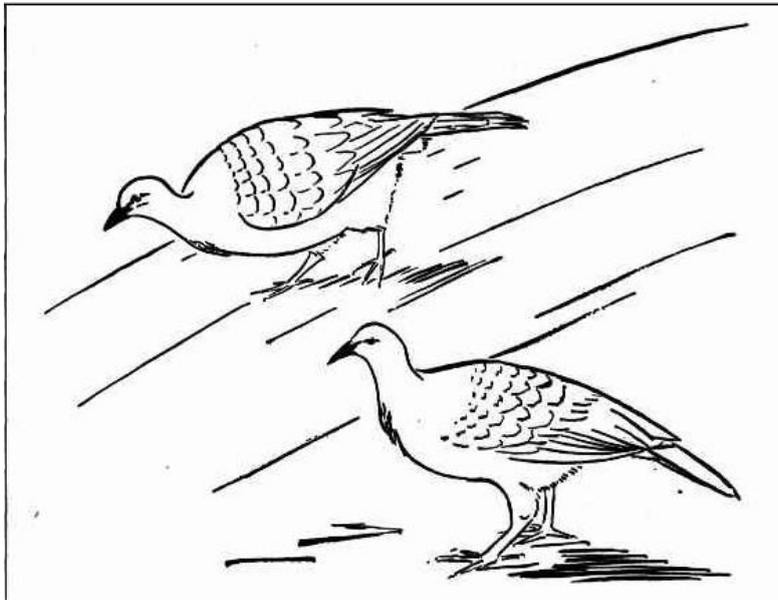
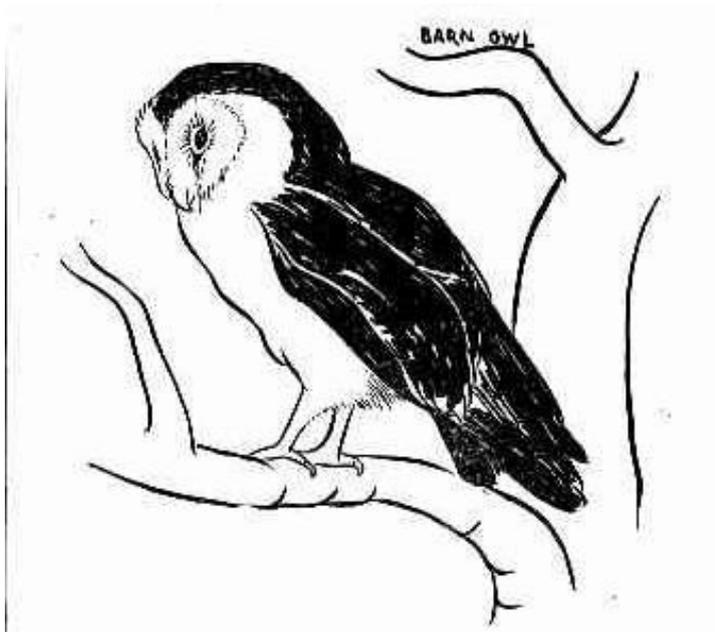


No. 10. White Cockatoo
(12 April 1934, p.53).

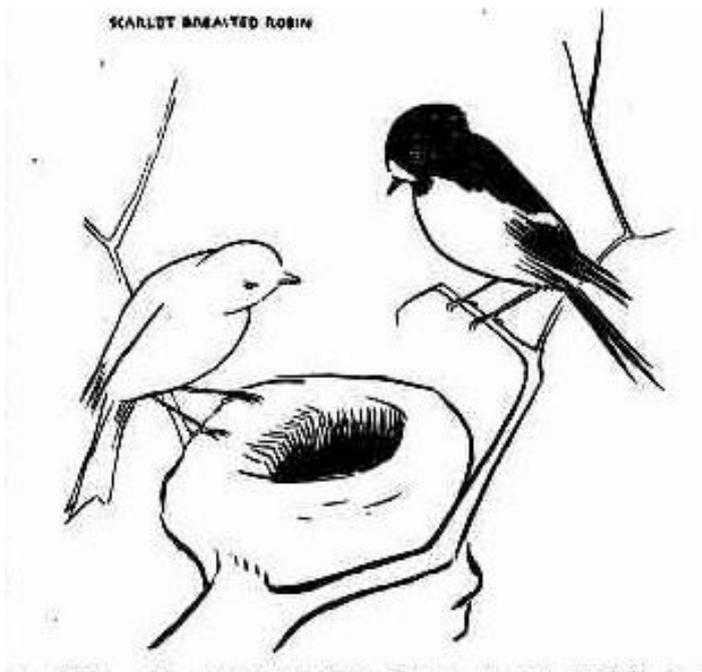
'The spoilt darling of many homes' is all white except for its black beak and claws, and yellow crest. There is a tinge of yellow behind the eyes, which are black, and the eyelids smoke blue.



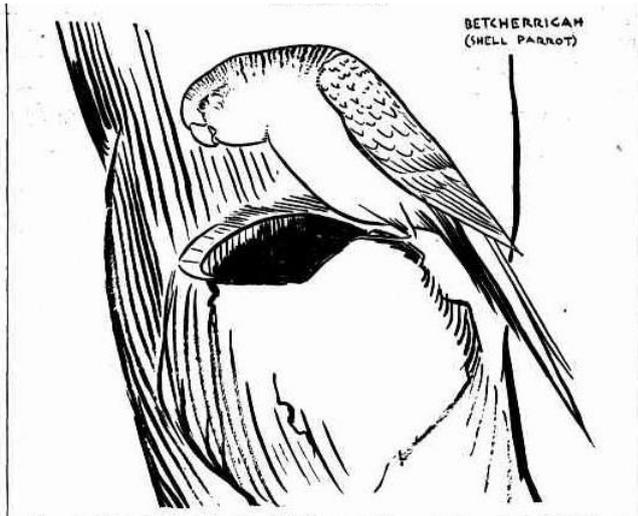
No. 11. Mallee Fowl (19 April 1934, p.53).



No. 12. Barn Owl (26 April 1934, p.53).



No. 13. Scarlet Breasted Robin (3 May 1934, p.53).



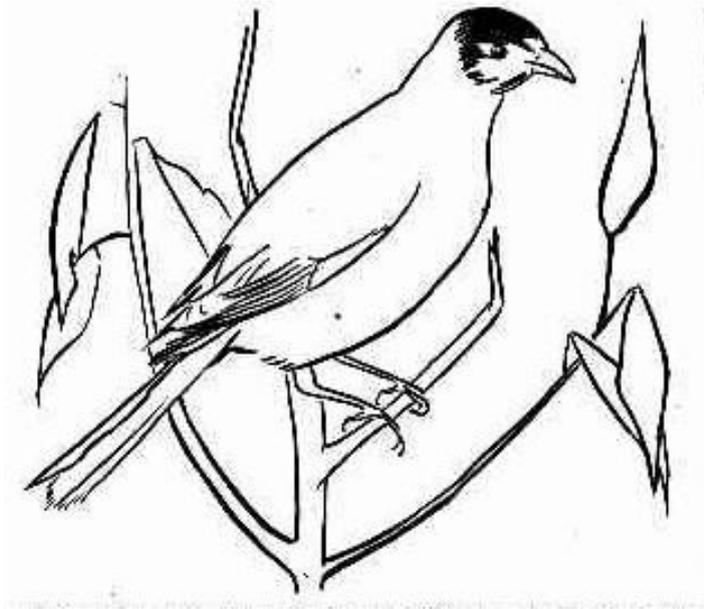
No. 14. Betcherrigah (Budgerygah or Shell Parrot) (10 May 1934, p.53).



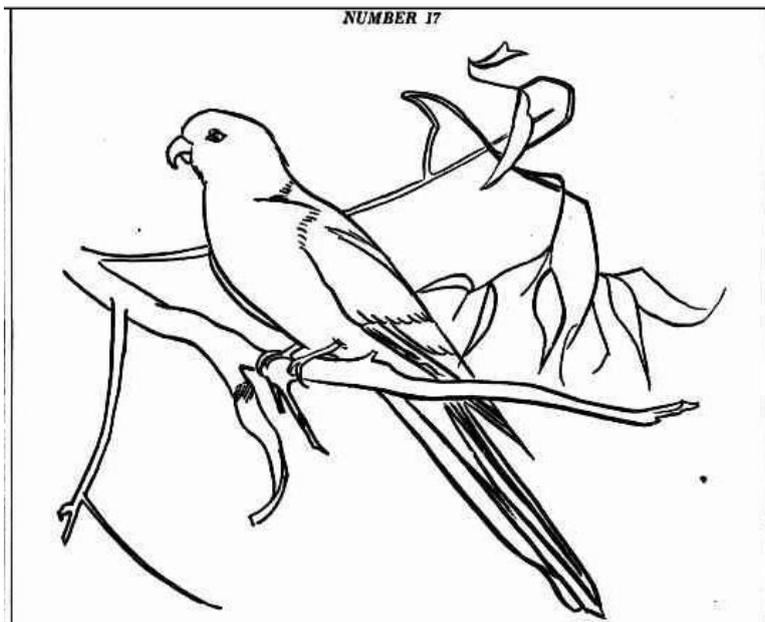
**No. 15. Kookaburra
(Laughing Jackass) (17 May
1934, p.53).**

The jolly old Kookaburra or Laughing Jackass was to be worked in cream with light brown wings flecked with pale blue, the feet and edge of the beak in dark grey and the bottom jaw in cream.



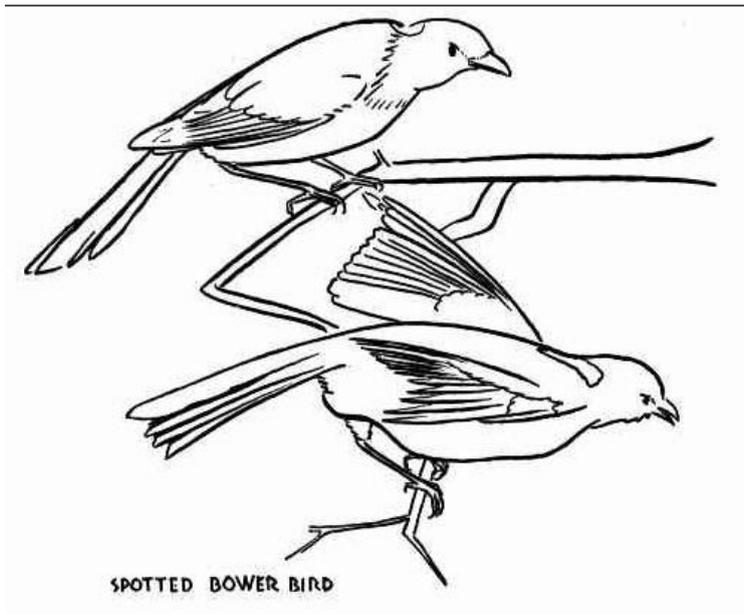


No. 16. Garrulous Honey Eater (24 May 1934, p.53).

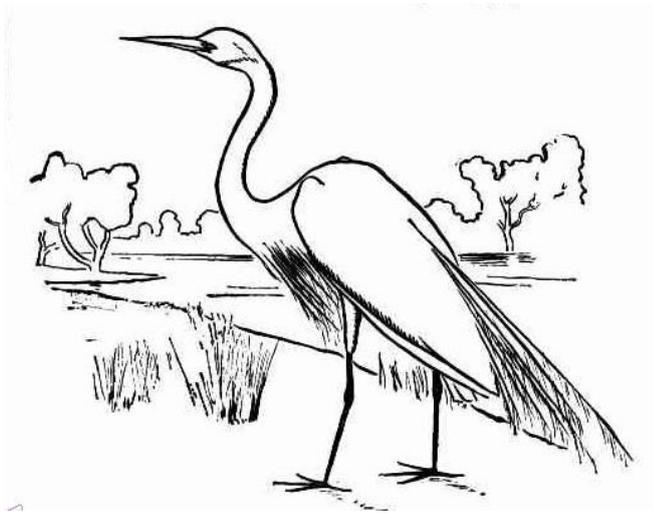


No. 17. King Parrot (31 May 1934, p.53).

Of 'flamboyant colors', the King Parrot's head and breast are scarlet, its back to just above the wings is purple, the wings are a rich green shot with a pale green streak, and the red on the underside of the body merges to black on the tail. The eyes and feet are black.



No. 18. Spotted Bower Bird (7 June 1934, p.53).

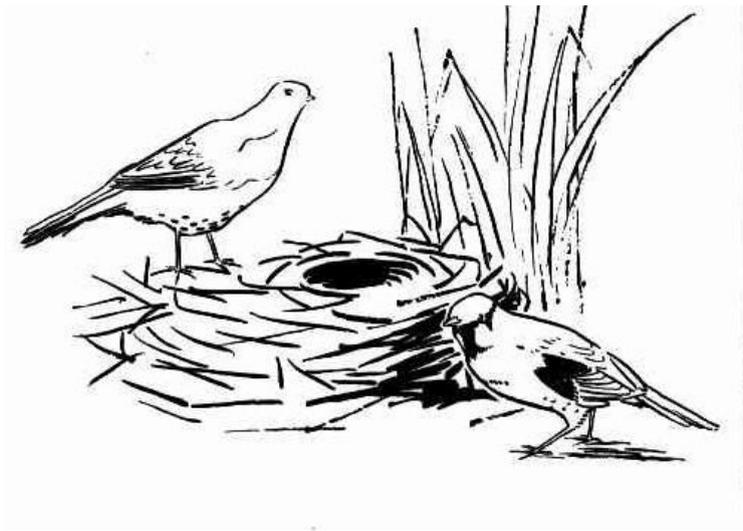


No. 19. White Egret (14 June 1934, p.57).

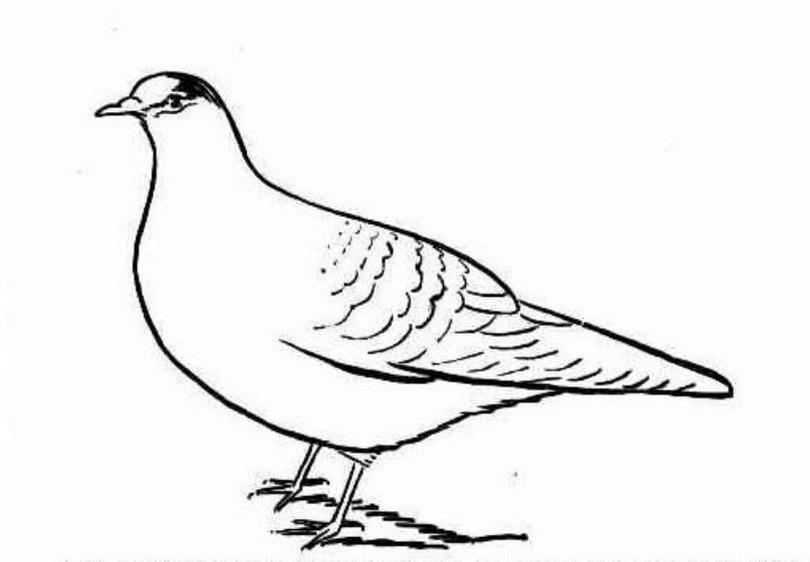
The white egret is 'snowy whiteness all over, except for a yellow bill and black legs. The pure white plumage of the tail feathers is outstandingly beautiful.'



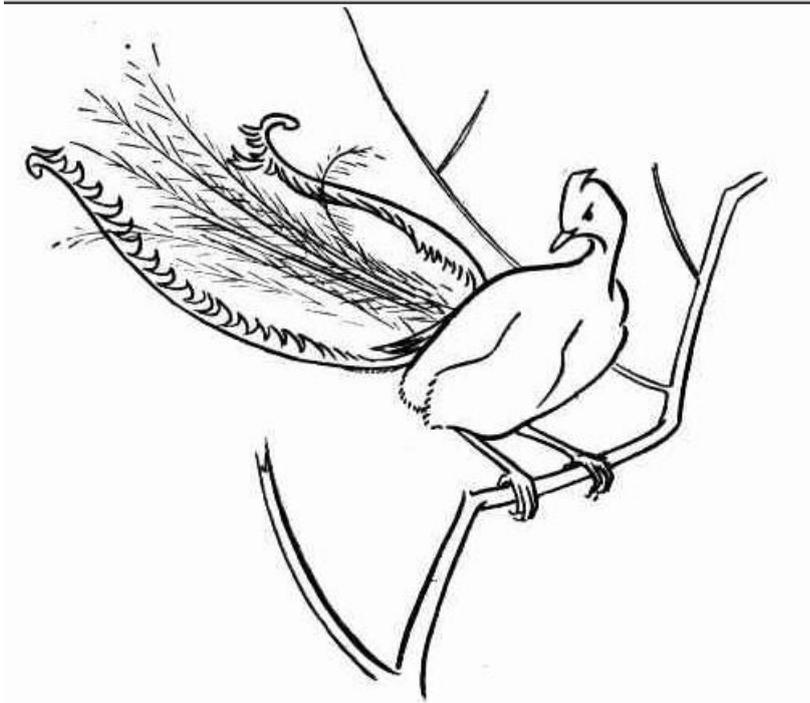
No. 20. Native Companion (21 June 1934, p.55).



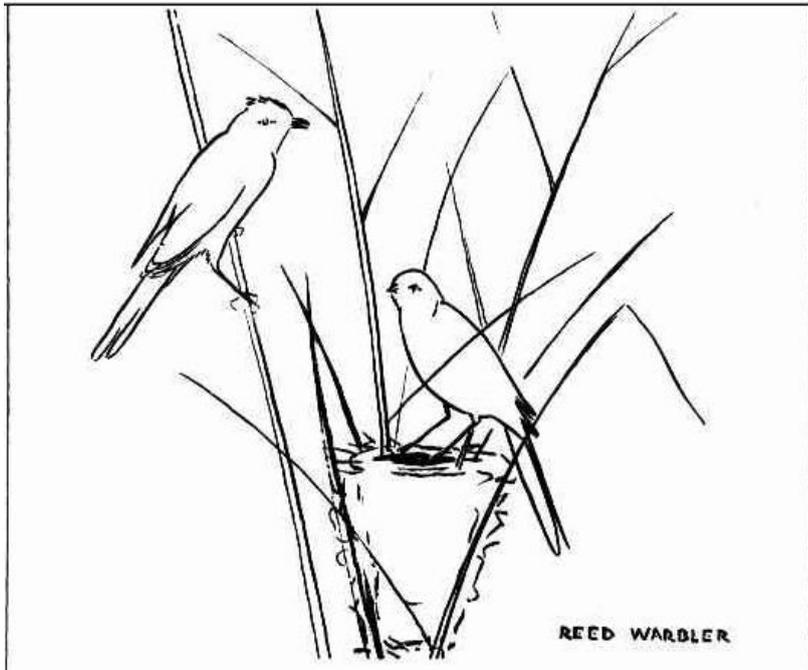
No. 21. Spotted Ground Thrush (28 June 1934, p.55).



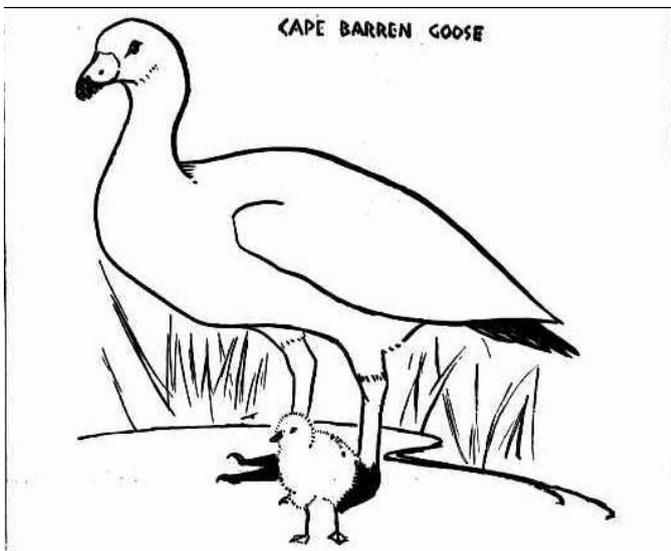
No. 22. Bronzewing (5 July 1934, p.55).



No. 23. Lyre Bird (12 July 1934, p.55).



No. 24. Reed Warbler (19 July 1934, p.55).



No.25. Cape Barren Goose with a gosling

This was the final pattern.

The plumage is silver-grey, the beak is light green, the point being black; legs are orange darkening to black feet, and eyes and tail are black. The gosling is deep brown on the head, back and wings, and light brown under the body (Chronicle, 26 July 1934, p.55)



Nine bird squares by Gwen Holder (1915-1934), from north of Kimba, Eyre Peninsula. Cotton and embroidery, hand-pieced and embroidered. 92cm x 92cm. This was finished as a cot quilt after Gwen's death by her sister, Estelle Holder, c. 1934 (Annette Gero, *The Fabric of Society*, p.183).

During a very hot March month when temperatures reached 110⁰ F (44⁰C), a reader from Glencoe in the lower South-East of South Australia sent in her method of working the bird quilt on linen Forfar, six yards of which she found in her township's small shop, although the colour was too light for her purpose. A strong tea mixed with just enough water to rinse the material proved ideal. She transferred the birds 'with a mixture of sugar, a wee bit of blue [no doubt Reckitt's washing blue, the whitening agent used in the laundry rinse], and just a drop of water', stamped on when dry as with any other transfer. Her next problem was the wool, yet with one plait each of fine darning wool of grey, brown, and fawn, she achieved her variety of tones. To others she suggested small skeins of two-ply wool for the bright colours. She had made 'both of our other two quilts', the flower quilt on linene, for which she worked

in its centre a 'big transfer of Miss Australia, holding a jackass in one hand, and an armful of Australian wildflowers in the other.'⁵¹ This sense of ownership in the quilts and pride in creating personal meaning around the given model was frequently expressed.

As a child Beryl Watkins used this combined Farm Life and Australian Wildflower quilt (below) made by her mother at Brinkworth (Courtesy of Beryl Watkins).

