



# Online Quilt Magazine.com

**Quilting - Get Silly  
With Stem  
Centered Designs**

**What  
Happened To  
That Quilt?**

**Catch Up With Part 2 of  
Territory Treasures**

**Release Your Inner  
Child and Color  
Outside the Box**

**THREE BONUS  
PROJECTS TO SEW**

**See What's NEW From  
The Fat Quarter Shop**

Vol.3 No.2 – February 2012

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## Letter from the Editor

Jody Anderson

Hi!

With 2012 well underway by now and children (in Australia at least) back at school after the summer break, I've decided it's time to get over the Holiday excuses and get stuck back into some fun big quilting projects again. My fingers have been fidgety without a proper project, and I'm craving those times of just me and my machine...

That said, you're going to love the projects we have this month! There's a wonderful Jasmine quilt from Guest Contributor Toby Lishko, and Rose has a gorgeous William Morris Quilt for you to make as well. We've plenty of other articles this month too and quilting tips to catch up on.

As you can see, our magazine just keeps growing in reader numbers and content, and I'm super-excited about what we have planned for 2012! We've lots more projects planned with many more fabulous articles, and we hope to see this magazine keep expanding for you over the coming months.

Bring on 2012!!!

Have a great month!

*Jody*



## Get Silly With Stem Centered Designs

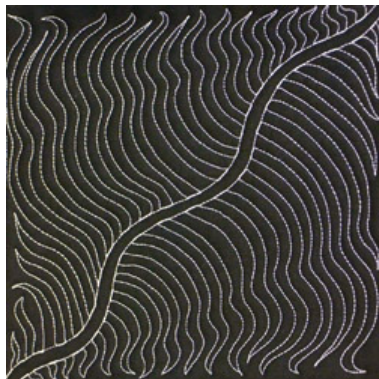
By Leah Day from [www.FreeMotionQuilt.blogspot.com](http://www.FreeMotionQuilt.blogspot.com)

A few months ago we learned about free motion feathers and how this simple design can be stitched in multiple ways.

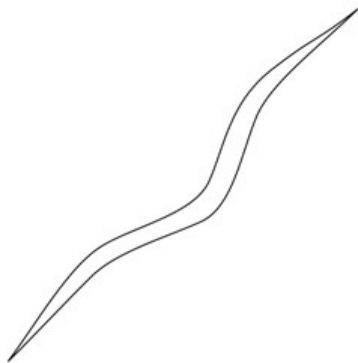
But feathers aren't the only designs you can stitch off of a simple stem! There are actually hundreds of shapes that can be stitched off a central stem shape.

Let's learn a few simple designs that will add loads of beautiful texture to your quilts.

Fern & Stem -



This design is all about simple curves and wiggly lines. To quilt the design start with a simple wiggly line running through the center of the space you'd like to quilt. Come to a point, then echo this line all the way back to the starting point to create a long, curving stem shape.



The nice thing about stem centered designs is they all start with this same simple base. So long as you can quilt the stem into an area of your quilt, you can definitely fill that space with one of these designs!

The next step of Fern & Stem is the leaves which fill the remaining space in the quilt with flowing texture. To quilt the leaves, travel stitch along the edge of the stem and branch out with a curvy line. Come to a point, then echo this line back to the stem.



Continue working along the stem, branching out with more leaves until the entire stem is filled, then travel along the opposite side, branching out with leaves running in the opposite direction.

But can we only use wiggly, curving lines with these designs? No!

Anything you can stitch with a curvy line, you can also stitch with a straight or zigzag line which creates a totally different texture for your quilts.

Zigzag Fern –



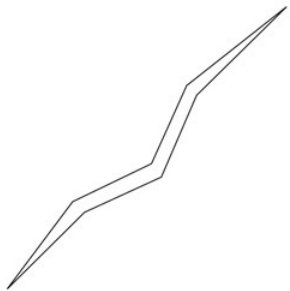
To stitch this design, start with a simple zigzag line running through your quilting space. Come to a point, then echo this line back to the starting point.

**Learn How to Free Motion QUILT  
ALL OF these DESIGNS at:**

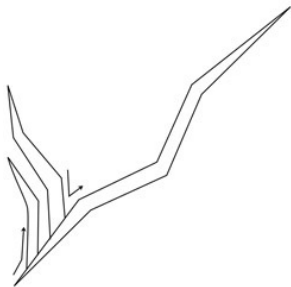


**[www.FreeMotionProject.com](http://www.FreeMotionProject.com)**





Now just like Fern & Stem, travel along the side of the stem and branch out with zigzag lines. Come to a point, then echo back to the stem to create a leaf shape.



Stem centered designs are great designs to incorporate many classic shapes like triangles, circles, and hearts. As long as you set a solid base with either a curvy or zigzag stem, you can branch off with leaves of any size or shape to fill the remaining quilting space around the stem.

Here's a pretty design that's perfect for a Valentine's Day quilt!

Heart Vine –



Start with a wiggly stem design stitched through your quilting space. Travel along the edge and branch out with a simple heart shape. Return to your stem and travel a short distance then branch out with another heart shape:



Try stretching your heart shapes to fill the space around the stem, and also leaving some hearts short to create a variety of sizes and shapes within the design.

No matter which way you stitch it, Stem Centered designs are fun, easy to stitch and open for endless variety of texture and design.

Let's go quilt!

**About the Author:** Leah Day is the author of the [Free Motion Quilting Project](#), a blog project dedicated to creating new free motion quilting designs each week and sharing them all for FREE! Leah is also the author of *From Daisy to Paisley - 50 Beginner Free Motion Quilting Designs*, a spiral bound book featuring 50 designs from the project. [www.daystyledesigns.com](http://www.daystyledesigns.com)

**Keep up to Date with What's Happening on our Facebook Page –  
Do You Love Quilting Too?**

Bonus blocks, hints and tips added all the time!!

<http://www.facebook.com/#!/pages/Do-You-Love-Quilting-Too/271888039492644>





## Release Your Inner Child and Color Outside of the Box

By Toby Lishko from [www.GatewayQuiltsnStuff.com](http://www.GatewayQuiltsnStuff.com)

When quilters see my quilts they frequently ask me, “Did you take classes on color or design?” No, I don’t have a background in art or designing and I have never taken an art class class or classes on colors or design.

You don’t need an art degree or specialized classes to learn how to put colors together in a quilt. You also don’t need to know the difference between hue, tone, or shade or what monochromatic, harmonic, or complimentary mean.

The designing I do today I have developed by just letting go. Just like a small child isn’t afraid to color the sky green or a dog blue, you can express yourself if you let go of the fear of color.

I hear from a lot of quilters that putting colors together is the hardest thing they do when they make a quilt. Mainly because they are afraid they will make a mistake or make the quilt look bad. There are NO BAD QUILTS. Beauty is in the eye of the beholder! If you are pleased with the way the quilt looks or the receiver loves what you have made, then that is all that is important.

When I first started quilting, I was told that I should have a dark, medium, and light fabric in every quilt. I thought that all of the colors had to come from the same color family or everyday combinations. All of my quilts had to match my home décor. My color sense changed as I started to experiment with different color combinations.

I tell quilters that the easiest way to choose colors is to find a fabric that you just love and can't live without. (I have many of those!)

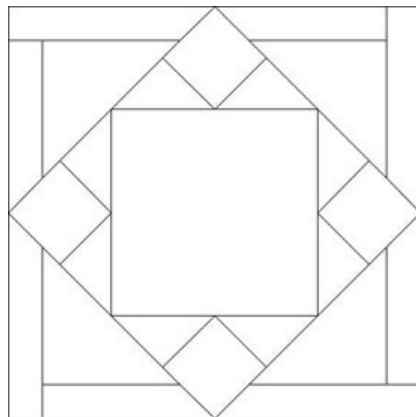
Look at the colors in the fabric. The fabric designer has taken the time to put together colors that work well together. Why not start there? Pick out the colors in the fabrics that you want in the quilt.

I still follow the rule that there should be a dark, medium, and light in the quilt because you want the edges of the patches in the blocks to show up. But, I also like to add **zing** to many of my quilts. That can be a black, bright yellow, even orange or green depending on the other colors in the quilt.

Many fabrics have small dots of colors along the selvedge edge. Those can also take the guesswork out of finding matching colors.

Okay, now you have the fabrics. Where should you put them in the block? Color placement can change the whole look of the quilt.

Take this block:



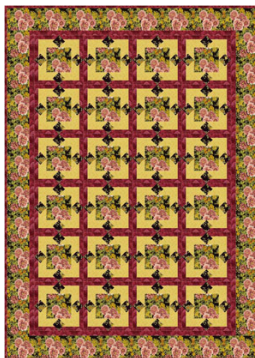
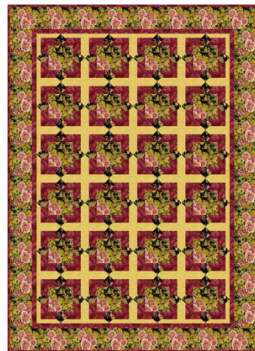
It has very simple lines. Let's play with color combinations.

In this block I placed a dark fabric in the outside of the block. I chose a large print for the center, light tone-on-tone for the corners and inside triangles and a small print for the small squares.

How different would they look in a quilt?



Let's switch the darks and lights in the block and place a light around the block and a dark on the inside.



What if you used both blocks?



You can see that the color or fabric placement changes the look of the whole quilt.

I use Electric Quilt (EQ7) to design all of my quilts. It allows me to play with colors or fabrics in different places in a block. You do not have to have a fancy quilt program to play with colors but it does help.

Don't have a quilt program? Draw the block on graph paper, make copies and get your crayons out.

Don't like to color? Cut out the pieces of the blocks with your fabrics or colored paper, cutting multiple colors of the same patch. Move the patches around in the block and see what looks best to your eye.

Want to see what the block looks like with other blocks just like it? Get a set of mirrors and place them around the block to see the reflection. (Marti Michell makes a 12" set of mirrors that work great for this.) It will give you an idea of what fabrics touch and the secondary designs you may have created with the fabric combinations.

Finally, don't feel compelled to make the quilt on the cover of a pattern look exactly like the pattern. Take a leap of faith and change it up a bit.

Challenge yourself to use a color in a quilt that you haven't used before or one that you don't

like. You'd be amazed at what it may do to your quilt. You will have a wonderful feeling of accomplishment that you created your own work of art!

**About the Author:** Toby Lischko is an award winning quilter, quilt teacher, pattern designer and entrepreneur. She does commission quilts and free web patterns for many of the major fabric manufacturers. She also designs quilts and has been published in most of the popular quilt magazines.

Toby manages her company Gateway Quilts & Stuff, Inc. and her website [www.gatewayquiltsnstuff.com](http://www.gatewayquiltsnstuff.com), where one can find her patterns, quilt kits, and templates. She also has recently opened a quilt retreat center, St. Louis Star Inn, located in Beaufort, Missouri. Toby considers herself a traditional quilter, who likes to combine simple blocks to create quilts that only look hard. She enjoys traveling and teaching and instilling in her students her own personal motto, "Quilting should be fun, not hard!" When she is not quilting, she spends time with her husband Mike and her 2 dogs and 5 cats. Toby can be contacted through her website for more information about her workshops and lectures.



## Join The Club!

**FOR LESS THAN \$10 A MONTH**, you too can **Join the Club**, and receive a downloadable pattern for a new Bag each Fortnight. **That's TWO patterns, for much less** than the cost of a Regular single bag pattern you might buy from a shop!

Go to  
**[www.BagMakingPatterns.com](http://www.BagMakingPatterns.com)**  
 to check us out and get your next  
**New Bag Project!**



## Bonus Quilt Pattern – “Jasmine”

Designed By Toby Lishko from [www.GatewayQuiltsnStuff.com](http://www.GatewayQuiltsnStuff.com)



“Jasmine” - Designed by Toby Lischko

Quilt size: 51” x 71” - Block size: 10”

### Fabric requirements

1-1/2 yards **Light tone-on-tone** (Blocks)

2-1/4 yards **Dark tone-on-tone** (Blocks, border and binding)

2 yards **Large dark or medium print** (Blocks and border)

1/2 yard **Small dark or medium print** (blocks)

### General instructions

**HST** refers to Half-square triangles. Squares cut once diagonally to create two triangles.

**QST** refers to Quarter-square triangles. Squares cut twice diagonally to create 4 triangles.

**WOF** refers to width of fabric; selvage to selvage.

### Cutting instructions

#### **Light tone-on-tone**

Cut **three** 4-1/8" strips x WOF; sub-cut into **(24)** 4-1/8" squares, then **(48)** HST.

Cut **three** 3-3/4" strips x WOF; sub-cut into **(24)** 3-3/4" squares, then **(96)** QST.

Cut **fifteen** 1-1/2" strips x WOF; sub-cut into **(48)** 1-1/2" x 6-1/4" rectangles and **(48)** 1-1/2" x 5-1/2" rectangles.

#### **Dark tone-on-tone**

Cut **three** 4-1/8" strips x WOF; sub-cut into **(24)** 4-1/8" squares, then **(48)** HST.

Cut **three** 3-3/4" strips x WOF; sub-cut into **(24)** 3-3/4" squares, then **(96)** QST.

Cut **fifteen** 1-1/2" strips x WOF; sub-cut into **(48)** 1-1/2" x 6-1/4" rectangles and **(48)** 1-1/2" x 5-1/2" rectangles.



Cut **seven** 1-1/2" strips x WOF for border 1.

Cut **eight** 2-1/4" strips x WOF for binding.

### **Large print**

Cut **four** 5-1/2" strips x WOF; sub-cut into **(24)** 5-1/2" squares.

Cut **eight** 5" strips x WOF for border 2.

### **Small print**

Cut **six** 2-1/4" strips x WOF; sub-cut into **(96)** 2-1/4" squares.

## **Block construction**

### **Block 1A (Make 12)**

1. Sew a light 3-3/4" QST on two sides of the 2-1/4" small print square as illustrated. Press first seam to the square and the second to the triangle. Make **48**.



2. Sew these to each side of the 5-1/2" large print square. Press to square.



3. Sew a dark 1-1/2" x 5-1/2" rectangle to the top of a light 4-1/8" HST, lining up the edge of the rectangle to the edge of the triangle as illustrated. The opposite end will overlap. Press to rectangle. Make **48**.

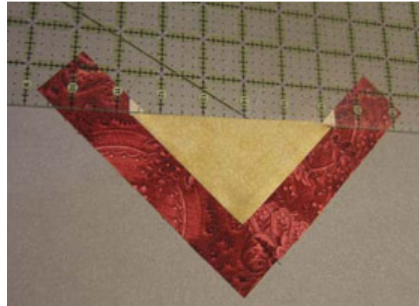


4. Sew a dark 1-1/2" x 6-1/4" rectangle to the side, lining up the edge of the rectangle to the edge of the first rectangle as illustrated. Press to rectangle.



5. Trim long edge of triangle section even with the triangle using a long ruler and your rotary cutter.

6. Sew these to each side of the center section. Press to large triangle. Block should equal 10-1/2" square. Square up if necessary.



### Block 1B (Make 12)

7. Repeat steps 1 through 6 substituting the dark 3-3/4" QST, light 1-1/2" x 5-1/2" and 1-1/2" x 6-1/4" rectangles, and dark 4-1/8" HST triangle.

### Quilt construction

8. Sew the blocks together 4 across and 6 down, alternating Blocks 1A and 1B.

### Borders

9. Sew the **seven** dark 1-1/2" strips, short sides together, with diagonal seams. Press seams open.
10. Measure through the vertical center of the quilt. Cut two strips to this length. Sew to sides of the quilt. Press to border.
11. Measure through the horizontal center and cut two to this width from the remaining 1-1/2" strip. Sew to top and bottom. Press to border.
12. Repeat steps 9 – 11 with the **eight** 5" large print strips.

Layer top, batting, and backing. Quilt as desired and bind with the **eight** 2-1/4" dark strips sewn together with diagonal seams using a French binding technique. Be sure to put a label on the back and ENJOY!

Kits are available at [www.gatewayquiltsnstuff.com](http://www.gatewayquiltsnstuff.com) including everything needed for the top and binding for USD\$75.95 (includes s & h within the continental US) Contact Toby Lischko at 314-913-1197, 212 Fox Meadow Lane, Beaufort, MO 63013, USA for more information. Shipping outside of the USA is available for an additional shipping charge.



## Territory Treasures – Part 2

By Brenda Dean from [www.QuiltersInternational.com](http://www.QuiltersInternational.com)

*This month we feature the second part of our article series on the set of 5 quilts designed for and housed in Government House in Darwin, Australia.*



The Government House Foundation commissioned a series of five quilts and the project was put into the capable hands of Jenny Armour and her team of dedicated quilters. Each quilt showcases a specific part of the Northern Territory, a vast area with a diversity of landscape and climate.

### The Central Australia Desert

This second quilt portrays an early twentieth century scene in the hot and dry region of the

Australian desert, where only the hardiest of plants and animals can survive. The glowing red earth is dotted with outcrops of rocks and the occasional ghost gum clinging to life.



During the first hundred years of European settlement the area remained largely unexplored and was home to Indigenous tribes who led a nomadic life away from any outside intrusions.

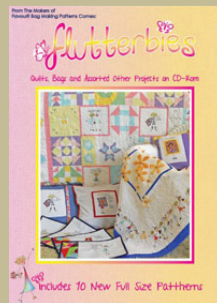
It was late in the nineteenth century when the overland telegraph line from Adelaide to Darwin was completed that settlers began to explore and settle in the region.

The remoteness of this place meant that supplies had to be carried vast distances from the main coastal towns to the outback settlements.

Goods were transported from the south by camel train since these were the only pack animals suitable for the job. The journey often took many weeks for these “Camel trains” to complete the journey and it was a hard life for both the animals and the drivers.

Notice the detail of the camels tethered together to avoid them becoming separated and the drivers with their colourful clothes, broad brimmed hats and sturdy boots.

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- Full patterns and instructions included (with lots of photos)
- All on Easy-to-Use CD-Rom, and only \$27!

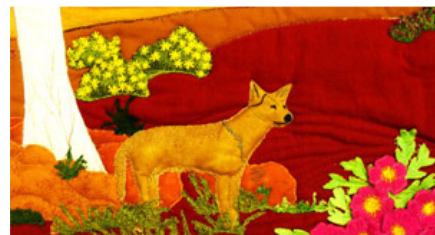
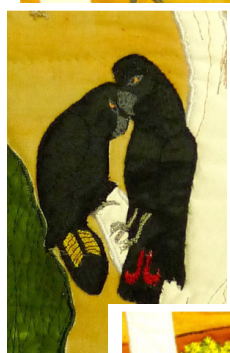
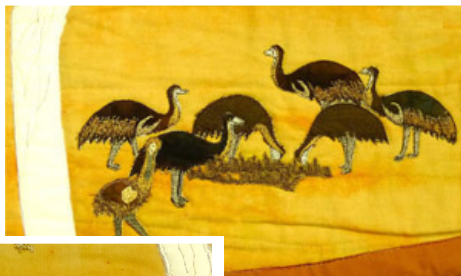
Check it out Now at [www.Quilts-n-Bags.com](http://www.Quilts-n-Bags.com)





This desert is home to a variety of wildlife and there are a number of these native animals depicted in this quilt.

The emus are grazing alongside the kangaroos as the hungry dingo keeps watch in the foreground.





Red-tailed black cockatoos circle the skies or perch in the ghost gums.

In the foreground the desert floor boasts a colourful carpet of flowers, with the bright Desert Pea and yellow Silvertail showing in stark contrast against the desert floor in the foreground of this quilt.

Captain Charles Sturt found vast numbers of Desert Pea, also known as the “Sturt Desert Pea” in 1844 during his exploration of the region. The plants have distinctive blood red flowers growing in clusters along the short stem.

It seems nothing has changed over the past hundred years. The native flowers flourish after the rains, the animals still roam the desert and the birds circle the skies in search of food.

The camel trains have disappeared but feral camels still roam the outback.

**About the author:** Brenda has been involved with fabric products since she was in primary school. Assisting her mother after school in a home sewing business, later exhibiting in both fashion design and quilting & patchwork competitions. She has had many articles published in Australia, Europe & the USA. She currently sells patchwork patterns on the internet through [quiltersinternational.com](http://quiltersinternational.com) and is founder president of Westernport Quilters Inc. ([westernportquilters.org](http://westernportquilters.org).)

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## What Happened To That Quilt?

By Judie Bellingham from [www.bellaonline.com/site/Quilting](http://www.bellaonline.com/site/Quilting)

Have you ever wondered where that quilt you've just completed and given away will end up in three years? What about in five or maybe ten years? And that lovely heirloom appliqué quilt you've just finished hand quilting, where will it be in one hundred years?

In years gone by, quilts were made for use or for show, but mainly for use. Some of these quilts lasted for a long time, but generally the only quilts that lasted were "treasured" and carefully looked after, and rarely used. These quilts would only be bought out at special occasions and sometimes only to be looked at, never used. And thank goodness! Today, these gorgeous quilts adorn museums such as the Smithsonian Institute

in the US, or the National Gallery in Australia for us all to admire, enjoy and learn from.

In these modern times, quilts are made for many reasons, and this could possibly be a reflection of our current living standards, with less reliance on necessity.

Quilts are still being made as warm bedding, but also only for decoration. In the warmer climes of our world, quilts are rarely used for warmth, but are still made for decoration. Quilts are also made as wall hangings, curtains, and tablecloths.

They are made for charities to raffle and made for the needy in our communities. We often make a quilt as a gift for others, as a wedding gift, baby welcome, or when our offspring leave home and venture into the world.

As quilters I think we hope that these gifts will be appreciated and used as we would use them.

Unfortunately this is not always the case. I recently heard a very sad tale from a quilter who had spent about 16 months putting a beautiful double bed quilt together for a niece who was marrying. A lot of money was spent on quality fabric, and hours of careful machine piecing and of course, it had to be hand quilted.

A few months after the wedding, my quilting friend happened to be in the town of the newlyweds and made a surprise visit to the happy couple. They were very proud to give her a tour of their new home, and to our quilters' horror there was the beautiful quilt being used as a bed for two cocker spaniels, all squashed up to provide a luxurious spot in the laundry. Does this scenario sound familiar?

It would be interesting for each of us to “track down” some of our quilts that have been gifts, and find out how they're being used today.

I made a quilt about seven years ago, each stitch filled with love for the recipient. Little did I realise just how important this quilt would be in the following years and how I would be involved in its final fate.

My father died in 1991 and my mother was diagnosed with senile dementia not long after. Mum soon needed more assistance than we could provide and we were able to secure a lovely room in a newly opened aged-care facility.

Mum was happy to move to a more secure setting and this was when I made a quilt for her. I wanted her to be comforted by a quilt that contained love from all fifteen of her descendants. The chances of all of us giving her a ‘group hug’ was remote since we're scattered over thousands of miles. So I designed the next best thing.

I asked my sisters and their husbands and children to trace around their hands, on tracing paper. I then appliquéd fifteen hearts onto soft

pastel blocks in the centre of the quilt, one for each of us.

In the border, I hand-quilted the hands, and stitched a heart to represent my father's hand (who had passed away 4 years earlier). I quilted the outer border with a chain link pattern to signify never-ending love. Finally, I embroidered the names of the owners of each hand on the back. This quilt comforted Mum over the six years she lived in the facility.



After six years, Mum was fading, and when palliative care was commenced, we decided that Mum would never be left on her own – not for a second. We didn't want her to be alone when the end came.

So for three days and nights my sisters and I sat around her bed, chatting, laughing, crying and speaking to her. At one point we even had a sewing circle going – Mum would have joined in if she were able. One of her four daughters slept in her room at night, with the others in makeshift beds on the floor in the TV lounge.

My sisters and I bathed her and gently turned her frail body every half-hour or so, massaging her pressure points, and combing her hair. All the time, Mum's quilt was on her, those fifteen hands wrapped lovingly around her.

When finally, she took her last breath, we were there with her, able to say our goodbyes as she was released from her discomfort, and see her

start her journey into the loving arms of others waiting for her.

Before we departed, we requested that the quilt be wrapped around her tiny body, as a final and permanent gesture of a ‘family hug’ that would stay with her for eternity. Every time I look at the photo of this quilt, I’m comforted by the knowledge that it was wrapped lovingly around our Mother right to the last.

#### About the author:

Judie Bellingham has been quilting since 1976 and has taught in Queensland, Interstate and Internationally since 2000.

Judie is a past vice president of Queensland Quilters Inc and is the current Editor of the Quilting site at Bellaonline. This site has loads of information about quilting and offers many free patterns for readers.

Judie is involved with several quilting and craft groups in her home town of Brisbane, and is the President of Sunshine Linus on the Sunshine Coast.

Website: [www.bellaonline.com/site/Quilting](http://www.bellaonline.com/site/Quilting)



Patchwork Quint-essential's first quilt for 2012 (see article page 40)

## Dragon in Clouds

This exclusive design comes in 3 colour-ways.

1. The soft red and blue (as pictured),
2. peacock colours of turquoise and green,
3. a brighter blue with a brighter red.

The backing cloud-pattern fabric comes in

1. shades of bright sky-blue with white,
2. shades of red-orange with white
3. shades of bright emerald-to-grass greens with white,
4. shades of bright purple with white.

The exclusive **Quick Start Kit** gives you

- 4m of the dragon tail pattern fabric,
- 4m of the cloud quilting backing, and
- a tailor-made wedge template, plus
- a set of instructions for only **\$150**.

In addition,

- 2m special charcoal grey wool/polyester wadding, plus
- 4m black homespun can be purchased for an extra **\$100**.

Postage and packaging is extra, but you pay for only what you need.

### Contact

**Pamela Davis, of  
Patchwork Quint-essential  
[patchquilt007@gmail.com](mailto:patchquilt007@gmail.com)**

*Please note that strictly limited stock is available*



## What's New from The Fat Quarter Shop

From Kimberly Jolly at [www.FatQuarterShop.com](http://www.FatQuarterShop.com)

We're pleased to be able to bring you a selection each month of the Newest Fabric Releases and the new season fabric "must haves".



**A Walk In the Woods by Aneela Hoey for Moda**

Take a walk into the woods with Little Red Riding Hood and her sweet little crafty fox friend and discover enchanting little mushrooms and singing blue birds along the way.

This charming collection with a sweet storybook feel in candy colors is perfect to put a little spring into sewing projects!

A Walk in the Woods by Aneela Hoey is available in fat quarter bundles, fat eighth bundles, jelly rolls, layer cakes, charm packs and yardage. Just like unwrapping a present, you'll love our Bow on Top Quilt Kit!

See this Range at:

<http://www.fatquartershop.com/A-Walk-in-the-Woods-Moda-Fabrics-Aneela-Hoey.asp>



### Hello Luscious by BasicGrey for Moda

Hey good-lookin'! What's your name? Well, Hello Luscious by BasicGrey! Let us introduce you to the most decadently delightful, completely divine line of brilliantly bright, temptingly cute fabric designs.

Stylishly provocative. Charming and disarming. Nothing but yum. Hello Luscious is available in fat quarter bundles, fat eighth bundles, jelly rolls,

layer cakes, charm packs and yardage. Don't miss BasicGrey's new patterns featuring this yummy collection!

Check it out at:

<http://www.fatquartershop.com/Hello-Luscious-BasicGrey-Moda-Fabrics.asp>



### Sandhill Plums by Kansas Troubles Quilters for Moda



Sandhill Plums by Kansas Troubles Quilters reminds us of a simpler time! Great fall colors mix with a deep, rich plum – a true focal point of the collection. Wildflowers, pansies and small florals blend in shades of brown, gold, tan, navy, black and of course plum.

Sandhill Plums is available in fat quarter bundles, fat eighth bundle, charm packs, layer cakes and yardage. Our Primitive Trails Quilt Kit is sure to be a classic addition to any bedroom!

View this Collection at:

<http://www.fatquartershop.com/Sandhill-Plums-Moda-Fabrics-Kansas-Troubles-Quilters.asp>



### **Papillon by 3 Sisters for Moda**

Last spring while perusing an antique market in Europe the sisters made a most exciting discovery. An antique quilt from the 1860s with a unique backing comprised of bold, simple bands of large, faded florals to die for!

Feeling quite inspired, the sisters scoured their vast library of antique fabrics to complete their next collection.

The dramatic Jacobean and rose adorned florals are complimented by the occasional Papillon, which is French for butterfly.

Paired with delicate botanical prints in the quilt's original palette of pale, dusty pinks and aquas with faded red and stone accents, Papillon captures all the splendor of a lush garden estate.

Papillon is available in fat quarter bundles, fat eighth bundles, charm packs, layer cakes and yardage. You'll feel like you've taken a stroll to your favorite Parisian café with our Les Jardins de Paris Quilt Kit!

See this collection at:

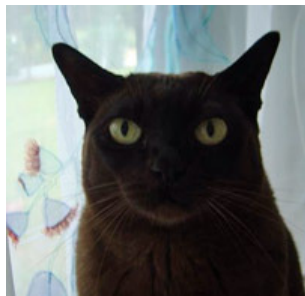
<http://www.fatquartershop.com/Papillon-3-Sisters-Moda-Fabrics.asp>

The advertisement features a quilt with a repeating geometric pattern of stars and plums in shades of orange, green, and blue, set against a cream background. The quilt is draped over a wooden deck railing. The text 'Primitive Trails Quilt Kit' is prominently displayed at the top in a stylized font. Below the quilt, it says 'featuring Sandhill Plums by Kansas Troubles Quilters for Moda Fabrics'. At the bottom, there is contact information for Fat Quarter Shop, including a phone number and website, along with their logo which depicts a stylized quilt block.

**Primitive Trails  
Quilt Kit**

featuring Sandhill Plums  
by Kansas Troubles Quilters  
for Moda Fabrics

1-866-826-2069  
[www.FatQuarterShop.com](http://www.FatQuarterShop.com)



## Hints and Tips From Brannie

By "Brannie" Mira-Bateman

No quilting for a while. They took me on a big trip in the car. Mum & Dad don't seem to have the bus anymore, so they put me in my harness in the back of the car. Lots of boxes and stuff were in with me, but I had plenty of room and a towel to sit on, but I was tied on and couldn't go as far as I liked.

They drove all day and I had to keep asking, "Are we there naow?" I don't know why they got mad at me. I didn't ask all that often, but it was a long drive.

I had my own room and bathroom at Auntie Bee's

place. The little people came in to talk to me, but their big Blackie cat didn't want me there. He's a bit of a woosy-cat really though. He lives inside, too.

One morning early, another big cat appeared outside my window. A peeping tom! I really told him to get lost! **Yeoww, Psthhhtspit - rowrr - spit....**got rid of him quick smart!

The resident Blackie never said a word - just got big eyes and looked horrified. Auntie Bee said I probably taught him a whole lot of new words he hadn't heard before!

When we drove back home, there were still lots of boxes in with me and also some plants. They put them well out of my reach.

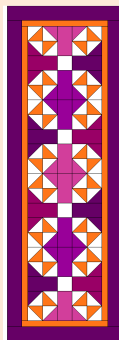
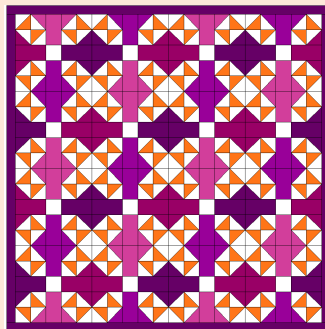
"Are we there naow? There naow? Naow?" I asked all the way until they stopped for lunch. When we went on they said, "Good girl! Quiet at last! Only took 5 hours."

We arrived home and all was revealed. I wasn't feeling well. During lunch I had reached the plants in the back and chewed quite a few leaves, then sicked them up on my towel. I had only asked, "Naow?" a few times.

(Just as well I hadn't done it on that new quilt top Mum brought back.)

*Love Brannie,*  
the Quilt Block of the Month Club Cat!

Some quick quilt ideas for our Block of the Month on page 49:



Flip alternate blocks  
for a stunning quilt or  
table runner pattern...



## William Morris Quilt

By Rose Smith from [www.ludlowquiltandsew.co.uk](http://www.ludlowquiltandsew.co.uk)



William Morris was a 19th century textile designer, artist and writer and had a huge influence on the English Arts and Crafts Movement. His designs are still very popular now and Fabric Freedom have produced a range of fabrics based on William Morris designs. With their permission I have made a simplified version of their quilt designed to show off the fabrics.

The basic quilt blocks are made from half square triangles and stars and the design comes from the placement and colour. I have used five fabrics from Fabric Freedom's William Morris range.

### **You will need the following:**

Red fabric: two strips 8.7/8" across the width of fabric for half square triangle units, five strips 2.7/8" for flying geese units, seven strips 1.1/2" for first border, three strips 2.1/2" for second border.

Brown fabric: two strips 8.7/8" for half square triangles, five strips 2.7/8" for flying geese, three strips 2.1/2" for second border.

White fabric: two strips  $8\frac{7}{8}$ " for half square triangles, two strips  $5\frac{1}{4}$ " for flying geese, two strips  $2\frac{1}{2}$ " for second border, four strips  $2\frac{1}{2}$ " for star corners.

Light brown fabric: two strips  $8\frac{7}{8}$ " for half square triangles, two strips  $5\frac{1}{4}$ " for flying geese, four strips  $2\frac{1}{2}$ " for star corners

Square in star: two strips  $4\frac{1}{2}$ ".

Binding: seven strips  $2\frac{1}{2}$ ".

The finished quilt size is 70" square.



I'll begin with the half square triangle because it's the simplest. Take two  $8\frac{7}{8}$ " squares and lay them with right sides together.

Mark a line along the diagonal and sew a seam  $\frac{1}{4}$ " either side of the marked line. Cut along the marked line and you will have two squares each made of a half square triangle of each colour.

You will need sixteen of these in brown/cream and sixteen in red/white.



The star is made from a central square with a flying geese unit on each edge. Mark a line along the diagonal of the  $2\frac{7}{8}$ " squares in the dark colours (brown and red).



With right sides together, put two of these squares on a  $5\frac{1}{4}$ " square of the light fabric with the diagonal lines on the small squares running along the diagonal of the large square.

Trim one corner of each of the small squares so that they don't overlap and sew seams  $\frac{1}{4}$ " either side of the marked line.



Fold up the two squares that you have just sewn to keep them out of the way and add two more squares in the empty corners of the large square.

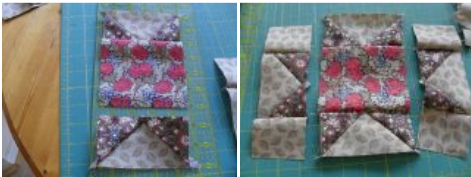




Trim the corners in the middle again and sew a seam 1/4" either side of the marked line. The large square now has two seams along each diagonal.

Cut along the two diagonals between the seam lines and you will have four flying geese units.

If you haven't made flying geese units before I would recommend watching the video on my website. ([www.ludlowquiltandsew.co.uk](http://www.ludlowquiltandsew.co.uk) in the quilting articles section on Flying Geese Blocks.)



Sew one flying geese unit to the top and to the bottom of the central square.

Sew a 2.1/2" square in the light fabric to either end of two more flying geese units and sew these to the sides of the square.

That completes the star quilt block. You will need sixteen of these in brown/cream and sixteen in red/white.



So now it's just a case of sewing them all together. Sew each star to a half square triangle, keeping the reds and browns separate. Then rotate half of these pairs of blocks and sew them together so that each star is on the right in the top row and on the left in the second row.



These four patches sewn together are the basic quilt blocks. Sew them together in pairs with a red next to a brown, then sew the pairs together in fours making sure that you continue alternating the red and brown squares.

This will give you four rows of four quilt blocks. Sew the rows together making sure that if one row starts with a red block then the one underneath starts with a brown block.



I've followed the Fabric Freedom pattern in using two borders. The first one is made using 1.1/2" strips of red fabric. Sew a 64.1/2" strip to the top and bottom of the quilt and then sew 66.1/2" strips to the two sides.



For the second border cut  $2\frac{1}{2}$ " squares in white and  $9\frac{1}{2}$ " by  $2\frac{1}{2}$ " strips in red and brown. Make up four strips using a coloured strip alternating with a white square.



For two of them use six coloured strips and five white squares so that there is a coloured strip at each end. Sew these to the top and bottom of the quilt. For the other two use six coloured strips and seven white squares so that there is a white square at each end. Sew these to the sides of the quilt top.

The quilt top is now ready for layering, quilting and binding.

~~~~~

**About the Author:** Rose Smith was born and brought up in Zambia in Africa. She moved to the UK when she was 18 and now lives in Shropshire, indulging her passion for quilting and sewing. She has sewn all her life - 'anything that stood still long enough' in the words of her children - but now finds that patchwork and quilting have taken over her life. She indulges this passion by posting patterns and tutorials on her website for all to share. [www.ludlowquiltandsew.co.uk](http://www.ludlowquiltandsew.co.uk)



## The Story of a Quilt from “Go” to “Whoa”!

By Pamela Davis of Patchwork Quint-essential

You know when you see a fabric that’s ‘to die for’, it’s something that is an absolute ‘must have’.

This was one such fabric, hanging shyly at the back of a dark stall, lit only by a single window in a bustling Jakarta market; an ikat (woven) look-alike, with subtle dull gold highlights.

I saw the fabric as a border, using its palette and pattern to inspire a pieced centre, but somehow, I just could not bring myself to cut it. It was as if I had a feeling that this fabric was destined for greater things.

That was four years ago. Then I saw the magically meandering mauve quilt by Estelle Micklethwaite on the cover of Australian Patchwork and Quilting Magazine Vol 19 No 6 which set the creative juices going.



This printed pattern of this fabric runs lengthwise. Using a wedge template, sized to complement the design, I cut the wedges, rotating them up and down, thereby wasting minimal fabric, and enabling the maximum number of twists and curves.

Assembled in groups of five at a time, I could then play with the arrangement; four metres of fabric gave me sufficient to maximize the curving

complexity and use the top and bottom narrower selvedge patterns to become the borders of the quilt. The photo above is a close-up of the bottom right-hand corner; I confess to being a fan of the elegance of mitred border corners.

Using black bias strips, I appliquéd the swirling curves to a black homespun base. Now, all I have to do is sandwich and quilt it. I found a superb traditional Indonesian batik design depicting clouds, and decided to use the cloud pattern as my quilting pattern. Actually, this motive, symbolic of the Yogyakarta court, was adopted and adapted from the Chinese.

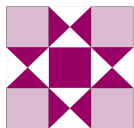
And then it all fell into place.....

In 2012 it is the Chinese Year of the Dragon. I have a quilting pattern on the back of the quilt to give my twirling, swirling dragon's tail the opportunity to fly amongst the clouds. Perhaps just the leading edge of some of those clouds could be tinged with gold...



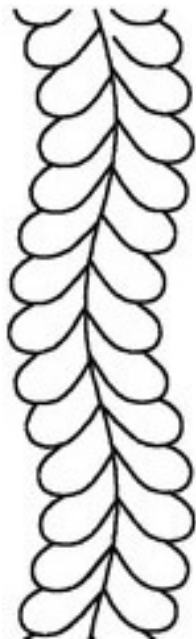
But it is going to have to be a part of my New Year's Resolution for 2012, to conquer my ever-increasing pile of tops, of reducing my UFOs. Then I will have a one-off, simply-executed design, around 1.75 metres square. It is a truly striking quilt.

**About the Author:** Pamela Davis has been an avid sewer since she was 10 years old. Pamela's business – "Patchwork Quint-essential" is based in Canberra, Australia; you can visit Pamela in her studio, or it is quite possible that she can bring 12 boxes of exclusive Asian fabrics to you and your patchworking friends. Just contact her on 0448 232 647, or 06292 3727 or email on [patchquilt007@gmail.com](mailto:patchquilt007@gmail.com) to organize a Patchwork Party. Please leave a message, if she is out Party-ing!!



## Granny's Crazy Quilt

Poem By Vickey Stamps



Granny sat by the fire, in her old rocking chair  
Just dreaming about when her family was there  
She'd drawn up a corner of a quilt not yet done  
As she mused on the battles of life, she had won

There was the blue as clear as the skies  
Matching in color, that of her daughters eyes  
Over there, near the center, stood dark colors of earth  
Much like her son's hair, at the time of their birth

That pale yellow she'd sewn, to the right over there  
Was the shade that God placed in her daughter's hair  
Her son's eyes held the browns you could see in a tree  
Oh her children were such a great gift, don't you see

And Pa, was strong thread she used as she sewed  
Her memories of life with him always glowed  
Sometimes she'd ask for advice he would lend  
When she'd finished her chores, and sat down to mend



To her, he was there, and had not gone away  
He'd be there forever, with her everyday  
She'd tell him the reasons for the colors she'd use  
From memories of things, that helped her to choose

All the first baby shoes, kept polished so white  
The color of stars that came in the night  
Hand me downs, sometimes made from an old flour sack  
Clothes hung all those years on a broomstick clothes rack

Now cloth had been torn from seams with great care  
And quilted into covers, she'd sent everywhere  
There were the remnants of things once brand new  
There weren't so many. They were precious and few

The color of Love made her wonder so much  
She could almost define it then it swam out of touch  
Her and Pa would sit out on the old porch swing  
They'd read the worn Bible that Granny would bring

They'd get excited at how heaven would look  
When they'd read the description from God's holy book  
Oh how they'd miss their old farm and all that  
But they'd take Granny's bonnet, and they'd take Papa's hat



Wonderful memories, they would often recall  
Why her and old Pa, had the best of it all  
One day they discovered, she'd done passed away  
She was found clutching her quilt on that very last day

The last patch rested there in her lap  
And a smile on her face as if taking a nap  
The last patch held fast the color of gold  
For the sun and its warmth? Perhaps! I was told

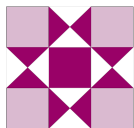
But was it for heavenly streets paved so bright  
Where things are peaceful, the paths filled with light  
We know for sure that she left one last gift  
Intended to help, and our spirits to lift.

The large patch held embroidered words,  
Easy to see that she meant them for you, and for me  
"This quilt holds love... and warmth is here  
May it ever bless, and bring you good cheer."

Life Was Good!

© Vickey Stamps – please do not reproduce





## Breast Cancer Bags Appeal Request...

Our Breast Cancer Bags Appeal to help those recovering from mastectomy surgery is growing stronger each month, and we sincerely thank those of you who have so very generously donated your time and efforts to make bags.

We are excited too that this appeal has gone global, with readers in several other countries making bags to donate to their local hospitals as well.

Here, in Australia, we have had great success with dedicated ladies in Western Australia, South Australia and Queensland taking over the looking after of those states, so that local bag-makers can just send their bags to these ladies for distribution to the local hospitals that need them.

As this has been working so well, we are now hoping to find some more ladies to look after some hospitals in Tasmania, the Northern Territory and New South Wales on an ongoing basis.

If you and your quilt group are able to help with any of the areas listed below, we'd love to hear from you please.

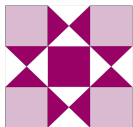
Thanks very much,

Jody & Annette

These areas need the following numbers of bags:

|          |                            |
|----------|----------------------------|
| Tasmania | 20 bags per month          |
| Darwin   | 20 bags every three months |
| Bathurst | 30 bags every three months |
| Sydney   | 100 bags every two months  |
| Sydney   | 40 bags every two months   |
| Sydney   | 60 bags per month          |
| Wagga    | 10 bags per month          |

Please email us at [jody@onlinequiltmagazine.com](mailto:jody@onlinequiltmagazine.com) for more information or if you are able to help look after one of these areas.



## Project – Quilt Label of the Month

From [www.QuiltBlockoftheMonthClub.com](http://www.QuiltBlockoftheMonthClub.com)

This month, we're continuing on with our original design "Quilt Label of the Month" series.

As you know, it is important to attach a label to each quilt you make with the date, your name and details like the name of the Quilt and for whom it was made.

Any of the story behind the quilt is always good to add too, as that way future generations will have more information on the making of your quilt!

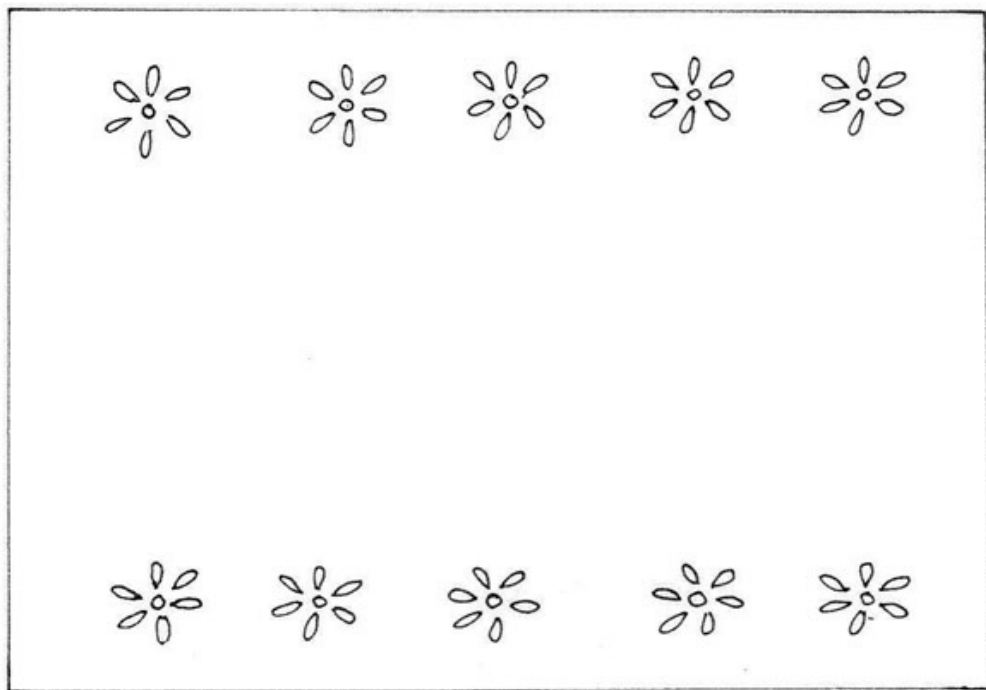
These labels will be provided as line designs, as (with all of our designs), you will have a choice on how you decide to make your label. Many can be appliqued, and all can also be hand embroidered, following the same design.

This month is our Lazy Daisy Label. It's a lovely understated design and can be simply stitched with 2 strands of embroidery floss in a colour or colours to suit your quilt. Use 2 strands of yellow thread to make a Colonial or French Knot for each daisy centre.

You could always try a coloured or lightly patterned fabric for the label and stitch white daisies on top for a different look.

Print the design from the following page and enlarge if you'd like. You can then write on (or embroider) the label details as you wish.

Enjoy!





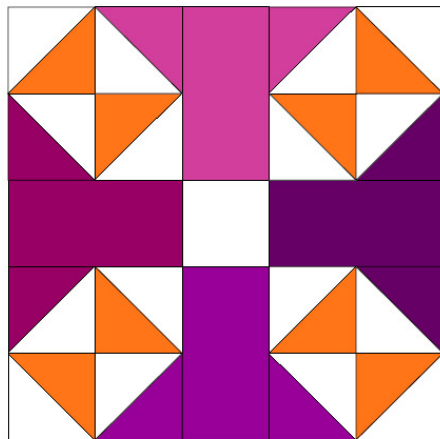
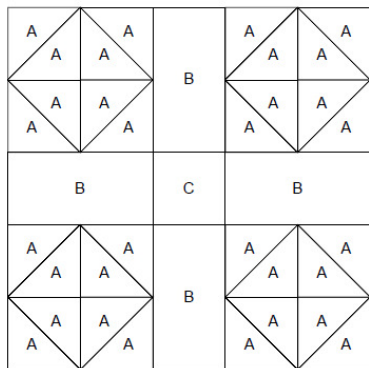
## Block of the Month

This month's block is the striking looking pieced Red Cross Block. Play with the colours and block arrangement for a spectacular quilt layout.

To make this 10 inch block as shown, you will need 6 different fabrics, and once you have rotary cut the pieces according to the Cutting Diagram, you can piece them together as shown.

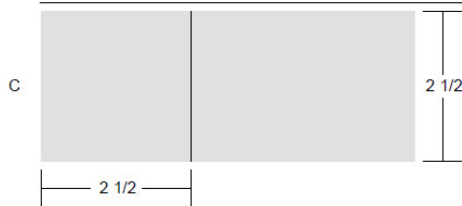
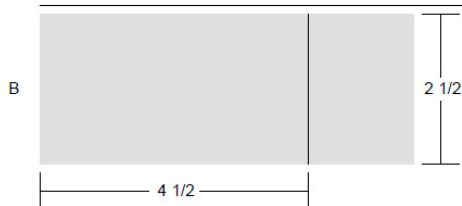
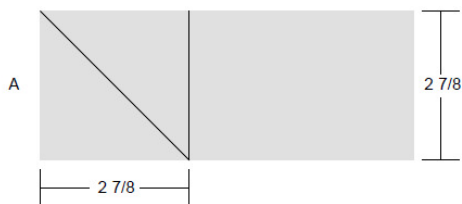
### Red Cross

Key Block (5/20 actual size)



## Cutting Diagrams

## Patch Count



## Today's Tips:

"The words "Free-Motion Quilting" have a lot of quilters immediately saying, "I can't do that!" when they have never tried.

With practice, anything can be done well, but don't start on your new quilt if you haven't tried it before.

Start with no thread in the machine and work on a paper bag or sheet of paper. You can draw a design to follow or make it up as you go along.

Start by writing your name. When you are ready to have a go on fabric, read your machine instructions for darning. Drop the feed dogs, put on the darning foot, use the appropriate tension and away you go.

Finger or hand grips are almost essential when working on a quilt.

I've been using new, light gardening gloves quite successfully lately. Some lawn bowlers have white cotton gloves with little rubber dots on the palms and fingers. These work well.

Even the most basic machine can be used to do free-motion quilting, but the capability of stopping with

the needle down is very useful in keeping the work even. Stitch regulators are available now which can be retro-fitted or come as standard with the more expensive machines.

As a tip, Car polish applied to the machine work surface allows the quilt to slide easier when free-motion quilting. Nothing beats practice though, and always start each quilting session with a short warm-up on a scrap of fabric."

~~~~~

Don't forget that you are allowed to have rounded corners on a quilt!

Get a bread and butter plate out and place it evenly on the corner of your quilt. Trace around it and cut. It is easier to do the binding and can often look better than square corners. It works better to cut the binding on the bias for these corner bits, then it will bend around the curve easier.

(Some think Bed quilts sit better with rounded corners - you might need to use a dinner plate for that!)

## YES, We Want to Hear From You!

As our Online Magazine continues to grow each month, we need your feedback in order for us to continue to improve our publication for you.

- We want to know how you liked it.
- We want to know the topics you're interested in.
- We want to know if you have any suggestions, Hints or Tips of your own that you'd like included, or if you know anyone we should include a story on!

Please send me an email with your Testimonial, Tip, Suggestion or Enhancement – I'd love to hear from you!

Send all emails to:

[jody@onlinequiltmagazine.com](mailto:jody@onlinequiltmagazine.com)

### **"Quilt-y" Sayings...**

- \* Quilts are like friends - a great source of comfort.
- \* Quilters don't do buttons
- \* Hug Your Sewing Machine

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