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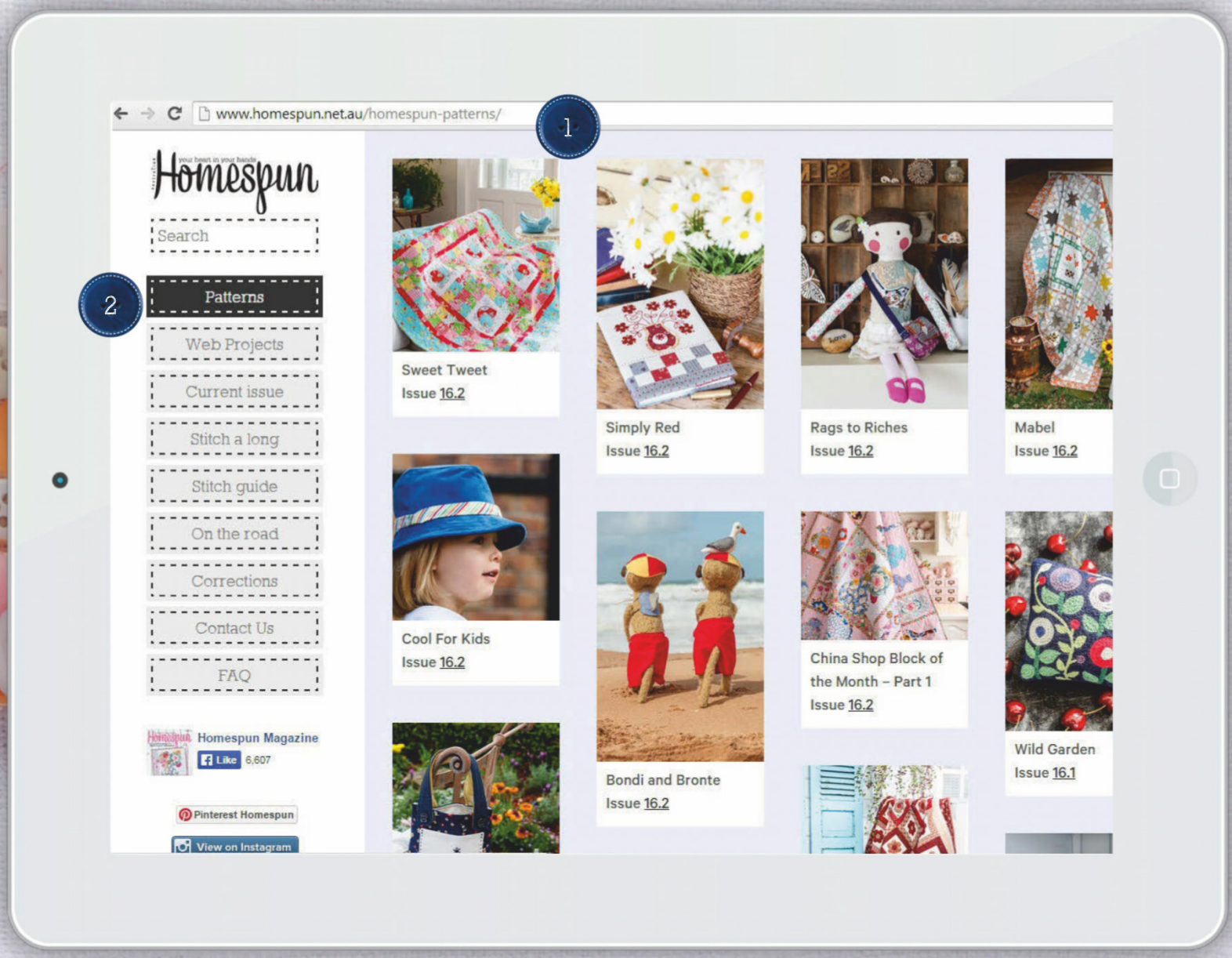

1

Simply go to www.homespun.net.au/wp-login/ and click the "register" link to create your account, or you can log in with Facebook. Note: this is a different account to your Zinio/Apple/Google account.

2

Once you've logged in, just go to the "Patterns" section of the *Homespun* site, or direct link www.homespun.net.au/homespun-patterns/ and click on the project you're after to download the PDF.

3

Don't forget when printing PDFs, print on plain A4 paper, with page scaling turned off (or at 100%).

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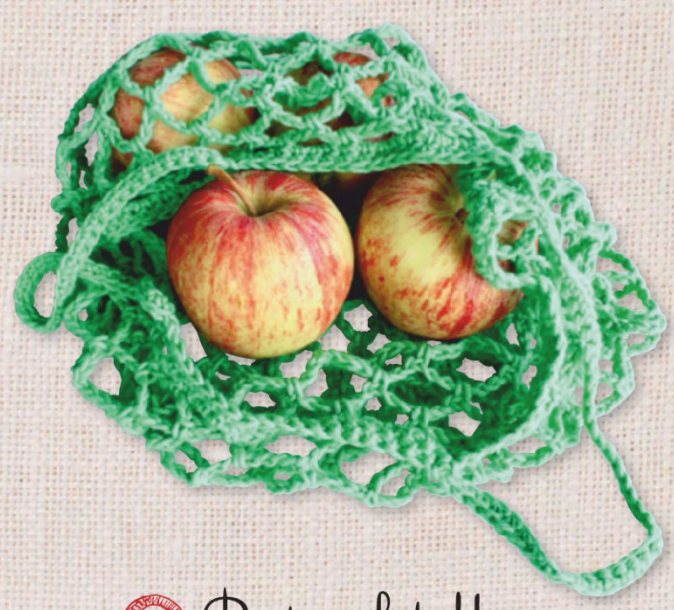
DON'T MISS THIS MONTH'S SPECIAL OFFER

Best of the best from Pinterest

Here are our favourite **reusable produce bags** on Pinterest this month.

Best macramé bag

Designer: Stephanie Pollard, Hello Glow
Contact: www.helloglow.co



Best crocheted bag

Designer: Mikaela Bates, Vivid Kreations
Contact: vividkreations.com.au, @vividkreations (Instagram)

Best mesh bag

Designer: Mairita Jonikane, Warm Grey Company
Contact: www.etsy.com/uk/shop/WarmGreyCompany

Field Journal Club

This is essentially a Block of the Month club using Cottage Garden Threads, Liberty of London fabric, vintage-inspired stitcheries and journalling.

When you join the Field Journal club, each month you will receive four Cottage Garden Threads variegated six-stranded embroidery threads; four pre-printed botanical stitchery designs on hanky linen – 10cm (4in) finished; four 17cm (6½in) squares of Liberty fabric; and four journal pages with a stitch guide, colour photo and a section for journalling.

The Field Journal Club is available from a number of shops and businesses across Australia and New Zealand, including some of our loyal advertisers – check out their ads to find out more: Cynthia's Ark SA – page 110, Lyn's Fine Needlework NSW – page 86, Whatever Where-ever Craft NSW – page 53 and Tranquility Crafts Vic – page 84.

To find out more and discover your nearest stockists, visit www.cottagegardenthreads.com.au/field-journal-club

THE BOBBIN TREE

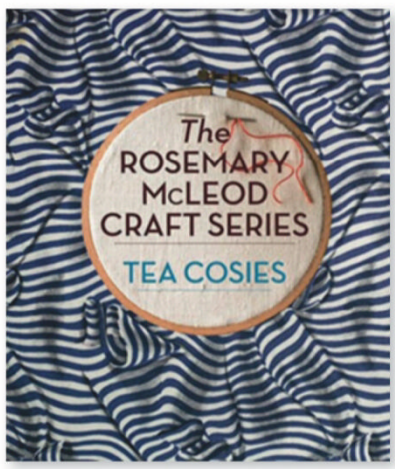
Jenny McWhinney of Jenny McWhinney Designs is well known in the embroidery industry. For more than 30 years she has been producing her own designs and stitching them using a diverse range of threads on various fabrics, depending on the effect she is creating. This technique is called thread-painting; all of her work is completed by hand. About 40 of Jenny's designs have appeared in Australian magazines, including *Homespun*.

Several years ago she decided she wanted to spend more time designing than travelling, so she set up a shop, The Bobbin Tree, in Adelaide to display her work and to hold her workshops. There are six workshops scheduled at the shop each week.

Turn to page 59 to find out more about The Bobbin Tree, and keep your eyes open for a project appearing in the pages of *Homespun* soon!

PIN INTEREST

Bright ideas, fabulous products, clever tips & quick reads

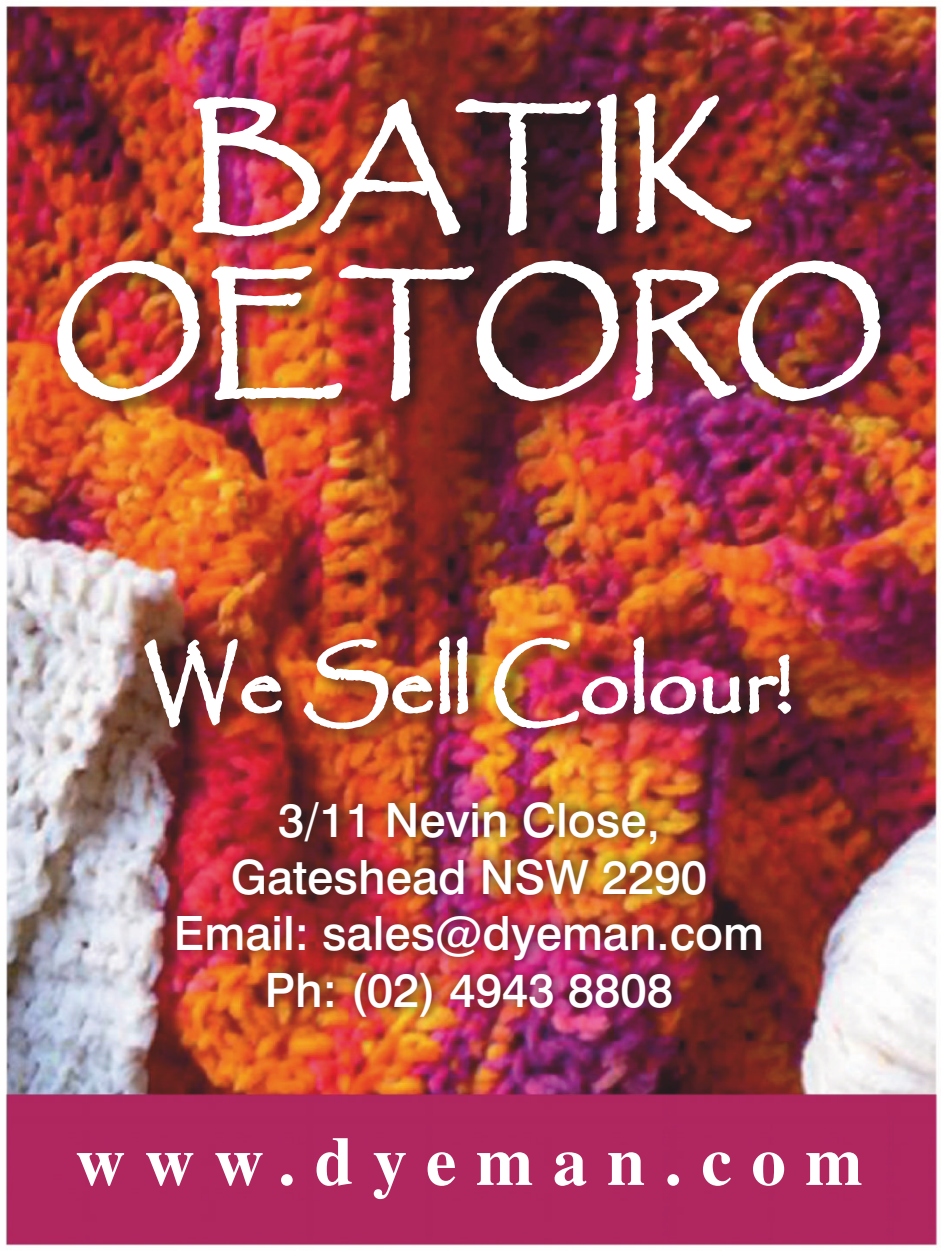


TEA ANYONE?

Taken from Rosemary McLeod's amazing book *With Bold Needle & Thread: Adventures in Vintage Needlecraft*, the eight patterns in this eBook come from women's magazines of the 1930s to 1950s, recreated with a modern twist. This book is part of the five-part The Rosemary McLeod Craft Series, which offers projects for bags, tea cosies, cushions and adornments. eBook available from Kindle.

GENTLE PURSUITS PINCUSHION

Helen Dafter designed this pincushion to feature a diverse arrangement of flowers on each panel, including lush hydrangeas and delicate sprays of salvia and buddleia stitched with lustrous silk ribbons. Along with metallic thread spiderwebs, this pincushion is one to treasure and give as a gift. Stitches used include couching stitch, gathered French knot, ladder stitch, ribbon stitch, straight stitch, stem stitch and twisted ribbon stitch. The pattern and instructions for this project can be found at www.cosyproject.com.au



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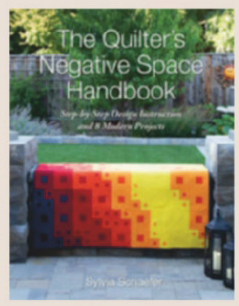

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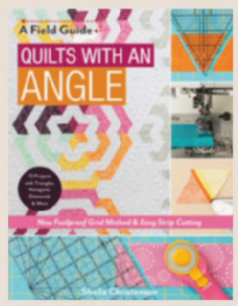

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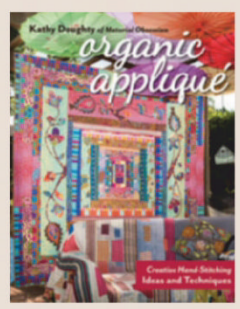

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PIN INTEREST

Sweetie Crawly EMBROIDERY

Celebrate the beauty of nature as you stitch this delightful garden embroidery pattern by Emily Wilmarth. It features beaded raspberries, woven spiderweb roses and a three-dimensional stumpwork ladybird. Stitches used are detached chain (lazy daisy) stitch, fishbone stitch, fly stitch, French knot, padded satin stitch, satin stitch and straight stitch. Pattern can be found at www.cosyproject.com.au

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Day 2: Same as for yesterday, but it stays on for 10 minutes.

Day 3: Repeat as for the first two days, but thimble must now stay on for 15 minutes.

Day 4 and beyond: Increase time by five minutes each day until the day comes when you forget to notice the time, and you suddenly realise the thimble is actually assisting with your stitches.

Give it a try and let us know how you go on *Homespun*'s Facebook page.

diary dates

Let us know about your upcoming event – email details to homespun@umco.com.au or send them to *Homespun* Diary Dates, Locked Bag 154, North Ryde, NSW 1670. Please notify us at least four months before the event.

New South Wales

August 23-25

Lake Macquarie

Wangi Quilters' Quilt Show

Wangi Workers Club, 11-19 Market Street, Wangi Wangi Open: 10am-4pm

More information: Kay 0408 616 629 or wangiquilters@gmail.com

October 5-6

Narooma

Dalmeny Quilters' Quilt Show – Colours of Australia

Narooma Leisure Centre, Princes Highway, Narooma

Open: 10am-4pm

Entry: $8

October 11-20

Sydney Craft Week

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More information:

www.sydneycraftweek.com

October 11-12

Dapto

Creative Connection

Dapto Anglican Church, Moombara Street, Dapto

Open: 10am-3pm

Entry: $6

More information: dapto.church/events/dac-quilt-and-craft-show

Victoria

November 2-3

Ballarat

Ballaarat Quilters' Biennial Exhibition – Down the Garden Path

St Patricks Community Hall, 3 Lyons Street South, Ballarat Central

Open: Sat 10am-5pm, Sun 10am-4pm

Entry: $5

More information:

www.ballaaratquilters.com

South Australia

October 18-20

Bordertown

Bordertown Gumtree Quilters

Bordertown Civic Centre, Woolshed Street, Bordertown

Open: 10am-5pm

Entry: $5

Special display of Rachelle Denneny's quilts

More information:

(03) 5393 9543

Queensland

August 23-25

Rosewood

Rosewood Craft and Quilt Biennial Show

Rosewood Cultural Centre, 1 Railway Street, Rosewood

More information:

Enid (07) 3702 3593

August 30-31

Cooroy

Patches of Cooroy Biennial Quilt Show

Memorial Hall, Cooroy

September 21-27

Toowoomba

Toowoomba Quilters' Club Annual Quilt Exhibition

Salo Centre, St Ursula's College, Rome Street, Toowoomba

Open: Sat-Thu 9am-4.30pm, Fri 9am-2.30pm

More information:

Marilyn 0408 139 075, or visit www.toowoombaquiltersclub.org

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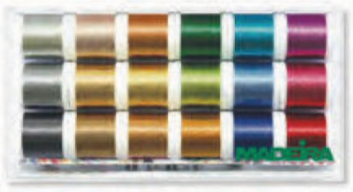

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***You must be logged in as a customer to be able to use the code, and you must have both the pattern and at least one ball of the yarn in the cart to get the pattern for free. This pattern download is available FREE to *Homespun* readers* up to November 30, 2019.**

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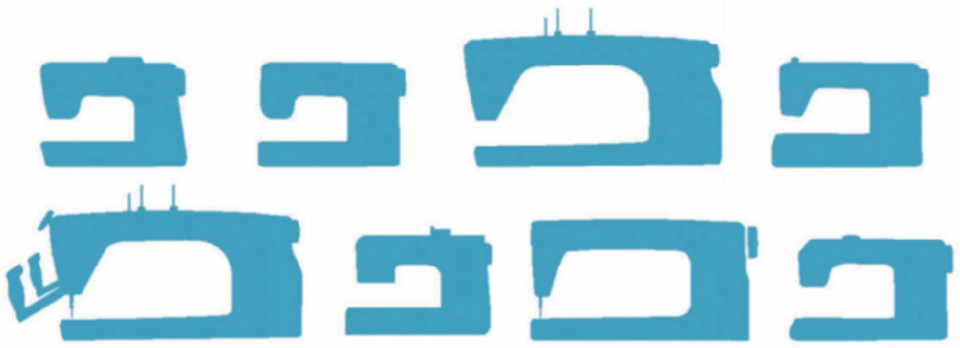

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Sew it is Spring time

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inside the 2020 wall calendar

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ABOUT THE PLUM GARDENS COLLECTION

Inspired by the autumn garden, this versatile collection has a charming hand-drawn look with flowers, ducks and teardrop shapes. A beautiful palette with peach, plum, nutmeg and blueberry hues, the collection lends itself well to cosy autumn quilts and other autumn-inspired projects.

Seasonal angels, plums and bears are the main motifs. There are also adorable mini balls of yarn for doll hair in beautiful colours.

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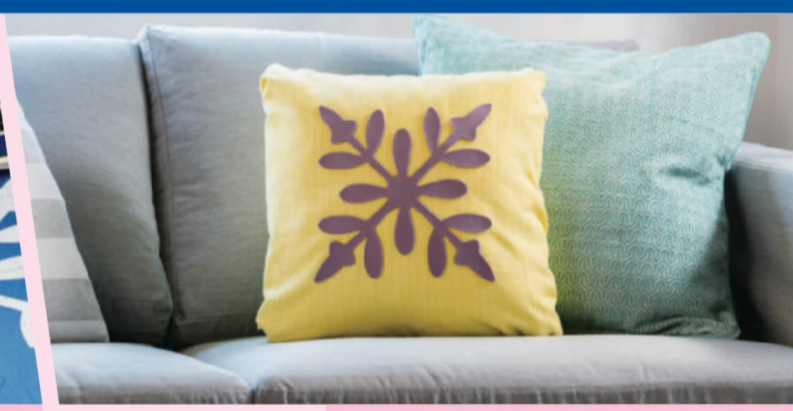

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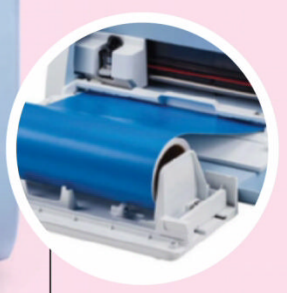

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MERRIN SHAW

Merrin Shaw's tea cosies are about so much more than keeping a teapot warm. They're an invitation for storytelling and a laugh. She lovingly refers to them as her "beanies for kettles" and says they are full to the brim of personality and charm.

But they're not everyone's cup of tea... some of her designs have been called crazy. But Merrin takes that as a compliment. Her philosophy is that the more experimental, the better. "Over the years I have noticed that even my wackiest piece finds its person who just gets it," says Merrin. "Delighted new owner – job done."

There is one exception to this. "The very first tea cosy I sold was bought as a revenge gift for a mother-in-law's ugly gifts. That still bothers me."

Her wild and woolly ideas develop in her workroom, where there's a large 'inspiration pile' of yarns and lots of clicking and clacking as Merrin whips up her latest creation. When her knitting needles are allowed a rest, she sticks them in her hair where they resemble antennas. "I usually forget they are there until I catch them on something," she laughs.

Her designs usually begin with a colour palette. "Once colours have been chosen I decide on the size and somehow, during the process, a shape and design evolves." Remarkably, Merrin doesn't work from a set pattern, preferring to let her imagination guide her, which results in unique and surprising

designs.
“I've always found patterns confusing, so I am most comfortable making patterns up as I go,” she reveals. “I always advise throwing out other people’s ideas and ‘growing’ your own.” Be inspired by others, but interpret their ideas in your own way, is Merrin’s advice.

It’s the final embellishing of a piece that really transforms her designs. “Adding 'bits' to bring a piece to life is where I have asked myself the 'dare I?’ question. The answer is always, ‘why not?’”. Her brave approach leads to fun and colourful creations. Along with wool, Merrin uses all sorts of materials – including acrylic and cotton yarn, shredded t-shirt fabric, hessian and old jumper sleeves. She embellishes her cosies with flowers, gumnuts, pompoms and wire-shaped characters. “It’s also fun to zhuzh up an old tea cosy with some new embellishments,” she says.

Over the last 14 years, Merrin has been making crazy tea cosies. She learnt her knitting skills from her older sister. “I come from a very large family and although my mother was a superb knitter, she never had the time to pass on her skills,” she explains. Merrin has used these talents to develop her own style and has started her own business. She sells her cosies under the business name Alkame Arts at her market stall, where they grab the attention of

shoppers and vendors. “Other stallholders come to see the ‘new one’ for the week, sometimes backing away saying, ‘Oh! You've had that kind of week, have you?’. There is always laughter and lots of discussion about the ‘meaning’ of the design.”

The playful and nostalgic nature of her cosies is all part of their appeal. “I love creating tea cosies because I can shape and form designs, and something beautiful, or at least something fun, appears, which almost always brings a smile and an opportunity for shared conversations and memories, usually about granny's tea cosies.” The only warning her cosies come with is – don't take them seriously!

You can see more of Merrin’s fabulous cosies at her stall at the Maleny Markets (Queensland). Or you can get in touch with Merrin directly on 0457 579 713 or email merrinshaw@gmail.com

– Janai Velez

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CROCHET

FLOWER NECKLACE

A thoughtful gift or a must-have accessory – you can modify this crocheted necklace to your own liking. Make the strands longer or shorter, add more or use less, add more flowers – have fun!

Robyn Hicks, Yummy Yarn and Co – Email: yummyyarnandco@gmail.com,
Website: www.yummyyarnandco.com.au, Instagram: @crochetgirl99

MATERIALS

- DMC Natura Just Cotton: 1 ball of each Yarn A – Lima (Colour N15), Yarn B – White (Colour N01), Yarn C – Rose Layette (Colour N06), Yarn D – Rose De Meaux (Colour N94), Yarn E – Bougainvillea (Colour N93), Yarn F – Pistache (Colour N13)
- Crochet hooks: 3.5mm (UK9)/USE4 and 3mm (UK11)/US–
- Tapestry needle
- Round Beads 5 x 10mm (½in) Porcelain (Ribtex "Inspired by Nature" available from Spotlight)

Skill level: Easy
Terminology: Australian/UK

STITCH GUIDE AND ABBREVIATIONS

Yarn Over (yo): wrap the yarn over the hook; **Slip Stitch (ss)**: insert hook into the next stitch, yo, pull through work; **Double Crochet (dc)**: insert hook into the next stitch, yo and pull through work (2 loops on hook), yo and pull through 2 loops; **Double Crochet 2 Stitches Together (dc2tog)**: {insert hook into the next stitch, yo and pull through work} 2 times, yo and pull through all 3 loops; **Half Treble Crochet (htr)**: yo, insert hook into the next stitch, yo and pull through work, yo and pull through all 3 loops; **Front Post Half Treble Crochet (fphtr)**: yo, insert hook from front to back to front around the post of the next stitch, yo and pull through work, yo and pull through all 3 loops; **Back Post Half Treble Crochet (bphtr)**: yo, insert hook from back to front to back around the post of

AUSTRALIAN/UK TO US CROCHET CONVERSION CHART

Australian/UK	US
Double Crochet (dc)	Single Crochet (sc)
Half Treble Crochet (htr)	Half-double Crochet (hdc)
Double Treble Crochet (dtr)	Treble Crochet (tr)
Front Post Half Treble Crochet (fphtr)	Front Post Half-double Crochet (fphdc)
Back Post Half Treble Crochet (bphtr)	Back Post Half-double Crochet (bphdc)
Double Crochet 2 Stitches Together (dc2tog)	Single Crochet 2 Stitches Together (sc2tog)

the next stitch, yo and pull through work, yo and pull through all 3 loops; **Double Treble Crochet (dtr)**: yo 2 times, insert hook into next stitch, yo and pull through work, {yo and pull through 2 loops} 3 times

Special Stitch – Cluster Stitch (dtr3tog) yo hook twice, insert hook into stitch, yo, pull back through stitch (*4 loops on hook*), (yo, pull through 2 loops on hook) twice (*2 loops remaining on hook*), yo hook twice, insert hook into same stitch, yo, pull back through stitch (*5 loops on hook*), (yo, pull through 2 loops on hook) twice (*3 loops remaining on hook*), yo hook twice, insert hook into same stitch, yo, pull back through stitch, (*6 loops on hook*), (yo, pull through 2 loops on hook) twice, yo, pull through all 4 loops on hook.

NECKLACE CORDS

Make five cords, each in a different colour, varying the lengths. Using the 3.5mm hook, make 170 chains (lengthen or shorten by increasing or decreasing the number of chains – see note below)
Switch to the 3mm hook. Turn the length of chain over and, now working in the 'bump' in the back of the chain. Make a ss in each 'bump' until the end. See Diagram 1.

***Note:** 170ch measures approx 92cm (36in). After placing a ss in the back of each chain stitch, the cord will measure approx 72cm (28in).*

With the tapestry needle, weave in one end of the yarn along one length of the cord. Thread the tapestry needle with the other end of the yarn and place one of the porcelain beads through the needle onto your cord. See Diagram 2. Join the two ends together before weaving in the end. Push the bead back over the join. See Diagram 3.

Diagram 1

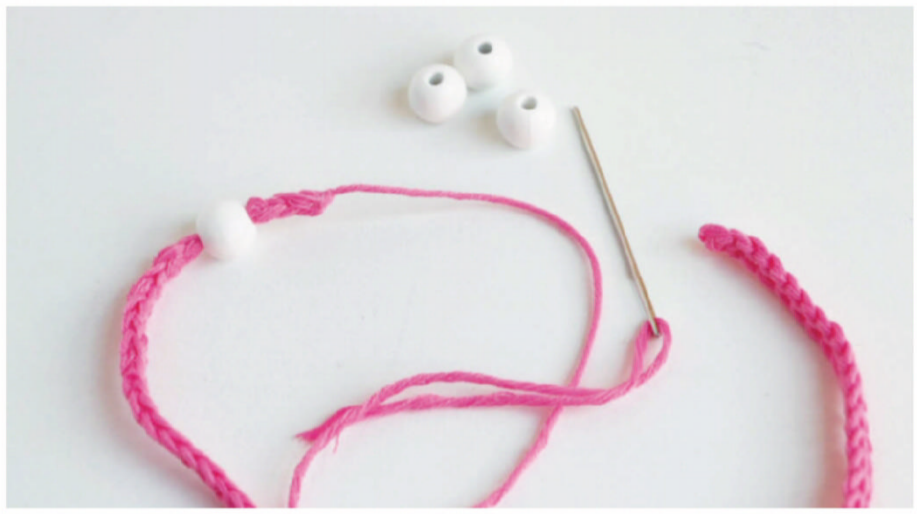

Diagram 2

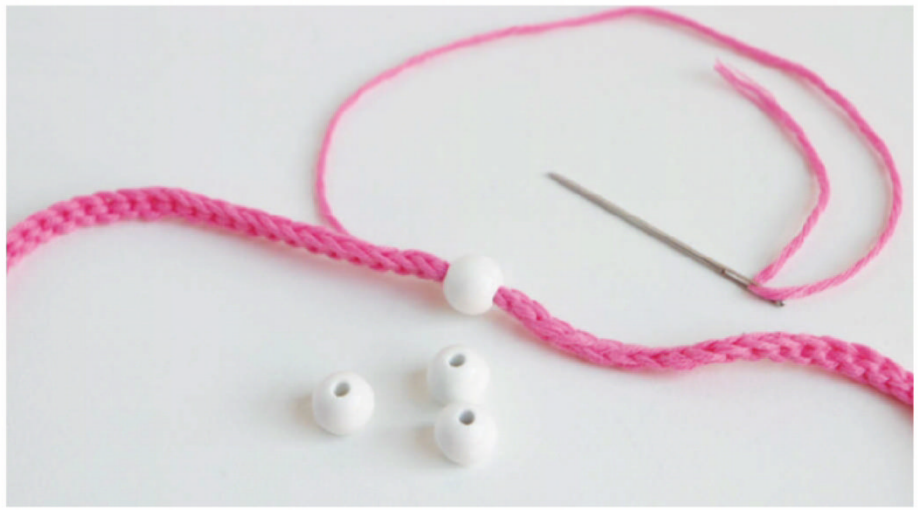

Diagram 3

SMALL FIVE PETAL FLOWER

Round 1: With the 3.5mm hook and Yarn B, make a magic ring and make 10dc into the ring, ss into the first dc. Fasten off.

Round 2: Switch to the 3mm hook and with Yarn A, join in any dc, *3ch, dtr3tog in next dc, 3ch, ss in next dc, repeat from *another 4 times. Fasten off. Weave in the ends.

Make another two the same, each using Yarn A as the first round, then one using Yarn C and the other using Yarn D for round two.

Small five petal flower – round 1

Small five petal flower – round 2

Secure with hand stitching

Leaf

TIPS

- By placing a clip at the back of a large flower, you can wear this as a brooch.
- Change it up; make many multi-coloured cords for a different look or just use one colour.
- Instead of joining up the cord, leave it unattached and use beads at each end as a tie.
- Make your own clay beads for a personal touch.

LEAF

With the 3mm hook and Yarn F, *make 7 ch, 1dc in 2nd ch from hook, 1tr in next ch, 2tr in next ch, 1tr in next ch, 1dc in next ch, 1ss in last ch. Do not fasten off, repeat from * another two times, ss into first leaf to secure.
With the tapestry needle, hand stitch the leaf to the back of one of the flowers. Hand stitch the two other five petal flowers so that the petals overlap. Secure these flowers to one of the cords either by hand stitching or with a small safety pin or brooch backing.

Large flower – round 1

Large flower – round 2

Large flower – round 3

Large flower – round 4

LARGE FLOWER

You can make larger flowers to adorn your necklace if you wish.
Round 1: With the 3.5mm hook and Yarn A, make a magic ring and make 8dc into ring, ss into first stitch made. Fasten off. Weave in the ends.
Round 2: With Yarn B, join in any dc, 3ch (counts as a stitch), 3dtr in same space, *4dtr in next stitch, repeat from * in every stitch, ss in first dtr made (32dtr).
Round 3: Switch to the 3mm hook and with Yarn C (you will be working in the front loops only), join in the front loop of any stitch, *5ch, ss into same front loop, ss into next front loop, repeat from * until end. Fasten off.
Round 4: With Yarn D (you will now be working in the back loops only), join yarn in any back loop, *6ch, ss into same back loop, ss into next back loop, repeat from * until end. Fasten off.
(Note: to make it a bit easier to work into the back loop, fold forward the petals from Round 3).
Either hand stitch large flower to one or more of the cords or use a brooch backing.

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DETOUR AHEAD

A deviation from a direct course may at first seem inconvenient, but often we get to experience something new and different that we wouldn't have experienced without the initial roadblock. Creative detours are something we should look forward to and embrace, and the simple partial-seam technique found in this pattern is a great way to start.

Samantha Dorn, Aqua Paisley Designs – Website: www.aquapaisleystudio.com;
Instagram: @aqua_paisley

PROJECT 02

MATERIALS

- One Jelly Roll or 36 strips, 2½ x 42in of assorted print fabrics
- 90cm (1yd) each of solid red and solid aqua fabric
- 50cm (⅝yd) red print fabric (binding)
- 3.4m (4yd) backing fabric
- Batting at least 170cm (66in) square
- Rotary cutter, ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

Finished size:
152.5cm (60in) square

Finished block size:
10in square

Note: *Read all the instructions before starting the project. It is recommended that fabrics be 100% cotton, pre-washed (except the Jelly Roll) and well ironed. Requirements are based on fabric 107cm (42in) wide. Seam allowances of ¼in are used throughout.*

Diagram 1

CUTTING

1 If you're using a Jelly Roll, select 36 strips to use in this project.

2 From each of the 36 strips of assorted print fabrics, cut:

- One strip, 2½ x 32in (A)
- One square, 2½in (B).

3 From each of the solid red and solid aqua fabrics, cut:

- Five strips, 6½in across the width of the fabric. Crosscut them to yield 72 rectangles, 2½ x 6½in of each fabric.

4 From the red print fabric, cut:

- Seven strips, 2½in across the width of the fabric (binding).

DETOUR BLOCKS

5 Divide the 36 A strips into 12 groups of three strips each. Sew the three strips in each group together along their long edges to make a strip set. It should measure 6½in wide. Press the seams in one direction.

6 From each strip set, cut 12 segments, 2½in wide, as shown in Diagram 1. You should have 144 segments in total.

7 Sew a 2½ x 6½in strip of solid red or solid aqua fabric to the right edge of each segment, as shown in Diagram 2. Press the seam towards the solid fabric.

8 To make one Detour block, you need:

- one B square cut from one of the assorted print fabrics
- two segments with red rectangles joined to them ('red segments')
- two segments with aqua rectangles joined to them ('aqua segments').

The block is made by sewing the red and aqua segments around the central B square.

9 Begin assembling the block by sewing the B square to the top right print square in an aqua segment using a partial seam. That is, only sew about two-thirds of the way down the B square. Press the seam away from the B square.

10 Next, join a red segment to the top edge of the block, sew another aqua segment to the right edge and then another red segment to the bottom edge. On each occasion, sew the segments with the strip of three squares next to the central B square and the rectangle of solid red or aqua fabric on the outer edge of the block. Press the seams away from the B square each time.

11 Complete the block by extending the partial seam you began in Step 9 down the remainder of the B square and along the edge of the second red segment, as shown in Diagram 3. Your block should measure 10½in square from raw edge to raw edge.

12 Repeat Steps 8-11 to make a total of 36 blocks.

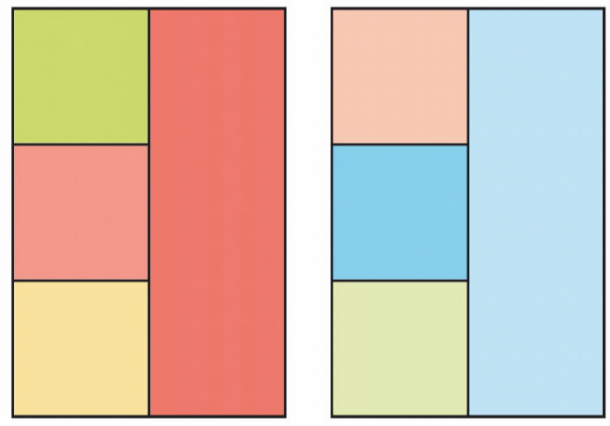


Diagram 2

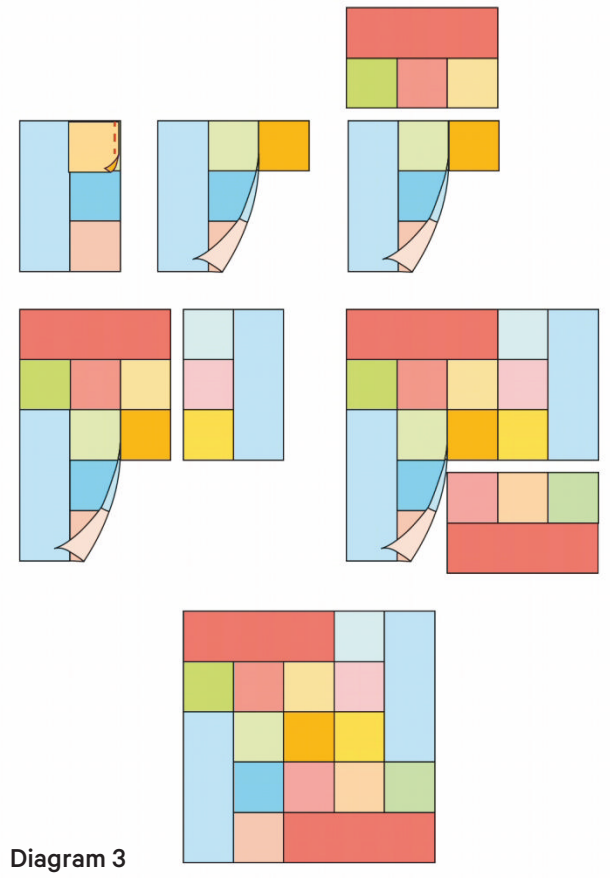


Diagram 3

ASSEMBLY

13 Referring to the Quilt Layout Diagram, lay out the blocks in six rows of six blocks each, rotating every alternate block by 90 degrees to create windmill fan shapes of solid red and solid aqua across the surface of the quilt top. Move the blocks around until you have an array of colours and prints that you like – double checking each time you move a block that you have rotated it correctly in the layout.

14 Join the blocks in each row together. Press seams in alternate rows in the opposite direction.

15 Then join the rows, carefully matching seams. Press.

PROJECT 02

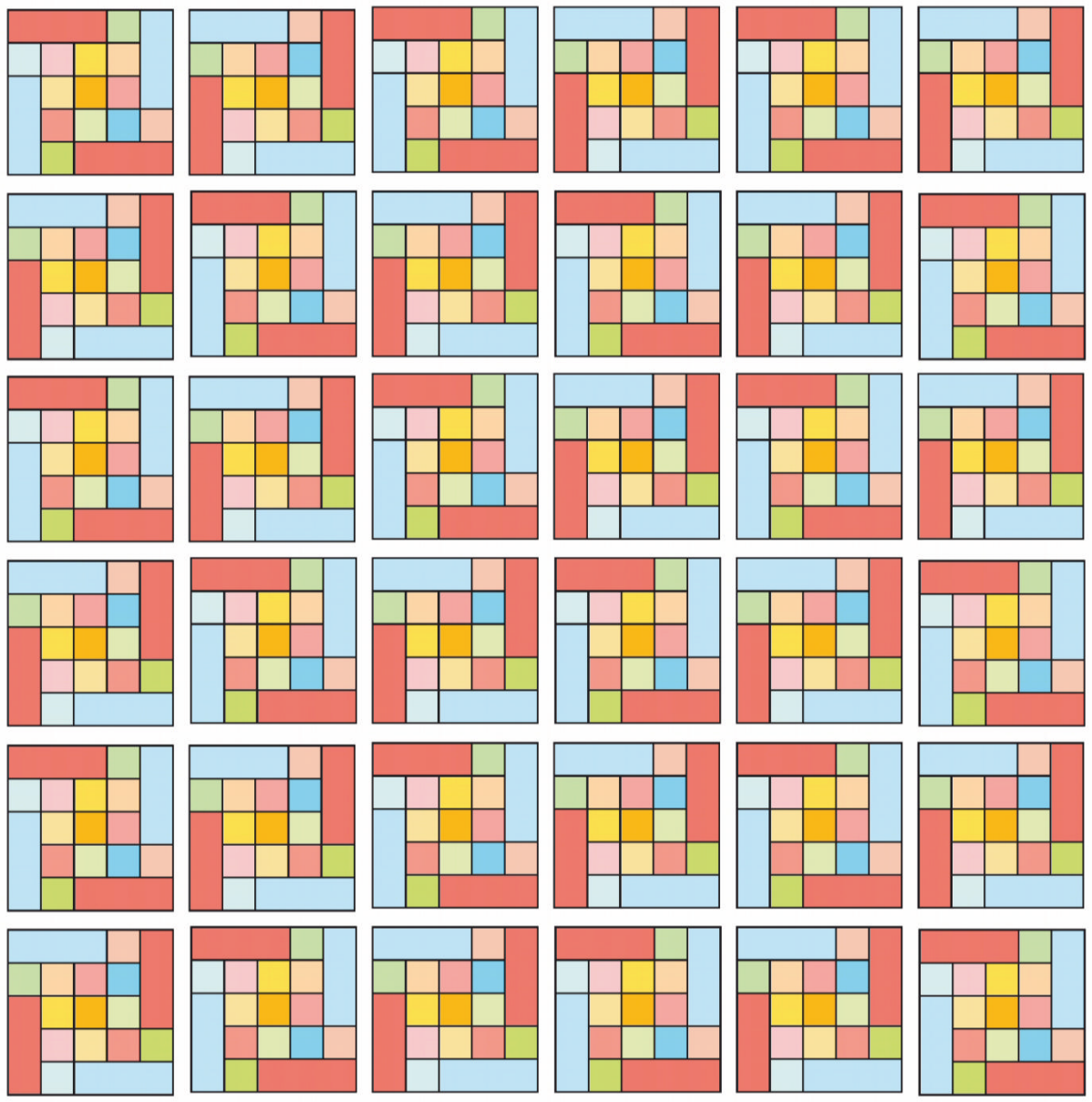
FINISHING

16 Cut the backing fabric into two equal lengths and remove the selvedges. Sew the pieces together side by side with a ½in seam and press it open.

17 The backing, batting and quilt top are ready for a longarm machine as they are. If you're doing the quilting by hand or on a domestic machine, refer to Step 24 on page 96 to layer and baste the quilt.

18 Quilt as desired. This quilt was machine quilted by Helen Campbell with a straight-line geometric design in aqua thread.

19 Refer to Steps 26-28 on page 96 to trim and bind your quilt, using the seven red strips you cut in Step 4.



Quilt Layout Diagram

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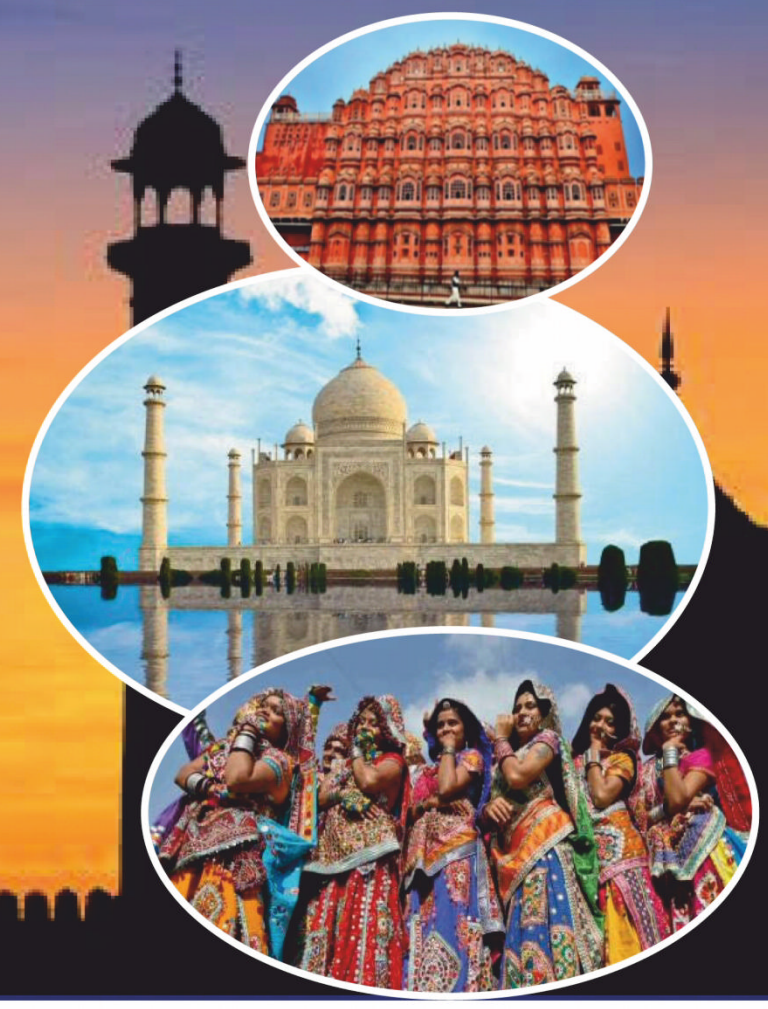

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PROJECT 03

THIMBLE *and* THREADS

STITCHING SET

This sweet set combines enchanting embroidery, appliqué, linen, flowers, birds and butterflies.

Val Laird, Val Laird Designs – Blog: val-laird.blogspot.com.au; Facebook: ValLairdDesigns

PROJECT 03

MATERIALS

- Fat quarter light blue tone-on-tone print fabric (pincushion and outer folder)
- Fat quarter light blue stripe print fabric (inner folder)
- 20cm (¼yd) off-white handkerchief linen (embroidery background)
- 10in square pale pink tone-on-tone print fabric (scissor holder and heart pocket)
- 10cm (4in) square of white felt (needle holder)
- 13cm (5in) square each of five assorted print fabrics (appliqué)
- 30cm (⅜yd) thin fusible batting
- 20cm (¼yd) light interfacing
- Anchor Stranded Embroidery Cotton in Light Turquoise (167), Turquoise (168), Light-Medium Yellow Green (261), Medium Yellow Green (266), Medium Yellow (302), Light Shell Pink (894), Shell Pink (895), Ultra Dark Beige Grey (898), Light Sky Blue (928) and in colours to match the appliqué fabrics and slightly darker than the appliqué fabrics
- 20cm (8in) pink satin ribbon, 6mm (¼in) wide
- 10cm (4in) cream elastic, 12mm (½in) wide
- 25cm (10in) cream guipure lace, 15mm (⅝in) wide
- 1.1m (1¼yd) cream fused pearl beading, 2mm (1/16in) wide
- 2B pencil
- ¾ x 1in strip of hook and loop tape, such as Velcro
- 26 x 42cm (10¼ x 16½in) white poster board
- No 8 crewel embroidery needle
- Erasable fabric-marking pen not affected by heat or a very fine permanent-marking pen
- Derwent Water Colour pencils in Crimson Lake (20), Kingfisher Blue (38) and Raw Umber (56)

- Masking tape (optional)
- Freezer paper
- Fusible web
- Fibre fill
- Pressing sheet
- Lightbox (optional)
- Rotary cutter, ruler and mat
- Sewing machine with ¼in and zipper feet
- General sewing supplies

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

Finished size:
folder – 25.5 x 21cm (10 x 8¼in) (closed); pincushion – 14 x 16cm (5½ x 6¼in)

Note: *Read all the instructions before starting the project. Requirements are based on fabric, batting and interfacing 107cm (42in) wide. A ¼in seam allowance is used throughout. Use two strands of stranded cotton unless stated otherwise. There are photo tutorials of all the embroidery stitches on our website. Instructions are provided for using the printed Pattern Sheet in the magazine, but you can also download the digital patterns from www.homespun.net.au and print them out.*

PREPARATION AND CUTTING

1 Trace templates A–G from the Pattern Sheet onto the dull side of the freezer paper with a pencil. Cut them out neatly on the traced lines. To use these templates, lightly fuse their shiny side to the right side of the felt or fabric you will be using for the shape and cut the felt/fabric out immediately adjacent to the template. Gently pull the template off – you can use them more than once, when necessary.

2 From the light blue tone-on-tone print fabric, cut:
- One rectangle, 9½ x 10½in (folder back cover)
- Four strips, 1½ x 8½in (folder front cover)
- One Template C (pincushion front)
- Two Template D (pincushion back).

3 From the light blue stripe print fabric, cut:
- One rectangle, 10½ x 17½in (inner folder)
- One rectangle, 3½ x 8in (pocket lining).

4 From the off-white handkerchief linen, cut:
- One rectangle, 6½ x 8½in (folder front)
- One rectangle, 3½ x 8in (folder pocket)
- One Template B (pincushion).

5 From the pale pink tone-on-tone print fabric, cut:
- One rectangle, 2½ x 5in (tape-measure strap)
- Two Template F (heart pocket)
- Two Template G (scissor holder).

6 From the white felt, cut:
- One Template A (needle holder).

7 From the thin fusible batting, cut:
- Two rectangles, 10½ x 17½in.

8 From the light interfacing, cut:
- One rectangle, 6½ x 8½in (folder front)
- One rectangle, 3½ x 8in (folder pocket)
- One Template B (pincushion).

EMBROIDERY AND APPLIQUÉ

9 Centre each of the rectangles of handkerchief linen and the B hexagon shape over the appropriate stitchery design on the Pattern Sheet and trace the embroidery lines onto the fabric using a fabric-marking pen.

10 Fuse the shapes cut from the light interfacing to the wrong side of the handkerchief linen shapes.

11 Trace all the appliqué shapes from the Pattern Sheet onto fusible web, leaving ½in between the shapes. (They have been printed in

Inner folder

reverse for your convenience.) Cut them out roughly outside the lines.

12 Fuse each shape to the wrong side of the fabric you have chosen for it, then cut the shapes out accurately on the traced lines.

13 Peel the backing paper off the shapes. If you wish, you can lay those that will be embroidered over the matching shape on the Pattern Sheet and trace the embroidery lines onto the right side of the fabric.

14 Layer the appliqué shapes on the handkerchief linen, referring to the Pattern Sheet for their position relative to the lines to be embroidered. Once you are satisfied with the arrangement, fuse the appliqué shapes in place.

15 Complete the appliqué before adding the embroidered details. Begin by using one strand of thread in a colour to match the appliqué fabric to blanket stitch around all the raw edges of the appliqué shapes. Then use thread in a slightly darker shade to backstitch around the base of the blanket stitch.

16 Use watercolour pencils to shade the shapes for the flower buds and butterfly body you've traced onto the linen before embroidering their outlines. Embroider the designs,

STITCHERY GUIDE

Bird

Bow and scissors

Cotton reel

See next page

Design area	Anchor Stranded Embroidery Cotton	Stitch	Derwent Water Colour Pencil
FOLDER FRONT COVER			
Legs and feet	Ultra Dark Beige Grey (898)	Backstitch	
Eye	Ultra Dark Beige Grey (898)	Backstitch the circumference, then fill in with satin stitch	
Beak	Ultra Dark Beige Grey (898)	Adjacent straight stitches to fill in the shape	
Bow outline	Shell Pink (895)	Backstitch	
Bow centre	Shell Pink (895)	Satin stitch	
Thread	Shell Pink (895)	Stem stitch	
Scissors	Ultra Dark Beige Grey (898) – one strand	Stem stitch	
Dimension marks on the upper and lower reel	Thread used to backstitch the appliqué	Backstitch	
Thread	Medium Yellow Green (266)	Stem stitch	
Daisy petals	Light Shell Pink (894) and/or Shell Pink (895)	Detached chain (lazy daisy) stitch	

STITCHERY GUIDE

Cotton reel

Design area	Anchor Stranded Embroidery Cotton	Stitch	Derwent Water Colour Pencil
Daisy centres	Medium Yellow (302)	Three-wrap French knot	
Leaves	Light-Medium Yellow Green (261)	Detached chain (lazy daisy) stitch	

Embellished thread

Thread	Medium Yellow Green (266)	Stem stitch	
Daisy petals	Shell Pink (895) and Light Sky Blue (928)	Detached chain (lazy daisy) stitch	
Daisy centres	Medium Yellow (302)	Three-wrap French knot	
Hearts	Light Shell Pink (894), Shell Pink (895) and Light Sky Blue (928)	Backstitch the outline, then fill in with satin stitch	

Flowers

Bud #1 petals	Shell Pink (895)	Backstitch	Crimson Lake (20)
Calyces on all buds	Light-Medium Yellow Green (261)	Three detached chain (lazy daisy) stitches with a three-wrap French knot in the centre	
Flowers #2, #3 and #8	Shell Pink (895)	Detached chain (lazy daisy) stitch	
Bud #4 and #9 petals	Turquoise (168)	Backstitch	Kingfisher Blue (38)
Flower #5	Light Turquoise (167)	Detached chain (lazy daisy) stitch	
Flower #6	Light Shell Pink (894)	Detached chain (lazy daisy) stitch	
Flower #7	Turquoise (168)	Detached chain (lazy daisy) stitch	
Leaves	Light-Medium Yellow Green (261)	Fly stitch, with stem stitch stems	

STITCHERY GUIDE

Design area	Anchor Stranded Embroidery Cotton	Stitch	Derwent Water Colour Pencil
FOLDER INNER POCKET			
Pink cotton reel			
Upper and lower reel rim	Thread used to backstitch the appliqué – one strand	Backstitch	
Thread	Shell Pink (895)	Stem stitch	
Flower stalks	Light-Medium Yellow Green (261)	Stem stitch	
Flowers	Turquoise (168), Light Turquoise (167) and Light Sky Blue (928)	11-wrap bullions; use the darkest colour for the flowers at the bottom of the stem, working up to the lightest colour at the top	
Sewing machine			
Cotton reel and needle	Ultra Dark Beige Grey (898) – one strand	Backstitch	
Thread	Light Shell Pink (894)	Stem stitch	
Daisy petals	Light Turquoise (167)	Detached chain (lazy daisy) stitch	
Daisy centre	Medium Yellow (302)	Three-wrap French knot	
Green cotton reel			
Upper and lower reel rim	Thread used to backstitch the appliqué	Backstitch	
Thread	Medium Yellow Green (266)	Stem stitch	
Needle	Ultra Dark Beige Grey (898)	Stem stitch	
Flower stalks and leaves	Light-Medium Yellow Green (261)	Backstitch	
Flower petals	Shell Pink (895)	Chain stitch	
Flower centre	Medium Yellow (302)	Two-wrap French knots	
Bud outline	Shell Pink (895)	Chain stitch	
Bud fill	Light Shell Pink (894)	Two-wrap French knots	
Bud calyx	Light-Medium Yellow Green (261)	Backstitch the outline, then fill in with satin stitch	

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STITCHERY GUIDE

Design area	Anchor Stranded Embroidery Cotton	Stitch	Derwent Water Colour Pencil
PIN/NEEDLE MINDER			
Flower petals	Light Shell Pink (894)	Detached chain (lazy daisy) stitch	
Flower centres	Medium Yellow Green (266)	Three-wrap French knot	
Leaves	Medium Yellow Green (266) – one strand	Detached chain (lazy daisy) stitch	

HEART POCKET			
Flower	Turquoise (168)	Detached chain (lazy daisy) stitch	
Flower centre	Medium Yellow (302)	Three-wrap French knots	

SCISSOR HOLDER			
Flower	Light Turquoise (167)	Detached chain (lazy daisy) stitch	
Flower centre	Medium Yellow (302)	Three-wrap French knot	
Leaves	Medium Yellow Green (266)	Detached chain (lazy daisy) stitch	

Thimble and butterfly

PINCUSHION			
Thimble shape lines	Thread used to backstitch the appliqué	Backstitch	
Butterfly body	Ultra Dark Beige Grey (898) – one strand	Backstitch	Raw Umber (38)
Butterfly legs and antennae	Ultra Dark Beige Grey (898) – one strand	Backstitch	

STITCHERY GUIDE

Left flowers

Right flowers

Design area	Anchor Stranded Embroidery Cotton	Stitch	Derwent Water Colour Pencil
Bud #11 petals	Turquoise (168)	Backstitch	Kingfisher Blue (38)
Bud calyx	Light-Medium Yellow Green (261)	Three detached chain (lazy daisy) stitches with a three-wrap French knot in the centre	
Flower #12	Light Turquoise (167)	Detached chain (lazy daisy) stitches	
Flower #13	Light Shell Pink (894)	Detached chain (lazy daisy) stitches	
Leaves	Light-Medium Yellow Green (261)	Fly stitch, with stem stitch stems	
Bud #14 petals	Shell Pink (895)	Backstitch	Crimson Lake (20)
Calyces on both buds	Light-Medium Yellow Green (261)	Three detached chain (lazy daisy) stitches with a three-wrap French knot in the centre	
Flower #15	Turquoise (168)	Detached chain lazy daisy) stitches	
Flower #16	Shell Pink (895)	Detached chain (lazy daisy) stitches	
Bud #17 petals	Turquoise (168)	Backstitch	Kingfisher Blue (38)
Leaves	Light-Medium Yellow Green (261)	Fly stitch, with stem stitch stems	

referring to Step 17 and the Stitchery Guide on page 42.

17 To embroider the appliquéd flowers on the front cover, the heart pocket on the inner folder and the pincushion, work two detached chain (lazy daisy) stitches in each petal in the thread indicated in the Guide (or to suit the appliqué fabrics you have chosen). Then add a cluster of three-wrap French knots worked in Medium Yellow (302) for the flower centre.

18 When you've completed the embroidery, remove the erasable pen marks. Place the embroidery face down on a towel and lay a pressing sheet or a thin piece of fabric on top of it. Press with a hot iron.

INNER FOLDER ASSEMBLY

19 Fuse a 10½ x 17½in rectangle of thin fusible batting to the wrong side of the blue stripe print fabric rectangle cut the same size.

20 Measure 2¼in, 4¼in, 6¼in, 11¼in, 13¼in and 15¼in from the left edge of the fabric and make marks in the seam allowance along the top and bottom edges of the fabric. Use lengths of masking tape between each pair of marks as a guide to quilt vertical lines down the panel at these marks, as shown in Diagram 1.

21 Once the quilting is complete, measure 8¼in and 9¼in from the left edge of the fabric and make marks about ⅜in long on the top and bottom edges of the fabric at these points using an erasable fabric-marking pen. The space between these marks will be the spine of the folder.

POCKET

22 Match the embroidered pocket panel with the 3½ x 8in blue stripe print rectangle, right sides together. Stitch around three edges,

Scissor holder

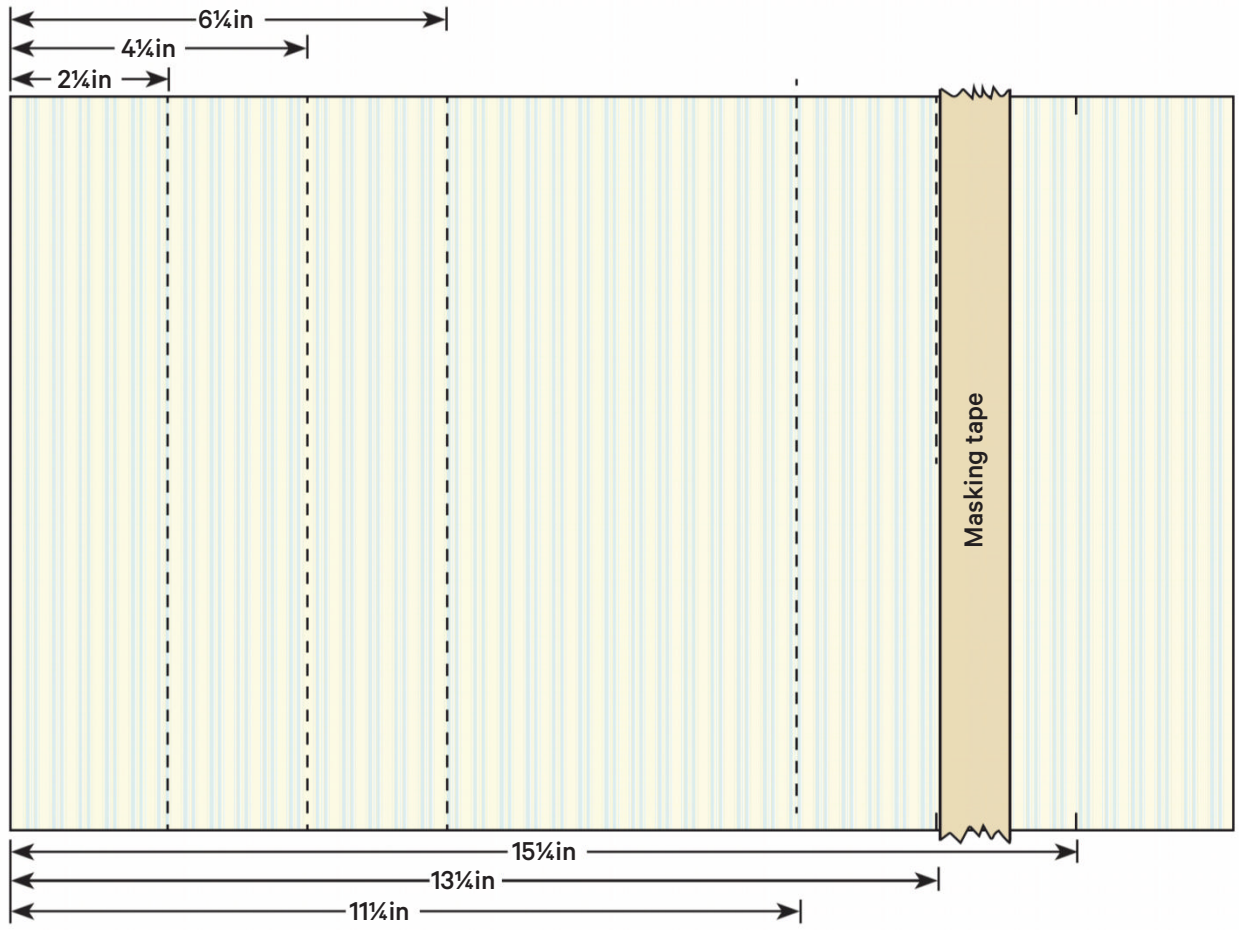

Diagram 1

Tape measure and strap

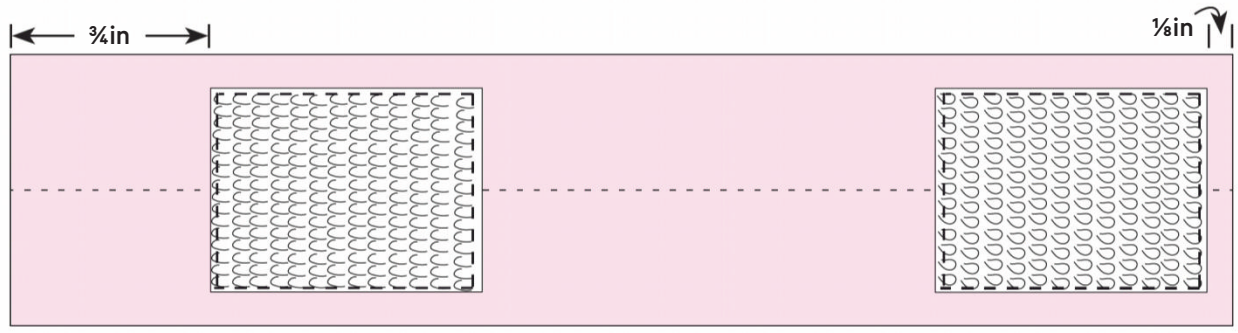

Diagram 2

leaving the bottom edge open. Turn the pocket right side out. Turn in the bottom edges by ¼in and press.

23 Pin the pocket to the quilted panel so that its left edge is ½in from the left edge of the panel and its bottom edge is 1in up from the bottom edge of the panel. Topstitch it in place close to the left, bottom and right edges using thread to match the linen.

24 Trim the length of guipure lace so that it is ¾in longer than the bottom edge of the pocket. Turn under the ends by ⅜in, then pin the lace in place over the bottom edge of the pocket. Topstitch it in place.

25 Topstitch two vertical lines down the pocket between the embroidered motifs to create three small pockets.

NEEDLE HOLDER

26 Measure 3in from the left edge of the quilted panel and 2½in from the top edge and make a very light mark. Fold the embroidered felt hexagon in half horizontally and vertically and finger press a crease in its centre. Match it to the mark on the quilted panel and pin it in place.

27 Work a row of running stitch in Light Turquoise (167) ¼in inside the edge of the hexagon to appliqué it to the quilted panel.

HEART POCKET AND SCISSOR HOLDER

28 Match each embroidered heart with the unembroidered one cut the same size, right sides together. Sew around the edge of the shapes leaving a 1in opening in one straight edge. Clip the seam allowance around the curves and turn each heart right side out through the opening. Turn in the raw edges of the opening and press. Hand stitch the openings closed.

29 Pin the heart pocket to the quilted panel centred between the needle holder and the 8¼in mark you made in Step 21, with its top edge matching the top edge of the needle holder. Hand appliqué it to the panel between the marks shown on the pattern – leaving the top edge open.

30 Repeat to appliqué the scissor holder in place: its top edge should match the top edge of the embroidered pocket and its left-most edge should be about ⅝in to the right of the 9¼in mark you made in Step 21.

31 Fold the length of pink satin ribbon in half to find its centre. Measure up 1½in from the inner ‘dip’ in the top edge of the scissor holder heart and pin the centre of the ribbon at that point. Work some stitches back and forth across the centre of the ribbon in matching thread to secure it to the quilted panel.

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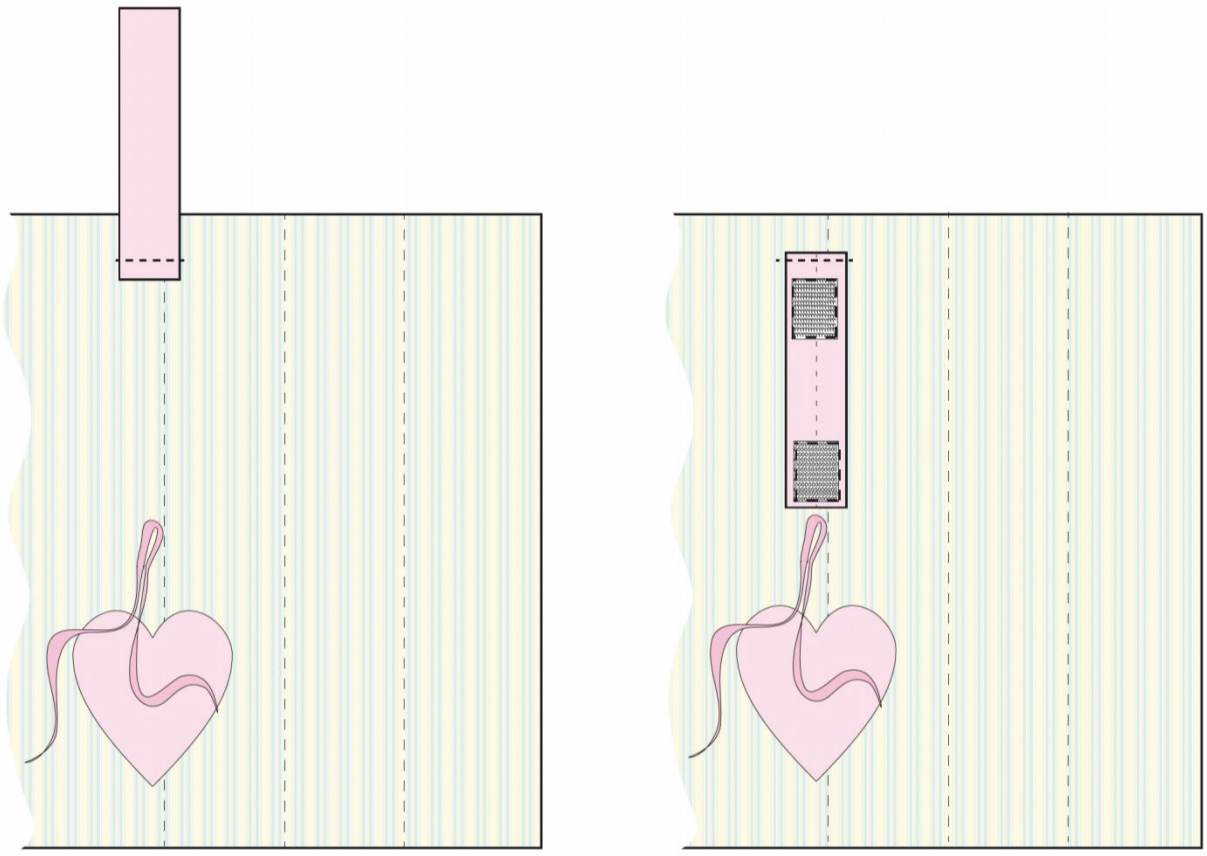

Diagram 3

TAPE MEASURE STRAP

32 Fold the 2½ x 5in rectangle of pale pink tone-on-tone print fabric in half, right sides together and long edges matching. Stitch the long raw edge. Roll the fabric between your fingers to move this seam to the centre back of the strap. Sew across one short end of the strap. Turn the strap right side out and press.

33 Pull the length of hook and loop tape apart. Sew the loop (soft) piece to the closed end of the strap on the seam side; centre it about ⅛in from the strap end and topstitch around its edge in white thread.

34 Sew the hook piece to the other – open – end of the strap, again on the seam side but this time ¾in in from the end, as shown in Diagram 2.

35 Make a light mark on the quilted panel 1in from its top edge and 1¼in to the right of the 9¼in mark you made in Step 21. Position the strap, hook and loop tape side facing down, with its open end centred on this mark and the remainder of the strap overhanging the top edge of the panel. Sew across the strap a tiny amount less than a ¼in from the open end.

36 Flip the strap down so it is lying on the panel with the hook and loop side facing up. Sew across the strap again, ¼in from the top end. See Diagram 3.

PEN/PENCIL LOOPS

37 Use an erasable fabric-marking pen to mark the position of the elastic for the pen/pencil loops. Measure up 5in from the bottom edge of the quilted panel and 1¼in from the right edge and make a mark. From that mark, measure across to the left ¼in, 7/16in, ⅛in, 7/16in, ⅛in, 7/16in, ⅛in, 7/16in and ¼in.

38 On the 10cm (4in) length of elastic, measure and mark from the right end ¼in, ¾in, ⅛in, ¾in, ⅛in, ¾in, ⅛in, ¾in and ¼in. Trim the excess elastic.

39 Pin the elastic to the quilted panel, matching the ¼in marks at the left and right ends and then aligning the marks in between. Sew vertically across the elastic at each mark to form the loops.

OUTER FOLDER ASSEMBLY

40 Sew a 1½ x 8½in rectangle of light blue tone-on-tone print fabric to the left and right edges of the embroidered panel for the front cover of the folder. Press seams outwards. Then sew the remaining two 1½ x 8½in rectangles to the top and bottom edges and press. Sew the 10½ x 9½in rectangle of light blue tone-on-tone print fabric to the left edge of the front panel.

41 Fuse a 10½ x 17½in rectangle of light batting to the wrong side of the outer folder.

42 With the right side of the fabric facing up, measure 2¼in, 4¼in and 6¼in from the left edge of the fabric and make marks in the seam allowance along the top and bottom edges of the fabric. Use lengths of masking tape between each pair of marks as a guide to quilt vertical lines down the panel at these marks. Then stitch in the ditch of the seams around the embroidered front panel. Repeat Step 21 to mark the area for the folder spine.

43 Hand stitch the pearl beading in the ditch of the seam around the embroidered front panel.

FINISHING

44 Match the inner and outer folder panels right sides together and raw edges matching. Sew around four edges using a ¼in seam; on the bottom edge, just sew along the bottom of the front panel and the spine, leaving the bottom of the back panel open. Trim the corners and turn the folder right side out.

VAL'S TIPS

Tip: Work the blanket stitch around all the appliqués before doing any of the embroidery details to avoid fraying or lifting of the appliqués.

Tip: Protect the interfacing from the hot iron with a pressing sheet or thin piece of fabric.

Tip: Use masking tape as a guide for sewing straight quilting lines.

Pen/pencil loops

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Getting to know ...
VAL LAIRD

What's your idea of the perfect stitching day? My perfect stitching day would begin with an early rise (it's no good wasting time in bed!), a walk with my husband down to the beach, followed by a leisurely breakfast. Then it is into the studio to spend all morning on the sewing machine constructing a bag, a wallhanging, a stitching accessory, or working on a quilt. The afternoon would be spent on preparation for my eagerly anticipated evening of embroidery. After my favourite baked chicken dinner, you will find me curled up in the family room watching a good movie with needle and thread in my hand and contentment in my soul.

Where do you like to do your work – in a studio, in the garden, in an armchair? I am blessed with a dedicated studio for my sewing, with everything at my fingertips, but after the evening meal, my favourite place is my recliner that is so relaxing for my hand stitching. I used to enjoy an afternoon sitting under a shady tree on the waterfront with needle and thread, until I inadvertently sat under a white-faced heron's flimsy nest and was the recipient of the nestlings' droppings – all over me and my needlework!

How would you describe your stitching style? I've been an incurable romantic all my life and this is reflected in so many of my designs. I love making beautiful things, but I am a very practical person too, so I like to make projects that are useful. Pretty and practical probably sums it up.

Do you have a very large stitching repertoire? I'm a bit of a butterfly and like to flit from one thing to another, so I love variety. You will find plenty of wallhangings, bags, cushions, table runners, stitching accessories, quilts and children's projects in my collection.

Other than crafting, how do you like to spend your time? My husband and I are avid birdwatchers, so when I'm not crafting, you will probably find me out in the wonderful Australian bush, camera in hand, searching for the beautiful birds and wildflowers we have in abundance.

45 Measure the length of the front panel; then measure its width from the 9¼in mark made for the spine to the right edge. Cut two pieces of poster board 1/16in smaller horizontally and vertically than these measurements. Insert a piece of poster board in the opening and then slide it across so that it lies behind the front cover.

46 Attach a zipper foot to your sewing machine. Sew a vertical line down the folder joining the 9¼in spine marks on the top and bottom edges.

47 Slide the second piece of poster board in the opening so that it lies behind the back cover; this should now leave you with about 1in of spine area without any poster board behind it. Sew a vertical line down the folder joining the 8¼in spine marks. Turn the raw edges of the folder in by ¼in and whip stitch them closed.

48 Roll up your tape measure and loop the strap through it. Press the hook and loop tapes together. Put pens and pencils in the elastic loops. Put your embroidery scissors in their pocket and tie the handles in place with the ribbon. Insert needles and/or pins in the felt needle holder. Store other bits and pieces in the pockets.

Pincushion

PINCUSHION

49 Turn under ¼in on each edge of the embroidered hexagon for the pincushion. Centre it on the light blue C hexagon and hand appliqué it in place.

50 Stitch pearl beading around the edge of the embroidered hexagon.

51 Match the two D half hexagon shapes for the back of the pincushion, right sides together. Sew the long straight edge, leaving a 2in opening in the middle of the seam. Press the seam open.

52 Match the pincushion front and back, right sides together, and sew around all six edges using a ¼in seam. Trim the corners and turn the pincushion right side out through the opening in the centre back seam.

53 Fill the pincushion with fibre fill until it is as firm as you wish. Turn under the raw edges of the opening by ¼in and whip stitch the opening closed.

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xx Katie

Beginning
August/September

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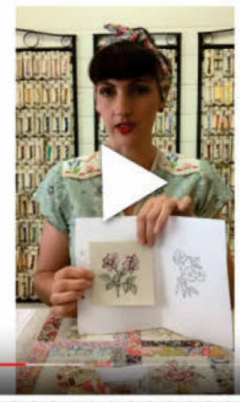
To find it just search for "Cottage Garden Threads Field Journal Club"



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Creature Crafts	creaturecrafts@bigpond.com	www.creaturecrafts.net.au	Whorouly East	VIC	3735	0428 503 951
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Quilters Closet	ttabinor@outlook.com	www.quilterscloset.com.au	Bunyip	VIC	3815	0423 117 104
JenniferBee Embroidery	jenniferbee@bigpond.com	www.jenniferbee.com.au	Sale	VIC	3850	03 51432899
Liz Green Arts	lizgreenarts@gmail.com	wwwl.lizgreenarts.com	Eagle Point	VIC	3878	0448 512 139
Magic Patch Quilting	caroll@bigpond.net.au	www.magicpatchquilting.com.au	Tyabb	VIC	3913	03 5977 3332
Patchwork Passion	shop@patchworkpassion.com.au	www.blockofthemonth.com.au	Cranbourne	VIC	3977	03 5995 4455
Loose Stitches	loosestitches@hotmail.com	www.loosestitches.com.au	Quairading	WA	6383	08 9645 1806
My Blue Hoop	christine.blaney@scpmw.com.au		Geralton	WA	6531	0428 244 008
NEW ZEALAND						
The Country Yard	kerryn@thecountryyard.co.nz	www.thecountryyard.co.nz	RD9 Whangarei		0179	
Mystyle NZ	gbbb@xtra.co.nz	MystyleNZ.co.Nz	Tirau		3410	
Annies Country Quilt Store	rachel@anniesquilts.co.nz	www.anniesquilts.co.nz	Ashburton		7700	
Treehouse Studio	gauts@xtra.co.nz	Instagram: thetreehousestudionz	Anderson Bay, Dunedin		9013	
Wisteria Cottage	wisteriacottage@yahoo.com		Oamaru		9493	
UK						
Poppy Patch	poppy.patch@yahoo.co.uk	www.poppypatch.co.uk	Great Doddington		NN29 7TR	
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The Surgeons Knots	karen.king@thesurgeonsknots.com	www.TheSurgeonsknots.Etsy.com	Brunswick	ME	4011	
Red Thread Studio	info@redthreadstudio.com	www.redthreadstudio.com	Palm City	FLORIDA	34990	
Bella Fiore	shellic05@cox.net	www.bellafiorequiltshop.com	OMAHA	NEBRASK	68135	
Added Touch	bonnielusk@yahoo.com		Springfield	COLARAI	81073	

www.cottagegardenthreads.com.au

HAND EMBROIDERY

WORKSHOP

Embroidery uses a needle and thread to make stitches to create a design. You need to learn a number of stitches, which you can find on the *Homespun* website: www.homespun.net.au/stitch-guide. There are more than 70 stitches in the online stitch guide. The basic stitches most commonly used are backstitch, blanket stitch, satin stitch, French knot, lazy daisy, fly stitch and stem stitch.

Stranded embroidery thread

EMBROIDERY THREAD

Stranded Embroidery Floss

Stranded thread is the thread most often used for doing embroidery work. It is widely referred to as embroidery floss – 'floss' is simply thread that is divisible. Embroidery floss has six strands of thread. The number of threads you need is dependent on what type of work you are doing. For example, when outlining you would use one thread, for cross stitch it is common to use two, and needlepoint can use six. Embroidery floss is available in cotton, rayon and silk.

The best-known cotton threads are arguably DMC, due to their high standard and longevity. More recently, smaller companies have introduced bespoke solid and variegated colours onto the Australian market. Cottage Garden Threads are created by mother and daughter duo, Pam and Katie, in Victoria and their Signature Range offers 222 variegated colours in six-stranded cotton, perle 8 and perle 12 weights.

Rayon floss provides bright colours with a silk-like sheen. But it can be a difficult to work with as it knots and tangles easily. Working with shorter lengths can lessen the problems.

Silk threads are available in brilliant shades and are mostly used in fine embroidery. However, silk threads can fade very easily and they may bleed if washed. After you have done the silk thread embroidery, lightly press the back of the work using slight steam on the iron – this will give the silk thread a beautiful sheen. Silk thread can also be used to couch thicker threads, such as perle or metallic threads or cords, onto fabric.

Perle/Pearl Cotton

Perle thread is a single strand that is made of two fibres twisted together – do not try to separate them. The perle/pearl cotton thread is available in various weights; the higher the number, the finer the thread. The texture of this thread makes it good to use in hardanger embroidery, cross stitch and redwork, as well as for textured hand quilting.

Metallic thread

Metallic thread is usually used to give highlights to other embroidery techniques. It tarnishes easily, tangles, snags and frays, but its beauty and brilliance is something else. It may be difficult to wash a fabric embroidered with some metallic thread so it can be limiting, although metallic thread does not tarnish.

Crewel yarn

This is a fine, wool or acrylic two-ply strand that can be used for wool embroidery, needlepoint, cross stitch or tapestry work.

One strand of this yarn is as thick as two strands of embroidery floss thread.

EMBROIDERY NEEDLES

There are basically four needles that you will use to make embroidery stitches: embroidery/crewel, chenille, tapestry and milliner/straw.

Embroidery needles are the finest of the four, with a sharp tip and a medium-long eye slightly larger than the shaft of the needle that can accommodate multiple strands of thread. It's the basic one used for hand embroidery as it easily moves through the types of fabric most common in embroidery projects, such as cotton, linen or Osnaburg.

Chenille needles also have sharp points, but they have a larger eye and thicker shaft than embroidery

KATIE'S TOOL ADVICE

Katie, one half of the mother and daughter duo behind Cottage Garden Threads, shares three embroidery tools she can't stitch without.

- I can't stitch without a sturdy, splinter-less timber hoop and it must have a screwdriver fastening for when I need to achieve a drum tight tension. I use both round and oval hoops depending on what I'm working on, but tend to go between an 8.5cm, 10.5cm and 12.5cm round hoop or a 16 x 10cm oval.
- I hate unpicking! I'm yet to find a soul who likes unpicking. Even if you put a bow on it and call it 'reverse stitching', it still ain't fun! To reduce the need for unpicking, I have a scribble cloth, which is a fat quarter of plain homespun, backed with a woven stabiliser that I take from project to project. I use the scribble cloth to practise stitches I haven't done in a while or rehearse a certain stitch for the task at hand. When it doesn't quite work out on the scribble cloth, you just cut your losses and move on — you don't even have to knot the thread off on the back! It's great to take to workshops and retreats so you can practise what you learn while it's fresh in your mind. You can also scribble notes on the cloth with a permanent pen to help you remember tips from tutors and fellow stitchers.
- While stitching, your work is folded and scrunched to within an inch of its life, and only when you've stitched your last stitch can you reveal its full glory by giving it a darn good pressing! But alas, not any press will do. After all the hours of work and holding your tongue just right to get that tricky stitch to behave itself, the last thing you want to do is treat your embroidery like an over-starched work shirt that will squash your stitches and never quite press the background fabric nice and close to the stitches. Enter the pressing cloth – a traditional embroiderer's tool for pressing your embroidery to perfection. Laying the embroidery face-side down on a pressing cloth allows the stitches to sink gently into the pressing cloth while pressing the background fabric perfectly flat.

You can visit www.cottagegardenthreads.com.au to find more of Katie's sage advice, as well as purchase the tools she mentions above – and many other embroidery items, including Cottage Garden Threads.

needles. They work well on the same fabrics as embroidery needles do, however the larger eye and stronger shaft make them more suitable to heavier threads such as perle and metallic threads.

Tapestry needles have a shorter shaft than a crewel needle, but a longer eye and a blunt tip. They are commonly used in counted cross stitch and needlepoint because the blunt tip does not pierce the ground fabric, which is generally an open weave such as canvas, Aida or open-weave linen.

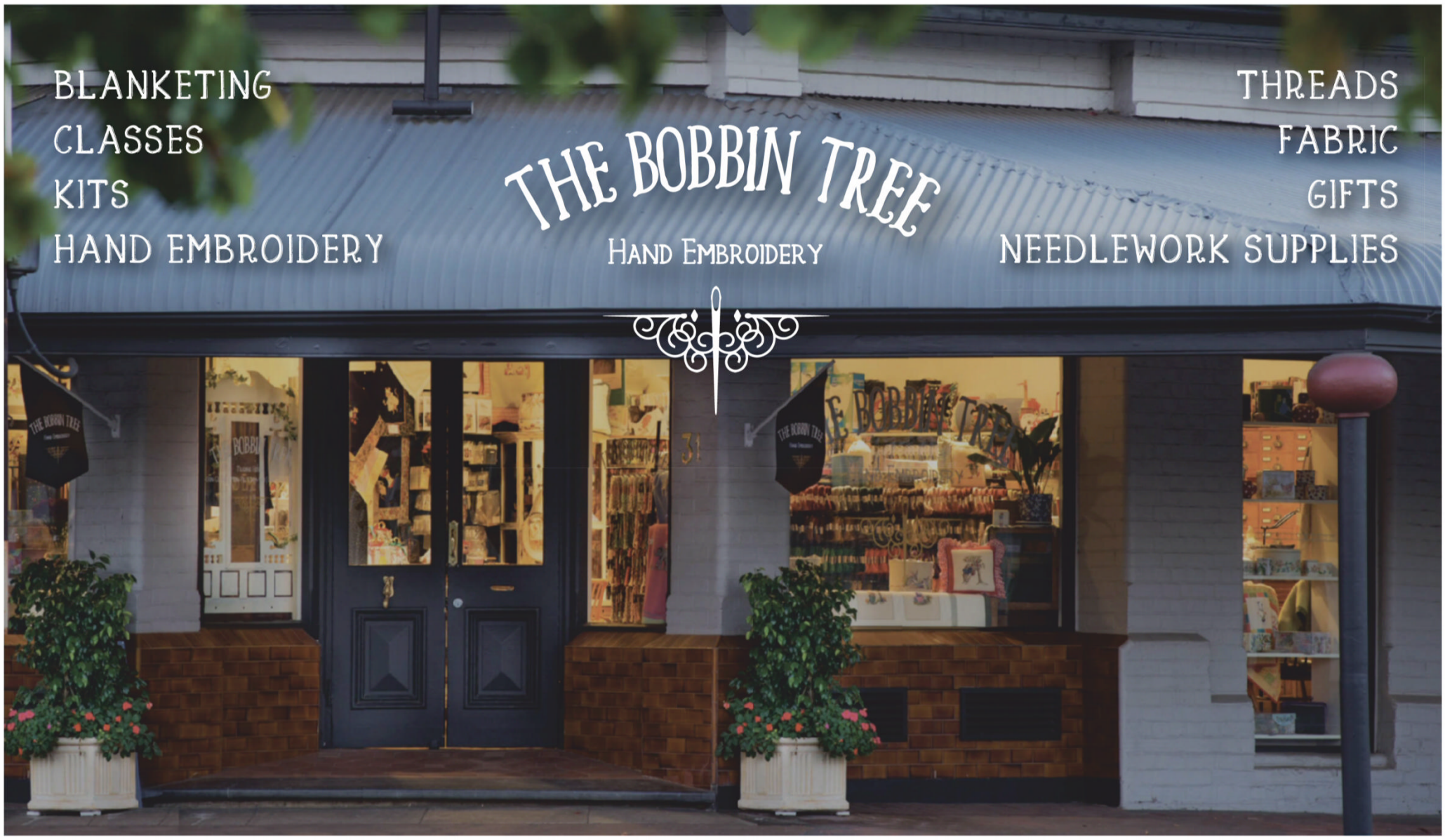
Milliner, or straw, needles have a shorter, almost-round eye with a long shaft and sharp tip. The eye and the shaft are the same size, making it perfect for working any wrapped stitches such as bullion knots, French knots or cast-on stitches.

SEPARATING STRANDED FLOSS

No matter how many you are using, the strands must first be separated from the skein, one at a time. By pulling them out and laying them back down beside each other before using them to stitch, you will stop them from twisting around each other. This improves the finished look as the threads will be smoother and show more sheen.

- To start, find the end of the thread on your skein of floss. Gently pull on the tail of the thread to get a length of thread of about 35cm (14in); that's generally a good length of thread to work with. Working with threads longer than this can put too much stress on the thread as it is repeatedly pulled through the fabric, which in turn will make it fray and weaken. Put the skein aside.
- Tap your fingertip on the end of the thread length you just cut and watch it pull slightly apart.
- To separate the floss into individual strands, pull one strand up and out slowly while holding the skein gently. Pull it straight up and out of the skein.
- Continue to pull out the number of strands that are required for the project you have chosen.
- Re-join the threads by holding them together at one end and gently stroking the length to smooth and recombine them.

Left: Floss, Centre: Three separated threads, Right: Tap the end to slightly separate the six strands.



'BLANCHE'

NEW PROJECT
'BLANCHE'

JENNY MCWHINNEY

Most people I meet love chickens and appreciate the wonderful gifts they give us - there is nothing nicer than seeing a happy healthy chicken pecking around a garden or farm busy about their business searching for dinner or treats. 'Blanche' is my latest design and I must say that I really enjoyed working this one. She is worked using easy stitches & techniques. The design is worked on white linen and I have allowed the fabric to be very much part of the design by not covering it all with thread. Part of the beauty of the 'dear old chicken' is that they are so uncomplicated yet so complex and that was my inspiration for this design. I couldn't believe my luck when I was able to source the modern surround and backing fabric to make up the cushion... it looks a treat on my white wicker chair. I really hope you enjoy stitching Blanche as much as I did.

For kit details or to purchase visit our website thebobbintree.com.au

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PROJECT 04

Speckled HEN

Using hand-embroidered stitches, you can build up a range of marks and textures. Chloe has used backstitches, French knots and straight stitches to create this sweet speckly hen.

Chloe Redfern, Chloe Redfern Hand Embroidery –
Instagram: @chloeredfernembroidery;
website: www.chloeredfernembroidery

PROJECT 04

MATERIALS

- Two squares, 20cm (8in) calico or cream homespun (embroidery background and backing)
- DMC Stranded Embroidery Cotton in Ecru, Blanc (White), Dark Tin (4), Black (310), Red (321), Light Shell Grey (453), Bright Orange Red (606), Dark Burnt Orange (900), Light Brown Grey (3023) and Medium Yellow Green (3347)
- Size 7 embroidery needle
- 15cm (6in) embroidery hoop
- 18cm (7in) square of cream felt
- Fine mechanical pencil
- Cream machine-sewing thread
- General sewing supplies

Stitches used:
Backstitch, French knot, straight stitch

Finished size:
15cm (6in) diameter

Note: *Read the instructions before starting the project. Two strands of embroidery cotton are used throughout, unless stated otherwise. Instructions are given for working from the printed Pattern Sheet in the magazine, but you can download the digital pattern from www.homespun.net.au and print it out instead.*

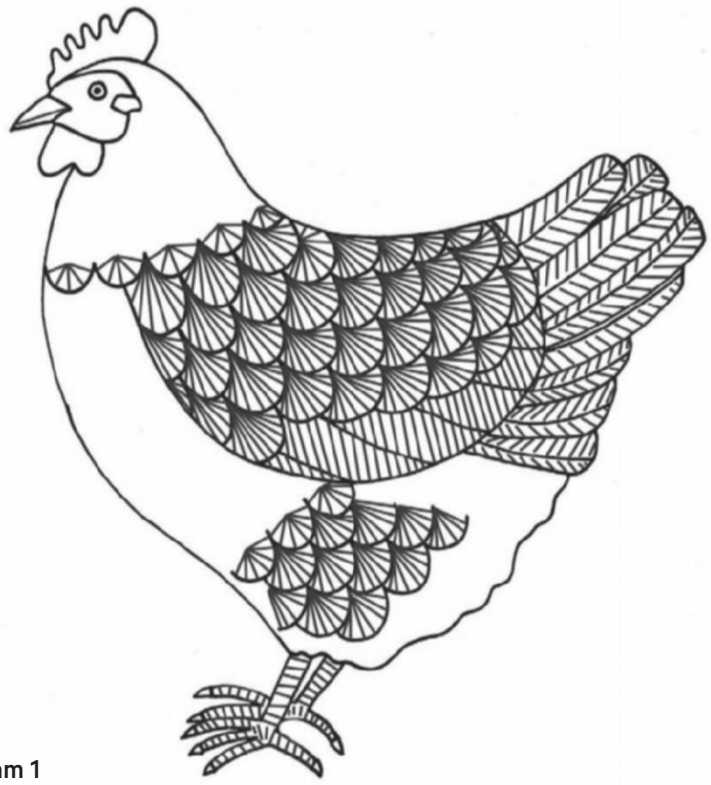


Diagram 1

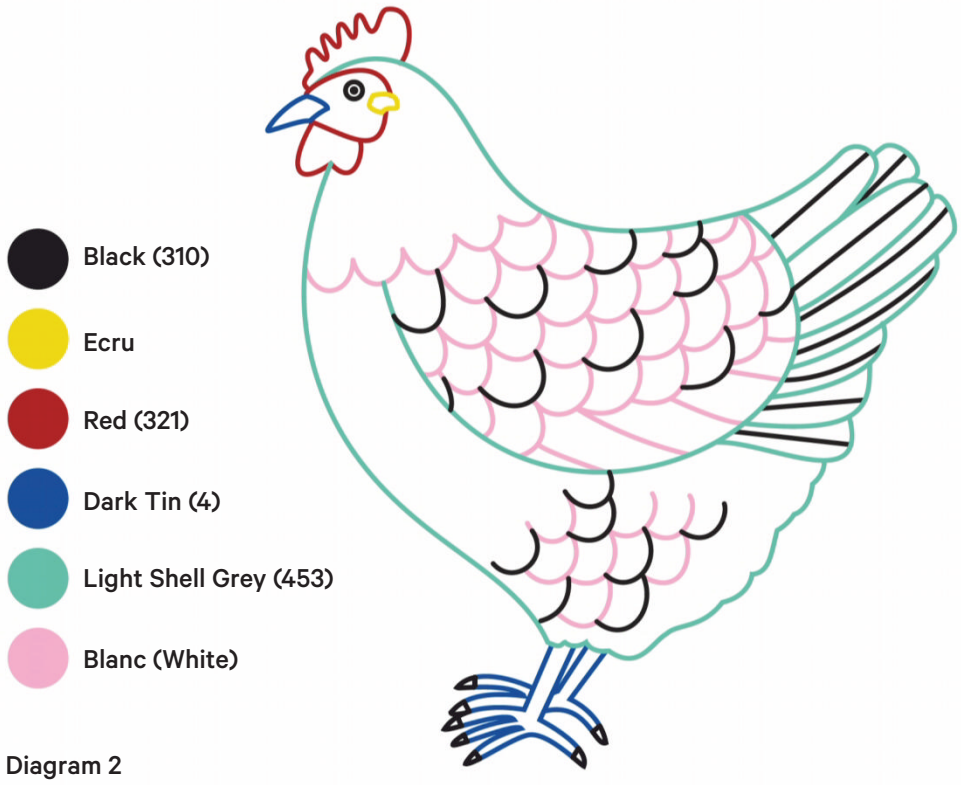


Diagram 2

PREPARATION

1 Stretch one of the squares of calico in the embroidery hoop, ensuring it's very taut, and tighten the screw. Flip it over so that the back of the hoop is facing up and centre it over the design on the Pattern Sheet. Putting a light source such as a lightbox or brightly lit window behind the pattern makes it easier to see the design through the fabric. Use a sharp pencil to trace the design lightly onto the fabric. Chloe prefers using a mechanical pencil to an erasable fabric-marking pen, but stresses that you must keep the lines fine to ensure they are covered by the stitching, as pencil lines don't wash out. Remove the fabric from the hoop.

2 Trace around the inner hoop onto the square of felt. (Do this now as you won't be able to do it once the calico is back in the hoop.)

3 Turn the marked calico square over so the traced design is facing up and layer it on top of the second square of calico. (The second layer of fabric adds stability and opacity and conceals threads behind the work.) Stretch both squares in the hoop ready to stitch, checking that the traced design is centred and that the screw is at the centre top of the design.

EMBROIDERY

4 Refer to the Stitchery Guide for the threads and stitches to use for each area of the design, Diagram 1, which shows the placement of the stitches on the hen's neck, wings, tail and legs, and the steps below for extra details. Chloe recommends backstitching all the outlines around the hen first in the threads listed in the Stitchery Guide, as shown in Diagram 2, and then stitching the bird's eye.

5 When stitching the eye, work in the order listed in the Stitchery Guide.

6 Outline the hen's claws in black, then add a couple of straight stitches to the middle of them as filling.

7 When working the small straight stitches to fill the hen's face, wattle and comb, vary the direction of the stitches – vertical in the wattle and comb and horizontal in the face.

8 After backstitching the clamshell-shaped feather outlines on the upper wing, around the base of the hen's neck and on her belly, fill them with fanning straight stitches. Chloe likes to leave a little space between these stitches to create a nice patterned effect.

9 The easiest way to work the straight stitches on the lower wing feathers is to work all the stitches in Black (310) first. Start from the front of the bird and leave space between them. Then go back and add stitches in Blanc (White) between the black ones.

10 The small straight stitches used to fill the hen's neck and chest switch direction as they go down the neck and body so they are roughly parallel with the outline. On the bird's belly, these stitches are worked perpendicular to the outline. They are fairly small, but Chloe varied their length a little as required to fit them into the space. She says that these stitches are the most time consuming part of the project and you may need to do some unpicking as you develop a feel for tidy stitch placement. Chloe worked all the white stitches first, and then inserted the black speckles in spaces that she'd left as well as overlapping them on the white stitches in some cases. There's no need to follow Chloe's placement of the black speckles precisely.

CHLOE'S STITCHERY TIPS

Hens come in many different colours, so you could look at reference photographs and have a go at stitching this hen in a different colour. The pattern can be shrunk either by being scanned in and printed at a different size, or photocopying it, so you could try stitching the hen in a smaller hoop. Likewise, you could also enlarge the pattern to stitch a giant hen if you were feeling ambitious! If you have sewing skills, why not try stitching the hen onto fabric and then making the fabric into something useful, such as a tea cosy.

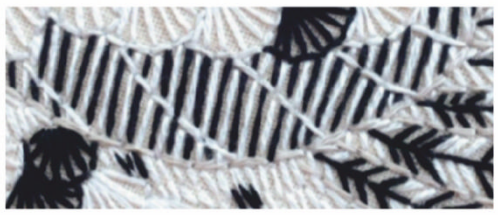
STITCHERY GUIDE

Head and neck

Design area	Thread	Stitch
Bird outline	Light Shell Grey (453)	Backstitch
Outline of face, wattle and comb	Red (321)	Backstitch
Outline of beak	Dark Tin (4)	Backstitch
Outline of 'cheek'	Ecru	Backstitch
Outline of eye	Black (310)	Backstitch
Eye pupil	Black (310)	Small straight stitches
Highlight in eye	Blanc (White) – one strand	French knot on top of the pupil
Eye iris	Dark Burnt Orange (900) – one strand	Backstitch
Beak filling	Light Brown Grey (3023)	Straight stitch
Centre line on beak	Black (310) – one strand	Backstitch
Face, wattle and comb filling	Bright Orange Red (606)	Small straight stitches
Cheek filling	Ecru	Small straight stitches
Head and neck filling	Blanc (White)	Small straight stitches
Dark specks on head	Black (310)	Small straight stitches
Outline of wing	Light Shell Grey (453)	Backstitch
Lower (curved) edge of clamshell-shaped feathers	Blanc (White) or Black (310)	Backstitch
Clamshell-shaped feather filling	Blanc (White) or Black (310)	Longer straight stitches – see Step 8

Upper wing

STITCHERY GUIDE

	Design area	Thread	Stitch
Lower wing 	Vertical feather markings	Blanc (White) and Black (310), alternating	Straight stitch – see Step 9
Chest and lower body 	Main chest and body filling	Blanc (White)	Small straight stitches – see Step 10
	Dark specks on chest and body	Black (310)	Small straight stitches
	Clamshell-shaped feathers	as for Upper wing	Longer straight stitches – see Step 8
Tail 	Tail feather outlines	Light Shell Grey (453)	Backstitch
	Tail feather centre lines	Black (310)	Backstitch
	Tail centre filling	Blanc (White) and Black (310)	Angled straight stitches – see Step 11
Legs 	Outline of legs	Dark Tin (4)	Backstitch
	Claws	Black (310)	Backstitch and straight stitch – see Step 6
	Leg filling	Light Brown Grey (3023) – one strand	Small straight stitches, referring to Diagram 2 for the stitch direction

STITCHERY GUIDE

Grass	Design area	Thread	Stitch
	Grass	Medium Yellow Green (3347)	Long straight stitches in groups of three

11 The tail-feather filling is created with angled straight stitches, forming shallow Vs, to give the effect of the barbs of two feathers. Again, Chloe recommends stitching all the stitches in one colour first, leaving space between them, and then going back and adding stitches in the second colour in the gaps.

FINISHING

12 Don't remove the embroidery from the hoop. Trim the surplus fabric 2.5cm (1in) outside the edge of the hoop.

13 Thread a needle with a long length of cream machine-

Step 13

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Getting to know ...
CHLOE REDFERN

Where do you live and work? I live in the suburbs of Birmingham, England, and work from home from a small workspace in my bedroom (though I confess I often find myself in the living room stitching in front of the television!) It is only a very small space, but I tend to work on quite small-scale pieces and like to keep everything around me quite minimalist and tidy, so it works well for me. Part of me likes a minimalist, natural look and part of me likes a colourful look to a space, so my working area has a wooden floor and neutral walls, with lots of little pops of colour added around the place.

When did you first become interested in embroidery? I studied art and photography at college and always thought I would work in the field of photography, but when I did an art foundation year after this, I really got into working with textiles. I was very influenced by my mother, who is a textile artist. For several years I worked with mixed media fabric and paper collage, very often incorporating stitch, before starting to work with more 'pure' hand embroidery around three years ago.

Was there much trial-and-error involved in your early stitching attempts? Oddly enough there wasn't, though I did spend quite a bit of time carefully drawing out the pattern and marking it onto fabric first. There has been a fair bit of trial and error over the years though, starting new projects and then ending up discarding them if they didn't quite work out.

How often do you get the opportunity to work on your craft? Embroidery and embroidery pattern design is my full-time job, so generally I will work on it every day. Sometimes admin takes over though, and I don't manage to do any actual stitching until the evening.

Do you find it relaxing when you sit to sew – or are there daily demands on your time and professional designs and, therefore, stress? Sometimes the demands of daily life can take over a bit and I don't have a chance to actually sit down and start stitching until the evening. Generally I do find it relaxing and absorbing when I get started, whether I'm working on a project to turn into a pattern or an original sales piece.

Do you get absorbed in your stitching and forget to take a break? I can quite often get absorbed and be surprised at the amount of time that has passed while I've been stitching! That said, I am a big fan of my cups of tea and quite partial to the odd biscuit, so I generally know when to stop for a tea break!

About how many projects have you tackled over the years? Ooh, that's a difficult one! According to my computer there are just over 100 photographs in my embroidery folder, where I keep one 'studio shot' of each embroidery I've ever done, so it must be around 100 at least, since 2015.

Is your style ever-evolving or do you like to stick with your tried-and-true designs? I always like to feel like I'm progressing in some way, such as by improving my technique and finding ways to make my designs look better, but I must admit I generally do stick to a certain style and my birds always seem to have a particular sort of look to them. I spent a lot of time changing and developing my style when working with mixed media a few years back, so I think that has fed into the way I work today with my embroidery, and made me slightly more sure of my own style.

What are three stitching/crafting things you couldn't live without? Well, apart from the obvious things like needles, thread and scissors, it'd have to be the following:

- **Embroidery hoops:** I couldn't do without embroidery hoops; I am always very impressed by people who can stitch without them.
- **My computer:** It's a bit of a slow old beast at times, but I definitely couldn't do without my computer as I use it to do research, design and write up patterns, promote my work on social media, run my Etsy shop and edit photographs, among many other things.
- **My thread box:** I spent ages looking for a thread box that would hold a large amount of thread so that I didn't need to have four or more boxes to fit all of my colours into. Thankfully I eventually happened upon a fabulous big double-sided one. It's easy to move around with me wherever I'm working, and I can easily see and access all of my threads.

sewing thread. Leaving a long end, sew large gathering stitches around the edge of the fabric outside the hoop. Pull up the two ends to gather the fabric towards the centre of the hoop and tie the ends together securely.

14 Cut out the circle of felt you marked in Step 2. Centre it behind the embroidery, covering the gathered fabric, and use another long length of cream thread to whipstitch the edge of the felt to the fabric very close to the hoop. Your embroidery is now ready for hanging.

Step 14

Annie London's Designer Stitches

www.designerstitches.net

Irises & Lilies (31 x 25cm design)

Orchids in the Rain
(26cm square design)

Flight of the Dragonfly (29 x 13.5cm design)

Hearts & Bows
(38cm square design)

Butterflies in the Heart (36cm design)

Almost Lacy (28cm design)
French beige or French blue

Timeless Trapunto

This lovely selection of designs will take any needle worker to their happy place with this easy form of yarn-filled stitching known as Trapunto. Shown are designs ranging from simple for beginners to more detailed for the accomplished needleworker. The softly embossed designs may be hand washed and made into many things from framed pieces, pieced into quilts or cushion covers, in fact the application is up to you.

Each kit comes complete with all necessary notions, design and easy to follow illustrated instructions. A long Trapunto Needle is available to fill the long, narrow channels in the French Trapunto (Boutis) designs. A practice block may also be purchased with any kit. This is helpful for first timer's to practice the technique prior to working the kit. Extra yarn and thread come with this.

YES! I would like to order:

IRISES & LILIES
Shadow Trapunto
☐ KIT for $85

BUTTERFLIES IN THE HEART
Shadow Trapunto
☐ KIT for $85

FLIGHT OF THE DRAGONFLY
Shadow Trapunto
☐ KIT for $53

HEARTS & BOWS
French Trapunto (Boutis)
☐ KIT (ivory fabric) $60
☐ KIT (white fabric) $60

ORCHIDS IN THE RAIN
French Trapunto (Boutis)
☐ KIT (ivory fabric) $55
☐ KIT (white fabric) $55

ALMOST LACY
Trapunto
☐ KIT (French blue) $53
☐ KIT (French beige) $53

TRAPUNTO NEEDLE
☐ $10 each

PRACTICE BLOCK $5 EACH
☐ to go with ordered kit/kits

Includes postage & handling within Australia. Freight for overseas orders may be slightly more.

METHOD OF PAYMENT

For orders outside Australia the 10% GST will be deducted

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What a Fab Idea!

Famous for her 'yarn bomb' installations, crochet artist Emma Leith has been working with yarn for more than 15 years. Her love of colour is clearly expressed in her work as she seeks to bring a little joy to all who see it. Emma became an accidental expert in adorning public spaces when her crochet displays first hit the streets of Bath, England, in 2014, celebrating the Bath in Fashion event. Since then her work has been displayed around the UK and her new book, *Mindful Crochet*, published by CICO Books, taps into the health benefits of this popular craft, giving readers 35 crochet projects designed to help calm the mind and manage pain. To see more of Emma's creative endeavours, visit her website or follow her Instagram account for a daily dose of happiness!

www.emmaleith.co.uk, @emmaleithatelier

PROJECT 05

Love to Stitch

PROJECT TOTE

Whether on holiday, on retreat or just enjoying a stitching day with your friends, this tote is perfect for all your necessities. The front features a sewing-themed stitchery design and the tote opens up to reveal a roomy pocket for storing patterns and other necessities. The other side is a large pocket with a plastic front for easy-to-see project bits and pieces, including threads, fabric, embellishments and any other requirements you might need.

Lesley McConnell, Faeries in My Garden – Email: lesley@faeriesinmygarden.com.au, website: www.faeriesinmygarden.com.au

PROJECT 05

MATERIALS

- 50cm (⅝yd) cream mottled print fabric
- Fat quarter pink feature print fabric
- Fat quarter each of four pink and/or cream print fabrics
- 25cm (¼yd) dark pink print fabric
- 55cm (⅝yd) bag batting
- 35cm (14in) square of thin fusible batting
- Two buttons, diameter 22mm (⅞in)
- 25cm (¼yd) fusible embroidery stabiliser such as Vlieseline G700
- 20cm (¼yd) of pale pink rat-tail cord
- Ceramic or 2B pencil
- 65cm (¾yd) of 6mm (¼in) wide cream lace
- 30 x 45cm (12 x 18in) sheet of clear plastic/vinyl
- 40cm (15in or 16in) cream lace zipper
- Olympus Threads stranded embroidery cottons: Powder Pink (124), Medium Pink (125), Raspberry (129), Green (212), Yellow (503) Blue (3835)
- Embroidery and milliner's needles
- Light box (optional)
- Tracing paper
- Binding clips
- Spray starch
- Rotary cutter, ruler and mat
- Sewing machine with ¼in, zipper and walking feet
- General sewing supplies

Stitches used: Backstitch, bullion stitch, cretan stitch, detached chain (lazy daisy) stitch, fly stitch, French knot, herringbone stitch, pinwheel blanket stitch, pistil stitch, running stitch, stem stitch, twisted chain stitch, whipped backstitch, whipped stem stitch. There are photo tutorials of most of the embroidery stitches used in this project online at www.homespun.net.au/stitch-guide

Finished size – closed:
42 x 32.5cm (16½ x 12¾in)

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

Requirements are based on fabric, batting and interfacing 107cm (42in) wide. A ¼in seam allowance is used throughout unless otherwise stated. Use two strands of stranded cotton unless stated otherwise. Instructions are provided for using the printed Pattern Sheet in the magazine, but you can also download the digital patterns from www.homespun.net.au and print them out. A kit including all the fabrics used in this project is available from Faeries in my Garden.

CUTTING

1 Referring to Diagram 1, from the cream mottled print fabric, cut:
• One rectangle, 9 x 13in (front cover embroidery). This rectangle has been cut oversize and will be trimmed after the embroidery has been completed
• One rectangle, 12½ x 16½in (inside front lining)
• One rectangle, 12½ x 10½in (pocket lining)
• One strip, 2½in across the width of the fabric. Crosscut it to yield eight squares, 2½in (patchwork). Use the remainder of the strip for the Garland of Roses embroidery.

2 Referring to Diagram 2, from the pink feature print fabric, cut:
• One rectangle, 12½ x 16½in (back cover)
• Eight squares, 2½in (patchwork)
• Two rectangles, 1½ x 16½in (spine).

3 From the first of the four fat quarters of cream and/or pink print fabrics, cut:
• Eight squares, 2½in (patchwork)
• One rectangle, 12½ x 16½in (inside back lining).

4 From the second of the four fat quarters of cream and/or pink print fabrics, cut:
• Eight squares, 2½in (patchwork)
• Two rectangles, 3½ x 19½in (handles)
• One rectangle, 6½ x 12½in (pocket flap).

5 From the third of the four fat quarters of cream and/or pink print fabrics, cut:
• Eight squares, 2½in (patchwork)
• One rectangle, 6½ x 12½in (pocket flap lining).

6 From the fourth of the four fat quarters of cream and/or pink print fabrics, cut:
• Eight squares, 2½in (patchwork)
• One rectangle, 5 x 16½in (zipper border)
• One rectangle, 2½ x 16½in (zipper border).

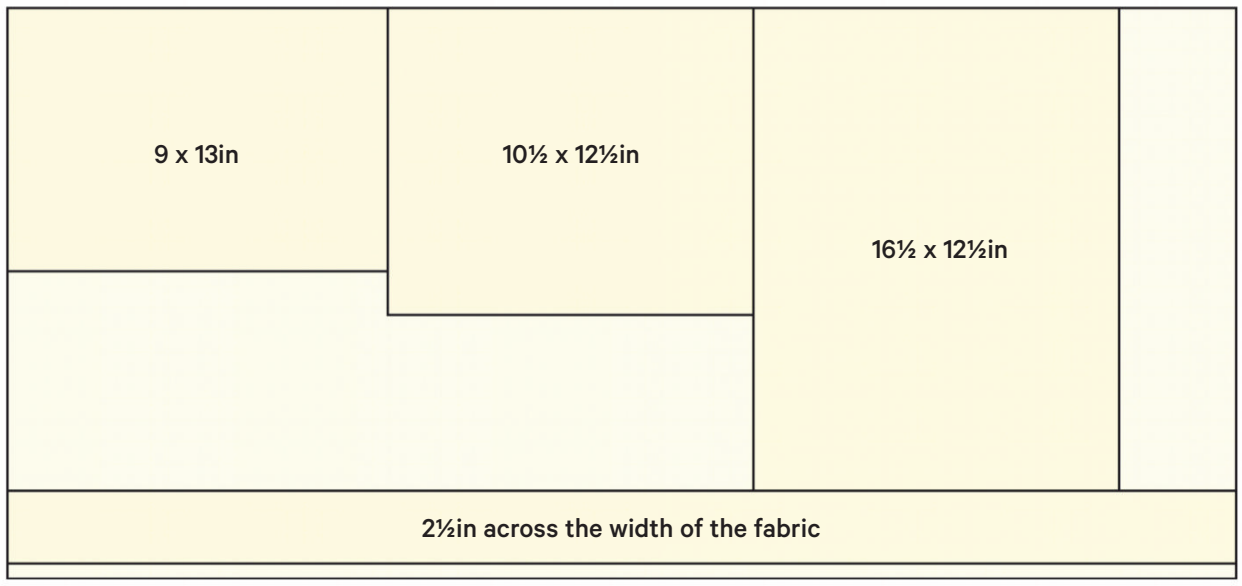

Diagram 1

7 From the dark pink print fabric, cut:
• Three strips, 2½in across the width of the fabric (binding).

8 From the fusible embroidery stabiliser, cut:
• One rectangle, 9 x 13in
• One rectangle, 2½ x 20in.

9 From the bag batting, cut:
• One rectangle, 18 x 27in.

10 Trim the square of thin fusible batting to measure 12½ x 10½in (pocket).

EMBROIDERY

11 Centre each of the rectangles of cream mottled print fabric cut for the front cover and Garland of Roses embroidery over the appropriate stitchery design on the Pattern Sheet and trace the embroidery lines onto the fabric using a ceramic or 2B pencil. There's no need to trace every line: Lesley suggests tracing just basic shapes for the roses and buds and using circles, dots or strokes for the smaller flowers and leaves.

12 Fuse the embroidery stabiliser cut in Step 8 to the wrong of the cream rectangles.

13 Work the embroidery, referring to the Stitchery Guide on page 76.

14 When you've completed the embroidery, place the embroidered fabrics face down on a towel and lay a pressing sheet or a thin piece of fabric on top of them. Press with a hot iron, avoiding areas where you've worked raised stitches, such as bullion stitches and French knots. If your embroidery has drawn the fabric in a little, use spray starch on the wrong side and gently block the shape to the original size.

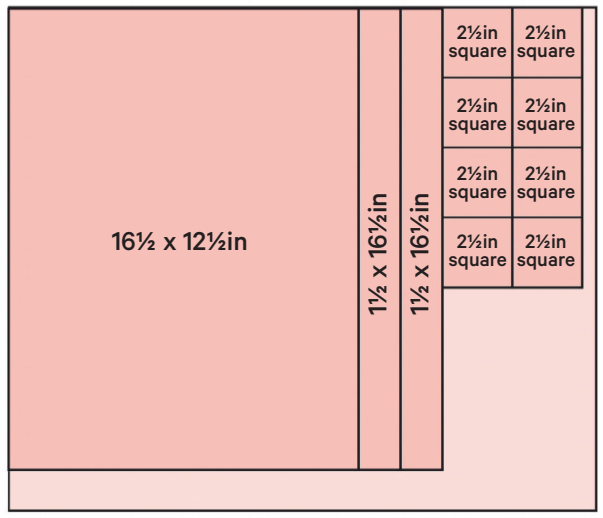

Diagram 2

FRONT COVER

15 Trim the embroidery for the front panel to measure 8½ x 12½in, keeping the design centred. Staystitch around the outer edges to prevent fraying.

16 Choose 24 squares, 2½in cut from a variety of fabrics. Lay them out in four rows of six squares each and rearrange them until you have a grouping of colours and prints that you like. Join the squares in each row together; each row should measure

STITCHERY GUIDE

	Design area	Olympus Threads Stranded Embroidery Cotton	Stitch
Heart	Inner and outer outlines	Powder Pink (124)	Stem stitch
	Infill	Powder Pink (124)	Herringbone stitch
	Words	Raspberry (129)	Stem stitch
Pincushion	Outline of top	Medium Pink (125)	Stem stitch
	Infill of top	Medium Pink (125)	Double-wrap French knots
	Base	Green (212)	Stem stitch
	Shaft of pins	Yellow (503) – one strand	Whipped backstitch
	Head of pins	Medium Pink (125), Powder Pink (124) or Blue (3836)	Double-wrap French knot
	Heart button	Yellow (503)	Backstitch
	Holes in heart button	Yellow (503)	Double-wrap French knots
	Round button	Medium Pink (125)	Stem stitch
	Holes in round button	Medium Pink (125)	Double-wrap French knots
	Line of stitching	Blue (3835)	Backstitch
Stork scissors	Outline	Yellow (503)	Stem stitch
	Internal lines	Yellow (503) – one strand	Stem stitch
Needlebook	Outline	Blue (3835)	Stem stitch
	Inner page	Powder Pink (124)	Backstitch
	Vine	Green (212) – one strand	Stem stitch

STITCHERY GUIDE

Needlebook

Design area	Olympus Threads Stranded Embroidery Cotton	Stitch
Leaves	Green (212) – one strand	Detached chain (lazy daisy) stitch
Buds	Medium Pink (125)	Double-wrap French knots
Decorative band outline	Medium Pink (125)	Stem stitch
Decorative band infill	Medium Pink (125)	Cretan stitch
Centre flower	Medium Pink (125) – one strand	Pinwheel blanket stitch
Left and right flowers	Powder Pink (124) – one strand	Pinwheel blanket stitch
Leaves	Green (212) – one strand	Detached chain (lazy daisy) stitch
Buds	Yellow (503)	Double-wrap French knots

Cotton reel

Top and base	Yellow (503)	Stem stitch
Thread	Blue (3835)	Backstitch
Pointed end of needle	Yellow (503)	Whipped backstitch
Eye end of needle	Yellow (503)	Two rows of backstitch whipped together
Entry and exit point into fabric	Medium Pink (125) – one strand	Whipped stem stitch
Curled lines of stitching in the background of the design	Powder Pink (124)	Running stitch

Garland of roses

Centre of roses	Raspberry (129)	Two nine-wrap bullion stitches
Inner petals	Medium Pink (125)	Three 15–18-wrap bullion stitches
Outer petals	Powder Pink (124)	Three 21–26-wrap bullion stitches
Leaves	Green (212) – one strand	Detached chain (lazy daisy) stitch
Foliage	Green (212) – one strand	Fly stitch
Buds	Blue (3835)	Double-wrap French knots
Bow loops	Raspberry (129) – one strand	Detached chain (lazy daisy) stitch
Bow tails	Raspberry (129) – one strand	Pistil stitch
Garland	Yellow (503) – one strand	Twisted chain stitch

2½ x 12½in from raw edge to raw edge. Press all the seams in one direction.

17 Arrange the four rows around the embroidery panel and decide which row you'd like where. Join a row to the top and bottom edges of the embroidery panel. Press seams inwards. Then join the remaining two rows to the left and right edges of the panel. Press as before.

INTERNAL POCKET

18 Repeat Step 16 with the remaining 2½in squares of assorted print fabrics to make another four rows of six squares. Decide on the order in which you'd like to arrange the rows of squares on the pocket. If necessary, re-press the direction of the seams so that the seams in alternate rows lie in opposite directions. Join the rows together, carefully matching seams. The patchwork panel should measure 8½ x 12½in from raw edge to raw edge.

19 Trim the Garland of Roses to measure 2½ x 12½in, keeping the design centred. Stitch it to the top edge of the patchwork panel. Press the seam towards the garland.

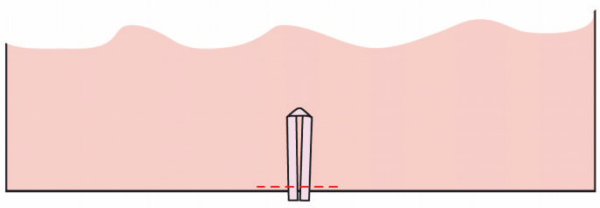

Diagram 3

20 Cut two 12½in lengths of lace. Topstitch one to the bottom edge of the garland using thread to match the lace.

21 Join the 12½ x 10½in rectangle of cream print fabric to the top edge of the garland. Then fold this fabric down so that it lies behind the patchwork+embroidery panel, wrong sides together. (It serves as the lining of the pocket.) Press.

22 Topstitch the other length of lace to the top edge of the garland.

POCKET FLAP

23 Cut a 3in length of rat-tail cord. Fold it in half. Fold the 6½ x 12½in rectangle of print fabric cut for the pocket flap in half, short edges matching, and finger press a crease in its bottom edge. Unfold. Pin the two ends of the cord side by side on the crease, with the raw ends overhanging the fabric by about ⅛in. See Diagram 3.

24 Match the pocket flap and pocket flap lining right sides together, sandwiching the loop between them. Sew them together along the long edge that has the loop ends overhanging it. Fold the lining over so that it is wrong sides together with the flap and press.

PROJECT POCKET

25 Fold the 2½ x 16½in rectangle of print fabric cut in Step 6 in half, wrong sides together and long edges matching. Press.

26 Lay this strip on the sheet of plastic, raw edges matching one long edge of the plastic and with an equal amount of plastic overhanging at each end of the fabric. Layer the plastic+fabric on top of a sheet of tracing paper, again matching one long edge and use binding clips to hold the layers together. (Plastic tends to drag on the machine as it's being stitched and the tracing paper will help to minimise this.) Sew the long raw edges of the fabric to the plastic+tracing paper. Remove the clips and tear the tracing paper away.

27 Fold the fabric strip over the edge of the plastic and clip it in place on the other side. Layer the tracing paper underneath the plastic and clip it in place. Topstitch the fabric in place close to the folded edge. See Diagram 4.

28 Lay the lace on one side of the zipper along the binding you've just sewn to the top edge of the plastic, with the teeth overhanging the edge of the pocket a little. If the zipper is shorter than the length of the fabric, centre it between the top and bottom edges. Attach

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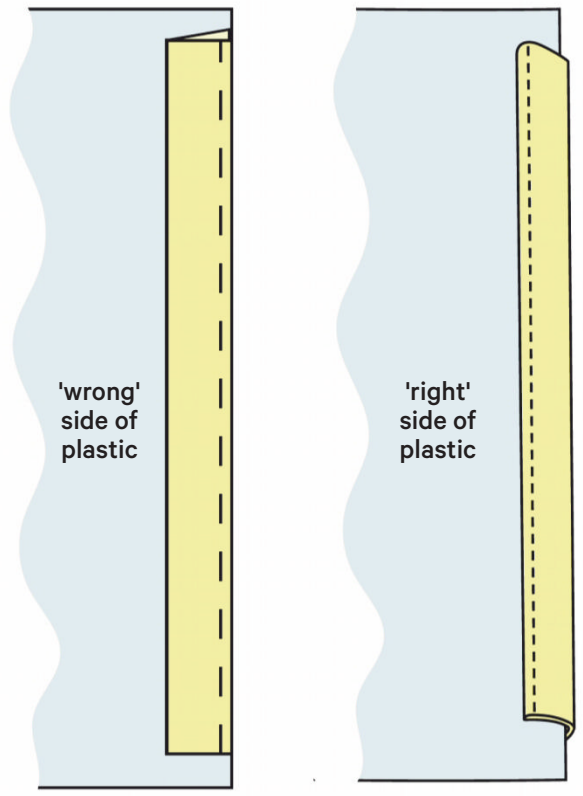


Diagram 4

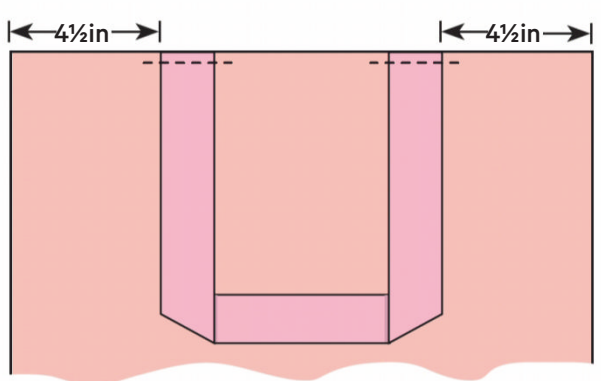


Diagram 5

a zipper foot to the machine, and sew the zipper to the binding using thread to match the lace. Again, use tracing paper underneath to help the plastic slide across the machine.

29 Fold the 5 x 16½in rectangle of print fabric cut in Step 6 in half, wrong sides together and long edges matching. Press. Lay the lace on the other side of the zipper along the folded edge of the fabric, again with the teeth overhanging it a little. The ends of the lace on each side of the zipper should be aligned. Sew the zipper to the fabric.

30 Lay the plastic pocket+zipper +band from Step 29 on top of the 12½ x 16½in rectangle of print fabric cut for the back lining. The fabric should be facing right side up and the pocket should have the zipper facing right side up. Match the raw edges of the band from Step 29 with the top and side edges of the back lining. The plastic has been cut oversize, so it will overhang the side and bottom edges of the lining at this stage. Use binding clips to hold the layers together. Stitch the layers together ⅛in inside the fabric on all four sides. Trim the plastic even with the edge of the fabric.

31 If the zipper you've used is shorter than the pocket, neaten each end by working herringbone stitch across the ends of the lace.

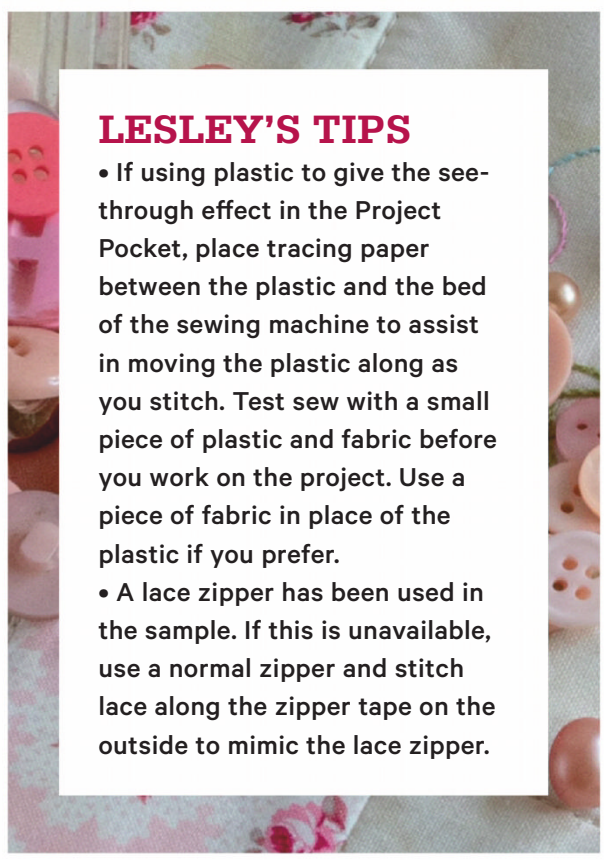
ASSEMBLY

32 Stitch one of the 1½ x 16½in strips of fabric cut for the spine to the bottom edge of the front cover panel. Then stitch the other long edge of this spine strip to one long edge of the rectangle cut for the tote back. Press the seams towards the spine.

33 Layer the pocket on the rectangle cut for the front lining, matching the bottom and side edges. The lining fabric should be facing right side up and the pocket should have the embroidery/ patchwork side facing up. Stitch around the side and bottom edges using a ⅛in seam.

34 Layer the pocket flap on the front lining, matching the top and side edges. Stitch around these three edges using a ⅛in seam.

35 Sew the second 1½ x 16½in strip cut for the spine to the right



LESLEY'S TIPS

- **If using plastic to give the see-through effect in the Project Pocket, place tracing paper between the plastic and the bed of the sewing machine to assist in moving the plastic along as you stitch. Test sew with a small piece of plastic and fabric before you work on the project. Use a piece of fabric in place of the plastic if you prefer.**
- **A lace zipper has been used in the sample. If this is unavailable, use a normal zipper and stitch lace along the zipper tape on the outside to mimic the lace zipper.**

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Getting to know ...

LESLEY MCCONNELL

Please describe where you live and your workspace. Shorncliffe is a pretty bayside suburb of Brisbane – a bit of a backwater in that it hasn't caught up with the coming of age of our growing city. It's one of the region's special places, languishing in its sleepy atmosphere of summer breezes and tree-lined avenues. We have lived here for 45 years and never want to leave. Our shop is a large structure that we built behind our home. It draws locals as well as visitors from all over the world.

Tell us something about your family life – partner, pets, children? Kevin, my husband of 47 years, is 'the wind beneath my wings'. Over the 23 years we've been in business, he has supported my dream completely and without him, Faeries in My Garden never would have happened. Previously an architect, his computer drawing skills are put to good use in creating detailed, accurate patterns of my original designs. We have four grown children and have only recently acquired our gorgeous kitten Mishka, a rascally lovable fluff ball who has brought us so much joy in the eight months we've had her.

Who taught you your crafting skills? Did you learn 'at your mother's knee' or master them as an adult? My Mum inspired me to sew. Memories of lying on the floor as a little girl, watching Mum's feet pump the treadle, are still with me – such a happy place that sewing room! Study, university and work intervened, then marriage and children, but sewing never lost its appeal. Patchwork was always a little light in the corner beckoning me to come inside; and that I did in the early 1980s with a beginner's course at Ruth Stonely's Highgate Hill shop Patchwork Supplies. Gradually my craft evolved through trial and error, and over the years, embroidery seemed to creep more and more into my work. The marriage of quilting and embroidery is as natural as breathing, and this is the style I've worked with for the last 15 years or so. My aim is to inspire and encourage those who choose my designs, and I'm so grateful to these wonderful people for allowing me to create.

Embroidery and patchwork are your 'business'. Do you like to do these crafts for personal pleasure and if so, in what way are these endeavours different from your 'work'? Passion is what fires my designs and 'driven' is a word that comes to mind. With these two elements, it's difficult for me to stitch anything that is not 'for the business'. Work and pleasure blend imperceptibly, and I feel odd if I haven't put needle to cloth for a few days. It's what gets me out of bed in the morning and gives meaning to my life. However, for family and special friends, I try to make something personal that has nothing to do with the business – or very little anyway!

From where do you draw inspiration? Love and romance are probably my greatest inspiration. The fabrics I choose, the designs I create, all of these reflect in some way this beautiful theme. Simple as that.

Do you ever see yourself stopping or diversifying? Never say never, but I'm in love with embroidery within patchwork, so I can't see myself diversifying much, or ever stopping. Developing, growing, exploring in more depth, but staying within this genre. I feel I've come 'home' in my creative endeavours, and there is still a huge unexplored vista out there to keep me interested.

Do you teach your skills to others in your shop or do you have tutors? I prefer to design rather than teach as time is so short when you run a business. We have a beautiful embroidery teacher, Kate Morris, whose gentle manner and wealth of knowledge are an inspiration to our students. Classes are held several times a year and people keep coming back for more.

How would you describe your style and what makes it unique? My twist on traditional embroidery is that it adorns 'useful' items such as quilts, bags, cushions, sewing accessories etc. Many embroidered items languish on the wall in frames. My style is to make items that can enhance the home and be enjoyed.

What is your advice for beginners? Just go for it! Don't hold back. Trust yourself, keep learning, don't be too self-critical, and don't waste a minute of creative time. Life has so many duties and demands that we need to breathe in the joy of being in the creative zone as often as we can. It enriches and enlivens us and helps us to understand ourselves and our world.

edge of the front lining+pocket panel. Stitch the other long edge of the spine to the bottom edge of the back lining+plastic pocket. Press these seams towards the spine, taking care to keep the iron away from the plastic.

36 Centre the outer panel of the tote on top of the bag batting, right side facing up, and pin it in place. Machine quilt in the ditch around the embroidered panel, along both long edges of the spine and ⅛in inside the outer edges of the panel. Trim the batting to the same size as the tote.

37 Lay the outer panel+batting out flat, with the batting side facing up. Lay the inner tote on top of the batting, right side facing up and pin the layers together. Again, stitch ⅛in inside the outer edges of the panel to hold the layers together.

FINISHING

38 Fold the two 3½ x 19½in strips cut for the handles in half, right sides together and long edges matching. Sew down the long raw edges. Turn each strip right side out.

39 Pin the ends of a handle strip 4½in inside the left and right edges of the tote on both the front and back panels, as shown in Diagram 5. Stitch them in place using a ⅛in seam.

40 Cut a 4in length of rat-tail cord. Fold it in half. Pin the two ends of the cord side by side over the seam in the centre of the front patchwork panel of the tote. Stitch them in place using a ⅛in seam.

41 Join the three strips of dark pink print fabric cut for the binding together, end to end, with diagonal seams to make one long strip. Trim the seams and press them open. Fold the binding in half, long edges matching and wrong sides together, and press.

42 With raw edges together, sew the binding to the edge of the outer tote with a ¼in seam allowance, mitring the corners as you go and referring to the Binding Diagrams on page 95 for details. Lesley recommends starting and finishing the binding on one side edge of the tote back.

43 Turn the binding over to the inner tote and hand stitch the folded edge in place.

44 Stitch a button to the top edge of the inner pocket and the other one to the back of the tote in positions where the rat-tail loops will slide over them and keep everything secure.

18+

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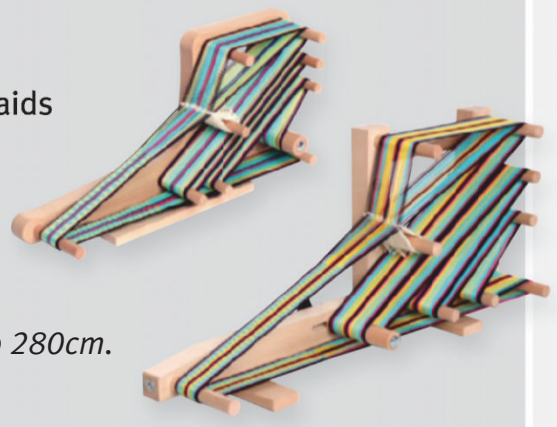

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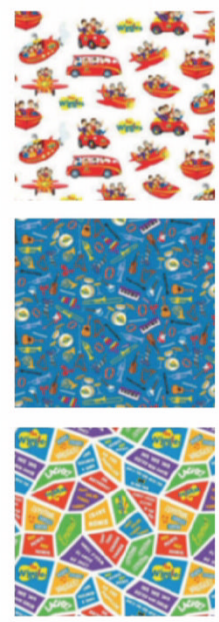

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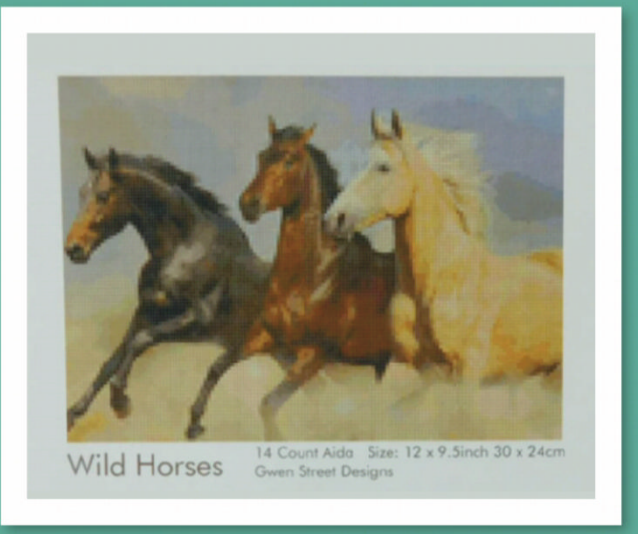

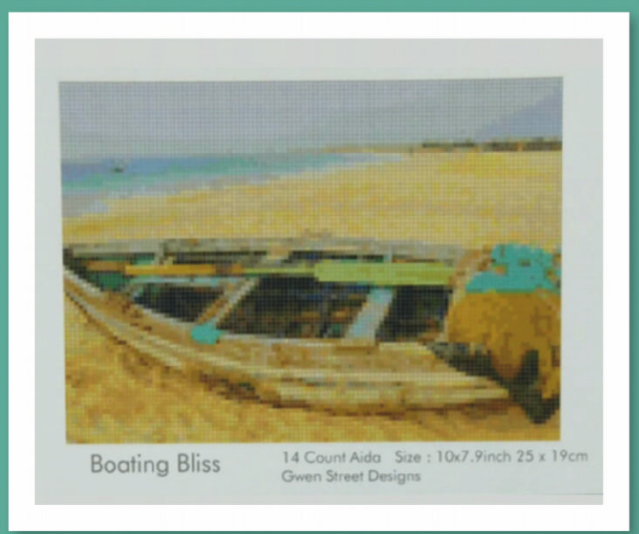

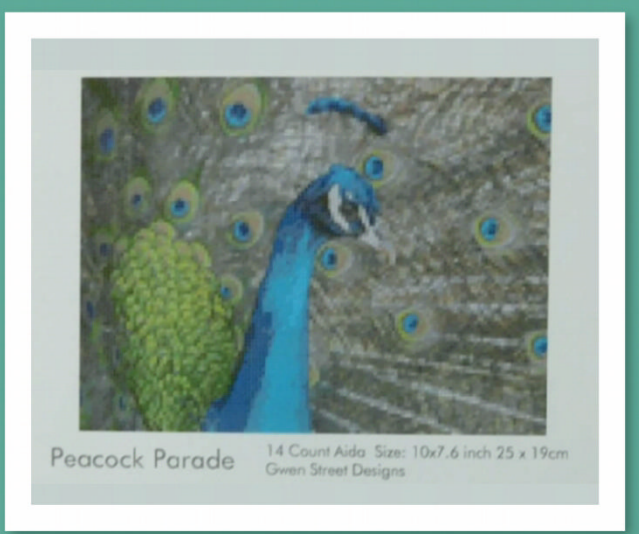

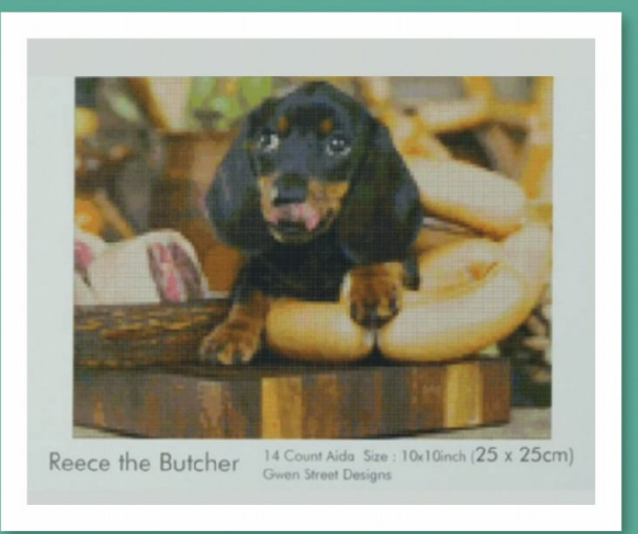

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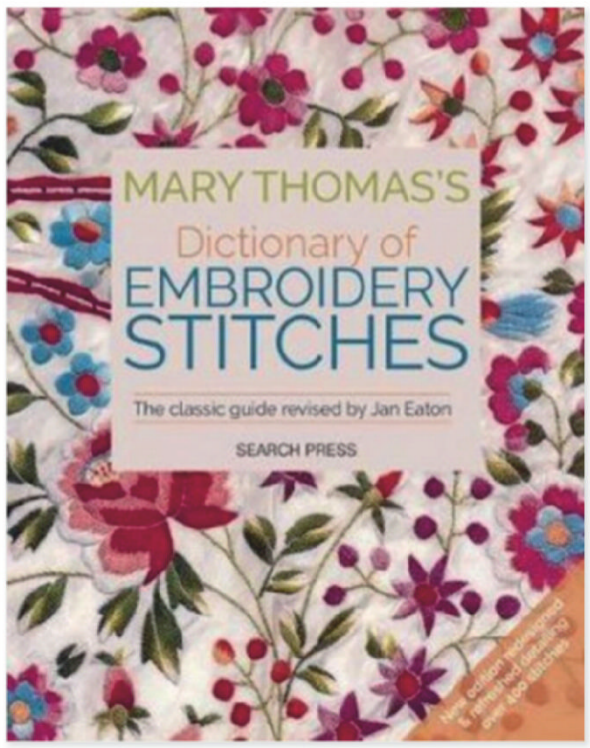
Book REVIEWS

Our selection of new-release books to inspire and guide you on your embroidery journey.

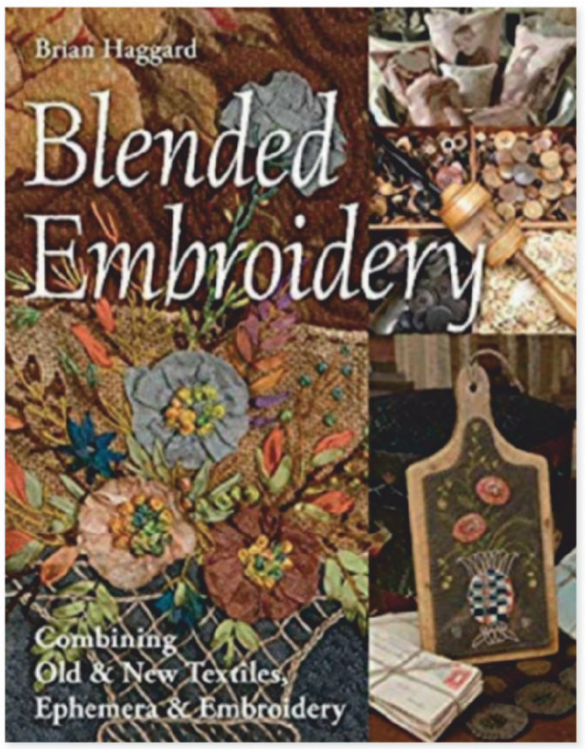


MARY THOMAS'S DICTIONARY OF EMBROIDERY STITCHES

By Jan Eaton

This reference is a completely revised full-colour edition of Thomas's 1934 classic, *Dictionary of Embroidery Stitches*. This comprehensive dictionary offers more than 400 stitches, including 100 new stitches, all described and pictured in full-colour diagrams. The embroidery stitches range from simple border and outline stitches to filling stitches, canvas stitches and pulled fabric stitches. Scattered throughout are dozens of inspirational embroideries to show the stitches in action. This book is ideal for both those starting out with needlework and more accomplished embroiderers who need inspiration.

Published by: Trafalgar Square Books

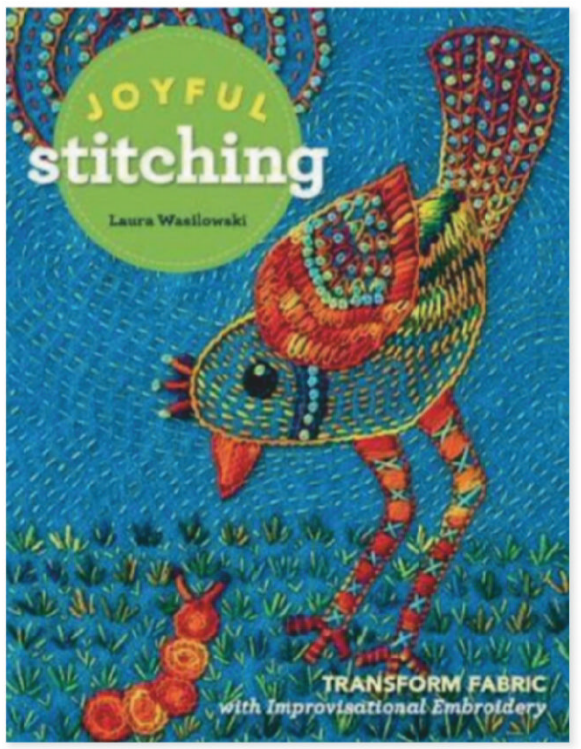


BLENDED EMBROIDERY: COMBINING OLD & NEW TEXTILES, EPHEMERA & EMBROIDERY

By Brian Haggard

Brian Haggard loves finding old pieces and repurposing them, and in this book he shows how to combine antique textiles, ephemera and other items with new elements to create unique and useful objects for your home. Including eight projects with detailed instructions and patterns, this book introduces you to making free-form embroidered leaves and embroidered felt flowers, soft bows, walnut-stained fabrics, photo imaging, attaching doilies and printed images. You will also find inspiring projects in the gallery.

Published by: C&T Publishing

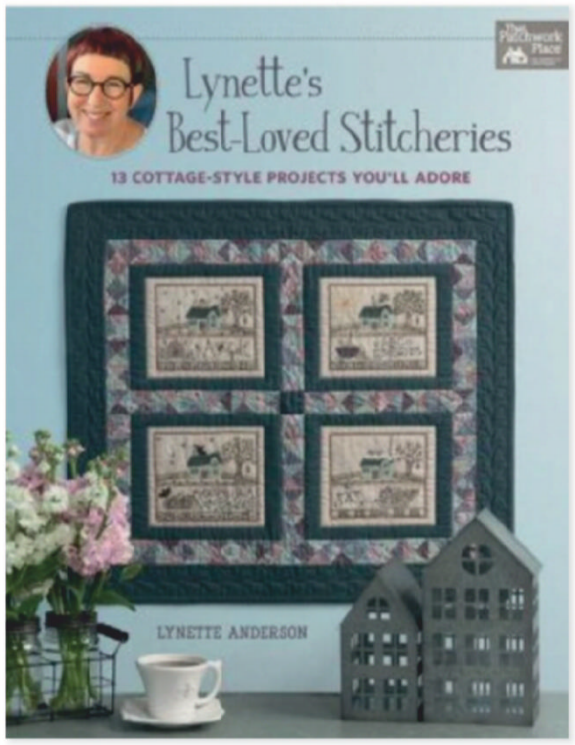


JOYFUL STITCHING: TRANSFORM FABRIC WITH IMPROVISATIONAL EMBROIDERY

By Laura Wasilowski

With instructions for 21 basic embroidery stitches and six projects, Laura Wasilowski will show you how to transform a flat, plain surface into a joyful, design-packed art piece. Stitch on wool, felt or silk, and enjoy the simple pleasure of slow stitching. The book includes a gallery of display ideas, as well as additional ideas for using free-form stitching, all in Laura's signature colourful, whimsical style.

Published by: C&T Publishing

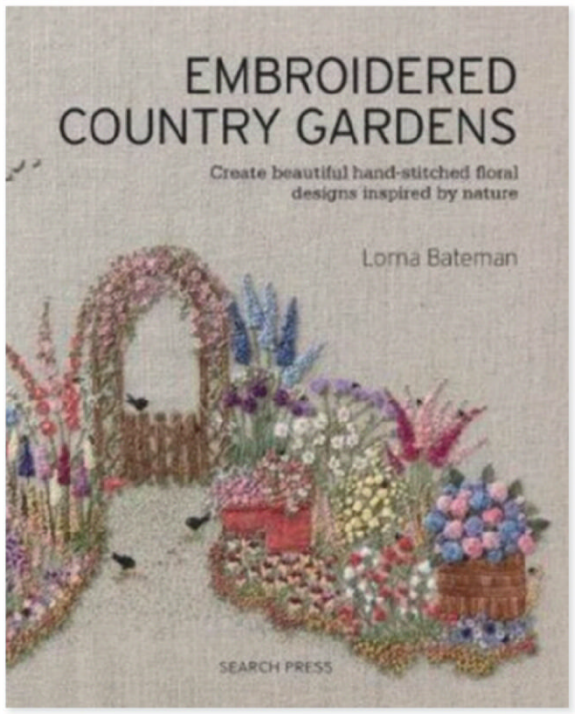


LYNETTE'S BEST-LOVED STITCHERIES: 13 COTTAGE-STYLE PROJECTS YOU'LL ADORE

By Lynette Anderson

Renowned Australian designer Lynette Anderson takes you to a magical place where the flowers are always blooming, the bees are always buzzing, and the charms of a country cottage are just a few stitches away! Playful patchwork, appliqué and embroidery transform simple projects into fanciful pieces to use, display and cherish. Lynette's enchanting details include tiny prairie points, mini appliquéd hearts and petite embroidered flowers. The projects include small quilts, pillows and pouches, plus a journal cover, pencil case, sewing caddy and framed delights.

Published by: That Patchwork Place

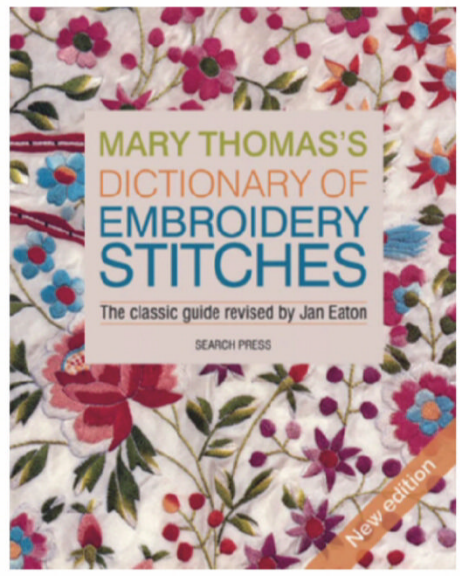


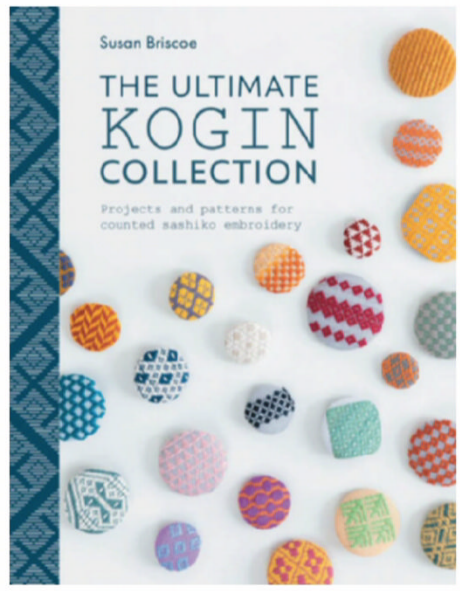
EMBROIDERED COUNTRY GARDENS: CREATE BEAUTIFUL HAND-STITCHED FLORAL DESIGNS INSPIRED BY NATURE

By Lorna Bateman

Learn from experienced embroidery teacher Lorna Bateman how to create beautiful flower designs using raised and textured stitches to recreate your own idyllic English country garden. For the nature enthusiast there is an A-Z of English garden flowers and how to stitch them; a section on stitching common garden insects; and how to embroider iconic garden imagery such as birdbaths or garden ornaments. There are six elaborate and practical projects to stitch: needlecase, scissor keeper, pincushion, thimble pip, glasses case and thread storer. The book also features a full-size pattern insert for making a vintage bag in which to keep the individual projects.

Published by: Search Press





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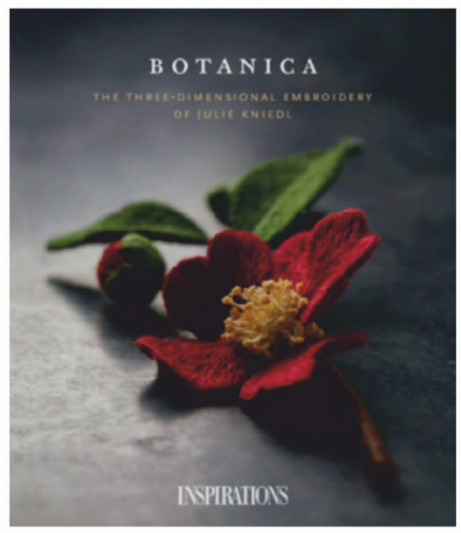

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BONNIE BABY QUILT

Diamonds and hexagons, turquoise, red and yellow combined make a darling small quilt for a new baby.

Marilyn Bell – Email: mal_bell@hotmail.com

MATERIALS

- 48 squares, 5in of assorted print fabrics (hexagons)
- 15cm (¼yd) each of three tone-on-tone print fabrics (diamonds) – Marilyn used turquoise, red and yellow
- 45cm (½yd) multi-coloured striped fabric (border)
- 30cm (⅜yd) pink spot print fabric (binding)
- 85cm (1yd) backing fabric – see Marilyn's Backing Tip
- Mechanical pencil
- Batting at least 95 x 81cm (38 x 32in)
- Fine-point permanent-marking pen and template plastic
- Water-erasable fabric-marking pen
- Perlé 8 thread in blue and cream (hand quilting)
- Hand quilting needles with a large eye
- Rotary cutter, ruler and mat
- Sewing machine with ¼in and walking feet
- General sewing supplies

Finished size:
85 x 70.5cm (33½ x 27¾in)

Note: *Read all the instructions before starting the project. It is recommended that fabrics for the quilt top be 100% cotton, pre-washed and well ironed. Requirements are based on fabric 107cm (42in) wide. Marilyn mainly used 1930s reproduction prints for her quilt and chose to fussy cut some individual motifs for the hexagons.*

The quilt centre panel is hand pieced, although if you prefer, it could be constructed using English paper piecing – adapt the instructions to suit. Instructions are provided for using the printed Pattern Sheet in the magazine, but you can also download the digital patterns from www.homespun.net.au and print them out.

PREPARATION AND CUTTING

1 Trace the hexagon and diamond shapes from the Pattern Sheet onto template plastic and cut them out on the lines. These templates do not include seam allowances.

2 Trace around the hexagon on the wrong side of each 5in square of assorted print fabric using a mechanical pencil. This traced line will be your hand-stitching line. Take advantage of the translucency of the template plastic to centre motifs in some of the hexagons if you wish to add an Eye Spy element to the quilt. Cut the shapes out ¼in by eye outside the lines.

3 Repeat Step 2 with the diamond template and the three tone-on-tone print fabrics. You will need to trace and cut 18 turquoise diamonds, 18 yellow diamonds and nine red diamonds.

4 From the multi-colour striped fabric, cut:

• Four strips, 3¾in across the width of the fabric (border).

5 From the pink spot print fabric, cut:

• Four strips, 2½in across the width of the fabric (binding).

Joining hexagons – shown from the front and the back

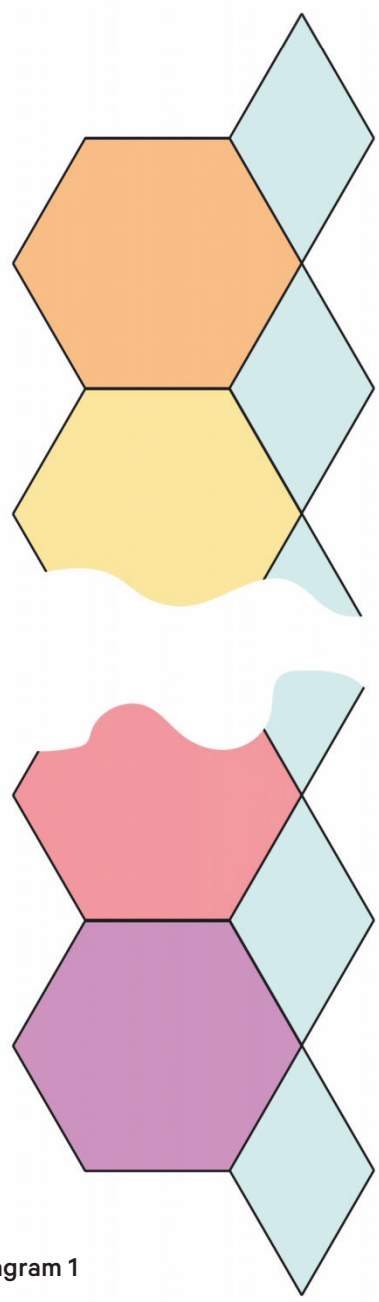


Diagram 1

CENTRE PANEL

6 Lay out the hexagons in six columns of eight hexagons each. Rearrange them in the layout until you have a grouping of colours and prints that you like.

7 To join the hexagons, start by matching the top hexagon in a column with the one immediately below it, right sides together. Pin the two layers together.

8 Starting at the right corner, hand stitch on the line using a small running stitch, beginning with a backstitch to secure the seam. You should only be stitching on the traced pencil line – do not stitch into the seam allowance. Check every few stitches to see that your stitching is on the line on the underlying hexagon. Work a backstitch every few stitches, too, to help keep the seam secure. Stitch to the end of the traced line, then backstitch to secure the stitching. Press the seam away from the hexagon that will be at the top of the column.

9 Repeat Step 8 to join all the hexagons in the first column. Then

MARILYN'S BACKING TIP

I like to use minky fabric on the back of babies' or children's quilts as it's nice and soft and easy to work with. It washes well and helps to stop the quilt from sliding around.

Backing

Joining diamonds to the hexagon column – front and back

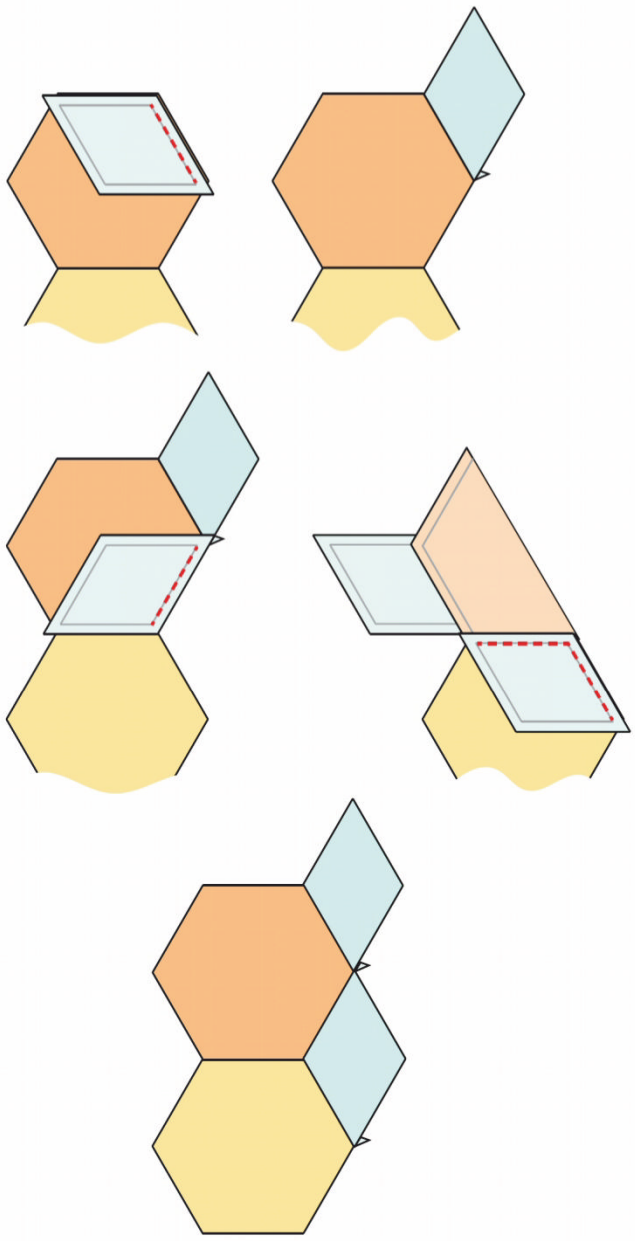


Diagram 2

repeat to stitch all six columns of hexagons. Return each column to your layout once you've completed it.

10 Now add diamonds to the layout in columns of nine. Working from the left, insert turquoise diamonds between hexagon columns 1 and 2; yellow diamonds between hexagon columns 2 and 3; red diamonds between hexagon columns 3 and 4; yellow diamonds between hexagon columns 4 and 5; and turquoise diamonds between hexagon columns 5 and 6. Note that the top half of the top-most diamond sits above the top edge of the hexagon columns and the bottom half of the bottom-most diamond sits below the bottom edge of the hexagon columns, as shown in Diagram 1.

11 To join the diamonds to the hexagons, start by hand stitching the bottom left edge of a turquoise diamond to the top right edge of the top hexagon in the first column. Match the two shapes right sides together and sew only on the traced pencil line – do not stitch into the seam allowance. Backstitch at the beginning and end

MARILYN'S PORTABILITY TIPS

Hand sewing means the centre panel of this quilt is a great carry-around project. Load up a small sewing bag with all the basics: needles, pins, thread, scissors and fabric shapes, and you're ready to stitch no matter where you are.

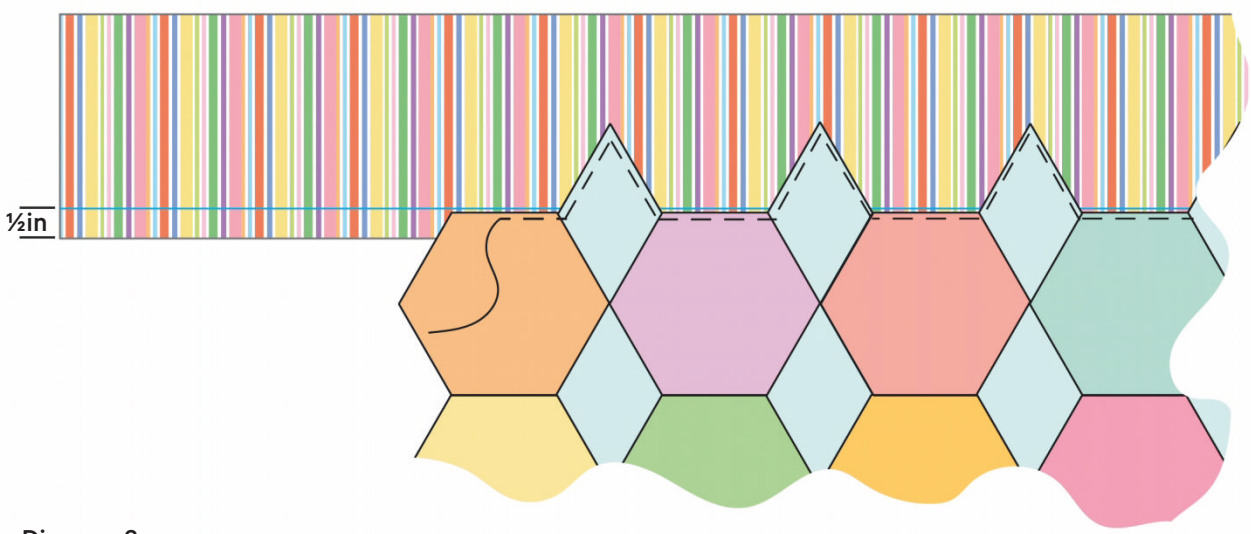


Diagram 3

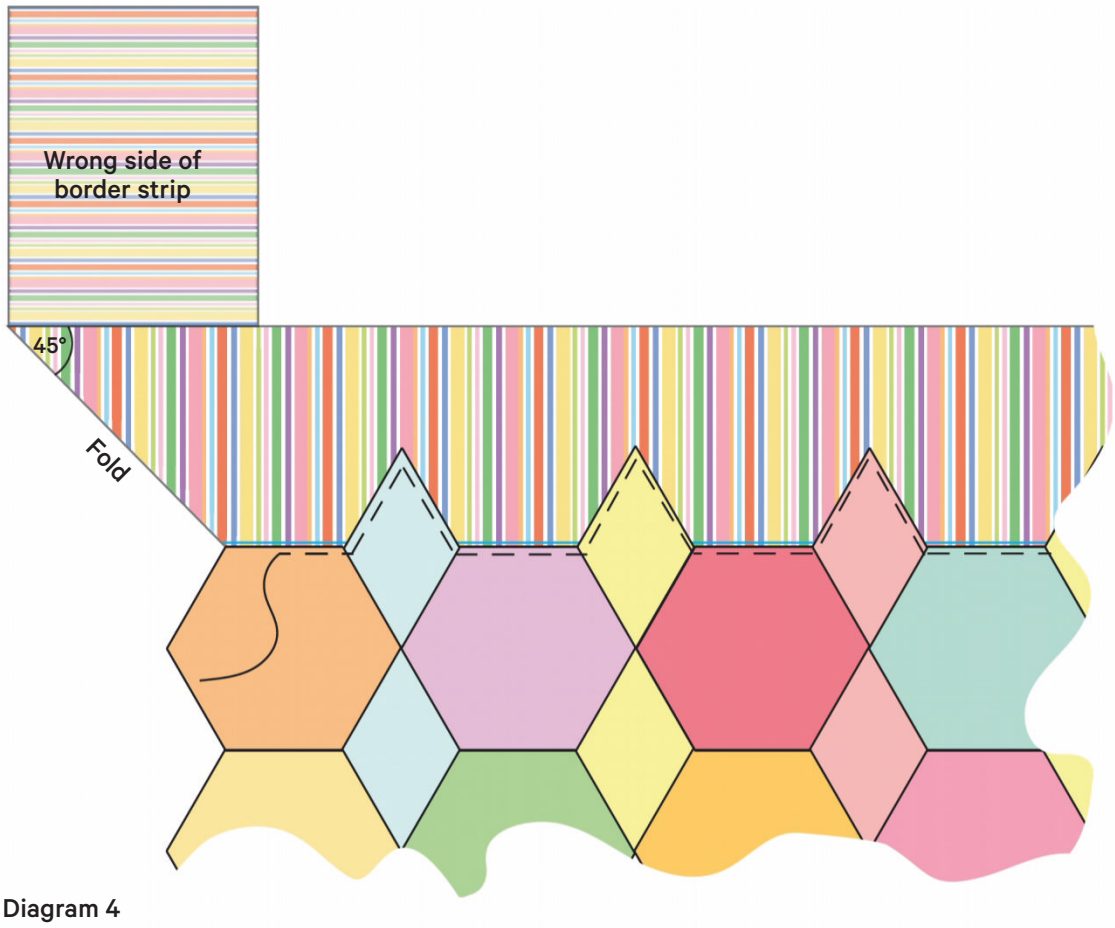


Diagram 4

of the seam to secure it. Press the seam towards the diamond.

12 Next, match the top left edge of another turquoise diamond to the bottom right edge of the same hexagon, right sides together. Stitch and press as before. Then fold the work to match the bottom left edge of the second turquoise diamond to the top right edge of the second hexagon. Stitch and press as before. Refer to Diagram 2 and the photos.

13 Continue in this manner adding turquoise diamonds down the right edge of column 1 of hexagons. Apart from the top-most and bottom-most diamonds, each diamond will be sewn on two edges – one to each of two adjacent hexagons.

14 Repeat this process to add diamonds to the right edge of columns 2–5 of hexagons. Then join the hexagon+diamond columns together and add column 6 of hexagons to the right edge to complete the centre of the quilt top.

15 Turn under a ¼in seam allowance on the outer raw edge of the hexagons and diamonds that lie on the outer edge of the quilt top. Press to hold them in place.

BORDER

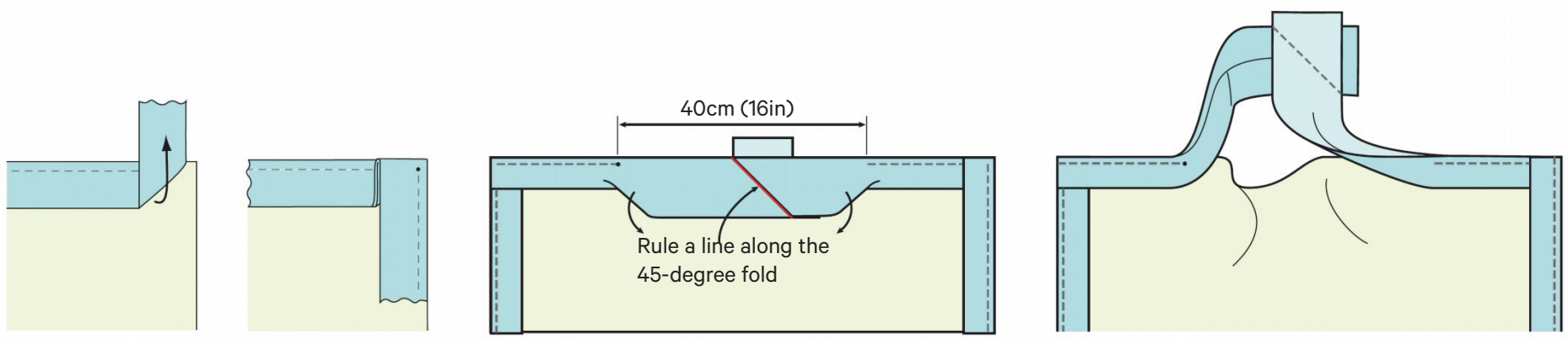
16 Use a water-erasable fabric-marking pen to rule a line ½in from one long edge on all four of the 3¾in strips of multi-coloured stripe print fabric cut for the border. These are placement guides for the centre panel.

17 Lay one of the strips right side up on the table with the ruled line closer to the bottom long edge. Centre the centre panel over the strip with the top edge of the hexagons at the top of each column just touching the guide line. See Diagram 3. (The border strip will overhang the left and right edges of the centre panel even more than indicated in the diagram.) Baste the panel to the stripe border strip, starting and stopping halfway through the first and last hexagons to leave the corner area free. Repeat this step with another border strip at the bottom of the panel – but this time, the line ruled on the border strip should be closer to the top long edge and the bottom edge of the hexagons at the bottom of each column should just touch it.

18 Starting at the top left corner of the top hexagon in the left-most column of the quilt centre, use a quilting ruler to draw a line at exactly 45 degrees to the outer long edge of the border strip with the erasable pen. Repeat this step to rule a diagonal line at the opposite end of the strip at the other angle. Fold under the strips along the 45-degree lines to form mitred angles and finger press the folds firmly, as shown in Diagram 4. Repeat this step with the bottom border strip.

19 On the remaining two border strips, slide the edge that is closer to the ruled line under the centre panel until the inner corner in the V-shaped dips where two hexagons join is just touching the guide lines. Check that there is about the same amount of border strip overhanging at the top and bottom. The corners should look as if they're mitred at this point.

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.

20 Rule 45-degree lines on each end of the left and right border strips to correspond with the folded lines on the top and bottom strips. Fold the strips under on these lines and finger press the folds. Check that the fold lines meet at 45 degrees and the corners of the hexagons correspond with them. Baste the hexagon panel to the left and right borders, starting and ending halfway through the first and last hexagons.

21 Pick up the first corner, match and pin the fold lines of the two adjacent border strips, right sides together. Stitch from the inner corner to the outer edge of the border, keeping the centre panel free of the seam. Lay the quilt top on the table again and check that the corner is sitting flat and square and the seam is stitched all the way from the centre panel to the outer corner. Trim the seam to ¼in and press it open.

22 Repeat Step 21 on the other three corners to complete the mitred corners of the border.

23 Appliqué the edges of the centre panel to the border all the way around, making sure that the corners of the hexagons at the top and bottom of columns 1 and 6 are aligned with the mitred corner seams. Remove the basting.

MARILYN'S BORDER FABRIC TIP **The easiest way to ensure you have a border stripe that coordinates perfectly with the centre of the quilt is to choose the border fabric first. Then it's just a matter of raiding your stash for fabrics that work well with it and using them for the hexagons and diamonds.**

FINISHING

24 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting by hand or on a domestic machine, smooth the backing on the floor or a table, right side down, and secure it with masking tape. Lay the batting on top, ensuring there are no wrinkles. Lay the quilt on top of the batting, right side facing up. Baste the three layers together with safety pins (for machine quilting) or thread (for hand quilting).

25 Quilt as desired. Marilyn hand quilted using perle 8 thread. She outlined each shape in the centre panel using light blue thread, and worked straight lines along some of the printed stripes on the border using cream thread.

26 Join the four 2½in strips cut in Step 5 for the binding together, end to end, with diagonal seams to make one length. Trim the seams and press them open. Fold the binding in half, long edges matching and wrong sides together, and press.

27 With raw edges together, sew the binding to the edge of the quilt with a ¼in seam allowance, mitring the corners as you go and referring to the Binding Diagrams on page 95 for details.

28 Turn the binding over and hand stitch the folded edge to the back of the quilt. Label and date your quilt.

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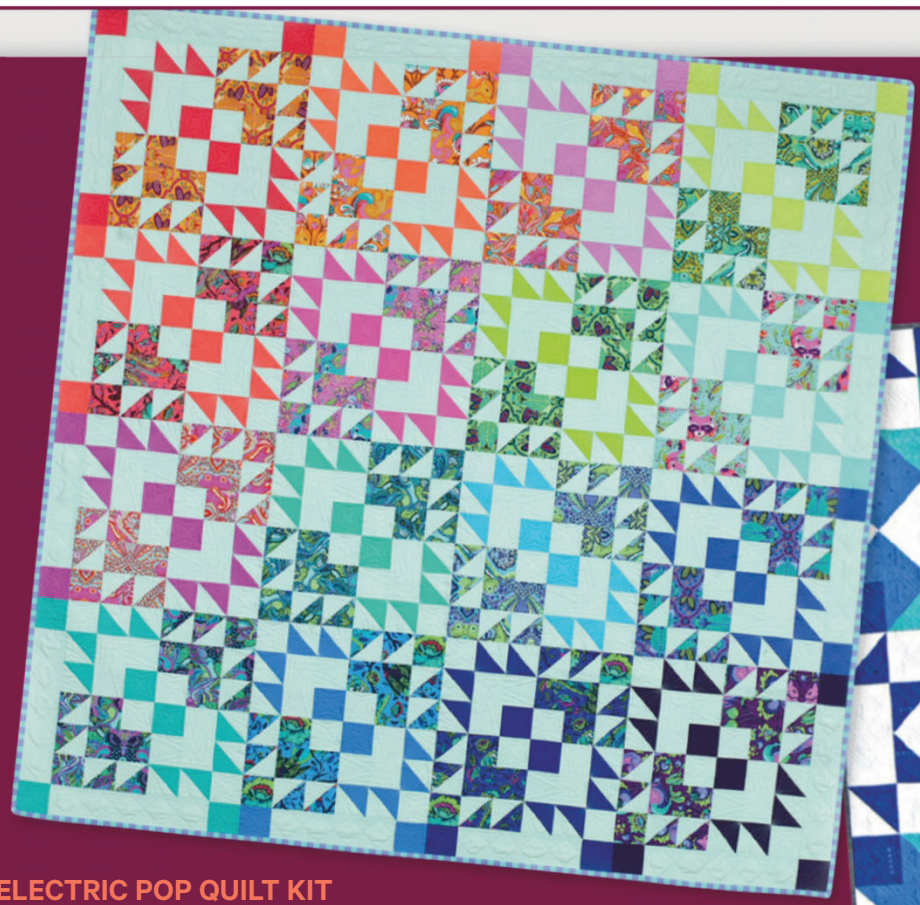

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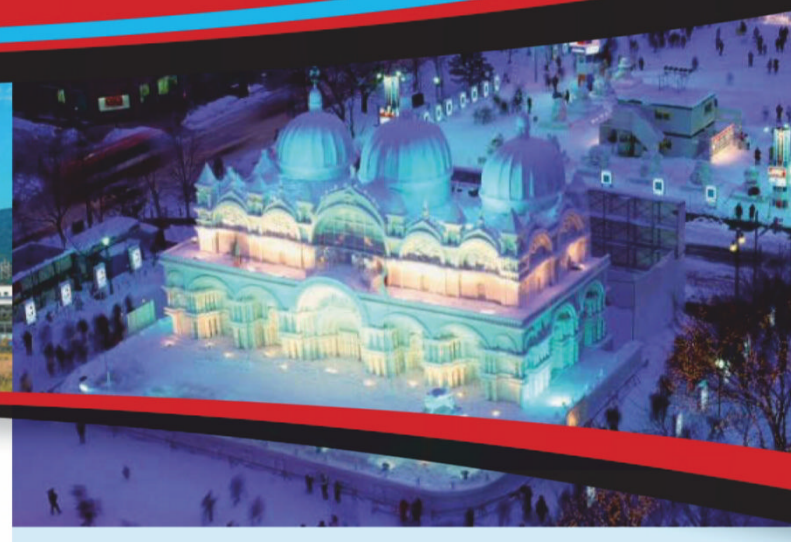

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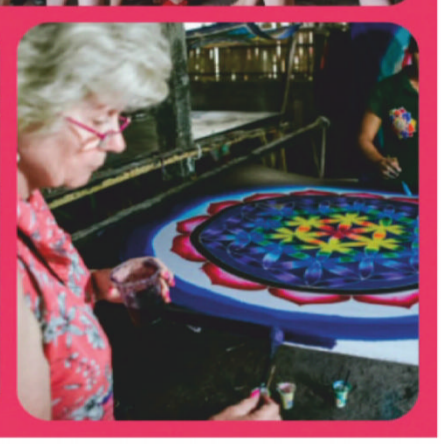

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1 MONTH – Black/dark colours • 1 MONTH - Grey
1 MONTH – white/cream

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COOKIES & CAKE

You can have your cookies and your cake when it comes to making this pretty, low-contrast quilt. It is a great size for snuggling on the lounge, or as a bed topper.

Deirdre Bond-Abel, Hat Creek Quilts – Email: deirdre@hatcreekquilts.com.au; website: www.hatcreekquilts.com.au

PROJECT 07

MATERIALS

- 50cm (⅝yd) each of 12 assorted print fabrics (Layer Cake blocks)
- 60cm (⅝yd) solid cream fabric (Layer Cake blocks)
- 65cm (¾yd) mid-green solid or chambray fabric (Cookie blocks)
- Batting at least 255 x 200cm (100 x 77in)
- 1m (1⅛yd) yellow print fabric (Rolling Pin and Cookie blocks)
- 1.1m (1¼yd) mid-green print fabric (Rolling Pin blocks, Cookie blocks and binding)
- 1.6m (1¾yd) pale red solid or chambray fabric (Rolling Pin blocks)
- Water soluble appliqué paper – see Note next page
- 5.1m (5¾yd) backing fabric
- Water-soluble fabric-basting glue
- Monofilament thread
- Rotary cutter, ruler and mat
- Sewing machine with open-toe appliqué foot
- General sewing supplies

Finished size:
180 x 236cm (71 x 93in)

Finished block size: 17in

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 fabric 107cm (42in) wide. Seam allowances of ¼in are used throughout. Deirdre used fabrics from*

Leutenegger's Betty's Pantry Restocked *range – reproduction fabrics inspired by those used in an antique quilt owned by Deirdre. She has used Hugs 'n Kisses appliqué paper. It is left behind the shapes as they are stitched to the background and breaks down when the quilt is washed. You may use other appliqué methods if you wish. Instructions are provided for using the printed Pattern Sheet in the magazine, but you can also download the digital patterns from www.homespun.net.au and print them out.*

CUTTING

1 From each of the 12 assorted print fabrics, cut:
• One strip, 6½in across the width of the fabric. Crosscut it to yield eight rectangles, 2 x 6½in (C), four rectangles, 2½ x 6½in (D) and one square, 6½in (E)
• Two squares, 5⅛in. Crosscut each square once on the diagonal to yield four half-square triangles of each fabric (A)
• One square, 9¾in. Crosscut it twice on the diagonals to yield four quarter-square triangles of each fabric (B).

2 From the solid cream fabric, cut:
• Three strips, 6½in across the width of the fabric. Crosscut them to yield 96 rectangles, 1 x 6½in (F).

3 From the mid-green solid or chambray fabric, cut:
• Four strips, 5½in across the width of the fabric. Crosscut them to yield 20 squares, 5½in (Cookie blocks).

4 From the yellow print fabric, cut:
• Nine strips, 2½in across the width of the fabric. From three of these strips, crosscut 62 rectangles, 1½ x 2½in (Rolling Pin blocks)
• Three strips, 3½in across the width of the fabrics (Rolling Pin blocks).

5 From the mid-green print fabric, cut:
• 15 strips, 2½in across the width of the fabric (Rolling Pin blocks and binding).

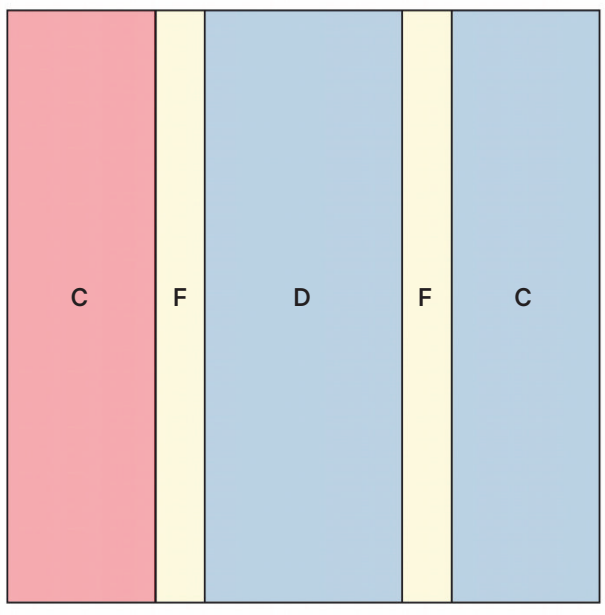


Diagram 1

6 From the pale red solid or chambray fabric, cut:
• Eight strips, 3½in across the width of the fabric. Crosscut them to yield 124 rectangles, 2½ x 3½in (Rolling Pin blocks)
• Two strips, 11½in across the width of the fabric. Crosscut them to yield 56 strips, 1½ x 11½in (Rolling Pin blocks)
• Four strips, 1½in across the width of the fabric. Crosscut them to yield another six strips, 1½ x 11½in (giving you 62 in total) and 62 squares, 1½in (Rolling Pin blocks).

APPLIQUÉ PREPARATION

7 Trace the shapes from the Pattern Sheet onto the dull side of the appliqué paper. For the cookie appliqué in the centre of the Layer Cake blocks, trace 12 large cookies and 12 large icing circles. For the shapes in the Cookie blocks, trace 20 small cookies and 20 small icing circles. Cut the shapes out on the traced lines.

8 Fuse one large cookie and one large icing circle to the wrong side of each of the 12 assorted print fabrics, leaving at least ½in between them. Fuse all the small cookies to the wrong side of the mid-green print fabric and all the small icing circles to the wrong side of the yellow print fabric, again leaving at least ½in between shapes. Cut the shapes out of fabric ¼in by eye outside the edge of the appliqué paper shapes.

9 Clip into the seam allowance on all inward curves. Run a thin line of glue around the outer edge of each paper shape, then turn the fabric over onto the paper. Press the shapes.

LAYER CAKE BLOCKS

10 To make one Layer Cake block, choose four different fabrics from your assorted prints:
• from fabric #1, you will need four A half-square triangles and four B quarter-square triangles
• from fabric #2, you will need four C rectangles and one large icing circle
• from fabric #3, you will need four C rectangles, four D rectangles and one large cookie circle
• from fabric #4, you will need one E square
• from the solid cream fabric, you will need eight F rectangles.

11 Lay out a fabric #2 C rectangle, a fabric #3 C and D rectangle, and two cream F rectangles as shown in Diagram 1. Sew the patches together to make a unit that should measure 6½in square from raw edge to raw edge.

12 Repeat Step 11 to make a total of four units all exactly the same.

13 Lay out two units, the E square and two A triangles as shown

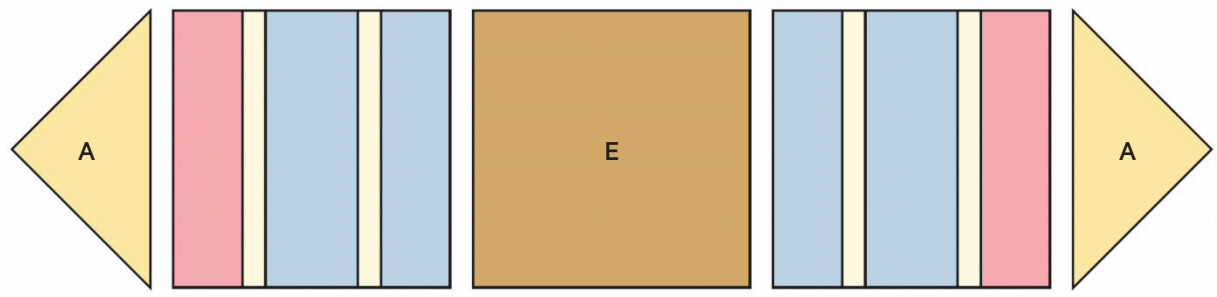


Diagram 2

in Diagram 2. Join the patches and units together.

14 Join the remaining A triangles to the top edge of the other two units, as shown in Diagram 3. Then join one short edge of a B quarter-square triangle to the left and right edges of the units.

15 Sew the units from Step 14 to the top and bottom edges of the unit from Step 13, as shown in Diagram 4. Your block should measure 17½in square from raw edge to raw edge.

16 Fold the block in half horizontally and vertically and finger press some creases in the centre square. Fold the large cookie and large icing circles in half horizontally and vertically and finger press creases on their outer edges. Centre the cookie circle on the centre square, matching creases. Use a few drops of fabric appliqué glue on the wrong side of the shape to hold it in place. Then layer the icing circle on top of it and glue it.

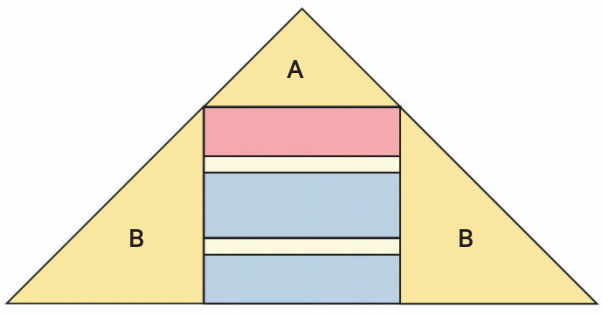


Diagram 3

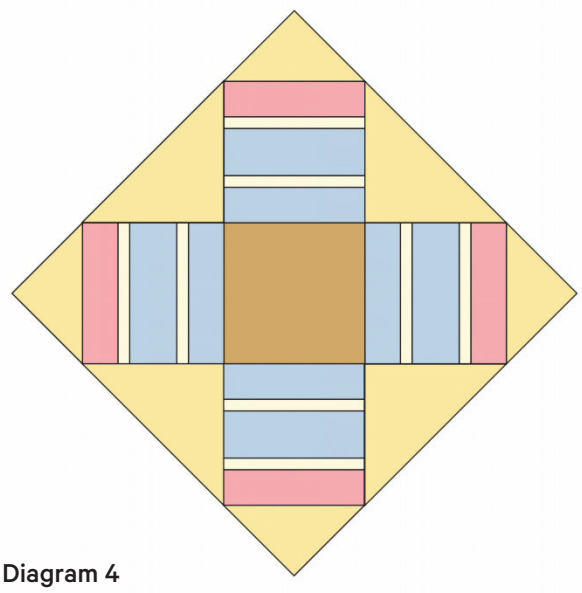


Diagram 4

17 Stitch around the outer edge of each circle by hand or machine. Deirdre machine stitched her appliqué using a blind hem stitch with a stitch length and width of 0.5, worked in clear monofilament thread. She worked the straight stitch on the background fabric right next to the edge of the appliqué shapes, with the swing stitch arcing across onto the appliqué shape to hold it in place.

18 Repeat Steps 10–17 to make a total of 12 Layer Cake blocks. Each of your assorted print fabrics will be used in four different blocks, and in each of those blocks, it will be used for different patches. That is, in one block it will be used for A and B triangles; in another block it will be used for the C rectangles and the icing; in a third block it will be used for the C and D rectangles and the cookie; and in the fourth block, it will be used for the E centre square.

ROLLING PIN BLOCKS

19 Lay out two 2½in strips of yellow print fabric, one 3½in strip of yellow print fabric and two 2½in strips of mid-green print fabric as shown in Diagram 5. Sew the strips together along their long edges. Press all the seams in one direction. The strip set should measure 11½in high, from raw edge to raw edge. Repeat to make another two strip sets exactly the same.

20 Crosscut the strip sets into segments 3½in wide. You will need 30 segments in all.

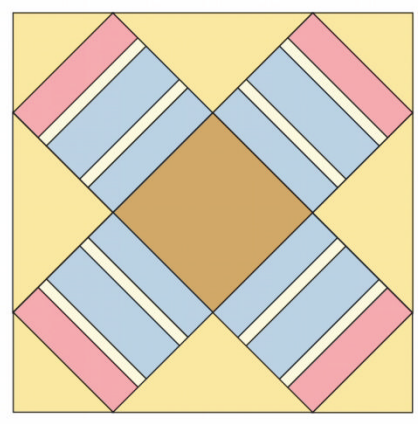
21 Sew a 1½ x 11½in pale red strip to both long edges of each segment, as shown in Diagram 6. Press seams outwards.

22 Join a 1½in pale red square to one end of each 1½ x 2½in yellow print rectangle. Then sew a pale red 2½ x 3½in rectangle to both long edges of this unit to make handle units, as shown in Diagram 7.

23 Join a handle unit from Step 22 to each end of the rolling pin unit from Step 21 to complete the Rolling Pin blocks, as shown in Diagram 8. Check that you have rotated one of the handle units in each block so that at each end, the yellow print rectangle is adjacent to the rolling pin unit. Your Rolling Pin blocks should measure 5½ x 17½in from raw edge to raw edge.

COOKIE BLOCKS

24 Fold each of the 5½in squares of mid-green fabric in half horizontally and vertically and finger press creases. Fold the small cookie and small icing circles in half horizontally and vertically and finger press creases on their outer edges.



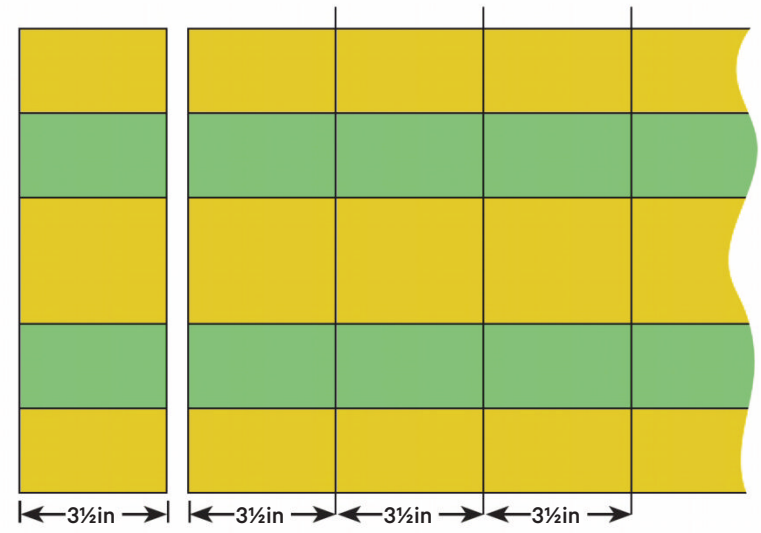


Diagram 5

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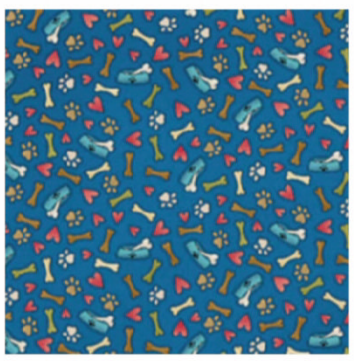

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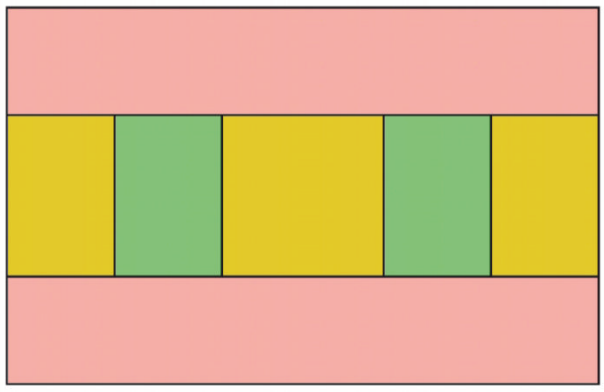

Diagram 6

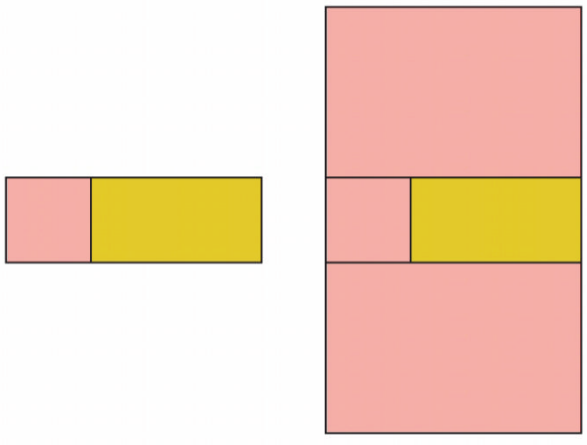

Diagram 7

Centre a cookie circle on each square, matching creases. Use a few drops of fabric appliqué glue on the wrong side of the shape to hold it in place. Then layer the icing circle on top of it and glue it.

25 Repeat Step 17 to stitch around the outer edge of each circle by hand or machine.

ASSEMBLY

26 Lay out the Layer Cake blocks in four rows of three blocks each, leaving space between them. Move the blocks around until you have an array of colours and prints that you like. Add a vertical Rolling Pin block between the Layer Cake blocks in each row and at the beginning and end of the rows.

27 Join the blocks in each row together. Press seams towards the Rolling Pin blocks.

28 Lay out four Cookie blocks and three horizontal Rolling Pin blocks. Join them together, pressing seams towards the Rolling Pin blocks. Repeat to make another four rows like this. Add them to your layout between the Cake+Rolling Pin block rows and at the top and bottom edge of the layout.

29 Join the Cookie+Rolling Pin rows and the Cake+Rolling Pin rows together, carefully matching seams. Press.

FINISHING

30 Cut the backing fabric into two equal lengths and remove the selvedges. Sew the pieces together side by side with a ½in seam and press it open.

31 The backing, batting and quilt top are ready for a longarm machine as they are. If you're doing the quilting by hand or on a domestic machine, refer to Step 24 on page 96 to layer and baste the quilt.

32 Quilt as desired. This quilt was machine quilted on a long-arm machine by Michelle Vince in an edge-to-edge design.

33 Refer to Steps 26-28 on page 96 to trim and bind your quilt, using the remaining nine mid-green 2½in strips you cut in Step 4.

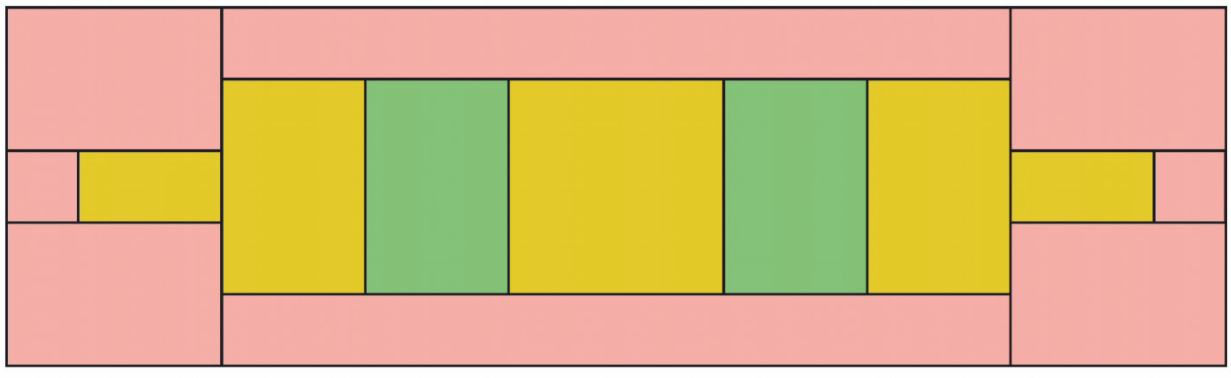

Diagram 8

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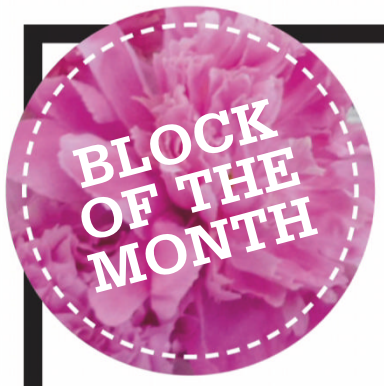


PART 4

BLOCK OF THE MONTH

ALDERSHOT MEADOWS

On to Part 4, where we stitch Border 3 to the quilt top, adorned with gorgeous Blushing Blooms blocks that are created with a ½in hexagon at the centre and two rounds of jewels. You will also be incorporating the four Circle Star blocks that you made in Part 2 into the corners of Border 3.

Sharon Burgess, Lilabelle Lane Creations
Email: sharon@lilabellelanecreations.com, Instagram: @lilabellelane

Quilted by Linda Cotton, Ladybug Quilting
Phone: 0417 557 708, Email: ladybugquilting@bigpond.com

BLOCK OF THE MONTH

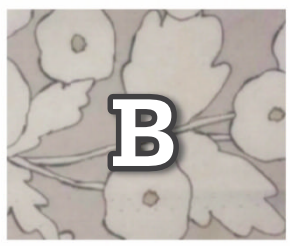
OUR FABRICS

This quilt uses a large variety of print and solid fabrics selected by Sharon from the *Wild Bloom* by Bari J, *Les Petits* by Amy Sinibaldi, *Capsules – Lower the Volume, Capsules – Raise the Volume* and *Pure Elements* ranges from Art Gallery Fabrics, distributed in Australia by Melbourne Fabrics.

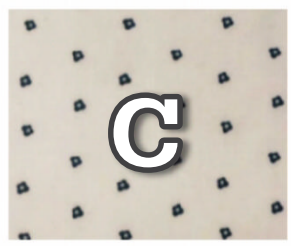
This Block of the Month project is being published over six issues of *Homespun*, from issue 20.1 (Feb/Mar 2019) to issue 20.6 (Dec 2019/Jan 2020). The list of materials required to make the complete quilt was published in the Feb/Mar issue. Contact our subscriptions department on 1300 303 414 to order a subscription for the printed magazine, or log onto Zinio or the Apple/Google Play newsstands to get the issues digitally.

FABRIC KEY

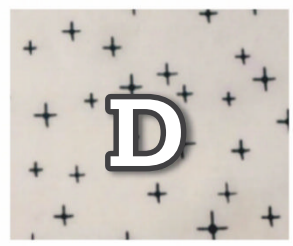
Clear Reflections
(CAP-V-2000)



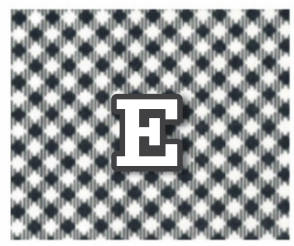
Simple Growth
(CAP-V-2003)



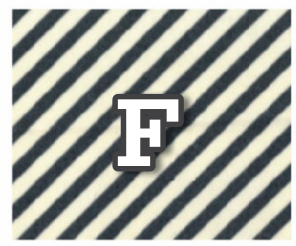
Fresh Miniature
(CAP-V-2005)



Twinkling Tune
(CAP-RV-8002)



Petits Checks Midnight
(LEP-912)



Petits Strokes Midnight
(LEP-811)

Flower Shower Intense
(WBL-12030)

Still Life Crisp
(WBL-12039) – see note

Everlasting Blooms Citrus
(WBL-12037)

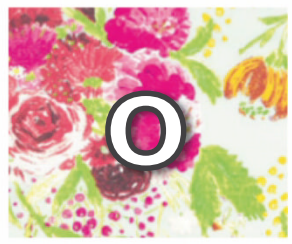
Flowerfield Sunrise
(WBL-12035)

Corsage Charm Aqua
(WBL-12039)

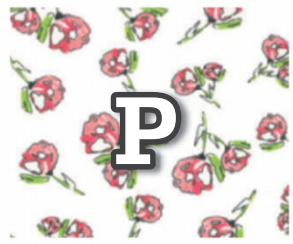
Summer Bouquet Clear
(WBL-12032)

Lively Rosebud Burst
(WBL-12033)

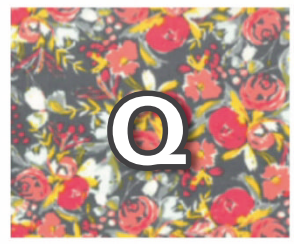
Corsage Charm Pink
(WBL-12034)



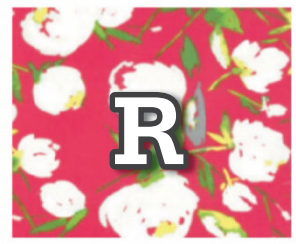
Summer Bouquet Pond
(WBL-22032)



Lively Rosebuds Crystal
(WBL-22033)



Flowerfield Sunset
(WBL-22035)



Everlasting Blooms Berry
(WBL-22037)

Petits Strokes Sun
(LEP-813)

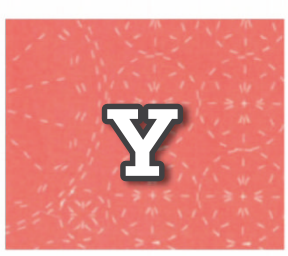
Cross and Stitch Raspberry
(WBL-12031)

Magnolia Study Zest
(WBL-12036)

Sashiko Florette Teal
(WBL-12038)

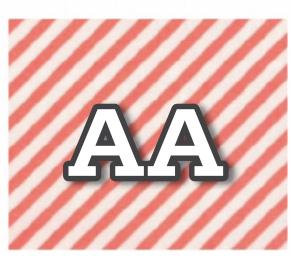
Cross and Stitch Candy
(WBL-22031)

Magnolia Study Fresh
(WBL-22036)

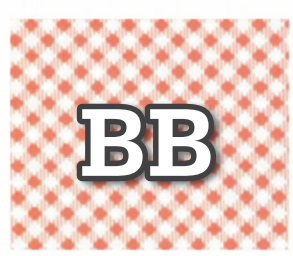


Sashiko Florette Coral
(WBL-22038)

Still Life Sweet
(WBL-22039)



Petits Strokes Coral
(LEP-810)



Petits Checks Coral
(LEP-911)

Pure Elements Caviar
(PE-413)

Pure Elements Cozumel Blue
(PE-402)

Pure Elements Grapefruit
(PE-450)

Pure Elements Raspberry Rose (PE-439)

Pure Elements Lemonade
(PE-416)

Pure Elements Warm Wave (PE-464)

Pure Elements Honeydew
(PE-446)

Pure Elements Coral Reef
(PE-438)

Pure Elements Festival Fuschia (PE-404)

Finished quilt size:
203cm (80in) square

***Note:** Refer to the Fabric Key for the specific fabrics used in this project. Seam allowances of ¼in are used throughout for the piecing. Instructions are given for working from the printed Pattern Sheet in the magazine, but you can download the digital patterns from www.homespun.net.au and print them out instead.*

PREPARATION

1 This instalment of our Block of the Month provides instructions for adding Border 3 to the quilt top, including the Blushing Blooms blocks. You'll also be using the Circle Star blocks that you made in Part 2 of this project.

2 If you're not using precut papers, trace the ½in hexagon and the 1in jewel shapes from the Pattern Sheet onto template plastic using a permanent-marking pen. Cut them out just inside the traced lines. Use them to trace 20 hexagons and 360 jewels on stiff paper and cut them out on the lines.

BORDER BACKGROUND

3 From Fabric C, cut:
• Four strips, 8in across the width of the fabric.

4 From the 12in strip of Fabric E you cut in Part 1 and put aside for Border 3, cut:
• Eight strips, 1½in across the width of the fabric.

5 Measure your quilt top horizontally and vertically through the centre. It should measure 36½in from raw edge to raw edge in each direction but slight variations from this are fine. Trim the strips of Fabrics C and E to this measurement.

6 Join a Fabric E strip to both long edges of each Fabric C strip. Press seams towards Fabric E. Fold each of the borders strips in half, right sides together and long edges matching, and lightly press the fold to create a horizontal crease along the centre of the strip. Repeat to fold each border strip in half with their short edges matching and lightly press the fold to create a vertical crease down the centre of the strip.

BLUSHING BLOOMS

7 You need to make 20 Blushing Bloom blocks for Border 3. Each block is made from one ½in hexagon, 18 jewels and three different fabrics – the six jewels in the first round of the flower are all cut from the same fabric and the 12 in the second round are all cut from the same fabric, as shown in Diagram 1.

8 Choose the three fabrics you wish to use for a block from your 'general use' fabrics. Sharon fussy cut some stripe prints for some of her blooms, but most of her shapes weren't fussy cut. She encourages you to vary the position of light and dark value fabrics in your blocks – that is, sometimes use darker value fabrics for the centre hexagon, sometimes use them in the first round of jewels and sometimes use them in the second round of jewels.

9 Once you've chosen the three fabrics to use, lay a paper shape on the fabric and cut around it ¼in by eye outside the edge of the paper. If you wish to fussy cut petals for some of your flowers, refer to Sharon's Tips for Fussy Cutting published in Part 1 of the instructions for this project.

10 To prepare each shape for stitching, lay the fabric right side down. Centre a paper shape on the wrong side of it. Run a thin smear of water-soluble fabric glue near the outer edge of the paper shape, one side at a time. Fold the seam allowance over the edge of the paper.

11 Lay out the six matching jewels and the centre hexagon for a flower. Match one of the jewels with the hexagon, right sides together and edges aligned. Beginning with a knot concealed in the seam allowance, whip stitch them together along one edge with small, fine stitches that catch only the very edge of the fabrics and don't penetrate the papers.

12 Repeat this process to join the remaining five jewels to the centre hexagon. Then join the jewels to each other.

13 Join the jewels cut for the second round in pairs along one long edge. Then join the pairs to the edge of two adjacent round-one jewels.

14 Remove the papers from behind the centre hexagon and the round-one jewels. Press the block.

15 Repeat Steps 8–14 to make 20 Blushing Blooms.

LAYOUT

16 Lay the Border 3 strips from Step 6 around the edges of your quilt top. Position five Blushing Bloom blocks on each border strip and rearrange their order until you are happy with the grouping of colours and prints.

17 Work on one border strip at a time. Apply a small dab of appliqué glue to the wrong side of the Bloom that you wish to have in the centre of the strip. Centre it over the creases in the border fabric, as shown in Diagram 2.

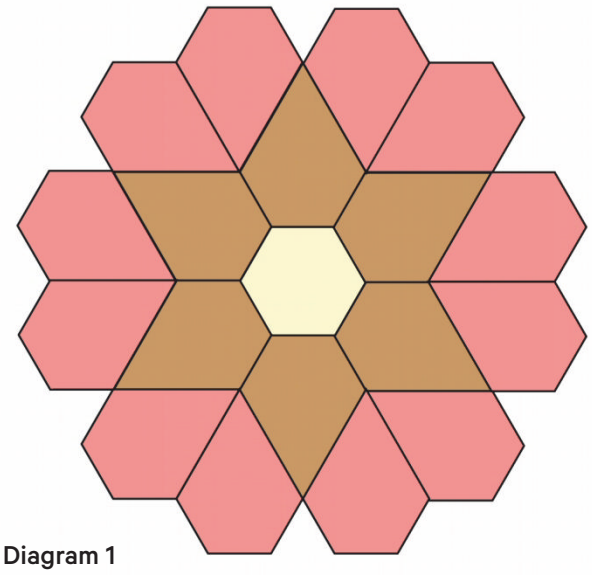


Diagram 1

INSPIRATIONS AND INFLUENCES

My love of English paper piecing all started with a very simple quilt pattern by fellow Aussie designer Leanne Beasley, which featured hexagons and embroidery. Leanne introduced me to English paper piecing at a time when I had three young children and a newborn. I was hooked!

Then I stumbled across Willyne Hammerstein's first book, *Millefiori Quilts*. The cover quilt, *La Passacaglia*, consumed my imagination as I could see it in my head in bold bright prints, totally different from her version. This was long before it became the popular quilt that it is today; there were no images to google as can be done now. It was around this time I discovered Tula Pink! Before I started my *La Pass* I did not own a single piece of Tula's fabrics. Oh how things have changed now!

Tip 1: As you are sewing together your Blushing Blooms, remember you can remove the inner papers so the blooms are easy to handle. You only need to keep the papers in the outer-most edge of your work.

Tip 2: Baste all the jewels in the same direction so that the little tails all lie over on each other, lying flat and therefore creating neater work.

Tip 3: Look over the small scraps you have left and look for any small elements that might make unique centres for the blooms.

To Leanne, Willyne and Tula, thank you xx

18 Put glue on the remaining Blooms and centre them over the horizontal crease leaving 2¼in between them.

19 Allow the glue to dry, then appliqué the outer edges of the second round of jewels to the background.

20 Repeat Steps 17–19 to appliqué five Blooms to each border strip.

21 Turn the border strips over so that their wrong sides are facing up. Use a small pair of sharp scissors to carefully cut away the background fabric behind each Bloom, ¼in inside the appliqué stitching. Remove the papers behind the outer ring of jewels.

ASSEMBLY

22 Pin, then sew, a border strip to the left and right edges of the quilt top. Press seams outwards.

23 Sew a Circle Star block that you made in Part 2 of this project to each end of the remaining two border strips. Then sew them to the top and bottom edges of the quilt top. Press seams outwards.

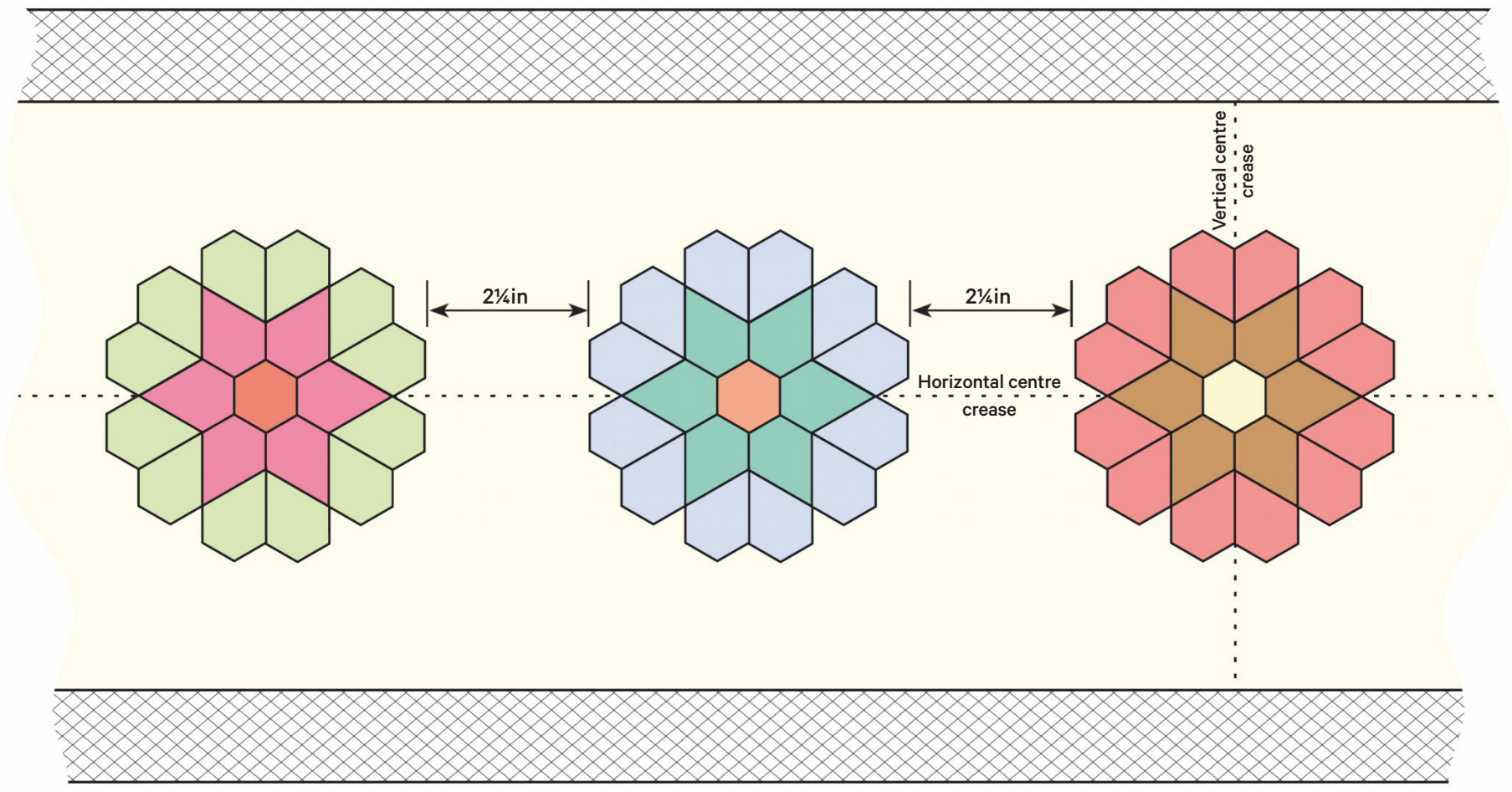


Diagram 2

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21 Jan – 03 Feb 2020

Tour Highlights

- 14-day tour focusing on textiles, culture and lifestyle throughout Japan
- 2-day pass to the **Tokyo International Great Quilt Festival**
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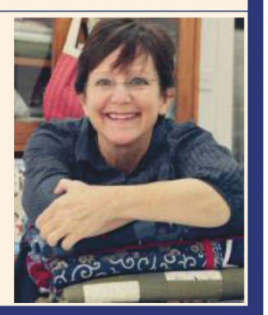
The dates for the Tokyo International Quilt Festival have not been confirmed by the Quilt Festival Committee and the tour's dates are subject to change. Please contact us for more details.

*Your tour leader **Jane MacDonald** has been interested in Japanese textiles and crafts for over twenty years, developing a specialty in the craft of sashiko stitching and design. Initially drawn to the quality and detail in the workmanship of Japanese textiles, Jane now teaches sashiko extensively throughout Australia and internationally.*



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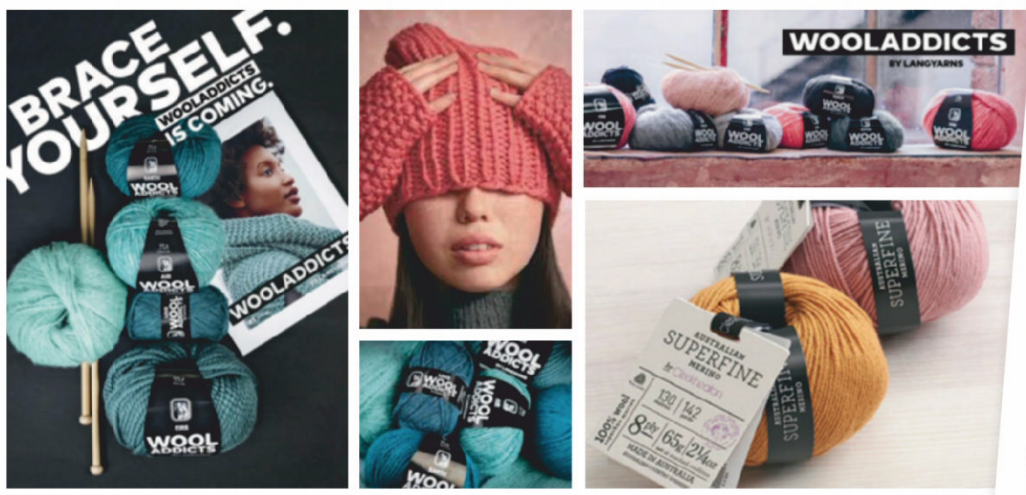

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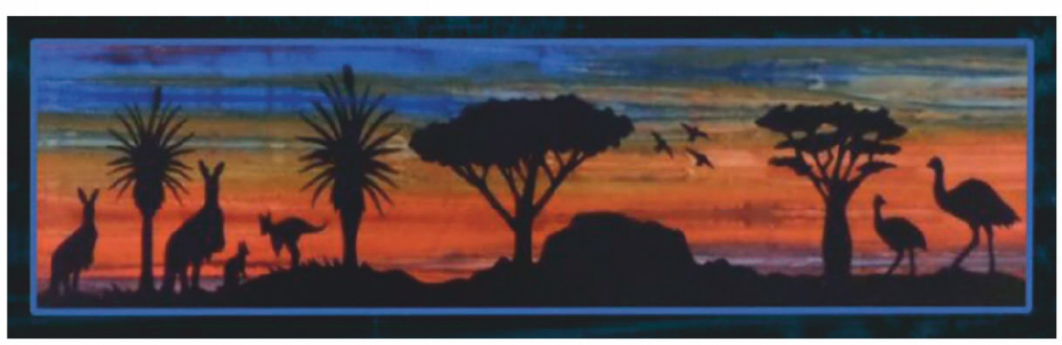

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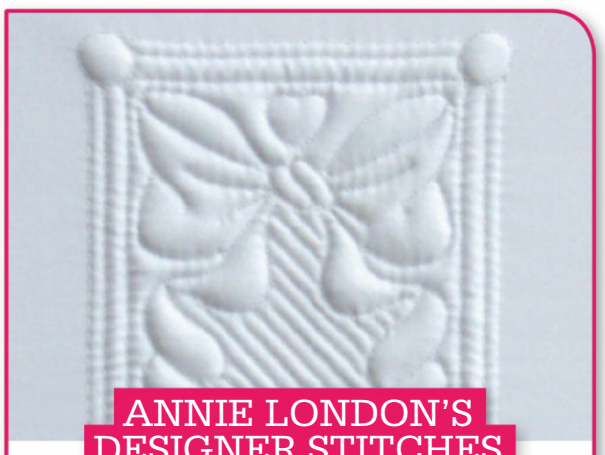

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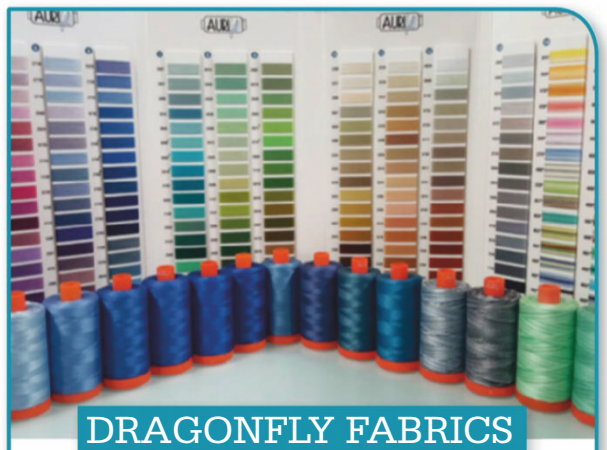

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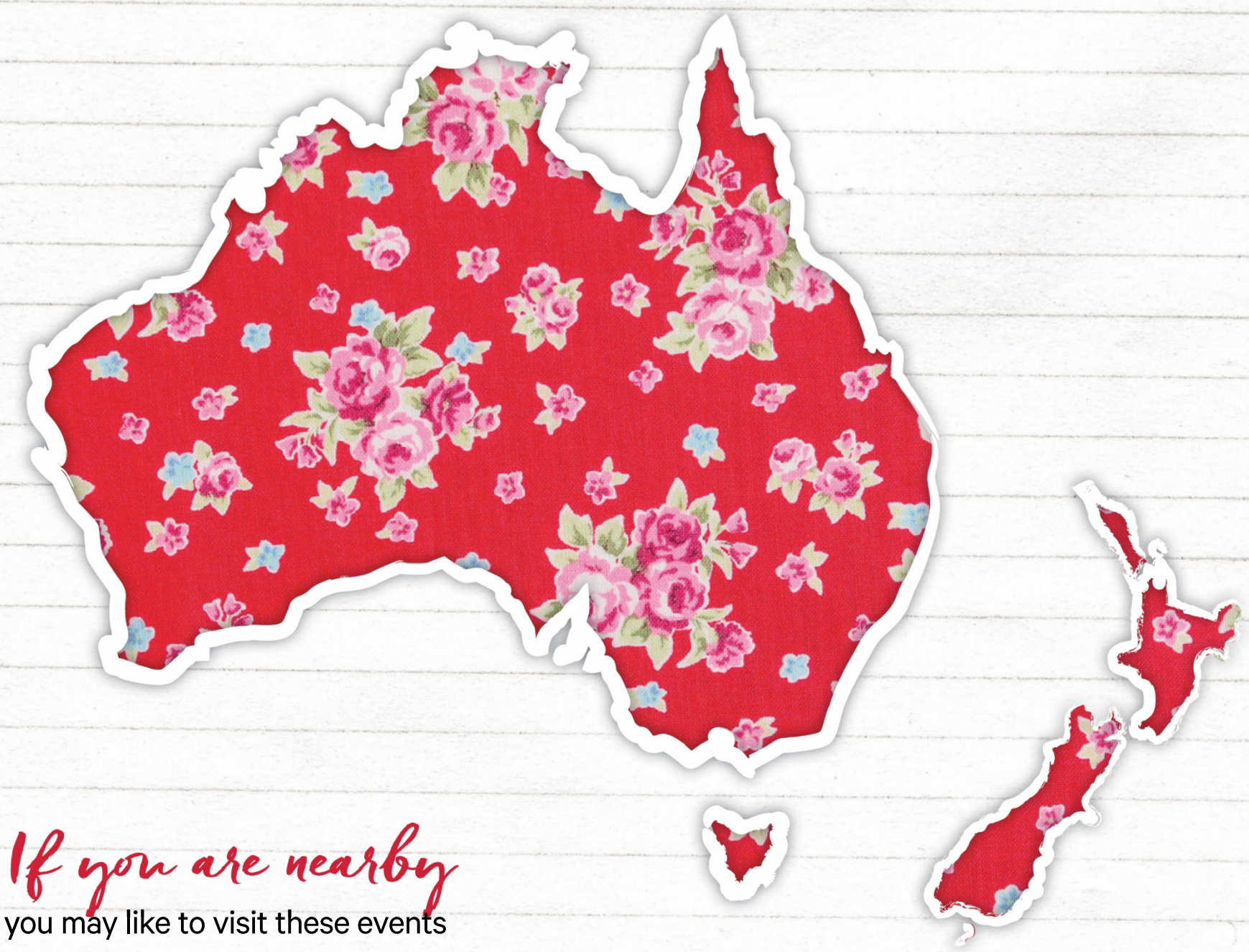

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you may like to visit these events

See page 10 for more details and other events.

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3. Quiltopia, Rosehill, NSW. **OCTOBER 3-6**

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Open: Tue-Fri 10am-5.30pm,
Sat 9.30am-1pm

EAST

Craft Quarters
140-146 Station Street,
Koo Wee Rup 3981
Ph: (03) 5997 1779
sales@craftquarters.com.au
www.craftquarters.com.au
Open: Mon-Fri 9am-4pm,
Sat 9am-1pm

Jennifer Bee Embroidery
14 Back Maffra Road, Sale 3850
Ph: (03) 5143 2899
jenniferbee@bigpond.com
www.jenniferbee.com.au
Open: Tue-Thurs 9am-5pm,
Fri 9am-12 noon

Lily Lane
26 Prince Street,
Rosedale 3847
Ph: (03) 5199 2777
jennifer@lilylane.com.au
www.lilylane.com.au
Open: Mon, Wed,
Thur, Fri 9.30am-4pm,
Sat 10am-2pm

Lily Lane Too
3 Carpenter Street,
Lakes Entrance 3909
Ph: 0437 675 940
lilylanetoo@icloud.com
www.lilylane.com.au
Open: Tue-Fri 10am-3pm,
Sat 10am-2pm

Mrs Martin's Quilt Shop
133 Emerald Monbulk Road,
Emerald 3782
karen@mrsmartinsquiltshop.com
www.mrsmartinsquiltshop.com
Open: Tue, Wed, Thu 9am-4pm,
Saturday by appointment

Patchwork Maze
470 Glen Alvie Rd,
Glen Alvie 3979
Ph: (03) 5674 9292
ptchmaze@bigpond.com
www.patchworkmaze.com.au
Open: Wed-Sat 10am-3.pm,
or by appointment

Stitches 'N' Things
585 Esplanade,
Lakes Entrance 3909
Ph: (03) 5155 2021
info@stitchesnthings.com.au
www.stitchesnthings.com.au
Open: Mon-Fri 9am-5pm,
Sat 9am-2pm (open most
public holidays)

The Craft Basket
110A Nicholson Street,
Orbost 3888
Ph: (03) 5154 1151
www.thecraftbasket.com.au
Open: Tue-Fri 9.30am-3pm,
Sat 9.30am-12 noon

The Quilters Closet
2/1-3 Main Street, Bunyip 3815
Ph: 0491 064 247
Tracey@QuiltersCloset.com.au
www.QuiltersCloset.com.au
Open: Tue, Thu, Fri, Sat
9.30am-5pm

Yarram Drapery
248 Commercial Road,
Yarram 3971
Ph: (03) 5182 5085
info@yarramdrapery.com.au
www.yarramdrapery.com.au
Open: Mon-Fri 9am-5pm,
Sat 9am-1pm

Yarra Valley Quilt Yarn & Sew
382 Warburton Highway,
Wandin North 3139
Ph: (03) 5964 3592
sales@quiltyarnsew.com.au
www.quiltyarnsew.com.au
Open: Mon-Fri 9am-5pm,
Sat 9am-4pm

NORTH

Catharina's Vintage Stitches
141 Allan Street,
Kyabram 3620
Ph: (03) 5852 3356
catharinasvintagestitches.com.au
Open: Mon-Fri 9am-5.30pm,
Sat 9am-1pm

Patch n Quilt
Shop 4, 14 Prince Street,
Gisborne 3437
Ph: (03) 5420 7333
info@patchnquilt.com.au
www.patchnquilt.com.au
Open: Mon-Fri 9.30am-5pm,
Sat 9.30am-4pm, Sun
(the first of the month only)
9am-3pm

The Village Patch
49 High Street,
Maldon 3463
Ph: (03) 5475 2391
enquiries@villagepatch.com.au
Open: Every day 10am-5pm
EXCEPT Tuesdays

NORTH EAST

My Little Patch
1 Rear/49 Reid Street,
Wangaratta 3677
Ph: (03) 5722 4991
mylittlepatch@bigpond.com
mylittlepatch.com.au
Open: Mon-Thu 9am-5.30pm,
Sat 9am-1pm

NORTH WEST

Alice in Fabricland
14 High Street,
Kyneton 3444
Ph: 0439 993 389
hello@aliceinfabricland.com
www.aliceinfabricland.com
Open: Tue-Sat 10am-4.30pm

Lesley Mays Patchwork & Craft
239 Eleventh Street,
Mildura 3500
Ph: (03) 5022 2330
mandy@lesleymays.com.au
www.lesleymays.com.au
Open: Tue 4pm-9pm,
Wed-Sat 10am-4pm

NORTH CENTRAL

Maree St Clair Quilts
8 Uxbridge Street,
Strathfieldsaye 3551
Ph: 0429 393 757
maree@mareestclairquilts.com.au
www.mareestclairquilts.com.au
Open: Wed-Sat 10am-4pm

WEST

Bellarine Sewing Centre
395-399 Moorabool Street,
South Geelong Vic 3220
Ph: (03) 5221 3034
bellarinesewingcentre@
outlook.com
bellarinesewingcentre.com.au
Open: Mon-Fri 9am-4.30pm,
Sat 10am-1pm

Heights Sewing Centre
176 Pakington Street,
Geelong West 3218
Ph: (03) 5229 3558
heightsewing@bigpond.com
www.heightsewing.com.au
Open: Mon-Fri 9am-5.30pm,
Sat 9am-1pm

Heights Sewing Centre
1/63 Synnot Street,
Werribee 3030
Ph: (03) 8742 6238
heightsewing@bigpond.com
www.heightsewing.com.au
Open: Mon-Fri 10am-5pm,
Sat 10am-1.30pm

Joy's Craftworx
46 Percy Street,
Portland 3305
Ph: (03) 5523 7190
joys_craftworx@dodo.com.au
www.joyscraftworx.com.au
Open: Mon-Tue 9.30am-
4.30pm, Wed-Fri 9am-5pm,
Sat 9.30am-12.30pm

Little Desert Quilts
2204 Kaniva-Edenhope Road,
Kaniva 3419
Ph: (03) 5392 2234
littledesertquilts@
skymesh.com.au
www.facebook.com/
littledesertquilts/about

Michelle's Patchwork
230 Moffats Road,
Dereel 3352
Ph: 0439 005 301
mde17978@hotmail.com
www.michellespatchwork.com
Open: Mon-Fri 9am-5pm,
Sat 9am-2pm

Sew Darn Special
107 Rubicon Street,
Sebastopol 3356
Ph: (03) 5335 5302
Open: Mon-Fri 8am-6pm,
Sat 10am-2.30pm

SOUTH WEST

Inheritance Patchwork
69A Main Street,
Birregurra 3242
Ph: 0407 880 586
info@inheritancepatchwork.
com.au
inheritance-patchwork.
myshopify.com
Open: Fri-Sat 10am-4pm,
Sun 10am-3pm

QLD

BRISBANE

Faeries in My Garden
70 Park Parade,
Shorncliffe 4017
Ph: (07) 3869 0808
shopatfaeries@bigpond.com
www.faeriesinmygarden.com.au
Open: Wed, Thurs,
Fri 10am-4pm,
Sat 9.30am-12.30pm

The Quilters Corner
269 Blaker Road,
Keperra 4054
Ph: (07) 3855 2222
info@thequilterscorner.com.au
www.thequilterscorner.com.au
Open: Tue-Fri 9am-4pm,
Sat 9am-1pm

SUNSHINE COAST

B'Creative Patchwork & Sewing
784 Nicklin Way,
Currimundi 4551
Ph: (07) 5491 1588
michelle@b-cr8ive.net.au
www.bcreativepatchwork.com
Open: Mon-Fri 9am-5pm,
Sat 9am-2pm

Fabric Patch
223 Lake Cooroibah Road,
Cooroibah 4565
Ph: (07) 5442 4613
janeene@fabricpatch.com.au
www.fabricpatch.com.au
Open: By appointment

Maleny Magic Patchwork & Quilts
927 Maleny-Montville Road,
Balmoral Ridge 4552
Ph: (07) 5499 9954
info@malenymagic patchworks.com
malenymagicpatchworks.com
Open: Mon-Sat 9.30am-3.30pm,
Sun 10am-2pm

Patchwork on Pallas
204 Pallas Street,
Maryborough 4650
Ph: (07) 4121 2480
leannegreenhalgh1@gmail.com,
facebook.com/patchworkonpallas
Open: Mon-Fri 9am-4.30pm,
Sat 9am-2pm

CENTRAL COAST

Emerald Fabric Boutique
Shop 3, 107 Clermont Street,
Emerald 4720
Ph: (07) 4982 4286
jenita@emfab.com.au
www.emfab.com.au
Open: Mon-Fri 9am-5pm,
Sat 9am-12noon

Needlework Cottage
194 Quay Street,
Rockhampton City 4700
Ph: (07) 4922 2150
Open: Mon-Fri 9am-4pm;
Sat 10am-1pm

Sew Patch n Quilt
2/281 J Hickey Avenue,
Clinton 4680
Ph: (07) 4978 7772
info@sewpatchnquilt.com.au
www.sewpatchnquilt.com.au
Open: Mon 9am-5.30pm,
Tues-Fri 9am-5pm,
Sat 9am-12.30pm

Somethings Country
180 Kingaroy Street,
Kingaroy 4610
Ph: (07) 4162 2040
somethingscountry@ bigpond.com
www.somethingscountry.com
Open: Mon-Fri 9am-5pm,
Sat 9.30am-12.30pm

The Fabric Palette
38A Targo Street,
Bundaberg 4670
Ph: (07) 4153 3909
info@thefabricpalette.com.au
www.thefabricpalette.com.au
Open: Mon-Fri 9.30am-4pm,
Sat 9.30am-12 noon

Van Cootens Drapery
71 Steley St,
Howard 4659
Ph: (07) 4129 4785
vancootens@bigpond.com
www.vancootensdrapery.com
Open: Mon-Fri 9am-5pm,
Sat 8.30am-1.30pm

FAR NORTH QUEENSLAND

Hooked on Sewing
452 Sheridan Street,
Cairns North 4870
Ph: (07) 4211 4601
info@hookedonsewing.com.au
www.hookedonsewing.com.au
Open: Mon-Fri 9am-5pm,
Sat 9am-12 noon

Quilty Desires
12 Castlemaine Street,
Kirwan 4817
Ph: (07) 4773 5481
quiltydesires@outlook.com
www.quiltydesires.com.au
Open: Mon-Fri 9am-4pm,
Sat 9am-12 noon

FRASER COAST

Dewdrop Inn Patchwork & Crafts
1/31 Main Street,
Pialba Hervey Bay 4655
Ph: (07) 4124 9320
linda@dewdropinn.com.au
www.dewdropinn.com.au
Open: Mon-Fri 9am-5pm,
Sat 9am-1pm

NT

Dragonfly Fabrics
Shops 2 and 3,
53 Alawa Crescent,
Alawa 0810
Ph: (08) 8948 0691
dragonfabric@bigpond
www.dragonfabric.com.au
Open: Mon-Fri 9am-5pm,
Sat 9am-4pm

SA

ADELAIDE

Hetties Patch
138 Port Road,
Hindmarsh 5007
Ph: (08) 8346 0548
hetties@bigpond.net.au
www.hettiespatch.com
Open: Mon-Sat 10am-4pm

Widebacks Australia
22 Farrow Circuit,
Seaford 5169
Ph: (08) 8370 7546,
brenda@widebacks.com.au
www.widebacks.com.au
Open: Mon-Fri 9.30am-4.30pm, Sat 9.30am-2pm.
By arrangement other times

EAST

Nays Place
22 McCoy St, Waikerie 5530
Ph: 0402 006 769
naysplace@hotmail.com
www.facebook.com/NaysPlace
Open: Thu 5:30pm-7:30pm,
Fri 11am-4pm, Sun 11am-4pm
Other times by appointment

Watt Knots & Notions
72 Railway Terrace North,
Lameroo 5302
Ph: (08) 8576 3979
wattknots5302@gmail.com
www.wattknots.com.au
Open: Mon-Tue 9.30am-5pm, Thu 9.30am-9pm,
Fri 9.30am-5pm, Wed &
Sat by appointment

NORTH

Brook Fabrics
Bowman Street,
Crystal Brook 5523
Ph: (08) 8636 5685
brookfabrics@westnet.com.au
Open: 7 days 9.30am-4.30pm

Cynthia's Ark
7 Wasleys Road, Mallala 5502
Ph: (08) 8527 2120
sales@cynthiasark.com.au
www.cynthiasark.com.au
Open: Weekdays by appointment, Sat 9.30am-3.30pm, Sun 10am-3pm

Kornacraft Sewing Centre
108 Murray Street,
Gawler 5118
Ph: (08) 8522 3246
sales@kornacraft.com.au
www.kornacraft.com.au
Open: Mon-Fri 9am-5pm,
Thu 9am-7.30pm,
Sat 9am-4pm

SOUTH EAST

Arts on Ormerod
13 Ormerod Street,
Naracoorte 5271
Ph: (08) 8762 2804
timroweart@gmail.com
Open: Tues-Fri 9.30am-5pm,
Sat 9am-1pm

Creatively Sewn
1 Anthony Street,
Mount Gambier 5290
Ph: (08) 8725 4933
kerry@ringwood-designs.com
www.creativelysewn.com.au
Open: Mon-Fri 9.30am-4.30pm
Sat 9.30am-12.30pm

Habit Patch
31b George Street,
Millicent 5280
Ph: (08) 8733 1155
info@habitpatch.com.au
www.habitpatch.com.au
Open: Mon-Fri 9am-4.30pm

YORKE PENINSULA

Heart 'n Soul Patchwork
1/59 Main Street, Minlaton 5575
Ph: (08) 8813 9710
heartnsoulpatchwork@gmail.com
www.heartnsoulpatchwork.com
Open: Tue-Fri 10am-5pm,
Sat 10am-12pm

ruby & kate
42 Liverpool Street,
Port Lincoln 5606
Ph: (08) 8682 3636
rubyandkate@me.com
www.rubyandkate.com.au
Open: Mon-Fri 9am-5pm,
Sat 9am-12.30pm

NORTH WEST

Pretty Country Things
19 Patterson Street,
Whyalla 5600
Ph: (08) 8644 1297
prettycountry@internode.on.net
Open: Tue-Sat 10am–4pm

Stitch N Bits
29 Main Street, Cowell 5602
Ph: 0457 638 165
stitchnbits@bigpond.com
www.stitchnbits.com.au
Open: Mon-Fri 10am-5pm,
Sat 10am-12 noon

NORTH EAST

The Wright Quilt Shop
4 McIntosh Street, Berri 5343
Ph: (08) 8582 4550
thewrightquiltshop@hotmail.com
www.thewrightquiltshop.com
Open: Wed, Thu, Fri 10am-4pm,
Sat 10am-1pm

KANGAROO ISLAND

The Bay Window & Heather's Designs
74 Dauncey Street,
Kingscote 5223
Ph: (08) 8553 2740
heather@bay-window.com.au
www.bay-window.com.au
Open: Mon-Fri 9.15am-5pm, some Saturday mornings

WA

PERTH

Carol's of Midland
47 Farrall Road, Midvale 6056
Ph: (08) 9250 2722
sales@carolsofmidland.com.au
www.carolsofmidland.com.au
Open: Mon-Fri 9am-5pm, Sat 9am-3.30pm

Kraft Daze Sewing World
1/91 McCoy Street,
Booragoon 6154
Ph: (08) 6180 5224
kraftdaze@gmail.com
kraftdaze.com.au
Open: Mon-Fri 9am-4pm, Sat 9am-2pm

Patchwork at Homespun
2/81 Norma Road, Myaree 6154
Ph: (08) 9337 7182
info@patchworkathomespun.com.au
www.patchworkathomespun.com.au
Open: Mon-Fri 9.30am-4.30pm, Sat 10am-1pm

Quintessential Quilts
1/8 Dewar Street, Morley 6062
Ph: (08) 9276 2201
sue@quintessentialquilts.com.au
www.quintessentialquilts.com.au
Open: Mon-Fri 9.30am-5pm, Sat 9.30am-3.30pm

The Teddy Tree
226 Scarborough Beach Road,
Mount Hawthorn 6016
Ph: (08) 9201 1011
sales@teddytree.com.au
www.teddytree.com.au
Open: Tue-Fri 9.30am-5pm, Sat 9.30am-3pm

SOUTH WEST

Craft Collections
1/13 Mummery Cresent,
Bunbury 6230
Ph: 0419 616 714
stuffnbears@westnet.com.au
www.craftcollections.com.au
Open: Mon-Fri 9am-4.30pm, Sat 9am-12pm

SOUTH EAST

Kraft Daze Sewing World
7/74-80 Attfield Street,
Maddington 6109
Ph: (08) 9459 7843
kraftdaze@gmail.com
kraftdaze.com.au
Open: Mon-Fri 9am-4pm, Sat 9am-2pm

Patches 'n' Things
1/120 Dempster Street,
Esperance 6450
Ph: (08) 9072 1760
Open: Mon-Fri 9am-5pm, Sat 9am-12pm

NORTH EAST

Loose Stitches
37 Heal Street,
Quairading 6383
Ph: (08) 9645 1806
loosestitches@hotmail.com
www.loosestitches.com.au
Open: Tue-Fri 9am-4pm, Sat by appointment

Northam Craft Centre
202 Fitzgerald Street,
Northam 6401
Ph: (08) 9621 1288
northamcraftcentre@westnet.com.au
www.facebook.com/NorthamCraftCentre
Open: Mon-Fri 9am-5pm, Sat 9am-12 noon

TAS

Cranberry Crafts
71 Reibey Street,
Ulverstone 7315
Ph: (03) 6425 1077
info@cranberrycrafts.com.au
www.cranberrycrafts.com.au
Open: Tue-Fri 9.30am-5pm, Sat 10am-2pm

Hugs n Kisses
224 Campbell Street,
North Hobart 7000
Ph: (03) 6200 1304
helen@quarterinch.com.au
www.quarterinch.com.au
Open: Mon-Fri 10am-4pm, Sat 10am-2pm

The Quilted Teapot
6 Bathurst Street,
New Norfolk 7140
Ph: 0415 119 322
thequiltedteapot@gmail.com
www.thequiltedteapot.com
Open: Mon-Fri 9am-4pm, Sat 9am-2pm

The Wool Shop
58 Main Road,
Moonah 7009
Ph: (03) 6278 1800
www.woolsuppliers.com.au
Open: Mon-Fri 9am-5pm, Sat 9.30am-1pm

NEW ZEALAND

SOUTH ISLAND

The Pin Tin
9 Talbot Street,
Geraldine
Ph: +64 03 693 1122
lisa.thepintin@gmail.com
www.thepintin.co.nz
Open: Mon-Fri 9am-5pm, Sat 10am-1pm

The Quilter's Barn
The Vines Village,
193 Rapaura Road, Blenheim
Ph: +64 03 572 7240
info@thequiltersbarn.co.nz
www.thequiltersbarn.co.nz
Open: Seven days a week 9am-5pm

NORTH ISLAND

Aroha Quilts
155 Whitaker Street, Te Aroha
Ph: +64 07 884 4590
framingquiltandcraft@gmail.com
www.framingquiltandcraft.com
Open: Mon 10am-2pm, Tue-Fri 10am-4pm, Sat 10am-1pm

Counting Stitches
912 Tomoana Road,
Mahora, Hastings 4120
Ph: +64 06 8789 083
info@countingstitches.co.nz
www.countingstitches.co.nz
Open: Mon-Thu 9.30am-5pm, Fri 9am-4.30pm, Sat 9.30am-3pm

JJ's Crafts
243 Gloucester Street,
Taradale, Napier 4112
Ph: +64 06 844 0680
info@jjscrafts.co.nz
www.jjscrafts.co.nz
Open: Mon-Fri 9am-5pm, Sat-Sun 10am-3pm

The Country Yard
229 Mangakahia Road,
Maungatapere, Whangarei
Ph: +64 09 434 6748
kerryn@thecountryyard.co.nz
www.thecountryyard.co.nz
Open: Tue-Fri 10-4pm, Sat 10am-2pm

STOCKISTS

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Facebook: @16fatquarters
Ashford Wheels & Looms
Ph: 1800 653 397,
website: www.ashford.co.nz/yarn
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Ph: (02) 9267 7699,
website: asiadiscoverytours.com.au
Batik Australia
Ph: 0408 401 553,
website: www.batikaustralia.com.au
Batik Otereo
Ph: (02) 4943 8808,
website: www.dyeman.com
Bellarine Sewing Centre
Ph: (03) 5221 3034, website:
www.bellarinesewingcentre.com.au
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Ph: 1800 237 646,
website: www.bernina.com.au
Birch Creative
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www.birchcreative.com.au
Brother Australia
Ph: 1300 880 297,
website: www.brother.com.au
Can Do Books
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www.candobooks.com.au
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www.carolsofmidland.com.au
Catherina's Vintage Stitches
Ph: (03) 5852 3356, website: www.
catharinasvintagestitches.com.au
Cottage Garden Threads
Ph: (03) 5668 1513, website:
www.cottagegardenthreads.com.au
CraftAlive
Ph: (03) 9682 5133, website:
www.craftalive.com.au
Cynthia's Ark
Ph: (08) 8527 2120, website:
www.cynthiasark.com.au
Designer Stitches
Ph: (03) 9543 9411, website:
www.designerstitches.net
Dragonfly Fabrics
Ph: (08) 8948 0691, website:
www.dragonfabric.com.au
Faeries in my Garden
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www.faeriesinmygarden.com.au
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website: www.fiskars.com.au
Home Sewing Warehouse
Ph: 1300 020 639,
website: www.hswoz.com.au
Husqvarna Viking
Ph: (02) 4337 3737, website:
www.husqvarnaviking.com/au
Janesco Travel
Ph: (02) 9004 7445, website:
www.janescotravel.com
Janome
Ph: 1300 526 663, website:
www.janome.com.au
Knot Knitting
Ph: 0411 452 591, website:
www.knotknitting.com.au
Know How Sewing Essentials
Ph: (02) 4871 3936, website:
www.knowhowsewing.com.au
Kornacraft Sewing Centre
Ph: (08) 8522 3246, website:
www.kornacraft.com.au
Lily Lane
Ph: (03) 5199 2777,
website: www.lilylane.com.au
Lincraft Australia
Ph: 1300 546 272, website:
www.lincraft.com.au
Lyn's Fine Needlework
Ph: (02) 9686 2325, website:
www.lynsfineneedlework.com.au
Melbourne Fabric
Ph: 0402 306 593, website:
www.melbournefabric.com.au
Mulberry and Flax
Ph: 0422 851 949, website:
www.mulberryandflax.com.au
Onpoint Patchwork & Needlecraft
Ph: (02) 4968 0094, website: www.
onpointpatchworkandneedlecraft.com
Opulent Journeys
Ph: 1300 219 885,
www.opulentjourneys.com.au
Pfaff Sewing Machines
Ph: (02) 4337 3737,
website: www.pfaff.com/en-au
Pick Up Stitches
Ph: (03) 9397 4608, website:
www.pickupstitches.com.au
Quality Always
Ph: (08) 8349 0200, website:
www.qualityalways.com.au
Sew Many Stitches
Ph: (02) 4628 4437,
email: sewstitches@bigpond.com
Singer
Ph: (02) 8811 1900,
website: www.singerco.com.au
Smee Designs
Email: smeedesigns@optusnet.com.au,
website: www.smeedesigns.com
Somethings Country
Ph: (07) 4162 2040, website:
www.somethingscountry.com.au
The Craft Basket
Ph: (03) 5154 1151, website:
www.thecraftbasket.com.au
The Patchwork Angel
Ph: (07) 5477 0700, website:
www.patchworkangel.com.au
The Strawberry Thief
Website: www.thestrawberry
thief.com.au
The Teddy Tree
Ph: (08) 9201 1011,
website: www.teddytree.com.au
Tranquility Crafts 'N Supplies
Ph: (03) 9375 3575, website:
www.tranquilitycrafts.
allthingsquilting.com.au
Travelrite International Pty Ltd
Ph: 1800 630 343, website:
www.travelrite.com.au.
Wacky Jacky's
Ph: 0408 995 440, website:
www.wackyjackys.com.au
Whatever Where-ever Craft
Ph: (02) 6026 5489, website:
www.whateverwhereever.com.au
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