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**WINNING
QUILTS FROM
QUILTCON 2017**

Universal
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No. 86

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86

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In the studio with textile artist Jennifer Corkish
Hand-appliqué a quirky tree quilt

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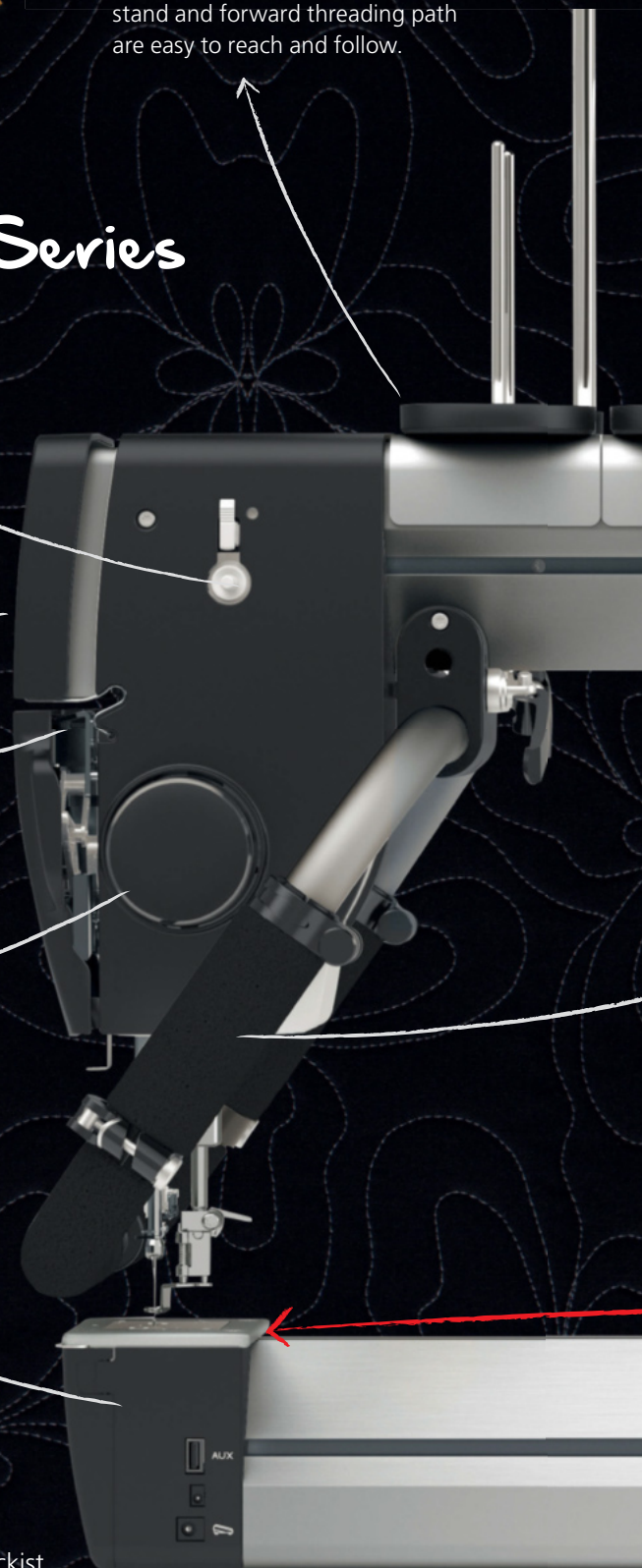
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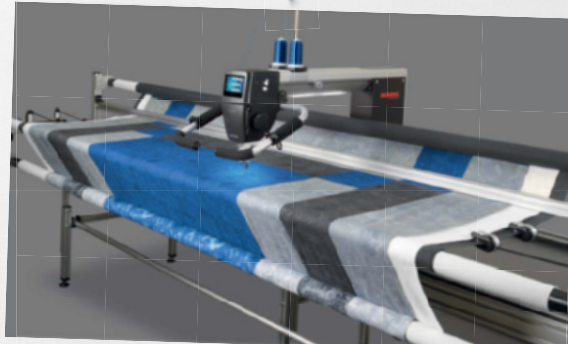


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July/August 2017

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and Apple Newsstand.

Time is flying and we are halfway through the year already. To help you prepare for Christmas, we have found the perfect Christmas table runner to create. This appliquéd beauty is designed by newcomer to *Quilters Companion*, Jennie Osborne. If you start stitching now, you will have plenty of time to complete the project and decorate your home for the festive season. But as we are all very organised ... well, we hope to be, why not also check out the Christmas projects available at cosyproject.com. You will find a wide variety of downloadable PDF patterns for Christmas cushions, embroideries, bags, wallhangings and quilts. The pull-along Reindeer Toy has my granddaughter's name all over it! Christmas will be very special at our house this year. Annabella will be 15 months, and old enough to enjoy the presents and time with the family.

Cosy Project is part of the Universal family, and is now presenting the video tutorials for *Quilters Companion* readers. For this issue, Wendy Whellum has shared with us her stunning quilt, *Pom Pom Trees*. I was amazed at how easy Wendy's back-basting technique was for hand appliquéd. No glue, no special tools, just a light box, fabric, needles and threads. She has inspired me to try hand appliquéd again. The quirky appliquéd shapes are inspired by an antique quilt. You have all the shapes in the magazine, so we encourage you to try designing a new tree with a different combination of fabrics. We would love to see what "grows" in your sewing room!

Another new technique is the Japanese art form of Boro. Jennifer Corkish shares her love of this in a table runner, which is the perfect size to practise this technique. For the English paper piecing enthusiast, we have two projects: the 1930s *Japanese Lanterns* quilt using 60-degree diamonds, and Linda Haigh's *Noughts & Crosses*, which uses elongated hexagons. And Susan Emory has created a modern marvel out of solid fabrics. Turn the pages and be inspired!

Happy stitching!

Michelle

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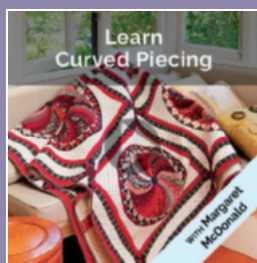
Instagram: http://instagram.com/quilters_companion

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

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



More creative video tutorials can be found at cosyproject.com. An example is Learn Curved Piecing by Margaret McDonald.



CORRECTIONS

In issue QC#84 we published an incorrect template for *Pieces of the Past* sampler quilt on the Pattern Sheet. The correct template for *Christmas Star Block: Template A* can be found on the Pattern Sheet in this edition.

In issue QC#85 in Woodlands Mosaic a line of text is missing from the cutting instructions for the cream tone-on-tone. It is:

- Nine strips, 2 1/2 in x width of fabric. Cross cut them to yield 60 squares, 2 1/2 in (large squares) and 120 rectangles, 1 1/2 in x 2 1/2 in

Quilters COMPANION

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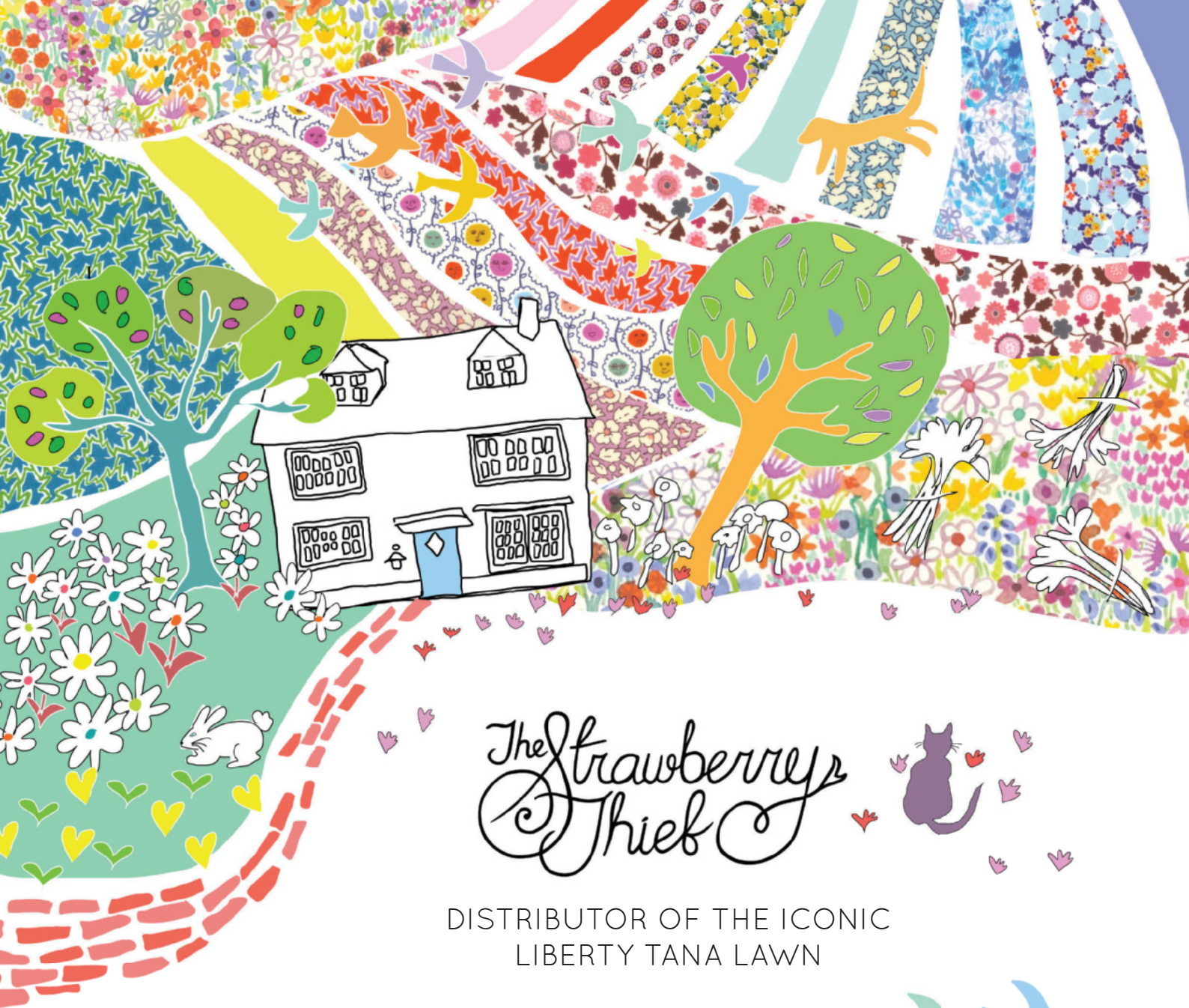
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Letters

Dear Clare,
I don't know which pile of UFOs I've been hiding under, but I only discovered *Quilters Companion* magazine yesterday and thoroughly enjoyed thumbing through it and learning new things. Can you imagine how delighted I was to come across the Norfolk Island 2017 Quilters' Getaway advert — I am world (well, *Quilters Companion* world) famous as I am the second dot on the right of the front row of the bottom photo! Two of my friends and I had the most wonderful and informative 10 days when we attended the 2016 Getaway. The Norfolk Island ladies were the most generous and friendly hostesses ever —



we wanted for nothing and really felt we were leaving our family behind when we boarded the flight home.
Barbara Dunn (pictured second from right in front row)
Tomingley, NSW



Hello!

Christmas is coming very soon and we will enjoy a family gathering and a wonderful meal. I love Christmas and every year I like to make new Christmas wall hangings. *White Christmas* was in *QC#44*. I decided to do it in Christmas gold. I also used the snowflakes to make the runner for presents for friends and my son. The runners were received with joy and surprise and will hopefully make this day even more special in their homes in the future. Christmas is a day of giving, so every year I try to make one handmade present for every family member and friend. In the era of computers, tablets and iPads, the handmade gift is becoming a thing of the past. I don't have grandchildren yet but if I will have in the future, I'll make sure to teach them the tradition of giving handmade gifts. I think it's important for future generations. I am sending photos of the wall hanging and the runner — I hope you like them.

Magdalena Maunacic
Maryborough, Vic

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

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Cool Tools

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



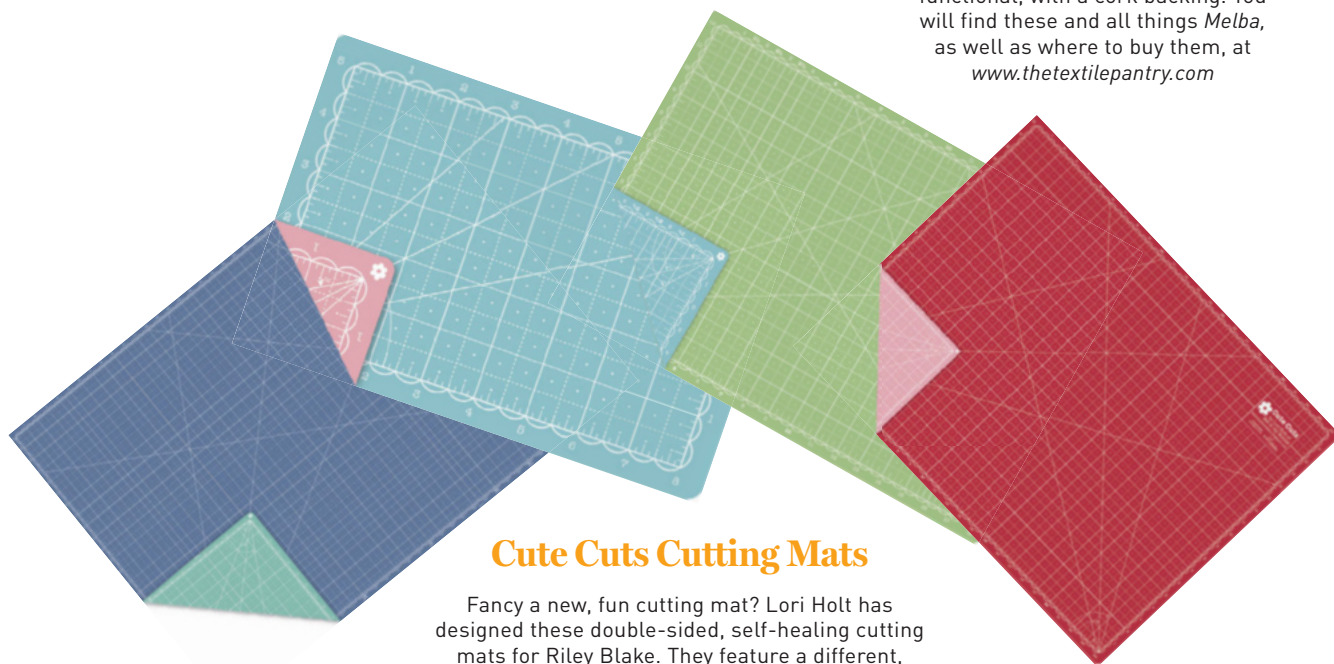
Tattoo Elementz

Personalise your sewing space, sewing machine, Mixmaster, printer or anything else you think could be jazzed up with Tattoo Elementz, adhesive designs by Patricia Ritter for Urban Elementz. There are currently 13 designs available. Each is printed on either a clear or a white background for darker surfaces and each packet has an A4 sheet of designs. Each group needs to be roughly cut around, then the heavy backing paper peeled away. This exposes the contour-cut decal ready to be placed on a clean, hard surface. The decals can be removed, but not reused. How cool would your machine look with a Tattoo? Check out urbanelementz.com for the full selection of designs.



Melba Trivets

Keep your sewing and kitchen table looking good with *Melba* Trivets by Leesa Chandler. Featuring Leesa's signature Australian floral repeat design, these trivets are pretty and functional, with a cork backing. You will find these and all things *Melba*, as well as where to buy them, at www.thetextilepantry.com



Cute Cuts Cutting Mats

Fancy a new, fun cutting mat? Lori Holt has designed these double-sided, self-healing cutting mats for Riley Blake. They feature a different, happy colour on each side and the combination of colours changes with the size of the mat.

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Quilt Con 2017

Quilt Show Winners

Presented by the Modern Quilt Guild, *QuiltCon* is the largest modern quilting show of its kind.

Each year, the four-day quilt show attracts thousands of attendees from around the world for workshops, lectures, panels and more. The juried quilt show features stunning modern quilts and is complemented by dozens of vendors and exhibitor booths. In February 2017, *QuiltCon* was held in Savannah, Georgia. More than 1500 quilts were submitted, with 350 selected for the juried show. The winners in 13 categories were chosen by 2017 judges Kristy Daum, Elizabeth Spannring and Erica Bonkowski. And a big congratulations goes to Katherine Jones from Tasmania for taking out Best in Show!



Best in Show

bling

Pieced and quilted by Katherine Jones, Chigwell, Tasmania,
Australia Tasmanian MQG



Best Machine Quilting, Framed

Madonna

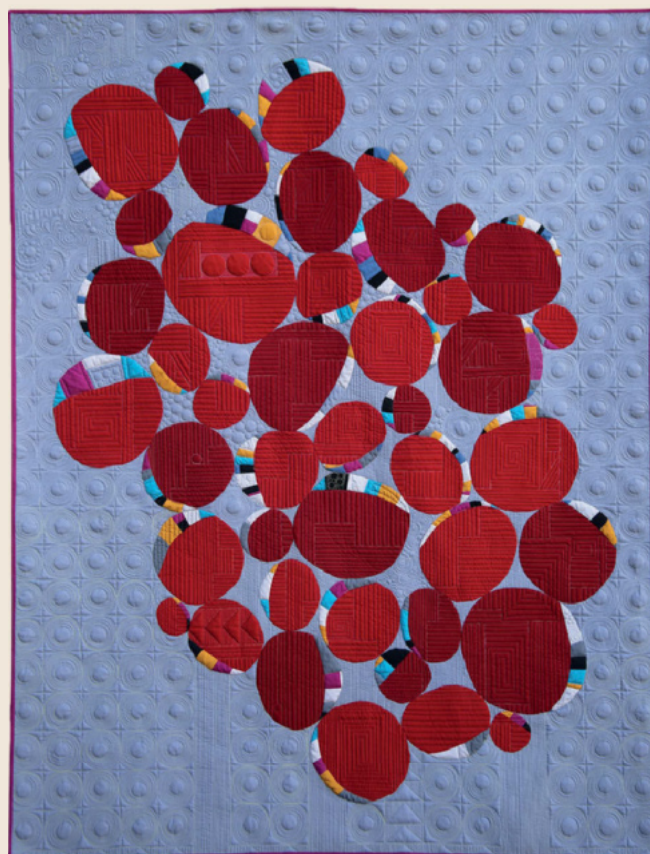
Pieced by Brittany Bowen Burton
Quilted by Natalia Bonner
Millcreek, Utah, USA
Individual MQG Member



FreeSpirit Award of Quilting Excellence

Go North

Pieced and quilted by Maritza Soto
Cambridge, Massachusetts, USA
Cambridge MQG



Appliqué: 3rd Place

Bloberella

Pieced by Hillary Goodwin, Quilted by Kristha Withers
Auburn, California, USA, Individual MQG Member

Gallery



Minimalist Design: 1st Place

Wax and Wane

Pieced and quilted by Susan Kyle
Toronto, Ontario, Canada
Individual MQG Member

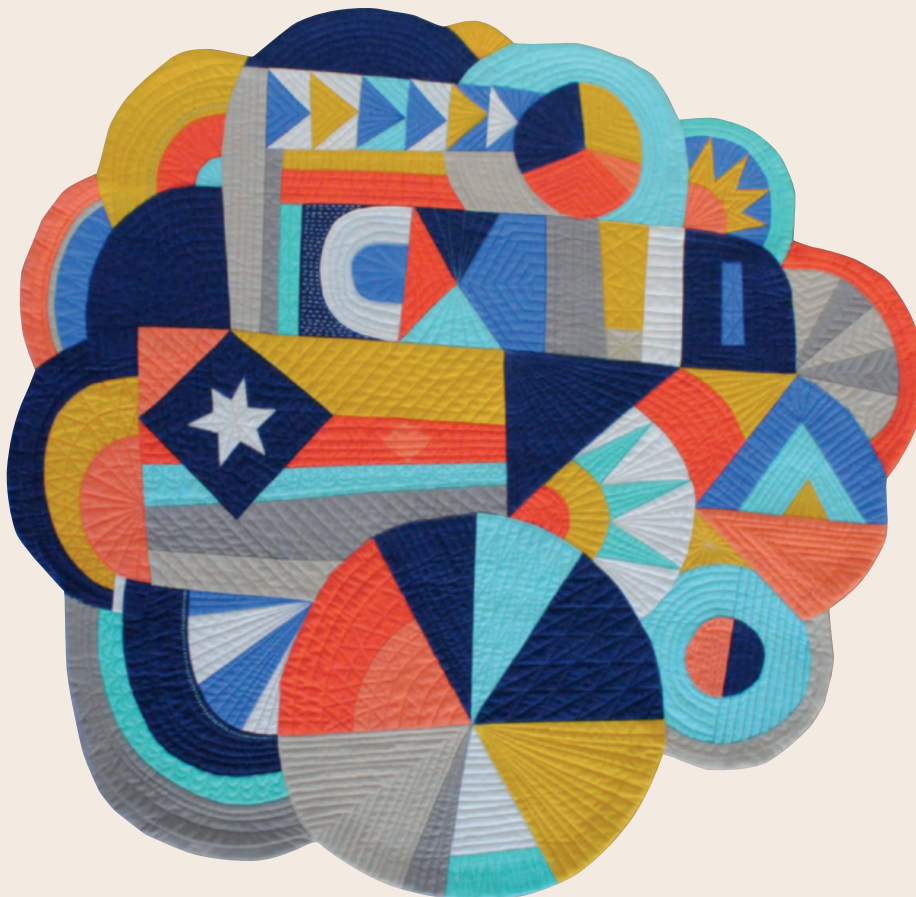


Michael Miller Luxe Fabric

Challenge: 1st Place

Luxe Modern

Pieced and quilted by Susan Clay, Santa Fe, New Mexico,
USA Individual MQG Member



Small Quilts:

1st Place

Whatever

Pieced and quilted by
Katie Larson
Kansas City, Kansas,
USA
Kansas City MQG



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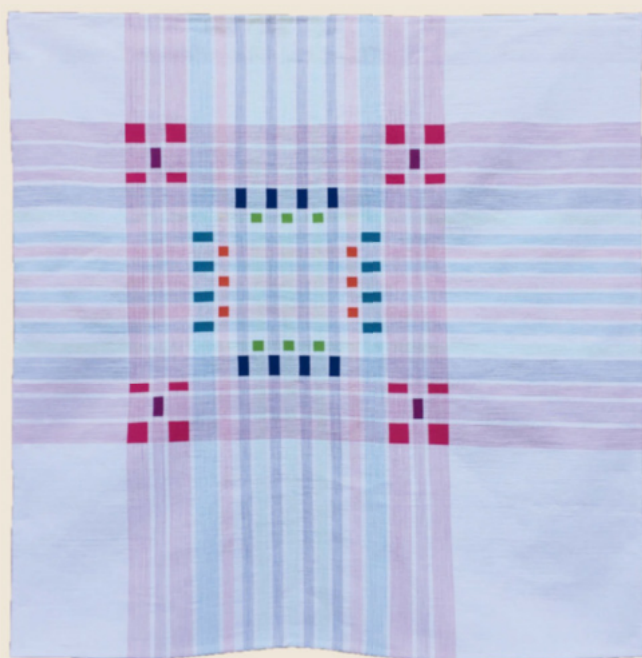
Pieced and quilted by Mary Keasler
Chattanooga, Tennessee, USA
Chattanooga MQG



Modern Traditionalism: 2nd Place

Fireworks

Pieced and quilted by Jeannie Jenkins
Willowdale, Ontario, Canada
Toronto MQG



Use of Negative Space: 1st Place

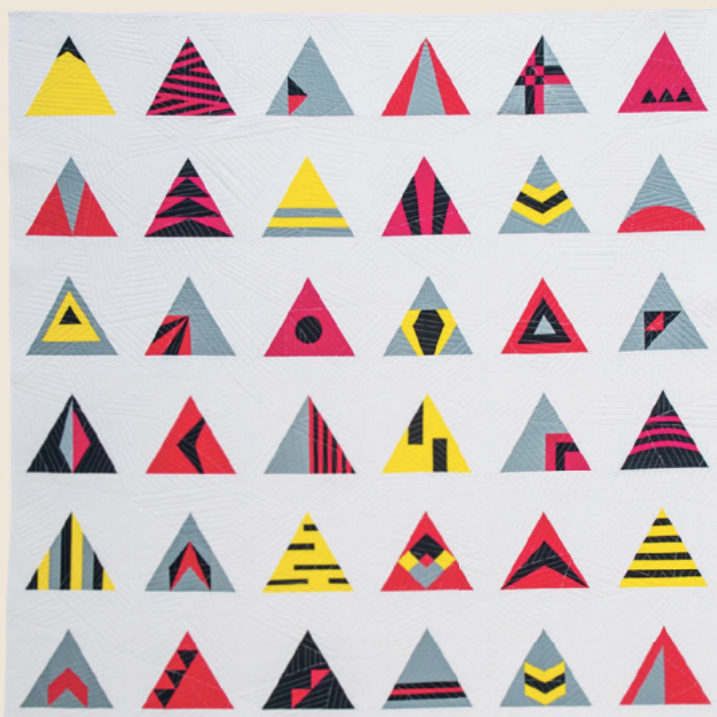
Infused Plaid

Pieced and quilted by Cassandra Beaver
Urbana, Ohio, USA
Central Ohio MQG

Minimalist Design: 2nd Place

Equilateral Sampler

Pieced and quilted by Rebecca Bryan
Wildwood, Missouri, USA
St. Louis MQG



Improvisation: 3rd Place

Scattered

Pieced and quilted by Jess Frost
Mount Stuart,
Tasmania, Australia
Tasmanian MQG



Group and Bee: 1st Place

Direction Optional

Pieced by Stephanie Ruyle, Leanne Chahley, Karen Foster, Hillary Goodwin, Marci Debetaz, MR Charbonneau, Felicity Ronaghan, Debbie Jeske, Anne Sullivan, Kari Vojtechovsky, Quilted by Christine Perrigo, Denver, Colorado, USA Denver Metro MQG



Mosaic Bloom

by Rosalie Dekker

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

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.



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

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In the studio

with Jennifer Corkish

The term ‘sea change’ couldn’t be more fitting for the future of quilter Jennifer Corkish, who is moving from the Southern Highlands to the south coast of NSW. I spoke with Jennifer about plans for her new studio and how the new house will affect her creative process.

By Caroline Adams

Those looking for a sea change are usually keen to move to a more peaceful life by the beach, but Jennifer Corkish is looking at her move as a chance to change her outlook, take on a new creative bent and challenge herself in her art. Jennifer was originally a Sydney girl, but 20 years ago she moved to Mittagong in NSW’s Southern Highlands to bring up her son — “though he’s now moved back to Sydney for his work in film!”

It’s time now for a change of residence and she is waiting for the right house to appear in Callala Bay, a small town on the south coast of New

South Wales. Callala Bay is situated on the northern shore of Jervis Bay, about 20 minutes drive from Nowra and 10 minutes from beautiful Culburra Beach. Thankfully, this is not far away from her friends and teaching commitments at Berry Quilt and Co, so she is hoping it will be a good fit for her.

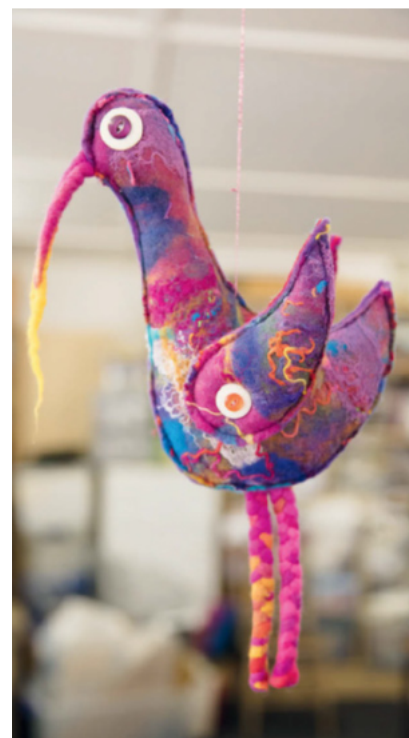
“I hope that having a sea change will allow me to have time to work on my creative self, enabling me to work on textile/mixed media exhibition works and do some further study,” says Jennifer. She describes herself as a “teacher of traditional appliqué and reproduction quilts”. She completed the Advanced Commercial Needlework





Diploma with a distinction in 1992 at Dover Heights TAFE. This was followed by a Certificate 4 of Fine Arts at the then Sydney School of Colour and Design. Further study, via embroidery and quilting classes, has been inspirational to Jennifer, as has her extensive library of books she has gathered over the years. "I have sewn all my life, learning from my mother, and I don't think I can remember any time I have not had a needle and thread or knitting needles and wool in my hands," she says.

The thing that struck me about Jennifer was her love of nature and how she reuses fabrics and ties them into her work, giving it that special something. The inspiration she gleans from nature will change with her move. It will change from the country and bush, with all the grasses and colours, to the water's edge, sea life, textures in the sand created by the waves, and rock pools. "I think my colour palette will reflect nature, the subtle changes in the sand, yet the depth of colour in the sea. I plan to use found objects and recycled



size. The bodice was moulded over a model made of muslin and BondCrete, the egg-shell pieces were then attached in layers also using BondCrete. The skirt was made of tulle with sticks from a local weeping willow tree and a beautiful bird's nest given to me by a friend. The bird's nest from my garden was then attached at the waist," explains Jennifer when describing the arduous task of making this project.

The *Bird's Nest* dress was part of an exhibition created for the foyer gallery in Wingecarribee Council Chambers for June 2016. Several pieces were then exhibited in the Southern Highlands Textile & Fibre Network exhibition in the Bowral Art Gallery in August 2016. It then travelled to the Berry Quilting Retreat, run by Elizabeth Dubbelde, who formerly owned Berry Patchwork.

So what will her new location bring to Jennifer? She hopes her new studio will have work stations where she is able to keep both her machines set up to work with another station for drawing, printing etc. An outdoor sink will be a must so Jennifer can dye and rust. "I have my father's recliner, so I hope to have a corner where I can just put my feet up and read. I suppose you would call it a library corner," she adds.

textiles. I found some baby wraps and clothing while cleaning out mum's glory box so I will see where they take me. The fabrics just need to be stitched and repaired as they are so old and frail with a story to tell."

Her *Bird's Nest* dress, pictured on page 23, "was a bit of fun, to see what I could come up with". One night an idea came to Jennifer about this dress with the bodice embellished with crushed egg shells. A friend suggested that she

call the local McDonald's to ask for the egg shells and she eventually picked up more than 300 shells from the outlet.

"A large green garbage bag of slimy egg shells was where I started," recalls Jennifer. "They had to be washed and soaked in eucalyptus solution, drained and dried, and then I had to peel out the membranes from each piece of shell. Next step was drying them out in the oven before I crushed them by hand to make sure the pieces were the same



As with any move, this is a chance to clean up and sort out. And as crafters we all know that things pile up around us. "I love books and textile magazines but have realised that I must cull and just take my favourites," says Jennifer.

"And scissors! I discovered that I have over 25 pairs after inheriting some from mum's sewing supplies. So I will be going through my shelves carefully and just taking essentials — maybe only 10 pairs of scissors!" she laughs.



Jennifer's stash of fabrics is sorted into reproductions, brights, commercial prints and hand-dyed, including her own rust and eco-dyed fabrics. There are about six boxes of machine threads sorted into colourways to make them


Handmade Goodness



Bumblebee Basket

Size: (50cm high x 55cm wide)

This gorgeous basket kit includes handles, wadding, pattern and enough 2½" strips to make, and is **\$85.50** pattern **\$17.95** plus postage.



Bumblebee Quilt

Size: 65" x 74" (165cm x 190cm)

A simple and stunning quilt, it would make a lovely addition to your collection. Kit includes all fabric for top, binding and pattern is **\$167.50** pattern **\$19.95** plus postage.



Nina the Ballerina

Size: 55cm tall

This little cutie looks beautiful in her bumble outfit. Kit **\$29.95**, pattern **\$15.00** plus postage.



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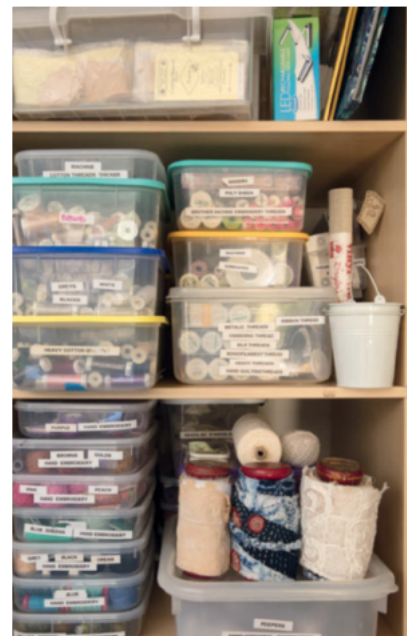
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easier to find, although she stores some of her favourite basics in a dish next to her machine. “My hand-embroidery threads — the stranded — are in boxes in no order but I have boxes of colour ranges of linens, wools, silks, cottons etc — more than I will ever be able to use. Then there are bags and bags of tapestry wools

— I keep saying I’m going to get rid of them but the minute I do I will find a use for them!”

After cleaning out her mother’s glory box, Jennifer’s stash grew. She found her and her siblings’ christening dresses, baby clothes, baby blankets and wraps. “One great find is my grandmother’s burgundy velvet coat worn at her son’s

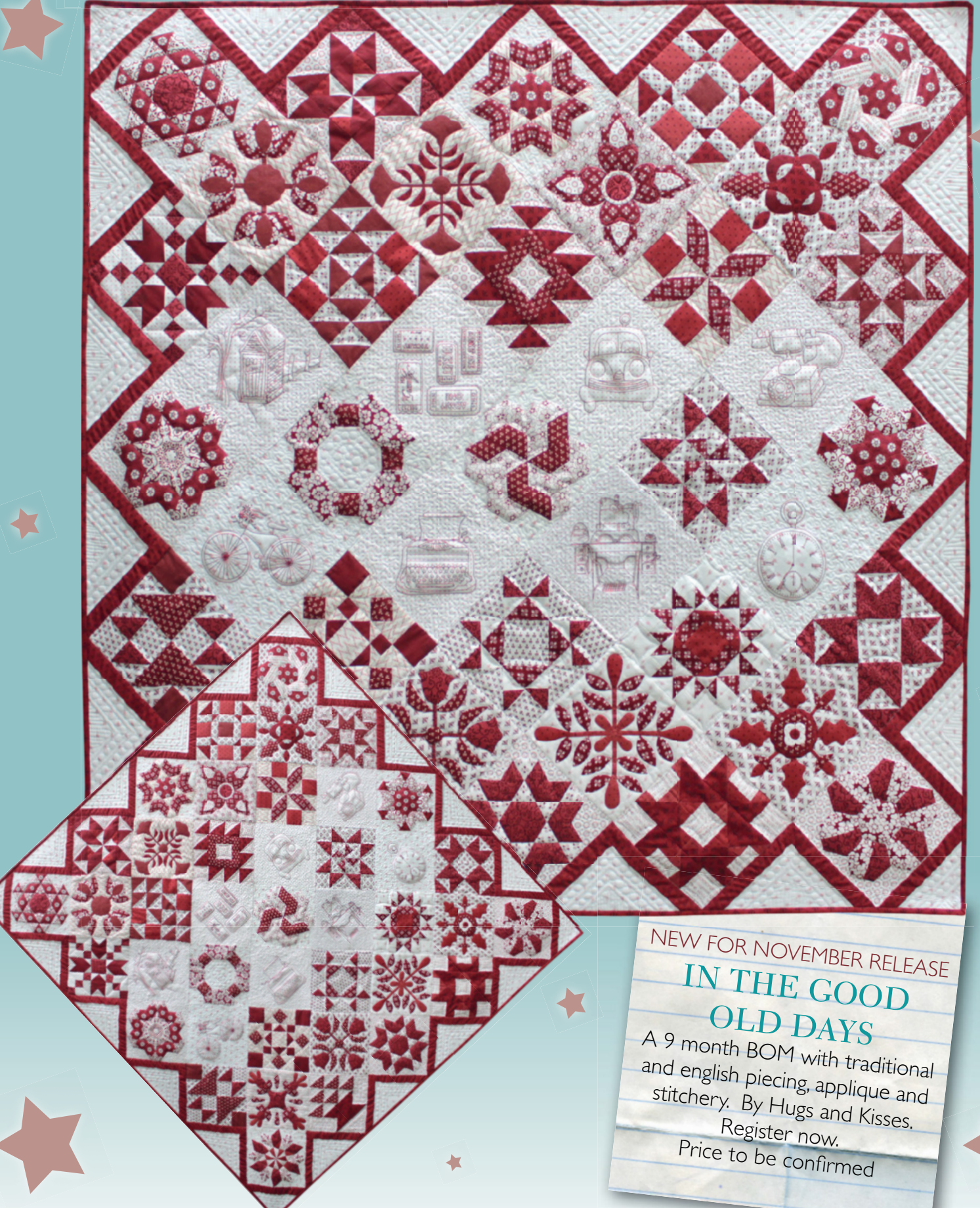


wedding, which I plan to embellish in stitches and it will become part of an exhibition,” explains Jennifer.

Nowadays Jennifer is enjoying using old fabrics and clothes, as they have their own story to tell and they are softer to stitch. She is also a keen student of Japanese Boro and this has been an important influence in her life. “I just love the way the Japanese didn’t waste fabric, repaired and hand-stitched out of necessity. My love of hand stitching allows me to add lots of smaller pieces of fabric that would normally be thrown away. The fabric just seems to tell me where to stitch,

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and I get into a meditative state when stitching with no rules. Boro style has given me so many ideas and unlimited inspiration, and I love watching students understanding and loving the process.”

Between now and the move, Jennifer is working on a new quilt called *Garden Fantasy*, based on a parterre garden, with lots of appliqué and embroidery. There is a Boro quilt she is also working in pieces, which she can pick up and



work on at any time. Her creative juices will be fuelled by attending a few workshops. “I am really looking forward to attending a two-day workshop with Berry Quilting with Anne Kelly from the UK, and then I’ll head down to Sale and Ballarat for Fibre Arts Australia. It’s run by Glenys Mann and we are being

spoiled with two international tutors, Hannah Lamb and Caroline Bartlett.

“I just love learning from and being inspired by other tutors. You can never learn enough,” says Jennifer. We can’t argue with that and wish her all the best in her move and settling into a new creative groove.



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Boro Table Runner

Learn a new, practical technique that is centuries old while making this table runner designed by Jennifer Corkish. Jennifer has used the Japanese Boro technique, which dates back to the Edo period. Back then, peasants in the snowy regions layered small patches over the top of the existing garments and stitched through the multiple layers to hold the item together. The garment or blanket was patched and stitched many times, vastly extending the life of the item and making them very warm.

Finished size: 44.5cm x 104cm (17½in x 41in)





Materials

- ❖ Assortment of Japanese Yukata blue and white fabrics plus some cream, red or gold pieces
- ❖ 65cm (2½yd) dark blue print fabric (backing and facing)
- ❖ White Sashiko thread

- ❖ Assorted Sashiko needles
- ❖ Sashiko thimble
- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine with ¼in foot
- ❖ General sewing supplies

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Cut the fabric

From the assorted Japanese fabrics, cut or tear:

❖ rectangles and squares in a range of sizes up to 5in square

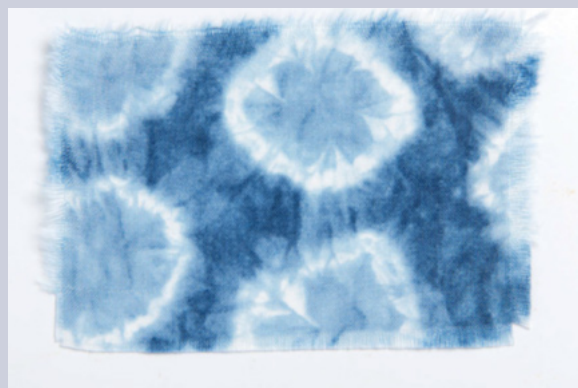
From the dark blue print fabric, cut:

❖ one rectangle, 17½in x 41in (backing)

❖ three strips, 1½in x width of fabric

Assemble the table runner top

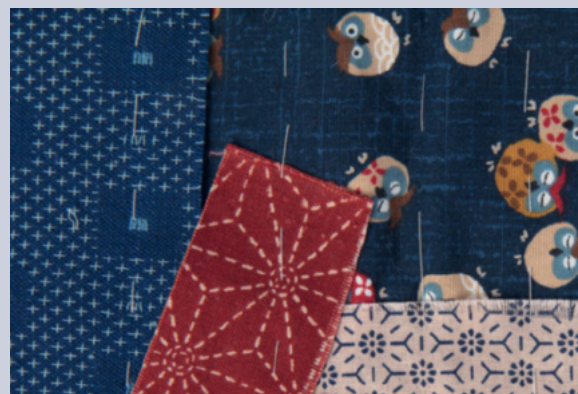
- 1 Fray all the edges of the rectangles and squares of Japanese fabrics just a little – by about ¼in. Press. Jennifer recommends preparing at least 50 pieces of fabric before you begin assembling the table runner top – a great task for doing while watching television, she says.
- 2 Press the rectangle of blue print fabric for the backing. Lay it, right side down, on your work surface. Start laying the frayed squares and rectangles, right side up, on top of it: each shape should overlap the previous ones by at least ¼in. There is no right or wrong way to do this: just make sure that the entire backing rectangle is covered. Jennifer counsels against aligning edges of adjacent pieces, as that is not in the spirit of boro.
- 3 Once you are happy with the arrangement of your fabrics, tack them in place using standard sewing-machine thread. Jennifer recommends using thread in a colour that will contrast with the fabrics you're using so that it remains visible, making it easier to remove later.
- 4 Thread a Sashiko needle with a length of Sashiko thread and tie a small knot in the end of the thread. Insert the threaded needle through the backing fabric, bringing it out where you wish to start stitching. Give a slight tug so the knot goes through the backing fabric but doesn't pull all the way through to the front – the knot will be hidden between the two layers of fabric. You can start stitching anywhere you like. Jennifer's preference is to start near the middle and work out to the edges.
- 5 Stitch through all layers using a large running stitch: on the front of the table runner, the stitches should be up to ¾in long with a space about ¼in long between them. Load the needle with between five and 10 stitches before pulling it through.
- 6 The patterns that you stitch could be inspired by the prints on the fabrics; alternatively, you can work a series of simple geometric shapes, such as spiralling rectangles and circles or just long parallel straight lines of stitching down the length of the runner. Refer to Diagram 1 for some ideas. There's no need to mark the design on the runner if you don't wish to – working by eye, with its inherent flaws and imperfections, is very apt.



Step 1



Step 2



Step 3



Step 5

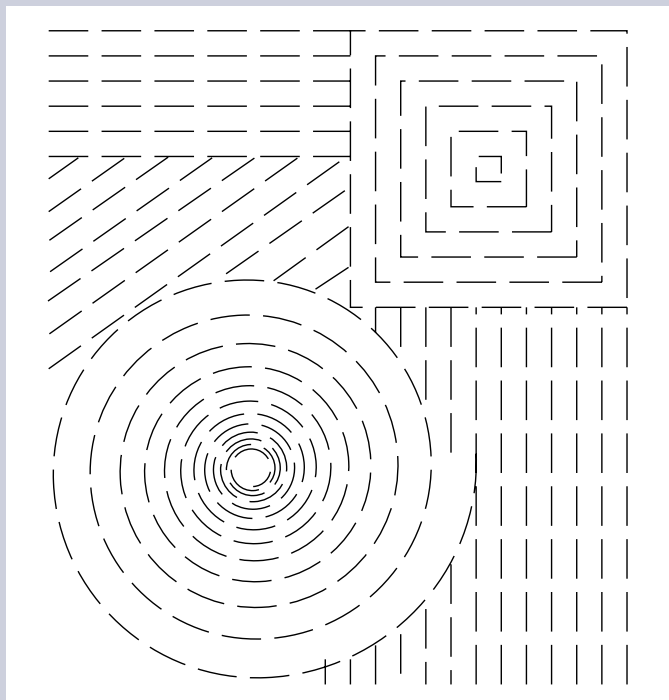


Diagram 1



Step 6

- 7 To end a thread, wind it twice around the needle close to the surface of the runner, as if you are making a French knot. Hold the thread wraps next to the runner, insert the tip of the needle through the top layer of fabric only and bring it out about $\frac{3}{4}$ in away from where you ended your stitching. Tug gently on the thread to pop the knot through the top layer of fabric, so that it is hidden between the top and the backing fabric. Hold the thread tail taut. Clip the thread close to the fabric, which will see it drawn back between the two layers and out of sight.

Finish the table runner

- 1 When the stitching is completed, carefully remove the tacking. Press. Trim all four edges of the runner and check that the corners are all an accurate 90 degrees.
- 2 Measure your runner vertically through the centre. Cut two strips this length from one of the $1\frac{1}{2}$ in strips of dark blue print fabric. Fold each of them in half, long edges matching and wrong sides together, and press.
- 3 Pin the strips to the left and right edges of the front of the runner, raw edges matching. Sew them in place using a $\frac{1}{4}$ in seam allowance. Press the strips away from the runner, then topstitch down the length of the facing $\frac{1}{8}$ in outside the first seam – this acts as stay stitching.
- 4 Turn the facing over on to the back of the runner. Roll the seam slightly so that none of the facing is visible from the front of the runner. Stitch the folded edge of the facing to the back of the runner, just working the stitches through the backing fabric, so they aren't visible on the front.
- 5 Measure your runner horizontally through the centre. Add $1\frac{1}{2}$ in to this measurement. Trim the remaining two strips of dark blue print fabric to this length.
- 6 Repeat Steps 3 and 4, but this time when you pin the strips to the edge of the runner, check that there is an equal amount of overhang at each end. Then, when you're hand stitching these facings to the backing, fold the overhang under the facing to create a neat edge at each end.

To contact Jennifer Corkish, see the contact details in the *Stockists and Contacts list*.





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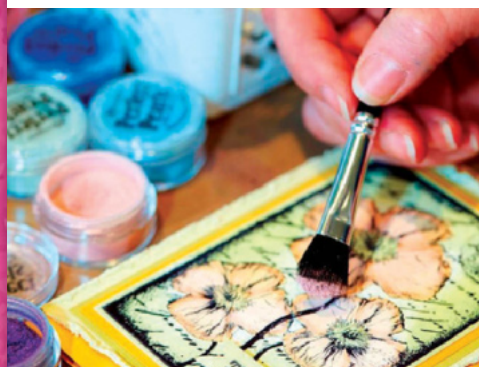
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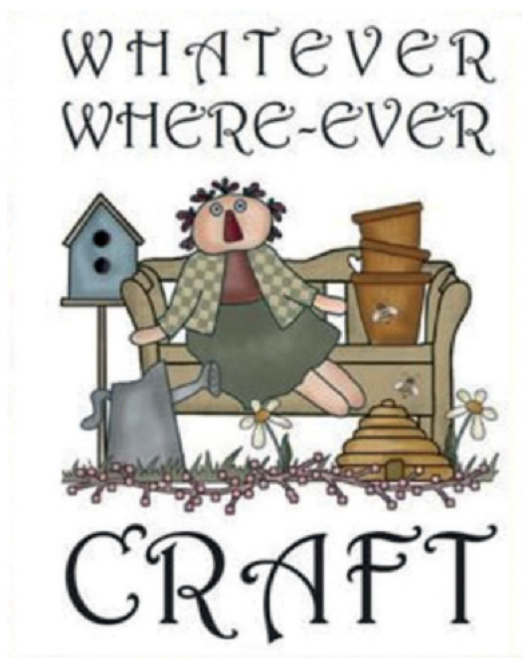
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Potted Bumblebee

Bag measures 12" x 21"

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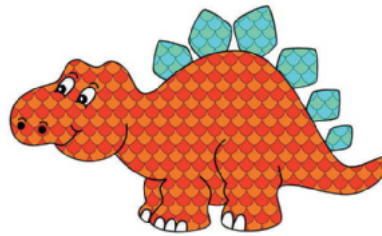
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Cyclamen

Head into your local patchwork store, grab a hinged mirror and see the possibilities of the prints on the shelf. Anne Sommerlad, of Bullaburra, NSW, has combined kaleidoscope blocks with foundation-pieced points in the centre of this stunning quilt, completed with an elegant border stripe. Pretty in pink, what colour will you choose?

Finished size: 195.5cm (77in) diameter



Materials

- ❖ 2.5m (2⁷/₈yd) print fabric suitable for fussy cutting star centres (star centres and Border 2)
- ❖ 1m (1¹/₈yd) cream tone-on-tone print fabric
- ❖ 1.9m (2¹/₈yd) solid dark pink (star points, Borders 1 and 3, and binding)
- ❖ 75cm (7⁷/₈yd) light green print fabric (star points)
- ❖ 3m (3¹/₂yd) border print fabric (Border 4) — see Note
- ❖ 4.3m (4³/₄yd) backing fabric
- ❖ Batting at least 110cm (85in) square
- ❖ Template plastic and fine permanent-marking pen
- ❖ Fine mechanical pencil
- ❖ Stiff paper or light cardboard
- ❖ Magic Mirror by Marti Michell or similar (optional)
- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine with 1/4in foot
- ❖ General sewing supplies

Note: You need to cut six matching strips down the length of the border print fabric for Border 4. The yardage listed is sufficient if you're able to cut all six lengths with exactly the same part of the design printed in the same place on each strip from one width of the fabric. If the pattern repeat on the fabric you wish to use is too wide to allow you to do this, then you will need to buy twice as much fabric: 6m (7yd). The finished size of your quilt will be determined by the width of Border 4. Foundation piecing is used in this project and the instructions assume a good working knowledge of this technique. Sew all the foundation-piecing seams with a short stitch length to make it easier to remove the papers without affecting the stitching.

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Make the star centres

- 1 Trace Templates 1, 3, 4 and 5 from the Pattern Sheet onto template plastic. Label them and cut them out accurately on the traced lines.
- 2 To audition areas of your print fabric for fussy cutting, lay Template 1 on the print fabric you're using for the star centres. Move this template around on the fabric to look for interesting parts of the printed design to feature in your triangles. If you have a Magic Mirror, position it around one corner of the template. The image in the mirror will show you the pattern that you'll achieve by cutting the six triangles you need for the star centre from that part of the print.
- 3 Once you've found a part of the pattern that you'd like to use, use a fine mechanical pencil to trace some of the design lines printed on the fabric onto the template. Before moving the template, trace around its outer edge — this will be your cutting line.
- 4 Position Template 1 on another motif, exactly matching the lines you've traced in the centre of the template with the printed lines on the fabric. Trace around the template. Continue in this manner to trace six triangles on the fabric, each with exactly the same motif in their centre. Cut these six shapes out of the fabric on the traced lines.
- 5 Use an eraser to remove the pencil lines from the template. You can now use it to fussy cut triangles that feature another part of the printed pattern. You need to cut 150 triangles in all — 25 sets of six matching triangles to make 25 star centres.
- 6 Lay out the six triangles you've cut for one star centre, as shown in Diagram 1. Sew them together in two rows of three. Handle the triangles carefully as some edges will be on the bias, and prone to stretching. Press the seams so that they will all lie in the same direction around the hexagon in the completed star point.
- 7 Then sew the two rows together, carefully matching the centre point. Press this seam open. Repeat to assemble all 25 star centres.

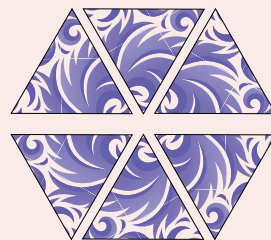


Diagram 1

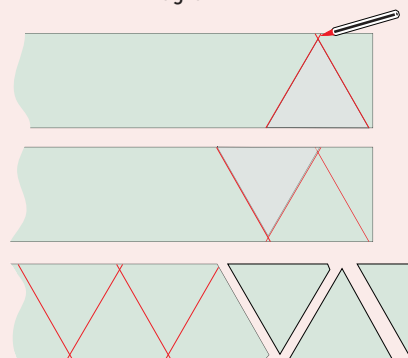


Diagram 2

the base with the top raw edge of the strip and one of the angled edges with one of the lines you've already draw. Trace down the other angled edge. See Diagram 2.

- 3 Continue in this manner to trace triangles down the length of the green strips. Use a rotary cutter and a ruler positioned to match the traced lines to cut the shapes on the lines. You need 96 in all.
- 4 Pin one of the green triangles to a foundation paper on the blank side, and hold it up to the light to check that it covers the entire A1 area and overhangs its edges by at least $\frac{1}{4}$ in.
- 5 Pin one of the dark pink rectangles, right sides together, to the green triangle with one long edge matching one long edge of the triangle. Turn the foundation over and stitch on the line between areas 1 and 2, continuing to the outer cutting line at both ends.
- 6 Open out the pink rectangle and finger press it over area A2. Check that it covers the whole A2 area plus $\frac{1}{4}$ in seam allowances.
- 7 Working in numerical order, repeat Steps 5 and 6 to cover areas A3 and A4 with solid pink fabric. Trim the surplus fabric to the outer line of the foundation.
- 8 Repeat Steps 2–7 to make a total of 96 star points.

Make the star points

- 1 Trace 96 copies of the star point foundation from the Pattern Sheet onto paper, leaving at least 1in between them. Cut them out about $\frac{1}{2}$ in by eye outside the outer edge.

From the solid dark pink fabric, cut:

- ❖ seven strips, 5in x width of fabric. Cross cut them to yield 288 rectangles, 5in x 1in (areas A2–A4)

From the light green print fabric, cut:

- ❖ six strips, 4in x width of fabric (A1)

- 2 Position Template 1 on each of the light green strips in turn, with the base matching the bottom raw edge. Trace down the two angled edges with a fine mechanical pencil. Turn the template around by 180 degrees, match

Assemble the quilt

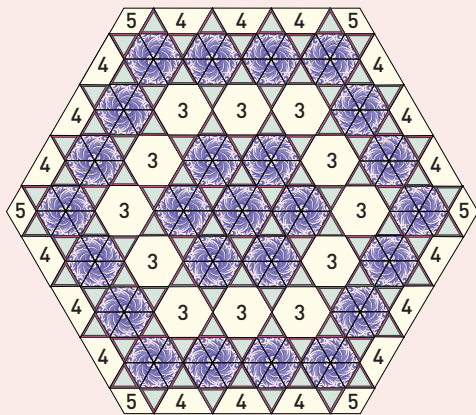
From the cream tone-on-tone print fabric, cut:

- ❖ three strips, $7\frac{1}{2}$ in x width of fabric (hexagons)
- ❖ three strips, 4in x width of fabric (half-hexagons)

- 1 Position Template 3 on the $7\frac{1}{2}$ in strips, with one edge matching the bottom edge of the fabric. Trace the remaining five edges. Slide the template along the fabric, and continue to trace around it in this manner. Then use a ruler and rotary cutter to cut the fabric on the lines you've traced. You need 12 hexagons in all.

From the remainder of the last $7\frac{1}{2}$ in strip,

- ❖ trace, then cut, six Template 5 diamonds.



Quilt Layout Diagram

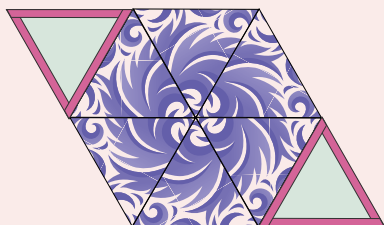


Diagram 3

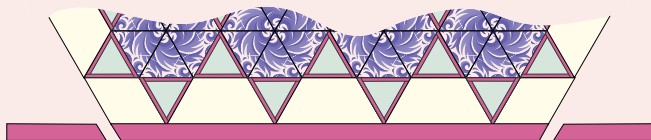


Diagram 4

- 2 In the same manner, use Template 4 and the 4in strips of fabric to trace, then cut, 18 half-hexagons.
- 3 Lay the shapes out in rows, referring to the Quilt Layout Diagram. Sew the units together in horizontal rows. Start by sewing two star points to each pieced and unpieced hexagon, as shown in Diagram 3. Press these seams open. Then join the units in each row. Again, press the seams open. Join the rows, carefully matching seams. Press these seams open.

Add the borders

From the solid dark pink fabric, cut:

- ❖ 12 strips, 1in x width of fabric (Borders 1 and 3)
- ❖ nine strips, 2½in x width of fabric (binding)

From the print fabric you used for the star centres, cut:

- ❖ six strips, 3¾in x width of fabric (Border 2)

- 1 Centre a 1in strip of dark pink fabric on one edge of your quilt. It will overhang the quilt at each end. Sew it to the quilt. Press the seam outwards.
- 2 Trim the ends of the strip even with the adjacent edges of the quilt, as shown in Diagram 4.
- 3 Rotate the quilt, and repeat Steps 1 and 2 to sew a dark pink strip to each edge of the quilt in turn.

- 4 Repeat Steps 1–3 with the six 3¾in strips of print fabric to add Border 2.
- 5 Repeat Steps 1–3 with the remaining six 1in strips of dark pink fabric to add Border 3.

From the border print fabric, cut:

- ❖ six strips down the length of the fabric. Their width will depend on the width of the design printed on the fabric. Anne's border was cut 10½in wide. Measure one edge of the quilt. Your Border 4 strips need to be cut this length+twice the width of the Border 4 strips. So, if the edges of your quilt measure 35in after Border 3 has been added and you've decided to cut the Border 4 strips 10½in wide, then their length needs to be $35\text{in} + (2 \times 10\frac{1}{2}\text{in}) = 56\text{in}$.
- 6 Add Border 4 to the quilt using mitred corners. To do this, measure the edge of the quilt. Find the centre point and mark it lightly in the seam allowance. Measure from the centre point to ¼in from each end and make a light mark in the seam allowance.
 - 7 Find the centre of your Border 4 strip. Measure out from the centre point the same distance that you marked in Step 6 and make a light mark in the seam allowance.
 - 8 Sew the strip to the edge of the quilt, sewing only from one mark ¼in in from one edge of the quilt to the other mark, ¼in from the other edge. Do this to join all six Border 4 strips around the edges of the quilt.
 - 9 Refer to Adding Borders with mitred corners in Basics on page 150 to join the ends of the Border 4 strips together — but instead of drawing a line at a 45-degree angle, use a 60-degree angle on this quilt.

Finish the quilt

- 1 Remove the selvages and cut the backing fabric in half across the width. With right sides together, join the pieces side by side with a ½in seam and press it open.
- 2 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. Do not trim the backing fabric to match the shape of the quilt if it is to be quilted on a long-arm machine — the square corners of the backing fabric will be needed to secure the backing fabric to the frame. If you're doing the quilting yourself, follow the instructions for Preparing the Quilt Sandwich in Basics on page 150.
- 3 Quilt as desired. Anne's quilt was custom machine quilted by Susie Anderson of Leura Quilting, using a variety of block and border patterns.
- 4 Trim the excess batting and backing fabric ¼in outside the raw edge of the quilt top.
- 5 Use the nine 2½in strips of dark pink fabric to bind the edge of the quilt, following the instruction in Basics on page 150 — but again, mitring the corners at a 60-degree angle, not the usual 45-degree angle.

To contact Anne Sommerlad, see the contact details in the Stockists and Contacts list.

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Poem Poem Trees

Inspired by an antique quilt from the mid 1800s, this whimsical beauty was stitched by Wendy Whellum of Daw Park, SA. Wendy uses a hand-appliqué technique known as back basting, but you can adapt the appliqué shapes to your preferred appliqué method.

Finished size: 197cm x 151cm
(77½in x 59½in)
Finished block size: 15in



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Materials

- ❖ Assortment of fat quarters, fat eighths and scraps of green print fabrics to total about 2m (2¼yd) (leaves)
- ❖ 12 squares, 6in of assorted red print fabrics (main flowers)
- ❖ Fat quarter green print fabric (cornerstones)
- ❖ Scraps of assorted print fabrics (pom pom appliqué)
- ❖ 3.9m (4¼yd) cream print fabric (background)
- ❖ 1.5m (1⅝yd) aqua tone-on-tone print fabric (sashing)
- ❖ 50cm (⅝yd) dark print fabric (binding)
- ❖ 3.4m (3¾yd) backing fabric
- ❖ Batting at least 215cm x 170cm (84in x 66in)

- ❖ Size 8 or 9 straw (milliner's) needle and 100% cotton hand-quilting threads — one light colour and one dark colour (back basting)
- ❖ Fine needle and threads in colours to match the fabrics to be used for appliqué
- ❖ Large sheets of paper
- ❖ Lightbox (optional)
- ❖ Fine black permanent-marking pen
- ❖ Water-erasable fabric-marking pen
- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine
- ❖ General sewing supplies

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Cut the fabric

From the fat quarter of green print fabric, cut:

- ❖ four strips, $3\frac{1}{2}$ in x width of the fat quarter. Cross cut them to yield 20 squares, $3\frac{1}{2}$ in (cornerstones)

From the cream print fabric, cut:

- ❖ 20 strips, $2\frac{1}{2}$ in x width of fabric. Cross cut them to yield 310 squares, $2\frac{1}{2}$ in (sashings)
- ❖ one strip, 6in down the length of the remaining fabric (border)
- ❖ six strips, 16in x width of remaining fabric. Cross cut them to yield two squares, 16in from each strip (block backgrounds). These squares have been cut oversized and will be trimmed after the appliqué has been completed

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

- ❖ 20 strips, $2\frac{1}{2}$ in x width of fabric. Cross cut them to yield 310 squares, $2\frac{1}{2}$ in (sashings)

From the dark print fabric, cut:

- ❖ seven strips, $2\frac{1}{4}$ in x width of fabric (binding)

Preparing the blocks

- 1 Draw a 15in square on a large sheet of paper: this is the size of your finished appliqué block. Draw a light vertical line down its centre.
- 2 Decide on the design you'd like to appliqué on the block. All the shapes that Wendy used for her blocks are provided on the Pattern Sheet. You can use them to replicate Wendy's blocks precisely or mix and match them to create your own unique blocks. The complete design for Block One, laid out in full, is provided on the Pattern Sheet to get you started.
- 3 Begin tracing the design in the 15in square by laying the paper over the Pattern Sheet and tracing the stem. It should lie over the centre line with its bottom edge lying $\frac{1}{4}$ in below the bottom edge of the square. Use a lightbox if you have one to make tracing easier.
- 4 Then trace the individual shapes that you've decided to use by repositioning the paper over each of them in turn. Keep all the shapes inside the 15in square. You might like to make your initial tracings with a pencil and, once you're happy with the placement of each element in the block, draw over them with a black permanent-marking pen. If you're creating your own designs, bear in mind that the finished block in the quilt will be the mirror reverse of whatever you draw on the paper; Wendy's blocks are all symmetrical, so this doesn't matter, but if you're creating asymmetrical designs, it will make a difference.
- 5 Determine the order in which the individual shapes of your design need to be appliquéd: number each shape, starting with those that have some of their edges covered by subsequent shapes.
- 6 When you have finalised the design for each block, centre a 16in square of cream fabric on top of it, wrong side of the fabric facing up. Use a pencil or water-erasable fabric-marking pen to trace the design accurately on the wrong side of the fabric.

Appliqué the blocks using back basting

- 1 Decide on the fabrics for each appliqué shape. Starting with the fabric you've chosen for shape #1 in your block, cut out a piece of fabric by eye so that it is at least $\frac{3}{8}$ in larger on each edge than the traced shape. Your cutting doesn't need to be precise; the only critical element is that the fabric is larger than the finished shape.
- 2 Pin the fabric on the right side of the cream background, with its right side facing up, so that it lies over the shape drawn on the back of the fabric. Check that it covers the entire shape and overhangs it on all edges by placing it on a lightbox or holding it up to a light.
- 3 Thread a size 8 or 9 straw or milliner's needle with heavyweight 100% cotton hand quilting thread. Use a light-coloured thread if your appliqué fabric is dark and a dark-coloured thread if your appliqué fabric is light.
- 4 Working from the wrong side of the cream background fabric, sew a small running stitch (about 10 stitches per inch) on the outline of the shape that you're appliquéing. Don't secure this stitching at the beginning or end — just leave a thread tail several inches long. This stitching is only basting and will be removed later on.
- 5 Once you've outlined the entire shape, turn the work over so that your block is now right side up. Use small sharp scissors to trim the appliqué fabric by eye a scant $\frac{1}{4}$ in outside the line of running stitches. Be careful to cut only the appliqué fabric — not the cream background fabric. Lay the block face down on your ironing board and press.
- 6 Thread a fine needle with thread to match the appliqué fabric and knot the end. Use small sharp scissors to clip every third basting stitch for a short length along one edge of the appliqué shape. Use the point of the needle to draw out the basting threads in the clipped section. Because you used a thicker needle and thread, the basting will have left a perforation in the appliqué fabric, which will make it easy to turn the raw edge under. Sweep the raw edge under the appliqué shape with your needle and secure the folded edge to the cream background fabric with short appliqué stitches.
- 7 After you've worked two or three appliqué stitches, clip and remove more of the basting and continue to appliqué. Check the back of your block every now and then — you should find that your appliqué stitches lie directly on the lines you've traced on the wrong side of the cream background fabric.
- 8 Work your way around the appliqué shape — when you come to an edge that will be covered by other shapes in the block, just remove the basting; there's no need to appliqué these edges.
- 9 Repeat these steps to add each shape to your block in turn. Once all the appliqué for a block has been completed, press the block from the back, then trim it to $15\frac{1}{2}$ in square with the appliqué design centred.
- 10 Make a total of 12 blocks, referring to the photograph of Wendy's quilt for inspiration.

Appliquing circles

You can appliqué circles using back basting quite readily. However, you may prefer to use this alternative method.

- ❖ Trace a circle the size you need for your design on paper and cut it out outside the traced line. Glue it to a scrap of light cardboard and, once the glue has dried, cut it out accurately on the traced line.
- ❖ Trace around this cardboard template on the wrong side of the appliqué fabric, then cut the circle out of fabric $\frac{3}{8}$ in by eye outside the traced line.
- ❖ Sew a line of running stitch around the circle about $\frac{1}{8}$ in from the edge, leaving long thread tails at the beginning and end. Place the cardboard template in the centre of the circle on the wrong side and pull up the thread to gather the seam allowance over to the back evenly and firmly, as shown in Diagram 1.
- ❖ Press the shape well on both sides. Carefully remove the stitches and the template and press again. Pin or glue the prepared circle in place on your block and appliqué it with tiny stitches.

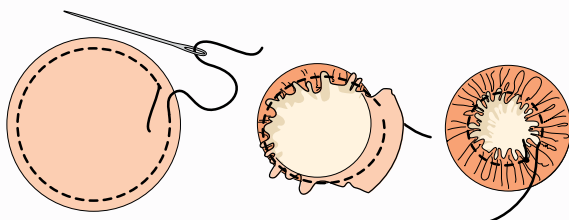
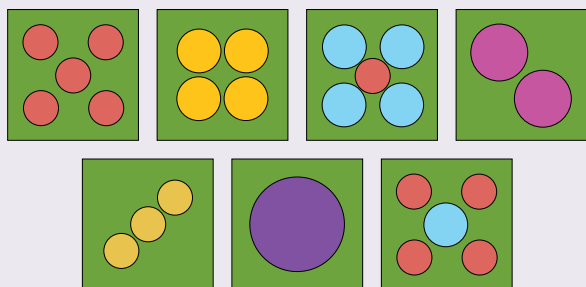


Diagram 1

Make the cornerstones

- 1 The cornerstones feature circles appliquéed in a variety of arrangements on $3\frac{1}{2}$ in squares of green print fabric.
- 2 Referring to the Cornerstone Variations Diagram for inspiration, decide on the designs for your cornerstones. Use the back-basting method or the alternative method described above and the circles on the Pattern Sheet to appliqué the 20 cornerstones. Ensure that you keep the appliqué at least $\frac{3}{8}$ in inside the edges of the square so that it isn't caught in the seams when the quilt is being assembled.



Cornerstone Variations Diagram

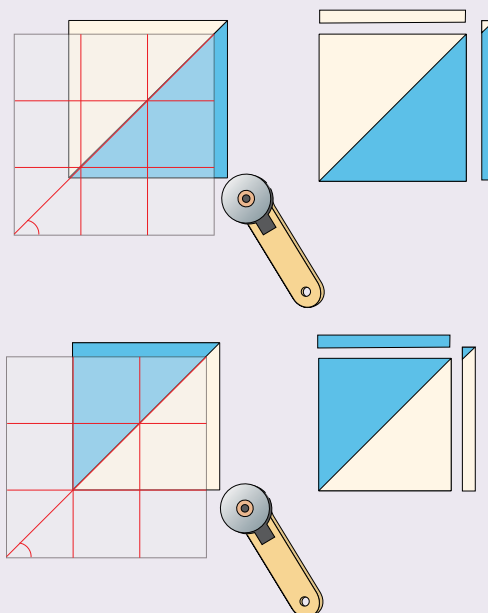
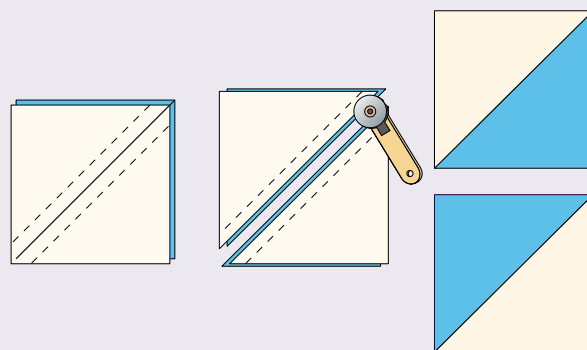


Diagram 2

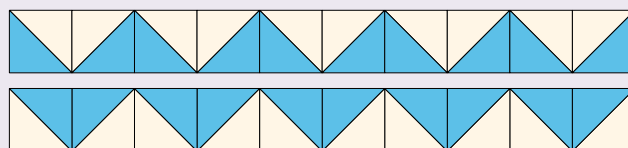


Diagram 3

Make the sashing

- 1 The sashing strips are made from half-square triangle units. To make them, use a pencil to draw a light diagonal line on the wrong side of all 310 squares of cream print fabric.
- 2 Match each of these squares, right side together, with an aqua one. Sew a scant $\frac{1}{4}$ in on either side of the drawn line. Cut the fabric on the drawn line, press the seam towards the aqua fabric, then trim the squares to measure 2in from raw edge to raw edge, as shown in Diagram 2.
- 3 Lay out 20 half-square triangle units in two rows of 10, as shown in Diagram 3. Sew the units in each row together. Press seams in the top row to the left and in the bottom row to the right.

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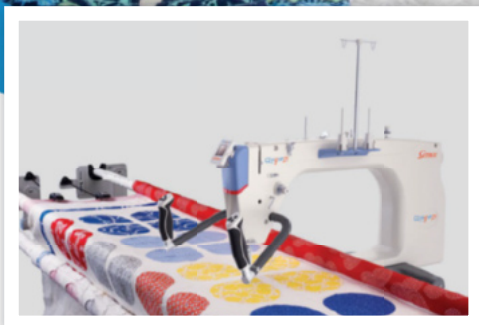
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- 4 Sew the rows together, carefully matching seams. Your sashing strip should measure $3\frac{1}{2}$ in x $15\frac{1}{2}$ in from raw edge to raw edge.
- 5 Repeat Steps 3 and 4 to make a total of 31 sashing strips.

Assemble the quilt

- 1 Lay out the 12 appliquéd blocks in four rows of three.
- 2 Insert a vertical sashing strip at the beginning and end of each row of blocks and between the blocks in the row. Join the blocks and sashing strips in each row together. Press seams towards the blocks. Your rows should measure $15\frac{1}{2}$ in x $57\frac{1}{2}$ in from raw edge to raw edge.
- 3 To make a sashing row, lay out four cornerstones and three horizontal sashing strips. Sew the units together. Press seams towards the cornerstones. Your rows should measure $3\frac{1}{2}$ in x $57\frac{1}{2}$ in from raw edge to raw edge. Repeat to make five sashing rows.
- 4 Add the sashing rows to your layout — between the rows of blocks and at the top and bottom edges.
- 5 Join the sashing rows and the block rows together, carefully matching seams. Press seams towards the block rows.

Add the border

- 1 Cut the 6in strip of cream print for the border into four strips, $1\frac{1}{2}$ in.

- 2 Measure your quilt vertically through the centre. Trim two of the strips to this length. Sew them to the left and right edges of the quilt. Press seams towards the border.
- 3 Measure your quilt horizontally through the centre. Trim the remaining two strips to this length. Sew them to the top and bottom edges of the quilt, and press as before.

Finish the quilt

- 1 Cut the backing fabric into two equal lengths, remove the selvages and sew the two pieces together, side by side, with a $\frac{1}{2}$ in seam. Press the seam open.
- 2 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you will be undertaking 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. Wendy hand quilted around all the appliquéd shapes and then worked a cross hatch pattern in the block backgrounds and across the sashings and border.
- 4 Following the instructions for Binding the Quilt in Basics on page 150, use the seven $2\frac{1}{4}$ in strips of dark print fabric to bind the edge of the quilt.

To contact Wendy Whellum of Legend and Lace, see the contact details in the Stockists and Contacts list.

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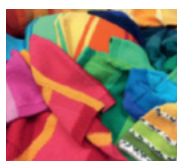
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Hope Johnson

Hope Johnson, of Vermont Quilt Bee, brings her love of nature to every quilt she makes. Caroline Adams finds out more.

There is always that special something that inspires us to create a quilt. Perhaps it's the way colours work together, or the print on the fabric that calls to you. In Hope Johnson's case, nature, and in particular bees, are her constant inspiration.

Hope is not a stranger to being creative or using natural media. When she was just seven years old, her father, who was a teacher of woodwork, in addition to ceramics, painting and drawing, showed Hope how to use the jigsaw. "I was encouraged by both of my parents to create, relying on my own ideas and using different media. So I have done custom work in decorative painting, including furniture and murals; sculpted papier-mâché masks and marionettes; designed and constructed costumes; sewn clothing, pillows and curtains; and designed computer graphics throughout my life." This led Hope to becoming a certified art teacher, exposing herself to studio work in metal jewellery making, photography, ceramics, graphic design, sculpture, painting, fibre and colour theory.

Hope's mother, also an art teacher, taught her how to hand sew when she was about eight years old and gave her patterns to make felt ornaments and cloth animals. However, Hope's path to quilting began on a trip to Nova Scotia in 1983, where she saw a "crazy quilt hanging in a folk-art exhibit and I was immediately attracted to and transfixed by the colourful and textural details of the embroidery and varied fabric pieces of velvet, silk and cotton. After seeing it I was motivated to learn how to quilt." So the next year she began an adult school beginner's hand-quilting class where she made a two-block wall hanging. One of the blocks was the traditional Honeybee made up of squares and ovals and



she remembers thinking, "Why not make a honeybee quilt using hexagons?" This led Hope to making the quilt, *Honey, I'm Home*, which was her first bed-size quilt made entirely by hand. And so began her love of quilting, inspired by nature.

"My quilting is mainly influenced by my interest in patterns in nature. For instance, the *Hive in Winter* quilt was an attempt to show the shared hexagonal geometry of the snowflake, daylily and honeycomb. An idea for a quilt can be triggered by a discussion with a beekeeper regarding the honeybees' "waggle dance" or



Hive In Summer

something as simple as a swatch of fabric,” says Hope. “I am very deliberate with my creative process in that I will research a concept or idea, render an edited design, measure and calculate the dimensions of hand-drafted pieces and pore over colour options. Through the whole design process, I stay open to changing and adapting the pattern so that, in the end, the quilt design will have visual integrity and balance as well as successfully represent the original concept.”

Hope now lives in the town of Shelburne, Vermont, USA, very close to the east shore of Lake Champlain. In 1994, on a visit with a friend to Burlington, Vermont, she was impressed by the stunning beauty of the lake and the Champlain Valley. When making changes to her life in New Jersey in 1995, she took a leap of faith and began running a bed and breakfast on her own in Burlington, Vermont. She purchased a big, old Victorian house which she renovated

and turned into an inn. For three years, between changing sheets, dusting furniture and cleaning bathrooms, she still found time to quilt.

In this move, Hope found more inspiration from nature and an increasing affinity with bees. “My creative collaboration with the beekeeping community has opened up a world of art and science to me,” she says. “I met Dr Diana Sammartoro, retired USDA bee researcher and quilter, at the 2014 Eastern Apicultural Society (EAS) Conference in Richmond, Kentucky. We got talking about the current plight of the honeybee and I mentioned the idea of making a community quilt to raise funds for honeybee research. Diana suggested that a worthy recipient of funds would be the non-profit Bees for Development (BfD), UK, which provides beekeeping training and marketing of related products to enable poor communities to develop sustainable income and improve their standard of living.”



Hive In Winter



Close-up of Hive In Winter



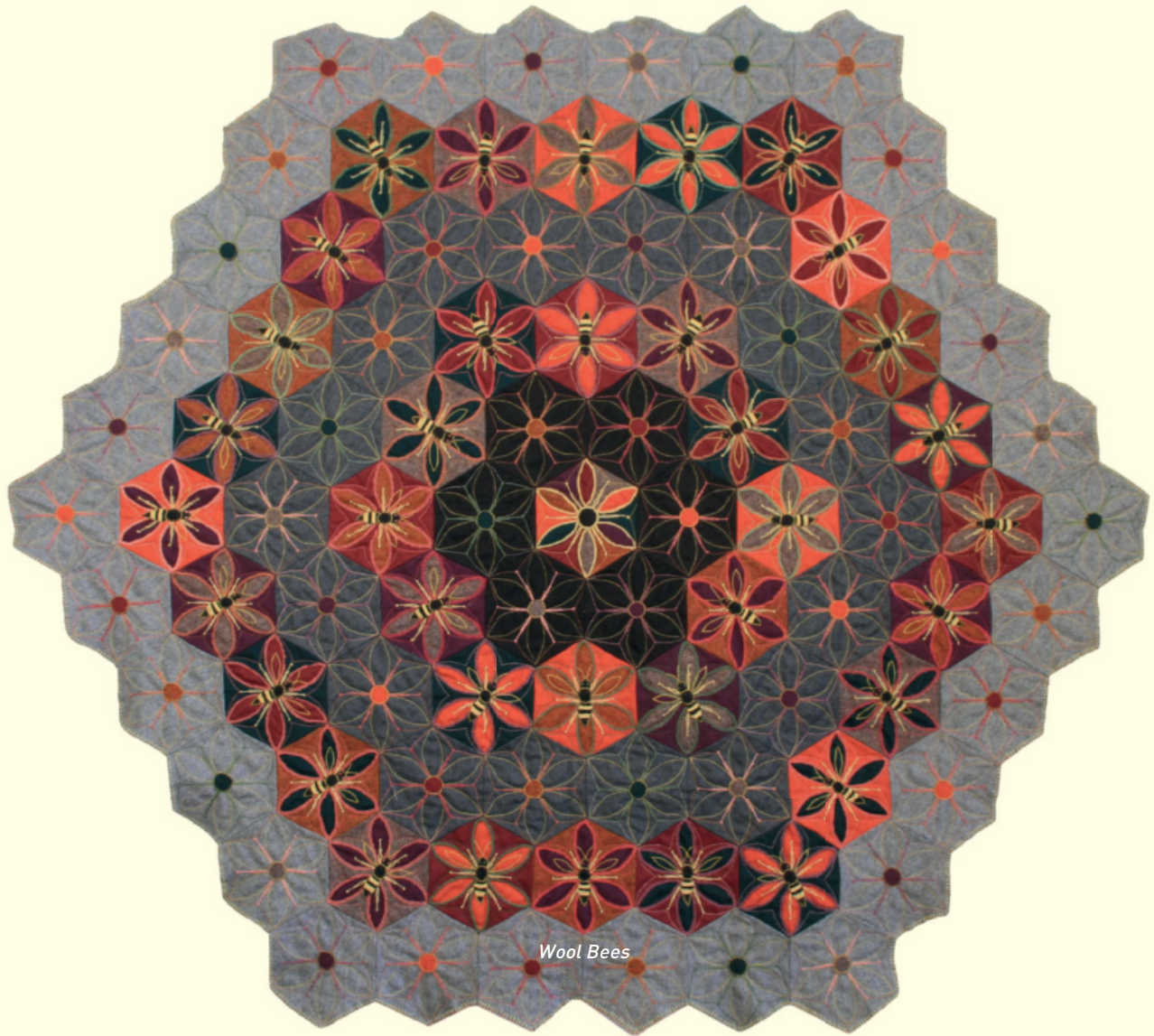
God Save The Queen



Hive In Spring

Hope and Diana set about making the project a joint effort of the Champlain Valley Quilters' Guild of Vermont and Diana's guild, the Tucson Quilters' Guild in Arizona. More than 75 quilters submitted appliquéd and embroidered sunflowers that Hope arranged in a spiral pattern with a worker bee appliqué in the centre. The *BfD Sunflower Quilt* made its public debut at the 2015 EAS Conference in Guelph, Ontario, and two beekeepers from Rhode Island made a donation of USD\$2700 to be applied

to BfD's beekeeping centre in Ethiopia. The words of Evelyn George, Member-At-Large of Tucson Quilters' Guild, were especially meaningful when she said, "Bees are very special to us quilters as symbols of working together for betterment of the community. My personal creative journey has led to connections that I never would have imagined. If my art can make a positive difference, to help sustain as well as inspire others, then I can't think of a more meaningful and gratifying reason for my creative work.

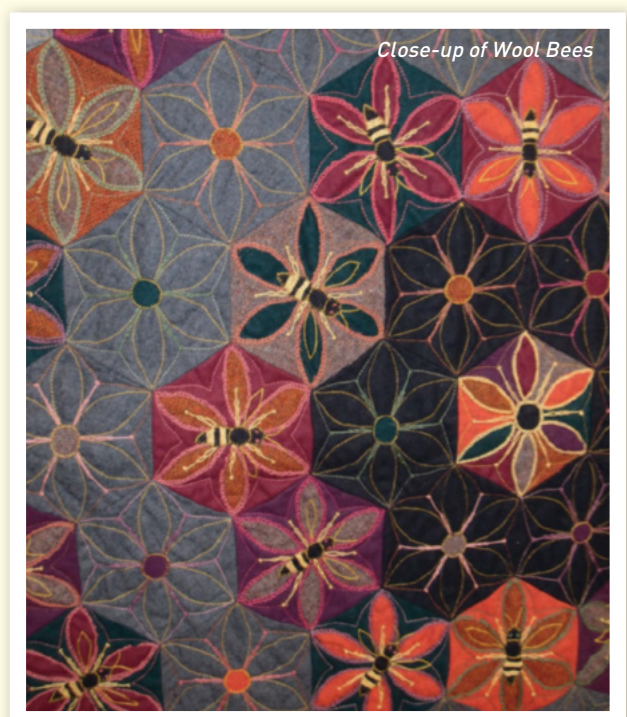


Wool Bees

Just as the working beehive is the result of the coordinated contributions of many, so we can all make a positive difference in our communities, and the world, when we combine our creative efforts."

And from Hope: "I am also influenced by, and indebted to, the feedback, advice and sewing help from my quilting buddies and fellow quilt guild members. I consider Vermont Quilt Bee as inclusive of the collaboration and mutual support that I share with my husband, friends, quilters and beekeepers."

Hope's bee-inspired series of quilts has a strong use of the hexagon shape and blue and gold colour themes. And the reason is simply that yellow-orange and blue hues are complementary colours and vibrant when used together. "I also like to use colours reminiscent of honey, which can vary from light yellows to amber to golden brown. The honeycomb is one of nature's architectural marvels and constructed of two layers of hexagonal cells, so I use the symmetrical hexagon in all of the bee quilts," explains Hope so succinctly.



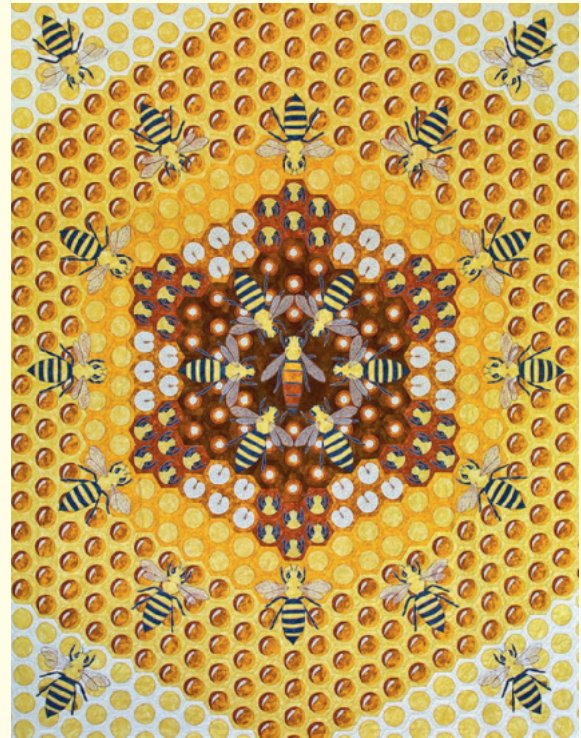
Close-up of Wool Bees



Hope started quilting by hand and says, "If I had nine lives, I would continue to do so! I mostly machine piece and quilt, adding details with hand embroidery; French knots are pollen grains on the legs of honeybees."

In *Wool Bees*, Hope challenged herself to make the quilt entirely of wool. Wool fabric from vintage wool skirts and pants was used to make the top; the backing is an old wool baby blanket; the bees are embroidered using wool tapestry rug yarn; and the machine quilt stitches were made with Madeira wool thread. Sadly, Hope has found she is allergic to wool, so she now prefers to work with cotton, silk, and poly/cotton blends.

Hope also works with the "Patriotic Spirits" group of quilters, using more traditional patterns when making quilts that are donated to wounded veterans through the



Mind Your Own Beeswax

Quilts of Valor program. She also tells us of her garment sewing experience when her sister, Barbara, called her to say she needed a traditional Swedish folk dress (with embroidery) for a St Lucia Festival happening in three days! "So she and I bought the fabric on Friday and holed up in my studio for two days when all we did was sew, eat, go to the bathroom and sleep — in that order. The dress was finished by Sunday morning in time for the festival that evening. Sisterhood is powerful!"

Currently Hope is working on two quilts. In *The Hive in Autumn*, the fourth and last in a series of seasonal beehive quilts, the colour palette has been expanded to include green and red-orange. And in response to the recent American presidential campaign and election, Hope was inspired to make a patriotic, populist, pussycat quilt, *Puss in Boots*, a tribute to the contribution of working women in the agricultural sector and the trades. Both of these quilts were shown at the 2017 Vermont Quilt Festival in June.

When Hope shows her work at local events, she loves to pass on her knowledge by running art classes for children that she calls "Honeybee Geometry". Students construct three-dimensional hive forms and learn to make and design patterns with hexagon templates. You can also find her at the regional guild show, demonstrating hexagon piecing and design or giving talks to community groups on craft and community.

Hope invites everyone to "take the time to see nature up close. In the smallest of creatures and plants, there is beauty and intricacy as well as a bottomless well of creative inspiration!"

You can find Hope at vermontquiltbee.com, vermontquiltbee@gmail.com



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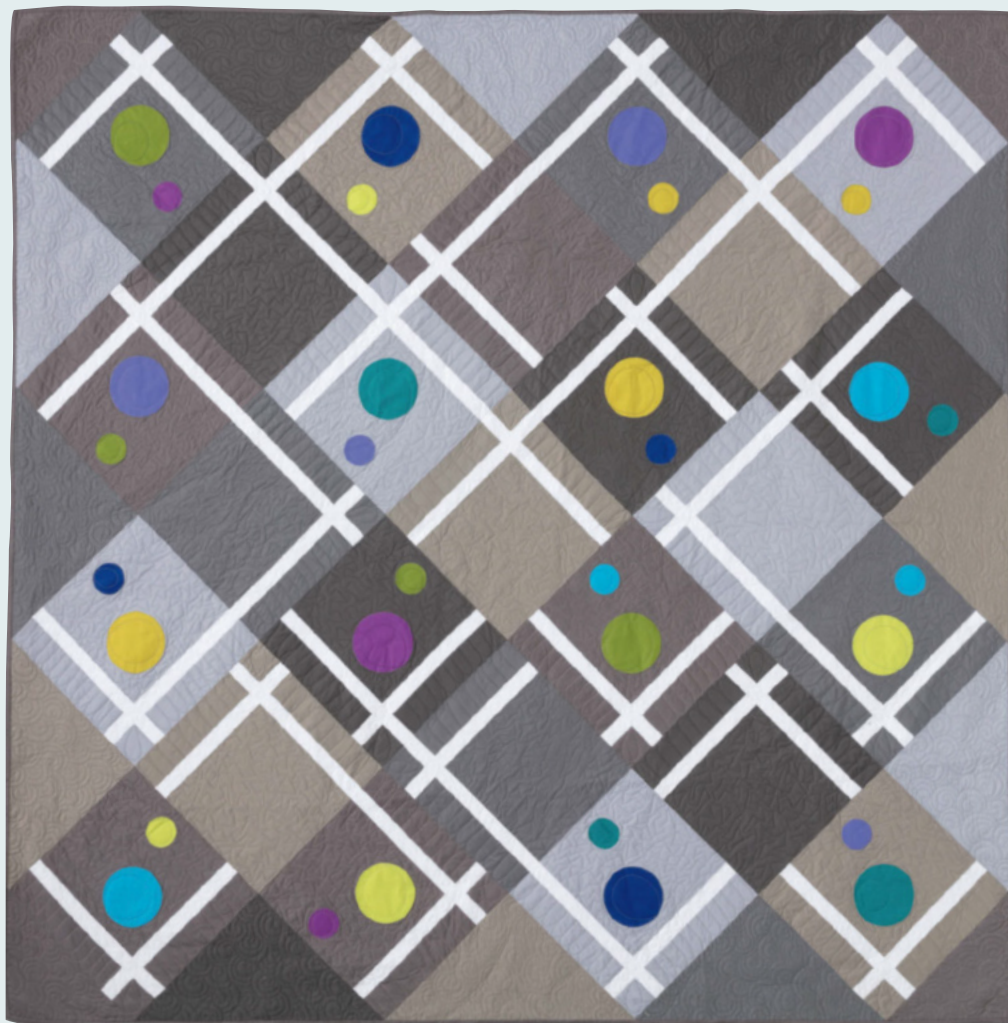


Fractions

Simple, pieced straight lines combine with the appliquéd circles in this stunning modern quilt by Susan Emory of www.swirlygirlsdesign.com. The sumptuous solids used in the quilt are *Cotton Couture* from Michael Miller Fabrics. They form a beautiful canvas, creating wonderful areas for you to explore different free-motion quilting designs.

Finished size: 174cm (68½in) square
Finished block size: 12in square





Materials

- ❖ 1.3m (1½yd) solid grey fabric #1 (block backgrounds, corners and binding)
- ❖ 1.1m (1¼yd) each of four more solid grey fabrics (fabrics #2–5) (block backgrounds and side setting triangles)
- ❖ 70cm (7⁄8yd) solid white fabric
- ❖ Fat sixteenth each of eight solid colour fabrics (appliqué)
- ❖ 3.9m (4¼yd) backing fabric
- ❖ Batting at least 195cm (77in) square
- ❖ Fusible web
- ❖ Compass (optional)
- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine with ¼in foot
- ❖ General sewing supplies

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Cut the fabric

From solid grey fabric #1, cut:

- ❖ two strips, 9½in x width of fabric. Cross cut them to yield seven squares, 9½in. Put five of the squares aside for block backgrounds. Cut each of the remaining two squares once across the diagonal to yield four half-square triangles (corners)
- ❖ 10 strips, 2½in x width of fabric. Put seven of them aside for the binding. Cross cut the remaining three strips to yield 10 rectangles, 2½in x 9½in and five squares, 2½in

From each of solid grey fabrics #2, #3, #4 and #5, cut:

- ❖ one square, 18½in. Cross cut it twice across the diagonals

to yield four quarter-square triangles of each fabric: 16 triangles in all. You will use 12 of them (side setting triangles)

- ❖ five squares, 5½in
- ❖ two strips, 9½in x width of fabric. Cross cut them to yield five squares, 9½in and 10 rectangles, 2½in x 9½in

From the solid white fabric, cut:

- ❖ one strip, 12½in x width of fabric. Cross cut it to yield 25 rectangles, 1½in x 12½in
- ❖ one strip, 9½in x width of fabric. Cross cut it to yield 25 rectangles, 1½in x 9½in
- ❖ one strip, 2½in x width of fabric. Cross cut it to yield 25 rectangles, 1½in x 2½in



Quilted Kimono



“Takamura” Bamboo Grove

Finished size: 104” sq approx.

New king size Block of the Month from Quilted Kimono, created by Deb Renner. Elegant Sashiko reflects the designs of the fabrics and the tranquility of nature.

Kit: \$50 p/month (incl. postage) over 12 months.
Includes: pattern, fabrics for quilt top and binding, needles, threads, Hera marker, transfer paper, instructions for Sashiko.

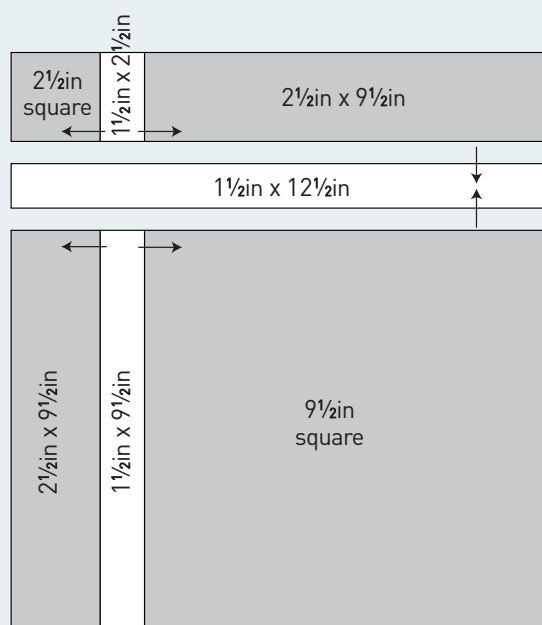
Please visit our website for more information.

Make the Fractions blocks

- 1 To make a block, you will need:
 - ❖ one $9\frac{1}{2}$ in square, two $2\frac{1}{2}$ in x $9\frac{1}{2}$ in rectangles and one $2\frac{1}{2}$ in square all cut from the same grey fabric
 - ❖ one $1\frac{1}{2}$ in x $9\frac{1}{2}$ in rectangle, one $1\frac{1}{2}$ in x $2\frac{1}{2}$ in rectangle and one $1\frac{1}{2}$ in x $12\frac{1}{2}$ in rectangle all cut from white fabric.
- 2 Lay out the patches in three rows, as shown in the Block Layout Diagram.
- 3 Sew the patches in the top and bottom rows together. Press seams in the direction indicated by the arrows. Then sew the rows together, carefully matching seams. Your block should measure $12\frac{1}{2}$ in square from raw edge to raw edge.
- 4 Repeat Steps 1–3 to make 25 blocks.

Appliqué the blocks

- 1 Sixteen of the blocks have a large and a small circle appliquéd to them. Nine blocks aren't appliquéd.
- 2 Trace 16 large circles and 16 small circles from the Pattern Sheet onto fusible web, leaving about $\frac{1}{2}$ in between them. Alternatively, you could use a compass to draw the circles on the fusible web: the large circles have a radius of 2in (diameter of 4in) and the small circles have a radius of 1in (diameter of 2in). Another option is to trace around items you have at hand — a drinking glass or cans of food from the pantry — since it's not vital that the circles be a specific size.
- 3 Cut the circles out about $\frac{1}{4}$ in outside the traced lines. Fuse two large circles and two small circles to the wrong side of each of the fat eighths of coloured fabrics. Cut them out accurately on the traced lines.



Fractions Block Layout Diagram

- 4 Place one large circle and one small circle cut from different fabrics on 16 of the blocks, at random. Fuse them in place with a hot dry iron. Appliqué them in place. Susan appliquéd by machine using a light grey thread to work blanket stitch around the raw edge.

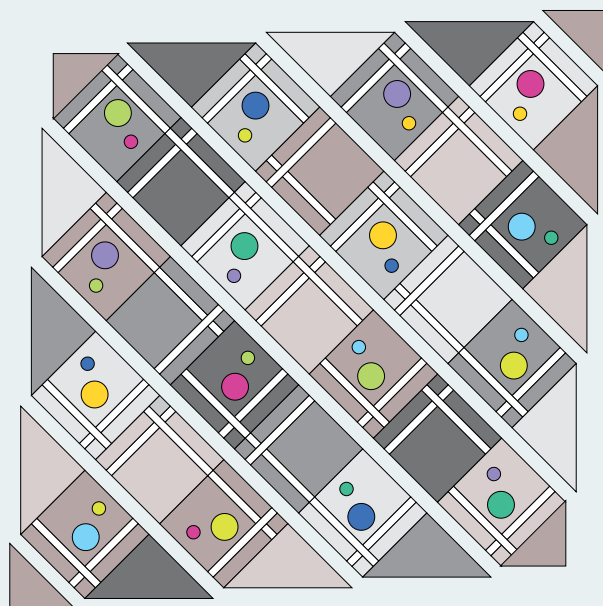
Assemble the quilt

- 1 Lay out the blocks in diagonal rows, referring to the Quilt Layout Diagram. Rearrange them until you have a look that you like. Add a quarter-square setting triangle to each end of each row of blocks. Add a half-square triangle to each corner.
- 2 Sew the setting triangles and blocks in each row together. Then sew the rows together, carefully matching seams.

Finish the quilt

- 1 Remove the selvages and cut the backing fabric in half across the width. With right sides together, join the pieces side by side with a $\frac{1}{2}$ in seam and press it open.
- 2 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting yourself, follow the instructions for Preparing the Quilt Sandwich in Basics on page 150.
- 3 Quilt as desired. Susan's quilt was machine quilted with a series of curved and straight line designs.
- 4 Trim the excess batting and backing fabric $\frac{1}{4}$ in outside the raw edge of the quilt top.
- 5 Use the seven $2\frac{1}{2}$ in strips of solid grey fabric #1 to bind the edge of the quilt, following the instruction in Basics on page 150.

To contact Susan Emory, see the contact details in the Stockists and Contacts list.



Quilt Layout Diagram



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\$165.00 (+p&h)



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Kit contains all fabric for top and binding, and instructions.

Does not include backing or batting. These can be supplied on request.



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Or please contact: The Quilters' Store, The Embroiderers' Store,
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Fairy Floss

Pretty fabrics, a crisp background and a specialty ruler combine in this attractive quilt by Katrina Hadjimichael, of Harrington Park, NSW. The pieced centre of the design starts as Nine-patches, before the X-Blocks™ ruler is used to cut them down. This is a design to be tackled by quilters with some experience. Read the instructions carefully, before you start on your project.

Finished size: 148.5cm (58½in) square
Finished block size: 7in square



Materials

- ❖ 1.5m (1 $\frac{5}{8}$ yd) white print fabric (block backgrounds and Border 2)
- ❖ 80cm (7 $\frac{7}{8}$ yd) dark pink tone-on-tone print fabric (blocks and Border 2)
- ❖ 60cm (5 $\frac{1}{2}$ yd) green tone-on-tone print fabric (blocks and Border 2)
- ❖ 40cm (1 $\frac{1}{2}$ yd) dark yellow tone-on-tone print fabric (blocks and Border 2)
- ❖ 75cm (7 $\frac{7}{8}$ yd) floral print fabric (blocks and Border 2)
- ❖ 1m (1 $\frac{1}{8}$ yd) light pink tone-on-tone print fabric (Borders 1 and 3 and binding)
- ❖ 3.4m (3 $\frac{3}{4}$ yd) backing fabric

- ❖ Batting at least 170cm (67in) square
- ❖ Rotary cutter, ruler and mat
- ❖ 7 $\frac{1}{2}$ in X-Blocks™ speciality ruler or template plastic and permanent-marking pen
- ❖ Sewing machine with $\frac{1}{4}$ in foot
- ❖ General sewing supplies

Note: This quilt has some unusual block cutting in it, so read all the instructions through before beginning so you know what to expect. The pieced units for Border 2 require careful handling, as their long edges are on the bias grain and can stretch readily.

www.quilterscompanion.wordpress.com

Cut the fabric

From the white print fabric, cut:

- ❖ 14 strips, $3\frac{3}{4}$ in x width of fabric

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

- ❖ seven strips, $3\frac{3}{4}$ in x width of fabric

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

- ❖ five strips, $3\frac{3}{4}$ in x width of fabric

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

- ❖ two strips, $3\frac{3}{4}$ in x width of fabric

- ❖ two rectangles, $3\frac{3}{4}$ in x $4\frac{1}{2}$ in

From the floral print fabric, cut:

- ❖ five strips, $3\frac{3}{4}$ in x width of fabric

- ❖ one rectangle, $3\frac{3}{4}$ in x $4\frac{1}{2}$ in

- ❖ four squares, $6\frac{1}{2}$ in (Border 2 corners)

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

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

- ❖ six strips, $1\frac{3}{4}$ in x width of fabric (Border 3)

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

Make the units for the blocks

1 If you're not using the X-Blocks speciality ruler, cut a $7\frac{1}{2}$ in square from template plastic. Using a permanent-marking pen, make marks on the bottom edge $\frac{1}{8}$ in and $3\frac{11}{16}$ in from the left corner. On the top edge, make marks $\frac{1}{8}$ in and $3\frac{11}{16}$ in from the right corner. Draw lines to join the marks, as shown in Diagram 1. Turn the square by 90 degrees and repeat to mark the other two edges and connect the marks by drawing two lines. Label the template 'Right way up'.

2 Make a series of strip sets using the $3\frac{3}{4}$ in strips. Begin by making seven white print + dark pink + white print strip sets, as shown in Diagram 2. In three of the strip sets, press the seams towards the dark pink strip. In another three strip sets, press the seams towards the white print strips. Before sewing the seventh set of strips together, cut each of the strips in half, so they measure $3\frac{3}{4}$ in x about 21in. Press the seams in one of these half-strip sets towards the dark pink print and in the other half-strip set towards the white print strips.

3 Cut all the strips sets into segments, $3\frac{3}{4}$ in wide. Keep the segments in two groups – one with the seams pressed towards the dark pink; the other with the seams pressed towards the white print. You will need 36 segments of each kind: 72 segments in all.

4 In a similar manner, make two strips sets with green + floral print + green strips. In one strip set, press the seams towards the floral print fabric; in the other one, press the seams towards the green, as shown in Diagram 3. Cut the remaining green strip in half; cut the remaining floral print strip in half – discard one half. Sew the other half between the two half strips of green. Press the seams towards the floral print fabric.

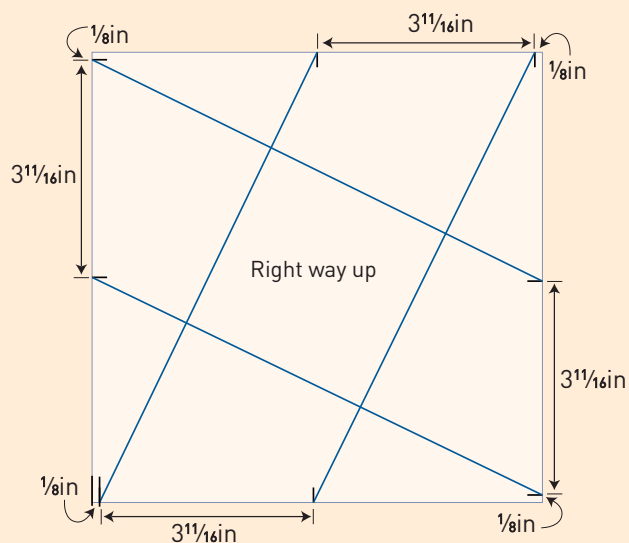


Diagram 1

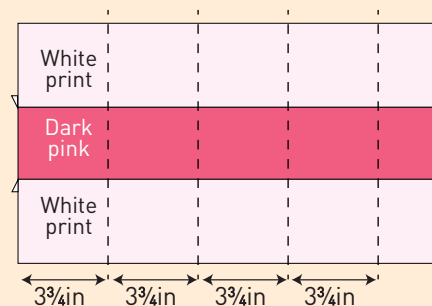
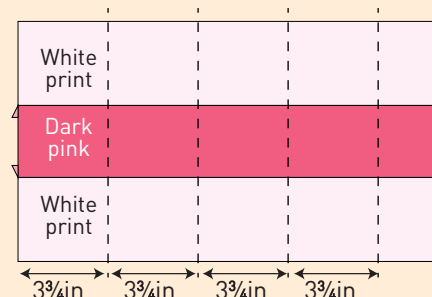


Diagram 2



Diagram 3

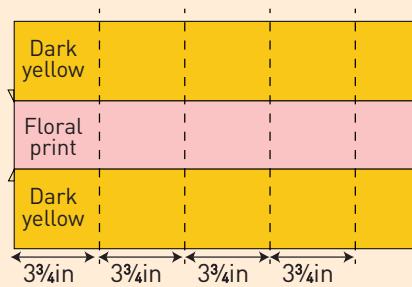
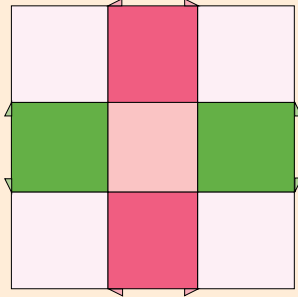


Diagram 4



Block A Diagram — make 12

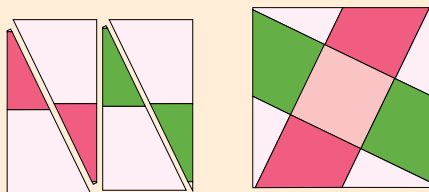
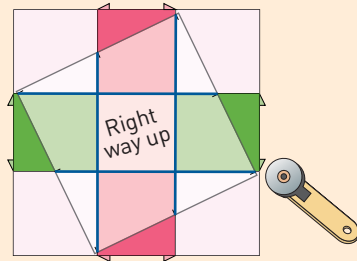
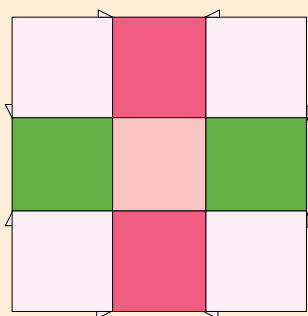


Diagram 5



Block B Diagram — make 12

- 5 Repeat Step 3; this time you need to cut 12 segments with the seams pressed towards the floral print fabric and 12 segments with the seams pressed towards the green print fabric. In order to achieve this mix, you will need to re-press the seams in one or two of the segments cut from the half-strip set in the opposite direction after they've been cut.

- 6 Repeat the process to make one strip set with dark yellow + floral print + dark yellow strips. Press the seams towards the dark yellow strips. Cross cut this strip set into 11 segments, $3\frac{3}{4}$ in wide, as shown in Diagram 4.
- 7 You need to make one more dark yellow + floral print + dark yellow segment to give you 12 in all. Sew the $3\frac{3}{4}$ in x $4\frac{1}{2}$ in rectangle of floral print fabric between the two $3\frac{3}{4}$ in x $4\frac{1}{2}$ in rectangles of dark yellow fabric. Trim this unit to measure $3\frac{3}{4}$ in wide, giving you the 12th segment.

Make Block A

- 1 To make a Block A, you will need two segments of white print + dark pink + white print with the seams pressed towards the dark pink fabric; and one segment of green + floral print + green with the seams pressed towards the green.
- 2 Lay out the segments in three rows. Join them together, carefully matching seams. Press the seams towards the centre row. Your block should measure $10\frac{1}{4}$ in square, from raw edge to raw edge. See the Block A Diagram. Repeat to make 12 Block A all exactly the same.
- 3 If you're using a template, lay it on each Block A in turn, with the 'Right way up' label facing up, as shown in Diagram 5. Match the lines with the seams in your block. Use a pencil or fabric-marking pencil to trace around the edges of the template. Remove the template and cut along the traced lines with a rotary cutter and ruler. If you're using the X-Blocks ruler, position it on each Block A and match the solid lines — not the broken or dotted ones — with the seams. Use a rotary cutter to trim the edges. Put the trimmed edges aside — they are used in Border 2. Handle the trimmed blocks and trimmed edges with care as they now have bias edges that can stretch quite readily.

Make Block B

- 1 There are two differences between Block A and Block B: the direction in which the seams are pressed in the segments used to make the block; and the way the template/X-Blocks ruler is positioned on the Nine-patch block.
- 2 To make a Block B, you will need two segments of white print + dark pink + white print with the seams pressed towards the white print fabric; and one segment of green + floral print + green with the seams pressed towards the floral print fabric.
- 3 Lay out the segments in three rows. Join them together, carefully matching seams. Press the seams away from the centre row. See the Block B Diagram. Repeat to make 12 Block B all exactly the same.
- 4 Trim each Block B with the template or X-Blocks ruler as you did before, but this time, flip it over, so the side on which you've written 'Right way up' is facing down, as shown in Diagram 6. Block B will be a mirror image of Block A.

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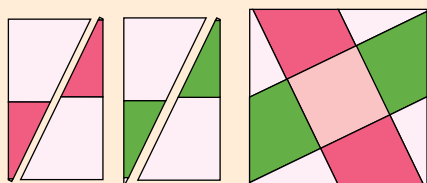
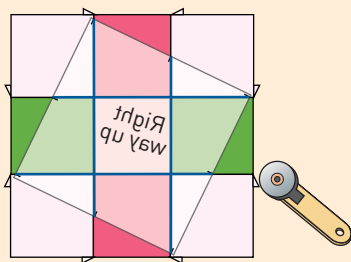
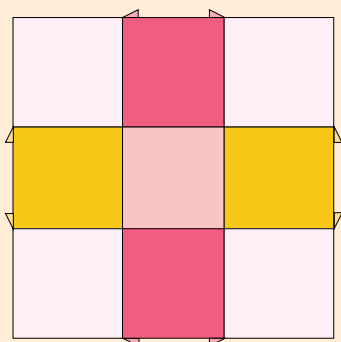


Diagram 6



Block C Diagram — make 6

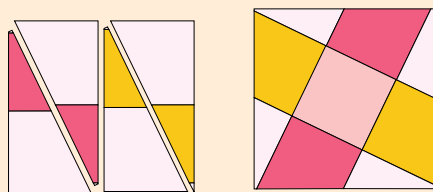
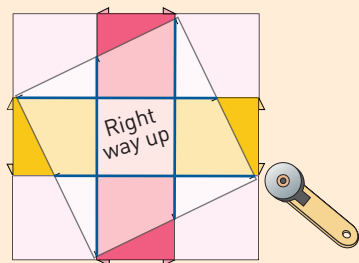


Diagram 7

Make Block C

- 1 To make a Block C, you will need two segments of white print + dark pink + white print with the seams pressed towards the dark pink fabric; and one segment of dark yellow + floral print + dark yellow with the seams pressed towards the dark yellow.
- 2 Lay out the segments in three rows. Join them together, carefully matching seams. Press the seams towards the centre row. See the Block C Diagram. Repeat to make six Block C all exactly the same.

- 3 Trim each Block C with the template or X-Blocks ruler as you did for the Block A — that is, with the 'Right way up' label facing up — as shown in Diagram 7.

Make Block D

- 1 There are two differences between Block C and Block D: the direction in which the seams are pressed in the segments used to make the block; and the way the template/X-Blocks ruler is positioned on the Nine-patch block.
- 2 To make a Block D, you will need you will need two segments of white print + dark pink + white print with the seams pressed towards the white print fabric; and one segment of dark yellow + floral print + dark yellow with the seams pressed towards the floral print fabric.
- 3 Lay out the segments in three rows. Join them together, carefully matching seams. Press the seams away from the centre row. See the Block D Diagram. Repeat to make six Block D all exactly the same.
- 4 Trim each Block D with the template or X-Blocks ruler as you did before; this time, flip it over, so the side on which you've written 'Right way up' is facing down, as shown in Diagram 8. Block D will be a mirror image of Block C.

Assemble the centre panel

- 1 Arrange the blocks in six rows of six, referring to the Quilt Centre Layout Diagram for guidance. The letters indicate which block is which.
- 2 Sew the blocks in each row together, carefully matching seams. Press seams in the first, third and fifth rows to the left; and in the second, fourth and sixth rows to the right. Then sew the rows together. Your quilt centre should measure 42½in square from raw edge to raw edge.

Add Border 1

- 1 Sew the five 1½in light pink tone-on-tone strips together, end to end, to make one long strip.
- 2 From it, trim two strips, 1½in x 42½in and two strips, 1½in x 44½in.
- 3 Sew the two shorter strips to the left and right edges of the quilt. Press seams outwards. Then sew the two longer strips to the top and bottom edges and press in the same manner. Your quilt should now measure 44½in square from raw edge to raw edge.

Add Border 2

- 1 Join the pieces trimmed from your blocks in pairs to make four different units for Border 2, as shown in Diagram 9. Sew these seams with a scant ¼in seam. You will have 20 of each of the two different pink+green units and 12 of each of the two different dark yellow + pink units. Press the seam allowances as indicated by the arrows. Your units should measure 6½in x 3¼in from raw edge to raw edge. Trim them to

this size if they're any larger. If they're smaller, you can adjust things in the next step.

- 2 Join these units in rows of 16 units each: you need to make two rows of each type shown in Diagram 10. They should measure $6\frac{1}{2}$ in x $44\frac{1}{2}$ in from raw edge to raw edge. If your border strips are not quite this long, trim a little off Border 1 so that your quilt and your border strips are the same size.
- 3 Join the border strips that have the dark yellow units in them to the top and bottom edges of the quilt, with the dark yellow triangles closer to the quilt centre. Press the seams towards Border 1.
- 4 Sew a $6\frac{1}{2}$ in square of floral print fabric to the left and right ends of the remaining two strips, then sew them to the left and right edges of the quilt, with the green triangles closer to the quilt centre. Again, press the seams towards Border 1.

Add Border 3

- 1 Sew the six $1\frac{1}{4}$ in light pink tone-on-tone strips together, end to end, to make one long strip.
- 2 Measure your quilt vertically through the centre. Trim two strips this length from the long strip. Join them to the left and right edges of the quilt. Press seams outwards.
- 3 Measure your quilt horizontally through the centre. Trim two strips this length from the remainder of the long strip. Join them to the top and bottom edges of the quilt, and press as you did before.

Finish the quilt

- 1 Remove the selvages and cut the backing fabric in half across the width. With right sides together, join the pieces side by side with a $\frac{1}{2}$ in seam and press it open.
- 2 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting yourself, follow the instructions for Preparing the Quilt Sandwich in Basics on page 150.
- 3 Quilt as desired. Katrina's quilt was machine quilted in an edge-to-edge pattern by Appleyard Cottage.
- 4 Trim the excess batting and backing fabric $\frac{1}{4}$ in outside the raw edge of the quilt top.
- 5 Use the seven $2\frac{1}{2}$ in strips of light pink tone-on-tone print fabric to bind the edge of the quilt, following the instruction in Basics on page 150.

To contact Katrina Hadjimichael, see the contact details in the Stockists and Contacts list.

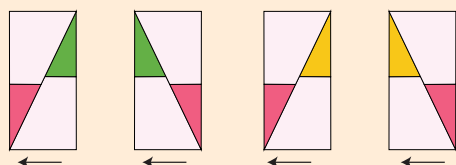
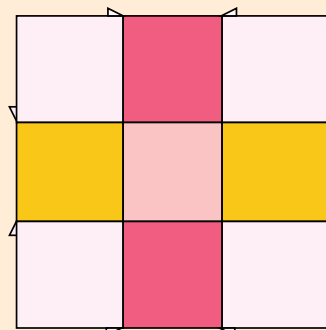


Diagram 9



Block D Diagram — make 6

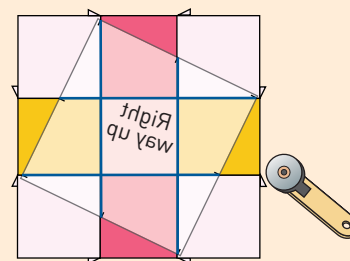
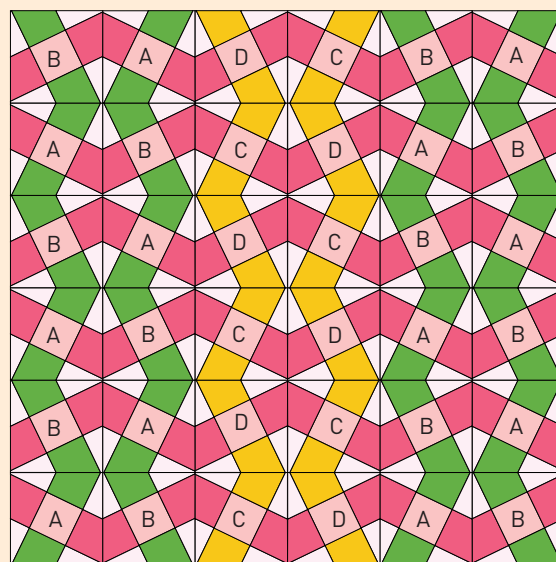


Diagram 8



Quilt Centre Layout Diagram

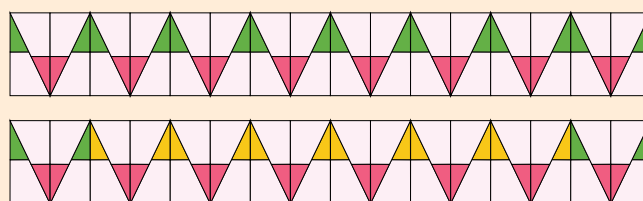


Diagram 10

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Family Connections:
*Martha Harness and
Elizabeth Ann Darst Bierce*

By Alden O'Brien

Curator of Textiles, Daughters of the American Revolution Museum



Martha Harness's Framed Medallion, about 1794-1817,
Daughters of the American Revolution Museum, Washington DC,
117in wide by 108in long. Made by Martha Harness (1788-1854), assisted by Elizabeth Yoakum Harness (1743?-1815), Moorefield, Hardy County,
Virginia (now West Virginia). Gift of Connie Wulfman.



[Above] Martha Harness, 1853.

Martha Harness's *Framed Medallion*

Three generations worked on the two quilts in this article, over the course of half a century and 480km. Elizabeth Yoakum Harness helped her six-year-old daughter Martha compose the centre of the framed medallion

in 1794 in Moorfield, Virginia (now part of West Virginia). Slight differences in the colour and quality of the background muslin in each successive border support the family history of the quilt being made over the course of Martha's childhood.

The final border was added after the remainder of the quilt was finished. Its blue and white print is not found in any of the inner borders, and its backing is a separate piece from the rest of the quilt's backing. Possibly a larger quilt was desired around the time of Martha's marriage in 1817.

Blue and white resist and discharge printed cottons dominate the design, combining both dark indigo and medium-blue shades, with pink accents in the tulips. The grapes are given a little three-dimensionality by being formed of circles larger than the grape, folded under and stitched to the ground fabric. Embroidery thread creates tendrils around the grapevines. Stuffed work (the period term for what we now call trapunto) flowers, feather fronds and leaves fill much of the white spaces.

The quality of this work gets better from the centre outward, suggesting Martha's improving skills as a seamstress. Echo and stipple quilting fill the remainder of the white areas.



Elizabeth Ann Darst Bierce *Sunburst Quilt*, 1840-1841,
Daughters of the American Revolution Museum, Washington DC.
*Made by Elizabeth Ann Darst Bierce (1818-1901),
assisted by Martha Harness Darst (1788-1854), Circleville, Ohio. Friends of the Museum purchase.*



Elizabeth Ann Darst Bierce's *Sunburst Quilt*

Soon after their marriage, Martha and her husband, Isaac Darst, moved west and settled in central Ohio. Martha's daughter Elizabeth Ann (named after Martha's mother) made the pale blue sunburst quilt prior to her 1840 marriage to William Wallace Bierce. The fabrics were probably bought at Elizabeth's father's store.

Choosing the same blue and white palette as her mother's quilt, Elizabeth restricted herself to just one pale blue print. Instead of framed medallion appliqué, she chose an on-trend pieced design in a block arrangement. While the sunbursts are pieced with skill (albeit slightly irregularly), it is the high-relief stuffed work motifs that form the most striking aspect of the quilt. Cornucopias, grape clusters, stylised pomegranates and fruit baskets fill the interior spaces, while sunflowers and a stylised fan design form an outer border. Small scallop designs are inserted between the blue zig-zag edging. Stipple

background quilting is well chosen for creating a high contrast with the highly stuffed pictorial motifs.

The quilts descended through different branches of Elizabeth Darst Bierce's family. The cousins in charge of the quilts decided the DAR Museum would be the right place for the quilts so that they could be preserved together. Both of the quilts have been featured in exhibits since their acquisition in 2005 and 2006. Both quilts are also discussed at length in Roderick Kiracofe's book *The American Quilt: A History of Cloth and Comfort, 1750-1950*.

If you wish to see more of these quilts, they can be found at:
Martha's quilt in Eye on Elegance exhibit online: <http://eyeonelegance.dar.org/node/30>

Martha's in Quilt Index:
<http://www.quiltindex.org/fulldisplay.php?kid=46-7A-DF>
Elizabeth's in Quilt Index:
<http://www.quiltindex.org/fulldisplay.php?kid=46-7A-166>



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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By The Bundle Book
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Jingle Bells Table Runner

Prepare early for your Christmas this year
and stitch your new table runner now.
This funky, fusible appliqué design has been
designed by Jennie Osborne from Moss Vale,
NSW. She also shares a pattern for gift bags.
It is never too early to start!

Finished size: 36cm x 130cm (14in x 51in)

Materials

- ❖ 1.4m (1½yd) off-white tone-on-tone print fabric (table runner front and backing)
- ❖ Fat eighth green tone-on-tone print fabric (appliquéd leaves)
- ❖ Fat eighth yellow print fabric (appliquéd ribbons)
- ❖ Assorted fabric scraps in red, blue, green and grey (appliqué)
- ❖ 50cm (½yd) red and white stripe print fabric (binding)
- ❖ Thin fusible batting at least 41cm x 135cm (16in x 53in)
- ❖ Stranded embroidery floss in black
- ❖ Template plastic and permanent-marking pen
- ❖ Pencil or erasable fabric-marking pen
- ❖ Fusible web
- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine with ¼in foot
- ❖ General sewing supplies

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Cut the fabric

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

- ❖ One strip, 14in down the length of the fabric. Trim the strip to measure 14in x 50in (table runner front)
- ❖ One strip, 16in down the length of the fabric (backing)

From the red and white stripe print fabric, cut:

- ❖ Five strips, 2½in on the bias grain

- 1 Trace the curved-end shape from the Pattern Sheet onto template plastic using a permanent-marking pen. Cut it out accurately on the traced lines.
- 2 Fold the 14in x 50in strip of white tone-on-tone print fabric in half vertically and horizontally and press lightly to create creases. Unfold.
- 3 Position the template at one end of the fabric with the centre line matching the crease in the fabric. Trace around the curved edge of the template with a pencil or erasable fabric-marking pen. Repeat to trace the curve at the other end of the fabric.

Appliqué the table runner

- 1 Trace all the shapes for the appliqué from the Pattern Sheet onto fusible web twice, leaving at least ½in between shapes. They have been printed in reverse for your convenience.
- 2 Cut the shapes out about ¼in by eye outside the traced lines.
- 3 Fuse the shapes to the wrong side of the fabrics you have chosen to use, then cut them out accurately on the lines.
- 4 Peel the backing fabric off the appliqué shapes and arrange them on the table runner, using the creases you've made in the fabric to assist you with placement. Keep the shapes at least ¾in in from the raw edges of the fabric and the lines you've traced at each end. Once you're happy with the layout, fuse them in place.
- 5 Blanket stitch around the raw edges of each shape using one strand of black embroidery floss. Work a line of backstitch down the centre of each leaf and to join the clappers to the bells using one strand of black embroidery floss.

Finish the table runner

- 1 Fuse the strip of batting to the wrong side of the table runner. Follow the instructions for Preparing the Quilt Sandwich in Basics on page 150 to sandwich the top+batting with the backing fabric.
- 2 Quilt as desired. Jennie hand quilted a 1½in cross-hatch grid and some formal leaf and bud designs on her table runner in cream thread.
- 3 Trim the curved ends of the table runner on the lines you traced at the beginning of the project. Use a rotary cutter and ruler to trim the straight edges between them to remove excess backing fabric and batting and to ensure that the edges are perfectly straight.
- 4 Use the five 2½in strips of red and white stripe print fabric to bind the edge of the quilt, following the instruction in Basics on page 150. Handle it with care to avoid over-stretching it around the curved edges.

To contact Jennifer Osborne of Take Heart Designs, see the contact details in the Stockists and Contacts list.



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Christmas Gift Bag

**Finished size: 27cm x 18cm
(10½in x 7in) approximately**

Materials

- ❖ Fat eighth white print fabric (outer bag)
- ❖ Fat quarter red print fabric (lining and cuff)
- ❖ Scraps of three fabrics (appliqué)
- ❖ Thin fusible batting at least 35cm x 55cm (13in x 21in)
- ❖ 60cm (5⁄8yd) green ric rac, 15mm (5⁄16in wide) (cuff trim)
- ❖ 50cm (5⁄8yd) red wire-edged ribbon, 40mm (1½in) wide (handle)
- ❖ Three small jingle bells, 10mm (3⁄16in) diameter (outer bag)
- ❖ Two medium jingle bells, 20mm (3⁄4in) diameter (handles)
- ❖ Fabric or ribbon bow about 10cm (4in) wide (cuff embellishment)

- ❖ Fusible web
- ❖ Machine sewing thread in black and a neutral tone
- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine with 1⁄4in foot
- ❖ General sewing supplies

Note: The materials are listed for the white print bag. To make the red bag you will need the same amount of fabric, batting, ric rac and ribbon. The only difference is that you'll need five small jingle bells, not three. Appliqué shapes for both bags have been provided on the Pattern Sheet.

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Cut the fabric

From the white print fabric, cut:

- ❖ one rectangle, 8½in x 20½in (outer bag)

From the red print fabric, cut:

- ❖ one rectangle, 12½in x 20½in (lining and cuff)

From the thin fusible batting, cut:

- ❖ one rectangle, 12½in x 20½in

Appliqué the bag

- 1 Fuse the batting to the wrong side of the rectangle of red print fabric.
- 2 Trace the shapes for the appliqué from the Pattern Sheet onto fusible web, leaving at least ½in between them. Cut the shapes out about ¼in by eye outside the traced lines.
- 3 Fuse the shapes to the wrong side of the fabrics you have chosen to use, then cut them out accurately on the lines.
- 4 Fold the rectangle of white print fabric in half, short edges matching, and press lightly to crease it down the centre. Unfold.
- 5 Peel the backing fabric off the appliqué shapes and arrange them on the white print fabric: the top edge of the black fitting on the centre bauble should be about 2in down from the top edge of the fabric and centred over the crease. The baubles on the left and right are ½in higher. Once you're happy with the layout, fuse the shapes in place.
- 6 Use a pencil to lightly draw the hanging strings.
- 7 Machine stitch each shape in place: use black thread and stitch just inside the raw edge. Then stitch over the pencil lines you've drawn for the hanging strings.

Assemble the bag

- 1 Sew a small jingle bell near the top of each bauble, referring to the photo for guidance.
- 2 Trim the ric rac to 20½in. Pin it to the top edge of the white print rectangle, with the top of the 'waves' in the ric rac matching the raw edge of the fabric, as shown in Diagram 1. Baste it in place ½in from the edge of the fabric.
- 3 Fold the white print rectangle in half, right sides together and short edges matching. Sew the short edges together. Press the seam open.

- 4 Roll this 'tube' between your fingers to move the seam to the centre back of the bag, then sew the raw edges across the bottom of the bag together. Press to crease the left and right edges.
- 5 Flatten one of the creases down the side of the bag so it matches the bottom seam, forming a triangle. Sew across the end of the triangle 1½in from the point, as shown in Diagram 2, to shape the base. Repeat at the other side of the bag base.
- 6 Repeat Step 3 with the rectangle of red print fabric for the lining, but this time, leave an opening about 3in long in the seam. (You will turn the bag right side out through this opening later on.) Then repeat Steps 4 and 5.
- 7 Turn the outer bag right side out. Do not turn the lining right side out. Put the outer bag inside the lining 'bag' — the right sides of the fabrics should be facing each other. Match the top raw edges and the centre back seams. Pin the top edges together, then sew right around the top edge.

Finish the bag

- 1 Turn the bag right side out through the opening you left in the seam in the lining. Fold in the raw edges of the opening and neatly hand stitch it closed. Press the seam you sewed in Step 7 so that the ric rac is lying over the white print fabric.
- 2 Push the lining down into the bag. Because it's longer than the outer bag, it will create a border/cuff about 2in high around the top edge of the bag.
- 3 Cut a 'V' in each end of the ribbon to reduce fraying. Hand stitch the ends of the ribbon to each side of the bag, then add a medium jingle bell over the top of these stitches.
- 4 Stitch a fabric or ribbon bow to the cuff on the front of the bag.

To contact Jennifer Osborne of Take Heart Designs, see the contact details in the Stockists and Contacts list.

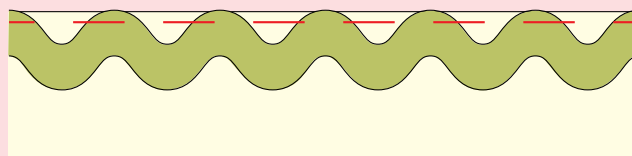


Diagram 1

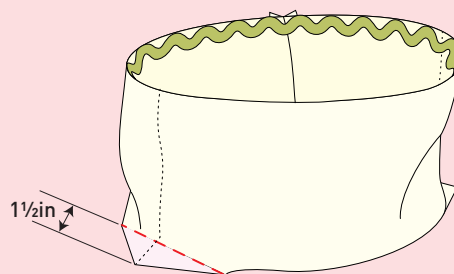


Diagram 2





Noughts & Crosses

We welcome Linda Haigh of McLaren Vale, SA, to the pages of *Quilters Companion*. Linda shares the instructions for her beautiful handmade design with English paper piecing and hand appliqué. If you like to fussily cut, make your template before you shop for your fabric. Fabric repeats vary from one print to another and this will change the quantity required.

Finished size: 101cm (39³/₄in) square
Finished block size: 9³/₄in square



Materials

- ❖ 65cm (3/4yd) taupe print fabric #1 (block backgrounds)
- ❖ 45cm (5/8yd) taupe print fabric #2 (block backgrounds and appliqué)
- ❖ 55cm (5/8yd) taupe print fabric #3 (Border 2)
- ❖ 1.3m (1 1/2yd) mid-brown solid fabric (borders, blocks and binding)
- ❖ 30cm (3/8yd) mid-brown print fabric (blocks)
- ❖ 20cm (1/4yd) dark brown solid fabric (blocks and Border 2)
- ❖ 10cm (1/8yd) light brown print fabric #1 (blocks)
- ❖ 15cm (1/4yd) light brown print fabric #2 (blocks)
- ❖ 25cm (3/8yd) pink print fabric #1 (blocks)
- ❖ 10cm (1/8yd) pink print fabric #2 (Border 2)
- ❖ 1.2m (1 3/8yd) backing fabric
- ❖ Batting at least 120cm (45in) square
- ❖ Pre-cut elongated hexagons with short sides 1in or template plastic, permanent-marking pen and stiff paper to make your own
- ❖ Semi-water soluble appliqué paper (optional) — see Note

- ❖ Milliner's/straw needle in size 10 or 11
- ❖ Fine thread in a neutral colour
- ❖ Water-soluble fabric-basting glue (optional)
- ❖ Spray starch
- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine
- ❖ General sewing supplies

Note: Prepare a swatch chart: cut a small piece from each fabric, glue them to a strip of cardboard and label them. Our instructions will refer to the fabrics that Linda used — your swatch chart will be a handy guide for substituting whatever fabrics you choose, reducing the risk of cutting and stitching errors. Linda used appliqué paper for the appliqué shapes in the Noughts blocks. It is left behind the shapes as they are stitched to the background fabric and breaks down when the quilt is washed. However, the quilt lends itself to a variety of appliqué methods — adapt the instructions to suit your preferred approach.

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CROSSES BLOCKS

Cut and baste the fabrics

- 1 If you're not using pre-cut papers, trace the extended hexagon shape from the Pattern Sheet onto template plastic using a permanent-marking pen. Cut it out just inside the lines. This template does not include seam allowances. Trace 24 shapes onto stiff paper with a sharp pencil and cut them out accurately.
- 2 To cut the fabrics for your hexagons, pin a paper shape to the fabric and cut the fabric $\frac{1}{4}$ in by eye outside the edges of the shape.

From taupe print fabric #1, cut:

- ❖ two strips, $10\frac{1}{4}$ in x width of fabric. Cross cut five squares, $10\frac{1}{4}$ in (background)

From mid-brown solid fabric, cut:

- ❖ 40 hexagons

From the dark brown solid fabric, cut:

- ❖ 20 hexagons

From light brown print fabric #1, cut:

- ❖ 20 hexagons

From light brown print fabric #2, cut:

- ❖ 40 hexagons

- 3 Lay a hexagon 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 1.

- 4 Repeat Step 3 to cover all of the paper shapes with fabrics needed for one block.

Assemble the blocks

- 1 Begin assembling one block by sewing two dark brown solid hexagons together: match them, right sides together, in pairs, and join them along one short edge. See Diagram 2. To do this, begin with a knot concealed in the seam allowance and whip stitch the edges together with small, fine stitches that catch only the very edge of the fabrics. Linda recommends aiming for 16 stitches to the inch.
- 2 Then sew the pairs of shapes together to complete the centre of the block, as shown in Diagram 3.
- 3 In the same manner, join a light brown print fabric #1 hexagon to each corner of the block, as shown in the Diagram 4. To do this, you will need to fold the block centre so that you can match the two edges of the light brown hexagon to the block centre, in turn.
- 4 Join the hexagons cut from light brown print fabric #2 together in pairs along one long edge. Then join these units to the edges of the block, as shown in Diagram 5.

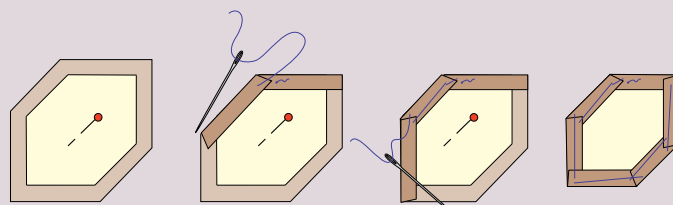


Diagram 1

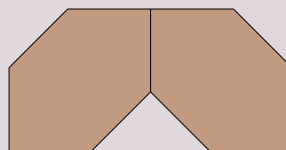


Diagram 2

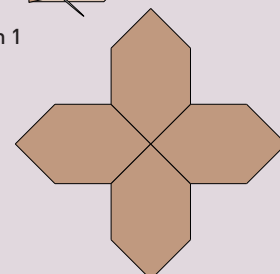


Diagram 3

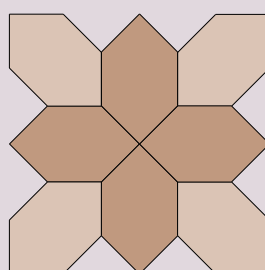


Diagram 4

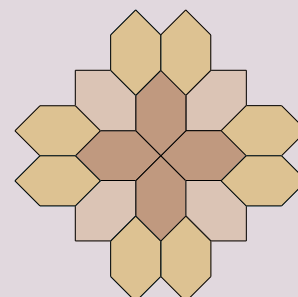


Diagram 5

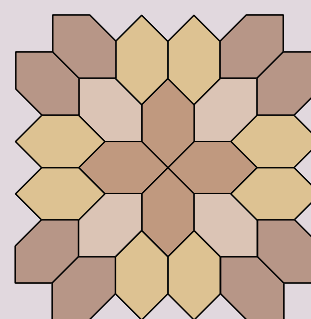


Diagram 6

- 5 Join the hexagons cut from medium brown solid fabric together in pairs along one long edge, and join them to the corners of the blocks, as shown in Diagram 6.
- 6 Press the block. Carefully remove all the papers from behind the hexagons. Spray the block lightly with starch and press it from the back.
- 7 Fold a taupe background square in half horizontally, vertically and diagonally, in turn, and press it lightly to crease it. Unfold. Centre the block on the background square using the creases as a guide to placement. Use dots of fabric-basting glue to hold the block in place.
- 8 Work tiny slip stitches around the edges of the block to appliqué it to the background. Press.
- 9 Repeat all these steps to make a total of five Crosses blocks. You may be able to re-use the papers from your first block. Make new ones if/when they become too damaged to use.

NOUGHTS BLOCKS

Cut and baste the fabrics

- 1 Trace all the appliqué shapes you need for a block from the Pattern Sheet on to the matte side of the appliqué paper using a pencil. Copy the mark on one of the long edges of the large leaf shape about $\frac{3}{4}$ in inside the appliqué paper — these shapes are not symmetrical and their positioning on the background block is important. (Note that for this block, the hexagons are appliquéd, not pieced together as they were in the Crosses blocks, so trace them onto the appliqué paper too.) Cut them out on the traced lines.
- 2 Iron the shapes, shiny side down, on the wrong side of the fabrics you've chosen for them. (The cutting instructions for the fabrics that Linda used are listed after Step 3.) When fusing more than one shape to the same fabric, leave at least $\frac{1}{2}$ in between them. Cut the shapes out of fabric about $\frac{1}{4}$ in by eye outside the edge of the appliqué paper.
- 3 Run a line of fabric-basting glue around the edge of the paper shape, then turn the edge of the fabric over on to it.

From the taupe print fabric #2, cut:

- ❖ one strip, $10\frac{1}{4}$ in x width of fabric. Cross cut four squares, $10\frac{1}{4}$ in (background)

- ❖ 16 large leaves

From the medium brown solid fabric, cut:

- ❖ four large circles

- ❖ 32 small leaves

- ❖ 16 hexagons

From the dark brown solid fabric, cut:

- ❖ 16 small circles

From the mid-brown print, cut:

- ❖ four medium circles — Linda fussy cut her fabric to feature a printed motif in the centre of each circle

From pink print fabric #1, cut:

- ❖ four large base shapes

Assemble the block

- 1 Fold the squares of taupe print fabric #2 in half horizontally, vertically and diagonally and press lightly to crease it. Unfold.
- 2 Glue baste the appliqué shapes to the background, using the creases as a guide to their placement. The order in which they should be layered onto the background is: pink base; four large leaves; large circle; medium circle; four hexagons; eight small leaves; four small circles. When positioning the large leaves, ensure that the long edge that you placed a mark near is closer to the outer edge of the pink base shape, not the centre circle.
- 3 Work tiny slip stitches around the edges of each shape to appliqué it to the background. Press.
- 4 Repeat all these steps to make a total of four Noughts blocks.

Assemble the quilt

- 1 Lay out the five Crosses blocks and four Noughts blocks in three rows of three blocks each. The Crosses blocks should be positioned in the four corners and the centre of the layout.
- 2 Sew the blocks in each row together, then sew the rows together, carefully matching seams. Your quilt should measure $29\frac{3}{4}$ in square from raw edge to raw edge.

From the medium brown solid fabric, cut:

- ❖ four strips, 1in x width of fabric. Trim two strips to measure $29\frac{3}{4}$ in and the other two strips to measure $30\frac{3}{4}$ in

- 3 Sew the $29\frac{3}{4}$ in strips to the top and bottom edges of the quilt. Press seams outwards. Sew the $30\frac{3}{4}$ in strips to the left and right edges of the quilt. Press seams outwards. Your quilt should now measure $30\frac{3}{4}$ in square from raw edge to raw edge.

Add Border 2

From taupe print fabric #3, cut:

- ❖ four strips, $4\frac{1}{2}$ in x width of fabric. Cross cut each strip to yield one strip, $4\frac{1}{2}$ in x $30\frac{3}{4}$ in and one square, $4\frac{1}{2}$ in

From each of the mid-brown solid fabric and the mid-brown print fabric, cut:

- ❖ four strips, 2in x width of fabric. Cross cut them to yield 50 rectangles, 2in x 3in of each fabric

- 1 Prepare six hexagons from each of the mid-brown fabrics as you did for the Crosses blocks. Put them to one side — they are used on the border corners.
- 2 Place a pre-cut hexagon paper (or one you've made yourself from stiff paper) on the wrong side of each of the remaining rectangles and trim the two edges at one end of the shape $\frac{1}{4}$ in by eye outside the edge of the paper, as shown in Diagram 7.
- 3 Repeat the process you used to prepare your hexagons for the Crosses blocks to glue or thread baste the fabric around the paper hexagon, but this time, instead of folding the fabric around the two short edges at the bottom of the shape, just fold it over on the side edges and finger press the fabric down the to the bottom edge of the fabric, as shown in Diagram 8. Prepare 44 hexagons from each of the mid-brown solid and mid-brown print fabrics in this way.

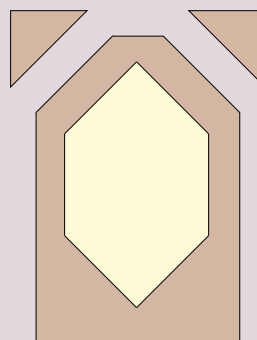


Diagram 7

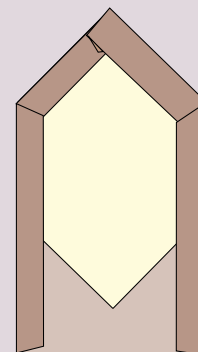


Diagram 8



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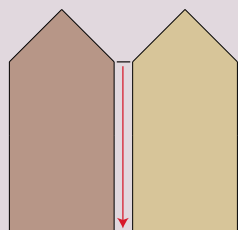


Diagram 9

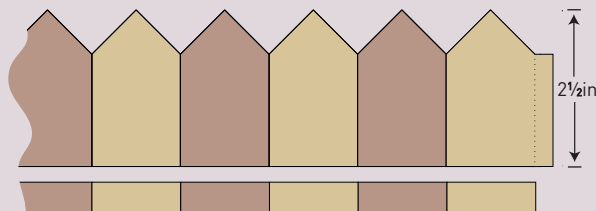


Diagram 10

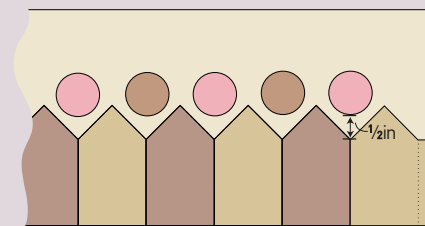


Diagram 11

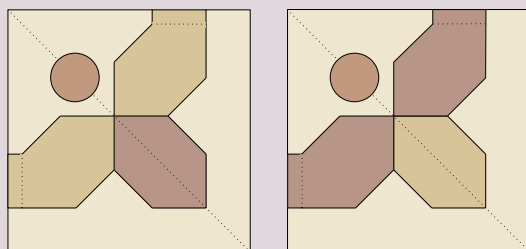


Diagram 12

- 4 Lay out the hexagons in four rows of 22 shapes each, alternating the two fabrics. Two of the rows should begin with a solid brown hexagon and end with a print one; the other two should begin with a print hexagon and end with a solid one.
- 5 Match two adjacent shapes, right sides together, and whipstitch one long edge together. Keep sewing past the end of the paper shape right down to the bottom edge of the fabric, as shown by the red arrow in Diagram 9.
- 6 Repeat to join all the hexagons in each row together. Press, then carefully remove the papers. Open out the unstitched seam allowance of the hexagons at each end of each row and press them flat. Trim each row to 2 1/2 in high, measuring from the top point, as shown in Diagram 10.
- 7 Pin a row of hexagons to each of the strips of taupe print #3, with the flat base of the hexagons matching one long edge of the strip. Baste the hexagons in place 1/8 in from the raw edge of the strip. Appliqué the pointed ends of the hexagons to the background.
- 8 Trace 84 small circles on to appliqué paper and prepare them as you did for the small circles in the Noughts blocks: you need 44 small circles from each of dark brown solid fabric and pink print fabric #2.
- 9 Appliqué the circles on the border strips: they should be centred over the join between neighbouring hexagons, with their closest edge 1/2 in from the join, as shown in Diagram 11. Each row of circles should begin and end with a pink circle. You will have four dark brown circles left over — they are used on the corner blocks.
- 10 Use the hexagons you prepared in Step 1 and the remaining circles to make the four corner blocks for Border 2: you need two of each kind shown in Diagram 12.
- 11 Whipstitch the three hexagons for each corner block together. Carefully remove the papers from behind the

shapes. Unfold the seam allowance on one outer edge of each of the two side hexagons.

- 12 Fold each corner square on the diagonal and press it lightly to crease it. Position the joined hexagons as shown: the centre one should lie over the diagonal crease and the unfolded outer edge of the other two hexagons should match the edges of the square. Glue or pin the hexagons in place, then appliqué them to the background square. There's no need to sew the two unfolded edges — they will be caught in the seam when the corner blocks are joined to the border.
- 13 Position a prepared dark brown circle on each corner block and appliqué it in place.
- 14 Lay the four Border 2 strips and the corner blocks around the outer edges of the quilt. Refer to the photograph of Linda's quilt for the correct placement — the two corner blocks that have two mid-brown print hexagons should be adjacent to the border strips that end with a mid-brown solid hexagon and vice versa.
- 15 Sew two border strips to opposite edges of the quilt. Press seams towards Border 1.
- 16 Join a corner block to each end of the other two border strips, then join them to the quilt. Again, press seams towards Border 1.

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. The backing fabric will only be a little wider than the quilt — you may prefer to insert a strip of fabric in it to increase its width.
 - 2 Quilt as desired. Linda's quilt was machine quilted: the blocks have been quilted around the outer edges of the shapes. The blocks, borders and shapes in Border 2 have been stitched in the ditch, and vertical lines of stitching have been added in Border 2 through each of the appliqué circles.
 - 3 Trim the excess backing fabric and batting 1/4 in outside the edge of the quilt top.
- From the mid-brown solid fabric, cut:*
- ♦ five strips, 2 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 Linda Haigh of The Patchwork Cow, see the Stockists and Contacts list.



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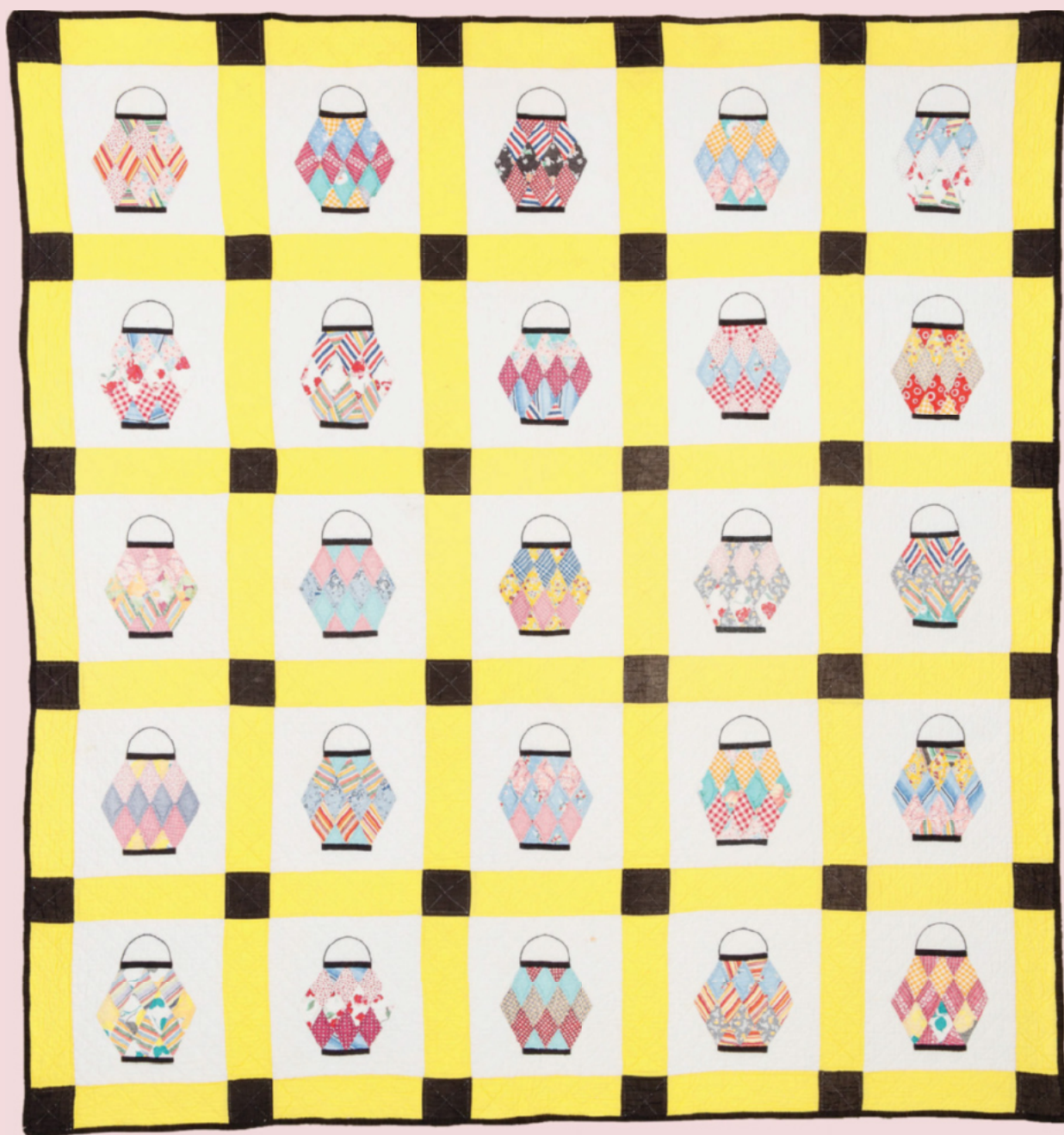
Japanese Lanterns

Lying with other vintage linens in an antique shop in Ohio, this 1930s lantern quilt was found by Kerrin Pratt in 2015. The happy colours and unusual design appealed to Kerrin, who not only makes quilts, but collects them too. Don't you just love the use of the stripes?

Finished size: 185.5cm x 173cm (73in x 68in)
Finished block size: 11in x 10in







Materials

- ❖ 2.3m (2½yd) solid white fabric (background)
- ❖ 1.8m (1¾yd) solid yellow fabric (sashings)
- ❖ 1m (1⅓yd) solid black fabric (lantern bases and lids, cornerstones and binding)
- ❖ Assorted scraps (lanterns)
- ❖ 3.8m (4¼yd) backing fabric
- ❖ Batting at least 200cm x 190cm (80in x 75in)
- ❖ Pre-cut papers for English paper piecing: 250 60-degree diamond papers with edges 1¾in and 100 60-degree triangles with edges 1¾in (optional)
- ❖ Template plastic and stiff paper
- ❖ Thread for piecing, appliqué and quilting
- ❖ DMC Stranded Embroidery Floss in Black (310)
- ❖ Spray starch
- ❖ Water-erasable fabric-marking pen or a fine pencil
- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine
- ❖ General sewing supplies

www.quilterscompanion.wordpress.com

Cut the fabric

From the solid white fabric, cut:

- ❖ seven strips, $11\frac{1}{2}$ in x width of fabric. Cross cut them to yield 25 rectangles, $10\frac{1}{2}$ in x $11\frac{1}{2}$ in (block backgrounds)

From the solid yellow fabric, cut:

- ❖ 18 strips, $3\frac{1}{2}$ in x width of fabric. Cross cut them to yield 30 strips, $3\frac{1}{2}$ in x $10\frac{1}{2}$ in (D — horizontal sashing) and 30 strips, $3\frac{1}{2}$ in x $11\frac{1}{2}$ in (E — vertical sashing)

From the solid black fabric, cut:

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

Make the templates

- 1 Trace Template C from the Pattern Sheet onto template plastic, label it and cut it out accurately. This template does not include seam allowances.
- 2 Trace around the template a number of times on stiff paper with a sharp pencil and cut the shapes out accurately. You can re-use these papers if you wish to avoid having to trace and cut sufficient for the entire quilt.
- 3 If you're not using pre-cut papers for the diamonds and triangles, repeat Steps 1 and 2 to trace some A and B shapes.

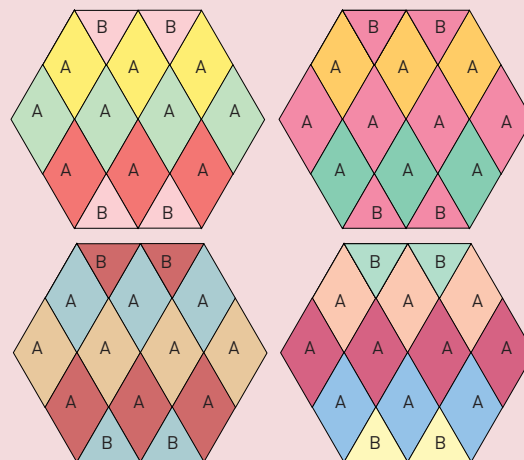


Diagram 1

Make the lanterns

- 1 To make a lantern, decide on the number of fabrics and the arrangement you'd like to use in your block. The variations used in the antique quilt are shown in Diagram 1.
- 2 To cut the fabrics, place a paper shape on the wrong side of the fabric and cut it out by eye a generous $\frac{1}{4}$ in outside the edge of the paper.
- 3 Using this method, cut the number of shapes needed to make the block. Also cut two C shapes from the solid black fabric.



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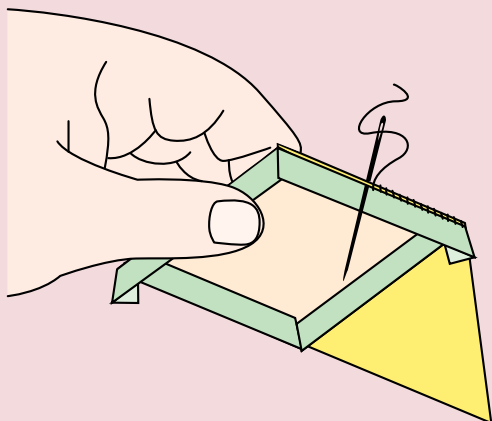


Diagram 2



Step 5

- 4 Pin each paper shape to the wrong side of its fabric shape. Fold and baste the seam allowance on each edge around the paper in turn. Do not stitch through the paper; stitch a backstitch at each corner within the seam allowance. This will allow you to remove the papers and re-use them in other blocks once the shapes have been stitched together.
- 5 The lantern is constructed by joining the diamonds and triangles together in four diagonal rows, as shown in the photograph. Match two shapes that lie next to each other in one of the diagonal rows, right sides together. Beginning with a knot concealed in the seam allowance, whip stitch the edges together with small stitches that catch only the very edge of the fabrics without penetrating the papers, as shown in Diagram 2. Repeat to add the remaining shapes in that row to the appropriate edges.
- 6 Repeat the process to make the four rows for a lantern.
- 7 Carefully matching the corners of the shapes, whip stitch the rows together to make the main body of the lantern.
- 8 Using the same technique, stitch a black C shape to the top and bottom edge of each lantern. Once complete, fold under any of the excess seam allowances, spray the block with starch and press it.

Appliqué the blocks

- 1 Fold a white background rectangle in half, long edges matching, and finger press it to crease it lightly down the centre. Carefully remove all the papers from behind a lantern. Pin the lantern to the background fabric, centring it over the crease, with its bottom edge $1\frac{3}{4}$ in above the bottom edge of the white fabric.
- 2 Hand appliqué the edge of the lantern to the background.
- 3 Lay the block on the Pattern Sheet so that the handle design is positioned at the top of the lantern. Trace the handle using a water-erasable fabric-marking pen or a fine pencil. Chain stitch a handle, using three strands of Black (310) floss.
- 4 Repeat to make a total of 25 blocks.

Assemble the quilt

- 1 Lay out the blocks in five rows of five blocks each. Rearrange them until you have a grouping of colours and prints that you like.
- 2 Add a vertical yellow sashing strip (E) between the blocks in each row and at the left and right edges of each row.
- 3 Sew the sashing strips and blocks in each row together and press the seams towards the sashings.
- 4 To make a sashing row, lay out six black cornerstones (F) and five yellow horizontal sashing strips (D). Start with the black squares and alternate across the row. Stitch the patches in the row together and press the seams toward the sashing. Repeat to make six sashing rows exactly the same.
- 5 Add the sashing rows to the layout — between the block rows and at the top and bottom edges of the quilt. Sew the sashings and block rows together, carefully matching the 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, with a $\frac{1}{2}$ in seam. Press the seam open.
- 2 The quilt top, batting and backing fabric are now ready for a long-arm quilting machine as they are. If you will be undertaking 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. This antique quilt has been hand quilted in cream thread. The shapes in the lanterns are echo quilted, the background of the block has a 1in diagonal grid, the yellow sashing has a double diamond and the cornerstones are echo quilted and then have an X added across their centre.
- 4 Following the instructions for Binding the Quilt in Basics on page 150, use the eight $2\frac{1}{2}$ in strips of solid black fabric to bind the edge of the quilt.



Gypsy Wife

BLOCK OF THE MONTH BY JEN KINGWELL

We are running Jen Kingwell's Gypsy Wife quilt as a Block of the Month starting June 2017. It will be \$30 each month plus postage for 12 months featuring Riley Blake Designs fabrics. You will receive all the fabric for the top and binding and a full pattern - **PLUS** if you mention this ad when ordering you will receive a **FREE** spool of Aurifil 50wt cotton with your first month.

You must sign up before the 31st May 2017 to receive your free gift. Order at www.cynthiasark.com.au or phone 08 8527 2120. Visit the website to view the quilt made up or check out other Block of the Months we are running.



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1. The Country Yard — Maungatapere

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Phone: + 64 9 434 6748

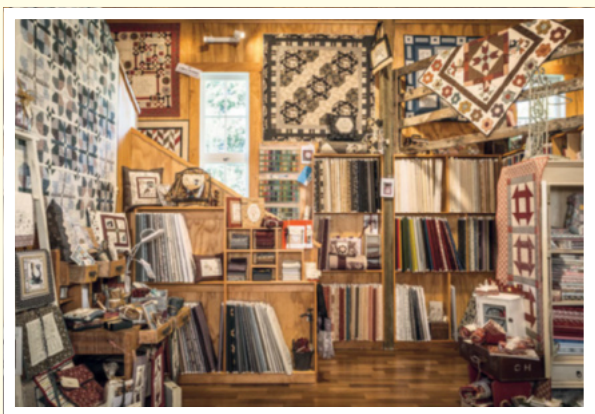
Email: kerryn@thecountryyard.co.nz

Website: www.thecountryyard.co.nz

You'll be welcomed by: Kerry, the shop owner, plus Raewyn or Bernice, our wonderful, friendly helpful staff

What's great about Maungatapere, North Island: Sunny beaches, bush walks, great coffee, and the historic Bay of Islands.

What you'll find in store: A great variety of fabrics from country to contemporary, patterns, kit sets, embroidery threads, notions and much more. There are plenty of inspirational samples and the kettle is always hot!



The shop is nestled in picturesque cottage gardens.

Staff picks: Colouring books have taken the world by storm and we absolutely love the concept that Katie Dawson has come up with in using thread/stitchery to colour your design. Choose from one of eight thread colour ranges. We have stitched the fox for our shop sample (below).



2. The Apple Basket Patchwork Shop — Kaiwaka

Address: 1914 State Highway One, Kaiwaka, Northland 0542

Phone: +64 9 431 2443

Email: applebasketquilts@xtra.co.nz

Website: www.applebasketquilts.co.nz

You'll be welcomed by: Ngaire Williams, who owns the shop, and her daughter, Tegan Williams, will welcome you, along with Cherry Watson, our very talented teacher and helper

What's great about Kaiwaka: The Kaiwaka area is quite unique because it is only 20 minutes drive to either the east or west coast, so it is a very skinny piece of land. Depending on the weather you can decide to go to the beach on either side! Kaiwaka is a small friendly country town only one-and-a-half hours north of Auckland, which makes it an easy and beautiful drive to visit. If you are travelling up to the Bay of Islands you will have to go right past our door.

What you'll find in store: We design our own patterns that are unique to us — you won't find them anywhere else. We include beautiful designs depicting the flora and fauna of New Zealand as well as a variety of wool-felt designs and scrap quilts using different media, including wool fabric and crochet edges. We are stockists for Pfaff sewing machines and we stand behind this brand 100 per cent. We run classes where you get to know how to use all the gorgeous fancy stitches on these machines and also all the wonderful feet. We stock a lovely range of fabrics including the big designers like Kaffe Fassett,

Tula Pink, Cotton and Steel, French General, Sweetwater, Jen Kingwell, Grunge, Tilda etc. We also stock Hollandfelt 100 per cent wool, which is the wool Wendy Williams likes to use. All the colours are on our website. Plus the Sue Spargo Wonderfil Specialty threads including Eleganza, Razzle Dazzle and the wool thread, Ellana.

Staff picks: One of our best-selling items is our Flatter Spray, used when pressing seams when sewing, which makes the quilt come out very flat and straight. Our most popular classes are our "getting to know your sewing machine class", bag classes, collage classes, and hand-embroidery classes, where students learn to use the stunning Sue Spargo Threads.



3. Cushla's Village Fabrics — Devonport

Address: 38 Victoria Road, Devonport, Auckland

Phone: +64 9 445 9995

Email: shop@cushlasvillagefabrics.co.nz

Website: www.cushlasvillagefabrics.co.nz

You'll be welcomed by: Francie and Margaret with other staff members, who all look forward to welcoming you in store

What's great about Devonport: Devonport is a must-see destination. Only a short ferry ride across the harbour from Auckland City, or an easy drive by car, Devonport has lovely shops, cafes and beaches to enjoy all year round. There are two historic landmarks to walk or drive where you can view the outer islands of the Hauraki Gulf back to Auckland City.

What you'll find in store: Cushla's is a specialist Janome stockist and we are Auckland's "go to" store for your patchwork and quilting needs. We stock a wide range of fabrics to suit many different tastes, including New Zealand, Moda lines, children's, batiks, Orientals and ranges from Riley Blake, Penny Rose, Kaffe Fassett and Tilda, to name a few. You'll also find a range of general haberdashery supplies along with specialty patchwork and quilting essentials. To inspire

you, we have books, patterns and kit sets, many of which are our own designs. We run a range of classes from beginners to advanced, and throughout the year have several tutors visiting us, some who are internationally known. We run lots of block of the month programs so visit our website for the full selection. July 2017 is Cushla's Village Fabrics 25th Celebration since opening in Devonport. See us for great specials throughout this promotional month.



4. Framing Quilt & Craft — Te Aroha

Address: 138 Whitaker Street, Te Aroha

Phone: +64 7 884 4590

Email: framingquiltandcraft@gmail.co.nz

Website: www.framingquiltandcraft.com

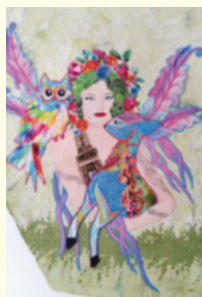
You'll be welcomed by: Shop owners Karen and Gayle and occasionally by helpful friend Rochelle

What's great about Te Aroha: Visit Te Aroha to experience our naturally hot soda spas and warm leisure pools, set amid the luscious green tree ferns of Mt Te Aroha. Our magnificent mountain is an ever-changing backdrop to an historic and vibrant spa town, through which the Waihou River winds its way out to the Firth of Thames. Discover the rich history of the area, including the gold mining days of Waiorongomai Valley, following in the footsteps of the old miners' trails.

What you'll find in store: At Framing Quilt and Craft we carry a large variety of fabric including P&B Weave range,

Moda Marble and Benartex Fossil Ferns. As well as all the usual things, you will find a range of wools and acrylics. We also offer a customised picture-framing service and a computerised long-arm quilting service. Shop hours are 10am-2pm Tuesday to Friday, 10am-1pm Saturday. We are always happy to open for groups and visitors to town — just call or email to make an appointment.

Staff picks: Karen thought she might show you some of her latest competition pieces: *Lion — Strength in Aroha* — NZ Hoffman 2015 — Winner; *Nature's Beauty* — NZ Hoffman 2016 — Merit Award; *Madam Butterfly* — American Hoffman 2016 — Travelling Trunk Show; *Rafiki* — American Cherrywood Lion King Challenge 2016 — Travelling Trunk Show; *Flight* — NZ Flight Challenge. She is currently working on more pieces and is always happy to discuss what's currently under the needle.



5. Bernina Sewing Centre — Tauranga

Address: 387 Cameron Road, Tauranga

Phone: +64 7 928 5815

Email: tgasew@clear.net.nz

Website: www.berninaauranga.co.nz

You'll be welcomed by: Sisters Robyn Curd and Glenda Moore

What's great about Tauranga: As the largest city in the picturesque Bay of Plenty region, Tauranga has wonderful retail therapy available, and at only 15 minutes from the beach at the picturesque Mount Maunganui, it makes the perfect place for a relaxing and leisurely break.

What you'll find in store: We're celebrating 47 years in business and one year in our new location, and we're also proud to be the No.1 sales Bernina dealer in New Zealand. Along with all sorts of Bernina sewing and quilting machines, overlockers and accessories, we stock plenty of beautiful Kiwiana fabrics, threads and quilting accessories including Clover, Prym and the Sewline product range. One of our greatest successes has been our Bernina Club, which is now into its 29th year and teaches over 180 ladies every month. If you're not a local, don't worry, you can join our Bernina Club classes online too and learn lots of sewing tips and tricks — just register for the Bernina Club on our website. We have also just received a fantastic new range of dress fabrics including winter knits, designer fabrics and beautiful laces at affordable prices.



Staff picks: Come into Bernina Tauranga and try out the amazing Bernina Q20 quilting machine.

6. The Quilters Barn — Blenheim

Address: The Vines Village, 193 Rapaura Road, Blenheim, Marlborough

Phone: +64 3 572 7240

Email: info@thequiltersbarn.co.nz

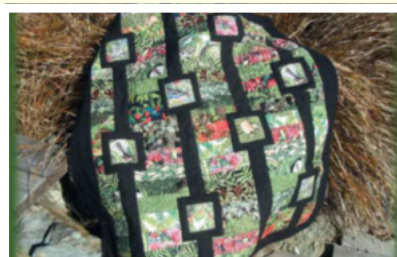
Website: www.thequiltersbarn.co.nz

You'll be welcomed by: Owners Fiona Higgins and Venice Langrope, staff Kerry McCormick, Derryn McArthur and Sophie Matthews

What's great about Marlborough: Marlborough is a large wine-growing area and includes pastoral farming and marine farming in the Marlborough Sounds. We are located outside Blenheim at The Vines Village, which has a collection of artisan shops and a great cafe, making it a destination stop.

What you'll find in store: In our store you will find a great range of fabric for patchwork and quilting. Fabrics include a New Zealand range, Batiks, French General, Tilda and many others. We are agents for Janome Sewing machines, Brother Scan 'n Cut machines and Handi-Quilter - Simply Sixteen quilting machines. We also have a range of knitting wools — Crucci, Outlaw, Countrywide — and some specialist yarns — Possum yarn and Silk Merino blends. We also stock some hand-dyed yarns and patterns from Rosehill Collections.

Staff picks: You can expect to find fabrics such as Moda, Riley Blake and Kaffe Fassett, as well as threads, sewing machines, sewing-machine service and repairs, long-arm quilting etc.



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7. Cushla's Village Fabrics — Mapua

Address: 136 Aranui Road, Mapua, Nelson

Phone: +64 3 540 2011

Email: shop@cushlasvillagefabrics.co.nz

Website: www.cushlasvillagefabrics.co.nz

You'll be welcomed by: In our Mapua store, Cushla, Lyn and Emma look forward to meeting you.

What's great about Mapua: Mapua is a magical place just out of Nelson at the top of the South Island. It features a wonderful old wharf surrounded by shops and cafes, and is part of the Cycle Trail. There is also a new country store and several exciting ventures on the Mapua wharf to enjoy. Rabbit Island is only a short ride across the water and the Nelson region is the gateway to the Abel Tasman National Park. There is a wide variety of arts and crafts available in the region.

What you'll find in store: Our Mapua store is a stand-alone shop, easy to find as you enter Mapua on the main road in, with great parking straight outside the door. We are Janome stockists and also carry a large variety of fabrics, as listed at the Devonport store, on page 110, with a few different ranges added. We also have a great selection of basics and much more. We stock general haberdashery and patchwork and quilting essentials, such as battings, threads, books, kit sets (most of which are our own designs) and

many block of the month programs. Like our Devonport store, we run a range of classes for all levels and have several tutors visiting, including Kaffe Fassett and Brandon Mably early in 2018.

Staff picks: We have a huge selection of quilt kits and block of the month programs, including *Homespun* magazine's *Going to the Zoo* block of the month. Or if you'd rather a complete kit, check out in store and on our website what we have on offer, including quilt kits from The Laundry Basket, Elizabeth Hartman and Anna Maria Horner, who is Janome America's ambassador.



8. Quilters Quarters — Rangiora

Address: 9 High Street, Warehouse Complex, Rangiora

Phone: +64 3 313 6765

Email: quiltersquarters@clear.net.nz

You'll be welcomed by: Pauline, Lynn, Carol and Raewyn will welcome you to Quilters Quarters.

What's great about Rangiora: Quilters Quarters is situated in Rangiora, which is a rapidly growing rural area in North Canterbury, 20 minutes drive north-west of Christchurch. We are easy to find in the warehouse complex, with plenty of parking at the door.

What you'll find in store: Quilters Quarters is the South Island's largest stockist of fabrics including Moda, Kaffe Fassett, Tilda, Batiks and many others. We also have a full range of haberdashery, patchwork supplies, wool, embroidery supplies, threads (including quilting and machine-embroidery thread), and a good range of Sue Spargo wool threads. We also sell sewing, knitting and crochet patterns. Our range of sewing machines and overlockers includes Husqvarna, Elna, Janome and Babylock. We have a sewing-machine technician who looks after all sewing-machine repairs and servicing. Quilters Quarters is open Monday-Friday 9am-5.30pm, and Saturday 10-2pm. We are closed Sundays and public holidays.

Staff picks: We run classes at our store including our very popular crochet class, beginners' patchwork, machine embroidery and free-motion quilting.



9. The Pin Tin — Geraldine

Address: 9 Talbot Street, Geraldine

Phone: +64 3 693 1122

Email: lisa.thepintin@gmail.com

Website: www.thepintin.co.nz

You'll be welcomed by: Lisa and Rhona

What's great about Geraldine: Geraldine is the most amazing little town with a number of independently owned boutique shops, cafes, art galleries, a range of outdoor activities and plenty of places to stay — because one day is never enough!

What you'll find in store: We are a one-stop shop. We carry a great range of fabrics from a number of different collections including licensed and novelty prints, florals, Christmas (all

year round), Kiwiana, blenders, batiks and much more. We have a lovely selection of quilting notions and patterns in store as well as a great range of general haberdashery. You will also find a wonderful selection of yarns, patterns and notions for all your knitting and crocheting needs. Then there is embroidery, which we have covered too. We stock Brother and Pfaff sewing machines and an assortment of accessories for these machines. Finally, but just as important as everything else, we stock socks and hosiery to keep your feet warm if needed!

Staff picks: We just love the Zebrine wool and how it knits up in this awesome pattern. It is 53% wool/ 47% acrylic and is 8ply, available in 50gm balls. Plus you'll love our sales table, which is always packed with goodies.



10. The Stitching Post — Arrowtown

Address: 25 Buckingham Street, Arrowtown

Phone: +64 3 442 0448

Email: info@thestitchingpost.co.nz

Website: www.thestitchingpost.co.nz

You'll be welcomed by: Our friendly and experienced staff are led by Anne, who opened the shop in 2012 after several years in quilting and wool retail. Dorota is an experienced embroiderer and quilter, Sue has years of knitting and crocheting behind her, and Kate is our new young, very keen crafter

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Arrowtown: Arrowtown is a small, quaint, historic mining town approximately 10km from Queenstown in the beautiful Southern Lakes district. The old-worldly charm of the area is seen in the stonework facade of the shop, which is located in the main street, and with recent closures of other shops nearby, it is now the only one of its kind in the area.

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Elephants in the room

The Patchwork Gallery Quilt Group, based in the Melbourne suburb of Lower Plenty, celebrated a very successful exhibition of their quilts earlier in the year: the 16 members hung 83 quilts and attendance at the show was more than 20 per cent higher than their previous record. Not only did members experience the satisfaction of showcasing their creations, they also raised a substantial amount of money for the palliative care organisation that operates in their region of Melbourne.

Jen Hart took out the Viewers' Choice and the Best Art Quilt award for her quilt *Pack-a-derms* (pictured below left). She also received the Tea Lady award for her *Cats in a Window* quilt.



Above (main): Jen Hart's quilt, *Pack-a-derms*, attracted the attention of show attendees and judges alike.

Above: The 84th quilt in the exhibition was entered not by a member, but by a member's husband. Howard Gateley began working on his quilt 10 years ago, but had to pack it away unfinished. When it was pulled out a little while ago, he realised that all he needed to do to complete it was stitch the binding to the back of the quilt. It has now been gifted to his daughter — well worth the wait, we're sure!



The fine print

The DeWitt Wallace Decorative Arts Museum in Williamsburg, Virginia, is staging a two-year exhibition of some of the stunning printed cotton and linen fabrics in its collection that date from 1700 -1820. The exhibition aims to illustrate the design, history and techniques used in the production of printed fabrics of the era and has been in formation for more than a decade.

The Museum has a large collection of printed textiles, and some of those in the current exhibition have not ever been on public display before. Among them is a bed quilt made with a centre panel printed in India — known as a palampore — surrounded by silk borders and heavily hand-quilted (see above) and a textile sample book from 1783 (right) that holds 430 swatches and is more than seven feet long.

Above: This quilt, thought to have been made in Europe between 1770 and 1790, features a mordant-painted and resist-dyed cotton centre panel from India surrounded by silk borders.

Right: Detail of a swatch book from the Thomas Smith company, based in Manchester, England, showcasing some of their designs for the year 1783.



A world of their own

The Studio Art Quilt Associates' exhibition entitled *My Corner of the World* invited quiltmakers to examine a world, real or imagined, that represented what is important in life. It could be their current or childhood home, their studio, a favourite place from any stage in their life, or a special internal place. The exhibition premiered in Canada last year and is now travelling around Australia with the Craft & Quilt Fairs and Intocraft Handmade Expos.

Well-known Australian quiltmaker, Dianne Firth, has a work in the exhibition. Entitled *Rolling Hills*, it celebrates her home city of Canberra and is, she says, "a meditation on the original site of Australia's

capital". Although Alison Schwabe has lived in Uruguay for many years, she is Australian by birth. Her quilt in the exhibition focusses on the deeply weathered and banded sandstone rock formation known as Purnululu in Australia's north-west Kimberley region.

Below left: The site for Canberra, says Dianne Firth, was chosen for its potential to be beautified: "The background ranges, mountains, rolling hills, valleys and flood plain became the canvas for the creation of the city. Now it is a beautiful city of trees and I live among the rolling hills and valleys with everyday views and vistas to surrounding mountains and ranges." *Rolling Hills*. 31in square. **Below right:** The Bungle Bungle structures can be found in the Purnululu National Park in an area thought to have been inhabited by Aboriginal people for 40,000 years. A visit to see them is on Alison Schwabe's "bucket list". *Purnululu* #7. 39in square.



Photography by Andrew Sikorski



Call for entries

The Bunbury Patchwork and Quilting Group has been conducting their annual international quilt challenge for the past 20 years, attracting entries from across Australia and around the globe. After another successful event earlier this year, they are now inviting quiltmakers to create a quilt that complies with the Challenge rules and is a response to their 2018 theme: "I like ..."

A Challenge kit, which includes fabric, entry form, rules and list of prizes is available by writing to the group at PO Box 1622, Bunbury WA 6231, or by contacting Carlene Williams by phone on (08) 9725 9831 or email at dbod1@bigpond.com; or June Hicks by phone on 0428 194 905 or email at junehicks44@gmail.com. Entries close on March 26, 2018.

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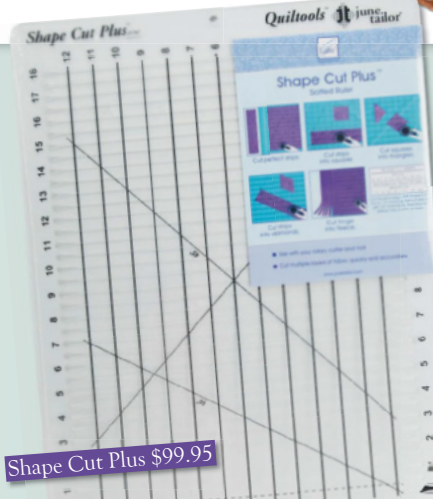
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Most obviously – what do you want the machine to do? If you are planning on basic sewing then an introductory machine may be the best option and these can retail up to about \$1000. If you are looking for a machine that does a bit more than the basics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

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

Once you know what you are looking for go and test them out. You are best seeking out a local dealer than buying a box from a

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

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

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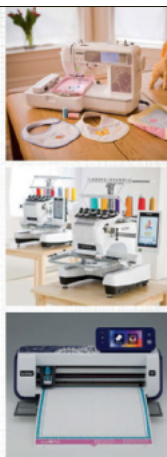
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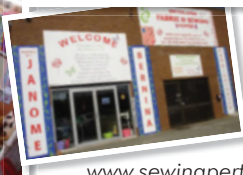
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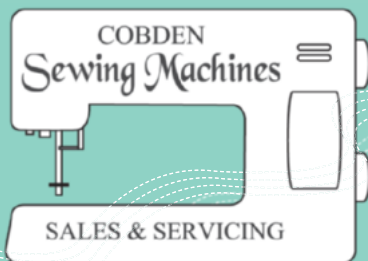
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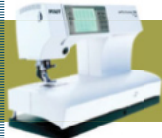
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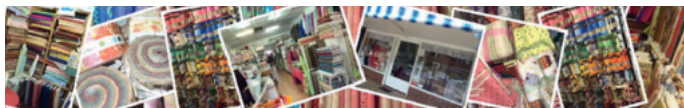
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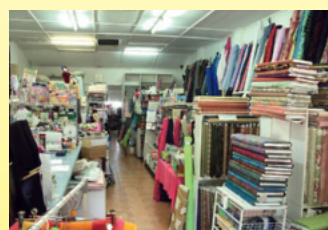
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Hook Feathers

By Deborah Louie

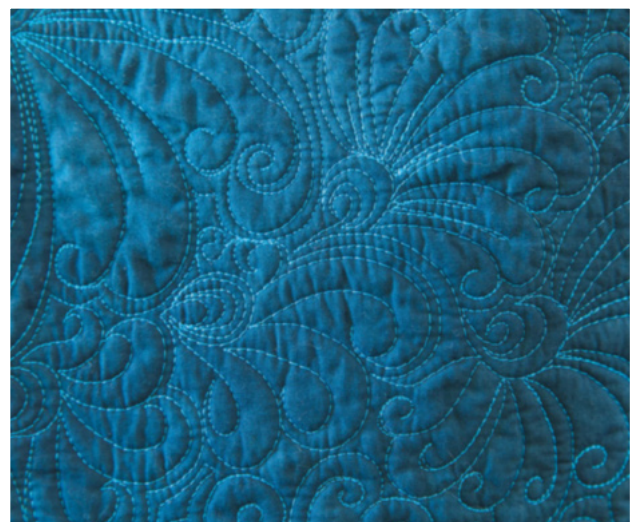
If you have been free-motion quilting, you have probably thought about including feathers in your quilting repertoire. Feather quilting is the most elegant and impressive of all the free-motion designs in my opinion. It suits formal, modern, contemporary and traditional quilts equally.

Over the next three issues of *QC*, I will be showing you the most popular styles and how and where to apply feathers to your quilts on your domestic sewing machine. Keep in mind that there is a big difference in how we go about quilting feathers on a domestic machine compared to a long-arm machine. As domestic machine quilters, we quilt top to bottom; long-arm machines quilt from left to right and back again. Very different indeed. Domestic quilters move the quilt, while long armers move the machine.

In my opinion, the hook feather is the easiest to try when you first venture into the world of feathers. Hook feathers have no backtracking over previous stitching. Try to relax when you are quilting — we judge our work too harshly sometimes. One thing I have come to terms with is that we all have our own individual style when free-motion quilting. Like handwriting, it is unique to the individual. Likewise, your feathers will have their own look.

A number of years ago, I attended some classes on feather quilting in Salt Lake City, Utah. All the tutors had their own unique style, but I thought my feathers had to look like everyone else's. I was mistaken and after that experience I relaxed and found my own technique. In this article I will showcase hook feathers in blocks, sashings and borders.

Set your sewing machine to free-motion quilting, darning/open-toe free-motion foot on, feed dogs dropped and stitch length to 0. Place a 50-weight cotton thread in the top and bobbin. Take any solid-colour homespun and sandwich with batting of your choice. Note the medium to high loft battings will give more rise to your feathers. I use and recommend Matilda's Own wool/polyester batting. Set the machine to slow/medium speed, as you shouldn't rush this — slow hands and slow needle. When you are more confident, speed up the needle and your hands.



First, let's draw the shape to understand the angles and how the hook is formed. Draw two lines 2in apart, then add a soft curved line inside these lines. This is our spine of the feather. Now draw a cross, centred at the bottom. (Diagram 1)

Draw three loops left #1, right #2 and bottom #3 of the cross. These loops will be an approximate guide for the 30-degree angle we need. (Diagram 2)

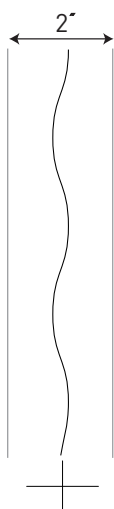


Diagram 1

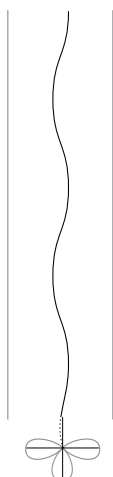


Diagram 2

Draw an upside-down hook at the top of the #2 line and stop the needle. (Diagram 3) Then come back around over the top of your first hook, meet the centre spine and stop the needle. (Diagram 4)

Shoot off for another hook but try not to hit this new hook on the first feather. Leave a small gap of about 1/8in. Stop the needle ... this will vary later once you start to experiment. (Diagram 5)

Travel back to complete the hook feather, up and over back again to the spine. (Diagram 6)

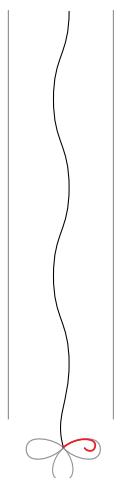


Diagram 3



Diagram 4

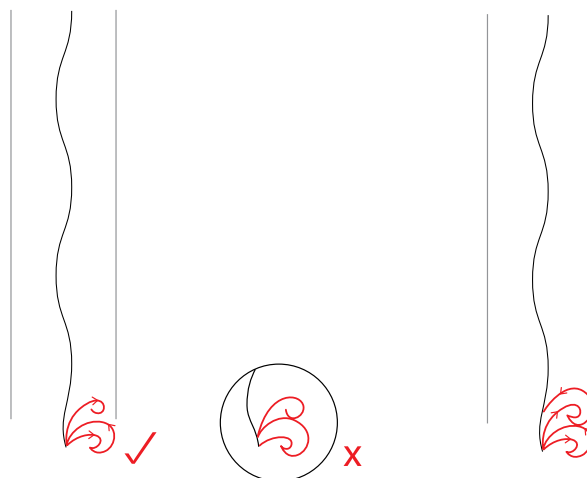


Diagram 5

Diagram 6

Continue all the way to the top of the spine. When we quilt this design, we will finish the first row of hook feathers at this point, anchoring the seam with small stitches. (Diagram 7)

Start drawing again at the bottom. You will get the first hook shape from the left loop now. Repeat the technique used to create the hook feathers on the right, in mirror image, all the way to the top. (Diagram 8)

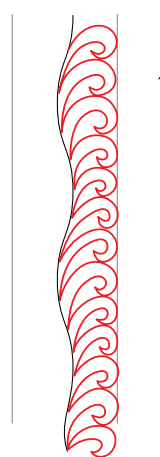


Diagram 7



Diagram 8

As the curve gently goes left and right, the feathers on the closer side will be smaller and the other side slightly larger. Don't worry too much at this stage to match up left and right sides to meet at the spine — that will come with practice if that is the look you are after. Or you could make marks at equal distances up the spine if you wish for regular distances. Personally, I prefer the organic, uneven style of different shapes and sizes.

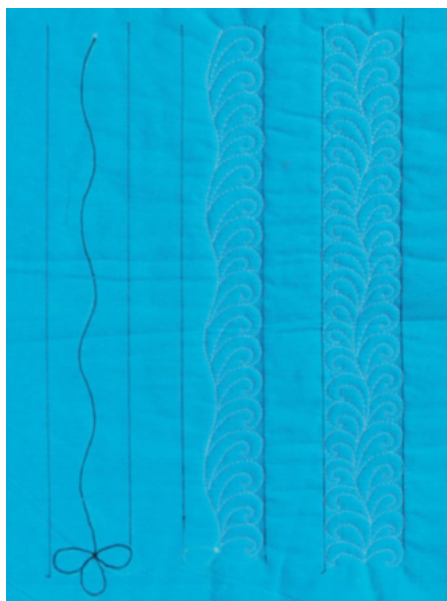
When you are ready to start your quilted sample, draw up the 2in strip on your fabric and mark in the

centre curve spine. It is possible to mark your centre spine using a wave-edge Perspex ruler if you have one handy. Draw in the three loops at the bottom.

On the right hand side, bring up the bobbin thread to the top and while stitching, move the fabric slightly to anchor the start. Then stitch your first hook, stop, follow through back to the spine, and continue all the way to the top. Here, end off with tiny stitches again, cut threads top and bottom. Bring the needle back to the bottom again and work the other side all the way to the top. Don't try to stitch down from the top as this will feel very uncomfortable. These feathers flow up so they need to be stitched up, bottom to top.

When you are feeling confident, try stitching both sides at the same time — right hook following back, left hook following back, all the way to the top.

It takes time to find the right needle speed, and make small, smooth stitching with your hands. Don't give up after the first row — keep stitching those initial hook feathers and after a while you will start to feel more comfortable. When you feel ready, make the lines further apart so that your feather plumes will be longer.



Hook feathers sample quilting.

What about using hook feathers in small blocks? We can come up with all kinds of looks. Why not start at the centre bottom of a small block and hook left and right, hooking both side as you travel. This sample has no spine at all. **(Block Sample 1)**

Perhaps, start the spine at right top corner and travel diagonally to the bottom left corner. Work to the top on one side with hook feathers, stitch another spine parallel to the bottom again and hook the other side. **(Block Sample 2)**



Block Sample 1



Block Sample 2



Block Sample 3 has the hook feather starting in the middle of the four-patch block.

On a four-patch block, you could start in the centre point of the squares. Hook left, then hook right for the top two squares until they are filled. Repeat the process for the lower two squares to fill the remainder of the block. **(Block Sample 3)**



Block Sample 4 shows how to quilt quarter-square triangles with hook feathers.



Block Sample 5 features the hook feather in a triangular block.

If the block is made from four triangles, you can hook a large feather in the triangles and stitch a smaller, thinner hook feather over the seams. (**Block Sample 4**)

For the triangular block, I have stitched a curvy spine from the top to the bottom. Then, working from the bottom, I stitched to the top again, creating hooked feathers on the left side of the spine, both large and small. When I finished off, I came back again to the bottom and hooked up to the top, this time on the right.

(**Block Sample 5**)

For the all-over background filler hook feather flowers sample, I started with a 4in Perspex circle. I traced around the outside and also marked in the eight segments of the circle. This was so that I could work out the approximate size these hooks needed to be to fill the space. The hook feathers are stitched in a clockwise direction. This was the starting point for the background fill. Once a complete circle has been

quilted, a line of quilting takes off from the centre, between hooks, and a spiral centre is stitched. The hook feathers flow around the new centre in a variety of sizes, depending on the space that needs to be quilted. If it is required, add a line (shadow) around some of the hook feather flowers to get to the new empty space on your quilt. You might be able to see I have chalked in the first two circle shapes just to start me off, then away I went, enjoying the organic look of the different-size hook feathers.

My contemporary quilt, on page 122, has a mixture of hook feathers as a background fill in the solid areas. It is complemented by the large, straight stitching in the free-form piecing. A nice contrast I think.



Hook feather background fill.

Relax and enjoy hook feathers — you never know, you might surprise yourself! Broken down, step-by-step, they really are easy.

Happy Quilting
X Deb.

To see more of Deborah Louie's work, visit www.deborahlouie.com.au



Craf-Tex and In-R-Form by Bosal Foam and Fiber

Driven by Michelle Marvig

I love how my quilts add colour and texture to my home. I once removed all the hanging quilts from the walls as I needed to showcase them at a trunk show. My husband's first comment to me when I arrived home was that our house seemed cold and bland without the quilts on the walls. I have even extended the patchwork into the cooking area with some placemats I made for the kitchen. This issue, I really enjoyed road testing the Bosal Foam and Fiber foam products In-R-Form and Craf-tex. They have inspired all sorts of new home-decorator items.

Bosal Foam and Fiber was founded in America in 1954. The company still manufactures there and has more than 50 different nonwovens, wovens, fusibles, embroidery stabilisers, hair canvases, wefts, tricots and water-solubles in the range. They make a lot of the "stuff" that we find inside our projects. For this issue, I have only played with two of the range.

The first, Craf-tex, is a polyester fibre that looks like a stiff felt. It is machine-washable and dryable. To make it easier to use, it is a double-sided fusible product. It comes in a wide variety of shapes for a variety of crafts. It comes on a roll to allow you your own individual options, but the precut shapes are faster to use. You can get placemats in a variety of shapes, coasters, mug-rug shapes, door hangers and even table runners. I loved playing with the precut hexagons. You are only limited by your imagination.

I decided to make a centrepiece for my coffee table using selvages. I first fused the backing fabric in place by putting a larger piece of fabric wrong side up on the ironing board, then placing the Craf-tex hexagon down, finally sliding an appliqué mat on top before I ironed. I then flipped the whole lot and pressed for a second time. Next, I trimmed down the extra fabric to the size of the precut hexagon (trust me, it is easier than trying to do it after you have sewn both sides with extra length!). The selvages were all roughly cut about $\frac{3}{4}$ -1in wide. These were laid across the hexagon, starting at the bottom



edge, overlapping a little at the top of each strip. This allowed both the text and the fabric pattern to be seen.

I did not need to pin as the fusible was strong enough to hold the strips, even though they overlapped. I simply pressed them in place. Straight stitching holds the edges of all strips in place. The edge is raw at this stage and needs to be bound. You could make your own narrow binding — I used 1in finished bias binding, but refolded it in thirds to make a narrower strip. The wider binding was too bulky in the corners.

This piece-as-you-go method would work for other designs. You could cover a whole placemat sewing and flipping with a variety of strips. Or, using this



technique, you could cover your Crafter tex pre-cut shape with Log Cabin blocks, Pineapple blocks, Flying Geese and even crazy patchwork. Another alternative could be to piece a block, then fuse the entire block to the front of the pre-cut shape. Definitely lots of possibilities.

Another way to cover the shapes is to choose fabric for the back and the front edge. Cut both fabrics bigger than the shape. Fuse one in place, then place the two fabrics right sides together and sew around the edge of the shape. Make a cut across the centre of the loose piece of fabric, 1in in from the edge on either side, and turn through. You can now appliqué a smaller, contrast shape over the centre, covering the cut. The Crafter tex is very easy to stitch through and you can use any fancy stitch that your heart desires to finish the raw edge. However, on some of the smaller projects, a wide satin stitch would be easier than any binding or bagging. The mug rug shapes are pretty intricate.



In-R-Form is also a polyester foam inner-core stabiliser, but it has a tricot, or knitted cover. It comes in sew-in, single or double-sided fusible options. It can be used in the same way as Craf-tex, but it is a spongier, more pliable product. It is suitable for the same things as Craf-tex, but also handbags and other projects that need the body, but not the stiffness, of Craf-tex.

While in America on the Travelrite tour to Houston last year, I kept seeing these 3D table centres in the shops. It turns out they were made by Kristine Poor of Poorhouse Quilts. She has written patterns for specific In-R-Form precut shapes. The 3D effect of the folded pieces was eye-catching. The softer In-R-Form is not as bulky in the double-layered, folded sections. The newest shape in the collection is the bib. A narrow, flexible binding is best used on the curves of this shape — anything too wide will just pleat on the inner curves.

Check out what shapes your local patchwork store has on the shelf. Christmas is fast approaching: a new set of coasters, placemats and maybe a bag could be an ideal gift. For wholesale enquiries, contact Dayview Textiles, which is the distributor for Bosal Foam and Fiber in Australia.

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Books

Look for these great titles at your nearest book or patchwork shop, or contact either Ascot Lane (03) 9873 3362 or Craft Book Wholesalers (03) 9335 4822 to find out where you can purchase a copy.

Promenade in a Dutch Castle

By Petra Prins and An Moonen

From the introduction by An Moonen, I was hooked. An had been a curator of antique textiles before ceasing full-time work due to ill health. Luckily for the quilt world, she decided to work from home and research the history of Dutch quilts. This is her second book, in collaboration with Petra Prins. Included in the 224-page book are 16 quilt projects based on antique Dutch quilts. These quilts, and 11 of the original antique quilts, were photographed in Middachten Castle, which also has a history of textiles and the story of the castle and the quilts is included as well. A lot of the designs are frame or medallion-style quilts, but a repeating element in many is the Hourglass block. However hexagons, appliqué, chevrons and pieced stars are also included. While most quilts are presented in reproduction fabrics, check out *The Sloth*. It is the only design made in modern, bright fabrics. This stunning book is filled with history and projects. **Publisher:** Quiltmania



Modern Heritage Quilts

By Amy Ellis

Traditional-style blocks are revisited with a new design appreciation in this 80-page book by Amy Ellis. Amy has used a scrappy fabric palette for many of the quilts and gives advice for successful fabric selection and using your fabrics. Quotes and tips from other quilters are a nice addition to the pages. Instructions for 10 large and two small quilts are provided, with a variety of techniques used for construction. Foundation piecing, template cutting and rotary-cut projects inspire you to grab your leftovers or stash and start cutting! Several projects use the same block, in different sizes, to great effect. The *Comfort Quilt* has 3in and 6in blocks, and you can simply make one block at a time, from scraps, until you have enough for the quilt. The design was inspired by Red Cross fundraiser quilts made during World War 1. This one, as well as many of the other designs, also has some unpieced, negative space, which creates a very modern look.

Publisher: Martingale



Meanderings of a Quilt Collector

By Jane Lury

Put some quiet time aside to travel with Jane Lury through her history and amazing collection of antique quilts. This large 320-page, hard-cover book is filled with more than 200 photos

of antique quilts from the 18th and 19th centuries from Jane's personal collection. She is absolutely passionate about quilts and has included in her collection embroidered Indian pieces, corded French silk work, crewel work pieces, Tree of Life designs, English frame quilts, Broderie Perse appliqué, block repeat and Amish quilts. The quilts are superb, but you will find yourself immersed in Jane's story as she describes the process of finding and purchasing these antique delights. She includes a general history of the many quilt styles and has a short timeline for fabric and printing in the back of the book, dating from 5000BCE to 2015. And if history is not enough, three patterns are included: an English medallion, an amazing scrappy miniature triangle quilt, and an Amish Sunflower and Lemoyne Star quilt in wool fabric.

Publisher: Quiltmania



Cottage-Style Charm

By Natalie Bird

Natalie's favourite colour is red and she has used it to perfection in the 10 projects contained in this 80-page book. A wide variety of items are included: two quilts, a cushion, a bag, coin

purse, table topper and a pincushion to name a few. Natalie combines hand embroidery with piecing, appliqué and beautiful soft reds, pinks, biscuit and cream fabrics in the designs. The mini quilt is perfect for your leftovers and would make an ideal quilt for a little one in your life to keep her dolls warm. Birds, flowers, baskets, hearts, cats, houses and much more embellish the *Heart and Home* quilt, a lovely design to showcase your hand skills. The bag is practical and stylish, while the pincushion is so gorgeous I doubt you will ever stick a pin in it!

Publisher: Martingale

Happy Days

By Sarah Fielke

In 2016, Sarah Fielke tried something new for her: a block of the month program. It was extremely popular and all those who took part have tested the extensive instructions for you. This



book contains the pattern for the queen-size quilt in three colourways. Advice is given for making the quilt smaller and changing the border, should you wish to change the size. The quilt has been designed to improve your quilting skills, incorporating a wide variety of techniques. The quilt is a complex design and Sarah presents the techniques in order of difficulty. To accompany the book, she has filmed tutorial videos, which can be purchased separately. Some of the techniques covered are machine piecing, making bias, creating perfect circles, Hawaiian appliqué, foundation piecing, English paper piecing and, of course, hand quilting. There is definitely enough in this book to keep you busy for a whole year! Sarah has self-published her book and it is available at www.sarahfielke.com. **Publisher:** Sarah Fielke

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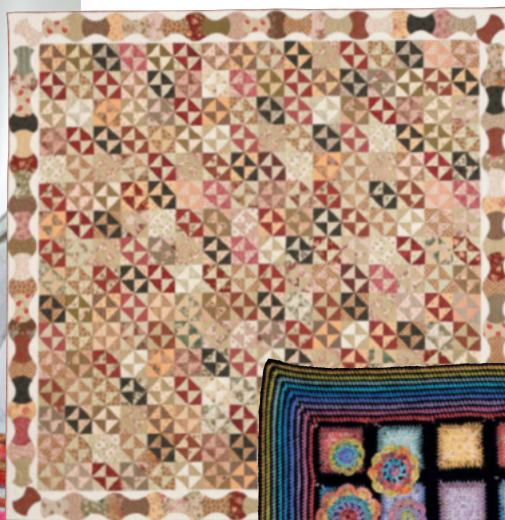
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Editor's pick

As the days get colder and we spend more time indoors, maybe it's time to start a new project. At cosyproject.com, you can find a wide variety of downloadable PDF patterns to tempt your creativity.

If the grey winter days are getting a little too much for you, why not brighten your home with *It Takes Two to Tango* by Jenny Tate? Jenny has chosen bright, modern, warm fabrics for the classic Oak and Reel block.



Justify your fabric stash and create the beautiful, full-size quilt *Apples and Daisies* by Julie Wallace. Featuring a pieced centre and Apple Core border, this fabulous scrap quilt is the perfect design to use up your scraps and stash.



Katrina Hadjimichael has made many medallion quilts, and *Fleur* is one that is very rich in red and chocolate. It also features a combination of piecing and fusible web appliqué.



If you feel the cold, the beautiful cable knitted vest, *Luck of the Irish*, by Baiba Dzelmé, is an elegant way to stay warm.

If crocheting is more to your liking, the vibrant colours of *Bright Blooms* by Sue Pinner will inspire you to grab your crochet hooks.



Warm the guest room with a graceful medallion quilt, *Eastleigh*, by Margaret Mews. The centre is a beautiful appliqué block surrounded by a variety of borders and striped fabrics.

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July 14–16

Wayville, SA

Adelaide Festival of Quilts (part of the Sewing, Stitching and Handcraft Show); Goyder Pavilion, Adelaide Showground, Goodwood Rd, Wayville SA. Displays of the *Rajah Revisited* quilts, quilts made by the Tentmakers of Cairo and *SA from Ocean to Outback* challenge quilts. Watch The Great South Australian Quilting Bee – a piecing, appliqué and quilting competition for amateur quilters.

More information:

Visit www.saquilters.org.au

July 15–23

Wandin Yallock, Vic

Tea Cosy Competition & Exhibition; Warratina Lavender Farm, 105 Quayle Rd, Wandin Yallock Vic. Handmade, knitted and crocheted tea cosies on display and for sale. Proceeds go to cancer research. Open 10am–4pm. Entry: gold coin donation.

More information:

Phone (03) 5964 4650 or email enquiries@warratinalavender.com.au

July 22–23

Glenbrook, NSW

Glenbrook Cocktail Quilters exhibition; Glenbrook Public School, Woodville St, Glenbrook NSW. Display of quilts by Rhonda Pearce, raffle quilt and tea, coffee and refreshments. Open 10am–4pm. Entry \$5.

More information: Phone Robyn on 0408 244 123.

July 27–30

South Wharf, Vic

Expertise Events Craft & Quilt Fair, Melbourne; Melbourne Convention & Exhibition Centre, 2 Clarendon St, South Wharf Vic. A complete craft experience: teaching visitors to create projects in workshops hosted by featured guests, showcasing craft talent through displays (including

the Victorian Quilt Showcase), 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 \$18–\$22, book online to save.

More information:

Visit craftevents.com.au



July 28–August 8

Hobart, Tas

Stitching and Beyond *Out of Hand* exhibition; Long Gallery and Sidespace Gallery, 77 Salamanca Place, Hobart Tas. Members' textile art pieces on display. Items for sale at Textiles Bazaar. Official opening is on at 5.30pm on July 27. Group Challenge pieces on display from July 1–31. Open 10am–4pm (open until 2pm on August 8). Entry: gold coin donation.

More information:

Visit www.stitchingandbeyond.com

August 5–6

Camden, NSW

The Camden Country Quilters' Guild Annual Exhibition, AH&I Hall, corner Murray St and Argyle St Camden, NSW. Morning tea and light lunches are available. Come along and view the beautiful display of quilts. There will be craft and merchants' tables, with a variety of exquisite hand-crafted merchandise for sale. Open 9.30am–4pm. Entry \$6, children free

More information:

Chris (02) 4655 8293 or chris.boardman@bigpond.com

August 10–13

Mitchell, ACT

Expertise Events Craft & Quilt Fair, Canberra; Exhibition Park in Canberra, Flemington Rd, Mitchell

ACT. A complete craft experience: teaching visitors to create projects in workshops hosted by featured guests, showcasing craft talent through displays (including Canberra Quilters' annual exhibition), and providing a platform for craft enthusiasts to see the latest products for their next project, all under one roof. Open 10am–4.30pm. Entry \$16–\$19, book online to save.

More information:

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August 11–13

Morwell, Vic

CraftAlive Morwell; Kernot Hall, Princes Dr and Monash Way, Morwell 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

August 11–12

South West Rocks, NSW

South West Rocks Friendly Patchers' Quilt Show; South West Rocks School of Arts Hall, Gregory St, South West Rocks NSW. Quilt displays, raffles, trading tables and light refreshments available. All profits to charity. Open 10am–4pm. Entry \$5.

More information:

Phone Jen on 0447 655 411.

August 12

Home Hill, Qld

Burdekin Craft Spectacular; Burdekin Memorial Hall, Ninth Avenue, Home Hill Qld. Craft

demonstrations and workshops, lucky door giveaways. 'Colouring' competition (senior and junior) to support the YWAM Medical Ship PNG. Food and a high tea in the dining room, billy tea and damper in the outback kitchen. Open 9am–2pm. Entry \$8.

More information: Phone Judy on 0428 877 883 or the Burdekin Uniting Church Office on (07) 4783 2251 or email burdekinuc@gmail.com

August 17–20

Broadmeadow, NSW

Expertise Events Intocraft Live, Newcastle; Newcastle Entertainment Centre, Brown Rd, Broadmeadow NSW. Displays, craft workshops and craft supplies to buy. Intocraft Live is devoted to creating an exciting and engaging experience for the modern maker and craft devotees. Open 10am–4pm. Entry \$15–\$17, book online to save.

More information:

Visit craftevents.com.au



August 25–27

Wangi Wangi, NSW

Wangi Quilters Biennial Quilt Show; Wangi District Workers Club, Market St, Wangi Wangi NSW. Quilt display, craft stalls, refreshments and more. Raffle quilt proceeds will go towards supporting Zara House, Jesmond. Open 10am–4pm. Entry \$6, children free.

More information: Contact Kay on 0408 616 629 or email wangiquilters@gmail.com

August 26–27

Clarence Town, NSW

Dungog-Clarence Town CWA's annual Quiltarama; Clarence Town School of Arts Hall, Grey St, Clarence Town NSW, and the Senior Citizens Centre, directly behind the Hall. Display of quilts, quilt raffle and stalls selling patchwork and sewing supplies and handmade items. Light food available. Open Sat 10am–4pm, Sun 10am–3pm. Entry \$5.

More information:

Visit www.quiltarama.com.au or contact Wendy on (02) 4992 3455 or Judy on (02) 4996 5514.

August 31–September 2

Claudeland, New Zealand

Expertise Events Craft & Quilt Fair, Hamilton; Claudelands Events Centre, cnr Heaphy Terrace & Brooklyn Rd, Claudelands, New Zealand. A complete craft experience: teaching visitors to create projects in workshops hosted by featured guests, showcasing craft talent through displays (including quilt exhibition), and providing a platform for craft enthusiasts to see the latest products for their next project, all under one roof. Open 10am–4pm. Entry \$13–\$16, book online to save.

More information:

Visit craftevents.com.au

September 1–3

Launceston, Tas

Tasmanian Quilting Guild Quilt Expo *Island Quilts*; Albert Hall, 47 Tamar St, Launceston Tas. Open Fri 10am–6pm, Sat & Sun 10am–4pm. Entry \$8.

More information:

Visit tasquiltguild.org.au

September 7–9

Porirua, New Zealand

Expertise Events Craft & Quilt Fair, Wellington; Ta Rauparaha Arena, 17 Parumoana St, Porirua New Zealand. A complete craft experience; teaching visitors to create projects in workshops hosted by featured guests, showcasing craft talent through displays (including quilt exhibition), and providing a platform for craft enthusiasts to see the latest products for their next project, all under one roof. Open 10am–4pm. Entry \$13–\$16, book online to save.

More information:

Visit craftevents.com.au



September 8–10

Tamworth, NSW

CraftAlive Tamworth; Tamworth Regional Entertainment Centre, Greg Norman Dr, Tamworth NSW. 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

September 9–10

Galston, NSW

Arcadian Quilters' Biennial Quilt Show; Galston Community Hall, Arcadia Rd, Galston NSW. Exhibition of members' quilts and a selection of quilts for sale. All proceeds will go to local charities. Light refreshments available. Entry \$5, children free. Open Sat 9am–4pm, Sun 9am–3pm.

More information:

Phone Carole on (02) 9894 7749.

Diary dates

September 15-16

Port Augusta, WA

Port Augusta Quilters Guild *Quilts – Our Heritage* display; Parish Centre, Tassie St, Port Augusta SA. Open 10am–4pm. Entry \$5. Part proceeds are donated to local charities.

More information: Phone Anne on 0414 534 738.

September 15-17

Glenroi, NSW

CraftAlive Orange; Orange Function Centre, Eyles St, Glenroi NSW. 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

September 15-23

Toowoomba, QLD

Quilts, Stitches and Textiles Trail in Toowoomba (during Carnival of Flowers); taking place at five venues around Toowoomba Qld – Salo Centre, Rome St; Fairholme College, Wirra Wirra St; Kelsall Crt; St Ursula's College Chapel, Taylor St; St Luke's Church Hall, Herries St. Displays of hundreds of quilts, embroidery, spinning, weaving, felting and more. Demonstrations, handmade items for sale and light refreshments at most venues.

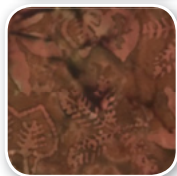
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More information: Phone Janice on 0409 634 272, or visit www.facebook.com/quiltstitchtextile

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

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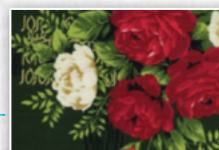
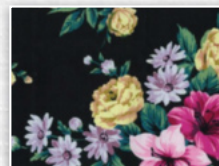
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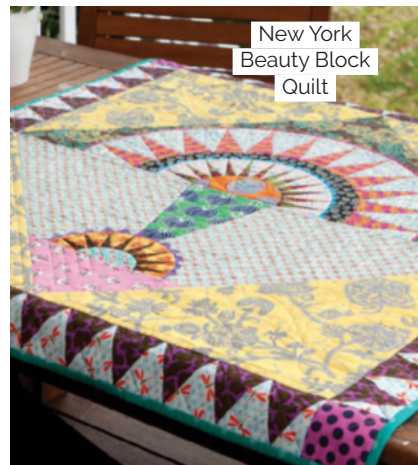
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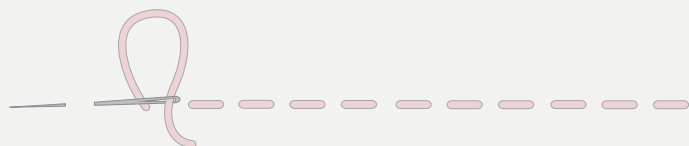
please contact Rob Jordan. 02 9887 0359

rjordan@universalmagazines.com.au

IN THE Market



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



The Quilters' Store, The Embroiderers' Store

Address: Unit 4, 286 Evans Road, Salisbury Qld 4107

Phone: (07) 3875 1700

Email: sales@tqes.com.au

Website: www.tqes.com.au

Colour Love Block of the Month

Nancy Rink's *Colour Love* is a mix of mid-bright colours and textures, anchored by her gorgeous Jacobean-inspired floral. New *Centennial Solids* round out the look. Choose quilt blocks to highlight your skills in appliqué or piecing and complete her gorgeous quilt in just five months! Includes pattern, all fabric for the top and binding. Batting and backing are not included but are available on request. The finished size is 93in x 87in or 2.36m x 2.20m. **Price:** \$79.50 over five months (+p&h).

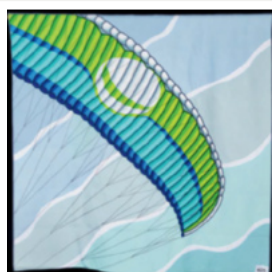


Tasmanian Quilting Guild

Website: www.tasquiltguild.org.au

Tasmanian Quilting Guild Quilt Expo

Tasmanian Quilting Guild will hold its Tasmanian Quilt Expo, *Island Quilts*, at the Albert Hall, corner of Tamar and Cimitiere Streets, Launceston, on September 1–3, 2017. Opening times are Friday 10am–6pm; Saturday and Sunday 10am–4pm. There will be more than 150 members' quilts as well as the Bernina Best of Australia 2016 quilts, a student quilt exhibition, novelty quilts and other displays and demonstrations. Raffle tickets will be available for the beautiful butterfly quilt, *Lepidoptera*, designed by Elizabeth Hartman. The quilt was made by members of the Tasmanian Modern Quilt Guild and quilted by Kat Jones. Admission is \$8 for adults. Children under 12 are free. Parking is available close by and there is free parking Saturday after 12 noon and Sunday all day.



Wacky Jacky's

Phone: 0408 995 440

Email: jacky@wackyjackys.com.au

Website: www.wackyjackys.com.au

Are you interested in Wacky Jacky's Beautiful Batik Club 2017?

Solve all your batik fabric supply problems and join our exclusive Wacky Jacky's Beautiful Batik Club 2017. We have been working really hard on designing a range of absolutely gorgeous fabrics that will all match. Receive six pieces of fabulous batik each month – 12 different beautiful colour ranges throughout the year that all go together and are exclusive to members of the Batik Club only.

Price: 6 x fat quarter = \$28, 6 x half metre = \$55, 6 x one metre = \$105 (Includes postage within Australia)



Dragonfly Fabrics

Address: Shops 2 and 3, 53 Alawa Crescent, Alawa NT 0810

Phone: (08) 8948 0691

Email: dragonfabric@bigpond.com

Website: www.dragonfabric@bigpond.com

Easy-grasp pins

These pins are 1½in long with an easy-to-grasp elongated ball head with an indented base. This provides more area to grip when inserting into or removing from fabric. These are particularly useful for people with dexterity issues, beginners and children. Each pack contains 60 pins in a handy plastic storage case.

Price: \$12.95



Palm Beach Quilting

Address: 7/2 Industry Boulevard, Carrum Downs Vic 3201

Phone: (03) 9775 1601

Email: sales@palmbeachquilting.com.au

Website: www.palmbeachquilting.com.au

Make and Take 3D flower bag

Just as the names suggests, this kit contains all that you need to make this beautiful bag, including full detailed instructions on how to make the three-dimensional flower. The bag itself has two generous pockets, big enough for your mobile phone, purse and a few extra bits, plus the leather strap is long enough to go across the body. Measurements: Bag measures 22cm high x 18cm wide. Flower available in cream, red and blue.

Price: \$20 plus postage.



The Strawberry Thief

Phone: 0400 933 902

Email: robyn@thestrawberrythief.com.au

Website: www.thestrawberrythief.com.au

Love Liberty fabric?

Join The Strawberry Thief Love Liberty Club and receive a carefully curated bundle of Liberty delivered to your door each month! It really is the most economical way to build and diversify your Liberty stash, and it also makes for a wonderful gift for any fabric enthusiast. Did you know that for every three months of continued membership you will be sent a FREE piece of beautiful Liberty? How great is that! And if you are really clever and pay for a year upfront, you will even receive an extra piece every single month. Sign up through our website.

Measurements/sizes: Available in fat quarter bundles, fat eighth bundles or fat sixteenth bundles. There really is something for everyone.

Price: From \$35 per month, shipping included.



Clover

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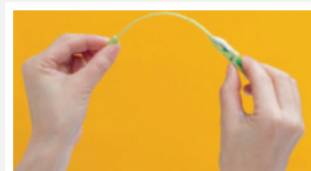
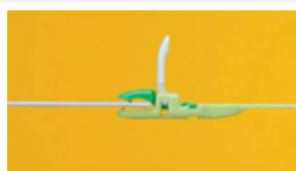
Email: info@clovg.com

Website: www.clover-mfg.com

Clip'n Glide Bodkin

The Clip'n Glide Bodkin provides a firm hold on the elastic to pull through the casing with ease. It's exceptionally flexible to get through those tricky curve areas.

Measurements: Suitable elastic width: 15mm or wider, width of casing opening: 20mm or wider **Price:** \$8.75



John Watts Sewing & Quilting

Address: 168 Brisbane Road, Booval, Ipswich Qld 4304

Phone: (07) 3282 4711

Email: info@johnwattssewing.com.au

Website: www.johnwattssewing.com.au

The Tin Lizzie 18

The Tin Lizzie 18 is the ultimate, affordable long-arm quilting machine. Suited to the domestic or professional quilter, this machine has an 18in throat space, which is large enough for the biggest quilt. It is also stitch regulated to a faster than normal speed and features a large bobbin with built-in bobbin winding on the machine itself. The Tin Lizzie is perfectly suited to John Watts quilting frames and can be adapted to fit most others ... everything you need in a quilting system.

Price: RRP \$9999. Please call our showroom for current pricing



Leutenegger

Phone: (02) 8046 4100

Email:

cservice@leutenegger.com.au

Website:

www.leutenegger.com.au

DMC Top This!

DMC Top This! yarns include a whimsical plush character with their patented invention to ensure it sits perfectly on top of whatever knitted project you choose to create. The bright and colourful yarn is silky and soft and made of three continuous textures, making it easy to knit a hat, gloves, scarves, slippers or whatever your heart desires, because you never have to change a yarn! You can knit up a hat in under three hours, so it's perfect for beginners. Choose from 20 styles, with six new designs recently added to the range. A free hat pattern is included with each ball. Contact us for your closest retailers.



Bernina

Bernina Walking Foot #50

New to quilting and wondering why a walking foot is such an important tool to have? The walking foot feeds the fabric in conjunction with the feed teeth on the machine, ensuring the top and bottom layers feed evenly together. No shifting or puckering of the layers gives perfect quilting, accurate matching and a fantastic end result. The walking foot features three interchangeable soles in the one box:

1. Standard sole: Designed for sewing difficult or slippery fabric. It is fabulous for matching up stripes and checks and sewing long lengths of fabric together.

2. Open-toe sole: Similar to the standard sole, but has the bar between the toes removed so the opening in the front of the needle is similar to that of an open-toe embroidery foot #20, providing full visibility of the needle and allowing precise placement of stitches.

3. Edgestitch sole: This is a new sole that is recommended for helping achieve a perfect stitching line along a seam or edge or stitching in the ditch. The walking foot also includes a right and left guide, which enables you to quilt rows the same distance apart to either side of any seam or quilted line.

Website: www.bernina.com.au





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and 1930's, describing life
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Sampler blocks can
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fabrics and the relevant
copy of Laura Aaron
Hird's book. A CD of
templates for the 6"
blocks accompanies
each book.

Books are \$40 and
fabric prices vary.



For further information contact: Cath and Pat Guilfoyle,

Onpoint Patchwork & Needlecraft, 61a Station St, Waratah NSW 2298

Telephone: 02 4968 0094 Email: onpointpatch1@optusnet.com.au

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Email: info@craftproject.com.au

Website: www.craftproject.com.au & www.ellabluefabrics.com

Outback Wife by Gertrude Made

For a perfect quilt fabric and dressmaking fabric, *Outback Wife* is the debut collection of Cathi Bessell-Browne, the hands and heart behind Gertrude Made. Each fabric has been a labour of love and they have taken more than a year to complete. Inspired by the beautiful floral barkcloth fabrics of the 1940s and 1950s, each detail of this collection has been meticulously and sincerely considered to create a range with an authentic vintage voice. The stunning hand-painted floral designs printed on an exclusive cotton barkcloth base tell the story of four Australian rural women. *Outback Wife* is an ode to the strength, passion and courage of these women across Australia.

Measurements/sizes: 150cm wide



Janome Australia

Address: 1-15 Mills Street, Cheltenham Vic 3192

Phone: 1300 526 663

Email: vic@janome.com.au

Website: www.janome.com.au

Janome Memory Craft 9400QCP

The Memory Craft 9400QCP was designed with easy time-saving features and lots of space for your sewing enjoyment. Features include auto pivot; 350 stitches, including 11 buttonholes; 91 needle positions; up to 1060 stitches per minute; nine ultra-bright LEDs including highlight directly over the needle area; spacious sewing area 11in to the right of the needle; 15½in total work area; superior needle threader; auto thread cutter; auto presser-foot lift; AcuFeed Flex layered fabric-feeding system; advanced-colour LCD touch screen; knee lift; extra-wide table; USB port; and stitch-composer software to create your own stitches.

Price: RRP \$4999



Braidwood Quilt Shop

Address: Shop 6 Albion Centre, Wallace Street, Braidwood NSW 2622

Phone: (02) 4842 2355

Email: braidwoodquilts@bordnet.com.au

Itty Bitty Bunny Pillowcase kit

The Itty Bitty Bunny kit contains one printed panel with instructions for a pillowcase and a little bunny softie; 30cm companion fabric for trim; and a small quantity of fibrefill for stuffing the bunny. All fabrics are 100 per cent cotton.

Measurements: The finished pillowcase is standard size 50cm x 80cm **Price:** \$26 plus \$5 postage



Expertise Events

Melbourne Craft & Quilt Fair

Come to the home of craft!

The Craft & Quilt Fair is coming to Melbourne from July 27 to 30, 2017, at the Melbourne Convention & Exhibition Centre, South Wharf. You'll see wonderful displays of quilts and textile art, including the daily knit fashion parade presented by Cleckheaton and the

Victorian Quilters' Guild Showcase of members' quilts. Guest artist is Dijanne Cevaál, who will be demonstrating linocut printing, and see her Aussie Bush Project textile art display [pictured].

Learn something new at free workshops, plus there are make and take classes, and fantastic shopping with unique products and boutique supplies on offer for knitting, crochet, sewing, quilting, papercraft and jewellery making. Visit www.craftevents.com.au for details.





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Jemima's Creative Quilting
Toy Box Fun

Quilt Size:
45 x 45 Inches
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Pattern: \$35
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This cute quilt is appliquéd with animals that can be found in any child's toy box!
Perfect for a cot or on top of a single bed.

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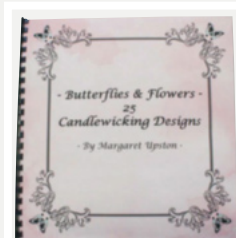
Email: margaretsfabrics@gmail.com

Website: contact@margaretsfabrics.com.au

Butterflies and Flowers by Margaret Upston

Margaret Upston has just released her long-awaited candlewicking book, *Butterflies and Flowers*. It features 25 fabulous new designs of flowers and butterflies, complete with stitch instructions, and four sizes in the quilt as you go method. It's also available as a block of the month, with designs pre-printed on quality cotton in a washout ink. All you have to do is start your embroidery. You can view the designs and other block of the month programs, books and candlewicking supplies on the website.

Price: \$30



Onpoint Patchwork and Needlecraft

Address: 61A Station St, Waratah NSW 2298

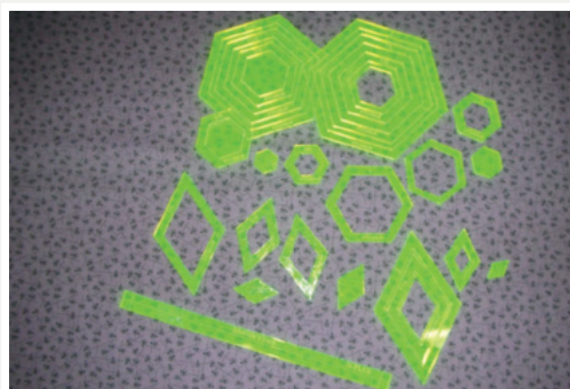
Phone: (02) 4968 0094

Email: onpointpatch1@optusnet.com.au

Website: onpointpatchworkandneedlecraft.com

Matilda's Own Donut Sets

Matilda's Own Donut Sets are the perfect tools for patchwork and appliqué. Fussy cutting will never be a problem again! Sets are available in circles, lozenges, squares, hexagons and diamonds. Pieces in each set range from $\frac{3}{8}$ in or $\frac{1}{2}$ in to 2in. Another absolute must for accurate pieced blocks is the Quarter Plus ruler, which comes in 8in, 12in or 15in lengths.



Pfaff Australia

Phone: (02) 4337 3737

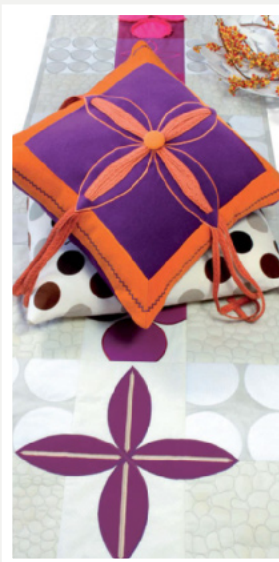
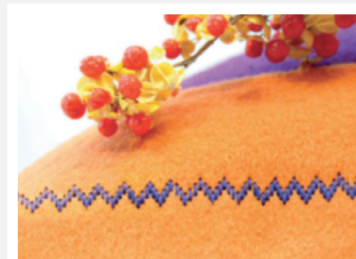
Email: australia.info@blessingtongroup.com.au

Website: www.pfaff.com/au

Pfaff Expression 4.2

Let yourself be enchanted by an exciting new world of sewing and quilting with the Pfaff Expression 4.2. With a built-in walking foot known as IDT, a large sewing space and an illuminated LCD screen, this machine will enable every quilter to realise their potential. With the high level of precision and

modern technology from Pfaff, the possibilities are endless. This machine has you covered with its 47 different quilt stitches, and 254 stitches in total, including 9mm-wide decorative stitches that taper, mirror stitches and cross stitch. Thread snips, electronic knee lift and automatic presser-foot lift make sewing a breeze. Experience a new dimension of sewing and quilting with the PFAFF Expression 4.2. Just one look at its unique design makes you realise that it's a sewist's dream.



Chandlers Cottage

Address: PO Box 2133, Parkdale Vic 3195

Phone: (03) 9587 3958

Email: info@chandlerscottage.com

Website: www.chandlerscottage.com

Under the Australian Sun prints

Fresh new *Under the Australian Sun* prints and matching giftware is now available from Chandlers Cottage. Six fabric designs are available for \$26/m, including new flannel flower prints. There are also matching trivets in three designs.

Measurements: 6½in square

Price: \$12.50 each



Cross Stitch Corner

Address: Rural 10 Hillcrest Road, Malanda Qld 4885

Phone: (07) 4096 5109

Email: cross_stitch@internode.on.net

Website: www.cross-stitch-corner.com.au

Outback Wife fabrics

Cross Stitch Corner is pleased to announce that we are now stocking some of the delightful range of *Outback Wife* fabrics. Created by Cathi of Gertrude Made for Ella Blue Fabrics, the range is made from barkcloth, is colourfast and will hold up over time. *Outback Wife* is full of beautiful vintage florals, perfect for dresses or home furnishings such as pillow quilting. Additionally, the fabrics are 150cm wide rather than the normal 115cm. Priced at \$24.95 per metre, these gorgeous vintage-style quality fabrics are sure to make any project a work of art.



Brother Australia

Phone: 1300 880 297

Email: brothermarketing@brother.com.au

Website: www.brother.com.au

Brother VQ3000 Computerised Sewing Machine

As Brother's most advanced home-based quilting and sewing machine yet, the VQ3000 is a dream to use. Packed full of features, this machine has loads of advanced and improved features that have never been included in any Brother machines before. To start, the VQ3000 offers 56in² of workspace – even a king-size bed quilt fits rolled up! It also features the new MuVit Digital Dual Feed: this accessory foot makes it incredibly easy to sew precise, uniform stitches on a range of fabrics like leather, faux fur and silk. A wide extension table is included for large projects such as quilts. This amazing machine is part of the Dreamweaver V-Series, which was developed with one goal in mind: to create a generation of products with innovative technology and industry-first features that make creativity easier than ever.

Price: \$4499



BeBe Bold

Address: 25 Elton St,

Lismore NSW 2480

Phone: (02) 6621 9188

Email: contact@bebebold.com

Website: www.bebebold.com

Sashiko Kamon table runner/wallhanging kit

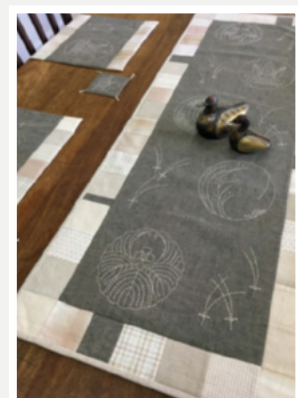
Our new design features traditional Japanese Kamon (family crests) floating on a shot cotton, tsumugi fabric.

Bordering the central panel are yarn-dyed fabrics, which perfectly complement the tones of the centrepiece. All materials are made in Japan using traditional methods. When presented on your dining table or wall, this design offers a harmonious balance with a modern feel. Please note that the placemats seen in the image are not included in this kit, but the design is available for purchase.

The kit contains: 1 x BeBe Bold Sashiko Panel #3 (Putty colour); 1 x pack of 70 neutral yarn-dyed squares; 1 x 100m Ecru Sashiko thread #102; 1 x pack of Olympus thread sashiko needles; 1.3m yarn-dyed backing fabric.

Measurements: 124cm x 48cm approximately

Price: \$124



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

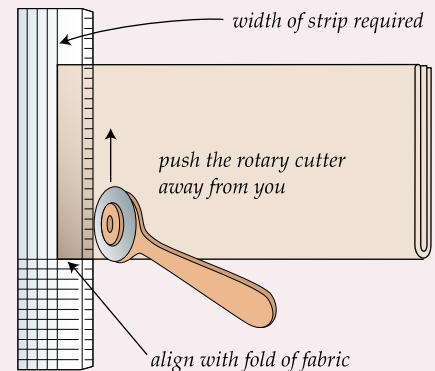


Diagram 1

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 ¼in apart so the seam allowance can be added when cutting (see Diagram 2).

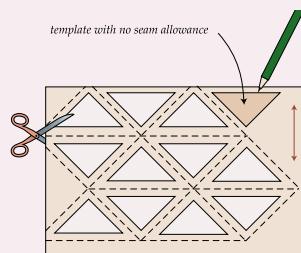


Diagram 2

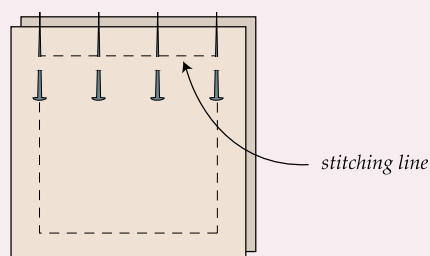


Diagram 3

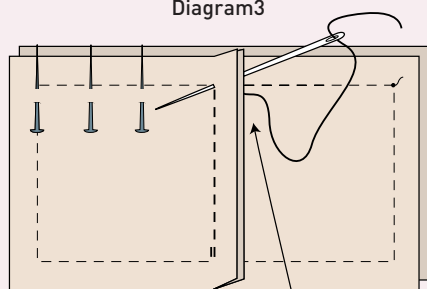


Diagram 4

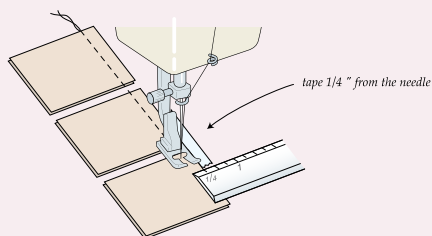


Diagram 5

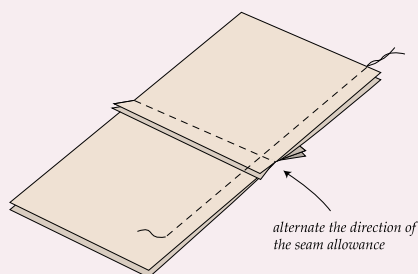


Diagram 6

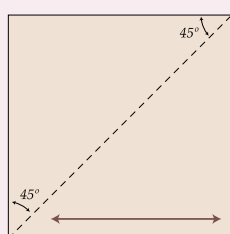


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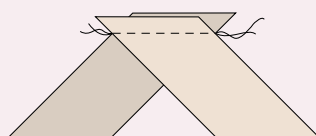


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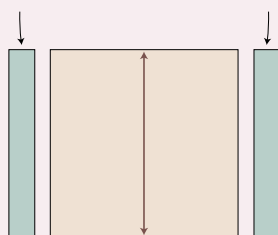


Diagram 9

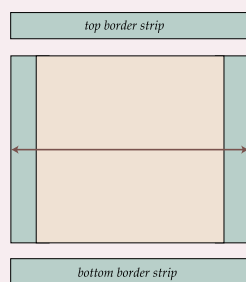


Diagram 10

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.

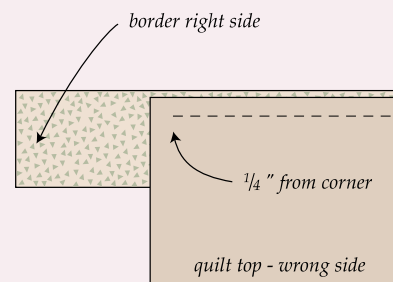


Diagram 11

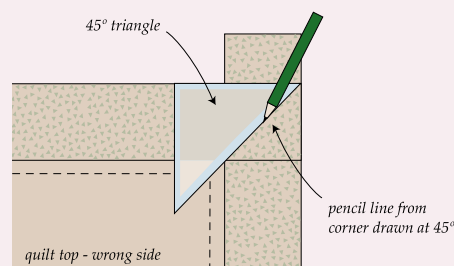


Diagram 12

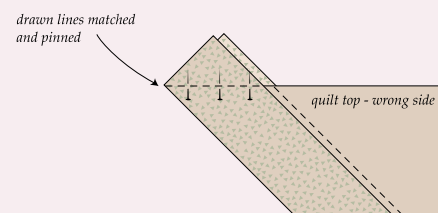


Diagram 13

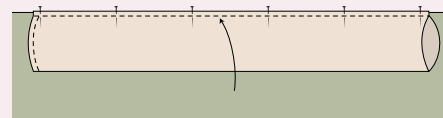


Diagram 14

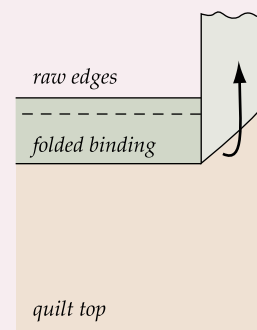


Diagram 15

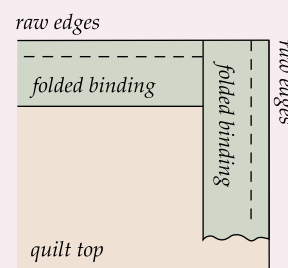


Diagram 16

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Sew This & That Shop 1 207 Morayfield Road, Morayfield Qld 4506. Ph: (07) 5495 5381, email: info@sewthisandthat.com.au, website: www.sewthisandthat.com.au

Some Things Country 180 Kingaroy St, Kingaroy Qld 4610, Ph: (07) 4162 2040

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Stitches From The Bush Ph: (07) 4676 4184, email: sftb@bigpond.com, website: www.stitchesfromthebush.com.au

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Wacky Jacky's email: jacky@wackyjackys.com.au, website: www.wackyjackys.com.au

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Whatever Where-ever Crafts 26 Fairway Close, Howlong NSW 2643. Ph: (02) 6026 5489, fax: (02) 6026 5667, email: whateverwherever@bigpond.com, website: www.whateverwherever.com.au

Whellum, Wendy — Legend and Lace PO Box 127, Daw Park SA 5041. Ph: 0417 084 245, email: legandandlace@gmail.com

Zellys Crafts and Gifts 5938 Newell Highway, Gilgandra NSW 2827. Ph: (02) 6847 1587, email: therese@zellyscraftsandgifts.com.au

Zig Zag Sewing 57 Georgetown Road, Georgetown (Newcastle) NSW 2298. Shop 1, 4a Garnett Street, East Maitland NSW 2323. Ph: Georgetown (02) 4960 2426, East Maitland (02) 4933 6800, email: sales@zigzagsewing.com.au, website: www.zigzagsewing.com.au

Next issue - QC#87

For those English paper piecing enthusiasts, Katrina Hadjimichael shares her *Darcy* cushion, incorporating some interesting shapes. Continuing with this theme, Jodi Godfrey presents more English paper piecing, including fussy cutting in her DVD project. And Linda Haigh returns with a pieced quilt with English paper piecing Dresdens on the borders.

Leslie Edwards offers a modern, improv quilt design, *Constellations* (pictured), with stars and meandering squares incorporating a multitude of fabrics. Deirdre Bond-Abel returns with a mellow, original appliqué quilt in many shades of brown.

Neil Chisholm presents a more traditional appliqué in *Prairie Rose* with a red and green palette.

We travel to Western Australia to showcase the winning quilts from QuiltWest 2017. And we explore a crazy quilt from the collection of the Daughters of the American Museum.

You will find QC#87 on newsstands in September.



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