

The Virtual Quilt

Issue 39

April 2000

Mid-Atlantic Quilt Festival 2000!

**Carol Miller
gives you a
virtual tour of
this fabulous
quilt show.**



Princess Katherine and the Pea by Barbara Dove

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The Traveling Quilter: Shops in South Carolina
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QUILT SHOW REVIEW: MAQF 2000

By Carol Miller

Show time! The end of February rolls around and it must be time for the Mid-Atlantic Quilt Festival in Williamsburg, VA. This commercial show is run by David and Peter Mancuso, who also sponsor the World Quilt and Textile Show in North Carolina, Pacific International on the West Coast and the Fort Washington, PA show.

Mid-Atlantic is always a highlight of my year but this year it was particularly welcome after a brutal winter featuring record snowfalls and killer ice storms. As a special reward, Mother Nature arranged for spring weather - even long sleeves were too warm!

My local guild is having our quilt show October 13-15 and for the first time we are having a judged section. To help us understand the process, I volunteered to be a scribe for the judges. I thought you might like to know about my day behind the scenes.

We began at 7:30 (in the morning!) with a brief meeting over breakfast. We were given our forms and a list of all the quilts in each category. For those of you who wonder why certain shows have more traditional quilts or more contemporary quilts, it depends completely on what is sent in. Even on a show like this one where the staff looks at the slides and sends acceptance letters, the actual proportion of quilts is determined by

the quilters who choose to participate.

The amazing truth, here in the land of conservatism, is that there are many more contemporary quilts being sent for judging than traditional quilts. In the Traditional Wall category, there were only 5 entries!

Another problem is that the entrant must decide for herself whether her work is traditional or innovative. That word "innovative" seems to cause all kinds of confusion. The rules

clearly state that this does NOT refer to methods used, such as fusing, beading or raw edges, yet it is the method of working which seems to be what people think about when choosing their category.

Innovative work should show a new and creative idea. It does not mean a traditional pattern done with

modern fabrics. Sadly, there were at least half a dozen quilts in the innovative category which were clearly traditional. The judges are NOT allowed to move the quilts between categories. If they were to move a quilt and it did not win, the entrant could claim it would have done better in its original category.

Another background note: quilts should be shipped in regular cardboard boxes, NOT tubes. Tubes are being touted on some lists I belong to as better protecting the quilts. The truth is that tubes are awkward for the show sponsors to handle, cost double or triple the postage and



Rites of Spring by Linda S. Schmidt

are difficult to store for return. They are also hard to open and to reseal since the ends are often contrived by the entrant and are not part of the original package. The Mancusos pay the return postage and they find this new trend very expensive. If it gets too expensive, I suspect they will stop paying return postage and everyone will lose.

For those who DO send their quilts in boxes, you should leave your piece unfolded until shipping and try to use some material in the folds to minimize crease lines. The show organizers

cannot steam your quilts. They are hung the day before the show and do not have much time for the folds to hang out. If they have spent a month or more folded up, especially if they are under other quilts, the creases become very noticeable. The judges did their best to determine if the quilts were actually hanging straight or if it was just the fold causing the distortion, but it is hard to do.

Look carefully the next time you are at a show and see for yourself how distracting the wrinkles are.

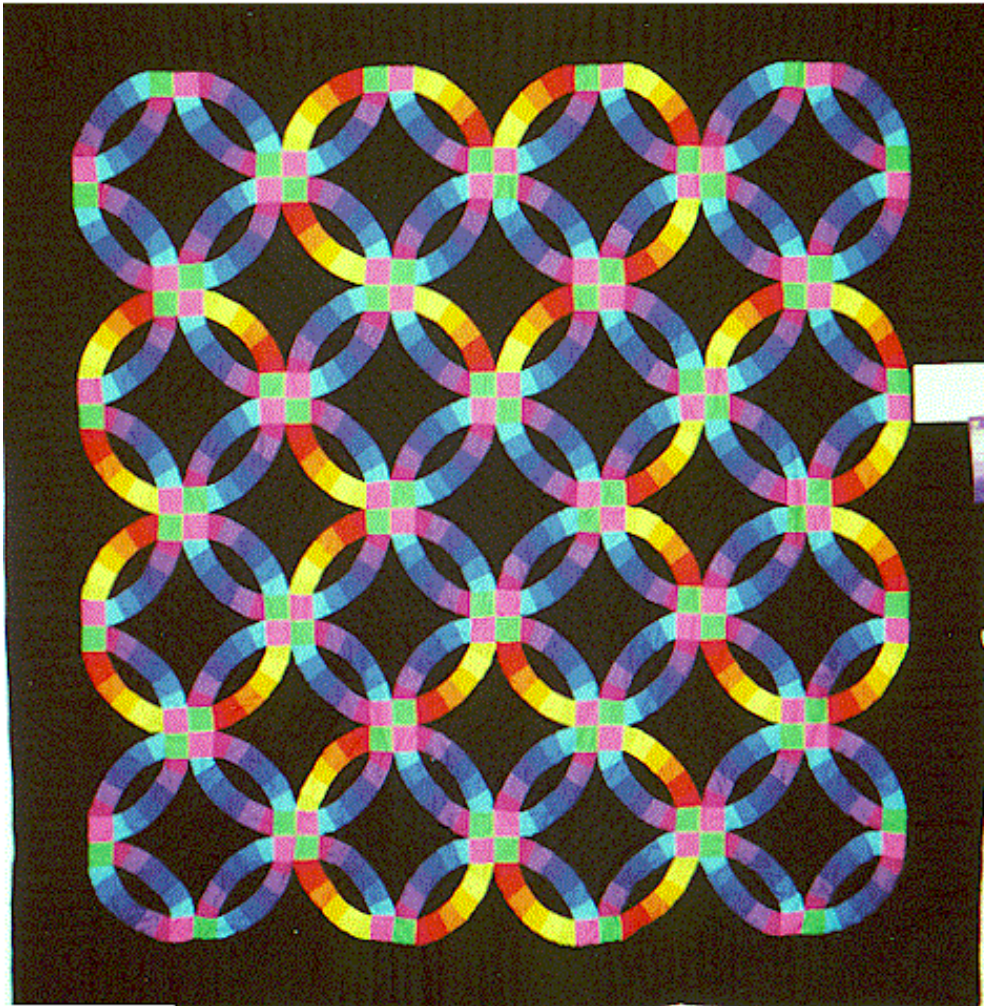
Back to the show. We are all pleasantly stuffed with breakfast and holding our box of sharpened pencils and a stack of clean, blank forms. Off we go to the Traditional Bed Quilts. The three

judges (Charlotte Warr Andersen, Alice Kolb and Barbara Barber) stood in front of the first quilt and discussed it. The scribes stand back, not allowed to talk, and wait until the judges say, "Okay, write this down." They are supposed to make a minimum of 3 comments on each quilt. The idea is that their comments will help the quilter to understand and improve on any defects.

In fact, the judges are very aware that the quilter will get that piece of paper and read it over and over. She will take each criticism to heart. If it is harsh, it will be like a stab wound. They

don't want to hurt anyone or to discourage people from entering competitions. The result is that all criticism is watered down and covered in cotton wool to cause the least amount of hurt and, inevitably, the least amount of good. On those quilts which were in the middle range of skill, the judges attempted to say helpful things like "Machine quilting skills could be

improved, quilting patterns should be varied more, quilting should be more evenly distributed over the face of the quilt." They might comment that the composition was not satisfactory, needing more balance in the upper quadrant. What they did not say was "Why did you use this appalling color combination?"



Double wedding ring with four hearts by Kendall Martin

Some quilts left everyone speechless - perhaps the idea was flawed or the execution was not done well - maybe the quilter's reach exceeded her skills. But in these cases where the only solution would have been to throw it out and start over, they were painstakingly kind. I couldn't fault them for that - I pictured myself reading "your quilt left us gaping. We couldn't imagine what you were thinking" and knew no one would ever want to read such a comment.

The one thing I can tell you is that the judges never counted stitches. They did feel some of the bindings to see if they were "full." That means your batting should completely come out to the edge of the binding. Using a smaller binding (2" instead of 3") assures this, you know. You should have to tug your binding around and pin it in place.

The three judges come from totally different quilt preferences so there were no strong biases toward traditional, innovative, pieced or applique. They tried to dismiss their own prejudices, but they are human like the rest of us and it's really hard to pretend you love purple when you hate it and to get past that to fairly judge a piece that is totally purple.

I use that as an example because one of the winners, "A Tumble of Roses," was done totally in shades of purple. The stencil like rose design crossed over from the light to dark backgrounds and the roses changed color so they would continue to stand out. The effect, for me, was as if the background had a nap (velvet, terrycloth) and the rose shapes were shaved into the surface! It was a spectacular quilt and won a ribbon. But

one of the judges thought it would look good in a funeral parlor. She voted for it anyway because she recognized the design skill and the excellent applique.

Another totally unavoidable problem is that many of these quilts have already hung in other shows. I recognized several myself. Then there are the pieces made by artists whose work is distinctive. All of us instantly recognized the work of Caryl Bryer Fallert. They are not supposed to know and they are not supposed to let it influence their decision - but put yourself in their place. Can you totally divorce yourself from all knowledge of the quilter when you look at her work? When you see a quilt made by a woman who has just lost a child, don't you take into account her emotional state? How about the quilt made by the woman who works full time and has 4 kids - you look at it and think "Wow. Where did she find the time!"

Looking at the quilts one at a time, marking favorites and then deciding took hours. We realized that we would never be finished by 6:30. (The show opens for a preview at 7:30 and the winners are usually moved into a special area, plus all the ribbons have to be pinned on.) So the method was changed slightly. The judges walked around, looking at each quilt, but saving all commentary. They marked those pieces which were contenders for the ribbons. Then they narrowed the list until the winners were selected. After this, we walked around and they dictated the remarks on the critique sheets. I don't know why this works better but it does.

The system is flawed and I certainly don't

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have any answers. The problem is that there are a handful of truly outstanding quilters whose work always deserves a ribbon. Their quilts are head and shoulders above the pack - every time. People like Michael James, Caryl Bryer Fallert, Hollis Chatelaine, Libby Lehman, Elly Sienkiewicz and Jinny Beyer blow everyone else out of the water. Their work is distinctive and perfectly executed. They sell their work for thousands of dollars (and more power to them!). It just seems unfair that they are judged as professionals alongside people who have taught two classes in their local shop.

I learned a couple things from helping. I would never want to be the one doing the judging. It is a tough job. Being a scribe and not talking was excruciating. I don't think I would want to be judged. My own work is done with a passion for design and color and only the necessary amount of attention to detail. I'm not willing to spend the extra time it would take to perfect the mechanics of my art to please the judges.

What about the rest of the show? Well, we finished after 7 p.m. - the crowds were pushing against the doors, anxious to get in and see the quilts and the vendors. I just wanted to go back to my room and soak my feet.

I had plans for dinner with some online friends. We ate in the hotel dining room so they could attend the preview. I fail to understand why it took 45 minutes to get food in a dining room that was nearly deserted. The service was

uniformly slow at every place I ate all weekend. Don't they know we are coming? Can't they hire extra help? What do they do during the tourist season when it is busy all the time? Wouldn't they make more money if they could turn over the tables faster? Why am I not in charge of the world? I know I could run it better!

The other problem was the temperature in the main ballroom. It was stiflingly hot - as it is every year. This is a convention center - isn't it supposed to be filled with people? Doesn't the air conditioning work? Houston manages to keep their quilt show cool. Why is it impossible in Williamsburg?



Dawn of Time by Linda S. Schmidt

Thursday, I did the quilt show and merchants mall at the Marriott. I made a beeline for my favorite vendor - My Hands to Thee - on the far left corner of the room, abandoning my previous practice of working my way through the room until I get to them. It occurred to me that this is not dinner and I don't have to eat my beets

first. I filled my rolling tote with fabric. Then I began the search for inexpensive door prizes for our guild's National Quilting Day celebration. That kept me busy for the rest of the day - with frequent breaks outside to cool off and lots of chatting with friends.

Friday, I took a class with Charlotte Warr Andersen on how to put buildings in quilts. We also had lunch together (as if we hadn't seen enough of each other on Wednesday). She is a delightful lady and I really enjoyed our time together. I only wish I could do work that looked

like hers. Sigh.

Then off I went to the Williamsburg Lodge for the Wearable Arts Show. This venue is smaller and always less crowded. The vendors are slightly different, including a number who specialize in beads, trims, clothing

patterns, jewelry and needlework. Sew What from Wytheville, VA, is another of my favorite booths and I damaged my credit card again. I also treated myself to two Plexiglas stamps from Primrose Gradations (aren't Joan and Charlie the nicest people?) and will try some design work on my hand-dyed fabrics and some discharge adventures. I've got a couple old shirts I can't wait to experiment on. And if I like the results, I can buy more stamps when I see them in Lancaster.



There were some wonderful garments in the

show - things I could actually envision wearing in public. I know its called Wearable ART but really, what's the point of making some elaborate costume you can only display at this show? I took lots of pictures and those are the ones I am sharing with this article. I captured one vest as the lady walked by me and it turned out to be Meryl Ann Butler, a wonderful quilt designer. Another lady was carrying the funkiest bag - with a lady's head at each end and feet stuck out the bottom - I couldn't resist a photo.

My spare time was filled with friends- people I have met online and formed really close relationships with. Who says the Internet is impersonal? Saturday, I was supposed to go to lunch with a large group but I found myself feeling walked out, talked out and spent out. I got up, shoved my suitcase in the car and headed home - after all, I hadn't seen my cats or my husband in three days!

Now, I can start counting the days until Lancaster.



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THE TRAVELING QUILTER: Quilt Shops in South Carolina

By Lynn Holland

We realize that the winter months are not usually the best for visiting venues on the beach, but since when did you need good weather to buy fabric? *TVQ* was on the road in South Carolina, and although Charleston was our main stop, we decided to venture up the coast and check out that well-known tourist mecca, Myrtle Beach.

In previous trips to Charleston, we were surprised to discover a dearth of fabric stores.

Only People, Places and Quilts in nearby Sum-

merville came close to offering quality fabrics and classes. There were just a few stores offering fine sewing instruction--amazing when you consider the prevalence of fine hand sewn and smocked children's clothing available for sale locally.

After all, this is the home of the famous Charleston bonnet.

Because we had fallen in love with the quaint town of

Summerville, PP&Q was our first stop on the way in. We were delighted to discover the store had expanded, adding a classroom decked out with jelly bean plastic chairs and wonderful heavy, handcrafted wooden tables and a gallery area full of antiques, quilts and folk art. This store is so beautifully decorated and so generously sized, you could literally live there. Giant folk art fabric and wooden angels preside over the store's rooms as well as model shop samples. There are antique file cabinets to hold stencils and thread choices are ensconced in an old Coats and Clark case.



The fabric selection is impressive, although there is an emphasis on folk, primitive and traditional over modern; however, every taste is represented. On some of the walls are displays of new fabric collections artistically arranged and embellished. Should you need wool or fleece pieces, they're readily available.

In the back room you'll find patterns and kits galore, plus all kinds of little goodies to embellish yourself and/or your project. There are many nice things on consignment from local artists.

I couldn't resist a rag doll with adorable wool

plaits. The super discovery we made was that there's now another PP&Q in downtown Charleston.

The next day we set out for Myrtle Beach, a two-hour trip up US 17. However, should you decide to do this yourself, let me tell you that for about twenty minutes at a stretch, there is nothing between gas stations. Perhaps this

is not surprising to you, but as an inveterate city dweller, I am always stunned when you can drive for more than five minutes without seeing the golden arches or the Texaco star. I did not plan ahead and wound up at the E&A Grocery needing gasoline from their ancient and only semi-functional pump and the key to their ancient and semi-functional ladies' room as well. Knowing this, you can plan ahead.

Myrtle Beach is a tourist beach, but this you already know. The main strip of the town consists mainly of two souvenir vendors, Wings and Eagles, whose giant stores must number, in the

double digits. However, my Quilter's Traveling Companion promised that I would find three quilt stores nestled among the salt-water taffy stands.

The first of these, Quilter's Heaven, offers a good solid selection of fabric choices, although it was difficult for me to identify the "voice" of the shop from what I saw. An airy, well lighted place, QH is a Pfaff dealer and had a gift of the month program for its customers with embroidery machines. Another novel idea is the Christ-

mas mystery block of the month, using paper pieced blocks to make the resultant quilt. I also liked the adorable chenille buddies the store had made up. My favorite was the duck, although they were all cute. Patterns for a menagerie full of animals were available, alone with nice cuts of chenille or kits, depending on your preference. QH also carries supplies for and offers classes using the new pre-printed foundation interfacing that simplifies curved piecing patterns like Double Wedding Ring and Drunkard's Path. This shop has a "twin" in Wilmington, North Carolina, in case the name seems familiar, and you're wondering about the connection. If you're looking for an alternative to a corn dog on the beach, the Bagel Caf  is right next door.

Down the road a piece was supposed to be Quilting by the Sea, but it has apparently gone by the wayside. I couldn't tell exactly which store had been QBTS, but there had been a fire in that block, and the remaining stores were_ let's just say not of the fiber persuasion. When I called the listed phone number, I got the standard "not in service at this is time" message. So I moved up the beach to Oak Street Fabrics, which sits in a cute little strip mall across the street from the Myrtle Mall.

When you walk in the door of Oak Street, you'll see the giant Gammill long arm quilting machine right in front of you. The day I was there,

the was a queen size Waverly pint comforter being outline quilted. Oak Street has an impressive selection of obviously well chosen fabric. The owners also sell supplies for smocking including ready-to-smock pre-pleated and partially constructed children's dresses and bonnets. To complement these is a comprehensive line of small size buttons and notions, suitable for children or dolls. Oak Street has lots of non-quilting fabric, for home and self. The store gives classes, but has no shop newsletter. The day I was there



The "Grand Strand" on Pawley's Island.

was an especially busy one, due to a visit from a sales rep and several customers, so I didn't linger long to talk with the shopkeeper. However right next door is the fabulous caf , Croissants with a charmingly upscale (though not overly pricey) menu, including shrimp and orzo salad a bread bowl garden salad and a nice array of sandwiches. If you've already had lunch, or are in need of a specialty cake for entertaining, there are nineteen (I counted) options. Really a great place to spend your caloric allotment.

On my way out of town, I pulled into a shopping center parking lot and spotted Irby's, a store that somehow must be mentioned in this article. It carries, well, an eclectic assortment. In front there is statuary and stuff, followed by clothing, sheets, pillows and fabric by the pound. There are rolls and rolls of nice and very reasonable home dec fabric, along with bolts and rolls of lace at pennies a yard. One part barn, one part boutique, but definitely worth a stop.

During my ride up, I noticed a shop with a nice front porch and a quilt hanging outside, and made a mental note to be sure to check it out on the way back. Named Island Threads, this jewel of a store is on Pawleys Island, sort of a toney beach community. I noticed that by this time along US17, the aforementioned Eagles had turned into a resort ware purveyor. Pawleys Island is charming, and Island Threads is a per-

fect fit. The owner was tending the store the afternoon I stopped by, and I enjoyed talking with her about the gorgeous carved antique bookshelf that serves as a display case. There was a darling Twoheaded Doll Puse (designed by Eleanor Peace Bailey and Sally Lampi slung over a chair at the entrance, and lots of nice notions and other quilter's delights like eskimo pincushions tucked here and there. Even the huge roll of batting standing in one corner looked downright decorative, thanks to owner's obvious personal flair. The store had a great lineup of classes, including Pat Knoechel of Quilt in a Day as a guest teacher this spring. Naturally, the fabric super selection echoes the distinctive personality of the rest of the store. The stop at the "Island " really made my day.

Still not overdosed on fabric, before I went back home I had to visit PP&Q in Charleston. To tell you the truth, PP&Q is the only quilt store I know who publishes a mission statement in it's newsletter. The newsletter is pretty adorable, with hand drawn illustrations to decorate it. The store in Charleston is a little bit off the main street, but only about a block, in a primarily residential neighborhood. The store itself is smaller, but every bit as adorable as the one in Summerville. This shop is basically one big room, but it has the same great stuff as the flagship

store. There were also some wonderful pillows and small purses and a gorgeous Santa that was marked down to the point where he had to come home with me. I bought a charm collection of millenium fabrics to tuck in a card for my DIL and also a distinctive foundation pieced wall hanging of Charleston's famous "Rainbow Row". The clerk at PPQ had a great personality and I even stayed long enough to have a cup of coffee and listen to her bemoan the fact that the construction guys renovating the rest of the building were the culprits who were clogging the store parking lot. A really fun, friendly place.

Should you need food, just a few blocks away are a number of Charleston's famous restaurants, among them Hyman's Seafood, Jestine's (local specialties), both on Meeting Street and a place on King called the Horse and Cart, which has great boiled peanuts, cheese platters and sandwiches and is not what you would term a "family place," unless you're talking about my family. My kids loved it several years ago, and my return trip was every bit as fun.

We have always been fond of Charleston, mostly for its food and local color. Now that local color has expanded to mean FABRIC colors, we're sure that we will make a return trip soon.



MY FAVORITE THIMBLE

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You are 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.olympen.com/normah>

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.

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QUILTER PROFILE: Nancy Kirk

For most quilters, quilting is a hobby, which might, under the right set of circumstances, become a business. Nancy Kirk came to it the other way around, through the family business, The Kirk Collection. "People assume I was a quilter first and then got in this business, but the truth is the opposite. We started dealing in antique quilts when we decided to adopt children and one of us needed to stay home. My husband voted to stay home while I continued working the first two years after we adopted Ben.

"He bought quilts that needed repair, so I started doing restoration as a matter of necessity. I had sewed all my life, especially hand sewing, so mending felt comfortable. I learned about quilting as an archaeological process -- taking quilts apart and putting them back together.

"Our background was in the arts -- my husband was a theatre director and I was in arts management when we started. We were looking for a part-time job for him that he could do from the house after we adopted a child. We wanted to deal in antiques and we wanted to sell something that was small, lightweight,

one of a kind and where aesthetics were the primary part of the value. Quilts fit the bill.

"Two years later Bill came home from an auction with two trunkloads of antique fabrics and we found ourselves in the fabric business. First we sold to costumers for film and television -- it was another year before we went to our first quilt show when NQA came to Lincoln, NE, and learned that quilters buy a lot of fabric too, they just buy it in little itty bitty pieces.

"About two years after that we did a quilt show in Kansas City, and editors from both Quilters Newsletter Magazine and Ladies Circle

Patchwork 'discovered' us, wrote articles and helped turn The Kirk Collection into an international mail order business. We had just opened a storefront after working out of the house before that and ever since we've sent antique fabrics around the world. We're still better known in L.A. than we are in Omaha.

"About six years ago we started carrying reproduction fabrics along with the antiques to serve the quilters who want the look but like working with new fabric. We're known for carrying only those we feel are accurate for both surface design and color.

"We adopted our second child about the same time we opened the shop. It was a busy period. Jessica is 10 now and we home school her."



From these business and personal considerations, an interest in quilting emerged in Nancy. It was focussed, naturally, on a vintage style: "The only type of quilting I do personally is crazy quilting, which I love because it is improvisational. I was never good at coloring between the lines and patchwork is a great challenge for me. I also like applique using the

old traditional needleturn method. I follow the lead of the 19th century quilters and let my stitches show -- why go to all that trouble and then not let anyone see your work?

"I design patchwork quilts both for our shop and on commission, but I don't physically make them -- I have enough stress in my life without trying to make the perfect 1/4" seam!

"Plus it's the design process I really like. Because we sell antique fabric, many people bring in sets of blocks made by a mother or grandmother and wanting to finish them, so I get to do my favorite part -- designing the quilt

and picking fabrics with them. I also teach workshops designing new quilts from old blocks and tops -- we do a new quilt every ten minutes!"

Asked what restoration advice she would give to those with old quilts, Nancy says: "The greatest danger to old quilts is physical handling -- which makes for a great dilemma, because one of the reasons we all love quilts is their high touch quality. The other major dangers are light -- especially fluorescent lights and sunlight, and water, including improper washing. Dirt is a much lesser problem. And of course there are always the dogs who eat holes in your favorite quilt.

"When someone asks how to restore a quilt, how to wash a quilt, how to conserve a quilt -- the answer is always the same -- 'It depends.' Each quilt must be dealt with individually. First we ask what is the quilt's past, then -- what is its future? Once we have those two answers we can come up with a plan. A quilt which is a priceless family heirloom may need a different approach than a garage sale find. And sometimes, the historic value of the quilt so outweighs the damage that it is best to do nothing at all."

Nancy's interest in crazy quilting and quilt restoration has further expanded into an active role in promoting public education and apprecia-

tion for these antique arts. The Kirk Collection, through its non-profit affiliate, sponsors major conferences each year:

"We hold an annual Quilt Restoration Conference -- August, 2000 will be the sixth. Our goal is to teach amateurs and professionals the skills and knowledge they need to restore quilts responsibly. While we offer a beginning restoration workshop, most of the conference is devoted to quilt history, textile history and identification, studying quilting styles and the like. We emphasize the knowledge of antique quilts so restorers can help their clients make good decisions about when to restore, when to conserve and when to leave the quilt alone. On line registration is available at www.quiltrestoration.com (about April 1.)

"The Crazy Quilt Society grew out of a Kirk Collection group called The Crazy Quilt Support Group. As interest kept growing in crazy quilts, we knew the group needed to go beyond The Kirk Collection, and so we formed The Crazy Quilt Society. Our initial board of advisors included Judith Montano, Penny McMorris and Leslie Levison, who agreed a national conference and newsletter would be a great idea -- so we planned the first conference for 1998. This July 7-9 will be the third annual and promises to be the very-best-ever-in-the-whole-wide-world

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(that's become our catch phrase and every year it has been true).

"This year the faculty includes Valeri Bennett from England doing silk syeing and painting, Nancy Eha teaching beaded embroidery, Cindy Brick, editor of our newsletter on embroidered motifs, Chris Dabbs, author of *Crazy Quilts*, teaching her exquisite embroidery techniques. Jan Nicholas from Australia will be teaching stump work; Betty Pillsbury will offer a beginner's workshop and other classes; Sallie Pate from Texas will teach cords, tassels and other doodads; Judith Montano has a variety of classes and Nancy Peters, a Pfaff teacher, will use the machine to teach crazy quilt techniques and embellishments using a sewing machine. Friday

night we have "Chocolate and Chat" with the faculty, and Saturday afternoon we have Show and Tell and a Scholarship Auction. Plus there will be two exhibits -- Crazy Quilting Around the World and The Crazy Quilt Society Members Show. All the details can be found at www.crazyquilt.com

"Both the Quilt Restoration Conference and The Crazy Quilt Conference are under the non-profit sponsorship of The Quilt Heritage Foundation, a tax-exempt organization we set up to sponsor the educational activities. The Foundation is also sponsoring a Coverlet Institute and Appraisal Seminar in April and a Dear Jane Midwest 2000 workshop with Brenda Papadakis in June. There are details of all these activities on the Foundation's website at www.quiltheritage.com."

Asked about the role of computers in her quilting life, Nancy says: "I live at the computer -- actually at one of my three computers -- office, home and laptop. Trying to keep straight which files are on which can be a challenge. I lot of the time I use my server in Atlanta as a temporary parking place for the files that I'm currently working on so I can use whatever computer is

handy. We have cable modems which makes life ever so much easier.

"I use the computer to keep track of all the major projects I'm working on -- 27 at last count, plus for designing quilts and blocks. I do most of the publications we do, so I spend a lot of time in desktop publishing programs and Photoshop, plus I write the code for all our web sites. A very talented web mistress -- actually I think she deserves the term 'web goddess' -- named April Millican of auntie.com, designed our sites. I just write the content code. We also sell a lot on e-Bay, which is my husband's bailiwick.

"I'm also doing the web site and working on marketing for the FabShop Hop with Laurie Harsh of the Fabric Shop Network. The Hop

is the consumer program for the Network -- we have 106 shops participating in the Hop, which begins April 1 at fabshophop.com.

"We have some other web sites in the works including quiltsavings.com and fabricsavings.com which will debut this spring. Just as you would expect, they will bring quilters coupons, special deals and other savings

and free offers.

"I'm active on the Fab Shop Net and QuiltBiz lists and the Quilt History List. The first two are business owner lists and QHL is about history, restoration, conservation and similar topics. I also subscribe to The Crazy Quilt List at Quiltropolis, which is a great list but very active and I can't always keep up -- but many people who come to the conference are on that list and they get together for a special dinner during the conference.

"The other lists I get are all computer nerd and marketing stuff -- not as interesting but necessary for my job."

If all of these activities make you worn out just listening to them, Nancy has yet other irons in the fire:

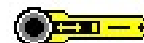


"Now we are doing our first line of fabric with Benartex -- a Civil War era collection that will be available in May. We'll also have quilt patterns and clothing patterns to go with it. You'll find them on our site at www.kirkcollection.com and also a special site we're setting up just for that collection called civilwarfabrics.com.

"We also have a two CD collection of redwork designs just coming on the market now from Cactus Punch and planning more embroidery designs for the future.

"We're beginning to use our vast collection of fabrics and reference materials to work with other companies to produce products on a licensing basis. I'm also doing more speaking and teaching as the kids get older."

However she may have come to vintage fabrics, old quilts, and their care, Nancy Kirk has obviously made them her passion. Her vast knowledge and prodigious energy in the interest of our textile heritage are something for us all to be thankful for.



PINETREE QUILTWORKS, Ltd.

<http://www.quiltworks.com>

PineTree Quiltworks has been growing by leaps and bounds and has made a major commitment to keeping certain "staples" in stock. These include the full lines of: Marbles by Patrick Lose for Hi Fashion, Basic Realities (formerly called Palette) by Jinny Beyer for RJR, Fossil Fern (from Benartex), the 1895 series batiks from Hoffman ...

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

PERFECT SQUARE

Make perfect half-square triangles like a pro with PERFECT SQUARE. Perfect Square is a REUSABLE iron-on transfer. Each sheet can be used at least 10 times, usually many more. For a sample, FREE pattern and complete brochure, please send \$3 to Monica Novini, 24111 Olivera Drive, Mission Viejo, CA 92691.

Patterns have been written especially for PERFECT SQUARE and the necessary sheets to make the quilt are included in the pattern.

The PERFECT SQUARE website has been updated to include information on all products and patterns complete with pictures. Credit cards are accepted.

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

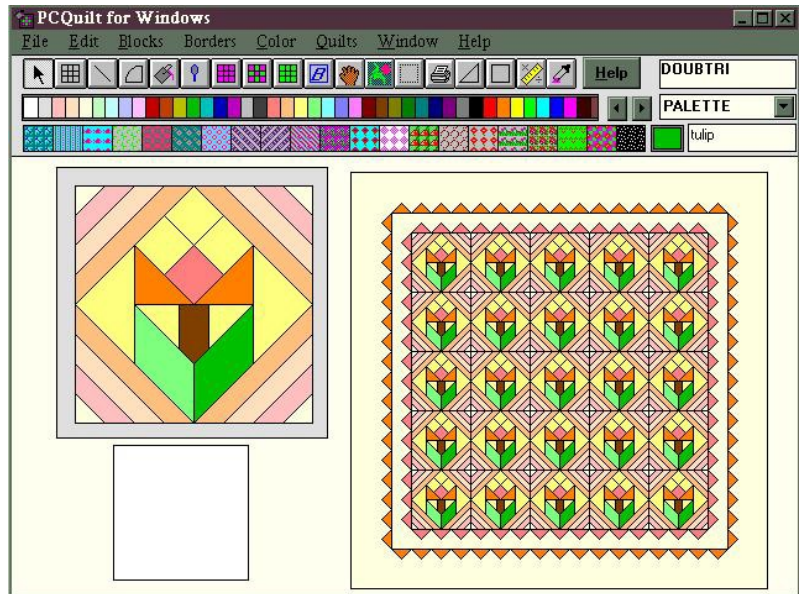
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PCQuilt for Windows

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 an 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>

IMPORTANT SUBSCRIPTION ANNOUNCEMENT!

As of December 31, 1999, The Virtual Quilt newsletter has temporarily suspended new and renewal subscriptions. We are in the process of transitioning to a new subscription system early in 2000. All current subscribers will continue to receive TVQ without interruption, even if their subscription lapses. We will announce the new subscription procedures and benefits in a future TVQ and post them at our website at <http://planetpatchwork.com>. We know you will like them, but we need to work out the details before we make the change. We have NOT suspended publication, just new and renewal subscriptions.

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 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.

Current subscribers do not need to renew during this period!

If you have questions, please e-mail us at rholland@planetpatchwork.com.

Thanks for your interest and support!

COMMENTS, QUESTIONS, NEWS, IDEAS, BRICKBATS?

Like any news publication, TVQ is always hungry for information about new developments in the area we are trying to cover. If you have an idea for a story, or want to tell the world about something you are doing which relates to computers and quilting, we'd like to hear about it.

We'd like news of new classes starting up to teach quilt design on computers, or new approaches to that teaching. New products, maillists, World Wide Web pages, etc., are all fair game, and we'd appreciate any tips you can provide. Send your tips by e-mail to rholland@atlanta.com.

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



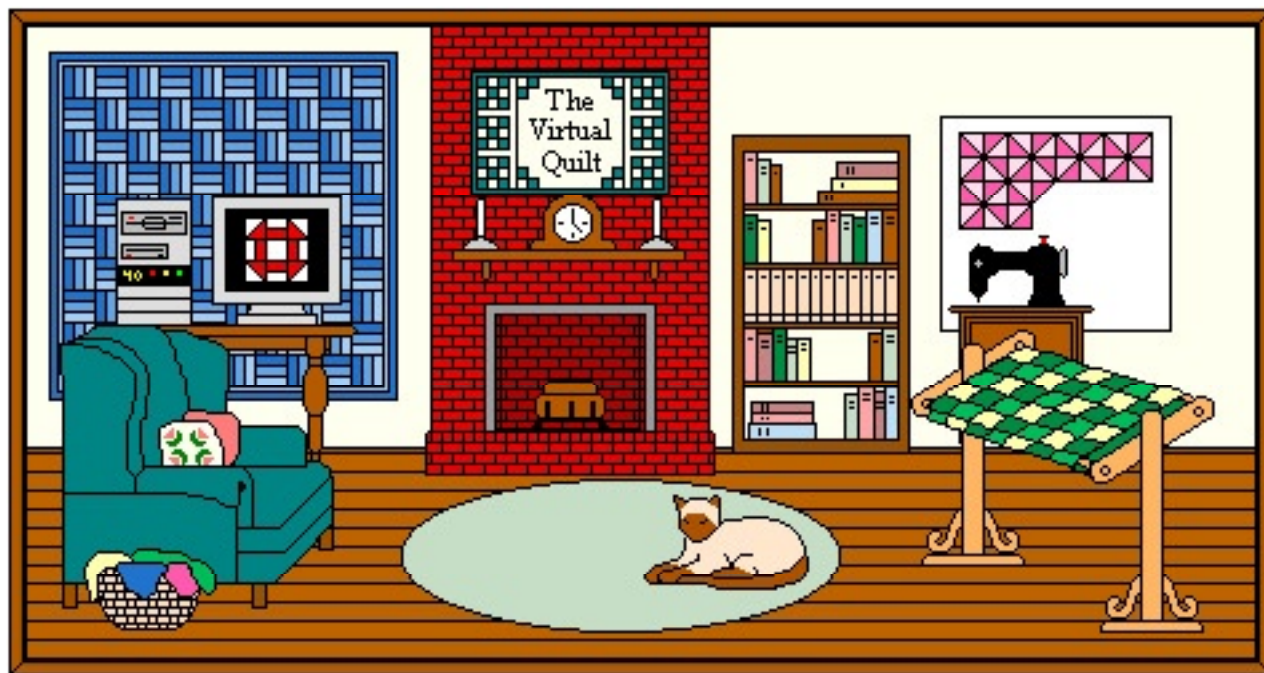
The Virtual Quilt

A Newsletter for
Computing Quilters

Editor and Publisher: Robert Holland, Decatur, GA

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