

The Virtual Quilt

Issue 35

October 1999

What does a ten-foot tall papier-maché man have to do with quilting?

You'll never find out if you don't read page 6.

The American Craft Museum



Also in this issue:

**Georgia Celebrates Quilting • The Traveling Quilter
Alex Anderson of "Simply Quilts" • Favorite Aunts**

The Traveling Quilter

Quilt Shops in New England and Kentucky

Pine Tree Quiltworks, Ltd.
585 Broadway South
Portland, Maine
(207) 799-9535

Reviewed by Patricia Littlefield

Although the reason we'd traveled over 5,000 miles from Hawaii to Maine was to attend my husband's 50th high school reunion, he might maintain otherwise. Our first stop upon landing in Portland, Maine, and picking up our rental car, was at Pine Tree Quiltworks, Ltd, immediately south of the airport. I spotted a trim, white building with cutout pine trees mounted on the wall by the door and shouted, "There it is!"

When I walked into the compact little shop,

I was immediately confronted with bolts of fabric to the left, to the right, and directly in front of me, all stacked higher than I was. In between were baskets on the floor and on shelves filled with one of the largest selections of fat quarters, sorted both by color and theme, that I'd ever seen. Books on quilting, kits, a variety of

notions, and tools were on display. I was able to find enough Quilter's Quarters (something I'd been unable to locate in Hawaii) to take to my quilting pals back home. In addition, I spied a

copy of Judy Mathiesen's first book on Mariner's Compasses which I'd been searching for.

The clerk confided that one of her quilts had won a third place ribbon the previous weekend at a quilt show in the nearby town of Waterville, but that the weather had been "beastly hot." She invited me to return in ten days for their summer sale, 20% off every fabric, but, unfortunately, by that time, I would be on my way back to Hawaii and home.

Keepsake Quilting
Senter's Marketplace
Center Harbor, New Hampshire 03226
(606) 253-4026

Reviewed by Patricia Littlefield



The storefront of Pinetree Quiltworks.

The next day, a non-quilting friend offered to drive me to Centre Harbor, New Hampshire, to visit Keepsake Quilting. After driving for about an hour along the thickly wooded shores of Lake Winnepesaukee, we arrived at Senter's Marketplace.

Keepsake Quilting is situated in the

middle of several classic New England, white clapboarded buildings; it has a wide verandah filled with rocking chairs along the front, a perfect place for those patient spouses and families to wait for their quilters. Upon entering the front

door, I saw five racks of books on quilting, and later I found more books in other rooms. Applique kits were displayed, grouped together by themes such as animals, Christmas, and foods, along with fabrics that were appropriate for them. The walls were hung with quilts for sale, each with a tag indicating its price, size, and type of piecing and quilting. An interesting addition was the listing of the state of origin of each quilt. They were from everywhere!

In another room were wrapping paper, reproduction paper dolls from the '40s, patterns and kits for quilted clothing, and numerous tables filled with knickknacks for the home.

Well, what about the fabric, you say? After all, what does one go to a quilt shop for? I've been saving that for last. After cruising through the other rooms, I arrived where most of the fabric was on display. And what a display! Shelves and shelves and shelves of fabric were arranged by color. The

ends of each row of shelves displayed sealed plastic bags of fat quarters and 10 inch squares, each coordinated around a theme, such as the Peach Medley that I bought. I took a basket and slowly began to fill it. My non-quilting friend was

more than patient, allowing me plenty of time to wander about, just taking it all in. Finally, I began the process most quilters hate: deciding which fabrics I just couldn't live without. At last, I'd made my agonizing decisions and left with a lighter wallet and enough to fill two boxes to ship back home. I had a real sense of fulfillment, somehow, because I knew that I had just visited the Mother Church of quilt shops.

Quilters Square
140 Moore Drive
Lexington, KY 40503
(606) 278-5010

Reviewed by Lynn Holland

Most of you are familiar with the role that Kentucky has played in quilting, past and present. So it's never a surprise to the TVQ travelers when we find a great quilting store in that state. Recently, we decided to extend a visit an extra night just to take in a shop in Lexington. After all, a trip without a quilt store stop is hardly worth the drive. Most of you know that we are seriously enamored of The Quilt Box up the road a piece in Dry Ridge, so it was a departure for us to go anywhere else along I-75. However, we were glad we did.

Quilter's Square is located on a side street



A peek at the fabrics inside Keepsake Quilting.

near the mall, in a squarish building which is perhaps the source of the name. When you enter, you first see a large Bernina store, with ample space to show new machines. Along one whole long wall (perhaps 25 feet) by the door are pattern holders,

loaded with selections of clothing, appliques and just about everything else. Square footage is not a problem in this store, and much of the rest of the front room has imaginative fat quarter presentations in colorful cello bags, grab bags cleverly done up in brown sacks, quilters candy squares, and seasonal selections with appropriate tie-ons. Rounding out the area are Longaberger baskets, quilters' gift items and other things quilters just

have to have-- including fan flags for University of Kentucky supporters.

There's also a selection of patterns, buttons and fabric for the smocker and French hand-sewer, along with a wonderful selection of silk ribbons. Moving from the front of the store, you turn a corner to enter a giant back room. It's sort of like stepping onstage -- except the audience is bolts of fabric. Bolts and bolts and bolts line all four walls. I did not get an actual bolt count, but they did have a huge selection and space to display it all. They had an extensive selection of Halloween fabric, probably the best I've seen anywhere this year.

Two huge cutting tables are in the center of this room, and a full size bed is at the end of one table, should you need to spread out your top for inspection (or maybe lie down to recover from seeing so much fabric in panorama-like fashion at one time).

Remember now, that there is nothing crammed in or stacked on top of another--this is a really BIG store. There is a sizeable room off to the side in which books and notions are housed. I am convinced that someone in the Quilter's Square family is a woodworker, because they have so many custom-looking items like stands for stencils that could only be made

by someone who knows quilters well. There are lots and lots of beautiful samples, and a good size class space which houses the ample class selection offered quarterly.

The newsletter focuses on local quilters as well as the most recent goodies that have arrived at the store. Just about the only thing that Quilter's Square doesn't have is a great restaurant next door, unless you count the coffee shop in the Jacob-Beth Bookseller (Nicholasville Road) Although there are many fast food and chain eateries within minutes, the really great choices for lunch are about ten minutes away, closer

to downtown. My particular favorite is the Flag Forks Herb Farm (900 N. Broadway), which offers local delights such as burgoo and beer cheese. Add to that the Farm's great desserts and the beautiful gift store and garden and you have the perfect Saturday afternoon. Also within a short drive is

The Melodeon, a

former pharmacy that still offers items from the original soda fountain there as well as more contemporary fare. There are lots of unique and delicious restaurants in Lexington, so you need not settle for anything run of the mill.



Inside Pinetree Quiltworks.



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<http://users.aol.com/seagullq/seagullq.htm>

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Spring Flowers -watering can with flowers and pansy buttons

Busy Beehive with bees and sunflower button

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<http://www.heartlandquiltworks.com>

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Also included are pictures of Monica's art quilts and links to really cool quilt sites.

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

for details.

Quilts & More at the



By Christopher Holland

Although not a quilter myself, I find it difficult to keep from being drawn in (just a little) to things my wife is passionate about. Certainly I have learned more about the physics of oceanography than I ever thought I would care to know, and when my family gently convinced her that quilting was a hobby she needed to pursue, I found my own interest expanding ever so slightly.

So it wasn't a complete surprise when I looked out the window of a cab in New York and took notice of the American Craft Museum on the way to my hotel. Right next to the Museum of Modern



Art, the American Craft Museum has a relatively unassuming facade on West 53rd Street. Not knowing how much time I would actually have to wander the streets this trip, I made note of the fact that it was there, and maybe I'd drop in. Maybe.

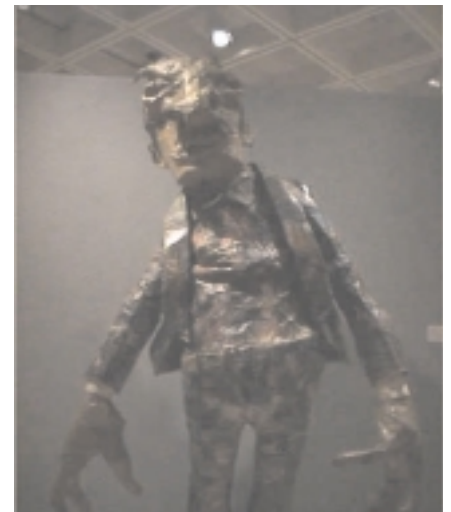
The gods of the boondoggle were smiling upon me that week: I had nearly an entire day to revisit the streets of New York. The conference I was attending (Macworld Expo Summer 99) had a day that began with a "town meeting" (read: geeks get together and show each other what they've done with their Macintosh computers) and then abruptly stopped, presumably to allow attendees a chance to get a look at the showroom floor. Heck, who needs six hours on a computer showroom floor? Let's see New York!

My friend Lisa (who was also attending the Expo) and I wandered much of the city during

that day; Lisa had lived there for several years and it was my third trip, so we hit most of our favorites: Greenwich Village, Fifth Avenue, the Library. Lisa wanted to see the original Pooh bear, which she had heard was in the children's section of the Library. Nope, it was in a completely separate building, the Donen Children's Library, blocks away -- and, as luck would have it, almost directly across the street from the American Craft Museum. I do recommend stopping in to see Pooh, by the way. He and his friends are on the second floor in an unassuming block of plexiglass, amid the shifting hordes of small children fighting over the latest Goosebumps book. Around the corner you'll find the original parrot-headed umbrella and other props which inspired Mary Poppins. It is a properly intimate and humble setting for childhood icons.

Once you've seen that, definitely walk across the street and pay your \$5 to get into the Craft Museum. There are three stories of exhibits, the top two of which contain exhibits on rotation. When I visited, both floors were inhabited by the work of contemporary African American crafters, some quilters, some working in wood or other materials, all of them creating some striking imagery.

The first exhibit, entitled "Stop Asking! We Exist!" featured the work of 25 African American craft artists, each of whom had contributed a sculpture or a quilt or some other work



to the proceedings. My favorite by far was Jesse Lott's "Urban Man," a giant papier-maché construction whose skin and clothing is composed

of images from modern magazines and newspapers. The monster-movie fan in me envisioned the Urban Man suddenly coming to life, and I probably even chuckled a little at the thought of his massive, disproportionate hands outstretched as he chased the prim and proper patrons of the museum out the front doors.

Alas, the Urban Man stood silent as we moved on to the other exhibits. Perhaps he is biding his time.

One of the pieces was much less impressive than the Urban Man at first glance, but yielded one of the most interesting stories once you became familiar with it. Raymond Dobard's "Evening Flowers" is a moderately complex quilt of purples and browns, a geometric pattern like many you would see slung over a bed. But Dobard's history with quilting is the interesting part. Dobard, introduced to quilting by his grandmother and aunt, is the co-author of a [book](#) called "Hidden in Plain View: The Secret Story About Quilts and the Underground Railroad." The book details the stories behind the use of quilts during the era of slavery. Displayed in front of houses or hung in yards, the quilts appeared harmless but were actually coded messages detailing the path to safety. Unfortunately, the museum sign failed to mention whether "Evening Flowers" has any relation to such quilts or whether it stands on its own.

Wandering to the next floor, we entered the exhibit called "Spirits of the Cloth: Contemporary Quilts by African American Artists." Here is where the hard-core quilting buff will want to spend most of his/her time in the museum. The quilts range from the highly political to the subtly beautiful, each one reflecting the personality of the artist behind it. "Spirits of the Cloth" is also the title of a book by [Dr Carolyn Mazloomi](#), and if you love [the book](#), getting a first-hand look

at the quilts themselves is quite an experience. Unfortunately, the security guards had caught on to the presence of my digital camera and were keeping a watchful eye over me for the rest of my visit, so I wasn't able to do more than make a quick snap of Tina Brewer's "If You Don't Hear the Tap Then You Will Hear the Bang" before retiring the trusty Mavica to my bag. "Spirits of the Cloth" is on display at the American Craft Museum until October 10th, so if you live in or

near New York or have a trip planned there soon, I suggest you drop in while you still can. You'll be able to catch it at the [Mint Museum of Craft and Design](#) in Charlotte, N.C. in February through April, so don't panic.

The lowest floor, actually a basement to the museum, houses the American Craft Museum's own contribution to the world of art quilts: the Quilts Across America project. For the project, the museum staff asked kids in schools in all 50 states. According to the project brochure, "Each school was asked to create a 19"x19" quilt square that would illustrate the students' vision of life in their community, city, or state in the future, around the year 2050."

Some of the quilts are predictably science-fiction futuristic, with flying cars and silver jumpsuits. The most humorous example is the Texas square, which displays life on the moon and includes a "Moon Mall" which even features "Tacos n More." I suppose Texas has quite a history with NASA (the school was Hutton Elementary in Houston), but the sight of an astronaut decked out in full spacesuit while riding a horse without similar protective gear brought a smile to my face.

Other schools chose more simplistic themes for their blocks, mostly optimistic and expressing hopes for less conflict and better living conditions



"Evening Flowers," by Raymond Dobard.

in the world. Some were simple geometric patterns, some were realistic depictions of life without disease or hunger. The only one I really didn't understand was from a school in Idaho: it appears to be a potato on television. (?)

Whatever the rotating exhibits happen to be when you're in New York, the Quilts Across America exhibit is worth the price of admission for any quilter. No quilting fan's trip to New York is really complete without a pilgrimage to the basement of the American Craft Museum. Even those of us who have only a mild interest in quilting were glad we spent the five bucks to get in, and the gift shop was a godsend for the upcoming birthdays of a quilting mother and her quilting daughter-in-law.

American Craft Museum · 40 W. 53rd St.
New York, NY 10019 · (212) 956-3535



Top right:

The Quilts Across America title block

Right:

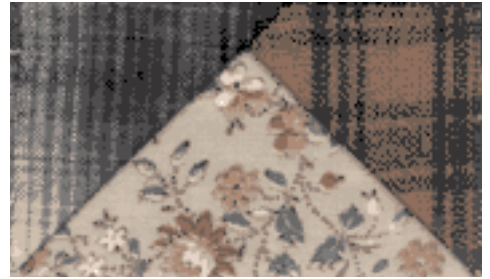
Clockwise from top right, the blocks from Texas, New Hampshire, New Mexico, and Nebraska.



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PINETREE QUILTWORKS, Ltd.

<http://www.quiltworks.com/>

PineTree Quiltworks is settling comfortably into its new site and now frequently updates the "What's New" link (so you can check on *new stuff* there. The menu in the fabrics department also lists update dates for your convenience!. Shopping Cart enables you to add items to your basket with a click!

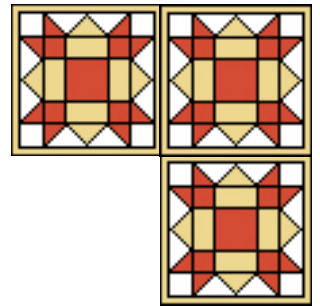
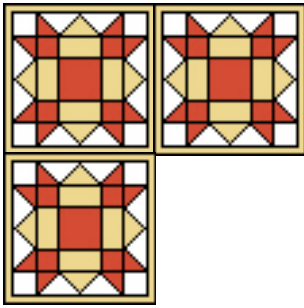
Recent, exciting arrivals include Shalimar II from Northcott, Victoria Falls from RJR, *more* Fossil Fern colors, *more* prints and batiks from Hoffman, new lines from Moda, and more, more, more! Coming soon ... Kaffe Fassett's yarn-dyed fabrics! Fassett's new book, Patchwork and Quilting, Book #1, is now in stock! Please stop by PineTree's new store at <http://www.quiltworks.com/>, and don't forget to make a bookmark!



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QUILTER PROFILE

Alex Anderson

Alex Anderson's quilting career began because she was one unit short.

"When I was attending San Francisco State University and preparing for graduation I was blessed with the knowledge that I was one unit short one month prior to graduation. My degree was in fiber design so I asked my counselor if I could get the unit if I finished a quilt that my Grandma started in the 30s (a grandma's flower garden). She was thrilled to have that project taken away from her and I was thrilled at the prospect of not only graduating, but also having a queen-size hand-quilted quilt to snuggle under.



Well, needless to say, the quilt ended up the size of a bath mat and I was hooked for life! I have never made another one, but the style of the pattern and era hold dear to my heart."

This early serendipity has led to a life-long passion for traditional quilt designs and techniques, to which she has added her own unique style.

"I call my style innovative traditional," she says. "I am extremely drawn to historical patterns that have stood the test of time coupled with exciting and sometimes unusual fabric combinations that give the quilts a fresh contemporary look."

Bold and innovative pieced quilts were not always her chief interest, however.

"My first love in quilting was to create beautiful quilting designs and apply them to large innovative pieced surfaces (inspired by the Amish). I would enjoy hundreds of hours of hand quilting at the frame. The boldness of the pieced solid fabric surface combined with sensitive soft quilting designs gave the quilts a unique look. These quilts were very different from the quilts I am making today that celebrate the use of tons of fabrics, where the quilting design is secondary to the pieced surface."

Alex eventually discovered the wonders of star patterns and has since become widely known for her wonderful star quilts, which are featured in her book "Simply Stars." "The beauty of stars is that there is so much to be learned from them, everything from piecing techniques to fabric relationships," she says. "I have found stars to be an excellent format to teach from. Thus being tagged the star lady. However, if you looked at my quilts, stars would only encompass 1/2 of my body of work."

As Alex's career progressed and she became a teacher, author and eventually the host on the enormously popular Home and Garden Television show "Simply Quilts," time for "hundreds of hours of hand quilting at the frame" was harder to come by.

Her hosting of "Simply Quilts" came about almost as serendipitously as her Grandmother's Flower Garden. "When I was teaching in Southern California at a conference I was approached by the creator of the show and her quilting sister about possibly hosting the show. I declined the offer and told them I would prefer to be a guest. After a lot of persuasion from them and my family I agreed to talk to the two owners of the production company, Robb Weller and Gary Grossman. It never crossed my mind in a million years that I would end up a host of a TV show,

nor did I have any particular desire to pursue it. On the other hand, being the type of gal who loves a challenge, I decided why not. And after a lot of patience and guidance from Robb Weller a host was born!"

Asked what it's like to be a quilting TV star, Alex is typically self-deprecating. "It's really weird because when I look in the mirror what I see is a mom, wife and quilter, that's about it. Outside of quilting events I am rarely recognized. One day at my arobics class this guy came up to me and said, You look just like a lady on HGTV -- was he ever surprised. Another day I received a phone call from my college roommate and she couldn't stop laughing, she had just seen me on TV! 'Man, they cleaned you up good!' My daughter's friends commented they were up in Tahoe and saw me on TV and said, 'it's just not right, that's not your mom!' I guess it's like this, for those who know me in 'real life,' they crack up because I am a next door neighbor who's a little weird about quilting and that's about it."

While she downplays her fame, Alex acknowledges that doing the show is a lot of hard work, for both her and the show's staff. "Simply Quilts' is fortunate to have a wonderful staff of producers. For the most part they know nothing about quilting so they rely on me for technical support when creating the different shows. The current head producer, Laura Chambers, has been with the show three seasons, and has become a quilter

herself.

"A lot of preplanning takes place, with the load of the responsibility on the staff. Once we are in studio, the schedule is *brutal*. We tape four shows a day several weeks at a time. Fortunately we tape in LA so I can fly home [to Livermore, California] on the weekends to see my family."

Despite the long hours, Alex finds a great deal of pleasure in doing the show. "I feel very blessed to have been exposed to the individual

styles and unique diversity each guest brings," she says. "I have met wonderful, wonderful people. The part that probably hits closest to my heart however, is when I meet viewers and hear their personal stories. Quilting touches people in so many ways, from their creative spirit to their emotional well-being. As host of 'Simply Quilts,' people trust me with their private lives and how quilting has affected them, and for this I am grateful."

Although she doesn't use a computer in her design work, Alex has recently begun another initiative by

putting up a website about herself and her quilts at <http://www.alexandersonquilts.com>. When asked how it came about, she says, "Being a self-confessed Internet dork, I had never really considered launching one seriously. However, I was talking to my friend this spring and she mentioned that her son, Matt, was designing web sites this summer and I should consider having one. He agreed to keep it up for me so I knew the time had come.



Friendship Star, pieced by Alex Anderson, machine quilted by Susanne M. Rasmussen

"I hope to use it as a way for people to become more familiar with me in a casual environment. I also want to inspire, teach and promote quilting and the quilting community. I was really thrilled when HGTV granted permission to list the Simply Quilts Program guide as I know a lot of store owners were frustrated not having the information."

Although a star of TV and now the Internet, Alex says that teaching is what she likes to do best. "I have learned so much from teaching. The students are my best teachers. As I teach from region to region, I am exposed to new ideas and techniques. Each time a student has a problem and I am required to solve it, I learn. Being a teacher allows me to be a vessel to gather information to pass on. At the heart of quilting, I am a teacher."

So when, in the midst of all of this activity, does she ever have time to quilt? "Quilting is vital to my well being," she says. I can't imagine life

with it. The process of making a quilt is what keeps me sane living with an insane schedule. I always have something in progress and if 15 minutes become available it's off to my sewing room. It is amazing what can be accomplished when

little pieces of time are put together, just like a quilt!"

When not on her busy round, Alex also enjoys the domestic pleasures of her home and family in Livermore. She claims her dog has its own "pet squirrel." "Just as fabric keeps me entertained, we have a neighborhood squirrel that keeps Lizzie entertained. On occasion the squirrel will show up and torment my dog for hours on end. All I have to say is 'squirrel' and my dog is off and running, kind of like 'quilt store' for me!"

Thanks to Alex's energy and creativity, quilters everywhere are never tormented, but always entertained and enlightened on their favorite subject.



Sun Ray, pieced by Alex Anderson, machine quilted by Susanne M. Rasmussen

BREAKING TRADITIONS

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Aunt Amy and Aunt Della: A Book and Performance Review

By Lynn Holland

As we have approached the year 2000, there has been significant interest in the past. The latter part of the century has seen a return to the "home arts" and formerly set aside pastimes have experienced a renaissance. Part of the quilting revival has been expressed in studies of historical influences on and of quilts, such as the studies of Civil War quilts, Dear Jane, and Underground Railroad quilts. Individuals have looked to the importance of quilts and other needlework in their families, seeing them as clues to their own identities. Perhaps it was your mother or grandmother who taught you how to thread that first needle, but for

tives. In the case of Mary Tendall Etherington and Connie Tesne of "The Country Threads," it started with a sampler quilt that Mary's Aunt Amy Anderson made in the late 1900s. Years of being fascinated by this somewhat disjointed collection of blocks grew into a delightful book that is part history, part instructional. (Quilts from Aunt Amy, Martingale & Co., 1999, 96 pages, MSRP \$24.95. You can buy this book at a discount at our Quilters' Bookstore through this link:

<http://www.amazon.com/exec/obidos/ASIN/1564772586/planetpatchworkA/>

As an almost commemorative act (on the occa-



Shannon Armstrong.

many people it seems to have been an aunt.

Favorite aunts are popular this year in the stitching community. In just the last few weeks, I have had the pleasure of meeting two such rela-

sion of the quilt's 100th anniversary of completion), these two talented quilters have taken many of the blocks from this quilt and redesigned them into new scrap creations. Fortunately they

have incorporated rotary cutting and quick piecing methods so those of us with crowded schedules have a prayer of doing them in OUR lifetimes. I am particularly in love with the cover quilt, the 21st Century Bulls-Eye. This is a great scrap user and isn't the least bit complicated. There are also wall hanging projects and table runners, all of them with "everything old is new again" appeal. All of these projects lend themselves well to the many reproduction fabric lines that seem to be popping up everywhere.

Although I have "visited" with Della several times, I never tire of hearing the family stories.

The only shortcoming of the book, in my opinion, is that there are only four pages of Aunt Amy's story. So much of what I like best about quilts is in the stories that accompany them. I am always disappointed when a quilt show doesn't have some story line to accompany the quilt and its makers name. So I felt a little shortchanged by the Aunt Amy book, but perhaps that's all that the family was able to preserve.

My interest in the stories of quilts was further nurtured when I recently had the pleasure of a return visit to Shannon Armstrong's Aunt Della. Although Della herself is no longer living, she comes to life periodically when Shannon shares Della's biography and needlework with small groups of interested quilters and quilters' friends at quilt shops, guilds and shows.

Shannon is an Atlanta area quilter and teacher who is also a gifted storyteller. Raised in Indiana, she has been sewing since she was old enough to hold a needle. She began early to enter and win 4-H competitions and was skilled enough to earn her way through college on the winnings from various sewing contests. Shannon identifies the talents of her Aunt Della as a key piece of her own story.

Della was Shannon's mother's aunt, brought up as the "princess" of a well-to-do family. Della never worked outside the home because her station in life did not require it. She collected many things, and many of these preserved tidbits give us tiny windows into the existence of this woman

who lived in the late 1800s and early 1900s in Union, Indiana. Della had lots of time to quilt, sew, and make Battenburg lace. Many of her belongings passed to Shannon when she inherited several large garbage bags stuffed with the literal remnants of Aunt Della's textile history. Although Della was Shannon's great Aunt, they shared a strong bond in their interest in needlework. Shannon attributes the fact that she inherited a sizeable diamond ring from Della to her apprenticeship as a needle threader.

After Della's death, Shannon spent years of almost archaeological sorting and matching of these pieces and patterns, all of which have been saved for us to savor. In addition to quilts there are templates, curtain lace, and sketches, many of them kept in the original lingerie boxes used for their storage. Shannon has replicated some of Della's quilts. One extremely beautiful red and white quilt is offered as a class by Shannon. Despite the quilt's geometric complexity, this class is always popular at the Village Quilt Shop in Stone Mountain, Georgia, near where Shannon lives.

Although I have "visited" with Della several times, I never tire of hearing the family stories. They are, like the quilts and laces, treasures of their own, each a tribute to the family heritage. I always enjoy seeing the quilts, examining the fineness of the lace and marveling at how much can be discovered about someone through her handwork.

Shannon extends the family heritage by utilizing another part of Della's legacy. Found in a family safe was a candy recipe, which Shannon uses along with a few other fine choices to create her line of Aunt Della's Candies.

Shannon's afternoon with Aunt Della was an extremely pleasant oasis in a much too busy weekend. Sitting surrounded by her quilts, munching on some Secret Sister Fudge, I could have sworn I was a long-lost niece of Aunt Della myself. Can I thread some needles for you, Auntie?

[If you would like more information about Shannon Armstrong's Aunt Della presentation, you can contact her at 480 Beaumont Drive, Stone Mountain, GA, telephone 770-923-7083.]



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Check out our Free Stuff. Each month we offer a new pattern and a new lesson. We also have a Calendar of upcoming Quilt Shows. Come by our website at <http://www.craftconn.com>.

Georgia Celebrates Quilts

There are many things that set the East Cobb Quilters Guild (Cobb County, Georgia, north of Atlanta) apart from the pack. Few quilt guilds can boast the level of member talent that just seems to come naturally to the East Cobb Quilters. Among their ranks are a number of internationally known quilters and authors as well 300+ not-so-well-known but extremely talented and dedicated people who work to promote the art of quilting. They have a high level of community involvement, including fund-raising, making

with a “Why me, Lord, when there’s a football game going on right at this moment?” expression on their faces. Although most of the men were with their wives, we’re talking guys exclaiming to spouses about remarkable color and design, reading aloud about a spectacular technique, and asking at a demonstration area for a closer look at exactly how a stitch is accomplished. Interested men who were participating in the enjoyment of the show, not just watch-checking until the agony was over.



donation quilts and offering volunteer time to the local historical society.

Consequently, I expect the East Cobb biennial show to be just a little different. Sometimes, it’s in the sheer size of the show or the variety of the quilts themselves. But this year, it wasn’t just the fabulous quilts or the high level of talent that made “Georgia Celebrates Quilts” different. The first thing I noticed about the show was the number of MEN in the building. And I’m not talking security guards or corralled husbands

The Cobb show was certainly a worthy place for anyone to begin or extend a love of quilts. The show was held in the Cobb County Civic Center, so there was lots of space to showcase the quilts. The lofted entryway allowed people to look down and oversee the entire 400 quilt show- -what a view! There was plenty of room between the aisles so you didn’t feel crowded even though there is always heavy traffic at this event. I’m particularly fond of this show because its emphasis still feels traditional, although there

were some incredible art quilts displayed. The workmanship is amazing. There was some unusual applique quilts, wonderful wearables along with many super variations on traditional themes. There was a wonderful applique quilt entitled "It's Finally Mine," based on pictures

area too, with her demonstration of fabric marbling techniques. She was there selling copies of her book, *Creative Marbling on Fabric: A Guide to Making One-of-a-Kind Fabrics* (<http://www.amazon.com/exec/obidos/ASIN/156477256X/planetpatchworkA/>) along with



The show seemed to draw more men -- interested men -- than ever before.

collected over twenty years by maker Irene Barker. Although I am not normally drawn to "art quilts," this year the most breathtaking work in my estimation was Judy Simmons' *Nature's Carpet-Autumn*. This wall quilt used fabric image transfers with real leaves in combination with multiple other techniques to create a stunning effect. This particular effort had a crowd of people examining it when I happened by.

Judy was stopping traffic in the vendor's

the necessary tools and chemicals to help make it happen at your house. Believe it or not, she was doing this on a card-table-sized area in a plastic tub the size of a cat litter box. With just a piece of plastic over the table, she made the marbling process look positively tidy. Daughterperson is always a fan of painting techniques and had read Judy's book several months ago. She had met with less than enthusiasm from me due to the mess aspect. Needless to say after seeing Judy's demo, we purchased the appropriate tools and are now headed for the back

yard. I want some marbled sneakers and my daughter is anxious to marbleize some ribbon.

The Cobb show is a staple of the quilting cycle in our family, one of two or three in the area we always attend. The quilts always offer the unexpected, the vendors are spectacular, and we always live in hope of winning the raffle quilt. Maybe next time!

See the next page for more pictures from the show.

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You're invited to visit the website for Greenhaven, where you can check out Norma's quilts, learn more about Sequim, and of course, see Oliver. The address is: <http://www.olyopen.com/normah>

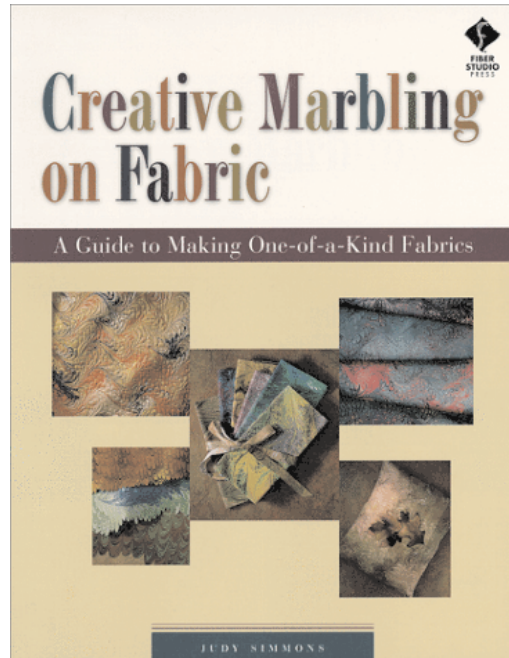
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At left:
Vendor Judy Simmons demonstrated her fabric marbling technique.

Below right: Simmons' book, *Creative Marbling on Fabric*.

Bottom:
The upstairs vendors mall was as crowded as ever.



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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.



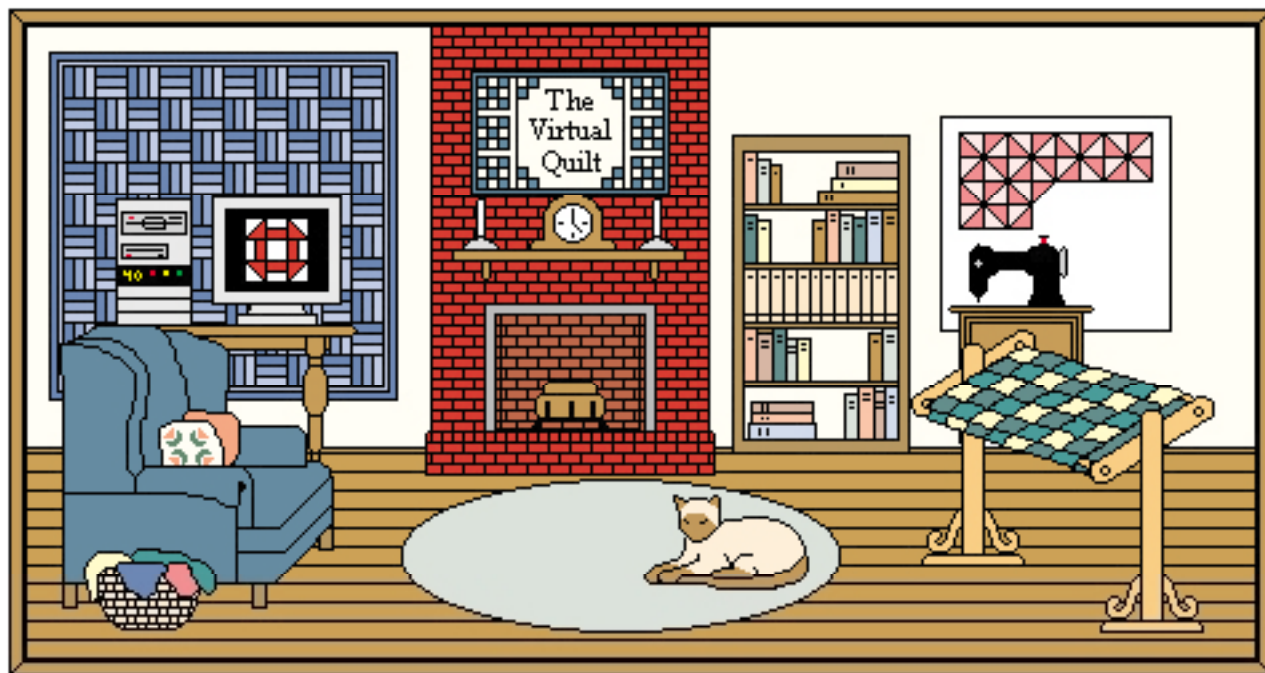
The Virtual Quilt

A Newsletter for
Computing Quilters

Editor and Publisher: Robert Holland, Decatur, GA

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