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87

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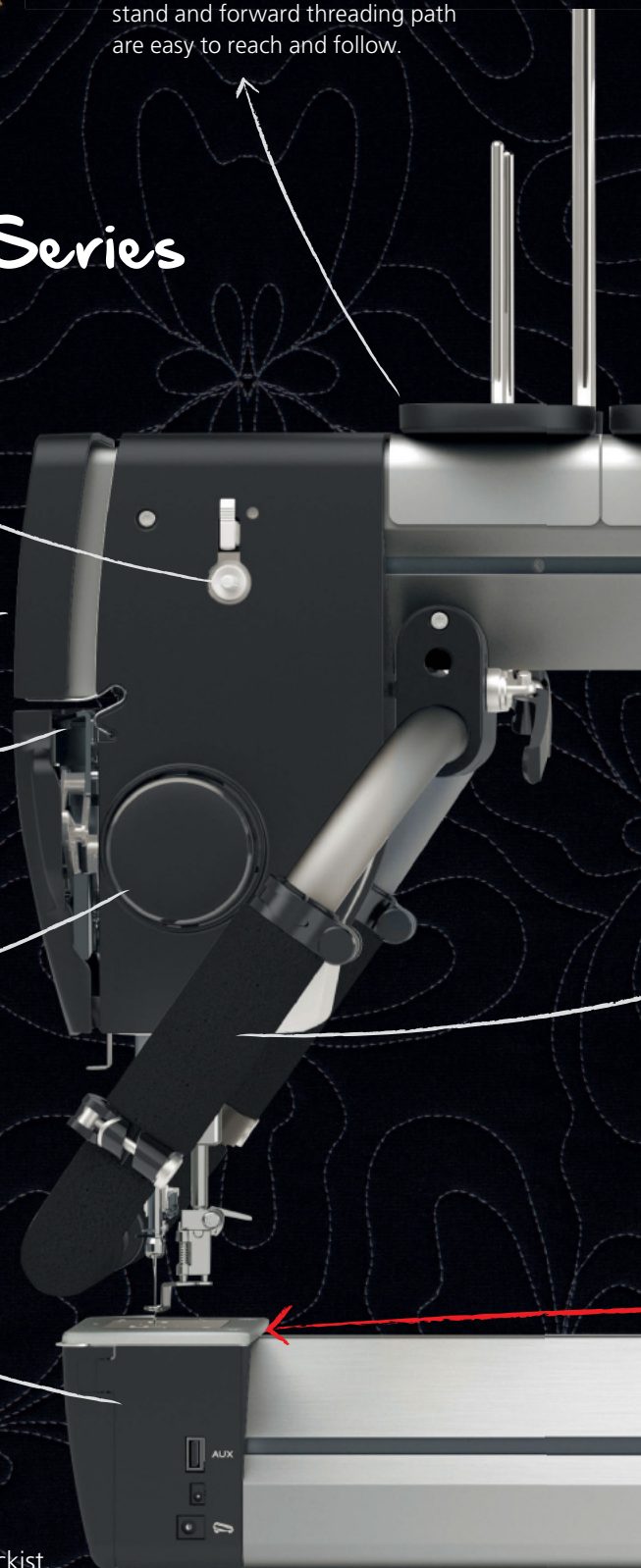
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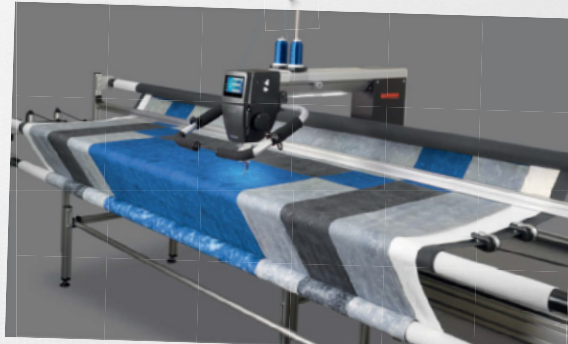


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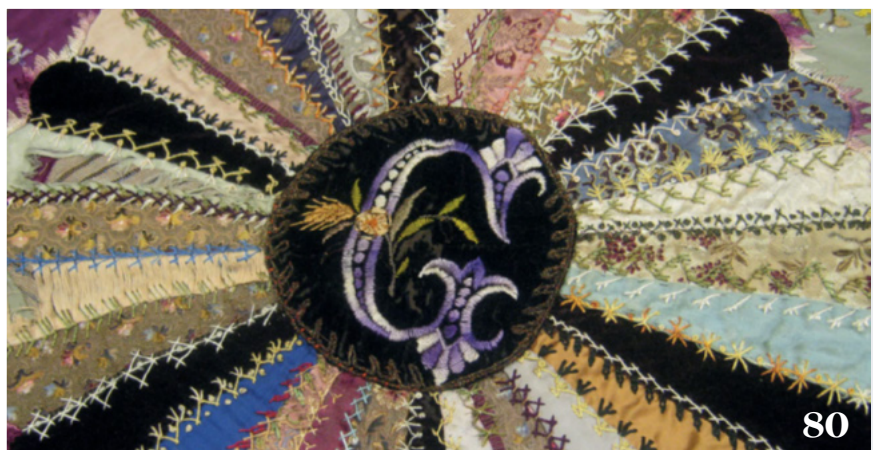
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It never occurred to me when I took my first patchwork class that it would ultimately end up both an obsession and a profession. Twenty six years ago, I went along to make a Log Cabin quilt by machine. I wanted to make samples for a new shop that my parents and I had opened. We had stocked it with dress fabric and quilting cottons. I was hooked from the first block. Machine piecing is still my preferred method of construction, but due to the amount of travel that I now do, hand piecing is also very important to me.



The portability of English paper piecing, and the design possibilities given the variety of shapes, is wonderful. In this issue of *Quilters Companion* we have three projects using the EPP technique. Katrina Hadjimichael shares her traditional styled cushion, *D'Arcy*. It is a small project, based on Dresden Plate shapes.

Our second EPP project was inspired by the pattern repeats in the fabric. Jodi Godfrey designed her quilt after playing with the *Romantic Rebel* range of fabrics. Her quilt, *Cross Stitch*, uses a newer shape, called a house. Jodi has fussy cut the same part of the print to create new patterns in the centre of each of the blocks when the four house shapes are stitched together. The resulting "block" is like an X, and they float on a solid background, a very modern approach to EPP.

The same house shape is even used by Zoe Clifton in *Victorian Rose*, although Zoe's house shape is larger. She has combined the house shape with triangles and scallops, used very pretty Tilda floral fabrics and added embroidery, appliqué and even Suffolk Puffs for an entirely different look.

If you prefer to machine piece, maybe Mary Rothe's *Kaffe in Kaos* is more to your liking. Or, let Leslie Edwards take you on an improv journey, and make her star and chain quilt called *Constellation*. We also visit Leslie in her two studios! But, my own personal favourite quilt in this issue is *Shirt Tails*. I wish this antique quilt could talk. Why did the maker start making sets of nine blocks, then change the placement and numbers of the blocks? The block is not one that I am familiar with, but it can easily be hand or machine pieced. It is an excellent design for using up scraps, and would even look great in Christmas colours.

No matter what project you choose, or what technique, enjoy the journey. Happy stitching,

Michelle

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Quilters COMPANION

QC No. 87 VOL.16 No.5
SEPTEMBER/OCTOBER 2017

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Quilters Companion No.87 is published by Universal Magazines, Unit 5, 6-8 Byfield Street, North Ryde NSW 2113. Phone: (02) 9805 0399, Fax: (02) 9805 0714. Melbourne office, Unit 4, Level 1, 150 Albert Road, South Melbourne Vic 3205. Phone (03) 9694 6444, Fax: (03) 9699 7890.

Printed by:

KHL Printing Co Pte Ltd, in Singapore.

Distributed by:

Network Services, (02) 9282 8777.

NZ Distributors:

Needlecraft: (06) 356 4793,

fax: (04) 355 4594,

website: www.needlecraft.co.nz

Netlink: (09) 366 9966

UK Distributors:

Manor House Magazines:

+44 (0) 167 251 4288,

info@manorhousemagazines.co.uk

USA Distributors:

Brewer Quilting & Sewing Supplies

Phone: 630 820 5695 / 800 676 6543

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Subscriptions phone 1300 303 414

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ISSN 1445-5749

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Letters

Hi Michelle,

A quick note to say congratulations on your expanding *Quilters Companion* role. I'm sure that Clare will relish having extra time with her family.

I really enjoyed the 2016 quilting tour of the USA with you, and all the ladies (and Rodney!). The generous Amish lunch at the Plain'n'Fancy farm put my self control to sleep (my excuse anyway) and I impulsively bought my first ever pre-cuts at the Quilt & Fabric shop next door. Two layer cakes and I'm still not sure why!

Once home, I faced the "what now?" quandary. I trawled through *Quilters Companion* editions, and they provided a neat solution. I would like to say a sincere thank you to Anne Sommerland for the directions and DVD for her quilt using pre-cuts in *QC Quilts from Pre-cut Fabrics No. 4*. Fabrics from my stash had to fill in for the Jelly Roll but I am very happy with the end result and wanted to share the photo. Many thanks,
Carmol Warren



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



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Cool Tools

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



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Roxanne Glue-Baste-It

This is not a new tool, but a new and improved applicator. Designed by Pauline Rogers, the two-way applicator features a nozzle on one end for small glue dots and a wider "brush" end for smearing the glue for different projects. No more clogged nozzles! Available from Pauline's Quilters World at pqw.com.au



Thread Cutterz

There are many thread cutters on the market that are suitable for crafters who stay at home or travel, but the new Thread Cutterz is a must-have! It's a stylish ring with a plastic curved top covering the blades and is adjustable through the use of Velcro. Available from punchwithjudy.com.au



LILY LANE

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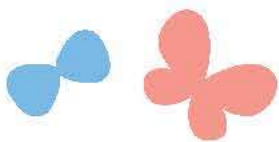


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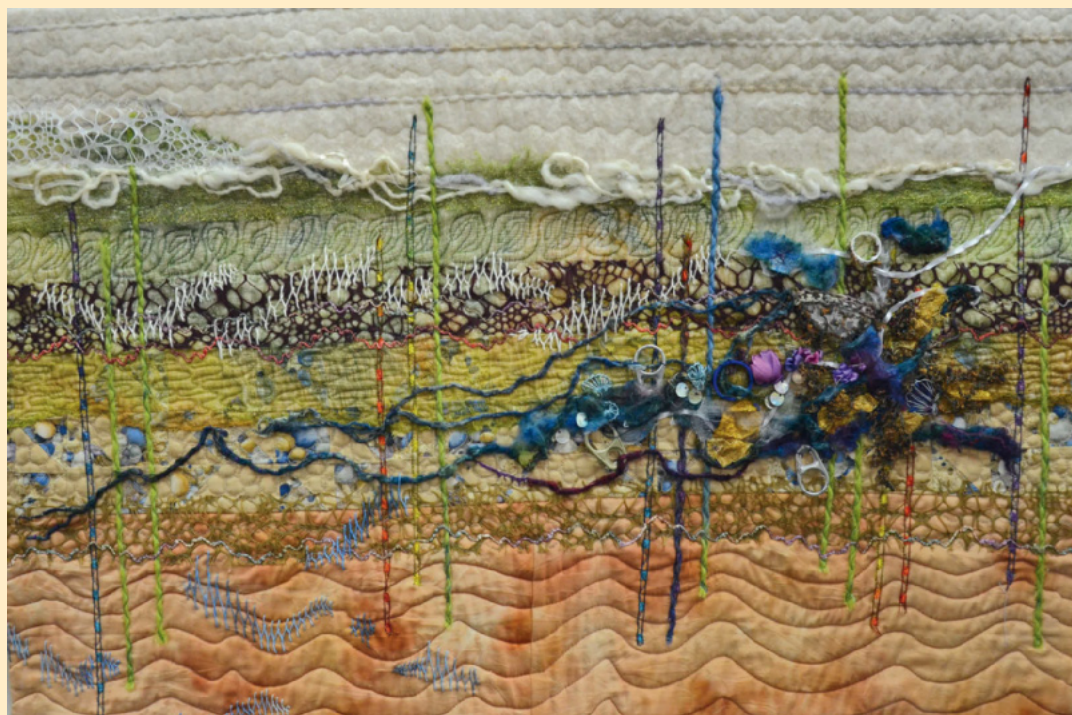
**Runner-up Best of Show,
First, Pictorial Quilts: Open**

Gorgeous Girl
Megan Byrne



**First, Small Quilts:
Amateur**

On the Way to Notre Dame
Sharon Brown



**First, Small
Quilts:
Professional**

*Trash and
Treasure*
Hilary Arber



**First, Traditional: Amateur,
Bernina Amateur Encouragement**

Glacier Star

Robyn Freeman



**First, Theme: "A New Heart":
Professional**

Healed

Margaret Smith

**Best Use
of Colour**

*Flight of
Fancy*

Philippa

Thomas





First, Theme: “A New Heart”: Amateur

Water On My Heart

Frances Schifferli

Water On My Heart ... the story of the Kirkham bougainvillea. In the ghost town of Siberia, 80km north-west of Kalgoorlie, survives a bougainvillea, planted in 1903 by Mabel Kirkham in memory of her newborn son. Her plea was that “this bush must never die as my heart is buried beneath it”. Since 2002, tourists and locals have visited, watered the plant and left poignant messages in the memorial book. “We remember and have poured water on your heart.” They have left stones and items fossicked from the site to say they have been there.



First, Modern Quilts: Professional

Wrapped in Happiness

Jan Rowe



First, Collaborative Quilts

Improv with Geometry

Meg Cowey

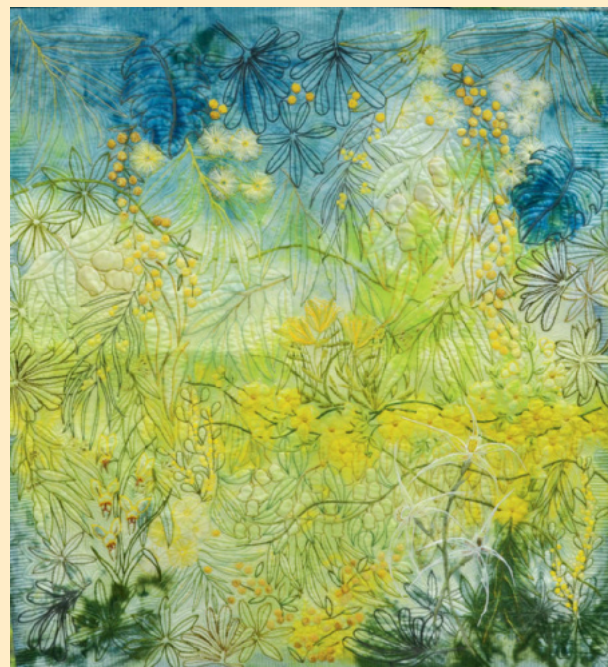
Gallery



Retaining the Tradition, Third, Traditional: Professional

1930s Mixed Plate aka 'The Quilt from Hell'

Shelia Pye



Best Domestic Machine Quilting, Second, Pictorial Quilts: Open

Gums and Wattles

Elizabeth Humphreys



First, Mainly Appliqué: Amateur, The Val Meyerink Trophy for Best Needle Turned Appliqué and Hand Quilting

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In the studio with Leslie Edwards

Leslie Edwards may just become the most envied quilter in all of Australia,
with not one, but two studios.

By Caroline Adams

Photography Craig Parker and Glen Edwards



Growing up in the USA, Leslie began her stitching journey at the very young age of eight when her mother taught her embroidery. “At 10, she sent me to a sewing class in the summer to learn how to make clothing. Both embroidery and sewing clothes became an important part of my life, until I discovered quilting. When I look back on it now, I see that mum made us learn to sew so that she didn’t have to make our clothes!” recalls Leslie.

A trip through East Africa as a young woman is what kindled an interest in quilting for Leslie; she had never tried the craft previously. This trip saw her stay in Africa until her funds ran out after nearly five-and-a-half months. The journey really ignited her passion for African history, culture — and fabric — and she is still passionate about those things today.

Her stash expanded radically during another trip through West Africa. “The colours and patterns on the African wax fabric were so luscious I couldn’t resist them, and I came home with over 80 yards of fabric,” she remembers. It was on this trip through West Africa where another love of Leslie’s life appeared, in the form of her Australian husband Glen. Within a year they were married



and Leslie — and her stash — moved to Melbourne. That was 25 years ago.

This exciting time in Leslie’s life was also when her passion for quilting really began. “My first quilt was all hand-sewn. I didn’t know much about rotary cutting and all of the quick techniques one could use. Shortly after that first class, I took a block of the month class with Julie Wallace at her barn. That hooked me as I learnt how to paper piece, rotary cut, and use quick piecing techniques.

“In some ways my style has changed and in some ways it is still the same. The thing that drew me to quilting

— African fabric — has remained a passion and I use a lot of colour in my quilts,” says Leslie. “I have, however, become more intuitive and improvisational in my technique. I am also passionate about creating my own textiles through various types of dyeing, painting, printing etc.”

Leslie, Glen and their two cheeky cats, Coco and Ruby, live in the Melbourne suburb of Kensington in a three-story townhouse. “My husband is very patient as I take up most of the third-storey loft space with my quilting. My Sweet Sixteen lives in this studio so all of my serious quilting is done here,” she explains.



Her second studio is at their holiday house, which they built with their own hands in Mansfield, Victoria (the High Country). Leslie tells me that Glen built most of the house by himself, and that he would educate himself on the required building techniques along the way. Glen closed in the area between the large garage and the house to create Leslie's studio.

"I'm so fortunate to have two studios and it's all due to having the best husband in the world," enthuses Leslie. "He built my studio to give me a creative space where I could hang my quilts and scatter all of my creativity around me.

Mansfield is where I do all of my textile creation, as I have access to seven acres of land to mess around with, although most of my stash lives in my Kensington studio. When we go to Mansfield I usually take a few project boxes along to work on, but I do sometimes miss having my stash travel with me. Fortunately, if I am desperate enough for a colour, I can step outside and make it."

Leslie is in her studio almost daily. Time will vary depending on other commitments, but a typical day will see her spending five to six hours quilting and maybe two hours on something quilting related, whether it be writing

or social media. Both studios have a Bernina sewing machine, a large cutting table, iron and ironing board and a design wall made by her husband to her specifications.

"I have my work on the walls of my studios to remind me of my journey. In Kensington, I also have a large piece of African fabric stretched across a frame. It is one of two pieces I couldn't bear to cut."

Having this studio in Mansfield also allows Leslie to study, practise and teach another of her passions, textile arts, in particular eco-dyeing. Her love of the outdoors also plays a big part



in this. "In particular, colour in the outdoors is a huge influence. I have become heavily involved in eco-dyeing, which transfers the natural colour of plant material onto fabric," she adds.

The Mansfield studio allows Leslie the space to spread out and get messy with her fabric dyeing, with large sinks and a small water tank at her disposal. She spent many years reading about fabric dyeing, then decided to just start doing it. She began experimenting with different processes and now prefers ice dyeing with Procion powders, low- and high-immersion dyeing and, most of all, eco-dyeing. Her eco-dyeing "is so much fun as I can source from the property". Leslie has become an avid leaf collector and uses leaves to print with.



She first wets the silk or wool with a vinegar solution, dips the leaves in an iron solution, lays them on the fabric, rolls it up and steams it. This gives beautiful shapes and colours of the leaves. Different types of leaves, dead or alive leaves or even young or old leaves produce such a different outcome. For instance, young eucalypt leaves, picked from the tree, add a rust colour, while old eucalypt leaves give a gray, almost black look. Autumn and spring are best for finding the right leaves, but Leslie suggests freezing the leaves until you are ready to use them.

On the property, Leslie and Glen have planted a berry patch where the leaves are for dyeing and the berries for eating. But plans are afoot for planting a garden especially for dyeing purposes. Leslie intends to grow rhubarb, dahlias, St John's Wort, golden grevilleas and even peonies, purely for their dyeing possibilities.

Leslie runs workshops from this studio specifically in eco-dyeing. "In

my workshops, I take the group around my seven acres to collect material for their pieces. They always seem to find something I haven't seen," explains Leslie. Her next workshops are in October, November and in February, when it's not so cold at the property. Students use silk to make a scarf, or perhaps dye a piece of raw silk for a wallhanging.

So has being able to dye fabric any colour you want stopped Leslie buying fabric? "Unfortunately no — I still buy heaps of fabric. It's something of an illness!" she admits. Her favourite colour, mustard, is quite difficult to achieve with eco-dyeing but she is still experimenting. Mustard is used in most of her quilts: "Can't quilt without it!" she says adamantly.

Leslie adds that her stash is full of colour. "I still have yards of African fabric left over from my time in West Africa. I also import it to sell when I do markets at quilting events. Since I started making my own textiles, I also have stacks of hand-dyed fabric."



Leslie's love of African wax print fabric sees her selling fabric that she has imported from The Netherlands in fat-quarter, half-yard and one-yard lengths, perfect quantities for quilters. She also sells her own textiles, which she has ice-dyed. Leslie speaks at quilt shows and events, mostly about her journey. She also talks about her beloved African prints and the history of these textiles; with a major in African history, Leslie is very knowledgeable about this subject.

Leslie attends regular quilt expos and has recently attended QuiltCon. "I thought the show was a little disappointing," she says, "in that there were not a great number of vendors compared with other shows I have attended in America." She will be going back to America in October to attend the Houston Market and Festival. Turtle Hand Batik (hand-dyed Malaysian batiks) is featuring her quilt patterns using their fabric and Leslie will be at their stall to answer questions. She is currently working on a commission for the company and doing an improvisational piece to be



shown at their stand in Houston. "I am also hand-stitching an eco-dyed piece to sell at an upcoming market. I have a new pattern on the Sweet Sixteen and just for my own pleasure, I am working on a red quilt using some silk pieces I bought a few years ago," she adds. Leslie always has several things going at once as she is not a quilter who can work on one project at a time. Her mind is much too full for that.

She has also been president of the Patchworkers and Quilters' Guild of Victoria for the past two years — "a lovely group of ladies; I enjoy being a

part of their community. Since I became active with the committee, we have started an art group, which meets once a month to explore different art techniques. I have made a small group of close friends that I am very grateful for. We speak and meet frequently."

Leslie is certainly a very busy quilter, and also a very lucky one!

You can see more of Leslie's work on her website www.quiltingfabrications.com, Instagram: [quiltingfabrications](https://www.instagram.com/quiltingfabrications) and she can be contacted by email at quiltingfabrications@gmail.com.

Magic Patch Quilting

Two of our past Mystery Quilts

'Little House' quilt (bottom)
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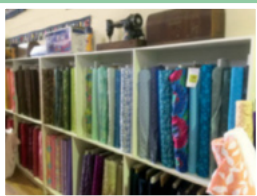


Maureen Miller established  palm beach quilting 10 years ago, and has been trading out of the Carrum Downs, Victoria premises since 2012.  palm beach quilting operates two long arm quilting machines, an APQS Millennium and a Nolting Pro Series 24 with both machines being fully computerised. Classes are held on a regular basis and led by experienced teachers, with bookings for the classes being filled shortly after they are advertised in the newsletter and website.  palm beach quilting are Victoria's largest supplier of wide back fabrics and have an extensive range of fabrics, threads, patterns, kits, bags and accessories.

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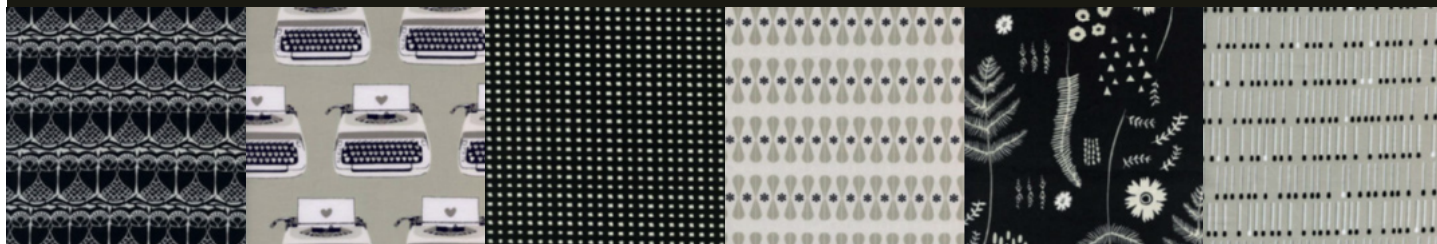


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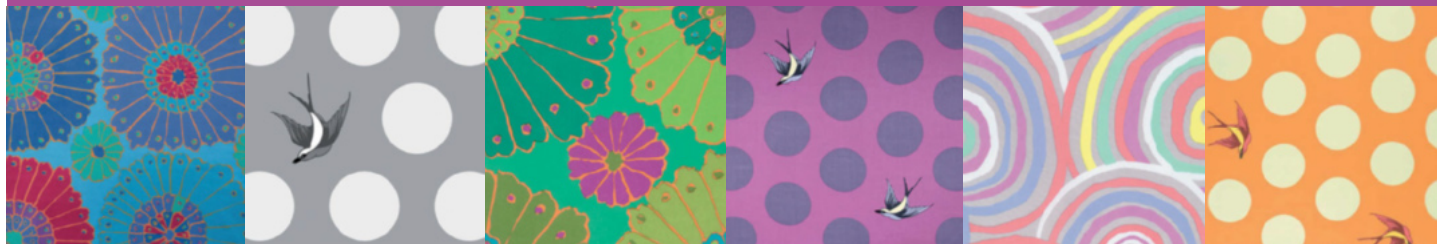
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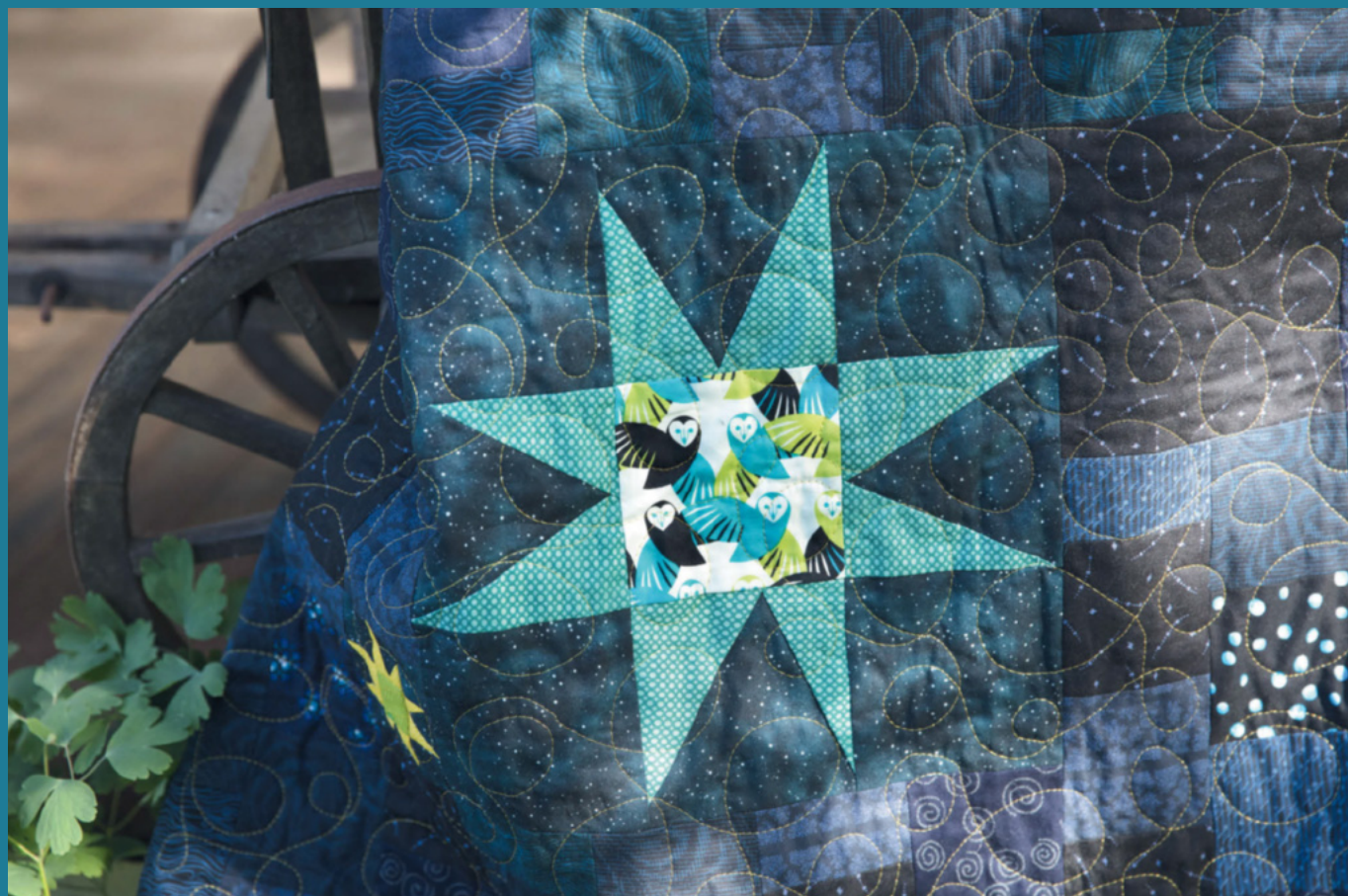
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Constellation

Inspiration comes from many different places. On a clear night in the Victorian High Country, the stars are everywhere. There are bright stars, dim stars and the Milky Way. First-time contributor to *Quilters Companion*, Leslie Edwards, tried to capture the essence of that experience in this fantastic stash-busting design. Her friend Janine Winchcombe raided her stash to make the lighter version. Good contrast is the key to success.

Finished size: 169cm x 131cm (66½in x 51½in)



Materials

- ❖ 60cm (¾yd) black tone-on-tone print fabric (star block backgrounds)
- ❖ Nine fat quarters of black tone-on-tone print fabrics (pieced background) — see Note
- ❖ 20cm (¼yd) each of three tone-on-tone print fabrics (star points and background highlights) — Leslie used teal, yellow and lime green in her quilt
- ❖ Six or seven fat quarters of print fabrics to coordinate with the star-point fabrics (background highlights)
- ❖ 45cm (½yd) yellow tone-on-tone print fabric (binding)
- ❖ 3m (3¾yd) backing fabric
- ❖ Batting at least 185cm x 146cm (73in x 57in)
- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine with ¼in foot
- ❖ General sewing supplies

Note: If you have standard 20cm (¼yd) cuts, rather than fat quarters, for the pieced-background fabrics, by all means use them, but you will probably find that you need 10 or 11, rather than just nine.

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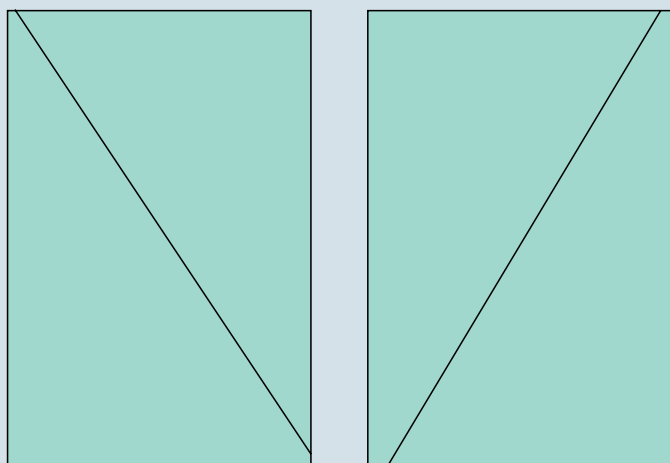


Diagram 1

Cut the fabric

From the 40cm (1½yd) length of black tone-on-tone print fabric, cut:

- ❖ three strips, 4½in x width of fabric.
Cross cut them to yield 24 squares, 4½in (background of large star blocks)
- ❖ two strips, 1½in x width of fabric. Cross cut them to yield 40 squares, 1½in (background of small star blocks)

From the remainder of the 40cm (1½yd) length of black tone-on-tone print fabric and the nine fat quarters of black tone-on-tone print fabrics, cut:

- ❖ 208 squares, 3½in
- ❖ nine squares, 6½in
- ❖ 40 rectangles, 2in x 3½in
- ❖ four rectangles, 3½in x 6½in

From each of the three tone-on-tone print fabrics for the star points, cut:

- ❖ four rectangles approximately 6in x 4in (star points for large stars). The star points are made freeform, so include some variation in the size of these rectangles. Cross cut each rectangle in half across the diagonal; cut two rectangles of each fabric from the top left to the bottom right and the other two rectangles from the top right to the bottom left, as shown in Diagram 1. Again, make these cuts in a somewhat imprecise/wonky way rather than exactly through the corners of the rectangles
- ❖ two squares, 3½in (highlights)

From the remainder of one of the three tone-on-tone print fabrics for the star points, cut:

- ❖ 20 rectangles approximately 1½in x 2½in (star points for small stars). Cross cut each rectangle in half across the diagonal as you did for the points of the large stars, cutting 10 in one direction and the other 10 in the other direction

From the fat quarters of coordinating print fabrics, cut:

- ❖ three squares, 4½in (centre of large stars)
- ❖ five squares, 1½in (centre of small stars)
- ❖ 43 squares, 3½ (highlights)

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

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



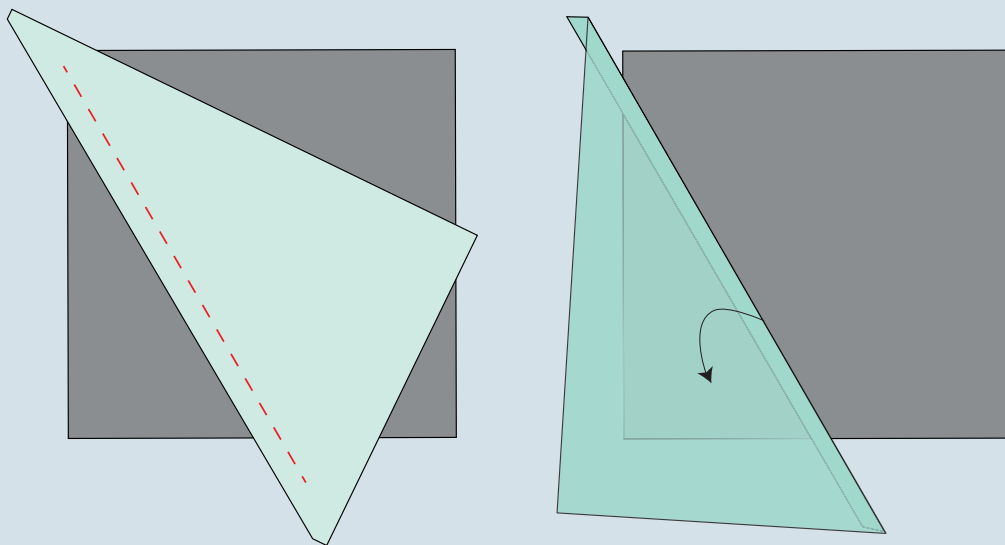


Diagram 2

Make the star blocks

- 1** To make the points for one large star, you will need four squares, $4\frac{1}{2}$ in of black tone-on-tone print fabric, four wonky triangles cut in one direction and four cut in the other direction.
- 2** Lay a triangle, right sides together, on a black square, as shown in Diagram 2. The position and angle can vary a little — the only thing that's important is that once the patches have been sewn together and the triangle is folded over so that it is right side up, it must cover the bottom left corner of the black square. Stitch it in place. Turn the triangle over and press.
- 3** Repeat Step 2 with a triangle that's been cut in the other direction. See Diagram 3.
- 4** Turn the unit over so the black square is uppermost. You will be looking at its wrong side. Trim the overhanging star-point fabric even with the raw edges of the square so that the unit measures $4\frac{1}{2}$ in square.
- 5** Repeat Steps 2–4 to make a total of four star-point units. Lay them out with a $4\frac{1}{2}$ in square of print fabric and four more $4\frac{1}{2}$ in squares of black print fabric in three rows, as shown in the Large Star Block Layout Diagram. Sew the units in each row together; press seams away from the star points. Then join the rows, carefully matching seams. Your blocks should measure $12\frac{1}{2}$ in square from raw edge to raw edge.
- 6** Repeat Steps 1–5 to make another two large star blocks using the other two tone-on-tone print fabrics.
- 7** Then repeat the steps to make five small star blocks using the triangles cut from the $1\frac{1}{2}$ in x $2\frac{1}{2}$ in rectangles and $1\frac{1}{2}$ in squares of background fabric and print fabric for the centre square. Trim the star-point units to $1\frac{1}{2}$ in square. Your blocks should measure $3\frac{1}{2}$ in square from raw edge to raw edge.

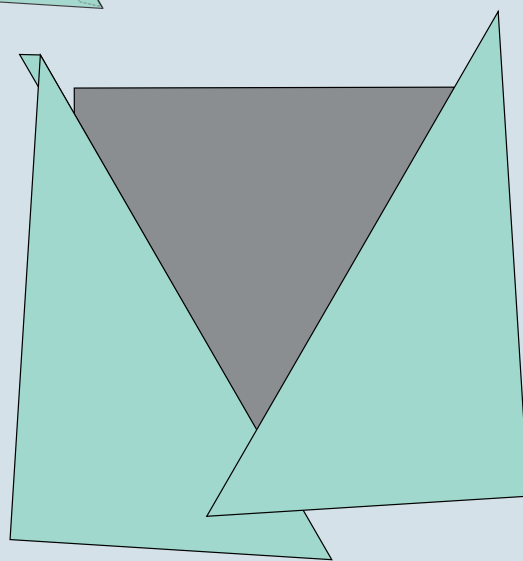
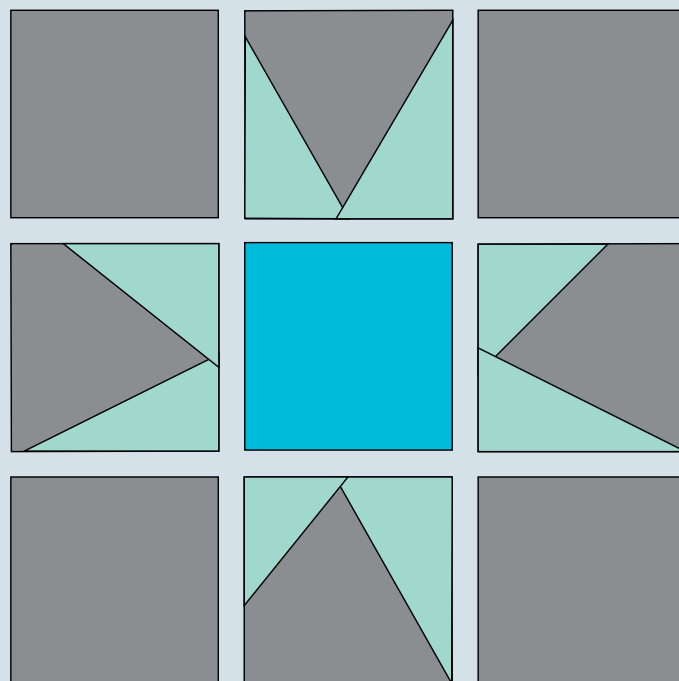


Diagram 3



Large Star Block Layout Diagram



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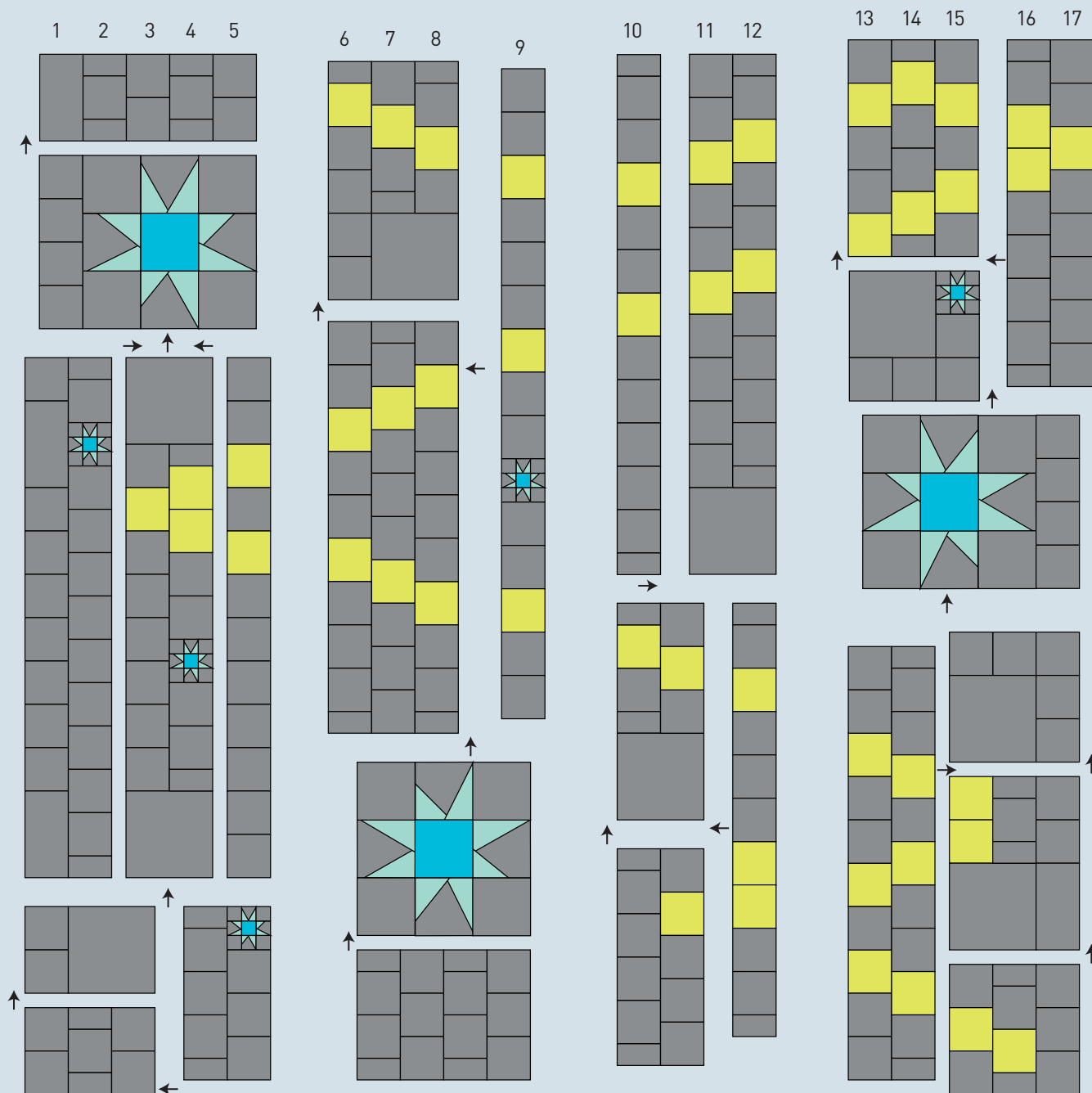
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Quilt Assembly Diagram

3 1/2 in square
background fabric

2 in x 3 1/2 in
background fabric

3 1/2 in x 6 1/2 in
background fabric

6 1/2 in square
background fabric

3 1/2 in square
tone-on-tone print fabric
(various colours)

Key



Janine Winchcombe's lighter version
of Leslie Edwards' *Constellation*

Assemble the quilt

- 1 The quilt is assembled in 17 columns of patches and blocks. They are sewn into units, which are joined in sections, which are then joined to complete the quilt.
- 2 Lay out the patches and star blocks on a design wall, referring to the Quilt Assembly Diagram and key.
- 3 When you have an array of colours and prints that you like, sew the patches together as indicated in the diagram.

Finish the quilt

- 1 Cut the backing fabric into two equal lengths, remove the selvages and sew the two pieces together, side by side. Press the seam open.

- 2 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting yourself, follow the instructions for Preparing the Quilt Sandwich in Basics on page 150 to pin or baste the quilt top, batting and backing together.
- 3 Quilt as desired. Leslie's quilt was machine quilted in gold metallic thread in a large looping meander pattern.
- 4 Trim the excess backing fabric and batting $\frac{1}{4}$ in outside the edge of the quilt top.
- 5 Follow the instructions in Binding the Quilt in Basics on page 150 to bind the quilt with the six $2\frac{1}{2}$ in strips of yellow tone-on-tone print fabric.

For contact details for Leslie Edwards, see the Stockists and Contacts list.





Shirt Tails

This antique quilt, owned by Kerrin Pratt, has 120 star blocks. The maker appears to have started making them in sets of nine stars, then either the fabric ran out, she got bored or someone else finished the quilt. What happened will remain a mystery, but the result is an asymmetrical layout of the star blocks within the quilt. How quirky and what a great design for using up scraps and leftovers.

Finished size: 202cm x 181.5cm
(79 $\frac{1}{2}$ in x 71 $\frac{1}{2}$ in)

Finished block size: 6in square



Materials

- ❖ 4.8m (5 $\frac{1}{8}$ yd) double pink tone-on-tone print fabric (background)
- ❖ 40cm (1 $\frac{1}{2}$ yd) each of six brown print fabrics (star block sets)
- ❖ 40cm (1 $\frac{1}{2}$ yd) each of six light shirting print fabrics (star block sets)
- ❖ An assortment of print fabrics to total about 2.2m (2 $\frac{1}{2}$ yd) — half of the assortment should be lighter-value and half darker-value fabrics (individual stars blocks)
- ❖ 50cm (5 $\frac{1}{8}$ yd) brown check print fabric (binding)
- ❖ 4.4m (4 $\frac{7}{8}$ yd) backing fabric
- ❖ Batting at least 220cm x 200cm (85in x 76in)
- ❖ Template plastic and permanent-marking pen
- ❖ Pencil or fine fabric-marking pen
- ❖ Fine thread in a neutral colour
- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine
- ❖ General sewing supplies

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Cut the fabric

- 1 Trace each of the three shapes, A–C, printed on the Pattern Sheet onto template plastic, label them and cut them out on the traced lines. These templates do not include seam allowances.
- 2 To use the templates, lay them face down on the wrong side of the fabric and trace around them with a pencil or fine fabric-marking pen. To trace C-reversed shapes, flip the template over so that it is right side up on the wrong side of the fabric before tracing around it. Draw the single (C) and double (C reversed) registration marks

on the appropriate edges of the shapes as shown on the Pattern Sheet. Cut the shapes out $\frac{1}{4}$ in by eye outside the traced line. The traced lines will be the stitching lines.

From the double pink print fabric, cut:

- ❖ 30 strips, 2 $\frac{1}{2}$ in x width of fabric (blocks). Cross cut them to yield 480 squares, 2 $\frac{1}{2}$ in. Centre Template A on each square, trace around it and cut the shape out $\frac{1}{4}$ in by eye outside the two angled edges, as shown in Diagram 1
- ❖ 37 strips, 1 $\frac{1}{2}$ in x width of fabric (blocks). Centre Template B between the two long edges of these strips and trace around it. Cut the shape out $\frac{1}{4}$ in by eye

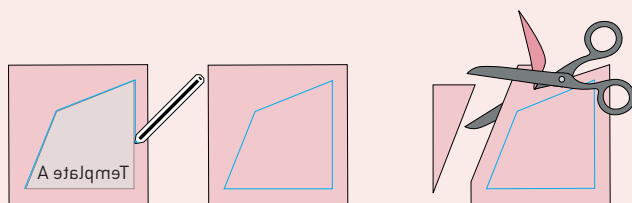


Diagram 1

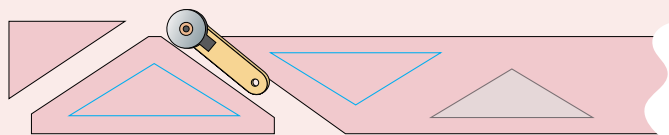


Diagram 2

outside the two angled edges. Rotate the template 180 degrees to trace the next shape, as shown in Diagram 2, for the most efficient use of the fabric. You need to trace and cut 480 Template B.

- ❖ four strips, 6in x width of fabric (left and right border)
- ❖ four strips, 4in x width of fabric (top and bottom border)

From each of the six brown print fabrics, cut:

- ❖ 54 Template C — leave $\frac{1}{2}$ in between shapes as you trace them so that you can cut them out $\frac{1}{4}$ in outside the traced lines

From each of the six light shirting print fabrics, cut:

- ❖ 54 Template C reversed — leaving $\frac{1}{2}$ in between them in the same manner

From the remainder of the assorted print fabrics, cut:

- ❖ 66 sets of four Template C shapes all cut from the same dark-value fabric
- ❖ 66 sets of four Template C reversed shapes all cut from the same light-value fabric

From the brown check fabric, cut:

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

Make the Star Blocks

- 1 To make a star block choose:
 - ❖ four pink A shapes
 - ❖ four pink B shapes
 - ❖ four brown or dark C shapes all cut from the same fabric
 - ❖ four shirting print or light C-reversed shapes all cut from the same fabric.

- 2 Lay out the patches for the block, referring to the Star Block Layout Diagram.

- 3 Begin assembling the block by matching each C shape with a C-reversed shape, right sides together. Sew them together on one long edge, starting in the centre and stitching on the traced line. Do not stitch into the seam allowance at the outer tip of this seam. See Diagram 3. Backstitch to secure the stitching.

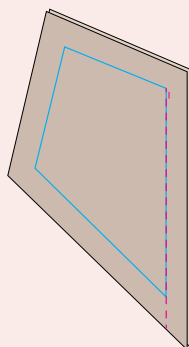


Diagram 3



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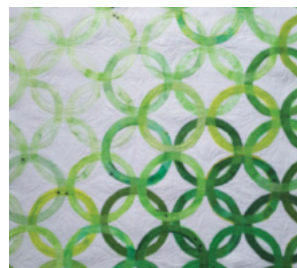
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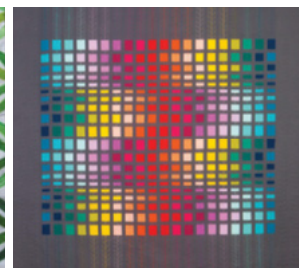
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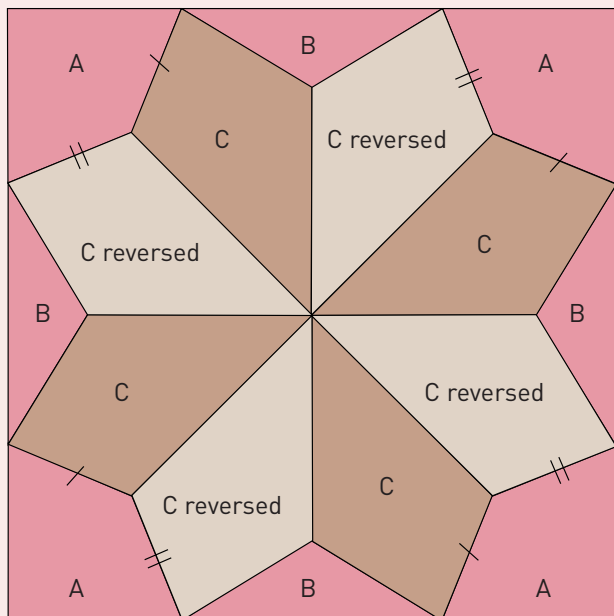
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Star Block Layout Diagram

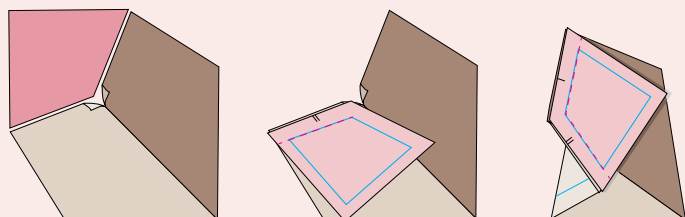


Diagram 4

- 4 Sew an A shape to the outer edges of each C/C-reversed pair from Step 3. Match the double registration marks on one edge of the A shape with those on the edge of the C-reversed shape. Begin stitching from the outer edge of the shapes and sew towards the centre. Stop at the end of the traced line, pivot, then sew along the adjacent traced line back to the outer edge, matching the single registration mark on the edge of the A shape with the mark on the edge of the C shape. See Diagram 4. Press the seam towards the pink A shape.
- 5 Join pairs of units you made in Step 4, starting from the centre and stitching on the traced line, stopping at the end of the traced line.
- 6 Sew a B triangle between each of the units you made in Step 5 using the same method as you used to sew the A shapes — starting from the outer edge, only stitching to the end of the traced line where the C and C-reversed shapes meet, before pivoting and stitching back to the outer edge.
- 7 Join the two halves of the block and sew the remaining two B triangles to its edges to complete the block. It should measure 6½in square from raw edge to raw edge.
- 8 Repeat Steps 1–7 to make a total of 120 star blocks. You will have six sets of nine blocks all made from the same fabrics and 66 blocks made from the assortment of fabrics.

Assemble the quilt

- 1 Lay out the blocks in 12 rows of 10 blocks each. Refer to the photograph of Kerrin's quilt if you wish to achieve the same pattern with the six sets of nine matching blocks; otherwise, just arrange them as you wish.
- 2 Sew the blocks in each row together. Kerrin recommends pressing these seams open to help manage the bulkiness of these seams.
- 3 Sew the rows together, carefully matching seams. Again, press these seams open.

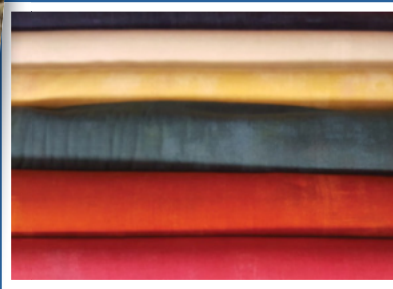
Add the border

- 1 Measure your quilt vertically through the centre. Sew 6in strips of pink fabric together, end to end, in pairs to make two long strips. Trim each of them to the same length as your quilt. Sew the strips to the left and right edges of the quilt. Press seams outwards.
- 2 Measure your quilt horizontally through the centre. Sew the 4in strips of pink fabric together, end to end, in pairs to make two long strips. Trim each of them to the same width as your quilt. Sew them to the top and bottom edges of the quilt and press seams outwards.

Finish the quilt

- 1 Cut the backing fabric into two equal lengths, remove the selvages and sew the two pieces together, side by side. Press the seam open.
- 2 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting yourself, follow the instructions for Preparing the Quilt Sandwich in Basics on page 150 to pin or baste the quilt top, batting and backing together.
- 3 Quilt as desired. Kerrin's quilt was hand quilted with echo quilting inside each of the star shapes and a grid in the pink background.
- 4 Trim the excess backing fabric and batting ¼in outside the edge of the quilt top.
- 5 Follow the instructions in Binding the Quilt in Basics on page 150 to bind the quilt with the eight 2½in strips of brown check fabric.





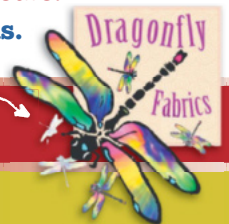
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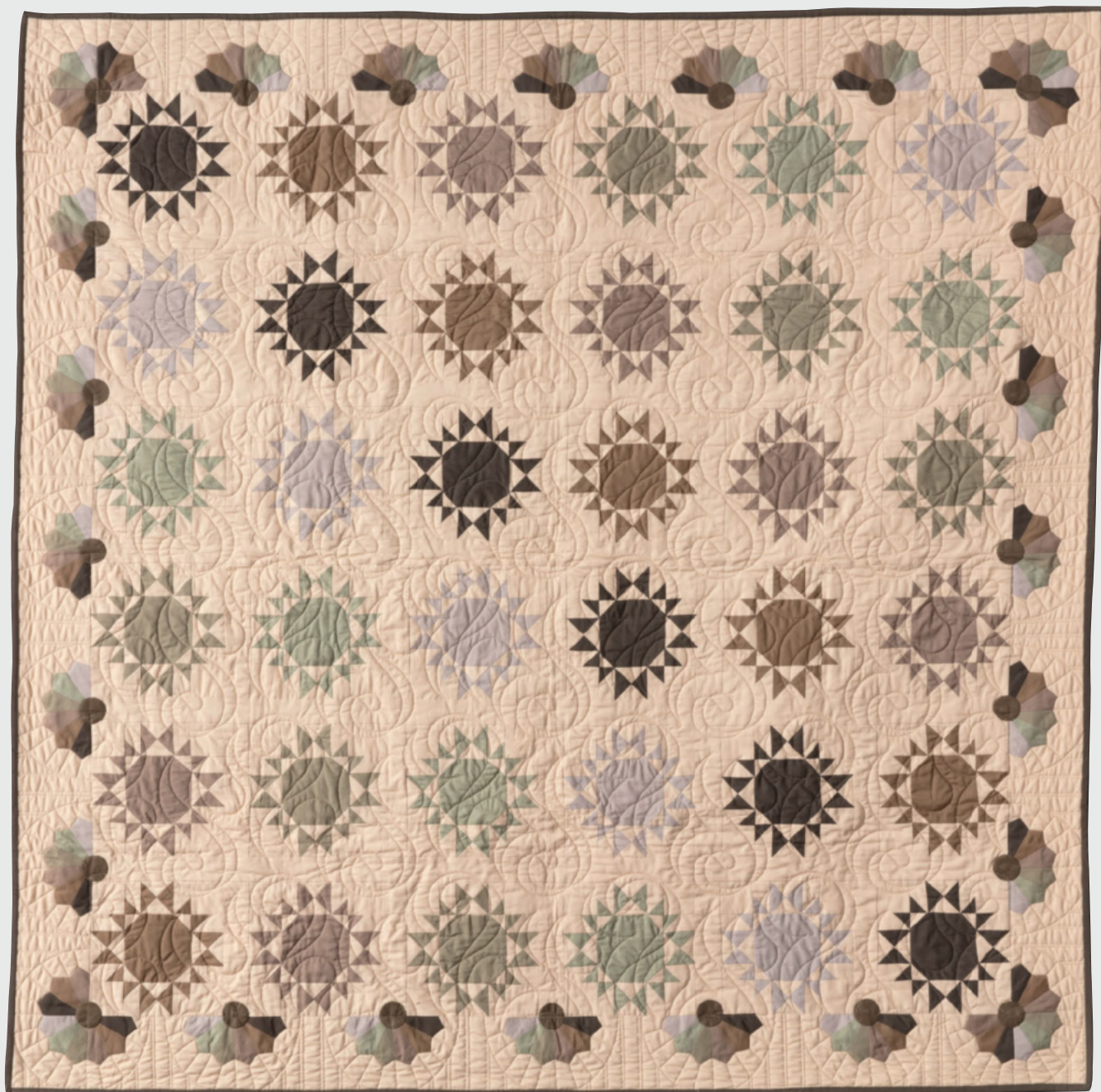
Almost Amish

The Amish are famous for using solid fabrics in their stunning quilt designs. Linda Haigh, from McLaren Vale, SA, was similarly inspired by the elegance of the solid fabrics. She added pizzazz by shading her colours and incorporating a Dresden Fan border. Will you play with solid or print fabrics for this quilt?

Finished size: 165cm (65in) square

Finished block size: 8in square





Materials

- ❖ 4.2m (4 $\frac{5}{8}$ yd) solid light tan fabric (background)
- ❖ 50cm (5 $\frac{1}{8}$ yd) each of six solid fabrics in browns, greys and green/greys (blocks and Dresden Fans)
- ❖ 60cm (3 $\frac{1}{4}$ yd) solid dark brown fabric (Dresden Fans and binding)
- ❖ 3.7m (4yd) backing fabric
- ❖ Batting at least 180cm (72in) square
- ❖ Water-soluble appliqué paper (optional) — see Note
- ❖ Milliner's/straw needle in size 10 or 11
- ❖ Fine thread in a neutral colour

- ❖ Water-soluble fabric-basting glue
- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine
- ❖ General sewing supplies

Note: Linda used appliqué paper for the Dresden Fans in the border of the quilt. It is left behind the shapes as they are stitched to the background fabric and breaks down when the quilt is washed. However, the quilt lends itself to a variety of other methods for making the Fans — adapt the instructions to suit your preferred approach.

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Cut the fabric

From the solid light tan fabric, cut:

- ❖ six strips, $1\frac{1}{2}$ in x width of fabric. Cross cut them to yield 144 squares, $1\frac{1}{2}$ in (A)
- ❖ nine strips, $2\frac{1}{2}$ in x width of fabric. Cross cut them to yield 144 squares, $2\frac{1}{2}$ in (B)
- ❖ seven strips, $3\frac{3}{4}$ in x width of fabric. Cross cut them to yield 72 squares, $3\frac{3}{4}$ in (C)
- ❖ 11 strips, $2\frac{1}{2}$ in x width of fabric. Cross cut them to yield 288 rectangles, $1\frac{1}{2}$ in x $2\frac{1}{2}$ in (D)
- ❖ two strips, $8\frac{1}{2}$ in x width of fabric. Cross cut them to yield 30 rectangles, 2in x $8\frac{1}{2}$ in (vertical sashings)
- ❖ seven strips, 2in x width of fabric (horizontal sashings)
- ❖ eight strips, 5in x width of fabric. Trim each strip to measure 5in x 30in (border). From the leftover pieces, cut a total of four squares, 5in (border corners)

From each of the six solid fabrics for the blocks, cut:

- ❖ one strip, $4\frac{1}{2}$ in x width of fabric. Cross cut it to yield six squares, $4\frac{1}{2}$ in (E). Trim the remainder of the strip to $3\frac{3}{4}$ in, and cross cut it to yield four squares, $3\frac{3}{4}$ in (F)
- ❖ one strip, $3\frac{3}{4}$ in x width of fabric. Cross cut it to yield another eight squares, $3\frac{3}{4}$ in (F), making 12 in all
- ❖ two strips, $1\frac{1}{2}$ in x width of fabric. Cross cut them to yield 48 squares, $1\frac{1}{2}$ in (G)

From the solid dark brown fabric, cut:

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

Make the Wheel of Fortune blocks

- 1 You will have cut sufficient patches from each of the solid fabrics to make six blocks. To make one block, you will need:

From the tan background fabric:

- ❖ four $1\frac{1}{2}$ in A squares, four $2\frac{1}{2}$ in B squares, two $3\frac{3}{4}$ in C squares and eight $1\frac{1}{2}$ in x $2\frac{1}{2}$ in D rectangles

From the block fabric:

- ❖ one $4\frac{1}{2}$ in E square, two $3\frac{3}{4}$ in F squares and eight $1\frac{1}{2}$ in G squares.

- 2 Rule a diagonal pencil line from corner to corner on the wrong side of the four background A squares. Pin these squares, right sides together, to the corners of the E square, as shown in Diagram 1.
- 3 Sew on the lines. Trim the corners $\frac{1}{4}$ in away from the stitching and press the triangles over so they are right side up. Your block should measure $4\frac{1}{2}$ in square from raw edge to raw edge.
- 4 Rule a diagonal pencil line on the wrong side of the two background C squares. Pair each of them, right sides together, with an F square and sew a scant $\frac{1}{4}$ in either side of the ruled line. Cut along the marked lines and press the pieced squares open.
- 5 On the wrong side of two of these pieced squares, rule a diagonal line from corner to corner perpendicular to the seam. Pair each marked square with an unmarked one: the seams should lie one on top of the other, and the background triangles in the upper square should be

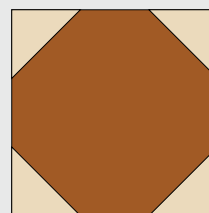
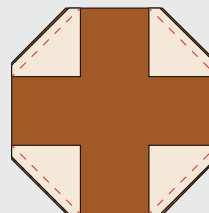
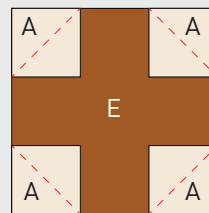


Diagram 1

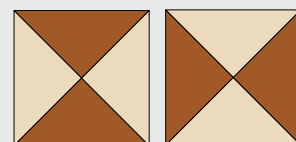
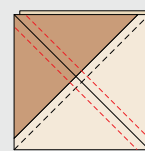
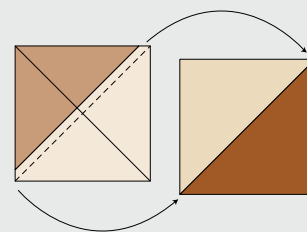


Diagram 2

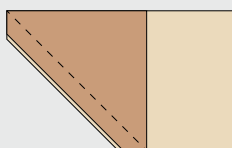
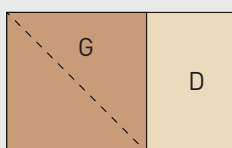


Diagram 3

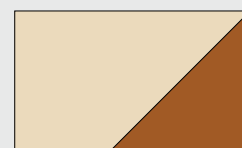
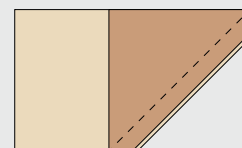
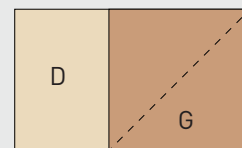
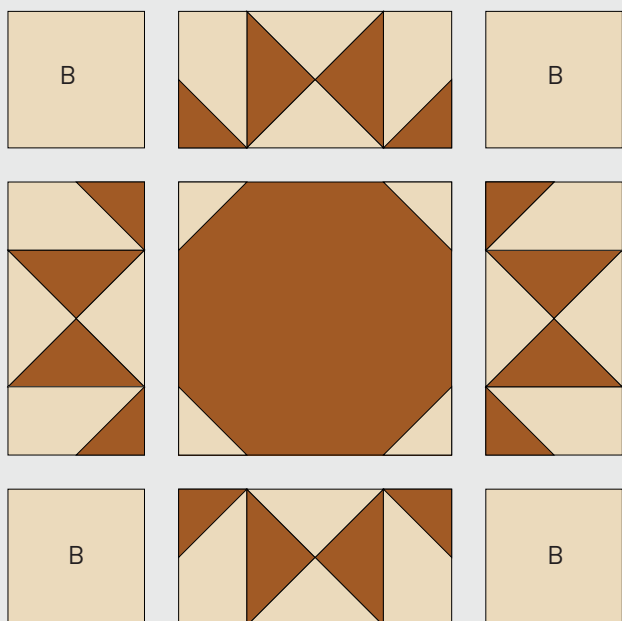


Diagram 4

facing the block fabric triangles in the lower one. Sew $\frac{1}{4}$ in either side of the marked line, as shown in Diagram 2. Cut along the ruled line to yield two Hourglass blocks — four in all. Press. They should measure $2\frac{1}{2}$ in square from raw edge to raw edge.

- 6 Rule a diagonal pencil line from corner to corner on the wrong side of the eight G squares. Pin four of them to a background D rectangle as shown in Diagram 3. Sew on the line, trim the corner $\frac{1}{4}$ in away from the stitching and press the triangles over. This unit should measure $1\frac{1}{2}$ in x $2\frac{1}{2}$ in from raw edge to raw edge.
- 7 Pin the remaining four G squares to the remaining four background D rectangles — but this time position them as shown in Diagram 4. Repeat the process from Step 6 to stitch, trim and press them.



Wheel of Fortune Block Layout Diagram

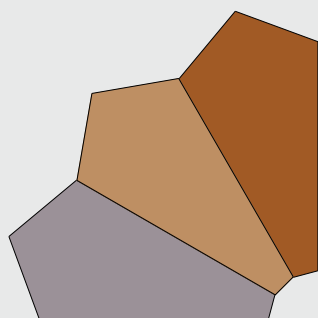
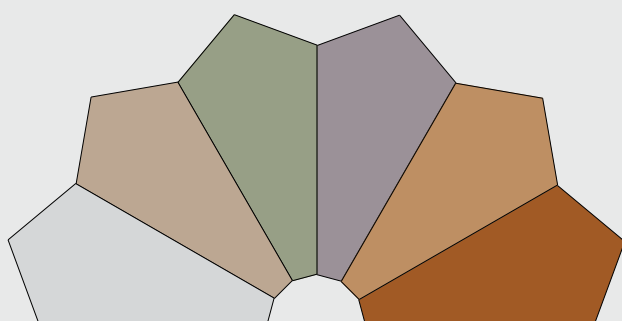


Diagram 5

- 8 Lay out all the units you've made as shown in the Wheel of Fortune Block Layout Diagram. Begin assembling the block by sewing the G+D units from Steps 6 and 7 to opposite sides of each Hourglass block. Then sew the units and patches in each row together and join the rows. Your block should measure $8\frac{1}{2}$ in square, from raw edge to raw edge.
- 9 Repeat Steps 1–8 to make six blocks from each solid fabric — 36 blocks in all.

Assemble the quilt centre

- 1 Lay out your blocks in six rows of six blocks each, leaving a 2in space between them. Rearrange them until you have an array of colours that you like. Linda organised her blocks to create diagonal rows of colour.
- 2 Add a 2in x $8\frac{1}{2}$ in background sashing strip between the blocks in each row. Join the sashing strips and blocks in each row together. Press seams towards the sashing strips. Your rows should measure $8\frac{1}{2}$ in x 56in from raw edge to raw edge.
- 3 Join the seven 2in strips of background fabric cut for the horizontal sashings together, end to end, to make one long strip. Cross cut it to yield five strips, 2in x 56in. Add these sashings to your layout, inserting them between rows of blocks. Join the rows of blocks and the horizontal sashings together to complete the quilt centre. Press the seams towards the sashings.

Make the Dresden Fans

- 1 Trace the blade and circle shapes from the Pattern Sheet onto the matte side of the appliqué paper using a pencil. You need to trace 180 blades and 24 circles. Cut them out on the traced lines.
- 2 Iron the shapes, shiny side down, on the wrong side of the fabrics you've chosen for them. When fusing more than one shape to the same fabric, leave at least $\frac{1}{2}$ in between them. For her Dresden Fan, Linda used a mix of all the fabrics that she'd made blocks from and the fabric she chose for the binding. Cut the shapes out of fabric about $\frac{1}{4}$ in by eye outside the edge of the appliqué paper.
- 3 Run a line of fabric-basting glue around the edge of the paper shape, then turn the edge of the fabric over onto it.
- 4 Lay out the blades in 20 sets of six blades and 12 sets of three blades, as shown in Diagram 5.
- 5 When you have an array of colours for each set that you like, sew them together. To do this, match adjoining blades, right sides together, and join them along one long edge. Begin with a knot concealed in the seam allowance and whip stitch the edges together with small, fine stitches that catch only the very edge of the fabrics. Linda recommends aiming for 16 stitches to the inch. After joining the first pair of blades, continue in the same manner to join additional blades to one edge of the set until you have a complete set of six or three.
- 6 Gently release the turned-under seam allowance of each blade at the left and right edges of each set — open it out and press to flatten it.

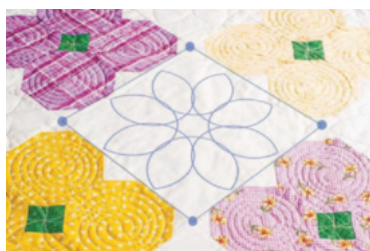
Add the border

- 1 Join the eight 5in x 30in strips of background fabric together in pairs to make four strips, 5in x $59\frac{1}{2}$ in.
- 2 Lay a strip next to one edge of the quilt, with an equal amount overhanging at each end. Pin five Dresden Fans on the border strip so that their flat edge matches the long



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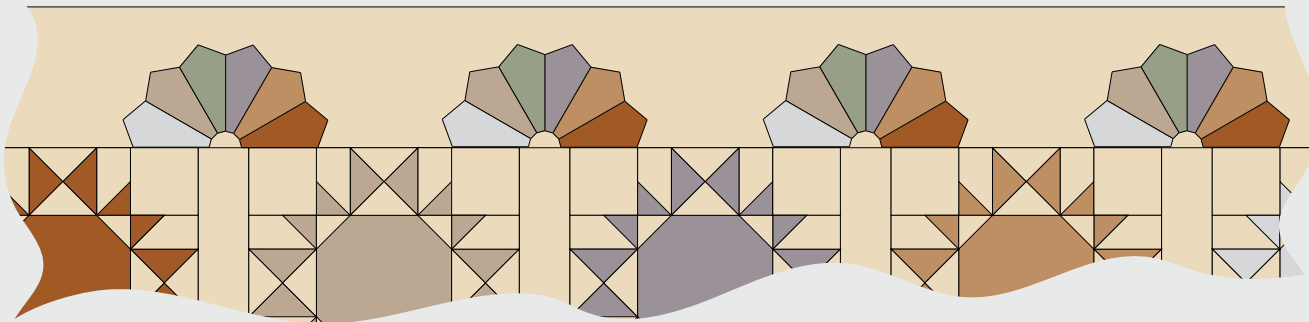


Diagram 6

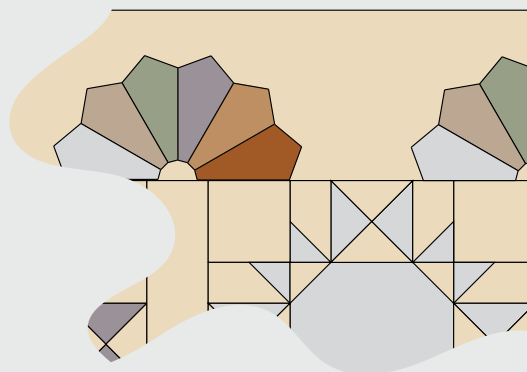
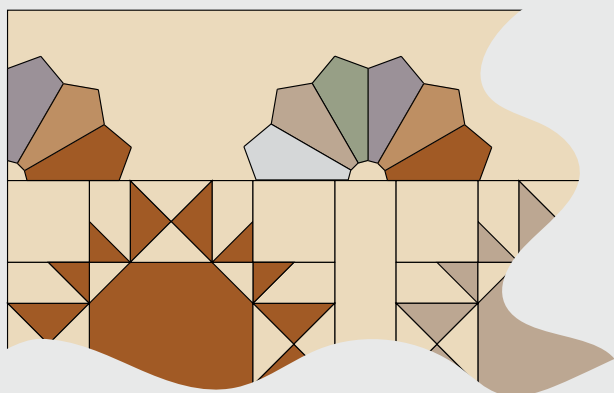


Diagram 7

edge of the border closer to the quilt. Align the centre seam of each Dresden fan with the centre of a sashing strip in the quilt. See Diagram 6.

- 3 Once you're satisfied with the position of each Fan, use some tiny spots of appliqué glue to hold them in place, then appliqué them to the border around their outer edge. Trim the border strip to the same length as the quilt: you will need to trim a little from each end of the border. Double check your measurements before cutting to ensure that once the border strip is sewn to the quilt, the centre of the Fans will remain centred over each sashing in the quilt.
- 4 Once the border strip has been trimmed to the correct length, pin, then appliqué a three-blade Dresden Fan unit at each end, as shown in Diagram 7.
- 5 Repeat Steps 2–4 with the remaining three border strips.
- 6 Pin, glue and appliqué the remaining four three-blade Dresden Fan units in one corner of each of the 5in squares of background cut for the border corners.
- 7 Sew a border strip to the left and right edges of the quilt. Press seams outwards.
- 8 Join a corner square to each end of the remaining two border strips, then join them to the top and bottom edges of the quilt. Press as before.
- 9 Glue the prepared circles over the base of each Dresden Fan, centring them over the seam between the border and the quilt centre. Appliqué them in place.

Finishing

- 1 Cut the backing fabric into two equal lengths, remove the selvages and sew the two pieces together, side by side, with a ½in seam. Press the seam open.
- 2 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you will be undertaking the quilting yourself, follow the instructions for Preparing the Quilt Sandwich in Basics on page 150 to pin or baste the quilt top, batting and backing together.
- 3 Quilt as desired. Linda's quilt was commercially quilted by Elaine Pellatt, from Quilting in the Vines, McLaren Vale, SA. The quilt centre has been quilted with a large, repeating curved design; the border has been custom quilted with a design around the outer edge of each Dresden Fan.
- 4 Trim the excess backing fabric and batting ¼in outside the edge of the quilt top.
- 5 Follow the instructions in Binding the Quilt in Basics on page 150 to bind the quilt using the seven strips of dark brown solid fabric.

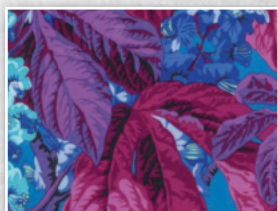
Linda has kits to make this quilt, including fabrics for the quilt top and binding and water-soluble appliqué paper. She also sells the water-soluble paper separately, along with glue pens, needles and threads for English paper piecing. For contact details for Linda Haigh of The Patchwork Cow, see the Stockists and Contacts list.

CROSS STITCH CORNER

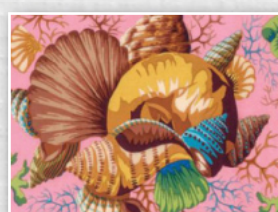
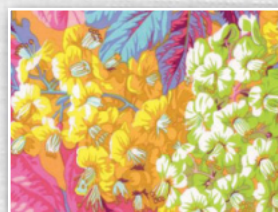
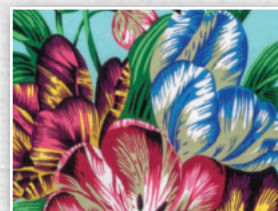
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All the Leaves are Brown

The elegant subtlety of a monochromatic quilt is evident in this stunning design by Deirdre Bond-Abel of Hat Creek Quilts. The texture and shade of each fabric are important in the layering of the appliqué leaves.

How different would it look in bold, bright fabrics? Should you need a bigger quilt, the design would easily take the addition of another border without compromising the design.

Finished size: 142cm (55½in) square

Finished block size: 14½in square



Materials

- ❖ 1.3m (1½yd) mid-brown fabric (block backgrounds)
- ❖ 1.2m (1½yd) cream fabric (block backgrounds)
- ❖ 25cm (¾yd) each of at least 12 brown print fabrics (appliqué)
- ❖ 50cm (1½yd) dark brown print fabric (binding)
- ❖ 3.5m (3¾yd) backing fabric
- ❖ Batting at least 170cm (62in) square
- ❖ Water-soluble appliqué paper (optional) — see Note
- ❖ Water-soluble fabric-basting glue
- ❖ Monofilament thread

- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine with open-toe appliqué foot
- ❖ General sewing supplies

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

www.quilterscompanion.wordpress.com

Cut the fabric

From the mid-brown fabric, cut:

- ❖ three strips, 15in x width of fabric. Cross cut them to yield five squares, 15in (blocks). From the leftover parts of these strips, cut four rectangles, 6½in x 15in (border) and four squares, 6½in (border corners)

From the cream fabric, cut:

- ❖ three strips, 15in x width of fabric. Cross cut them to yield four squares, 15in (blocks) and eight rectangles, 6½in x 15in (border)

From the dark brown print fabric, cut:

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

Appliqué the blocks

- 1** To make one block, trace the shapes from the Pattern Sheet onto the dull side of the appliqué paper. You will need to trace four large outer leaves, four large inner leaves, four small outer leaves, four small inner leaves, one flower and one flower centre. Cut the shapes out on the traced lines.
- 2** Choose four different brown print fabrics in a range of values to use in each block. Fuse the appliqué shapes to the wrong side of the fabrics you have chosen for them, leaving at least ½in between shapes being fused to the same fabric.



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- 3 Cut the shapes out of fabric $\frac{1}{4}$ in by eye outside the edge of the appliqué paper shapes.
- 4 Clip into the seam allowance on all inward curves. Run a thin line of glue around the outer edge of each paper shape, then turn the fabric over onto the paper. (Deirdre uses Apliquick tools for this process.) Press the shapes.
- 5 Fold a background square in half horizontally, vertically and diagonally and press lightly to crease. Unfold.
- 6 Position the appliqué shapes on the block background, using the creases as a guide. Begin with the large outer leaves. They should be centred over each diagonal crease, with their inner points $\frac{3}{4}$ in from the centre of the block, as shown in Diagram 1.

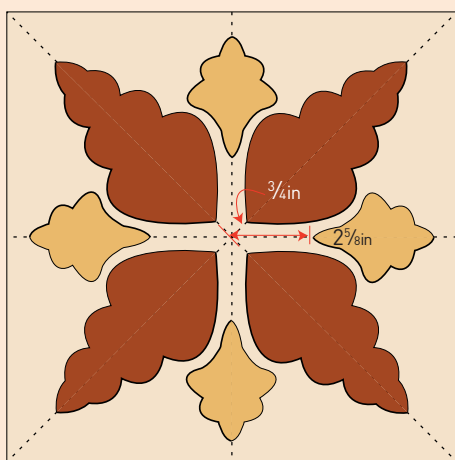


Diagram 1

- 7 When you're satisfied with their position, use a few tiny drops of glue to hold them in place.
- 8 Repeat the process to centre, then glue the small outer leaves on the horizontal and vertical creases, with their inner points $2\frac{5}{8}$ in from the centre of the block.
- 9 Then add the large and small inner leaves to the block. The bottom of the inner shapes should be 1in from the bottom of the outer shapes on the large leaves and $1\frac{1}{4}$ in on the small leaves.
- 10 Finally, position and glue the flower in the centre of the block, with the indentation in the petals aligned with the horizontal and vertical creases and the gap between petals aligned with the diagonal creases. Glue the flower centre in the centre.
- 11 Once all the shapes are positioned correctly, appliqué them in place. Deirdre stitched by machine using a very small blind-hem stitch and monofilament thread. The straight part of the stitches was worked on the background fabric, immediately next to the appliqué shape, and the swing stitch crossed over onto the appliqué shape itself; the stitch length and width were set at 1.
- 12 Repeat steps 1—11 to make nine blocks in all using different fabrics for the shapes in each block for variety.

Appliqué the border segments

- 1 The border segments are appliquéd in the same manner: trace the shapes onto appliqué paper, cut them out, use them to cut the fabrics, then turn the seam allowance of the fabric over onto the back of the paper shapes.
- 2 To position the shapes on the border segments, fold the background rectangles in half horizontally and vertically. Align the large leaf shapes on the horizontal crease, with their bottom edges almost touching in the centre of the rectangle. Position the circle on top of them, centring it both horizontally and vertically.
- 3 Both shapes in each corner square are centred on the square.
- 4 Appliqué the shapes in place on all the border segments and corner squares.

Assemble the quilt

- 1 Lay out the appliquéd blocks in three rows of three, with the blocks with the mid-brown backgrounds in the corners and the centre of the array.
- 2 Sew the blocks together in rows. Press the seams in the top and bottom rows to the left and in the centre row to the right. Then sew the rows together, carefully matching seams. Your quilt centre should measure 44in square from raw edge to raw edge.
- 3 Lay out the border segments in four rows of three, with each row beginning and ending with a cream background. Sew the segments in each row together. They should measure $6\frac{1}{2}$ in x 44in from raw edge to raw edge.
- 4 Join a border row to the left and right edges of the quilt. Press seams outwards.
- 5 Sew an appliquéd corner square to each end of the remaining two rows, then sew them to the top and bottom edges of the quilt. Press as before.

Finishing

- 1 Cut the backing fabric into two equal lengths, remove the selvages and sew the two pieces together, side by side, with a $\frac{1}{2}$ in seam. Press the seam open.
- 2 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting yourself, follow the instructions for Preparing the Quilt Sandwich in Basics on page 150, to pin or baste the quilt top, batting and backing together.
- 3 Quilt as desired. Deirdre's quilt was long-arm quilted with an edge-to-edge pattern called Mock Baptist Fans across the surface of the quilt in a mid-brown thread.
- 4 Trim the excess backing fabric and batting $\frac{1}{4}$ in outside the edge of the quilt top.
- 5 Follow the instructions in Binding the Quilt in Basics on page 150 to bind the quilt with the six strips of dark brown print fabric.

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



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Florence Broadhurst™

“I create so I know I am living” — Florence Broadhurst

Most of us have seen a Florence Broadhurst print, perhaps without even knowing it was designed by her. Now the Leutenegger team is bringing Florence Broadhurst to the patchwork and quilting world with a new range of patchwork cottons, released in September/October 2017.

By Caroline Adams

Florence Broadhurst lived an eccentric and creative life. Florence was born in rural Queensland on 28 July 1899. Her theatrical talents were evident and she participated in local eisteddfods winning prizes. This talent was to be her ticket out of the rural Queensland, when she joined a singing group. Her singing led her initially to India and China throughout the 1920s. It then saw her begin her own school of performing arts and etiquette, The Broadhurst Academy, in Shanghai, China.

Florence became known for reinventing her look and personality. Her first reinvention of herself was when moving from Shanghai to London in 1927. She became known as “Madame Pellier”, a French couturier dressing the rich and famous, after marrying Percy Walter Gladstone Kann, an English stockbroker.

However, this marriage did not last and Florence then became involved with diesel engineer, Leonard Lloyd-Lewis in 1939. During World War 2, Florence served in the Australian Women’s Voluntary Services, offering hospitality to Australian soldiers in London.

In 1949, she and Leonard, with their son Robert, moved back to Australia and she was accepted as an aristocratic English lady, an entrepreneur, society figurehead and landscape painter. With each reinvention, Florence became someone new, often with a new hair colour, or a new accent, sometimes even a new name.

At the age of 60 years, her most well known reinvention was launching an internationally-successful, luxury, hand-print wallpaper business in Sydney. She became a pioneer in the wallpaper industry, creating over 500 unique and luxurious patterns with rich and vibrant colours all perfectly matching her flamboyant personality with tapestries to geometrics, florals, psychedelic and exotic Chinoiserie in vibrant, oversized designs.

Her biographer Helen O’Neill says, “She announced she



Florence started her first business venture in Shanghai in 1926, offering tuition in a variety of subjects, including dancing.

would colour Australia. In so doing she re-drew the world. Her eye was exquisite, her appeal fascinating, and her approach at times very naughty indeed.”

In 1959, Broadhurst established Australian (Hand Printed) Wallpapers Pty Ltd., which later became Florence Broadhurst Wallpapers Pty Ltd. This studio was thought



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Advertisement for the wall paper business in the Royston Street, Paddington showroom. The iconic Peacocks wall paper graces the walls of the office, and shows the scale of the print.



Dressed for an evening out, Florence's style of clothing and jewellery was as memorable as her wallpaper prints.

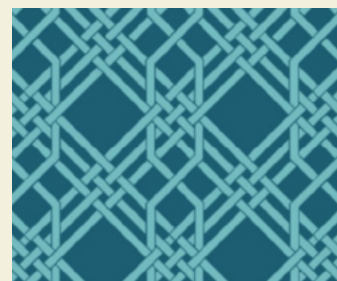
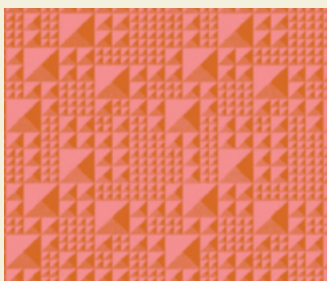
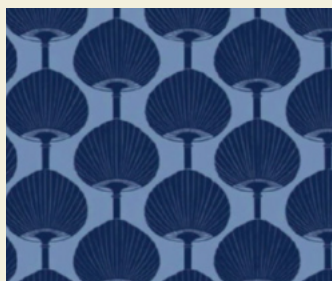
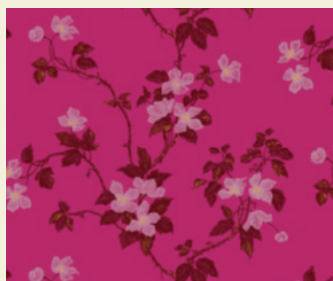


Photos courtesy of Signature Design Archive

to be the only studio of its kind in the world and grew from strength to strength. It is credited with innovating new techniques, such as printing on metallic surfaces and designing a drying rack system suitable for the large quantity of wallpaper she was producing. While you would assume that the person whose name was on the door of such an artistic venture would be the creative force behind the designs, Florence herself did not draw the designs. She surrounded herself with talented artists, whom she directed with the design concepts. Her designs were loved by the rich and famous, and she counted many of them as her friends.

Sadly, on 15 October, 1977, Florence was brutally murdered in her Paddington studio in Sydney's Eastern Suburbs. To this day, her murder has not been solved. Some speculate that it was the serial killer known as The Granny Killer. Some employees believe that it was someone in her close circle, as there were two tea cups near her body and no sign of forced entry.

Broadhurst's library of wooden silk-printing screens and film positives was sold to Wilson Fabrics and Wallcoverings in 1978. However, with the decline in popularity of wallpaper in the 80s, Florence Broadhurst prints had all but disappeared. Today, however they are experiencing resurgence in popularity. Her designs prints are owned by Sydney's Signature Design Archive. They are now licensing people to utilise the dynamic designs of this colourful,



Australian artist.

Florence's prints can be found across all manner of products such as crockery, soft furnishings, manchester, toiletries, gifts, stationery, luggage, apparel and accessories. Collaborations with Qantas, the David Jones Flower Show and global luxury fashion brand Kate Spade in 2012 have also seen a new generation of Florence fans appear.

Deborah Lloyd, creative director of Kate Spade, said the Florence Broadhurst archive is quite simply "ground-breaking and sensational" and "one of the most creative things that has come out of Australia".

Vogue Living said of this collaboration, "When Florence Broadhurst met Kate Spade the result was a fairytale collaboration."

Florence's designs have inspired fashion designers the world over including Australia's Akira Isogowa and British designer Ilse Crawford, who says, "Her patterns are exceptional. They exist on the cusp of a paradox. Every time you think you can sum them up, you can't."

Logan and Mason, Tosca Travelgoods and Rapee Cushions have all licensed Florence's designs for their products too. And there is a whole range of jewellery using her designs. We can also find many a Florence Broadhurst wallpaper or print in the hippest hotels and clubs the world over.

And now quilters and patchworkers will be able to incorporate 15 Florence Broadhurst designs into their projects. Leutenegger have launched their New Fabric Collections during International Quilt Market, in St Louis, USA.

The range includes *Romantic Rebel* by Florence Broadhurst which is full of abstract geometrics, dynamic orientals and romantic florals. And *Textures* by Florence Broadhurst features the Chinese Key, Imperial Brocade and Marble Texture. This is a particularly exciting collaboration between Signature Design Archive and Leutenegger as it is the first time that these famous Broadhurst designs have been licensed for patchwork fabric.

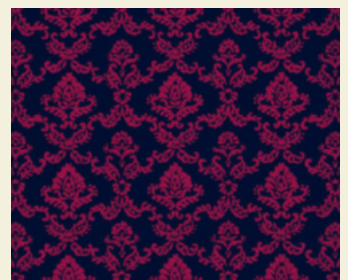
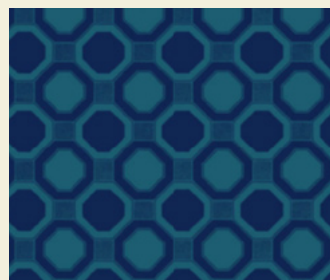
Her work has inspired generations of designers, and her spirit lives on through use and interpretation. Along with being immortalised in a multi award-winning, internationally published biography, she is also the subject of a documentary directed by acclaimed director Gillian Armstrong. Her legacy is being continued through the various partnerships producing her iconic, original designs.

The *New York Times* said, "Clearly, Broadhurst deserves another moment in the spotlight." And maybe quilters are the ones to give it to her!

To read more about this amazing woman, Florence Broadhurst: Her Secret & Extraordinary Lives by Helen O'Neill, Hardie Grant Books ISBN 1 74066 294 6.



A fashionable Florence re-invented herself as a designer in London, 1933.



— CRAFT PATTERNS AND CLASSES DELIVERED STRAIGHT TO YOUR INBOX —



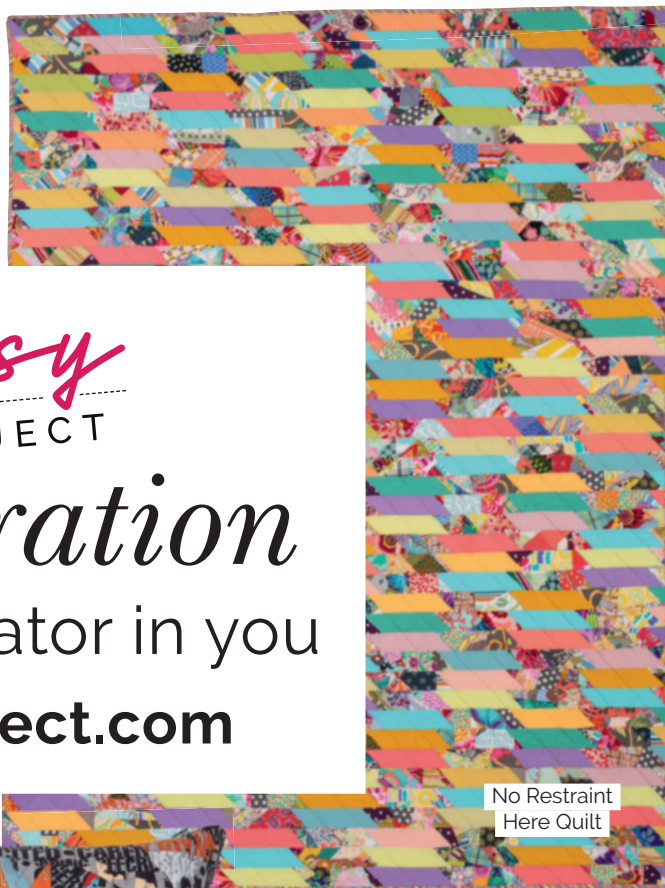
It Takes Two
To Tango Quilt



Applecore
Travelling Wallet



Feathered Heart
Trapunto Cushion



No Restraint
Here Quilt



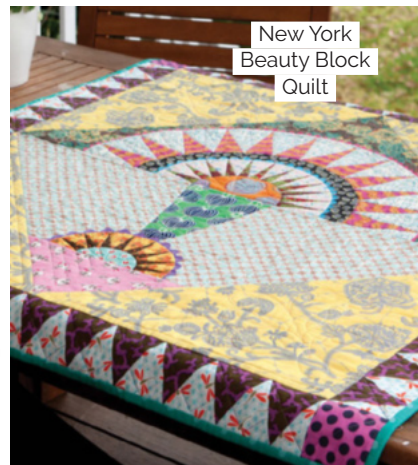
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Movement Tote Bag



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Cross Stitch

Take a modern approach to English paper piecing, fussy cutting fabrics for a kaleidoscope effect using a “house” shape. No hexagons in this project by Jodi Godfrey, from talesofcloth.com. Jodi has looked into the possibilities of the different patterns in the fabric line *Romantic Rebel*, based on the wallpaper designs of Florence Broadhurst. The range has been interpreted and printed for the patchwork community by Australian company, Leutenegger.

Finished size: 127cm (50in) square

cosy
PROJECT

Watch your
DVD with
this project!





Materials

- ❖ An assortment of print fabrics (blocks). Jodi recommends buying 20cm–50cm (1¼yd–½yd) cuts if you intend to fussy cut. Alternatively, if you wish to use scraps, you'll need pieces large enough to enable you to cut four 2½in x 3½in rectangles
- ❖ 2.2m (2¾yd) solid grey fabric (background and binding)
- ❖ 3.1m (3½yd) backing fabric
- ❖ Batting at least 142cm (56in) square
- ❖ 'House' acrylic template from Tales of Cloth (optional)
- ❖ Pre-cut 1¾in 'House' papers from Tales of Cloth (optional)
- ❖ Pre-cut 1¾in square papers from Tales of Cloth (optional)
- ❖ Template plastic, permanent-marking pen and stiff paper (105gsm)
- ❖ Fine whiteboard marker
- ❖ Fabric-marking pen or pencil
- ❖ Embroidery needle; Jodi uses a size 9 Bohin milliner's (straw) needle
- ❖ Fine thread in a neutral colour; Jodi uses 50wt Aurifil thread
- ❖ Water-soluble fabric-basting glue
- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine
- ❖ General sewing supplies

www.quilterscompanion.wordpress.com

Cut the fabric

From the solid grey fabric, cut:

- ❖ six strips, $2\frac{1}{2}$ in x width of fabric. Cross cut them to yield 96 squares, $2\frac{1}{2}$ in
- ❖ four strips, $12\frac{1}{2}$ in x width of fabric (border)
- ❖ six strips, $2\frac{1}{2}$ in x width of fabric (binding)

Make your papers

- 1 If you're not using purchased papers, trace the square and the smaller 'house' shape from the Pattern Sheet onto template plastic. If you're not using an acrylic template for the house shape, also trace the larger house shape onto template plastic too. Cut the shapes out just inside the traced lines. The square and smaller house templates don't include seam allowances; the larger house template does include a seam allowance — this template is used for fussy cutting fabric.
- 2 Trace around the square and smaller house templates on stiff paper with a sharp pencil and cut the shapes out accurately. You need 100 house shapes and 96 squares.

Cut and baste the fabrics

- 1 Centre a paper square on the wrong side of each $2\frac{1}{2}$ in square of grey fabric. Run a thin smear of water-soluble fabric glue around the outer edge of each paper shape, then fold the edges of the fabric over onto it, one by one. If you prefer not to use glue, fold the edges of the fabric over onto the paper, then use needle and thread to tack the fabric together at the corners without going through the paper. Refer to Diagram 1. Because you're not stitching through the paper, you will be able to remove it later on and leave the tacking stitches in place, keeping the seam allowances nice and flat in your finished quilt. Jodi discusses the pros and cons of glue and thread basting on her blog. Go to www.talesofcloth.com/blog/2016/7/14/epp101-the-basting-debate
- 2 You can introduce visual impact in your cross-stitch blocks by fussy cutting the print fabrics. To audition areas of your print fabric for fussy cutting, lay the larger house template (or the acrylic template if you have one) on a print fabric. Move it around on the fabric to look for interesting parts of the printed design to feature in your block. Once you've found a part of the pattern that you'd like to use, use a fine whiteboard marker to trace some of the design lines printed on the fabric onto the template. Before moving the template, trace around its outer edge with a pencil or fabric-marking pen — this will be your cutting line.
- 3 Position the larger house template on another motif, exactly matching the lines you've traced in the centre of the template with the printed lines on the fabric. Trace around the template. Continue in this manner to trace four house shapes on the fabric, each with exactly the same

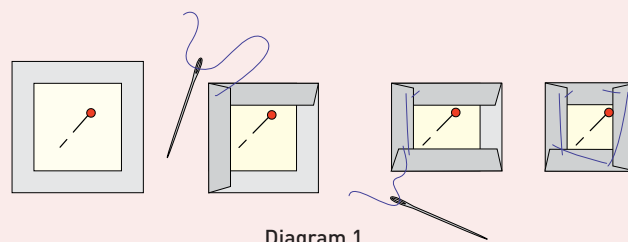


Diagram 1

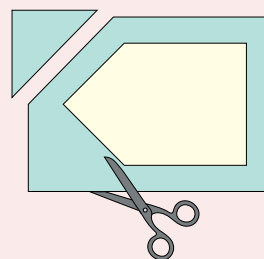


Diagram 2

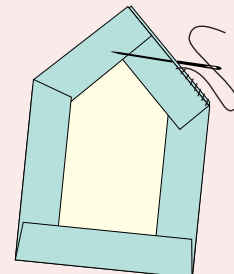


Diagram 3

motif in their centre. Cut

these four shapes out of the fabric on the traced lines.

- 4 Rub the lines off the template. You can now use it to fussy cut house shapes from other print fabrics. You need to cut 25 sets of four matching house shapes in all.
- 5 If you don't wish to fussy cut the house shapes, cut four rectangles, $2\frac{1}{2}$ in x $3\frac{1}{2}$ in from each of 25 print fabrics. Centre a paper house shape on the wrong side of the fabric and trim the rectangle $\frac{3}{8}$ in outside the paper, as shown in Diagram 2.
- 6 Once you've cut all your house shapes from fabric, repeat Step 1 to baste the fabric to the paper shapes.

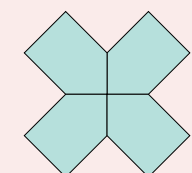
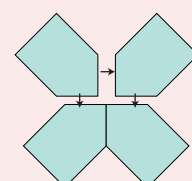


Diagram 4

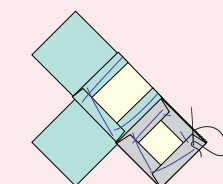
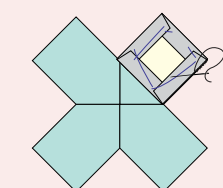
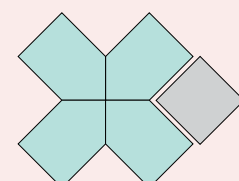


Diagram 5

Assemble the quilt centre

- 1 Start assembling the quilt centre by sewing pairs of house shapes cut from the same fabric together along one short edge. To do this, match the two shapes, right sides together. Beginning with a knot or a series of tiny backstitches concealed in the seam allowance, whip stitch the edges together with small, fine stitches that catch only the very edge of the fabrics. See Diagram 3.
- 2 Then join the two matching pairs together to complete the Cross Stitch block, as shown in Diagram 4. Repeat to stitch all 25 blocks.
- 3 Sew a grey square to the right edge of each block, as shown in Diagram 5. Align it by placing the square next to the block, then flipping the square over so that it is right sides together with the block. Start stitching from

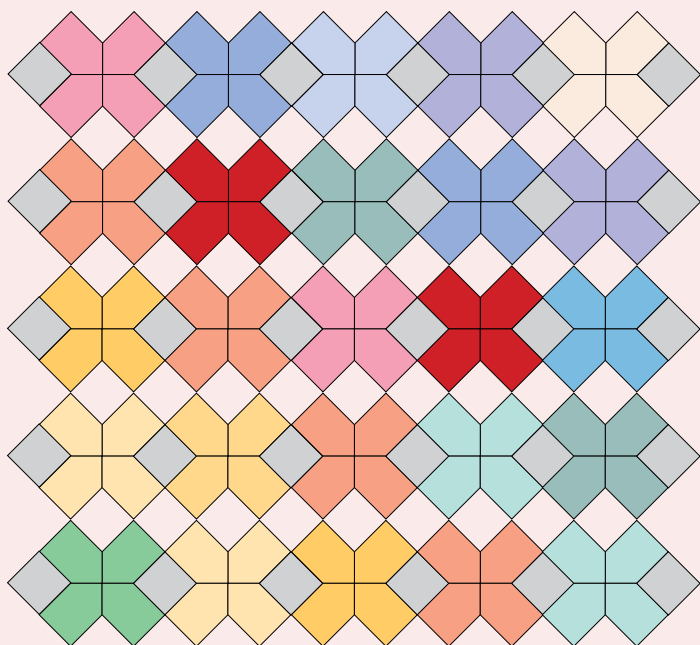


Diagram 6

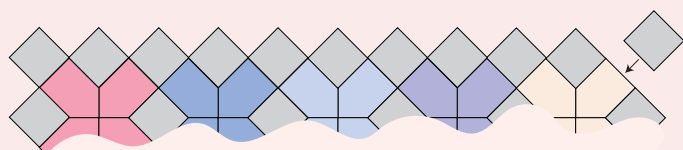


Diagram 7

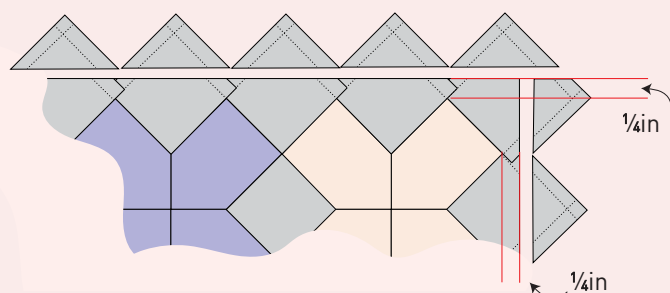


Diagram 8

the outer corner and work towards the centre. Work two stitches in the centre to anchor the thread. You will then need to fold the block so that you can align the second edge of the square with the next edge of the block. Stitch those edges together.

- 4 Lay out the block+square units in five rows of row. Rearrange them until you have an array of colours and prints that you like.
- 5 Sew the blocks in each row together. To do this, begin by placing two blocks next to each other, with the squares on the right edge of each block. Flip one block over so that it is right sides together with the other one, and whipstitch them together, folding them as before to bring edges together.

- 6 Once all the blocks have been joined in rows, sew a square to the left edge of the left-most block in each row. You should now have five rows each with five blocks and six squares in them, as shown in Diagram 6.
- 7 Now sew a grey square to two edges along the top of each Cross Stitch block, as shown in Diagram 7. Add a square to the right edge of the right-most block in each row.
- 8 Join the rows. Do this by matching two rows, right sides together, and the whipstitching the edges, bending and folding the shapes and papers as needed to match edges along the row.
- 9 Once all the rows have been joined, add a final row of grey squares along the bottom edge. Carefully remove the papers from behind each shape. Unfold the turned-under seam allowances on the outer edges of the squares around all four edges of the quilt. Press them flat.

Add the borders

- 1 Trim the edges of the quilt $\frac{1}{4}$ in outside the points of the Cross Stitch blocks, as shown in Diagram 8.
- 2 Measure the quilt vertically through the centre. Trim two of the $12\frac{1}{2}$ in strips of solid grey fabric to this length. Put the remaining parts of each strip aside — they will be used in the next step. Sew the trimmed strips to the left and right edges of the quilt. Press seams outwards.
- 3 Join a leftover strip from Step 2 to one end of each of the remaining two $12\frac{1}{2}$ in strips of solid grey fabric. Measure your quilt horizontally through the centre. Trim these two long strips to this measurement. Sew them to the top and bottom edges of the quilt. Press seams outwards.

Finish the quilt

- 1 Cut the backing fabric into two equal lengths, remove the selvages and sew the two pieces together, side by side. Press the seam open. Trim to about 58in square.
- 2 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting yourself, follow the instructions for Preparing the Quilt Sandwich in Basics on page 150 to pin or baste the quilt top, batting and backing together.
- 3 Quilt as desired. Jodi machine quilted a series of straight horizontal lines across the width of her quilt in grey thread.
- 4 Trim the excess backing fabric and batting $\frac{1}{4}$ in outside the edge of the quilt top.
- 5 Follow the instructions in Binding the Quilt in Basics on page 150 to bind the quilt with the six $2\frac{1}{2}$ in strips of grey fabric.

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

CUMBERLAND COUNTY

BY HAT CREEK QUILTS



Based on prints from an antique quilt of the same period, *Cumberland County* provides a beautiful cross section of popular prints from 1860 to 1880.

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Kaffe in Kaos

We welcome Mary Rothe, from Hove, SA, who shares with us her bright pieced quilt. It is made by cutting and shuffling the prints to create the wide variety of fabric variations in the blocks. We love the rainbow effect that Mary has created. What will you create?

Finished size: 173cm (68in) square
Finished block size: 7½in square



Materials

- ❖ 30cm (¾yd) each of 15 large-scale bright floral print fabrics in assorted colours
- ❖ 30cm (¾yd) each of six shot cottons or marbled fabrics in colours to coordinate with the print fabrics — see Note
- ❖ 65cm (¾yd) print fabric (binding)
- ❖ 3.9m (4¼yd) backing fabric
- ❖ Batting at least 190cm (75in) square

- ❖ Spray starch
- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine
- ❖ General sewing supplies

Note: Instead of yardage of the prints and coordinating shot cottons, you could also make this quilt from two Layer Cakes or 84 squares, 10in of assorted large-scale bright print and mottled fabrics.

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Cut the fabric

From each of the large-scale bright floral print fabrics and the shot cottons/marbled fabric, cut:

- ❖ one strip, 10in x width of fabric. Cross cut it to yield four squares, 10in of each fabric — 60 print squares and 24 shot-cotton squares in total

From the print fabric for the binding, cut:

- ❖ seven strips, 3in x width of fabric

- 1 Sort the 10in squares into 21 sets of four using different combinations of fabrics. You will want contrast between the squares in each set — so ensure that there's a mix of lighter-value and darker-value print fabrics and shot cottons and/or colours in each set.
- 2 The blocks are made using the 'stack and shuffle' method, and there are four different blocks to be made. Divide your sets into four piles of five sets each, with one set leftover as 'spare'. Label the piles Block 1, 2, 3 and 4. Mary recommends making all the blocks, and then using fabrics from the spare set to make some additional blocks to allow you to create a pleasing arrangement of colours and block types for your quilt.

Make Block 1

- 1 Spray starch the four 10in squares in one of the sets in your Block 1 pile. Layer the four squares one on top of the other, ensuring that there is contrast between each fabric and the ones above and below it and between the fabric on the top and the fabric on the bottom. Align all the raw edges of the squares.
- 2 Cut a 2½in strip from the left and right edges of the stack. Pin a label on these strips to read D and move them away from the remaining fabrics a little, as shown in Diagram 1. Then cut a 2½in strip from the top and bottom edges, label these strips C and move them away from the centre.
- 3 Now make a second round of cuts. As before, start with the left and right edges and then cut the top and bottom edges, but this time, make the strips only 1½in wide. Label them B and A, as shown in Diagram 2.
- 4 Now it's time to shuffle the deck. Move the top layer centre square to the bottom of the pile. Move the top two layers of A and B strips to the bottom of the pile. See Diagram 3.
- 5 Now sew the units in each layer together. To avoid confusion, work on one layer at a time to begin with until you're 'in the swing' of things. Begin by sewing A rectangles to the top and bottom edges of the centre square. Press seams — and all subsequent seams — outwards. This unit should measure 4in x 2in from raw edge to raw edge. Trim the two B rectangles to 4in long, then sew them to the left and right edges of the block. Press. Your block should now measure 4in square.

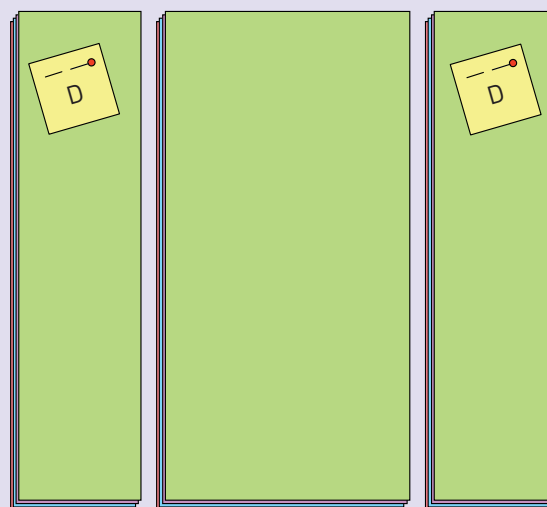


Diagram 1

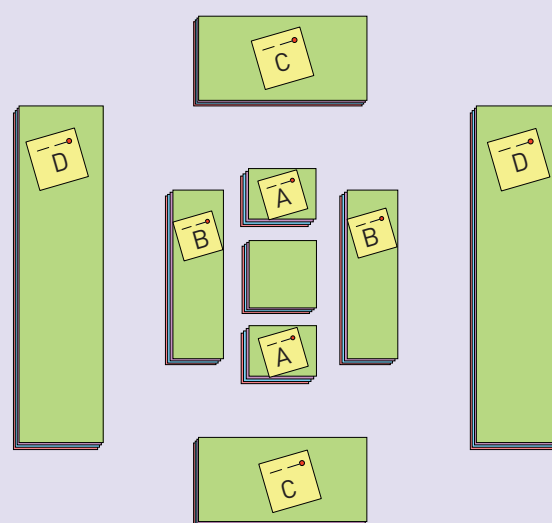


Diagram 2

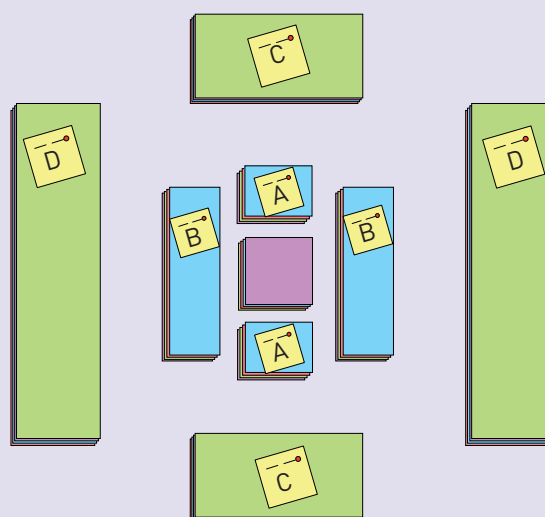
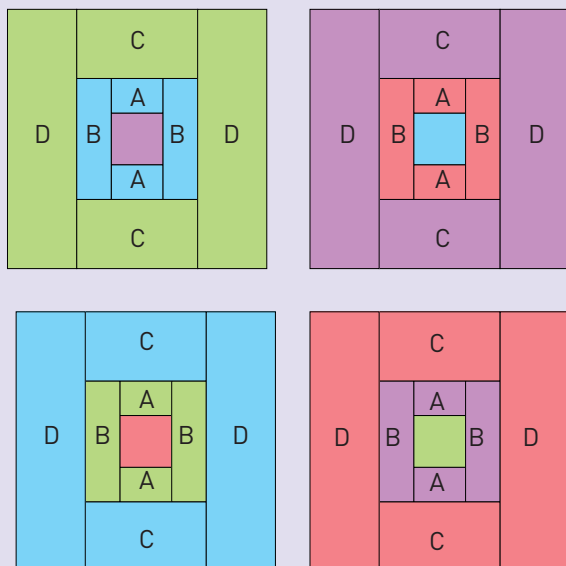
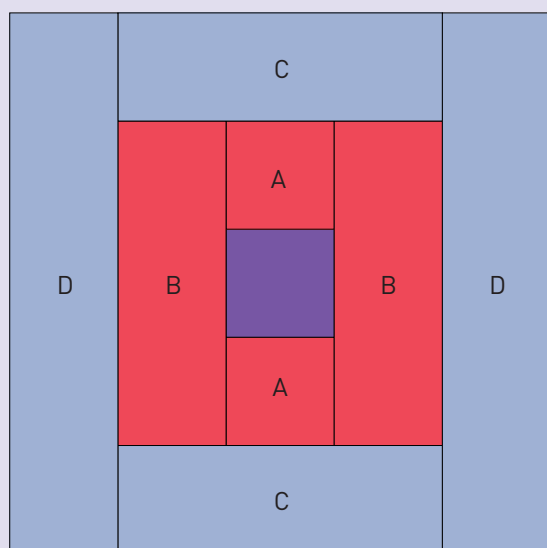


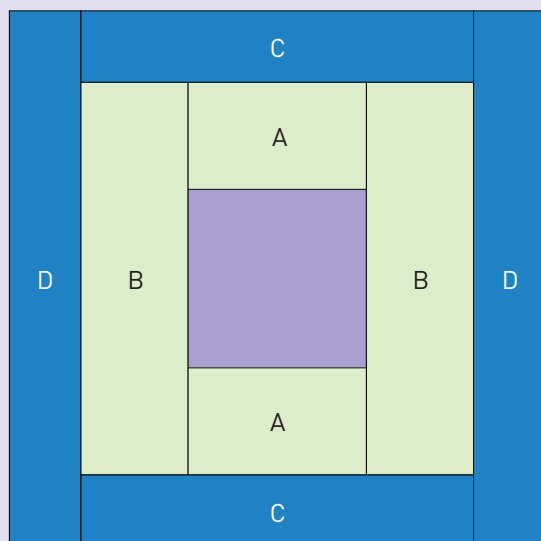
Diagram 3



Block 1 Diagram



Block 2 Diagram



Block 3 Diagram

- 6 Trim the two C rectangles to 4in, then sew them to the top and bottom edges of the block. Press. Your block should measure 8in x 4in.
- 7 Complete your first Block 1 by trimming the two D strips to 8in long, then sewing them to the left and right edges of the block. Press. Your block should measure 8in square from raw edge to raw edge.
- 8 Repeat Steps 5-7 to sew the units in each of the remaining three layers of your stack. You will end up with four Block 1, each different, as shown in the Block 1 Diagram.
- 9 Repeat Steps 1-8 to make blocks from the remaining four sets you put in the Block 1 pile. You will end up with 20 Block 1 in all.

Make Blocks 2, 3 and 4

- 1 The other block types are made in exactly the same way as Block 1. The only difference is the width of the strips that you cut, so refer to the steps in the previous section as you proceed.
- 2 To make Block 2, repeat Step 1 above. Cut a 2in strip from the left and right edges of the stack, and then a 2in strip from the top and bottom edges of the stack.
- 3 The second round of cuts in Block 2 are also 2in wide — so cut another 2in strip from the left and right edges of the stack and then another 2in strip from the top and bottom edges of the stack.
- 4 Repeat Steps 4-8 above to shuffle the deck and sew the units together to make four Block 2. After joining the A strips to the centre, the block should measure 5in x 2in; trim the B strips to 5in long. After joining the B strips to the centre, the block should measure 5in square; trim the C strips to 5in long. After joining the C strips to the centre, the block should measure 8in x 5in; trim the D strips to 8in long. After joining the D strips to the centre, the block should measure 8in square from raw edge to raw edge. See the Block 2 Diagram. Repeat to make 20 Block 2.
- 5 To make Block 3, repeat Step 1 in the previous section. Cut a 1½in strip from the left and right edges of the stack and then a 1½in strip from the top and bottom edges.
- 6 The second round of cuts in this block are 2in. Cut a 2in strip from the left and right edges and then a 2in strip from the top and bottom edges.
- 7 Repeat Steps 4-8 in the previous section. After joining the A strips to the centre, the block should measure 6in x 3in; trim the B strips to 6in long. After joining the B strips to the centre, the block should measure 6in square; trim the C strips to 6in. After joining the C strips to the centre, the block should measure 8in x 6in; trim the D strips to 8in long. After joining the D strips to the centre, the block should measure 8in square from raw edge to raw edge. See the Block 3 Diagram. Repeat to make 20 Block 3.

A1 Quilting Machines

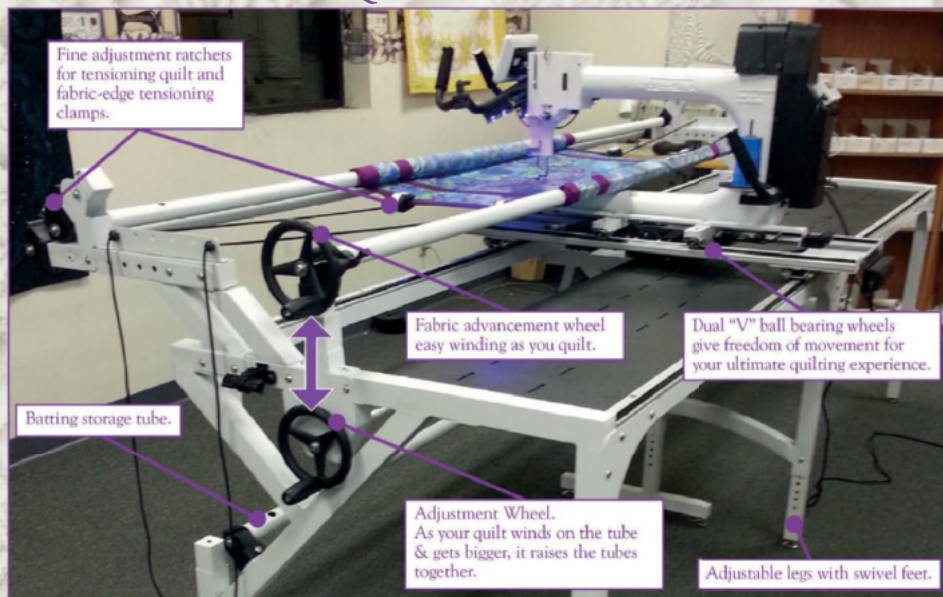
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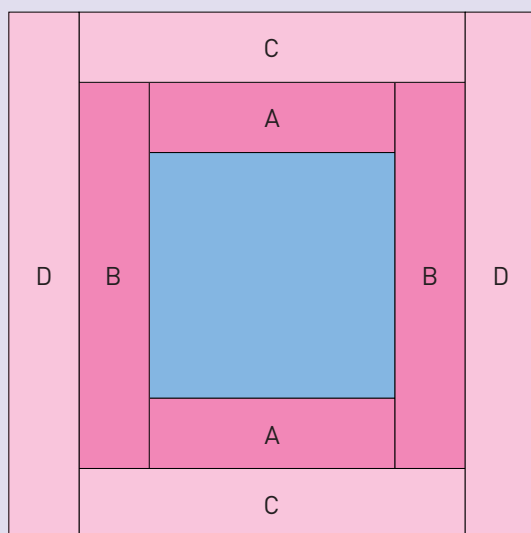
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Block 4 Diagram

- 8 To make Block 4, repeat Step 1 in the previous section. Cut a 1½in strip from the left and right edges of the stack and then a 1½in strip from the top and bottom edges.
- 9 The second round of cuts in this block are also 1½in. Cut a 1½in strip from the left and right edges and then a 1½in strip from the top and bottom edges.
- 10 Repeat Steps 4-8 in the previous section. After joining the A strips to the centre, the block should measure 6in x 4in; trim the B strips to 6in long. After joining the B strips to the centre, the block should measure 6in square; trim the C strips to 6in. After joining the C strips to the centre, the block should measure 8in x 6in; trim the D strips to 8in long. After joining the D strips to the centre, the block should measure 8in square from raw edge to raw edge. See the Block 4 Diagram. Repeat to make 20 Block 4

Assemble the quilt

- 1 Lay out the blocks you've made so far. The final quilt will end up being nine rows each with nine blocks. You will be one block short at this stage. Play with the layout to determine the arrangement you like best.
- 2 Use the set of four fabrics left over to make the extra block you need to complete the quilt centre, using any of Block 1-4 instructions. You may also find that you'd like to make more than one more block and use the extras to replace some you have in the layout that you don't like or that don't fit your arrangement of colour particularly well.
- 3 Once you've decided on the final arrangement of blocks, sew the blocks in each row together. Press the seams in the odd-numbered rows to the left and in the even-numbered rows to the right. Then sew the rows together, carefully matching seams.

Finish the quilt

- 1 Cut the backing fabric into two equal lengths, remove the selvages and sew the two pieces together, side by side, with a ½in seam. Press the seam open.
- 2 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you will be undertaking the quilting yourself, follow the instructions for Preparing the Quilt Sandwich in Basics on page 150 to pin or baste the quilt top, batting and backing together.
- 3 Quilt as desired. Mary's quilt was professionally machine quilted by Sharon Vickridge-Smith of The Patchwork Quilter (ph: 08 8297 1140) in an edge-to-edge design.
- 4 Trim the excess backing fabric and batting ¼in outside the edge of the quilt top.
- 5 Follow the instructions in Binding the Quilt in Basics on page 150 to bind the quilt using the seven strips of print fabric with a ½in seam.

For contact details for Mary Rothe, see the Stockists and Contacts list.



A large white quilting machine, the Handi Quilter HQ Avante 18, is shown in a home studio setting. The machine is mounted on a large wooden frame and is stitching a colorful quilt. The quilt features a central floral design with red, orange, and yellow flowers on a light background. The machine has a digital display screen and two large black handles. In the background, there is a wooden cabinet with two doors and a potted plant on top. A colorful quilt is hanging on the wall to the left.

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Darcy Cushion

This elegant EPP cushion would sit beautifully in the parlour of Mr Darcy! Katrina Hadjimichael of Harrington Park, NSW, is constantly inspired by the writings of Jane Austen. She has completed a Jane Austen series of quilts, which all feature EPP and appliqué. This cushion is a portion of a larger design called *Pemberley*. It is elegant in reproduction prints, but we would love to see it in brights!

Finished size: 50.5cm (20in) square





Cut and baste the fabrics

From the mottled cream fabric, cut:

- ❖ one square, 16in

From the dark print fabric, cut:

- ❖ two strips, $3\frac{1}{2}$ in x width of fabric. From each strip, cut one rectangle, $3\frac{1}{2}$ in x $14\frac{1}{2}$ in and one rectangle, $3\frac{1}{2}$ in x $20\frac{1}{2}$ in (borders)

From the dark cream print fabric, cut:

- ❖ one strip, 14in across the width of the fabric. Cross cut it to yield two rectangles, 14in x $20\frac{1}{2}$ in (cushion back)

From the fusible batting, cut:

- ❖ one square, 21in

- 1 Trace the chubby Dresden, pointed pentagon, curved pentagon and circle from the Pattern Sheet onto template plastic using a permanent-marking pen. Cut them out just inside the lines. These templates do not include seam allowances.
- 2 Trace around these templates on the cartridge paper with a sharp pencil and cut them out accurately on the traced lines. You need to trace and cut 16 chubby Dresdens, eight pointed pentagons, eight curved pentagons and one circle. Put the circle and eight of the chubby Dresdens aside. You will prepare them later.
- 3 To cut the fabrics for the remaining shapes, pin each paper shape to the fabric and cut the fabric $\frac{1}{4}$ in by eye outside the edges of the shape. Katrina used four fabrics in the outer ring of her cushion and two fabrics for the inner ring. She fussy cut some of her fabrics for further visual interest.
- 4 Sew a line of gathering stitches around the curved edge of each chubby Dresden fabric shape, about $\frac{1}{8}$ in inside the raw edge. Lay it face down. Centre a paper shape on the wrong side of the fabric. Draw up the gathering stitches to turn the seam allowance evenly to the wrong side around the curved edge. See Diagram 1.

Materials

- ❖ Fat quarter mottled cream fabric (background)
- ❖ Assorted scraps (appliqué)
- ❖ 25cm ($\frac{1}{4}$ yd) dark print fabric (border)
- ❖ 45cm ($\frac{1}{2}$ yd) dark cream print fabric (cushion back)
- ❖ Lightweight fusible batting at least 55cm (21in) square
- ❖ Cream Perle 8 or 12 thread (hand quilting)
- ❖ Two large decorative buttons (cushion closure)
- ❖ 50cm (20in) square cushion insert
- ❖ Template plastic, permanent-marking pen and 100gsm cartridge paper
- ❖ Milliner's/straw needle in size 10 or 11
- ❖ Fine thread in a neutral colour
- ❖ Water-soluble fabric-basting glue (optional)
- ❖ Spray starch
- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine
- ❖ General sewing supplies

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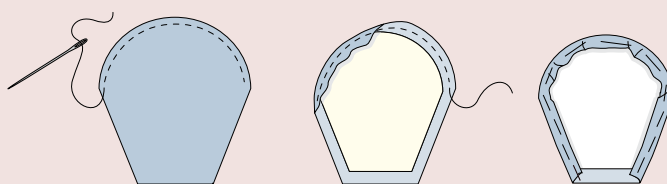


Diagram 1

- 5 Turn the seam allowance on the two long straight edges of the fabric over onto the paper and baste them in place using thread or fabric-basting glue, if you prefer. There's no need to turn under the raw edge along the short straight edge of this shape, as it will be covered by the appliquéd circle.
- 6 Lay each fabric pentagon on the table, right side down. Centre a paper shape on top of it. As you fold the fabric over onto the paper template, fold a neat mitred corner in the seam allowance at each corner and make a couple of small snips into the seam allowance along the curved bottom edge so that the fabric folds neatly over the curve.

Make the rings

- 1 Arrange the pointed and curved pentagons in a ring, alternating the two types of shapes. When you have an array of colours and prints that you like, sew the shapes together. To do this, match two adjacent shapes, right sides together. Begin with a knot concealed in the seam allowance and whip stitch the edges together with small, fine stitches that catch only the very edge of the fabrics.
- 2 Once you've sewn the pentagons together in pairs, sew the pairs of shapes together to make a quarter ring; then join the quarters into halves, and finally join the two halves to complete the ring.

- 3 Repeat Steps 1 and 2 with the eight chubby Dresden shapes to make the inner ring.
- 4 Spray the rings from the back with starch. Press well. Gently remove the basting and paper templates.

Assemble the cushion centre

- 1 Fold the 16in cream square in half horizontally and vertically, and press it lightly to crease it. Unfold.
- 2 Centre the ring of chubby Dresdens on the background square, aligning every second seam with a crease. Pin or use dots of fabric-basting glue to hold the ring in place.
- 3 Centre the ring of pentagons on the background square and rotate it until its inner edge echoes the shape of the chubby Dresden ring. Pin or glue baste it in position.
- 4 Work tiny slip stitches around the outer edge of the chubby Dresden ring and around both inner and outer edges of the pentagon ring to appliqué them to the background fabric. Press.
- 5 Pin the paper circle on the wrong side of one of the assorted print fabrics. Cut the shape out $\frac{1}{4}$ in by eye outside the line. Sew a line of running stitch around the circle about $\frac{1}{8}$ in from the edge leaving long thread tails at the beginning and end.
- 6 Place the paper template in the centre of the fabric circle on the wrong side and pull up the thread to gather the seam allowance over to the back evenly and firmly, as shown in Diagram 2. Spray it with starch and press the shape well on both sides. Carefully remove the stitches and the template and press again.
- 7 Centre the fabric circle, right side up, in the centre of the chubby Dresden ring; it should cover the raw edges of the chubby Dresden shapes. Appliqué it in place using thread to match the fabric.
- 8 Trim the appliquéd block to $14\frac{1}{2}$ in square with the design centred.

Finish the cushion front

- 1 Repeat Steps 2 and 3 from the 'Cut and baste the fabrics' section above with the remaining eight chubby Dresden shapes.
- 2 Group these shapes into four pairs. Turn over the seam allowance on one long straight edge and along the bottom edge on each shape: on the shape that will be on the left of each pair, do not turn over the seam allowance on the left edge; on the shape that will be on the right of each pair, do not turn over the seam allowance on the right edge. See Diagram 3.
- 3 Whip stitch the shapes in each pair together down the long edge that's been turned under.
- 4 Spray the pairs with starch and press. Gently remove the papers.
- 5 Appliqué a pair of shapes in each corner of the cream background fabric — the raw edge of the chubby

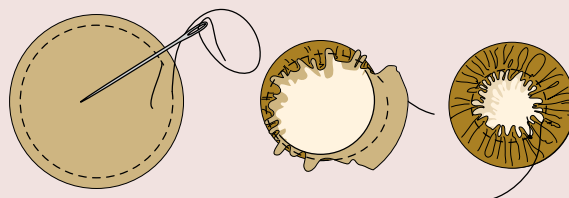


Diagram 2

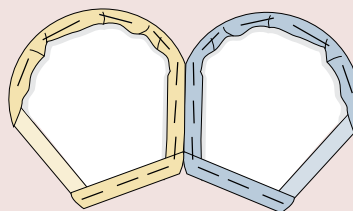


Diagram 3

Dresden shapes should match the raw edge of the background square. You only need to appliqué around the top and bottom curved edges, as the raw edge of each shape will be caught in the seam when the border is added.

- 6 Sew a $3\frac{1}{2}$ in x $14\frac{1}{2}$ in strip of dark print fabric to the left and right edges of the background square. Press seams outwards.
- 7 Sew a $3\frac{1}{2}$ in x $20\frac{1}{2}$ in strip of dark print fabric to the top and bottom edges and press as before.
- 8 Iron the 21in square of fusible batting to the wrong side of the cushion front. Quilt as desired. Katrina hand quilted her cushion using Perle 8 cream thread. She quilted in the ditch around all the shapes, and then echo quilted two lines of stitches $\frac{1}{4}$ in and $\frac{1}{2}$ in outside them. Trim the batting even with the edge of the cushion.

Assemble the cushion

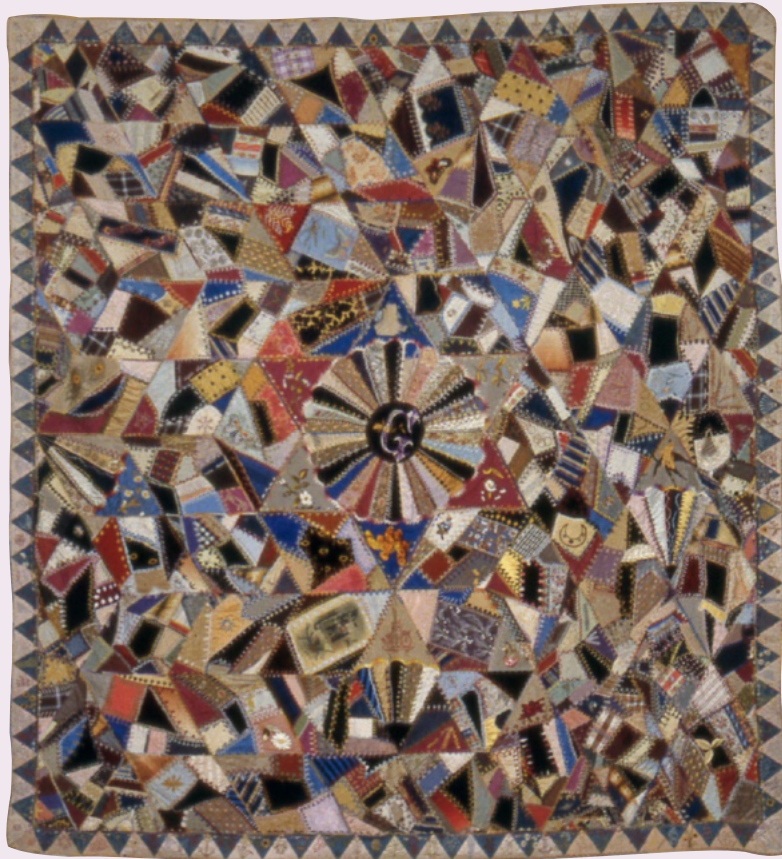
- 1 On each of the 14in x $20\frac{1}{2}$ in rectangles of print fabric cut for the cushion back, turn under one long edge by $\frac{1}{4}$ in and press. Then turn under the same edge by 2in and press again. Top stitch the hem in place by sewing $\frac{1}{8}$ in inside the first fold.
- 2 Work two buttonholes on the folded edge of one of the rectangles in a size to suit the buttons you will be using. Sew the buttons on the folded edge of the other rectangle in a corresponding position.
- 3 Connect the two rectangles by pushing the buttons through the buttonholes.
- 4 Lay the cushion back right side up on a table. Lay the completed cushion front right side down on top of it and pin the layers together around the circumference of the cushion front. Trim the back to match the size of the cushion front if necessary. Sew the front and back together around all four edges. Clip the corners, unbutton the back and turn the cushion cover right side out.
- 5 Push the cushion insert inside the cover, do the buttons up again and enjoy your new cushion.

For contact details for Katrina Hadjimichael, see the Stockists and Contacts list.

Helen L. Sheppard Dounce

Crazy Quilt

*By Virginia Vis — Volunteer Curatorial Assistant,
Daughters of the American Revolution Museum*



Helen L. Sheppard Dounce Crazy Quilt, about 1880—1900
The Daughters of the American Revolution Museum, Permanent Collection (ID — 86.47)
67 $\frac{1}{2}$ in wide by 72in long, made by Helen L. Dounce, New York, NY.
Gift of Virginia Mayo Herrick.

Elaborate, complex, decorative — gaudy? The beauty of a crazy quilt is in the eye of the beholder. They're composed of irregular-shaped fabric pieces sewn either to a foundation fabric or to each other in a haphazard fashion, and the skill of the maker can create something that

looks as elegant as faceted jewels or as messy as a pile of broken pottery. Some historians have erroneously identified crazy quilting as the first kind of patchwork, believing needlewomen with scant access to fabric made scrap quilts out of necessity, but there are no known examples earlier than the late 19th century.

These textiles have always been a symbol of extravagance. While rare cotton versions are known, most crazy quilts use fine fabrics such as silk, velvet, wool and brocade. Meant to decorate the parlor, not the bedroom, many also flaunt the needlewoman's skill at embroidery and painting. To produce one

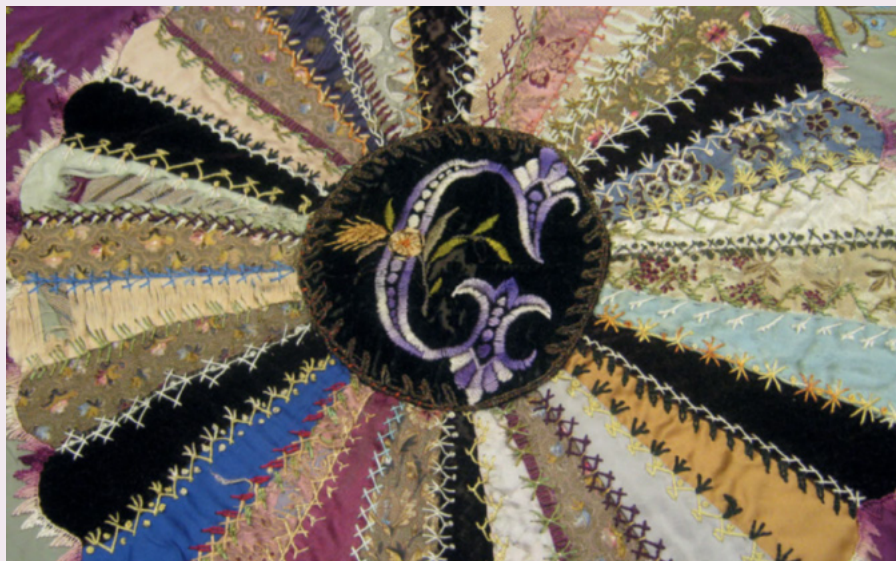
required extra income for materials and free time to spend stitching it. At the height of the mania, during the mid-1880s, newspaper articles, poetry and songs decried women abandoning their responsibilities to sew one more patch or embroider over one more seam.

Feeding the fervor for fancy work was America's interest in all things oriental following the end of Japan's isolationist policy. The Japanese pavilion at the Philadelphia Centennial Exposition in 1876 showed that country's artwork, textiles and pottery with a "crazed" or "cracked ice" glazed surface. Existing crazy quilts that date from before the exposition show the fad itself began earlier, but it spread like wildfire, along with the publicity surrounding the exotic objects on display. Contemporary names for the technique included "puzzle patchwork", "mosaic" and "Japanese patchwork".

Fabric manufacturers, aided by a drop in silk fabric prices, jumped on the bandwagon by selling bags of fine fabric scraps perfect for crazy patchwork. Many promised there were no two pieces alike in the selection to ensure a diversity of materials beyond the maker's own sewing basket.

Patterns to embroider or paint were also commercially available, mixing as eccentrically as the fabrics. Exotic tigers and elephants appeared beside house cats and chickens. Geishas frolicked with the bonneted children made popular by author and illustrator Kate Greenaway. Spring crocus bloomed among autumn pumpkins. New technologies, like the bicycle, were featured next to nature's creations, like the spider web. Meandering lines of elaborate stitching often enclosed all. For the quiltmaker with more enthusiasm than skill, professionally embroidered motifs could be purchased to be appliquéd to a patch with simple sewing.

While the crazy quilt made by Helen L. Sheppard Dounce is undated, the large "G" in the center may



give us a hint. The family member who donated the quilt to the DAR believed this represents the married name of Helen's eldest daughter. Jeanette E. Dounce married William Gerity in December 1872, so Helen's quilt may have been made for or after that happy event. An included commercially printed ribbon declaring "Merry Christmas" placed prominently

near the centre may also support the family connection. However, the quilt descended through Helen's sister, Caroline Sheppard Herrick, and was given to the DAR by Caroline's granddaughter, Virginia Mayo Herrick.

The "G" is surrounded by a wheel of scalloped wedges — or are they Japanese fans? A field of crazy patchwork surrounds the centre, with

Stories in the seams | Tales of Antique Textiles



orderliness reestablished by a blue and pink sawtooth border.

Despite the desired randomness of crazy quilts, they appear in two formats. The whole cloth version spreads the pieces completely haphazardly across the entire expanse. This method often becomes heavy and unwieldy to work on. When done in smaller sections or blocks, that are afterwards joined together, the result is a “contained” crazy. Some use sashing to further emphasise the block format.

By working with large diamond shapes, along with a few triangle “spacers”, Helen had manageable sections to sew on. When connected, they blended into a more diffuse design. She began in the centre with a

symmetrical circle of diamonds around the centre wheel, but things go awry as the diamonds radiate out. Some line up into rows, others orientate in new directions. Several contain fan-shaped sections constructed like her centre, others are composed of random pieces. The diagonal lines of the diamonds, even when outlined with embroidery, disguise the construction method. This tricks, confuses and delights the eye.

In addition to the embroidery in the interior, the triangles in the sawtooth border each contain an embroidered motif. A variety of animals, birds and flowers are depicted. Duplicates of the same motifs show Helen utilised attainable patterns.

With their numerous seams, crazy quilts cannot be quilted in the traditional sense. Some are left unbacked completely, exposing the foundation fabric. Many have a single layer of fabric attached. Others use the standard “sandwich” of top, batting and backing but connect the layers with ties of thread, yarn or ribbon. Helen chose a common method of prequilting an appropriate fabric and using that as a backing for the patchwork. Her backing is a blue silk, quilted in a grid formation, sadly now badly deteriorated.

The disintegration of her backing also “dates” Helen’s quilt. In the late 1800s, silk fabric was often sold by weight rather than linear measurement. Manufacturers increased their profit margins by adding lead salts to their dyes, making the fabric weigh more. These same lead salts gave silk dresses of the period the desired rustle, called “scoop”. Sadly, over time, the process ruins the fabric, causing the fibres to break down. This is irreversible and unpreventable.

Fortunately for us, Helen used few of those fabrics in her top, allowing us to continue to enjoy her intricate piecing and embroidery.



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BLOCK OF THE MONTH Programs & KITS

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

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

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

Some shopping tips:

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



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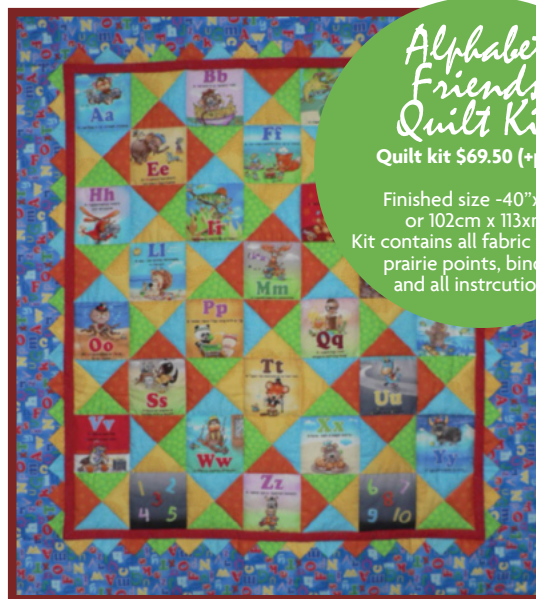
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Victorian Rose

Delicate hand embroidery, pretty appliqué flowers and a little EPP combine in this delightful design by Zoe Clifton of Geelong, Victoria. If you enjoy playing with your fabric palette, the design lends itself to the addition of pieced borders.

Finished size: 133cm (52¹/₂in) square



Materials

- ❖ 1.25m (1 $\frac{3}{8}$ yd) cream print fabric (quilt centre background)
- ❖ 20cm (1 $\frac{1}{4}$ yd) solid cream fabric (stitchery background)
- ❖ 1.5m (1 $\frac{3}{4}$ yd) large-scale floral print fabric (blocks and Border 2)
- ❖ 15cm (1 $\frac{1}{4}$ yd) cream small-scale floral print fabric (blocks)
- ❖ 40cm (1 $\frac{1}{2}$ yd) dark pink print (blocks and Border 1)
- ❖ 30cm (3 $\frac{3}{8}$ yd) green tone-on-tone print fabric (leaves and stems)
- ❖ 80cm (1yd) medium pink tone-on-tone print fabric (appliqué and binding)
- ❖ 15cm (1 $\frac{1}{4}$ yd) light blue tone-on-tone print fabric (Suffolk puffs)
- ❖ 3.2m (3 $\frac{1}{2}$ yd) backing fabric
- ❖ Batting at least 150cm (60in) square
- ❖ Fusible web
- ❖ 20cm (1 $\frac{1}{4}$ yd) fusible lightweight woven fabric stabiliser such as Weaveline
- ❖ Stranded embroidery floss to match and coordinate with the fabrics
- ❖ 6mm (1 $\frac{1}{4}$ in) bias tape maker
- ❖ 5mm (1 $\frac{1}{4}$ in) fusible tape
- ❖ Template plastic, permanent-marking pen and stiff paper or light cardboard
- ❖ Water-soluble fabric-basting glue (optional)
- ❖ Pencil or fine fabric-marking pen
- ❖ Rotary cutter, ruler and mat
- ❖ Sewing machine
- ❖ General sewing supplies

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Cut the fabrics

From the large-scale floral print fabric, cut:

- ❖ four strips, $6\frac{1}{2}$ in down the length of the fabric (Border 2)

From the dark pink print fabric, cut:

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

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

- ❖ 32 strips, $\frac{5}{8}$ in on the bias (appliquéd stems)

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

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

Embroider the block centres

- 1 Trace the embroidery design from the Pattern Sheet onto the right side of the solid cream fabric four times using a pencil or fine fabric-marking pen. Leave at least 4in between designs.
- 2 Cut four squares of fabric stabiliser 6in square. Fuse them to the wrong side of the solid cream fabric behind each of the traced designs. To avoid creating wrinkles in the stabiliser, use a dry iron on a wool setting to do this and don't leave the iron on any part of the design for longer than five seconds. Allow the fabric+stabiliser to cool before moving it.
- 3 Embroider the design by hand using two strands of embroidery floss. Choose thread colours to coordinate with the large-scale floral fabric you will be using in the blocks and Border 2. Zoe backstitched her flowers in mid-blue and the vine and leaves in mid-green. She worked straight stitches in the petals in apricot and yellow French knots in their centre.
- 4 Cut the embroidered fabric so that each embroidered design is centred in a $5\frac{1}{2}$ in square. Use an erasable fabric-marking pen to draw a 4in square on each fabric square, centring it around the embroidery — the easiest way to do this is to measure in $\frac{3}{4}$ in from each raw edge of the $5\frac{1}{2}$ in square you've just drawn.

Prepare the shapes

- 1 Trace the 'house' shape, triangle, semi-circle and circle from the Pattern Sheet onto template plastic using a permanent-marking pen. Cut these shapes out just inside the lines. These templates do not include seam allowances. Put the circle aside until you're ready to make the Suffolk puffs.
- 2 Trace around the remaining three templates on stiff paper or light cardboard with a sharp pencil and cut them out accurately. You need to trace four house shapes, four triangles and 12 semi-circles.
- 3 To cut the fabrics for one block, pin a paper shape to the appropriate fabric and cut the fabric $\frac{1}{4}$ in by eye outside the edges of the shape.

From the remainder of the large-scale floral print fabric, cut:

- ❖ four house shapes

From the cream small-scale floral print fabric, cut:

- ❖ four triangles

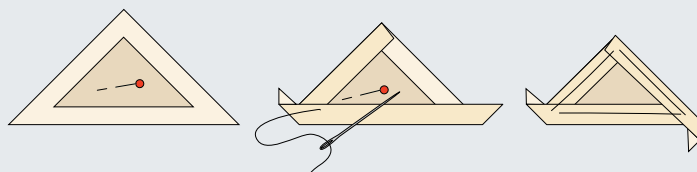


Diagram 1

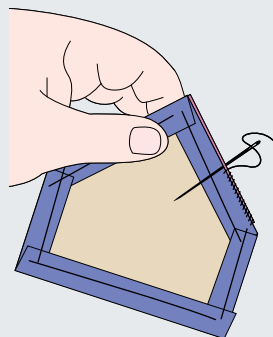


Diagram 2

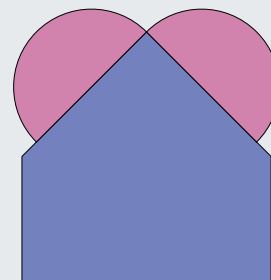


Diagram 3

From the remainder of the dark pink print fabric, cut:

- ❖ 12 semi-circles

- 4 Lay a fabric shape on the table, right side down. Centre a paper shape on top of it. Run a thin smear of water-soluble fabric glue around the outer edge of the paper shape, then fold the edges of the fabric over onto it, one by one. If you prefer not to use glue, fold the edges of the fabric over onto the paper, then use needle and thread to tack the fabric together at the corners without going through the paper. Refer to Diagram 1.
- 5 Repeat Step 4 to cover all of the paper shapes with fabric.

Make the block

- 1 Begin assembling the block by sewing a dark pink semi-circle to one of the angled edges of the house shapes: match a semi-circle with a house shape right sides together and corners matching at the 90-degree corner of the house shape.
- 2 Join them along the matching edge. See Diagram 2. To do this, begin with a knot concealed in the seam allowance and whip stitch the edges together with small, fine stitches — about 16 stitches to the inch — that catch only the very edge of the fabrics and don't pierce the paper/cardboard.
- 3 Repeat Steps 1 and 2 to sew another dark pink semi-circle to the other angled edge of the house shape, as shown in Diagram 3. Then repeat to sew semi-circles to the remaining three house shapes.
- 4 Centre a semi-circle on the long base edge of a triangle and stitch them together, as shown in Diagram 4. Repeat to make another three semi-circle+triangle pairs in the same manner.
- 5 Using the same method, join a unit from Step 3 to a unit from Step 4, as shown in Diagram 5. Repeat to make four.
- 6 Join the four to make the outline of the block. It will have a large square hole in its centre.

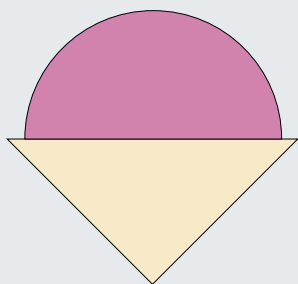


Diagram 4

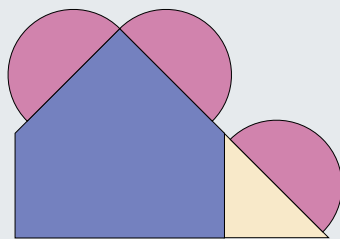


Diagram 5

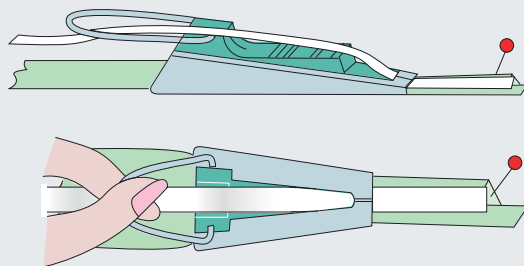


Diagram 8

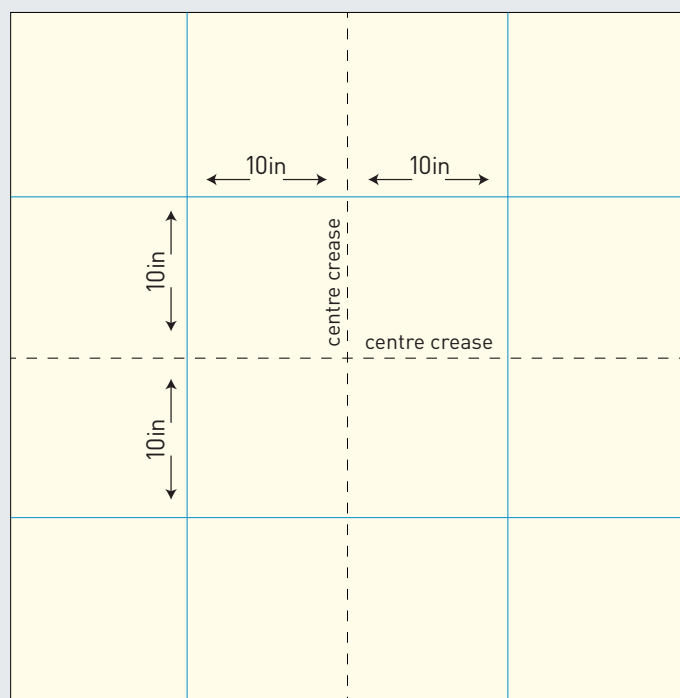


Diagram 6

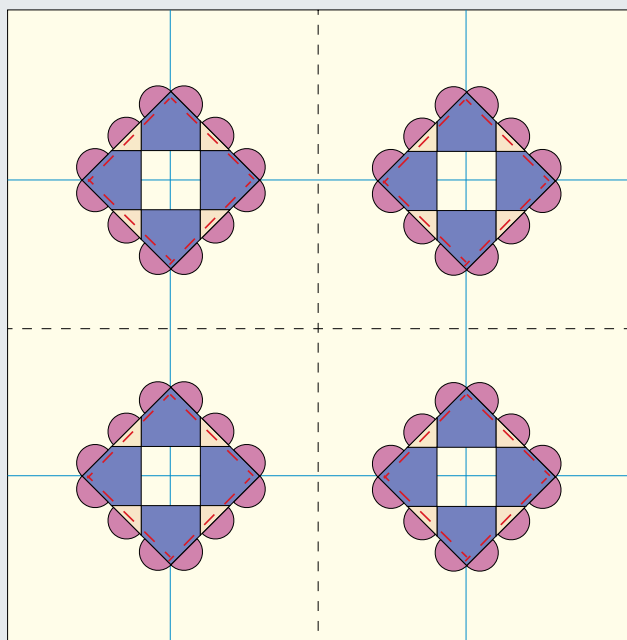


Diagram 7

- 7 Press the block, then carefully remove the papers from behind the house and triangle shapes. Leave them in the semi-circles for the time being.
- 8 Repeat these steps to make another three blocks exactly the same.

Make the centre panel

- 1 Press the cream print fabric you're using as the background for the centre of the quilt. Fold it in half and press lightly to create a crease across its centre. Unfold. Fold it in half in the other direction and press lightly.
- 2 Measure 10in out from the centre crease in each direction and draw lines using an erasable fabric-marking pen, as shown in Diagram 6.
- 3 Place each block on the background fabric centred over the intersection of the lines you've drawn. The corners of the four house shapes should lie on the lines, as shown in Diagram 7. Baste the blocks in place by stitching just inside the seam joining the house and triangles to the semi-circles. This will leave the semi-circles unbasted, allowing you to slip appliqué shapes underneath them. Remove the pen marks from the background fabric, following the manufacturer's instructions.
- 4 Slip an embroidered square in the centre of each block: push its raw edges so that they lie under the house shapes. The 4in square that you drew on the cream fabric should match the base of the house shapes. Baste the embroidered squares to the background fabric. Remove any visible pen marks.

Appliqué

- 1 Working at your ironing board, feed a $\frac{5}{8}$ in bias strip of green tone-on-tone print fabric into lower part of the bias tape maker and the 5mm ($\frac{1}{4}$ in) fusible tape into the upper groove with the paper side facing up. See Diagram 8. 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. This creates a strip that has the raw edges folded into the centre on the wrong side of the fabric with fusible tape fused to it. Repeat with all the bias strips for the stems.



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- 2 Trace the leaves and all the petal shapes for the appliquéd flowers from the Pattern Sheet onto fusible web, leaving at least ½in between shapes. You will need to trace 16 of each shape. They have been printed in reverse for your convenience. Number them to avoid confusion.
- 3 Cut the shapes out about ¼in by eye outside the traced lines. Fuse the petals to the wrong side of the medium pink print fabric and the leaves to the wrong side of the remaining green tone-on-tone print fabric. Cut them out accurately on the lines.
- 4 Lay the quilt over the Pattern Sheet, matching one straight edge of a block with the horizontal line. Lightly trace down the centre of the stems and just inside the outer edge of each flower using a fabric-marking pen. Rotate the quilt, and repeat to trace the appliquéd placement lines around each edge of each block.
- 5 Peel the backing paper from the fusible web on the back of the appliquéd shapes. Position them on the quilt, using the lines you've traced as a guide. Tuck the bottom end of the stems under the block. Once you're happy with the layout, fuse them in place.
- 6 Blanket stitch around the raw edges of each appliquéd shape using threads to match the appliquéd fabrics. Zoe worked her stitching by machine but you can stitch by hand if you prefer. She worked a decorative stitch down the centre of the stems. You could also do this by hand or, alternatively, just work small blind hem stitches down each edge.
- 7 Work a series of straight lines from the centre of the flower out towards the edge of each petal using thread several shades darker than the appliquéd fabric. Zoe worked use free-motion stitching on her machine. You could backstitch or stem stitch by hand too.
- 8 Complete the appliquéd by blanket stitching around the



Step 7



Suffolk Puff Detail

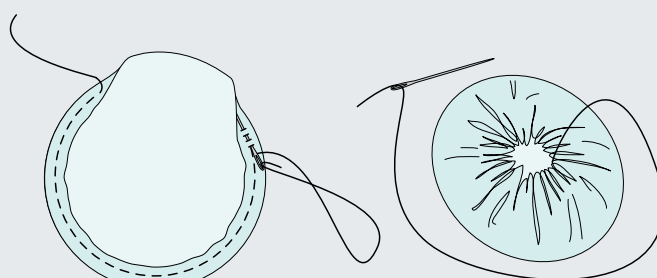


Diagram 9

straight outer edges of each block and working a line of straight stitch (by machine or backstitch by hand) around the inner edge to appliquéd the embroidered centre square in place.

- 9 Carefully remove the paper from behind a semi-circle and appliquéd its curved edge to the background by hand. Repeat with all the semi-circles.
- 10 Remove all the basting stitches.

Make the Suffolk Puffs

- 1 Trace around the circle template 32 times on the wrong side of the light blue tone-on-tone print fabric. Cut the shapes out on the line.
- 2 Knot the end of a length of thread. Turn under a ¼in hem around the circumference of each circle and hold it in place with a row of running stitch, concealing the knot in the seam allowance. Pull the thread gently but firmly to gather the stitches and bring the folded edge of the circle into the centre, as shown in Diagram 9. Tie off the thread securely, but don't cut it.
- 3 Use the thread to secure each Suffolk puff in place at the base of each appliquéd stem, referring to the photograph as a guide to their position.



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Add the borders

- 1 Trim the background to measure 40½in square with the blocks centred.
- 2 To make the 'peeper' border, trim each of the 1½in strips of dark pink print fabric to measure 40½in long. Fold each strip in half, wrong sides together and long edges matching. Press.
- 3 Sew a strip to the top and bottom edges of the quilt using a ½in seam allowance. Leave these strips in place lying on the quilt centre — that is, don't press them away from the quilt centre so they overhang the edges of the quilt.
- 4 Sew a strip to the left and right edges of the quilt in the same manner.
- 5 Trim two of the 6½in strips of large-scale floral print fabric to measure 40½in long. Sew them to the top and bottom edges of the quilt. Press the seams outwards.
- 6 Trim the remaining two strips of large-scale floral print fabric to measure 52½in long. Sew them to the left and right edges of the quilt and press as before.
- 7 Press the dark pink peeper border towards the centre of the quilt.

Finishing

- 1 Remove the selvages and cut the backing fabric in half. With right sides together, join the pieces side by side with a ½in seam and press it open.
- 2 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting yourself, follow the instructions for Preparing the Quilt Sandwich in Basics on page 150.
- 3 Quilt as desired. Zoe's quilt was professionally machine quilted in a variety of patterns by Lyndelle Newey of The Quilt Room Australia (phone: 0419 009 626).
- 4 Trim the excess batting and backing fabric ¼in outside the raw edge of the quilt top. Use the six 2½in strips of light pink tone-on-tone print fabric to bind the edge of the quilt, following the instruction in Basics on page 150.

To contact Zoe Clifton of Bellarine Sewing Centre, see the contact details in the Stockists and Contacts list.



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5938 Newell Highway, Gilgandra NSW 2827

Kangaroo and Wattle

Linden Lancaster



This quilt was made for the Australian Quilt Convention 2017 Challenge — *Made in Australia: Flora & Fauna*. Can you describe how you came up with the idea for the quilt and what you wanted to achieve?

The red kangaroo and Golden wattle are famous symbols that signify the uniqueness of Australia. They both appear on the coat of arms and are part of our shared cultural history.

Aboriginal Australians have utilised them in many ways for thousands of years. Tourism Australia makes use of the kangaroo in its logo to “help ensure instant recognition for Australia around the world”. The Golden wattle is our national floral emblem that inspires our nation’s colours. It has become our cherished symbol of celebration, joy, sadness and remembrance and of home wherever we may be.

A simple idea executed in a compelling manner is often a good way to go. When people think of Australia, most think of a kangaroo. But how could I make something that has been “done to death” interesting? And how could I incorporate the wattle?

A piece of art work has to stand out and say “look at me”. It should draw people from the other side of the room for a closer inspection. To do this I needed to choose a composition that

would have impact. That meant paying close attention to value and looking at ways to make the colours sing.

The main subject matter (the kangaroo) would have to take up most of the frame. The designated square format is sometimes difficult to work with and I spent a lot of time forming the composition, such as where to crop the ears and shoulders. I also reversed the image so he was looking out to the right. The eye is the focal point, so it had to be in a sweet spot (on or near the intersecting point of grid of thirds). I nearly always use my own images, but in this case I was not going to meet a big red in the near future and time was running out! I bought an image from "Dreamtime" photos and drew up the Golden wattle after the head was completed and fitted it in (more about that later).

When people come close to inspect your work, they should be rewarded with interesting details and maybe even a surprise. Extra layers of meaning were added though the incorporation of Aboriginal fabrics — the circular elements, in particular, were enjoyable to incorporate. I also fussy cut native flowers and other little critters such as lizards, turtles, birds and fish (a bit like a *Where's Wally?*.)

The colours are Australian: hot red, browns and orange earth colours were juxtaposed against cool blues and purples to create vibrancy. The golden yellow of the wattle, olive green leaves and cerulean blue sky round out the Australian landscape colours.

How did the design process work for you? Did you draw up a master plan or just start sewing? Did the specific size for the finished quilt affect the design?

Most of my previous work employs some or all elements of fabric collage, so I decided to use a technique in which I was confident. Sometimes I use a freezer-paper stencil to add a shape and sometimes I do it free hand. Sometimes I fuse and sometimes I use a glue stick to attach the pieces. My process is often intuitive



and I can't always remember how I did things. This type of work does involve quite a lot of "auditioning". I have a large design board that I pin everything on as I go. I take a lot of photos for constant feedback. When I get stuck, I leave it for a day or two and come back with fresh eyes. A husband's opinion can also be helpful (when asked for).

How is the quilt constructed and what are the main techniques used? Did you use any specialty products?

I traced the final composition onto a transparency and (using an overhead projector) enlarged it onto a white cotton pinned up on my design



Feature | How did they do it?

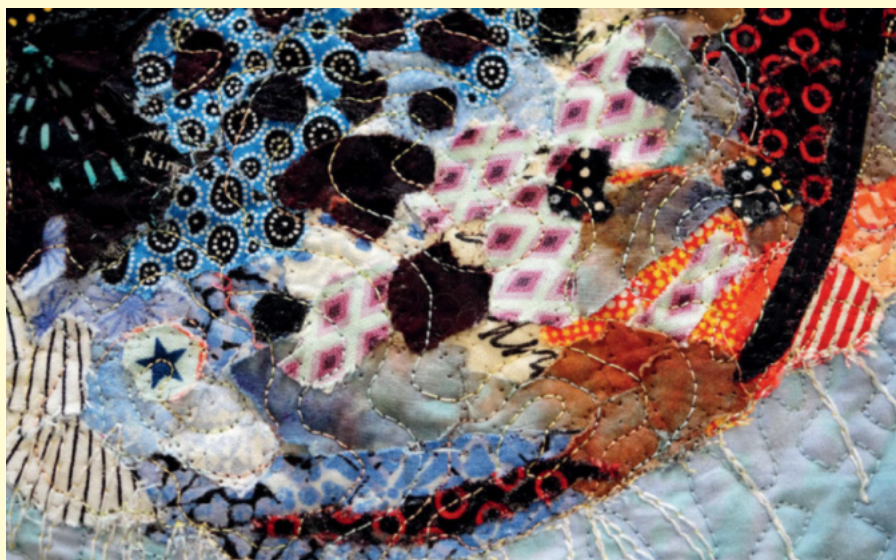
wall. This is a bit old school but it works for me (I live a long way from photocopying shops and they don't always get it right!). I trace the design onto the fabric with a pencil, indicating large areas of values with a little shading. I would also be referring to both colour and grey-scale versions of my edited source photo, which is pinned up nearby.

I then went through my stash and pulled out anything that related to the colours and themes I need. Looking at what I had, I decided to buy a few more Aboriginal fabrics for a good choice of patterns. I then sorted them into values, culling some along the way. Sometimes the back of the fabric works better than the front.

I began the design with the focal point and darkest element, the eye. Everything from there had to be lighter in value. A piece of black satin was used for the pupil.



The design continued with me adding pieces, pinning as I went. When I am happy with a section, I add a little dab of glue to the back to hold the pieces down. I use an acid-free ordinary glue stick used in schools. The fabric is easily removed if I want to change it. Make sure you don't get it on the front, as it does show. The most difficult part was the kangaroo's muzzle. I wanted it



to have some lost edges. I think I did it four times before I was happy with it.

When I finished the head, I cut it away from the white background. I auditioned a few backgrounds and a hand-painted sky piece won. It was then fused to this new background.

Using reference material from books (to make sure I had the correct attributes of this particular wattle), I drew up a "bone structure" for my wattle to hang on. I cut out a lot of circles and leaves, bunching them here and there over the entire background. I kept taking photos and when I looked back, I could see it detracted from the kangaroo head and that a smaller amount looked better. With my husband's encouragement, I reluctantly removed two days' worth of work.

I decided to zig-zag the edges with Superior monofilament thread before I sandwiched the piece for quilting. I tried to catch all the edges, but still had to go back and glue a few down. The wattle blossoms were thread sketched before I removed the stabiliser.

The quilting began with the kangaroo, using a swirly pattern in variegated 40wt cottons, which I changed according to tones. The design intention is for this part of the quilting to blend with the fabrics rather than be an obvious design element. I echo quilted around the

leaves and blossoms and then added fillers. This background design was to suggest the patterning in some of the fabrics in the kangaroo, thereby adding some cohesiveness. Last of all came white and black whiskers with thicker 30wt threads.

The binding is a piece of screen-printed fabric from my stash. A faced binding would have been preferable, but there were too many layers of fabric in some parts to fold it over neatly.

Which awards has the quilt won?

I was honoured to win the 2017 Australian Quilt Convention Challenge — *Made in Australia: Flora & Fauna*.

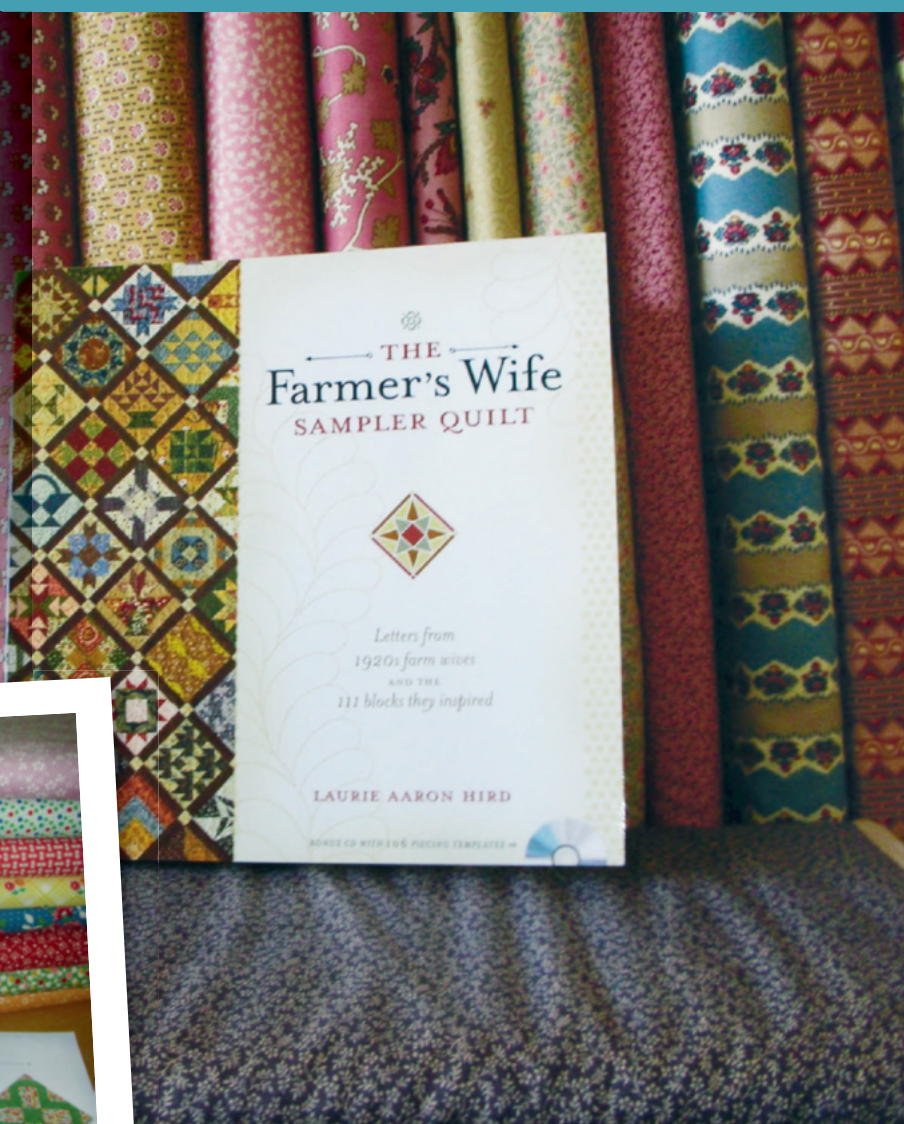


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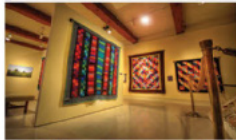


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1. Rosedale — Lily Lane Quilting

Address: 26 Prince Street, Rosedale Vic 3847

Phone: (03) 5199 2777

Email: Jennifer@lilylane.com.au

Website: www.lilylane.com.au

You'll be welcomed by: Jennifer and Ronda.

What's great about Rosedale: Rosedale is a thriving rural town on the Princes Highway as you're heading east towards the beautiful Gippsland lakes. Rosedale has some eclectic and traditional restaurants, a bakery and some antique and collectables shops nearby.

What you'll find in store: Lily Lane is well known for the huge and diverse range of fabrics on the bolt, and jelly rolls, layer cakes and fat-quarter bundles are plentiful. We stock traditional and modern fabrics, along with plenty of batiks. Tilda, Tula Pink and Kaffe Fassett are the bright lights in the shop, and the more traditional Moda ranges are available, with French General being a favourite. We also boast the best-looking front door on the street, with air-conditioned comfort inside. We have lots of patterns and an ever-changing array of beautiful quilts adorn the high walls. Phone and web orders are welcome and we strive for same-day mail out of these orders. Lily Lane is open on Saturday and Sunday, and weekdays except Tuesday.

Staff picks: We just love the beautiful range of Tilda prints that magically coordinate with each other, range after range after range.



2. Trafalgar — A Little Patch of Country

Address: 63 Princes Highway, Trafalgar Vic 3824

Phone: (03) 5633 2311

Email: sales@littlepatch.com.au

Website: www.littlepatch.com.au

You'll be welcomed by: Our friendly staff offer exceptional service and are always ready to help customers find what they need.

What's great about Trafalgar: Trafalgar is situated in the Latrobe Valley, close to the Baw Baw Mountains and about one hour from the coast.

What you'll find in store: What can readers expect to find in store? We stock a wide variety of beautiful patchwork fabrics as well as tools and accessories. Classes are available as well as sit and sew days during the week. A long-arm quilting service is available, with many patterns to choose from. We stock a large range of knitting wool, books, embroidery threads and kits, as well as readymade quilts and bags. We also offer a sewing-machine repair service.

Staff picks: *Glamour Girls* — Black and cream picture panel and matching all-over fabric showcase the fashions of the 1920s. 60cm panel is \$18.70 plus postage and the matching fabric \$31.05m plus postage.



3. Pakenham — Sewing Connection

Address: 115 Main St, Pakenham Vic 3810 (behind Australia Post)

Phone: (03) 5941 2244

Email: sewcon@bigpond.com

Website: www.sewingconnection.com.au

You'll be welcomed by: This year Sue and Sandy have celebrated their 30th year in business. Over that time they have stayed at the forefront of everything patchwork and sewing machines. They are renowned for their after-sales service. Their knowledgeable staff — Jenny, Janene, Ash, Leanne and Val — are here to help you on your journey, whether it be a patchwork project or a new sewing machine.

What's great about Pakenham: Pakenham is an ideal destination for your day out or as a stop off on your way to Gippsland or South Gippsland. The Robert Gordon Pottery factory outlet is nearby, the Cardinia embroidery is on permanent display at the Cultural Centre, and there is a feast of coffee shops and lunch venues.

What you'll find in store:

Sewing Connection is a beautiful fully stocked patchwork store that

specialises in Bernina and Brother sewing and embroidery machines and overlockers. When you walk in the door, the wonderful samples take you on a journey of discovery, which includes a large classroom space where many different workshops and classes are held. Sue and Sandy also host world-renowned art quilters every year, including Caroline Sharkey, Gloria Loughman, Sue De Vanny and Ro Bruhn. If you are interested in a class, they are listed on the website.

Staff picks: As a Bernina Q20 specialist we can deliver and install this amazing machine for you. Why not visit the store or check out the wonderful online products on our website. We look forward to seeing you soon and we welcome buses and large groups by appointment. Opening hours Monday—Friday 9.30am–5.30pm and Saturdays 9am–4pm.



4. Koo Wee Rup — Craft Quarters

Address: 140–146 Station Street, Koo Wee Rup Vic 3981

Phone: (03) 5997 1779

Email: sales@craftquarters.com.au

Website: www.craftquarters.com.au

You'll be welcomed by: Shop owner Estelle, staff members Jill and Rhianon, along with our therapy dogs Opal and Ruby, our resident Golden Retrievers.

What's great about Koo Wee Rup: We are located in the heart of asparagus-growing country, in a 100-year-old house that has been lovingly restored with fabulous gardens.

What you'll find in store: We stock more Bali and batik than you could ever dream of. Being a certified Judy Niemeyer shop, we also have a large range of her patterns and kits. Fabric ranges included are Maywood Studio, Shadow Play, Kennard and Kennard, Benartex and many others. We also carry Janome and Elna and offer machine servicing.

Staff picks: There are many original designs in store by Estelle, which are our favourites.



5. Moorabbin — The Quilters' Patch

Address: Shop 9/3 Tuck Street, Moorabbin Vic 3189

Phone: (03) 9555 0010

Email: mail@thequilterspatch.com.au

Website: www.thequilterspatch.com.au

You'll be welcomed by: Laurene and Angela — they are always ready to inspire and help you with any of your projects.

What's great about Moorabbin: Just a 25km drive from Melbourne CBD, or take a train on the Frankston line to Moorabbin station. Our shop is just a five-minute walk away. You can also enjoy a bite to eat or a delicious coffee at one of the neighbouring cafes. Free parking right at the door.

What you'll find in the store: Our shop is bright and vibrant with a diverse selection of fabrics, including a large range of batiks. The Quilters' Patch is a certified Quiltworx shop and we have a large selection of foundation paper-piecing patterns available. We stock Signature and Gütermann threads for sewing and quilting and a wide range of hand-dyed Cottage Garden embroidery threads, as well as lots of EPP shapes, kits and patterns. The haberdashery wall is fully stocked with lots of notions. To finish your projects we provide a long-arm quilting service at the shop. We also offer classes and workshops throughout the year with specialist teachers.

Staff picks: Our pre-cut fabric packs are great if you just want to pick up a range of already coordinated fabrics.



6. Boronia — Lilly Patches

Address: Shop 10 Boronia Village, 159 Boronia Road, Boronia Vic 3155

Phone: (03) 9761 2088

Email: info@lillypatches.com.au

Website: www.lillypatches.com.au

You'll be welcomed by: Shop owner, June.

What's great about Boronia: The suburb of Boronia was named in 1915 by local councillor AE Chandler. Chandler named the suburb after the Boronia plant, which was discovered by Ferdinand von Mueller, an Austrian botanist who came to Australia during the colonial period. Boronia is nestled at the foothills of the magnificent Dandenong Ranges. Come along and do a spot of shopping for your patchwork supplies and then grab yourself a bite to eat at any of the number of cafes located in Boronia.

What you'll find in store: At Lilly Patches customers can expect to be treated to an array of patchwork fabrics including Japanese prints, Aboriginal prints, reproduction fabrics, the Jinny Beyer palette, batiks, Tilda fabrics, kids' prints and lots more. There are panels and kits as well as jelly rolls and fat quarters.

We have a large range of haberdashery, from rulers and pins through to threads and scissors. There are also patterns by Max and Louise Pattern Co., The Rivendale Collection, Eberius patterns and Sassafra Lane, just to name a few. We have some wonderful classes run by some very experienced and talented teachers. And if you're after a sewing machine, we have the Juki sewing-machine range available as well.

Staff picks: The current range of Sassafra Lane patterns are easy to put together using the Creative Grid rulers. Come and join a class where we will show you how to put them together using any fabrics you choose.



7. Blackburn — Sewn and Quilted

Address: 92 Whitehorse Road, Blackburn Vic 3130

Phone: (03) 9877 1664

Email: carol@sewnandquilted.com.au

Website: www.sewnandquilted.com.au

You'll be welcomed by:

Carol, along with her very knowledgeable staff members!

What's great about Blackburn: Located in Melbourne's eastern suburbs, an easy trip by car, train or bus, Blackburn is a great day out. Our business is based on providing excellent

customer service and we would love you to visit and help you choose fabrics or other products to specifically suit your needs. Every customer is important to us!

What you'll find in store: Aurifil threads are delightful to sew with and very popular with all our customers and students. Once you try Aurifil you will fall in love with this beautiful thread. Available in 12wt, 28wt, 40wt and 50 wt and now also the new super-fine 80wt.

Staff picks: We have thread clubs available in the 50wt and 80wt, and a super-special price on boxes of the 80wt thread. Plus if we don't have a colour in stock we are happy to order it in for you.



8. Bright — Sew Bright Alpine Quilting

Address: 4 Ireland Street, Bright Vic 3741

Phone: (03) 5755 5118

Email: lovequilting@sewbright.com.au

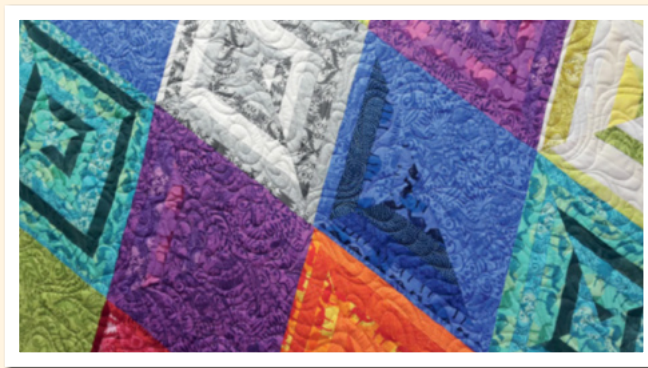
Website: www.sewbright.com.au

You'll be welcomed by: Owner and chief executive quilter Angela Bradbury.

What's great about Bright: Bright is an excellent year-round destination. In spring you will see lots of new blooms, in summer you can relax by the river, in autumn our area bursts with the colours of the falling leaves, and in winter you can enjoy cosy log fires and snow sports.

What you'll find in store: Modern, bright, eclectic fabrics from designers such as Valori Wells, Tilda, Jason Yenter, Jane Sassaman and Elizabeth Hartman, as well as patterns from our favourite Australian designers.

Staff picks: We are a Quiltworx-certified shop and regularly teach this exciting method of foundation paper piecing, stocking the latest designs from Judy Niemeyer including the new technique of the month design, *Vintage Rose*.



9. Moonee Ponds — Moonee Ponds Sewing

Address: 44 Pascoe Vale Road, Moonee Ponds Vic 3039

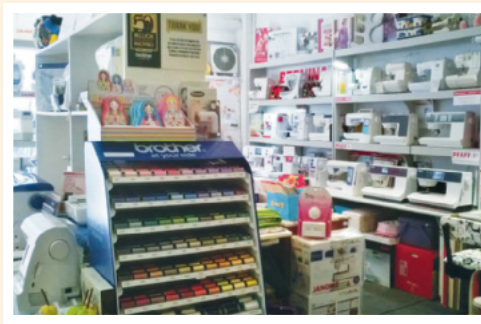
Phone: (03) 9370 8695

Email: mpsewing@bigpond.net.au

Website: www.mooneepondsewing.com

You'll be welcomed by: Evelyn, Denise, Kerri and Santina, along with Janneke, Wendy and Robyn who teach classes in the shop. Heather is also a great help when needed.

What's great about Moonee Ponds: Moonee Ponds is only 15 minutes north of Melbourne's CBD. Public transport makes the trip very convenient as we have a tram stop and bus interchange at the Moonee Ponds Junction and the train station is located at the east end of Puckle Street. Moonee Ponds offers an eclectic range of shops and cafes and the beautiful Queen's Park is definitely worth a visit with its old exotic trees, rose garden and a beautiful fountain on the lake. The iconic Moonee Valley racecourse, which was established in 1883, is also worth checking out, along with the clock tower centre, which presents a vibrant annual program of theatre and performing arts.



What you'll find in store: We have sewing, embroidery and quilting machines, as well as overlockers from Brother, Bernina, Janome, Pfaff, Husqvarna Viking and Elna. We also stock Babylock overlockers and Handi Quilter Sweet 16 and Simply 16 quilting machines. To house your machine, we have Horn cabinets along with a huge range of machine accessories, patchwork fabrics, haberdashery, quilting supplies, scissors, and threads such as Rasant, Robison-Anton, King Tut, Gütermann and more. Machine-embroidery designs and software are also available, along with stabilisers, quilt battings, backings and Merino Magic Heirloom wool. We're happy to help you with all your sewing needs, including sewing classes, machine service and repairs.

Staff picks: Our great range of machines. We help you choose the machine that suits you best.

10. Kyneton — Pick Up Stitches

Address: 30 Piper Street, Kyneton Vic 3444

Phone: (03) 5422 6614

Email: pickupstitches@bigpond.com

You'll be welcomed by: Sharon Boxshall.

What's great about Kyneton: There are some beautiful old buildings in town, and you'll also find some terrific food.

What you'll find in store: I absolutely love all things knitting and patchwork and after moving to larger premises, I'm lucky to have three rooms filled with wonderful fabrics. I like to think of my store as the craft equivalent of a lolly shop, where you're sure to be filled with that sense of excitement when you find your dream fabric. Not only do I have a wonderful range of fabrics, but I also have a fantastic selection of wool products including Noro, Heirloom, Sirdar Sublime and specialty sock yarns. I have an extensive selection of patterns and books on patchwork, quilting, felting, knitting, crochet and sewing, so whatever project you want to start on, inspiration is always at hand. Stitch and Sew days and evenings are held throughout the year and are always popular, so why not join in the fun?

Staff picks: The AFL beanie and Scarf Easy Knit kits with AFL and team logos to sew on. Machine washable, 12 ply.



11. Maldon — The Village Patch

Address: 49 High Street, Maldon Vic 3463

Phone: (03) 5475 2391

Email: enquiries@villagepatch.com.au

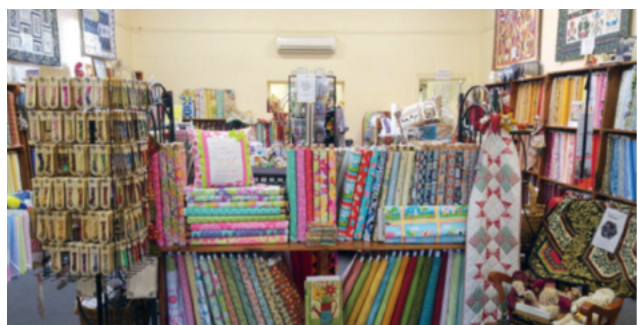
Website: www.villagepatch.com.au

You'll be welcomed by: Lee and Nicole are the "mad" quilters behind the counter — a mother/daughter tag team. Between the two, they make all of the quilt samples in store and can offer advice if required.

What's great about Maldon: This pretty village streetscape is like stepping back in time to the 1800s, with many historic buildings and interesting gold-mining sites scattered around the town. Maldon even has its own ice-cream and fudge maker! Cafes and specialty shops are everywhere, so you are sure to be tempted.

What you'll find in store: There's an extensive collection of fabrics, widebacks, books, threads, patterns and kits, with over 3000 quilting fabrics in stock at \$17 and under per metre. A quilting service is available in the store to finish all those quilt tops and there are Thursday-night workshops where there's usually more chat and laughter than stitching. Open every day, except Tuesdays, from 10am–5pm. Bus groups are more than welcome and there are generous group discounts for groups that book prior to visits.

Staff picks: *Peaceful Holiday* is a wonderfully fun Christmas sampler quilt designed by Jason Yenter from In The



Beginning Fabrics.

This bright and cheerful quilt even has a steam train rolling around a quaint village — just like in our historic town of Maldon! Quilt kit includes all fabric for the 'Snow' colourway quilt top and binding, plus a detailed pattern and foundation papers. The quilt measures approximately 81in x 81in and the kit is available for \$264 including postage within Australia.



12. Ballan — Millrose Quilting & Gallery

Address: 92 Inglis Street, Ballan Vic 3342

Phone: (03) 5368 2995

Fax: (03) 5368 2996

Email: sales@millrosecottage.com.au

Website: www.millrosecottage.com.au

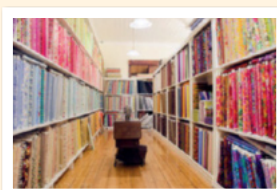
You'll be welcomed by: Sue Bartleman

What's great about Ballan: Ballan is in the heart of the Victorian Goldfields so you'll find plenty of Australian history in and around the area.

What you'll find in store: Not only is Millrose Quilting & Gallery a wonderful quilt shop, we also have a wonderful cafe. With our gorgeous food, great coffee, lovely staff, stunning garden and roaring open fires, a visit to Millrose Quilting & Gallery is a treat like no other. We purchased the neighbouring old Masonic Hall in 2011 and moved the quilt shop there, so we have a lovely open space with plenty of room for all the fabrics and wools, and the Grand Hall is where we hold our classes. Our wide range of fabrics includes Liberty of London, Kaffe Fassett, William Morris and a large selection of reproduction fabrics. With our selection of beautiful hand-dyed Cottage Garden Threads, ric-rac and wool ribbons, not to mention our range of books and patterns, we are sure to fulfil your quilting needs. Classes are lots of fun and are always inspiring and accompanied by some delicious food, and range from beginners to advanced in all sorts of techniques and

styles. We also have a fantastic group of guest tutors sharing their knowledge and expertise throughout the year, so visit the website to find out more.

Staff picks: You'll want to spend plenty of time in the store, so if you're feeling peckish our cafe is perfect for relaxing. You can also check out the Millrose Retreat — a beautiful Federation house purposefully restored for quilting retreats, which can comfortably sleep 14.



13. Carrum Downs — Palm Beach Quilting

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

Phone: (03) 9775 1601

Email: sales@palmbeachquilting.com.au

Website: www.palmbeachquilting.com.au

You'll be welcomed by: Maureen Miller, the shop owner, Christine and Lisa.

What's great about Carrum Downs: Located on the doorway to the Mornington Peninsula, Carrum Downs is the perfect entry point to the unique craft stores, antiques, gourmet cafes and restaurants that the peninsula has to offer.

What you'll find in store: Palm Beach Quilting stocks one of the largest ranges of widebacks in Australia, a diverse collection of quilting fabrics, threads, kits and more. Maureen offers long-arm quilting services and a selection of battings to assist you at every stage of your quilting project. A variety of classes and one-day workshops are conducted throughout the year too.

Staff picks: *Olympus* backpack/handbag pattern — a versatile easy-to-make pattern. Finished size: 41cm x 32cm. \$10 pattern only. (Limited number of kits available on request.) *Aster & Anne Cute Clasp Purse* Pattern \$10 (kits also available).



14. Werribee & Geelong West — Heights Sewing Centre

Address: Shop 1/63 Synnot Street, Werribee Vic 3030 AND 176 Pakington Street, Geelong West Vic 3218

Phone: Werribee (03) 8742 6238, Geelong (03) 5229 3558

Email: heightsewing@bigpond.com

Website: www.heightsewing.com.au

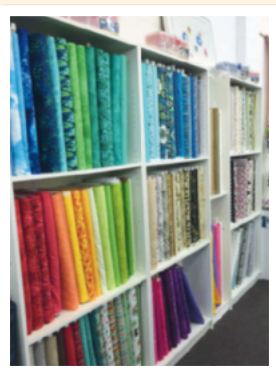
You'll be welcomed by: Ken and Marj Wilks. Jodi and Lynn lead the team in Werribee, Tracy, Alicia and Sandy in Geelong West.

What's great about Werribee and Geelong West: Geelong West is in Geelong, which overlooks Corio Bay. There are plenty of things to do for all ages, including wineries, eateries galore, great surf beaches, bike trails, golf courses, a water park, walking tracks, lots of Aboriginal culture — and it's only an hour from Melbourne. Werribee is only half an hour from Melbourne — come visit the Werribee Zoo, Werribee Mansion, Wyndham Harbour and the local coffee shops and eateries.

What you'll find in store: Heights in Werribee has a large range of quilting fabrics to choose from, along with batting, interfacing and haberdashery. If you're after threads, we've got you covered with brands including Signature 40, Robison-Anton, Rasant, Gütermann and QA. We also have the latest in quilting machines, with both

the Bernina Q20 sit-down machine and the HandiQuilter Simply 16 with HQ Little Foot frame. We're also dealers for Husqvarna Viking, Janome and Bernina sewing, embroidery and overlocker machines, along with Babylock overlockers. To complement your craft room, we have Horn sewing furniture available. Our industry-qualified technicians are available to service all brands of machine onsite at our Geelong West store, or drop your machine into the Werribee store and we'll look after it. We're also happy to have bus groups visit the store at Werribee — just give Lynn and Jodi a call to arrange a time.

Staff picks: We really love the Horn gaslift sewing chairs. They are height adjustable and the chair back sits snugly in to support your back when sewing. It also has a hiding spot under the seat and is available in three colourways.



15. Portland — Joys Craftworx

Address: 46 Percy Street, Portland Vic 3305

Phone: (03) 5523 7190

Email: joyscraftworx@dodo.com.au

Website: www.joyscraftworx.com.au

You'll be welcomed by: Joy, Lyn, Sharrone, Hazel or Jenny.

What's great about Portland: Portland is a lovely small city, known as the birthplace of Victoria. It is rich in history and a fantastic place to go whale watching. Have a coffee down by the wharves and watch the ships come into port. Fishing for tuna is popular, and if you enjoy walking, the Great South West Walk is a 250km walk that meanders through bush and along the beach and rivers, or take a shorter walk and enjoy the beautiful scenery.

What you'll find in store: We stock an eclectic mix of over 1000 bolts of fabric, including names like Moda, Ella Blue, Wilmington Prints, M&S Textiles, Nutex, RJR Fabrics, Benartex, Marcus Fabrics, Studio E, Clothworks, Fabri-Quilt, Fabric Freedom and the list goes on! Our

customers know us for our large range of Australian animals and Indigenous fabrics, children's fabrics and a great range of animals, especially horses. We also have lots of black, white and reds, and a full range of Fossil Fern is available. Drop in on Mondays when Hazel is there and on Thursdays when Jenny is in, and they will take care of all the sewing-machine sales, demonstrations and servicing for Pfaff, Husqvarna and Janome. Follow us on Facebook and Instagram to see all the new and wonderful things happening in store.

Staff picks: We have a new pre-cut, which we cut in store, called Maypoles. They are 6½in x 21in strips of fabric, which are great for hexi quilts. The number of strips in each Maypole varies as we usually put a whole range of fabric together. We still have our other store-cut pre-cuts — Indigenous or Fossil Fern Line Dance and Indigenous or Fossil Fern Square Dance.



16. Kaniva — Little Desert Quilts

Address: 2204 Kaniva-Edenhope Road, Kaniva Vic 3419

Phone: (03) 5392 2234

Email: littledesertquilts@skymesh.com.au

Website: www.facebook.com/littledesertquilts

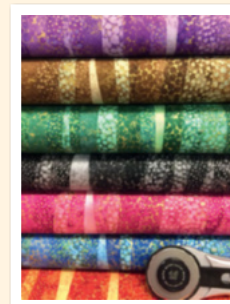
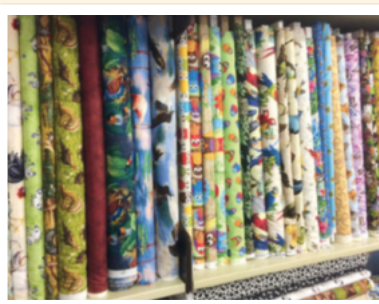
You'll be welcomed by: Shop owner Fleur Maddern.

What's great about Kaniva: You'll find a wonderful farming community, a community-run wildlife park, the Kaniva Puppet Shop (which is the only puppet shop in Australia) and Painted Sheep street art.

What you'll find in store: Over 3000 bolts of fabric, including 1000 novelty fabrics. We specialise in fabrics for boys, with lots of farm-related prints including animals, tractors and transport, tools, sports and games, monsters, wizards and knights, food and landscape fabrics etc. We also have plenty of tone-on-tone fabrics, gradated colour ranges and girly fabrics. We have all sorts of notions (and potions — I will offer you a cuppa!), patterns, books, wideback fabrics, battings, interfacings and fusible products, threads, ric-rac, needles, pins, cutters, rulers, quilt stencils and marking pens. Anything you require to make a quilt, we have in store. Fleur can help you with fabric selection, pattern adjustment, quilting ideas, hints and tips as she has a wealth of patchwork and quilting knowledge.

Staff picks: Fleur offers classes for all skill levels of patchworkers and quilters on Wednesday and Friday every week. We also run weekend workshops on specific

techniques including One Block Wonder, Bargello in the Round, Easy Landscape Bargello, Flights of Fantasy, Scrap-Buster Weekend and UFO Weekend. All the details are on our Facebook page or contact Fleur at the shop.





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No common garden-variety event

More than 400 people attended the quilt exhibition staged by the Inman Quilters in Inman Valley on the Fleurieu Peninsula of South Australia. In addition to 62 quilts in the main exhibition, 16 members participated in the challenge to design and make a lap quilt with a garden theme using the challenge fabric — a rather unappealing shade of brown! There was also a retrospective exhibition of quilts from previous exhibitions, including a number of award winners.

The quilts were judged by Dianne Assheton and Sally McKenzie of the Quilters' Guild of South Australia. The award for Best Quilt made by two people was won by Helen Scholfield for a magnificent *Dear Jane* quilt. The group raffled two quilts and donated the proceeds to the South Coast District Hospital Auxiliary and other local charities. **Reporter:** Margaret Houston



Above (main): The winner of Best Quilt made by one person was won by Jenny Norton. She made a quilt entitled *In My Garden*, designed by Anni Downs of Hatched and Patched. **Above left:** Carole Hewett took out the prize for the winning entry in the Inman Quilters' garden-theme challenge. **Above right:** *Jacobean Garden* by Maggie Woodroffe was awarded Best Use of Colour, and also took out the Viewers' Choice award.

A world of good

Joanne Rowlatt was the recent winner of a \$10,000 prize courtesy of Know-How Sewing Essentials for contributing to the Quilts of Hope program sponsored by CraftAlive. Quilts of Hope was established by Pauline and Rob from Pauline Quilters' World as Margie's Quilts of Hope to raise money for cancer research.

In recent times, CraftAlive has taken on the coordination of the program as a way of giving back to the community. It now focuses on raising funds for Challenge, a not-for-profit organisation that provides support for children and families living with cancer or a life-threatening blood disorder. Quiltmakers are asked to donate time, skills and supplies to create patchwork blocks for auction using fabric donated by Ella Blue Fabric.



Everyone who makes a block is entered into the draw for \$10,000 towards a long-arm quilting machine of their choice. Joanne selected a Q'nique 14+ and frame, which was installed by Know-How Sewing Essentials, with lessons provided by professional quilter, Lizzy Allen. For more information, go to <http://quiltsofhope.com.au>, www.knowhowsewing.com.au and www.craftalive.com.

CraftAlive

Above: Joanne Rowlatt was formally presented with her prize at the CraftAlive show in Bendigo by Hans Martini (left) of Know-How Sewing Essentials and Brett Dowling of CraftAlive.



The \$100k quilt

The inaugural \$100,000 Ramsay Art Prize has been awarded to a quilt made by Sydney-based artist Sarah Contos. Entitled *Sarah Contos Presents: The Long Kiss Goodbye*, it was chosen from more than 450 entries in Australia's richest prize for artists younger than 40 working with any material or process. Artworks were judged by a panel of national and international contemporary art experts, including Art Gallery of South Australia curator of

contemporary art, Leigh Robb, who said: "Contos' 21st-century quilt spills over and, like a new epic history tableaux, celebrates power women in all their glory with fireworks, sequins and PVC." The 21 finalists for the award were exhibited at the Art Gallery of South Australia from May–August this year.

Sarah Contos' winning quilt. 610cm x 330cm x 25cm. Screen print on linen, canvas and lamé, digital printed fabrics and various found fabrics, PVC, Poly-fil, glass, ceramic and plastic beads, thread, artists' gloves.

Creative overlay

More than 200 members of the Modern Quilt Guild (MQG) responded enthusiastically to this year's Riley Blake Fabric Challenge to design and make a quilt using the *Creative Rockstar* range designed by Tara Larson of Rad & Happy. In addition to the required fabrics, participants were able to use any Riley Blake solids to create something quilted that they had never done before — a means

of encouraging them to expand their skills and try something new. The winning entry, entitled *Overlay*, was made by Cassandra Beaver of Urbana, Ohio.

Below: Cassandra Beaver's winning quilt is an exploration of colour, juxtaposition of shape, texture and continuity. The traditional Flying Geese blocks are interrupted by aqua circles that bring unexpected colour and shape to the design. She added highly textural quilting designs in the circles as well as vertical matchstick lines.





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SEWING machine SALES & REPAIRS

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

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

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

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

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

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

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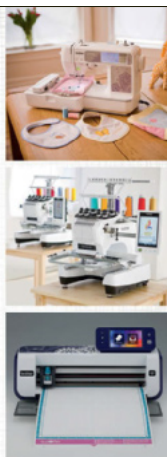
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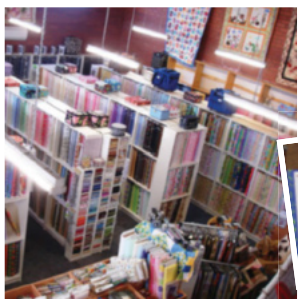
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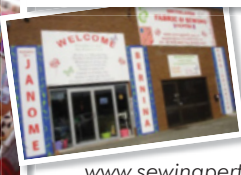
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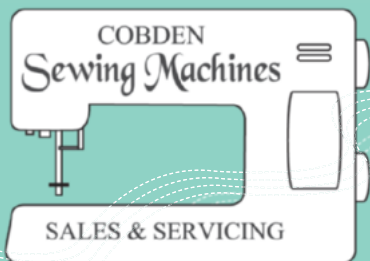
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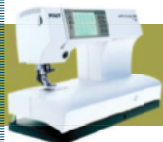
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Open Feathers

By Deborah Louie

Feathers, with a little practice and time, are a beautiful addition to your quilting repertoire. They add elegance to your quilts, and who doesn't like the look of feather quilting on a project?

What I really love about the open feather is that it is very quick to quilt. It suits both contemporary and traditional styles and is a very versatile design. The open feather, as the name implies, has space between each plume and requires no backtracking to complete the basic design. However, I will take this basic design and demonstrate how to make new designs from one simple stencil.

All the quilting I will be showing you in this article is with the free-motion technique. To set up your machine, use an open toe, free-motion foot, feed dogs disengaged and stitch length of 0. Set the machine on slow to medium speed if you can adjust machine speed. Mostly I have used a 50-weight cotton thread in the top and in the bobbin. If you have not done this style of quilting before, perhaps get some scrap fabric and batting to practise on for a while, gliding the fabric smoothly while the needle is moving.

Quilting feathers using the same colour thread as the fabric is very appealing. Not only does it look sensational, but it is a little easier, too, as the matching colour is more

forgiving of the quilted shapes. Maybe leave sharp, contrast colour thread work until you feel very comfortable with quilting feathers. If you quilt on busy, printed fabrics, the whole feather effect is lost. Low contrast, colour-on-colour prints and solids are ideal to highlight your quilting.

Quilting Options for the Open Feather

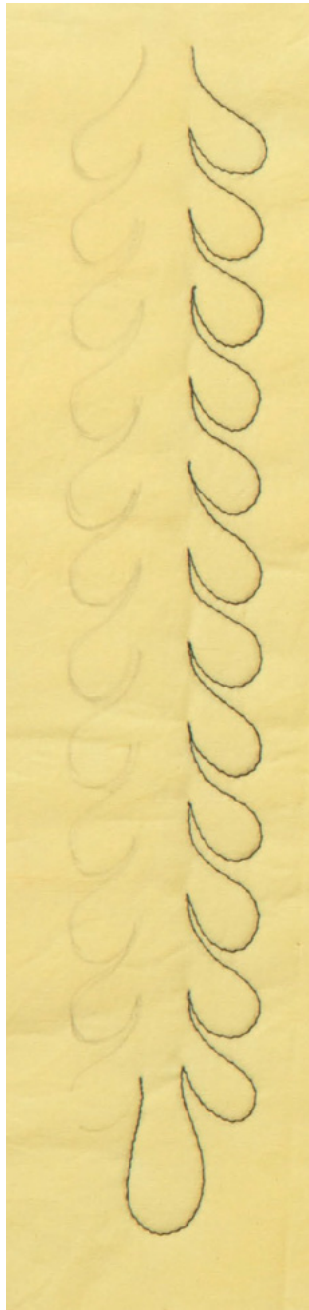
On this yellow sample I have used a simple 1½in plastic open feather sashing / border stencil. Very simple, no spine at all, just the same-size shapes repeating again and again. It is a great choice for a first feather design. It would fit into a 2in sashing or border very nicely, leaving a ¼in breathing space both sides.

Sample 1

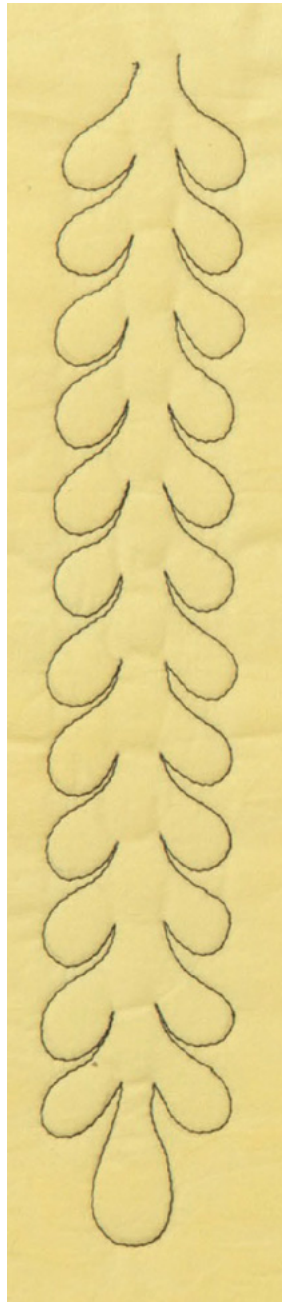
I have marked the fabric first with an F pencil, or you could use a wash-away or fade-away pen. I then worked one feather shape at a time, stopping after each plume, with my needle down. This places you at the right place to start the next feather plume shape underneath. You can stitch from the top, all the way down to the bottom. Stopping after each plume allows you to move your hands to the correct position before you start the next shape. Once the plumes down one side are complete, cut the threads at the bottom.



The simple 1½in open feather stencil used as the basis for the quilting designs in this article.



Sample 1



Sample 2



Sample 3

Sample 2

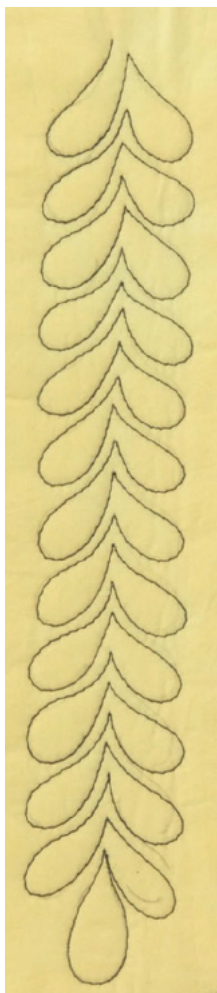
Bring your needle back to the top and start on the second side of the feather. Work all the way down again, using the same technique as before. At first it might be a little shaky, but please persevere. You can stitch the same design over and over on your sample until you start to feel more relaxed and the plumes look good. Sample 1 and

Sample 2 are down feathers, that is, the direction of the plumes heads towards the bottom of the direction that we are quilting. We therefore stitch in a downwards direction.

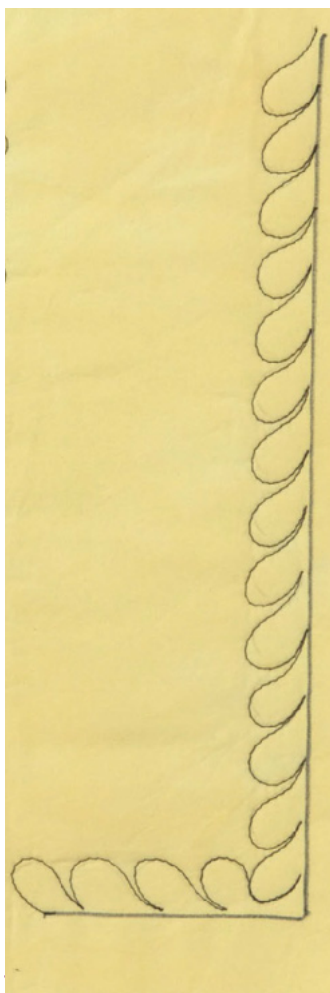
Sample 3

This is a travelling up feather. Unlike Sample 1 and Sample 2, the feather plumes head in an upward direction on the fabric. For this

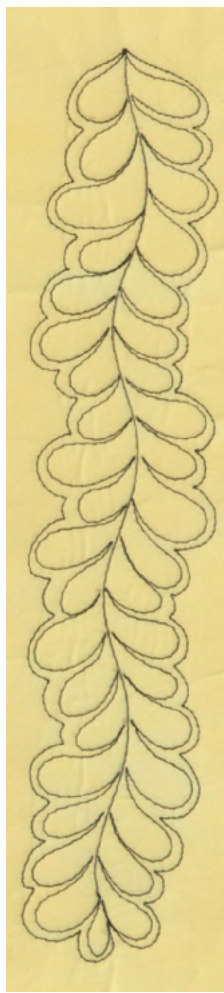
design I stitched from the bottom to the top. I used the same basic technique of stopping, but added a little curl, which is fun. The point of the change of direction in the little curl was the perfect place to stop and reposition for the next plume. The un-quilted section shows the original shape of the stencil that I have used to create the new shape.



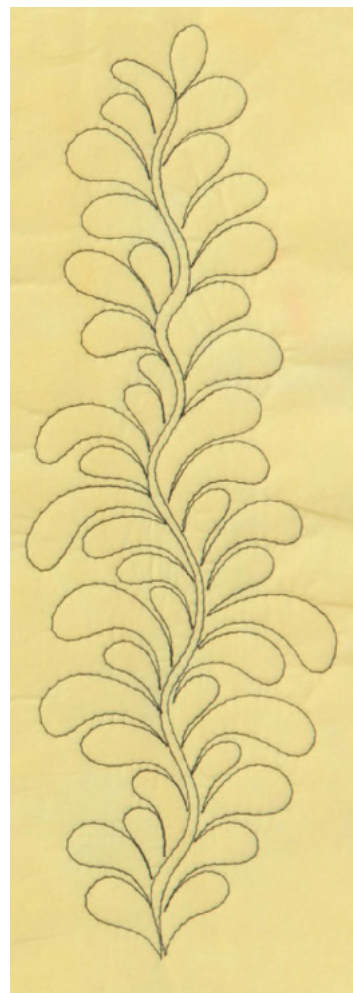
Sample 4



Sample 5



Sample 6



Sample 7

Sample 4

This feather is a continuous design. I stitched down the sample, alternately stitching left, then right, then left, then right etc all the way down. It links the two sides of the feather — there is no open space in the middle of this design. Stitching both sides at the same time makes this a very fast design to quilt.

Sample 5

I drew and stitched only one side of the feather. The black line represents a possible seam of a small border. This sample also shows turning the corner for this half feather. It is the perfect design for narrow borders.

Sample 6

I added a curved spine to the design, drawing it in after I traced the feathers on the stencil. I stitched the spine first from the top to the bottom, cut threads, then stitched again top to bottom on one side of the feathers, then echo quilted back up to the top. I was then able to stitch the feathers on the second side, but this time I changed it up a little, free-forming some different-sized shapes, before I echo quilted back to the top.

Sample 7

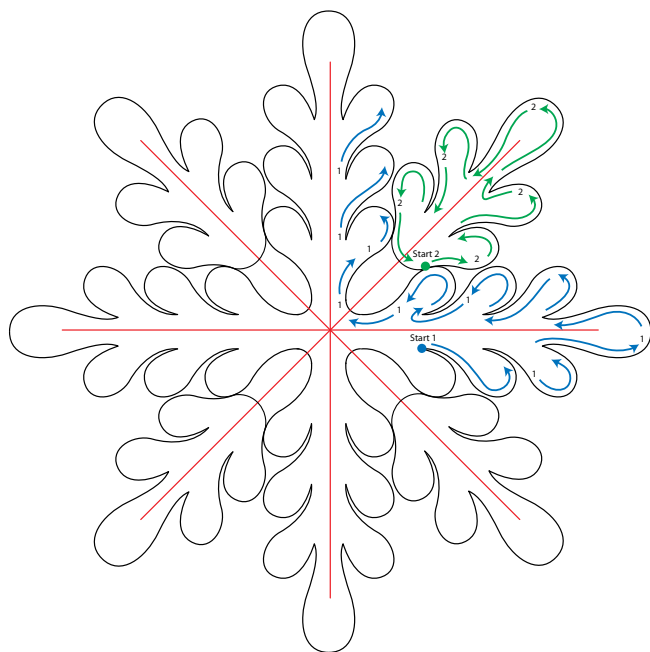
I did not use a stencil for this final sample. I stitched the curved spine on the left first from top to bottom, feathered up with assorted sizes, then stitched the curved spine

back down, leaving a $\frac{1}{8}$ in gap.

This allowed me to travel back up again, no need to end off at all, with fully continuous stitching. This has a delightful flow to it. This type of design will become easier for you once you have quilted a few feathers and are familiar with the flow and shape of the plumes. As the plumes are different sizes, it would look fantastic on a contemporary quilt design.

Sample 8

Sometimes I use the stencils as the starting point when designing new quilting motifs for a certain project. For the design on page 125, I have used the original $1\frac{1}{2}$ in open feather stencil. By repeating the shapes



Sample 8

The simple stencil is repeated to form a new block design. It can be quilted continuously, following the arrows. Quilt Line #1 first, stopping at the intersection of Line #2, then quilt the next feather. This brings you back on Line #1 again to continue with the rest of the design.

in an eight-point formation, the feathers now look like a snowflake. This design would work very nicely in an 8in block, perhaps a winter theme quilt, with the 1½in strip version of the open feather in the sashing. They would complement each other very nicely in the quilt.

Any form of free-motion quilting gets easier with practice. The quilting stencils that are available will vary. Adapt the techniques that I have used in this article to your stencil and feather design, and allow yourself to play. If you would like to know more about free-motion quilting or online workshops, visit my website: www.deborahlouie.com.au

*Happy Quilting
x Deb.*

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Eppiflex English Paper Piecing Templates by The Quilting Patch

Driven by Michelle Marvig

New products are not always designed, but evolve. Such is the history of the Eppiflex English Paper Piecing range designed by The Quilting Patch. Shop owner

Danni Reynolds purchased a new piece of machinery, a laser-cutting machine. Her partner, Richard Hirst (accomplished CAD designer, drawer and tech guy), could not wait to use the machine. What could he cut?

Danni and he first tried cardboard hexagons. Success! But this was not enough for Richard. What else could the machine do? Danni grabbed a piece of Mylar off the shelf and they made hexagons from this alternative material. That was the light bulb moment and the Eppiflex journey began.

Eppiflex English Paper Piecing templates are made from Mylar, not cardboard or paper. The Mylar is not cream and cloudy, as most of us know it. It is clear, to allow you to see through the template easily for placement and fussy cutting. These templates are thin but firm. Danni found the first templates a little harder to fold when stitching the pieces together. The Eppiflex range now has cuts to allow for easy folding when stitching. Another great idea is the hole in the middle of each shape. This allows you to pin the template to fabric, and also doubles as a place through which you can run the metal ring for storage. Due to the new nature of the Eppiflex templates, the distinctive features have been patented.

The templates are used just as other EPP shapes. However, these have a few advantages. First of all, the clear template allows you to place the template on the



fabric and simply trace around it for fussy cutting of the prints. Seam allowance would need to be added outside the finished, drawn line of the shape. On most fabrics, in most lights, the template is easily seen; on a small number of colours it can be a little more difficult to see.





However, you could still use a cutting template/peeper with the Eppiflex shapes.

The cut fabric shape can be pinned easily through the hole in the centre if you are going to stitch the seam allowance

over to the back of the shape. If you like to glue your seam allowance over, you are going to love these new templates. The glue sticks very well to the Mylar and fabric. When the stitching is complete and you are ready to remove the Eppiflex templates, the fabric pulls away easily and the template is not damaged in any way. The templates can then be simply wiped down. Or, if you have a bundle, throw them in a sheer bag, like a lingerie bag, and wash them in the machine. As Mylar is heat-resistant, they can even be machine dried.

The templates are returned to their unused, clear shapes ready for re-use. And if stitching or glueing is not your preferred method, you could even try pressing your seam allowance over the Eppiflex templates using a little starch to prepare your shapes. The corners will still require a backstitch to stop the templates popping out while sewing.

These templates hand stitch just like any other. You can't stitch through the Mylar, so your stitches do stay on the edge of the shape. The cuts in the shapes make them easier to fold for stitching when you join the different shapes together. The cuts do not go in every direction that you may need to fold, but there are enough to make the templates flexible without compromising the integrity of the shapes. The cuts also make it easier to remove the templates after stitching, whether you catch the seams or glue the edges.

This is still a relatively new venture for Danni and Richard. They are continually adding to the range of shapes that are available in the Eppiflex range. They are happy to work with designers to make custom shapes and special orders, and Danni has many ideas for new and exciting shapes and projects using her Eppiflex templates. We can't wait to see what else she comes up with.

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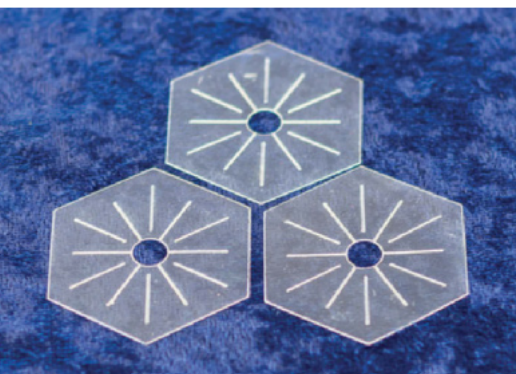
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Preserving History: Patchwork Patterns Inspired by Antique Quilts

By Julie Hendricksen

This wonderful collection of 15 large-quilt patterns is a mix of original antique quilts from the mid 1880s to the 1930s, and modern reproductions. Due to the nature of the antique quilts, the quilt designs are ideal projects to use your stash of vintage or modern fabrics. While the information is apt for all quilts, one chapter discusses quilting on the antique quilts and the overall effect. All the quilts are pieced, with excellent instructions, diagrams and pressing for the projects. The blocks used vary in size, from 11½in finished nine-patches to 17in Postage Stamps, but my favourite is the unusual X block. It features in the antique quilt *Scrappy X Delight* and is only 4in finished, with a double row of diamonds pieced through the centre to form the X. If only the quilt could talk. The X blocks alternate with plain blocks, however the pieced blocks around the edge are only four-patches. Did the maker tire of making the X blocks, or did someone else finish the quilt at a later date? We will never know.

Publisher: Martingale



New York Beauties & Flying Geese

By Carl Hentsch

In 1997, Carl Hentsch taught himself to quilt after watching American TV shows about quilting. By 2006 he was already designing his own original quilts. In his first book, he takes us through the complexities of foundation piecing and sewing curves to create his wonderful designs. This 96-page book has the complete patterns for 10 quilts and 27 round cushions based on the quilt projects. The foundation patterns for 31 different blocks are printed at the back of the book and the projects all use a variety of these patterns. Before you embark on making a quilt, Carl takes you through the task of selecting the fabric for the quilts, making the blocks (cutting, printing and piecing), and has detailed instructions for finishing the round cushions. The quilts are made in a variety of colours and fabric styles. So much inspiration can be found in the quilts and Carl's clever use of fabric. If you are not confident to embark on a whole quilt, just try a cushion.

Publisher: C&T Publishing

Rock Solid: 13 Stunning Quilts Made With Kona Cottons

Compiled by Karen Burns

This 64-page book is saturated with intense colour! Thirteen different designers present 13 different modern quilts made totally from Kona Cottons Solids by Robert Kaufman Fabrics. The quilts vary from comforter size to full-queen size. They are all pieced and are as varied as the designers who made them. The solid fabric is a fabulous canvas for showcasing the quilting. The designs include oversized blocks, asymmetrical, repeat blocks, analogous and



complementary colour schemes, and a range of different shapes in the piecing. If you like the cover, you will love the book.

Publisher: Martingale



Glamorous Clams Cushion / Wall Hanging

By Deborah Louie

With too much information to put into a pattern, regular *Quilters Companion* columnist and award-winning quilter Deborah Louie is now self-publishing her popular workshops as booklets. *Glamorous Clams* is 34 pages of intense instructions to create the vibrant machine-embroidered clam designs. Deborah takes you through the fabric selection for the project, thread choice, setting up the machine, selecting and adjusting the embroidery stitches, options for layering the individual clams, appliquéing the clams and finishing the cushion and wall hanging. Most of us barely scratch the surface of possibilities with the decorative stitches on our sewing machines. Deb's booklet and patterns will give you the confidence to extend yourself. Deborah has self-published this booklet and has a template set for the designs to work with the booklet, available at deborahlouie.com.au

Publisher: Deborah Louie

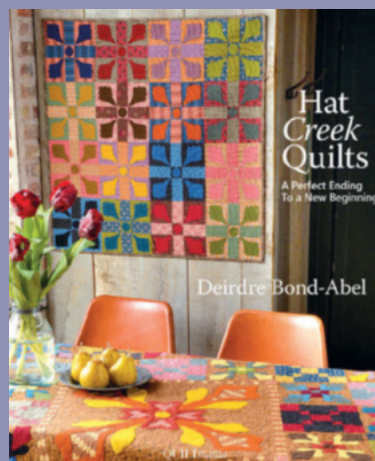


Modern Quilt Magic: 5 Parlour Tricks to Expand Your Piecing Skills

By Victoria Findlay Wolfe

Take a class in creativity while learning five different techniques to add to your piecing skills. Victoria Findlay Wolfe has filled 128 pages with 17 projects, developed from five different parlour tricks. The techniques, or parlour tricks, are partial seam construction, blocks with partial seams, mini made fabric, Y-seams and free-form curves. Each has a smaller project to get you comfortable with the technique before you launch into the bigger projects. The object is to make impressive quilts, which look very difficult. However, given the right information, it's not so hard. As you turn the pages, Victoria combines the techniques in the later quilts and offers points on how to achieve a different look in your quilts. The numerous diagrams, with pressing directions, are easy to follow. While it may be instructional, it is also a great coffee-table book with fantastic photography.

Publisher: Stash Books



Hat Creek Quilts

By Deirdre Bond-Abel

Elegant combinations of wool felt and cotton fabric feature in the 17 projects presented by Deirdre Bond-Abel in her first solo book. Deirdre is from Tasmania and uses the architecture of the old buildings as inspiration for some of the appliqué designs that feature in her projects.

Washed wool felt is used for

all the appliqué shapes in the book, and Deirdre takes us through the steps of dealing with wool for this purpose. The edges are all blanket stitched in matching threads. The appliquéed blend well with the pieced cotton alternate blocks and backgrounds. The rich colours of the wools are stunning and very versatile, with feminine and masculine quilts among the projects. *Bushy Park* mixes historical stripes with masculine colours and a leaf design, while *Franklin* is a feminine blend of pink and brown. The photography is beautiful and it is a pleasure read all 192 pages of this book.

Publisher: Quiltmania



Editor's pick

No one craft is ever enough! We all try our hand at multiple techniques as the mood takes us. Maybe today you feel like a little embroidery project?

I found these beauties at cosyproject.com.au



Just Be Yourself, by Jennifer Reynolds, is a wonderful little reminder to stay true to ourselves.

Identify your suitcase in a crowded airport after you custom stitch your own *Luggage Tags* by Roslyn Mirrington.



Almost too pretty for a kitchen, Robyn Allen Waters has designed *My Recipe Journal*, a beautiful embroidered cover for your recipe books.



Combining appliqué and embroidery in one project, the pretty colours of the *Birds and Blooms Cushion* by Linda Guy will brighten any room.



Travel in style once you complete the *Passport Folio* by Natalie Bird.



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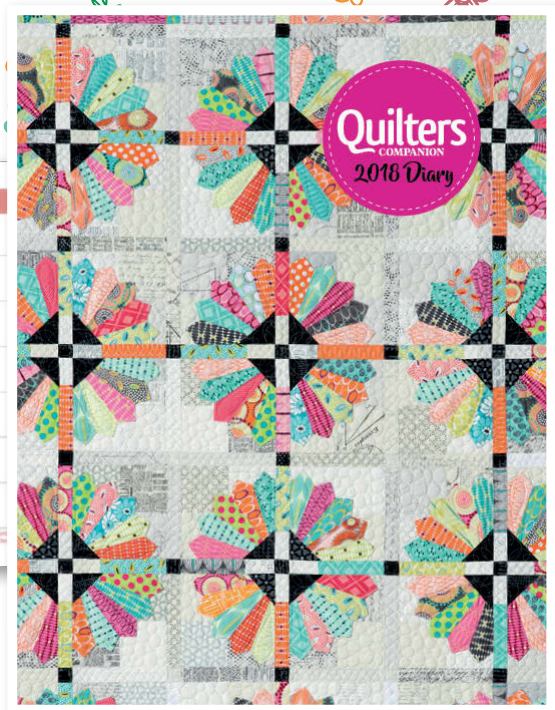
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September 15—17

Singleton

Singleton Quilters Biannual Show; Mechanics Institute, 74 George St, Singleton NSW. The theme is 'Traditionally Modern'. Quilt raffle and handmade items for sale. A donation to the Singleton Rural Fire Service and Hunter Medical Research Institute will be made with the profits of the show. Entry \$5. Open Fri & Sat 10am—4pm, Sun 10am—3pm.

More information: Phone Marea Baker (President) on 0408 731 529, Kim Horn (Secretary) on 0415 804 856 or Jane Frankham (Treasurer) on 0448 773 203.

September 23—24

Blackburn South

Patchworkers and Quilters' Guild of Victoria Exhibition; Eley Community Centre, 87 Eley Rd, Blackburn South Vic. Display of textile works, raffle, trading table, demonstrations, traders and refreshments. Open 10am—4pm. Entry \$5.

More information: Email info@patchworkersandquilters.com.au



October 4—8

South Bank

Expertise Events Craft & Quilt Fair, Brisbane; Brisbane Convention & Exhibition Centre, cnr Glenelg & Merivale Sts, South Bank Qld. A complete craft experience; teaching visitors to create projects in workshops hosted by featured guests, showcasing craft talent through displays (including the Queensland Quilt Show), and providing a platform for craft enthusiasts to see the latest

products for their next project, all under one roof. Open 9am—4.30pm. Entry \$18—\$22, book online to save.

More information:

Visit craftevents.com.au

October 6—8



Warrnambool

CraftAlive Warrnambool; Warrnambool Stadium, Caramut Rd, Warrnambool Vic. Bringing together both talented interstate and local exhibitors, focusing on creative hand—finished products, DIY products, craft supplies, homewares and creative workshops. Open 10am—5pm.

More information:

Visit www.craftalive.com.au

October 7—21

Ravenshoe

Highland Quilters' Patchwork Display and Sale (part of the Ravenshoe Torimba Festival); held at the house next to National Australia Bank, Grigg St, Ravenshoe Qld. Open 10am—3pm. Free entry.

More information: Phone Roxie Bewick on 0428 972 330 or email bewick@activ8.net.au

October 14—15

Evanston

Gawler Quilting Circle Quilting Exhibition (as part of the Gawler Textile Art Weekend); Gawler & Barossa Jockey Club, Barnet St, Evanston SA. The theme is 'Quilts & Silks — Trackside'. Raffle quilts, quilt and craft shops, over 150 quilts on display. Open 10am—4pm. Entry \$5.

More information: Contact Anne Webb on (08) 8522 6782 / 0438 114 787 or email pfaew@internode.on.net



October 20—22

Pakenham

Stitch! By CraftAlive Pakenham; Cardinia Cultural Centre, 40 Lakeside Blvd, Pakenham Vic. A show dedicated to patchwork, knitting, embroidery and all things stitching, with products to buy, demos, workshops and much more. Open 9.30am—4pm.

More information: Visit www.craftalive.com.au/stitch-by-craftalive.

October 20—22

Bordertown

Bordertown Gumtree Quilters' Quilt Exhibition; Bordertown Civic Centre, Woolshed St, Bordertown SA. Official opening on Friday at 1pm by Lessa Siegle. Morning and afternoon tea and lunch available. Shops from South Australia and Victoria. Quilt raffle proceeds will go to the Royal Flying Doctor Service. Open Fri & Sat 10am—5pm, Sun 10am—4pm. Entry adults \$5, students \$3, accompanied children under 12 free.

More information: Phone Pat on (03) 5393 9543 or Linda on (08) 8752 0542.



October 27—29

Berkeley

CraftAlive Wollongong; Illawarra Sports Stadium, Hooka Creek Rd, Berkeley NSW. Bringing together both talented interstate and local exhibitors, focusing on creative hand—finished products, DIY products, craft supplies, homewares and creative workshops. Open 10am—5pm.

More information: Visit www.craftalive.com.au

November 4—5

Ballarat Central

Ballarat Quilters' Biennial Exhibition; St Patrick's Community Hall, Dawson St, Ballarat Central Vic. Over 100 member quilts on display, including traditional, contemporary, modern and art quilts. Shops, demonstrations and viewers' choice voting. Raffle quilt proceeds will go to Brown Hill and District Lions Club. Open Sat 10am—5pm, Sun 10am—4pm. Entry \$5.

More information: Visit www.ballaratquilters.com or email ballaratquiltersinc@gmail.com

November 4—5

Hallidays Point

Black Head Beach Quilters' 'Waves of Quilts' exhibition; Black Head Surf Life Saving Club, Main St, Hallidays Point NSW. Proceeds of quilt raffle will go to Black Head Surf Life Saving Club. The raffle will be drawn at 1pm on Sunday. Complimentary morning or afternoon tea. Open Sat 9am—4pm & Sun 9am—2pm. Entry \$5, children under 10 free.

More information: Contact Jen on (02) 6559 3479 or Ena on 0426 522 818.

November 4—5

Yarroweyah

Cobram Quilters' Club 10th Biennial Quilt Exhibition; Yarroweyah Hall, Murray Valley Highway, Yarroweyah Vic. Display of members' works, as well as travelling displays from QuiltNSW and Victorian Quilters. Demonstrations, trading table and patchwork shops. Light refreshments available. Open Sat 10am—4pm, Sun 10am—3.30pm. Entry \$5.

More information: Phone Raynor Thomas on (03) 5872 2450 or Lorinda Freeman on 0419 329 388.



November 9—12

Wayville

Expertise Events Craft & Quilt Fair, Adelaide; Goyder Pavilion, Adelaide Showground, Goodwood Rd, Wayville SA. A complete craft experience; teaching visitors to create projects in workshops hosted by featured guests, showcasing craft talent through displays (including quilt exhibition), and providing a platform for craft enthusiasts to see the latest products for their next project, all under one roof. Open 10am—4pm. Entry \$16—\$19, book online to save.

More information: Visit craftevents.com.au



November 10—12

Crestmead

CraftAlive Logan; Logan Metro Sports Centre, 357 Browns Plains Rd, Crestmead Qld. Bringing together both talented interstate and local exhibitors, focusing on creative hand—finished products, DIY products, craft supplies, homewares and creative workshops. Open 9am—4pm.

More information: Visit www.craftalive.com.au

November 10—12

Gerrigong

Gerrigong Children's Medical Research Institute Annual Quilt Show; Gerrigong Town Hall, Fern St, Gerrigong NSW. Homemade refreshments for sale, stalls selling

crafts, patchwork goods, jams, Christmas cakes, puddings and more. Open Fri & Sat 9am—5pm, Sun 9am—3pm. Entry \$5.

More information (and quilt entry forms): Email rbailey1@outlook.com, phone 0429 951 452 or search Gerrigong Children's Medical Research Institute on Facebook.

November 11—12

Campbelltown

Campbelltown Patchwork & Quilters' Guild Biennial Exhibition; Civic Centre, Queen St, Campbelltown NSW. Display of table runner challenge entries and quilts in a range of styles, including charity quilts. Raffle quilt, boro demonstration, vendors, trading table and refreshments. Open 10am—4pm. Entry \$6.

More information: Contact Denise on 0425 226 379 or email dblackwell1@live.com

November 11

Thornbury

Bluegum Quilters' Exhibition; St James Church, cnr of Pender and Newcastle Sts, Thornbury Vic. Craft stall and refreshments. Open 9am—3.30pm. Entry \$5.

More information: Phone Heather on 0414 807 871.



Do what you love

November 23—26

Carlton

Expertise Events Intocraft Live Christmas Edition, Melbourne; Royal Exhibition Building, Carlton Gardens, Nicholson St, Carlton Vic.

Diary dates

Displays, craft workshops and craft supplies to buy. Intocraft Live is devoted to creating an exciting and engaging experience for the modern maker and craft devotees. Open 10am—4pm. Entry \$17—\$20, book online to save. **More information:** Visit craftevents.com.au

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



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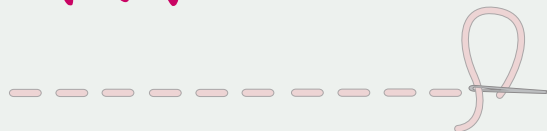
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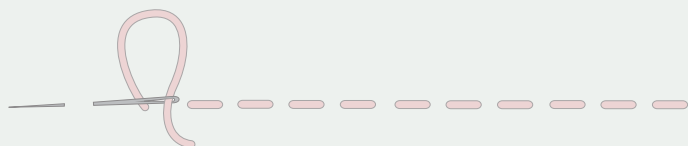
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IN THE Market



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



Braidwood Quilt Shop

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

Phone: (02) 4842 2355

Email: braidwoodquilts@bournet.com.au

Monkeying Around

This delightful 100-per-cent cotton printed panel featuring favourite animals would make a lovely little quilt for the newest baby. We would love to offer *Quilters Companion* readers free postage when you purchase this panel (excluding backing and batting).

Measurements/sizes: 90cm x 110cm.

Price: \$22 with free postage for *Quilters Companion* readers.



The Village Patch

Address: 49 High Street, Maldon Vic 3463

Phone: (03) 5475 2391

Email: enquiries@villagepatch.com.au

Website: www.villagepatch.com.au

Dreamscape Quilt

Dreamscape is another beautiful quilt designed by Jason Yenter of In The Beginning Fabrics. Rich purples, greens and grey and a mix of appliqué and foundation piecing, making it an interesting project for the intermediate quilter. The kit includes all fabric to make the violet quilt top and binding plus full pattern and foundation papers.

Measurements/sizes: 86in x 103in.

Price: \$384 including postage within Australia.



Brother Australia

Phone: 1300 880 297

Email: brothermarketing@brother.com.au

Website: www.brother.com.au; www.facebook.com/brotheraustralia; www.instagram.com/brotheraustralia

Brother F420 Computerised Sewing Machines

As part of Brother's advanced Innov-is Design series, the Innov-is F420 computerised sewing and quilting machine has been released. Developed to bring your creativity to life with ease, its cutting-edge features allow you to create everything from fashion to home furnishings, using only one incredibly simple machine. The amazing F420 offers 180 inbuilt stitches and boasts advanced handling and user-friendly features. With a sewing speed of up to 850 stitches per minute and a Square Feed Drive System ensuring smooth, even feeding, every craft project is bound to have superior stitch quality! This fabulous machine also includes a knee lift and programmable custom stitching for an optimal result every time. The Innov-is F420 is the perfect machine for a beginner or an advanced user to let their creativity run wild!

Price: \$1199.



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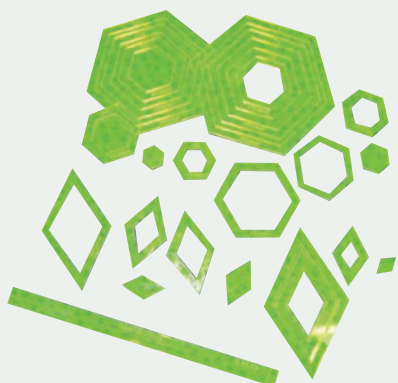
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Email: onpointpatch1@optusnet.com.au

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Phone: (08) 8948 0691

Website: www.dragonfabric.com.au

Mischief by Melly & me

Our *Mischief Kit* by Melly & me includes the pattern and all fabrics for only \$30. Stuffing, fibre fill and pellets not included but we stock a pellets pack to suit for \$3. Postage is additional.



Janome Australia

Address: 1-15 Mills Street, Cheltenham Vic 3192

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Email: vic@janome.com.au

Website: www.janome.com.au

Janome Memory Craft 9400QCP

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Website:

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Take Nine Quilt Kit

The *Take Nine Quilt* kit uses *Cityscapes* fabric by Judy Hansen with the finished size approx 130cm x 130cm. The kit is \$72 plus postage or the pattern only is \$10 plus postage.



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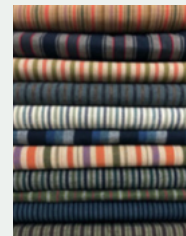
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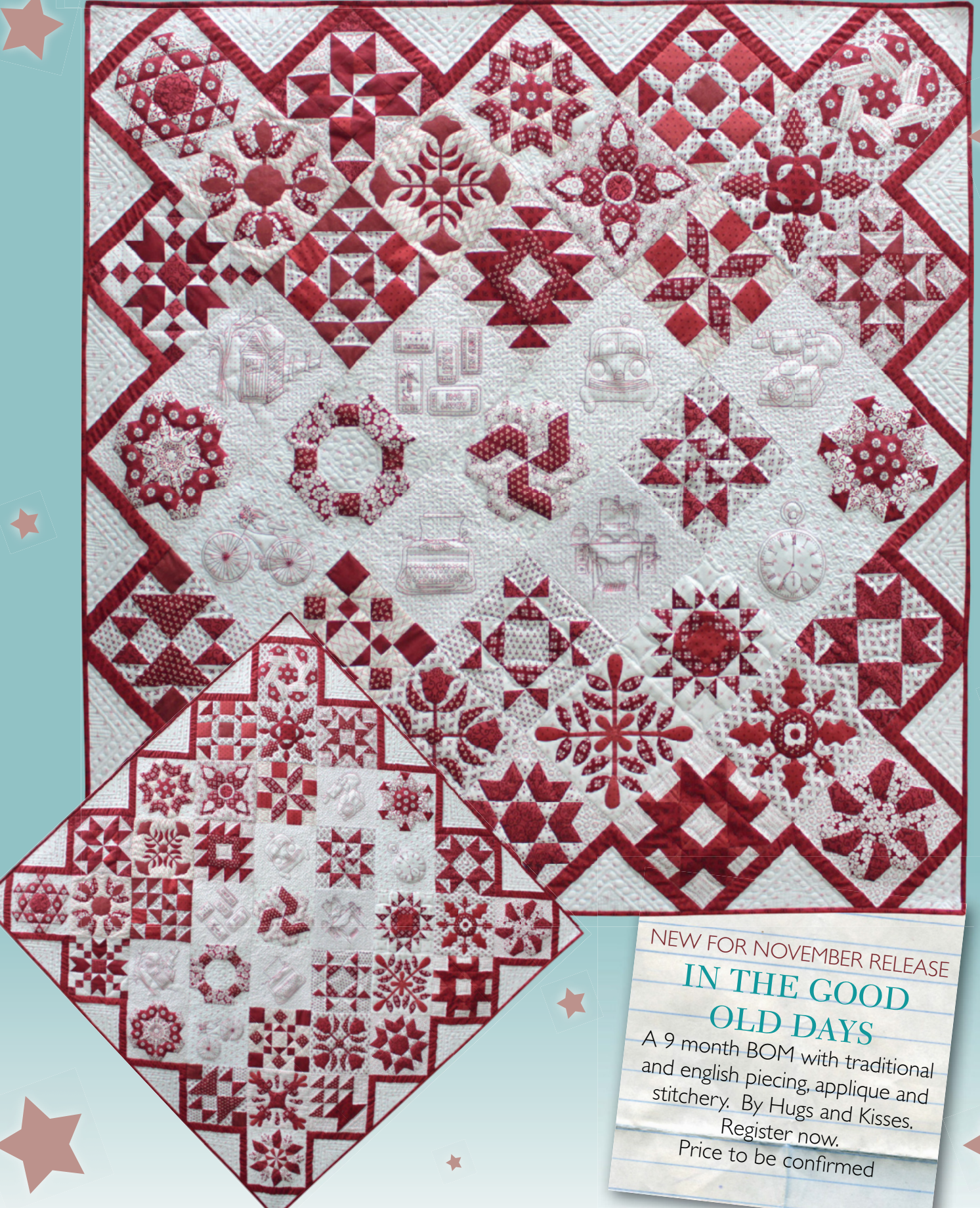
Measurements/sizes: Fabrics are approximately 36cm wide and *Reversible Loop Bag* is approximately 27cm (width) x 33cm (height).

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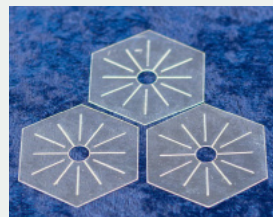
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Evening in Steel Valley by Martha E. Ressler, USA

Craft & Quilt Fair — Brisbane



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Everyone Loves Elephants

Elka the elephant is a brand-new design from Monica Poole Designs. The appliqué is easy to do and the design is truly unique. *Elka* is part of the Windows into Africa range of appliqués designed by Alaura Poole. We have used a natural linen for the background and batik fabric for the appliqué, which are also available online or in a kit. These designs are great for framed pictures, or put them together to make fabulous quilts. The full range of patterns can be viewed online.

Measurements/sizes: 60cm x 70cm framed.

Price: \$16.



THE Basics

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

Tools Of The Trade

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

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

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

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

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

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

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

Rotary Cutter and Mat – These tools quickly and accurately cut strips, squares, triangles and diamonds for patchwork. Always use your rotary cutter with a mat. **Quilter's Ruler** – This acrylic ruler is used with the rotary cutter and allows you to cut perfectly straight lines. There are many sizes available and it's a good idea to gradually build up a collection. To begin with, choose a 14in x 4½in ruler with ¼in divisions and 45° and 60° angles and a 6½in square ruler again with ¼in divisions.

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

Quilting Hoop – These have a greater

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

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

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

Safety Pins – Have several hundred 1in or 1½in nickel-plated safety pins available for pinning the three layers of the quilt together prior to quilting.

Basic Skills

Preparing The Fabric

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

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

Rotary Cutting

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

All the measurements for these in QC projects are given with a seam allowance of ¼in (7.5mm) included. To use a rotary cutter, fold the fabric over double on the cutting mat, then fold it again, keeping it smooth and flat. Align the fold on the horizontal grid on the cutting board. Align the quilter's ruler with the vertical grid and just covering the raw edges of the fabric. Cut along the right-hand edge of the ruler with the rotary cutter, pushing it away from you. You can now measure

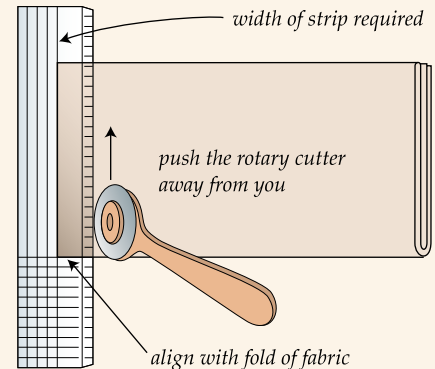


Diagram 1

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

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

Making Templates

The templates given in *Quilters Companion* usually have two lines. The solid line is the sewing line. Trace this line when preparing templates for hand-sewing or applique. Templates made by tracing the solid line have no seam allowance added. The broken line is the added seam allowance of ¼in. Trace this line when preparing templates for machine sewing. Templates made by tracing the broken line have the seam allowance included.

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

Using Templates

Use a well-sharpened yellow, silver or graphite pencil to mark the fabric with the template shape. Place the template face down on the wrong side of the fabric. Position the outlines at least ½in apart so the seam allowance can be added when cutting (see Diagram 2).

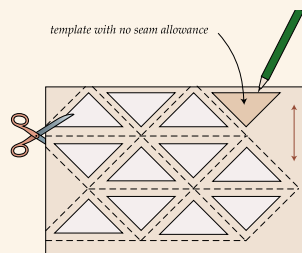


Diagram 2

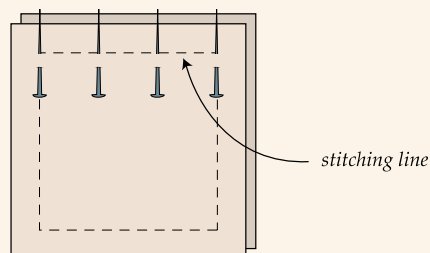


Diagram 3

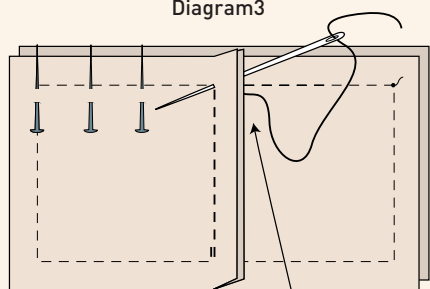


Diagram 4

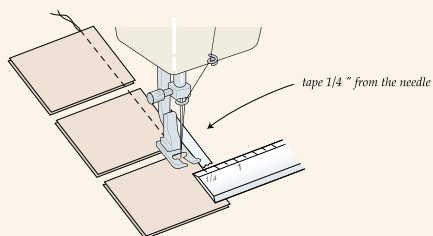


Diagram 5

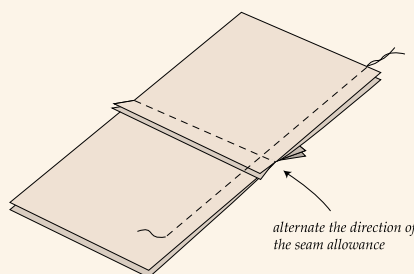


Diagram 6

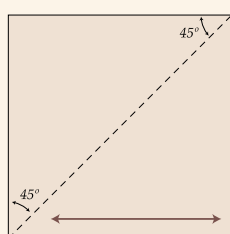


Diagram 7

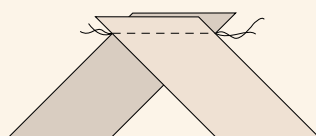


Diagram 8

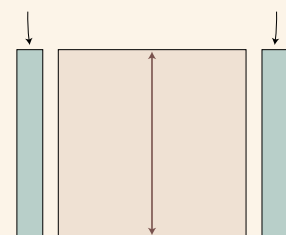


Diagram 9

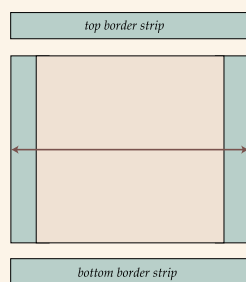


Diagram 10

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

Hand Piecing

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

Machine Piecing

Align the edges of the fabric pieces with the right-hand side of the foot of the machine. Check to see if the distance to

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

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

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

Pressing The Pieces

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

Cutting Bias Strips

For curved applique pattern pieces such as meandering vines, and for binding curved edges, you will need to cut strips on the bias of the fabric – that is, diagonally across the grain of the fabric at 45° to the selvedge.

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

Adding Borders

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

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

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

For mitred corners, the length of the border required is the measurement of the quilt top plus twice the width of the border plus an extra 2in (5cm) to be on the safe side. Matching the centre of the border and the side of the quilt top, sew the borders to the four sides of the quilt top beginning and ending the seam $\frac{1}{4}$ in (7.5mm) from the quilt top corners (see Diagram 11).

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

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

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

Sew from the corner out to the raw edges. When you are happy that the corner seam is lying flat, trim the seam back to $\frac{1}{4}$ in (7.5mm) and press open. Repeat with the other corners.

Finishing The Quilt

Marking The Quilt Top

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

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

Preparing The Quilt Sandwich

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

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

Adding A Sleeve

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

Cut a strip of fabric 6-8in (15-20cm) wide by the width of the quilt using a fabric the same as or blending with the backing fabric. Fold the ends under $\frac{1}{2}$ in (1.25cm), then again, and stitch. Fold the strip in half lengthwise, wrong sides together. Align the raw edges with the top of the quilt back and baste in place (see Diagram 14).

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

Binding The Quilt

In *Quilters Companion*, the binding is usually French-fold or doubled unless otherwise stated. Join the strips cut for the binding – usually $2\frac{1}{2}$ in (6.5cm) wide – into one continuous strip, sewing the strips together with a diagonal seam. Trim this seam to $\frac{1}{4}$ in (7.5mm) and press open. Fold the binding in half, wrong sides together, and press. Turn under the raw edges on one end of the binding strip. Trim the quilt top leaving $\frac{1}{4}$ in (7.5mm) seam allowance, trim the wadding and backing leaving a $\frac{1}{2}$ in (1.5cm) seam allowance.

Begin at the centre of one side and align the raw edges of the binding with the raw edges of the quilt top. Sew through all layers, stopping $\frac{1}{4}$ in (7.5mm) from the corner. Backstitch and cut the threads. Remove the quilt from under the sewing machine foot. Fold the binding upwards and away from the quilt, creating a diagonal fold (see Diagram 15).

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

Start sewing again at the top of the quilt edge.

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

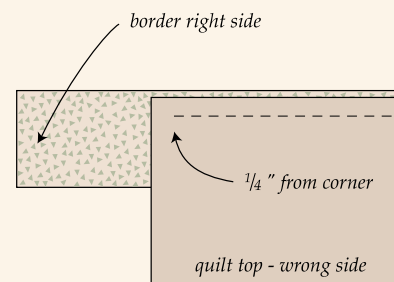


Diagram 11

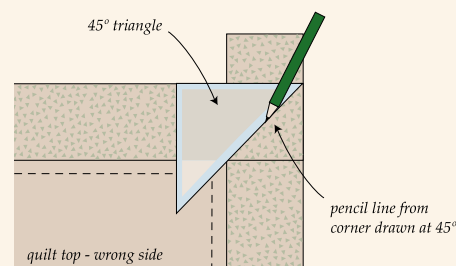


Diagram 12

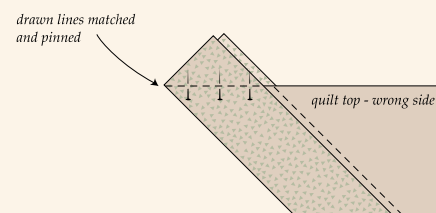


Diagram 13

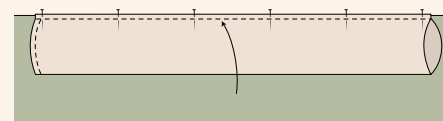


Diagram 14

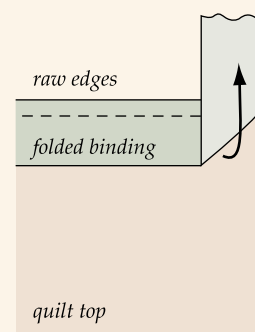


Diagram 15

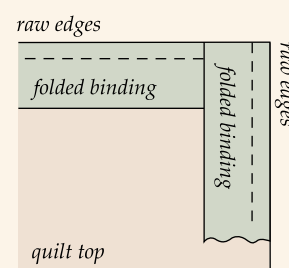


Diagram 16

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Mallee Country Crafts & Gifts Ph: (08) 8584 4665,
email: sue@malleeccountrycrafts.com.au,
website: www.malleeccountrycrafts.com.au

Margaret's Fabrics PO Box 653, Drouin Vic 3818.
Ph: (03) 5627 6220, email: contact@margaretsfabrics.
com.au, website: www.margaretsfabrics.com.au

Melann's Fabric and Sewing Centre 850 Lower North
East Road, Dernancourt SA 5075. Ph: (08) 8337 7548,
email: melanns@bigpond.com,
website: www.melanns.com.au

Millrose Quilting & Gallery 92 Inglis Street,
Ballan Vic 3342. Ph: (03) 5368 2995,
email: sales@millrosecottage.com.au,
website: www.millrosecottage.com.au

Moonee Ponds Sewing 44 Pascoe Vale Road,
Moonee Ponds Vic 3039. Ph: (03) 9370 8695,
email: mpsewing@bigpond.net.au,
website: www.mooneepondssewing.com

Mount Vincent Quilts — Leanne Harvey
Email: mtvincentquilts@yahoo.com,
blog: www.leanneharvey.blogspot.com.au

My Sewing Supplies 138 Oak Road,
Kirrawee NSW 2232. Ph: (02) 9542 3513,
website: www.mysewingsupplies.com.au

Onpoint Patchwork & Needlecraft
61a Station Street, Waratah NSW 2298.
Ph: (02) 4968 0094, email: shop@onpointpatch.com.au,
website: www.onpointpatchworkandneedlecraft.com

Palm Beach Quilting 7/2 Industry Boulevard,
Carrum Downs Vic 3201. Ph: (03) 9775 1601,
email: maureen@palmbeachquilting.com.au

Passionately Sewn PO Box 696, Bateman's Bay NSW
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Patchwork Place Unit C, 109 Lockyer Avenue, Albany
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live.com, website: www.patchworkplace.com.au

Pfaff Sewing Machines Locked Bag 40, Gosford NSW
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website: www.proquilt.com.au,

email: pqqs@ddodo.com.au

Quilted Kimono

103 Mooney Street,

Townsville Qld 4812. Ph: (07)4775 3380,

email: quiltedkimono@westnet.com.au

Quilt Essentials Shop

5, Adamstown Plaza, 283

Brunker Rd, Adamstown NSW 2289. Ph: (02) 4952

4444, website: www.quilt-essentials.com.au,

email info@quilt-essentials.com.au

Quiltmania

BP25 La Castillerie, 44360 Sait-Etienne de

Montluc, France. Website: www.quiltmania.com

Rainbow Patchwork

75 Union Street,

South Lismore NSW 2480. Ph: (02) 6622 3003,

email: info@rainbowpatchwork.com.au,

website: www.rainbowpatchwork.com.au

Rothe, Mary

Email: kamrothe@internode.on.net

ruby & kate

42 Liverpool Street, Port Lincoln SA 5606.

Ph: (08) 8682 3636, email: rubyandkate@me.com,

website: www.rubyandkate.com.au

Sew Bright Alpine Quilting

4 Ireland Street, Bright Vic 3741. Ph: (03) 5755 5118,

email: lovequilting@sewbright.com.au,

Website: www.sewbright.com.au

Sewing Buddies

Ph: (03) 9873 5925,

email: info@sewingbuddies.com,

website: www.sewingbuddies.com.au

Sewing Connection

115 Main Street

[Australia Post Arcade], Pakenham Vic 3810.

Ph: (03) 5941 2244, email: sewcon@bigpond.com,

website: www.sewingconnection.com.au

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email: sewstitches@bigpond.com.au

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Blackburn Vic 3130. Ph: (03) 9877 1664,

email: carol@sewnandquilted.com.au,

website: www.sewnandquilted.com.au

Sew This & That Shop

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Morayfield Qld 4506. Ph: (07) 5495 5381,

email: info@sewthisthisandthat.com.au,

website: www.sewthisthisandthat.com.au

Southlands Fabric & Sewing Centre

29 Yampi Way, Willetton WA 6155. Ph: (08) 9259 4844,

email: michelle@southlandssewingcentre.com.au,

website: www.sewingperth.com.au

Stitched 'n' Framed

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Port Macquarie NSW 2444. Ph: (02) 6581 3338,

website: www.stitchednframed.com.au

Stitches From The Bush

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website: www.stitchesfromthebush.com.au

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com.au, website: www.tajimaaustralia.com.au

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

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Shop 9/3 Tuck Street,

Moorabbin Vic 3189. Ph: (03) 9555 0010,

email: mail@thequilterspatch.com.au,

website: www.thequilterspatch.com.au

The Quilter's Rest

562 Weens Road,

Kingaroy Qld 4610. Ph: (07) 4162 3987, 0488 623 987,

email: info@quiltersrest.com.au,

website: www.quiltersrest.com.au

The Quilters' Store, The Embroiders' Store

Unit 4, 286

Evans Road, Salisbury Qld 4107. Ph: (07) 3875 1700,

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

The Quilting Patch

4/158 Princes Hwy, South

Nowra NSW 2541. Ph: (02)4423 3352, email:

danniskiltingpatch@gmail.com

The Quilt Shop

2/38 Bridge Street, Eltham Vic 3095.

Ph: (03) 8418 6770, email: sales@thequiltshop.com.au,

website: www.thequiltshop.com.au

The Stitchers Cupboard

4A/20 Argyle Street, Camden

NSW 2570. Ph: (02) 4655 8348

email: sales@thestitcherscupboard.com.au

The Strawberry Thief

Email: robyn@thestrawberrythief.com.au,

website: www.thestrawberrythief.com.au

The Village Patch

49 High Street, Maldon Vic 3463.

Ph: (03) 5475 2391, email: enquiries@villagepatch.

com.au, website: www.villagepatch.com.au

The West Australian Quilters' Association (WAQA)

PO

Box 188, Subiaco WA 6008.

Email: waqaweb@gmail.com

Travelrite International

423 Whitehouse Rd, Balwyn

Vic 3103. Ph: (03) 9836 2522.

website: www.travelrite.com.au

Wacky Jacky's

Email: jacky@wackyjackys.com.au,

website: www.wackyjackys.com.au

Waitomo Sew Worms

4 Sheridan Street,

Te Kuiti 3910, New Zealand. Ph: +64 7 878 8749,

email: quilt@waitomosewworms.co.nz,

website: www.waitomosewworms.co.nz

Whatever Where-ever Crafts

26 Fairway Close,

Howlong NSW 2643. Ph: (02) 6026 5489, fax: (02)

6026 5667, email: whateverwherever@bigpond.com,

website: www.whateverwherever.com.au

Zellys Crafts and Gifts

5938 Newell Highway, Gilgandra NSW 2827.

Ph: (02) 6847 1587, mob: 0427 479 131,

email: therese@zellyscraftsandgifts.com.au

Zig Zag Sewing

57 Georgetown Road,

Georgetown (Newcastle) NSW 2298. Shop 1,

4a Garnett Street, East Maitland NSW 2323.

Ph: Georgetown (02) 4960 2426, East Maitland (02)

4933 6800, email: sales@zigzagsewing.com.au,

website: www.zigzagsewing.com.au

Next issue QC#88

We are on a countdown to Christmas with our next issue, the last before the festive season. Wendy Nutt joins us for the first time, sharing her fabulous modern wall hanging, *The Happy Christmas Tree* (pictured), while Wendy Sheppard has designed a pieced medallion in Christmas fabrics. Another first-time contributor to *Quilters Companion*, award-winning quilter Di Jobbins, reveals how to make one of her amazing modern interpretations of Cathedral Windows.

Sarah Fielke returns with a quilt made from her new fabric line. Jenny Tate shares a hexagon quilt made from 1930s fabrics. And our hands-on tutorial is presented by Linda Collins, who will be making a new quilt based on an antique quilt in her collection, using templates.

*You will find QC#88 on newsstands in
November 2017.*




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