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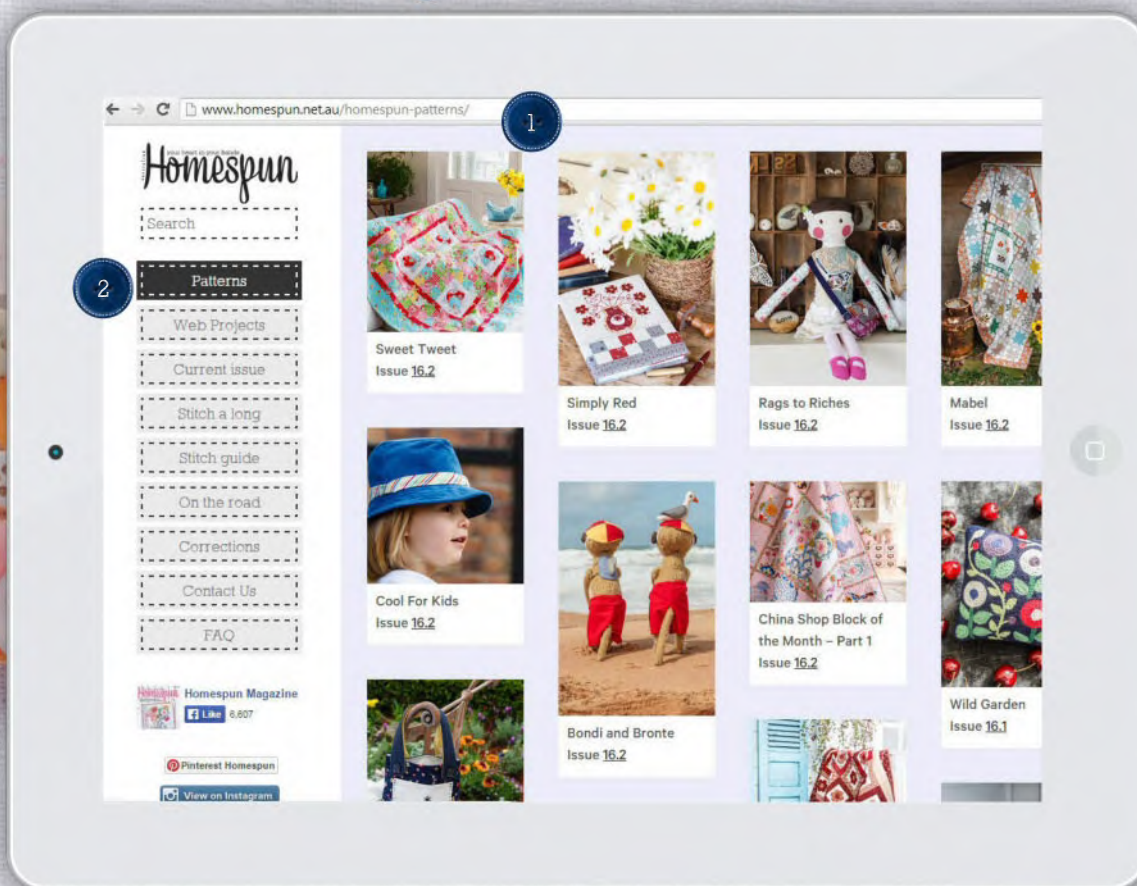


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Once you've logged in, just go to the “Patterns” section of the *Homespun* site, or direct link [www.homespun.net.au/homespun-patterns/](http://www.homespun.net.au/homespun-patterns/) and click on the project you're after to download the PDF.



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*It's sew easy!*

Any questions? Contact us at  
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# OUR PROJECTS THIS ISSUE



28

The strawberry patch



34

Passport folio



46

Square dance



52

The prettiest parterre



64

China shop Part 6



72

That's rich



80

Present company



94

The silver stars



104

Polar ice capped



114

Sugar plum kitty

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# CONTENTS

## July 2015

### Stitching

- 28 QUILT**  
The Strawberry Patch  
*Siobhan Rogers*
- 34 EMBROIDERED TRAVEL WALLET**  
Passport Folio  
*Natalie Bird*
- 46 QUILT**  
Square Dance  
*Joanne Nicholls*
- 52 QUILT**  
The Prettiest Parterre  
*Vicki Tucek*
- 64 BLOCK OF THE MONTH PART 6**  
China Shop  
*Kaffe Fassett, Kathy Doughty and the creative design team from Material Obsession*
- 72 CHRISTMAS PUDDING HOOP APPLIQUÉ**  
That's Rich  
*Sedef Imer*
- 80 DINING-CHAIR 'GIFT' COVERS**  
Present Company  
*Sarah and Rachel Roxburgh*
- 94 QUILT**  
The Silver Stars ...  
*Emma How*
- 104 POLAR-BEAR CUSHION**  
Polar Ice Capped  
*Joanna Wilczynska-Halassek*
- 114 KNITTED SOFTIE**  
Sugar Plum Kitty  
*Stephanie Cameron*



### Sourcing

- 14 PIN INTEREST**  
A feast of fabulous ideas from the best creative minds
- 22 SELVEDGE**  
Designer Edge: Sue Stone captures the sepia charm of old photos in stitches
- 24 SALVAGE**  
Waste-not, want-not wonderland – adding a pinch of pepper to purses and placemats
- 45 WHAT A CUTE IDEA!**  
Vintage fabrics and stitcheries converted into gorgeous garden pendants
- 103 ANOTHER CUTE IDEA!**  
Top off Xmas gift wrapping with miniature softies
- 137 STOCKISTS & CONTACTS**
- 138 NEXT MONTH**  
A crafty little teaser for August *Homespun*

### Showing & telling

- 10 READERS' SHOWCASE**  
*Homespun* readers share their successes
- 71 CHRISTMAS SPECIAL**  
Our annual 'Stitch Now for Xmas' special section

### Shopping

- 26 WINDOW SHOPPING**  
Tripping light and fantastic travel gear
- 90 PATTERN & PALETTE PLAY**  
Fabrics – Christmas stitching needs the latest yuletide fabrics
- 128 ON THE ROAD**  
Craft shopping in the NSW Blue Mountains and Hunter Valley
- 134 MARKET PLACE**  
Product browsing

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112



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# READERS' SHOWCASE

One of the joys of putting *Homespun* together each month is seeing the vision of our designers translated into personal masterpieces by our enthusiastic readers. We'd love to hear from you, too. Write to us with your crafty triumphs or with any tips, advice and new-product sightings you'd like to share with others.

## THIS MONTH'S WINNER



**Nicolle Opray,  
from North  
Adelaide, SA,  
for her *Down  
the Rabbit Hole*:**

"Here are my versions of the *Down the Rabbit Hole* hoop characters by Sedef Imer (from the November 2014 *Homespun*). I've never done felt appliqué before and was surprised how much I enjoyed it, and how easy it was. I hadn't tried a *Homespun* project before and I was impressed by how clear and easy to follow the instructions were. I see a lot more hoop art in my future!"



**Congratulations to Nicolle for her great effort. As the winner this month, she will be receiving the following prizes:**

- Two 100g balls of Katia Azteca yarn, courtesy of Texp yarns. This 12-ply wool/acrylic yarn knits up quickly, and the amazing colour mixes are just glorious – there are 22 colour blends to choose from.
- Two balls of 8 ply *Stellar* yarn from Bendigo Woollen Mills. In a wool/bamboo blend, this machine-washable crepe twist yarn is as smooth as silk to touch and lovely to knit – and each ball contains 200g, so it goes a loooong way. It comes in 27 colours in both 8 and 12 ply.
- *Cast On, Bind Off* book, by Cap Sease, from Martingale. This spiral-bound volume describes 211 ways to start or end your knitting. Each method is illustrated with a colour photo plus a detailed introduction, step-by-step diagrams and instructions.

For contact details for Texp yarns, Bendigo Woollen Mills and Martingale, turn to the Stockists pages at the back of the magazine.

## SEND YOUR LETTERS TO:

Email [enewton@universalmagazines.com.au](mailto:enewton@universalmagazines.com.au) Mail *Homespun* Readers' Showcase, Locked Bag 154, North Ryde NSW 1670.

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## CONNECTING IN CYBERSPACE

**Christine Barnsley, from Windsor, UK:** "I've finished the wallhanging designed by Gail Pan: *Simply Blue* (from Vol 14 No 3). I should mention that I didn't complete it exactly as the pattern asked. I used quick-fuse appliqué and finished it with a hand-stitched blanket stitch, rather than completing needleturn appliqué as the pattern suggests. I made it as part of a Gail Pan Sew-a-long, hosted by Martina from Switzerland at her blog, Sunshine Quilting. I love *Homespun* – it's one of my favourite quilt magazines!"



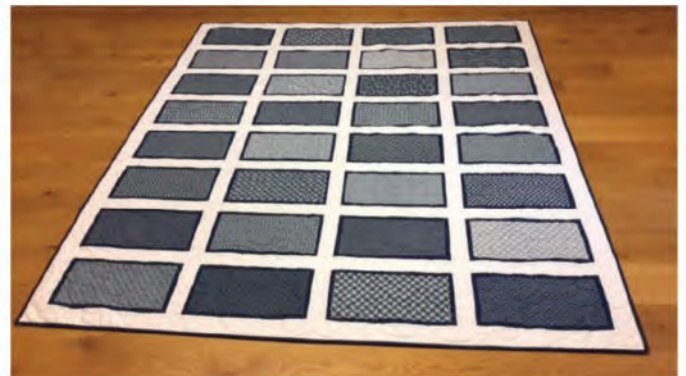
## HAPPY BIRD DAY!

**Roberta Bajrai, from Thornlie, WA:** "I was so taken by the wallhanging, *Flying Colours*, by Sue Belleli, in the May 2014 issue, that I had to make it for a dear friend. I was a little dubious, as this was the first time I'd made anything for a fellow quilter, but I'm happy to say that she loved it. Many thanks for a great magazine."



## 2015: A QUILT ODYSSEY

**Dianne Watts, from Kingscote, Kangaroo Island, SA:** "Just thought I'd send you this photo of my version of the *On the Road Again* quilt (which was created by Megan Normoyle and featured in the May 2013 issue of the magazine). It's a bit smaller than the directions asked for but it suits my son's camper trailer, in which he and his family are travelling Australia. I had fun making it. I really enjoy your magazines and get a lot of inspiration from them!"



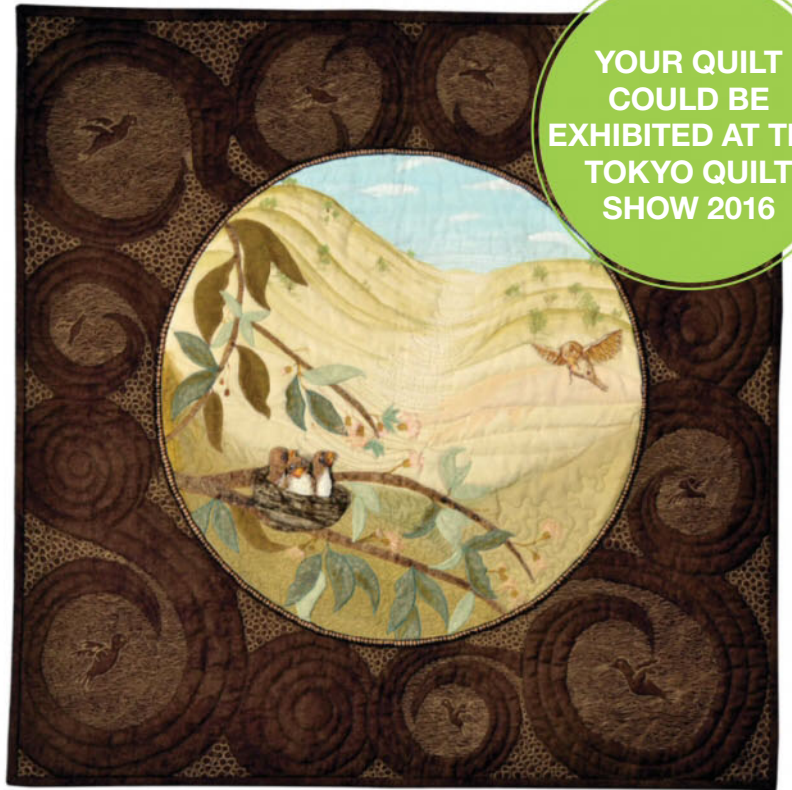
## OUT OF AFRICA

**Marilyn Pugh, from Pendine, South Wales, UK:** "Having fallen in love with some African indigo fabric, I was delighted when I saw the quilt pattern by Jill Grant in the January 2014 edition of *Homespun*. It was called *Zen and the Art of Indigo*. At last, I had found a pattern to do justice to this material. And to cap it all off, I managed to have a different fabric for each of the rectangles."

# 15<sup>th</sup> Brother International Quilting Contest

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LAST YEAR'S OUTSTANDING  
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# Best of the best from **Pinterest**

Here are our favourite **snowmen**  
on Pinterest this month.

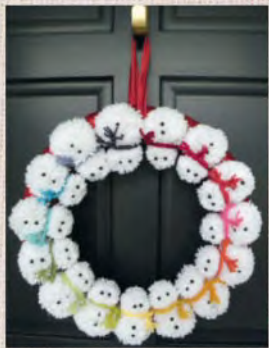


## Best mini quilt

Putting your appliquéd snowman in the frame.

Designer: The Sweet Water Co.

Contact: [www.thesweetwaterco.com](http://www.thesweetwaterco.com)



## Best wreath

Greet visitors with a cornucopia of fluffy Frosties.

Designer: Brandi Daul, of Daulhouse.

Contact: [www.daulhouseshop.etsy.com](http://www.daulhouseshop.etsy.com), [daulhousemail@yahoo.com](mailto:daulhousemail@yahoo.com)



## Best felt

Won't melt in the sun, but will melt your heart.

Designer: Teresa, of Bear Creek Felting.

Contact: [BearCreekFelting.com](http://BearCreekFelting.com), [BearCreekDesign.etsy.com](http://BearCreekDesign.etsy.com)



## A HEXI ON YOUR CHRISTMAS!

... and we mean that in the nicest possible way. We want you to enjoy a whole new style of Christmas-tree decoration in the form of a hexi garland, created by Amanda Lipscomb, of The Cozy Pumpkin ([www.thecozypumpkin.com](http://www.thecozypumpkin.com)) for Fort Worth Fabric Studio. Don't you just love the blanket-stitched edges? They finish the shapes off beautifully and look straight out of a classic European storybook. For the full tutorial, you should visit [fortworthfabricstudio.blogspot.com.au/2014/11/hexie-garland-tutorial-guest-post.html](http://fortworthfabricstudio.blogspot.com.au/2014/11/hexie-garland-tutorial-guest-post.html).



**COMFORTABLE WITH AFFECTION** If you're searching for a cushion you can really love, Allisa Jacobs will be able to help with her Heart Strings pillow. Click directly through to her tutorial at [www.allisajacobs.com/2013/01/heart-strings-valentines-day-pillow.html](http://www.allisajacobs.com/2013/01/heart-strings-valentines-day-pillow.html). The simplicity of the design is what appealed to us most – and what you can't see in this photograph is the great aqua chevron fabric on the back.

# PIN INTEREST

Bright ideas, fabulous products, clever tips & quick reads



## GLOBAL WARMING

Drawing influences from opposite sides of the globe, Cleckheaton has created patterns for chic (and cosy) women's winter jackets.

The brown design is in classic cables, inspired by Ireland's Aran jumpers, while the grey is called 'Kimono', the lines of which call on the fall and flow of traditional Japanese garments. Both are knitted in Cleckheaton Country Merino Marles 8-ply yarn and can be found in the *Women's Merino Collection* pattern book, available at most craft outlets – or contact [cleckheaton.com.au](http://cleckheaton.com.au) or 1800 337 032.



## BARKING MADE!

Let's put tartans to one side for a minute and consider alternative designs for a canine Highlands icon. This little Scottie dog cushion, made by Denyse Schmidt, from DSQuilts, has made the most of patchworked pattern and mixed colours. The cushion is her contemporary take on a popular design from the '30s and '40s. She'll teach you how to make your own precious pup if you go to [dsquilts.com/fabric\\_and\\_patterns.asp?PageID=187](http://dsquilts.com/fabric_and_patterns.asp?PageID=187).



**BUNNY RUGGED UP** If you want the heads-up on sweet children's gear, your go-to point is Jessica Potasz's Mama In A Stitch ([www.mamainastitch.com](http://www.mamainastitch.com), [www.facebook.com/MamaInAStitch](http://www.facebook.com/MamaInAStitch)), where you'll not only find this irresistible bunny cap knit, but fabulous rhino and crocheted giraffe caps, as well. Find all that you need, including a pattern for making your own rabbit hat, by linking through to [www.mamainastitch.com/?p=412](http://www.mamainastitch.com/?p=412).

## National Quilt Challenge

Ballaarat (sic) Quilters Inc and the Museum of Australian Democracy at Eureka (M.A.D.E.), at Ballarat, Vic, are inviting quilt entries on the theme *Songs of Freedom – Celebrating Democracy*, with five protest songs to choose from. The quilts will be exhibited at M.A.D.E. between November 19, 2015 and January 31, 2016. The finished size is to be 70 x 40cm (portrait format) and you can use traditional or contemporary design and techniques. Expression-of-interest forms are due by August 28, 2015, but the finished quilts don't need to be delivered until November 6 so you've got a few weeks to come up with an original design idea and time enough to make it after that. Check out the five songs and full entry details at [ballaaratquilters.com/2015/04/04/quilters-challenge-with-m-a-d-e/](http://ballaaratquilters.com/2015/04/04/quilters-challenge-with-m-a-d-e/). There's nothing like a punchy theme and short deadline to focus your creative energy, is there?

## diary dates

Let us know about your upcoming event – email details to [homespun@universalmagazines.com.au](mailto:homespun@universalmagazines.com.au) or send them to **Homespun Diary Dates, Locked Bag 154, North Ryde, NSW 1670. Please notify us at least four months before the event.**

**NSW – Country****August 8**

**Orange** NSW Longarm Quilters' Get Together. For address details, RSVP to Belinda Betts by emailing [bettsbelinda@gmail.com](mailto:bettsbelinda@gmail.com) or calling 0417 668 337. Bring show and tell. Held 10am-3pm.

**July 31-August 2**

**Wagga Wagga** CraftAlive Wagga Wagga; Wagga Wagga Showgrounds, 31 Bourke St, Turvey Park (Wagga Wagga). Bringing together both talented interstate and local exhibitors, focusing on creative hand-finished products, do-it-yourself products, craft supplies, homewares and creative workshops. Open 10am-5pm.

**More information:**  
[www.craftalive.com.au](http://www.craftalive.com.au)

**Old – Country****July 10-12**

**Buderim** Buderim Craft Cottage Patchwork Group Biennial Quilt Show; 5 Main St. Themed 'Colour and Light', lucky draws, quilt raffle, refreshments available. Open 9am-4pm. Entry \$5.

**More information:**

Sheila Tweedy on (07) 5445 1567.

**July 25-26**

**Caloundra** Caloundra Quilters' Festival of Quilts; 5 North St. Themed 'A Celebration of Colour', large quilt

display, trading stalls, raffle to raise money for assistant dogs charity, Smart Pups. Open Sat 9am-4pm, Sun 9am-3pm. Entry \$5.

**More information:**

Phone Trish on 0409 948604 or email [trish4551@gmail.com](mailto:trish4551@gmail.com).

**August 8-9**

**Home Hill** Burdekin Craft Spectacular; Burdekin Memorial Hall, 77-79 Ninth Ave. Featuring all types of craft, demonstrations, door prize and refreshments available. Open 9am-3pm.

**More information:** Phone Judy on (07) 4782 2142 or contact the Burdekin Uniting Church Office on (07) 4783 2251 or email [ronandjude@westnet.com.au](mailto:ronandjude@westnet.com.au).

**Old – Gold Coast****July 11-August 2**

**Surfers Paradise** The Gold Coast Quilters' Guild Biennial Quilt Exhibition; The Arts Centre Gold Coast, 135 Bundall Rd. Presentation of traditional and modern quilts made by members of the Gold Coast Quilters' Guild, challenge quilts, items for sale in support of the charity 'Bravehearts', raffle quilts. Open Mon-Fri 10am-5pm, Sat-Sun 11am-5pm. Entry is free.

**More information:** Phone Nancye Tammes on (07) 5564 6367 or email [nancyetammes@gmail.com](mailto:nancyetammes@gmail.com).

**July 16-18**

**Southport** Quilt Exhibition celebrating 10 years of Salvation Army Patchwork Easyas; Salvation Army Gold Coast, 157 Wardoo St. More than 100 quilts on display, trading tables, light refreshments available, buses welcome, with nearby picnic area. Open 10am-3pm. Entry \$5.

**Old – Brisbane****July 18-19**

**Brookfield** 16th Biennial Quilt Exhibition of Jems Quilt Sitters Circle; Brookfield Hall, 550 Brookfield Rd. Quilt display, quilts and crafts for sale, refreshments available, live entertainment. Open 10am-4pm. Entry \$3.

**More information:**

Phone Sue Winship on 0417 763 105.

**Vic – Country****July 10-12**

**Warrnambool** CraftAlive Warrnambool; Warrnambool Netball Stadium, Caramut R. Bringing together both talented interstate and local exhibitors, focusing on creative hand-finished products, do-it-yourself products, craft supplies, homewares and creative workshops.

Open 10am-5pm.

**More information:**

[www.craftalive.com.au](http://www.craftalive.com.au).

**July 11**

**Melton** Willows Quilting Group Quilt In 2015; Melton Senior Citizens Hall, McKenzie St. BYO cup and lunch, morning and afternoon tea provided. Guest speaker Brenda Gael Smith. Open 10am-4pm. Entry \$7.

**More information:** Maureen on (03) 9743 3962 or email [mamohr@iprimus.com.au](mailto:mamohr@iprimus.com.au) or Jeann on (03) 9743 6488 or email [j.clark@bigpond.net.au](mailto:j.clark@bigpond.net.au)

**Vic – Melbourne****August 6-8**

**Ringwood** Piecemakers 'Quilts Plus'; Ringwood Church of Christ, 13 Bedford Rd. Michelle Yeo trunk show, dessert and coffee provided Thursday evening at 7.30pm, additional parking can be found on Pitt St. Open Thurs 10am-5pm, Fri 10am-8pm, Sat 10am-4pm. Entry \$20.

**More information:** Call Patricia Greig on (03) 9870 4464.

**SA – Country****August 1-2**

**Lobethal** Woodpatch Quilters 'Threads of Friendship' Quilt Show; Lobethal Centennial Hall, 36 Main St. Exhibition of quilts, trading table, quilt shop in attendance, displays, refreshments available, raffle with proceeds going to charity. Open Sat 10am-5pm, Sun 10am-4pm. Entry \$4.

**COLD COMFORTS FROM SUPERHEROES**

Red Cross wants your winter woollies – and branding those who answer the call as superheroes. We all complain of overloaded wardrobes, so this year, how about dropping one or two jumpers or cardigans into your local Red Cross Shop – or even knitting something new for the cause? Even if you can live without superhero status, the satisfaction of knowing you've brought warmth into someone's life makes the effort worthwhile. You can find the location of your nearest Red Cross Shop by visiting [redcross.org.au/shops](http://redcross.org.au/shops) or by calling 1800 339 888.

**BELT UP BEAUTIFULLY**

Who pays any attention to belt loops, for crying out loud? Well, Wilma does, that's who. And we've got to say, we're glad she does, since it ends so satisfactorily with this simple makeover. With the addition of just a small strip of floral ribbon, she has transformed the most routine brown leather belt into something sweet and designeresque. For directions on how you could adapt the same idea, direct link through to the By Wilma blog tutorial at [bywilma.com/diy/diy-easy-belt-makeover/](http://bywilma.com/diy/diy-easy-belt-makeover/).





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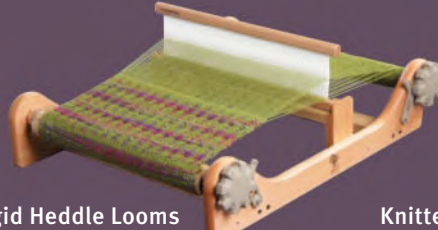
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### FibreFilia

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### Glenora Weaving & Wool

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### Licence to Create

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scratch@itch.net.au

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Fax. 03 6278 1808  
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shalimar199@bigpond.com

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Malvern, VIC 3144  
Ph. 03 9822 6231  
enquiries@wondoflex.com.au  
www.wondoflex.com.au

## Woolsy Trading Post

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www.woolstradingpost.com.au

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Milford, Auckland  
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### Fibre Flair

Waikanae  
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information@fibreflair.com  
www.fibreflair.com

### Hands Ashford NZ Ltd

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Ph/Fax 03 355 9099  
hands.craft@clear.net.nz  
www.handscraftstore.com

### Kiwi Gift Shop

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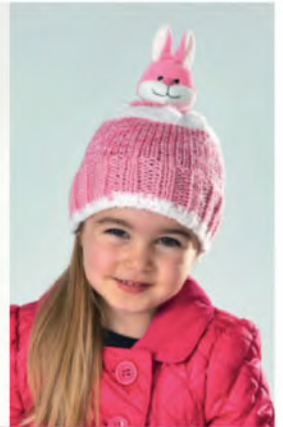
# How the West's a Winner!

Don't miss the WA Craft Show from August 7-9, at the Claremont Showground Exhibition Centre, 1 Graylands Road, Claremont, WA – a great experience for lovers of quilting, felting, embroidery, crochet and all manner of textile and fibre arts. Learn from the experts, with demonstrations and lots of new and exciting products on sale. The show also features the WA Teddy Bear Show and Teddy Bear Challenge. For more information, visit [www.trueblue-exhibitions.com.au](http://www.trueblue-exhibitions.com.au).



Members of the Glenreagh Creative Group (NSW) were so touched by the *Homespun* (April 2014) story of wounded soldiers making 3D Sweetheart Pincushions as part of their recuperation, that they decided to create their own interpretation. This charming framed artwork of 24 stitched hearts now hangs between two honour boards of WWI local casualties at the Glenreagh Hall, as a tribute in this centenary year. "The hall itself will also be 100 years old this year and has a museum attached, which holds a great deal of local history, including that of local men and families involved in the First World War," explains Jan McGeorge. If you're heading in the direction of Glenreagh, it might be worth breaking your journey for a browse around.

**HIRE A HABY** You've got the yarn. You've got the inclination. And you've got a yen to do something other than sweaters and scarves – something more blokey shed than girly studio. Well, of course, the answer is to crochet your own handyman tools! Joyce Overheul, from The Flying Dutchman Crochet Design, swapped workroom for workshop to come up with this quaint idea. If you want to buy a pattern to make your own, go to [www.etsy.com/shop/vliegendehollander](http://www.etsy.com/shop/vliegendehollander).



## KIDS ARE GOING TO LOVE THESE!

This is such a brilliant idea from DMC – beautiful and bright yarns to make cute kids' beanies (and each ball comes with a sweet flower or animal to crown the top of the cap). Take your pick from a dozen topper options, from elephants to bunnies, flowers to soccer ball. And that's not all – the clever wool wrapper comes complete with the knitting pattern, so you have the whole sweet kit in one irresistible package. You'll find the "Top This!" range at your favourite DMC outlet. Alternatively, you can telephone (02) 8046 4100 or email [cservice@leutenegger.com.au](mailto:cservice@leutenegger.com.au) for your nearest stockist.





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# Selwedge

## DESIGNER EDGE



### SUE STONE

Time travel's not just the stuff of sci-fi. Sue Stone merges images from the past and present in exciting mixed-media textile artworks that are personal but not overly sentimental. Many of her figurative pieces tackle serious issues and some even border on the surreal.

Family albums are the starting point and inspiration – they are used to convey the passing of the decades and the timelessness of her messages. She combines them with more recent photos of her own: graffiti, abandoned furniture in laneways, cityscapes and other assorted imagery from her travels and observations. “I work in layers, starting with layers of thought and of time as well as layers on the computer, working in PhotoShop, and then layers of fabric, using appliqué. Finally, the layers of thread build up the image, first with free-machine stitch to transfer the image from a line drawing, then hand stitch worked into it. I'm very interested



in texture and pattern and I often build these up instinctively by layering hand and machine stitches over each other,” Sue explains.

A recurring motif in her work is the person holding a fish. It was inspired by a small illustration done by her husband at art college called *Woman with a Fish* – a portrait of his grandmother sitting in a chair, nursing a fish – and it became Sue's business name and online identity, too. It symbolises where she's from: the fishing port of Grimsby, UK. Stitch figures strongly in her sense of identity, as well – her mother was a talented seamstress who trained as a tailor, so Sue was surrounded by cloth and stitch as she grew up. She studied Fashion and Textiles at St Martins School of Art, in London, and went on to study Textiles and Embroidery at Goldsmiths College, London, graduating in 1975 with a first class honours degree. From 1975 to 2002, she designed women's clothing in a business with her husband before returning to full-time stitching.

“Hand stitching into a piece of cloth and the feel of that cloth in my hands is, for me, a therapeutic process, rhythmic and soothing. It reminds me of who I am and where I came from. The excitement and spontaneity of free-machine stitch and paint completes the process,” Sue says. She uses natural fibres – often pieces that have had a previous life as clothing. Her favourite background fabrics are window-cleaners' linen scrim and Japanese cotton-linen.

Sue has exhibited widely over the past 10 years in the UK and beyond. She works to commission and sells small studies through her website as well as giving talks and workshops to support her creative practice. She is Chair of the 62 Group of Textile Artists and a fellow of the UK Society of Designer Craftsmen.



Sue admits to being a bit of a perfectionist and strives to improve with each piece. “When I look at my work and can't say, ‘Could do better’, I'll put away my needle and thread, but that's not going to happen any time soon.”

To find out more or to commission a Sue Stone original, visit her website at [www.womanwithafish.com](http://www.womanwithafish.com), blog at [womanwithafish.wordpress.com](http://womanwithafish.wordpress.com) or Facebook page at [www.facebook.com/suestone](http://www.facebook.com/suestone). [womanwithafish.com](http://www.womanwithafish.com).

# WIN! WIN! WIN!

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TO JANOME:**

**2 x Janome Skyline S3  
2 x Janome Artistic  
Edge Digital Cutter**



### *About the Artistic Edge Digital Cutter*

The world of crafting is unlimited — so why let a digital cutter limit you? The Artistic Edge offers you an endless number of options for every kind of crafter. Artistic SimpleCut software is included and it can do much more than just basic editing. Use one of 3,500 included designs, import artwork that you have already made, or create your own! Scrapbookers will love the ability to create custom shapes; quilters will love creating one-step appliqué and decorators will love the projects that they can create for the home.

**Valued at \$999 EACH**

### *About Skyline S3*

The Skyline range has been designed for every type of sewing — everyday home décor, high fashion, patchwork and quilting. With a great range of 120 stitches including a choice of seven styles of buttonholes plus an alphabet, the Skyline S3 offers creativity on every sewing project. The stitch quality is excellent at speeds of up to 820spm, while the special built-in features will help you cope with almost any sewing challenge.

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# SALVAGE

Breathe new life into little leftovers, small scraps and otherwise wasted remnants with clever ideas that demonstrate your creativity.





### Button your zip!

You're crafty, right? You have an eye for decorative detail – and a tin full of leftover buttons, crying out for attention. And, if you're anything like the rest of humanity, you also have a few dreary old makeup/flight bags occupying dark corners of your cupboards. How's this for a simple solution to all four scenarios? All you have to do is glue buttons to the zip-pull tongues of your unloved makeup purses to make something pedestrian a little bit special. Our buttons are fabric-covered, but plain plastic or wood will work just as well. Or you can buy a button-covering pack from your favourite haby store and use up scraps of wasted fabric to kill yet another bird with your salvaging stone.

### Felt for breakfast?

Offcuts of felt could, of course, be left plain and used as soft and absorbent placemats, but look how much more appealing you can make them (in a matter of minutes) using a little of that creativity you have bottled up inside. For these designs, larger pieces (¾ of the placemat) are devoted to the main plate section, while an extra quarter in a complementary colour is added for the cutlery section – the two pieces being joined using highlight stitching. But capping it all off is the bright red blanket-stitched edges, which effectively frame the designs. And don't be too pedantic with your stitching – these mats are all the better for the sewing's wonkiness.

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26 - 28 June, VIC

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3 - 6 July, VIC

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### MORWELL

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### ORANGE

11 - 13 Sept, NSW

### TAMWORTH

18 - 20 Sept, NSW

### WOLLONGONG

16 - 18 Oct, NSW

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YOUR NEEDLE CRAFT AND FABRIC EVENT

### PAKENHAM

10 - 11 Oct, VIC

### SOUTHPORT

14 - 15 Nov, QLD

## pages!

YOUR PAPER CRAFT AND SCRAPBOOKING EVENT

### WARRAGUL

16 - 17 May, VIC

### SOUTHPORT

14 - 15 Nov, QLD





01

02

03

05

04

06

07

08

09

## Bye Buys

Weekend away? Adventure abroad? You'll need the right tripping trappings – and we've got a bag-load of the best, from great guides to lightweight luggage.

**01** You'll need a little notebook to jot down new friends' numbers, foreign phrases, travel tips and directions. These lovely Rifle Paper Co. designs are available from **Urban Cave**.

**02** With the business traveller in mind, **Lapoché** offers this extra-handy shirt pack, which fits into your carry-on luggage and can keep, crease-free, up to eight shirts or four pairs of pants.

**03** Designed by **BagyBags**, this bold, striped backpack features nine pockets for all of your jetsetting essentials, plus a whole heap of chic.

**04** Travel experts have joined forces to share their advice in the **Lonely Planet's Best Ever Travel Tips**. This is a perfect gift for novice travellers and frequent flyers alike.

**05** Just like waistlines, suitcases tend to expand as holidays progress. To ensure your shopping expeditions don't lead to unexpected airport costs, use this handy electronic luggage scale, available from **The Cache Group of Companies**.

**06** Living out of a suitcase has its challenges. Solve one with this laundry bag from **Independence Studios**. The bag can be folded into the built-in pouch. Plus it has a carabiner spring-loaded clip attached.

**07** 'Jackson Casual' messenger bag is made from heavy-duty canvas with a leather trim. It comes in olive, khaki and navy colours. You should contact **Zoomlite** for more information.

**08** Packing a punch – **Zoomlite's** 'Neon Lightweight Spinner' set has multi-directional wheels to manoeuvre around crowds and corners. The range comes in bright blue with neon details for easy carousel identification.

**09** **Lapoché** has you and your possessions sorted with its handy compartmentalised jewellery case.



10

10 Exciting as holidays are, there is often a lot of waiting involved. Curb boredom with this '50 Travel Games Collection'. Contact

**Independence Studios** for more.

11 With **Aroamas'** solid perfume sticks, you don't have to worry about liquid restrictions on planes or leakage in your suitcase. The range includes an evocative scent called 'Outback', so that you can carry a bit of Australia with you wherever you roam.

12 Forget the 'suitcase squeeze'. Try compressing your load into **Zoomlite's** 'Smart Packing Cube'. It's available in four sizes and five colours.

13 Not only do **Szududu** sleep masks help block out light, they also ensure you look adorable while you zizz!

14 Navigation meets jewellery. The flip side of this working-compass necklace features a map cut out with a quote overlay. An ideal bon voyage gift. Choose from silver plate or brass. From **Victoria Allison Jewelry**.

15 Inflatable coathangers from **Global Travel Products** – they may not be the first things packed into your bags, but they might just be the handiest.

16 **Leather Down Under's** travel kit would make a lovely Fathers' Day gift for any dad who likes venturing away from home – unfold to reveal your toothbrush, razor and blokey toiletries.

17 **Travel Without Tears: 645 Ways for Families to Take on the World** is a survival guide filled with advice and entertaining anecdotes from author Sally Webb, who's learnt the hard way about travelling with kids. "My children have learnt to become good travellers, but they weren't born that way," she says.

18 The perfect travel spot – the 'Megan' bag is a go-anywhere design. It is available from **Luna Blu**.



11



12



13



14



15



16

17



18

## WHERE TO BUY

- **Aroamas:** [www.myaroamas.com](http://www.myaroamas.com).
- **BagyBags:** [www.etsy.com/shop/BagyBags](http://www.etsy.com/shop/BagyBags).
- **Global Travel Products:** (03) 9721 8020, [www.globaltravelproducts.com.au](http://www.globaltravelproducts.com.au)
- **Independence Studios:** 1800 819 270, [www.isgift.com](http://www.isgift.com).
- **Lapoché:** (03) 9682 9622, [www.lapoche.com](http://www.lapoche.com).
- **Leather Down Under:** [www.etsy.com/shop/LeatherDownUnder](http://www.etsy.com/shop/LeatherDownUnder).
- **Lonely Planet:** 1300 133 083, [www.lonelyplanet.com](http://www.lonelyplanet.com).
- **Luna Blu:** [lunabluaustralia.com.au](http://lunabluaustralia.com.au), [info@lunabluaustralia.com.au](mailto:info@lunabluaustralia.com.au).
- **Szududu:** [www.etsy.com/shop/szududu](http://www.etsy.com/shop/szududu).
- **The Cache Group of Companies:** 1300 268 537, [www.cachegroup.com](http://www.cachegroup.com).
- **Travel Without Tears:** [travelwithouttears.com](http://travelwithouttears.com).
- **Urban Cave:** [www.urbancave.com.au](http://www.urbancave.com.au), [hello@urbancave.com.au](mailto:hello@urbancave.com.au).
- **Victoria Allison Jewelry:** [www.victoriaallison.com](http://www.victoriaallison.com).
- **Zoomlite:** (03) 9532 1937, [www.zoomlite.com.au](http://www.zoomlite.com.au).

Turn to page 34 to stitch your own travel essential – Natalie Bird's fabulous passport wallet ➔



# THE STRAWBERRY PATCH

Something sweet from the kitchen garden – or should that be from Siobhan Rogers' fertile imagination? This beautiful play of pastel pink, lilac and mauve is laid out potager style, using the geometry of a giant hexi to represent the formal beds.



PROJECT  
01



## Materials

- Fat quarter each of five fabrics. Siobhan used pink, peach, mulberry, lavender and grape to coordinate with her background
- 1.2m (1 $\frac{3}{4}$ yd) cream print fabric (background)

- 30cm ( $\frac{3}{4}$ yd) dark pink print fabric (binding)
- 1.1m (1 $\frac{1}{4}$ yd) backing fabric
- Batting at least 115cm (44in) square
- Quilter's 60-degree triangle ruler (optional)
- Spray starch

- Rotary cutter, ruler and mat
- Sewing machine with  $\frac{1}{4}$ in foot
- General sewing supplies

**Finished size:**  
96.5 x 93.5cm (38 x 37in)

**Note:** Read all the instructions before starting the project. It is recommended that fabric be 100% cotton, pre-washed and well ironed. Requirements are based on fabric 107cm (42in) wide. Seam allowances of  $\frac{1}{4}$ in are used throughout.

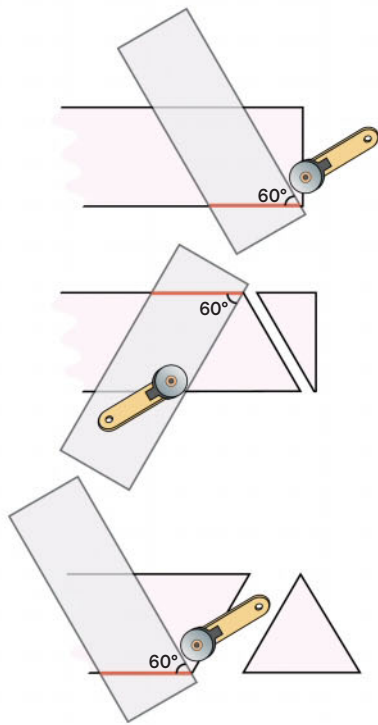


Diagram 1

## Cutting

**1** The equilateral triangles you need for the quilt are all cut from  $3\frac{3}{4}$ in strips. If you're using a 60-degree quilter's triangle ruler, position the triangle ruler on the strip of fabric with the horizontal  $3\frac{3}{4}$ in line matching the bottom long edge of the fabric. Cut along both edges of the ruler. Rotate the ruler, match the  $3\frac{3}{4}$ in line on the ruler with the top long edge of the fabric and align one edge with the cut edge of the fabric. Cut along the other edge. Continue in this manner, rotating the ruler for each triangle as you work your way along the strip.

**2** If you aren't using a speciality ruler, you can cut the triangles using a standard quilter's ruler if it is marked

with a line at a 60-degree angle to its long edges. Position the ruler so that that 60-degree line matches the bottom long edge of the fabric. Cut along the angled edge of the ruler. Flip the ruler over, position it with the 60-degree angle on the top edge of the fabric with the cutting edge intersecting the cut end of the fabric strip. Cut. Flip the ruler over, position the 60-degree line on the bottom edge of the fabric with the cutting edge intersecting the cut end of the fabric strip. Cut. See Diagram 1. Continue in this manner, working along the strip.

**3** The triangles you cut will have two edges on the bias. To help reduce fabric stretch/distortion, spray the fabric lightly with starch before you begin and handle the cut triangles carefully as you sew them together.

**4** From the pink fabric, cut:  
• One strip,  $3\frac{3}{4}$ in across the (21in) width of the fat quarter. From it, cut six triangles.

**5** From the peach fabric, cut:  
• Two strips,  $3\frac{3}{4}$ in across the (21in) width of the fat quarter. From them, cut 12 triangles.

**6** From the mulberry fabric, cut:  
• Three strips,  $3\frac{3}{4}$ in across the (21in) width of the fat quarter. From them, cut 18 triangles.

**7** From the lavender fabric, cut:  
• Three strips,  $3\frac{3}{4}$ in across the (21in) width of the fat quarter. From them, cut 24 triangles.

**8** From the grape fabric, cut:  
• Four strips,  $3\frac{3}{4}$ in across the (21in) width of the fat quarter. From them, cut 30 triangles.

**9** From the cream print fabric, cut:  
• Four strips,  $3\frac{3}{4}$ in across the width

of the fabric. From them, cut 60 triangles

• Three strips,  $1\frac{1}{2}$ in across the width of the fabric (sashings)

• Two strips,  $3\frac{1}{2}$ in across the width of the fabric (top and bottom borders).

**10** From the dark pink print fabric, cut:

• Four strips,  $2\frac{1}{2}$ in across the width of the fabric (binding).

## Piecing

**11** To make one unit, you will need one pink triangle, two peach triangles, three mulberry triangles, four lavender triangles, five grape triangles and 10 cream print triangles. Lay out the triangles in five rows, referring to the Unit Layout Diagram.

**12** Sew the triangles in each row together. Press seams open to reduce bulk. Then sew the rows together. Press.

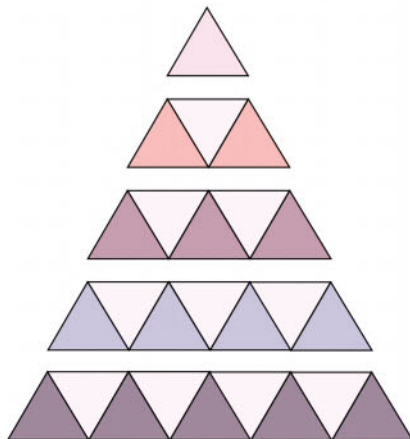
**13** Repeat Steps 11-12 to make six units.

## Assembly

**14** Cut two of the cream print  $1\frac{1}{2}$ in strips in half, to yield four strips  $1\frac{1}{2}$  x approximately 21in.

**15** Sew a half strip to the left edge of a triangle unit. The strip will overhang the triangle unit at each end. Press. Trim the cream strip even with the angled edges of the triangle unit, as shown in Diagram 2.

**16** Sew another half strip to the right edge of the triangle unit. Trim the lower edge of this strip as you did in Step 15. Trim the top edge of both sashing strips  $\frac{3}{4}$ in above the top point of the pink triangle. This cut should be parallel to the base of the triangles, as shown in Diagram 3.



Unit Layout Diagram

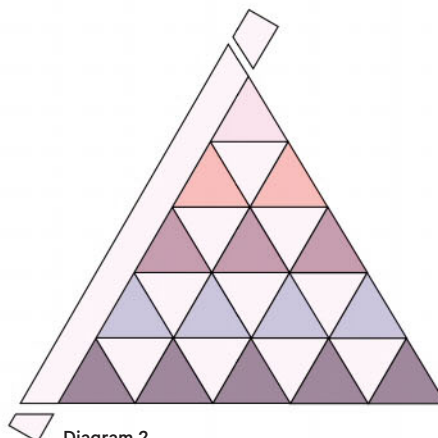


Diagram 2

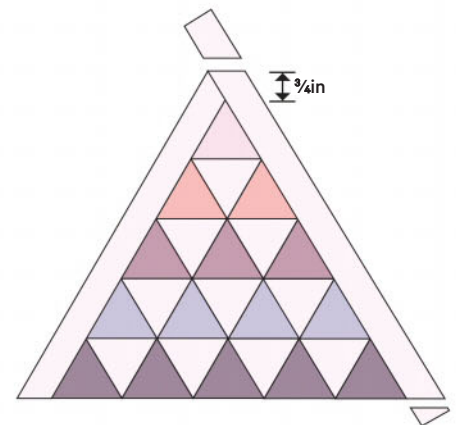


Diagram 3

**17** Sew another triangle unit to the left and right edges of this centre unit. See Diagram 4.

**18** Measure the height of this panel vertically through its centre. From the remaining cream print fabric, cut:

- One strip, this height across the width of the fabric.

**19** Trim the selvages off this strip. Referring to Diagram 5, lightly mark the bottom edge  $2\frac{1}{2}$ in from the right end of the strip. Position the ruler so that that 60-degree line matches the bottom edge of the fabric and the edge of the ruler is on the mark you made. Cut along the angled edge of the ruler.

**20** To cut the next setting shape, measure  $2\frac{1}{2}$ in along the top edge of the strip from the cut edge and cut the fabric perpendicular to the top and bottom edges of the fabric, as shown in Diagram 6.

**21** Repeat Steps 19 and 20 to cut another two setting shapes from the strip.

**22** Sew a setting shape to the left and right edges of the panel. Press.

**23** Repeat Steps 14-17 and Step 22 to make another panel.

**24** Sew the remaining  $1\frac{1}{2}$ in strip of cream print fabric between the two panels, referring to the photograph. You will now have a large multi-fabric pieced hexagon.

**25** Measure the quilt horizontally across the centre. Trim the two  $3\frac{1}{2}$ in strips of cream print fabric to this measurement. Sew them to

the top and bottom edges of the quilt. Press the seam outwards.

## Finishing

**26** The quilt, batting and backing are now ready for long-arm quilting. If you're doing the quilting yourself, smooth out the backing fabric on the floor with the right side down and secure it with masking tape. Lay the batting on top and ensure it is free from wrinkles. After pressing the quilt top, lay it on top of the batting with the right side facing up. Baste the three layers together with thread or safety pins.

**27** Quilt as desired. Siobhan's quilt was professionally machine quilted with an all-over curved design by Kim Bradley.

**28** Trim the excess batting and backing fabric  $\frac{1}{4}$ in outside the edge of the quilt.

**29** Join the four dark pink print strips together end to end to make one length; press the seams open. Fold the strip in half, wrong sides together and long edges matching, and press. With raw edge together, stitch the binding to the edge of the quilt with a  $\frac{1}{4}$ in seam, mitring the corners as you go and referring to the diagrams on page 110 for details.

**30** Turn the binding over and stitch it by hand to the back of the quilt. Label and date your quilt.

*For contact details for Siobhan Rogers, of Bea Spoke Quilts, or Kim Bradley, of Kim Bradley Designs, turn to Stockists at the back of the magazine.*

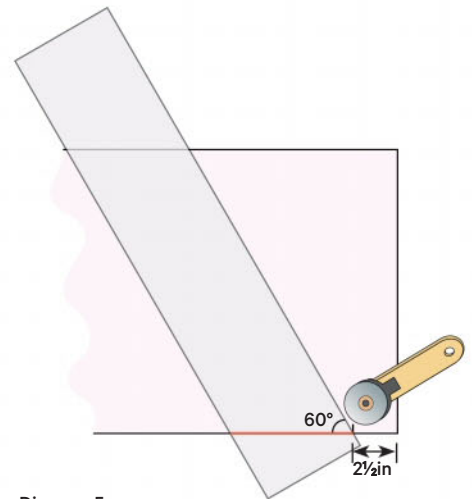


Diagram 5

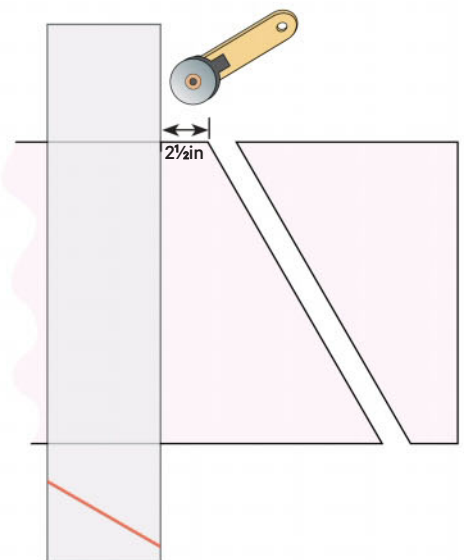


Diagram 6

## SIOBHAN'S TIP FOR USING A DIRECTIONAL PRINT BACKGROUND FABRIC

When choosing the background fabric, keep in mind that a strongly directional print will need to be cut differently so that the design all faces one way if that matters to you. It's a good idea to allow a little more background fabric if you decide to do this. Siobhan used a print featuring strawberries scattered on a cream background and because the motifs have a top and bottom, she cut her setting shapes to ensure that all the strawberries would be the same way up in her finished quilt. Alternatively, choose a print design that can be viewed from any direction or let the motifs go every which way.

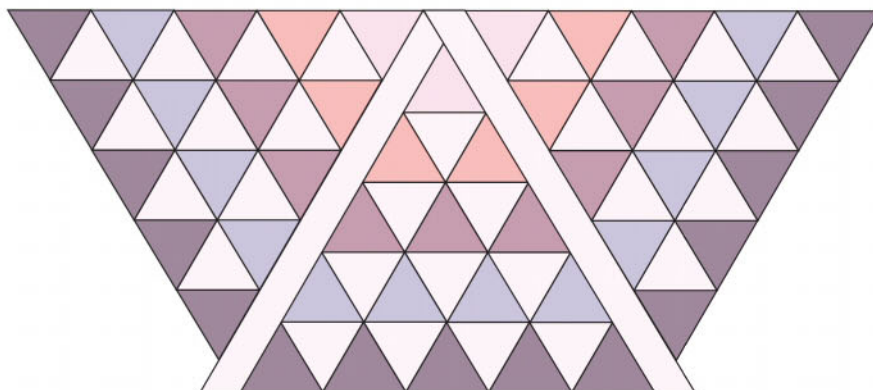


Diagram 4





## Getting to know ...

### SIOBHAN ROGERS

**How long have you been interested in making quilts?** For at least 16 years, but possibly much longer. I remember my nana taking a patchwork sampler class when I was around six years old, and I loved looking at all the fabrics and shapes.

**What was your very first quilt attempt – and was it successful?** My first big bed quilt was for my eldest son. I really struggled quilting it on my home machine. I may or may not have given up and got my nana to finish it for me! I made another one very quickly and worked out what I was doing wrong – I needed a different foot and stitch length. Remember: I'd never gone to a quilting class and, with no internet to help me, I think I did pretty well.

**Did you have any formal craft training?** No, just from my family and reading magazines.

**How did you come up with this lovely design?** The beautiful fabrics from Oakshott were screaming out to be used in some sort of ombre effect (using light to dark colours). I had been playing around with the hexagon shape and loved the idea of combining these fabrics from Heather Ross and Oakshott.

**What's your favourite part of this quilt?** The strawberries. And the soft gentle colour palette; I can imagine it in a soft-blue combination, too.

**Do you ever go to craft retreats?** No, I don't – but I would love to sometime in the future.

**Do you always take a project with you when you are on holidays or travelling?** With the volume of work I've had to produce over the past three years, my family has banned me taking any sewing or writing on our family holidays.

**What sort of accolades have you had for your designs?** No awards or show entries – just generally nice things people say to me or sweet emails that they send. It's lovely receiving the positive feedback; it helps me continue creating.

**You make quite a few quilts – what do you do with them when they're finished?** I do have lots of quilts. Some I keep for teaching samples, others get claimed by my family and some go for sale on my website, [www.siohbanrogers.com.au](http://www.siohbanrogers.com.au).

**Have you got a favourite that you simply couldn't part with?** I have many favourites but, truthfully, I'm running out of room and I have to be very strict with myself (and the kids). I try to list as many as I can on my website for sale.

**Does it take you long to finesse a design?** I'm fairly manic when it comes to the concept and

completion of a quilt design. I feel strangely unsettled or perhaps even a little excited until it's almost finished. It's like I'm always a little unsure that it will work or won't look as great as I imagined until it's actually done. I think it's the usual creative angst – the more I talk to other designers, the more I realise I'm not on my own.

**Do you like the concept of quilting bees or do you prefer to work alone?** I do and I wish I participated in more of them. I've done a few mini swaps or cushion swaps and made some great friends.

**Is it hard to fit the quilting in around running a big family?** It's like running just about anything from home – it has its advantages and disadvantages. The only big disadvantage is that the hours and resources put into creating a quilt don't always add up in monetary value.

**You've had a book published recently, haven't you?** Yes, that's right. It's called *By the Block* (published by Interweave, a part of FW Media, and distributed by Capricorn Link Australia). It features



18 quilt designs – and they are all based on easy-to-assemble quilt blocks – great for beginners, but I think there's also plenty that will appeal to more advanced quiltmakers, too.



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# PASSPORT FOLIO

When Natalie Bird takes flight, she likes to carry a passport wallet that not only keeps her travel documents in order but stamps them with handmade style. The resulting design is a tour de force!





AUSTRALIA  
22 JAN 2015  
DEPARTED

Travel Documents

EURO

10

PROJECT  
02



### Materials

- Fat quarter of floral print fabric – see Note (outer wallet and gussets)
- Fat quarter of coordinating print fabric (outer pockets)
- Fat quarter of small-scale print fabric (lining)
- Thin batting – see Step 7 for the cutting instructions. You may be able to use bits and pieces left over from other projects
- 20cm (8in) square of lightweight fusible interfacing (optional)
- 20cm (8in) square of seeded homespun or calico (embroidery background)
- DMC Stranded Embroidery Cotton in Light Shell Pink (223), Medium Blue Green (503), Dark Old Gold (680), Dark Coffee Brown (801), Very Dark Grey Green (924), Medium Grey Green (926), Medium Khaki Green (3012), Black Brown (3371) and Dark Shell Pink (3721)
- Two magnetic bag fastener sets
- A4 sheet of heavy cardboard or template plastic (stiffening)
- Fine-pointed tan marker or sharp HB pencil
- Chalk pencil or erasable fabric-marking pen
- Template plastic
- Small pliers
- Rotary cutter, ruler & mat
- Sewing machine
- General sewing supplies

### Stitches used:

Backstitch, cross stitch, French knot, running stitch, satin stitch, straight stitch

### Finished size:

15 x 24cm (6 x 9½in) closed

**Note:** Read all the instructions before starting the project. It is recommended that fabrics be 100% cotton, pre-washed and well ironed. Natalie used Tilda fabrics for her wallet. Requirements are based on fabric 107cm (42in) wide. Two strands of embroidery cotton are used throughout, unless stated otherwise. Seams of ¼in are used throughout, except where stated otherwise.

## Preparation and cutting

**1** Trace the main embroidery design and the two smaller designs from the Pattern Sheet onto the seeded homespun or calico with your chosen marker. Leave enough space around the designs to cut them out individually with  $\frac{1}{4}$ in seam allowances. Put a lightbox or backlit window behind the pattern to make tracing easier.

**2** Natalie recommends ironing some fusible interfacing behind the embroidery fabric to stabilise it and hide thread shadows – this is optional.

**3** Trace the wedge template from the Pattern Sheet onto template plastic and cut it out on the line.

**4** From the floral print fabric, cut:

- One rectangle, 10 x 16in (outer wallet)
- One rectangle, 9 x 10in (outer pocket lining).

• Fold the remaining floral print fabric in half, right sides together, and trace the wedge template twice on the doubled fabric.

**5** From the coordinating print fabric, cut:

- One rectangle, 9 x 10in (outer pocket).

**6** From the small-scale print fabric, cut:

- One rectangle, 10 x 16in (lining).

**7** From the thin batting, cut:

- One rectangle, 10 x 16in (outer wallet)



- One rectangle, 9 x 10in (outer pocket)
- Two rectangles, 4 x 6in (wedge gussets).

## Embroidery


**8** Referring to the Stitchery Guide below for the colours and stitches to use, embroider the main suitcase design and the two smaller lettering designs.

**9** Trim the main stitchery to measure 4 x 5 $\frac{1}{2}$ in; the 'Travel Documents' design to measure 1 $\frac{1}{2}$  x 4 $\frac{1}{4}$ in; and trim the stamp a generous  $\frac{1}{4}$ in outside the line of running stitch, making sure that you keep the designs centred in each area.

## STITCHERY GUIDE

|   | Design area          | DMC thread colour               | Stitch                        |
|---|----------------------|---------------------------------|-------------------------------|
|  <p>Main embroidery</p> | Cat outline          | Dark Coffee Brown (801)         | Backstitch                    |
|   | Cat filling          | Dark Coffee Brown (801)         | Cross stitch                  |
|   | Cat eyes             | Black Brown (3371)              | French knot                   |
|   | Cat nose             | Black Brown (3371)              | Satin stitch                  |
|   | Cat muzzle           | Black Brown (3371)              | Straight stitch               |
|                        | Bird outline         | Medium Grey Green (926)         | Backstitch                    |
|   | Bird eye             | Black Brown (3371) – one strand | French knot                   |
|   | Bird beak            | Dark Old Gold (680)             | Satin stitch                  |
|   | Bird legs            | Dark Old Gold (680)             | Backstitch                    |
| <p>see page 38</p>  | Left suitcase        | Medium Khaki Green (3012)       | Backstitch and running stitch |
|   | Patch                | Medium Blue Green (503)         | Backstitch                    |
|   | Patch tabs           | Dark Coffee Brown (801)         | Backstitch                    |
|                        | Middle suitcase      | Light Shell Pink (223)          | Backstitch and running stitch |
|   | Nametag              | Medium Khaki Green (3012)       | Backstitch                    |
|   | Nametag ring         | Dark Old Gold (680)             | Backstitch                    |
|   | 'Writing' on nametag | Black Brown (3371) – one strand | Backstitch                    |
|   | Blue flag decal      | Medium Grey Green (926)         | Backstitch                    |
|   | Union Jack circle    | Very Dark Grey Green (924)      | Backstitch                    |
|   | Union Jack           | Dark Shell Pink (3721)          | Backstitch                    |

## STITCHERY GUIDE cont ...

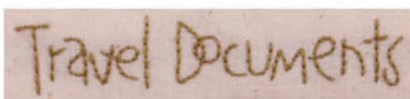
|   | Design area         | DMC thread colour                   | Stitch                        |
|---|---------------------|-------------------------------------|-------------------------------|
|  | Right suitcase      | Medium Blue Green (503)             | Backstitch and running stitch |
|   | Nameplate           | Dark Old Gold (680)                 | Backstitch and French knot    |
|   | NY sticker outline  | Black Brown (3371)                  | Backstitch                    |
|   | NY lettering        | Black Brown (3371)                  | Backstitch                    |
|   | Heart               | Dark Shell Pink (3721)              | Backstitch                    |
| Stamp<br>see below  | Lettering and plane | Dark Shell Pink (3721) – one strand | Backstitch and French knot    |
|   | Edging              | Dark Shell Pink (3721) – one strand | Running stitch                |
| Travel documents<br>see below   | Lettering           | Medium Khaki Green (3012)           | Backstitch                    |



Left suitcase



Stamp



Travel documents

### Assembly

**10** Place a 4 x 6in piece of thin batting behind each wedge shape you traced on doubled fabric in Step 4. Sew on the traced lines through both layers of fabric and the batting, leaving a 2in opening in one long side of each wedge.

**11** Trim the fabric and batting  $\frac{1}{4}$ in outside the sewn line and trim the corners. Turn the wedges right side out and press. Slip stitch the openings closed.

**12** Match the 10 x 16in rectangles of floral print and lining fabrics, right sides together, and put the matching rectangle of batting behind them. Pin the layers together. Sew all the way around the rectangle through all three layers, leaving an opening of 4in in the middle of a longer side.

**13** Clip the corners, turn the rectangle right side out and press. Don't close the opening at this stage.

**14** Repeat Steps 12-13 with the 9 x 10in coordinating print, floral print and batting rectangles to prepare the outer pockets; this time, stitch the opening closed.

**15** To quilt the outer pocket, mark a diagonal line in each direction with a chalk pencil or erasable marker. You can mark parallel lines  $1\frac{1}{2}$ in apart in each direction or use a quilting guide on your machine to space the lines of stitching. Finish the ends of the lines of stitching neatly: use a lock stitch

function if your machine has one, reverse a couple of stitches or tie off and weave in the threads.

**16** Place the main wallet rectangle on the table with the lining side facing down. Position the outer pocket rectangle over it, with one short edge  $1\frac{1}{2}$ in from one end of the main rectangle, as shown in Diagram 1. Pin it in place securely.

**17** Flip the whole thing over. Referring to Diagram 2, fold up the bottom edge first, by about 5in – you will be folding both the main wallet

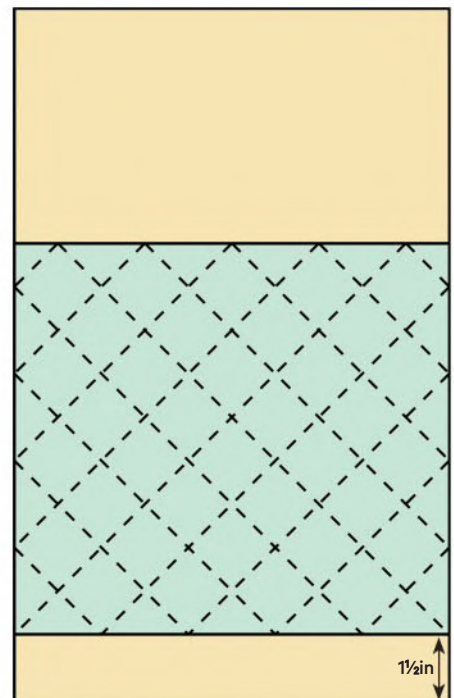


Diagram 1



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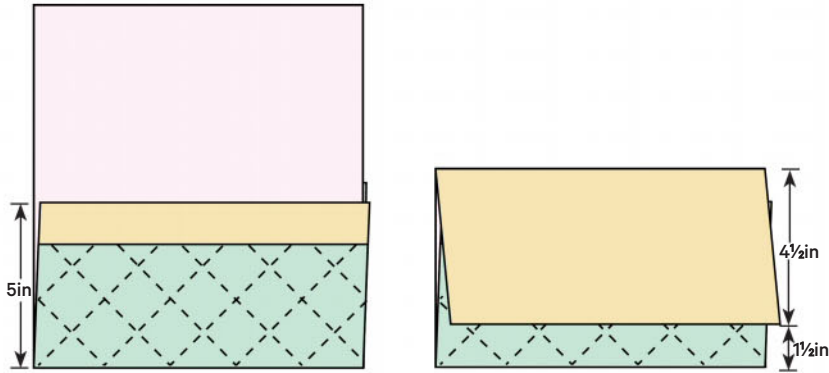


Diagram 2

and the outer pocket. Then fold the top edge down so it finishes about  $1\frac{1}{2}$ in above the bottom fold edge of the wallet. The front flap, where the main stitchery and stamp will go, should now measure about  $4\frac{1}{2} \times 9\frac{1}{2}$ in.

**18** Cut a rectangle of heavy cardboard or template plastic to go inside the back of the wallet to stiffen it. Natalie's rectangle measures  $5\frac{1}{4} \times 9$ in – it should be a little smaller than the back of your wallet. Clip off the corners and insert the rectangle inside the back of the wallet through the side opening. It's not stitched in place – once the wallet is assembled, it can't move anywhere.

**19** Now is the time to fit the magnetic fasteners. Natalie used two, but you could just have one in the middle if you prefer. On the inside of the top flap, mark the position of the fastener/s and use small embroidery scissors to make tiny slits in the lining fabric for the legs to go through. Refer to the photograph of the open wallet as a guide to positioning.

**20** Push the legs of the top part of the fastener/s through the slits in the lining. Reach inside through the side opening, slide the metal backing plate/s over the legs and bend the legs in to hold the fastener/s in position. You can use small pliers to make the legs lie very flat and tight.

**21** Fold the top flap down to locate the positions for the other half of the fastener/s on the outer pocket. The wallet will be 'fatter' once you've got your passport and papers inside, so take this into account in determining where the

other side of each fastener should be. Because this is already quilted, the legs have to go right through to the inside. Once you've decided where they go, cut tiny slits through the front outer pocket for the legs and repeat Step 20 to fit the other half of the magnetic fastener/s. Make sure you press the legs down really firmly so they are as flat as possible.

**22** Slip stitch the side opening in the main rectangle closed with matching thread.

**23** Turn under the raw edges of the main stitchery, stamp design and 'Travel Documents' stitcheries and press. Using the photographs as guides, position the main design on the top flap towards the right edge with the stamp over the top left side at a slight angle. When you're happy with the positions, pin them in place and appliqué them in place with invisible stitches in cream thread. Position the Travel Documents stitchery on the outer front pocket between the bottom folded edge and the top flap towards the left of the wallet, as shown, and appliqué it in place; stitch just into the outer pocket, not all the way through into the main wallet.

**24** The outer pocket should still be securely pinned to the main wallet rectangle. The side wedges, which form the gussets, are now sewn in place at the same time as the outer pocket is attached. Referring to Diagram 3, open up the main wallet with the lining side facing up and the flap at the top. Position the two side wedges with the wider part at the bottom, as shown. Stitch each wedge in place about  $\frac{1}{8}$ in from the raw edge.



Open wallet

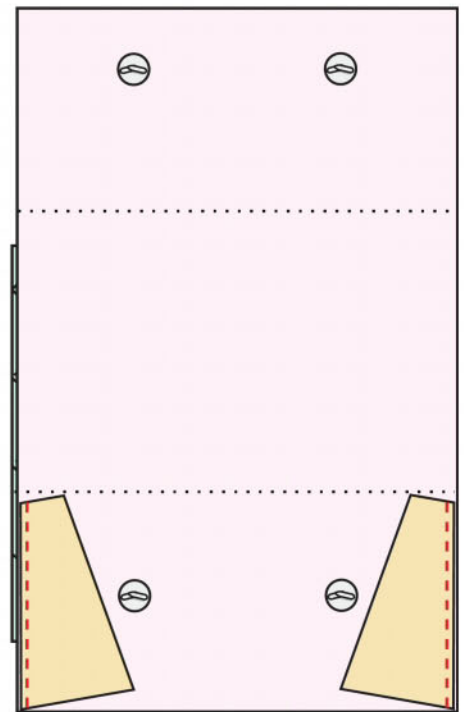


Diagram 3

### NATALIE'S STAMINA

**TIP** Sometimes, a big project can feel overwhelming. When I'm working on a large project (such as an appliqué quilt), I always have smaller projects such as pincushions or stitcheries or something like this travel wallet that I can work at the same time to break it up a bit.



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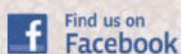
**Planned Release:**  
September 2015

We invite you to place your name on an expression of interest list. Pictured are several of the blocks that you will embroider and colour. Places are strictly limited for the quilt in these fabrics.



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## Getting to know ... NATALIE BIRD

**Why this particular craft?** I love patchwork for so many reasons. I love the fabrics, especially mixing florals, stripes, checks, small prints. I love the creative versatility, everything from traditional techniques, like paper-piecing, needleturn appliqué and embroidery, to pieced blocks and modern raw-edge work. I especially love combining many techniques in the one project.

**Have you tried plenty of others?** I started out doing cloth dolls and stitcheries, but when I found patchwork, I found my true love.

**Any funny stories along the way?** I have only ever bought myself one sewing machine. For years, I worked on my mother's hand-me-down Singer. When I started my design business, the intention was to earn a bit of pocket money to buy a new, you-beaut machine, but I couldn't bring myself to give up my trusty old machine for ages. I did eventually buy a nice new Pfaff, which I love and have used for many years now. I always work on our large dining table, as I like to be around my family while I'm working, but when I moved my sewing machine onto the floor to make way for dinner, our new little puppy, Hamish, lifted his leg on it! So unfortunately, I'm about to buy my second-ever, new sewing machine!

**If you weren't doing this, what would occupy your time?** I'm a graphic artist. I love graphic design, and incorporate it into my current work life, through producing all my own books and patterns, catalogues etc. If I weren't doing patchwork design, I'd be working as a graphic artist.

**Who taught you your crafting skills?** My mum's a school teacher and has always been into craft. She taught me every craft under the sun. Although she was extremely patient with me, I'm sure I wasn't a very gracious learner, always wanting to do it differently from the way she showed me.

**What does this craft mean to you?** When I found patchwork, I found my place in the world. I love designing and I love the Australian patchwork industry and all the lovely people I've met through this work.

**Is it hard to find time to do this or is it a profession?** I definitely spend more time working for myself than if I had a 9-5 job. It encompasses many hours a day, designing, sewing, doing marketing and admin. Then there's a lot of travelling, workshops, trade shows etc. But, fundamentally, I love it, so I feel very blessed to be doing this.

**Why this skill – and this style?** The thing I love most about patchwork is the traditional, homely feeling of it and the handmade-ness. My favourite work is handwork – needleturn appliqué, stitchery/embroidery and using these with pretty fabrics in something useful like a quilt, pincushion or bag.

**What's your family structure?** One fabulous, supportive husband, SuperTrev, who helps in the business, travelling with me for shows and filling orders at night, in addition to his own day job. Three gorgeous, teenage daughters, who light up my life every day. A naughty poodle, Roxy, who sleeps in our bed, is thoroughly spoiled and rules the house, and our new addition, my daughter's puppy, Hamish, who eats everything he shouldn't and wrecks sewing machines! Oh, and we have three chickens, Sweetie, Schnitzel and Layla, which my husband snuck into the backyard while I was away one weekend.

**Where do you live and work?** I live in suburbia, in the Redlands bayside area, south-east of Brisbane. It's a very pretty place, right on the bay, with many islands. I love to sit down by the water, watching the moored boats bobbing and the pelicans soaring in. I work right in the middle of the house, at our large dining table in the main family room. I wouldn't like to be stuck in a sewing room, away from the rest of the family, as I'm always working on something. It does mean we're always living amongst my work-in-progress, though.

**Do you teach your skills to others?** I do travel and teach at workshops, retreats etc. I try to limit this to no more than two or three a year, as we travel a fair bit with my work already, and I don't like to be away from my kids too much, even though they're teenagers and nearly grown.

**How would you describe your style? What makes it unique?** I guess my style is homely, a bit folksy. A lot of my designs feature heartfelt sayings, cute critters and family, love and friendship themes.

**Any embarrassing botch-ups along the way?** Absolutely! I've got projects that never made it to patterns, half-made-and-ditched projects. I've kept the very first fabric doll I ever made to look at every now and then and remind myself how far I've come. It's absolutely horrid. And I thought it was fabulous at the time.



Backstitch at the beginning and end of each seam. You will be stitching through four layers – the wedge, the outer wallet, the batting and the wallet lining – so take this stitching slowly.

**25** Fold up the bottom part of the wallet and align the edges of the opposite sides of the wedges with the sides of the main rectangle. Refer to Diagram 4. There should be a small gap at the bottom of the wedges, and the top of the wedges should come to just below the top fold. Before stitching, make sure that the two parts of the magnetic fastener/s meet correctly.

**26** Holding the already sewn part out of the way, sew around the wallet, as shown in Diagram 4, catching the other side of the wedges, the outer pocket and the entire outer edge of the main wallet rectangle in the seam and backstitching at the beginning and end of the seam.

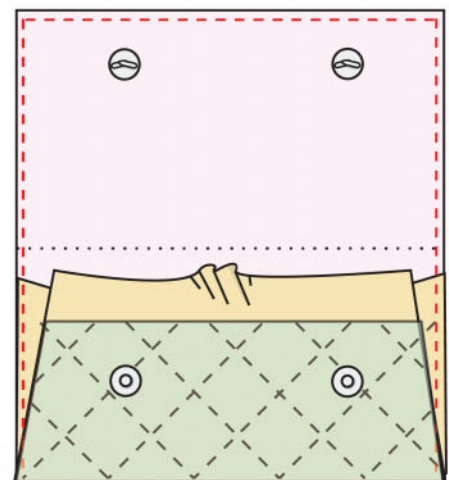


Diagram 4

### NATALIE'S LEARNING TIP

Join a sewing group or start your own. This gives you an instant common interest with other members and you can learn so much from your peers. We're always learning, no matter how long we've all been doing something. And it's cheaper than therapy, too!

### NATALIE'S LEFTOVERS TIP

When you finish a project, any smaller fabric scraps can be cut and sorted. I have a stash of 2½in squares, 1½in squares and scraps for small hexagons, which I add to when I finish something. Later, when I want a scrappy look in a project, I can pull these out of storage and they're ready to go.



Back view of wallet

**27** Fold the wedges in half vertically with valley folds inside the wallet. Press so the side gussets fold inwards rather than outwards as you use the wallet.

**28** Now you can just load your itinerary, passport and other

travel documents in the wallet and venture somewhere to escape the humdrum.

*For contact details for Natalie Bird, of The Birdhouse, turn to Stockists at the back of the magazine.*

## A Quilter's Odyssey

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## Garden Tea Party

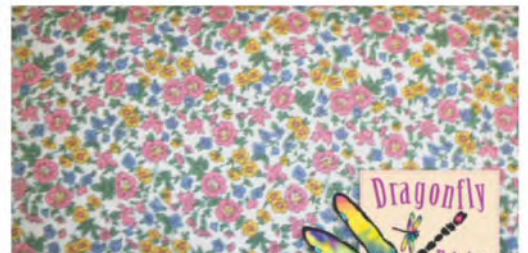
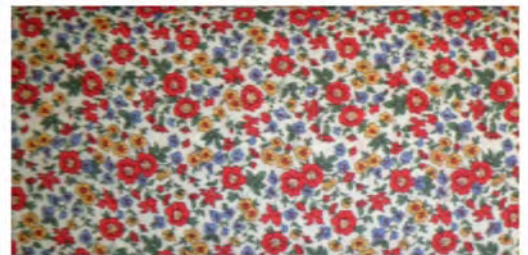
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## *What a cute idea!*

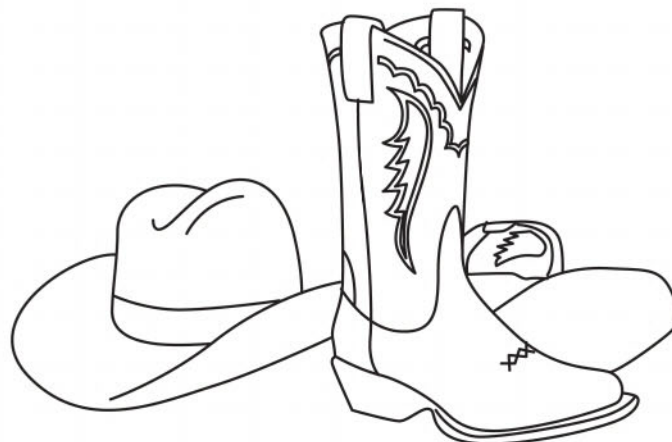
### A BIT OF THAT OL' TIME MAGIC

All the benefits of global greening aside, there's nothing more aesthetically pleasing than a well-executed example of fabric craft upcycling. And this issue, we've turned to an expert for inspiration. Mary Stanley uses her blog ([marystanley.blogspot.com](http://marystanley.blogspot.com)) as a storehouse of vintage lovelies, from softies and framed art to all manner of wearable accessory. These fabulous necklaces caught our eye. Thought you'd like to see them, too!



# Square Dance

You can practically hear the boot-scootin' and banjos, can't you? But Joanne Nicholls' intentions were for the home, not a hootenanny. We love her four-square country quilt because it's easy to master (like a barn dance), but comes with surprises, such as the central squares being appliquéd, not pieced.





PROJECT  
03



## Materials

- One Layer Cake or sufficient fabric for 30 squares, 10in in assorted prints – see Note
- One charm pack or sufficient fabric for 30 squares, 5in in assorted prints
- 2.8m (3yd) backing fabric
- 45cm (½yd) binding fabric
- Batting at least 160 x 135cm (66 x 54in) – see Note
- Rotary cutter, ruler and mat
- Sewing machine with ¼in and zigzag feet
- General sewing supplies

**Finished size:**  
146 x 121cm (57½ x 47½in)

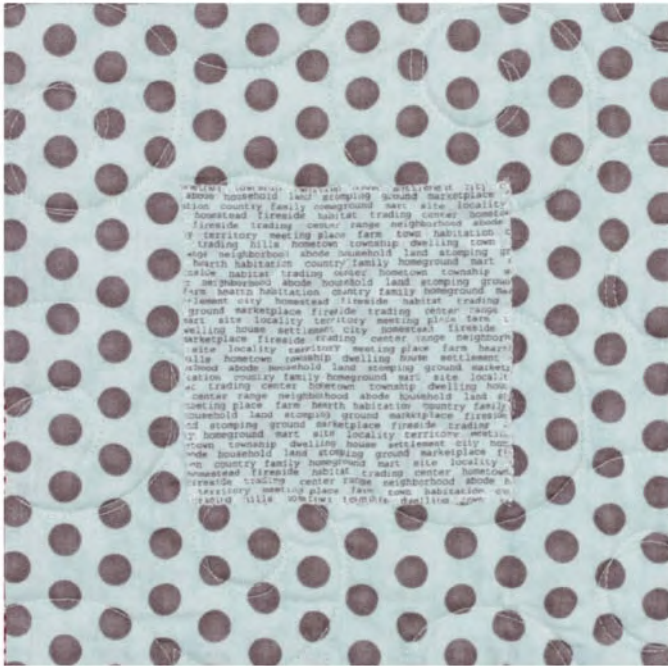
**Finished block size:** 9½in

**Note:** Read all the instructions before starting the project.

Joanne used a layer cake and charm pack and these generally contain 42 squares of fabric, but only 30 squares of each size are required for this quilt. It is recommended that fabrics be 100% cotton, pre-washed and

well ironed, although you may prefer not to wash the pre-cut squares to prevent them from fraying. Seams of ¼in are used throughout. The appliqué method used is blanket stitch by machine, but you can adapt the instructions for your preferred technique. Joanne likes to use 60% wool/40% polyester batting as it washes beautifully.





Appliquéd block



Detail of appliqué stitching

## Cutting

**1** If you're using fabric from your stash or purchased yardage for the squares, rather than pre-cut bundles, cut:

- 30 squares, 10in from assorted print fabrics
- 30 squares, 5in from assorted print fabrics.

**2** From the binding fabric, cut:

- Six strips, 2½in across the width of the fabric.

## Appliqué

**3** Arrange the smaller squares on the larger squares so you have a pleasing mix of prints and plenty of contrast in each pair.

**4** Set up your sewing machine for blanket stitch and thread the top of the machine with a thread colour that blends with the small squares – Joanne used a light cream. If your machine doesn't have blanket stitch available, you might be able to adjust the blind hem to mimic blanket stitch by shortening its length and widening it. Otherwise, use a medium-size zigzag stitch instead. Practise your stitch on scrap fabric until you are happy with the settings and make a note of them in case you need to do the appliqué over a couple of sessions.

**5** Centre a smaller print fabric square on a larger one and pin it in place – although Joanne says that placing them

off centre would also work and would create a less formal look. Machine sew around the smaller square so the stitches cover the edge of the fabric and only just fall onto the background. Fasten the threads neatly at the start and finish – you can pull them to the back and knot them for example.

**6** Repeat Step 5 to appliqué all 30 squares.

## Assembly

**7** Lay out the 30 appliquéd squares in six rows of five on a design wall or the floor. Rearrange the blocks until you have a pleasing mix of prints. Joanne used a number of directional text prints in her quilt and she positioned them all facing one way, so her quilt has a definite top and bottom.

**8** When you're happy with the arrangement, sew the blocks into rows. Press the seams in the odd rows to the left and the even rows to the right. Replace the rows in the layout as you go.

**9** Sew the rows together, nesting the seams at the intersections so they match perfectly. You might like to join the rows in pairs first and then sew the three units together to complete the quilt top. Press all these seams in one direction.

## Finishing

**10** Cut the backing fabric into two equal lengths and remove the



**JOANNE'S SIZING TIP**  
This is an easy quilt to make a bit larger or smaller – different combinations, such as seven rows of six blocks, would also work well and would use the whole of the pre-cut packs.



## Getting to know ...

### JOANNE NICHOLLS

**Why this particular craft?** That's a good question. I've sewn since I was a child, and when my late mother made me a quilt for a birthday a long time ago, I looked at it and said, "I can do that", and it went from there - I bought one long-arm machine and then a second and never looked back. I am, however, someone who likes to see results fairly quickly; I couldn't do a quilt that took years to finish, but admire those who do.

**Have you tried plenty of others?** I'm like most quilters and have dabbled in various forms of art/craft, including folk art years ago.

**Any funny stories along the way?** Actually, yes, I apparently don't look my age and have had ladies come to my door asking if my mum was at home. When I explained that I was, in fact, the

mum and quilter but I just looked younger than my years, I swear they wanted to run, thinking they were leaving their quilt with a person who couldn't possibly have the experience that I have. Still makes me smirk! I must take after dear Dad; he doesn't look his age either.

**If you weren't doing this, what would occupy your time?** Hmm. I love the Aussie bush, so maybe running a B&B/Farmstay somewhere in country New South Wales.

**Who taught you your crafting skills? Did you learn at your mother's knee or master them as an adult?** My great-grandmother was a seamstress, then it skipped a couple of generations - my nanna would disappear from sewing classes and be found quite often in the ag plot, eating tomatoes (she wasn't interested in sewing at all). My dear mum made my school uniforms in the '70s, and I guess she was lucky I didn't grow too fast, as I could still fit in my kindy uniform in Year 5, I think. Mum didn't have a lot of confidence in her sewing and would often pop down to our dear neighbour (Aunt Stella) for help. By the time I was in high school, uniforms changed and I decided the length of my dresses - they got shorter and shorter. I can remember the pocket on the side being the same length as the skirt. My Textiles & Design teacher in high school (Mrs McLean) was wonderful. She was the most elegant lady and had twin girls. She would make a dress as a sample and then make a second one in class while we watched. I pretty much spent all my recesses and lunch breaks in the textiles room throughout high school. A project that would normally take a term would be done in a week or so. Thinking back,

I must have cost my parents a fortune in fabric over the years. Sometimes, I would buy the fabric in the morning, make the dress and wear it in the evening. It was good fun. With regard to the quilting side of things, it has mostly been self taught, with a little guidance from other like-minded quilters over the years.

**What's the best lesson learnt?** If it's not right, unpick it and start again. Perseverance is key to anything - not least of which is quilting.

**What does this craft mean to you?** Quilting is a craft that's not only fun but serves a purpose; it keeps you and your loved ones warm. Not many crafts (painting, pottery etc) can do that.

**Is it hard to find time to do this or is it a profession?** Quilting is my profession, along with my casual jobs that keep me from going nuts. I have the advantage of being my own boss, but it can also be a bit isolating, and I'm quite a social person, who enjoys getting out.

**Why this skill - and this style?** Because the creative possibilities are endless.

**What are your favourite materials to work with?** Good-quality cottons and linens.

**Where do you live and work?** I live in Thirroul, NSW - a stunning part of the world. I have beautiful ocean and beach views from my workroom window (used to be a double garage). Today, for instance, the surf is massive, and I can hear the waves pounding the shore.

**What is your advice for beginners?** Have a go. Start with something basic, like this *Square Dance* quilt, and go for it. It doesn't particularly matter if some points or joins aren't perfect.

While it's great to have perfect points, not-so-perfect points still keep you warm.

selvages. Join the two pieces side by side and press the seam open. The quilt top, batting and batting are ready to take to a long-arm quilter as they are.

**11** If you're doing the quilting yourself, smooth out the backing fabric on the floor with right side down and secure it with masking tape. Lay the batting on top, ensuring it is free of wrinkles. After pressing the quilt top, lay it, right side up, on top of the batting and baste the three layers together with thread or safety pins.

**12** Quilt as desired. Joanne used her long-arm machine to quilt the project using a pattern called *Twine* by Lorien. She likes that the curves of this quilting design soften the geometric lines of the appliqué and patchwork.

**13** When the quilting is complete, trim the backing fabric and batting  $\frac{1}{4}$ in outside the edge of the quilt top.

**14** Cut the ends of the binding strips you cut in Step 2 at a 45-degree angle and join them with diagonal seams to make one long length. Press the seams open. Fold the strip in half, wrong sides together and long edges matching, and press.

**15** With raw edges matching, stitch the binding to the quilt edge with a  $\frac{1}{4}$ in seam, mitring the corners as you go and referring to the Binding Diagrams on page 110 for details.

**16** Turn the binding over and stitch it by hand to the back of the quilt. Label and date your quilt.

For contact details for Joanne Nicholls, of Thirroul Custom Quilting, turn to Stockists at the back of the magazine.



### JOANNE'S COLOUR TIP

There's no right or wrong when choosing colour; if you want certain shades together, do it. It's your quilt.

### JOANNE'S CREATIVITY TIP

Just because you see something in a magazine done in a certain way, it doesn't mean your quilt has to be done exactly the same way. Try something new!



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# THE PRETTIEST PARTERRE

Vicki Tucek cultivated a structured parterre garden but without the formality of French hedges. Her layout may be geometrically precise, but her beds are planted with cheerful florals.



PROJECT  
04



## Materials

- Assorted print fabrics in six colours. Vicki used green, aqua, yellow, pink, cream and red prints. You will need a total of about 25cm (1/4yd) of each colour
- 10cm (3/8yd) red small floral print fabric (cornerstones)
- 15cm (3/4yd) red large floral print fabric (Border 2)
- 15cm (3/4yd) cream floral spot print fabric (sashings)
- 1.7 (17/8yd) solid white fabric
- Batting at least 135cm (53in) square
- 2.1m (23/8yd) backing fabric
- 50cm (1/2yd) fusible stabiliser such as Whisperweft
- Freezer paper
- Template plastic and stiff paper
- Embroidery needle
- Stranded embroidery floss to match the assorted print fabrics
- Soft pencil or fine-point fabric-marking pen
- Rotary cutter, ruler and mat
- Sewing machine with 1/4in foot
- General sewing supplies

**Stitches used:** Running stitch and straight stitch

**Finished size:** 120.5cm (47 1/2in) square

**Note:** Read all the instructions before starting the project. It is recommended that fabric be 100% cotton, pre-washed and well ironed. Requirements are based on fabric 107cm (42in) wide. Techniques used for this project are foundation piecing, English paper piecing and hand embroidery. You can trace the foundation pattern

from the Pattern Sheet onto lightweight/tracing paper or print out the digital pattern from the Homespun website – you will need four copies of it. Sew all the foundation-piecing seams with a short stitch length to make it easier to remove the papers without affecting the stitching. Our instructions assume a good working knowledge of foundation piecing. Before beginning this project, check that your seam allowances are very accurate so that the pieced sashings and borders fit correctly.



Centre block

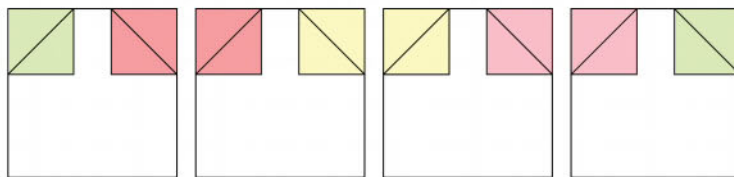


Diagram 2

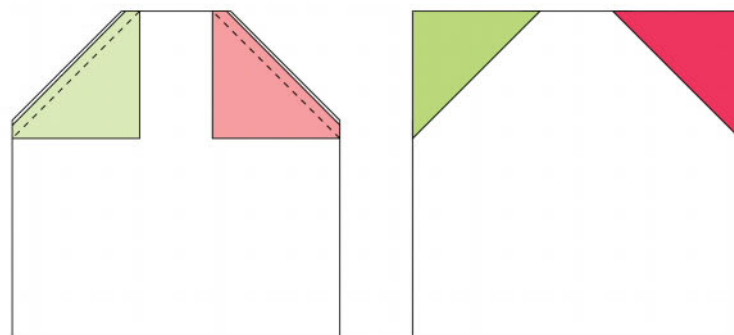


Diagram 3

## Cutting

**1** From the assorted print fabrics, cut:

- Four sets of squares, where a set comprises one square,  $4\frac{1}{2}$ in (A) and two squares,  $1\frac{3}{4}$ in (B) cut from the same fabric (centre block)

- 32 sets of squares, where a set comprises one square,  $3\frac{1}{2}$ in (C) and two squares,  $1\frac{1}{2}$ in (D) cut from the same fabric (surrounding blocks).

- 52 strips,  $1\frac{1}{4}$  x 5in (E) (Border 3).

**2** From one of the assorted blue print fabrics, cut:

- Eight rectangles,  $1\frac{1}{2}$  x 2in (F) (sashings).

**3** From the red small floral print fabric, cut:

- Two strips,  $1\frac{1}{2}$ in across the width of the fabric. Crosscut the strips to yield a total of 36 squares,  $1\frac{1}{2}$ in (G) (cornerstones).

**4** From the red large floral print fabric, cut:

- Four strips, 1in across the width of the fabric. Trim two of the strips to  $1$  x  $38\frac{1}{2}$ in and the other two to  $1$  x  $39\frac{1}{2}$ in (Border 2).

**5** From the cream floral spot print fabric, cut:

- One strip,  $5\frac{1}{2}$ in across the width of the fabric. Crosscut it to yield a total of 16 strips,  $2$  x  $5\frac{1}{2}$ in (H) (sashings).

**6** From the solid white fabric, cut:

- One strip,  $4\frac{1}{2}$ in across the width of the fabric. Crosscut it to yield five squares,  $4\frac{1}{2}$ in (A). Cut the remainder of the strip into three strips,  $1\frac{1}{2}$ in wide x approximately  $19\frac{1}{2}$ in long. Crosscut them to yield six strips,  $1\frac{1}{2}$  x  $9\frac{1}{2}$ in (I) (block borders). See Diagram 1

- Eight strips,  $1\frac{1}{2}$ in across the width of the fabric. Crosscut them to yield another 26 strips,  $1\frac{1}{2}$  x  $9\frac{1}{2}$ in (I) and four strips,  $1\frac{1}{2}$  x  $12\frac{1}{2}$ in (J) (block borders)

- Four more strips,  $1\frac{1}{2}$ in across the width of the fabric. Trim two of them to  $1\frac{1}{2}$  x  $36\frac{1}{2}$ in and the other two to  $1\frac{1}{2}$  x  $38\frac{1}{2}$ in (Border 1)

- Eight strips,  $3\frac{1}{2}$ in across the width of the fabric. Crosscut them to yield 92 squares,  $3\frac{1}{2}$ in (C)

- Five more strips,  $1\frac{1}{2}$ in across the width of the fabric (Border 4).

## Make the centre block

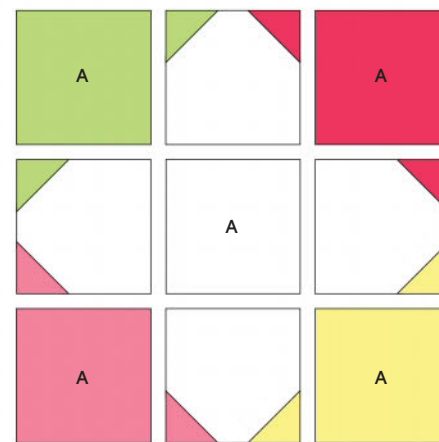
**7** To make the centre block you will use the four sets of print A and B squares and five white A squares.

**8** Draw a light diagonal line from corner to corner on the wrong side of all of the B squares. Pin them on four white A squares, right sides together and raw edges matching. The easiest way to ensure that the colour

arrangement will form the 'leaves' in each of the corners of the finished block is to lay the four white A squares in a row, then arrange the coloured B squares on them as shown in Diagram 2: use one pair of B squares for the first and last corners in the row, and arrange the other pairs on adjacent A squares.

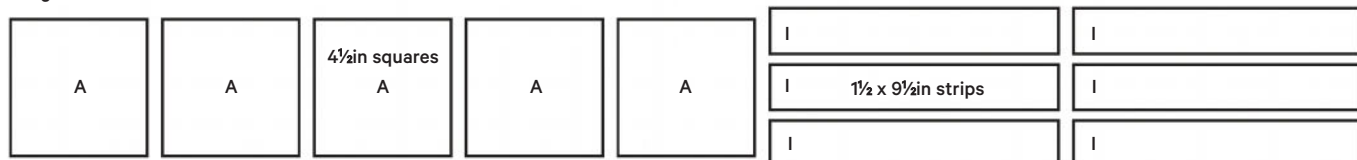
**9** Sew across each B square on the drawn line. Trim the fabrics  $\frac{1}{4}$ in from the stitching, turn the coloured fabrics over and press. You will have four units like the one in Diagram 3.

**10** Lay out the four units, the four A print squares and the last white A square as shown in the Centre Block Layout Diagram. Join the units in each



Centre Block Layout Diagram

Diagram 1





Surrounding block

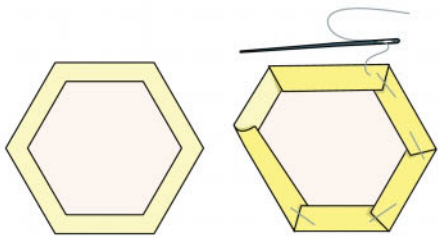


Diagram 4

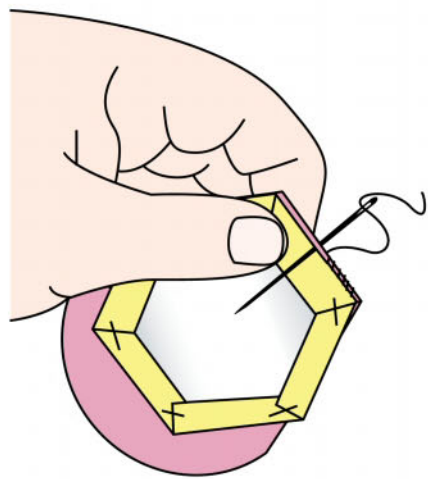


Diagram 6



Step 25

row together, then join the rows, carefully matching seams. Your block should now measure  $12\frac{1}{2}$ in square from raw edge to raw edge.

**11** Sew a white J strip to the left and right edges of the block. Press seams towards the J strips. Sew a red G square to each end of another two white J strips, then sew these strips to the top and bottom edges of your block to complete it. It should measure  $14\frac{1}{2}$ in square from raw edge to raw edge.

### Make the surrounding blocks

**12** The eight blocks that surround the centre one are made in exactly the same manner, however, they use slightly smaller patches. To make a block, use four sets of assorted print C and D squares and five white C squares and follow the method described in Steps 8-10. Your block should be  $9\frac{1}{2}$ in square from raw edge to raw edge at this stage.

**13** Add a frame to the block following the method described in Step 11, but this time use four white I strips and four red G squares. Your block should measure  $11\frac{1}{2}$ in square from raw edge to raw edge.

**14** Trace the hexagon and two petal shapes from the Pattern Sheet onto template plastic and cut them out accurately on the lines. Trace around them onto stiff paper as required and cut them out carefully – they can be reused if you wish. In the quilt, there's a total of nine hexagons, 54 small petals and five large petals.

**15** For each of the nine blocks in the quilt, cut one hexagon from one fabric and six small petals from another fabric. To do this, lay the appropriate paper template on the fabric and cut a generous  $\frac{1}{4}$ in by eye outside the edges of the paper. Vicki fussy cut some of her petals so that

specific parts of the design printed on the fabrics appeared in alternating petals; this adds visual interest and makes her flowers look more complex than they really are.

**16** Centre each paper hexagon on the wrong side of the fabric shape. Fold the seam allowance around the paper and tack it in place. Vicki likes to tack the seam allowance together at the corners without going through the papers to make the paper removal easier – there's no need to unpick the tacking if you do this. Refer to Diagram 4.

**17** Repeat Step 16 with the large petal shapes.

**18** For the small petals, sew a line of gathering stitches around the upper curved edge of the fabric shape, about  $\frac{1}{8}$ in inside the raw edge. Lay it face down, and centre a paper petal on the wrong side of the fabric. Draw up the gathering stitches to turn the seam allowance evenly to the wrong side. Fold the fabric over the straight side edges and baste them in place. See Diagram 5. Press well. Carefully remove the template. Press again.

**19** To create the flowers in the centre of each block, match the base of a prepared small petal with one edge of the centre hexagon, right sides together. Thread a needle with thread to match the petal fabric. Whipstitch the edge. See Diagram 6.

**20** Repeat to sew the base of all six small petals to the edges of the hexagon and to sew the petals together along their straight left and right edges. Carefully remove the papers from all seven shapes.

**21** The large petals are joined together in a similar manner: whipstitch them to each other along their short straight edges only. There is no centre shape for this flower.

**22** Centre the flower made from large petals on the centre

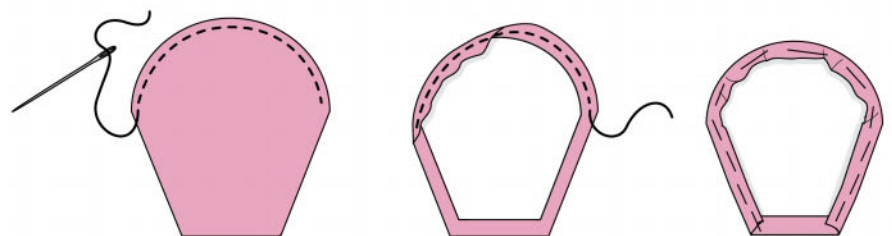


Diagram 5



# Tranquility

## CRAFTS 'N SUPPLIES

37 Holmes Rd, Moonee Ponds 3039 | Telephone: 03 9375 3575 | Email: tranquilitycrafts@bigpond.com.au

### CHRISTMAS CENTRE PIECE

Table Centre completed measured 24" square (60cm).  
Kit: \$43.50 (plus p&h) includes all fabric for table centre top, binding, threads for centre embroidery and beads.  
Pattern only: \$13.50 (plus p&h).

### ALWAYS THE SEASON

New 6-part Block of the Month designed by Vicki Bellino using fabric designed by Faye Burgos. Quilt measures 56" x 70" with a simple Feather Tree which lends itself well to many types of embellishments. The tree is then surrounded by traditional blocks and borders which are all rotary cut. Each month receive pattern and enough fabric to complete each section for just \$45 per month (plus p&h).



### TIS THE SEASON

This table runner is my variation of a quilt by 'My Mind's Eye' and measures 103cm x 35cm, which is 4 presents long. The presents are foundation pieced with the remainder rotary cut and machine pieced.  
Kits: \$35 which includes all the fabrics to complete the top and binding.

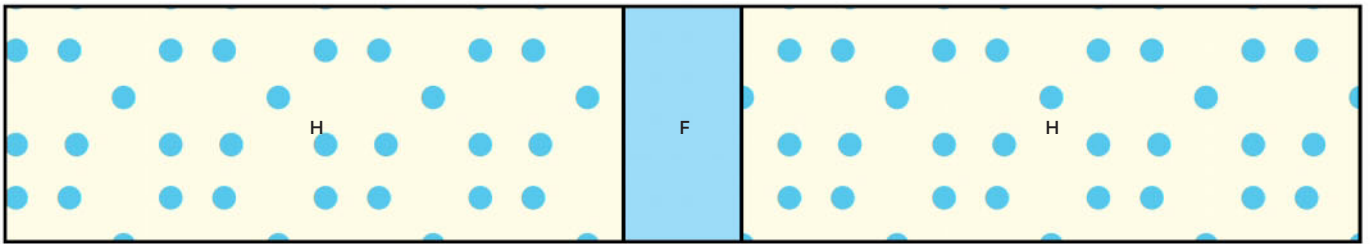


Diagram 7

block in your quilt. Appliqué it in place using small blind stitches. Then centre a flower made from small petals and a centre hexagon on each of your blocks. Appliqué them in place around the top curved edges of the petals.

**23** From the fusible stabiliser, cut:  
 • One square, 12½in (centre block)  
 • Eight squares, 9½in (surrounding blocks).

**24** Fuse a square of stabiliser in the centre on the wrong side of each block, using the larger square on the wrong side of the centre block. Thread a needle with two strands of embroidery floss to match the fabric in one corner of a block. Use it to work running stitch ¼in outside the seams between the coloured print fabric and the white background. Change floss to match each fabric used in the blocks.

**25** Also work running stitch around each flower, adding three straight stitches – one long one with shorter ones on each side of it – at each inner curve.

### Assemble the quilt centre

**26** To make a sashing strip, join a cream floral spot H strip to the left and right (2in) edges of each blue F rectangle, as shown in Diagram 7. You need to make a total of eight sashing strips. They should measure 2 x 11½in from raw edge to raw edge.

**27** Lay out your blocks, with the larger one in the centre. Refer to Diagram 8. Insert a vertical sashing strip between the surrounding blocks in the top and bottom rows. In the middle row, insert a horizontal sashing strip above and below each of the surrounding blocks.

**28** Sew the blocks and sashing strips in the top row together. Press. Repeat for the bottom row.

**29** Sew the horizontal sashing strips to the left and right block

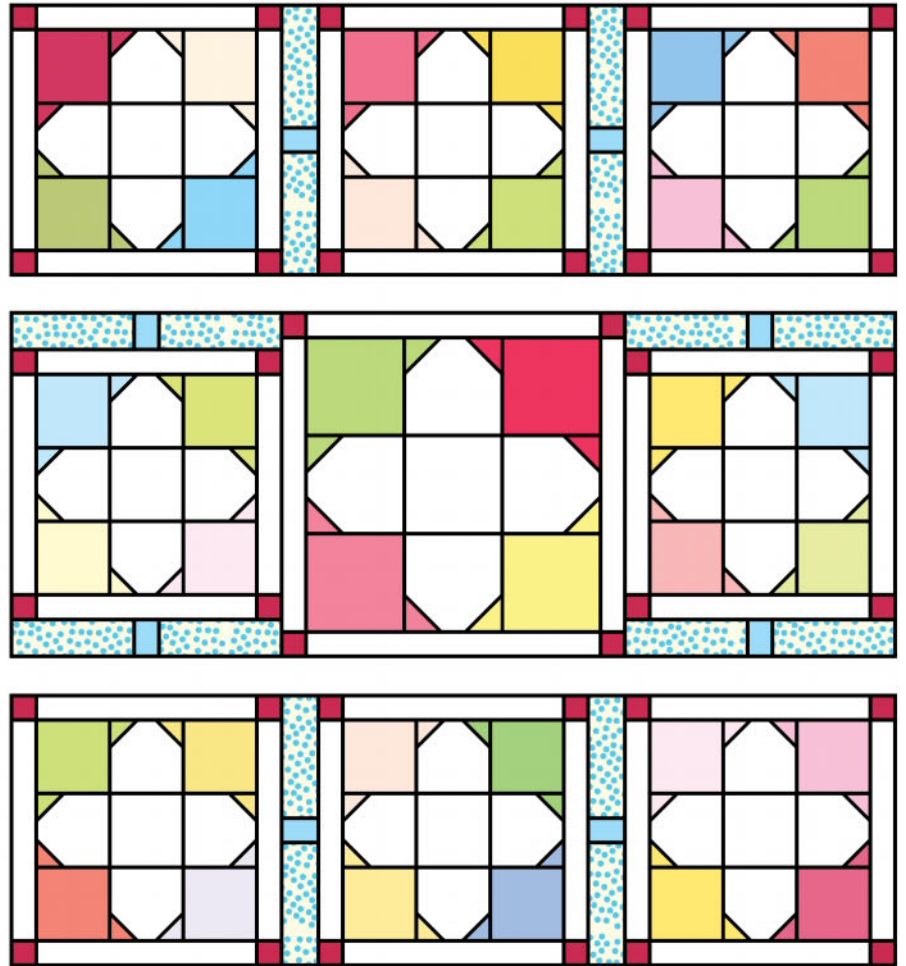


Diagram 8

in the middle row. Press. Then sew these blocks to the centre block.

**30** Sew the three rows together, carefully matching seams to complete the centre of your quilt. It should measure 36½in square from raw edge to raw edge.

### Borders

#### Border 1

**31** Sew the two 1½ x 36½in white strips cut for Border 1 to the left and right edges of the quilt. Press seams towards the strips.

**32** Sew the two 1½ x 38½in strips to the top and bottom edges of the quilt. Press. Your quilt should now

measure 38½in square from raw edge to raw edge.

#### Border 2

**33** Repeat the process described in Steps 31-32 to add 1in strips of red large floral print fabric to the quilt for Border 2. Your quilt should measure 39½in square from raw edge to raw edge.

#### Border 3

**34** You should have 52 white C squares left. Draw a light diagonal line from corner to corner on the wrong side of all of them. Stitch ¼in on either side of the line. You will be stitching just through the white square – not joining it to anything

# The Patchwork Angel



## AUSTRALIAN AFTERNOON QUILT

Ever wonder what our Aussie critters get up to on a relaxing afternoon?

Frill Neck Lizard likes a run with her iPod, Joey likes a jump. Koala would love a nap if only the choir birds would find a different tree. Goanna is flat out like a lizard drinking (for you non-Aussies, that's a bit of Australian slang) and Echidna uses her natural abilities to her advantage! Finished size is 42 in x 45 in.

This lovely pattern comes pre-printed on quality cotton fabric all ready for you to stitch. We are offering it as a pattern with pre-print only \$99 plus p&h, as a full kit \$156, a full kit with threads \$188.90 or as a **BLOCK OF THE MONTH** program for \$29.95 including p&h over 6 months.

Please note that once you have committed to a BOM program you must complete the full program

As always fabrics will be similar to those shown but not the same.

## MY MENAGERIE

The pattern is designed as a BOM however we are selling the pattern as a full set for \$79.95 plus p&h. We also have fabric bundles available. Appliqué bundle \$152, backgrounds \$88, sashing, borders and binding \$60. Or get the pattern and all fabrics at once for \$374.95 plus p&h. Of course we can split up the patterns over 3 months for \$29.95 per month including post (with no fabric).

Please note, fabrics will be similar to those shown but not the same.



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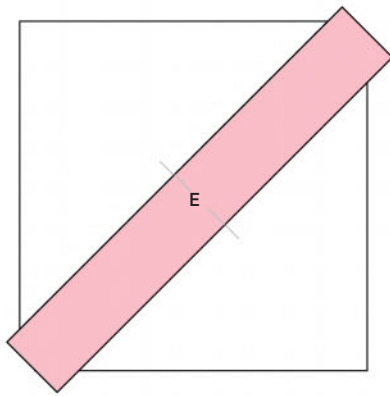


Diagram 9

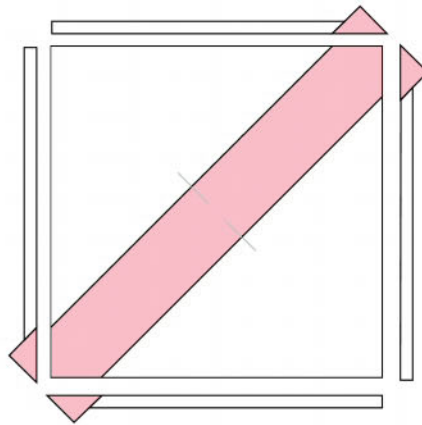


Diagram 10



Border 3 block (CE unit)

else. This is stay stitching to reduce the risk of the fabric stretching as you complete the next few steps.

**35** Cut each square in half on the drawn line to yield a total of 104 white triangles. Fold each of them in half and finger press to lightly crease the centre of the longest edge. Fold each of the coloured E strips in half, short edges matching, and lightly crease them in the same manner.

**36** To make a block for Border 3 you will need one coloured E strip and two white triangles. Match the long edge of a white triangle with the E strip, right sides together and centre creases aligned. Stitch them together. Press the seam allowance towards the triangle.

**37** Repeat to sew another white triangle to the other long edge of the E strip. Trim the block to  $3\frac{1}{2}$ in square with the coloured strip centred over its diagonal. See Diagram 9.

**38** From the remaining white fabric, cut:

- Patches large enough to cover areas L, M and O on the paper foundation.

You will need four of each patch.

**39** From the remaining assorted print fabrics, cut:

- Patches large enough to cover areas K and N on the paper foundation. You will need four of each patch. Vicki chose four print fabrics and cut a K and N patch from each of them to use in one block, but you could cut them from different fabrics if you prefer.

**40** To make a V block, pin a patch of print fabric on the unmarked side of the foundation over the area labelled K, with the wrong side of the fabric against the paper. Check that it is covering all of the K area with an overhang of at least  $\frac{1}{4}$ in on all sides by holding the foundation up to the light. Next, place a white patch for area L on top of K, right sides together. Pin along the sewing line between the two areas. Fold the white fabric over to check that it will cover the whole of area L with an overhang of  $\frac{1}{4}$ in all round once the seam has been sewn. Fold the fabric back in place, move the pin from the seam line and turn the paper over to sew exactly along the line between K

and L. Trim the seam allowance to  $\frac{1}{4}$ in. Finger press the L patch over so that it is right side up and covering the L area on the pattern. Pin it in place.

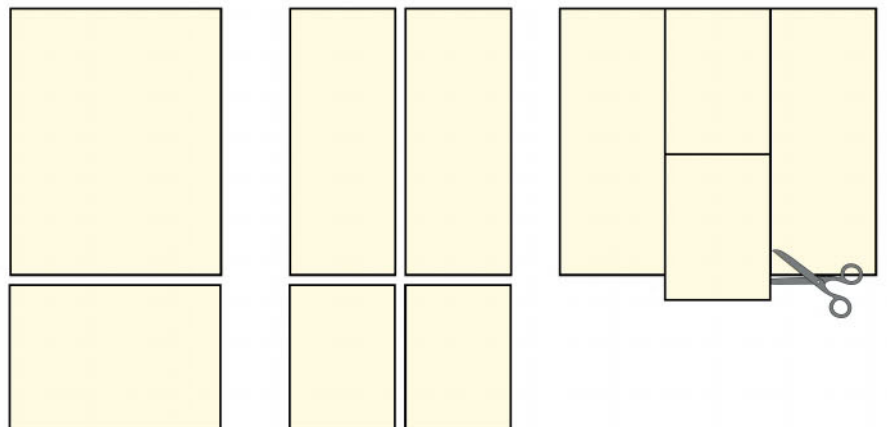
**41** Place a white patch for the M area on top of K, right sides together, and pin along the seam line between them. After checking that it will cover all of area M with a seam allowance all round, move the pin out of the way, turn the foundation over and sew the seam on the marked line. Finger press as before. Continue in this manner to sew fabric for the N, then the O areas to the foundation. Check that the whole foundation plus seam allowances is covered. Trim any fabric that overhangs the outer seam allowance (the broken line) even with the broken line. Press.

**42** Repeat to make another three units in the same way.

**43** Lay out 12 CE units from Step 37 in two rows of six, rotating them to create a zig-zag. Add a V block between the two rows. Repeat to lay out another three border strips like this. (You will have four CE units left over.)



V block



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## Getting to know ...

### VICKI TUCEK

**How many different styles of crafts do you like to do?** I like mostly sewing, and that includes embroidery, patchwork, stitcheries, paper piecing, foundation piecing and making useful things.

**Are there any you've tried and just not enjoyed?** I've tried most crafts and there aren't any that I didn't like doing. I guess one of the ones that sticks in my mind is macramé. That just didn't grab me to the point of it taking over my life as sewing does.

**Who taught you to sew?** Mostly my mum, and then I pretty much taught myself through books, magazines and the internet.

**Did you take to stitching from the very beginning?** Not really. At first, I sewed some clothes for myself and then for my kids and, from there, I started patchwork quilts and incorporated stitching from there.

**If you were stuck on a desert island with only one craft, what would it be?** It would have to be hand sewing, as it is very versatile and you can sew anything you desire.

**What are some stitching tools you couldn't live without?** My little thimble; when I don't wear it, my finger becomes very sore. Also, my embroidery needles and little snips/scissors. I use a rotary cutter quite a lot and a self-healing cutting mat. Of course, my rulers are a must, as well.

**Where do you live and work?** I live in Melbourne, Victoria, and work from home.

**Do you like to share your workroom with family and friends or do you prefer to keep it as your domain alone?** If I had the space, I'd have it separate to our living spaces, but as we have a small living area, I have to share it. Having a craft room would mean fewer fabric and sewing items around the house.

**If you're travelling, do you take your projects with you?** I take some of my hand sewing projects with me, as I don't have to worry about a sewing machine then.

**What's the project you're most proud of and why?** The latest one I have completed. Why? Because I finished it!! And because I finished it, I know it was sewn as best I could, with all points and corners being even and matching to the best of my ability.

Rearrange the blocks until you have an array of colours and prints that you like.

**44** Join the blocks in each row together. They should measure  $3\frac{1}{2} \times 39\frac{1}{2}$ in from raw edge to raw edge. Unpick some seams and re-sew them to shorten or length your rows to match this measurement – otherwise they won't fit the edges of your quilt.

**45** Sew a row to the left and right edges of your quilt. Press seams towards Border 2.

**46** Sew one of the remaining four CE units to each end of the other two rows, checking that you're continuing the zigzag pattern. Join these rows to the top and bottom edges of your quilt and press as before.

#### Border 4

**47** Join the five  $1\frac{1}{2}$ in strips of solid white fabric cut for Border 4 together, end to end, to create one long strip. Measure your quilt vertically through the centre. Cut two strips this length from the long strip. Sew them to the left and right edges of the quilt.

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

#### Finishing

**49** After removing the selvages, from the backing fabric, cut:

- One 53in length. Cut it in half down the length to yield two strips 53in long x approximately 21in wide
- Cut the remaining piece in half down the length.

**50** Referring to Diagram 10 on page 60, join the smaller pieces end to end with a  $\frac{1}{2}$ in seam to make a panel about 21 x 54in. Sew

the joined piece between the two larger strips with  $\frac{1}{2}$ in seams and press them open. You should have a backing about 53in square after trimming the centre strip level. Press. The quilt, batting and backing are now ready for long-arm quilting.

**51** If you are hand quilting or machine quilting on a domestic sewing machine, smooth out the backing fabric on the floor with the right side down and secure it with masking tape. Lay the batting on top and ensure it is free from wrinkles. After pressing the quilt top, lay it on top of the batting with the right side facing up. Baste the three layers together with thread or safety pins.

**52** Quilt as desired. Vicki's quilt was machine quilted with an all-over looping design.

**53** Trim the excess batting and backing fabric  $\frac{1}{4}$ in outside the edge of the quilt.

**54** From the leftover assorted print fabrics, cut:

- Sufficient strips,  $2\frac{1}{4}$ in in various lengths, so that when they are joined together you will have a strip at least 220in long.

**55** Join the strips together at random to make one length; press the seams open. Fold the strip in half, wrong sides together and long edges matching, and press. With raw edges together, stitch the binding strip to the edge of the quilt with a  $\frac{1}{4}$ in seam, mitring the corners as you go and referring to the diagrams on page 110 for details.

**56** Turn the binding over and stitch it by hand to the back of the quilt. Label and date your quilt.

*For contact details for Vicki Tucek, turn to Stockists at the back of the magazine.*

#### VICKI'S TIP TO AVOID FOUNDATION PIECING

If you would prefer not to foundation piece the V blocks in Border 3, you can make the block readily using templates. Trace each area K-O from the foundation on to template plastic using a permanent-marking pen, leaving space between them. Add  $\frac{1}{4}$ in seam allowances to each side of each shape. Label the shapes, then cut them out around the outer edges, so the shapes include seam allowances. Trace around the templates on the right side of your chosen fabrics and cut the shapes out on the lines. Sew them together in alphabetical order.



## 'Christmas Mice'

by Nikki Tervo

If you've known and loved Nikki's 'Quilting Mice', this is the next adventure for her mice. Consisting of 9 stitchery blocks of Santa's little helpers. Finished size is 145 x 160cm. Also includes embroidery threads.

**This is a 10-month Block of the Month that sells for \$28.00 per month plus postage.**

## 'Grandmother Tea Party' (right)

by Nikki Tervo, is a beautiful quilt for those that have a passion for fine china and stitching. This is a 9-month Block of the Month and sells for \$35.00 per month plus postage. This finished quilt size is 125 x 125cm. There are limited numbers of this quilt in the original Tilda fabrics. Embroidery threads included.



## 'Quilting Mice' (above)

by Nikki Tervo is her first quilt to feature the cute mice. From shopping to piecing and show and tell, these mice do everything. This is a 7-month Block of the Month and sells for \$28.00 per month plus postage. Finished size is 127 x 132cm. Embroidery threads included.

## 'Life's A Hoot' (left)

by Nikki Tervo. Each of the 12 owl are a joy to stitch as you see them come alive with the beautiful Cosmo Seasons threads. This is a Block of the Month for the patterns which includes the pre-printed design and a Cosmo Seasons thread. The finished quilt size is 140 x 175cm. Running over 12 months, it sells for \$17.75 each month plus postage.

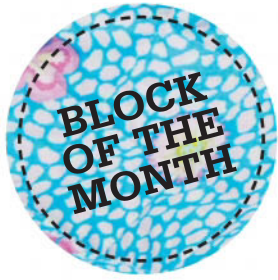


**Check out our website to see full range of Block of the Months plus more photos of these quilts.**

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## PART 6

# CHINA SHOP

We're taking a break from pots and urns this issue and concentrating on the beautiful oval floral plates featured in the top row of our flamboyant BOM project designed and devised by Kaffe Fassett, Kathy Doughty and the creative team at Material Obsession. You'll find them on our key grid as Blocks 7 and 26.



**This Block of the Month project is being published over 10 issues of *Homespun*, from February to November, 2015.**

The materials required to make the complete quilt were published in February's issue. Order back issues from our subscriptions department or log onto Zinio or the Apple/Google Play newsstands to get them digitally.





## Materials used this month

- Two rectangles, 8½ x 14in, in fabrics with flower motifs such as Brassica in Pastel (centre plate ovals)
- Guinea Flower in Grey fabric (PWGP059) (outer plates)
- Millefiore in Grey fabric (PWGP092) (outer plates)
- Millefiore in Pastel fabric (PWGP092) (outer plates)
- 22.5-degree wedge ruler or template plastic and permanent-marking pen
- Cardboard
- General sewing supplies as before

**Note:** The background rectangles for these blocks were cut in Part 4.

### OUR FABRICS:

This quilt contains a variety of large, splashy floral prints and is made entirely from Kaffe Fassett Collective fabric for Westminster, distributed in Australia by XLN Fabrics, chosen by Kaffe Fassett and the Material Obsession design team.



Step 6



Quilt Layout Diagram

## Preparation and cutting

**1** Trace Templates M (centre oval), N (large oval plate) and O (large oval plate cutting guide) onto paper and cut them out roughly. Glue the paper to cardboard and, once the glue has dried, cut each shape out accurately on the traced lines. If you're not using the 22.5-degree wedge ruler, trace Template K onto template plastic and cut it out.

**2** From each of the Millefiore in Grey and Brassica in Pastel fabrics, cut:

- One strip, 5½in. Use the 22.5-degree wedge ruler or Template K to cut eight wedges from each strip (outer plates). To do this with the wedge ruler, position the narrow end of the ruler on the long bottom edge of the fabric strip – the template will overhang the top edge of the fabric strip. Use a rotary cutter to cut down the left and right edges of the ruler. To use the template-plastic K shape, position the template on the fabric strip in the same manner, then lay a quilter's ruler on top of it with one of its edges exactly aligned with one of the angled edges of the template. Cut along the edge of the ruler. Move the ruler to match the other angled edge of the template and cut the fabric again. This prevents you from accidentally cutting the template and compromising the accuracy of the shapes you cut. To cut the next wedge, rotate the ruler or Template K 180 degrees so the narrow end is on the long top edge of the

fabric strip and one of the angled edges matches the cut edge of the fabric.

**3** From the Guinea Flower in Grey fabric, cut:

- One strip, 5½in. Cut 16 wedges from the strip in the same manner as described in Step 2.

**4** Position the oval centre template M over a large flower motif on each of the 8½ x 14in rectangles and trace around it. Cut the shapes out by eye a generous ¼in outside the lines.

## Assembly and appliqué

**5** For each outer plate, you will need eight Guinea Fowl in Grey wedges, four Millefiore in Grey wedges and four Brassica in Pastel wedges. Lay out the wedges for each plate: every second wedge will be Guinea Fowl in Grey with the other wedges alternating between them. Stitch the wedges for each plate together and press the seams. You will have a circle with a hole in the middle.

**6** Work a row of running stitch around the edge of each of the fabric ovals. Centre the cardboard M template on the wrong side of each oval in turn and pull up the gathering thread to fold the edge of the fabric evenly over the template. Press thoroughly from both sides, loosen the thread slightly and remove the cardboard. Pull up the gathers again so they lie flat and trim the thread. (There is no need to remove the thread.)



## Getting to know...

### KATHY DOUGHTY

**In three words, how would you describe your style?** Eclectic; diverse; personal.

**How long have you been designing and sewing?** I started designing quilts the first time I made a quilt 21 years ago – for two reasons: (1) I like to do my own thing, and (2) I can't follow directions. Although I did some sewing as a child, it wasn't something I enjoyed until I started quilting.

**What's your favourite part of the process?** I love most searching for ideas that I can turn into a pattern. There is nothing quite like the thrill of feeling an idea being born in my head and then figuring out how to bring it to life – in terms of colour, pattern or technique.

**Are you self-taught or did you have formal training?** I was initially completely self taught. However, I've been a patchwork-shop owner since 2003. At first, my customers knew so much more than I did, but I loved learning from them and from the fabulous teachers who gave lessons at Material Obsession. As an active quilter, I learn something new all the time from my friends, the books I read and the internet.

#### How many different crafts do you do?

I'm a quilter. I've dabbled in rug making, knitting and tapestry, but my main love is quilting. Recently, I've started designing fabric, and I love that, too.

**Do you like to work alone or with a team, or both?** I love to work alone, with the radio blaring and ideas spilling from my head. However, I'm so privileged to be able to work regularly with my talented friends and co-workers. It's just as exciting to suggest an idea and feel the buzz in the room, so I can't say I prefer either one.

**If you could have one stitchery wish, what would it be?** That all chores would be done by someone else, so I could concentrate on sewing all the time.

**What's your idea of the perfect crafting weekend?** A gathering of quilters, with a bit of music, a ton of fabric, lots of chatting and no time restraints. We'd be tucked inside on a winter's day, with the rain falling outside.

**Have you always loved the lavish mix of flamboyant colour and pattern that you use in your designs?** Yes – and no. I'm known for making colourful quilts, but I don't actually like bright colours. I prefer to look at and make quilts that blend colour with earthy tones, as I see that more a reflection of my world. I'm always surprised when people think I use bright colours, and the idea makes me want to look at a collection of my quilts in total, to see if they're right and I'm deluded.

**What are you most proud of with your work?** I am true to myself. It's true that I see a lot of worldly influences in my work, but I don't imitate others. My work is organic, impulsive and honest. It's made from a combination of my fabric choices, the techniques I've learned over the years and my imagination.



Block 7



Block 26

**7** Appliqué the centre ovals to the middle of the outer plate units you made from wedges.

**8** Fold each plate in half, wrong sides together and outer edges matching. Then fold them in half again to make a quarter-circle that is four layers thick. Lay Template O on the plate, matching its straight edges with the folded edges of the fabric. Trace around the curved edge. Pin the layers together and cut on the traced line.

**9** Work a row of running stitch around the edge of each plate. Repeat Step 6 using Template N to turn the edges under smoothly.

**10** Fold the background rectangles in half vertically and horizontally and finger press the fold lines. Repeat with each plate. Centre the plates on the background rectangles, matching the fold lines, and pin them in place. Appliqué around the outer edges.

**11** Put the blocks with the others you've completed until the assembly of the quilt.

*For contact details for Kaffe Fassett, Kathy Doughty and Material Obsession, turn to Stockists at the back of the magazine.*

HOMESPUN PROUDLY PRESENTS

# CHINA SHOP

2015 NEW BLOCK OF THE MONTH

CREATED BY KAFFE FASSETT & KATHY DOUGHTY



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now for Christmas.



Special section

**YOUR GO-TO GUIDE**

- Xmas pudding – page 72
- Embroidered placecards – page 80
- Chair covers – page 80
- Christmas fabrics – page 90
- Stars quilt – page 94
- North Pole cushion – page 104
- Nutcracker knit – page 114



## THAT'S RICH!

Just when you think you've had all the Christmas treats you can handle, another delicious idea is served up by a clever *Homespun* designer. Sedef Imer cooked up this fabulous 3D Christmas pudding, incorporating an embroidery hoop into her design.





PROJECT  
05



### Materials

- 15cm (6in) timber embroidery hoop with screw adjustment
- 40cm (16in) square of dark brown quilter's homespun (pudding)
- 40cm (16in) square of light-coloured quilter's homespun (backing)
- 15 x 20cm (6 x 8in) rectangle of white felt (icing)
- Two rectangles, 6 x 9cm (2¼ x 3½in) of green felt (holly leaves)
- Two rectangles, 6 x 9cm (2¼ x 3½in) of small-scale green print fabrics (holly leaves)
- 6 x 10cm (2¼ x 4in) rectangle each of red, black, yellow and brown felt (fruit and nuts)
- Three red felt balls, 25mm (1in) in diameter (holly berries)
- 20cm (8in) square of neutral-coloured felt (hoop backing)
- Stranded embroidery cottons to match the felt colours
- Fusible web – Sedef recommends Heat 'n Bond Lite
- Stapler or pins
- Fabric-marking pen
- Small scissors – Sedef recommends curved nail scissors
- Scallop-edge scissors or pinking shears (holly leaves)
- Fibre fill
- Paper for patterns or computer and printer
- Sewing machine
- General sewing supplies

### Stitches used:

Blanket stitch, running stitch, whip stitch

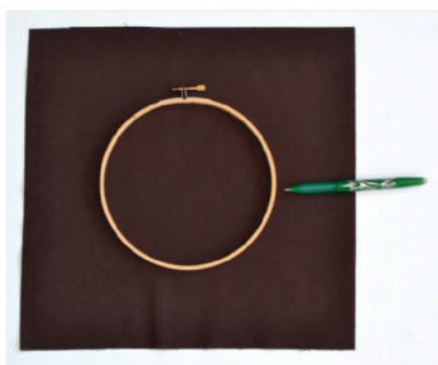
### Finished size:

15cm (6in) diameter plus 5cm (2in) leaves at the top

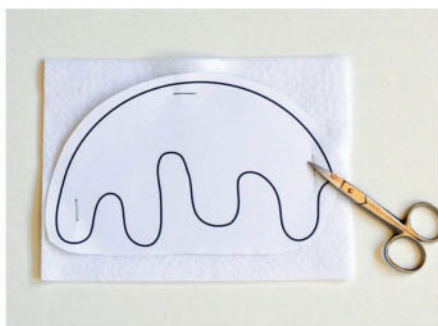
**Note:** Read all the instructions before starting the project. The appliqué method used is whip stitch by hand with and without fusible web. One strand of embroidery cotton is used throughout.



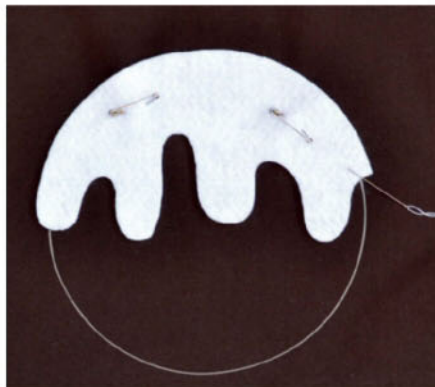
**1** Before you do anything else, cut the circle of felt for neatening the back of the hoop. Trace around the inner hoop onto the neutral-coloured felt and cut the circle out on the line. Put it aside until Step 14.



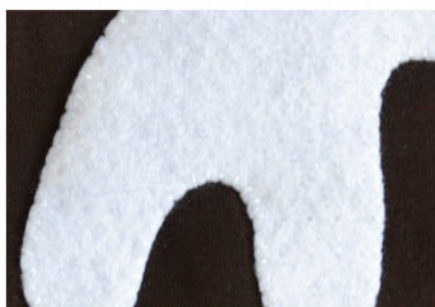
**2** Centre the outer hoop on the dark brown fabric square and trace around the outside of the hoop – this line is a guide to the area to be decorated.



**3** Trace the icing shape from the Pattern Sheet onto paper or print the digital pattern from the *Homespun* website ([www.homespun.net.au](http://www.homespun.net.au)) and cut it out roughly. Staple or pin it to the white felt rectangle and cut it out on the line with small scissors. Remove the staples/pins and discard the paper pattern.



**4** Pin the felt icing to the dark brown fabric, ensuring that the outer edges of the felt shape sit about 1cm (3/8in) outside the drawn circle from Step 2.



**5** Appliqué the white felt in place all the way around with whip stitches using white embroidery cotton.



**6** Cut four rectangles, 6 x 10cm (2 1/4 x 4in), of fusible web and iron them to the back of the four coloured felt rectangles for the fruit and nuts. Refer to Sedef's Fusing Tip. Leave the paper backing in place for now.

### SEDEF'S PREPARATION TIP

If your hoop has a shop label stuck on the edge of it, remove it before you start working. Some labels leave a sticky residue that needs scrubbing with chemicals to remove completely.

### SEDEF'S FUSING TIP

When ironing the fusible web to the felt pieces or the felt shapes onto the fabric, make sure the iron isn't too hot, as acrylic felt melts and sticks to the iron if it's set too high. You can cover the felt with a cotton pressing cloth to protect it.





**7** From each coloured rectangle, cut four or five randomly shaped pieces freehand. There's no pattern for these pieces because you don't want them to look too even or regular. Peel off the backing paper and scatter the pieces over the rest of the circle area on the dark brown fabric. Fuse them in place for about five seconds.



**8** Appliqué each piece of felt fruit/nut in place with whip stitch using matching embroidery cotton.



**9** Place the dark brown fabric, right side up, on the square of light-coloured fabric. Machine stitch a circle of straight stitch about 10-15mm ( $\frac{3}{8}$ - $\frac{5}{8}$ in) by eye outside the drawn circle on the dark brown fabric, leaving an opening of 5cm (2in). Insert fibre fill between the layers, referring to Sedef's

Stuffing Tip. Then finish sewing the rest of the circle by machine.



**10** Now it's time to put your work in the hoop. Place the design face down on the table and position the inner hoop in the middle of the stitched circle. Loosen the screw at the top of the outer hoop.



**11** Without moving the inner hoop, flip the whole thing over and push the outer hoop over the inner hoop underneath the fabric, having the screw at the centre top. This will be a tight fit because of the padding. Pull the fabric at the outer edges until no traced lines are visible and tighten the screw as much as possible.



**12** Trim both layers of fabric about 5cm (2in) by eye outside the hoop.



**13** Cut a very long piece of thread, double it in the needle and knot the ends. Work a line of running stitch all the way around the edge through both fabric layers. Pull up the gathers tightly and secure the thread.



**14** Centre the circle of neutral-coloured felt (cut in Step 1) on the back of the work and then stitch all the way around the circle with whip stitch or blanket stitch to neaten the back.

### SEDEF'S STUFFING TIPS

When stuffing the hoop, use lots of small pieces of filling, rather than big bunches, and make sure it's spread evenly, without any bulges. Don't overstuff the pudding or it won't sit flat against the wall.



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|-----------------|---------------------------|--------|
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|                 | 770 (with ironing pad)    |        |
| Width           | 875                       | 435    |
| Depth           | 540                       | 540    |

| Dimensions (mm) |     |
|-----------------|-----|
| Height          | 860 |
| Width           | 600 |
| Depth           | 245 |



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**15** Trace the leaf shape from the Pattern Sheet twice onto the paper side of the fusible web and cut the shapes out roughly. Fuse them to the wrong side of the green print fabric rectangles and cut the leaf shapes out on the lines.



**16** Peel off the backing paper and centre the fabric leaves, right side up, on the green felt rectangles. Fuse them in place and machine stitch around the edges of the leaves with matching thread.



**17** Using scallop-edge scissors or pinking shears, trim the felt, leaving an even margin of felt about 4mm (3/16in) wide around the fabric leaf shapes.



**18** Sew the three red felt balls together in a triangle shape with red thread. Sew the leaves to the top of the icing, then sew the felt balls at the centre top over the base of the leaves to cover the screw of the hoop.

*For contact details for Sedef Imer, of Down Grapevine Lane, turn to Stockists at the back of the magazine. Step photos courtesy of Sedef.*



## Getting to know ... SEDEF IMER

**You're more used to cold Christmases, aren't you, not the hot Australian variety?**

Absolutely! We moved to Australia from London in 2009, so the novelty of being able to go for a dip in the pool on Christmas Day hasn't worn off yet. It's strange that a lot of our seasonal decorations feature snowmen and snowflakes, yet the sun is blazing and it's 40°C outside.

**Do you still love Christmas, despite no red robins and snow?** Yes, it's a very special time of the year for us. I go all out in terms of decorations and cooking/baking. It's even more special now that we have kids, and as we don't have any relatives in Australia, it's a special quiet time for our little family to spend together.

**What's your favourite thing about Christmas?** It really is a crafter's dream holiday. I can (and

do) go wild with decorations – without any restraint. The pile gets bigger and bigger with every passing year, too.

**Do you always try to do a Xmas craft each year?** Yes, every year, at least one, depending on what I'm making and how time-consuming it is. Last year, I made a cross-stitch Christmas sampler, which was quite labour intensive, so I didn't have time for much else.

**What was your most ambitious?** Probably setting out to make 3D felt stockings for everyone in the family. I buy them as kits that are very detailed, with sequins and beads and other decorations; each stocking takes me about a month or longer to make. I have made the kids' ones already but I still need to make one for my husband, one for me and one for the pussycat!

**Do you make it back to the UK very often?** Not as often as we would like. It's quite a long journey, and we haven't braved it yet with two pre-school-age kids. We hope to go to Europe regularly as a family when they're a little bigger.

**Are you ever homesick or are you a fully fledged Aussie by now?** I was born in Turkey and moved to London in my early 20s, so I'm sometimes homesick for both Turkey and England. I especially miss Turkish cuisine (so many things I crave all the time and can't find here), and I miss the green, lush countryside of England. But we're very happy in Australia; moving here was the best decision we ever made. We really are living the dream.

**What's your idea of the perfect summer holiday?** Lying on a white sandy beach in the Maldives, with a good book and watching the crystal blue lagoon.

**Do you change the style of projects you do from season to season?** I change the style of my projects all the time, not just seasonally, as I like to work in a multi-disciplinary manner. There are common elements that tie all my projects together – they are all quite sweet, and I aim for my crochet toys to have the 'awww' factor – but I get bored with doing the same thing, so I do a bit of everything – patchwork, crochet, felt, embroidery. And mix them up in projects, too.

**What's next on the agenda?** I have just invested in a fantastic sewing machine that's a quilter's dream machine. 2014 was the year of crochet for me; this year, I'm focusing on quilting, to improve my technique. And working on lots of new designs and tutorials, magazine projects and investigating opportunities with book publishers.

**How long have you been doing your sewing as a business?** Since January 2013, so it's all quite new. I consider myself a blogger first and foremost, with an Etsy shop on the side to monetise some of my work, so Down Grapevine Lane is at least a self-financing enterprise.

**Any mistakes or regrets along the way?** Last year, my shop got so popular I took on way too many orders in the run-up to Christmas and, for about three months, I was working till the early hours of the morning, every night. I have taken steps to control the order queue this year, so that I can focus on blogging and publishing.

**What advice would you give to new craft bloggers?** 1. Great photography from day one. 2. Write and publish tutorials to attract readers. 3. Follow and network with other bloggers and learn from them – I've found Instagram especially useful in making lots of virtual friends in the blogging world.

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# PRESENT COMPANY

Christmas guests around your dining table will not only be impressed by your turkey, tipples and treats this year – they'll also be blown away by your Santa's-package chair covers designed by Rachel and Sarah Roxburgh.

The 'gift tag' placecards are ingenious.



PROJECT  
06





## READ THIS FIRST

These chair covers were designed to fit chairs with rectangular backs that are 38cm (15in) wide and 48cm (19in) high. The covers appear square and cover about three-quarters of the chair-back height. A little extra width has been allowed for the thickness of the chair backs (4cm/1½in) so the covers fit snugly but not too tightly. Before you purchase fabrics or begin the project, measure your chair backs in all directions and adjust the requirements and cutting dimensions as needed. Materials listed are for one chair cover – you can make several coordinating or matching ones as desired.

## Materials

- 50cm (5⁄8yd) red print fabric (wrapping paper)
- 50cm (5⁄8yd) calico or plain homespun (lining)
- Batting at least 50 x 100cm (20 x 40in)
- 70cm (3⁄4yd) green print fabric – (ribbon and bow)
- Fat quarter of natural-coloured linen fabric – see Note (tag base)
- Fat quarter of print fabric (tag backing)
- Assorted print fabric and felt scraps (tag appliqué)
- 35cm (3⁄8yd) twine or narrow ribbon (tag hanger)
- Small metal eyelet and eyelet-setting tool (see Tag Tip)
- Assorted stranded embroidery cottons
- 6cm (2½in) length of hook-and-loop tape such as Velcro (bow and tag attachment)





- One or two small assorted buttons (Santa or snowman tag)
- Freezer paper
- Template plastic
- Sharp pencil
- Rotary cutter, ruler and mat
- Sewing machine
- General sewing supplies

#### Stitches used:

Backstitch, detached chain (lazy daisy) stitch, running stitch, satin stitch, straight stitch, whip stitch

#### Finished size:

41 x 43cm (16 x 17in)

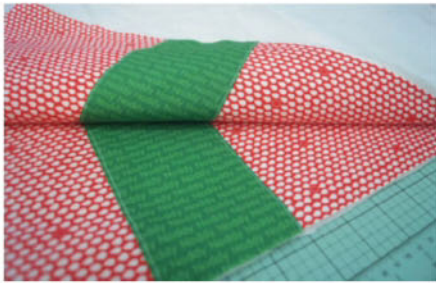
**Note:** Read all the instructions before starting the project. It is recommended that fabrics (except the felt) be 100% cotton or linen, pre-washed and well ironed. Requirements are based on fabric 107cm (42in) wide and there is sufficient green print fabric allowed for the crossed ribbon design (page 82) – 10cm (3/8yd) less is needed for the vertical only ribbon (this page). The tag base and tag backing quantities listed are sufficient for several tags. A 1/4in seam allowance is used throughout. The appliqué methods are needleturn for the fabrics and whip stitch for the felt, but you can adapt the instructions for your preferred technique.

### Preparation and cutting

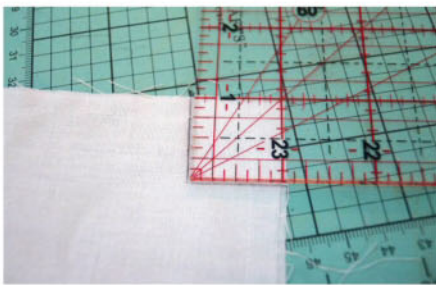
- 1 From the red print fabric, cut:
  - Two rectangles, 16½ x 17½in (back and front).
- 2 From the calico or plain homespun fabric, cut:
  - Two rectangles, 16½ x 17½in (lining)
- 3 From the batting, cut:
  - Two rectangles, 18 x 19in.
- 4 From the green print fabric, cut:
  - One strip, 4in across the width of the fabric and



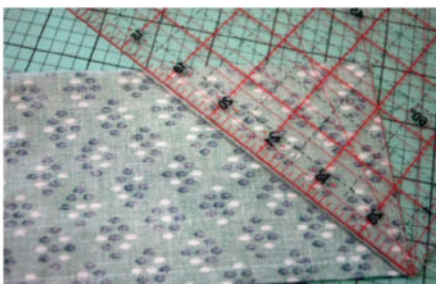
Step 13



Step 15



Step 17



Step 22

crosscut two strips, 4 x 16½in (vertical ribbons)

- One strip, 4in across the width of the fabric and crosscut two strips, 4 x 17½in (optional cross ribbons)
- One strip, 7½in across the width of the fabric. Trim it to 7½ x 35in (ribbon bow tails)
- One strip, 7½in across the width of the fabric and crosscut one strip, 7½ x 26in (bow loops) and one rectangle, 7½ x 7in (bow centre).

**5** Trace the tag shape from the Pattern Sheet onto template plastic and cut it out on the line.

**6** Trace the appliqué shapes for the chosen tag design onto the matt side of the freezer paper, label them and cut them out on the lines. If you're making all the tags, put the shapes for each design in a zip-lock bag or envelope so they don't get mixed up.

**7** Select the appliqué fabrics for your chosen tag, referring to the photographs as guides, and fuse the freezer paper shapes to the right side of the fabric/felt for each area. Cut around the fabric shapes, adding a scant ¼in seam allowance. Cut the felt shapes out on the lines. The shapes that Sarah and Rachel used felt for are marked with an asterisk on the patterns.

**8** Trace around the tag template on the wrong side of the tag backing fabric and cut it out.

**9** Place the linen fabric over the chosen tag design on the Pattern Sheet and trace it lightly. Dot in the corners of the tag outline at the same

time as a guide to the design area. Putting a light source, such as a lightbox or backlit window, behind the design makes it easier to see through the fabric. It's a good idea to leave the cutting of the linen tag fronts until after the appliqué and embroidery are complete so the edges don't fray.

## Cover assembly

**10** Pin each red print rectangle right side up in the centre of a batting rectangle. (The batting has been cut slightly oversize and will be trimmed after the seams are sewn.)

**11** Press under a ¼in hem on both long edges of the vertical and optional cross ribbon strips.

**12** With the outer cover rectangles right side up, mark the centre point along the top and bottom edges. Also mark the centre point on the short ends of the vertical ribbon strips. Matching the centre points, lay a ribbon strip on top of each outer cover rectangle, right side facing up, and pin them in place. Machine stitch close to both sides of the ribbon strips with matching thread. This stitching appliques the ribbon as well as quilting the panels. If you're doing the cross-ribbon design, repeat this process to position and attach these strips horizontally across the red fabric.

**13** Trim the batting level with the edges of each rectangle.

**14** Pair an outer panel with a lining rectangle, right sides together, and sew them together along one of the longer edges. Repeat this step with the other panel and lining rectangle. Press the lining away from the outer panels, to create rectangles 30½ x 17½in.

**15** Now match the two panels from Step 14, right sides together, outer matching outer and lining matching lining. Pin the layers together all the way around. Make sure you match the ribbon strips carefully so they appear to continue around the chair back.

**16** Beginning at the base of the lining, machine stitch around all sides of the long rectangle, leaving

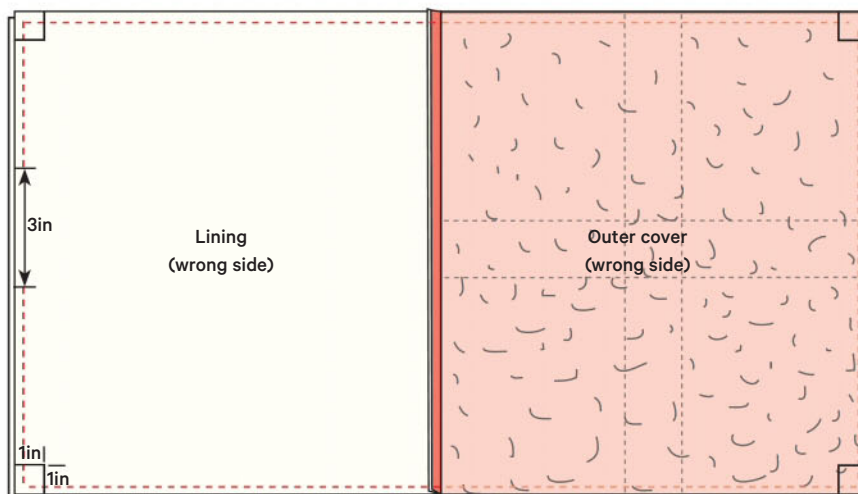


Diagram 1

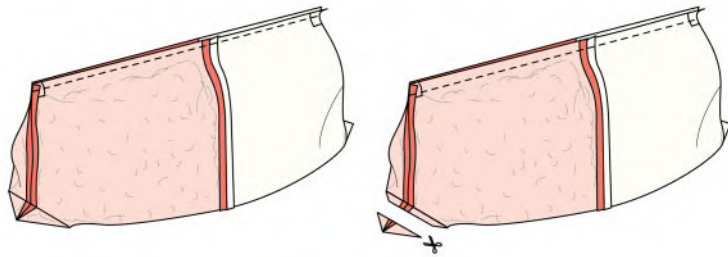
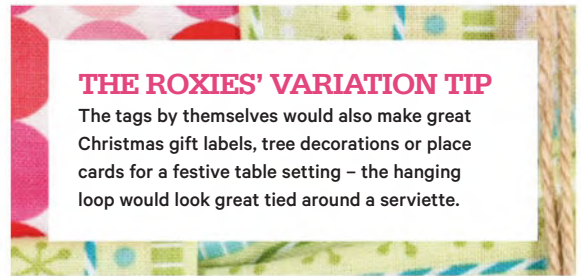


Diagram 2



an opening of at least 3in for turning, as shown in Diagram 1.

**17** At all four corners of the rectangle, use a quilter's ruler to mark a 1in square as shown.

**18** Pull the layers apart at the corners and fold them so that the seams are matching and the drawn lines are aligned when you pin through them. Stitch along the drawn lines a couple of times and trim the surplus fabric at the corner, as shown in Diagram 2. Repeat this step for the other three corners to shape the cover for the thickness of the chair back.

**19** Turn the cover right side out through the opening in the

lining. Fold the edges of the opening in and machine stitch across the opening.

**20** Push the lining right inside the cover. Roll the bottom seam so the lining is hidden and pin around the lower edge. Topstitch close to the edge to keep the bottom edge of the cover neat.

### Bow

**21** Fold the remaining three green print fabric strips in half, right sides together and long edges matching. Sew the long edges together, leaving openings of 3in for turning.

**22** On each end of the longest strip, mark along one edge 4in from the corner and rule a 45-degree line from

the mark across to the opposite corner. Stitch along these lines and trim the surplus fabric  $\frac{1}{4}$ in from the stitched line.

**23** With the other two ribbon strips, roll the seam between your fingers until it lies down the centre on the back of the strips. Press this seam open.

**24** Stitch across both short ends of the 7in strip to close them and turn it right side out through the opening. Whip stitch the opening closed and press – this is the bow centre.

**25** Repeat Step 24 with the 26in piece for the bow loops.

**26** Fold the 26in piece in half to find the centre and mark it with a pin. Fold the short ends over towards the centre so they overlap by about  $1\frac{1}{2}$ in and pin them in place. You can make the bow loops larger or smaller by varying this overlap.

**27** Thread a needle with a doubled length of matching machine-sewing thread and sew a line of large running stitches across the centre of the bow-loop piece through all the layers. Pull up the thread to gather the loops in the middle.

**28** Pick up the tail loop in the middle – or slightly to one side of the middle if you'd like the tails to be a bit different in length – and sew it to the base of the bow loop with the seam side facing the chair cover.

**29** Wrap the bow centre strip around the middle of the bow, going between the tails and around the gathered loop. Make sure the seam is facing to the inside. Overlap the short ends at the back to make the centre as tight as you wish and whip stitch it in place.

**30** Separate the two halves of the hook-and-loop tape. Stitch one strip to the back of the bow centre towards the top. Sew the other piece to the top centre of the chair cover back about  $\frac{3}{4}$ -1in down from the top seam.





Santa tag



Reindeer tag

## TAGS Appliqué

**31** Where the fabric appliqué shapes are curved, snip along the seam allowance to about 2mm ( $\frac{1}{16}$ in) from the freezer paper to allow them to lie flat. Don't remove the freezer paper until the shapes have been appliquéd.

**32** For your chosen tag design, lay out the pieces in the correct order at least  $\frac{1}{4}$ in inside the tag outline to form the design; the exception to this is the reindeer, snowman and Santa body shapes – their bottom edge should match the traced line across the bottom of the tag. (These raw edges don't need to be appliquéd as they will be caught in the seam when the tag is assembled.) Needleturn appliqué the shape in place, beginning with those on the bottom layer. For example, Santa's arms lie under the body, which is followed by the belt, face, beard, hat, pompom and hat trim. The bird's scarf ends and body are appliquéd first, followed by the scarf, breast, hat, hat trim and pompom. Appliqué all the fabric shapes using the needleturn method.

**33** The felt shapes are not needleturned. Position these shapes and whip stitch them in place with matching thread.

## Embroidery

**34** On the Santa tag, backstitch the cheeks in pink and the mouth in red. Satin stitch the eyes in brown and work the snowflakes with three crossing straight stitches in light blue. Sew a button on the chest.

**35** On the bird tag, backstitch the feet in orange, the ribbon on the present in green and add the bow loops in detached chain (lazy daisy) stitch. Work the scarf fringe in straight stitch in red. Satin stitch the eyes in brown.

**36** On the reindeer tag, satin stitch the eyes in dark grey.

**37** On the snowman tag, backstitch the mouth in red and work the scarf fringe in straight stitch in green. Satin stitch the eyes in dark grey. Sew two buttons to the chest with crossing stitches.

**38** Hand write the appropriate name on each tag and backstitch it with three strands of red or green thread.



Steps 32-33



Snowman tag



Bird tag



## Getting to know ...

### RACHEL & SARAH ROXBURGH

**You do lovely Christmas projects – are they a favourite for you?** Absolutely. We love everything about crafting for the holidays, especially Christmas, as it's all about sharing our creativity with the family. It also gives us a chance to make beautiful things for our kids – things we hope they will cherish when they are adults. Both of our children have at least three or four Christmas stockings that we've made them over the years, and we've made them for each other's children. Sarah's son, Jamie, likes to hang out all four stockings in the hope that Santa will fill them all!

**Do you draw on childhood memories for Christmas inspiration?** We love everything vintage, so thinking about Christmas traditions that we had in our family is always a source of

inspiration. Both our mum and grandmother were very crafty, so they were always making lovely handmade decorations, just as we love to do now.

**Apart from stitching, what Christmas traditions do you love most?** For us, it's all about the kids. As we live on opposite sides of the world, it's a time when we all come together. We love doing crafty projects with our children and, hopefully, we're creating lovely childhood memories for them, as well. Making food together is also a favourite.

**What was your most ambitious Christmas craft project?** Many, many years ago, along with our mum, we decided to paint a Christmas mural to hang on the wall at Mum's place, where everyone was coming for Christmas lunch. It was painted on canvas and it covered the whole wall. Everyone painted a section, including our younger brother who did a fantastic traditional Father Christmas. We remember staying up late on Christmas Eve to get it finished, which we did – but only just.

**If you go away on holidays, do you take your crafts with you?** Usually something that can be handmade, small and portable, like hexagons, cross stitch, appliqué or embroidery. We've also started getting into journalling, so that's something portable that we can take along, as well. Neither of us would ever travel without taking something creative along, or we might get too bored.

**Any tips for portable crafts?** Hand-sewn crafts are best because you only need simple supplies. Little plastic containers and zip-lock bags are great for putting together craft supplies that easily fit

into the bag. For embroidery threads, we sometimes use sewing-machine bobbins, so that you can take a variety but in smaller amounts.

**Where do you live and work?** Rachel – I live in a three-bedroom unit in a pretty Italian town called Santacangelo. I use a small spare bedroom for crafting. It's very neat and organised, with a long table running the length of the room, where I work on my creative projects. Along the other wall, I have a lot of shelving, where crafting supplies are neatly kept in little containers and jars. The shelves hold different supplies – one has piles of antique Italian linen, which I've found in markets. All my fabrics are organised in colours and are neatly folded in baskets. Projects that I'm working on are often hung from the shelves. I also have a few pretty handmade items hanging around – my current obsession is Kantha quilts.

Sarah – I live in a garden unit in Sydney's eastern suburbs. My style is completely opposite to Rachel's. I don't have any specific designated craft space but, rather, I have projects and supplies in both the bedroom and living room. My style is colourful and cluttered. Some supplies are stored neatly, but many are in piles waiting for a good home. I have an old cupboard that holds most of my fabric in coordinated colourful piles. I mostly work on a little table in front of the couch, or sometimes my son spares me a little space on the dining room table (it's usually covered in Lego). I have many bright and colourful projects all over the place as I play around with new ideas.



Step 44

### Tag assembly

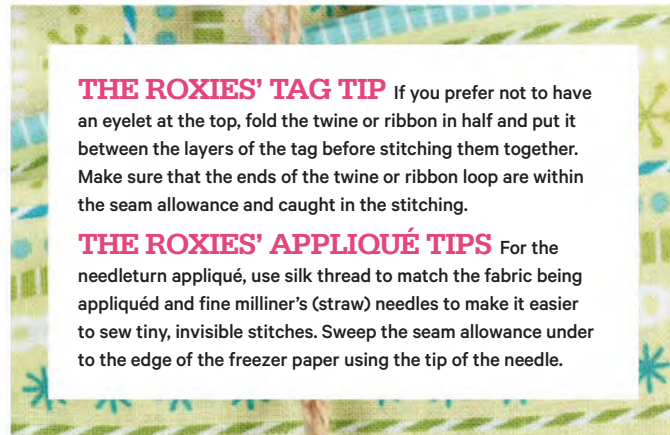
**39** Cut out the tag front shape on the traced line.

**40** Read the Tag Tip before doing this step. Match a completed tag front and tag back shape, right sides together, and pin. Machine stitch around the tag, leaving a 2in opening at the bottom for turning. Trim the corners, turn it right side

out and press. Slip stitch the opening closed.

**41** Using three strands of embroidery cotton, sew a line of running stitch close to the edge.

**42** Mark a dot at the centre top of the short end of the tag about 1cm ( $\frac{3}{8}$ in) down from the edge. Insert an eyelet according to the manufacturer's instructions.



**THE ROXIES' TAG TIP** If you prefer not to have an eyelet at the top, fold the twine or ribbon in half and put it between the layers of the tag before stitching them together. Make sure that the ends of the twine or ribbon loop are within the seam allowance and caught in the stitching.

**THE ROXIES' APPLIQUÉ TIPS** For the needleturn appliqué, use silk thread to match the fabric being appliquéd and fine milliner's (straw) needles to make it easier to sew tiny, invisible stitches. Sweep the seam allowance under to the edge of the freezer paper using the tip of the needle.

**43** Fold the length of twine or narrow ribbon in half and pass the loop through the eyelet. Thread both ends through the loop and pull them tight. Knot the ends together.

### Finishing

**44** To finish, put the knotted twine or ribbon over the hook-and-loop tape on the chair cover

with the tag hanging down and the design facing out. Stick the bow over the top so the tapes grip, trapping the tag hanger at the same time. Slide the cover over the back of a dining chair with the bow and tag at the back.

*For contact details for Sarah or Rachel Roxburgh, of Roxy Creations, turn to Stockists at the back of the magazine.*



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ADT

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# Pattern & Palette Play

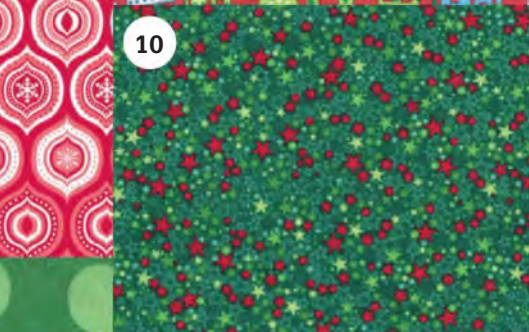
It's too soon for hooves on roofs, but it's not too early to get started on your yuletide projects. Here's our pick of fabulous festive fabrics to get you inspired. It's like all your Christmases have come at once. Compiled by Janai Velez



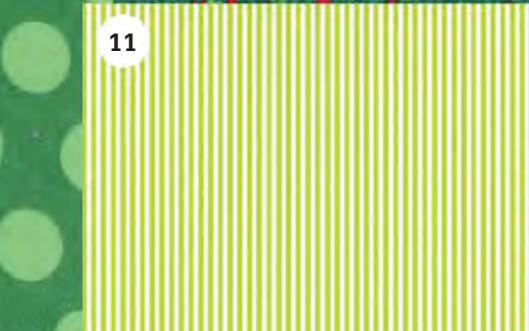
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- 01** Makower 'Festive' D14931. Distributed by Leutenegger.
- 02** Riley Blake Designs 'Merry Matryoshka' Snowflakes C4382-MULTI. Distributed by Millhouse Collections.
- 03** Riley Blake Designs 'Merry Matryoshka' Ogee C4381-RED. Distributed by Millhouse Collections.
- 04** Makower 'Festive' D1495T. Distributed by Leutenegger.
- 05** Moda Fabrics 'Ho Ho Ho' 19709-15. Distributed by PK Fabrics.
- 06** Nutex Wholesalers 'Novelties - Rush Hour' Green Spot 88670, col.103. Distributed by Nutex Wholesalers.
- 07** FreeSpirit 'Ginger Snap' PWHB064.0REDX, designed by Heather Bailey. Distributed by XLN Fabrics.
- 08** Makower 'Festive' D14961. Distributed by Leutenegger.
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- 11** Riley Blake Designs 'Merry Matryoshka' Stripe C4383-GREEN. Distributed by Millhouse Collections.
- 12** Makower 'Festive' D1495R. Distributed by Leutenegger.
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- 19** FreeSpirit 'Ginger Snap' PWHB064.0GREE, designed by Heather Bailey. Distributed by XLN Fabrics.



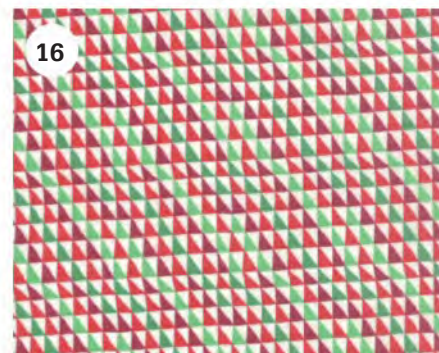
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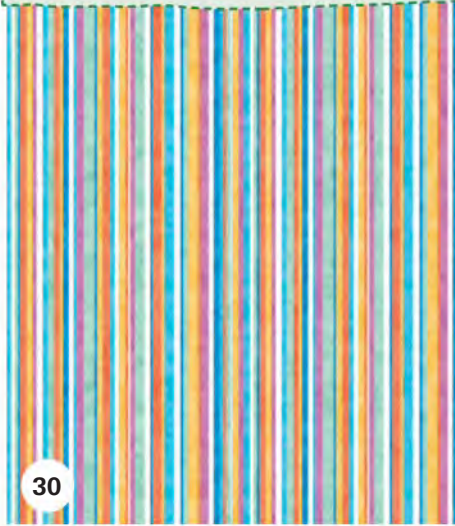


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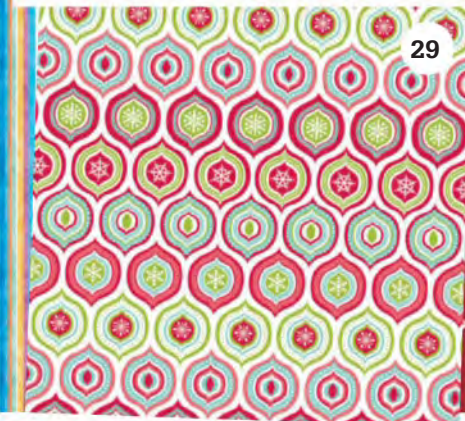
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- 20 Moda Fabrics 'Evergreen' 30400-11. Distributed by PK Fabrics.
- 21 Moda Fabrics 'Jingle' 27213-14. Distributed by PK Fabrics.
- 22 Makower 'Festive' D14941. Distributed by Leutenegger.
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- 24 Robert Kaufman Fabrics 'Holiday Flourish' RK15151186 (Silver colourway). Distributed by Two Green Zebras.
- 25 Moda Fabrics 'Jingle' 27215-11. Distributed by PK Fabrics.
- 26 Windham Fabrics 'Glisten' D40303M2. Distributed by Leutenegger.
- 27 Moda Fabrics 'Jingle' 27212-13. Distributed by PK Fabrics.
- 28 Makower 'Scandi II' D1481R7. Distributed by Leutenegger.
- 29 Riley Blake Designs 'Merry Matryoshka' Ogee C4381-MULTI. Distributed by Millhouse Collections.
- 30 Northcott 'Eskimo Snow' 20654-42. Distributed by Lloyd Curzon Textiles.



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## THE SILVER STARS ...

... are in the sky.  
The red-gold moon  
is riding high.

This beautiful Australian Christmas carol has had new life breathed into it courtesy of Emma How's quilted interpretation. And while she was at it, she thought she'd also reference the follow-through lyrics: "The boobook calls across the night, the brown moths flutter in the light."



# PROJECT 07



## Materials

- 1.6m (1 $\frac{3}{4}$ yd) solid navy fabric (background)
- 25cm (about 10in) black/charcoal print fabric (lower background)
- Fat quarter of night-time city high-rise print fabric (skyscrapers) – see Emma's Fabric Tip
- Fat eighths or large scraps of about 12 assorted brick, wood, stone and similar print fabrics (village buildings)
- Fat eighth of ombre red fabric (moon)
- Fat eighth of brown feather print fabric (moths)
- Fat eighth of silvery-yellow pearlescent fabric (stars)
- Scrap of dark green fabric (shop roof)
- Fat eighth of yellow tone-on-tone print fabric (windows and doors)
- Scrap of small-scale multi-coloured print fabric (stained glass)
- Scrap of cream fabric (building trim)
- 50cm (5 $\frac{1}{8}$ yd) red print fabric (binding)
- 2.5m (2 $\frac{3}{4}$ yd) backing fabric
- Batting at least 170 x 127cm (67 x 50in)
- Lightweight fusible web
- Scraps of medium-weight interfacing
- Matching machine-sewing threads (appliqué and quilting)
- Appliqué mat or baking paper
- White fabric marker for dark fabrics
- Air-erasable fabric marker
- Mechanical pencil
- Rotary cutter, ruler and mat
- Sewing machine with  $\frac{1}{4}$ in, walking and free-motion feet
- General sewing supplies

## Finished size:

150 x 107cm (59 x 42in)

**Note:** Read all the instructions before starting the project. It is recommended that fabrics be 100% cotton, pre-washed and well ironed. Requirements are based on fabrics 107cm (42in) wide. Instructions are provided for fusible-web appliqué with stitching done by machine through all three layers of the quilt. If you prefer to have your quilt finished by a long-arm quilter, you need to appliqué the shapes, by hand or machine, after Step 19.

## Preparation and cutting

**1** Find a bowl or plate with a diameter of 8-8 $\frac{1}{2}$ in and trace around it on the paper side of the fusible web with the pencil. Cut the shape out roughly, then trim the inside of the circle  $\frac{1}{2}$ in from the line to leave a ring of fusible web. The inner circle of fusible web can be used for other shapes.

**2** Fuse the ring of fusible web to the wrong side of the red ombre fabric and cut it out on the traced line.

**3** Leaving  $\frac{1}{4}$ in between the shapes, trace all the shapes for the stars, moths, buildings and non-rectangular windows from the Pattern Sheet onto the paper side of the fusible web with a pencil. Where shapes are not symmetrical, they have been printed in reverse for your convenience. Mark

the building shapes with their letters so you can keep all the parts of each building together. Cut the shapes apart roughly, but leave the stars clustered together to be fused in one piece.

**4** Referring to the Materials list and quilt photograph as guides, iron the fusible-web shapes to the wrong side of the selected fabrics. Cut all the shapes out accurately with small, sharp scissors. For the stained glass windows in the church (building B), trace just the outlines of each window. Fuse them to an appropriate print fabric and cut the shapes out on the line. Then cut the shapes along the dotted lines to create individual panes in each window.

**5** From the solid navy fabric, cut:

- One 60in length (background).

**6** From the red print fabric, cut:

- Six strips, 2 $\frac{3}{4}$ in across the width of the fabric (binding).

**7** Iron an 8in square of fusible web to the wrong side of the yellow tone-on-tone print fabric and trim the fabric to match it. From the square of fabric+fusible web, cut:

- Two strips,  $\frac{1}{8}$ in across the width of the square and crosscut 10 rectangles,  $\frac{1}{8}$ in x  $\frac{3}{8}$ in (building F), 10 rectangles,  $\frac{1}{8}$ in x  $\frac{7}{8}$ in (building F), and one rectangle,  $\frac{1}{8}$  x 1 $\frac{1}{4}$ in (building B)
- Three strips,  $\frac{3}{8}$ in across the square and crosscut eight squares,  $\frac{3}{8}$ in (building I), six rectangles,  $\frac{3}{8}$  x 1in



Diagram1

**EMMA'S FABRIC TIP** If you can't find a suitable print fabric for the skyscrapers, make your own. Use black fabric for the buildings, and appliqué lots of tiny windows on them or, alternatively, thread your machine with white or yellow thread, and embroider them.





Buildings and street

- (building A), four rectangles,  $\frac{3}{8} \times \frac{7}{8}$ in  
 (building A), two rectangles,  $\frac{3}{8} \times \frac{3}{4}$ in  
 (building H) and two rectangles,  
 $\frac{3}{8} \times 1\frac{1}{2}$ in (building I)
- Four strips,  $\frac{1}{4}$ in across the square and crosscut 88 squares,  $\frac{1}{4}$ in (buildings E, F and K) and five rectangles,  $\frac{1}{4} \times \frac{7}{8}$ in (building F)
  - Two strips,  $\frac{1}{2}$ in across the square and crosscut 12 rectangles,  $\frac{1}{2} \times 1$ in (building C)
  - Two strips,  $\frac{5}{8}$ in across the square and crosscut four squares,  $\frac{5}{8}$ in (building G) and six rectangles,  $\frac{5}{8} \times 1\frac{1}{4}$ in (buildings F and K)
  - Two strips,  $\frac{3}{4}$ in across the square and crosscut five squares,  $\frac{3}{4}$ in (building G), three rectangles,  $\frac{3}{4} \times 1\frac{1}{2}$ in (buildings G, H and J) and one rectangle,  $\frac{3}{4} \times 1\frac{5}{8}$ in (building E)
  - One rectangle,  $1\frac{1}{4} \times 1\frac{7}{8}$ in (building D)
  - One rectangle,  $\frac{7}{8} \times 1\frac{3}{4}$ in (building D).

## Background

8 With the black/charcoal fabric right side up and referring to Diagram 1 as a guide, mark a gently curved line across the width of the fabric with the white marker. Cut along the line. Remove the upper section, and from it, cut one strip,  $1\frac{3}{8} \times 12$ in to use as the joint roofing for the row of townhouses (building F).

9 With the solid navy fabric right side up, position the wavy piece of black/charcoal fabric across the bottom, aligning the straight edges. Pin every 2-3in along the curve.

10 Thread the sewing machine with black thread and set it to a small blanket stitch. Machine appliqué the black/charcoal fabric to the navy fabric along the curved edge. The horizontal stitches should cover the edge of the black fabric with the other side just falling onto the navy background. (Use a small zigzag stitch if your machine doesn't have blanket stitch.)

11 Turn your work over and trim away the navy fabric behind the black/charcoal fabric,  $\frac{1}{4}$ in below the stitching.

## Appliqué

12 Working on an appliqué mat or baking paper on the ironing board, gather all the pieces for building A. Using the photograph of the quilt as a guide and removing the backing paper as you go, position the roof over the body of the building so it overlaps by just under  $\frac{1}{8}$ in. Press it briefly with a hot iron just long enough for it to hold.

13 Carefully arrange the other pieces on the house, pressing

briefly when you're happy with each section. When the final pieces have been added, press the whole house and allow it to cool completely, then peel it off the appliqué mat and set it aside.

14 Repeat Steps 12-13 to assemble buildings B-K. Ensure you overlap the pieces as necessary so that each building finishes as a single unit. Note that the townhouses in building F don't overlap each other. Take care to align them when positioning them on their joint roof. Once all the townhouses are joined to the roof, trim any roof that extends past either end.

15 Working on a large flat surface that's protected from the heat of the iron, position the completed buildings across the bottom section of the quilt. Working from left to right, Emma has buildings A-G in order across the fabric with the three skyscrapers behind the townhouses. Buildings H-K are on the other side of the street in the foreground – leave at least 1in between the base of these buildings and the lower edge of the quilt.

16 When you're happy with the positions of all the buildings, fuse them permanently in place on the background with a hot iron.



Step 24



Step 25



Steps 29-30

**17** Remove the ring of backing paper from the moon and, using the photograph as a guide, position it with the lightest part at 8 o'clock. Fuse it in place.

**18** Removing the backing papers, position and fuse the moths, starting with the largest one below the moon; the smallest moth is just above the moon.

**19** Peel the backing paper from the stars and arrange them, starting with the largest ones. Once all the stars are in position, stand back from the quilt and check that you're happy with their positions. Make any adjustments before fusing them in place.

### Finishing

**20** Cut the backing fabric into two equal lengths and remove the selvages. Join the pieces side by side and press the seam open.

**21** Smooth out the backing fabric on the floor with the right side down and secure it with masking tape. Lay the batting on top, ensuring it is free of wrinkles. Lay the quilt top, right side up, on top of the batting and baste the three layers together with curved safety pins placed 3-4in apart and at least 1in away from the appliqué shapes (though you will need one in the middle of the moon).

**22** Fit the walking foot and start by quilting  $\frac{1}{2}$ in inside the edges of the quilt top to stabilise the quilt.

**23** Set up the machine for free-motion quilting by lowering the feed dogs and fitting the free-motion or darning foot. Use thread to match the fabric being quilted/appliquéd in both the top of the machine and the bobbin. Free-motion stitch just inside the edge of each appliqué piece in the buildings, stitching as close as possible to the edges with a small, even stitch length.

**24** Emma appliquéd the windows of building G with contrasting brown thread to create the effect of window frames. If you wish, mark guidelines for the cross lines first with an air-erasable marker.

**25** For the townhouses (building F), Emma worked some extra details near the cream trims in cream thread to resemble wrought-iron lace corners. You can add extra architectural details to any of the buildings as you wish.

**26** The size of the skyscrapers means that as well as outlining them, you will need to do some quilting inside them, so follow some of the lines in the fabric print.

**27** Repeat Step 23 to appliqué around the stars and moon.

**28** Using the same bowl or plate as in Step 1 and an air-erasable marker, draw echoing curved lines across the moon about  $\frac{1}{2}$ in apart, moving from the lightest area to the darkest. Quilt the lines in matching thread.

**29** Repeat Step 23 to appliqué the moths, adding a tiny pair of antennae to each one.

**30** Trace moths 1, 3, 4 and two of moth 2 onto the interfacing with the pencil and cut them out carefully. Position them around the appliquéd moths and pin them in place on the quilt with small pins so they stay flat. Using the same thread as for the moth appliqué, quilt carefully around each interfacing moth shape, adding the antennae as you go. Remove the interfacing shapes from the quilt.

**31** Using black thread, quilt a pattern of wavy lines along

### EMMA'S DARK QUILT TIP

When making a mostly dark-coloured quilt, use a black or charcoal batting. Almost all batting beads to a certain extent, meaning some fibres eventually creep through the quilt top and creamy colours stand out a lot more on a dark quilt. Although there are fewer choices of fibre and loft, several manufacturers produce dark-coloured batting.



# The Village Patch

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## Getting to know ... EMMA HOW

**How did you start your sewing career?** I've always done sewing and handcraft, from a young age, but it wasn't until I really discovered the huge range of beautiful quilt fabrics in my early 20s, at least five years after I started making quilts, that I became so immersed in it. Once I had the means to start building a stash, there was no looking back. Even early on, I decided that if I was going to go to the effort of making a quilt, it was going to be ALL my own work, which is what prompted me to learn to do my own quilting and to start designing all my own quilts. Interestingly, it has become those two parts of the process – the designing and the quilting – that I love the most. As I made more and more quilts, especially as gifts, I started getting commissions – first from friends and then from further afield. Eventually, I opened an Etsy store and now sell a few pieces through there, as well. I remain thankful that one day, about seven years ago, I found the confidence to email the photograph of one of my quilts to a magazine editor – to my delight and relief she responded positively almost instantly. Since then, I have also produced a selection of my own patterns – but find that hard work, although I'd love to do more.

**What are the stitching tools you couldn't live without?** For free-motion quilting, I always use a titanium topstitch needle; they last much longer than regular needles, and I find the larger hole and other features of the topstitch needle reduce the shredding that can otherwise occur with even the best-quality threads. That said, I do stick to a few really good brands of thread that I trust for my quilting – my choices are Aurifil cotton, anything from Superior and Glide by FilTec. I like to use a small, open-toe foot, which gives me the best visibility. Given my love of thread, it's only natural that I can't live without an inordinately large supply of bobbins. My machine takes an unusual (and, of course, expensive!) size, so I've built my collection slowly. Speaking of machines, I'm also thrilled to have found the perfect machine for me. Having battled with my previous machine every time I quilted, I can't say how important it is to have a machine that does what I need. This time, I tested it out really thoroughly before buying, and I love it. Now when I quilt, it's about the quilting, not the machine. For cutting my quilts, I have a selection of rotary cutters and rulers. I use an ergonomic 45mm rotary cutter for all my straight cuts, but have a few smaller ones for cutting curves. I also couldn't resist a pretty 45mm cutter at one stage, and use this as a dedicated paper cutter, so I don't dull my fabric blade. I love having a wide selection of rulers, although most of them are just squares and rectangles rather than specialty items. I don't like having to wield anything bigger than necessary.

**Do you cherish the time you spend in your workroom?** Of course – but I can get lazy about appreciating it. I'm a real night-owl and often work well into the early hours of the morning when the rest of the house is asleep. I can completely lose track of time when I'm absorbed in my latest quilt and think, "I'll just finish this before I go to bed", then end up doing five other things, as well. I really consider quilting as an everyday part of my life, rather than something special.

**What is it that you love about it most?** Mainly it's the fact that everything is to hand and can be left out all the time – there's no wasted time packing up and setting up or trying to work out where I was up to. My 'wall of fabric' neatly organised in cupboards but beautifully visible behind glass doors makes me happy every time I walk in the room. There's also an addition that's still giving me extra joy: Last Christmas, my husband bought me a height-adjustable desk that goes high enough for standing at. In the office where I work, there are some sit/stand workstations, and I thought that would be beneficial when I spend so many hours quilting. I can't quilt for too long standing (although it does provide excellent relief from the sitting position) because I use a pedal-operated machine, so all my weight goes onto one foot. But the extra height is also fantastic for my back when I'm cutting, basting, designing and so on.

**What would you like to change about your workspace?** It all comes down to space, really. A few years ago, I thought I'd solved my fabric-stash storage problems, but my beautiful glass-fronted cupboards are now overflowing, despite being kept organised and tidy. And if I could add in some space to store the roll of batting where it wouldn't get in the way and fall over, and some spare wall space for a permanent design wall ...

**Have you got lots of projects waiting to be done?** I always have a long list of quilts waiting to be made; be they fully completed designs, just an idea in my head, commissions or a baby bump due in nine months who I want to make a quilt for. Some quilts stay on that list for a long time if they don't have a deadline. Eleanor, my seven-year-old daughter, is still waiting for her own bed quilt, although I designed it some years ago and have all the fabrics I need for it. Every time I think the list is starting to get shorter, I find there are new ones to add. I will likely never run out of quilts to make – which is just as well, given the amount of fabric in my studio! I rarely have more than one quilt on the go at a time, though – I tend to start one and concentrate on that quite intensively until it's finished.

the black/charcoal fabric 'street'. Emma added some free-motion trees on the bottom right section.

**32** Change to navy thread and fill the remainder of the quilt surface with a swirly free-motion pattern. Emma's suggested quilting design is shown in Diagram 2.

**33** When all the quilting is complete, trim the backing fabric and batting  $\frac{1}{2}$ in outside the edge of the quilt top.

**34** Cut the ends of the binding strips you cut in Step 7 at a 45-degree angle and join them with diagonal seams to make one long length. Press the seams open. Fold

the strip in half, wrong sides together and long edges matching, and press.

**35** With raw edges together, stitch the binding to the edge of the quilt with a  $\frac{3}{8}$ in seam, mitring the corners as you go and referring to the Binding Diagrams on page 110 for details.

**36** Turn the binding over and stitch it by hand to the back of the quilt. Finally, label and date your quilt.

*For contact details for Emma How, of Sampaguita Quilts, turn to Stockists at the back of the magazine.*

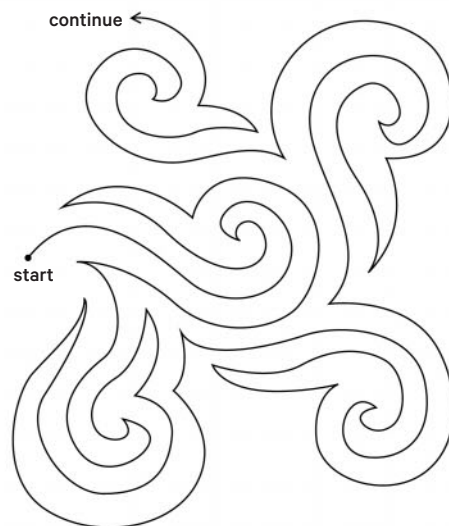


Diagram 2

# Domestic Bliss

"Hello Darling! Just had to tell you that the sparkling new Smeed Designs stitchery is ready to go! Yes, it is about time we had a wonderful quilt design celebrating our fabulous 1950s...

I know! **Domestic Bliss** is a great name, because with all that washing, ironing, shopping, cooking, sewing, cleaning and vacuuming it was such a blissful time wasn't it?! Oh yes, of course I'm in it too; just look for the martini darling...

And it's such a bargain, Darling! Only \$28 for eleven glamorous redwork designs that can also be used singly in aprons, or wall hangings. Oops! Must go, little Freddie has found the cooking sherry again... Tootle-oo!"

## DOMESTIC BLISS PATTERN: \$28

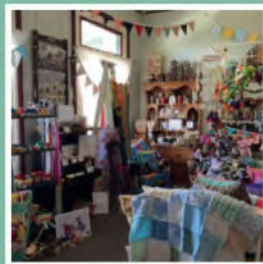
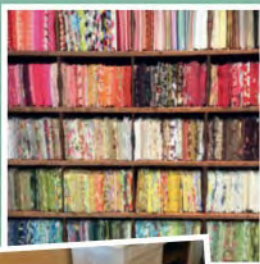
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# Country Hart designs



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## 'Mistle Toe Lane'



'Mistle Toe Lane' the latest **Block of the Month** from **Bunny Hill designs**. It is a beautiful quilt - 65" x 70" that can be used as an Advent Calendar. It is available as a complete kit for \$330 or as a Block of the Month for \$32 a month for 12 months. P&H is extra.



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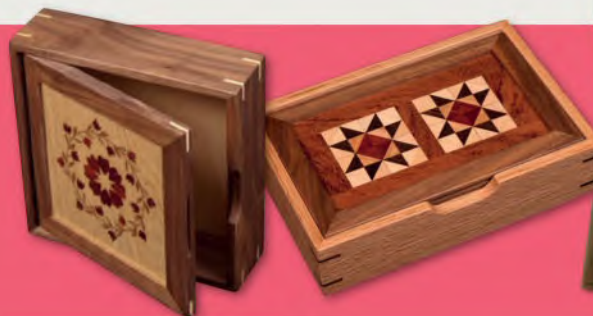
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## Another cute idea!

### IT'S THE WRAPPING THOUGHT THAT COUNTS

Lia Griffith is a graphic designer, photographer and stylist, so you might expect her Christmas gifts to be immaculately, clinically minimal. But look! Just the opposite. She has lavished her presents with her handmade softie tags – so sweet that the gift inside simply can't compete. Her stuffed woodland creatures are made from wool-blend felt edged in blanket stitch; the detailing is simply glued on. As you can see, they are wonderful, wild and woolly, featuring a bear, raccoon, squirrel, fox, bunny and deer, with a couple of mushrooms and an acorn for good measure. Find her templates and follow her instructions on her lovely blog, [www.liagriffith.com](http://www.liagriffith.com).



# Polar Ice Capped

If you thought polar-bear designs couldn't get more adorable, try adding a beanie, as Joanna Wilczynska-Halassek did for her cushion. You've got to admit it puts the freeze on any other cuteness contenders. Make her Arctic cushion your Christmas centrepiece.





PROJECT  
08



## Materials

- 70cm (¾yd) turquoise print fabric (background and cushion back)
- 35cm (¾yd) red print fabric #1 – see Note (border, binding and cushion back)
- Fat quarter red print fabric #2 (bear background)
- Fat quarter white tone-on-tone print fabric (bear's face)
- Fat eighth dark turquoise print fabric (bear's cap)
- Scraps of solid black, pink and light blue fabric (facial features)
- Scrap of white fleecy or fur fabric (pom-pom)
- 50cm (20in) square of lightweight cotton batting
- 40cm (16in) zipper
- Paper for tracing patterns or computer and printer
- Template plastic and permanent-marking pen
- Fusible web – see Step 18
- Machine-sewing threads to match the fabrics
- 45cm (18in) cushion insert
- Rotary cutter, ruler and mat
- Sewing machine
- General sewing supplies

**Finished size:**  
43cm (17in) square

**Note:** Read all the instructions before starting the project. It is recommended that fabric be 100% cotton, pre-washed and well ironed. Requirements are based on fabric 107cm (42in) wide. Joanna's red print fabric for the border, binding and backing is printed with a diagonal pattern – it's not cut on the bias. Techniques for this project are foundation piecing, free-motion raw-edge appliqué and free-motion quilting. This project is foundation pieced in several separate units to create

the finished design. Joanna recommends allowing a little extra fabric if you're not very experienced in this technique. Seam allowances of ¼in are used throughout and are included around the outer edges of the foundation patterns. You can trace the foundation patterns from the Pattern Sheet onto lightweight/tracing paper or print out the digital patterns from the Homespun website. The patterns have been mirror-reversed for your convenience. Sew all the foundation-piecing seams with a short stitch length to make it easier to remove the papers without affecting the stitching.

## Preparation and cutting

1 Trace foundations A-F and the corner template from the Pattern Sheet accurately onto paper, including all the markings. Alternatively, print out the digital patterns from the website, [www.homespun.net.au](http://www.homespun.net.au). Cut the patterns out, including the  $\frac{1}{4}$ in seam allowances around all the edges.

2 Trace the appliqué shapes from the Pattern Sheet or digital patterns onto the paper side of the fusible web. Cut the shapes out roughly and fuse them to the wrong side of the appropriate fabric scraps. Cut the shapes out on the lines and set them aside for now.

3 Trace the corner unit from the Pattern Sheet or digital patterns from the website onto template plastic and cut it out accurately on the line.

4 From the turquoise print fabric, cut:

- Four corner units using the corner template, including the seam allowances, ensuring the straight edges match the straight grain of the fabric (cushion front background)

- One rectangle,  $13\frac{3}{4}$  x 17in (cushion back).

5 From red print fabric #1, cut:

- Two strips, 1in across the width of the fabric and crosscut two strips, 1 x 16in and two strips, 1 x 17in (border)
- Two strips,  $2\frac{1}{4}$  across the width of the fabric (binding)
- One rectangle,  $4\frac{1}{2}$  x 17in (cushion back).

## Polar bear

6 Each unit is constructed in the same manner. Cut the fabric pieces referring to Diagram 1 as a guide to which fabric to use for each area. Each piece needs to be larger all round than the area it is to cover; keep in mind that asymmetrical pieces need to be the mirror reverse of the shape on the foundation. It's easiest just to cut oversized shapes such as rectangles, squares or triangles than to try to cut pieces to exactly fit the areas plus seam allowances. Because this project has so many units, it's best to cut the fabric and piece each unit separately, rather than trying to cut all the fabric for the polar bear in one go.

7 For Unit A (the top of the cap and the red background), cut an oversized piece of dark turquoise print

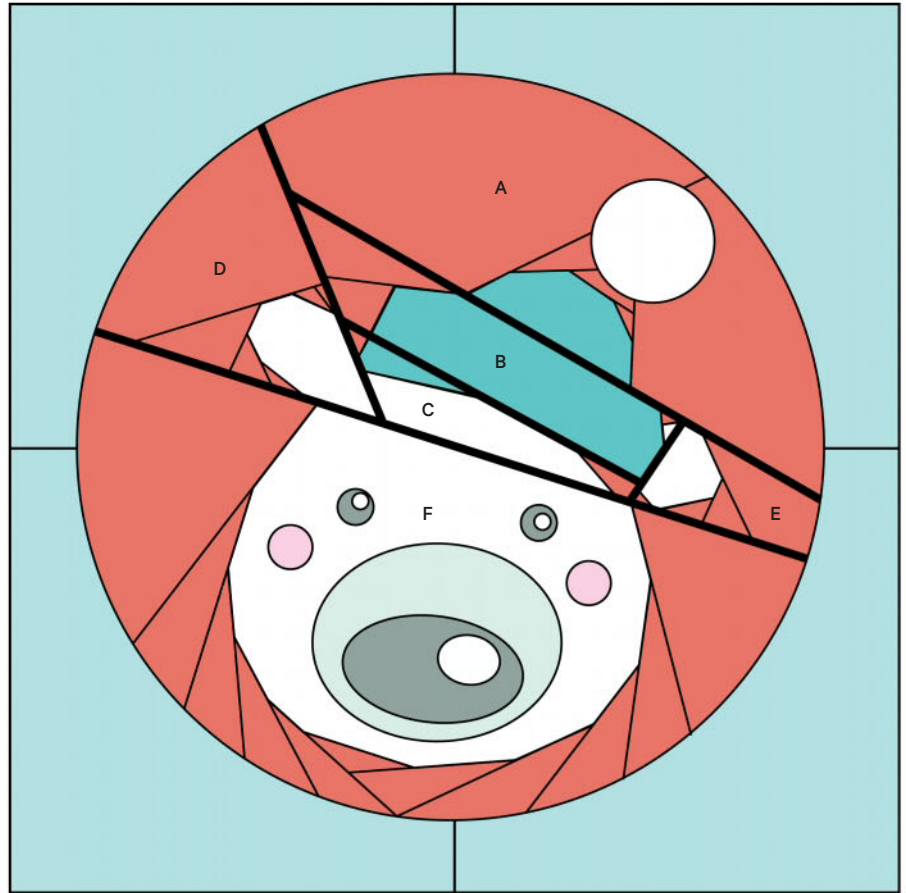


Diagram 1

fabric for A1 and oversized pieces of red print fabric #2 for A2, A3, A4, A5 and A6.

8 All the units are pieced in numerical order. Begin by pinning the dark turquoise fabric for area A1 on the back of the foundation with the wrong side of the fabric against the paper. Check that it is covering all of A1 with a seam allowance on all sides by holding the foundation up to the light. Next, place the small red print fabric piece for area A2 on top of A1, right sides together. Pin along the sewing line between the two areas and fold the red piece over to check that it will cover the whole of A2 with a seam allowance all round once the seam has been sewn. Pin the fabric back in place, move the pin from the seam line and turn the paper over to sew exactly along the line between A1 and A2. Trim the seam allowance to  $\frac{1}{4}$ in and finger press the A2 piece over so that it is right side up and covering the A2 area on the pattern. Pin it in place.

9 Place red print fabric piece for A3 over A1/A2, right sides together, and pin along the seam line between

them. After checking that the red fabric will cover all of A3 with a seam allowance all round, move the pin out of the way, turn the foundation over and sew the seam on the marked line. Finger press A3 over the foundation and pin it in place. Repeat the same sequence to add red print fabric pieces over areas A4, A5 and A6. Check again that the whole A foundation plus seam allowances are covered before trimming the outer seam allowance to  $\frac{1}{4}$ in (the edge of the paper). Don't remove the foundation paper or pins at this stage.

### JOANNA'S TEMPLATE PAPER

**TIP** Instead of using normal copy paper to print your templates, you can buy special paper for foundation piecing, like Carol Doak's Foundation Paper or Papers for Foundation Piecing from That Patchwork Place. The paper is thinner, and it's easier to remove it from the back of the foundation blocks.

**10** Repeat Steps 7-9 to construct Units B, C, D, E and F.

**11** To assemble the circle, join Units B and C and add Unit E to the right edge.

**12** Sew Unit A to the top of BCE and then join Unit D to the left edge to complete the top half of the circle. Sew Unit F to the bottom of ABCDE to complete the circle. Don't remove the paper foundations yet.

**13** Sew the turquoise corners together at the short straight ends to form a square with an empty centre circle.

**14** Fold the completed polar bear into quarters and press a fold at the edges to mark the quarter points. Note that the cap sits at an angle, not straight across, when determining where to fold it.

**15** With right sides together, pin the four seams of the corner units to the marked points on the foundation-pieced block. Then manipulate the curved edge of the turquoise fabric to follow the edge of the red fabric evenly – the paper serves to stabilise the edge. Joanna recommends pinning every  $\frac{1}{4}$ in.

**16** Sew right around the curved edge, removing the pins as you go. Fold the corners outwards and press the seam.

**17** Remove the paper from the back now. Gently pull the completed block in each direction – vertically, horizontally and diagonally – to help loosen the paper foundations from the back. Most of the pieces should come away quite easily because the paper has been perforated by the stitching, but you can remove any small pieces that are trapped at the corners with fine-pointed tweezers or pliers. Press the block well.

### Facial features

**18** Peel the backing paper from the appliqué shapes you prepared in Step 2. Referring to the photograph of the cushion, arrange the light blue muzzle shape with the black and white ovals on top for the nose. Position the black eye shapes with the white ones at the top right for the highlights. Add the pink shapes for the cheeks. When you are happy with the placement, press with an iron to fuse the facial features in place. Joanna used no-sew fusible web to attach her pieces, but she recommends stitching around them with blanket stitch by hand or machine, or satin stitch or free-motion straight stitch by machine. Leave the pompom off until the quilting is complete.

**19** Layer the cushion front over the square of batting and pin baste them together. Set up the machine for free-motion quilting and thread the top of the machine with white thread. Stipple quilt over the face and ears and work a swirl on the white nose.

**20** Change to red thread and quilt the red background – Joanna did a shell design. Then change to turquoise thread and quilt the cap and background. Joanna did a pebble design in the background.

**21** Fuse the pompom in position with a warm iron and, using white thread, sew around the edge with free-motion straight stitch to keep it in place. Change to a satin-stitch setting and sew around the edge over the previous stitching to form a solid line.

### Assembly

**22** Trim the square if needed to measure 16in. If your square is smaller than this, adjust the length of the border strips to match – the finished size of your cushion will be a tiny bit smaller.

**23** Sew the 1 x 16in red print strips to the left and right edges of the square and press the seams outwards. Join the 1 x 17in strips to the top and



Face

### JOANNA'S TUTORIAL TIPS

If you are new to foundation piecing and would like to know more about the technique, you can have a look at one of my blog posts – [shape-moth.blogspot.de/2011/06/tutorial-tuesday-4-peper-piecing-free.html](http://shape-moth.blogspot.de/2011/06/tutorial-tuesday-4-peper-piecing-free.html) – where I shared links to blogs and videos with helpful tutorials on how to start foundation piecing. If you are, however, already familiar with foundation piecing and would like to go to the next level and start designing your own patterns, I also prepared a tutorial on how to draw the patterns in Electric Quilt 7 – the tool I use to create my blocks – [shape-moth.blogspot.de/2011/12/designing-paper-piecing-patterns-in-eq7.html](http://shape-moth.blogspot.de/2011/12/designing-paper-piecing-patterns-in-eq7.html).

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## Getting to know ...

### JOANNA WILCZYNSKA-HALASSEK

#### How did you come up with this cute cushion idea?

That was quite simple ... Winter > snow > cute animals that like the cold. The choice was limited to polar bear, penguin or seal. I prepared two paper-pieced blocks – one with a penguin and one

with a polar bear, and the polar bear won the 'cuteness' contest, hands down.

**What's your favourite thing about winter in Europe?** When I was younger, it was lots of snow. In recent years, however, winters seem to get milder (I also moved from Poland to Germany; in Poland, winters are colder) and winter doesn't always equal snow. I also love German Christmas markets, which start at the beginning of December and end shortly before Christmas with Glühwein (a kind of mulled wine), scent of roasted almonds, anis and beautiful Christmas decorations.

**Is Christmas a special time for you?** For me it's just a time to have a break from work and daily life, to spend some nice time with the people closest to me and, now, since I moved to Germany, to visit my parents and my sister in Poland (although not every year, as some Christmases we spend with my husband's family in Germany).

**Do you usually have a snowy white Christmas?** It depends on the weather, nowadays. Poland is more snowy and colder than Germany, but even then, in 2014 there were only a few snowy days in December.

**What are your favourite Christmas memories of childhood?** I loved when the whole family was gathered at my grandparent's place. We were celebrating with around 30 people then.

**Do you like to create lots of winter/Christmas designs?** No, not really. Sometimes, I have an idea for a winter- or Christmas-themed project, but

mostly I design graphic/geometric block patterns or PP patterns of animals or items used in daily life.

**What's your favourite style of stitching?** I'm a huge fan of raw-edge appliqué and paper piecing.

**Have you travelled extensively?** I like to travel, but I wouldn't call it extensive. I simply don't have enough money to finance some long-lasting exotic trips, but my husband and I try to go to holiday in nice places every year (Greece, Italy, Portugal and, this year, France, but who knows what the future will bring? I'd love to see Ireland, North Canada and New Zealand).

**From where do you gather inspiration for your craft?** Internet, mostly, but also graphic designs on fabrics, billboards, advertisements, modern paintings, magazines, architecture ... if you look, you can find inspiration everywhere around you.

**How long can you go without getting back to stitching of some sort?** It depends on how busy I am on a daily basis. When I don't have anything else (except work) to do, I tend to have short breaks from sewing, like one or two weeks (to give some rest to my back or simply from lack of ideas of what to sew). When I'm busy, like I was during the months before my wedding, I was just coming to my sewing room, looking around, sometimes looking through the fabrics and that was it. I didn't have the time nor the inclination for sewing, as I couldn't concentrate on anything else other than planning the wedding. I didn't sew then for about three months.

bottom edges and press the seams outwards.

**24** With right sides together and using the longest possible stitch length, join the longer sides of the cushion back rectangles with a  $\frac{1}{2}$ in seam. Press it open.

**25** Place the zipper face up on the table and centre the seam you just sewed over the zipper. Make sure the teeth are directly under the seam and the same amount of zipper tape is at each end. Pin.

**26** Using a zipper foot on the machine, sew along both sides of the zipper about  $\frac{1}{4}$ in from the seam

line, continuing right to the end at both sides.

**27** Unpick the line of long stitches from Step 24, check that the zipper works properly and leave it closed. The cushion back should measure 17in square.

**28** Put the cushion back right side down on the table and layer the cushion front, right side up, over it. Pin.

**29** Join the binding strips you cut in Step 5 with a diagonal seam, trim the allowance to  $\frac{1}{4}$ in and press the seam open. Fold the strip in half, wrong sides together and long edges matching, and press.

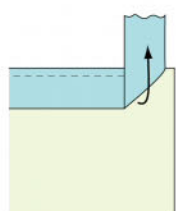
**30** Starting at the centre bottom, sew the binding around the edge of the cushion through all layers, mitring the corners as you go and referring to the Binding Diagrams below for details.

**31** Turn the binding over and stitch it by hand to the back of the cushion.

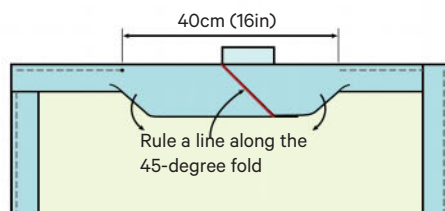
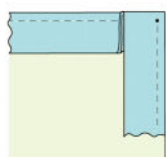
**32** Open the zipper, push the cushion insert inside and fasten the zipper to finish.

For contact details for Joanna Wilczynska-Halassek, of Shape Moth, turn to Stockists at the back of the magazine.

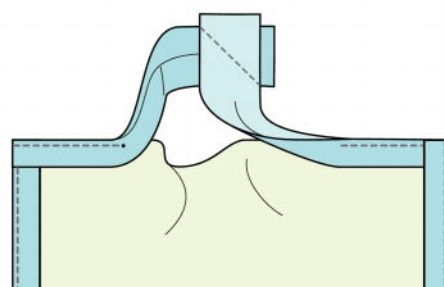
#### Binding diagrams



Mitring corners



Join the ends by matching the fold line and the drawn line and sewing them together. Trim the seam, press it open and refold the binding, then finish sewing it to the quilt.



# Annie's Cottage Crafts



## Snow Buds

Designed by  
McKenna Ryan.  
Completed design  
size is 35½" x 35½".

## Halloweenies



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Designed by  
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## SUGAR PLUM KITTY

Mister Tchaikovsky, we'd like you to meet Stephanie Cameron. Together, you can make beautiful softie music. First, with the glorious *Nutcracker Suite* and then with Stephanie's sweet pussycat variation on a theme of the Sugar Plum Fairy. Bravo!





## Materials

- 50g of 8 ply grey marl yarn – see Note (body)
- 50g of 8 ply pink yarn (clothing)
- 20g of white fluffy yarn (tutu trim and wings)
- One pair of 3.00mm (UK 11/US 2 or 3) knitting needles – see Stephanie's Tension Tip
- Fibre fill – see Note
- Four diamantes, beads or small jewels (embellishments)
- Pink machine-sewing, upholstery or topstitching thread
- Dark grey stranded embroidery thread (eyes)
- Dark grey fine yarn (nose, mouth and whiskers)
- Cosmetic blusher (optional)
- Four safety pins
- Stitch markers
- Long darning needle for sewing up

**Finished size:**  
26cm (10¼in) high

**Note:** Read all the instructions before starting the project. This toy is not intended for children under three years unless the embellishments are omitted or replaced with embroidered details. Stephanie used Cleckheaton Perfect Day in Cloud (1102) for the body and Shepherd Colour 4 Me in 4962 for the clothes. The white fluffy yarn is Moda Vera Blissful in 99 – they are all available at Spotlight. You can substitute other 8 ply yarns. Acrylic fibre

can be used if you want the toy to be machine washable but Stephanie prefers woollen yarns as she likes the way the fibres fill the spaces around the knitted stitches. For the trim, you can substitute other fluffy yarns such as angora, mohair or other fringe or eyelash-type yarns. Stephanie uses the Dacron filling from a cushion insert as it's mechanically shredded into very small pieces, making stuffing easier and less lumpy.

# MILL WORKS

BLOCK OF THE MONTH

by Nancy Rink



Widebacks  
australia

Inspired by the American Textile History Museum.  
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The backing used on this quilt is 'Molly B's',  
from Marcus Fabrics. \$38/m (2.5m needed for this quilt).

Contact Brenda on 08 8370 7546 or 0419 199 727

## Abbreviations

**beg** = begin/ning; **fwd** = forward;  
**K** = knit; **M1** = make 1 – pick up the loop that lies before the next stitch, place it on the left-hand needle and knit into the back of the loop; **P** = purl; **rem** = remaining; **rep** = repeat; **st/sts** = stitch/es; **st st** = stocking stitch (one row K, one row P); **tbs** = through back of the stitches; **tog** = together; [...] = repeat the instructions inside the brackets

## Ballet shoes

Make two.

Using pink yarn and starting with the sole, cast on 12 sts.

**1st row:** P.

**2nd row:** K1, [M1, K1], rep to end ... 23 sts.

**3rd row:** P.

**4th row:** K1, M1, K9, [M1, K1] four times, K8, M1, K1 ... 29 sts.

Work 5 rows st st, beg with a P row.

**Next row:** K12, K2 tog tbs, K1, K2 tog, K12 ... 27 sts.

**Next row:** P.

**Next row:** K11, K2 tog tbs, K1, K2 tog, K11 ... 25 sts.

**Next row:** P.

Cast off 3 sts, K1, put these 2 sts on a safety pin.

Cast off next 15 sts, K1, put these 2 sts on a safety pin.

Cast of remaining 3 sts. Break yarn.

### Ballet shoe ties

Rejoin the yarn at either set of 2 sts on one of the safety pins. Work in garter st (all rows K) for 10cm (4in).

Cast off and break yarn.

Rep with the other 2 sts on the other safety pin to make the other tie.

## Instep and legs

Make two.

Using grey yarn, cast on 5 sts.

Starting with a P row, work 6 rows st st.

**Next row:** P5, turn and cast on 5 sts.

**Next row:** K10, cast on 5 sts ... 15 sts.

Work 19 rows st st, starting with a P row.

Cast off.

## Make up both legs

With right sides facing up, lay a pink ballet shoe so that it sits over the cast-on edge of the instep at the bottom of the leg. Using pink yarn, begin by sewing the 5 cast-on sts of the instep

to the centre of the top cast off of the shoe. Match the edges on either side of the instep with the sides of the shoe and sew them together. Sew the sole and centre back seams of the shoe with pink yarn. Sew the centre back seam of the leg with grey yarn and leave the top open. Stuff the foot and leg with fibre fill, leaving the top 2cm ( $\frac{3}{4}$ in) empty so the leg can bend.

Cross the ties over in front of the leg and then at the back. Pin the ties to the top sides of the leg 15mm ( $\frac{5}{8}$ in) from the centre back seam and slip stitch them in place.

## Body and knickers

Make 1.

Starting at the lower edge of the knickers and using pink yarn, cast on 36 sts.

Work 3 rows of st st, starting and ending with a P row.

Picot-edge row: K1, [yarn fwd, K2 tog], rep to last st, yarn fwd, K1 ... 37 sts.

Work 8 rows of st st, starting with a P row and ending with a K row.

K 3 rows (knickers waistband) and break off pink yarn.

Join in the grey yarn and work 6 rows of st st, starting with a K row.

**Next row:** [K4, K2 tog tbs] three times, [K2 tog, K4] three times, K1 ... 31 sts.

**Next row:** P.

**Next row:** [K3, K2 tog tbs] three times, [K2 tog, K3] three times, K1 ... 25 sts.

**Next row:** P.

**Next row:** [K2, K2 tog tbs] three times, [K2 tog, K2] three times, K1 ... 19 sts.

**Next row:** P.

**Next row:** [K1, K2 tog tbs] three times, [K2 tog, K1] three times, K1 ... 13 sts.

**Next row:** P.

**Next row:** [K2 tog tbs] three times, [K2 tog] three times ... 7 sts.

**Next row:** P.

Break off the yarn and thread it through the remaining sts.

## Make up the body

With wrong side up, fold the bottom pink edge up along the row of holes to form the picot edge of the knickers – see photo on page 120. Slip stitch it in place with pink yarn.



Ballet shoes and legs



Body and knickers



# Wonder Clips

- Great alternative to pins, especially when working with vinyls, piles, and heavy weight fabrics.
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Art No.3183



Art No.3156

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Art No.3159

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- Clip opens wide to hold layers of fabrics.



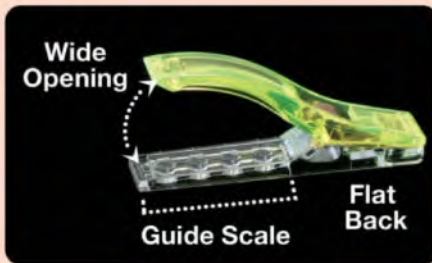
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Hemmed picot edge (wrong side)



Forming the crotch



### STEPHANIE'S TENSION TIP

Knitted toys need smaller needles than if you were knitting a garment because the stuffing puts pressure on the shaped areas and any holes means that stuffing escapes. Knitting with smaller needles than usually recommended for the yarn ply reduces the holes and firms up the knitted fabric.

Bring the edges of the body/knickers together at the centre back and sew the seam of the knickers together with mattress stitch in pink yarn. With the seam at the centre back and the front facing you, sew a 1cm (3/8in) seam joining the centre front and back of the picot edge together to form the crotch with two leg openings.

Position the tops of the legs inside the picot edges of the knickers and pin them in place. Carefully stitch the lower edge seam closed using stabbing stitches through all the layers to anchor the legs in place.

Using grey yarn, sew the rest of the centre back seam of the body with mattress stitch, starting at the neck and stopping 2cm (3/4in) from the knickers to make a gap for stuffing.

Don't cut the thread.

Stuff the body firmly and finish closing the seam with the grey yarn.

### Tail

Using grey yarn, cast on 30 sts.

K two rows of garter st. Cast off.

Sew the tail to the centre back seam of the knickers 2cm (3/4in) up from the crotch.

### Arms

Make two.

Using grey yarn and starting at the shoulder end, cast on 6 sts.

**1st row:** K1, [M1, K1], rep to end ... 11 sts.

**2nd row:** P.

**3rd row:** K1, [M1, K4, M1, K1] twice ... 15 sts.



## Getting to know ...

### STEPHANIE CAMERON

**Why this particular craft?** I have always loved knitting; it's portable, quiet and relaxing, and you can sit and create something beautiful in those windows of time that otherwise are just waiting time or watching television time.

**Have you tried plenty of others?** I also design Santas and other dolls – I have a HUGE collection of Santas, most of which I've made myself. I also love to quilt, sew and make doll furniture. Plus, I make cards, and like other paper crafts but most of these do not have the portable nature of knitting. I can 'think' knitting and work out in my head how I'm going to knit a particular new shape to make a new toy.

**Any funny stories along the way?** My children have said in the past that if food was made from fabric or wool, there would be more much interesting things to eat in the cupboards when they came home hungry after school.

**Who taught you your crafting skills?** I have to thank both of my grandmothers. My nana, Joise, taught me, my sister and cousins to knit and crochet. We were all kept busy on rainy days during school holidays – starting with 20 sts and ending up with 30, making holes and dropping stitches etc until we ended up with doll's scarves and dresses. We crocheted miles of chains and then crocheted the chain into a fatter chain, all the time chatting and sharing experiences and ideas – no TV in those days. My other grandmother, Nell, allowed me at a very young age to use her sewing machine and to actually use expensive tools, threads and fabrics to create something wonderful.

**What lasting lessons did you learn?** Practise – master the stitch before moving onto the next one. By practising, you develop your tension and a more regular finished product.

I work in a wool shop a few days a week, and often people want to start on a big or complex project and get frustrated that their knitting doesn't look like the picture – it's mostly because they haven't mastered the tension – again, more practice is needed. The actual process is not difficult – we can all run but, without practice, and training you cannot run a marathon.

**Is it hard to find time to do your knitting or is it a profession?** It can be hard to find the time, and I get bogged down in production and filling orders, leaving little time for designing and creating. But then that becomes the challenge: to keep enjoying the creative side while the commercial side allows for trips to shows and the purchase of more yarn! It takes longer than you think to go through the design, development of a test product, writing and testing of a pattern before I get to the end product. Sometimes, I get over-committed with yarn companies requesting designs – eventually I get there.



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Work 19 rows in st st, starting with a P row.

**Next row:** K1, [K2 tog], rep to end ... 8 sts.

**Next row:** P.

**Next row:** [K2 tog] four times.

Break off the yarn and thread it through the rem sts, pull it tight and fasten off securely.

Sew up the arm seam, leaving the shoulder end open.

Stuff it firmly at the hand end and less firmly towards the shoulder end. Close the opening and stitch the arm to one side of the body at the top of the neck. Sew the second arm to the other side of the neck.

## Head

Using grey yarn and starting at the back of the head, cast on 7 sts.

**1st row:** P.

**2nd row:** K1, [M1, K1], rep to end.

**3rd row:** P.

**4th row:** K1, [M1, K1], rep to end ... 25 sts.

Work 5 rows st st, starting with a P row.

**Next row:** K1, [M1, K3], rep to end ... 33 sts.

Work 11 rows st st, starting with a P row.

**Next row:** K12, K2 tog tbs, K5, K2 tog, K12.

**Next row:** P.

**Next row:** [K2 tog tbs] seven times, K3, [K2tog] seven times.

Work 3 rows in st st, starting with a P row.

**Next row:** [K2 tog tbs] four times, K1, [K2 tog] four times.

Break off the yarn and thread the end through the rem sts, pull it tight and secure it well (nose end).

Sew the seam from the nose under the chin for 3cm (1¼in) with grey yarn.

Sew up the seam at the centre back, leaving an opening of 2cm (¾in). Stuff the head firmly through the opening and roll it in your hands to make it a pleasing spherical shape. Sew the opening closed.

## Getting to know ...

CONTINUED

**From where do you draw inspiration?** I get ideas from all kinds of places – fabrics, books, shows. When something catches my eye, I wonder how I could teach something similar to my students. This tends to spin my mind about, and I come up with a new project or doll. I also keep a sort of scrapbook/diary into which I put drawings of ideas or stick in snippets of magazines so I can go back to it later. I have a large stash of fabrics, yarns, laces and trims and a huge collection of buttons. I buy things when I see them, especially if I'm away on holiday – a habit I picked up from my paternal grandmother, Nell, whose extensive collection of threads still remains in my somewhat congested cupboard under the stairs. I love to feel yarn and fabric; sometimes, the yarn just tells me what it should be made into but, as time has gone on, I've had to channel my ideas into a more commercial reality. I have to think about the availability of the yarn and the cost of it for my customers. If I want to do something new, I try not to Google it or look at other designers' work but look at photos of the actual thing, and sometimes, when I am just doing day-to-day things, it just pops up in my mind how to make something work.

**Why this skill – and this style?** I saw a commercially produced rabbit – it was so cute and it was so expensive I could not justify the cost. I thought, "I can do that", and so it just happened. I tossed out lots of limbs that were too fat, too thin, too long

and, eventually, I knitted some clothes and the next show I went to I took four designs. There have been lots of lessons, lots of refinement and lots of fun. I try to keep the toys safe, cost effective and fun for the knitter and the child.

**Do you ever see yourself diversifying?**

I want to branch out into baby and children's clothing to match my toys. And I have a NEED to make glove puppets!

**Any embarrassing botch-ups along the way?** A mistake in a pattern is always embarrassing. I once left out a page in a batch of 50 patterns and had to wait until the customers contacted me to send them the missing page. Any mistake is a learning curve and I won't make that one again.

**Where do you live and work?** I'm lucky to have such a supportive family who put up with my stuff all over the place. I share my workspaces with them, although they would argue that their share is diminishing all the time. It's kind of ordered, but gets cluttered when I'm preparing for a show or have new designs on the go, bags of unfinished 'stuff' are here and there but it's sort of creative chaos. My 'sewing room' is also the office/computer room but often the knitting and quilting spills out into the kitchen and family room. My husband, Alan, is ever-patient and helps me when I need odd things built. My children are Kristie, J.J. and Andrew, and they are very supportive, too, often making useful comments like, "Cool Santa, Mum, but he needs glasses!" Our dog, Toby, and cat, Spike, are not so supportive; they think anything on the floor is there to walk over or curl up on!



Body back with tail



Attaching the arms



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Attaching the ears



Knicker bow



Tutu front



### STEPHANIE'S CUTTING TIP

Take care with scissors if you are unpicking the face or just need to cut a thread. Use a quick unpick, rather than scissors, because it's easier to separate and cut just the desired thread. Scissors can snip more than you intend and result in more knitting!

Centre the head on the neck area of the body between the arms and sew it securely in place with grey yarn using a long darning needle.

### Ears

Make two.

Using grey yarn and starting at the bottom edge, cast on 10 sts.

Knit 3 rows in garter st.

**Next row:** K3, K2 tog, K2 tog, K3 ... 8 sts.

**Next row:** K2, K2 tog, K2 tog, K2 ... 6 sts.

**Next row:** K1, K2 tog, K2 tog, K1 ... 4 sts.

**Next row:** K1, K2 tog, K1 ... 3 sts.

**Next row:** K 1, K2 tog ... 2 sts.

**Next row:** K2 tog.

Break off the yarn, thread the end through the rem st and fasten off.

Pin the ears to the head. Stephanie likes to leave stitching them until after the face is done in case their position needs adjustment.

### Face

Using the photographs as guides, audition the eye placement by inserting two black glass-headed pins. Stephanie places hers on the flat triangle of knitting between the shaping lines.

Using three strands of dark grey embroidery cotton, satin stitch small circles about 5mm ( $\frac{1}{4}$ in) in diameter in the two eye positions. The eyes should be 15mm ( $\frac{5}{8}$ in) apart.

To indent the eyes and give more shape to the head, thread the long darning needle with a new piece of embroidery thread (all six strands) with no knot at the end. Insert the needle at the bottom of the head at the back near the neck seam and come out on one side of an eye, leaving a tail of thread hanging. Insert the needle at the opposite side of the same eye (over the satin stitch) and come back out at the starting point where the thread tail is. Remove the needle, tie the first half of a granny knot and pull it tight to indent the eye, then tie another granny knot the opposite way to form a reef knot, keeping it under tension the whole time. Trim both thread tails to 3mm ( $\frac{1}{8}$ in) and allow them to disappear into the knitting. Repeat this process to indent the second

eye to match the first one. Using the dark grey fine yarn, satin stitch a triangle, with 1cm ( $\frac{3}{8}$ in) sides for the nose and below it, sew one vertical straight stitch and two horizontal straight stitches in a very shallow V shape to form the mouth. Then sew three radiating straight stitches on each side of the face, parallel with the knitting, to form the whiskers. Once you are happy with the face, sew the ears securely in position with grey yarn, arranging the bottom edges in a shallow U shape towards the front of the face to give them dimension. If desired, apply a little pink blusher to the cheeks and inner ears.

### Knicker bow

Thread a 40cm (16in) length of pink yarn in the long darning needle and starting at the centre front, work a line of running stitches around the body between the two rows of pink garter stitch at the waistline, leaving a thread tail at the start. When you get back to the centre front, remove the needle and tie the ends with two knots. Tie the ends in a bow and knot the loops so it won't come undone. Tie knots in the ends of the ties 2cm ( $\frac{3}{4}$ in) from the bow loops and trim the excess.

### Ballerina tutu

Using white fluffy yarn, cast on 160 sts. Don't be alarmed – it sounds like a lot of stitches, but you need this many to give the fluted finish to the hem of the tutu. To make it easier to count the stitches as you cast on, place a stitch marker every 40 sts to save recounting them.

**1st row:** [K2 tog], rep to end ... 80 sts.

**2nd row:** [K2 tog], rep to end ... 40 sts.

Break off the white fluffy yarn.

Join in the pink yarn and starting with a P row, work 13 rows in st st.

**Next row:** [K6, K2 tog], rep to end ... 35 sts.

**Next row:** P.

**Next row:** Cast off 12 sts, K10, cast off rem 12 sts. Break off the yarn.

Rejoin the yarn to the central 11 sts.

Work 8 rows in st st on these 11 sts, starting with a P row and ending with a K row.

Knit 2 rows in garter st.

**Next row:** K3 and put these sts on a safety pin. Cast off 5 sts, K2.

Continue on these 3 sts to make the

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left shoulder strap by working 6cm (2¼in) in st st. Cast off and break off the yarn.

Rejoin the pink yarn to the 3 sts on the safety pin and work in st st for 6cm (2¼in). Cast off and break off the yarn.

### Making up

Pin the cast-off edge of the tutu just above the waistline rows of pink garter stitch of the knickers with the bib centred at the front of the body. Slip stitch the tutu to the body from one side of the bib, around the back and along to the other side of the bib. The edges should meet at the centre back – the seam will be sewn after the next step.

Bring the shoulder straps over the shoulders, cross them over and anchor them in place 2cm (¾in) from the centre back seam at either side. Sew the centre back seam of the tutu, starting with the fluffy trim section. Leave a 1cm (¾in) gap in the seam above the trim and then sew the rest of the seam with mattress stitch in pink yarn. Thread the tail out through the gap you left in the seam.

### Wings

(Stephanie suggests omitting the wings if you want her to be a ballerina kitty, rather than a fairy.)

Make one.

Using white fluffy yarn, cast on 3 sts.

**\* 1st row:** P.

**2nd row:** K1, M1, K1, M1, K1 ... 5 sts.

**3rd row:** P.

**4th row:** K1, M1, K3, M1, K1 ... 7 sts.

**5th row:** P.

**6th row:** K1, M1, K5, M1, K1 ... 9 sts.

**7th row:** P.

**8th row:** K1, M1, K7, M1, K1 ... 11 sts.

Work 4 rows in st st, starting with a P row and ending with a K row.

**Next row (wrong side):** K.

Work 4 rows in st st, starting with a K row and ending with a P row.

**Next row:** K2 tog tbs, K7, K2 tog ... 9 sts.

**Next row:** P.

**Next row:** K2 tog tbs, K5, K2 tog ... 7 sts.

**Next row:** P.

**Next row:** K2 tog tbs, K3, K2 tog ... 5 sts.

**Next row:** P.

**Next row:** K2 tog tbs, K1, K2 tog ... 3 sts.

**Next row:** P.

**Next row:** K.\*\*

Repeat from \* to \*\*.

**Next row:** P.

Cast off.

With wrong sides together, fold the ends in towards the centre along the garter stitch line on the outside and join the cast-on and cast-off ends. Slip stitch the diagonal edges together.

Attaching the wings to the body  
Sew the wings through all layers to the back of the grey body between the waist edge of the tutu and the crossover of the straps.

### Flowers

Make 5.

Using pink yarn, cast on 25 sts.

**Next row:** [K1, cast off 3 sts], rep to end ... 10 sts.

Cut the yarn 30cm (12in) from the knitting, thread the tail into the darning needle and slip the needle through the stitches on the knitting needle. Remove the knitting needle, pull up the yarn firmly and fasten it off securely to form the flower.

Don't trim the yarn or weave it in – leave it attached to sew the flower in place.

### Bracelet

Using pink yarn, cast on 14 sts.

Cast off on the next row to make a cord.

Stitch one flower to the end of the cord, wind it around one wrist and stitch the other end of the cord under the flower. Anchor the cord to the arm to prevent the bracelet from slipping off and getting lost.

### Finishing

Sew the other flowers to the shoes, tutu front and centre back of the wings. Sew (or glue) the diamantes, beads or jewels to the flower centres using doubled machine-sewing thread or other strong thread that will better withstand the sharp edges of the items. Sugar Plum Kitty is all finished and ready to give to someone to love.

*For contact details for Stephanie Cameron, of Cameron James Designs, turn to Stockists at the back of the magazine. Step photos courtesy of Stephanie.*



Tutu back with tail



Back view with wings



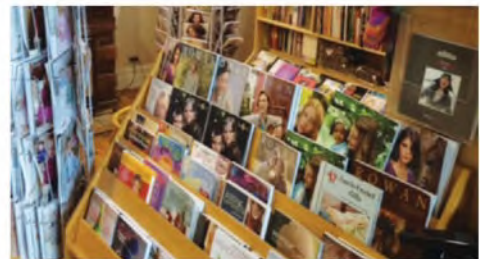
Wings as knitted



# Pick Up Stitches



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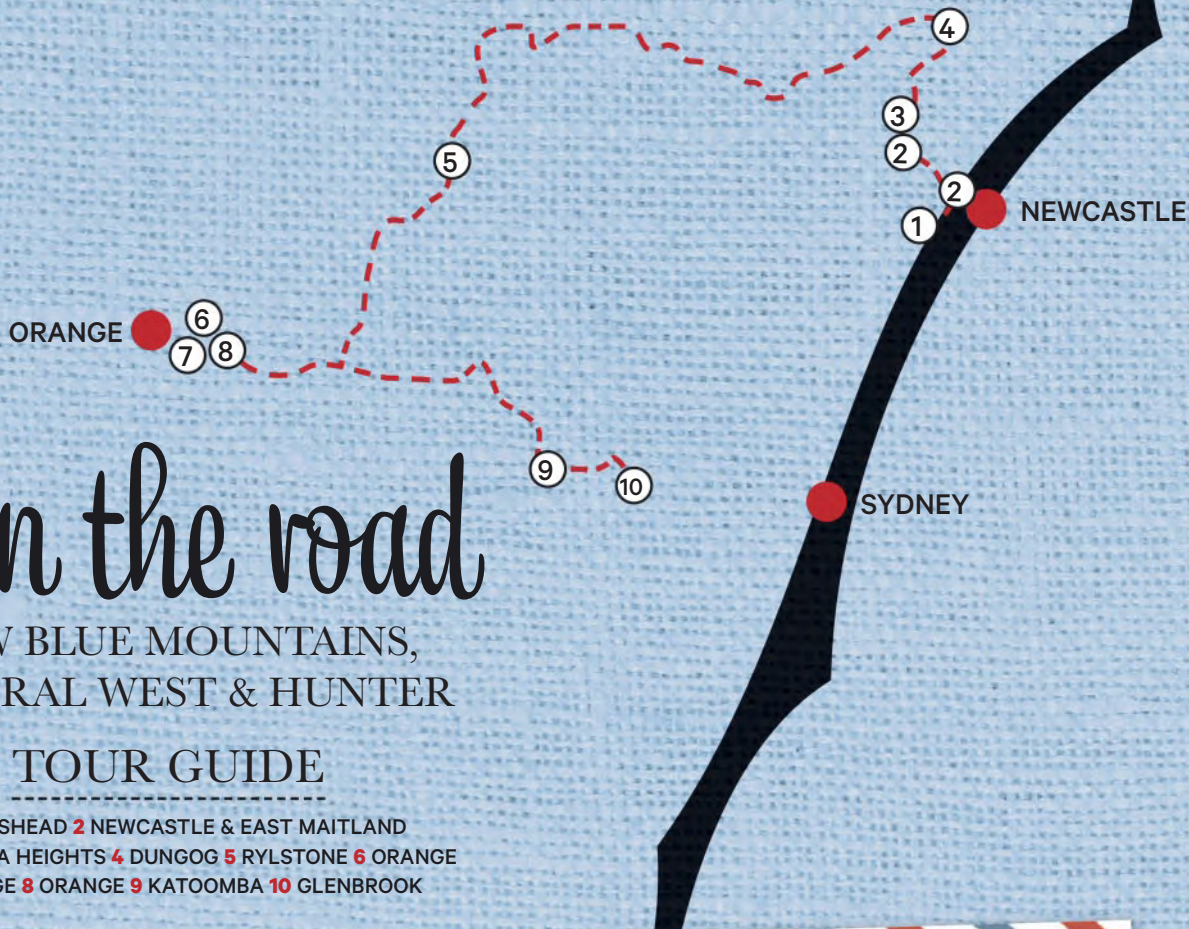
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# On the road

NSW BLUE MOUNTAINS,  
CENTRAL WEST & HUNTER

## TOUR GUIDE

1 GATESHEAD 2 NEWCASTLE & EAST MAITLAND  
3 BOLWARRA HEIGHTS 4 DUNOGG 5 RYLSTONE 6 ORANGE  
7 ORANGE 8 ORANGE 9 KATOOMBA 10 GLENBROOK



## 1. Gateshead BATIK OETORO



**Where's Gateshead:** On the southern side of Newcastle.

**Where in Gateshead:** Unit 3, 11 Nevin Close. We're in an industrial area, only two blocks from the highway – just turn off at Charlestown Toyota.

**Who plays host:** Lynne is there every day, with occasional assistance from 'Tubby' (dear husband) and Britteny (daughter).

**Worth visiting because:** We sell colour! Dyes, fabric paints, marbling inks, natural dyes, fabric crayons and Texas, gutta resist, more dyes, and dyeing-related products, including chemicals. If you want to venture into the world of creating your own fabrics with dyes, fabric paints and other mediums, you've come to the right place. You can hand dye your threads or fabric, print your own fabric, try batik, shibori or silk painting – we really

have everything you need, and we can answer all your questions and provide instructions, too. Even if it is as simple a project as getting those faded jeans back to black – we have that, too. I have a lifetime of experience with textiles and I am more than happy to share. I was taught the ladylike accomplishments of hand embroidery and crochet at an early age, and then I really went off on a tangent, dyeing cotton scraps with mulberries. My dyeing experience has come a long way since then, and I now have plenty of industry experience and tertiary qualifications, so you really are in the right hands with any and every question about the wonderful techniques of colouring fabric and fibre. We're open Mon-Fri 9am-4pm, closed weekends and public holidays.

**What we recommend:** All of it – although we may be a bit biased! Hot Colour fabric paint would be one of our most versatile products. It is fixed by ironing and works on nearly all fabrics. You can silk paint with it, do marbling, sun print, faux tie dye, colour washes on fabric as backgrounds for embroidery – the possibilities are endless. But if you are unsure where to start, don't worry, we have kits that have clear step-by-step instructions and include all the basic 'stuff' you need to get creating.

**Address:** 3/11 Nevin Close, Gateshead, NSW 2290

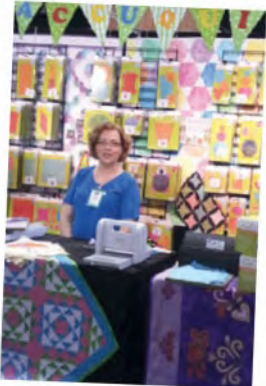
**Phone:** (02) 4943 8808 **Email:** sales@dyeman.com

**Website:** www.dyeman.com





## 2. Newcastle & East Maitland ZIG ZAG SEWING



**Where're Newcastle & East Maitland:** Take the M1 from Sydney and take the Newcastle off ramp. From there, you can either go to Newcastle or East Maitland.

**Where in Newcastle & East Maitland:** 57 Georgetown Road (Newcastle): Follow the link road to Newcastle, turn left at Turton Road, then turn right at Georgetown Road – it's the purple shop two minutes up the road. Shop 1, 4a Garnett Street (East Maitland): Follow the road to Greenhills, turn into Greenhills shopping centre. Go right at the roundabout and take the first right. We are right beside the NSW service centre.

**Who plays host:** Sally and the amazing team, Celia, Sharen, Kathy, Jenny, Austin, Nathan and Suzanne.

**Worth visiting because:** At Zig Zag Sewing, we're all passionate sewers and believe that all the ills of the world would be solved if everyone just started sewing! Our aim is to spark this passion in as many people as possible. Both of our stores carry a variety of different products, with our focus on sewing machines, overlockers and long-arm quilting machines. Our customers are like family to us: we even share in weddings, births and holidays. We feel that our passion combined with our knowledge of all things sewing adds value to your visit, where you get more than just your purchase. Our motto is: "If we don't know the answer, we will find out for you".

**What we recommend:** We carry the best brands of sewing machines and overlockers, which include Pfaff, Janome, Singer, Babylock, Handi Quilter (both sit-down as well as long-arm machines), Accuquilt cutters and the new Artistic Edge cutter. We also carry Elna presses.

**Address:** 57 Georgetown Road, Georgetown (Newcastle), NSW 2298. Shop 1, 4a Garnett Street, East Maitland, NSW 2323

**Phone:** Georgetown (02) 4960 2426, East Maitland (02) 4933 6800

**Email:** sales@zigzagsewing.com.au

**Website:** www.zigzagsewing.com.au

## 3. Bolwarra Heights LOTUS FABRICS

**Where's Bolwarra Heights:** Bolwarra is a beautiful leafy suburb of Maitland in the Hunter Valley. Not far from the historic town of Morpeth or the wine-growing region of Pokolbin in the Hunter Valley.

**Where in Bolwarra Heights:**

Visits by appointment only. Please use the contact details below to make an appointment.

**Who plays host:**

Louise Brown-Thomas

**Worth visiting because:** I specialise in batik and hand-dyed fabrics.

I have a substantial range of these fabrics on bolts as well as pre-cut 2½in strip rolls, fat quarters, 10in and 5in squares. I also stock MasterPiece, King Tut and Bottom Line threads from Superior Threads and a range of 50-weight silk threads for hand or machine appliqué. I have been a Certified Shop for Quiltworx for three years and have their patterns in stock. I also run classes every week for any Quiltworx pattern you choose to make. Kits are also available.



**What we recommend:** Apart from my fabrics and Quiltworx patterns, I stock books and patterns from Edyta Sitar of Laundry Basket Quilts, Quiltsmart bags and patterns and kits from McKenna Ryan.

**Address:** Bolwarra Heights, NSW

**Phone:** (02) 4930 1182, 0407 248 644

**Email:** louise@lotusfabrics.com.au **Website:** www.lotusfabrics.com.au

## 4. Dungog CREATIVE CRAFTS & FABRICS

**Where's Dungog:** A cute little town, north of Newcastle and situated in the stunning Hunter region.

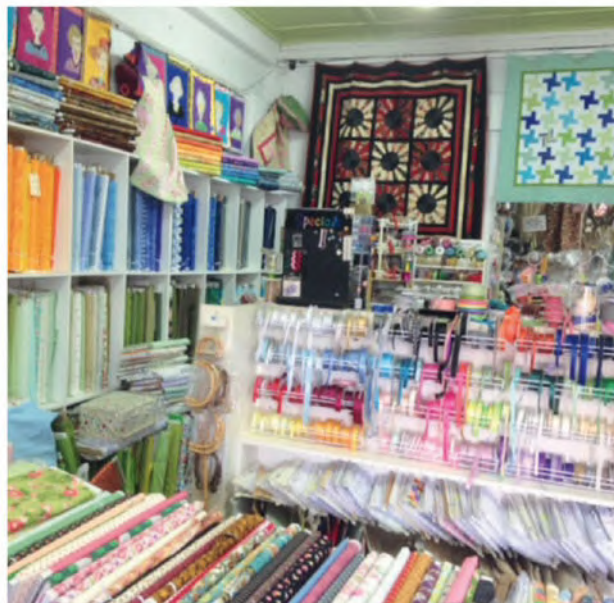
**Where in Dungog:** 120 Dowling Street. Dowling Street is the main shopping street through town with beautiful old buildings – you can't miss it!

**Who plays host:** Carol-Ann Cummings

**Worth visiting because:** Mine has been the go-to store in town for all sorts of crafty essentials since it was established in 2003. The shop is bursting with more than 1,000 bolts of fabric in a wide variety of fabrics, colours and styles, which also includes backings. I also have wool and acrylic felt, chenille, Minky, battings and Pellons. For your thread needs, I have you covered with Rasant, Signature, Bottom Line, Gutermann, Mettler, Madeira and DMC threads. For knitters and crocheters, I have yarns from Patons, Panda, Cleckheaton, Heirloom and Shepherd, and also a selection of accessories. My haberdashery range is pretty big. I have ribbons galore in a range of colours, along with ricrac and pompoms. I'm also a dealer for Janome sewing machines and have parts available. Classes are held on Tuesdays, Wednesdays and Thursdays as well as Thursday nights.

**What we recommend:** I have a selection of Victorian Textiles battings and templates along with Sue Daley papers.

**Address:** 120 Dowling Street, Dungog, NSW 2420



**Phone:** (02) 4992 1232, 0429 182 369

**Fax:** (02) 4992 3587

**Email:** creativecrafts1@bigpond.com

## 5. Rylstone HOMESTEAD SELECTION



**Where's Rylstone:** Situated in the Central Tablelands, just an hour from Lithgow and 40 minutes from Mudgee.

**Where in Rylstone:** 89 Home Hills Road. We are located on a farm, 20km out of town. From Rylstone, turn left at the hospital corner along the Glen Alice Road and travel along for 19km, then turn right into Home Hills Road. We're approximately 1km on the left.

**Who plays host:** Carol Christensen and her sister, Dianne, and mother, Margaret.

**Worth visiting because:** We'd love for you to visit our 'Shop in Shed'. Carol has 20 years of experience as a TAFE teacher and is always happy to help and give any advice you may need. We have an extensive range of the latest patchwork fabric and quilting supplies, including a large selection of fat quarters and panels. There is also an exclusive range of patterns and kits to choose from, and we like to offer many of our products at low prices. Being on a farm, we have a large selection of country fabrics, including many farm-animal designs. We also have a good range of novelty and Australiana fabrics. We also offer quilting classes for small groups, and accommodation is available in our stone cottage next door. Visits to the store are by appointment only, and bus trips and large groups are welcome; just call us first, as the farm is a working farm. We also offer a quilting service at low rates and fast return.

**What we recommend:** We have a great variety of bright and colourful fabrics suitable for appliqué, and a good range of children's panels and coordinating fabrics.

**Address:** 89 Home Hills Road, Rylstone, NSW 2849

**Phone:** (02) 6379 7670

**Email:** homesteadselection@gmail.com

## 6. Orange HOBBYSEW ORANGE



**Where's Orange:** It is situated in the beautiful Central West of NSW. Famous for wineries and many amazing restaurants, only three and a half hours from Sydney, and known as Australia's Colour City.

**Where in Orange:** 221 Peisley Street. We're just opposite the local IGA store: we're hard to miss!

**Who plays host:** Patricia Cole, supported by her friendly staff members, Kate, Toni, Belinda and Ronda.

**Worth visiting because:** Come on in and check out our wide and varied range of quilting fabrics, jelly rolls, layer cakes and charm packs. Designers include French General, Me and My Sister, Blackbird Designs, Timeless Treasures and many more. We stock hand- and machine-embroidery threads for all of your stitching needs. Custom quilting rulers can be made to your requirements as well as paper templates. We also have a large range of haberdashery, buttons, quilting accessories and sewing threads to choose from. Our mechanic calls once a week and services all makes and models of sewing machines and overlockers, and we are the official dealers for Bernina, Brother and Janome sewing machines, overlockers and accessories. Large groups are welcome and, by prior arrangement, we will stay open after hours to accommodate a visit.

**What we recommend:** Our Sit and Sew classes are happy, chatty and loads of fun. We have a Borders Workshop, and Michelle Marvig will be visiting us in July. We have plenty more exciting things in the works, so follow us on Facebook at [www.facebook.com/hobbyseworange](http://www.facebook.com/hobbyseworange) to keep up to date with everything going on in store!

**Address:** 221 Peisley Street, Orange, NSW 2800

**Phone:** (02) 6361 7420

**Email:** [patriciajcole@gmail.com](mailto:patriciajcole@gmail.com)

## 7. Orange BELLA PATCHWORK DESIGNS

**Where's Orange:** About an hour's drive west of Bathurst, a perfect destination when heading across NSW.

**Where in Orange:** Unit 2, 25 Sale Street. The store's new location is larger and still centrally located in Orange, just off the Great Western Highway, with Kite Street as the closest cross street. The shop is in a large red-brick house, set back from the road, with lawn and beautiful flowers. There is plenty of parking.

**Who plays host:** Delma Watts

**Worth visiting because:** Bella Patchwork Designs is known for a large range of bright fabrics. People often comment to me on how lovely it feels to walk into the shop, with its big burst of colour. The first room is filled with Kaffe Fassett fabrics and kits, along with A Day in the Country fabrics, which I love, and the coordinated bias bindings are a real winner. The second room doubles as a class room and showroom, where I have a large range of wide-back fabrics, novelty prints and block colours. I enjoy all aspects of working with fabric, whether it's putting colours together, cutting out and ironing, putting kits together or any other part. I was brought up around colour and design, so I'm always happy to assist with this process if you need it. Sewing is a form of meditation and often lets us truly explore our own creativity, and I love sharing this bond with customers. The store is open weekdays from 10am-5pm and Saturdays from 10am-1pm.



**What we recommend:** You can see I love colour, and one of my quilt designs, *Persian Carpet* (above), shows you just how much. It is available as a kit with all fabrics to make quilt top and binding.

**Address:** Unit 2, 25 Sale Street, Orange, NSW 2800

**Phone:** (02) 6361 3399

**Email:** [sales@bellapatchwork.com.au](mailto:sales@bellapatchwork.com.au)

**Website:** [www.bellapatchwork.com.au](http://www.bellapatchwork.com.au)

## 8. Orange HIDDEN TALENT

**Where's Orange:** Three hours west from Sydney over the beautiful Blue Mountains, through Bathurst and then to colourful Orange.

**Where in Orange:** 150 Lords Place. Coming from Sydney, turn left at Canobolas Hotel into Lord Place – we are just after the roundabout.

**Who plays host:** Carolyn and Marilyn with the help of casuals Kate, Elizabeth and Karen.

**Worth visiting because:** We have a very large range of patchwork fabrics, including the Jinny Beyer Palette. We carry Husqvarna, Janome, Elna, Singer, Baby Lock and Handi Quilter machines and overlockers, and a nearly full range of Accuquilt Go fabric cutters. We offer machine repairs, which are mostly carried out on the premises. Classes are held every weekday between 10am and 3pm (no appointment necessary), and we have a quilting service available. All bus groups are welcome, and we can open on Sunday by appointment only.

**What we recommend:** We have many kits already cut but are happy to cut others for you. We offer a unique service and allow plenty of time for new sewers to learn at their leisure. We're also passionate about teaching children, from seven upwards; some have won prizes. Our tutors have many years of experience in many avenues, including software classes for embroidery, so you will always be in the right hands when you visit.



**Address:** 150 Lords Place, Orange, NSW 2800

**Phone:** (02) 6362 0011

**Email:** carolyn\_andra@optusnet.com

## 9. Katoomba THE STITCHING POST



**Where's Katoomba:** In the picturesque Upper Blue Mountains. It is one of the must-see destinations in NSW.

**Where in Katoomba:** Our beautiful shop is located in a lovely little yellow cottage on Lurline Street. Lurline Street is the main

tourist road that runs down to the famous Three Sisters and the World Heritage Blue Mountains National Park.

**Who plays host:** Karen owns the store and can be found there Monday to Friday, and on alternate Saturdays you will be greeted and looked after by Leisel and Marg.

**Worth visiting because:** When you visit, you'll be amazed by our eight huge rooms, one being a year-round Christmas room. We have a great fabric range, and specialise in reproduction fabrics and patterns and also stock a large array of needlework, specialising in antique reproduction samplers. Also, every August we run a needlework retreat at the beautiful, historic Carrington Hotel, and each October we run a very successful patchwork retreat up near Scenic World. 2015 will be our fourth year, and we are already starting to plan for 2016.

**What we recommend:** The first thing you notice when entering our spacious shop is the beautiful display of samples, fabrics and patterns. Not only do we have bolted fabric but we also have a large variety of fabric packs and kits. Needlework is also our specialty. We have a large array of samples on display.

**Address:** 100 Lurline Street, Katoomba, NSW 2780

**Phone:** (02) 4782 5809

**Email:** Karen@thestitchingpost.com.au

**Website:** www.thestitchingpost.com.au

## 10. Glenbrook POST OFFICE PATCHWORK



**Where's Glenbrook:** About 45 minutes' drive from Sydney's CBD, and just eight minutes past Penrith, Glenbrook village is located in the foothills of the beautiful Blue Mountains and is the gateway to the Blue Mountains National Park. It's a great place to wander, with a lovely cinema, cafes, gift stores and a beautiful central park – all within an easy five minute walk.

**Where in Glenbrook:** 33 Ross Street. We're opposite the nursery and 'The Church' cafe.

**Who plays host:** Judy Tyrrell and staff

**Worth visiting because:** We stock a diverse array of fabrics, including reproduction, modern and children's fabrics. We carry a lovely range of quilt and smaller-project patterns, Gutermann threads for machine and hand quilting, Madeira stranded embroidery floss and a good selection of haberdashery and sewing tools. We can arrange sewing-machine and overlocker repairs – just leave your machine at the shop. If you want to learn and expand your skills, we run weekly classes for students at all levels and the occasional workshop. Larger groups/bus tours are welcome, but please give notice first.

**What we recommend:** Drop in and be inspired by the quilts created by Rhonda Pearce, Anne Sommerlad, Di Tramontana and others. Challenge yourself and take on Rhonda's award-winning *Insanity Quilt*, choose another of our many lovely patterns and kits or simply select some gorgeous fabrics for your next project. We are always bringing in new fabrics and adding to our existing traditional ranges. There is something for everybody at Post Office Patchwork.

**Address:** 33 Ross Street, Glenbrook, NSW 2773

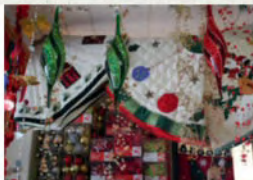
**Phone:** (02) 4739 9555

**Email:** [popatchwork@efel.net.au](mailto:popatchwork@efel.net.au)

**Website:** [www.postofficepatchwork.net.au](http://www.postofficepatchwork.net.au)

## Sufi's Craft

craft • patchwork • christmas • giftware



SUFIS is a treasure trove of craft supplies, haberdashery, locally made craft, giftware, souvenirs and collectables. Specialising in patchwork and sewing supplies and of course it is Christmas all year at Sufi's.

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[www.sufiscraft.com](http://www.sufiscraft.com)

# Market Place



## PRODUCTS OF THE MONTH

1

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Sometimes, tweezers just don't grip enough. This handy stainless-steel scissor-like serrated-edge clamp will get the job done. At just \$19.95, it's a handy household tool for everyone.

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 Email: sales@echidnaclub.com.au  
 Website: www.echidnaclub.com.au

2

**FAERIES IN MY GARDEN**

**M'LADY'S DRESSING ROOM BLOCK OF THE MONTH**

Here's the gorgeous centrepiece of our beautiful new Edwardian quilt. This BOM is due to start soon, so join now, as there are only a small number of places in this colourway left.

Phone: (07) 3869 0808  
 Email: shopatfaeries@bigpond.com  
 Catalogue: www.faeriesinmygarden.com.au

3

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4

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 Website: www.craftdepot.com.au

5

**LEUTENEGER**

**'TRAIL BLAZING' BY KATHY DOUGHTY**

Featuring Kathy's signature elements of dynamic layered patterns and stylised natural motifs in a kaleidoscope of colours, this is Kathy's second fabric collection for Leutenegger.

Phone: (02) 8046 4100  
 Email: cservice@leutenegger.com.au  
 Website: www.leutenegger.com.au

6



### YARNS ON COLLIE

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7



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14



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Flickr: [www.flickr.com/photos/57216903@N06](http://www.flickr.com/photos/57216903@N06)

### PROJECT 2: PASSPORT FOLIO

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Blog: [www.thebirdhouse.typepad.com](http://www.thebirdhouse.typepad.com)

### PROJECT 3: SQUARE DANCE

**Joanne Nicholls**  
**Thirroul Custom Quilting**  
Website: [www.thirroulquilting.com](http://www.thirroulquilting.com)

### PROJECT 4: THE PRETTIEST PATERRE

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**The Pickledish Patch**  
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### BLOCK OF THE MONTH: CHINA SHOP

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**Material Obsession**  
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Website: [www.materialobsession.com.au](http://www.materialobsession.com.au)  
Blog: [www.materialobsession.typepad.com](http://www.materialobsession.typepad.com)

### PROJECT 5: THAT'S RICH

**Sedef Imer**  
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### PROJECT 6: PRESENT COMPANY

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### PROJECT 7: THE SILVER STARS ...

**Emma How**  
**Sampaguita Quilts**  
Blog: [www.sampaguitaquilts.blogspot.com](http://www.sampaguitaquilts.blogspot.com)  
Etsy: [www.sampaguitaquilts.etsy.com](http://www.sampaguitaquilts.etsy.com)

### PROJECT 8: POLAR ICE CAPPED

**Joanna Wilczynska-Halassek**  
**Shape Moth**  
Blog: [shape-moth.blogspot.com](http://shape-moth.blogspot.com),  
Craftsy: [craftsy.com/user/899440/pattern-store](http://craftsy.com/user/899440/pattern-store)

### PROJECT 9: SUGAR PLUM KITTY

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Website: [www.cameronjamesdesigns.co.nz](http://www.cameronjamesdesigns.co.nz)

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**Bird, Natalie** – see box at left.  
**Blessington** Unit 23, 13 Gibbens Road, West Gosford, NSW 2250. Ph: (02) 4337 3737, email: [info@blessingtongroup.com.au](mailto:info@blessingtongroup.com.au).

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**Cameron, Stephanie**  
– see box at left.

**Charles Parsons & Co** See Craft Project – Charles Parsons & Co.

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**How, Emma** – see box at left.  
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**Lily Lane** 26 Prince Street, Rosedale Vic 3847. Ph: (03) 5199 2777, email: [jennifer@lilylane.com.au](mailto:jennifer@lilylane.com.au), website: [www.lilylane.com.au](http://www.lilylane.com.au).

**Lotus Fabrics** Bolwarra Heights, NSW. Ph: (02) 4930 1182, 0407 248 644, email: louse@lotusfabrics.com.au, website: www.lotusfabrics.com.au.

**Lyn's Fine Needlework** Unit 2, 9 Seven Hills Road, Baulkham Hills, NSW 2153. Ph: (02) 9686 2325, email: lyncsneedlework@aol.com, website: www.lynsfineneedlework.com.au.

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**Magic Patch Quilting** 1525 Frankston-Flinders Road, Tyabb, Vic 3913. Ph: (03) 5977 3332, email: query@magicpatchquilting.com.au, website: www.magicpatchquilting.com.au.

**Martingale** Website: www.martingale-pub.com.

**Material Obsession** 72 Roseby Street, Drummoyne, NSW 2047. Ph: (02) 9819 6455, email: info@materialobsession.com.au, website: www.materialobsession.com.au.

**Nicholls, Joanne** – see box on page 137.

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

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**Rogers, Siobhan** – see box on page 137.

**Roxburgh, Sarah & Rachel** – see box on page 137.

**Sew Many Stitches** Shop 4, Level 2, 147 Queen Street, Campbelltown, NSW 2560. Ph: (02) 4628 4437, email: sewstitches@bigpond.com.

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**Texyarns** Website: www.texyarns.com.

**The Patchwork Angel** 343 Mons Road, Forest Glen, Qld 4556. Ph: (07) 5477 0700, email: info@patchworkangel.com.au, website: www.patchworkangel.com.au.

**The Patchwork Box** PO Box 226, Bowral, NSW 2576. Ph: (02) 4861 2517, email: sales@patchworkbox.com.au, website: www.patchworkbox.com.au.

**The Quilters Shack** 24 Quay Street, Bundaberg, Qld 4670. Ph: (07) 4154 4486, email: girls@thequiltersshack.com, website: www.thequiltersshack.com.

**The Remnant Basket** 10 River Street, Macksville, NSW 2447. Ph/fax: (02) 6568 1829, email: dbanks@westnet.com.au, website: www.remnantbasket.com.au.

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**The Stitching Post** 100 Lurline Street, Katoomba, NSW 2780. Ph: (02) 4782 5809, email: Karen@thestitchingpost.com.au, website: www.thestitchingpost.com.au.

**The Teddy Tree** 226 Scarborough Beach Road, Mt Hawthorn, WA 6016. Ph: (08) 9201 1011, email: sales@teddytree.com.au, website: www.teddytree.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.

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**Tucek, Vicki** – see box on page 137.

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**Wilczynska-Halassek, Joanna** – see box on page 137.

**XLN Fabrics** Ph: (02) 9621 3066, email: info@xln.com.au, website: www.xln.com.au.

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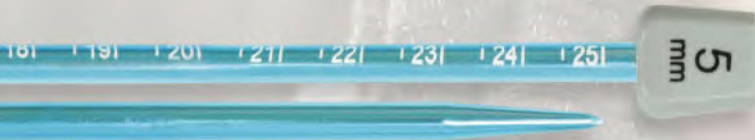
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