

The Virtual Quilt

A Newsletter for Online Quilters

Issue 26 • August 1998



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Two books and a vest

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Letting Go

When Diane and Jim Lockwood donated their rare "Civil War Quilt" to the Atlanta Historical Society, they invited *TVQ* to go along. [Read about](#) their discovery of the quilt and the decision to let their "old dear" go to a new home.

BOOK REVIEWS:

TWO ON PAPER PIECING



By Christina Holland

[Show Me How to Paper Piece](#)

Carol Doak

That Patchwork Place, Inc. 1997 16 pages

[Easy Reversible Vests](#)

Carol Doak

That Patchwork Place, Inc. 1995 \$19.95 88 pages

My mother has a thing for Noah's ark. I'm not sure what the fascination is, but her entire apartment is filled with pictures and pillows and miscellaneous stuff featuring Noah and his ark and animals in pairs. So when I needed a present for her, a patchwork vest with an ark theme seemed just the thing.

I've never made a vest (or any other clothing) before, but Carol Doak's *Easy Reversible Vests* showed me the way. With three distinct vest styles included, plus a huge color gallery of finished vests for inspiration, it was easy to design exactly the perfect vest for Mom.

Easy Reversible Vests is well organized and the instructions are, for the most part, clear and easy to understand. Because of the many style options, the final vest assembly instructions are a little confusing, but they don't take long to figure out.

All of the vest designs include at least one or two paper pieced squares, another novelty for me. The book includes several different patterns, but explains the technique of paper piecing only briefly. Being the kind of person I am, I tried to teach myself. You'd think I'd learn not to do this, wouldn't you?

Many scraps of paper and fabric soon piled up next to the machine.

To my rescue came another Carol Doak book, *Show Me How to Paper Piece*. This book contains only one pattern - a heart with 11 pieces. The directions are step by step and easy enough even for me. The pictures are black and white, but numerous and helpful.

The first two thirds or so of *Show Me How to Pa-*



per Piece walks the reader through making a single square. After that come concise but informative sections on joining blocks, joining rows, adding borders, removing the paper, and finishing the quilt. Most of these additional techniques are not unique to paper piecing - they will be old hat for many of you. That's as it should be. All of *Show Me How to Paper Piece* is written for the reader who has never done any of this before. It apparently takes no previous patchwork skill for granted. Of course, that same reader is expected, according to the supplies section, to own a sewing machine, rotary cutter, mat, rotary ruler, and an add-a-quarter ruler. Even this is not a serious problem. My sewing machine, when closed, doubles as my cutting table. Rather than juggle the machine, lid, mat, ruler, and fabrics, I used my scis-

sors and some guesswork (always intentionally overestimating the fabric required), and it all worked out fine.

After making a couple of the paper pieced hearts, I went back to my vest. By now, I was feeling cocky again, so I designed my own squares rather than go with those included in *Easy Reversible Vests*. To fit with the theme, I made a Noah's ark and a white dove (rather impressionistic). After that, it didn't take much more than an evening to finish. Mom loved it.

I wholeheartedly recommend both of these fine books. They are written at different levels, *Show Me How to Paper Piece* for novices and *Easy Reversible Vests* for those with a

little more experience. With both, however, Carol Doak is a patient and helpful teacher, imparting both knowledge and confidence to her students.



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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.

My Favorite Thimble wants to help you celebrate the coming of Fall and the Quilting Season. If your quilting guild has a Secret Pal program we would like to help you make your Pal happy. Order a thimble for your Pal and we will ship it directly to her. We'll enclose a card, but one that keeps your Secret. We'll let her know she can exchange sizes if necessary. If you order two My Favorite Thimbles (one for you and one for your Pal) take a \$1.00 discount off the regular price of \$6.00 each for the standard and \$10.00 each for the embellished thimbles. Questions or comments? - email us. To order send check with your choice of size plus addresse(s) to:

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

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

THE PATCHWORK PLANET: QUILTING IN BRITAIN

If quilting is considered a quintessential American craft, it is highly likely it came to the North American continent with its early settlers. The earliest of whom, of course, were the British.

All ensuing hostilities notwithstanding, a lively quilting tradition has continued in the British Isles, with lots of Trans-Atlantic cross-fertilization, to this day. In exploring the current state of quilting in Britain, TVQ was fortunate enough to make the acquaintance of two British quilters from different parts of the island. Celia Eddy lives in the north of England, near the Scottish border, and Janet Hazelton in the South, where everything is more or less near London. They were kind enough to share their insights and observations from their different vantage points.

As to its origins, the two women agree that quilting began not in parlors but in battlements:

"Historically quilting seems to have come before patchwork," Janet says. "having been brought back to England by returning Crusaders - who found their Arab adversaries wearing padded (quilted) jackets to deflect arrows etc. in battle. They found it much lighter to wear in the heat under chain mail, and more effective than leather."

How long it took padded cloth to move from battle to bed isn't exactly clear, but patchwork quilting is extant in England dating from the 18th century:

"A set of bed furnishings, dated around 1708, at

Levens Hall in Cumbria, is the earliest known example of quilted patchwork in Britain" Celia says. "It is made from scraps of imported Indian chintz which at the time the furnishings were made would have been very precious. As in most parts of the world, patchwork and quilting were originally two distinct techniques, serving both functional and decorative purposes. In poorer households, patchwork would have been an important way of prolonging the life of fabrics, which in pre-industrial days were labour-intensively produced in the home and would

only have been discarded as a last resort. More affluent homes, as written records show, tended to own highly decorative quilts and quilted clothing which were partly designed to display the wealth and importance of their owners."

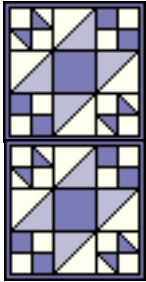
Regionally, several different styles developed in the UK. Celia says, "One outstanding tradition is that of the North of England. The quilts made here were called Whole Cloth Quilts, North Country Quilts or Durham Quilts. Their main feature was that they are made

from one whole piece of cloth, the pattern being created entirely by fine quilting over the entire surface. A variation was the 'Strippy' quilt, in which the top was pieced from long strips in fairly wide bands and the quilting pattern was done within the bands.

"In Wales," she continues "quilt tops were often pieced in bold, simple patterns from large scraps of woolen fabric in strong, saturated colours, wool being



an important part of the local economy. The visual similarity between those and Amish quilts is very striking and some research might be undertaken into the reasons behind this. (I'm not aware that any such research is in progress at present.) The Welsh quilts were usually also filled with wool, making them heavy, and they were quilted in elaborate and often beautifully worked, pat-



Today, quilters are still conscious of their regional heritage and traditions, and there are some who consciously re-create traditional styles and patterns, but regional distinctions have largely died out in contemporary work.

terns drawn from a bank of traditional Celtic designs, such as spirals and interlinked bands."

Janet adds that traditional Welsh quilting patterns are "carried down through families (rather like Aran knitting patterns in Ireland)."

"During the Depression years of the twenties and thirties," Celia points out, "there were initiatives to enable the quiltmakers of Wales and the North of England, both very poverty-stricken regions, to set up workshops and to market their output at high prices in London and other cities. Changing economic conditions and the advent of the Second World War spelt the end of this trade but it was instrumental in bringing the skill and beauty of the craftsmanship involved to a much wider audience than might otherwise have been the case."

While these regional traditions have had a strong influence on the development of quilting in Britain, their importance has waned as the craft has gained a more cosmopolitan flavor. "Today," Celia says, "quilters are still conscious of their regional heritage and traditions, and there are some who consciously re-create traditional styles and patterns, but regional distinctions have largely died out in contemporary work. This, of course, is just one more effect of the vastly increased ease of communication, with speedy exchange of goods and ideas: the great cultural 'melting pot' which characterises life at the end of the second Millennium."

What about English Paper Piecing? Janet says the practice has had some unexpected side benefits: "The

'English method' of piecing over papers has led to historic finds of diaries, letters and the like, when restoration work is done. The papers provided extra insulation for the coverlets, and was not always removed."

The English version of paper-piecing, though, according to Celia, has largely given way to its American counterpart, and is now done on the machine.

The contemporary quilting "scene" in Britain seems to have its origins in the same resurgence of the craft as was experienced in other parts of the world.

Celia says: "The well-documented 'boom' in patchwork quilting, which began in America in the seventies, was a little later arriving here but continues unabated today. There are quilting groups in almost any part of the country you care to visit but we don't use the word "Guild" to describe them because here it has legal connotations and can only strictly be applied to organisations registered as such. The groups vary in size from the small and informal -six friends who meet at home once a week - to large groups with a hundred or more members. The larger groups meet regularly throughout the year and organise Workshops with local and nationally-recognised teachers, arrange local quilt shows and make quilts to raffle for fund-raising. They usually have a programme of speakers and Workshops and sometimes quilters from America are invited for these: Georgia Bonesteel, Janet Elwin, Marta Amundsen and Michael James are just a few of the recent visitors who come to mind."

In the late '70s, a national organization was formed. Janet says, "The Quilters Guild was founded in 1979, and as from January 1st 1998 is known as The Quilters Guild of the British Isles. The country is divided into areas, and each area promotes patchwork and quilting by holding meetings, seminars and exhibitions. There is a general meeting annually, which forms the core of a conference weekend, held in different venues each year. The Head Office is in Halifax, West Yorkshire."

The Guild, registered as a charitable organization, has a variety of interests, including historical. "There is an active Heritage Committee," according to Celia, "which maintains a collection of heritage quilts, adding to it when rare or special quilts become available, either through auction sales or donations by well-wishers. This year, the Heritage Committee have undertaken to establish a British Quilt Study Group, along the lines of the American Quilt Study Group, and an Inaugural Quilt Study Day will be held on 31st October at the Whitworth Art Gallery in Manchester.

(Details: celia@eddy.u-net.com)."

"There are many local guilds," Janet says, "and patchwork and quilting groups which are not necessarily affiliated with the national guild. Patchwork and quilting classes are offered by some towns as evening classes, and the City & Guilds course in Patchwork and Quilting, Parts I & II, gives a recognised standard of skill on completion of the two/three year course."

"One of the most obvious differences in the respective quilting scenes of Britain and America," Celia says, "is in the showing of quilts. Here, there are only four major exhibitions held annually in established venues, none of which is 'juried,' being open to anyone who wishes to enter. There are no cash prizes for winners, the top prizes usually being sewing machines and other useful equipment. Winning, however, has plenty of spin-off in terms of recognition and publishing opportunities. An annual series of Quilt Fairs, run by The Patchwork Association, also takes place in venues around the country and in Europe and for these the exhibits are selected from submitted slides."

"The most frequently commented upon difference between quilts shown here and in America is the quantity of quilting: we tend to be a bit sparing with it whereas American quilts tend to be heavily quilted."

"Regular shows in the UK," Janet says, "include Quilts UK - which takes place in Malvern, Worcestershire, every May (this year was its tenth exhibition with associated competitions); The National Patchwork Championships took place this July at Olympia, in London - although they have had varied venues in their history; and there is a big annual show in Harrogate, North Yorkshire, at the end of August every year. The National Patchwork Association runs quilt fairs round the country throughout the year, and also in Europe. Cabot Quilting Conferences runs weekend

courses at least twice a year in Bristol, with well-known American teachers (for example, Judy Mathieson, Harriet Hargrave, Judy Dales, Joen Wolfrom, Mary Mashuta, Virginia Avery, Cathie Hoover, Carole Liebrecht, Marlene Peterson, Margaret Miller, Darra Duffy Williamson, Zena Thorpe, Laura Nownes)."

British quilting, like its counterpart in the U.S., is supported by a well-developed quilt shop network. "There are shops all round the country to provide the necessary equipment and fabrics" Janet says. "Although Britain has a traditional cotton industry, most of the fabric is imported from either the US or other parts of the world; or it is designed here, and printed and woven elsewhere - i.e. Makower reproduction fabrics are designed, often based on historic quilts, printed in Japan and reimported for sale."

The addition of import duties onto American and other fabrics of course has an impact on price, but Celia says this "doesn't stop any of us enthusiasts spending large sums of money on them!"

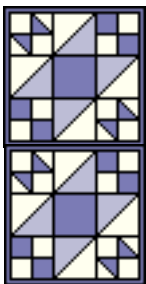
There is also a British publishing industry supporting quilting. "More and more books are being published over here," Celia says, "although American books are probably still the biggest sellers."

With regard to magazines, "The Quilters' Guild of the British Isles publishes a glossy magazine, *The Quilter*, six times a year for Members only, which gives details of Guild events, news, diary dates, personalities and so on. It also contains articles on techniques, 'How-To', profiles of quilters and quilt artists and reports on the various shows."

"The Patchwork Association publishes, for its Members, *Quilting Times* four times a year, containing reports on the National Patchwork Championships and on the Quilt Fairs, as well as book reviews and profiles of quilters."

"There are only two commercially produced magazines available to buy 'over the counter': *Patchwork and Quilting* and *Popular Patchwork*, both appealing to the popular market and with emphasis on 'How To' articles and new equipment and books available, but both also containing news, views and profiles. American magazines are very popular and some of them are imported and distributed through British retailers. Many people simply subscribe and have them sent direct from America."

"Regular British authors include Katherine Guerrier, Deidre Amsden, Barbara Chainey, Barbara



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Barber, Lynne Edwards," Janet adds. "Some well-known quilters both here and in the U.S. are among those names, and Zena Thorpe, Margaret Docherty, Christine Porter, Sandie Lush, Angela Madden and Mary Hewson should also be added - all of whom have regularly exhibited, taught and won awards at both Paducah and Houston. (Zena Thorpe is British, but lives in California)."

The presence of British quilters on the internet is increasing, though as in much of the rest of the world, it is still in its infancy. The National Patchwork Association has had a website up for several years announcing its events (<http://www.paston.uk/natpat/natpat>), and recently Celia began a site called "Northern Lights," which contained many interesting pieces on quilting. Northern Lights is currently undergoing a revamp, and is temporarily removed from the World Wide Web."Some of the shows are now including a category for computer-designed quilts and this attracts a small but growing number of entries," Celia says."Although the UK in general

is beginning to get the Internet message, with more and more people coming on line, quilters seem to be rather dragging their feet," she further observes. "I don't need to tell you that the quilting Chat Lines and specialist Lists (like QHL, for example) are dominated by the American in-put and British quilters who do get online tend to be rather put off by this, feeling that there's nothing of direct relevance to them. One problem is that there are very few UK quilting Websites (but I'm working on that!) and although The Patchwork Association runs a site (<http://www.paston.uk/natpat/natpat>), The Quilters' Guild doesn't yet do so - they're thinking about it, though."

Overall the British quilting culture is as vibrant and varied as any in the world. The quilters are passionate about their craft and obsessive about their stashes, and they are supported in their madness by a strong network of organizations and businesses.



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HISTORICAL QUILTS: CIVIL WAR QUILT FINDS ITS HOME

In 1995 TVQ published an article about an old Georgia quilt found in a thrift shop in the small town of Rockmart, a couple of hours northwest of Atlanta. (You can read it at Planet Patchwork at <http://planetpatchwork.com/cwquilt.htm>). A rough-hewn utility quilt made of woolens and suitings, it caught the eye of Diane and Jim Lockwood, who lived a part of each year at Jim's family's homestead in Rockmart. After a few weeks of admiring it in the window of the store, Jim and Diane dickered with the store owner and purchased the quilt for \$85.

During their "courtship" with the quilt, the Lockwoods spent a good deal of time talking to the store owner and others in an attempt to reconstruct its history. As they were drawn deeper into the quilt's story, and that of the family to whom it belonged, the more fascinated they became. It emerged that the quilt was probably made in the Chattanooga, Tennessee area sometime in the late 19th century. Despite its rough materials, its style is that of a crazy quilt, with chicken track stitching around irregular shaped pieces, many of which showed their origins as sleeves, pocket-flaps, or pantslegs. It has no batting, and is backed with fertilizer sacks.

Having reconstructed part of the quilt's provenance, or history, the Lockwoods took the process a step beyond informal oral history and showed it to historians and textile experts at Pickett's Mill Battlefield Historic Site in Dallas, Georgia. These experts immediately recognized some of the material in the quilt as being from a Union uniform from the civil war. There were also swatches of gray in the quilt which the historians suspected were from Confederate uniforms, but this could not be proven conclusively.

The folks at Pickett's Mill recommended the Lockwoods take the quilt to the Atlanta History Center, a well-resourced museum and restoration staffed with professional historians. There they met Betsy Weyburn, Curator of Costumes and Textiles, and Gordon Jones, Curator of Military Collections. Betsy and Gordon confirmed the findings of the Pickett's Mill experts and were quite excited about the quilt. When asked if they would be interested in having such a quilt in their collection



Diane loved the "old dear," as she called the quilt, but was happy to donate it to the History Center.

they enthusiastically said "yes!"

Gordon and Betsy provided the Lockwoods with some ideas on how to further pursue the quilt's provenance, and Diane and Jim were on their way back to their permanent home in California. But Diane resolved that some day, "after enjoying it for a while," she would donate the quilt to the History Center, returning it to its home in Georgia.

I didn't hear from Diane, with whom I'd corresponded by e-mail about the quilt, for some time. Then a few weeks ago she wrote me to say she and Jim were about to wrap up their homestead business in Georgia

and that the time had come to give the quilt, the "old dear," as she called it, to the History Center. Lynn and I were honored to be invited to the informal ceremony, which took place August 13.

So this past Thursday a small entourage of the quilt's admirers met at the History Center to participate in the ceremony. Included were Jean Ann Eitel, editor of Quilt Magazine, Dawn Young-Schaeffer and Clare Gilliland of the Lavender Mountain Quilt Guild (where Diane belongs) my wife Lynn and myself, and Lynn's parents, Bob and Barbara North. As well, of course, as Jim and Diane.

We were met in one of the Center's classrooms by Betsy and Gordon and the quilt was removed from its acid-free box, separated from its acid-free tissue, and spread out on several tables for examination and photos. Since the History Center doesn't allow photographs of its quilts, this was our last opportunity to get pictures.

Although I wrote the earlier article about the quilt, this was the first time I had seen it, and found it to be more beautiful than the photo I had seen. It was clearly made as a utility item, for keeping folks warm in their beds in homes not blessed with central heating, and it must have performed that function quite well. But because of its lowly nature it was not highly valued by the family which made it. While other more decorative quilts

were valued and preserved by the family (and eventually sold), this quilt was found in the basement of their home. It took the appreciative eye of the Lockwoods to recognize its potential historical significance.

Betsy Weyburn and Gordon Jones of the History Center were clearly happy that the

Lockwoods were donating the quilt. Gordon acknowledged the great value of this quilt, not just for itself, but for the provenance that came with it. "We get a great many quilts and textiles with no provenance whatsoever,"

he said. "What we know about this quilt and its origins makes it quite remarkable, particularly for a utility item of this type." Usually such quilts are simply used up by those who make them.

Asked about the History Center's textile collection, Betsy said it contains thousands of items, including costumes and uniforms, as well as about 200 quilts. "We have lots of crazy quilts and an extensive collection ranging from the early 19th to the mid-20th century." The quilts are not on permanent dis-



Diane Lockwood (right), Betsy Weyburn, and Gordon Jones admire the quilt.



Jean Ann Eitel (left), editor of Quilt magazine, attended the ceremony.

play but some are rotated into a variety of special exhibits. Currently the Center is featuring the Roland Freeman African-American quilt exhibition "Communion of the Spirits" which is touring the country. It is quite a moving exhibit if you plan to be in the Atlanta area in the next few months. In November the Center plans an exhibit of some 80 historic quilts documented by the Georgia Quilt project.

Those of us who attended the donation ceremony then visited the Freeman exhibit and some of us had lunch at the History Center's restaurant, the Swan Coach House. It made for a very pleasant morning, and a good feeling that a historically valuable quilt had been recognized and protected.

As most quilters know, many families have no idea of the value of the quilts that were made by great-grand-



The fertilizer sacks used to back the quilt yielded some clues as to its age and origin.

can be studied and appreciated by all of us who value quilts.



mothers and they often end up in a heap at the estate sale. Unless an appreciative quilter comes along and rescues them, they may be lost. Even if the quilts are preserved, the origins of many are lost to memory because of a lack of documentation. The importance of even a simple label with the name of the maker and the date can't be overstated.

Beyond this, since many of us don't have the knowledge, know-how, or facilities for the proper preservation of textiles, donating valuable quilts to local historical centers is something we should all consider. If you have an "old dear" that you suspect is historically valuable, have an expert look at it. Then, after you've enjoyed it for a while, be sure that it goes to a safe home where it

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

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THE TRAVELING QUILTER: A MICHIGAN QUILT SHOP

By Christina Holland

Frankenmuth Woolen Mill

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While visiting my mother in Michigan this week, my husband and I found ourselves in the small, but renowned, town of Frankenmuth. Frankenmuth dates from 1845, when a band of fifteen Lutheran missionaries left their native Germany to bring Christianity to Michigan's Chippewa Indians. Since that time, the town has preserved and expanded upon their Bavarian origin, with German restaurants (and world famous fried chicken, for whatever reason) and a main street full of cheese, fudge, doll-making, woodcarving, candy, and clothing shops. People apparently come from all over - I've been three times now and it's always a hopping place.

Stopping in at the Frankenmuth Woolen Mill and Sweater Shop was a must. The mill was first built in 1894, when sheepherding became important in the area. During World War I, they made 66,000 pairs of woolen socks for the soldiers, under a govern-

ment contract. Although it was not running on our visit, the mill itself is still operational, and you can watch the process through a large window in the back of the store.

The store is divided into two sections: the sweater shop, and the quilt shop. The sweater shop has some gorgeous clothing - not only sweaters but shirts and vests. However, like most of the items for sale on Frankenmuth's main street, they are expensive. I saw one vest I loved, but I could not see paying \$60 for a

vest. Maybe it's just me, though.

The quilt store is small, but also worth a visit. Most interesting are the custom made comforters, filled with wool from the mill. The comforters are hand tied "according to Bavarian Tradition". I picked up a pricing guide, and it appears that a king size comforter, including the wool, lining, and construction, costs \$168, plus the cost of the fabric used in the covering. Smaller quilts are lower in price, down to \$32 for a cradle quilt (36"x45").

The fabric selection was good but not impressive. Most of the small room was filled with a rack for comforter

construction, leaving only the wall space for fabric bolts. Prices ranged from \$6.50 to at least \$9 per yard. The one exception was a piece of fabric with a Noah's Ark



theme. I had recently purchased some of that fabric at JoAnn's for about \$4/yd., and it was marked at \$2/yd. at the Frankenmuth Woolen Mill. However, there was less than a yard of it available, so apparently this was simply a remnant sale.

If you have reason to travel to Michigan, definitely try to work Frankenmuth into your schedule. It's about 15 miles outside of Saginaw, Michigan, and a couple of hours drive from Detroit. The somewhat campy German main street is

great for window shopping and a good source for chocolate and cheese (and even chocolate cheese) to take home. Do visit the Frankenmuth Woolen Mill, too. You may or may not decide to buy anything, but it's bright and cheery and full of pretty and interesting things. Auf wiedersehen!

Christina Holland lives in St. Petersburg, FL, where she is a graduate student in physical oceanography. To see examples of her own handiwork, please visit <http://pauhana.marine.usf.edu/~munch/>



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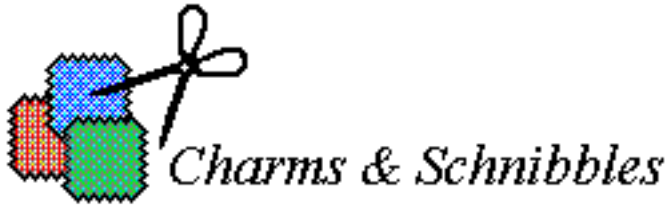
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The Virtual Quilt



We recently received the following note from one of TVQ's earliest subscribers, Betsy Szymanski:

"Hi Rob,

"I wanted to let you know about a special quilt auction that's coming up this fall. The quilt guild I belong to is having a show in Ann Arbor, Michigan on October 17-18, 1998. At the show we'll be auctioning off some quilts from the collection of Mary Schafer. Mary has been collecting quilts for many years. Cuesta Benberry has called Mary's collection 'one of the most important private quilt collections extant.' Mary recently sold her collection to the Michigan State University Museum. The museum will be auctioning off some of the quilts in the collection to raise money to preserve the rest of the collection.

If you need more information, e-mail me. Or visit our web site at www.monarda.com/quiltshow.

Thanks,

Betsy Szymanski
ems@fame.com

READERS RESPOND: QUILT SHOPS IN MARYLAND

In response to our *Traveling Quilter* piece in the last issue, which reviewed several quilt shops in Maryland, TVQ reader Marilyn Strange (a Maryland resident) sent us the following note:

Rob:

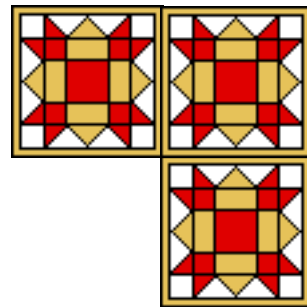
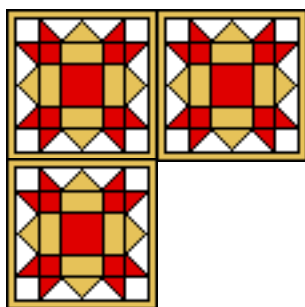
I wish I'd known you were going to be here. My favorite fabric shop is near G Street, but has: better prices; better service and is very friendly.

Anna Marie's Fabrics
2011 Veirs Mill Rd
Rockville MD
(301) 762-8491
(close to G St; may be on a bus route)
MTWF 10-7
Th 10-9
Sat 10-6

Family-owned old-time fabric shop. Some staffers are quilters. Economy FQ, novelty prints and good sales. My favorite shop. Not sure about a guild discount; never asked. <http://www.quikpage.com/A/annamarie>

Thanks, Marilyn! We're sorry we missed it!





QUILTER PROFILE

PAULINE BURBIDGE

By Celia Eddy

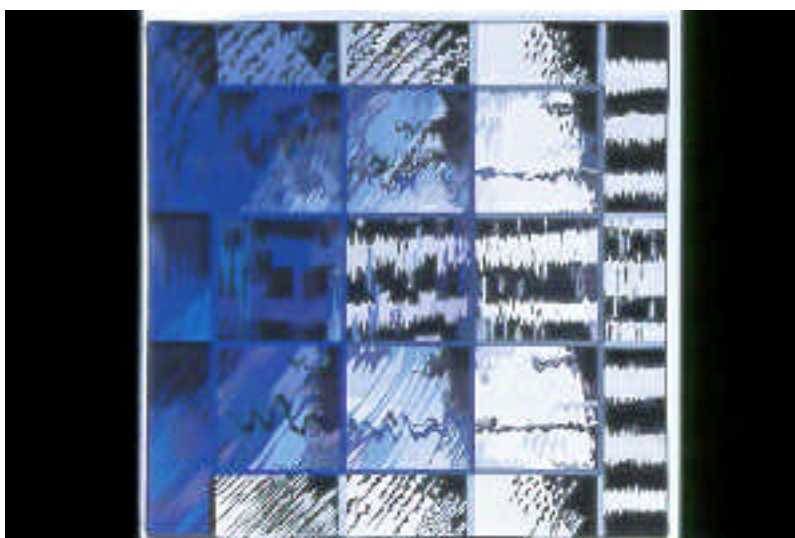
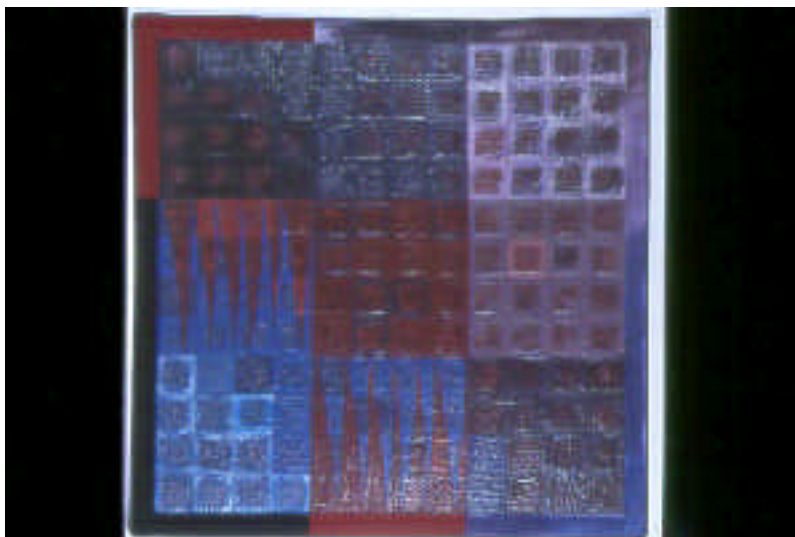
Pauline Burbidge is one of a very few British Quilters to have achieved truly international status. Her work has featured in many exhibitions, both solo and mixed, in Britain and in many other countries, but particularly in America. In Britain, her work can be seen in several Art Galleries and Museums, including The Ruskin Gallery, Sheffield, Shipley Art Gallery, Gateshead, The Victoria and Albert Museum, London, The Whitworth Art Gallery, Manchester, The Glasgow Museums, Glasgow and The Museum of Costume and Textiles, Nottingham.

In addition to receiving several major awards from, for example, the Crafts Council, Burbidge has undertaken commissions both from institutions and from private collectors and has been featured in several books, including *The Passionate Quilter* by Michele Walker, *The Quilt Room* by Pam Lintott and Rosemary Miller and *The Fine Art of Quilting* by Vicki Barker and

Tessa Bird.

Writing in 1995, Burbidge explained that she first trained in fashion and textiles at St. Martin's School of Art, London but has been making quilts since 1975. She said: 'My work has grown from a love of fabric, colour and traditional patchwork quilts - although the imagery is far from traditional.' Her early quilts were characterised by strictly controlled geometrical structure and construction, using strip-piecing methods. However, over a period of time she has progressively moved away from the constraints of pre-planning, technical drawings and intricate piecing which that style demanded, to work in a much freer and more immediate way of working. Her series entitled 'Reflections' exemplifies this new way of working: each piece is still constructed from blocks, but now she uses a simple collage technique to create them and each one is, as she says, 'like a separate study'.

Since her move to the Scottish Borders, where she and her husband, sculptor Charles Poulsen, have their home and studios,



Burbidge works from photographs taken in the rich, unspoilt natural surroundings in which she now lives. The result has been quilts such as Tweed Reflections, based on photographs of the River Tweed, which flows near her home, in which nine individual blocks are united by black sashings to create a unified image.

Burbidge's contemporary work is moving yet further away from the formality of her earliest work. Today, she is still working in blocks, still using the collage technique, but has introduced an entirely new element in that her quilt surfaces are covered with thin plastic of the sort used to cover library books. This is not the only innovation in her materials: blocks are constructed by building up patterns using pressed flowers and petals before being sealed under the plastic, after which the whole surface is hand-quilted. The effect is of great subtlety of colour and texture, enhanced by the reflected light of the shiny surface.

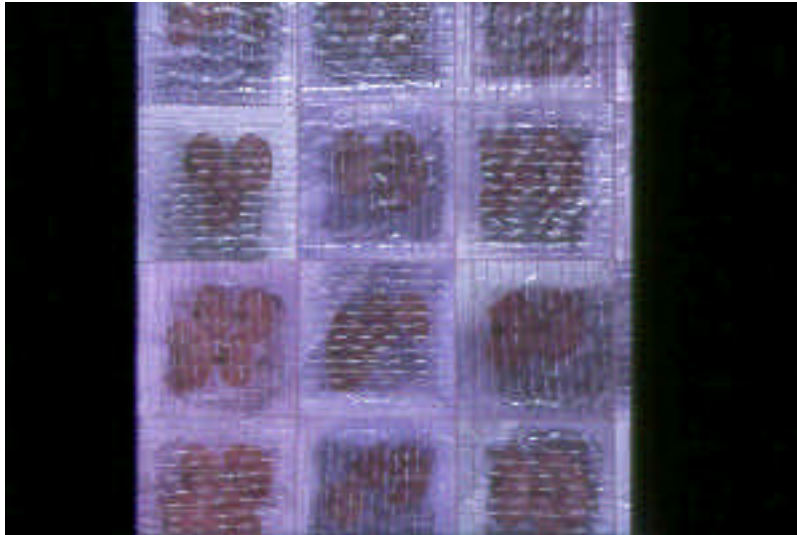
Describing her motivation and aims, Burbidge has said:

I am constantly trying to work more freely with my fabric and stitching, which continues to be a challenge to me, and moves my work further away from its traditional beginnings and the hard-edged piecing of my ear-

lier quiltwork, and brings it closer to my heart.

Today, she must feel that she has moved a long way in those directions which are dear to her. In looking at her current work, there is, to use Michael James's

words, 'wonder here, and surprise, mystery, exhilaration, satisfaction.' For an in-depth, scholarly appreciation of Burbidge's aesthetic, note that *Quilt Art Magazine*, Issue No. 7, contains a perceptive and stimulating article by Michael James about Pauline's current work.



TAKE 4:

New Perspectives on the British Art Quilt

From 11th September to 15th November, four British Quilt Artists, including Pauline Burbidge, are exhibiting at the Whitworth Art Gallery in Manchester. The other artists exhibiting are Jo Budd, Dinah Prentice and Michele Walker.

WWW sites where Pauline Burbidge's work can be seen: <http://www.artstream.com>
<http://www.lmu.ac.uk/ces/axis>

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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!

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