

The Virtual Quilt

A Newsletter for Online Quilters

Issue 25 • July 1998



Inside This Issue

[Falling for the Trick](#)

Two Books from Chitra

[Pat Autenrieth](#)

Quilter Profile

[Maryland Quilt Shops](#)

The Traveling Quilter

[Thoughts on Thimbles](#)

Readers Reply

[The Applique Society](#)

Organization Profile

[Charms & Schnibbles](#)

News Notes from All Over



Welcome to Maryland.

(Isn't it time you started shopping?)

[The Traveling Quilter](#) will show you where!

TWO BOOK REVIEWS:

Falling for the Trick



By Christina Holland

LeMoyne Stars Made Easy

Sharyn Squier Craig
Chitra Publications, 1998
32 pages, \$12.95

<http://www.amazon.com/exec/obidos/ASIN/1885588194/planetpatchworkA/>

Sharyn Squier Craig's book, *LeMoyne Stars Made Easy*, saved my quilt.

I'm new to this quilting thing. I have yet to actually make a full size quilt. When I found out that three of my friends were getting married this year, I naturally figured it would be great to make a quilt for each of them, designed with their personalities in mind. Naturally.

The first one to tie the knot will be "Skippy" in July. Now, Skippy's a huge science fiction fan -- into *Star Wars* and *Star Trek* and so on -- he even owns a *Trek* uniform. Therefore his quilt needed to feature stars. I envisioned a random field of stars, of all different varieties. Unfortunately, I didn't know how to make any of them. In my very first quilting books, *Start Quilting* (Alex Anderson) and *Quilting made Easy* (Karen Costello Soltys) I found the Friendship and Ohio stars. I got the hang of them fairly quickly, but they were pretty simple. I wanted bigger and better.

The coolest stars are variations on the LeMoyne star theme. Where Friendship and Ohio Stars have squares and triangles on an ordinary nine patch, the LeMoyne brings in the diamond - and removes any semblance of a regular grid. You have to join three, not two, pieces of fabric together for each sub-unit. But when

you're done, you have a star with eight, twelve, or sixteen points - a star, basically, that looks like a star. So, I set out to master LeMoyne stars.



Several days later I was just about ready to admit defeat, when a package arrived from my in-laws (the ones I blame for starting this quilting obsession in the first place). In the box was *LeMoyne Stars Made Easy*.

After an introduction and a short first chapter meant to bring the reader up to speed on strip cutting, Craig devotes chapter 2 to carefully written step-by-step instructions for the basic LeMoyne Star. Each step is clear and concise, plainly labeled and accompanied by a color photo. This is not a book you read and then set aside to sew. It stays open, right next to your machine for easy referencing.

Soon I had a pretty pile of 6-inch LeMoyne stars. More telling, I had the confidence to keep reading past Chapter 2.

For the more complex blocks, Craig no longer provides step-by-step instruction. For each, however, there is a picture of the complete block, cutting measurements for two different block sizes, templates, and a handy diagram to guide the order of piecing.

This book is full of cheerfully-given, sound advice, helpful tips, and tons of pictures -- photographs of the finished product as well as the method, and plenty of diagrams. It is perfect for a raw beginner like me, but contains enough advanced blocks to interest a much more experienced quilter.

Big 'n Easy Mini Quilts: 17 Enchanting Projects
Christiane Meunier
Chitra Publications 1998
32 pages. \$12.95

<http://www.amazon.com/exec/obidos/ASIN/1885588186/planetpatchworkA/>

I read quilting books because I like to try new things. And because I believe that a new project, undertaken with the help of a book, will take less time than the same project without the book.

That was not the case this time.

Big 'n Easy Mini Quilts looks like the perfect book for a beginner. It's full of projects which are small enough and simple enough to be completed within a day. I will say that it contains some very helpful hints of which I would not have thought. I chose to do the "shoo fly" mini quilt, which has lots of small pieces. Meunier shows how to simplify the piecing of several small squares by first stitching on a larger square, and then cutting.

This is a book that had the potential to be very good. The projects are fun and attractive when finished. Each section has a photo of the finished quilt and directions, including color diagrams to show the steps and the piecing order.

This makes it all the more aggravating that a little more effort was not put into the book. For each quilt, Meunier provides a list of the types and amounts of fabric you'll need. Don't trust it. I haven't done the math for all of the quilts, but I discovered the hard way that the 1/4 yard of muslin print she recommends for the pattern I was using was not going to stretch to cover the 13 inches of fabric required by the cutting instructions. That meant

a waste of fabric and time, since I had to scramble to find a different muslin in my stash.

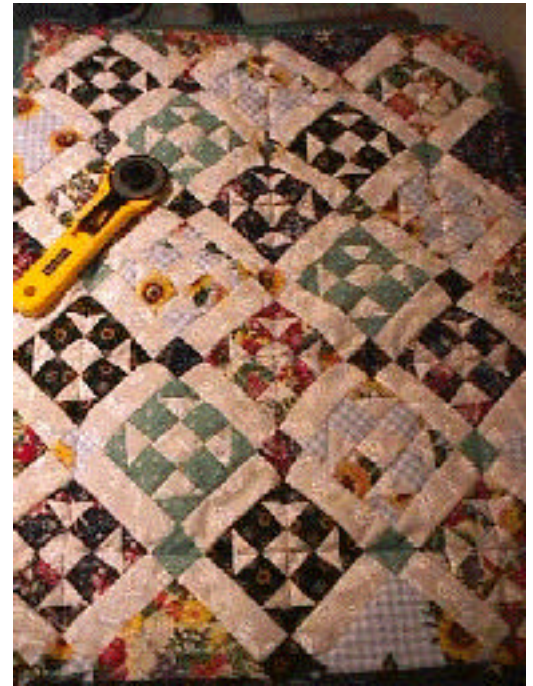
I found some new fabric, and I had to admit it was probably a better one to use, so I was prepared to forgive a little mathemati-

cal clumsiness. I did all the cutting, and started on the piecing. It was all going along fine until I realized that the quilt was going to be completed without my ever needing the twenty 1-1/2 inch squares which I had, following instructions, cut from the muslin.

I figured maybe that line in the instructions was put in by accident - that probably explained the earlier confusion on the amount of fabric needed. Wrong. Even without those squares, a quarter yard would have been insufficient.

Also, the instructions call for setting triangles, both half and quarter squares, but cutting information is given only for the half squares. You can't just cut the half squares in two; the edges don't match up. Similarly, cutting instructions were provided for the small squares in the sashing, but not for the triangles formed when they intersected the quilt edge. Perhaps the expectation is that the reader knows all about setting triangles. However, this was my first time laying blocks out on point. (By the way, if you do want instructions on setting triangles, sashing and other mysteries of life, check out chapter 4 "setting solutions" of Sharyn Squier Craig's *LeMoyné Stars Made Easy*.)

I did finish my "shoo fly" mini quilt (well, almost - I'll get the binding done eventually). It only took a Saturday afternoon and evening, and I was able to use fabrics I already had. It was even fun, mostly. If you like mini quilts, to hang on your wall or make into a pillow or whatever, then by all means, take a look at this book.



There are some great ideas in there.

Just don't trust this book's instructions too much. Read all of the piecing instructions first, to see what you'll actually need to cut. Then figure out how much material you'll need. It's kind of like back in grade school, when the teacher would hand out a test and say "Be sure and read all of the instructions." Then you'd struggle with instructions number 1 through 9, which would be things like "Write down the chemical formula for penicillin" or "Give the square root of the population of Mongolia." When you got to number 10, it would tell you to "Disregard instructions 1 - 9. Write your name at the top and hand in this paper."

I think I only fell for that trick once.

Christina Holland lives in St. Petersburg, Florida, with her husband and two cats. She quilts when she's not studying for her doctorate in physical oceanography. You can see her various quilting projects at

<http://pauhana.marine.usf.edu/~munch/>



MY FAVORITE THIMBLE

Combining the best features of metal and leather thimbles, My Favorite Thimble's tough, colorful, rubbery surface grips the needle for wonderful stitch control, while the metal base guarantees that you never have to worry about sticking your finger. This thimble is a breeze to pick up or put down when you need to switch to another task.

My Favorite Thimble comes in two styles. You can choose between the standard royal blue, and my new embellished version on which I have added colorful free-form designs. Both styles work equally well, the embellished one just puts a smile on your face.

Hot Summer Offer for Planet Patchwork and TVQ readers only. During July and August, My Favorite Thimble is having a Price Melt-Down. The standard MFT is now only \$5.00 and the embellished version is now only \$8.00! Such A Deal! Send your check along with your choice of size (petite, small, medium, large, or x-large) to:

Chris Hanner & Company 3687 Coldwater Lane Snellville, GA 30039 E-mail: <mailto:hanner@mindspring.com>
<http://www.americanquilts.com/thimbles/>

PLANET PATCHWORK

<http://planetpatchwork.com>



THE TRAVELING QUILTER:

Quilt Shops in Maryland

Gifted with a free day prior to a recent business meeting in Baltimore, I rented a car and took the opportunity to visit several quilt and fabric stores in the general vicinity. Of course the Washington, D.C. area could sustain a week's worth of quilt shop visitation, so my limited time caused me to focus on a triangle north and east of Our Nation's Capitol, where I visited three very different and intriguing stores.

I knew before going that there was no way I could visit Maryland without going to the fabled "G Street Fabrics," about which I've been hearing online for quite some time. Reputed to have an enormous selection of fabrics, G Street has several locations around the area, with their large main store in a strip mall on Rockville Pike in Rockville, off the Beltway north of Washington.

Actually, G Street has two storefronts in the mall, the main entrance and another door under a sign saying "Decorator Fabrics," seemingly separated by one of the ubiquitous CVS drugstore chain. Actually it's an upstairs/downstairs situation, with the majority of the fabric on the main upper level. G Street is of course not exclusively a quilt store and has a wide array of fabric of all types, from upholstery to bridal. Walking up the stairs from the front entrance and encountering the main fashion fabric floor is truly a breathtaking experience. There is fabric against the wall and in racks throughout the floor in a very large open area.

The other thing you notice right away is that there is lots of help. Registers are placed strategically throughout and each station seemed to have at least two friendly folks ready to measure and cut and take your money. This was a refreshing contrast to the kind of skimpy staffing and resultant slow service that we've been experiencing at our local fabric chain of late.

Back on the right there is a whole long wall devoted to buttons. Thousands (millions?) of buttons. There is a counter in front of the buttons, and you are invited to take a number for service. Although there wasn't a line for buttons while I was there on a Monday morning, you got the distinct feeling that on a busy Saturday you might really HAVE to take a number!

I was on a quest for unusual batiks for a jewel box quilt Lynn was working on, and I found several upstairs



among the fashion fabrics. Unfortunately they were priced at more than \$9.00 per yard.

Eventually I discovered the stairway that led downstairs to the "Decorator Fabric" store and discovered on my way down that the quilt department was located there, too. There is a large rack of quilting books near the stairwell and in the very back of the lower floor, almost as an afterthought, is an ample selection of quilter's cotton. Here I found another big selection of unusual batiks -- some of the most interesting I have seen anywhere -- and spent a pleasant 20 minutes picking through the bolts selecting a half-dozen for half-yard cuts. These were also



fied, I got on the Beltway and headed east for Annapolis. I had read in the Quiltnet FAQ about the beautiful Navy town's only quilt shop, "Cottonseed Glory," and wanted to check it out. The store is located in a small shopping center in an arty corner of town not far from the Academy and has a definite small quilt shop feel. The owner and her assistant were busy when I walked in helping several customers select fabrics and colors, and giving them design advice. It was clear they knew their customers personally and did a lot of repeat business.

The store is charmingly laid out with much of the fabric displayed in two tiers along the walls by color so that you feel like you're stepping inside a color wheel. There are close to 4,000 bolts

priced at between \$9 and \$10 a yard.

It was here that I first saw the new Serendipity collection designed by Paula Nadelstern for Benartex, and they had a great many other lines of designer fabrics. If they were deficient in any area, it was probably in country-style prints, but I wasn't really looking for that type of fabric, so I might have just missed it. In the center of the lower floor there is what could best be described as an indoor gazebo on which sample quilts were hung on display. Despite these attempts at decoration, and the large number of fabrics, the cavernous size and warehouse feel of the lower floor made the experience there anything but intimate and inviting.

G Street has a very large number of classes -- so many it takes a 50-page booklet to list them all. They aren't all quilting classes, of course, but they do invite many of the nation's best-known quilters to give lectures and classes. This past spring their line-up included David Walker and John Flynn. The last weekend of April they also sponsored "The Quilting Event at G Street" at their Centreville, Virginia, store, that featured a weekend crammed with classes on all aspects of quilting.

All in all I came away from G Street somewhat disappointed. I can't really put my finger on why -- I had a bagful of wonderful fabrics to show for my visit. I guess I resented paying prices that were higher than most small quilt shops I know, and for the stepsister location of the quilting department, far from the light of day. Maybe it's just the price you pay for all that help.

G Street Fabrics 11854 Rockville Pike (Mid-Pike Plaza) Rockville, MD 20852 (301) 231-8998

Leaving Rockville, which is strip-malldom personi-

of fabric in the store. They also have a great many patterns and have a secondary specialty in dolls and doll patterns. Stuffed country dolls of all shapes, sizes, and colors hang on the walls and from display racks throughout the store.



Cottonseed Glory has an ample classroom in the back, and for a relatively small store has a generous class selection. Class prices are reasonable and they are held both during the day and in the evening. The store holds its biggest sale of the year on Super Bowl weekend while all the military retirees and cadets who live in town are glued to their TV sets.

I was still in the hunt for batiks, and found several more here to add to my collection. To my surprise, the prices were a buck or more less per yard than I had paid at G Street for the same line. Go figger.

Cottonseed Glory isn't quite up there with Rainbow's End in Florida (see [TVQ #23](#)) in imagination and selection, and its bias is toward the traditional, but it is one of the homiest and most comfortable stores I've visited anywhere. Annapolis is also worth visiting for more than this fine quilt store. The Naval Academy, St. Johns University, the waterfront, and the charming architecture make this a pleasant place to spend at least a day.

Cottonseed Glory 4 Annapolis St. Annapolis, Md (410) 263-3897

My final fabric experience on this trip was in downtown Baltimore. It wasn't a quilt store. It wasn't really a fabric store in the sense you usually think of one. It was full of men, run by men. It was dark and the plank floors creaked under your feet. The stairways were narrow. The lighting was dim.



Harry Guss, Inc., Woolens, Worsteds & Silks, was recommended as a funky place to find good remnants, and funky it was. Three stories in a narrow storefront on Baltimore Street were crammed full of dark, heavy men's suit fabrics. Some were stacked neatly, some were in a jumbled mass on a long table.

The place obviously doesn't cater to the retail customer, as the men inside, who were busily moving fabric from one place to another, said little to those of us who came in to browse. When asked a direct question by a woman looking for some orange fabric, they issued monosyllables and grunts.

All of this "atmosphere" made the place quite interesting, but I didn't really find that much in the store that was of use to quilters. There were VERY few cottons of any sort and the mill-ends they did have looked somewhat battered and tired. I suspect, though, that at the time I was there they were down on that type of stock, and perhaps I wasn't really in a rummaging mood. For a bargain-hunter in the right frame of mind, there might be just the right fabric, at the right price, to finish off the borders or back of that UFO. If not, the local color alone is worth the visit. When I came out of the store I encountered a street vendor selling fruit from a horse-drawn cart.

Harry Guss Suitings 419 Baltimore St. Baltimore, Maryland



ORGANIZATION PROFILE:

The Applique Society

Anita Smith, of Seattle, had a dream. Frustrated by the lack of a central source of information and encouragement for applique practitioners, she decided to do something about it. "I have found over the last 17 years as a quilter that it is hard to find information tools, teachers, books, classes etc. for applique," she says. "I decided, after much encouragement from others, to start this group." Thus, the Applique Society was born.

The initial idea came to Anita in 1996. "It wasn't a Dream dream but the whole picture came to me in a single moment," Anita says. "Everything that I 'saw' is coming to pass." It hasn't come to pass simply by dreaming, however. It was the result of a lot of hard work.

"I sent out letters to almost all of the quilt guilds in Washington State (more than 100)," Anita says. "A meet-

impressive one, containing some of the most highly recognized applique experts in the world, including Pat Andreatta, Barbara Barber, Linda Carlson, Mimi Dietrich, Beverly Dunivent, Diane E. Johnston (Queensland, Australia), Jan Halgrimson, Ellen Heck, Jeana Kimball, Faye Labanaris, Irma Gail Hatcher, Cindy Oravec, Eleanor Sienkiewicz, Irene Sherman, Laurene Sinema, Gabriella Swain, Anita Shackelford, Patricia Campbell, Pat Cox, Val Moore (New South Wales, Australia).

"These teachers have many different styles and approaches to applique," Anita says. "It goes along with our mission statement: 'to promote, to teach, to encourage the love of ALL types of applique in quilting.'"

The growth of the Applique Society was fueled by word of mouth, but it was given a big boost by the establishment of a web page. The site, at

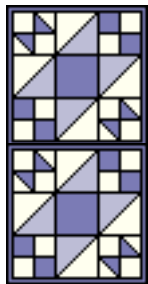
<http://www.theappliquesociety.org>,

provides information about the group to applique enthusiasts worldwide. The Applique Society has grown from its modest beginnings to 480 members in 35 states, plus Canada, France, Australia, Israel, Belgium, and Germany.

The organization now has 21 chapters worldwide and continues to grow rapidly. Information on beginning a chapter is available at the website. In addition the website features a roster of chapters, a bulletin board of applique events, links to Applique Society member and teacher sites, and other useful information.

In addition to news and tips from experts, the Society is beginning to develop other benefits for its members. "We have received two original patterns designed by Val Moore, well-known applique quilter/designer, from Cheltenham, New South Wales in Australia. She is designing a total of four 20-inch (51cm) blocks for our next series which will begin in the September/October 1998 newsletter. An American Applique designer Jaydee Price is doing the border. Val Moore's patterns are Australian Wildflowers. The title of this new pattern series design especially for TAS is 'Hands Across the Sea.'"

Anita likes to compare the growth of The Applique Society to a Baltimore Album Quilt. "the USA and the world will be like an album quilt and each region hav-



“They were standing and some began sitting on the floor when the chairs ran out. The enthusiasm was electric.”

ing was set and a room was reserved at a quilt store (where else would you meet?). We thought we would see 20-30 people... well, about 75 showed up. They were standing and some began sitting on the floor when the chairs ran out. The enthusiasm was electric.


"From that group we formed a steering committee and started the business of the 'details.' We have had a few meetings since then and the word has been passed around about us. We are different than most groups. For a year's membership we offer six newsletters full of tips from well-known applique teachers (Tutors). Some of the teachers are members and others are not but are expert resources for us. So far they have given tips of how to do applique, what type of fabric to use, colors in applique and so on."

The list of resources available to the society is an

ing its distinct style and history that we, as applique lovers, may learn and appreciate its diversity as well as its universality," Anita says.

"In an album quilt each block tells a story and when pieced with others makes a magnificent quilt. Each block is different but in that difference the blocks do not compete, they enhance. The Album Quilt of this world has differences and each difference can stand alone and be admired. However, putting it together as a world quilt, it can be a story quilt waiting to be admired by those

who love applique. I encourage the different regional areas to share with all of us your unique applique blocks and represent your local history and accomplishments. Applique is an emerging interest and there will be those who are more passionate about it than others. Because of this passion, The Applique Society will become an exciting place to express and appreciate the 'Art' of Applique."

The Applique Society e-mail address is <mailto:tas@theappliquesociety.org>. 



Quilt Shop Service -- Discount Prices

20% off retail on most items. When you visit PineTree Quiltworks' website catalog, don't forget to check out the Virtual Fabric store, where fabric is discounted! With more than 2500 bolts on the floor, more fabric goes on the website catalog each week, at prices 20% off retail.

Don't miss PineTree's ****New**** Stash Stockers(tm), the exciting selections of six fat quarters from top manufacturers!

PineTree now carries the complete line of EQ software, including New SEW PRECISE stand-alone software for foundation piecing. You'll find it with EQ 3 and Block Base software and the books, TOO MUCH FUN, EQ3 SIMPLIFIED The Basics, and the EQ3 BLOCK BOOK.

PineTree is proud to offer Quilter's Cotton fine cotton batts as well as 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

There are many more books at PineTree than you'll find in the books listing online, so if you don't see what you want, e-mail and ask. All books are discounted 20%.

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.

Free with each order a hard copy of the catalog and a Mettler thread color card!

PineTree is online to answer questions about quilting products at <mailto:pinetree@quiltworks.com>



QUILTING TIPS:

Why Make A Quilt Label?

Do you have an antique quilt that you think was made by a family member? How about one you got from a yard sale or an antique store? Wouldn't you just love to know for sure who made it, and when? If those quilts could talk, would they have a fascinating story to tell? If they had been labeled by the makers, you would know the history was fact, and not just some vaguely remembered or assumed information. Do you still own one that you used as a child, or have one that was made just for you by a group of your quilting friends? Do these quilts have labels to carry their story to a future quilt lover? You see, it is not only the masterpiece quilts and the show quilts that deserve the distinction of a label.

Of course, you will always want to be sure that you have securely attached a label to your quilt before you send it off for a quilt show. These identification labels will usually carry your name, address and phone number, as well as any additional information required by the show organizers. They can be just the facts, or they can be works of art in their own right. Usually these labels will need to be covered so the show's judges will not know who the maker of the quilt is. If you want your label to be easily seen by show visitors, you might consider making a label guard that will securely cover the information during judging, but can then be easily repositioned so the label can be enjoyed by anyone who is interested.

If you have an older quilt, whether or not it can be called antique, it is easy to create a label to provide whatever history is known so that information will not be lost in time. If you have a quilt with a special story to tell, whether it was made for you, or by you, a label will insure that the story will always be with the quilt. If you have a quilt with special laundry instructions, whether for your own reference or for someone who might not know how to safely launder a quilt, a label will insure that it is properly cared for. And if you make a quilt for a special gift for someone, you may never see it again, and its history is already in jeopardy of being lost if it doesn't carry a label.

Depending on the reason a new quilt was made you might include: who the quilt was made for, what the

occasion was, when you made it, where it was made and where it went. Your name, hometown and the date is only the beginning of the information that you can include on your labels.

The techniques that you use to create labels for your quilts can be as varied as the quilts that you own. They may be as simple as hand-written text with a permanent pen on muslin, or as high-tech as a computer generated label. Maybe you want to use this as an excuse to try a new craft, without the investment of money or time for a large project? Try your hand at silk ribbon embroidery, or cross stitch or stamping or photo transfers to give your quilt a unique label. Just be aware of how the quilt is likely to be used, so you can create a label that will be permanent for many years to come. You might not use the same technique for a baby quilt that will be laundered frequently that you would want to use on a wall hanging that will never be washed. Just use your common sense about which techniques to use.

For the most simple, but an effective way to make a quilt label, choose a permanent pen and write your text on a piece of muslin or light-colored fabric. This will be easy to accomplish if you first stabilize the fabric by fusing a piece of freezer paper to the back. After your text has been written, heat set the ink with a hot dry iron, and peel off the freezer paper. You can then applique it to your quilt. Adding a lining fabric to the back of the label not only makes it more opaque so that the label looks better, but it also gives you a nice finished edge that is easy to applique.

For more ideas and detailed how-to information, inspirational pictures and a comprehensive resource list for specialty supplies, please check out my new book, *The Ultimate Book of Quilt Labels*, published by That Patchwork Place. For a brief review, please see Planet Patchwork Book Briefs at

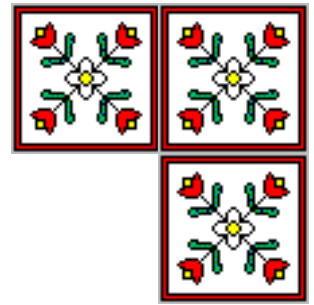
<http://planetpatchwork.com/bookbriefs2.htm>

You can order the book through the Planet Patchwork Quilters' Bookstore at:

<http://www.amazon.com/exec/obidos/ASIN/1564771466/planetpatchworkA/>



QUILTER PROFILE



Pat Autenrieth

"When I finally realized that drawing was the center around which everything else I did was built," says quilter Pat Autenrieth on her website (<http://www.his.com/~pataut/A/>) "I was, frankly, surprised. But then, I am surprised I've stuck with art at all. It's nothing I've planned or pined for. I just can't seem to live without it."

Whether she "planned or pined" for it, Autenrieth's involvement in art has been constant for nearly 30 years and has followed a line of development that has led her to a highly individual style and to quilts as her chosen medium, at least at this point in her career.

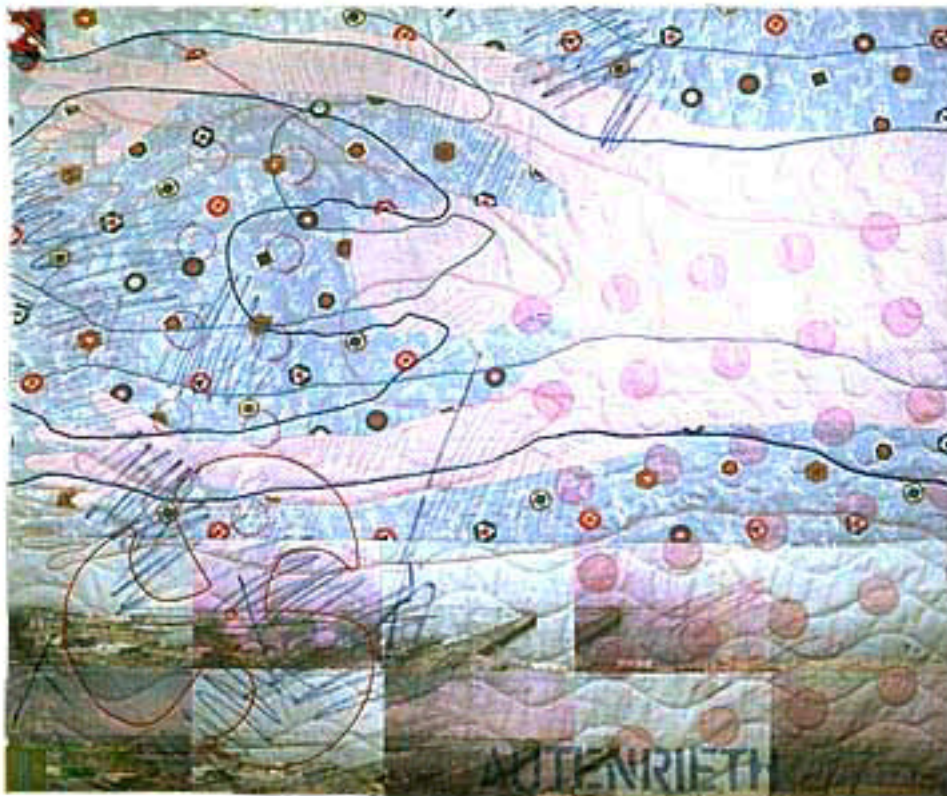
Educated at the Kansas City Art Institute with a

of American Folk Art, Quilt San Diego, The American Museum of Quilts and Textiles, and The Renwick Gallery (Full Deck Art Quilts) are included among her credits, culminating in 1997 with a solo exhibition entitled "Selfish" at the Gallery at the Harmony Hall Regional Center in Ft. Washington, Maryland.

"A friend has described my paintings, which I exhibited for ten years, as studies for my quilts," she says. "The confusion persists. While I at first attempted making what I considered traditional quilts, my painting past exerted an influence on how I approach the medium, to the extent that, in 1996, the Maryland State Arts Council awarded me a grant for my quilts in the painting category."

Autenrieth's quilts are, indeed, anything but traditional -- you won't find any pastel log cabins or pretty pinwheels in them. What you will find are a variety of intriguing shapes and images -- airplanes, realistic fish, dream-like human forms, polka dots, happy faces, even words and phrases, brought together in quilts which are complex not only in their ideas but in their construction. Of quilting she observes, "it is a hybrid medium, and as such invites an assemblage approach like mine. In it I can continue to paint, draw, print *and* sew, embroider, applique and quilt. I can indulge the pleasure of picking up things off the street, and combine that with the computer."

On her website Pat displays a dozen of her quilts in both thumbnail and enlarged jpeg images. Brought together as they are on a single page, they are interesting in their similarities and differences and in what they tell you of the



Bachelor of Fine Arts in 1970, she has exhibited her art in a variety of media in a wide array of galleries and shows, in group and one-person settings. The Museum

artist's themes and concerns. They are partly abstract and dry wit suffuses both the quilts and her writings about them.



Autenrieth's most recent quilt, "And," is based on a sketch from her notebooks and is a completely abstract red and white design of intersecting lines and shapes, overlaid with the ubiquitous polka dots. Its materials include fabric crayon and paint on a hand- and machine-pieced top, machine quilted.

Despite the strong statements some of these quilts make, Autenrieth denies that ideology is controlling in her art. "Many people think I have a political agenda, or a specific message to convey. I do not. I am merely working with the materials of my personal experience and the conviction that the more local one's statement, the more universally it applies. I use what I know, and I try to stay with basic truths, at least the one or two I've learned. I also try to stay faithful to my own wandering tastes and interests, including popular culture and kitsch, urban debris, untangling the snarl of personal relationships, a little science, literature and myth. (Have I left anything out?)"

partly representational, some even including forms of "found objects." They are indeed assemblages, both of technique and imagery, and they make their points (insofar as they can be said to be "making points") primarily in the juxtaposition of things.

Some, like "Consumer, Consumed," which includes a panel that is a representation of a bulk mail "carrier route sort" label, appear to be making somewhat straightforward social statements, but even in this case and another quilt named "Under Suburban Cover" the art is complex enough to frustrate our urge to assign simple meanings.

Other quilts, like "Starry Night" and "Wet Dream" contain female human forms in outline which appear to be either floating in water or hanging in the sky (or perhaps they are the chalk outlines of women on the sidewalk?) The potential sentimentality of these images is cut by the ironic inclusion of other panels of hot pink smiley faces or caution tape or pink polka dots which Autenrieth says are "artistic squatters that refuse to leave." A rather

Uniquely qualified by her background, she does have some clear ideas about the relationship of quilting to the other arts. Although the quilt is in one sense only



another artistic medium, it also comes with a great deal of cultural baggage. "It's partly a matter of media and all

the sentiment, lore and actual history that comes with it," Autenrieth says. "Although these are positive qualities, the pioneer fantasy, in general, can be an impediment, especially if a dealer/curator/art consultant has some warm and fuzzy memories of a family quiltmaker and can't see my work in its own right.

"But it's also the insularity of the quilt community, especially regarding training. While more and more art quilters are taking actual art courses in their local community colleges, particularly in design and color theory, they still seem to herd themselves into the numerous workshops held all over the country, in woodland settings, assorted retreats, or giganzo festivals, with the tag-along cottage industry of hand-dyed fabrics and the like, by quilters for quilters. While I admire the enterprise and marvellous organization and administration of these events and their participants, and understand the networking value they offer, I am

also dismayed by them. Like Stacey Hollander in her catalog essay for the exhibition of work by SAQA artists for the Museum of American Folk Art, I agree that this '... busy, fairlike atmosphere . . . diminishes the perceived seriousness of the art in the outside world.'

"I also feel acutely the absence of drawing in quilt art. And I don't mean the hand-eye coordination of faithful representation (still standard for entry to professional art schools), nor its more technical use in image enlargement or pattern drafting. I'm referring, instead, to drawing as an allied activity, a companion, like the drawings, prints and watercolors that a painter exhibits without loss of his painting identity. I'm also referring to drawing as an activity integrated into fabric cutting, hand- and machine-stitching as well.

"Art quilters also seem innocent of contemporary art history and the debates raging in the art world. For example, the uproar caused by the 1993 Whitney Biennial that raised questions of how multi-culturalism re-

defines what art is, or how artists are letting theories of criticism shape what they produce as art, etc., are nearly non-existent in the quilt world. While I am fairly clear about why I work in the quilt medium, and accept quilting's legitimate heritage, I do miss the intellectual engagement of these debates."



Drawing, or sketching, as she defines it above, plays a key role in Autenrieth's quilting, though its influence is not necessarily directly apparent in the final product. It is more a way of keeping her artistic capabilities alive and flexible. "When I talk about sketching, I'm referring to working out in my sketchbook and as an end in itself, not as a preliminary to a specific work. This is an activity that bridges how I worked as a painter and how I work now as a quilter. I sometimes call it R & D (research and development), but it probably parallels aerobics better. I like it because it's very direct and immediate, because once I get going, more ideas occur to me, and because it

helps keep my ideas from getting cramped and formulaic.

"I often start when I haven't worked in a while, or when I've finished work for an exhibition. There's always a big push to complete particular pieces, and this demands a tight focus. Once that's done and I can relax a little, I have to start over. I usually don't want to jump into another major piece without spending time in my sketchbook.

"My method was influenced by another artist who kept sketchbooks of what he called 'nothing' drawings, i.e., drawings not meant for any specific purpose, including representation. It's a refinement, I think, of Abstract Expressionism. I start with anything--a slow, dragging line; or short, quick strokes; or I'll trace objects at hand; or glue down some collage element. Then I continue, adding and/or erasing, until I'm satisfied or I can't think of anything more to do.

"Quilting is such a slow medium that requires so

much preparation that when I begin to zig-zag my quilt lines, I want a ready practice of improvising, that drawing this way provides, to keep some quality of spontaneity in it."

In addition to her original and striking work in quilts, Autenrieth has created one of the best artist's websites I've seen anywhere on the net. Using the web's peculiar combination of linear and simultaneous presentation, she playfully applies her design sense and personal drawings to present her work and artistic sense of the world. The site is both illuminating and fun, and part

of the fun is figuring out the quirky and sometimes oblique way in which the pages relate to one another. In addition to displaying her quilts, the site features other artistic experiments and sketches from her notebooks.

Quietly, and locally, Autenrieth has over the last decade created a body of work which has gained recognition far beyond her local Washington, D.C. area milieu. It reveals a bold and original imagination taking "quilting" in new directions and demonstrating conclusively that quilts need be neither prisoners of the tradition nor step-sisters in the world of contemporary art.

READERS COMMENT:

Thoughts on Thimbles

Our product review on thimbles in the last TVQ (#24) elicited a response from one of our readers, proving once again that thimble preferences are highly personal. Here's another opinion on your "favorite thimbles":

My favorite thimble is the tailor's thimble, imported from England, which has deep dimples on the side and no top. One sews using the side of the finger, with the finger bent, which I find much more comfortable than trying to hook my finger back to use the end. The hole on the end also helps keep my finger cool -- or at least not sweaty.

I found my first tailor's thimble in, what else?, a

tailoring class in 1952. For many years I was afraid I'd lose it, and looked in vain for an extra one for insurance. I finally found these thimbles at a quilt shop in California packaged by Quilter's Resource, but when I contacted them about ordering more, they did not answer.

Then, a few years later, I found the thimbles in Paducah at a vendor named Hapco, from somewhere in Iowa. (I have the address somewhere, if you are interested.) Now I have bought ten, in two sizes so I can have one for cold and one for hot weather (when my finger may swell a bit). At least I don't have to worry about losing my favorite thimble.

Shirley Rathkopf Cumming, Georgia

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: <mailto:unique@alaska.net>

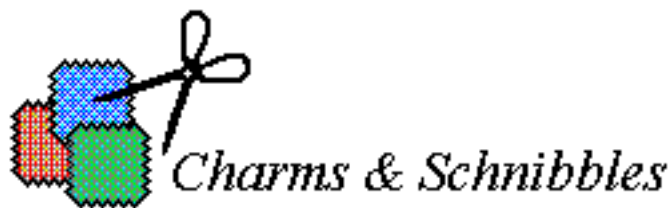


[CLICK HERE](#)

*for information on
how to advertise in*

The Virtual Quilt





NIFTY FIFTY. As a result of a nationwide state block exchange, the Nifty Fifty quilters have made two king-size raffle quilts to benefit breast cancer research. The project was originated by Teresa Drummond of Virginia and took three years to complete. All 50 participants in the block exchange received a block from each state, enough for a complete quilt.

The group is now seeking publicity for a nationwide raffle to raise money for breast cancer research. For more information on how you can help, e-mail <mailto:trequilts@aol.com>

CRAZY QUILTS ON DISPLAY. The New England Quilt Museum in Lowell, Massachusetts, is featuring an exhibit of both antique and contemporary crazy quilts through August 16. For more information contact the museum at 18 Shattuck St., Lowell, MA 01852, Telephone 978-452-4207.

SAQA SHOW. Twenty quilts by members of The Studio Art Quilt Associates will be on display at the Museum of American Folk Art through September 27. The quilts are part of an exhibit called "Edge to Edge," and the museum is also offering lectures and workshops on quilting throughout the summer. Contact Susan Flamm, MAFA, 61 W. 62nd St., New York, NY 10023, Telephone: 212-977-7170

AMISH QUILTS. The People's Place Quilt Museum will feature an exhibit (their tenth annual) of antique Amish quilts, through October 31. Contact the museum at Route 340, Intercourse, PA 17534, Telephone: 800-828-8218.

ART QUILT NETWORK. "Crossing Boundaries: Contemporary Art Quilts" will be on display in the Mulvane Art Museum, 17th and Jewell St. Washburn University, Topeka, Kansas, August 2 through September 20. Contact: Audrey Powell, 816-756-3777.

ASHEVILLE QUILT GUILD. The 16th Annual Exhibit of the Asheville, N.C. Quilt Guild will take place July 31-August 2. Carolina Day School, 1345 Hendersonville Rd. Contact: Micki Batte, 24A Cedarwood Dr., Asheville, NC 28803.

SCHOOLHOUSE AND PLANET PATCHWORK. Schoolhouse Enterprises, which brings us our wonderful mystery quilts, has joined forces with the Planet Patchwork General Store to form a new online store with automated shopping cart capability. Come on by <http://planetpatchwork.com/store/index.cfm?DID=21> and check it out. You'll find all sorts of unusual and hard-to-find merchandise at discount prices!



PCQuilt for Windows

PCQuilt for Windows is easy to learn and easy to use quilting software. The block and the quilt are on the same screen so you can see your quilt emerge as you design and color your blocks. Combine blocks in a variety of ways to see endless new designs. The program includes all the features that have always made PCQuilt easy and fun to use. Now with the new Windows version, PCQuilt will help you estimate your yardage, print templates, quilts and blocks, and has a friendly Windows interface with easy to use toolbars. PCQuilt comes with a extensive library of blocks, border, quilts, palettes and fabric patterns. Manual with disk, \$85. PCQuilt is also available for the Macintosh. Visit our web site at <http://www.pcquilt.com>.

Nina Antze 7061 Lynch Road Sebastopol, CA 95472 1-800-731-8886

PERFECT SQUARE

Perfect Square's mother is pregnant and about to have a new product. Perfect Triangle is due any day now. Perfect Triangle is also a REUSABLE iron-on design but it will make quarter square triangles instead of half-square triangles.

Perfect Square is growing up now and has gotten a job at a creative quilt pattern company and is doing quite well. In fact, patterns are being written exclusively for Perfect Square. See the Perfect Square web site at

<http://www.webworldinc.com/perfectsquare> for details.

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://www.planetpatchwork.com/store/index.cfm?DID=21>) and printed version of their catalog.

WOW! Now Schoolhouse Enterprises is even better! They now have an on-line shopping cart service in conjunction with **Planet Patchwork**. Now you can safely order online through Planet Patchwork with your credit card!

The folks at Schoolhouse Enterprises and Planet Patchwork search for items for quilters (and friends of quilters) which are unique and often overlooked by other catalogs you might connect with. Check out their on-line catalog, which offers such interesting items as Photos-to-Fabric(tm) photo transfer paper, Ott Lights, and now Planet Patchwork items... all at discounted prices! And while you're visiting, be sure to check out the current Monthly Special!!

If you're not able to access the web page, just e-mail Schoolhouse Enterprises (mailto:gridgees@algorithms.com) with your "snail mail" (post office) address for your FREE CATALOG and Sample of Gridded Geese(c)! (Sorry, but Samples are only available in the printed catalogs.)



From DESIGN PLUS -

The QuiltBroker is The THANGLES Place!

Try this EASY way to make half-square triangles. Thangles are now available in several NEW sizes!

Get a new and exclusive FREE pattern every month.

<http://www.quiltbroker.com/thangles.html>

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. Also works great on the computer.

Price: \$3.50 each including mailing.

To order send check to

Silver Dollar Sheep Station 5020 Winding Way
Sacramento, CA 95841. 800-887-8742. E-mail:
<mailto:Sheep50@aol.com>.

SPECIAL LIMITED TIME OFFER: Because we manufacture the Mini Dust-it to a very high standard, we currently have a supply of imperfections. They may be thinner and not as pretty or have some other 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!

DESERT THREADS

Custom Embroidery and Screenprinting

Want to make a splash at the next guild meeting or quilt show? We embroider Ocean Waves, Jacob's Ladder, Shoo-fly and three other popular quilt designs on t-shirts, sweatshirts, and large zippered tote bags. Available in a variety of colors on six different colored garments, these designs will be the envy of your quilting friends.

We also specialize in custom logos for quilt guilds and businesses. Also available are quality embroidered custom labels for quilt backs. No minimum quantity is required and vendor inquiries are welcome.

E-mail us for more information at <mailto:bob@desertthreads.sparks.nv.us> or visit our website at <http://www.greatbasin.net/~deserthr>. You can take a look at our designs and order online using our automated form.

Desert Threads 195 Regier Springs Drive Sparks,
NV 89436 (702) 425-2726

THE QUILT BLOCK

We are a cottage industry located just outside of Yosemite National Park. We specialize in clothing and patterns for quilters and for people who love quilts.

We offer t-shirts and sweatshirts in sizes from medium to xxx-large. All of our quilts are machine pieced. Most of our patterns are easy enough for beginning quilters. The photo at right shows our watercolor sweatshirt called "Kristie's Watercolor." There are 361 pieces in the quilt. Come see what else we have to offer at our website at <http://www.sierratel.com/thequiltblock!>

Or e-mail for more information to <mailto:gastinc@sierratel.com>

The Quilt Block P.O. Box 127 Midpines, CA 95345

(209) 742-5418 Fax: (209) 742-7662

PSST! HERE'S HOW TO ADVERTISE IN TVQ!



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 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.

Land on the third quilt from the sun with a

Planet Patchwork T-Shirt!

If you want to be the first in your quilt guild to sport a Planet Patchwork t-shirt like that shown at right, you can order one now! Prices start at \$12.50 and vary depending on size and color.

These high-quality, all cotton tees (Hanes Beefy-Ts) feature the distinctive Planet Patchwork quilted earth logo in full color on the front, along with the Planet Patchwork URL.

For more information on ordering, please visit:

[Planet Patchwork's Online Store](http://planetpatchwork.com)



AVAILABLE NOW AT A [WEB SITE](http://planetpatchwork.com) NEAR YOU.

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

Copyright (c) 1996 by Robert Holland. All rights reserved. This file may not be reproduced in any form except to be printed out for the personal use of the subscriber without the expressed, written consent of the copyright holder.

Most graphics designed & ©1996 by Mary Graham.
Layout and Acrobat conversion by [C. Holland](#).



PLANET PATCHWORK

<http://planetpatchwork.com>



SUBSCRIBE TO TVQ!

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://quilt.com/VirtualQuilt/tvq.html>. 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!

SUBSCRIPTION FORM for THE VIRTUAL QUILT

NAME. _____

MAILING ADDRESS _____

E-MAIL ADDRESS _____

ALTERNATE E-MAIL (if available) _____

Enclosed is \$5.00 (check or money order made out to ROBERT HOLLAND) for 8 issues of TVQ, delivered as an ascii file by e-mail.