

Black Gold Needles

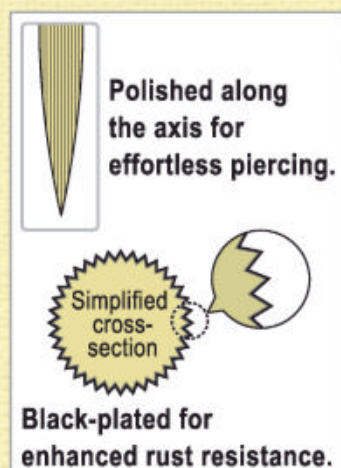
(No. 9) (No. 10) (No. 12) (No. 9, 10, 12)



Art No. 4960 - 4963
Quilting Between

Art No. 4970 - 4973
Appliqué / Sharps

Art No. 4980 - 4983
Quilting



Art No. 2510
Flower Head Pins 0.45 mm
Superfine-pointed, 0.45mm marking pins will gently hold thin fabric such as silk, silk crepe, satin and lining fabric.

Ø 0.45 × 50 mm

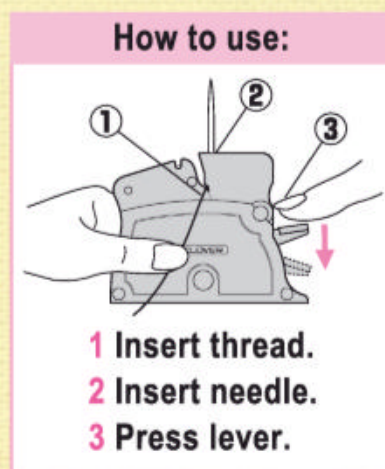


Art No. 6031 / 6032 **NEW**
Flexible Rubber Thimbles
(Medium / Large)
Index finger thimble for easily pulling needle through fabric.
Cooling vents for breathability.



Art No. 4071 / 4072 / 4073
Desk Needle Threader
(Purple / Green / Pink)

With the help of the Desk Needle Threader, you can quickly thread your needles.

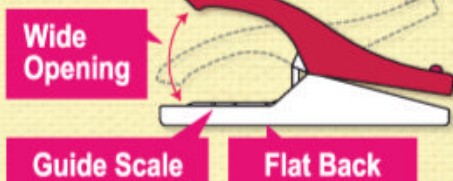


Art No. 3210 **NEW**
Wonder Pins
Open & close with one hand! Hold the rear of the Wonder Pin and push the closure down keeping the pin above the fabric.



Art No. 3155
Wonder Clips (10 pcs.)

Great holding capacity for many crafts.



Art No. 2509
Quilting Pins (Fine)
Pins smoothly pass through fabric, as the pin tips are thin and sharp.

Iron-proof glass
Ø 0.50 × 48 mm



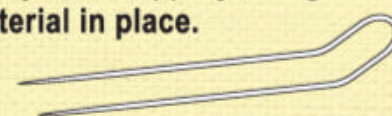
Art No. 231
Appliqué Pins
perfect for small appliqué work.

Ø 0.60 × 20 mm



Art No. 240
Fork Pins
The double pins can pierce and firmly hold slippery lining material in place.

Ø 0.56 × 40 mm



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September/October 2020

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It has been so disappointing and frustrating that we haven't had the opportunities to visit local and state quilt and craft shows and exhibitions for most of this year. The organising groups have been saddened and frustrated too, as all the planning for their annual or biennial quilt shows has had to be postponed to later in the year, or worse, cancelled. The good news is that there are quite a few going ahead in the last quarter of the year, so turn to Diary Dates to see if there are any planned near you.

With the lack of these events, it has also been difficult for us to find Quilt Galleries to share with you in the magazine. However, I am sure you will enjoy the two that we have reviewed in this issue – one from SAQA and the other from our talented cousins in New Zealand.

We have altered the content in our Armchair Travel feature; as international travel is not going to be an option for some time to come, we will be sharing domestic travel ideas and textile delights. In this issue we start with a carefully curated trip from western Victoria, travelling north to Alice Springs. There will be four patchwork shops to visit along the way, amazing galleries and crafty things to enjoy, and a 200km drive to see stunning grain silo artworks. Stay tuned for more quilty Australian travel suggestions.

Our projects this issue offer a great range of techniques and styles. Pat Forster illustrates how three coordinating prints plus some solids can have a great effect in her modern take on the traditional Log Cabin pattern. Lynelle Slade's quilt is a gorgeous example of low-contrast prints working beautifully together, and Sharon Burgess shares a Christmas wallhanging that uses clever placement of red and green Liberty prints to make the 'wreath'. A funky cushion from Chris Jurd, another elegant medallion-style quilt from Cheryl Filby, and a striking quilt from Amanda Niederhauser that features 2½in pre-cuts round out your project choices! Michelle Marvig combines her love of linen and 'logs' to create a gorgeous scarf just perfect for mid season.

Our sister magazine, *Australian Homespun*, has been in production for 21 years and in those thousands of pages there are many wonderful quilt patterns. So we thought we would search back through *Homespun*'s past issues and find some inspirational quilt projects to share with you. In this issue we share a stunning quilt by Michelle Bardwell that features the New York Beauty block. We hope you enjoy our *Homespun* favourites!

Finally, we are delighted to introduce you to Elizabeth Humphreys – a prolific textile artist who expresses Australian flora and fauna beautifully.

We hope you enjoy all that we are sharing in this issue – until next time, stay safe and well.

Deborah

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Pinterest: <http://www.pinterest.com/qcmag/>

Don't forget that you can also find us digitally on Zinio and Apple Newsstand.

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Quilty Treasures



◆ Outback Quilting Tour – the highway is open

With pandemic impacts including closed borders and a halt on international travel, Australians are turning to our regional, outback and coastal destinations. The highway beckons!

Consider combining a few major destinations, seeking out the local patchwork shops and related museums, and heading off with like-minded souls on a road trip. Turn to page 78 where we take you on an armchair journey of one such adventure – and the best part is that you can actually sign up and experience the real thing with Michelle Marvig!



◆ Practical Precuts

It is easy to be inspired by prettily packaged precuts; they are sure to contain coordinating fabrics, mostly from the same range, making your fabric choices that much easier.

Precuts come in 2½in strips – the term Jelly Roll was coined by Moda Fabrics to identify pre-cuts from its designer lines of quilting fabric. They generally come in bundles of 40, 2½in strips – which is just shy of 2.75m (3yd). These are cut across the width of the fabric and can easily be crosscut into shorter strips to suit your project. There are also packs in 4in, 5in and 10in squares: these are called charm packs, layer cakes and stackers. Also available are fat quarters and fat eighths: these are handy because sometimes a block of fabric is more usable than a strip of fabric across the width.



◆ Sydney-wide festival

Sydney Craft Week 2020 returns for 10 days in October when gallerists, makers, craft educators, retailers and more will run events across the city, from North Sydney to Marrickville, Clovelly to Casula and beyond.

Get out and about and visit craft exhibitions, learn a new skill and meet new friends at a maker's workshop, buy something handmade and support local design, visit an open studio, watch a craft demonstration or hear talks and panel discussions.

Led by the Australian Design Centre (ADC) and supported by an advisory group of craft sector professionals, Sydney Craft Week brings together contemporary crafts organisations and individuals in a celebration of craft across the city as part of the city-wide festival from October 9–18.

You can find more information at their website: www.australiandesigncentre.com or email: hello@australiandesigncentre.com



◆ A coveted drive!

There is bound to be a car on the market that is your absolute favourite. Perhaps it's a Mercedes Benz? But, did you ever think about driving a Mercedes sewing machine?

Professor and industry designer, Suharudin Basri, of Malaysia designed this concept machine using both Autodesk Sketchbook and Alias for digital sketching and surface modelling. Named SM200, it is a purely hypothetical product – but if ever it does go into production, a red one is sure to be best!



◆ Big Design

The Big Design Market will also be happening in Sydney in October. Showcasing a premium line-up of Australian designers and makers, The Big Design Market has everything from homewares and ceramics to fashion, jewellery, stationery, kids' toys and lots, lots more over three days at The Cutaway, Barangaroo. There will be 200-plus stall holders over three days, October 23–25, 2020. For more information visit www.sydney.thebigdesignmarket.com



● Bee Mindful

This gorgeous quilt was designed by Michele Hill to reflect on the flora and fauna lost in the bushfires of early 2020.

The unique bee colony that has populated Kangaroo Island since the 1880s is thought to be the purest known strain of the Italian Ligurian bees in the world. As a result of the bushfires, it is estimated over 33% of this bee population has been lost.

Lloyd Curzon Textiles in conjunction with Michele Hill, set about to create a block of the month program to help raise awareness, and much needed funds.

Michele extensively researched breeds of flowers and wildlife that are now at risk of becoming extinct. Some of the plants featured in the quilt include the Wee Jasper Grevillea, Canberra Spider Orchid, Banksia Brownii, Bindoon Starbush and Velvet Wattle. The wildlife includes birds such as the endangered Black Glossy Cockatoo, Regent Honeyeater, Eastern Bristle-Bird and of course, the Kangaroo Island Ligurian bee.

The Block of the Month was due to begin earlier this year. With the Covid-19 lockdowns the fabric has been delayed in arriving in Australia – the new start date was hoped to have begun in late July.

For more information and to find your nearest stockist, contact Lloyd Curzon Textile by phone: (08) 8331 3691 or email: customer.service@lcurzon.com.au



● Next Generation Quilter

Breanna Dewson attends the Saturday afternoon Creatives Quilt class at Sew Many Stitches in Campbelltown, NSW. She made this quilt last year, when she was 13 years old. Another promising quilter in the making!



● Full of Wonder

New from Clover, Wonder Pins feature an ergonomic design that makes pinning a quilt sandwich quick and easy. They are perfect for those with mobility issues in fingers, hands or wrists and the curved pin and its flat top make pinning on flat surfaces a breeze. You can even work them with one hand!



◆ Seventeenth-century needlework booklet

There are many small pieces of fabric in this booklet, seamed together and loosely bound to create a glossary of coloured and monochrome openwork patterns. Scraps of silk, glove leather and writing paper with Portuguese text were used to stabilise the pages. The recycling of materials and the compact nature of the booklet all suggest this was a purely practical reference work for a professional seamstress.

It is believed that the booklet dates back to the early-17th century, with materials including linen, silk, leather and paper. The techniques include cross stitch, reticello, drawnwork, satin stitch, knots and bullion stitch.

This item belongs in The Metropolitan Museum of Art's collection and is not currently on display.

However, if you visit the museum's website you can see all of the pages in full colour.

Website: www.metmuseum.org

◆ Vision 2020: the power of sight – the art of seeing

This curated exhibition of 40 cloth artworks from Australian, New Zealand and American textile artists will be touring in America until later this year. The dates and places you can see it in Australia are:

- November 9, 2020–January 15, 2021
Gosford Hospital Exhibition Space, Gosford NSW
 - Late January 2021–March 19
Coalface Gallery, Moranbah Qld
 - May 3–29
The Q Exhibition Space, Queanbeyan NSW
 - June 11–July 4
Gallery M, Adelaide SA
- More information: info@vision2020textiles.com

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Aloft: An Exhibition of Studio Art Quilt Associates (SAQA)

SAQA is an international, non-profit organisation whose mission is to promote art quilts. Founded in 1989, it now boasts more than 3700 members around the globe. Themed exhibitions are a significant aspect of the group's activities, and we are delighted to be able to share with QC readers some of the works in a current exhibition, in which quiltmakers were invited to respond to the theme 'aloft'.



Steampunk Selfie

Kestrel Michaud, West Melbourne, Florida

61cm x 91.5cm (24in x 36in)

Artist's statement: "In this steampunk fantasy world, men and women have taken to the skies on massive, steam-powered ships held aloft by hot air, ingenuity and luck. Most people would be satisfied to soar above the clouds, but not Faith! Her favourite pastime is bungee jumping off the side of her airship, accompanied by Bubo, her pet mechanical owl. This quilt depicts the photo Faith took on her latest jump to test her new camera and selfie stick."

Cotton, ink, liquid sealant, glue sealant. Free-motion quilted, fused appliqué, digitally printed.



Dezi's Joy

Julie A. Bohnsack, Carbondale, Illinois
104cm x 76cm (41in x 30in)

Artist's statement: "My grandson had just learned to pump himself on a swing. He realised he could make himself go 'aloft'. When I saw the picture, it inspired me to make this quilt because it shows the joy of discovery and childhood."

Wide variety of fabrics, denim jeans, cork fabric.

Fused appliqué, thread painted.



Flying Free

Ruthann Adams, Washington, Utah

96.5cm x 95cm (38in x 37½in)

Artist's statement: "The straps are fastened

Running, the sail at my back

Stomach lurch

I'm airborne

Higher and higher

Left then right

Oh, flying free!"

Cotton, strapping, plastic buckle, polyester, photo
on fabric. Raw edge fused, stitched.



Nocturnal Nectar

Christine Holden, Sarasota, Florida
99cm x 84cm (39in x 33in)

Artist's statement: "In the desert of the American Southwest, lesser long-nosed bats seek out the night blooming flowers of the Saguaro cactus. During the night, bats fly from flower to flower. While sipping nectar with their long tongues, they gather pollen on their faces. As they continue to feed they carry the pollen to other flowers and cacti, pollinating them in the process. There is a delicate nocturnal exchange between bat and flower, each uniquely suited and dependent on the other."

Acrylic paints, fabric pens, cotton fabric and batiks, fusible interfacing. Painted, drawn, appliquéd, free-motion thread painted and quilted.



A Perch Above

Sue Colozzi
Reading, Massachusetts
89cm x 71cm (35in x 28in)

Artist's statement: "The goldfinch can fly above the trees, but this is where he chooses to perch, admiring the view."

Commercially printed fabrics, assorted interfacing, upholstery fabric, fleece, tulle, dupioni silk, acetate, cording, coloured pencils, fabric markers, fabric paint, matte medium, fusibles. Raw-edge fused appliqué, thread sketched, free-motion stitched.



Night Owl

Judith Roderick, Placitas,
New Mexico

101.5cm x 84cm (40in x 33in)

Artist's statement: "This hand-painted silk quilt depicts a powerful image from long ago. Driving slowly home from a sweat lodge late one night, my headlights caught two bright eyes looking at me. I stopped my car and rolled down the window, expecting a deer. Instead, an owl flew from his perch atop a small pinyon tree and showed himself to me!"
Silk, beads, buttons. Hand painted, waxed, dyed, machine quilted, embellished.

Emergent Series 9: Glacial Melt

Arlé Sklar-Weinstein,
Hastings on Hudson, New York
122cm x 178cm (48in x 70in)

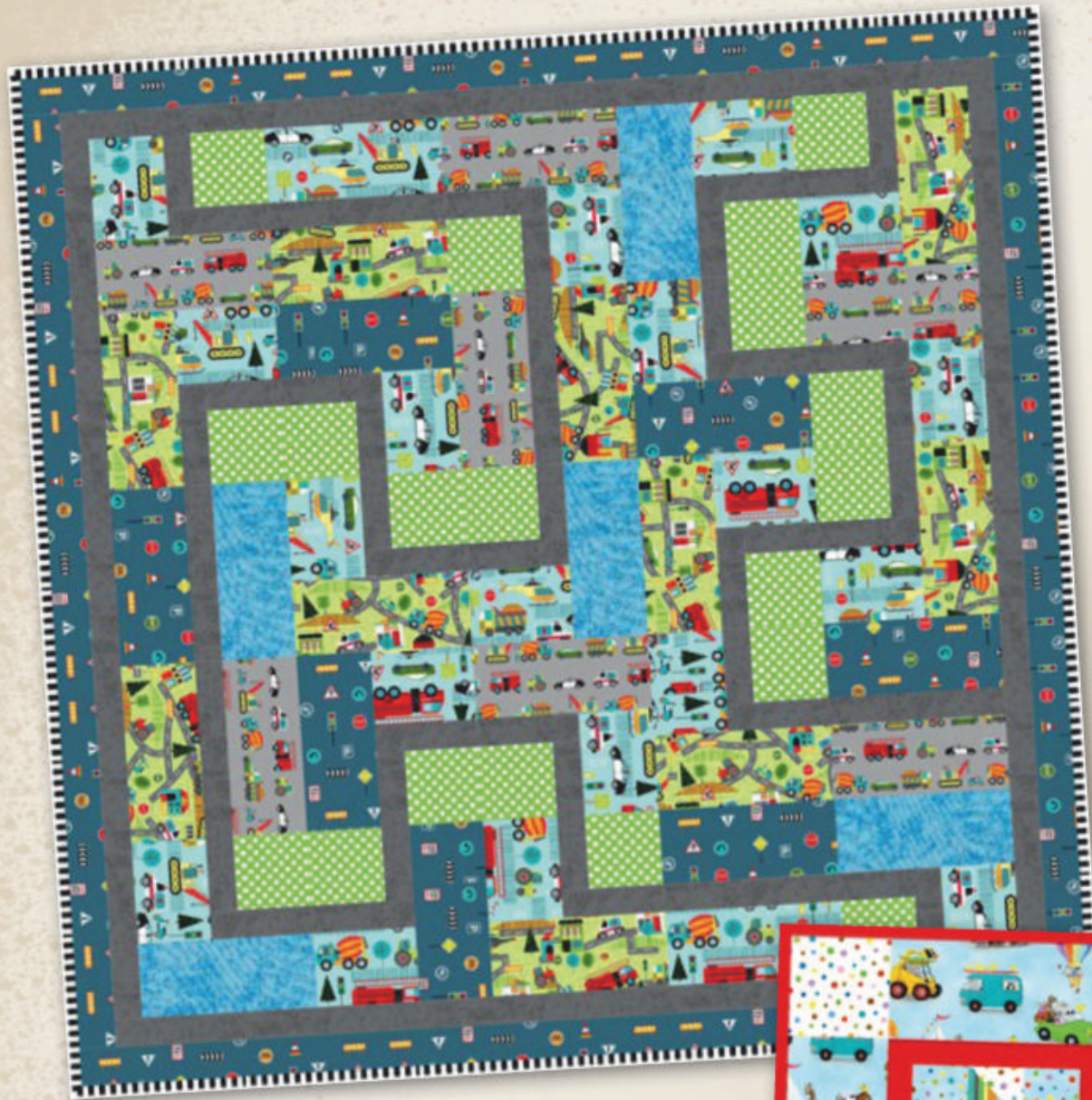
Artist's statement: "Eyes from the sky, flying over the earth and witnessing its changes, is the focus of my Emergent series. The theme of 'Aloft' closely describes what is in my mind as I begin each new piece. The aerial view never fails to thrill, even as it informs.

Emergent 9: Glacial Melt speaks to the alarming speed with which the warmer polar temperatures are melting away centuries of ice."

Recycled poly/cotton fabric, acrylic yarn, cotton cord, batik printed cotton. Hand stitched, hand sewn, wrapped, machine and hand quilted.



ZELLY'S CRAFTS & GIFTS



LET'S GET GOING

QUILT KIT

Pattern designed by the Gourmet Quilter. Kit includes pattern and fabrics to make the quilt top and binding. Some of the non-picture fabrics have changed but keeping to same colour values. Quilt measures approximately 54" x 54". \$99.50 includes postage (in Australia only).

ON THE GO

QUILT KIT

Pattern design by Deborah G Stanley. Quilt size 41" x 41". Kit contains pattern and fabric to make the quilt top and binding. \$97.50, this price includes postage within Australia.



Contact Therese for more information.

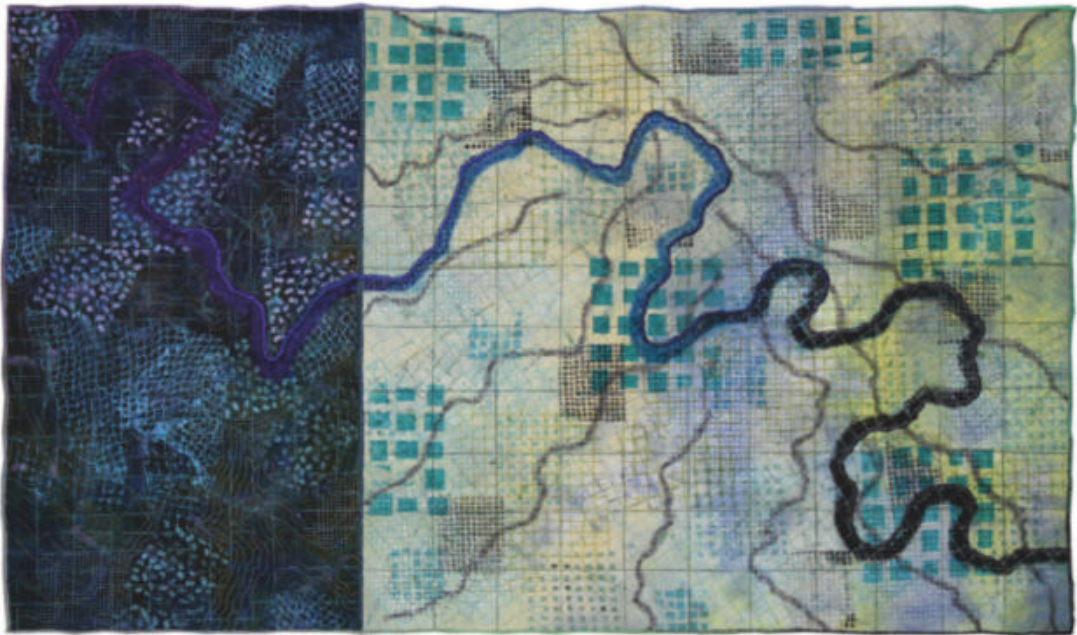
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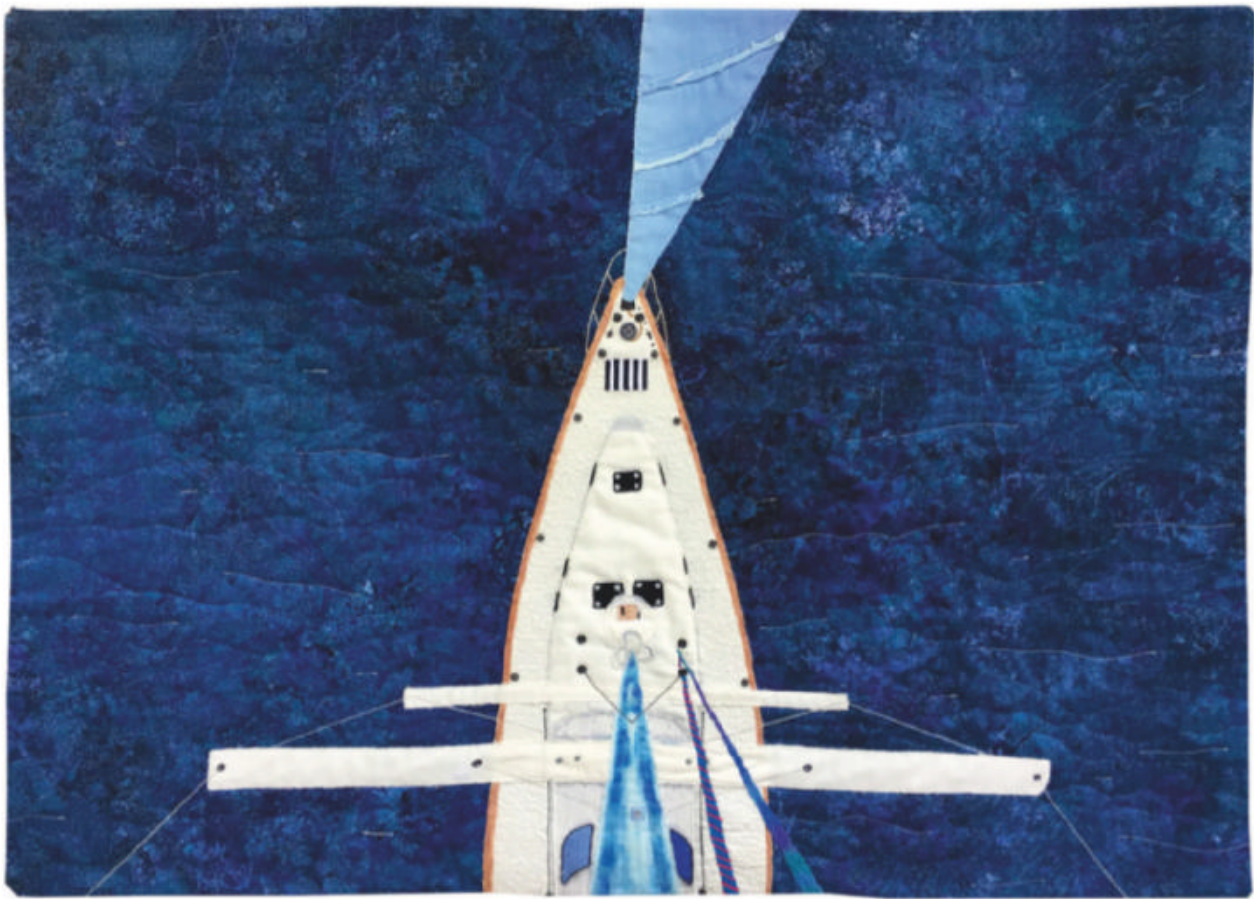
SAQA has published a catalogue of the *Aloft* exhibition. It is available from their online shop at www.saqa.com/online-store.



Mapforms #7

Michele Hardy, Silverthorne, Colorado
177.5cm x 128cm (30½in x 50½in)

Artist’s statement: “Maps, land surfaces and aerial views continue to inspire and fascinate me. Combining organic lines with structured grids, I have portrayed a sense of the importance and beauty of rivers through various western landscapes, from snowcapped mountains to fertile plains.”
Cotton and silk fabrics, fibre-reactive dyes, acrylic paints, markers, paintsticks, assorted threads. Surface designed (dyed, painted, drawn, screenprinted), machine stitched.



The View from a Different Kind of Room
Trish Morris-Plise, Nevada City, California
61cm x 82.5cm (24in x 32½in)

Artist’s statement: “I am a woman of the water. I hold a 50-ton USCG Captain’s Licence and have spent a fair amount of my life on, below and in the water. After some research, I settled on a nautical interpretation of the word ‘aloft’. I have always been one to search for the spot on a vessel that is the most quiet and a bit extreme. The spot interpreted in this piece has eluded me, as most of the vessels I have driven are not sail-powered. This subject matter has afforded me the opportunity to live vicariously through my art. I can only imagine the thrill of occupying this perch at anchor or underway.”
Cotton, commercial fabric, hand-dyed fabric, fabric paint, embellishments.
Raw-edge appliquéd, manipulated, fabric painted, embroidered.

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QUILT KIT



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QUILT TOP



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Background panel \$30.
Batik applique fabric kit \$80.
Pattern \$35. Quilt top kit \$165.

QUILT KIT



AUSTRALIAN FLORAL MANDALA

Waratah Gum. Measures 56" square or 142cm square. Kit for quilt top only \$140.

QUILT TOP



ISLAND SANCTUARY

Measures 66.5" x 79" or 1.7m x 2m.
Kit for quilt top \$165.

QUILT KIT



DRAGONS

Red or Blue options. Measures 76" x 92.5" or 193cm x 235cm. Pattern only \$20. Panels 90cm each \$26 each.
Quilt top kits \$250 each.

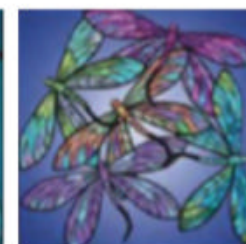
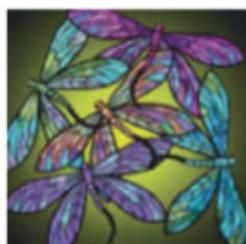
QUILT TOP



PRETTY IN PINK

Measures 50.5" x 73.5" or 128cm x 187cm. Pattern \$13.50. Panel 90cm \$22.50. Quilt top kit \$175.

QUILT KIT



DANCE OF THE DRAGONFLIES

Measures 44" x 44" or 1.1m x 1.1m. Pattern \$35.
Background Panels \$30 each.
Kit for Quilt Top \$165.

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Snowball *Cushion*

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Designer: Chris Jurd

Patchwork FUNDamentals



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chris.jurd@bigpond.com

Freezer Paper Templates





Materials

- 30cm ($\frac{3}{8}$ yd) orange print fabric
- Fat quarter black print fabric
- Fat quarter aqua print fabric
- 3in square pink print fabric
- 40cm ($\frac{1}{2}$ yd) each of four low-volume print fabrics (background)
- 70cm ($\frac{3}{4}$ yd) low-volume fabric (internal backing for cushion front)
- 70cm ($\frac{3}{4}$ yd) coordinated print fabric (cushion back)
- Batting at least 65cm (26in) square
- 2.5m (2 $\frac{7}{8}$ yd) of 4cm (1 $\frac{1}{2}$ in) wide black ricrac
- 60cm (24in) square cushion insert
- Freezer paper

- Rotary cutter, ruler and mat
- Sewing machine with $\frac{1}{4}$ in and open-toe feet
- General sewing supplies

Note: If you can't buy a cushion insert 60cm (24in) square, a quick and easy way to make one is to buy a larger one instead. Open one side, remove some filling, trim the cover to measure 60cm (24in) square and sew the opening closed. Alternatively, use calico and fibre fill to make your own insert from scratch.

Preparation and cutting

- 1 Trace shapes A–E from the Pattern Sheet onto the matt side

of the freezer paper and cut them out on the lines. To use Templates A–D, lightly fuse them to the right side of the fabric and cut the shape out of fabric immediately next to the template. With Template E, cut the fabric $\frac{1}{4}$ in by eye outside the edge of the paper. The templates are re-usable: to use them more than once, gently peel the template off the cut shape and lightly fuse it to the remaining fabric to cut more shapes.

From the orange print fabric, cut:

- four Template A. Chris fussy cut her shapes to feature the same part of the printed design on each one

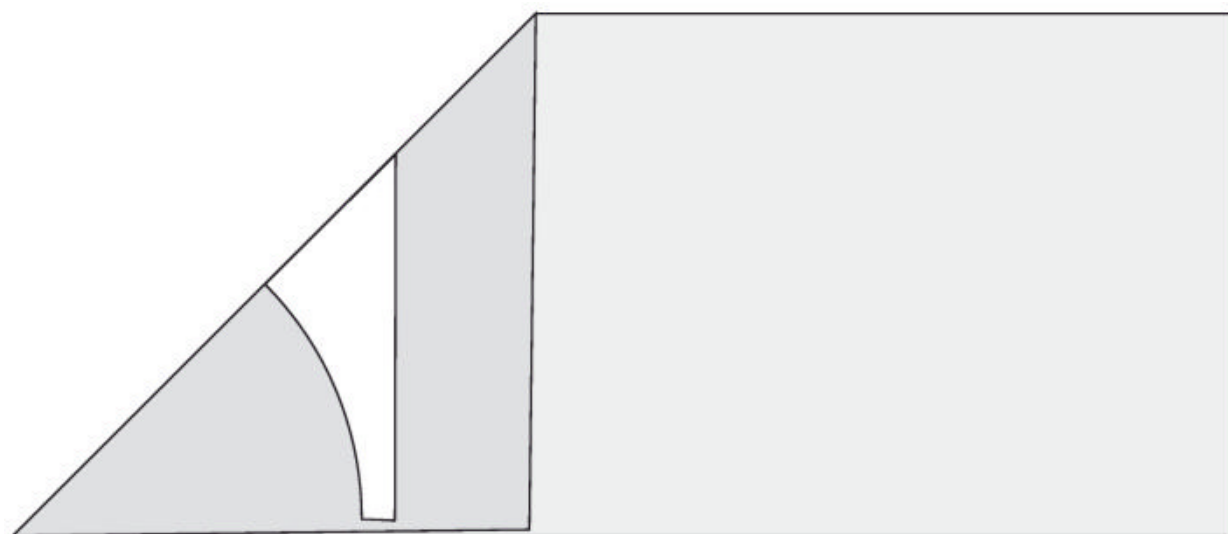


Diagram 1

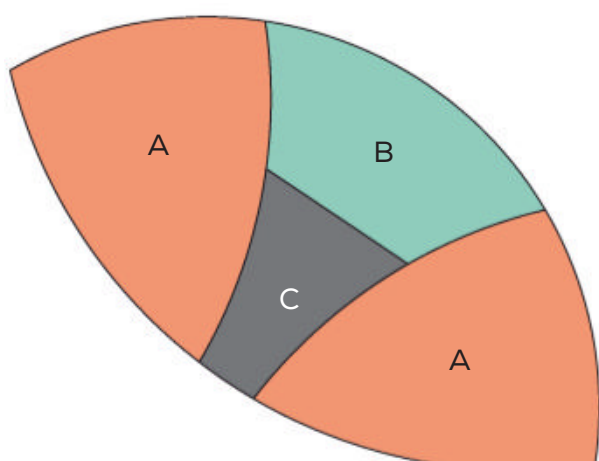


Diagram 2

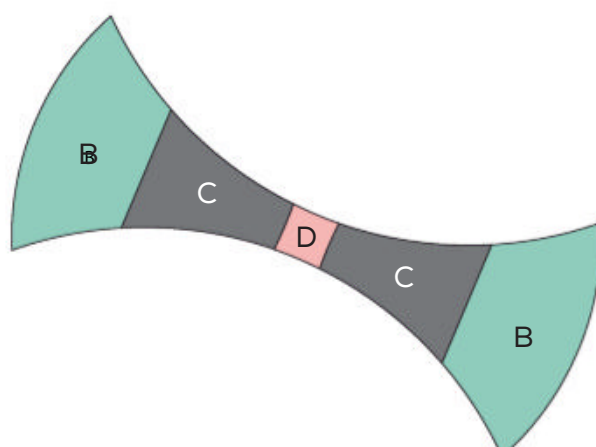


Diagram 3

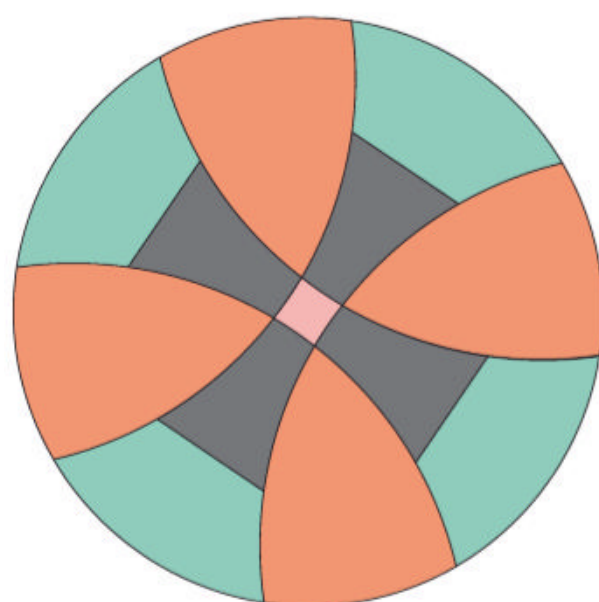


Diagram 4

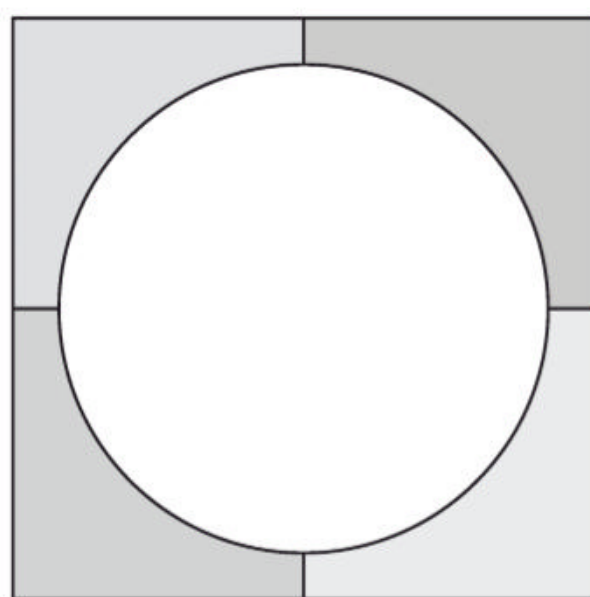


Diagram 5



From the black print fabric, cut:

- four Template C

From the aqua print fabric, cut:

- four Template B

From the pink print fabric, cut:

- one Template D

From the low-volume lining fabric, cut:

- one square, 26in

From the print fabric for the back of the cushion, cut:

- two rectangles, 26in x 15in

2 Lay one of the low-volume print fabrics right side down on your cutting mat, with the long edges running horizontally. Fold over one end of the fabric at 45 degrees. Position Template E on the fabric as shown in Diagram 1 and lightly fuse it in place. Cut the fabric out $\frac{1}{4}$ in by eye outside the edge of the freezer paper – except for the edge on the fold: don't cut it. Gently peel the freezer paper off the fabric and use it to cut E shapes from the remaining three low-volume print fabrics.

Patchwork

1 Sew each black C shape to an aqua B shape. Press.

2 Sew an A shape to the left and right edges of two of the BC units. To do this, begin by folding the BC units and the A shapes in half, top and bottom edges matching, and finger press creases to mark the centre of their long curved edges. With right sides together and the BC units on top, match the centre creases and the end points of the A and BC shapes and pin them together. Sew the seam. Press.

3 Repeat the process to sew another A shape to the other long curved edge of the BC units, as shown in Diagram 2.

4 Sew the other two BC units to opposite edges of the D shape, as shown in Diagram 3.

5 Now join the BCA units from Step 3 to each long curved edge of the BCD unit from Step 4, as shown in Diagram 4.

6 Join the four low-volume E shapes together along their short edges to make a square with a circular hole in its centre, as shown in Diagram 5.

7 Lay the pieced circle from Step 5 right side facing up. Centre the pieced square frame from Step 6 on top of it, also right side facing up, and with the seam lines between the low-volume fabrics centred over the outer edge of the A shapes.

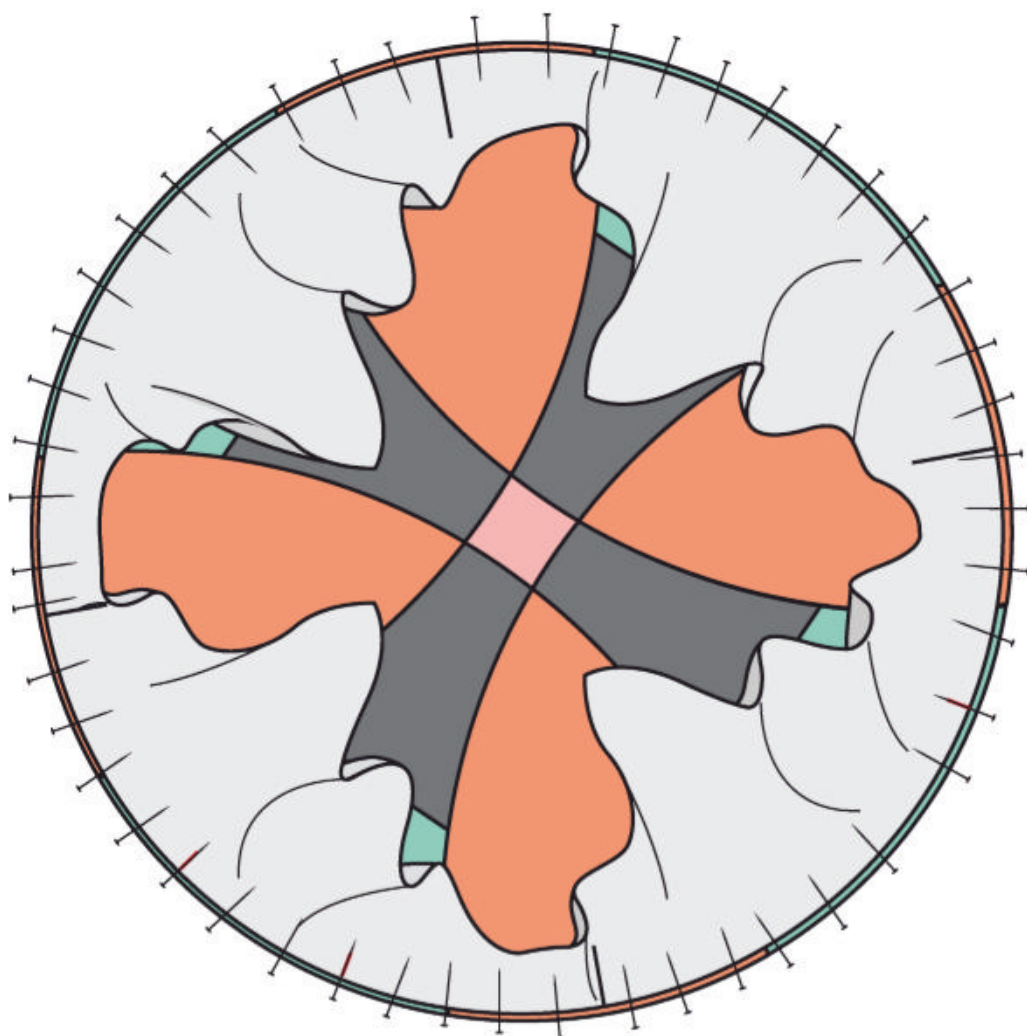


Diagram 6

8 To join the frame and the circle, turn the inner edge of the frame over to match the outer edge of the circle, with the right sides of the fabrics together. Use lots of pins to hold the raw edges together, as shown in Diagram 6. Sew the seam, then press the seam away from the pieced centre circle.

Quilting

1 Smooth the square of low-volume lining fabric on a table, right side down, and secure it with masking tape. Lay the batting on top, ensuring there are no wrinkles. Lay the pieced cushion front on top of the batting, right side facing up. Baste the three layers together with safety pins (for machine quilting) or thread (for hand quilting).

2 Quilt as desired. Chris machine quilted in the ditch of the pieced circle and on some of the lines of the

printed patterns on the A shapes, and then worked large-stitch hand quilting in the B and C shapes and around the outer edge of the pieced circle.

3 Trim the excess backing fabric and batting even with the edge of the cushion front.

Finishing

1 Pin the ricrac around the outer edge of the cushion front so that the $\frac{1}{4}$ in seam will lie just under the dip in the ricrac, as shown in Diagram 7. Use a gentle curve around the cushion corners. Trim the end of the ricrac so that it overlaps the beginning by about $\frac{3}{8}$ in.

2 Sew the ricrac in place. Then trim the edges of the ricrac that overhang the edge of the cushion front so that they're even with the edges of the cushion. Trim the corners of the cushion front $\frac{1}{4}$ in outside the curved stitching.

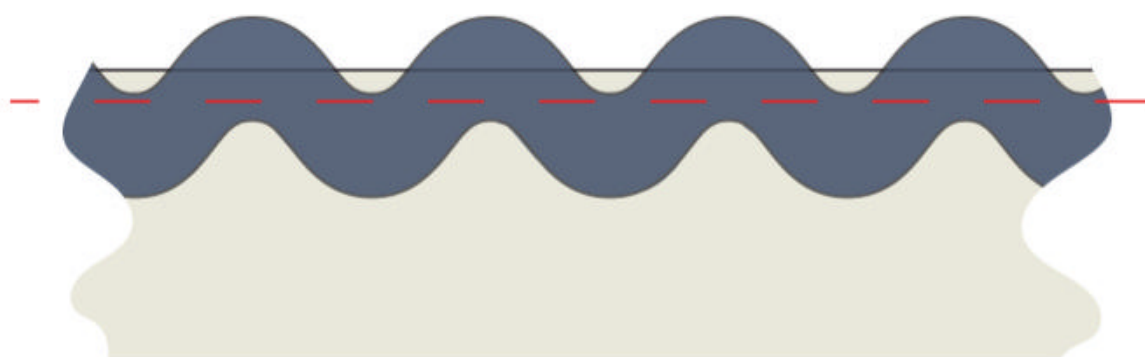


Diagram 7



3 Turn under $\frac{1}{2}$ in on one long edge of each of the rectangles of print fabric cut for the cushion back. Press. Then turn them under a second time. Press. Stitch the hems on each rectangle in place.

4 Lay the quilted cushion cover right side up. Lay one of the cushion-back rectangles on top of it, with its long raw edge matching one edge of the cushion front and the hemmed edge towards the centre of the cushion front. The left and right edges will overhang the edges of the cushion front – have those overhangs about equal. Position the other cushion-back rectangle at the other end of the cushion front in the same way.

5 Carefully pick up all the layers and turn them over, so that the lining on the back of the cushion front is facing up. Pin the layers together securely. Sew around the outer edge of the cushion front using a $\frac{1}{4}$ in seam.

6 Trim the overhanging edges of the cushion-back rectangles even with the cushion front. Work zigzag stitch along their raw edges to prevent fraying.

7 Turn the cushion cover right side out, ease the ricrac so that it extends out past the edges of the cushion and press well. Topstitch $\frac{1}{4}$ in inside the edge of the cushion front.

8 Push a cushion insert into the cover.

Heartstrings

Finished size: 40" x 42".

Available as a Pattern \$19.00 or a Kit \$165.00.

Kit includes all fabric for top, binding, pattern, pre-printed stitchery panel and EPP papers.



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A Quilt for the *Little One*

Whether you choose to make this quilt with **Jelly Rolls and Honey Buns**, or **rotary cut** your own 2½in and 1½in strips, you will have fun matching up prints to create **12in and 6in Terrace Floor blocks** that **stitch up quickly and easily by machine.**

Finished quilt size: 184cm (72½in) square
Finished block size: 6in and 12in square

Designer: Lynelle Slade

Made by Slade



madebyslade@hotmail.com



Quick and
Easy



Materials

- Two Jelly Rolls or at least 69 strips of assorted print fabrics, 2½in x width of fabric (large blocks)
- Two Honey Buns or at least 54 strips of assorted print fabrics, 1½in x width of fabric (small blocks)
- 4m (4½yd) backing fabric
- Batting 204cm (80in) square
- 60cm (¾yd) red tone-on-tone print fabric (binding)
- Rotary cutter, square quilter's ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

Large Terrace Floor blocks

- 1** To make one block, choose three 2½in strips, each cut from a different print fabric. Sew them together on their long edges to make a strip set. Press. The strip set should measure 6½in high from raw edge to raw edge.
- 2** Position a square quilter's ruler on the strip set with the 45-degree line matching the bottom raw edge of the fabric. Trim the end of the strip set and discard it – it is not used in this project.
- 3** Slide the ruler along the fabric so that one corner crosses the top edge of the fabric where it's been

trimmed. Make a cut. This will yield one large triangle, with the fabric at the bottom of the strip set along its bottom edge. Handle it carefully, as the two angled edges are on the bias and will stretch easily.

4 Slide the ruler along the fabric again, as shown in Diagram 1, to cut another triangle – this one will have the fabric at the top of the strip set along its bottom edge.

5 Repeat Steps 3 and 4 to cut two more triangles – one of each kind.

6 Lay out the triangles as shown in Diagram 2. Sew them together in pairs, then join the pairs, carefully



matching seams. Press. Your block should measure $12\frac{1}{2}$ in square from raw edge to raw edge.

7 Repeat Steps 1–6 to make a total of 23 large Terrace Floor blocks in a variety of colours and prints.

Small Terrace Floor blocks

1 To make one block, choose three $1\frac{1}{2}$ in strips, each cut from a different print fabric. Sew them together on their long edges to make a strip set. Press. The strip set should measure $3\frac{1}{2}$ in high from raw edge to raw edge.

2 Repeat Steps 3 and 4 (above) to cut the strip set into triangles, but this time, cut 12 triangles, not just four.

3 Repeat Step 6 to assemble small Terrace Floor blocks, but note that you can choose any of three alternative looks for your blocks, as shown in Diagram 3. Your blocks should measure $6\frac{1}{2}$ in square from raw edge to raw edge.

4 Repeat Steps 1–3 to make a total of 52 small blocks.

Assembly

1 The quilt is assembled by joining the large and small blocks into units, then joining the units. Referring to the Quilt Layout Diagram, lay out your blocks on a design wall or the floor. Swap blocks of the same size around until you have an array of colours and prints that you like. Take a photo of your layout so that you can refer to it as you sew.

2 Assemble each separate unit in turn. Study it to see how the blocks can be joined without creating set-in seams. For example, in Unit 1, start by joining the two small blocks to the right of the large one together. Then join this pair to the right edge of the large block.

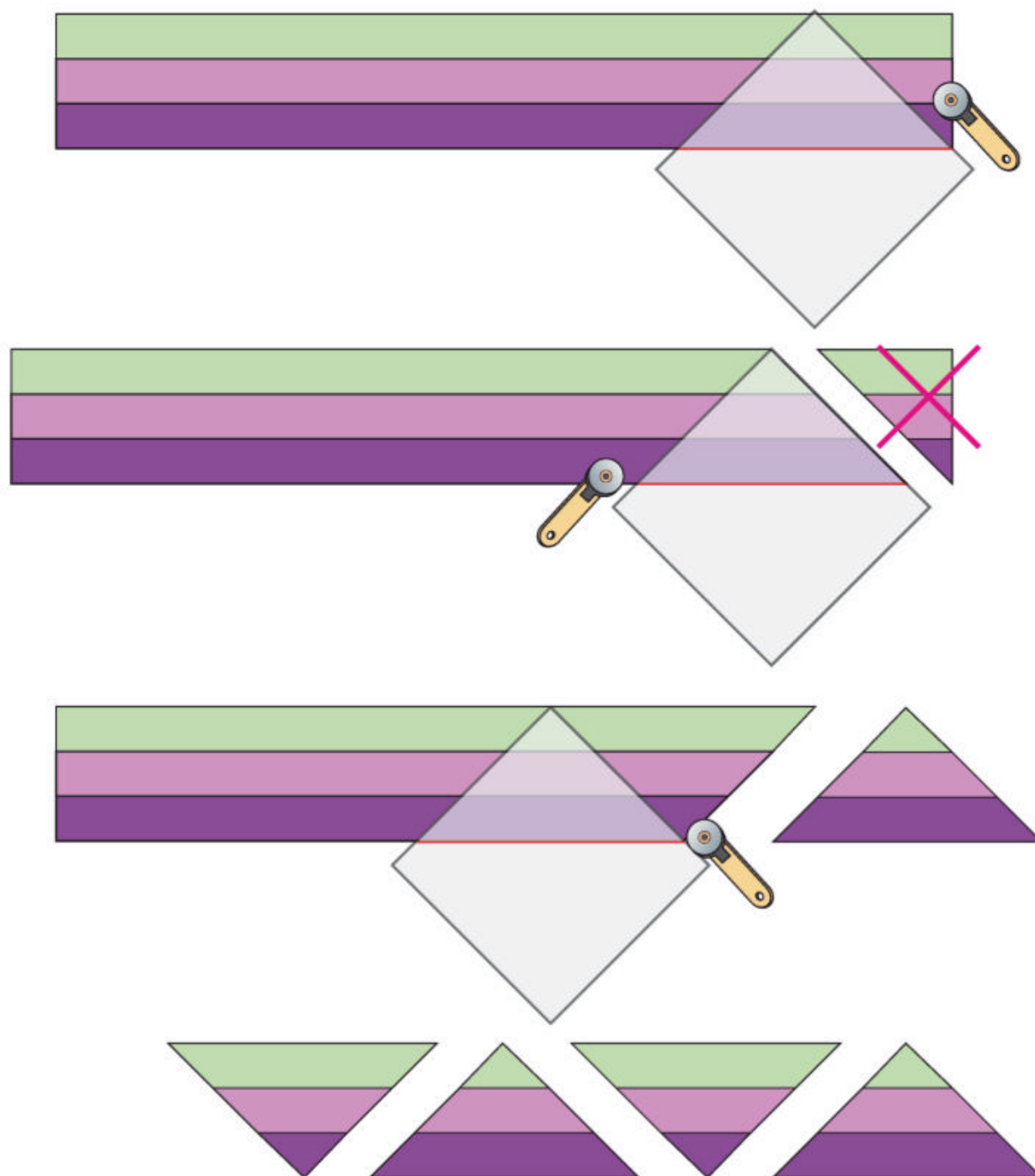


Diagram 1

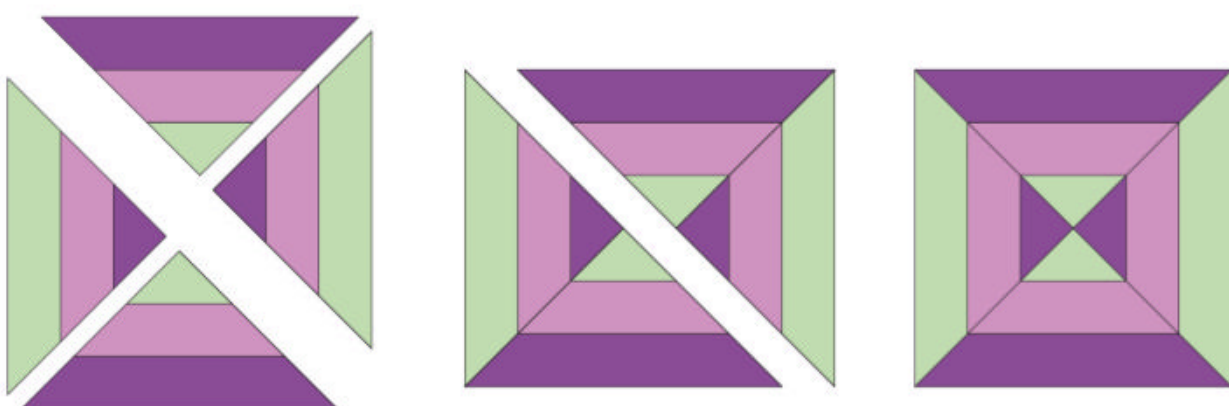


Diagram 2

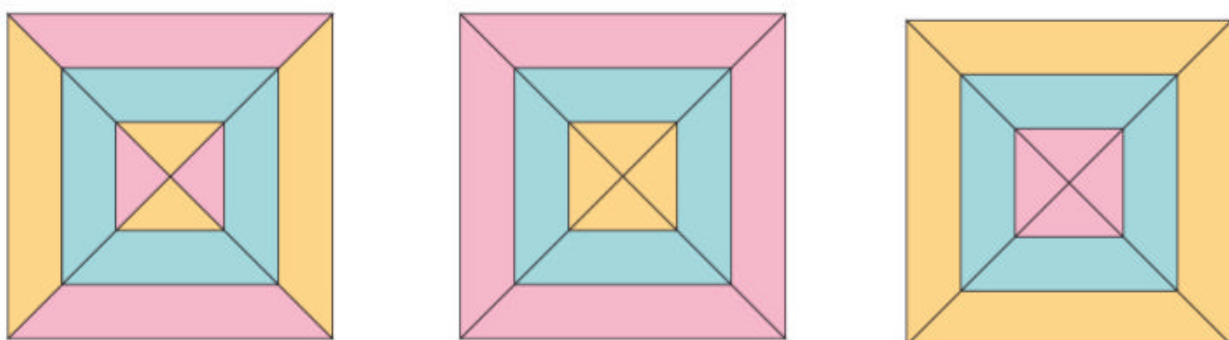
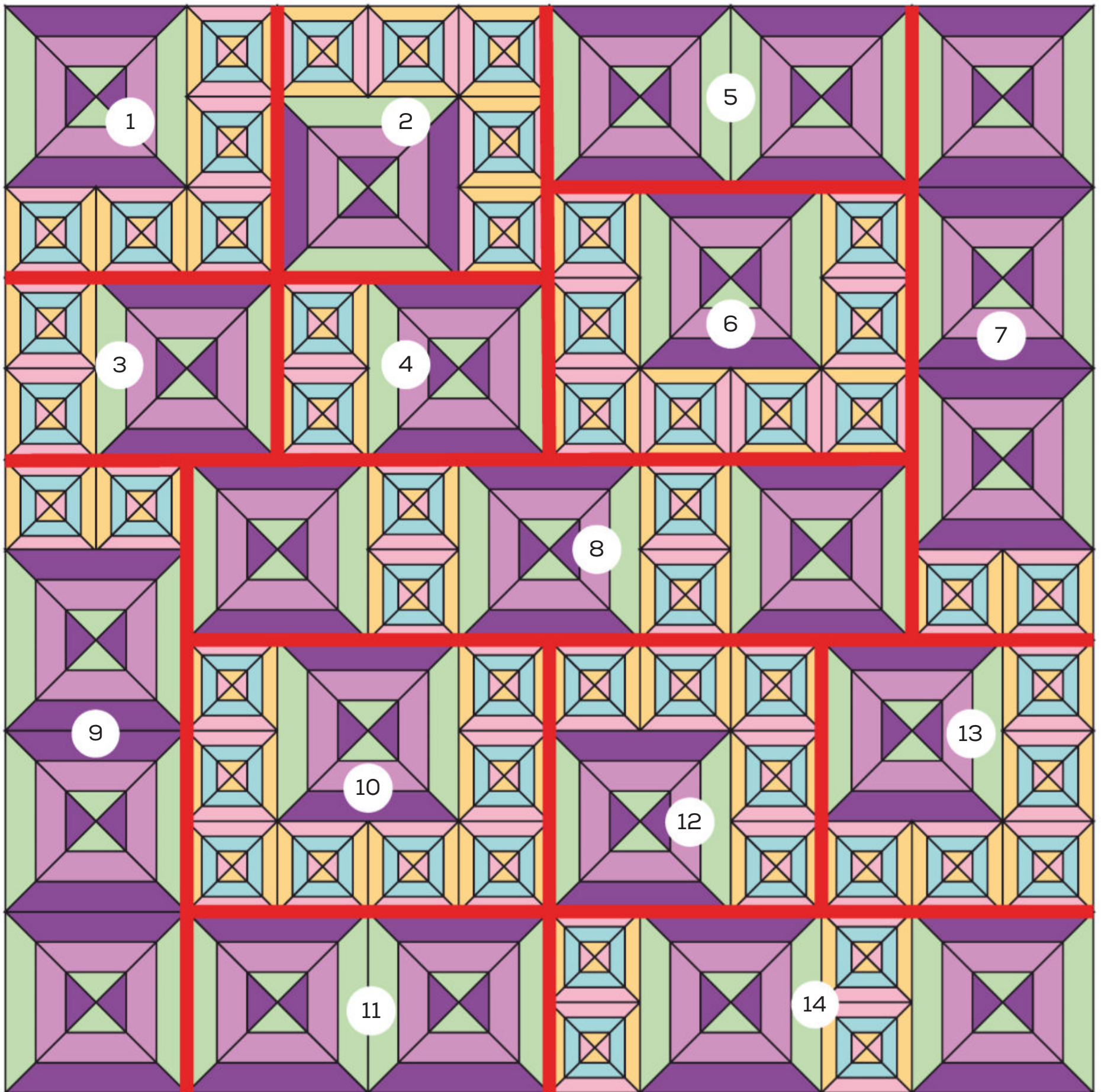
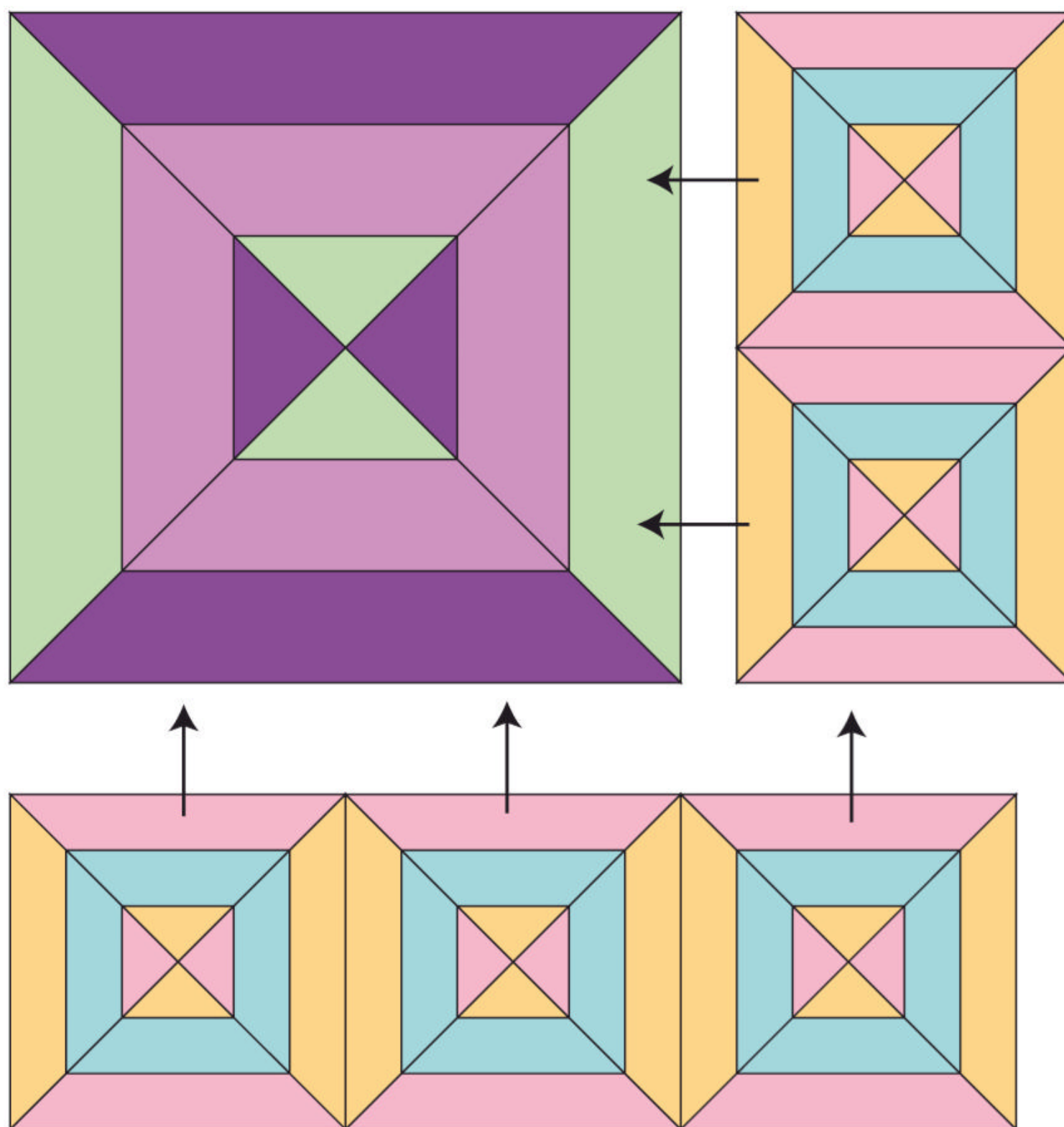


Diagram 3



Quilt Layout Diagram



Unit 1 Assembly Diagram

3 Join the three small blocks along the bottom of the unit together, then join them to the squares above, as shown in the Unit 1 Assembly Diagram.

4 Once you've made all the separate units marked on the Quilt Layout Diagram, you need to join them together. Join them in the following order:

- Unit 1 + Unit 2
- Unit 3 + Unit 4
- Then join Unit 1+2 to Unit 3+4
- Unit 5 + Unit 6
- Then join Unit 5+6 to the right edge of the growing quilt top.

5 Join Unit 9 to Unit 8 using a partial seam: match the two units, right sides together and with Unit 8 on top. Sew the seam to join them for only 9in – not the full length of Unit 8.

- Then join the top edge of Unit 8+9

to the bottom edge of the quilt top, as shown in Diagram 4.

6 Join Unit 7 to the right edge of the quilt top

- Join Units 10 + 12 + 13 in a row. Sew them to the bottom edge of the quilt top
- Join Units 11 + 14. Join them to the bottom edge of the quilt top

7 Finish assembling the quilt top by sewing the left edge of Units 8, 10 and 11 to the right edge of Unit 9 – completing the partial seam you started in Step 5.

Finishing

1 Press your quilt top well. Cut the backing fabric into two equal lengths, remove the selvages and sew the two pieces together, side by side, with a $\frac{1}{2}$ in seam. Press the seam open.



2 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting by hand or on a domestic sewing machine, follow the instructions for Preparing the Quilt Sandwich in the free downloadable Basics Guide* to pin or baste the quilt top, batting and backing together.

3 Quilt as desired. This quilt was professionally machine quilted by Kim Mariani of KimQuilt Longarm Quilting Service (ph: 02 9836 4351). She worked a floral design from edge to edge across the surface of the quilt.

4 Trim the excess backing fabric and batting $\frac{1}{4}$ in outside the edge of the quilt top.

From the red tone-on-tone print fabric, cut:

- eight strips, $2\frac{1}{2}$ in x width of fabric

5 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using these strips.

* The free Basics Guide is available as a download online from <https://www.cosyproject.com/blog/quilting-guide>

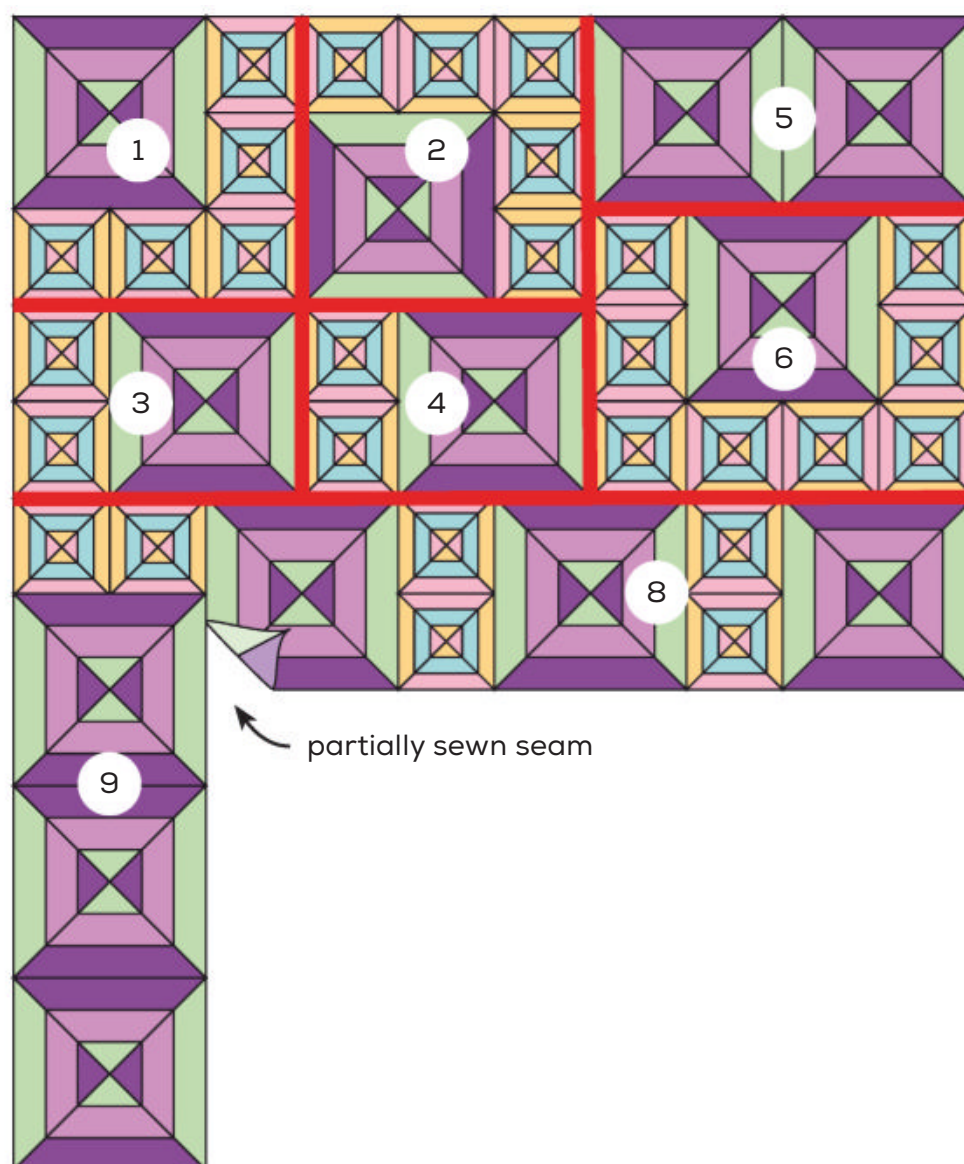


Diagram 4

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www.faeriesinmygarden.com.au
or www.thequiltedrose.com.au

Elizabeth Humphreys

The mainly self-taught, Western Australian-based quiltmaker, Elizabeth Humphreys, cut her teeth on conventional quilt designs. But over a career spanning 50 years, she has graduated in more recent times to landscape and pictorial quilts depicting the physical and cultural phenomena of her local environment.





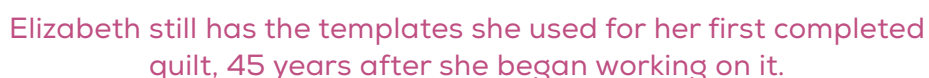
Elizabeth's first completed quilt – only 17 years in the making!

Elizabeth started working on her first-ever quilt in 1968 using surplus materials from her dressmaking, and applying sewing skills learned from her mother, who used a Singer treadle machine that had belonged to her mother. It wasn't until 1975 that she began the first quilt that she actually finished – although completing it did take 17 years! Ambitiously, Elizabeth had decided to adapt a design she had seen in a women's magazine pieced from hexagons. She made the necessary templates using discarded breakfast cereal boxes. She still has some of them and, as an aside, remarks that they tell an interesting story of dietary changes over the decades, as the family-favourite cereal now

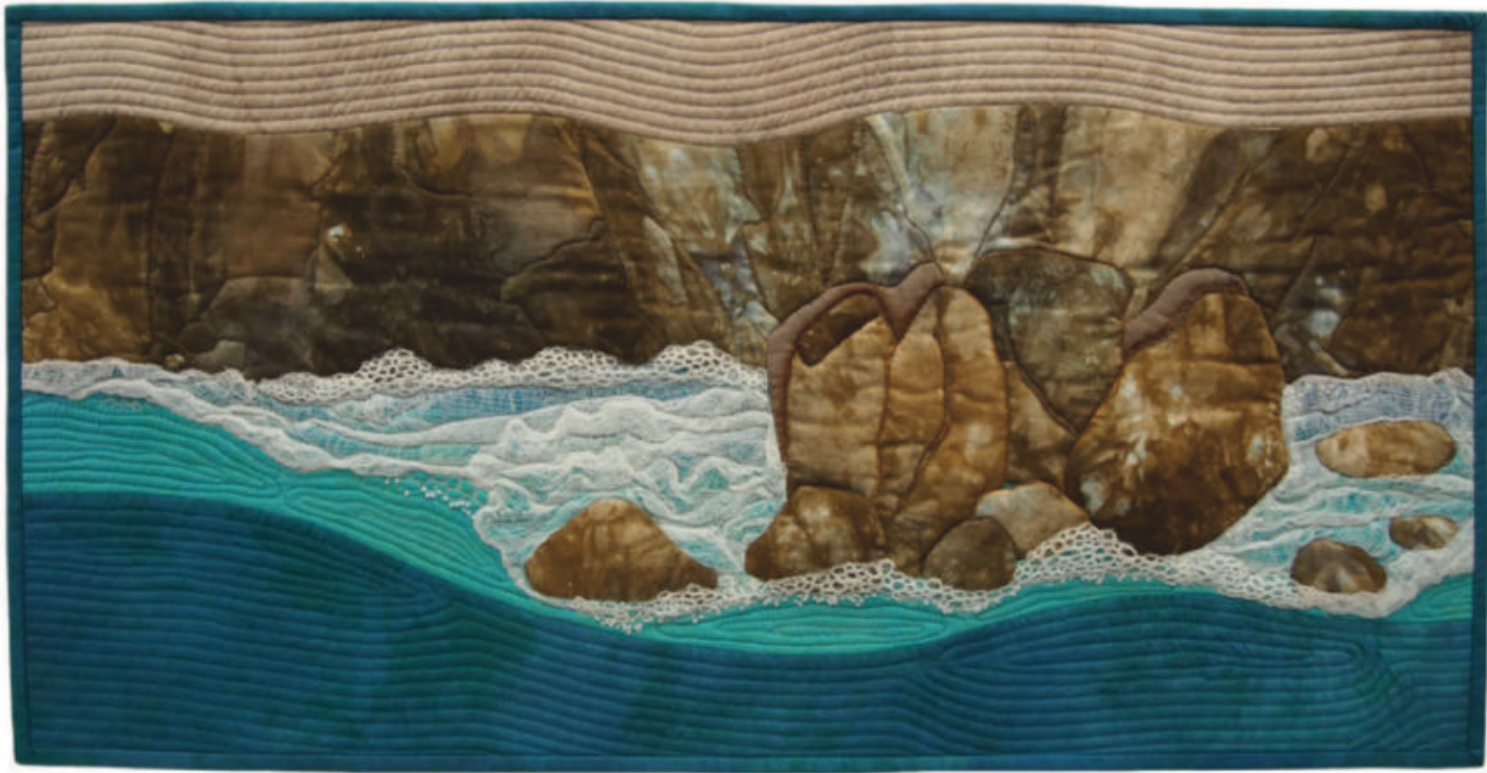
contains only half the sugar content of those earlier days when her children were much younger. The hexagons were made from dressmaking scraps: fabric from her maternity dresses, her husband's shirts, and even from board shorts she made for son #3. The partly assembled quilt travelled widely, with the cardboard and fabric rolled up, and taken from posting to posting during her husband's military career. It wasn't until the early 1990s, when she met some quiltmakers who were able to guide her in achieving straight edges on the hexagons, that Elizabeth bought some patchwork fabric, made borders and finished the quilt in 1992. After her husband retired from the military in 1984, the family



Photography by Brian Humphries



backgrounds but may also resort to fabric painting. She likes to incorporate appliqué and embroidery techniques where she feels they may shape her design, and she finds herself relying on numerous colonial knots. Fundamental to the success of her designs is the research required to ensure she devises effective portrayals in her designs of the flora, fauna or landscape. Indeed, Elizabeth and her husband have travelled extensively throughout Western Australia, especially through the Mount Magnet area to the north, along the south coast and through



Elizabeth's coastal landscape, inspired by the cliffs along the Great Australian Bight.







the goldfields area around Kalgoorlie, treating these as observational excursions to help form images for her quilts and to absorb the distinctive indigenous cultural influences of the traditional custodians of the land.

Over the years, Elizabeth has contributed to the more general development and acceptance of her craft. Through the Aussie Hero Quilts organisation she has made many quilts for Defence Force personnel serving overseas. On one occasion she made a special quilt for a bereaved couple in memory of their son, lost while serving in Afghanistan. This led to Elizabeth being asked to make an annual quilt for the bereaved families' group. In

2015, the quilt Elizabeth made as a tribute to the ANZACs was presented to the Governor General in Canberra and now forms part of the Australian War Memorial collection. The planned renovations for the Australian War Memorial to include a gallery for recent military conflicts may well see Elizabeth's quilt included in that display.

Elizabeth is a member of the WA Inspired Art Quilters group making pictorial quilts on various themes. One such quilt portrayed the realistic representation of a major water pipeline in a forested setting, celebrating the long-established Goldfields Water Supply Scheme, which delivers potable water from

the Mundaring Weir in Perth to the eastern goldfields, and in particular, Kalgoorlie and Coolgardie. Elizabeth's pipeline quilt, *Close to My Heart*, (shown lower left on page 42) was acquired by the Western Australia Water Corporation as one of a set of seven that hang in the corporation's head office in Perth.

The fabric that Elizabeth used for the pipe came from one of her mother-in-law's sheet. "She lived in Kalgoorlie, so that sheet would have been washed in pipeline water for an awful lot of years," Elizabeth said.

Another recent quilt made with this group of quilters, reflecting a coastal landscape theme in an Aboriginal



A quilt Elizabeth made in 2009 depicting activities on the family farm has become a coveted family heirloom.

context, was Elizabeth's portrayal of a segment of the state's southern coastline. It features the place where the Eyre Highway passes close to the cliffs of the Great Australian Bight, representing the separation of Gondwana from Antarctica over 50 million years ago, an area occupied by the Mirning Aboriginal language group before European settlement. The 80cm x 40cm (19½in x 15¾in) quilt, (shown on page 41), illustrates an ocean view of the cliffs, using hand-dyed fabrics. The fabric for the cliffs and rocks uses a cram jar technique, and the quilt also features needleturn appliqué, sewing machine lace and cotton gauze.

The WA Inspired Art Quilters also made a set of quilts in 2019 relating to the wetlands of the Swan Coastal Plains, entitled *Whadjuk Noongar Country Wetland Glimpses*, which were acquired by the National Museum in Canberra. Two of Elizabeth's quilts were included. One was *Cardacut the Cormorant with Eucalyptus and Melaleuca*, signifying the indigenous Nyoongar food gatherers' belief that the

cormorant signified good fishing nearby. As inspiration for her quilt design, Elizabeth used her 2017 photograph of the Marlup Pool in the wetlands. She constructed the 60cm x 39cm (23½in x 15¾in) quilt using a eucalyptus-dyed fabric for the background, especially dyed and digitally printed melaleuca fabric by Lorraine Canestrini, hand embroidery and appliqué embellished with an assortment of other materials, including merino wool felt gauze, organza and tulle.

A second similarly sized quilt by Elizabeth in the same collection, *Wyan the White-faced Heron and Gilgies*, depicts a heron, which signifies the presence of crayfish as a food source for the herons as well as the local Nyoongar people.

These are just a sample of Elizabeth's works. She exhibits widely in Western Australia, and together with her quilting friends, does much to promote the development of pictorial quilts and the embodiment of local geomorphological phenomena, as well as indigenous flora, fauna and culture.



Cardacut the Cormorant with Eucalyptus and Melaleuca





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A Little Patch of Country



Kit **\$285.00**
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WILDLIFE VALLEY QUILT

Australian Wildlife feature in this beautiful panel quilt. Easy borders in Australian fabrics make it a simple quilt to piece. Kit contains all fabrics to make the top, plus binding and backing. Quilt measures 66" x 72".



Kit **\$292.00**
Pattern only **\$18.00**
Panel only **\$28.85**
All including postage

SAKURA BLOSSOM QUILT

A beautiful Geisha Girl panel surrounded by matching florals and simple braid borders makes a stunning quilt. Kit contains all fabric to make the top, plus binding and backing. Quilt measures 72" x 72".



Kit **\$285.00**
Pattern only **\$18.00**
Panel only **\$39.90**
All including postage

MAJESTIC DEER QUILT

A beautiful deer panel is the centrepiece of this magnificent quilt. Easy borders in soft colours make it a simple quilt to piece. Kit contains all fabrics to make the top, plus backing and binding. Quilt measures 66" x 72".



Kit **\$192.50**
Pattern only **\$18.00**
Panel only **\$33.65**
All including postage

RUN FREE QUILT

Wild horses run free in their mountain meadow in this simple quilt. This is a great quilt for beginners or to make as a quick gift. Kit includes all fabric to make the top, plus binding and backing. Quilt measures 51" x 64".

Heartfelt

Squares and rectangles simply cut from various width strips make up the piecing of this quilt and the **appliqué shapes** are **fused in place**. There are **nine blocks** and **six borders** – a focused mind will be needed while stitching this gorgeous quilt.

Finished quilt size: 186.5cm (73½in) square

Designer: Cheryl Filby



fimch2@gmail.com



cherylfilby



Hearts and
Flowers



Materials

- 1.65m (1 $\frac{7}{8}$ yd) large floral navy print fabric (Border 10 and binding)
- 1.5m (1 $\frac{5}{8}$ yd) cream print fabric (quilt centre background and Borders 1, 2 and 3)
- 65cm (3 $\frac{1}{4}$ yd) red print fabric (Borders 4 and 8)
- 60cm (3 $\frac{1}{4}$ yd) dark tan print fabric (appliqué and Borders 2 and 9)
- 60cm (3 $\frac{1}{4}$ yd) each of two white print fabrics (Border 6 background)
- 40cm (1 $\frac{1}{2}$ yd) pink floral print fabric (appliqué and Borders 5 and 7)
- 40cm (1 $\frac{1}{2}$ yd) small floral navy print fabric (appliqué)

- 50cm (5 $\frac{1}{8}$ yd) mid-blue tone-on-tone print fabric (appliqué and Borders 5 and 7)
- 20cm (1 $\frac{1}{4}$ yd) each of seven print fabrics (appliqué). Cheryl used tan, light blue tone-on-tone, light blue/pink floral, teal floral, pink tone-on-tone, dark pink and pink/red leaf print fabrics and these colours will be referred to in the instructions
- 4.2m (4 $\frac{5}{8}$ yd) backing fabric
- Batting at least 210cm (82in) square
- Fusible web
- Stranded embroidery floss to match the appliqué fabrics
- Rotary cutter, ruler and mat

- Sewing machine with 1 $\frac{1}{4}$ in foot
- General sewing supplies

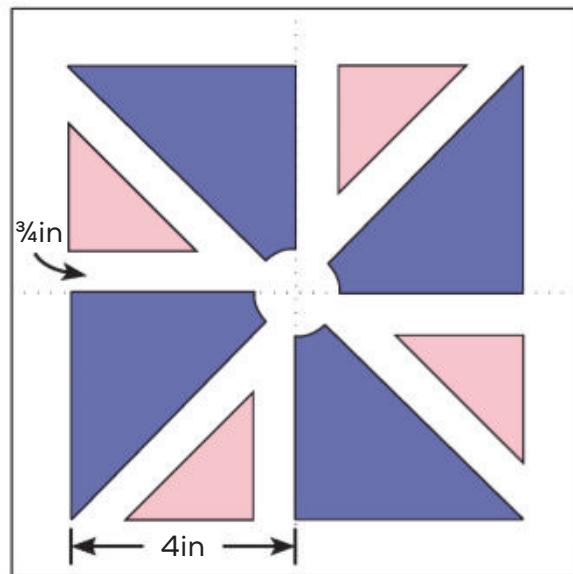
Cutting

From the large floral navy print fabric, cut:

- seven strips, 5 $\frac{1}{2}$ in x width of fabric (Border 10)
- eight strips, 2 $\frac{1}{2}$ in x width of fabric (binding)

From the cream print fabric, cut:

- two strips, 13in x width of fabric. Cross cut them to yield four squares, 13in and two rectangles, 13in x 10in (quilt centre appliqué background)
- one strip, 10in x width of fabric.



Centre Block Layout Diagram

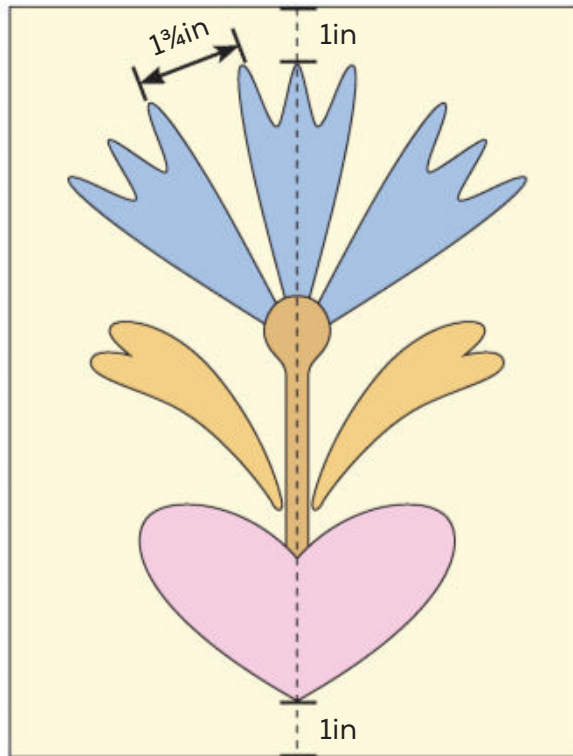


Diagram 2

Cross cut it to yield two more rectangles, 10in x 13in and one square, 10in (quilt centre appliqué background)

- 11 strips, 1 1/2in x width of fabric. Trim two strips to 1 1/2in x 33 1/2in and two strips to 1 1/2in x 35 1/2in (Border 1). Trim two strips to 1 1/2in x 37 1/2in and two strips to 1 1/2in x 39 1/2in (Border 3). Cross cut the remaining three strips to yield 72 squares, 1 1/2in (Border 2)

From the red print fabric, cut:

- 11 strips, 2in x width of fabric

From the dark tan print fabric, cut:

- 10 strips, 1 1/2in x width of fabric. Cross cut three of them to yield 72 squares, 1 1/2in (Border 2)

From white print fabric #1, cut:

- three strips, 6 1/2in x width of fabric. Cross cut four squares, 6 1/2in and 20 rectangles, 4 1/2in x 6 1/2in (Border 6 background)

- one strip, 1 1/2in x width of fabric. Cross cut 28 squares, 1 1/2in (Border 7)

From white print fabric #2, cut:

- three strips, 6 1/2in x width of fabric.

Cross cut 24 rectangles, 4 1/2in x 6 1/2in (Border 6 background)

From the mid-blue tone-on-tone print fabric, cut:

- seven strips, 1 1/2in x width of fabric. Cross cut 44 rectangles, 1 1/2in x 4 1/2in, four rectangles, 1 1/2in x 3 1/2in and 24 squares, 1 1/2in (Borders 5 and 7)

From the pink floral print fabric, cut:

- five strips, 1 1/2in x width of fabric. Cross cut 40 rectangles, 1 1/2in x 4 1/2in (Borders 5 and 7)

Centre block

1 Trace four A shapes, two B squares and one C circle from the Pattern Sheet onto the paper side of the fusible web, leaving at least 1/2in between them. Cut the shapes out about 1/4in by eye outside the lines.

2 Fuse the A and C shapes to the wrong side of the small floral navy print fabric. Fuse the B shapes to the wrong side of the pink tone-on-tone print fabric. Cut the fused shapes out of fabric on the lines. Cut each B square in

half on the diagonal to yield a total of four half-square triangles.

3 Fold a 10in square of cream print fabric in half horizontally and vertically, and finger press light creases. Unfold.

4 Peel the backing paper off each shape as it is needed. Start by placing the A shapes with one edge on a crease and the adjacent straight edge 4in from the perpendicular crease, as shown in the Centre Block Layout Diagram.

5 Then add the pink triangles to the layout: align them with the outer edge of the blue A shapes in the adjacent quadrant, 3/4in from the crease. Then add a blue C circle in the centre of the block.

6 Fuse the shapes in place with a hot dry iron. Appliqué the shapes to the background. Cheryl used two strands of embroidery floss to match the appliqué shapes and worked blanket stitch around all the edges. Press the block from the wrong side.

7 Trim the block to 9 1/2in square, keeping the design centred.

Heart flower blocks

1 Trace three F petals, one H stem, one I and one J leaves and one K heart from the Pattern Sheet onto the paper side of the fusible web, leaving at least 1/2in between them. Cut the shapes out about 1/4in by eye outside the lines.

2 Fuse the F petals to the wrong side of the mid-blue tone-on-tone print fabric; the H stem to the dark tan print fabric; the I and J leaves to the tan print fabric; and the K heart to the pink floral print fabric. Cut the fused shapes out of fabric on the lines.

3 Fold a 10in x 13in rectangle of cream print fabric in half vertically, and finger press a light crease. Unfold.

4 Peel the backing paper off each shape as it is needed. Start by centring the pink heart over the vertical centre crease with its lowest point 1in from the bottom edge of the background fabric. Centre the dark tan stem over the vertical centre crease, slipping the bottom end under the heart. Centre one of the blue petals over the vertical centre crease with its upper tip 1in from the top edge of the background fabric. Slip its bottom end under the dark tan stem.

5 Position the other two blue petals at an angle so that there is 1 3/4in between them and the centre petals,

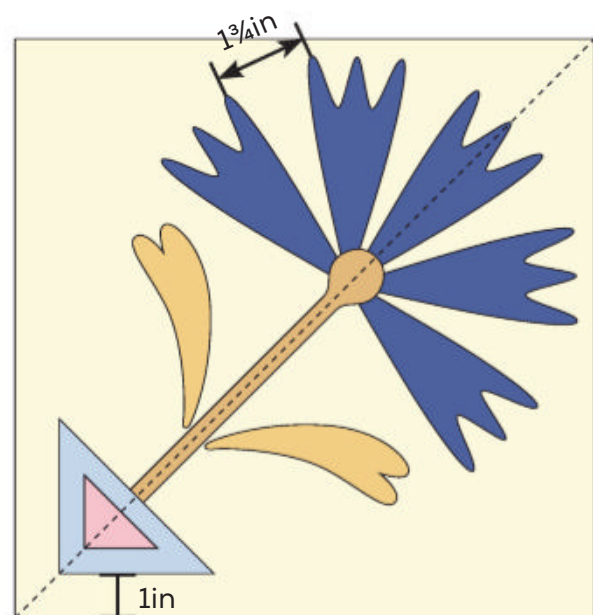


Diagram 3

as shown in Diagram 2. Tuck the ends under the dark tan stem.

6 Add the I and J leaves on either side of the stem, about $\frac{3}{8}$ in above the heart.

7 Fuse the shapes in place with a hot dry iron, then appliqué them to the background. Trim the block to $9\frac{1}{2}$ in x $12\frac{1}{2}$ in square, keeping the design centred.

8 Repeat these steps to make a total of four Heart flower blocks.

Triangle flower blocks

1 Draw two squares, $1\frac{5}{8}$ in (M) and two squares, $3\frac{3}{8}$ in (N) on the paper side of the fusible web, leaving at least $\frac{1}{2}$ in between them. Trace five F petals, one I and one J leaves and one G stem onto the fusible web too. Cut the shapes out about $\frac{1}{4}$ in by eye outside the lines.

2 Fuse the F petals to the wrong side of the small floral navy print fabric; the G stem to the dark tan print fabric; the I and J leaves to the tan print fabric; the M square to the pink tone-on-tone print fabric; and the N square to the light blue tone-on-tone print fabric. Cut the fused shapes out of fabric on the lines.



3 Cut each of the M and N squares once across the diagonal. This will give you four M half-square triangles and four N half-square triangles – sufficient for all four Triangle flower blocks.

4 Fold a 13in square of cream print fabric in half on one diagonal, and finger press a light crease. Unfold.

5 Peel the backing paper off each shape as it is needed. Start by centring a light blue N triangle over the crease so that its edges are 1in from two adjacent edges of the background fabric. Centre the dark tan stem over the crease, slipping the bottom end under the triangle. Centre one of the navy petals over the vertical centre crease with its bottom end slipped under the stem. Position the other navy petals at an angle so that there is $1\frac{1}{4}$ in between them, as shown in Diagram 3. Tuck the ends under the dark tan stem.

6 Add the I and J leaves on either side of the stem, about $1\frac{3}{4}$ in above the triangle. Finally, centre a pink M triangle on the blue triangle.

7 Fuse the shapes in place with a hot dry iron, then appliqué them to the background. Trim the block to $12\frac{1}{2}$ in square, keeping the design centred.

8 Repeat these steps to make a total of four Triangle flower blocks – except don't draw or cut any more M or N squares. You've already got enough.

Quilt centre assembly

1 Lay out the nine blocks you've made in three rows of three blocks each, referring to the photo of Cheryl's quilt for their correct position and orientation.

2 Sew the blocks in each row together. Press. Then sew the rows together, carefully matching seams. Your quilt top should now measure $33\frac{1}{2}$ in square from raw edge to raw edge.

Borders 1–5

1 To add Border 1, sew the $1\frac{1}{2}$ in x $33\frac{1}{2}$ in strips of cream print fabric to the left and right edges of the quilt top. Press seams outwards.

2 Then sew the $1\frac{1}{2}$ in x $35\frac{1}{2}$ in strips of cream print fabric to the top and bottom edges of the quilt top. Press seam outwards. Your quilt top should now measure $35\frac{1}{2}$ in square from raw edge to raw edge.

3 Border 2: Lay out 18 cream squares, $1\frac{1}{2}$ in and 17 dark tan squares, $1\frac{1}{2}$ in in a row, alternating the fabrics. Join them together. Press. Your row should measure $1\frac{1}{2}$ in x $35\frac{1}{2}$ in from raw edge to raw edge. Make another row exactly the same. Sew them to the left and right edges of the quilt top. Press seams inwards.

4 Lay out 19 dark tan squares, $1\frac{1}{2}$ in and 18 cream squares, $1\frac{1}{2}$ in in a row, alternating the fabrics. Join

them together. Press. Your row should measure $1\frac{1}{2}$ in x $37\frac{1}{2}$ in from raw edge to raw edge. Make another row exactly the same. Join them to the top and bottom edges of the quilt top. Press seams inwards. Your quilt top should now measure $37\frac{1}{2}$ in square from raw edge to raw edge.

5 Border 3: Join a $1\frac{1}{2}$ in x $37\frac{1}{2}$ in strip of cream print fabric to the left and right edges of the quilt top. Press seams outwards. Then join a $1\frac{1}{2}$ in x $39\frac{1}{2}$ in strip of cream print fabric to the top and bottom edges of the quilt top. Press seam outwards. Your quilt top should now measure $39\frac{1}{2}$ in square from raw edge to raw edge.

6 Border 4: Trim two 2in strips of red print fabric to measure 2in x $39\frac{1}{2}$ in. Sew them to the left and right edges of the quilt top. Press seams outwards.

7 Join three 2in strips of red print fabric together, end to end, to make one long strip. From it, cut two strips, 2in x $42\frac{1}{2}$ in. Sew them to the top and bottom edges of the quilt top. Press seams outwards.

8 Border 5: Lay out five $1\frac{1}{2}$ in x $4\frac{1}{2}$ in rectangles of pink floral print fabric and four $1\frac{1}{2}$ in x $4\frac{1}{2}$ in rectangles of mid-blue print fabric, end to end, alternating the fabrics. Join them together. Press.

9 Now join a $1\frac{1}{2}$ in x $3\frac{1}{2}$ in rectangle of mid-blue print fabric to each end of the row. Press. Your row should measure $1\frac{1}{2}$ in x $42\frac{1}{2}$ in from raw edge.

10 Repeat Steps 8 and 9 to make another row exactly the same. Join these rows to the left and right edges of the quilt top. Press seams inwards.

11 Lay out six $1\frac{1}{2}$ in x $4\frac{1}{2}$ in rectangles of mid-blue print fabric and five $1\frac{1}{2}$ in x $4\frac{1}{2}$ in rectangles of pink floral print fabric, end to end, alternating the fabric. Join them together. Press. Repeat to make another row exactly the same. They should measure $1\frac{1}{2}$ in x $44\frac{1}{2}$ in from raw edge to raw edge.

12 Join these rows to the top and bottom edges of the quilt top. Press seams inwards. Your quilt top should now measure $44\frac{1}{2}$ in square from raw edge to raw edge.

Border 6

1 Trace 44 L hearts onto fusible web, leaving $\frac{1}{2}$ in between them. Cut the shapes out about $\frac{1}{4}$ in by eye outside the lines.

2 Fuse eight shapes to the wrong side of each of the light blue/pink floral, teal floral, pink tone-on-tone,



dark pink and the pink/red leaf print fabrics. Fuse four shapes to the wrong side of the light blue tone-on-tone print fabric. Cut the fused shapes out of fabric on the lines.

3 Fold the 4½in x 6½in rectangles of white print fabric #2 in half vertically and finger press a light crease in them. Unfold. Centre a pink, dark or pink/red heart on each of them with its lowest point ¾in from the bottom edge of the white fabric. Fuse them in place.

4 Fold the 4½in x 6½in rectangles of white print fabric #1 in half vertically and finger press a light crease in them. Unfold. Centre a light blue/pink floral, a teal floral or a light blue tone-on-tone on each of them in the same way. Fuse them in place.

5 Appliqué all the hearts to their background fabrics. Press.

6 Lay out the heart blocks in four rows: alternate the pink and blue hearts and rotate the blue heart blocks by 180 degrees. When you have an array of colours and prints in the rows that you like, join the blocks in each row together. Don't press the seams yet.

7 Lay a heart border strip along one side of the quilt top, referring to the photo of Cheryl's quilt to orient them correctly. Now check how the seams in each Border 5 row have been pressed and press the seams in the heart rows in the opposite direction so that they will nest together.

8 Join the relevant heart strips to the left and right edges of the quilt top. Press seams outwards.

9 To make a corner block for Border 6, trace four D shapes, four E triangles and one O circle onto fusible web, leaving ½in between them. Cut the shapes out about ¼in by eye outside the traced lines.

10 Fuse the D shapes and the O circle to the wrong side of the small floral navy print fabric and the E triangles to the wrong side of the pink tone-on-tone print fabric. Cut the shapes out on the lines.

11 Fold a 6½in square of white print fabric #1 in half horizontally and vertically, and finger press light creases. Unfold. Peel the backing paper off each shape as it is needed. Start by placing the A shapes with one edge on a crease and the adjacent straight edge 2½in from the perpendicular crease.

12 Then add the pink triangles to the layout: align them with the outer edge of the blue triangle in

the adjacent quadrant, ½in from the crease. Then add a blue C circle in the centre of the block.

13 Fuse the shapes in place with a hot dry iron. Appliqué them to the background.

14 Repeat Steps 9-13 to make four corner blocks exactly the same. Sew a corner block to each end of the remaining two heart rows. Press seams outwards. Then sew these rows to the top and bottom edges of the quilt top. It should now measure 56½in square from raw edge to raw edge.

Borders 7-10

1 Border 7: Lay out six 1½in x 4½in rectangles of mid-blue print fabric and five 1½in x 4½in rectangles of pink floral print fabric, end to end, alternating the fabric. Join them together. Do not press as yet.

2 Lay out three white print fabric #1 1½in squares and three mid-blue print fabric 1½in squares in a row, alternating the fabrics. Join them together and press. Repeat to make another row of squares exactly the same. Join these rows of squares to each end of the row from Step 1, orienting them so that a white square is next to the rectangles.

3 Lay the row alongside the left edge of the quilt top. Check how the seams in the appliquéd heart border have been pressed and press the seams in this row in the opposite direction so that they will nest together. Sew the row to the left edge of the quilt top.

4 Repeat Steps 1-3 to make another row and join it to the right edge of the quilt top.

5 Then repeat Steps 1-3 twice more to make two more border strips, but this time, sew an extra 1½in square of white print fabric #1 to each end of the rows. Join these rows to the top and bottom edges of the quilt top. Press seams outwards.

6 Border 8: Join six 2in strips of red print fabric together, end to end, to make one long strip.

7 Measure your quilt top vertically through the centre. Cut two strips this length from the long strip. Join them to the left and right edges of the quilt top. Press seams outwards.

8 Measure your quilt top horizontally through the centre. Cut two strips this length from the remainder of the long strip. Join them to the top and bottom edges of the quilt top. Press seams outwards.

9 Border 9: Join seven 1½in strips of dark tan print fabric together, end to end, to make one long strip. Repeat Steps 7 and 8 to add Border 9 to the quilt top.

10 Border 10: Join seven 5½in strips of navy large floral print fabric together, end to end, to make one long strip. Repeat Steps 7 and 8 to add Border 10 to the quilt top.

Finishing

1 Press your quilt top well. Cut the backing fabric into two equal lengths, remove the selvages and sew the two pieces together, side by side, with a ½in seam. Press the seam open.

2 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting by hand or on a domestic sewing machine, follow the instructions for Preparing the Quilt Sandwich in the free downloadable Basics Guide* to pin or baste the quilt top, batting and backing together.

3 Quilt as desired. This quilt was machine quilted with a meandering stipple pattern worked in cream thread, avoiding the appliquéd shapes.

4 Trim the excess backing fabric and batting ¼in outside the edge of the quilt top.

5 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using the eight 2½in strips of floral navy print fabric.

** The free Basics Guide is available as a download online from <https://www.cosyproject.com/blog/quilting-guide>*





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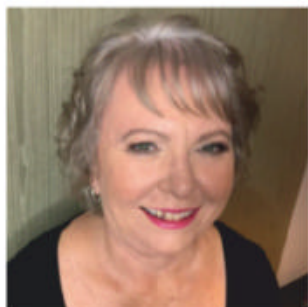


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All of the Instructors are available for teaching in shops, groups and for retreats and also for trunk shows. Please contact any Instructor or the Facilitator for more information.

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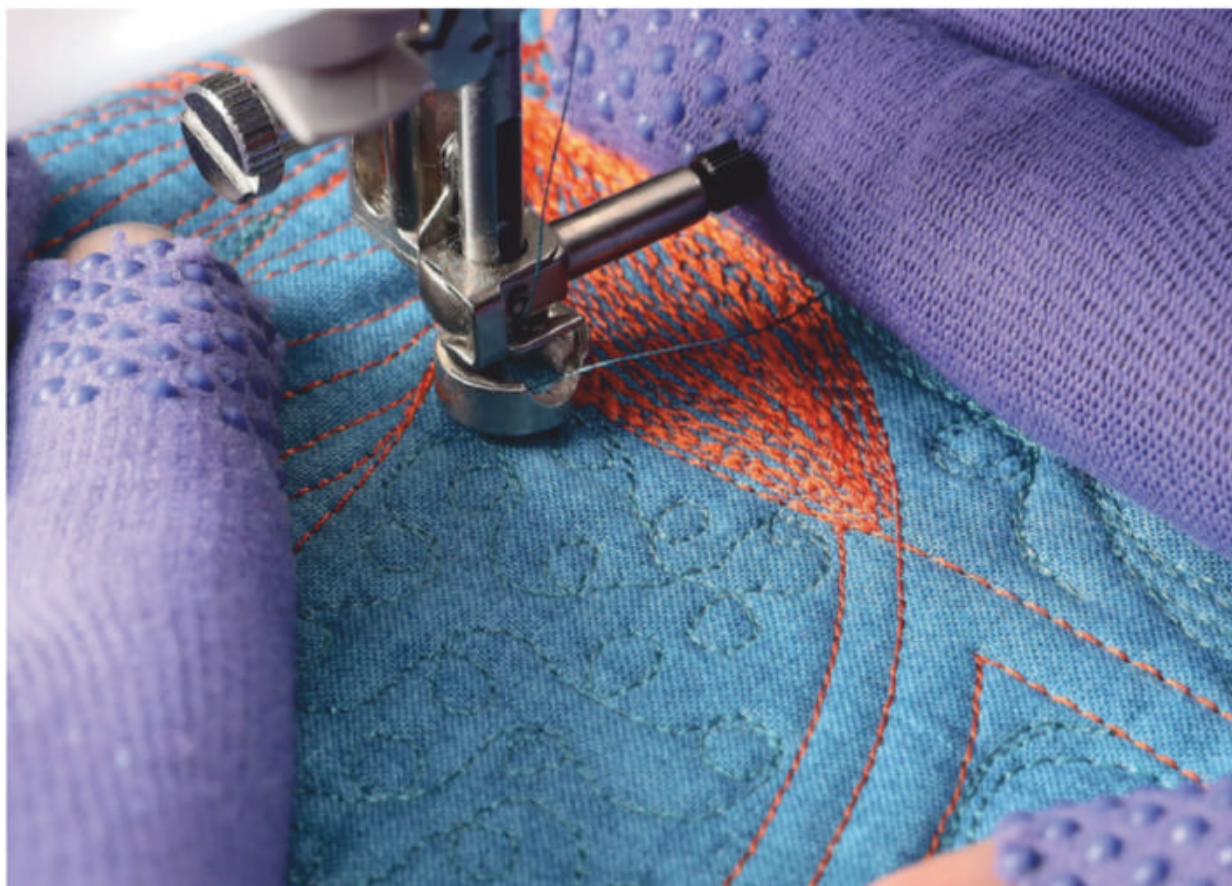
Domestic MACHINE QUILTING

with Anita Ellis

Simple Free-motion Designs



Drawing out designs



Stitching out your design

Hello again. We have been discussing heaps of things to do with ruler quilting in the last couple of articles. The last article explored how to combine ruler work with free-motion designs. This issue I am going to show you how to make those simple free-motion shapes to use with your ruler work or on their own.

First, a reminder on the things to consider when starting free-motion quilting

There are a few things to think about before you start:

- Make sure you are comfortable and that the space around your machine is tidy, so you do not keep bumping into things.
- Have a nice flat surface to quilt on, so the quilt flows well and does not get caught up.
- Create a practice sandwich to use before you go into your real project; it's great for checking tensions, stitch length and myriad other things. You do not need to unpick a practice piece!
- Consider wearing quilting gloves for a good grip of the quilting sandwich, without straining your hands.

- When you begin, use a thread with a little contrast so you can see it, but not so much that all your mistakes shine brightly.
- Always use good-quality needles and threads, even when you are practising.

Prepare for quilting

- If you are working on a sit-down or domestic machine, set up your machine with your free-motion foot or ruler foot, extension table and a slip mat. The advantage of using your ruler foot is that you can change styles of quilting without changing your foot. Experiment with what you have got.
- Put on your gloves if you use them to quilt.
- For a frame quilting machine, load your sandwich to the machine as you would a normal quilt.
- Wind bobbins and prepare threads.
- Ensure the machine is threaded correctly.
- Using the practice sandwich, or edge of your quilt, test tensions and movement/stitch length.

Steps to stitching out free-motion quilting designs

For every new design you try, follow these three steps:

Step 1: Drawing out your design tracing with a pen

- Draw out your design on a piece of paper.
- Cover that design in a piece of template plastic, vinyl, or a page protector. This means you can trace over the lines with a white board marker many times. Just trace, wipe off and repeat.
- The key to the tracing process is to keep your pen down on the plastic without lifting it off. If you think about it, every time you lift the pen it is the equivalent of cutting your thread. This would mean more ends to sew in and the design not flowing freely.
- Always trace at the constant speed that you would be quilting at, not jerking or speeding up and slowing down. Again, when you are stitching, this would lead to short and long stitches.
- The whole point of this step is to smooth out your hand movements, so do not rush it. If you are getting a bit lost down the track when you are stitching, go back to this step to get your motion smooth again.

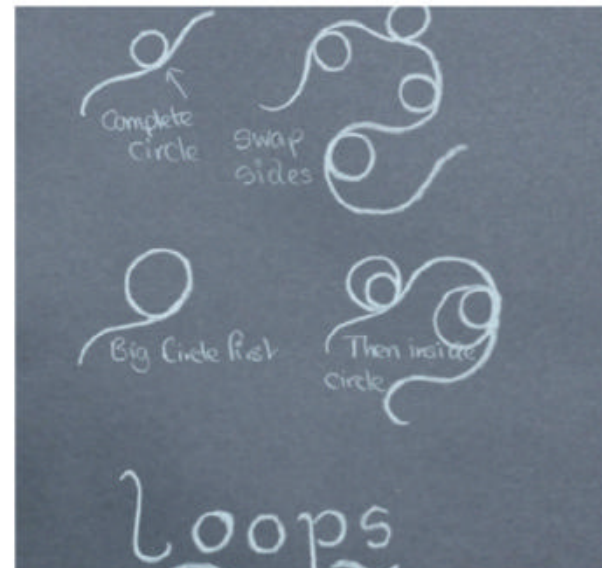
Machine Quilting



Loops



Loops stepped up



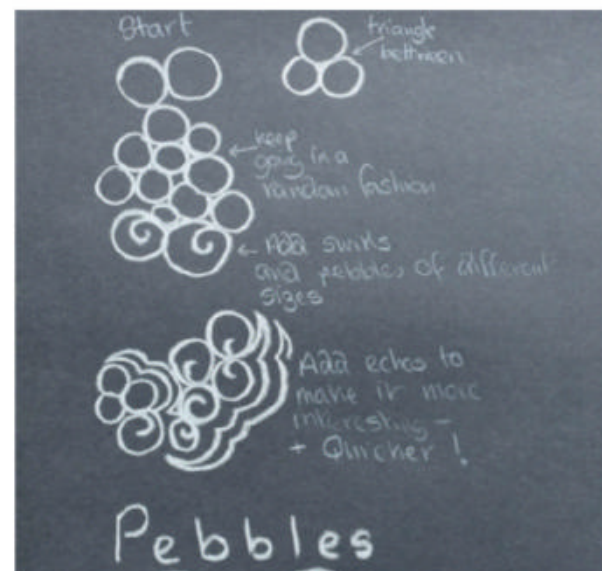
Loops and circles line drawing



Pebbles



Pebbles stepped up



Pebbles line drawing

Step 2: Stitch out the design on a practice piece

- It is always worth testing out a design before you stitch it out on the main quilt. This is practising the motion, but also you might find that you do not like it stitched out and you can then choose another design.

Step 3: Stitch out the designs on your final piece

- By repeating the process on your final piece, you are reinforcing the skills you have learnt.
- You will also find that you may be stitching on a larger piece, so you will need to control the quilt sandwich as you quilt.
- I find pushing the excess quilt into the harp of the machine works better than rolling the quilt into a log. The quilt is far easier to manoeuvre.
- Start in the middle of the quilt. The centre of the quilt will always be the hardest to work with, but it gets easier as you go out to the borders.
- Never sew down the edges of the border before quilting as this will usually

result in puckering and bunching at the edge as the quilt is spread out at the edges from the middle.

Simple quilting designs

Loops and circles

- It is best to keep your movement steady and reasonably fast for smooth circles.
- Alternate the direction the loops come from the meander line, otherwise they look like they are hanging in a row.
- When completing double or more loops, start at the outside loop so that you know how much space the design is going to take up.
- Vary the number of loops and the size of loops for interest.
- Bigger loops are harder to keep circular than smaller ones.
- To keep your loops circular, be sure to continue your loop to make a full circle before going off onto a meander again.

Pebbles

- Everyone loves the look of pebbles, but they require practice to make

them look good.

- Pebbling is usually done at a faster machine speed to allow for flow.
- Stitch length is usually smaller for rounder shapes. A long stitch will result in hexagons!
- Pebbling is time-consuming.
- Mix up the sizes for a design that is pleasing on the eye and less tricky to execute.
- Extend the design by adding a swirl inside some of the pebbles, back-filling the space between the pebbles and adding echo lines to break up the area of pebbles.
- Make some of your pebbles appear to be behind each other for interest.
- Avoid crossing over previous pebbles by travelling back along a pebble to a point where a whole pebble can be made. Small triangles and other shapes are left between the pebbles.

Swirls

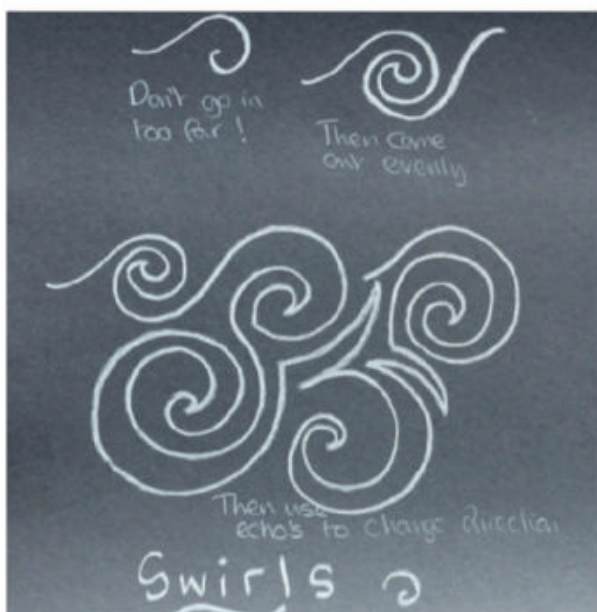
- Swirls are very versatile designs that work well in varying sizes, from very small to large meanders.
- Complete the outside first, allow room to come out and on change of



Swirls



Swirls stepped up



Swirls line drawing

direction go inside so that the first outside swirl stays the outside swirl.

- The further in you go, the closer the spiral will be.
- When extending the swirl design, add different echo shapes that take you to different parts of the quilting area. This is also helpful for changing directions. Do this often for interest.

Flowers

- I have saved my favourite to last.
- When choosing a flower design, it is

often best to stick to just one or two styles and to vary their size.

- Flowers usually have odd numbers of petals, but do not worry too much if some have five – some have six! Variety is the key to this style of quilting.
- I do my flowers by drawing random circles around the quilt in varying sizes. The size will vary depending on the scale of your project. This method works for any flower size.
- Divide each circle into five sections.
- Quilt each petal of the flower within a segment. This gives you an outside boundary for the petals and makes them uniform.
- Travel to the next flower with a meander line. When you are stitching the meander lines, be sure to travel along the edge of a petal, not through the middle.

I hope you enjoy quilting these designs. When you get good at quilting them in a small scale, try them out in larger sizes that you can use as all-over designs for your quilts. Remember, do not give yourself a hard time, it takes practice.

As my saying goes, "Do it once it's a mistake, do it twice it's a pattern."

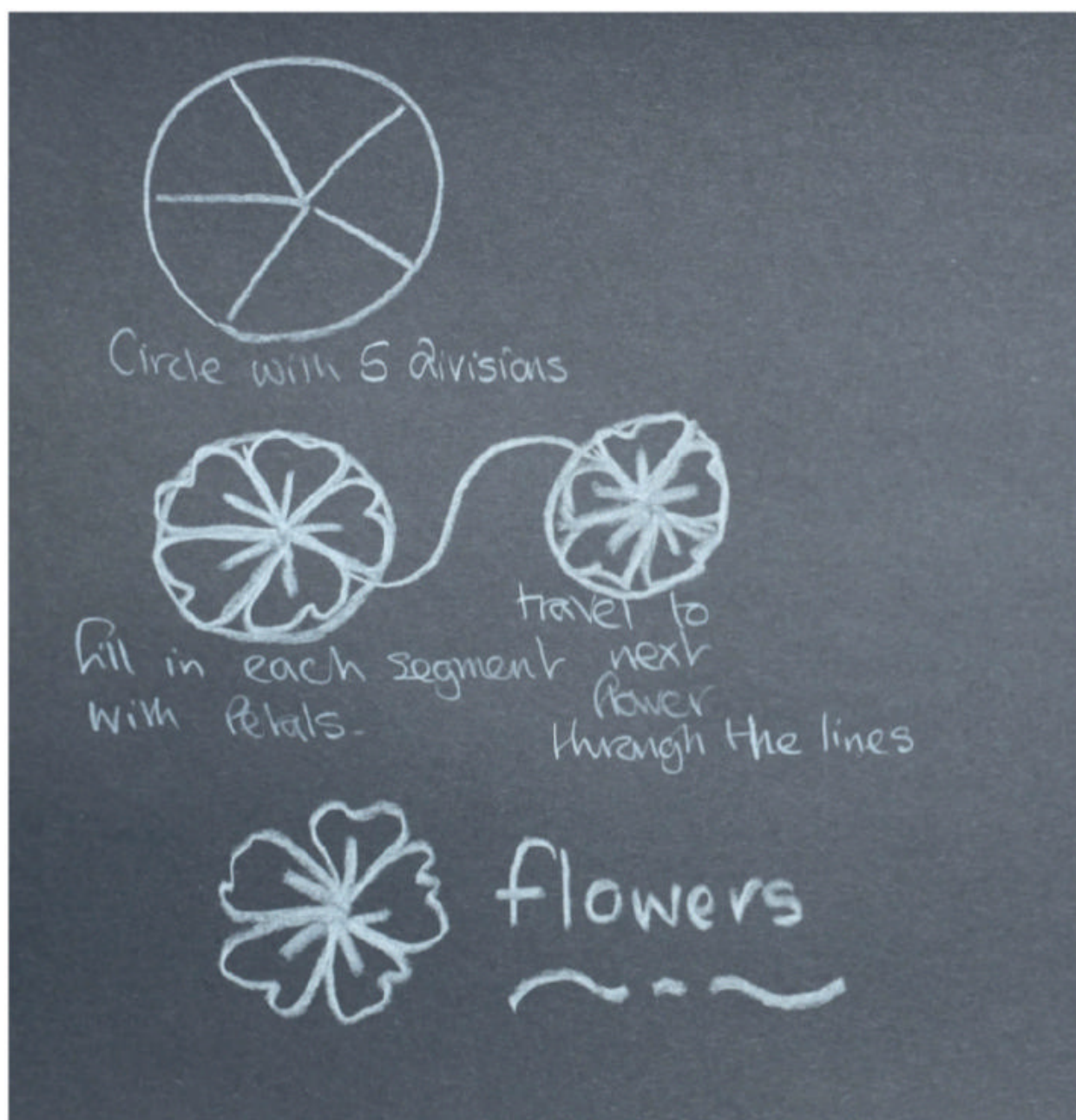
Next time we will take these shapes a step further and use them and others to create background designs that are unique to you and your quilts.

Until then,
Happy quilting

Anita



Flowers



Flowers line drawing



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Quilt measures approx 48" x 48"

13-part Block of the Month design that comprises applique, hand embroidery and quilting. The quilt uses fabric from Helen's own Basically Hugs range and gorgeous Cosmo threads. Kit comprises fabric for applique, stitchery and background, threads for embroidery, iron on transfers and wedge ruler for cutting Dresden applique. Fabric in kit differs to that shown in image, colours are similar.

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New Traditions

Christmas Wreath

This **special wall hanging** can be part of your **Christmas tradition** moving forward. Each family member can have their own **'bauble' with their name embroidered on it** and new family members can be added as they come along. The **traditional Log Cabin block** is the perfect choice for this design, strengthening the notion of **home and family**. Sharon has designed this for her own **family tradition**, and she is looking forward to watching her wreath grow with names – although she does point out that she is not ready for grandchildren just yet!

Finished quilt size: 113cm (44½in) square
Finished block size: 5in square

Designer: Sharon Burgess

Lilabelle Lane Creations



[lilabellelane](https://www.instagram.com/lilabellelane)



sharon@lilabellelanecreations.com

Liberty
Prints





Materials

- Scraps of assorted red print fabrics to total about 20cm (¾yd). Sharon used Liberty prints
- Scraps of assorted green print fabrics to total about 1.1m (1⅓yd). Sharon used Liberty prints
- 30cm (⅔yd) solid red linen (block centres and Border 2)
- 1.1m (1¼yd) white tone-on-tone print fabric
- 40cm (½yd) red print fabric (binding). Sharon used two packets of pre-made Liberty bias binding in Mitsi 19B
- 1.8m (2yd) backing fabric

- Batting at least 120cm (50in) square
- Lightweight fusible interfacing
- Mini timber Christmas tree ornaments for embroidery. Sharon used "Cute As ..." 2in diameter bamboo frames, which are available in many craft outlets. Wholesale orders can be placed at www.creativeabundance.com.au
- Stranded embroidery cotton in red and embroidery needle
- Water-erasable fabric-marking pen
- Rotary cutter, ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

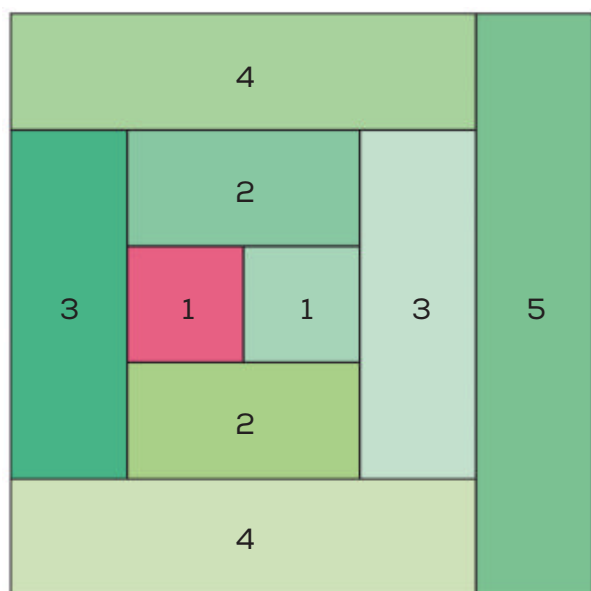
Cutting

From the solid red linen, cut:

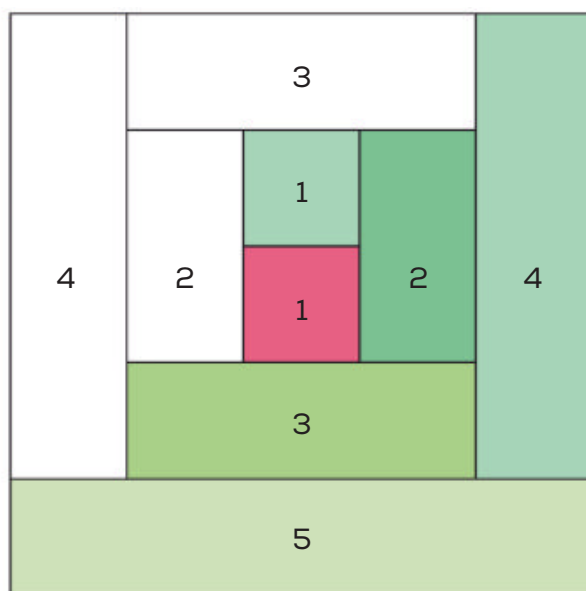
- two strips, 1½in x width of fabric. Cross cut them to yield 34 squares, 1½in (block centres)
- five strips, 1in x width of fabric (Border 2)

From the scraps of assorted red print fabrics, cut:

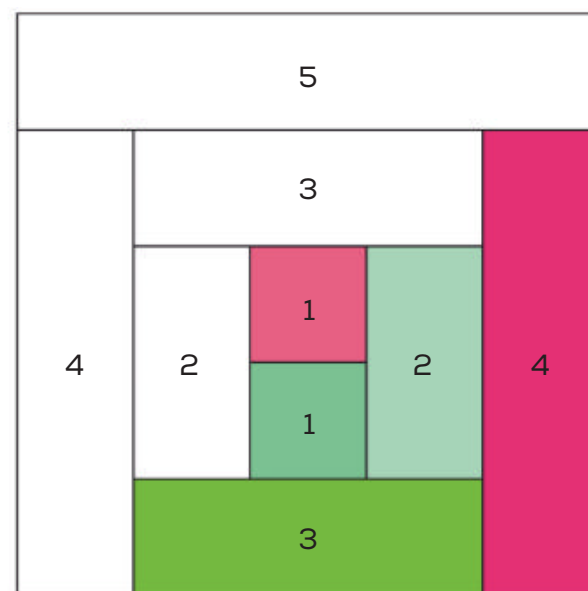
- four rectangles, 1½in x 4½in all cut from the same fabric (Blocks 3–6)
- three rectangles, 1½in x 2½in (Bow block – A)
- two rectangles, 1½in x 4½in cut from the same fabric (Bow block – C)



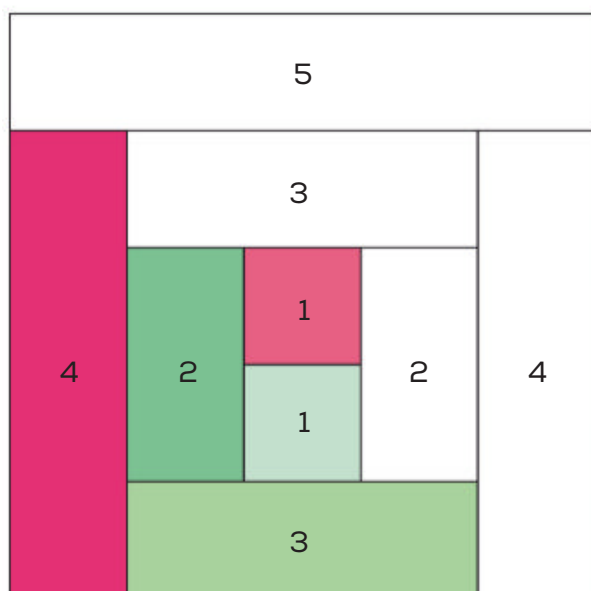
Block 1 – make 20



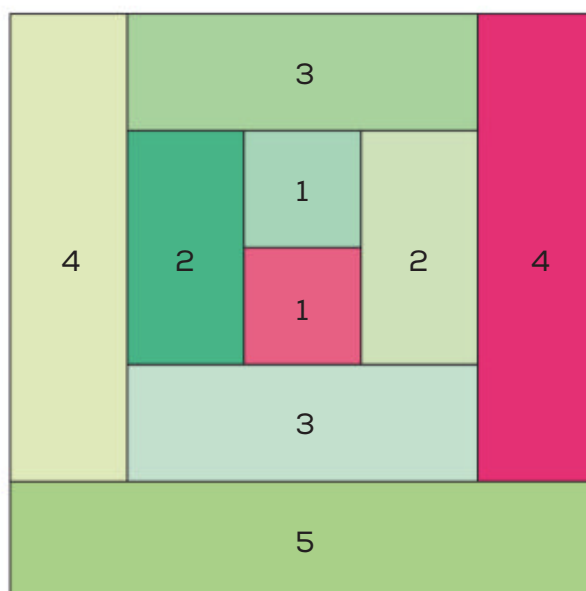
Block 2 – make 10



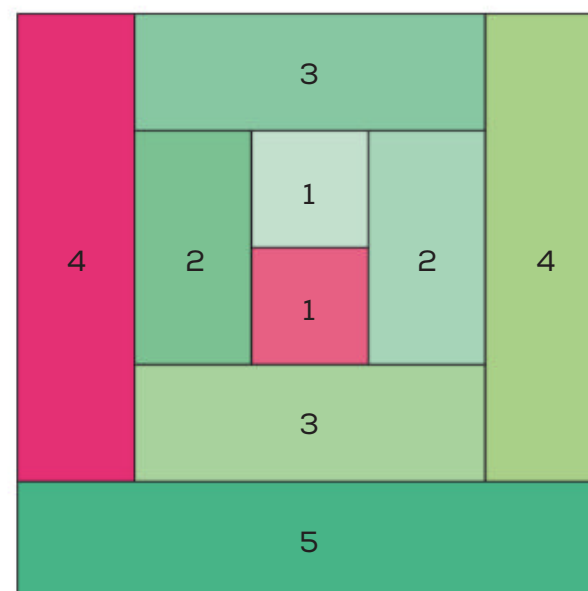
Block 3 – make 1



Block 4 – make 1



Block 5 – make 1



Block 6 – make 1

- two rectangles, $1\frac{1}{2}$ in x $6\frac{1}{2}$ in cut from the same fabric (Bow block – E)
- two rectangles, $1\frac{1}{2}$ in x $8\frac{1}{2}$ in cut from the same fabric (Bow block – G)
- eight rectangles, $1\frac{1}{2}$ in x $10\frac{1}{2}$ in. Cut these rectangles in pairs from four different fabrics (Bow block – I)

From the scraps of assorted green print fabrics, cut:

- 34 squares, $1\frac{1}{2}$ in (Blocks patch #1)
- 56 rectangles, $1\frac{1}{2}$ in x $2\frac{1}{2}$ in (Blocks patch #2)
- 58 rectangles, $1\frac{1}{2}$ in x $3\frac{1}{2}$ in (Bow block – B and Blocks patch #3)
- 52 rectangles, $1\frac{1}{2}$ in x $4\frac{1}{2}$ in (Blocks patch #4)
- 34 rectangles, $1\frac{1}{2}$ in x $5\frac{1}{2}$ in (Bow block – D and Blocks patch #5)
- two rectangles, $1\frac{1}{2}$ in x $7\frac{1}{2}$ in (Bow block – F)
- two rectangles, $1\frac{1}{2}$ in x $9\frac{1}{2}$ in (Bow block – H)

From the white tone-on-tone print fabric, cut:

- six strips, $1\frac{1}{2}$ in x width of fabric. Cross cut them to yield 12 rectangles, $1\frac{1}{2}$ in x $2\frac{1}{2}$ in (Blocks 2, 3 and 4 – patch #2); 12 rectangles, $1\frac{1}{2}$ in x $3\frac{1}{2}$ in (Blocks 2, 3 and 4 –

patch #3); 12 rectangles, $1\frac{1}{2}$ in x $4\frac{1}{2}$ in (Blocks 2, 3 and 4 – patch #4); six rectangles, $1\frac{1}{2}$ in x $5\frac{1}{2}$ in (filler units and Blocks 3 and 4 – patch #5). The remaining two strips will be used for Border 1

- seven strips, $2\frac{1}{2}$ in x width of fabric (Borders 1 and 3)
- two strips, $5\frac{1}{2}$ in x width of fabric. Cross cut them to yield four squares, $5\frac{1}{2}$ in; two rectangles, $5\frac{1}{2}$ in x $7\frac{1}{2}$ in; and one rectangle, $5\frac{1}{2}$ in x $17\frac{1}{2}$ in

From the red print fabric for the binding, cut:

- five strips, $2\frac{1}{2}$ in x width of fabric

Courthouse Steps blocks

1 There are six variations of the Courthouse Steps block required for this project. They are made by sewing the patches together in numerical order (as indicated by the numbers on the diagrams). Your blocks should measure $5\frac{1}{2}$ in square from raw edge to raw edge. Sharon recommends pressing all seams open as you work to reduce bulk.

2 Begin by making 20 of the Block 1 variation. Refer to the diagram

and add the patches to the centre red linen square in numerical order.

3 Make 10 of the Block 2 variation, as shown in the diagram.

4 Make one each of the Blocks 3, 4, 5 and 6 variations, as shown in the diagrams. Use the same red print fabric in all four of these blocks.

The Bow block

1 The Bow block is made in a similar fashion to a Courthouse Steps block – it just has extra strips added to the left and right edges and the centre is made by joining three red A strips together.

2 Make one Bow block, referring to the diagram and adding the patches in alphabetical order. It should measure $10\frac{1}{2}$ in x $17\frac{1}{2}$ in from raw edge to raw edge. When you get to the I rectangles, which you've cut in pairs from the same fabric, add one rectangle from each pair to each side of the block.

Assembly

1 Lay out your blocks in seven rows, with the Bow block occupying the centre position in the two top rows.

Refer to the Quilt Layout Diagram as you lay out your blocks on a design wall or the floor. Take your time to ensure that the blocks are all in the correct positions. The block labels indicate how each block should be rotated.

2 Begin assembling the quilt top by sewing the Courthouse Steps blocks and 5½in white squares in the top two rows together in pairs, and then joining the pairs. Join these four-block units to the left and right edges of the Bow block to complete rows 1 and 2.

3 Sew the blocks and patches of white tone-on-tone print fabric in the other rows together, then join the rows, carefully matching seams. Press your quilt top well.

Borders

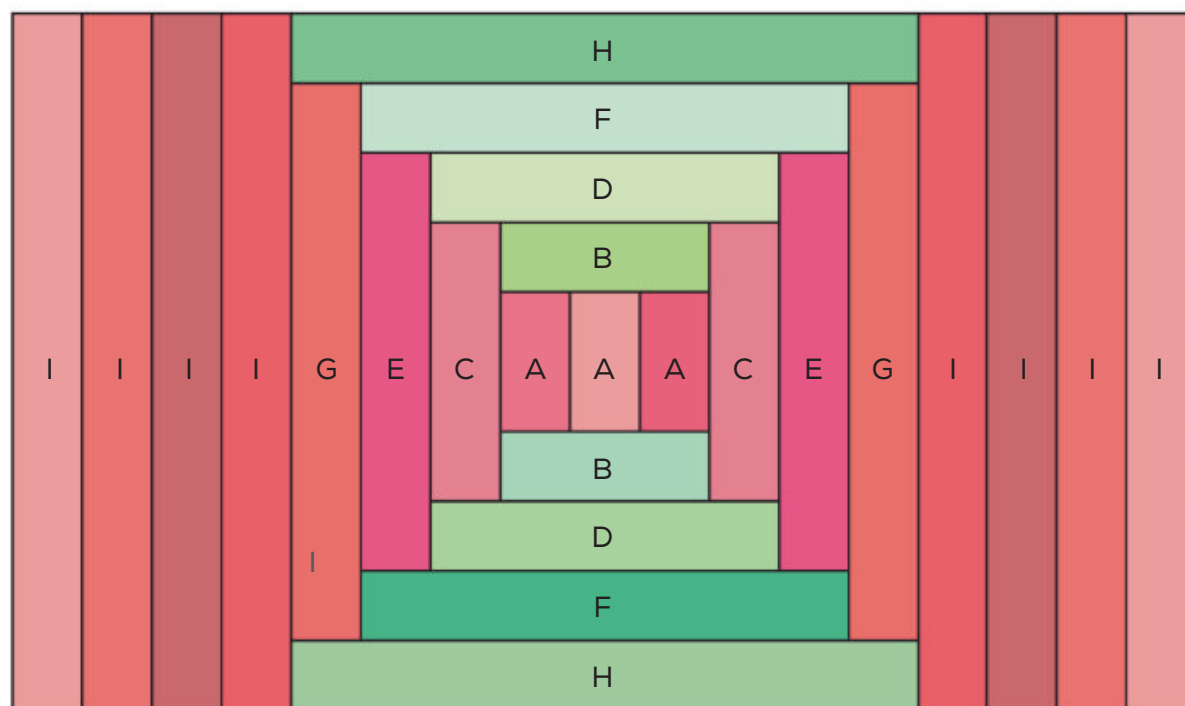
1 Measure your quilt top vertically through the centre. Trim the two remaining 1½in strips of white tone-on-tone print fabric to this length. Sew them to the left and right edges of the quilt top. Press seams outwards.

2 Measure your quilt top horizontally through the centre. Trim two of the 2½in strips of white tone-on-tone print fabric to this length. Sew them to the top and bottom edges of the quilt top. Press seams outwards.

3 Measure your quilt top vertically through the centre. Trim two of the 1in strips of solid red linen fabric to this length. Sew them to the left and right edges of the quilt top.

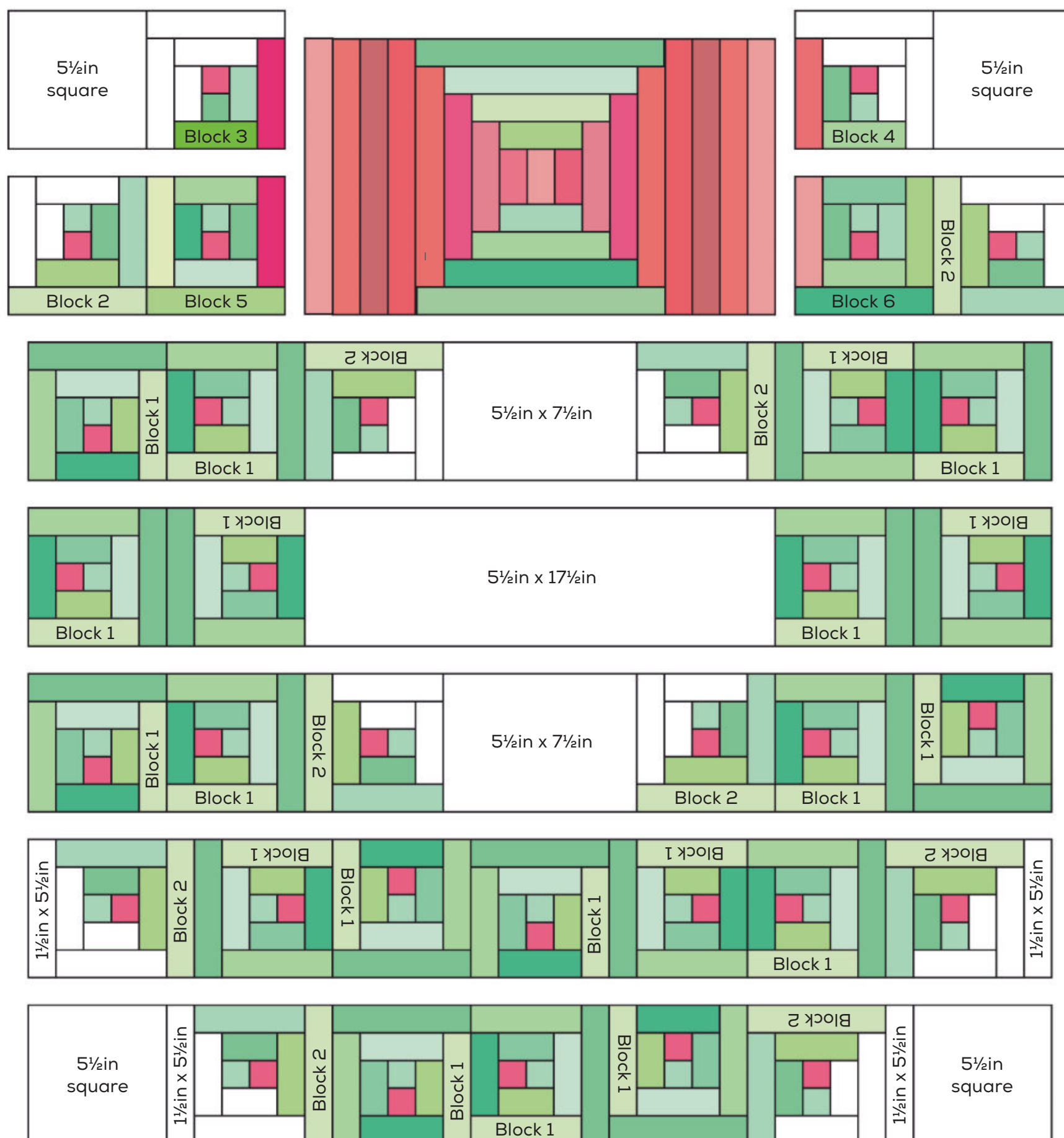
4 Measure your quilt top horizontally through the centre. Measure the remaining 1in strips of solid red linen fabric. If they are longer than the quilt top, trim them to the correct length and sew them to the top and bottom edges of the quilt top. If they aren't quite long enough to enable you to do this, join the remaining three 1in strips of solid red linen together, end to end, to make one long strip. Cut two strips the same measurement as your quilt top from the long strip. Sew them to the top and bottom edges of the quilt top. Press seams outward.

5 Repeat Step 4 with the remaining 2½in strips of white tone-on-tone print fabric. You may find that you can trim two strips to match the length of your quilt for the left and right border strips, before joining the remaining three strips to cut the lengths for the top and bottom borders. But, if you can't, simply join all five strips together,



Bow block – make 1





Quilt Layout Diagram

end to end, and cut strips from them to match the measurements of your quilt.

Finishing the quilt

1 Press your quilt top well. Remove the selvages from the backing fabric, and then cut one length, 50in. Cut it in half lengthwise to make two rectangles 50in x about 21in.

2 From the remaining backing fabric, cut two strips, 10in across the width of the fabric. Join them on their short ends with a 1/2in seam and press it open. Trim the joined strip to measure 50in x 10in.

3 Referring to Diagram 1, sew a 50 x 21in strip to either side of the joined strip using 1/2in seams and press them open to make a backing about 50in square.

4 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting by hand or on a domestic sewing machine, follow the instructions for Preparing the Quilt Sandwich in the free downloadable Basics Guide* to pin or baste the quilt top, batting and backing together.

5 Quilt as desired. This quilt was quilted both by hand and machine. A crosshatch pattern was hand quilted on much of the white tone-on-tone print fabric, with a feather design in the centre of the quilt. The print fabrics were machine quilted in a large meander, and the borders were quilted in the ditch.

6 Trim the excess backing fabric and batting 1/4in outside the edge of the quilt top.

7 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using the five 2 1/2in strips of red print fabric.

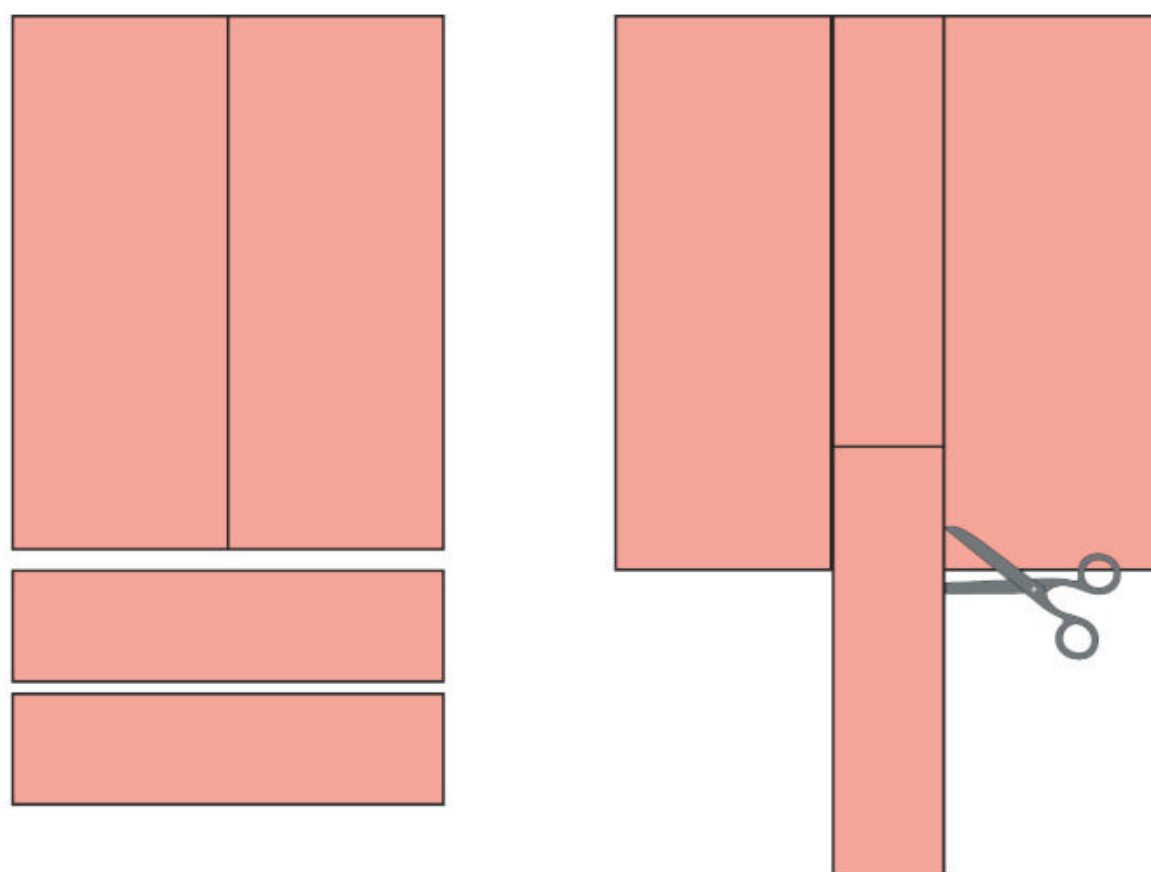


Diagram 1

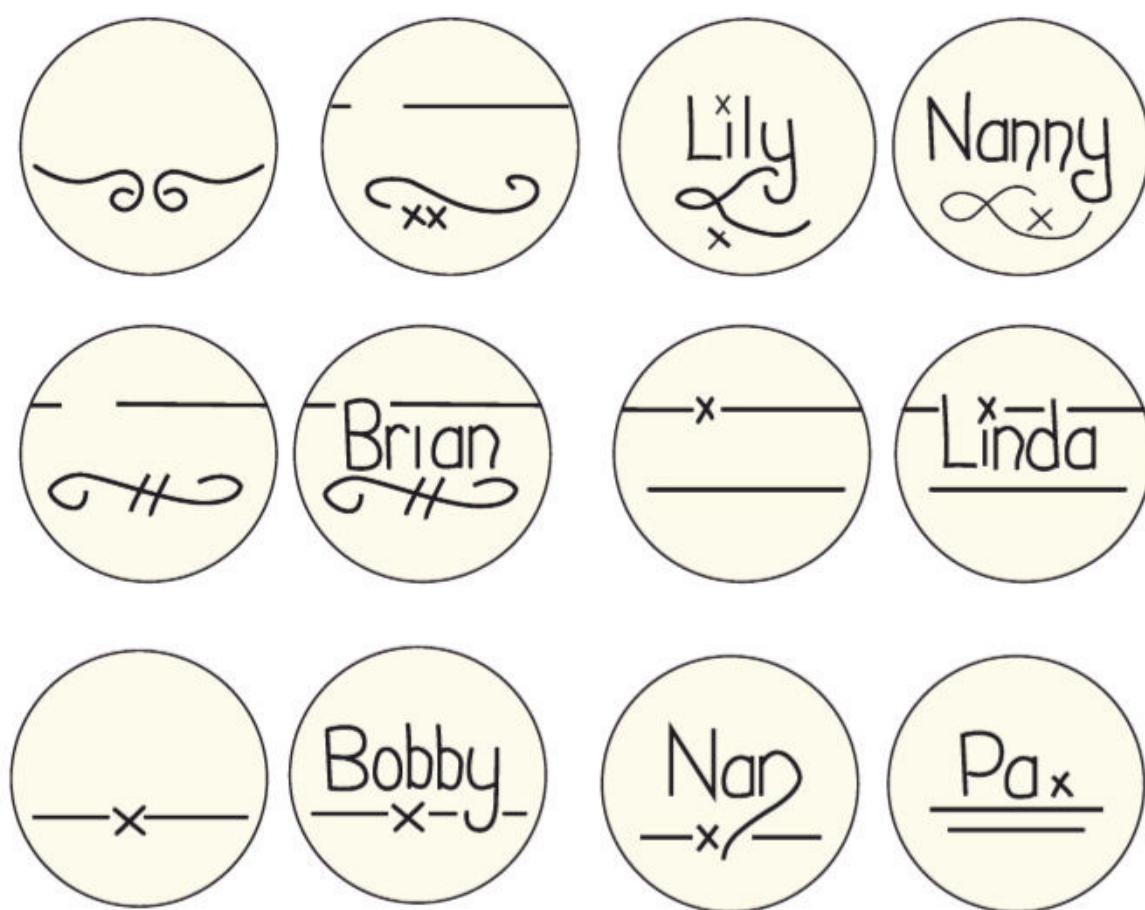


Diagram 2

Embroidered baubles

1 Cut a square from the remaining white tone-on-tone print fabric 3in larger than the outer frame of the ornament. Fuse interfacing to the wrong side of the fabric.

2 Lay the ornament on the right side of the fabric and trace around the inner circle on the fabric using a water-erasable fabric marking pen. This indicates the outer edges of your design.

3 Using the same pen, write the name of a family member inside the traced circle. Sharon has provided some design ideas in Diagram 2. You could ask each family member to write their own name so that their ornament reflects their unique handwriting or they could even sketch a portrait of themselves.

4 Backstitch the lines of your design using three strands of embroidery thread. Erase any visible pen marks.

5 Follow the manufacturer's guidelines to frame the embroidery in the ornament.

6 Use three strands of embroidery thread that match the solid red linen to stitch the top of the hoop to one of the red linen squares in your wallhanging.

** The free Basics Guide is available as a download online from <https://www.cosyproject.com/blog/quilting-guide>*

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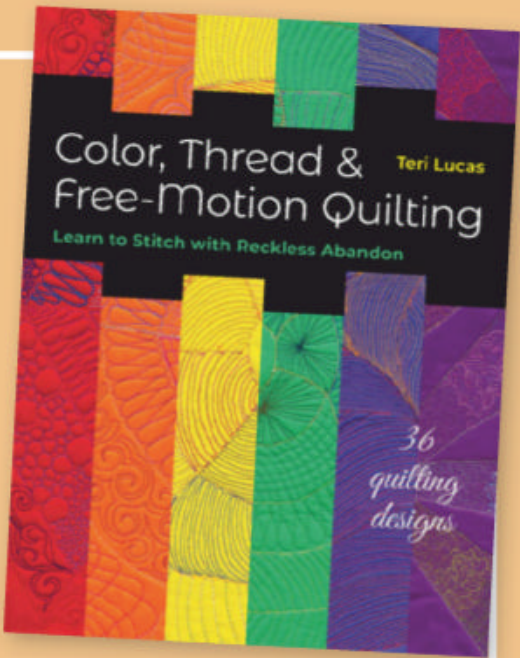
Look for these great titles at your nearest book or patchwork shop.

Color, Thread & Free-motion Quilting: Learn to stitch with reckless abandon

By Teri Lucas

There have been a lot of books published in recent years to help quiltmakers improve their skills in free-motion machine quilting on domestic sewing machines.

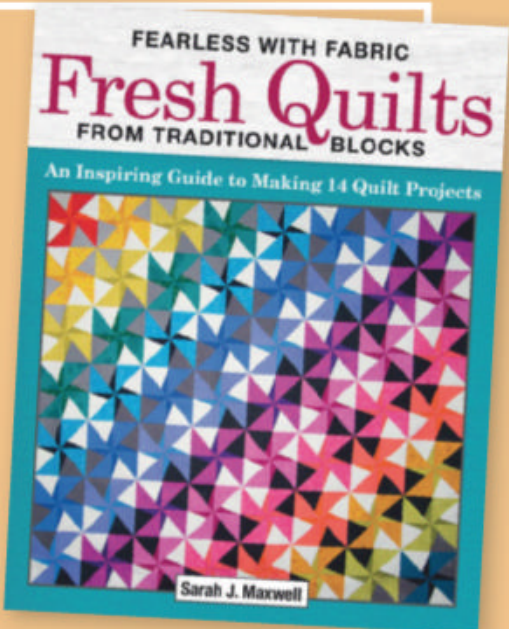
This one is a little different; although it includes a chapter on machine quilting and quilting designs (with line drawings of 36 different patterns to try) along with another one on colour theory, the thing that makes this book unique is its focus on choosing the threads to stitch with: how their colour and weight affect the overall look of finished quilts. Teri has included photographs of quilting on a rainbow of background fabrics as well as lots of tips and tricks to help make your quilting enjoyable, playful and frustration-free. Published by C&T Publishing.



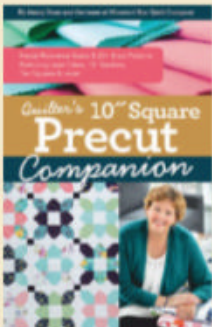
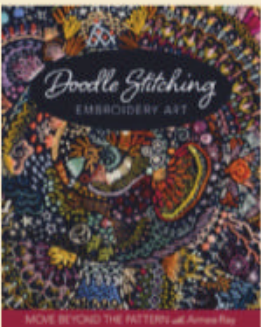
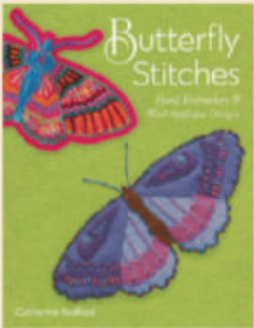
Fresh Quilts from Traditional Blocks: An inspiring guide to making 14 quilt projects

By Sarah J Maxwell

What a fabulous book for those who are well versed in traditional patchwork but want to take their quilting in the direction of the latest 'modern' style. Sarah's book will help you push your boundaries, build your confidence and showcase how to transfer what you know and love into quilts that are contemporary, fresh and graphic. Each of the 14 projects focusses on experimenting with one aspect of quilt design or fabric usage and provides easy-to-follow guidelines that will have you stepping out of your comfort zone. In addition to instructions for making the projects and illustrations, Sarah also provides a diagram showing a traditional quilt made from the patchwork block (such as Pinwheel, Log Cabin and Drunkard's Path) and insights into the design process that she used to develop her modern quilt. This enables you to learn by example, so that you can apply her approaches to design your own unique modern quilts if you wish. Published by Landauer Publishing.



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Sew Happy

By Sandy Klop

Sandy Klop is probably best known to many quilters as the creative mind behind the American Jane Patterns company and as a fabric designer for Moda. Her projects tend to be scrappy quilts using bright pure colours, clearly based on traditional patchwork (and appliqué) blocks, but always with something that makes them special and a bit out of the ordinary. This collection of 10 projects includes instructions for a wallhanging, a table topper and eight bed quilts. They're all fairly straightforward to make, although some include quite a few small patches – so you won't 'whip them up' in a weekend. But they will bring joy as you dive into your stash and scrap bins, play with a multitude of fabrics and create quilts that everyone will love. Published by Martingale.



Better Not Pout

By Nancy Halvorsen of Art to Heart

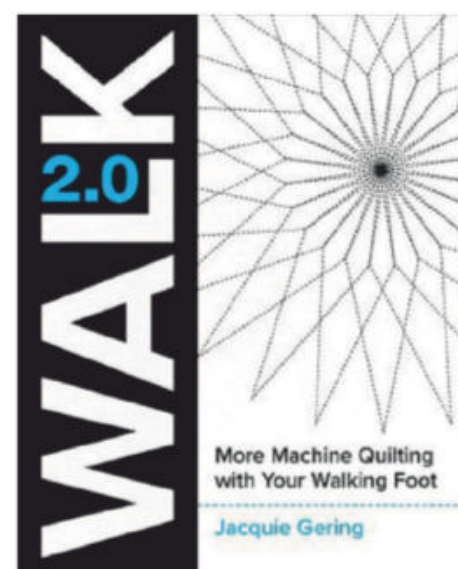
Nancy Halvorsen has been self-publishing her books of fun patchwork and appliqué designs since 1992 and now has more than 40 to her credit. Her latest is another fabulous collection of Christmas designs. It includes two large quilts, six smaller ones, two table toppers, five table runners, five cushions, 12 ornaments and six pot holders. They are classic Nancy and lend themselves to all manner of projects in addition to those she provides detailed instructions for. And if you'd like to make the projects using the same fabrics, you can also buy the fabric line she designed for Benartex especially, along with buttons and tea towels. Published by Art to Heart.



Charming Baby Quilts

By Melissa Corry

Use one, two or three charm packs from your favourite fabric lines – or raid your stash – and make a simple quilt with loads of impact. While these projects have been designed as gifts for a new baby, they would also make excellent table toppers, wall hangings, mini quilts – and if you simply use more charm packs and make more blocks, even bed quilts. All the projects are suitable for both boys and girls and use uncomplicated shapes and patchwork techniques. They make excellent projects for novice quilters, with instructions illustrated with lots of clear diagrams and close-up photos. You can make the quilts sweet and cute or bold and bright – just choose your charm packs accordingly and dive in! Published by It's Sew Emma/Fat Quarter Shop.



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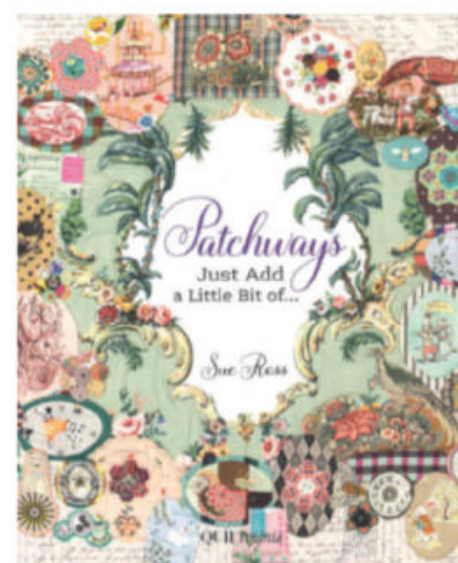
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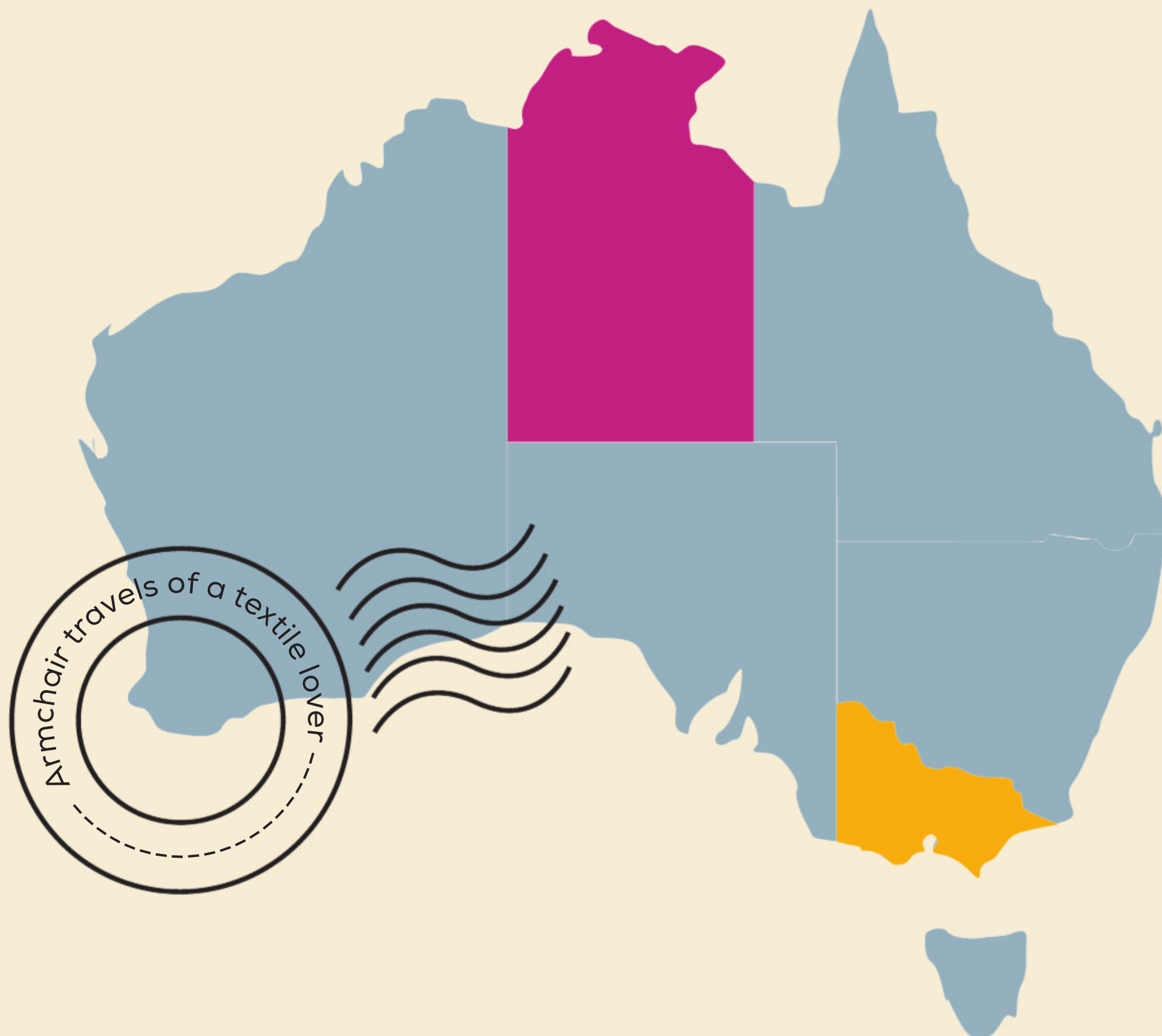
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Outback Australia

Western Victoria to Alice Springs

With pandemic impacts including closed borders and long-distance travel off the table for now, Australians are turning to our regional, outback and coastal destinations. The highway beckons!



Let's consider combining a few major destinations, seeking out local patchwork shops and related museums, and heading off with like-minded souls on a road trip with Michelle Marvig as your tour leader!

Grab a coffee and get comfy on your coach as you discover the charming, quaint and amazing places that Australia has to offer and where you will find good food, gorgeous scenery and friendly locals. To help you while away the hours travelling by coach, you can get started on a patchwork project specially designed by Michelle for the group.

From Horsham, we will essentially continue in a northerly direction, with Alice Springs our last destination.

After a visit to Australia's oldest patchwork shop, Gail's Patchwork Emporium, in Ballarat, we head to

Horsham. Horsham is a regional city in the Wimmera region of western Victoria, located on a bend in the Wimmera River. The Horsham and Grampians area offers lots of cultural things to see and do. The Makers Gallery and Studio is the only gallery in the region that has a focus on high-quality locally made arts and crafts items. Artists offer exciting exhibitions that include patchwork, quilting, jewellery, woodwork, photography, oil and watercolour paintings.

If time permits, you can also visit the Natimuk Goat Gallery, which showcases works by local and regional artists. Horsham is also the home of the Red Rock Gallery and the Olde Horsham Gallery.

Not far from Horsham, about 45 minutes drive to Rupanyup, the amazing Silo Art Trail begins. Along

the 200km trail to Patchewollock, there are seven disused grain silos with impressive works of public art. Each silo was transformed by renowned artists and provides an insight into the unique towns located in the Wimmera Mallee region. The intention is to travel the 200km trail in a day, stopping to see other local attractions and murals.

About four hours north of Horsham is Mildura, located on the Victorian side of the Murray River. The Mildura region is a place of contrast: from the Murray River to the outback, there is something for everyone. For the foodies there's world-class cuisine served with small-town hospitality, along with local produce markets and award-winning wines.

A sightseeing tour of Mildura includes a visit to Rio Vista Historic

House and wine tasting at the Chateau Mildura Winery, and of course a visit to a local patchwork shop. Lesley May's Patchwork and Craft shop is situated in a period home in the heart of Mildura, specialising in patchwork, quilting and stitcheries.

Further north is Wentworth, where the Murray and Darling Rivers meet. A sightseeing tour of the area should include the river junction, Perry Sand Hills (ancient sand dunes), and Possum's Statue. (Possum was a famous hermit who lived along the banks of the Murray.) Continuing on to the fascinating outback mining town of Broken Hill, you can visit The Big Picture art gallery, White's Mineral and Mining Museum, and Broken Hill's famous Royal Flying Doctor Service base. An obligatory stop is at Silverton, now virtually a ghost town, where the colourful local guide and raconteur will accompany you on a visit to the famous Silverton Hotel.

Heading west to the top of the Spencer Gulf is Port Augusta, a town vital to the properties in the Flinders Ranges and beyond. Nowadays it is

known as the Crossroads as it has become the starting point for tourists visiting the Nullarbor Plain, the Flinders Ranges, and all journeys north to Central Australia and the Northern Territory. Continuing along the Eyre Highway, there will be a special stop at Jane's Patchwork & Sewing, where everything patchwork and sewing in a small unique shop is offered.

From the Crossroads it is time to begin your journey into the outback, with our destination of Alice Springs a mere 1200km away! Heading off to Coober Pedy, you will enjoy views of the Flinders Ranges. Stop at Woomera, which was established in 1947 and was a 'cold war' project between the British and Australian governments where long-range weapons systems were developed and tested. Then, as you continue north, you will pass stunning salt lakes.

In Coober Pedy, a tour will include a visit to the Old Timers' Mine, which includes a museum, machinery demonstration and an opal showroom. A visit to a working opal mine, an underground house, one or two underground churches,

and one of the world's most unusual golf courses are also must-dos. The colours and shapes of the nearby hills, The Breakaways, create some of the most distinctive outback scenery in Australia. Parts of the movies *Siam Sunset*, *Mad Max Beyond Thunderdome* and *Ground Zero* were filmed in this area.

The eight-hour road trip from Coober Pedy to Ayers Rock, in the southern part of the Northern Territory, is well worth it, plus it gives you plenty of time to continue stitching your special project. As you approach Ayres Rock, one of the world's largest monoliths at 348m high, you will be amazed as this impressive sandstone landmark captures your heart.

A tour of Ayres Rock and the surrounding area, with a local guide, will reveal Uluru's history as you hear stories of Aboriginal mythological ancestors. You can visit a couple of Aboriginal rock art sites and the Uluru-Kata Tjuta Cultural Centre to view interesting displays.

A special experience not to be missed is a get-together for a gourmet barbecue as you watch the





sun set over Ayres Rock in a blaze of reds, ochres and oranges.

Nestled in a valley of the beautiful MacDonnell Ranges, Alice Springs is on the banks of the often-dry Todd River. The vibrant town, which acts as the business centre of a vast area of Central Australia, has modern facilities and has a particularly good selection of cafes and restaurants.

Alice Springs offers numerous sites of historical significance such as Anzac Hill, which features panoramic views of the MacDonnell Ranges and also the Old Telegraph Station Reserve, which marks the town's important role as the mid-point of the 19th-century telegraph line running from Adelaide to Darwin. A must is a visit to Country Bliss, a lovely patchwork shop that stocks Aboriginal-designed fabric, plus many other styles of fabric and kits, notions, patterns and giftware. A visit to the Aboriginal Fabric Gallery, a store devoted to carrying a varied selection of indigenous and Australian themed cotton fabrics, is also highly recommended.

Also situated in Alice Springs is the Women's Museum of Australia, where you will be inspired by the exhibits of

women who have, or who are, breaking new ground in different fields.

The colourful outdoor Todd Mall Market offers a wide range of stalls selling crafts, clothing, art, food, jewellery and more. The Araluen Arts Centre, which is built around a culturally significant 300-year-old corkwood tree that now sits in the centre of the Sculpture Garden, is the heart of the Araluen Cultural Precinct, which includes galleries, a theatre, museums, and a host of significant public works of art and Arrernte sacred sites.

There is much to explore in the spectacular region to the west of Alice Springs, including West

MacDonnell National Park, where you will find one of the most prominent waterholes in the region at Simpsons Gap, as well as the Flying Doctor's Memorial, Standley Chasm and the Hermannsburg Historic Precinct, where famous Aboriginal artist Albert Namatjira was born and raised.

All in all, a significant, cultural, colourful experience can be had on a road trip along Australia's highways. Finding new and interesting places as well as shopping at outback patchwork and stitching stores to keep your fabric passion stimulated, while supporting local businesses, is only a part of the fun.

If you would like to take such a road trip, Michelle Marvig will be hosting the Australian Outback Quilting Tour taking in these destinations and experiences in late April 2021 for 16 days. Turn to page 12 to find out more, or visit **Travelrite Australia's website: www.travelrite.com.au**, call Toll Free: 1800 630 343 or (03) 8803 6868 or email: balwyn@travelrite.com.au



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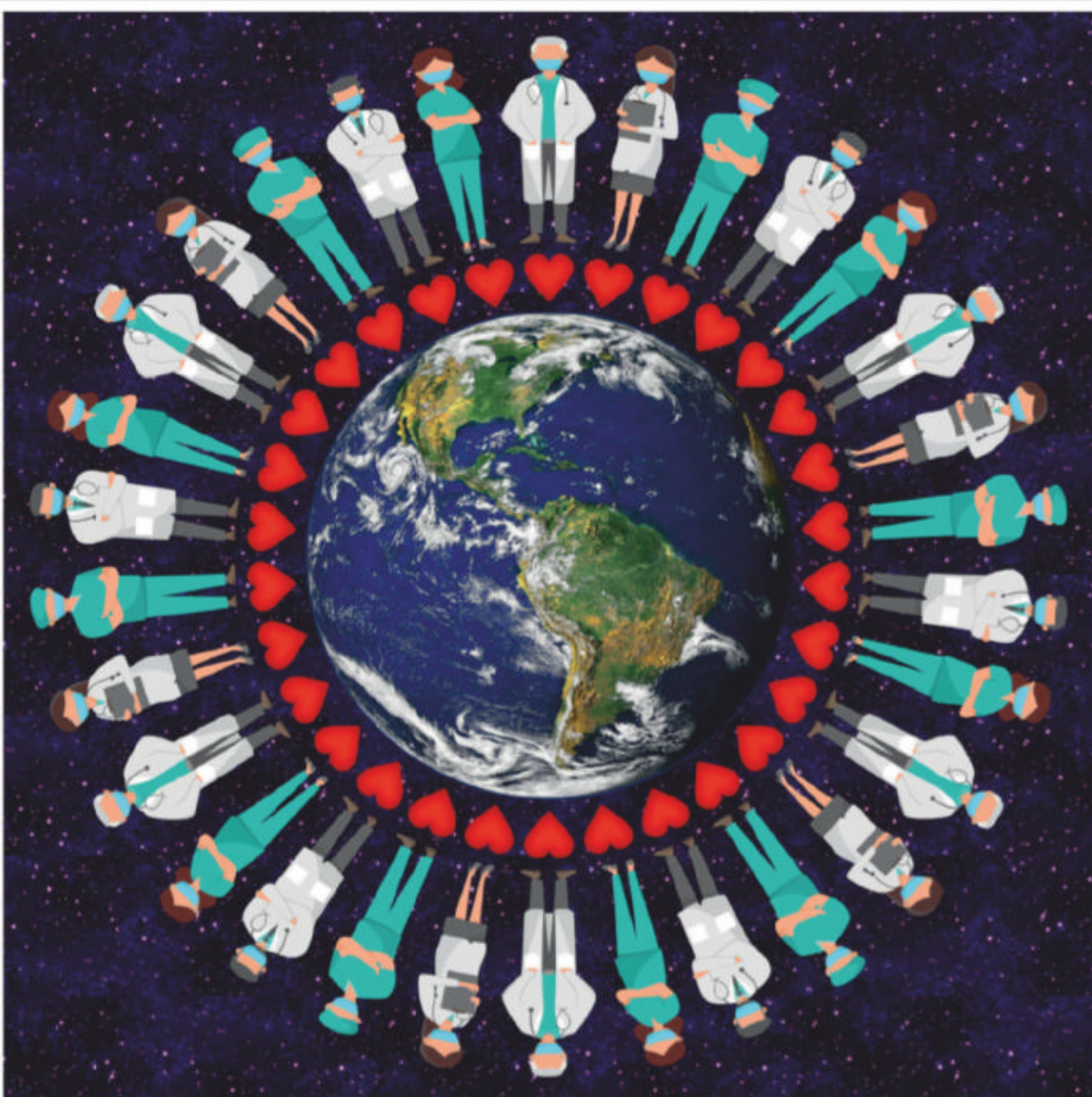
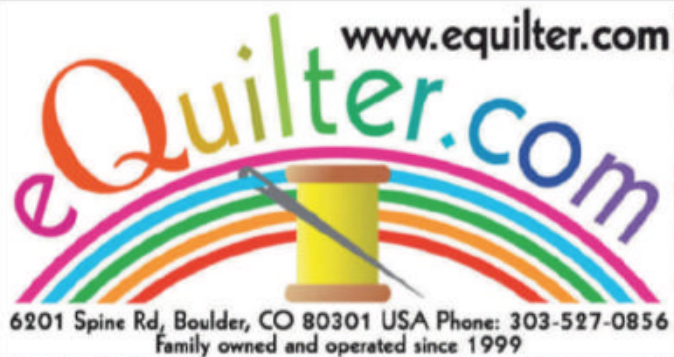


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Log Cabin Variation

The design elements of this quilt turn the **traditional Log Cabin** and its **Courthouse Steps variation** into a **vibrant quilt**. This quilt is quite simple to cut and piece and the clever use of **three coordinated prints** and **light- and dark-value solids** provide a good lesson in how to pull a **great fabric combination**.

Finished quilt size: 183cm x 137cm (72in x 54in)

Finished block size: 18in square

Designer: Pat Forster



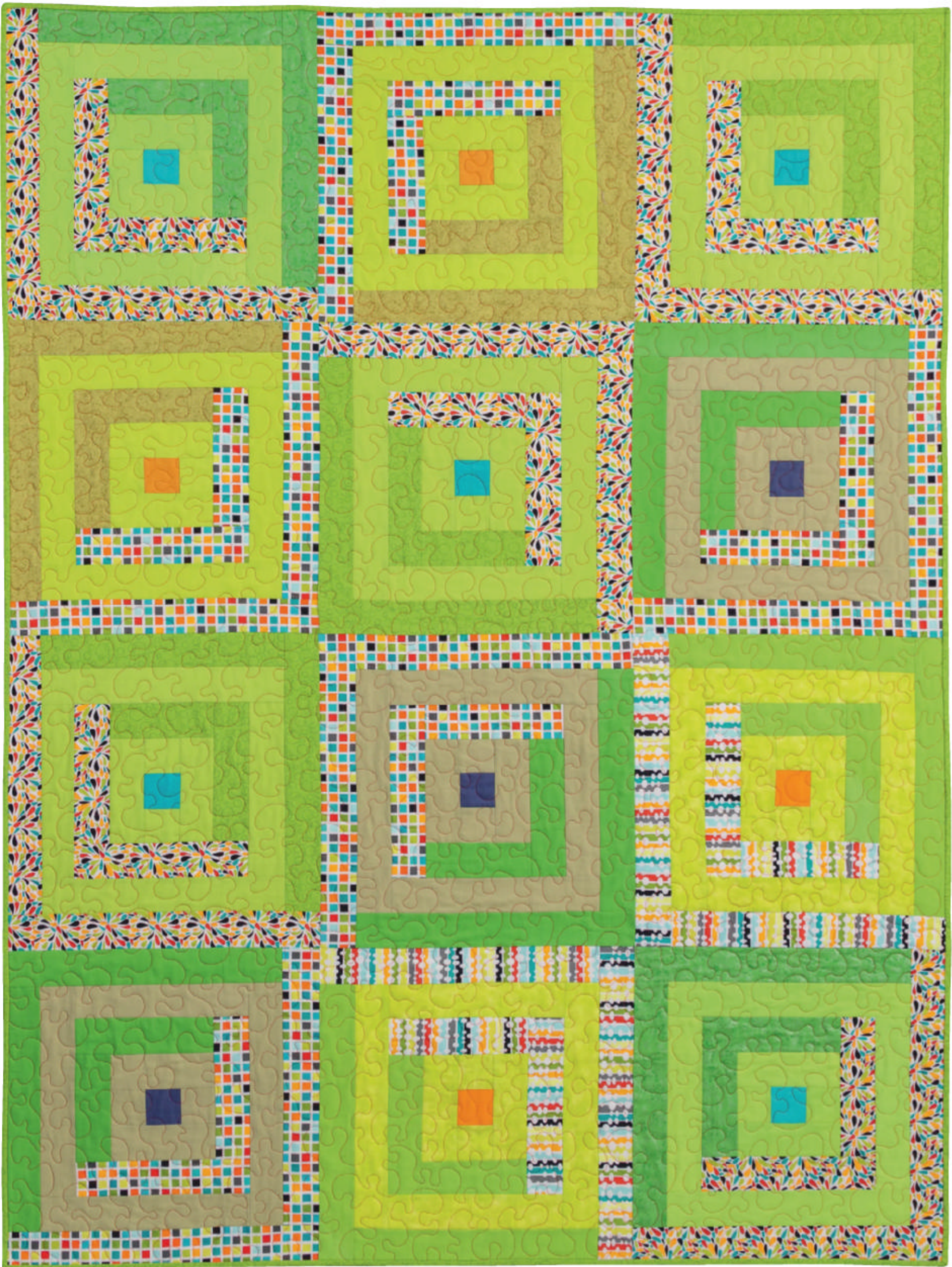
patforsterblog.wordpress.com



pat.forster@iinet.net.au

*Coordinating
Print Fabrics*





Materials

- 60cm (¾yd) each of three coordinated print fabrics
- 60cm (¾yd) each of three solid green medium-value fabrics and three solid green light-value fabrics
- Scraps of four or five solid fabrics in assorted colours (block centres)

- 45cm (½yd) green tone-on-tone print fabric (binding)
- 3.2m (3½yd) backing fabric
- Batting at least 200cm x 155cm (78in x 60in)
- Rotary cutter, ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

Cutting

From each of the three print fabrics, cut:

- eight strips, 2½in x width of fabric
- From each of the solid green medium- and light-value fabrics, cut:*

- eight strips, 2½in x width of fabric
- From the squares of assorted solid fabrics, cut:*

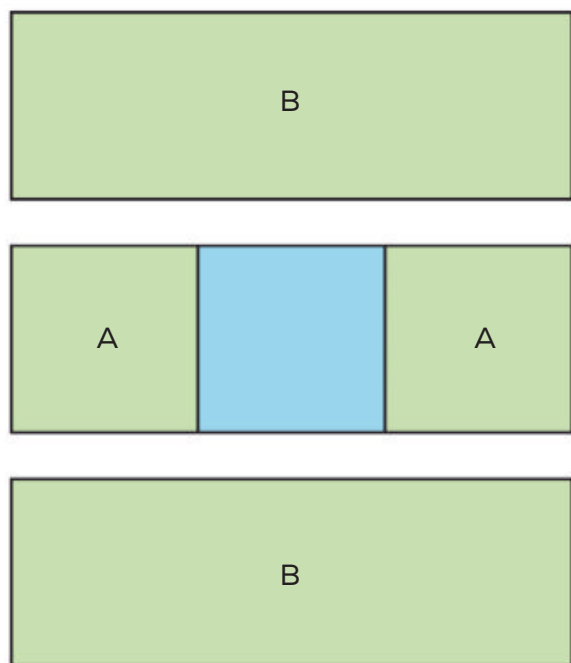


Diagram 1

- a total of 12 squares, $2\frac{1}{2}$ in (block centres)

From the green tone-on-tone print fabric, cut:

- seven strips, $2\frac{1}{2}$ in x width of fabric (binding)

Log Cabin blocks

1 To make one block, choose one print fabric, one medium-value solid green fabric, one light-value solid green fabric and one $2\frac{1}{2}$ in square cut from the assorted solid fabrics (block centre).

From $2\frac{1}{2}$ in strips of the light-value solid green fabric, cut:

- two rectangles, $2\frac{1}{2}$ in x $14\frac{1}{2}$ in (H)
- two rectangles, $2\frac{1}{2}$ in x $10\frac{1}{2}$ in (G)
- two rectangles, $2\frac{1}{2}$ in x $6\frac{1}{2}$ in (B)
- two squares, $2\frac{1}{2}$ in (A)

From $2\frac{1}{2}$ in strips of the medium-value solid green fabric, cut:

- one rectangle, $2\frac{1}{2}$ in x $16\frac{1}{2}$ in (J)
- one rectangle, $2\frac{1}{2}$ in x $14\frac{1}{2}$ in (I)
- one rectangle, $2\frac{1}{2}$ in x $8\frac{1}{2}$ in (D)
- one rectangle, $2\frac{1}{2}$ in x $6\frac{1}{2}$ in (C)

From $2\frac{1}{2}$ in strips of print fabric, cut:

- one rectangle, $2\frac{1}{2}$ in x $18\frac{1}{2}$ in (L)
- one rectangle, $2\frac{1}{2}$ in x $16\frac{1}{2}$ in (K)

- one rectangle, $2\frac{1}{2}$ in x $10\frac{1}{2}$ in (F)
- one rectangle, $2\frac{1}{2}$ in x $8\frac{1}{2}$ in (E).

2 The piecing for this block is a mix of Courthouse Steps and standard Log Cabin block construction. Refer to the diagrams as you join each rectangle to the growing block. Press all seams away from the block centre as you go.

3 Begin by joining a light-value solid green A square to the left and right edges of the $2\frac{1}{2}$ in square cut for the block centre. Then join a light-value solid green B rectangle to the top and bottom edges of the block centre, as shown in Diagram 1. Your block should now measure $6\frac{1}{2}$ in square from raw edge to raw edge.

4 Next, join the medium-value solid green C rectangle to the top edge of the block, and then the D rectangle to its right edge.

5 Join the print E rectangle to the bottom edge of the block and the F rectangle to its left edge, as shown in Diagram 2. Your block should now measure $10\frac{1}{2}$ in square from raw edge to raw edge.

6 Join a G rectangle of light-value solid green fabric to the top and

bottom edges of the block. Then join an H light-value solid green fabric to the left and right edges, as shown in Diagram 3. Your block should now measure $14\frac{1}{2}$ in square from raw edge to raw edge.

7 Join the I rectangle of medium-value solid green fabric to the top edge of the block, and the J rectangle to its right edge. Then join the K rectangle of print fabric to the bottom edge and the L rectangle to its left edge, as shown in Diagram 4. Your block should now measure $18\frac{1}{2}$ in square from raw edge to raw edge.

8 Repeat Steps 1–7 to make 12 blocks, using different combinations of fabrics.

Assembly

1 Lay out your blocks in four rows of three blocks each. Swap their positions until you have an array of colours and prints that you like.

2 Join the blocks in each row together. Press seams in rows 1 and 3 to the left and in rows 2 and 4 to the right.

3 Then join the rows, carefully matching seams.

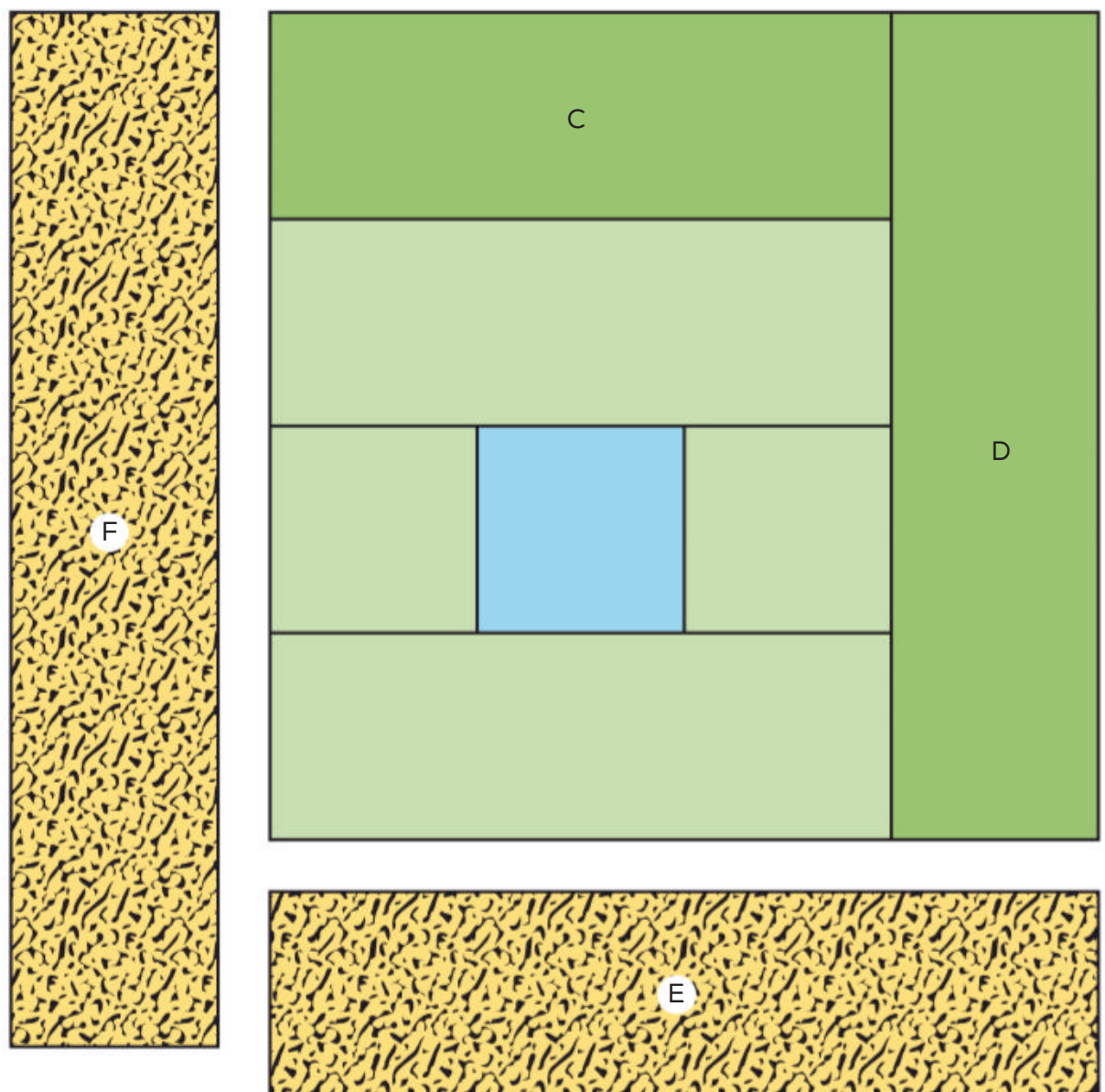


Diagram 2

Finishing

1 Press your quilt top well. Cut the backing fabric into two equal lengths, remove the selvages and sew the two pieces together, side by side, with a $\frac{1}{2}$ in seam. Press the seam open.

2 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting by hand or on a domestic sewing machine, follow the instructions for Preparing the Quilt Sandwich in the free downloadable Basics Guide* to pin or baste the quilt top, batting and backing together.

3 Quilt as desired. This quilt was machine quilted in a large-scale meander worked in orange thread.

4 Trim the excess backing fabric and batting $\frac{1}{4}$ in outside the edge of the quilt top.

5 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using the seven $2\frac{1}{2}$ in strips of green tone-on-tone print fabric.

* The free Basics Guide is available as a download online from <https://www.cosyproject.com/blog/quilting-guide>

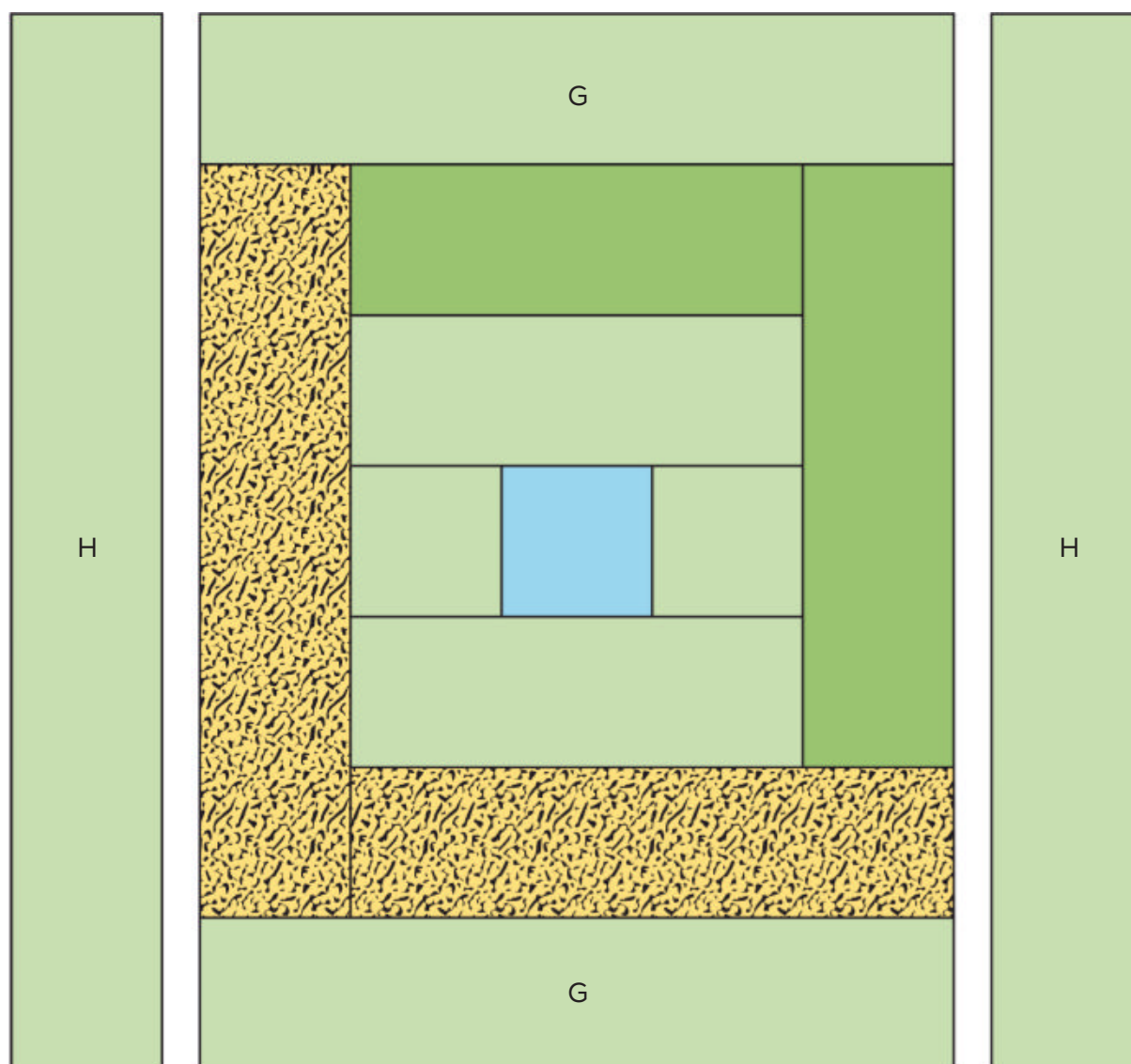


Diagram 3

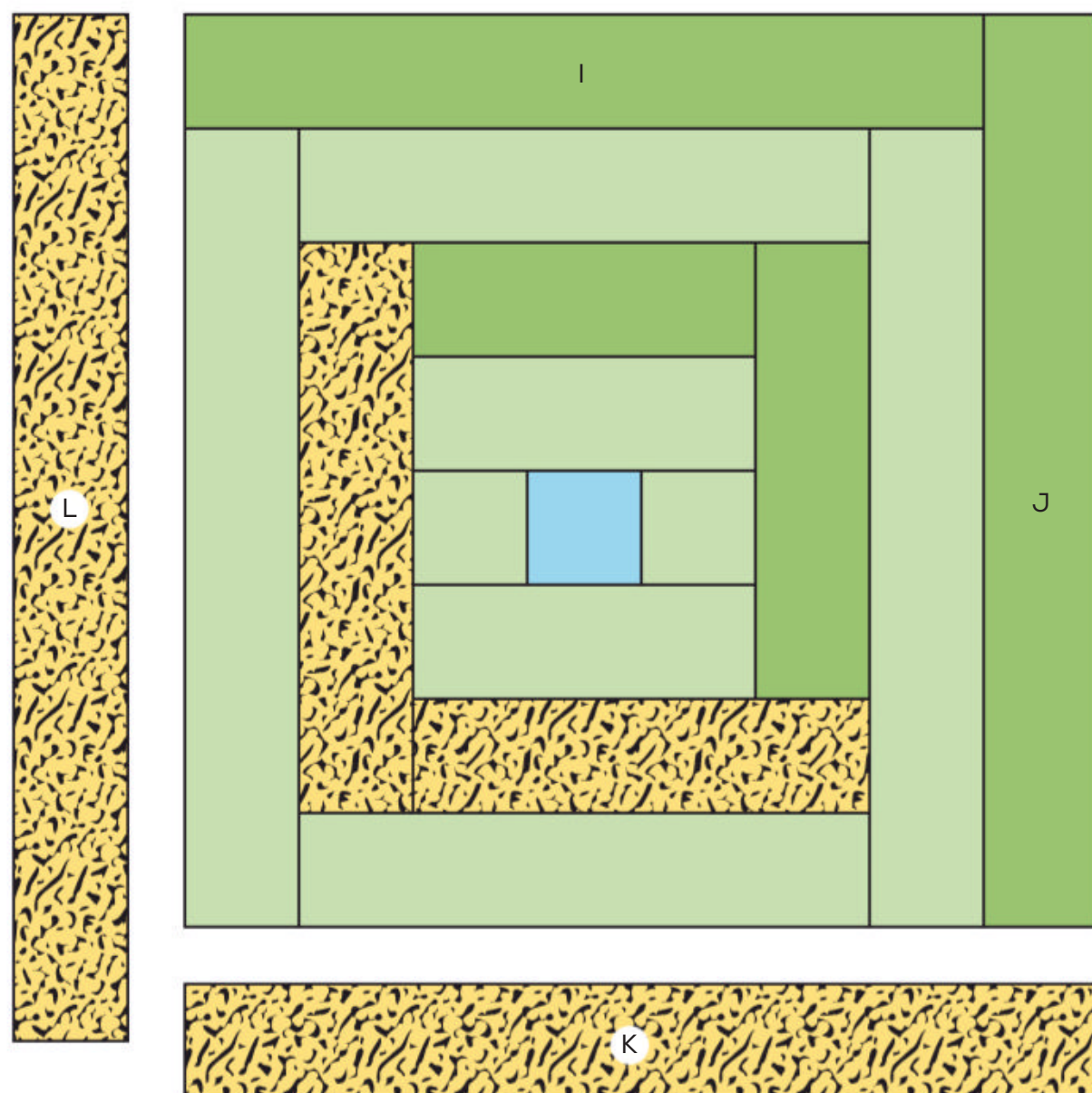


Diagram 4

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Technique Tutorial

Binding

By Deborah Segaert

For many quilters, binding seems to be the least favourite part of making a quilt. Personally, it is one of my favourites, although I don't get to do it as often as I would like. I always sew my binding to the quilt front by machine, and then I hand sew the folded binding to the back of the quilt.

I find I just can't get a neat result if I try to secure the folded edge by machine. Give it a go either way and see which you prefer.

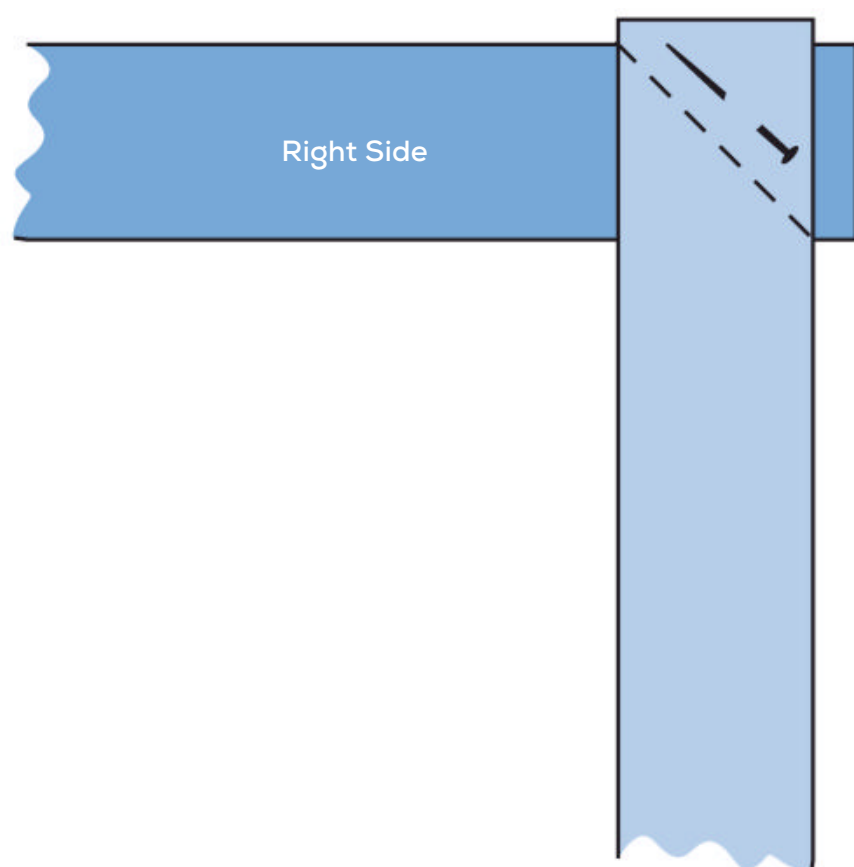


Diagram 1

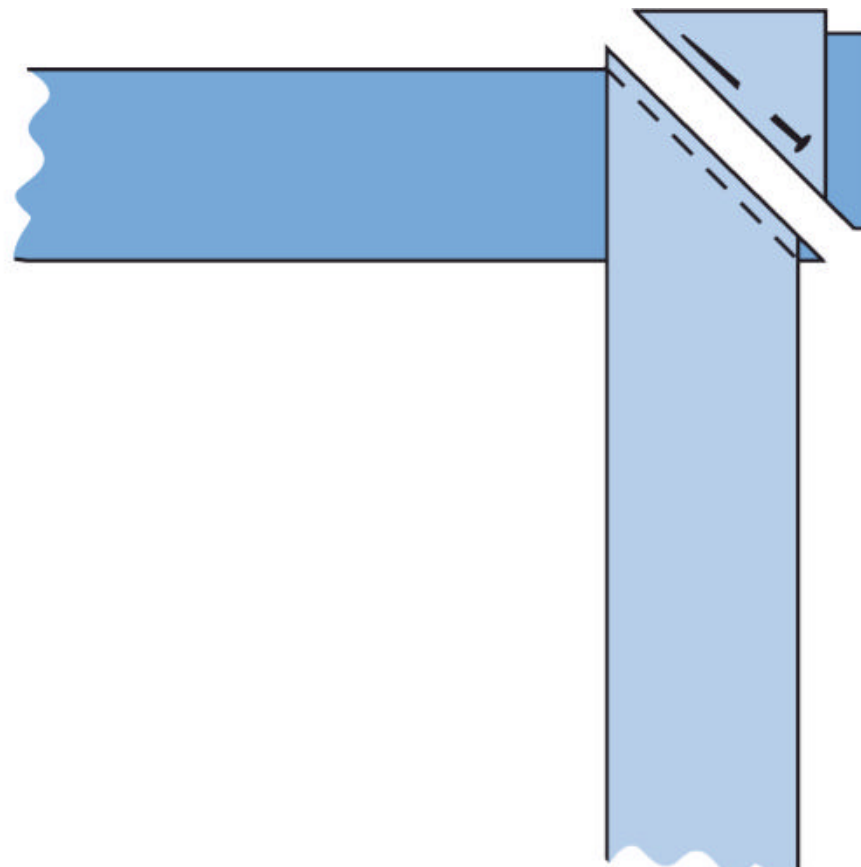


Diagram 2

While the binding is a fairly simple part of the construction of a quilt, there are a few considerations to keep in mind, including choosing the fabric, deciding if you want straight of grain or bias, and the method you use to attach the binding to the quilt. That all sounds simple, but let's work through the steps as each has its particular focus.

Fabric choice: Do you want the binding to add a pop of colour or blend into the main quilt top fabric, a spot, stripes maybe? All these can have a real impact on the finished quilt.

Straight or bias grain: The grain line is instrumental in how the binding wears; it is also important when you have a quilt with curves. If your quilt has straight edges, then your consideration will be for strength and for effect. A bias grain will give you a more sturdy folded edge; a bias grain may be necessary to give you an angled striped effect. If you like the ease of cutting straight strips and sewing them together, then straight grain will be best cut on the crossways grain, not the lengthwise grain. Additionally, cutting binding strips across the width of the fabric is a more economical and less-challenging task.

A bias grain will be necessary for all quilts with curved edges. The bias grain will allow you to ease the binding along the curves.

Cutting the binding strips: As mentioned in the last section, your option to cut straight of grain across the width of fabric is the easier and more economical. You simply need to measure the four sides of the quilt top/sandwich and add them together. Add an additional

30cm (12in) and that is the length you will need. Divide this length by the width of the fabric: let's say the length you will need is 430cm (169in) (that includes the additional 30cm [12in]) and your fabric is 114cm (45in) (the most common width) – therefore 430cm (169in) divided by 114cm (45in) is four strips.

Note that the most common width to cut the strips is 2½in. So if you require four strips at the width of the fabric, and each strip is 2½in wide, you will require 10in of the fabric you have chosen for your binding. It is best to round that up to at least 15in to ensure you have enough.

Cutting bias binding is a very different technique – and one that we will cover in a future issue.

Sewing strips together: Each strip cut across the width of the fabric needs to be sewn together to create a long binding strip. These seams are sewn on the bias to better distribute the bulk of the seam on the folded edge of the binding.

Lay two strips at a right angle to each other with the ends overlapping, right sides together. Place a pin in the strips at the outer corner as shown in Diagram 1.

Stitch a diagonal line across where the two strips meet, either by eye, or by drawing a line on the uppermost fabric strip.

Trim the excess fabric leaving a ¼in seam as shown in Diagram 2. Flip the strips open to form a continuous straight strip, see Diagram 3.

Continue sewing strips together in this manner until you have reached the required length.

Iron the binding strip, then fold it in half lengthways, wrong sides together, and press the fold.

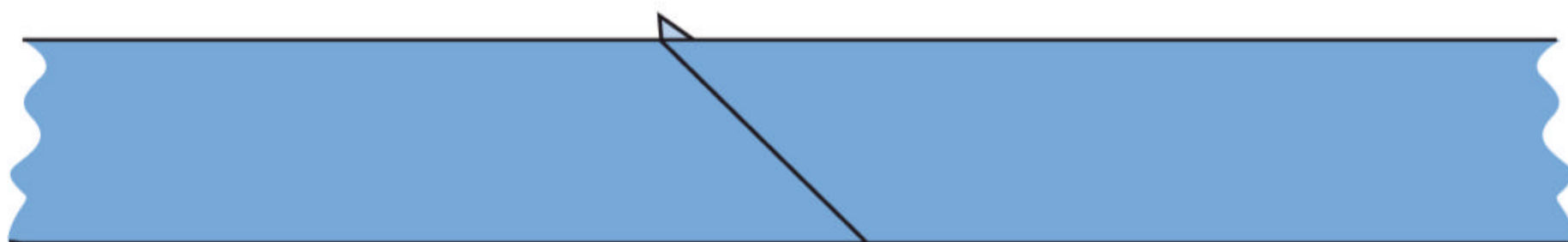


Diagram 3

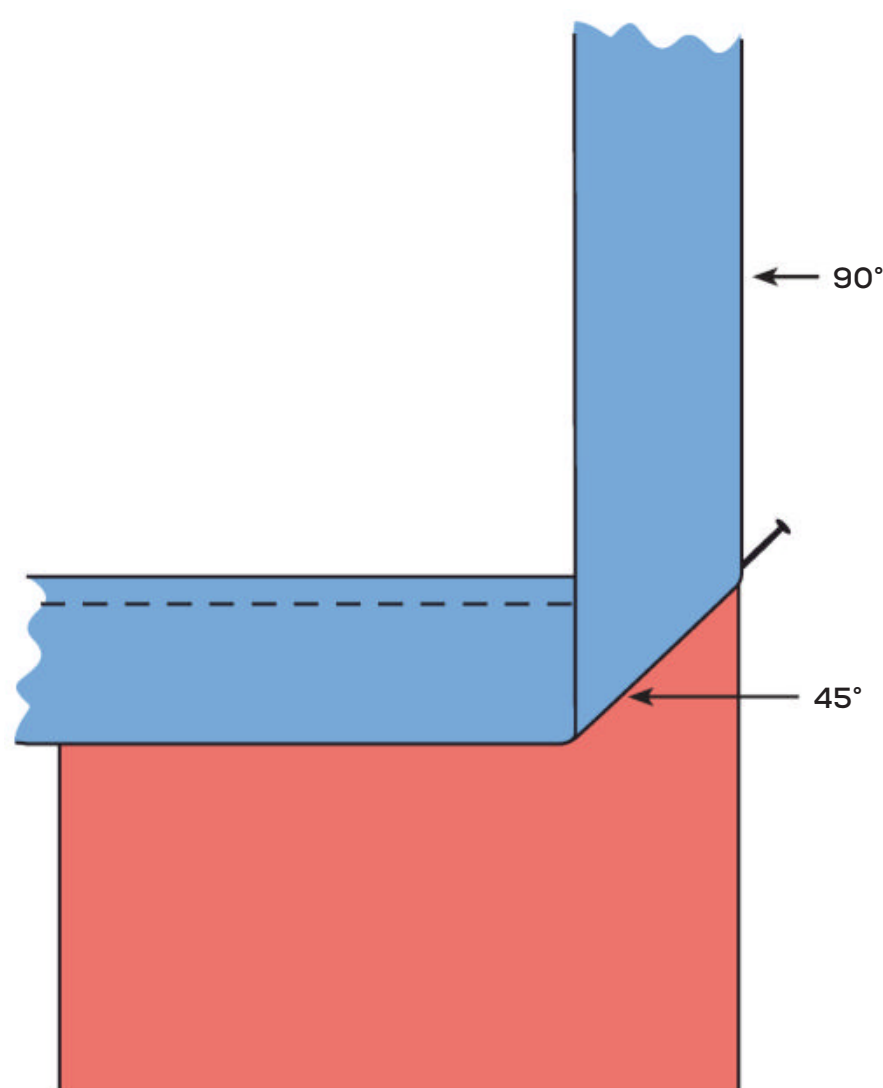


Diagram 4

Squaring the quilted sandwich: After the quilt sandwich has been quilted, and before the binding can be sewn to the quilt, the quilt needs to be squared up – that is, each corner must be a 90-degree angle and the edges straight.

It helps if you sew a $\frac{1}{8}$ in seam around the edge of the quilt sandwich first; it helps the quilt sandwich stay flat during the binding process.

Then trim away any excess from the perimeter of the quilt to make it neat and even. Using a square ruler and straight-edge ruler, begin by checking that each corner is square. If not, carefully trim the edges along the ruler. Continue using the edge of the ruler to find and trim the true straight edge, and the corners around the quilt.

Sewing the binding to the quilt top: Next, line up the raw edge of the folded binding strip with the raw edge of the quilt. The folded part of the binding strip should be facing towards centre of the quilt.

Begin sewing about a third of the way up one side of the quilt, leaving a 15cm (6in) tail.

The most common seam allowance to use when sewing the binding is $\frac{1}{4}$ in. You can use a walking foot to sew the binding strip to the front of the quilt, but it is not necessary.

Sew along the first side of the quilt until you've reached $\frac{1}{4}$ in before the corner, then stop sewing. Backstitch about 3mm ($\frac{1}{8}$ in) and cut the threads. Then, pull the quilt out from under the foot just a little, and place a pin from the corner of the quilt top through the point where you stopped sewing the binding down. Flip the long end of the binding upwards at a 90-degree angle – the fold will sit along the line of the pin forming a 45-degree angle as shown in Diagram 4.

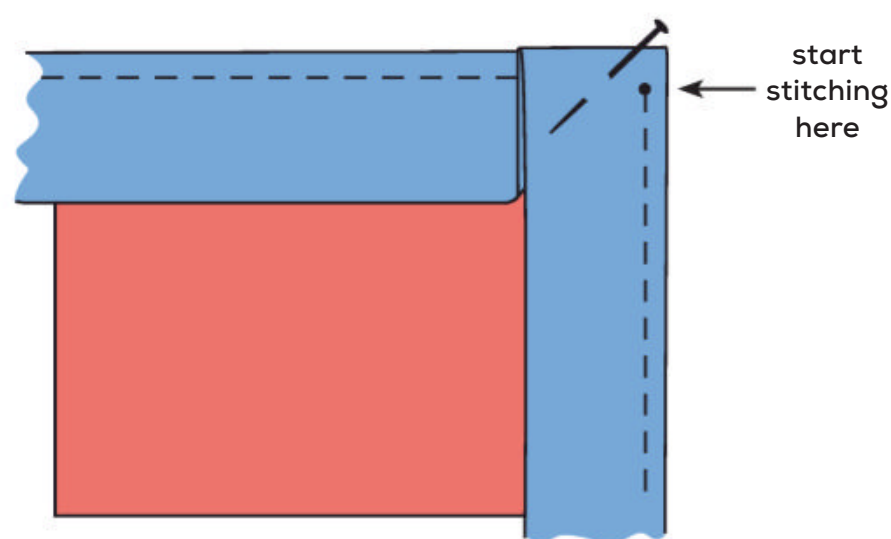


Diagram 5

Keeping the folded angle in place, fold the tail down so that its raw edge is aligned with the raw edge of the next side of the quilt.

Gently place the edge back under the foot with the needle placed so it will begin stitching on the lower edge of the fold, as close as possible to where the first line of stitching finished on the other side of this fold. Do a few backstitches to hold the seam. Continue stitching down the next side and sew the corners in the same manner. See Diagram 5.

When your stitching approaches the place where you began, stop stitching about 20cm (4in) away from the starting point. Trim the tails, leaving just enough fabric to overlap the starting place by about 4cm (1½in). Fold the trimmed edge of the binding under by $\frac{1}{4}$ in and tuck the beginning tail fabric underneath. Continue stitching along the edge of the quilt and sew over the original seam by 2cm ($\frac{3}{4}$ in) and backstitch and trim the threads.

Stitch in place at the back: Fold the binding strip to the back of the quilt to create the same measurement as the seam allowance you used on the front, taking it just 3mm ($\frac{1}{8}$ in) over the original sewn seam line. Secure in place firmly with pins.

Working from the front, carefully guide the quilt under the sewing foot, stitching slowly along the previous seam line. When you reach the corner, folding the binding to the back creates the mitre. Pin in place and carefully stitch around the corner.

Alternatively, the folded binding can be hand-stitched in place, just catching the edge of the binding and securing it to the backing.

There are a few binding methods that can be used for different finishes – we will look at those in a future issue.

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Linen and Logs Scarf

Add an **impressive additional layer** to your outfit for the **clear, sunny and mild days of an Australian September**. Lightweight **charcoal linen** and assorted **fabric scraps** in a range of teal, **grey and taupe prints** are the perfect combination for this unique mid-season scarf.

Finished size: 28cm x 122cm (11in x 48in)

Designer: Michelle Marvig



michelle@pieceville.com.au



www.pieceville.com.au



[michellemarvig](https://www.instagram.com/michellemarvig)

Lovely
Linen





Materials

- 45cm (½yd) lightweight charcoal linen (140cm/55in) wide
- Assorted fabric scraps in a range of teal, grey and taupe prints
- 20cm (¾yd) dark steel grey print fabric (binding)
- Light steel blue Sashiko thread and Sashiko needle
- One flat button, 45mm (1¾in) diameter
- Freezer paper
- Rotary cutter, ruler and mat
- Sewing machine
- General sewing supplies

Note: With many linens, it can be virtually impossible to distinguish the 'right' and 'wrong' side of the fabric. Examine your fabric closely to see if you can tell any difference. If you can, decide for yourself which you will consider the right side. We have used the term 'right side' in the assembly instructions to refer to the side of the fabric that will face out when you are wearing the scarf.

Cutting

From the charcoal linen, cut:

- one strip, 11in x 48in
- two rectangles, 4in x 7in (tab)

From the assorted fabric scraps, cut:

- 59 rectangles, 2in x 3½in

From the dark steel grey print fabric, cut:

- three strips, 2in x width of fabric

Patchwork panel

1 Lay out 56 of the assorted print rectangles in seven columns of eight rectangles each, matching the short edges of the rectangles in each column. (You will have three rectangles left over. They are used in Step 7.)

2 When you have an array of colours and prints that you like, sew the rectangles in each column together. Press seams open.

3 Measure 1½in from the top raw edge of Column 1 and make a light mark in the seam allowance. Pin Column 2 to Column 1, right sides

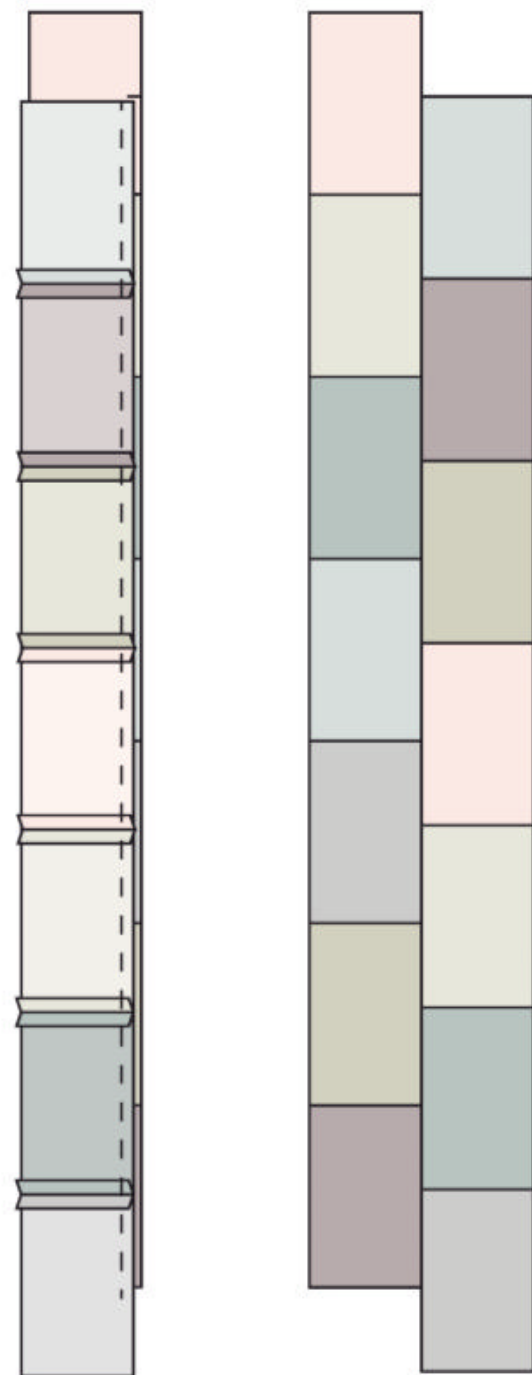
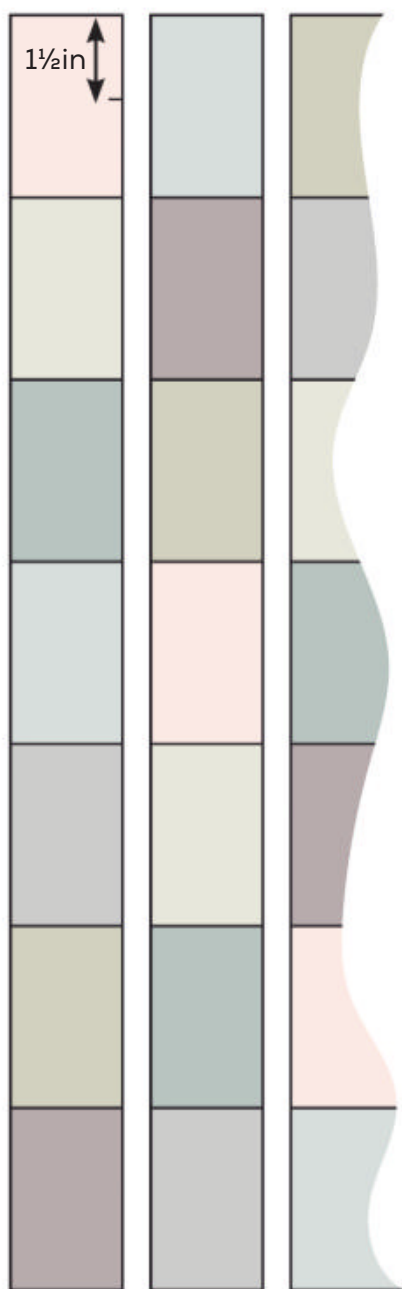


Diagram 1

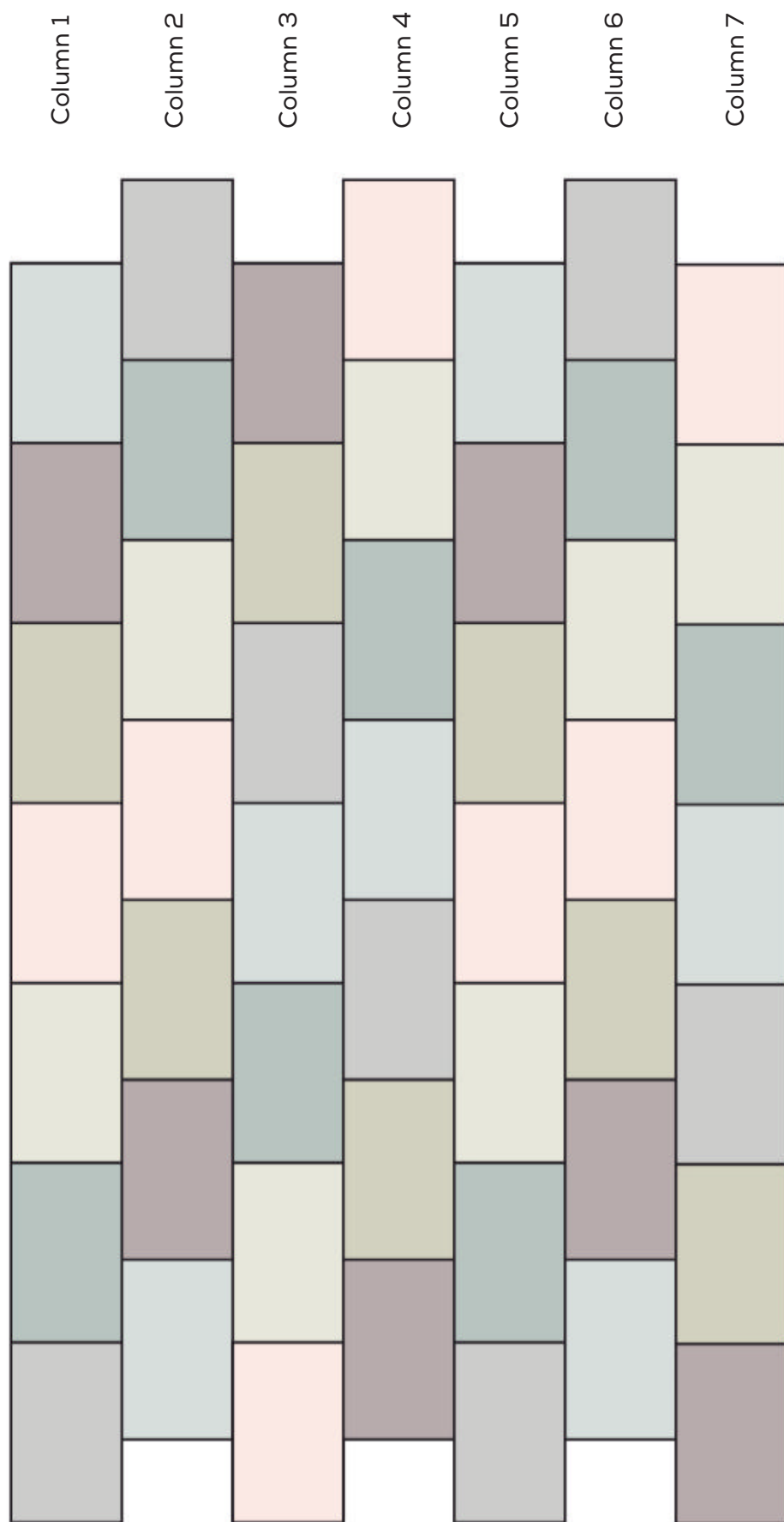


Diagram 2

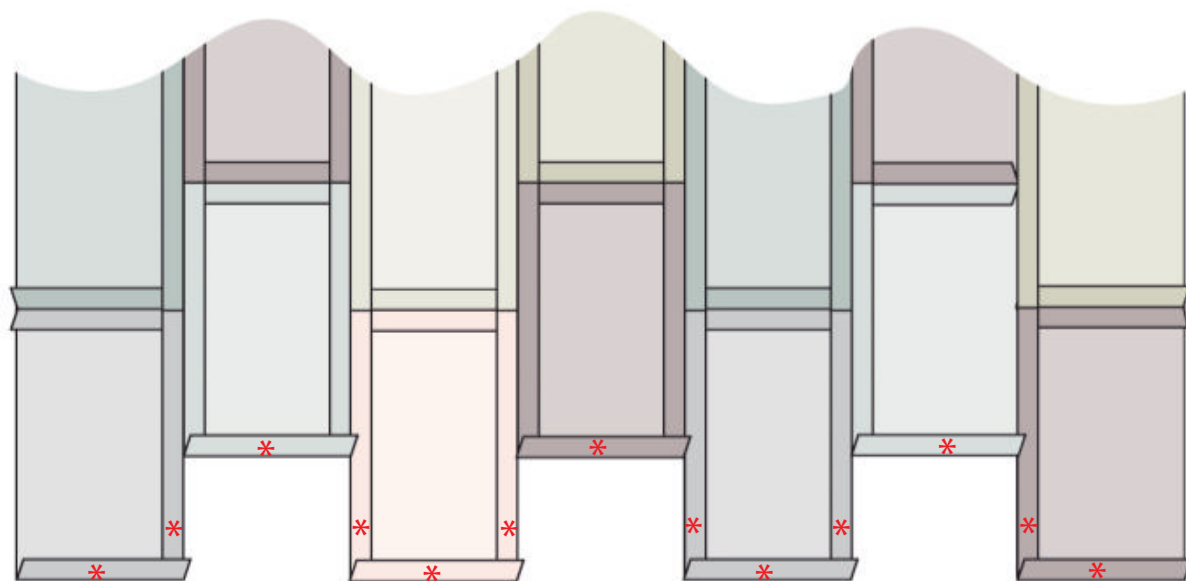


Diagram 3

together and with the top raw edge of Column 2 matching the mark you've made on Column 1, as shown in Diagram 1. Sew the seam and press it open.

4 Repeat Step 3 to join Columns 3 and 4, and 5 and 6. Then join the pairs of columns, and finally add Column 7 to the right edge of the panel. Your panel should look like Diagram 2.

5 Turn under the raw edges of the rectangles at the bottom of each column by $\frac{1}{4}$ in: that is turn under their left, right and bottom raw edges – except there's no need to turn under the outer vertical edges on Columns 1 and 7. See Diagram 3, which illustrates the panel from the back, with the edges to be turned under marked with a red asterisk. This end of the patchwork panel will be appliquéd to the linen.

6 The raw edges of the rectangles at the top of columns 2, 4 and 6 require a different treatment as they will extend past the edge of the linen backing. These three rectangles will be backed with the remaining three rectangles left over after assembling the panel.

7 To do this, match a 'spare' rectangle, right sides together, with each of the rectangles at the top of columns 2, 4 and 6, edges matching. Pin the layers together.

8 Set the stitch length on your machine to slightly shorter than normal. Stitch the pairs of rectangles together, starting and finishing $\frac{1}{4}$ in above the top edge of the rectangles in columns 1, 3, 5 and 7 and working an inverted 'U', as shown in Diagram 4.

9 Turn the three pairs of rectangles right side out. You will have created a backing/lining for the overhanging rectangles.

Assembly

1 Lay the 11in x 48in length of linen wrong side up. Lay the patchwork panel on top of it, right side down. The long raw edges of the patchwork panel should match the long raw edges of the linen. The end of the panel that you prepared in Step 3 (above) should be towards the middle of the linen strip. The end of the panel that you prepared in Steps 6–9 (above) should be at one short raw edge of the linen: the top edges of the rectangles in Columns 1, 3, 5 and 7 – that is, the rectangles that didn't

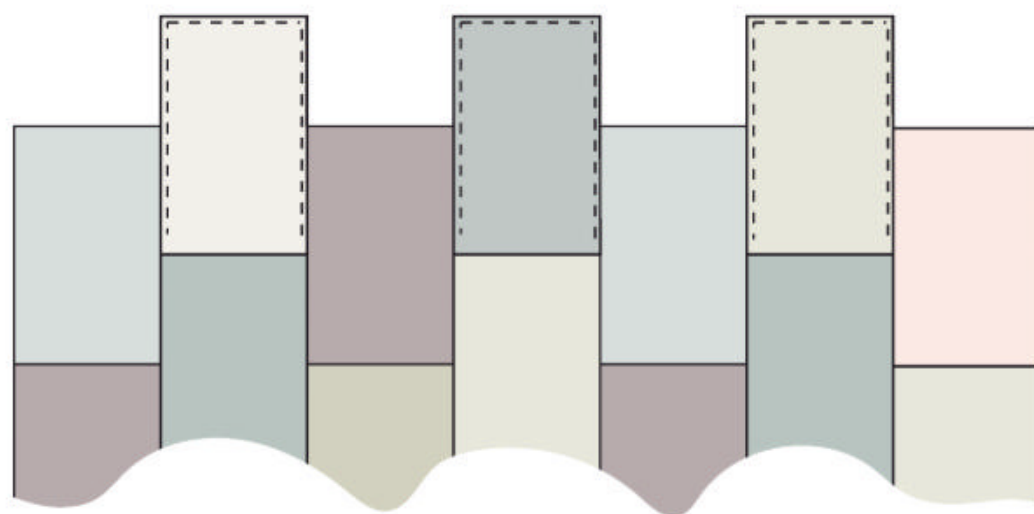
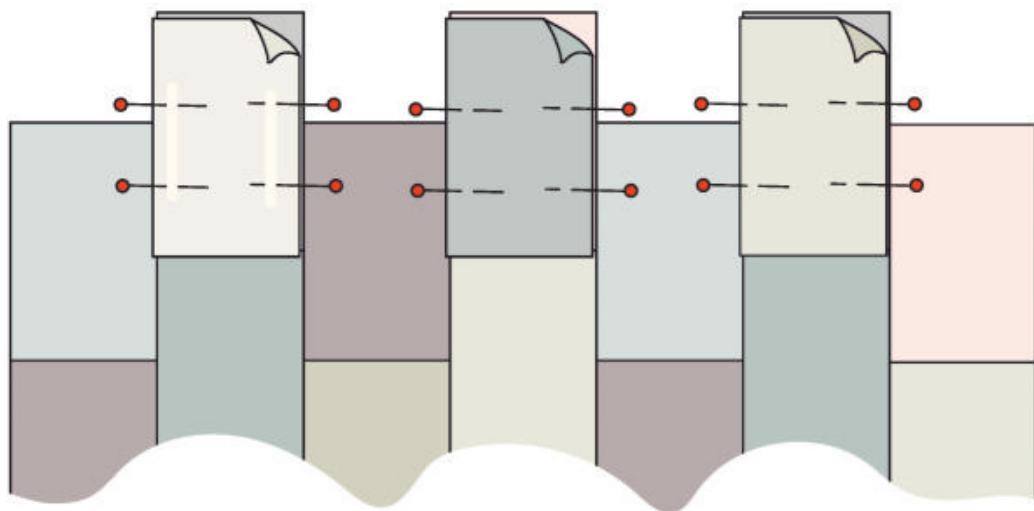


Diagram 4

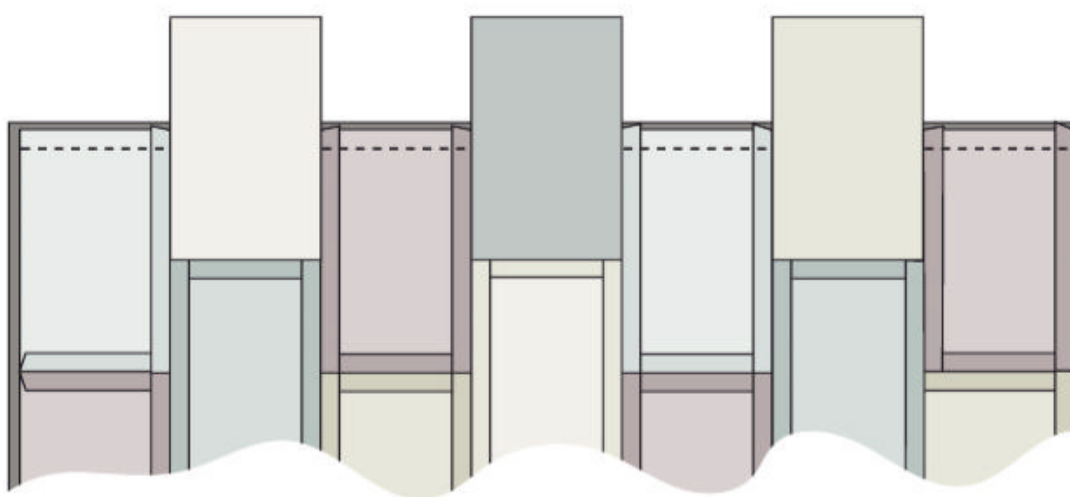


Diagram 5

have lining stitched behind them – should match the raw edge of the linen, as shown in Diagram 5. Pin the layers together.

2 Stitch across the raw edge of the four rectangles at the top of Columns 1, 3, 5 and 7, stopping when you meet the stitching at the bottom of the inverted 'U' on the lined rectangles at the top of Columns 2, 4 and 6 (which overhang the edge of the linen).

3 Turn the patchwork panel so that its wrong side is facing the right side of the linen and the three lined rectangles overhang it at one short end.

4 Press the overhanging rectangles. Working from the wrong side of the scarf, turn under the raw edge of the linen across the base of the three overhanging rectangles and hand stitch the linen to the lining of each overhanging rectangle.

5 Pin the layers of the scarf together, and hand stitch the other end of the patchwork panel to the linen.

6 Use Sashiko thread to work lines of running stitch on the patchwork panel to hold it against the linen. Michelle echoed quilted about $\frac{1}{8}$ in away from some of the seam lines.

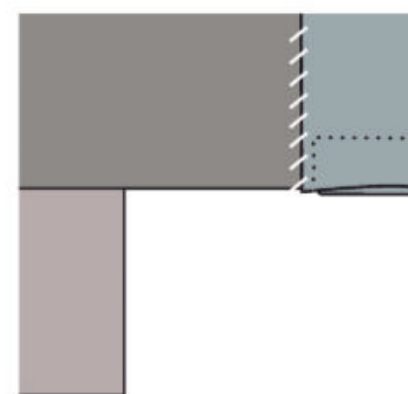
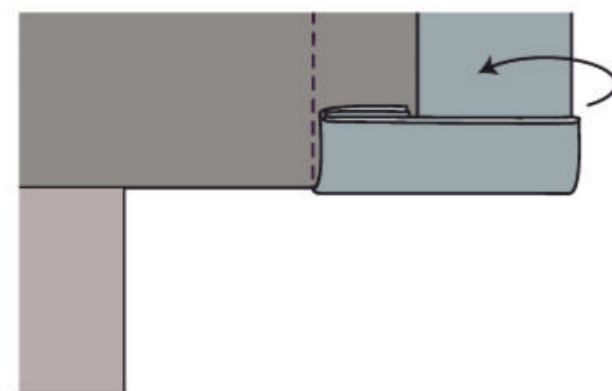
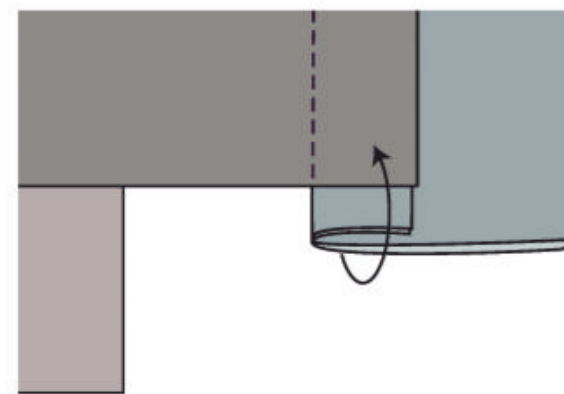


Diagram 6

Finishing

1 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the scarf using the three 2in strips of dark steel grey print fabric. The two corners that don't have patchwork on them are mitred in the usual way. The two corners with patchwork on them should be bound using a butted binding. To do this, machine stitch the binding all the way to the short edge of the scarf. Cut the binding so that it overhangs the short edge by $\frac{1}{2}$ in. Wrap this overhanging 'tail' of binding over to the back of the scarf. Then turn the rest of the binding over to the back in the usual manner, and hand stitch it in place. The raw end of the binding ends up enclosed under the binding strip. See Diagram 6.

2 Trace the flap shape from the Pattern Sheet onto the matte side of the freezer paper. Cut it out on the line.

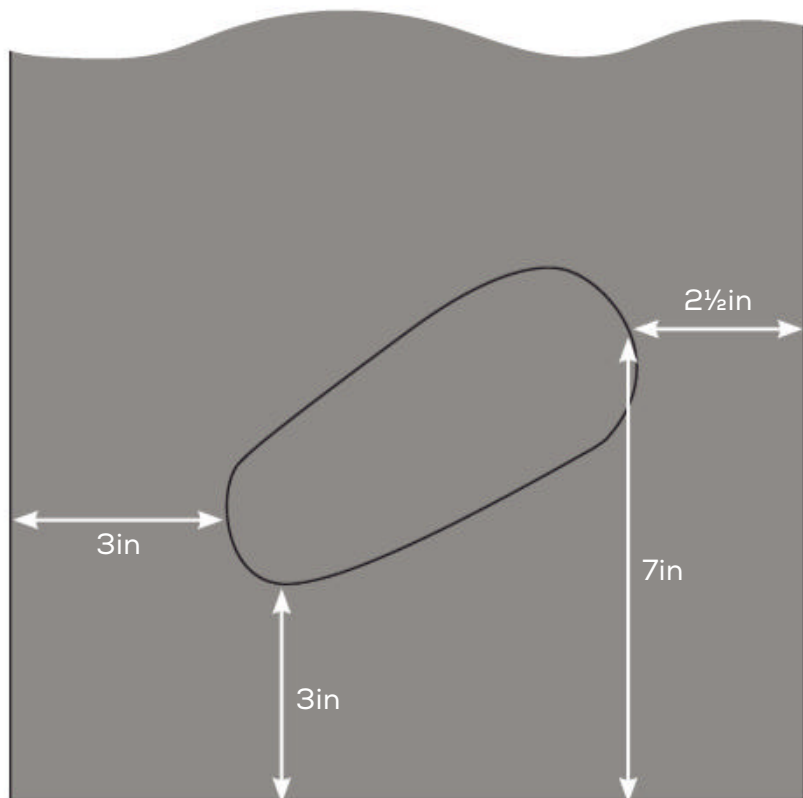


Diagram 7

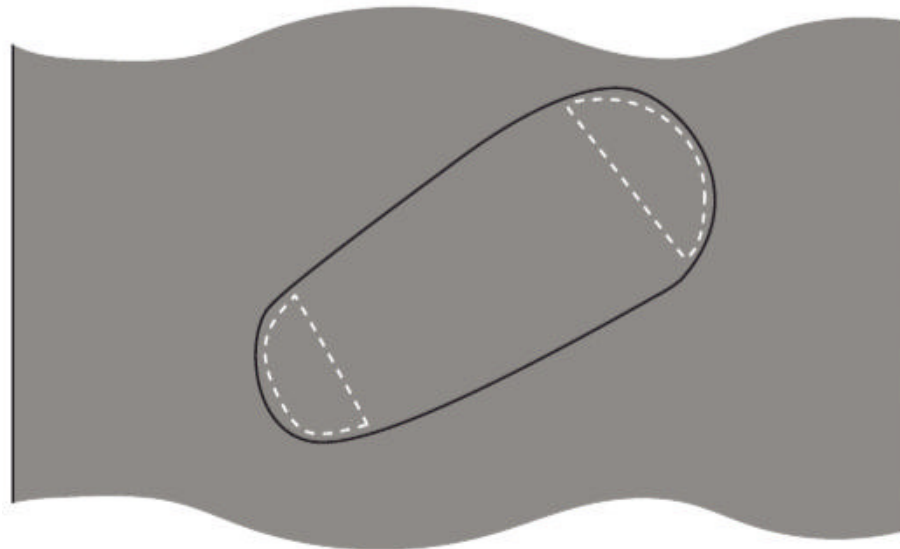


Diagram 8

- 3 Match the two 4in x 7in rectangles of linen, right sides together. Lightly fuse the freezer-paper shape to the wrong side of one of them.
- 4 Using a slightly shorter stitch length than usual, stitch just next to the edge of the paper, starting and stopping where marked on the pattern. Trim the fabric about 1/4in by eye outside the edge of the stitching/pattern. Gently peel the paper off the fabric.
- 5 Turn the flap right side out through the opening. Turn in the raw edges of the opening and press. Top stitch around the flap close to the edge – this will close the opening and add detail to the flap.
- 6 Pin the flap to the non-patchwork end of the scarf, referring to Diagram 7 as a guide to its position.
- 7 Try the scarf on – pulling the uneven end through the flap. Adjust the position of the flap as necessary until you like the way the scarf drapes. Once you're happy with the position, top stitch closed semi-circles at each end of the flap, as shown in Diagram 8.
- 8 Stitch a button at one end of the flap and you're done.

* The free Basics Guide is available as a download online from <https://www.cosyproject.com/blog/quilting-guide>

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Quilt Tales from Around the Mountain

New Zealand quilters were delighted to see quilt shows being held again shortly after the COVID-19 lockdowns were lifted. Among the first was the *Quilt Tales from Around the Mountain* exhibition, held at the Percy Thomson Gallery in Stratford (Taranaki) on the North Island. It featured work by Aotearoa Quilters Taranaki and a 'suitcase exhibition' selected at the National Symposium held in Auckland in 2019. We're delighted to share some of the quilts with you.

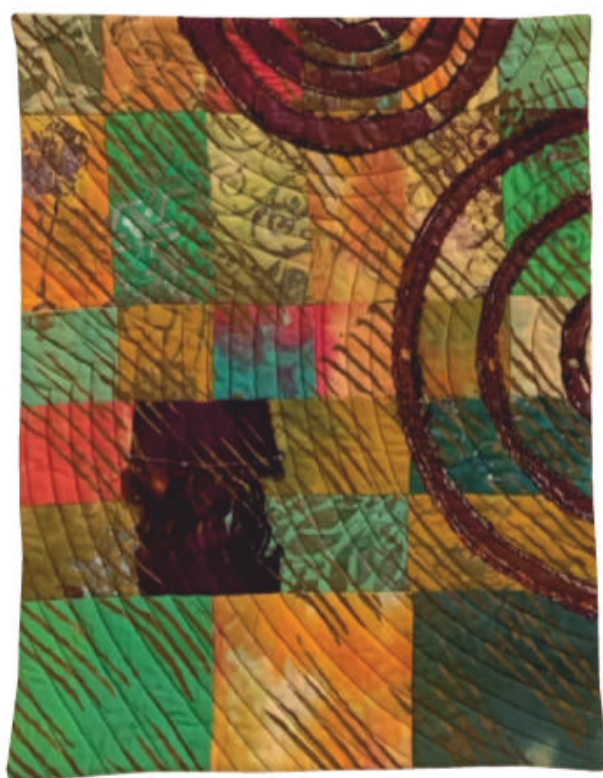
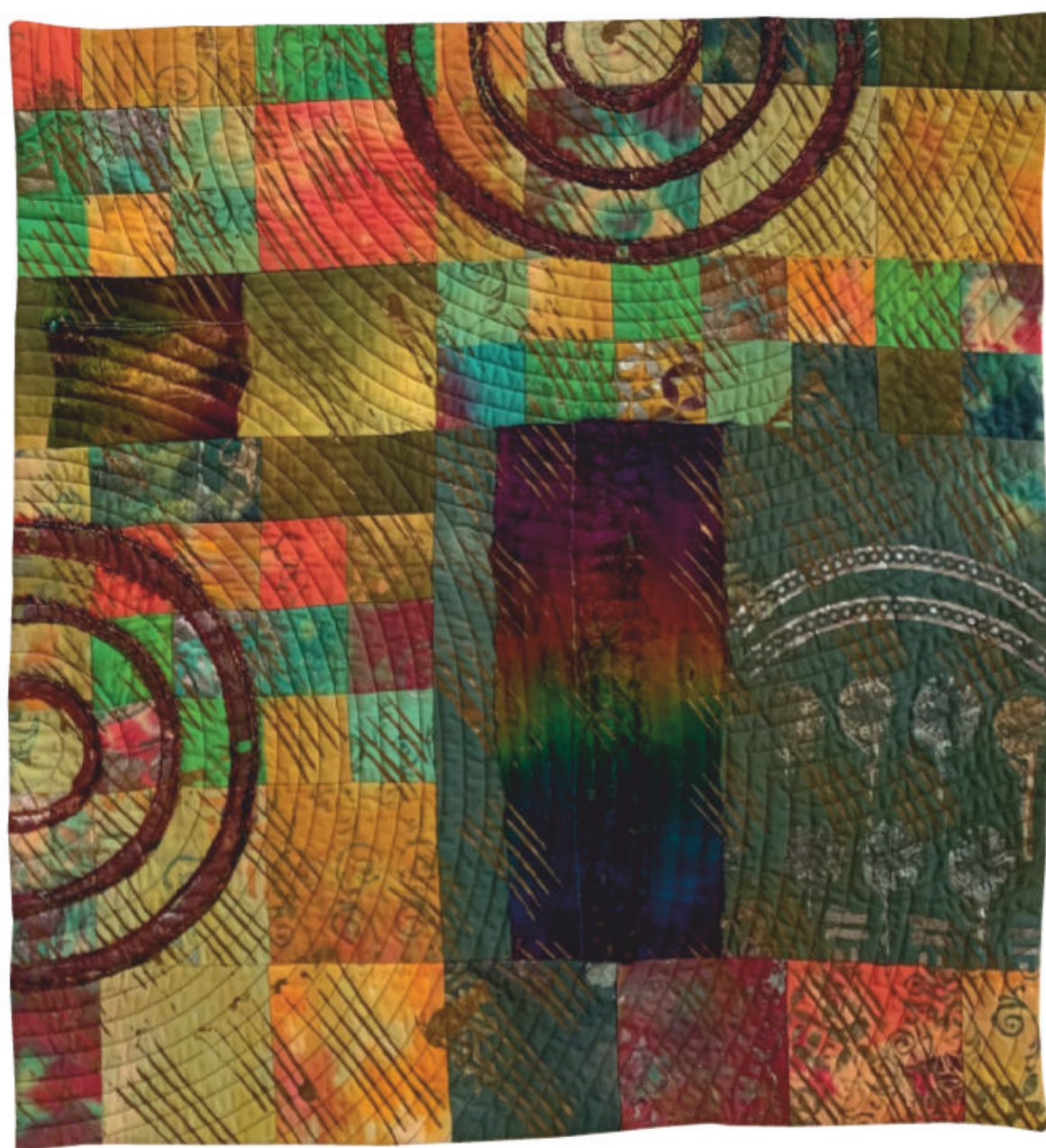


City Limits

Wendy Sorrensen

100cm (39½in) square

Artist's statement: "*City Limits* allowed me to experiment with a simple abstract design and a bright colour palette. My work is influenced by quilt artist Melody Johnson."



A Leap of Faith

Cindy Dobbin

66cm x 61cm (26in x 24in)

Artist's statement: "This work is a continuation of the study I have been doing looking at how, after dyeing fabric, I can embellish quilts with construction techniques, stamping, painting, couching, use of templates and quilting designs. I love to add interest to my quilts and continually explore ways of doing this."

A Taste of Liberation
Paula Cole
30cm (11¾in) square
Artist's statement: "Water carriers celebrate a moment of liberation by dancing in the moonlight."



Omata Church, Taranaki, New Zealand
Rae van't Hof
43cm x 42cm (17in x 16½in)
Artist's statement: "I was struck by the fact that the early settlers in New Zealand built churches of timber rather than stone. I firstly made a painting of this church, then converted the painting into a quilt."



Scrapbook Construction

Maree Rogers

100cm (39 $\frac{3}{8}$ in) square

Artist's statement: "An abstract interpretation of structures using scrappy pieces of hand-dyed fabrics."



Effervescence

Nadja Gueury

80cm x 56cm (31½in x 22in)

Artist's statement: "My personal challenge was to design a quilt to showcase a warm and bright colour palette of Japanese fabric that I have collected over the years on a dark indigo background. I machine quilted traditional sashiko patterns in the large negative space."

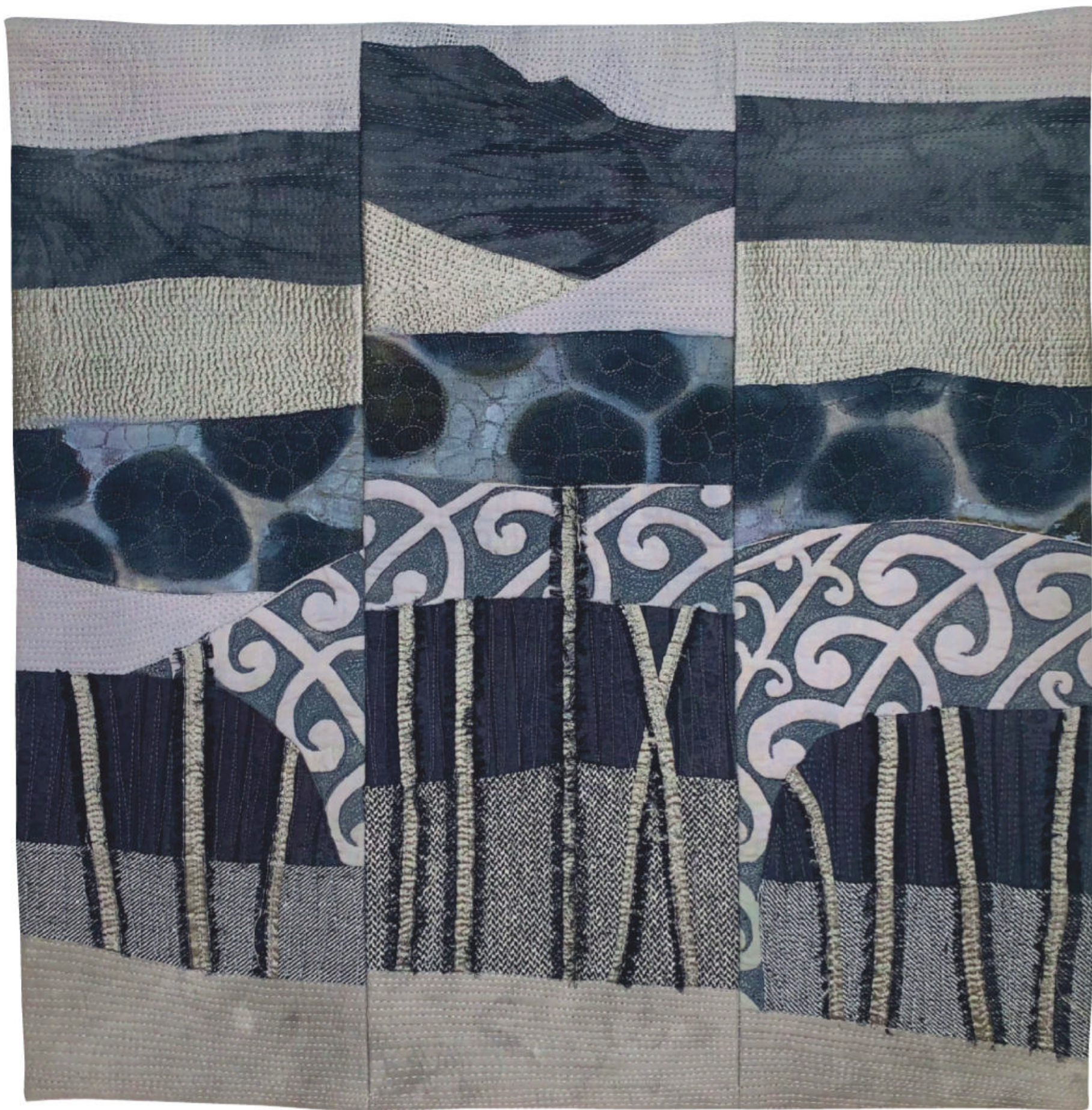


Vanessa Enjoys Cocoa

Allison Rice-Korban

58.5cm (23in) square

Artist's statement: "I set out on an adventure while learning to use my new sewing machine, and Vanessa was created. It was fascinating and thrilling to watch her emerge from the fabric."



He tohu o Paerangi 2

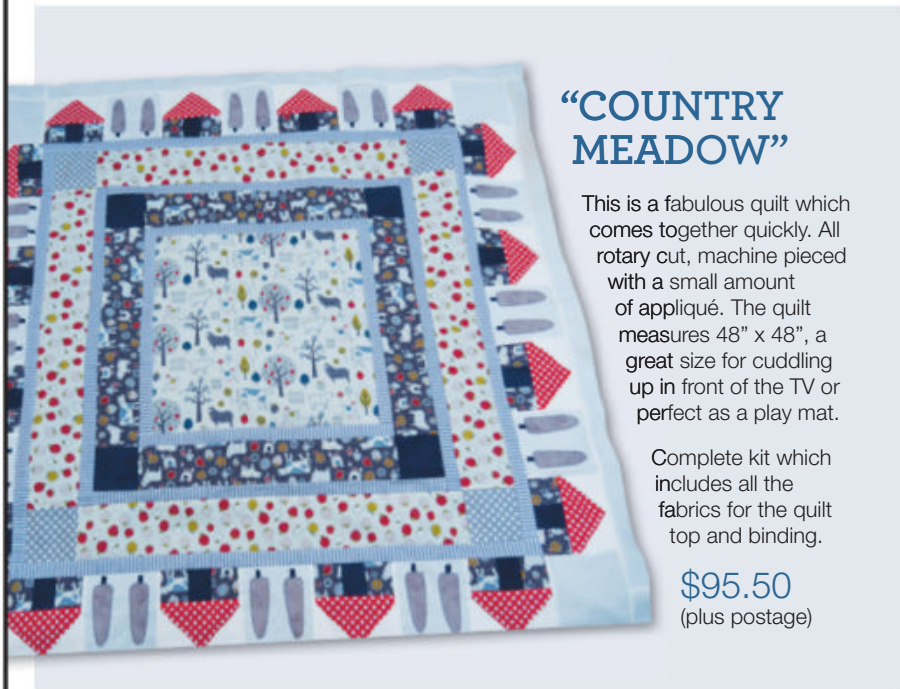
Marilyn George

46cm (18in) square

Artist's statement: "The landscape
and the paths that people have taken
over centuries have significance today.
This is a sacred place in my area."

Tranquility

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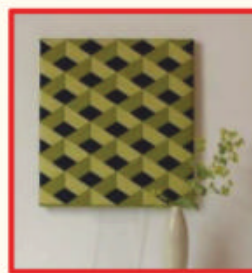
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The City That Never Sleeps

Finding **new and inspiring** quilt patterns is always exciting. So, we thought that in this **new special series** we would share some of our favourite projects from our sister magazine **Australian Homespun** with you so you can **discover some of the most popular projects and quilt styles** found in its pages. *Australian Homespun* is on sale every second month, alternate months to *Quilters Companion*, and it contains a **wide selection of projects** for craft lovers including patchwork, sewing, knitting, crochet, embroidery and appliqué.

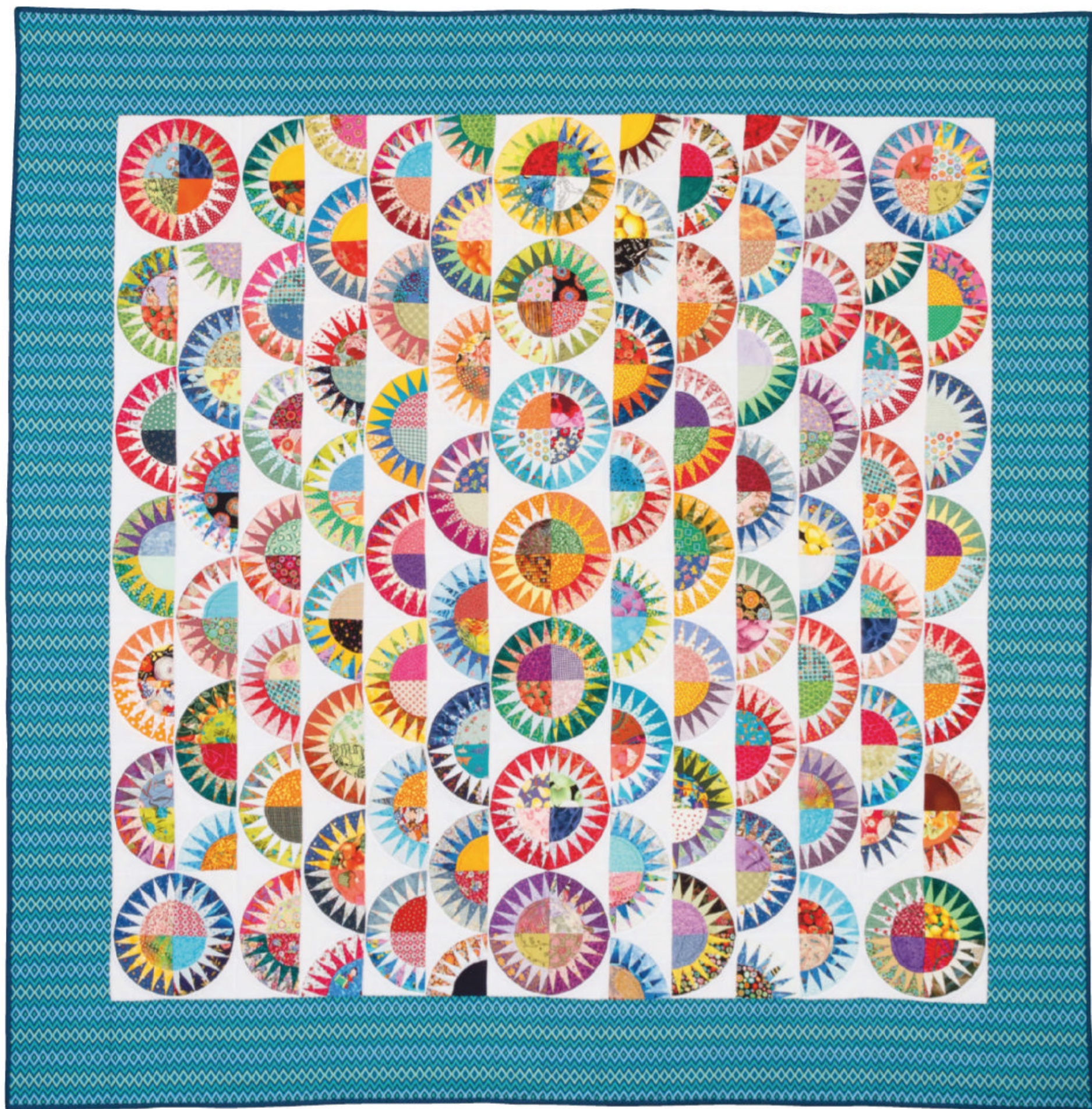
We hope you enjoy this project, which was featured in *Homespun* 17.12 December 2016.

Finished size: 217cm (85½in) square
Block size: 5in

Designer – Michelle Bardwell

Homespun
Favourite!





Materials

- Wide assortment of print fabrics to total about 9m (10yd) (New York Beauty blocks)
- 3.6m (4yd) plain white fabric (block backgrounds)
- 2.3m (2½yd) print fabric (border)
- 70cm (¾yd) plain fabric (binding)
- Batting at least 236cm (93in) square
- 2.4m (2⅝yd) extra-wide (275cm/108in-wide) backing fabric
- Paper for foundations – ‘bank’ paper or newsprint is ideal
- Template plastic and cardboard

- Fine permanent-marking pen and fine mechanical pencil
- Milliner’s/straw needle
- Neutral-coloured thread
- Spray starch
- Water-soluble fabric-basting glue
- Rotary cutter, ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

Preparation and cutting

1 Trace Templates B and C (with seam allowances) from the Pattern Sheet onto template plastic using a

fine permanent marking pen. Label them, then cut them out accurately on the traced lines.

2 Trace Template C without the seam allowance onto paper. Cut it out roughly. Glue it to cardboard. When the glue has dried, cut the shape out accurately on the lines.

3 From the assortment of print fabrics, choose 196 fabrics to use for the spikes in each block and 196 fabrics to use for the spike backgrounds in each block. You want sufficient contrast between them so

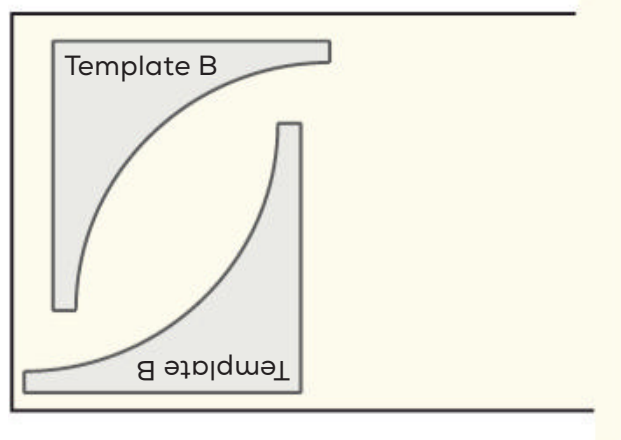


Diagram 1



that the spikes stand out from the background.

4 From each of the fabrics for the spikes, cut:

- Six rectangles, $1\frac{1}{2}$ x 3in.

5 From each of the fabrics for the spike backgrounds, cut:

- Seven rectangles, $1\frac{1}{2}$ x 3in.

6 From the remaining assorted print fabrics, cut:

- 196 Template C. To do this, trace around the plastic template on the wrong side of the fabric. Use a rotary cutter and ruler to cut the two straight edges; cut the curved edge with scissors.

7 From the plain white fabric, cut:

- 17 strips, $7\frac{1}{2}$ in across the width of the fabric. Place Template B on these strips, trace around it, then cut out the shapes. See Diagram 1 for Michelle's suggestion about the most fabric-efficient way to use your fabric. You need to trace and cut 196 Template B in total.

8 From the fabric for the border, cut:

- Four strips, 8in down the length of the fabric.

9 From the fabric for the binding, cut:

- Nine strips, $2\frac{1}{2}$ in across the width of the fabric (binding).



New York Beauty blocks Spiked arcs

1 Trace, photocopy or download and print out 196 copies of Foundation A.

2 Use a dab of water-soluble glue or a pin to hold a spike background rectangle from Step 5 on the unmarked side of a paper foundation over area A1.

3 Hold the foundation up to the light with the marked side facing you to ensure that the fabric covers the whole A1 area plus a seam allowance of at least $\frac{1}{4}$ in all the way around.

4 With right sides together, pin a spike rectangle over the background rectangle, right sides together. Turn the foundation over to the marked side and sew along the line between A1 and A2, continuing to the outer cutting line at both ends.

5 Open out the spike rectangle and finger press it over area A2. Check that it covers the whole A2 area plus $\frac{1}{4}$ in seam allowances. If it does, trim the seam allowance to $\frac{1}{4}$ in and glue or pin the spike rectangle in place over area A2.

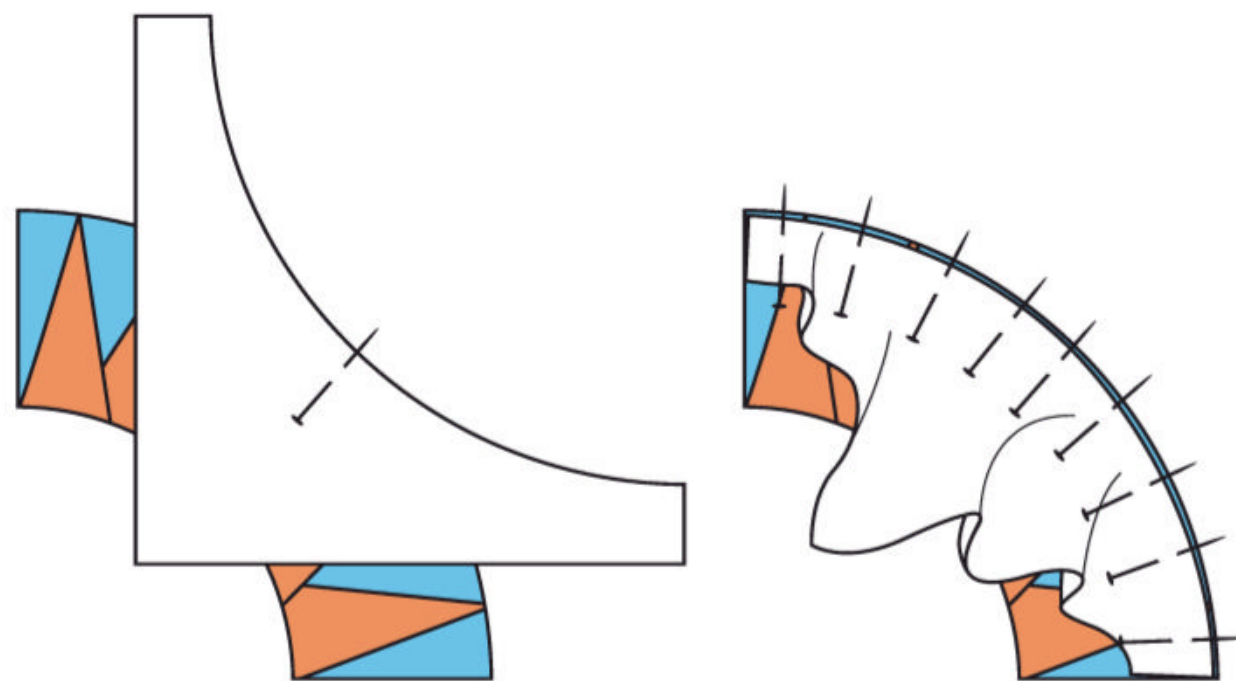


Diagram 2

6 Working in numerical order and alternating the background and spike fabrics, repeat Steps 4 and 5 to cover the whole A foundation. Trim the surplus fabric to the marked seam allowance around the foundation.

7 Repeat Steps 2-6 to make a total of 196 spiked arc units.

Add the white outer corner

8 Fold each white B shape in half and finger press the curved edge to mark its centre. Do the same with the spiked arcs from Step 7. Match a B shape with an arc, right sides together, with the B shape on top. Match, then pin the centre creases together. Match, then pin, the points at each end together. Then add pins between them, as shown in Diagram 2. Michelle recommends using lots of pins as this will make the seam easier to sew and the finished seam will be smoother. Sew the seam; press it towards the B shape.

Add the inner corner

9 Sew a line of gathering stitches around the curved edge of a fabric C shape, about $\frac{1}{8}$ in inside the raw edge. Lay it face down. Centre the smaller cardboard C shape on the wrong side of the fabric. Draw up the gathering stitches to turn the seam allowance evenly to the wrong side around the curved edge. See Diagram 3.

10 Spray the shape heavily with starch. When it has soaked into the fabric, press. Gently remove the gathering stitches and the cardboard template and press again.

11 Lay the C shape, right side up so that the turned-under curved edge covers the base of the spikes,

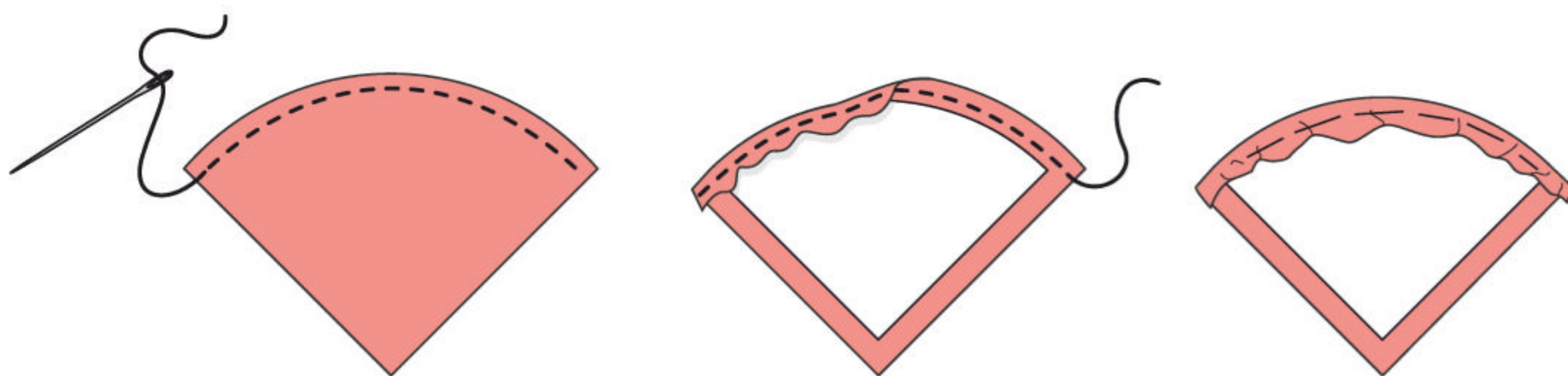


Diagram 3

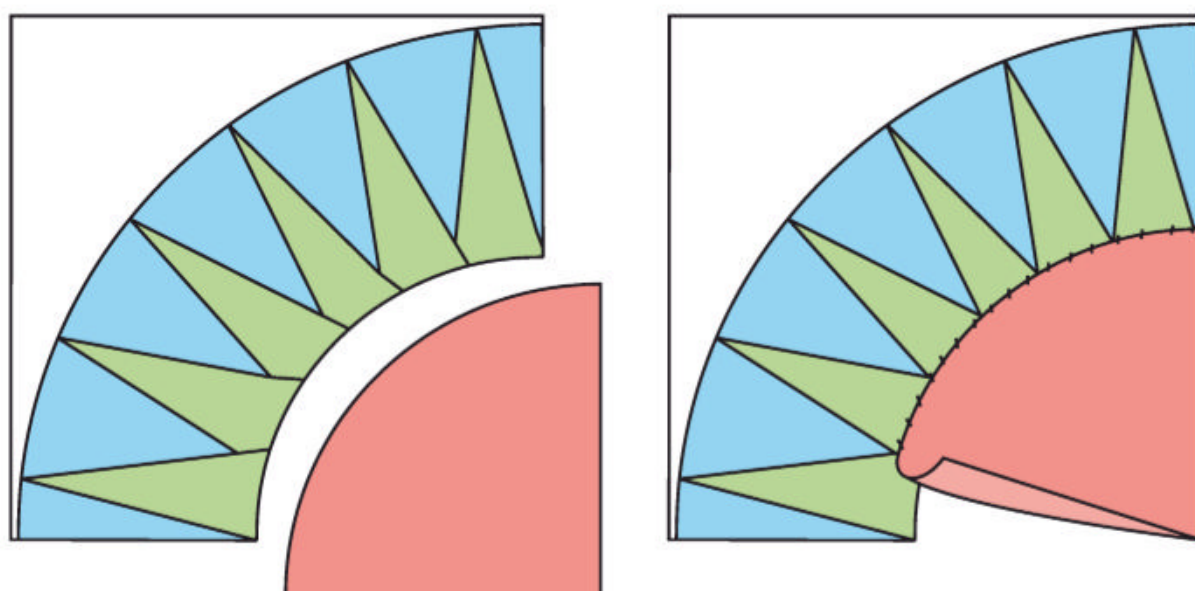


Diagram 4

just at the tip of the points of the spike backgrounds. The two straight edges of the C shape should match the straight edges at the end of the arc. See Diagram 4. Using neutral-coloured thread and small, neat stitches, appliqué the curved edge of the C shape to the block. Repeat for all 196 blocks.

Assembly

- 1 Carefully remove the paper from behind all of your blocks.
- 2 Lay out the blocks in 14 rows of 14 blocks each, referring to the

photograph of Michelle's quilt to rotate each block correctly.

- 3 When you have an array of colours and prints that you like, sew the blocks in each row together, carefully matching seams when two arcs are adjacent to each other. Then sew the rows together.

- 4 Measure your quilt vertically through the centre. Trim two of the border strips to this length. Sew them to the left and right edges of the quilt. Press seams outwards.

- 5 Measure your quilt horizontally through the centre. Trim the

remaining two border strips to this length. Sew them to the top and bottom edges of the quilt and press as before.

Finishing

- 1 The quilt top, backing and batting are ready for a longarm quilting machine as they are. If you're doing the quilting by hand or on a domestic sewing machine, follow the instructions for Preparing the Quilt Sandwich in the free downloadable Basics Guide* to pin or baste the quilt top, batting and backing together.

- 2 Quilt as desired. Michelle machine quilted in the ditch around the outside of each arc in her blocks using white thread and in the ditch between rows, and $\frac{1}{4}$ in inside the curved edge of each C patch. She quilted parallel straight lines in the border.

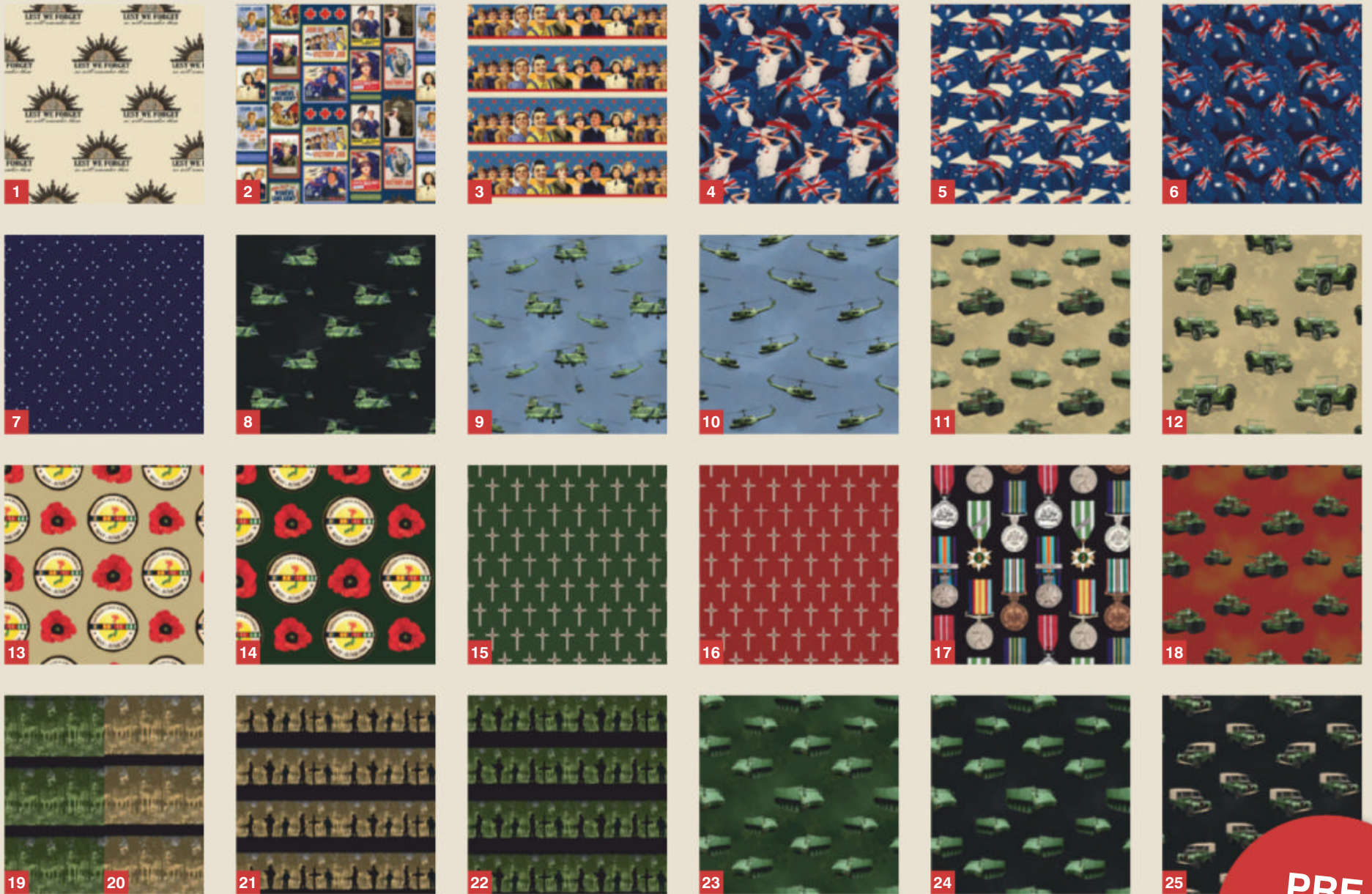
- 3 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using the nine $2\frac{1}{2}$ in strips of plain fabric.

* The free Basics Guide is available as a download online from <https://www.cosyproject.com/blog/quilting-guide>



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Colonial Flowers

Working with pre-cuts is a great way to obtain **coordinated fabrics** in a snap. This quilt uses **2½in strips** and **yardage** for the backgrounds.

Finished quilt size: 155cm (61in) square
Finished block size: 12in square

Designer: Amanda Niederhauser

Jedi Craft Girl



www.jedcraftgirl.com



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Pre-cut
Strips



Materials

- One Jelly Roll or at least 17 strips of assorted red print fabrics, 2½in x width of fabric (blocks)
- 1m (1⅓yd) aqua floral print fabric (block centres and border)
- 2.2m (2½yd) white dot print fabric (background and sashing)
- 1.3m (1½yd) dark blue tone-on-tone print fabric (sashing and binding)
- 3.6m (3⅞yd) backing fabric
- Batting at least 175cm (69in) square
- Rotary cutter, quilter's ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

Cutting

From the assorted 2½in red print strips, cut:

- 108 rectangles, 2½in x 4½in
- 36 squares, 2½in

From the aqua floral print fabric, cut:

- one strip, 4½in x width of fabric. Cross cut it to yield nine squares, 4½in (block centres)
- six strips, 4in x width of fabric (border)

From the white dot print fabric, cut:

- 16 strips, 2½in x width of fabric. Cross cut them to yield 252 squares, 2½in (blocks)
- 20 strips, 2in x width of fabric (sashing)

From the dark blue tone-on-tone print fabric, cut:

- 13 strips, 2in x width of fabric (sashing)
- seven strips, 2½in x width of fabric (binding)

Colonial Flower blocks

Corner units

1 Draw a diagonal line on the wrong side of a 2½in white print square. To make a half-square triangle unit (HST) for the corner of a block, match a red print 2½in square with the white print square, right sides together.



We are delighted to share with you a project from *Playful Precut Quilts*, 15 Projects with Blocks to Mix & Match by Amanda Niederhauser. Amanda's new book features 12in blocks that can be constructed mostly with pre-cut fabric strips and/or bundles. Mix and match 15, 12in blocks for myriad pre-cut quilts. You can make a sweet sampler quilt with all 15 blocks or repeat motifs for endless variations. Wherever you are on your quilt journey, these pre-cut-friendly patterns make it a breeze to mix colours and prints.

Note: The instructions and measurements here are in *Quilters Companion* house style.

2½in-wide pre-cut strips

These strips are sometimes referred to as Jelly Rolls or Rolie Polies. They measure 2½in x WOF, which is about 45in. These are great for strip piecing and Log Cabin-style quilts, and they can be cut to a wide range of sizes.

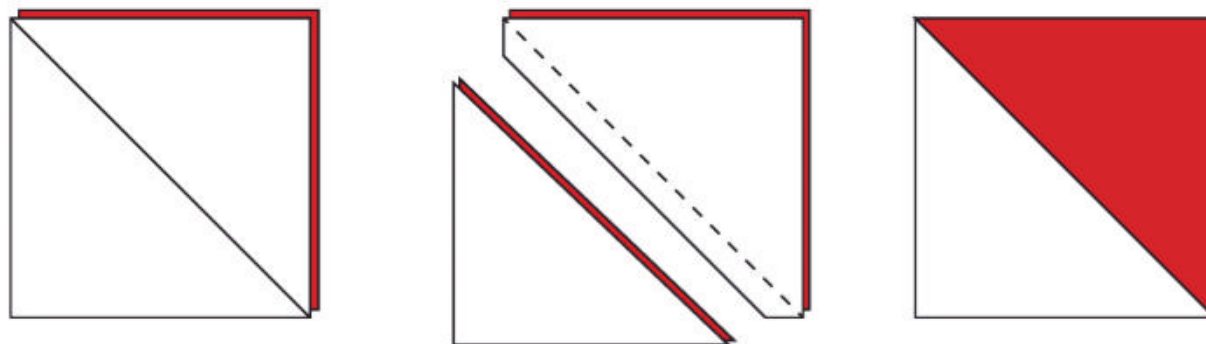


Diagram 1

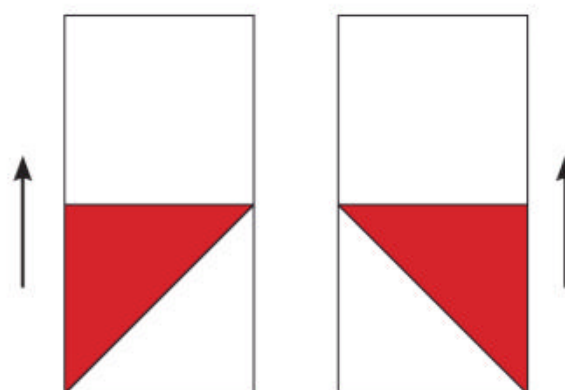


Diagram 2

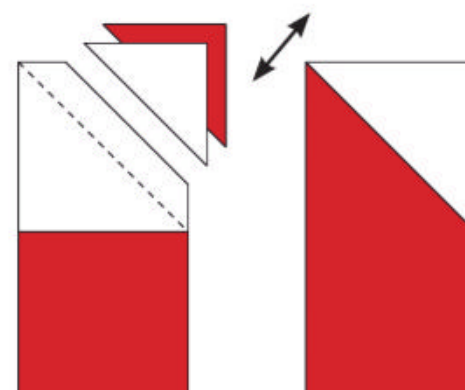


Diagram 3

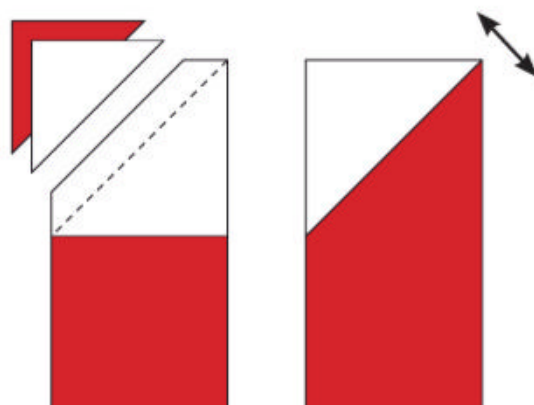
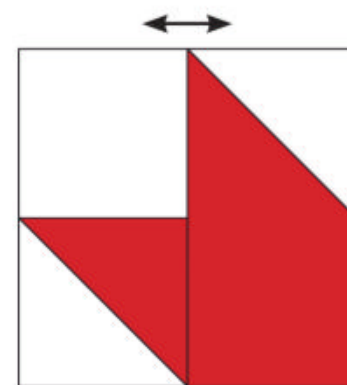
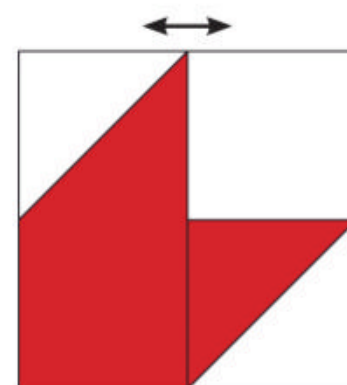


Diagram 4



Corner unit A
Diagram 5



Corner unit B
Diagram 6

- 2 Sew on the line you've drawn on the white print square. Cut the fabric ¼in away from the line, as shown in Diagram 1. Press these seams (and all seams in this project, except where otherwise noted) open. Your HST should measure 2½in square from raw edge to raw edge.
- 3 Repeat Steps 1 and 2 to make a total of 36 HSTs.
- 4 Add a 2½in white square to each HST: sew 18 of them one way and 18 the other, as shown in Diagram 2.
- 5 Draw a diagonal line on the wrong side of 18 more white 2½in squares. Place a square at one end of a red 2½in x 4½in rectangle, with the line running from the top left to the bottom right, as shown in Diagram 3. Sew on the line, trim the fabric ¼in away from the line and press. Repeat to make 18 units like this.
- 6 Repeat Step 5 but this time, place the white square with the line running from the top right to the bottom left, as shown in Diagram 4.
- 7 To make an A unit for the corner of a block, sew a unit from Step

5 to one of the units from Step 4 that has the seam line in the HST running in the same direction, as shown in Diagram 5. Make 18 A corner units.

8 To make a B unit for the corner of a block, sew a unit from Step 6 to one of the units from Step 4 that has the seam line in the HST running in the same direction, as shown in Diagram 6. Make 18 B corner units.

Centre units

9 Use the same method as described in Step 5 but this time, sew white squares to both ends of a

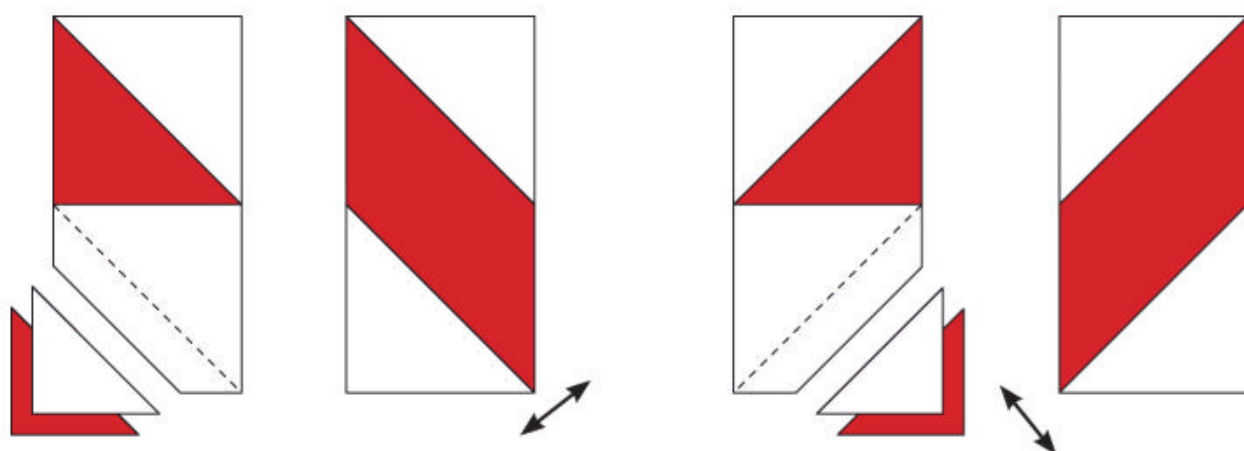


Diagram 7

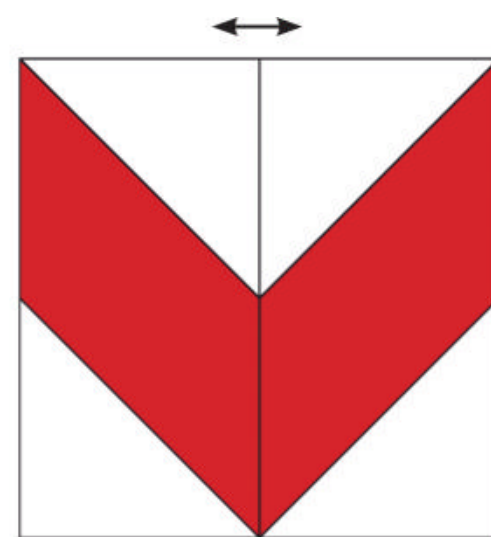
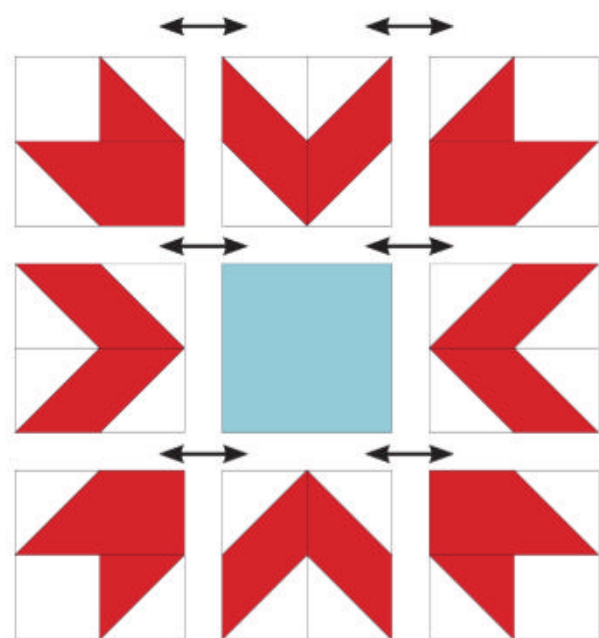


Diagram 8



Colonial Flower Block Layout Diagram

red $2\frac{1}{2}$ in x $4\frac{1}{2}$ in rectangle. Make 36 of these units with the diagonal seams running from the top left to the bottom right, and 36 with the diagonal seams running from the top right to the bottom left, as shown in Diagram 7.

10 To complete a centre unit, sew one of each kind of unit from Step 9 together, side by side and long edges matching, as shown in Diagram 8. Make 36 centre units.

Assemble the block

11 To make a block, you will need:

- two A corner units
- two B corner units

- four centre units
- one $4\frac{1}{2}$ in square of aqua floral print fabric.

12 Lay out the units in three rows of three, referring to the Colonial Flower Block Layout Diagram. Join the units in each row together, then join the rows, carefully matching seams. Your block should measure $12\frac{1}{2}$ in square from raw edge to raw edge. Make a total of nine blocks.

Sashing

1 Join a $2\frac{1}{2}$ in strip of white dot print fabric to both long edges of a $2\frac{1}{2}$ in strip of dark blue tone-on-tone print fabric. Press seams towards the dark blue fabric. Repeat to make nine strip sets like this.

2 Cross cut one of the strip sets to yield 16 segments, each 2in wide, as shown in Diagram 9.

3 Cross cut the remaining eight strips to yield 12 sashing strips each $12\frac{1}{2}$ in long.

4 Sew a $2\frac{1}{2}$ in strip of dark blue tone-on-tone print fabric to both long edges of a $2\frac{1}{2}$ in strip of white dot print fabric. Press seams towards the dark blue fabric. Repeat to make a second strip set like this.

5 Cross cut these strip sets to yield 32 segments, each 2in wide, as shown in Diagram 10.

6 Sew a segment from Step 5 to each long edge of a segment from Step 2 to form a nine-patch unit, as shown in Diagram 11. Make 16 nine-patch units.

7 To make a sashing row, lay out four nine-patch units from Step 6 and three $12\frac{1}{2}$ in sashing units from Step 3, as shown in Diagram 12. Sew the units together. Press seams towards the sashing units. Repeat to make four sashing rows.

Assembly

1 Lay out the blocks in three rows of three, leaving space between them. Add four $12\frac{1}{2}$ in sashing units between the blocks and at the beginning and end of the row, as shown in Diagram 13. Join the sashing units and blocks in each row together. Press the seams towards the sashing.

2 Lay out the block rows, then add a sashing row between them and at the top and bottom of the rows. Sew the rows together, matching seams at each intersection. Press the seams towards the sashing rows.

3 Join the six 4in strips of aqua floral print fabric together, end to end, to make one long strip. Measure your quilt top vertically through the centre. Cut two strips this



Diagram 9



Diagram 10

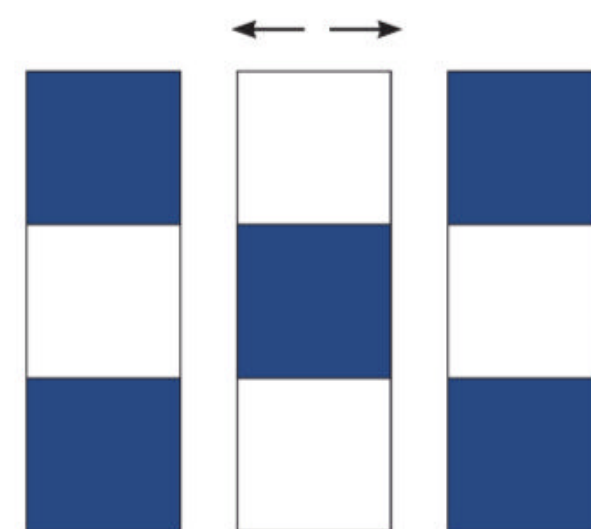


Diagram 11



Diagram 12

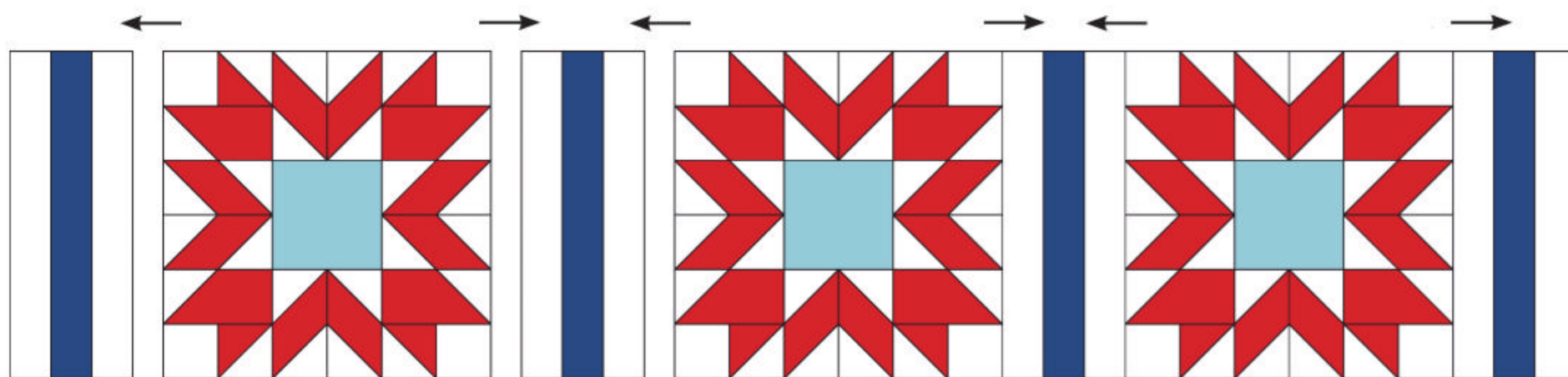


Diagram 13

long from the long strip. Sew them to the left and right edges of the quilt top. Press.

4 Measure your quilt top horizontally through the centre. Cut two strips this long from the remainder of the long strip. Sew them to the top and bottom edges of the quilt top. Press.

Finishing

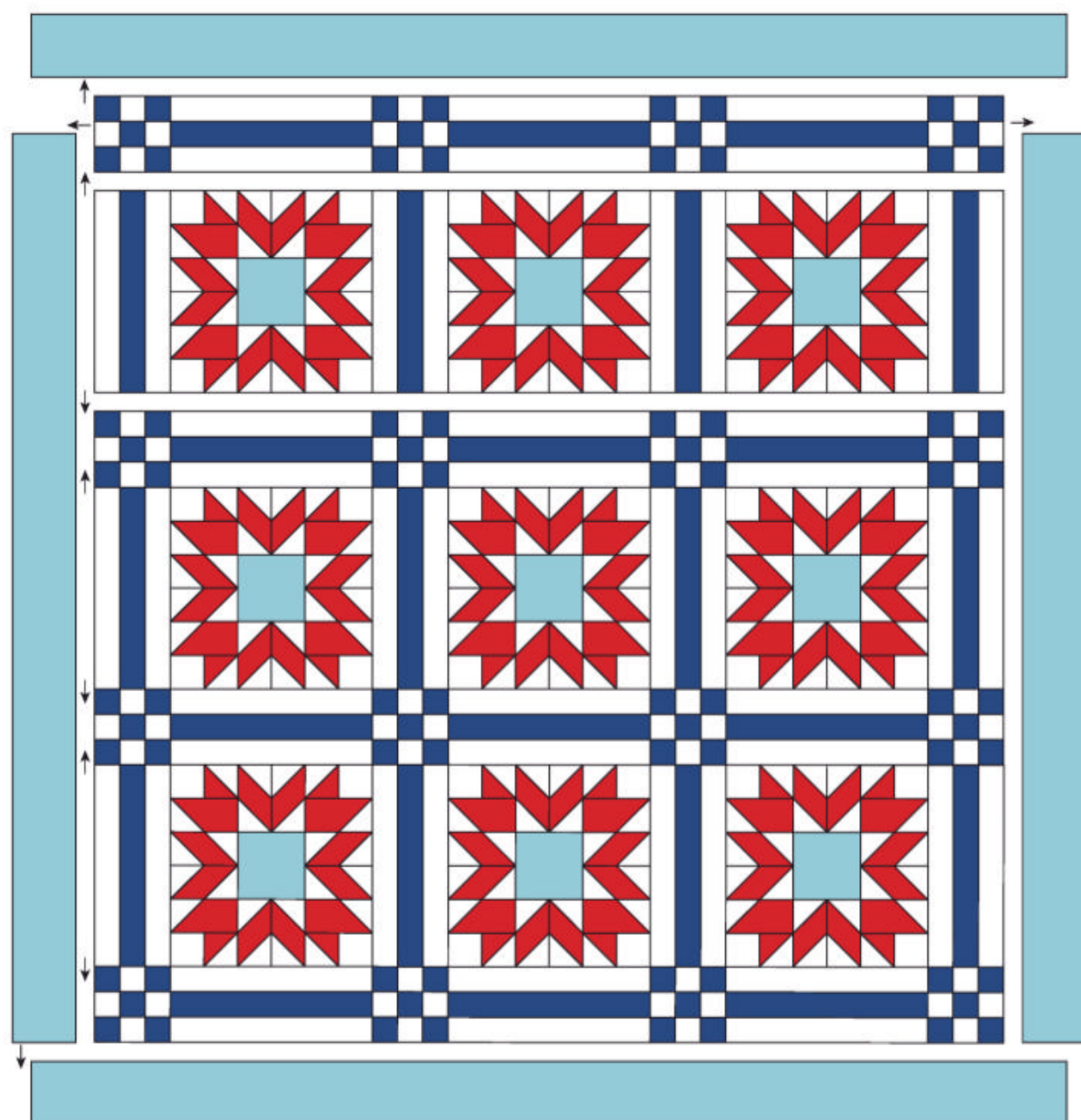
1 Cut the backing fabric into two equal lengths, remove the selvages and sew the two pieces together, side by side, with a $\frac{1}{2}$ in seam. Press the seam open.

2 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting by hand or on a domestic sewing machine, follow the instructions for Preparing the Quilt Sandwich in the free downloadable Basics Guide* to pin or baste the quilt top, batting and backing together.

3 Quilt as desired. This quilt was machine quilted with a floral design.

4 Trim the excess backing fabric and batting $\frac{1}{4}$ in outside the edge of the quilt top.

5 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using the seven $2\frac{1}{2}$ in strips of dark blue tone-on-tone print fabric.



Quilt Assembly Diagram



* The free Basics Guide is available as a download online from <https://www.cosyproject.com/blog/quilting-guide>

Block Of The Month *Programs* & kits

Welcome to our new block of the month and kits section where each issue we will bring you a diverse selection of block of the month programs and kits for purchase. These product cover a variety of styles, colours and techniques.

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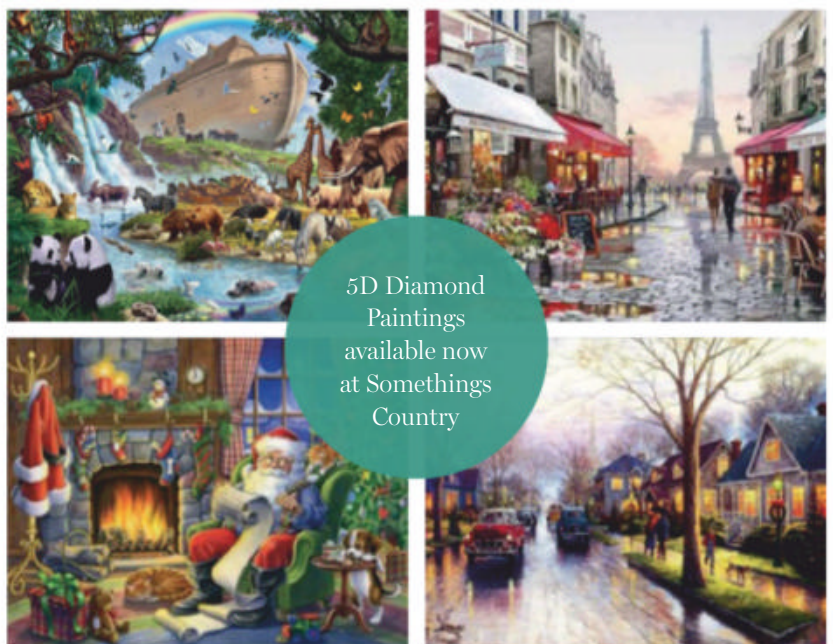


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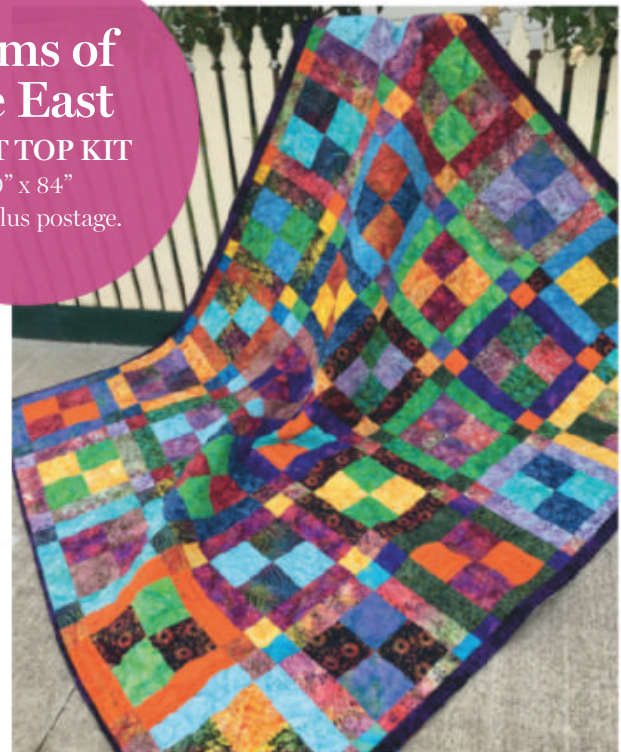
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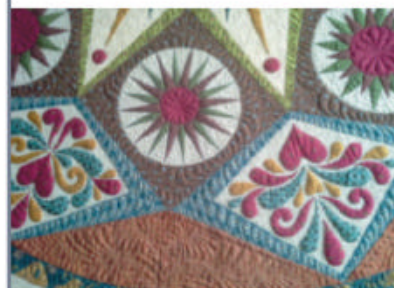


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Sat 9am-4pm

● The Stitcher's Cupboard

4A/20 Argyle Street,
Camden 2570
Ph: (02) 4655 8348
sales@thestitcherscupboard.com.au
Open: Mon-Fri 9am-5pm

BLUE MOUNTAINS & BEYOND

● Hobbysew Orange

221 Peisley Street,
Orange 2800
Ph: (02) 6361 7420
patriciajcole@gmail.com
Open: Mon-Fri 9.30am-5pm,
Sat 10am-2pm

● Pickle Mouse Corner

1/152 Megalong Street,
Leura 2780
Ph: (02) 4784 2854
pam@picklemousecorner.com
www.picklemousecorner.com
Open: Mon-Sat 10am-5pm,
Sun 11am-4pm

● Post Office Patchwork

33 Ross Street,
Glenbrook 2773
Ph: (02) 4739 9555
pop@postofficepatchwork.net.au
www.postofficepatchwork.com.au
Open: Mon-Fri 10am-5pm,
Sat 10am-3pm

● The Stitching Post

100 Lurline Street,
Katoomba 2780
Ph: (02) 4782 5809
chris@thestitchingpost.com.au
Open: Tue-Sun 10am-4pm

● Thread the Needle with 4 Fat Ladies

50 McNamara Street,
Orange 2800
Ph: 0481 770 479
admin@threadtheneedle.com.au
www.threadtheneedle.com.au
Open: Tue-Sat 10am-4pm

MID NORTH COAST

● Black Possum Fabrics

1/197 Myall Street,
Tea Gardens 2324
Ph: (02) 4997 0866
blackpossumfabrics@bigpond.com
www.blackpossumfabrics.com
Open: Mon-Fri 9.30am-4pm,
Sat 9.30am-4pm

● Connie's Fabrics

1 Venge Street, Kempsey 2440
Ph: (02) 6562 7792
conniesfabrics@hotmail.com
www.conniesfabrics.
allthingsquilting.com.au
Open: Mon-Fri 9am-5pm,
Sat 9am-12.30pm

● Country Pickin's

29 Pulteney Street,
Taree 2430
Ph: (02) 6552 2092
info@countrypickins.com.au
www.countrypickins.com.au
Open: Mon-Fri 9.30am-5pm
Sat 9.30am-2pm

● The Remnant Basket

10 River Street,
Macksville 2447
Ph: (02) 6568 1829
dbanks@westnet.com.au,
www.remnantbasket.com.au
Open: Mon-Fri 9am-5pm,
Sat 9am-12pm

● Stitched 'n Framed

14 Acacia Avenue,
Port Macquarie 2444
Ph: (02) 6581 3338
info@stitchednframed.com.au
www.stitchednframed.com.au
Open: Mon-Thur 9.30am-4.30pm,
Fri 9.30am-4pm, Sat 9.30am-2pm

NEWCASTLE

● Onpoint Patchwork and Needlecraft

61A Station Street, Waratah 2298
Ph: (02) 4968 0094,
onpointpatch2@iprimus.com.au,
www.onpointpatchwork
andneedlecraft.com
Open: Mon-Fri 9.30am-5pm,
Sat 9am-1pm

NORTHERN NSW

● Nesting Needles

25 Gale Street,
Coramba 2450
Ph: 0400 055 989
www.nestingneedles.com.au
Open: Mon-Fri 9.30am-4pm
Sat-Sun 10am-2pm

● Rainbow Patchwork

75 Union Street,
South Lismore 2480
Ph: (02) 6622 3003
www.rainbowpatchwork.com.au
Open: Tue-Fri 10am-5pm,
Sat 9am-12 noon

● Stitch Between the Bridges

4b/31-41 The Ringers Road,
Tamworth 2340,
Ph: (02) 6765 4138
stitchbtbtamworth@gmail.com
Open: Mon-Fri 9.30am-4.30pm,
Sat 9am-1pm

SOUTH WEST

● Coleambally Stitch in Time

13 Brolga Place, Coleambally 2707
Ph: (02) 6954 4242
coleamballystitchintime@allthingsquilting.
com.au, www.coleamballystitchintime.
allthingsquilting.com.au
Open: Mon-Fri 9am-5pm,
Sat 9am-12 noon

● Nel's Fabric Place

188 Hoskins Street, Temora 2666
Ph: (02) 6977 1760
nelstoyandbookhaven@bigpond.com
www.188nelsfabrics.wixsite.com/temora
Open: Mon-Fri 9am-5pm,
Sat 9am-12 noon

● Sew Fab

78 East Street, Narrandera 2700
Ph: (02) 6959 9819
leanne@sewfab.com.au
www.sewfab.com.au
Open: Tues-Wed 9am-5pm,
Thu 9am-8pm, Fri 9am-5pm,
Sat 9am-2pm



VIC

MELBOURNE

● Craftpaks

122 Canterbury Road,
Heathmont 3135
Ph: (03) 9722 7188
craftpaks@bigpond.com
www.craftpaks.com.au
Open: Mon-Fri 9am-4pm,
Sat 9am-2pm

● L'uccello

The Nicholas Building
37 Swanston Street,
Room 5, 2nd Floor,
Melbourne 3000
Ph: (03) 9639 0088
info@luccello.com.au
www.luccello.com.au
Open: Mon-Thu & Sat 10am-4.30pm
Fri 10am-5.30pm

On the Road

● Nuno Nuno

18 Hamilton Street,
Mont Albert 3127
Ph: (03) 9898 7104
info@nunonuno.com.au
Open: Mon 11am-5pm,
Tue-Fri 10am-5pm,
Sat 9am-1pm

● Palm Beach Quilting

Unit 7/2 Industry Boulevard,
Carrum Downs 3201
Ph: (03) 9775 1601
sales@palmbeachquilting.com.au
www.palmbeachquilting.com.au
Open: Mon-Fri 10am-4pm,
Sat 9am-12pm

● Sewing Connection

115 Main Street, Pakenham 3810
Ph: (03) 5941 2244
sewcon@bigpond.com
www.sewingconnection.com.au
Open: Mon & Wed-Fri 9.30am-6pm
Tue 9.30-8pm,
Sat 9am-4pm

● The Butterfly Princesses

www.thebutterflyprincesses.com.au
Ph: 0419 386 398
debbie.nillson@bigpond.com
Open: Online 24/7

NORTH EAST

● My Little Patch

Shop 1, Rear 49 Reid Street,
Wangaratta 3677
Ph: (03) 5722 4991
mylittlepatch@bigpond.com
www.mylittlepatch.com.au
Open: Mon-Fri 9am-5.30pm,
Sat 9am-1pm or by appointment

● Sew Bright Alpine Quilting

4 Ireland Street, Bright 3741
Ph: (03) 5755 5118
lovequilting@sewbright.com.au
www.sewbright.com.au
Open: Mon, Wed-Fri 10am-4pm,
Sat-Sun 10am-3pm

SOUTH WEST

● Cobden Sewing Machines

31 Curdie Street,
Cobden 3266
Ph: 0408 104 912
cobdensewing@bigpond.com
www.cobdensewingmachines.com.au
Open: Tue-Fri 9.30am-4pm,
Sat 9am-12 noon

SOUTH EAST

● Mrs Martin's Quilt Shop

133 Emerald-Monbulk Road,
Emerald 3782
Ph: (03) 5968 3360
karen@mrsmartinsquiltshop.com
www.mrsmartinsquiltshop.com
Open: Tue-Thu 9am-4pm

● The Quilters Closet

4/51 Victoria Street,
Warragul 3820
Ph: 0411 463 390
www.quilterscloset.com.au
Open: Tue-Fri 9.30am-3pm,
Sat 9.30am-2pm

● Trintarabee Quilting

5543 Hyland Highway,
Yarram 3971
Ph: 0448 449 779
trintarabee@hotmail.com
Open: Mon-Fri 9am-5pm,
Sat-Sun 10am-2pm

EAST

● Lily Lane

26 Prince Street,
Rosedale 3847
Ph: (03) 5199 2777
jennifer@lilylane.com.au
www.lilylane.com.au
Open: Mon, Wed-Fri 9.30am-4pm,
Sat 10am-2pm

● Lily Lane Too

3 Carpenter Street,
Lakes Entrance 3909
Ph: 0437 675 940,
lilylanetoo@icloud.com,
www.lilylane.com.au
Open: Tue-Fri 10am-3pm,
Sat 10am-2pm

● The Craft Basket

110A Nicholson Street,
Orbost 3888
Ph: (03) 5154 1151
soniamelville_craftbasket@hotmail.com
www.thecraftbasket.com.au
Open: Tue-Fri 9am-3pm,
Sat 9am-12 noon

WEST

● Bellarine Sewing Centre

395-399 Moorabool Street,
South Geelong 3220
Ph: (03) 5221 3034
bellarinesewingcentre@outlook.com
www.bellarinesewingcentre.com.au
Open: Mon-Fri 9am-4.30pm,
Sat 10am-1pm

● Heights Sewing Centre

176 Pakington Street,
Geelong West 3218
Ph: (03) 5229 3558
heightsewing@bigpond.com
www.heightsewing.com.au
Open: Mon-Fri 9am-5.30pm,
Sat 9am-1pm

● Little Desert Quilts

2204 Kaniva-Edenhope Road,
Kaniva 3419
Ph: (03) 5392 2234
littledesertquilts@skymesh.com.au
Facebook: littledesertquilts
Open: By appointment

● Michelle's Patchwork

230 Moffats Road, Dereel 3352
Ph: 0439 005 301,
mde17978@hotmail.com,
www.michellespatchwork.com
Open: Mon-Fri 9am-5pm, Sat 9am-2pm

NORTH WEST

● Patch n Quilt

4/14 Prince Street,
Gisborne 3437
Ph: (03) 5420 7333
info@patchnquilt.com.au
www.patchnquilt.com.au
Open: Mon-Fri 9.30am-5pm,
Sat 9.30am-4pm,
Sunday (first of the month) 9am-3pm

SOUTH EAST

● Patchwork Maze

21 Coastview Lane, Glen Alvie 3979
Ph: (03) 5674 9292
ptchmaze@bigpond.com
www.patchworkmaze.com.au
Open: Wed-Sat 10am-3pm

SOUTH WEST COAST

● Joy's Craftworx

46 Percy Street,
Portland 3305
Ph: (03) 5523 7190
www.joyscraftworx.com.au
Open: Mon-Tue 9.30am-4.30pm,
Wed-Fri 9am-5pm,
Sat 9.30am-12.30pm

NORTH CENTRAL

● Maree St Clair Quilts

8 Uxbridge Street,
Strathfieldsaye 3551
Ph: 0429 393 757,
maree@mareestclairquilts.com.au
www.mareestclairquilts.com.au
Open: Wed-Sat 10am-4pm

MORNINGTON PENINSULA

● Mornington Wool & Patchwork Centre

2/68 Yuilles Road,
Mornington 3931
Ph: (03) 5975 4257
woolandpatchwork@bigpond.com
www.woolandpatchwork.com.au
Open: Mon-Fri 9.30am-5pm,
Sat 9.30am-2pm

PHILLIP ISLAND

● Cotton onto Craft

8/117-133 Thompson Avenue,
Cowes 3922
Ph: (03) 5952 5202
cottonontocraft@gmail.com
www.cottonontocraft.com.au
Open: Mon-Fri 10am-5pm,
Sat 10am-4pm



QLD

BRISBANE

● The Quilters Corner

269 Blaker Road, Keperra 4054
Ph: (07) 3855 2222
info@thequilterscorner.com.au
www.thequilterscorner.com.au
Open: Tue-Fri 9am-4pm,
Sat 9am-1pm

SUNSHINE COAST

● Fabric Patch

223 Lake Cooroibah Road,
Cooroibah 4565
Ph: (07) 5442 4613
janeene@fabricpatch.com.au
www.fabricpatch.com.au
Open: By appointment

● Maleny Magic Patchwork & Quilts

927 Maleny-Montville Road,
Balmoral Ridge 4552
Ph: (07) 5499 9954
info@malenymagicpatchworks.com
www.malenymagicpatchworks.com
Open: Mon-Sat 9.30am-3.30pm,
Sun 10am-2pm

FRASER COAST

● Patchwork on Pallas

204 Pallas Street, Maryborough 4650
Ph: (07) 4121 2480
leannegreenhalgh1@gmail.com
Facebook: patchworkonpallas
Open: Mon-Fri 9am-4.30pm,
Sat 9am-2pm

● VanCootens Drapery

71 Steley Street, Howard 4659
Ph: (07) 4129 4785
vancootens@bigpond.com
www.vancootensdrapery.com
Open: Mon-Fri 9am-5pm,
Sat 8.30am-1.30pm

CENTRAL COAST

● Needlework Cottage

194 Quay Street,
Rockhampton City 4700
Ph: (07) 4922 2150
Open: Mon-Fri 9am-4pm,
Sat 10am-1pm

● Somethings Country

180 Kingaroy Street, Kingaroy 4610
Ph: (07) 4162 2040
somethingscountry@bigpond.com
www.somethingscountry.com
Open: Mon-Fri 9am-5pm,
Sat 9.30am-12.30pm

CORAL COAST

● Needleworx

Shop 4, Oasis Plaza
118 Sams Road, Mackay 4740
Ph: (07) 4942 1644
nwx.welcome@needleworx.com.au
www.needleworx.com.au
Open: Mon-Fri 9am-5pm,
Sat 9am-2pm

FAR NORTH QUEENSLAND

● Emerald Fabric Boutique

Shop 3, 107 Clermont Street,
Emerald 4720
Ph: (07) 4982 4286
jenita@emfab.com.au
www.emfab.com.au
Open: Mon-Fri 9am-5pm,
Sat 9am-12pm

● Quilty Desires

12 Castlemaine Street,
Kirwan 4817
Ph: (07) 4773 5481
quiltydesires@outlook.com
www.quiltydesires@outlook.com
Open: Mon-Fri 9am-4pm,
Sat 9am-12 noon

LOCKYER VALLEY REGION

● Whispers of the Valley Fabrics

198 Grantham
Winwill Road,
Winwill 4347
Ph: 0410 66 99 76
info@whispersofthevalley.com.au
www.whispersofthevalleyfabric.com.au
Open: Mon-Fri 9am-5pm



NT

● Dragonfly Fabrics

Shops 2 and 3,
53 Alawa Crescent,
Alawa 0810
Ph: (08) 8948 0691
dragonfabric@bigpond.com
www.dragonfabric.com.au
Open: Mon-Fri 9am-5pm,
Sat 9am-4pm



SA

SOUTH EAST

● Arts on Ormerod

13 Ormerod Street, Naracoorte 5271
Ph: (08) 8762 2804
timroweart@gmail.com
Open: Tue-Fri 9.30am-5pm,
Sat 9am-1pm

● Creatively Sewn

1 Anthony Street, Mount Gambier 5290
Ph: (08) 8725 4933
kerry@ringwood-designs.com
www.creativelysewn.com.au
Open: Mon-Fri 9.30am-4.30pm,
Sat 9.30am-12pm

● Watt Knots & Notions

72 Railway Terrace,
North Lameroo 5302
Ph: (08) 8576 3979
wattknots5302@gmail.com
www.wattknots.com.au
Open: Mon-Tue, Fri 9.30am-5pm,
Thu 9.30am-9.30pm

YORKE PENINSULA

● Heart 'n Soul Patchwork

1/59 Main Street, Minlaton 5575
Ph: (08) 8813 9710
heartnsoulpatchwork@gmail.com
gostitch.com.au/business/heart-n-
soul-patchwork
Open: Tue-Fri 10am-4pm,
Sat 10am-12 noon

● Kadina Craft & Sewing Centre

29 Graves Street, Kadina 5554
Ph: 0401 278 412
info@kadinacraftandsewingcentre.com
www.kadinacraftandsewingcentre.com
Open: Mon-Fri 9.30am-5pm,
Sat 9.30am-12 noon

EYRE PENINSULA

● ruby & kate

42 Liverpool Street,
Port Lincoln 5606
Ph: (08) 8682 3636
rubyandkate@me.com
www.rubyandkate.com.au
Open: Mon-Fri 9am-5pm,
Sat 9am-12.30pm

● Stitch N Bits

29 Main Street, Cowell 5602
Ph: 0457 638 165
stitchnbits@bigpond.com,
www.stitchnbits.com.au
Open: Mon-Fri 10am-5pm,
Sat 10am-12pm

On the Road

NORTH EAST

● Kornacraft Sewing Centre

108 Murray Street,
Gawler 5118
Ph: (08) 8522 3246
sales@kornacraft.com.au
www.kornacraft.com.au
Open: Mon-Fri 9am-5pm,
Thu 9am-7.30pm, Sat 9am-4pm

MID NORTH

● Charlene's

80 Ayr Street,
Jamestown 5491
Ph: (08) 8664 1511
Open: Mon-Fri 10am-5pm,
Sat 9am-11.30am

● Country Fabrics 'n' Things

14 Bruce Street,
Eudunda 5374
Ph: (08) 8581 1663
emailme@fabricshop-aus.com
www.fabricshop-aus.com
Open: Mon-Fri 9am-5pm



WA

PERTH

● Carol's of Midland

47 Farrall Road,
Midvale 6056
Ph: (08) 9250 2722
sales@carolsofmidland.com.au
www.carolsofmidland.com.au
Open: Mon-Fri 9am-5pm,
Sat 9am-3.30pm

● Patchwork at Homespun

2/81 Norma Road,
Myaree 6154
Ph: (08) 9337 7182
info@patchworkathomespun.com.au,
www.patchworkathomespun.com.au
Open: Mon-Fri 9.30am-4.30pm,
Sat 9am-3pm, Sun 10am-3pm

● Southlands Fabric & Sewing Centre

26 Yampi Way,
Willetton 6155
Ph: (08) 9259 4844
sewctr@openaccess.com.au
www.sewingperth.com.au
Open: Mon-Fri 9am-5pm,
Sat 10am-1pm

NORTH EAST

● Northam Craft Centre

202 Fitzgerald Street,
Northam 6401
Ph: (08) 9621 1288
northamcraftcentre@westnet.com.au
Facebook: NorthamCraftCentre
Open: Mon-Fri 9am-5pm,
Sat 9am-12 noon

SOUTH WEST

● Cotton Rose

Unit 2, Vasse Village,
15 Napoleon Promenade, Vasse 6280
(08) 9755 8828

tanya@cottonrose.com.au

www.cottonrose.com.au
Open: Mon-Fri 9.30am-4.30pm,
Sat 9.30am-1.30pm

● Craft Collections

1/13 Mummery Crescent, Bunbury 6230
Ph: 0419 616 714

stuffnbears@westnet.com.au

craftcollections.com.au
Open: Mon-Fri 9am-4.30pm,
Sat 9am-12 noon



TAS

● The Quilted Teapot

6 Bathurst Street, New Norfolk 7140
Ph: 0415 119 322
thequiltedteapot@gmail.com
www.thequiltedteapot.com
Open: Mon-Fri 9am-4pm,
Sat 9.30am-3pm

NZ

NORTH ISLAND

● Aroha Quilts

155 Whitaker Street, Te Aroha, Waikato
3320. Ph +64 07 884 4590
framingquiltandcraft@gmail.com
www.framingquiltandcraft.com
Open: Mon 10am-2pm, Tue-Fri 10am-4pm, Sat 10am-1pm

● Counting Stitches

Fabric, Wool and Haberdashery

117a Avenue Road, East Hastings 4122
Ph: +64 06 878 9083
info@countingstitches.co.nz
Open: Mon-Thu 9am-5pm,
Fri 9am-4.30pm, Sat 9.30am-3pm



● Cushla's Village Fabrics

38 Victoria Road, Devonport Auckland
Ph: +64 09 445 9995
cushla.fabrics@xtra.co.nz
www.cushlasvillagefabrics.co.nz
Open: Mon-Fri 10am-5pm,
Sat 10am-4pm, Sun 11am-3pm

● JJs Crafts

243 Gloucester Street, Taradale Napier
4112 Ph: +646 8440680
www.jjscrafts.co.nz, info@jjscrafts.co.nz
Open: Mon, Wed, Fri 9am-5pm
Fri, Tue 9am-8.30pm, Sat 10am-3pm

● Needles N Pins

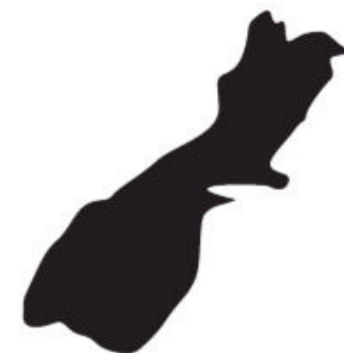
468 Pollen Street, Thames, 3500
Ph: +64 07 868 8190.

megan@kiwiquilts.co.nz

Open: Mon-Fri 9am-5pm, Sat 10am-2pm

● The Country Yard

229 Mangakahia Road, Maungatapere,
Whangarei. Ph: +64 09 434 6748
kerryn@thecountryyard.co.nz
www.thecountryyard.co.nz
Open: Tue-Fri 10am-4pm, Sat 10am-2pm



SOUTH ISLAND

● Annie's Country Quilt Store

167 Archibald Street, Ashburton Mid
Canterbury 7700. Ph: +64 03 307 6277
rachel@anniesquilts.co.nz
www.anniesquilts.co.nz
Open: Mon-Sun 9.30am-4.30pm

● Cushla's Village Fabrics

136 Aranui Road, Mapua Nelson
Ph: +64 03 540 2011
cushla.fabrics@xtra.co.nz
www.cushlasvillagefabrics.co.nz
Mon-Fri 10am-4.30pm,
Sat 10am-3pm

● The Quilter's Barn

The Vines Village, 193 Rapaura Road,
Blenheim. Ph: +64 03 572 7240
info@thequiltersbarn.co.nz
www.thequiltersbarn.co.nz
Open: Mon-Fri 9.30am-4.30pm,
Sat-Sun 10am-4pm

USA

● eQuilter.com

6201 Spine Road Boulder,
Colorado 80301
Ph: +0011 1 303 527 0856
service@equilter.com
Open: Mon-Fri 7:30am-5pm



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Please check dates and venues

It is hoped that the quilting events planned for the second half of 2020 will be able to proceed as planned and provide the joy and motivation they usually do.

However, please check with the individual organisers to ensure the event is going ahead on the dates printed here.

Victoria

Queensland

New South Wales

October 9-11

CraftAlive

Newcastle Racecourse
Darling Street, Broadmeadow
Open: 9am-4pm
More information:
www.craftalive.com.au

October 29-November 1

QuiltNSW Annual Members' Quilt Show

International Conference Centre,
Exhibition Centre Halls 5 & 6,
Darling Harbour
Open: 9am-4pm
More information:
www.quiltNSW.com/exhibitions/quiltshow

October 31-November 7

Jacaranda Embroidery Group
Biennial Embroidery Exhibition
Anglican Cathedral Parish
Centre, Corner Fitzroy and
Duke Streets, Grafton
Open: 9am-4pm
More information:
Val (02) 6642 3010

November 28- February 2, 2021

Seed Stitch Textiles, Australian
Design Centre Exhibition
Tamworth Regional Gallery
466 Peel Street, Tamworth
More information:
(02) 6767 5248

October 3-4

North of the Yarra Quilters' Exhibition

Eltham Community Centre,
801 Main Road, Eltham
Open: 10am-4pm
More information:
Christine 0408 438 391

October 3-18

The Embroiderers' Guild Diamond Jubilee Exhibition: Stitch Brilliance

Embroiderers House
170 Wattletree Road, Malvern
More information:
(03) 9509 2222

November 13-15

CraftAlive

Wendouree Sports and
Events Centre, Norman Street,
Wendouree
Open: 9am-4pm
More information:
www.craftalive.com.au

November 22-23

Patchwork Maze Quilt
Hanging in the Garden
21 Coastview Lane, Glen Alvie
(near Wonthaggi)
Open: 10am-4pm
More information:
Jeanette (03) 5674 9292 or
ptchmaze@bigpond.com

November 24-29

Australian Textile Exhibition
Royal Botanic Gardens,
Cranbourne, Ballarto Road and
Botanic Drive, Melbourne
Open: 10am-4pm
More information:
(03) 9589 7056

September 17-20

CraftAlive

Clive Berghofer Recreation
Centre, USQ
20 Baker Street, Darling Heights,
Toowoomba
Open: 9am-4pm
More information:
www.craftalive.com.au

October 31 - November 1

Gympie Rotary Biennial
Quilt + Craft Spectacular
The Pavilion, Southside
Exhibition Road, Gympie
More information:
admin@quiltandcraft.org

November 28-29

Bungendore Quilters' Quilt Exhibition

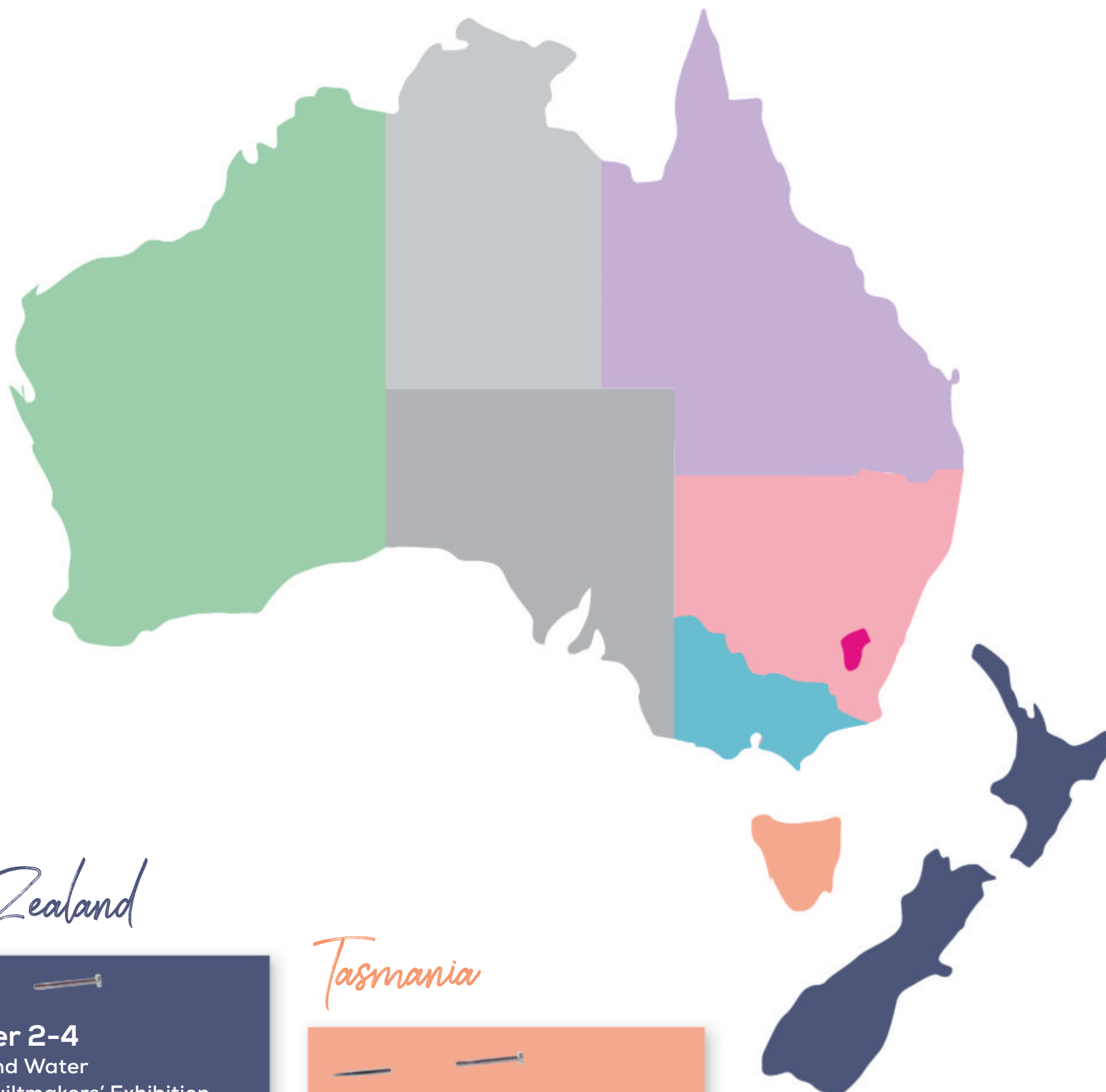
Bungendore Memorial Hall,
Molonglo Street, Bungendore
Open: Sat 9am-6pm,
Sun 9am-4pm
More information:
Jane 0423 220 205 (text) or
jane@odana.com.au

ACT

November 6-8

CraftAlive

Thoroughbred Park Racecourse
1 Randwick Road, Lyneham
Open: 9am-4pm
More information:
www.craftalive.com.au



New Zealand

October 2-4

Pearls and Water
Taupo Quiltmakers' Exhibition
Great Lake Centre, Story Place,
Taupo, Waikato
Open: 10am-4pm
More information:
lindabishop848@gmail.com

March 19-21, 2021

Taranaki Quilt Festival
Stratford War Memorial Centre,
5 Miranda Street,
Stratford, Taranaki
Open: 10am-3pm

May 14-16, 2021

The Great New Zealand
Quilt Show – Aotearoa Quilters
Energy Events Centre,
Queens Drive, Government
Gardens, Rotorua
Open: 10am-4pm
More information:
www.aotearoaquilters.co.nz

Tasmania

October 23-25

Island Quilts
(in conjunction with CraftAlive)
Goods Shed – Macs Point,
Evans Street, Hobart
More information:
www.tasquiltguild.com.au

October 30-November 2

Tasmanian Craft Fair
Deloraine Community Complex,
Alverston Drive, Deloraine
Open: 9am-5pm
More information:
Merrilyn 0427 469 586
(after 6pm weekdays) or visit
www.tascraftfair.com.au

Northern Territory

November 28- December 5

Territory Quilts Exhibition
Witchetty's Function Room,
Araluen Cultural Precinct
Larapinta Drive, Alice Springs
Open: 10am-4pm
More information:
www.alicequiltingclub.org.au

Let us know about your upcoming event. Email details to dsegaert@umco.com.au or send them to *Quilters Companion* Diary Dates, Locked Bag 154, North Ryde NSW 1670. Please notify us at least four months before the event.

THE Basics

Before you embark on any quilting project and especially if this is your first quilt, you'll need to make sure you have all the equipment and knowledge necessary for a successful project. Many of the items required are normal sewing supplies and are special tools for quilters can be found in your local quilt shop.

Tools Of The Trade

Sewing Machine - Any machine can be used for quilting. It is helpful to have a darning foot as an attachment for the machine for free machine quilting.

Iron and ironing board - Make these readily available near your sewing machine so that all seams can be pressed to assist in accurate piecing.

Needles - Most quilters favour a 'between' needle, size 8-12 for both hand-sewing and hand-quilting. Size 12, the smallest size, is usually used by very experienced quilters.

Sewing Thread - Use any cotton or cotton-covered polyester thread. For machine quilting, use cotton, cotton-covered polyester, monofilament or decorative threads.

Scissors - Have one pair with sharp points for cutting fabric and a second pair for paper.

Marking Tools - Quilters use marking tools for varied processes during quilting.

Keep on hand hard and soft lead pencils and fine-tipped permanent marking pens. Many specialist marking tools for quilters are on the market, including chalk pencils and water-erasable markers and it's best to experiment with several different types to see which suits you best. It's most important to test every marker before using it.

Rotary Cutter and Mat - These tools quickly and accurately cut strips, squares, triangles and diamonds for patchwork. Always use your rotary cutter with a mat.

Quilter's Ruler - This acrylic ruler is used with the rotary cutter and allows you to cut perfectly straight lines. There are many sizes available and it's a good idea to gradually build up a collection. To begin with, choose a 14in x 4 1/2in ruler with 1/4in divisions and 45° and 60° angles and a 6 1/2in square ruler again with 1/4in divisions.

Template Plastic - This is used for making templates. The frosted side of the transparent plastic can be drawn on with pencil.

Quilting Hoop - These have a greater diameter and are deeper than an embroidery hoop to cope with the thickness of the quilt. The quilt is stretched in the hoop when hand-quilting.

Quilting Thread - A 100% cotton thread that is stronger than normal sewing thread and is used when quilting by hand.

Thimble - Use a thimble to protect your finger when pushing the needle through the three layers of the quilt.

Safety Pins - Have several hundred 1in or 1 1/2in nickel-plated safety pins available for pinning the three layers of the quilt together prior to quilting.

Basic Skills

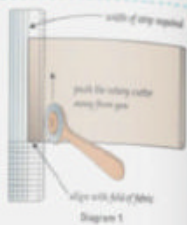
Preparing The Fabric
Most quilters prefer to use 100% high-quality cotton fabric for their quilting. Today there are many fabric manufacturers catering to the quilting industry and small specialty shops as well as large chains have extensive ranges of quilting fabrics, both plain and patterned.

Once you've selected your fabric, take the time to wash it to avoid any shrinkage or colour runs, then press it well just before it is completely dry and before you begin marking and cutting it. Some quilters prefer to use their fabric unwashed as they find it easier to machine piece, and they like to achieve a slightly crinkled, antique look when the quilt is first washed.

Rotary Cutting

Whether you are using templates to mark the fabric or template-free methods, the long borders, sashings and bindings for a quilt are usually cut first before other shapes are cut.

All the measurements for these in GC projects are given with a seam allowance of 1/4in (7.5mm) included. To use a rotary cutter, fold the fabric over double on the cutting mat, then fold it again, keeping it smooth and flat. Align the fold on the horizontal grid on the cutting board. Align the quilter's ruler with the vertical grid and just covering the raw edges of the fabric. Cut along the right-hand edge of



the ruler with the rotary cutter, pushing it away from you. You can now measure from this straight edge. Position the ruler on the edge of the fabric at the desired width and cut (see Diagram 1). Then cut this strip to the desired length after first trimming the selvages.

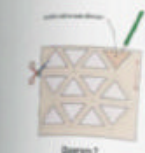
Making Templates

The templates given in Quilters Companion usually have two lines. The solid line is the sewing line. Trace this line when preparing templates for hand-sewing or applique. Templates made by tracing the solid line have no seam allowance added. The broken line is the added seam allowance of 1/4in. Trace this line when preparing templates for machine sewing. Templates made by tracing the broken line have the seam allowance included.

Transfer the pattern onto the plastic using a fine-tip permanent marker and a ruler. Mark each template with the block name or number of the project and its designated number or letter, such as 54-40 or Page, Template A1, and include the grain line. Cut out the template in the middle of the grain line for greatest accuracy. Always check the accuracy of your templates by making a test block.

Using Templates

Use a well-sharpened yellow oiler or graphite pencil to mark the fabric with the template shape. Place the template face down on the wrong side of the fabric. Position the outlines at least 1/4in apart to the seam allowance can be added when cutting (see Diagram 2).



the needle is the required seam allowance (usually 1/4in or 7.5mm unless otherwise stated). If not, place a piece of masking tape on the thrustplate of the machine. Guide when sewing and chain piece where possible (see Diagram 5).

There is no need to begin each seam with a backstitch as each seam will be sewn across during the assembly process. A minimum of pinning is required since each piece has the identical seam allowance.

Avoid bulky seams when joining pieces by alternating the direction of the seam allowances at the joins (see Diagram 6).

Pressing the Pieces

Always press pieces with the right side of your work facing up. If you press from the back, there could be pleating in the seam. Press gently to avoid distorting the work.

Cutting Bias Strips

For curved applique pattern pieces such as meandering vines, and for binding strips on the bias of the fabric - that is, diagonally across the grain of the fabric at 45° to the selvage.

Prepare a square or rectangle of the fabric and make sure the left edge is square. Place the ruler at 45° to the left edge and make a cut (see Diagram 7). Then measure the width of the bias strip required and cut the first bias strip. Cut the strip together and to end with the seam at 45° to the edge of bias strip (see Diagram 8).

Adding Borders

Border strips have straight or mitered corners. For straight corners, lay out the quilt and measure it vertically through the centre. Cut two side strips this length.

In Quilters Companion, the length of ward is given accurately but you may want to cut them with a little extra length which can be adjusted once the quilt top is complete. Join to the sides of the quilt top, matching the centres of both (see Diagram 9).

Press. Lay out the quilt top again, and measure across the centre horizontally including the added borders. Cut the border strips to the required length and attach the strips to the top and bottom of the quilt top (see Diagram 10).

The Basics Guide

The Basics Guide provides information and explanations about tools and techniques required to make a quilt. Many of the items needed are general sewing supplies, and the specialist quilting tools can be found at your favourite patchwork shop. The Basics Guide is available as a free downloadable document that you can refer to as required.

You can download it and save it to your computer and/or print it out for easy reference.

You will find your Free Basics Guide here: www.cosyproject.com/blog/quilting-guide

● A1 Craft and Quilting

Ph: 0438 877 664,
website: www.a1craftandquilting.com.au

● A Little Patch of Country

Ph: (03) 5633 2311,
website: www.littlepatch.com.au

● Batik Oetoro

Ph: (02) 4943 8808,
website: www.dyeman.com

● Bellarine Sewing Centre

Ph: (03) 5221 3034, website:
www.bellarinesewingcentre.com.au

● Can Do Books

Ph: (03) 9813 5222,
email: stephanie@candobooks.com.au

● Chelsea Park BnB

Ph: (02) 4861 7046,
website: www.chelseaparkbnb.com

● Clover

website: www.clover-usa.com/en

● CraftAlive

Ph: (03) 9682 5133,
website: www.craftalive.com.au

● Craft Collections

Ph: 0419 616 714,
website: www.craftcollections.com.au

● Creature Crafts

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website: www.creaturecrafts.net.au

● Cynthia's Ark

Ph: (08) 8527 2120,
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● eQuilter

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● Ezy Quiltz & Stitching

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website: www.janome.com.au

● Jemima's Creative Quilting

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website: www.lilylane.com.au

● Little Desert Quilts

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www.facebook.com/littledesertquilts

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● Maree St Clair Quilts

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website: www.mareestclairquilts.com.au

● Michelle's Patchwork

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website: www.michellespatchwork.com

● Northam Craft Centre

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website: www.northamcraftcentre.com.au

● On Point Patchwork and Needlecraft

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website: www.onpointpatchworkandneedlecraft.com

● Quality Always

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website: www.minijumbuk.com.au

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Ph: 0419 386 398,
email: debbie.nillson@bigpond.com

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website: www.thecraftbasket.com.au

● The Patchwork Angel

Ph: (07) 5477 0700,
website: www.patchworkangel.com.au

● The Quilters' Store, The Embroiderers' Store

Ph: (07) 3875 1700,
website: www.quiltersstore.com.au

● The Quilting Closet

Ph: 0411 463 390,
website: www.quilterscloset.com.au

● The Quilting Room

Ph: 0411 417 087,
website: www.thequiltingroom.com.au

● The Strawberry Thief

Ph: 0400 933 902,
website: www.thestrawberrythief.com.au

● Tranquility Crafts 'N' Supplies

Website: www.tranquilitycrafts.allthingsquilting.com.au

● Travelrite International

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email: sales@travelrite.com.au,
website: www.travelrite.com.au

● Wacky Jacky's

Email: jacky@wackyjackys.com.au,
website: www.wackyjackys.com.au

● Whatever Where-Ever Crafts

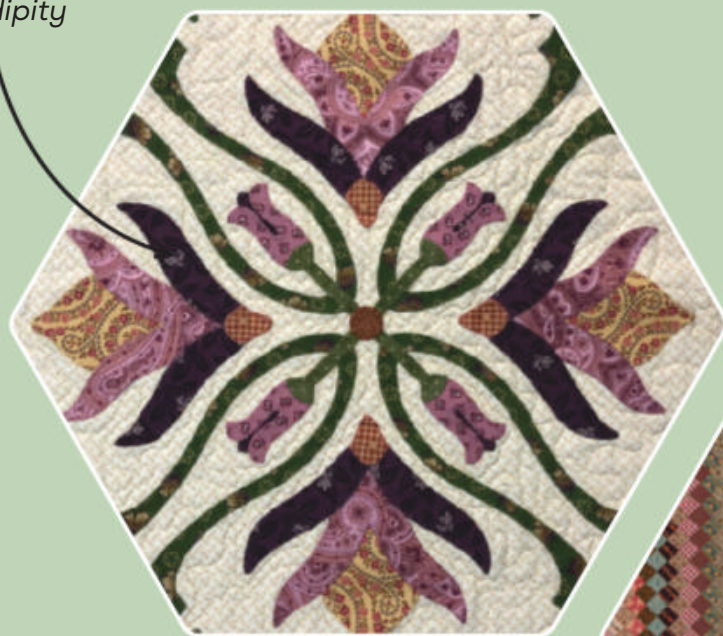
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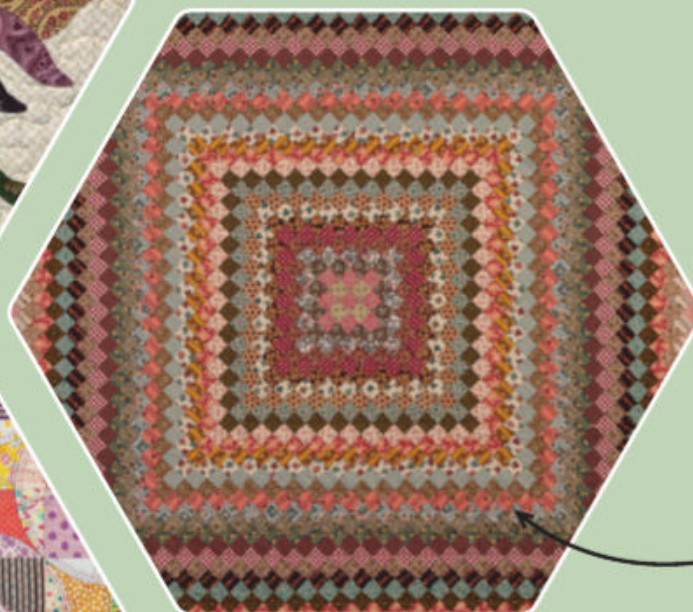
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Make Helen Draper's
Hoopla quilt



Next Issue

Plus, we introduce **new contributor Kim Hannon's** fabulous quilt project, and visit the **studio of Veronique Diligent** of Wattlebird Designs, along with all our regular features.

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