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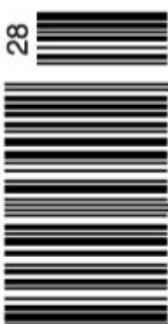
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Raw-edge machine appliqué with Terasa Munnerley

Fussy-cut Hexies with Chris Jurd

Paper foundation piecing with award-winning quilter Wendy Whellum

SMALL SPACES.
BIG IDEAS.



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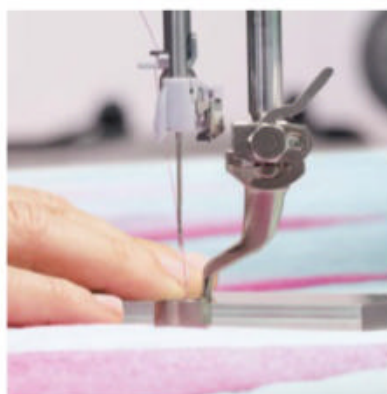
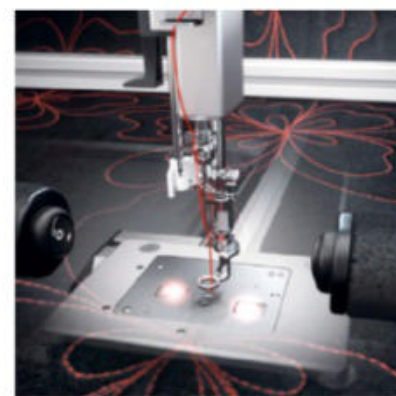
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Quilters
COMPANION

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Welcome to the May/June issue of *Quilters Companion*! We have some awesome content in this issue that we are sure you will find inspirational and interesting, as well as some exciting images of amazing quilts.

First of all – we share a sneak peek at the 2024 Block of the Month! It is designed by Kathy Doughty of Material Obsession, using her latest release fabric range, *Trade Winds* by Figo Fabrics. Of course, we can't show you the entire quilt – but I'm sure you will get a sense of what's to come. If you know Kathy's work, you will know to expect quirky appliqués and low-contrast prints.

We share some of the winning quilts from the QuiltCon 2024 quilt show in the USA. These quilts are minimal and impactful.

The National Gallery of Australia is currently presenting a rare opportunity to see quilts of historical significance and we share details and some of these amazing works to whet your appetite.

Anita Ellis shares the second part of her three-part art quilts feature – showing you how to add colour to the pattern.

Our projects are from a variety of quilters sharing a variety of techniques: Chris Jurd shares a quilt with large fussy-cut hexies in her trademark bright prints, Terasa Munnerley shows how to use raw-edge machine appliqué to add fun florals to a black and white background and award-winning quilter, Wendy Whellum shares a machined paper foundation traditional quilt.

You can also make a handy and attractive tote bag with a contemporary pieced detail on the front. The *Homespun* favourite is a delightful house quilt made with Liberty Tana Lawn fabrics and Chris Austin shares a quick and easy pieced quilt. Award-winning quilter, Pat Forster shares another of her Drunkard's Path quilts, *Shimmer* – a delicate balance of blues and yellows to create a light, shimmering effect. Last, but not least, this issue brings you the final part of the 2023 BOM – *Arcadia*. We hope you have enjoyed your sewing journey with this amazing quilt designed by Keryn Emmerson.

Stay safe and keep your needle threaded ...

Deborah

How to keep in touch

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Skyline S7



Skyline S6



Skyline S3

Whether you sew clothing, accessories, home decor items, quilts, or just *love* the possibilities of fabric and thread, there's a Janome for every *maker*.

Quilty Treasures

BELOW The quilts are typically displayed in groups of nine.



BELOW Julie Swift and Lee Ann Ferring created this quilt for the 45,000 Quilt Project and called it *I Saw What I Could Never Unsee*.



By the thousands

A quilt project in the USA aims to represent the immigrant detention experience and encourage efforts towards more humane solutions. The 45,000 Quilt Project brings together the work of contributors who were invited to submit 36in-square quilts that included 1000 marks of some kind – to represent 1000 detained immigrants. The 45 panels highlight the fact that on any given day there are 45,000 immigrants in detention across the USA – the largest such detention system in the world that punishes people who have fled violence in their home countries and seek a safer place to live. The project's key organiser, Glen Ring, has co-authored a book with Melinda MacInnis entitled *Don't Look Away*, documenting the quilts and including information about immigrant detention.



◆ The light stuff

Tasmanian textile artist Sandra Champion was the only Australian to have a work selected for inclusion in the Studio Art Quilt Associates' exhibition *Light the World*. Entrants to this juried exhibition were invited to explore how light creates and transforms their art. Forty quilts were chosen for the exhibition, which has travelled to the European Patchwork Meeting in France, the International Quilt Show in the Czech Republic, AQS QuiltWeeks in Florida, Kentucky and Missouri and several other locations in the USA.

Sandra's quilt continues her adventures with 'paper textile', which she has been exploring for many years. "I use paper to discover ways in which it can be deconstructed to create colour, texture and depth in my paper textiles," she says. "I often use rusted papers with the expectation that each piece will change over time as the more fragile pieces deconstruct and the nature of the piece evolves." In 2021, Sandra was awarded the Lynn Goodwin Borgman Award for Surface Design at Quilt National in the USA and last year she took out the Golden Textures Contemporary Art Quilt Award with a quilt made using her unique methods

ABOVE: Sandra Champion's entry in the *Light the World* exhibition was *First Light on the Track*. 97cm x 145cm (38in x 57in). Materials included vintage newspapers, books and magazines, vintage kimono silks, scrim, perle cotton, repurposed dressmaker's pattern tissue and silk, which were rusted, burned, painted, oiled, collaged, patched and stitched.

Artist's statement: "The first rays of light reach through the forest branches to the frosted ground. As I walk along the track, the varied way the light falls on the vegetation is a celebration of colour and the beauty of light in the landscape."



◆ It's a toss up

Our continuing search for fabulous ways to use up tiny scraps of fabric led us to Dutch quiltmaker Rebecca Hauser, who blogged about the confetti cards she'd made. Don't they look fabulous? And they're oh so easy to make – just lightly glue scraps to cardstock, then stitch a simple zigzag line to hold them in place. Find her blog post at www.stitchedincolor.com/blog/2018/1/12/confetti-cards



◆ Fit to be tied

Instead of quilting your next project, why not consider the age-old technique of tying it? Tying offers a number of benefits: it's quick, easy and, if it saves you from having your project professionally machine quilted, more economical. Tying can also be used to add texture to your quilt and when a high-loft batting is used, it can result in a softer, cosier quilt. We found a number of articles on the internet that provided an array of ideas and techniques for tying a quilt. Check out <https://haileystitches.com/seven-unique-ways-to-tie-a-quilt> and <https://quiltingwemple.com/how-to-tie-a-quilt>



◆ On display

Renowned Australian designer Sue Daley, of Patchwork with Busyfingers fame, is now offering a delightful way to store your favourite fabric scraps: put them on display by wrapping them around a mini bamboo bolt. Available from Sue's website at www.busyfingerspatchwork.com, the bolts are available individually or in three-packs and nine-packs. The bolts are 16.5cm high x 9cm wide (6½in x 3½in) with a wrapping area 13cm high x 7.5cm wide (5½in x 3in).



◆ A clip around the ears

In our last issue, we featured amazing patchwork earring kits you could buy from Australian designer Robyn J Cuthbertson. Now we've discovered the leather earrings made by Missouri-based Hometown Leatherworks for Riley Blake Designs. The earrings are 25mm (1in) square with a 50mm (2in) hang. Look for them in your local quilt shop.

ALL GRACE PRODUCTS AVAILABLE IN AUSTRALIA

CREATE YOUR PERFECT QUILTING SYSTEM

Transform your domestic machine into a free motion quilting system with a hoop frame. Then level up your efficiency with a long arm machine. Finally, top it off with automation and accessories, and you're ready to go! No matter where you are on your quilting journey, we are here to help you take the next step. Let's get you started!

LARGER WORK AREA FOR ULTIMATE FREEDOM.

Easily quilt larger projects with more throat space! By eliminating the need to reroll, fold, or reposition the quilt, a larger throat area allows plenty of room for the quilt to roll up as you go without getting bunched. This also eliminates the need for pin basting, enables quilters to use thicker batting, create larger patterns, and accomplish breathtaking projects.



Evolve in your quilting

Most quilters face the challenge of having to choose between quilting space, and the size of the quilt they can create. Are you one of them?

CREATIVE FREEDOM FOR MACHINE QUILTERS

Quilting frames have come a long way from their humble beginnings. Modern day quilters rely on their frames to make each of their projects easier, more convenient and more beautiful! Whether you are a professional or a hobbyist, and no-matter what kind of quilting machine you use, there is a quilting frame that would work for you!

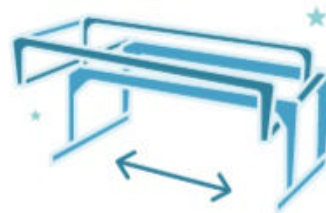


HOW DOES A QUILTING FRAME HELP ME?



Simple Fabric Control

Easy-to-use rails and clamps keep your fabric securely in place while you quilt, allowing you to focus on your creativity instead of worrying about extra fabric.



Multiple Sizes

With sizes ranging from four to twelve feet, you can find a frame that gets the job done without feeling out of place in your home.



Use Your Machine

Our frames can accommodate many home sewing machines and longarm quilting machines up to 21", so you can quilt at your own comfort level.



Join the experts and enjoy these great Quilting Tours

Visit the Royal School of Needlework, William Morris Gallery, the York Castle Museum and enjoy afternoon tea at the Pump Room in Bath. We also visit many Quilting shops.

21 Jul to 9 Aug 2024



Join **Deborah Segaert**
Editor of *Quilters Companion Magazine*
on a wonderful tour of the
United Kingdom

 Including the
Birmingham
Festival of Quilts



Travel on A-Rosa Sena river boat for 7 nights, visit Bruges Lace Centre, Royal Delft Factory, sightseeing tours of the UNESCO world heritage cities of Luxemburg and Bruges. Work on unique projects designed by Natalie Bird.

11 to 29 Sep 2024



Join **Natalie Bird** for
**Patchwork
on the Rhine**

visiting the European
Patchwork Meeting

visit
**Quilt Week
in Alsace**



Visiting markets, yarn shops and museums, dyeing workshops at Yamamoto Roketsu Dyeing Studio and Shibori studio. Tour members will work on an original project designed by Robyn.

31 Oct to 17 Nov 2024



Join **Robyn Hicks** on a
Yarn tour of Japan



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8 to 27 Sep 2024



Brno International Textile Exhibition

Cruise on A Rosa from Passau to Vienna and Budapest on the Danube River for 7 nights



14 Apr to 3 May 2025



Visit fabric shops, textile museums, included sightseeing tours in the cities visited, work on an original quilting project designed by Michelle.

Extension tour to Dresden, Berlin and Hamburg
1 to 8 May 2025



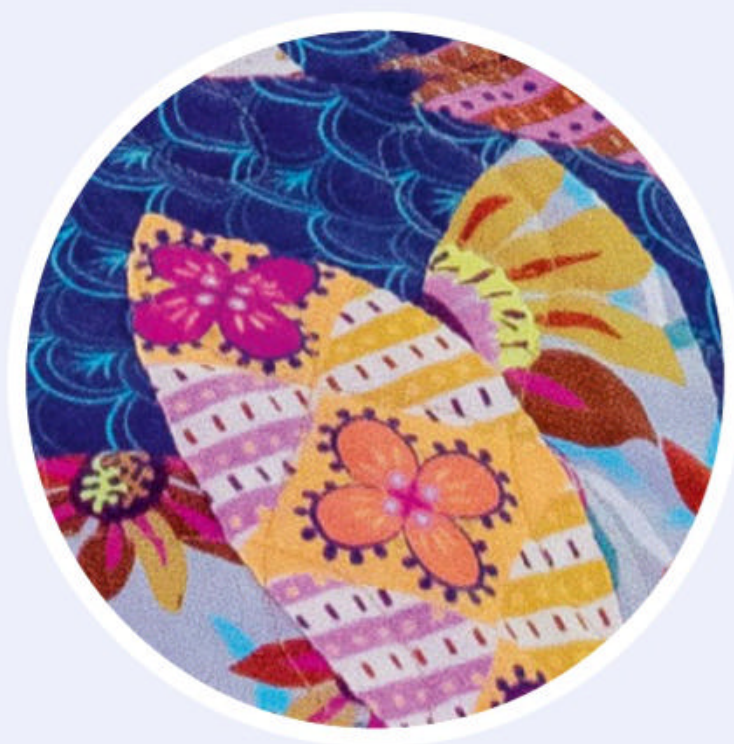
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Quilters Companion 2024 Block of the Month – *Trade Winds*

Designed and made by Kathy Doughty of Material Obsession

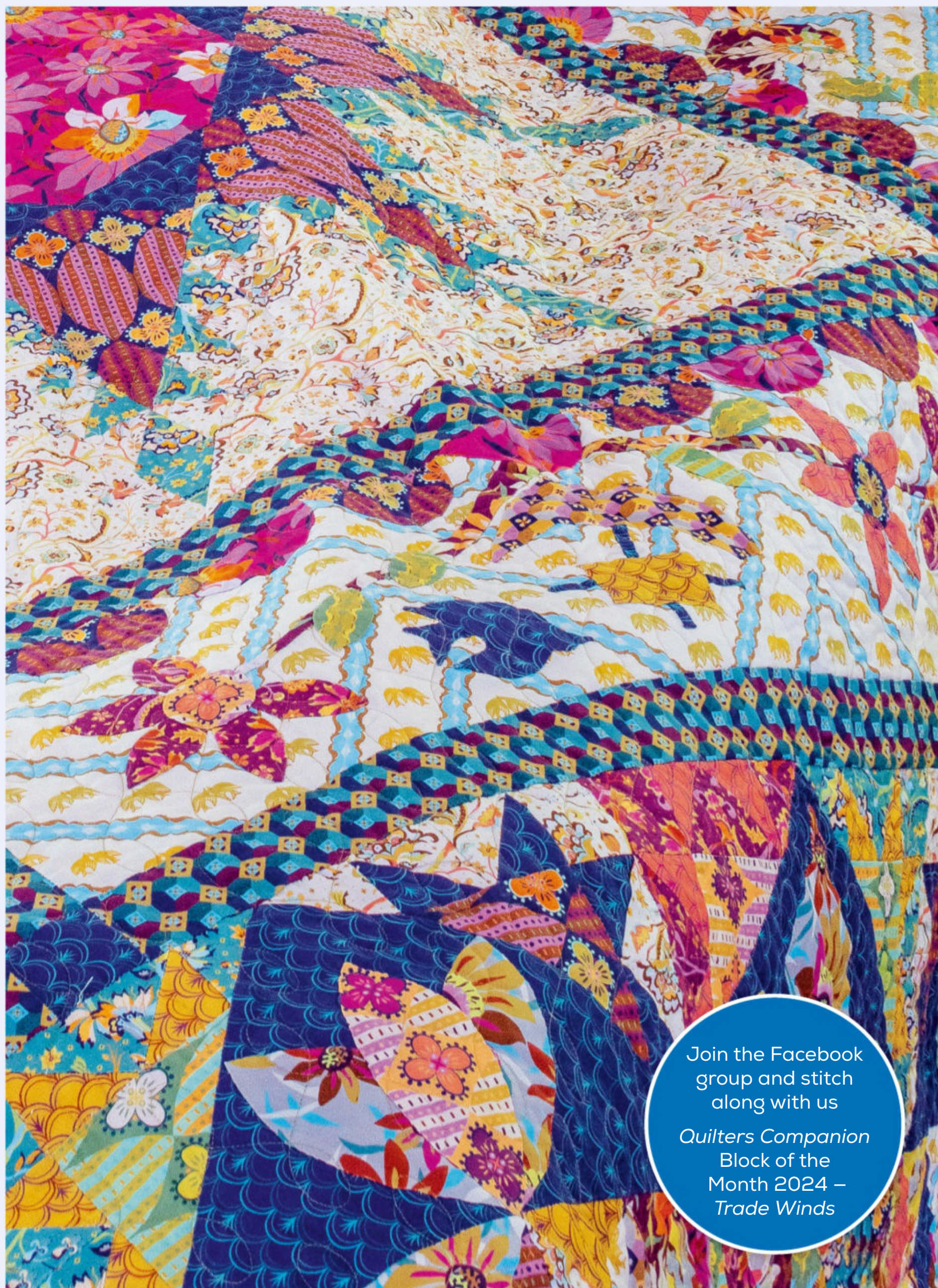
Join in and follow along as Kathy Doughty weaves an imaginary story into the *Trade Winds* medallion quilt. The centre is surrounded by a story of a journey by sea, under the stars ... one that connects cultures across space and time through textiles and imagery.

As Kathy says, "We can't travel by sea without a starry night, so of course we have stars! The passengers look out portal windows to the vast horizons represented in the corners. The first indication to sailors that land was on the horizon was often a bird, so of course I have included birds too."

Kathy migrated to Australia in 1990 from the USA. "One of the symbols I find appearing in my quilts regularly is a ship, in honour of the fact that I arrived here after starting life somewhere else," Kathy recalls. "I have been fascinated by the effects of moving to another country and virtually starting life over." Kathy's life as a quilter began in Australia,

despite having lived in Amish country in the USA. A twist of fate introduced her to quilts and now she lives a life surrounded by textiles.

Every year, Kathy designs a fabric collection based on an idea that has piqued her interest. "My *Trade Winds* collection for Figo Fabrics was designed after reading a book called *The Fabric of Civilization* by Virginia Postrel," reveals Kathy. "The book covers the origin of textiles and how civilisation evolved around the industry of making cloth. It was then that trade evolved until cultures started blending into the vast mixture we have today. Even though I have been surrounded by textiles for decades, I had never thought of how it all started. It was so fascinating I started sketching immediately, referencing textile designs from around the world including India, China, the Middle East and more to grow the collection." It is this new collection that is featured in the QC2024 BOM.



Join the Facebook
group and stitch
along with us

Quilters Companion
Block of the
Month 2024 –
Trade Winds



Trade Winds by Kathy Doughty for Figo Fabrics is distributed in Australia by Lloyd Curzon Textiles. If you are a retailer, and would like to stock the *Trade Winds* collection, visit: www.lcurzon.com.au

GETTING TO KNOW KATHY ...

My quilting story is long and told often. After moving to Australia, I basically started my life over. I had seen quilts but never considered sewing as a hobby. A friend from playgroup, Bronwyn Gosling, gifted me a quilt when my second son (of three) was born. I immediately asked her to teach me how to make a quilt. From there, everything started to be focused on making quilts.

I am self-taught from library books and spent years working on my own, making decisions about what I liked and what I didn't like. I would scan the pages of books and find designs that I liked, then try to make them. But first, I had to work out what a $\frac{1}{4}$ in seam was!

From there, I joined the Hunters Hill Quilters in Sydney and things advanced quickly after that. Material Obsession was opened in 2003 with a view to making easy, colourful quilts that reflected the lifestyle of the day but were based in tradition. Working in the shop has been a gift of learning for me as my customers taught me heaps about what they



liked and the teachers I employed shared an unbelievable wealth of knowledge. Being exposed to the colourful designs of teachers like Wendy Williams or creative souls like Marg George and many others opened the door to a vast array of techniques, styles and fabrics. From the opening of the doors of Material Obsession, I have grown to teach and lecture around the world, design fabric, write books and make hundreds, literally hundreds, of quilts!



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Kadina Craft & Sewing Centre
Kadina, SA



SCAN HERE
to become a stockist

The Big Hexie

Large, fussy cut hexagons are surrounded by bold prints and set in columns with neutral diamonds to create this lap-sized quilt.

**Finished size: 148.5cm x 133.5cm
(58½in x 52½in)**

Chris Jurd - Patchwork Fun



chris.jurd@bigpond.com



[@patchworkfun](https://www.instagram.com/patchworkfun)



www.chrisquilts.blogspot.com

*Fussy
Cut
Hexies*



Materials

- 9in square each of 12 feature fabrics with large-scale printed motifs (hexagon centres)
- Fat eighth each of 24 bright print fabrics (hexagon blocks)
- 80cm (7/8yd) orange and green stripe print fabric (setting triangles)
- Assorted large-scale print fabrics to total about 80cm (1yd) (border)
- 45cm (1/2yd) black print fabric (binding)
- 3.1m (3yd) backing fabric
- Batting at least 165cm x 150cm (66in x 60in)
- Freezer paper
- Erasable fabric-marking pen
- Rotary cutter, ruler and mat
- Sewing machine with 1/4in and open-toe feet
- General sewing supplies

Preparation and cutting

1 Trace shapes A–G from the Pattern Sheet onto the matte side of the freezer paper (including the arrows) and cut them out on the lines.

2 To use these templates, lightly fuse them to the wrong side of the fabric and cut the shape out of fabric immediately next to the template. The templates are re-usable: to use them more than once, gently peel the template off the fabric and lightly fuse it to the fabric to cut more shapes.

3 Once you've peeled the template off the fabric, use a fabric marking pen to draw the arrows on the wrong side of the fabric shapes.

From each of the 9in squares of feature print fabrics, cut:

- one Template A shape

From each of the 24 bright print fabrics, cut:

- three Template B shapes

From the orange and green stripe print fabric, cut:

- six Template C shapes
- six Template D shapes – including the extra 1/4in along the longest edge as marked on the template
- four Template E shapes
- two Template F shapes
- two Template G shapes

From the assorted large-scale print fabrics, cut:

- strips 5in wide x various lengths. You need sufficient so that they will measure at least 225in when joined end to end



From the black print fabric, cut:

- six strips, 2 1/2in x width of fabric

Hexagons

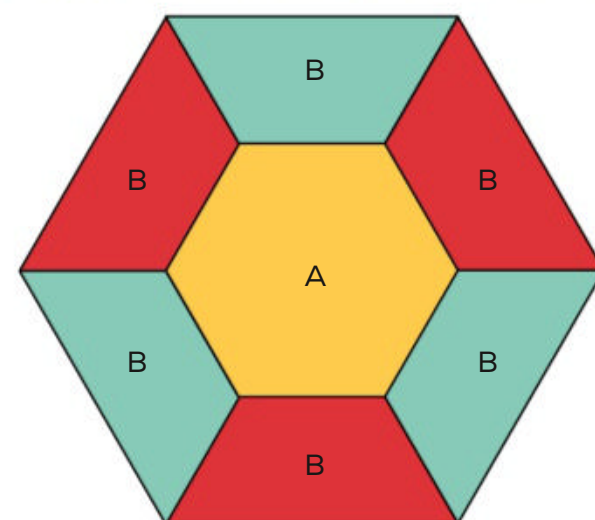
1 To make one hexagon, you need:

- one feature print A shape
- three B shapes cut from one fabric and three B shapes cut from a different fabric.

2 Lay out the shapes, referring to the Hexagon Layout Diagram.

3 Begin assembling the block by matching one of the B shapes right sides together with the A shape, as shown in Diagram 1. Pin through the points you've marked with the arrows. Stitch the seam from one point to the other: begin and end this seam with a locking stitch. Press the seam away from the A shape.

4 Repeat the process described in Step 3 to sew all six B shapes to the edges of the A shape.



Hexagon Layout Diagram

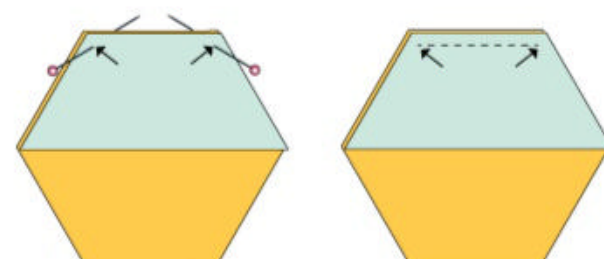


Diagram 1

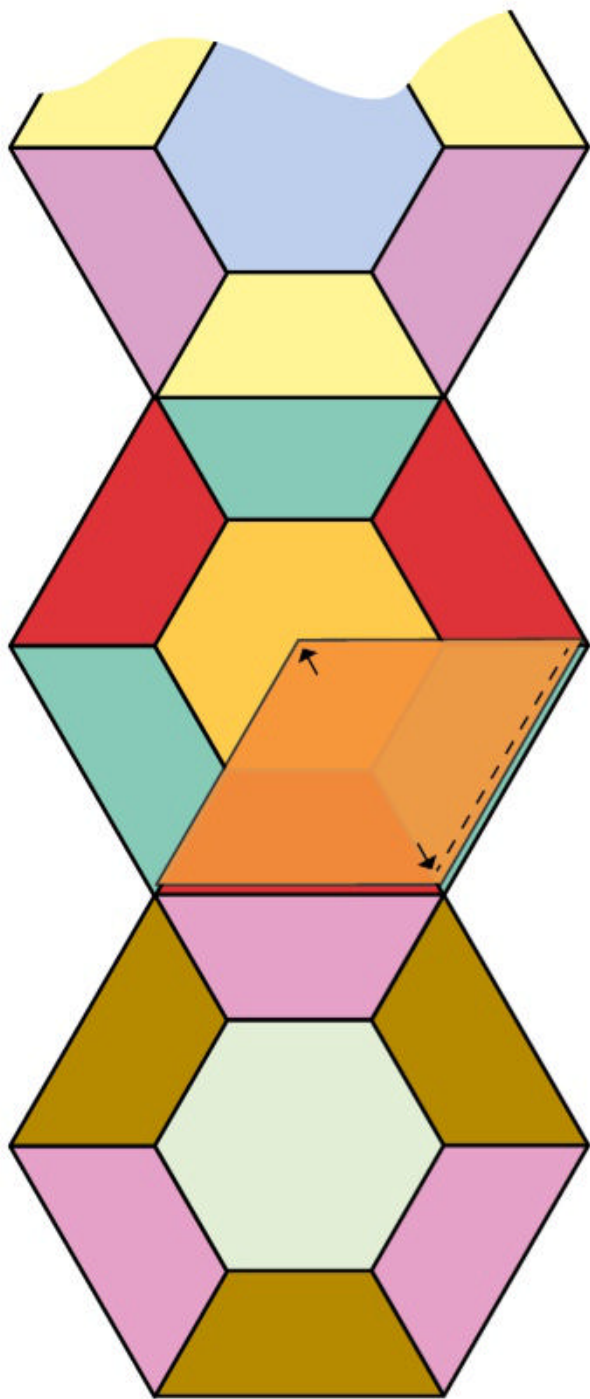


Diagram 2

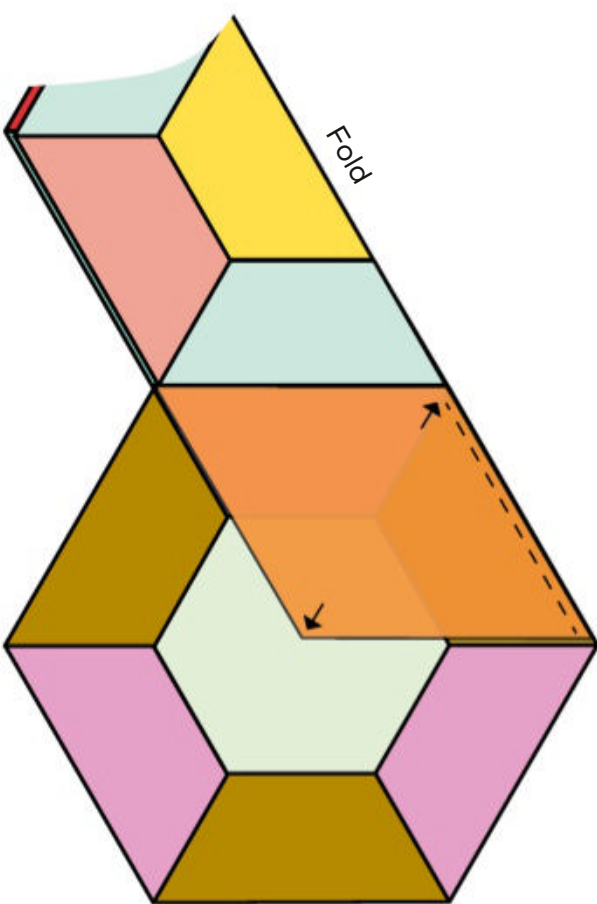


Diagram 3

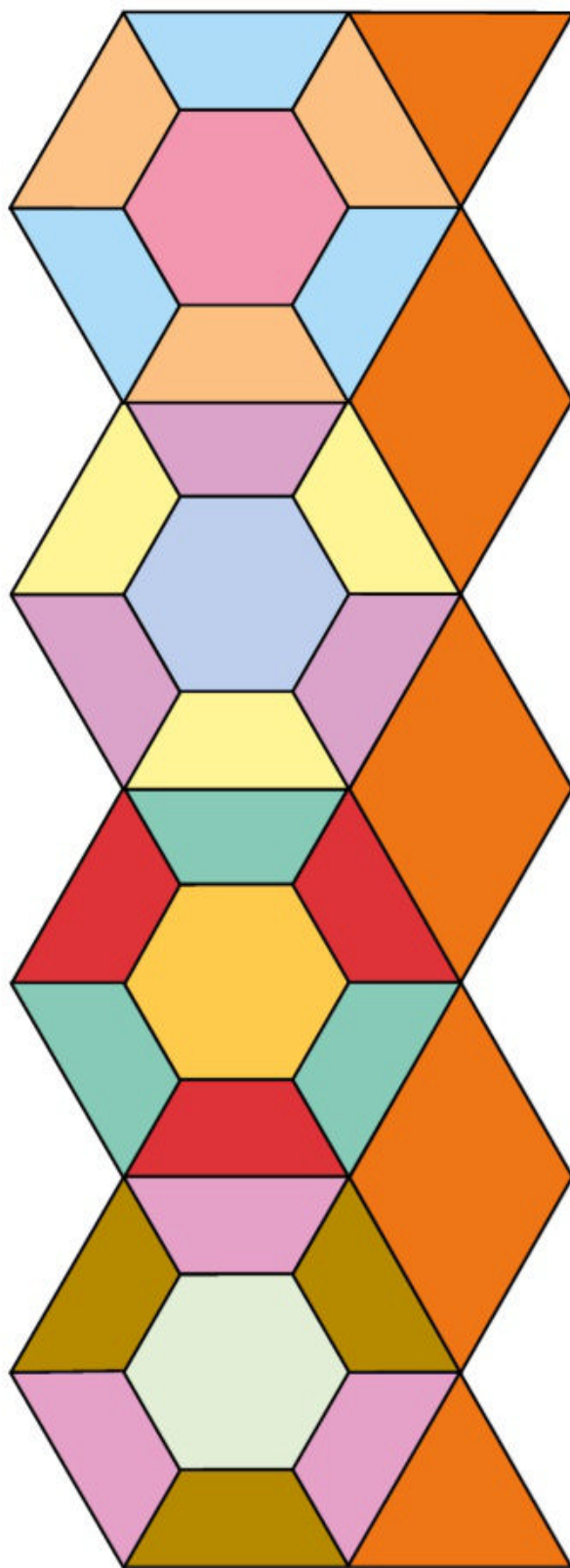


Diagram 4

5 To join the short edges of the B shapes to each other, fold the block so that the short edges of two adjacent B shapes are matching, right sides together, one on top of the other. Sew the edges together, starting from the inner point where the previous seams meet and stitching towards the outer edge. Again, begin and end this seam with a locking stitch and sew only from point to point marked by arrows, leaving the seam allowance unstitched.

6 Repeat Step 5 to sew seams joining all the B shapes together. Press.

7 Repeat Steps 1–6 to make 12 hexies using a variety of fabrics.

Assembly

1 Lay out the hexies in three columns of four hexies each. Swap them around until you have an array of

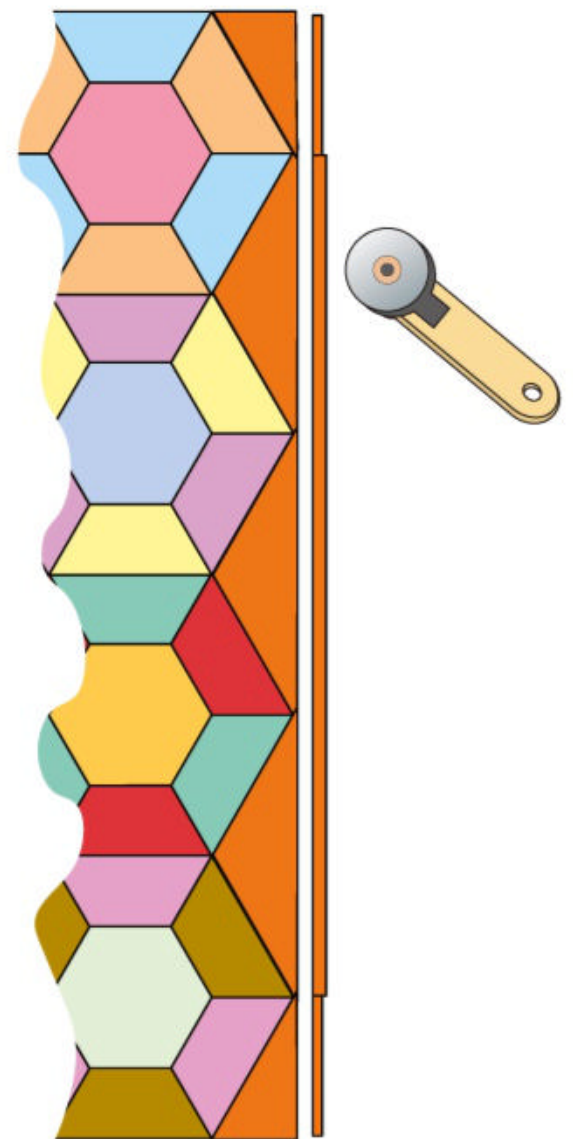


Diagram 5

prints and colours that you like. Check that the feature prints in the centre of each block are facing the right way around if relevant.

2 Sew the hexies in each column together as you did when making the individual blocks: pin matching the arrow points, beginning and ending the seams with locking stitches and sewing only from point to point, leaving the seam allowance unstitched.

3 The next step is to sew the orange and green shapes to the edges of the hexie columns. Begin with one of the C diamonds. Lay it right sides together on one edge of one of the hexies, as shown in Diagram 2.

4 Pin at the matching arrow points on both shapes. Begin sewing with a locking stitch, then sew from the inner point to the outer one.

5 Keep the C diamond right sides together with the hexie column. Fold the hexie column so that the adjacent edge of the diamond can be matched with the edge of the hexie below, as shown in Diagram 3. Stitch from the inner point to the outer one, as you did before.

6 Continue in this manner to sew three C diamonds to the first column of hexies. Then add an E



triangle at the top and bottom of the column, as shown in Diagram 4.

7 Use the same method to sew the next column of hexies to the other edges of the C and E shapes. Then add another column of C and E shapes and the final column of hexies. To complete the quilt centre, add six D triangles, two F triangles and two G triangles on the outer left and right edges. Press.

8 Trim the left and right edges of the quilt top $\frac{1}{4}$ in outside the outer edges of the hexies, as shown in Diagram 5. The D triangles have had extra fabric added to their longest edge to ensure that you have sufficient fabric to do this.

Border

1 Sew the 5in strips of large-scale assorted print fabrics together, end to end, to make one long strip.

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

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

Finishing

1 Remove the selvages from the backing fabric and cut it into two equal lengths. Sew the pieces together side by side with a $\frac{1}{2}$ in seam and press the seam open.



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

3 Quilt as desired. Chris' quilt was machine quilted with a variety of straight-line and curved designs.

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

5 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using the six $2\frac{1}{2}$ in strips of black print fabric cut for the binding.

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

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Shimmer

The repeated unit in this quilt is a **Drunkard's Path block (quarter of a circle in a square) with a smaller Drunkard's Path block nested inside it**. The use of two colours results in scalloped diagonals that suggest a shimmer effect.

Echo-quilting implies the shimmer is on water. Use blue fabrics with different densities of colour and yellow fabrics that range in colour from maize to lemon.

Finished size: 133.5cm (52½in) square

Finished block size: 6½in square

Designer: Pat Forster



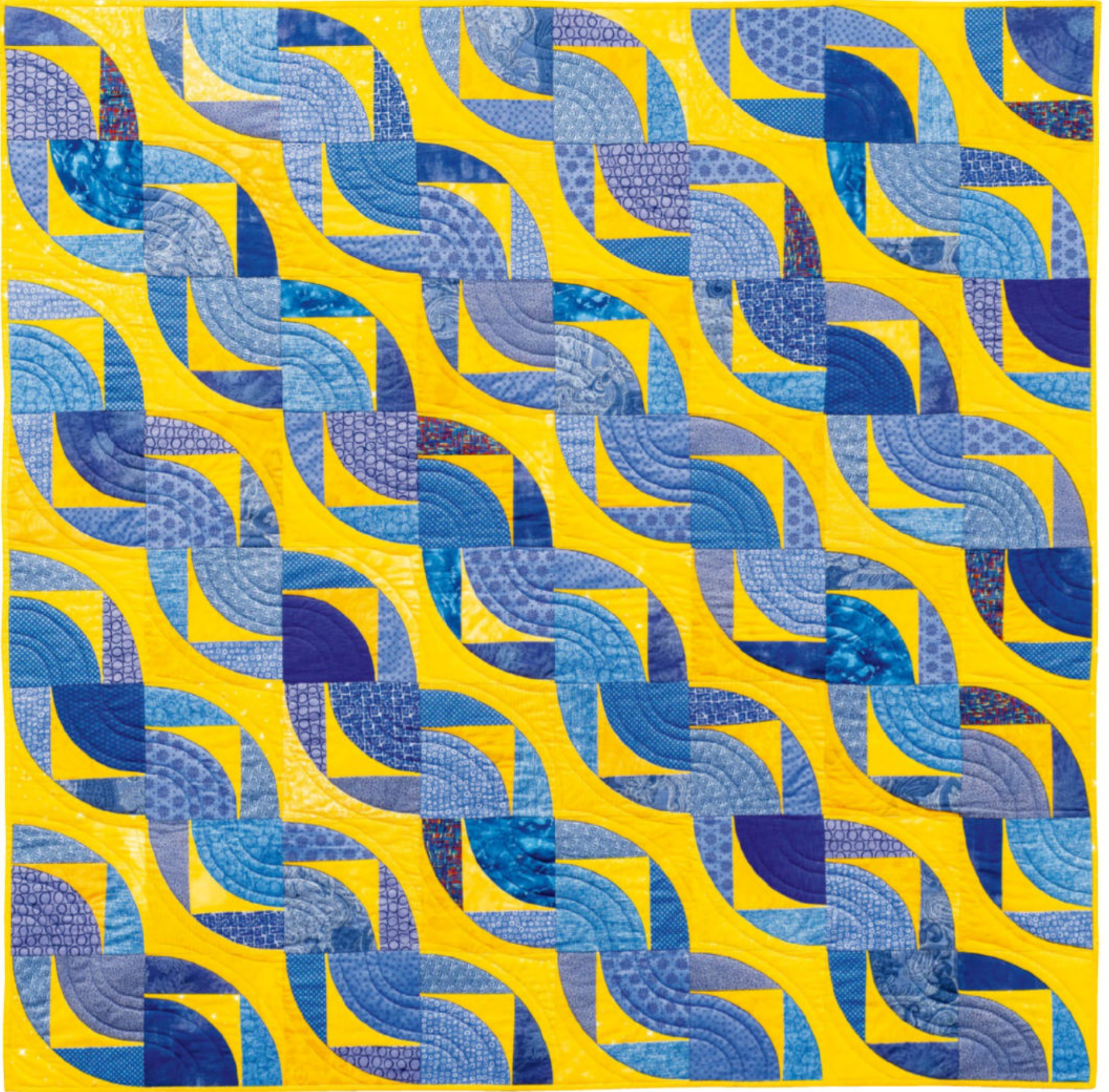
pat.forster@iinet.net.au



<https://patforsterblog.wordpress.com>

*Curved
Piecing*





Materials

- Assorted blue tone-on-tone print fabrics to total about 2.5m (2¾yd)
- Assorted mottled yellow print fabrics to total about 2.7m (3yd)
- 2.6m (2⅞yd) backing fabric
- Batting at least 160cm (59in) square
- Template plastic and fine permanent-marking pen
- Rotary cutter, ruler and cutting mat
- Sewing machine with ¼in foot
- General sewing supplies

Preparation and cutting

1 Trace the four shapes for this project from the Pattern Sheet onto template plastic using a fine permanent-marking pen. Cut them out on the traced lines. These templates include a ¼in seam allowance.

2 To use these templates, place them face down on the wrong side of the fabric and trace around them using a fabric-marking pen. To trace a shape in reverse, flip the template over before tracing around it. Cut the fabric on the traced lines: use a quilter's ruler and rotary cutter to cut the straight edges and scissors to cut the curved edges.

From the assorted blue print fabrics, cut:

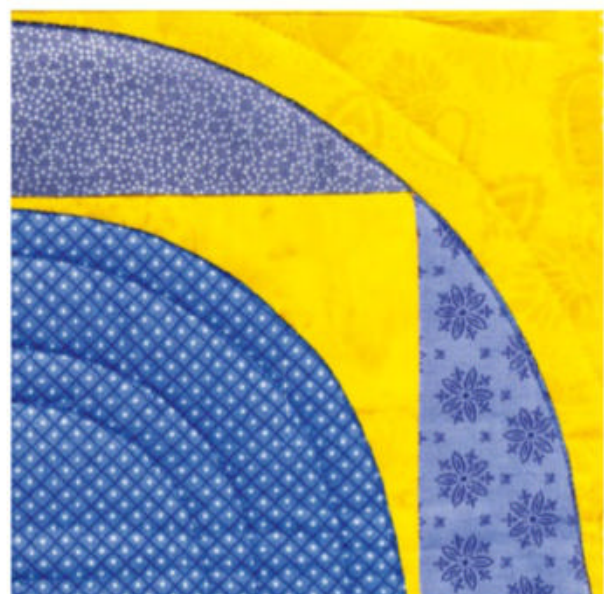
- 64 A shapes
- 64 B shapes
- 64 B-reversed shapes

From the assorted yellow print fabrics, cut:

- 64 C shapes
- 64 D shapes
- strips 2½in x various lengths. You need sufficient to make a strip at least 220in long once they are joined together end to end (binding)

Nested Drunkard's Path blocks

1 To make a block, you need: one A shape, one B shape and one B-reversed shape all cut from different blue fabrics



- one C shape and one D shape cut from different yellow fabrics.

2 Begin by making a small traditional Drunkard's Path unit using the A and C shapes. Fold each of these shapes in half and finger press a crease in the middle of their curved edges. Then fold each shape in half again and finger press, as shown in Diagram 1. Unfold.

3 Match the two shapes right sides together, centre creases matching and with the yellow C shape on top. Pin the centre creases together.

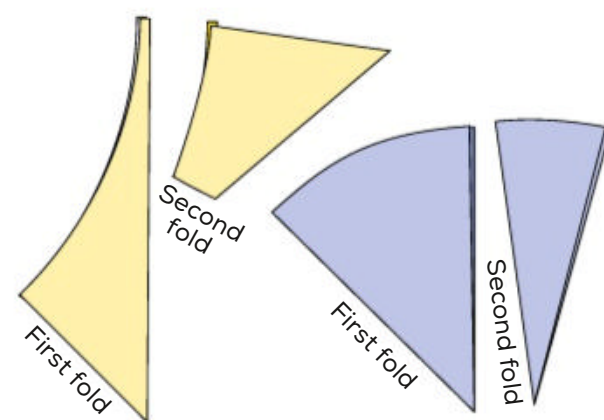


Diagram 1



Step 3



Step 4

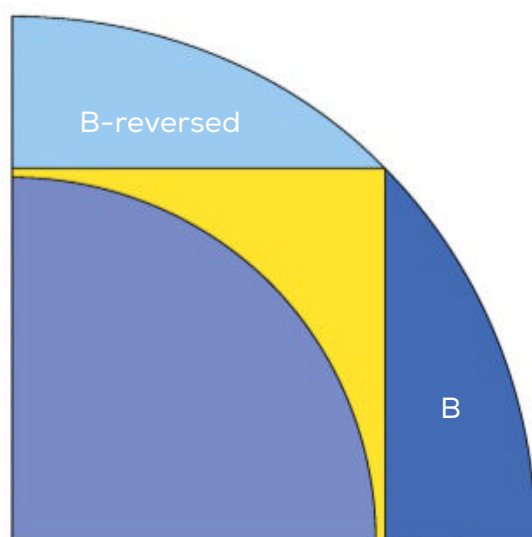


Diagram 2

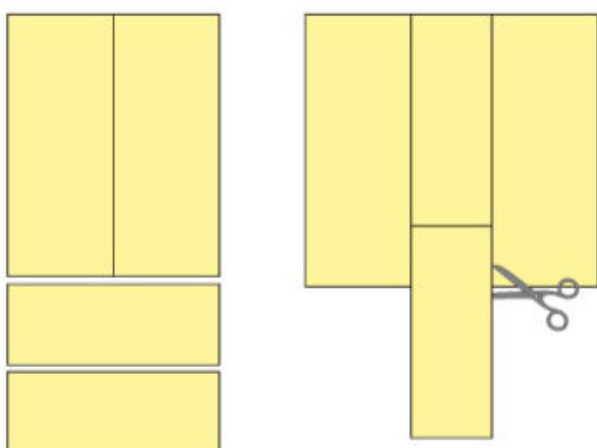


Diagram 3



4 Pin the ends of the curved edges together, and then ease the edges between them together, matching the creases and adding more pins along the curved edge. Pat recommends using two pins close together at each end.

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

6 Sew a blue B and B-reversed shape to adjacent edges of the pieced A+C square, as shown in Diagram 2. Take care not to catch the seam allowance from the curved seam in this stitching. Finger press these seams away from the square.

7 Repeat the processes described in Steps 2–5 to join the yellow D shape to the curved edge of the block. Press. Your block should measure 7in square from raw edge to raw edge.

8 Repeat Steps 1–7 to make a total of 64 Nested Drunkard's Path blocks using a variety of different yellow and blue prints.

Assembly

1 Lay out the blocks in eight rows of eight blocks each. Rotate every alternate block 180 degrees. Refer to the photo of Pat's quilt as a guide.

2 Swap blocks around to achieve a pleasing array of values and to avoid having patches cut from the same fabrics close to each other.

3 Sew the blocks in each row together. Avoid catching the seam allowance from the curved seams in this stitching. Press seams in the even-numbered rows in the opposite direction from those in the odd-numbered rows.

4 Join the rows, carefully matching seams. Press.

Finishing

1 Cut a 59in length from the backing fabric, remove the selvages and cut it in half down the length to make two rectangles about 21 x 59in. From the remainder, cut two strips, 19in across the width of the fabric. Join them on one short edge with a ½in seam and press it open. Trim the joined strip to measure 59 x 19in.

2 Referring to Diagram 3, sew a 59 x 21in strip to either side of the joined strip using ½in seams and press them open to make a backing about 59in square.

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

4 Quilt as desired. Pat's quilt was machine quilted in curved lines that echoed the curved seams in the blocks.

5 Join the 2½in strips of assorted yellow fabrics together, end to end, to make one strip at least 220in long.

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

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





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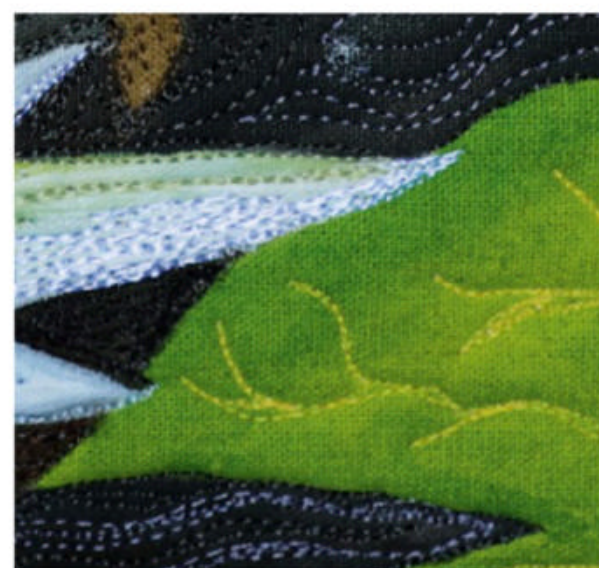
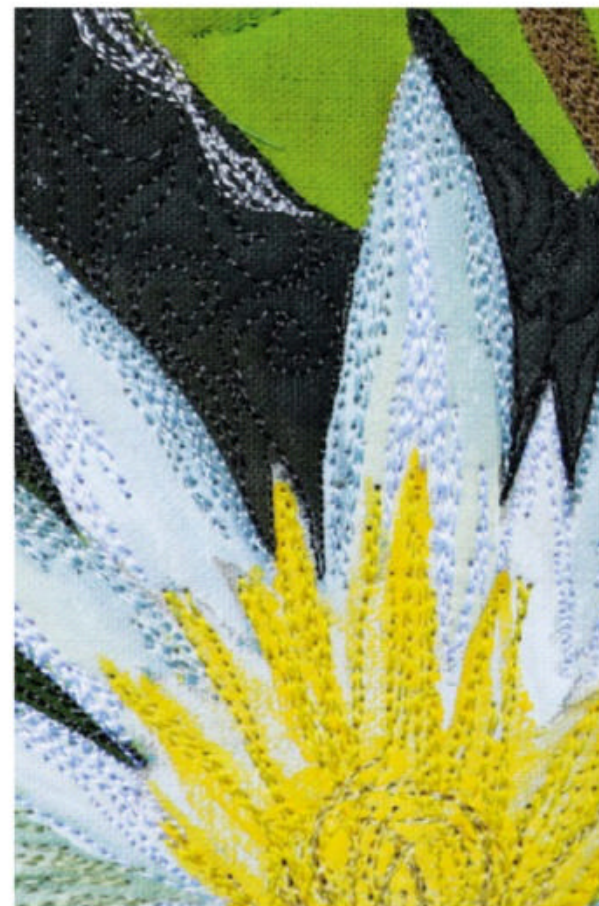


Domestic MACHINE QUILTING

with Anita Ellis

Creating a small art piece Painting the Lily – Part 2

So, you have prepared your fabric as described in the previous issue of *Quilters Companion*, the image is ready and it is time to paint. Remember, the first piece may not be perfect – it's a journey.



LEFT AND ABOVE The final piece
BELOW A selection of paints and brushes used



Materials

- The source image that you started with
- The marked fabric
- Piece of board, MDF or stiff cardboard larger than your fabric for mounting
- Paper towel to cover the board and to clean brushes and messes
- Blue tape
- Selection of Taklon paint brushes, round and flat, various sizes. I use the ones from Officeworks as they hold the paint well and are not expensive
- A couple of water jars
- Paint pallet
- Scrap of fabric to test colours on, the same as you are using for the project
- Fabric paints, thinner and extender. (Refer to the information that follows.)
- Apron

- Hot dry iron or ironing press
- Baking paper

Fabric paints

I like to use Texcraft fabric paints – you can buy small bottles or larger ones for sharing. Occasionally, I may have them for sale on my website, www.hillsidequilting.com.au.

This is the website where I buy the paints: www.kraftkolour.net.au/texcraft-dual-purpose-fabric-paint.html.

I also use the Texcraft extender, thinner and Lustres. The thinner makes the paint runnier and lighter in colour. The extender makes the paint runnier, but does not change the colour.

The Lustres do just what they say: add gold or silver sheen and sparkle to the paints.

Preparation

Prepare the board with paper towel to absorb the paint. The board is used so that the piece can be moved in all directions and the paper will absorb the paint so it does not leak and spread where you do not want it.

Tape the fabric to the board, over the paper, using the blue tape to secure it. The fabric can be trimmed a little if it does not fit and the taping may go over to the back.

Machine Quilting

Practise

It is really important to practise painting on a scrap of fabric prior to starting on your real project. Do this to get a feel for the texture, how the paint feels on different brushes, how the colour comes out on the fabric and the consistency so that the paint is neither too wet that it bleeds, nor too dry that it does not transfer smoothly to the fabric.

This is really something you have to do on your own. I have pictures for you, but the feel of the paint is the most important factor. Try doing smooth lines with the flat brush and filling in with a round brush. See what happens if you swap purpose.

Colour matching is another thing that comes with time. Use the source picture to dab a little of the chosen colour and see if you are getting close. Play around with colours, remembering that no one needs to see the original so it does not matter if they are not perfect.

There are many images and information about colour wheels and how to mix different colours. Do use them, they make great reading.

Some do's and don'ts

Do not expect to create a masterpiece the first time.

No one knows what the original looks like except you.

Practise on a scrap before putting paint to the final project.

Splodges happen. Let them dry and build them into your work.

Do incorporate contrast into painting, just like you would with fabric.

Do refer back to the source material all the time.

Do paint carefully over the water-soluble blue pen marks so they dissolve.

Don't work over yourself; turn the picture and the board for fewer spills and smudges.

Colours will look different when they are wet and dry.

Do look for good contrast, but do not forget much more detail will be added with the thread work.

Do start with washes, moving onto more opaque colours. You can add but cannot take away.

Do allow an area to dry before painting up to it in a different colour. This prevents bleeding.

Don't control depth of wash with white, it just makes it pastel.



C) Paint and thinner for wash
D) Wash for the lily leaves
E) Refer to the photo at all times

F) Select paint and reducer for the stems
G) Use a sampler to test mix paints a little at a time
H) Paint in the stems for more opacity

Do use thinner carefully, making sure the brush is not too loaded at the edge so that the paint bleeds.

Don't use water as a thinner if you want a strong line. The paint will bleed.

Don't worry about running out of colour. If it is slightly different on the second mix, it usually doesn't matter.

Do keep your brushes and palette clean. These fabric paints are not like water colour, you cannot rewet them. They peel off the palette like plastic.

Do see the painting as a base layer with more detail added with thread. You are not creating a perfect painting.

Let's start

Paint in the layers – see images D and E. You can always add more paint to the fabric, you cannot take it away. I like to build up the layers using a colour wash first. This is your chosen colour but made runnier with the addition of the thinner.

Start with a green wash on the leaves. Mix up the colours a little so that everything is not the same green. Thin washes take the longest to dry.

Don't worry about hard edges with the wash, just do not go too dark. Remember you can add more.

Paint in the stems – see image H.

For the opaque appearance of the stems, use the paints neat or with a little reducer if needed. The flat brush is great for smooth lines. The opaque colours can be mixed with a tiny touch of black or white. Don't do stems too thickly: you can add more with thread.

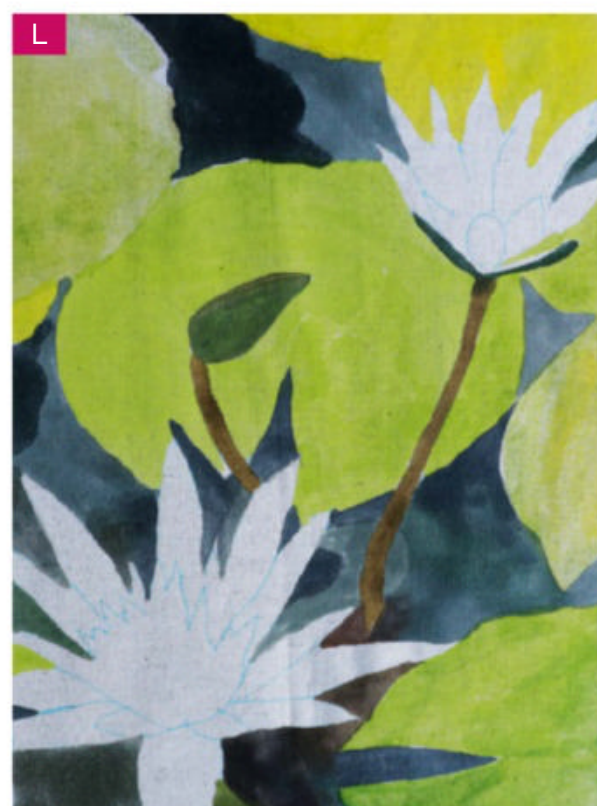
Add the bud – see image J.

The bud is an opaque addition. Using a tiny amount of black or white can help here too.

You are looking for good contrast, but do not forget much more detail will be added with the thread work.

Work with the background – see images L and M.

With the watery background, I really played with colour. Just black is usually not a good idea as it can create a deep 'hole' in the work. Really look at the colour and dab onto your source material as you go. My grey was a very dark green/grey. I used a mix of a wash and more opaque colours. Just add colours a little at a time to create the shades you want. I added a little texture and shading with the paint, but most will be made with the addition of thread.

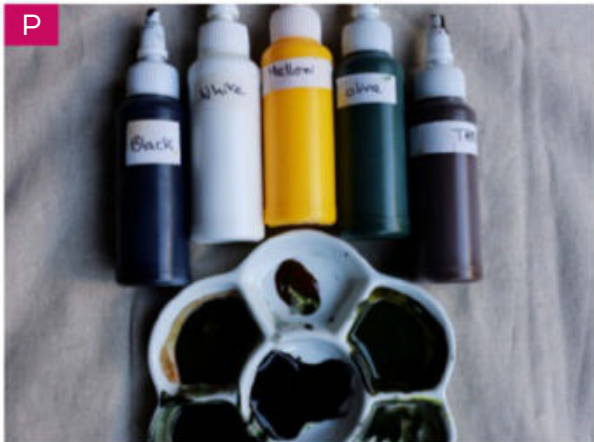


I) Mix the paint for the bud
J) Paint the bud, add some texture, but more will be added with the thread.

K) Mix paint for the background
L) Take care at the edges: use a fine flat brush for sharp edges. This is still damp, so allow it to dry fully before going to the flowers
M) Allow the background paint to dry



Machine Quilting



N) If your colours are not dark enough, it's better to add because you cannot take away
O) Add some depth to green
P) Add some depth to greys
Q) Depth added ready for flower heads



R) Add the first coat of white base for the flowers
S) Lots of colours and brushes are used in the flower
T) Flower detail is painted in
U) Heat set with a hot, dry iron

Sometimes paints dry lighter than you think – see images N, O, P and Q. After allowing the paint to dry, the colours are quite a bit off in terms of density compared to the original source, so I enhanced some areas by adding depth. The second layers can be thicker in consistency and give sharper lines. I am not so concerned with shading as I will be doing that with thread. It is more about getting the right depth of colour with variety of shades. Remember to let the different colours dry before moving on.

Add the prominent flowers – see images R, S and T.

I started with an opaque white base coat, leaving slight gaps between the petals so the shapes can be identified. The first coat will be rough before the detail goes in.

Work on each petal one at a time; white is not usually white but a shade off. I added pale and mid blue for the shadows and there was also green in the petals too.

I used lots of colours, shades of white, blue, grey, yellow and green. And lots of brushes. The flat brush was useful here for the detail.

Use the pearl lustre for a grey sparkle.

The stamens were the last thing. I did not paint them individually; rather I put a suggestion of the yellow in the centre of the flower. The stamens will be created by thread.

Heat set the work – see image U. Allow to dry fully, take the fabric off the board and then use an iron or ironing press for 15 seconds to set the paints. Use baking paper underneath and on top of the fabric to protect the ironing surface and the work.

You are now ready for more detail in the stitching in the next issue. Gather your threads and I will see you soon.



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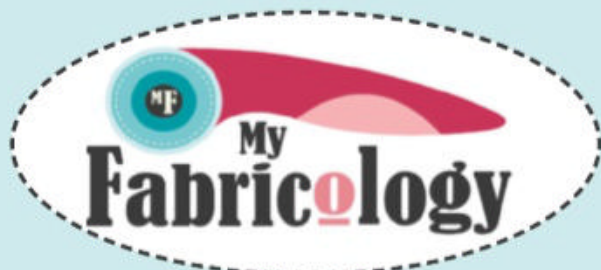
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Floral Fun

This fun quilt features a background of various black and white print fabrics and bright-coloured fabrics for the appliqué.

Hand quilting with Perle 5 thread adds a tactile feature to this quilt.

Finished size: 90cm (36½in) square

Designer: Terasa Munnerley – Cooee Quilting



cooeequilting@hotmail.com



terasemunnerley



Cooee Quilting

Raw-edge
Machine
Appliqué





Materials

- Assorted white on black print fabrics to total about 50cm ($\frac{5}{8}$ yd)
- Assorted black on white print fabrics to total about 40cm ($\frac{1}{2}$ yd)
- 40cm ($\frac{1}{2}$ yd) each of two black and white print fabrics (ie. fabrics where neither the black or the white dominates the other)
- 50cm ($\frac{5}{8}$ yd) green print fabric (frames and binding)
- Four or five fat quarters of assorted print fabrics (appliqué)
- 1.1m ($1\frac{1}{4}$ yd) backing fabric
- Batting at least 105cm (42in) square
- Perle 5 threads in three or four different colours (hand quilting)
- Fusible web
- Rotary cutter, ruler and mat
- Sewing machine with $\frac{1}{4}$ in foot
- General sewing supplies

Preparation and cutting

From the assorted white on black print fabrics, cut:

- one square, 10½in (A)
- one rectangle, 7½in x 10½in (B)
- two squares, 6½in (C)
- 16 squares, 3½in (D)
- 16 squares, 2in (E)

From the assorted black on white print fabrics, cut:

- two squares, 6½in (C)
- 16 squares, 3½in (D)
- 16 squares, 2in (E)

From black and white print fabric #1, cut:

- two squares, 6½in (C)
- 16 squares, 3½in (D)
- 16 squares, 2in (E)

From black and white print fabric #2, cut:

- three squares, 6½in (C)
- 16 squares, 3½in (D)
- 16 squares, 2in (E)

From the green print fabric, cut:

- three strips, 1½in x width of fabric. Cross cut them to yield two strips, 1½in x 12½in; four strips, 1½in x 10½in; and two strips 1½in x 9½in
- five strips, 2½in x width of fabric (binding)

Section 1

1 The background is assembled in a series of units and sections. Refer to the diagrams as you lay out the patches for each unit and sew them together.

2 To make one Unit 1, you need nine squares cut from an assortment of fabrics. You need:

- one C square
- four D squares



- four E squares: two E squares each of two different fabrics.

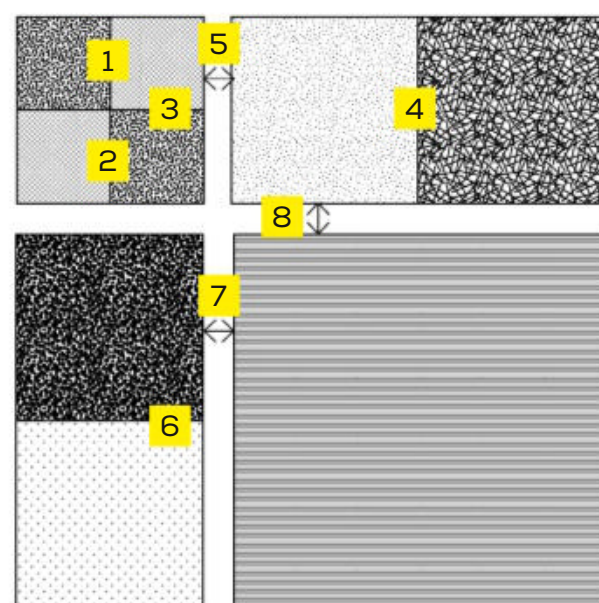
3 Lay out the patches as shown in the Unit 1 Layout Diagram. Then sew them together. (Use the E squares to make a four-patch block.) The order in which you should sew these seams is indicated by the numbers in the diagram. Press seams as you go. Your assembled unit should measure 9½in square from raw edge to raw edge.

4 Repeat Steps 2 and 3 to make a total of four Unit 1.

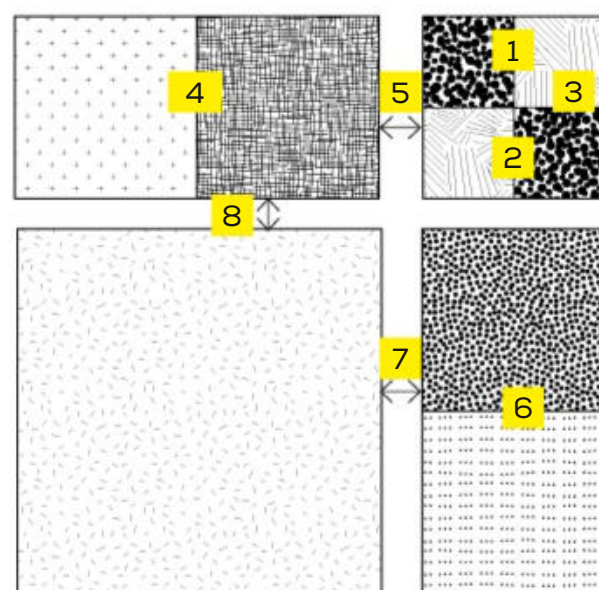
5 Then repeat Steps 2 and 3 to make two Unit 2 – they are the same as Unit 1 with just a small variation in the layout. Refer to the Unit 2 Layout Diagram.

6 Then repeat Steps 2 and 3 to make two Unit 3 – they are the same as Unit 1 with just another small variation in the layout. Refer to the Unit 3 Layout Diagram.

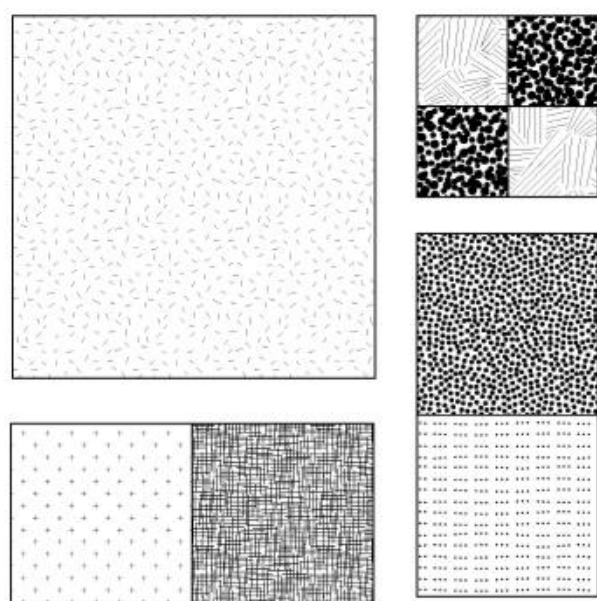
7 To make Section 1 of the quilt background, lay out two Unit 1, one Unit 2 and one Unit 3, rotating them as shown in the Section 1 Layout Diagram. Sew the units together in pairs, then sew the pairs together, carefully matching seams. Press. Your Section 1 should measure 18½in square from raw edge to raw edge. Repeat to make another Section 1 panel.



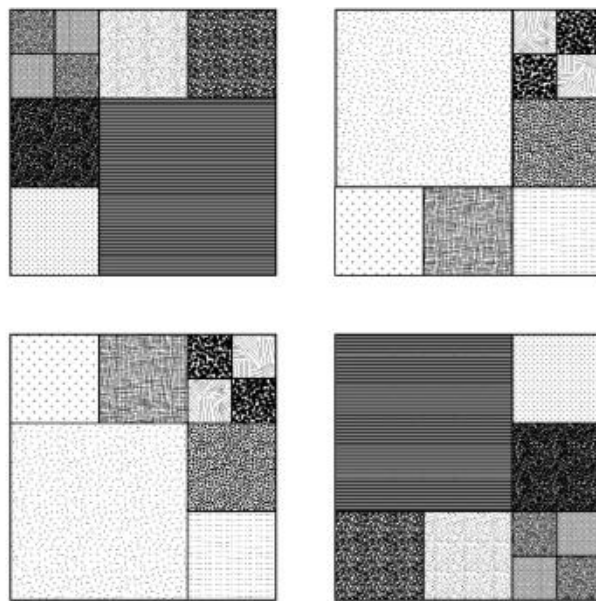
Unit 1 Layout Diagram – make 4



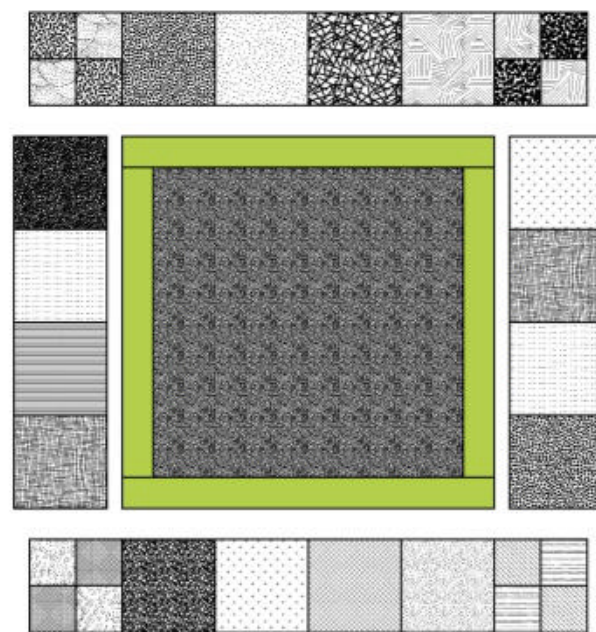
Unit 2 Layout Diagram – make 2



Unit 3 Layout Diagram – make 2



Section 1 – make 2



Section 2 Layout Diagram

Section 2

1 To make Section 2, you need:

- one A square
- two green $1\frac{1}{2}$ in x $10\frac{1}{2}$ in strips
- two green $1\frac{1}{2}$ in x $12\frac{1}{2}$ in strips
- 16 D squares
- 16 E squares – cut in pairs (to make four-patch blocks).

2 Sew the $10\frac{1}{2}$ in strips to the left and right edges of the A square. Press seams outwards. Sew the $12\frac{1}{2}$ in strips to the top and bottom edges of the A square. Press seams outwards. This framed square should now measure $12\frac{1}{2}$ in square from raw edge to raw edge.

3 Use two pairs of E squares to make a four-patch block. It should measure $3\frac{1}{2}$ in square from raw edge to raw edge. Repeat to make four four-patch blocks.

4 Lay out the centre framed square, the four-patch blocks and the D squares, referring to the Section 2 Layout Diagram.

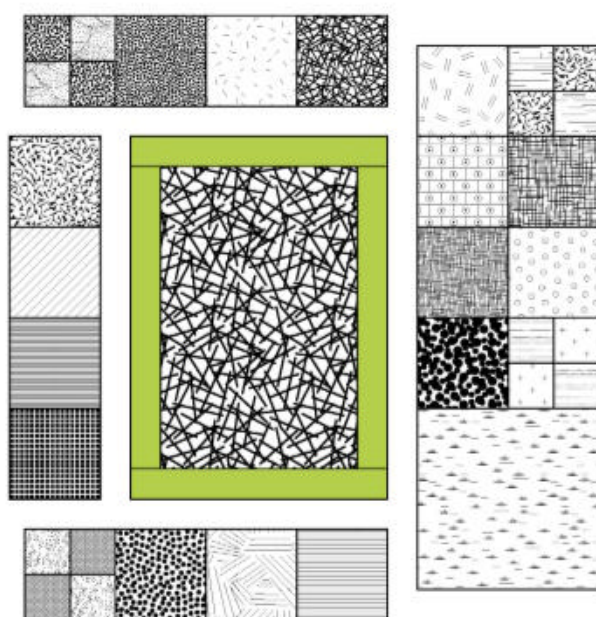
5 Sew the D squares together in rows of four. Join a row to the left and right edges of the framed centre square. Press seams inwards.

6 Sew a four-patch unit to each end of the remaining two rows of four D squares, then sew these rows to the top and bottom edges of the section. Press seams inwards. Section 2 should measure $18\frac{1}{2}$ in square from raw edge to raw edge.

Section 3

1 To make Section 3, you need:

- one B rectangle
- two green $1\frac{1}{2}$ in x $10\frac{1}{2}$ in strips
- two green $1\frac{1}{2}$ in x $9\frac{1}{2}$ in strips
- one C square
- 16 D squares
- 16 E squares – cut in pairs (to make four-patch blocks).



Section 3 Layout Diagram

2 Sew the $10\frac{1}{2}$ in strips to the left and right edges of the B rectangle. Press seams outwards. Sew the $9\frac{1}{2}$ in strips to the top and bottom edges of the B rectangle. Press seams outwards. This framed rectangle should now measure $12\frac{1}{2}$ in x $9\frac{1}{2}$ in from raw edge to raw edge.

3 Use two pairs of E squares to make a four-patch block. It should measure $3\frac{1}{2}$ in square from raw edge to raw edge. Repeat to make four four-patch blocks.

4 Lay out the centre framed rectangle, the four-patch blocks and the D squares, referring to the Section 3 Layout Diagram.

5 Sew some of the D squares together in one row of four and two rows of three. (You will have six D squares left.) Join the four-D row to the left right edge of the framed centre rectangle. Press seams inwards.

6 Sew a four-patch unit to one end of the two rows of three D squares, then sew these rows to the top and bottom edges of the section. Press seams inwards.

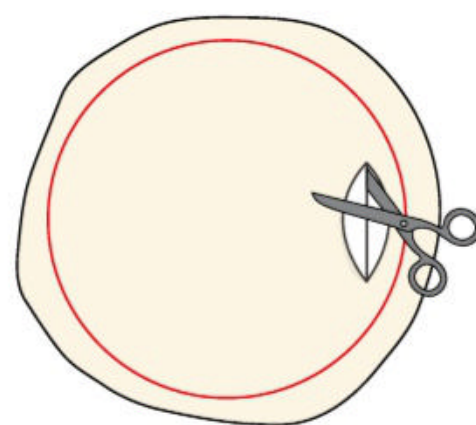


Diagram 1

7 Sew the remaining four-patch blocks, six D squares and the C square together in a column. Press. Sew it to the right edge of the section. Section 3 should measure $18\frac{1}{2}$ in square from raw edge to raw edge.

Assembly

1 Lay out the four sections in two rows of two. Swap their position and rotate them until you have an array of values that you like.

2 Sew the sections together in pairs, then sew the pairs together, carefully matching seams. The quilt background should measure $36\frac{1}{2}$ in square from raw edge to raw edge.

Appliqué

1 Trace the appliqué shapes from the Pattern Sheet on to the paper side of the fusible web, leaving about $\frac{1}{2}$ in between them. To replicate Terasé's design, you need to trace:

- five small flower outer petals
- five small flower inner petals
- five small flower centres
- two medium flowers
- two medium flower centres
- one large flower outer petals
- two large flower middle petals
- two large flower centre petals



- two large flower outer centres
 - two large flower inner centres.
- Cut the shapes out about ¼in outside the traced lines.

2 With the shapes for the large flowers, you may wish to cut away the fusible web about ¼in inside the traced line, as shown in Diagram 1. This will reduce the stiffness of the appliquéd shapes in your wallhanging.

3 Fuse the shapes to the wrong side of the fabrics you have chosen for them. Cut all the shapes out of fabric on the lines.

4 Audition the placement of the flowers on your background panel. Once you have an arrangement that you like, peel the backing paper from each shape as it is needed.

Working from the lowest layer of each flower up to the top-most layer, fuse the shapes in place with a hot dry iron.

5 Appliqué the shapes to the background fabric using your preferred method. Terasé machine appliquéd with a straight stitch, but you could machine with zigzag stitch or work blanket stitch by machine or hand. Press the quilt top well.

Finishing

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

pin or baste the quilt top, batting and backing together.

2 Quilt as desired. Terasé's quilt was machine quilted using a leaf and scroll background filler pattern. She then used Perle 5 threads to hand quilt the two large flowers and the frames around them using large stitches.

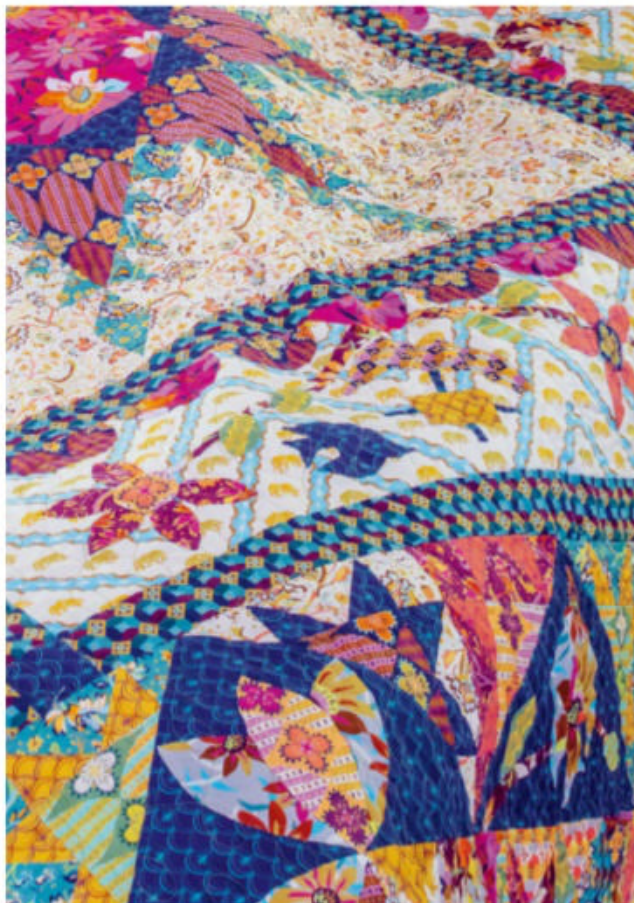
3 Trim the excess backing fabric and batting ¼in outside the edges of the quilt.

4 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using the five 2½in strips cut from the green print fabric.

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

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Aviary Plus

This quilt is a breeze to make with simple rotary cutting and machine piecing. There's a selection of 12 different print fabrics and the 'plus' blocks feature five squares of the same print. There are 14 rows of 12 squares – **you could cut and make more squares for a wider and/or longer quilt.**

Finished size: 143.5cm x 133cm (56½in x 52½in)

Designer: Chris Austin



ozkiwiquilts@optusnet.com.au



@ozkiwiquilts

*Simple Rotary
Cutting*



Materials

- 30cm ($\frac{3}{8}$ yd) each of 12 assorted print fabrics. You could use fat quarters instead – provided they have a useable length of 18in
- 40cm ($\frac{1}{2}$ yd) coordinating print fabric (binding)
- 2.3m (2½yd) backing fabric
- Batting at least 160cm x 150cm (63in x 60in)
- Rotary cutter, ruler and mat
- Sewing machine with $\frac{1}{4}$ in foot
- General sewing supplies

Preparation and cutting

From each of the 12 assorted print fabrics, cut:

- 16 squares, 4½in – 192 squares in all.

From the print fabric for the binding, cut:

- six strips, 2¼in x width of fabric

Plus blocks

- 1 Organise the 192 squares of assorted print fabrics into:
 - 27 groups of five squares all cut from the same fabric (complete Plus blocks)
 - eight groups of four squares (incomplete Plus blocks).

Some of the remaining squares will be used to fill in around the edges of the quilt, and you will have 10 squares left over; they won't be used in this project.

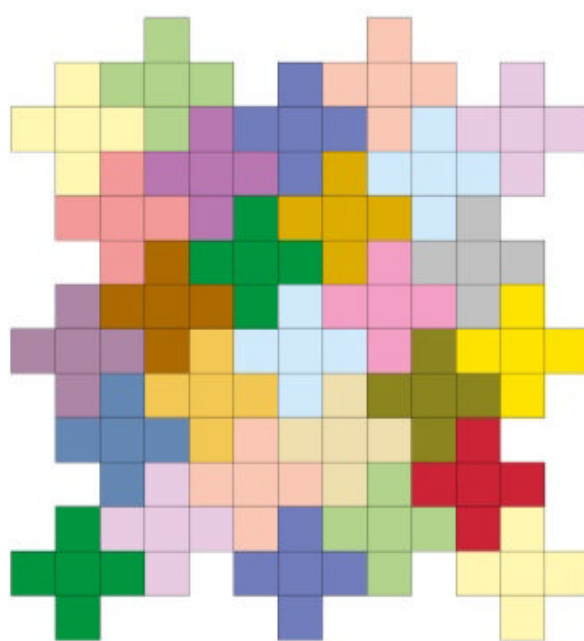
- 2 Arrange the 27 groups of five matching squares into Plus blocks. Lay them out, referring to the Preliminary Quilt Layout Diagram for their position. Double check your layout – every square should be part of a complete Plus block. If any of your fabrics are directional prints, make sure that the printed design faces the same way in each square.

- 3 Once you are satisfied that the layout is correct, swap complete Plus blocks around until you have an array of colours and prints that you like.

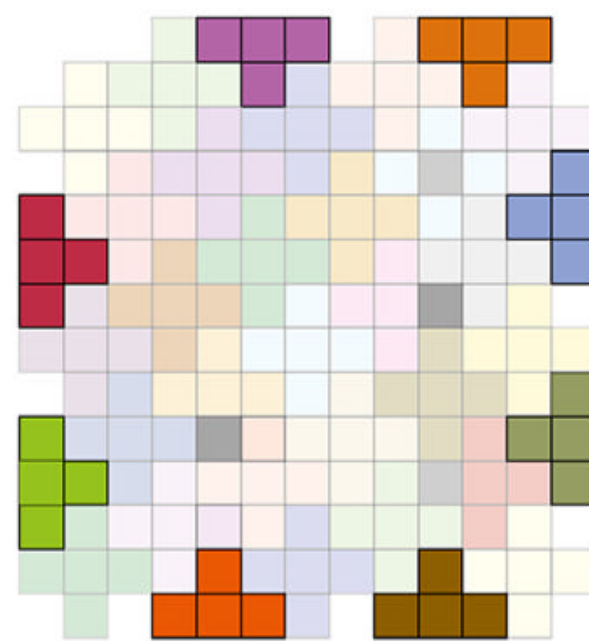
- 4 The next step is to add the eight groups of four squares to make the incomplete Plus blocks around the edges of the layout. Refer to the Incomplete Quilt Layout Diagram for their position.

- 5 The final step is to choose remaining squares to fill in the gaps around the edge of the quilt. Refer to the Completed Quilt Layout Diagram for their position. Your layout should now comprise 14 rows of 13 squares each.

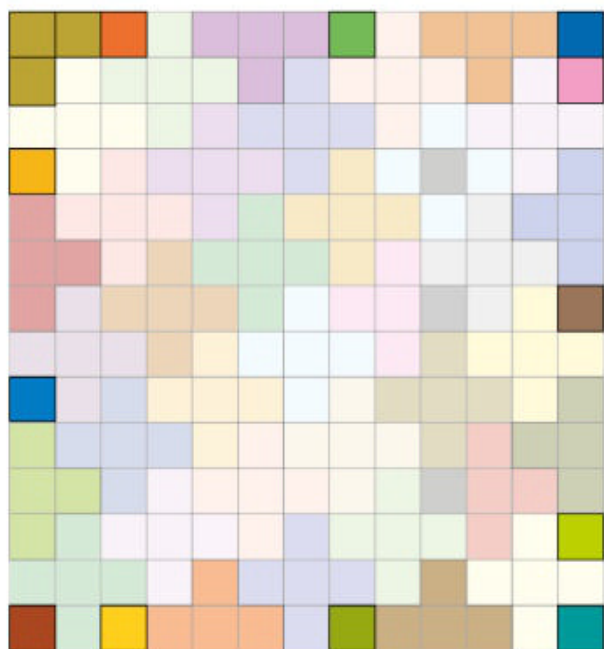
- 6 Check your layout to ensure that all the squares are in the correct position and that any squares cut with a directional print are oriented correctly.



Preliminary Quilt Layout Diagram



Incomplete Quilt Layout Diagram



Completed Quilt Layout Diagram

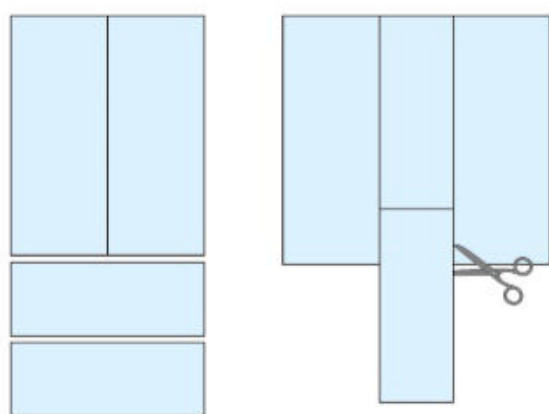


Diagram 3

Assembly

- 1 Sew the blocks in each row together. Press the seams in odd-numbered rows in the opposite direction to those in even-numbered rows. Return the row to the layout, double checking that it is the correct way around.
- 2 Sew the rows together, carefully matching seams. Press.

Finishing

- 1 Cut a 63in length from the backing fabric, remove the selvages and cut it in half down the length to make two rectangles about 21 x 63in. From the remainder, cut two strips, 20in across the width of the fabric. Join them on one short edge with a $\frac{1}{2}$ in seam and press it open. Trim the joined strip to measure 63 x 20in.
- 2 Referring to Diagram 3, sew a 63 x 21in strip to either side of the joined strip using $\frac{1}{2}$ in seams and press them open to make a backing about 63in x 60in.
- 3 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting by hand or on a domestic sewing machine, follow the instructions for Preparing the Quilt Sandwich in the free downloadable Basics Guide* to



pin or baste the quilt top, batting and backing together.

- 4 Quilt as desired. Chris' quilt was machine quilted in straight lines worked $\frac{3}{4}$ in apart.
- 5 Follow the instructions in Binding the Quilt in The Basics Guide* to

bind the quilt using the six $2\frac{1}{4}$ in strips cut from the coordinating print fabric.

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





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Houses of Liberty

Cottage industry takes on a whole new meaning with this quilt. **One little house of flowers developed into a streetscape of Liberty-print archi-texture.** That then turned the corner into a veritable village, networked with floral roads.

Finished size: 146cm x 119cm (57½in x 47in)

Designer: Sedef Imer

*Homespun
Favourite*





Materials

- 1.2m (1¼yd) natural linen (block backgrounds)
- 1.5m (1¾yd) multicoloured floral print fabric (sashings and border)
- Fat eighth each of eight floral print fabrics (houses)
- 45cm (½yd) red floral print fabric (binding)
- 2.8m (3½yd) backing fabric
- Batting at least 165cm x 135cm (64in x 54in)
- Rotary cutter, ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

Cutting

From the assortment of the fat eighths of floral print fabrics, cut:

- 20 rectangles, 3in x 7in (A)
- 40 rectangles, 2½in x 4¾in (B)
- 20 rectangles, 2¾in x 4½in (C)

From the natural linen, cut:

- three strips, 3in x width of fabric. Cross cut them to yield 39 squares, 3in (G)
- two strips, 9½in x width of fabric. Cross cut them to yield 40 rectangles, 1¾in x 9½in (D). Cut one more 3in square (G) from the leftover end of the second strip
- two strips, 7in x width of fabric. Cross cut them to yield 40 rectangles, 1¾in x 7in (E)

From the multicoloured floral print fabric, cut:

- four strips, 1¾in x width of fabric. Cross cut them to yield 80 squares, 1¾in (F)
- four strips, 3½in down the length of the remaining fabric (borders)
- eight strips, 2in down the length of the remaining fabric (sashings). Crosscut four of these strips to yield 15 rectangles, 2in x 9½in (vertical block sashings)

From the red floral print fabric, cut:

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

House blocks

- 1 To make one House block, you need:
 - one A rectangle, two B rectangles and one C rectangle all cut from different floral print fabrics
 - two D rectangles, two E rectangles and two G squares all cut from natural linen



SEDEF'S PRESSING TIP

I chose to press the seams open on my quilt, confident that there wouldn't be any 'shadows' where the seam allowance would be visible from the front of the quilt. However, if you are using any light-value fabric in your quilt, it's probably a better idea to press seams to one side, away from the light-value fabrics.

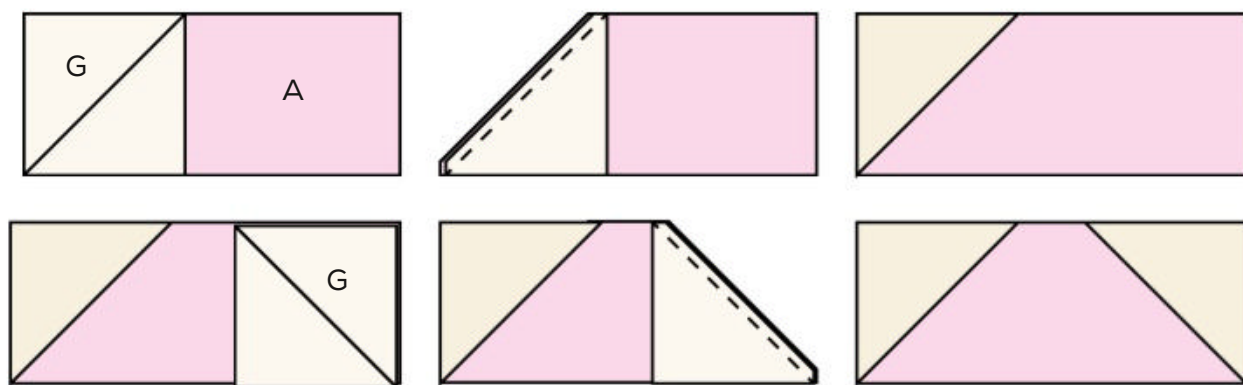


Diagram 1

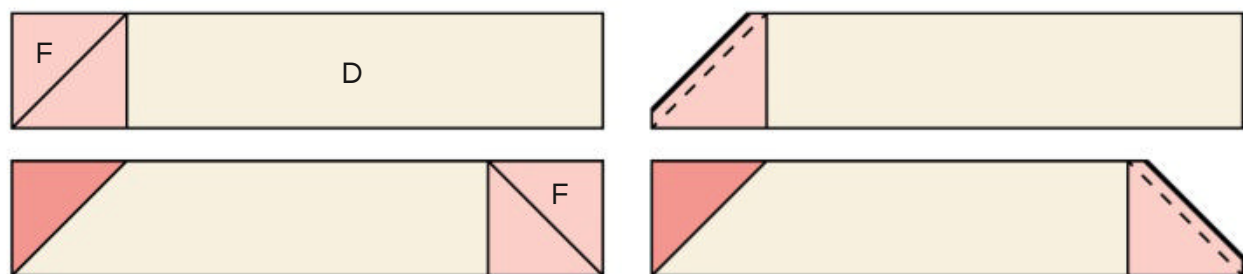
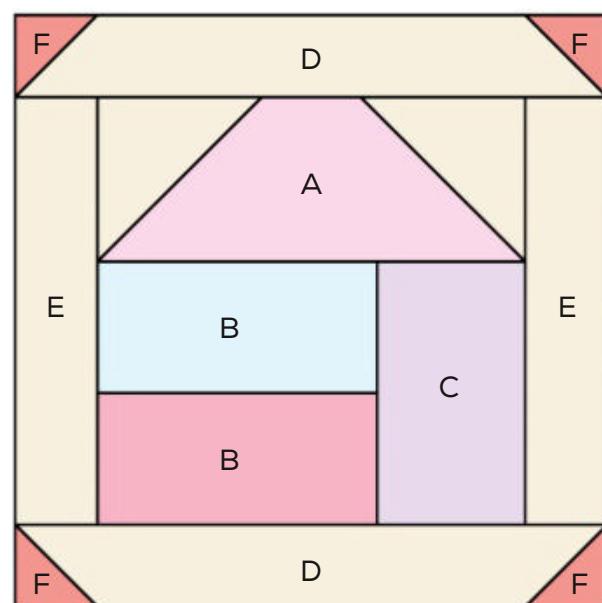


Diagram 2



Block Layout Diagram

- four F squares cut from the multicoloured floral print fabric.
- 2** Draw a light diagonal pencil line from corner to corner on the wrong side of each of the two linen G squares. Lay one square, right sides together, on one end of the A rectangle, with three raw edges matching. Sew on the line. Trim the corners of both fabrics $\frac{1}{4}$ in outside the stitching. Turn the linen over so that it is right side up and press.
- 3** Lay the second G square on the other end of the A rectangle and repeat the process described in Step 2, referring to Diagram 1. This is the roof of the house.
- 4** Match the two B rectangles, right sides together, and sew along one long edge. Press.
- 5** Join one long edge of the C rectangle to the right edge of the B+B unit. Press. This is the wall of the house.

- 6** Join the roof from Step 3 to the top edge of the wall, referring to the Block Layout Diagram. Press. Your house should measure 7in square from raw edge to raw edge.
- 7** Sew a linen E rectangle to the left and right edges of the house. Press.
- 8** Draw a light diagonal pencil line from corner to corner on the wrong side of each of two floral F squares. Lay one square, right sides together, on one end of a linen D rectangle, with three raw edges matching. Sew on the line. Trim the corners of both fabrics $\frac{1}{4}$ in outside the stitching. Turn the print fabric over so that it is right side up and press.
- 9** Lay another F square on the other end of the D rectangle and repeat the process described in Step 8, referring to Diagram 2.
- 10** Repeat Steps 8 and 9 to make another of these border strips exactly the same. Sew them to the top and bottom edges of your block, with the floral triangles in the outer corners. Press. Your finished block should measure $9\frac{1}{2}$ in square from raw edge to raw edge.
- 11** Repeat Steps 1–10 to make a total of 10 house blocks like this, mixing and matching the fabrics you use for the A, B and C patches.
- 12** To make another 10 house blocks (giving you 20 in all), repeat Steps 1–11, but this time, instead of joining the C rectangle to the right edge of the B+B unit in Step 5, join it to the left edge. This will yield

houses with the front door on the left edge of the house, not the right.

Assembly

- 1** Lay out your 20 blocks in five rows of four blocks each, leaving space between them. Rearrange them until you have a mix of prints, colours and left/right houses that you like.
- 2** Insert a 2in x $9\frac{1}{2}$ in sashing strip between the blocks in each row. Sew the blocks and sashing strips in each row together. Press.
- 3** Measure the width of your rows. They should all be exactly the same. If they're not, unpick seams and re-sew them until they are.
- 4** Trim the remaining four 2in strips of multicoloured floral print fabric to the same measurement as your block rows (horizontal sashing strips). Join the rows and sashing strips together. As you do so, pin mark the edges of the blocks along the sashing strips to ensure that the blocks in each row will align in neat columns.



SEDEF'S FABRIC ARRANGEMENT TIP

This is a fun quilt to make using scraps from your stash. I cut all the patches for my quilt and laid them out so that I could choose which combination of fabrics to use in each block. That way I could be confident that I would find my finished quilt very appealing.



5 Measure your quilt vertically through the centre. Trim two of the 3½in strips of multicoloured floral print fabric to this length. Sew them to the left and right edges of your quilt. Press.

6 Measure your quilt horizontally through the centre. Trim the remaining two 3½in strips of multicoloured floral print fabric to this length. Sew them to the top and bottom edges of your quilt. Press.

SEDEF'S STARCHING TIP

I spray starch my fabric before cutting it. Starched fabric is easier to cut accurately. This is especially important with the Liberty Tana lawn fabrics that I used in my quilt.

Finishing

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

2 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting by hand or on a domestic sewing machine, follow the instructions

for Preparing the Quilt Sandwich in the free downloadable Basics Guide* to pin or baste the quilt top, batting and backing together.

3 Quilt as desired. Sedef's quilt was professionally machine quilted with an all-over swirling design.

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

5 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using the six 2½in strips of red floral print fabric cut for the binding.

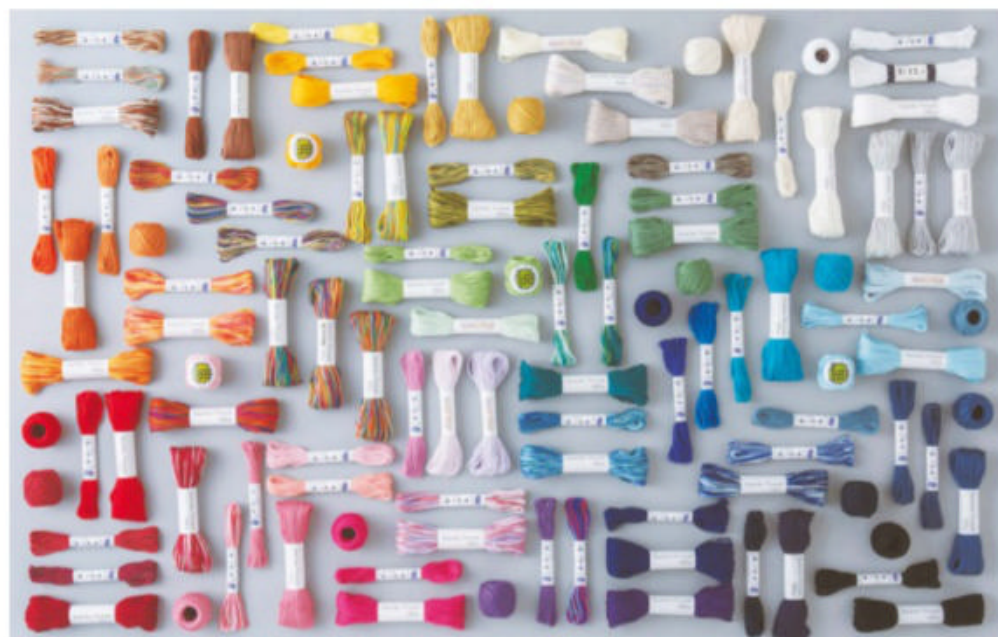
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Fandango

Black, white and hot orange fabrics create a striking quilt whose design inspiration was a vintage cheddar quilt. It is made from numerous arcs, all constructed in exactly the same way. For half of the arcs the first strip of fabric will be white and on the other half the first strip will be black.

Finished size: 213cm (84in) square

Designer: Wendy Whellum



willywd200@gmail.com



@legendandlace

*Foundation
Piecing*





Materials

- 4.6m (5½yd) solid white fabric
- 3.3m (3¾yd) black tone-on-tone print fabric
- 3.7m (4½yd) solid orange fabric
- 2.4m (2½yd) extra-wide (275cm/108in) backing fabric
- Batting at least 220cm (92in) square
- Perle 8 thread and needle (hand quilting)
- Template plastic and fine permanent-marking pen
- Paper for foundations – newsprint is ideal. It is available from specialty stationery and art supply shops, sold in pads or reams. Alternatively, use paper especially made for foundation piecing, which is available from quilt shops
- Fabric basting glue
- Spray starch
- Rotary cutter, ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

Note: Foundation piecing is used in this project and the instructions assume a good working knowledge of this technique. Sew all the foundation-piecing seams with a short stitch length to make it easier to remove the papers without affecting the stitching.

Prepare the foundations

1 You need 256 copies of Foundation A. You can trace them or photocopy them. However, Wendy's preferred approach is to scan the pattern from the Pattern Sheet and save it on her computer as a PDF file. She then prints copies from the computer, ensuring that the Print dialog box is set to print "actual size". This approach is less tedious than tracing by hand and is likely to produce more consistently accurate copies than photocopying.

2 Trace Template B onto template plastic using a fine permanent-marking pen and cut it out on the line.

Cutting

From the solid white fabric, cut:

- 32 strips, 3½in x width of fabric. Cross cut them to yield 640 rectangles, 3½in x 2in
- 13 strips, 4½in x width of fabric
- five strips, 3in x width of fabric. Cross cut them to yield 64 squares, 3in
- nine strips, 2¼in x width of fabric (binding)

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

- 32 strips, 3½in x width of fabric. Cross cut them to yield 640 rectangles, 3½in x 2in
- five strips, 3in x width of fabric. Cross cut them to yield 64 squares, 3in

From the solid orange fabric, cut:

- eight strips, 13½in x width of fabric. Cross cut them to yield 24 squares, 13½in
- two strips, 17½in x width of fabric. Cross cut them to yield four squares, 17½in. Cut each square twice on the diagonals to yield 16 quarter-square triangles

1 Lay Template B on the wrong side of the 4½in strips of white fabric and trace around it. Slide the template along and continue to trace shapes along the length of the strip, as shown in Diagram 1. Leave at least ½in between them.

2 Cut each B shape out of white fabric ¼in by eye outside the lines you've traced. You need to trace and cut 64 B shapes in all.

Fandango arcs

1 To make one arc, you need five 3½in x 2in rectangles of black fabric and of white fabric.

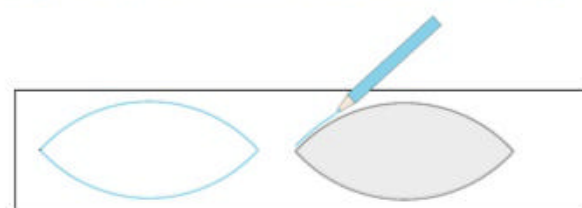


Diagram 1

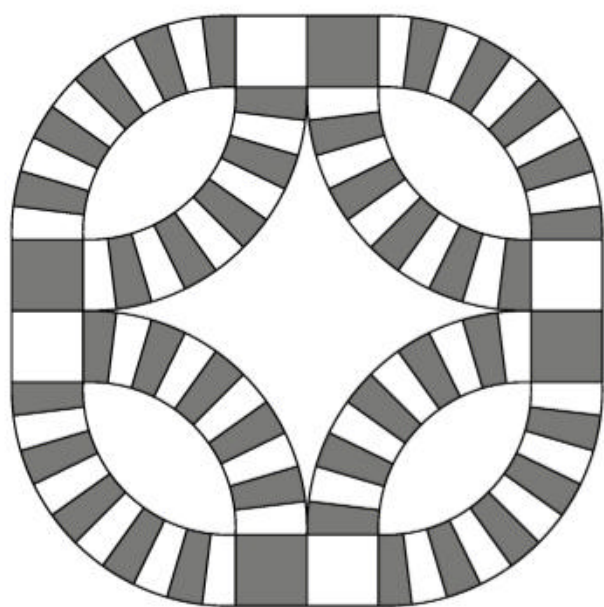


2 Use these rectangles to cover one foundation. Start half the arcs with a white rectangle; start the other half with a black rectangle. Press after each seam, then trim each seam allowance to ¼in before adding the fabric for the next area.





Blocks – Step 3



Ring Layout Diagram



Blocks – Step 7

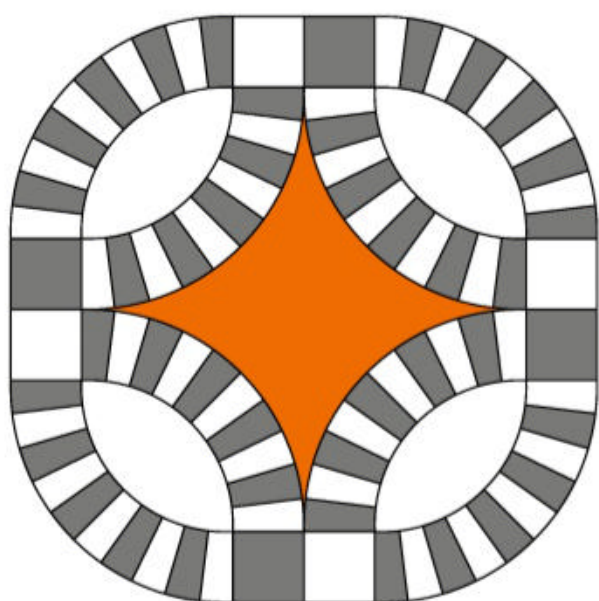


Diagram 2

3 When all the areas of a foundation have been covered, trim the overhanging fabric and paper on the outer edges of the foundation. Gently tear the foundation off the back of the fabric.

4 Repeat to sew 128 foundations – remembering to start half with a white rectangle and half with a black rectangle.

Blocks

1 Choose two completed arcs: one that begins with a white segment and one that begins with a black segment. On one of these arcs, sew a 3in square of white fabric to the black segment end and a 3in square of black fabric to the white segment end. Press the seams towards the squares.

2 Fold each arc in half and finger press a crease in the inner curved edge. Unfold. Fold a white B shape in half and finger press creases to mark the centre of its curved edges. Sew the arc that doesn't have the squares sewn at each to the melon. Start by matching and pinning the centre creases. Then match and pin at each end. Add lots of pins between these first pins.

3 Sew the seam with the arc on top. Stitch slowly and pivot the fabrics to achieve a smooth curve. Press the seam towards the B melon shape.

4 Then sew the arc that has the 3in squares joined to it to the other curved edge of the melon – before stitching, double check that you have the black square next to the white end segment of the first arc and the white square next to the black end segment. Again, press seam towards the B melon shape.

5 Repeat these steps to make a total of 64 blocks.

6 Lay out four blocks in a 'ring', as shown in the Ring Layout Diagram. Check that the black square of each block lies next to the white square of the adjacent block. Sew the blocks together by stitching the squares together, either by hand or machine.

7 Spray the arcs in the ring with starch. Turn under the ¼in seam allowance on both edges of each arc in the ring and press. Tack the 'hems' in place by hand if you wish.

8 Centre the ring, right side facing up, on a 13½in square of orange fabric, as shown in Diagram 2. Pin the ring in place, then use basting glue to keep it there. Appliqué the rings to the orange background.

9 Repeat Steps 5–7 to make 12 blocks. (You will have some arcs left over.)

Assembly

1 Lay out the rings in four rows of three rings each, as shown in the Partial Quilt Layout Diagram. Join them together in rows by stitching the seams between squares in adjacent blocks together – either by hand or machine. Press.

2 Then join the rows together in the same manner – stitching the seams between squares in adjacent rows together. Press.

3 Centre 13½in squares of orange fabric behind the six blank areas where the rows join. See Diagram 3. Pin the quilt top to these orange squares and then glue baste them in place. Appliqué the surrounding arcs to these background squares. Press.

4 Now lay out the remaining blocks around the edges of the quilt, as shown in the Complete Quilt Layout Diagram.

5 Join them to the blocks/rings in the quilt top by stitching the seams between squares, as you did before. Press.

6 Repeat Step 3 to appliqué the quilt top to squares of orange fabric in the blank areas around the edges of the quilt top. Press.

7 Complete the quilt top by positioning orange triangles in the gaps around its edges, pinning and basting, then appliquéing. Press.

Finishing

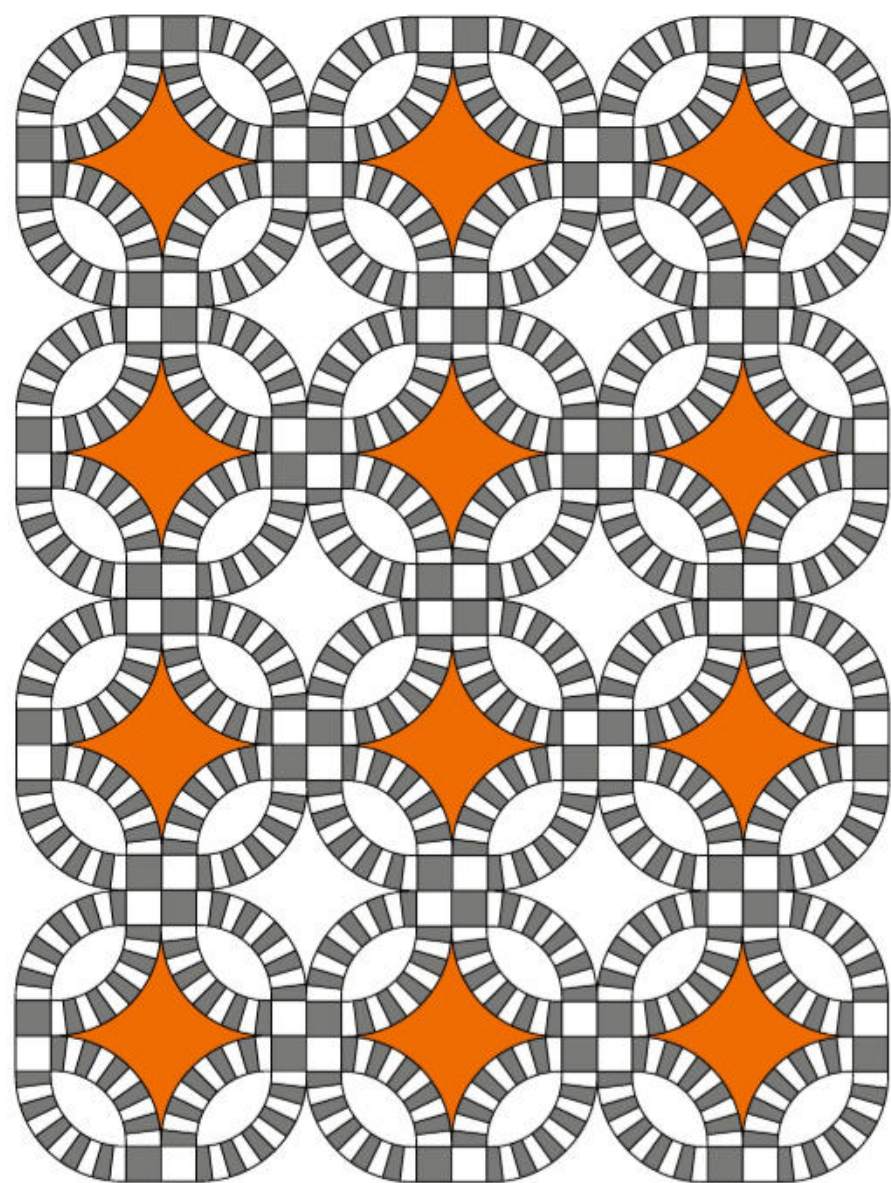
1 Turn the quilt top over so that the wrong side is facing up.

2 Trim the orange fabric ⅜in outside the seams that attach it to the arcs. This will reduce the weight and stiffness of your finished quilt.

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

4 Quilt as desired. Wendy hand quilted *Fandango* using a grey Perle 8 thread. She echoed the inner melon shapes, worked straight lines in the squares and rectangles of the arcs and worked a four mini-melon pattern on the orange fabric.





Partial Quilt Layout Diagram

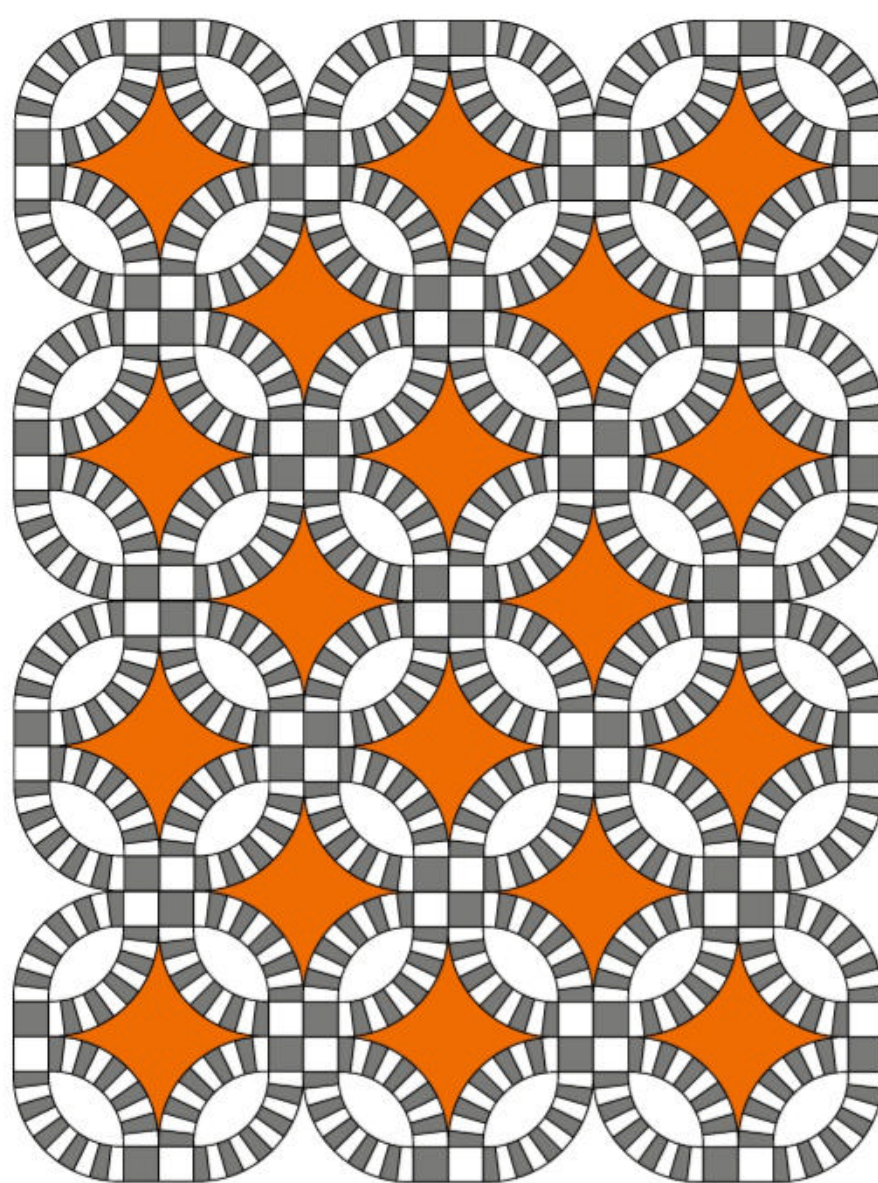
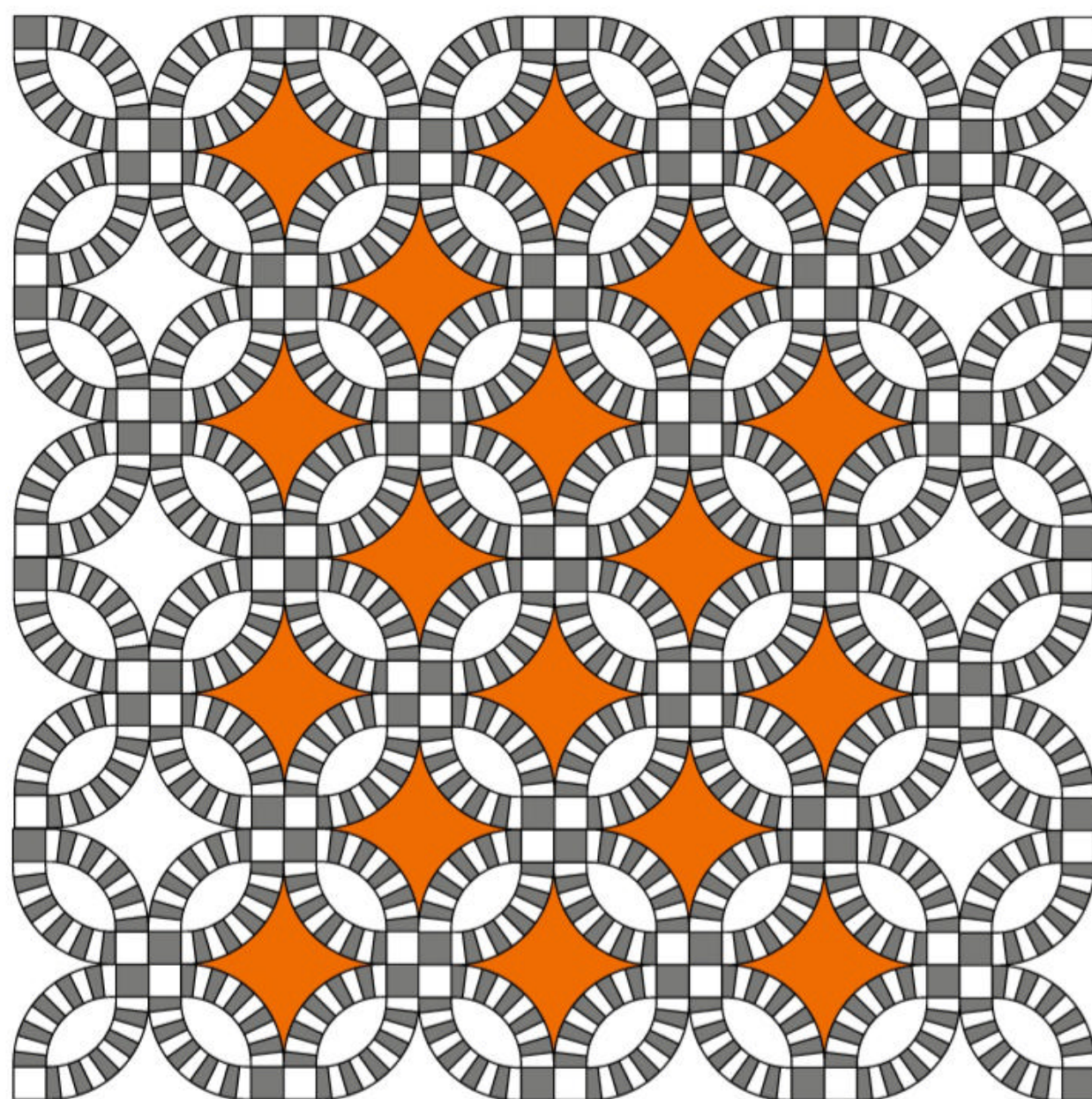


Diagram 3



Complete Quilt Layout Diagram



Assembly – Step 7



Finishing – Step 2

- 5** Trim the excess backing fabric and batting $\frac{1}{4}$ in outside the edge of the quilt top.
- 6** Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using the nine $2\frac{1}{2}$ in strips of white fabric.

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

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www.designerstitches.net



Orchids in the Rain
(26cm square design)



Frog Frolics
(15x12.5cm design)



White Noshi
(38cm square design)



French Tulips (38cm square design)



Hearts & Bows (38cm square design)



Waratah Rhythms (90cm square design)

The beauty that is boutis

This lovely selection of designs will take any needle worker to their happy place. This easy form of yarn-filled stitching known as Trapunto incorporates two layers of fabric quilted together with small running stitches (about 7-9 visible stitches per inch), then filled with yarn to puff out the quilted area. The white or ivory, softly embossed, reversible designs may be hand washed and made into many things from framed pieces, pieced into quilts or cushion covers, in fact the application is up to you.

Each kit comes complete with all necessary notions, design and easy to follow illustrated instructions. A long Trapunto Needle is available to fill the long, narrow channels in these French Trapunto (Boutis) designs. A practice block may also be purchased with any kit. This is helpful for first timer's to practice the technique prior to working the kit. Extra yarn, thread and a small pattern come with this.

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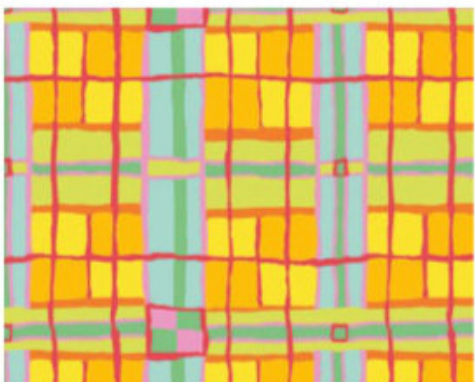
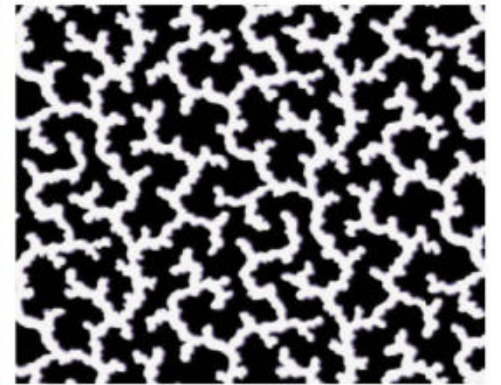
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A Century of Quilts

The National Gallery of Australia presents a rare opportunity to see a historically and artistically significant group of works. *A Century of Quilts* showcases an often-overlooked art form made almost exclusively by women.

The gallery curator of Australian Art, Simeran Maxwell, said the works highlight an art form often overlooked, both historically and in a contemporary context. "Quilts and textile art are not just stitched fabric, they are woven narratives that tell the tales of cultures, emotions and shared human experiences. In the intricate patterns and vibrant hues, we find a language that transcends time, connecting generations and communities," she said.

"Several works in this exhibition stand as a testament to the unrecognised communal work of women, who often came together to create works to be

passed down through generations and act as touchstones of remembrance. Enduring the harshness of time, these works weave a tangible link to this country's early societies and the women who made them."

As part of *A Century of Quilts*, the national collection's most requested work, *The Rajah* quilt, will return to the gallery's displays after a lengthy period resting in storage. Made from around 3000 pieces in 400 different fabrics, the quilt was handstitched by women prisoners on *The Rajah*, a British convict ship bound for Australia in 1841, and is the only known surviving convict shipboard quilt.

"*The Rajah* quilt is a pieced medallion-style quilt, hand stitched from over 16 metres of fabric by, in many cases, inexperienced sewers under exceptional conditions. The enormous size, age and also

fabrics used have left the textile in a particularly fragile state. It is for this reason the National Gallery restricts the amount of time it is on display," says Maxwell. *The Rajah* quilt is a story of perseverance and hope; this precious work has been the consistent subject of study into colonial life since its rediscovery in 1987.

A Century of Quilts features 22 exceptional 19th- and early 20th-century quilts made using techniques including crazy quilting, hexagonal, Log Cabin and Tumbling block piecing, embroidery and appliqué. The works show the artistic expression found in

ABOVE *Barmah nurrtja biganga* (Barmah Forest Possum Skin Cloak), 2005, Treahna Hamm, Yorta Yorta people National Gallery of Australia, Kamberri/Canberra, purchased 2007 © Treahna Hamm



the domestic sphere and speak to the social context in which the artists lived.

The exhibition also includes key examples of possum skin cloak designs by leading First Nations artists whose work has revitalised this historically important cultural and artistic tradition.

A Century of Quilts continues to build on the National Gallery's 'Know My Name' initiative, which celebrates the work of women artists with an aim to enhance understanding of their contribution to Australia's cultural life.

A CENTURY OF QUILTS COLLECTION

March 16–August 25, 2024
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More information:
<http://nga.gov.au/exhibitions/a-century-of-quilts>

ABOVE *The Rajah* quilt (detail), 1841, Kezia Hayter (designer), unidentified women of the *HMS Rajah* convict ship (makers) National Gallery of Australia, Kamberri/Canberra, gift of Les Hollings and the Australian Textiles Fund, 1989



Quilt, c.1890, Christina Brown
National Gallery of Australia,
Kamberri/Canberra, purchased 1989



Advance Australia Fair quilt/hanging, c.1910–1925, Mary Jane Hannaford
 National Gallery of Australia, Kamberri/Canberra, gift of Janelle Constable



The Rajah quilt (detail), 1841, Kezia Hayter (designer), unidentified women of the *HMS Rajah* convict ship (makers)
National Gallery of Australia, Kamberri/Canberra,
gift of Les Hollings and the Australian Textiles Fund, 1989



The Westbury quilt, 1900–1903, Misses Hampson,
National Gallery of Australia, Kamberri/Canberra, purchased
through the Australian Textiles Fund 1990



1

**1. Window to the Soul
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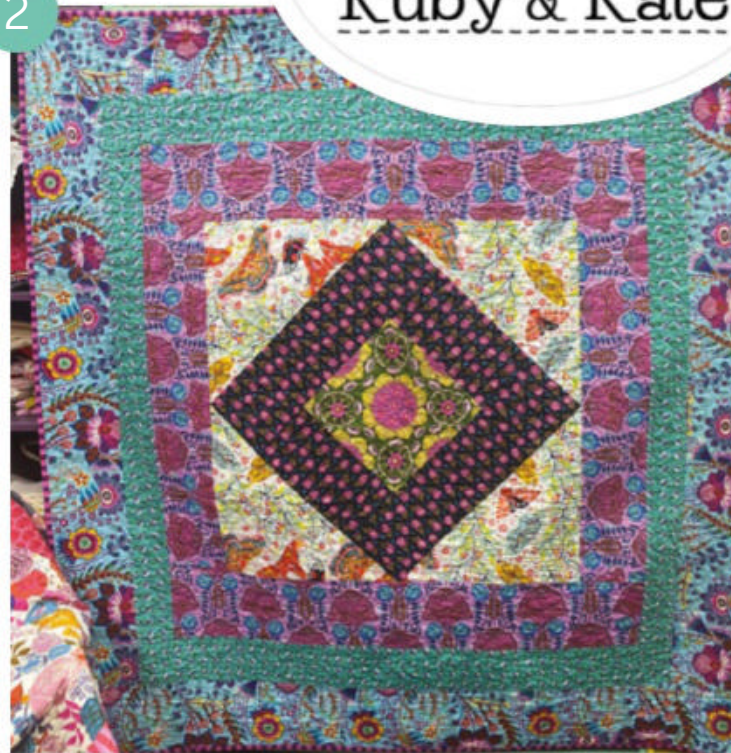
Size Approx 66" x 71"
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**2. Window to the Soul
in Anna Maria Horner
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2



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Tote Bag

Perfect as an errand tote or project bag, this bag has a wonderful front pocket that is made up of a patchwork of various remnants pieced together in an almost random fashion. The visual variety of the pocket really stands out from the neutral canvas and shows how much quilting or patchwork can transform an ordinary item.

Finished size: 40cm x 38cm x 12cm (15¾in x 15in x 4¾in)

Designer: Aounna Khounnoraj



arounna@bookhou.com



www.bookhou.com



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Materials

- 95cm (1yd) canvas (150cm/60in wide)
- Assorted fabrics scraps to total about 25cm (¼yd) (patchwork panel)
- 45cm (½yd) fabric (lining)
- 1.25m (1⅜yd) webbing, 25mm (1in) wide (handles)
- 2.7m (3yd) of 5mm (¼in) cord (drawstring)
- Water-erasable fabric marking pen
- Rotary cutter, ruler and mat
- Sewing machine
- General sewing supplies

Note: 1cm (⅜in) seams are used throughout to assemble the bag.

Cutting

From the canvas, cut:

- one strip, 16½in x width of fabric. Cross cut it to yield three rectangles, 15in x 16½in (E – bag back and two G – bag lining); and one rectangle, 8in x 16½in (H – drawstring panel)
- one strip, 15in x width of fabric. Cross cut it to yield two rectangles, 4½in x 15in (C – pocket side panels). Trim the remainder of the strip to 10¼in high. From it, cross cut two rectangles, 8¾in x 10¼in (F – pocket lining); two rectangles, 11½in x 10¼in (A – pocket back); and one rectangle, 4½in x 10¼in (B – pocket bottom panel)
- one strip, 9in x width of fabric. Cross cut it to yield one rectangle, 13in x 9in (D – interior pocket panel). Trim the remainder of the strip to 8in high. From it, cut one rectangle, 16½in x 8in (another H drawstring panel)

From the webbing, cut:

- two strips, 24½in long (handles)

Patchwork panel

1 The patchwork panel is an opportunity to use scraps of your favourite fabrics or blocks left from unfinished projects to make your tote bag unique. Pull out bits and pieces that you might want to use and lay them out to audition their size and position in the panel.

2 Once you've decided on the final arrangement, trim the fabrics you've chosen to give them straight edges. Then sew them together to make a panel at least 11in x 9¼in. Press the seams as you work, then press the assembled panel. Trim it to measure 10¼in x 8¾in.

3 Match the F rectangle of canvas with the patchwork panel, right sides together. Stitch along the



Enter the colourful world of contemporary patchwork

We are delighted to share a project from the newly released book, *Contemporary Patchwork: Techniques in Colour, Surface Design & Sewing* by Arounna Khounnoraj. The book dives into contemporary patchwork with fresh surface design techniques and beautiful projects from Arounna Khounnoraj, co-owner of Bookhou and well-known textile artist. Arounna's approach to patchwork, quilting and appliqué stands out from traditional methods, making this publication an incredible resource for building a foundation in textile design and expanding into unique improvisational patchwork. Get inspired by your environment and learn elements of colour theory before jumping into several fabric surface design techniques. Then



master the art of decorating with stitches as you explore various sewing and appliqué techniques to make your patchwork projects pop.

The book is published by C&T Publishing and the pattern appears here with their permission. The pattern has been edited to *Quilters Companion* editorial style.

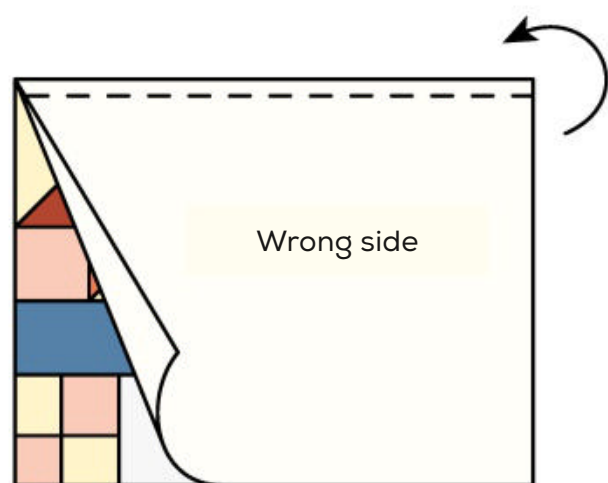


Diagram 1

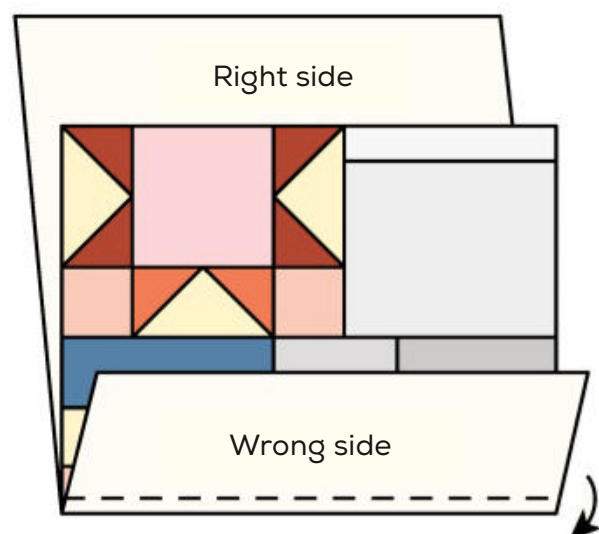


Diagram 2

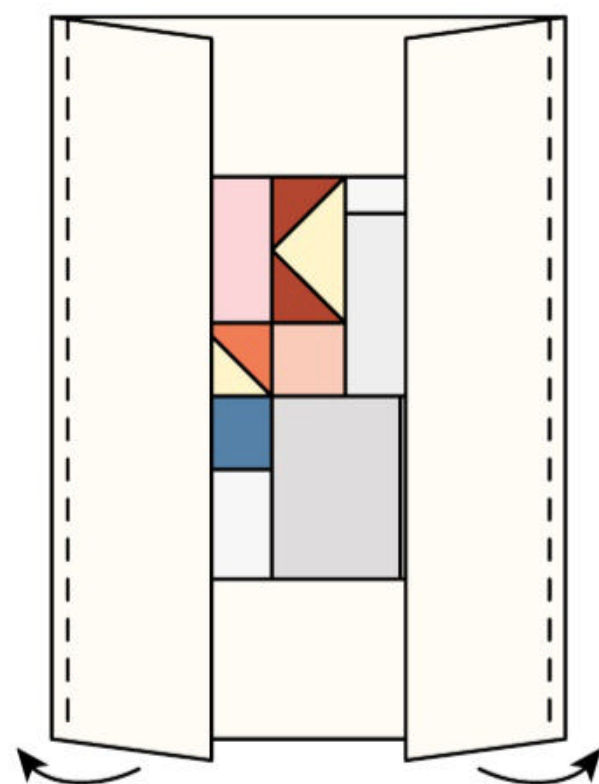


Diagram 3

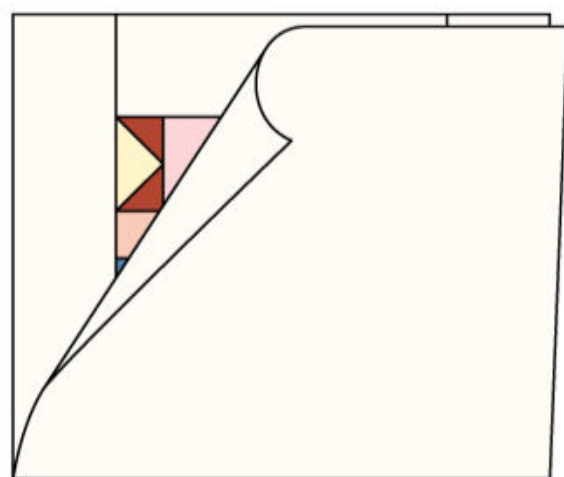


Diagram 4



top edge using a 1cm ($\frac{3}{8}$ in) seam. Flip the canvas over to the back to the patchwork panel, as shown in Diagram 1.

4 Match the bottom edges of the canvas and the patchwork panel, then topstitch close to the folded top edge.

Outer bag

1 Lay the canvas A rectangle for the pocket back right side up. Lay the lined patchwork panel on top of it, with the patchwork facing up and the 10 $\frac{1}{4}$ in bottom edges of the canvas and panel matching.

2 Next, lay the canvas B rectangle for the pocket bottom on top of these layers, right side facing down and matching the 10 $\frac{1}{4}$ in bottom edge. Pin the layers together, then sew along the bottom edge using a 1cm ($\frac{3}{8}$ in) seam. See Diagram 2.

3 Unfold the canvas B rectangle so that it is right side facing up. Press. Topstitch close to the seam you've just sewn and then topstitch another line about 1cm ($\frac{3}{8}$ in) below the seam.

4 Lay the A+patchwork+B panel right side up. Sew a canvas C rectangle to its left and right edges, as shown in Diagram 3.

5 Unfold the C rectangles and press. Topstitch close to each seam you've just sewn and then topstitch another line about 1cm ($\frac{3}{8}$ in) outside the seams. Press.

6 Match the canvas E rectangle with the pocket front panel, right sides together and raw edges matching, as shown in Diagram 4. Pin the layers together, then sew the left, bottom and right edges.

7 To square off the bottom corners of the bag, push the side seam down to meet the seam across the bottom of the bag to form a triangle, as shown in Diagram 5. Lay a ruler on the triangle: where it is 12cm (4 $\frac{3}{4}$ in) across, draw a line. Sew on the line and then trim the point of the triangle

1cm ($\frac{3}{8}$ in) outside the stitching. Repeat this step for the other corner. Turn the bag right side out.

Bag lining

1 Turn under a 6mm ($\frac{1}{4}$ in) hem on one long edge of the canvas D rectangle. Press. Then turn the edge under again, this time by 1cm ($\frac{3}{8}$ in). Press. Stitch the hem in place.

2 Turn under 1cm ($\frac{3}{8}$ in) on the remaining three sides of the D rectangle and press.

3 Lay one of the canvas G rectangles right side up with the long edges lying horizontally. Lay the hemmed D rectangle on top of it, centred between the left and right edges of the G rectangle and with the edge you stitched in Step 1 about 4in down from the top edge of the G rectangle. Pin the layers together. Topstitch close to the left, bottom and right edges of the D rectangle, leaving the top edge open. See Diagram 6.

4 Topstitch the left, bottom and right edges of the D pocket again, close to the first line of topstitching. If you wish to divide this inner pocket, stitch one or more vertical lines on it.

5 Match the two G rectangles (one with the pocket sewn to it) right sides together and raw edges matching. See Diagram 7. Pin the layers together, then sew the left, bottom and right edges.

6 To square off the bottom corners of the bag, push the side seam down to meet the seam across the bottom of the bag to form a triangle, as you did with the outer bag. Measure 6cm (2 $\frac{3}{8}$ in) along the seam line from the point, make a mark and sew across at that mark. Trim the triangle 1cm ($\frac{3}{8}$ in) outside the stitching. Repeat this step for the other corner. Leave the lining as is – with the right side facing in.

7 Put the lining bag into the outer bag, with the side of the lining that has the pocket sewn to it on the opposite side to the pocket on the outer



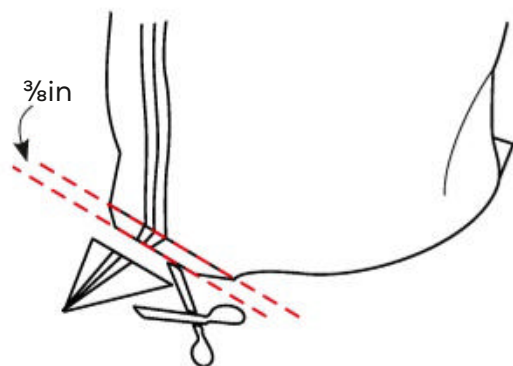
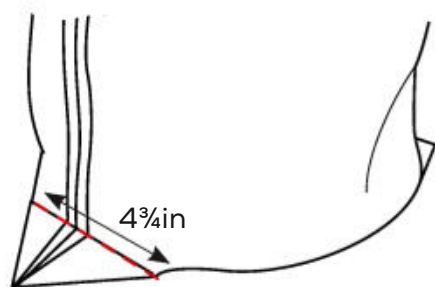


Diagram 5

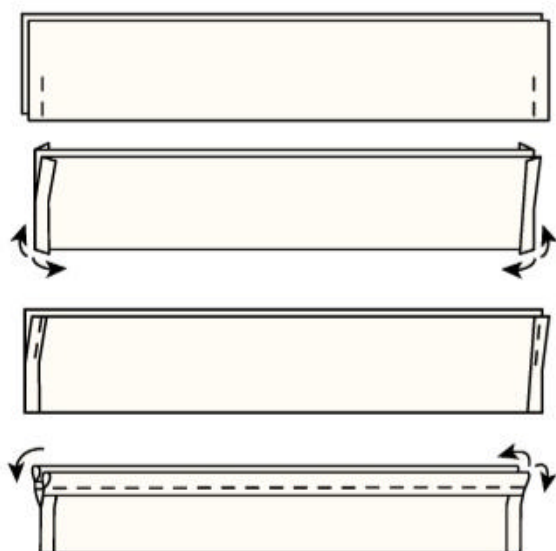


Diagram 8



Diagram 11

bag. Match the side seams and the top raw edges. Pin the layers together.

Drawstring panel

1 Match the two H rectangles, right sides together and raw edges matching. Pin the layers together. Measure up 4in from the long bottom

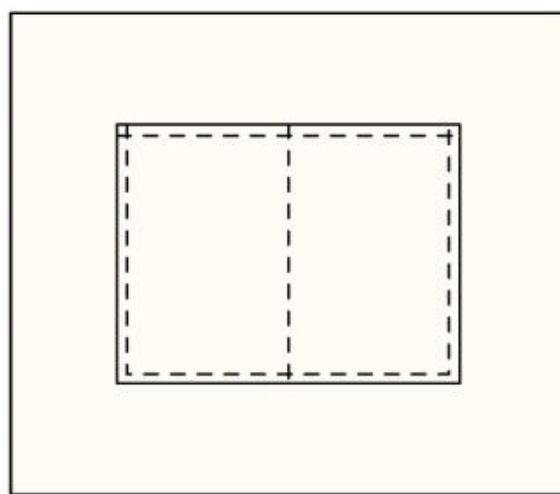


Diagram 6

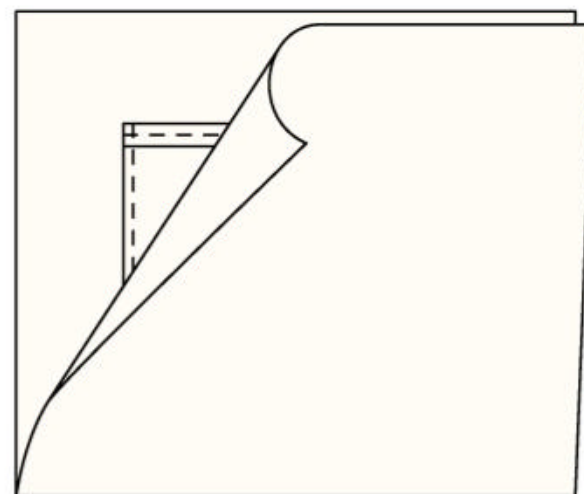


Diagram 7

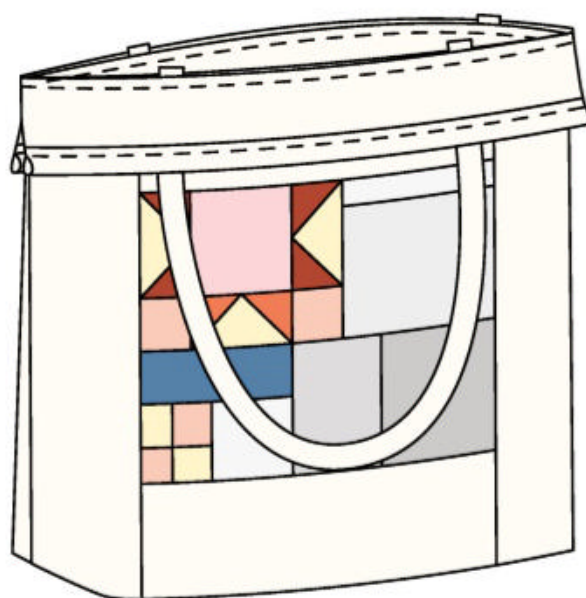


Diagram 9



Diagram 10

edge on both the left and right edges and make a light mark. Sew from the bottom edge up to these marks on each side. Backstitch to secure this stitching.

2 Fold the raw edges between this stitching and the top edge under by 1cm (3/8in) and press. Topstitch close to the folded edges: on the left edge of the panel, sew on the top layer of fabric from the top edge down to the top of the seam you sewed in Step 1. Pivot to sew several stitches across to the back layer of the panel. Sew over these few stitches backwards and forwards several times to reinforce them. Then pivot and topstitch from the top of the seam you sewed in Step 1 to the top of the panel close to the folded edge. Repeat this process on the right edge of the panel.

3 Fold the top edges over by 6mm (1/4in). See Diagram 8. Press. Fold them over again, this time by 2.5cm (1in) and press. Topstitch close to the first folded edge on the front and back of the panel.

Assembly

1 Measure in 9.5cm (3 3/4in) from the left and right seams on the outer bag and make a light mark on the top edges, front and back.

2 Align the short raw ends of the webbing strips with their outer edge matchings these marks and with about 2.5cm (1in) of the strips extending above the top edge of the bag. Baste across the handles 6mm (1/4in) from the top raw edge of the bag. Remove the pins.

3 Turn the drawstring panel around so that the hemmed edges are at the bottom. Slide the panel over the bag, right sides together, until the bottom raw edges of the drawstring panel match the top raw edges of the bag. See Diagram 9. The handles will be caught between the drawstring panel and the bag. Sew around the top edge of the bag through all layers.

4 Fold the drawstring panel up so that its right side is facing out. Then push it down into the bag. Pull the handles up above the bag. Topstitch around the top edge of the bag twice: the first row of stitching should be close to the top edge of the bag; the second row should be about 2.5cm (1in) below it. See Diagram 10.

5 Pull the drawstring panel out of the bag. Cut the cord into two lengths 130cm (51in) long. Feed a cord through the casing on the front and back of the drawstring panel. Knot the ends of the cords together on each side. See Diagram 11.

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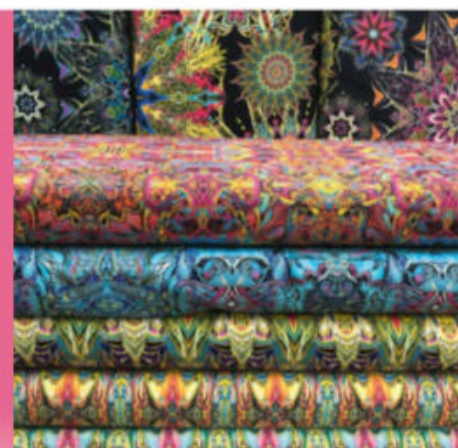
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QuiltCon 2024

QuiltCon 2024 included a juried quilt show featuring modern quilts made by members of The Modern Quilt Guild. The event was held late February at the Raleigh Convention Center, located in Raleigh, North Carolina, America.

Following are some of the prize winning quilts. You can see them all at: www.quiltcon.com/quiltcon-2024-winners

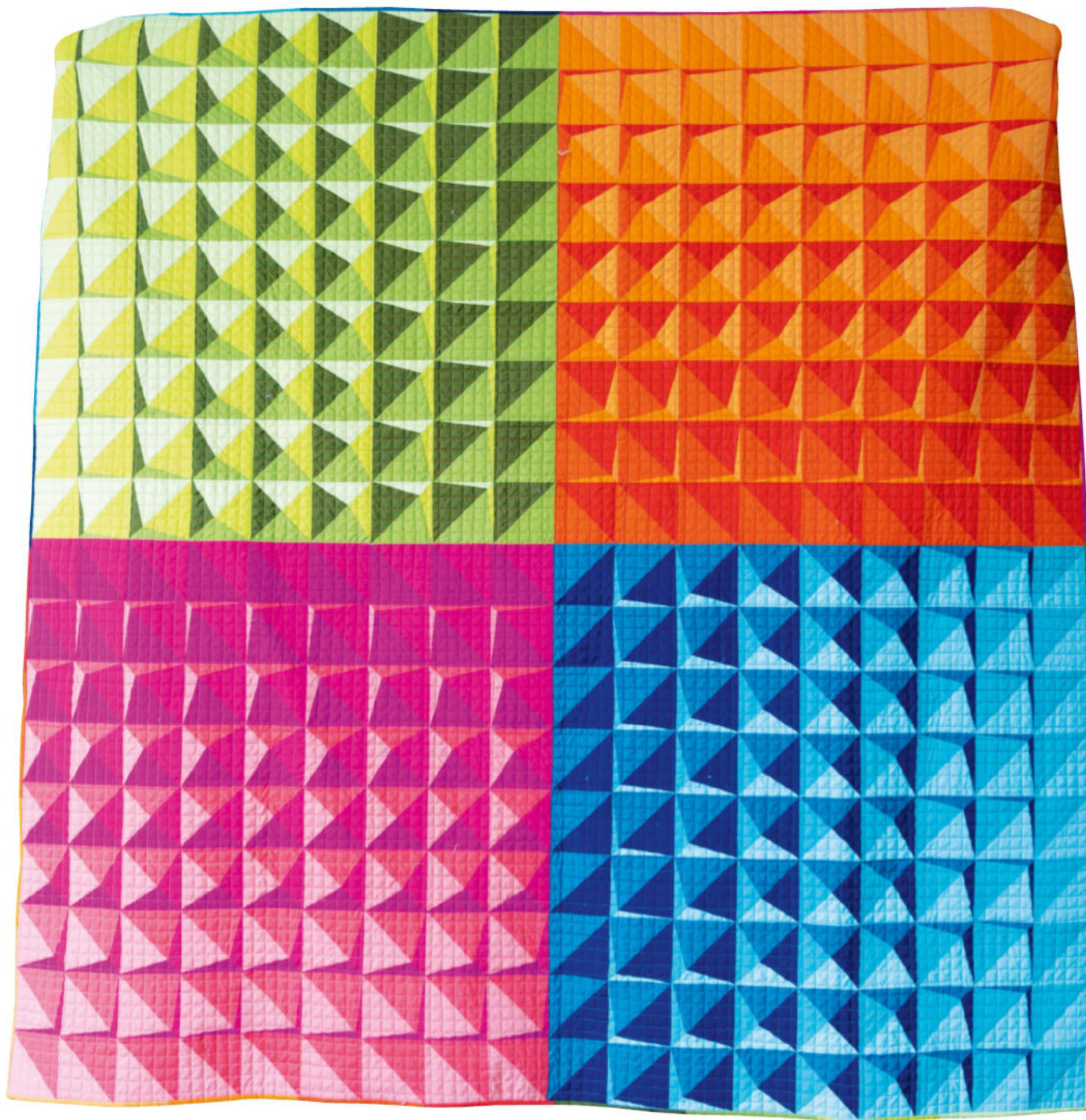
Photographs supplied by the makers



Best in Show

What We Will Use as Weapons: A List of School Supplies, 89cm x 200cm (35in x 79in), Ginny Robinson

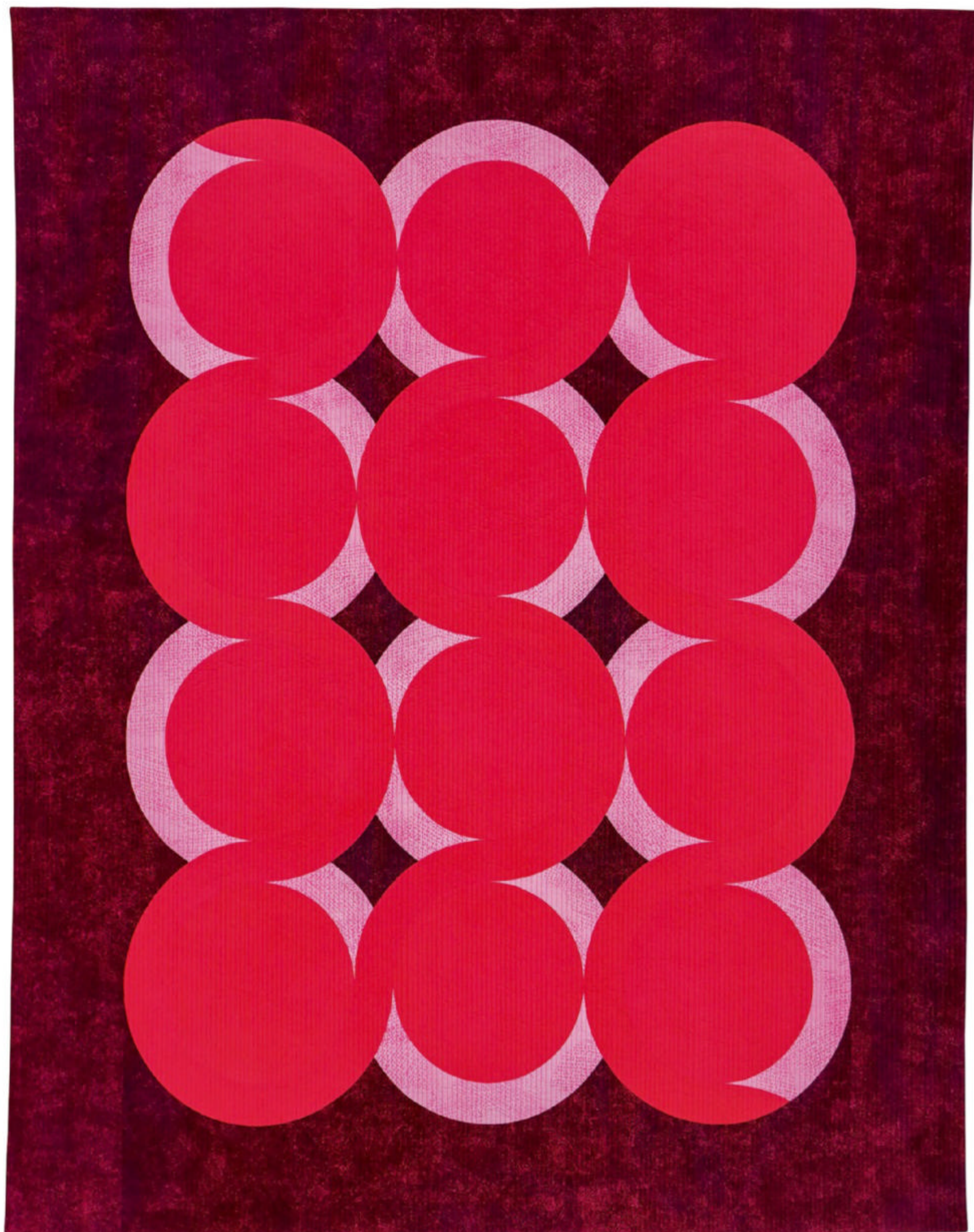
Artist's statement: *"'Gargoyle bookends.' 'Pencils.' 'Erlenmeyer flasks.' 'Jugs of paint.' 'Cello cases.' 'Building blocks.' 'Nothing but my words.' I'm a teacher who asked other American teachers what ordinary classroom objects they would use to defend their students in a school shooting. Their answers varied by grade level and the subject they teach. Shaped like a door, the quilt celebrates the good work these school supplies do each day to teach our kids about life and the world, while also acknowledging that teachers sometimes see these things in a different way. The quilting represents the shooter on the front and the teacher on the back, with the appliqué pieces aimed at them. Imagine bringing a stapler to a gunfight. But I never want to see a gun on the front of this quilt. What I want is the AR-15 taken off the other side. Our children deserve better than the nightmare we tolerate."*



Excellence Award

Anechoic, 160cm x 160cm (63in x 63in), Janice Reimer

Artist's statement: "Anechoic is the result of a doodle session that turned into a summer of foundation paper piecing. This quilt was a lesson in colour theory and pulled me in creative directions that were out of my comfort zone (hello bright bold colours). Each colour quadrant has elements of the other quadrants in them by incorporating their colours into the quilting thread and binding."



Best Original Modern Design

Candy Pop, 147cm x 185.5cm (58in x 73in), Kelly Spell

Artist's statement: "Pink and maroon candies dance in a sea of red. I made this quilt to push my design and piecing capabilities into new territory. All the fabric is hand-dyed or hand-printed. Construction of the quilt top required techniques similar to that of a Double Wedding Ring motif, with the added challenge of an 18-foot-long serpentine swirl. Cut from a single piece of fabric, it winds its way up and down three columns of circles."



Appliqué – First

Big Hug, 142cm x 187cm (56in x 74in), Linda Leake

Artist's statement: "Although I typically make larger bed quilts, I usually gravitate to tiny pieces. This quilt was my first big leap to make something with big shapes. While it was quite challenging to work at a different scale, I grew to embrace the big shapes and the power they have when just a few forms take up the whole quilt. I used machine appliqué to create each of the main shapes and chose simple straight-line quilting to keep the focus on the shapes. While working large was uncomfortable at first, I hope that this quilt evokes a sense of warmth and comfort with the soothing yet warm colours.

The shapes ultimately grew to form an embrace of their own, reminding me of a big hug."



Handwork – First

Quilt: *Stitched and Tied*, 173cm x 203cm (68in x 80in), Amanda Nadig

Artist's statement: "If I was going to try tying a quilt, I wanted to be very "over the top" about it. The straight lines of hand quilting were added to emphasize the interesting organic shape formed by the densely tied yarn knots. This quilt is very heavy! I found thick ivory fabric from an estate sale, once home to a woman who made altered wedding dresses and paired that luxuriousness with other white and off-white fabrics in my found fabric collection. The ties grow and take over the space but hidden underneath lies a pale radial design made up of improvisational pieced shapes."



Improvisation – First

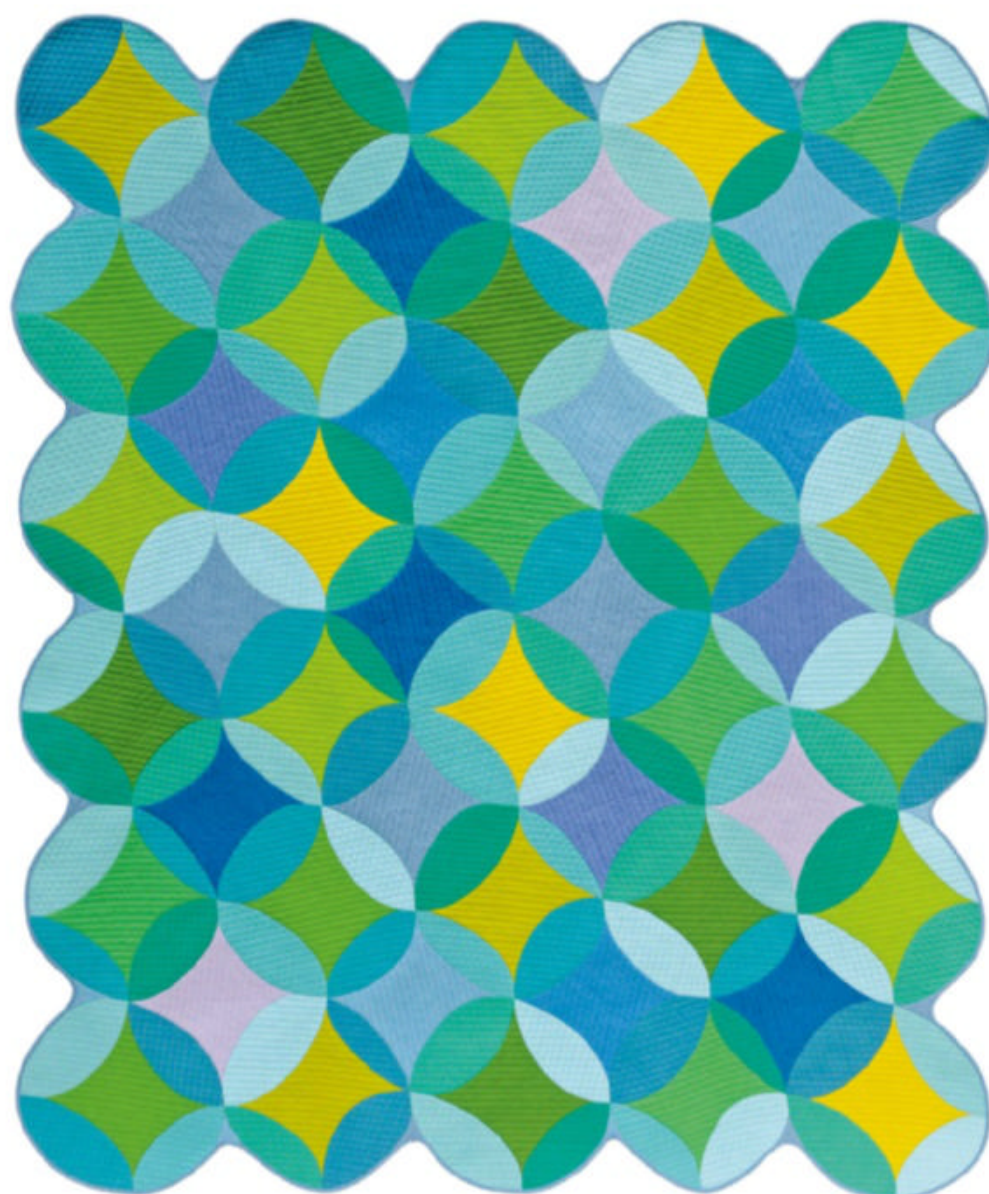
*Reconceived, 251.5cm x 254cm
(99in x 100in), Jennifer Candon*

Artist's statement: "My preconceived ideas of a composition often get in the way. I am learning to have faith in myself as an artist and to give up control. I increasingly appreciate that artwork evolves and becomes its own thing during the making process. I began work on this piece with a completely different composition and colour scheme in mind. As it grew, technical and design realities made me realize that my original conception was not the best path forward. I gave up control and followed a new direction – one that was unclear from the outset but became an improvisational collaboration between the materials and maker. By letting go, the piece is strengthened. Quilted textile mural, sewn with my hand-dyed linen, upholstery fabric and quilting cotton."

Modern Traditionalism – First

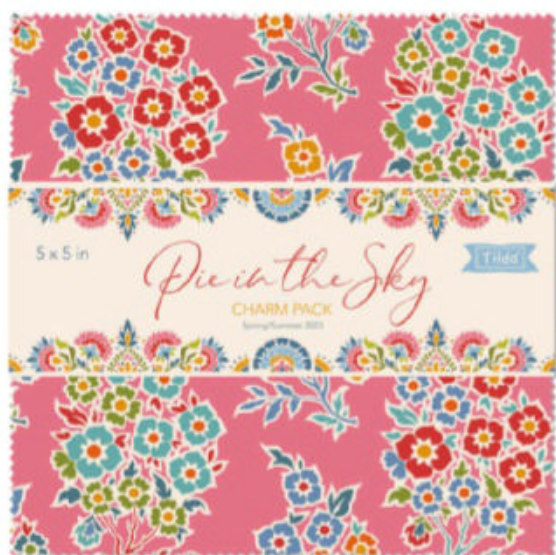
*Kiwi Peel, 173cm x 208cm
(68in x 82in), Ben Darby*

Artist's statement: "Based on inspiration seen in an upholstery fabric, I used computer drawing software to draft overlapping distorted circles and had templates made for the resulting shapes. The fabrics are all Alison Glass Kaleidoscope yarn dyes. This is the second of what may become a series of quilts using these shapes."



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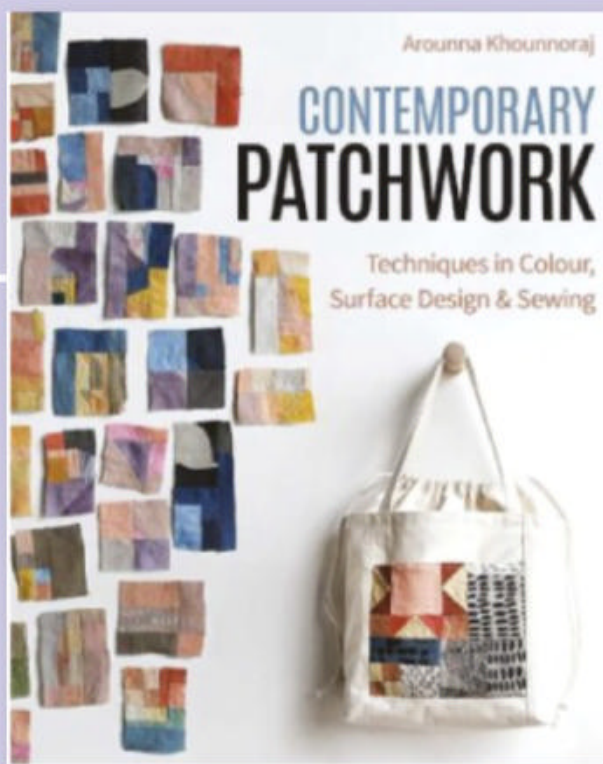
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Off the Shelf

Enjoy this selection of new and recently released books on patchwork and quilting topics and techniques.



Contemporary Patchwork: **Techniques in Colour, Surface Design & Sewing** **Arounna Khounnoraj**

Dive into contemporary patchwork with fresh surface design techniques and beautiful projects from Arounna Khounnoraj, co-owner of Bookhou and well-known textile artist. Arounna's approach to patchwork, quilting and appliqué stands out from traditional methods, making this book an incredible resource for building a foundation in textile design and expanding into unique improvisational patchwork. Get inspired by your environment and learn elements of colour theory before jumping into several fabric surface design techniques. Then, master the art of decorating with stitches as you explore various sewing and appliqué techniques to make your patchwork projects pop.

The book includes 10 beautiful and original projects that combine a variety of sewing and appliqué techniques and range from small quilts to bags and pouches. Discover the possibilities of surface design techniques, including natural dyeing, block printing with household objects and elements from nature, and even painting. Incorporate sustainability into your practice with guidance on using every scrap and drop of your materials.

Published by C&T Publishing



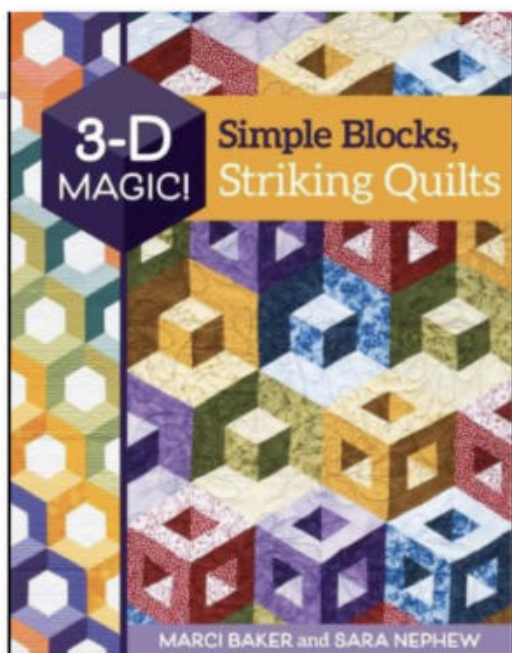
Mending With Boro: **Japanese Running Stitch & Patching Techniques** **Harumi Horiuchi**

One simple stitch can bring new life to hundreds of your favourite things. Boro, the Japanese straight stitch used to repair and reinforce fabrics, is the basis for Sashiko. It is a favourite among visible mending enthusiasts because of its simplicity and because it adds an intriguing textural element to garments and home furnishings.

In this new book, Sashiko expert Harumi Horiuchi shares her ideas for using Boro to patch holes and tears, reinforce worn areas and add fresh details to garments. Her approach is simple: the things you love are worth fixing. Rediscover items by giving them a new look and feel while also being good to the environment. Her demonstrations and instructions make the process easy and enjoyable.

There's no need to stop at reinforcement and repair. Remake an entire garment by artfully patching it here, there and everywhere. The more you patch, the more unique your garment becomes. This book will be just the start of giving new life to hundreds of old things!

Published by Tuttle Publishing



3-D Magic! Striking Quilts, Simple Blocks

**Marci Baker
and Sara
Nephew**

Be amazed
by simple
techniques that
make flat fabrics
into surreal

landscapes and rising cubes with various textures. The key is not crumpling, folding or bunching material but rather playing with light, medium and dark fabric. You'll learn to piece 13 easy quilt blocks that look three dimensional without y-seams or set-in seams. The magic lies in the simplicity of the piecing method taught in the book. You can individually select and piece your fabric or use strip piecing. Make 13 stunning 3D-style blocks and explore instructions for creating them in alternative sizes. Plus, you can browse through a large gallery of quilts by imaginative quilters for inspiration. Published by C&T Publishing

STRING QUILTS

Sustainable patchwork
projects using fabric scraps



String Quilts:

**Sustainable
Patchwork
Projects Using
Fabric Scraps
Carolyn Forster**

All the quilts in this book feature traditional blocks, so you can easily create your favourite designs without breaking the bank or hurting the planet. In addition, Carolyn has included eight little gifts and accessories to make, from a needlecase and a quilt-notions pouch to a table runner and duffel bag with the leftovers from your quilting, so that nothing goes to waste. Along with a small section on all the materials and notions to get started, plus an invaluable techniques chapter, quilters will have everything they need to create planet-conscious quilts and, in the process, celebrate old quilt and patchwork methods from quilters of yore. Published by Search Press

BOOKS & GIFTS FOR EVERY QUILTER



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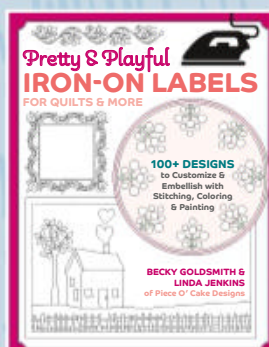
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Sew a Winter Woodland Christmas: Mix & Match 20 Paper-Pieced Blocks, 9 Projects

Enjoy creating 20 whimsical woodland holiday motifs with a wintery twist. You can learn paper-piecing basics while you mix and match these quilt blocks with any of Mary's other books. Make your space merry and bright this holiday season with nine easy-to-follow holiday-themed projects. Published by C&T Publishing



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Pockets are an essential item of dress and have been for many centuries.

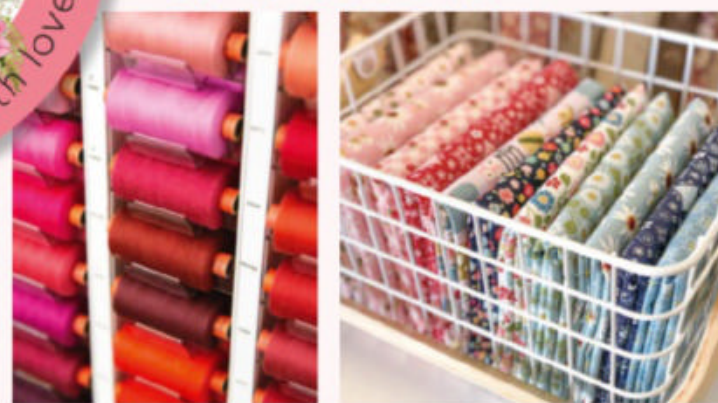
The first pockets were decorative, standalone pockets for personal possessions and were often embroidered and decorated by women. They were hidden beneath their clothes and tied around the waist. A slit in their outer garments allowed access to the pocket. It is only relatively recently that pockets were integrated into clothing.

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Arcadia

Part 6

Welcome to the final instalment of this gorgeous block of the month. In this issue you will make three borders; the first and the third are pieced and the second one is not. After you sew the borders on, your quilt top will be completed and you can sandwich the quilt top, batting and backing and either machine or hand quilt your masterpiece.

Proudly brought to you by *Quilters Companion*

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

 keryn@kerynemmerson.com  [@artisanartist](https://www.instagram.com/artisanartist)  www.kerynemmerson.com

Fabric designed by Kim Hurley, l'uccello

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

This quilt is a major undertaking, requiring accurate cutting and piecing to ensure each frame fits precisely around the edge of the quilt. Refer to the Fabric Key for the specific fabrics Keryn used in her project if you wish to create a quilt identical to hers. Seam allowances of $\frac{1}{4}$ in are used throughout for the piecing.



Finished size: 167cm (66½in) square

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



St Etienne Bridgitte – Cream
(DV 5805)



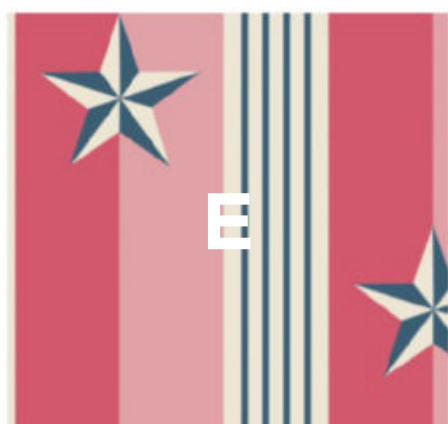
St Etienne Bridgitte – Pink
(DV 5807)



St Etienne Lisette –
Pale Teal (DV 5810)



St Etienne Camille – Teal
(DV 5812)



St Etienne Etoile – Pink
(DV 5818)



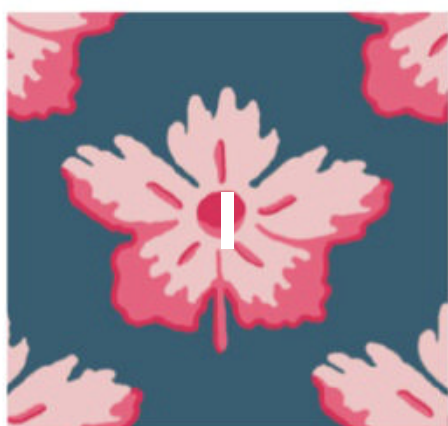
St Etienne Etoile – Teal
(DV 5819)



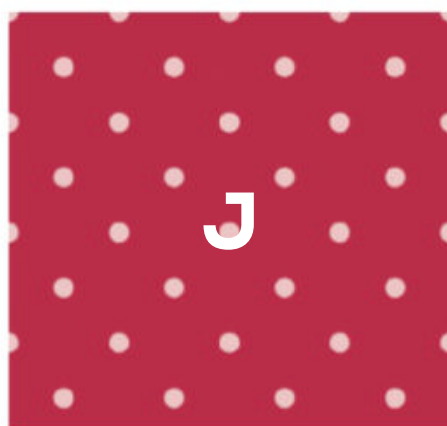
St Etienne Cosette – Teal
(DV 5821)



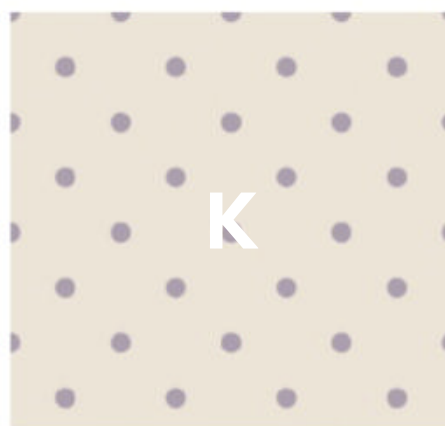
St Etienne Cosette – Pink
(DV 5822)



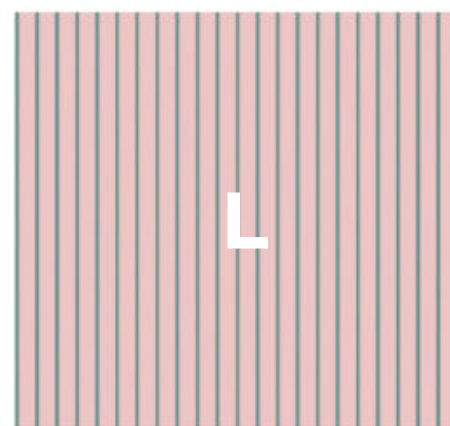
Rue Floriane Jean-Marie
(DV 5107)



Comptoir de Toile Lucie
(DV 5122)



Comptoir de Toile Lucie
(DV 5124)



Comptoir de Toile Amalie –
Dusty Rose (DV 5127)



Comptoir de Toile Lucie –
Rose (DV 5145)



St Etienne Colette –
Pink (DV 5801)

Our fabrics

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



Diagram 1 – make 4



Diagram 2 – make 4



Diagram 3 – make 4

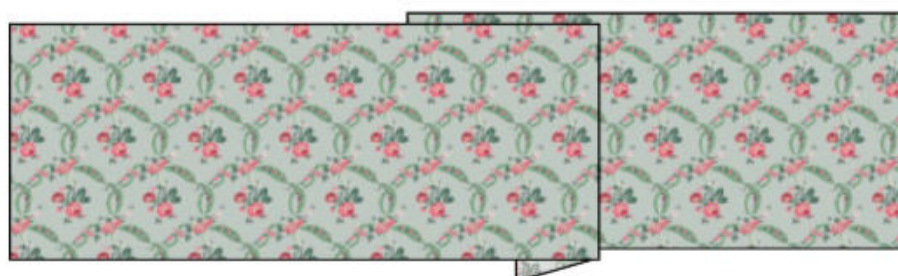


Diagram 4

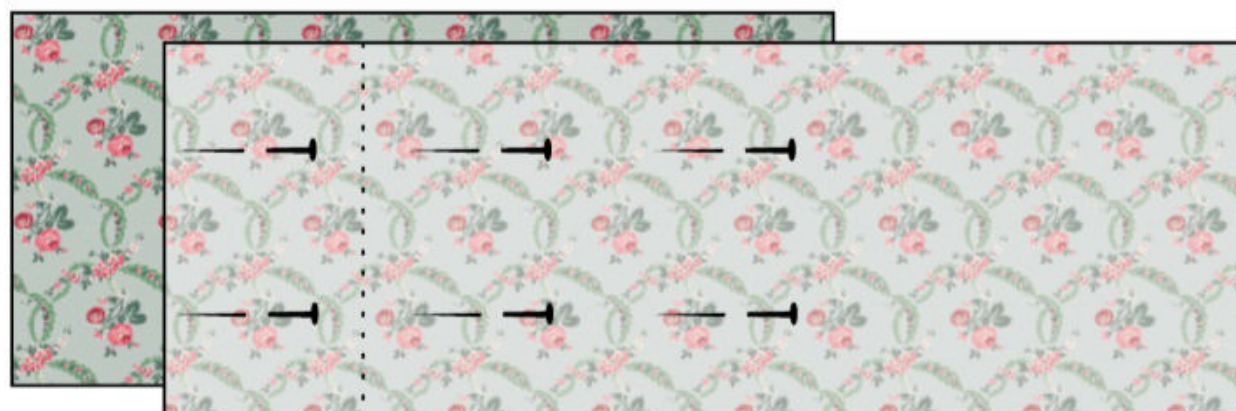


Diagram 5

Sawtooth border

From Fabric I, cut:

- five strips, $2\frac{7}{8}$ in x width of fabric. Cross cut them to yield 52 squares, $2\frac{7}{8}$ in. Cut each square once on the diagonal to yield 104 half-square triangles

From Fabric K, cut:

- five strips, $2\frac{7}{8}$ in x width of fabric. Cross cut them to yield 52 squares, $2\frac{7}{8}$ in. Cut each square once on the diagonal to yield 104 half-square triangles

1 Sew each K triangle to an I triangle on their longest edge. Press seams open. Your pieced squares should measure $2\frac{1}{2}$ in from raw edge to raw edge.

2 Lay out 13 pieced squares as shown in Diagram 1. Sew them together. Press seams open. Repeat to make four rows exactly the same.

3 Lay out 13 pieced squares as shown in Diagram 2. Sew them together. Press seams open. Repeat to make four rows exactly the same.

4 Join a row from Step 3 to the left end of a row from Step 2, as shown in Diagram 3. Repeat to make four long rows exactly the same. Your rows should measure $2\frac{1}{2}$ in x $52\frac{1}{2}$ in from raw edge to raw edge.

5 Sew a $2\frac{1}{2}$ in square of Fabric I to each end of two of the rows. They should measure $2\frac{1}{2}$ in x $56\frac{1}{2}$ in from raw edge to raw edge.

6 Sew the shorter rows to the left and right edges of the quilt top, with the base of the Fabric K triangles adjacent to the quilt top. Press seams inwards.

7 Then sew the longer rows to the top and bottom edges of the quilt top – again with the base of the Fabric K triangles adjacent to the quilt top. Press seams inwards. Your quilt top should now measure $56\frac{1}{2}$ in square from raw edge to raw edge.

Unpieced border

From Fabric C, fussy cut:

- eight strips, 4in x width of fabric. To mimic the effect that Keryn achieved in her quilt, position a long quilter's ruler on the fabric with the cutting edge $1\frac{3}{4}$ in above the dark red rose. Cut the fabric, sliding the ruler along the fabric. Then cut the fabric 4in below the first cut.

To cut the remaining seven strips, position the ruler on the fabric in exactly the same position: $1\frac{3}{4}$ in above the next occurrence of the dark red rose.

1 Join the strips of fabric, end to end, in pairs to make four long strips. Take the time to match the motifs printed on the fabric as closely as possible. To do this, turn under the right short end on one strip in each pair by about 1in and press. Lay this strip close to the left short end of the other strip – with both strips facing the right way up – until you find the place on the lower strip where the printed pattern is continuous with the folded end of the upper strip. See Diagram 4.

2 Pin the layers together. To do this, hold the turned under section of the top strip and the bottom strip tightly between your fingers so that the pattern alignment is maintained, then carefully fold the top strip over on to the bottom strip. The two strips will now be right sides together. See Diagram 5.

3 Stitch in the crease. Remove the pins and turn the top strip over so that it is now facing right side up. Check



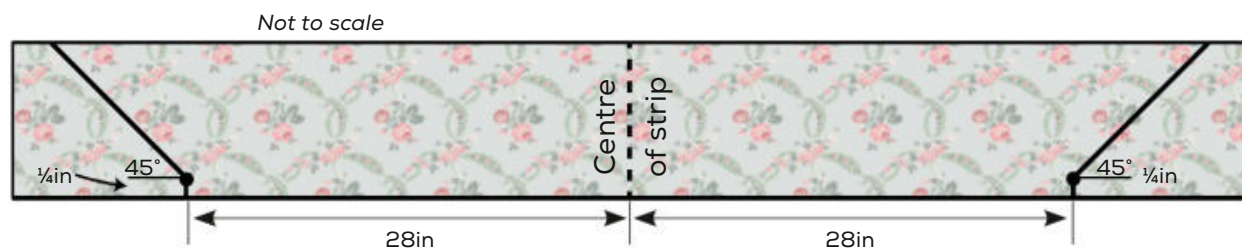


Diagram 6

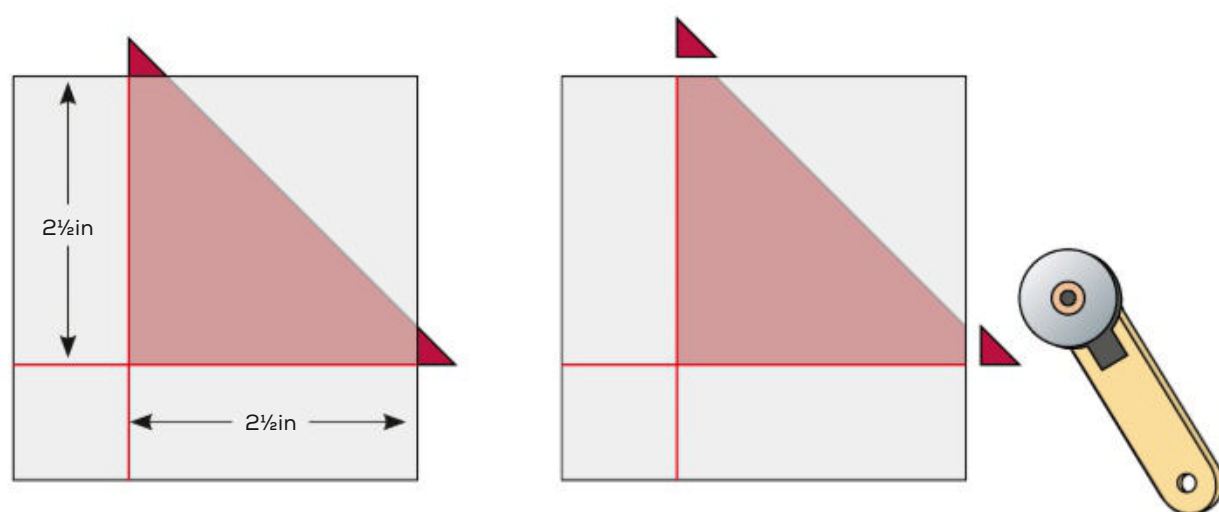


Diagram 7

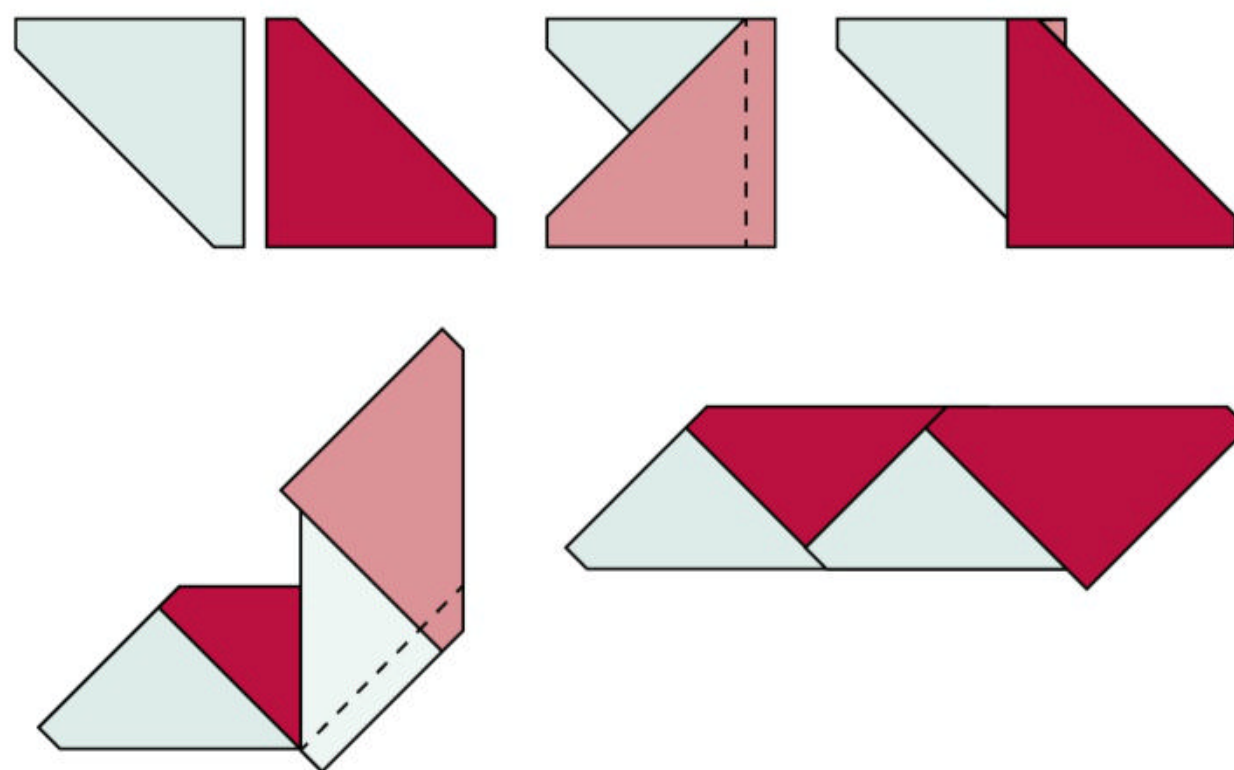


Diagram 8

the seam. If the pattern alignment between the two strips isn't perfect, unpick the seam and sew it again. Once the alignment is perfect, trim the fabric you turned under in Step 1 $\frac{1}{4}$ in outside the seam. Press the seam open.

4 Measure in $\frac{1}{4}$ in from both edges at each corner of your quilt top and mark a dot on the wrong side of the fabric.

5 Lay the unpieced border strips around the edge of your quilt top. Check that the same part of the design printed on these strips is adjacent to the Sawtooth rows on each strip. Determine which edge of the strips you

want to be adjacent to the quilt top – this will be referred as the 'joining edge'.

6 Fold each of your four long strips in half, short ends matching, and finger press a crease to mark their centre. Measure out 28in on either side of the crease and make a light mark on the wrong side of the fabric on the joining edge. Measure up $\frac{1}{4}$ in from the raw edge of the joining edge at these marks and mark a dot.

7 Using the 45 degree line on a quilter's ruler. Draw a line that goes from the dot to the other long raw edge (the 'non-joining edge') of the strip, as shown in Diagram 6.

8 Match one of the unpieced strips with the quilt top, right sides together. (The strips will overhang the centre panel at each end.) Match the centre crease with the point of the Flying Geese unit in the centre of the Sawtooth border. Match the dots on the strip with the dots you marked in Step 4. Sew from just inside (a thread-width) one dot to just inside (a thread-width) the other, backstitching at the beginning and end of the seam. Do not press the seam at this stage.

9 Repeat Step 8 to sew the other three unpieced strips to the quilt top. Press.

10 Once all four strips are joined to the body of the quilt, match the 45 degree lines at the corners and sew those seams, again stopping just short of the $\frac{1}{4}$ in dots. Check that the mitred corners lie flat. If there is not enough fabric for the corners to lie flat, resew the seam on the outside of the existing seam, then unpick the first seam. This allows extra fabric in the corner. If the corner has too much fabric, sew again inside the line. Even minor adjustments make all the difference.

Final border

From Fabric J, cut:

- three strips, 4in x width of fabric. Cross cut them to yield 22 squares, 4in. Cut each square twice on the diagonals to yield 88 quarter-square triangles

1 To trim the corners of the triangles and make it easier to sew them together accurately, stack four triangles on top of each other. Lay a quilter's ruler on the stack with the $2\frac{1}{2}$ in vertical and horizontal lines matching the two short edges of the triangles. Trim the points, as shown in Diagram 7.

2 Repeat to trim the points off all the triangles.

From Fabric G, cut:

- three strips, 4in x width of fabric. Cross cut them to yield 25 squares, 4in. Cut two of these squares once on the diagonal to yield four half-square triangles (corners). Cut the remaining 23 squares twice on the diagonals to yield 92 quarter-square triangles

3 Repeat Steps 1 and 2 to trim the points off the 92 quarter-square triangles.

4 Sew a G triangle to each J triangle, matching the trimmed 'corners', as shown in Diagram 8. Press the seam towards the J triangle.



5 Then join 22 sets of G+J triangles together in a row. Repeat to make four rows. Sew a G triangle to the right end of each of these rows.

6 Measure in $\frac{1}{4}$ in from both edges of the G triangles at the ends of each row and make a light mark on the wrong side of the fabric. Measure in $\frac{1}{4}$ in from both edges of the corners of the quilt top and make a light mark on the wrong side of the fabric. Measure the length between the dots on each row of triangles and on each edge of the quilt top. These measurements should all be the same. If the rows of triangles are a little too short, unpick some of the seams and re-sew them using a slightly narrower seam allowance. If the rows of triangles are a little too long, re-sew some of the seams using

a seam allowance that is slightly wider. Keryn says that these changes to the seam allowances can be as little as $\frac{1}{16}$ in if you re-work enough seams in the row.

7 Once the rows are a perfect match for the edges of the quilt top, sew them in place. Sew a half-square Fabric J triangle to each corner to complete the quilt top.

Finishing

1 Press your quilt top well. Remove the selvages from the backing fabric. Sew the pieces together side by side with a $\frac{1}{2}$ in seam and press the seam open.

2 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting by hand or on a domestic sewing machine, follow the instructions

for Preparing the Quilt Sandwich in the free downloadable Basics Guide* to pin or baste the quilt top, batting and backing together.

3 Quilt as desired. Keryn custom quilted *Arcadia* by machine using ditch quilting and a variety of different designs.

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

From Fabric J, cut:

- eight strips, $2\frac{1}{2}$ in x width of fabric

5 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using these strips.

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

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Block Of The Month *Programs* & kits

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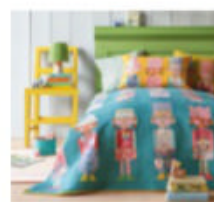


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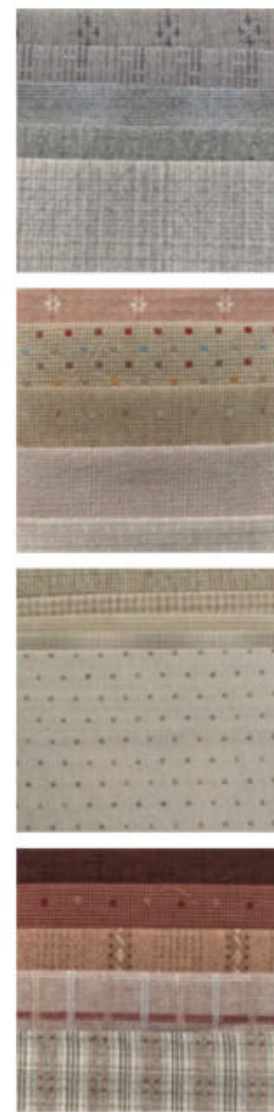
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IN THE

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



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In the Market



Moda Canvas Maker Buckets

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Open By Appointment

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Trapunto Designs

These two delicate designs have been worked in a light form of Trapunto incorporating two layers of semi-sheer fabric and a fine layer of batting. They are quilted together to create the outline with the resulting shapes being filled with coloured yarn for the padded, coloured areas. Some surface embroidery and tiny seed beads are applied to the design to give a little more detail.



Both kits come complete with all the necessary notions, design and easy to follow illustrated instructions. A 6in practice block may also be purchased for \$5 with your kit/kits order. This is helpful for first timers to practice the Trapunto technique for each piece.

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In the Market



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Berry Parfait

Berry Parfait is an Australian design by Jo from Thimbles & Needles. The fabric pack for this quilt is fresh and punchy and includes all the fabric you need to complete the 67in square quilt. Fabric roll \$179. Pattern \$16.

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www.handacraftsandcurtains.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–12 noon

● Rainbow Patchwork

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

NEWCASTLE

● Morisset Fabrics and Crafts

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

SOUTHERN HIGHLANDS

● Know How Sewing Essentials

Unit 2, 3–7 Frankland Street
Ph: (02) 4871 3936
mail@knowhowsewing.com.au
www.knowhowsewing.com.au
Open: Mon–Fri 9am–3pm



VIC

MELBOURNE

● Lilly Patches

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

● Palm Beach Quilting

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

● The Quilt Shop

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

● Tranquility Crafts 'N' Supplies

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

NORTH CENTRAL

● Maree St Clair Quilts

Ph: 0429 393 757
maree@mareestclairquilts.com.au
www.mareestclairquilts.com.au
Open: By Appointment Only

NORTH EAST

● Little Patch of Heaven

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

● Creature Crafts

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

SOUTH EAST

● A Little Patch of Country

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

● Mrs Martins Quilt Shop

133 Emerald Monbulk Road,
Emerald 3782
Ph: (03) 5968 3360
www.mrsmartinsquiltshop.com
Open: Tue–Thu 9am–3pm

● The Sewing Bee Cafe

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

SOUTH WEST

● Molly Bear Designs

208 Diproses Road,
Bulart 3314
Ph: 0488 136 961
mollybeardesigns@hotmail.com
www.etsy.com/au/shop/Mollybeardesigns
Open: by appointment

● Port Fairy Textiles

Shop 1, 54 Sackville Street,
Port Fairy 3284
Ph: 0493 289 375
hello@portfairytextiles.com.au
www.portfairytextiles.com.au
Open: 7 days, from 10am
Updates on Instagram/FB @
portfairytextiles

EAST

● The Craft Basket

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

● Lily Lane Patchwork

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

WEST

● Cobden Sewing Machines

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

● Heights Sewing Centre

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

● Little Desert Quilts

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

● Michelle's Patchwork

230 Moffats Road,
Dereel 3352
Ph: 0439 005 301
mde17978@hotmail.com
www.michellespatchwork.com
Open: Mon–Fri 9am–5pm,
Sat 10am–4pm



QLD

CENTRAL COAST

● Just Country Crafts

72 Perroux Street, Gulliver 4814
Ph: (07) 4795 7414

justcountrycrafts@gmail.com
Facebook @ Just Country Crafts
Open: Mon–Fri 9am–3pm,
Sat 8.30am–1.30pm

● Somethings Country

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

CENTRAL HIGHLANDS

● Emerald Fabric Boutique

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

TOOWOOMBA

● The Sewing Room

16b Prescott Street, Toowoomba 4350
Ph: (07) 4638 8288
info@thesewingroom.net.au
www.thesewingroom.net.au
Open: Mon–Fri 9am–3.30pm,
Sat 9am–1pm

BUNDABERG

● The Quilter's Shack

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

NORTH

● Janome Townsville

Olive Branch Quilts

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

SUNSHINE COAST

● KIMZ Sewing and Patchwork

1/5 Main Drive, Warana 4575
Ph: (07) 5493 4977
kimzsewing@bigpond.com
kimzsewing.com
Open: Mon–Fri 9am–4pm,
Sat 9am–1pm

● Sand Salt SEW

1/53 Gateway Drive,
Noosaville 4566
0411 688 142
sandsaltsew@icloud.com
Open: Tue–Fri 9.30am–4pm,
Sat 9am–1pm



SA

ADELAIDE

● Patchwork by the Sea

186 Main South Road,
Morphett Vale 5162
Ph: (08) 8384 8881
pbysea@bigpond.com
www.patchworkbysea.com.au
Open: Mon–Sat 9.30am–4.30pm

● Riverlea Cottage Quilts

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

● Sew Focus

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

● Widebacks Australia

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

BAROSSA

● Cynthia's Ark

7 Wasleys Road,
Mallala 5502
Ph: (08) 8527 2120
cyn@cynthiasark.com.au
www.cynthiasark.com.au
Open: Thu 12.30pm–3pm,
Fri–Sat 9.30am–3pm,
Sun 10am–3pm

SOUTH EAST

● Clair's Fabrics

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

● Creatively Sewn

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

● Habit Patch

31b George Street,
Millicent 5280
Ph: (08) 8733 1155
info@habitpatch.com.au
www.habitpatch.com.au
Open: Mon–Fri 9am–4.30pm

● The Rural Stitch Co

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

NORTH EAST

● Ezy Quiltz & Stitching

232 Bookmark Avenue,
Renmark 5341
Ph: 0427 282 047
ezyquiltz@gmail.com
www.ezyquiltzandstitching.com.au
Open: Online 24/7

YORKE PENINSULA

● Heart 'n Soul Patchwork

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

● The Patchy Affair

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

EYRE PENINSULA

● ruby & kate

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

On the Road

MID NORTH

● Brook Fabrics

33 Bowman Street, Crystal Brook 5523

Ph: (08) 8636 2685

FB: Brook Fabrics

Open: Mon–Fri 9.30am–4.30pm

● Charlene's

80 Ayr Street, Jamestown 5491

Ph: (08) 8664 1511

Open: Mon–Fri 10am–5pm,

Sat 9am–11.30

● Kookaburra Quilts

1 Young Street, Burra North 5417

Ph: (04) 3924 7700

kookaburraquilts@gmail.com

www.kookaburraquilts.com.au

Open: Mon–Fri 9.30am–5pm,

Sat 9am–4pm, Sun 10am–4pm



WA

● Susan Felicity Design and Fabrics

Ph: 0459 961 016

susan@susanfelicitydesign.com

www.susanfelicitydesign.com

24/7 Online Orders Only

PERTH

● JR's Fabrics

8 Simmental Place, Oakford 6121

Ph: (08) 9526 2113

admin@jrffabrics.com

www.jrffabrics.com

Open: Mon–Fri 8am–11.30am,

other times by appointment

● My Fabricology

33/4 Wicks Street,

Bayswater 6053

Ph: 0493 063 224

orders@myfabricology.com.au

www.myfabricology.com.au

Open: Tue–Fri 9.30am–4pm,

Sat 9.30am–3pm

● Southlands Fabric

& Sewing Centre

26 Yampi Way,

Willetton 6155

Ph: (08) 9259 4844

helen@sewingperth.com.au

www.sewingperth.com.au

Open: Mon–Fri 9am–4.30pm,

Sat 9am–3pm, Sun 10am–3pm

BUNBURY

● Craft Collections

1/13 Mummery Crescent,

Bunbury 6230

Ph: 0419 616 714

stuffnbears@westnet.com.au

craftcollections.com.au

Open: Mon–Fri 9am–

4.30pm, Sat 9am–12 noon

MANDURAH

● Classic Stitches

1/18 Galbraith Loop,

Erskine 6210

Ph: (08) 9582 7567

info@classicstitches.com.au

www.classicstitches.com.au

Open: Mon–Fri 10am–4pm,

Sat by Appointment

NZ



NORTH ISLAND

● Cottage Flair

1129 Eruera Street,

Rotorua 3010

Ph: +64 07 357 5955

info@cottagefair.co.nz

cottageflair.co.nz

Open: Mon–Fri 9.30am–4.30pm,

Sat 9.30am–3 pm

● Fox's Cottage

1 Purcell Street, Foxton 4814

Ph: +64 06 363 5880

shop@foxscottage.co.nz

www.foxscottage.co.nz

Open: Mon–Fri 9am–5pm

● House of Patchwork

16 Porter Crescent,

Helensville, Auckland 0800

Ph: +64 09 420 6355

houseofpatchworkltd@gmail.com

www.facebook.com/House-of-Patchwork

Open: Tue–Sat 10am–4pm



SOUTH ISLAND

● Handzon

1 Alfred Street,

Rangiora

Ph: +64 03 423 3544

helpinghand@handzon.co.nz

www.handzon.co.nz

Open: Mon–Sat 9.30am–5.30pm,

Sun 10am–3pm

● Stitch Witches

193 Hanover Street, Dunedin 9016

Ph: +64 03 471 7388

stitchwitchesnz@gmail.com

www.stitchwitches.co.nz

Open: Tue–Fri 10am–5pm,

Sat 10am–4pm

● The Quilter's Barn

The Vines Village,

193 Rapaura Road, Blenheim

Ph: +64 03 572 7240

info@thequiltersbarn.co.nz

www.thequiltersbarn.co.nz

Open: Mon–Fri 9.30am–4.30pm,

Sat–Sun 10am–4pm



NT

● Dragonfly Fabrics

Shops 2 and 3, 53 Alawa Crescent,
Alawa 0810

Ph: (08) 8948 0691

dragonfabric@bigpond.com

www.dragonfabric.com.au

Open: Mon–Fri 9am–5pm,

Sat 9am–4pm

TAS



● Patchwork Plus

14 Anne Street,

George Town 7253

Ph: (03) 63823999

www.patchworkplus.com.au

Open: Tue–Fri 9.30am–4.30pm,

Sat 9.30am–12.30pm

BALI

● Wacky Jacky's Textiles

Jalan Raya Candidasa,

Candidasa, Bali

Ph: +62 812 3880 0277

jacky@wackyjackys.com.au

Open: 7am–4pm 7 days a week

USA

● eQuilter.com

6201 Spine Road, Boulder,

Colorado 80301

Ph: +0011 1 303 527 0856

service@equilter.com

Open: Mon–Fri 7:30am–5pm

N&W

April 17-May 5

50 Years of ATASDA
Incinerator Art Space
2 Small Street, Willoughby
More information:
<http://www.atasda.org.au>

May 3 - June 23

The New Quilt 2024
Hawkesbury Regional Gallery
300 George Street, Windsor
thenewquilt@quiltsw.com

July 3-6

Sydney Craft & Quilt Fair
The Australian Quilt Show
ICC Sydney, Exhibition Centre,
Darling Harbour
More information:
www.craftfair.com.au

July 12-13

Novocastrian Quilters
40th Anniversary Ruby Quilt Exhibition
Callaghan College, Jesmond Senior
Campus, Janet Street, Jesmond
More information:
0481 350 121
novocastrianquilters@gmail.com

July 19-21

The Eastwood Patchwork Quilters'
Quilt Exhibition
Roselea Community Centre,
645-671 Pennant Hills Road,
Beecroft
More information:
www.eastwoodpatchworkquilters.com

August 23-25

Wangi Quilters' Club Biennial Quilt
Show
Wangi District Workers' Club
11-19 Market Street, Wangi Wangi
More information:
wangiquilters@gmail.com

September 19-22

Sydney Quilt Show
Rosehill Gardens Racecourse
James Ruse Drive, Rosehill
More information:
www.quiltsw.com

ACT

May 2024

May 23-26 Canberra Quilters'
Quilt Show (In association with
Craft Alive Canberra)
Exhibition Park (EPIC), Budawang
Building
Corner of Flemington Road and
Northbourne Avenue, Mitchell
More information:
exhibition@canberraquilters.org.au

Victoria

May 18

St John's Quilters'
QUILTIN
10am-3.30pm
27 Childers Street, Cranbourne
More information:
Lorraine 0438 580 082

June 8-9

Spa Quilters' Guild of Daylesford
Biennial Quilt Show
Daylesford Primary School,
School Hall
Vincent Street, Daylesford
More information:
Carol 0407 668 938,
Denise 0407 252 746

November 30 - December 21

50 Years of ATASDA
Whitehorse Artspace Gallery
1022 Whitehorse Road, Box Hill
More information:
<http://www.atasda.org.au>

South Australia

July 5-7

SA Quilters' Festival of Quilts
Adelaide Showgrounds
39 Goodwood Road, Wayville
More information:
www.saquilters.org.au/festival-of-quilts



Northern Territory

October 5-12

Territory Quilts Exhibition
Witchetty's Gallery, Araluen,
Alice Springs, Northern
Territory
More information:
Bronwyn.exhibitions.asqc@gmail.com

New Zealand

June 28-29

Taupo Quiltmakers' Exhibition:
The Fabric of Aotearoa
Great Lake Centre,
Story Place, Taupo

October 2-6

Waikato Quilt Symposium
Cambridge High School, 25
Swayne Road, Cambridge
More information:
info@quiltsymposium.co.nz

England

August 1-4

Festival of Quilts
National Exhibition Centre
Birmingham
More information:
www.thefestivalofquilts.co.uk

Join Michelle Marvig and Deborah
Segaert on *Quilters Companion*
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around the world! Turn to pages
12-13 for more information.



The Basics Guide

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

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

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

Stockists & Contacts

● 2 Green Zebras

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

● A1 Craft and Quilting

Ph: 0438 877 664,
website: www.a1craftandquilting.com.au

● A Little Patch of Country

Ph: (03) 5633 2311,
website: www.littlepatch.com.au

● BeBe Bold

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

● Bizzy Bee Patchwork

Ph: 0403 883 347,
Facebook: Bizzy Bee Patchwork

● Creature Crafts

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

● Cynthia's Ark

Ph: (08) 8527 2120,
website: www.cynthiasark.com.au

● Designer Stitches

Ph: (03) 9543 9411,
website: www.designerstitches.net

● Dragonfly Fabrics

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

● eQuilter

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

● Faeries in My Garden

Ph: (07) 3869 0808,
website: www.faeriesinmygarden.com.au

● Handzon

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

● Heights Sewing Centre

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

● Hettie's Patch

Ph: 0421 174 550,
website: www.hettiespatch.com

● Janome

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

● Kookaburra Quilts

Ph: 0439 247 700,
website: www.kookaburraquilts.com.au

● Know-How Sewing Essentials

Ph: (02) 4871 3936, website:
www.knowhowsewing.com.au

● Lilly Patches

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

● Lily Lane

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

● Little Patch of Heaven

Ph: 0447 244 452,
website: www.littlepatchofheaven.com.au

● Lyn's Fine Needlework

Ph: (02) 9686 2325,
website: www.lynsfineneedlework.com.au

● Maree St Clair Quilts

Ph: 0429 393 757,
website: www.mareestclairquilts.com.au

● My Fabricology

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

● On Point Patchwork and Needlecraft

Ph: (02) 4968 0094, website:
www.onpointpatchworkandneedlecraft.com

● Quality Always

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

● ruby & kate

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

● Sew Focus

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

● Sew Many Stitches

Ph: (02) 4628 4437,
email: sewstitches@bigpond.com

● Somethings Country

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

● Stitch Witches

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

● Stitched 'n' Framed

Ph: (02) 6581 3338,
website: www.stitchednframed.com.au

● Stitches by the Sea

Ph: 0412 355 438,
website: www.stitchesbythesea.net

● Susan Felicity

Design and Fabrics
Ph: 0459 961 016,
website: www.susanfelicitydesign.com

● The Craft Basket

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

● The Patchy Affair

Ph: 0418 891 601,
website: www.thepatchyaffair.com.au

● The Quilt Shop

Ph: (03) 8418 6770,
website: www.thequiltshop.com.au

● The Quilters Shack

Ph: (07) 4154 4486,
Facebook: The Quilters Shack

● The Quilting Patch

Ph: 0412 448 018,
Facebook: The Quilting Patch

● The Quilting Room

Ph: 0411 417 087,
website: www.thequiltingroom.com.au

● The Strawberry Thief

Ph: (08) 6114 9653,
website: www.thestrawberrythief.com.au

● Tranquility Crafts

'N Supplies

Ph: (03) 9375 3575,
Facebook: TranquilityCraftsnSupplies

● Travelrite International

Ph: (03) 9836 2522,
website: www.travelrite.com.au

● Wacky Jacky's

Email: jacky@wackyjackys.com.au,
website: www.wackyjackys.com.au

● Whatever Where-Ever Crafts

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email: whateverwhereever@bigpond.com

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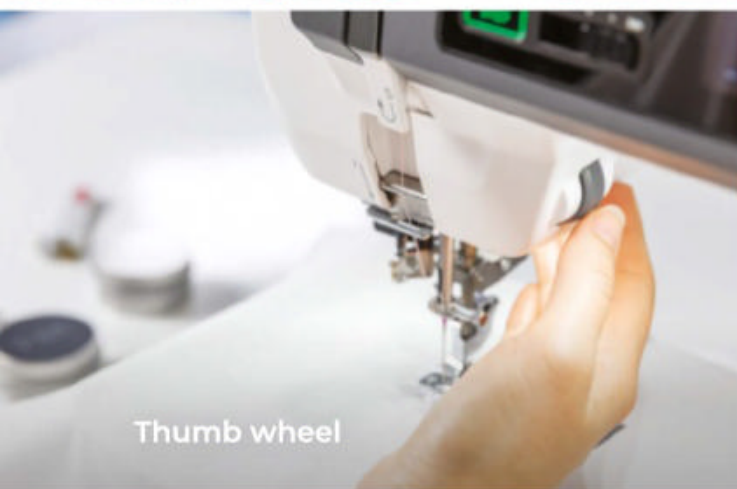


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JANOME

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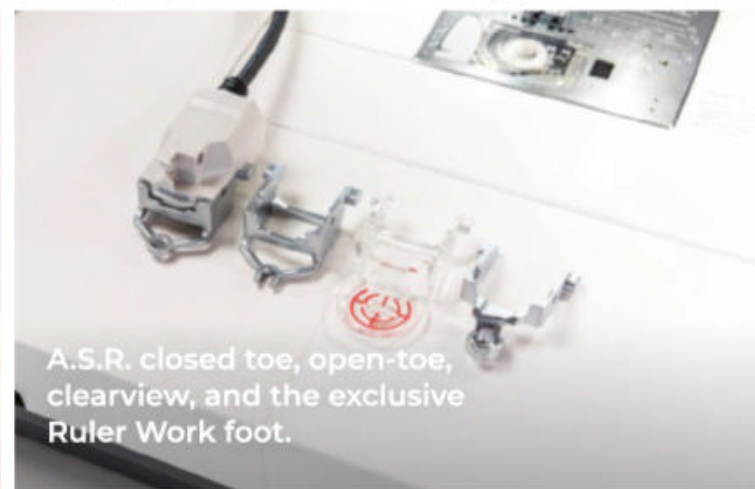
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