

# The Virtual Quilt

Issue 37

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## Quilter Profile: [Dr. Carolyn Mazloomi](#)

The author of “Spirits of the Cloth” on “authentic” African-American quilts, the Women of Color Quilt Network, and quilts on exhibit.

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[Lynn’s Long Day at the Long-Arm](#)

## BOOK REVIEW:

# Two Books on African-American Quilting

### *Hidden in Plain View: A Secret Story of Quilts and the Underground Railroad*

By Jacqueline L. Tobin and Raymond G. Dobard, Ph.D.  
Doubleday, 1999 Hardcover, 208 pages, MSRP \$27.50

Use this link to purchase at a discount of 30%:

<http://www.amazon.com/exec/obidos/ASIN/0385491379/planetpatchworkA/>

It has been believed in quilt history circles for a long time that quilts played a crucial role in one of the great escape stories of American history, the fleeing of slaves from captivity through the network of supporters that became known as the Underground Railroad. Quilts, it was said, were used as signals to slaves planning escape to communicate important information about times, routes, and safe houses. By placing a quilt with a certain block pattern, color, or stitching on a fence or doorstep, supporters sent a silent signal to those who knew the code: "Tonight's the night." "This is a safe place." "Go north."

Up until now this has been an unsubstantiated, if very appealing, belief. With the publication of *Hidden in Plain View*, the insights of deep historical research into African American culture, combined with a little mystery, have been brought to bear to prove the case. Whether the arguments made in this book constitute actual proof may in the end reside in the mind of the reader, but it

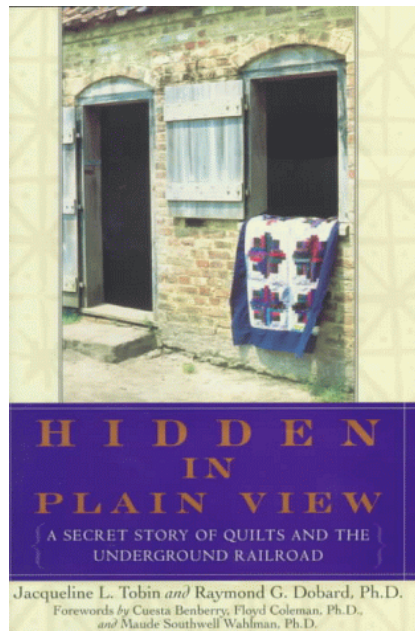
makes fascinating reading.

For author Jacqueline Tobin, the genesis of the book was an encounter with Ozella Williams, a street vendor of her own hand-made quilts in the Old Marketplace in Charleston, S.C., in 1994. During their conversation, Williams shared with Tobin a story about a "Quilt Code" passed down in the oral tradition of her family, that she claimed held the key to the Underground Railroad connection. While she didn't pursue it at the time, Tobin continued to be haunted by the Quilt Code, leading her to re-contact Williams and, after a period of research on her own, learn more about this story. Meeting with Williams again in 1997, in the marketplace, and being admonished to "Write this down," Tobin was given a cryptic "poem" that begins "The monkey wrench turns the wagon wheel toward Canada on a bear's paw trail to the crossroads."

After gleaning everything she could from Williams (who has since died), Tobin enlisted the aid of art historian and quilter Raymond Dobard,

a professor at Howard University, to help unravel the mystery and provide the historical connections necessary to put this new information in context. Tobin and Dobard do a masterful job of bringing knowledge of African culture, African American history, quilt history, and other influences together to make a plausible "patchwork quilt" of their own. One of the difficulties of this kind of research is that the documentation for it is largely in the oral tradition, since slaves weren't signing important national documents or participating much in the written legacy of the young nation. Likewise, slave quilts,

which might have been another source of documentary evidence, have largely perished from use. But there remained such sources as African



American music, including slave songs and spirituals, African symbology and textile traditions, documentation on the Underground Railroad, and other materials, from which the authors have drawn careful, educated conclusions about the role quilts played in this historical movement. They make a convincing, if not quite airtight, case.

If you have any interest at all in quilt history, this is a book that belongs on your shelf. It adds a whole new dimension to the significance of the American quilt.

*Spirits of the Cloth:  
Contemporary African  
American Quilts*

By Carolyn Mazloomi  
Clarkson Potter Publishers, 1998 Hardcover,  
192 pages, MSRP \$40.00

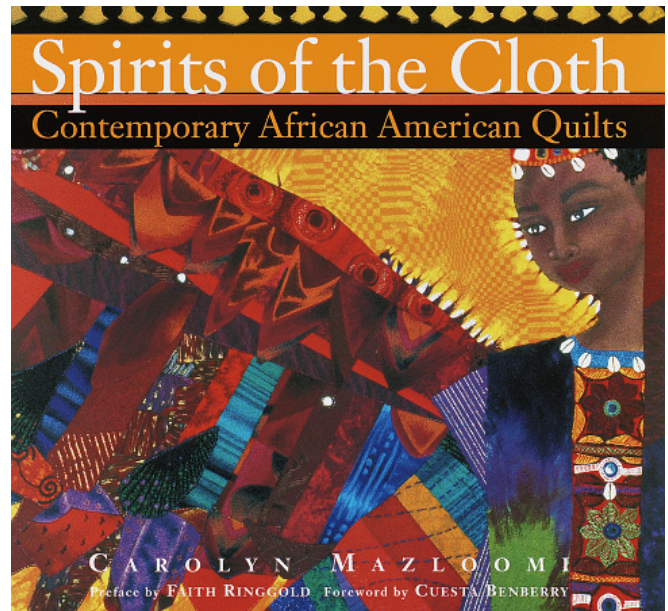
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Fast-forwarding 150 years, we are blessed to be given a comprehensive and cogent view of contemporary African American quilting in Carolyn Mazloomi's *Spirits of the Cloth*. Lavished with hundreds of full-color quilt photos and an appreciative, generous, and erudite narrative, this is the definitive book on the riches that reside in the community of African American quilters.

The book begins with a section entitled "Visions of Africa," which explores the work of artists who "are consciously seeking a reconnection with Africa." The quilts here are filled with the wonderful bright colors and African themes that are often associated with African American quilting, but the range of styles and treatments even within this one theme area is remarkable. I am especially taken by Myrah Brown-Green's "Khemetic Paradise," based on Egyptian mythology and making stunning use of machine embroidery.

From African influences the book moves on to the domestic scene in "Memories from Home," stressing in quilt art the importance of home and



family to these quilters. The style in this section, as one might expect, becomes much more representational and narrative, the quilts depicting scenes from everyday life in the black community. Of particular appeal is "Saturday Morning Cartoons," by Barbara Pietila, depicting the artist's granddaughter asleep with the poodle on the sofa, in front of the TV.

Other themes include healing, sacred space, social and political protest, praise songs, and the empowerment of black women. In each of these chapters the author gives commentary on a dazzling array of quilts, and each photograph is also accompanied by an artist's statement about the genesis or particular significance of the pictured quilt. In the back there is a thumbnail biography of each of the quilt artists.

In her introduction to the final section, "The Gallery," Mazloomi argues that the range of styles among African American quilters is limited only by their imaginations. There is no "authentic" style and in many cases it is not possible (or perhaps even desirable) to identify the quilt as the product of an African American simply by its style or subject matter. She cogently dissects the debate within the black community about what constitutes "true" black art, concluding simply that quilt artists "refuse to be narrowly defined." The greatest proof of this argument lies in the profusion of wonderful quilts presented throughout the book. Highly recommended.

[See our profile of Carolyn Mazloomi elsewhere in this issue.](#)



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## MACHINE QUILTING:

# Lynn's Long Day at the Long-arm

By Lynn Holland

I can't believe I quilted the whole thing. In just one (very long) day. Of course, it was on a long arm machine, and I did have the help of a veteran machine quilter, but I did it. But let me start at the beginning.

The story of this quilt began when my nephew announced his engagement. Of course, I decided to make a wedding quilt, but I also decided to keep it simple so that I might finish the project before his silver anniversary. The fabric was purchased in July of 1998, and the blue and white Irish chain top was finished except for the final border by October of the same year.

Josh and Kristi were married January 2, 1999, and the top has been sitting in the bottom of the closet since then. Knowing I would never finish this quilt if I did it by hand, I decided to explore machine options.

I had partially quilted a full-size sampler quilt on my Bernina several years ago and swore never to do that again. Even with Harriet Hargrave's book by my side, no matter how I rolled it, clipped it and mashed it, the stitching was a disaster. I had all this fabric with no place to go, and most of the time I couldn't see what I was doing. After outlining the blocks, I gave up and finished the thing by hand.

So I had decided to have someone else machine

quilt Josh and Kristi's quilt. I collected some literature and visited some web sites, but just hadn't gotten around to identifying someone to do it. Then suddenly it was November and the top still wasn't done. I began to panic.

I remembered that back in September I had met Marjorie McDonald at the East Cobb Guild Quilt Show. Marjorie is the proprietor of Master's

Designer, which specializes in all things fiber, including custom clothing, quilting, beadwork and hand-dyed fabric. But what really piqued my interest was her willingness to let customers rent time on her long arm quilt machine. So I took her card, put this factoid in my mental file drawer, where it sat for a while. Then in October at Houston, I had a chance to visit the booths

of several machine quilting vendors, and I began to think about doing the quilt myself.

I called Marjorie and made an appointment for a Saturday in early December. Arriving at her studio, I was armed with my top, backing, Quilter's Dream batting and a huge bunch of naivete.

The setup part was easy enough. In less than an hour, Marjorie had helped me through getting all three layers just so. Then began pattern selection, never my strong point. Rob was there to help me pick the design, and after steering him away from the elaborate feather patterns he prefers, I selected two fairly simple block designs and a



Lynn and Marjorie consult on the proper operation of the longarm machine.

complementary border. However, we then discovered that the first design was too large, and needed to be reduced, and that the process would go faster if we had multiples of the pattern. So while Rob went off to Kinko's to get the copy work done, I was able to test drive the machine. It was the only time in my life that I wished I had spent more time in a video arcade. The machine is "driven" using two cushioned hand grips, with buttons on the ends, just like the machine gun triggers in a fighter jet, or a Nintendo controller. The printed design is followed using a laser light, which sounds a lot easier than it is, particularly for someone who has difficulty manipulating a mouse!

By about noon time, Rob was back with the copies, Marjorie helped us position the border and I was off and running. The border was probably the easiest thing I did all day. It was easy enough to extend and place, and consisted of three long rows of continuous stitching. Essentially, with one start point and one stop, you could stitch all the way across the quilt. No big deal. However, as I moved on to the rows of block patterns, I began to see how complicated this machine thing really is. Each block pattern required three separate starts and stops and a lot of loops and points. There were seven blocks across each row, and eight rows down. I decided not to do the math. Marjorie suggested that since I had alternating rows, I do all the ones with the same pattern, go to the far border, and then reposition my designs to the alternate repeat and quilt back to the top. After that, we would reposition the quilt on the frame and do the side borders.



**Lynn finishes up the binding on Josh and Kristi's wedding quilt, with help from Cybill, the cat.**

At some point I gobbled down the lunch Rob brought in, while he took over the helm for a block or two. But this was my project, and there were other tasks he needed to attend to. Rob left, and I stitched on. Marjorie was there to remind me for the hundredth time how to reposition the rails each time I needed to move on to the next row. Around three o'clock, I began to wonder if I would finish before dark. Although I was picking up speed and accuracy, I began to panic, wondering if I was totally foolish to have undertaken this project in the first place. Would the quilt look like a thrift store refugee after all the time and money I had poured into it? Would it be an embarrassment to me and the recipients? Regardless, I pressed on. Rob and the daughter person came by to check on everything around four, and I had gotten to the far border, stitched that and was moving back to the top of the quilt with the alternate pattern. I had really started to get the "feel" of the machine, and even though my legs and back were beginning to hurt, the basic experience was somewhat less painful. The spec-

tators left, but Marjorie stayed with me, always encouraging.

Now it was dark, and I still had another row to quilt. At last that was done, and we unpinned the quilt, trimmed it up and then re-pinned it into the frame. I was sure that Marjorie had not planned to have me as an overnight guest, but it began to look as though I should have brought my sleeping bag. As we repinned the quilt into the rails, one slight hitch emerged: there were some serious puckers at one corner, and Marjorie advised me to pull out that corner and requilt it. Arrgh! She helped me rip out the stitches, and after that, the puckers could be shifted out of the border. At last, I was on the final three stitching lines, And then--I was done!

Yes, it took longer than I thought it would. Yes, it looks great, even with my novice efforts at following the pattern, and yes, Marjorie McDonald is probably a candidate for sainthood. But except for the binding, the top has turned into a quilt.

What will I do differently next time? (Bless Marjorie, she said I can come back!) To begin

with, I'll have a clue about which pattern I'm going to use. I'll have my copying done beforehand, and pretty much have the entire layout in hand before I arrive to quilt. I probably won't need as much care and feeding as Marjorie gave me this time, but I do have to thank her again and again for her support, encouragement and enthusiasm. I had not known her until the day I showed up at her door, yet she treated me as though I were a dear friend. She is proof that quilting unites more than layers of fabric, even when you're quilting on a machine. Now all I have to do is give the quilt a label -- do you think that "Aunt Lynn Should Have Played More Nintendo" is too undignified?

P.S. Marjorie's specialty is elegant fiber wearables, with no size limitations. She is a true wizard at creating garments with incredible fit, especially for those who have challenging proportions. Her web site is under construction, but if you're interested in contacting her, her email address is [marjorie.mcdonald@worldnet.att.net](mailto:marjorie.mcdonald@worldnet.att.net)



## 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!

## The Traveling Quilter:

# Quilt Shops in North Georgia

By Lynn Holland

I had the opportunity to visit the North Georgia mountains the last part of November and of course all the free time I had I spent searching for cool quilt stuff. Since most of the tiny towns in the North Georgia mountains are geared for the tourist trade that arrives in the summer and then again later during apple season in October, I wasn't expecting to find much in the way of quilt stores, but I was pleasantly surprised.

My first afternoon in the tiny town of Hiawassee I was too late to get to Log Cabin Patchworks, located in, of course, a log cabin. However, down the road was Linda's Quilts, which offers a huge selection of (close your ears) imported handmade

quilts and tons of decorative accessories. But the real treasures, in my opinion, were next door at the Okra Patch, operated by Joy Peppinger and her husband, Dave. Joy has won several major prizes in competitions sponsored by Alleene's Creative Living on TNN. She had a fine group of unique vests for sale, and the must-have for me was the silver lame' biscuit quilted tree skirt that was just the thing for the Victorian Christmas tree I put up each year in my bedroom. (Not to mention a fine value at \$25.) There were also some ornaments and other decorative items made from Okra pods, just to keep things authentic! The shop also has a website at <http://www.okrapatch-crafts.com>

Since it was late in the day, I found Log Cabin

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If you're having trouble deciding which program is best for you, call our toll-free Quilt Software Hotline at 877-558-3660.

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.)



Patchworks closed, but at least I found where it was for the next day. I headed down the main street "strip" and happened upon a fine group of shops that were still open. In addition to a Christmas store, a computer place and a nice home decorations shop, was The Hen's Nest. To my surprise and delight, this shop had the most fantastic selection of doll and Santa patterns, along with appropriate accessories, that I have happened upon in any of my travels. Although devoted primarily to unusual gift items and a charming coffee and sandwich shop, the Hen's Nest offers a carefully chosen array of quilting fabrics, felts and unique fibers. Shopping with me at the Hen's Nest was a fellow quilter from Florida, who was on her way home from a workshop with Georgia Bonesteel. This quilter was stocking up

on some novelty prints before she headed southward.

The next day on my way home, I finally stopped in at Log Cabin Patchworks. As one might expect, this cozy shop has lots of flannels, folk-look and primitive fabrics, all tucked tidily into the genuine antebellum cabin. They also carry some nice quilty gifts along with a selection of notions and books. Constrained by its small space, it's not the kind of place that makes you say "wow!" when you enter, but if you like the primitive style this store meets your needs in an unpretentious way.

The small towns in the North Georgia mountains are not only picturesque, they are filled with wonderful hidden surprises for quilters and other fiber crafters.



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## QUILTER PROFILE:

# Carolyn Mazloomi

Carolyn Mazloomi describes herself as “simply a quilter who happens to be African American.” Quilt artist, curator, and author of the new book on Afro-American quilting, “Spirits of the Cloth,” Dr. Mazloomi may happen to be African American, but she is far more than “simply” a quilter.

Completely self-taught, and without a family quilting tradition, Carolyn’s passion began with an encounter with a particular quilt:

“In the early 1970s I had occasion to go to the Dallas Trade Market. It was at a time when the Appalachian people were first starting to sell their quilts wholesale to the trade. I happen to pass by this one dealer’s showroom and spotted a quilt hanging on the wall. It was as if I were drawn to the quilt like a magnet. I was in awe of the workmanship and the simple beauty

of the piece. It was a very traditional design with an eagle appliqued into each corner. I left Dallas promising myself that I would learn how to quilt. With the help of several ‘how to’ books, I made my first quilt. I must say it was, and still is, the worst looking quilt I have ever seen.”

Nevertheless, it was a start, and Carolyn continued to develop her skills and her own particular style, eventually turning to applique as the

medium for her unique narrative quilts:

“Initially, . . . my work was very traditional. Traditional geometric are still my favorite type of quilt. I marvel at the execution of the design. As an engineer, I can appreciate the precision of putting the pieces together and having every

angle meet. Unfortunately, I have never been able to make a quilt top with such precision. Whereas I appreciate these quilts, my sewing skills are too inadequate to allow me such precision. It would drive me nuts if I made a patchwork quilt and the angles didn’t match. I turned to applique because it was easy to do.

“My work is influenced by African and African American culture. I’ve always appreciated narrative quilts, and there is a long tradition of narrative fiber work in Afri-

can history. I want the viewer to look at my quilts and know exactly the message I’m trying to convey. Lately I’ve been making more improvisational type quilts. I like the freedom of creating such work. However, I will always create narratives as well. If a fixed style identifies one as an artist, then I’m on the ‘outside looking in.’ I could never be tied to one style or one way of doing anything. The only person I’m interested in



**Daughter of the Sun by Dr. Carolyn Mazloomi.**

satisfying with the quilts I make is *myself*."

As her interest in quilting grew, Carolyn began to notice something that puzzled her. "In the late 1970s, as I traveled the country as part of my professional job, I would take in quilt exhibitions when the opportunity would arise. One common element that I always found when attending these shows was -- I never saw any other

African Americans. I began to think that I was the only African American interested in quilting. Surely there had to be more! With this question constantly nagging at me, I placed an ad in Quilters Newsletter magazine asking any African Americans reading the ad to write. Eight people answered the ad. The common denominator among us all was that each thought there were very few African American quilters, and we were each in guilds where we were the only African American member. We started

exchanging letters and the group grew mainly by word-of-mouth. I wanted to create a forum for understanding and appreciating African Ameri-

can quilts, as well as an organization that would educate African Americans themselves about the history, cultural significance, and the monetary value of the quilts they created."

This experience led to the creation of the Women of Color Quilters' Network (WCQN) in 1985. This international organization with 1700 members is devoted to fostering the recog-

nition of the works of fiber artists of color and encouraging their inclusion in museums and traveling exhibitions.

"The greatest accomplishment of the Women of Color Quilters Network is the touring exhibition 'Spirits of the Cloth,'" Carolyn says. "Quilts made by Network members have been exhibited across the country bringing serious attention to the artists."

"Spirits of the Cloth" is also the title of a major book Carolyn has written about the work of contemporary African American quil-

ters. It grew out of a conviction that the work of African American quilters couldn't be narrowly confined to certain styles or techniques.



**Essential Sounds by Dr. Carolyn Mazloomi.**

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## BREAKING TRADITIONS

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"In the 1970s, scholars described African American quilts along aesthetic lines, citing as defining characteristics the use of bright colors, improvisation, multiple patterns, large stitches, and large design elements. Subsequent research by other scholars, notably Cuesta Benberry, revealed that the spectrum of quilts made by artists in the African American quilt community was wider and more complex, encompassing an astonishing variety of techniques, materials, and individual styles. What is an African American quilt? Perhaps it's any quilt made by an African American. Does anyone ask, 'What is a Euro-American or White quilt?'"

"When I look at quilt exhibitions today, I find many quilts that are improvisational, quilts that feature African faces, quilts with scenes depicting African life, quilts utilizing African fabrics, and quilts utilizing African signs and symbols. Did African Americans make them? No, African Americans did not make them. Is anyone asking? When asking what are the salient features of African American quilts, a few years ago I would have said that 'many African Americans are inspired to create quilts that celebrate their cultural and artistic legacy and by the rich cultural heritage of Africa.' Well, that's not definitive either, because many Euro-Americans are doing the same. Now I'm at the point 'why label anyone.' At some point one gets tired of being under the microscope."

"I wrote the book, 'Spirits of the Cloth,' to illustrate another view of African American quilts. Improvisational quilts and historic quilts from the antebellum south have long been associated with any exhibition dealing with African American quilts. Nothing had been written about the

quilts African American were making today. The quilts made in the African American community are just as varied as the people themselves, and there had to be a vehicle to showcase these quilts.

"I am writing a second book on the subject; however I will publish the book myself. The work created by WCQN members has grown tremendously. *Spirits of the Cloth* was not everything I wanted it to be. The editor for the publisher (Random House) cut out 50 of the quilts and most of the text. It was a great learning process for me. Publishing companies have a definite idea as to how the book should look and what's going to sell. Whereas, the writer is passionate about her subject matter, the editor is brutal about trimming to conform to the publishing company's standard."

Another thing that Carolyn finds to be different about African American quilters is their relative absence from quilt competitions. "For the most part, African Americans aren't interested in quilt shows. There has never been felt that urge to compete, to conform to rigid criteria in making a quilt. Statistics taken among the membership of WCQN show that quiltmakers make quilts for their personal enjoyment and for their families. They are not interested in exhibiting at quilt shows. Over the past ten years I have curated dozens of quilt exhibitions, and still find it difficult to persuade African Americans to exhibit their quilts."

In addition to her many activities as curator, consultant, author, and quilter, Carolyn finds time to participate in online quilt communities and maintain a website.

<http://www.mindspring.com/~mazloomi>

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## GREENHAVEN

Greenhaven, a bed and breakfast retreat especially for Quilters, on the Olympic Peninsula.

Visit Washington State and stay with a quilter, and her cat Oliver.

The Herbolds live just outside of Sunny Sequim. Their home, set in the tall trees, is warm, pleasant, and affordable.

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.

"I belong to three online computer communities. I joined them because I am always interested in sharing any information about quilting. At times I feel as though I'm chained to my computer because I use it for my writing and for tracking sales and exhibitions for WCQN. I've had a website up for two years. The reason I put it up was to sell my quilts. There was never any action on it and I had plans to discontinue it. Two weeks ago I sold two 'big ticket' quilts via the website, so now I'm having it redone and I'm keeping it! I have not used the computer for quilt design. I would like to, but I don't have the spare time to experiment. I have never taken a quilt lesson-and there are so many offered. Again, there's no time. There is no balance between the creation of art and being an administrator. It's tough running WCQN and trying to be an artist as well."

As for the future of quilting, Carolyn sees increasing interest in an acceptance of quilting as an art form. "I have served a consultant for authors writing about quilt history, to set designers for stage and screen, corporate and private art collections. As a curator, I can see that the audiences for quilt exhibitions are growing. There is interest by museums, which just a few years ago wouldn't ever consider exhibiting quilts. They realize now that quilts can draw the public to visit museums.

"Audiences are becoming more sophisticated.

Their growing knowledge of quilts is not only reflected in attendance at quilt exhibitions but it is also reflected in the sales of quilts. Within the membership of WCQN sales have always been brisk. My problem is finding Network members who want to sell their quilts! Most African American quilters aren't interested in selling their work. As I said before, the quilts are made for personal enjoyment and for friends. Since African Americans have never been part of the quilt show scene, and with all the scholarly interest,

their work has long been exhibited in museums and galleries.

"There are only a handful of professional fiber artists within the 1700 membership of WCQN. The demand for their work is intense, with prices ranging from \$2,500 to \$20,000. per quilt. I have no complaints about sales, the market is good and I feel that it will continue."

With such a dedicated, articulate advocate as Dr. Mazloomi, African American quilters have every reason to believe that

appreciation of their work will continue to grow and prosper.



House of Blues by Dr. Carolyn Mazloomi.



**TVQ's subscription policy is changing!**

[Click here for details.](#)

# 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 QUILT BLOCK

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

We offer t-shirts and sweatshirts in sizes from medium to xxx-large. All of our quilts are machine pieced. Most of our patterns are easy enough for beginning quilters. Come see what we have to offer at our website. We have a great sale page, and we now offer secure online shopping!

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SECONDS: Because we manufacture the Mini Dust-it to a very high standard, we currently have a good supply of imperfections. They may be thinner and not as pretty or have some other defect, but they still work great!

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# 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](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.

**Current subscribers do not need to renew during this period!**

If you have questions, please e-mail us at [rholland@planetpatchwork.com](mailto:rholland@planetpatchwork.com).

**Thanks for your interest and support!**

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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>.

# 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](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).

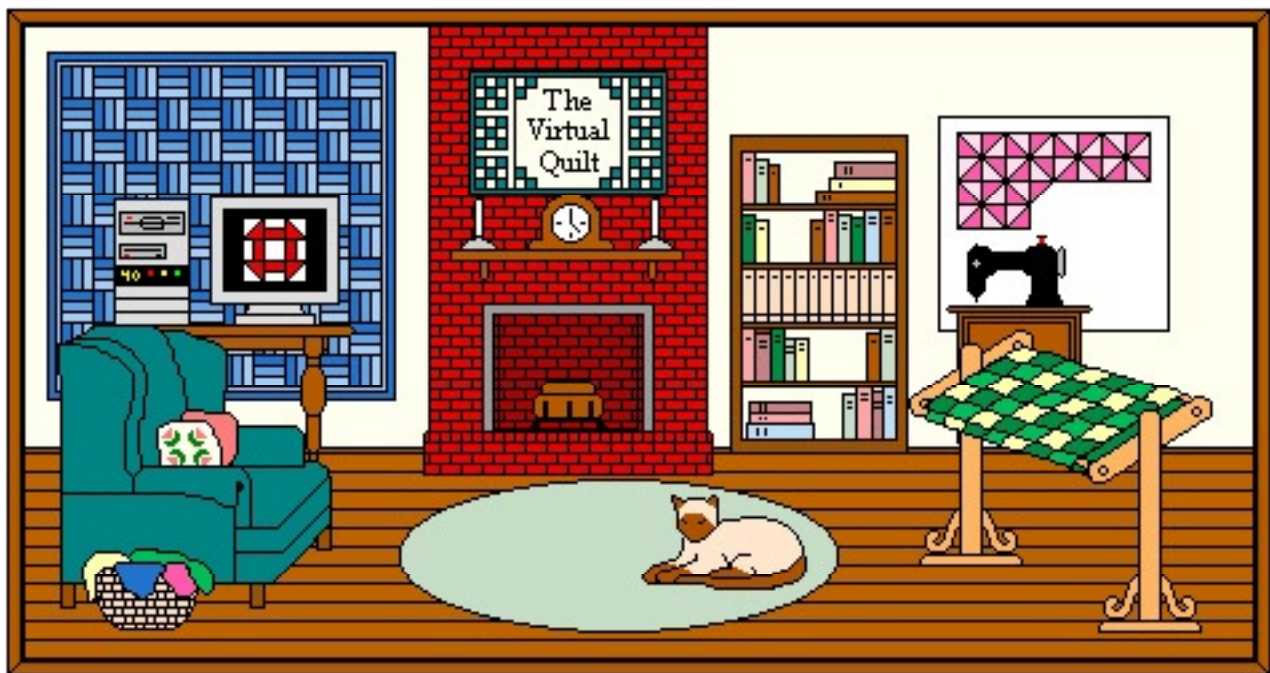


## The Virtual Quilt

A Newsletter for  
Computing Quilters

Editor and Publisher: Robert Holland, Decatur, GA

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## HOW TO ADVERTISE IN TVQ

Our advertisers, both here in the newsletter and at the TVQ website, have found TVQ to be an effective and economical way to reach thousands of online quilters. Ads in the newsletter are only \$5 each (up to 100 words, inquire about longer ads) or 3 for \$10, and there are also attractive packages available which combine newsletter and website ads.

For more information e-mail [rholland@atlanta.com](mailto:rholland@atlanta.com) or visit <http://www.tvq.com/adcard.htm>. We specialize in helping small quilting-related businesses gain exposure on the internet.