

# The Virtual Quilt

A Newsletter for Online Quilters

Issue 18 • August 1997



## Zoology's Loss...

*Susan Druding, a self-described "tinkerer," in the early 1970s got interested in the inner workings of a loom, and it was all over.*

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## Book Review

# TWO BOOKS FOR THE ESSENTIAL QUILTER'S LIBRARY

*From Fiber to Fabric:*

*The Essential Guide to Quilting Textiles*

**By Harriet Hargrave**

C&T Publishing, 1997, \$29.95

144 Pages, Spiral Bound Hardcover

[Available at a discount in the Quiltropolis Bookstore](#)

**W**hen I first picked up Harriet Hargrave's new book, "From Fiber to Fabric: The Essential Guide to Quilting Textiles," I must admit I wondered what it was that was all that essential about it.

At first glance it seemed to go on and on about the process of making cotton, about singeing, desizing, bleaching, and mercerization, about tenting and about seven different kinds of dyeing. It traced the process of transforming raw field cotton through picking, ginning, carding, combing, drawing, roving, spinning, winding, and weaving into the bolts of colorful fabric that fill the shelves of our favorite fabric stores. All of which was no doubt interesting, but what could it possibly have to do with the making of quilts?

As it turns out, it has everything to do with the making of quilts. Harriet Hargrave, with the assistance of textile experts from the University of North Carolina and her own considerable knowledge and persistence, has created the definitive reference work on the history, characteristics, and use of cotton in quilting. It's a book that belongs in the library of every serious quilter.

In the last 25 years, as Hargrave points out, fabric makers have scrambled to meet the increasing demand

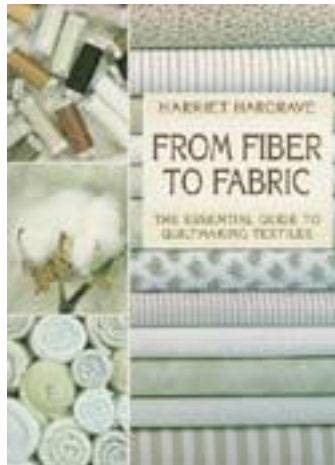
of consumers for fine cottons. Given the almost exclusive use of cotton by contemporary quilters, most fabric issues revolve around the way cotton behaves — how much it stretches, how well it holds dyes, what happens when it's washed, and many other qualities. Yet the irony is that the fabric industry is not really making fabric for quilters. Hargrave says:

Today's fabrics are manufactured under standards and specifications principally for the apparel industry. These are essentially non-durable products, designed to last a limited amount of time with a limited amount of use.

Quilters and crafters are really giving a special application to a product that is actually designed for something else. It is unfortunate the information quilters need — to determine if the fabric they are purchasing is appropriate for their end use — is not readily available to them. Competition among fabric suppliers to supply fabric to us with the "look" they think we want does give us wonderful variety to work with, but does not alter the fact that most of the fabric is manufactured to fashion specifications, not artisan standards.

It is Hargrave's mission in this book to provide this information by educating us thoroughly about cotton and providing us the tools to further educate ourselves.

"From Fiber to Fabric" is divided into five parts, the first on the making and dyeing/printing of fabric, the second about testing fabrics, a section on threads, one on batting, and a final section on quilt care. Each section contains dozens of historical and technical insights and practical tips and techniques. Some of these have the force of the obvious: "... you cannot always depend on the price or the label to determine quality or consistency." Other discussions, such as those on the various



thread counts and weaving techniques, confirm what we have always suspected, that the manufacturers often make different quality fabrics with the same pattern, so what you get at Wal-Mart may NOT be the same as what you get at your local quilt store, even if they look the same.

One of the most troubling areas for quilters in trying to insure the longevity of their creations is colorfastness. I was fascinated to discover that there are several different ways in which color can “go bad,” and each has a name. There is, for example, “crocking,” which is the transference of color from rubbing one colored fabric against another. Hargrave provides two tests, a dry one and a wet one, for testing a fabric for whether it will “crock.” In addition she describes simple, practical techniques to test the lightfastness (tendency to fade in natural or artificial light), washfastness (including reactions to water temperature, chlorine, and detergents) and shrinkage. Beyond testing techniques, she provides methodologies for counteracting many of the most common problems in washing quilts. This chapter alone is worth the price of the book.

What about one of quilting’s other eternal questions: is it better to cut or to tear fabric? All things considered, Hargrave comes down on the side of tearing:

... if the fabric is torn from the bolt, you automatically know if the fabric is on-grain or not. You will have exactly the same usable length on each selvage edge, even though the ends do not line up. The biggest argument against tearing is the streaking that occurs when darker printed colors are torn. . . . This damaged area is generally added to the yardage you are buying, at each end. Therefore, after straightening, this damaged area can be cut away, leaving you the exact yardage you purchased and needed for the project.

And to top it off, Hargrave provides two good methods for straightening fabric which is off-grain.

In the following chapters, Hargrave gives the same thorough, reasoned treatment to thread and batting. In her discussion of threads she walks us through its manufacture and the finer distinctions between types of materials and thicknesses. She provides a very detailed and interesting table of compatibility among fabrics, threads, and needles.

Perhaps even more fascinating is her treatment of batting, that most unromantic and utilitarian of “fabrics.” Hargrave has taken a rather special interest in batting over the years, and her discussion is exhaustive. She provides an illustrated guide to the manufacture of these non-woven fabrics, and a detailed matrix of the many competing brands of batt, with their fiber content, characteristics, and best uses.

In writing this book, Harriet Hargrave has filled a huge hole in the quilter’s “knowledge base.” She has used her thorough, if somewhat plodding, research to de-mythologize the materials used by quilters and to provide us all the most useful kind of basic information. This book is, indeed, essential.

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*Patchwork Souvenirs of the 1933 World’s Fair  
The Sears National Quilt Contest and  
Chicago’s Century of Progress Exposition*  
**By Merikay Waldvogel and Barbara Brackman**  
Rutledge Hill Press, Nashville, 1993  
Softcover, 123 pages, \$19.95 (\$27.95 Canadian)  
[Available at a discount from Planet Patchwork](#)  
[and Amazon Books](#)

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Mystery, intrigue, moral turpitude, artistic depravity. The ugly truth behind the pretty quilts revealed at last!

Huh? I thought quilt books were supposed to be inspirational and uplifting. What’s going on here?

What’s going on is one of the most interesting books about quilting I’ve ever encountered. Waldvogel and Brackman, renowned quilt historians and writers, have joined forces in this book to chronicle the largest, most monied, and most famous quilt exhibition in U.S. history (eat your heart out, Paducah).

The Sears National Quilt Contest, a brainstorm of the company’s marketing department, was advertised in their catalogues in the early ’30s in conjunction with the large World’s Fair in Chicago celebrating the city’s 100th anniversary in 1933. Quilting was undergoing a revival in the U.S. at the time, similar to that in the 1970s, and this contest galvanized that growing interest into a stitching frenzy. By the time the contest’s local, regional, and national eliminations were over, nearly 25,000 quilts had been made and entered in the mammoth competition.

One of the major engines behind the competition was the considerable prize money being offered. Prizes

ranged from \$5 and \$10 at local stores, up through \$200 in ten regional competitions, with a grand national prize of \$1,000. In addition there was a \$200 bonus on the national prize if the winning quilt was one based on the World's Fair theme, "A Century of Progress." This was considerable money, particularly in the context of the Great Depression. Waldvogel and Brackman put it in perspective: "In 1933 a luxury car such as a Dodge V-8 cost \$1,115; a new Ford, \$490; a three-bedroom house, \$3,000. Translated into today's dollars, the award equals about \$20,000."

In a time of economic hardship, in a context shot through with commercialism (Sears was in this, after all, to increase sales) and with so much money at stake, it is not surprising that beneath the surface there was a great deal that was questionable and downright disappointing about the final result.

Waldvogel and Brackman do an excellent job of examining the historical circumstances revolving around the winning quilt, a traditional pattern entitled "Star of the Bluegrass," entered by Margaret Rogers Caden of Lexington, Kentucky. This quilt was eventually given to first lady Eleanor Roosevelt and disappeared after entering the White House, but copies of it have been uncovered by the authors and photographed for the book. The quilt and its making are at the heart of the two controversies that tainted the contest.

On the Sears entry blank for the quilt contest there was a statement that had to be signed, that the quilt was of the quiltmaker's own making. It was this fine detail that Margaret Caden, apparently cavalierly and with little thought, totally disregarded. A relatively well-to-do quilt shop owner in Lexington, Caden worked up the basic design and colors, but farmed most of the piecing, quilting, and final construction to a group of talented quilters in the area who sewed to help support their depression-strapped families. None of these women, whose families were interviewed by the authors, shared in either the credit or the money from the prize-winning quilt.

In fairness, Waldvogel and Brackman point out that in the traditional context of quilting (and continuing today) the labor of quilt-making was divided and communal, and Sears was probably ill-advised to include such a stringent requirement. But they don't let Caden off the hook:

Margaret Caden, however, carried the concept of a cooperative project to extremes that would have been considered im-

moral even in the era of the professional quilter. Furthermore, no excuses can be made for a woman who did not share the enormous cash prize with the rest of her team.

A more pervasive and perhaps more basic problem with the contest, from the point of view of quilting, was the artistic standards used to judge the quilts. Contest organizers encouraged quilt-makers to venture away from traditional designs and pattern kits to make quilts of their own design on the Century of Progress Theme. Many women accepted this challenge, and most of the known surviving quilts on this theme are reproduced and chronicled in this book. They are by far the most creative and interesting of the entries we have. Yet they fared very poorly in the judging. So poorly, in fact, that the additional \$200 prize for that category was never awarded. Some of the contestants complained bitterly to Sears about this, but the prevailing standards for the contest were clearly biased toward traditional patterns and fine quilting. The quilting stitches on the winning quilt were sixteen to the inch!

There is of course a great deal more to this book than these negative aspects of the contest. Waldvogel and Brackman explore the context of the World's Fair and the state of quilting at the time. There are fascinating looks into the origins of many of the individual quilts entered in the contest. One of the most interesting sections of the book is about what I will call the "Kentucky Quilting Mafia," a group of talented quilters from that state who took a high percentage of the top contest prizes. The authors explore the reasons for the dominance of Kentucky's quiltmakers in the 1930s and provide fascinating insights into quilting culture.

The quality of this book is very high. The research is painstaking, the scholarship balanced and judicious, the writing straightforward and clear. And as we have seen, the authors don't shy away from judgments when they seem necessary. The book also contains many beautiful color plates of the contest quilts as well as fascinating historical photographs of contestants and the world in which they lived.

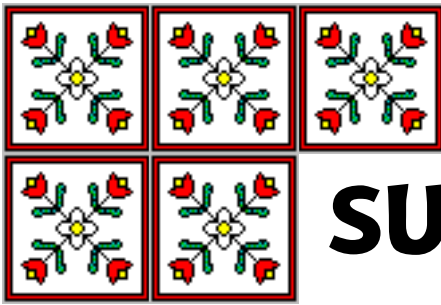
If you have any interest in the historical aspects of quilting, this book is a must-read.



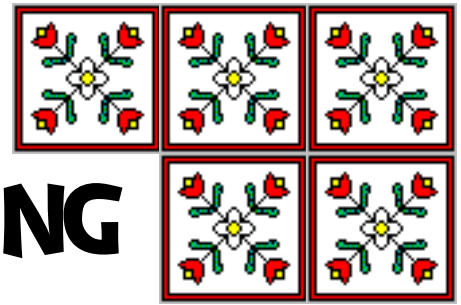
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## PLANET PATCHWORK

[TVQ's Home on the Web](#)



## QUILTER PROFILE



# SUSAN DRUDING

**S**usan Druding, a self-described “tinkerer,” in the early 1970s got interested in the inner workings of a loom, and it was all over.

“I was originally working on my Ph.D. in Marine Ecology at U.C. Berkeley and bought a used handweaving loom for ‘fun’ after seeing a friend with one. I was fascinated with the mechanical aspects of the loom. I wound up quitting Zoology grad school and switching to getting an M.A. in the Environmental Design College at UCB in textiles (emphasis on weaving, textile history and surface design). This was in the early ’70s. I studied with a wonderful man as my major professor, Ed Rossbach, who was an inspiration to many art textile students in his career (he is now retired). I had planned to teach college level textile history with my degree.



These plans were waylaid when “in 1971 I started a spinning-dyeing retail business called Straw Into Gold in Berkeley (before I finished my M.A.). It is still going, and in about 1980 we added a wholesale branch, Crystal Palace Yarns, which wholesales yarn, fibers, Ashford spinning wheels and other fiber arts equipment. We have a Web page up at <http://www.straw.com>.”

Susan’s other tinkerer’s passion, computers, began about 10 years later, and has combined with her textile interests to make her one of the most pervasive and knowledgeable voices on quilting and other textile arts on the internet.

“I got my first computer (an Osborne I) in about 1980, switched to PCs when the Osborne era ended and continued upgrading as faster and newer PCs became available. I held off getting a modem as I suspected I’d get ‘hooked’ pretty fast. Finally, in 1993, I couldn’t stand it anymore, got a modem and chose Delphi for my service as they were the first ones to offer Internet access.

(This was before the graphical Web was a presence. I learned to access the earlier Web pages in text-only mode from Delphi). Once there I looked around and realized there were no textile forums of any kind. Delphi was a place where you could start your own forums and so I began the Textile Arts Forum (TAF) and gradually gathered fiber and fabric people.”

Through all of these years, Susan’s focus was on weaving and yarns, and although quilters comprised an increasing presence on the Textile Arts Forum, her interest took a while to ripen:

“A good friend, Liza Prior Lucy (co-authoring a book with Kaffe Fassett, ‘Glorious Patchwork’ due out in Sept 97) began quilting several years ago and I started getting intrigued. I’ve been a weaver, dyer, spinner, knitter, silk screen printer, but had never tried quilting. Several former weavers moved to quilting years ago (Yvonne Porcella is an old friend from weaving days) so I was aware of it, but my fiber interest was quite intense and since my business is in spinning, spinning wheels, knitting and weaving yarns I never had time to try it.

“When I hit 50 I decided it was time to go back to my ‘roots’ and get back into art textiles. I was thinking of weaving again. But TAF was beginning to draw a lot of quilters and I asked questions and began buying quilting books and reading everything I could. This, tied with the interest and encouragement from my friend Liza, and I was off and running. (and buying fabric like a mad woman to ‘catch up’ for all those years). I even found a Featherweight within a month of searching.”

Because of her considerable background in textiles and her academic training, Susan entered quilting with an experimental mindset. “My ‘art textile’ background at Cal made me unafraid to do ‘oddball quilts’ from the start. My thesis at Berkeley had included knotted hanging chairs of poly tubing, a giant willow basket and other “textile body cocoons” (the title of my thesis show) so I sort of jumped in. I used to do a lot of sewing of clothes (on my treadle Singer!) so I wasn’t too insecure about

sewing. I'd never used a rotary cutter before though and that only took about 5 minutes to fall in love with! (Liza gave me a lesson on her dining room table along with my first paper-piecing lesson).

"Well, so far I've never made a 'real quilt' (ie. a full-sized one for a bed) although I've finished one quilt top as a test of one of the patterns from 'Glorious Patchwork.' I've not bordered it or layered it yet. I've done a baby quilt to give away, too. It was all rather wild African fabric with lots of animals in it.

"My first two pieces were a paper-pieced Pineapple block birthday wall hanging for my nephew - and a 45" x 45" Crazy Quilt (and I mean 'crazy') for my niece learning to use my new Pfaff 7550 stitches and lots of weird fabrics (sewn onto a muslin foundation). (I've since upgraded to the new 7570 Pfaff and am learning to do the computer programming of the embroidery hoop for use in art quilts.)

"I was invited to join a small online quilting group which does group shows internationally and I finished an all-silk (fabric, batting, thread and silk cocoons)

piece called 'Silk is Busting Out All Over.' It starts with traditional square-in-square blocks and then 'comes apart' to wind up with blocks with slits and embroidered silk cocoons spilling out."

Asked about the origins of this highly original quilt, Susan says:

"I'm a longtime silk fancier. I once did a fat issue of a newsletter I published in the late '70s-early '80s all on silk and called it The Silk Issue. I still get occasional mail asking for a copy (long out of print, but I hope to get it all scanned in and online someday from one of the 3 copies I kept).

"I got the silk batting for the quilt from a mill in

Italy from whom we buy our silk yarn, but he doesn't make it anymore, I've been hoarding it. The Silk Cocons came from a man from Egypt who is raising silk in the Nile Valley for super-\$\$ hand-knotted pile rugs. He has revitalized his grandfather's silk throwing business, he planted 5 acres of mulberry in the Nile Valley

for his worms! I quilted it with 3 strands at once through the needle of very, very fine 'weaving' weight silk on my Pfaff.

"I just kept thinking of how silk can look so many different ways and still behave 'as silk' and got the idea of a wall quilt which starts out 'traditional' and turns into 'wild worms' at the bottom."

Susan's other quilts tend to be equally unconventional:

"I entered the '96 Hoffman Challenge (the one with the Flag fabric) and did a piece called 'Berkeley in the Sixties, A Protest Quilt' - it's made of paper-pieced 'picket signs' with lots of slogans from the '60s: 'Free Huey,' 'Impeach Nixon,' 'Make Quilts Not Bombs' (well, OK, I made that one up!), etc. I was pretty shocked

that it was accepted and it's now touring with the exhibit until end of fall '97.

"I recently sent off another quilt for a show for the online group - it's called 'Women Commemorated.' It's a 'stamp' quilt. I decided I wanted to learn about ink jet transfer printing (using the Canon transfer papers) and I pulled 100% of the images from the Web - first I searched and found lots of real postage stamp images (using the newsgroup for stamp collectors to find the Web pages with stamps on them), then of images of women I wanted to honor on these stamps (by searching all over women's pages and archive photos sites). By manipulating the images in my computer graphics program I took the origi-



***Silk is Busting Out All Over.***

nal face (usually a man) off the stamp and put the women on the stamps. My quilt has 'stamps' on it for a wide range of women in arts, sports, politics, science, 'fable': Eleanor Roosevelt, Anita Hill, Whoopie Goldberg, Xena, Margaret Sanger, Minnie Mouse, Billie Holiday, Eartha Kitt, Jane Addams Hull, Wonder Woman, Emma Peel, etc etc. I did a 'take off' of a 9-patch quilt, but the patches are 9-patches of stamps. I'll be putting some images of this up on my Web pages soon.

"I'm working on the 1997 Hoffman Challenge now (doing circular piecing) and also I'm just starting on a small wall quilt for a group of quilts that is to go to Japan for the Yokohama show. This one is going to be on a SUSHI theme. I've photographed Sushi with my new digital camera and plan to do transfer printing and quilting and beading (beads added to look like fish roe) on it with a three dimensional surface. I think I'm going to call it 'Sushi Jewels.'"



Susan's interest in computers and the internet has led her to her current online interest as host for the quilting portion of "The Mining Company" website. She cut her teeth at Delphi:

"I really credit Delphi and some of the wonderful support I got there technically when I first arrived in 'cyberspace' to my 'success' in other areas online. There is a guru on Delphi named Walt Howe who ran a forum

filled with technical know-how. He wrote one of the first books on how to use the Internet (in the days when you went to a computer book area in a bookstore and there were maybe 6 titles to do with the Internet!) He is one of the most patient and knowledgeable people I've met online and helped many people understand the Structure of the Net and then the Web. He still has forums called Navigating and Publishing on the Web on Delphi (which are now open free to the public, I highly recommend visiting him at <http://www.delphi.com>).

"With the huge surge on the Web of graphics all the services made major adjustments - I was briefly on Compuserve and saw how large and busy the textile arts areas could be! Changes at Delphi resulted in my original TAF forum being divided into 3 parts to allow for greater access to topic categories and expansion. My original Textile Arts Forum became the purely 'fiber' area for yarns and fiber, two new forums were opened - one for Quilting under the able leadership of Judy Smith (the forum is called Quilting Arts Forum, or QAF, to 'partner' TAF) and one for Sewing, also hosted by Judy. These 3 are all open on Delphi for free now.

"I turned TAF over to Rita Levine, who had been one of the original co-hosts on TAF. While still active (I also help Rita do the TAF Web pages) I was beginning to feel that the narrowing of the focus of TAF was getting a bit close to what my real-life fiber business was and I felt it very important to keep TAF completely non-commercial. With the possibility of having advertising sponsors it seemed inappropriate for me to host it any longer. I guess I think of myself as the 'emeritus' ex-host?

"But, I was getting more and more into quilting. I read in the New York Times last Feb. '97 about the Mining Company startup (I'd been involved with the startup iGuide site -along with some other Delphi hosts- that had been terminated in a rather messy way by MCI and

## PATCHWORK AND CRAFT CLIPART

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

Perfect for the Patchwork, Sewing or Craft enthusiast the clips include images of bears, animals, dividers, blocks, patchwork, sewing utensils, flowers and celebrations.

For enquiries please e-mail [snippits@tpgi.com.au](mailto:snippits@tpgi.com.au)

Web site for Australian orders

<http://www1.tpgi.com.au/users/snippits/>

For International orders <http://www.needles.com/snippits/>

Rupert Murdoch. I was to have been the Arts & Crafts Host there) and I saw that The Mining Co. was being organized by Scott Kurnit, the original idea-man behind iGuide. I went to look it over and saw, to my surprise, that no one had been accepted yet for the Quilting Guide slot. (The way one applies for a Guide position on the Mining Company is by doing a sample template Web Page - it's a test page which shows your HTML skills and your knowledge of your area of interest at the same time. I was accepted in 48 hours! I was impressed with the organization I saw there. I continue to be very favorably impressed after my 5+ months there. There are still many interesting areas open - going to <http://www.miningco.com> will show what is available.)

"I'm a real 'data nut.' I've always loved to collect facts and figures and examples of things. I guess this is one of my fascinations with the Web. This Quilting Guide thing has really been a blast to do. Each week I write and post a new feature article and a new series of NetFinds (5-6 links of interest). All the links I find are annotated by me to tell a bit about them, warn of image sizes, point out strengths and weaknesses. I've started a little 'Quilter's Nuggets' newsletter to let people know what they'll find each week at my site at <http://quilting.miningco.com>. I pick topics in a wide range of interests: history, technique, dyeing, ethnic and design inspirations and so on. All the Guides are pledged not to 'play favorites' or do anything commercial themselves so it's really like being a writer for a quilt magazine, but with no editor telling me what to write!"

Susan uses computers directly in her quilt design as well. "I own both EQ3 and QuiltPro," she says. "I use several different graphics programs and recently bought a Wacom digitizing tablet with Fractal PAINTER program - I have a lot to learn on that! I mostly use EQ3 for playing with quilt designs. I would like to master QuiltPro too, but haven't had the time. I love paperpiecing and think in terms of that first before I think of other techniques. I have really learned to love rotary cutters, too. The idea of tracing with a pencil and cutting out a lot of pieces from templates isn't appealing to me. I am working on rotary cutting from templates now for a circular piece.

"I've just upgraded to a Pfaff 7570 and am learning to digitize larger image areas in the hoops - it has a lot of potential for quilters!"

One of the aspects Susan finds most gratifying about "computer quilting" is the contact it brings her with

quilters all over the world. Asked if she thinks the increasing electronic connections among quilters will "homogenize" quilting worldwide, she says:


"I don't think international idea exchange will homogenize Art Quilting as that makes use of what each person does as an individual artist and seems to cross borders wonderfully. I love seeing, for example, the Art Quilts of Japanese quilters - no matter how much Japanese fabric an American quilter might put into a quilt it'll never look the same as one done by a Japanese quilter.

"I am a bit concerned that the USA-Quilt 'look' is so omnipresent. I love our domestic quilts, but seeing windows full of Debby Mumm country-style projects and patterns in the shop I visited in Paris was a bit off-putting. 4/5 of the shop was all USA-derived fabrics. Almost no French influence at all! But, I suspect that as quilting 'matures' in the newer markets that are getting involved in Europe and elsewhere that the local personality and culture will start to emerge more strongly. The Australians and the New Zealand quilters already seem to have a 'voice' in many of their quilts.

"I do see the Net as a wonderful opportunity for sharing with each other. One of my first fabric swaps was with a quilter in France I met on Compuserve - she wanted Hoffman and I wanted Toiles de Jouy. We were both happy with the trade and I was able to meet her a year later when she was in the USA.

"The group with whom I did the Silk is Busting piece and the Women Commemorated has members in Europe, New Zealand, Israel and Canada as well as in the USA. It's a thrill to see their work appear in magazines and feel a real connection with people I've never met.

"The Quilting site I'm doing on the Mining Company is bringing me regular mail from quilters all over the world and that's one of the things I love the most about doing this!"

From her early tinkering with a loom, to early online pioneering, to international quilting webmaster and successful business owner, Susan Druding has blazed her own very unique trail in fiber arts and cyberspace. Zoology's loss has been all of our gain. 

Pssst! You can advertise in TVQ too!  
[Click here to find out how!](#)



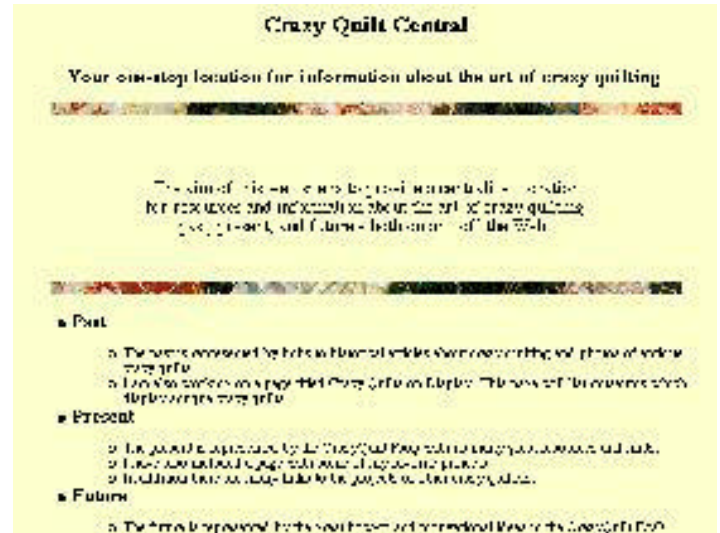
# FOUR NEW QUILT SITES

It has been some time since TVQ has reviewed new (or not-so-new) quilting sites on the web, and there are quite a few fine new sites out there, both commercial and personal, that deserve a browse. TVQ, you will recall, has a simple rating system of one to five stars, five stars being the best. As the web grows and more people erect sites, they tend to get more specialized. This is also true of quilting sites, and is one of the great strengths of the web, as it allows those who are passionate about a certain subject to really go in-depth.

A good example is Dawn Smith's "Crazy Quilt Central" site (<http://www.geocities.com/SoHo/Lofts/6531/>), which takes as its mission nothing less than "to provide a centralized location for resources and information about the art of crazy quilting past, present, and future - both on and off the Web." This is an ambitious undertaking, but Dawn has done an outstanding job not only in assembling original content for her site, but in combing the web for the surprising amount of information that's available on all aspects of crazy quilting.

Dawn also hosts the Crazy Quilt maillist at Quiltropolis (<http://www.quiltropolis.com/maillinglists.htm>) and your first stop at her website should be the well-organized and thorough FAQ (Frequently Asked Questions) Page (<http://www.geocities.com/SoHo/Lofts/6531/cqfaq.html>), which includes indexed FAQs on crazy quilts, wearables, vests, and books. If there is anything you need to know about crazy quilting, it would surprise me if it's not here. Another exhaustive and well-done page for crazy quilt aficionados is one called "Crazy Quilt in Print" on which Dawn presents a table of books and magazines with crazy quilt information and codes it for what it contains — for example color photos, or how-to information.

And of course the site has many photos of crazy quilt projects. There is a section of Dawn's own projects, including a very interesting crazy quilt wreath she made from instructions by Judith Montano. This project also includes a journal of its making which would be helpful



**Crazy Quilt Central. You're here for the info.**

to anyone just starting out and feeling a little intimidated by the crazy quilt process. There are dozens of additional links to sites all over the 'net, from individual personal projects to the collection of the National Gallery of Art.

Beyond some colored backgrounds and a few decorative dividers, Dawn doesn't bother much with graphics, but the richness of the information on her site make you overlook that.

Rating: Four Stars



Another ambitious and highly specialized new site is Linda Breshears' CompuQuilt site (<http://www.compuquilt.com/>). The purpose of CompuQuilt is to provide information of interest to computing quilters, including products and computer-generated designs. Linda's background is as a marketer for Quilt Pro software, so she is very versed in the capabilities of that program in particular, as well as quilt design software in general. Her site reflects that knowledge and interest. The site's quilt gallery includes both computer-gener-

ated quilt images and actual photographs. Many of the photos are submitted by visitors (who are invited to send them in) and are not professional, so are sometimes a bit fuzzy or dark, but the gallery has a friendly feel and there is a little write-up on each quilter and the background on the particular quilt.

A section which could be especially valuable to a beginner is what Linda calls her “Block Construction Site.” Of it, she says: “In my years as a representative for Quilt Pro software one question keeps cropping up. “Does Quilt Pro, or any other software, have instructions for piecing the blocks?” I have always hated saying “no, they don’t” because I know what a valuable tool that would be especially to beginning quilters. However, the reason software companies do not add piecing instructions is because creating a set of piecing instructions that are clear and concise is an enormous task especially since many programs come with over 1000 blocks. Can you imagine the time it would take to create such a database? Creating such a database is the mission of this section of our web site. While there is no way to add each and every block from Quilt Pro, or any other program, at one time I do hope to add a few new blocks each month.” At this time, CompuQuilt’s “database” contains detailed piecing instructions, with illustrations, for nine blocks, with more promised for the future.



**Compuquilt.**

Another feature of the site is the “Computer Quilting” area, which aspires to provide technical information that would be valuable to those using software to help design quilts. This section currently features an interesting article by Betsy Szymanski about the way computers create color. CompuQuilt is attractively laid out

with simple but colorful graphics. There is an easy navigation bar on the left of each page and a clean look throughout. A very nice site which should become an increasingly valuable resource to computing quilters.

RATING: Four stars.



Wildneedle’s Quilting Zone (<http://members.aol.com/wildneedle/index.htm>) by Rhonda Dohna, is another attractive site with some nice features for quilters. It contains a generous selection of quilt photos, all by the site’s sponsor, neatly presented in a table, with links to good-sized jpegs. Another page presents a large collection of quilting tips both by the author and by contributors, with an invitation for others to submit tips for publication.



Among the more useful information at the site is a page containing a couple of tables with yardage information for strip piecing. Based on the width of the desired strip, the table gives the number of strips that could be expected from yardages ranging from one-eighth to a full yard.

An extra bonus on the page is a small collection of animated gifs free for the taking for use on your website, and there is also a monthly contest and a generous collection of links. The site is simply designed, and sparing with the graphics, but has nice eye-appeal. They promise a major renovation in the fall, so you might want to bookmark and go back to see what’s in store.

RATING: Three-and-a-half Stars



The last site in this issue's survey is a new site by Mary Graham, long the co-sponsor with husband Oz of the QuiltBiz maillist and website. Mary's new site is called "Quilters Online Resource" (<http://www.nmia.com/~mgdesign/qor/>) and the first thing that strikes you here is the wonderful graphics which bless each page. Mary's great strength is as an artist, and she uses her talent to create distinctive graphics for websites as well as quilt patterns in a simple country style. The site is a delight to the eye!

Quilters Online Resource is a companion site to the Grahams' other two sites, Quiltbiz and Needleworks, and contains much that quilters will find appealing and useful. There is an announcements page open to anyone who would like to post a quilting-related news item, and there are lots of freebies — free quilt patterns, icons, Windows wallpapers, and other items. There is a very useful and well-illustrated techniques section which currently contains instructions for fabric dyeing, foundation paper piecing, prairie point borders, and hanging sleeves for quilts. Another area, called Quilt Styles, contains write-ups, diagrams, and photos of a variety of quilting styles, including log cabin, friendship or album quilts, Amish, and Hawaiian. Other



**Quilters' Online Resource: land of quilting freebies!**

areas include information on quilting-related charitable projects, contacts for e-mail penpals, instructions on how to get published in quilting magazines, and reviews of quilt-design software. All in all this is one of the nicest new sites to come along for quilters in a long time, and there is promise of a good deal more to keep you coming back!

RATING: Five Stars



## HICKORY HILL ANTIQUE QUILTS

Hickory Hill Quilts offers a complete line of antique American quilts, tops, blocks and related items at our web site

<http://www.HickoryHillQuilts.com>

We also offer the latest reproduction fabric and quilt heritage books - all at a discount! In fact, we guarantee the lowest price on the web.

We accept MasterCard, Visa or Discover as well as personal checks. We also have a layaway plan. All sales are 100% satisfaction guaranteed. To order, use the on-line order form or call 518-875-6133. We hope you enjoy owning your very own piece of American history!

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Labels designed with quilters in mind!

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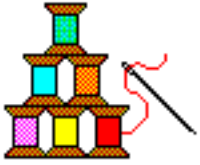
FREE Thangles sample by e-mail request (write in subject line: Thangles): [lv2quilt@frie.com](mailto:lv2quilt@frie.com)

Buy one of each size of Thangles (3 packages total) and you will be eligible to purchase the "Scrappy Plaid Stars" Block-of-the-Month Club '97 Quilt Program, designed by Mary B. Hayes.

## ARTFABR!K

ARTFABR!K now carries a Color Card for their extraordinary hand-dyed perle cotton threads available in sizes 3, 5, 8 and the finest, size 12. Please send \$7 plus \$1 for shipping to ARTFABR!K, Laura Wasilowski, 324 Vincent Place, Elgin, IL 60123. E-mail [artfab@suba.com](mailto:artfab@suba.com) or see our web site at

<http://www.qcx.com/fabrik/artfab.html>



# CHARMS & SCHNIBBLES: NEWS NOTES FROM ALL OVER

## ONLINE QUILT SHOW TO RESUME

The Online Quilt Show, once curated by Turtle at Turtle's Playground, has been moved and is seeking submissions.

The Online Quilt Show will feature a group of quilts/garments (minimum 10 quilts, approximately 20-30 quilts per month). The organizers are asking that the quilts be (1) from the collection of a single quilter and (2) from a recent quilt show by a guild or club. In the future, they may also accept quilts from individuals for inclusion into a category or theme type of show, such as for the month of December. Viewers' Choice for the show, a central feature of the show when it was at Turtle's, will be added later.

The sponsors of the Online Quilt Show are being contacted to determine if they are still interested in participating as a sponsors. If you know of someone that might be interested in sponsoring the Online Quilt Show, please contact Carolyn Peters ([quilt@millcomm.com](mailto:quilt@millcomm.com)).

Each show will run for a single month. To obtain a reservation, please contact Carolyn Peters ([quilt@millcomm.com](mailto:quilt@millcomm.com)) with the following information: Name of show, approximate number of quilts, and a first preferred date for exhibition.

When the show has been "booked" - approximately 4 weeks (no less than 2 weeks) before the show:

(a) Send color photos (preferably matte finish, although glossy finish is acceptable) of the quilts (if there are close-ups please send them along as well);

(b) Indicate what side is up, in cases when it is unclear from the photo;

(c) Provide information about the quilts, including the name, size, maker (location of maker, if known) and a show statement about the quilts (can use brochure info, if available);

(d) The name and e-mail of a contact person - one that can answer questions and

(e) An indication that the owner of the quilt knows

and consents to having her quilt displayed on the web, in the form of a limited copyright grant. A sample is: "In submitting my quilt, by my signature I grant the show (or guild) the limited right to photograph my quilt and to use those photographs for promotion of the show, including print, video or digital promotion of the show. Agreeing to this limited grant does not transfer or relinquish any of my rights as creator and owner of the quilt."

Once the photos have been scanned and posted, the contact person will be notified that the show is "on the air." Organizers do not wish to engage in any form of censorship, so please do not submit anything that could be construed to be pornographic. Other than that, anything else is just fine. If you should have any questions, please do not hesitate to contact Carolyn Peters ([quilt@millcomm.com](mailto:quilt@millcomm.com)).

## THE QUILTER'S ESSENTIAL LIBRARY

The Virtual Quilt Newsletter and Planet Patchwork are working on a new feature for the website, to be called "The Quilter's Essential Library." This will be an expanded area of book reviews and information with a focus on the very best and most essential quilting books that should be in any quilter's library.

TVQ would like to invite our readers to contribute to the information and reviews in this section. If you know of one or more quilt-related books you feel are essential to any quilting library, we ask you to send the titles to us (up to three per reader) along with a brief review or statement as to why you feel the book is essential. The review/statement should be no more than 250 words.

From these nominations we will pick a selection of books and reviews to be featured on Planet Patchwork. We will of course credit you for your review.

Send your nominations and reviews by e-mail, with a subject line of "QEL" to [rholland@atlanta.com](mailto:rholland@atlanta.com). We'll acknowledge receipt, and keep you informed about progress of the new area. If you wish to write longer reviews of some books, e-mail me.





# PineTree Quiltworks

## Discount Quilting Supplies



Quilt Shop Service -- Discount Prices

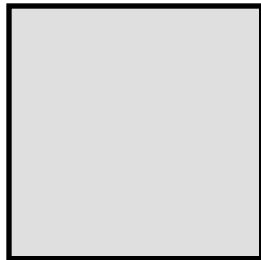
Looking for discounted quilting supplies and books? Look to PineTree for discounts of 20%, accompanied by attentive customer service and prompt shipping! Don't forget to check out online catalog at <http://quilt.com/Pinetree> for **new, new, new** items and a partial listing of books!

You'll find a huge selection of batting, from Quilter's Cotton fine cotton batts to the full lines of Hobbs' and Fairfield's cottons, blends, and polys. Look for tools to make applique easier and more fun; fabric and hand care products; pencils and markers; templates and template plastic; needlecraft gloves; rotary cutters and related supplies; rippers, clippers, snippers, and scissors; machine sewing needles; seven (!) brands of hand sewing needles -- including Jeana Kimball's renowned Foxglove Cottage needles; basting systems; thread, including Mettler and Gutermann cotton sewing and quilting, Tire silk sewing, and Sulky rayon, metallic, and sliver, and **new** Roxy 100% cotton thread on economical 1200-yard spools; patterns ... and more.

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)

## PERFECT SQUARE



Perfect Square, the **REUSABLE** (10+ times each) iron-on transfer, helps you make perfect half square triangles in almost any size. For those of you who like to work small, there is the Mini Pack with finished sizes from 1/4" to 1 1/2". Perfect Square also comes in real sizes for anyone intimidated by the small stuff. E-mail for more info or check out the Perfect Square web site at

[www.webworldinc.com/perfectsquare](http://www.webworldinc.com/perfectsquare)

## JAYDEE DESIGNS

Beautiful hand Dyed Fabric perfect for piecing, applique and pictorial quilts. Colors range from a sunrise spectrum of mauves, pinks, and golds to deep purples, blues and teals. Available in the following convenient packages:

8 step color progression- fat eighth cuts- 1 yard \$25.00  
12 step color wheel- 6"x22"cuts 1 yard \$25.00  
24 step color wheel- 6"x22" cuts 2 yards \$45.00  
10" squares 1.5 yards \$35.00

Send a self addressed, stamped envelope for free samples and full price list or to order send check or money order to:

Jay Dee Designs  
18640 South Lowrie Loop  
Eagle River, Alaska 99577

E-mail: [unique@alaska.net](mailto:unique@alaska.net)

# My Favorite Thimble™

Introducing a new stainless steel raised edge thimble with a unique soft cushioned surface that grips the needle for better stitch control. Improved oval design fits your finger almost like it's custom made.

My Favorite Thimble comes in three sizes, small (6), medium (8) and large (10). Petit or extra large sizes available for an extra 25 cents.

To order, please send \$6.00 and your choice of size to:

Chris Hanner  
3687 Coldwater Lane  
Snellville, GA 30039

For more information or for dealer inquiries, please email me at: [chris@noss.com](mailto:chris@noss.com) or call toll free at 1-800-533-7259.

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## 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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## SILVER DOLLAR SHEEP STATION

The MINI DUST-IT. Genuine sheepskin duster on a 6" stick that is perfect for picking up dust and lint from your sewing machine and serger. Soft, beautiful sheepskin won't scratch polished surfaces. Picks up the lint and tiny threads; doesn't spread them around. Prevents lint build-up. Inexpensive way to protect expensive sewing machines and sergers. Fun and handy to use.

Price: \$3.50 each including mailing.

To order send check to  
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## 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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Our advertisers, both here in the newsletter and at the *TVQ* website, have found *TVQ* to be an effective and economical way to reach thousands of online quilters. Ads in the newsletter are only \$5 each (up to 100 words, inquire about longer ads) or 3 for \$10, and there are also attractive packages available which combine newsletter and website ads.

For more information e-mail [rholland@atlanta.com](mailto:rholland@atlanta.com) or visit <http://www.tvq.com/adcard.htm>. We specialize in helping small quilting-related businesses gain exposure on the internet.

**Don't keep your business a secret... advertise in *TVQ*.**

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If you would like to continue receiving this newsletter (the ASCII version) in your e-mail about every 6 weeks for the next year, all it requires is a small contribution of \$5.00!

That buys you 8 issues in which you will find more in-depth reviews of quilt design software, more profiles of quilters, as well as profiles of online quilting communities. These features will be interspersed with news of developments in the quickly changing and expanding world of online quilting.

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.

To subscribe, fill out the form on this page and send it with a check or money order for \$5.00 made out to Robert Holland, to 140 Ridley Circle, Decatur, GA 30030-1117. Be sure to fill out the form completely, including your e-mail and street addresses so if there is a problem with your subscription (like bounced messages)

I can get in touch with you. An alternative e-mail address, if you have one, is also helpful. You will receive an e-mail acknowledgment of your subscription when it is received.

**FOR THOSE OUTSIDE THE UNITED STATES:** I realize that obtaining money orders in US dollars can be expensive in some countries. I have talked to my bank and they will accept checks drawn on foreign banks for deposit to my account. The checks **MUST** have an electronic routing number on them (the computer-style numbers at the bottom) and **MUST** be made out in **US** dollars. The amount will be debited from your account according to the exchange rate at the time of processing at your bank. **NOTE:** Please **CHECK WITH YOUR BANK** before doing this. Some will not allow it, and others will **CHARGE YOU A FEE**, so be sure to check first.

Some enterprising folks have found that the cheapest way is to purchase and mail American currency. I will accept cash, but cannot take responsibility for its possible loss in the mails!



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