



# Online Quilt Magazine.com

**TWO New  
Valentine's  
Day Quilted  
Projects**

**Discover the  
Amish Quilt  
Gardens**

**PROJECT –  
Bondi Tote Bag**

**Can You  
See the  
Inside of  
Your Craft  
Room?**

**Recipe Corner –  
White Chocolate  
Cream Heart  
Tarts**

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## Letter from the Editor

Jody Anderson

Hi!

I've done it again! Yep – started the New Year with burgeoning “To Do” lists, and all sorts of grand plans for January, and now we're already in February, with Valentine's Day just around the corner. In my defence, I have now packed 2 kids off to school again after their big summer holidays, helped my DH with his business, done a spot of house painting (and cleaning up afterwards!), and designed and sewn several new projects! Life seems to interfere with my “To Do” lists and the sooner I accept that, the better I'll feel, I think.

Speaking of feeling good – even if you're not that into Valentine's Day, this issue is jam-packed with several fun new projects and some really interesting articles as well. And in case (like me), you feel chocolate will fix almost anything, do check out the White Chocolate Cream Heart Tarts recipe in this issue too... (I'm seeing potential for all sorts of fun variations on THAT theme!)

Have a great month!

*Jody*



## Can You See the Inside of Your Craftroom?

By Linda Griffith from [www.organisedoption.com](http://www.organisedoption.com)

You might think by the title of this article that I'm going to talk about messy craft rooms - wrong! While organizing messy craft rooms is my passion, today I'm referring to lighting and magnification.

One of my pet peeves is that as I'm working on a project and leaning over my cutting mat, I've got a big shadow of myself over my work! And why is that? Because I've got a light in the center of the ceiling, and I'm assuming it will illuminate the entire room. It won't.

As we age, our need for proper lighting and magnification increases. Now, you can have perfect vision, but you'll still get a shadow over your project if your body is in-between your light

source and your work. I'm obviously not a doctor, but I'll tell you who is.

Dr. Susan Delaney Mech is not only a physician, but a quilter (like me!). She has written a book called "Rx for Quilters: Stitcher-Friendly Advice for Every Body". Her book contains over 500 tips from creating an ergonomic work station to avoiding common injuries to stitchers' hands, wrists, neck, shoulders and back.

She has an informative chapter on the lifecycle of the sewer's eyes. For example, she states that if you are:

- o Over 40 - you need 20% more light than when you were 30.
- o Over 50 - you need 50% more light.
- o Over 60 - you need 70% more light.

You'll also need increased magnification. I can be seated in my recliner with my handwork and,

although I can have great lighting, my eyes are unable to focus on the intricate details. To solve both problems, I use a magnifier lamp which is equipped with a 5 inch, 3-diopter lens and a cool, shadowless fluorescent light.



Ott floor and table lamps

Getting back to the lighting problem in the craft room...

How I solved my situation was to install task lighting underneath the overhead cabinet above my cutting table.

You can purchase daylight spectrum fluorescent tubes, which will optimize your color sense, and they won't put out heat (like halogen bulbs).

If you don't have an overhead cabinet, you can use a floor lamp and buy the daylight spectrum bulbs. If you already have a desk lamp, you can do the same thing, but you've now lost critical desktop area to the lamp. You're much better to have it up off your work area.

We may not be able to stop the effects of aging, but we can use available tools to reduce eye strain and enlarge and enhance fine details.

**About the Author:** Linda Griffith, owner of The Organized Option, is a Professional Organizer & Speaker based in Phoenix. The creator of the Messiest Sewing Room Contest™, Linda has helped dozens of sewers, crafters and home-based business owners to achieve a clutter-free, efficient work area and regain their lost energy. A national speaker, Linda's presentations blend practical how-to organizing tips with motivation and humor. She's also a regular columnist in the international publication, The Country Register. Linda can be reached at 480-755-3991, or through her website, <http://www.organizedoption.com> where you can sign up for her free monthly e-newsletter.

Article Source: [http://EzineArticles.com/?expert=Linda\\_Griffith](http://EzineArticles.com/?expert=Linda_Griffith)



## Quilting Question Answers

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

*This month, we're continuing a series of everyday quilting questions that have been answered by Leah.*

***Question: Is there something I am missing, a trick, a stop? I have no trouble doing curves but struggle with designs with any sharp turns. Mine are always slightly rounded.***

Great question! It can be tricky to create a perfectly sharp point in the beginning because technically it requires just a bit of travel stitching (one or two stitches worth). The thing you might be missing is the need to slow down, or even stop completely with your need down in those points.

Try this: stitch some Sharp Stippling with hearts and wherever you plan to create a point (either in

the baseline design or in the heart shapes), consciously stop your machine with the needle in the down position.



Now start stitching slowly and move away from the point. This time it should form a good sharp point because you stopped and could move away properly.

As you get more comfortable with this, you will speed up and no longer need to actively stop with each point. It may feel weird at first - all that

stopping and starting - but it should resolve this issue for you.

***Question: When the pieces are patterned (i.e. you've used a fabric with a pattern on it), do you take that pattern into consideration at all when "auditioning"? Do you have any basic rules for this (e.g. never use sharp edge designs on a curvy fabric pattern)?***

This is an interesting idea. We have an enormous variety of prints and designs on our fabrics and they certainly play a big role in the design process.

When it comes to planning designs and auditioning, yes, I would definitely take this into consideration. The biggest thing to keep this in mind is that busy prints are always going to hide your quilting designs. It's utterly pointless to stitch a complicated or time consuming pattern over a fabric that will just hog the show.

As for rules about mixing designs, NO, I absolutely never, ever put limitations on what I can do with designs!

Why am I so adamant about this? Because I learned the hard way through years of blocked beadwork that rules like that are just limitations that stop creativity in its tracks.

Yes, you may have a quilt full of curves that looks best with a zigzaggy design, but that doesn't mean that will hold true for ALL your quilts. While it may seem like having a rule like this would make your life easier picking designs, personally I would use caution when creating any all-or-nothing rule.

So what's a girl to do? Play! Freely play with the many design options for your quilts. Just try not to put rules on it or you may find yourself quilting in a smaller and smaller box of limitations.

Next let's answer another question about

auditioning from Danielle Hudson:

***Question: How can I audition designs without a computer or printer?***

The absolute cheapest option for auditioning designs is this: go to Office Max and buy a giant pad artists vellum (tracing) paper. They usually cost around \$15 - \$25 and you'll want BIG sheets.

Vellum is a bit different from regular tracing paper because it's thicker and harder to tear, but you can still see through it to trace a design.

Now lay a sheet of vellum over a section of your quilt. Trace the piecing and applique shapes onto the paper. If you position the paper carefully, you should be able to get a good selection of your blocks, sashing, and maybe a bit of border all in the same piece of paper.

Do this as many times as you want to create traces of your actual quilt. Now go sit down at

your kitchen table with a nice cup of tea or coffee and play!

Remember to draw the filler designs at the same scale as you actually plan to quilt. Because you've traced from the real quilt at full size, you can also draw the filler designs at full size as well.

Even better, when you've filled in your pages of vellum, you can lay them back over the quilt to see their effect!

Yes, this option will take more time because you're hand drawing everything, but ultimately if you don't have a printer or wish to shoot photos and deal with printing them out in grayscale at kinkos, tracing on vellum will be the best option.

***Question: How big should I scale my quilting to get the maximum cuddle effect? I really want them to be soft and cozy!***



Great question! 1 inch scale (1 inch between the lines of quilting) will definitely result in a very loose, cozy quilt, however it is challenging to quilt this open on a home sewing machine. The reason is you'll have to seriously swing out and make BIG movements with your arms rather than small movements with your hands and wrists.

Personally I shoot for a wide 1/2 inch on bed quilts. It just seems a bit easier to quilt, adds a nice texture to the quilt, but the quilt will still be soft and cuddly. It might be a bit denser than you like though, so just stitch out a few tests, soak them in water, throw them in the dryer and see how they fluff up. This will be different depending on the batting you use so it's good to know what things will look like and act like after being washed.

**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,

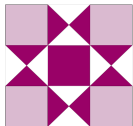
and she now has three Free Motion Quilting classes available through Craftsy.com. [www.daystyledesigns.com](http://www.daystyledesigns.com)

## Learn HOW to Free Motion Quilt ALL OF THESE DESIGNS at:



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





## Project – “Be Mine” Table Runner

By Jody Anderson from [www.QuiltBlockoftheMonthClub.com](http://www.QuiltBlockoftheMonthClub.com)



With Valentine’s Day just around the corner, why not enjoy the day with a happy, quick appliqued hearts table runner?

This runner features simple off-set appliqued hearts, with a complimentary quilting design to finish it beautifully.

You could also very easily use part of this design to make placemats too!

This runner measures 40 inches long x 15 inches wide.



Fabric B (plain pink fabric) -

Cut 1 large left heart

Cut 1 large right heart

Cut 2 small left hearts

Cut 1 small right heart

Fabric C (small roses on white )-

Cut 1 small left heart

Cut 2 small right hearts

Fabric D (white floral on pink)-

Cut 1 large left heart

Cut 1 large right heart

Cut 1 small left heart

From Fabric A (pale pink rose print) cut 2 strips measuring 38 x 1½ inches for the side borders.

From Fabric A (pale pink rose print) cut 2 strips measuring 15½ x 1½ inches for the top and bottom borders.

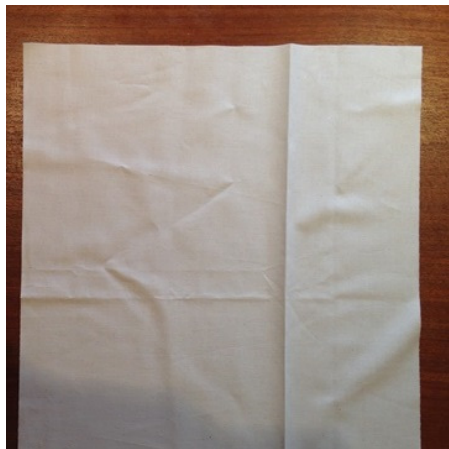
From Fabric A (pale pink rose print) cut 3 width of fabric strips 2¼ inches wide for the binding.

From the plain cream fabric, cut one piece measuring 13 x 38 inches for the top.

Also from the plain cream fabric, cut one piece measuring 17 x 42 inches for the backing.

**Applique:**

Trace sufficient half hearts in both sizes (and facing the right direction) to the paper back of your fusible webbing. Fuse the hearts to the back of your chosen fabrics and cut them out of your pink fabrics. (Our pattern uses fused applique – if you'd prefer to needleturn yours, add a small seam allowance to each shape.)



As this design is set off-centre, measure  $4\frac{1}{2}$  inches in from the left hand side down the length of the top of your runner and fold and finger press to crease.

Then press this line with your iron so you have a straight line to arrange your appliqued pieces along.



Arrange your large hearts as shown, so the straight line rests on your creased line.

Make sure you overlap each heart by about an inch at top and bottom too.

When you are happy with the arrangement, use your iron to fuse them in place.



Now do the same with the smaller inner half hearts. You will find that the smaller hearts will meet the top edge of the heart below, to give a more continuous line to the applique.

Fuse in place when you are happy with the arrangement.

Finally machine satin or blanket stitch around each half heart shape to complete your applique.

Sew the two pink roses border strips to each side and press the seams well. Then add the top and bottom strips and press.

### **Quilting:**

Lay the backing face down on a flat surface. Smooth the batting on top, and then lay your appliqued runner top on top of that, facing up. Smooth all layers and pin or thread baste.

We quilted the other half of the small hearts to complete the design. To do this, use your small half heart template and your water erasable marking pen and carefully trace the heart outline on the plain cream fabric top opposite the appliqued small half hearts.

Now quilt closely around the outer edge of each appliqued half heart, and also quilt the half hearts you have drawn in.

We filled the background with a moderately close stippling design, with small quilted hearts in it as well.



**Finishing:**

Join the 2¼ inch binding strips with 45 degree seams. Press the ¼ inch seams open, then fold the strip in half, right sides out and press.

Join the binding to the right side of the quilt edge with a quarter inch seam, mitring each corner as you go. Turn the folded edge of the binding to the back and slip stitch it in place with thread that matches the binding to finish.



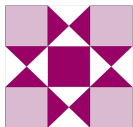
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## Keep Your Handmade Quilt Beautiful

By Nancy S. Ball from [www.bestquiltingsupplies.com](http://www.bestquiltingsupplies.com)

Whether it was a gift, a family heirloom or your own creation, many hours have gone into the making of your handmade quilt.

Much thought went into the selection of the colors and fabric.

The pieces were no doubt cut with precision and sewn together with a great deal of care. Countless hours went into the quilting and then finally finishing off the binding.

With all that done, the finished project was a beautiful handmade quilt. This lovely creation can last for years, even decades, but proper care is essential.

The following suggestions for tender loving care will assure that your handmade quilt will be as beautiful for years to come as it was when the last stitch of the binding was tied off.

o Wash your quilt rather than having it dry cleaned. The chemicals used in dry cleaning are too harsh for the thread and fabrics typically used.

o Always wash your handmade quilt in warm or cold water using the delicate cycle on your washing machine.

The individual blocks may be made up of slightly different fabrics which will shrink differently. Also, the vibrant colors may fade over time from hot water.

o Gentle detergent should be used when washing. A gentle and inexpensive alternative to special "quilt wash" crystals is baby shampoo.



o Spin using the gentle cycle. If you need to remove excess water, roll the quilt in an old blanket or large towels placed side by side before putting it into the dryer.

o Always use the low setting on your dryer. It is okay to hang your quilt outside for a short period of time, or you can spread it out flat to finish drying. Make sure it is completely dry before folding or storing.

o When you store your handmade quilt in a closet or drawer, if you feel the need to wrap it up in something, use tissue paper rather than a plastic

bag. Storing it in a plastic bag for a long period of time may result in yellowing and discoloration.

o Be especially careful not to store your quilt in a place where there could be a problem with bugs or unwanted visitors that would like to eat away at it. Some brands of fabric softener sheets have been credited with repelling these unwanted critters. In addition, the fabric softener sheet will keep it smelling fresh. A cedar chest is an ideal storage place for your handmade quilt.



o By all means, display your lovely handmade quilt to give your home a personal touch. You can be creative in the way you show off your handmade quilt for decoration in your home.

o Display your handmade quilt in a place where it is not exposed to direct sunlight for long periods of time. This will eventually cause fading and deterioration of the delicate fabrics.



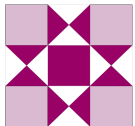
o Don't be afraid to use your handmade quilt. The layers and the warmth of the batting make it perfect for keeping you warm cold winter nights. Even after many years of use, this author has several quilts that are still in excellent condition.

o Refold your quilt every few months. If it is folded the same way for long periods of time, the batting will become permanently creased and thinner where it is folded.

A lovely handmade quilt is something you can show off with pride. It should be used, displayed and enjoyed. However, the many tedious hours spent in making it would be wasted if it became shabby due to lack of proper care. Tender loving care will assure that it will last a lifetime and even be passed down to your children and grandchildren.

**About the Author:** Nancy has had many years of experience in creating and caring for handmade quilts. A feeling of satisfaction and accomplishment awaits anyone who enters the creative world of quilting. Find quilting tips and information and the best quilting frames and supplies at <http://www.bestquiltingsupplies.com>.

Article Source: [http://EzineArticles.com/?expert=Nancy\\_S\\_Ball](http://EzineArticles.com/?expert=Nancy_S_Ball)



## Project – Woven Heart Applique

By Jody Anderson from [www.QuiltBlockoftheMonthClub.com](http://www.QuiltBlockoftheMonthClub.com)



This easy woven appliqued heart is one quick way to add some lovin' to your home this Valentine's Day!

This would make a great table mat, small wallhanging or even placemats – just adjust the background fabric to suit the size you need.

**You will need:**

Small amount of rich buttery cream plain fabric for the background and backing

Small amount dark maroon plain fabric

Small amount pale / mid pink fabric

Small amount of plain white, yellow and green fabric for the appliqued white roses

Small amount of batting

Fusible webbing for applique

Embroidery threads to match

**Cut:**

From the rich buttery cream fabric, cut one square at least 10½ inches square for the background. (Make this larger if you wish.)

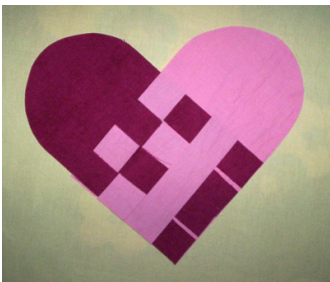
**Applique:**

Each of the maroon and pink halves of the heart are cut in a single piece (see the red outline on the template), then slit to make the 4 "fringed" tails.

Download the templates, then trace off the flower and heart appliqué pieces onto your fusible webbing, referring very carefully to the template and photo to determine which pieces overlap others.

Position the heart pieces at right angles, matching them to make the point at the bottom of the heart.

Then, putting alternate strips over and under, weave the bottom of the heart together as shown. (You can place it square or on point on your cream background.)



You will not be able to construct this woven heart using needleturn applique.

If using needleturn appliqué for the flowers, you will need to add a seam allowance. Otherwise, using the fusible webbing, attach all pieces in place, fuse with your iron and applique (we used blanket stitch) in place by hand using two strands of matching embroidery floss.

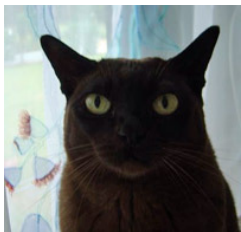
**Finishing:**

Cut a backing square slightly larger than your appliqued block, and also cut a square the same size from your batting.

Lay the backing on a flat surface, then smooth the batting on top, and finally add the appliqued block. Pin or thread baste and quilt as you like. Bind the edges to finish.

(This design is part of a much larger  
“Hearts and Flowers” quilt from  
[www.QuiltBlockoftheMonthClub.com](http://www.QuiltBlockoftheMonthClub.com) )





## Hints and Tips From Brannie

By "Brannie" Mira-Bateman

Being an Inside Quilty-Cat, I see a lot of animals and birds very close up.

The two young magpies haven't been taught about "cat danger" so they come right up to the window to see me. Sometimes I can't help myself and I jump at the glass, but even that doesn't frighten them off.

They jump up and back a bit, then run up to the window again to see what made the noise! I wish I could grab them. Mind you, they are nearly as big as me and their beaks look very sharp, so maybe I'm better inside. Their Mum and Dad are never very far away.

The other morning a little lizard wanted to come in right or wrong.

He bumped his little head on the glass, then ran up and down the window ledge. I ran up and down inside, of course, keeping up with him.

For hours! Eventually I let him run up and down by himself while I had a little nap.

Mum chased him away to the garden, but he came back to see me. He was about as long as my tail, with spots on his head and a stripy tail.

Mum said, "Ohhhhh... Isn't he sweet!" If she had only opened the door and let him in I could have tasted him and told her if he was sweet or not. What fun we could have had!! He was very fast!

She has been collecting different flowers from the garden, though and bringing them in. She draws them and then sews them, but they often sit in a glass on the bench in the food room for a while.

She shows them to me and warns me NOT TO TOUCH!

They don't smell too good. I'll be glad when she finishes what she is making. It must be a quilt with lots of different flowers.

She showed me one flower to sniff and said, "Look. N for Nasturtium." I thought N for Nasty smell. I'm not going to try eating that one that's for sure!

Actually, I can smell N for Nunkies, so I'm off to have dinner.



### *Love Brannie,*

the Quilt Block of the Month Club Cat!

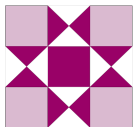


**Keep up to Date with What's Happening on our Facebook Page – Do You Love Quilting Too?**

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

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





## A Brief History of the Amish Quilt Garden

By James Bryant Yoder

The Amish are well-known for their religious devotion, work ethic and simple lifestyle. Yet while many may suppose the Amish to be a straight-laced people, the "simple folk" are celebrated for their brightly-colored and boldly-designed quilts.

The tradition of American Amish quilt making is believed to have originated in Lancaster County, Pennsylvania (one of the largest and oldest Amish settlements in America) as early as 1890.

It was here that disciplined craftsmanship, religious devotion and simplicity blended to create practical works of art that continue to inspire people everywhere.

In fact, quilt making has been a major part of Amish life, as noted by the traditional verse:

*"At your quilting, maids, don't tarry.*

*Quilt quick if you would marry.*

*A maid who is quiltless at twenty-one,*

*Never shall greet her bridal sun."*

While Amish quilt designs have been commonly duplicated, few possess the careful attention to detail and beautiful natural materials that make traditional Amish quilts so popular.

The three classic Amish quilt designs are Sunlight and Shadows, Diamond in Square and Bars.

According to the Metropolitan Museum of Art, the Sunshine and Shadow quilt is the most popular design. It is noted for concentric rings of light and dark colored diamonds which expand outward to form a hypnotic design.



According to Sue Bender, author of "Plain and Simple," "The Amish love the Sunshine and Shadow quilt pattern. It shows two sides--the dark and light, spirit and form--and the challenge of bringing the two into a larger unity. It's not a choice between two extremes: conformity and freedom, discipline or imagination, acceptance or doubt, humility or a raging ego. It's a balancing act that includes opposites."

The Diamond in Square and Bar designs were perhaps the earliest Amish designs and were believed to have been loosely-inspired by traditional "English" quilt designs.



Diamond in Square (above) and Bar Designs (Below)



However, these designs typically feature hand-stitching (often done at communities quilting bees) and handspun materials featuring natural dyes.

Recently, Amish communities have taken the classic quilt designs a step further by creating "quilt gardens," named for the plots of brilliantly-colored flowers carefully arranged to resemble quilt patterns.



"Quilt gardens" are named for their composition of brightly-colored flowers arranged in eye-catching patterns, mirroring the designs of bright yarns or threads woven in traditional quilts.



Today, Northern Indiana's quilt gardens have become hotspots for visitors throughout the Midwest, including those inspired by the natural beauty of the gardens and those seeking a glimpse of the traditional Amish way of life.



In the last decade, Elkhart County in Northern Indiana has drawn tens of thousands of visitors with their "Heritage Trail Driving Tour," a 90-mile excursion that visits 19 quilt gardens throughout the Amish country back roads.

The well-organized tour includes hand-crafted "viewing decks," giving visitors an elevated view of the garden designs, and small plaques feature information on the design, flowers and Amish families that created the gardens.

As word spreads, travellers to Amish country have come for more than furniture, food and a bargain, but a one-of-a-kind viewing experience.

The three major Amish quilt designs ("Diamond in Square," "Bar" and "Sunlight and Shadows") find their full expression in the carefully-designed quilt gardens.

Weaver Furniture Sales, an Amish-owned furniture store in Shipshewana, Indiana, participated in the 2012 quilt garden tour with their "Sunshine and Shadows" quilt garden. Based on the classic quilt design, Weaver's utilized an eye-catching combination of Citrus Wave

Petunias, Royal Velvet Petunias and Janie Yellow Marigolds in a striped pattern.

As one local noted, "They [quilt gardens] are not only the pinnacle of Amish artistry, they're expressions of the best of our rural heritage."



However, a variety of new designs, each boasting a rich history, have debuted along the Heritage Trail in recent years.

The "Star of Lemoyne" pattern, featuring a brightly-colored eight-pointed star, is named for Jean-Baptiste and Pierre LeMoyne, French-

Canadian explorers and statesmen who founded the city of New Orleans.

Their coat-of-arms featured the star and became the iconic "star" pattern in early-American quilting. The "Star of Lemoyne" pattern has been reproduced in a quilt garden annually since the birth of the garden tours.

In 2011, the United States Postal Service launched a series of commemorative "Amish Quilt Stamps" featuring the classic designs of Northern Indiana designs.

Among them, the "Lone Star" and "Double Nine Patch" designs have become favorite stops along the Heritage Trail Tour.

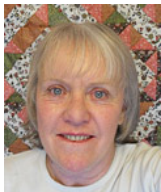
Today, Amish quilts can be found in museums and in the homes of quilt-lovers throughout the United States. However, many Amish are still creating new quilts using traditional designs and old world quilting methods.



Many of the major Amish communities on the East Coast and in the Midwest feature quilts for sale, as well as quilt gardens.

**About the Author:** James Bryant Yoder is a Midwestern guy with an interest in Amish furniture and the simple life. Luckily, he's not far from Amish country. His articles provide helpful insights into the world of solid wood furniture and tips for furniture-enthusiasts and curious shoppers. James also has a long-time passion for Shippshewana furniture, and writes extensively on its rich history and legacy.

Article Source: [http://EzineArticles.com/?expert=James\\_Bryant\\_Yoder](http://EzineArticles.com/?expert=James_Bryant_Yoder)



## PROJECT – Jigsaw Puzzle Quilt Pattern

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



The quilt measures 46 inches square and I have used  $\frac{1}{2}$  yard each of four different fabrics. (Blue, yellow, red, grey.)

### Cutting requirements

$3\frac{1}{2}$  inch squares: thirty two blue, twenty seven yellow, twenty nine red, eight grey

$3\frac{1}{2}$  inch by  $9\frac{1}{2}$  inch rectangles: six blue, five yellow, five red

For the border you will need four  $3\frac{1}{2}$  inch strips of grey fabric cut across the width of fabric



## Making the jigsaw puzzle quilt blocks

The basic jigsaw puzzle piece looks like this, but the quilt is built from square blocks, so in fact each block is made from an H formation of the main colour of that block.

The squares on the left and the right are supplied by the adjoining blocks rather than being part of the main block.

The two blank squares within the H will be the bit that sticks out from the block above and below – that, of course, is where the planning comes in. You have to make the blocks so that for example each blue H has the correct extra red, yellow or grey squares within it.



So this is the framework for the basic jigsaw puzzle quilt block. It's a simple nine patch block and you could use three  $3\frac{1}{2}$  inch squares across the middle where I have used a  $3\frac{1}{2}$  inch by  $9\frac{1}{2}$  inch rectangle. For this particular block I have added a grey and a red square within the square. Sew the squares together across each row and sew the rows to each other.



You'll need variations within each colour block:

Blue H blocks: three with red and grey squares, two with red and yellow squares, one with two yellow squares

Yellow H blocks: three with red and blue squares, one with blue and grey and one with red and grey

Red H blocks: two with grey and yellow squares, one with yellow and blue, one with two blue squares and one with grey and blue.

That's sixteen blocks altogether so they can be sewn together in four rows of four. I should point out here that they grey squares represent the background and so they just appear a couple of times on each edge of the quilt.



The quilt blocks are rotated across each row so that the H is either horizontal or vertical. This gives you the illusion that the jigsaw pieces are all interlinked as they would be in a real puzzle.

Begin with a blue vertical H in the top left corner. This has a grey square at the top and a red square at the bottom. Across this first row add a yellow horizontal H with blue and red squares, a vertical red H with grey and yellow squares and finally a horizontal blue with red and grey squares.



I think that the placements for the remaining rows are clear enough from the photo. Sew the blocks together across each row and then sew the rows to each other.



### Add the quilt border

For the border I have used 3½ inch strips of grey fabric. You will need two lengths of 40½ inches for the top and bottom and two lengths of 46½ inches for the sides.

That completes the jigsaw puzzle quilt. It is now ready for layering, quilting and binding.

The one thing that I haven't done is extend the jigsaw pieces into the border. This would have made sure that each jigsaw piece was complete, but it would have made the border much more complicated – it's up to you whether you wish to take that extra step with your quilt.

---

**About the Designer:** 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)

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## 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".



**DAYSAIL BY BONNIE & CAMILLE FOR MODA  
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Take a delightful trip across the harbor on a fresh spring day with the Daysail collection by Bonnie & Camille.

Available in yardage and all precut goods and our exclusive precut, Jolly Bars.

The Daysail collection is also part of our Fat Quarter Shop Snapshots Quilt Along, for more information, please visit

[www.fatquartershop.com/snapshots](http://www.fatquartershop.com/snapshots)

Check it out at:

<http://www.fatquartershop.com/moda-fabric/daysail-bonnie-cammille-moda-fabrics>



**WANDERER BY APRIL RHODES FOR ART GALLERY  
FABRICS**

World travel and ancient craft come together to form Wanderer. These artful designs are tied in with a fiery orange, dusky blues, and sandstone. Available in yardage and fat quarter bundles.

See More at:

<http://www.fatquartershop.com/art-gallery-fabrics/wanderer-april-rhodes-art-gallery-fabrics>



**FRANKLIN BY DENYSE SCHMIDT FOR FREE SPIRIT  
FABRICS**

Inspired by the magic of possibility and discovery found in the small-town libraries of Denyse's native New England, Franklin's prints are our best-loved classics that are timeless and versatile. Available in yardage and all precut goods.

View this range at:

<http://www.fatquartershop.com/free-spirit/franklin-denyse-schmidt-free-spirit-fabrics>



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DESIGNS**

A beautiful spring collection filled with playful floral prints and adorable owls is perfect for any girl! Available in yardage, all precut goods, and our exclusive Owl Love You Forever Quilt kit.

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## Doodling in Makassar – Part 2

By Pamela Davis of Patchwork Quint-essential

February already? Where has the time gone?

I promised to talk a bit about the way I approach designing and executing quilting patterns this month, so here goes:

Like free motion quilting, a more controlled pattern needs to flow; that's why I recommended a bit of doodling last session. If you can doodle the design without taking your pencil off the page, there's a good chance you can sew it with a continuous stitching line too.

So grab that piece of paper you doodled on last month and see where we end up. Don't go for a complex design initially – use the KISS principle. ('Keep It 'Specially Simple') and you're more likely to meet with success.

I need to find a “filler” design, one which will add quilting interest to, but not dominate the space around a detailed central medallion, set on point.

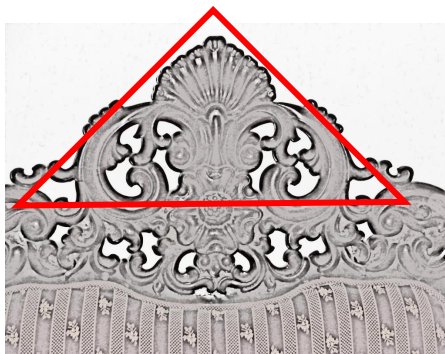
It needs to complement the centre, and must fit into a right-angled triangle shape. Something reminiscent of paisley with a bit of feathering resonates....

Do we want something that frames the central medallion or simply complements it?

So many decisions – so many possibilities!! But like so many design features in patchwork and quilting, when something 'sings', the music is loud and clear!



What about that bedhead in Makassar? Can we draw any inspiration from it? A little rotating, and we can see the apex of a right-angled triangle.....It looks like a good beginning .....



Now let's enlarge it and look at the detail.

I use Artistic Effects on the Picture Tools function to do this. Notice how the dark lines emphasize the general shapes.

Maybe it's a bit more detailed than I had in mind but the mood and the scale are right. If I check it with a right-angled triangle, so is the overall shape.

I like the way the fan-shaped motive will encourage the gaze to the corners of the quilt, and the curved 'leaves' then bring the viewer to the centre. I'm not sure about the flower....

Maybe half a flower won't work, so my first drawing will be flowerless. Maybe two mirror-imaged paisleys will do the trick. I can try a few sizes.....

Having determined on the design in principle, I can then work on the desired scale. It is not often that an A4 sized scale will suffice, and it certainly won't in this case, so I will have to break the design into manageable sections or take the easy way out, and find a photocopier; Notice that the

design has symmetry, so I only have to ‘blow up’ half the image to get it appropriately sized.



The red-dashed line shows the **axis of symmetry**. It is the line along which a mirror can be placed to reveal the whole design. (Think of a butterfly, folded so that its wings match... You’ve got it.)

Now comes the fun part. Playing with the actual design. At this stage, I reach for my favourite roll

of grease-proof paper, the cheapest form of tracing paper I know.

Sure, you can use baking paper, but I won’t use it until I am absolutely certain about all elements of the design, the size, the detail, the shapes and the spaces.

I actually ‘sit’ with any idea I have for a while, maybe even a few days....I add a bit, I take away a bit....A pair of sharp scissors, sticky tape and grease-proof paper are my weapons of choice.

When I’m happy, I trade my pencil for a fine point permanent black marker pen. And when I’m completely happy, I use that marker pen on the other side of the paper as well, if I have used the advantage of symmetry to get a larger scale. At this stage, I may have graduated to baking paper, but not necessarily.

Now it’s time to get serious, to get that design onto the fabric. It’s here I use a product called GLAD Press and Seal; it’s a sort of extra-clingy transparent plastic, and upmarket version of cling

wrap with little sticky dots which cling tenaciously to fabric. I trace the design onto the Press and Seal by sticking it lightly onto a sheet of glass and placing it on top the pattern; peel it carefully off the glass and stick it onto the flattened fabric. Then stitch along the lines, pull the plastic away & voila!!

GLAD Press and Seal has been one of my ‘must-haves’ since I discovered that I have little talent for ‘quality control; when it comes to repeating quilting patterns; I grew tired of claiming ‘artistic licence’ as an excuse for my ineptitude. For repeated designs, such as in border quilting, Glad Press and Seal is definitely ‘the go’ in my book. No, I don’t have shares in the company! I’m just grateful because it saved me hours of ‘reverse sewing’!

If you’d like to have a go, but cannot locate this product, perhaps I can help.

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

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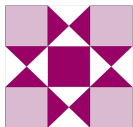
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## Project – Bondi Tote

By Jody Anderson from [www.BagMakingPatterns.com](http://www.BagMakingPatterns.com)



This tote is “Bondi Cool” with the natural linen bag accented with several bright applied fabric squares.

In keeping with the understated modern styling of this over-the-shoulder tote, there is a zippered ‘flip’ pocket inside, and this bag is just the right size for a stroll around the markets, or a casual Sunday lunch out...

Bag Dimensions are 11 inches wide x 14½ inches high and 2½ inches deep.

**You Will Need:**

1½ metres (1½ yards) fabric for outer and lining

1¼ metres (1¼ yards) medium-weight fusible interfacing

½ metre (½ yard) light-weight fusible pella

Small amount assorted bright coloured fabric scraps for applique

Small amount fusible webbing for applique

1 x 6 inch zip for inner zippered pocket

Piece template plastic measuring 3 inches x 11 inches

**Bag Construction:**

Please read all instructions fully before beginning. All measurements are in inches, and unless stated otherwise, a ¼ inch seam allowance has been used.

Referring to the attached Cutting Guide, carefully cut the required bag pieces from the bag fabrics, interfacing and pella as required. Iron the interfacing to the back of each piece as indicated in the Cutting Guide, and fuse the pella on top of the interfacing on the wrong side of the bag outer sides.

**Construction:**

First make the tabs and handles. Using your iron, fold in a ½ inch seam allowance down each of the 5 inch sides of your tab piece. Fold the strip in half lengthways with wrong sides together and pin and topstitch down the length of both sides to secure. Fold in half and cut, so you have 2 tabs, each 2½ inches long.

Again, using your iron, fold each handle strip in half lengthways, with wrong sides together. Open out and fold in each side to meet that centre crease, before re-folding in half, so that your strip has 4 thicknesses of fabric. Pin and topstitch down both sides.



Next, you need to cut away both bottom corners of all bag outer and lining side pieces.

Use your ruler and measure a 1½ inch square from the bottom two corners, and cut it out as shown.

This will help form the shape for your bag base.

Now add the embellishment! Fuse the webbing to the back of your selected fabrics, and cut a total of seventeen (17), 1½ inch squares from those fabrics.

(\*\* Note – we went for bright and funky, but there is no limit to the looks you could achieve with this design. You may like to try black squares (with one red), on a plain white bag, or a colourwash arrangement of a single colour with the squares instead.)

Arrange 14 squares on the bag front panel as pictured above, in two rows of 7 squares. They need to start about 1½ inches down from the top LHS and in about the same, from the edge. Arrange as you like, then fuse in place.



The remaining three squares are fused on the lower edge of the pocket front panel as shown.

Using your machine, just topstitch around the edge of each square to raw edge applique them in place.

Pin each end of one handle to the front bag panel, with right sides together, and the ends in about 2½ inches from the side. Repeat for the bag back panel, and sew the handles in place with a scant seam.

With right sides together, pin the bag outer panels together, down the sides and across the bottom and sew, leaving the cut away corner open.

To form the base, open out the corners and align the seams, before pinning and sewing across each corner.



Fold the template plastic fabric sleeve around the template plastic to check the fit. Pin the long edges together and sew, before turning the sleeve right sides out.

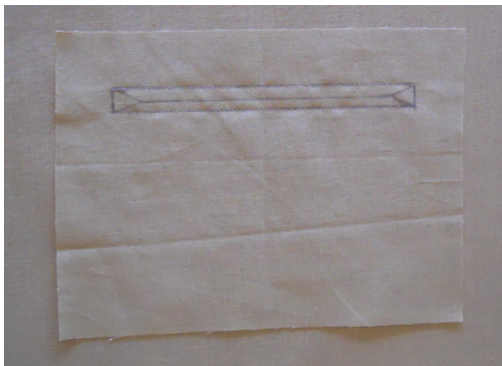
Round the corners and insert the template plastic into its sleeve. As shown, with the seam facing the bag bottom, pin one end of the sleeve to the seam allowance at the bag base and sew together along the same seam that made the corner. Pull the sleeve firmly against the bag base and repeat for the other end.

Trim sleeve ends and turn bag right sides out.

### Lining:

Next, make the zippered flap pocket.

(The how-to pictures below are from a different bag, but you insert the zip in exactly the same way.)

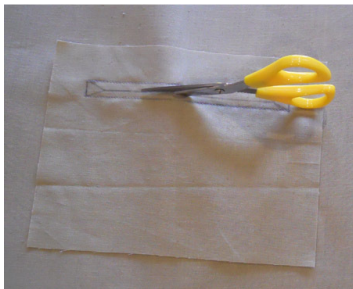


To start, mark and make a hole for the zip. To do this, use a fabric marking pen or lead pencil on the wrong side of the un-interfaced pocket piece and draw a rectangle 5 inches long and 3/8 inch (1cm) high as shown.

This rectangle needs to be drawn at least 1 - 1½ inches (2.5 -4cm) down from the top of your pocket piece.

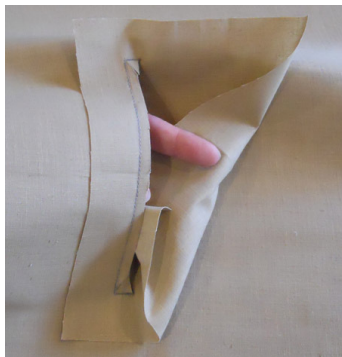
Then draw a centre line along the rectangle, with a 'V' shape at each end as shown.

Position the pocket piece on the right side of the appliqued front pocket panel (not over the appliqued squares), so the edges align.



Sew together along the marked outside lines of the rectangle.

Taking care not to cut the stitching, then cut along the marked centre line and along the 'V' shapes to the corners of the rectangle.



Pull the pocket piece through the hole to the wrong side of the pocket panel and carefully press seams on both sides to flatten.

With right sides up, then position the zip carefully under the hole, (so that the zip is also facing up), and pin in place. Using your zipper foot, topstitch around all four edges of the rectangular hole to secure the zip in position.



(Note – the zip is slightly longer than the hole, so you will need to centre the zip and trim the ends after sewing in place.)



As shown, sew the two tabs in place with a scant seam at the top of the pocket front panel.

The outer edge of each tab should align with the end of the zip.



To finish the pocket, lay the remaining (back) pocket panel on top, so right sides are together.

Open the zip first, then pin all edges together and carefully sew all sides of the pocket together, taking care that the tabs are tucked in between the layers.

Trim corners, turn right sides out and press.





Position the pocket as shown, centred at the top of the back lining panel.

Pin and sew the tabs in place with a scant seam.

Sew the lining halves together in the same way as you did for the bag outer. Leave most of the middle of one side seam open though, to turn the bag through later.

Fold and sew the bottom corners as you did for the outer bag.

Put the bag outer into the lining bag, making sure the handles and pocket are tucked inside. Pin and sew around the top edge.

Turn the bag right sides out through the gap left in the lining side. Tuck in the seam allowances and topstitch the gap closed, before pushing the lining into the bag outer. Carefully topstitch around the top edge, and you've finished!


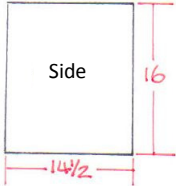
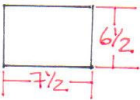
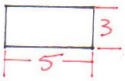


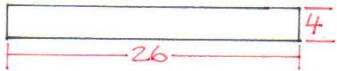
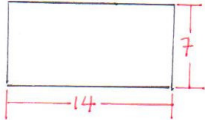
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## Bondi Tote Cutting Guide

	<p><b>Cut the required number of each piece according to the measurements on each diagram.</b></p> <p><b>* Please note – all measurements are in inches.</b></p>
 <p>Side</p>	<p>Cut 4 outer fabric          Cut 2 pellon          Cut 4 medium-weight interfacing</p>
 <p>Pocket</p>	<p>Cut 3 outer fabric          Cut 2 medium-weight interfacing</p>
 <p>Tab</p>	<p>Cut 1 outer fabric          Cut 1 medium-weight interfacing</p>

 <p>Handles</p>	<p>Cut 2 outer fabric                  Cut 2 pellon - 2 inches wide (no need if using heavier weight fabric)                  Cut 2 medium-weight interfacing</p>
 <p>Template                  Plastic Cover</p>	<p>Cut 1 outer fabric</p>



## EcoQuilters

*We are a group of quilters dedicated to our craft, inspired by nature, and driven by a desire to preserve our natural resources*

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<https://www.flickr.com/groups/ecoquilters>



## Book Reviews

By Annette Mira-Bateman from [www.QuiltBlockoftheMonthClub.com](http://www.QuiltBlockoftheMonthClub.com)



**"Sew and Play - Handmade Games for Kids" by  
Farah Wolfe**

No Batteries required!! These 11 delightful games will provide hours of fun for children from pre-school to school age.

All those Mums and Grandmas will greatly enjoy making these games for the little people in their life. Everything is washable and lightweight, re-usable and stimulating. And - to be PC - we're told they are all "gender neutral".

The 11 simple-to-sew games in this wonderful book are arranged in order of skill level, but anyone could make them - some just require more care.

There are bugs and horses, fish and snakes to make; it doesn't matter if they aren't perfect. The children will see them for what they are and love them anyway.

Each game also comes with suggestions for storage and packaging. All those nephews and nieces are in for a treat. Get away from the store-bought toys.

The game sheets can be printed out and perhaps laminated, or, better still, written out with a fine fabric marker to personalize the game.

Farah Wolfe's tips for durability are excellent. She also has suggestions for changing the games as in the fishing game where stuffed veggies and a vegetable patch could replace the pond and fish.

The possibilities are endless for hours of fun in the making and playing of these games.

"Sew and Play - Handmade Games for Kids" is published by Martingale and is available through your local craft book shop or online from:

[www.ShopMartingale.com](http://www.ShopMartingale.com)

(Photos courtesy of Martingale)





**"Think Big -Quilts, Runners and Pillows from 18" Blocks" by Amy Ellis**

Many books cover paper piecing and working with fiddly little bits, but this book, as the title suggests, Thinks Big.

With very effective large blocks you can make these charming projects with the minimum of fuss.

These quilting items are modern and traditional in design and look so effective. Starting with smaller articles gives you a chance to try out blocks before tackling a full-sized quilt.

The fabric requirements for each pattern are clearly set out in a table so you can calculate the amount of fabric needed for your article of choice.

Amy's suggestions on strip-piecing and labelling as you go will be very helpful. The layout diagrams show you how many blocks you need for the project you wish to make - table or bed runner, baby quilt, twin, queen or king sized. Block instructions and accompanying photos

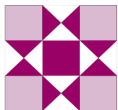
show clearly how everything goes together.

This very useful book is well worth adding to your quilting library.

"Think Big -Quilts, Runners and Pillows from 18" Blocks" is published by Martingale and is available through your local craft book shop or online from: [www.ShopMartingale.com](http://www.ShopMartingale.com)

(Photos courtesy of Martingale)





## Recipe Corner – White Chocolate Cream Heart Tarts



100g/ 3½ oz ( ½ packet) Arnotts Kingston biscuits  
(or any sweet cookie)

30g/ 1 oz butter, melted

¼ cup thickened cream

45g /1½ oz block white chocolate, melted, cooled

125g/4½ oz fresh raspberries

Icing sugar mixture, for dusting

### Step 1

Place biscuits in a food processor. Process until finely chopped. Add butter. Process until just combined.

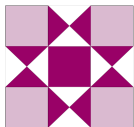
### Step 2

Divide mixture evenly between two 2cm-deep, 10cm (base) heart-shaped loose-based fluted flan tins (see note). Using the back of a metal teaspoon, press mixture over base and sides of tins. Refrigerate for 30 minutes or until firm.

### Step 3

Whisk cream until soft peaks form. Add chocolate. Using a large metal spoon, gently fold until well combined. Carefully remove biscuit cases from tins. Divide cream mixture between cases. Arrange raspberries on top. Serve.





## Reader “Show and Tell”

This month we continue our regular segment of “Show and Tell” quilts made by our Online Quilt Magazine Readers. It’s been another busy month too!

We will include them as long as you can send them to us, and that way we can all share in the wealth of creativity and inspiration abundant within our quilting community.

---

*“I thought I would send in this Xmas Wall Hanger I made for my grandsons carer. She loved it.”*

- Pat C. Australia.



*“Attached is a photo of me (Xmas morning) still sewing the rabbit on the quilt my daughter wanted for her boyfriend . (Her boyfriend is a fan of the Rabbitohs , a football team)*

*She gave me 4 days to make it as she flew out on Xmas day night! Mind you, she wanted to make it. So I showed her how to cut and sew the stripes together. She did this job quite well.*

*Xmas eve day/ night I sewed the top and base together and quilted the queen size quilt .*

*So Xmas morning I said , no one opens presents until the rabbit is sewn on. My two daughters and husband helped, cutting threads and removing dog hairs!*

*The rabbit was sewn as well as the binding. All my daughter had to do when she arrived at her destination was to hand sew the binding down.*

*Her boyfriend loves it! “*

*- Linda W. Australia*



*“Just finished some quilted pillowcases for my BF. I had made him a set last spring but I wanted to use up more of the antique machinery fabric, but I didn't have enough to do what I needed to do. So I did seminoles for the middle strip on the facing of the pillowcases. Turned out great and he likes them. “*

- Sandi J., Canada



*“Attached are some pictures of quilts I made last summer. They were for my 3 sisters that live in other states.*

*I made 12 quilts last year not counting the 20 rag quilts I made for charity.”*

- Susan





Keep them coming – We’ve had some lovely quilts and bags this month! Please send in your “Show and Tell” Photos to me at:

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

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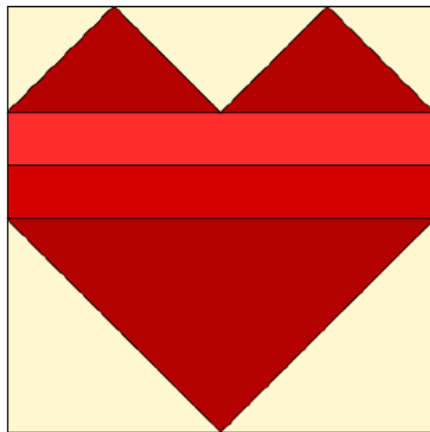
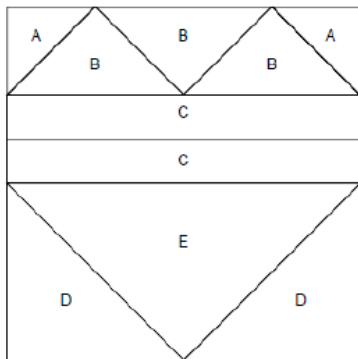
## Block of the Month

This week's block always handy to have on hand! It is fairly quick to piece and put together, and looks great with an assortment of different fabrics.

To make this 8 inch block as shown, you will need 4 different fabrics, and once you have rotary cut the pieces according to the Cutting Diagram, you can piece them together as shown.

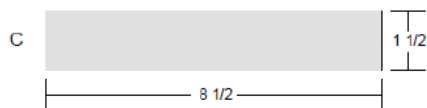
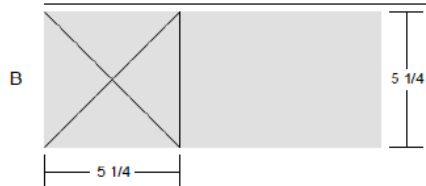
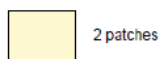
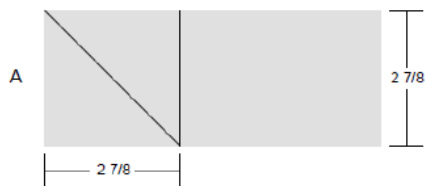
### Strip Heart 2

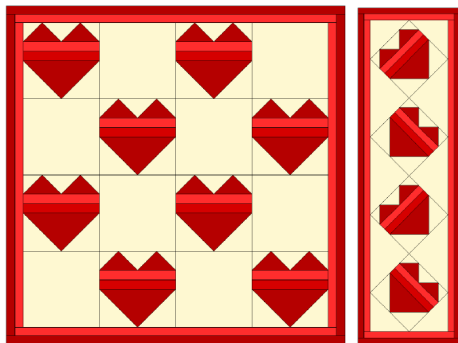
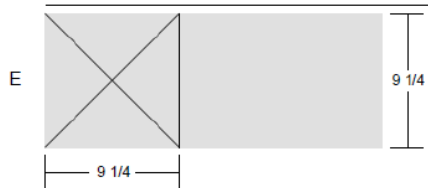
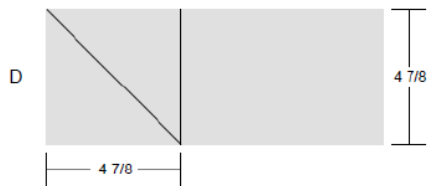
Key Block (31/100 actual size)



Cutting Diagrams

Patch Count





Make a lovely throw quilt with a simple repeated design, or rotate the blocks for a table runner.

For more great quilts and blocks, visit [www.QuiltBlockOfTheMonthClub.com](http://www.QuiltBlockOfTheMonthClub.com)

## Today's Tips:

\* Stock up on quilt making supplies the same way you stock a kitchen cupboard with food staples, so you will always be prepared to sew when you have a free moment!!

\* A special place to work is crucial. Without it, hours can be spent dragging out materials and putting them away, using up time and energy in non-productive activity.

\* Try not to be intimidated by well-meaning people who tell you what to do with your quilting techniques, colours and supplies.

\* There are no limitations when it comes to quilting, and each quilt can be a learning experience. (Hear, Hear!!!)

## Our Global Friendship Quilt Project Update

You may remember that we ran a friendship quilt project for much of last year, with blocks being sent around the world, so all participants could make themselves a quilt with blocks sent from new friends.

If you participated, it's time now to finish those quilts up, and send a photo in, so I can include them in a future magazine issue and we can all see what you've made.

If you'd like to participate this year, we'll be starting again in the next couple of months. There's a different theme, and blocks will be suitable for beginner to more advanced quilters.

WATCH THIS SPACE.... (and I'll let you know more details before we launch this year's project.)

We're always on the lookout for great Hints and Tips to share. If you have any, please send them to [jody@onlinequiltmagazine.com](mailto:jody@onlinequiltmagazine.com), as we'd love to include yours!



## 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, "Show and Tell" Quilt or Enhancement – I'd love to hear from you!

Send all emails to:

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

### "Quilt-y" Quotes...

- \* I am a quilter and my house is in pieces.
- \* A bed without a quilt is like a sky without stars.
- \* A quilt sewn together with utmost care quilted with love is a treasure to share.

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