



Online Quilt Magazine.com

**Gwen
Marston's
Winter Beech
Project**

**Reader
"Show &
Tell"**

**Brisbane
Show Wrap
Up**

**Attending Quilting
Workshops – A
Tutor's Perspective**

Online Quilt Magazine Table of Contents

Attending Quilting Workshops – A Tutor’s Perspective	Page 4
The Winter Beech Project	Page 7
What’s New from the Fat Quarter Shop	Page 14
Brisbane Show Wrap Up	Page 16
Book Review – ‘Baltimore Garden Quilt’ by Barbara M. Burnham	Page 18
Reader “Show and Tell”	Page 20
BLOCK OF THE MONTH – Christmas Pine Block	Page 22
Today’s Tips.....	Page 26
YES – We Want To hear From You.....	Page 28

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Letter from the Editor

Jody Anderson

Hi!

Welcome to our new November Issue. Like it or not, the big countdown to Christmas and the end of the year has started, and it is time to start thinking about the festive season now.

To get you started this month, we have a Christmassy block for you to make and there's still time to turn it into a table runner or something festive. We're thrilled to feature guest contributor Gwen Marston's Winter Beech quilt project, and Judie shares the last of her three-part series on quilt workshop expectations.

There's our regular Readers' "Show and Tell" (keep those quilt photos coming), another great Book Review, more new fabrics from the Fat Quarter Shop and more.

Have a great month!

Jody



Attending Quilting Workshops – A Tutor's Perspective

By Judie Bellingham from www.bellaonline.com/site/Quilting

I love to collect interesting and sometimes profound quotes. Some of my Favourite teaching quotes are:

A teacher is one who makes himself progressively unnecessary. ~Thomas Carruthers

A teacher affects eternity; he can never tell where his influence stops. ~Henry Brooks Adams

The art of teaching is the art of assisting discovery. ~Mark Van Doren

I wrote an article recently on the expectations of a student when attending a quilting workshop at

a teaching venue, be it a week retreat or a one day class at a quilting shop. I believe that all stakeholders (teachers and students) have expectations of themselves and each other and it is the expectations of the teacher that I will discuss in this article.

I have attended quilting workshops in the capacity of both a student and teacher of quilting and have experienced first-hand the expectations my students have had of me and my expectations I have had of my teachers.

I hold a very fundamental belief that quilting is for all – regardless of skill level or aptitude, race, color or creed, walk or time of life, or career

standing. Each and every quilting student should be able to attain a sense of achievement in the art of quilt making provided by the professional and positive input from the teacher.

I believe one of the expectations that teachers should have of their students, is that the student will look to attend a class that is at a minimum, set at the upper level of their own skills and expertise. This allows for consolidation of skills already learned and the capacity to be challenged to the next level of skills.

Another expectation that teachers have of their students is that the student will attend with an open mind to learn as much as possible, and then go on to practice what they've learned in class, at home and in the future. This allows the student to get the biggest "bang for their buck" in the sense of value for money, but also the confidence to move on up the scale of skills and challenges

that quilting offers.

In return the teacher gains a satisfying knowledge that the student is learning and achieving at her classes. Believe me, there is nothing so demoralizing for a teacher, than to see a student spend a large amount of time and money on resources and tuition at a class, only to return to that similar class at a later date, because she has not put into practice the things she had originally been taught.

There are the usual expectations of teachers that their students will be punctual, and have all the equipment required. It is most important though, that the student stay until the end of the teaching session. It is incredibly disrupting to the flow of the lesson when a student packs and leaves early. It usually occurs at the $\frac{3}{4}$ mark of the class, when the students are concentrating on the skill/s taught, and working hard to get as much

completed as possible. An early departing student disrupts the class inertia, the momentum of learning is lost, concentration lapses into chit chat and the rest of the students' capacity to achieve is diminished considerably.

One thing I don't expect of my students is that they turn their cell phones off before a class commences and during a class. I really believe that we are in a state of "constant communication" with the advent of cell phones, and so many of us depend on them for vital information about our children, our families, our jobs etc.

So I just ask that if a students' cell phone rings, that the student stand up and remove themselves from the class. This affords the least disruption to the learning process, allows the student to have their phone call in private and everyone is happy.

So there you have it, my expectations as a teacher of my quilting students when attending classes.

Here is a final teaching quote for you:

Often, when I am reading a good book, I stop and thank my teacher. That is, I used to, until she got an unlisted number. ~Author Unknown

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



The Winter Beech Project

By Gwen Marston from www.gwenmarston.com

Northern Michigan is renowned for its hardy winters and those few folks that love the North Country and call it home are themselves of the hardy variety.

At least, I like to think that since I'm one of them. Oh let it snow, let it snow, let it snow. Up here in the north woods, we are ready for winter when she arrives decked out in her glorious and sparkling whites. Our wood piles are fastidiously stacked, our heavy coats, mittens, hats, and our serious boots are by the front door. And once we're ready, we just can't wait for a blustery day so we can stay inside and make soup. That's our idea of a good time.

The key to successfully enjoying winter is in being prepared. Being snug in your own house takes on

a whole new meaning when its 10 degrees below zero, wind in howling, the snow is piling up, and you are ready for it.

Kids dream of being snowed in so they don't have to go to school and for some of us, that never changes. A good winter storm is exciting to watch, and a great excuse for staying inside and quilting. You can see how such a day could easily lead to thinking about a new quilt inspired by the tall Beech trees near my house, smooth and grey and quite stunning against the snowy hill.



Without their leaves, standing bare, you can see their form more clearly; tall, straight, elegant. My intent was to make an austere, minimal, abstract piece. I have seen these trees every day for over 30 years. I wanted to say something about them in the clearest, most respectful way I could.



How-to Make Your Own Tree:

Rather than give you my tree pattern, I'm going to tell you *exactly* how I made my quilt so that you can make your own tree quilt. That is soooo

much more satisfying and it's also completely doable.



The Winter Beech. 18" X 20", 2011. Designed, made, and hand quilted by Gwen Marston.

Choosing the fabric:

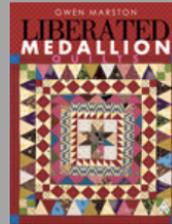
I began this project with a piece of fine, pure white linen and a cotton fabric as close to the color of the trees as I could find.

Designing the tree:

When I have an idea I want to develop, I most often begin with a small rough sketch. It's just a simple unrefined drawing to guide me...it works like a map.

I keep a big roll of butcher paper around for working out big patterns like this.

My goal was to work out the design finished size, so I could be confident I liked the design before I started cutting. Once the paper was cut 18" X 20", I folded it down the middle the long way and sketched in the trunk full size. Referring to my "map", I sketched in the branches, scant and straight.



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Contributing Quilter Leah Day's Brand
New Free Motion Quilting Course has just
been released as a Craftsy Class – check it
out at:

<http://www.craftsy.com/class/free-motion-quilting-a-sampler/116?ext=fmqas>

*Let me say this to those of you who feel you can't draw: You don't have to be able to draw, you just have to be a determined scribbler.

Cutting the background:

I intended the finished quilt to measure 18" X 20" so I began with cutting the linen 20" X 22", planning to square it to size once I'd pieced the tree. When I'm attempting something I haven't done before, I try to think ahead to avoid a possible disaster, so cutting the background a big larger than needed seemed like a good idea. Once I completed the top, I could square it to the finished size.

Transferring the design to the background fabric:

Once you are happy with the drawing, ink it in with a magic marker. Make sure it's completely dry, lay the background over the drawing and lightly trace the drawing with one line down the middle of the trunk and branches. These are your cutting lines, which you will cut, one at a time as you insert the branches.

Here are the piecing steps:

1. Using the rotary cutter and following the trunk line, cut the entire background in two equal parts lengthwise. We will piece the branches in on both sides first and then join them by piecing in the trunk to one side, and then joining the two sides to complete the top. (The reason that last sentence is underlined is because it's important...it explains the process).
2. The actual sized drawing tells me that the finished width of the trunk is $\frac{3}{4}$ " and the finished width of the branches is $\frac{1}{2}$ ". You have to add $\frac{1}{4}$ " seam allowance to each side for a total of $\frac{1}{2}$ " to the finished sizes. Therefore, cut the trunk $1\frac{1}{4}$ " and the branches 1" and cut them on the straight of the goods, not the bias.
3. Next, piece a strip of background to a piece of tree fabric. The pattern will show you what length you need to cut and you will want to add 1" or $1\frac{1}{2}$ " to both pieces to guarantee you will have enough.

4. Finish one branch at a time. Notice that each branch has an upper and a lower limb. Begin by piecing in the lower limb first and then repeat the steps to piece in the upper limb. Use your rotary cutter and follow the pencil line of the lower limb, cutting the line all the way to the edge of the fabric.
5. Once you have cut the complete line, your drawing will show you where to place the seam that joins the end of the limb to the beginning of the background. (You don't have to be completely accurate by any means).
6. Pin the insert piece on one side, pinning every 1 ½" with fine silk pins. The pins should be placed perpendicular to the edge of the fabric, not vertically. (Using silk pins, pinning thoroughly and positioning the pins so they are perpendicular to the edge makes a big difference in how well the work goes).

Once pinned, sew it on. Line it up with the opposite side, pin and stitch that line. Now the lower limb has been completed.

7. Follow the line for the upper branch and cut that line to the edge of the fabric with the rotary cutter.
8. Using the same process, add all the inserts on both sides.
9. To join the two sides make the trunk insert by sewing a piece of background to the top end of the tree. Your drawing will show you where to line up the trunk insert. Right sides together, pin the insert to the background about every 1 ½" to one side and stitch it in place and repeat pinning and stitching the other side.
10. Press. Now the top is done.

The storm wasn't abating so I put the quilt in my frame and set about hand quilting it, enjoying the view, the soft, comforting

sounds of the outdoors and a cup of strong French Roast coffee.



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www.BagMakingPatterns.com
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A word about the binding:

In my view, these small quilts need a small refined binding, not the standard, bulky double binding popular today. I prefer a single binding, cut on the straight of the goods. I cut it 1 ¼" wide, machine stitch it on the top side of the quilt, trim the batting and backing at just shy of ¼" from the seam, roll it to the back side and stitch it down. It's nice, neat, and it lays flat.



About the author: Gwen Marston is a professional fiber artist, author, and teacher. She has taught nationally and internationally for over three decades. She has written 26 books, two of which have won awards: *Mary Schaffer: American Quilt Maker* won a 2005 Michigan Notable Book award, and *37 Sketches* won a 2012 New York Book Show award.

She has had twenty-five exhibits of her large quilts, seven exhibits of her small quilts, and her work has been shown in many group exhibits throughout the United States and abroad.

For more information, go to www.gwenmarston.com



What's New from The Fat Quarter Shop

From Kimberly Jolly at 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".



**Follow My Heart By Lynette Anderson for Lecien
Fabrics**

Follow My Heart is a collection of simple prints featuring hearts, tiny flowers, dots and the alphabet with a sweet feature print that depicts a few of Lynette Anderson's favorite things.

Slate blue and rich reds mix with taupe browns and soft creams giving this collection a warm cozy feeling.

The Follow My Heart collection by Lynette Anderson for Lecien Fabrics is available in two colorway fat quarter bundles and yardage.

View this Range at:

<http://www.fatquartershop.com/Follow-My-Heart-Lecien-Fabrics-Lynette-Anderson.asp>



The Simple Marks collection by Malka Dubrowsky for Moda Fabrics

Simple Marks was inspired by concepts rather than visual inspirations. Ideas about patterning that felt hand drawn, inviting, functional, yet graphic informed the design of this collection.

Malka Dubrowsky wanted the maker's hand to be apparent and for the patterns to feel familiar because of their simplicity.

Designing with ideals as a starting point was a new and different way to work, but she feels the method yielded fabrics that can be crafted into a wide range of beautiful and functional items, both small and large in scale and scope.

The Simple Marks collection by Malka Dubrowsky for Moda Fabrics is available in fat quarter bundles, fat eighth bundles, jelly rolls, charm packs, layer cakes and yardage.

See this Collection at:

<http://www.fatquartershop.com/Simple-Marks-Malka-Dubrowsky-Moda-Fabrics.asp>

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Brisbane Show Wrap Up

By Annette Mira-Bateman from www.QuiltBlockoftheMonthClub.com

We have just returned from a great Craft & Quilt Fair in Brisbane a couple of weeks ago. It was lovely to meet many of you, and to also welcome more readers to our Online Quilt Magazine. There were heaps of people, lots to see and a great atmosphere over all.



There was a wonderful display of quilts as usual, with a special red and white quilt challenge too.

The Brisbane Quilt Show was a great success this year with different classes and demonstrations and outstanding quilts on display.

Breast Cancer Drainage Bags

The appeal for these bags exceeded all expectations when over 1200 bags were handed in to us at the recent Brisbane Quilt Show.

Well done ladies!



Many more hospitals will now be able to be supplied and many more quilters and friends are now aware of this worthy cause. Jean called by to tell us that she and her friends have made over 240 bags for their Bundaberg Hospital in the past 2 years.

It was good to hear from Breastcare Nurses and breast cancer sufferers about how encouraging it is when you're feeling rather low, to find that a stranger has made you a gift which will improve your outlook immensely. These bags are so appreciated by their recipients. Keep up the good work!

If you want the bag pattern or more information on them, go to: www.Quilts-n-Bags.com

PS. Our Breast Cancer Bags Fundraising Appeal is in its last stages too – with only a few days to go now, if you haven't already, please check it out at www.indiegogo.com/breastcancerbags . We still have a way to go and we'd really appreciate your support.



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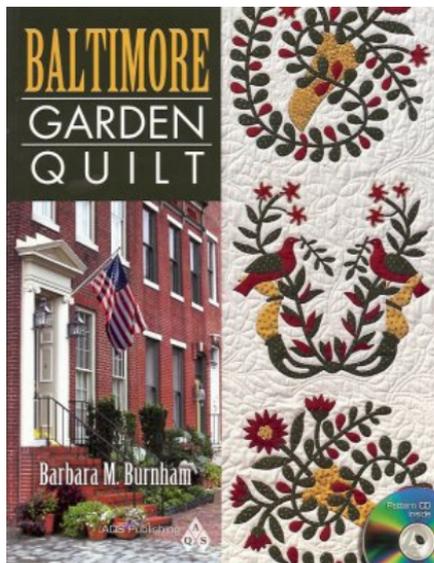
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www.3DollarBOM.com



Book Review

By Annette Mira-Bateman from www.QuiltBlockoftheMonthClub.com



“Baltimore Garden Quilt” by Barbara M. Burnham

Author Barbara Burnham's husband thought she was crazy to buy the old Baltimore quilt labelled: "M.E.C. 1848", but Barbara could see beyond the yellowed, faded and worn out fabrics to what it must have looked like when new.

This book records her journey in the complete reproduction of this quilt.

The applique traditions of red and green colour combinations of the early to mid-nineteenth century were the favourites of the times. This quilt would have been ahead of its time with densely worked quilting and detailed applique and shows a high level of quilting ability. I can see how what we call 'stippling' gets its name.

Barbara Burnham re-drew each of the 25 blocks and double swagged border, counting each leaf

and petal so as to create an exact reproduction. Some of the appliqued blocks have almost 50 petals.

The book shows the blocks in detail as well as innovative methods for working some of the complex layered appliques.

Fabric requirements, general instructions and chapters on additional techniques make this book a very useful one for any quilter contemplating a needle-turn applique quilt, although some of the blocks are worked in close blanket stitch.

The completed, reproduction quilt looks wonderful and fresh - comparative photos of each block are included. The patterns are all on the accompanying CD-ROM.

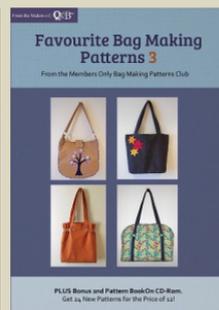
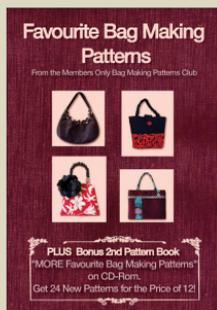
For Baltimore fans, this book is a must. M.E.C. will be looking down in wonder and delight, saying, "Look what they've done to my quilt!"

'Baltimore Garden Quilt' by Barbara M. Burnham

is published by AQS Publishing and is available from: American Quilter's Society, P.O. Box 3290, Paducah, KY 42002-3290 or online at www.AmericanQuilter.com .

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Reader “Show and Tell”

This month we continue our new regular segment of “Show and Tell” quilts made by our Online Quilt Magazine Readers. 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.



The photo of Mary Jane’s latest quilt came with this inspiring message...

“I’ve just received your email regarding the breast cancer bags.

I would like to offer my services as a sewer for right now. I’ve just had breast cancer surgery, had received one of the bags ... As I’m going through the radiation treatments now, and have some time off work, I’m happy to make some bags. I’m a home sewer and a quilter. I may even be able to get some people from my sewing group to sew as well.”

- Mary Jane, Australia



"Hi Jody,

This is one of my wallhanging works, named True Friendship.

I made it based on a photo, using foundation piecing tecnic (my favourit).

Hope you enjoy it.

Thanks,

Carmen"

And from Nettie in the Netherlands –

"Here is my just finished Delft bleu quilt. I had the material for years already. Once I bought at Ikea. I thought you might like to see it.

It is hand patched and machine quilted."



Gorgeous quilts ladies – please keep the photos coming for our next month's Show and Tell Segment!



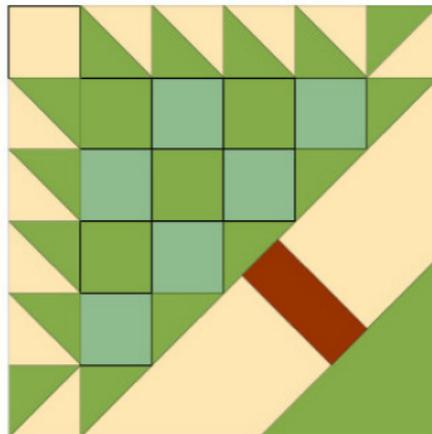
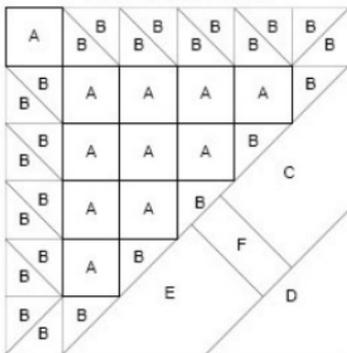
Block of the Month

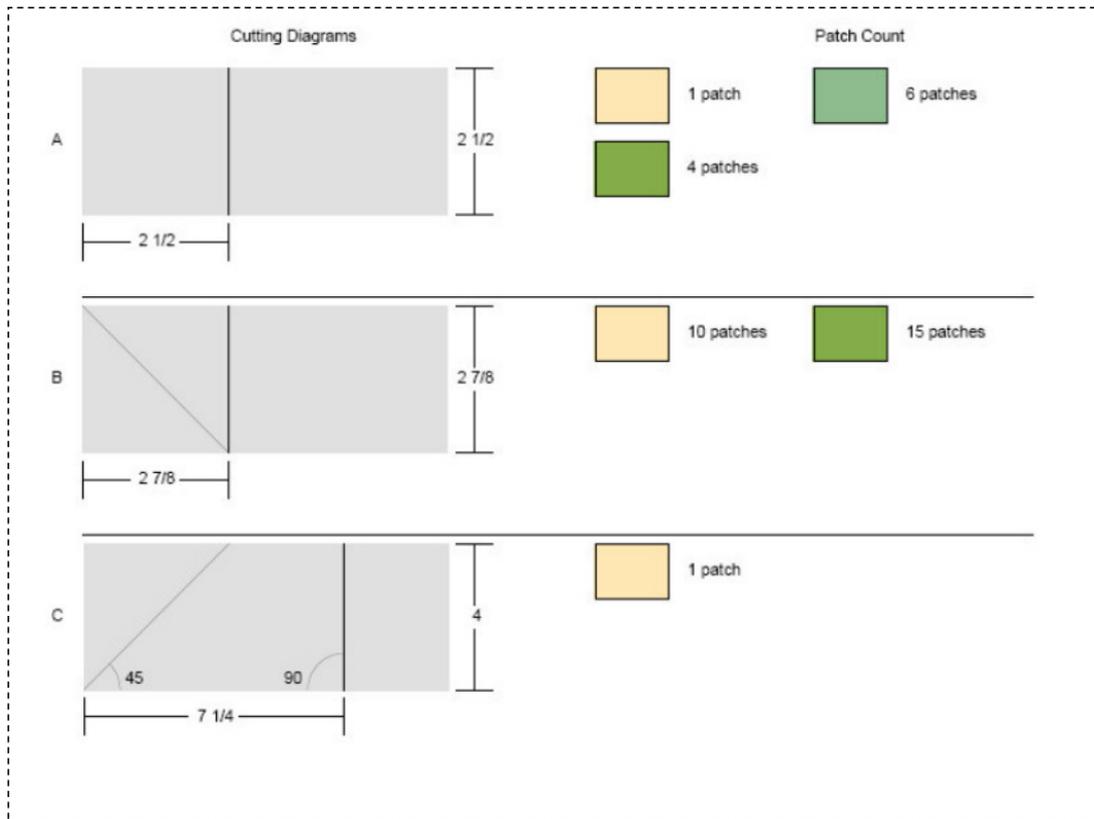
This Month's block is a Pieced Christmas Tree Block. It's perfect if you still want to whip a festive season project for this coming Christmas.

To make this 12 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.

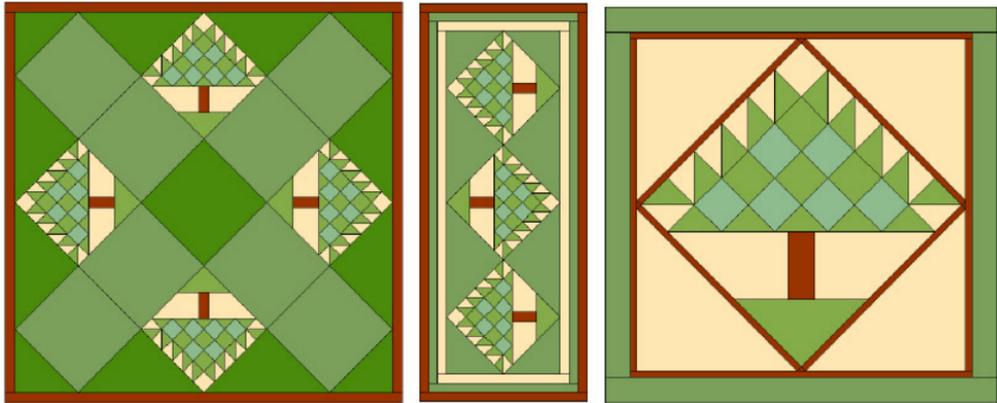
Christmas Pine

Key Block (1/5 actual size)









Simple layouts look great, whether as a wallhanging, a table runner or a throw pillow cover.

For more great quilts and blocks, visit www.QuiltBlockOfTheMonthClub.com

Today's Tips:



“How on earth can I quilt when Sammy is guarding the sewing machine?”

- Therese

Meg in Queensland sent in her tip:

Here is another quilting tip for you (but the purists might be horrified)

We have been buying drill to use on the back of our quilts lately. There are some fabulous designs and colours and we like the weight of it.

And Teresa said:

“Everyone always says - Heat will damage your mat. -- SO will COLD. I left mine in the car overnight. Thought I would be clever and pack everything the night before class. -- Ruined 1 mat. “

This month's tip is a good one I read in Linda Hahn's "New York Beauty Simplified" book. I think she had it from someone else too, but it makes great sense to me, and we should have been doing this all along..

It's to do with templates. Rather than tracing them out onto template plastic, then trying to label or mark different points on them, Linda's tip

was to glue the paper template to the underside of the template plastic (right side facing up so you can see it through the clear plastic), then simply cut out the template from the plastic. Your cutting lines for the template outline are clearly marked and visible, as are any markings you may need on the actual template.

Try it - I did and it's great!

~~~~~

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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...

- Good friends, like quilts, never lose their warmth
- Quilting with a friend will keep you in stitches.
- I keep my end tables full of needlework and quilting so I don't have to dust them.

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