns, patterns, each gloriously presented in at least three sizes. Flying geese, sawtooth, royal crown, striped flying geese, flying geese flags, triangles defined by stripes, and more, more, more, including strip border patterns. When you see this one in a quilt shop, don't pass it by. Take a good look; you may be very pleasantly surprised. For those who don't find *Quilting on the Edge* in a quilt shop, e-mail the author, Sylvia Siege at [SeagullQ@aol.com](mailto:SeagullQ@aol.com) for ordering information, or visit her website at <http://users.aol.com/seagullq/seagullq.htm>.



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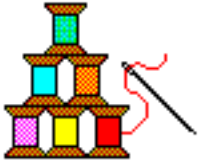
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# CHARMS & SCHNIBBLES: NEWS NOTES FROM ALL OVER

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## CALL FOR CRAFTS: From Across the Pacific

*TVQ* recently received e-mail from Yuri Amano, an editor of *Patchwork Quilt Tsushin*, a quilters' magazine published in Japan. The magazine is very interested in international quilting, and asked us to publish the following announcement:

!!!Your help is needed!!!

We are looking for interesting handicrafts (hand-sewn products) that represent **your country**. Please show us some photographs of your work (Patchwork Quilts if possible, or hand-sewn handicrafts) that represent your **country** or culture with a little story or profile of the artist or a group.

Patchwork Tsushin Co., Ltd., a publishing company of quilt related magazines, is interested in gathering information on needle craft arts in the world. We are happy to introduce your work in our book or magazine.

Please send us some photographs (either in color or in black and white) to the following address. We will send you a complimentary copy of the book if your work gets published. If you are a professional artist or a group and hope to receive payment, please feel free to contact Yuri ([y\\_amano@viq.com](mailto:y_amano@viq.com)) for further information.

The deadline for the photographs and your profile is around the middle of August 1997. (Late submission is also acceptable.)

Any questions or concerns? Please feel free to contact Yuri ([y\\_amano@viq.com](mailto:y_amano@viq.com) or [patchwork@viq.com](mailto:patchwork@viq.com)) at any time. We are looking forward to hearing from you soon!

Contact address: Patchwork Tsushin, Co., Ltd. 5-28-3, Hongo Bunkyo-ku, Tokyo 113, Japan fax:81-3-3815-7662

## MORE FROM JAPAN: An Update

One of the most rewarding aspects of publishing *TVQ* is the bringing together of quilters from throughout the world. Our Patchwork Planet piece of last year on Quilting in Japan was particularly fruitful in stimulating quilting exchanges between the U.S. and Japan. Sumi Manabe, Japanese quilter and active online participant, served as focal point for a couple of these. She sends us an update:

“The two American-Japanese exchange projects which you first went-between are going on well.

“The first one, Santa Cruz Challenge Quilt, was offered by Tracey Brookshier about this time last year. At first it seemed too far away a thing for us and I hesitated to bring it up on the [FCREATE quilting bulletin] board. We postponed answering her until fall. However, when I told some of the members about this, their response was much more favorable than I had expected. In November I invited on the board to this challenge, and after all 24 people raised their hands. Along with that we talked about the definition of the challenge and about fabrics to use and exchange, and in February we completed exchanging fabrics. The 48 participants are now working on their quilts. The show (Pajala Valley Quilt Association) will be in February 1998. After that, we hope we could have our own show in Japan for this special project.

“As for the second one, Ms. Elfman's Children's Quilt Exchange, has been succeeding. As she made a report in *TVQ*, you should have known it was going quite well. The one which was made by our friend Saori Koyama was completed in March, and it was shown at Saori's daughters kindergarten. She sent it to Barbara last month and at the Japan Festival at her son's school last week, the two quilts were displayed. (Although I have had not seen the quilts yet.) Barbara says she will send both of the quilts to us so that we can show them at our exhibitions as well as at the kindergarten/school.

“We have been so busy with these events and others and it's been quite difficult for us to find time to update our Web page. We are going to be busier as we are going to have a booth at Yokohama Quilt Week 97, in addition to Santa Cruz Challenge and our own Forum Exhibitions. I wish I could include all of these in the web page. . . .”

# SCHOOLHOUSE ENTERPRISES

Check out our on-line catalog (<http://quilt.com/GG>) for our Monthly Special\$!!

Or, if that's not possible, just e-mail Schoolhouse Enterprises ([gridgees@algorithms.com](mailto:gridgees@algorithms.com)) with your "snail mail" (post office) address for your **FREE CATALOG** and Sample of Gridded Geese(c)! Gridded Geese(c) is a unique paper foundation method for mass-producing Flying Geese units up to 24 at once (similar to the half-square triangle papers, which, BTW, are included in their catalog).

The Schoolhouse Enterprises catalog offers lots of Other Fun Stuff, too! We've added a few things we think you'll like, so if you haven't visited our web page lately, we think you'll be pleasantly surprised.

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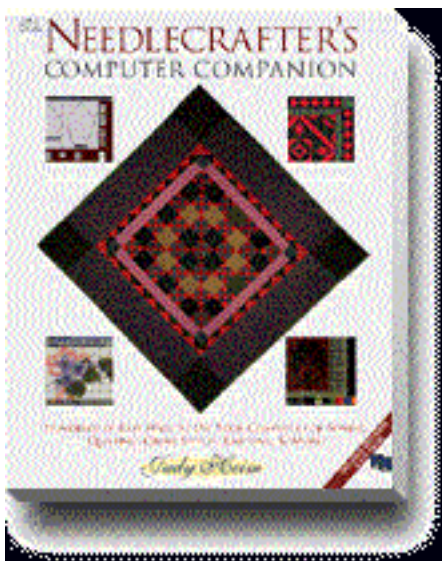
E-mail [jhartley@quiltropolis.com](mailto:jhartley@quiltropolis.com).

## PATCHWORKS

Looking for a quilter's gift? May I suggest 4 fat quarters packaged in a cute canvas bag. Choose from Hoffman, Quilter's only, Debbie Mum, flannels, 30's reproductions, Documentories etc. If you prefer I can coordinate something for you in your theme or color preference.

We also have "Quilts to go" all materials to complete a quilt in one package, we will work with you on choosing a design and colors.

If you're interested in personal attention and service just contact me e-mail [patch@santel.net](mailto:patch@santel.net) or snail mail: Chrysti Protsch Patchworks PO Box 623 Howard SD 57349 605-772-5604 We accept credit cards.



**We liked this book so much we decided to make it the first book we stocked in our General Store!**

Judy Heim's book, *The Needlecrafter's Computer Companion*, is just what every computer-using quilter (and other needlecrafter), whether a newbie or a veteran, has been waiting for. It is the definitive book about the role computers play in our sewing, quilting, needlepointing, crocheting, tating, or knitting lives, and a rich mine of information about the resources available to fiber artists on the commercial online services and the internet. It contains dozens of reviews of and tutorials for a wide variety of sewing-related software.

Visit the Planet Patchwork [General Store](#) or e-mail [rholland@atlanta.com](mailto:rholland@atlanta.com) for more information!

## COMMENTS, QUESTIONS, NEWS, IDEAS, BRICKBATS?

Like any news publication, TVQ is always hungry for information about new developments in the area we are trying to cover. If you have an idea for a story, or want to tell the world about something you are doing which relates to computers and quilting, we'd like to hear about it.

We'd like news of new classes starting up to teach quilt design on computers, or new approaches to that teaching. New products, maillists, World Wide Web pages, etc., are all fair game, and we'd appreciate any tips you can provide. Send your tips by e-mail to [rholland@atlanta.com](mailto:rholland@atlanta.com).

If you have a comment about an article, a complaint or a correction, we're glad to hear that, too, and may publish some comments as letters to the editor. Again, these may be sent to [rholland@atlanta.com](mailto:rholland@atlanta.com).



## The Virtual Quilt

A Newsletter for  
Computing Quilters

Editor and Publisher: Robert Holland, Decatur, GA

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TVQ is also available to subscribers on the World Wide Web. The graphically enhanced web version can be seen at <http://planetpatchwork.com/tvqmain/>. Future issues will also be converted into Adobe Acrobat format.

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