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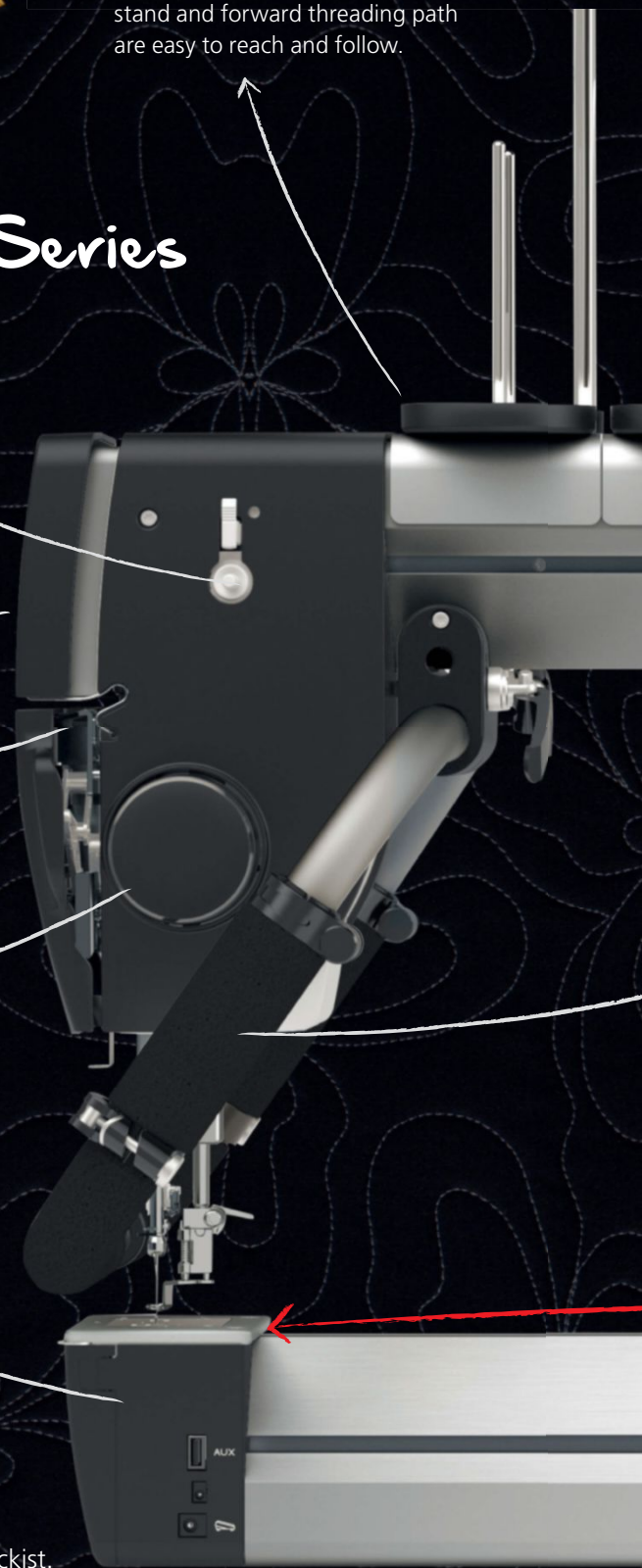
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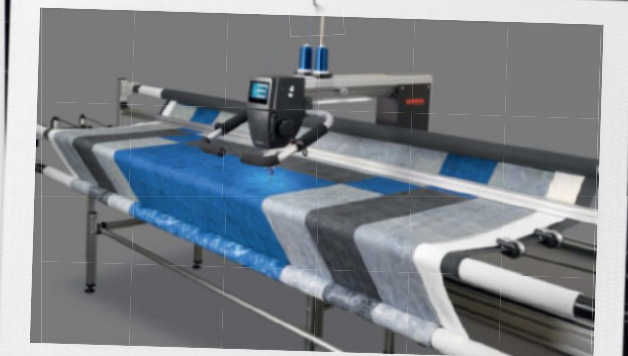
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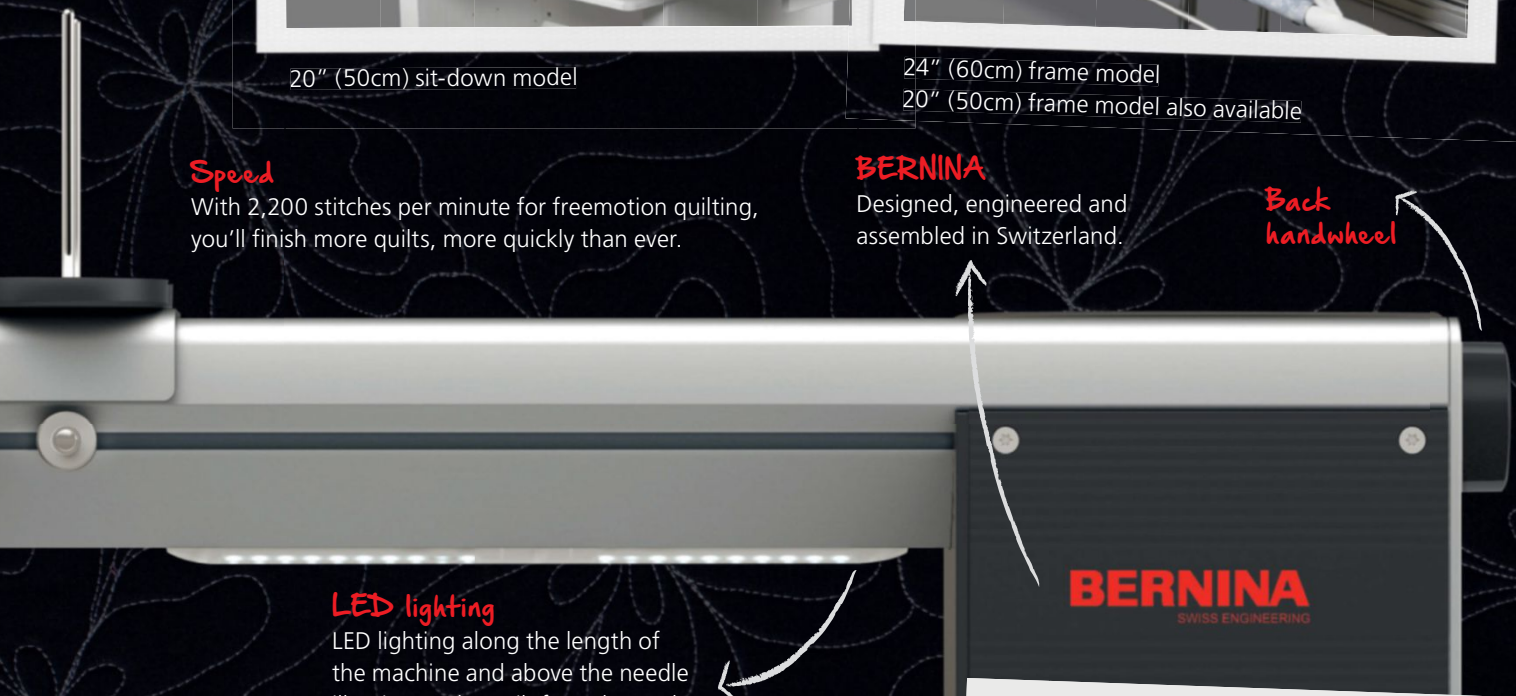


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January / February 2018

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Need Pattern Sheets?

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Editor's journal



The last 12 months have been a whirlwind. Upon Clare Mooney's retirement from *Quilters Companion*, I took over her role. It has been a very busy year, but I have loved every moment of working with our talented Australian quilters, learning more about the different artisans who have been profiled, presenting new and old techniques in wonderful projects, and sharing my love of antique quilts through articles from the Daughters of the American Revolution Museum and project quilts.

However, I also became a grandmother for the first time in September 2016. My gorgeous little Annabella has just turned one at the time of writing. I cannot believe how strong my bond is with this little person. As she is growing older, she is more interactive and I wish to have a role in her life. I cannot do this if I am working full-time. I have, therefore, after much deliberation, decided to step down from my role of Creative Director for *Quilters Companion*. I will still be here, writing the Road Test columns, taking the tours overseas and hosting the DVDs. I will still be teaching workshops, but do not need to do this every day, so it will allow me to be a part of my little granddaughter's life.

In this, my last issue, we have some fabulous projects. Linda Collins has shared her stunning red and white *Diamond Sawtooth* quilt inspired by a museum exhibit in New York, Chris Jurd returns with another fabulous foundation-pieced design, Peta Peace shares a fun, modern quilt made from fat eighths (or you could even use scraps), Wendy Sheppard returns with a quilt inspired by an antique design and I share the instructions for the latest antique quilt that I have purchased. I found it while on the Travelrite/*Quilters Companion* tour to America, which included a cruise up the Inside Passage of Alaska and a visit to the Sisters Outdoor Quilt Show in Oregon. Wow, so different from any other quilt show that I have attended. The little town of Sisters blossoms with 10,000 quilters and a display of colourful quilts, for only one day. If you have not been, it is definitely worth the effort to make it there. It is certainly unique.

In 2018, Travelrite and *Quilters Companion* have a Craft Fair at Sea in March, a river cruise down the Danube in September, a Fall Colours Cruise in Canada and the USA in October and will be returning to Houston in November. We have a lot of fun, no matter where we go in the world. Why not come and join us?

Happy stitching,

Michelle

How to keep in touch

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

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Letters

Dear Michelle,
Thought you may be interested in a beautiful quilt I started some months ago and have just finished. It's called *He Loves Me, He Loves Me Not*. I made it from the Deborah Louie design from *Quilters Companion* #79. I could not reproduce the colours but was inspired by all the free-motion quilting. It's all done on my Bernina 440.

I love your magazine and especially the DVDs, so thank you for the inspiration.
Ruth Dawson



We love to receive letters and photographs from Quilters Companion *readers. Address your letter to: The Editor,* Quilters Companion, *Locked Bag 154, North Ryde, NSW 1670 or email your letter and photos to cadams@universalmagazines.com.au*

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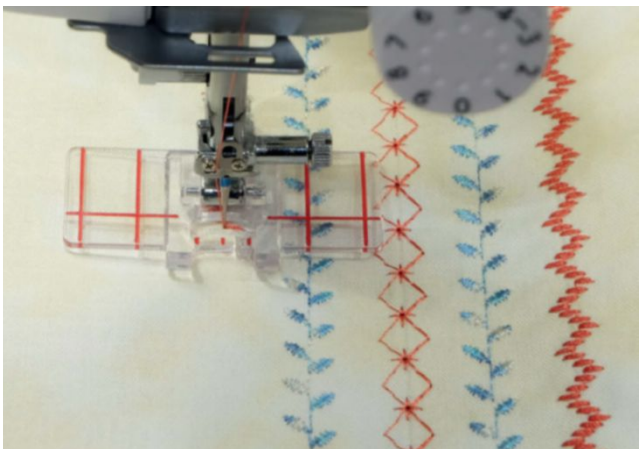
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Cool Tools

This page is devoted to bringing you all the trusted old favourites and new tools on the patchwork and quilting market.



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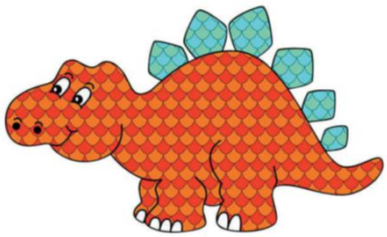
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1st Place, Pictorial
The Innocent
Adriana Newton



Runner-Up Best of Show, 1st Place, Two-Person Appliqué

Glimpses of the Flinders Prue Wheal and Val Giles



1st Place, Traditional, Large Amateur

Rajah Remembered Sheila Oaten
Rajah Revisited pattern by Lessa Siegele



1st Place, Traditional, Small Amateur

Avalon Karin Vorrath
Inspired by a wholecloth design workshop by Claudia Pfeil



3rd Place,Traditional, Small Professional

Magic Medallion with a Twist

Heather Hopkins

Diamonds are Forever pattern by Ann Langley



1st Place, Appliqué, Large Amateur

Cameron and Kate's Lollypop Quilt

Chris Knight

Pattern by Kim McLean



2nd Place, Appliqué, Small Professional

Flowers V1.0

Pip Porter

Anna Maria Horner *Modern Corsage* appliqué workshop



Retaining the Tradition, 1st Place, Two-Person Traditional

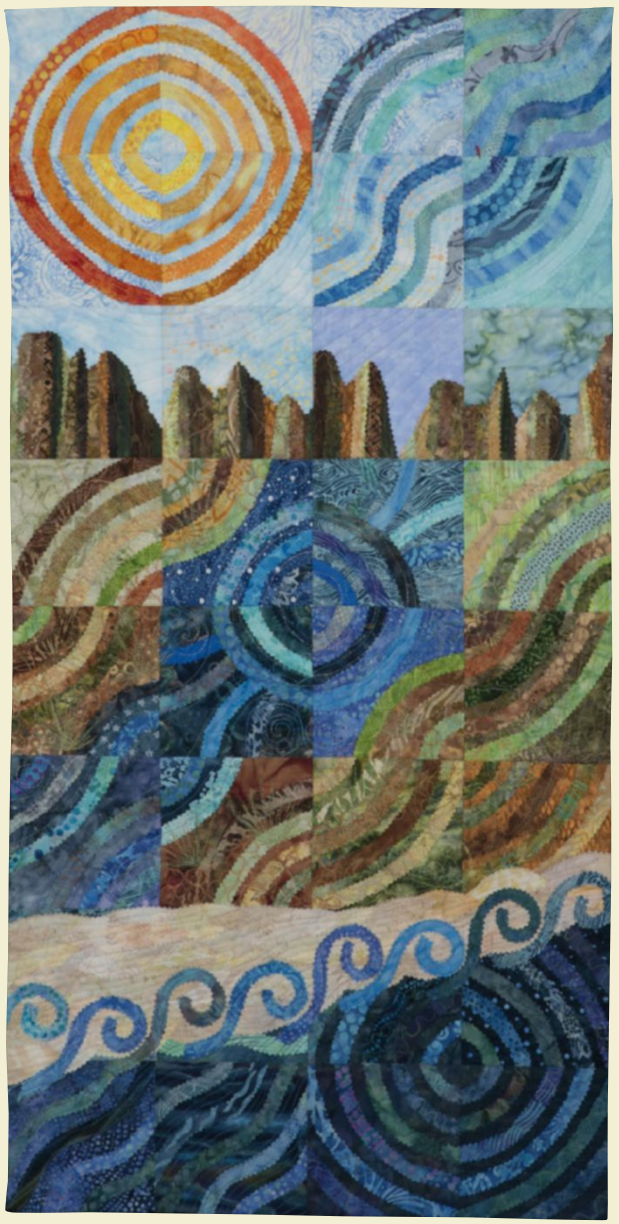
Hampton Ridge

Eve Bologiannis and Sally MacKenzie

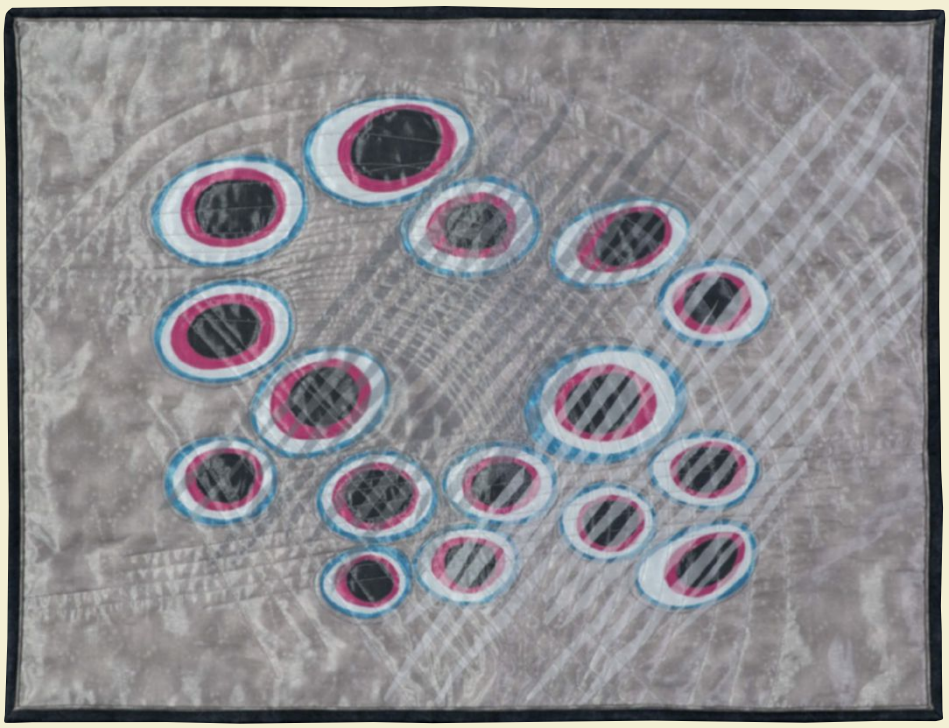
Design by Red Crinoline Quilts



Best Use of Colour,
1st Place, Modern Amateur
Road Trip Amanda Kelly
Interpretation "Road to Tennessee" vintage pattern



First Time Entrant,
2nd Challenge Quilt
From Outback Sun to the Deep Blue Sea Kylie Duncan



1st Place, Art, Innovative Amateur
Go With the Flow Hellen Bakhoff



1st Place, Art, Innovative Professional
"That it Should Come to This ..."
Prue Wheal



1st Junior A
The Ghastlies
Cameron Hopkins



Domestic Machine Quilting Award, 1st Place, Modern Professional
Sarah Upsized Pip Porter



3rd Place, Appliqué, Small Professional
Gazanias
Suzanne Gummow



In the studio
with Maree St Clair

Maree St Clair is a traditional quilter with a flair for colour and pattern and a particular love of needleturn appliqué. Here we find out more about her studio and her latest works.

By Caroline Adams


Quilt Collector
NOLTING SERIES 24

Maree St Clair believes she started her stitching career when she was around five years old. She learned to sew mostly from her grandmother, first by hand and then, when she could reach the plate, on the treadle sewing machine. "My mother and my grandmother both knitted and crocheted and did embroidery, so I learnt those skills from them as well," Maree explains. She continued to sew and used to make a lot of her own clothes, also making all of her three children's clothes.

With the arrival of her fourth son, Maree began patchwork and quilting and made fewer garments. "I have tried many crafts, but I found patchwork and quilting in 1995 just prior to the birth of my son, Andrew. I started off with machine piecing and was mostly self-taught."

In 1997, her family made the move to the United States for three months for her husband's work. She spent a lot of that time gaining more knowledge of the art of patchwork and quilting. Upon their return to Australia, she started teaching a simple sampler quilt in the family room of her home. "A couple of the blocks were appliqué and my love for it grew from there. In the 16 years that this teaching group ran, many friendships were established that continue today," explains Maree.

She describes herself as a traditional quilter. "Having said that, I love reproduction fabrics but try to use them in bright and cheerful combinations. I have a special love of 1930s reproductions; I love and admire antique appliqué quilts, but like to draw my own designs from scratch. I am always looking at interesting things for inspiration. Floral images can be found in many unusual places," says Maree.

She also draws inspiration directly from fabric itself and says there are so many beautiful fabrics that she is spoilt for choice when it comes to deciding what to pick for her online store. Even when Maree has completed quilts by other designers, she always adds her own personal touches to the quilts and she encourages her students to do the same.

When asked about her creative process, Maree admits that "sometimes it can look really messy! I rarely plan a quilt from start to finish. My workroom seldom looks as pristine and neat and tidy as you see it here. I can have piles of fabrics pulled from my stash to see if they will work and then I draw and redraw appliqué designs, so I have bits and pieces everywhere."



"My appliqué is sometimes inspired by designs within fabrics. I think we all change our styles as we move through our quilting life."

In order to start a project, Maree says that sometimes she begins with just a block and then the quilt will grow from there. Or sometimes she is simply inspired by a piece of fabric. "I have a fondness for border prints and the different ways I can use them in a quilt," she reveals. "My appliqué is sometimes inspired by designs within fabrics. I think we all change our styles as we move through our quilting life. New fabrics, new patterns, new styles all make impacts on our work. I have changed with all of those things but I am still fundamentally a traditional quilter. I love symmetry and order. I love to use colour in unusual ways."

Needleturn appliqué would have to be Maree's most-used technique and it's rare that she designs a quilt without it — usually combining both appliqué and pieced blocks. "I enjoy accurate machine piecing and recently discovered traditional hand piecing. We have a company called RezaLaser, which makes acrylic templates, and I am finding this method to be both accurate and also very portable, and surprisingly quick, especially for intricate pieces," explains Maree.

Along with using only quilting cottons for appliqué and hand piecing, Maree uses tools such as milliner's needles size 9, 50wt cotton thread matched to the appliqué or piecing, thimble, good-quality scissors that cut right to the tip, marking pens and mechanical pencils, light box, templates, her trusty sewing machine, and she also loves her Oliso iron and Best Press.

So what is it about needleturn appliqué that Maree loves so much? "I love being able to build a picture with appliqué. I get excited as the different layers are added to give almost a three-dimensional look and feel to the piece. I love to relax by stitching and find it very soothing. Some of my students cringe when I say that, but it is true."

Every quilter has a stash, and Maree says that in hers you would find many


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DESIGNS FOR HAND OR MACHINE QUILTING









metres of fabric that she hasn't a hope of using. There would be a great proportion of it that is reproduction, both 18th century and 1930s. And with the arrival of her grandchildren there are a growing number of contemporary kids' prints.

"I love fabrics designed by Jo Morton, Betsy Chutchian, Minick and Simpson, Barbara Brackman, Judie Rothermel and American Jane, to name just a few. For appliqué I love to have a large range of small-scale prints on hand, but love big florals and border prints as well," says Maree.

She lives in Strathfieldsaye, which is just outside Bendigo in Central Victoria. "When we moved here in 1990, it was a quiet rural area but has now become a suburb with many housing developments. We live on two-thirds of an acre right in the centre, but are surrounded by creeks and trees."

In 2003, the family renovated their home and as part of that renovation Maree gained a dedicated sewing space. With this new space, Maree also purchased her first long arm and was teaching classes at home. "That room is currently my workroom that holds the updated quilting machine. As the boys have left home, I have taken over more room. Where my sewing machines are now was originally a son's bedroom — he left home and we took the wall out the very next weekend!"

> "At the present moment I only quilt for myself but will be taking customer quilts again in the near future as time allows."

Maree designed the space with lots of bench space, lots of light and plenty of storage. What was her son's wardrobe is now storage for the stash, with the doors covered in foam core board and light batting to act as Maree's design wall.

"I am spoilt," admits Maree. "I have a dedicated area for my domestic machines and overlocker. There is also a pressing surface in easy reach of my machine. I have storage in here for my threads and notions and templates within easy reach. I have a computerised long-arm quilting machine and lots of bench space for cutting and laying out my quilts. At the present moment I only quilt for myself but will be taking customer quilts again in the near future as time allows."

Maree says that she will be re-establishing a teaching area so that she can teach more often and also offer "sit and stitch" sessions. Storage is important in her studio. Her online fabric shop specialises in reproduction fabrics, plus all of her favourite notions, patterns and the full range of RezaLaser templates and papers for English paper piecing. Her stock is growing all the time and takes up more space in the studio.

"Good lighting in the workroom is essential to me, both for piecing and appliqué, and also for the long-arm quilting. We have tri-phosphorous lights in the workroom, both down the middle and above the benches. The new classroom remodel includes an update on lighting as well, but I adore the large windows that face north. They let in lots of light and also provide a view to the garden outside. My husband would tell you that I could live in there if I wanted to! It opens off the kitchen and has its own bathroom facilities. There is even an empty bedroom now that another son has left home." The RezaLaser business operates out of the garage in a dedicated workspace, freeing up space in the house for Maree's classes.

Maree has decorated her studio simply. It has a neutral palette and for the most part there are small quilts as permanent features. What is on the

The Quilters' Store
The Embroiderers' Store



Boy's Own Quilt Kit

$99.50 + p&h - while stocks last.

This kit contains the pattern and all fabric required to make the top (as pictured) and bind the quilt. It does not contain the backing and batting.
The quilt measures 53" x 57" (135cm x 145cm).
Backing and batting can be supplied if required at additional cost.

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design wall changes often. The rest of her house is full of quilts.

A typical day for Maree has changed recently following her husband's retirement. She loves to spend a large portion of the day stitching, designing or quilting, and rarely sits at night without stitching in her hands. As part of retirement, Maree and her husband hope to travel extensively both in Australia and overseas, teaching quilting as they travel.

"I have a number of projects underway at the moment — in fact I'd hate to admit how many! There are a couple of appliqué quilts that I will be submitting to *Quilters Companion* and I am working on some hand-pieced projects using our templates," explains Maree. "We are currently building up a range of templates in RezaLaser that you can use to both rotary cut for machine and English paper piecing, but which can also be used to mark an accurate stitching line for hand piecing. I am building designs to use these templates."

> "They arrive saying 'I won't be able to learn to sew' and leave loving patchwork and quilting … That is the best compliment I can get …"

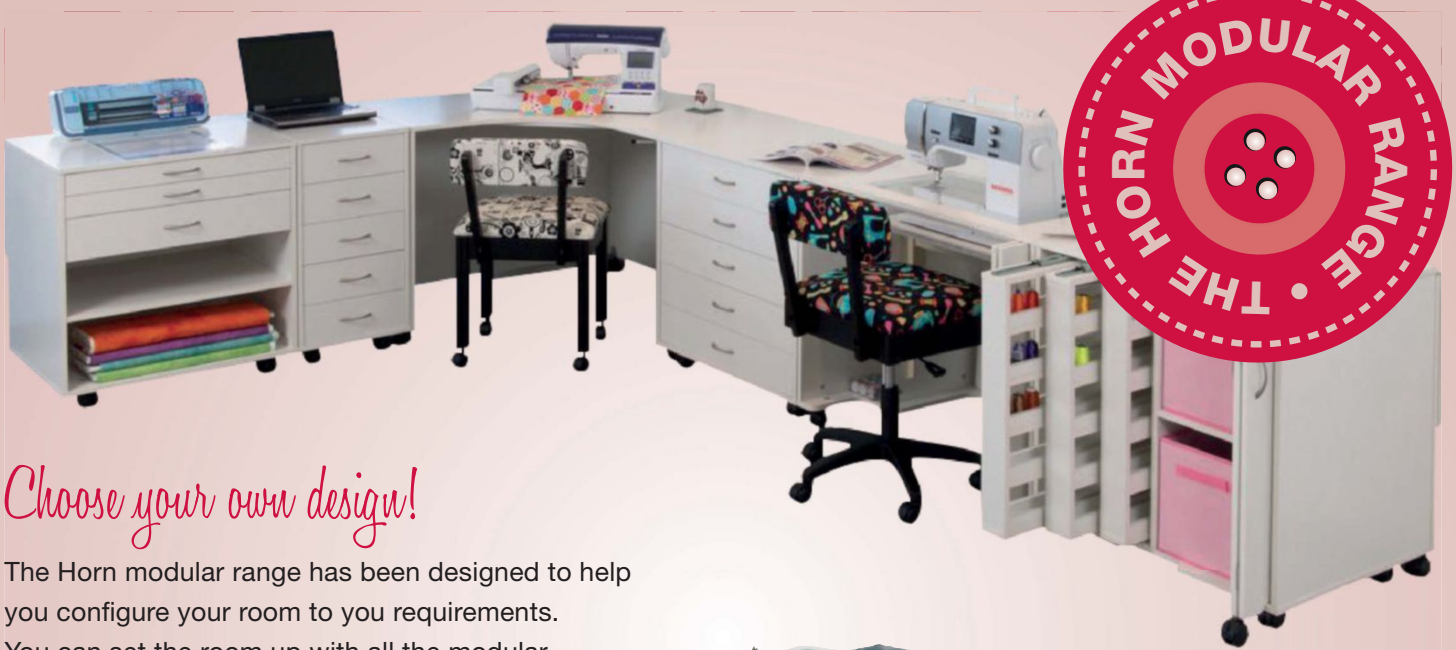
Right now Maree is focusing on teaching workshops. She teaches a number of them and has built up a repertoire, including teaching for some years for Attic Crafts in Bendigo. "We are currently establishing a new teaching room here at home to use on a regular basis. We have joined together with a group of friends to present workshops under the name of the Stitchin' Sisters Collective. We run weekend workshops but also intend to run retreats."

Maree loves to inspire her students to develop their own style, and believes the most satisfying experience is a student who has always had an interest in doing something crafty but never had the opportunity. "They arrive saying 'I won't be able to learn to sew' and leave loving patchwork and quilting," says Maree. "That is the best compliment I can get, knowing I am responsible for yet another patchwork-addicted person. I especially love inspiring young quilters — they are our future!"

CONTACTS

Website: www.mareestclairquilts.com.au; www.rezalaser.com.au
Facebook: Maree St Clair Quilt Designs
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Instagram: @mareestclairquilts @rezalasercutting
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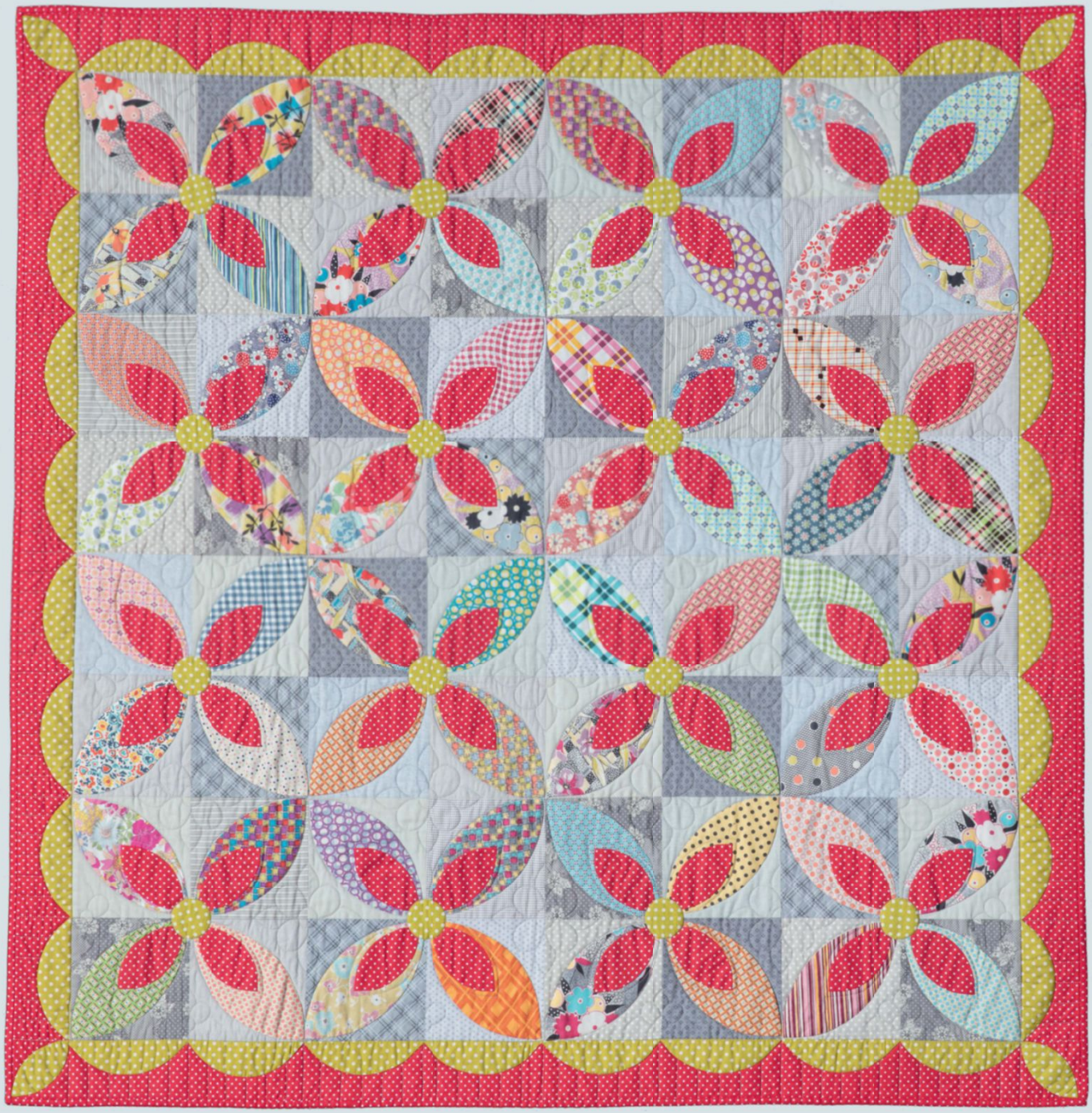


Petal Play

Quilter Maree St Clair of Strathfieldsaye, Vic, has a passion for appliqué. In this, her first project presented by *Quilters Companion*, she has incorporated modern and reproduction fabrics to create a gorgeous design. The grey prints are a modern, neutral background upon which the scrappy appliqué petals sit. What colours will you use?

Finished size: 138cm (54½in) square





Materials

- Scraps of assorted print fabrics — you need 48 pieces at least 6½in square (large petals)
- 1.55m (1¾yd) red spot print fabric (small petals, border and binding)
- 55cm (⅝yd) green spot print fabric (flower centres and border scallops)
- 20cm (¼yd) each of 11 grey print fabrics (block backgrounds)
- 3.2m (3½yd) backing fabric
- Batting at least 155cm (62in) square
- Template plastic and permanent-marking pen
- Scrap of cardboard
- Appliqué glue or pins
- Mechanical pencil or fine-point erasable fabric-marking pen
- Spray starch
- Rotary cutter, ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

www.quilterscompanion.wordpress.com

Cut the fabric

1. Trace each of the shapes from the Pattern Sheet on to template plastic, label them and cut them out just inside the traced lines. These templates do not include seam allowances.
2. To use the templates, lay them on the right side of the fabrics, aligning the double-headed arrow with the grainline, and trace around them using a mechanical pencil or fine-point erasable fabric-marking pen. When you're cutting more than one shape from a fabric, leaving at least ½in between them. Cut the shapes out 3/16in by eye outside the traced lines — except for the flower-centre circles: cut them out with a slightly wider seam allowance.
3. Also trace around the flower centre on a scrap of cardboard and cut the shape out neatly on the traced line.

From the scraps of assorted print fabrics, cut:

- a total of 64 large petals using the template

From the red spot print fabric, cut:

- six strips, 3½in x width of fabric (border)
- six strips, 2½in x width of fabric (binding)
- 64 small petals using the template

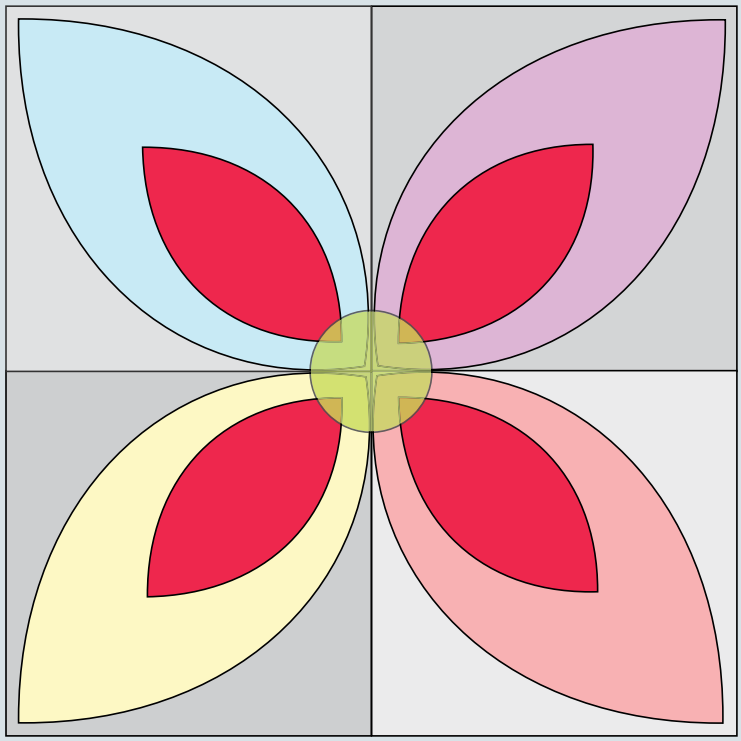
From the green spot print fabric, cut:

- 16 flower centres
- four leaves

(The scallops for the border will be cut later.)

From each of the grey print fabrics, cut:

- one strip, 6½in x width of fabric. Cross cut each strip to yield six squares, 6½in



Block Layout Diagram

Make the blocks

1. Sort the 6½in squares of grey print fabrics into 16 sets of four, with no fabric repeated in any set. You will have two grey squares left over — they are not used in this project.
2. Lay out the four squares in a set in two rows of two. Sew the squares together in pairs. Press the seam in the top pair to the left and the bottom pair to the right. Then sew the pairs together to form the background blocks, with the seams opposing in the middle. Press the final seam. The block can be turned around in the final layout for opposing seams in the quilt construction. Your pieced block background should measure 12½in square from raw edge to raw edge.
3. Repeat Step 2 with all the remaining sets of grey print squares to make 16 block backgrounds.
4. Choose a large petal to be appliquéd on each square in a block background. When you have finalised your selection, fold the block background in half on each diagonal in turn and press to crease it lightly. Then fold each large petal in half, long curved edges matching and crease lightly. Use a tiny dot of appliqué glue or appliqué pins to hold each petal in place on a grey square, matching centre creases. The outline of one tip of the petal should be very close to the centre seam in the block background and the other should be 5/16in inside the raw edges of the outer corner of the block background, as shown in the Block Layout Diagram.
5. Needleturn appliqué each petal in place. To do this, use the needle to sweep the seam allowance under to the traced line a little at a time and stitch the petals to the background with tiny stitches that just catch the fold. Then go straight down and travel behind the background to make the next stitch.
6. Fold four red spot print small petals in half, long curved edges matching and crease lightly. Use a tiny dot of appliqué glue or appliqué pins to hold each of them in place on a large petal, matching centre creases. The outline of one tip of the petal should be ¼in inside the tip of the large petal that's near the block centre. Repeat Step 5 to appliqué them in place.
7. To prepare the green spot print flower centre, work a line of running stitch about 3/16in inside the raw edge of the fabric circle, leaving long thread tails at the beginning and end. Lay the circle face down, and centre the cardboard circle template shape on top of it. Pull up the thread to gather the seam allowance over to the back evenly and firmly, as shown in Diagram 1. Spray the edge of the circle with starch and press the shape well on both sides. Gently remove the thread and cardboard and press again.

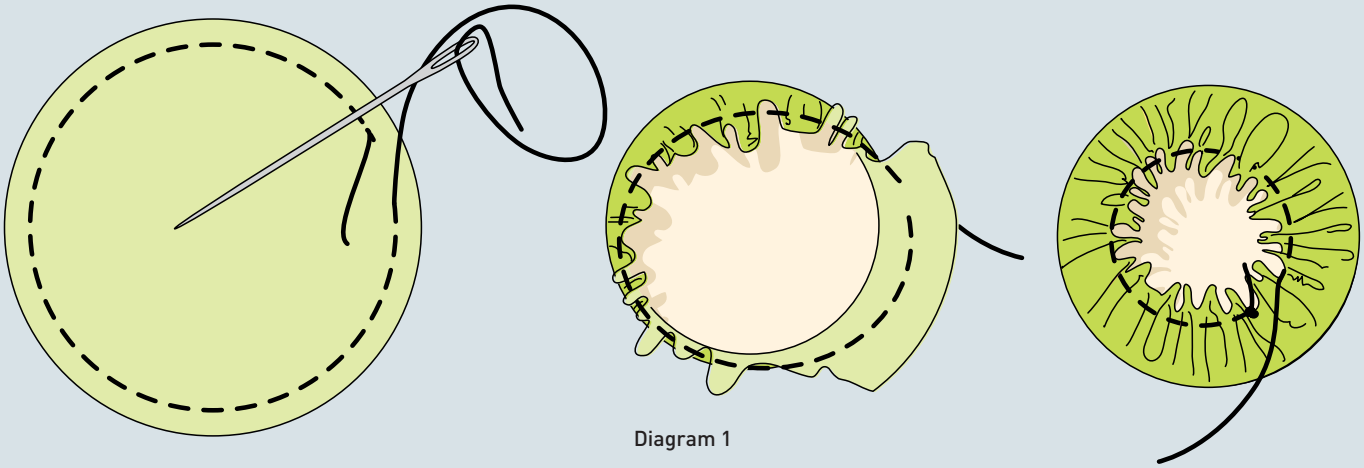


Diagram 1

8 Appliqué the prepared fabric circle in the centre of the block.
9 Repeat Steps 4–8 to make a total of 16 blocks.

Assemble the quilt

1 Lay out the blocks in four rows of four blocks each. Move them around until you have an array of colours and prints that you like. Check the direction of the final seam and turn blocks to alternate the direction of the middle seam.
2 Sew the blocks in each row together. Press the seams in each adjacent row in alternating directions. Then sew the rows together, carefully matching seams. Press.

Add the border

1 Trace 32 scallop shapes on the remaining green spot print fabric. This time, cut the fabric out 3⁄16in by eye outside the curved edge. Use a quilter's ruler to cut the fabric out a precise ¼in outside the straight edge — this edge isn't appliquéd; it is sewn into the seam when the border is added to the quilt.
2 Join the six 3½in strips of red spot print fabric together, end to end, to make one long strip. Measure your quilt horizontally across the centre. Cut two strips this length from the long strip.
3 On one long raw edge of each of these border strips, make light marks in the seam allowance ¼in inside each short edge and then every 6in along the long edge. These marks will align with the grey background squares in the quilt blocks. (Adjust these measurements as necessary to accommodate any small variations in your quilt if it doesn't measure precisely 48½in.)



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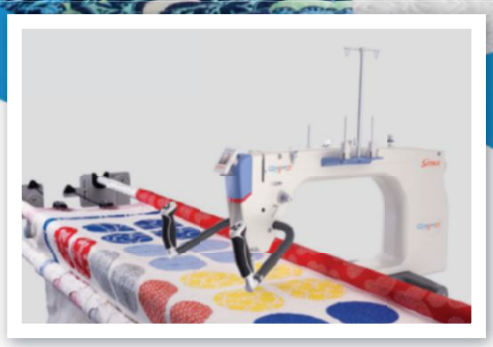
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4 Glue or pin a scallop shape to a border strip with its straight edge matching the raw edge of the border strip and the ends of the curved line matching two marks you've made in the seam allowance of the border strip. Needleturn appliqué the curved edge. Then repeat to appliqué each of the remaining seven scallops on each of these border strips in turn.

5 Join the appliquéd border strips to the left and right edges of the quilt. Press seams towards the border.

6 Measure your quilt vertically through the centre. Cut two strips this length from the remainder of the long strip. Mark the seam allowance on one long edge of each strip as you did before, but this time measure in 3¼in from each short edge, not just ¼in.

7 Repeat Step 4 to appliqué eight scallops to each of these strips, then sew them to the left and right edges of the quilt. Press as before.

8 Appliqué a leaf in each corner of the quilt, orienting them diagonally across the border strip.

Finish the quilt

1 Cut the backing fabric into two equal lengths, remove the selvedges 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 yourself, follow the instructions for Preparing the Quilt Sandwich in Basics on page 142 to pin or baste the quilt top, batting and backing together.

3 Quilt as desired. Maree machine quilted *Petal Play* in cream thread. She echo quilted the small petals, stitched in the ditch around the large petals and flower centres and worked a floral motif in the grey areas between appliquéd flowers. In the border, she stitched in the ditch around the scallops, then worked straight lines ('piano keys') on the red spot fabric.

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 Basics on page 142 to bind the quilt with the six 2½in strips of red spot print fabric.

Maree has a kit available in similar fabrics for this project. The contact details for Maree St Clair can be found in the Stockists and Contacts list.



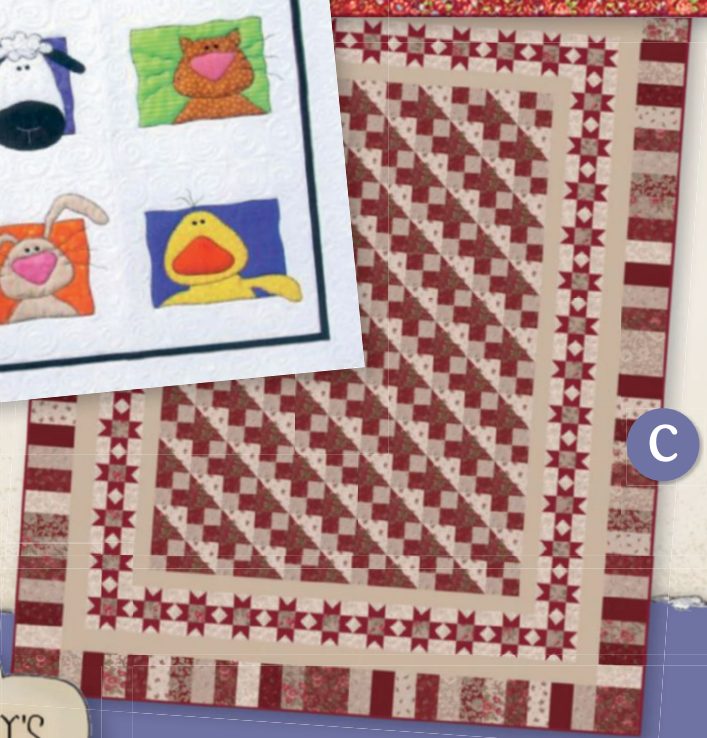


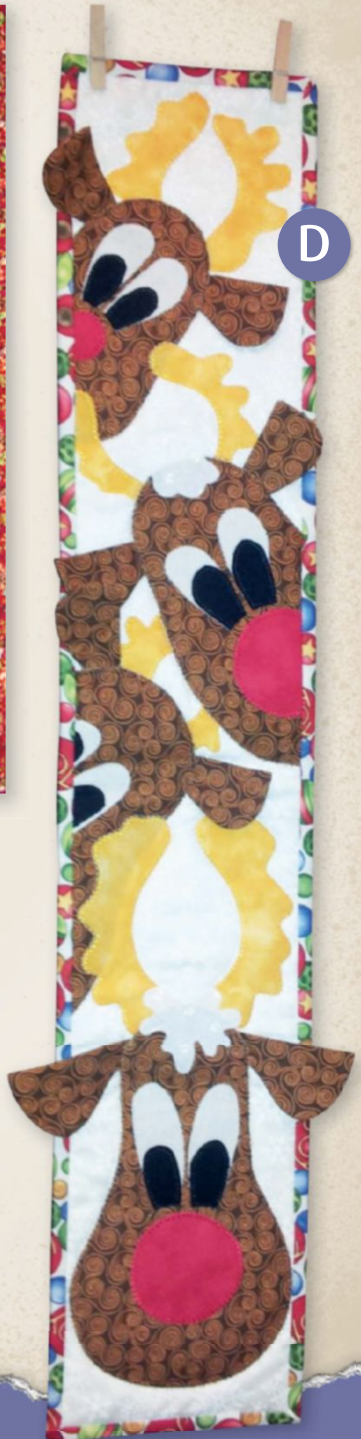
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Cumberland Puzzle

Old timber game boards were the inspiration for the pieced blocks in this quilt design by Deirdre Bond-Abel of Hat Creek Quilts. She then added leaf appliqués to the centre block and sashing strips to give an autumnal look. The fabrics used are a reproduction line called *Cumberland County*, inspired by an antique quilt in Deirdre's own collection.

Finished size: 142cm (56in) square



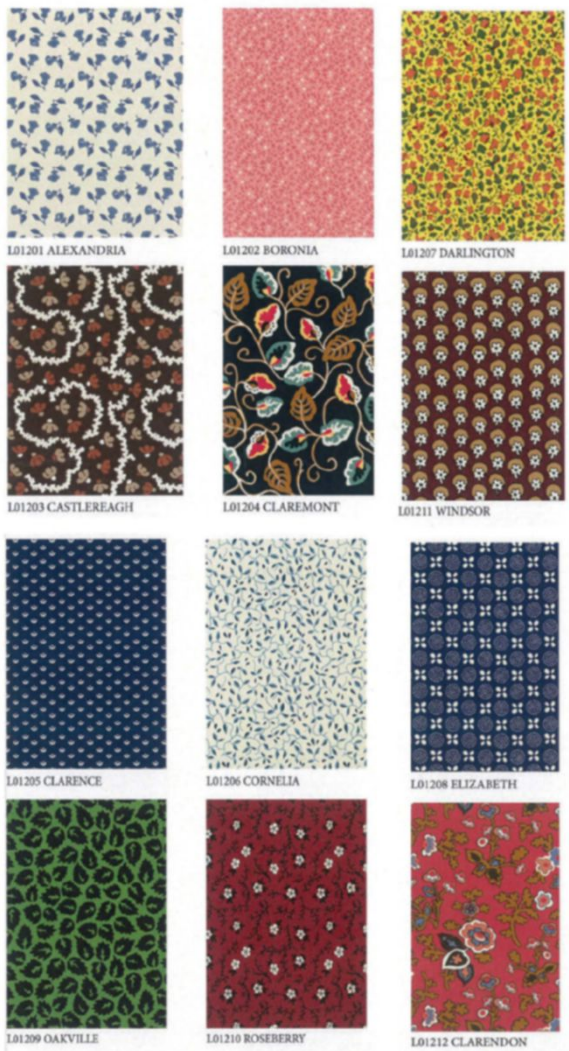
Materials

- An assortment of 12 print fabrics in lengths from 40cm–70cm (½yd–⅞yd) in blue, brick red, pink, yellow, green and brown. Deirdre used fabrics from Leutenegger's *Cumberland County* range — a line of reproduction fabrics inspired by those used in an antique quilt that Deirdre owns and which she produced in collaboration with Leutenegger. A detailed buying guide is provided below if you wish to use the same fabrics as Deirdre has used.
- 3.2m (3½yd) backing fabric
- Batting at least 160cm (62in) square
- Water-soluble appliqué paper (optional) — see Note
- Apliquick tool set (optional)
- Water-soluble fabric-basting glue
- Monofilament thread
- Rotary cutter, ruler and mat
- Sewing machine with open-toe appliqué foot
- General sewing supplies

Note: Deirdre used Hugs 'n Kisses appliqué paper to make her quilt. It is left behind the shapes as they are stitched to the background fabric and breaks down when the quilt is washed. However, the quilt lends itself to a variety of other appliqué methods — adapt the instructions to suit your preferred approach.

To make a quilt using the same fabrics as Deirdre, you will need:

- 30cm (⅜yd) Elizabeth
- 40cm (½yd) each of Roseberry, Darlington, Clarendon and Castlereagh
- 45cm (½yd) Windsor
- 50cm (⅝yd) each of Claremont and Oakville
- 55cm (⅝yd) Boronia
- 70cm (¾yd) each of Alexandra and Cornelia
- 80cm (⅞yd) Clarence



Prepare the appliqué shapes

1. Trace the shapes from the Pattern Sheet onto the dull side of the appliqué paper. You will need to trace all the shapes for the centre block once and all the leaves, petals and calyces for the sashings four times. (There's no need to trace the flower stems.) Cut the shapes out on the traced lines.
2. Fuse the appliqué shapes to the wrong side of the fabrics you have chosen for them, leaving at least ½in between shapes being fused to the same fabric. Deirdre's choices are included in the cutting list below.
3. Cut the shapes out of fabric ¼in by eye outside the edge of the appliqué paper shapes.
4. Clip into the seam allowance on all inward curves. Run a thin line of glue around the outer edge of each paper shape, then turn the fabric over onto the paper. (Deirdre uses Apliquick tools for this process.) Press the shapes.

Cut the fabric

From brick red print fabric (Roseberry), cut:

- three strips, 2½in x width of fabric. Cross cut them to yield 48 squares, 2½in (A)
- four calyx shapes for the sashing appliqué
- one large circle for the centre appliqué

From brown print fabric #1 (Castlereagh), cut:

- three strips, 2½in x width of fabric. Cross cut them to yield 48 squares, 2½in (B)
- four leaves for the centre appliqué

From yellow print fabric (Darlington), cut:

- two strips, 4½in x width of fabric. Cross cut them to yield 32 rectangles, 2½in x 4½in (C)
- one small circle for the centre appliqué

From brown print fabric #2 (Windsor), cut:

- one strip, 10½in x width of fabric. Cross cut it to yield 16 rectangles, 2½in x 10½in (D)
- 16 inner leaves for the sashing appliqué

From dark blue print fabric (Claremont), cut:

- one strip, 6½in x width of fabric. Cross cut it to yield 16 rectangles, 2½in x 6½in (E)
- one strip, 2½in x width of fabric. Cross cut it to yield 16 squares, 2½in (F)
- 12 petals for the sashing appliqué

From pink print fabric (Boronia), cut:

- two strips, 2½in x width of fabric. Cross cut them to yield 32 squares, 2½in (G)
- two strips, 4½in x width of fabric. Cross cut them to yield 32 rectangles, 2½in x 4½in (H)
- four heart shapes for the centre appliqué
- four calyx shapes for the centre applique

From green print fabric (Oakville), cut:

- one strip, 6½in x width of fabric. Cross cut it to yield 16 rectangles, 2½in x 6½in (I)
- two strips, 1in x width of fabric. Cross cut them to yield four rectangles, 1in x 13½in (flower stems for the sashings)
- 16 leaves for the sashing appliqué

From light brick red print fabric (Clarendon), cut:

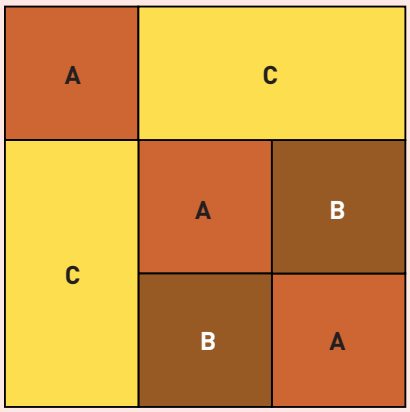
- three strips, 2½in x width of fabric. Cross cut them to yield 36 squares, 2½in (J)
- four flower shapes for the centre appliqué

From blue print fabric #1 (Clarence), cut:

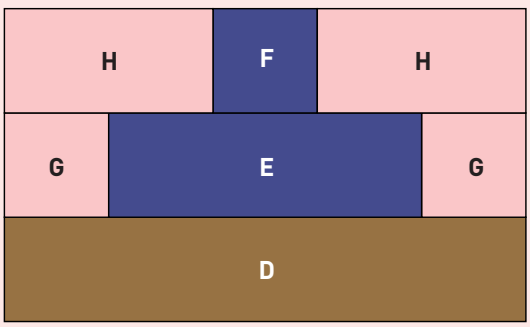
- one square, 12½in (centre block background)
- six strips, 2½in x width of fabric (binding)

From blue print fabric #2 (Elizabeth), cut:

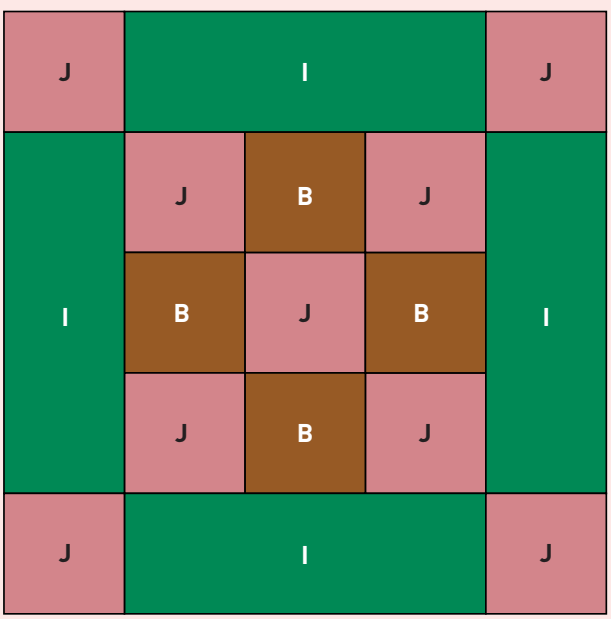
- two strips, 4½in x width of fabric. Cross cut them to yield 16 squares, 4½in (K)



Corner Unit Layout Diagram



Side Unit Layout Diagram



Centre Unit Layout Diagram

From each of two blue on white print fabrics (Alexandra and Cornelia), cut:

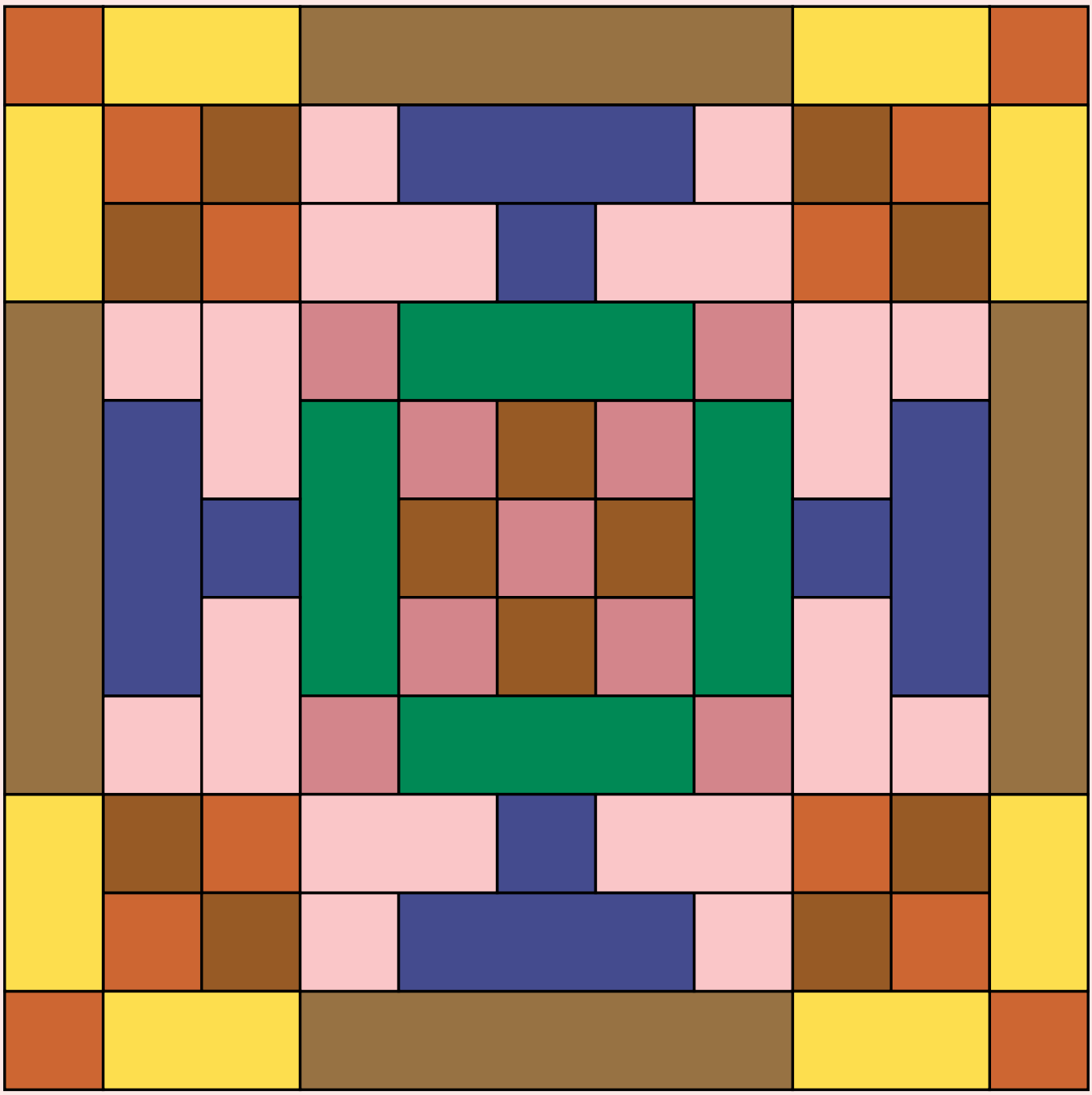
- one strip, 9½in x width of fabric. Cross cut them to yield two rectangles, 9½in x 12½in of each fabric (L) (appliqué background)
- two strips, 6¼in x width of fabric. Cross cut them to yield four rectangles, 6¼in x 13½in of each fabric (M)



Make the Puzzle blocks

1. The block is made from three different units: the Centre unit, the Corner units and the Side units.
2. To make a Corner unit, you will need: three brick red A squares; two brown B squares; and two yellow C rectangles. Refer to the Corner Unit Layout Diagram as you sew the unit together.
3. Sew the A and B squares together to make a four-patch block with matching fabrics diagonally opposite each other. Orient the block so that a brick red A square is in the upper left corner, then sew a yellow C rectangle to its top edge.
4. Join a brick red A square to one end of the remaining yellow C rectangle, then sew this unit to the left edge of the Corner unit. It should measure 6½in square from raw edge to raw edge.
5. Repeat steps 2–4 to make another three Corner units exactly the same.
6. To make a Side unit, you will need: one brown D rectangle, one dark blue E rectangle, one dark blue F square, two pink G squares and two pink H rectangles.
7. Lay out the patches in three rows, as shown in the Side Unit Layout Diagram.
8. Sew the patches in each row together, then join the three rows. The Side unit should measure 6½in x 10½in from raw edge to raw edge.





Puzzle Block Layout Diagram

9 Repeat Steps 6–8 to make another three Side units exactly the same.

10 To make the Centre unit, you will need nine light brick red J squares, four brown B squares, and four green I rectangles.

11 Make a nine-patch block using five J squares and four B squares, as shown in the Centre Unit Layout Diagram. It should measure 6½in square from raw edge to raw edge.

12 Sew a green I rectangle to its top and bottom edges.

13 Sew a J square to each end of the remaining two I rectangles, then sew these strips to the left and right edges of the unit. It should measure 10½in square from raw edge to raw edge.

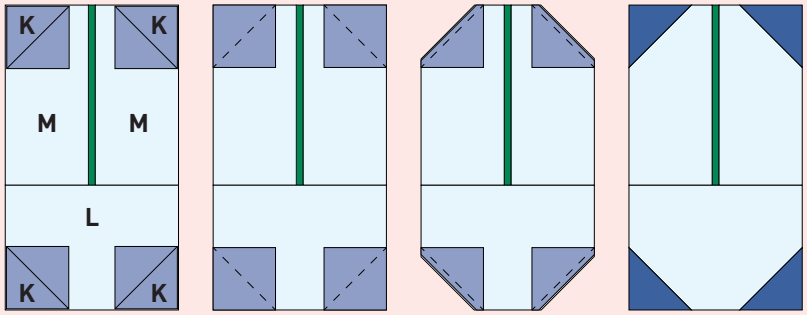
14 To assemble the Puzzle block, layout out the four Corner units, the four Side units and the Centre unit in three rows, as shown in the Puzzle Block Layout Diagram.

15 Sew the units in each row together, carefully matching seams. Then sew the rows together. Your completed block should measure 22½in square, from raw edge to raw edge.

16 Repeat Steps 2–15 to make another three Puzzle blocks exactly the same.

Make the sashing

1. To piece the background for a sashing strip, sew two matching light M strips to the long edges of a green 1in x 13½in strip of green print fabric. Join a matching L rectangle to one end of this unit.
2. Draw a diagonal line on the wrong side of four blue K squares. Pin a square to each corner of the background, as shown in the Sashing Assembly Diagram.
3. Sew on the lines you've drawn, trim each corner ¼in outside the stitching, flip the blue fabric over and press. The sashing background should measure 22½in x 12½in from raw edge to raw edge.
4. Repeat Steps 1–3 to make another three sashing backgrounds — you will have two made with blue on white print fabric #1 and two made with blue on white print fabric #2.



Sashing Assembly Diagram

Appliqué the centre block and sashing

1. Lay out the prepared appliqué shapes on the centre block and each of the sashing backgrounds, layering them as necessary and referring to the photograph and Pattern Sheet as a guide. (The leaves in the centre block will overhang the edges of the background fabric.) When you're happy with your arrangement, use a few drops of fabric appliqué glue on the wrong side of each shape to hold it in place.
2. Stitch around the outer edge of each shape by hand or machine. Deirdre machine stitched her appliqué using a blind hem stitch with a stitch length and width of 1, worked in clear monofilament thread. She worked the straight stitch on the background fabric right next to the edge of the appliqué shapes, with the swing stitch arcing across onto the appliqué shape to hold it in place.
3. Because the leaves on the centre appliqué extend past the edges of the background, you won't be able to stitch all the way around these shapes at this stage. Secure them to the background by stitching the edges closest to the block centre, leaving the leaf tips unstitched.

Assemble the quilt

1. Lay out the Puzzle blocks, appliquéd centre block and the appliquéd sashings in three rows of three, with the Puzzle blocks in the corners.
2. Sew the blocks and sashings together in rows — keep the tips of the leaves in the centre block free of these seams. Press the seams in the top and bottom rows to the left and in the centre row to the right. Then sew the rows together, carefully matching seams.
3. Now return to the centre block; glue the tips of the leaves in place and complete the stitching around them.

Finish the quilt

1. Cut the backing fabric into two equal lengths, remove the selvedges 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 yourself, follow the instructions for Preparing the Quilt Sandwich in Basics on page 142, to pin or baste the quilt top, batting and backing together.
3. Quilt as desired. Deirdre's quilt was custom machine quilted by Deb Burville of Honeybee Quilting.
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 Basics on page 142 to bind the quilt with the six strips of blue print fabric.

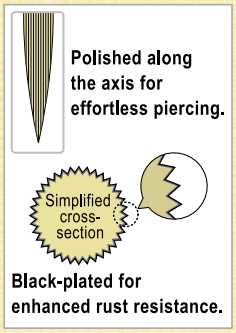
To contact Deirdre Bond-Abel of Hat Creek Quilts, see the contact details in the Stockists and Contacts list.



Clover

Black Gold Needles
(No. 9) (No. 10) (No. 12) (No. 9, 10, 12)





Art No. 4960 - 4963
Quilting Between

Art No. 4970 - 4973
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Art No. 6025 / 6026 / 6027
Protect and Grip Thimble
(Small / Medium / Large)

Great holding capacity for many crafts.







NEW

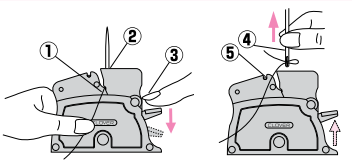
Art No. 3188
Mini Wonder Clips 20pcs.



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.

How to use:
1 Insert thread.
2 Insert needle.
3 Press lever.
4 Pull out the needle.
5 Cut the thread.





Art No. 4710 - 4714
Chaco Liner Pen Style
(Blue / Pink / White / Yellow / Silver)



Art No. 517
White Marking Pen
(Fine)

Used for marking on dark coloured fabrics. Markings disappear when ironed.



Art No. 493 / CW
Patchwork Scissors (Mini) 11.5 cm



Heat resistant glass head suited for ironing.

NEW

Art No. 2511
Marbled Glass Head Pins
(0.50 x 36 mm / 20 pins)



Art No. 5012
Chacopen Pink with Eraser
(Air Erasable)

Marks will fade out over time (within 2 - 10 days).

Art No. 5032
Air Erasable Marker with Eraser
(Purple Fine)

Marks will fade out over time (within 4 - 14 days).

Art No. 5013
Chacopen Blue with Eraser
(Water Erasable)

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Profile: Peta Peace

Peta Peace, of She Quilts A Lot, and author of *A Piece of Cake*, is a modern quilter with a contemporary and simple style. Let's find out more about her career and process.

By Caroline Adams

"My love affair with sewing probably started when I was young. My mum was always at the sewing machine making us clothes, making stray thread and pins as much a part of our household as we were," recalls Peta. She believes that at some point she must have asked to give sewing a try and her mum took the time to teach her how to use the sewing machine. "I'm not sure that I was all that good at it, but I did enjoy it and from then on I'd use, or borrow, mum's machine whenever I wanted to make something."

In those early days, her makes were mostly skirts and simple tops and sewing was a fairly irregular activity. Peta says her decision to concentrate on sewing was made when she and her husband were building their first house. "With a limited budget and a mortgage to pay, I worked out it was cheaper to make my own soft furnishings than buy them, so I would borrow the sewing machine and make things for my house. From there I was hooked and I've been making and creating ever since."

While making garments and soft furnishings, Peta was introduced to quilting by her mother. In 2001 she was living in Darwin and on her visits home she would watch her mother work on an appliqué quilt project. "It was her first quilt project and I thought it looked like it might be something I'd enjoy, so I bought a magazine with a project in it that I thought looked nice, headed off to the fabric shop and a month or so later, I'd made my first quilt," recounts Peta.

That first quilt was made 16 years ago and Peta has been seriously quilting ever since. At the beginning, she hand-quilted every quilt and tried to machine quilt once, but to no avail. In October 2013, she decided to attempt machine quilting again and that year she made 13 quilts as gifts. By the last one, finished just two days before Christmas, she finally got the hang of it. "That definitely made the quiltmaking process much easier and now I make even more quilts!" says Peta.

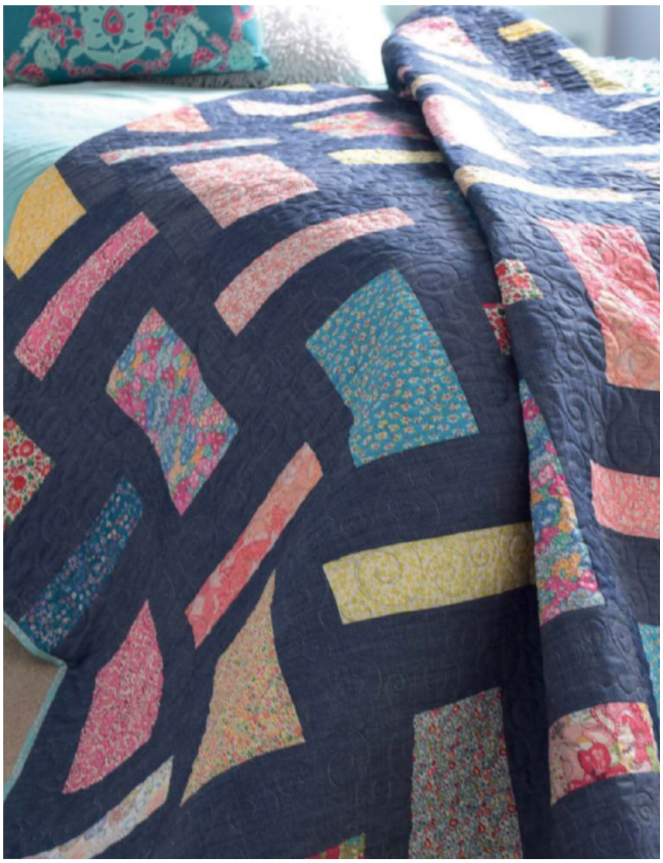
During this experimental phase of Peta's quilting career, she realised that a lot of the designs she was seeing weren't quilts that she wanted to make. Designing her own quilt patterns was a natural progression from there.



"For a long time I was happy doing just that, but then a few people began suggesting I release quilt patterns for others to make. I thought they were a bit crazy! However, slowly the idea grew and eventually I decided to give writing a pattern a go," says Peta.

As with any change from hobby to business, Peta took on a lot of hard work and worry, but she is very glad she took the plunge. She believes the release of the first pattern led to a series of decisions that have resulted in her being lucky enough to work in an industry that she loves, doing something she enjoys almost every day.

Peta uses two words to describe her work and aesthetic: contemporary and simple. "I like to use fabrics and designs that can work well in my own house. I figure if it's something I'd be happy to have sitting on the couch when guests come



The Regent **is a simple quilt design mixing denim and Liberty in a free pattern, available from Peta when you subscribe to her blog.**



Peta recycles trimmed corners from larger projects into mini quilts and pillows.

over, chances are there are at least a few other people who would feel the same way."

When Peta started quilting she felt there wasn't a great collection of what she calls "contemporary" fabrics available. Although Debbie Mumm, 1930s and country prints were readily available, they were not what she was after. Now she says, "There is such an awesome array of colours and styles available that choosing fun, contemporary fabrics is so much easier. With those changes in fabric I've found that my style, and my business, have changed accordingly."

Peta mainly created appliqué quilt designs early on. These days, however, she prefers to piece her quilts on the machine and the bigger the blocks, the better, as she loves "a quilt that comes together quickly and easily into a good, useable size".

Inspiration comes to Peta in many different ways. "I've taken photos of scarves, chairs, walls, tiles, even whole buildings because I've seen something that inspires me. I've even taken a picture of some wallpaper in the cabin of a plane I was travelling in! Of course, I also love reinventing and playing with traditional quilt blocks, so I have a healthy addiction to Pinterest and old quilt books," explains Peta.

As with most of us, Peta has preferred fabrics and tools and works primarily with a good-quality 100-per-cent cotton fabric. Most of her fabrics are fairly contemporary in style and she uses her Liberty stash to make something a little different.

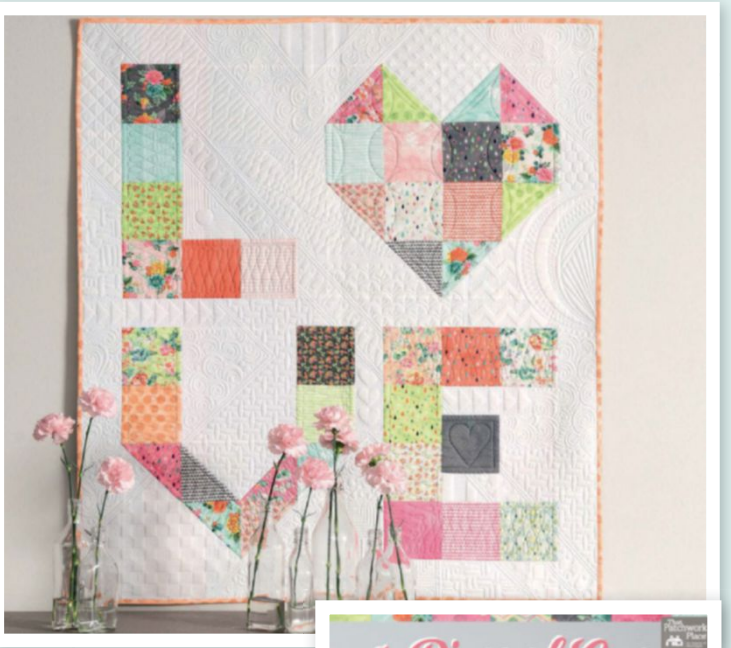
"I love how soft and delicate Liberty fabrics are and how easy they are to sew with. I love using Liberty in small gift projects (such as my tutorials — Liberty-wrapped hand towels or Lovely Lavender Bags) — but my favourite Liberty project so far is the *Regent* quilt. Liberty combined with soft denim is just dreamy!"

"If I'd been asked what my favourite technique was a few years ago, I think I would have said that two-at-a-time half-square triangles were my favourite technique. They're quick and simple but sometimes all that trimming ... yuck! Nowadays I love using easy corner triangles. I save all the trimmings and then use them in other quick projects like mini quilts and pillows," explains Peta.

Peta tries to schedule in a few days between projects to sit down at the computer and draw several designs at the same time. "Once I'm in that design 'space' more ideas start to flow and I've found it's best to just keep going until there is nothing new hitting the screen," she says.

The design process itself is pretty simple, she adds. Starting with the pictures she has on her phone, she begins with drawing her designs, first working out how to construct a single block and then a whole quilt. Peta says many of the designs she's made are the result of making a mistake, but she embraces these: "A line in the wrong direction or simply rotating parts of a block the wrong way have often led to a design that I love."







ABOVE ***Wrapped in Love*** features in two sizes in Peta's new book.

ABOVE LEFT Another fun design from Peta's book, ***Bright and Breezy*** is a quick table runner project suitable for making from Layer Cakes.

Before Peta makes the quilt, she likes to draw all of the pattern diagrams and write the instructions. She finds it helps to make sure everything will work, the hard part of writing the pattern is done and then, "I get to have fun at the sewing machine!"

Peta has a healthy stash of fabrics made up of mostly small-scale prints. Her favourite colours are navy, teal and pink, so those parts of her stash tend to be three times the size of the other colours. "Ever seen those beautiful photos of quilters' fabric stashes on Pinterest or Instagram? Those photos look gorgeous, but they're definitely not what it looks like at my house," she says. "I find it easiest to keep my fabric stash safely behind a cupboard door so that it doesn't end up sun bleached or dusty."

"I couldn't live without precuts in my stash. I love how precut fabric bundles make it easy to choose fabric for a quilt, and I love being able to have a sample of every print in a fabric collection ready to use. I love all types of precut bundles, but my favourites are Layer Cakes, so I tend to have more of those than others." Hence the focus of her book.

Peta is the author of *A Piece of Cake: Sweet & Simple Quilts from Layer Cake Squares*, a quilt pattern book using Layer Cakes. "I still have regular 'pinch me' moments about the book," she enthuses. "Having had the opportunity to have a book about something I love so much published is like a dream come true!"

The book features 14 all-new designs created to work with precut Layer Cake squares to make fresh, fun projects. Each project has clear step-by-step instructions with easy-to-follow drawings and there are plenty of helpful tips. Techniques include strip piecing, half-square triangles, Flying Geese and easy corner squares, as well as working with bias edges and reverse appliqué. In short ... there's something for every quilter.

Quilting tools I couldn't live without

Fine-gauge pins: I've tried a few brands of pins over the years but I can't go past fine-gauge pins. They slide easily through cotton fabric without leaving any snags or holes like some of the larger and thicker pins do.

Spare bobbins: I mostly use white thread, so I load about 75 bobbins at a time. It means I'm not constantly stopping to load bobbins and that makes sewing much faster.

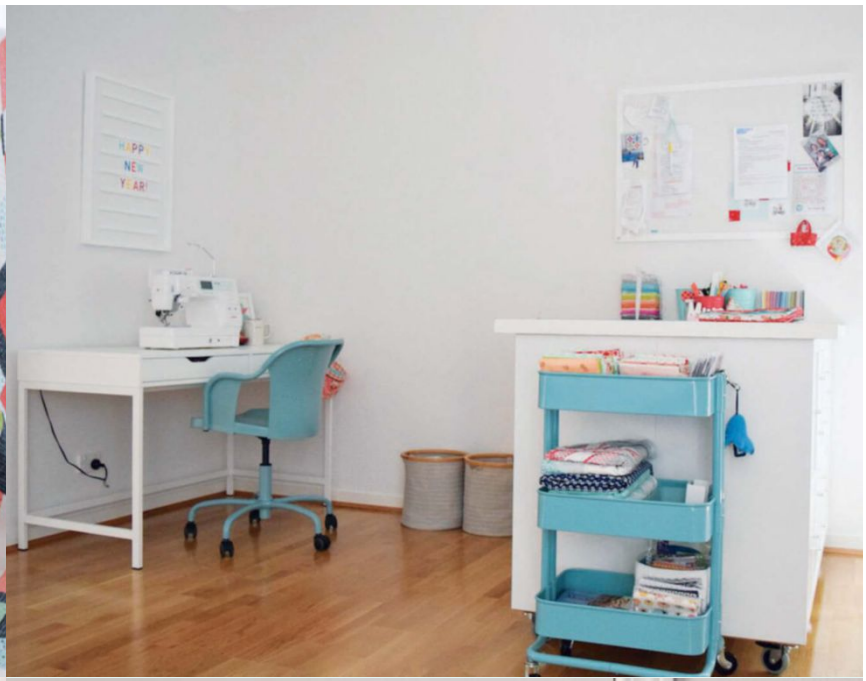
Bloc Loc half-square triangle rulers: I have a whole bunch of these specialty rulers in different sizes. They make trimming half-square triangles a breeze.

Olfa Splash rotary cutter: I love how the Splash rotary cutter feels and I love the quick change blade even more.

My camera: One day I will learn to take photos on an iPhone but, until then, my trusty DSLR is always right beside me where I'm sewing so that I can take photos to share on my social media accounts and blog.



Bailey is available from Peta as a PDF or a paper pattern.





ABOVE Only one cushion pattern is to be found in the book. The design, called ***Spin***, is presented as both a quilt and a cushion.



Modern Spools is a fun wall hanging for your sewing room and is one of Peta's fun projects to be found in her book.







The book was published by Martingale and unlike a lot of other first-time authors, Peta didn't go through a formal submission process. "One of my designs had been passed along to Martingale to take a look at and it all started from there. Most of the work for the book was done between May and July 2016, so it was quite a while before copies actually hit shelves. That's a big secret to keep for such a long time but it was certainly worth it."

Now Peta is enjoying being able to visit quilt shops a few times a year to run quilting workshops. She loves being involved in the "quilty" community rather than being behind a computer, sharing her tips and tricks she's learnt along the way.

A typical day for Peta starts after the school run, when she sits down with a cup of tea and scrolls through Instagram before heading to the computer to answer emails and do any design work. "Computer-based work isn't my favourite, so I like to do it first and then get on with the fun stuff like cutting and sewing! At night I like to have something I can work on by hand on the couch, so I tend to save my binding until then," she says.

Peta lives in Brisbane with her family and says she feels very lucky to live in such a beautiful city. "It's such a friendly, happy place and most of the year we have the best weather," she enthuses. "At the moment we're nearly finished a major renovation and extension of our house, which was built by my grandparents 70 odd years ago. With so much house activity happening over the past year or so I'm finding that I'm very much inspired by my home and homes of other Queenslanders. I'm sure once we're back in our house and settled that will change again, though."

Peta is looking forward to organising her studio once in her renovated home. For the first time, she will have a purpose-built room to herself. "Most of all I'm looking forward to being able to put my cutting table together again. It's an Ikea hack my oldest daughter and I built together and it just makes life simple. Most things I need are simply a drawer away when I'm working and, when I'm not, everything is packed neatly away for next time."

She is already working on four new patterns — one quilt and a few small projects. Judging by her career so far, a renovated home seems to herald a creative rejuvenation for Peta, so we look forward to the inspiration it will bring her.

Contact details

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Email: shequiltsalot@gmail.com
Instagram: @shequiltsalot **Facebook:** She Quilts A Lot
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Delightful Diamonds

We welcome author and quilter Peta Peace of Brisbane, Qld, to the pages of *Quilters Companion*. She describes her style as "contemporary and simple". Colourful, practical and fun also come to mind. This design is a perfect project for using a little of your stash, unless you need an excuse to buy more fabric?

Finished size: 147cm (57¾in) square
Finished block size: 9in square





Materials

- 13 fat eighths of assorted print fabrics (blocks)
- 1.9m (2⅛yd) solid white fabric (background)
- 55cm (⅝yd) pink print fabric (border)
- 45cm (½yd) mint print fabric (binding)
- 3.4m (3¾yd) backing fabric
- Batting at least 165cm (64in) square
- Rotary cutter, ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

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Cut the fabric

From each of the fat eighths of assorted print fabrics, cut:

- two strips, 1½in x 21in width of the fat eighth (A)
- two squares, 5½in (B)

From the solid white fabric, cut:

- 13 strips, 1½in x width of fabric. Cut each strip in half to yield two strips, 1½in x about 21in (C)
- one strip, 2½in x width of fabric. Cross cut it to yield 16 squares, 2½in (D)

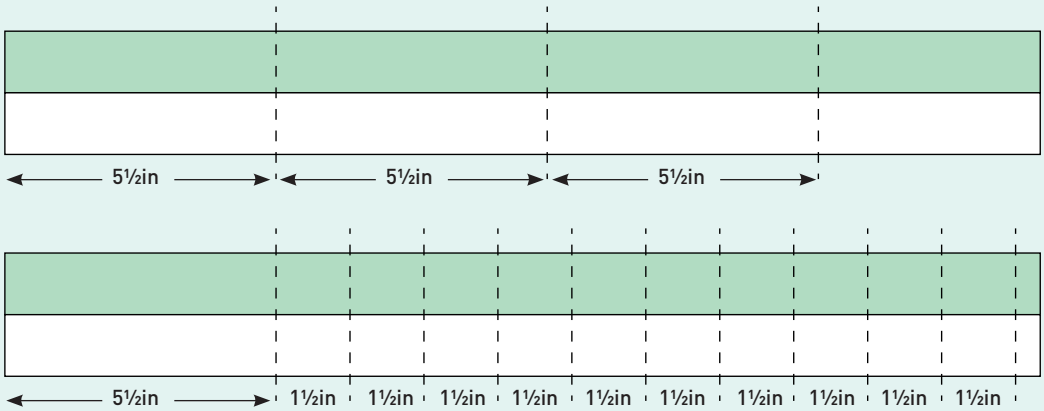


Diagram 1

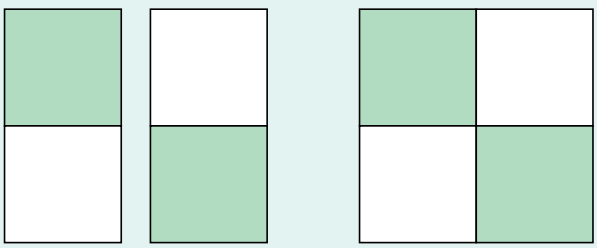


Diagram 2

- five strips, 9½in x width of fabric. Cross cut them to yield 32 rectangles, 5½in x 9½in. Trim the remainder of the last strip to 7½in wide and cross cut it to yield two squares, 7½in. Cut each of these squares once across the diagonal to yield four half-square triangles (E) (corners)

From the pink print fabric, cut:

- six strips, 3in x width of fabric (border)

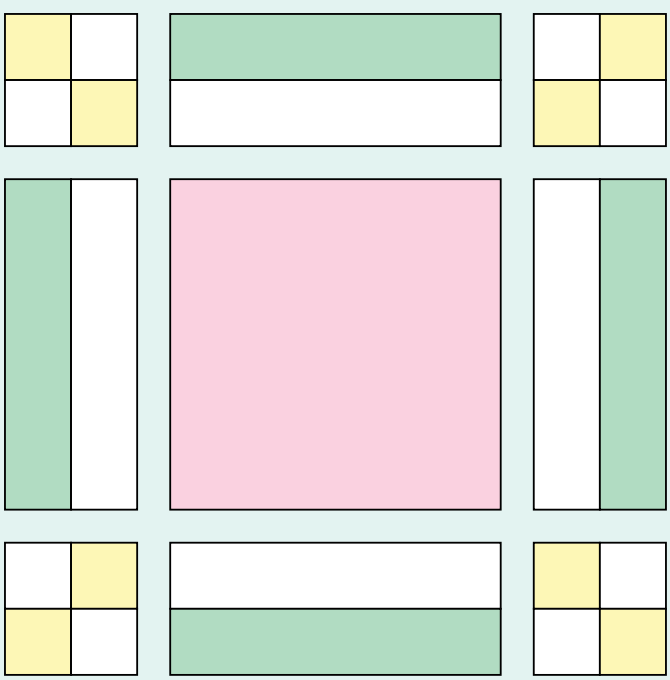
From the mint print fabric, cut:

- six strips, 2¼in x width of fabric (binding)

Make the blocks

1. Choose two A strips cut from the same print fabric. Sew a white C strip to one long edge of each of them to make strip sets, as shown in Diagram 1. Press these seams (and all subsequent seams as you make the blocks) away from the solid white fabric.
2. From one of the strip sets, cut three segments, 5½in. From the second strip set, cut one segment, 5½in, and 10 segments, 1½in.
3. Pin the 5½in segments together to keep them grouped and put them aside. Join the 1½in segments in pairs to make five four-patch units, as shown in Diagram 2. They should measure 2½in square, from raw edge to raw edge.
4. Repeat Steps 1–3 with all of the A strips.
5. To make a block, choose three print fabrics: from the first, you need one B square; from the second, you need one set of four 5½in rectangles cut from the strip sets in Step 2. From the third, you need four four-patch units made in Step 3.
6. Lay out the units for the block in three rows, referring to the Block Layout Diagram.
7. Sew the units in each row together. Then sew the rows together, carefully matching seams. Your block should measure 9½in square from raw edge to raw edge.





Block Layout Diagram

8 Repeat Steps 5–7 to make a total of 13 blocks. You will have some four-patch units and some B print squares left over — they are used in the sashings and setting triangles.

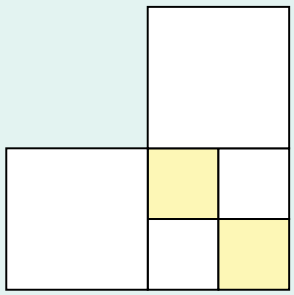


Diagram 3

Assemble the quilt

1 Lay out the 13 blocks 'on point' in five diagonal rows, leaving space between them for the sashings. Refer to the Quilt Layout Diagram. Move the blocks around until you have an array of colours and prints that you like.

2 Add the remaining print B squares to the layout. (You will have one B square left over — it is not used in this project.) Then add 5½in x 9½in rectangles of white fabric between the blocks in each block row and between the B squares in each sashing row.

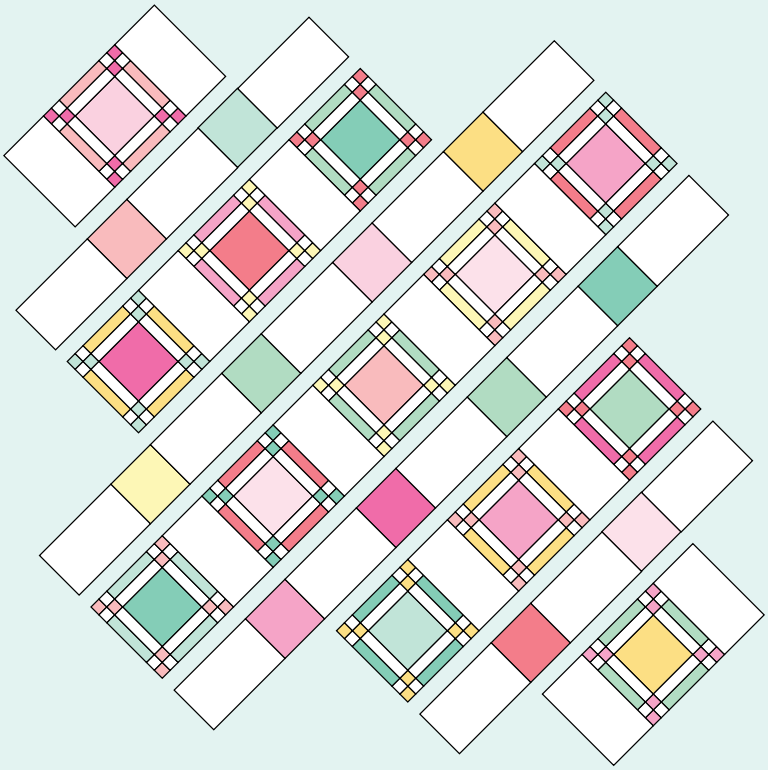
3 Join the blocks and sashings in each block row together. Press seams towards the white sashing rectangles. Join the print squares and sashings in each sashing row together. Press seams towards the white sashing rectangles.

4 From the four-patch units you have left over after making the blocks, choose eight to be added around the outer edge of the quilt. (The others are not used in this project.) Sew a white D square to adjacent edges of the four-patch units you've chosen, as shown in Diagram 3. It is important that the four-patch unit is oriented as shown in the diagram.

5 Join these units to the left and right ends of the block rows, as shown in Diagram 4.

6 Now join the block and sashing rows together, carefully matching seams.

7 Centre a white E triangle on each corner of the quilt, with an equal amount overhanging the corner blocks and sew them in place.



Quilt Layout Diagram

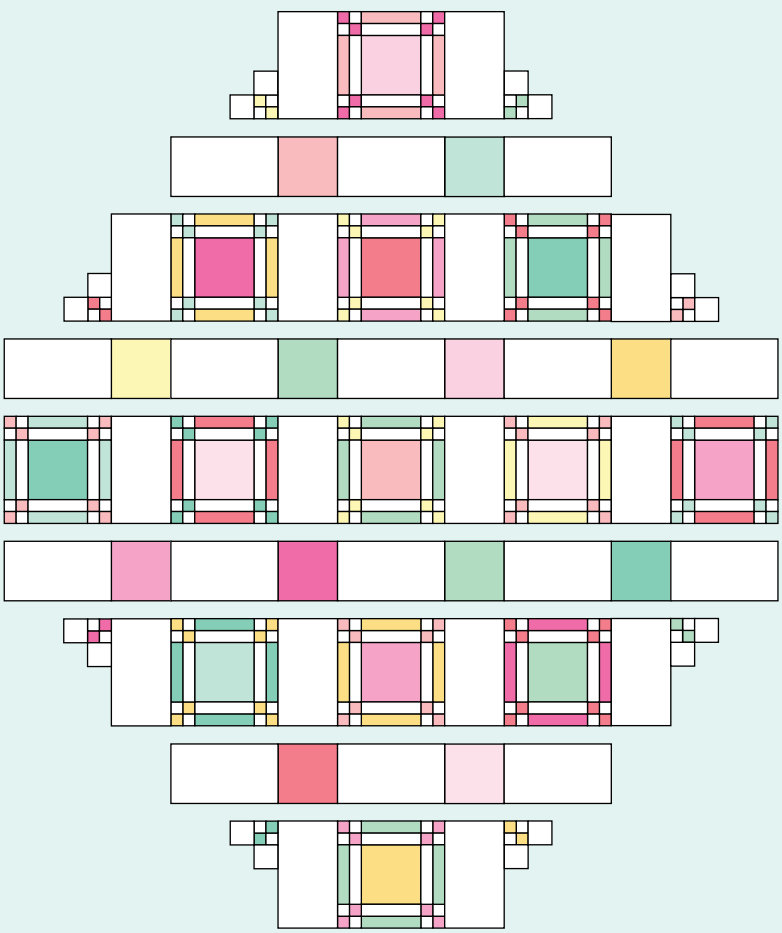


Diagram 4

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Quilt images left to right: Vintage Rose by Jo Wearing (Judy Niemeyer design); Jumpers by Gillian Travis; Red Waratah by Denise Griffiths

8 Use a long quilter's ruler and a rotary cutter to trim the edges of the quilt ¼in outside the corner of the four-patch units, as shown in Diagram 5. Check that the corners of the quilt are 90 degrees.

Add the border

1 Trim the selvedges off the six 3in strips of pink print fabric cut for the border. Join them end to end to make one long strip.
2 Measure your quilt horizontally across the centre. Trim two strips this long from the long strip. Sew them to the top and bottom edges of the quilt. Press seams outwards.
3 Measure your quilt vertically down the centre. Trim two strips this long from the remainder of the long strip. Sew them to the left and right edges of the quilt. Press as before.

Finish the quilt

1 Cut the backing fabric into two equal lengths, remove the selvedges 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 yourself, follow the instructions for Preparing the Quilt Sandwich in Basics on page 142 to pin or baste the quilt top, batting and backing together.
3 Quilt as desired. Peta's quilt has been machine quilted in an edge-to-edge design across the surface of the quilt in a large meander pattern.
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 Basics on page 142 to bind the quilt with the six 2¼in strips of mint print fabric.

For contact details for Peta Peace, see the Stockists and Contacts list.

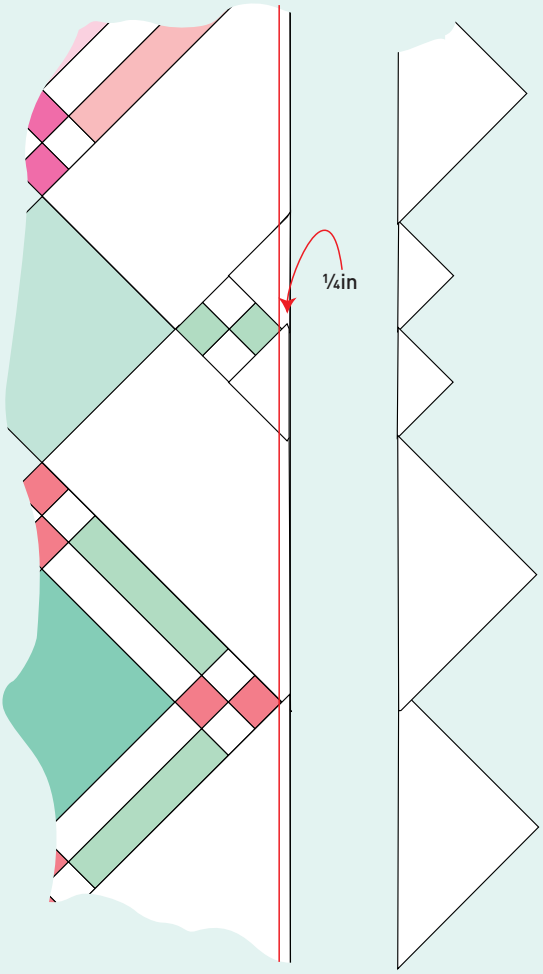


Diagram 5



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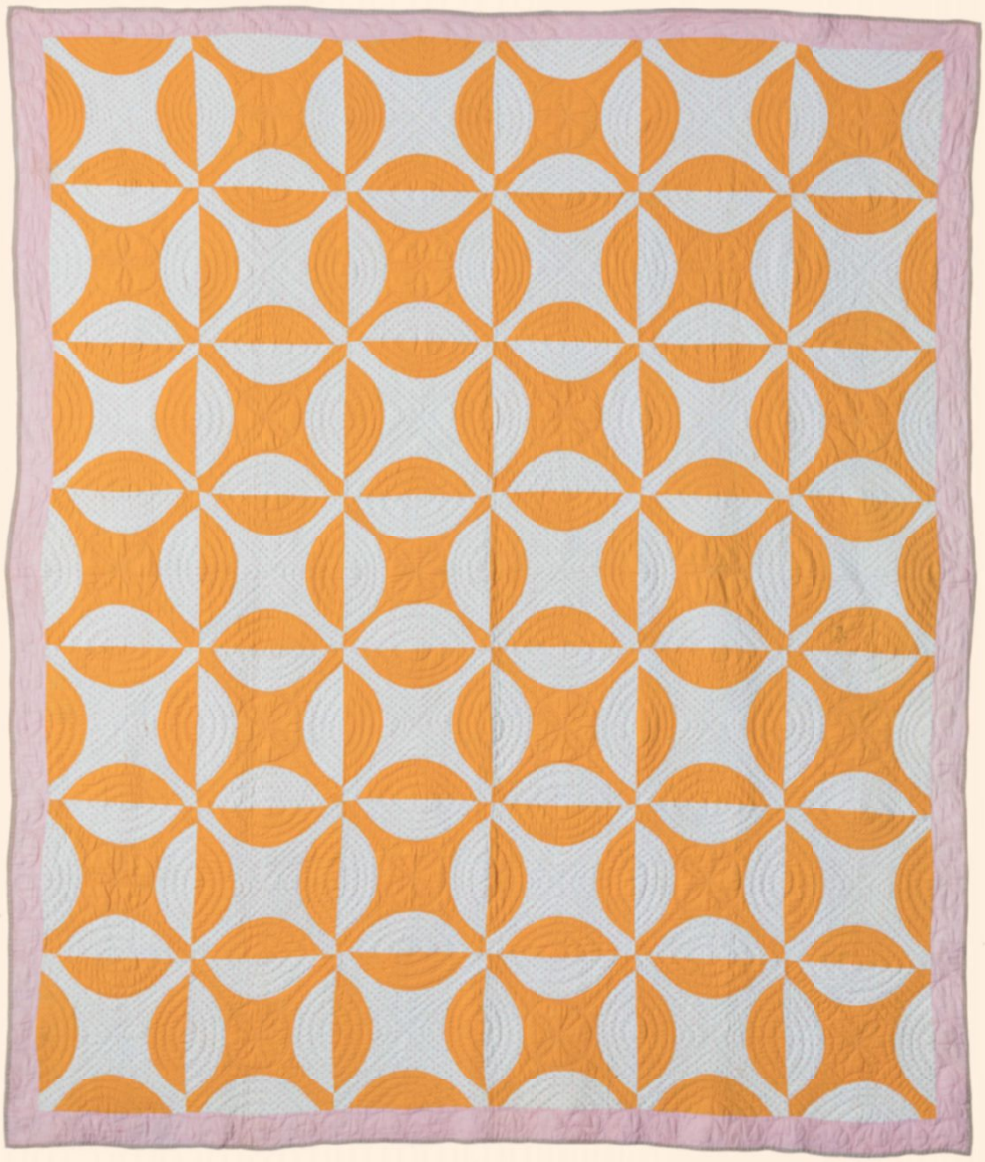


Boys in Cheddar

Sometimes a quilt just finds you. That is what happened to our creative director, Michelle Marvig, when visiting the Rocky Mountains Quilt Museum in Golden, Colorado. After checking out the stunning modern quilts on display by Studio Art Quilt Associates, Michelle wandered into the small retail area. After vowing not to buy an antique quilt on this Travelrite / *Quilters Companion* tour, she could not resist this unusual-coloured *Robbing Peter to Pay Paul* quilt from the mid 1850s. Her excuse? She did not have the block design, or a true cheddar quilt in her collection

Finished size: 206cm x 178cm (81in x 70in)
Finished block size: 11in square





Materials

- 4.1m (4½yd) each of cheddar and cream print fabrics
- 60cm (¾yd) pink fabric (border)
- 50cm (⅝yd) brown fabric (binding)
- 4.5m (5yd) backing fabric
- Batting at least 225cm x 200cm (89in x 78in)
- Template plastic
- Fine-point permanent-marking pen
- Pencil
- Neutral thread for piecing
- Cream thread for quilting
- Rotary cutter, ruler and mat
- Sewing machine
- General sewing supplies

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Cut the fabric

1 Trace each of the shapes printed on the Pattern Sheet and the short vertical lines on them onto template plastic using a fine-point permanent-marking pen. Cut them out just inside the traced lines. To use these templates, trace around them on the wrong side of the fabric, then cut out accurately with scissors. Do not attempt to use the rotary cutter to cut around the templates themselves, as it's likely that you will damage the edge of the template and create inaccuracies in your shapes. Mark in the short vertical lines on the templates to give a reference point for matching the curves.

From both the cheddar and the cream print fabrics, cut:

- seven strips, 11½in x width of fabric. From these strips, cut 21 Template A shapes. From the leftover end of the strips, cut 14 Template B shapes

❖ eight strips, 10in x width of fabric. From these strips, cut a further 70 Template B shapes, giving you 84 in all. Transfer the markings on the curved edges from the templates to the fabric shapes.

From the pink fabric, cut:

❖ eight strips, 2½in x width of fabric (border)

From the brown fabric, cut:

❖ eight strips, 2in x width of fabric (binding)

Make the blocks

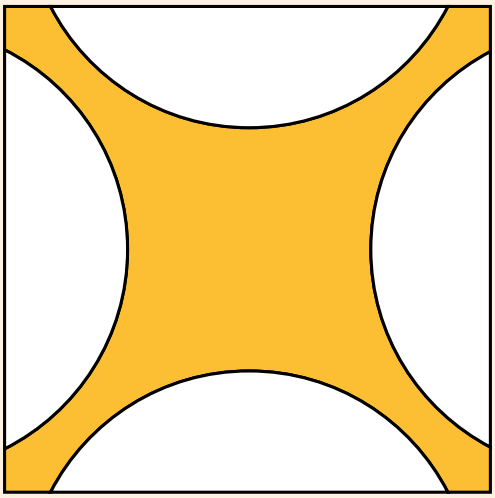
1. The Robbing Peter to Pay Paul design features the same block design in two opposite colourways. The technique for piecing the blocks is the same. You need to make 21 of each type of block.
2. To make Block 1, you need one cheddar A shape and four cream B shapes. Make cuts about ⅛in long into the seam allowance of the A shape. Match a cream B shape with the cheddar A shape, right sides together, aligning the ends of the shapes and the marks around the curves.
3. With the cheddar A shape on top, pin around the curve, distributing the fullness. The A shape will gather, but make it as smooth as possible at the edge of the shapes. Stitch the seam, smoothing the gathers away from the seam as you go.
4. Using the same technique, sew three more cream B shapes on the other curved edges of the cheddar A shape. Press the seams towards the cheddar fabric.
5. Repeat Steps 2–4 to make a total of 21 Block 1.
6. To make Block 2, you will need one cream A shape and four cheddar B shapes. Sew the four B shapes to the curved edges of the A shape as you did for Block 1. Press towards the cheddar fabric you did before. Make a total of 21 Block 2.

Assemble the quilt

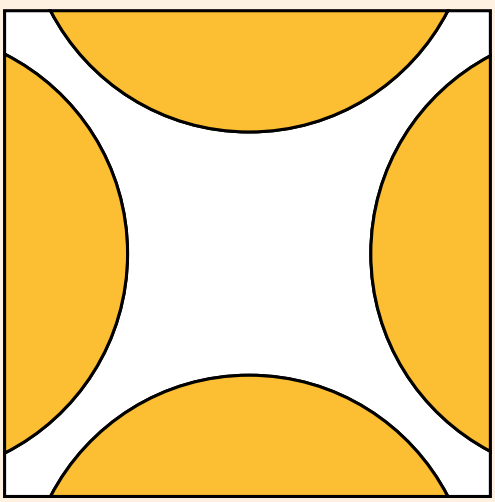
1. Lay out the blocks in seven rows of six blocks each, alternating Block 1 and Block 2. Sew the blocks in each row together. Press the seams in the odd rows to the left, and in the even rows to the right.
2. Sew the rows together, carefully matching seams, to complete the pieced centre of the quilt. Press the seams in one direction.

Add the border

1. Join the 2½in strips of pink fabric together in pairs, end to end, to make four long strips.
2. Measure your quilt vertically through the centre. Trim two of the long strips to this length. Sew them to the left and right edges of the quilt. Press the seams towards the border.



Block 1 — make 21



Block 2 — make 21

3. Measure your quilt horizontally through the centre. Trim the remaining two strips to this length and sew them to the top and bottom edges of the quilt centre. Press the seam towards the border.

Finish the quilt

1. Cut the backing fabric into two equal lengths, remove the selvedges 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 yourself, follow the instructions for Preparing the Quilt Sandwich in Basics on page 142, to pin or baste the quilt top, batting and backing together.
3. Quilt as desired. Michelle's quilt has been hand quilted either side of each seam to stabilise it and then the design shown by the dotted lines on the templates on the Pattern Sheet was worked in each block.
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 Basics on page 142 to bind the quilt with the eight 2in strips of brown fabric.

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Crazy Patchwork Block Holder

Pieced blocks come in a variety of shapes and sizes. Instructions often refer to "laying out" the block before we piece. But it then needs to be transported to the sewing machine. Zoe Clifton of Geelong, Vic, has designed this handy block holder with felt pages to hold your pieces before you stitch. And while you make this handy project, you might enjoy making the crazy patchwork borders with machine embroidery embellishment.

Finished size: 44.5cm x 44cm (17½in x 17¼in)





cosy
PROJECT

Watch your DVD with this project!



Materials

- Assorted fabric scraps or fat eighths of small-scale print fabrics (front cover)
- Fat quarter natural linen (front cover)
- Fat quarter mid-green tone-on-tone print fabric (outer back cover)
- 80cm (⅞yd) light green tone-on-tone print fabric (interior and binding)
- 15cm (⅛yd) purple tone-on-tone print fabric (handles)
- 85cm x 1.4m (1yd x 1½yd) felt
- 13in square of thin fusible batting, such as Parlan
- 25cm (¼yd) lightweight non-fusible interfacing (crazy patchwork foundation)
- 65cm x 1.1m (25in x 42in) thick, non-fluffy polyester batting
- Fusible web
- Four 12mm (½in) buttons
- Sharp 2B pencil or erasable fabric-marking pen that is not affected by heat
- Black 40 wt machine-sewing thread. Zoe used Aurifil
- Machine sewing thread in a neutral colour and to match the linen and the fabric used for the handles
- Rotary cutter, ruler and mat
- Sewing machine with ¼in, free-motion and walking feet and a range of decorative embroidery stitches
- General sewing supplies

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Cut the fabric

From the natural linen, cut:

❖ one square, 13in

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

❖ One square, 17½in (outer back cover)

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

❖ 20in x 38in (folder interior)

❖ three strips, 2½in x width of fabric (binding)

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

❖ one strip, 4in x width of fabric. Cross cut it to yield two strips, 4in x 20in (handles)

From the felt, cut:

❖ three rectangles, 16in x 32½in (pages)

From the lightweight interfacing, cut:

❖ two strips, 3½in x 13in

❖ two strips, 3½in x 18in

From the thick polyester batting, cut:

❖ one rectangle, 20in x 38in

Make the centre block

1 Centre the linen over the design printed on the Pattern Sheet and lightly trace the dragonfly onto it using a pencil or a fabric-marking pen that will create lines that can be removed even after they have been ironed. Draw the flower stems, referring to page 70.

2 Trace each of the appliqué shapes for the centre from the Pattern Sheet onto the matt side of the fusible web, leaving at least ½in between them. Cut them out roughly outside the traced lines.

3 Fuse the fusible-web shapes to the wrong side of your chosen appliqué fabrics. Cut the shapes out smoothly and accurately on the traced lines.

4 Peel the backing paper from the fusible web, position the shapes on the linen square and fuse them in place.

5 Fuse the square of thin fusible batting on the wrong side of the linen. Thread your machine with black 40wt thread. Attach the free-motion foot to the machine



and reduce the stitch length to 1.0. Lower the feed dogs. Stitch around the appliqué shapes just inside their raw edges. Then add veins to the leaves.

6 Stitch two lines virtually on top of each other for the stems, the flower details and the dragonfly. Work a continuous line of 'scribble' for the grass.

7 Zoe then added further stitching to her panel using thread to match the linen: she echoed each stem of flowers/leaves and the dragonfly. She drew an 11½in square around the design as a frame, and stitched on the line.

8 Trim the linen to 12½in square.

Make the crazy patchwork

1 Attach a ¼in foot to the machine and thread it with machine-sewing thread in a neutral colour.

2 From your assorted print fabrics, cut a random shape with five sides. Each side should be about 1½in–2in long. Pin the shape, right side facing up, near the centre of a strip of interfacing. Pin a strip or 'chunk' of another print fabric to it, right sides together and with one edge of fabric #2 matching one of the edges of fabric #1. Stitch the fabrics together with a ¼in seam through all three layers. Flip fabric #2 over so that it is right side up and press. Trim the ends of fabric #2 even with the edges of fabric #1.



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We have a large range of English Paper Piecing products available.

Cynthia's Ark



3 Pin a strip or chunk of another print fabric to an adjacent edge of fabric #1 in the same manner. Stitch it in place, trim it even with the edges of fabrics #1+2, flip it over and press. Continue in this manner, working around the edges of the starting scrap and spreading out along the strip of interfacing until it is entirely covered.

4 Repeat Steps 2 and 3 to cover the remaining strips of interfacing with crazy patchwork.

5 Thread your machine with black 40 wt thread in the bobbin and the upper machine. Choose a decorative embroidery stitch and sew over one or more of the seams in your crazy patchwork. Embroider all the seam lines using a variety of stitches. Most of the stitches that Zoe chose had a strong centre line with an equal amount of stitching to the left and right. If you're not familiar with some of the stitches you're thinking of using, Zoe recommends stitching out a sample on scrap fabric to see how it is formed and how it will look when worked over a straight seam.

6 Once every seam line on all four strips of interfacing has been embroidered, trim the two shorter lengths to 3in x 12½in and the two longer lengths to 3in x 17½in.

Assemble and quilt the cover

1 Sew the shorter strips of crazy patchwork to the top and bottom edges of the linen square. Press seams towards the linen. Sew the longer strips of crazy patchwork to the left and right edges and press as before. The front cover of the folder should now measure 17½in square.

2 Sew the square of mid-green print fabric to the left edge of the front cover. Press.

3 Follow the instructions for Preparing the Quilt Sandwich in Basics on page 142 to pin or baste the outer cover, polyester batting and interior together.

4 Quilt as desired. Zoe quilted a diagonal grid on the back cover. On the front cover she only quilted in the ditch between the linen panel and the crazy patchwork.

5 Trim the quilt sandwich even with the edges of the outer cover.

Finish the folder

1 Fold each of the strips cut for the handles in half, wrong side together and long edges matching. Press. Unfold the strips. Fold the long raw edges into the centre crease. Press. Then fold each strip in half and press again. See Diagram 1.

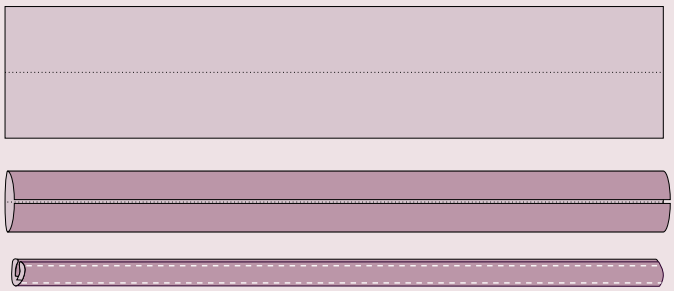


Diagram 1

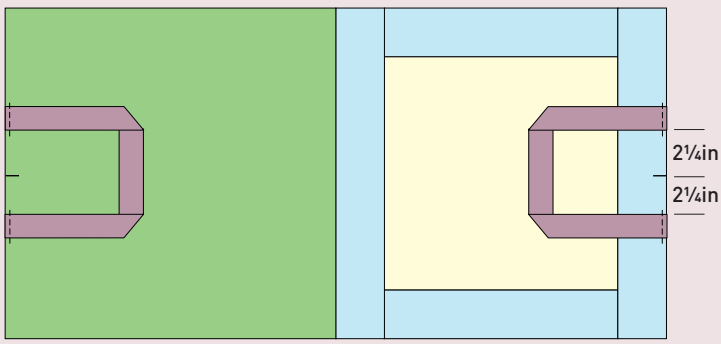


Diagram 2

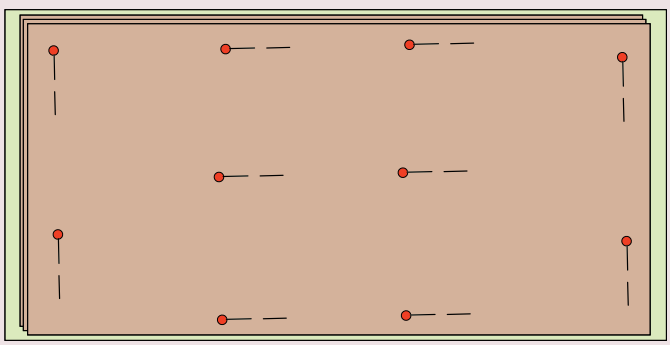


Diagram 3

2 Work a line of topstitching about ⅛in inside each long edge of the strips in thread to match the fabric.

3 Lightly mark the centre of the front and back edges of the outer folder in the seam allowance. Measure 2¼in above and below this mark. Pin the ends of a handle strip at these marks, as shown in Diagram 2. Stitch them in place using a ⅛in seam allowance.

4 Follow the instructions in Binding the Quilt in Basics on page 142 to bind the folder with the three 2½in strips of light green print fabric.

5 Layer the rectangles of felt one on top of the other. Pin the stack inside the folder, matching centres, as shown in Diagram 3.

6 Attach a walking foot to your machine. With the outer folder facing up, stitch in the ditch between the front and back covers from the top edge to the bottom, reversing at the beginning and end of the stitching.

7 Sew a button in the centre of each appliquéd flower.

For contact details for Zoe Clifton, see the Stockists and Contacts list.

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Mary Tayloe Lloyd Key

Pieced Counterpane

By Alden O'Brien

Curator of Textiles, Daughters of the American Revolution Museum



ABOVE: Mary Tayloe Lloyd Key ***Pieced Counterpane***, 1840s
The Daughters of the American Revolution Museum Permanent Collection (ID—4037)
109 inches square, made by Mary Tayloe Lloyd Key (Mrs Francis Scott Key), 1784—1859,
probably made in Washington, DC, and Baltimore, Maryland.
Bequest of Frank F. Greenawalt in memory of Maud W.
Lipscomb Greenawalt. Accession (or ID) number 4037
Photography: Mark Gulezian



By our best count, there are 4004 triangles in this design using at least 65 different cotton prints, and over 4500 pieces overall (you are welcome to check our math!). Mary Key contained this exuberance by arranging the pieces within larger triangles bordered by sashing and punctuated by Mariner's Compasses, all within a traditional framed medallion layout. After the 18th century, when quilts were rare (and mostly wholecloth), American quilters began making pieced quilts using simple shapes — squares, triangles, diamonds, hexagons — building on the English patchwork tradition. As fabrics became more affordable with mechanised textile production, and American quilters became more innovative, more complex quilt designs proliferated, but the basic shapes still formed the basis for most of the designs.

Using the traditional layout of the framed medallion style (which had mostly gone out of fashion by the 1840s), Key took the pieced quilt to a complex and masterful level. The apparent random arrangement, if you look closely, is actually very carefully thought out. Prints and a few solids in pink, red, green, yellow, varying shades of blue, and tan-and-brown and blue-and-tan combinations (the latter particularly popular in the 1840s) follow a very disciplined and symmetrical pattern within each bordered triangle. In fact, Mrs Key devised two slightly different multi-row sequences for her large triangles. Some rows simply alternate two colours (ABABA). Others have a more complex symmetrical arrangement (such as ABCACBA, or ABCCBA). Sometimes different prints of a certain colour appear within a row, but the colour arrangement is maintained.





Mary was the wife of Francis Scott Key, the author of the words to the Star Spangled Banner, a poem written during the attack on Fort McHenry by British royal navy ships in Baltimore harbour in 1814 and soon set to existing music.

The Greek Key pattern of the outer border is surely a play on her family name. Mary was the wife of Francis Scott Key, the author of the words to the *Star Spangled Banner*, a poem written during the attack on Fort McHenry by British royal navy ships in Baltimore harbour in 1814 and soon set to existing music. In 1931, it became the United States' national anthem. Francis Scott Key made a career for himself as a prominent lawyer in Washington; Mary herself came from long lines of prominent colonial families and was born on a plantation in Maryland's eastern shore of the Chesapeake Bay region.

The quilt dates to the 1840s. Mary Key was an older quiltmaker, turning 60 in 1844, which challenges the oft-held perception that most quilting was done before a girl's marriage. Logically, if a woman enjoyed piecing and quilting, she would continue to make quilts throughout her lifetime. By the time this top was being made, Mary Key's children were grown. In 1843 she was widowed.

The Keys had always divided their time between their Maryland and Washington properties, and it seems likely Mary continued to do so after Francis's death, visiting her daughter in Baltimore, to where she had finally relocated by 1850. She died in 1859, just days short of her 75th birthday. The quilt passed down to a great-granddaughter who gave it to a friend, who bequeathed it to the Daughters of the American Revolution Museum in 1942. Frequently displayed and published, Mary Key's counterpane continues to inspire, amaze and possibly challenge modern quilters.

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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.

Kits and block of the month programs are popular choices for quilters for a number of reasons. How many times has a quilt caught your eye and you think "Wow I would love to make that exact same quilt with the same fabrics and colours"? When you buy a kit for a quilt you see you can do just that – make it exactly in the colours and fabrics you see. Kits also take the often difficult job of select fabrics and colours out of the equation. The hard part is done for you so you can just enjoy the sewing.

It works the same way with block of the month programs. Shops will offer these programs in either one colourway or they might have several colourways for you to choose between. Block of the month programs appeal to quilters as they break down what is often quite an involved project into achievable size chunks to complete each month.

Some shopping tips:

- Always check what the kits/BOM includes. Some include fabric to make the top only, others include fabric for the top and binding and occasionally they include fabric for the top, binding and backing fabric.
- Ask to see if you can purchase backing fabric at the same time.
- If you love the design but not the colourway present ask if it is possible for the shop to supply the kit in alternate fabrics.
- Check to see how long the block of the month program runs.
- Check to see how regularly the blocks are posted out – is it monthly or bi-monthly.
- Check the cost of postage.



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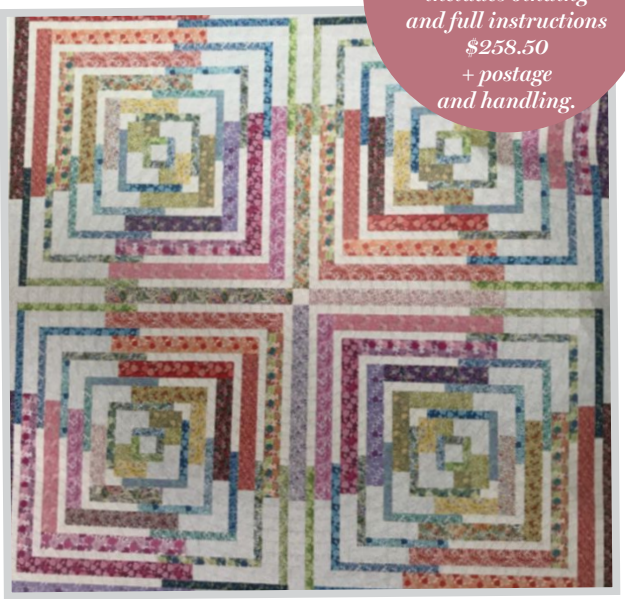
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Rising Sun

Chris Jurd of Blaxland, NSW, returns with another stunning, scrappy foundation-pieced quilt design. The star points and the pieced sashings are perfect for using up those smaller leftover pieces from other quilts. You may need some larger pieces from your stash for the background of the blocks. And if you use something from your stash, you can then go and buy more, right?

Finished size: 208cm x 207cm (82in x 81½in)
Finished block size: 23in square







Materials

- 30cm (⅜yd) each of 18 assorted print fabrics (outer block curves) — nine of these fabrics should be darker value and the other nine lighter value
- 45cm (½yd) black print fabric (inner block curves)
- 10cm (⅛yd) each of 18 assorted print fabrics (star points) — to mimic Chris' quilt, you need nine pairs of fabrics where each fabric in the pair is the same colour but there is contrast between them
- Fat eighths of 18 assorted print fabrics (centre pinwheels)
- 60cm (⅝yd) each of nine black print fabrics (block backgrounds)
- Assorted scraps to total about 2.4m (2⅝yd) (sashings). Each scrap needs to be at least 5½in x 4in
- 50cm (⅝yd) yellow print fabric (top border)
- 1.5cm (1¾yd) black tone-on-tone print fabric (side and bottom borders and binding)
- 25mm (1in) wide ricrac in assorted colours to a total length of about 8.7m (9½yd)
- 2.3m (2⅝yd) extra-wide (275cm/108in) backing fabric
- Batting at least 225cm (89in) square
- Freezer paper
- Paper for foundations — newsprint is ideal
- Rotary cutter, ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

Note: Foundation piecing is used in this project and the instructions assume a good working knowledge of this technique. Sew all the foundation-piecing seams with a short stitch length to make it easier to remove the papers without affecting the stitching.

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Prepare the foundations

1. Trace the A and D foundations from the Pattern Sheet 36 times onto paper and cut them out outside their outer lines.
2. Trace Templates B, C, E and F onto the matt side of the freezer paper and cut them out on the lines. Trace the E shape several times — having more than one of these templates will speed up your fabric cutting. To use these templates, lightly fuse them to the fabric and cut the shape out of fabric immediately next to the template. Take care not to trim the template as you do this, otherwise they will diminish in size as you work, leading to inaccuracies later on. The templates are re-usable: gently peel them off the fabric and lightly fuse them to the remaining fabric to cut additional shapes. If a template loses its stickiness, make another one.

Cut the fabric

From each of the 18 fabrics for the outer curves of the blocks, cut:

- three strips, 3½in x width of fabric

From the black print fabric for the inner curves of the blocks, cut:

- 36 B shapes

From each of the 18 fabrics for the star points, cut:

- one strip, 4in x width of fabric. Cross cut it to yield four rectangles, 4in x 10in

From each of the 18 fat eighths for the centre pinwheels, cut:

- four squares, 5in

From each of the black print fabrics for the block backgrounds, cut:

- four F shapes

From the assorted scraps for the sashings, cut:

- 160 E shapes

From the yellow print fabric for the top border, cut:

- two strips, 10in x width of fabric

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

- five strips, 2½in x width of fabric (side borders)
- two strips, 3½in x width of fabric (bottom border)
- nine strips, 3½in x width of fabric (binding)

Make the large curves

1. Begin by choosing one 3½in strip of darker value fabric and one 3½in strip of lighter value to use in the outer curve of your first block. Use the two fabrics to cover four A foundations using foundation-piecing techniques. Work in numerical order to cover each area on the traced foundations: use the darker fabric for areas with odd numbers and the lighter fabric for areas with even numbers. Trim each seam allowance to ¼in before adding the fabric for the next area. Chris indicates that you will be sewing along the length of each strip of fabric, not across its (3½in) width. Note also that Chris introduced a variation in several of her blocks, using a third print fabric for areas A1 and A7.
2. Trim the overhanging fabric and paper on the outer lines of the foundations. Gently remove the paper behind each foundation.
3. Join a black print B shape to the bottom curved edge of each A foundation curve. You could either piece this seam or appliqué it. To piece it, fold each B shape in half, straight edges matching, and finger press a crease to mark the centre of the curved edge. Do the same with each A foundation.
4. Match a B shape with an A foundation, right sides together and centre creases matching. Pin at the centre crease and at each end of the curve. Then add pins in between. Sew the seam and press towards the A foundation.
5. To appliqué it, position the B shape at the base of the A foundation with the side edges matching and the upper edge of the B shape overlapping the edge of the A foundation by ½in. Pin the B shape in place. Needleturn appliqué the curved edge of the B shape to the A foundation. You may find this easier if you use a chalk pencil or similar to lightly draw the seam allowance ¼in inside the curved edge of B; this will give you a guide as you turn under the raw edge.

Make the star points

1. Layer four rectangles, 4in x 10in, all cut from the same fabric one on top of the other, all wrong sides facing up. Lightly fuse Template C to the top rectangle, and cut the fabric out adjacent to the paper through all layers.
2. With the B shape closer to you, join one of these C shapes to the left edge of the large curve. See Diagram 1. Press this seam open.
3. Cover four D foundations using the 4in x 10in rectangles cut from the second star-point fabric for area D1 and the 5in squares cut from two fabrics for areas D2 and D3. Trim the overhanging fabric and paper on the outer lines of the foundations. Gently remove the paper behind each foundation.

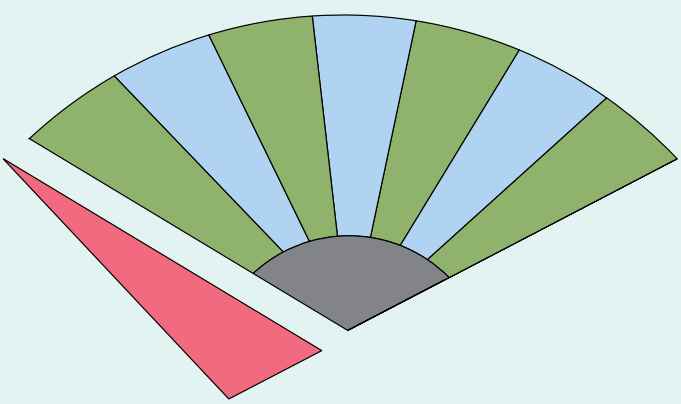


Diagram 1

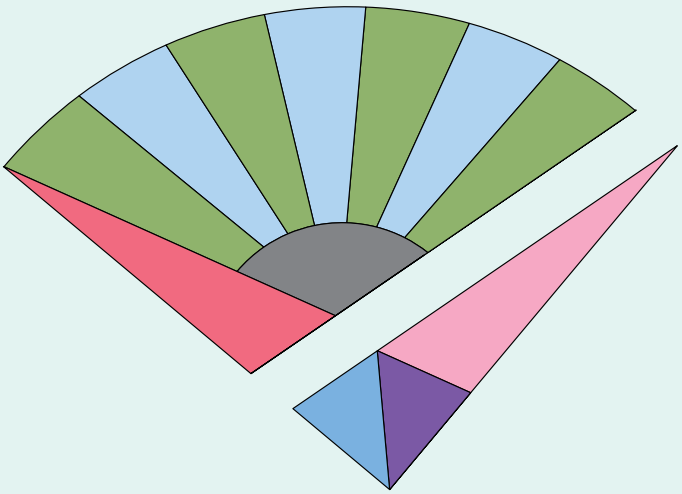


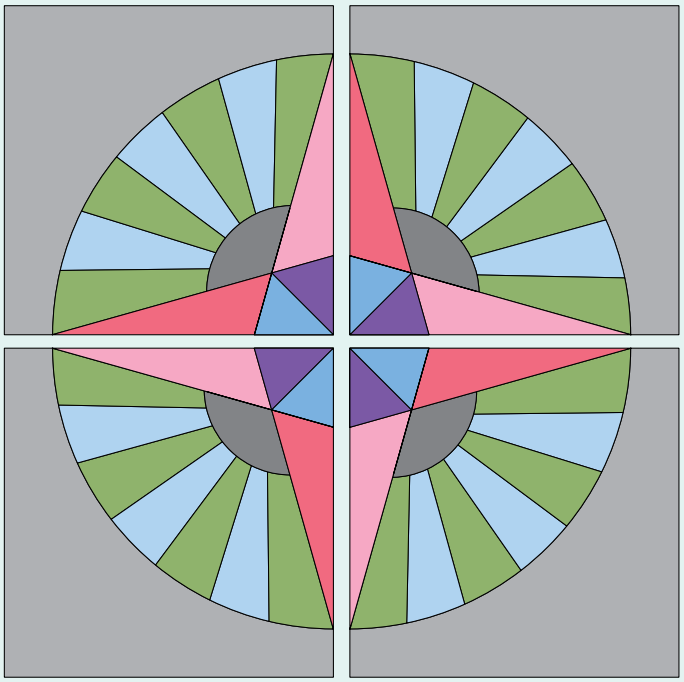
Diagram 2

4 Sew each D foundation to the right edge of the large curve, carefully matching points, as shown in Diagram 2.

Complete the block

1 Fold each F shape in half, straight edges matching, and finger press a crease to mark the centre of the curved edge. Do the same with the A+B+C+D shapes.
2 Match an F shape with an A+B+C+D shape, right sides together and centre creases matching. Pin at the centre crease and at each end of the curve. Then add pins in between. Sew the seam and press towards the F shape.
3 Lay out all four units for your block in two rows, as shown in the Rising Sun Block Layout Diagram. Sew the units in each row together, then join the rows, carefully matching seams. Press.
4 Trim your block to 23½in square, from raw edge to raw edge, with the centre seam centred. The easiest way to do this is to measure out 11¾in from the centre seam and trim the side edges; then rotate the block 90 degrees and repeat to trim the other two edges.
5 Repeat all these steps to make nine blocks in total.





Rising Sun Block Layout Diagram

Make the sashings

1 Lay out the E shapes in two rows of 40, rotating every alternate shape by 180 degrees. Move the shapes around until you have an array of colours and prints that you like.
2 Sew the shapes in each row together.

Assemble the quilt centre

1 Lay out the blocks in three columns of three, leaving a space between the columns. When you have an array of colours and prints that you like, sew the blocks in each column together.
2 Measure the length of each column vertically down its centre. They need to be all the same. If they're not, re-stitch some of the seams.
3 Measure your two sashing strips. They need to be a little longer than your column of blocks. If they're not, add another E shape or two.
4 Trim one end of each strip so that it is perpendicular to the long edges of the strip. Then trim the other end of each strip to make them the same length as your columns of blocks.
5 Sew the columns of blocks and the sashing strips together. Press seams towards the blocks.

Add the border

1 Remove the selvedges from the 10in strips of yellow print fabric, then join them together end to end to make one long strip.
2 Measure the width of your quilt across the centre. Trim the yellow strip to this length. Sew it to the top edge of the quilt and press the seam outwards.



3 Repeat Steps 1 and 2 with the 3½in strips of black tone-on-tone print fabric to add the bottom border to the quilt.

4 Repeat Step 1 with the five 2½in strips of black tone-on-tone print fabric to make one long strip. Measure the length of your quilt down the centre. Trim two strips this long from the long strip. Sew them to the left and right edges of the quilt and press as before.

Finish the quilt

1 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting yourself, follow the instructions for Preparing the Quilt Sandwich in Basics on page 142.

2 Quilt as desired. Chris' quilt was machine quilted with an edge-to-edge design worked in cream thread.

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

4 Pin lengths of ricrac to the front of the quilt; the top of the 'waves' on the ricrac should be level with the raw edge of the quilt. Sew the ricrac in place using a ⅛in seam allowance.

5 Join the nine strips of black tone-on-tone print fabric cut for the binding together, end to end, to make one long strip. Fold it in half, wrong sides together and long edges matching. Press

6 Sew this strip to the wrong side of the quilt using a ½in seam allowance, raw edges matching and mitring the corners as you go

7 Fold the binding over onto the front of the quilt and machine stitch it in place as close as possible to the folded edge, using thread to match the fabric.

Contact details for Chris Jurd, of Patchwork Fundamentals, can be found in the Stockists and Contacts list.



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Diamond Sawtooth

Linda Collins, of Wonga Park, Vic, was inspired to create this stunning two-colour quilt after a visit to the *Infinite Variety: Three Centuries of Red and White Quilts* held in the American Folk Art Museum, New York City, in March 2011. Her long-held love of Amish quilts swayed her final design — this beautiful traditional Diamond Sawtooth design.

Finished size: 179cm (70½in) square







Materials

- 3.6m (4yd) solid red fabric
- 2.7m (3yd) solid white fabric
- 4m (4½yd) backing fabric
- Batting at least 200cm (78in) square
- 2in (finished) half-square triangle papers (optional). Linda used papers published by Laundry Basket Quilts
- Rotary cutter, ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

www.quilterscompanion.wordpress.com

Cut the fabric

From each of the solid red and the solid white fabrics, cut:

- five strips, 6in x width of fabric. Cut each strip in half to yield 10 rectangles, 6in x approximately 21in (for use with half-square triangle papers). If you're not using printed papers to make your half-square triangle (HST) units, you need to cut sufficient strips of fabric of a size suitable for your preferred technique to make 252 HST units that measure 2½in square from raw edge to raw edge, and that will measure 2in square in the finished quilt

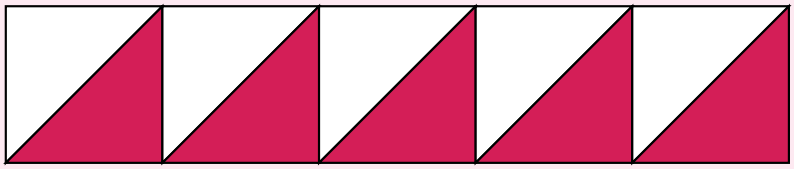


Diagram 1

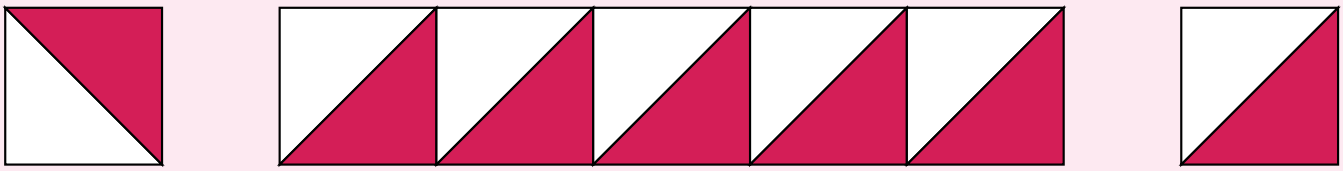


Diagram 2

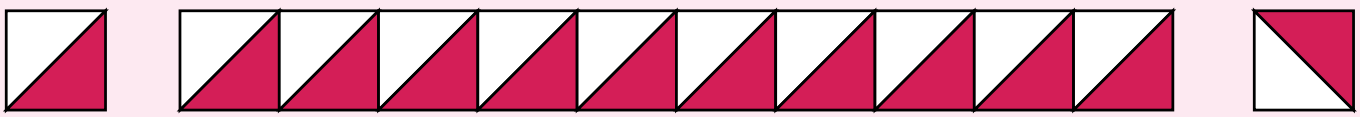


Diagram 3

From the remaining solid red fabric, cut:

- one strip, 18in x width of fabric. Cross cut it to yield two squares, 18in. Cut each square once across the diagonal to yield four half-square triangles (B)
- one square, 10½in (centre square)
- four strips, 2½in down the length of the remaining fabric (binding)
- four strips, 6½in down the length of the remaining fabric (outer border)

From the remaining solid white fabric, cut:

- one strip, 11in x width of fabric. Cross cut it to yield two squares, 11in. Cut each square once across the diagonal to yield four half-square triangles (A)
- two squares, 28in. Cut each square once across the diagonal to yield four half-square triangles (C)

Make the quilt centre

1. Use your preferred technique to make a total of 252 red and white HST units that measure 2½in square from raw edge to raw edge (and that will measure 2in square in the finished quilt). If you're using printed papers, as Linda did, reduce the stitch length on your machine and follow the manufacturer's instructions to stitch, cut and then remove the papers.
2. You will need 24 HST units to make the centre block. Lay out 20 units in four rows of five, as shown in Diagram 1. Sew the units in each row together. Press seams towards the red fabric.
3. Sew a row of units to the top and bottom edges of the 10½in square red fabric — the base of the red triangles should be adjacent to the square.
4. Add another HST unit to each end of the remaining two rows. Be careful to orient them correctly, as shown in Diagram 2. Sew these rows to the left and right edges of the quilt. Check again that you've oriented everything correctly. Press. Your quilt should measure 14½in square from raw edge to raw edge.

Add Border 1

1. Fold each white A triangle in half and finger press the long edge to mark its centre. Fold the centre block in half in each direction and finger press creases in each of its edges to mark their centre.
2. Sew an A triangle to opposite edges of the quilt centre, matching centre creases. Press the seam outwards. Then sew the remaining two A triangles to the other two edges and press as before.
3. Your quilt needs to measure 20½in square from raw edge to raw edge — if necessary, trim it to this size.

Add Borders 2 and 3

1. You will need 44 HST units for Border 2. Lay 40 of them out in four rows of 10, as you did before. Sew the units in each row together and press the seams towards the red fabric.
2. Sew a row to opposite edges of the quilt — this time, with the base of the white triangles adjacent to the quilt centre. Press the seams towards the quilt centre.
3. Add an HST unit to each end of the remaining two rows, as shown in Diagram 3. Sew these two rows to the other two edges of the quilt. Press as before.
4. To add Border 3, repeat the process you used for adding Border 1 — this time using the red B triangles. Your quilt needs to measure 34½in square from raw edge to raw edge — if necessary, trim it to this size.



Add Borders 4 and 5

1. You will need 72 HST units for Border 4. Lay them out in two rows of 17 and two rows of 19 — for this border, all the triangles in all four rows are oriented the same way, including the units at each end of the longer rows. Sew the units in each row together and press seams towards the red fabric.
2. Sew a 17-unit row to opposite edges of the quilt — this time, with the base of the red triangles adjacent to the quilt centre. Press the seams towards the quilt centre.
3. Then sew a 19-unit row to the remaining two edges of the quilt and press as before.
4. To add Border 5, repeat the process you used for adding Border 1 — this time using the white C triangles. Your quilt needs to measure 54½in square from raw edge to raw edge — if necessary, trim it to this size.

Add Borders 6 and 7

1. You will need 112 HST units for Border 6. Lay 108 of them out in four rows of 27, as you did before. Sew the units in each row together and press the seams towards the red fabric.
2. Sew a row to opposite edges of the quilt — this time with the base of the white triangles adjacent to the quilt centre. Press the seams towards the quilt centre.
3. Add an HST unit to each end of the remaining two rows, as you did with Border 2 — that is, refer to Diagram 3 to rotate the right-most HST unit in the row so that it is oriented differently from all the others in the row.
4. Sew these two rows to opposite edges of the quilt and press the seams towards the quilt centre.
5. Measure your quilt horizontally across the centre. Trim two of the 6½in strips of red fabric to this length. Sew them to the top and bottom edges of the quilt. Press seams outwards.
6. Measure your quilt vertically down the centre. Trim the remaining two 6½in strips of red fabric to this length. Sew them to the left and right edges of the quilt. Press seams outwards.

Finish the quilt

1. Cut the backing fabric into two equal lengths, remove the selvedges 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 yourself, follow the instructions for Preparing the Quilt Sandwich in Basics on page 142 to pin or baste the quilt top, batting and backing together.
3. Quilt as desired. A quilt such as this one with large unpieced areas of solid colour fabrics provides a wonderful opportunity to showcase elaborate quilting. Linda's quilt was custom machine quilted by Karen Terrens of Quilts on Basting. She worked intricate feather designs in the unpieced borders and centre square, and curved lines in each triangle in the HST units using thread to match the fabrics.
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 Basics on page 142 to bind the quilt with the seven 2½in strips of red fabric.

For contact details for Linda Collins, see the Stockists and Contacts list.



Eliza's Patchwork Point

Twilight Thistles

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This lap quilt has memories of the shadows that form as the sun goes down on the beautiful thistles that grow in the Scottish Highlands. With pale and dusky grey tones, offset with black borders and red topstitching, this quilt is suitable for any room in the home.

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Kit: $70.00 Pattern: $14.00

Finished cushion size: 18″ x 18″
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Kit: $29.99 Pattern: $14.00

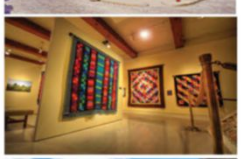
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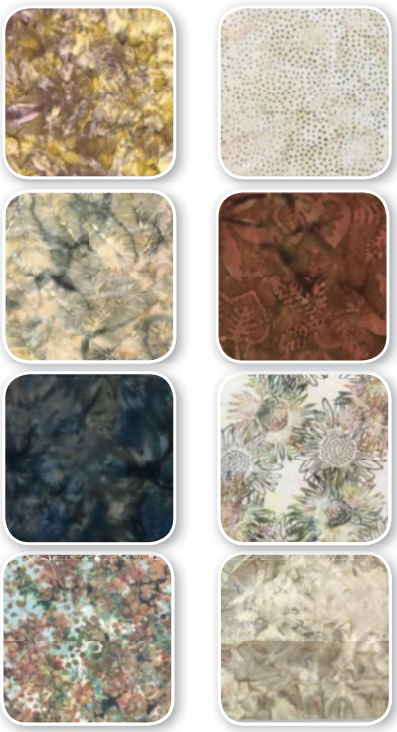
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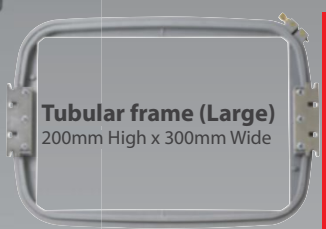


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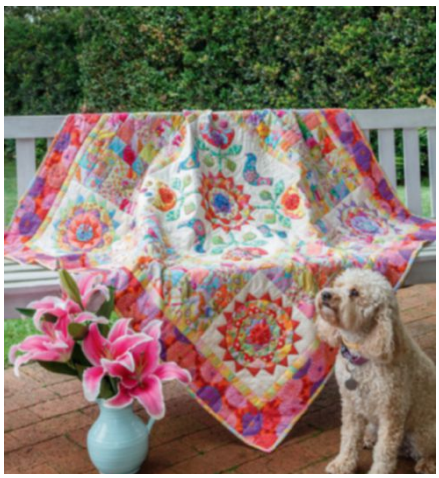
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Editor's pick

The word appliqué is derived from the French word *appliquer*, which means "to put on". If this technique is your preferred method of embellishment for your quilts, *cosyproject.com.au* has a wide selection of the best patterns and projects found in Australia's most-loved craft magazines, *Homespun* and *Quilters Companion*.



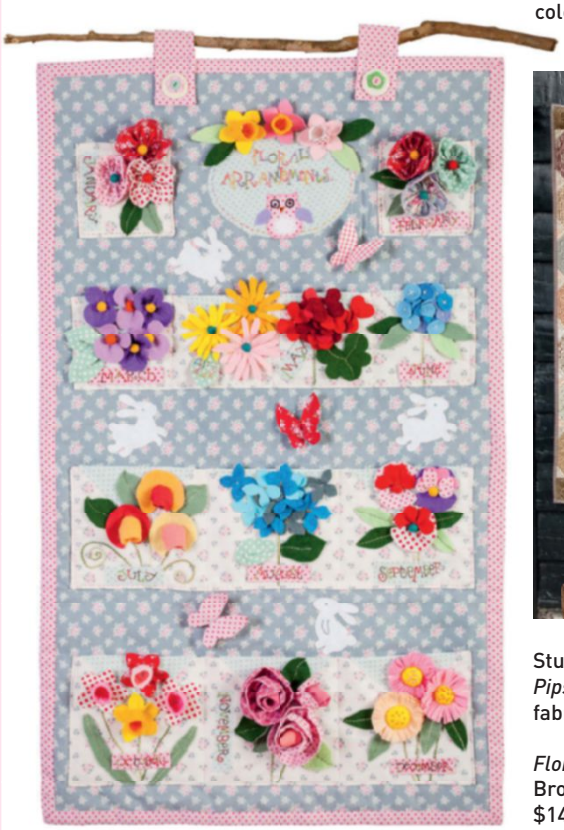
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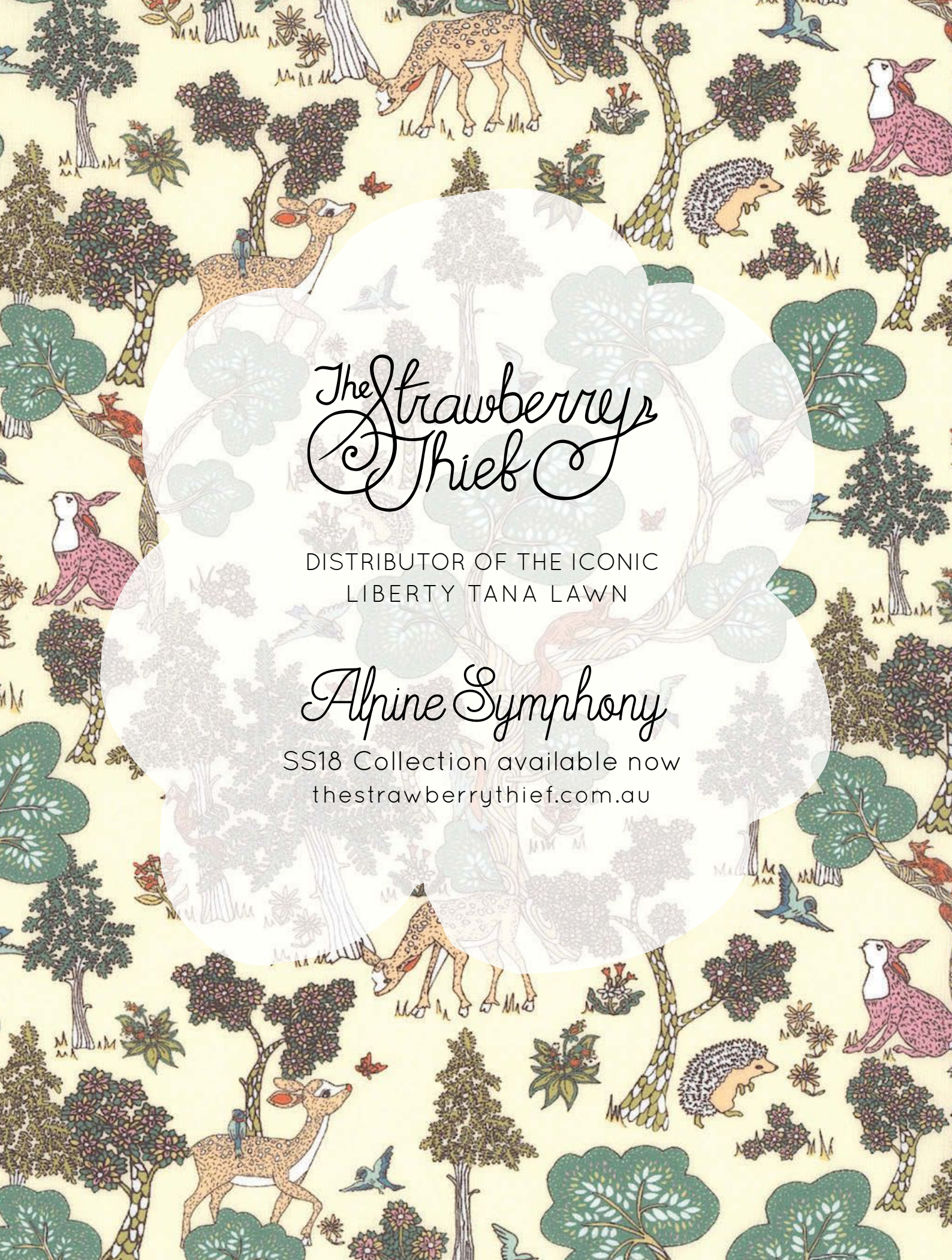
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Trails of Courage

As America was being colonised, it took great courage for new settlers to leave established areas and move to developing regions. They travelled by horseback, foot and wagon. Limited items went with them, but quilts were often included in the inventory. Inspired by these pioneers, Wendy Sheppard of Dumfries, Virginia, designed this antique-style, pieced quilt. Wendy used the antique reproduction range of fabric called *Pioneer Brides* from RJR Fabrics to make her beautiful quilt.

Finished size: 216cm x 185.5cm (85in x 73in)
Finished block sizes: 20in square (Jack of Diamonds) and 6in square (Ohio Star)


DECORATION



Materials

- 1.3m (1⅜yd) dark brown print fabric (centre block and Border 2)
- 2.6m (2⅞yd) tan print fabric (centre block border, Ohio Star blocks, Border 1 and binding)
- 30cm (⅜yd) each of 11 print fabrics (Ohio Star blocks)
- 2.9m (3¼yd) cream print fabric (blocks)
- 4.8m (5¼yd) backing fabric
- Batting at least 235cm x 205cm (92in x 80in)
- Rotary cutter, ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

Note: Wendy used fabrics from the *Pioneer Brides* range of fabric from RJR Fabrics.

www.quilterscompanion.wordpress.com

Make the Jack of Diamonds block

1 Trace Templates A–D from the Pattern Sheet onto template plastic using a fine permanent-marking pen. Label each shape, mark the grain lines, then cut them out accurately on the lines.

2 To use the templates, lay them on the wrong side of the fabrics, aligning the double-headed arrow with the grainline. Trace around the templates, leaving at least ½in between them. Cut the shapes out on the traced lines, using scissors to cut the curved edges.

From the dark brown print fabric, cut:

- four A shapes
- four D shapes, then flip the template over and cut four D reversed shapes
- one square, 4½in

From the tan print fabric, cut:

- three strips, 2in x width of fabric. Cross cut one of these strips to yield two strips, 2in x 20½in. Trim the remaining two strips to 23½in (block border)

From the cream print fabric, cut:

- four B shapes
- four squares, 2½in
- four strips, 1in x width of fabric (block border). Trim two of them to 23½in and the other two to 24½in (block border)

3 Fold each A shape in half, straight edges matching, and finger press a crease to mark the centre of the curved edge. Do the same with each B shape.

4 Match each B shape with an A shape, right sides together and centre creases matching. Pin at the centre crease and at each end of the curve. Then add pins in between, as shown in Diagram 1.

5 Sew the seams and press towards the A shapes to make four corner units. They should measure 8½in square from raw edge to raw edge.

6 Sew a D and a D reversed shape to the long edges of each C shape to make four star-point units. Press seams away from C. These units should measure 8½in x 4½in from raw edge to raw edge.

7 Draw a diagonal line on the wrong side of each cream 2½in square. Place a square, right sides together, on the dark brown 4½in square, two raw edges matching, as shown in Diagram 2. Sew on the drawn line, trim the corner ¼in outside the stitching, flip the triangle over and press. Repeat to sew a cream square on the remaining three corners of the dark brown square.

8 Lay out the units you've made in three rows of three. Sew the units in each row together. Press seams away from the star-point units. Then sew the rows together, carefully matching seams. Your Jack of Diamonds block should measure 20½in square from raw edge to raw edge.

9 Sew the 2in x 20½in strips of tan print fabric to the top and bottom edges of the block. Press seams outwards.

10 Sew the 2in x 23½in strips to the left and right edges of the block and press seams outwards.

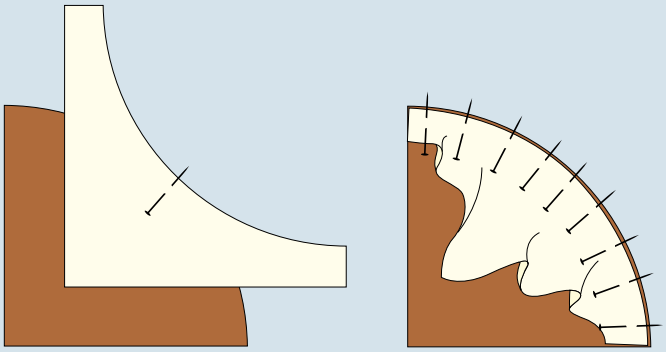


Diagram 1

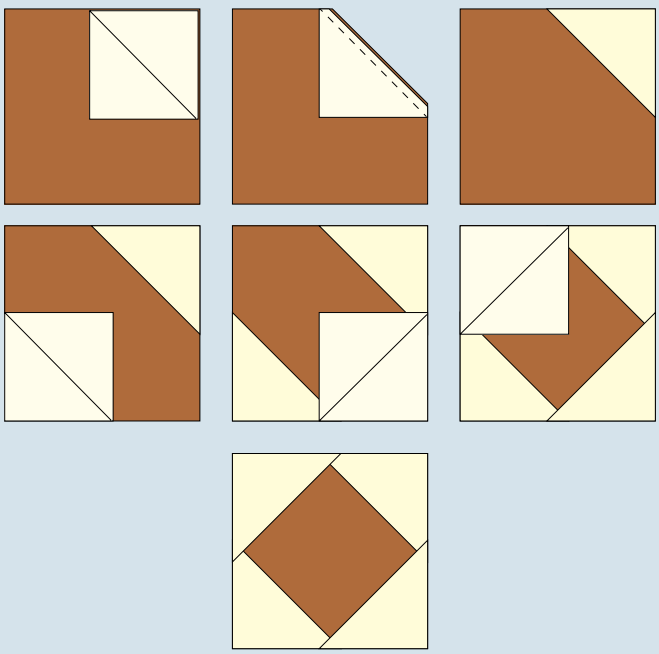


Diagram 2

11 Sew the 1in x 23½in strips of cream print fabric to the top and bottom edges of the block. Press seams outwards.

12 Sew the 1in x 24½in strips to the left and right edges of the block and press seams outwards. Your framed Jack of Diamonds block should measure 24½in square from raw edge to raw edge.

Make the Ohio Star blocks

From the cream print fabric, cut:

- 15 strips, 3in x width of fabric. Cross cut them to yield 208 squares, 3in (A)
- 18 strips, 3½in x width of fabric. Cross cut them to yield 208 squares, 3½in (B)

From the tan print fabric, cut:

- 15 strips, 3in x width of fabric. Cross cut them to yield 208 squares, 3in (A)

From each of the 11 assorted print fabrics, cut:

- one strip, 2½in x width of fabric. Cross cut it to yield 10 squares, 2½in (C)
- two strips, 3½in x width of fabric. Cross cut them to yield 20 squares, 3½in (B)

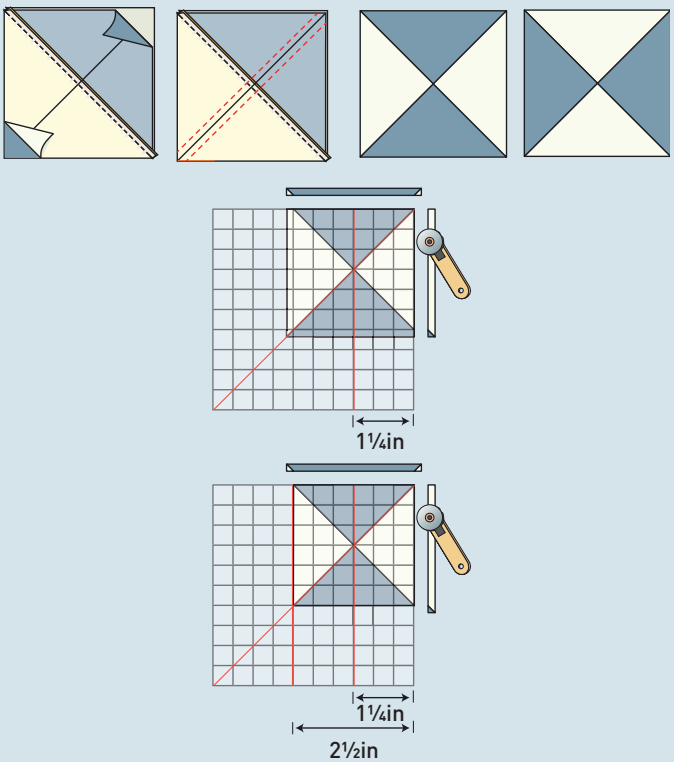
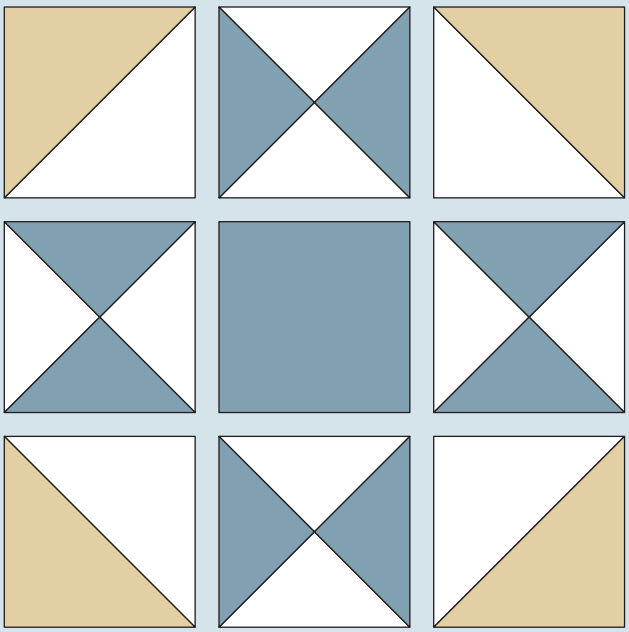


Diagram 3



Ohio Star Block Layout Diagram

1 To make one Ohio Star block, choose:
- ❖ two B squares and one C square all from the same print fabric
- ❖ two B squares and two A squares cut from cream print fabric
- ❖ two A squares cut from tan print fabric.

2 Draw a diagonal line on the wrong side of a cream B square. Match it right sides together with a print B square. Sew a scant ¼in on either side of the line, cut the fabric on the line and press the seams towards the print fabric. You will have made two half-square triangle (HST) units.

3 On the wrong side of one of these HST units, rule a diagonal line from corner to corner perpendicular to the seam. Pair this marked square with the unmarked one: the seams should lie one on top of the other, and the print triangle should be facing the cream one. Sew ¼in either side of the marked line. Cut along the marked line. You will have made two Hourglass units.

4 In the interests of accuracy, the Hourglass units have deliberately been made slightly larger than needed, and they now need to be trimmed to measure 2½in square from raw edge to raw edge. To do this, place the 45-degree diagonal line of a square ruler along the diagonal seam line; match the vertical line marking 1¼in so that it runs through the centre of the unit, as shown in Diagram 3. Use a rotary cutter to trim the top and right edge. Rotate the square 180 degrees, and repeat the process to trim the other two edges; this time the 2½in line on the ruler should lie on the trimmed left edge of the square.

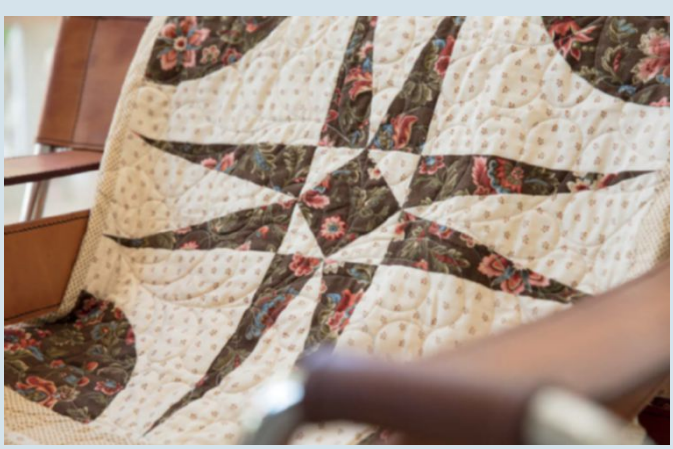
5 Repeat Steps 2 and 3 to make another pair of Hourglass units using the same print fabric.

6 To make the four HST units needed for the block corners, repeat Step 2, this time using the cream and tan print A squares. Trim them to measure 2½in square from raw edge to raw edge.

7 Lay out the units for the Ohio Star block in three rows of three, as shown in the Ohio Star Block Layout Diagram.

8 Sew the units in each row together. Press the seams in the top and bottom rows away from the centre, and in the middle row, towards the centre. Then sew the rows together, carefully matching seams. Your Ohio Star block should measure 6½in square from raw edge to raw edge.

9 Repeat Steps 1–7 to make a total of 104 Ohio Star blocks. You will have some print squares left over — they are not used in this project.





Assemble the quilt centre

1. Lay out 12 Ohio Star blocks in four rows of three. Move them around until you have an array of colours and prints that you like. Then sew the blocks in each row together. Press seams in the top and third row to the left and in the second and fourth row to the right.
2. Sew the rows together, carefully matching seams. The panel of blocks should measure 24½in x 18½in from raw edge to raw edge.
3. Repeat Step 1 to make another panel. Sew these panels to the left and right edges of the Jack of Diamonds block. Press seams towards the Jack of Diamonds block.
4. Lay out the remaining Ohio Star blocks in eight rows of 10 blocks each. Sew the blocks in each row together. Don't press the seams yet.
5. You will be joining these blocks to make two panels, each four rows high. Decide on the layout of rows that you'll use. Once you've done that, press the seams between the blocks in what will be the top and third row of each panel to the left and in what will be the second and bottom row of each panel to the right.
6. Join the rows of blocks in each panel together, carefully matching seams. Then sew one panel to the top edge of the quilt and the other panel to the bottom edge.

Add the borders

From the tan print fabric, cut:

- seven strips, 3½in x width of fabric (inner border)
- eight strips, 2½in x width of fabric (binding)

From the dark brown print fabric, cut:

- eight strips, 4in x width of fabric (outer border)

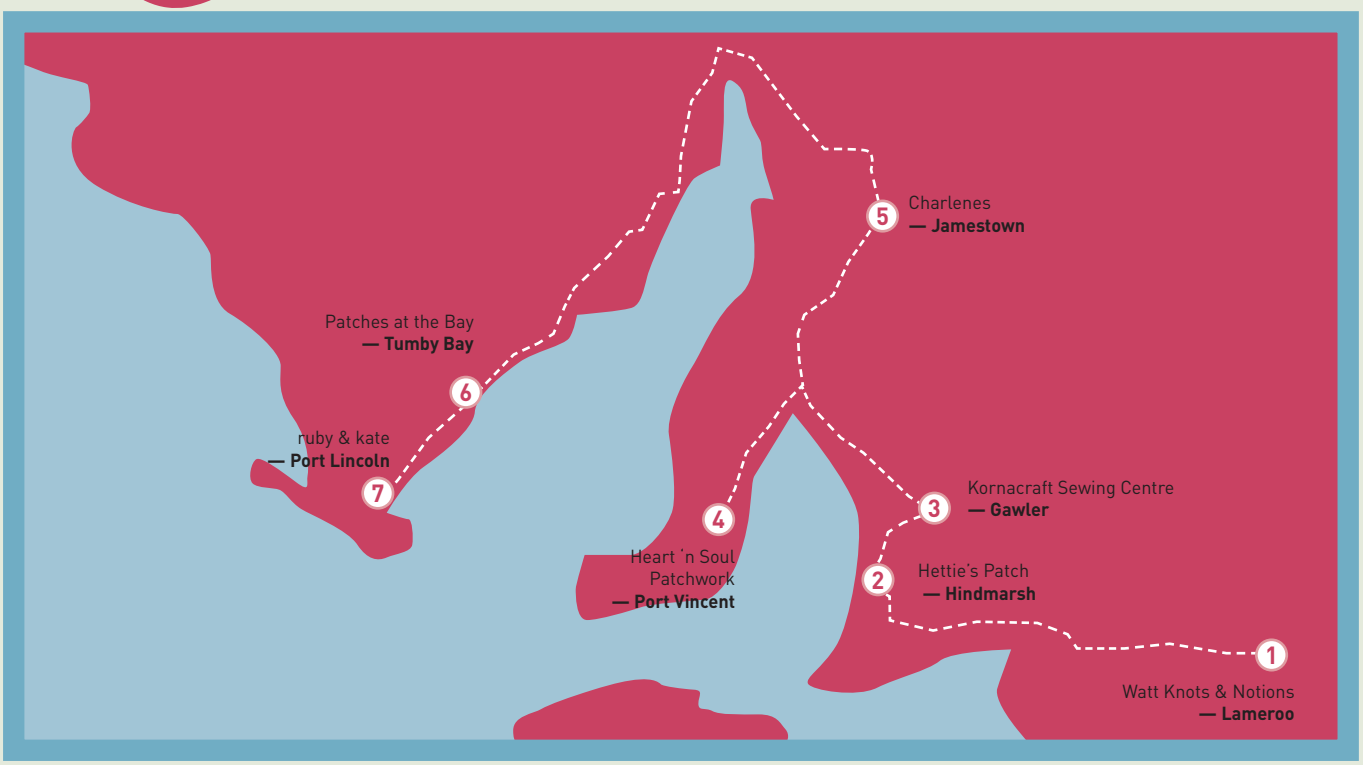
1. Remove the selvedges from the strips of tan print fabric, and join them together, end to end, to make one long strip.
2. Measure your quilt horizontally across the centre. Cut two strips this length from the long strip. Sew them to the top and bottom edges of the quilt. Press seams outwards.
3. Measure your quilt vertically down the centre. Cut two strips this length from the remainder of the long strip. Sew them to the left and right edges of the quilt, and press as before.
4. Repeat Steps 2 and 3 using the dark brown print strips to add the outer border.

Finish the quilt

1. Cut the backing fabric into two equal lengths, remove the selvedges 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 yourself, follow the instructions for Preparing the Quilt Sandwich in Basics on page 142 to pin or baste the quilt top, batting and backing together.
3. Quilt as desired. Wendy's quilt was machine quilted in a swirling edge-to-edge pattern by Darlene Szaboh.
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 Basics on page 142 to bind the quilt using the eight 2½in tan print strips.

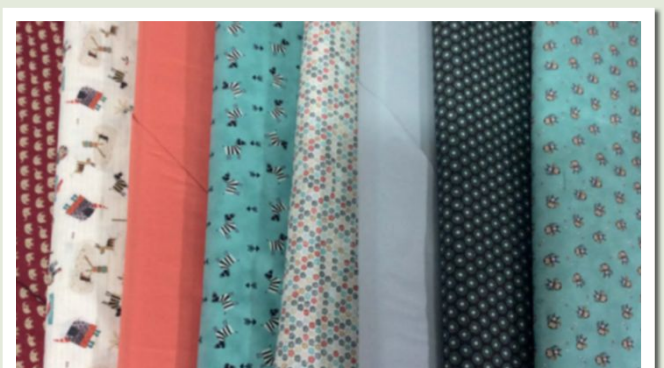
For contact details for Wendy Sheppard, see the Stockists and Contacts list.

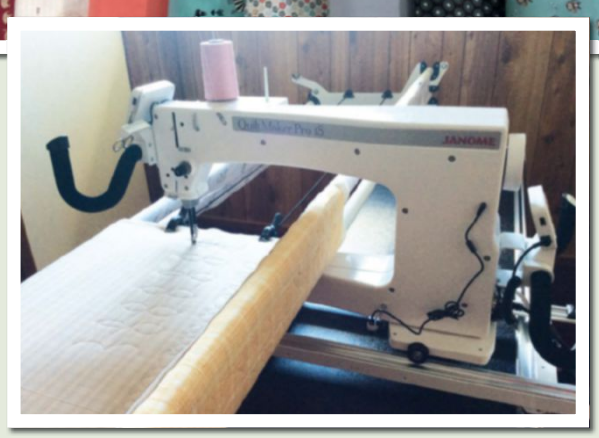
ON THE Road SOUTH AUSTRALIA



1. Watt Knots & Notions — Lameroo

Address: 54 Railway Terrace North, Lameroo SA 5302
Please note: You will find us in the main street, tucked in the Traders Arcade opposite the playground
Phone: (08) 8576 3979
Email: wattknots5302@gmail.com
You will be welcomed by: Owner Jan Watts along with Sonia Broadbent or Jenny McConnell
What's great about Lameroo: Lameroo services the farming community in the area as we are on the Mallee Highway about 40km west of the Victorian border, or 210km east of Adelaide. We have a small caravan park, a museum that is well worth a look, plus a craft shop full of local handmade goods including jams and pickles. You can take a short historical walking track along the old railway line and then stop by our cafe to order breakfast, lunch or tea.
What you'll find in store: We have quite a mixed range of products with a large selection of fabrics, quilting supplies, wool, embroidery and tapestry supplies, haberdashery and manchester, as well as a large range of jewellery. We also offer embroidery, clothing repairs and alterations. Twice a week we have sit 'n' sew, along with the occasional workshop and retreat-type weekends. We also sell Janome machines.
Staff picks: The new Janome long-arm quilting machine in store, which is available for hire. You can quilt your tops yourself or we can do it for you. We love having quilting groups visit us and always offer morning or afternoon tea with "show and tell" from our group and yours. And as a special *Quilters Companion* reader, please mention this ad to receive 10 per cent off your purchase.





2. Hettie's Patch — Hindmarsh

Address: 138 Port Road, Hindmarsh SA 5007
Phone: (08) 8346 0548
Email: hetties@bigpond.net.au
Website: www.hettiespatch.com
You'll be welcomed by: Lorraine, Kaye, Helen and Viv
What's great about Hindmarsh: Hindmarsh is an historic suburb of Adelaide. Its history is working class and it was noted for its brickworks, gasworks, factories and industry. Because it is very close to the city it is now developing as a popular residential area. Hettie's Patch moved premises at the end of December from 294 Port Road to 138 Port Road, Hindmarsh. The phone number is the same, we still offer the same service and products and a large classroom is available. The new premises are not far from where were located, but are closer to the city.
What you'll find in store: Hettie's has an eclectic mix of fabrics, from the elegance of French General to modern designers such as Kathy Doughty, Tula Pink, Anna Maria Horner and Denyse Schmidt. We also stock a large range of basics, including plains, shot cottons, spots, stripes and checks.

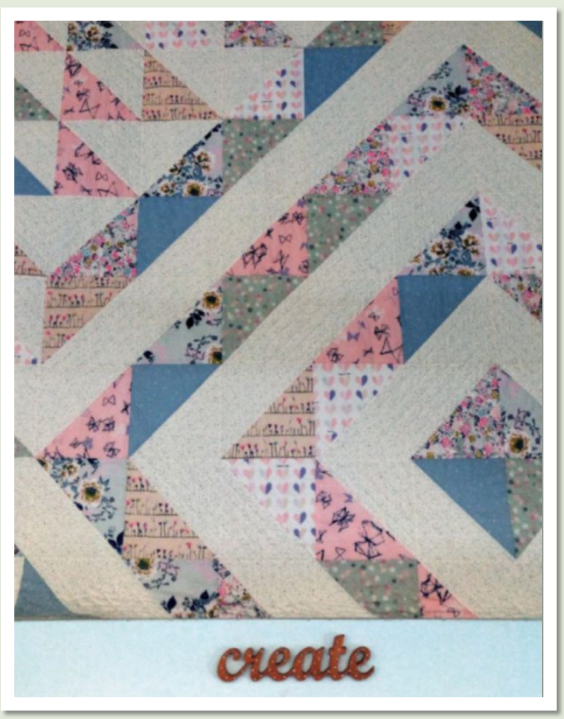
Staff picks: We are fans of English paper piecing and hand sewing and our classes include both machine-made quilts and handmade quilts. Our large range of thread for embellishing is popular with quilters and embroiderers. The photos featured are for a new quilt pattern exclusive to Hettie's Patch. *Hettie's Flowers* is available as a pattern only for $45 or as a kit using Tilda fabrics for $195. Both the pattern and the kit include a pack of precut washaway appliqué shapes for the floral borders.



3. Kornacraft Sewing Centre — Gawler

Address: 108 Murray St Gawler SA 5118
Phone: (08) 8522 3246 **Email:** sales@kornacraft.com.au
Website: www.kornacraft.com.au
You'll be welcomed by: Kim and husband Chris, who have owned Kornacraft Sewing Centre for 11 years now. Jenni and Kay have been with us for all this time as they worked in the store prior to when we purchased it. Clarissa (Jenni's daughter) joined our team four years ago. As Chris and I are not local residents of Gawler, we felt it was important to employ staff from the local area.
What's great about Gawler: Gawler was planned by the colonial surveyor William Light, and was the only town planned by him other than Adelaide. There are parklands along the riverbanks and public squares, with many historical buildings in the main street where we are situated. Our building was constructed in 1880 and some the beautiful old features have been preserved.
What you'll find in store: You will be amazed at our range of goodies. We have a sewing centre area at the entrance, with Brother, Janome, Elna and Babylock machines on display. As you walk further into the store you'll pass the haberdashery section with ribbons, lace, cotton and essential sewing tools. Then you enter the magical area, where a large table sits in the middle and the walls are lined with colourful fabric neatly arranged on shelfing units. This is our part of the class area where you can see all the fabric on display. The table invites you to spread out your fabrics to match and compare.

Staff picks: We love the *Ethereal Fusion* fabric range by Art Gallery Fabric. It is available on our website, or come and visit in person. Kay has made this beautiful quilt (pictured) using a free pattern available from the AGF website, called *Swan Flower*.

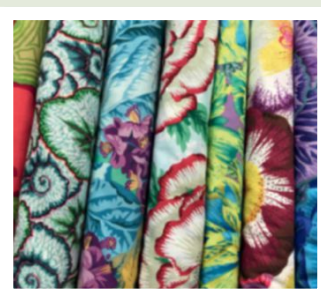


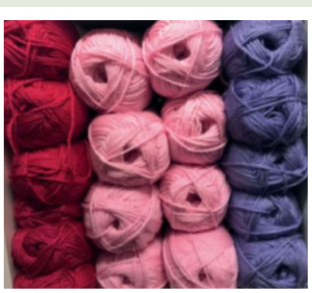
4. Heart 'n Soul Patchwork — Port Vincent

Address: 1A Ramsay Street, Port Vincent SA 5581
Phone: (08) 8853 7448
Email: heartnsoulpatchwork@gmail.com
You'll be welcomed by: Owner Michelle White and on occasion her trusty sidekick, Rae
What's great about Port Vincent: Port Vincent is a beautiful seaside town on the Yorke Peninsula, which is an easy two-hour drive from Adelaide. Our town is a very popular tourist destination with lots of accommodation and a beautiful beach.
What you'll find in store: I stock Moda, Kaffe Fassett, batiks and Civil War reproductions, plus Moda precuts and strip packs cut from yardage. Cottage Garden Threads are very popular with my customers as they are so wonderful to stitch with. We also stock general haberdashery, a good range of books and patterns, as well as Panda Magnum 8-ply and baby yarns. My shop is my happy place and I hope it will become yours too.
Staff picks: My absolute favourite designer at the moment is Melissa Grant from One Day in May. I love making her designs, many of which incorporate patchwork and stitching to create beautiful and useful stitching accessories. They fly out of the store!







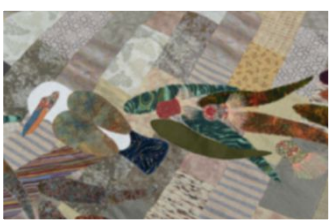


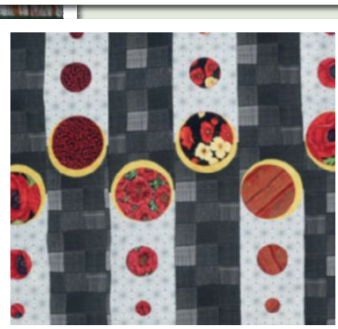


5. Charlenes — Jamestown

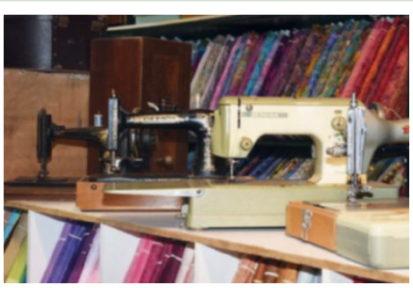
Address: 80 Ayr Street, Jamestown SA 5491
Phone/fax: (08) 8664 1511
You'll be welcomed by: Owner Elaine Flower
What's great about Jamestown: North of the Clare Valley and south of the Flinders Ranges, Jamestown is a vibrant rural community with much to offer both locals and visitors. Ayr Street is the main shopping precinct of town, and Charlenes is just a few stores up from the local bakery.
What you'll find in store: For quilters and crafters, Charlenes is the pot of gold at the end of the rainbow. People travel far and wide to visit, knowing they'll find what they're looking for in my unique store. I will happily help to bring your quilting project to life with my amazing selection of more than 4000 rolls of fabric. You'll find florals, geometrics, brights, pastels, novelty prints, flannels, Cuddle Me and polo fleeces. I also have batting and quilt backs available, so you have everything you need for your quilt. For your other craft needs, I have tapestry wools and threads, ribbons, lace, buttons, scissors, rulers, cutting mats and a selection of inspiring craft and needlework books — everything a crafter needs, really! Charlenes is also home to my collection of more than 90 historic sewing machines, with some dating back to the late 1800s and early 1900s. You'll find Elnas, Naumanns and Singers, with most of them in working condition. The store is open weekdays from 10am-5pm and Saturday from 9am-11.30am. Group bookings are welcome.







Staff picks: Quality products that stand the test of time, giving you years of satisfaction for the hours of work you put into your project. Just do the best you can, learn and enjoy!



6. Patches at the Bay — Tumby Bay

Address: Shop 1, 1 Lipson Road, Tumby Bay SA 5605
Phone: (08) 8688 2999
Email: patchesatthebay@gmail.com
You'll be welcomed by: Helen and her wonderful group of dedicated volunteers
What's great about Tumby Bay: Tumby Bay is located on the east coast of the Eyre Peninsula about 45km north-east of Port Lincoln. It's a coastal paradise of white sandy beaches, pristine blue waters and protected bays for all manner of aquatic activities.
What you'll find in store: Patches at the Bay is not an average craft and quilting store. We're run by a group of dedicated women who do it for the community — we're volunteers! Our unique venture had an unusual beginning. The local supermarket was the only place in Tumby Bay to get fabrics, wool and notions, so when the shop was sold and the new owner was thinking of getting rid of this department, a local lady stepped in to save the supply source. She proposed that an alternative location be found in town for the fabrics, wool and haberdashery and persuaded other like-minded women to be volunteers, and thus Patches at the Bay was born. We've operated the business since October 2003 and provide a friendly atmosphere for our customers. As well as patchwork fabrics, we stock a huge range of wool, haberdashery and general craft supplies. We try to source what our customers need whenever possible so the stock is changing constantly, something we see as a real strength of the store, and we provide lots of inspiring workshops as well as holiday classes for the kids.



Staff picks: Creative Clothing is a range of ladies' blouses and rugby tops designed and handmade individually by Helen. Each garment features appliqué, patchwork or coordinating fabric trims, making them unique. The sizes are XS to XL (8-24). A selection of garments are stocked at Patches at the Bay, or you can call 0409 211 986 for further details.

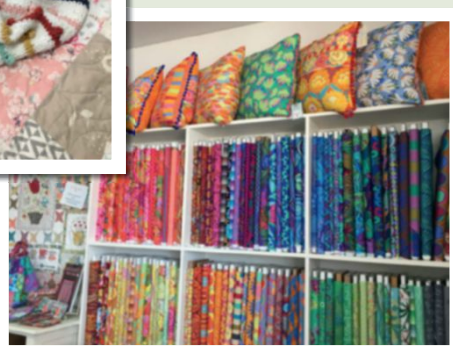
7. ruby & kate — Port Lincoln

Address: 42 Liverpool Street, Port Lincoln SA 5606
Phone: (08) 8682 3636
Email: rubyandkate@me.com
Website: www.rubyandkate.com.au
You'll be welcomed by: Chris, Jasmine and our friendly staff
What's great about Port Lincoln: Situated at the tip of the Eyre Peninsula, Port Lincoln is a beautiful destination with a wild coastline, beautiful beaches, great fishing, lovely countryside destinations and lots of great local seafood eateries and wineries to visit. Our new store is on the main shopping street through town, and you'll find us on the opposite side of the road to Woolworths. Just look for our logo and website colours — you can't miss it!
What you'll find in store: When you step into ruby & kate, you enter a world of colour, beautiful fabrics, yarns and gifts. We have an extensive display of quilts, handmade bags and craft projects, and lots of kits and patterns stitched, crocheted or knitted. Check out our online shop for a large range of Kaffe, Amy Butler, Art Gallery, Tilda and Moda fabrics, and our kits and block of the months.

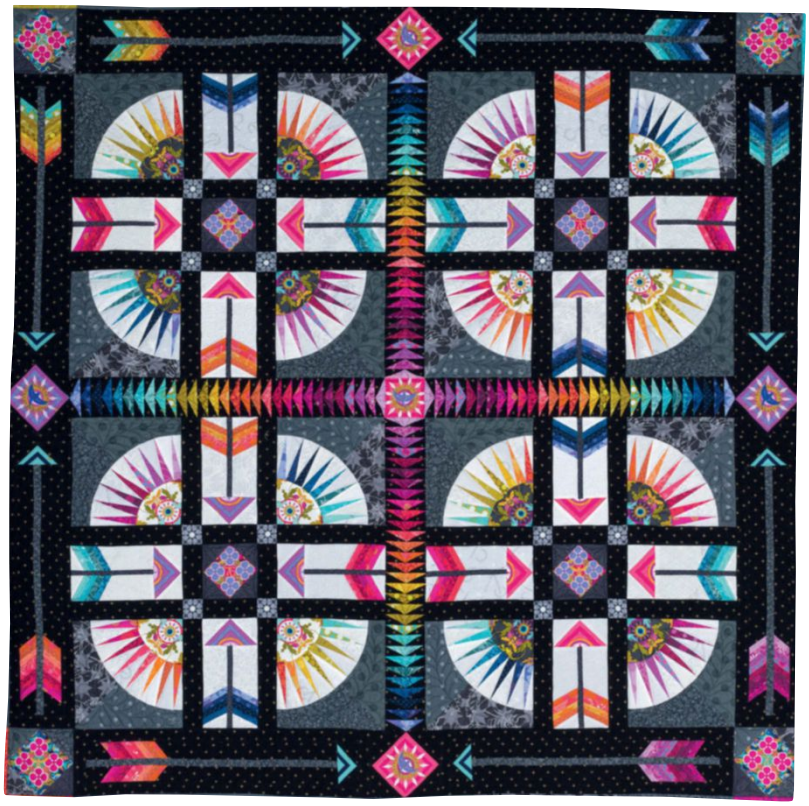








Staff picks: We are loving our new ranges of cotton yarns and crochet and knit patterns for summer, and being surrounded by beautiful colour and inspiration. Come visit us soon.





Showing off in Christchurch

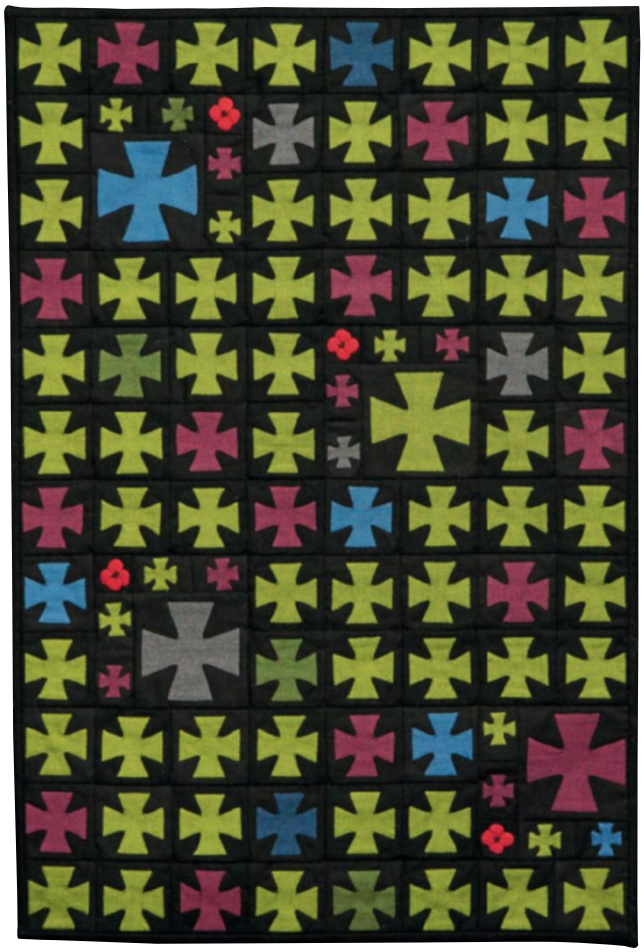
The juried exhibition of quilts made by participants in the New Zealand National Quilt Symposium in October last year attracted 340 entries. Of those, 170 were selected to hang at the Symposium, which was held in Christchurch. It was a condition of entry that they were original designs — no projects made from other people's patterns allowed!

The next Symposium will be held in two years' time in Auckland, from October 1–6, 2019. Register now at www.quiltsymposium2019.nz; when enrolments open for the workshops, priority is given to those who have registered early.



Top left: Best of Show in the New Zealand Quilt Symposium Show was won by Donna Ward for ***Fly***. It incorporates foundation-pieced New York Beauty blocks and free-motion machine quilting.
Top right: A recent trip to the Middle East stimulated Valda Sutton to make ***Ottoman Odyssey***, which won the award for Best Appliqué.

Above: Donna Ward took out another major prize in the show. Her quilt ***Chasing Rabbits*** won the prize for Best Piecing. Many of the Tula Pink fabrics used in this quilt were fussy cut, English paper pieced and free-motion machine quilted.



Photography by Mike Russell ©QuiltNSW

Down memory lane

The theme for the QuiltNSW annual members' challenge in 2017 was "Remember", with quiltmakers invited to make a quilt on this theme measuring 60cm x 40cm. First prize, sponsored by Bernina, was awarded to Linda Butcher. She received a Bernina 215 sewing machine with customised artwork from her winning quilt. The 45 quilts made for the challenge are now available for loan as a travelling "suitcase" exhibition. Contact QuiltNSW if you would like to display them.

The theme for this year's challenge is "Running away with the Amish". Visit the QuiltNSW website at https://quiltnsw.com for information on how to enter.

Left: Linda Butcher's prize-winning challenge quilt is entitled ***For Valour***. It was made to remember the 100 Australian defence personnel who have been awarded a Victoria Cross for conspicuous gallantry in the presence of the enemy. The quilt includes 100 crosses, with the different colours symbolising the conflict for which each was awarded.

Smarty pants

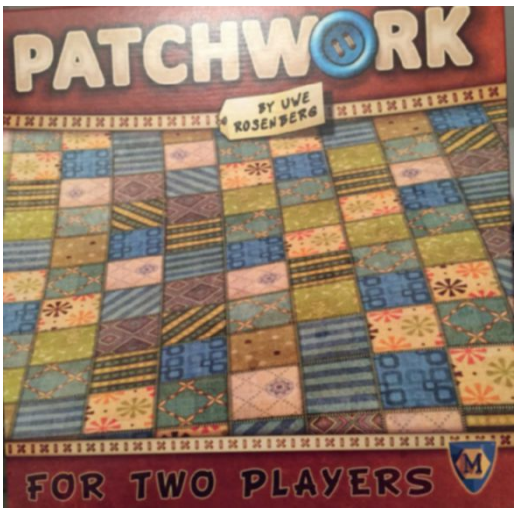
We were rather taken with one of Lucas Ossendrijver's latest designs for fashion house Lanvin: cotton and linen-blend slim-fit trousers made as a patchwork of patterned panels stitched together raggedly with frayed seams.

No need to pay US$1500 for them; tell the men in your life you'll whip up a pair from stash!



Game on!



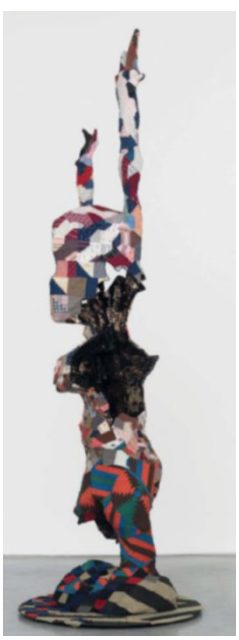


And if patchwork trousers aren't enough, how about getting the family involved in what one fan has described as "the greatest two-player game ever designed" (Haoran Un, writing at www.kotaku.com.au)? In Patchwork, two players compete to build the most aesthetic (and high-scoring) patchwork quilt on a personal 9x9 game board.

Since its launch in 2014, Patchwork has become the top-ranking abstract game of all time on the BoardGameGeek website. The beauty of it is that it's simple enough to play with a five-year-old and intricate enough that adults can remain engrossed game after game. In many ways, it's like chess: everything hinges on the other player's moves and your response to their moves, but in Patchwork, you're playing with pieces that are delightful renditions of fabric scraps. And as you would probably expect these days, in addition to the boxed boardgame, there are also mobile and online versions available on iOS and Android.

Vintage quilts go 3D

Sanford Biggers — American artist and associate professor and director of sculpture at Columbia University — staged a solo exhibition in New York late last year in which many pieces featured antique quilts. The works reflect influences and inspirations that also include Buddhism, mandalas, geometry and politics — in particular the Black Lives Matter movement in the USA.



One sculpture, entitled *Selah*, stands more than 3m (10ft) tall. It's a steel and fibreglass figure adorned with patchwork quilt fragments and sequins. The figure's raised arms resemble the hands-up posture assumed by black civilians in fatal encounters with police, as well as the "hands-up, don't shoot" gesture made by protesters.

The antique quilts are said to serve as signifiers of bodily protection, presence and absence, and the conflated histories that are sewn onto each surface. The quilts provide warmth; hold the legends of their use as signposts on the Underground Railroad; and contain the presence of the original makers' hands in the stitches, appliqués and patterns.



Above: One of the works in the exhibition was ***Khemetstry***, made from an antique quilt, birch plywood and gold leaf. 177.8cm x 243.8cm x 61cm (70in x 97in x 24in)
Left: In ***Selah***, Biggers combined fragments of antique quilts with Aquaresin, steel and sequins. 330.8cm x 96.5cm x 96.5cm (130¼in x 38in x 38in)

Cross Stitch Corner

Open Thursdays 10am-5pm. Any other day by appointment.



Bigger! Brighter! Better!

Cross Stitch Corner is pleased to announce we have finished our extension and have 260m² of everything you need for knitting, quilting, crocheting, cross stitch and more in our bigger and brighter shop.

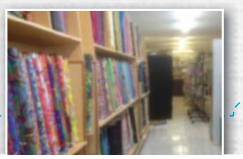
Come in and browse around or enjoy the view of the Atherton Tablelands while sitting at our craft table. You're sure to find something to delight.











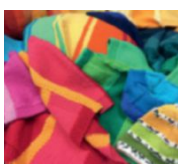
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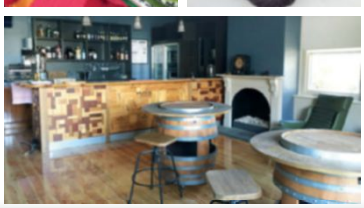
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Your sewing machine is likely to be the most costly purchase you make when it comes to quilting, so you need to make sure you spend the time to research and make the right choice. There are a few tips we have to make the process easier for you:

Most obviously – what do you want the machine to do? If you are planning on basic sewing then an introductory machine may be the best option and these can retail up to about $1000. If you are looking for a machine that does a bit more than the basics but doesn't have all the bells and whistles, then a middle of the road model may suit your needs and these retail from around $1000-$3000 dollars. If you are a super serious sewer and will use all the functions available on top machines then go for it! You'll be looking to spend from $5000 to $10,000+.

Remember you get what you pay for – cheap sewing machines are nasty sewing machines.

Once you know what you are looking for go and test them out. You are best seeking out a local dealer than buying a box from a major retailer or online. Why? Because you get all the before and after sales service you need, which is imperative when making such a large purchase. By visiting your local dealer you can discuss with them what functionality you are looking for, and, most importantly, you will be able to road test the models of interest to you. When purchasing from a dealership you will most likely be offered free classes on the machine and of course they are always close by if you have any questions further down the track.

Once you have made a decision and purchased your machine you will need to look after your investment. Just like we service our motorcars, our sewing machines also need some TLC every now and again so ensure you find yourself a sewing repair service close by for when you need it.

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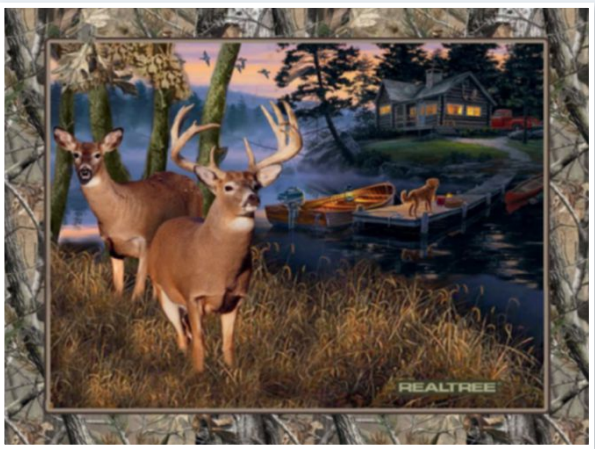
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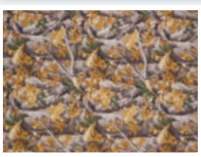


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Top and Tail Feathers

By Deborah Louie

Over the last three issues we have looked at free-motion quilting feathers. So far, I have shown you Open feathers, Formal feathers and Hook feathers — all different and beautiful in their own way. In this issue we are delving into the Top and Tail feather.

I hope you have had some fun free-motion quilting along with me in these articles as I have given step-by-step instructions. One thing to remember is that when it comes to free-motion quilting, no matter how experienced you are, for sit-down quilters on domestic machines, your quilting will, and should, be different from others. It's like hand writing: everyone has their own style. Embrace this individuality — you won't quilt like me or anyone else, nor should you. Have fun finding your own style and, most importantly, relax, drop your shoulders and enjoy your time on the sewing machine.

The Top and Tail feather is perfect for large feather designs, as the backtracking is limited. This style of feather is very popular with stand-up, long-arm quilters where they can get beautiful long sweeping plumes without going back over the joining arm of the feathers. As with all free-motion quilting, there are many ways to stitch any pattern. I will concentrate on one style of Top and Tail feather in this article.

As I will be explaining quilting on a domestic machine, our area of quilting smoothly in one fluid motion is limited to the free-arm quilting space on your sewing machine. I have a Bernina 770, which has 10 inches of wonderful quilting space. The Bernina Q20 has 20 inches of amazing quilting area, so flumes can be much larger. So working with your sewing machine, not against it, will really help you understand. By this I mean if you only have, say, six inches of sewing space between the needle and the side of your machine, work to a smaller scale. Don't try to do huge plumes; stitch so you are comfortable and not stressed.

Machine set-up for free-motion quilting

To set up your sewing machine to successfully free-motion quilt, follow these guidelines:

- Open-toe free-motion foot on the machine
- Feed dogs disengaged (dropped)
- Stitch length to 0
- 50-weight cotton thread in the bobbin
- I have used 40-weight Mettler Polysheen thread in the top for all my samples as it is a flat, shiny, strong thread that does not build up when backtracking
- A new top-stitch size-80 needle
- A scrap fabric with batting for warming up on before you start the project

How to quilt a Top and Tail feather

As with all other styles of feathers, I like to stitch the centre spine first by marking with a curved ruler and an F pencil, a centre spine, then add a 1in marks all the way down.

We start to stitch the centre spine from top to bottom. To do this, bring up the bobbin thread to the top by placing the darning foot down on the fabric, needle down and up and pull the fabric towards yourself a little. Take the loop and pull till single thread only. Place the top and bobbin thread behind your free-motion foot, darning foot down again on the fabric and stitch a few small stitches while still holding on to the threads.



Diagram 1

If you can adjust the machine speed, slide the speed down to slow/medium speed and stitch now from the top to the bottom of the spine line, working with slow hands and stopping with the needle down in the fabric every three inches or so. When you reach the bottom, it's time to work on one side only and curve up and around for the first plume, stopping only at the spine one-inch mark, needle down.

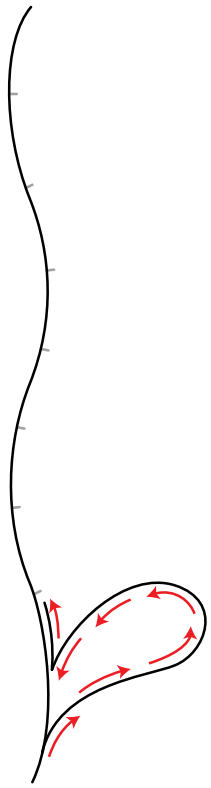


Diagram 2

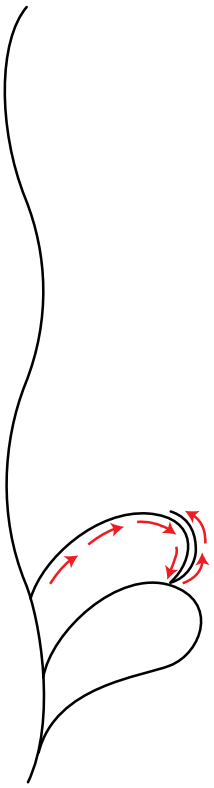


Diagram 3

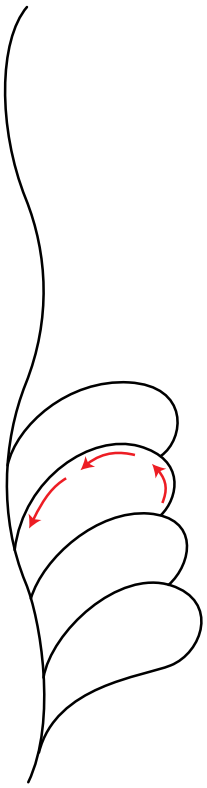


Diagram 4

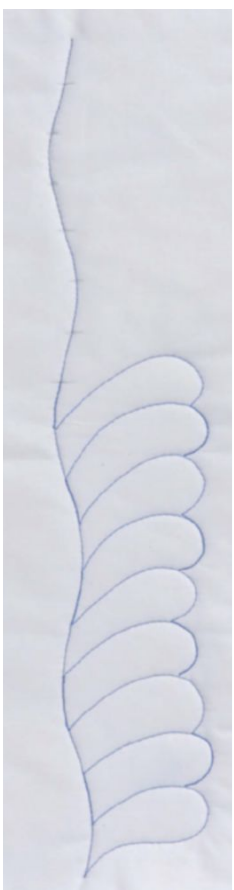
Now backtrack (stitching on top of the line of the spine) up to the next one-inch mark and stop.

Quilt only the top of the next feather mirroring the arch shape below, till you just touch the feather underneath, then backtrack over the end of this feather and stop.

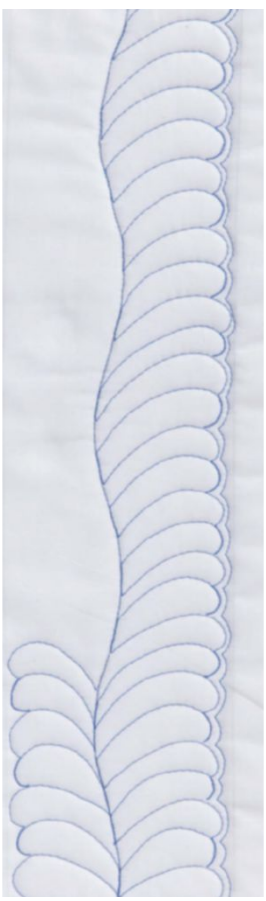
Next we jump off that feather to make a new feather on top of the previous feather, backtracking the spine again to move up and create another feather on top of the previous one.

You can see every second plume is backtracked at the end and at the spine.

Please have a look at the simple quilted Sample 1.



Sample 1



Sample 2



Sample 3

The next quilted sample, Sample 2, is where I was after thinner plumes, so the marking is every half-inch down the spine. I quilted this bottom to top and once at the top, shadow quilted one line all the way down. This draws the eye away from the every-second backtrack heavier line on the ends. Once again at the bottom, quilt the feathers to the top and shadow back down again for an even look. Simple.

It is a lot of fun not to have the size of the individual feathers all the same. Vary the length as I have quilted on the left side in Sample 3. There are some long feathers there with small and a few rows of echoing on the side to create movement.



Sample 4

On the right side, I decided to curl, then jump off the feather, making a sweet curly swirl that suits the backtracking nicely. I did not stress out if my lines were not on top of each other all the time. Remember that unique style look. When I reached the top with the feathers, I shadowed down again to the bottom and filled the space with small pebbles, working back to the top again. Then I decided to fill the centre spine with pebbles as well. So there was lots going on and the backtracking was not at all noticeable now.

Creating an all-over Top and Tail feather design

I went on to experiment and had a lot of fun creating a large all-over pattern on Sample 4 with this Top and Tail feather design and echo quilting combination. First, I stitched a soft long curve about three inches long, then echoed this line three times. Quilting the feathers next, as with the other samples, I worked bottom to top again, stitching the Top and Tail feathers. I then added a shadow line around that one side, down to the bottom again, to allow me to work the opposite side and echo back down. Then I started over and took the soft curved line to another direction and continued as previously. You see the initial shape has been changed, but the routine of feathers top to bottom and shadow back down to the bottom again is the same. With any small left-over space, just echo quilt inside.

It might take some time to get the right feel, but persevere — never give up and you will get your feather groove.

If you are not comfortable with free form, why not try a commercial stencil. I am a huge lover of stencils — they really help you feel comfortable when free-motion



The original stencil used as the basis for this all-over design.



Sample 5

quilting but they are another important skill level to master. I am developing my own designer range of stencils, so please watch my website for exciting innovative designs and grids soon.

On the blue Sample 5, I transferred the stencil design with an F pencil to the fabric. I quilted the shapes using the same Top and Tail feather method, but I did not find the design was interesting enough for me. So I expanded on the design, added loops and curls, and now the top backtracking is not at all visible. This now is a unique feather spiral design that would look great in a solid fabric 10-inch block quilt.

So that is Top and Tail feathers! Have fun making your own version.

Happy Quilting
Jodie

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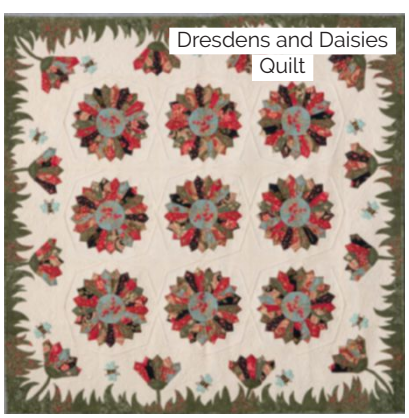
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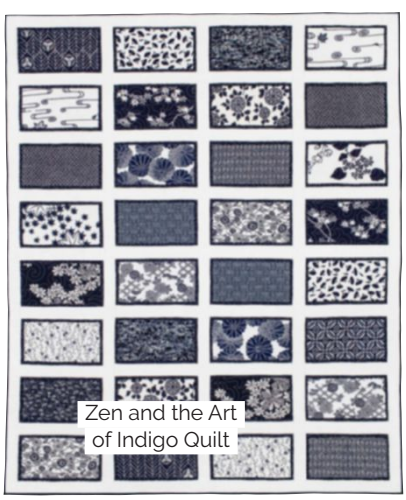
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Janome MC6700P Professional Sewing Machine

Driven by Michelle Marvig



There is no one sewing machine that is right for everyone. The purchaser of a new sewing machine needs to contemplate the requirements that they consider to be essential, and what features are on the different sewing machines. If you're a serious quilter, the new Janome MC6700P should be on your list for consideration.

The Janome MC6700P is designed with the quilter in mind. It claims to be the fastest sewing machine and is capable of sewing 1200 stitches per minute. I have found another machine that sews faster, however it is a straight-stitch-only machine and does not do any fancy or utility stitches. The speed is more important when it comes to quilting, especially free motion. The speed is governed by a slide control and the machine delivers the speed effortlessly and reasonably quietly.

This is a large and stable machine to use. It weighs in at 11kg and the main body is die-cast aluminium. It has on opening of 10in to the right of the needle and 4½in to the left, without the extension table. With the extension table on, it extends the work area to 15½in to the left of the needle and 15¾in front to back. The larger area makes it easier to support the work and move the quilt around, without dragging the weight of the quilt, whether piecing, appliquéing or quilting.

The large extension table is only one of the many features of this machine. Three needle plates are included: standard with a wider opening to allow for the

9mm stitch width; straight stitch plate, which allows for the needle to be in left, middle or right position; and the HP Professional needle plate, which has its own matching industrial-style foot. When using this needle plate, only limited stitches can be selected from one section in the menu.

The new, one-step needle-plate conversion is amazing! Located on the front left corner is a large button. When pressed, it releases the needle plate, which pops up on the right side and can be slid off. The new needle plate simply slides on, with tabs placed under on the left side and a small amount of pressure on a circle on the right side and it pops into place very fast. A knee-lifter is included and allows for hands-free adjustment while sewing. A variety of 17 feet are included as standard, and of main interest to quilters are the ¼in foot, open-toe satin stitch foot, darning foot, buttonhole foot and two different styles of quilting feet.

The first is Dual Feed foot for doing straight-line quilting. It works with the AcuFeed Flex Layered Fabric Feeding System to pull all the layers of your quilt through without puckering the fabric. It is like working with a walking foot, but it has no large, bulky section at the back of the work, and the speed of the stitching means it races through straight-line quilting. The front of the foot can be removed and different optional extra bases can be added, such as a ditch stitching foot or clear view quilting foot.









For free-motion quilting a similar system is involved — a standard base for attachment: the convertible free-motion foot. Then you have the option of three actual bases for the foot: open toe, closed toe and a clear base. Your own preference and style of free-motion quilting will determine which is best for the project at hand.

Everything on the Janome MC6700P is so user-friendly. To access the 200 stitches on the machine, a clear LCD screen is centred on the front of the machine. Three different modes are selected by a simple push of the button. Different stitching styles are found under each mode and accessed by simply pressing the numbers. Mode 1 is the opening, default mode when the machine is started and it only includes 10 different stitches. However, the choice of which 10 is up to the user. You can customise this screen, assigning your favourite seven stitches to this mode, making stitch selection much faster. You could have your ¼in seam, blanket stitch, satin stitch, invisible appliqué stitch, triple stitch, with your favourite adjustments all in your main start-up screen.

To free-motion quilt, a switch on the side of the machine is flicked either towards the front or the back, and a symbol is shown on the screen to let you know what the state of the feed dogs is. The needle threader worked every time once I speeded up my technique. A simple dial changes the pressure of the foot — the upper thread tension dial is on the front of the machine. White LED lights in three locations illuminate the work area.

The bobbin winder is independent and has its own button function on the front of the machine. A dual thread holder is excellent for delivering the thread without issues. It is located at the back of the machine on the right, with a tall arm that flips up with a thread holder for each thread, taking the thread up through a placement loop and down before it goes across the machine to the start of the actual threading process. It is perfect for all styles of thread cones, spools etc.

It is obvious that much thought has gone into the design of the Janome MC6700P. It has all the features that most quilters would want or need in a machine. However, as I mentioned earlier, there is no one-size-fits-all sewing machine. Find your local Janome dealer and test drive this model. I think you will be pleasantly surprised. My only word of caution would be the weight, if taking it frequently to class. But we now have beautiful machine bags on wheels, so even that is not really a problem.



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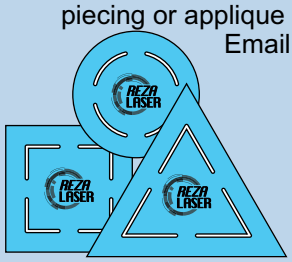
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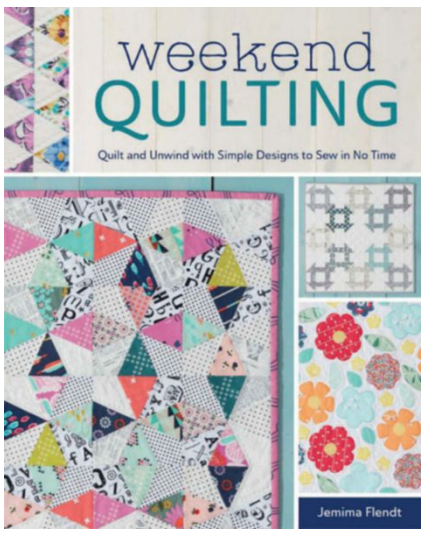
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Weekend Quilting

By Jemima Flendt

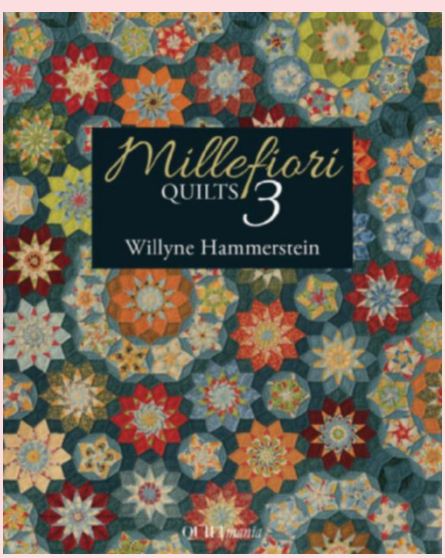


This is the perfect book for those wanting to learn how to make a quilt or those looking for smaller, faster projects to make between working on big quilts. Jemima Flendt of Western Australia presents 10 chapters in this 127-page book. The first and last chapters cover basics and finishing techniques for all quilts. The eight chapters between are each dedicated to a different technique to teach different skills. Seven chapters are centred around piecing techniques, including foundation piecing and English paper piecing. One chapter is dedicated to raw-edge appliqué. Two small projects are presented in each chapter — some are cushions, others wall hangings, table toppers or comforter-sized projects. All the quilts are made from pretty, happy modern fabrics.

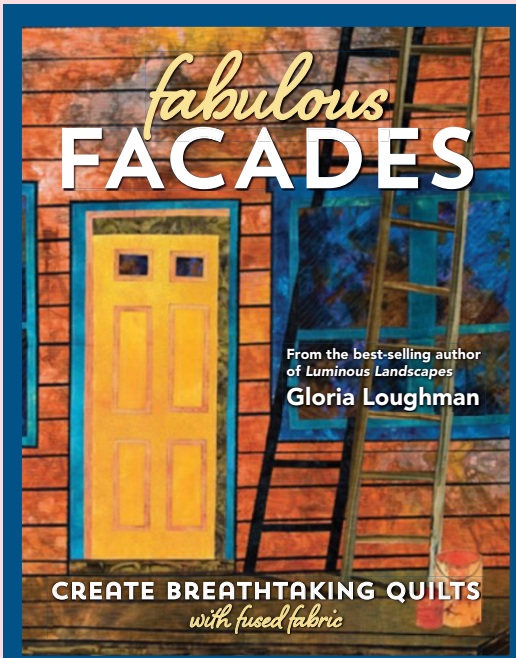
Published by Fons and Porter

Millefiori Quilts 3

By Willyne Hammerstein



The Dutch master of fussy cutting and hand sewing returns with her third book. This beautifully photographed publication has 164 pages filled with 18 stunning, template-pieced smaller quilts. The scale of the pieces required to make the projects is so small that all the templates are printed full size on the book's pages. Each project features fussy cut fabric, in different shapes for different effects. If you have heard about or seen photos of the *La Passacaglia* quilt, this book follows the same theme. *La Passacaglia* featured in the first Millefiori book written by Willyne. **Published by Quiltmania**



Fabulous Facades

By Gloria Loughman

More than just about making a quilted project, this book is about art, colour and design principles. This is the fourth brilliantly written and presented book by Australia's own Gloria Loughman. She was inspired by the linocut technique of printing and uses this principle to create layered appliqué artworks. Almost 90 pages are devoted to thought-provoking photographs and explanations of design, colour and composition. Gloria discusses in depth her technique for creating these artworks, and applies it to different facades: buildings, sky, doorways, boats and cars. Three complete projects are presented in the book, but it is really designed to help you take your favourite photo and turn it into your own original masterpiece. The gallery of students' work is a testament to the quality of the instructions.

Published by C&T Publishing



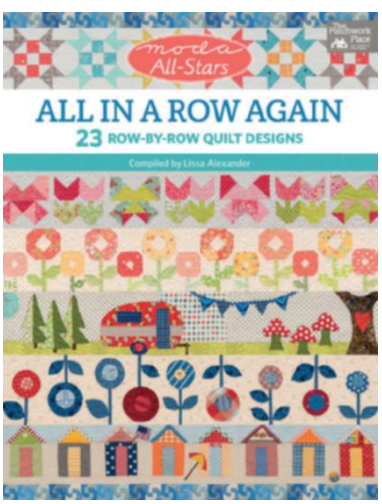
Patches of Blue

Edyta Sitar

This is the 10th book by this popular quilt artist and fabric designer from Laundry Basket Quilts. As you can probably guess by the title, all the projects are made in shades of blue, Edyta's favourite colour. The front of the book features an inspirational 30-page gallery of mainly antique quilts, in all shades and styles of blue. The main body of the book has the instructions for 17 projects: 13 quilts, two table runners and two table toppers. Stars appear in many of the designs in a variety of sizes and styles. While some designs are only pieced, others combine piecing and appliqué in Edyta's signature style. This beautiful 128-page publication is testament to the elegance of the two-colour quilt and was photographed at the author's new home in California.

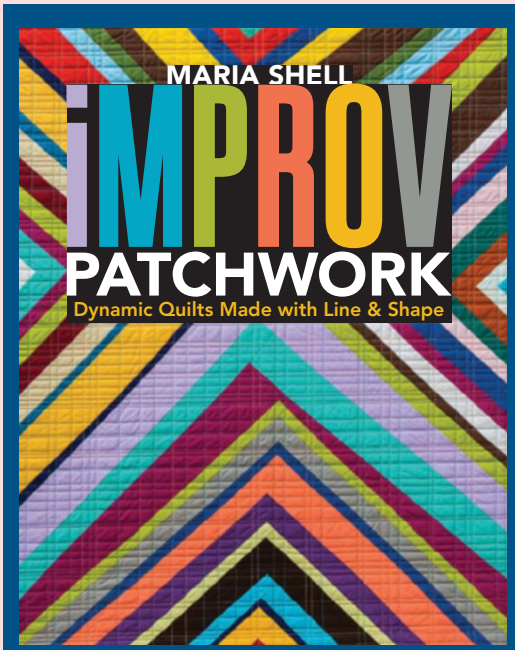
Published by Sitar Family Traditions, and distributed by Martingale

All in a Row Again — 23 row-by-row quilt designs



Compiled by Lissa Alexander

Buy a great book and help out a charity. Twenty-three different fabric designers for Moda have joined together in this second edition of a Row by Row quilt book for Martingale. Each designer presents a strip, or row design, in their style and fabric choice. The rows are grouped by theme into four chapters. Each row will stand alone as a table runner or even a border design, but a gallery is given to showcase how to use them together in a single project. The designs are as diverse as the artisans. The designers' royalties from the sales of this book go to benefit the Give Kids The World Village charity, helping children with life-threatening illnesses have a holiday. **Published by Martingale**



Improv Patchwork — Dynamic quilts made with line & shape

By Maria Shell

Have you ever been inspired by modern "arty" quilts at a quilt exhibition? Don't know how to begin this style of design? This 98-page book is a pure workbook on the art of the improv quilt, with Maria taking you on a journey through 10 chapters. The first chapter covers starting out and developing the new mindset for this style of quilt. The workspace is covered in the second chapter, then the fun really begins in chapter three, where colour, pattern and repetition are discussed, with excellent photographs to illustrate. Chapters four to nine cover different shapes and how they can be pieced in the improv style: stripes, dots, triangles, chevrons and plaids. All the quilts in the book are constructed from solid fabrics and are extremely graphic. Maria's explanations and instructions are clear and easy to follow, and the accompanying quilt images are stunning. The final chapter shows you how to put all the elements together. You will be making your own creative artworks in no time!

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February 2–4
Hoppers Crossing, Vic
CraftAlive show; Encore Events Centre, 80 Derrimut Rd, Hoppers Crossing Vic. Bringing together talented exhibitors, focusing on creative hand-finished products, DIY products, craft supplies, demonstrations and workshops. Open 9.30am–4pm.

More information:
Visit www.craftalive.com.au

February 9–11
Darling Heights, Qld
CraftAlive show; Clive Berghofer Recreation Centre, 20 Baker St, Darling Heights Qld. Bringing together talented exhibitors, focusing on creative hand-finished products, DIY products, craft supplies, demonstrations and workshops. Open 9am–4pm.

More information:
Visit www.craftalive.com.au

February 24–25
Mittagong, NSW
Southern Highlands Quilters' Guild Biennial Quilt and Craft Show; Mittagong RSL, cnr Hume Highway and Bessemer St, Mittagong NSW. Exhibition of work made by members, members' sale table, retail traders. Funds raised will be donated to the Challenge Foundation (Welby Garden Centre, Mittagong). Open Sat 9.30am–5pm, Sun 10am–4.30pm. Entry $6, children under 12 free.

More information: Email Merle Donnell at merlei.donnell@gmail.com or Vanessa Dalgliesh at shqgshow@gmail.com. Or visit www.southernhighlandsquilters.com

March 8–11
Rosehill, NSW
Rosehill Stitches & Craft show; Rosehill Gardens Racecourse, James Ruse Dr, Rosehill NSW. The show has an amazing range of crafts and exhibits to see. The show returns in a lighter and brighter building at Rosehill Gardens Racecourse with inspiring stands, classes, demonstrations, guest artists and displays. You will find all you need for your next project. Open 10am–4pm. Buy tickets at the door or online.

More information: Visit www.craftevents.com.au

March 9–10
Boonah, Qld
Boonah Girl Guides' Biennial Quilt and Craft Show; Boonah Cultural Centre, High St, Boonah Qld. Quilt display, demonstrations, quilt shops and light refreshments. Open Fri 9am–4pm and Sat 9am–3pm.

More information: Contact Paula on 0417 646 397 or email pdewar51@gmail.com. Or phone Beth on (07) 5463 1427.

March 9–10
Avalon Beach, NSW
Avalon Quilters' Exhibition; Avalon Uniting Church, Bellevue Ave, Avalon Beach NSW. Craft sales table, visiting trader, 1930s vintage raffle quilt. Proceeds will go to the Australian Mitochondrial Disease Foundation. Open 9am–5pm. Entry $5.

More information: Phone Anne on 0401 335 737.

March 10–11
Nowra, NSW
Lioness Club of Shoalhaven Lioness Quilt & Craft Show; St Michael's School Hall, North St, Nowra NSW. There will also be a Recycle/Repurpose/Rethink competition. Open Sat 10am–4pm, Sun 10am–3pm. Entry $5, children under 16 free.

More information: Phone Jenny on (02) 4464 1072 or Delma on (02) 4442 1438 or 0405 685 897.

March 17–18
Tyabb, Vic
Westernport Quilters' Quilt Show; Tyabb Community Hall, 1535 Frankston-Flinders Rd, Tyabb Vic. Display of members' work, quilt raffle, Caring Quilts, lucky dip, plus an exhibition of "Guess the Musical" challenge mini quilts. Handmade goods for sale, merchants' mall and light refreshments available. Open Sat 10am–5pm, Sun 10am–4pm. Entry $5.

More information: Email admin@westernportquilters.org or visit www.westernportquilters.org

Let us know about your upcoming event. Email details to jvelez@universalmagazines.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.



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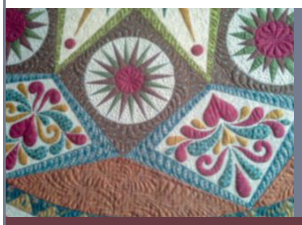
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IN THE Market

Have a look through the next few pages to discover what fantastic new products, ideas and designs are In The Market to inspire you.

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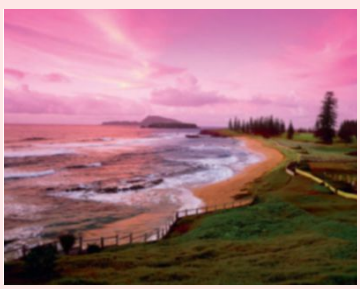
The Quilt Spool Box — Fabric-Covered Sewing Boxes and Notebooks
Fabric-covered sewing boxes, notebooks and thread storage boxes are just some of the fun projects we now have available for purchase. Kits contain heavy-duty, precision-cut cardboard pieces with comprehensive instructions, and YouTube videos to assist. Fabric kits are available, along with other optional accessories. The techniques used give you a truly professional finish and the projects are so much fun to make!
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Price: Kits start from $12 and up depending on size the size of the box.

Australian Quilt Convention

Phone: (02) 9452 7575
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Website: www.aqc.com.au
Why is AQC So Special?
An amazing quilt display is just one of the highlights of Australia's biggest and best dedicated quilting event. The Australasian Quilt Convention, on April 5–8, 2018, at the Royal Exhibition Building, Carlton Gardens, Victoria, is where quilters come together to celebrate, learn, shop for new products and see an amazing quilt show. Every quilt at AQC has been selected, so visitors are treated to a display of the best quilts from around Australia, dedicated challenges, exhibitions from overseas and hand-selected displays. In 2018 there'll be quilts by tutors including Willyne Hammerstein, Gillian Travis and Meri Vahl; spectacular large-scale works by Jo Wearing; an exhibit by Carolyn Sullivan; a new collaborative display by a group of eight textile artists and other international exhibits not seen in Australia before. For more details and to book classes, visit the website.

Norfolk Island Travel Centre

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Reserve your holiday time to join Quilt Norfolk's next Quilters' Getaway in October 2018. Three leading tutors will immerse you in a quilting holiday with like-minded quilters and patchworkers. Working with all skill levels, see up close how tutors work, teaching new techniques, design and fabric-art skills. Non-quilting husbands will love the golf, fishing and bowls! For workshop details, contact Quilt Norfolk at www.quiltnorfolk.com. Holiday packages include return airfares, seven or 10 nights accommodation, seven or 10 days car hire, tours plus more. Travel ex Sydney 26 Oct–5 Nov; ex Brisbane 27 Oct–3 Nov. Contact Kelly at Norfolk Island Travel Centre, kelly@travelcentre.nf, or freecall 1800 1400 66 from Australia.
Price: Seven nights ex Brisbane from $1039 per person twin share; 10 nights ex Sydney from $1229 per person twin share. Prices are indicative only, please call for a confirmed quote.

The Quilting Room

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Website: www.thequiltingroom.com.au

2018 Quilting Retreats With Leading Australian Quilt Artists





The Quilting Room live-in retreats run four times a year and have done since 2011. Our guest teachers for the 2018 retreats have been announced and bookings are now open. Katrina Hadjimichael will show you how to create two of her beautiful Jane Austen series quilts (pictured) in February. *Quilters Companion's* very own Michelle Marvig will be teaching a fun mystery quilt in May, along with a foundation-pieced cushion. In August, Di Ford-Hall will be showing us how to make a reproduction quilt made with her exquisite *Bally Hall* fabric range. Plus Gloria Loughman will excite us with yet another wonderful landscape quilt in October. The two- or three-day workshops are held in Adelaide and offer either live-in or day places. The cost includes teachers' fees, home-style cooked meals and accommodation, if choosing the live-in option. Visit www.thequiltingroom.com.au for workshop details, project photos and booking information.

Price: Workshop fees range from $230—$435 depending on the option chosen.

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We also stock the full range of RezaLaser acrylic templates and paper pieces for English paper piecing. Visit our website for whatever you might require and if you cannot find it, please don't hesitate to contact us. *Josephine* (pictured) is a new design by Maree St Clair using the *Reflections* fabric range by Jo Morton. We have full kits available that have all the fabric for the quilt top. It does not include backing, batting or binding although we have these available for sale through the website. The kit also includes the pattern and a set of keyhole templates. More details on these templates are available on the website including a video tutorial. This is a fat quarter-friendly pattern and the pattern and templates are available separately. We operate from home in Central Victoria but visitors are welcome by appointment.

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Pictured: *Jungle Things* quilt kit — available with a black or white background. It uses Sue Marsh's fabric range *Jungle Things* from RJR Fabrics.

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Peaceful Holiday sampler quilt
Peaceful Holiday is a wonderfully fun Christmas sampler quilt designed by Jason Yenter from In The Beginning Fabrics. This bright and cheerful quilt even has a steam train rolling around a quaint village — just like in our historic town of Maldon! Quilt kit includes all fabric for the 'Snow' colourway quilt top and binding, plus a detailed pattern and foundation papers.
Measurements: 81in x 81in.
Price: $264 including postage within Australia.

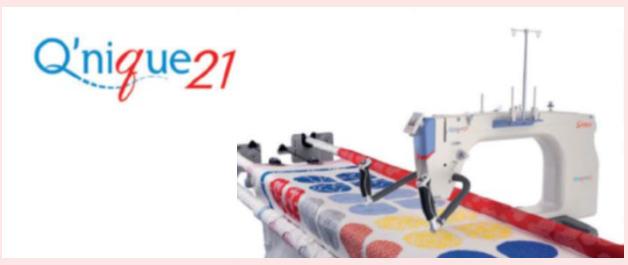




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Floral Hexagon Quilt

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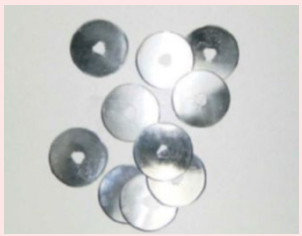




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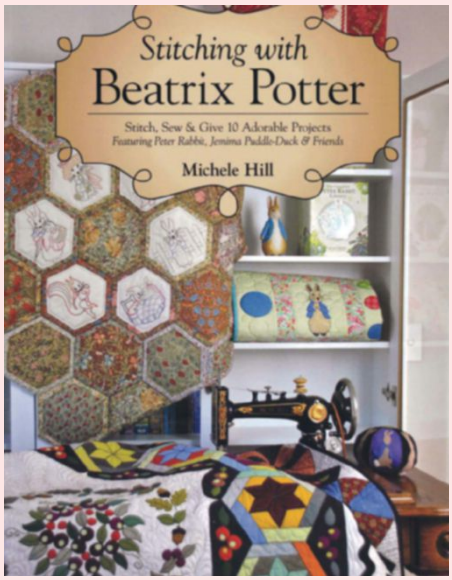
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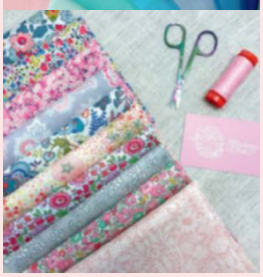
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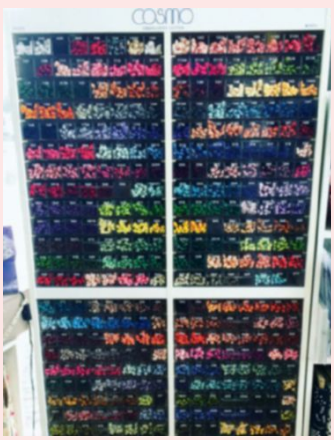
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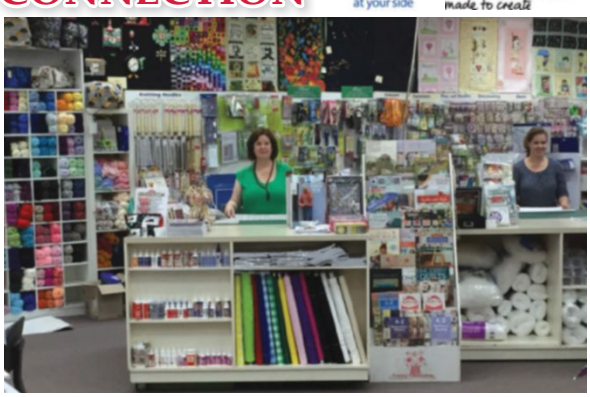
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THE Basics

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 any special tools for quilters can be found in your local quilt shop.

Tools Of The Trade

Sewing Machine – Any machine can be used for quiltmaking. 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 quiltmaking.

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 4½in ruler with ¼in divisions and 45° and 60° angles and a 6½in square ruler again with ¼in 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 1½in 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 quiltmaking. 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 QC projects are given with a seam allowance of ¼in (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).

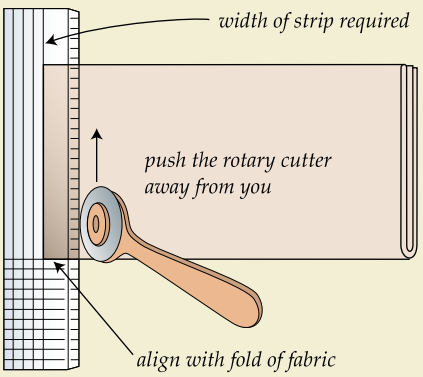


Diagram 1

Then cut this strip to the desired length after first trimming the selvedges.

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 ¼in. 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 name of the project and its designated number or letter, such as 54-40 or Fight, Template A1, and include the grain line. Cut out the template on the inside of the drawn line for greater accuracy. Always check the accuracy of your templates by making a trial block.

Using Templates

Use a well-sharpened yellow, silver 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 ½in apart so the seam allowance can be added when cutting (see Diagram 2).

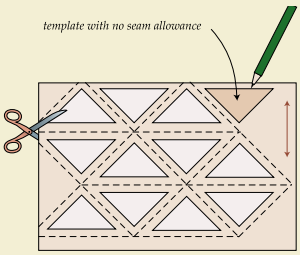


Diagram 2

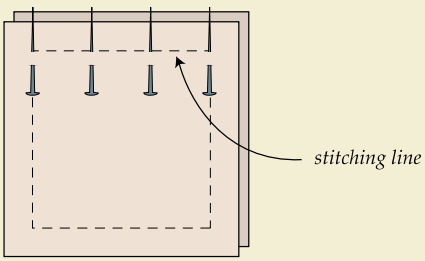


Diagram3

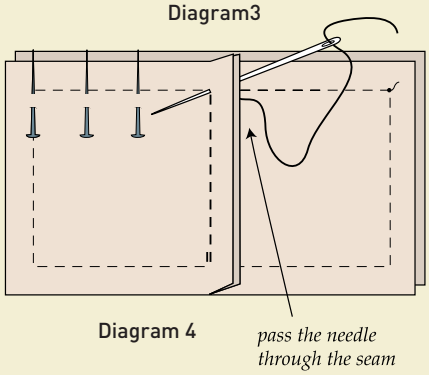


Diagram 4

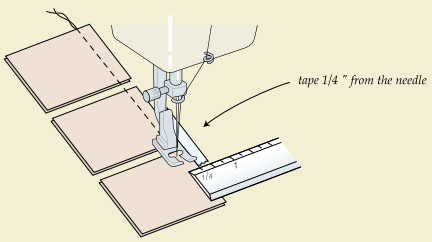


Diagram 5

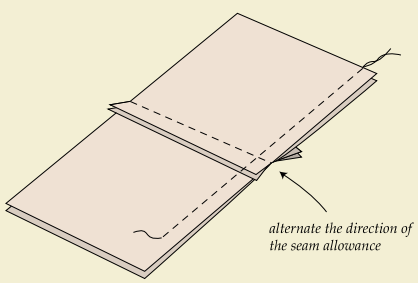


Diagram 6

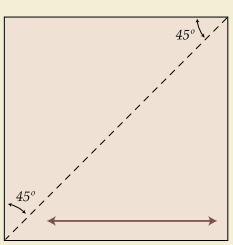


Diagram 7

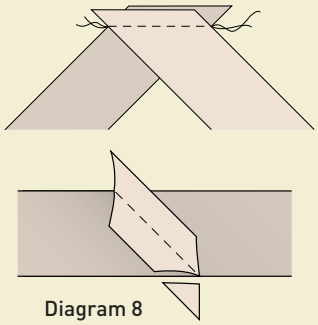


Diagram 8

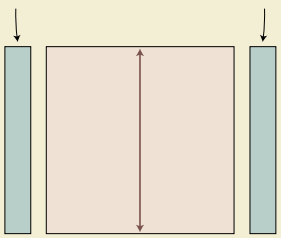


Diagram 9

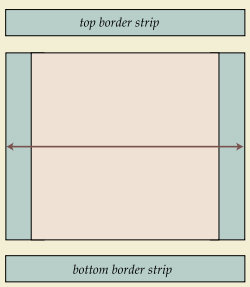


Diagram 10

Make sure the grain line marked on each template is aligned with the grain of the fabric. Keep in mind that the edge of any pattern piece on the outside of a block or quilt should be cut on the lengthwise grain to minimise stretch.

Hand Piecing

Pin shapes together with the right sides facing, placing pins at each corner and along the sewing lines (see Diagram 3). Beginning with a knot, sew along the line using a small running stitch. Finish with a backstitch. Do not sew down any seams encountered. Sew up to the seam, sew a small backstitch against the seam, pass the needle through the seam (see Diagram 4) and sew a backstitch on the other side of the seam. Finish the seam with a back stitch.

Machine Piecing

Align the edges of the fabric pieces with the right-hand side of the foot of the machine. Check to see if the distance to the needle is the required seam allowance (usually ¼in or 7.5mm unless otherwise stated). If not, place a piece of masking tape on the throatplate of the machine the correct distance from the needle as a 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 curved edges, you will need to cut strips on the bias of the fabric – that is, diagonally across the grain of the fabric at 45° to the selvedge.

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 enough strips for the length required. Sew the strips together end to end with the seam at 45° to the edge of bias strip (see Diagram 8).

Adding Borders

Border strips have straight or mitred 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 borders 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).

For mitred corners, the length of the border required is the measurement of the quilt top plus twice the width of the border plus an extra 2in (5cm) to be on the safe side. Matching the centre of the border and the side of the quilt top, sew the borders to the four sides of the quilt top beginning and ending the seam ¼in (7.5mm) from the quilt top corners (see Diagram 11).

Press the seam allowance towards the border. Overlap the border strips at one corner and place a 90°right-angle triangle along the raw edge of the top strip so its long edge intersects exactly where the seams meet in the corner (see Diagram 12).

Draw along this edge with a pencil from the seam to the raw edge. Place the bottom border strip on top and repeat.

With right sides together, match these lines and pin in place (see Diagram 13).

Sew from the corner out to the raw edges. When you are happy that the corner seam is lying flat, trim the seam back to ¼in (7.5mm) and press open. Repeat with the other corners.

Finishing The Quilt

Marking The Quilt Top

Press the completed quilt top one last time and trace the quilting design from the pattern sheet or a design of your choice onto the top using your preferred marker, already tested on a scrap of fabric.

Most quilting lines are marked onto the fabric before it is sandwiched and pinned for quilting. Mark on a hard, flat surface and keep your marking tool sharp. A light under a glass-topped table will facilitate tracing.

Preparing The Quilt Sandwich

There is sufficient fabric in the materials listed in Quilters Companion for you to cut and piece the backing fabric 4in (10cm) larger than the quilt top. Once the backing is sewn, press all seams open. Secure a smoothed-out backing, right side down, to the floor or any other large surface with pins or masking tape, placed every 10cm around the edge. Add the wadding – trimmed to just a little smaller than the backing and then the quilt top, right side up. Pin- or thread-baste the three layers together beginning at the centre. Baste around the edge of the quilt.

Quilt on the drawn lines or as desired. Quilting is simply a running stitch (by hand) or a line of stitching (by machine) which holds the three layers together.

Adding A Sleeve

To display the quilt on a wall or in an exhibition, it's advisable to add a sleeve to the back of the quilt before you bind the quilt.

Cut a strip of fabric 6-8in (15-20cm) wide by the width of the quilt using a fabric the same as or blending with the backing fabric. Fold the ends under ½in (1.25cm), then again, and stitch. Fold the strip in half lengthwise, wrong sides together. Align the raw edges with the top of the quilt back and baste in place (see Diagram14).

This will be secured when the binding is sewn down. Blind stitch the bottom of the sleeve in place.

Binding The Quilt

In *Quilters Companion*, the binding is usually French-fold or doubled unless otherwise stated. Join the strips cut for the binding – usually 2½in (6.5cm) wide – into one continuous strip, sewing the strips together with a diagonal seam. Trim this seam to ¼in (7.5mm) and press open. Fold the binding in half, wrong sides together, and press. Turn under the raw edges on one end of the binding strip. Trim the quilt top leaving ¼in (7.5mm) seam allowance, trim the wadding and backing leaving a ½in (1.5cm) seam allowance.

Begin at the centre of one side and align the raw edges of the binding with the raw edges of the quilt top. Sew through all layers, stopping ¼in (7.5mm) from the corner. Backstitch and cut the threads. Remove the quilt from under the sewing machine foot. Fold the binding upwards and away from the quilt, creating a diagonal fold (see Diagram 15).

Hold the fold in place and bring the binding in line with the next edge of the quilt (see Diagram 16).

Start sewing again at the top of the quilt edge.

When you've reached the starting point, overlap the binding and slipstitch the ends together. Turn the binding to the back and slipstitch in place. At each corner, fold the binding to form mitres on both the front and the back of the quilt. Stitch these in place.

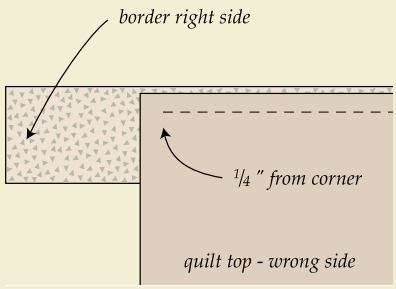


Diagram 11

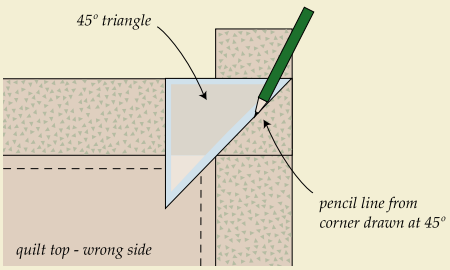


Diagram 12

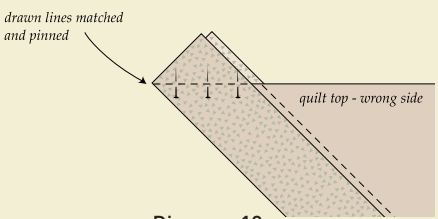
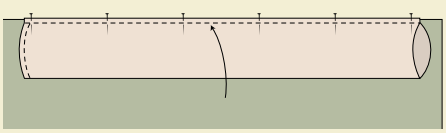


Diagram 13


Diagram 14

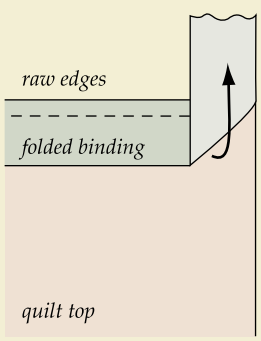


Diagram 15

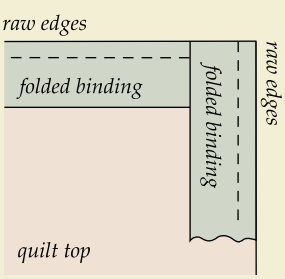


Diagram 16

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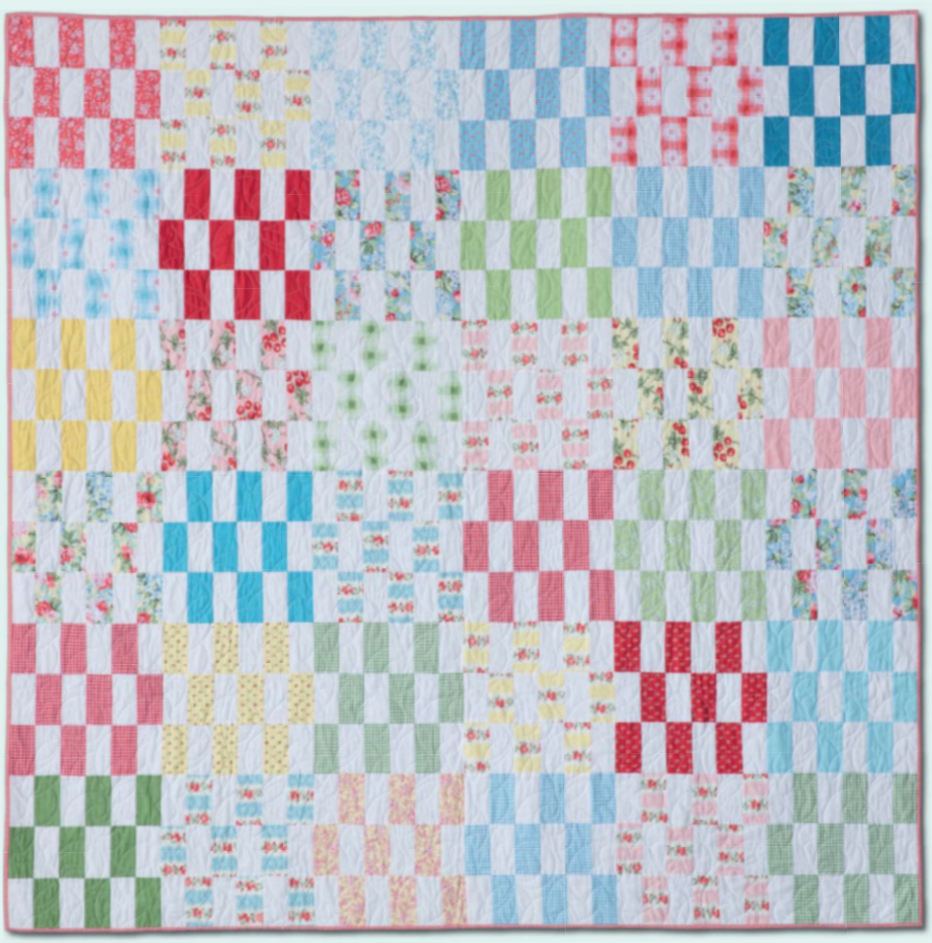
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Batik-Oetoro (Dyeman P/L) 3/11 Nevin Close, Gateshead NSW 2290. Ph: (02) 4943 8808 email: Sales@Dyeman.com,
BeBe Bold Contemporary Japanese Textiles 25 Elton Street, Lismore NSW 2480. Ph: (02) 6621 9188, email: bebebold@bigpond.com, website: www.bebebold.com
Bernina Australia Unit 10, 15 Carrington Road, Castle Hill NSW 2154 (PO Box 268, Castle Hill NSW 1765). Ph: 1800 237 646 or (02) 9899 1188, fax: (02) 9899 1469, email: bernina@bernina.com.au, website: www.bernina.com.au
Berry Quilt & Co 5/66 Albert St, Berry NSW 2535. Ph: (02) 4464 3387, email: thegirls@berryquiltandco.com.au, website: www.berryquiltandco.com.au
Blessington Unit 23, 13 Gibbens Road, West Gosford NSW 2250. Ph: (02) 4337 3737, email: info@blessingtongroup.com.au, website: www.blessingtongroup.com.au
Bond-Abel, Deirdre — Hat Creek Quilts, 456 Native Corners Road, Campania Tas 7026. Ph: (03) 6260 4048, email: deirdre@hatcreekquilts.com.au
Braidwood Quilt Shop Shop 6 Albion Centre, Wallace Street, Braidwood NSW 2622. Ph: (02) 4842 2355, email: braidwoodquilts@bordernet.com.au
Brother Australia Ph: 1300 880 297, email: brothermarketing@brother.com.au, website: www.brother.com.au
Catharina's Vintage Stitches 141 Allan Street, Kyabram Vic 3620. Ph: (03) 5852 3356, email: catharinas48@gmail.com, website: www.catharinasvintagestitches.com.au
Charlenes, 80 Ayr Street, Jamestown SA 5491. Ph: (08) 86641 511, email: alan.flower@bigpond.com,
Clifton, Zoe — Bellarine Sewing Centre, 395–399 Moorabool Street, Geelong Vic 3220. Ph: (03) 5221 3034, website: www.bellarinesewingcentre.com.au
Clover MFG. Co Ltd, 3-15-5 Nakamichi — Higashinari — Ku, Osaka Japan Ph: +81 (6) 6978 2220, email: info@clovg.com, website: www.clover-mfg.com
Cobden Sewing Machines 11 Curdie Street, Cobden Vic 3266. Ph: 0408 104 912, email: cobdensewing@bigpond.com, website: www.cobdensewingmachines.com.au
Coleambally Stitch In Time 13 Brolga Place, Coleambally NSW 2707. Ph: (02) 6954 4242.
Collins, Linda email: lindacollins@mail2world.com, Instagram: quiltsinthebarn, blog: quiltsinthebarnaus.blogspot.com.au
Craft Project — Charles Parsons & Co Ph: (toll free) 1300 364 422, email: info@craftproject.com.au, website: www.craftproject.com.au
Cross Stitch Corner PO Box 179, Malanda Qld 4885. Ph: (07) 4096 5109, website: www.cross-stitch-corner.com.au
Cynthia's Ark Ph: (08) 8527 2120, website: www.cynthiasark.com.au
Daughters of the American Revolution Museum 1776 D Street NW, Washington DC 20006. Ph: +1 (202) 628 1776, website: www.dar.org
Dragonfly Fabrics Shop 2–3, 53 Alawa Crescent, Alawa NT 0810. Ph: (08) 8948 0691, fax: (08) 8948 0694, email: dragonfabric@bigpond.com, website: www.dragonfabric.com.au
Eliza's Patchwork Point, PO Box 948, Scarborough WA 6922. Ph: (08) 9245 1588, email: eliza@elizaspatchworkpoint.com.au, website: www.elizaspatchworkpoint.com.au
Expertise Events PO Box 6053, Frenchs Forest NSW 2086. Ph: (02) 9452 7575, website: www.craftevents.com.au.
Fabric Pixie 15 Dymock Drive, Goonellabah NSW 2086. Email: Deanne@fabpixie.com.au
Gum Valley Patchwork 486 Princetown Rd, Cooriemungle Vic 3268. Ph: 0427 943 201, email: wites03@bigpond.com, website: www.gumvalleypatchwork.com.au
Heart 'N Soul Patchwork 1b Ramsay St, Port Vincent SA 5581. Ph: (08) 8853 7448, email: michellewhitedesigns@gmail.com
Hettie's Patch 294 Port Road, Hindmarsh SA 5007. Ph: (08) 8346 0548, email: hetties@bigpond.net.au, website: www.hettiespatch.com
Horn Australia 29 Playford Crescent, Salisbury North SA 5108 (PO Box 223, Salisbury SA 5108). Ph: (08) 8209 2800, fax: (08) 8209 2899, email: horn@horn.com.au, website: www.horn.com.au
Husqvarna Viking Sewing Machines Locked Bag 40, Gosford NSW 2250. Ph: (02) 4337 3737, fax: (02) 4322 7231, email: australia.info@blessingtongroup.com.au, website: www.husqvarnaviking.com/au
Janome PO Box 1383, Moorabbin Vic 3189. Ph: Toll-free 1300 JANOME; Vic (03) 8586 3100; NSW (02) 9624 1822; WA (08) 9248 6689; Qld (07) 3256 3477; SA (08) 8356 7700; website: www.janome.com.au
Jemima's Creative Quilting 84 Cimberwood Drive, Craigieburn Vic 3064. Ph: (03) 9308 2699, email: jemimas@bigpond.net.au, blog: www.jemimasquilting.blogspot.com
JJ's Crafts 243 Gloucester Street, Greenmeadows, Napier New Zealand. Ph: +64 (6) 844 0680, email: info@jjscrafts.co.nz, website: www.jjscrafts.co.nz
John Watts Sewing & Quilting 168 Brisbane Road, Booval Qld 4304. Ph: (07) 3282 4711, fax (07) 3282 4441, email: info@johnwattssewing.com.au, website: www.johnwattssewing.com.au
Joys Craftworx 46 Percy Street, Portland Vic 3305. Ph: (03) 5523 7190, email: joys_craftworx@dodo.com.au, website: www.joyscraftworx.com.au
Jurd, Chris ph: (02) 4739 8396, email: chris.jurd@bigpond.com, website: chrisquilts.blogspot.com
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Lily Lane Quilting 26 Prince Street, Rosedale Vic 3847. Ph: (03) 5199 2777, email: Jennifer@lilylane.com.au, website: www.lilylane.com.au
Louie, Deborah Mobile: 0414 406 009, email: deborahlouie@optusnet.com.au, blog: www.deblouie.blogspot.com, facebook: Deborah Louie Tutor, website: deborahlouie.com.au
Magic Patch Quilting, 1525 Frankston Flinders Road, Tyabb Vic 3913. Ph: (03) 5977 3332, email: fiona@magicpatchquilting.com.au, website: www.magicpatchquilting.com.au
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Onpoint Patchwork & Needlecraft 61a Station Street, Waratah NSW 2298. Ph: (02) 4968 0094, email: onpointpatch2@iprimus.com.au, website: www.onpointpatchworkandneedlecraft.com
Opulent Journeys Suite 406, 147 King Street, Sydney NSW 2000. Ph: (02) 9221 0016, email: ju@opulentjourneys.com.au, website: www.opulentjourneys.com.au
Palm Beach Quilting 7/2 Industry Bouelvard, Carrum Downs Vic 3201. Ph: (03) 9775 1601, email: maureen@palmbeachquilting.com.au
Patches At The Bay 61 Milton Ave, Port Lincoln SA 5606. Ph: (08) 8688 2999, email: patchesatthebay@gmail.com
Patchwork on Avon 155 Avon Terrace, York WA 6302. Ph: (08) 9641 1077, email: patchworkonavon@hotmail.com, website: www.patchworkonavon.com.au
Patchwork Place Unit C, 109 Lockyer Avenue, Albany WA 6330. Ph: (08) 9842 1466, email: patchworkplace@live.com, website: www.patchworkplace.com.au

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Quilters' Guild of South Australia Inc Website: www.saquilters.org.au
Rainbow Patchwork 75 Union Street, South Lismore NSW 2480. Ph: (02) 6622 3003, email: info@rainbowpatchwork.com.au, website: www.rainbowpatchwork.com.au
ruby & kate 42 Liverpool Street, Port Lincoln SA 5606. Ph: (08) 8682 3636, email: rubyandkate@me.com, website: www.rubyandkate.com.au
Sewing Buddies Ph: (03) 9873 5925, email: info@sewingbuddies.com, website: www.sewingbuddies.com.au
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Sewn and Quilted 92 Whitehorse Road, Blackburn Vic 3130. Ph: (03) 9877 1664, email: carol@sewnandquilted.com.au, website: www.sewnandquilted.com.au
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Tajima Ph: 1300 283 460, email: sales@tajimaaustralia.com.au, website: www.tajimaaustralia.com.au
The Craft Basket 110A Nicholson Street, Orbost Vic 3888. Ph: (03) 5154 1151, website: www.thecraftbasket.com.au
The Quilters' Store, The Embroiders' Store Unit 4, 286 Evans Road, Salisbury Qld 4107. Ph: (07) 3875 1700, email: sales@tqes.com.au, website: www.tqes.com.au
The Quilting Room 21 Doulton Crescent, Modbury Heights SA 5092. Ph: 0411 417 087, email: helen@thequiltingroom.com.au, website: www.thequiltingroom.com.au
The Quilt Shop 2/38 Bridge Street, Eltham Vic 3095. Ph: (03) 8418 6770, email: sales@thequiltshop.com.au, website: www.thequiltshop.com.au
The Stitchers Cupboard PO Box 59, Camden NSW 2570. Ph: (02) 4655 8348, email: sales@thestitcherscupboard.com.au, website: www.thestitcherscupboard.com.au
The Strawberry Thief Email: robyn@thestrawberrythief.com.au, website: www.thestrawberrythief.com.au
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Wacky Jacky's email: jacky@wackyjackys.com.au, website: www.wackyjackys.com.au
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Watt Knots & Notions 54 Railway Terrace, Lameroo SA 5302. Ph: (08) 8576 3979, email: wattknots5302@gmail.com, website: www.wattknots.com.au
Whatever Where-ever Crafts 26 Fairway Close, Howlong NSW 2643. Ph: (02) 6026 5489, fax: (02) 6026 5667, email: whateverwhereever@bigpond.com, website: www.whateverwhereever.com.au
Zellys Crafts and Gifts 5938 Newell Highway, Gilgandra NSW 2827. Ph: (02) 6847 1587, mob: 0427 479 131, email: therese@zellyscraftsandgifts.com.au

Next issue QC#90

The very talented Leesa Chandler returns with a Bush Picnic Rug to make in her wonderful fabric. Leigh Latimore has lovingly taken an old UFO and turned it into a modern masterpiece using a fabulous print. Paula Storm presents our DVD and makes an easy quilt-as-you-go project on a long-arm machine. If you love scrap quilts, you will love our antique sunburst quilt from Kerrin Pratt's collection , or the strip friendly *Maisy* (pictured) by Maree St Clair. If something smaller is more to your liking, we have instructions for an EPP cushion, and an appliqué table topper. The winning quilts from Houston will fill the pages of our Gallery in this issue.

You will find **QC#90** *on newsstands in March 2018.*



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