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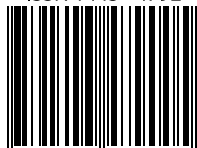
Stitches in time – the rebirth
of yesterday's crafts

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Magazines

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No lotions, potions and wonder creams required! Miracles can be performed on our kind of wrinkles with a quick iron and the imagination of clever designers, who are keen to resurrect past-their-prime fabrics, patterns and haberdashery. On page 62, we pay homage to this band of style saviours.

We show retailers who stock their shelves with wondrous finds, designers putting a new spin on yesterday's trends and heaps of "Ah, I remember that" craft nostalgia. Old fashioned is being re-fashioned in the nicest possible way, and you can see it here.

Pattern Sheets

To Print out Pattern Sheets visit
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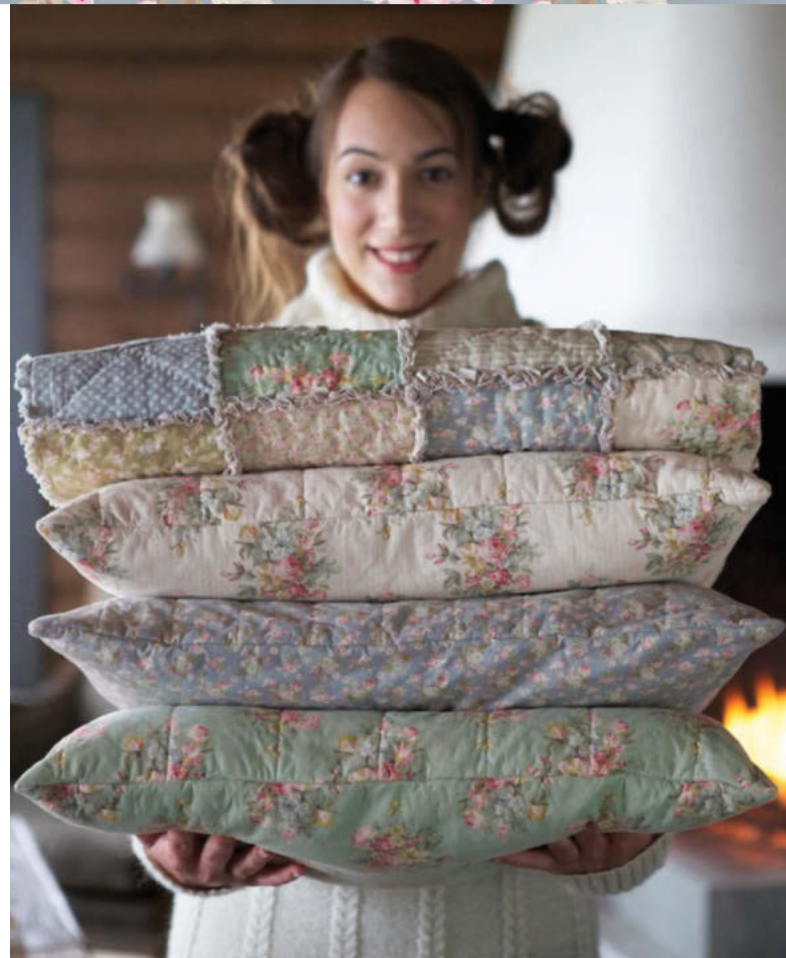
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READERS' SHOWCASE

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

THIS MONTH'S WINNER



Theresa Jones, from Mount Ommaney, Qld, for her three Christmas wallhangings:

"I wanted to share with your readers what I made from the Christmas projects published in *Homespun* in 2011 (*Merry and Bright*, by Natalie Bird, from Vol 12 Nos 7-9), 2012 (*Countdown to Christmas*, by Anni Downs, from Vol 13 No 7) and 2013 (*It's Time for Christmas BOM*, by Bronwyn Hayes, from Vol 14 Nos 2-11). My three grandsons love these designs when I hang them for the Christmas season. I completed them last Christmas Eve. I look forward to each new magazine for inspiration for my next project."



Congratulations to Theresa for a great effort. As the winner this month, she will be receiving the following prizes:

- Quilt Dad John Q. Adams' compilation, *Pretty in Patchwork: Holidays* contains 28 seasonal patchwork projects by Adams and many other top designers. There are gift ideas for all ages, ornaments and small and large festive projects for the home, with variations for year-round appeal. Published by Lark Crafts and distributed by Capricorn Link (Australia).
- *New Ideas for Appliqué*, by Pat Sloan, with two versions of the main quilt, *A Year of Appliqué*, plus another quilt, a wallhanging, cushion, bag, table topper and placemats based on selected appliqué designs. Published by Leisure Arts and distributed by Capricorn Link (Australia).
- The Bordeaux Ultimate Scissors, from Clover, are neither dressmaking shears nor tiny embroidery scissors, but an ideal midsize tool at 13cm (5½in). With easy-grip, soft-touch handles and precise, sharp blades, they cut extra smoothly and come complete with a protective leather sheath.

For contact details for Capricorn Link (Australia) and Clover, turn to the Stockists pages at the back of the magazine.

SEND YOUR LETTERS TO:

Email enewton@universalmagazines.com.au Mail *Homespun* Readers' Showcase, Locked Bag 154, North Ryde NSW 1670 or share photos of your projects on Flickr www.flickr.com/groups/homespunmagazine

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IN THE SPIRIT

Beverley Whitfield, from Ormiston, Qld: "While at my sewing group, Star Sea Quilters, in Cleveland, I was reminded of *Christmas Spirit*, by Rosalie Quinlan, from *Homespun* July 2013. We were browsing through old copies of *Homespun*, as we all know they don't get thrown out. I boast to have every copy! I mentioned to the other ladies in our group how I had mounted mine over an artist's canvas instead of framing it. I have found this very successful and effective on other similar projects and thought your readers may like to know about this option.

This stitchery was made and given to a dear friend who loves and appreciates handmade gifts. Thank you again for bringing us *Homespun*!"



RINGING THE CHANGES

Gudrun Ryberg, from Sweden: "I think this design is so versatile that it can be adapted for whatever you want it to be. I decided I would turn it into tablemats, but the friend I gave the finished projects to hung them up as wallhangings. (The stitchery design is from Lynette Anderson's tablecloth, *The Reindeer Express*, in *Homespun* Vol 13 No 11.)"



FESTIVE FANMAIL

Marg Cook, from Eastern Heights, Ipswich, Qld: "As an avid fan of Bronwyn Hayes and a lover of all things Christmas, I couldn't resist making her BOM, *It's Time for Christmas* (Vol 14 Nos 2-11). As I have adapted the pattern slightly by including some pieced blocks instead of a few appliqué and stitchery ones, I hope this hasn't detracted from Bronwyn's wonderful original design. The girls I work with arranged for a subscription to your magazine during a difficult time in my life. This was greatly appreciated as there are many articles and projects that have given and continue to give me many hours of pleasure."



CHRISTMAS STITCHES

Valerie Coyne, from Forster, NSW: "Thanks for an inspiring magazine. I thought I'd share my version of this BOM (*It's Time for Christmas*, by Bronwyn Hayes, from Vol 14 Nos 2-11). It was my first attempt at patchwork with embroidery included in it and needless to say, I absolutely loved it. I'm really looking forward to hanging up it for all to see this coming Christmas."

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Gift of the Month Mystery Gift Project Club



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Pictured above are some of the projects from 2014.

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Best of the best from **Pinterest**

Here are our favourite **Christmas robins** on Pinterest this month.



Best hoop

Sweetly singing in the snow.

Designer: Raluca Gonciar, of Ralooland. Contact: www.etsy.com/shop/ralooland, www.facebook.com/pages/Ralooland/365425990253964



Best ornament

The perfect Christmas-tree accessory.

Designer: Devonly Crafts.

Contact: www.etsy.com/shop/DevonlyCrafts



Best crochet

Crochet at its cutest!

Designer: Lybo. Contact: www.facebook.com/Lybo.handmade, www.etsy.com/shop/Lybo



*good enough
to eat!*

THIS TAKES THE BISCUIT!

Do you sit and crochet? Or do you crochet and then sit? We're going with the latter here, thanks to the wonderful wafer chair cover by Lorna Watt. And all environmentally friendly – reclaimed chair, recycled yarn. If you click through to Lorna's Knits for Life website, at www.knitsforlife.com, you'll find all sorts of other clever and quirky creations, too. But then, what else would you expect from someone who can make a humble piece of furniture look like a wafer?



A CHRISTMAS MUGGING

We know this is more Northern Hemisphere in sentiment and practicality, but even in summery Australia, we like to keep our teas and coffees piping hot. That's our justification for showing you this cute crocheted Christmas Hug Mug Cozy by Tanya Eberhardt, from Little Things Blogged (littlethingsblogged.com). Ever thought of creating mittens and buttoned cardi for your cups before? So cute, it'll have you pining for winter.

PIN INTEREST

Bright ideas, fabulous products, clever tips & quick reads



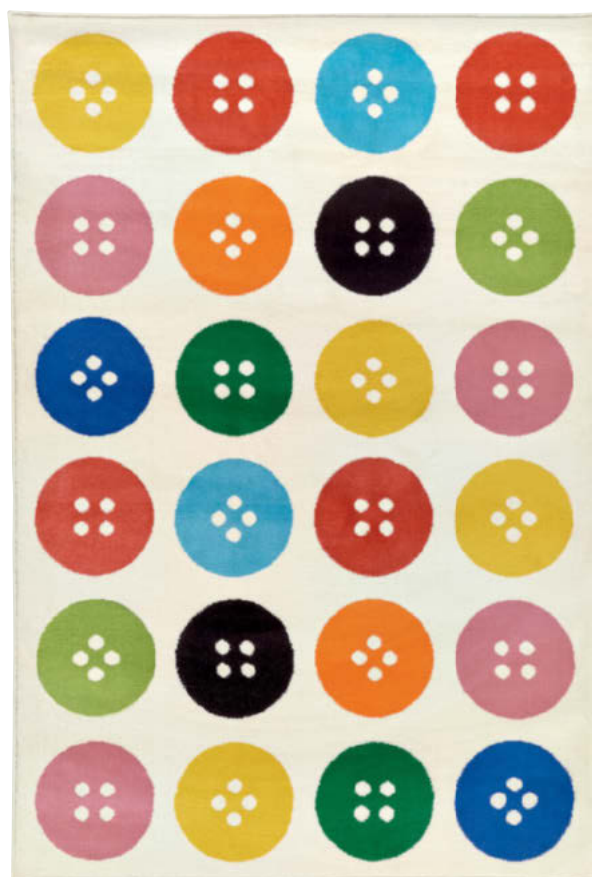
WHEN THE RED RED ROBIN COMES BOBBIN ALONG ...

Well, actually, the robin has brought along a few of his mates to perch on top of the old sewing machine. Set on an antique-print background, this is a real picture. You can buy these prints from by Alexandra Wolf, from Black Baroque, www.blackbaroque.com. A word of warning – there's such a great gallery of prints to browse through, you'll need to put a little time aside.

A BOM BLAST



CONICAL CONIFERS If you go to the Petals to Picots site (www.petalspicots.com/2013/12/cone-christmas-tree-crochet-patterns), you'll find Kara's tutorial for crocheting these sweet little tabletop Christmas trees. They are simply covers for polystyrene cones (available from major craft outlets), but look at the great effects you can create by mixing your yarns.



We have explosive news about our AMAZING new Block of the Month, due to start in February issue. It's big – really big. And it's a triumph for *Homespun* and a joy for our readers. We'll be making the announcement in next month's issue, so hang in there and keep those crafty breaths bated. It's a terrible tease to leave you hanging like this, but we simply couldn't resist. Stay tuned.

BUTTONED UP, SWEDISH STYLE

Even Ikea is jumping on the unstoppable craft bandwagon. It's recently introduced this wildly wonderful button rug, called Tåstrup, to its mighty range. Price for the 133 x 195cm design is a small \$59. Worth a trip to the superstore next weekend, we reckon.

Quote

"The eye that directs a needle in the delicate meshes of embroidery will equally well bisect a star with the spider web of the micrometre."

– Maria Mitchell, 1818–1889 (astronomer)
www.greatwomen.org/women-of-the-hall/search-the-hall/details/2/109-mitchell



ON THE WATERFRONT

Patons puts little cuties into cute little rompers. With classic stripes and simple buttoned shoulders, these outfits are the essential garb for hip young (very young) things. The knitted rompers are featured in the *Beach Babes* book, where you'll also find other great patterns, from beanies to blankies, boats to boatneck jumpers. Drop into your nearest yarn store, visit www.patonsyarns.com.au or phone 1800 337 032.



CARRIED AWAY

We can't believe how talented designers are. Look at Dragana Savkov-Bajic's multi-skilling here – great modern design, sewing, embroidery and crochet for a tote and matching phone cases. Don't you love the 3D animal heads on the outlined bodies? Drop by her Dada's Place blog for oodles of inspiration, dada4you.blogspot.com.

EMBROIDERY-HOOP PHOTO CHANDELIER



Natalie Wright, from Natalme (www.natalme.com), came up with this three-tiered hanging photo-display idea. It not only looks cool, but it's practical, too – you can change the pictures anytime you wish, easy peasy. We like the way this 'chandelier' displays the photos in that lovely old darkroom way. Natalie's happy to share the making process with *Homespun* readers:



First, she bought some timber embroidery hoops and mini pegs.

Then, she smartened up the timber with wood stain.



A hot-glue gun was then used to stick the pegs to the hoop rims.



Then out came the fine wire to hang the graduating hoops, mobile style. (It's worth taking a bit of time here to make sure all the hoops are level, so they don't permanently hang at an angle.)



Next, a selection of favourite photographs were printed out.



And finally – they get pegged up.



let's create a *Pink Christmas*



This year, Brother is turning Christmas pink and we want everyone to get into the spirit, by providing you with creative inspiration and specials like you have never seen. So now there's more reason than ever for you and Brother to sew the season in.

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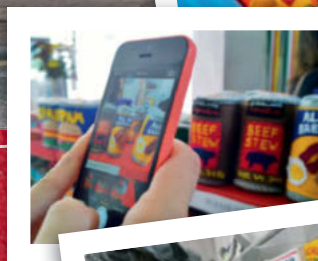
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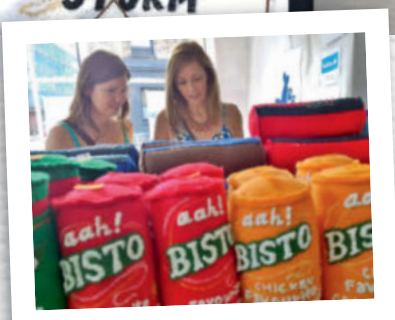


MAY I FELT YOU?

This is a pop-up shop to beat all pop-up shops. Well, actually, it's probably the best corner store you've ever seen, period! Everything about this is AMAZING, starting with the name of the super-crafter behind the idea – Lucy Sparrow. When you first 'enter' Lucy's store via our photographs, it just looks charming, because it recreates all those lovely local stores of your childhood, with shelves stacked full of goodies.

But take a closer look! Every single item is handmade from felt, from the tiny packets of chewing gum to the cans of beer, digestive biscuits, magazines and newspapers and even the big bags of kitty litter. Phenomenal!

Ms Sparrow caps off the mood with a classic overall apron, '40s-style headscarf and glasses. The whole effect is captivating.



The pop-up shop in London's Bethnal Green took seven months of exhaustive work by Lucy and assistant Rachel, who, together, not only organised the whole set-up (including website), but handmade 4,000 items from 300 square metres of felt.

The goods were for sale both online and instore and were so popular they walked out of the shop, so to speak.

The physical shop is now closed, and we're predicting that all 'produce' from the online store will be sold out before this issue of *Homespun* hits the stands, but if you want to check, go to The Cornershop, by Lucy Sparrow, at www.thecornershoponline.com. It's definitely also worth paying a visit to Lucy's regular website, www.sewyouresoul.co.uk. Heaps more Sparrow ingenuity there.

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HUSH, HUSH, SWEET SLEEPIES

Parents the world over will be all too familiar with this situation ... the baby is finally asleep and peace at last settles over the household. Then, BAM!, a gust of wind slams a door – instant bellows from the cot. Well, no more, thanks to these little stitched gems. They're called Latchy Catchy, and like so many invaluables, they are simplicity itself – designer fabrics (lots to choose from) with elastic loops to hook over the inside and outside knobs. You can find out more or buy them at www.thelatchycatchy.com.



CENTRE OF THE UNIVERSE

He might look just like a snuggly, cuddly, amiable ball of orange wool but he is, in fact, a powerful heavenly body! We think, perhaps he's best explained by his creator, Anna Hrachovec, of Mochimochi Land:

"This guy's name is the Giant Yarn Ball in the Sky. I made him for my show 'Mochimochi Worlds,' which was on exhibit in Berlin, as part of the annual Pictoplasma character art festival. I conceived of the show as an imaginary solar system, with silly anthropomorphic planets and even sillier aliens that live on them. The Giant Yarn Ball is like the sun, and he's knitting an asteroid belt out of himself, which at the end turns into a scarf that wraps around the Snowman Planet's neck. You can probably tell that I had a blast making this installation!"

Find out more about Anna and her cosmically clever ideas at mochimochiland.com.

Decoded!

Procraftinating: Working on craft projects when you should be doing the washing, making dinner or cleaning the house.



OFF THE OLD BLOCK

Carolyn Garris did a tidy bit of upcycling courtesy of her garden litter. Instead of tossing out small fallen branches, she made rustic string and twine spools. Not only useful, but beautifully bucolic. She can tell you how to make them if you go to her Homework site, www.carolynshomework.com/2011/05/etceteras-branch-spools.html.



NIGHT FLYERS

We just had to show readers these sweet offerings from Anita, of Typing With Tea, for no other reason than they are so irresistibly cute. If nocturnal's not your go, she also runs to Little Red Riding Hoods and gingerbread men, to mention just a couple of offerings. Go to www.etsy.com/shop/typingwithtea.



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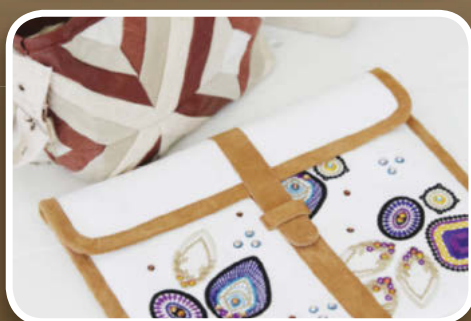
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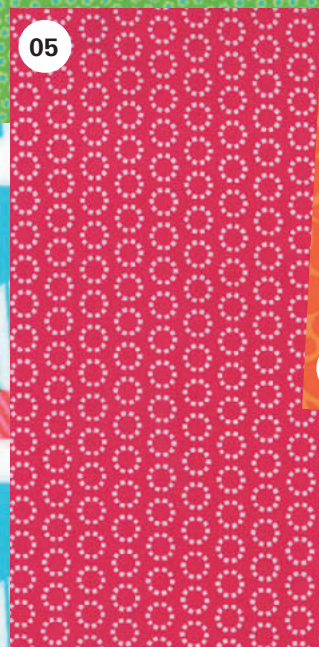
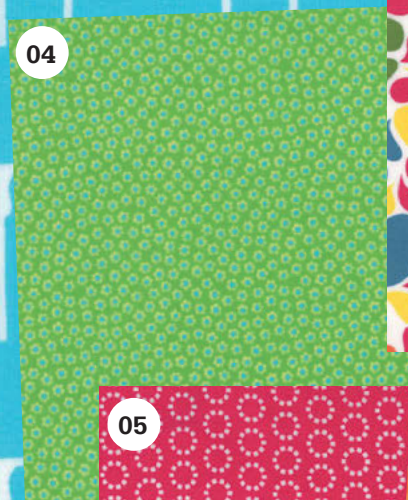
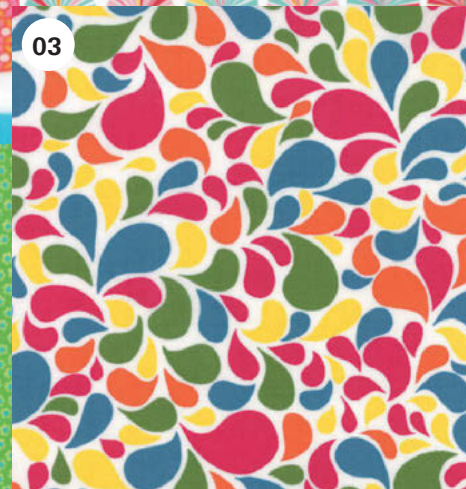
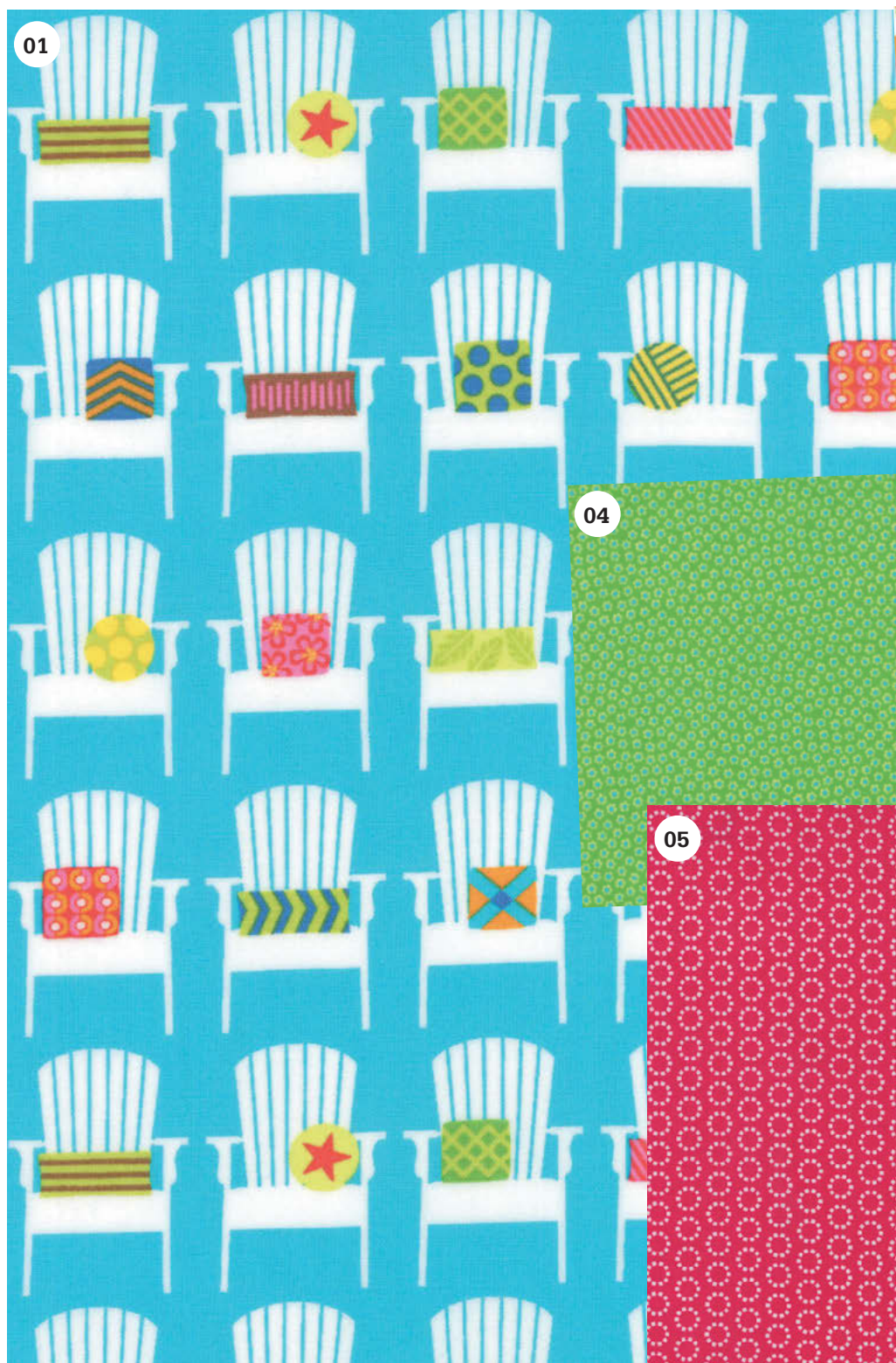
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Pattern & Palette Play

Time to kick back and relax with sun, sandcastles, surf and some holiday stitching. We recommend you make a splash with these lazy, hazy, crazy days of summer designs. Compiled by Janai Velez



- 14





Suppliers:

🌀 Craft Project – Charles Parsons:

1300 364 422, info@craftproject.com.au.

🌀 Dayview Textiles: (02) 9607 2724,

www.dayviewtextiles.com.au.

🌀 Leutenegger: (02) 8046 4100,

sales@leutenegger.com.au,
www.leutenegger.com.au.

🌀 Lloyd Curzon Textiles: (08) 8362 2451,

www.lcurzon.com.au.

🌀 Macs Crafts: (02) 8824 1111,

sales@macscrafts.com.au.

🌀 Millhouse Collections: (07) 5449 1936,

sales@millhousecollections.com.

🌀 Nutex Wholesalers: New Zealand

(09) 846 6366, craft@nutex.co.nz.

🌀 PK Fabrics: (02) 9557 2022,

sales@pkfabrics.com.au.

🌀 Two Green Zebras: (02) 9525 7010,

sales@twogreenzebras.com,
www.twogreenzebras.com.

🌀 XLN Fabrics: (02) 9621 3066, info@xln.com.au.

20 Timeless Treasures 'Beach Pass'

TT2190-MULTI, designed by George McCartney.
Distributed by Macs Crafts.

21 Robert Kaufman Fabrics 'Carried Away'

RK14761324 (Sundance colourway).
Distributed by Two Green Zebras.

22 Art Gallery Fabrics 'Meadow' Freshly Cut

Lilies MW-80027, designed by Leah Duncan.
Distributed by Craft Project – Charles Parsons.

23 Nutex Wholesalers 'Novelties – Seaside' Beach

11030, Col.103. Distributed by Nutex Wholesalers.

24 Art Gallery Fabrics 'Dreamin' Vintage' Bloomery

Nectarine DV-50021, designed by Jeni Baker.
Distributed by Craft Project – Charles Parsons.

25 RJR Fabrics 'Lily's Garden' 2030/1.

Distributed by Dayview Textiles.

26 RJR Fabrics 'Purrfect Notions' 1905/3.

Distributed by Dayview Textiles.

27 Windham Fabrics 'Ahoy Matey!' D401551.

Distributed by Leutenegger.

28 FreeSpirit 'Sweet Lady Jane' PWJS050.GREEN,

designed by Jane Sassaman. Distributed
by XLN Fabrics.

29 FreeSpirit 'Sweet Lady Jane' PWJS056.PERIW,

designed by Jane Sassaman. Distributed
by XLN Fabrics.

30 FreeSpirit 'True Colours' PWTC017.PINKX,

designed by Jenean Morrison.
Distributed by XLN Fabrics.

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- Advanced automatic needle threading system
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- Super Bright LED Lighting - No more blown globes
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- USB thumb drive ready for easy data transfer
- Solid metal alloy construction for smooth sewing
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- 3 year full manufacturer's warranty

With the detachable embroidery system included as standard and a comprehensive embroidery software and accessories kit from Echidna, the NV950 is the complete package.

Proof that luxury features do not have to come with a luxury price tag. With so many wonderful features it's easy to say YES to an NV950.

*Available to approved applicants only. Minimum monthly payments of \$40 or 3% of the outstanding balance (whichever is greater) are required. Fees, charges Terms & conditions apply, see website for details. Credit is provided by zipMoney Pty Ltd (ABN 58 164 440 993), Australian Credit License number 441878.



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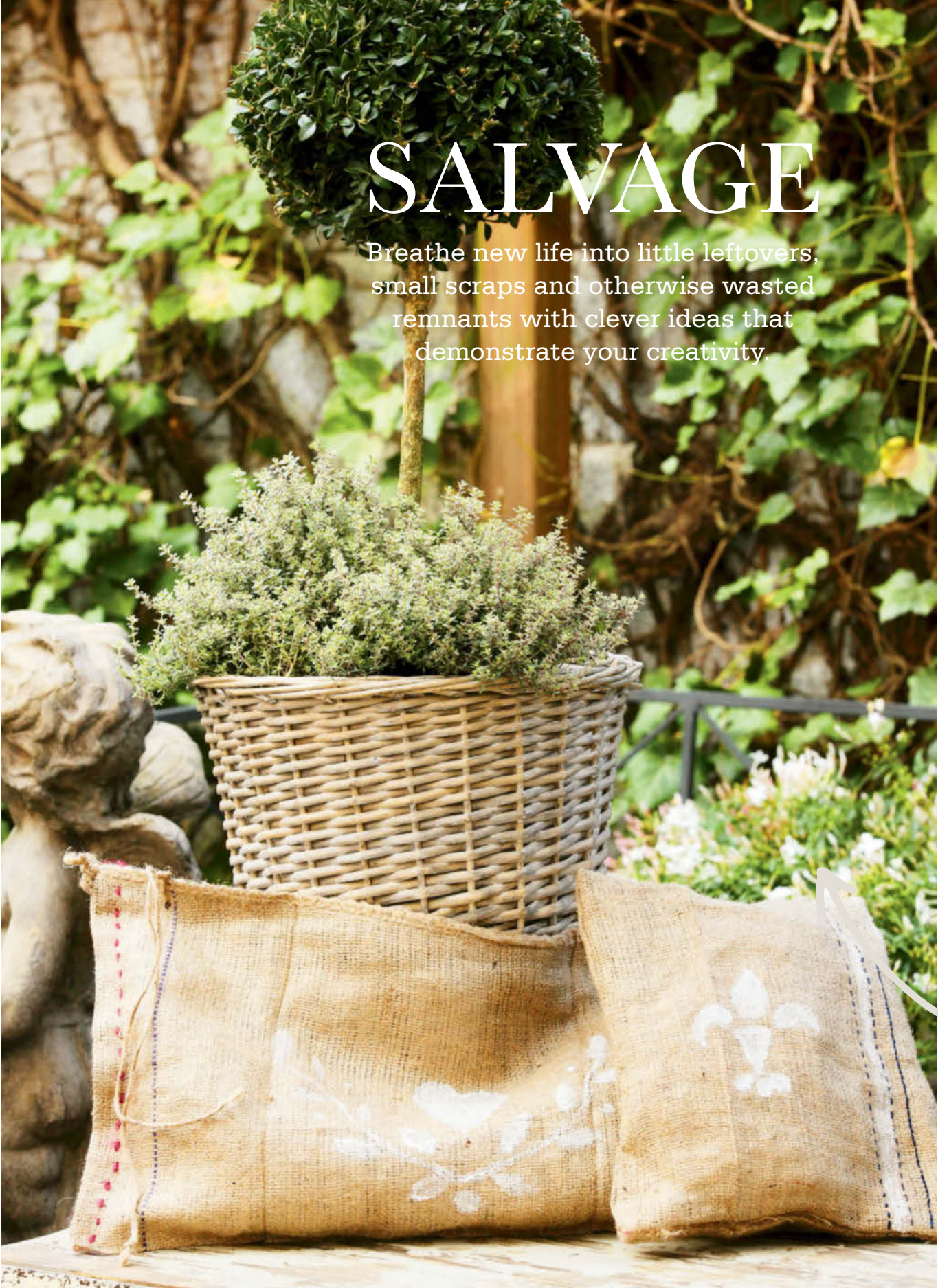
- USB preloaded with embroidery designs, **value \$520**
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Daze of twine & roses!

Ok, so they're camomile flowers, not roses, but you get our drift! Back to the serious matter of upcycling, we stuck with the basics here, using string and simple crochet to embellish glass vessels – with the aim of showing off your crafty creativity, rather than an exercise in pure functionality. You can use any of your favourite crochet stitches to do what you will with these string decorations – for lip, neck or hip embellishments on old glass bottles – then put them to use as household vases or decorative items.

Get the sack – in a good way

We'd like to help lift the image of underrated hessian by showing you just one of its decorative uses. Verandah or terrace cushions can be made in no time from old burlap bags. Cut up the bags to the desired size and use your favourite template to stencil what will be the front and back. Stitch the cushion together on three sides. After filling, finish the seam on the fourth side or sew in a zipper. To emphasise the rustic effect, run lines of stitching up the sides, weaving the thread roughly through the cloth.

Selvedge

DESIGNER EDGE



LINDSAY TAYLOR

Here's the path to perfect design happiness for the fashion-conscious art-lover – the wondrous 3D embroidered works of Lindsay Taylor. Have you ever seen such a seamless marriage of couturier style and cosy craft? And Lindsay's sidekick photographer, Julie Yeo, drives the blissful union home with her moody images, which highlight the warmth and texture of the embroidery by modelling the pieces on cool, chiselled beauty set on pitch-black backgrounds. The synergy is breathtaking.

This wearable art comes direct from a chic studio in Paris or a cutting-edge New York warehouse, right? Wrong! From a small garden studio on the Isle of Wight. "I'm lucky enough to live next to a large forest in a rural part of the island – a beautiful place for any artist to be inspired," Lindsay says. "I work from my studio at the bottom of my garden. There's no internet, no phones – nothing but me and my dog, Noodle."

From that gentle location, Lindsay lovingly crafts her internationally acclaimed wares, which include jewellery, wall-mounted art, wrapped furniture, hats and bags, all crafted from thread and silk ("It has to be silk ... it's such a beautiful fabric; it dyes so well, is strong and fine but has a wonderful shimmer without being too bling-y").

As you can see from the photographs, the pieces are intricate and can take anywhere from two of hours to make a small ring up to a couple of months for one of her large sculptures – hence their desirability as artworks.

"I have been lucky enough to be invited to exhibit abroad, which is always exciting," says Lindsay. "But it took me a long time to consider myself an artist. I felt like a fraud, not having gone to art school. Calling myself a textile artists always sits easier with me."

To see more of her work, visit Lindsay Taylor's gallery of craft-art masterpieces by clicking through to her website, www.lindsay-taylor.co.uk.





Tartan treasures

Move over kilts – we've criss-crossed cyberspace to find some other creative uses of Highland-fling checks and plaids.

01 Bring the beauty of the Scottish Highlands into your home with this tartan stag wall mount from **Arthouse**.

02 **Oxfam** supports fair trade and crafters in developing countries. Take a browse around its store and you'll discover beautiful products, like this ceramic espresso cup and saucer.

03 Highland heels rise to 4½in on these tartan shoes, available from **Beserk**.

04 It's heating up Down Under, but for summer showers, have some fun jumping in puddles with these **Raben Footwear** funky gumboots. Splashy footwear, we call it!

05 Check out this snazzy bow tie. **B.Ties** has a large selection of colours, designs and styles available, and it's constantly updating its stock.

06 Top off your lounge-room furnishings with this 'Dog Embroidered' cushion available from **Arthouse**.

07 You'll feel like royalty sitting on this throne-style buttoned-back armchair. It's available from **Ruby Star Traders**.

08 This **Diane Tubb Designs** tartan tea cosy is made from wool, velvet and buttons and has a military emblem.

09 Franco-Scottish design union – the 'Fleur de Lis' table lamp from **Matt Blatt** features the ancient lily flower symbol and a tartan shade.

10



11



12



13



14



15



16



10 The bird call on this wall-mounted cuckoo clock automatically turns off in the absence of light. For more information, contact **Modo Bath**.

11 These fun boy's shorts range in sizes from two to 10 years of age. Contact **Rock Your Baby**.

12 This wool tartan clutch bag from **ScotlandShop** comes in either a silver or antique clasp closure and a huge variety of fabrics. Shown is the yellow 'MacLeod Dress Modern' tartan.

13 We've seen high heels and gumboots, now for men's brogues.

At **ScotlandShop**, you can choose from brown, black or burgundy leather and more than 500 Scottish tartans.

14 Trimmed with tartan and buttons, the 'Fulham Road Boudoir' pillow is available from **Mystic Valley Traders**.

15 'Gourmet Trotter' is made up of a golf trolley and three modules to store food and dining accessories – perfect for a hassle-free journey from carpark to picnic spot. Contact **Satara Australia**.

16 And the Highland design doesn't stop there – tartan has also found its way onto this adorable 'Duckling' door stop. It's available from **Mighty Ape**.

WHERE TO BUY

- Arthouse: www.arthouse.com.
- Beserk: (07) 3162 8228, www.beserk.com.au.
- B.Ties: hello@bties.com.au, www.bties.com.au.
- Diane Tubb Designs: www.dianetubbdesigns.etsy.com.
- Matt Blatt: 1300 628 825, www.mattblatt.com.au.
- Mighty Ape: 1800 235 817, www.mightyape.com.au.
- Modo Bath: www.modobath.com.
- Mystic Valley Traders: www.mysticvalleytraders.com.
- Oxfam: Toll free 1800 088 455, www.oxfamshop.org.au.
- Raben Footwear: (02) 9211 1299, www.rabenfootwear.com.
- Rock Your Baby: (02) 4759 3003, www.rockyourbaby.com, @rock_your_baby.
- Ruby Star Traders: (02) 9518 7899, www.rubystar.com.
- Satara Australia: (03) 9587 4469, www.satara.com.au.
- ScotlandShop: www.ScotlandShop.com.

Turn to page 80 for our other Scottish celebration this issue – a tail-waggingly good Scottie-dog quilt. ➔

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Australian Afternoon

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

Frill Neck Lizard likes a run with her iPod, Joey likes a jump. Koala would love a nap, if only the bird choir would find somewhere else to practice. Goanna is flat out like a lizard drinking, and Echidna uses her natural abilities to her advantage!

This 42 x 44 inch quilt is a fantastic wall hanging or lap quilt for your small critter. Several panels are also available as single issue patterns. See the website for more details.

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PATTERN OPTIONS

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Colour print on fabric: \$75



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lovely

**LAST-MINUTE
CHRISTMAS IDEAS**



WATT A TABLE RUNNER!

Light up your Christmas tablesetting with this simply sparkling idea from Cintia Gonzalez. It's bright, it's beautiful and it will set the tone for your yuletide entertaining.





CINTIA'S FABRIC TIPS

Heavy upholstery fabric is ideal for this project as it doesn't require any interfacing or stabiliser to prevent the satin stitch from puckering. Look in the curtain section of your fabric store for linen-look fabrics that have a block-out layer bonded to the back as they're ideal for a runner: the weight of the fabric keeps it from sliding around the table. Don't turn your nose up at synthetic fabrics: they're hardwearing and can be spot cleaned, but remember not to iron them (or only iron on a cool setting) or you'll end up with a sticky mess of melted fabric.



Materials

- 50cm (5yd) of 140cm (55in) wide upholstery weight, backed linen-look fabric (runner top) – see Cintia's fabric tips
- 13 assorted print fabric scraps, minimum size 8 x 15cm (3 x 6in) (light bulbs)
- 12cm (5in) square of grey solid or check fabric (light bases)
- 1m (1yd) cotton print fabric (backing)
- 25cm (yd) green floral print fabric (binding)
- One 50g ball of dark green yarn – Cintia used 8 ply (cable)
- Machine-sewing threads to match the yarn and appliqué fabrics
- Quilt-basting spray or temporary appliqué-adhesive spray
- 25mm (1in) bias maker
- Tracing paper and pencil
- Rotary cutter, ruler and mat
- Sewing machine
- General sewing supplies

Finished size:

45 x 140cm (17 $\frac{3}{4}$ x 55in)

Note: Read all the instructions and tips before starting the project. Requirements are based on fabric 107cm (42in) wide unless otherwise stated. The appliqué method used is spray adhesive and machine satin stitch.

Preparation and cutting

1 Trace the bulb pattern from the Pattern Sheet onto tracing paper and cut it out on the line.

2 Pin the bulb pattern to the 13 assorted print fabrics in turn and cut them out along the edge of the paper.

3 From the linen-look fabric, cut:
• One rectangle, 45 x 140cm (17¾ x 55in).

4 From the cotton print fabric, cut:
• Two strips, 45cm (17¾in) across the width of the fabric (backing).

5 From the grey solid or print fabric, cut:
• 13 rectangles, 1¼ x ¾in (bulb bases).

6 From the green floral print fabric, cut:
• Four strips, 4.5cm (1¾in) across the width of the fabric. Cut the ends at a 45-degree angle and join the strips into one long length. Press the seams open.

7 Feed the long strip through the bias maker according to the manufacturer's instructions and press as it emerges. Fold it in half with the long folded edges matching and press again.

Assembly

8 Referring to Diagram 1, mark the placement for the bulbs and cable onto the linen-look fabric. The bulbs are 10cm (4in) apart and alternate on each side of the cable. The cable runs lengthwise along the centre, but placement of the cable and bulbs are approximate – see Cintia's design tip.

9 Cut a 3.4m (3¾yd) length of green yarn and fold it in half so it's doubled. Pin the folded end to the centre of one short edge of the runner. Twist the yarns to create the effect

of twined electrical cables to the first bulb position. Twist a short section of one strand on itself to make a little 'branch' about 3cm (1¼in) long and pin it in place. Now twist both strands again to the next bulb position and repeat the 'branch' process.

10 Continue twisting the yarn and making the branches at each bulb position, then pin the ends of the yarn at the opposite end of the runner.

11 Thread the sewing machine with green thread to match the yarn. Use straight stitch to sew the cable in place – it should still have a loopy 3D look when it's stitched.

12 Spray the back of the bulb shapes with adhesive according to the manufacturer's instructions and position them about 2cm (¾in) from the ends of the yarn branches. Angle some of them for a more realistic effect.

13 Thread the sewing machine with a colour to suit the first bulb and select a wide zigzag stitch with a short length to form a satin stitch – test it on a scrap of fabric first. Sew around the long sides of the bulb with the stitches mainly on the shape – there's no need to sew across the short end because it's covered by the base.

14 Repeat Step 13, changing the thread colours as needed, to satin stitch around all 13 bulb shapes.

15 Spray the bases with adhesive and position them to cover the ends of the branches and bulbs. Satin stitch around them in matching thread.

16 Trim the selvages off the two strips of backing fabric, and join them along one short edge.

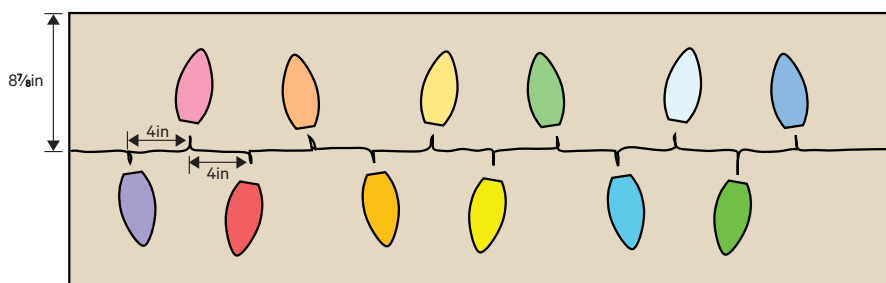


Diagram 1



Step 9



Step 10



Step 11



Step 12



Step 15

Trim the rectangle to 45 x 140cm (17³/₄ x 55in).

17 Place the rectangle of backing fabric right side down on a table. Lay the runner top over it, right side facing up, and pin the layers together.

18 Beginning at one corner, pin the binding around the edge, enclosing the two layers of fabric in its fold. Fold the mitred corners as you go.

19 Sew near the inner edge of the binding around three sides of the runner, ensuring that the stitching catches the binding on both the front and back of the runner. Before continuing along the last side, trim the end of the binding 1cm (³/₈in) past the corner. Open the end of the binding, fold the cut end inwards level with the corner, then fold each side to a point. Refold the binding, pin it in place over the start to form the last mitre and finish machine stitching it in place. Sew the mitre in place by hand with invisible little stitches.

For contact details for Cintia Gonzalez, of My Poppet, turn to Stockists at the back of the magazine. Step photos courtesy of Cintia.



Step 18



Step 19



Getting to know...

CINTIA GONZALEZ

What does Christmas mean to you?

I was never very much into Christmas and was often called a Scrooge by family and friends. But now I have my daughter, Emma, I see Christmas afresh again through a child's eyes. We like to spend time with the family and, of course, eat lots and lots of delicious food.

Do you like to make lots of Christmas crafts?

I make Christmas-themed projects every year to feature on my blog. This year, I'll be involving Emma more and probably will be making more kid-friendly projects.

What would be your dream Christmas gift?

I love to travel, so an airplane ticket anywhere exotic would be very welcome.

Do you stitch Christmas projects all year, in anticipation? I'd love to say yes, but I'm not very organised. My Christmas-project planning usually starts in November.

Do you like traditional Christmas crafts or something with a twist? I'm very non-traditional. Red and green won't ever be seen in my house, and I prefer bright colours to reflect a summertime Christmas.

How long have you been crafting? I started crafting at a very young age. My mother was always making something, and I learnt to sew, stitch and crochet at the age of seven or eight. I was always allowed to help with projects, choose fabrics and draft patterns, and I suppose that has given me a great grounding in the basics.

Where do you get your ideas? I usually get inspired by the materials I have at hand. I like repurposing textiles, and using old and recycled fabrics often presents challenges that inspire great ideas.

Do you hand-make gifts for friends and family? For the past couple of years, I have been hand-making gifts for my nieces; we don't do gifts for 'grown ups'. All the kids in my family also get a handmade dress to wear on Christmas Day. I usually make my daughter's dress on Christmas Eve; it's becoming a little tradition.

What's your idea of a perfect Christmas Day? Great food, a sunny day and someone else doing the washing up!

Do you take your craft away with you on holiday? Holidays are a craft-free zone for me. Because I craft for my blog, I need some down time to explore other interests. When travelling, I like to be quite active, try new things and explore, so I'd probably be too tired anyway.

The Patchwork Angel



Enjoy the Summer break with these lovely patterns to make for the people you love!



CROSSOVER PINNY & NAPPY COVER

This classic design is so easy to make and lovely and cool for the hot Summer days. Included is the bloomer as well. Pattern fits size 0-24 months and is graded as beginner. Pattern is \$17.95 plus p&h.

CUTIE PIE

This super cute outfit is perfect for party going during the Festive Season. Why not make it in Christmas fabrics? Pattern includes sizes 2-8yrs as well as an outfit for an 18" doll! Pattern is \$18.95 plus p&h.

BABY RUFFLE PANTS

Make this cute nappy cover with 3 ruffles, elastic waist and legs. Easy fit style is suitable for a beginner stitcher. Fits size 0-36 months. Pattern is \$17.95 plus p&h.



LAZY DAY HAT

Make hats for the whole family with this fun reversible hat pattern. Perfect for Lazy days over the holiday break! Pattern is \$17.95 plus p&h.

SUMMER CARNIVAL

Make sure your little one is sun safe with this bloomer and matching hat set. It can be made boy friendly by leaving off the ruffles. Pattern fits size newborn - 24 months. Pattern is \$17.95 plus p&h.



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What a
cute idea!

SANTA SWEETNESS

There're a couple of things we love about Yvonne Eijkenduijn's take on Christmas stockings, not least of which is the candy colour combination – such a happy break from tired ol' reds and greens, don't you think? But the main thing is the beautiful simplicity of the crocheted project. The effect marries modern and traditional in the most charming way. And it has that magical innocence about it that transports you straight back to childhood and the unbeatable anticipation of Christmas Eve. If you want to capture this kind of Xmas spirit, Yvonne shares her crochet pattern on her Yvestown site at www.yvestown.com/blog/2013/11/striped-crochet-christmas-socking.







THE PURE GOLD OF SNOW

“Nature is full of genius, full of the divinity; so that not a snowflake escapes its fashioning hands,” said Henry David Thoreau. Sandra Paul took the matter into her own fashioning hands to give Mother Nature a run for her money!



“The snow is sparkling
like a million little suns.”
— Lama Willa Miller

Materials

- One 25g ball of Twilley's Goldfingering 3 ply yarn in gold (WG2)
- 2.50mm (UK 12/US B or C) crochet hook – see Note
- Needle for weaving in the ends
- Spray starch or PVA glue and paintbrush (stiffening)

Finished sizes: Frosty 6.25cm (2½in); Crystal 9cm (3½in); Sparkle 8.5cm (3¼in); Stellar 8.5cm (3¼in)

Note: Read all the instructions before starting. This is an intermediate skill-level project. Use only the yarn specified as other yarns are likely to produce different results. Twilleys Goldfingering comes in several other colours including white, light gold and silver and is available from yarn stores and online. No tension is given for this project – if yours differs from the average, your snowflakes may finish a tiny bit

larger or smaller than the given sizes. Australian/UK crochet terminology is used; North American readers should consult a crochet manual to ensure they interpret the instructions correctly. There is no direct US equivalent for a 2.50mm hook: B is 2.25mm and C is 2.75mm.

Abbreviations

beg = beginning; **ch** = chain; **dc** = double crochet; **htr** = half treble; **rep** = repeat; **sl st** = slip stitch; **sp** = space; **st/s** = stitch/es; **tr** = treble

Special terms

Picot = 3ch, sl st into the 3rd ch from the hook to create a tiny loop.

Triple picot = make a picot, 4ch, sl st into the 4th ch from the hook, make picot, then sl st into the first ch of the first picot to hold the triple picot together.

Extended picot = 3ch, make triple picot, sl st into each of the first 3ch sts.

From top to bottom: Frosty, Crystal and Sparkle

Frosty

Ch 4, sl st into the first ch to make a loop.

Round 1 – 1ch, (1dc into the loop, 3ch) six times, sl st into the top of the first dc of the round.

Round 2 – Sl st into the ch sp, 1ch, (1dc, 4ch, 1dc) into the same sp, *3ch, make 1dc in the next sp, 4ch and 1dc in the same sp,* rep from * to * four times, then 3ch, sl st into the top of the first dc of the round.

Round 3 – Sl st into the ch sp, 1ch, (1dc, 3ch, 1dc, 4ch, 1dc, 3ch, 1dc) into the same sp, *3ch, skip 3ch sp and into the 4ch sp, work (1dc, 3ch, 1dc, 4ch, 1dc, 3ch, 1dc),* rep from * to * four times, 3ch, skip 3ch sp and sl st into the top of the first dc of the round. Fasten off.

Crystal

Ch 5, sl st into the first ch to make a loop.

Round 1 – 3ch (counts as 1tr), 11tr into the loop, sl st into the top of the beg 3ch.

Round 2 – 1ch, 1dc into the same st, *2ch, 1tr in next tr, 2ch, 1dc, * rep from * to * four times, 2ch, 1tr, 2ch, sl st into the top of the first dc of the round.

Round 3 – 1ch, 1dc into the same st, *2ch, (1tr, 1ch, 1tr) into tr, 2ch, 1dc in dc,* rep from * to * four times, 2ch, (1tr, 1ch, 1tr) into tr, 2ch, sl st into the top of the first dc of the round.

Round 4 – Sl st into the ch sp, 1ch, 1dc in the same sp, *2ch, (1dc, 2ch, 1tr, make a triple picot, 1tr, 2ch, 1dc) into the next sp, 2ch, 1dc in the next sp, make a picot, 1dc in the next sp,* rep from * to * five times, ending the last rep after the picot with a sl st into the top of the first dc of the round. Fasten off.

Sparkle

Ch 4, sl st into the first ch to make a loop.

Round 1 – 1ch, (1dc into the loop, 2ch) six times, sl st into the top of the first dc of the round.

Round 2 – 1ch, *1dc in dc, 2ch, 1tr in sp, 2ch*, rep from * to * five times, sl st into the top of the first dc of the round.

Round 3 – *2ch, sl st in tr, make an extended picot, sl st into the same tr, 2ch, sl st into the dc, make a triple picot, sl st into the same dc*, rep from * to * five times. Fasten off.

Stellar

6ch, sl st into the first ch to make a loop.

Round 1 – 1ch, (1dc, 1ch, 1tr, 1ch) into the loop six times, sl st into the top of the first dc of the round.

Round 2 – Sl st into the ch sp, sl st into the tr, 1ch, 1dc in the same st, *4ch, 1dc in next tr,* rep from * to * four times, 4ch, sl st into the top of the first dc of the round.



Stellar

“They say that every snowflake is different. If that were true, how could the world go on? How could we ever get up off our knees? How could we ever recover from the wonder of it?”
— Jeanette Winterson



SANDRA'S PICOT TIP When making a slip stitch into the chain to make a picot, insert your hook into the chain so that two loops of the chain are lifted over the top of the hook and only one is below the hook. This gives a neater and tighter finish.

SANDRA'S TIGHTNESS TIP If you're having trouble pulling the yarn through the tight stitches, try rolling the hook with your fingers so that the head twists away from you – you will find that it will slip through a lot more smoothly.

Round 3 – Sl st into the ch sp, 1ch, *(1dc, 1htr, 1tr, 2ch, 1tr, 1htr, 1dc) in the sp, 1ch,* rep from * to * five times, sl st into the top of the first dc of the round.

Round 4 – Sl st into the next 2 sts, sl st into the ch sp, 1ch, *(1dc, 3ch, 1dc) in the 2ch sp, 3ch, 1dc in the 1ch sp, 3ch,* rep from * to * five times, sl st into the top of the first dc of the round.

Round 5 – *Sl st into the next ch sp, (3ch, sl st, 4ch, sl st, 3ch, sl st) all into the same sp, 3dc into the next sp, sl st into the dc, 3dc into the next sp,* rep from * to * five times, sl st into the sl st at the beg of the round. Fasten off.

Finishing

Weave in the ends of the yarn with the needle. Block the snowflakes, taking care to pin out the loops and picots evenly into the correct shape on a surface such as an ironing board or flat sheet of polystyrene. Wet the flakes thoroughly with either water or spray starch and leave them to dry overnight. When they're completely dry, unpin them carefully and tie a loop of extra yarn through one point for hanging.

For contact details for Sandra Paul, of Cherry Heart, turn to Stockists at the back of the magazine.



SANDRA'S STIFFENING TIP After blocking, carefully paint PVA glue (diluted a little with water, if you wish) on the back of the dry snowflakes with a brush and leave it to dry. It gives the snowflakes a nice stiff finish and keeps them in shape when they're hung. It will keep them strong for next year, too.



Getting to know ... SANDRA PAUL

Why this particular craft? I think crochet has to be my absolute favourite craft, because it's so quick, compared to knitting, and just a very few basic patterns and stitches will give you an endless variety of things to make. It's very rhythmic and soothing, so I find it relaxing, too.

Have you tried plenty of others? Oh yes! I love to knit, and sewing is a new passion of mine; I've even managed to make a few quilts. I suppose I can be a little prone to fads, as I've tried my hand at weaving and even have my own loom.

I've dabbled in embroidery and some cross stitch, and I quite like making things with paper, too.

If you weren't doing this, what would occupy your time? I think I'd probably be drawing. I had quite a thing for pencil sketches at one point, and every so often I think I should get my art equipment out again and try to coax my rusty drawing skills back into shape.

Who taught you your crafting skills? I started out as a knitter. My Nan taught me, as a child; it was an often-started and never-finished activity on our holiday visits. It didn't stick until my adult years, but once it did, it wasn't long until crochet followed.

Any good stories from those lessons? Well, my sister claims that I was an awful learner. I remember us both sitting down with a crochet book on our laps, trying to follow the pictures. I was dreadful – my fingers got in a pickle and wouldn't do what I wanted. Luckily, my sister had a little previous experience and set me on the right track.

What does this craft mean to you? It's one of those things that's just 'clicked' with me, I can't remember anything else feeling so natural so quickly. I feel like I've found a little crafty niche that suits me beautifully, so that makes it pretty special.

Is it hard to find time to do it or is it a profession? I find it all too easy to make time; it's more a case of dragging me away. I probably should spend more time doing other things, like cleaning the house or something!

From where do you draw inspiration? I think it's mostly colours that inspire me. I often see

a certain colour and that will conjure up an image for me. Or, sometimes, it's a group of colours, in the garden, on wallpaper or clothing, and I'll want to use that palette. I might think, 'I want to cuddle up in those colours', so they become a snugly scarf or blanket. Or they might feel really fresh and bright, and I'll think of cotton shawls or a flowery garland, maybe.

What are your favourite materials to work with?

The soft but also smooth yarns, like merino blends and the soft cottons. I can sometimes find natural wool and alpaca quite itchy, so I generally prefer to use yarns with a mixture of fibres.

Are you married with children? I'm married to a lovely, generous husband, and we have a little girl who is now the ripe old age of eight. We also have a black and white cat, called Stanley, who can generally be found making a nuisance of himself, but we love him all the same.

Where do you live and work? I live in a modest house in a small village in England. It's close enough to the fields and countryside to be peaceful and close enough to shops and civilisation to feed my stash-gathering habits. I'm lucky enough to have a husband who doesn't mind that I've taken over the spare room and turned it into a little crafting haven, so I have a nice desk with my sewing machine set up in there, and I've filled as much of the rest of the space as I can with fabric, buttons, yarn and other crafty bits and bobs. I still managed to spread craftiness about the house, though, and my favourite place to sit and crochet is in my armchair in the living room. Yarn and hooks on one side, a warm coffee on the other, and I'm quite happy.



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Another cute idea!

TYING UP LOOSE ENDS AT CHRISTMAS

Becky, from the Beyond The Picket Fence blog, is something of a Christmas aficionado, coming up with some really crafty ideas for decorating. And this is one of our favourites, because it is so simple but so striking. (If you go to bec4-beyondthepicketfence.blogspot.com, you'll find this and other, equally creative ideas, including one Christmas star fashioned out of a tape measure.) Touches like these make seasonal festivities mega-memorable.



CITY WEEKEND

Kate Henderson loves the tranquillity of her rural home but, once in a while, she likes to mix things up with a visit to the crowds and chaos of the city – not only for the change of pace, but for inspiration for new quilt designs.

Her latest trip paid huge dividends!



PROJECT 03



Materials

- One layer cake or 42 squares, 10in, of assorted print fabrics
- 3.1m (3³/₈yd) white fabric (background, Border 1 and Border 3)
- 60cm (5⁵/₈yd) dark blue print fabric (binding)

- 8in square (or equivalent) of lime green spot print fabric (cornerstones)
- 4.5m (5yd) backing fabric
- Batting at least 225 x 180cm (89 x 71in)
- Rotary cutter, ruler, quilter's square ruler and mat
- General sewing supplies

- Sewing machine with 1/4in foot

Finished size:

204 x 160cm (80¹/₂ x 63¹/₂in)

Finished block size:

16in

Note: Read all the instructions before starting the project. We usually recommend that

fabrics be pre-washed and well ironed; in this case, however, you may prefer not to pre-wash to prevent the layer cake squares from fraying. Requirements are based on fabric 107cm (42in) wide. Seam allowances of 1/4in are used throughout and are included in the cutting.

Cutting

1 Choose 36 squares from the layer cake or your assortment and sort them into 12 groups of three fabrics each. You will use one group for each block.

2 From the other six squares of assorted print fabrics, cut:

- A total of 28 rectangles, $2 \times 9\frac{1}{2}\text{in}$ (D) (Border 2).

3 From the white fabric, cut:

- Six strips, $9\frac{1}{2}\text{in}$ across the width of the fabric. Crosscut them to yield 24 squares, $9\frac{1}{2}\text{in}$ (A)
- One strip, $16\frac{1}{2}\text{in}$ across the width of the fabric. Crosscut it to yield 17 rectangles, $2 \times 16\frac{1}{2}\text{in}$ (sashing strips)
- Seven strips, 2in across the width of the fabric (Border 1)
- Eight strips, $3\frac{1}{2}\text{in}$ across the width of the fabric (Border 3).

4 From the lime green spot print fabric, cut:

- 10 squares, 2in (E) (cornerstones).

5 From the dark blue print fabric, cut:

- Eight strips, $2\frac{1}{2}$ across the width of the fabric (binding).

Pinwheel Twist blocks

6 To make each block you will need one group of three print fabric squares from Step 1 and two white A squares. Rule a light diagonal pencil line from corner to corner on the wrong side of each of the white A squares.

7 From each of two of the print fabric squares, cut:

- Two rectangles, $5 \times 9\frac{1}{2}\text{in}$ (B).

8 Match a B rectangle from each fabric, right sides together, and sew along one

long edge. Repeat with the second pair of B rectangles. These pieced units should measure $9\frac{1}{2}\text{in}$ square from raw edge to raw edge.

9 Lay a pieced unit from Step 8 on the table, right side up with the seam line running horizontally. Lay a white A square on top of it, right side down and with the pencil line running from the top right corner to the bottom left corner, as shown in Diagram 1. Pin the layers together.

10 Sew $\frac{1}{4}\text{in}$ on either side of the pencil line. Cut the fabric on the pencil line. Open up the fabrics and press. Trim each square to $8\frac{1}{2}\text{in}$ by placing a quilter's square ruler on it with the 45-degree line on the diagonal seam and the horizontal line indicating $4\frac{1}{4}\text{in}$ on the seam you sewed between the two print fabrics. See Diagram 2. Then rotate the fabric to trim each edge.

11 From the remaining 10in square of print fabric in your original group of three, cut:

- Four squares, $4\frac{1}{2}\text{in}$ (C).

12 Rule a light diagonal pencil line from corner to corner on the wrong side of each of these squares. Lay each C square, right sides together, on the $8\frac{1}{2}\text{in}$ blocks from Step 10, as shown in Diagram 3.

13 Sew along the pencil line. Trim the corner through both layers $\frac{1}{4}\text{in}$ from the stitching. You should now have two pairs of pieced squares, as shown in Diagram 4.

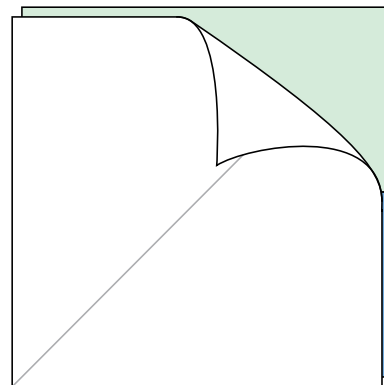


Diagram 1

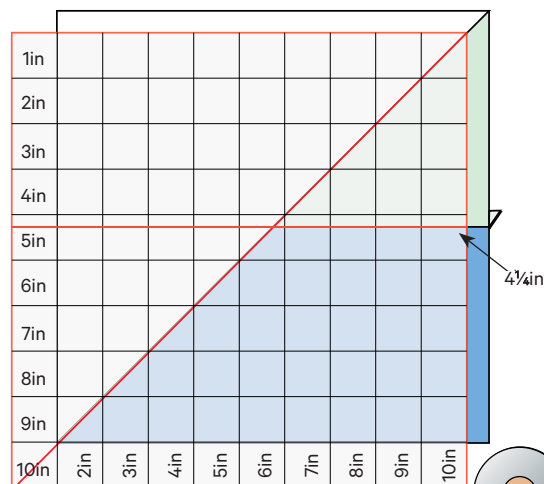


Diagram 2

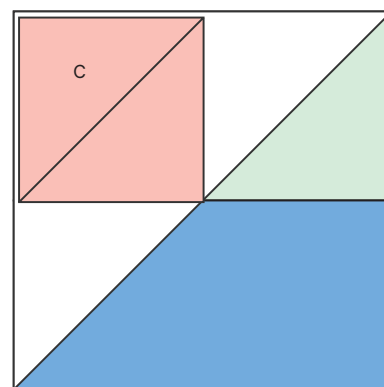


Diagram 3

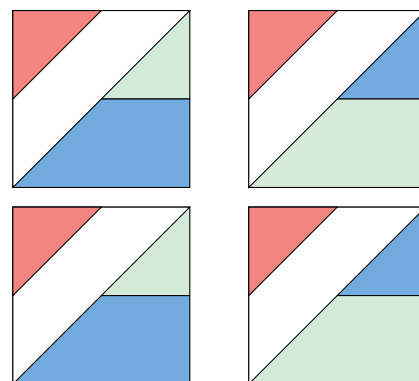


Diagram 4



Pinwheel Twist blocks



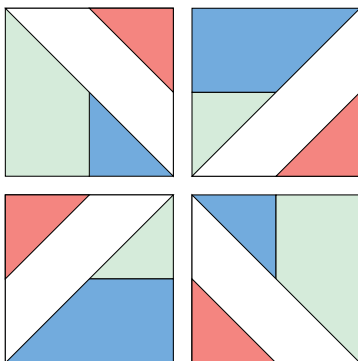


Diagram 5

KATE'S PRESSING TIP

When you're sewing two half-square triangles together, press the seam open. This reduces bulk and makes the units easier to join together as you assemble them into blocks.

KATE'S COLOUR TIP

When choosing fabrics for your groups of three to use in each block, look for good contrast amongst the fabrics. This will make the pinwheels really stand out in the finished quilt.

14 Arrange the pieced squares in two rows of two – matching pairs of squares should be on opposite diagonal corners from each other. See Diagram 5. Sew the squares in each row together, then join the rows, carefully matching the centre seam. Your completed Pinwheel Twist block should measure $16\frac{1}{2}$ in square from raw edge to raw edge.

15 Repeat Steps 6-14 to make 12 Pinwheel Twist blocks.

Quilt assembly

16 Arrange the blocks in four rows of three blocks each. When you have an array of colours and prints that you're pleased with, add a white vertical sashing strip between each pair of blocks in each row.

17 Sew the blocks and sashing strips in each row together.

18 To make the horizontal sashing rows, lay out three white sashing strips end to end with a lime green square between each pair. Sew them together. Repeat to make three horizontal sashing rows.

19 Add the horizontal sashing rows between each pair of block rows. Sew the block rows and horizontal sashing rows together to complete the centre of your quilt.

Borders

20 Join the seven 2in strips of white fabric for Border 1 end to end to make one long strip. Measure your quilt vertically through the centre. Trim two strips this length from the long strip. Sew them to the left and right edges of the quilt.

21 Measure your quilt horizontally through the centre. Trim two strips this length from the remainder of the long white strip and sew them to the top and bottom edges of the quilt.

22 Lay out the D rectangles of print fabrics end to end in two rows of eight rectangles and two rows of six rectangles. Rearrange them until you have a distribution of colour and pattern that you like. Join the rectangles in each row together.

23 Measure your quilt vertically through the centre. Trim the two eight-rectangle strips to this measurement. Measure your quilt horizontally through the centre. The two six-rectangle strips should be the same length as this measurement. If they're too long, trim them to fit your quilt; if they're too short, unpick some of the seams joining the rectangles, and re-sew them slightly narrower.

24 Sew the eight-rectangle strips to the left and right edges of your quilt. Press seams towards Border 1.

25 Join a lime green E square to each end of the two six-rectangle strips. Press seams towards the green squares. Sew these strips to the top and bottom edges of your quilt. Press seams towards Border 1.

26 To add Border 3 to your quilt, repeat Steps 20-21 using the eight $3\frac{1}{2}$ in strips of white fabric.

Finishing

27 Cut the backing fabric into two equal lengths, remove the selvages and sew the pieces together side by side with a $\frac{1}{2}$ in seam. Press the seam open.

28 Smooth the backing fabric out on the floor, right side down, and secure it with masking tape. Lay the batting on top and ensure it is free from wrinkles. After pressing the quilt top, lay it on top of the batting, right side up, and baste the three layers together with thread. (If you're



Getting to know ...

KATE HENDERSON

How would you describe this design? It's a twist on the traditional pinwheel block.

What's your favourite element in this quilt? I love the pinwheel blocks, but I also love how I used the entire layer cake, anything not used in the blocks was used in the border.

Are these colours and patterns typical of your work? Yes. Bright colour is a bit of a signature of mine. I don't think you can have too much colour in a quilt.

Do you always use strong geometrics?

They do appeal to me; I love triangles and squares pieced from half-square triangles.

What are your design priorities with any quilt?

I'm not sure. I get an idea, start sketching either on paper or on the computer and then I work out how I'm going to make it. I do love pre-cuts, so when I get an idea, I like to see if I can make it with a jelly roll or layer cake – it's kind of a challenge for me.

Where do you live and work? In Bridgetown, in the south-west of Western Australia. I'm lucky enough to have a workroom to myself, so whenever I get an idea, everything is set up and I can immediately cut and sew.

What's next on the design agenda? I have a few ideas for quilts using solids and only a couple of colours, which is completely different from what I would normally do.

What are your favourite materials? Cotton is always a favourite, and I use quilting cotton for so many things. It's not only perfect for quilts, but it's great for clothes for my children and dresses for me, too.

If you could only use one tool, what would it be? Mmm, I've thought about this all day and I really can't just choose one thing. But one tool I love in addition to all the basic quilting tools is a stick-on thimble. It's metal and sticks on the end of my finger with a double sided sticker. I don't do any hand sewing without it.

machine quilting, you can baste with safety pins instead.)

29 Quilt as desired. Kate machine quilted in an overall pattern of loops worked in white thread.

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

31 Cut the ends of the binding strips at a 45-degree angle. Join the strips to make one long length and press the seams open. Fold the strip in half, wrong sides together and long edges matching, and press.

32 With raw edges together, sew the binding to the edge of the quilt with a $\frac{1}{4}$ in seam, mitring the corners as you go and referring to the Binding Diagrams on page 86 for details.

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

For contact details for Kate Henderson, of Two Little Banshees, turn to Stockists at the back of the magazine.

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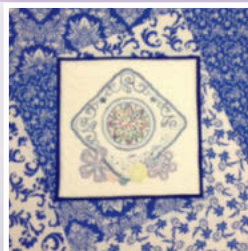
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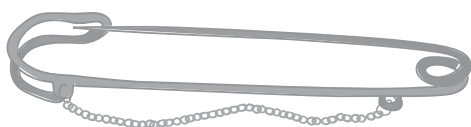
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PICKED & PINNED

When you see pansies peeping out from floral bouquets, your heart melts. Not only do they come in swoon-worthy colours, their little ‘faces’ seem to have expressions all their own. Dorothy Addlem captures the magic in her embroidered brooch.

Now, you can take the wonder with you.





Materials

- Two 15cm (6in) squares of light gold cotton print fabric (embroidery background and brooch back)
- Rajmahal Art Silk Threads in Lagerfeld Ink (25), Wheat Gold (91), White (96), Dainty Lilac (111), Purple Dusk (113), Bluebell (121), Cossack Blue (122), Persimmon (144), Maidenhair (521) and Sassafras (805)
- Embroidery needle
- 6cm (2¼in) square of lightweight batting such as Pellon
- Two 7cm (2¾in) squares of cardboard
- 3cm (1¼in) brooch pin with stitching holes
- Glue stick or fabric glue
- Dressmaker's carbon paper, transfer pencil or your preferred fabric marker
- Tissue paper or tracing paper
- 13cm (5in) embroidery hoop or frame
- Machine-sewing thread
- General sewing supplies

Stitches used: French knot, long and short stitch, running stitch, satin stitch, straight stitch

Finished size: 6cm (2¼in) diameter

Note: Read all the instructions before starting the project. Stitch direction is very important for this project. One strand of embroidery thread is used throughout.

Preparation

1 Trace the circle around the design from the Pattern Sheet onto tissue paper or tracing paper. Cut it out on the line.

2 Cut two circles of cardboard and one circle of lightweight batting using the circle pattern.

3 Trace or transfer the embroidery design and circle outline from the Pattern Sheet onto the middle of one of the squares of light gold cotton print fabric using your preferred method.

4 Work a line of running stitch on

the circle outline in machine-sewing thread. Place the square of fabric in the embroidery hoop, ensuring it is centred and drum tight.

Embroidery

5 Referring to the Stitchery Guide below for the stitches and thread colours to use, embroider the design.

6 Where the stitches of the pansies and morning glory converge in the middle of the flower, work them from the outside edge of the petals towards the centre. The cornflower,

however, is best worked from the centre outwards. Dorothy varied her pansies, having two with all the petals in Dainty Lilac (111) and one with the back petals in Purple Dusk (113). The stitchery guide shows the latter. The satin stitch for the leaves is worked at an angle either side of the centre vein – some leaves are shaded with Sassafras (805).

7 Remove the fabric from the hoop or frame between stitching sessions and when you've completed the embroidery.



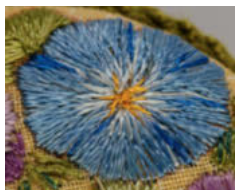
Pansy



Leaves



STITCHERY GUIDE

	Design area	Stitch	Thread
PANSY 	Back petals	Satin stitch	Purple Dusk (113)
	Two side petals	Long and short stitch	Dainty Lilac (111)
	Highlights on side petals	Straight stitch	Lagerfeld Ink (25)
	Front petal	Long and short stitch	Wheat Gold (91)
	Lower edge	Straight stitch	Purple Dusk (113)
	Centre highlights	Straight stitch	Persimmon (144) and Lagerfeld Ink (25)
	Centre	French knot	Lagerfeld Ink (25)
MORNING GLORY 	Petals	Long and short stitch	Bluebell (121)
	Centre area	Long and short stitch	White (96)
	Centre	French knot and straight stitch	Persimmon (144)
	Petal folds	Straight stitch	Cossack Blue (122)
	Calyx	Satin stitch	Maidenhair (521)
CORNFLOWER 	Petals	Straight stitch	Cossack Blue (122)
	Centre	French knot cluster	Lagerfeld Ink (25)
	Buds	Straight stitch	Cossack Blue (122)
	Calyxes	Straight stitch	Maidenhair (521)
LEAVES See above right	Leaf	Satin stitch	Maidenhair (521)
	Leaf shading	Straight stitch	Sassafras (805)

Assembly

8 Apply a small amount of glue to one of the cardboard circles and smooth the circle of lightweight batting over it.

9 Cut out the embroidery 15mm ($\frac{5}{16}$ in) outside the running-stitch outline, then unpick the running stitches.

10 Thread the needle with a double thickness of sewing thread and knot the ends. Sew a line of gathering stitches about 10mm ($\frac{3}{8}$ in) from the edge of the fabric circle and leave the thread attached.

11 Put the embroidered fabric right side down on the table. Centre the cardboard circle, batting side down, over the fabric, then pull up the thread to gather the edge of the fabric evenly around the back of the card. Check that the embroidery is centred on the front before fastening the thread securely.

12 Trace around the other cardboard circle on the remaining square of light gold fabric. Sew the brooch pin securely to the fabric towards one side of the circle. Dorothy positioned her pin about 15mm ($\frac{5}{16}$ in) from the perimeter.

13 Repeat Steps 10-11 to cover the other cardboard circle with the fabric with the pin attached, omitting the batting.

14 Match the embroidered circle and brooch back piece, wrong sides together, and ladder stitch around the edges to hold them together. Leave a tiny opening in this seam to insert the end of the twisted cord.

Twisted cord

15 From Maidenhair (521) thread, cut:

- Two lengths, 70cm (27in). Knot them together close to both ends.

16 Anchor one end over a spool pin (or get someone to hold it), then use a pencil to twist the other end, keeping the thread under some tension. Continue twisting until the thread is very tightly twisted and starts to kink on itself.

17 Keeping the thread under tension, hold the middle of the twisted thread and bring the pencil end towards the anchored end. Gradually release the thread from



Getting to know ...

DOROTHY ADDLEM

Why this particular craft? I love the colour and texture of threads and fabric, so embroidery is the natural outcome. As I am inspired by flowers, these pansies gave me scope to create the design for this brooch.

Have you tried plenty of others? Yes, I've tried many different crafts besides variations on the theme of traditional and floral embroidery. Sculpted wool animals, particularly rabbits, are a particular interest.

Any funny stories along the way? I had some old blankets, perhaps 20 or 30 years old, but they had been on the spare beds so were still quite good. For an exhibition, I decided to decorate the blue blanket with embroidered flowers, but when I began the design, I found quite a few moth holes. So I worked out the strategic placement of the flowers to cover the holes. The blanket looked quite nice in the end.

Who taught you your crafting skills? I learnt a certain amount from my mother, and I also have the Country Women's Association to thank for my love of embroidery and crafts. The CWA has a fine reputation for craft, with excellent tutors across various styles. I've

been a member for more than 60 years. I'm also a member of the Embroiderers Guild of Victoria. **What does this craft mean to you?** Embroidery has been my creative form of self-expression.

Is it hard to find time to do it or is it a profession? Craft is definitely a hobby for me. I'm a wee-small-hours embroiderer.

Do you think of your craft as passion or a spare-time-filler? It's a passion and it also certainly fills the time!

From where do you draw inspiration?

I'm a farmer's wife and have a fairly large garden. Flowers are my inspiration; they enhance gardens, transform rooms and celebrate special occasions.

Why this skill – and this style? Because I love colour, and flowers give me plenty of scope to embroider them in wool, silk or cotton.

What are your favourite materials to work with? I enjoy working with wool and have completed many baby rugs and blankets. Silk ribbon embroidery is another passion, as well as soft silk shading.

Do you ever see yourself stopping or diversifying? I do what I do, and my work is I think traditional rather than modern. There is always something new to learn or try, though.

Where do you live and work? I live on a farm, where we raise sheep. I have a wonderful thread shed, where the light is excellent. It gets very hot in summer. I often embroider at the kitchen table by the wood stove when it's cold.

Do you teach your skills to others? Yes, I've taught quite a bit in Victoria and South Australia. It's wonderful now to be teaching my own grandchildren.

How would you describe your style? What makes it unique? Traditional – old fashioned perhaps! I do what like to do and I like to take inspiration from Mother Nature.

Any embarrassing botch-ups along the way? Oh, plenty of botch ups! They can usually be fixed, though – or at least you learn what not to do in the next version you try.

What's your family structure? I have a large family, including 17 grandchildren and six great grandchildren. I love horses, and have two pet dogs.

What is your advice for beginners? It's a good idea to join a group and take some classes. And you should always do what you like doing.

the middle towards the ends so it twists on itself. Bind the knotted ends together securely and trim the ends neatly. If the cord is uneven, run it through your fingers a few times until the twists are consistent.

18 Thread one strand of Maidenhair (521) in the needle and fasten it to the edge of the brooch next to the tiny opening. Starting at the folded end of the cord, stitch it around the edge of the circle

with slanting whipstitches that follow the grooves in the cord – the stitches should be invisible. When you get back to the start, push the bound end of the cord into the opening between the two layers of cardboard and finish sewing it in place so it looks continuous.

For contact details for Dorothy Addlem, who designs for Rajmahal, turn to Stockists at the end of the magazine.

2015 SHOW DATES

Craft Alive CRAFT FOR ALL AGES
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DUBBO

27 - 29 March, NSW

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22 - 24 May, VIC

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10 - 12 July, VIC

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14 - 16 Aug, VIC

TAMWORTH

18 - 20 Sept, NSW

BALLARAT

1 - 3 May, VIC

SHEPPARTON

29 - 31 May, VIC

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pages!

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Everything old is sew again

There's no denying that 'vintage' rules. And crafters lead the charge, with antique shops and markets moving old Sylko threads and born-again '50s and '60s paper patterns, buttons and bows to front of house. Emma Bradstock rounded up some prime candidates who are turning fusty and forgotten into fashionable.

THE CRAFTY SQUIRREL

The Crafty Squirrel, in Ballarat, Vic, is the go-to store for vintage. Shop owner Morgan Wills has always loved collecting bits and bobs, starting as a teenager scouring vintage clothing stores and op shops and progressing to adult travelling years, when she discovered the joy of old sewing paraphernalia. "I loved the packaging and nostalgia that came with the memories, particularly of all things sewing related – haberdashery, sewing boxes and machines and all manner of related ephemera," says Morgan.

Morgan's passion for vintage is really what drives the store. While she sells her own craft products and work from other designers/makers both from Australia and overseas, the vintage craft and gift items are a special treat for visitors. There's haberdashery of all sorts, including knitting needles, buttons, zippers and ricrac, along with vintage souvenir tea towels and tablecloths, aprons, toys, fabric and more.

Upcycling materials is also a signature of Morgan's style. When Morgan moved to Ballarat, she met and collaborated with Emma Jean Jansen to repurpose old sheets into quilts, with spectacular results. They have also started on a vintage charm

pack with 64 different 10½in squares, which has proven enormously popular.

"I have a strong following of women who are in a similar age bracket to me (35-45) who remember and appreciate the same things I do and share the sense of nostalgia that certain products bring – like the blue Dorcas pin tin, for example," she says. "Somehow, even though we were too young to remember buying and using many of the old haberdashery items I have in store, we have memories of them being in our mothers' and grandmothers' sewing boxes."

But Morgan also has customers who remember using the products when they were new, and they are amazed to find they still exist.

"Many who are attracted to sewing and quilting with vintage fabrics also have a broader interest in decorating their homes with thrifted finds. Re-using items from bygone times is a great way to create your own unique and eclectic look."

Address: Cnr Errard & Urquhart Streets, Ballarat Central, Vic

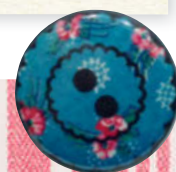
Open: Thurs-Fri 10am-5pm, Sat 10am-4pm

Website: www.thecraftysquirrel.com.au

Facebook: facebook.com/TheCraftySquirrel

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

Morgan Wills



A PIECE OF CLOTH

Jennifer Hyland, from A Piece of Cloth, has made her love of vintage fabrics her business – specialising in only authentic vintage designs. Jennifer carefully sources and selects all of the wonderful fabrics she sells (and some that she adds to her personal collection) locally and overseas.

"I find vintage and antique fabrics more interesting, since they were the first of their kind and reflected the design and history of the times," Jennifer says.

Jennifer developed her love of vintage fabrics when she spent some time in the USA and then 15 years as a graphic designer in the fashion industry, which also fostered her passion. "I love the fabrics produced in America over the decades from the 1860s to the 1960s, as they reflect the ideas of modern design, social change and the innovations in textile-production technology," she says.

Browsing A Piece of Cloth's online store, you'd swear authentic vintage fabrics were abundant, but they can be quite a challenge to source. "I have a process, but often it's luck, hard work and lots of planning. I try to travel twice a year to the USA to find my fabrics. I have made many great contacts who now help find things for me, so it's a bit more organised but not necessarily easier – I can come back a bit light handed or with an absolutely bumper haul, you just never know your luck sometimes."

With her fashion-design background, Jennifer has a trained eye for what is good. She specialises in cottons, but also has a soft spot for rayon, acetate and silks. "I don't like modern synthetics, and avoid them where I can, unless it's a killer print. While the reproduction fabrics are really popular, nothing beats the real thing. The quality of vintage fabrics and the colours are very different from new ranges. Vintage fabric has a higher thread count, so it's easier to work with.

"I have some rare finds tucked away, mostly early pieces by notable designers and companies such as Paul Poiret and Greff and beautiful old quilts and tops. I think my favourite find of all was a Debiere tapestry. I think for any crazy fabric collector, you want to find the mother load. Ultimately, I would like some Anni Albers and Sonia Delaunay to add to my personal collection, or an early swatch book from Liberty. Oh, the joy!"

Phone: (03) 5200 0251

Email: apieceofcloth@gmail.com

Website: www.apieceofcloth.com.au



LOVELY LITTLE HANDMADES

We've all seen those sweet (or sometimes kitschy) little ceramic planters that found a shelf in every grandmother's home. And don't you just love them now that they've got some age to them and been repurposed into something sewing related? Kerri, from Lovely Little Handmades (That are Sew Deedly Loved), is a master of upcycling these quirky planters into something unique and super adorable. She says she's currently obsessed with making these beautiful little pincushions. And they're popular! Everytime she uploads a new pincushion on her Instagram, someone snatches it up immediately. And who could blame them?

Blog: lovelylittlehandmades.blogspot.com.au
Etsy: www.etsy.com/shop/sewdeedlyloved
Instagram: @sewdeedlyloved



LUCCELLO

Luccello has made a name for itself with vintage haberdashery of all sorts. And owner Kim Hurley couldn't be happier with how her passion has now become her successful craft shop. "I've always been drawn to the colours, quality and packaging of vintage haberdashery. My obsession with collecting it is fairly recent: 10 years ago, I started making craft kits that contained vintage bits and pieces, so in the process of sourcing these, the collecting began."

The store is popular for its amazing range of authentic vintage goods – haberdashery, millinery supplies, craft kits, fabrics and some of their own handmade goods.

Quality is key, and Kim is excellent at sourcing goods that fit Luccello's branding. Research and developing relationships with suppliers has made all the difference when it comes to finding just the right item. "Finding vintage stock in good condition and at reasonable prices is always a challenge.

Some items are incredibly rare and desirable, so tracking them down can be a long and frustrating process, but, sometimes, the hard work pays off and occasionally things just fall into your lap. Product knowledge and a critical eye are invaluable."

Like any collector, Kim has made some terrific finds that still get her enthused just talking about them. "I'm always excited to find antique ribbons and metallic lace or braids. The colours of the old ribbons and the quality of their manufacturing is a visual feast. The rarest items I've ever bought are rolls of Victorian French whalebone (the real thing), Georgian handmade Passementerie and Victorian micro glass beads and metallic spangles."

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OLD & NEW ALL STITCHED UP

And how's this for a fabulous way to revisit the past? Those of a certain age will remember the woolly wonders found in old Patons knitting patterns. They were a mainstay of Australian society a few decades back. Redolent with the mood of the '50s and '60s and filling craft-department walls in old department stores and haberdasheries, these trusty knitting patterns brought warmth to the recipient and hours of pleasure to the crafter.

Now, reflecting today's love of all things nostalgic, Patons has reinterpreted a selection of its vintage designs to fit today's style. The new collection, in a pattern book called *Vintage Charm* (archive patterns from the '40s to the '70s), is available from most craft outlets, or you can contact 1800 337 032 or www.patonsyarns.com.au to find out the location of your nearest stockist.

HONEY AND SEA

When Dana Yeats first opened her shop on Etsy, it took a while for her to find her niche when it came to what she should sell. Photo prints didn't work. Nor did her handcrafted items. Then, a friend suggested lace, and that got Dana thinking about the beautiful hand-crocheted lace and doilies her grandmothers used to make. She got in touch with her aunt to find out if she still had any items made by her grandmother. And there began the Honey and Sea store specialising in vintage items.

"My collection's changed dramatically in the past two years. I started with lace and doilies but, in time, I've been tempted to buy other stuff, too. I'm attracted more towards sewing and writing items, and I also have a small collection of CDs (carte de visite)."

Dana's love of sewing items comes from her family and childhood memories. "I have a Singer from my great grandmother; it's in perfect working condition. I remember my mum always doing something related to sewing, and my grandmothers, too. Any tool related to sewing by hand and embroidery appeals to me, and I like to think of those women from the good old days working so hard to create extremely beautiful items never rivalled by anything factory made."

Because she lives in Gibraltar, finding items can be a challenge for Dana. "All my vintage sewing tools are bought from local antique shops. There are a few I frequent here in Gibraltar. The dealers I buy from get their items mainly from the UK, from specialised auctions and antique markets." But picking her own favourites can be tough. "I do like needle cases, embroidery punches and crochet. And I like different materials – silver, horn, bone – and pincushions."

Etsy: www.etsy.com/shop/honeyandsea



Old cotton reels are so evocative. Shown here are Dewhurst's Sylko mercerised blue cotton, J. & P. Coats brown thread and Dewhurst's Sylko silk substitute machine twist orange. Each of the three reels holds 100 yards of thread. They're English made and in very good condition.



This thread for mending hosiery dates from the 1940s. The 10 different small cardboard spools were made in England.



Vintage mother-of-pearl needlework stilettos such as this one were traditionally used for embroidery work.



An array of sewing notions: an oval hand-embroidery piece; a wooden darning mushroom; a small pair of scissors; a set of 1in plated pins; a card of three green plastic flower buttons; and a golden thimble.



Three vintage sterling-silver accessories – a button, thimble and needle case. The button is small and thin with a pattern around the edge. The thimble is size 6, is hallmarked and has a pattern all round. The needle case is engraved and embellished with amber, marked 925 (European silver).



This vintage wooden darning egg, which was made in England, is in good condition but has the beautiful patina of age.

PATTERNS OF THE PAST

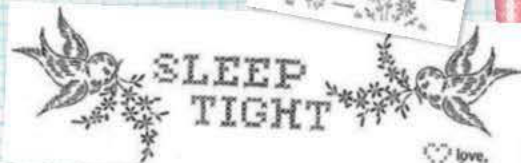
If ever there were a way to live and breathe past design it's through classic old McCall's, Butterick and Vogue paper dress patterns. Remember all those wonderful, nostalgic dress patterns of past decades that were catalogued in every haberdashery store? You can still buy selected old patterns at markets, but there's also a range of new interpretations of these classics now available from McCall's, Butterick and Vogue Vintage. For details, contact www.mccalls.com.au, or if you want one of the new designs, drop into your nearest fabric-supply store.



REMEMBER TO TRANSFER

One of the loveliest things about old haberdashery shops was the selection of wonderful embroidery transfers you could buy. It was a devil's own job picking your favourite – did you want a fluffy chick, a gambolling lamb, a full-blown flower or a crinoline lady? You can't find these lovely things these days. Or can you? Floresita from the Vintage Transfer Finds blog offers free transfers in any number of nostalgic designs – just go to mytransfers.blogspot.com. The patterns are in the public domain, so they are yours to use for your personal projects. Simply click on the pattern image of your choice; that will take you through to Flickr. Then it's just a matter of using a transfer pencil or pen to trace the image. Yesterday's images remembered on cloth and in thread. Perfect!

Blog: mytransfers.blogspot.com



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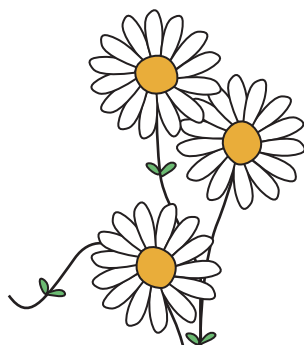
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Giddy Goat

We're all in a whirl about Simone Gooding's retro softie. With her tiny knitted vest and knotted headscarf, she is more wartime Land Girl than old nanny. Note her expression of industry and innocence – she's busy planting for king and country, but she'll take time out to smile for our camera.





Materials

- 36 x 50cm (14 x 20in) ecru wool felt – see Note (head, body, arms, legs, tail and horns)
- 8 x 18cm (3 x 7in) light grey wool felt (inside ears and tail)
- 13 x 23cm (5 x 9in) orange wool felt (carrot)
- 13 x 15cm (5 x 6in) each of light and medium green linen (carrot leaves)
- 13 x 15cm (5 x 6in) fusible batting (carrot leaves)
- 15 x 43cm (6 x 17in) green print fabric (head scarf)
- One 50g ball of Rowan 8 ply wool-cotton yarn in Misty (903) (vest) – see Note
- Oddments of Rowan 8 ply wool-cotton yarn in Antique (900), Elf (946) and Brolly (980) (white, green and yellow flower accents)
- One pair of 3.00mm (UK 11/US 2/3) knitting needles – see Note
- Wool needle
- One pair of 6mm (1/4in) German glass doll eyes
- DMC Stranded Embroidery Cotton in Black (310) and Variegated Burnt Orange (51)
- Perlé 5 thread in ecru (attaching the eyes)
- Long doll needle
- Fibre fill

- Quality machine-sewing thread to match the felt and linen colours
- Tracing or freezer paper for the patterns
- Sewing machine
- General sewing supplies

Stitches used:

Duplicate (knitting) stitch, straight stitch

Finished sizes:

goat 31cm (12 $\frac{1}{4}$ in);
carrot 26cm (10 $\frac{1}{4}$ in)

Note: Read all the instructions before starting the project.

A very small seam allowance of 2-3mm ($\frac{1}{8}$ in) is used for all the goat body pieces and is included in the patterns.

Simone stresses the importance

of using very high quality wool felt for this design as inferior or synthetic felt won't withstand the small seam allowances, turning and firm stuffing required. Although felt doesn't have a true right and wrong side, their appearance sometimes differs, so we have suggested cutting reversed shapes. To cut a reverse shape,

just flip the pattern over. Use a smaller than usual stitch length on the sewing machine for extra strength and smoother seams. Simone used Clear (941) for the vest but it has been discontinued – Misty (903) is a darker grey. No tension is specified for the knitted vest. There is no direct US equivalent for 3.00mm knitting needles.

Preparation and cutting

1 Trace the head, body, ear, tail, arm, leg, horn, scarf, carrot and leaf shapes, including the labels, markings and openings, from the Pattern Sheet onto tracing or freezer paper and cut them out accurately. If you're using the digital patterns from the website, there's no need to trace them – just cut them out.

2 From the ecru wool felt, cut:

- One head and one head reversed
- Two bodies
- Two ears
- One tail
- Two arms and two arms reversed
- Two legs and two legs reversed
- Four horns.

3 From the light grey wool felt, cut:

- Two ears
- One tail.

4 From the orange wool felt, cut:

- One carrot.

Goat assembly

Head and body

5 Match the two head shapes and machine stitch around them from A to B, leaving the opening where shown on the pattern.

6 Bring the edges of the dart together, matching A to B; the seam you've sewn in Step 5 should also match.

Machine stitch the dart from C to C. Turn the head right side out through the opening and ease out all the curves and points gently. Stuff the head very firmly with fibre fill but don't close the opening yet.

7 Match the two body shapes and machine stitch around them, leaving the openings at the side and leg positions at the base as marked. Turn the body right side out through the side opening, ease out the curves and points and stuff it firmly with fibre fill.

8 Make a little hollow in the stuffing at the bottom of the head and push the top of the body inside the head opening quite firmly. Insert pins to hold it in place while you stitch the head to the body, turning in the raw edge as you go. Add some more stuffing as you stitch so the head is firmly on the body and well supported.

Arms and legs

9 Match the arm/arm reversed and leg/leg reversed shapes in pairs and machine stitch around them, leaving the openings marked on the patterns.

10 Turn the arms and legs right side out, push out the seams gently and stuff them firmly, filling the legs to the marked stuffing line only.

11 Close the openings in the arms neatly by hand – Simone used ladder stitch.

12 Work a line of gathering stitch by hand around the top openings of the legs, pull up the thread firmly to close them and fasten off. Insert a leg in each opening at the base of the body up to the gathered top edge. The longer point of each hoof should be on the outer on both legs. Stitch them securely in place.

13 Pin the arms to each side of the body just below the head, with the longer point of each hoof closer to the body. Thread a doll needle with doubled machine-sewing thread and knot the ends securely. Insert the needle in one outer arm about $\frac{3}{8}$ in from the shoulder; go through the arm, through the body and out the side of the other arm, as shown in Diagram 1. Stitch back and forth through the arms and body several times until the arms are firmly attached and fasten off the thread neatly.

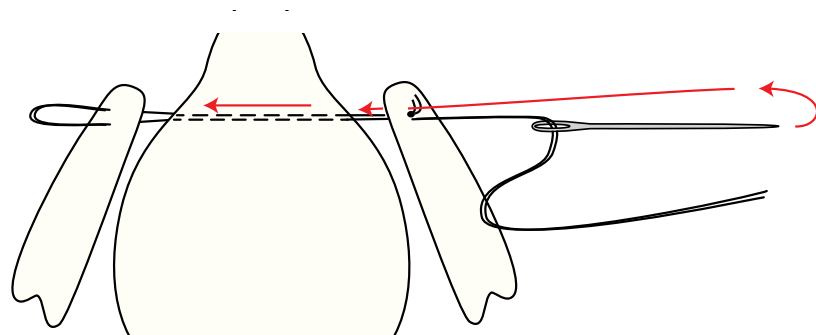


Diagram 1



Step 12



Step 15

Tail

14 Match the ecru and grey felt tail shapes, right sides together. Sew around them, leaving the straight bottom edge open. Turn the tail right side out, push out the point gently and turn in the tiny raw edge. Fold the tail in half with the grey side inwards and secure the fold with some stitches.

15 Pin the tail to the goat's bottom and stitch it in place neatly.

16 Set the goat aside for now.

The ears, horns, facial features and headscarf are added after putting on her vest.

Knitted vest

Front

17 Before casting on, cut off about 4 metres (4½yd) of yarn and set it aside.

18 Using 3.00mm needles, cast on 36 stitches.



Knitted vest

19 Work six rows of knit one, purl one ribbing.

20 Beginning with a knit row, work seven rows of stocking stitch (knit one row, purl one row).

21 Cast off three stitches at the beginning of the next row, purl to the end.

22 Cast off three stitches at the beginning of the next row, knit to the end.

23 To divide for the neck, purl 13 stitches, purl two together; using the yarn you cut earlier, purl two together and purl to the end of the row.

24 Knit 10 stitches, knit two together twice; pick up the other strand of yarn and knit two together twice and knit to the end of the row.

25 Purl six stitches, purl two together three times; pick up the second strand of yarn, purl two together three times and purl to the end of the row.

26 Knit one stitch, knit two together four times; pick up the other strand of yarn, knit two together four times and purl to the end of the row.

27 Beginning with a purl row, work 15 rows of stocking stitch on each side of the front.

28 Cast off both sides. Cut the work from the ball, leaving a tail of about 20cm (8in).

Back

29 Repeat Steps 17-22.

30 Beginning with a purl row, work in stocking stitch for four rows.

31 To divide for the neck, purl nine stitches, purl two together three times; using the yarn you cut earlier, purl two together

three times and purl to the end of the row.

32 Knit eight stitches, knit two together twice; pick up the other strand, knit two together twice and knit to the end of the row.

33 Purl six stitches, purl two together twice; pick up the other strand, purl two together twice and purl to the end.

34 Knit four stitches, knit two together twice; pick up the other strand, knit two together twice and knit to the end.

35 Beginning with a purl row, work 11 rows of stocking stitch on each side of the back.

36 Cast off both sides. Cut the work from the ball, leaving a tail of about 20cm (8in).

Neckband

37 Cast on 70 stitches.

38 Work in knit one, purl one rib for two rows.

39 Cast off. Cut the work from the ball, leaving a tail of about 20cm (8in).

Armhole bands

40 Cast on 34 stitches.

41 Repeat Steps 38-39.

42 Make a second armhole band the same way.

Vest assembly

43 With right sides facing, match the front and back and stitch the shoulder seams.

44 Fold the neckband in half and mark the centre point with a pin. Match the centre point with the centre back of the neck edge and stitch the cast on edge of the neckband to the vest neckline. At the centre front, bring the neckband ends to a 'V' and sew

SIMONE'S MATERIALS TIP I always use 100 per cent wool felt in all my designs; it is strong and will withstand the small seam allowance, tight turning of pieces and firm stuffing required. Plus, I try to match my sewing-machine thread as closely as possible to the felt to ensure a very neat finish.

SIMONE'S PUCKER-PREVENTION TIP When embroidering the flowers and leaves on Giddy Goat's vest, keep the stitches between them 'loose' on the back, so there is no puckering on the front of the vest.



Top back view



them together, right sides together. The ends just sit inside the vest.

45 Mark the centre of the armbands and match them to the shoulder seam of the vest. Sew the cast on edges to the armhole edges.

Embroidery

46 Work duplicate/knitting stitch over the V-shaped stitches in groups of three to represent flowers scattered randomly over the vest front. Simone worked one green stitch, a yellow stitch immediately to its right with a white one above it. Carry the yarn loosely over the back of the work between flowers so the knitting remains flexible.

47 To complete the vest, join the side seams, including the bands, and then weave in the yarn ends invisibly on the wrong side. Put the vest on the goat.

Finishing

Headscarf

48 Fold the green print fabric in half with long edges matching and right sides together. Trace the headscarf shape onto the wrong side of the fabric and mark the opening.

49 Machine stitch on the traced line, leaving the opening unstitched. Cut the scarf out just outside the stitching line, turn it right side out and press. Hand stitch the opening closed.

50 Wrap the scarf around the goat's head and tie the ends in a knot. Move the knot a little to one side.

Ears and horns

51 Match an ecru and grey ear shape, right sides together, and sew around it, leaving the straight bottom edge open. Repeat for the other ear.

52 Make a little fold in the straight edge of each ear so the grey side is pinched inwards and secure it with a small stitch.

53 Pin the ears to the side of the head over the headscarf, with the fold in the ears pointing downwards. Stitch the ears in place, tucking in the raw edges as you stitch.

54 Machine stitch the horn shapes in pairs, leaving the bottom edges open. Turn them right side out and stitch them to the top of the head about 8cm (3in) apart. Simone placed one over the headscarf and the other directly on the head.

Face

55 Referring to the manufacturer's instructions, use the doll needle and ecru Perlé thread to attach the eyes, anchoring the thread at the back of the head. Pull the thread tight to indent the eyes slightly in the face.

56 Using two strands of Black (310), work two small straight stitches at the side of each eye for eyelashes. With the same thread, sew a 1cm ($\frac{3}{8}$ in) straight stitch either side of the nose about 1cm ($\frac{3}{8}$ in) below the point to form a very shallow V shape, then work one 2cm ($\frac{3}{4}$ in) vertical straight stitch down the seam below them for the mouth.



Carrot

57 Fold the carrot shape in half and machine stitch down the side, leaving the top open. Trim the felt carefully at the point without cutting the stitching. Work a line of gathering stitch around the opening at the top.

58 Turn the carrot right side out, pushing out the point as far as it will go. Fill it quite firmly with fibre fill.

59 Fold the green linen rectangles in half, right sides together, and trace a leaf shape onto one side of each one. Fuse batting to the wrong side of the untraced half.

60 With the linen right sides together, sew around the leaf shapes, leaving the bottom edge open. Cut them out with a narrow seam allowance and clip the inward curves. Turn the leaves right side out and press.



Getting to know ...

SIMONE GOODING

What's your idea of the perfect day of crafting?

I actually really enjoy the preparation time – choosing felt colours and fabrics. I love to get out my very carefully colour-sorted stash of vintage buttons and ponder which will be the lucky one to be chosen for that particular design. Laying everything out and playing first.

Is your craft preference for toys and softies?

Most definitely. I do occasionally stray off the softie path and design something else, but I love to get back to making characters again. I just love it when they come to life and you know it's all coming together as you hoped.

Do you like to give your designs to children or adults, and why? I like to think that people are making my designs – for adults and children alike. Everyone can use a little cuteness in their life!

When you need a break from stitching, what do you like to do? I really love to go walking in the countryside, to hear the birds and breathe the fresh air. I'm talking leisurely strolls, not hiking. My husband and I love to take the kids and just go; they can run and skitter about while we stroll along behind. It is so relaxing.

How long have you been making softies?

I've always made dolls and toys of some description, but I've been designing my own for about nine years.

Do you get attached to them as you make them?

I do get attached to them, yes. They are my samples and help to sell my patterns, so I need to take good care of them. They're usually travelling all over the country, being displayed in shops, so once they are released as a pattern, I don't see them very often.

What's your greatest craft achievement? I think it'd be breaking into the world of design and making toys for a living. I love that I can design patterns that are sold by so many and are then bought and made by people for those they love.

And your most popular design? It would be a toss up between my *Mouse in a Matchbox* pattern (a little fabric mouse in a paper box bed) and my *Thistledown Rabbits* (a felt rabbit in a felt hood and coat with a felt carrot in his pocket). I've sold so many of these patterns over the past few years.

How did you come up with the idea for this little goat? I have wanted to make a little goat for ages. I had the idea for the name 'Giddy', and thought that it suited a goat. I always have a range of animal designs going on in my head.

What's next on your ideas list? Other animals; there's a monkey and an owl spinning away up there at the moment. Also a lamb and maybe a bear family. Ideas are always coming to me, so we will see.

61 Using thread to match the linens, top stitch radiating long straight lines on each leaf by machine to represent the veins.

62 Pinch the ends of the leaves in half and stitch the fold in place. Push the ends of the leaves into the top of the carrot and pull up the gathering stitch, tucking the raw edges to the inside as you go.

Secure the leaves in the top of the carrot with some neat hand stitches.

63 Cut a long length of Burnt Orange (51) thread and pull out one strand. Thread it in the doll needle, bring the ends together and knot them about 2cm (3/4in) from the end. Starting at the point of the carrot, push the needle in and pull the thread through until

it stops at the knot, leaving the ends dangling like little roots at the bottom. Work long horizontal straight stitches around the sides of the carrot, staggering the starts from left to right, to give the effect of ridges.

For contact details for Simone Gooding, of May Blossom, turn to Stockists at the back of the magazine.





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Laptop Sleeve

This strapping bag will keep your laptop from getting bumped and scratched – there's nothing like a soft cover for your hardware.



Materials:

- Lion Brand Cotton-Ease worsted-weight yarn (50% cotton, 50% acrylic; 100g (3.5oz) = 188m/207yd): Two skeins of Golden Glow (187)
- 5.50mm (UK 5/US I-9) crochet hook or size needed for correct tension
- Four 25mm (1in) D-rings
- 1m (1yd) of 25mm (1in) wide brown cotton belt webbing
- Fray retardant
- Sewing needle and thread
- Wool needle
- General sewing supplies

Finished size: 25cm high x 37cm wide (10 x 14½in)

Note: *This is an easy skill-level project. To adjust the size to fit your laptop, measure its width in inches and multiply by 2.75. Add one for the turning chain and chain this number. Work as instructed until the piece is twice as long as your laptop, plus 15cm (6in) for the flap. Fasten off and finish as directed. Australian and UK crochet terminology is used – North American readers should read dc as sc (single crochet). Worsted weight is equivalent to 10 ply yarn.*

Tension

11 dc and 12 rows to 10cm (4in). Always take the time to check your tension.

Abbreviations

ch = chain; dc = double crochet; sl st = slip stitch

Laptop sleeve

Ch 41.

Row 1: dc in 2nd ch from hook, dc in each ch across ... 40 dc.

Row 2: ch 1, dc in each across ... 40 dc.

Rows 3–79: Rep row 2.

Fasten off.



QUICK STITCH



Finishing

Using the wool needle, weave in the ends.

Lay the piece flat with the right side facing up. Fold the short end up 25cm (10in), leaving the remaining 15cm (6in) for the flap. Sew the side seams and turn it right side out.

Upper straps

Cut two pieces of webbing, each 13cm (5in) long. Loop one end

through two D-rings, with the flat side of the rings in the fold. Pull the strap through and fold over about 2.5cm (1in). Pin and sew the strap together near the raw edge to enclose the rings. Fold the other end of the strap under 1cm ($\frac{3}{8}$ in), pin and sew as before. Repeat for the second strap. Apply fray retardant to the raw edges.

This feature is an extract from a wonderful contemporary crochet book called Crochet Boutique, which includes all sorts of modern projects, including beanies, berets, scarves, bags, accessories and home decor. Text and photography © 2012, Rachael Oglesby. Used with permission of Lark Books, a division of Sterling Publishing Co., Inc.. It is distributed locally by Capricorn Link – visit www.capricornlink.com.au or email books@capricornlink.com.au.

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Hex N More

Cut 4 shapes in 4 sizes:
 Hexagons
 60° Triangles
 Half Hexagons
 Jewels

Snack Time

Materials:

‘Snack Time’ quilt

Sizes: baby 37" x 48", lap 51" x 72", twin 65" x 88", queen 93" x 96" and king 106" x 104"

Packs:
 1 for the Baby quilt
 2 for the Lap quilt
 3 for the Twin quilt
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HOW MUCH
is that
SCOTTIE
from the
HIGHLANDS?

Well, the breed itself is worth its chunky little weight in gold, but Lynelle Slade's quilted interpretation is priceless! With its line-up of cute canines, mix of hexis and triangles and interplay of fine florals, it is a joy to behold.





Materials

- Large assortment of scraps in 1930s prints: minimum size 7cm (2¾in) square for the triangles and hexagons and 12 x 14cm (4¾ x 5½in) for the Scottie dogs
- 1.9m (2½yd) ecru shirting print (appliqué background)
- 40cm (½yd) floral print fabric (binding)

- 2.7m (3yd) backing fabric
- Batting at least 140 x 130cm (55 x 51in)
- Fusible web
- Template plastic
- Fine-tipped permanent marker
- Lightweight cardboard or heavy paper for the hexagons – see Note
- Pencil
- Rotary cutter, ruler and mat

- Sewing machine with ¼in and zigzag feet
- General sewing supplies

Finished size:

125 x 118cm (49¼ x 46in)

Note: Read all the instructions before starting the project. It is recommended that fabrics be 100% cotton, pre-washed and well ironed. Requirements

are based on fabrics 107cm (42in) wide. Seam allowances of ¼in are used for the piecing. The appliqué method used is fusible web with machine zigzag stitch. The hexagon flowers are English paper pieced by hand and the rest of the assembly is by machine. You can use pre-cut 1in hexagon papers instead of making your own.

Preparation

1 Trace the triangle template from the Pattern Sheet onto template plastic with a fine-tipped pen. The template includes the seam allowance. Cut it out accurately on the line.

2 Trace 16 left- and 16 right-facing Scottie dogs from the Pattern Sheet onto the paper side of the fusible web with a pencil, leaving about $\frac{1}{2}$ in between them. Cut them out roughly $\frac{1}{4}$ in outside the lines. Using a hot, dry iron, fuse them to the wrong side of the selected print fabric scraps and cut them out on the lines.

3 Using the fine-tipped marker and a ruler, trace the hexagon template from the Pattern Sheet onto the template plastic. To improve the accuracy, ensure that you hold the tip of the pen at a 45-degree angle against the ruler. Cut the template plastic shape out accurately on the line with craft scissors. Check it against the original shape before continuing.

4 Trace around the hexagon template on lightweight cardboard or heavy paper 56 times and cut the shapes out accurately with craft scissors.

Cutting

5 From the remaining assorted scraps of 1930s print fabrics, cut:

- 56 hexagons, adding a generous $\frac{1}{4}$ in seam allowance (by eye) around the cardboard/paper shapes (flowers)
- 284 triangles using the template you prepared in Step 1 (sashing) – Lynelle

cut more than she needed so she'd have a good selection of colours and prints. To use the plastic template, lay it on the fabric, put a quilter's ruler over the top with the edges exactly aligned and cut along the ruler to maintain accuracy. This avoids cutting the template with the rotary cutter. You can cut a few triangles at a time if you layer and cut the fabrics carefully.

6 From the ecru shirting print fabric, cut:

- Eight strips, $8\frac{1}{2}$ in across the width of the fabric. Trim five of the strips to $8\frac{1}{2}$ x $30\frac{1}{2}$ in (vertical columns).

7 From the floral print fabric, cut:

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

Hexagon flowers

8 Centre a cardboard or paper hexagon on the wrong side of a fabric shape and fold the seam allowance around it one side at a time. Baste the seam allowance to the paper as you go. Lynelle recommends using a contrasting light-coloured thread for the basting and starting with a large quilter's knot on the front of the shape to make it easier to remove the basting later. She does one stitch per side. Prepare all the hexagons the same way.

9 Match two covered hexagons, right sides together, and whip stitch along one pair of adjacent edges using neutral-coloured thread. Just catch the edge of the folded fabric in the stitches, not the cardboard.



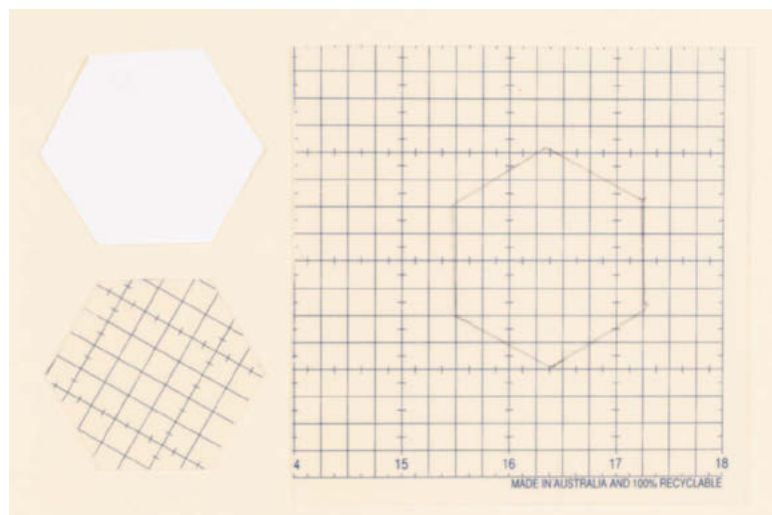
Step 9



Hexagon flower

10 Continue sewing a total of seven hexagons together to form the flower shape, using a mix of different colours and prints. Repeat the last two steps to make a total of eight flowers.

11 Fold one of the $8\frac{1}{2}$ x $30\frac{1}{2}$ in ecru strips in half, long edges matching, and press lightly to form a centre crease. Unfold it. Referring to Diagram 1, use a sharp pencil to mark points along the centre $2\frac{1}{4}$ in



Steps 3-4



Step 8



Scottie dog appliqué



Step 19



LYNELLE'S TECHNIQUE TIP

PRESS AND PIN! Yes, it's in capitals because I really mean it. The finished quilt is much better for it. I once had a well-known machine quilter look at one of my quilt tops and she said, "Now, there's a quilter who pins and presses as she goes." It does make a difference.

in from either end and then at 5in and 2in intervals for the flower placement, as shown in Diagram 1. Repeat this step with a second 30½in ecru strip.

12 Snip the knots, unpick the tacking and remove all the cardboard/papers from the hexagon flowers.

13 Pin a hexagon flower in the first 5in space, ensuring it is straight and centred, and hand appliqué it in place on the background with neutral-coloured thread.

14 Repeat Step 13 to appliqué all eight flowers on the two marked background strips. Remove the pencil marks by gently rubbing with a clean eraser.

Scottie dogs

15 Press a centre crease lightly on the remaining three 8½ x 30½in ecru background strips. Peel the backing paper from the Scottie dog shapes you prepared in Step 2.

16 Using the photograph of the quilt as a guide, pin six Scottie dogs down each strip, alternating the left and right facing ones and mixing the colours as desired. The point of the ears on the top dog will be about 1½in from the top edge of the strip; the feet of the bottom dog will be about 1½in from the bottom edge of the strip; and the head of one dog will sit about 1in from the feet of the next one. Check that you're happy with the colour arrangement and positioning before fusing them in place.

17 Set up your sewing machine for a narrow, reasonably short zigzag stitch and thread it with ecru thread. Lynelle's stitches are roughly the same width and length, not satin stitch. Set the machine to stop with the needle down if you can. Lynelle tested her stitch first on a sample dog shape and wrote the length and width of the stitch on the background so she could return to the same machine setting at later stitching sessions.

18 Sew around all the dogs, pivoting with the needle down at the corners. Have the stitch covering the edge of the fabric and just falling onto the background on the outside of the shapes.

Centre panel

Triangle sashing

19 Lay out the triangles you cut in Step 5 in four rows of 41 triangles each, rotating every second triangle by 180 degrees. When you have an array of colour and prints that you like, sew the triangles in each row together: begin by pairing two triangles, right sides together, and sew along one side. Lynelle chain pieced her triangles in pairs first, then chain pieced the pairs into sets of four to speed up the process, pressing all the seams as she went so they lay as flat as possible. Take care not to stretch the edges as you sew.

Assembly

20 Referring to the photo of the quilt, lay out three vertical strips of Scottie dogs with the two strips of hexagon flowers between them. Put a row of triangle sashing between each pair of strips.

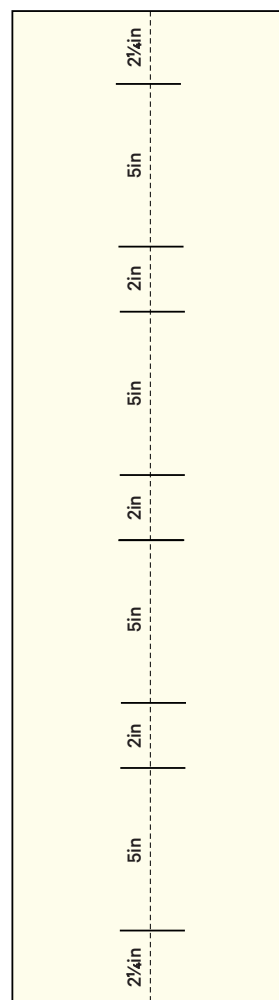


Diagram 1



Santa Quartet

Red work cushion

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Feathered Christmas

Wall hanging 24" x 28"

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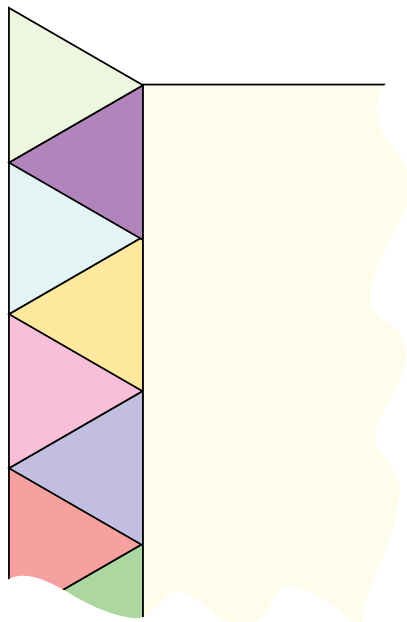


Diagram 2

21 Pin a row of triangle sashing to an adjacent background strip, taking care not to stretch it. The top and bottom triangles should extend past the ends of the background strip, as shown in Diagram 2. Stitch from the sashing side to ensure you don't cut off the points of the triangles in the seam allowance.

22 Join the remaining strips and sashing together as described in Step 21 until the centre panel is complete. Press all the seams away from the triangle sashings. Trim the sashings even with the top and bottom edges of the ecru strips.

Top and bottom borders

23 Join together end to end the remaining three $8\frac{1}{2}$ in strips of ecru shirting print that you cut in Step 6. From this long strip, cut:

- Two strips, $8\frac{1}{2}$ x 46in (top and bottom borders).

24 Lightly press the two $8\frac{1}{2}$ x 46in ecru strips in half along the centre in both directions. Use a sharp pencil and ruler to, draw lines $2\frac{3}{4}$ in up from the lower long edges and $2\frac{1}{4}$ in down from the top long edges as placement guides.

25 Pin seven Scottie dogs across each strip between the marked lines, alternating the left- and right-facing ones as shown in the photograph. The dogs facing each other are about 3in apart at their front legs and the dogs with tails pointing are about 2in apart. When you're happy with the colours and positions, fuse the dogs in place. Appliqué them as described in Steps 17-18. Remove the pencil marks by gently rubbing with a clean eraser.

26 Make two sashing strips of 60 triangles each as described in Step 19.

27 Join the 60-triangle sashing strips to the top and bottom edges of the centre panel as described in Step 21, then sew the horizontal rows of Scottie dogs to the top and bottom edges of the quilt, pressing the seams away from the sashing. Trim the short ends of the sashing strips even with the left and right edges of the quilt.

Finishing

28 Cut the backing fabric in half, remove the selvages, and sew the two pieces side by side with a $\frac{1}{2}$ in seam. Press the seam open. Trim the panel to measure about 55 x 51in.

29 Smooth the backing fabric, right side down, on the floor and

secure it with masking tape so that it is taut but not stretched. Lay the batting on top, ensuring it is free of wrinkles. After pressing the quilt top, lay it on top of the batting, right side facing up. Baste the three layers together at 4in intervals with safety pins or thread.

30 Quilt as desired. Lynelle machine quilted in the ditch of the triangle sashing rows. She quilted around the hexagon flowers and sewed large hexagon shapes in the background of the hexagon rows. She free-motion stipple quilted around the Scottie dogs.

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

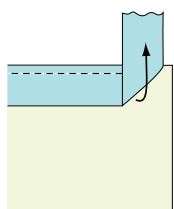
32 Cut the ends of the $2\frac{1}{2}$ in floral print binding strips at a 45-degree angle. Join the strips to make one long length and press the seams open. Fold the strip in half, wrong sides together and long edges matching, and press. With raw edges together, stitch the binding to the edge of the quilt with a $\frac{1}{4}$ in seam, mitring the corners as you go and referring to the Binding Diagrams below for details.

33 Turn the binding over and stitch it by hand to the back of the quilt. Alternatively, you can do as Lynelle did and stitch the binding to the edge of the quilt on the back, then fold it over to the front, just covering the first line of stitching, and top stitch it in place by machine.

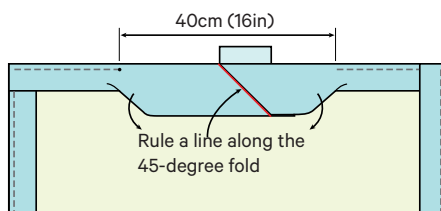
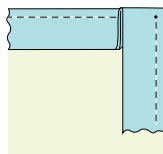
34 Label and date your quilt.

For contact details for Lynelle Slade, of Made by Slade, turn to Stockists at the back of the magazine.

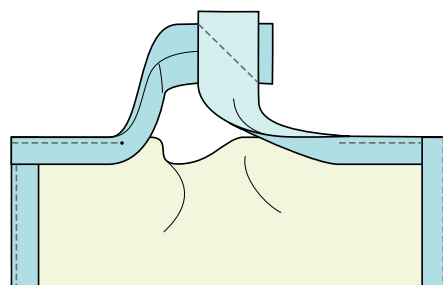
Binding diagrams



Mitring corners



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





Getting to know ...

LYNELLE SLADE

Has quiltmaking always been a hobby of yours? In the past, patchwork and quilting was more than just my hobby. I was the editor of several craft magazines, which meant it was the focus of my working day – having to produce 28 issues every year involved sourcing more than 300 projects, along with all the other content that goes into an issue. It was with relief that I went on maternity leave, although it would be a year or so before I really found time to just sew and enjoy it as my hobby again.

Did you start stitching when you were a child? My love of craft developed at a very young age. I was always dabbling and have tried my hand at most things – copper art, macrame, fabric-covered tissue boxes. You name it, I've done it (except for the modern

beading and scrapbooking. By the time they were happening, I was 100 per cent patchworking.)

Are these talents in your genes? My grandmother was always doing tapestry, and I loved watching her progress week to week. By about the age of 16 or so, I was starting to favour fabric, needle and thread, and it was about then that I came across Kaffe Fassett's *Glorious Needlepoint* – my eyes were well and truly open, and I never quiet looked at my grandma's tapestry in the same way. No more rural English country scenes for me!

Did you choose it as a career when you left school? It was probably not a great surprise to those around me that I decided to study interior design, not that most people even knew what it was 22 years ago. I was always drawing, colouring and most of the time had a camera at hand. I always had a strong sense of space and how it worked. I guess it's with a similar sense that I make quilts. The fabric always tells me what to do, maybe not straight away, but as I collect bits and pieces in project groups, it tends to start to speak to me.

Is there a set procedure to your quiltmaking? When I know what I want to do, I always draw it up on graph paper, to scale, and colour it. Once I commit pen to paper, there is very little hesitation about what is being drawn. Then, when I start to make, I work off the plan and usually don't change anything.

You have recently moved to the country, haven't you? About 18 months ago, we had a tree change and moved to country NSW. Before the move, I rang Karyn at Get Stitched (Armidale) and asked about her classes. She has several mornings when you can go along and do whatever you want, and she slotted me in for Tuesday mornings with a great bunch of ladies. They've offered friendship and, of course, lots of local gossip!

Do you have a dedicated workroom? The move made me go through my stash with a very critical eye (even though I'm already very particular about how I buy fabric – everything is project-specific) and de-stash quite a bit. Although the new house is much bigger, I don't have a dedicated sewing room. I have a sunny corner of the kitchen/meals area. It's a great spot to sew; the light streams in, and I'm in the hub of the house, close at hand for the kids and the kettle, and I can bake and sew at the same time! Luckily, I'm a really neat sewer and, at the end of each session, everything gets packed up. I have a large, 25-drawer timber unit in the garage, which helps with my storage needs.

What do you do with your finished quilts? Nowadays, a lot of the quilts in my head are for my girls. I tell them that each little stitch is a piece of Mummy's love – soppy, but that's how they make me.



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Welcome to my WORKROOM

A walk in the woods, a casual college class and newborns have all diverted HEATHER BAILEY from what she thought was professional pre-destiny. International success was the result. By Susan Hurley

This is how it all began for Heather Bailey. "When I was eight, my family and I went on a vacation to the mountains. At some point in the stay, my father parked near a trailhead and left the vehicle to investigate whether he wanted to explore this area or move on. My mother was in the van with us, knitting in the front seat. My father was gone for what seemed like forever to me, and I was incredibly bored. I eventually asked my mom if she would show me how to knit. Instead, she pulled out a crochet hook and taught me the basic single crochet stitch. Before my dad was back to the van, my Barbie had a brand-new skirt."

Now skip forward in time and you'll discover that Heather's dad's tardiness in the woods that day led

to her future success with fabric, sewing and embroidery patterns, artwork, accessories designs, homewares and stationery, selling worldwide.

Good 'ol dads!

Admittedly, there was some simple sewing in primary school, which progressed to clothes construction and then quilting before graduation. But the seeds had been sown, so to speak, in those long listless minutes in the car, waiting, waiting, years before.

And it seems that once Heather Bailey gets the bit between her teeth, she gallops with it. Along the track, she has also added ceramics, silversmithing, stained glass, painting and illustration to the list of her creative credentials. "My favourite hobby is Learning New





Things," she says by way of explanation for the extraordinary number of strings she has to her bow. "As such, I have picked up a lots of skills over the years."

Happenstance kicked in again when Heather was at college, studying medicine, but deciding to take a side course in the History of Costume and Pattern Design "for fun". Medicine's days were numbered, she realised, thanks to her supplementary study. So she made the switch to Clothing and Textiles. Then, the arrival of Heather's first child shortly after graduating from college heralded her first tentative steps into making a home-based business of her professional craft training – starting a children's hat company, called Noggins, which gave her a creative and professional outlet while allowing her to stay at home. Trash Ties hair accessories followed and was an instant success.

"Within a few months of offering them to boutiques around Hollywood, they were in the hands of celebrities, making appearances on TV shows and in movies and being touted by top magazines, such as *InStyle*, *Glamour*, *Mademoiselle*, *Seventeen* and more. It was the easiest transition ever."

Then, one night, when reflecting on her love of sewing and design, it occurred to Heather that most of her contemporaries just didn't 'get it' and that there was a gaping hole in the market – there simply weren't products out there geared to style-savvy young women with modern taste.



"I knew in an instant that I would design products for my peers. The industry, at the time, was hurting and lost, not sure how to expand into a young generation. When I hit the scene with my first collection, Freshcut, the stars aligned. Sewing and creativity has now hit this generation hard, as evident throughout the internet, on blogs, on Pinterest, on Etsy and more."

And that success, in a nutshell, is why we are showing you not one but two workspaces for Heather Bailey. Her business demands joint working locations – one office from home and the official online store office.

The unifying factor in the dual workspaces is the sense of Heather's glorious sense of colour and very personal style.

"In the studio areas of my home and office, I definitely wanted colour," she says, "but nothing so strong as to influence my artwork when I'm in design mode. For my home studio, the walls are a soft pink. At my office, they are a light celery green.

"I feel blessed to have a business that allows me to work from home as well as away from home as needed. I can custom-tailor each day, shuffling work and family life together to the best of my ability."

You can visit Heather and her business, Heather Bailey, LLC at www.HeatherBailey.com, www.HELLOmynameisHeather.com or www.HeatherBaileyStore.com.

A FEW OF MY FAVOURITE THINGS

ART SUPPLIES – I love to have art supplies on hand and visible. Nothing spurs me to create more than having paints and threads out, calling my name. I particularly love to work at my drafting table, facing out into the light.

MULTI-DRAWER CABINETS – Some supplies are best tucked away in drawers. Perhaps they are not as lovely or colourful to look at, such as pliers, interfacing and glue. I collect small cabinets of drawers for organising such items.

GUMBALL MACHINE – At work, we keep a gumball machine full of chocolate candies. Of course, it makes a clickity-clackity noise whenever you use it, so everyone knows who has a sweet tooth that day. That keeps us all in check – somewhat, sometimes. I'm definitely the most chocolate-motivated person on the team.

PRETTY FABRICS – I love having stacks of pretty fabrics all around me.

SKETCHBOOKS – And my tip-top favourite thing is my sketchbook. Or, I should say, sketchbooks, plural. I take a sketchbook with me everywhere I go: to church, to the movies, to the lake, on vacation ... I'm always prepared to capture a new idea and make a quick note. This habit has helped me in countless ways throughout my career. If I'm ever struggling for an idea, I can thumb through my library of sketchbooks and get those creative juices flowing again.





MY HOME OFFICE

"I work from the room that would be the formal dining room of our house. I choose to work from the centre of the home in order to be accessible to my children and aware of their needs and activities.

"This work space has a computer station, a drafting table and a counter-height cabinet for organising printouts, cutting fabric etc. I have art supplies, reference books and sewing tools on hand, as well as a smattering of toys, kids' crafts and family photos that personalise my space and help to bring a spirit of playfulness – which I think is essential for creativity."

"There are times when I wish there were doors on my home studio – when I need 15 minutes of quiet. It is not a child-free zone. When I'm focused on artwork, this is no problem. When I'm writing for my blog or a magazine, I occasionally have to take my laptop elsewhere, in order to concentrate.

"The best part of working in my space is having a wide range of creative tools on hand. I can start a new project with very little set-up time. Every ruler, pencil, marker, sewing needle, seam ripper and so forth is within reach. This makes it very easy to pursue a creative whim and capture new ideas as they come."



MY OUT-OF-HOME OFFICE

"The white areas are there to balance out the coloured walls and keep the mood bright and fresh [see page 90]. The orange bookshelf reminds me of the Jenny-Lind style bed I had as a toddler and young child. My parents had purchased it as an antique and painted it bright orange. When I found this tall, orange display-height bookshelf, I had to have it. It's not the most practical bookshelf, but it works well for holding pattern samples and keeping them in photo-ready shape.

"I currently design aprons and other housewares for a company out of San Francisco called Peking Handicrafts. What you see on the dress forms are prototype apron designs for that company and/or for sewing patterns. When my focus is on designing clothing or aprons, these dress forms are an indispensable tool. When I'm focused on creating new artwork for surface applications, then the dress forms serve as displays. I certainly don't need to have three of these full-body forms – along with the vintage dress form in my home studio. One of each would suffice, but they do help to bring a fun energy to the workspace."



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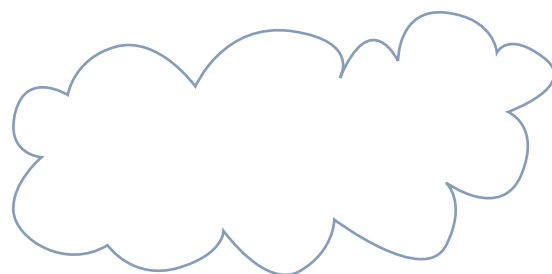
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TOT TOTE GETS A TICK

Every mother knows the problem – you're pushed for time, you're racing out the door, baby under one arm, and scrabbling for keys and the day's essentials. In the rush, it's easy to forget nappy-bag must-haves. Dawn Hay sets things right with an embroidered checklist on the front of the infant's bag. (And she's included matching bibs as a bonus.)





NAPPY BAG

Materials

- Four fat quarters of coordinating fabrics including one feature fabric (outer bag and pockets)
- 40cm (1½yd) stripe print fabric (bag front and back)
- 75cm (¾yd) white tone-on-tone fabric (stitchery background and lining)
- 75cm (¾yd) fusible fleece
- 25cm (10in) length of 3cm

(1¼in) wide cotton lace (front panel trim)

- 1.2m (1¾yd) of 2cm (¾in) cotton twill tape (handles)
- 23cm (9in) square of fusible stabiliser such as Weaveline or Parlan (embroidery backing)
- Seven ½in pre-cut paper hexagons or paper to make your own
- Stranded variegated embroidery cotton to

coordinate with the fabric colours

- Template plastic (bag base stiffening)
- Rotary cutter, ruler and mat
- Sewing machine
- General sewing supplies

Stitches used:

Backstitch, French knot

Finished size:

34.5cm x 48cm (13½ x 19in) excluding handles

Note: Please read all the instructions before starting the projects. It is recommended that fabrics be 100% cotton, pre-washed and well ironed. Requirements listed are for one bag (or bib) and are based on fabrics and batting 107cm (42in) wide. A seam allowance of ¼in is used throughout unless otherwise specified and is included in the cutting/patterns.

Preparation and cutting

1 Begin by sorting the four fat quarters and number them according to their positions in the bag: feature fabric small front pockets and large back pockets (1), base and handles (2), side panels, hexagons and pocket binding (3), and side front pockets (4). Dawn used blue toile and pink floral prints as her feature fabrics and also put her darkest fabrics at the base and handles – practical for keeping the bags looking clean.

2 From feature Fabric 1, cut:

- One rectangle, $8\frac{1}{4} \times 16$ in (back pockets)

- Two rectangles, $4\frac{1}{2} \times 9$ in (small front pockets).

3 From Fabric 2, cut:

- Two rectangles, $4\frac{1}{2} \times 19\frac{1}{2}$ in (bag base)

- Two strips, 3×21 in (handles).

4 From Fabric 3, cut:

- Four strips, $2\frac{1}{4} \times 10$ in (side panels)

- Two strips, $2\frac{1}{2} \times 16$ in (pocket binding) and set the rest aside for the hexagons.

5 From Fabric 4, cut:

- Two rectangles, $4\frac{1}{2} \times 8\frac{1}{4}$ in (side front pockets).

6 From the stripe print fabric, cut:

- Two rectangles, $14 \times 19\frac{1}{2}$ in (bag front and back).

7 From the white tone-on-tone print fabric, cut:

- One square, 9in (embroidery background)

- Two rectangles, $8\frac{1}{4} \times 16$ in (front and back pocket lining)

- Two rectangles, $14 \times 19\frac{1}{2}$ in (bag lining)

- One rectangle, $7\frac{1}{2} \times 15\frac{1}{2}$ in (base stiffener covering).

8 From the fusible fleece, cut:

- Two rectangles, $8\frac{1}{4} \times 16$ in (front and back pockets)

- Two rectangles, $14 \times 19\frac{1}{2}$ in (bag front and back)

- Two strips, $1\frac{1}{4} \times 21$ in (handles).

9 From the template plastic, cut:

- One rectangle, $3\frac{1}{2} \times 14\frac{1}{2}$ in and round the corners by eye so they're not sharp (bag base stiffening).

10 If you're not using pre-cut hexagon papers, trace the hexagon from the Pattern Sheet accurately onto paper seven times

and cut them out on the lines.

Check them against the original.

11 Lay a paper hexagon on the remainder of Fabric 3. Cut the shape out of fabric $\frac{1}{4}$ in (by eye) outside the edge of the paper. Repeat to cut seven hexagons.

12 Lightly trace the larger embroidery design from the Pattern Sheet onto the square of fabric with a sharp pencil, positioning the lettering towards the left edge as shown. Fuse the square of stabiliser to the back of the traced fabric.

Front pocket

13 Using two strands of thread, backstitch the lettering, numbers and symbols and work French knots for the dots on the square for the centre panel.

14 Centre a paper hexagon on the wrong side of a fabric hexagon. Fold and tack the seam allowance to the paper all the way around. Repeat for all seven hexagons.

15 Referring to Diagram 1, place two hexagons right sides together and whipstitch along one edge. Repeat this step to make a column of seven hexagons. Press.

16 Unpick the tacking and remove the papers. Position the column of hexagons down the right side of the stitchery panel as shown in the photograph and appliqué it in place.

17 Trim the stitchery/hexagon panel to $8\frac{1}{4}$ in square with the design and hexagon column centred. Position the piece of lace down the left edge with its straight edge level with the raw edge of the fabric. Sew it in place on its top, bottom and left edges using a $\frac{1}{8}$ in seam allowance.

18 Fold the two front pocket rectangles you cut in Step 2 in half, wrong sides facing, to make $4\frac{1}{2}$ in squares and press the folds. Top stitch $\frac{1}{4}$ in from the folds.

19 Place one feature fabric pocket on top of a side pocket rectangle, right sides facing up, side and bottom edges matching and the folded edge halfway up the side pocket. Pin the layers in place. Repeat this step for the other side.

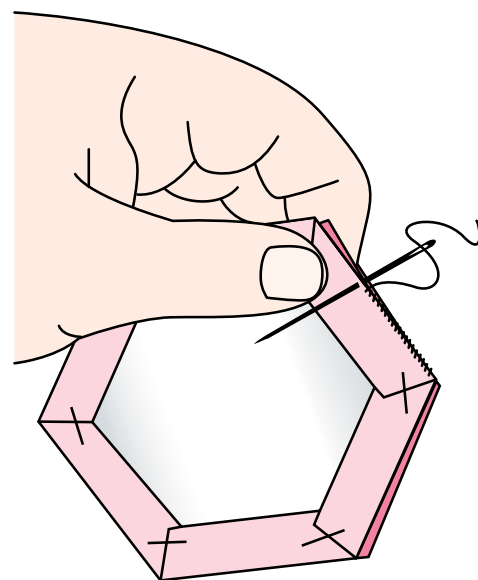


Diagram 1



Steps 12-16

DAWN'S HANDLE TIPS

Decide on the length of handles you want before cutting them out – you might want to make them longer than mine. Make sure that the ends of the handles are aligned with each other on the front and back of the bag before sewing the lining in place.

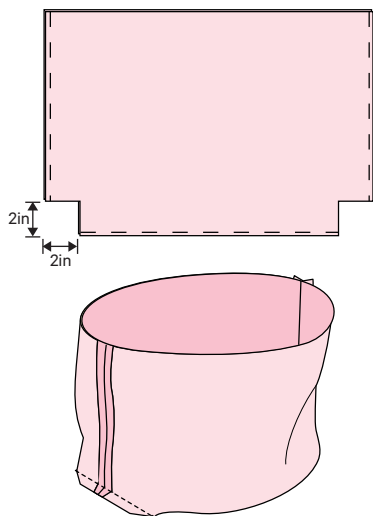


Diagram 2



Bag back

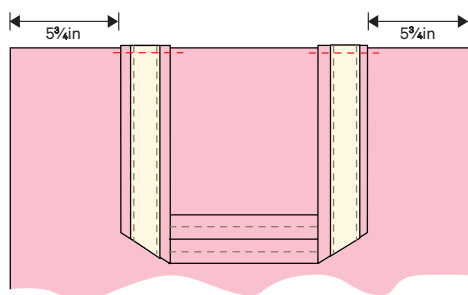


Diagram 3



20 With right sides together, pin a side pocket assembly to the left and right edges of the centre panel. Sew them in place and press the side pockets outwards.

21 Layer the $8\frac{3}{4} \times 16$ in rectangle of lining fabric, right side down, the $8\frac{3}{4} \times 16$ in rectangle of batting and the front pocket, right side up, and pin all the layers together.

22 Fold one $2\frac{1}{2} \times 16$ in binding strip in half, long edges matching and wrong sides together. Pin the raw edges along the top of the front pocket and sew it in place. Fold the binding over to the back of the pocket so that its folded edge just covers the line of stitching you've just sewn. Slip stitch it in place. Top stitch $\frac{1}{4}$ in up from the lower edge of the binding on the front of the pocket.

23 Position the front pocket on the bag front rectangle $1\frac{3}{4}$ in down from the top edge with the side and bottom edges matching. Flip the feature fabric pockets towards the centre panel. Measure $4\frac{1}{4}$ in down from the binding on each side pocket and rule a horizontal line on each one. Sew from the stitchery edge along the horizontal line to the edge of the pocket to make a shorter upper pocket above the feature fabric lower pocket. Flip the feature fabric pockets back in place and machine stitch $\frac{1}{8}$ in from the side and bottom edges to keep the layers in place. Stitch vertically in the ditch either side of the centre panel to divide the pocket into three sections, making five front pockets in all – one large and four small.

Back pockets

24 Layer an $8\frac{3}{4} \times 16$ in lining rectangle right side down, an $8\frac{3}{4} \times 16$ in batting rectangle and then the $8\frac{3}{4} \times 16$ in feature fabric rectangle, right side up on top of it. Bind the top edge as described in Step 22.

25 Place the bag back rectangle face up on the table and position the back pocket over it, also right side facing up, side and bottom edges matching. The bound top edge should be $1\frac{1}{4}$ in down from

the top edge of the bag back. Pin it in place securely.

26 Measure and rule a vertical line halfway across the back pocket. Sew along the line from the binding to the bottom edge, backstitching at the top as you begin for a secure hold, to make two back pockets.

Assembly

27 With right sides together, sew a $2\frac{1}{4} \times 10$ in side panel rectangle to the left and right edges of the bag front and back and press the seams outwards.

28 Sew a $4\frac{1}{2} \times 19\frac{1}{2}$ in dark fabric rectangle to the bottom edge of the bag front and back, right sides together, and press the seams downwards.

29 Iron the $13\frac{3}{4} \times 19\frac{1}{2}$ in rectangles of fusible fleece to the wrong sides of the bag front and back panels according to the manufacturer's instructions. Top stitch $\frac{1}{4}$ in from the side panel seams from top to bottom.

30 Iron a $1\frac{1}{4} \times 21$ in strip of fusible fleece to the centre of each handle strip on the wrong side. Fold the long edges in towards the centre over the fleece and press the folds. Cut the twill tape in half, centre a length over the raw edges of the handle strips and top stitch down each long edge of the twill tape. The raw edges of the handle fabric should be covered by the tape.

31 With right sides facing, match the bag front and back panels and sew around the side and bottom edges.

32 Referring to Diagram 2, measure and mark a 2in square in the two bottom corners of the bag. Cut on the drawn lines. Bring the raw edges together with the seams aligned and sew along the edge to box the corners of the bag. Turn the bag right side out.

33 Measure and pin mark $5\frac{3}{4}$ in from the side seams on the top edges of the bag front and back. Align the outer edges of the handle strips with these marks, as shown in Diagram 3: the raw edges of the strips should be level with the top edges of the bag, the right sides

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of the handle should be facing the right side of the bag and the handles should hang down the outside of the bag. Pin them in place.

34 Repeat Steps 31-32 to assemble the bag lining and box the corners, but leave an opening of 6in in one side edge for turning. Don't turn the lining bag right side out.

35 Slip the bag inside the lining, top raw edges level and side seams matching. The right side of the bag should be facing the right side of the lining fabric and the handles should be hanging down between the layers on the front and back. Sew around the top edge of the bag. Reinforce the stitching at the handles by sewing

over them again using a $\frac{1}{8}$ in seam allowance.

36 Turn the bag right side out through the opening in the lining. Fold the raw edges of the opening in and slip stitch the opening closed.

37 Press the top edge so the lining is just inside the top edge. Pull the handles up and out of the bag (to keep them free of the stitching), then top stitch $\frac{1}{4}$ in from the top edge all the way around.

38 To cover the bag base stiffener, fold the $7\frac{1}{2} \times 15\frac{1}{2}$ in lining fabric rectangle in half, long edges matching and right sides together. Sew the long edge to make a tube. Roll the seam between your fingers until it is in the

middle of one side, then sew across one short end. Turn the cover right side out through the opening at the other end.

39 Insert the template plastic rectangle into the fabric sleeve. Fold the raw edges to the inside at the opening. Slip stitch the edges together to close the opening and encase the template plastic inside.

40 Put the stiffener in the base of the bag and it's ready to load up with all the supplies that every well-equipped nappy bag should contain. Put the things you need to find quickly in the outside pockets and save the inside for bulky items such as spare clothes, a changing mat and an extra warmth layer.



Getting to know ... DAWN HAY

What's your favourite style of project to work on?

I love piecing fabrics and usually love quilts, but smallish easy-to-do projects give great satisfaction.

How did you choose the colours and fabrics for these bags?

I fell in love with the blue, and the feature fabric reminds me of days gone by. Of course, girls have to be in pretty pinks.

What's your idea of the perfect crafting weekend?

Away with girlfriends, late nights sewing, yummy food all cooked for us and solving the world's problems.

What colours do you tend to gravitate to? Pretty pastels, creams and rusts.

What would you never do again in terms of crafting?

Scrapbooking ... it takes so long and you hide it away.

Do you have a dedicated studio space for your sewing?

Yes, a converted spare bedroom all set up with tables and bookcases, but I often migrate into my dining room to be close to my family and all the happenings – I like the chatter and laughter.

When did you first decide you loved craft?

Always have done something craft related – hand sewing, hexagons, knitting, crochet, cross stitch. I just have to keep my fingers busy.

Do you turn to nature or man-made for inspiration?

Nature, especially when walking along a beach or in a pretty garden, sitting, admiring, just breathing it all in.

How many of your handmade treasures do you keep for yourself?

Not many because I love to give them away, but lately I've been making for me at home.

How many items do you think you've made over the years?

Too many to count. I always try to make gifts rather than buy them ... love the handmade touch.



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BIB

Materials

- Fat quarter of plain flannelette (bib lining)
- 10 x 27cm (4 x 10½in) rectangle of white tone-on-tone print fabric (stitchery background)
- Three coordinating pink/blue print fabric scraps (bib front)
- 10 x 27cm (4 x 10½in) rectangle of fusible stabiliser such as Weaveline or Parlan (stitchery backing)
- 27 x 33cm (10½ x 13in) rectangle of white fabric (interlining)
- 27 x 33cm (10½ x 13in) rectangle of batting
- Stranded variegated embroidery cotton to suit the bib front fabrics
- 1 x 2cm (¾ x ¾in) hook-and-loop tape such as Velcro (back fastening)
- Template plastic or tracing paper
- Rotary cutter, ruler and mat
- Sewing machine
- General sewing supplies

Stitches used:

Backstitch, French knot

Finished size:

29 x 23.5cm (11½ x 9¼in)

Note: See nappy bag Note.



Preparation and cutting

1 From the flannelette, cut:
• One rectangle, 10½ x 13in (lining).

2 From the coordinating pink/blue print fabric scraps, cut:

- One strip, 2½ x 10½in (bottom strip)
- One strip, 1½ x 10½in (middle strip)
- One rectangle, 7½ x 10½in (neck section).

3 Place the white tone-on-tone rectangle of fabric over the 'Feed me ...' design on the Pattern Sheet with it centred top to bottom and left of the centre. Trace it lightly with a sharp pencil.

4 Fuse the rectangle of stabiliser on the back of the traced fabric.

5 Trace the bib shape from the Pattern Sheet onto template plastic or tracing paper with a pencil. Mark the opening and position of the fasteners and cut the pattern out on the line.

Assembly

6 Using two strands of thread, backstitch the lettering and work French knots for the dots.

7 Trim the embroidered rectangle to measure 3 x 10½in with the lettering centred between the top and bottom edges.

8 With right sides facing, sew the 2½in wide print fabric strip below the stitchery and the 1½in strip above it, then add the 7½in rectangle to the top edge. Press all the seams towards the darker fabrics.

9 Lay the white interlining, right side down, on the

table. Lay the batting on top of it, then the bib front, right side up, on top. Quilt horizontal lines ¼in inside the seams on the stitchery panel and ¼in above the seam between the middle strip and neck section, referring to the photograph as a guide.

10 Trace the bib template onto the wrong side of the flannelette lining fabric.

11 With right sides together, pin the bib front and flannelette lining together securely, keeping the pins away from the traced line. Cut through all layers on the line you traced in Step 10.

12 Sew around the bib, leaving the opening in the side where marked on the pattern. Clip Vs into the seam allowance on the outside curve and snip the inside curve around the neck so the seam sits flat. Turn the bib right side out through the opening and push the seams out gently from the inside with the blunt end of a pencil or chopstick.

13 Turn in the raw edges and slip stitch the opening closed. Press the bib flat and top stitch ¼in from the edge all the way around.

14 Machine stitch the rough (hook) side of the tape to the front of the bib where marked on the pattern so it's never in contact with the baby's skin. Sew the soft (loop) side to the wrong side of the bib at the other marking.

15 It's finished now, but can you stop at one?

For contact details for Dawn Hay, of As Sweet as Cinnamon, turn to Stockists at the end of the magazine.



Step 6



Step 14

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Postcards from Venice

Truman Capote had a way with words: “Venice,” he said, “is like eating an entire box of chocolate liqueurs in one go”. Véronique Diligent has a way with appliqué and embroidery. She stitched the world’s most magical city so perfectly it’s like devouring a whole crate of chocolates!





PROJECT 08

Materials

- 55cm (5/8yd) gold tone-on-tone print fabric (Border 2)
- 20cm (1/4yd) dark turquoise tone-on-tone print (Border 1)
- 10cm (1/8yd) blue-grey print fabric (sashing)
- Fat eighth each of two light turquoise, two pink and two gold print fabrics (piecing)
- Fat eighth of four different pink, one soft yellow and one off white fabrics (appliqué backgrounds)
- Scraps of fabric in green (geraniums), off white (bridge and window), light grey (pigeons), yellow (gondolas), black (gondolas and card base), brown (poles), stripe (awning) and dark red (mask) (appliqué)
- 35cm (3/8yd) olive green print fabric (piecing and binding) – see Note
- 90cm (1yd) backing fabric
- Batting at least 107 x 90cm (42 x 36in)
- Fusible web
- 20cm (1/4yd) of 10mm (3/8in) wide fine cotton lace (curtains)
- 30cm (3/8yd) of 30mm (1 1/4in) wide light blue organza ribbon (mask embellishment)
- Assorted beads (mask embellishment)
- DMC Perlé 12 Cotton in Black (310) and White. (Use two strands of stranded embroidery cotton if you prefer)
- DMC Stranded Embroidery Cotton in Ecru, Variegated Coral (106), Variegated Seafoam Green (125),



- Light Pewter (169), Light Steel Grey (318), Medium Terracotta (356), Very Light Mahogany (402), Dark Desert Sand (407), Dark Pewter Grey (413), Dark Hazelnut Brown (420), Dark Blue Green (501), Drab Brown (611), Dark Cocoa (779), Ultra Very Dark Topaz (780), Celadon Green (3816) and Light Teal Green (3849)
- Metallic gold hand-embroidery thread
- Small embroidery hoop (optional)
- White dressmaker's carbon paper

- Embroidery needle
- Sharp pencil or fabric-marking pen
- Rotary cutter, ruler and mat
- Sewing machine with 1/4in foot
- General sewing supplies

Stitches used: Backstitch, blanket stitch, chain stitch, detached chain (lazy daisy) stitch, French knot, running stitch, stem stitch, straight stitch

Finished size: 91 x 79cm (35 3/4 x 31in)

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

block is constructed as a separate unit consisting of appliqué/embroidery and piecing. It is recommended that fabrics be 100% cotton, pre-washed and well ironed. Requirements are based on fabric 107cm (42in) wide. A seam allowance of 1/4in is used throughout and is included in the cutting. If you wish to use an embroidery hoop, cut the embroidery background pieces oversize and trim them to the stated dimensions after stitching. As the olive green print fabric is used for piecing and binding, it's a good idea to cut the binding strips first and use the balance for the piecing. Refer to Step 67.

BLOCK 1

Cutting

1 From the turquoise print fabrics, cut:

- One rectangle, $2\frac{1}{4} \times 3\frac{1}{4}$ in (1A)
- One rectangle, $1\frac{1}{2} \times 3$ in (1O)
- One rectangle, $1\frac{1}{2} \times 2\frac{1}{4}$ in (1P)
- One rectangle, $1\frac{1}{2} \times 2\frac{1}{2}$ in (1E)
- One square, $2\frac{1}{2}$ in (1M)
- Two squares, $1\frac{1}{2}$ in (1D, 1F).

2 From the gold fabrics, cut:

- One square, $1\frac{1}{2}$ in (1C)
- One rectangle, $1\frac{1}{2} \times 2\frac{1}{4}$ in (1G)
- One rectangle, $2\frac{1}{4} \times 2\frac{1}{2}$ in (1K)
- One rectangle, $2\frac{1}{4} \times 3\frac{3}{4}$ in (1Q).

3 From the pink fabrics, cut:

- One rectangle, $1\frac{1}{2} \times 2\frac{1}{4}$ in (1H)
- Three rectangles, $1\frac{1}{2} \times 2\frac{1}{2}$ in (1B, 1J, 1L)
- One rectangle, $2\frac{1}{4} \times 3$ in (1R)
- One rectangle, $4\frac{3}{4} \times 5\frac{1}{4}$ in (1N – windows embroidery).

4 From the olive green print fabric, cut:

- One square, $1\frac{1}{2}$ in (1I).

Embroidery

5 Trace the appliqué shapes for the geranium foliage and path from the Pattern Sheet onto fusible web and cut them out roughly. Fuse them to the wrong side of the appropriate fabric scraps, and then cut them out carefully on the traced lines.

6 Trace the embroidery design onto the $4\frac{3}{4} \times 5\frac{1}{4}$ in pink rectangle. If you're using pen for tracing, don't draw solid lines for the parts that are sewn with running stitch or the lines will be visible after stitching.

7 Using White, outline the pillars, capitals and pointed arches in stem

stitch. Fill two and a half pillars with vertical lines of chain stitch and add a line of chain stitch to the right edges of the arches. Work a row of French knots around the outside of the arches. The outline of the curved arch on the right of the block is worked in stem stitch with a partial line of chain stitch.

8 Using two strands of Drab Brown (611), backstitch the windows behind the pillars with two rows side by side.

9 Backstitch the rest of the building details in two strands of Dark Desert Sand (407) and Medium Terracotta (356), using running stitch where the lines aren't continuous.

10 Peel the backing paper off the appliqué shapes and position them on the embroidered background fabric, referring to the photograph as a guide. Fuse them in place. Turn under the top raw edge of the path where it isn't covered by foliage and blind stitch it in place. Blanket stitch around the foliage with two strands of Variegated Seafoam Green (125).

11 Using two strands of Variegated Coral (106), work clusters of French knots over the foliage for the geranium flowers. Keep the base of most groups quite straight and form rounded tops on the clusters.

Piecing

12 Sew the patches together, right sides together, and press the seams as you go. Referring to Diagram 1, join the squares and rectangles in rows and units, as indicated by the red lines. Sew them together to complete Block 1. It should measure $6\frac{1}{2} \times 11$ in, raw edge to raw edge.

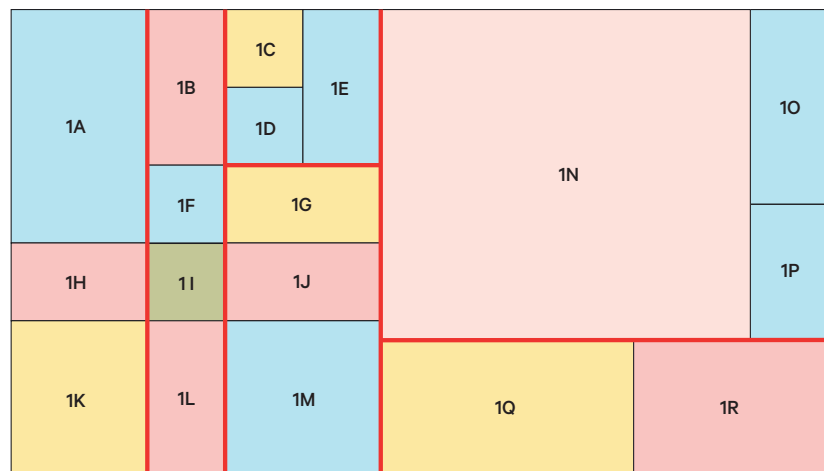


Diagram 1

BLOCK 2

Cutting

13 Trace the appliqué shapes for the gondolas, bows, poles and black rectangle from the Pattern Sheet onto fusible web and cut them out roughly. Fuse them to the wrong side of the appropriate fabrics and then cut them out accurately on the traced lines.

14 From the turquoise print fabrics, cut:

- Three squares, $1\frac{1}{2}$ in (2A, 2N, 2O)
- One rectangle, $2\frac{1}{2} \times 4$ in (2E)
- One rectangle, $1\frac{3}{4} \times 2\frac{1}{2}$ in (2P)
- One rectangle, $2\frac{1}{4} \times 2$ in (2H)
- One rectangle, $2\frac{1}{4} \times 2\frac{1}{2}$ in (2Q).

15 From the gold print fabrics, cut:

- Two squares, $1\frac{1}{2}$ in (2D, 2M)
- Two rectangles, $2 \times 2\frac{1}{2}$ in (2T, 2U)
- One rectangle, $2 \times 2\frac{1}{4}$ in (2V)
- One rectangle, $8\frac{1}{2} \times 6$ in (2G – embroidery gondolas).

16 From the pink fabrics, cut:

- One rectangle, $1\frac{1}{2} \times 2\frac{1}{2}$ in (2B)
- Three rectangles, $2 \times 2\frac{1}{2}$ in (2F, 2R, 2S)
- One rectangle, $2\frac{1}{4} \times 2$ in (2I)
- Two squares, 2 in (2K, 2L)
- One rectangle, $1\frac{1}{4} \times 2$ in (2W).

17 From the olive green print fabric, cut:

- One rectangle, $1\frac{1}{2} \times 2\frac{1}{2}$ in (2C)
- One rectangle, $2\frac{1}{2} \times 3\frac{1}{2}$ in (2J).

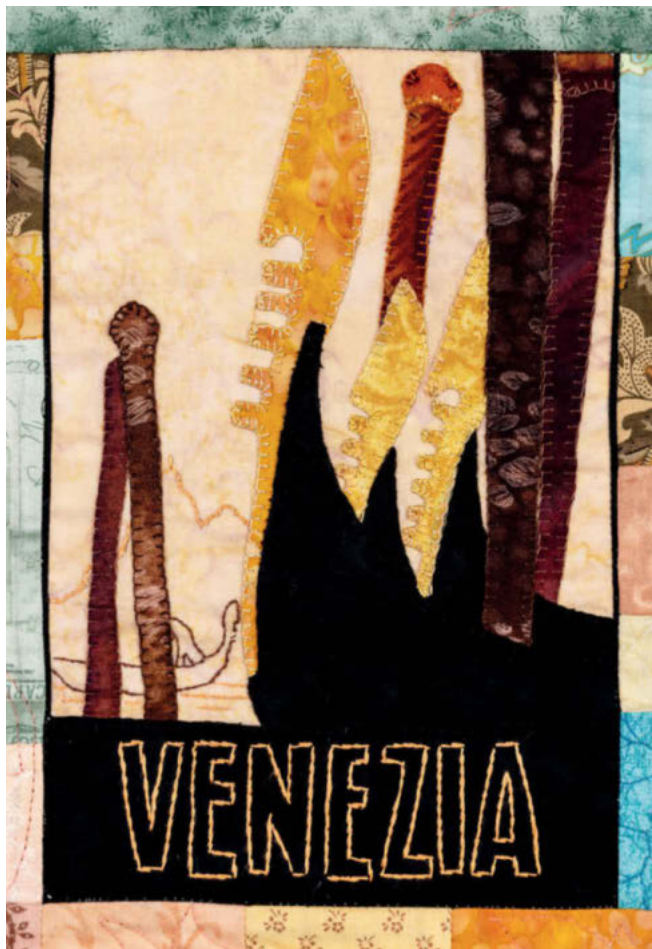
Embroidery

18 Trace the embroidery design from the Pattern Sheet onto the 2G rectangle.

19 Backstitch the building and water in the background with two strands of Very Light Mahogany



Block 1 – Windows



Block 2 – Gondolas

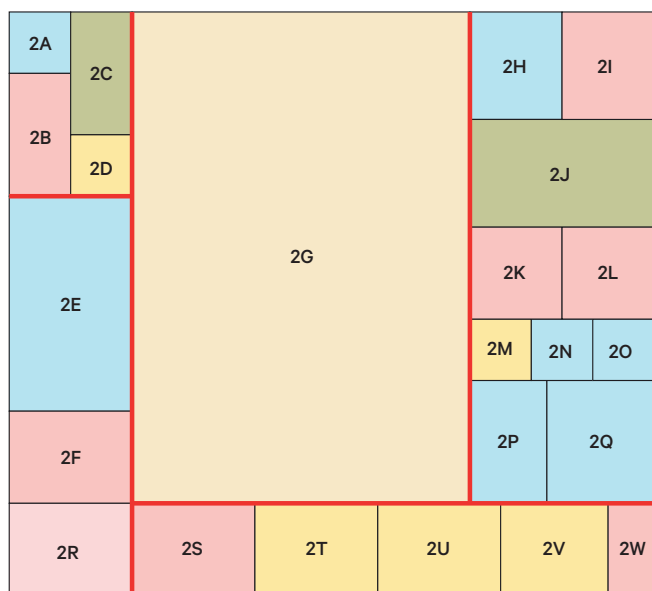


Diagram 2



VÉRONIQUE'S UNPICKING TIP

People tend to forget that mistakes can always be unpicked. Nothing is permanent in fabric, so there's no need to worry.

(402) and the gondola and man in two strands of Dark Cocoa (779).

20 Position the appliqué shapes on the design, fuse them in place and blanket stitch around them with two strands of matching thread. The exception is the black rectangle at the bottom of the design – you only need to stitch across its top edge, as the other edges will be caught in the seams later on. Stitch the bows of the gondolas in metallic gold thread.

21 Work a double row of stem stitch along both sides of the design just inside the design area using Black (310).

22 Transfer the letters from the Pattern Sheet on to the black rectangle using dressmaker's carbon paper. Stem stitch them with two strands of Very Light Mahogany (402).

Piecing

23 Referring to Diagram 2, sew the squares and rectangles together in rows and units. Join them together to form Block 2. It should measure 10 x 11in, raw edge to raw edge.

BLOCK 3

Cutting

24 From the turquoise print fabrics, cut:

- One rectangle, 1¼ x 3½in (3A)
- One rectangle, 1½ x 3½in (3C)
- One rectangle, 1¼ x 2½in (3D)
- One rectangle, 1½ x 2½in (3W)
- Two rectangles, 1½ x 2¼in (3O, 3Q)
- One square, 2¼in (3M)
- One rectangle, 2¼ x 2½in (3N)
- One rectangle, 1½ x 4¼in (3V)

- Four squares, 1½in (3G, 3H, 3K, 3S).

25 From the gold print fabrics, cut:

- One square, 2½in (3E)
- One square, 1½in (3R)
- One rectangle, 5¼ x 6¼in (3T – embroidery bridge).

26 From the pink print fabrics, cut:

- Two squares, 1½in (3F, 3I)
- One square, 3½in (3B – embroidery lamp)
- Two rectangles, 1½ x 2½in (3L, 3U)
- One rectangle, 1½ x 2¼in (3Y).

27 From the olive green print fabric, cut:

- One rectangle, 1½ x 2¼in (3J)
- Two rectangles, 1½ x 2½in (3P, 3X).

Embroidery

28 Trace the embroidery and appliqué designs from the Pattern Sheet onto the 3B and 3T rectangles or use dressmaker's carbon paper to transfer the designs if they're not visible through your fabrics.

29 Backstitch the lamp post with two strands of Dark Blue Green (501).

30 Trace the awning, geranium foliage and bridge arch shapes from the Pattern Sheet onto fusible web. Cut the shapes out roughly and fuse them to the wrong side of the stripe, green and off-white fabrics. Cut them out on the traced lines and fuse them in place on the 3T rectangle. Blanket stitch around them with two strands of matching thread. There's no need to stitch the left and right edges of the arch. The underside of the bridge is stitched with Light Pewter (169) instead of Ecru to give it extra dimension. Echo the lines of the bridge arch with lines of stem stitch in Ecru.

31 Backstitch the windows, awning supports and wall lines in two strands of Ultra Very Dark Topaz (780). Work French knots for the geraniums and leaves in Variegated Coral (106) and Variegated Seafoam Green (125).

32 For the wrought-iron railing, work two rows of stem stitch in Black (310) for the banister and main post, with one row for the vertical intermediate posts. Fill in the trellis with backstitch in the same thread.

33 Stem stitch the waterline in two strands of Celadon Green (3816) and work the water ripples in backstitch and running stitch with two strands of Light Teal Green (3849). Stem stitch the footpath above the waterline with two strands of Light Pewter (169).

Piecing

34 Referring to Diagram 3, sew the squares and rectangles in units or rows. Join them together to complete Block 3. It should measure 8¼ x 11in, raw edge to raw edge.

BLOCK 4

Cutting

35 From the turquoise print fabrics, cut:

- One rectangle, 1½ x 3¼in (4A)
- One rectangle, 2 x 2¼in (4B)
- Two rectangles, 1½ x 1¼in (4C, 4G)
- One rectangle, 2 x 2¼in (4R)
- One rectangle, 1½ x 2¼in (4U)
- One rectangle, 1½ x 2½in (4K)
- Three rectangles, 1½ x 2in (4F, 4H, 4I)
- One square, 1½in (4L).

36 From the gold print fabrics, cut:

- One rectangle, 1½ x 1¾in (4D)
- Two rectangles, 1½ x 2¼in (4O, 4T)

- One square, 1½in (4M)
- One rectangle, 4¾ x 6¼in (4V – embroidery mask).

37 From the pink print fabrics, cut:

- One rectangle, 2¼ x 3¼in (4E)
- One rectangle, 1¾ x 2¼in (4Q)
- One rectangle, 1¾ x 2½in (4N)
- One rectangle, 1½ x 2½in (4J)
- One square, 2¼in (4P).

38 From the olive green print fabric, cut:

- One rectangle, 2 x 2¼in (4S).

Embroidery

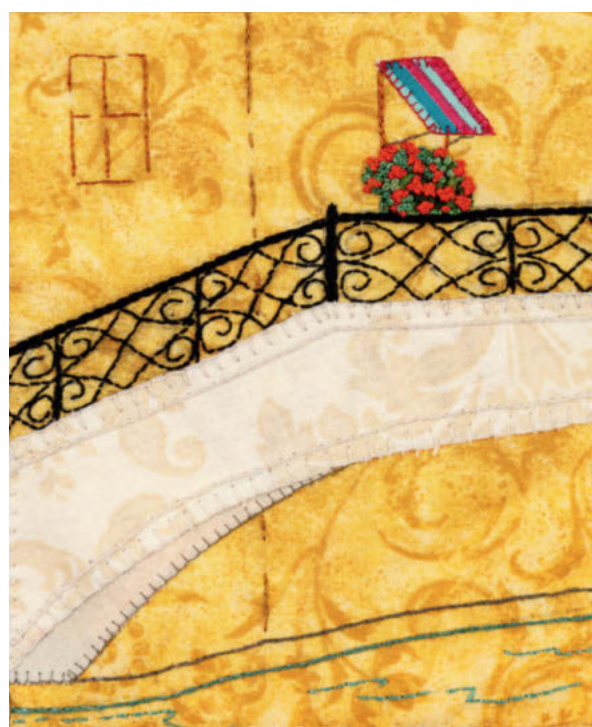
39 Trace the mask and mouth shapes from the Pattern Sheet onto fusible web and cut them out roughly. Fuse them to the wrong side of dark red and pink fabrics and cut them out accurately on the traced lines. Fuse the shapes on the gold 4V rectangle, referring to the photograph as a guide.

40 Blanket stitch around the shapes with two strands of matching thread. Outline the left side of the mask and around the eyes with a line of stem stitch in metallic gold thread.

41 Véronique encourages you to embellish the mask block in any way you choose. She embroidered swirls in chain stitch on the mask using one strand of assorted coloured threads and added some tiny musical notes in backstitch with French knots. She gathered and pleated the organza ribbon and stitched it in place, covering the stitching with some matching novelty yarn. She scattered assorted beads and leaf shapes along the ribbon and just above it.

Piecing

42 Referring to Diagram 4, join the rectangles and squares in rows and units and



Block 3 – Lamp and bridge embroidery

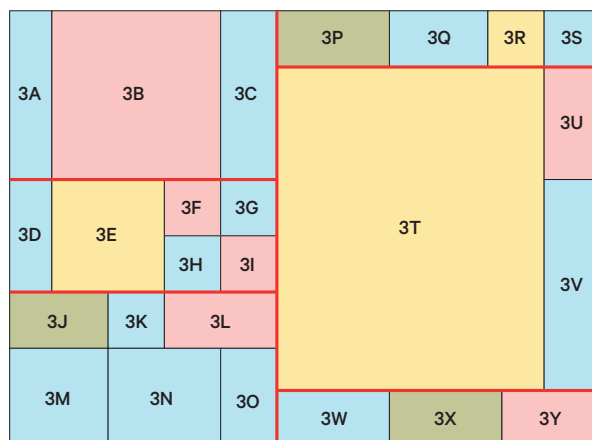
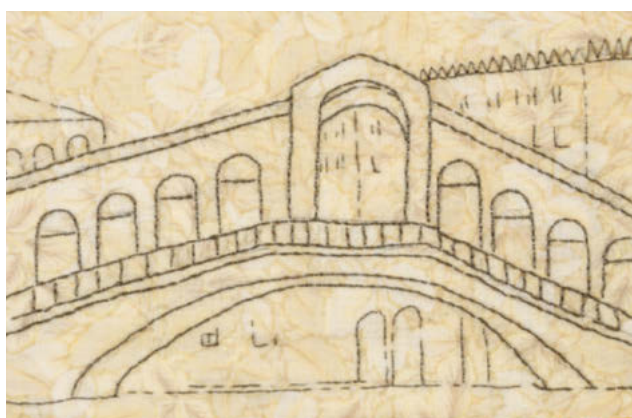


Diagram 3



Block 4 – Mask appliqué



Block 5 – Covered bridge and pigeons

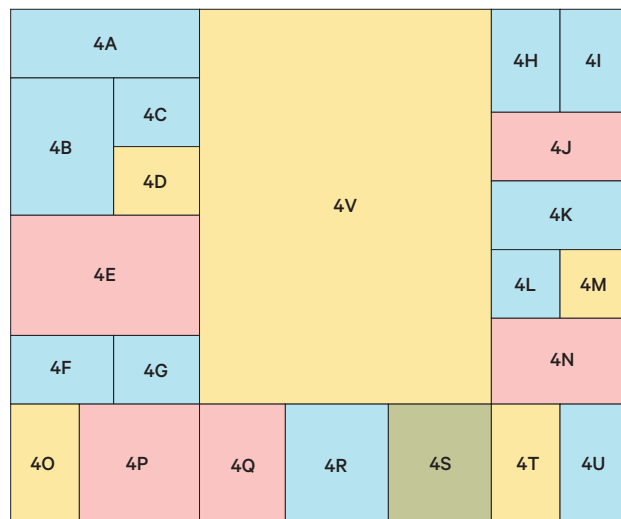


Diagram 4

join them to complete the block. It should measure 8 x 9½in, raw edge to raw edge.

BLOCK 5 Cutting

43 From the turquoise print fabrics, cut:

- One rectangle, 2¼ x 2½in (5B)
- One rectangle, 1½ x 2½in (5O)
- One rectangle, 1½ x 3½in (5R)
- Three rectangles, 1½ x 2in (5Q, 5S, 5T)

- One rectangle, 2½ x 3½in (5I)
- Two squares, 1½in (5J, 5M).

44 From the two gold print fabrics, cut:

- Two rectangles, 1½ x 2½in (5C, 5V)
- Two rectangles, 1½ x 2¼in (5X, 5Y)
- One rectangle, 4½ x 6¾in (5F – embroidery background for the covered bridge)
- Two squares, 1½in (5K, 5L).

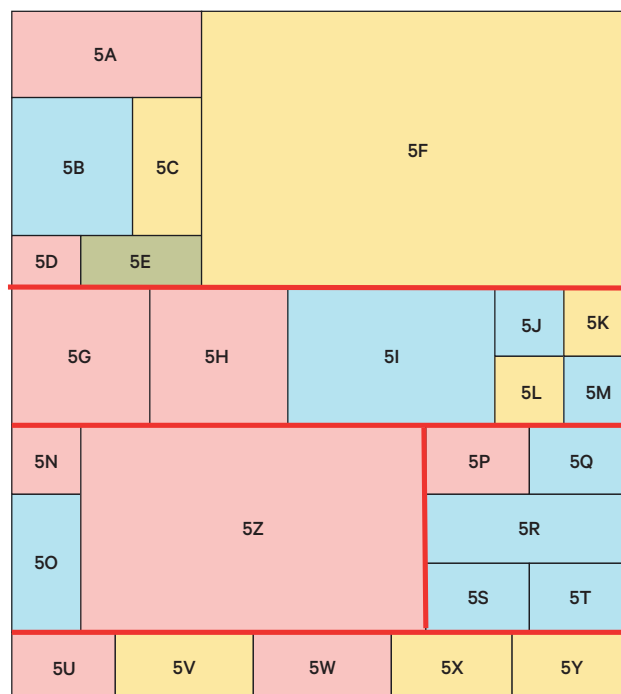


Diagram 5

45 From the pink print fabrics, cut:

- One square, 1½in (5N)
- One rectangle, 1¼ x 3¼in (5A)
- One rectangle, 1¼ x 1½in (5D)
- One rectangle, 1½ x 2½in (5W)
- Two rectangles, 1½ x 2in (5P, 5U)
- One rectangle, 3½ x 5½in (5Z – embroidery pigeons)
- Two squares, 2½in (5G, 5H).

46 From the olive green print fabric, cut:

- One rectangle, 1¼ x 2¼in (5E).

Embroidery

47 Trace the embroidery designs from the Pattern Sheet onto the 5F and 5Z rectangles.

48 Backstitch the Rialto Bridge with two strands of Light Pewter (169). Use one strand of the same thread to work the buildings in the background in backstitch and running stitch.

49 Referring to Diagram 5, join the rectangles and squares in rows and units, then sew them together to complete the block. It should measure 10½ x 9½in, raw edge to raw edge.

50 Trace the pigeon appliqué shapes from the Pattern Sheet onto fusible web. Cut them out roughly and fuse them to the wrong side of the grey fabric. Cut them out on the traced lines and fuse them in place on the 5Z rectangle, overlapping the surrounding patches.

51 Blanket stitch around the heads and necks with one strand of Dark Pewter Grey (413) and use one strand of Light Steel Grey (318) for the rest of the bodies. For the line of feathers between the heads and bodies, use blanket stitch with a few straight stitches on the upper breast area

with two strands of Dark Blue Green (501).

52 For the wings, blanket stitch the top line and wing edge with two strands of Light Steel Grey (318). Work the next three lines of blanket stitch in two strands of Dark Pewter Grey (413) with rows of running stitch between them in White.

53 Work a French knot in Black (318) for each eye and surround it with a detached chain (lazy daisy) stitch in White. Work another detached chain (lazy daisy) stitch above the beaks in White for the nostrils.

54 Use two strands of Dark Cocoa (779) to stem stitch the swirly wire frame the pigeons are perched on and work the four-petal flowers in detached chain (lazy daisy) stitch in the same thread. The centre dot is formed with three straight stitches.

BLOCK 6 Cutting

55 From the turquoise print fabrics, cut:

- One rectangle, 1¼ x 2½in (6A)
- Four rectangles, 1½ x 2½in (6D, 6J, 6K, 6L)
- One rectangle, 3¼ x 3½in (6S)
- One square, 1½in (6Q).

56 From the gold print fabrics, cut:

- One rectangle, 1¼ x 1½in (6B)
- One rectangle, 1½ x 3¼in (6N)
- One rectangle, 1½ x 2¼in (6P)
- One square, 1½in (6E).

57 From the pink print fabrics, cut:

- One rectangle, 1½ x 2½in (6I)
- One rectangle, 1½ x 2¼in (6R)
- One rectangle, 5¼ x 3¼in (6M – embroidery window)
- Two squares, 1½in (6F, 6G).

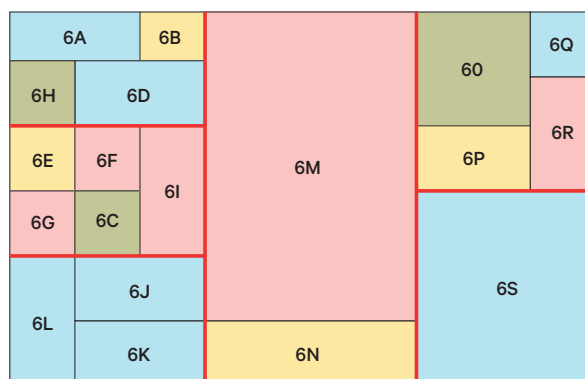
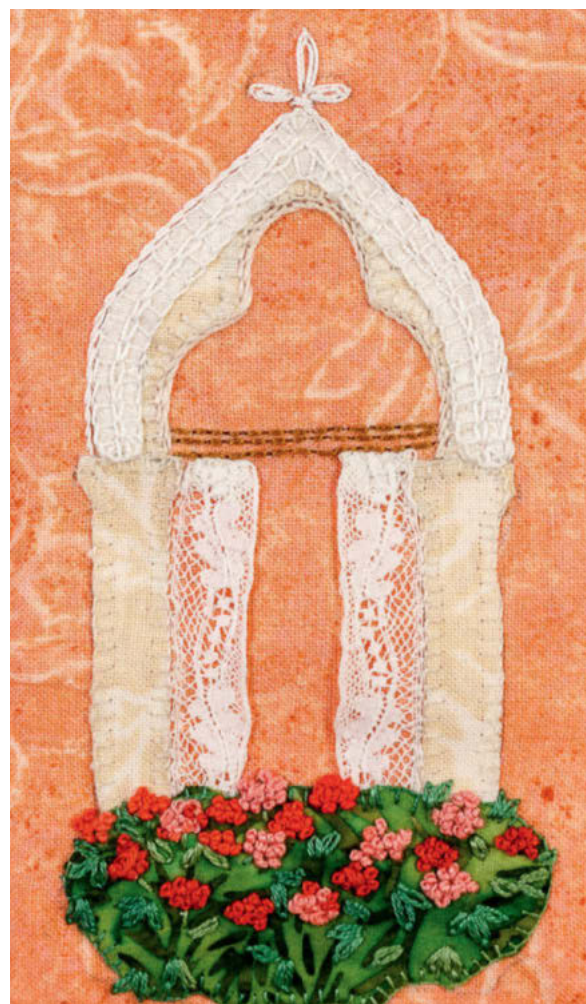
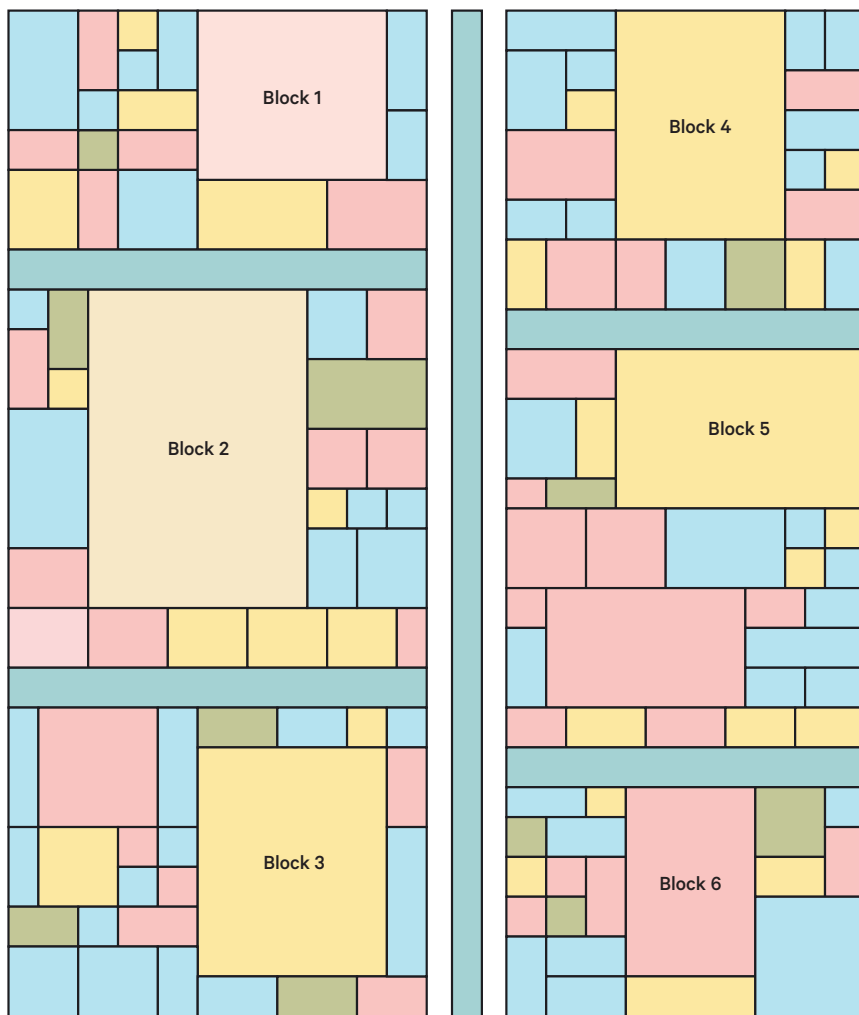


Diagram 6



Block 6 – Window

VÉRONIQUE'S IMPROVEMENT TIP Keep trying, but don't be too hard on yourself. We all tend to set the bar so high that we'll never reach it. It's okay to be happy with something that isn't perfect – it's called 'room for improvement'. I read somewhere that the day you think you can't improve any more is the day you stop what you're doing and start another craft.



Quilt Layout Diagram

58 From the olive green print fabric, cut:

- Two squares, $1\frac{1}{2}$ in (6C, 6H)
- One square, $2\frac{1}{4}$ in (6O).

Embroidery

59 Trace the window and geranium foliage shapes from the Pattern Sheet onto the paper side of the fusible web and cut them out roughly. Fuse them to the wrong side of the off-white and green fabrics and cut them out accurately on the traced lines.

60 Referring to the photograph, fuse the inner top window and the outer top window frame in place on the 6M rectangle. For the curtains, cut two 2in lengths of lace. Turn under a narrow hem at one short end of each one.

Arrange the curtains and lower window frame with the folded ends of the lace level with the junction of the upper and lower window frames and the side raw edges tucked just under the frames. The bottom ends of the lace should extend

just past the bottom of the frames, to be covered by the foliage. When you're happy with the placement of these pieces, press to fuse them in place.

61 Blanket stitch around the lower and inner window frames with two strands of Ecru, catching the lace at the same time, then add a row of chain stitch around the shaped edge in the same thread. Blanket stitch around the upper frame in White and work a row of chain stitch up the centre of the shape. At the top, work a set of three detached chain (lazy daisy) stitches and then work another three detached chain (lazy daisy) stitches inside the previous ones with the White thread. Work three parallel lines of backstitch above the curtains in two strands of Ultra Very Dark Topaz (780).

62 Blanket stitch around the foliage with two strands of Variegated Seafoam Green (125) and work some scattered detached chain (lazy daisy) stitches for leaves over the shape. Then

add clusters of French-knot geranium flowers in Variegated Coral (106).

Piecing

63 Referring to Diagram 6, join the rectangles and squares in rows and units, then sew them together to complete the block. It should measure $6\frac{1}{4}$ x $9\frac{1}{2}$ in, raw edge to raw edge.

FINISHING

64 From the blue-grey fabric, cut:
• Two strips, $1\frac{1}{2}$ in across the width of the fabric and crosscut two strips, $1\frac{1}{2}$ x 11in; two strips, $1\frac{1}{2}$ x $9\frac{1}{2}$ in; and one strip, $1\frac{1}{2}$ x $25\frac{3}{4}$ in (sashing).

65 From the dark turquoise tone-on-tone print, cut:

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

66 From the gold tone-on-tone print fabric, cut:

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

67 From the olive green print fabric, cut:

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

68 Sew a $1\frac{1}{2}$ x 11in sashing strip to the bottom edges of Blocks 1 and 2, and then join Blocks 1, 2 and 3 into a column. Sew a $1\frac{1}{2}$ x $9\frac{1}{2}$ in sashing strip to the bottom edges of Blocks 4 and 5 and join Blocks 4, 5 and 6 into a column. Finally, join the columns by sewing the $1\frac{1}{2}$ x $25\frac{3}{4}$ in sashing strip between them. Refer to the Quilt Layout Diagram as a guide.

69 Measure your quilt horizontally through the centre. Trim two of the $1\frac{1}{2}$ in dark turquoise strips to this measurement. Sew them to the top and bottom edges of the quilt and press the seams outwards.

70 Measure your quilt vertically through the centre. Trim the remaining two $1\frac{1}{2}$ in dark turquoise strips to this measurement. Sew them to the left and right edges and press as before.

71 Repeat Steps 69-70 with the $4\frac{1}{2}$ in gold strips to add Border 2.

72 Smooth the backing fabric on a table, right side down, and secure it with masking tape. Lay the batting on top, ensuring it is smooth. After pressing the wallhanging top, lay it over the batting and baste the three layers together with thread or safety pins.

73 Quilt as desired. Véronique machine quilted in the ditch

around each embroidery or appliqué, worked free-motion leafy swirls over the pieced areas and straight-line quilting in the borders.

74 Trim the excess batting and backing fabric ¼in outside the raw edges of the wallhanging.

75 Cut the ends of the binding strips at a 45-degree angle. Join the strips end to end to make one length and press the seams open. Fold the strip in half, wrong sides together and long edges matching, and press. With raw edges together, stitch the binding to the edge of the wallhanging with a ¼in seam, mitring the corners as you go and referring to the diagrams on page 86 for the details.

76 Turn the binding over and stitch it by hand to the back of the wallhanging.

For contact details for Véronique Diligent, of Wattlebird Designs, turn to Stockists at the back of the magazine.



Getting to know ...

VÉRONIQUE DILIGENT

How would you describe your style? Bright and colourful. I guess, coming from Switzerland, I see things a bit differently from other quilters. And having lived in France, I like to incorporate some embroidery into my quilts.

Why this particular craft? I love the feel of the fabrics as well as the colours.

Have you tried plenty of other crafts? Oh, yes! I've made teddy bears, and I've done knitting, crochet, bobbin lace, folk art and embroidery.

Any embarrassing botch-ups along the way? Yep, a few. The biggest was a big mystery quilt that looked like a dog's dinner and ended up as a dog's blanket.

If you weren't doing this, what would occupy your time? Probably a lot of gardening and having a

perfectly manicured garden and a veggie patch – without any weeds, of course.

Who taught you your crafting skills? My mum was always sewing our clothes and mending, but it was my neighbour who taught me the first steps of patchwork. Then I took a couple of classes. But what really pushed me was that I taught patchwork at my local neighbourhood house in France, and those ladies were very quick learners, so I always had to be one step ahead.

What are your favourite materials to work with? I love cotton but I also like playing with silks.

Do you ever see yourself stopping or diversifying?

I still have a lot to learn, and maybe when I have found an extra 12 hours in a day, I'll be diversifying.

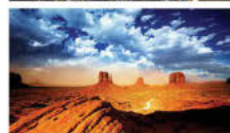
Any wacky stories from your teaching? I've been teaching quilting on domestic sewing machines for about six years. The students bring their own machines with them. Once, a woman turned up for class with a treadle machine without the treadle! The machine had a motor, but it took pliers, some oil and a lot of brute strength to get it working.

Unfortunately, the belt broke after half an hour, and that was that. But all the ladies had a good laugh, including the one with the treadle machine. She turned up the following week with a standard sewing machine that she'd borrowed from a friend.

Where do you live and work? I live in the Yarra Valley with my husband, two children (teenagers), two dogs, one cat, five chickens and one Siamese fighting fish. I'm lucky to have a whole room (the ex formal lounge room) to work in.

What is your advice for beginners? Start with something you really want to do and enjoy the journey of making it. It's not a race.

ASIA DISCOVERY TOURS



QUILTS U.S.A. 2015

The Quilts USA 2015 tour will be led by Tita Leach, teacher, designer and quilter.



An amazing 23 day tour to the outstanding American Quilt Show in Paducah together with a visit to the Amish Annual Quilts Show in Arthur. Our tour will also visit Chicago, Washington DC, Bird-in-hand, Intercourse, New York, Los Angeles, Las Vegas, the Grand Canyon, Yosemite National Park and San Francisco. And of course you will visit shops along the way dedicated to the interests and needs of quilters.

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COUTURIER CUDDLES

You can try to disguise the cuteness of this little knitted bruin with a swanky kerchief, but his expression gives him away – he's just straight adorable beneath all that swagger. The clothes, it appears, don't maketh this bear.



Materials

- Two balls of Cleckheaton Country 8 ply wool in Beige (2256)
- One pair of 3.50mm (UK 9-10/US 4) knitting needles – see Note
- Small quantity of dark brown yarn (embroidery)
- Wool needle
- Fibre fill
- 66cm (26in) square of red stripe fabric (neckerchief)

Stitches used: Satin stitch, stem stitch, straight stitch

Finished size: 33cm (13in)

Note: This is an intermediate skill-level project. Use only the yarn specified. Other yarns are likely to produce different results. Quantities are approximate as they can vary between knitters.

Check the ball bands to ensure that all yarn is from the same dye lot. There is no direct UK equivalent for 3.50mm needles. Correct tension is not essential for this bear. We recommend using mattress stitch to sew up your teddy bear.

Abbreviations

alt = alternate; **beg** = begin/beginning; **cont** = continue; **dec** = decrease; **foll** = following; **inc** = increase; **incl** = inclusive; **K** = knit; **P** = purl; **rem** = remain/remainder; **purl fabric** = purl right side rows, knit wrong side rows; **rep** = repeat; **st/s** = stitch/es; **tbl** = through back loop; **tog** = together; **yfwd** = yarn forward to make a stitch; **yrn** = take yarn right around the needle to make a stitch.



Left front

Using 3.50mm needles, cast on 4 sts.

1st row – P1, yrn, purl to last st, yrn, P1 ... 6 sts.

2nd row – K1, K1 tbl, knit to last 2 sts, K1 tbl, K1.

Rep last 2 rows 3 times ... 12 sts. **

Inc one st (as before) at **end only** in next row, then in every foll 4th row until there are 16 sts.

Next row – As 2nd row. Work 8 rows without further shaping.

Tie a coloured thread at **end** of last row to mark the start of the armhole. Dec one st at end of next row, then in every foll 4th row until 12 sts rem.

Work 3 rows.

Cast off 6 sts at beg of next row.

Work 1 row.

Cast off rem 6 sts.

Right front

Work as for left front to **.

Inc one st (as before) at **beg only** in next row, then in every foll 4th row until there are 16 sts.

Next row – As 2nd row.

Work 8 rows without further shaping.

Tie a coloured thread at **beg** of last row to mark the start of the armhole.

Dec one st at beg of next row, then in every foll 4th row until 12 sts rem.

Work 4 rows.

Cast off 6 sts at beg of next row.

Work 1 row.

Cast off rem 6 sts.

Back

Using 3.50mm needles, cast on 4 sts.

1st row – P1, yrn, purl to last st, yrn, P1 ... 6 sts.

2nd and foll alt rows –

Knit, working tbl of each yrn.

3rd row – (P1, yrn) twice, P2, (yrn, P1) twice ... 10 sts.

5th row – As 1st row.

7th row – P1, yrn, P4, yrn, P2, yrn, P4, yrn, P1 ... 16 sts.

9th row – As 1st row.

11th row – As 1st row ... 20 sts.

12th row – As 2nd row.

Work 18 rows without further shaping.

Tie a coloured thread at each end of last row to mark the start of the armholes.

Work 16 rows.

Cast off 6 sts at beg of next 2 rows.

Cast off rem 8 sts.

Left side of head

Beg at the neck, using 3.50mm needles, cast on 6 sts.

1st row – P1, yrn, purl to last st, yrn, P1.

2nd row – K1, yfwd, K1 tbl, knit to last 2 sts, K1 tbl, K1.

3rd row – P1, yrn, purl to last 2 sts, P1 tbl, yrn, P1 ... 11 sts.

4th row – Knit, working tbl of each yrn.

Rep rows 1 to 4 incl once, then 1st row once ... 18 sts.

Work 11 rows without further shaping.

Dec one st at **end** of next row, then at the same edge in every row until 14 sts rem, then at each end of every row until 2 sts rem.

Next row – P2tog, fasten off.

Right side of head

Beg at the neck, using 3.50mm needles, cast on 6 sts.

1st row – P1, yrn, purl to last st, yrn, P1.

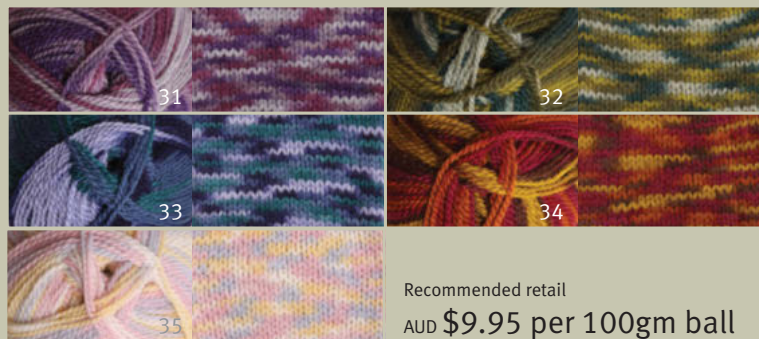
2nd row – K1, K1 tbl, knit to last 2 sts, K1 tbl, yfwd, K1.

Ashford Tekapo Yarn

29 beautiful solid shades



5 co-ordinating random shades



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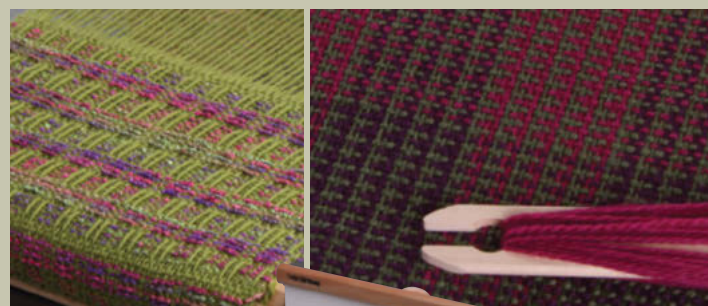
Great value and available in solid and co-ordinating random shades.

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- 134m/146yds
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Store-bought is good, but handmade is great, especially when it's a special gift. Imagine the look on your child's face when he or she sees this little teddy peeping out of a Xmas stocking.

3rd row – P1, yrn, P1 tbl, purl to last st, yrn, P1 ... 11 sts.

4th row – Knit, working tbl of each yrn. Rep rows 1 to 4 incl once, then 1st row once ... 18 sts. Work 11 rows without further shaping. Dec one st at **beg** of next row, then at the same edge in every row until 14 sts rem, then at each end of every row until 2 sts rem. **Next row** – P2tog, fasten off.

Back of head

Beg at the neck, using 3.50mm needles, cast on 8 sts. **1st row** – P1, yrn, purl to last st, yrn, P1. **2nd row** – Knit, working tbl of each yrn. Rep last 2 rows 4 times ... 18 sts. Work 12 rows without further shaping. Dec one st at each end of next row, then in every foll alt row until 2 sts rem. **Next row** – P2tog, fasten off.

Arms

Make two alike. Using 3.50mm needles, cast on 10 sts. **1st row** – P1, yrn, P3, yrn, P2, yrn, P3, yrn, P1 ... 14 sts. **2nd and foll alt rows** – Knit, working tbl of each yrn.

3rd row – P1, yrn, P5, yrn, P2, yrn, P5, yrn, P1 ... 18 sts.

5th row – P1, yrn, P7, yrn, P2, yrn, P7, yrn, P1 ... 22 sts.

6th row – As 2nd row.

Work 28 rows without further shaping.

Shape top –

Dec one st at each end of next row, then in every foll alt row until 12 sts rem, then at each end of foll row ... 10 sts. Cast off.

Legs

Make two alike. Using 3.50mm needles, cast on 22 sts. Work 28 rows purl fabric. **29th row** – P9, cast off next 4 sts, purl to end. Cont on last group of 9 sts. Dec one st at end of next row, then at same edge in every row until 2 sts rem. Break yarn and leave sts on end of needle. With wrong side facing, join yarn to rem 9 sts, K2tog, knit to end. Dec one st at shaped edge in every row until 2 sts rem. **Next row** – P2, knit up 16 sts evenly along shaped edge, P2 ... 20 sts. **Shape top of foot –** **Note** – when the pattern says **turn**, proceed as folls to avoid holes in your work: Take the yarn under the needle and onto the other side of the work, slip next st

onto the right-hand needle, take the yarn back to the original position, slip st back onto the left-hand needle, then turn and proceed as instructed in the pattern.

1st row – Cast off 2 sts, one st rem on right-hand needle, K2, turn.

2nd row – Purl to end.

3rd row – K5, turn.

4th row – Purl to end.

5th row – Knit to end across all sts.

Next row – Cast off 2 sts, one st rem on right-hand needle, P2, turn.

Next row – Knit to end.

Next row – P5, turn.

Next row – Knit to end.

Work 5 rows across all 16 sts.

Dec one st at each end of next 5 rows ... 6 sts.

Beg the sole –

Inc one st at each end of next 3 rows ... 12 sts.

Work 9 rows without shaping.

Dec one st at each end of next 4 rows.

Cast off rem 4 sts.

Ears

Make two alike. Using 3.50mm needles, cast on 12 sts. Work 6 rows purl fabric. Dec one st at each end of next 3 rows ... 6 sts. Work 1 row. Inc one st at each end

of next 3 rows ... 12 sts.

Work 7 rows.

Cast off.

Finishing

Do not press. Join the shoulder seams. Placing the centre of the cast-off edge to the shoulder seam, sew the shaped top of the arms evenly between the coloured threads. Join the arm seams, adding filling as you go. Join the body side seams, then the centre front seam, adding filling as you go. Sew the head pieces together, adding filling. Sew the head to the body, adding extra filling into the neck. Join the back seam of the legs. Fold the toe at the narrowest part and sew the sole in position. Add filling and sew the legs to the body. Fold the ears in half at their narrowest part and join the sides. Pinch a small pleat in each ear and sew them to the head. Using dark brown yarn and straight stitches, embroider claws on each paw. Embroider the eyes and nose in satin stitch, then stem stitch the mouth, referring to the photograph as a guide. Cut the square of red stripe fabric in half across the diagonal to make a triangle and fray the straight-grain edges. Tie the neckerchief on the bear with the knot at a jaunty angle.

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IT'S ALL IN THE WRIST

Clever Lyn Gardiner made this simple and ultra-functional sewing aid by threading a store-bought slap band through the back of her floral pincushion. Couldn't be simpler – or more helpful.



EASY
AS...



Step 5



Step 7

Materials

- Large scrap of print fabric to coordinate with the band colour
- Small button
- Slap band – see Note
- Fibre fill
- Strong thread such as crochet or perlé cotton
- Doll needle
- 9cm (3½in) circle template or cardboard or template plastic and compass to make your own
- Fabric-marking pen
- Sewing machine
- General sewing supplies

Finished size:

8cm (3in) diameter

Note: Read the instructions before you start. The pincushion is constructed using the trace-sew-cut method with the opening in a seam at the back rather than the outer edge. A seam allowance of ¼in is used throughout. Lyn bought her slap band from Smiggle.

Preparation and cutting

- 1 From the print fabric, cut:
 - One square, 4½in (front)
 - Two rectangles, 2½ x 4½in (back)
 - One rectangle, 1¾ x 2½in (band keeper).

2 To make the circle template, use the compass to draw a circle with a radius of 4.5cm (1¾in) on cardboard or template plastic and cut it out on the line.

Assembly

3 With right sides facing, join the two rectangles for the back on one long edge, leaving an opening of 1¼in in the middle of the seam. Press the seam open.

4 Match the front square and joined back, right sides together. Centre the circle template over them and trace around the edge of it. Pin the layers together.

5 Machine stitch all the way around the circle on the line using a very small stitch length. Trim the fabric a scant ¼in outside the stitching line.

6 Turn the circle right side out through the opening in the back and stuff it firmly with fibre fill. Slip stitch the opening closed.

7 Cut a long length of strong cotton and thread both ends through the doll needle. Come up in the middle of

the circle at the front but don't pull the thread right through. Go around the side of the cushion, pass the needle through the loop at the back and pull the thread tightly to indent the side of the cushion slightly. Go around the cushion again and back through the centre opposite the first line, then repeat this step to divide the cushion into eight segments. Fasten the thread securely at the back and bury the end inside.

8 Sew the button to the centre front of the cushion.

9 Fold the small rectangle of fabric in half, right sides together, to measure ¾ x 2½in. Sew around the open edges, leaving an opening in the long side for turning. Clip the corners and turn it right side out. Slip stitch the opening closed and press.

10 Sew the keeper to the back of the cushion, leaving just enough space in the middle between the stitched areas to fit the snap band snugly.

11 Slide the snap band through the keeper, load the cushion with pins and slap it on your wrist.

To contact Lyn Gardiner, email her on lyng246@gmail.com. The step photos are courtesy of Lyn.



Step 10



SAWDUST MEMORIES

Part 3

Your time at the circus is nearly over, but we've saved the best for last. For our final instalment, we show you how to make the cheeky monkey and the king-of-the-ring lion blocks, along with the 'Circus' banner. Finished, this is a showstopper wallhanging that your children are going to love.

Stitches used: French knot, running stitch, stem stitch, straight stitch
Finished size: 119 x 103cm (46¾ x 40½in)

Note: Read all the instructions in this third part of the project before starting. It is recommended that fabrics, except for the felt and faux suede, be 100% cotton, pre-washed and well ironed. Requirements are based on fabrics 107cm (42in) wide. Instructions are provided for needleturn appliqué.



Preparation

1 Instructions are provided for you to work on one block at a time. Where the block background has borders, join those to the block first.

2 To prepare for the appliqué, trace one of each different appliqué shape for the relevant block from the Pattern Sheet onto template plastic with a permanent-marking pen. Number each shape, then cut them out on the lines. Use these templates and a pencil to trace the shapes on the selected fabrics, leaving at least ½in between them. Cut the shapes from fabric by eye 4mm (a scant ¼in) outside the traced lines. It's a good idea to store the pieces for each block in a labelled zip-lock bags so they don't get lost while you're appliquéing your block.

3 Put the Pattern Sheet on a light source such as a lightbox or well-lit window and lightly trace some of the outlines of the appliqué shapes for the block. There's

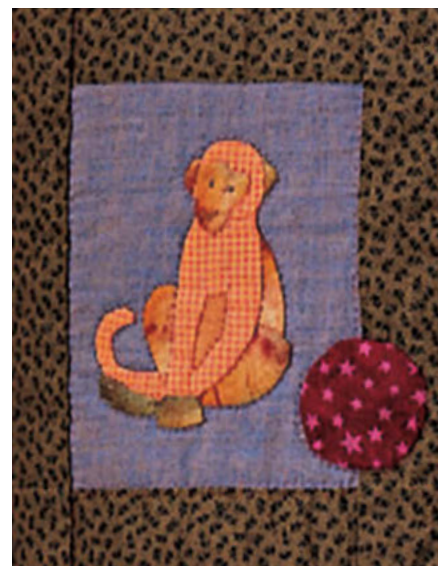
no need to trace every line – just select a few that will serve as an overall guide. If you're using dark background fabrics, as Jacqueline did for some of her blocks, it may be difficult to see the Pattern Sheet even with a lightbox. Use a light-coloured dressmaker's carbon paper instead to transfer some of the outlines on to your block background.

4 Apply tiny dots of glue on the back of each appliqué shape at least 10mm (¾in) from the edges. Lay it in place on the block background in numerical order and finger press to hold it in place.

5 Appliqué the shapes by turning the seam allowance under with the needle as you go and work tiny blind hemstitches using threads to match the fabrics being appliquéd.

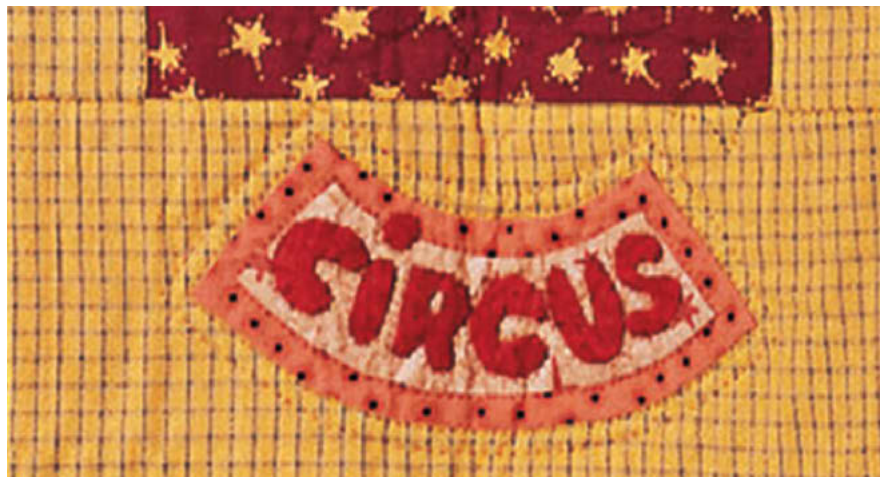
Monkey

6 From a purple mottled fabric, cut:
 • One rectangle, 6¾ x 5¾in.



Monkey

7 From a brown print fabric, cut:
 • Two strips, 2 x 5¾in
 • Two strips, 2 x 9¾in.



Circus banner



Lion

8 Sew the two short brown strips to the top and bottom edges of the grey rectangle. Press seams outwards.

9 Sew the two long brown strips to the left and right edges of the grey rectangle. Press. Your block should now measure $9\frac{3}{4} \times 8\frac{3}{4}$ in from raw edge to raw edge.

10 Follow Steps 2-5 to appliqué the shapes for the monkey to the block background.

11 To appliqué the ball, trace around the template on stiff paper or lightweight cardboard and cut the shape out. Sew a row of gathering stitch near the edge of the circle of fabric you've cut for the ball. Lay the fabric circle right side down on the table. Centre the paper/cardboard circle on the wrong side of it and pull up the thread to gather the seam allowance over the back of the paper/cardboard. See Diagram 1. Distribute the gathers evenly and press the shape well. Loosen the gathering stitches to remove the paper template and press

the shape again. It is now ready to appliqué to the design.

12 Work running stitch for each upper arm using two strands of brown embroidery floss. Use the same floss to stem stitch the mouth and work a cluster of three two-wrap French knots for each eye.

Lion

13 From a tan mottled fabric, cut:
• One square, $6\frac{1}{4}$ in.

14 From a brown check print fabric, cut:

- One strip, $2\frac{1}{2} \times 6\frac{1}{4}$ in
- One strip, $1\frac{3}{4} \times 6\frac{1}{4}$ in
- Two strips, $1\frac{3}{4} \times 9\frac{1}{2}$ in.

15 Sew the $2\frac{1}{2} \times 6\frac{1}{4}$ in check strip to the top edge of the tan square and the $1\frac{3}{4} \times 6\frac{1}{4}$ in strip to be bottom edge. Press seams outwards.

16 Sew the two long brown strips to the left and right edges of the tan square. Press. Your block should now measure $9\frac{1}{2} \times 8\frac{3}{4}$ in from raw edge to raw edge.

17 Follow Steps 2-5 to appliqué the shapes for the lion to the block.

Jacqueline used light brown faux suede for the mane and mid-brown felt for the face, appliquéing them in place with a few small straight stitches.

18 Work running stitch for the legs using two strands of brown embroidery floss. Use the same floss to straight stitch the mouth and work two-wrap French knots for each eye.

Circus banner

19 From a mustard check fabric, cut:

- Two squares, $2\frac{1}{2}$ in
- One rectangle, 5×14 in.

20 From a red print fabric, cut:
• One strip, $2\frac{1}{2} \times 10$ in.

21 Sew the two mustard squares to the left and right edges of the red print strip. Press seams outwards. Then sew this pieced strip to the top edge of the mustard rectangle. Press. Your block should now measure 7×14 in from raw edge to raw edge.

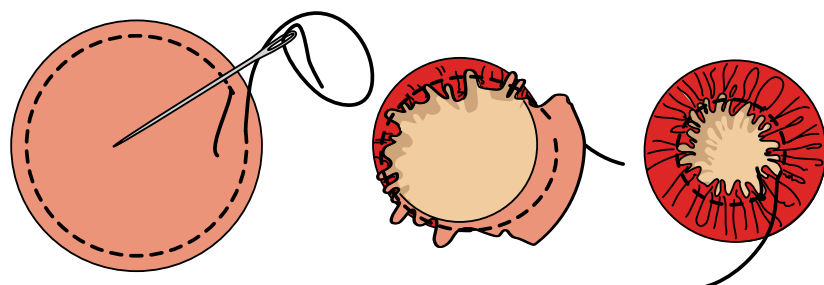


Diagram 1

This project has been published over three issues of *Homespun*. The complete Materials list and the first four blocks were published in *Homespun* 15.10. In 15.11, we published the patterns and instructions for another four blocks, and in this issue, we're publishing the patterns and instructions for the last three blocks and the steps for assembling and completing your quilt.

22 Follow Steps 2-5 to appliqué the shapes for the banner to the block.

Assembly

23 From a red check fabric, cut:
• One strip, 2 x 8¾in (filler strip).

24 Referring to the Quilt Layout Diagram, lay out your appliqué blocks in three columns with the Horses and Stars block across the top of them. Sew the blocks in each column together, then sew the columns together. Sew the Horses and Stars block to the top edge of the quilt.

25 From assorted red check fabrics, cut:

- Rectangles 6½in wide in a variety of lengths, from 4in to 22in. You will need sufficient to make a strip at least 85in long once they are joined end to end (top and bottom border strips)
- Rectangles 5½in wide in a variety of lengths, from 4in to 22in. You will need sufficient to make a strip at

least 85in long once they are joined end to end (left and right border strips).

26 Join the 5½in-wide rectangles end to end to make one long strip. Measure your quilt vertically through the centre and cut a strip this length from the long strip. Sew it to the left edge of your quilt.

27 Join the 6½in-wide rectangles end to end to make one long strip. Measure your quilt horizontally through the centre and cut a strip this length from the long strip. Sew it to the top edge of your quilt.

28 Measure your quilt vertically through the centre and cut a strip this length from the remainder of the 5½in-wide long strip. Sew it to the right edge of your quilt.

29 Measure your quilt horizontally through the centre and cut a strip this length from the remainder of the 6½in-wide long strip. Sew it to the bottom edge of your quilt.



Quilt Layout Diagram

Finishing

30 Smooth out the backing fabric on the floor with right side down and secure it with masking tape. Lay the batting on top and ensure it is free from wrinkles. After pressing the quilt top, lay it on top of the batting. Take particular care, as the backing fabric isn't very much wider than your quilt top. (If you're having your quilt quilted on a longarm machine, you may need to insert a strip of fabric to widen the backing fabric.) Baste the three layers together with thread or safety pins.

31 Quilt as desired. Jacqueline hand quilted using Perle No 8 threads in a variety of colours. Many of the appliqué shapes and block borders were echo quilted; stars and moons were stitched in the block backgrounds; and parallel straight lines were stitched in the border.

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

33 From a red stripe print fabric, cut:

- Five strips, 2¼in across the width of the fabric.

34 Trim the ends of the binding strips at a 45-degree angle. Join the strips to make one long length and press the seams open. Fold the strip in half, wrong sides together and long edges matching, and press. With raw edges together, sew the binding to the edge of the quilt with a ¼in seam, mitring the corners as you go and referring to the diagrams on page 86.

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

If you've missed either of the first two sets of instructions for this project, published in Vol 15 No 10 and No 11, it's not too late to buy a back issue. Australian readers should ring the Universal Magazines subscription department on 1300 303 414. International readers should contact their closest distributor: see the list in the masthead on page 6. Or, to purchase digital copies of the magazine, go to Zinio at www.zinio.com or the newsstand at iTunes.

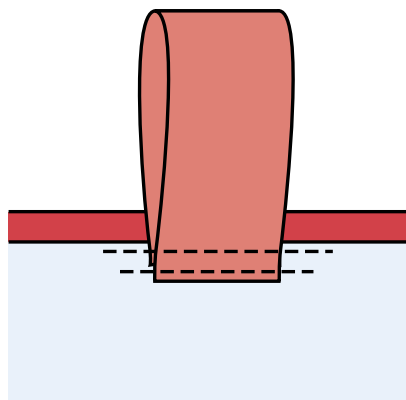


Diagram 2



36 From the plain red fabric, cut:
• Two strips, $4\frac{1}{2}$ in across the width of the fabric. Crosscut them to yield four rectangles, $4\frac{1}{2}$ x $9\frac{1}{2}$ in for the hanging tabs.

37 Fold each rectangle cut in half, right sides together and long edges matching. Stitch along the long edge and one short edge. Turn the rectangles right side out and press. Slip stitch the openings closed. Roll the fabric between your fingers to move the seam to the centre back of each tab. Press.

38 On the binding on the top edge of the back of the quilt, measure $4\frac{1}{2}$ in from the left and right edges and make a light pencil mark. Measure another 10in from each of these marks towards the centre of the quilt and make two more light marks.

39 Fold each tab in half, short edges matching and with the side with the seam facing inward. Pin the tabs to the back of the quilt, one centred over each of the marks. Stitch across the tabs just below the

binding. See Diagram 2. Work your stitches through the backing and batting only so they don't show on the front of the quilt.

40 Embellish your blocks as you wish. Jacqueline stitched a small wooden bird button to the hand of her balloon seller, 10mm ($\frac{3}{8}$ in) flat round buttons to the centre of each wheel on the horse-drawn caravan and a small wooden heart button between the caravan windows. She had fun with her Big Top. She folded back the flap and held it in place by stitching a 10mm ($\frac{3}{8}$ in) cream star button on it. For the lights, she threaded small glass beads on beading wire, then she couched the wire across the width of the tent. You could use faceted round glass beads, which are readily available in beading shops in a wide array of colours, or perhaps small star charms. DMC Memory Thread is an alternative for the wire. (Ensure that the embellished wallhanging is kept out of the reach of small children.)

41 Hang your wallhanging using a curtain rod.



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BOOK NOOK

The latest new leaves, from handbooks to hardcovers, inspiration to instruction.



Sew Cute to Carry by Melanie McNeice, \$34.99

Melanie McNeice, of Melly and me fame, has outdone herself this time. If you enjoy making bags, you owe it to yourself to get a copy of her latest collection of designs, ranging from sophisticated clutch bags and pretty purses to weekend/overnight carry-alls. The bags come in an array of interesting shapes, and Melanie's choice of fabrics for each one is inspirational. She's included projects for bag-makers of all skill levels and marked the degree of difficulty of each project; she says, however, that even novices can successfully tackle most of the projects with a bit of patience – and her technique instructions at the back of the book on steps such as sewing darts, making adjustable straps and shortening zippers will be of enormous help. All patterns are provided full size on pull-out sheets inside the back cover. Highly recommended.

Published by David and Charles and distributed by Capricorn Link Australia. Available in all good book shops or by mail order from www.candobooks.com.au. Phone (02) 4560 1600 or email books@capricornlink.com.au for further details.

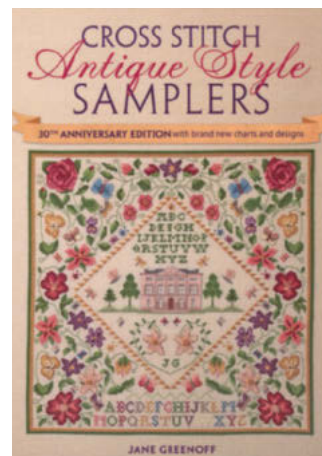


Boutique Casual

by Sue Kim, US\$25.95

Many crafters are intimidated by the prospect of sewing clothing. But when there are young children in your life, what a joy it is to see them wearing unique, handmade outfits that money can't buy. Sue Kim's book of clothing projects to make for children from one to five years old was written with the express goal of making sewing clothes less intimidating and more achievable for those with little previous experience. She begins with well-illustrated instructions for the basics: how to read clothing patterns, how to make a gathered skirt and attach it to a bodice, even how to sew a hem. The skill level required for each project is marked, and the step-by-step instructions are generously illustrated with close-up photographs and diagrams. The 17 projects include dresses, blouses, shorts, shirts and jackets. Full-size patterns are provided on pull-out sheets inside the back cover.

Published by Stash Books. Available in all good craft shops or as an e-book from www.ctpub.com Phone +1925 677 0377 or email ctinfo@ctpub.com for stockist enquiries.



Cross Stitch Antique Style Samplers

by Jane Greenoff, \$29.99

This new edition of Jane Greenoff's classic book on cross-stitch samplers is a must-have for those who enjoy projects that are so obviously based in long-standing traditions. Jane has used her collection of antique samplers as inspiration for 13 designs that combine cross stitch with a selection of other counted thread stitches (all explained and illustrated at the back of the book). They include an alphabet, map, darning, band and house sampler, although, to our mind, the piece de resistance is a sensational sampler box that opens out to provide a pincushion, pockets for holding scissors, needles and threads, and a removable tray. (Our photo shows the closed box at the back and the open one at the front.) All the stitching charts are provided at a good size, in colour, and the instructions are detailed and easy to follow.



Published by David and Charles and distributed by Capricorn Link Australia. Available in all good book shops or by mail order from www.candobooks.com.au Phone (02) 4560 1600 or email books@capricornlink.com.au for further details.

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Market Place

Even the most experienced stitcher needs to stay up to date with what's new, where the best shops are and the latest breakthroughs in craft technology. Let *Homespun* take the legwork out of the hunt for the 'must reads', 'must haves' and 'must knows'. Put your feet up and browse through Emma Bradstock's collection of top-quality craft temptations.

WHO: Faeries in My Garden



WHAT: House of design incorporating a retail store and comprehensive, worldwide, online business, run by Lesley and Kevin McConnell

WHY: If you've often

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WHEN: Retail store: Wed–Fri 9.30am–4.30pm, Sat 9.30am–12.30pm
Online store: 24 hours a day, 7 days a week.

WHERE: 70 Park Parade, Shorncliffe, Qld 4017

Phone: (07) 3869 0808 **Email:** shopatfaeries@bigpond.com

Website: www.faeriesinmygarden.com.au

WHO: Echidna Sewing Products

WHAT: We are one of Australia's leading sewing- and embroidery-machine retailers, shipping Australia wide. We specialise in quality embroidery software, designs and accessories.

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WHEN: Showroom open Mon–Fri 9am–5pm.

Online store: 24 hours a day, 7 days a week.

WHERE: Address 1: 56 Neumann Road, Capalaba, Qld, 4157 Address 2: Shop 2, Hyde Park Centre, 36–48 Kings Road, Townsville, Qld, 4812

Phone: 1800 000 360

Email: sales@echidnaclub.com.au

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WHO: ruby & kate

WHAT: We are a new retail store located in the beautiful seaside town of Port Lincoln, South Australia. We stock patterns and fabrics for patchwork and quilting, clothing, stitcheries, knitting and crochet, wonderful retro and vintage styles of 'handmade goodness' and unique gifts. We also have a wonderful array of beautiful fabrics, including designers such as Amy Butler, Kaffe Fassett, Tilda, Moda, Liberty, French General and many more.

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WHEN: Mon-Fri 9.30am-5pm,
Sat 9am-11.30am

WHERE: 29 Blackman Place,
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Phone: (08) 8682 3636

Email: rubyandkate@me.com

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WHO: The Patchwork Box



WHAT: Online store with phone order service, we are home to the beautiful and very comfortable Solmate cotton Socks, as well as The Patchwork Box Boxes, the *Clever Clown* and the really easy "Just Cut Once" patterns and patchwork foundation paper pieced dolls and Santas.

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Phone: (02) 4929 1141

Email: sales@patchworkbox.com.au

Website: www.patchworkbox.com.au

WHO: Blessington

WHAT: Australian distributors of quality and well-known sewing machine brands.

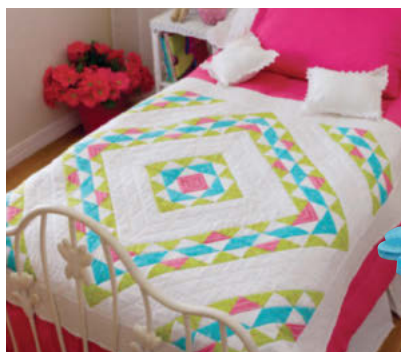
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WHEN: Contact Blessington for your local stockists.

WHERE: Unit 23, 13 Gibbens Road, West Gosford, NSW 2250

Phone: (02) 4337 3737 **Email:** info@blessingtongroup.com.au



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WHO: Janome Australia



WHAT:

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WHERE: Various locations Australia-wide.

Website: www.hobbysew.com.au

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WHO: Sewn and Quilted



WHAT: We are a patchwork shop offering classes, a longarm quilting service, a shop full of patchwork goodies and we have a comprehensive online shop. We just can't resist beautiful fabrics, hence our diverse range covering many popular fabric styles. Check out our website to get a feel for what we have.

WHY: "Patchwork Made Possible" is our motto, and we love introducing beginners to the fundamentals of patchwork, and offer classes in a wide range of techniques. Our shop is based at the back of our house, and we are proud of the friendly and homely atmosphere we offer. New customers and students are always warmly welcomed, so why not join up to one of our classes today?

WHEN: Retail store: Tues-Wed, Fri-Sat 10am-4pm. Online store: 24 hours a day, 7 days a week.

WHERE: 92 Whitehorse Road, Blackburn, Vic 3130

Phone: (03) 9877 1664

Email: carol@sewnandquilted.com.au

Website: www.sewnandquilted.com.au

WHO: Pfaff

WHAT: Producers of quality sewing, quilting and embroidery machines and accessories, with over 140 years of experience.

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WHERE: Locked Bag 40, Gosford, NSW 2250

Phone: (02) 4337 3737

Fax: (02) 4322 7231

Email: australia.info@blessingtongroup.com.au

Website: www.pfaff.com/au



WHO: Craft Depot

WHAT: Australia's largest Patchwork store as well as online store!

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Online store: 24 hours, 7 days a week.

WHERE: 2 Railway Street, Pennant Hills, NSW 2120

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WHO: Brother Australia

WHAT: The Brother Dream Machine XV8500D for all your sewing, embroidery, quilting and crafting needs!

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Australia.com.au, website: www.
AurifilThreadAustralia.com.au.

Annie's Cottage Crafts

PO Box 2, St Helens Tas 7216.
Ph: (03) 6376 2727,
email: info@anniescottagecrafts.
com.au, website:
www.anniescottagecrafts.com.au.

Annie's Designs

The Village Green, Shop 16/22-24
Kenthurst Road, Dural, NSW 2158.
Ph: (02) 9651 2256, email: info@
anniesdesigns.com.au, website:
www.anniesdesigns.com.au.

Ashford Wheels & Looms

Ph: 1800 653 397,
website: www.ashford.co.nz/yarn.

Asia Discovery Tours

Suite 1302, Level 13, 370 Pitt
Street, Sydney, NSW 2000.
Ph: (02) 9267 7699, website:
asiadiscoverytours.com.au.

Australian Country Spinners

Toll Free: 1800 337 032,
ph: (03) 9380 3888,
website: www.auspinners.com.au.

Bendigo Woollen Mills

4 Lansell Street, Bendigo,
Vic 3550. Ph: (03) 5442 4600,
email: order@bendigowoollenmills.
com.au, website:
www.bendigowoollenmills.com.au.

Birch Haberdashery & Craft

Ph: (03) 9450 8900,
website: www.birchhabery.com.au.

Black Possum Fabrics

197 Myall Street, Tea Gardens,
NSW 2324. Ph: (02) 4997 0866,
email: blackpossumfabrics@
bigpond.com, website:
www.blackpossumfabrics.com.

Blessington

Unit 23, 13 Gibbens Road,
West Gosford, NSW 2250.
Ph: (02) 4337 3737, email:
info@blessingtongroup.com.au.

Brother Australia

Ph: 1300 880 297,
website: www.brother.com.au.

Capricorn Link (Australia)

Ph: (02) 4560 1600, website:
www.capricornlink.com.au

Catharina's Country Collection

382 Warburton Highway, Wandin
North, Vic 3139. Ph: (03) 5964 3592,
email: sales@cccpatchwork.com.au,

website: www.cccpatchwork.com.au.

Charles Parsons & Co See Craft
Project – Charles Parsons & Co.

Clover Mfg Co., Ltd

Ph: +81 6 6978 2220,
email: info@clover-mfg.com,
website: www.clover-mfg.com.

Constantine Quilts

RSD 1028, Agery via Kadina, SA
5555. Ph: (08) 8825 6214, email:
sales@constantinequilts.com,
website: www.constantine
quilts.com.

CraftAlive

185 Moray Street, South
Melbourne, Vic 3205.
Ph: (03) 9682 5133,
email: info@craftalive.com.au,
website: www.craftalive.com.au.

Craft Depot

2 Railway Street, Pennant Hills,
NSW 2120. Ph: (02) 9980 8966,
email: mailorders@craftdepot.com.au,
website: www.craftdepot.com.au.

Craft Project – Charles Parsons

& Co Ph: (toll free) 1300 364 422,
email: info@craftproject.com.au,
website: www.craftproject.com.au.

Diligent, Véronique
— see box at left.

Dragonfly Fabrics

Shop 2-3, 53 Alawa Crescent,
Alawa NT 0810.
Ph: (08) 8948 0691,
email: dragonfabric@bigpond.com,
website: www.dragonfabric.com.au.

Echidna Sewing Products

Head office Brisbane: 56
Neumann Road, Capalaba Old 4157.
Ph: (07) 3390 3600, email: sales@
echidnaclub.com.au, website: www.
echidnaclub.com.au (Townsville
store: Ph: (07) 4740 4512, email:
rhonda@echidnaclub.com.au).

Elizabeth Sewing Machines

Melbourne branch: 876 Lorimer
Street, Port Melbourne, Vic 3207.
Ph: (03) 8671 0000,
email: melinfo@elizabeth
machines.com.au.
Sydney branch: 5/165 Rookwood
Road, Yagoona, NSW 2199.
Ph: (02) 9708 5019, email: sydney@
elizabethmachines.com.au, website:
www.elizabethmachines.com.au.

Elna Australasia

1300 MYELNA (69 3562), email:
info@elnaaustralasia.com, website:
www.elnaaustralasia.com.au.

Faeries in My Garden

70 Park Parade, Shorncliffe,
Old 4017. Ph: (07) 3869 0808,

email: shopatfaeries@bigpond.com,
website: www.faeriesinmygarden.
com.au.

Flip la' K

PO Box 44, Stroud, NSW 2425.
Ph: (02) 4992 1631 or 0428 556 688,
website: www.fliplak.com.

Four Seasons of Patchwork

Shop 2/30 Bombala Street,
Nimmitabel, NSW 2631.
Ph: (02) 6454 6172, email:
fourseasonsofpatchwork@hotmail.
com, website: www.
fourseasonsofpatchwork.com.au.

Gonzalez, Cintia
— see box at left.

Gooding, Simone

— see box at left.

Hay, Dawn
— see box at left.

Henderson, Kate

— see box at left

Hettie's Patch Machines

294 Port Road, Hindmarsh, SA
5007. Ph: (08) 8346 0548,
email: hetties@bigpond.net.au,
website: www.hettiespatch.com.

Hobbysew

Website: www.hobbysew.com.au.

Husqvarna Viking Sewing

Machines Locked Bag 40, Gosford.
NSW 2250. Ph: (02) 4337 3737,
fax: (02) 4322 7231, email: australia.
info@blessingtongroup.com.au,
website: www.husqvarnaviking.
com.au.

Janome

PO Box 1383, Moorabbin, Vic
3189. Ph: Toll-free 1300 JANOME;
Vic (03) 8586 3100; NSW (02) 9624
1822; WA (08) 9248 6689; Qld
(07) 3256 3477; SA (08) 8356 7700,
website: www.janome.com.au.

JJ's Crafts

243 Gloucester Street,
Greenmeadows, Napier, North
Island, New Zealand. Ph: +64 6 844
0680, email: info@jjscrafts.co.nz,
website: jjscrafts.co.nz.

Leutenegger

Level 2, 68-72 Waterloo Road,
Macquarie Park, NSW 2113, PO
Box 1445, Macquarie Park, NSW
2113. Ph: (02) 8046 4100, email:
cservice@leutenegger.com.au,
website: www.leutenegger.com.au.

Lyn's Fine Needlework

Unit 2, 9 Seven Hills Road,
Baulkham Hills, NSW 2153.
Ph: (02) 9686 2325, email:
lynsneedlework@aol.com, website:
www.lynsfineneedlework.com.au.

THIS MONTH'S DESIGNERS' CONTACTS

PROJECT 1: WATT A TABLE RUNNER!

Cintia Gonzalez
My Poppet
PO Box 2447
Caulfield Junction 3161
Email: mypoppet@optusnet.com.au
Website: www.mypoppet.com.au
Twitter: @mypoppetshop

PROJECT 2: THE PURE GOLD OF SNOW

Sandra Paul
Cherry Heart
Website: sandra-cherryheart.blogspot.com

PROJECT 3: CITY WEEKEND

Kate Henderson
Two Little Banshees
Email: twolittlebanshees@hotmail.com
Website: twolittlebanshees.com

PROJECT 4: PICKED & PINNED

Dorothy Addlem
Designing for Rajmahal
Rajmahal
182 High Street, Kangaroo Flat, Vic 3555
Website: www.rajmahal.com.au

PROJECT 5: GIDDY GOAT

Simone Gooding
May Blossom
Website: www.mayblossom.com.au

PROJECT 6: HOW MUCH IS THAT SCOTTIE FROM THE HIGHLANDS?

Lynelle Slade
Made by Slade
Email: madebyslade@hotmail.com
Website: www.lynelleslade.com

PROJECT 7: TOT TOTE GETS A TICK

Dawn Hay
As Sweet as Cinnamon
Email: dawnhaydesigns@gmail.com
Blog: dawnhaydesigns.blogspot.com

PROJECT 8: POSTCARDS FROM VENICE

Véronique Diligent
Wattlebird Designs
Email: veronique.diligent@fastmail.com.au
Blog: blog.wattlebird.com.au

Macs Crafts Wholesalers and Distributors

30-32 Foundry Road, Seven Hills, NSW 2147. Ph: (02) 8824 1111, email: mailorders@macscrafts.com.au.

My Patch Fabrics

42 Wason Street, Milton, NSW 2538. Ph: (02) 4455 4087, email: sew@mypatchfabrics.com.au, website: www.mypatchfabrics.com.au.

Needleworx

Corner Sams and Willets Road, Mackay, Qld 4740. Ph: 1800 631 644, (07) 4942 1644, email: nwx.welcome@needleworx.com.au, website: www.needleworx.com.au.

Onpoint Patchwork & Needlecraft

61a Station Street, Waratah, NSW 2298. Ph: (02) 4968 0094, email: shop@onpointpatch.com.au, website: www.onpointpatchworkandneedlecraft.com.

Passionately Sewn

Email: passionatelysewn@gmail.com, website: www.passionatelysewn.com.au.

Patchwork on Parade

13 Harbour Drive, Gulfview Heights, SA 5096. Ph: (08) 8285 4709, email: quilting@patchworkonparade.com.au, website:

www.patchworkonparade.com.au.

Patchwork Paradise

128 William Street, Rockhampton, Qld 4700. Ph: (07) 4927 6628, email: patchwork@cqnet.com.au.

Paul, Sandra

— see box on page 137.

Pfaff Sewing Machines

Locked Bag 40, Gosford, NSW 2250. Ph: (02) 4337 3737, email: australia.info@blessingtongroup.com.au, website: www.pfaff.com/au.

Ruby & Kate

29 Blackman Place, Port Lincoln, SA 5606. Ph: (08) 8682 3636, email: rubyandkate@me.com, website: rubyandkate.com.au.

Sew Many Stitches

147 Queen Street, Campbelltown, NSW 2560. Ph: (02) 4628 4437, email: sewstitches@bigpond.com.

Sewn and Quilted

92 Whitehorse Road, Blackburn, Vic 3130. Ph: (03) 9877 1664, email: carol@sewnandquilted.com.au, website: www.sewnandquilted.com.au.

Singer

Unit 17/167 Prospect Highway, Seven Hills, NSW 2147. Ph: (02) 9620 5922, email: info@singerco.com.au, website: www.singerco.com.au.

Slade, Lynelle

— see box on page 137.

Smeed Designs

40 Larnook Crescent, Aspendale, Vic 3195 (Postal address only), email: smeedesigns@optusnet.com.au, website: www.smeedesigns.com.au.

SSS Sewing & Craft Supplies

Ph: 1300 888 778, website: www.sewingcraft.com.

Tea Tree Fabrics

Ph: 0401 094 535, email: info@teatreefabrics.com.au, website: www.teatreefabrics.com.au.

The Fabric Palette

38 Targo Street, Bundaberg, Qld 4670, 164 Auckland Street, Gladstone, Qld 4680. Ph: (07) 4972 9309 (Gladstone), (07) 4153 3909 (Bundaberg), email: julesatfabricpalette@bigpond.com.

The Home Patch (home of Hatched and Patched)

Cnr Stewart and Durham Streets, Bathurst NSW 2795. Ph: (02) 6331 5002, email: sales@homepatch.com.au, website: www.homepatch.com.au.

The Patchwork Angel

343 Mons Road, Forest Glen, Sunshine Coast, Qld 4556. Ph: (07) 5477 0700, email: info@patchworkangel.com.au, website:

www.patchworkangel.com.au.

The Patchwork Box

PO Box 1094, Newcastle, NSW 2300. Ph: (02) 4929 1141, email: sales@patchworkbox.com.au, website: www.patchworkbox.com.au.

The Stitcher's Cupboard

4A/20 Argyle Street, Camden, NSW 2570. Ph: (02) 4655 8348, email: sales@thestitcherscupboard.com.au website: thestitcherscupboard.com.au.

The Teddy Tree

226 Scarborough Beach Road, Mt Hawthorn, WA 6018. Ph: (08) 9201 1011, email: sales@teddytree.com.au, website: www.teddytree.com.au.

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298 Whitehorse Road, Balwyn, Vic 3103. Toll free: 1800 630 343, outside Australia: +61 3 9836 2522, email: michelle@travelrite.com.au, website: www.travelrite.com.au.

Two Green Zebras

PO Box 2721, Taren Point, NSW 2229. Ph: 1300 760 510, email: sales@twogreenzebras.com, website: www.twogreenzebras.com.

VSM Australia

See Husqvarna Viking Sewing Machines or Pfaff Sewing Machines.

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