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Quilters COMPANION

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Quilters COMPANION
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Editor's Journal



Hello, I have two pieces of exciting news to share with you. First, I was awarded the Hall of Fame award at the annual Australasian Quilt Conference in Melbourne in April. This award is to recognise long term service in the quilting and sewing industry. As I have been in this industry for almost 40 years, I guess I fit the category. You can see more about this award and others in the annual *Great Australian Quilts* issue due out in October.

The other exciting news is that you can join me on the fantastic UK Quilting Tour in 2024. In this issue I share some photos from some of my favourite destinations (pages 80–82) and you can also find out more about quilting tours on pages 12–13.

There is a special story on traditional Rilli (Ralli) quilts, handmade by women artisans of Sindh's remote areas with appliqué and patchwork. The craft belongs to Sindh Pakistan, western India, and surrounding areas.

Anita Ellis shares some essential quilting tips to help demystify the machine quilting process for new quilters. Quilting by hand can be very rewarding, but is usually very slow work. Quilting by machine is quicker and many styles can be achieved with her guidance.

Our projects include a purple and pink lap quilt for all those tiara-toting princesses out there by Terase Munnerley, featuring Tula Pink's *Marie Antoinette Cameo* range and damask fabrics paired with some Kaffe Fassett prints. Barbie Mitchell shares another of her big and bold floral quilts featuring appliqué flowers and Dresden Plates. Moira de Carvalho has designed another simple, yet eye-catching, quilt, Leanne Harvey's *Gwendolen* quilt is created using the corner to corner method with her new template, and Alison Yamakazi of Wabi Sabi shows you how to sew and shibori stitch a traditional Japanese Momura bag.

I hope you enjoy this issue, and I hope you sign up to join me next year on the UK Quilting Tour presented by *Quilters Companion* and Travelrite International!



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Quilty Treasures



ABOVE *Circling Sevenstar* by Lyn Crump

Starstruck

Congratulations to Queensland quiltmaker Lyn Crump, who took out first prize in the Wall Quilts – Modern Quilts category at the American Quilter's Society Paducah Show in April. Lyn's quilt, *Circling Sevenstar*, is the seventh in her series of feathered star quilts. It had previously been awarded Best of Show and Best Professional Machine Quilting at the Queensland Quilters' 2021 Quilt Show

On show

The Timeless Quilters of Port Macquarie, NSW celebrated the opportunity to stage their quilt show – generally held every second year, but postponed due to the pandemic – in April. Visitors were treated to a magnificent display of traditional and contemporary quilts, wall hangings, table runners, cushions, sashiko and challenge projects. The show helped to raise funds for three local charities: Endeavour Clubhouse, Hastings Home Hospice and St. Thomas Soup Kitchen.





TOP The Best of Show winner from the Timeless Quilters' 2023 show was *The Celtic Quilt* by Annette Mangold.
ABOVE The Viewers' Choice winner in the large quilt category was *The Elephant* by Julia Jenkins. It hung alongside *Buzzy Bee*, one of the 83 fibreglass koala sculptures that form part of the Hello Koalas Sculpture Trail. This one was hand painted by Lisa Burrell.









Finishing touches

It's true for many of us: by the time we've completed the intricate, stunning or challenging centre of our quilts, we are often only interested in finishing the project quickly. So we add one or two unpieced borders around the edge and call it done. But the border of a quilt can have a dramatic impact on the look of your project. Next time you're willing to invest time and energy to add a border that will be a real feature of your quilt, visit https://quiltdom.com/quilt-border-ideas for some thought-provoking suggestions for pieced and appliquéd borders. You'll find ideas to suit a wide variety of quilt styles.



ABOVE *My Grandmother's Garden (Lavender and Roses)*, 124cm x 82cm
Artist's statement: "I remember the smell of roses and lavender in my gran's garden. This in turn triggers other smells associated with her: peppermints, parma violets, clove balls and pear drops. The quilt reflects the old world charm of her semi-wild, but well maintained cottage style garden."

Lost threads

Here's a quilt show with a difference: Mark Lomax creates his quilts from materials more commonly used in the building trade. Cement, filler, wood, wire and metal sheeting are combined with paint and recycled textiles to produce the rich surfaces and intricate textures that make up his finished pieces. He finds that his quilts are the perfect vehicle for exploring his interests in memory, personal and social identity, history and culture. Many of his recent works were included in his one-man exhibition entitled *Lost Threads and Severed Ties* at the Inverness Museum and Art Gallery, Scotland earlier this year.



Excellence by design

The Janome Continental M17 computerised sewing and embroidery machine has taken out first prize in its category at this year's iF Design Award. The award, which has been running annually since 1954, is one of the most important and prestigious in the design world. It encourages designs that make life more efficient, more sustainable, more healthy and more fun. In 2023, there were almost 11,000 entries from 56 different countries – with the Janome Continental M17 being one of only 75 that took out a gold prize. The machine offers the largest work and embroidery areas and fastest sewing speed. Its features include a large touch screen, high definition quilting and 850 built-in stitches. Find out more at www.janome.com.au/product/continental-m17



Shoe polish

Use your fabric stash to make some fun shoelaces. We found a number of helpful tutorials online showcasing a range of different methods – and all of them produce unique and rather stylish laces that will really jazz up your shoes. Have a look:

- https://makeit-loveit.com/diy-fabric-shoelaces
- www.craftystaci.com/blog/fabric-shoelaces
- https://blog.connectingthreads.com/diy-shoelaces
- https://youmakeitsimple.com/2022/03/31/how-to-make-adorable-diy-shoelaces-with-fabric-and-recycled-t-shirts



A cut above

Clover has created the Quick Cut to help make your chain piecing faster and more efficient. It makes it so easy to separate patches and, when the cutting blade becomes dull, just turn the dial to move to a new part of the blade edge. The Quick Cutter uses Clover's 45mm rotary cutter blades, so it's easy to replace the blade when you've rotated through the 12 different positions. The non-slip base, the cover over most of the blade and the convenient height keeps your hands safe. Available from your local patchwork shop.

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11 to 29 Sep 2024







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visiting the European Patchwork Meeting

5 nights Siena visiting gorgeous Tuscan villages, cruise aboard Celebrity Equinox, visit Gaudi's unusual cathedral, Sagrada Familia. Visit many fabric shops, work on unique projects designed by Michelle Marvig.

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Bayeux, Paris, Bruges and Amsterdam.

5 to 23 Apr 2024





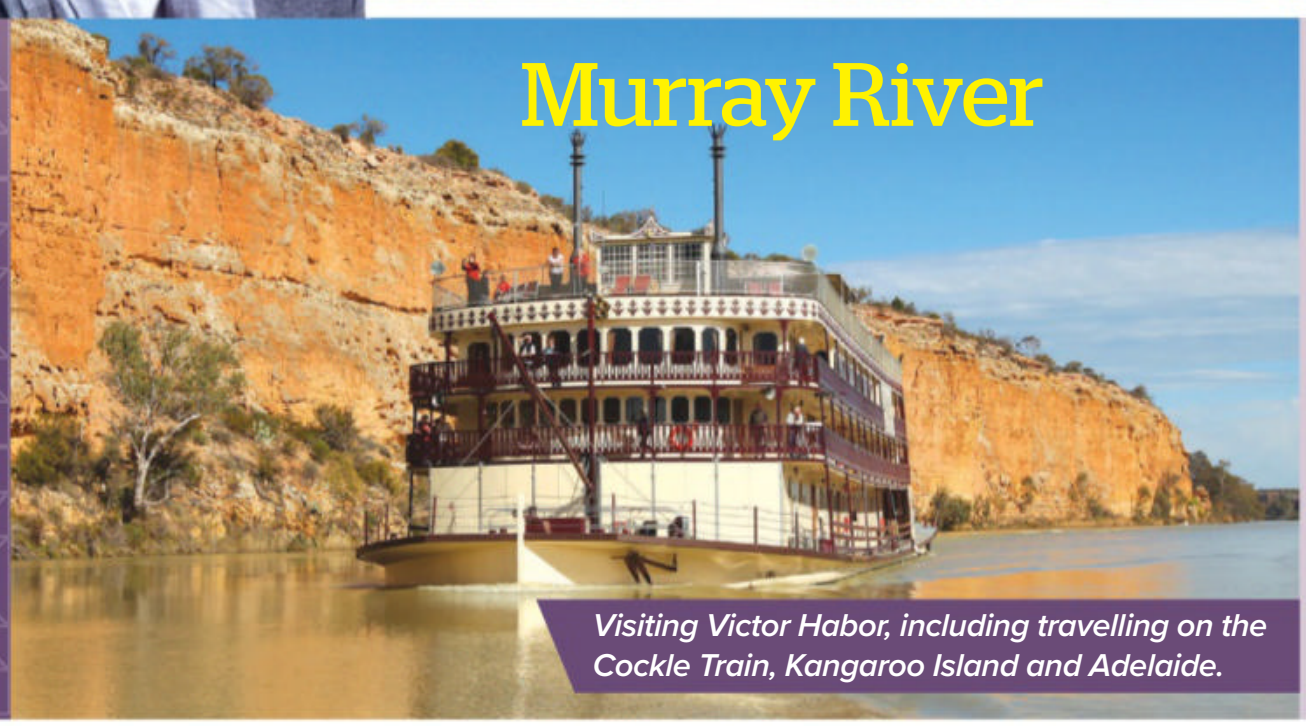
Spain

visiting Stiges Quilting Festival in Barcelona

Enjoy sightseeing tours of Barcelona, Valencia, Granada, Cordoba, Seville and Madrid. Visit the Mosque Cathedral in Cordoba, the Alhambra in Granada and the Flamenco Dance Museum in Seville.

13 Mar to 1 Apr 2024





Murray River

Visiting Victor Habor, including travelling on the Cockle Train, Kangaroo Island and Adelaide.

Travelling on the Murray Princess for 4 nights. During this time the group will work on a quilting project under Michelle Marvig's tutoring.

6 to 16 Jan 2024



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The Great New Zealand Quilt Show

This event is run every second year and was presented for the fourth time at the Rotorua Energy Events Centre from May 12–14. The event is organised by Aotearoa Quilters, the national association of quilters in New Zealand. This year there were 128 quilts entered in the juried members-only exhibition. There were more than 400 quilts on display with the guest exhibits.
If you would like to see more of the winning quilts, visit: www.aotearoaquilters.co.nz/the-great-new-zealand-quilt-show-2023



Best of Show

Improv Trio, 96cm x 166cm (38in x 65in), Helen Beaven

Artist's statement: "*Improv Trio* takes inspiration from tapa cloth designs and lino prints. The improv piecing features the petal shape that is often used in tapa designs. The piecing and layers of quilting stitches create the look of the irregular lines that can be created with lino printing."

Improvisational piecing. The quilting uses a mix of 50-, 40- and 12-weight threads.

Design: Original

Photo by Charlotte Scott



Best Modern Quilt

Calm and Chaos, 54cm x 52cm (21in x 20in), Melissa Gelder

Artist's statement: "A representation of how I feel about the state of the world and current events. I crave a neutral, calm, repetitive backdrop to counter the discordant barrage of information and calamity that seems to befall us on any given day."

Freeform improvisational piecing. Digital design of stitching pattern; quilted with computerised longarm machine. Facing finish.

Design: Original

Photo by the maker



Excellence in Hand Quilting

Octagons for Kirin, 175cm x 224cm (69in x 88in), Marge Hurst

Artist's statement: "I wanted to display as many of my collection of Liberty Tana Lawn fabrics as I could, and this pattern fit the bill."

English paper piecing, hand quilting.

Design: Pattern

Photo by the maker



Excellent Use of Colour

Dancing Petals, 142cm x 178cm (56in x 70in), Yvonne Roberts

Artist's statement: "*Dancing Petals* reminds me of wind-blown petals in spring. Wanting to use up small colourful pieces of scrap fabric to hand appliqué a traditional block lead me to making 320 'petals' on different grey fabrics over the months of lockdown. It was quilted using the QAYG method. The backing is made using 20 different flower fabrics."

Hand appliqué petals onto 4in blocks, which are then joined by 1in squares into blocks of 16. The 20 blocks were each "quilted as you go " separately onto a floral background, then all joined together with sashing and finished using the quilt as you go method.

Design: Pattern

Photo by the maker



Best Art Quilt

Experiencing Epilepsy, 110cm x 88cm (43in x 34½in), Daena Schofield

Artist's statement: "A representation of what I go through when I have a major epileptic seizure. During my seizures I am both terrified and unable to communicate what my brain is telling me. A misfire or surge in the normal activity of the neuron cells in my brain causes this. In the aftermath, I will be crying, confused, exhausted, headachy and just want to sleep."

Machine piecing, machine quilting, bobbin work and appliqué.

Design: Original

Photo by the maker

Best Contemporary Quilt

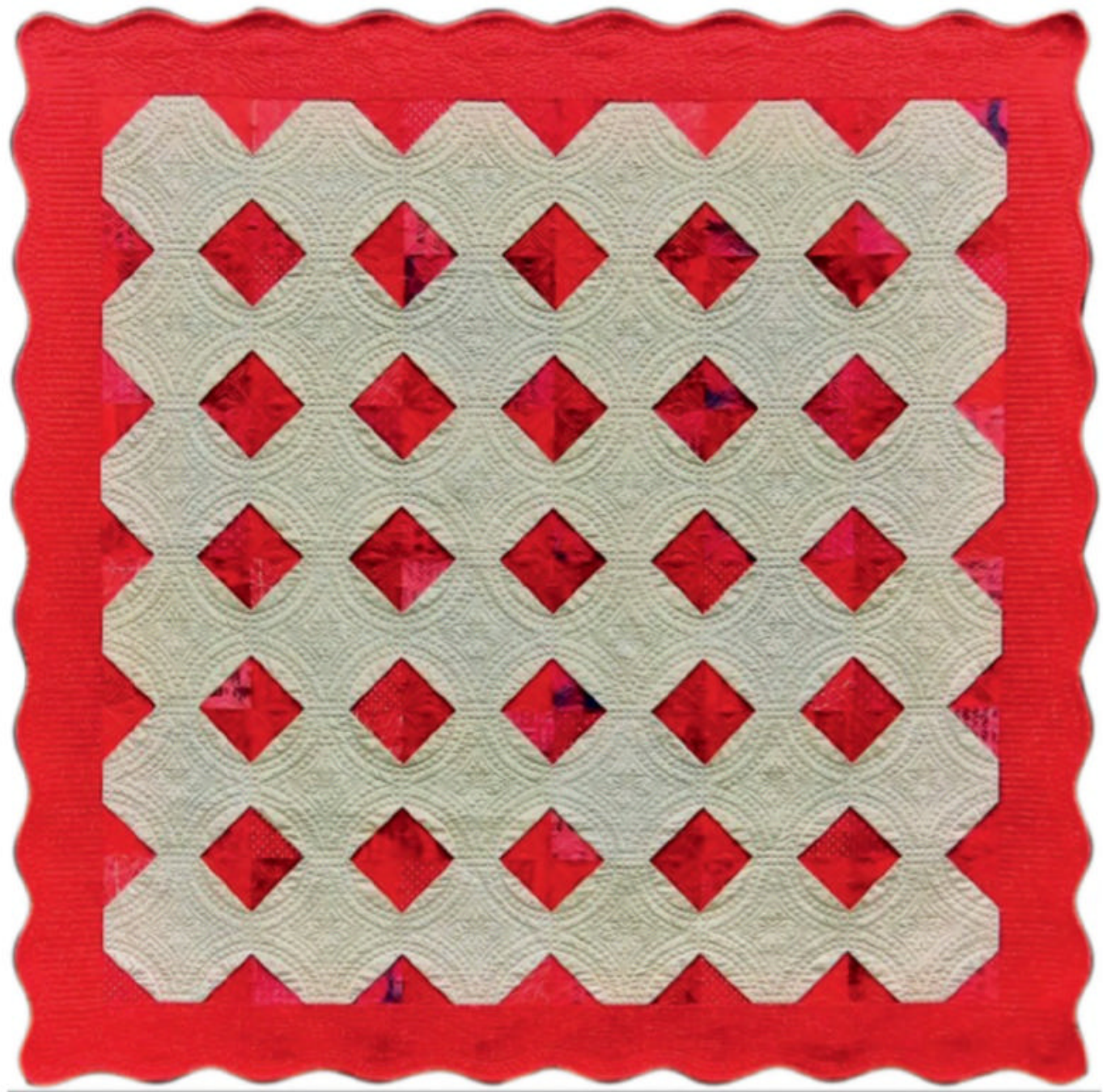
Strawberry Daiquiri, 174cm x 174cm (68½in x 68½in), Judith Schon

Artist's statement: "Inspired by the *Infinite Variety: Three Centuries of Red and White Quilts* exhibition presented by the American Folk Art Museum at the Park Avenue Armory in March 2011. Red evokes memories of my primary school cardigan, the pearls from my Grandma's necklaces, the snowball blocks and quilting design my high school badge and the school motto *'Semper Sersum'* (Always aim high)."

Accurate cutting, quarter-inch sewing and pressing to make sure all points were just that, points.

Design: Pattern

Photo by Charlotte Scott





Best Traditional Quilt

Nostalgia, 67cm x 144cm (26in x 56½in), Valda Sutton

Artist's statement: "The planned overseas trip had been cancelled for two years, so I was forced to look through my folio of photos taken during past travels for inspiration. I found the photos of the interior of the Sheikh Zayed Mosque in Abu Dhabi. Although the designs were very intricate, I had a lot of enjoyment working out how to fit them into a quilt."

Appliqué, thread painting

Design: Original

Photo by Charlotte Scott

Michelle's Patchwork



Silk painting and thread work



Koi Fish

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Free motion quilting on silk



Silver Stallion



Serenity

ABOUT US:

Turning a passion into a business was an easy decision. I have been quilting for 20 years and generally sewing for even more years than I can remember, since I was in primary school I have loved to sew. I started to do patchwork and quilting about 20 years ago. The quilting side of things really came a few years after the patchwork passion started. Like most people I would hire someone else to do my quilting for me. I loved to make the quilt tops and was shy of the quilting. Until one day I finally bit the bullet, did some classes and training on free motion quilting and BOOM, success! *Michelle from Michelle's Patchwork*

Phone: 0439 005 301 | www.michellespatchwork.com

michellespatchwork | michelles_patchwork

Marie Antoniette Cameo

Terase fell in love with Tula Pink's *Déjà vu Cameo* fabric so **she made an unabashedly purple and pink lap quilt for all those tiara-toting princesses out there.** After fussy cutting the cameos, they are set into framed squares and offset with framed chequerboards.

Finished size: 170cm x 130cm (67in x 52½in)

Designer: Terase Munnerley, Cooee Quilting

cooeequilting@hotmail.com @terasemunnerley Cooee Quilting

Fussy Cutting







Materials

- 1.2m (1½yd) feature print fabric. Terase used the *Déjà vu Cameo* fabric from the *Parisville* range by Tula Pink for FreeSpirit Fabrics
- 30cm (⅜yd) lilac print fabric (cameo frames)
- 70cm (¾yd) aqua print fabric (chequerboard blocks)
- 1.2m (1⅜yd) purple print fabric (chequerboard blocks and Border 2)
- 90cm (1yd) pink and purple print fabric (setting triangles)
- 60cm (¾yd) fuchsia tone-on-tone print fabric (chequerboard block frames and Border 1)
- 50cm (⅝yd) purple mottled print fabric (binding)
- 3.8m (4⅛yd) backing fabric
- Batting at least 190cm x 150cm (74in x 59in)
- Rotary cutter, ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

Cutting

From the feature print fabric, fussy cut:

- six squares, 8½in. This fabric will be on point in the final quilt, so cut the squares accordingly
- 110 squares, 2½in (Border 2)

From the lilac print fabric, cut:

- six strips, 1½in x width of fabric. Cross cut the strips to yield 12 strips, 1½in x 8½in and 12 strips, 1½in x 10½in (cameo frames). The most fabric-efficient way to do this is to cut two strips, 1½in x 8½in and two strips, 1½in x 10½in from each strip

From the aqua print fabric, cut:

- 12 strips, 2in x width of fabric (chequerboard blocks)

From the purple print fabric, cut:

- 12 strips, 2in x width of fabric (chequerboard blocks)
- seven strips, 2½in x width of fabric. Cross cut them to yield 110 squares, 2½in (Border 2)

From the pink and purple print fabric, cut:

- three squares, 15½in. Cut each square twice on the diagonals to yield 12 quarter-square triangles (setting triangles)
- two squares, 8in. Cut each square once on the diagonals to yield four half-square triangles (corners)

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

- 12 strips, 1in x width of fabric. Cross cut them to yield 24 strips, 1in x 9½in and 24 strips, 1in x 10½in (chequerboard block frames). The most fabric-efficient way to do this is to cut two strips, 1in x 9½in and two strips, 1in x 10½in from each strip
- six strips, 1½in x width of fabric (Border 1)

From the purple mottled print fabric, cut:

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

Cameo blocks

1 To make one Cameo block, you need:

- one 8½in square of feature print fabric
- two strips, 1½in x 8½in and two strips, 1½in x 10½in of lilac print fabric.

2 Sew a 1½in x 8½in strip of lilac print fabric to the left and right edges of the 8½in square of feature print fabric. Press seams outwards.

3 Sew a 1½in x 10½in strip of lilac print fabric to the top and bottom edges of the 8½in square of feature print fabric. Press seams outwards. Your block should measure 10½in square from raw edge to raw edge.

4 Repeat these steps to make six Cameo blocks.

Chequerboard blocks

1 Sew a 2in strip of aqua print fabric to one long edge of each 2in strip of purple print fabric. Press seams towards the purple print fabric.

2 Sew three pairs of strips together to make four strip sets, as shown in Diagram 1.

3 Cut each strip set into 2in segments – you need 72 segments in all.

4 To make one block, lay out six segments side by side. Rotate every second segment by 180 degrees to create the chequerboard pattern,





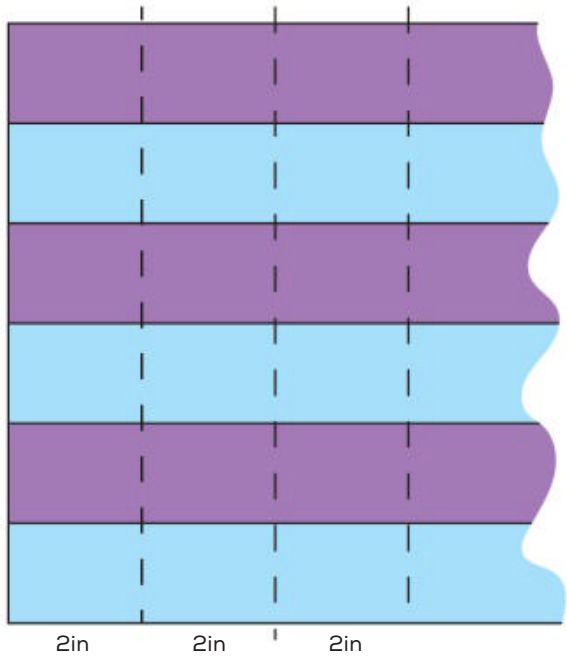


Diagram 1

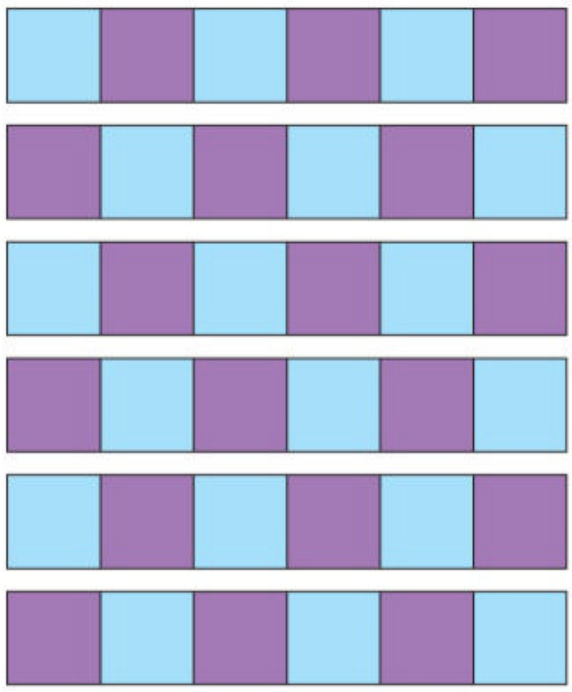
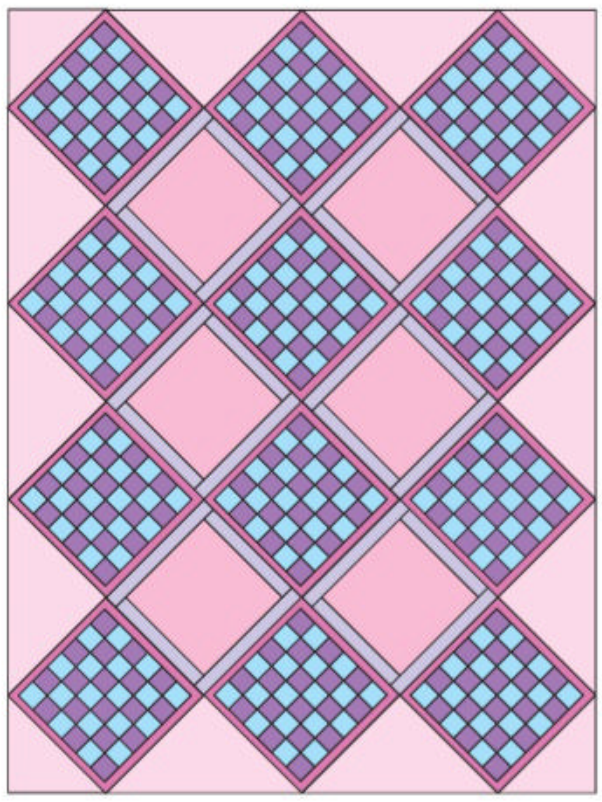


Diagram 2



Quilt Layout Diagram



Diagram 3

as shown in Diagram 2. Join the segments together, carefully matching seams. Press. Repeat to make 12 blocks exactly the same. They should measure 9½in square from raw edge to raw edge at this stage.

5 Sew a 1in x 9½in strip of fuchsia print fabric to the left and edges of each block. Press seams outwards.

6 Sew a 1in x 10½in strip of fuchsia print fabric to the top and bottom edges of each block. Press seams outwards. Your blocks should now measure 10½in square from raw edge to raw edge.

Assembly

1 Lay out the blocks in diagonal rows, alternating the Cameo and Chequerboard blocks, as shown in the Quilt Layout Diagram. Add the quarter-square triangles at each end of the diagonal rows and the half-square triangles at the four corners.

2 Join the triangles and blocks in each diagonal row together. Press seams away from the chequerboard blocks.

3 Join the rows together, carefully matching seams. Complete the centre of the quilt top by sewing the corner triangles in place.

Borders

1 Join the six 1½in strips of fuchsia print fabric together, end to end, to make one long strip.

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

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

4 Join the 2½in squares cut from the feature print fabric and the purple print fabric together in pairs. Press seams towards the purple print.

5 Lay out 29 pairs of squares, rotating every second one by 180 degrees, as shown in Diagram 3. Sew the pairs together, carefully matching seams. Press. Make another row exactly the same.

6 Measure the length of your quilt top vertically through the centre. Measure your rows of squares. If the rows of squares are a little longer than the quilt top, sew some of the seams just one thread wider than you did



at first. Because there are so many seams in the rows, you should be able to shorten the row sufficiently to make it fit. If your rows of squares are a little shorter than the quilt top, unpick some of the seams and re-sew them just one thread narrower than you did at first.

7 Once the rows of squares are the same length as the quilt top, sew them to the left and right edges of the quilt top. Press seams inwards.

8 Repeat the process described in Steps 5–7 to make two rows of 26 pairs of squares for the top and bottom borders.

Finishing

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

2 Quilt as desired. Terase machine quilted her quilt using a variety of feather and scroll designs. She then hand quilted around the Marie Antoinette busts in the Cameo blocks.

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

4 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using the seven 2½in strips of mottled purple print fabric.

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


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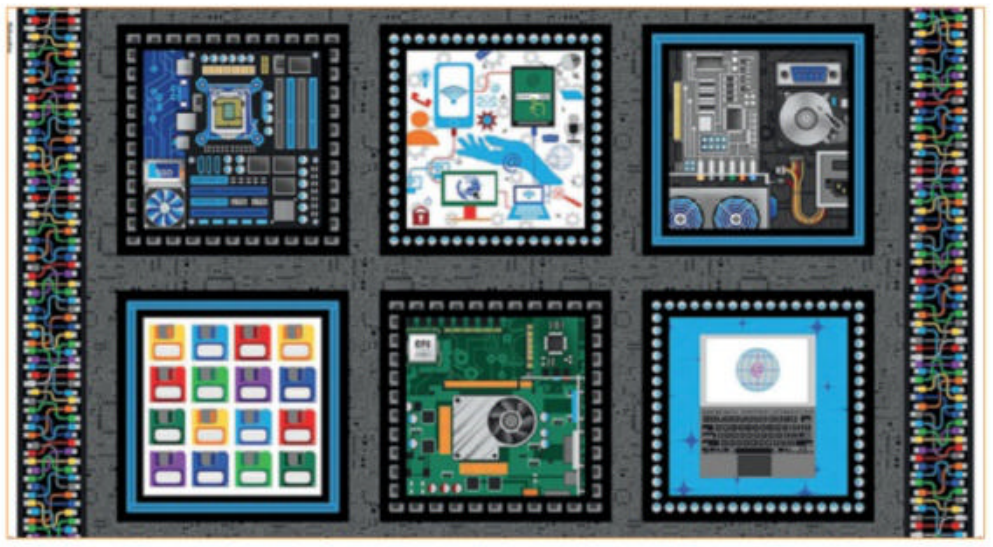
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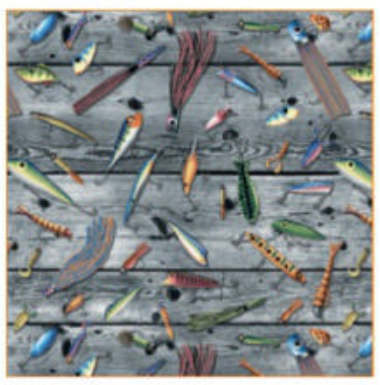
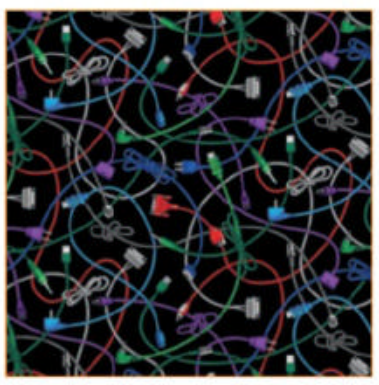
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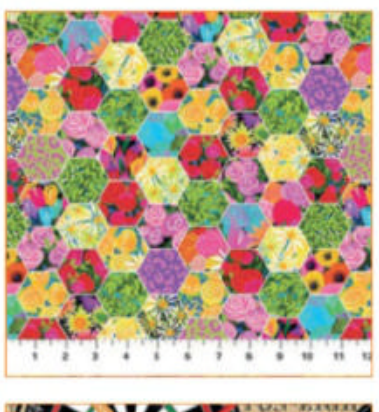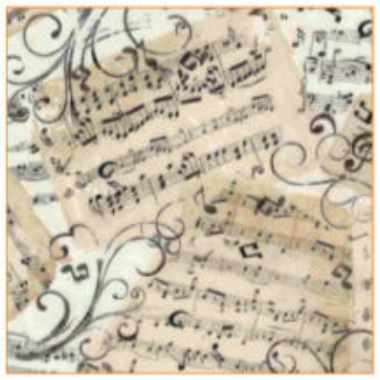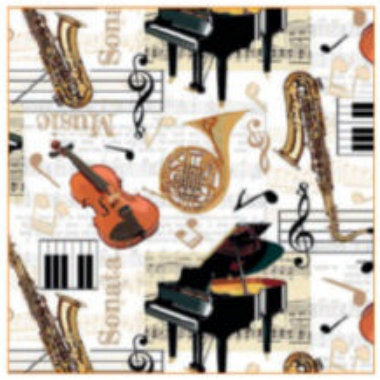


















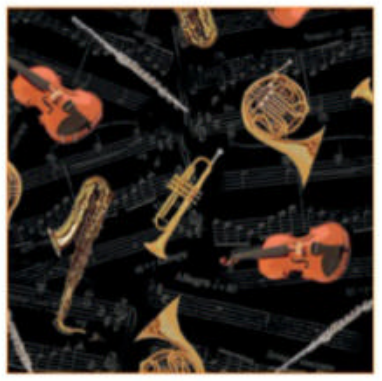


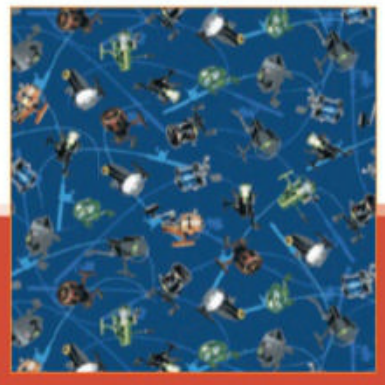


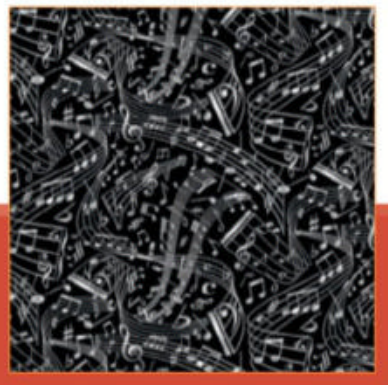












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Mamoru Bag

This bag is modelled on a traditional Japanese grain-carrying bag (different to a rice-offering bag – komebukuro). It uses what we would now call a 'zero-waste' method with no cutting of the precious fabric used for the body of the bag. In fact, you can undo a few seams and have your special fabric ready for another use! Clever folding and stitching make an intriguing shape and fun construction. **Simple and enduring sashiko patterns (no templates or complex markup required) speak to the hardworking origins of the bag and will give you a great deal of stitching pleasure without stress.**

Mamoru is the Japanese word for 'protect' – the special shape of this bag generously carried and protected the precious grains from spillage. The pattern also protects the spirit of Japanese traditional bags and sashiko stitching in all their utilitarian beauty.

Finished size: 44cm (17¼in) long not including the handle

Designer: Alison Yamazaki, Wabi-Sabi Designs

www.wabi-sabi.com.au wabi-sabidesigns@grapevine.net.au @wabisabidesignsaustralia


Sashiko
Stitching



Materials

- 40cm (½yd) Japanese rust print fabric #1 (top of bag)
- 35cm (⅜yd) Japanese rust print fabric #2 (base of bag and handle)
- 50cm (⅝yd) Japanese blue print fabric (lining)
- 60cm (⅝yd) fusible fleece such as Pellon H640
- Olympus sashiko thread in Smoky Blue
- Sashiko needle and thimble
- Chalk pencil or Hera marker
- Rotary cutter, quilter's ruler and mat
- Sewing machine
- General sewing supplies

Note: Alison is offering kits for this project. Option 1 is a kit that includes all the Japanese print fabrics and sashiko thread. Option 2 is a kit that includes all the Japanese print fabrics, sashiko thread, sashiko needles and thimble. To buy a kit, refer to the previous page for Alison's contact details.

Cutting

From Japanese rust print fabric #1, cut:

- two rectangles, 13½in x 17in. If you are using a striped fabric, as Alison has, the stripes should be parallel to the 13½in edges

From Japanese rust print fabric #2, cut:

- one rectangle, 11in x 17in (bag base)
- one strip, 4in x 19½in (handle)

From the Japanese blue print fabric, cut:

- one rectangle, 17in x 37in

From the fusible fleece, cut:

- one rectangle, 16½in x 36½in (bag)
- one strip, 3½in x 18½in (handle)



Sample of antique sashiko stitching

Sashiko

1 Join a rectangle of rust print fabric #1 to each long edge of rust print fabric #2. Press the seams open. This panel should measure 17in x 37in from raw edge to raw edge.

2 Centre the large rectangle of fusible fleece on the wrong side of this panel and fuse it in place.

3 The two rectangles of rust print fabric #1 are now ready to be stitched with sashiko. Before you begin, study the photo (below) that Alison has provided of some antique sashiko, thought to be at least 100 years old. Notice that the lines of stitching aren't straight, that the spacing between them is irregular, and indeed, even the spaces between the stitches is irregular.

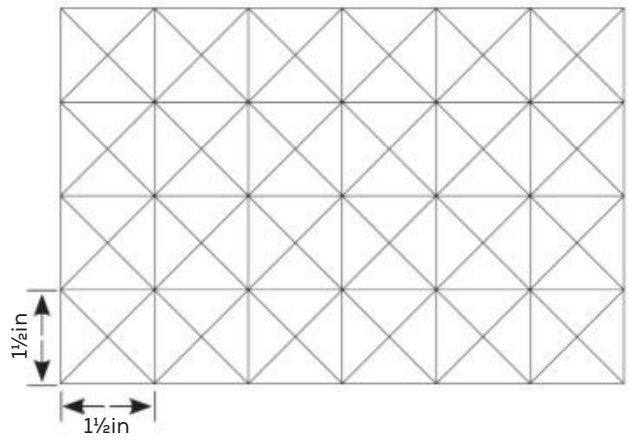
4 Alison recommends stitching your bag with two very old patterns. The first, typical of the Hida region, uses a simple grid. The second is 'kagome' – a basketweave pattern. Both of these patterns use long straight lines, which will allow you to develop an ease of stitching and a sense of your own preferred stitch length.

5 Start by marking the initial lines of the Hida pattern on one of the rectangles of rust print fabric #1 using a chalk pencil or a Hera marker. Draw vertical lines 1½in apart. Alison suggests just marking two lines at a time.

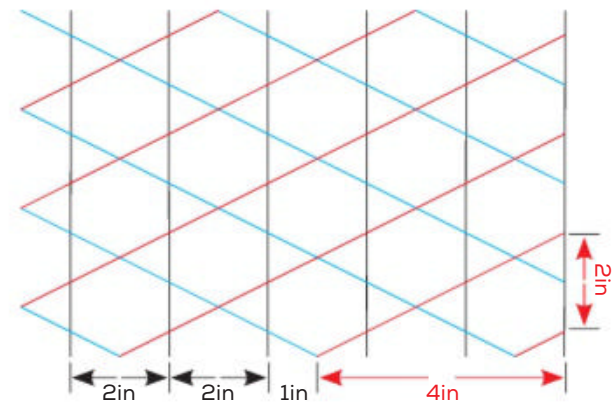
6 Thread your needle with a single length of sashiko thread. Start and end the stitching with a knot, which will be caught between the outer bag and the lining later on. Work running stitch through the fabric and fleece on the lines. Stop stitching about ½in above the seam joining rust print fabric #1 to rust print fabric #2. This will allow room for the border stitching.

7 Once you've stitched vertical lines across the fabric, repeat the process to mark and stitch horizontal lines spaced 1½in apart. Finish by stitching diagonal lines in both directions through each square.

8 Mark the lines for the kagome pattern on the other panel of rust print fabric #1. The vertical lines are 2in apart. Stitch them first. Then mark and stitch the diagonal lines, referring to the Grid for the Kagome Pattern. Again, stop stitching about ½in above the seam joining rust print fabric #1 to rust print fabric #2 to allow room for the border stitching.



Grid for the Hida sashiko pattern



Grid for the Kagome sashiko pattern



Border stitching

9 Complete the border stitching between the seam and the sashiko patterns using staggered horizontal lines. Use a doubled thread for this stitching to emphasise it.

10 Gently wash the fabric in lukewarm water. Dry it flat on a towel in the shade. Once it is dry, lay it right side facing down on a towel and press it.

Bag construction

1 Match the stitched outer bag with the rectangle of blue print fabric cut for the lining, right sides together and raw edges matching. Sew around all four edges, leaving a 4in opening in one edge.

2 Turn the bag right side out through the opening. Press.

3 Fold the bag in half, short edges matching and with the blue print fabric facing out. Press to crease the fold. Pin the layers together. Measure up 9½in on each side edge and make a light mark. Sew from the folded bottom edge to these marks on each side of the bag.

4 Measure down 5in from the top edge on each side and make a light mark (A). Also mark the centre of

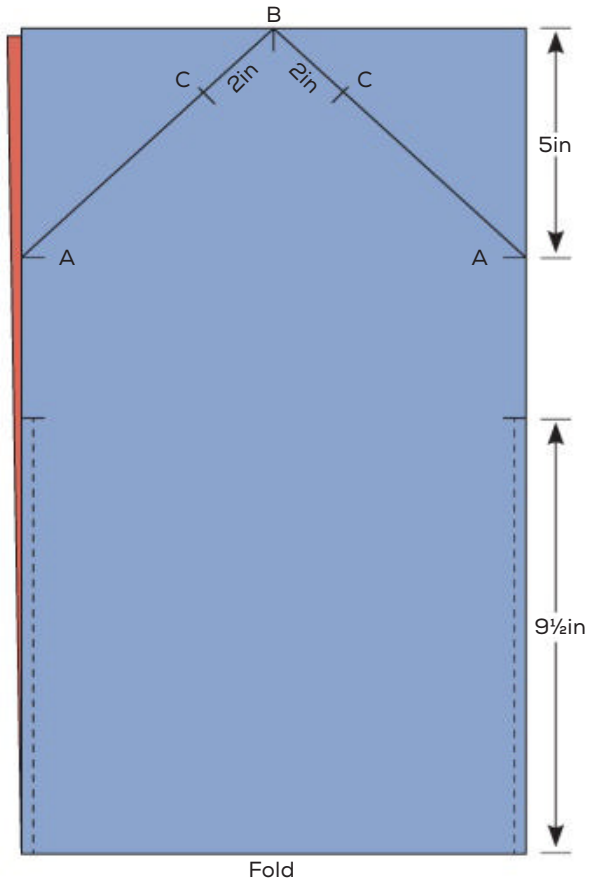


Diagram 1

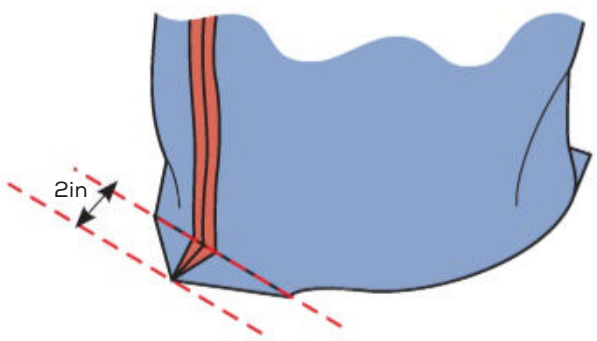


Diagram 2



Handle – Step 4



the top edge (B). Draw a line from B to the two A marks. Now mark these diagonal lines 2in from the centre point (C), as shown in Diagram 1.

5 Repeat Step 4 on the other side of the bag.

6 Work on one side of the bag at a time for this step – that is, you are not sewing through both the front and back panels of the bag. Bring the top corners of the bag front panel together – that is fold the front panel in half at point B, with the blue print fabric facing out. Sew on the line from A to C, backstitching to secure this seam at each end.

7 Repeat Step 6 with the back panel of the bag.

8 To box the bottom corners of the bag, push the side seam down to meet the crease across the bottom of the bag to form a triangle, as shown in Diagram 2. Measure 2in along the seam line from the point, make a mark and sew across at that mark. Repeat this step for the other corner.

9 Turn the bag right side out.

Handle

1 Centre the strip of fusible fleece on the wrong side of the 4in x 19½in strip of rust print fabric #2 cut for the handle.

2 Fold the strip in half, right sides of the fabric together and long edges matching. Sew the long raw edges together.

3 Turn the tube of fabric right side out. Insert 1in of each end into the diagonal opening left between points B and C earlier on. Turn the bag inside out again. Hand stitch the ends of the handle to the triangular flaps created when you stitched from A to C earlier on.

4 Turn the bag right side out. Use sashiko thread to hand stitch several more securing stitches.

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Heart and Soul

Two simple blocks, gentle coordinating fabrics and a little time will produce this sweet, calm lap-sized quilt. If you would like to make it larger, just make more blocks!

Finished size: 138.5cm x 128cm (54½in x 50½in)
Finished block size: 10in square

Designer: Moira de Carvalho, Quilt Design Duo

enquiries.quiltdesignduo@gmail.com @Quilt Design Duo


Fat
Quarter
Friendly



Materials

- 13 fat quarters of assorted print fabrics
- 1.6m (1¾yd) solid white fabric
- 2.1m (2⅜yd) backing fabric
- Batting at least 155cm x 145cm (62in x 58in)
- Rotary cutter, ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

Cutting

From each of the 13 fat quarters of assorted print fabrics, cut:

- one strip, 10½in across the (20in–21in) width of the fabric. Cross cut it to yield two rectangles, 5¼in x 10½in (Heart blocks) and two rectangles, 4in x 10½in (Soul blocks)
- one strip, 2½in across the (20in–21in) width of the fabric (binding)

From the solid white fabric, cut:

- two strips, 10½in x width of fabric. Cross cut them to yield 13 rectangles, 1in x 10½in (Heart blocks) and 36 rectangles, 1½in x 10½in (Soul blocks)
- four strips, 5¼in x width of fabric. Cross cut them to yield 26 squares, 5¼in (Heart blocks)
- three strips, 2in x width of fabric. Cross cut them to yield 52 squares, 2in (Heart blocks)
- six strips, 1½in x width of fabric (sashings)



Heart blocks

1 To make one Heart block, you need:

- two rectangles, 5¼in x 10½in cut from the same print fabric
- two 5¼in squares, four 2in squares and one 1in x 10½in rectangle cut from the solid white fabric.

2 Draw a diagonal line from corner to corner on the wrong side of all of the white squares.

3 Match a large white square with the bottom edges of each print rectangle, referring to Diagram 1 for the correct orientation of the lines. Sew on the lines, trim the corners ¼in outside the stitching, flip the white triangles over and press.

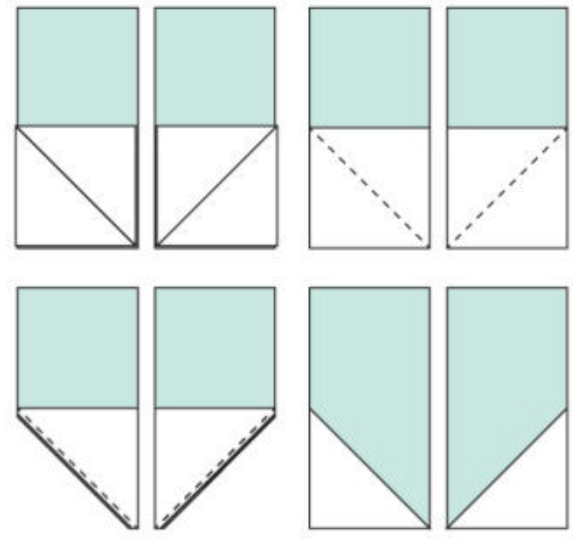


Diagram 1

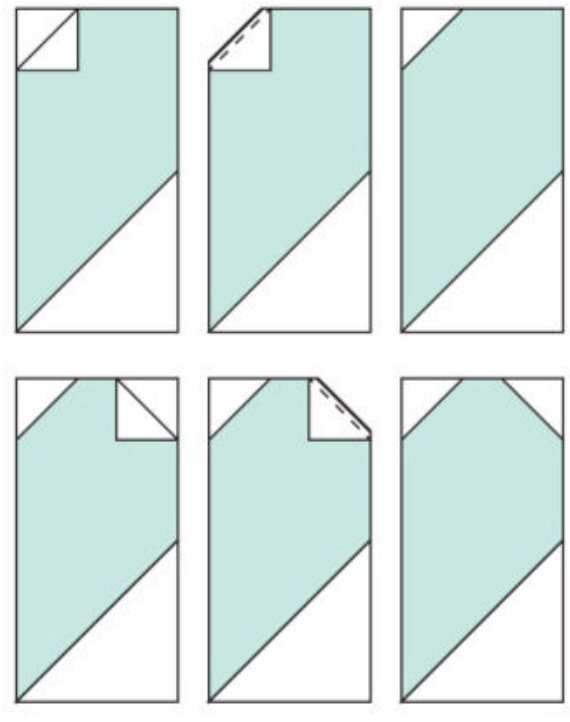


Diagram 2

4 Match a small white square with one top corner of each print rectangle, referring to Diagram 2. Sew on the lines, trim the corners ¼in outside the stitching, flip the white triangles over and press. Then match the other small white squares with the other top corner of each print rectangle and repeat the process to sew, trim, flip and press.

5 Lay out the two print rectangles from Step 4 on either side of the 1in x 10½in rectangle of white fabric, as shown in the Heart Block Layout Diagram. Join the units together. Press. Your block should measure 10½in square from raw edge to raw edge.

6 Repeat Steps 1–5 to make 13 Heart blocks.



Soul blocks

1 To make one Soul block, you need:

- two rectangles, 4in x 10½in cut from the same print fabric
- three 1½in x 10½in rectangles cut from the solid white fabric.

2 Lay out the patches in a row, referring to the Soul Block Layout Diagram. Sew them together. Press. Your block should measure 10½in square from raw edge to raw edge.

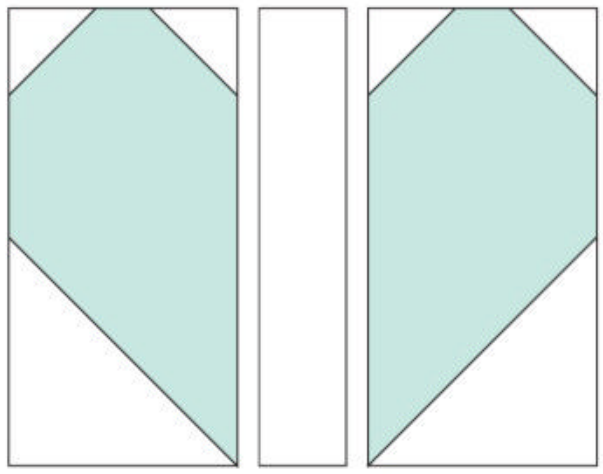
3 Repeat these steps to make 12 Soul blocks.

Assembly

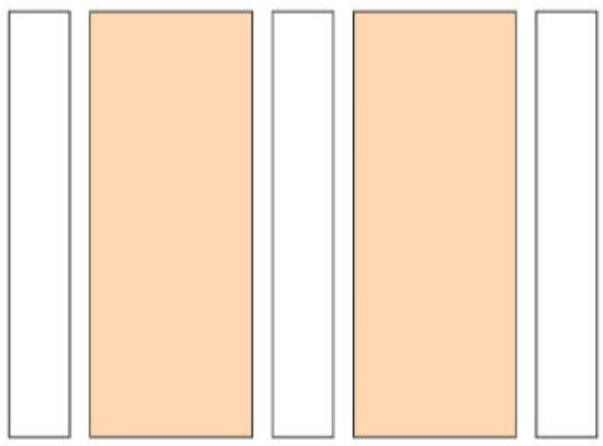
1 Lay out the blocks in five rows of five blocks each. Alternate the blocks in each row. Begin the first, third and fifth rows with a Heart block, and the second and fourth rows with a Soul block. Swap the position of the blocks around until you have an array of colours and prints that you like.

2 Sew the blocks in each row together. Press seams towards the Soul blocks. Your rows should measure 10½in x 50½in from raw edge to raw edge. A small variation from this is acceptable but it is important that all four rows are the same measurement. Adjust and re-sew seams to achieve this.

3 Join the 1½in strips of white fabric together, end to end, to make one long strip. From it, cut four strips the same length as your rows. On the wrong side of each strip, make light marks in the seam allowance at 10¼in, 20¼in, 30¼in and 40¼in from one end of each strip.



Heart Block Layout Diagram



Soul Block Layout Diagram

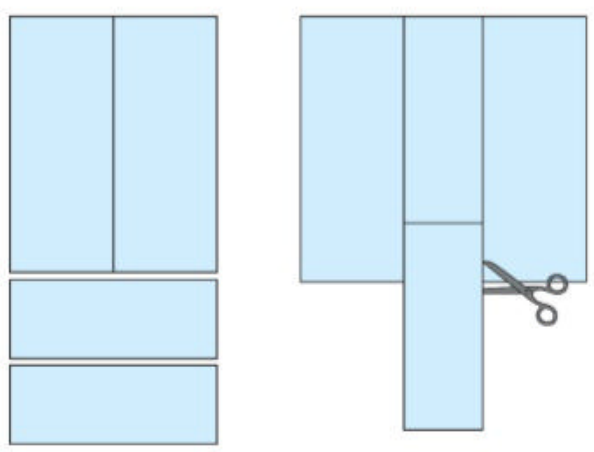


Diagram 3

4 Sew these strips between the block rows. Match the marks you've made to the seams in the block rows. This will ensure that your blocks align perfectly in the finished quilt. Press.

Finishing

1 Cut a 61in length from the backing fabric, remove the selvedges and cut it in half down the length to make two rectangles about 21in x 61in. From the remainder, cut two strips, 18in across the width of the fabric. Join them on one short edge with a ½in seam and press it open. Trim the joined strip to measure 61in x 18in.

2 Referring to Diagram 3, sew a 61in x 21in strip to either side of the joined strip using ½in seams and press them open to make a backing about 61in x 58in.

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

4 Quilt as desired. Moira's quilt was machine quilted in an edge-to-edge pattern that featured circles.

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

6 Chose 11 of the 2½in x 20in–21in strips cut from the print fabrics. Join them together end to end in random order to make one long strip. Press.

7 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using this strip.

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



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Scent of Roses

Gwendolen

This fun quilt is Layer Cake friendly and is made easily using Leanne's curved template and the corner-to-corner (C2C) curved piecing technique.

Finished size: 203cm x 162.5cm (80in x 64in)
Finished block size: 8in square

Designer: Leanne Harvey, Mount Vincent Quilts

0422 537 080 mtvincentquilts@yahoo.com

Corner to Corner





Materials

- 2.6m (2⅞in) solid white fabric
- Assorted print fabrics to total about 2.6m (2⅞yd). You could trim down the 10in squares in a Layer Cake for this project if you wish
- 60cm (⅝yd) dark purple mottled print fabric (binding)
- 4.5m (5yd) backing fabric
- Batting at least 220cm x 180cm (88in x 72in)
- Mount Vincent Quilts acrylic C2C template (available from Leanne) or template plastic and fine permanent-marking pen to make your own
- Rotary cutter, ruler and cutting mat
- Sewing machine with ¼in foot
- General sewing supplies

Preparation and cutting

From the solid white fabric, cut:

- 10 strips, 9½in x width of fabric. Cross cut them to yield 40 squares, 9½in

From the assorted print fabrics, cut:

- 40 squares, 9½in

From the dark purple mottled print fabric, cut:

- eight strips, 2½in x width of fabric (binding)

1 If you're not using the Mount Vincent Quilts C2C template, trace the shape for this project from the Pattern Sheet onto template plastic using a fine permanent-marking pen. Cut it out on the traced lines. This template includes a ¼in seam allowance.

2 If you are using the Mount Vincent acrylic template, you will be able to cut shapes around its edges using a rotary cutter. If you are using a template-plastic template, you will need to trace around the edge of the template and then cut the fabric on the traced line using scissors.

3 Lay the template on each corner of all 40 white squares and all 40 assorted print squares in turn, aligning the straight edges of the template with two adjacent edges of the fabric. Trace/cut the shape from each corner.

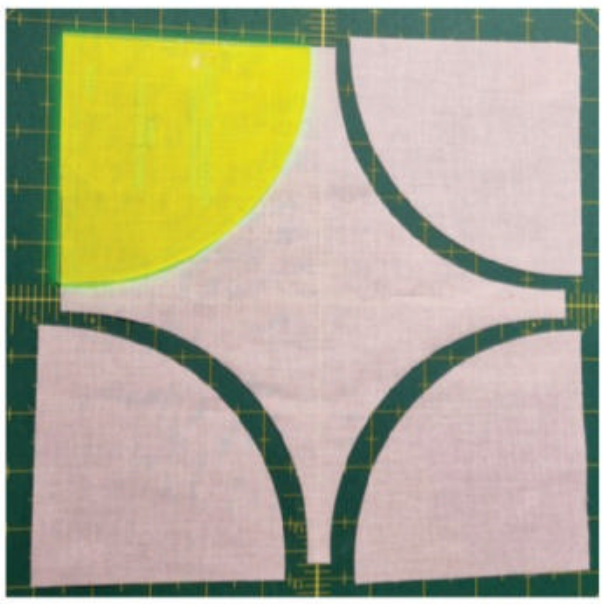
4 Trim ¼in off the narrow 'arms' of each centre shape that remains after the four corners have been cut.

Doors and Windows blocks

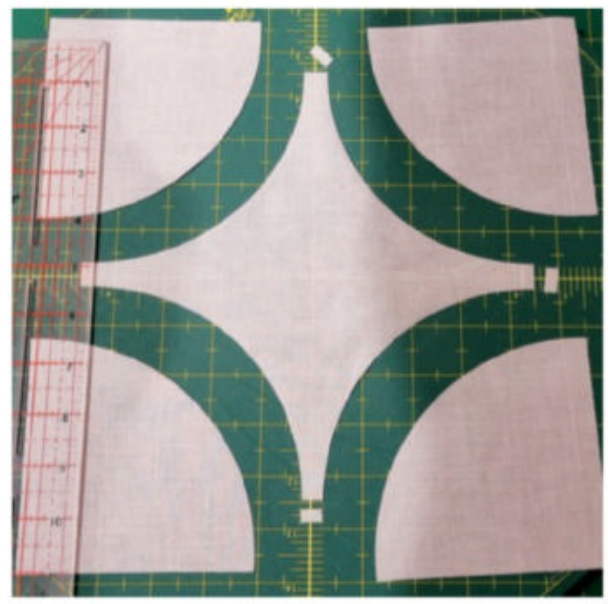
1 To make two blocks, you need all the shapes cut from one white square and all the shapes cut from one print square.

2 Pair the quarter circle shapes cut from the white square with the centre shape cut from the print square. Pair the quarter circle shapes cut from the print square with the centre shape cut from the white square.

3 Fold each shape for the blocks in half and finger press a crease to mark the centre of their curved edges.



Cutting – Step 3



Cutting – Step 4





Blocks – Step 2



Blocks – Step 6



Blocks – Step 7



4 To assemble one block, start by matching one quarter circle shape with the centre shape, right sides together and with the quarter circle shape on top. Pin them together through the matching centre creases. Pin the ends of the curved edges together, and then ease the edges between them together and add more pins along the curved edge.

5 Sew the curved edges together. To create a smooth curve, keep pivoting the fabric beneath the needle. Press the seam towards the quarter circle shape.

6 Next, sew the quarter circle shape in the diagonally opposite corner of the centre shape in the same manner. Then sew the third and fourth quarter circle shapes in place. Press. Your block should measure 8½in square from raw edge to raw edge.

7 Repeat these steps to make the complementary block – using the same fabrics, just in different shapes.

8 Then repeat Steps 1–7 to make a total of 80 Doors and Windows blocks.

Assembly

1 Lay out the blocks in 10 rows of eight blocks each, alternating the blocks with white centres and the blocks with print centres.

2 Swap like blocks around until you have an array of colours and prints that you like.

3 Sew the blocks in each row together. Press seams in the odd-numbered rows in one direction and in the even-numbered rows in the other direction.

4 Sew the rows together, carefully matching seams. Press.

Finishing

1 Remove the selvedges from the backing fabric and cut it into two equal lengths. Sew the pieces together side by side with a ½in seam and press the seam open.

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

3 Quilt as desired. Leanne used her longarm quilting machine to work an edge-to-edge design that features scrolls and stylised flowers.

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

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

Step photographs courtesy of Leanne

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



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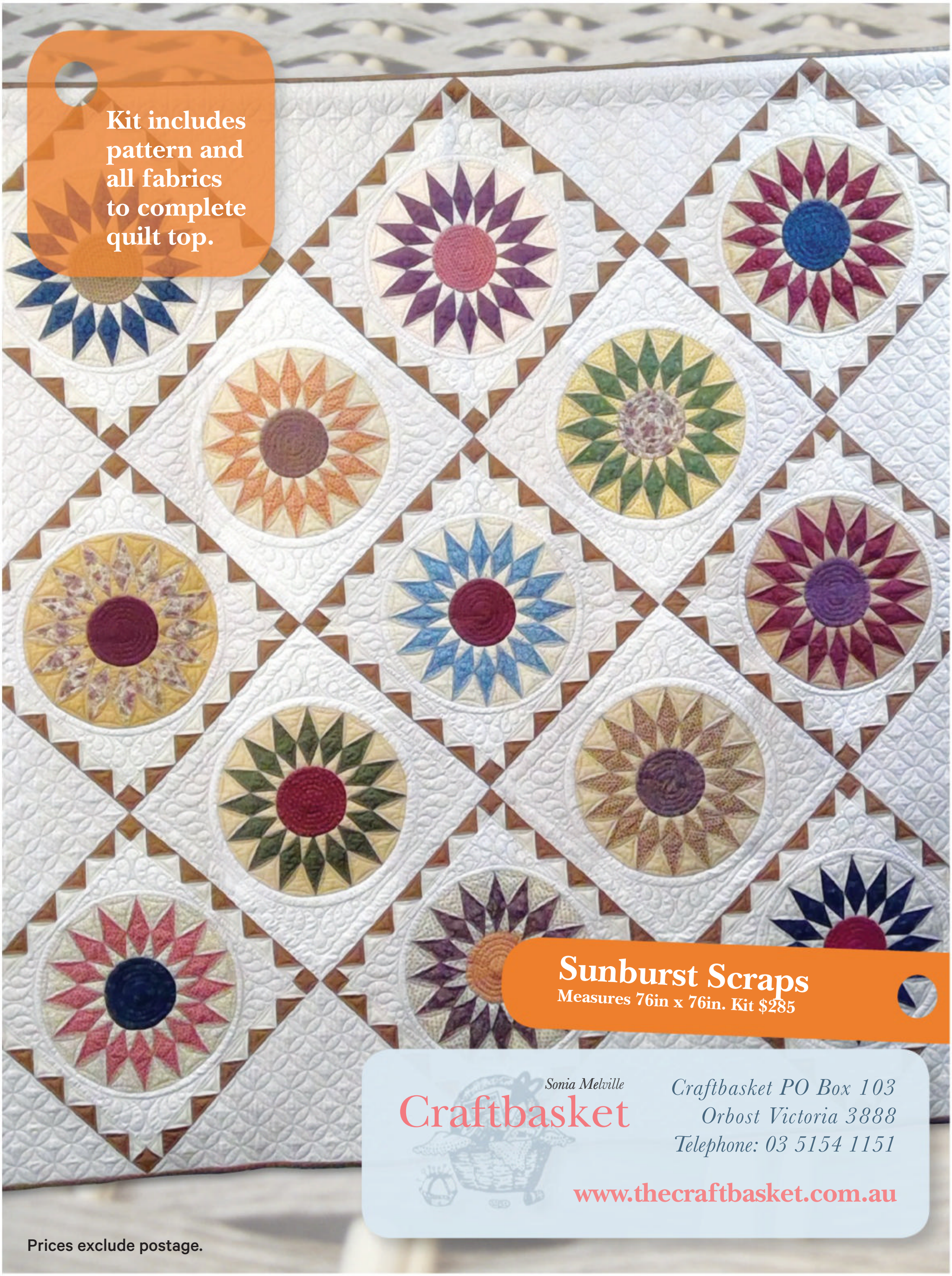
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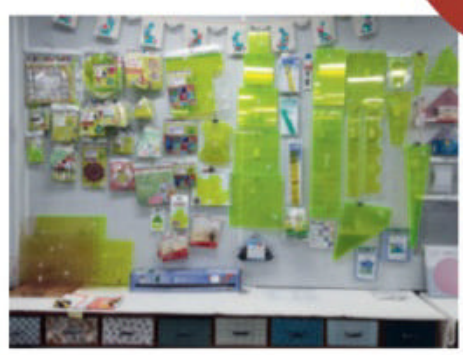
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Misfits

This appliqué quilt features modern shapes and colours for the needleturn appliqué flowers, along with Dresden Plate blocks and panels – finished off with big stitch hand quilting.

Finished size: 131cm x 104cm (51½in x 41in)

Designer: Barbie Mitchell – Hand Stitched Owl

www.barbiemitchell.com.au barbie@barbiemitchell.com.au @barbiemitchell


Appliquê



Materials

- Scraps of assorted print fabrics (appliqué)
- 30cm (⅜yd) green/grey spot print fabric (appliqué background)
- 30cm (⅜yd) pale grey tone-on-tone print fabric (appliqué background)
- Fat eighth solid pale taupe fabric (appliqué background)
- 50cm (⅝yd) solid taupe fabric (sashings)
- 40cm (½yd) taupe spot print fabric (cornerstones and appliqué background)
- 80cm (⅞yd) leopard skin print fabric (sashing, appliqué and binding)
- 40cm (½yd) brown print fabric (appliqué background)
- 1.9m (2⅛yd) backing fabric
- Batting at least 146cm x 120cm (58in x 47in)
- Cardstock
- Appliqué glue
- Fine thread in colours to match the appliqué fabrics
- Size 10 straw/milliner's needle
- Template plastic and fine permanent-marking pen
- 18mm (¾in) bias tape maker
- Silver gel pen
- Rotary cutter, ruler and cutting mat
- Sewing machine with ¼in foot
- General sewing supplies

Preparation and cutting

1 Trace all the shapes for this project from the Pattern Sheet onto template plastic using a fine permanent-marking pen. Label them and cut them out on the traced lines. The wedge shapes for the Dresden Plate flowers include a ¼in seam allowance. The appliqué templates do not include a seam allowance.

2 Trace around the circles on cardstock and cut them out.

3 To cut wedges for the Dresden Plate flowers, lay the template on the wrong side of the fabric and trace around them. Use a rotary cutter and ruler to cut the shapes out on the traced lines.

From the scraps of assorted print fabrics, cut:

- 48 wedges for the small Dresden Plate flowers
- 25 wedges for the large Dresden Plate flowers

From the green/grey spot print fabric, cut:

- one strip, 8in x width of fabric. Cross cut it to yield five squares, 8in (flower background)

From the pale grey tone-on-tone print fabric, cut:

- one strip, 8in x width of fabric. Cross cut it to yield five squares, 8in (flower background)

From the solid pale taupe fabric, cut:

- two squares, 8in (flower background)

From the solid taupe fabric, cut:

- two strips, 8in x width of fabric. Cross cut them to yield 31 strips, 2in x 8in (sashings)

From the taupe spot print fabric, cut:

- one strip, 2in x width of fabric. Cross cut it to yield 20 squares, 2in (cornerstones)
- one strip, 10½in x width of fabric (panel A)

From the leopard skin print fabric, cut:

- one strip, 2½in x width of fabric (panel B)
- one strip, 10in x width of fabric (vines)
- six strips, 2½in x width of fabric (binding)

From the brown print fabric, cut:

- one strip, 13in x width of fabric (panel C)

Flower blocks

1 Decide which flower you're going to use for a block. Choose fabrics from your assorted scraps for each shape in the design. Lay the appropriate templates on the fabrics and trace around them with a silver gel pen. Barbie recommends this pen because it shows on virtually all fabrics and it reflects light. Cut each shape out of fabric ¼in by eye outside the traced lines.

2 Choose an 8in square cut for the background of the flower blocks. Fold it in half vertically and finger press a light crease to mark its centre. This will help with the positioning of the appliqué shapes.

3 Arrange the shapes on the background square, referring to the photos of Barbie's blocks as a guide. Once you're happy with the layout, use basting glue to hold them in place, beginning with the shape on the bottom layer.

4 Needleturn appliqué the shapes to the background fabric. To do this, tie a knot in a thread that matches the appliqué fabric. Bring the threaded needle up from the back of the background fabric so that its tip emerges a tiny bit inside the line traced on the appliqué shape. Use the needle's tip to fold under the seam allowance at the spot where the needle emerged. Hold the fold in place with your thumb. Insert the needle back into the fabric, right next to where it emerged. Bring the needle back up to the front of the block about 2mm (1/16in) further along. Catch a couple of threads of the folded seam allowance and tug the thread slightly so that your first stitch disappears into the background and the edge of the appliqué shape. Continue in this manner all the way around the raw edge of the shape. Press.









Diagram 1

5 Continue in this manner to appliqué all the shapes for the block. Press.

6 Repeat Steps 1–5 to appliqué 12 flower blocks, using whichever designs you like from the four that Barbie has provided patterns for.

Preliminary assembly

1 Lay out the 12 flower blocks in four rows of three blocks each. Leave space between the blocks. Swap their position around until you have an array of colours and prints that you like.

2 Add a 2in x 8in strip of solid taupe fabric between the blocks in each row and at the left and right edges of the rows.

3 Join the sashing strips and blocks in each row together. Press seams towards the sashing strips.

4 To make a sashing row, lay out four 2in squares of taupe spot print fabric and three 2in x 8in strips of solid taupe fabric, as shown in Diagram 1. Join them together. Press seams towards the solid taupe strips.

5 Repeat Step 4 to make a total of five sashing rows exactly the same.

6 Add a sashing row between the block rows and at the top and bottom edges of the layout. Sew the rows together, carefully matching seams. Press seams towards the sashing rows.

Side panel

1 Measure the length of the quilt top through the centre. Trim the taupe spot print A strip and the leopard skin print B strip to this length. Sew the A and B strips together on one long edge. Press seams towards the B strip.

2 To make a Dresden Plate flower, gather 16 wedges the size you need to make the flower.



3 Fold each fabric wedge in half, right sides together and long edges matching. Sew across the wider end, ¼in from the edges, reversing at each end of the seam. Trim the corner. Turn the wedge right side out with the seam centred at the back to make a pointed tip at the wider end. See Diagram 2. Press.

4 Lay the wedges out in a circle, long edges matching. Swap them around until you have an array of colours and prints that you like. Sew the wedges together on their long edges. Start by matching two adjacent wedges right sides together. Sew down one long edge, starting at the wider end. Press the seam open. Repeat to sew all the wedges in pairs.

5 Then sew the pairs together to make quarter circles. Sew the quarter circles together to make semi-circles, and finally sew the semi-circles together. Press all seams open.

6 To make the partial large Dresden Plate flower, you will only sew nine wedges together to create an arc rather than a complete circle. To vary the look of your flowers, do as Barbie did and change the size of the flower centres. Make additional circle templates in sizes of your own choosing.

From the 10in strip of leopard skin print fabric, cut:

- eight strips 1½in on the bias grain

7 Join the bias strips together, end to end, to make one long strip. Working at your ironing board, feed the bias strip into the 18mm bias tape maker. Pin the end of the strip to the ironing board after it emerges from the bias tape maker, then pull the bias tape maker along the strip of fabric with one hand and press the fabric with an iron in the other. See Diagram 3. This creates a strip that has the raw edges folded into the centre on the wrong side of the fabric.

8 Referring to the photo of Barbie's quilt, lay the bias strip in a gentle curve down the taupe fabric. Start with about ½in of the bias strip overhanging the top raw edge and trim the surplus ½in below the bottom edge. Once you have a curve that you like, pin or glue the strip in place, then appliqué both long edges to the taupe background fabric.

9 Arrange some flowers and some leaves on the panel. Glue or pin them in position, then appliqué them in place.

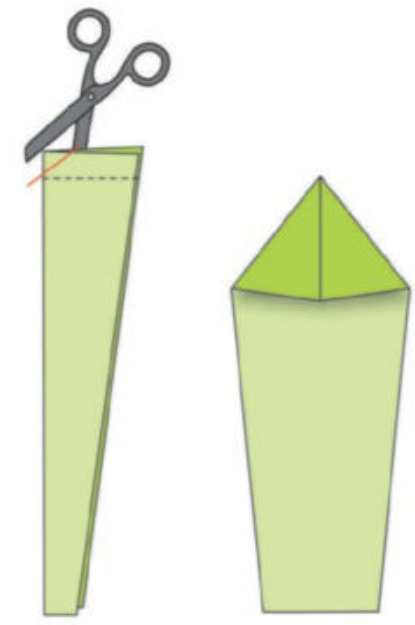


Diagram 2

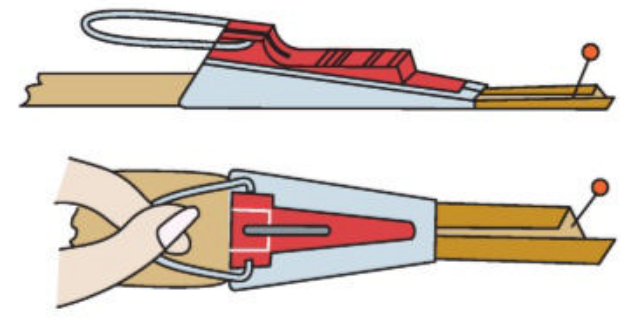


Diagram 3

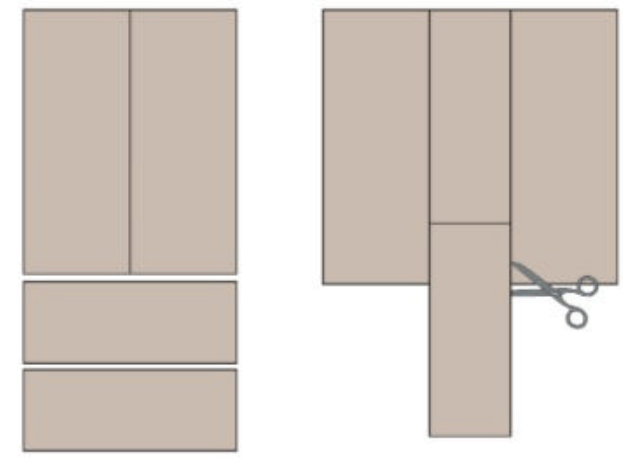


Diagram 4

10 Trim the ends of the bias strip even with the top and bottom edges of the panel.

11 Sew this panel to the right edge of the quilt top. Press seams outwards.

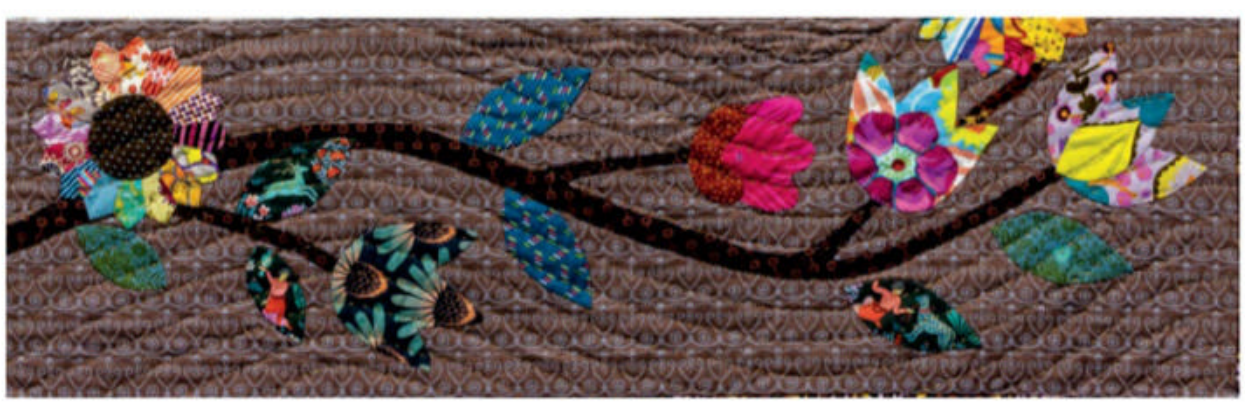
Bottom panel

1 Measure the width of the quilt top through the centre. Trim the brown C strip to this length.

2 Use the remaining bias strip to create a vine, cutting short lengths from it to use as 'branches'. One end of each branch should be slipped under the main vine. The end of the main vine that ends on the top edge of the panel should be positioned so that it will match the bottom end of the vine on the side panel. Baste, then stitch the vine and branches in place.

3 Referring to the instructions for the Flower block, choose which four appliqué flowers you will include on





the bottom panel. Cut the shapes for these flowers. Arrange the shapes on the background fabric and use basting glue to hold them in place, beginning with the shape on the bottom layer. Needleturn appliqué them in place.

4 Applique the remaining Dresden Flowers and leaves to the panel – with the exception of the one that will lie over both the side and bottom panels.

5 Sew the bottom panel to the bottom edge of the quilt. Press seams outwards.

6 Stitch the remaining Dresden Flower that overlaps the side and bottom panels in place, referring to the photo of the quilt as a guide. Press.

Finishing

1 Cut a 58in length from the backing fabric, remove the selvedges and cut it in half down the length to make two rectangles about 21in x 58in. From the remainder, cut two strips, 7in across the width of the fabric. Join them on one short edge with a ½in seam and press it open. Trim the joined strip to measure 58in x 7in.

2 Referring to Diagram 4, sew a 58in x 7in strip to either side of the joined strip using ½in seams and press them open to make a backing about 58in x 47in.

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

4 Quilt as desired. Barbie hand quilted her quilt, working big stitch style using Perle 8 thread. She stitched large Baptists fans by eye across the surface of quilt.

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

6 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using the six 2½in strips of leopard print fabric.

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





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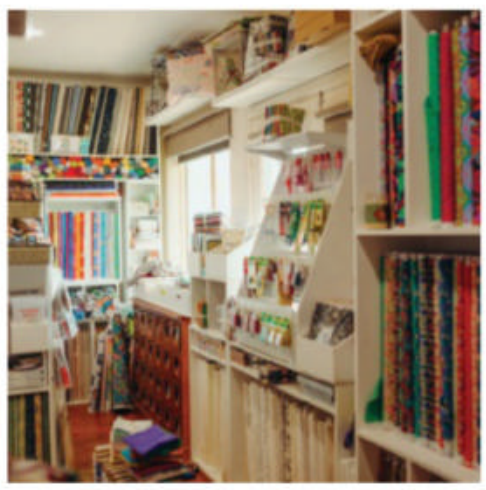
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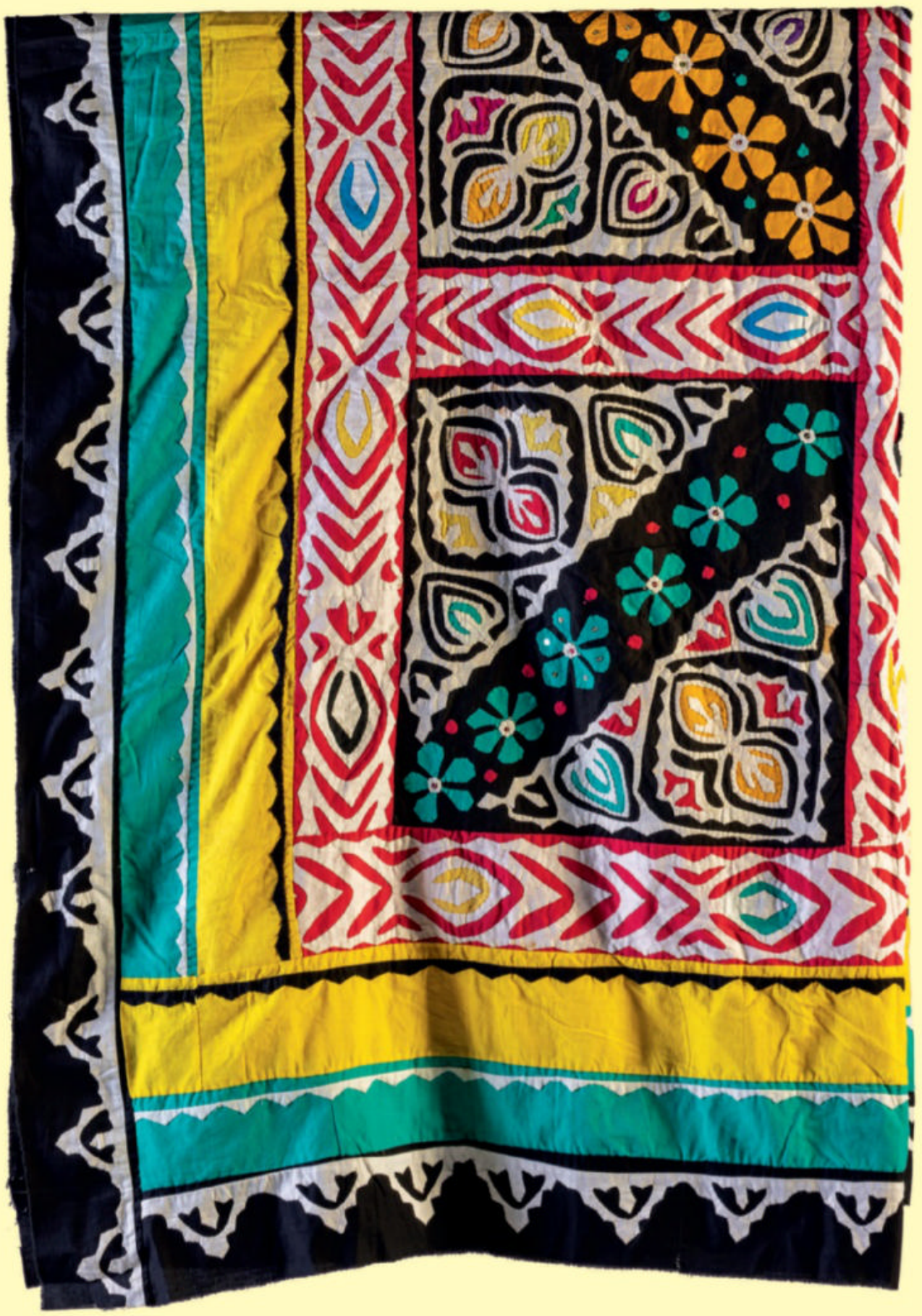
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Living Pattern of Design

By Assistant Professor Sadia Kausar
Images by Mahmood Ali



OPPOSITE PAGE Appliqué rilli
Materials used: Cotton fabric and thread
ABOVE Close-up of appliqué rilli
Materials used: Cotton fabric and thread

Recycling textiles is in our DNA. It's a practice that never went out of fashion, nor was it sidelined due to fast fashion. My home province of Sindh, in Pakistan, holds a very diverse culture, with many crafts that represent its people, their values and lifestyle.

The inhabitants' rich and lively cultural heritage is evident in every craft they master, where there is an obvious attraction to colour and design. Among the various crafts being practised, one that epitomises the core significance of textile sustainability is the craft of rilli, a rich tradition that makes up a large part of our cultural identity.

Ralli/rilli or gindi are traditional bedspreads and quilts mastered mainly by the women of the family who have honed their skills through generations. Though the most common and lucrative products are bed covers, other articles include cushion covers, necklines for upper garments and pouches.

Derived from the Sindhi word 'ralannu', meaning to cover, join and connect, rilli describes the utility and technique by which these unique quilts are made. This traditional Pakistani craft comes in three distinct styles: patchwork (made from pieces of cloth cut into squares and triangles and then stitched together), embroidery (stitches forming a solid-coloured fabric), and appliqué (made from intricate cut-out patterns in a variety of shapes to be crafted on a base fabric). Patchwork or appliqué, which define the construction of these quilts, are the more popular techniques.

Rilli making is a lengthy, time-consuming process involving the layering of multiple fabrics. Traditionally, after breakfast and morning chores, women sit down in their spaces and start working while singing folk songs. (Some women work at night, but it's rare that electricity is accessible.) Over the years, these rural craftswomen have carefully examined traditional rillis that their own ancestors have made, and by the time they can wield a thread and a needle themselves, they begin to replicate their mothers' recollections and the rest comes naturally. Telling tales and engaging in conversations makes this process more interesting. The women simply sit on the ground, not requiring any additional tools or frames.

The distinguishable feature of rilli patterning in patchwork and appliqué quilts is the diagonal placement of similar shapes, as well as a variety of embellishments including mirrors, tassels, shells and embroidery, which create the topmost layer – ornamental and eye-catching. A number of layers of plain fabrics, referred to as 'purrs', are attached together by a thick coloured thread stitched in straight lines. Depending on the desired thickness, more layers are added to the patterned layer to make it slightly quilted. In the end, a final layer, or backlining, is added, usually of tie-dye, block printed or other soft fabrics. The most common colours used are white, black, red and yellow. Most rillis are quilted with tiny 'turpa' stitches about ⅛in to ¼in apart. Observing the stitching process sheds light on how difficult and intricate the process can be.

Since the Mohen-jo-Daro and Harappan civilisations, knowledge of rilli has been passed down from generation to generation. The basic designs and techniques have progressed with little advancement

Living Pattern of Design





OPPOSITE PAGE Reverse side of appliqué rilli
Materials used: Cotton fabric and thread
ABOVE Embroidered ornamental rilli
Materials used: Cotton fabric, cotton threads, mirrors and plastic metallic discs

over time. Motifs, patterns, colours, and even the material used still signify specific tribes, regions and locations where each quilt belongs.

The need for rillis emerged due to climatic as well as financial conditions of the inhabitants. The desert is cold at night and people needed appropriate covering for warmth. The unaffordability of other insulating fabrics forced them to acquire a cheaper, more sustainable alternative, allowing them to reuse and recycle fabrics to create an aesthetically appealing, as well as a practical, wearable warm covering.

Rillis are also gifted to guests as a symbol of the unmatched regard and hospitality of the Sindhis. To create a rilli, the entire community assembles, especially those who present them to their daughters as dowries.

The women of the family use this craft as a ritual that marks the passage into adulthood as they start training young girls. The women indigenous to these areas tell beautiful historical narratives through this colourful expression of creativity and design in these collaborations. It's a primary tool to create social impact where sustainability seamlessly integrates with material cultures.



ABOVE Close-up of ornamental rilli
Materials used: Cotton fabric, cotton threads, mirrors and plastic metallic discs
RIGHT Patchwork rilli
Materials used: Cotton fabric and threads



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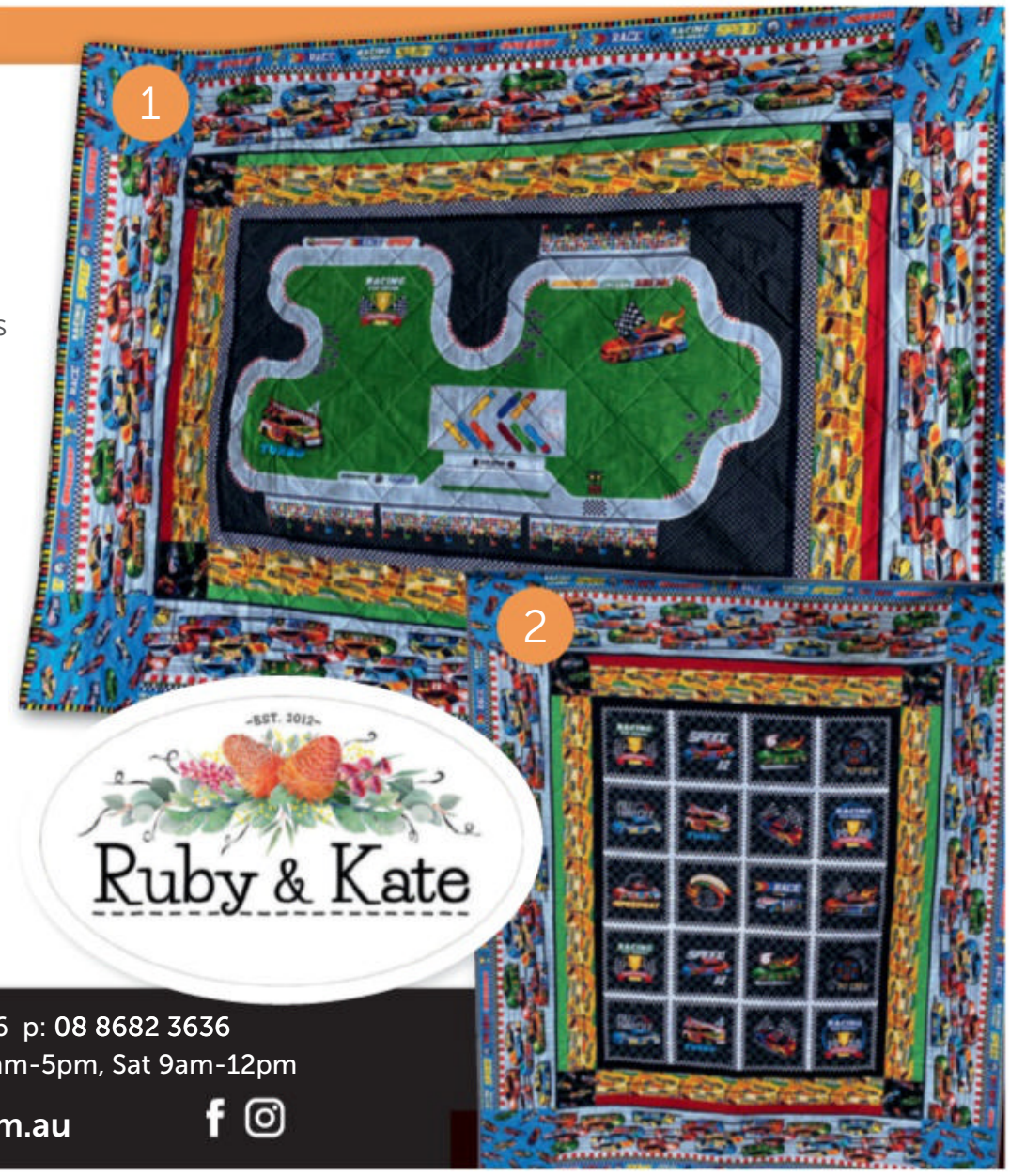
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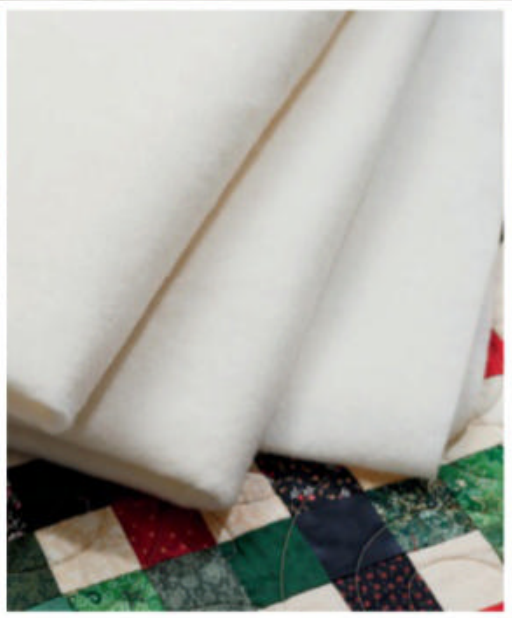
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with Anita Ellis

Advice for new machine quilters

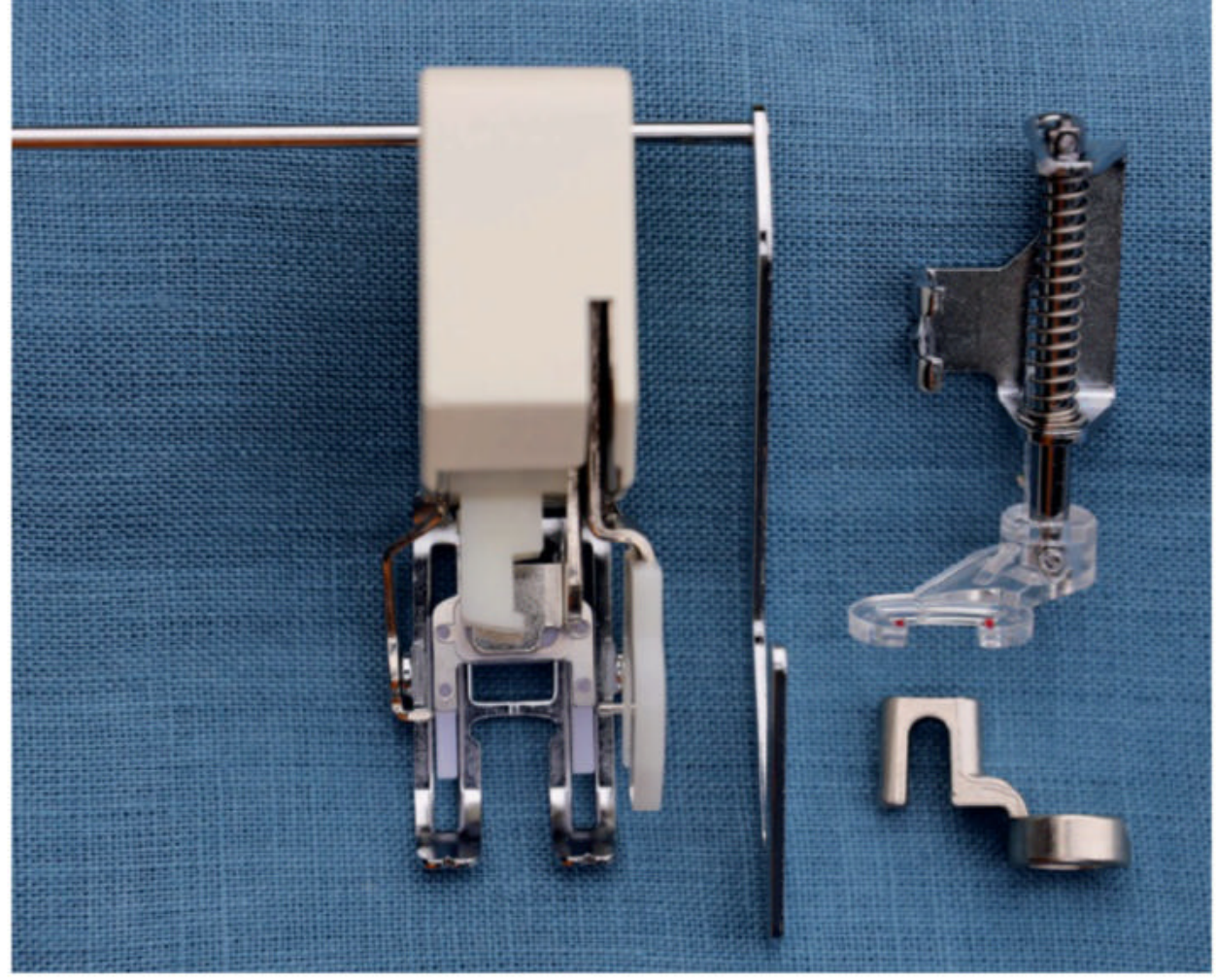
Some essential quilting tips to help demystify the machine quilting process for new quilters.

Anita Ellis www.hillsidequilting.com.au

We haven't addressed the issues facing new quilters for a while, so I thought it was time to revisit some of the advice to explain the machine quilting process to new quilters.

Most people come to machine quilting after they have discovered the love of patchwork or appliqué. Those tops accumulate very quickly and soon enough you need to get them finished. There are several options for this, and all are okay, just more dependent on your time frame, skill level and budget.

Quilting by hand can be very rewarding, but is usually very slow work, unless you are utilising large stitches and wide gaps between quilting lines.



RIGHT Sewing machine feet for quilting
BELOW Walking foot quilting



Machine Quilting



ABOVE Free-motion quilting **BELOW** Ruler quilting **OPPOSITE PAGE** Flat surface area







Quilting by machine is quicker and many styles can be achieved. There are generally three sewing machine feet you can use to quilt by machine.

A walking foot pushes the top layers of fabric along at the same time as the feed dogs on the sewing machine carry the bottom layers along. This helps to create even stitches and is good for straight lines and gentle curves.

Free-motion quilting with a free-motion foot creates designs that can flow around a quilt easily or be very detailed. Many first-time quilters start with this foot to quilt meandering lines and stippling.

Quilting with a ruler foot and rulers on a domestic sewing machine is a relatively new way for home quilters to achieve imaginative and accurate quilting designs. There are so many templates to be had these days, giving endless possibilities for design. Just give yourself time to learn the basics first and then start experimenting.

Then of course there is the 'cheque book' method of quilting – sending your pieced quilt top off to be finished by a long-arm quilter is a great option. This can be a quick process with edge-to-edge designs repeated over the whole quilt, or there can be a lengthy wait in line for a full custom quilting job. If you want to have a quilt finished in this way, get in touch with the long-arm quilter as soon as you can, even if the quilt top is not quite finished, to save your spot in the queue. Good long-arm quilters are very popular.

Most people use a mixture of these options: perhaps the 'big birthday' quilt may be sent to a long-armer, a small cushion may be hand quilted and everything else in between quilted at home on the sewing machine.

There are a few things to consider if you are quilting on your own sewing machine. The main one is to have a flat surface so that the quilt moves around easily. If the quilt sandwich drags or falls off the edge of the table, the stitches can be very uneven and it is not a pleasant task. More of a wrestle.

Use the best quality batting you can afford. There are many different options ranging from polyester to pure wool or bamboo. Each type has its own advantages, so take a look at them all at your local quilt shop and get a feel for what they are like. Natural fibres, such as wool, tend to be very long lasting, whilst polyester can have more loft, giving a fuller quilt. One batting that I have found has the best of both worlds is a wool/poly mix, generally in a 60%/40% proportion.

Till next time,

Happy quilting

Anita

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"HIDDEN MOMENTS"

Hidden Moments when completed measures 25" square approx. It is English Paper pieced and then appliquéd to the background. The kit is available for $105.00 (plus postage) which includes pattern, EPP papers and fabrics for the top and binding. Pattern and EPP paper is also available for $38.50 (plus postage).



"SAMSARA"

Samsara is a quilt measuring 78" x 90" and has been designed by Heidi Pridemore. The quilt can be rotary cut and machine pieced. Complete kit which includes all the fabrics for the quilt top, binding and pattern is available for $265.00 (plus postage).



Deborah Segaert – editor

Photos by Michelle Marvig

UK Quilting Tour 2024

Join me on a marvellous quilting and textiles tour to the United Kingdom next year! Of course, the highlight will be the Festival of Quilts held annually in Birmingham. There are lots of palaces, castles, museums, exhibitions and fabric shopping. We will visit eight fabric and textiles shops along our journey.

See the tour dates and more information on page 12-13.

Palaces & Castles



Castle Howard

The castle was used as the location for *Brideshead Revisited* and its garden is described as one of the finest examples of The Heroic Age of English landscape architecture.



Hampton Court Palace

An interesting place to learn about the lives of British Monarchs from Henry VIII onwards.

Museums & Galleries



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Jane Austen House Museum

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American Museum in Britain

See the American Heritage exhibition and Folk Art exhibition and shop at the Country Shop, the Herb Shop and the Gallery Shop.

Gallery

Fabric Shopping



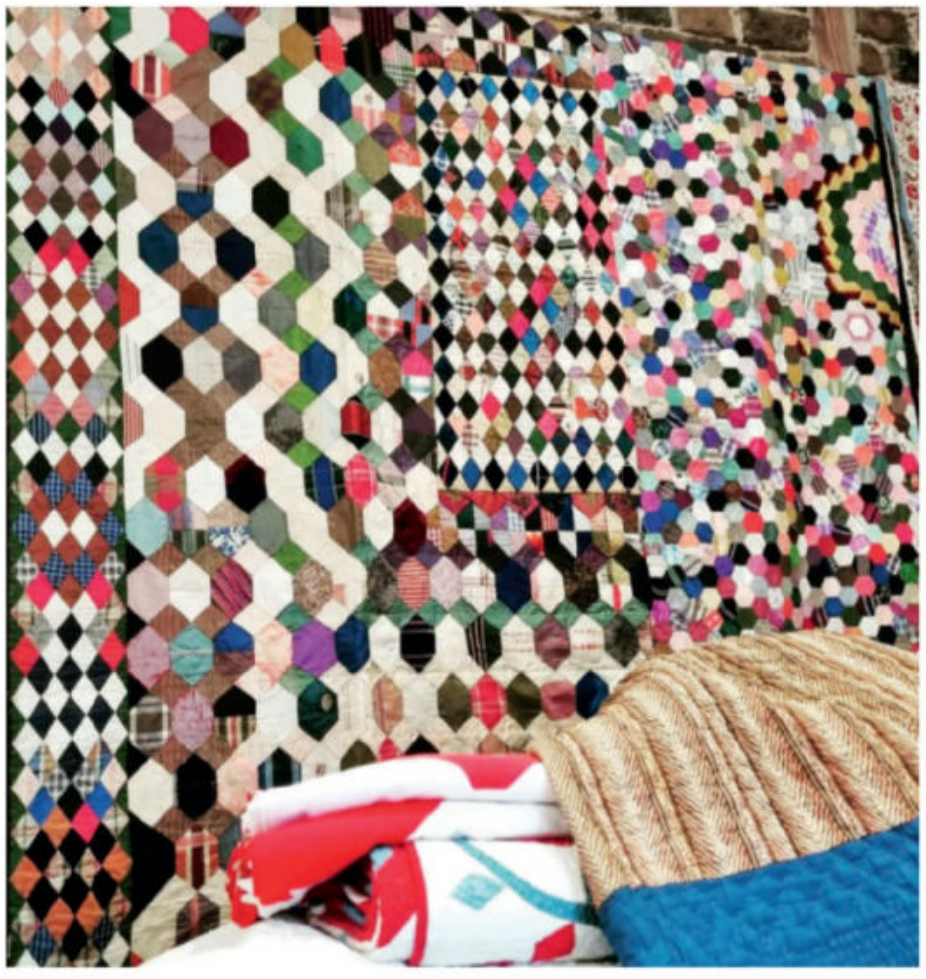
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Lightning Flash

Combine the splendour of a stormy light show and earth it with jewel colours to make a zigzag quilt a thing of comfort and wonder. This quilt by Wendy Whellum first appeared in our sister magazine, *Homespun* in May 2016. We hope you enjoy it as much as our *Homespun* readers did.

Finished size: 169cm x 147cm (66in x 58in)

Designer: Wendy Whellum

legendandlace.blogspot.com @legendandlace


Homespun
Favourite





Materials

- Assorted light-value print fabrics to total about 2m (2¼yd)
- Assorted dark- and medium-value print fabrics to total about 2m (2¼yd)
- 30cm (⅜yd) black print fabric (Border 1)
- 1.2m (1⅜yd) red print fabric (Border 2 and binding)
- 3.4m (3¾yd) backing fabric
- Batting at least 185cm x 165cm (72in x 64in)
- Assorted Perle 8 cotton threads and a large-eye needle (hand quilting)
- Erasable fabric-marking pen
- Rotary cutter, ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

Cutting

From the assorted light-value print fabrics, cut:

- 84 squares, 5in

From the assorted medium-value print fabrics, cut:

- 84 squares, 5in

From the black print fabric, cut:

- six strips, 1½in x width of fabric (Border 1)

From the red print fabric, cut:

- six strips, 4½in x width of fabric (Border 2)
- six strips, 2½in x width of fabric (binding)

Zig Zag blocks

1 Rule a diagonal line from corner to corner on the wrong side of all of the 5in light-value squares. Match each light-value square, right sides together, with a dark- or medium-value square and sew ¼in either side of the marked line. Cut along the line.

2 Open the squares and press the seam towards the darker fabric. Trim each square to precisely 4½in by placing a quilter's square ruler on it with the 45-degree line on the diagonal seam and trimming the edges. See Diagram 1.

3 Lay out the pieced squares in groups of four, as shown in the Zig Zag Block Layout Diagram. Swap the squares around until you have an array of colours and prints in your Zig Zag blocks that you like.

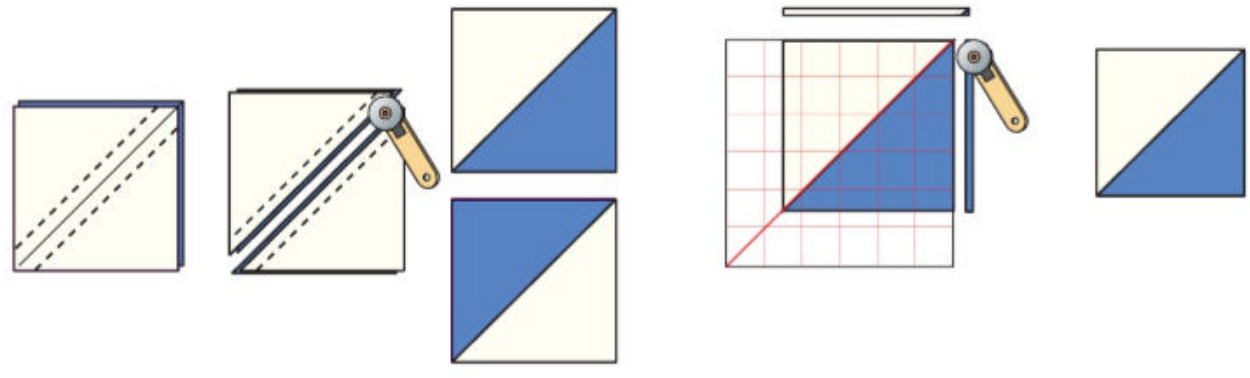
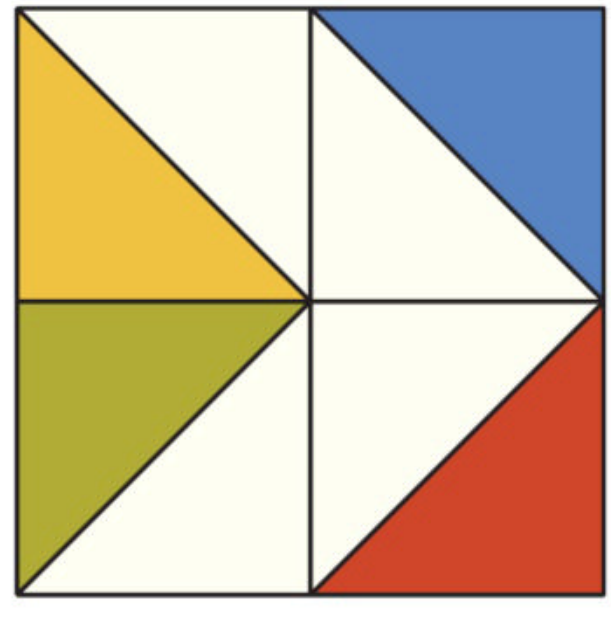


Diagram 1



Zig Zag Block Layout Diagram

Wendy's quilt blocking tip

I always block my quilts when I have completed them. To do this, I wash the quilt in cold water and gentle detergent, spin it until it's almost dry and then pin it to the floor, checking that the edges are straight and the corners are perfect right angles. This process eliminates any wavy edges and flattens any unevenness in the quilt.

4 Sew the pieced squares in each block together: start by sewing the squares together in pairs, then join the pairs. Press. Each Zig Zag block should measure 8½in square from raw edge to raw edge.

Assembly

1 Lay out the blocks in seven rows of six blocks each, with all the blocks orientated in the same way. Swap the blocks around until you're happy with the array of colours and prints. Sew the blocks in each row together. Press the seams in adjacent rows in opposite directions so they butt together when you sew the rows together.

2 Join the rows, matching the seam intersections. Press.

Borders

1 Join the six 1½in strips of black print fabric together end to end to make one long strip.

2 Measure your quilt vertically through the centre. Cut two strips this length from the long strip. Sew them to the left and right edges of the quilt. Press seams towards the border.

3 Measure your quilt horizontally through the centre. Cut two strips this length from the remainder of the long strip. Sew them to the top and bottom edges of the quilt and press as before.

4 Repeat the process described in Steps 1–3 using the 4½in strips of red print fabric to join Border 2 to the quilt.

Wendy's hand quilting tip

Before I go to bed at night, I thread 10 needles with lengths of quilting thread. My goal is to stitch all 10 lengths the following day. I don't necessarily sit and stitch them one after another – it's more common that I have to split my stitching time into shorter periods. But having a specific goal and having the needles all threaded and ready to use helps me keep on track. This is especially important when I have a deadline to meet.



Finishing

1 Cut the backing fabric into two equal lengths and remove the selvedges. Sew the two pieces together side by side using a ½in seam allowance. Press the seam open. The quilt top, backing and batting are ready for a long-arm quilter as they are.

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

3 Quilt as desired. Wendy quilted in the ditch along the edges of each zigzag column and around the borders. She then hand quilted two parallel lines of stitches down the zigzag using 'big stitch quilting' worked in Perle 8 cotton. She used a variety of different colours of thread for this stitching, in keeping with the scrappy nature of the quilt.

4 When the quilting is complete, trim the excess backing fabric and batting ¼in outside the edge of the quilt top.

5 Join the 2½in strips cut for the binding with diagonal seams to make one length, trim the seams and press them open. Fold the strip in half, wrong sides together and long edges matching, and press.



6 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using this strip.

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

Wendy's needle tips

Buy the best quality hand-sewing needles that you can afford – they really will make a difference to the quality of your stitching. Experiment with a few different sizes and brands until you find one that really suits you. Also buy yourself a good quality needle threader and use it. The finer the needle, the smaller the eye – so using a needle threader will make it easier to choose fine needles.

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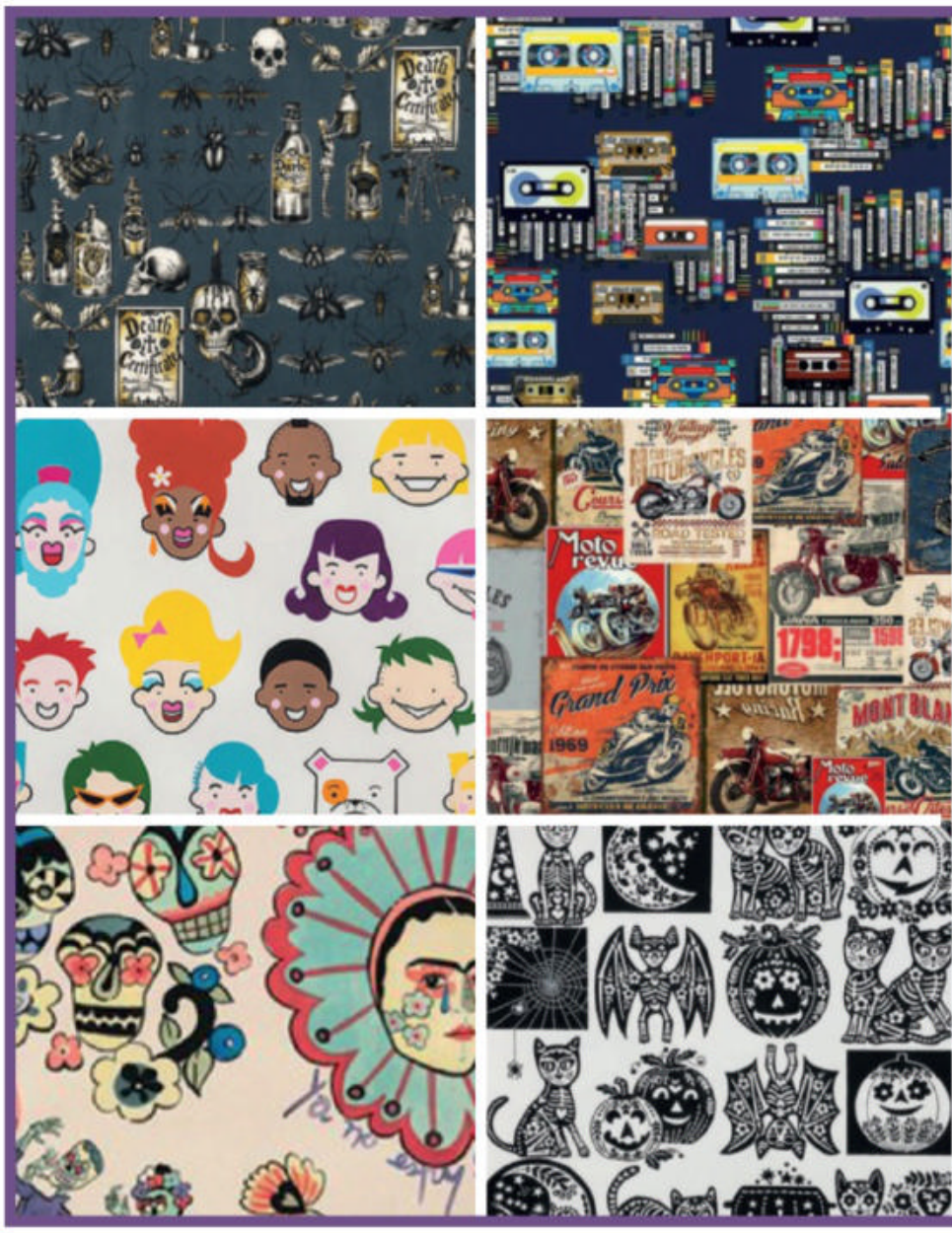
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Canberra Quilters' Annual Members' Exhibition

The 2023 exhibition was held April 26–29 at the Former Transport Depot, Kingston ACT. On the following pages you can see some of the winning quilts. The 2024 Annual Members' Exhibition will be held May 23–26 at the Exhibition Park in Canberra (EPIC), and the challenge theme is Dreaming.
For more information, visit
www.canberraquilters.org.au
Photography by Janey Cruise



Best in Show
Best Use of Colour
Art or Mixed Media Quilt (Open) – First

Ladies in Pushkar Quilt 2, 184cm x 148cm (72½in x 58in), Chris Cranston

Artist's statement: "This delightful young woman was part of a group of 'stitching ladies', sitting in a courtyard in Pushkar, Rajasthan, that I had the pleasure of meeting when I visited India some years ago. The fabric is hand-printed and hand-dyed then machine appliquéd and quilted, using my own photographs as the source."

Gallery



Challenge Quilt Doorways/Portals (Open) – First

Doorways, 50cm x 70cm (20in x 27½in), Lyn Keogh
Artist's statement: "This quilt is inspired by a holiday photo taken in Kotor, Montenegro. It is reminiscent of the beautiful old doorways that can be found throughout the region. It is coloured with Inktense pencils on calico and free-motion machine-quilted."

Tiny Treasure Quilt (Open) – First

Floriade Mini, 12cm x 12cm (4¾in x 4¾in), Dianne Firth
Artist's statement: "Small pieces of felt held between net layers was inspired by the joy of flowers celebrated at Canberra's Floriade festival."





Group Quilt (Open) – First

Loretta's Kaleidoscope, 129cm x 154cm (51in x 60½in), 'Fat Quarters' Group (entered by Lyn Keogh)
Artists' statement: "A kaleidoscope quilt made by a friendship group of nine. Inspiration came from a bolt of William Morris-style fabric donated by Loretta. Each member was provided with the same strip of fabric to make the kaleidoscope blocks, matching it to a neutral background they had in their stash."
Group: Lyn Keogh, Helen Rose, Joanne Briggs, Marcia McKinnon, Karen Brown, Anne Duffy, Lorraine Butts, Sharon Gibbons, Cecelia Kaye



Commercially Quilted Quilt (Open) – First

Mosman, 215cm x 212cm (84½in x 83½in), Johann Mawbey
Quilted by Therese Aiken, Love That Fabric
Artist's statement: "The pattern for this quilt is part of the Jane Austen quilt series by Katrina Hadjimichael. It was made as part of a six-lesson workshop in 2021, in which the hand-sewn appliqué techniques were taught. I have used a contemporary colour palette and it is my first attempt at hand-stitched appliqué."
Design: *Lambton* by Katrina Hadjimichael



Large Quilt (Amateur) – First

Flowering Gum Blossom, 154cm x 155cm (60½in x 61in), Libby Williams

Artist's statement: "For this Ruth de Vos BOM, patterns were supplied, but I used my own fabrics, mostly from the Moda *Grunge* range and Quiltlite for batting. Look for Broulee shell and Queen Elizabeth II's royal cypher (stitched while watching her funeral precession). A great design and one of my favourite quilts."

Design: Ruth de Vos, *Flowering Gum* BOM 2021/2022



Small Quilt (Amateur) – First

Oh No! Appliqué, 140cm x 141cm (55in x 55½in), Helen Rose

Artist's statement: "The quilt was made following the pattern and instructions (with variations) for Rachelle Denneny's *Harmony* Block of the Month. Helen used fabric from her black, red and white collection, her favourite combination. Blocks were needleturn appliquéd by hand and the quilt was assembled using the quilt-as-you-go technique."

Design: Rachelle Denneny, *Harmony* BOM



Small Quilt (Professional) – First Best Appliqué Award

The Girl with the Diamond Earring, 107cm x 82cm (42in x 32in), Beth Miller

Artist's statement: "The inspiration for this quilt came about when my granddaughter agreed to pose for this portrait. The quilt proved to be a challenge technically. Many mistakes were made and the unpicker was constantly in use. The extra effort required to produce the finished quilt proved to be worthwhile."

Gallery



Large Quilt (Professional) – First Encouragement Award for Appliqué

Isabel, 155cm x 153cm (61in x 60in), Lyn Keogh

Artist's statement: "This quilt was made to celebrate all the 'Isabels' in Lyn's family ... great grandmother, grandmother, mother and herself. The original design is hand-appliquéd. All the pieces are fussy cut and outline free-motion machine quilted. The background space is quilted in a pattern that enhances the appliqué design."





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Treasured

When Melissa first designed this quilt, she called it *X Marks the Spot*. But when the quilt was finished, it was just way too pretty for that name. So what goes with "x marks the spot"? Obviously, it's where you find the treasure. **Yes, this quilt would be a treasured quilt for anyone!**

Finished size: 174cm x 133cm (68½ x 52½in)
Finished block size: 12in square

Designer: Melissa Corry

www.happyquiltingmelissa.com @happyquiltingmc www.facebook.com/happyquiltingmc


12in
blocks



Materials

- 39 squares, 10in of assorted print fabrics. Melissa used fabrics from the *Sonnet Dusk* range by Corri Sheff for Riley Blake Designs
- 2.9m (3¼yd) solid white fabric
- 3.1m (3⅜yd) backing fabric
- Batting at least 190cm x 150cm (76in x 60in)
- Rotary cutter, ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

Preparation and cutting

1 Divide the 39 squares of print fabrics into four groups: three groups of 12 squares (Groups A, B and C) and one group of three squares (Group D). If you are using a Layer Cake or a 10in Stacker that includes more than one square cut from the same fabric in it, put the repeated squares in different groups. Label the squares so you know which group they are in.

From each of the 10in squares in Group A, cut:

- four squares, 3½in
- one strip, 2½in x 10in

From each of the 10in squares in Group B, cut:

- two strips, 3½in x 10in. Cross cut them to yield eight rectangles, 3½in x 2in
- one strip, 2½in x 10in

From each of the 10in squares in Group C, cut:

- four squares, 3½in
- eight squares, 2in

Refer to the Cutting Diagram to ensure that you are able to cut all these patches from each square.

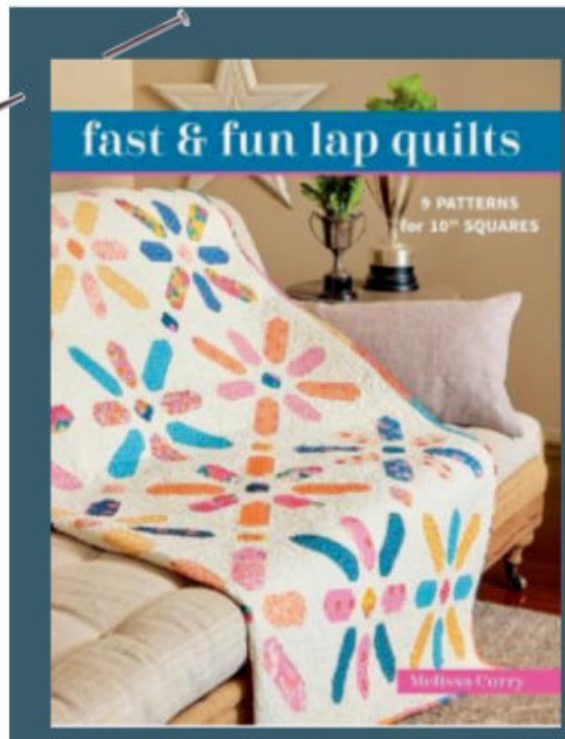
From each of the 10in squares in Group D, cut:

- four strips, 2½in x 10in

From the solid white fabric, cut:

- 13 strips, 4½in x width of fabric. Cross cut six of these strips to yield 16 strips, 4½in x 12½in
- five strips, 3½in x width of fabric. Cross cut them to yield 48 squares, 3½in
- 10 strips, 2in x width of fabric. Cross cut them to yield 192 squares, 2in

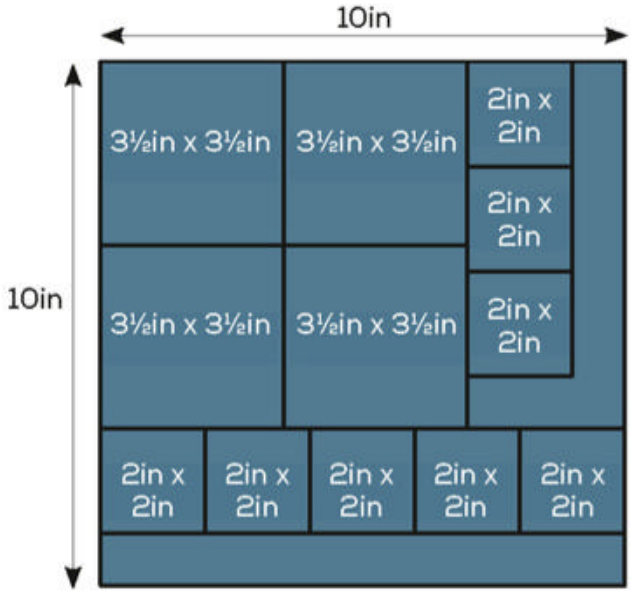




We are delighted to share a project from the book *Fast & Fun Lap Quilts* by Melissa Corry. In it Melissa shows how to transform 10in squares into quilts that are fun to make, yet have an intriguing, complex look. Perfect for beginners and advanced stitchers alike, each of the nine projects includes pointers on making the most out of your fabrics, helpful techniques for block construction and other tips for success.

The book is published by C&T Publishing.

The project, *Treasured*, appears here with the permission of C&T Publishing and it has been edited to *Quilters Companion* editorial style.



Cutting Diagram for Group C Squares

Treasured blocks

1 Draw a diagonal line on the wrong side of all of the white 2in squares.

2 Match one of them, right sides together, with a 2in x 3½in rectangle cut from a Group B fabric.



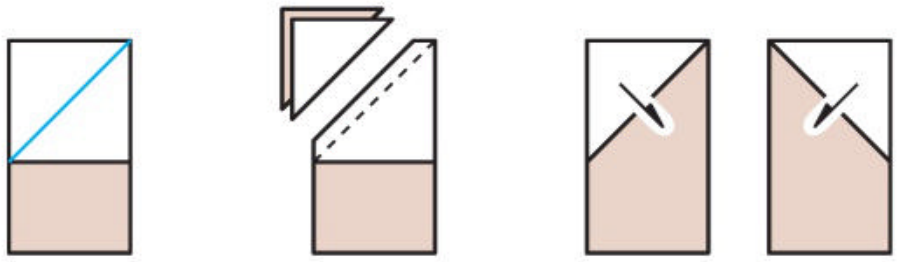


Diagram 1

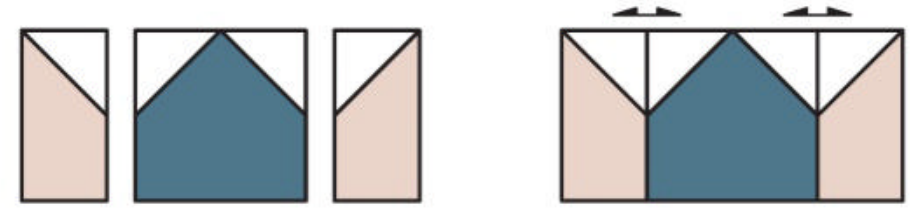


Diagram 3

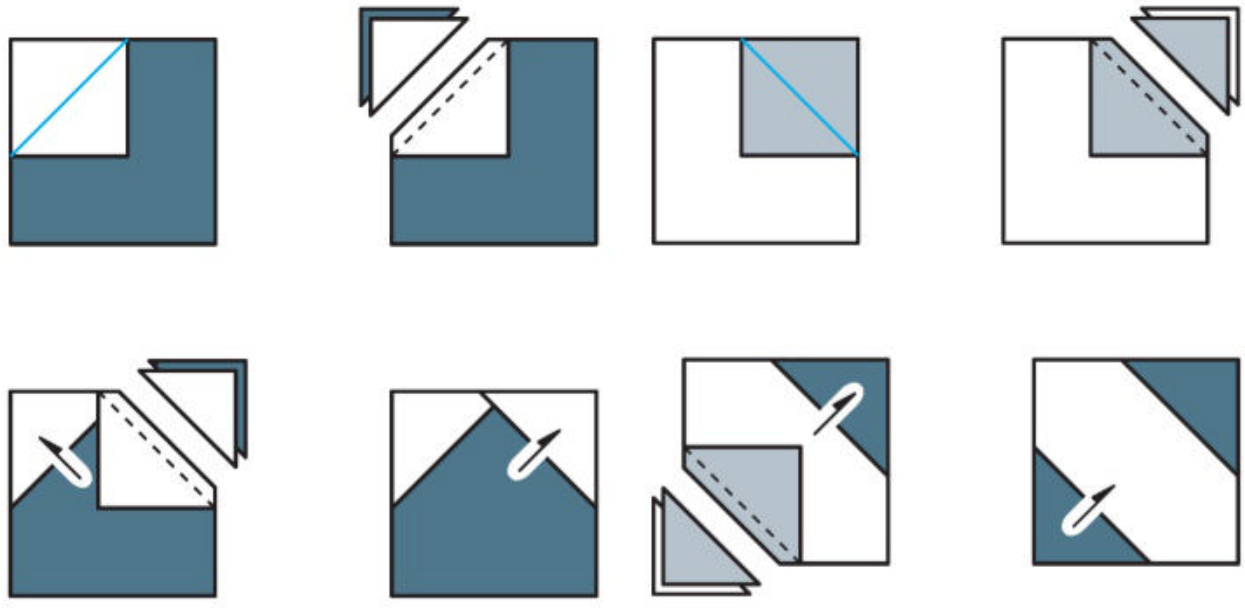


Diagram 2

Diagram 4

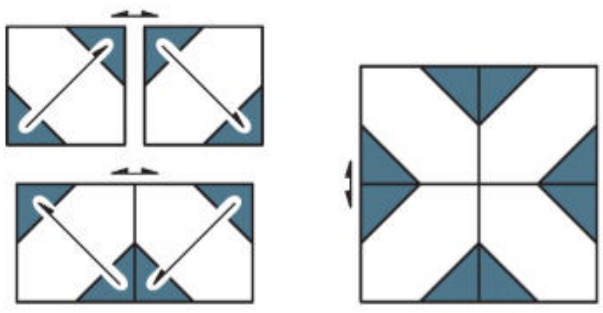


Diagram 5

Sew on the line, trim the corner ¼in outside the stitching, turn the white triangle over and press. Repeat to make a total of 48 'left' units like this: use four units cut from each Group B fabric.

3 In the same way, use the remaining 2in x 3½in rectangles cut from the Group B fabrics to make 48 'right' units – the line will be running in the opposite direction from those made in Step 2. See Diagram 1. You should now have four left units and four right units made from each Group B fabric.

4 Match a white 2in square from Step 1, right sides together, with one corner of a 3½in square cut from a Group C fabric. Sew on the marked line, trim the corner ¼in outside the stitching, turn the white triangle over and press.

5 Match another white 2in square on the adjacent corner. Sew, trim and press as before. See Diagram 2.

6 Repeat Steps 4 and 5 to make a total of 48 units like this.

7 Gather four units from Step 6 all made with the same Group C fabric. Sew one left unit from Step 2 and one right unit from Step 3 both made with the same Group B fabric to the left and right edges of each of these four units, as shown in Diagram 3. Your joined units should measure 3½in x 6½in from raw edge to raw edge.

8 Repeat with each set of four units made with the same Group C fabric.

9 Draw a diagonal line on the wrong side of each 2in square cut from the C fabrics.

10 Match pairs of these squares cut from the same C fabric to diagonally opposite corners of the white 3½in squares, right sides together. Sew on the lines, trim the corners ¼in outside the stitching, turn the fabric C triangles over and press. See Diagram 4.

11 Lay out four matching units from Step 10 in two rows of two, referring to Diagram 5 for the correct orientation. Sew the units in each row together, then sew the rows together, carefully matching seams.

12 To make one Treasured block, you need:

- four 3½in squares all cut from the same Group A fabric
- four matching units from Step 8
- one unit from Step 11 made with the same Group C fabric used in the Step 8 units.

13 Lay out these units in three rows of three, referring to the Treasured Block Layout Diagram. Sew the units in each row together, then sew the rows together, carefully matching seams. Your block should measure 12½in square from raw edge to raw edge.

14 Repeat Steps 12 and 13 to make 12 blocks in all.

Assembly

1 Lay out the blocks in four rows of three blocks each, leaving space between them. Swap the position of the blocks around until you have an array of colours and prints that you like.

2 Add white 4½in x 12½in strips between the blocks in each row and at the beginning and end of the row, as shown in the Quilt Layout Diagram.

3 Join the white sashing strips and blocks in each row together. Press. Your rows should measure 12½in x 52½in from raw edge to raw edge. A small variation from this is acceptable but it is important that all four rows are the same measurement. Adjust and re-sew seams to achieve this.

4 Join the remaining seven 4½in strips of white fabric together, end to end, to make one long strip. From it, cut five strips the same length as your rows. On the wrong side of each strip, make light marks in the seam allowance at 4¼in, 16¼in, 20¼in, 32¼in, 36¼in and 48¼in from one end of each strip.

5 Sew these strips between the block rows and at the top and bottom edges of the quilt. Match the marks you've made to the seams in the block rows. This will ensure that your vertical sashing strips align perfectly in the finished quilt.

Finishing

1 Remove the selvedges from the backing fabric and cut it into two equal lengths. Sew the pieces together side by side with a ½in seam and press the seam open.

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

3 Quilt as desired. Melissa's quilt was machine quilted with straight lines, arches, figure eights and pebbles in the blocks. Feathered swirls were stitched in the white background.

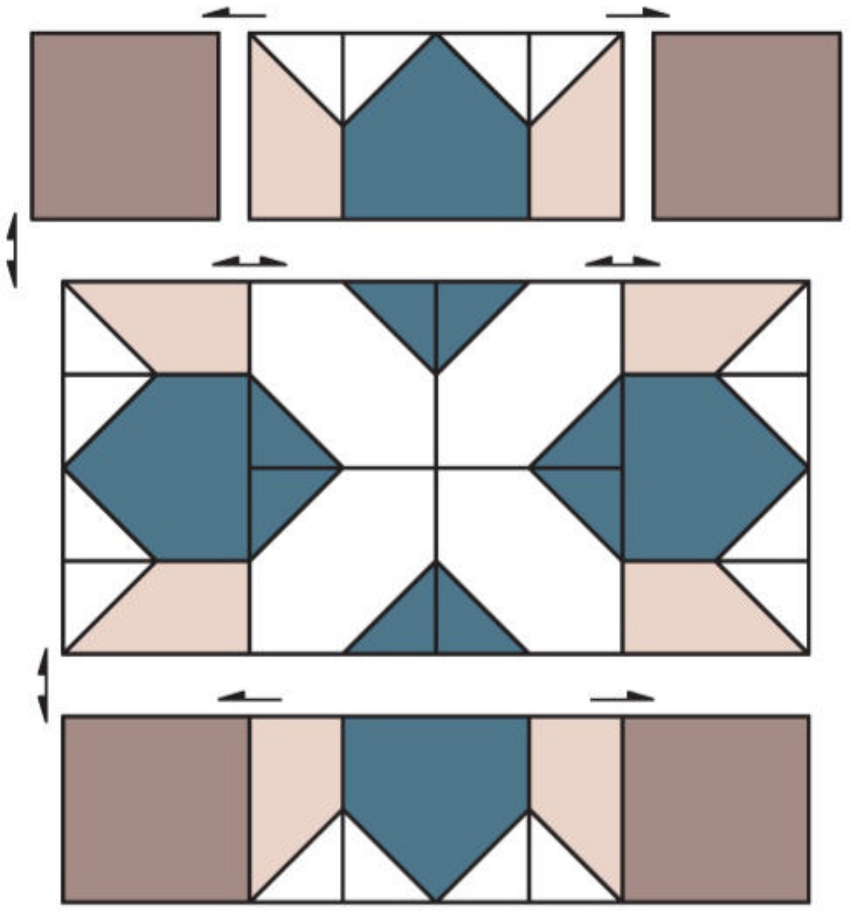
4 Trim the excess backing fabric and batting ¼in outside the edge of the quilt top.

5 Join the 2½in x 10in strips cut from Fabric A, B and D fabrics end to end in random order to make one long strip. Press.

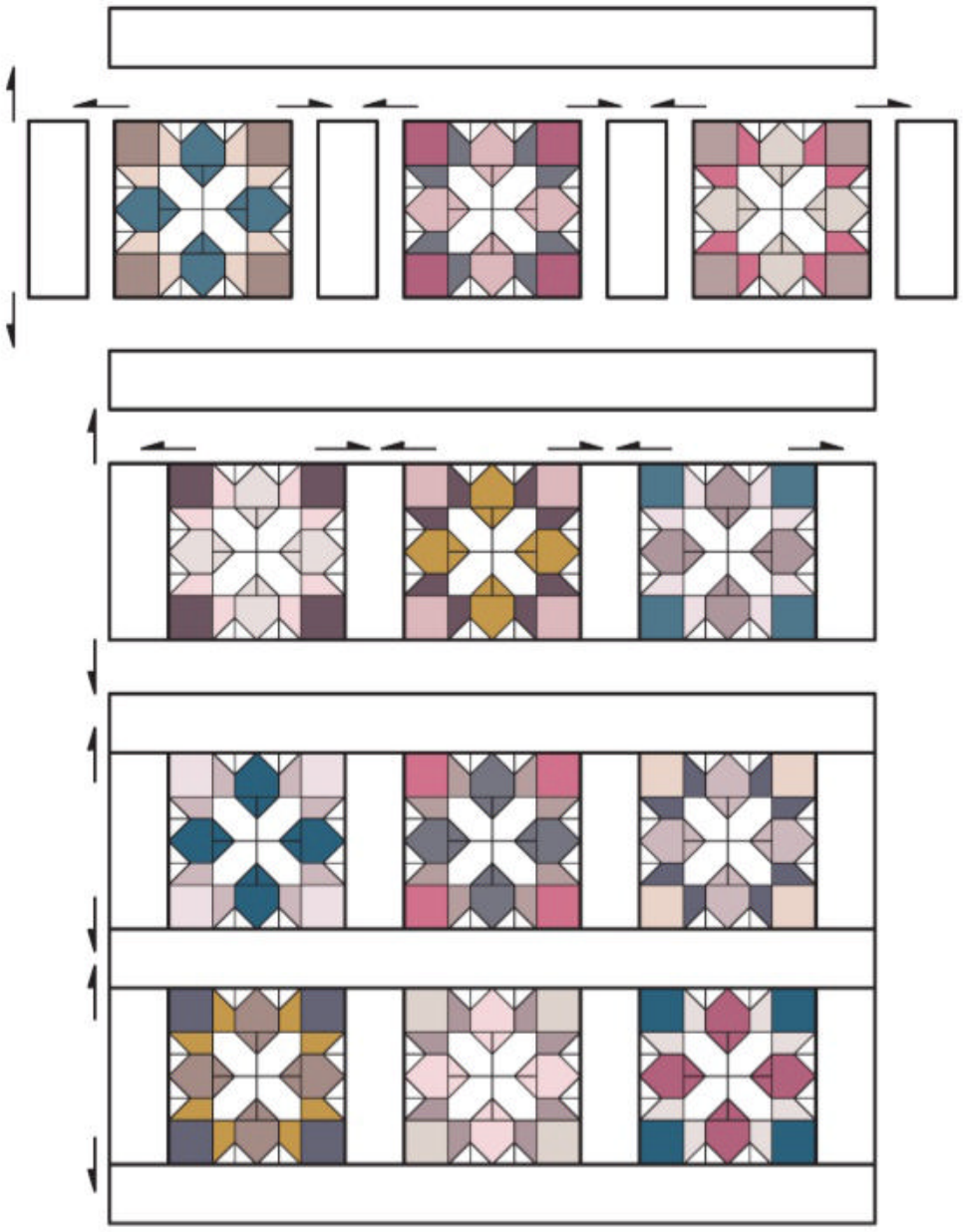
6 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using this strip.

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





Treasured Block Layout Diagram



Quilt Layout Diagram







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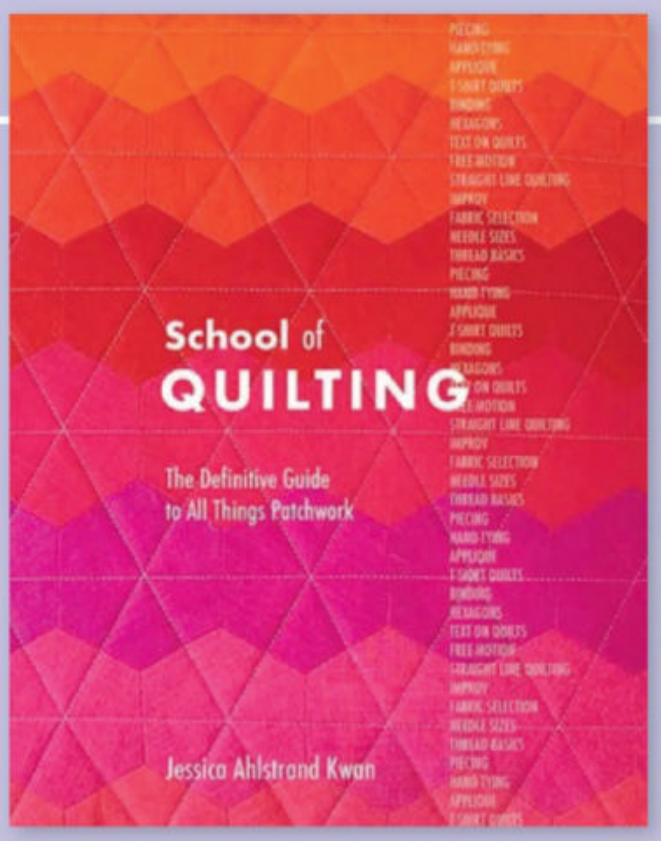
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Off the Shelf

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School of Quilting

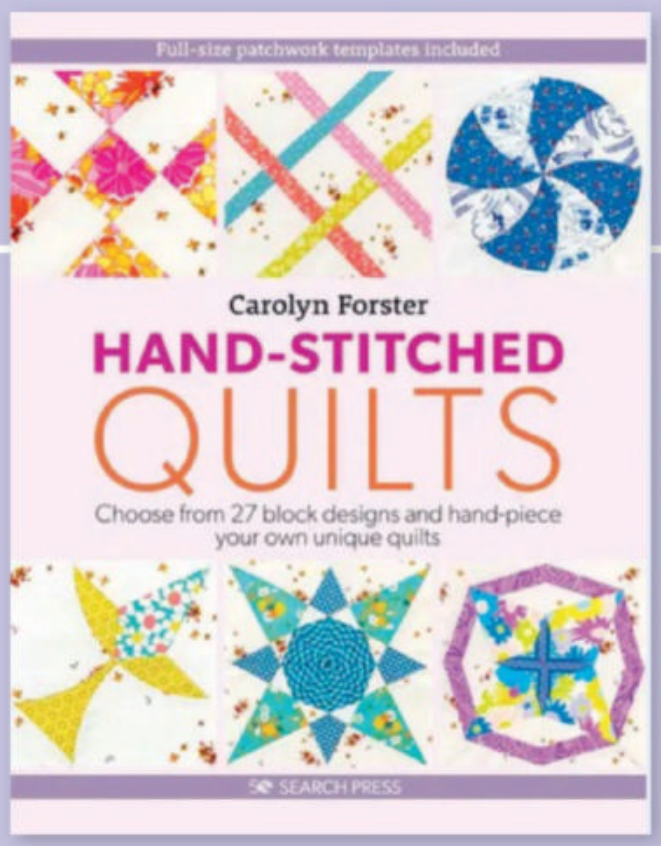
The Definitive Guide to All Things Patchwork

By Jessica Ahlstrand Kwan

In this complete illustrated guide, readers will learn everything they need to know to start quilting. The book begins with what sewing machine to buy and the tools and supplies to keep in your arsenal. It also demonstrates fabric cutting and preparation, quilt options for different kinds of piecing and how to assemble a quilt top. With guidance on basting, batting and finishing a piece, the book also introduces ways to troubleshoot problems as they arise.

Full of helpful tips from a professional quilter with more than 20 years' experience and 100 colour illustrations, *School of Quilting* is the ideal guide for any quilting project.

Published by Lucky Spool



Hand-Stitched Quilts

Choose from 27 Block Designs and Hand-Piece Your Own Unique Quilts

By Carolyn Forster

With dozens of exquisite blocks to make, plus useful and inspirational information throughout, this is a beautiful book that will take the mystery out of making hand-stitched quilts and spark your quilting ideas for years to come.

Through a series of 'bite-size' lessons, you will be taken through the process so you not only understand the order in which to craft your quilt, but you build up your skills as you progress through the book. Learn how to cut out your fabrics with and without templates and how to sew your patches together, and then get stuck into sewing a gorgeous library of blocks. There are 27 different blocks to make, each with its own piecing instructions, piecing diagrams and helpful photographs that show the front and back of the block. Templates for every block are included at the back of the book at full size.

Once your blocks are ready to go, Carolyn shows you how to quilt them using a combination of hand stitching and big-stitch quilting. Illustrated instructions are also included on how to construct and bind your quilt at the very end.

Published by Search Press



Home for the Holidays

Quilts & More to Welcome the Season

By Sherri McConnell & Chelsi Stratton

Create a warm and welcoming home with six quilts plus a table topper, runners, a tree skirt, mug rugs and pillows. Tips about the projects, ideas to fashion your own traditions and a dash of recipes round out the holiday mix.

Classic and simple or modern with contemporary flair – there are plenty of projects to suit every style. Instructions include easy-to-stitch gifts for those who've been nice, as well as cosy quilts and comforts that you'll want to keep and display as you welcome family and friends for the holidays.

Published by C&T Publishing



The Vintage Flower Sampler Quilt

A Step-By-Step Guide to Sewing a Stunning Quilt & Fresh Projects

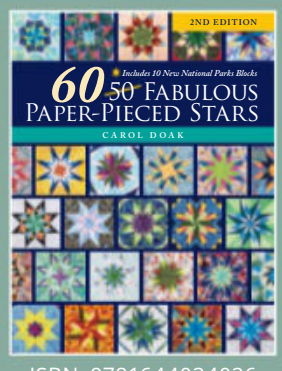
By Atsuko Matsuyama

Atsuko Matsuyama has created a brand-new sampler quilt featuring 24 large-format patchwork and appliqué blocks. The book features step-by-step instructions for assembling each block with lots of detailed, close-up photos. The book also includes five adorable companion projects such as pillows, tote bags, table runners and more, all utilising the sampler block designs.

The Vintage Flower Sample Quilt will guide you to create a stunning quilt that's sure to become a family heirloom.

Publisher by Zakka Workshop

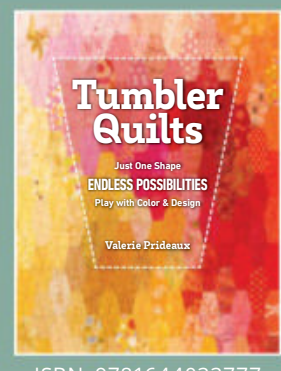
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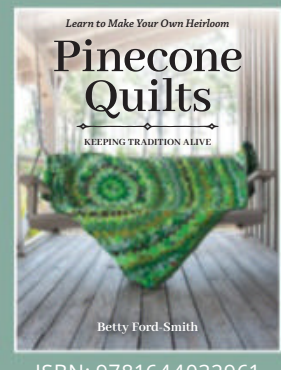
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Ultimate Modern Quilt Block Collection

By Daisy Dodge

Ultimate Modern Quilt Block Collection features more than 100 quilt blocks inspired by the iconic German artform, Bauhaus, which has influenced the world of design for decades.

Create a collection of bold, eye-catching and modern quilt blocks – either with a paper piecing pattern or a traditional block construction pattern – that can also be arranged in different colourways and directions for endless possibilities. Instructions and illustrations show you how to assemble a sampler quilt project that results in a stunning modern quilt. Stylish, fresh and exciting, this inspirational guide is a must-have for any quilter looking for a different and contemporary quilting aesthetic.

Published by Landauer Publishing

Arcadia
Part 2

We hope you enjoyed cutting and piecing the large central panel design from Part 1.
In this issue you will construct the Framed Triangles and Star Points that surround it.

Proudly brought to you by *Quilters Companion*

Designed, sewn and quilted by Keryn Emmerson, Kin Quilting Designs

keryn@kerynemmerson.com @artisanartist www.kerynemmerson.com

Fabric designed by Kim Hurley, l'uccello

info@luccello.com.au @luccellomelbourne @luccello



Sew along with us on our special Facebook group: *Quilters Companion* Block of the Month 2023 – Arcadia

Note: This quilt is a major undertaking, requiring accurate cutting and piecing to ensure that each frame fits precisely around the edge of the quilt. Refer to the Fabric Key for the specific fabrics Keryn used in her project if you wish to create a quilt identical to hers. Seam allowances of ¼in are used throughout for the piecing.



Finished size: 167cm (66½in) square

This Block of the Month project is being published over six issues of *Quilters Companion*, from issue #122 to issue #127. The materials required to make the complete quilt were included in Part 1 of the instructions, published in *Quilters Companion* #122. Contact our subscriptions department to order a subscription or back issues, or log onto Zinio or the Apple/Google Play newsstands to get the issues digitally.



St Etienne Bridgitte – Cream (DV 5805)



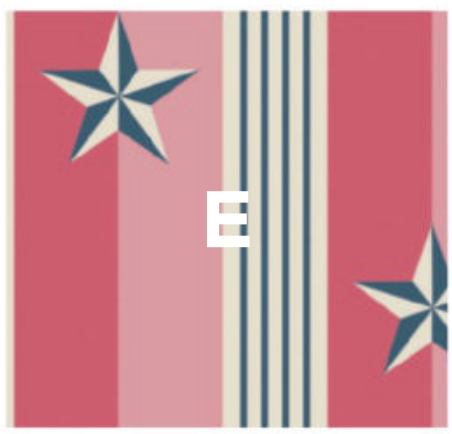
St Etienne Bridgitte – Pink (DV 5807)



St Etienne Lisette – Pale Teal (DV 5810)



St Etienne Camille – Teal (DV 5812)



St Etienne Etoile – Pink (DV 5818)



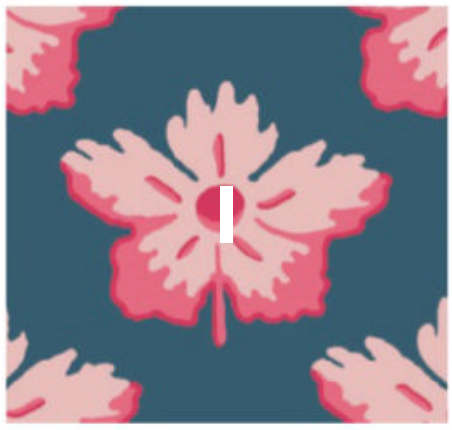
St Etienne Etoile – Teal (DV 5819)



St Etienne Cosette – Teal (DV 5821)



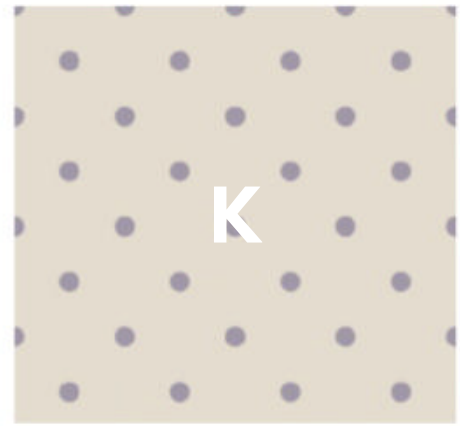
St Etienne Cosette – Pink (DV 5822)



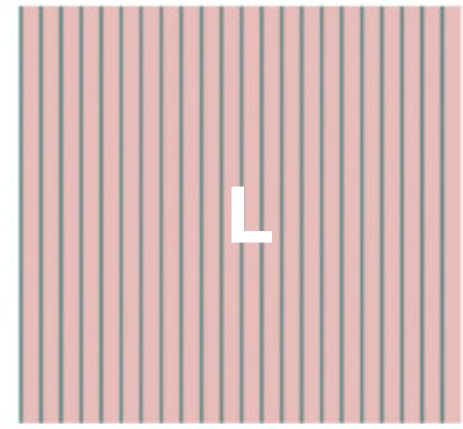
Rue Floriane Jean-Marie (DV 5107)



Comptoir de Toile Lucie (DV 5122)



Comptoir de Toile Lucie (DV 5124)



Comptoir de Toile Amalie – Dusty Rose (DV 5127)



Comptoir de Toile Lucie – Rose (DV 5145)



St Etienne Colette – Pink (DV 5801)

Our fabrics

This quilt uses a large variety of print fabrics from the *St Etienne*, *Rue Floriane* and *Comptoir De Toile* collections designed by Kim Hurley of l'uccello for Devonstone Collection. They are distributed in Australia by Two Green Zebras.

Cutting

From Fabric B, fussy cut:

- four squares, 4⅞in

Keryn cut her fabric so that floral motifs rather than the children featured in each square. One easy way to do this is to draw the square on template plastic or even just a cheap plastic page cover/sleeve. Cut the square out on the drawn lines and position it on the right side of the fabric until you find an area that you wish to cut. Then use a quilter's ruler and a Frixion pen or a graphite or ceramic pencil to draw one 4⅞in line. Reposition the ruler at 90 degrees to this first line to draw the second 4⅞in line. Position a quilter's ruler so that two adjacent edges match the lines you've drawn. Cut the fabric on the edges of the ruler. Rotate the fabric, match the 4⅞in lines on the ruler with the just-cut edges, and cut the remaining two edges.

Cut each square once on the diagonal to yield a total of eight half-square triangles



Cutting Fabric B

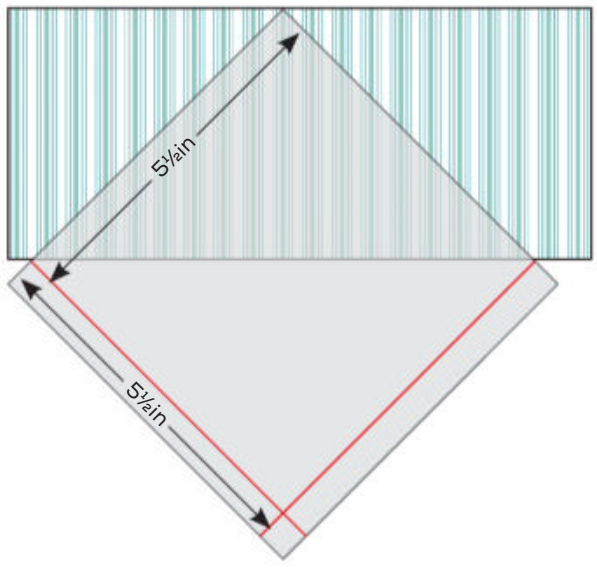


Diagram 1

From Fabric F, cut:

- one strip, 3⅞in x width of fabric. Cross cut it to yield four rectangles, 3⅞in x 10in. To fussy cut triangles so that there's a vertical stripe in the centre of each one, stack the four rectangles on top of each other, matching the pattern printed on the fabric. This will mean that the left and right edges of the rectangles probably won't match – that is fine. Identify the part of the stripe that you want to lie in the vertical centre of each triangle. Lay a quilter's ruler on the fabric with one corner matching the raw edge at that part of the design. The 5½in lines down each side of the ruler should match the bottom edge of the fabric. See Diagram 1.

Use a rotary cutter to cut down both edges of the ruler to yield four matching triangles

From Fabric G, cut:

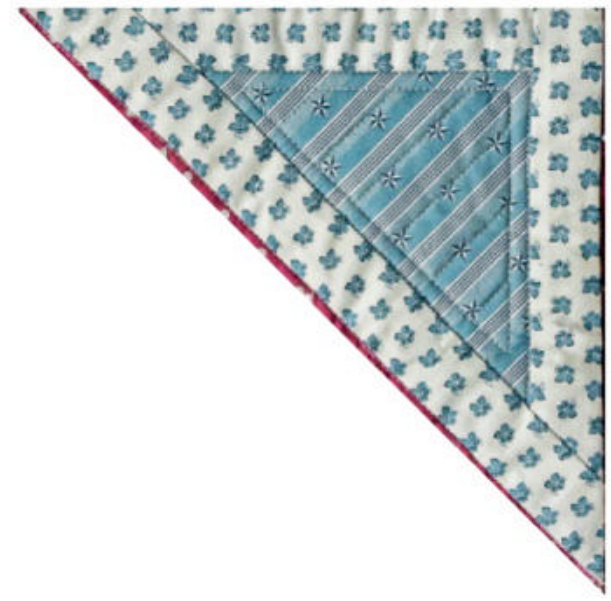
- three strips, 1½in x width of fabric. Cross cut them to yield four rectangles, 1½in x 13¼in, four rectangles, 1½in x 7½in and four rectangles, 1½in x 6½in (framed triangles)

From Fabric H, cut:

- one strip, 2⅞in x width of fabric. Cross cut it to yield 12 squares, 2⅞in. Cut each square once on the diagonal to yield 24 half-square triangles

From Fabric J, cut:

- three strips, 2⅞in x width of fabric. Cross cut them to yield 36 squares, 2⅞in. Cut each square once on the diagonal to yield 72 half-square triangles



Framed Triangles

1 Sew a 1½in x 6½in strip of Fabric G to one short edge of a Fabric F triangle, matching one end of the strip with the 90-degree corner of the triangle. Press the seam towards the strip.

2 Sew a 1½in x 7½in strip of Fabric G to the other short edge of the triangle, again matching one end of the strip with the 90-degree corner of the triangle. Press seams outwards. See Diagram 2.

3 Fold the triangle in half and finger press a crease in the centre of the long edge. Fold the 1½in x 13¼in strip of Fabric G in half and finger press a crease. Sew the strip to the long edge of the triangle, matching centre creases. Press seams outwards.

4 Trim the ends of the 13¼in strip even with the sides edges of the triangle.

5 Repeat Steps 1–4 to make four matching Framed Triangles.

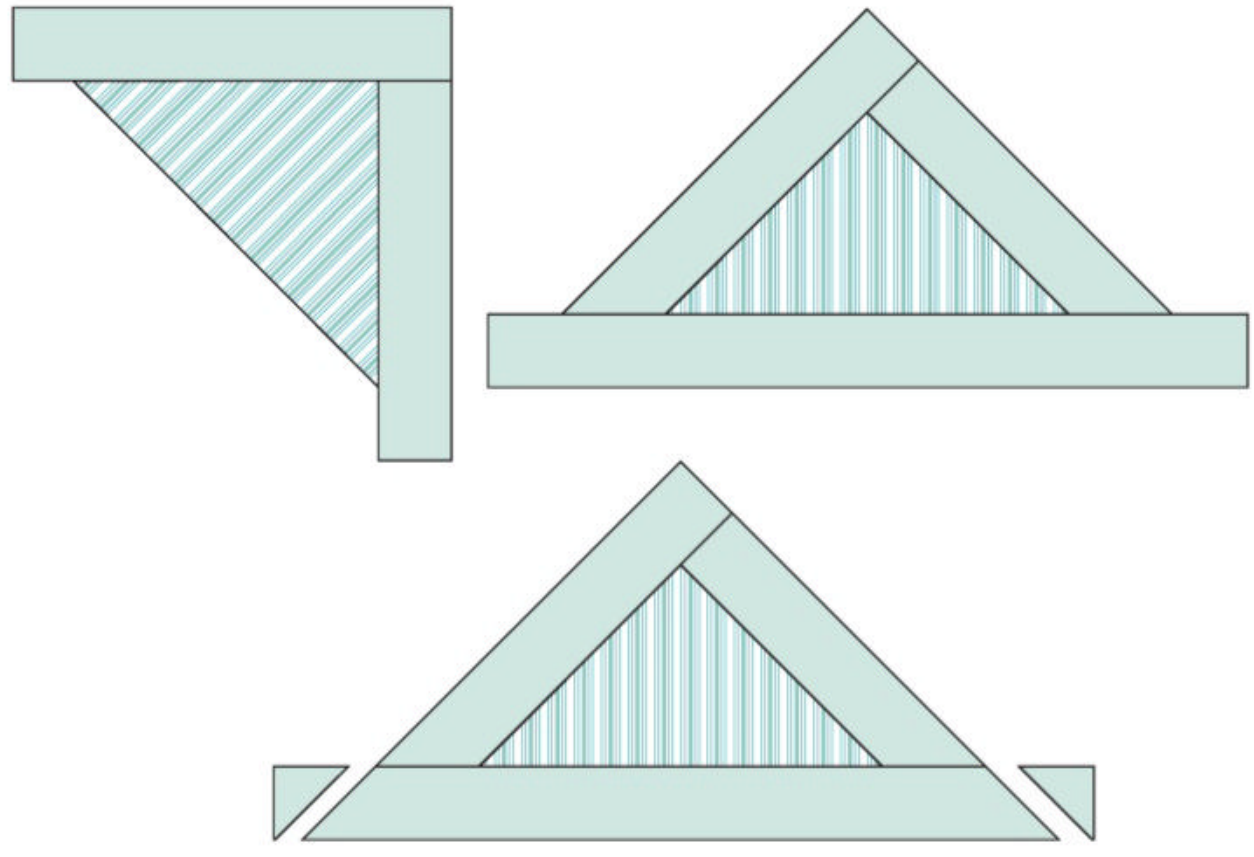


Diagram 2



Star Points

1 Match each H triangle with a J triangle, right sides together. Sew on the long edge. Keryn recommends pressing these seams open to reduce bulk. Your pieced squares should measure 2½in square from raw edge to raw edge.

2 Sew a J triangle to two adjacent edges of each pieced square, as shown in Diagram 3. Press seams away from the square.

3 Sew each larger B triangle to one long edge of a unit from Step 2. Press the seams towards the B triangle.

4 Lay out a unit from Step 3 and two units from Step 2 as shown in the Star Point Assembly Diagram.

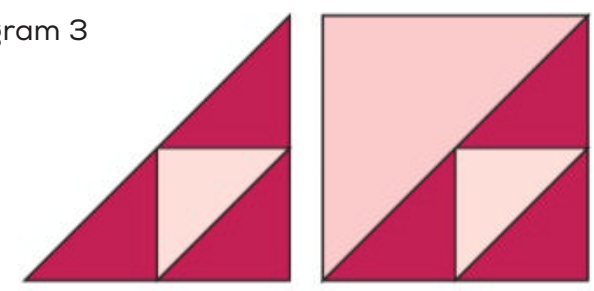
5 Sew the Step 2 units to the two raw edges of the B triangle. Press seams towards the Step 2 units.

6 Repeat Steps 4 and 5 to make eight Star Points exactly the same.

In the next instalment of this Block of the Month, you'll be making the Variable Star blocks.



Diagram 3



Star Point Assembly Diagram





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Block Of The Month Programs & kits

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

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

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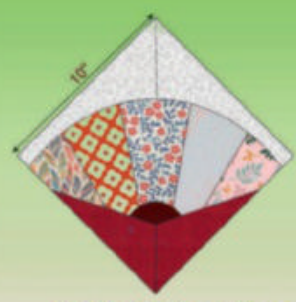
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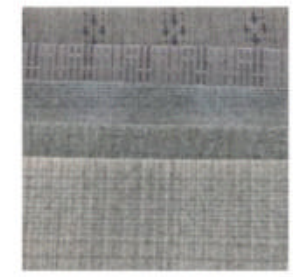
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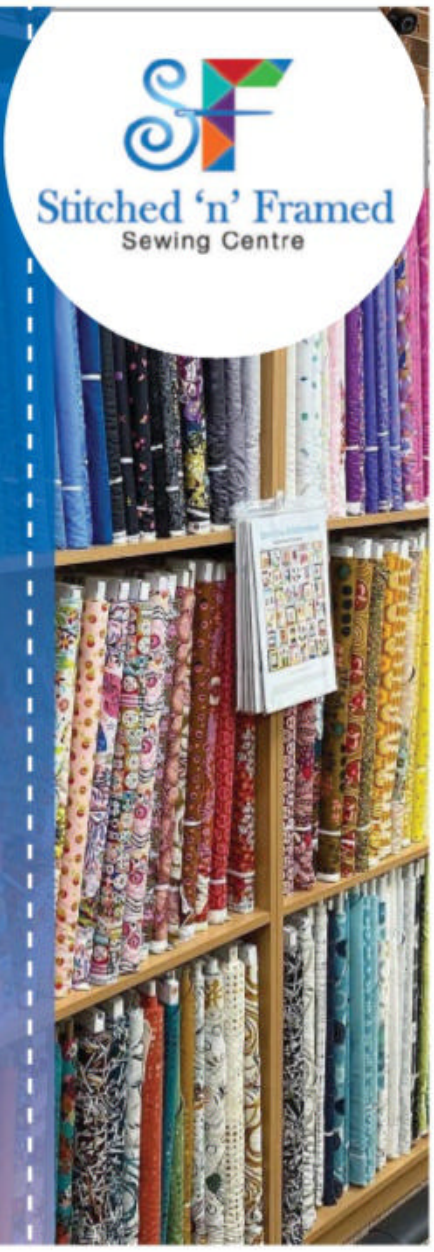
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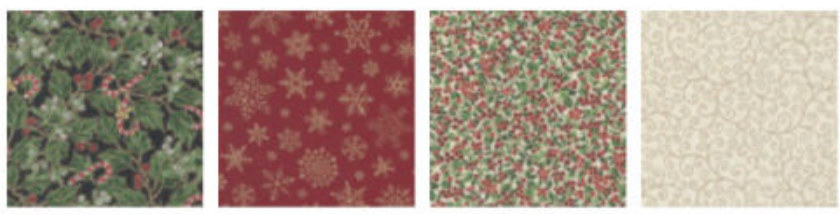
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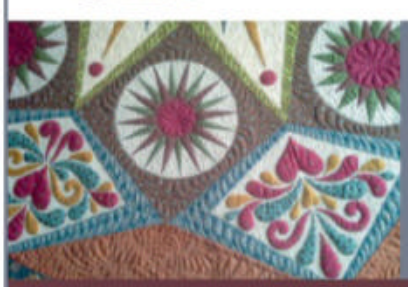
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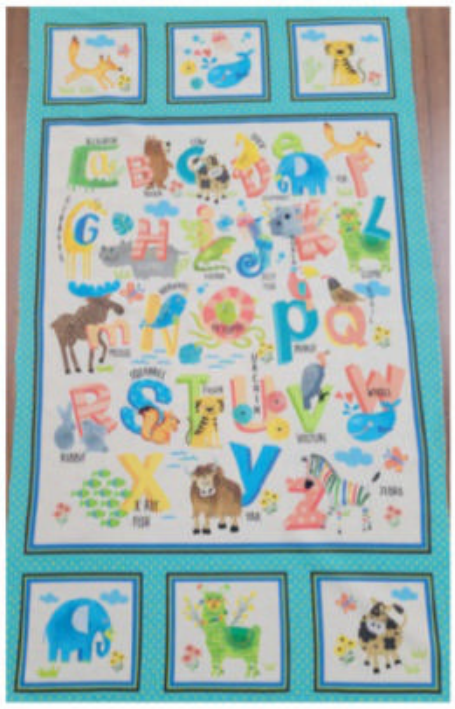
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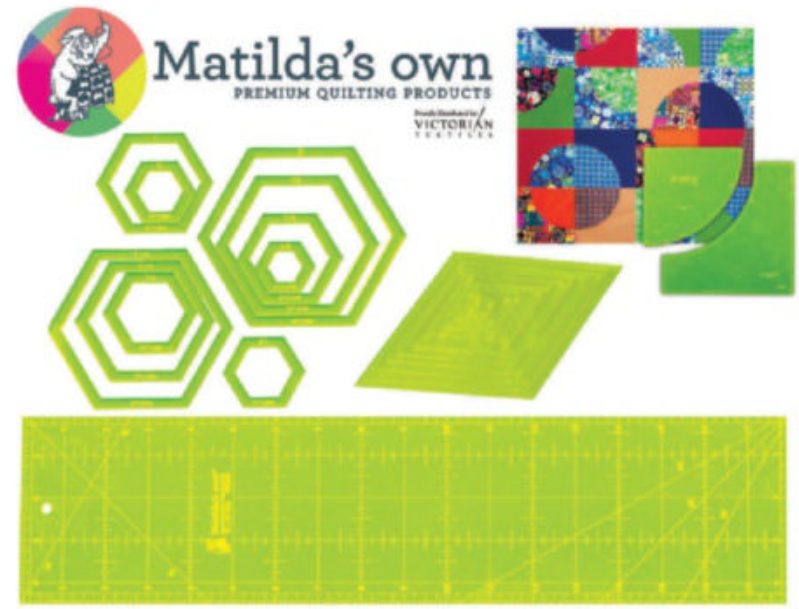
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chris@thestitchingpost.com.au
Open: Tue–Sun 10am–4pm

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

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

Sew Fab
111 East Street, Narrandera 2700
Ph: (02) 6959 9819
leanne@sewfab.com.au
www.sewfab.com.au
Open: Tues–Fri 9am–4:30pm,
Sat 9am–12:30pm,
Mon by appointment only

The Cotton Merchants
48 Wynyard Street, Tumut 2720
Ph: (02) 6947 2800
thecottonmerchants@gmail.com
www.thecottonmerchants.com.au
Open: Mon–Fri 9.30am–4.30pm,
Sat 9.30am–1 pm

The Fabric Farm
36 Kurrajong Avenue, Leeton 2705
Ph: (02) 6953 7718
sales@thefabricfarm.com.au
Open: Wed–Fri 10am–5pm,
Sat 10am–1pm

Whatever Where-ever Crafts
26 Fairway Close, Howlong 2643
Ph: (02) 6026 5489
info@whateverwhereever.com.au
www.whateverwhereever.com.au
Open: Wed–Fri 10am–5pm,
Sat 9am–1pm

Yarn by the River
93 East Street,
Narrandera, 2700
Ph: 0427 401 792
yarnbytheriver@gmail.com
www.yarnbytheriver.com
Open: Thu–Fri 9am–4pm,
Sat 9am–12 noon
Other times by Appointment

MID NORTH COAST
Connie's Fabrics
1 Verge Street,
Kempsey 2440
Ph: (02) 6562 7792
conniesfabrics@outlook.com
Facebook: Connie's Fabrics
Open: Mon–Fri 9am–5pm,
Sat 9am–12.30pm

Country Pickin's Sewing Centre
Unit 2, 1a Blackbutt Road,
Port Macquarie 2444
Ph: 0448 306 589
info@countrypickins.com.au
www.countrypickins.com.au
Open: Mon–Fri 9.30am–5pm
Sat 9.30am–2pm

Country Pickin's Sewing Centre
29 Pulteney Street, Taree 2430
Ph: (02) 6552 2092
info@countrypickins.com.au
www.countrypickins.com.au
Open: Mon–Fri 9.30am–5pm
Sat 9.30am–2pm

Hanging by a Thread
Wallace Street, Macksville 2447
Ph: (02) 5509 1664
admin@hangingbyathread.com.au
www.hangingbyathread.com.au
Open: Mon–Fri 9.30am–5pm,
Sat 9am–1pm

Stitched 'n Framed
14 Acacia Avenue,
Port Macquarie 2444
Ph: (02) 6581 3338
info@stitchednframed.com.au
www.stitchednframed.com.au
Open: Mon–Fri 9.30am–4pm,
Sat 9.30am–2pm

Stitches by the Sea
10 Gundagai Street,
Coffs Harbour, 2450
Ph: 0412 355 438
infostitchesbythesea@gmail.com
www.stitchesbythesea.net
Open: Tue–Fri 9.30am–4.30pm,
Sat 10am–1pm

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

The Crafter's Cottage
62 Dalgarno Street,
Coonabarabran 2357
Ph: 0407 940 792
info@thecrafterscottage.net
www.thecrafterscottage.net
Open: Tue–Fri 9am–4.30pm,
Sat 9am–12 noon

The Crafty Peacock
17 Bradwardine Road,
Bathurst 2795
Ph: (02) 6331 6975
info@thecraftypeacock.com.au
www.thecraftypeacock.com.au
Open: Tue–Fri 9.30am–5pm,
Sat 9.30am–3.30pm

NORTHERN NSW

Handa Crafts and Curtains
149 Canterbury Street,
Casino 2470
Ph: 0484 899 472
hello@handacraftsandcurtains.com.au,
www.handacraftsandcurtains.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–12 noon

Rainbow Patchwork
75 Union Street,
South Lismore 2480
Ph: 0432 417 228
www.rainbowpatchwork.com.au
Open: Tue–Fri 10am–5pm,
Sat 9am–12 noon

NEWCASTLE

Morisset Fabrics and Crafts
47 Dora Street,
Morisset 2264
Ph: (02) 4973 3837
jendi@aapt.net.au
www.facebook.com/morissetfabrics
Open: Mon–Fri 9am–5pm,
Sat 9am–1pm



VIC

MELBOURNE

Lilly Patches
Shop 10 Boronia Village,
159 Boronia Road,
Boronia 3155
Ph: (03) 9761 2088
info@lillypatches.com.au
www.lillypatches.com.au
Open: Tue–Sat 9.30am–5pm,
Thu open until 6pm

Port Fairy Textiles
Shop 1, 54 Sackville Street,
Port Fairy 3284
Ph: 0493 289 375
hello@portfairytextiles.com.au
www.portfairytextiles.com.au
Open: Mon–Fri 10am–4pm,
Sat 10am–3pm, Sun 11am–3pm

The Quilt Shop
2/38 Bridge Street, Eltham 3095
Ph: (03) 8418 6770
sales@thequiltshop.com.au
www.thequiltshop.com.au
Open: Mon–Sat 9.30am–4pm

Tranquility Crafts 'N' Supplies
37 Holmes Road, Moonee Ponds 3039
Ph: (03) 9375 3575
tranquilitycrafts@bigpond.com.au
www.tranquilitycrafts.allthings
quilting.com.au
Open: Tue–Fri 10am–5.30pm,
Sat 9.30am–1pm

NORTH CENTRAL

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

NORTH EAST

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

Little Patch of Heaven
7 Pickering Place, Wodonga 3690
Ph: 0447 244 452
lpoheaven@bigpond.com
www.littlepatchofheaven.com.au
Open: By appointment only

Creature Crafts
Shop 4, 68 Myrtle Street,
Myrtleford 3737
Ph: 0428 503 951
creaturecrafts@bigpond.com
www.creaturecrafts.net.au
Open: Mon–Fri 9.30am–3pm,
Sat 10am–2pm

SOUTH EAST

A Little Patch of Country
63 Princes Highway, Trafalgar 3824
Ph: (03) 5633 2311
www.littlepatch.com.au
sales@littlepatch.com.au
Open: Mon–Fri 9am–5pm

Craft Quarters
140–146 Station Street, Koo Wee Rup 3981
Ph: (03) 5997 1779
sales@craftquarters.com.au
www.craftquarters.com.au
Open: Mon–Fri 9am–4pm,
Sat 9am–1pm

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

The Sewing Bee Cafe
80 Baxter-Tooradin Road,
Baxter 3911
Ph: (03) 5971 5737
thesewingbeecafe@gmail.com
www.sewingbeecafe.com.au
Open: Mon–Fri 9.30am–4pm,
Sat 9am–12 noon

SOUTH WEST

Molly Bear Designs
208 Diproses Road,
Bulart 3314
Ph: 0488 136 961
mollybeardesigns@hotmail.com
www.etsy.com/au/shop/
Mollybeardesigns
Open: 24/7 online

EAST

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

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

WEST

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

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

Little Desert Quilts
2204 Kaniva–Edenhope Road,
Kaniva 3419
Ph: (03) 5392 2234
littledesertquilts@skymesh.com.au
FB: Little Desert Quilts
Open: by appointment

On the Road

Michelle's Patchwork
230 Moffats Road,
Dereel 3352
Ph: (03) 5345 1364
mde17978@hotmail.com
www.michellespatchwork.com
Open: Mon–Fri 9am–5pm,
Sat 10am–4pm



QLD

CENTRAL COAST

Just Country Crafts
72 Perroux Street,
Gulliver 4814
Ph: (07) 4795 7414
justcountrycrafts@gmail.com
Facebook @ Just Country Crafts
Open: Mon–Fri 9am–3pm,
Sat 8.30am–1.30pm

Somethings Country
18 Alford Street,
Kingaroy 4610
Ph: (07) 4162 2040
somethingscountry@bigpond.com
www.somethingscountry.com
Open: Mon–Fri 9am–5pm,
Sat 9.30am–12.30pm

CENTRAL HIGHLANDS

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

TOOWOOMBA

The Sewing Room
16b Prescott Street,
Toowoomba 4350
Ph: (07) 4638 8288
info@thesewingroom.net.au
www.thesewingroom.net.au
Open: Mon–Fri 9am–3:30pm,
Sat 9am–1pm

Whispers of the Valley Fabric
198 Grantham Winwill Road,
Winwill 4347
Ph: 0410 669 976
info@whispersofthevalley.com.au
whispersofthevalleyfabric.com.au
Open: Fri–Mon 9am–5pm,
other times by appointment

BUNDABERG

Teacup Quilts & Niceties
Shop 1/58 Woongarra Street,
Bundaberg 4670
Ph: (07) 4153 6953
teacupquilts@gmail.com
www.facebook.com/teacupquilts
Open: Mon-Fri 8am–4pm,
Sat 9am–12 noon

The Quilter's Shack
77 Boundary Street,
Bundaberg 4670
Ph: (07) 4154 4486
thequiltersshack@
patchworkandcupcakes.com
www.bundabergpatchwork.com
Open: Mon–Fri 9am–4pm
Sat 9am–12.30pm

NORTH

Janome Townsville
Olive Branch Quilts
Shop A/263 Charters
Towers Road,
Mysterton 4812
Ph: (07) 4755 2336
shop@janometsv.com.au
www.olivebranchquilts.com.au
Open: Mon-Wed 9am–5pm,
Thu 9am–4.30pm,
Fri 8.30am–4.30pm,
Sat 9am–1pm



SA

ADELAIDE

Riverlea Cottage Quilts
330 Unley Road,
Hyde Park 5061
Ph: (08) 8373 0653
riverlea.quilts@live.com
www.riverleaquilts.com
Open: Mon–Fri 10am–5pm,
Sat 10am–2.30pm

Sew Focus
8/1064–1066 Old Port Road,
Albert Park 5014
Ph: (08) 7120 6788
karen@sewfocus.com.au
www.sewfocus.com.au
Open: Mon–Fri 9am–5pm, Sat 9am–3pm

The Quilting Room
21 Doulton Crescent,
Modbury Heights 5092
Ph: 0411 417 087
www.thequiltingroom.com.au
thequiltingroom@aapt.net.au
Open: Mon–Wed 1pm–4pm,
Thu 4pm–7pm
Sat–Sun by appointment only

Widebacks Australia
22 Farrow Circuit,
Seaford 5169
Ph: (08) 8370 7546
brenda@widebacks.com.au
www.widebacks.com.au
Open: Mon–Fri 9.30am–3pm,
Sat 9.30am–12.30pm

SOUTH EAST

Clair's Fabrics
22 Gough Street.
Kingston 5275
Ph: 0439 220 779
clair@clairsfabrics.com
www.clairsfabrics.com
Open: By appointment only

Creatively Sewn
1 Anthony Street,
Mount Gambier 5290
Ph: (08) 8725 4933
kerry@ringwood-designs.com
www.creativelysewn.com.au
Open: Mon–Fri 9.30am–4.30pm,
Sat 9.30am–12.30pm

Habit Patch
31b George Street,
Millicent 5280
Ph: (08) 8733 1155
info@habitpatch.com.au
www.habitpatch.com.au
Open: Mon, Wed, Thu,
Fri 9am–4.30pm, Tue 9am–1pm,
Sat 9am–12 noon

The Rural Stitch Co
40 Bool Lagoon West Road,
Bool Lagoon 5271
Ph: 0417 408 796
sales@theruralstitchco.com.au
www.theruralstitchco.com.au
Open: Sat–Sun 10am–4pm,
Weekdays by appointment

YORKE PENINSULA

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

The Patchy Affair
1972 Maitland Road,
Cunningham 5571
Ph: 0418 891 601
thepatchyaffair@bigpond.com
www.thepatchyaffair.com.au
Open: By appointment only,
7 days a week 10am–4pm

EYRE PENINSULA

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

MID NORTH

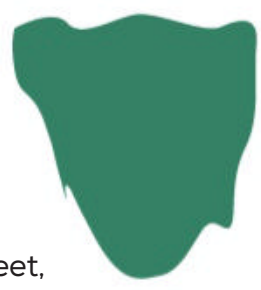
Charlene's
80 Ayr Street,
Jamestown 5491
Ph: (08) 8664 1511
Open: Mon–Fri 10am–5pm,
Sat 9am–11.30



NT

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

TAS



Quarter Inch, the home of Hugs n Kisses
224 Campbell Street,
North Hobart 7000
Ph: (03) 6200 1304
helen@quarterinch.com.au
www.quarterinch.wequilt.com.au
Open: Mon–Fri 9am–4pm,
Sat 10am–2pm



WA

PERTH

JR's Fabrics
8 Simmental Place, Oakford 6121
Ph: (08) 9526 2113
admin@jrsfabrics.com
www.jrsfabrics.com
Open: Mon–Fri 8am–11.30am,
other times by appointment

Southlands Fabric & Sewing Centre
26 Yampi Way, Willetton 6155
Ph: (08) 9259 4844
helen@sewingperth.com.au
www.sewingperth.com.au
Open: Mon–Fri 9am–4.30pm,
Sat 9am–3pm, Sun 10am–3pm

BUNBURY

Craft Collections
1/13 Mummery Crescent,
Bunbury 6230
Ph: 0419 616 714
stuffnbears@westnet.com.au
craftcollections.com.au
Open: Mon–Fri 9am–
4.30pm, Sat 9am–12 noon

NZ



NORTH ISLAND

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

House of Patchwork
16 Porter Crescent,
Helensville, Auckland 0800
Ph: +64 09 420 6355
houseofpatchworkltd@gmail.com
www.facebook.com/House-of-Patchwork
Open: Tue–Sat 10am–4pm



SOUTH ISLAND

Cushla's Village Fabrics
The Tannery, 3 Garlands Road,
Woolston, Christchurch
Ph: +64 03 540 2011
cushla.fabrics@xtra.co.nz
www.cushlasvillagefabrics.co.nz
Open: Mon–Fri 10am–4pm,
Sat 10am–1pm

Handzon
1 Alfred Street, Rangiora
Ph: +64 03 423 3544
helpinghand@handzon.co.nz
www.handzon.co.nz
Open: Mon–Sat 9.30am–5.30pm,
Sun 10am–3pm

Stitch Witches
193 Hanover Street, Dunedin 9016
Ph: +64 03 471 7388
stitchwitchesnz@gmail.com
www.stitchwitches.co.nz
Open: Tue–Fri 10am–5pm,
Sat 10am–4pm

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

USA



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

BALI

Wacky Jacky's Textiles
Jalan Raya Candidasa,
Candidasa, Bali
Ph: +62 812 3880 0277
jacky@wackyjackys.com.au
Open: 7am–4pm 7 days a week

Diary dates

Qld

May 2024
Henzell Street Quilters'
Biennial Quilt Show
Redcliffe Showground,
Webb Street,
Redcliffe
More information:
henzellquilters@gmail.com

September 16–22
Toowoomba Quilters'
Club Exhibition
The Court, Toowoomba
Community Baptist Church,
100 Glenvale Road, Toowoomba
(corner Greenwattle Street)
More information:
www.toowoombaquiltersclub.org

September 20 – October 15
Beyond Bounds
Darling Downs Textile
Art Exhibition
Rosalie Gallery,
89 Mocatta Street,
Goombungee
More information:
(07) 4696 5600

October 11–14
Qld Quilters' Annual Quilt Show
Brisbane Convention &
Exhibition Centre
Glenelg Street, South Brisbane
More information:
www.qldquilters.com/events-activities/quilt-show

New South Wales

September 15–17
QuiltNSW Exhibition
Grand Pavilion, Rosehill
Gardens Racecourse,
Rosehill
More information:
www.quiltnsw.com/exhibitions/quiltshow

September 30 – October 1
Dalmeny Quilt Show
Narooma Leisure Centre
Princess Highway, Narooma
More information:
Jann, cottagequilts@hotmail.com

October 13–14
Bulli Corner Quilters Annual
Quilt and Flower Show
Cnr Princes Highway and
Point Street
Bulli
More information:
Lynn Kelly 0413 963 070

Tasmania

October 6–8
Island Quilts
MAC02
18 Hunter Street, Hobart
More information:
www.tasquiltguild.com.au/island-quilts/about-island-quilts

Victoria

September 23–24
Geelong Patchwork and Quilters'
Guild Members' Exhibition –
Heritage
Geelong West Town Hall
153 Pakington Street,
Geelong West
More information:
wwwgeelongpatch.org.au

USA

November 2–5
Quilt Festival Houston
George R. Brown
Convention Center
1001 Avenida de las Americas
Houston, Texas, USA
More information:
www.quilts.com/quilt-festival/quilt-festival-houston



Join Deborah Segaert, Michelle Marvig and others on *Quilters Companion* Quilters Tours to major quilt shows around the world! Turn to pages 12–13 for more information.

England

August 1–4, 2024
Festival of quilts
National Exhibition Centre
Birmingham
More information:
www.thefestivalofquilts.co.uk

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





The Basics Guide

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

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

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

Stockists & Contacts

2 Green Zebras
Ph: (02) 9553 7201,
website: www.twogreenzebras.com

A1 Craft and Quilting
Ph: 0438 877 664,
website: www.a1craftandquilting.com.au

A Little Patch of Country
Ph: (03) 5633 2311,
website: www.littlepatch.com.au

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

BeBe Bold
Ph: 0416 219 107,
website: www.bebebold.com

Bernina Australia
Ph: (02) 9899 1188,
website: www.bernina.com/en-AU

Bizzy Bee Patchwork
Ph: 0403 883 347,
Facebook: Bizzy Bee Patchwork

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

Creature Crafts
Ph: (03) 5752 1494,
website: www.creaturecrafts.net.au

Cynthia's Ark
Ph: (08) 8527 2120,
website: www.cynthiasark.com.au

Dragonfly Fabrics
Ph: (08) 8948 0691,
email: dragonfabric@bigpond.com

eQuilter
Email: equiltfairy@gmail.com,
website: www.equilter.com

Fabric Sauce
Ph: 0427 847 384,
website: www.fabricsauce.com.au

Faeries in My Garden
Ph: (07) 3869 0808,
website: www.faeriesinmygarden.com.au

Handzon
Ph: +64 3 423 3544
website: www.handzon.co.nz

Heights Sewing Centre
Ph: (03) 5229 3558,
website: www.heightsewing.com.au

Hettie's Patch
Ph: 0421 174 550,
website: www.hettiespatch.com

Janome
Ph: Toll-free 1300 JANOME;
website: www.janome.com.au

Know-How Sewing Essentials
Ph: (02) 4871 3936, website:
www.knowhowsewing.com.au

Kornacraft Sewing Centre
Ph: (08) 8522 3246,
website: www.kornacraft.com.au

Lilly Patches
Ph: (03) 9761 2088,
website: www.lillypatches.com.au

Lily Lane
Ph: (03) 5199 2777,
website: www.lilylane.com.au

LIttle Patch of Heaven
Ph: 0447 244 452,
website: www.littlepatchofheaven.com.au

Love Lee Fabric
Ph: 0421 018 099,
website: www.loveleefabric.com.au

Lyn's Fine Needlework
Ph: (02) 9686 2325,
website: www.lynsfineneedlework.com.au

Maree St Clair Quilts
Ph: 0429 393 757,
website: www.mareestclairquilts.com.au

My Fabricology
Ph: 0416 048 324,
website: www.myfabricology.com.au

On Point Patchwork and Needlecraft
Ph: (02) 4968 0094, website:
www.onpointpatchworkandneedlecraft.com

Quality Always
Email: reception@qualityalways.com,
website: www.minijumbuk.com.au

Quilting Queen
Email: quilting-queen@hotmail.com,
Facebook: Quilting-Queen

ruby & kate
Ph: (08) 8682 3636,
website: www.rubyandkate.com.au

Sew Focus
Ph: (08) 7120 6788,
website: www.sewfocus.com.au

Somethings Country
Ph: (07) 4162 2040,
email: somethingscountry@bigpond.com

Stitch Witches
Ph: +64 3 471 7388,
website: www.stitchwitches.co.nz

Stitched 'n' Framed
Ph: (02) 6581 3338,
website: www.stitchednframed.com.au

Stitches by the Sea
Ph: 0412 355 438,
website: www.stitchesbythesea.net

The Craft Basket
Ph: (03) 5154 1151,
website: www.thecraftbasket.com.au

The Crafty Peacock
Ph: (02) 6331 6975,
website: www.thecraftypeacock.com.au

The Maker's Stash
Ph: 0414 543 858,
website: www.themakersstash.com

The Quilt Shop
Ph: (03) 8418 6770,
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Linda Haigh shares the instructions to make this traditional Stars and Nine Patch quilt



Spark up an Irish Chain pattern with some appliqué with Cheryl Filby



Stitch up a rainbow of hearts with Monique Bubendorfer

Next Issue

See winning quilts from the annual Festival of Quilts show – South Australia. Stitch traditional quilts with modern twists! Check out the list of gadgets and must have items for the home quilter. Sew a quick and easy Christmas table runner with Sherri McConnell and enjoy book reviews, quilt galleries and an array of quilty treasures from around the world and much more





Amelie Grace

Amelie Grace is the sweet new range by quilt designer and avid creator Maree St Clair for Devonstone Collection. Maree has always loved the fabrics from the 1930's and she has designed these bright happy fabrics as an homage to the era and in celebration of the women in her family including granddaughters, her mum and mother-in-law.

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