

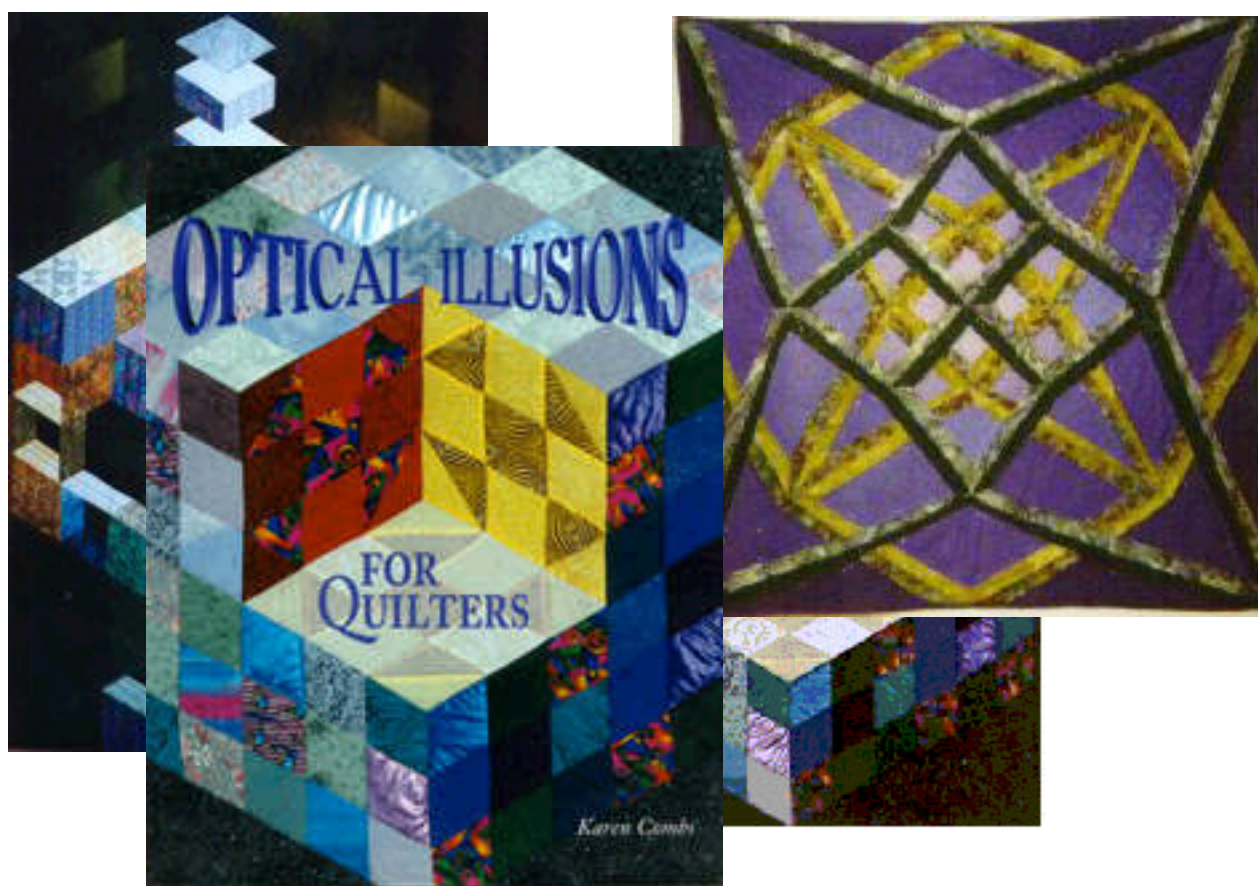
The Virtual Quilt

A Newsletter for Online Quilters

Issue21 • January, 1998

FOOLING YOUR EYES

Putting optical illusions in your quilts



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BOOK REVIEW: FOOLING YOUR EYES

Optical Illusions for Quilters

By Karen Combs

American Quilter's Society, 1997

162 pages, \$22.95

Available at a discount from the Planet Patchwork Quilters' Bookstore

<http://www.amazon.com/exec/obidos/ISBN=0891458921/planetpatchworkA/>

One of the qualities that distinguishes "fine" art from primitive, or folk art, is the effective use of perspective. Medieval paintings and contemporary folk art painting, for instance, often share a flatness or a distortion in the relative sizes of "far" and "near" objects that tell us the artist is not trained in (or has no interest in) creating realistic illusions of depth. Quilters, too, over time have learned to use more advanced techniques in their art.

In "Optical Illusions for Quilters," Karen Combs provides quilters the ultimate reference, shy of formal training in art, for mastering not only perspective but a wide array of other "illusions" that can add depth, motion, and interest to quilts. Whether the goal is to create a realistic picture or a quilt of dancing parallelograms that seems to recede into infinity, this book explores and explains the various ways it can be done.

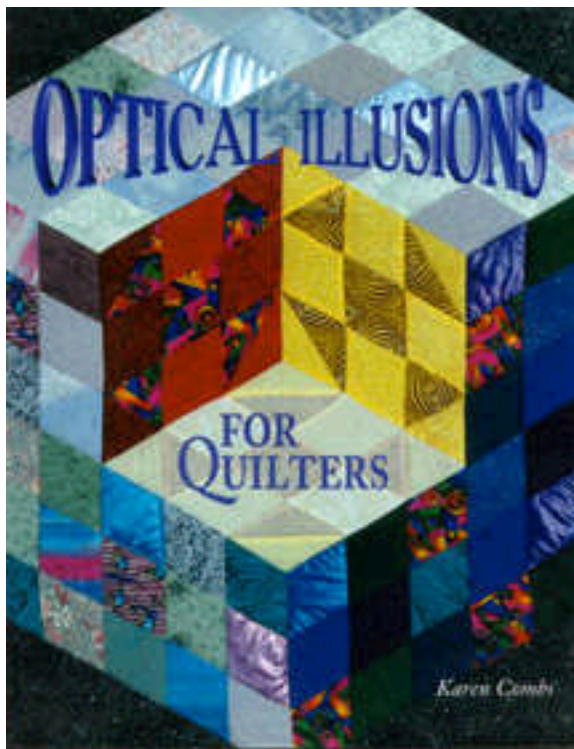
Depth, perspective, motion, and color are the four major topics that organize the book, as Combs takes a highly technical and potentially intimidating subject and breaks it down into its component parts, with lots of illustrations

and photos to help make things clear. She walks us through one-point, two-point, three-point and isometric perspective with the help of detailed diagrams and step-by-step instructions on how to draw objects in these ways, and how to apply it to quilt design.

Combs applies the same detailed and painstaking explanation to the variety of factors that contribute to the illusion of motion on a flat surface. In both realistic and abstract images, including many quilts, she demonstrates how art can be brought to life with simple techniques for suggesting movement through the proper arrangement of juxtaposition of elements. The explanations are both academic and practical, and in many cases they are inspirational as well, by showing what can be created by applying these techniques through simple forms.

The last section of the book, on color, demonstrates how colors play off one another and can be manipulated to create illusions of space, advancing or receding to our delighted-to-be-deceived eye.

Although the book explores some arcane territory, Combs never forgets that her audience is quilters, not scientists, and ties all of her observations and lessons back to quilting. Each section contains several pages of traditional quilt blocks that show the characteristics of depth, motion or other illusion that she has been talking about in the chapter. At the end of the book is a section of 12-inch patterns and templates for blocks which lend



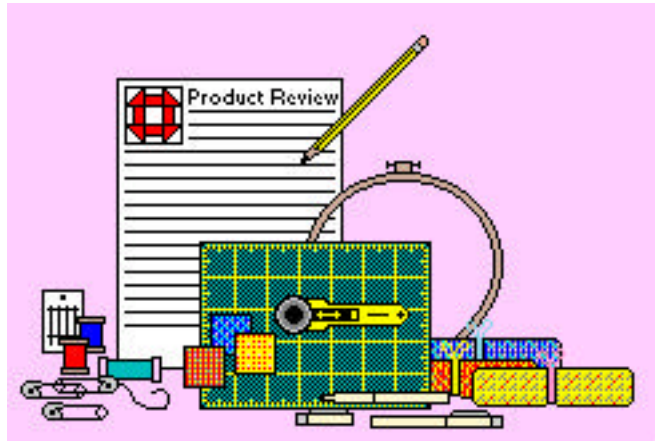
themselves to illusionistic design.

Best of all for those of us who must have our dessert first is the liberal sprinkling of gorgeous quilts used

as illustrations throughout. Not stinting on the colored ink, AQS has produced stunning and generously sized plates on nearly every page. The quilts are in all styles, from realistic pictorials such as Cynthia England's "Come into the Light" to abstract inspirations such as Ellen Anne Eddy's "Quilts in Space" or Emily Richardson's mysterious "Journey: Lost/Found," which looks like a vision of the Underworld. The only thing

marring this aspect of the book is that a few of the photographs are muddy or out-of-focus.

In just the right balance of pedagogical detail and artistic fancy, Karen Combs has created a book which will become dog-eared with use by both beginners and quilting veterans who want to add that "extra dimension" to their art.



By Addy Harkavy

Fun-dation Piecing Foundation 22" wide, retail \$1.50/yard

If you make your own foundations and dread ripping off paper but don't want to use a permanent cloth foundation, Fun-dation, a polyester tear-away fabric may be for you! It was a lot of fun to play with, easy to stitch on, and easy to remove.

What more could I ask?

After marking (tracing my pattern, a slightly intricate, challenging thing that I'd drawn for the occasion, onto Fun-dation, I stitched up the design and began to remove the backing. Fun-dation was considerably easier to remove than copier or tracing paper. All I had to do was puncture it next to a seam line, angle my unsewer (seam ripper) upward, and riiiip along the seam!

The fabric seemed to stand up well to the heat of pressing between pieces added to the foundation, but I kept the heat relatively low and the pressing time short just to be on the safe side. Once finished, I checked the pieced block against the original, which I had drawn on tracing paper. The block matched the original draft, and it appeared that the Fun-dation had not distorted when I pressed after each piece of cotton was added.

Next, I ironed a transfer pattern onto Fun-dation,

and once again I was rewarded. The design transferred completely, using only moderate heat. Miniaturists are sure to find Fun-dation handy and easy to use, as are quilters who make complicated or intricate units that must be foundation pieced.

Easy Set ruler by Sharon Hultgren Retail price: \$16.95

Sharon Hultgren's come up with a ruler that should neutralize anyone's objections to setting blocks on point. Here's what it does:

- 1.) It frees quilters from figuring the large squares and cutting them in half.
- 2.) It tells quilters how wide a strip to cut, and
- 3.) makes it simple to cut those pesky edge triangles from that strip.

Here's how: Determine the finished size of the quilt block you have just completed and set the tool on the fabric so that the cut edge is on the number that corresponds to the number of inches you need. Cut the strip at that width. Then turn the tool over and find the same number marked on the triangles. Cut the triangles by flipping the angled end of the tool! It's even easier than it sounds, and Hultgren provides clear, easy-to-follow directions and schematics. The tool is designed for blocks that are from 3" to 12" square in whole-inch increments.

Addy Harkavy is co-owner of Pinetree Quiltworks in Maine, a storefront and mail order quilt supply business. She writes regular book and product reviews for TVQ and Planet Patchwork. She can be reached at aardvark@ime.net.

Pinetree's website is at <http://quilt.com/pinetree/>

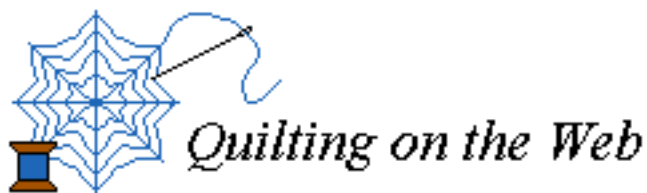


QUILTING ON THE WEB:

SIX AMONG MILLIONS

The estimate on the total number of web pages available now is up somewhere around 100 million, and quilters are developing their fair share. The quality also seems to be rising, possibly because of the new generation of web editors and site managers that provide beginners and veterans alike with new and sophisticated tools.

In this issue we review six sites that present quilting through unique perspectives on both sides of the Atlantic. Our rating scale is one to five stars, five being the most favorable.



The European Quilt Association is an umbrella quilting organization that provides national and local guilds throughout Europe a “European Union” for quilters. They do this partly through their website (http://www2.dk-online.dk/users/european_quilt_assoc/), where they feature news, profiles, and features on quilting activities in their various member countries. All articles are in English.

Run from a server in Denmark by Barbro Jorgensen, the site greets you upon entry with a color-coded map of Europe which indicates member countries. These include all of Scandinavia, the British Isles, and western Europe with the exception of Spain and Portugal. The “What is EQA?” page recounts the association’s history and activities, including an annual meeting in one of the member countries. They also sponsor quilting retreats and exhibits in some romantic spots (such as the coast of Wales!)

Currently the site has brief features on Germany and Luxembourg, as well as news about quilting events throughout Europe. It is also studded with nice scans of members’ quilts.

Simply yet attractively designed, The European Quilters Association’s web presence has great promise

as a resource for quilters in Europe and throughout the world. It’s a little thin on content right now, but this should change over time as the authors add information. We certainly hope so!

Rating: 3 stars.



Northern Lights (<http://www.higham-hall.org.uk/northernlights/contents.htm>) is a new online quilting magazine with a striking graphic style, excellent writing, and a lot of ambition. Based in northern England, the authors state “NORTHERN LIGHTS is based in Cumbria and the original idea was, and remains, to spotlight patchwork and quilting activities and quilters in and around Cumbria, the North of England and the Scottish Borders. Places where there are collections of textiles, including museums and art galleries, will be listed, as well as local groups, stockists of equipment and materials, classes and courses.”

The first issue of this ‘zine, dated summer 1997, appears to be experimental, though very well developed. It features an insightful profile of British quilter Pauline Burbridge, including some nice scans of her unusual and very beautiful quilts and information about her quilting classes. There is also a fascinating historical article about the “Maryport Quilt,” which has aroused much interest among English quilt historians. The site features listings of quilt shops (called “stockists” in that part of the world) and other sites of interest for quilters, though some of the listings are incomplete.

This is another site which has a great deal of promise, but the lack of updates since the first summer issue makes me wonder if interest on the part of the authors has waned. It would be a shame if it has!

Rating: 3-1/2 stars.



The value and charm of Lisa Bowes’ Quilt Pictures on the Web (<http://www.magenta.com/~lisabee/piclinks.html>) is not in the original content, but in the work of organizing, indexing, and commenting on a large

set of links that go elsewhere. Lisa, a graduate student at the University of Maryland, describes her undertaking as follows:

“This guide was created in order to allow quilting enthusiasts (both quilt makers and non quilt makers) the chance to easily view pictures of quilts that are available on the web. The sites and pages that have been linked have been chosen because they have pictures of quilts available for viewing. There are many quilting sites (many which include a great deal of good information) which have been excluded because of a lack of pictures. I will attempt to update this site through web searches 3-4 times a year, and through submissions as needed.”

She has collected and indexed links with the thoroughness of a fanatical cataloguer, displaying at the same time an elegant sense of structure. We have several options on how to view the quilts of individuals, guilds, museums, and other categories, and we can also take “guided tours” of contemporary quilts, art quilts, and traditional quilts.

Lisa’s work has the transparent quality of that of a good editor or curator. Without intruding, she organizes and enhances our experience of the art of others.

Rating: 4 Stars



Lisa’s Texas Quilt Page (<http://home.sprynet.com/sprynet/mrmago01/quilting.htm>) effectively uses a western theme to present a comprehensive collection of personal pages on quilting. Designed and maintained by Lisa Washburn, the site features an illustrated index of quilt blocks, a set of paper piecing patterns, with a new one published each month, a profile of some historical quilts, and a nice gallery of her own work and that of other family members.

The quality throughout the site is high. The narrations and descriptions are well-written and charming, as in this example from her quilt gallery:

“1963- by Emma Elizabeth Palmore Thompson. My Great-Grandmother never wasted anything in her life. She made quilts out of any

material she had handy. The biscuits in this quilt were constructed of polyester double-knit from the 1960’s. Each biscuit was stuffed with old pantyhose instead of a regular batting, then tied with yarn. Grandma could always make something out of nothing.”

The scans of the quilts are well-lighted and clear, and there are lots of them. There is also a nicely organized and introduced page of quilting poems, for those who like this seemingly growing body of literary effort. Among the quilt blocks in the library (and there are currently 160 of them in all) are a number of original applique designs by Lisa. One of the more interesting is “Flowering Tobacco.”

It is clear a great deal of love and care (and work!) have gone into this site.

Rating: 4-1/2 stars.



Sometimes quilts turn up in the most unexpected places —like the Miami Museum of Science? Actually, scientists seem to have more than a normal interest in quilts, perhaps because of their geometric aspects, and some of the most interest quilts I’ve ever encountered on the net are at the site of this Florida museum at: <http://www.miamisci.org/hurricane/quiltart.html>

The “hurricane” part of this URL refers to Hurricane Andrew, which devastated parts of south Florida in 1992. The museum has a natural interest in hurricanes as a local phenomenon they aren’t particularly fond of, but their scientific curiosity is supplemented by expressions of human reactions to such storms, expressed here in some very impressive art quilts.

The quilts were all made by members of the South-East Art Quilters, a group in Hollywood, Florida. In all eight quilts are presented in thumbnail versions, with supplemental larger images and descriptions of the quilts by their makers. Approaching the destructive power of the storm and its effect on their own lives (many lost homes and friends to the disaster) from a variety of per-



Flowering Tobacco, from Lisa’s Texas Quilt Page.

spectives, these quilters have created some stunning quilts, from B.W. Watler's humorous "Plight of the Flamingos" to Judith Geiger's dark portrayal of destruction in "The Day God Looked Away." Among the things Judith says about the media used in this quilt is "It is constructed of overdyed cotton (which I finally buried in the mud for 3 days to 'ripen') and torn, hand-painted silk (which represents the fabric of the universe)."

Powerful stuff here, inspired by one of the most destructive forces on the planet.

Rating: Four-and-a-Half Stars



Toronto's Museum for Textiles boasts that it is the "only museum in Canada exclusively devoted to the collection, exhibition, and documen-

tation of textiles from around the world."

In a clean, orderly easy-to-navigate site at <http://www.interlog.com/~gwhite/ttt/mtmainpg.html>, the museum presents its permanent collection as well as featuring its changing gallery shows and permanent education gallery.

The museum's focus is textiles, so of course quilts are only part of the collection, but the other textiles, from Macedonian costumes to India's folk embroideries, are fascinating and inspirational.

There is a sprinkling of images of the museum's offerings throughout the site. Enough just to make me hungry for more, but Toronto's a long way from here, and it's January!

Rating: Four stars.



Hurricane Chronicles by Jane Hardy Miller, from the Miami Museum of Science



PINETREE QUILTWORKS

Quilt Shop Service -- Discount Prices

Shopping online for quilting supplies is now easier than ever! PineTree Quiltworks now offers a secure server for credit card transactions! Just scope out the website catalog at <http://quilt.com/pinetree> and place your credit card order from the **new** secure website order form. Visa, MasterCard, American Express, and Discover are welcome.

PineTree's your source for discounted quilting supplies and books! PineTree offers attentive customer service and prompt shipping, along with website convenience and 20% discounts! Be sure to check out the 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 free hard copy by e-mailing snail mail info to pinetree@quiltworks.com. If you are on AOL and prefer to contact someone there, you'll find us at **PineTreeQ!** PineTree is online to answer questions about quilting products at pinetree@quiltworks.com

BOOK REVIEW: THREE FROM CHITRA PUBLICATIONS

Little Bits of Whimsy: A Pattern Book

By Kathleen Rindal Brooks

Chitra Publications, 1997

32 pages, \$12.95

Available in the Planet Patchwork Quilters' Bookstore

[http://www.amazon.com/exec/obidos/
ISBN=1885588151/planetpatchworkA/](http://www.amazon.com/exec/obidos/ISBN=1885588151/planetpatchworkA/)

Design Challenge: Northwind Quilts

By Sharyn Squier Craig

Chitra Publications, 1997

16 pages, \$7.95

Available in the Planet Patchwork Quilters' Bookstore

[http://www.amazon.com/exec/obidos/
ISBN=1885588178/planetpatchworkA/](http://www.amazon.com/exec/obidos/ISBN=1885588178/planetpatchworkA/)

Design Challenge: Pyramids Plus!

By Sharyn Squier Craig

Chitra Publications, 1997

16 pages, \$7.95

Available in the Planet Patchwork Quilters' Bookstore

[http://www.amazon.com/exec/obidos/
ISBN=188558816X/planetpatchworkA/](http://www.amazon.com/exec/obidos/ISBN=188558816X/planetpatchworkA/)

Chitra Publications bills itself as “Your Best Value in Quilting,” and with the price of quilt books now hovering in the mid-twenty-dollar range and threatening to go higher, it is refreshing to find quilt books, complete with good writing, clear instructions, and color photos, available for under \$10.

These three books are powerhouses that pack a great deal of information, many beautiful colorful photos of quilts, and dozens of fresh new ideas in a small space — from 16 to 32 pages each.

Sharyn Squier Craig's two Design Challenge books have narrow focuses, designed to teach us how to make quilts with specific quilt blocks constructed with fast-piecing methods. “Pyramids Plus!” explores and explicates the many design possibilities inherent in the Thousand Pyramids block. This block, or “design unit,” as Squier calls it, is a triangle made up of smaller 60-de-

gree triangles, and Squier has performed one of those modern quilting miracles by inventing a strip-pieced, rotary-cut method to piece these without inset seams. The book explains in detail, with excellent diagrams, the construction techniques, and then shares the many very different designs possible through the manipulation of color, value, and layout of the blocks.

“Northwind Quilts” does the same thing with another amazingly versatile block made up of a small flock of flying geese and larger triangles. Squier has invented a system for these as well, which she demonstrates, and then explores the design possibilities. This block, when combined with proper color choice and management of value, creates many effects, including some that are quite kaleidoscopic.

In spite of their small size (16 pages), each of these books manages to include no fewer than 18 color photos of gorgeous quilts as well as full-size templates and coloring diagrams.

Kathleen Rindal Brooks' “Little Bits of Whimsy” stretches out to an absolutely cavernous 32 pages, but in that space she manages to include a complete beginning course in quilting, from fabric selection to hanging, a mini-lesson in foundation piecing along with dozens of full-size foundation templates, and sets of instructions and patterns for 17 mini-quilts. And she does it with a great deal of assurance and panache, as here in her comments about the vicissitudes of quilting:

“I'd like to make a comment or two about the ever unpopular subject of ripping. The hard truth is, having to rip out stitches is an unavoidable reality for miniature quiltmakers. No matter how careful the stitcher or how accurate the workmanship, small pieces occasionally slip out of place. I always keep a

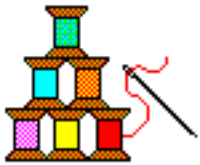


seam ripper handy. If the points don't meet or the seams don't match, rip it out! . . . While this may be a matter of attitude more than specific technique, a willingness to rip out and redo when necessary . . . can make the difference between a wonder of precision and a kittywampus nice try."

Six pages in the middle of the book contain a full-color gallery of the quilts described.

These Chitra Publications books, like Brooks' set of mini-quilts, are marvels of economy and precision. The printing, particularly the color photography, is very high quality, and imaginative design keeps these packed volumes from seeming crowded.

Wow! All this and you get some change back!



CHARMS & SCHNIBBLES: NEWS NOTES FROM ALL OVER

A LETTER FROM SOUTH AFRICA:

Golden Rand Guild for Quilters
P.O. Box 1105
Gallo Manor 2052
South Africa
leach@icon.co.za

Dear fellow quilters,

The Golden Rand Guild for Quilters of Johannesburg, South Africa is delighted to announce that they will be hosting a quilt festival in September 2000.

At this stage we are inviting resumes from prospective teachers to help us usher in the new century. We would like to have details of both workshops and lectures in your CV.

Unfortunately we are not able to offer assistance with travel arrangements to South Africa but on arrival you would be assured of our renowned South African hospitality.

Our festival will take place over a week and after that you would be invited to visit other centres in South Africa e.g. Cape Town, Durban, Port Elizabeth to conduct classes there.

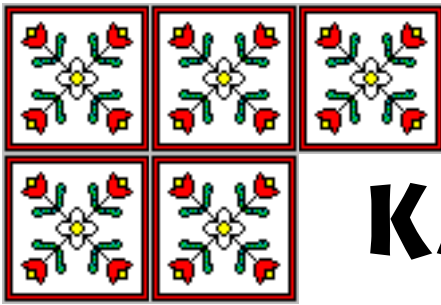
If a trip to our part of the world appeals to you and the quilt scene is an added attraction to you as a teacher I would love to hear from you.

Many thanks,

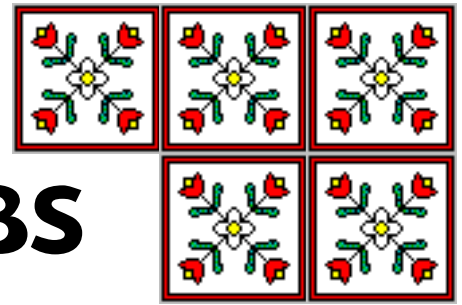
Ann Leach



CHARMS & SCHNIBBLES: NEWS NOTES FROM ALL OVER



QUILTER PROFILE



KAREN COMBS

Now an accomplished quilter, teacher and author, Karen Combs began her career by making what she calls “the worst quilt in the world.” Unfortunately there were no prizes then for “worst quilts,” but Karen didn’t have to wear a bag over her head.

She began quilting at a relatively young age, she says:

“I started quilting in 1974 while still in high school. I wanted to have a quilt so badly and there were none in our home. My mother and grandmother sewed and crocheted beautifully, however, they did not quilt. Just before my grandmother passed away in 1995, she did tell me that she helped her mother quilt, but none of the quilts survived; they were all used up.



“My grandmother gave me my first scrapbag the summer of 1974 and took me over to a neighbor’s house. This neighbor did quilt, but she did not really show me any techniques; we just looked at her quilts. I went home and looked up quilt patterns in several library books. I selected the pattern ‘broken dishes’ as my first quilt.

“I proceeded to make the worst quilt in the world! I did not even know enough to iron the scraps first, let alone anything about bias edges. Needless to say, the blocks turned out anywhere from 9” to 12”. It was truly a mess.

“After that I started reading all I could about quilting. I sure did not want to make the mistakes I did the first time. By then, I was in college; I got a degree in library science and was working. . . not much time to quilt. In 1978 I was married and was working at my first job on a bookmobile. I was doing needlepoint and blackwork and still dreaming about quilting.

“After my first child was born in 1980, I decided to make a quilt. I was no longer working outside of the home and had some time. I took a sampler class in the

quilt-as-you-go method. I was hooked. That is all it took! From then on, I was making quilts. Most of the early ones are pretty rough, but I love them.”

Even while teaching herself the basics of quilting, Karen had a strong interest in a particular type of quilt. “From my first quilt, quilts of illusions have intrigued me,” she says. “Storm-at-Sea, Kalidoscope, Tumbling Blocks, all of these and other traditional blocks were always my favorites.”

For the next several years, Karen developed her technique and after a move from Michigan to Tennessee began to teach quilting in local shops. She also began to develop her own quilting style, which grew out of her love of illusions:

“I like my quilts to draw a viewer in. I like the viewer to stop and really look at the work. I think my style is simple, with simple lines and clear colors, but under that simplicity is the unexpected.

The “unexpected” is often in the form of an illusion or perspective that adds depth to the design. Combs’ quilts have been compared favorably with modern abstract art. In a review of a show at the Fitton Center for the Creative Arts, reviewer Molly Youghkin says “Karen Combs’s ‘Stairway to the Stars,’ . . . is reminiscent of the minimalist school because the artist has carefully arranged squares and parallelograms into a design so convincingly three-dimensional that viewers feel as though they are standing in front of a Donald Judd or Tony Brown sculpture.”

Beyond three-dimensional effects, Karen is also exploring other depths in her quilts. “I love the illusion of transparency, and it lends itself to many different styles of quilting. I also have started working with one-point perspective. Perspective Maze was done in one-point perspective. I want to explore this method more and plan to in the near future.”

All the while she was developing her style, Karen kept looking for a book about how to create the kinds of effects she was interested in, but it didn’t seem to exist.

So she decided to write it herself. Having published a number of articles in quilting magazines, she had the basic foundation to be an author, but found the process frustrating.

“For several years, I studied different art, design, and architecture books to learn how optical illusions are created. We have an excellent college library and I think I must have checked out most of the books they have in the art section.

“As I went to quilt shows, I would find myself looking at quilts that had illusions in them and analyzing how and why they worked. That gave me the outline of my book. I wanted my book to tell how an illusion was created, how masterpiece quilts used that illusion and also show traditional quilt blocks with the same illusion.

“I worked on a proposal and sent it off to a publisher in the fall of 1994. It was rejected, off to another publisher and another. Still rejected. I was getting discouraged, because I really believed in this project.

“In the summer of 1995, I drove from Tennessee to Michigan with my kids to visit family. On the way, we detoured to Athens, Ohio to see the Quilt National exhibit. The quilts inspired me! We then went to a small town near Cleveland to visit my grandmother. The same one that gave me my first scrapbag.

“We had a terrific visit and I showed her many of my 3-D quilts. She was amazed at my work and encouraged me to write my book. As I drove away, I knew I would never see her again. Within 6 weeks, she was gone. Her words to me at that last visit gave me the encouragement I needed to try again.

“I was determined to submit my proposal again, until I found a publisher who believed in it. That fall, I sent it to the American Quilter’s Society and they loved it! Meredith Schroeder sent me a letter and said I had some very interesting ideas and thought this would be a very important book.

“It took me about a year to gather information, write the manuscript, gather the photographs of quilts, and get permissions. Editing began last December and we

worked on the book for most of this year. It takes from 9 months to a year to edit and publish a book. I have a friend, a well-known quilt teacher and author, who told me “It is like having twins. Nine months to write the book and nine months to publish it!”

Karen’s *Optical Illusions for Quilters*, reviewed elsewhere in this issue, was the result of all of this effort and immediately has become the leading guide to this area of quilt design.

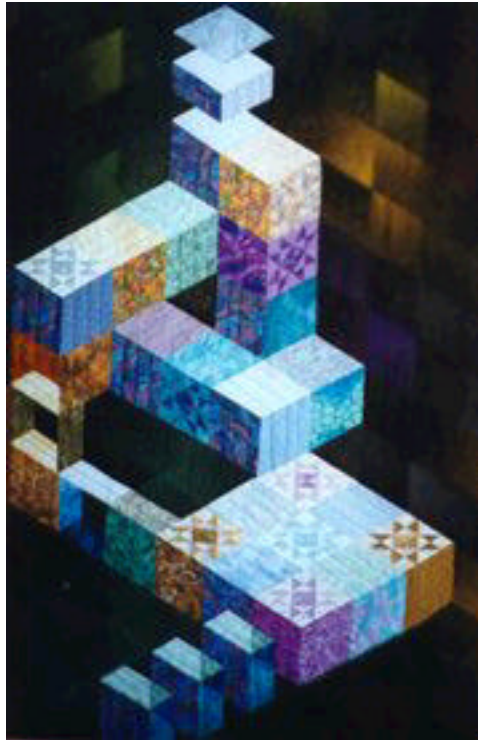
Karen is also a veteran computer user and long-time internet presence. “I first used a computer in 1986, when I worked at a Media Center of the local school district. I worked on a PC as well as an Apple. In 1990, we bought our own PC and I joined Prodigy. The long distance rates were outrageous, so I joined Genie in 1991 and dropped Prodigy. I’ve been on-line ever since!

“I have used EQ since it came out and love EQ3! I also use QuiltPro, Coreldraw and Blockbase. I want to use Canvas and PhotoShop in the near future as well as get a scanner. I can see a benefit with these programs in my writing.

“We have been on the Internet for several years now and I have had a web page since summer of 1997 (<http://edge.net/~kcombs>). I believe every professional quilter should have access to the Internet as well as e-mail. I conduct so much business online that I can’t imagine not having it.

“If someone asks about a class, a quilt, or my books, I can direct them to my web page. If someone wants to know where I am teaching, I can send him or her to my web page. Just this week, I wrote an article and designed a project for an editor. I was able to e-mail the article and attach the .jpg of the project as well as send an EQ file. It was wonderful!”

Karen’s teaching world has now expanded from classes in beginning quilting in local shops to nationwide travel and teaching of her own techniques. “At the end of 1995, I decided that I could not teach locally, travel and teach as well as write. I decided then to stop teaching at the local shop and just teach “my” techniques



to guilds and shows. This gave me time to write as well as time to concentrate on my style of work. When you teach locally, you have to be a jack-of-all-trades. I wanted to be the "Master of Illusion!" It was time to just work on my designs and techniques.

"Last year was the first time I went to the International Quilt Festival in Houston. It was a wonderful experience. I taught there met many important people. I met Sharlene Jorgenson and I showed her my 3-D designs. We started brainstorming and came up with an easy way to create the 3-D patchwork cubes. I had been using rulers and had never thought about using her templates. In fact, we hit it off so well that we decided to write a book about the technique. This book *3-D Fun with Pandora's Box* is the result of that meeting. It was released this fall at Market in Houston. This summer I had the opportunity to be on Shar's TV show 'Quilting from the Heartland Series 700,' Show 711. We showed the technique and this show has already started airing."

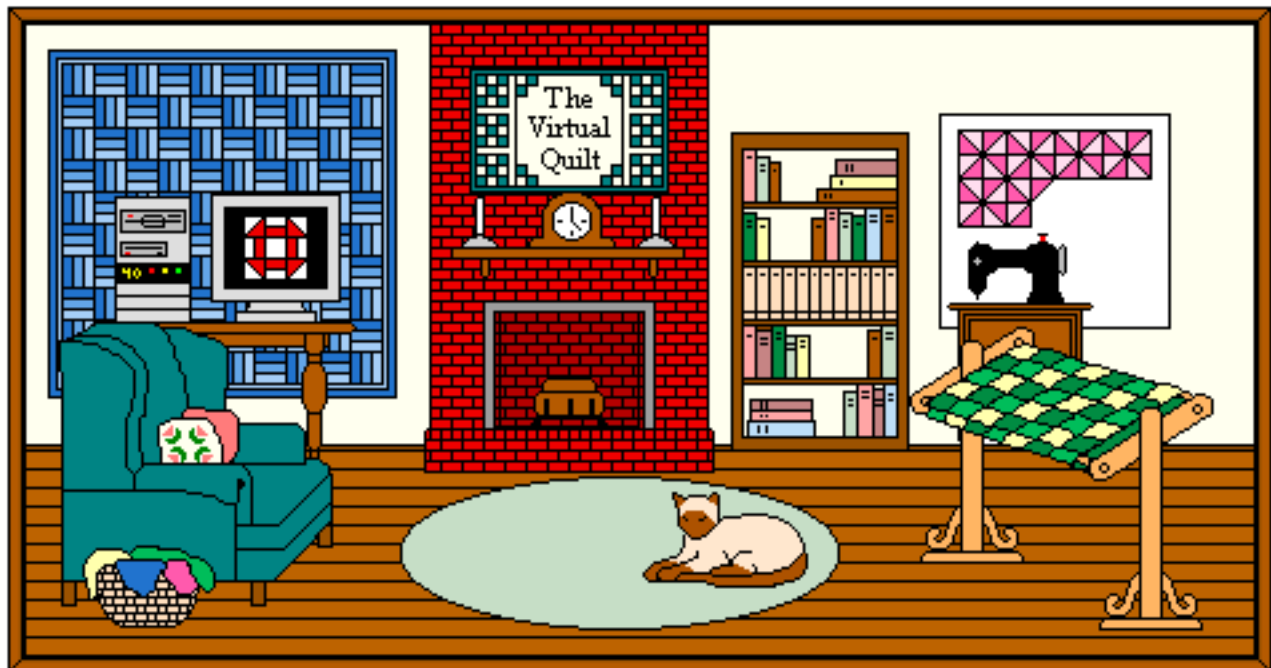
Asked about the future, Karen says she has many plans: "I hope to write a Vol. 2 of '*Optical Illusions for Quilters.*' There was so much information that I could not share and want to do that in Vol. 2. It will have detailed sewing information, and patterns for quilts and blocks. I have several other book ideas, in fact I have

files started on several other ideas and hope to turn them into books over the next few years.

"I want to work on developing more quilts of illusions, write more articles and, of course, travel and teach. I truly wish I did not have to sleep, there is just so much to do!

"My daughter is a junior in high school, and my son is in 8th grade. I do plan my schedule around them as much as possible. My daughter is an accomplished musician and I block off her concerts in my calendar, to make sure I can be there. Not an easy task;

I'm booking into 1999 right now!"



Don't forget to visit TVQ's home on the World Wide Web,
[Planet Patchwork.](#)

BOOK REVIEW:

A HOBBY OR A PROFESSION?

Make Your Quilting Pay for Itself

By **Sylvia Ann Landman**

Betterway Books, 1997

165 Pages, \$18.99

Available at a discount from the Planet Patchwork Quilters' Bookstore

<http://www.amazon.com/exec/obidos/ISBN=1558704469/planetpatchworkA/>

My wife Lynn doesn't ever want to quilt for a living. It would take all the joy out of it, she says. The other side of that coin is, why not make money from what you enjoy? Beats the heck out of being a cog in a bureaucratic machine. Or does it?

If you decide to make your quilting pay for itself, and more, listen up: whether you are faced with a blank slate, or have begun to ease into teaching or some other quilt-related pursuit, Sylvia Landman's "Make Your Quilting Pay for Itself" is an invaluable help in answering the thousands of nagging questions that will begin to haunt your hours of insomnia:

"How much should I charge?"

"Should I take credit cards?"

"How will I find customers?"

"Should I publish? Teach? Quilt? Consult? Dye fabric?"

Being a skilled quilter doesn't automatically make you a successful businessperson, and being a superlative quilter doesn't necessarily mean you will make money at it. In fact the book's subtitle is "How to build confidence and basic business know-how to make extra money with your quilting." Emphasis perhaps should be on the word "extra." It's not an easy row to hoe.

Landman walks the reader through the very beginning steps of determining business goals and setting priorities and on to the intricacies of pricing, marketing, time management, and perhaps most important, self-assessment to determine if you have what it takes:

"Incorporating a new pursuit into your life requires adjustment. If you feel drawn to do so, consider your work style and personality next, as you explore the possibility of creating a business. Many people express the need to work around others, to give and receive regular

feedback about group interests. Does this describe you? If so, you may want to rethink starting your business at home, for you will work in solitude much of the time."

Speaking from thirty years of experience in teaching business to craftspeople, Landman offers practical advice on every page. She explains the vagaries of dealing with wholesalers and the meaning of that raised eyebrow at the IRS. She provides a detailed outline of a business plan, and first-hand advice about dealing with editors and publishers.

Interspersed among these well-organized chapters, Landman presents profiles of a variety of crafts entrepreneurs. Julie Higgins, Daphne Greig, Karen Combs, Mary and Ozz Graham, Millie Becker and others serve as examples of craftspeople who have made the transition from hobbyist to businessperson. She describes their difficulties as well as their successes, refusing to romanticize the real challenges of starting and maintaining your own quilting-related business.

In her final chapter, entitled "Keep Learning," Landman provides one of the best descriptions of effective business networking I've read anywhere:

"Networking can take place at guild meetings, shops, classes and conventions. At first it may sound like conversation. However, if you listen carefully, rather than hearing small talk shifting from one subject to another, you'll find that networking remains focused on a specific topic.

"Participate by asking questions and listening attentively. When someone needs information you have, share it . . . Think of networking as playing two roles simultaneously—that of teacher and student. Take pains to avoid a common networking pitfall: It is not fair to drain others of information and provide none yourself. Exchanging freely and equally characterizes good networking."

If you're thinking of starting a business in quilting, or any other craft for that matter, pick up a copy of this book. It will save you a lot of agonizing.



PERFECT SQUARE

Perfect Square is a reusable iron on transfer used to make half square triangles quickly, easily and accurately. Each sheet can be used at least 10 times, usually more. 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 <http://www.webworldinc.com/perfectsquare>.

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 or see our web site at

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

JAYDEE DESIGNS

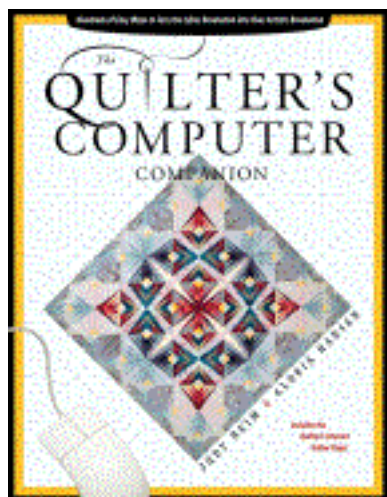
Beautiful hand Dyed Fabric perfect for piecing, applique and pictorial quilts. Colors range from a sunrise spectrum of mauves, pinks, and golds to deep purples, blues and teals. Available in the following convenient packages:

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Now available at Planet Patchwork!

The Quilter's Computer Companion, Judy Heim's second volume of computer advice tailored for crafters, has been described as "an excellent and indispensable book!"

Savvy, sassy, and amazingly comprehensive, this is the indispensable book for computing quilters. When you aren't learning something fascinating and useful, you're rolling on the floor laughing!

Now the *QCC* is available from the [Planet Patchwork general store](#) at a discount. We've taken **five dollars** off the cover price to make it even more attractive to you. Don't forget this book at gift-giving occasions, whether it's your list or another quilter's!

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.

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SPECIAL LIMITED TIME OFFER: Because we manufacture the Mini Dust-it to a very high standard, we currently have a supply of slightly imperfects. They may have a stick that's slightly too thin, or some other minor defect, but they still work great! And best of all we offer these to you for just \$1, including postage. You can order them at the address above and enjoy this wonderful product at a bargain price!

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May 21-23, 1998. Held in Lowell, MA, the birthplace of the American Textile Revolution. Features private tours of museums and conservation centers as well as lectures by noted curators, authors, appraisers and conservationists. For more information, write Hickory Hill Antique Quilts, Box 273, Esperance NY 12066 or see

<http://www.HickoryHillQuilts.com/lowell.htm>

QUILTBROKER

<http://www.quiltbroker.com>

Happy New Year, 1998! I would like to thank all of you, customers and visitors to the QuiltBroker in 1997, who helped make the year, 1997, a success for Design Plus. We will be adding some NEW and exciting features to the QuiltBroker web site (<http://www.quiltbroker.com>) in the near future, so watch for details in upcoming *TVQ* announcements.

We now have a **FREE PATTERN** that you may print directly from The QuiltBroker web site, and share with your quilting friends, as well as some extra special pricing on quilting books. Point your browser to <http://www.quiltbroker.com/thangles.html>. You save even more money when you buy from Design Plus at The QuiltBroker because **WE PAY** the shipping on prepaid orders.

Heidi Wurst, owner lv2quilt@frii.com

SCHOOLHOUSE ENTERPRISES

Gridded Geese(c) is a unique paper foundation method for mass-producing Flying Geese units up to 24 at once (no kidding!).

Schoolhouse Enterprises, inventors and manufacturers of this revolutionary product, offers both an on-line (<http://quilt.com/GG>) and printed version of their catalog. They search for items for quilters (and friends of quilters) which are unique and often overlooked by other catalogs you might connect with. Their newest catalog, hot off the press, offers such interesting items as Photos-to-Fabric(tm) photo transfer paper, Danforth Pewter jewelry and buttons, and the Ott Light... all at discounted prices!

And while you're visiting their web site, be sure to check out their on-line catalog for their Monthly Special\$!! If you're not able to access their web page, just e-mail Schoolhouse Enterprises (gridgees@algorithms.com) with your "snail mail" (post office) address for your FREE CATALOG and Sample of Gridded Geese(c)! (Samples are only available in the printed catalogs.)

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.

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.



The Virtual Quilt

A Newsletter for
Computing Quilters

Editor and Publisher: Robert Holland, Decatur, GA

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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.

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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.

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