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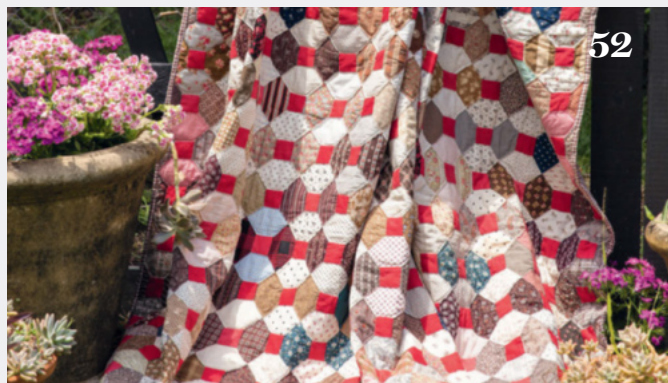
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March/April 2017



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This is quite a different Editor's page from any I have written in the past. This issue, I am signing off as editor of *Quilters Companion*. After 12 years and more than 100 issues at the helm, I have made the decision to take a break and spend some time with my family.

I write this with quite mixed emotions. I have loved scouring Australia and the world for talent to bring to the pages of *Quilters Companion* magazine. Along the way, I have met so many incredibly talented quilters who have all been very generous in sharing their skills. Through our instructional DVDs I have been able to bring many of these quilters right into your lounge rooms so you can enjoy a private masterclass with them. It has been wonderful to receive so many letters over the years from readers sharing the projects they have created from the magazine and telling of their enjoyment in receiving each issue.

I am, however, looking forward to spending more time with my boys, free from deadlines and filming commitments. I am also looking forward to doing a little more quilting myself.

I would like to thank all the many wonderful staff at Universal I have worked with over the years. A particular thanks to Megan Fisher (QC's technical editor and feature writer). Megan's care and attention to detail have ensured QC remains a quality publication. And to others I have worked with regularly behind the scenes including QC's ad man Rob Jordan, our DVD production coordinator and editorial assistant Emma Bradstock, our diagram and pattern artist Susan Cadzow, our fabulous photographer Mark Heriot and stylist Abbie Mitchell, and regular contributors Michelle Marvig and Deborah Louie. It has been a total pleasure working with each and every one of them as well as the many other faces at Universal.

From next issue you will be joined by Michelle Marvig who is taking on the role of creative director of QC. As well as directing the content of the magazine, she will be your new host on the DVDs. Michelle has been a contributor to QC and host of the Travelrite / *Quilters Companion* tours for the past 10 years. Michelle has more than 25 years in the quilting industry, so I am confident that you and the magazine are in good hands.

For the final time from me, happy quilting!

Clare

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Facebook: <https://www.facebook.com/QuiltersCompanion>

Instagram: http://instagram.com/quilters_companion

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

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



Correction

In issue QC#83 we published the wrong size hexagon templates for our cover quilt, *Strawberry Fields*, on the Pattern Sheet. The correct templates can be found on the Pattern Sheet in this edition. Apologies.

Quilters COMPANION

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DON'T MISS: AQC Challenge themed Made in Australia: Flora & Fauna; Best of Australia; Rajah winner Beth Miller's quilts and Constants & Variables by Viewpoints 9.

SOME CONVENTION CLASSES STILL AVAILABLE: Check the website to learn with Saffron Craig; Julie Haddrick; Luke Haynes; Andi Herman; Emma Jansen; Christine Lethlean; Gloria Loughman; Michelle Marvig; Alicia Merrett; Velda Newman; Wendy Nutt; Sonya Prchal; Margaret Sampson-George; Melissa Sobotka; Paula Storm.

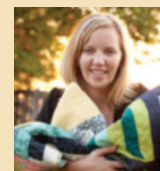
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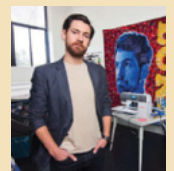
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Postcards from the tour to Houston 2016

Each year *Quilters Companion* teams up with Travelrite to take several patchwork tours overseas. A trip to Houston has occurred every year, for the last eight years with Michelle Marvig guiding the travellers through America. In 2016 the tour started in Philadelphia, travelled through country Pennsylvania, onto Washington DC, Houston and San Francisco. Some even stayed on to travel to Monteray! So many wonderful memories. Check out travelrite.com.au to see what we have planned for the future.



The tour group, plus one: Jinny Beyer!



Amish buggies, barns and quilts – must be Pennsylvania



Exploring woven coverlets in the National Coverlet Museum.



Hands on with history, exploring a vintage quilt at the Daughters of the American Revolution Museum.



Shopping, shopping, shopping. Luggage weights stretched to their limits.



Walking around the quilt show in Houston. This year's winner was Cynthia England, and she is holding the photo that inspired her amazing quilt.



The Quilters' Store *The Embroiderers' Store*

Hidden Stars Block of the Month

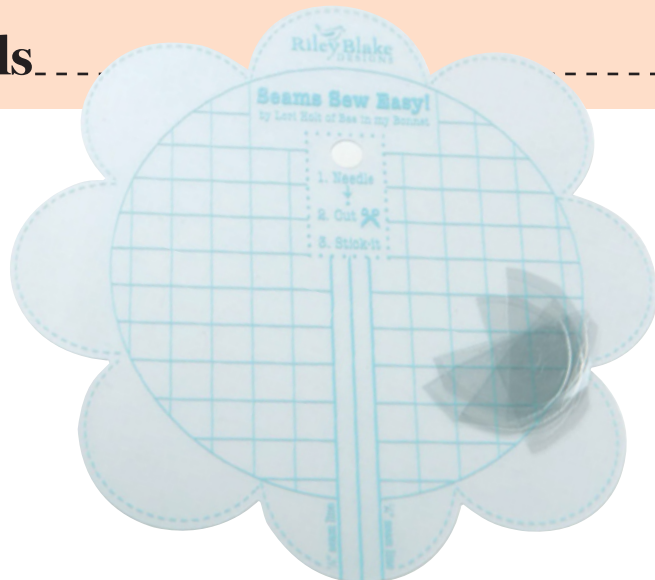
Featuring fabric from the Ultra Violet Catalina Collection by Maywood Studios. Hidden Stars is a Marti Michell pattern and uses Perfect Patchwork templates A & C. Even Beginners can get perfect results with this template system. (Rotary cutting templates are not included in the BOM kit – they are available to purchase separately. Template shapes are provided in the pattern.) This 82" x 103" quilt features twelve 12" blocks with sashing and borders. BOM price is \$47.50 over 7 month postage extra. Kit includes fabric and pattern for top and binding.

Entire kit price is \$332.50 +p&h.



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Or please contact: The Quilters' Store, The Embroiderers' Store,
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Seams So Easy

Adhere this seam guide by Lori Holt to the bed of your sewing machine. Following the set-up steps, the plastic flower is positioned on the bed of your sewing machine and then the centre line on the flower is lined up with your needle, making $\frac{1}{4}$ in seams a breeze, whether you're joining strips, squares, rectangles or triangles! For full instructions on how to use the Seams So Easy, visit <http://beeinmybonnetco.blogspot.com.au/2015/08/seams-sew-easy-is-here-and-farm-girl.html>



That Purple Thang

This handy little tool pulls, pushes, pokes, stuffs and turns. Thread a ribbon through it and wear it around your neck. You'll find even more uses for this handy thang. Available from The Stitcher's Cupboard.

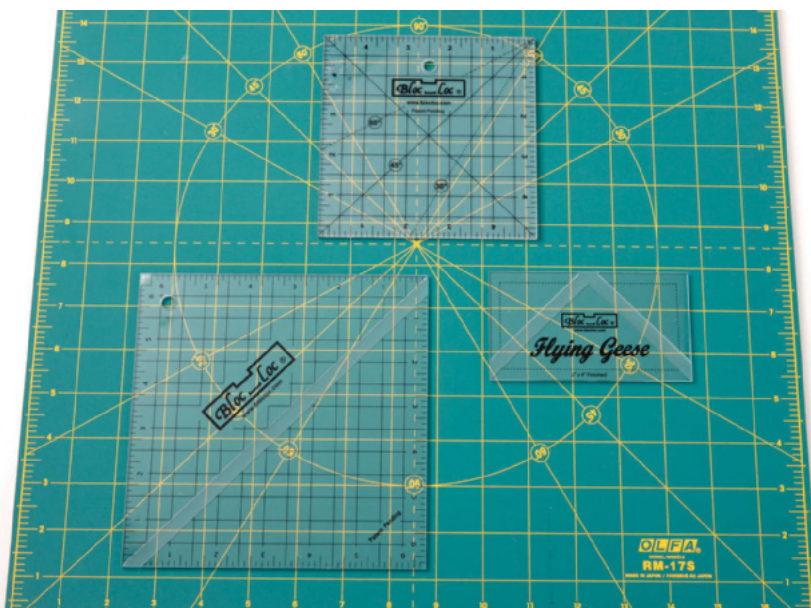
Cool Tools

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



Udderly Smooth

This product has long been favoured by sewers as its non-greasy formula doesn't leave residue on fabric and threads and doesn't stain.



Bloc-Loc Ruler

This tool allows you to trim units with a seam confidently thanks to the handy channel that locks onto the seam of the pieced unit, eliminating ruler rock. It comes in a range of sizes and shapes. www.blocloc.com.au

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Hello Blossom

by Leanne Beasley

Take a modern journey of Japanese influence with Leanne Beasley and her latest fabric range for Ella Blue, **Hello Blossom**. On a recent trip to Japan, Leanne fell in love with all things Japanese: the gardens, the design culture, and the textile history in particular.

"I hope you fall in love with the blossoms in this range, while enjoying some of my other inspirations; the 'Raindrops' design, inspired by rainy days in Kyoto and the beautiful patterns the raindrops make, as well as 'Japanese Stitches' inspired by age old techniques of patching textiles together."

You will be eager to get sewing with the bright colours of Hello Blossom. Leanne has used many of her signature colours including sunshine yellow, sherbet orange, raspberry pink, a cheeky dash of red, jasmine green, turquoise, blue and a touch of cloud grey for balance.





Mosaic Bloom

by Rosalie Dekker

Inspired by the designs of delft blue from her Dutch heritage, Rosalie Dekker has once again delivered a stylish, modern collection, Mosaic Bloom.

Beautiful blues, greens, aquas, greys and pinks blend harmoniously within this fabric range.

Being a cotton and linen blend, Mosaic Bloom is perfect for clothing, furnishings and all your patchwork and quilt projects.

Craft Project

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To view the full collection, please visit www.craftproject.com.au

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Quilt Showcase 2016

The annual exhibition of the Quilter's Guild of SA

Photography by Peter Hoare Photography



**Best of Show; First, Traditional
Large (Professional)**

Flowering Star

Catherine Butterworth



**First, Art/Innovative
(Professional)**

Grand Marnier
Deb Layt



First, Traditional (Amateur)

Sparkle
Kay Wilson



First, Two Person Small (Professional)

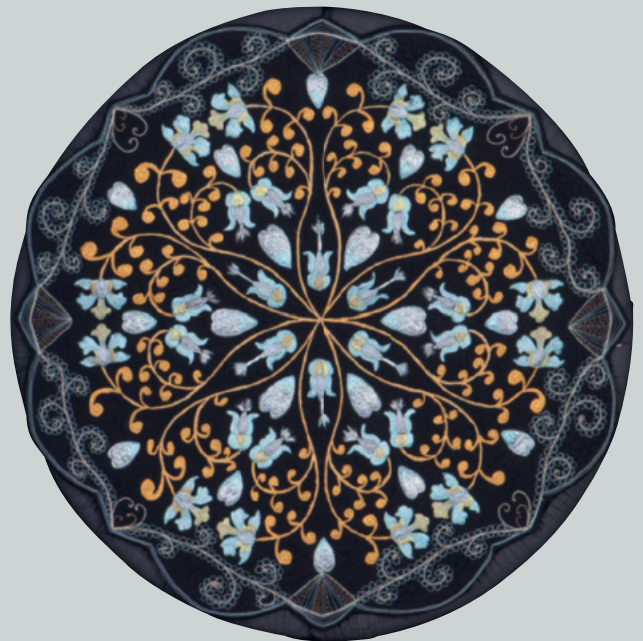
Appliqué Tapestry Quilt
Carol McSherry with Elizabeth Troth



First, Junior B

Country Garden

Riley Brown with Brenda Wade



First, Mandala Challenge

Gold Entwined

Nola Samuel



Bernina Amateur Encouragement Award

Gum Leaves and Braids

Tanya Murphy



First, Traditional Small (Professional)

Café Au Lait

Chris O'Brien

BLACK AND WHITE COLLECTION



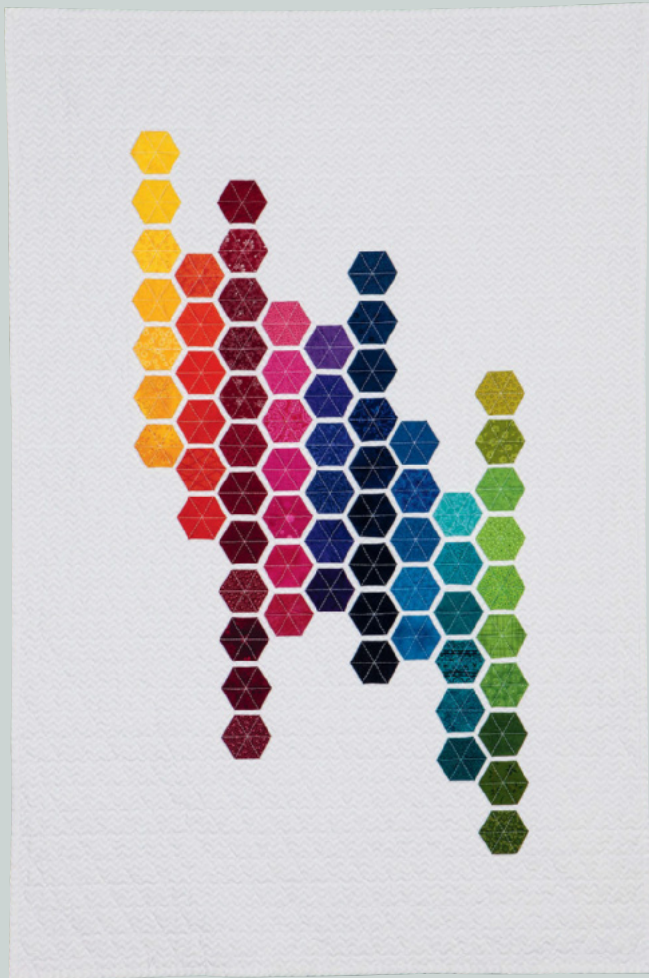
10 Fat quarters, 5 white on black, 5 black on white. A total of 2.5 metres.
Cost of **\$60.00** includes postage and a free pattern to make a small quilt.

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Award Winning!



First, Modern (Amateur)
Rainbow Hexies
Amanda Kelly

First, Junior A
Chevron Quilt for Baby Scarlett
Stella McEwin





First, Appliqué Large (Professional)
India Surprise
 Suzanne Gummow



Judge's Commendation —
Margaret Carberry
Awakening
 Prue Wheal



Best Use of Colour
Hangover
 Prue Wheal



First, Art/Innovative (Amateur)

A Walk in the Rainforest

Jan Strachan



First, Two-Person Large (Professional)

Retaining the Tradition

When a Civil War Quilt Met a Modern Quilter

Shelia Oaten and Heather Hopkins



First, Pictorial (Professional)

The Varanasi Boatman

Prue Wheel

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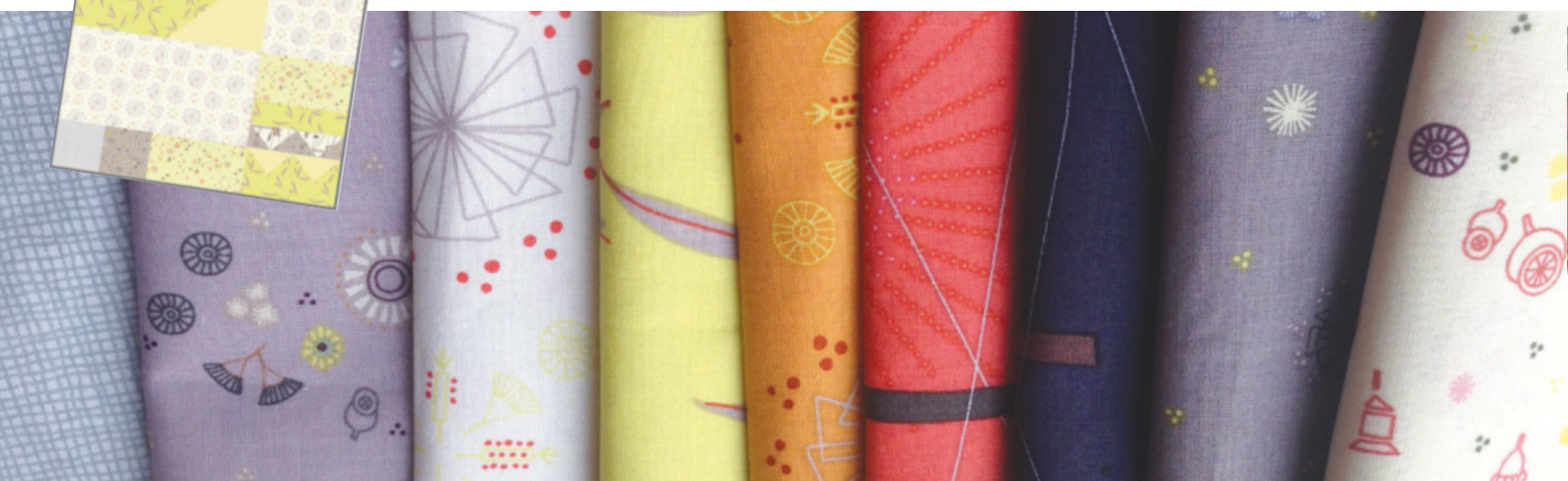
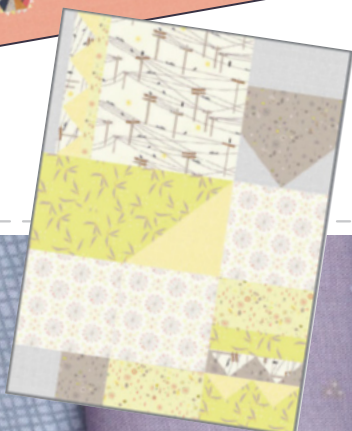
Sketch Book

'Sketch Book' is a celebration of Australian suburban bushland, and the amazing colours and shapes of our unique flora and fauna. This cute and colourful collection features familiar scenes of brush-tail possums on telegraph wires and clusters of blossoms scattered across the lawn.



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EST. 1891

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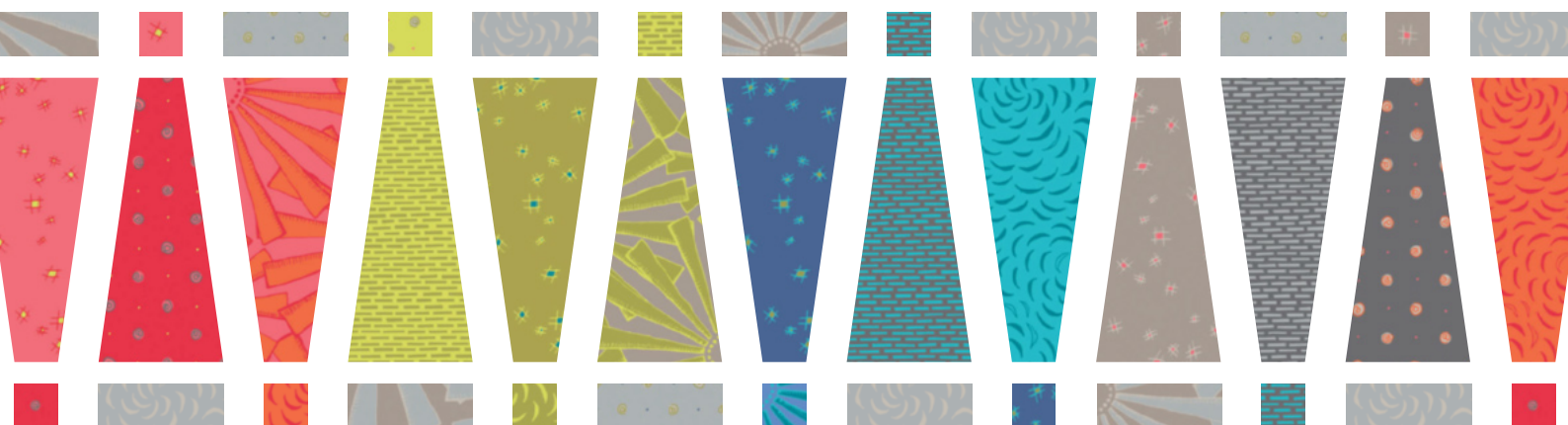
punctuated

Punctuate your creativity with this collection of truly versatile blenders in a spectrum of colour from acid brights to soft greys. Designed by renowned quilter Michelle Marvig, these fabrics will add the perfect accent to any project, from modern to traditional, and everything in between!



Designed in Australia by Michelle Marvig for Leutenegger. For free projects and to find your nearest stockists contact:
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Leutenegger
 EST. 1891



In the studio

Deirdre Bond-Abel

Since settling in her farm-based studio, Deirdre Bond-Abel's creativity has expanded. We visit her at Hat Creek Quilts in Tasmania to explore how a long-held dream has become real.

By Erica Spinks



A copy of the *American Country Living* magazine set Deirdre on a creative path that enhanced her life. "That was a momentous day in my life; the magazine was full of houses that had quilts everywhere," she recalls. "Something happened in my heart and I knew I had to learn how to make a quilt."

That was about 1982, when patchwork and quilting were becoming better known in Australia. Deirdre enrolled in a traditional sampler course at a local patchwork shop and loved

it immediately. A few other classes followed and soon she was engrossed with this new craft.

While browsing in the patchwork shop one day, Deirdre saw *Country Threads*, a book by Mary Tendall and Connie Tesene. "That book was full of quilts that combined appliqué with pieced blocks," she says. "I fell in love — that book changed my life, seriously. Their appliqué was naive and folksy and I loved it, as well as the colours they used. I made several of the quilts from that book and still love them."

When she learned that Mary's farm

was the location for the authors' *Country Threads* business, a seed was planted in Deirdre's imagination. "I thought it was a fabulous idea to have quilts and animals as the focus of a business," she says. Fast forward to 2015, and Deirdre made her dream come true on her family's farm, Hat Creek.

"I have a large, sunny sewing room that has windows on two sides and overlooks our paddocks where our sheep graze," Deirdre says. "For 18 years this room was all mine, but two years ago I decided to run a business from home so now I share that room



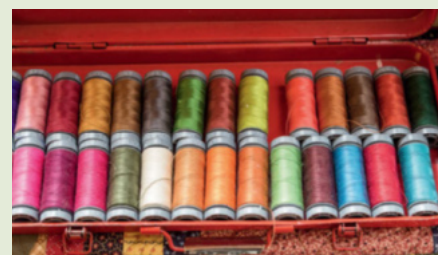
and the one next to it with friends and customers. As I have a huge amount of fabric to pick from, I don't really have a personal stash. I just cut off the bolt what I want, when I need it." Many quilters would envy such convenience!

Deirdre's fabric bolts are stored on shelves, in old meat safes and cupboards, in babies' cots and old suitcases. "It all looks lovely and cosy and I enjoy my beautiful displays every day."

The appeal of traditional pieced blocks is obvious in Deirdre's quilts and she loves to combine them with appliqué. She previously used cotton fabrics for appliqué but changed after she discovered woven-wool fabric. "I did a workshop with Sally Korte and Alice Strebel from Kindred Spirits and they introduced me to the wonders of working with woven wool," she says. "I fell in love again, quick and hard. I loved the look and feel of the wool, the texture and the fact that it is so dead easy to achieve quite intricate designs with it." This love led Deirdre to assist Marcus Fabrics with colour selection for their woven-wool collection and she has also worked in the past with them on two cotton lines.



Although Deirdre's style is different from that of Kindred Spirits, she credits this introduction to woven-wool fabric as providing freedom for her designs. "When you look at my designs, you see that I have a 'thing' for symmetry," she explains. "I love to see the patterns that can be achieved by repeating a design or turning it into a mirror image. I see appliqué designs in ironwork on old buildings, ceramic tiles, old wallpapers, the art on the spines of old books — many places,



really. I love botanical art as well as Art Nouveau and Art Deco styles."

Antique quilts are another inspiration and Deirdre adds to her small collection of these treasures when she sees a quilt that "speaks" to her. "For the last eight years, I have been travelling to the USA to attend Quilt Market and teach at various shops around the country. I am always on the lookout for antique quilts to buy when I am there. They have an abundance of quilting history and the variety of antique quilts that they have



for sale is staggering," she says. "It is hard to decide which ones to buy but I work on the 'if it makes me cry, I buy' philosophy. For me, it is the historical nature of quilting that appeals. We may use different tools and techniques nowadays but I still feel connected to the quilters of the past. That is why I love to own antique quilts. I also love to look at the prints used in the quilts. You can tell so much about the maker from the fabric used."

It's this fascination that led Deirdre to her latest venture: designing a collection of reproduction fabrics for Leutenegger. After examining the prints used in her antique quilt collection, Deirdre and Leutenegger decided to use some of these prints as the basis for their range

of reproduction fabrics. "Deciding which way to go with our first collection took some thought," says Deirdre. "Do you take prints from just one quilt and then reproduce the quilt, or do you take prints from several quilts? We decided to use one quilt that had a great variety of prints in it for our first collection. I will be designing quilts to help promote the line as well as remaking the original antique quilt." This fabric collection, called *Cumberland County*, will be released in May of 2017.

"To say I am wildly happy is an understatement," enthuses Deirdre. "Reproduction fabric is a very big part of the quilting world and, until now, all the fabrics we use have been sourced from overseas. Leutenegger is an old

Australian company, established in 1891, and it is moving into a new field by manufacturing our own reproductions, as well as other fabrics. I am thrilled to be part of that." Several more collections are also in the planning stages and will be released over the next three years.

But it is Deirdre's family home at Hat Creek farm where her heart is. Set on 60 acres near Campania, 40 minutes from Hobart, the farm is the base for Hat Farm Quilts, her online and shopfront business. Not only is part of her home organised with fabrics, quilts and other goods for purchase, but Deirdre also invites groups to visit for sewing days. "I love to share my home and my quilting knowledge with people and help them



Brand New Machine Now Available in Australia

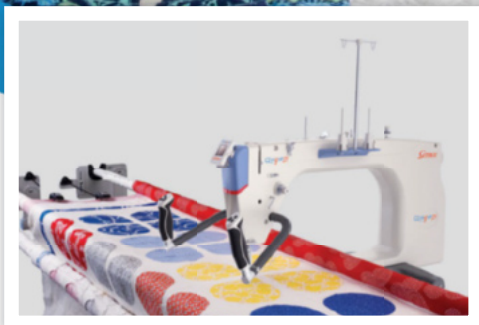
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on their quilting journey. To be able to do that without leaving my front gate is pretty special," she says. "I think people who come here to sew and/or shop enjoy seeing quilts in a real home setting; there is such warmth connected to them that way. We can chat and laugh and have cups of tea and coffee and yummy food — what more could you want?"

Deirdre also conducts workshops in nearby Campania. "I am very lucky to live in Tasmania — it is a beautiful place. I would love to have more quilters from interstate come and visit me here at Hat Creek Quilts. It is pretty amazing to look back and remember how the *Country Threads* book that I bought so long ago

had a shop on their farm and now I have a shop on my farm. Life is certainly a cycle."

Deirdre acknowledges that she has been fortunate in her quilting life. "I have travelled and made many friends," she says. "It is wonderful to share my passion with other like-minded people. Now I get to still do that and stay home a lot more and enjoy my beautiful surroundings. I just want to continue to do that and help get others to become as passionate about quilting as I am."

However, Deirdre is not content with staying still and will publish a new book of quilt patterns in April. "The quilts all feature woven-wool appliqué. I use my studio space as well as my lounge room

to stitch. At night I like to set myself up at the dining table to draw my appliqué so that I can still chat with my husband while we watch TV — well I listen, I don't watch much," she says. "I love to stitch my appliqué by hand; the rhythm of the action is as good for me as meditation."

For other stages of her designing and stitching, Deirdre is pleased to use her studio. "I have everything I need: my trusty Bernina 1130, my light box, my rulers, my CD player and stacks of CDs," she continues. "The only other thing that I need is more time — 48-hour days would help!"

Deirdre may be contacted through her website www.hatcreekquilts.com.au

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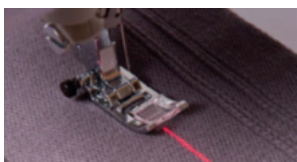
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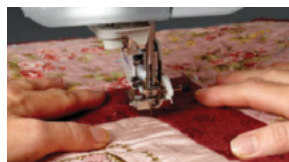
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Maggie's Lane

There's such an elegant combination of colours and textiles in this wonderful quilt by Deirdre Bond-Abel of Campania, Tasmania. The printed fabrics are cotton, but the striking black appliqué is washed wool.

Finished size: 183cm (72in) square



Materials

- ❖ 25cm (1 $\frac{1}{4}$ yd) each of 18 print fabrics (blocks)
- ❖ 1.9m (2 $\frac{1}{4}$ yd) cream stripe print fabric (centre block and border)
- ❖ 50cm (5 $\frac{1}{4}$ yd) black print fabric (binding)
- ❖ 1m (1 $\frac{1}{4}$ yd) of 101cm (40in) wide washed black woven-wool (appliqué)
- ❖ 4m (4 $\frac{3}{4}$ yd) backing fabric
- ❖ Batting at least 200cm (78in) square
- ❖ Freezer paper
- ❖ Black embroidery thread
- ❖ Water-soluble glue stick
- ❖ Long-arm stapler
- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine
- ❖ General sewing supplies

www.quilterscompanion.wordpress.com

Cut the fabric

From each of the 18 print fabrics, cut:

- ❖ two strips, $3\frac{7}{8}$ in x width of fabric. Cross cut them to yield 12 squares, $3\frac{7}{8}$ in of each fabric. Trim the remainder of the second strip to $3\frac{1}{2}$ in high. Cross cut it to yield four squares, $3\frac{1}{2}$ in

From the cream stripe print fabric, cut:

- ❖ one strip, 20in x width of fabric. Cross cut it to yield one rectangle, 20in x 19in. Trim this rectangle to a 19in square (centre block). Cut the remainder of the strip in half to yield two strips, 10in x about 23in. Trim each of them to 10in x 19in (border)
- ❖ five strips, 10in x width of fabric. Cross cut them to yield another 10 rectangles, 10in x 19in (border)

From the black print fabric, cut:

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

Appliqué the centre block

- 1 Trace the appliqué design from the Pattern Sheet on to the dull side of the freezer paper four times. Cut them out roughly, outside the outer edges of each design. Lightly fuse the freezer paper, shiny side down, to the black wool. Use small, sharp scissors to cut the shapes out on all the traced lines, including the interior 'windows'. Leave the freezer paper in place for the time being. (The freezer paper stiffens the appliqué shape, making it easier to position in place on the background fabric in Step 4.)
- 2 On the wrong side of the 19in square of cream print fabric, draw light lines from corner to corner on both diagonals. Then draw lines that bisect the square vertically and horizontally.
- 3 Lay the appliqué design printed on the Pattern Sheet on a light box or against a sunny window. Lay the square of cream print fabric on top of it with the lines you've drawn matching the reference lines on the printed design. Pin the fabric to the Pattern Sheet.
- 4 Run a glue stick around the edges on the wrong side – the side that doesn't have the freezer paper on it – of one of the wool appliqué shapes. Position it on the cream fabric, glue side down, matching its cut edges with the outline printed on the Pattern Sheet. Press down with your fingers. Once it's secure, gently peel the freezer paper off the shape. The freezer paper can be used several times before it loses its stickiness, so put it aside to use for the border shapes.
- 5 Unpin the background fabric from the Pattern Sheet, rotate it 90 degrees, align it over the printed pattern again and repeat the process. Do this until all four appliqué shapes have been glued to the background fabric.
- 6 Once you are happy that everything is where it should be, use a long-arm stapler and some standard staples (for stapling sheets of paper together) to staple the

wool to the background. Deirdre adds staples about every 2in across each wool shape.

- 7 Blanket stitch around all the raw edges of the wool shapes using thread to match the wool.
- 8 Carefully remove the staples. Trim the block to measure $18\frac{1}{2}$ in square with the appliqué centred and the corners all 90 degrees.

Appliqué the border segments

- 1 Fold each 10in x 19in rectangle of background fabric in half, short edges matching. Finger press to crease the centre lightly, then unfold it. Draw a pencil line along the crease on the wrong side of the fabric.
- 2 Repeat Step 3 above to position each background rectangle over the design printed on the Pattern Sheet, so the design is centred over the drawn line and between the top and bottom edges of the fabric. Repeat Steps 4 and 6. Then repeat this preparation for all 12 border segments.
- 3 Blanket stitch around all the raw edges of the wool shapes using thread to match the wool. Carefully remove the staples. Trim each segment to measure $9\frac{1}{2}$ in x $18\frac{1}{2}$ in with the appliqué centred and the corners all 90 degrees.

Make the Old Maid's Puzzle and Anvil blocks

- 1 To make one Old Maid's Puzzle and one Anvil block, choose two fabrics from your assortment of 18 print fabrics. You need six squares, $3\frac{7}{8}$ in from each of the two fabrics, four squares, $3\frac{1}{2}$ in from one of the fabrics and two squares, $3\frac{1}{2}$ in from the other. (You will have two squares, $3\frac{1}{2}$ in of the second fabric left over. They are not used in this project.)
- 2 Draw a light pencil line across the diagonal on the wrong side of the $3\frac{7}{8}$ in squares of one of the fabrics. Match them with the $3\frac{7}{8}$ in squares cut from the second fabric, right sides together. Sew $\frac{1}{4}$ in on either side of the line. Cut the squares apart on the pencil line. Open out the pieced square and press the seam towards the darker fabric. See Diagram 1. Your pieced squares should measure $3\frac{1}{2}$ in square from raw edge to raw edge.

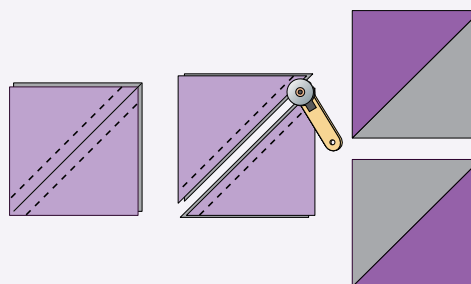
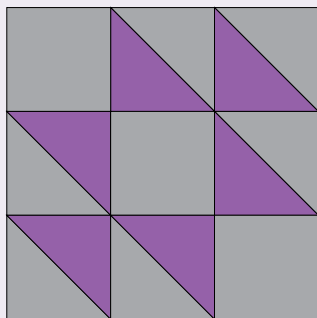
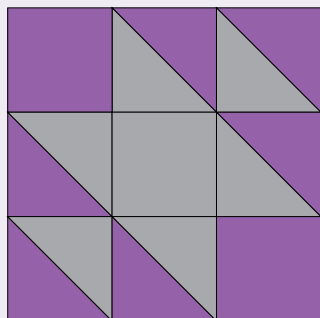


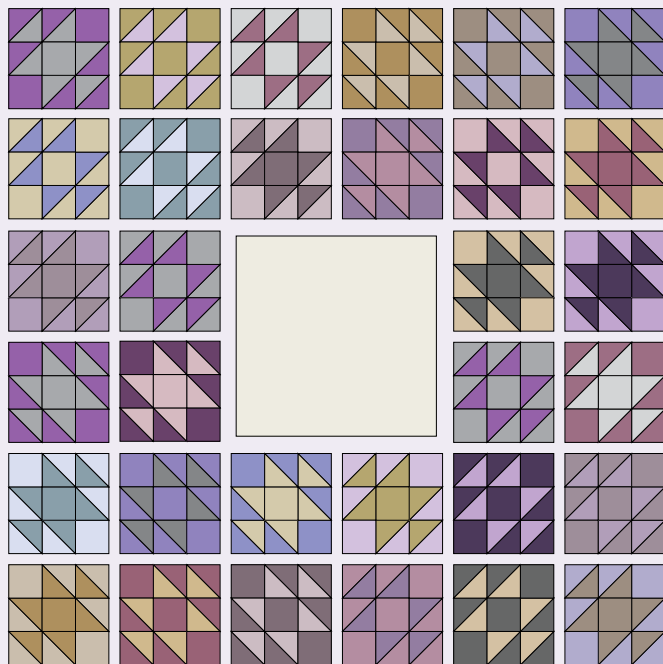
Diagram 1



Old Maid's Puzzle Block
Layout Diagram



Anvil Block
Layout Diagram



Quilt Layout Diagram

- 3 To make the Old Maid's Puzzle block, lay out six of the pieced squares from Step 2 and three $3\frac{1}{2}$ in squares cut from one of the fabrics in three rows. Refer to the Old Maid's Puzzle Block Layout Diagram. Double check that you have the squares in the correct position and that the pieced squares are oriented correctly.
- 4 Sew the squares in each row together. Press seams in the top and bottom rows to the left and the seams in the centre row to the right. Then sew the rows together, carefully matching seams. Your block should measure $9\frac{1}{2}$ in square from raw edge to raw edge.
- 5 To make the Anvil block, layout out the remaining six pieced squares from Step 2, the remaining $3\frac{1}{2}$ in square cut from the first fabric and the two $3\frac{1}{2}$ in squares cut from the second fabric in three rows. Refer to the Anvil Block Layout Diagram. Double check that you have the squares in the correct position and that the pieced squares are oriented correctly.

- 6 Sew the squares in each row together. Press seams in the top and bottom rows to the left and the seams in the centre row to the right. Then sew the rows together, carefully matching seams. Your block should measure $9\frac{1}{2}$ in square from raw edge to raw edge.
- 7 Repeat Steps 1-6 to make 18 pairs of squares: one Old Maid's Puzzle block and one Anvil block from pairs of print fabrics. Deirdre also made some block variations – play with the position of the patches for each block if you wish to do something similar.

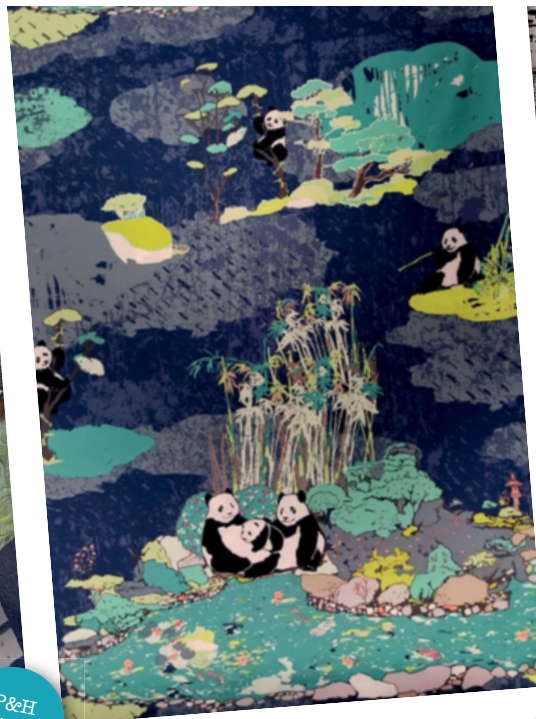
Assemble the quilt

- 1 Lay out the pieced blocks in six rows surrounding the centre appliquéd block – you will have four blocks left over; they are used in the border corners. The Quilt Layout Diagram shows how Deirdre created a barn-raising style arrangement with her blocks, but there are many possibilities, so play with your blocks to see what other looks you can achieve.
- 2 When you have an arrangement that you like, sew the blocks in the rows above and below the centre appliquéd block together, carefully matching seams. Then join the rows in pairs, again, carefully matching seams.
- 3 Sew the blocks on either side of the appliquéd block together in pairs, then join the pairs. Sew these panels to the left and right edges of the appliquéd block. Complete the assembly of the quilt centre by joining pairs of block rows to the top and bottom edges of the centre row.
- 4 Join the appliquéd border segments together in rows of three. Sew a row to the top and bottom edges of the quilt. Press seams towards the border.
- 5 Sew a pieced block to each end of the remaining two border rows, then sew them to the left and right edges of the quilt. Press as before.

Finishing

- 1 Cut the backing fabric into two equal lengths, remove the selvages and sew the two pieces together, side by side. Press the seam open.
- 2 Following the instructions for Preparing the Quilt Sandwich in Basics on page 150, pin or baste the quilt top, batting and backing together.
- 3 Quilt as desired. Deirdre used her long-arm quilting machine to work an edge-to-edge pattern across the surface of the quilt.
- 4 Trim the excess backing fabric and batting $\frac{1}{4}$ in outside the edge of the quilt top.
- 5 Follow the instructions in Binding the Quilt in Basics on page 150 to bind the quilt with the seven strips of black print fabric.

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



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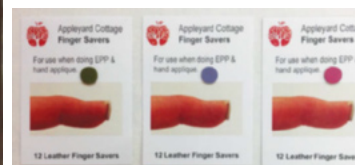
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Finished size: 142cm x 120cm (56in x 47in)





Materials

- ❖ 35 strips, 2½in x 42in of assorted print fabrics (half hexagons)
- ❖ 10 strips, 2½in x 42in of assorted white print fabrics (diamonds and triangles)
- ❖ Three strips, 2½in x 42in of coordinating solid fabrics (diamonds)
- ❖ 40cm (1½yd) white solid fabric (binding)
- ❖ 2.8m (3yd) backing fabric
- ❖ Batting at least 160cm x 140cm (64in x 55in)
- ❖ Precut English paper-piecing shapes: 384 half hexagons, 2in; 165 60-degree diamonds, 2in; and 22 equilateral triangles, 2in; or template plastic and stiff paper (105gsm) to make your own
- ❖ Embroidery needle; Jodi uses a size 9 Bohin milliner's (straw) needle
- ❖ Fine thread in a neutral colour; Jodi uses 50-wt Aurifil thread
- ❖ Water-soluble fabric-basting glue (optional)
- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine
- ❖ General sewing supplies

Note: The precut paper shapes needed for this project are available from Jodi's online shop, Tales of Cloth, www.talesofcloth.com. Jodi also has a kit available for this project.

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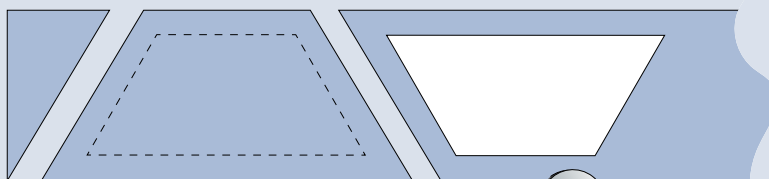


Diagram 1

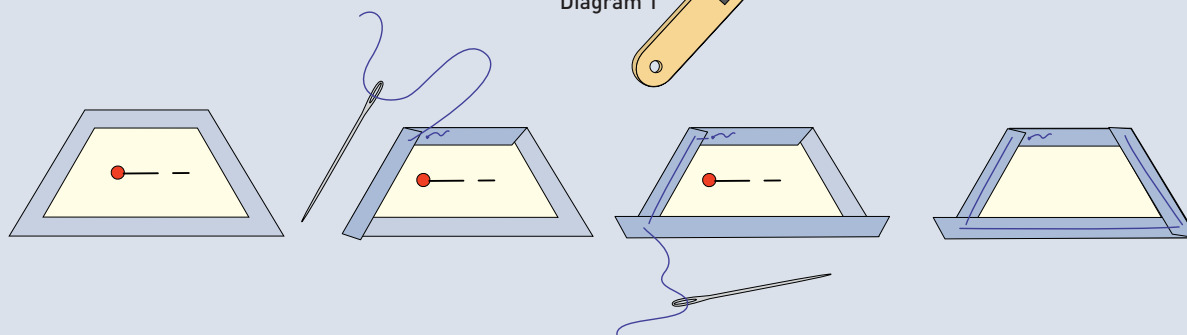


Diagram 2

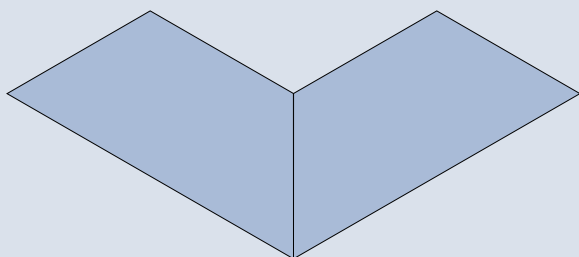


Diagram 3

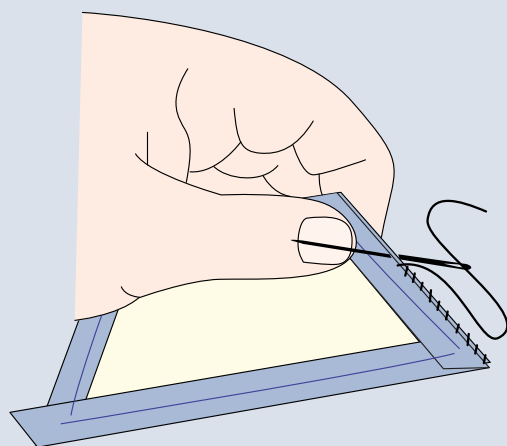


Diagram 4

Make your papers

- 1 If you're not using precut papers, trace the half hexagon, diamond and triangle shapes from the Pattern Sheet onto template plastic, label each shape and cut them out accurately. These templates do not include seam allowances.
- 2 Trace a number of each shape onto stiff paper with a sharp pencil and cut them out accurately. You can re-use these papers if you wish to avoid having to trace and cut sufficient for every shape in the quilt.

Cut and baste the fabrics

- 1 Lay a half hexagon paper shape on a 2½in strip of print fabric, centred between the top and bottom edges. Cut the fabric ⅜in by eye outside the left and right edges of the shape.
- 2 Turn the paper shape around, position it ⅜in by eye from the angled cut edge and centred between the top and bottom edges of the fabric strip, and cut the fabric ⅜in by eye away from the right edge of the hexagon. See Diagram 1.
- 3 Continue in this manner, rotating the half hexagon, cutting the fabric down the length of the strip. Repeat with other strips of fabric to cut a total of 384 half hexagons.
- 4 Use the same method to cut 165 diamonds and 22 triangles.
- 5 Run a thin smear of water-soluble fabric glue around the outer edge of each paper template, then fold the edges of the fabric over onto it, one by one. If you prefer not to use glue, fold the edges of the fabric over on to the paper, then use needle and thread to tack the fabric together at the corners without going through the paper. Refer to Diagram 2. Because you're not stitching through the paper, you will be able to remove it without damaging it and re-use it; the tacking stitches will remain in the fabric, keeping the seam allowances nice and flat in your finished quilt. Jodi discusses the pros and cons of glue and thread basting on her blog. Go to www.talesofcloth.com/blog/2016/7/14/epp101-the-basting-debate

Assemble the quilt

- 1 Start assembling the quilt by sewing a half hexagon to another half hexagon to make an arrow shape, as shown in Diagram 3. To do this, match the two shapes, right sides together — Jodi stitched pairs of half

hexagons cut from the same fabric, but you could work in a more scrappy style or develop a different arrangement of fabrics if you prefer.

- 2 Beginning with a knot or a series of tiny backstitches concealed in the seam allowance, whip stitch the edges together with small, fine stitches that catch only the very edge of the fabrics. See Diagram 4. When the thread becomes too short to work with, sew three tiny backstitches to secure it and trim the end. Start with a new length of thread and a knot or three tiny backstitches.
- 3 Continue in this manner to stitch 180 arrow units. You will have 24 half hexagons left over.
- 4 The arrow units are joined together in 12 vertical columns of 15 arrows that alternate direction. Column 1 begins with one of the 24 single half hexagons. Join it to an arrow unit in the same way as described in Step 2. Don't end off the thread — use it to join the next arrow in the column. Continue joining arrows to the column, alternating their direction, as shown in Diagram 5. You need to sew 15 arrow units to the column all. Finish the column with a single half hexagon.
- 5 Now join triangles and diamonds to the right edge of the arrow column. Start with a triangle at the top of the column, followed by 15 diamonds, and then a triangle at the bottom of the column. See Diagram 6.
- 6 Repeat Steps 4–6 to stitch a total of 11 columns of arrows+triangles and diamonds. Then stitch one more column of arrows, but don't add the triangles and diamonds to its right edge. Jodi stitched her shapes together to create a scrappy effect, but you could play with the layout to achieve more regimented patterns if you wish.
- 7 Lay out the 12 columns of shapes, with the column that doesn't have triangles and diamonds joined to it on the right edge of the lay out. Join the columns together. To do this, start by matching columns 1 and 2 right sides together. Whip stitch the edges together down the length of the column, bending the shapes as needed to match edges and align corners.
- 8 Once a shape has been completely surrounded by others, remove the paper behind it. This will make the quilt a little lighter to hold and easier to handle as it increases in size.
- 9 Once all the columns have been joined together, remove the remaining papers. Unfold the turned-under edges of the shapes around the edges of the quilt and press them flat. Use a rotary cutter and ruler to trim the edges of the quilt straight. Ensure that the corners are perfect right angles.

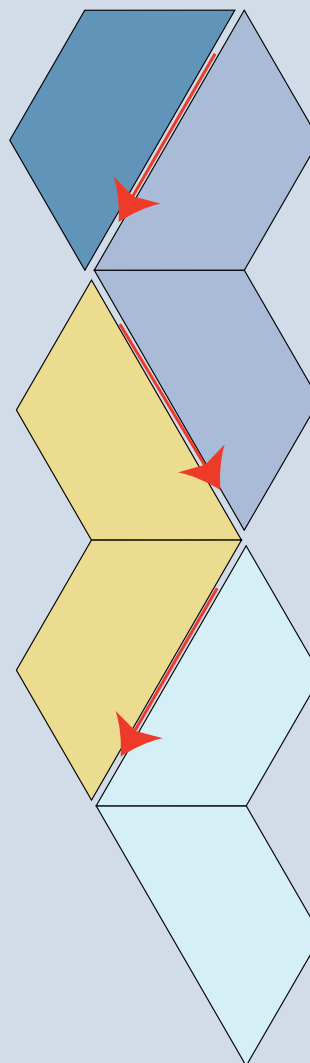


Diagram 5

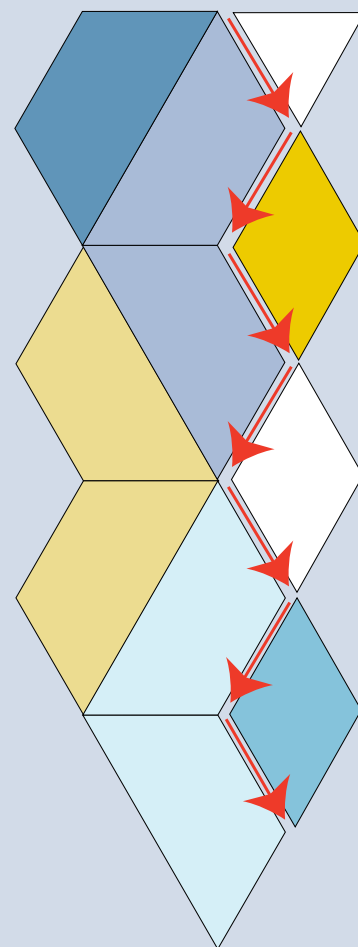


Diagram 6

Finishing

- 1 Cut the backing fabric into two equal lengths, remove the selvages and sew the two pieces together, side by side. Press the seam open.
 - 2 Following the instructions for Preparing the Quilt Sandwich in Basics on page 150, pin or baste the quilt top, batting and backing together.
 - 3 Quilt as desired. Jodi machine quilted a series of straight vertical lines down the length of her quilt in cream thread.
 - 4 Trim the excess backing fabric and batting $\frac{1}{4}$ in outside the edge of the quilt top.
- From the solid white fabric, cut:*
- ❖ six strips, $2\frac{1}{2}$ in x width of fabric
- 5 Follow the instructions in Binding the Quilt in Basics on page 150 to bind the quilt with them.

For contact details for Jodi Godfrey of Tales of Cloth, see the Stockists and Contacts list.

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Mary Koval

Mary Koval, quilt collector, dealer, fabric designer and lover of textiles chats with Michelle Marvig.

I am extremely lucky to visit Houston every year with the Travelrite / *Quilters Companion* tour. My first stop on Preview Night is always the many antique quilt stalls that are scattered among the other retail stands on the show floor. I have got to know lots of the antique-quilt dealers, but Mary Koval is one of my favourites. I have known Mary for quite a few years, as a dealer and a fabric designer, but I was surprised at how much I did not know when we sat down and had a chat.

Mary has always been a part of the industry since I have been quilting. It turns out she has been in it for 45 years. Like many of us, Mary had a history of sewing clothing for her family before she found quilting. She taught herself how to construct quilts from a book, originally making her quilts by hand. With small children under foot, Mary thought she could run a business, making and selling quilts. She did do this for a short time, working with a friend and selling 10 quilts in the first year.

Now, we all know how much time and effort goes into making a quilt. Due to her love of quilts, Mary's eye



(Above) Mary Koval surrounded by antique quilts on her stand at Houston International Quilt Festival, 2016.

wandered to antique quilts as well, and she purchased her first antique quilt top for \$7.50. She completed it and added it to her sales inventory. She discovered that people loved purchasing old quilts, as well as the new quilts, and it was less stressful to collect and sell old quilts. As a result, her new business of dealing in antique quilts began.

In 1981, Mary attended her first quilt show as a dealer of antique quilts, and at her busiest could be found at up to 35 shows a year. For the first five years of her antique-quilt business, Mary sold everything that she purchased and never kept anything. She was yet to become a collector of quilts. On one fateful day in Ohio, while on a quilt hunt, Mary went from dealer to collector. While at another antique dealer's home, she purchased a few textiles. Then, the dealer offered Mary a more expensive quilt from her own collection. The quilt was brought into the room, pattern folded to the inside. Mary could already tell this was a special quilt. When the quilt was opened up, a stunning blue and white Touching Star with exquisite hand quilting was revealed and it touched Mary's heart. Needless to say, she purchased the quilt and a life-long love affair with blue and white quilts began. Mary carried the quilt home on her lap, cherishing the antique textile. It was to remain in her collection until she generously donated it, along with 26 other quilts and 5000 yards of antique fabric, to the Wisconsin Fibre and Quilt Museum in Cedarburg.

(Right) Detail of the beautiful hand piecing and quilting executed on one of the antique quilts available for purchase. (Below) Mary sharing her stunning Baltimore with the Travelrite group in her shop in 2013.





While out hunting for quilts for the business, Mary earnestly started looking for more blue and white quilts. Her dream was to have a collection of 100 blue and white quilts and to hold an exhibition. However, fate had a different path for Mary. Another quilt stole Mary's heart — a red and green appliqué quilt. In order to purchase this new love, Mary had to sell some of the quilts from the blue and white collection. In 2005 she shared her love of the blue and white quilt in a book called *Mary's Favorite Blue and White Quilts*, published by Chitra Publications. The first Touching Star quilt is featured, along with eight other beautiful antique quilts.

Not every antique quilt is in excellent condition. Some of her purchases required repair work, so Mary started to purchase antique fabric in order to faithfully repair the quilts. This led to another rather large collection. One day her husband Joe, who works with Mary in the antique-quilt business and is an avid collector in his own right, discussed the size of this stash and the possibility of selling some on the stands along with the quilts. It was an immediate success.

In 1999, a fabric designer for an American textile company came to Mary to ask for her help putting a reproduction range of fabric together. Mary's years of dealing in fabric and quilts had given her an extensive knowledge of not only quilt designs, but fabric designs too. Mary helped and when she had finished, the designer told Mary she had just put a collection together and asked her to design reproduction fabric collections.

She has worked with Timeless Treasures, FreeSpirit, Blank Quilting and currently works with Windham Fabrics. Mary's current range is called *Rhapsody in Blue* — she still has that love affair with blue fabric and quilts. However, she does not limit herself to this colour palette. Mid 2017 will see a collection of stunning prints called *Simply Red*. She designs two to four collections a year and has a permanent range called *Mary's Blenders*, with 80 pieces currently. It is designed to work with all reproduction ranges.

Due to Mary's love of Broderie Perse appliqué, she will often include large-scale prints in her ranges, the largest being the 47in x 87in Palampore Panel. It is a reproduction



(Above) Quilt tops hanging on the stand. Yesterday's UFO's, today's treasures. (Right) A vast variety of quilts are folded on the stand, just waiting to be opened and admired. (Opposite) Mary has her own line of permanent reproduction basics, called *Mary's Blenders*.

of a hand-painted design from 1775. It features a Tree of Life motif that is typical subject matter for this type of textile. Mary draws on her personal collection of 100,000 pieces of fabric, 6000 antique quilt blocks and approximately 400 quilts for inspiration when designing her collections.

When Mary was still making quilts for sale 40 years ago, she dreamed of owning a shop. But it was not until 2010 that she was to realise that dream. Her husband Joe loves architecture and purchased a building that dates back to 1813 in their home town of Bedford, Pennsylvania. It now houses not only her quilt shop, but a retreat centre that has sleeping accommodation. It can be rented out, and Mary often holds her own retreats, hosting Australian quilter Di Ford for a successful retreat in October 2016. Mary also teaches, with classes based on design elements in a quilt. The lesson may start with a dash of history based on an antique quilt, then she will go on to embellish the design. All this and Mary still manages to attend five quilt shows a year with her antique quilts.

Mary's personal collection of quilts is very diverse, with doll quilts, patriotic quilts, black and white, folk art, Amish,

appliquéd, pieced and, of course, blue and white. But the quilt that means the most to her is not one that you would pick if you saw the collection. It's a Double Irish Chain in orange, green and lavender that was commercially machine quilted in the 1930s. What is so special about this quilt is that it was made by Mary's grandmother, and Mary did not know of the quilt's existence, or her grandmother's foray into quilting, until after she had passed away. It turns out textiles did run in the family.

Is it any wonder that when I asked Mary if she did not work with quilts, what she thought she might do, she became very emotional. Textiles and quilts are more than just items to her. She is absolutely passionate about them and lives with them every day, not imagining ever doing anything different.

Mary's love of textiles is as infectious as her smile, and she enjoys sharing her knowledge. In 2017 that will include a new book with Quiltmania and an exhibition of her quilts that will be held at the European Patchwork Meeting in Saint Marie Aux Mines, France. And if you ever make it to the Quilt Festival in Houston, drop by and say hello to Mary and Joe. They are always happy to share their knowledge and quilts.

The contact details for Mary Koval can be found in the Stockists & Contacts list.



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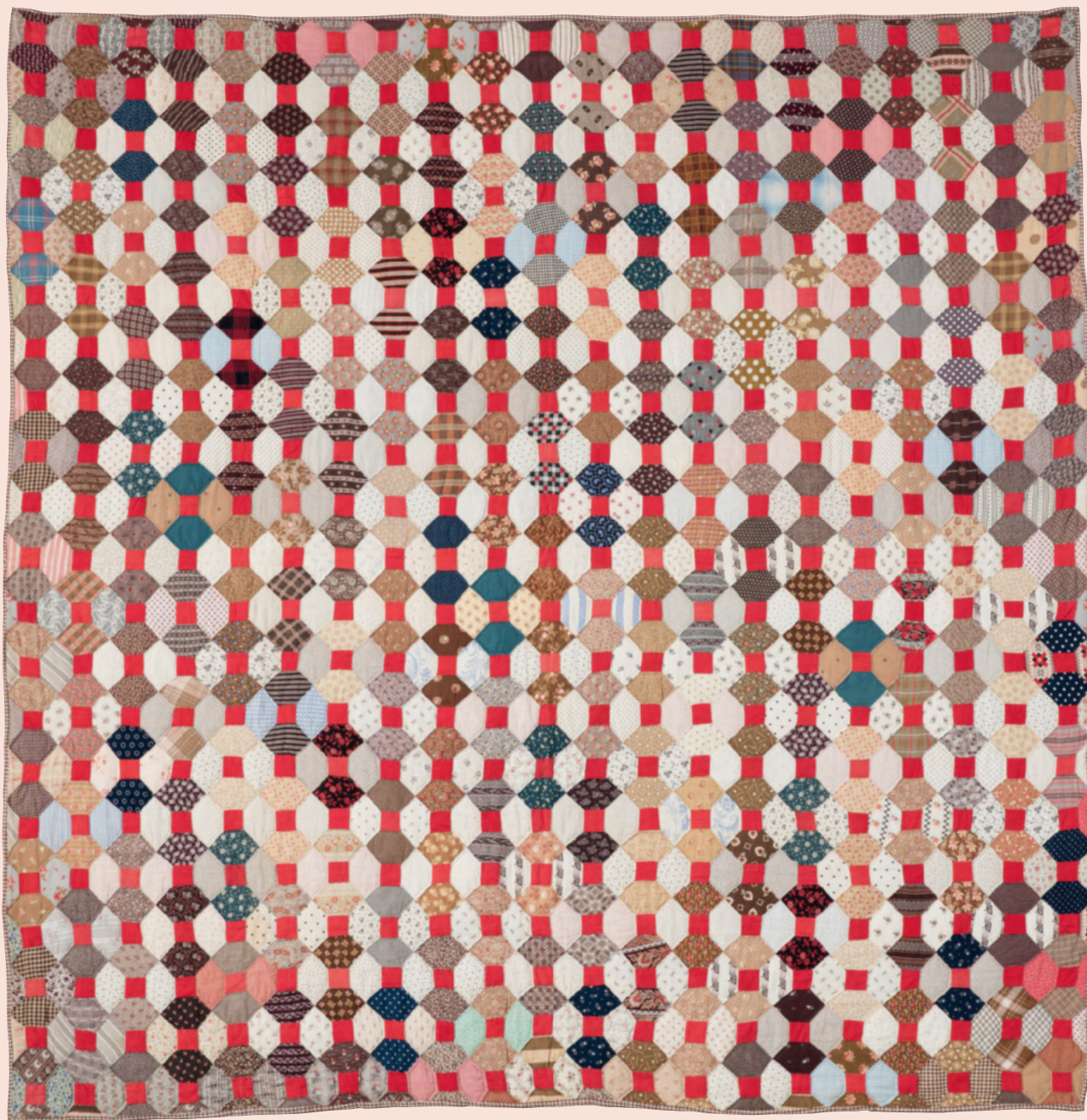


My Charming Vintage Bow Ties

It was not only the design of this antique quilt that caught Michelle Marvig's eye, but the amazing collection of antique fabrics. Purchased from Mary Koval Antique Quilts in Houston, the top has been completed by two people. In the mid 1800s, somebody pieced the top, in the mid 1900s somebody quilted it! Hope for our UFOs in the future.

Finished size: 209cm (82½in) square





Materials

- ❖ 2m (2¼yd) solid red fabric
- ❖ Assorted dark print fabrics to total about 5.5m (6yd); to create a charm quilt, you will need 231 squares, 6½in of different dark print fabrics
- ❖ Assorted light print fabrics to total about 5.5m (6yd); to create a charm quilt, you will need 231 squares, 6½in of different light print fabrics
- ❖ 65cm (¾yd) brown check print fabric (binding)
- ❖ 2.3m (2½yd) of extra-wide (275cm/108in-wide) backing fabric
- ❖ Batting at least 230cm (88in) square
- ❖ Template plastic, permanent-marking pen and stiff paper
- ❖ Embroidery needle
- ❖ Fine thread in a neutral colour
- ❖ Water-soluble fabric-basting glue (optional)
- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine
- ❖ General sewing supplies

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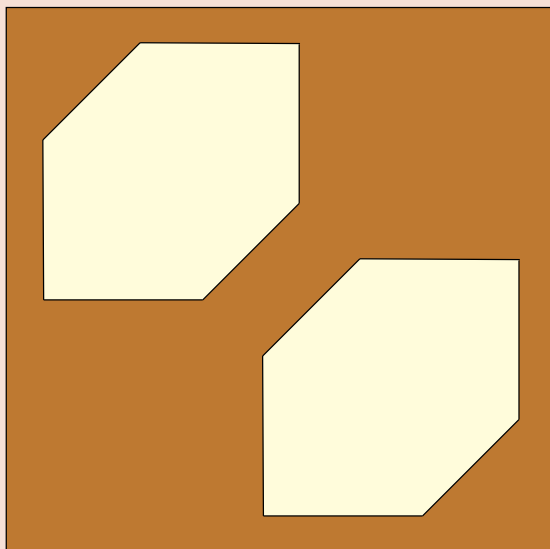


Diagram 1

Make your papers

- 1 Trace the extended hexagon shape from the Pattern Sheet onto template plastic using a permanent-marking pen. Also draw a $1\frac{1}{2}$ in square on the template plastic. Cut both shapes out just inside the lines. These templates do not include seam allowances.
- 2 Trace a number of each shape onto stiff paper with a sharp pencil and cut them out accurately. You will need 441 squares and 924 extended hexagons.

Cut and baste the fabrics

- 1 Lay an extended hexagon paper shape on a $6\frac{1}{2}$ in square of print fabric. Cut the shape out $\frac{3}{8}$ in by eye outside the edges of the shape. Repeat to cut a second extended hexagon from the same square of fabric, as shown in Diagram 1. Pin the two shapes together so they don't become separated.
- 2 Repeat to cut a total of 924 extended hexagon shapes in 462 pairs of matching shapes.

From the solid red fabric, cut:

- ❖ 28 strips, $2\frac{1}{4}$ in x width of fabric. Cross cut them to yield 441 squares, $2\frac{1}{4}$ in

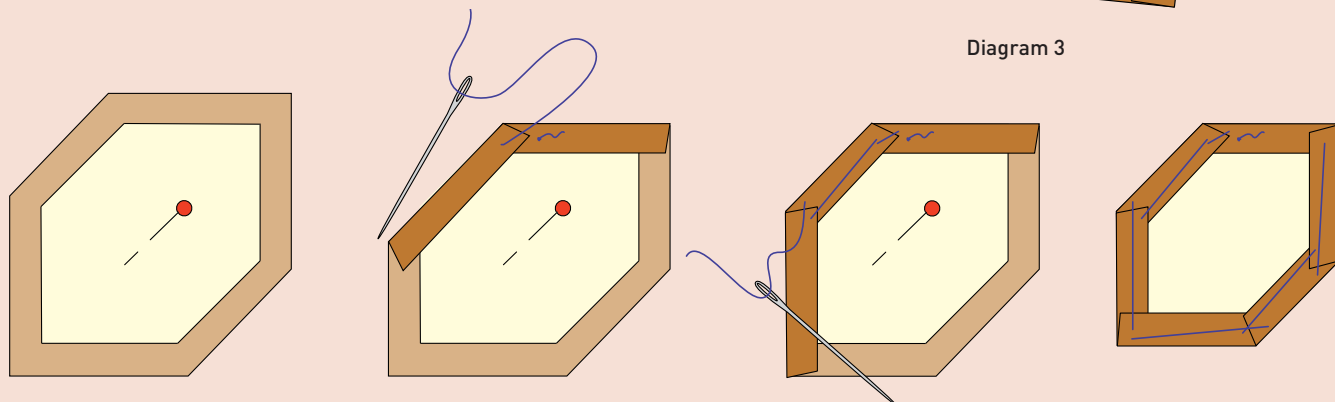


Diagram 2

- 3 Lay a fabric shape on the table, right side down. Centre a paper shape on top of it. Run a thin smear of water-soluble fabric glue around the outer edge of the paper shape, then fold the edges of the fabric over onto it, one by one. If you prefer not to use glue, fold the edges of the fabric over on to the paper, then use needle and thread to tack the fabric together at the corners without going through the paper. Refer to Diagram 2.
- 4 Repeat Step 3 to cover all of the paper shapes with fabric.

Assemble the dark bow-tie units

- 1 To make a dark bow-tie unit, sew two extended hexagons cut from the same dark print fabric to opposite sides of a red square. To do this, match an extended hexagon with a square, right sides together and with one short edge of the extended hexagon aligned with one edge of the square. Beginning with a knot concealed in the seam allowance, whip stitch the edges together with small, fine stitches that catch only the very edge of the fabrics. See Diagram 3.
- 2 Sew the matching extended hexagon to the opposite edge of the same square to complete a bow tie.
- 3 Continue in this manner to stitch 221 bow-tie units using the dark print extended hexagons. You will have 20 dark print extended hexagons (10 matching pairs of shapes) left over.

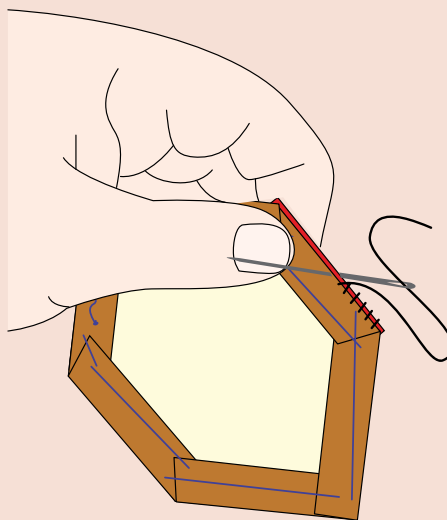


Diagram 3

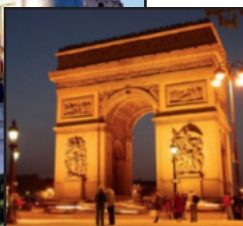


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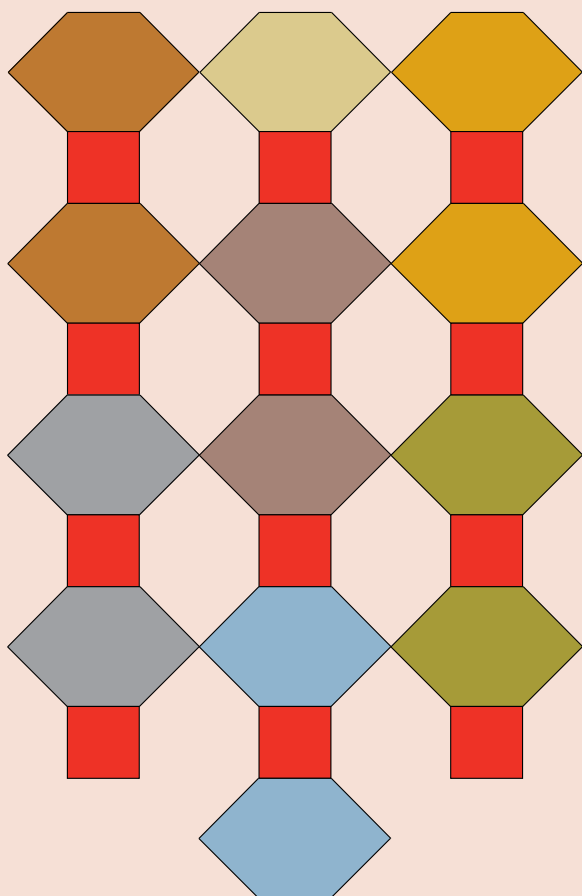


Diagram 4

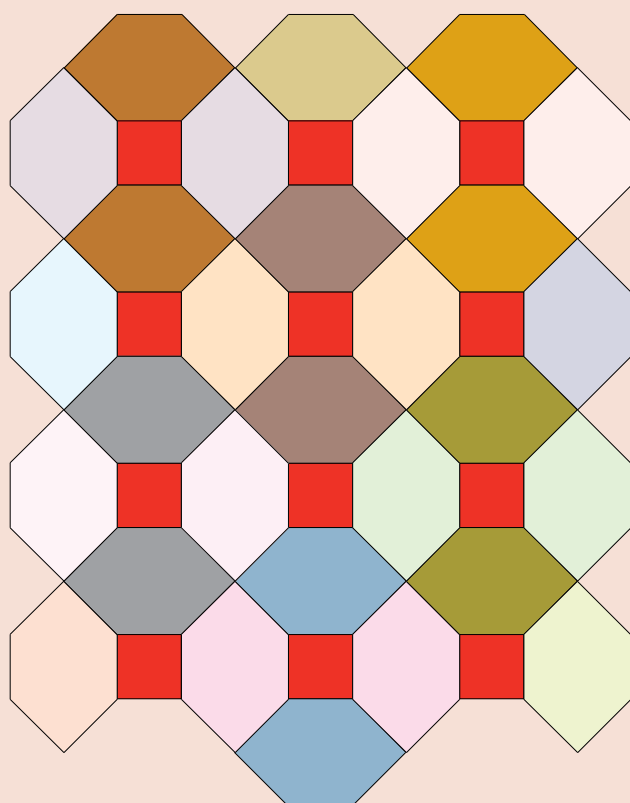


Diagram 5

Assemble the columns

- 1 The dark bow-tie units are joined together in 21 vertical columns. Column 1 and every odd-numbered column in the quilt have 11 dark print bow ties and 10 red squares.
- 2 Lay out 11 dark print bow ties end to end, adding a red square between them. Play with the bow-tie units until you have an array of colours and prints that you like.
- 3 Join the bow-tie units and red squares in this column together, using the same method as used to stitch the individual bow tie units.
- 4 Repeat Steps 2 and 3 to make a total of 11 columns like this.
- 5 Column 2 and every even-numbered column in the quilt have 10 dark print bow ties, 11 red squares and two single extended hexagons.
- 6 Lay out 10 dark print bow ties, adding a red square between them, and at the top and bottom of the column. Then choose two of your leftover extended hexagons, and add one to the top of the column and one to the bottom.
- 7 When you have an array of the bow-tie units that you like, join them, the red squares and the two individual extended hexagons together.
- 8 Repeat Steps 6 and 7 to make a total of 10 columns like this.

Assemble the quilt

- 1 Lay out your columns: start with one on the left edge of your quilt that has 11 bow ties, then add one that has 10. Continue to add one 11 bow-tie column, followed by a 10 bow-tie column working across to the right. The right-most column will have 11 bow ties. Because the single bow-tie units have been used at the top and bottom of the 10 bow-tie columns, you'll see that the bow-tie units in adjacent columns are offset from each other. That is, although the extended hexagon shapes are aligned from one column to the next, the bow ties with matching extended hexagons don't align. See Diagram 4. This introduces a subtle but effective complexity to the colour array of the quilt.
- 2 The matching pairs of light extended hexagons now need to be added to your layout. They are rotated 90 degrees from the dark ones and fill in the spaces between the columns. Just like the dark extended hexagons, the light ones are used in matching pairs – in rows, this time, rather than columns – and every second row has the matching pairs of shapes offset from the ones in the row above and below it. See Diagram 5.
- 3 To achieve the same effect in your quilt start by adding the top row of light extended hexagons to your layout, using matching pairs of shapes.
- 4 In the next row down, start the row with a single extended hexagon before adding matching pairs. End the row with another single extended hexagon.

- 5 Repeat Steps 3 and 4 to add rows of light extended hexagons to your layout.
- 6 Once you have an array of colours and prints that you like, start joining the light extended hexagons to the columns of dark bow ties. Although you've laid them out in rows – to achieve the offsetting of matching shapes – you'll be joining them to the quilt in columns. Use the same process as before to match light extended hexagons to the bow-tie units they will join, right sides together, then whip stitch. Bend the shapes as needed to match the adjacent edges.
- 7 Once each column of dark bow ties has had a column of light extended hexagons stitched to one side of it, repeat the process to join adjacent columns until all the columns have joined together. Remove the paper behind a fabric shape once it has been completely surrounded by other shapes.
- 8 Once all the columns have been joined together, remove the remaining papers. Unfold the turned-under edges of the shapes around the edges of the quilt and press them flat. Use a rotary cutter and ruler to trim the edges of the quilt straight. Ensure that the corners are perfect right angles.

Finishing

- 1 Following the instructions for Preparing the Quilt Sandwich in Basics on page 150, pin or baste the quilt top, batting and backing together.
 - 2 Quilt as desired. Michelle's quilt was hand quilted in cream thread, $\frac{1}{4}$ in inside each seam line on the extended hexagon shapes. The red squares weren't quilted.
 - 3 Trim the excess backing fabric and batting $\frac{1}{4}$ in outside the edge of the quilt top.
- From the brown check print fabric, cut:*
- ♦ nine strips, $2\frac{1}{2}$ in x width of fabric
- 4 Follow the instructions in Binding the Quilt in Basics on page 150 to bind the quilt with them.

For contact details for Michelle Marvig of Pieceville, see the Stockists and Contacts list.

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Finished size: 33cm wide x 12.5cm deep by 38cm high (12in x 5in x 15in)

Note: Use 1/2in seams throughout, unless otherwise stated.



Materials

- ❖ 1.3m (1 $\frac{3}{8}$ yd) grey print fabric (outer bag)
- ❖ 3.1m (3 $\frac{3}{8}$ yd) solid hot pink fabric (lining, piping, handles and shoulder strap)
- ❖ 90cm (1yd) solid aqua fabric (utility pockets and lining of zippered pockets)
- ❖ 3.2m (3 $\frac{1}{2}$ yd) light/medium-weight fusible interfacing, such as Pellon Shapeflex SF101 or Legacy Shapeflex L-SF101
- ❖ 60cm ($\frac{5}{8}$ yd) foam interfacing such as By Annie's Soft and Stable Foam Interfacing
- ❖ 9cm x 15cm (3in x 6in) firm fusible interfacing such as Pellon's Peltex #71F or Legacy #71F
- ❖ Four 18mm ($\frac{3}{4}$ in) round magnetic snaps
- ❖ Six rectangular rings, 3.8cm (1 $\frac{1}{2}$ in) wide (handles and shoulder strap)
- ❖ One 3.8cm (1 $\frac{1}{2}$ in) metal slider (shoulder strap)
- ❖ Two dress zippers 25cm (10in) long (internal pockets)
- ❖ 2m (2 $\frac{1}{4}$ yd) cotton cord, 2.5mm ($\frac{3}{32}$ in) in diameter (piping)
- ❖ Fabric glue
- ❖ Threads to match the bag fabrics
- ❖ Large sheets of paper (patterns)
- ❖ Sewing machine with zipper or piping foot
- ❖ Rotary cutter, ruler and mat
- ❖ General sewing supplies

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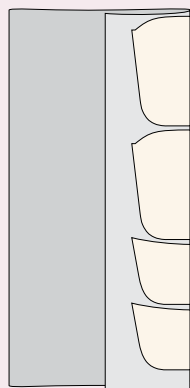


Diagram 1

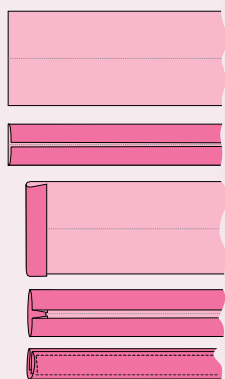


Diagram 2

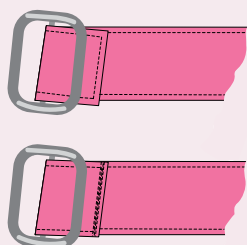


Diagram 3

Cut the fabric

- 1 Trace the shapes for each part of the bag from the Pattern Sheet onto paper. Label each one and then cut them out on the traced lines.
- 2 Lay the grey print fabric right side facing up. Turn over one of the selvages by 15in and pin the layers together. Pin the pattern for the bag front/back outer panel to the fabric, matching the broken line with the fold. Cut the shape out — but don't cut the folded edge. Repeat to cut a second front/back shape and two main outer-pocket shapes. See Diagram 1.
- 3 Fold the remaining grey print fabric in half, long edges matching. Pin the pattern for the main lining pocket shape on the fold and cut two of these shapes. Fold the remaining grey print fabric in half, top and bottom edges matching. Pin the pattern for the outer gusset on the fold of the fabric and cut this shape out.

From the solid hot pink fabric, cut:

- ❖ two bag front/back lining panel shapes, two main lining pocket shapes, and one gusset lining shape, repeating Steps 2 and 3 and using the appropriate patterns
- ❖ one strip, 6in x 55in down the length of the remaining fabric (shoulder strap)
- ❖ two strips, 6in x width of remaining fabric. From each of these strips, cut one strip, 6in x 26in (handles) and two rectangles, 6in x 4in (handle connectors)
- ❖ two more rectangles, 6in x 4in (strap connectors)
- ❖ eight handle connector covers
- ❖ two strips, 1½in cut on the bias grain of the remaining fabric. You need sufficient strips to measure about 90in when they're joined end to end. Cut another strip if two won't be long enough

From the solid aqua fabric, cut:

- ❖ three strips, 6½in x width of fabric. Cross cut them to yield eight rectangles, 6½in x 11½in (utility pockets)
- ❖ one strip, 11in x width of fabric. Cross cut it to yield four rectangles, 11in x 7in (zippered pockets)

From the fusible interfacing, cut:

- ❖ two bag front/back outer panel shapes; two bag front/back lining panel shapes; two main outer pocket shapes; two outer pocket lining shapes; one outer gusset shape; and one gusset lining shape, repeating the method used in Steps 2 and 3 and using the appropriate patterns
- ❖ four rectangles, 11½in x 6½in (utility pockets)
- ❖ four rectangles, 11in x 7in (zippered pockets)
- ❖ six rectangles, 3in x 4in (handle and strap connectors)
- ❖ two strips, 6in x 26in (handles)
- ❖ one strip, 6in x 55in (shoulder strap)
- ❖ four handle connector covers
- ❖ eight rectangles, 1in x 1½in (magnetic snaps)

From the foam interfacing, cut:

- ❖ two bag front/back outer panel shapes
 - ❖ one outer gusset shape
- 4 Match each shape cut from interfacing with its equivalent shape cut from fabric. Fuse the interfacing to the wrong side of the fabric shapes, except for the connectors for the handles and strap — just leave them aside for the time being. You will only fuse interfacing to four of the utility pockets and four of the connector covers; the others aren't backed with interfacing.
 - 5 Baste the foam shapes to the wrong side of the matching fabric+interfacing shapes using a ¼in seam.

Prepare the shoulder strap and handles

- 1 Fold the 6in x 55in strip of hot pink fabric in half, wrong sides together and long edges matching. Press. Unfold it. Fold each long edge to meet the centre crease, as shown in Diagram 2. Press. Unfold. Fold in ¼in at each short edge of the strip and press. Then fold the long edges to meet the centre crease again, and finally, fold the strip in half along the centre crease. Press. Top stitch ½in from all four edges of the strap.
- 2 Fold in 1in at each end of the strap and press. Feed this section at one end of the shoulder strap through the slider, over the centre bar and back out the other side. Push the centre bar up into the fold. Pin in place, then topstitch two or three times over the topstitching that's already ½in from the end of the strap to secure it in place. See Diagram 3.
- 3 Repeat Step 1 with one of the 6in x 26in strips of hot pink fabric cut for the handles. Measure 7in from each short edge of this handle and make a light mark on each long edge. Fold the handle in half, long edges matching and with the marked edges inside. Pin the layers together. Topstitch the long edges together between the two marks, stitching on top of the row of



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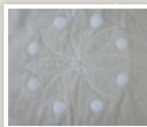


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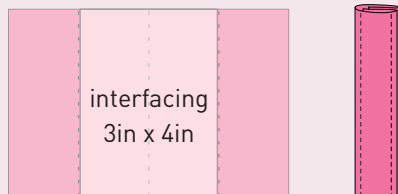


Diagram 4

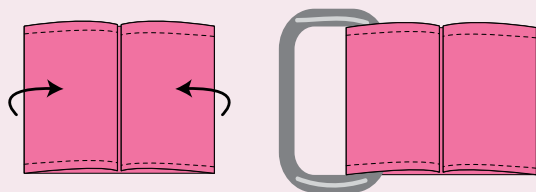


Diagram 5

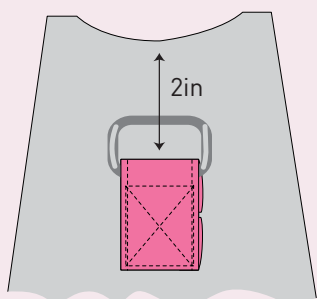


Diagram 6

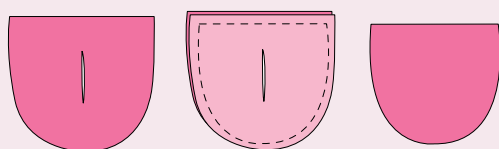


Diagram 7

topstitching that's already $\frac{1}{8}$ in from the edge of the strip. Backstitch several times at the beginning and end of this row of stitching to reinforce it. Fold in 1in at each end of the strap and press. Repeat this step with the other 6in x 26in handle strip.

- 4 Fold the 6in x 4in strap connector rectangle in half, wrong sides together and short edges matching, to make a rectangle 3in x 4in. Press. Unfold it. Fold each short edge to meet the centre crease. Press. Unfold. Fuse a 3in x 4in rectangle of interfacing in the centre of the connector rectangle, on the wrong side of the fabric, as shown in Diagram 4.
- 5 Fold the long edges back to the centre crease, then fold the strip in half along the centre crease. Press. Topstitch $\frac{1}{8}$ in from each long edge. Draw a line down the centre of the connector, from one long edge to the other. This will be referred to as the wrong side. Fold each of the short edges of the connector in to this centre line, 'wrong' sides together. Press well. Thread one of the edges through a rectangular ring, so the ring sits in the fold, as shown in Diagram 5. Use fabric glue to tape both short edges of the connector to the wrong side of the connector.

- 6 Repeat Steps 4 and 5 with all six of your connectors.
- 7 Lay a connector+ring from Step 6 on the right side of the grey print bag gusset: centre it between the left and right edges, with the glued edges face down and with the top fold (with the ring in it) 2in down from the top raw edge of the gusset, as shown in Diagram 6.
- 8 Stitch the connector to the gusset by topstitching $\frac{1}{8}$ in from the edges and as close to the ring as possible. Sew two diagonal rows of stitching for extra security.
- 9 Repeat Steps 7 and 8 to add another connector+ring to the other end of the grey print bag gusset. Put the other four connector+rings to one side for the time being.

Prepare the handle connector covers

- 1 Half of the connector covers have interfacing behind them — they are the outer covers. The ones without interfacing are the cover linings.
- 2 Make a vertical cut about 1in long in the centre of one of the cover linings. Match it, right sides together, with an outer cover and sew right around the shape using a $\frac{1}{4}$ in seam. Clip the seam allowance around the curved edges and turn the shape right side out through the slit you cut in the lining. Gently push the seams out using a chopstick or something similar and press. See Diagram 7.
- 3 Repeat Step 2 to make four handle connector covers.

Prepare the utility pockets

- 1 Half of the utility pocket rectangles have interfacing behind them — they are the outer pockets. The ones without interfacing are the pocket linings.
- 2 Match each outer pocket with a pocket lining. Sew around three edges using a $\frac{1}{4}$ in seam; leave one long edge open. Trim the seam allowance at the corners.
- 3 Turn the pockets right side out and gently push the seams out. Topstitch $\frac{1}{8}$ in from the long edge that's been stitched. This will be the top edge of each pocket. Leave the bottom edge open for now.

Prepare the main outer pockets

- 1 Join the $1\frac{1}{4}$ in bias strips of hot pink fabric with diagonal seams to make one long strip. Trim the seams and press them open. Fold the strip in half, wrong sides together and long edges matching. Press lightly. Slip the piping cord between the two layers of the strip, starting $\frac{1}{4}$ in from one end, and push it up into the fold. Attach the zipper or piping foot to your sewing machine and lengthen the stitches. Baste the cord in place.
- 2 Attach piping to the top edge of the grey print outer pocket shapes. Do this by pinning the piping to the pocket, matching raw edges. With the zipper or piping foot still attached to your machine, stitch along the top edge of the pocket about $\frac{1}{4}$ in from the raw edge. Trim the excess piping off in line with the left and right edges of the pocket.

- 3 Match a hot pink outer pocket lining shape with the grey outer pocket, right sides together. The piping will be sandwiched in between the two layers of fabric. Stitch the layers together along the top edge; work this seam with the grey outer pocket shape facing up. Your aim is to stitch as close as possible to the cord in the piping. Trim the seam to $\frac{1}{4}$ in and clip it along the curve. Flip the lining over so that the wrong side of the lining is matching the wrong side of the grey outer pocket. Press.
- 4 Repeat Steps 2 and 3 to add piping to the other outer pocket.

Make the outer bag panels

- 1 Fold one of the grey outer bag panels in half, side edges matching, and finger press to lightly crease it down the centre. Unfold. If you are going to add a label of any kind to your bag, as Lisa has done, pin and then topstitch it in place now.
- 2 Pin a handle connector right side up on the right side of the outer bag panel: the inner edge of the connector should be $2\frac{3}{4}$ in from the centre crease, and the top fold should be $2\frac{3}{4}$ in down from the top raw edge of the bag, as shown in Diagram 8.
- 3 Stitch the connector to the bag by topstitching $\frac{1}{8}$ in from the edges and as close to the ring as possible. Sew two diagonal rows of stitching for extra security.
- 4 Repeat Steps 2 and 3 to sew a connector $2\frac{3}{4}$ in in the opposite direction from the centre crease. Then sew two handle connectors to the other grey outer bag panel.
- 5 Pin a connector cover directly on top of one of the connectors you've sewn to a grey outer bag panel: the cover should be right side up (the side with the cut in it should be against the grey fabric). Centre it over the connector and match its top edge with the top row of stitching on the connector, as shown in Diagram 9. Topstitch around the connector cover $\frac{1}{8}$ in from its edges. Repeat to add covers to the other three connectors on the outer bag panels.
- 6 Pin a utility pocket right (outer) side facing up on the right side of one of the grey outer bag panels: the open raw edge of the utility pocket should match the bottom raw edge of the bag panel and the utility pocket should be centred between the left and right edges of the bag panel.
- 7 Topstitch $\frac{1}{8}$ in from the left and right edges of the pocket, backstitching at the beginning and end of this stitching for added security. Baste the bottom edge of the pocket to the outer bag panel. Trim the bottom corners of the pocket to match the shape of the outer bag panel. See Diagram 10.
- 8 If you wish to divide your utility pocket into two or more smaller pockets, draw vertical lines on the pocket. Topstitch on these lines, backstitching at the beginning and end for added security.

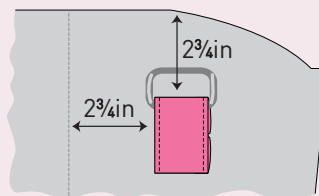


Diagram 8

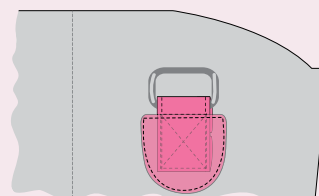


Diagram 9

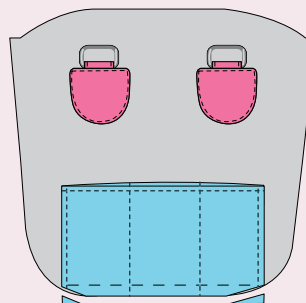


Diagram 10

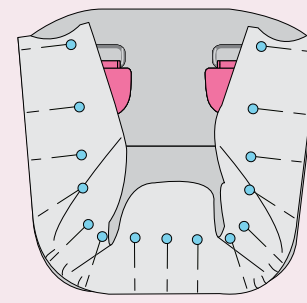


Diagram 11

- 9 Repeat Steps 6–8 to add a utility pocket to the other grey outer bag panel.
- 10 Fold each of the grey outer bag panels and each of the main outer pockets in half, left and right edges matching, and crease to mark the centre of their bottom edges. Unfold.
- 11 Pin an outer pocket, grey side up, on the outer bag panel, left, right and bottom edges and the centre creases matching. The utility pocket will be sandwiched between the layers. (Note that the outer pocket is a little larger than the outer bag panel so that it sits out from the bag once it's been sewn in place.) Baste the side and bottom edges of the outer pocket to the outer bag panel. Repeat to baste the other pocket to the other bag panel.
- 12 Fold the grey outer gusset in half, short edges matching, and crease the centre. Unfold. Pin the gusset to one of the outer bag panels, right sides together; start by pinning the centre crease of the gusset to the crease in the centre of the bottom edge of the bag panel; then pin the top corners together; and then add pins between them, easing the bottom corners to fit. See Diagram 11. If necessary, make small snips — no longer than $\frac{1}{8}$ in — into the edge of the gusset only, to achieve good fit.
- 13 Stitch the edges together using a $\frac{1}{2}$ in seam. Then stitch over it again, to ensure a secure join.
- 14 Repeat Steps 12 and 13 to sew the other long raw edge of the gusset to the other outer bag panel. Turn the bag right side out and finger press the seams.
- 15 Use the same method that you used to attach piping to the top edge of the outer pockets to baste piping to around the top edge of the bag. This time, however, you need to neatly join the end of the piping to the beginning. To do this, unpick $2\frac{1}{2}$ in of the stitching at one end of the piping, and cut that length off the cord,

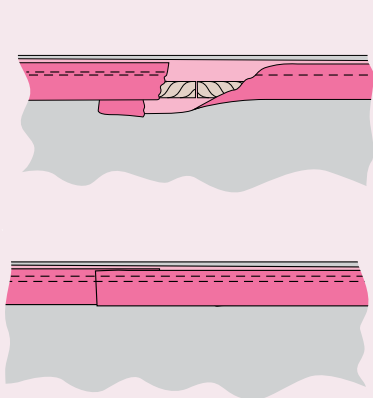


Diagram 12

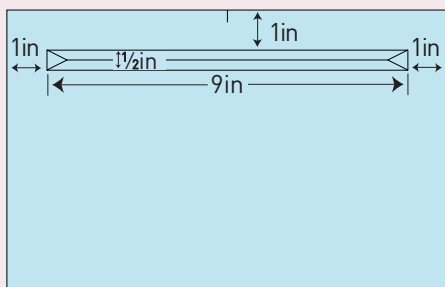


Diagram 13

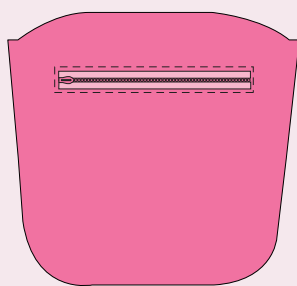


Diagram 14

leaving the fabric intact. Turn 1in of fabric to the inside. Pin this end of the piping to the top edge of the bag, starting close to one of the gusset seams. Clip into the seam allowance of the piping, if necessary, to help ease it around the curves.

- 16 With a zipper or piping foot on your machine, stitch the piping to the bag, starting 2in from the turned under edge of the piping fabric. Stop stitching about 3in before you reach the beginning again, with the needle down. Trim the piping so that its cut end will almost touch the cut end at the beginning of the piping. Open up the start of your bias strip and tuck the end you've cut into the fold — the two ends of the cord should almost meet. Re-fold the bias strip and pin to hold it in place. Finish stitching the piping to the bag. See Diagram 12.

Add utility and welt pockets to the lining

- 1 Repeat Steps 6–9 from the previous section to sew utility pockets to the right side of the lining front/back shapes.
- 2 To make a welt zippered pocket for a lining panel, fold a lining panel in half, left and right edges matching, and crease to mark its centre. Fold one of the 11in x

7in rectangles of aqua fabric for the pockets in half, matching the 7in edges, and crease to mark its centre.

- 3 Draw three light pencil lines on the wrong side of the aqua rectangle 1in, 1 1/4in and 1 1/2in down from the top edge. On each line, measure out 4 1/2in from the centre crease in each direction and draw vertical lines. On the centre line, measure in 1/2in from each end and make a mark; draw a line connecting this mark to the corners. See Diagram 13.
- 4 Pin the pocket rectangle, right sides together, on the lining panel; the top edge of the pocket rectangle should be 3 1/2in from the top of the panel and centred between the left and right edges. Machine stitch on the outer rectangle you drew in Step 3. Use a small pair of sharp scissors to cut on the line across the middle of the rectangle through all layers; then cut carefully into the corners on the angled lines without cutting any of the stitches.
- 5 Push the pocket fabric through the cut, to the wrong side of the lining panel, and press it flat. You should have a neatly seamed, rectangular opening in the lining panel.
- 6 Centre the 25cm (10in) zipper behind the opening with the zipper pull facing outwards and pin it in place. Machine stitch all the way around the rectangle, very close to the edge, to secure the zipper in place. See Diagram 14. Be careful not to break the needle when you sew over each short end of the zipper.
- 7 Turn the panel over to the wrong side. Match another 11in x 7in pocket rectangle, right side facing down, with the one that's now been sewn to the lining. Stitching only through the two layers of the pocket rectangles, not through the lining panel, sew around the left, top and right edges of the pocket using a 1/2in seam. Leave the bottom edge open.
- 8 Repeat Steps 2–7 to add a welt zippered pocket to the other lining panel, but this time sew around all four edges of the pocket; don't leave the bottom edge open.

Add the main pockets to the lining

- 1 On the right side of one lining panel, make a light mark 1 1/2in down from the top curved edge, centred between the left and right edges. Turn the panel over and lift the welt pocket out of the way.
- 2 Fuse a 1in x 1 1/2in rectangle of interfacing to the wrong side of the lining panel centred directly behind where you marked the right side.
- 3 Turn the lining panel back so that the right side of the fabric is facing up. Centre the washer from a magnetic snap set over the mark and draw lines in the two outer slots. Move the welt pocket out of the way, then use a seam ripper, craft knife or small sharp embroidery scissors to cut through the lining panel and the interfacing you've fused behind the mark on these lines.

- 4 Push the prongs of the female half of the magnetic snap through the slits so the circular part of the magnetic snap is on the right side of your fabric, and the prongs are on the wrong side. Thread the washer onto the prongs and fold the prongs out to each side to secure this half of your magnetic snap in place.
- 5 You now need to install the male half of the magnetic snap on a hot pink main lining pocket shape. Repeat Steps 2-4 to do this. (You won't have to be concerned about the welt pocket getting in the way this time.)
- 6 Match the hot pink pocket shape from Step 5 with a main lining pocket shape cut from grey print fabric, right sides together. Stitch the top curved edges together using a $\frac{1}{2}$ in seam. Trim the seam to $\frac{1}{4}$ in and clip the seam allowance along the curve. Turn the pink fabric over so that its wrong side is against the wrong side of the grey fabric. Press well.
- 7 Pin this main lining pocket to the hot pink lining panel: the hot pink side of the pocket should be facing the right side of the lining panel; the magnetic clips should be joined; and the raw edges along the left, right and bottom edges should match. Baste the pocket to the lining panel using a $\frac{1}{4}$ in seam.
- 8 Repeat Steps 1-7 to add a main pocket to the other lining panel.

Assemble the bag lining

- 1 On one of the lining panels, measure in $3\frac{1}{2}$ in from the left edge and $1\frac{1}{2}$ in down from the top raw edges and make a mark. Repeat to make a mark $3\frac{1}{2}$ in from the right edge and $1\frac{1}{2}$ in down from the top edge.
- 2 Repeat Steps 2-4 from the previous section to install the female half of a magnetic snap at each of these marks.
- 3 Repeat Steps 1 and 2 with the other lining panel, but this time install the male half of the magnetic snaps.
- 4 Repeat Steps 12-14 from the 'Make the outer bag panels' section to sew the hot pink lining gusset to the bottom and side edges of the two lining panels. Backstitch two or three times as you sew over the top edges of the main lining pocket to ensure that the pocket is securely attached. Trim the seams to $\frac{1}{4}$ in.

Finish your bag

- 1 Open the zipper on your welt pocket that still has the bottom edge unstitched all the way.
- 2 Check that the outer bag is right side out and the lining bag is wrong side out. Put the outer bag into the lining bag — Lisa says to 'squish it in'! The right side of the outer bag should now be facing the right side of the lining. Match the top raw edges and gusset seams. Stitch around the top edge using a $\frac{1}{2}$ in seam. Trim the seam to $\frac{1}{4}$ in and clip the curves.
- 3 Turn the bag right side out through the open bottom edge of the welt pocket. Turn in the bottom edges of

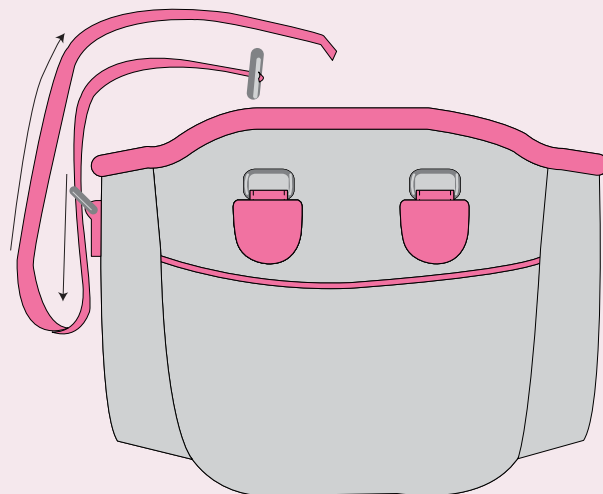


Diagram 15

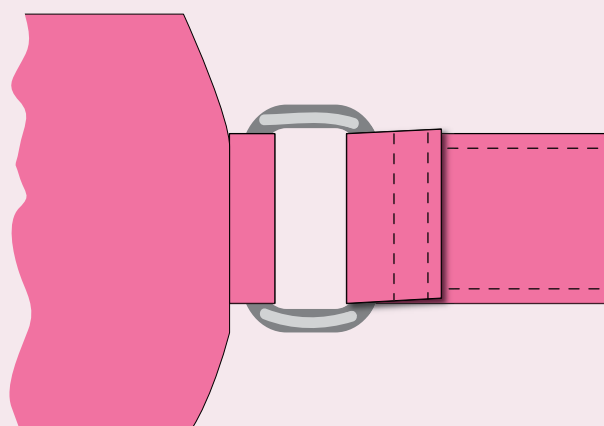


Diagram 16

- the welt pocket by $\frac{1}{4}$ in and press. Topstitch across the pocket close to the bottom edge.
- 4 Top stitch around the bag $\frac{1}{4}$ in from the top edge.
- 5 Feed the end of the shoulder strap that doesn't have the slider attached to it down through one of the rings on the gusset. The wrong side of the strap — the side that you turned the end onto — should be facing out, away from the gusset. Feed this same end up through the slider, over the centre bar and back down, so the end attached to the slider is sandwiched between the strap. See Diagram 15.
- 6 Feed the end of the strap through the ring on the gusset on the other side of the bag, checking that it's not twisted.
- 7 Slot the ring into the fold and stitch two or three times along the row of topstitching you added earlier and as close to the ring as possible. See Diagram 16.
- 8 Feed the end of one handle through a ring, with the 'wrong' side of the handle facing towards the bag. Repeat Step 7. Then repeat to attach the other end of the handle to the ring on the same side of the bag. Then attach the second handle to the other side of the bag.
- 9 Press the bag to reshape it.





Melba Tilework

Grab your large-scale prints and make a home for them in this elegant quilt by Leesa Chandler of Braeside, Victoria. She has used her own fabric range, *Melba*, which highlights her signature Australian wildflowers. Designed into shapes and repeats reminiscent of Art Nouveau, the range was inspired by early 1900s architectural details, including pressed-metal ceilings.

Finished size: 174cm (68³/₈in) square



Materials

- ❖ 1.4m (1 $\frac{5}{8}$ yd) black print fabric
- ❖ 1.45cm (1 $\frac{5}{8}$ yd) orange tone-on-tone print fabric
- ❖ 90cm (1yd) cream print fabric
- ❖ 2.3m (2 $\frac{1}{2}$ yd) multi-coloured feature print fabric — see Note
- ❖ 3.9m (4 $\frac{1}{2}$ yd) backing fabric
- ❖ Batting at least 190cm (75in) square
- ❖ Rotary cutter, ruler and mat

❖ Sewing machine

❖ General sewing supplies

Note: If you wish to feature specific motifs in your large squares of feature print fabric, you may need more fabric than is listed here. The amount required will depend on the size of the motifs and the pattern repeat. Leesa needed 5.7m (6 $\frac{1}{4}$ yd) of the fabric she used because the design was printed 'on point' and needed to be cut on the bias.

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Cut the fabric

From the black print fabric, cut:

- ❖ two strips, $1\frac{1}{2}$ in x width of fabric
- ❖ 14 strips, $2\frac{1}{2}$ in x width of fabric
- ❖ three strips, $3\frac{1}{2}$ in x width of fabric. Cross cut them to yield 36 squares, $3\frac{1}{2}$ in (A)

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

- ❖ 14 strips, $1\frac{1}{2}$ in x width of fabric
- ❖ 12 strips, $2\frac{1}{2}$ in x width of fabric

From the cream print fabric, cut:

- ❖ three strips, $1\frac{1}{8}$ in x width of fabric
- ❖ three strips, $2\frac{7}{8}$ in x width of fabric. Cross cut them to yield 36 squares, $2\frac{7}{8}$ in; then cut each square once across the diagonal to yield 72 half-square triangles (B)
- ❖ three strips, $5\frac{1}{2}$ in x width of fabric. Cross cut them to yield 18 squares, $5\frac{1}{2}$ in; then cut each square twice across the diagonals to yield 72 quarter-square triangles (C)

From the feature print fabric, cut:

- ❖ five strips, $16\frac{1}{2}$ in x width of fabric. Cross cut them to yield nine squares, $16\frac{1}{2}$ in

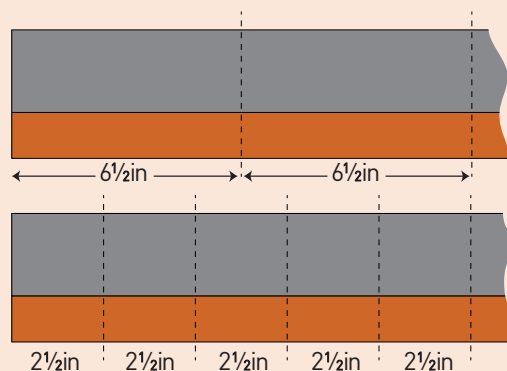


Diagram 1

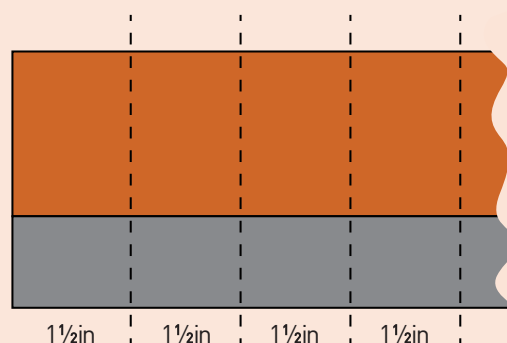


Diagram 2

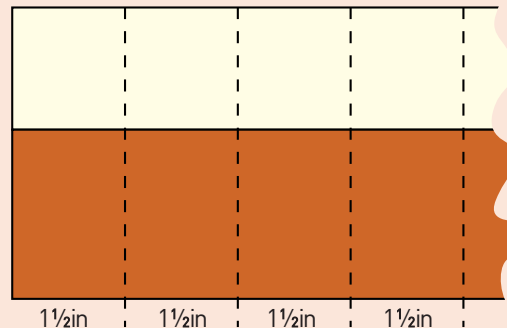


Diagram 3

Make the patchwork units

- 1 Sew each $2\frac{1}{2}$ in black print strip to a $1\frac{1}{2}$ in orange print strip along one long edge. Press seams towards the orange fabric. Cross cut these strip sets into 72 segments $6\frac{1}{2}$ in wide and 36 segments, $2\frac{1}{2}$ in wide, as shown in Diagram 1.
- 2 Sew a $2\frac{1}{2}$ in strip of orange print fabric to a $1\frac{1}{2}$ in strip of black print fabric. Press the seam allowance towards the orange fabric. Repeat to make a second strip set exactly the same. Cross cut these strip sets into 36 segments $1\frac{1}{2}$ in wide, as shown in Diagram 2.
- 3 Sew each $1\frac{1}{8}$ in cream print strip to a $2\frac{1}{2}$ in orange print strip. Press the seam allowance towards the orange fabric. Cross cut these strip sets into 72 segments $1\frac{1}{2}$ in wide, as shown in Diagram 3. (You will have seven $2\frac{1}{2}$ in strips of orange fabric left over; they are used for the binding.)

Assemble the corner units

- 1 Start assembling the corner units for your blocks by joining a $2\frac{1}{2}$ in segment from Step 1, a segment from Step 2, a $6\frac{1}{2}$ in segment from Step 1 and a segment from Step 3 together in a column. Note that the small cream patch in the Step 3 segment will overhang the edge of the other segments a little.
- 2 Add a cream B half-square triangle to the top edge of the column, as shown in Diagram 4.
- 3 Make another part of the corner unit by joining a $6\frac{1}{2}$ in segment from Step 1 and a segment from Step 3 together in a row. Again, the small cream patch will overhang a little. Add a cream B half-square triangle to the end of the row, referring to Diagram 4.

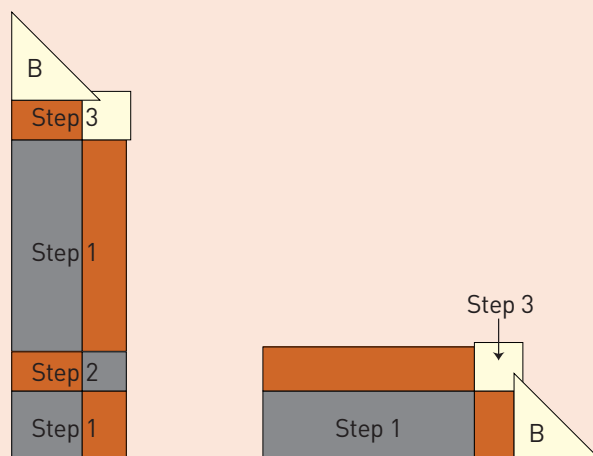


Diagram 4

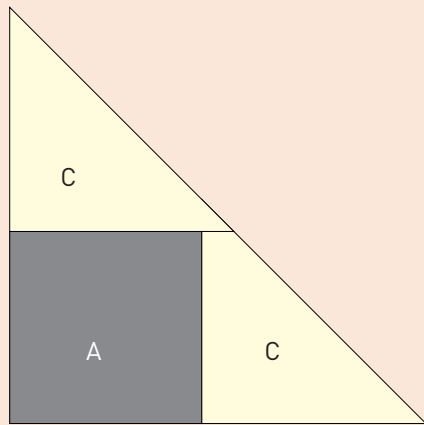


Diagram 5

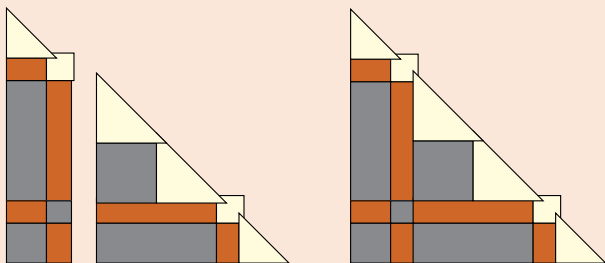


Diagram 6

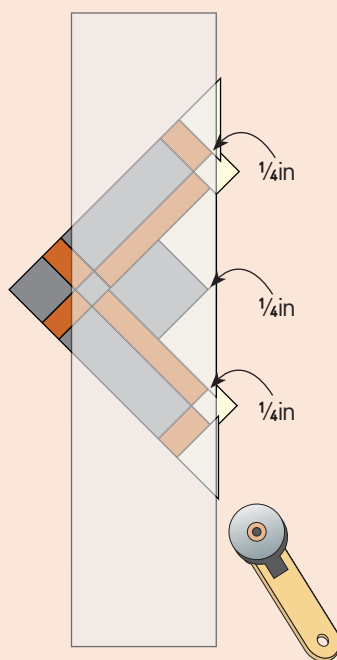


Diagram 7

- 4 Sew a cream C triangle to two adjacent edges of each black A square, as shown in Diagram 5.
- 5 Join this large pieced triangle to the top edge of the row from Step 3. Then join the column to the left edge to complete the corner unit. See Diagram 6.
- 6 Trim the long edge of the unit $\frac{1}{4}$ in away from the corner of the small cream squares and the black A square, as shown in Diagram 7.
- 7 Repeat Steps 1–6 to make a total of 36 corner units.

Complete the blocks

- 1 Fold each of the $16\frac{1}{2}$ in squares of feature print fabric in half horizontally and vertically and press lightly to crease the outer edges.
- 2 Sew a corner unit to opposite sides of each feature print square, matching the point of the black A square with the crease in the centre of the edges of the feature print square. Press seams towards the feature print square.
- 3 Join another two corner units to the remaining two sides of the feature print square, pressing as before.

Assemble the quilt

- 1 Lay out your blocks in three rows of three blocks each. Join the blocks in each row together, carefully matching seams. Press the seams in the top and bottom rows in the opposite direction to the seams in the middle row.
- 2 Join the rows together, carefully matching seams. Press.

Finish the quilt

- 1 Cut the backing fabric into two equal lengths, remove the selvages and sew the two pieces together, side by side. Press the seam open.
- 2 Following the instructions for Preparing the Quilt Sandwich in Basics on page 150, pin or baste the quilt top, batting and backing together.
- 3 Quilt as desired. Leesa's quilt was machine quilted with an edge-to-edge floral and vine pattern across the surface of the quilt.
- 4 Trim the excess backing fabric and batting $\frac{1}{4}$ in outside the edge of the quilt top.
- 5 Follow the instructions in Binding the Quilt in Basics on page 150 to bind the quilt with the seven strips of orange print fabric.

To contact Leesa Chandler of Chandlers Cottage, see the contact details in the Stockists and Contacts list.



Melba Nouveau 3D Christmas Tree - Dimensions 28" x 29"
Pattern \$12.00ea / Kit \$65.00ea

Melba Purse Collection
Pattern \$15.00ea / Fabric & Frame Packs \$21.00ea

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The Fabric Trail ... Inner Journeys

An exhibition by SAlt — South Australian living textiles

By Julie Haddrick



Pomegranate — the ancient fruit of the gods, by Francie Mewett (detail)

The artists' unique and highly personal responses to the five themes of "inner journeys" — the physical, emotional, spiritual, creative and the journey of discovery — mirror the diversity of interpretations and responses found in us all. Consider the power of a physical journey to expose oneself — to perhaps challenge or influence our thinking. Connecting us with sounds, colours or smells, tactile experiences, memories or emotions, the resulting responses are opportunities to connect with a changing sense of self.

These physical journeys influence and impact our spiritual and emotional lives and lead to creative responses to new situations. It doesn't matter who or where we are or where we sit in the world, finding our identity, creative or spiritual home can be a lifelong and very personal journey. Some people never look and some may never find, but these six artists used fabric and thread to express where they're travelling in this bigger picture. Each SAlt member learnt things about themselves, embraced their stories and experiences, shared knowledge, emotions and skills to refine, critique and celebrate their differences.

This exhibition reveals and at times confronts the concealed power of an inner journey.

SAlt (South Australian living textiles) is a group of six independent textiles practitioners whose work is very different, yet united by the fabric trail of ideas, friendship and fabrics that connects them. They are independent but not alone. Collaboratively the SAlt group sets challenges to inspire, explore, extend, respond to, critique and reflect on each theme and they enjoy the stimulation and challenges of creating a fresh, new and cohesive body of textiles work.

For the six members — Judy Bushby, Suzanne Gummow, Julie Haddrick, Francie Mewett, Sarah Bell Smith and newcomer Wendy Thiele — this is the second exhibition and each artist has created five wall quilts. Each artist will hang their five works together as a collection. Different connections will unite each display, be it graphic, technical similarities, colour connections, visual linking or thematic symbolism. This "Fabric Trail" journey has led them to what has been a much more personally challenging theme — that of their inner journeys.



Pomegranate — the ancient fruit of the gods, by Francie Mewett



Amity, by Wendy Thiele



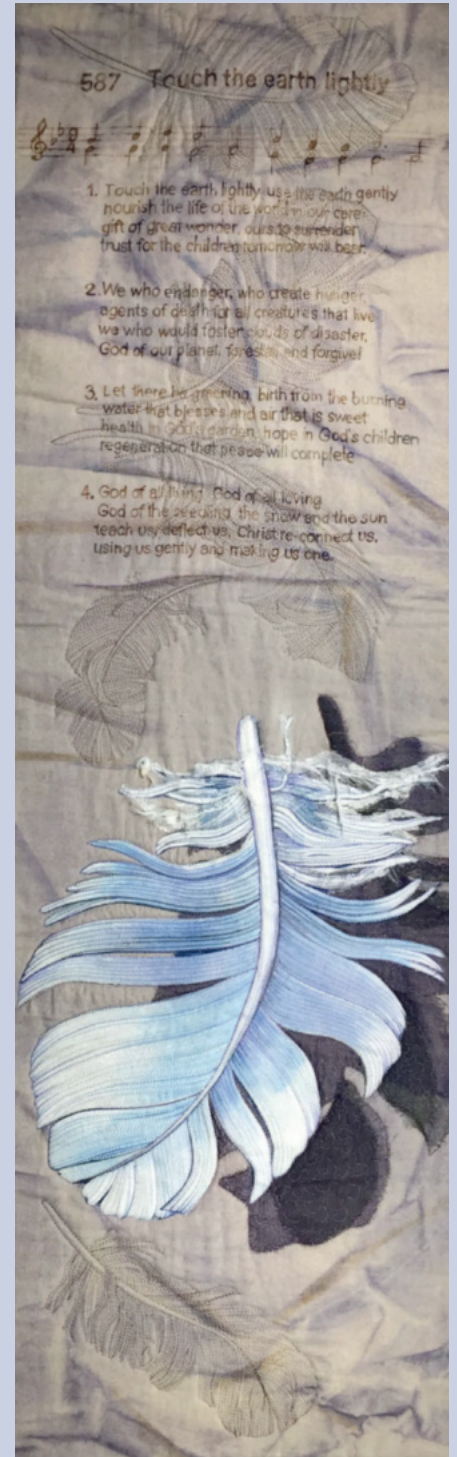
Search for Peace, by Sarah Bell Smith



Taj Mahal, by Suzanne Gummow



For Marilyn, by Judy Bushby



Touch the Earth Lightly, by Julie Haddrick

EMOTIONAL JOURNEY

Pomegranate — the ancient fruit of the gods

by Francie Mewett

From earliest times the pomegranate has been the fruit of fertility, of death, birth and eternal life. In other cultures it is also known as a symbol of marriage, abundance and prosperity. The background was hand-stitched and then extra layers of embroidery and beading added. Lastly the acrylic painted appliqué was sewn on.

JOURNEY OF DISCOVERY

Amity by Wendy Thiele

This quilt is about discovering and re-discovering relationships that have sustained me and provided mutual knowledge, esteem, affection and respect in my time of need and crisis as I made my own profound journey with breast cancer. Machine-pieced, raw-edge appliqué and machine quilted using vintage Kimono fabrics.

JOURNEY OF DISCOVERY

Search for Peace by Sarah Bell Smith

I had a high-stress job for the last 12 months and would often be working 12 or more hours a day. I was searching for something I could work on on a small scale and that I would find peaceful and therapeutic. My small samples enabled me to find some inner peace during a very tiring and stressful time. Hand-dyed cotton, commercial fabric, o-rings and wool with hand stitching.

EMOTIONAL JOURNEY

Taj Mahal by Suzanne Gummow

The Taj Mahal's perfect proportions and exquisite craftsmanship have been described as a vision, a dream, a poem, a wonder, the jewel in India's architectural diadem. It was widely believed that the Taj Mahal was designed to represent an earthly replica of one of the houses of paradise. Translucent white marble softly glows in the dawn, dusk and moonlight. (I have seen all of these.) Closer inspection reveals delicate designs and beautiful calligraphy, inlaid with coloured stone. Viewing, looking and absorbing the Taj Mahal was an extremely emotional time, one that will never leave me.

EMOTIONAL JOURNEY

For Marilyn by Judy Bushby

Newly diagnosed, there was a glimmer of hope for survival for pancreatic cancer, a very small glimmer. For almost four years my very dear friend battled this horrible disease. Unfortunately she lost her fight in September 2015. Reading the eulogy she wrote herself not long after diagnosis was an honour, albeit a very difficult one. Orange gerberas were her favourite flower. She was taken way too early — RIP. Indigo textiles, kimono silks, free machined and hand stitch.

SPIRITUAL JOURNEY

Touch the Earth Lightly by Julie Haddrick

An aboriginal phrase "Touch the earth lightly" inspired Shirley Erena Murray (NZ) along with her friend and music composer Colin Gibson, to write a hymn about man's destructive treatment of the earth. This favourite hymn, like my Christian faith, inspires me to be the best person I can be, to be mindful, making low-impact and sustainable choices and humanitarian, ethical decisions. In many ways, my art is integral to this and echoing the song, the floating feather touches the earth lightly, leaving merely a shadow. (Hymn used with permission by Hope Publishing)



For Marilyn, by Judy Bushby (detail)

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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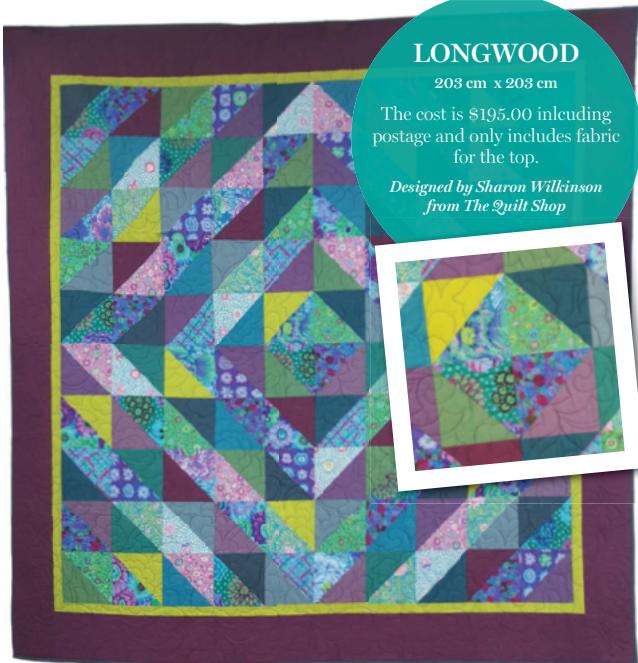
the quilt shop

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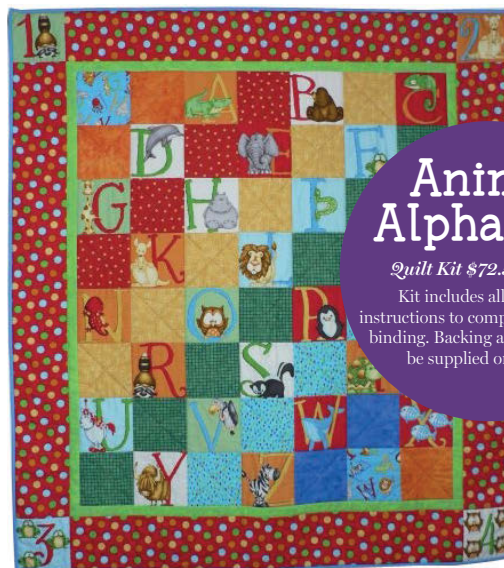
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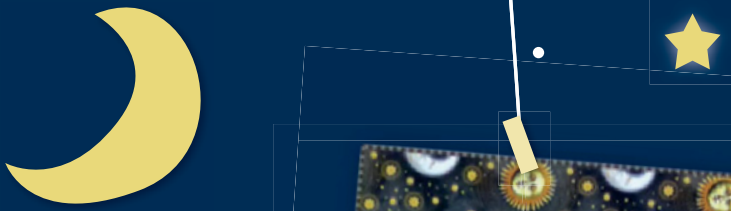
The pattern is by
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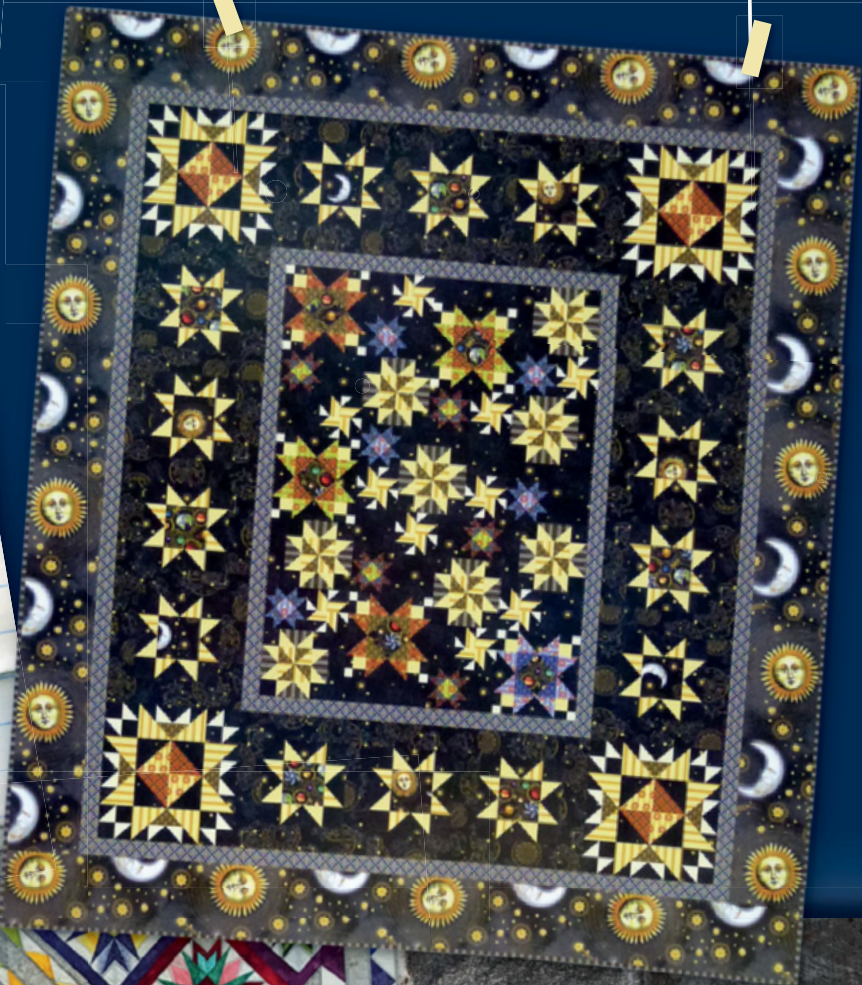


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Grated

Inspiration for quilts can be found in many everyday objects. Michelle Marvig of Orangeville, NSW, took numerous photos while in Washington DC on tour, but it was a grate in front of the Capitol Building that stirred the creative juices. The result is a striking bed runner for a queen-size bed, made from her first fabric range called *Punctuated* for Leutenegger.

Finished size: 40cm x 215cm (15 $\frac{1}{2}$ in x 84 $\frac{1}{2}$ in)





Materials

- ❖ 1.8m (2yd) grey print fabric (background and binding)
- ❖ 10cm (1/8yd) each of four red-orange tone-on-tone print fabrics
- ❖ 20cm (1/4yd) darker red-orange tone-on-tone print fabric (border)
- ❖ Fat eighth each of a light and dark lime green tone-on-tone print fabric (appliqué)
- ❖ 20cm (1/4yd) dark grey print fabric (flange)
- ❖ 1.3m (1 1/2yd) backing fabric
- ❖ Batting at least 55cm x 235cm (22in x 91in)
- ❖ Fusible web
- ❖ MM100 Scrap, Stash and Strip template set (available from Pieceville: www.pieceville.com.au) or template plastic and permanent-marking pen
- ❖ Rotary cutter, quilter's ruler and mat
- ❖ Sewing machine with 1/4in, open-toe appliqué and walking feet
- ❖ General sewing supplies

www.quilterscompanion.wordpress.com

Cut the fabric

From the grey print fabric, cut:

- ❖ 12 strips, 1 1/2in x width of fabric (chevrons)
- ❖ 13 strips, 2 1/2in x width of fabric (centre panel, borders, sashings and binding)
- ❖ two strips, 1 1/4in x width of fabric. Cross cut them to yield 26 squares, 1 1/4in (A) and 24 rectangles, 1 1/4in x 2 1/2in (F)
- ❖ one strip, 11in x width of fabric. Cross cut it to yield two squares, 11in and from the fabric left over, one square, 4 7/8in. Cut the 4 7/8in square once across the diagonal to yield two half-square triangles (D)

From each of the four red-orange tone-on-tone print fabrics, cut:

- ❖ two strips, 1 1/2in x width of fabric

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

- ❖ four strips, 1 1/4in x width of fabric. Cross cut them to yield 44 rectangles, 1 1/4in x 3 1/2in (E)

From the dark grey print fabric, cut:

- ❖ six strips, 1in x width of fabric (flange)

- 1 If you are not using the Scrap, Stash and Strip template set, trace the parallelogram and triangle templates from the Pattern Sheet onto template plastic using a fine-point permanent-marking pen. Label each shape and then cut them out on the lines. The side that you have labelled will be referred to as the right side.

Cut the chevrons

- 1 Sew each of the 1 1/2in strips cut from the four red-orange print fabrics to a 1 1/2in strip of grey print fabric along one long edge. Press seams towards the red-orange fabric.
- 2 Lay the MM100 Template C or your own Template C on one of these strip sets with the fabric and the template both facing right side up and with the long edges of the template matching the top and bottom edges of the strip set. See Diagram 1. If you're working with the MM100 shape, use a rotary cutter to cut the angled left and right edges. Slide the template along the strip set, align the left edge of it with the newly cut edge of the fabric, and cut down the right edge. Continue in this manner working along the strip set to cut five C shapes. If you're working with a template-plastic shape, use a pencil to trace its left and right edges, slide the template along to match the left edge with the line you've already drawn, and trace the right edge. Continue to slide and trace, then use a quilter's ruler and rotary cutter to cut the strip set on the traced lines to yield five shapes. Save the remainder of the strip set — it will be used later in the project.



*photo copyright & courtesy Julie Hartwig

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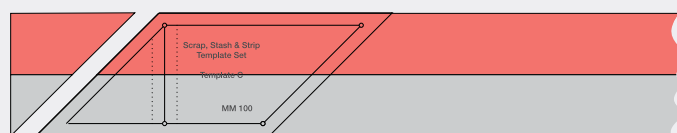


Diagram 1

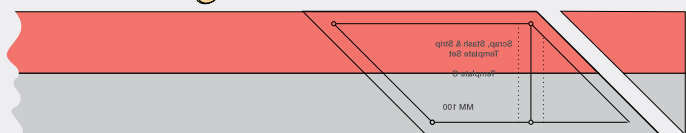


Diagram 2

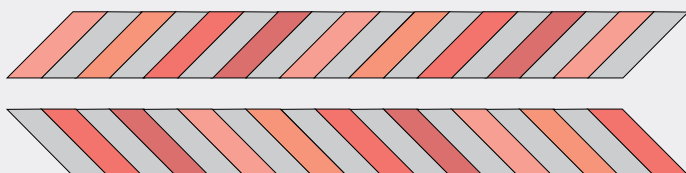


Diagram 3

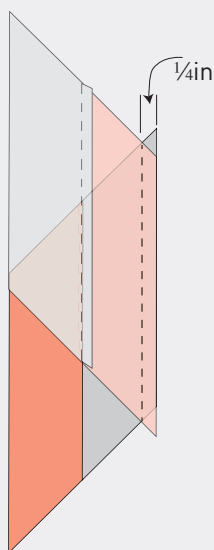


Diagram 4

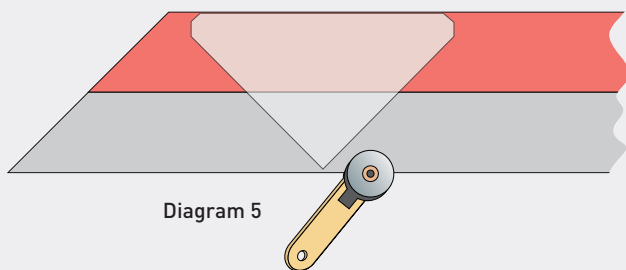


Diagram 5

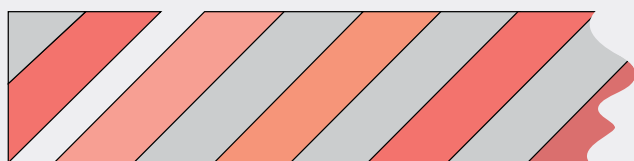


Diagram 6

- 3 Lay the second strip set that has the same red-orange print fabric as your first one on your cutting mat. Repeat Step 2 but this time, flip the template over so that it is right side down before cutting/tracing. See Diagram 2. This will yield five C reversed shapes. Again, save the remainder of the strip set.
- 4 Repeat Steps 2 and 3 to cut five C and five C reversed shapes from each pair of matching strip sets.

Make the centre panel

- 1 Lay out 18 C shapes in two rows and the 18 C reversed shapes in two rows, as shown in Diagram 3. Play with the arrangement of the different red-orange prints until you have a grouping that you like.
- 2 Sew the C shapes in each row together. To do this, match two adjacent shapes right sides together. Offset them so that the $\frac{1}{4}$ in seam passes through the 'V', as shown in Diagram 4. Then sew the pairs of shapes together, and so on until each row of nine C shapes has been joined.
- 3 You now need to add a B corner unit to one end of each of your strips. Decide which red-orange fabric you'd like to use. Place Template B on the remainder of the strip set that has that fabric in it, as shown in Diagram 5. Cut one B triangle.
- 4 Sew each B triangle to the end of a chevron panel, as shown in Diagram 6.
- 5 Join a chevron panel made from C shapes to one short edge of a D triangle, and a chevron panel made from C reversed shapes to its other short edge, as shown in Diagram 7. Press the seam towards the chevron panel. Repeat with the remaining chevron panels.
- 6 Measure the length of your chevron panels — Michelle's measure $57\frac{1}{4}$ in, but a little variation from this is fine. What is important is that they're the same. If they're not, unpick some seams and re-sew them. Join two $2\frac{1}{2}$ in strips of grey print fabric end to end to make one long strip. Trim it to the same length as your panels.
- 7 Fold the grey strip and each of the panels in half, short edges matching, and lightly crease the edge to mark their centre points. Sew a panel to each long edge of the grey strip. Be careful not to stretch the panels, as their edges have been cut on the bias. Stitching with the chevron panels next to the feed dogs, and the grey strip on top, will help minimise stretching. Press the seams towards the grey strip. If you want to ensure that the chevrons on either side of the centre grey strip align perfectly with each other, you could mark the second long edge of the grey strip to align with the seams on the first long edge, as shown in Diagram 8, before joining the second panel to the strip.

Add Border 1

- 1 Join three 1½in strips of grey print fabric together end to end to make one long strip. Cut two strips the same length as your centre panel from the long strip. Sew them to the top and bottom edges of your runner. Press the seams towards the border.
- 2 Measure your runner vertically through the centre. Cut two strips this length from the last 1½in strip of grey print fabric. Sew them to the left and right edges of the runner. Press as before.

Appliqué

- 1 Trace 16 wedges, two large circles and 32 small circles from the Pattern Sheet onto the paper side of the fusible web, leaving ½in between shapes. Cut out all the circles in a group and fuse it to the wrong side of the light lime green print fabric. Then cut out each shape accurately on the line. Cut out all the wedges in a group, fuse it to the wrong side of the dark lime green print fabric, then cut each shape out accurately on the line.
- 2 Fold each of the 11in squares of grey print fabric in half, horizontally and vertically, and press lightly to crease them. Unfold. Measure 2½in from the centre along each of the creases and make a small mark.
- 3 Fold each large circle shape in half horizontally and vertically to crease it. Remove the backing paper from the large circles, and position them in the centre of a grey square, matching the creases. Fuse the circles to the background square.
- 4 Remove the backing paper from the wedges. Position them around the centre circle with their straight edges ¼in from the creases and their outer curved edges in line with the marks you made 2½in out from the centre. See Diagram 9. When you're satisfied that the wedges have been spaced evenly around the centre circle, fuse them in place.
- 5 Fold eight of the small circles in half and crease lightly. Remove the backing paper and position them on the horizontal and vertical creases on the background squares, 3in from the centre, as shown in Diagram 10. Fuse them in place. Then arrange the remaining small circles between them, keeping them 3in from the centre; fuse them in place.
- 6 Appliqué the shapes to the background squares. Michelle used a blanket stitch and open-toe appliqué foot to stitch by machine in thread to match the appliqué fabrics.
- 7 Measure the centre panel of your runner vertically. Trim each appliquéd square to a square this size, keeping the appliqué design centred.
- 8 Fold each of the remaining small circles in half and crease lightly. Fold the centre panel in half, long edges matching, and crease light. Remove the backing paper from the small circles and position them along the centre crease: Michelle aligned hers with the



Diagram 7

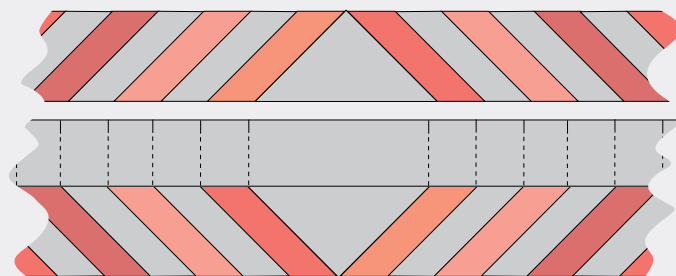


Diagram 8

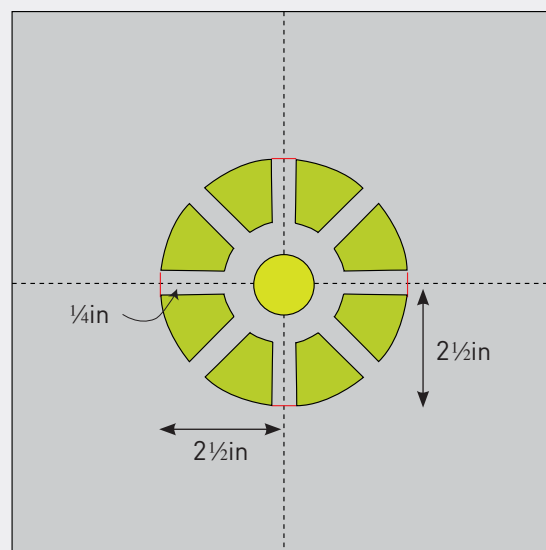


Diagram 9

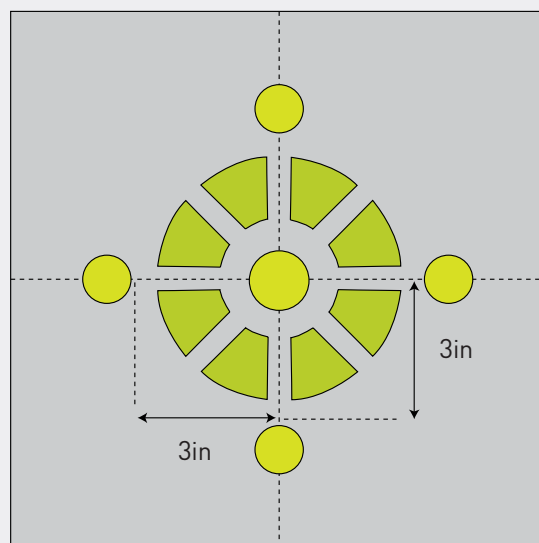


Diagram 10

grey strips in the chevrons. When you're happy with the placement, fuse them to the background fabric. Appliqué them in place.

Make the sashings and Border 2

- 1 To make the units for Border 2, sew a dark red-orange E rectangle to opposite edges of a grey print A square. Press the seams towards the E rectangles. Repeat to make 18 units like this.
- 2 Lay them out in two rows of nine. Insert a grey F rectangle between the units in each row and at the beginning and end of the row. Join the units in each row together. Press seams towards the E rectangles. Press.
- 3 To make a sashing, join a dark red-orange E rectangle to each end of a grey print F rectangle. Press towards the E rectangles. Then add a grey print A square to each end of these strips. Press. Repeat to make four sashings. (If your runner is wider than 10in, don't use A squares in these sashings; instead, cut rectangles 1½in wide by the length needed to make a sashing strip to match your runner. If your runner is narrower than 10in, trim a little from each end of the sashing strips to make it the right length.)
- 4 Join a sashing strip to the left and right ends of your runner. Then join an appliquéd square to the left and right edges. Press. Join another sashing strip to the left and right ends of your runner. Press.
- 5 Measure your runner horizontally through the centre. Measure the Border 2 strips you made in Step 2. If necessary, trim the same amount off each Border 2 strip to make them match the runner.
- 6 Fold your runner and Border 2 strips in half, and crease their centres lightly. Sew a Border 2 strip to the top and bottom edges of your runner, matching centres. Press the seams inwards.

Add Border 3

- 1 Sew four 2½in strips of grey print fabric together, end to end, in pairs, to make two long strips. Trim them to the same length as your runner. Sew them to the top and bottom edges of your runner and press the seams outwards.
- 2 Measure your runner vertically through the centre. Trim two strips this length from a 2½in strip of grey print fabric. Sew them to the left and right edges of your runner. Press seams outwards.

Finish the quilt

- 1 Cut the backing fabric in half down its length. Sew the pieces together, end to end to make a strip about 102in x 21in. Press the seam open.
- 2 The runner, backing and batting are ready to take to a long-arm quilter as they are. If you're doing the quilting yourself, follow the instructions for Preparing the Quilt

Sandwich in Basics on page 150 to pin or baste the quilt top, batting and backing together.

- 3 Quilt as desired. Michelle machine quilted her runner. She began by stitching in the ditches. She then quilted straight lines through the grey background fabric and free-motion quilted around the appliqué in the blocks at each end of the runner. Trim the excess backing fabric and batting ¼in outside the edge of the quilt top.
- 4 Measure your runner vertically through the centre. Trim two strips this length from one of the 1in strips of dark grey print fabric. Fold each strip in half, wrong sides together and long edges matching. Press. Pin them to the left and right edges of the runner: the raw edges of the flange strips should match the raw edges of the quilt, with the flange strip lying on top of the border.
- 5 Baste the strips to the runner about ⅛in from the raw edges. Use a walking foot to do this if you have one and set the machine to work long stitches — a stitch length of 5 on most machines.
- 6 Join the remaining 1in strips of dark grey print fabric together, end to end, to make one long strip. Measure the width of your runner through the centre. Cut two strips this length from the long strip. Fold them in half, wrong sides together, and press. Pin, then baste them to the top and bottom edges of the runner in the same way. They will overlap the first two flange strips at the corners.
- 7 Follow the instructions in Binding the Quilt in Basics on page 150 to bind the quilt with the remaining 2½in strips of grey print fabric. When you sew the binding to the front of the quilt you will be stitching through the binding, the underlying flange strips and the quilted runner. When you turn the binding over to the back of your runner, the flange will lie flat on the front of it and add another narrow frame — an accent of colour — next to the binding.

To contact Michelle Marvig of Pieceville, see the contact details in the Stockists and Contacts list.





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Celeste

The central Evening Star block in the middle of this modern quilt by Leanne Harvey of Mount Vincent, NSW, has been expanded four times. The end result is a large quilt that is graphic and quick to piece.

Finished size: 244cm (96in) square



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for \$275.00 posted.





Materials

- ❖ Assorted orange tone-on-tone print fabrics to total about 20cm (1¼yd)
- ❖ Assorted lime green tone-on-tone print fabrics to total about 20cm (1¼yd)
- ❖ Assorted aqua tone-on-tone print fabrics to total about 70cm (7⁄8yd)
- ❖ Assorted pink tone-on-tone print fabrics to total about 2.8m (3yd)
- ❖ 5.2m (5½yd) dark grey solid fabric
- ❖ 2.8m (3yd) of extra-wide (275cm/108in-wide) backing fabric
- ❖ Batting at least 260cm (104in) square
- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine
- ❖ General sewing supplies

www.quilterscompanion.wordpress.com

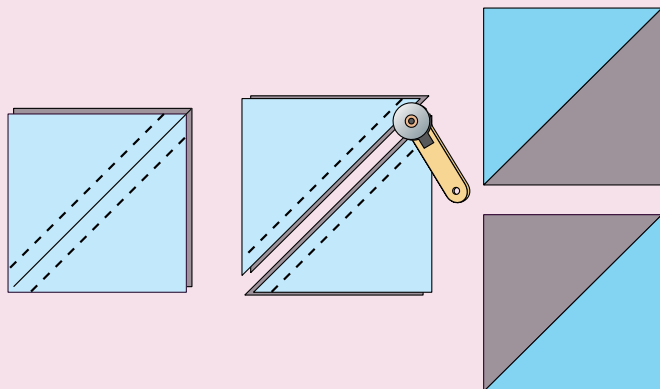


Diagram 1

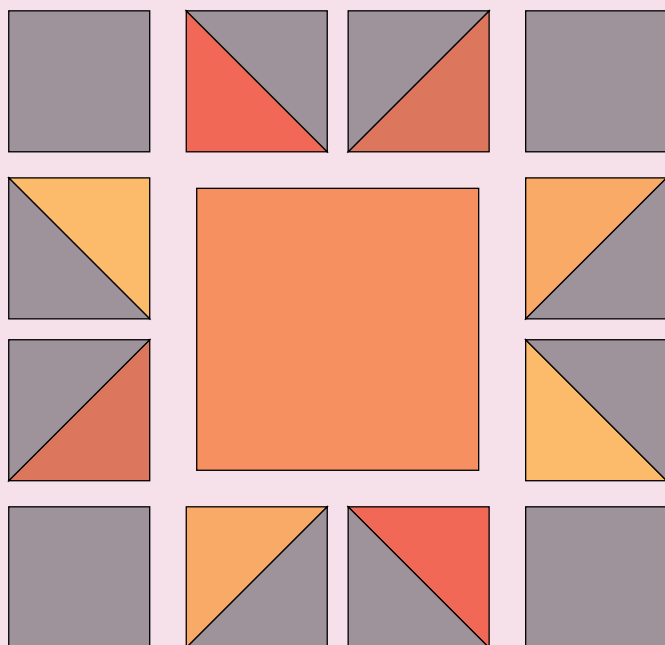


Diagram 2



Cut the fabric

From the assorted orange print fabrics, cut:

- ❖ one square, 6½in
- ❖ four squares, 3½in

From the assorted lime green print fabrics, cut:

- ❖ four squares, 6½in

From the assorted aqua print fabrics, cut:

- ❖ four squares, 12½in

From the assorted pink print fabrics, cut:

- ❖ four squares, 24½in

From the solid dark grey fabric, cut:

- ❖ one strip, 25in down the length of the fabric. Cross cut it to yield four squares, 24½in and four squares 24½in
- ❖ four strips, 12½in across the remaining width of the fabric. Cut one square, 12½in from each strip. Use the fabrics leftover in these four strips to cut four squares, 3½in and four squares, 3½in
- ❖ four strips, 12½in across the remaining width of the fabric. Trim each of them to measure 12½in square
- ❖ two strips, 6½in across the remaining width of the fabric. Cross cut them to yield four squares, 6½in
- ❖ two strips, 6½in across the remaining width of the fabric. Cross cut them to yield four squares, 6½in
- ❖ sufficient strips, 2¼in down the remaining length of the fabric to enable you to make a strip at least 400in long when they're joined end to end (binding)

Make the pieced squares

- 1 Draw a diagonal line from corner to corner on the wrong side of all of the lime green, aqua and pink squares and the 3½in orange squares.
- 2 Match each of these squares with a square the same size cut from dark grey fabric, right sides together. Stitch ¼in either side of the drawn line. Cut the squares apart on the drawn line. Open out the pieced square and press the seam towards the darker fabric. See Diagram 1. The orange squares should measure 3½in from raw edge to raw edge; the lime green squares, 6½in; the aqua squares, 12½in; and the pink squares, 24½in.

Assemble the quilt

- 1 To begin assembling the quilt, you will need the eight pieced orange + dark grey squares, four dark grey 3½in squares and the orange 6½in square.
- 2 Lay out the patches as shown in Diagram 2. Join the orange + dark grey squares together in pairs, dark grey edges matching, to make Flying Geese units.
- 3 Sew a Flying Geese unit to the left and right edges of the centre square. Join a 3½in square of dark grey fabric to the left and right edges of the remaining two Flying Geese, then join these rows to the top and bottom edges of the block. It should measure 12½in square, from raw edge to raw edge.

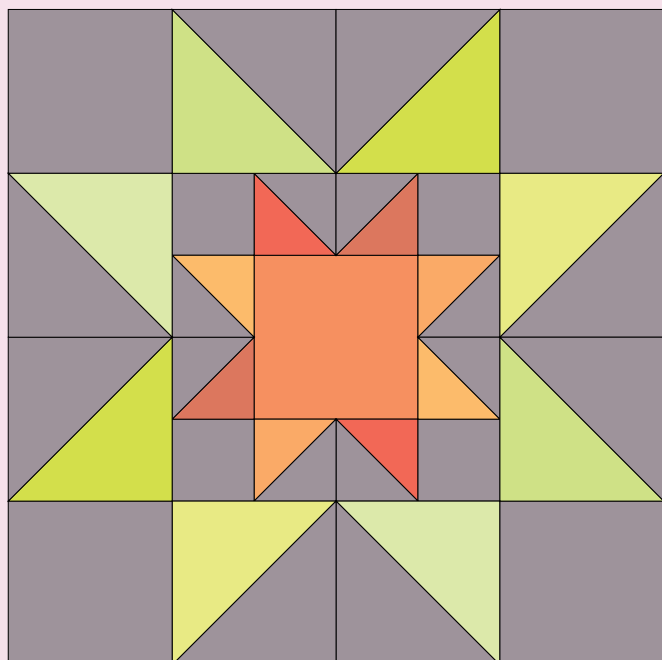


Diagram 3

- 4 To add the next "border" to your quilt – the lime green star points – you will need the eight pieced green + dark grey squares and the four dark grey $6\frac{1}{2}$ in squares.
- 5 Repeat Steps 2 and 3 with these patches, using the orange star as the centre square, as shown in Diagram 3. Your quilt should now measure $24\frac{1}{2}$ in square, from raw edge to raw edge.

- 6 To add the aqua star points, you will need the eight pieced aqua + dark grey squares and the four dark grey $12\frac{1}{2}$ in squares.
- 7 Repeat Steps 2 and 3. Your quilt should now measure $48\frac{1}{2}$ in square from raw edge to raw edge.
- 8 To add the pink star points, you will need the eight pieced pink + dark grey squares and the four dark grey $24\frac{1}{2}$ in squares. Repeat Steps 2 and 3.

Finishing

- 1 Your quilt is ready to take to a long-arm quilter. If you are going to do the quilting yourself, follow the instructions for Preparing the Quilt Sandwich in Basics on page 150, to pin or baste the quilt top, batting and backing together.
- 2 Quilt as desired. Leanne used her long-arm quilting machine to work an edge-to-edge wavy design called *Bayside* by Lorien Quilting across the surface of her quilt.
- 3 Trim the excess backing fabric and batting $\frac{1}{4}$ in outside the edge of the quilt top.
- 4 Follow the instructions in Binding the Quilt in Basics on page 150 to bind the quilt with the $2\frac{1}{4}$ in strips of dark grey fabric.

To contact Leanne Harvey of Mount Vincent Quilts, see the contact details in the Stockists and Contacts list.





Stash Building Fabric Club

Each month members receive 1.5m of co-ordinate fabrics plus four times a year they receive a bonus product at no extra charge. It may be a pattern, thread, notion, extra fabric, etc. The cost is \$38 per month plus \$6.50 postage within Australia. Contact us if you live outside Australia for the postage to your country. The fabrics featured in this ad are a little taste of what is going out.

Cynthia's Ark

To join visit www.cynthiasark.com.au
or ring Cynthia on 08 8527 2120.

Plus don't forget we have a Batik Fabric Club if you prefer hand-dyed batik fabrics.

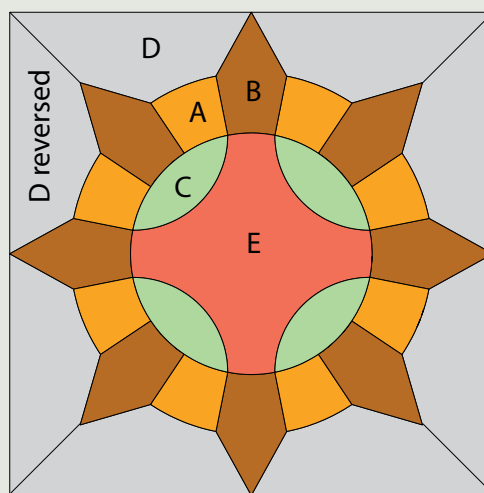
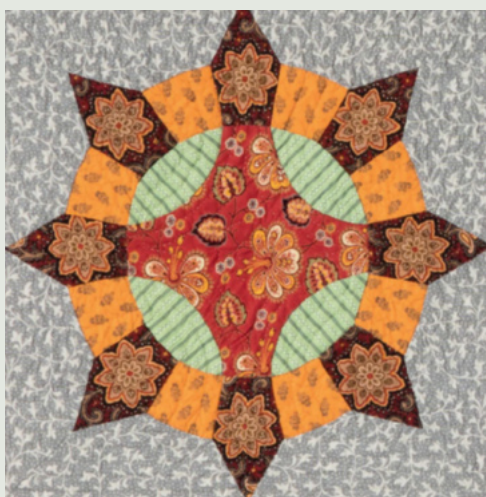


Pieces of the Past

Part 2

This is the second instalment of Wendy Whellum's stunning hand-pieced sampler. Part 1 was published in *QC*#83. To purchase a copy, please phone 1300 303 414. The final instalment will appear in *QC*#85 on sale in May.

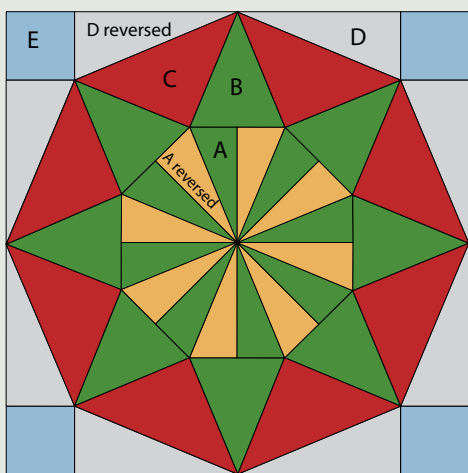
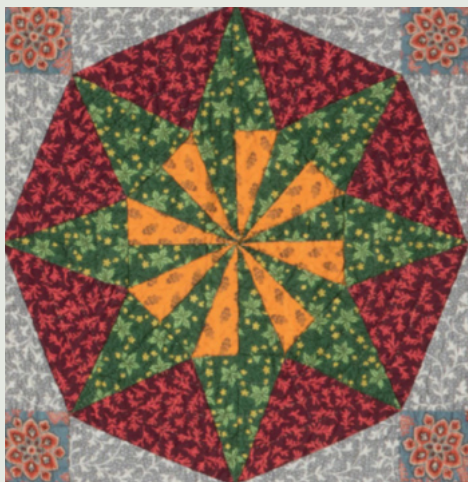
Finished size: 185cm (73¹/₂in) square
Finished block size: 18in square



Caesar's Crown Block Diagram

Make the Caesar's Crown block

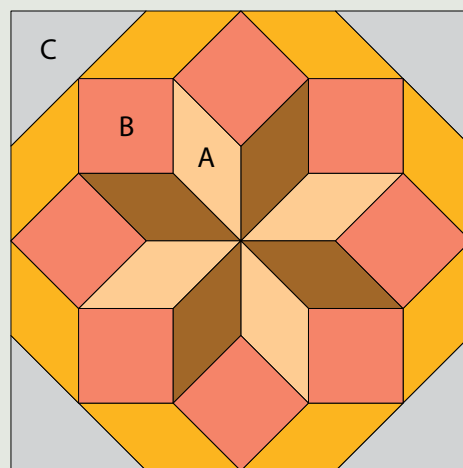
- 1 Use templates to trace and cut out eight A shapes, eight B shapes, four C shapes and one E shape from a selection of print fabrics. Use the D template to cut four shapes from the grey print fabric for the block background, then flip the template over and cut four D-reversed shapes from the same fabric.
- 2 Fold the E shape in half horizontally and vertically, finger press the edges to crease the centre of the curved edges. Fold each C shape in half, points matching, finger press one edge to crease its centre. Pin a C shape to one edge of the E shape, matching the centre creases. Pin the ends, then add some pins in between. Stitch the shapes together on the traced line. Repeat to join all four C shapes to the E shape.
- 3 Create the outer ring by joining the A and B shapes. Sew it to the C+E centre, matching the base of every second B shape with the "ends" of the E shape.
- 4 Sew a D shape to the outer edges of a B+A+B section. Sew a D-reversed shape to an adjacent B+A+B section. Continue in this manner adding the background shapes around the block.
- 5 Finish the block by sewing the short edges of the D and D-reversed shapes together.



Christmas Star Block Diagram

Make the Christmas Star block

- 1 Use templates to trace and cut out eight A shapes, eight B shapes, eight C shapes and four E shape from a selection of print fabrics. Then flip the A template over and cut eight A-reversed shapes. Use the D template to cut four D shapes and four D-reversed shapes from the grey print fabric for the block background.
- 2 Sew each A to an A-reversed shape. Then join these pairs together until you have the complete octagon for the centre of the shape. Bringing all the points together in the centre of the block is challenging; Wendy has found it helps to swirl all the seams in the same direction. If you're unhappy with the meeting point in the centre of your block, you can cover it up by appliquéing a small circle over it – refer to Step 8 of the Pinwheel block in QC#83 for the method.
- 3 Sew a C shape to a B shape, working from the base of the B shape to its tip. Then stitch a C shape to the other long edge of the B shape, this time stitching from the tip of the B shape back towards its base. Continue in this manner, next adding another B shape, then a C shape and so on, sewing up to the tip and then, with the next seam, back to the base.



Rolling Star Block Diagram

- 4 Join the ring of B+C shapes to the centre octagon, matching seam lines.
- 5 Sew a D shape to one side of an E square and a D-reversed shape to an adjacent side to make a corner unit. Make four corner units. Sew them around the edges of the C shapes.

Make the Rolling Star block

- 1 Use templates to trace and cut out 16 A shapes (four from a lighter fabric, eight from a medium fabric, and four from a darker fabric) and eight B shapes. Cut four C shapes from the grey print fabric for the block background.
- 2 Match the A shapes in pairs — one cut from lighter fabric, one from darker fabric — and stitch them on the traced line from the outer point to the inner one. Then join the pairs until you have all eight joined together, with the fabrics alternating.
- 3 Sew the B squares to the block: start from an outer point, stitch towards the centre, pivot at the inner corner, then stitch out to the edge. Continue in this manner to join all eight B squares to the block.
- 4 In a similar manner, add the eight A shapes cut from medium fabric to the outer edge of the block. Finish by sewing a grey C triangle in each corner



Hettie's Patch

Visit our online store to see our range of handmade, one of a kind quilts for sale.
hettiespatch.com

Quilts: A World of Beauty 2016

2016 Winners in Quilts: A World of Beauty, the annual fall judged show of the International Quilt Association

The standard of entries to the annual judged show of the International Quilt Association just seems to get better and better every year. Once again in 2016 the entries were astounding.

Quilters Companion is proud to report that four talented Aussies were among the winners: Robert James of Woollooware, NSW, was the Judge's Choice with his quilt *From Indigo to Silk*; Margaret Wallace of Bega, NSW, was awarded

second place in the Art Naturescapes category for her quilt *Snowy River Landform — Take Two*; and Helen Godden of Latham, ACT, working with Jonathan S. Evans were awarded first place in the Art-Painted Surface category for their joint entry *Faces of India*. Last but not least, Rachelle Denny of Glenelg North, SA, was awarded second in the Merit Quilting, Machine — Stationary category for her quilt *A Touch of Blue*. To see all the winning quilts visit www.quilts.org/winners.html



Best of Show

Reflections of Cape Town

By Cynthia England of Dickinson, Texas



The Gammill Master Award

Unknown Man

By Marina Landi and Maria Lucia Azara
of Sao Paulo, Brazil



First, Mixed Techniques

Flowered & Feathered Frenzy

By Susan Cleveland of West Concord, Minnesota



First, Innovative Pieced

Quahadi

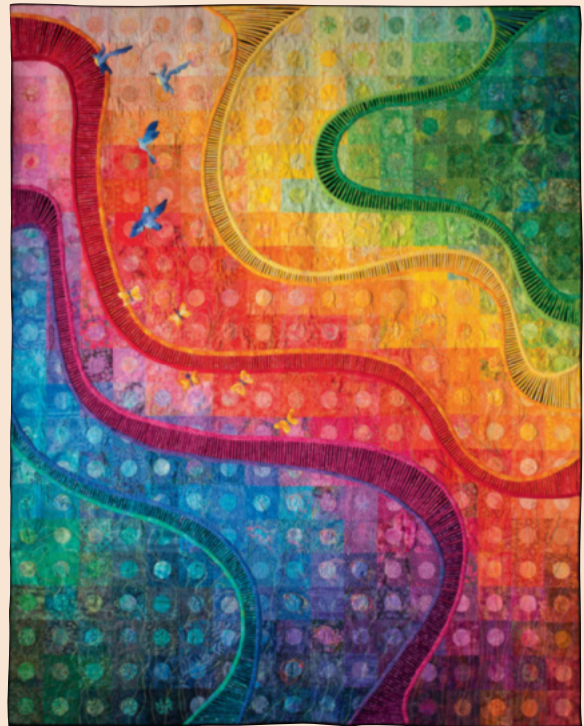
By Marla Yeager of Ava, Missouri



The Koala Studios Master Award for Innovative Artistry

Silk Road Sampler

By Melissa Sobotka of Richardson, Texas



First, Innovative Appliqué

Birds Fly ...

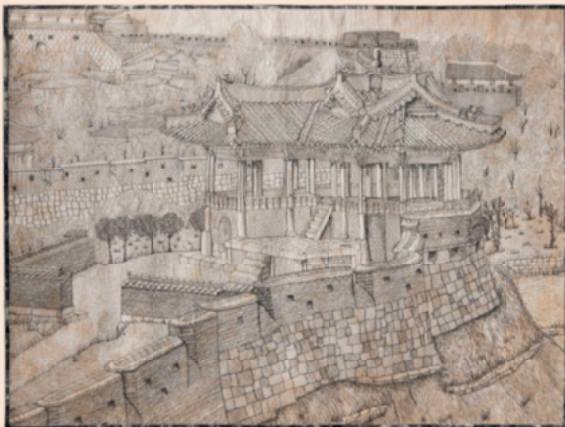
By Barbara Lies of Wheaton, Illinois



First, Art-People, Portraits and Figures

I ... Reflection of life

By Olga Gonzalez-Angulo of Sant Feliu De Guixols,
Girona, Spain



The Superior Threads Master Award for Thread Artistry

Suwon Hwasung

By Mikyung Jang of Seodaemoon-Gu, Seoul, South Korea



First, Handmade

Eternal Love

By Mayumi Ishii of Tokorozawa-shi, Saitama, Japan



The Robert S. Cohan Master Award for Traditional Artistry

My Favorite Paisley

By Yoko Izumi of Hitachi-City, Ibaraki, Japan



• Patchwork • Quilting • Kits • Knitting • Yarn • Patterns • Classes • Rowan Yarns • Touch Possum Yarn



Pick Up Stitches wool shop has now moved to Tylden Junction where we are running a vintage style café and bar.

43 Trentham Road, Tylden • Wednesday to Sunday 10.00am - 4.30pm

Pick Up Stitches in Kyneton is now a fabric store with clearance on our wool. Huge reductions in discontinued yarn. Closed Tuesday - open every other day 10.00am - 4.00pm.



30 Piper St., Kyneton 3444 Ph (03) 5422 6614
www.pickupstitches.com.au

ON THE Road SYDNEY



1. Picton Patchwork & Quilting — Picton

Address: 2A/67 Argyle Street, Picton NSW 2571

Phone: (02) 4677 2802

Email: troy@pictonpatchwork.com.au

Website: www.pictonpatchwork.com.au

You'll be welcomed by: Robyn, Troy and Keyle

What's great about Picton: A small town situated in the Wollondilly region of NSW, about 80km south-west of Sydney, close to Camden. Rich in colonial and late-Victorian architecture, Picton also has many cafes and art/craft shops. You'll find us as you commence your journey along the Old Hume Highway, towards the Southern Highlands.

What you'll find in store: Our expansion means we now stock more than 4000 fabrics, including a great range of reproduction prints, tone on tones and blenders with fabric ranges from Hoffman, Jinny Beyer, Riley Blake, Moda, Batiks Australia and many more. If you're after a sewing machine, we have Janome machines available, with regular specials. We also offer a long-arm quilting service for those unfinished quilt tops. If you want to learn something new, our calendar is packed with workshops and classes for you to check out.

There is plenty of parking available, and bus and coach groups are welcome to visit, and with seven-day trading there is no reason to miss out on a visit.

Staff picks: Fab Laser is also part of Picton Patchwork. We produce templates, papers, and we have a huge range of laser-cut shapes for appliqué. The shapes have a pre-fused back, so you just peel off and iron on. Custom orders can be made for template or appliqué shapes in sizes up to 80cm x 50cm. You are only limited by your imagination!



2. The Stitcher's Cupboard — Camden

Address: Shop 4A, 20 Argyle Street, Camden NSW 2570

Phone: (02) 4655 8348

Email: sales@thestitcherscupboard.com.au

Website: www.thestitcherscupboard.com.au

You'll be welcomed by: Kathy and Lindsay

What's great about Camden: Camden is an historical town on the outskirts of Sydney with an abundance of restaurants and cafes to choose from along with many specialty stores for some great shopping while retaining that small country town vibe.

What you'll find in store: We have an extensive range of English paper piecing supplies in store as we are one of the largest stockists of Sue Daley Products in Australia. Quilters of all tastes are looked after with our fabric ranges including Civil War, 1930s reproductions, Japanese, batiks and everything else between, with ranges from Riley Blake, Penny Rose, Moda, Kaffe Fassett, Art Gallery, Ella Blue, Marcus, Andover, Tilda and the list goes on. We also offer long-arm quilting services and machine repairs and services. Classes are held almost every day with our talented teachers including Katrina Hadjimichael, Michelle Marvig, Deborah Louie, Jennie Osborne, Karen Cunningham and Anne Sommerlad. We're open seven days a week, so drop in and you'll find plenty of inspiration for your quilting projects.

Staff picks: Our favourite items in store at the moment are all the great Lori Holt (Bee in my Bonnet) products.

Everything she does is bright, cute and happy, and we have her fabrics and notions available in store. We hope they bring a smile to your face like they do to ours!



3. Sew Many Stitches — Campbelltown

Address: Shop 4, Level 2, 147 Queen Street, Campbelltown NSW 2560

Phone: (02) 4628 4437

Email: sewstitches@bigpond.com.au

Website: www.sewmanystitches.com.au

You'll be welcomed by: Judy, Tina and the 'smiley staff'

What's great about Campbelltown: Everything is here! The whole area is expanding rapidly with a great variety of shops.

What you'll find in store: Here readers can expect to find nearly everything from sewing machines to fabrics galore to haby and more. Come and visit our newly expanded shop with a new class and sewing room. Prices to please you.

Staff picks: Brother ScanNCut is very popular, hard-to-find craft items and a happy atmosphere.



4. The Crafty Hive — Loftus

Address: 69 National Avenue, Loftus NSW 2232

Phone: (02) 9542 3298

Email: info@thecraftyhive.com.au

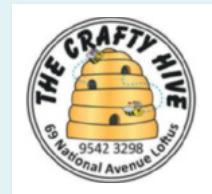
Website: www.thecraftyhive.com.au

You'll be welcomed by: Owner Angela McGrath and staff Wendy and Louise.

What's great about Loftus: Loftus is a suburb 30km south of the Sydney CBD in the Sutherland Shire, close to Cronulla Beach and the Royal National Park. The Crafty Hive is located in a quiet leafy residential street with easy parking and a fantastic coffee shop next door.

What you'll find in store: When you first step into the store you will feel right at home in our warm and welcoming atmosphere. Our walls are adorned with the largest selection of wool and yarns in the area, as well as a huge selection of fabrics including the always-delicious Kaffe Fassett fabrics. You'll enjoy wandering through three rooms with something to tantalise every crafty need. We have a full range of DMC threads, including the newly released variegated Perle 8 cottons. In 2017, Chris Jurd will be teaching in addition to our regular classes and we will also have workshops in patchwork, beginner to advanced embroidery, and the return of our popular felting workshop.

Staff picks: Our favourite would have to be the fun and exciting new *Artisan* range by Kaffe Fassett. The Blue and Sunny colour palettes are simply spectacular!



5. My Sewing Supplies — Kirrawee

Address: 138 Oak Road, Kirrawee NSW 2232

Phone: (02) 9542 3513

Email: info@mysewingsupplies.com.au

Website: mysewingsupplies.com.au

You'll be welcomed by: Bernadette and Ian Hoy and some of our friendly staff.

What's great about Kirrawee: Our little 'High Street' style of shopping strip has great cafes, restaurants and boutiques — all easy to access by train or road. We're just a short distance from the Princes Motorway and an easy stop between Cronulla, Wollongong and Sydney.

What you'll find in store: We are known for our diverse range of knowledge that we love to share with visitors, whether it's patchwork or sewing machines. Our aim is to provide friendly, helpful and knowledgeable service to you when you visit. While we specialise in quality cotton patchwork fabrics, we also stock a range of dress fabrics. You'll find fabrics from manufacturers including Moda, Art Gallery, Tilda and FreeSpirit to name a few, and ranges from fabric designers including Michelle Marvig, Emma Jean Jansen, Tula Pink, Elizabeth Hartman, Jason Yenter, Kaffe Fassett, Jen Kingwell, Brandon Mably, Anna Maria Horner, Cotton + Steel, Amy Butler, Carolyn Friedlander and more. But really, this is just the tip of the iceberg as you can choose from over 3000 fabrics and styles from batiks through to William Morris reproduction and more. If you're after a sewing machine

and accessories, we have machines from Bernina, Janome, Brother and Baby Lock and we also offer machine servicing. And if you're interested in expanding your skills, we offer great weekly, monthly and specialty classes with a whole bunch of regular teachers and special guests.

Staff picks: We also love our bright and modern fabrics, like Michelle Marvig's new range *Punctuated*, which is in store and available off the bolt or as precut packs from 50cm packs, fat-quarter packs or 20cm WOF packs. We also stock Michelle's templates, which you can combine with the DVD in this month's magazine.



6. Quiltsmith — Annandale

Address: 75 Nelson Street, Annandale NSW 2038

Phone: (02) 9550 4947

Email: quiltsmith@ozemail.com.au

Website: www.quiltsmith.com.au

You'll be welcomed by: Melinda Smith and team

What's great about Annandale: Annandale was named after the Scottish birthplace of captain George Johnston, who arrived with the First Fleet in 1788 and was famous for the mutiny against governor William Bligh. Historic mansions, terraces, workers' cottages and shops abound and Annandale has a village community vibe and is a coffee lover's dream, with several great cafes in easy walking distance.

What you'll find in store: Quiltsmith is a must-visit destination for quilters who love all things fabric. Here you'll be warmly welcomed by Melinda Smith and her expert team, all of whom have many years of quilting experience. Open the door and you'll find a remarkable landscape of fabric, with thousands of bolts set out in two very large rooms. Roam the shop and you'll find an amazing array of contemporary fabrics, mostly sorted on our two long 'colour' walls. Popular designers we stock include Cotton + Steel, Kaffe Fassett and Alison Glass, along with a great selection of prints from Liberty, Art Gallery Fabrics, Moda and Yuwa. We also have Sydney's largest collection of 1800s and 1930s reproduction prints. Hundreds of bolts of solids, shot cottons and batiks are also on hand and you'll be hard-pressed to

find a better selection of oriental fabrics, with indigos, taupes and Japanese prints well represented. Books, patterns and haberdashery are also available. Quiltsmith is the closest patchwork shop to the Sydney CBD, and just a short bus ride from the city.

Staff picks: The *Dear Jane* English paper piecing block of the month quilt, including fabulous new laser-cut templates to make it easy.



7. Lyn's Fine Needlework — Baulkham Hills

Address: 2/9 Seven Hills Road, Baulkham Hills NSW 2153

Phone: (02) 9686 2325

Email: lynsneedlework@aol.com

Website: www.lynsfineneedlework.com.au

You'll be welcomed by: Store owner Jeanette Latta.

What's great about Baulkham Hills: The store is next to the iconic Bull & Bush Hotel, which is a great venue for lunch and for bus groups to visit.

What you'll find in store: For all of your hand-embroidery and patchwork needs, we are the shop for you. Browse our selection of approximately 5000 bolts of fabrics on the shelves, including selections of Moda, Kaffe Fassett, Tilda, FreeSpirit, Tula Pink, Shadow Play and many more. We also have patterns and a full range of notions, including Creative Grid rulers. For your embroidery and cross-stitch needs, we have kits of all shapes and sizes, along with a full range of various threads including DMC, Cottage Garden, House of Embroidery, Appleton, Presencia-Finca and more. Latch-hook kits are a shop specialty, with over 80 different kits in store. We also hold classes in hand embroidery and patchwork if you want to learn something new or perfect your skills.

Staff picks: We just love all things Tilda and stock a large selection of Tilda fabrics to inspire your quilting.



8. Cottage Quiltworks (CQW) — Warriewood

Address: Suite 4205, Quattro Corporate, 4 Daydream Street, Warriewood NSW 2102

Phone: (02) 9997 4661

Email: gerrijohns@optusnet.com.au

Website: www.cottagequiltworks.com.au

You'll be welcomed by: Gerri Johns

What's great about Warriewood: Situated on Sydney's Northern Beaches, Warriewood and its neighbouring Mona Vale are idyllic beachside suburbs. Not only can you visit our premier quilt shop, you can access fantastic cafes and local fashion and produce stores. After visiting the cottage, why not travel up the peninsula to the famous Palm Beach or stay in town as Warriewood and Mona Vale are two of the gems the Northern Beaches has to offer.

What you'll find in store: CQW houses an extensive range of fabric: Moda, Liberty, Riley Blake, Michael Miller, Tilda and more. We also stock a large range of Aurifil thread, haberdashery, templates and patterns, paper pieces and quilting books. If you're interested in learning something new or expanding your skills, we conduct regular workshops and classes with Australia's leading quilting specialists. We also offer sewing-machine service and repair and long-arm quilting services are available.

Staff picks: Our classes and workshops are not only excellent for improving your skill set, but they also provide an

opportunity for exciting friendships to be formed. The classes and workshops are always full of fun and laughter, and are a creatively vibrant experience.



9. Patchwork on Pittwater — Mona Vale

Address: Suite 28 Gateway Building, 4th Floor, 1 Mona Vale Road, Mona Vale NSW 2103

Phone: (02) 9999 6159

Email: robyn@quilts.net.au

Website: www.patchworkonpittwater.com.au

You'll be welcomed by: Owner Robyn Evans and staff.

What's great about Mona Vale: Located on the laid-back Northern Beaches of Sydney, Mona Vale is a vibrant and bustling shopping village. There are plenty of great shops and cafes to enjoy, and plenty of beautiful beaches to visit.

What you'll find in store: We have an abundant range of fabrics to suit all requirements for your quiltmaking, including an extensive range of Civil War reproduction fabrics, 1930s reproduction, Kaffe Fassett, Amy Butler, Anna Maria Horner, Tula Pink and Cotton + Steel, not to mention the good selection of Liberty fabrics, Moda, Riley Blake, kids' novelty fabrics, Japanese fabrics, batiks, solids and plenty of precuts. Once you've picked out your patterned fabrics, have a look at our good range of blenders, stripes and dots to complement your selections, and we also have widebacks and batting to complete your quilt. We have a colourful range of wool fabrics, quilt and sewing patterns, books, Aurifil threads, No.8 Perle and Cosmo skeins. Throughout the year we host a variety of sewing and quilting classes, as well as sit and sew mornings, which are always a lot of fun.

We also offer the services of two long-arm quilters. You can always feel free to ask us for any help as we have plenty of knowledge and experience with sewing and quilting. We pride ourselves on sourcing that hard-to-find fabric that you need to finish your projects. If you can't make it in store, you can always visit our website or sign up to our monthly newsletter. Parking is available underneath and behind the building, as well as lift access to the fourth floor. The shop is open Monday–Friday 10am–5pm, and Saturday from 10am–2pm.

Staff picks: We just can't go past our lovely range of decor fabrics, wool felt and inspiring selection of books.



Sewing at Heart

Bag measures 12.5" x 23"

Pattern \$11.00. Kit \$39.50.



Kits contain fabrics to complete projects (buttons excluded).

**FREE
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ALL THREE KITS**

AUSTRALIA ONLY



Daughter

Cushion measures 15" x 22"

Pattern \$11.00. Kit \$38.00.



The Sewing Room

Wall hanging measures 12" x 20"

Pattern \$11.00. Kit \$33.50.



26 Fairway Close, Howlong NSW 2643 | p. 02 6026 5489
m. 0428 577 957 | e. whateverwhereever@bigpond.com

www.whateverwhereever.com.au



The young girl in Cindy Watkins' quilt was photographed by Robyn Adams in 2007 at the first revival of the Bunya Dreaming gathering, a celebration to maintain the tradition of the gathering of the Bunya nut. Cindy felt that she represented the collective consciousness and the future of Australia. Machine appliquéd and quilted. 91cm square.



Jan Frazer was inspired by antique floor rugs from Persia to make *Persian Panoply*, as well as the tile designs of William de Morgan. The appliqué was needleturned by hand and hand-quilted. 197cm square.

A proud panoply

Yvonne Chapman took out the Best of Country for Australian entries at the 2016 World Quilt Competition, with her renowned *True Blue Mates* quilt featuring a swagman and his Blue Heeler companion. Three other Australian entries were awarded prizes in the open competition: Jan Frazer's *Persian Panoply* (left) received an Honourable Mention in the Traditional quilts category; Cathy Jack Coupland received an Honourable Mention for *Foliata* in the Innovative quilts category; and Cindy Watkins' *Gathered Consciousness* (above) received a merit ribbon from the National Association of Certified Quilt Judges. Entries are now open for the 2017 World Quilt Competition; they must be submitted by May 15, 2017. For more information and an entry form, visit www.worldquiltaustralian.com

A time for cherry blossoms

A quilt designed by popular *QC* contributor, Anne Sommerlad, was chosen as the basis for this year's Springwood Quilt Show raffle quilt.

Cherry Time was made as a joint effort by the committee organising this year's show.

"We all enjoyed sewing this beautiful quilt," Rachael Daisy told *QC*. "This is actually the second of Anne's designs that have been used for our raffle quilt. The first one, *Hanazono*, which is Japanese for 'temple flowers', featured hexagons appliquéd to create flowers. Anne has taken that idea further by designing a new quilt with appliquéd hexagons; she called her pattern *Cheritaimu*, but we've translated that into English and used *Cherry Time* as the name of our version of it. The 20 blocks in this year's quilt are set off with a striking sashing design and framed with Japanese indigo fabric. It was beautifully machine quilted by Susie Anderson of Leura Quilting."

In addition to a special display of Anne's quilts, the large hall at Springwood High School, Grose Rd, Faulconbridge (in the Blue Mountains just west of Sydney) will host more than 150 quilts made by talented quilters from the region, traders' tables and a cafe serving light lunches and Devonshire teas.

Money raised from the raffle quilt and show will be donated to the Blue Mountains Rural Fire Service and the textiles department of Springwood High School.

The show will be held next month, from April 28–30. For more information, visit the group's blog at SpringwoodCommunityQuiltShow.blogspot, their Facebook page or Instagram @springwoodquiltshow.



Some of the quiltmakers who contributed to making *Cherry Time* (left to right): Susie Anderson, Chris Jurd, Rachael Daisy, Lorraine Lloyd and Carol Hawkes.

Straight from the horse's mouth ...



Congratulations to the Brisbane-based quilt group, Samford Patchworkers, who have donated \$5000 they raised at their show late last year to the Samford Riding for the Disabled (RDA) group — a not-for-profit organisation that provides therapeutic and recreational horse riding programs for people with disabilities.

The Samford Patchworkers have sponsored an RDA horse since 2012, with their current horse a sturdy 10-year-old stock/quarter-horse cross named Peter Pan. Their most recent donation will not only support him, but will also help RDA upgrade their facilities at Samford Showgrounds. The proceeds of the quilt show also enabled the group to make a donation to the Samford Brigade of the Rural Fire Service.

Alan Wells from the Samford Brigade of the Rural Fire Service and Kerry from the Samford RDA (in blue shirt) accept the donations made on behalf of the Samford Patchworkers from Lorraine Sheane-Smith (second from left) and Jean Cole.



Jacqui's work: a revelation

Aspectacular and ground-breaking exhibition, entitled *Threads Through Revelation*, is currently touring British cathedrals. Using a range of unusual techniques, it explores the Biblical Book of Revelation to dramatic effect in the medium of textile art.

Jacqui Parkinson started her project three years ago and created 14 panels, each nearly 3m high and varying in width between 1m and 3m. Side to side, that's almost 30m of textile art!

Although the panels are spectacular, they start from humble beginnings: Jacqui uses old bedsheets and applies a combination of painted dyes, multi-layered silks cut to create fraying, appliqué silks and

metallic leathers, and gilding with real gold.

The exhibition tells the story of Revelation using the numerous symbolic images found in the book. Jacqui says, "It's my aim to bring the audience — whether they know a lot, a little or nothing at all about Revelation — into the drama of a book that is both encouraging and scary. John of Patmos recorded an amazing series of visions. My work records my response to many of the images in the book and portrays the startling, stunning and challenging events. I hope that many people will feel like looking at Revelation again with fresh, hopeful eyes."

Above: Jacqui Parkinson in front of the panel that interprets chapter 22 of Revelation. It shows a city with a large Tree of Life, whose leaves represent the healing of all nations, and a river flowing from the throne of God.

Below: The exhibition on display last year at Exeter Cathedral. This panel, entitled *The Great Romance*, is based on Revelation chapter 21. It shows a bride, representing the universal church, descending from Jerusalem.





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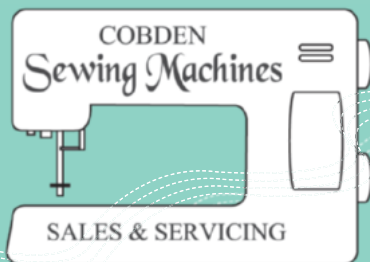
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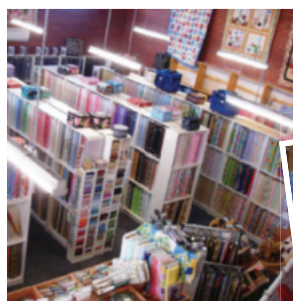
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Take one cross-hatch stencil and a walking foot ...

By Deborah Louie

Do you have cross-hatch stencils at home that you bought from a quilt show or at your local patchwork shop and thought, yes, I will use that one day? Perhaps they are still in their packaging in the drawer somewhere. How often do we purchase a patchwork tool for that ONE DAY!

Well, let's see what we can do with the humble 1in stencil. I hope I can inspire you to get it out and start

quilting with it. My mesh stencil is from Victorian Textiles and is a simple 1in, straight grid.

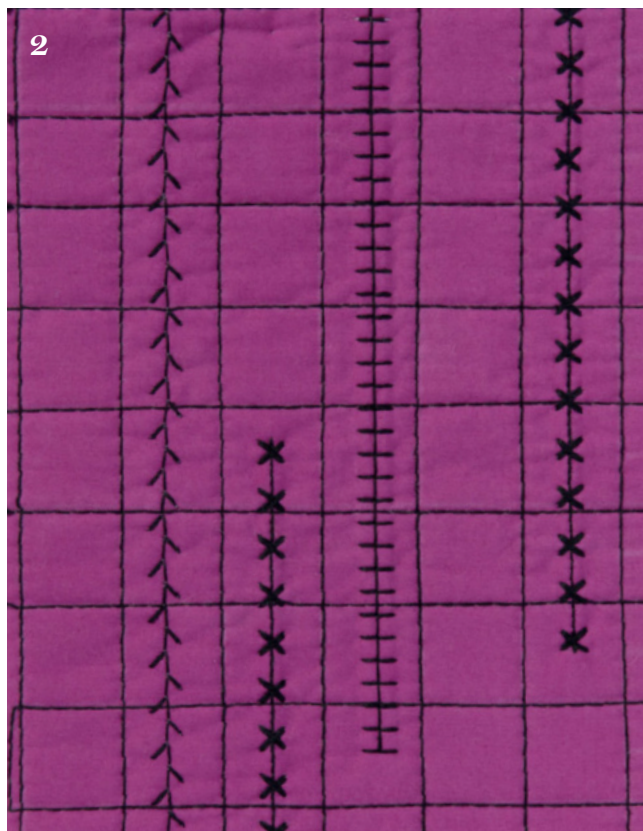
First, I have pounced the grid on the fabric with a white chalk quilt pounce. This is easy to use — just pounce once on the fabric when you have filled the well with the supplied chalk, then drag the pounce over the surface of the mesh. Don't keep pouncing and leaving a mountain of powder on the fabric — just swipe once over the fabric.



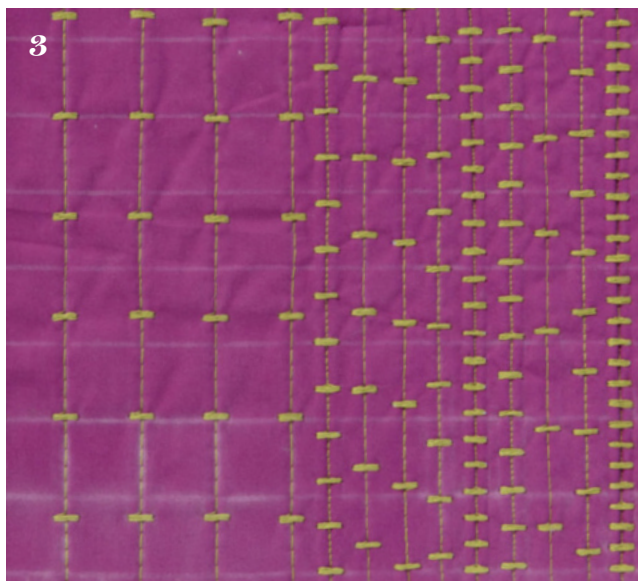
The pounce passes over the mesh grid leaving an accurate, non-permanent grid on your fabric. The beauty about using a stencil is the lines are perfectly straight and evenly spaced — no guessing and no permanent marks on your fabric. The powder brushes away, leaving no trace after a quick wipe with a damp fabric. You can use the stencil two ways: either set straight on your quilt, or place it on a diagonal for a change.



I have simply quilted the first sample by following the grid line vertically, then horizontally. To add extra appeal, I occasionally quilted on the diagonal. The thread used was a 50-weight cotton thread and the stitch length was 4.0 on my Bernina using the walking foot. This was quick and easy. The diagonal lines create triangles, which add some interest.



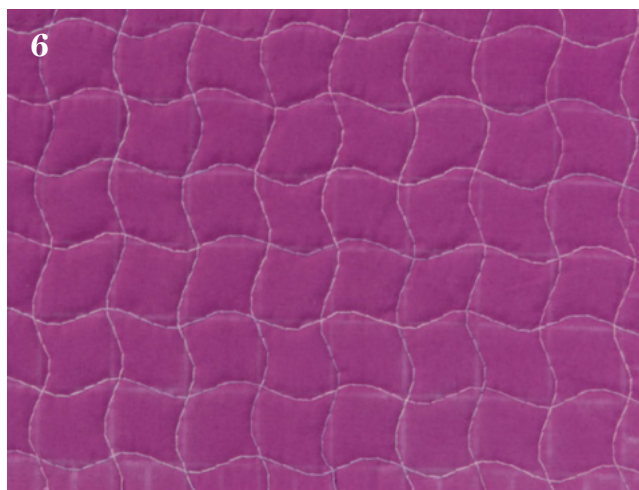
Using a thick 12-weight cotton thread vertically and horizontally, I have added three decorative stitches running vertically in the centre of the squares. The use of the thick black thread gives the decorative stitches dimension and they stand out really nicely. The straight grid stitching was completed with a stitch length of 5.5, a nice long modern stitch.



This was fun! I ignored the horizontal lines and quilted a decorative stitch in various lengths with 12-weight cotton thread. This stitch is formed by six single straight stitches in a line, then the machine stitches horizontally seven times on top of each other. This makes for a chunky, textural, hand-look stitch on the surface of the quilt. It is a stitch I use often on contemporary quilts of mine, with great success. On the grid, I changed the length of the stitch, but not the width. By changing the length, the straight stitches get smaller and the distance between the heavy, wide stitches gets closer. I took a random approach to this and I really like the effect. Have a look on your machine to see if there are decorative stitches like this that you can try. Keep the decorative stitch you select simple. The walking foot does not work well stitching backwards. Look to select a pattern that moves mostly side to side, or straight, and stitch slowly.



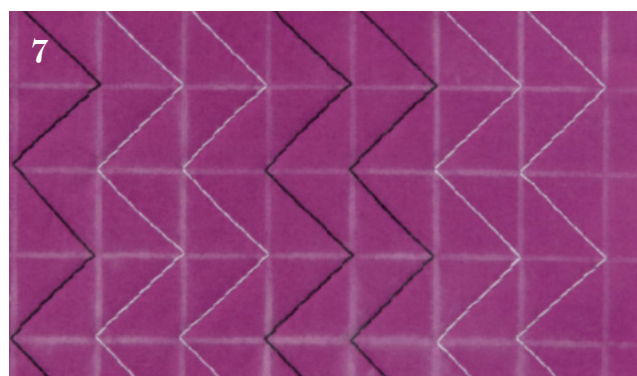
Twin-needle quilting produces a great result, something quite different. The secret is to use two threads the same weight, so the tension does not play up on your machine. For this sample the distance was 4.0mm between the two needles, with horizontal, diagonal and vertical stitching. However, don't turn the quilt with the needles in your work or you will break the needles.



This sample showcases the same Serpentine stitch, however I lengthened the stitch length from 3.0 to 6.0. The longer length stretches out the curve and has made a soft, curved cross hatch. Simple to do and very effective.



For this terrific wave effect, I have used the Serpentine stitch on my machine. This is a common stitch that uses straight stitches, but travels left and right, like a zig-zag. For this sample, I lengthened it slightly to about a 3.0 stitch length and just worked top to bottom vertically. If you use the Pattern Begin button to start every row of stitching at the top, the finished line of stitching will curve together, creating a lovely wave texture on the surface.



On the last sample, I have created a chevron by stitching across the diagonal of the cross hatch. You can still see the original cross hatching that was pounced on the fabric. This is easy to create, but you do have to stop at the points, lift up the walking foot and pivot the fabric from left to right. Two rows of one colour thread create the chevrons. I worked out that it took eight stitches of a length of 5.5 and I got to the point every time perfectly.

So, after having some fun with a 1in stencil and my walking foot, I thought, what can I do now with the free motion foot? Stay tuned as that will be in the next issue. I hope I have inspired you! Sometimes the simplest ideas can be very striking and effective. Go on, have a go ...

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The Lap App

Driven by Clare Mooney

As a lover of hand sewing and hand embroidery, I can't tell you the number of times I have lost a pin, a needle, a reel of thread and even my scissors under my leg, wedged between the cushion and arm of the couch — and in the case of pins and needles, actually in the arm of the couch. I won't even start on the time I sat on a flower-head appliqué pin. Ouch.

So for me, the Lap App is simply genius. This light-weight table sits comfortably on your lap and is fully adjustable so you can choose the height and tilt of the working surface, which is fabulous as you can adjust it to the type of work you are doing at the time. It comes with a padded cotton cover with a pocket in the top left corner to hold your scissors, seam ripper or other tools. The cotton cover is removable and washable.

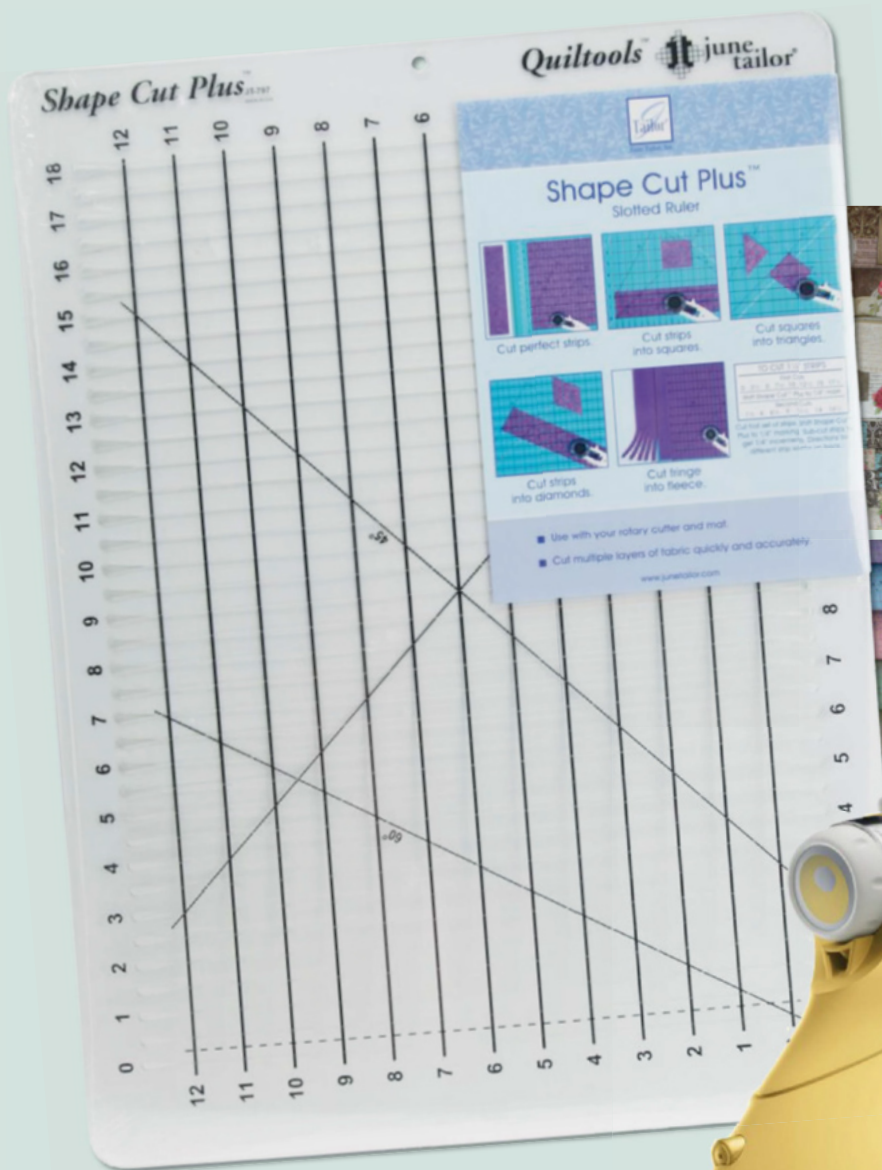
Then, underneath on the base there are three spindles to hold reels of thread and a strong magnet for holding pins and needles. I placed at least 10 pins on the magnet while I was sewing and it held them fast. When you peel off the cotton cover you will find a sand paper surface underneath that you can use for tracing and marking. The Lap App also comes with an ironing cover, so when working on a small project you won't need to jump up and down for the iron — you can use your mini iron with the Lap App and ironing cover.

I used the table while I did some simple hand sewing and it was such a wonderful experience to have all my tools in a secure place — I wasn't searching for them all the time. The table is so light that you hardly notice you have anything on your lap. The table also provides



The Lap App with padded cotton cover attached.





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You can purchase replacement cotton covers and ironing covers and there is also a pattern available so you can make your own cover and customise the look of your Lap App.

As a hand-sewing enthusiast, this is a must-have item for me. I thoroughly enjoyed road testing it.

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By Weeks Ringle and Bill Kerr

Based on a simple philosophy, six modern quilt projects are presented in this booklet. Bill and Weeks discovered a simple mathematical equation for adding 1in strips, which they named the Magic Inch. This discovery has been utilised in all of the diverse quilt designs. The first pages take you through the basic technique for cutting and piecing, on the straight of grain and the diagonal. Quilt instructions, with excellent diagrams and fabric choices, follow. Fast, fun and quick for the modern machine piecer. **Available from** www.ModernQuilt.Studio.com



Comfort and Glory — Two Centuries of American Quilts from the Briscoe Center

By Katherine Jean Adams



Settle yourself on a comfortable chair, grab a cuppa and enjoy the history and stories of a selection of quilts from the Winedale Quilt Collection.

The collection is housed at the Briscoe Center's Research and Collections Division in Austin. It has nearly 500 American quilts

in the collection, however the collection has a special emphasis on quilts with a Texas connection. The collection has been gifted quilts from celebrated quilt collectors such as Ima Hogg, Joyce Gross and Kathleen H McCrady. Due to the tenacity of curator Katherine Jean Adams, the stories of many of these textiles have been well documented. There are 115 quilts, dating from 1804 through to 2009, featured in this substantial hardcover book. It is so easy to get lost in the eloquent narrative written for each quilt, with detailed information. The words are supported by beautiful photos, detailed shots and other images from the time period.

Publisher: University of Texas Press



The Quilt Block Cookbook

By Amy Gibson

Not your ordinary sampler quilt book! Fifty predominantly pieced, 12in blocks are presented in the "recipes" given on the pages. The blocks are broken up by construction grid type — 3x3, 4x4 etc. This makes it easier to swap elements from one block design to another to create new blocks. The blocks are all machine sewn using a variety of techniques, including foundation piecing, stitch and flip, templates and fusible appliqué. There is a chapter covering all the basic construction techniques, with excellent diagrams plus a guide for pressing. The book includes seven innovative sampler quilt designs, with complete instructions and layouts. Happy cooking — this recipe book will result in some very tasty quilts!

Publisher: Lucky Spool



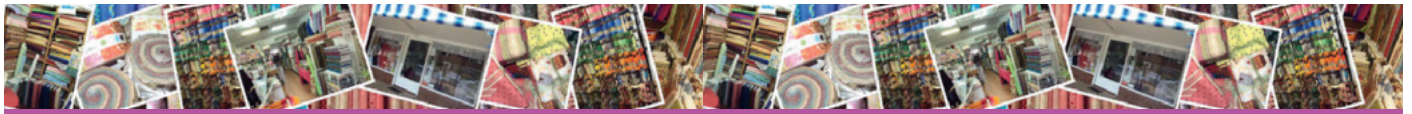
Treasures From the Barn

By Linda Collins

Twenty years of knowledge and collecting is offered in this gorgeous book by Linda Collins. The front section showcases photos from the fabulous rustic displays that Linda uses to host her once-a-year Quilts in the Barn. Sadly these have now come to an end, but 18 stunning antique quilts from Linda's personal collection are presented in this wonderful book for your own barn displays. Linda has written her history with the quilts

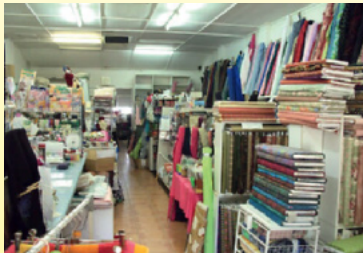
as an introduction to the comprehensive instructions. A wide variety of mainly pieced quilts are presented, including Courthouse Steps, Flying Geese, Album, a wonderful medallion, several circular blocks and the most quirky basket quilt. To make your life a little easier, Linda has a template set for three of the patterns available separately. Whether you make a quilt or not, the exquisite antique fabric and superb quilts are eye candy for any avid quilter.

Publisher: Quiltmania



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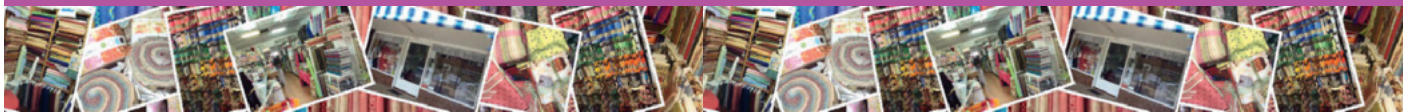
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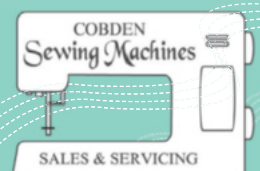
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More information: Visit craftevents.com.au



March 31-April 2

Wendouree

CraftAlive Ballarat; Wendouree Sports and Events Centre, Lot 9, Norman St, Wendouree Vic. Bringing together both talented interstate and local exhibitors, focusing on creative hand-finished products, DIY products, craft supplies, homewares and creative workshops. Open 10am-5pm.

More information: Visit www.craftalive.com.au

April 1-2

Armidale

Quilters and Patchworkers of New England annual Quilt and Needlework Exhibition; Legacy

House, 89 Faulkner St, Armidale NSW. More than 100 quilts and wallhangings on display alongside embroideries, dolls and more. Demonstrations, craft items for sale, raffle quilt and lucky door prize. Open Sat 9am-5pm, Sun 9am-4pm. Entry \$5, includes tea and coffee.

More information: Phone Robyn on (02) 6772 6368.

April 8

Emu Plains

Caring Hearts Community Quilters' annual Airing of the Quilts; cnr of Great Western Highway and Gardenia Ave, Emu Plains NSW. Gift, book and craft stalls, Devonshire Tea and sausage sizzle. Quilts will be donated to various local charities and quilt raffle proceeds will go to Breast Cancer Australia. The airing will not be held if there is inclement weather. Open 10am-4pm. Entry \$5.

More information: Phone Margaret on 0438 670 012.

April 14-17

Bendigo

Strathdale Quilters (Bendigo) 'A Parade of Quilts' Easter Exhibition; St Andrews, Myers St, Bendigo Vic. Display of members' work, including quilts, wall hangings and cushion challenge entries. Raffle quilt. Refreshments available. Open Fri midday-5pm, Sat 10am-5pm, Sun midday-5pm, Mon 10am-3pm. Entry \$5, school children free.

More information: Phone Chris on 0400 543 069.

April 19-22

Angaston

Vine Patch Quilters' biannual Showcase of Quilts 'Rapt in Quilts', in conjunction with Barossa Vintage Festival; Zion Lutheran Church, 85 Murray St, Angaston SA. Charity

raffle quilt, viewers' choice, craft stall. Light refreshments available. Open 10am-4pm. Entry \$4.

More information: Phone Nerida Small on 0488 630 433 or email small.gn@gmail.com or contact Cynthia Richardson on 0429 641 022.

April 20-23

Carlton

Expertise Events Australasian Quilt Convention (AQC); Royal Exhibition Building, 9 Nicholson St, Carlton Gardens, Carlton Vic. AQC has carefully selected 15 tutors who will fly in from USA, England, New Zealand and around Australia to host classes that both educate and excite delegates about a large array of quilting techniques. There is a total of 40 unique classes taking place at AQC 2017 that vary in length from one day up to four days. Special guest lectures are a big part of AQC. There will be two presentations running at AQC 2017 hosted by renowned and inspirational speakers from the USA, Angela Walters and Luke Haynes. Open 10am-4.30pm. Entry \$18-\$22, book online to save.

More information: Visit aqc.com.au



April 22-24

Inman Valley

Inman Quilters' biennial quilt exhibition, in conjunction with Fleurieu Festival; Inman Valley Memorial Hall, 1713 Inman Valley Rd, Inman Valley SA. Quilt display, including challenge quilts. Refreshments available for sale. Open Sat and Sun 10am-5pm, Mon 10am-2pm. Entry \$3, children free.

More information: Phone Glenda Trigg on (08) 8558 8180.

Moroccan Textiles, Gaudi's Barcelona and the best of European Patchwork



Landing in Casablanca to start your journey of Morocco, we will see many traditional crafts such as embroidery, carpet and cloth weaving and the opportunity of plenty of hands on workshops. Wander the markets; see the mounded spices, intricate carpets, traditional patterns and

incredible colours. Travel to Barcelona to explore the beautiful architecture of Anton Gaudi and sample delicious Spanish food and culture. The option also to travel to Alsace and experience the wide variety of exhibitions that make the European Patchwork Meeting.

Departure date: 26 August 2017

Price from Australia: \$7,120 per person twin share
\$855 single supplement



These tours are designed and led by internationally awarded quilting teacher, textile artist, and author Lisa Walton. Lisa has travelled extensively, taught and lectured for over 25 years. As a quilter, textile artist and (ex) chef / passionate foodie, Lisa created these perfect textile and food focused tours to appeal to those who especially appreciate traditional crafts and foods.

Silk Road Textile Traditions with Textile Master Classes



Central Asia is famous for its rich tradition of arts and crafts, such as the intricately embroidered suzanis, exquisite silk ikat weavings and hand woven silk carpets of geometric harmony and pure colour. We travel to the heart of the ancient Silk Road and the oasis cities of Uzbekistan where we will watch

and learn the ancient textile skills currently being revived today. Along the way we will experience Central Asia's fascinating blend of ethnicities and explore the amazing sights including bazaars, minarets, narrow crooked pebbled streets and the ornate mosaics.

Departure date: 19 October 2017

Price from Australia: \$6,995 per person twin share
\$450 single supplement



For further information on these tours please contact **Opulent Journeys**

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Email: enquiries@opulentjourneys.com.au

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April 28-30

Faulconbridge

Springwood Community Quilt Show; Springwood High School, Grose Rd, Faulconbridge NSW. Featured quilter is Anne Sommerlad. More than 150 quilts on display made by quilters who live throughout the Blue Mountains region. Patchwork- and sewing-oriented stalls. Cafe serving morning and afternoon teas and light lunches. Open 10am-4pm. Entry \$6, seniors and children \$4. Proceeds go to the Blue Mountains Rural Fire Service and the Springwood High School textiles department.

More information: Visit springwoodquiltshow.blogspot.com, email springwoodquiltshow@hotmail.com, search Springwood Community Quilt Show on Facebook and follow @springwoodquiltshow on Instagram.

May 5-7

Eastwood

Eastwood Patchwork Quilters' biennial exhibition; Brush Farm House, 19 Lawson St, Eastwood NSW. About 100 quilts on display, shops, morning tea and lunch available. Proceeds from quilt raffle will go to Orange Sky Laundry. Open 10am-4pm. Entry \$6.

More information: Phone Jo on 0416 042 434 or visit eastwoodpatchworkquilters.com

May 5-7

Lyneham

CraftAlive Canberra; Canberra Racecourse; 36 Randwick Rd, Lyneham ACT. Bringing together both talented interstate and local exhibitors, focusing on creative hand-finished products, DIY products, craft supplies, homewares and creative workshops. Open 10am-5pm.

More information: Visit www.craftalive.com.au

May 14-21

Moonta

Northern Yorke Peninsula Quilters' 'Looking Back' Quilt Exhibition; Moonta Town Hall, George St, Moonta SA. Quilt display, including Challenge Quilts 'Toys through the Ages'. Trading table and raffle quilt proceeds to charities. Open Sun (14th) 11am-4pm, Mon-Thurs 10am-4pm, Fri 9.30am-4pm, Sat 10am-4pm, Sun (21st) 10am-3pm. Entry \$4.

More information: Phone Astrid on 0447 470 297 or email nypquilters@gmail.com

May 17-18 & 20

Kadina

Northern Yorke Peninsula Quilters' Cornish Connection Quilt Display; Old Wallaroo Mines Institute, Stirling Tce, Wallaroo Mines, Kadina SA. Display of Exchange Quilts from Cornwall, quilts made for special occasions and more. Open 10am-4pm. Entry \$5 (includes Devonshire tea).

More information: Phone Astrid on 0447 470 297 or email nypquilters@gmail.com

May 20

Belmont

Geelong Patchwork & Quilters' Guild Quilt In; Barwon South Civic Centre, 7 Reynolds Rd, Belmont Vic (Melway 465 D3). The theme is 'Rotation', supporting We All Rotate, a Geelong-based charity providing 'dignity packs' of sanitary items to women in Nepal. Guest speaker is Michele Hill, an expert in William Morris appliqué quilts. Display of textiles, trading tables, door and raffle prizes, Show & Tell. Tea and coffee provided. BYO lunch, mug and stitching. Open 9.30am-4pm. Entry \$10.

More information: Visit www.geelongpatch.org.au or contact Anna on 0411 308 145 or email info@geelongpatch.org.au

May 20-21

Lobethal

Woodpatch Quilters' 'Threads of Friendship' Exhibition of Quilts; Lobethal Centennial Hall, 36 Main St, Lobethal SA. Trading table, shop, light refreshments available. Proceeds from raffle will be donated to various charities. Open Sat 10am-5pm, Sun 10am-4pm. Entry \$4.

May 24-28

Perth

Expertise Events Craft & Quilt Fair, Perth; Perth Convention & Exhibition Centre, 21 Mounts Bay Rd, Perth WA. A complete craft experience; teaching visitors to create projects in workshops hosted by featured guests, showcasing craft talent through displays (including the Quiltwest Exhibition), and providing a platform for craft enthusiasts to see the latest products for their next project, all under one roof. Open 9am-4.30pm. Entry \$16-\$20, book online to save.

More information: Visit craftevents.com.au



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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IN THE Market

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few pages to discover what fantastic new
products, ideas and designs are
In The Market to inspire you.

The Strawberry Thief

Phone: 0400 933 902

Email: robyn@thestrawberrythief.com.au

Website: www.thestrawberrythief.com.au

Save time on cutting and increase the diversity in your fabric stash with a new range of precut Liberty packs now available from The Strawberry Thief, including these deliciously colourful Jelly Rolls. They contain a mix of seasonal and classic Liberty prints in a variety of gorgeous palettes — including the latest Liberty SS17 release, the *Castaway Collection*. Charm squares, bias tape, layer cakes and hexagons are also available in the notions and packs section of The Strawberry Thief web shop, so take a look for yourself.

Price: Jelly Rolls and Layer Cakes

\$120

each, Charm Squares

\$40, Hexagon packs

starting at \$30, 3m

bias \$12



The Quilters' Store, The Embroiderers' Store

Address: Shop 4, 286 Evans

Road, Salisbury Qld 4107.

Phone: (07) 3875 1700

Email: sales@tqes.com.au

Website: www.tqes.com.au

We just love the *Simple Things* Flannel Quilt Kit! The kit contains all the fabrics and instructions you need to make the quilt top and binding as pictured. Does not include backing or batting, but these can be supplied on request.

Measurements: Finished size 57in x 69in or
145cm x 175cm

Price: \$139.50 plus p&h



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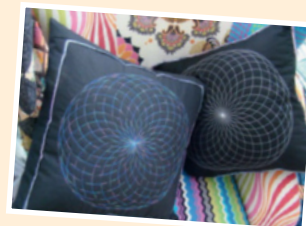
Website: www.palmbeachquilting.com.au

Exclusive to Palm Beach Quilting are Spyrographics

cushions. Spyrograph is pre-stitched and the kits are already precut, all you have to do is sew them together. The cushion patterns are designed by Frances Lilly Designs and once you have the kit, you can then make more cushions using your favourite fabric. Kits include everything you need. Choose from two types of cushions with button back or a zipper closure.

Size: 50cm x 50cm

Price: Button Back Cushion with piping — \$42.95; Zipper with Flange Cushion — \$39; buy both for \$68 and receive free postage





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Exhibition Park In Canberra, Mitchell

HAMILTON, NZ: Aug 31 – Sept 2

Claudeland Events Centre

WELLINGTON, NZ: September 7 – 9

Te Rauparaha Arena

ADELAIDE: September 21 – 24

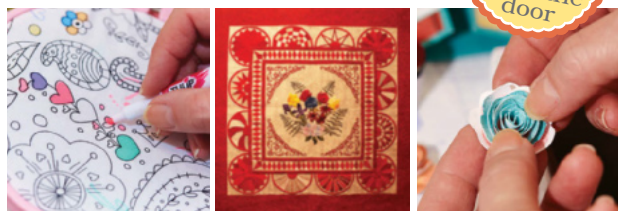
Goyder Pavilion, Adelaide Showground

BRISBANE: October 4 – 8

Brisbane Exhibition Centre, South Bank

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Centre image: Quilt by Chris Knights



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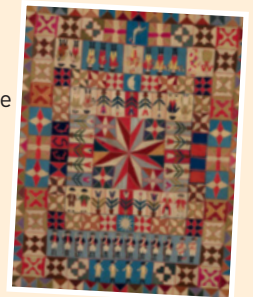
Phone: (07) 3810 7222

Email: info@ipswichartgallery.qld.gov.au

Website: www.ipswichartgallery.qld.gov.au

Wartime Quilts: Quilts from Military Fabrics is an exhibition of rare and exceptional antique quilts associated with war. Presented at the Ipswich Art Gallery from 18 March to 25 June 2017, the exhibition will showcase a dazzling array of unique and diverse quilts made from 1710 through to the end of the 19th century, covering a multitude of different wars, cultures and countries. The majority were made by men who were either soldiers or tailors, some in prisoner-of-war camps, and many of the quilts were made from pieces of disused uniforms, army blankets and other discarded military fabrics. Although the exhibition presents a solemn and poignant collection of the quilts made in conflicts over the past 200 years, the colours and patterns in the quilts are quite extraordinary and sure to be an inspiration.

Price: Entry by gold coin donation



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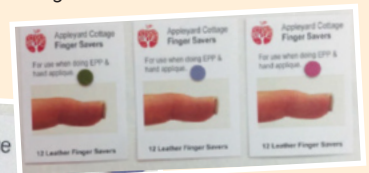
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Have you always been intrigued by the colours and sights of Morocco and Barcelona? Have you ever wanted to travel to the European Patchwork meeting and see some of the most amazing quilts in the world? Well, now is your chance! Textile artist Lisa Walton is leading an incredible tour exploring the sights, crafts, food and colours of Marrakesh, Chefchaouen, Fes and Casablanca over 14 days from 26 August-14 September, 2017. Included in the tour are trips to the markets, many hands-on workshops of traditional crafts and cooking lessons. The journey continues to the amazing Spanish city of Barcelona, where you will explore the magical buildings of Anton Gaudi, enjoy delicious Spanish food and the sights of this exciting city for a few days. The tour then goes to Alsace to experience the wide variety of exhibitions that make the European Patchwork Meeting such a must-see quilt show. Visit the many unique exhibitions from all over the world and eat delicious French and German food and, of course, a traders' market to top up those final kilos of your luggage.



Norfolk Island Travel Centre

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Website: www.norfolkislandtravelcentre.com

Quilt Norfolk are hosting the next Quilters' Getaway from 23-27 October, 2017. Tutors for the week will be Pam Furniss, Jane Rixon and Jennifer Clouston, offering the opportunity to immerse yourself in a week of quilting with like-minded quilters and patchworkers, while learning a variety of techniques. Tutors will show you up close how they work, teach new designs and fabric-art skills. This is an event for both experienced and newer quilters, as tutors work with all skill levels. The Quilters Getaway is held on beautiful Norfolk Island, which is also a wonderful holiday destination. A half-day tour is included in the package price, plus complimentary activities and bonus shopping card. Non-quilting husbands can enjoy some golf, fishing and bowls. For workshop details, contact Quilt Norfolk at www.quiltnorfolk.com or for bookings information, contact Norfolk Island Travel Centre by emailing kelly@travelcentre.nf or by freecall 1800 1400 66 from Australia or 0800 0088 10 from New Zealand.

Price: Seven nights ex Brisbane from \$1029 per person, twin share or 10 nights ex Sydney from \$1229 per person, twin share.



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Jacky has been a quilter for over 14 years and a quilting instructor for over 6 years. She has combined her endless passions for Bali and quilting to put together this unique experience.

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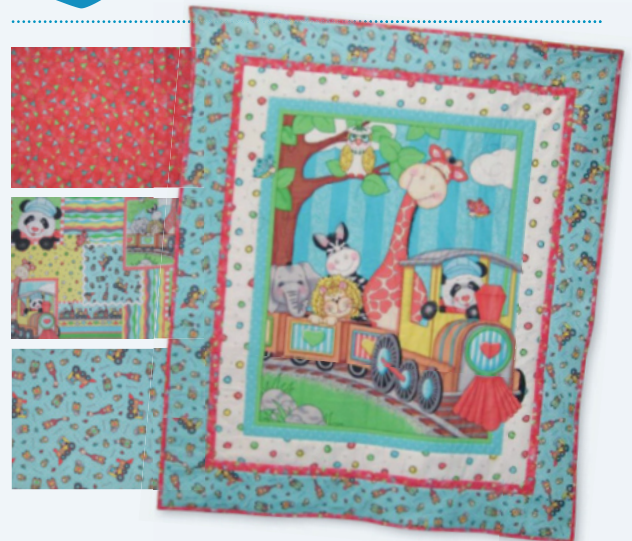
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A Little Patch of Country



'Bazooples Quilt'

The happy Bazooples crew are enjoying their train ride in this simple quilt. Kit includes all fabric to make the top plus binding and backing fabric. Quilt measures 44" x 55". Kit \$125.00 includes postage. Pattern \$18.00 includes postage. Panel \$25.50 plus postage. Matching fabric \$28.35/m plus postage.

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Phone: (07) 4633 4748

Email: sales@precioustimefabricandquilts.com.au

Website: www.precioustimefabricandquilts.com.au

Precious Time Fabric and Quilts is a local fabric and quilting store located on the Darling Downs. We offer a range of gorgeous, fresh and vibrant fabrics as well as traditional reproductions, and ranges from Tula Pink, Alison Glass, Art Gallery and Moda Bake Shop. The store also stocks exclusive ranges such as French Frou Frou fabrics, patterns and notions. We also offer a number of machine-and hand-quilting classes featuring world-renowned tutors such as Marg Sampson, Judy Newman, Brigitte Giblin, Bev McClune, Little Moo Designs, Irene Blanck, BeBe Bold, Ministry of Handmade, Christine Leathleen, and Jane Shallala Davidson. Follow us on Facebook and Instagram to receive regular updates about new stock, classes and exclusives.



Fiskars Australia

Address: 39-41 Fennell Street, Port Melbourne Vic 3207

Phone: (03) 8645 2400

Email: australia@fiskars.com

Website: www.fiskars.com.au

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Bernina Australia

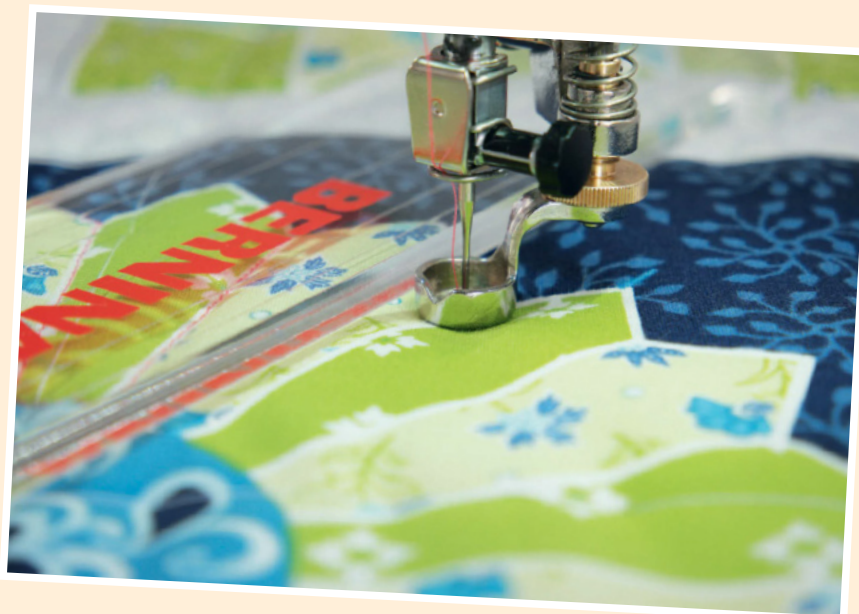
Address: Unit 10, 15 Carrington Road, Castle Hill NSW 2154

Phone: 1800 237 646,
(02) 9899 1188

Email: bernina@bernina.com.au

Website: www.bernina.com.au

New and now available from Bernina is the Adjustable Ruler Foot #72. The Adjustable Ruler Foot #72 is the perfect accessory for any quilter wanting to be creative with their quilting. The foot allows you to sew along Plexiglas rulers to create decorative quilt designs such as lines, feathers, circles, scallops and many more. You can even use the ruler foot to quilt in-the-ditch along seams at any angle so there is no more need to turn your quilt all the time. This foot is designed to give you the perfect view of the needle insertion point and the rounded sole allows it to glide over fabric smoothly. You can adjust the height according to the quilt sandwich thickness to get a perfect stitch result with a height range of 4mm (1/4in). You also have markings on the inside and outside of the foot that facilitates positioning to make creating designs so much easier. When doing ruler work on a domestic sewing machine, you will need to have a level surface around the machine so always use a sew table, or better still, invest in a large acrylic quilting table to make it even easier.





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Email: cross_stitch@internode.on.net

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Do you know we sell Tilda fabrics, books and some accessories? Tilda is a craft brand founded by Norwegian designer Tone Finnanger in 1999, best known for its whimsical characters in the form of animals and dolls. There is a certain attitude to life in Tilda's world, whimsical and romantic, like a ball gown worn with wellies — perfectly imperfect. The Tilda range consists of craft products such as fabric, paper and accessories, as well as home products and craft books. We have the full fabric ranges of *Bumblebee*, *Memory Lane*, *Spring Diaries*, *Pardon My Garden* and *Cabbage Rose*. A great price of \$19.95 per metre (we will cut less than a metre). We have all Tilda's books and some accessories. Call us now or visit our website to explore the world of Tilda.



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Check out this amazing tool called the Handi Versa Tool. It's a fantastic aid for the domestic quilter and can also be used on a long-arm quilting machine. This tool has a straight edge, a round edge a concave edge and a two-sided edge and it also has 1/4in markings — all this in a dinky 7in x 4in template. All you need to do is line up the tool against the machine foot and use it as a guide. Improve your stitch in the ditch, use the curves to make perfect curved moons, use the 1/4in markings to do perfect shadowing — this tool is a must for everyone!

Price: \$38.50



The Village Patch

Address: 49 High Street, Maldon Vic 3463

Phone: (03) 5475 2391

Email: enquiries@villagepatch.com.au

Website: www.villagepatch.com.au

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



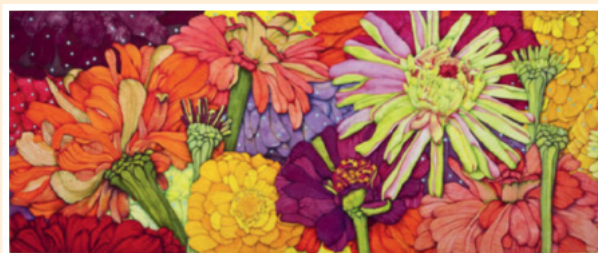
Australasian Quilt Convention

When: April 20–23, 2017, 10am–4.30pm

Where: Royal Exhibition Building, Carlton Gardens,
Melbourne

Website: www.aqc.com.au

Save the date! The Australasian Quilt Convention (AQC) returns to The Royal Exhibition Building, Carlton Gardens, Melbourne, from April 20–23, 2017. AQC is Australia's largest event dedicated specifically to quilting. It happens over four days and boasts an amazing international quilt display and retailers selling the latest patchwork, quilting and textile art products in a beautiful shopping environment. It's the place to hunt for crafty products and learn from the very best in the quilting world. Plus you can enjoy the AQC social events such as the Welcome Cocktail Party, Gala Dinner and Thursday and Friday evening presentations. Visit www.aqc.com.au for more information. (Pictured: *Zinnias* by Velda Newman, part of the Tutors' Display at AQC 2017)

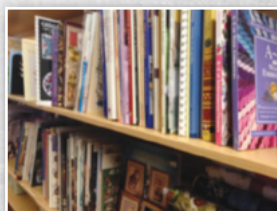


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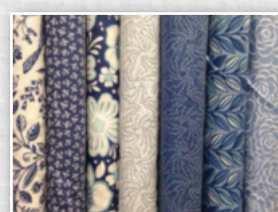
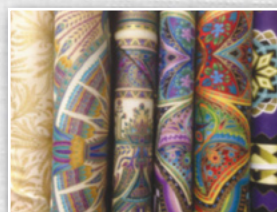
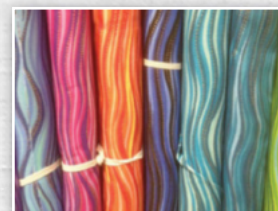
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Joys Craftworx

Address: 46 Percy Street,
Portland Vic 3305

Phone: (03) 5523 7190

Website: www.joyscraftworx.com.au

If you're after the perfect quilt as a gift for a special friend or to treat yourself, the *City Style* quilt is available as a kit and looks beautiful in black, grey and pink, featuring a fun shoe print.

After all, what woman doesn't love her shoes? Kit contains pattern and fabric for the quilt top and binding. You can also find Joys Craftworx on Facebook and Instagram to keep up-to-date with what's going on in store.

Measurements:

Quilt size 46 x 57in

Price: \$75 plus postage



BeBe Bold

Address: 25 Elton Street, Lismore NSW 2480

Phone: (02) 6621 9188

Email: contact@bebebold.com

Website: www.bebebold.com

The *Persimmon Flower Pincushion Hitomezashi (One Stitch)* kit features premium-quality Japanese materials including pre-stencilled dot-grid navy fabric contrasted with a yarn-dyed light blue. The pre-stencilled, dot-grid fabric is very easy to use — just stitch over the dots and then place the finished cloth in some tepid water and all the dots will disappear. The bright white sashiko thread is a joy to work with and the persimmon one-stitch sashiko design creates a striking accent to the overall look. Held neatly together with a traditional Sasa toggle and red cotton cording, this pincushion is a distinctive mix of contemporary and traditional Japanese design, sure to be a treasured item in your sewing kit. The kit includes all fabric to complete the pincushion, sashiko thread and needles and Sasa toggle (toy fill not included).

Measurements: 9cm x 9cm

Price: \$18.95



Echidna Sewing Products

Address: (Head Office) 56 Neumann Road, Capalaba
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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 quilting. It is helpful to have a darning foot as an attachment for the machine for free machine quilting.

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

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

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

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

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

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

Rotary Cutter and Mat – These tools quickly and accurately cut strips, squares, triangles and diamonds for patchwork. Always use your rotary cutter with a mat. **Quilter's Ruler** – This acrylic ruler is used with the rotary cutter and allows you to cut perfectly straight lines. There are many sizes available and it's a good idea to gradually build up a collection. To begin with, choose a 14in x 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 quilting. Today there are many fabric manufacturers catering to the quilting industry and small specialty shops as well as large chains have extensive ranges of quilting fabrics, both plain and patterned.

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

Rotary Cutting

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

All the measurements for these in 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

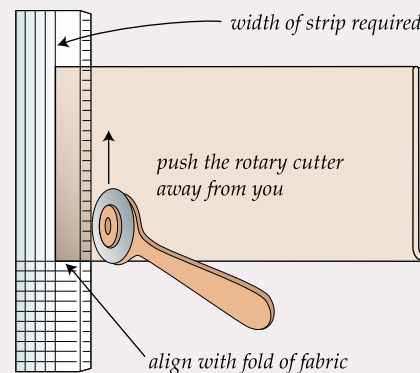


Diagram 1

from this straight edge. Position the ruler on the edge of the fabric at the desired width and cut (see Diagram 1).

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

Making Templates

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

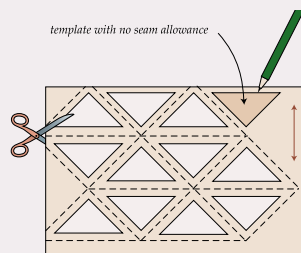


Diagram 2

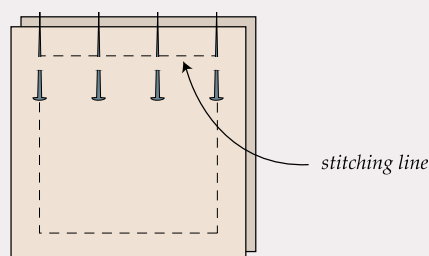


Diagram 3

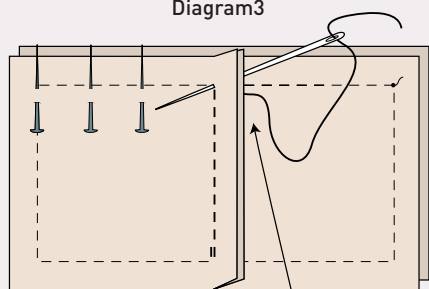


Diagram 4

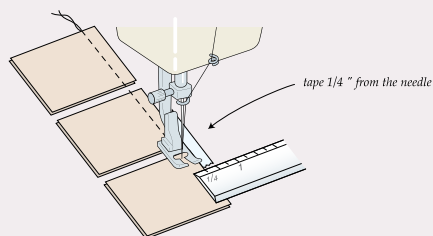


Diagram 5

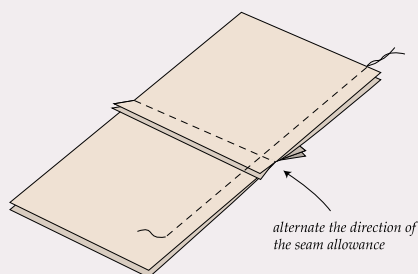


Diagram 6

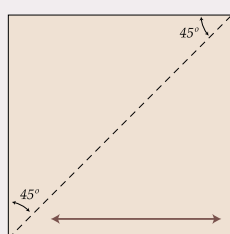


Diagram 7

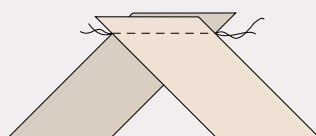


Diagram 8

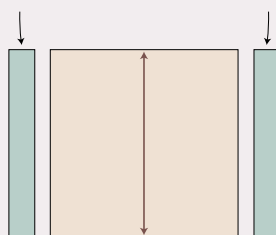


Diagram 9

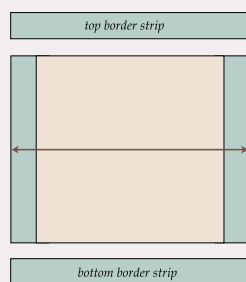


Diagram 10

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 1/4in 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 $\frac{1}{4}$ in (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 $\frac{1}{4}$ in (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 $\frac{1}{2}$ in (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 Diagram 14).

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 $2\frac{1}{2}$ in (6.5cm) wide – into one continuous strip, sewing the strips together with a diagonal seam. Trim this seam to $\frac{1}{4}$ in (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 $\frac{1}{4}$ in (7.5mm) seam allowance, trim the wadding and backing leaving a $\frac{1}{2}$ in (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 $\frac{1}{4}$ in (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.

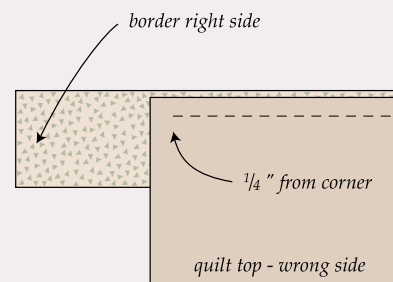


Diagram 11

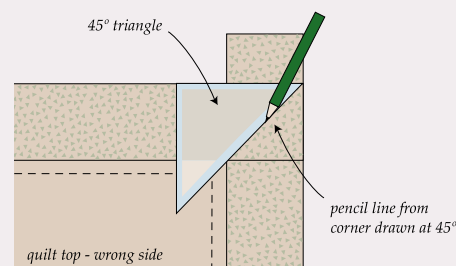


Diagram 12

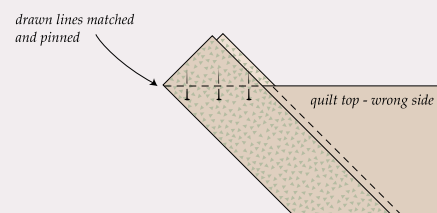


Diagram 13

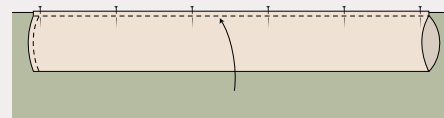


Diagram 14

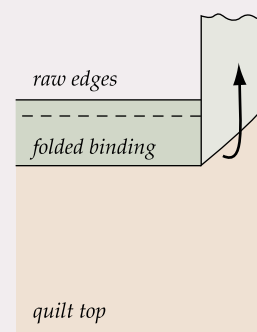


Diagram 15

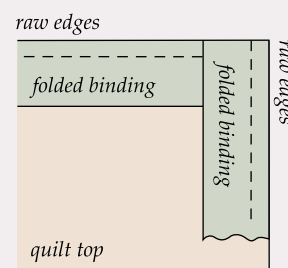


Diagram 16

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Next issue

QC#85

Our next issue is bursting with fantastic quilt projects. Chris Jurd returns with a modern, strippy quilt that will utilise some of your stash. We welcome Bronwyn van't Hof to the pages of *Quilters Companion* with her quilt *Hidden Diamonds*, made from triangles.

Machine quilter extraordinaire, Deborah Louie, joins us to show the possibilities of free-motion quilting, using a 1in grid as the base. To make it easy to practise, Deborah has presented the multiple free-motion styles on cushions. Practise and decorate at the same time!

Moira de Carvalho shares her modern, pieced quilt *Plus and Go* (pictured), Anorina Morris presents an appliqué wall hanging and Wendy Sheppard has a quick pieced quilt. For In the Studio, we travel to Victoria and catch up with textile artist Christine Lethlean, who shares one of her appliqué beauties with us.

Finish those projects, we have more to inspire in QC#85.



*You will find QC#85 on
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