



Online Quilt Magazine.com

**Gwen
Marston's
Winter Beech
Project**

**Project – Log
Cabin
Diamond Quilt**

**How To
Quilt BIG
Quilts**

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

Premium Issue Vol.3 No.11 – November 2012

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Cover Photo – Rolls of Fabric in a New York Fabric Shop



Letter from the Editor

Jody Anderson

Hi!

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

To help you out this month, we have a Christmassy block for you to make, a rather decadent dessert to try, and some fabulous projects to get stuck into as well. We're thrilled to feature Gwen Marston's Winter Beech quilt project, and Rose's Log Cabin Diamond quilt is something you could make in festive colours too for a table topper or sofa throw. There's also my pattern for a quick hard frame coin purse to help with some stash-busting quick and easy present ideas as well.

Judie shares the last of her three-part series on quilt workshop expectations, and Penny has a great look at the use of feedsacks in quilting. Practical as ever, Leah shows how to fit those large quilts into your domestic machine for quilting.

Have a great month!

Jody



Attending Quilting Workshops – A Tutor's Perspective

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

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

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

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

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

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

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

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

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

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

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

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

that quilting offers.

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

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

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

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

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

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

Here is a final teaching quote for you:

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

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

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

Judie is involved with several quilting and craft groups in her home town of Brisbane, and is the President of Sunshine Linus on the Sunshine Coast. Website: www.bellaonline.com/site/Quilting



The Winter Beech Project

By Gwen Marston from www.gwenmarston.com

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

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

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

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

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



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



How-to Make Your Own Tree:

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

much more satisfying and it's also completely doable.



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

Choosing the fabric:

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

Designing the tree:

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

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

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

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

Cutting the background:

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

Transferring the design to the background fabric:

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

Here are the piecing steps:

1. Using the rotary cutter and following the trunk line, cut the entire background in two equal parts lengthwise. We will piece the branches in on both sides first and then join them by piecing in the trunk to one side, and then joining the two sides to complete the top. (The reason that last sentence is underlined is because it's important...it explains the process).
2. The actual sized drawing tells me that the finished width of the trunk is $\frac{3}{4}$ " and the finished width of the branches is $\frac{1}{2}$ ". You have to add $\frac{1}{4}$ " seam allowance to each side for a total of $\frac{1}{2}$ " to the finished sizes. Therefore, cut the trunk $1\frac{1}{4}$ " and the branches 1" and cut them on the straight of the goods, not the bias.
3. Next, piece a strip of background to a piece of tree fabric. The pattern will show you what length you need to cut and you will want to add 1" or $1\frac{1}{2}$ " to both pieces to guarantee you will have enough.
4. Finish one branch at a time. Notice that each branch has an upper and a lower limb. Begin by piecing in the lower limb first and then repeat the steps to piece in the upper limb. Use your rotary cutter and follow the pencil line of the lower limb, cutting the line all the way to the edge of the fabric.
5. Once you have cut the complete line, your drawing will show you where to place the seam that joins the end of the limb to the beginning of the background. (You don't have to be completely accurate by any means).
6. Pin the insert piece on one side, pinning every $1\frac{1}{2}$ " with fine silk pins. The pins should be placed perpendicular to the edge of the fabric, not vertically. (Using silk pins, pinning thoroughly and positioning the pins so they are perpendicular to the edge makes a big difference in how well the work goes).

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

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

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

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





A word about the binding:

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



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

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

For more information, go to www.gwenmarston.com



Quilting BIG Quilts

By Leah Day from www.FreeMotionQuilt.blogspot.com

How do we quilt big quilts on a domestic sewing machine?

I know I've said time and time again that you can quilt anything, even king sized quilts on a domestic, but how do we really do it? It seems like trying to fit a circular screw into a square hole - it's just not going to fit!

The thing we really need is a **strategy guide**.

In the video game world, a strategy guide is used to teach you how to best manoeuvre your way through a dungeon and fight the evil boss at the end.

But we need a quilting strategy guide to help us deduce the best way to manoeuvre our quilts and fight the dreaded evils of drag, friction, and gravity that make quilting frustrating.

So here goes:

From what I've found, there are literally MILLIONS of ways to quilt a particular quilt.

Please understand that there is no WRONG way to quilt a quilt.

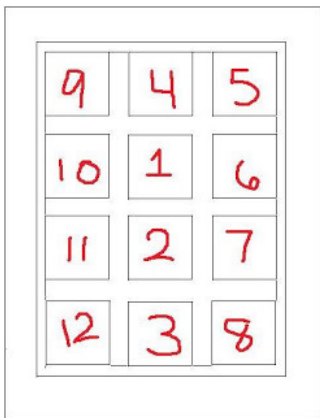
As long as you're finishing the quilt top and getting it out of the closet and ready to use, you're doing the right thing!

But this is where most quilters look at their giant king sized quilt tops, look lovingly at their sewing machine, and decide that it can wait another year before this monster is let out of the closet.

I think what we really need to do is to break these big quilts down. No, I don't mean chop them up into pieces, that's just plain sacrilegious!

Let's instead break the quilt top down into sections, **focusing on the hardest to quilt areas first**, then moving on to the easier areas.

Here's a super fancy quilt diagram that will illustrate what I'm talking about:



In this quilt diagram, you see a typical patchwork setup of 12 blocks with sashing and borders.

Depending on the sizes of your blocks and

sashing, this quilt could easily be full, queen, or king.

So here's how to quilt it:

Start quilting in block #1. This is one of your central quilt blocks and will be one of the hardest to quilt.

Understand the difficulty going into it and gear yourself up accordingly your favorite music or audiobooks that will get you into the quilt slaying spirit and [quilting gloves](#), which will help you to grip that sucker and move it anywhere you want it to go.

You will want to quilt blocks #1 and #2 in one sitting if possible. It will make you feel like you've accomplished a whole bunch because all the rest of the blocks will be much easier from here.

DON'T roll your quilt up into a log to get it under the arm of your machine! If you do this, the whole weight of that quilt will be fighting you.

Instead, slide the edge of the quilt under your machine and just keep pushing, wrinkling the

quilt top up and smooshing it against the arm until you get to the center blocks.



Here's a picture of a quilt one of my great grandmothers made that I slid under the machine to illustrate how this works.

See how the quilt is just puddled up around the machine and smoothed out in the center to quilt the middle block?

It might look messy, but this works much, much easier than rolling your quilt into a log. You can actually have much of the quilt top twisted to the back so you have better access to the center.

It may take a few minutes of positioning, but you

want to make sure that the weight of the quilt top is on your tables - not on your lap, not on the floor, not on your shoulders, or anywhere else you might decide to put it!

The next set of blocks will be #3 and #4, which lie above and below the center blocks. These will be much easier because they're closer to the border.

Again, try to quilt both blocks in one setting. Don't get up to check your email or answer the phone - **just quilt it!**

Now you're on the home stretch. You've quilted the 4 most difficult to quilt blocks and everything will be easy from here on out.

Blocks #5, #6, #7, and #8 can again all be stitched in one setting and, if your bobbin is big enough, without breaking thread.

If this feels like too much pressure for you, just try quilting 2 blocks in one setting.

Make it your goal to quilt through at least 2 blocks each day. Would you believe you could quilt a whole king sized quilt in 6 - 12 days?

Once you finish the last set of four blocks (#9, #10, #11, and #12), now it's time to work on the sashing and borders.

Sashing can be tricky because it's often the areas that excess fabric pools between the blocks. If you find yourself with loads of excess fabric or with a lot of puckering, try stitching a long, high movement design, like [McTavishing](#), in this area.

You can hide a lot of puckers if you quilt your lines parallel to the puckers.

Yes, puckers happen even to me! I don't know how they get in there, but the best thing to do is figure out how to quilt around them so they don't show in the finished quilt.

Finally, your borders will be the last thing to quilt on your quilt. They're the easiest to quilt because they're right on the edges of your quilt.

Unfortunately borders can be the most time-consuming part of any quilt because surface area wise, borders often take up more space than 8 blocks combined.

Learn How to Free Motion Quilt ALL OF THESE DESIGNS at:



www.FreeMotionProject.com



I find that the best way to knock these guys flat is to break them up into sections just like with the blocks.

Aim to complete one whole side of the borders each day. The long sides may take more time, so you can always split them into 2 days each.

Whew! So there you have it!

You CAN quilt big quilts on your domestic sewing machine, but you need to aim to knock it out as fast as possible.

The longer that monster sits on your tables, taking up space, and eating your cookies, the less you will want to work on it and the more likely you will be to chuck that guy back in the closet.

Once you try it, you'll see that quilting in this block by block method is actually a lot more like quilting the 4" squares I demo each day.

The quilt is easier to maneuver and faster to

finish because it's broken up into sections.

I really don't care for all-over designs, not because they ignore the piecing design, but because they're pretty darn difficult to quilt over a big quilt.

Think about it: an all-over design requires you to be constantly moving your quilt in one direction or another.

This works great for a longarmer on a frame, but all that movement is just going to give a domestic quilter a back ache!

When you work block by block, you get to **focus more on the quilting design process** as well, choosing which areas of the piecing you want to show off and which you want to ignore.

Working this way also allows your brain to go into **The Zone**. The Zone is a special place where time stops and your brain is disengaged and you can

quilt for hours on end without stopping and not even realize you've done it.

One final thing you need to keep in mind as you quilt your quilt is **your machine**.

Some machines are wonderful and will quilt in any direction perfectly for as long as you want them to.

But some machines will mysteriously start to break thread if you stitch backwards or to the left. Who knows why they do it, but it's good to keep these things in mind as you move around your quilt.

I've often purposefully broken thread and repositioned my quilt just to avoid the headache of machine problems due to stitching in a direction my machine didn't like to go.

And last, but not least, go have fun!

If you pieced up a king sized monstrosity that is just so NOT your style anymore, give that top to a friend this Christmas instead of allowing it to torture you!

There's no point in trying to muscle through a quilt project you're not going to like in the end.

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

STOP PRESS!!!

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

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



Feed Sacks for Quilts

By Penny Halgren from www.How-To-Quilt.com

Wouldn't it be nice if feed sacks were still made of fabric with a quality and design that could be used for quilts?

Maybe it isn't because we can't afford cloth for our quilts, but for something a little different and interesting?

Quilters have been recycling since the 1800s. Way back then, feed and dry staples were delivered in barrels. Someone discovered that cotton was effective for shipping – much lighter weight and easier to stack for sure.

A few companies began using cotton bags for packaging their feed. It didn't take long for

quilters in the family to realize those empty bags made great sewing fabric.

While not every household needed to order feed for livestock, most did need flour and sugar. Feed sacks were used for these standard dry staples, putting them in almost every household in the country.

When the American economy took a turn for the worse in the late 1920s, the price of cotton dropped more. This made cotton feed sacks the most cost efficient way to package dry goods.

Many manufacturers varied the size of the bags of goods. In 1937, President Roosevelt mandated the sizes be standardized in the U.S.

This was great for quilters, because they knew exactly what size the fabric would be for a 10 pound bag of sugar or a 100 pound bag of feed.



A flour sack that is good for quilting.

The feed and dry goods companies began to realize the popularity of their feed sacks as cloth and began marketing their wares differently. Instead of plain natural colored sacks, they first made solid color sacks.

Not much later, print sacks came into being. By the early 1940s, feed sacks made up a huge amount of clothing made for women and children.

Feed sacks were popular for making quilts, dresses, shirts, aprons, undergarments, cloths, pillow cases and diapers - just about anything fabric was needed for.

Feed companies picked up on the nation's interest in quilting as well. Soon, companies were printing mock quilt tops on their feed sacks.

Once the feed was gone, the sack seams could be ripped out and the fabric that was once a sack became a quilt!

Companies also printed outlines of dolls and toys on their feed sacks. Easy to cut and stuff, they became very popular toys to the children of that era.

By the end of World War II, feed sack popularity among sewing and quilting enthusiasts had not dwindled, but the feed companies found a more economical way to package their goods.

The cotton feed sacks gave way to heavy paper and plastic packaging. The new methods were more sanitary than the cotton feed sacks, but did not offer the fun printed fabrics.

There are still some feed sacks floating around today. They would be of great interest to quilters interested in reproduction quilts from the 1920s to 1940s or to anyone who just has a love for vintage fabric.

If you would like to learn more about feed sacks, Anna Lue Cook's book, *Textile Bags (The Feeding and Clothing of America): Identifications & Value Guide* is full of history and information about determining whether fabric is truly from a vintage feed sack or not.

Edie McGinnis has also written a book full of valuable historical information about feed sacks called *Feed Sacks: From Humble Beginnings to Beautiful Quilts*.



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If you want to find some feed sack treasures to call your own, dig into flea markets, country estate sales, online auctions and vintage fabric shops.

There are plenty of vintage shops online. As always, develop a rapport with anyone you plan to buy from over the Internet. You want to know you are working with a reputable seller.

Be aware, too, that the quality of the sacks vary. The best sacks are those, like higher quality fabric, with a relatively close weave. Stay away from those that you can easily see through.

Check the classified ad sections of your favorite quilting or sewing magazines, too. Vintage fabric sellers often advertise their goods there.

If you don't have any luck turning up actual vintage feed sacks, look into reproduction fabric prints at your favorite fabric store.



Four flour sacks sewn together for the backing of a quilt. Sometimes you need to get creative about how you piece them together.

About the Author:

Penny Halgren is a quilter of more than 27 years, and enjoys sharing her love of quilting with others. Sign up for her free quilting tips, quilt patterns, and newsletter at <http://www.How-to-Quilt.com>



Log Cabin Diamond Quilt

By Rose Smith from www.ludlowquiltandsew.co.uk



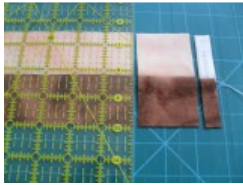
A log cabin quilt block is made with a central square representing the hearth of the cabin. Strips representing logs are then added around this square.

There are four logs to each round and you can add as many rounds as you wish to build up the log cabin block.

I have added three rounds for this quilt pattern - light, medium and dark in brown, blue and red. The colour fades out so I have the darkest colour nearest the middle, then medium, then light.

I have used 2 inch strips to make 1 ½ inch logs and have made eight blocks in red/brown and sixteen blocks in blue/brown.

The finished quilt size is 42 inches by 63 inches and I have used ¼ yard each of peach and light, medium and dark red and medium and dark blue, ½ yard each of dark and medium brown, medium and light blue, and ¾ yard of light brown.



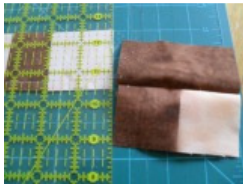
I have used a peach colour for the centre. The first step is to sew together two 2 inch strips of fabric (peach and dark brown) along the length and cut these at 2 inch intervals. You will need twenty four.

The brown square is the first log of the cabin. There will be two brown logs and two either blue or red in each round.



The second log, still dark brown, is speed pieced by taking a 2 inch strip of dark brown fabric and sewing the peach and brown strip to it.

Place the brown strip with right side up and lay the first peach/brown strip on it, right side down, with the peach square at the top. Place this in the sewing machine and sew down the right hand side using a 1/4" seam. Stop just before the bottom of the brown square and place another peach/brown strip on to the long strip so that it just butts up to the first peach/brown strip. Sew this in place and add another peach/brown strip. Keep going until all twenty four strips have been stitched to a brown strip.



When you have completed a strip, lay it on your ruler with the long strip underneath. Line it up with a line on your ruler and cut between each block.

The image to the left shows the strip as you cut it and the image to the right shows how it looks when you open each block up.



Put sixteen of these blocks to one side because they will be brown/blue.

Begin adding dark red logs to the remaining eight blocks. Lay down a dark red strip of fabric and place the blocks on it with right side down. The peach square will again be at the top, but the important thing to remember is that the log that you have just sewn (the 3 ½ inch long dark brown in this case) must be at the bottom. This will ensure that your logs are added in the same order around the centre - in this case clockwise.

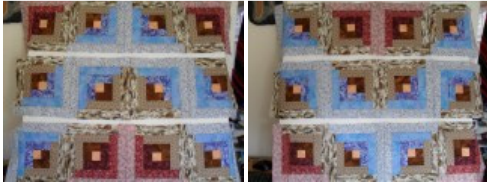
Cut the red strip between each block as before. You now need to add one more dark red log, then two medium brown, two medium red, two light brown and finally two light red.



Here you see the first medium brown log being added by sewing the blocks to a medium brown strip with the most recent log (the dark red) across the bottom. This block now just needs one more medium brown log, then two medium red logs, two light brown logs and then two light red logs and it will be complete. Using the same system, make sixteen brown/blue blocks.



The eight brown/red blocks are placed with four in the middle, red towards the middle and brown facing outwards. This gives the first diamond in the middle of the quilt. The remaining four will go in the corners of the log cabin quilt.

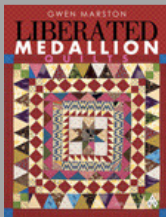


The log cabin quilt blocks are set out in six rows of four blocks each. On the left you see the top four rows, the top of the diamond, and on the right you see the bottom four rows.

Sew the blocks together across each row and then sew the rows together. The diamond log cabin quilt top is now complete and ready for layering, quilting and binding.



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



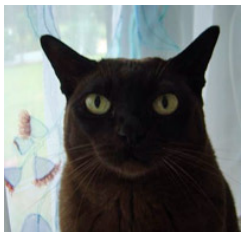
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Hints and Tips From Brannie

By "Brannie" Mira-Bateman

My Mum went to the Quilt Show. She was away for days and days. Dad and I were on our own. I tried to pack myself in her bag, but she kept putting me out. I knew she wouldn't need a jumper (sweater) and could have fitted me instead.

My Dad even complained about me when he talked to her on the phone.

"That darn cat! Every time I sit down, she's on my knee! She even calls out to me when I go out to the shed."

Well, of course. I was missing a lot of pats and 'knee time' with my Mum.

My Dad does different shopping when Mum's away. We eat creamy ice cream and try out different cakes, especially ones with lots of chocolate in. He also bought me a new box of nunkies. (You know, those little cat biscuits - we call them nunkies.)

I could smell something very interesting in the food room and it took me a while to find the box on the floor of the food cupboard. It had a very handsome blue Burmese boy on the front of the box; I spent quite a bit of time sitting beside him in the dark sniffing the wonderful smells of new nunkies.

When my Dad opened the box, however, although the picture of the hunky blue chap remained as tasty, the nunkies weren't as I

expected - not as nice as the ones before. What a disappointment! My Mum calls it 'deceptive packaging'. I call it a real shame. It's a big box of nunkies to get through!

Anyway, here's the recipe for those Muffins I ate last time. (Other Quilty Cats would probably prefer it if you left out the berries. My Mum and Dad liked them in.)

Mulberry White Chocolate Muffins

- * 2 ¼ cups self-raising flour (or All purpose flour + 1 tspn baking powder)
- * 1 ½ cups fresh berries, grated apple or chopped fruit
- * ¼ cup white chocolate bits or nuts
- * 240 ml (1 cup) buttermilk
- * 2 eggs
- * 80 ml (1/3 cup) canola oil
- * ¼ cup sugar
- * 1 tspn vanilla essence

Pre-heat oven to 200 deg.C (400 deg. F). Either grease muffin pans or line with baking paper or muffin cases to prevent sticking.

Whisk all wet ingredients together. Gently fold in flour until almost incorporated. Fold in chocolate or nuts, berries or fruit.

Bake for 8 minutes at 200 deg. C (400 deg F) then turn oven down to 170 deg.C (340 deg F) for a further 15 to 25 minutes depending on the size of the muffins.

Allow to sit in the pan for 5 minutes before turning out. Serve warm, or freeze and zap in the oven or microwave.

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



What's New from The Fat Quarter Shop

From Kimberly Jolly at www.FatQuarterShop.com

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



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

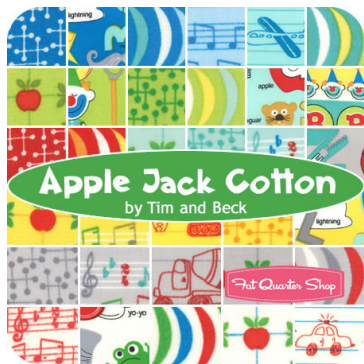
Follow My Heart is a collection of simple prints featuring hearts, tiny flowers, dots and the alphabet with a sweet feature print that depicts a few of Lynette Anderson's favorite things.

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

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

View this Range at:

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



The Apple Jack collection by Tim and Beck for Moda Fabrics

Get ready to join a circus of elementary learning made spectacular! Take part in the nostalgic parade of whimsical letters, darling little pals, and all the fun, complementary designs you could ask for to create to your heart's desire.

Bright, primary colors pop playfully and a group of flannel prints are perfect for the little ones to cuddle up with.

The Apple Jack collection by Tim and Beck for Moda Fabrics is available in fat quarter bundles, fat eighth bundles, jelly rolls, layer cakes, charm packs, the new mini charm packs and cotton and flannel yardage. Get in touch with your inner child with our Red Rover Quilt Kit!

Check it out at:

<http://www.fatquartershop.com/Apple-Jack-Moda-Fabrics-Tim-and-Beck.asp>

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www.ludlowquiltandsew.co.uk



The Simple Marks collection by Malka Dubrowsky for Moda Fabrics

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

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

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

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

See this Collection at:

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

Don't keep this Online Quilt Magazine all to yourself –share it with your Quilting Guilds and Friends!

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The Morris Apprentice collection by Barbara Brackman for Moda Fabrics

This new collection of William Morris design celebrates the master apprentice John Henry Dearle.

In the late 1870s the 18-year-old art student was hired as a showroom assistant. Twenty years later he was Head Designer putting his own stamp on the Morris style.

The prints in The Morris Apprentice reflect Dearle's new directions. He added color and line from art nouveau in designs like "Helena" and "Foliage."

Pattern repeat took on a Persian formality in "Eden." Dearle became Art Director in 1896 after Morris's death, guiding the firm into the Twentieth Century.

The Morris Apprentice collection by Barbara Brackman for Moda Fabrics is available in fat quarter bundles, fat eighth bundles, jelly rolls, layer cakes, charm packs and yardage.

View this Range at:

<http://www.fatquartershop.com/The-Morris-Apprentice-Barbara-Brackman-Moda-Fabrics.asp>



Brisbane Show Wrap Up

By Annette Mira-Bateman from www.QuiltBlockoftheMonthClub.com

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



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

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

Breast Cancer Drainage Bags

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

Well done ladies!



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

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

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

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

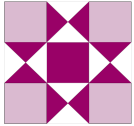
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Project – Bronze Coin Purse

From Jody Anderson at www.BagMakingPatterns.com



I gave a daily workshop at the recent Brisbane Craft & Quilt Fair, and this is some of what we covered, so you can have a go at making one of these too...

This small purse pattern is a very quick and easy one to make, and these instructions will show you how to draft your own pattern as well, to suit the size purse frame that you have.

Ours is a coin purse size (or suitable for a small sewing kit!), with a simple sewn base. The fabric purse has been attached to the metal frame with a very easy sewing and beading technique, for a fabulous finished result!

Purse Dimensions are 4 ½ inches wide x 3 ½ inches high, and 1 inch deep.

You Will Need:

Fat eighth or scrap of fabric for purse outer

Fat eighth or scrap of fabric for purse lining

small amount light weight fusible pellon

small amount light weight fusible interfacing

Metal purse frame – ours was 4 inches across the top and approx. 1½ inches down to the side hinges

Seed beads in a colour to match –(if your frame has holes)

Fabric glue – only if your frame is smooth – without holes

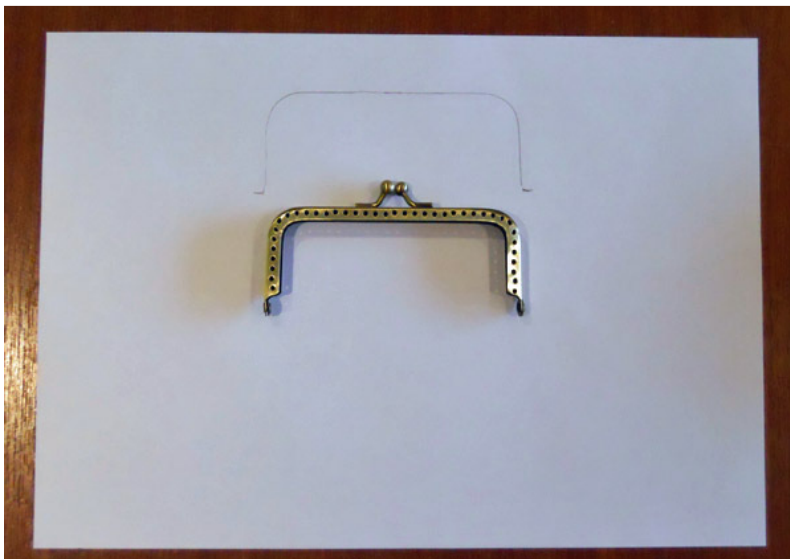
Bag Construction:

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

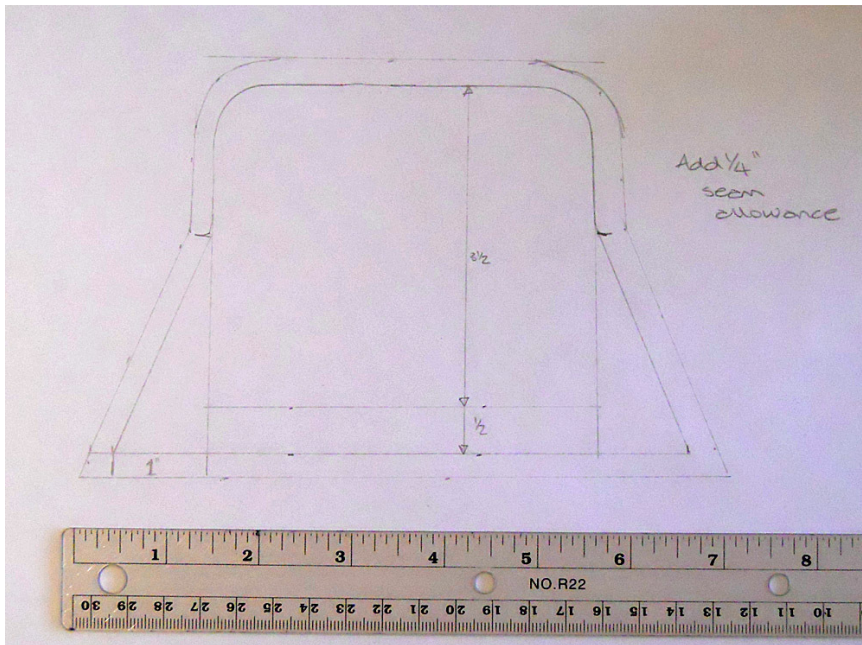
Referring to the attached Cutting Guide and using your template, carefully cut the required bag pieces from the bag fabrics, interfacing and pellon as required.

Pattern:

This simple purse pattern is easy to draft, and you should be able to draw up a pattern to suit the size purse frame you purchase.



On a plain sheet of paper, trace around the shape of your purse frame, as shown above. Clearly mark where the hinges are on each side too.



As shown above, the rest of the pattern is drawn in. Mark straight lines down the sides following the line of the purse frame. The length of these will determine the height of your purse – we measured down $3\frac{1}{2}$ inches for the height, and added another $\frac{1}{2}$ inch to the bottom, so that the finished base will be 1 inch in total.

To allow the purse to keep a pleasing shape when the base is sewn in, we added 1 inch to either side of the base line, and then drew the pattern line from that point straight up to the marked hinge point on each side.

That's it! Add a ¼ inch seam allowance around all sides, and cut on that line to make your purse side template.

Note – if you want a purse with a longer than 3 ½ inch height, just add more length on the straight lines down from the hinge points at the sides. Still measure out 1 inch at each side of the base line, and draw the angled line back to the hinge point on each side as before.

Assembly:

Using your template, cut two bag outer pieces, cut two lining pieces, cut two pellon pieces and cut four light weight interfacing pieces. Mark the side hinge points on the pieces with a small notch cut in the seam allowance.

To prepare the pieces for construction, iron the light weight interfacing to the wrong sides of the purse outer pieces, then fuse the pellon on top of that. Iron the light weight interfacing to the wrong side of the purse lining pieces also.

With right sides together of the outer fabric pieces, sew down both sides and across the bottom to join the two panels together.

To make the purse base, pinch together the bottom corners – align the side seam on top of the bottom seam, mark down $\frac{3}{4}$ inch from the sewn corner point and sew across that line at right angles to the other seams.

Repeat for the other corner and trim seams before turning right sides out.

Make the lining in the same way. With right sides together then sew the lining pieces together, leaving most of the middle of the base seam unsewn, to turn the purse through later.

Form the base in the same way as you did for the purse outer. Sew the corners and trim.

Place the purse outer into the lining, matching side seams and marked hinge points.

Pin and sew around the top of the purse panels, taking care to sew down to, but not past the marked hinge points.

Turn the purse through the hole and pin and topstitch the lining side hole closed.

Add the metal frame to finish. If your frame is smooth without holes, then apply fabric glue to the inside of the frame and using a pointed tool



(like a knitting needle or bamboo skewer), push the top of the fabric purse into the frame well and leave glue to set.

If your frame has holes as ours did, sewing will be enough to secure it to the fabric. Start at one side and push the fabric into the frame. Thread a needle and double over the thread for strength, then come up the first hole on one side, thread on a single seed bead, then sew back down through the same hole. Come up the next hole, add a bead and go back through the same hole again. Repeat all the way around the frame on both sides to finish.

These little purses are so quick, cheap and easy to make – AND they make fab Christmas Presents too!



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

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www.BagMakingPatterns.com
 to check us out and get your next
New Bag Project!



Diva Moments

By Anne Lemin from www.quiltedlovlies.com

Inside my businesswoman body beats the heart of an artist. And sometimes that *artiste* gets pretty darn uppity, wanting nothing more than to cut up whatever I've been working on. The kids started calling these episodes Diva Moments, and the name stuck.

Diva Moments occur when a quilt I'm sewing is not meeting expectations. This is a bane to my perfectionist tendencies. Why can't everything I do be perfect the first time? Instead of realizing I'm not perfect and trying a different approach (perish the thought), my prissy little diva starts ranting.

"This is swill! Why can I not create anything but garbage? I'm going to put this in the fireplace and burn it!" Sometimes, on the way to the fireplace, a reasonable facsimile of sanity returns. Or my husband brings the matches, and I am dismayed that he agrees with me.

Methods of destruction and expletives vary according to how high my frustration level is (much like the ever worsening rings of hell in *Dante's Inferno*):

- Small seam ripper: mutter, mumble, big sigh
- Large seam ripper: How hard can it be to sew two pieces of fabric together in a straight line?
- Big honkin' seam ripper: If this weren't for a customer, I'd cut it up right now.
- Big sharp scissors: This looks like crap! Prepare to say hello to your new friends in the scrap bag!

Other destinations where my projects have ended up are:

- The fireplace after being cut up.
- The dog's mouth (Merle's new chew toy).
- The shredder (bad idea - had to buy a new one).

You'd think after the shredder incident, I'd learn to control my little fits of pique, but no. Take this article for instance. It's almost been to the new shredder three times.

I'm getting a little better as I get older though, and my Diva Moments can't be heard by the neighbors anymore. I realize I can't be perfect all the time, and try to be more patient with myself. But I did buy my own personal heavy duty shredder just in case...

About the Author: Anne Lemin, owner of Quilted Lovelies, is a quilter and quilt designer specializing in custom made quilts and table runners. Visit [Quilted Lovelies](http://QuiltedLovelies.com) to learn more.

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Quilt Block Patterns & Newsletters

Ask any quilter what they want more of, and it's always "**more quilt block patterns** along with tips and shortcut techniques for sewing blocks and quilts together."

Have you ever looked to find a book with quilt block patterns that you could just look through whenever you want to create a new quilt?

Sounds easy, doesn't it? It wasn't always that way.

When I first began quilting, I **just got one pattern at a time**. Usually it was a quilt pattern that came in one of those plastic bags and included a picture of the quilt, templates for the quilt blocks, and instructions for sewing the quilt together.

And now you can avoid all of that pain.

We've gathered all of the newsletters and quilt block patterns (including full size templates) and put them onto some very convenient CDs for you.

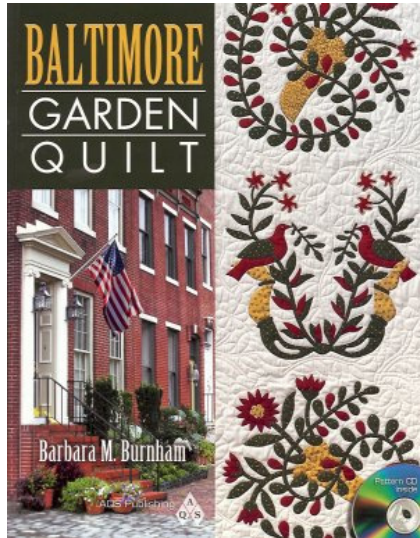
In addition, you'll have years of valuable newsletters jam-packed with ideas for quilts, comments about tools of the craft, bits about quilting history, and more.

For more information, visit: <http://www.how-to-quilt.com/quiltblockpatterns.php>



Book Review

By Annette Mira-Bateman from www.QuiltBlockoftheMonthClub.com



“Baltimore Garden Quilt” by Barbara M. Burnham

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

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

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

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

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

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

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

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

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

'Baltimore Garden Quilt' by Barbara M. Burnham

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

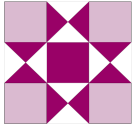
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Reader “Show and Tell”

This month we continue our new regular segment of “Show and Tell” quilts made by our Online Quilt Magazine Readers. We will include them as long as you can send them to us, and that way we can all share in the wealth of creativity and inspiration abundant within our quilting community.



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

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

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

- Mary Jane, Australia



“Hi Jody,

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

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

Hope you enjoy it.

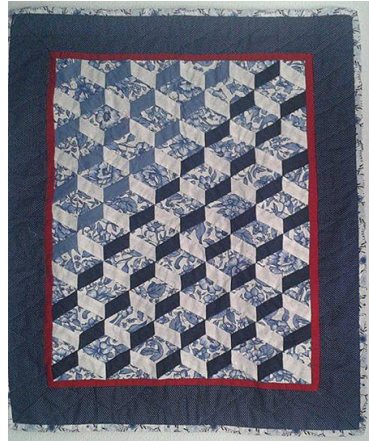
Thanks,

Carmen”

And from Nettie in the Netherlands –

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

It is hand patched and machine quilted.”



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



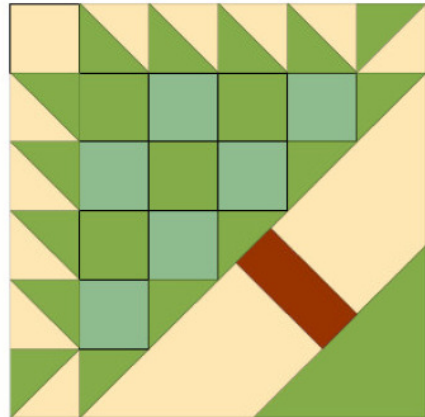
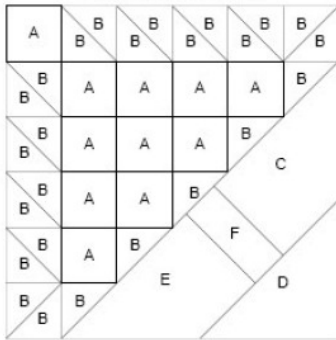
Block of the Month

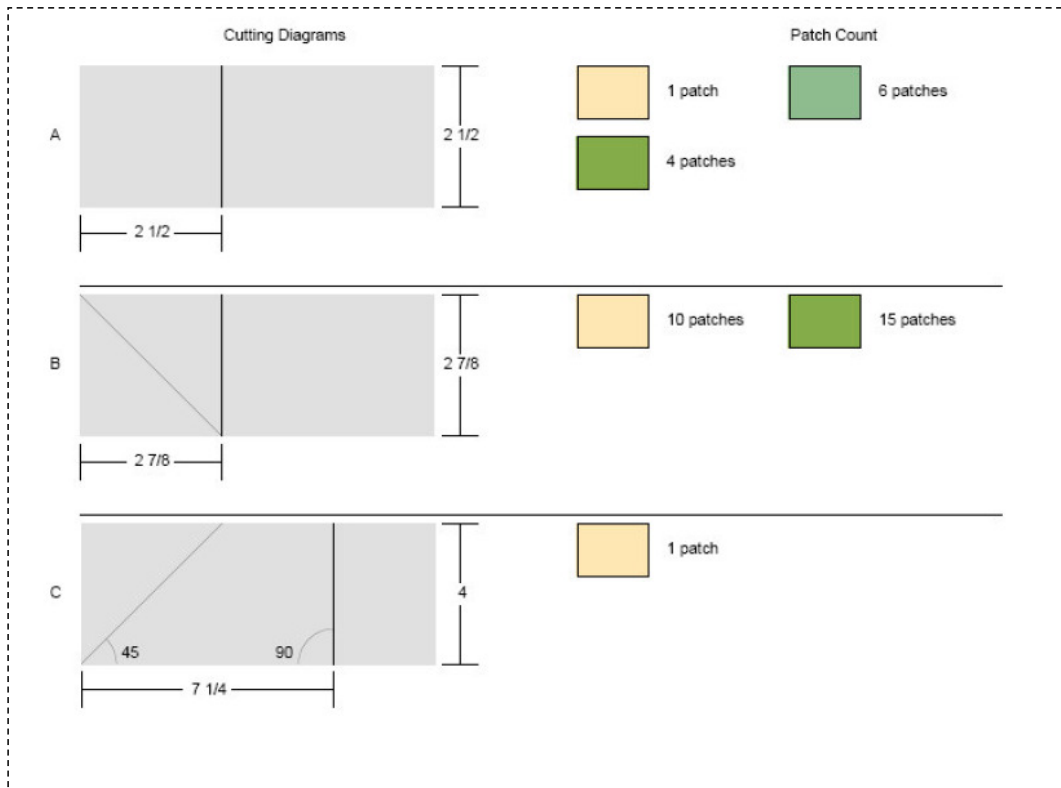
This Month's block is a Pieced Christmas Tree Block. It's perfect if you still want to whip a festive season project for this coming Christmas.

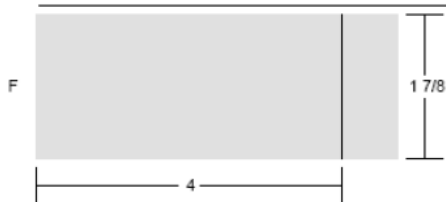
To make this 12 inch block as shown, you will need 4 different fabrics, and once you have rotary cut the pieces according to the Cutting Diagram, you can piece them together as shown.

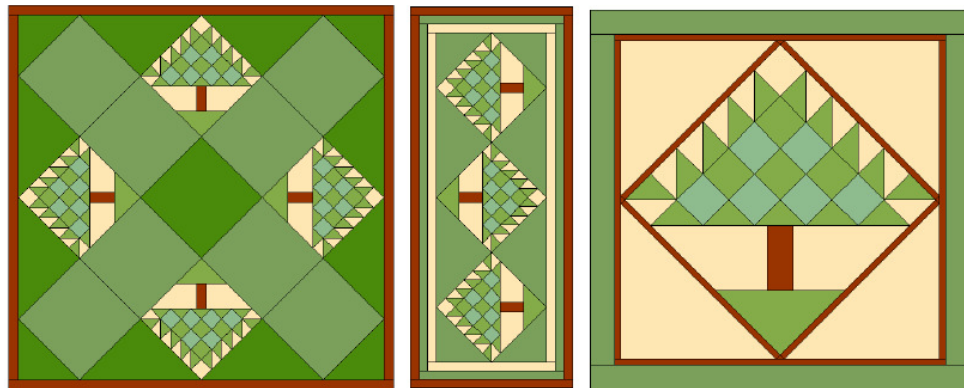
Christmas Pine

Key Block (1/5 actual size)









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

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

Today's Tips:



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

- Therese

Meg in Queensland sent in her tip:

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

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

And Teresa said:

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

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

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

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

Try it - I did and it's great!

~~~~~

And whilst technically not a tip – I do believe that chocolate makes most things better!

## Choc-a-Block-Trifle

Ingredients (serves 6)

- 4 good-quality chocolate brownies (about 85g each)
- 1/4 cup (60ml) Kahlua (or other coffee liqueur)
- 275g dark chocolate, roughly chopped

- 3 egg yolks
- 1 1/2 tbs caster sugar
- 1 tsp cornflour
- 600ml thickened cream
- 150g white chocolate, roughly chopped
- 1/4 cup (30g) toasted chopped walnuts
- Dark chocolate curls (see note), to decorate

### Method

Break up brownies into small pieces and place in the bottom of a 1.5 litre dish or 6 x 1 cup (250ml) serving glasses. Drizzle over the Kahlua, then set aside.

Place dark chocolate in a heatproof bowl set over a saucepan of gently simmering water (don't let the bowl touch the water). Allow to melt, then stir very gently until smooth. Remove from heat and add 225ml boiling water, 1 tablespoon at a time, stirring to make a sauce (don't add water more quickly or the chocolate will 'seize' and



become grainy). Pour sauce over the brownies, then cover and chill for 2 hours.

Meanwhile, beat the egg yolks, sugar and cornflour together in a bowl with electric beaters until thick and pale.

Heat 300ml of the cream in a saucepan over medium heat until just below boiling point. Pour the hot cream mixture over the egg mixture, stirring to combine. Transfer to a clean saucepan and place over low heat. Stir for 2-3 minutes until a thick custard forms.

Place two thirds (100g) of the white chocolate in a heatproof bowl. Pour the custard into the bowl, stirring until the chocolate is melted and the mixture is well combined. Cool completely, then pour over the chocolate brownie base. Chill for 2 hours.

Place the remaining 50g of white chocolate in a food processor with the walnuts and pulse until

fine. Whip the remaining cream to soft peaks, stir in the walnut mixture, then spread over the trifle. Chill for at least 2 hours until set, then serve decorated with chocolate curls, if desired.

Yum!



## YES, We Want to Hear From You!

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

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

Please send me an email with your Testimonial, Tip, Suggestion, “Show and Tell” Quilt or Enhancement – I'd love to hear from you!

Send all emails to:

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

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

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

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