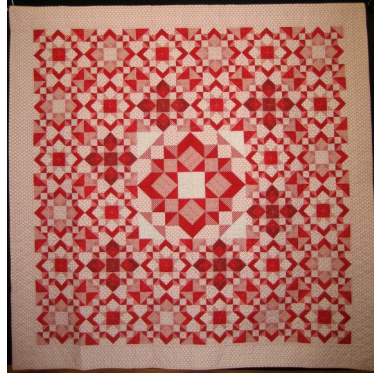


EXHIBITION 2016



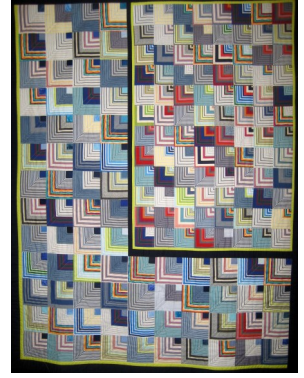
Ros Devine
Antique Wedding Sampler



Susan King
2314 Tiles



Marion Groom
Kelmscott



Heather Bingham
Stripes



Barbara Ratcliffe
Baltimore (detail)



Jean Price
Scarlet Dazzle



Deborah Wirsu
Waratah Dancer



Judith Gipps
Oh Christmas Tree



Carlene Gosbell
My Rajah



Margaret Grinton
Scrapaholics Challenge



Gail Bevan
Scrappy Path



Robyn VanZuyden
La Passacaglia Quilt



Jolana Jordn
Black Lace



Judith Robinson Whitty
Birnan Wood



Lisa Fong
The Rainbow Seeds



Pam Chaffe
Twisted Ribbons



Maureen Mackie
Tiles in Delft

You know you're in a dither when...
You leave this blank—as I did last month. Sorry!



This month we enjoyed a 'double act' taking us behind the scenes of the current exhibition in the Ian Potter Gallery space of Federation Square - Making of the Australian Quilt: 1800 -1950.

Act 1 - Catherine Early, Curator - the behind the scenes lady who, although not a quilter or textile artist was responsible for designing the layout of the exhibition and meeting the needs of the works which are on loan. She emphasised that all exhibitions are sometimes many years in the making.

There are many needs to be met including the lenders preferred methods of mounting – are there hanging sleeves or perhaps designers prefer invisible mounting [Velcro fixing], Perspex protective cases [to avoid sprinklers or other perceived 'risks']. Delicate fabrics such as aged cottons or silks may require 'protective' mounting - slightly sloped or flat mount as opposed to vertical hanging. The ultimate method employed is either stipulated/dictated by the designer, the owner/lender or the condition of the work. Some methods of mount are only employed with written consent from the owner of the work. The design/layout itself has to meet criteria as diverse as the requirements of Federation Square regarding movement and accommodation of patrons and the carpenters schedule [assembly of mounts and frames]. All of this busy-ness is conducted from her "office" which in reality is a small windowless portioned off part of a car park.

Act 2 - Kate McLaren - Conservator, who upon arrival of the exhibits prepares a condition report; creases, tears etc., are documented. The quilts travel in many and varied 'containers' – rolled, document style boxes, BIG boxes and crates and bespoke aluminium cases. Touching on storage of quilts Kate gave a couple of tips which are equally pertinent to us - ensure that if rolled, the roll is suspended in some fashion so that the weight of the entire quilt is not carried by a small area of the quilt but evenly distributed. Folding – folds turn into creases which eventually turn into tears. Several of the loan exhibits required a little attention - the Possum quilt had split stitching (this was pinned for the exhibition) and gauze was laid over the top of some silk works as most silks had shattered sections. Frills and cording required special attention, whilst some works required light judicious steaming.

The National Gallery Victoria owns about eight of the exhibits on display and Kate spoke about two which required stabilization. The first, "Elizabeth Smith's Coverlet" [it has no wadding]; better known to AQA members as Elizabeth's Quilt/Legacy. We all know the story behind the acquisition and ultimate gifting to NGV; the stabilization for exhibition is another chapter in the story. The browns had shattered, broken down, dropped out, possibly due to the mordant used in the dyeing process and the less than satisfactory storage.

The other was a signature quilt made by the congregation of St. Augustine's Anglican Church Moreland. It featured lots of silk fabrics and threads many of which were shattered. The silk fabric used was weighted – had metal thread through the fabric to increase its weight. (Silk was sold by weight and much of that weight was lost during processing; many substances were used to 'replace' the weight and hence the value. The silks break down more quickly when weighted.)

The aim of the stabilization of these works was not to reinstate or make good as new, but to give an overall impression of the original when first completed. Kate spoke about the 6 / 6 rule. Viewed at 6 feet, there should be little or no discernible evidence of the stabilization techniques employed. Viewed at 6 inches the stabilization should be apparent. Digital infills were created to enhance the overall appearance of the quilt. This involves photographing the fabric which is to be replicated; just a small portion can be sufficient to arrive at a satisfactory representation of the original fabric. A Mylar (think fine overhead projector sheet) map is created of the fractured areas. The photograph is manipulated, scanned and then printed onto specialist fabric; textured linen, silky and cotton fabrics are available. This fabric is mounted on a carrier paper and fed through a photocopier. A bit like the old iron fabric onto freezer paper and feed through the copier trick.

The digital inserts and other pinning are attached when the exhibit is in situ and mounted on eco foam. Fine filament or stable polyester thread, surgical needles and entomological pins are all employed to achieve the end result. Colourless, reversible adhesive is also used in some instances. Frills, cording, shattered warps and wefts of some fabrics are realigned and secured/couched with pins. Entomological pins seem to feature heavily in almost every aspect of the mounting this exhibition. The digital inserts are not a permanent addition to the quilt. When being returned to storage the inserts are removed and stored separately to the quilt. I found it interesting that many of the techniques we use are employed in stabilization and conservation and some "tools" which we would shun as being detrimental are favoured by the conservators.

I would urge all who can, to visit the exhibition. I have yet to go, but have heard nothing but glowing reports.

Nanette Griffiths

LIBRARY NEWS

Welcome everyone, I hope you all are enjoying Spring.

The first thing I'd like to say is a big thank you to the lovely ladies who have donated books to the library. I am in the process of going through them, so they should be available shortly.

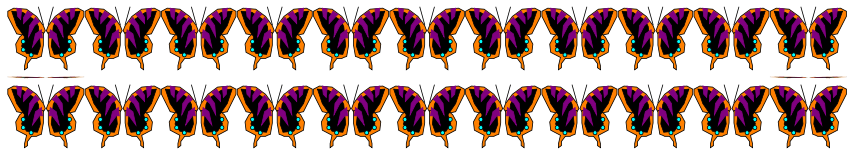


This month's theme is appliqué, with so many wonderful books you will be able to create your own Spring gardens with fabric ... a lot less maintenance required to keep it looking good all year round.

The exhibition was wonderful, so many different styles of quilts, to admire and inspire, so if you are feeling inspired to try a new technique or style come and check out the library.

Until next time, happy stitching and reading,

The barefoot librarian, Tracey



There will be no report this month, as the books are with the Auditors to be ready for the AGM.

SHOW AND TELL



1 (1) BUTTERFLIES IN FLIGHT - Mary Vassos. Mary made this small wall hanging for her friend, Jenny, who loves butterflies. The butterfly pattern comes from a book Mary has on stencils. The applique is button hole stitched and Mary has echo hand quilted around each motif. **7**

(2) FRACTAL STARS - Jacqy Wong. WE HAVE A PRIZEWINNING QUILT! Jacqy was thrilled to win the Megan Terry award at the Quilt Show. This quilt is truly amazing. We know how Jacqy loves a mathematical challenge. Putting these quirky pieces together created some interesting and unexpected secondary patterns revealing not only large stars, but arcs of smaller stars. All the stars stand out against the gold background. Jacqy claims there are two mistakes but who is looking? Many of us have seen this quilt in the making. But none of us could have imagined how wonderful it would look. It is hand pieced and machine quilted. **8**



2 (3) BY THE LIGHT OF THE MOON - Tracey Leonard. Tracey entered this quilt in the 2015 AQIPP Exhibition, "Light and Life". It represents possums playing in the trees at night. The use of paperbark and fur-like textiles makes this quilt very tactile. It was a great hit at the exhibition with young visitors. Made and completed in 2015.

(4) NANDALI - BRINGER OF LIGHT AND LIFE - Tracey Leonard. This is another 2015 entry in the AQIPP Exhibition. This dynamic representation of fire draws the eye with lots of colour and dramatic textural fabrics. Tracy sees fire as a gift which gives us so much - light, life and regeneration. It is made with wool threads and fabrics.



3 (5) CURTAIN - Jennifer Moores. Jennifer was given a book of swatches of curtain fabrics. They were cut up and randomly placed with some additions from the stash. The result is this sweet quilt which will be donated to the gift quilts. It is machine pieced and quilted. **9**

(6) ONE BLOCK QUILT - Jenny Omand. Years ago Jenny cut out these fabrics only to find they were the wrong size for the project. So they were put away to quietly wait till they would be needed for a new project. Last week Jenny found these fabrics and using the large pieces made this single block quilt. Neutral greys combined with red and white make a stunning quilt. Machine pieced and quilted in four days.



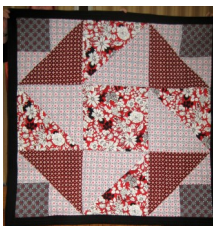
4 (7) STARS ALIVE - Jenny Omand. Large multi-coloured diamonds are made of half square triangles, each using a fat quarter. This is a large one block quilt, and as the previous one, also made in four days. These large patterns are quick to piece and they look very stylish. **10**

(8) CIRCLES - Jenny Omand. Apart from the star block in the centre, every block uses the same template. The colours of red, grey, black and white give a restrained palette. Whilst most of the blocks are the same pattern, the placement of the colour gives each block individuality. This gives a very dramatic result. Some blocks are quilt-as-you-go quilting and some are machine quilted. **11**



5 (9) EASTERN SPINEBILL IN BANKSIA - Sally Swan. Sally has used a Bernadine Hine pattern for this quilt. It is done using raw edge applique. The hand quilting was a challenge. Sally found the pattern was for machine quilting and that made it harder to complete. Commenced and completed in 2016.

(10) I SPY - Jeanette Widdows. This quilt was made for Jeanette's great-grand-nephew. It is a really easy pattern which goes together quickly. The hexagon is drafted using a three-inch radius circle. There are seven hexagons across by nine rows down. It is machine pieced and hand quilted with tatting cotton. **12**



(11) FLOWERS AND LEAVES - Valda Martin. Valda has used a Dianne Johnson pattern. The effect is created using reverse applique. This is a beautiful use of fabrics with the leaves and flowers of different golds over pieced medium/dark backgrounds in each block. The contrasting yellow sashing highlights the golds in the leaves. It is so lovely to see different styles and methods in Show and Tell to inspire us. Machine quilted by "Anshabelle".

6 (12) WHIMSICAL GARDEN - Valda Martin. A bright and delicious quilt using stylized flowers and birds in each block. Red sashing repeats the red in the blocks. If you look carefully you can see some of the applique trying to escape across the sashing into the neighbouring blocks. This leads the eye round the quilt. Lost and found edges are a good design element. This quilt makes you happy just looking at it. Machine quilted by "Anshabelle".

(13) SPRING SONG - Raffle Quilt. We have the winner in our midst. It is a pleasure to know our raffle quilt has been won by Heather Walsh, one of our members. (For picture see previous newsletters.)

After our very successful quilt show at the Box Hill Town Hall, we can all take a big breath. Then we need to start looking for inspiration for the masterpieces we will be making for our next quilt show in two years' time. I am sure there will be much to be learnt at our Symposium in 2017, to point us in the right direction. Keep on quilting everyone. What a feast of quilts we have been able to indulge in at the quilt show. Congratulations to all the prize winners.



1st—2nd October Bay Quilters Quilt Show
 Beaumaris Library, 96 Reserve Rd
 Sat 10 am—5 pm Sun 10am—4 pm \$8
 Info: Monique at reidelm@yahoo.com
www.bayquilters.com.au

8th—9th October Willow Quilting Group Exhibition
 St Catherine of Sienna School Hall,
 Bulman Road Melton West
 \$7 entry Light refreshments available
 Info: Maureen Mohr, 03 9743 3962 0437463449
 or email: mamohr@iprimus.com.au

8th to 30th October plus Nov 1
 (Four weekends in Oct and Cup Day holiday)
 Bellarine Quilters Biennial Show
 The Mill, Turner Court Portarlington
 \$5 concession available
 12noon to 4pm

PLEASE NOTE:
 The information for What's on Where is collected from other quilters' sources and requests from organisations to advertise upcoming events. Although this newsletter's objective is to be accurate, you should verify details of events for yourself.
If you send your organisation's information to the PO box, there may be a delay in the editor's receiving it. If you are in a hurry, contact me directly, by phone or e-mail. Jacqy

ADVERTISING IN THE QUILTERS PATCH

If you wish to advertise in this newsletter, the following rates apply per issue.

	1 Month	6 Months
1/8 page	\$10	\$40
Quarter page	\$15	\$60
Half page	\$25	\$120
Full Page	\$40	\$200

Members are entitled to one free quarter page ad per calendar year (space permitting), after which the above rates apply. AQA is a Not-for-profit organisation and does not collect or pay GST. Acceptance of advertising content is at the discretion of the editor. Concession rates will apply for bookings over 3 or more consecutive months. Bookings essential. Contact the Editor on 9857 7531. Payment required prior to newsletter deadline listed each month on page 2. Cheques to be made payable to AQA, please

15th—16th October Goldfields Quilters Exhibition
 St Mary's Hall cnr Hargraves and
 Lyttleton Street Castlemaine
 \$7, no concession
 Sat 10-5 Sun 10-4

20th—23rd October Melbourne Craft Show
 Caulfield Race Course
 Thursday to Sunday
 Open 10am to 4pm daily
info@craftevents.com.au



Fabric SALE (stash above life expectancy)

Monday 3rd October in the foyer
 Surrey Hills Uniting Church
 10,20,30,40cm pieces: Fat 8ths, Fat1/2mtrs,
 1 and 2 mtr +pieces
Signature Pure Cotton Quilting Thread
 Partly completed Projects
 Lots of various scraps that are ideal for
 applique, hexagons etc (sold by the bag full)
 Come along and grab a bargain.

Pam Hammer

OUR WEB SITE

New Members, and those with new computers, can access the Members' Own section of www.australianquiltersassociation.com by emailing auquas@hotmail.com, to receive a password allowing you access to Members Own information.

MEMBERSHIP FEES

The fees for 2016/17 will be:

Individual Member (Melbourne)	\$35 per year
Country (Interstate/STD)	\$30 per year
Junior	\$15 per year

Any Member who wants to hold a sale of craft, produce or anything else may set up a table before the meeting (between 10 am and 11.15 am); 10% of the proceeds goes to AQA funds and should be paid to the Treasurer. Bring your own table.

Nominations for Committee 2016—2017

Our Annual General Meeting will be held on Monday, 7th November 2016. Now is a good time to think about nominations for the Committee for the coming year, and **I encourage everyone to think about what they have to offer our Association.** All nominations should be received by the Secretary at least 21 days prior to the AGM — that is by 17th October.

NOMINATION FORM

I wish to nominate

For the position of

Signed by: Proposer

Secunder

Nominee

Send to : The Secretary, PO Box 224 **Surrey** Hills 3127 or hand in at a meeting.

Appointment of Proxy

2016 Annual General Meeting, Australian Quilters Association Inc.

I, _____ being a financial member of the

Australian Quilters Association Inc. hereby appoint _____

being a financial member of the Australian Quilters Association Inc. to vote and otherwise act on my behalf at the Annual General Meeting of the Australian Quilters Association Inc, to be held on 7th November 2016 or at any adjournment thereof.

Signature _____ Date _____ 2016

Address _____

Please complete and return this form to
The Secretary, Australian Quilters Association, PO Box 224, Surrey Hills, 3127

Duties of Executive Committee Members

President. Chairs General Meeting and Committee Meeting.

Signatory to AQA Accounts; Represents AQA at outside functions; Liaises with all Conveners; Holds the keys to the hall; becomes the Public Officer for AQA; writes a monthly President’s Piece for Newsletter; prepares the Agenda for general Meetings.

Desirable that she has some computer skills- able to use word processor and email.

Vice President. Substitutes for President if she is unable to attend; signatory to AQA Accounts.

Secretary/Secretaries. Prepares Agenda for committee Meetings and sends advance copy to President; records and presents Minutes of General and Committee Meetings and distributes copies to committee as required; collects and distributes mail from Mail-box; sends Minutes to Newsletter Editor; records all Correspondence received and sent, with a summary posted on Notice Board at General Meeting; puts items of interest on notice board for general meetings; collates rosters for Monthly Meetings.

Desirable that she has some computer skills- able to use word processor and email.

Treasurer. Presents Monthly Financial reports to Committee Meeting and General Meeting; sends previous month’s Report to Newsletter Editor, and puts copy on notice board at general meetings; holds all Bank Statements, and liaises with the Bank and the Auditor; banks money received from Meetings, Sit & Sew Days and special events; is a signatory to AQA Accounts and pays all accounts received.

Desirable that she has some computer skills- able to use word processor (including spreadsheet) and email.



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Happy birthday in October



Judy	Ballantyne	Wendy	Hollow	Enid	Stone
Fran	Batrouney	Marilyn	Lewis	Elizabeth	Vincent
Amanda	Blyth	Miriam	Macartney	Toni	Warrell
Diane	Bone	Maureen	Mackie	Jennifer C	Williams
Robyn	Day	Jill	Miglietti	Phyl	Windsor
Alison	Gardner	Margaret	Pollock	Deborah	Wirsu
Heather	Goddard	Roslyn	Robinson	Jacqy	Wong
Carlene	Gosbell	Toni	Shields	Lois	Woodford
Susan	Greene	Beverley	Smith	Catherine	Yap
Margaret	Grinton	Sadie	Stevens		