

# The Virtual Quilt

Issue 38

February 2000



## San Francisco East Bay & Silicon Valley

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**Also in this issue:**

**Making Money with your Quilts • The Future, the Art World, and the Bogeyman – An Essay by Catherine Jones**

TVQ ESSAY:

# THE FUTURE, THE ART WORLD, AND THE BOGEYMAN

By Catherine Jones

Last month I opened my mailbox and did a double take. There on the cover of *Art in America* was - of all things - an art quilt! Not until I got back in the house and spread out the mail did I realize that the eye-catching magazine cover - a combination of patchwork-like shapes and small-scale patterns centered around what looked like an embroidered eye - showed, in fact, not

a quilt at all but a mixed-media painting by the now notorious Chris Ofili. Cropped only slightly, probably to fit the magazine format, the painting had taken on the look of a quilt. By suppressing the outer edges (straight in most paintings, softer in quilts), the editors had accidentally erased a line marking paintings off from quilts. A casual observer who never got past the front cover might have assumed that *Art in America*, that old voice of the art establishment, was ushering in the new millennium with a quilt.

It wasn't. The magazine was simply reproducing a recent quilt-sized painting (Third Eye Vision) by a young artist who'd found himself at the hub of a big brouhaha - a controversy that pitted New York's Mayor Giuliani against the Brooklyn Museum. It's a long story with such dramatic details as the museum taking the mayor to court. Whatever the meaning of this affair, it did propel onto the cover of *Art in America* a painter with what I would call a textile sensibility.

Ofili uses a lot of little dots in a way that reminds me of batiks or patterned-ground prints. (He borrowed this technique from ancient cave paintings that he admired while in Zimbabwe.) The dots, together with other repeating elements, produce fabric-like effects; thus it didn't surprise me, when I opened the magazine, to see Ofili's work called "intensely decorative." What did surprise me was the friendly context; normally in the elite fine-art world "decorative" is bad.

I wondered whether the rules might be changing. Could fear of the decorative - that art-world *bete noire* - be receding, at least in the case of works deemed sufficiently controversial?

I remembered an earlier cover of *Art in America* (July 1999) that looks, if not like a quilt, at least like some kind of textile - maybe an embroidery from India combined with a landscape painting on silk. But this image too represents a mixed-media painting one by Fred Tomaselli called New Jerusalem. Like Ofili, Tomaselli works with pattern and uses a great many small dots. While he hasn't, so far as I know, got

embroiled in major controversy, his work does have one unique feature that gives it a certain illicit edge. The little dots in his paintings that contribute so much to the fabric-like effect are, in fact, tiny pills - an overt reference to mind-altering drugs and a reminder of his earlier involvement in the Los Angeles underground punk-rock subculture. The magazine describes one of Toma-



Chris Ofili's "Afrodizzia."

selli's paintings - neutrally, maybe even approvingly - as "willfully decorative"; it's not clear to me how much the tiny pills contribute to making "decorative" OK.

Leaving such questions aside, I want now to consider a very different publication. A few days into the new millennium (the one that didn't begin with a quilt on the cover of *Art in America*) I came across a remaindered book from 1991 (*Southern Quilts A New View*). I fell so in love with the cover that I wound up buying the book; I took it home and set it on a table, where it lay for some days next to the magazines featuring Ofili and Tomaselli. Flicking my eyes back and forth, I got to comparing those two with Ellen Zahorec, the woman who'd made the quilt on the cover of *Southern Quilts*.

The book didn't tell me much about Zahorec. A catalog for a group show of 28 art quilts, it offered only two paragraphs on her. These talked about the piece in the show - pointed out, for example, some writing on it that a casual viewer might miss - but gave no clue as to Zahorec herself. Who was this woman? What were her values, her ideas, the influences that shaped her work? Where did this quilt of hers fit into the larger scheme of art? I came away knowing only that she'd named it "Parallelogram Diptych" and that she'd once expressed a need to see the back or "ugly" side of quilts. (The quotation marks around "ugly" were hers.)

In the absence of information you can imagine anything. Photographed, cropped, reproduced on glossy paper, and deprived of any explanatory context, Zahorec's work didn't seem outlandishly different from Ofili's or Tomaselli's. The artists had different backgrounds (I assumed), different styles, and different intentions; they also worked in different media. But all three had produced quilt-sized objects with a decidedly decorative look. I wasn't making judgments of quality - I hadn't even seen the objects up close - but I wondered what the superficial similarity said about the future of art quilts. If "decorative" was becoming OK (provided there existed some whiff of controversy), maybe it was time to look at other factors that keep art quilts, for better or worse, outside the institutional structures of the elite art world.

I learned some intriguing things about Ellen Zahorec's career, but before getting to them I need to tell a story a personal story about art and New York City. I went there last April with the purpose of seeing a lot of contemporary art and doing some thinking about quilts. Maybe I should first state who I am in art-world terms, a total outsider. A middle-aged woman without an art degree, good slides, or a good resume. I like quilts; I like painting; I make some things that lie in the border zone between two. Anyway, a few months ago I decided to haul myself off to the great Mecca of art.

Having more time than money, I decided to go student/bohemian style. For \$99 I bought a Greyhound bus ticket that let me ride from Oakland, California to New York, New York and back. For only a little bit more, I arranged to spend six nights in Upper West Side hostel for students and travelers. (This amazing bargain was made possible by cramming three bunk beds into a tiny room and having ten strangers share a bath.) I wanted a under-funded view of the city. I wanted to visit the galleries as an artist without credentials, rather than as a respectable tourist worried about hotel bills.

I spent a big chunk of my time in the city going to galleries in the Chelsea district; it's the newest, maybe the trendiest, of Manhattan's gallery neighborhoods, a place where money, status, and new styles in art come together. I won't even try to make sense of what I saw, only note that what I've described as a "textile sensibility" seemed to be quite acceptable there, even if quilts per se were not. I'm trying to tell a personal story here, not to masquerade as some authority on art.

So, then, here's the story. Late in the afternoon of my last day in the city I found myself standing in front of a large painting in a cramped Chelsea gallery jammed with Saturday visitors. The painting - a colorful one on unstretched canvas - struck me as straightforward and sincere an uncomplicated effort to make something joyous and pleasing to the eye. Refreshing, after a long day traipsing through the streets and looking at other types of art. (My days began at the crack of dawn, when I would pick my way past everyone else's

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## SEAGULL QUILT PATTERNS

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for details.

luggage, hoping for first access to the shower.) So I stood there a while. When I turned to leave, I found myself wedged in by some people deep in conversation. So I stayed longer and got to know the painting better. As the gallery cleared, the painter came up to me and asked for my reaction to the work. I talked a little, and then something unforeseen happened.

The painter invited me to go with him to an Upper East Side gallery where a reception was in progress. A friend of his (an art dealer) had asked him to meet her there, after most of the visitors to his own show cleared out. So we went. And spent some time among art collectors at what appeared to be a private gathering. Afterwards the painter, his friend, and I went out for coffee. They talked about his career, and she told stories of the art business, giving us her tidbits of wisdom. The point of all this? Just the occasional fluidity of life, the way boundaries can sometimes be crossed.

I thought about this, months later, while trying to track down Ellen Zahorec. A few years after making the quilt I admired, she did some mixed-media work that was supposed to be shown at Northern Kentucky University. The title of the proposed exhibit raised some controversy, and Kentucky legislators insisted it be changed. In the end, surprised by the furore, Zahorec withdrew her work, and the show was canceled. (She talks about this in the November/December 1996 issue of *Fiberarts*.) If social and cultural boundaries can sometimes be crossed, they can also prove firm and quite important in the reception of art. Certainly the drama in Kentucky was played out according to different rules from the one that took place in New York when the Brooklyn Museum sued the mayor.

There's an intriguing coda to Zahorec's experience an opinion piece in the *Cincinnati Enquirer* (July 19, 1998). She did, ultimately, find a venue for the show in Covington, Ohio. The *Enquirer* columnist, who apparently interviewed Zahorec after this accomplishment, takes pains to portray the artist as a good, sincere, and religious person. Which I don't doubt is true and, in addition, useful information that helps set the earlier controversy in perspective. Possibly Zahorec wanted these facts known. She's quoted as saying that she'd like her art "used as cultural outreach to the

community." But I wonder if Zahorec didn't get something different from what she bargained for.

The columnist surely omits some essential part of Zahorec's character whatever it is that makes her reach for visually interesting modes of expression, whatever it is that drew her to the reverse side of quilts. Worse, the writer begins with a series of digs at other artists. Zahorec, she says, has "never been that kind of 'artist.'"

This rhetorical trick - placing "artist" in quotation marks - serves as a marker that sets off one kind of discussion from another. In the art world (at least as I know it) people might say "technically incompetent artist," "opportunistic artist," or even just "bad artist." But they wouldn't make a fuss about whether someone had the honor (or dishonor or whatever it is) of belonging to the species "artist." Zahorec has been operating, I think, in a difficult milieu, one where praise can easily come laced with hostility toward her larger peer group. (If she moved to Manhattan tomorrow, of course, she'd have a new set of problems, including, possibly, the loss of her roots.)

What, then, does the future hold for people drawn to the art quilt? Conventional wisdom says that that fiber artists remain in an art-world ghetto because of prejudice against textiles, against the decorative, and against any medium historically defined as women's work. But I wonder about other factors. Such as wanting - daring - to do the kind of "cultural outreach" that Zahorec may have had in mind. There are many work environments, many exhibition milieus; I'd love to see a finer-grained discussion of them. Meanwhile prejudice can fade. I'll end by quoting from words Zahorec scrawled on her quilt. "I learned," she says, "that the bogeyman is just a scare tactic."

*Catherine Jones is a painter, quilter, and computer programmer. She lives in Berkeley, California.*



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# Practical Professionalism, or HOW TO MAKE MONEY WITH YOUR QUILTS

By Ruth Greene

How many of us would like to take that next step and move into the world with our quilts? We'd like to see them hanging in public or at least want them to "earn their way." We look around at others who are receiving commissions or teaching and wonder "How did they make that happen?" There is no one path to commercial success. And commercial success can be defined differently for each of us - for some people it is the actual amount of money earned, for others, it is knowing that people WILL pay for your work or pay you to teach.

Here's a list of ideas inspired by a class with Caryl Bryer Fallert. This alone should get your juices flowing! It may seem like these are all goals in themselves but they are actually steps to the goal. Each of us will take these steps in a different order, sometimes by accident and luck, sometimes by sheer perseverance.

- Sell your quilts
- Teach and lecture
- Write books and magazine articles
- Win prizes, (for your quilts)
- Publish photographs of your work
- Sell rights to the images of your work for commercial purposes
- Sell patterns and instructions for your techniques
- Sell fabric that you have dyed and painted
- Sell posters and postcards of your work
- Make a video
- Act as a private consultant to other quilters
- Apply for grants

How can you become known in your area for teaching and lecturing? These are some of the questions that came to my mind. First is my personal philosophy: "I can sell anything I believe in and I believe in ME." If you don't believe in your talents and abilities, why should anyone else?

That bit of homespun wisdom aside, consider these points:

How much is your fee? Is it reasonable for your level? I have often, when receiving tentative queries about speaking and fees, say, "Look, I realize many guilds or groups are on a tight budget. Why not pay me what you have budgeted for that program". It often may not be much and if you have to travel a distance, say so, but it's advertising. It gets you known. That same group, now that they have seen and heard you, will ask for you to come back and TEACH what it was you were talking about.

Be prepared for opportunities. Have calling cards with your name, address, phone, (and don't forget!) email. Also, if you have a list of workshops, have a sheet with that list and leave several copies. People who belong to one group often belong to other similar organizations. They can spread the word for you. And remember that these results will not necessarily come tomorrow. People can hold on to your literature for an unbelievably long time before the opportunity comes to use your services. A recent contact with a woman in another state brought the comment, "Hum mm, your name seems awful familiar...Weren't you the speaker at the such-and-such an event in a certain city? I remember YOU! Of course I'll pass along your information."

What is it you are talking or teaching about? Is it the same tired bargello that has been around for years or do you have a new and exciting technique to pass on? Do you work "in the style" of a better known person? Say so, THEN show them how yours differs. You cannot honestly make a living by only teaching the ideas of others. Do you have a body of work, enough to make a presentation? Do you have slides? Possibly a combination slide/new work talk would be appropriate.

What kind of speaker are you? Do you challenge them or do you feel that restlessness that comes with boredom, half way through a presentation? (I know this is painful and difficult, but you have to do this to yourself. Who else is there

that can truly critique your work?) Are you comfortable getting up in front of people? Do they sense it? It is no more difficult to speak in front of your small quilt guild then to a group of 200. (The larger group can afford you and that's what you are looking for, isn't it?)

Have you gone to quilt shows and passed out business cards to anyone and everyone? Gotten the names and addresses of all the guilds in the area? If you did it 5 years ago, do it again. They change officers often and you might get lucky the second time around. Follow up any mailed out offerings with phone calls. Let them know that you didn't simply copy their contact from some book, (which you did), but that you are truly interested in coming. Is your schedule flexible? Can you cover on short notice should another person be unable to fulfill their commitment? Let them know that, too.

Do not be afraid to say, "I am an ARTIST, a quilt artist, a fiber artist." Pick your most stunning quilts and make up a small photo book of them to carry along in your purse to show to all. Wear a name tag when you go to quilt shows, a large tag that declares who you are. People start to notice you. That IS what you want, isn't it? (It's when you GET to be famous that you can

forgot the signs).

Have you checked to see if the local library would be interested in a showing of your quilts? A local arts gallery? Even showing one or two can go on a resume, which is another item on your TO DO list. Spoken to senior citizen groups as a program? Even elderly ladies like to see the new and contemporary and the state or county often has funds set aside to pay people to put on such "dog and pony" shows. Even if you do it for free, you get the practice of speaking before a group.

Have you called up a small quilt show organizer and offered to set up as a "guest artist," a small showing of just your works? (At no fee -- this is advertising!) I have and it works! Small shows are always looking for a hook and being able to advertise that such and such an artist will be there can make the difference in the show. You still have to deal with dunderheads that make snide comments like "how did she get so lucky," but you rise above that. You get lucky because you work HARD. (Luck being 99.9% work and .1 % luck.)

I was set up at just such a gathering when a woman came flying through with a friend to whom she was "explaining" everything. And

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I mean flying. They spent all of 2 seconds on each quilt. Came to my exhibit where I had a self portrait, done in my collage technique and me standing next to it. Ignored me, pointed to the quilt and said, "Now that. This is how that was done. The woman took the fabric to a store where they STAMPED the face and she just filled in the blanks." then they rushed off to the next exhibit. I stood there, stunned.

Lots of tops but no quilts? Many quilt artists are more involved in design and sewing the top than in the batting and quilting part. But they are of NO USE until they are finished. You have to force yourself to "finish" a quilt or else find someone to do it for you. At least a FEW of them anyway, if you want to show them off. How many times have you heard, "Lets see the back," because they want to see the QUILTING as well as the design. Around here we have Amish and many women have their own private little Amish lady that they go to and will not reveal her name under pain of death. They "finish" more quilts than anyone knows.

I think setting a goal is important. What is it you absolutely need to finish and why. The why helps to get it done. Is it a contest with a deadline, a talk you are planning and need the piece to use an example of that technique, a large quilt show you want to show off at, or is it simply a technique that has been working at you and you want to try it out? Maybe it's some great fabric and you can't sleep unless you cut it up.

One way of paying for some of your goals is to

apply for grants. You need a plan. The way I do it is to figure out what I want to do or see or who I want to take classes from, then find someone willing to underwrite that particular idea. Some places offer scholarships. Got one from Quilting by the Lake. Check with your local Council on the Arts re: grant applications. Tell them you are an artist and are looking for information on grants with an eye towards improving your professional fiber skills. I have been turned down several times for a grant from "Thanks Be To Grandmother Winfred" Foundation. That one gives \$500 to \$5000 but it must be for a project that benefits women ONLY. Fairly easy one to write, incidentally. Some are extremely complex. They want all sorts of tax liability information and such. How much your art sales were for the past 3 years. Stuff like that. Lately I have begun writing on the basis that I am a "painter," just that I do not paint in the traditional media. Rather, I paint with fabric.

Join groups that might assist you in these goals. I belong to three separate and distinct associations that each offer assistance to a fiber artist. Our local Society of Artists, where I had to educate them that I was not another "crafter"; the local/regional chapter of the Embroiderers Guild, (remembering that they deal with anything relating to a "needle with an eye in it"), be it traditional or contemporary. I also belong to the largest quilt guild in my area, 99 traditional quilters and me. I go for the programs and to see

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## THE CRAFT CONNECTION

The Craft Connection (<http://www.craftconn.com/>) is the most exciting place on the Internet if you want to make or sell handcrafts. We sell quality cotton fabric, Mettler and Sulky thread, and quilting notions, all at a discount. Fabrics are linked to coordinating fabrics, so you know your choices will look great together. We try to find fabrics you won't see anywhere else. And we'll package them into packets of fat eighths, fat quarters, or 5" squares, so you can get a good variety without a big cash outlay. Among our fabric categories are florals, pictorials, and guy stuff, and you should see the new Lost Fabrics of Atlantis collection.

Every month some items are for sale at 20 percent off our already discounted prices. You can use your credit card online on our secure server to safely purchase our fabrics and also our crafters' products. If you're a crafter, you can sell here and take credit cards without having your own credit card vendor account.

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>.

great traditional quilting. I also freely tell people, when asked, about what exactly it is that I do. It's more what I DON'T do. I don't make big things to sleep under. Maybe you DO.

This is what cuts the men from the boys, (whoops-poor euphemism-the women from the girls-maybe). This is where you DEFINE what you do, then SELL that definition to others

What do YOU do? You can't reach your goals until you set your goals. So decide what you want to do and make it happen!

**Ruth says about herself:** I teach both Wearable Art classes involving much use of vintage laces and linens, and classes about THE PEOPLE WHO LIVE IN MY SEWING MACHINE, dimensional and monochromatic portrait wall art. Also teach memorabilia quilting, involving both photo-to-fabric techniques and vintage pieces from your collection./your home/your attic.

I lecture (with slides) whenever and wherever I can find 6 willing to people to sit and listen. While mostly self taught, have been influenced

by studies with Harriet Hargrave, Caryl Fallert, David Walker, Linda Halpin and Libby Lehman. Have had numerous solo and collaborative exhibits of my work in area galleries, with pieces in both private and public collections across the US, Canada and in France. Have received several grants for further study with well known teachers at national seminars. Am a member of the Chautauqua Center for the Visual Arts/ Chautauqua Institution; Chautauqua County Society of Artists; Chautauqua Region Embroiderers Guild and Westfield Quilt Guild. Willing to travel to the ends of the earth, if need be, to talk or to learn. Art quilting is my life, all else secondary.

I am currently in the 1999 Hoffman Challenge, collection E; had a piece selected, in photographic form, as a part of a traveling county side exhibit, to welcome visitors to the region. I have my own studio and welcome visits-"If I'm here, I'm open." My e-mail address is [greenr8@juno.com](mailto:greenr8@juno.com). Snail: 2429 W. Lake Rd, Ashville, NY 14710/716-763-9818.



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Norma can direct you to quilt shops in the area, plus the natural wonders located on the Olympic Peninsula. For those in the Northwest, Norma can also plan a personal retreat for you and your quilting friends.

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>

You may email Norma at [normah@olyopen.com](mailto:normah@olyopen.com) or call 360-681-0364 for more information.

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# Silicon Valley Quilt Shops

By Christina Holland

I grew up in San Jose, California, in the heart of the Silicon Valley, as the daughter of a computer programmer. A nerd to the core, I've always been rather fond of the technological wonders of the valley. There're whole other facets of the South Bay's personality, though, which I am only discovering now, as an adult. On my most recent trip home a couple of weeks ago my husband and I went on an expedition around town, and found some wonderful quilt shops.

Our first stop, actually, was Lincoln Avenue, the main street of Willow Glen, San Jose. Maybe I'm biased, as it's my old neighborhood, but Lincoln between Minnesota and Pine Streets is full of fun and funky little shops. No quilt stores, but there are several craft and antique stores, a small bookstore and a thrift store. And if you're in the mood for coffee and find yourself in front of the new Starbucks, please walk across the street to the Willow Glen Roasting Company - you won't regret it. Okay, now we're ready for quilt shops!

**Golden State Sewing Center**  
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[elna@netmagic.com](mailto:elna@netmagic.com)

We'd plotted out our route the night before, because navigating through the metropolitan area can be tough - street names tend to change suddenly at town boundaries, for instance. We had

no real trouble finding the Golden State Sewing Center, but I will point out that if you're driving south on Winchester Blvd and you round the bend and pass Camden, you've gone too far. It's in a small shopping strip, the name of which was not apparent to us, right by the Plaza Theaters. There is a deli nearby, and Luigi's pizza, if you're in the area at lunchtime.

The Sewing Center is much larger than it appears from the outside, and there is a good sized classroom in the back. The store appears to serve several purposes. Their advertisement in the Quilter's Travel Companion states that they are the oldest Elna dealership in the valley, and indeed the front quarter or so of the store is devoted to the sale of sewing machines. They also have a quite sizable cross-stitch selection, with a wall and



Outside the Golden State Sewing Center.

many bins full of patterns, plus a selection of embroidery floss and other supplies. In addition, there was a very interesting notions area, featuring many varied clay buttons, among other things.

The fabric selection is pretty good, too, although it must of course share space with the other parts of the store. Browsing through their array of Batik fabrics is particularly fun, but don't let that blind you to the rest of it. I found a very bright and colorful butterfly fabric by Kauffman, which I purchased for \$8.59 a yard. I also very much enjoyed their fat quarters. The fat quarters range throughout the store in seemingly endless variety. Particular fat quarters are not likely to be located near their parent fabric bolts, at least from my experience, but that just adds to the thrill of

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# 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. PCQuilt is also available for the Macintosh. Look for PCQuilt at your local Husqvarna VIKING Dealer or visit our website at <http://www.pcquilt.com>

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the hunt. The fat quarters are \$2.50 apiece.

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Cupertino, CA 95014  
(408) 255-5270  
<http://www.whiffletreequilts.com>  
[wtquilts@mindspring.com](mailto:wtquilts@mindspring.com)

If I had only known shops like Whiffle Tree existed, I might have gotten into quilting a lot earlier. The flavor of my quilting would probably be very different, though - very oriental. The first thing I noticed as I walked up to the door was the neko in the window. The porcelain cats are supposed to bring good fortune to shop keepers who place them by the entrance, and I'd say it's working for Whiffle Tree. There were eleven people there when we arrived, keeping the two staff people very busy. Still, they managed to be very friendly with everyone, and yet quite efficient.

In terms of square footage, Whiffle Tree is the smallest of those we visited. It is, however, almost exclusively devoted to fabric. Of course there's a small classroom, and judging from the class schedule, it sees a lot of use. You can find some equipment and patterns and books for sale as well, but the fabric is obviously the real draw.



Inside Whiffle Tree Quilts.

## PINETREE QUILTWORKS, Ltd.

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

PineTree Quiltworks thanks everyone for helping to make 1999 a busy and enjoyable year! All of us at PineTree extend to quilters our best wishes for a happy, healthy New Year.

There have been some recent changes and additions at PineTree, all of which we hope will make shopping easier and more pleasurable! First, we've changed the home page screen. Please type [www.quiltworks.com](http://www.quiltworks.com) into your browser! You'll see the new, green-screen front page with links to other part of PineTree's site. Now it's a snap to get to the fabric department, all shopping departments, customer service, articles of interest, and photos of the dogs!

Sue G., a highly accomplished applique artist and quilter who is on PineTree's staff now joins Addy online to respond to e-mails and administer the website! Sue is familiar with all aspects of quilting and has proven to be a valuable online resource to PineTree's customers.

PineTree has added lots more new stuff, not to mention new fabrics. New arrivals include VANISH water soluble thread, recommended by Hari Walner for machine trapunto, some exciting fabric collections and ... coming soon, a line of decorative thread from Superior Thread!

Please stop by PineTree's store at [www.quiltworks.com](http://www.quiltworks.com), click on What's New to see the latest additions, and remember to make a bookmark!

I'm a real sucker for oriental and polynesian motifs, having lived in Hawaii for three years, and by the time we'd been in the store for five minutes, I knew I was doomed. I turned to my husband and told him to be prepared, that I was going to spend lots of money. I needn't have worried; it turned out he was even more of a lost cause than I was. He picked out a fun print in blue with little Chinese boys in multi-colored robes holding large blue and gold parasols, and informed me that when I made him his big lounging pillow (that's the first I'd heard of that!) that was the material I should use. He even helped me pick out other fabrics to complement it. I also simply had to get the not one but two fabulous oriental cat fabrics. One is in blue, with cartoonish cats in kimonos and origami cranes in the background - "Meow Meow Chow Mein", and the other is a more dignified portrayal of sitting, stretching, and lounging cats on a red

background. All of the above were \$9.50 or \$9.75 a yard.

I was also tempted by the selection of Hawaiian fabrics and by the Timeless Treasures line, with its zebra and elephant prints, but I felt I'd done enough damage, especially with another quilt store still to visit. I will definitely be back there, though, and according to their website, their cyber store is coming soon. For those looking for a mid-shopping lunch break, there's Alotta's deli café, the Florentine restaurant and pasta market, and Armadillo Willy's barbeque.

**All Tied Up**  
**1008 G-2 Blossom Hill Rd.**  
**San Jose, CA 95123**  
[Alltiedup@msn.com](mailto:Alltiedup@msn.com)

The last shop of the day was All Tied Up in San Jose. Some of you may be familiar with its sister

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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 a printed version of their catalog, and an on-line (<http://www.planetpatchwork.com/store/>) shopping cart service in conjunction with Planet Patchwork. You can safely order online through Planet Patchwork's secure server 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, beautiful embossed note cards, kaleidoscope pendants, and much more! And while you're visiting, be sure to check out the current Monthly Special!!

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We also offer a large selection of INSPECTOR CLUESEW's Mystery Quilts. If you missed any of the Cases which were previously online, you'll find them here!

If you're not able to access the web page, just e-mail Schoolhouse Enterprises (<mailto:cluesew@jerseycape.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.)



store, *Going to Pieces*, in Pleasanton, California. All Tied Up is smaller, but it's definitely worth your while to stop there. You'll find it just off of highway 87, at the Santa Teresa exit. It's literally just across the street from Oakridge mall, so there is no shortage of options for either food or other shopping for your non-quilting companions.

The most striking thing about All Tied Up is their selection of Batik fabrics. Their *Quilter's Travel Companion* ad boasts of "hundreds of Bali Batiks". I didn't count, but I wouldn't care to argue with that assessment. I just kept turning around another corner and finding more. I could have spent a lot of money just on the Batiks, but

settled on just one, a blue and white snowflake design.

They have a smaller selection of antique prints, a fairly impressive oriental print section in which I found a lovely blue and gold wave design that will be great in that pillow of my husband's, several nice flannel prints, and a decent array of juvenile fabrics. I also enjoyed browsing through an interesting set of fabrics, mainly in greens and browns, with natural prints and petroglyph designs. Most fabrics were between \$7.50 and \$9 per yard, and the fat quarters were \$2.50 apiece.



Left: Inside "All Tied Up."

Top, right: Worse than candy – impulse purchases by the fabric cutting table at Whiffle Tree Quilts.

Bottom, right: The storefront of "All Tied Up."



# Quilt Shops of the East Bay

By Lynn Holland

After my visit to San Francisco in May of last year, I have been anxious to return to Northern California to check out the quilting activity outside SF itself. As luck would have it, my daughter-in-law Christina was going to be in California at the same time and she claimed dibs on Silicon Valley. Since she spent some of her childhood there, it seemed only fair to let her review the stores on her home turf, so Rob and I set our sights on Berkeley.

Rob's college years were spent in California, so for him Berkeley will always be the heart of the counter-culture, where much revolutionary activity began. However, I'm pretty convinced that the "revolutionary" activities of interest to me are in the fiber arts community that seems to have a strong contingent in the Bay area and environs. . . Since we arrived in Berkeley in the afternoon and our stomach clocks told us that we were way past lunch time, our first stop was at Picante (1328 Sixth Street), a super Mexican restaurant that serves a variety of imaginative dishes at reasonable prices. The clientele ranges from

toddlers on up and it's not at all fancy, just downright wonderful.

Now that we were able to function on a higher level since our primary needs were being met, we went off to search out our first designated stop, Kasuri Dyeworks (1959 Shattuck Ave.) One quick digression about Berkeley -- there are an unbelievable number of cultural influences in this

town, in a literal side-by-side existence. An embodiment of this co-existence for me was one little string of stores on University Avenue that contained -- I am not making this up -- a veterinary clinic, an Indian market and a cheesesteak restaurant. But back to Kasuri. This is a treasure for those of you who are heavy into Oriental goodies. They have wonderful kimonos, stunning hand-carved wooden boxes, authentic tea house teapots and just about any fabric art form from Japan you can name. You may have encountered Kasuri's inventory at one of the quilting shows around the country, as the owners frequently take their enchanting show on the road. Although

definitely not a "something for everybody" kind of place, if you're into Asian, you'll be in heaven here. My only complaint is that the store is rather



Outside Kasuri Dyeworks.

dimly lit, but that's only a minor inconvenience.

Our next stop was at Lacis (2982 Adeline Street, <http://www.lacis.com>), another incredible specialty spot. The West coast Mecca for vintage lace and other fiber goodies, Lacis first came to my attention when they re-printed the Mary Frances Book of Knitting and Crocheting. The store itself is a wonderland of old lace, ribbon, vintage linens, shoes, beaded purses, retro patterns

and items necessary for the preservation of same. There are also a few old crazy quilts hanging around. While I was there, a customer came in looking for a dresser scarf, and the clerk pulled out a drawer filled with items meeting her specifications.

Nosy individual that I am, I offered my admiration of some of the pieces she was considering along with some unsolicited advice about how she might work around some of the "flaws" that sometimes accompany antique pieces. In my opinion, the prices are not out of line, especially if you're not the type who likes to spend hours at a flea market searching out the perfect whatever. Attached to the store is a museum of the more distinctive items in their collection. You'll need to call ahead if you want to view these pieces. Even if you're not a fan of old linens and clothing, Lacis is a beautiful store and worth at least a quick stop if you're in town.

Not too far from Lacis is the venerable Stonemountain and Daughter (2518 Shattuck Avenue), a great two story building right near an intown car dealership. The day we visited, the shop was having its winter class showcase and sale, so it was packed. The most striking facet of the crowd was its diversity in age. There were

teenagers selecting fabric for a first sewing project (S&D beginner classes make a kimono--what an improvement over the old home ec apron!), mothers with small children selecting curtain fabric and a little lady nearly knocked me down (by accident) with her cane! The cutting line was at least ten people deep, but the ample staff moved quickly and there were no grumbling customers. The fabric selection

is as diverse as the clientele, ranging from African to calico, satin to wool double knit for felting. There's a entire "cotton room," with lots of quiltable choices. I ventured upstairs to the bargain room, but that day is was being used for



class previews and it was crammed full of customers registering for classes and door prizes.

The class schedule was vast and varied, ranging from beginner to expert. This store obviously knows its customers, too. The wool double knit sported a large sign with the magic marker caveat to test any fabric for shrinkage prior to felting major yardage! After my visit to S&D I felt reassured that sewing is alive and well across the generations.

Although we were beginning to tire, we knew that New Pieces (1597 Solano Avenue), on the other side of town, was not to be missed. Tucked in a super upscale neighborhood, New Pieces is probably on the road to becoming a legend in its own time. Although only four years old, this shop has a distinctive fabric selection and an incredible teaching staff. The recent shop schedule lists elinor peace bailey, Roberta Horton and Mary Mashuta as class teachers! Teacher Angie Woolman's quilt for the President of Ireland was

featured in the March 2000 Quilter's Newsletter Magazine, along with the story of Angie and nine other New Pieces quilters who spent 500 hours in three weeks to make the quilt. Not your average quilt shop, the rear of the store serves as a gallery. This shop has many "art quilt" customers, judging by the Millenium Challenge results being exhibited the day we were there. Exhibits change monthly, and the exhibitor frequently teaches in conjunction with his/her exhibit. Other artists offer trunk shows, and as you might expect, there are many color, design and technique classes. The shop offers machine quilting and usually offers a 3-4 week turnaround time. The schedule of doll classes left me drooling. There is a super selection of beads and buttons for embellishment and fancy yarns are available by the yard to encourage experimentation. The fabric selection tends toward rich, lush colors, exotic prints and lots of Oriental influences. New Pieces is a first rate store with a distinctive personality. I can't wait to go back!

While you're in the neighborhood, don't miss stopping at Andronico's market. At this gourmet grocery extraordinaire, you'll want to pick up some specialty bread and a wedge of Sonoma Jack for later.



Driving down to Pleasanton the next day, we fully appreciated the California culture when we were able to visit Going to Pieces, sister store to All Tied Up in San Jose, on Sunday morning. Although it is the first quilt shop I can remember with a neon sign in the window, this store features a huge fabric selection with a more Western (as opposed to Asian) flavor, with lots of Debbie Mumms, flannels, and primitive/folk offerings. The two stores do a joint newsletter each quarter which is gigantic. The winter quarter was a 24-page booklet listing approximately one class per location per day. Many classes are offered both morning and evening. There's also the "4 Step Program to Fabric Reduction," a class which promises to teach you how to "SAFELY reduce your fabric stash." Although open just a few minutes by the time we arrived, the store was already helping a pair of customers with color selection for a quilt. We quickly fell in love with a little reproduction print and a quiet dragonfly bolt, and proceeded to

the cutting table. Imagine our delight when we were informed that as the first fabric cut that day, this fabric would be "Bolt of the Day", and that we and subsequent purchasers would receive a 30% discount. Quote of the trip was overheard here too, when one customer asked her friend

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“Does Jeff know how much this stuff costs?” to which the other woman replied, “No, he thinks it’s like 25 cents a yard or something. There are just some facts he doesn’t need to know.”

After my previous trip to SF, no visit would have been complete without an encore visit to Mendel’s in Haight-Ashbury. Yup, I took the bus again, but this time I had company, and I think my companions were rather disappointed that there wasn’t the same kind of show I experienced before. Mendel’s, however, was as full of life (and fabric and art supplies) as before. This time the woman at the cutting table was a blue-haired lady of about 19, amply pierced. But you have to love Mendel’s, (especially when you’re not by yourself), and I did buy some origami paper and some great wax lips, but no fabric.

Berkeley and the Bay Area may not be the



Inside “Going to Pieces.”

center of the ‘60s counter-culture any more, and Haight-Ashbury may no longer be the capital of hippie-land, but all the aging hippies seem to have traded in their tie-dyes for fine Asian piece goods and other fiber delicacies. It’s a quilter’s delight.



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Anyone who would like to subscribe to the publication during this interim period should send their name, address, and e-mail address to [rholland@planetpatchwork.com](mailto:rholland@planetpatchwork.com) and state in the message "I would like an interim subscription to *TVQ*." An interim subscription will be entered in your name and you will begin to receive *TVQ* immediately. There is no charge for this interim subscription and it does not obligate you to any payment later.

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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](mailto:rholland@atlanta.com).

If you have a comment about an article, a complaint or a correction, we're glad to hear that, too, and may publish some comments as letters to the editor. Again, these may be sent to [rholland@atlanta.com](mailto:rholland@atlanta.com).

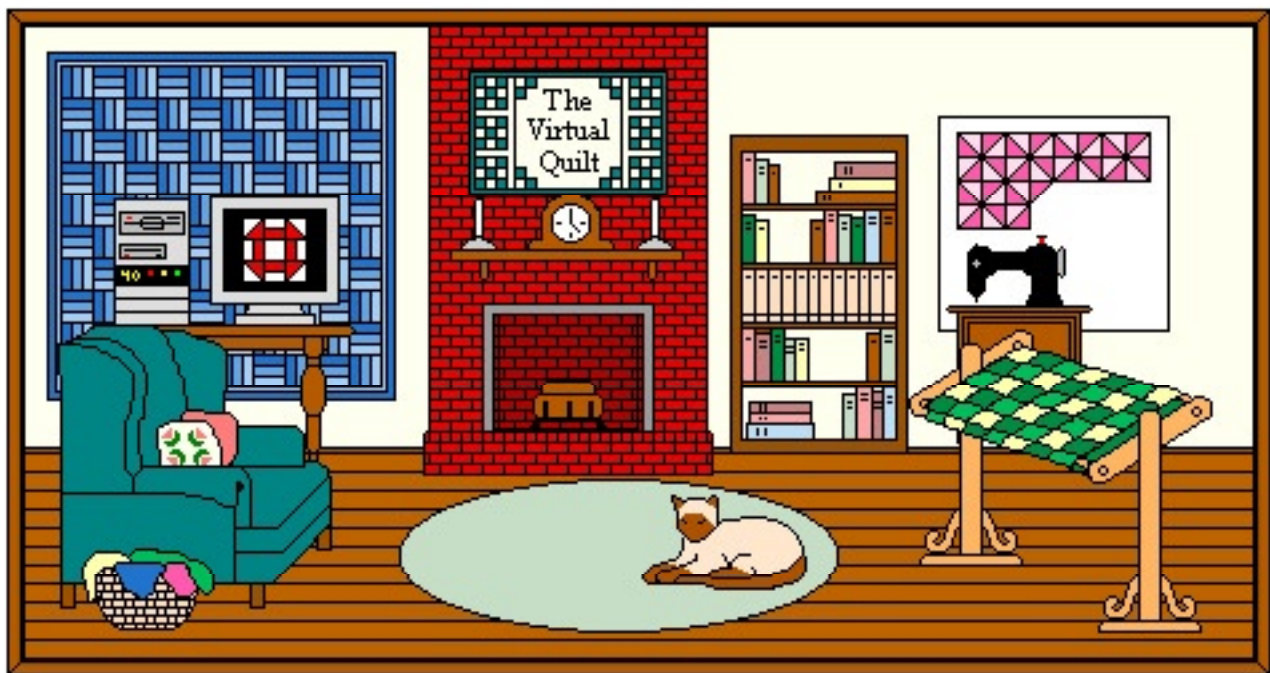


## The Virtual Quilt

A Newsletter for  
Computing Quilters

Editor and Publisher: Robert Holland, Decatur, GA

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