Handi Quilter®

ColorPLAY

SIMPLE QUILTS, SPECTACULAR QUILTING

9 FREE QUILT PATTERNS



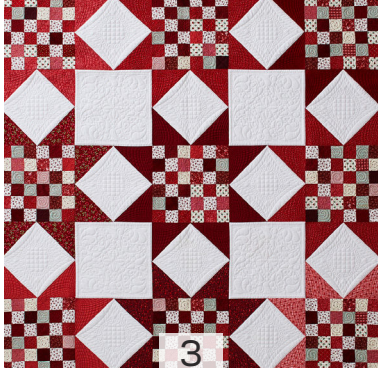




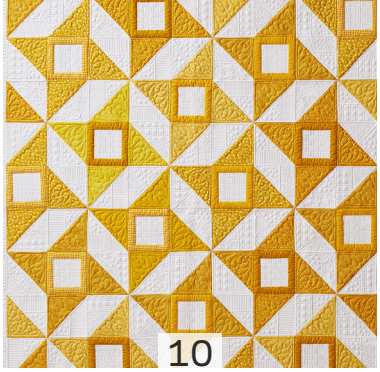


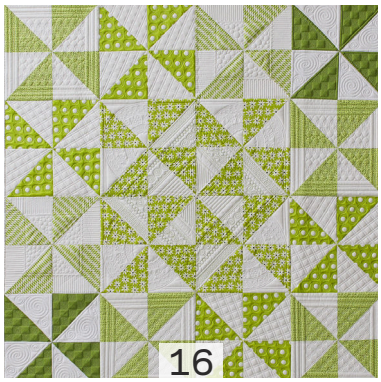


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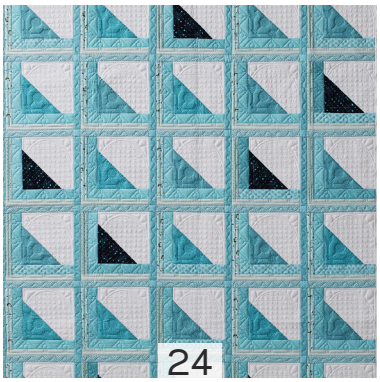




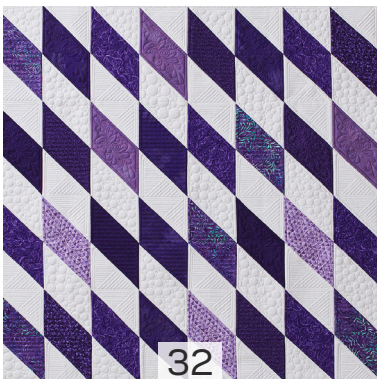














Dear Friends, I love color, especially bright color! This series of nine quilts began with a brightly colored stack of 10″ squares. Since the fabrics came together, they should go together in a quilt, right? I made 6½″ triangle-squares from the stack and laid out all of the blocks. It was such a disappointment! It turns out you can have too much of a good thing. The fabrics were all the same value. It was a real lesson for me, and it drove home the truth of the saying: Color gets all the credit, but value does all the work.

Starting over, I sorted the blocks into stacks by color: red in one pile, yellow in another, and so on. Now instead of working on one quilt, I worked on nine bright, happy quilts by adding in other values. Shopping adventures followed, one color at a time. The next step was coming up with different ways to combine triangle squares. Each month I designed and made a new quilt, and I had great fun deciding how to quilt each one.

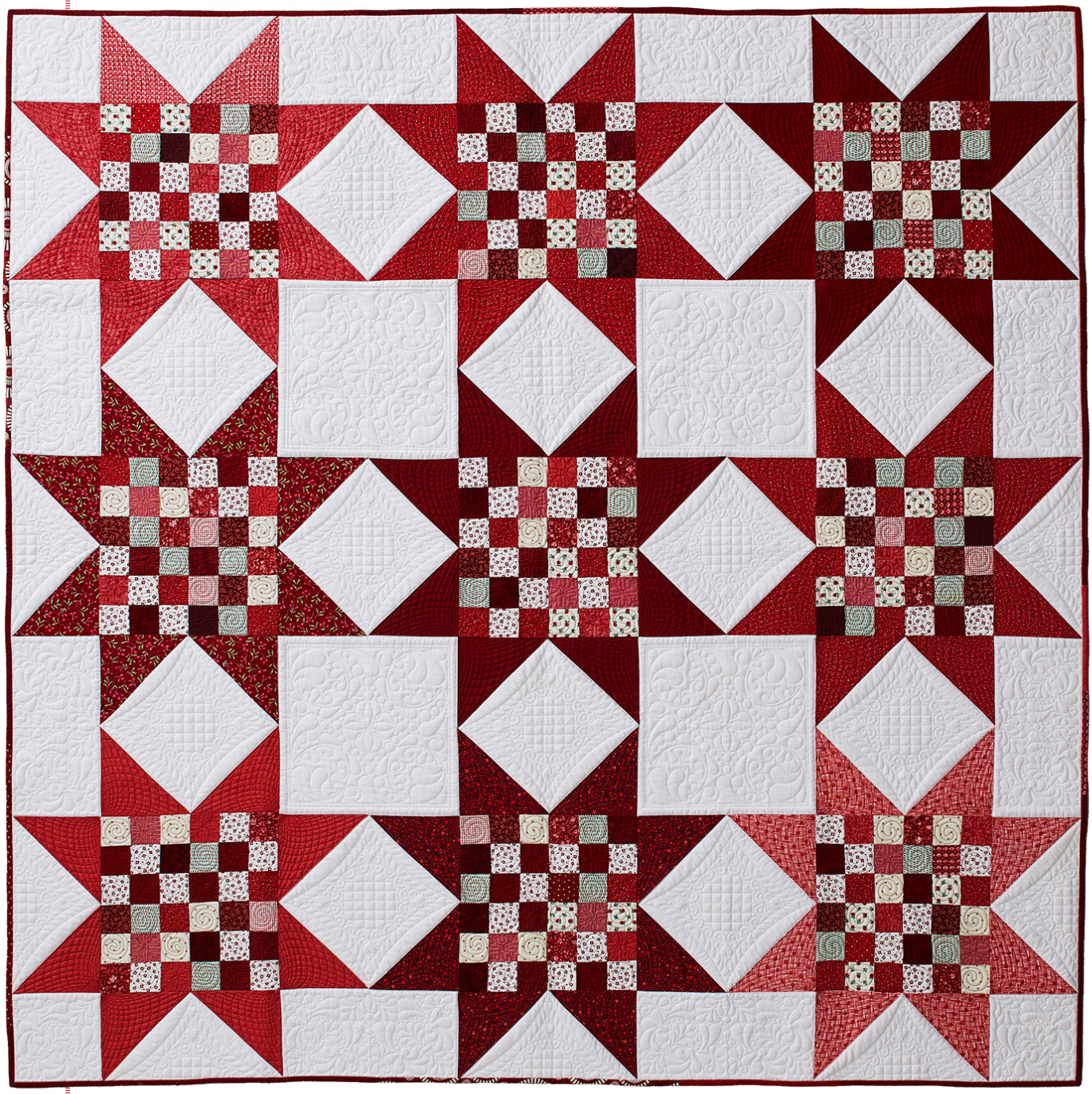
In these quilts, I used a lot of quilting designs that I feel confident doing. Then I had a few that stretched me. If everything is a challenge, it's hard to enjoy doing the quilt. Hopefully the parts that I'm good at are the ones others will be drawn to. I love that quilting is a journey and there's always something new to learn. Quilting takes time. Custom quilting takes more time. Once you've decided that's the path you are going to take, don't cut corners. Invest the time and effort to make it right from start to finish.

I hope you enjoy making these quilts as much as I enjoyed designing them!

Happy quilting,
Marie Eldredge, Handi Quilter Educator & Quilt Designer

ps: To learn more about Handi Quilter machines, visit our website *HandiQuilter.com*.

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Designer and Quilter: Marie Eldredge

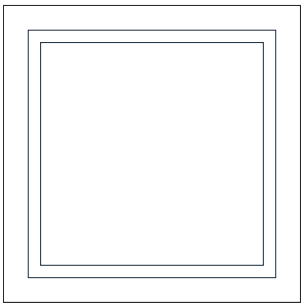
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Marie's Quilting Notes
WIDE OPEN SPACES

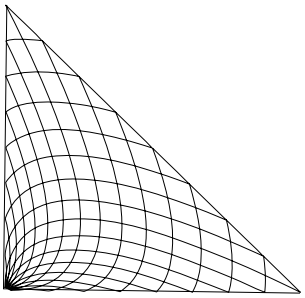
For a quilter, the best kind of quilt has large blocks, triangles and diamonds of a solid color fabric where the quilting will really put on a show. When you have this kind of "real estate," there are lots of choices. I decided to add two different commercially-available motifs to the negative space.

Some motifs look fine stitched right up to the edge of their area, but I think your eye needs some separation so it can determine where one piece of artwork ends and another begins.

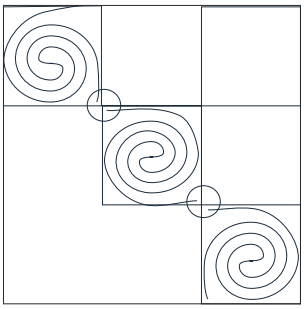
In the big squares I gave each motif its own space by quilting in the ditch, then quilting 1/2" inside the square. I quilted another square 1/4" smaller to create a narrow channel. I fit the motif inside. A similar space is created by curved lines between the corners of the squares-on-point. This quilt showcases the importance of maintaining similar quilting density over the whole piece. First, I ditch quilted the two-inch squares inside each star. Then I created a crosshatch design with Pro-Stitcher and distorted it to fill the star points with a curved crosshatch. To add more interest, I went back and quilted a freehand swirl in each light-print square. By doing them all at once I could travel in a continuous path to maintain my rhythm. When that still didn't look like enough quilting, I added a puzzle-shaped background fill to each red two-inch square.



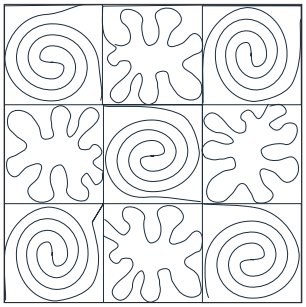
SQUARES



CROSSHATCH



SWIRLS WITH TRAVEL



PUZZLE AND SWIRLS

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Materials

- White Solid: 2 ½ yards for blocks
- Assorted Red Prints:
  4 at ½ yard each for blocks and binding
  5 at ⅓ yard each for blocks (see Step 1)
- Assorted Light Prints:
  1 yard total for blocks
- Backing: 4 ¾ yards
- Batting: 80″ x 80″

Finished quilt: 72″ x 72″
Finished block: 24″

Yardages and cutting instructions are based on 42" of usable fabric width.

Cut Fabrics

White Solid:

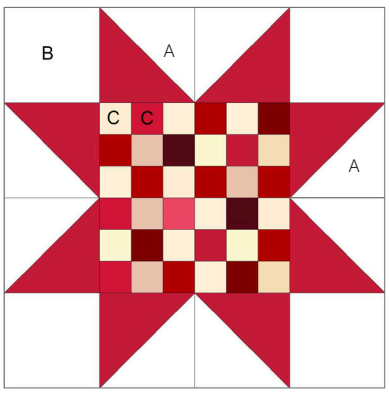
- 36 squares (A) 6 ⅞″ x 6 ⅞″
  36 squares (B) 6 ½″ x 6 ½″

Assorted Red Prints:

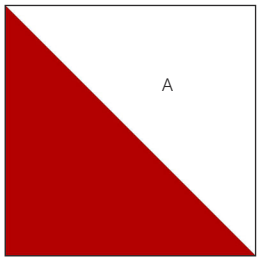
- first, from each ½ yard cut
  2 strips 2 ¼″ x 42″ for binding
- then, from all 9 assorted red prints
- 4 squares (A) 6 ⅞″ x 6 ⅞″
- 18 squares (C) 2 ½″ x 2 ½″

Assorted Light Prints

- 162 squares (C) 2 ½″ x 2 ½″



MAKE 72 (9 SETS OF 8 MATCHING)



Assemble House Blocks

1. Marie's quilt uses more than nine reds for a scrappy look. For a similar effect, cut some of the C's from a wider variety of red prints. A total of 162 C's (2 1/2″ x 2 1/2″) are needed.

   Refer to Triangle-Squares in the General Instructions. Pair a red print A with a white A to make 2 triangle-squares. Each triangle-square should be 6 1/2″ square including seam allowances. Repeat with all of the assorted red A's and white A's to make 72 triangle-squares (9 sets of 8 matching triangle-squares).

2. Refer to the block assembly diagram. Arrange the patches as shown. Join 8 matching triangle-squares with 18 assorted red C's and 18 assorted light print C's as shown to make a block. Each block should be 24 1/2″ square including seam allowances. Repeat to make 9 blocks.

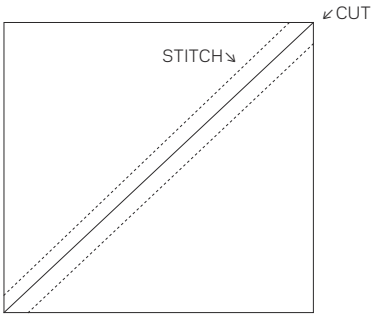
Assemble Quilt Top

3. Refer to the quilt assembly diagram. Arrange the blocks in 3 rows of 3 blocks each. Sew the blocks in each row together. Sew the rows together.

Finish Quilt

4. For quilting on a sit-down machine, layer and baste together the backing, batting and quilt top. For quilting on a movable-carriage machine, load the backing, batting and quilt top onto your frame. To reproduce Marie's quilting, refer to Marie's Quilting Notes.

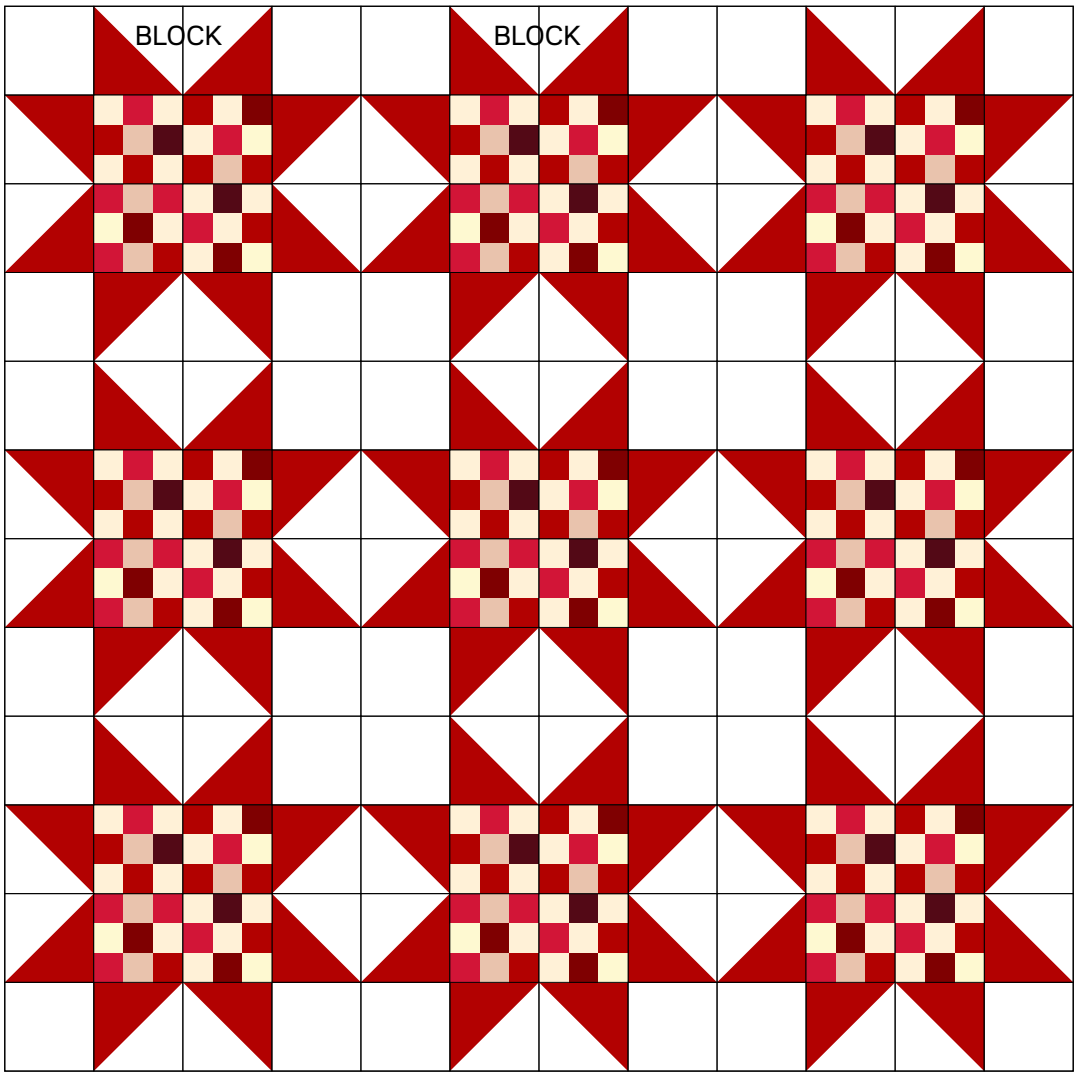
5. Join the assorted 2 1/4″ x 42″ binding strips end to end with diagonal seams. Bind the quilt.



General Instructions

Triangle-Squares (A). Use 2 squares, one of each color that makes the unit. Mark a diagonal line on the wrong side of one square. Place the squares right sides together. Sew ¼″ out from both sides of the marked line as shown above. Cut on the marked line to yield 2 triangle-squares. Open out the triangle-squares and press the seam allowances toward the darker fabric or as the pattern indicates.

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QUILT ASSEMBLY DIAGRAM

Marie's Tip

When starting with the placement of a design in a block, I usually like some space between the design and the edge of the block. If you leave some wiggle room, your placement doesn't have to be exact because let's face it, your piecing isn't always exact. It has more to do with appearance than ease of quilting. I like every design to have its space.



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Orange



Designer and Quilter: Marie Eldredge

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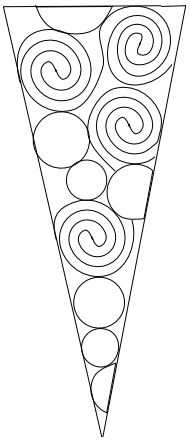
Marie's Quilting Notes
DIGITIZED DESIGNS

This is a great design but it has some oddly-shaped areas to quilt. The unit 7's and unit 8's in the border create trapezoids which were nicely filled by a Nancy Haacke design from Wasatch Quilting, Large Modern Trapezoid 2014. This quilt has many angular shapes, which always add interest by catching the eye. Another Wasatch design called Modern Lines and Pearls fits perfectly in the unit 7's which make up the block corners. The straight lines in this digitized design are repeated in half of the star points, where they draw the eye from the center of the star outward.

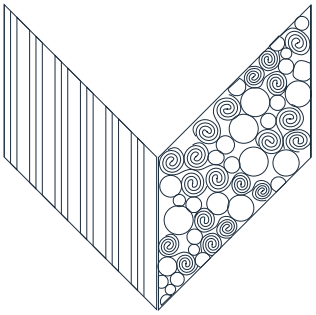
Straight lines fill the half-circles in the trapezoids mentioned earlier. Feathers and swirls between the star points help to soften the straight lines. Their freehand nature means that each one is similar but unique.

I echoed twice around the Shoo Fly blocks formed by the unit 7's to make them "fit" into the overall design but also to set them apart. I divided the white sash of the Shoo Fly block into a tall triangle point which is filled with swirls and pebbles. I used the same white thread to do some ruler lines in the orange.

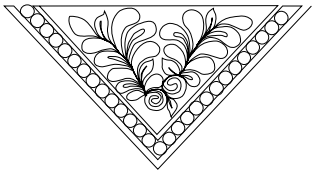
I used a striped fabric sparingly in the quilt—just for the D's where it draws attention to the center of the Shoo Fly blocks. Then I quilted following the lines in the stripe, which was just enough quilting to finish the block. That same stripe makes a very effective binding to finish the quilt with a flourish.



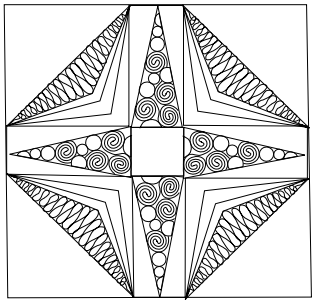
SWIRLS IN STAR POINT



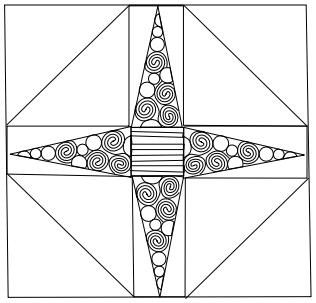
LARGE STAR POINTS



FEATHER TRIANGLE



ORANGE SHOOFLY BLOCK



SHOOFLY BLOCK CENTER

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Orange

Materials

- Orange Print #4
  ⅛ yard for blocks
- Print #5
  1 ¼ yards for blocks and borders #2 and #3
- Orange Stripe
  ¾ yard for border #1 and binding
- Backing: 4 ½ yards
- Batting: 74″ x 81″

Finished quilt: 66″ x 73″
Finished block: 24″

Yardages and cutting instructions are based on 42" of usable fabric width.

Cut Fabrics

White Solid:

- 36 squares (A)16 squares (A) 6 ⅞″ x 6 ⅞″
- 36 squares (B) 6 ½″ x 6 ½″
- 24 rectangles (E) 1 ½″ x 2 ½″
- 8 rectangles (G) 4 ½″ x 12 ½″
- 17 squares (H) 4 ⅜″ x 4 ⅜″
- 12 rectangles (J) 2 ½″ x 24 ½″
- 12 rectangles (K) 2 ½″ x 6 ½″

Orange Prints #1 and #2 from each

- 8 squares (A) 6 ⅞″ x 6 ⅞″
- 8 squares (D) 2 ½″ x 2 ½″

Orange Print #3

- 8 squares (D) 2 ½″ x 2 ½″
- 8 rectangles (F) 2 ½″ x 3 ½″

Orange Print #4

- 8 squares (D) 2 ½″ x 2 ½″

Orange Print #5

- 36 squares (C) 4 ¾″ x 4 ¾″
- 17 squares (H) 4 ⅜″ x 4 ⅜″
- 4 rectangles (I) 3 ¼″ x 3 ½″

Orange Stripe

- 8 strips 2 ¼″ x 42″ for binding
- 17 squares (D) 2 ½″ x 2 ½″ (set 9 aside for sashes and borders)

Make Units

Label the orange fabrics to avoid confusion. For clarity, our diagrams have more contrast than the actual quilt.

1. Refer to Triangle-Squares in the General Instructions. Pair an orange #1 A with an orange #2 A to make 2 triangle-square unit 1's. Each triangle-square should be 6 ½″ square including seam allowances. Repeat to make a total of 8 unit 1's from orange #1 and orange #2.

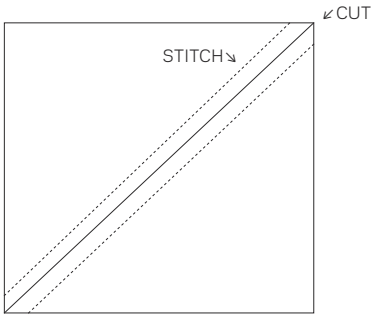
Repeat this process with all of the A's to make the following:

- 8 unit 2's from orange #1 and white
- 8 unit 3's from orange #2 and white
- 8 unit 4's from orange #3 and orange #4
- 8 unit 5's from orange #3 and white
- 8 unit 6's from orange #4 and white

2. Refer to Stitch-and-Flip in the General Instructions and the unit diagrams to make unit 7: Mark a diagonal line on the wrong side of an orange #5 C. Align C, right sides together, on the corner of a white B as shown. Sew on the marked line. Trim the excess fabric to leave a ¼″ seam allowance. Flip C open and press gently to complete a unit 7. Unit 7 should be 6 ½″ square including seam allowances. Repeat to make a total of 36 unit 7's.

3. Refer to the unit 8 diagram. Join 3 orange D's, 3 white E's, 1 orange F and 1 white G as shown to make a unit 8. Unit 8 should be 6 1/2″ x 12 1/2″ including seam allowances. Repeat to make a total of 8 unit 8's.

4. Refer to Triangle-Squares in the General Instructions and the unit 9 diagram. Use an orange #5 H and a white H to make 2 triangle-square unit 9's as shown. Unit 9 should be 3 1/2″ square including seam allowances. Repeat to make a total of 34 unit 9's.



General Instructions

Triangle-Squares. Use 2 squares, one of each color that makes the unit. Mark a diagonal line on the wrong side of one square. Place the squares right sides together. Sew ¼″ out from both sides of the marked line as shown above. Cut on the marked line to yield 2 triangle-squares. Open out the triangle-squares and press the seam allowances toward the darker fabric or as the pattern indicates.

Stitch-and-Flip. Mark a diagonal line on the wrong side of the patch to be stitch-and-flipped. Align the marked patch in the corner of the other patch as shown above. Sew on the marked line. Trim the excess fabric, leaving ¼″ for seam allowance. Flip the patch open and press gently.

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Make Blocks

5. Refer to the block assembly diagram. Join 4 unit 1's, 4 unit 2's, 4 unit 3's and 4 unit 7's as shown to make a block Y. Make 2 block Y's. Each block should be 24 1/2" square including seam allowances.

6. In the same way, join 4 unit 4's, 4 unit 5's, 4 unit 6's and 4 unit 7's as shown to make a block Z. Make 2 block Z's. Each block should be 24 1/2" square including seam allowances.

Assemble Quilt Top

7. Refer to the quilt assembly diagram. Join 2 blocks and a white J to make rows 1 and 3 as shown. Sew a white J to each side of an orange stripe D to make row 2 as shown. Sew rows 1, 2 and 3 together.

8. Make the border #1 sides: sew a white J to each side of an orange stripe D. Make 2 border #1 sides. Matching centers and ends, sew them to the sides of the quilt center as shown.

9. To make the border #2 side strips, join in order a unit 7, a unit 8, unit 7, K, unit 7, unit 8, unit 7. Matching seamlines and ends, sew the border #2 side strips to the quilt center as shown.

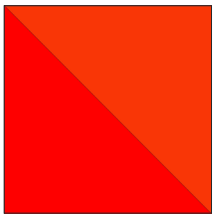
10. Refer to the quilt assembly diagram. To make the border #1 top and bottom strips, join white K's, orange stripe D's and white J's as shown. Matching seamlines, sew these strips to the top and bottom of the quilt center.

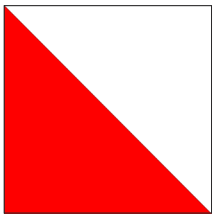
11. To make the border #2 top and bottom strips, join in order the patches and units as shown: unit 7, K, unit 7, unit 8, unit 7, K, unit 7, unit 8, unit 7, K, unit 7. Matching seamlines and ends, sew these strips to the top and bottom of the quilt as shown.

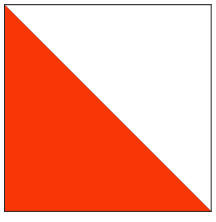
12. Make the border #3 top and bottom strips by joining 17 unit 9's; sew an I to each end. Sew these strips to the top and bottom of the quilt as shown.

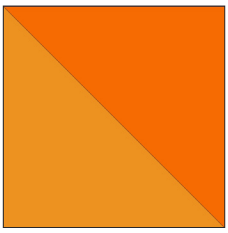
Finish Quilt

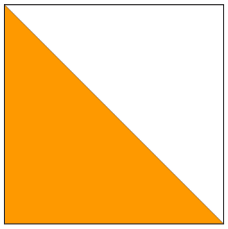
13. For quilting on a sit-down machine, layer and baste together the backing, batting and quilt top. For quilting on a movable-carriage machine, load the backing, batting and quilt top onto your frame. To reproduce Marie's quilting, refer to Marie's Quilting Notes. Bind the quilt.

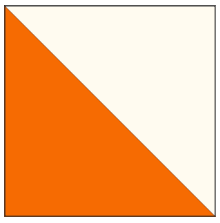

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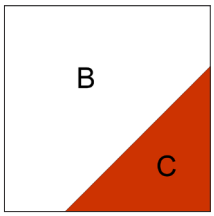

UNIT 2


UNIT 3

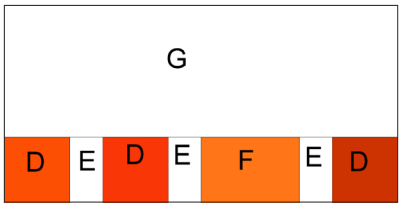

UNIT 4


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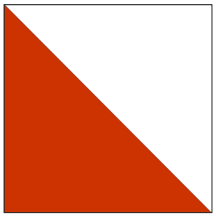

UNIT 6



UNIT 7

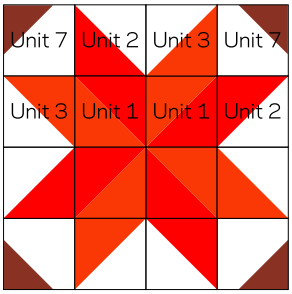


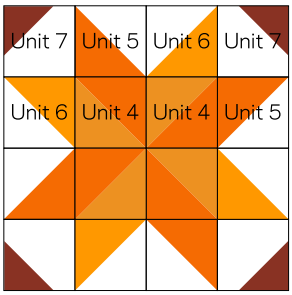
UNIT 8


UNIT 9

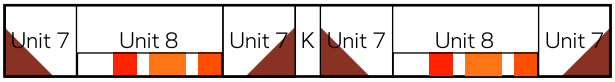
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Orange

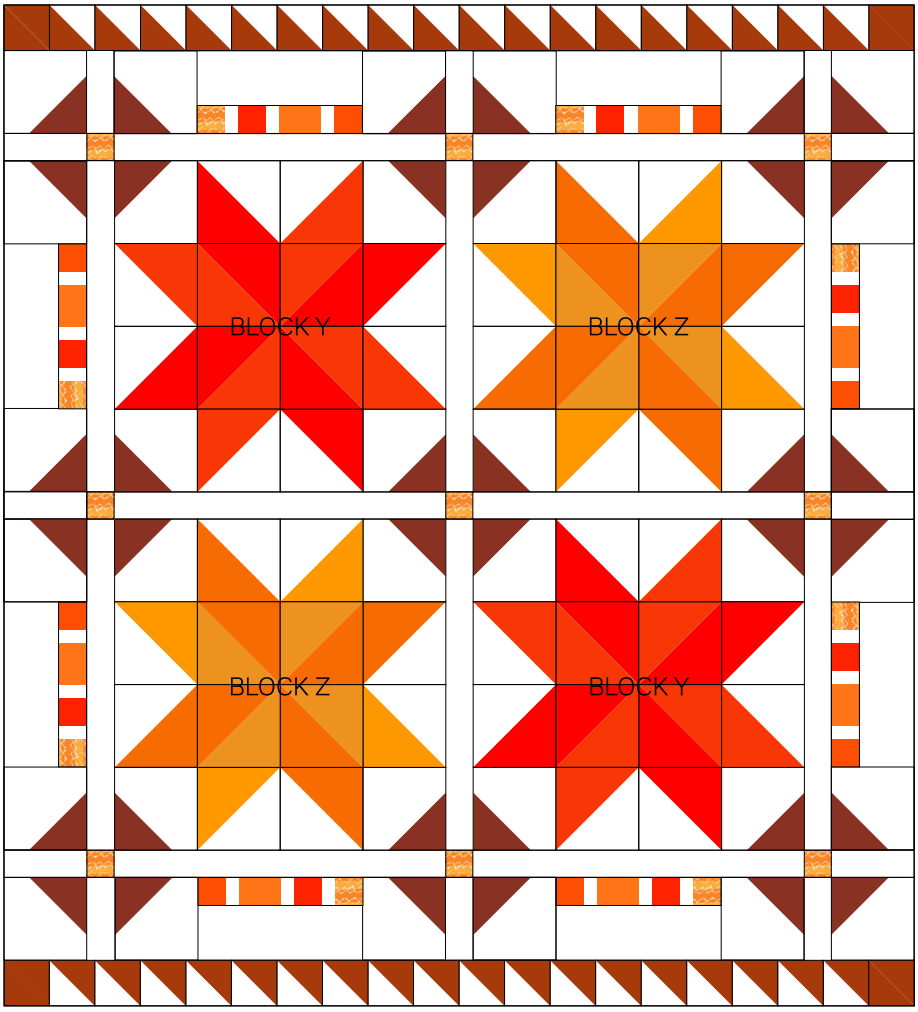






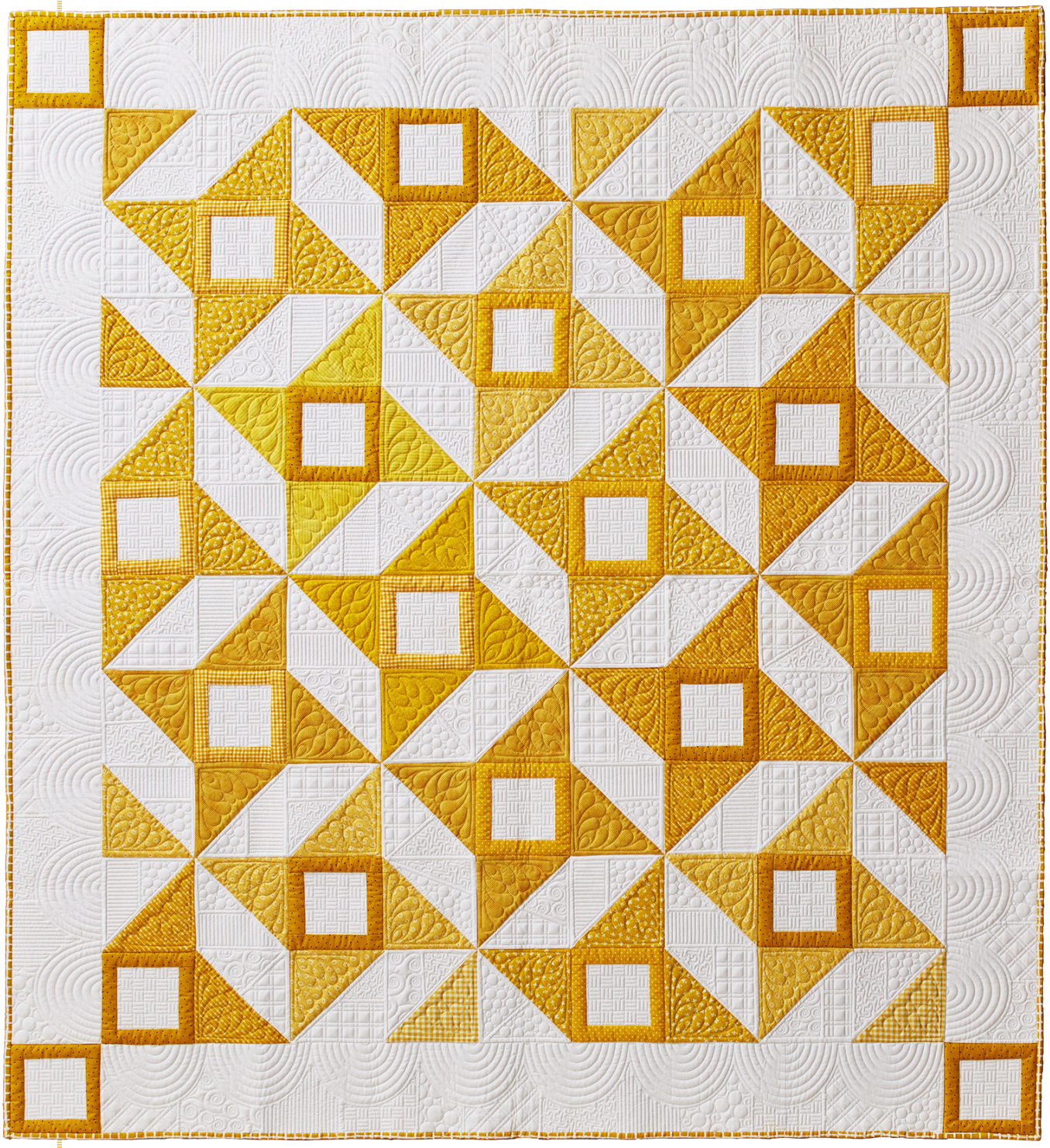


Border #2



QUILT ASSEMBLY DIAGRAM

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Designer and Quilter: Marie Eldredge
Inspired by: Persimmon Quilt Pattern by Corey Yoder of Coriander Quilts (*littlemissshabby.com)*

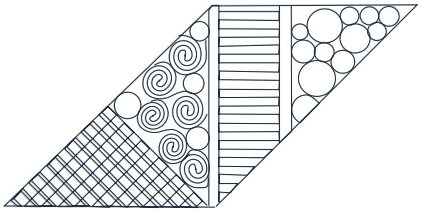
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Marie's Quilting Notes
DIVIDE THE SPACES

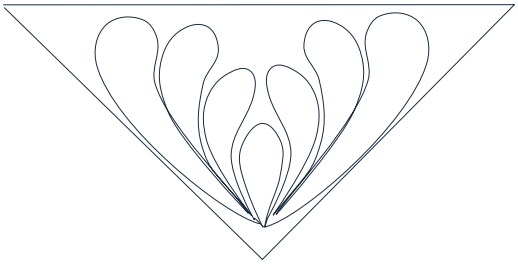
I feel strongly about the impact of stitching in the ditch. Quilting around the patchwork divides the space and separates each area from the next. The trick to quilting in the ditch is to stay on the low side (away from where the seam allowance is pressed). Mono-poly or other lightweight thread helps to hide ditch stitching. Some people prefer a short stitch while others like a longer stitch. I generally use the same size stitch over the entire quilt.

I marked irregular divisions in each white parallelogram, leaving an outside margin of ¼". That small margin is just enough to define the space and separate the different designs. I filled the spaces with background designs created at about 16" square and then cropped for each unique shape. I felt a traditional design would soften the geometric designs, so all the star points have the same feather quilting. All the inside squares have a neat, evenly divided fill. The border is quilted with a swag of half-circles, sized to fit evenly across the side.

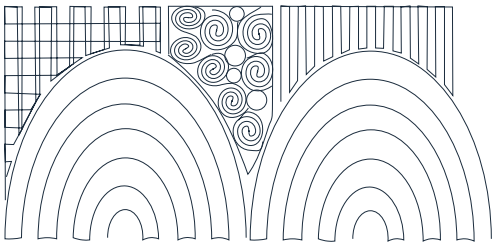
To create continuity, I used the same designs in the parallelograms and the outside portions of the swag borders. They're the same motifs, cropped and pieced together.



PARALLELOGRAM



FEATHER IN TRIANGLE



SWAG

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Yellow

Materials

- White Solid: 3 yards for blocks and border
- Assorted Yellow Prints: 6 at ⅓ yard each for blocks
- Assorted Yellow Prints: 2 at ½ yard each for blocks
- Yellow and White Print: ⅔ yard for binding
- Backing: 4 ¾ yards
- Batting: 74″ x 80″

Finished quilt: 66″ x 72″
Finished block: 6″

Yardages and cutting instructions are based on 42" of usable fabric width.

Cut Fabrics

White Solid

- 7 strips 6 ½″ x 42 for border
- 36 squares (A) 6 ⅞″ x 6 ⅞″
- 22 squares (B) 4 ½″ x 4 ½″

Yellow Prints #1–#6 from each

- 6 squares (A) 6 ⅞″ x 6 ⅞″

Yellow Prints #7 and #8 from each

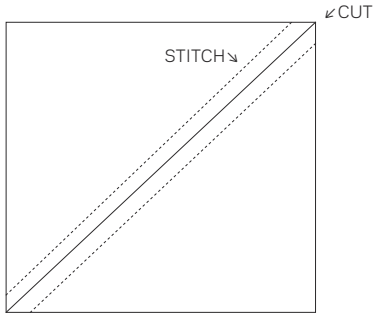
- 22 rectangles (C) 1 ½″ x 4 ½″
- 22 rectangles (D) 1 ½″ x 6 ½″

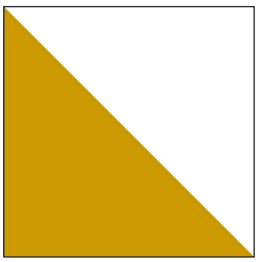
Yellow and White Print

- 8 strips 2 ¼″ x 42″ for binding

Make Blocks

1. Refer to Triangle-Squares in the General Instructions. Pair a yellow print A with a white A to make 2 triangle-square block Y's. Each block should be 6 ½″ square including seam allowances. Repeat with all of the yellow #1–#6 A's and white A's to make 72 block Y's.

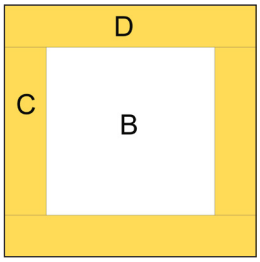




BLOCK Y, MAKE 72

2. Refer to the block Z assembly diagram. Sew matching yellow C's to each side of a white B as shown. Sew 2 matching D's to the top and bottom as shown to complete a block Z. Repeat to make a total of 22 block Z's. Set aside 4 matching block Z's for the borders.

Assemble Quilt



BLOCK Z, MAKE 22

3. Refer to the photographed quilt and the quilt assembly diagram. Notice that the block Y's are arranged in matching sets of 4 to suggest stars. At the edges, matching block Y's create partial stars. Use a design wall to arrange your blocks in a similarly pleasing way, paying attention to the orientation of each block Y. Place a block Z at each star's center as shown. Arrange 10 rows of 9 blocks each as shown. For clarity, our diagram has more contrast than the photographed quilt.

4. Sew the blocks in each row together. Sew the rows together.

5. Join the white 6 ½″ x 42″ strips end to end with diagonal seams. Cut this into 2 strips 6 ½″ x 54 ½″ for the top and bottom borders. Sew the reserved matching block Z's to each end of these strips. Cut the remaining section into 2 strips 6 ½″ x 60 ½ for the side borders.

6. Matching centers and ends, sew the 6 ½″ x 60 ½″ border strips to the sides of the quilt center. Matching seamlines, add the top and bottom strips in the same way.

Finish Quilt

General Instructions

Triangle-Squares. Use 2 squares, one of each color that makes the unit. Mark a diagonal line on the wrong side of one square. Place the squares right sides together. Sew ¼″ out from both sides of the marked line as shown left. Cut on the marked line to yield 2 triangle-squares. Open out the triangle-squares and press the seam allowances toward the darker fabric or as the pattern indicates.

Stitch-and-Flip. Mark a diagonal line on the wrong side of the patch to be stitch-and-flipped. Align the marked patch in the corner of the other patch as shown. Sew on the marked line. Trim the excess fabric, leaving ¼″ for seam allowance. Flip the patch open and press gently.

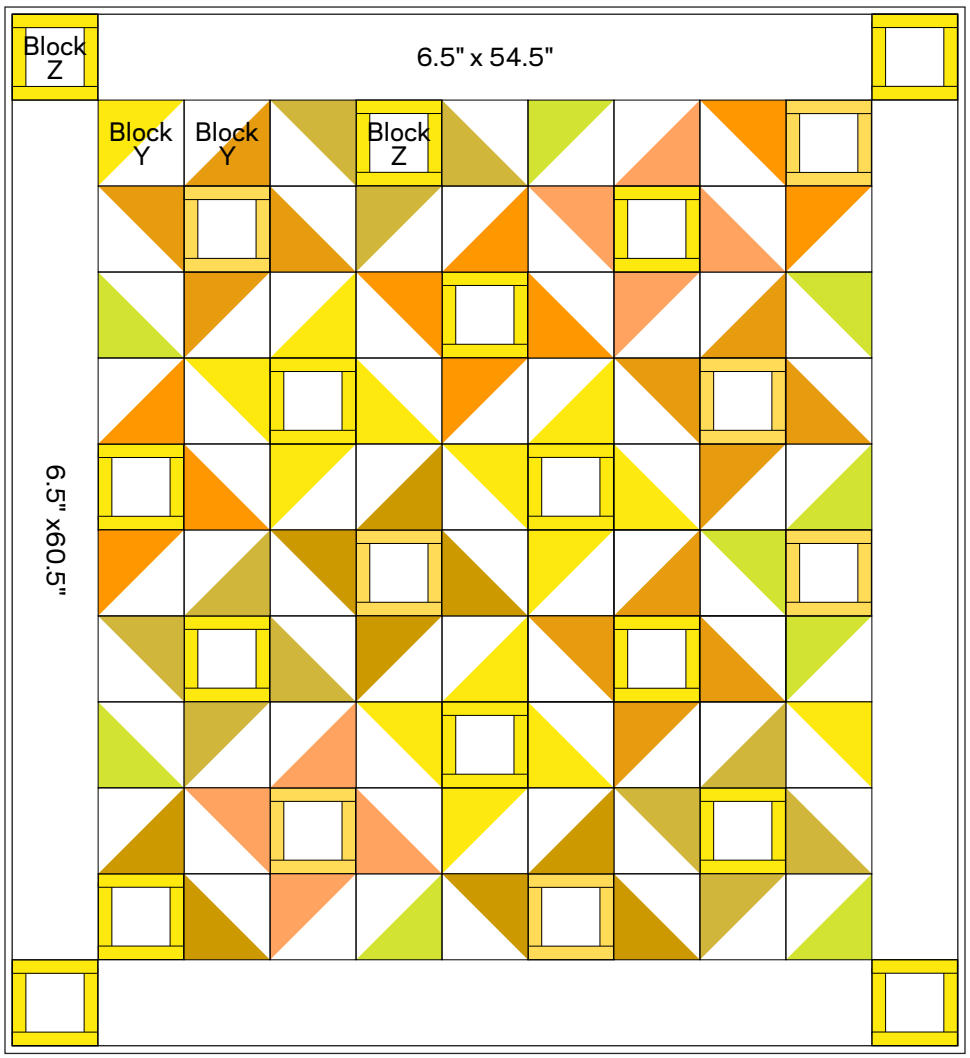
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7. For quilting on a sit-down machine, layer and baste together the backing, batting and quilt top. For quilting on a movable-carriage machine, load the backing, batting and quilt top onto your frame. To reproduce Marie's quilting, refer to Marie's Quilting Notes. Bind the quilt.

Marie's Tip

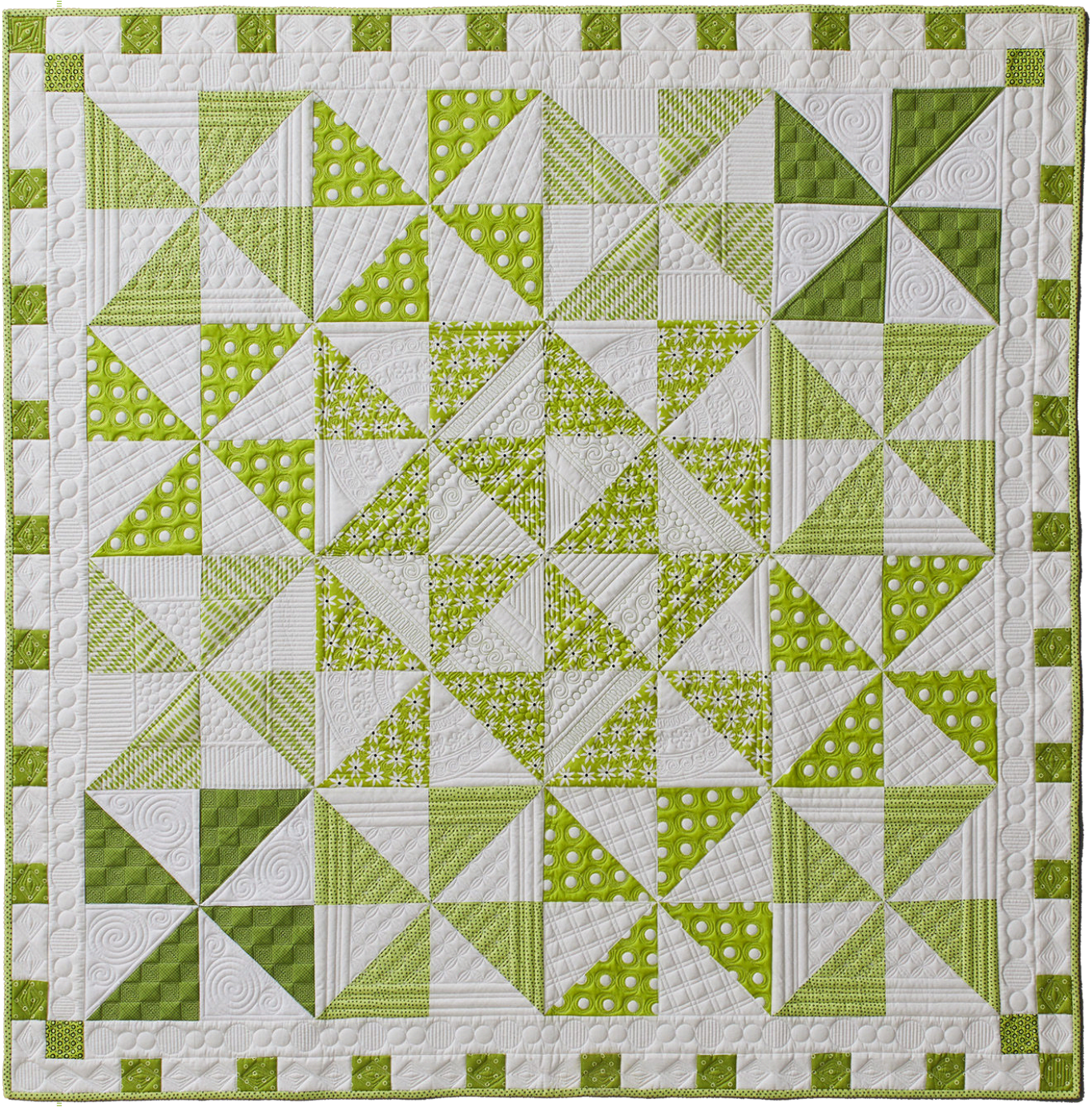
If you look at nature, every flower is not the same. Small variations give the quilting a more organic look—not so mechanical. I love the perfection of straight lines and the exact same distance between them, but things like feathers and swirls are like a sprinkle of rain on a hot summer day.



QUILT ASSEMBLY DIAGRAM

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Lime Green



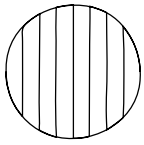
Designer and Quilter: Marie Eldredge

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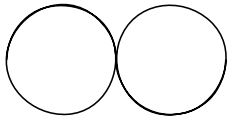
Marie's Quilting Notes
MY FAVORITE THINGS

This quilt is full of my favorite things, because I think we should all do something just for ourselves. We should quilt because we enjoy doing it, and you should choose to quilt designs that make you happy.

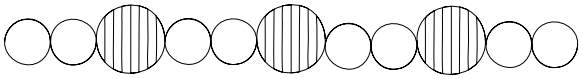
This border is two Pro-Stitcher continuous designs that I combined.



CIRCLE WITH CONTINUOUS LINES



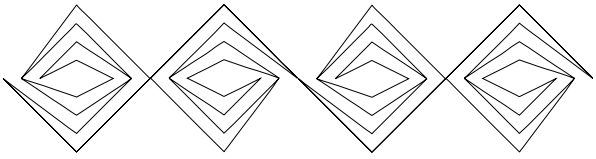
DOUBLE CIRCLE CONTINUOUS



COMBINATION OF THE ABOVE TWO DESIGNS

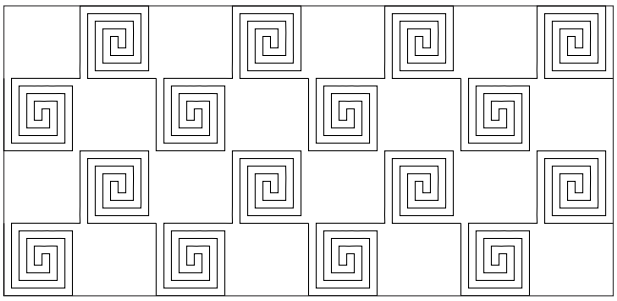
I like these designs together because the size varies. The large circle will be quilted down while the small circles will puff up. More importantly, I like border designs that can be quilted as I advance down the quilt. Then I don't need to turn the quilt at the end to do the borders, saving me time!

I used the same plan of attack on the outside border. I sized Pro-Stitcher Designs by Kerri Rawlins: Diamond Eyes so that one would fit in the green B's and two would fit in the white C's.



DIAMOND EYES

Another favorite thing is great negative spaces. In the darkest green pinwheels (top right and bottom left on the quilt) I used Greek Keys by Cheryl Duncan for Handi Quilter which quilts up like a checkerboard.

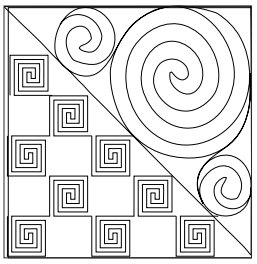


GREEK KEYS

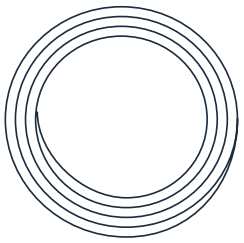
The fabric and batting are compressed in one square, and next to that is a square that puffs up. It looks great on solid fabrics. Then in the white triangles I used Pro-Stitcher Swirls in a Triangle. Nothing complements squares like curves!

Another trick is to let the fabric speak to you—or shout! What could you quilt on those big polka dots? I accented them by quilting a lot of freehand circles around each one to let it puff up nicely.

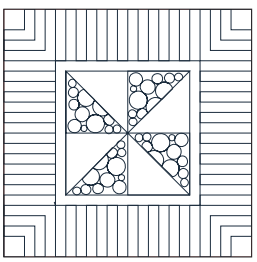
In some blocks, I ignored the piecing and divided the block with horizontal, vertical and diagonal lines. I stitched a smaller square inside the block and used piano keys, another favorite design of mine, around the outside. To create this, I freehand stitched using a ruler to get the same distance in each gap.



SWIRLS IN A TRIANGLE



FREEHAND CIRCLES



PINWHEEL FILLED BLOCK

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Lime Green

Materials

- White Solid: 2 yards for blocks and borders
- Lime Green Prints #1 and #2 ½ yard each for blocks
- Lime Green Print #3 1 yard for blocks and binding
- Lime Green Prints #4 and #5 ¼ yard each for blocks
- Lime Green Print #6 ⅓ yard for border #2
- Backing: 3 ⅞ yards
- Batting: 64″ x 64″

Finished quilt: 56″ x 56″
Finished block: 12″

Yardages and cutting instructions are based on 42" of usable fabric width.

Cut Fabrics

White Solid

- 5 strips 2.5″ x 42″ for border #1
- 32 squares (A) 6 ⅞″ x 6 ⅞″
- 2 squares (B) 2 ½″ x 2 ½″
- 30 rectangles (C) 2 ½″ x 4 ½″
- 4 rectangles (D) 2 ½″ x 6 ½″

Lime Green Prints #1 and #2, from each

- 8 squares (A) 6 ⅞″ x 6 ⅞″

Lime Green Print #3

- 6 strips 2 ¼″ x 42″ for binding
- 8 squares (A) 6 ⅞″ x 6 ⅞″

Lime Green Prints #4 and #5, from each

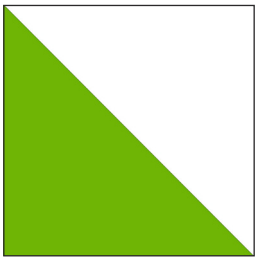
- 4 squares (A) 6 ⅞″ x 6 ⅞″

Lime Green Print #6

- 38 squares (B) 2 ½″ x 2 ½″

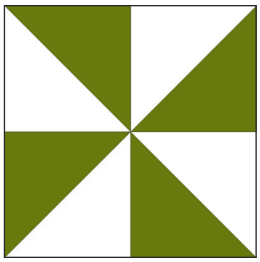
Make Blocks

1. Refer to Triangle-Squares in the General Instructions. Pair a lime green print #1 A with a white solid A to make 2 triangle squares as shown. Each triangle-square should be 6 ½″ square including seam allowances. Repeat to make 16 triangle-squares. Join 4 matching triangle-squares to make a block. Each block should be 12 ½″ square including seam allowances. Make 4 blocks.



MAKE 64

2. Repeat the process with lime green print #2 and #3 A's and white solid A's to make 4 more blocks from each.
3. In the same way, use lime green print #4 A's and #5 A's along with white solid A's to make 8 triangle-squares from each. Join 4 matching triangle-squares to make the blocks; make 2 blocks from print #4 and 2 blocks from print #5. You will have a total of 16 blocks.

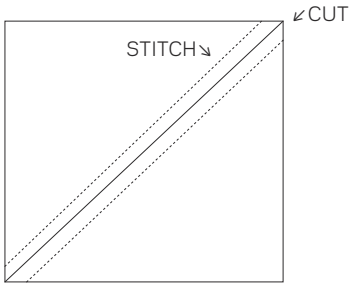


BLOCK , MAKE 16

Assemble Quilt Center

4. Refer to the photographed quilt and notice that Marie grouped 4 matching blocks at the center of her quilt. She also placed other matching blocks strategically. Use a design wall to arrange your blocks in a way that pleases you.

Arrange 4 rows of 4 blocks each as shown in the quilt assembly diagram. Sew the blocks together in rows. Each row should be 48 ½″ long including seam allowances. Sew the rows together as shown. The quilt center should be 48 ½″ x 48 ½″ including seam allowances.



General Instructions

Triangle-Squares. Use 2 squares, one of each color that makes the unit. Mark a diagonal line on the wrong side of one square. Place the squares right sides together. Sew ¼″ out from both sides of the marked line as shown above. Cut on the marked line to yield 2 triangle-squares. Open out the triangle-squares and press the seam allowances toward the darker fabric or as the pattern indicates.

Stitch-and-Flip. Mark a diagonal line on the wrong side of the patch to be stitch-and-flipped. Align the marked patch in the corner of the other patch as shown. Sew on the marked line. Trim the excess fabric, leaving ¼″ for seam allowance. Flip the patch open and press gently.

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Lime Green



Add Borders

5. Join the white 2 ½″ x 42″ strips end to end with diagonal seams. Cut this into 4 border #1 strips 2 ½″ x 48 ½″. Refer to the quilt assembly diagram. Matching centers and ends, sew a white border #1 strip to each side of the quilt center as shown. Sew a green B to each end of the 2 remaining border #1 strips. Matching centers and ends, sew these strips to the top and bottom of the quilt center as shown.

6. Join B, C and D patches as shown to make 2 border #2 side strips. Matching centers and ends, sew these strips to each side of the quilt as shown.

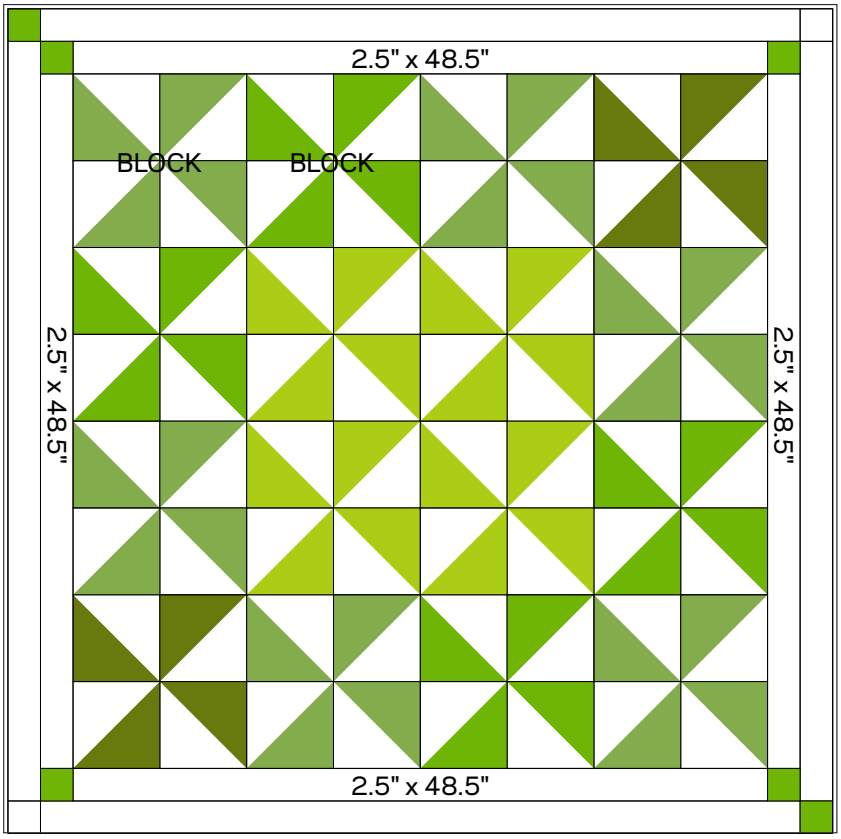
Referring to the quilt assembly diagram, make the top and bottom border #2 strips from B, C and D patches as shown. Sew the strips to the top and bottom of the quilt.

Finish Quilt

7. For quilting on a sit-down machine, layer and baste together the backing, batting and quilt top. For quilting on a movable-carriage machine, load the backing, batting and quilt top onto your frame. To reproduce Marie's quilting, refer to Marie's Quilting Notes. Bind the quilt.



BORDERS, MAKE 2 EACH



QUILT ASSEMBLY DIAGRAM



Marie's Tip

You can divide your space in many ways using rulers and templates. Then you can add background fills to the resulting geometric shapes.

You'll want to consider similar density when filling these wide open spaces with quilting, but you also need to leave some parts unquilted. The part that puffs up will call out for attention. It's an "aha!" moment when you realize it's what you don't quilt that gets the spotlight.

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Green



Designer and Quilter: Marie Eldredge

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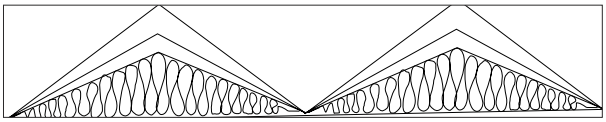
Marie's Quilting Notes
FOCUS ON FREEHAND

This quilting was done freehand, but freehand quilting doesn't mean you can't use some tools that help. I used rulers and a stenciled grid to guide me. Each of the white on-point squares is quilted differently, but each green area is like the others. The quilting is repeated on all the green rows as a stabilizing factor. It's the same chevron repeated three times, which makes it easy to travel continuously from one triangle to the next. I used green thread on the green fabric.

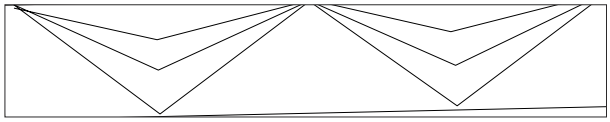
For the white areas, I marked this while it was on my frame as I advanced down the quilt. The most challenging white row was the one with small continuous curves. First, mark the white area with a 3/4" grid. Then get a continuous path route in your mind. Travel in a serpentine or "S" across the marked intersections rather than making lots of stops.

As you travel in and out of the grid, try to enter and exit the intersection at the same angle. This will make the curves all the same size. I challenged myself to just go for it even if every curve was not exact. I wanted to get this skill into my bag of tricks.

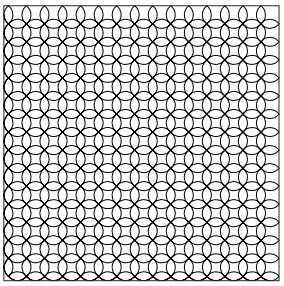
The other white channels have ribbon candy, wiggles, up and downs, and lots of ruler channels, but my all-time favorite is a row of pearls between two straight lines. For nearly perfect lines I use rulers! Rulers make your straight lines straight, which can guide you to make precise rows of little circles.



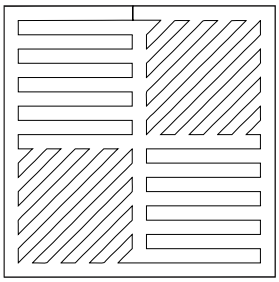
CHEVRON FILLED



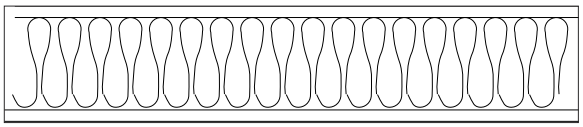
CHEVRON



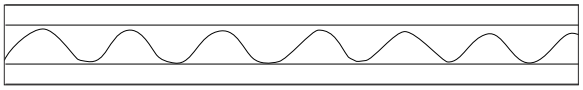
CONTINUOUS CURVE



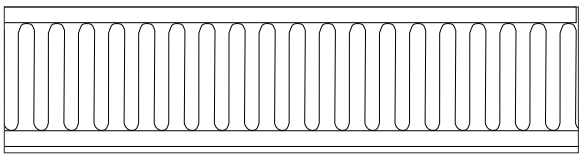
CENTER BLOCK



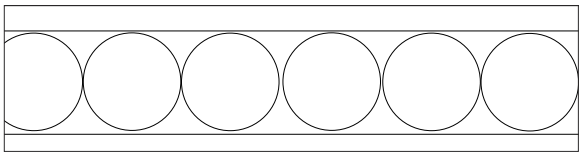
RIBBON CANDY



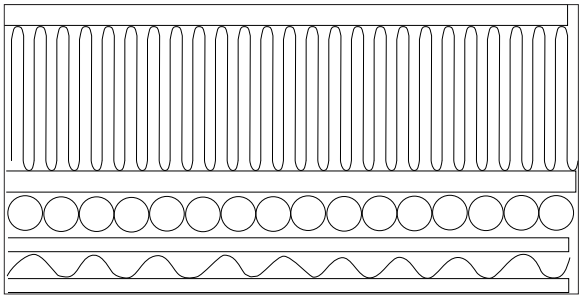
WIGGLES



UP AND DOWNS



PEBBLES IN LINES



COMBINATION

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Green

Materials

- 68″ x 77″ White Solid
  1 ¾ yards for blocks and border #1
- Assorted Dark Green Prints
  1 ⅓ yards total for blocks
- Medium Green Print
  ½ yard for border #2
- Dark Green Print #1
  ½ yard for border #3
- Dark Green Print #2
  ⅔ yard for border #4
- Medium Green Stripe
  ⅝ yard for binding
- 4 yards backing
- Batting

Finished quilt: 59 ¼″ x 69″
Finished block: 6″

Yardages and cutting instructions are based on 42" of usable fabric width.

Cut Fabrics

White Solid:
- 6 — 2 ½″ x 42″ for border #1
- 36 squares (A) 6 ⅞″ x 6 ⅞″

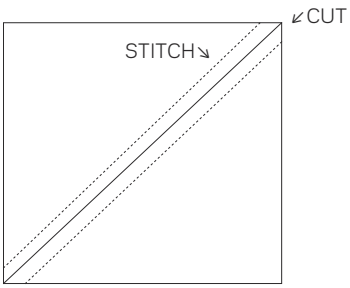
Assorted Dark Green Prints:
- 36 squares (A) 6 ⅞″ x 6 ⅞″

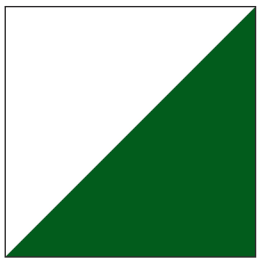
Medium Green Print:
- 6 — 1 ½″ x 42″ for border #2

Dark Green Print #1:
- 7 — 2″ x 42″ for border #3

Dark Green Print #2:
- 2 — 2 ¾″ x 42 for border #4 side
- 4 — 3 ½″ x 42 for border #4 top/bottom

Medium Green Stripe:
- 7 — 2 ¼″ x 42 for binding





Assemble House Blocks

1. Diagram of green and white half square triangle block with label, Block, Make 72 from A's.)

Assemble Quilt Center

2. Refer to the quilt assembly diagram. Use a design wall to arrange your blocks in a similar way, paying attention to the orientation of each block. Arrange 9 rows of 8 blocks each as shown.

3. Sew the blocks together into rows. Sew the rows together. The quilt center should be 48 ½″ x 54 ½″ including seam allowances.

Add Borders

4. Join the 2 ½″ white border strips end to end with diagonal seams. Cut this into 2 strips 2 ½″ x 54 ½″ for the border #1 sides and 2 strips 2 ½″ x 52 ½″ for the border #1 top and bottom. Matching centers and ends, sew the border #1 sides to the quilt center. Add the top and bottom strips in the same way.

5. Join the medium green strips end to end with diagonal seams. Cut this into 2 strips 1 ½″ x 58 ½″ for the border #2 sides and 2 strips 1 ½″ x 54 ½″ for the border #2 top and bottom.

6. Take one of the medium green 58 ½″ strips you just cut and measure 19″ from one end; cut the strip at this point and discard the longer portion. Join the 19″ strip with a diagonal seam to the white 1 ½″ border strip. Cut this new strip to 1 ½″ x 58 ½″, positioning the diagonal seam/color change about 18″ from one end of the stip. Use this strip as the left border #2 as shown in the quilt assembly diagram.

7. Matching centers and ends, sew the border #2 sides to the quilt. Repeat for the border #2 top and bottom.

8. Join the dark green print #1 strips end to end with diagonal seams. Cut this into 2 strips 2″ x 60 ½″ for the border #3 sides and 2 strips 2″ x 57 ½″ for the border #3 top and bottom. Matching centers and ends, sew the border #3 sides to the quilt.

General Instructions

Triangle-Squares. Use 2 squares, one of each color that makes the unit. Mark a diagonal line on the wrong side of one square. Place the squares right sides together. Sew ¼″ out from both sides of the marked line as shown left. Cut on the marked line to yield 2 triangle-squares. Open out the triangle-squares and press the seam allowances toward the darker fabric or as the pattern indicates.

Stitch-and-Flip. Mark a diagonal line on the wrong side of the patch to be stitch-and-flipped. Align the marked patch in the corner of the other patch as shown. Sew on the marked line. Trim the excess fabric, leaving ¼″ for seam allowance. Flip the patch open and press gently.

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Repeat for the border #3 top and bottom.

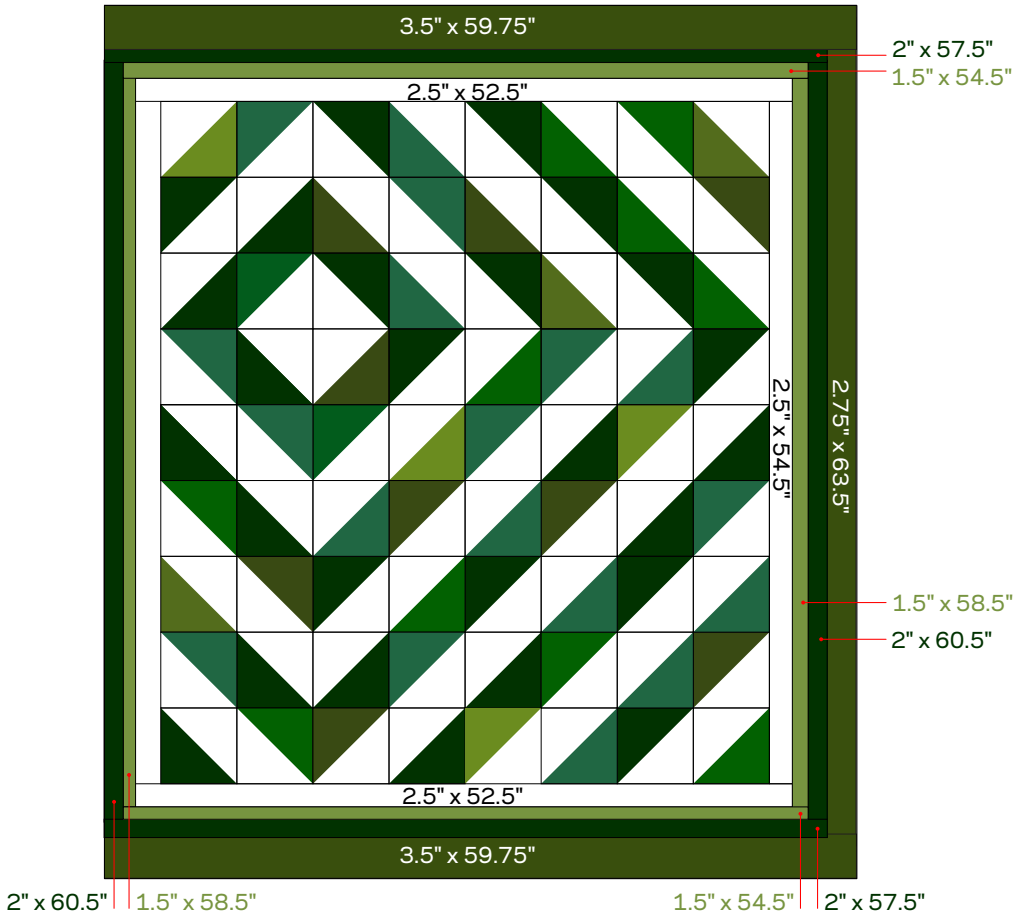
9. Join the 2 ¾″ dark green print #2 strips end to end with diagonal seams. Cut this into a 2 ¾″ x 63 ½″ strip for the border #4 right-hand side. Matching centers and ends, sew this strip to the right-hand side of the quilt as shown. (There is no border #4 strip on the left-hand side.)
Join the 3 ½″ strips in the same way. Cut this into 2 strips 3 ½″ x 59 ¾″ for the border #4 top and bottom. Matching centers and ends, sew the border #4 top and bottom strips to the quilt as shown.

Finish Quilt

10. For quilting on a sit-down machine, layer and baste together the backing, batting and quilt top. For quilting on a movable-carriage machine, load the backing, batting and quilt top onto your frame. To reproduce Marie's quilting, refer to Marie's Quilting Notes. Bind the quilt.

Marie's Tip

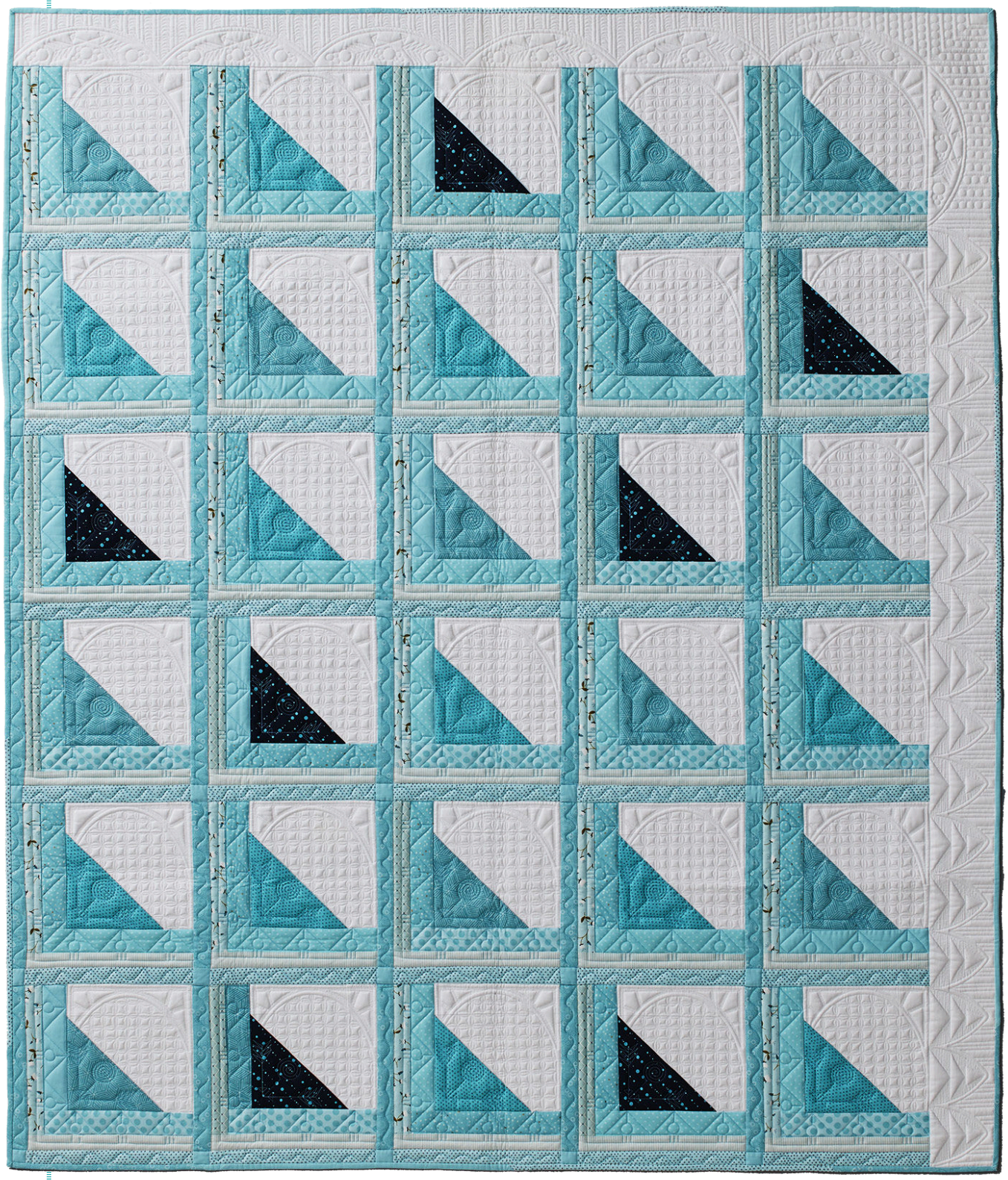
When I stitch a repetitive design, I talk to myself and coach my way through the process. When I was learning to stitch ribbon candy I made marks with a purple air erase marker. The process is up and around, down and around, up and around, down and around. Repeating the words helps you to learn the pattern and to build a rhythm.



QUILT ASSEMBLY DIAGRAM

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Turquoise



Designer and Quilter: Marie Eldredge

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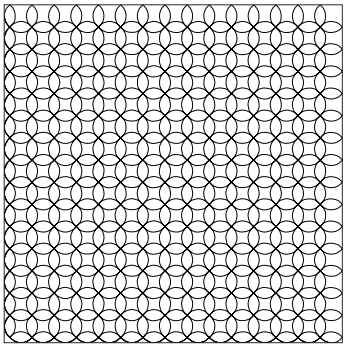
Marie's Quilting Notes
DO THE UNEXPECTED

This quilt is about the unexpected. When someone looks at a quilt, there is either a focal point to catch their attention right away, or they read it as they would a page in a book. I think people will pause on the upper right corner as they notice how the quilting changes.

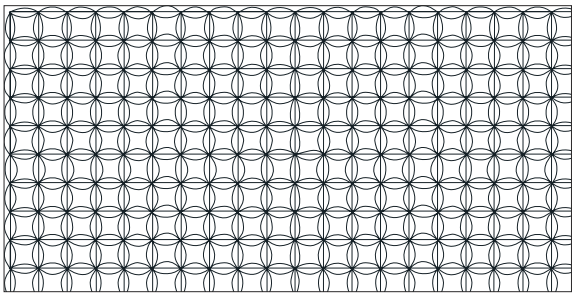
The right-hand border has arrowhead shapes made with an arc ruler. I used a ruler to micro-quilt straight lines to make prominent flying geese shapes inside those points. It fills in quickly and has a dramatic effect. Close to the upper right corner I changed up the quilting by adding straight-line piano keys with circles between them. For high impact I did a little micro quilting around the circles and filled in up to the straight line. I love how this makes the circles pop out.

The shapes within the blocks are also unexpected—perfect to quilt in an unusual way.

In the white of the blocks is an oblong sun with rays, which are clearly defined by several closely-spaced straight lines of quilting. These lines allow the other sections to puff up. The texture inside the oblong sun was done with a half-inch grid. I marked the area using a purple air-erase marker, then stitched the grid and the continuous curve pattern.

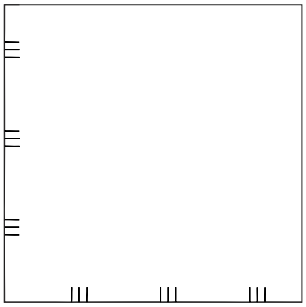


CONTINUOUS CURVE

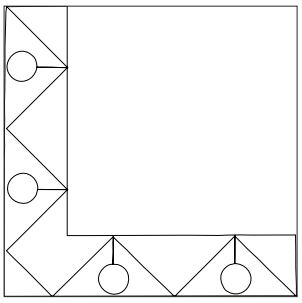


CONTINUOUS CURVE WITH LINES

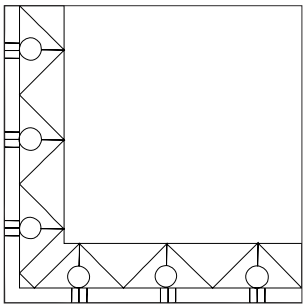
I always think more is better but a quilt needs other areas that have less. Because this quilt has a southwest theme I created a simple arrow and triangle design for each fabric in the corners of the blocks. This simple quilting complements the more complex stitching next to it.



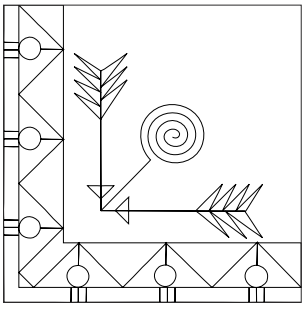
SW CORNER TRIPLE LINE



SW TRIANGLE



SW CORNER



SW BLOCK CORNER

(These digitized designs are available with the HandiQuilter Pro-Stitcher designs by Marie Eldredge)

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Handi Quilter® Turquoise

Materials

- White Solid: 2 ⅛ yards for blocks and border
- Medium Turquoise Prints #1 and #2: ¼ yard each for blocks
- Navy Blue Print: ¼ yard for blocks
- Assorted Light Medium Turquoise Prints: 2 yards total for blocks and binding
- Very Light Turquoise Print #1: ½ yard for blocks
- Very Light Turquoise Print #2: ⅝ yard for blocks
- Light Turquoise Prints #1 and #2: ⅝ yard each for blocks
- Medium Turquoise Solid: ⅛ yard for blocks
- Backing: 4 ⅞ yards
- Batting: 69″ x 81″

Finished quilt: 61″ x 72 ½″
Finished block: 11 ½″

Yardages and cutting instructions are based on 42" of usable fabric width.

Cut Fabrics

White Solid
- 4 strips 4″ x 42″ for border
- 16 squares (A) 6 ⅞″ x 6 ⅞″
- 30 rectangles (B) 2 ½″ x 6 ½″
- 30 rectangles (C) 2 ½″ x 8 ½″

Medium Turquoise Prints #1 and #2, from each
- 6 squares (A) 6 ⅞″ x 6 ⅞″

Navy Blue Print
- 4 squares (A) 6 ⅞″ x 6 ⅞″

Assorted Light Medium Turquoise Prints
- 8 strips 2 ¼″ x 42″ for binding
- 30 rectangles (D) 2″ x 8 ½″
- 30 rectangles (E) 2″ x 10″

Very Light Turquoise Print #1
- 30 rectangles (F) 1 ½″ x 10

Very Light Turquoise Print #2
- 30 rectangles (G) 1 ½″ x 11

Light Turquoise Prints #1 and #2, from each
- 30 rectangles (G) 1 ½″ x 11

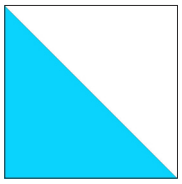
Medium Turquoise Solid
- 30 squares (H) 1 ½″ x 1 ½″

Make Blocks

1. Refer to Triangle-Squares in the General Instructions. Pair a medium turquoise print #1 A with a white solid A to make 2 triangle-squares. Repeat to make 12 triangle-squares. Each triangle-square should be 6 ½″ square including seam allowances.

   Repeat with the medium turquoise print #2 A's and white solid A's; make 12 triangle-squares. Repeat with the navy blue A's and white solid A's; make 8 triangle-squares.

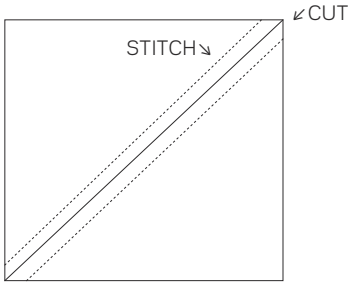
2. Refer to the block assembly diagrams. Beginning with either kind of turquoise and white triangle-square, sew a white B to the top. Sew a white C to the right side. Add a light medium D and then E as shown. Add a very light turquoise F and G as shown. Sew a light turquoise #1 G to the left side as shown.


MAKE 12


MAKE 12


MAKE 8

3. Sew a solid H to one end of a light turquoise #2 G as shown. Join this unit to the bottom as shown to complete a Y block. Make a total of 23 Y blocks. You'll have 1 leftover triangle-square.



General Instructions

Triangle-Squares. Use 2 squares, one of each color that makes the unit. Mark a diagonal line on the wrong side of one square. Place the squares right sides together. Sew ¼″ out from both sides of the marked line as shown above. Cut on the marked line to yield 2 triangle-squares. Open out the triangle-squares and press the seam allowances toward the darker fabric or as the pattern indicates.

Stitch-and-Flip. Mark a diagonal line on the wrong side of the patch to be stitch-and-flipped. Align the marked patch in the corner of the other patch as shown. Sew on the marked line. Trim the excess fabric, leaving ¼″ for seam allowance. Flip the patch open and press gently.

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4. In the same way, begin with a navy blue and white triangle-square and follow the same process to make a Z block. Make a total of 7 Z blocks. You'll have 1 leftover triangle-square.

Assemble Quilt Top

5. Refer to the quilt assembly diagram. Arrange the blocks into 6 rows of 5 blocks each as shown. Sew the blocks in each row together. Sew the rows together. The quilt center should be 58" x 69 ½" including seam allowances.

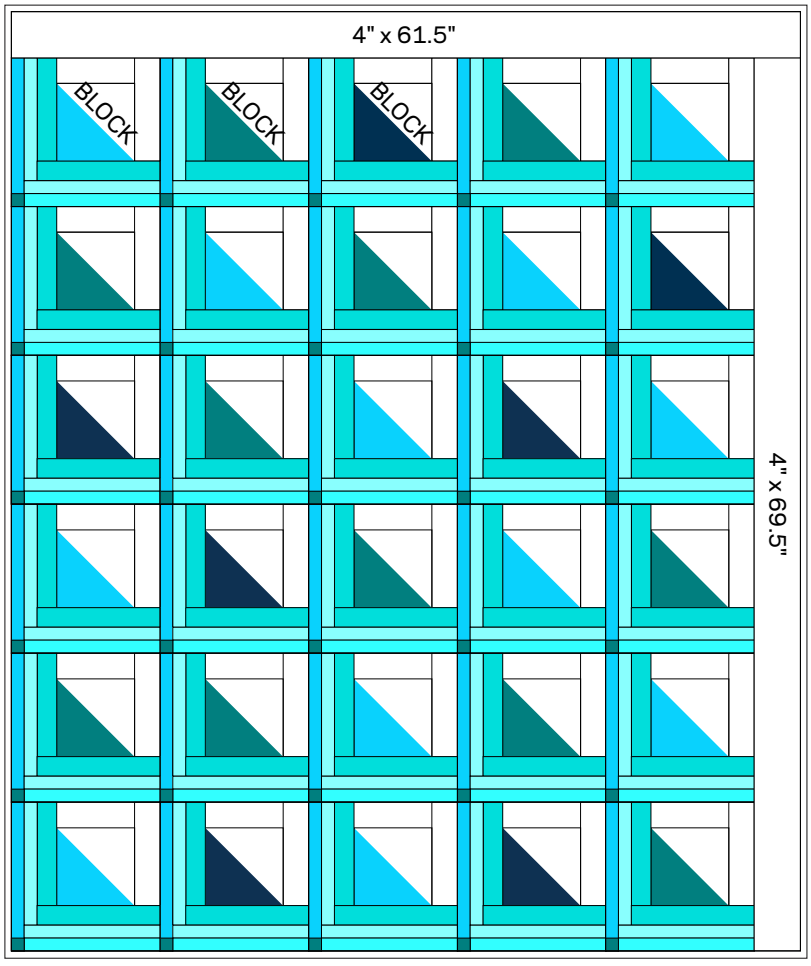
6. Join the white solid 4" border strips end to end with diagonal seams. Cut this into 1 strip 4" x 69 ½" for the right-hand side border and 1 strip 4" x 61 ½" for the top border. Sew the 69 ½" border strip to the right-hand side of the quilt center as shown. Sew the remaining border strip to the top.

7. For quilting on a sit-down machine, layer and baste together the backing, batting and quilt top. For quilting on a movable-carriage machine, load the backing, batting and quilt top onto your frame. To reproduce Marie's quilting, refer to Marie's Quilting Notes. Bind the quilt.

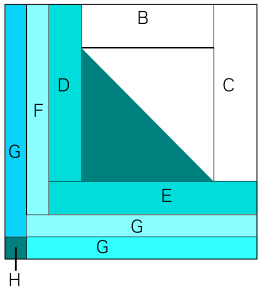


Marie's Tip

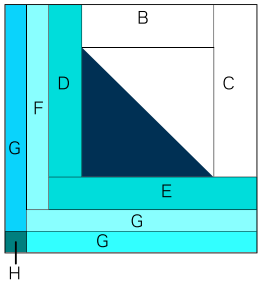
When it comes to marking, I have had very good success with the purple air erase marker. I like it to just disappear after a day or so and then I can see what my quilt is going to look like before I take it off the frame.



QUILT ASSEMBLY DIAGRAM



BLOCK Y , MAKE 23



BLOCK Z , MAKE 7

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Blue



Designer and Quilter: Marie Eldredge

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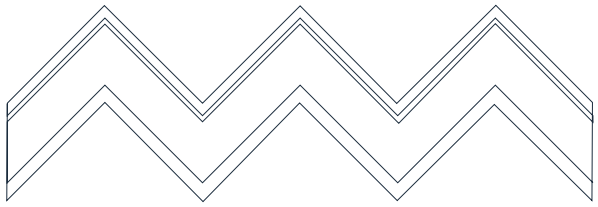
Marie's Quilting Notes
FEEL FREE TO INTERRUPT

This piece was quilted freehand. I often stitch in the ditch to define a block or some piecing, but in this case, I only ditch stitched the chevrons because I wanted them to mesh together. This is a case where I ignored the piecing to make the quilting flow in the chevron channels. I divided the channels into different widths, and I like to do two lines because that always helps draw the eye along. Echo feet helped to get exact spacing between the two lines and different widths of channels.

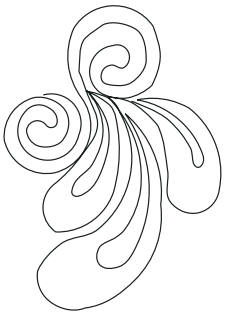
Then the fun began: filling the spaces with my favorite designs.I used a rainbow fill, a few pebbles, and some swirls.Everything doesn't have to be symmetrical. I like randomness and I like to interrupt designs.Then a mix of designs fills the border. Add paisley shapes and casual feathers.

Pebbles are great as freehand fillers. They work to fill every awkward space, and they can be any and every size. Don't be particular about making all of your pebbles identical. Random designs that are randomly interrupted look great quilted together in all the white areas.

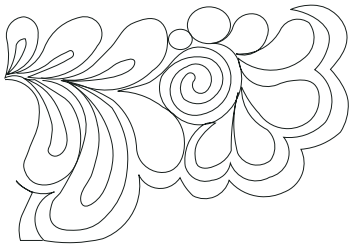
The pieced border contains stripes, plaids and dark fabrics. I've learned not to fight the fabric because it always wins. Dark colors and busy fabrics seem to swallow up the quilting, so that's a place for a texture, but I don't worry about showing off my best quilting there.



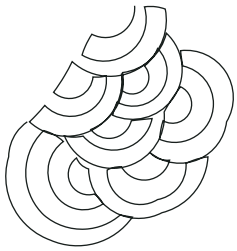
CHEVRON



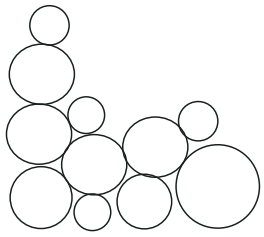
PAISLEY SHAPES



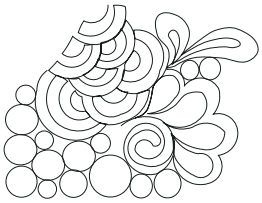
CASUAL FEATHERS



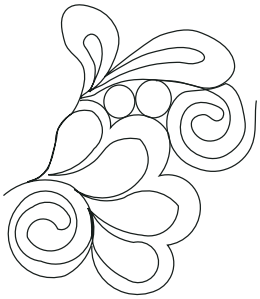
RAINBOWS



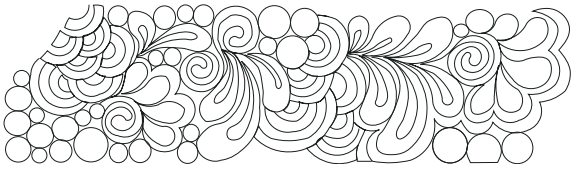
PEBBLES



RANDOM



SWIRLS



CHEVRON FILL

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Blue

Materials

- 2 ⅓ yards for blocks and borders #1 and #3 white solid
- 2 yards total for blocks, border #2 and binding assorted blue prints
- 2⅝ yards backing fabric
- 66" x 74" batting
- 4 yards backing

Finished quilt: 57.5" x 59.75"
Finished block: 6" square

Yardages and cutting instructions are based on 42" of usable fabric width.

Cut Fabrics

White solid for borders:

- 4 — 2 ½" x 42"
- 2 — 3" x 42"
- 2 — 3 ½" x 42"
- 2 — 4 ¼" x 42"
- 36 squares (A) 6 ⅞" x 6 ⅞"
- 17 rectangles (C) 2 ½" x 3 ½"
- 1 rectangle (F) 3" x 3 ½"

Assorted Blues

- 7 — 2 ¼" x 42" for binding
- 36 squares (A) 6 ⅞" x 6 7/8"
- 9 rectangles (B) 3 ½" x 6 ½"
- 7 rectangles (C) 2 ½" x 3 ½"
- 1 square (D) 3 ½" x 3 ½"
- 1 rectangle (E) 3 ½" x 4 ½"

Assemble House Blocks

1. Refer to Triangle-Squares in the General Instructions. Pair any blue print A with a white A to make 2 triangle-square blocks. Each block should be 6 ½" square including seam allowances. Repeat with all of the assorted blue A's and white A's to make 72 blocks.

Assemble Quilt Center

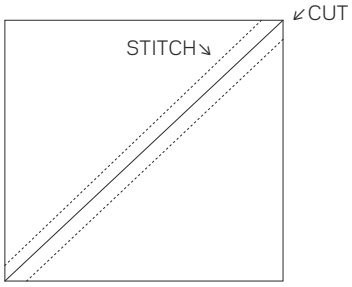
1. Refer to the quilt assembly diagram. Use a design wall to arrange your blocks in a similar way, paying attention to the orientation of each block. Make 9 rows of 8 blocks each as shown.



2. Sew the blocks together into rows. Sew the rows together. The quilt center should be 48 ½" x 54 ½".

Create Pieced Borders

3. Refer to the quilt assembly diagram. To make the pieced side border #2, join 5 assorted blue B's, 4 assorted blue C's and 8 white C's as shown. The strip should measure 3 ½" x 54 ½".
4. To make the pieced top border #2, join 4 assorted blue B's, 9 white C's, 1 blue D, 1 blue E and 1 white F as shown. The strip should measure 3 ½" x 58".



Assemble Quilt Top

5. Join the white 2 ½" x 42" strips end to end with diagonal seams. Cut this into 2 strips 2 ½" x 54½" and 1 strip 2 ½" x 58". Sew the 54 ½" strips to each side of the pieced side border #2 you created in Step 3. Matching centers and ends, sew this unit to the left-hand side of the quilt center as shown in the quilt assembly diagram. Set the remaining strip aside.
6. Join the white 3" x 42" strips end to end with a diagonal seam. Cut this into a 3" x 54 ½" strip. Matching centers and ends, sew this strip to the right-hand side of the quilt center as shown.
7. Join the white 3 ½" x 42" strips end to end with a diagonal seam. Cut this into a 3 ½" x 58" strip. Sew it to the top of the pieced border #2 you made in Step 4. Retrieve the strip you set aside in Step 5 and sew it to the bottom of the pieced border #2 as shown. Matching centers and ends, sew this border unit to the top of the quilt center.
8. Join the white 4 ¼" x 42" strips end to end with a diagonal seam. Cut this into a 4 ¼" x 58" strip. Matching centers and ends, sew this strip to the bottom of the quilt as shown.

General Instructions

Triangle-Squares. Use 2 squares, one of each color that makes the unit. Mark a diagonal line on the wrong side of one square. Place the squares right sides together. Sew ¼" out from both sides of the marked line as shown above. Cut on the marked line to yield 2 triangle-squares. Open out the triangle-squares and press the seam allowances toward the darker fabric or as the pattern indicates.

Stitch-and-Flip. Mark a diagonal line on the wrong side of the patch to be stitch-and-flipped. Align the marked patch in the corner of the other patch as shown. Sew on the marked line. Trim the excess fabric, leaving ¼" for seam allowance. Flip the patch open and press gently.

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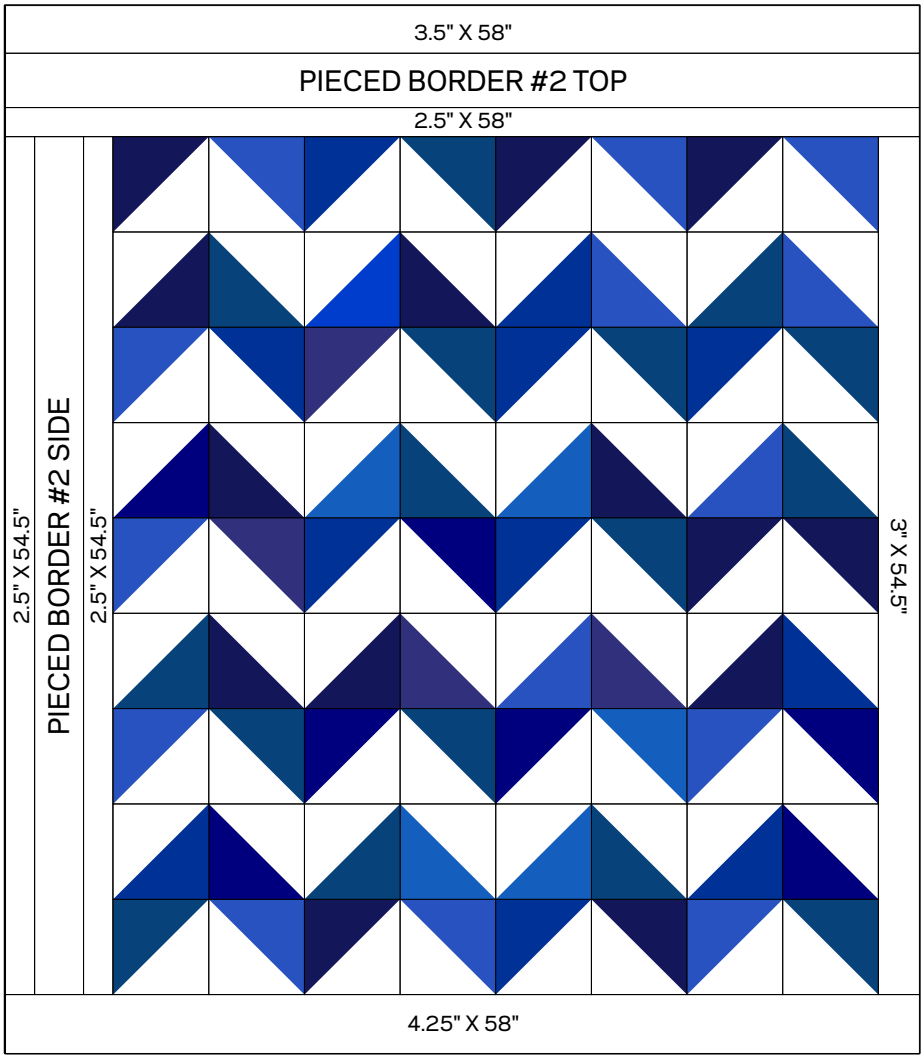


Finish Quilt

9. For quilting on a sit-down machine, layer and baste together the backing, batting and quilt top. For quilting on a movable-carriage machine, load the backing, batting and quilt top onto your frame. To reproduce Marie's quilting, refer to Marie's Quilting Notes. Bind the quilt.

Marie's Tip

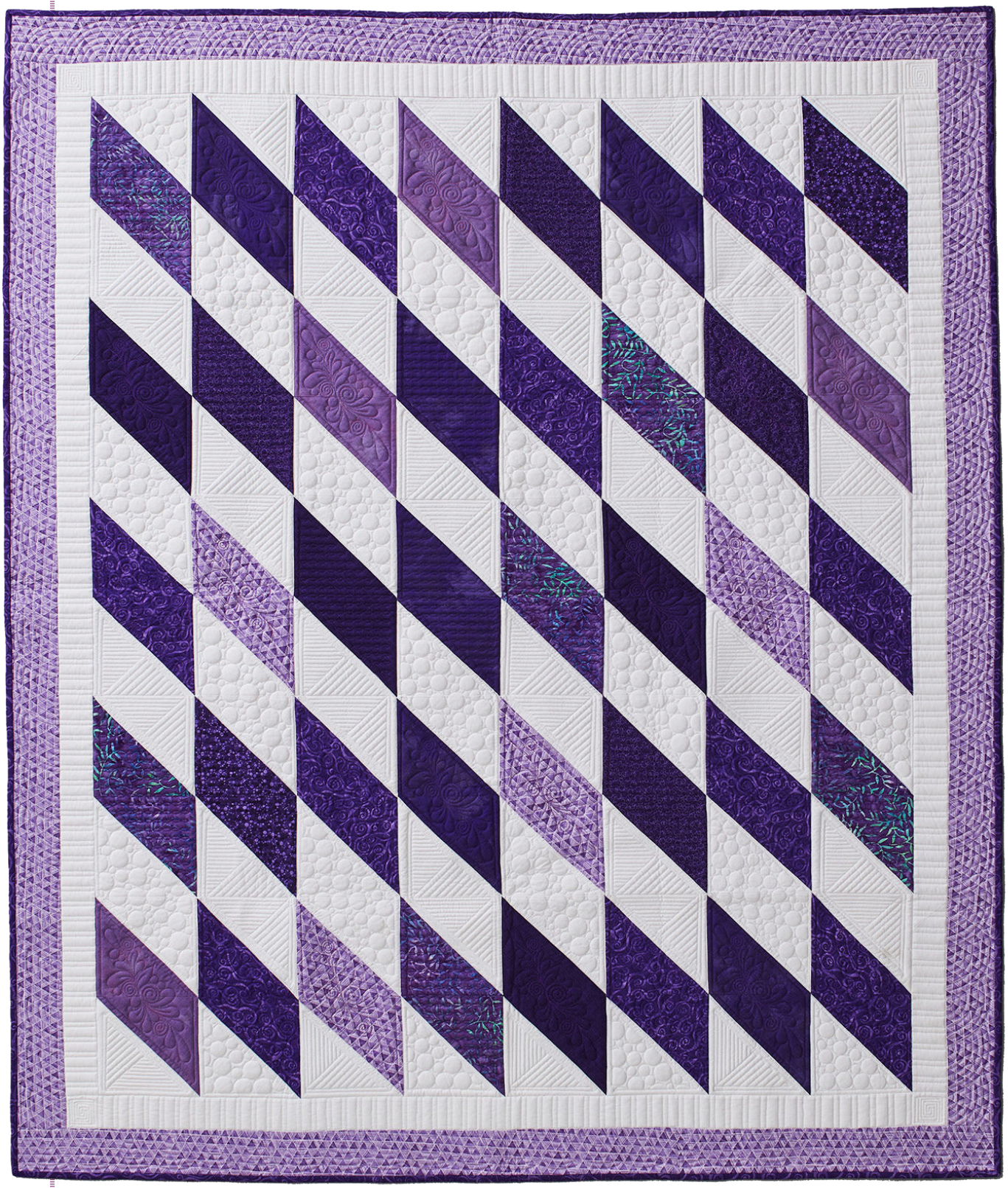
Some quilters put practice fabric on their quilt frames before they feel confident enough to do a real quilt top. I've always felt that you try harder and are more careful if you are quilting the real thing. Every stitch is not going to be perfect. While you are quilting, you see every bobble, but once you are looking at the overall texture and are not zoomed into the smallest details, those little blurps aren't noticeable.



QUILT ASSEMBLY DIAGRAM

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Purple



Designer and Quilter: Marie Eldredge

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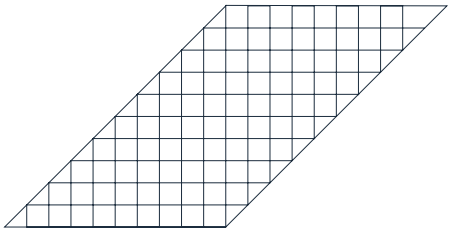
Marie's Quilting Notes
DO IT RIGHT

I chose a Baptist Fan in the purple borders of this piece. Selecting this design meant I wouldn't be able to quilt the side borders as I moved down the quilt, but the curves were the perfect look for this quilt.

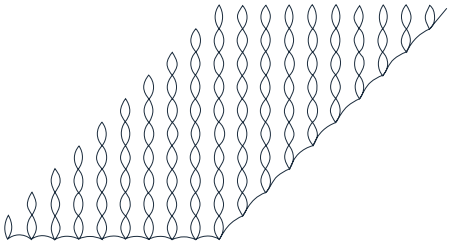
To make it easier, I loaded the quilt on the frame lengthwise, leaving the short side borders for last. As I moved down the quilt, I basted the borders that were in the throat space (stitches set to four per inch). The density of your basting will depend on the density of the quilting on the interior. Since these are narrow borders, I basted in horizontal rows two to three inches apart. I did not stitch in the ditch in these borders as I advanced. I basted the outside edge and I stitched in the ditch where border #1 meets the blocks.

Once the quilt's interior and the lengthwise borders were quilted, I took the quilt off the frame, rotated it 90° and pinned the short sides to my leaders. You may be tempted not to pin as much as usual, but put in the effort to pin closely and precisely to prevent sagging. I used channel locks to make sure my border was square to the frame. Using the horizontal lock, I positioned the hopping foot at the edge of the border and moved the machine from left to right on the quilt. It's much easier to follow the edge of the hopping foot than to watch the needle. Be sure to adjust your quilt with clamps so it's straight before you position your design.

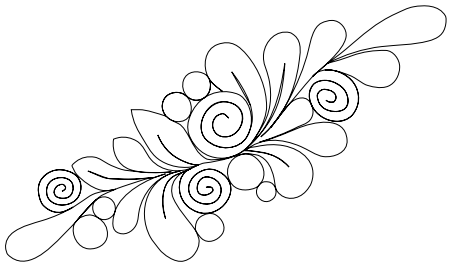
As I quilted these blocks, I changed thread colors often. I quilted all the white with bubbles within the throat space and then changed to various purples for the blocks. I used the same thread color and design in each block for consistency. Taking the time to have a pleasing combination of stitch pattern and thread color was worth the extra effort. It's time consuming, but the result is dramatic.



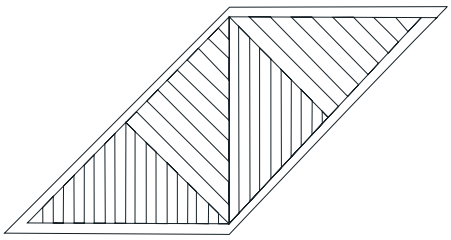
DOUBLE TRIANGLES CROSSHATCH
BY MARIE ELDREDGE FOR HANDI QUILTER



DOUBLE TRIANGLE PEARLS
BY MARIE ELDREDGE FOR HANDI QUILTER



SPIRAL AND FEATHERS
BY MARIE ELDREDGE FOR HANDI QUILTER



TRIANGLE LAYERS
BY MARIE ELDREDGE FOR HANDI QUILTER

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Purple

Materials

- White Solid: 2 yards for blocks and border #1
- Assorted Purple Prints: 1 ½ yards total for blocks
- Medium Purple Print: ⅞ yard for border #2
- Dark Purple Print: ⅝ yard for binding
- Backing: 4 yards
- Batting: 66″ x 78″

Finished quilt: 58″ x 70″
Finished block: 6″ x 12″

Yardages and cutting instructions are based on 42" of usable fabric width.

Cut Fabrics

White Solid

- 7 strips 2 ½″ x 42″ for border #1
- 40 squares (A) 6 ⅞″ x 6 ⅞″

Assorted Purple Prints

- 40 squares (A) 6 ⅞″ x 6 ⅞″

Medium Purple Print

- 7 strips 3 ½″ x 42″ for border #2

Dark Purple Print

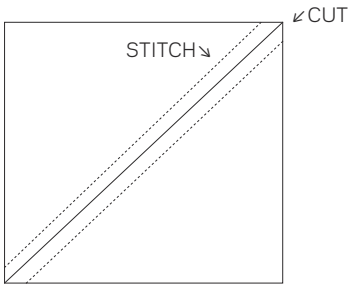
- 7 strips 2 ¼″ x 42 for binding

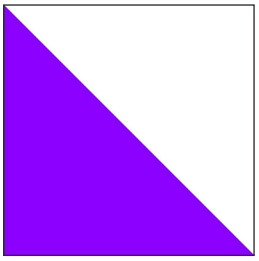
Make The Blocks

1. Refer to Triangle-Squares in the General Instructions. Pair any purple A with a white A to make 2 triangle-squares. Each triangle-square should be 6 ½″ square including seam allowances. Repeat with all of the assorted purple A's and white A's to make 80 triangle-squares. Keep the pairs together.
2. Refer to the block assembly diagram. Join matching triangle-squares as shown to make a block. Repeat to make a total of 40 blocks. Each block should be 6 ½″ x 12 ½″ including seam allowances.

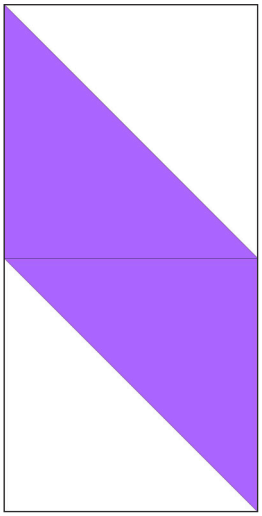
Assemble Quilt Top

3. Use a design wall to arrange the blocks in a pleasing manner. Referring to the quilt assembly diagram, arrange 5 rows of 8 blocks each. Sew the blocks in each row together. Sew the rows together.
4. Join the white 2 ½″ strips end to end with diagonal seams. Cut this into 2 strips 2 ½″ x 60 ½″ for the border #1 sides and 2 strips 2 ½″ x 52 ½″ for the border #1 top and bottom. Matching centers and ends, sew the border sides to the quilt. Repeat to add the top and bottom border strips.





BIND THE QUILT



General Instructions

Triangle-Squares. Use 2 squares, one of each color that makes the unit. Mark a diagonal line on the wrong side of one square. Place the squares right sides together. Sew ¼″ out from both sides of the marked line as shown above. Cut on the marked line to yield 2 triangle-squares. Open out the triangle-squares and press the seam allowances toward the darker fabric or as the pattern indicates.

Stitch-and-Flip. Mark a diagonal line on the wrong side of the patch to be stitch-and-flipped. Align the marked patch in the corner of the other patch as shown. Sew on the marked line. Trim the excess fabric, leaving ¼″ for seam allowance. Flip the patch open and press gently.

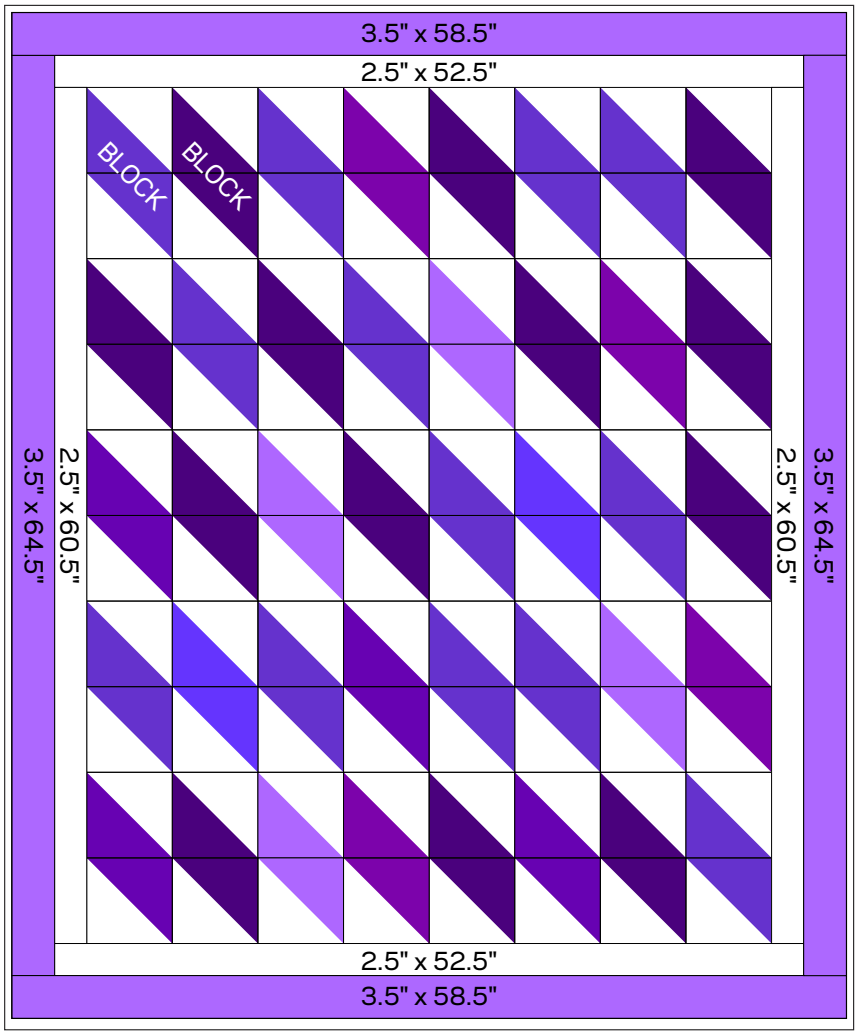
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5. Join the purple 3 ½″ strips end to end with diagonal seams. Cut this into 2 strips 3 ½″ x 64 ½″ for the border #2 sides and 2 strips 3 ½″ x 58 ½″ for the border #2 top and bottom. Add border #2 to the quilt in the same way you added border #1.

Finish Quilt

6. For quilting on a sit-down machine, layer and baste together the backing, batting and quilt top. For quilting on a movable-carriage machine, load the backing, batting and quilt top onto your frame. To reproduce Marie's quilting, refer to Marie's Quilting Notes.



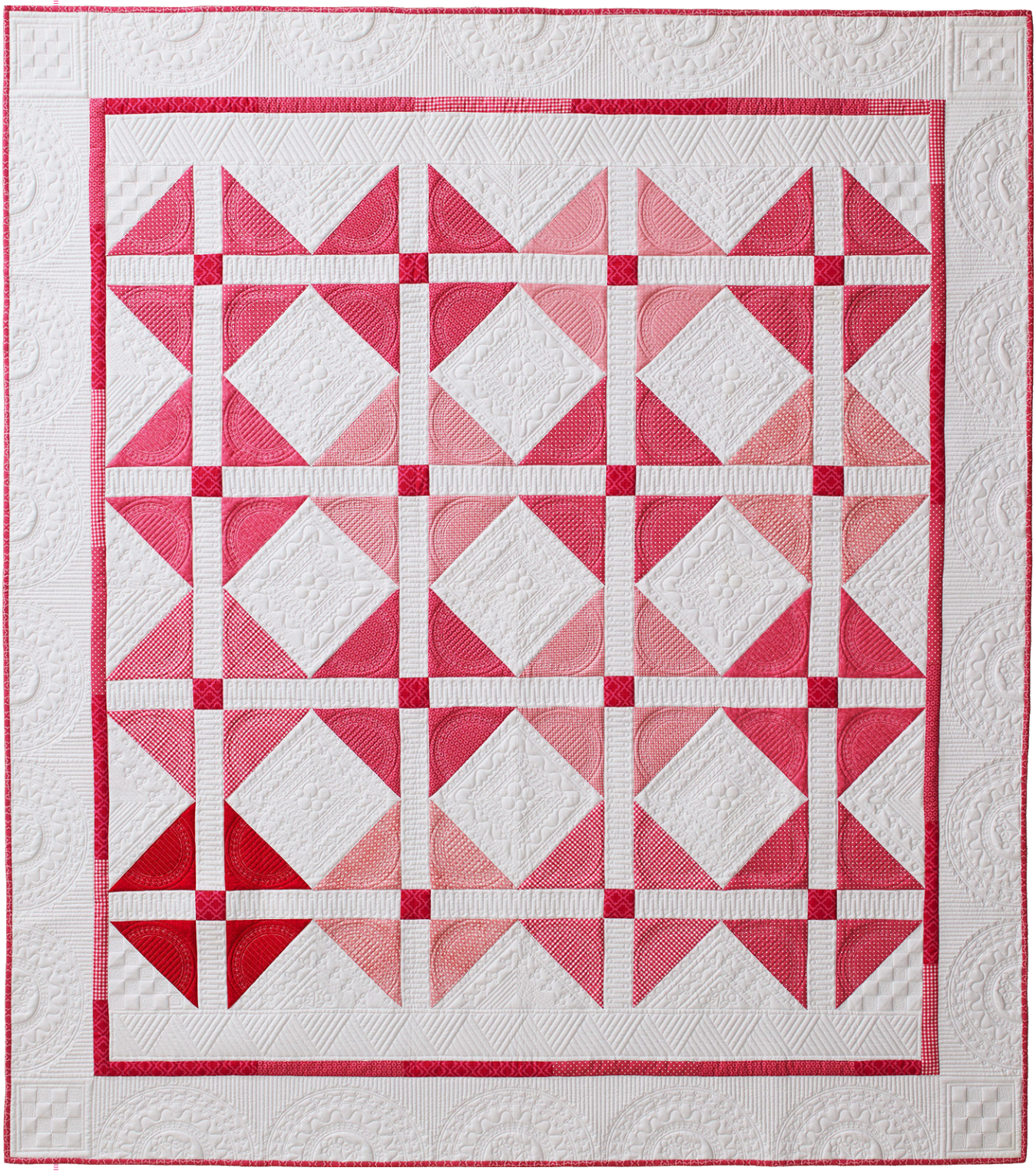


QUILT ASSEMBLY DIAGRAM

Marie's Tip

I don't like to wash my display quilts because they wrinkle. But I do block my quilts by stretching them out square on the floor and pinning every inch around the perimeter. Then the quilt gets a shower—not a bath—and no wringing. I spray it with water and let it dry somewhere between 12 and 24 hours. Blocking makes such a difference because it relaxes the quilting and helps your quilt hang flat.

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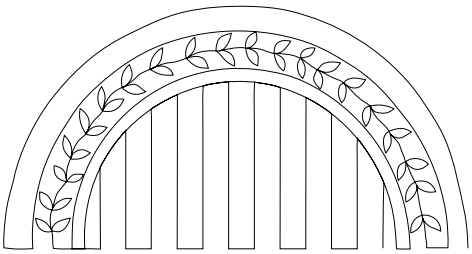


Designer and Quilter: Marie Eldredge

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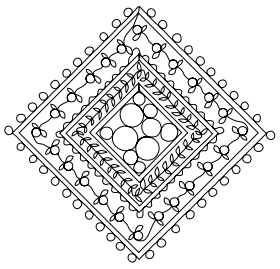
Marie's Quilting Notes
THE PERFECT FIT

I stitched Half Vine Circles in the pink triangles. I broke my typical rule of leaving space at the edges because I wanted this quilting to establish the on-point block created by four pink triangles. I created the area exactly the size of the triangle and then positioned the design where I wanted within the triangle. I saw exactly how the design fit and I cropped the straight edges of the design that didn't fit my piecing exactly. For the motif in the white on-point squares, I left a margin around the edges, which is my usual amount of space.

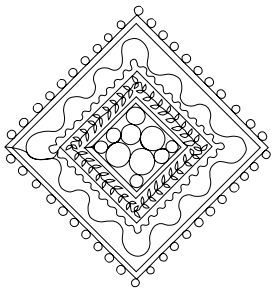


HALF VINE CIRCLE

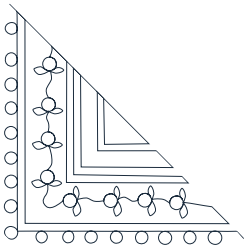
Using computerized designs, printed motifs or stencils that match as a set gives a cohesiveness to your quilt. For this quilt, I created several similar designs for the spaces I needed to fill.
These are available on the Pro-Stitcher:



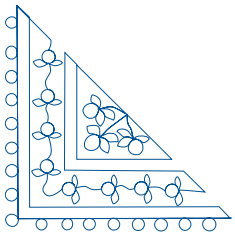
CHERRY PEBBLES



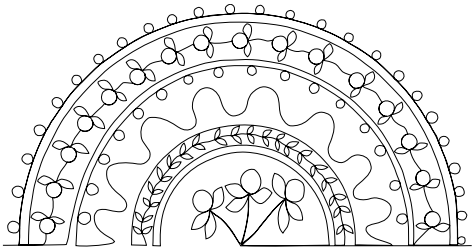
CHERRY PEBBLES SIMPLE



CHERRY HALF SQUARE TRIANGLE 1

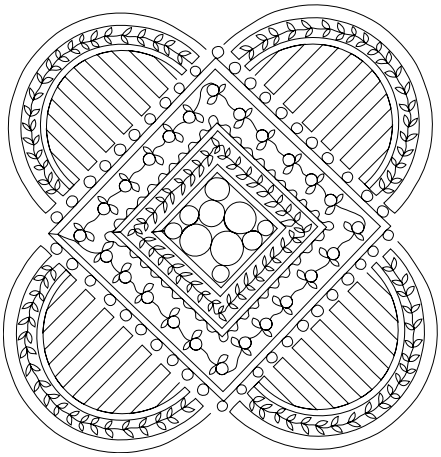


CHERRY HALF SQUARE TRIANGLE 2



CHERRY CIRCLE STACK

When deciding on the size of the motif for a certain space, I'm also deciding on the quilting density. I prefer a 1/4" inch gap between the parallel stitch lines. If the design was created to fit a 12" block but the gap between the stitch paths is one-half inch, I will add some ruler channels to make my block area smaller. Whatever gap you determine is right for your density, keep that measurement consistent in all the designs in the quilt.



COMBINATION OF HALF VINE CIRCLE AND CHERRY PEBBLES SIMPLE

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Materials

- White Solid: 3 ⅞ yards for blocks and borders
- Assorted Pink Prints: 8 at ⅜ yard each
- Dark Pink Print: ⅛ yard for cornerstones
- Backing: 5 yards
- Batting : 78 x 85

Finished quilt: 70" x 77"
Finished block: 14"

Yardages and cutting instructions are based on 42" of usable fabric width.

Cut Fabrics

White Solid

- 2 strips 4" x 42" for border #1
- 8 strips 6 ½" x 42 for border #3
- 32 squares (A) 6 ⅞" x 6 ⅞"
- 64 rectangles (B) 2 ½" x 6 ½"

Assorted Pink Prints, from each

- 1 strip 2 ¼" x 42 for binding
- 1 strip 1 ½" x 42 for border #2
- 4 squares (A) 6 ⅞" x 6 ⅞"

Dark Pink

- 16 squares (C) 2 ½" x 2 ½"

Make The Blocks

1. Refer to Triangle-Squares in the General Instructions. Pair a pink print A with a white A to make 2 triangle-squares. Each triangle-square should be 6 ½" square including seam allowances. Repeat with the remaining pink A's and white A's to make a total of 64 triangle-squares.

2. Refer to the block assembly diagram. Arrange 4 matching triangle-squares with 4 white B's and 1 dark pink C as shown. Sew the patches together in rows. Sew the rows together to complete the block. Repeat to make 16 blocks. Each block should be 14 ½" square including seam allowances.

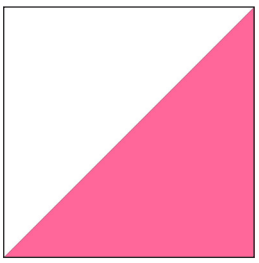
Assemble Quilt Top

3. Use a design wall to arrange the blocks in a pleasing manner. Make 4 rows with 4 blocks in each row. Sew the blocks in each row together. Sew the rows together.

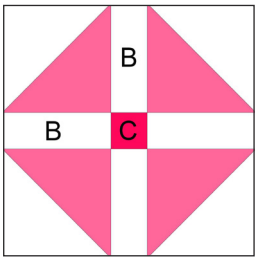
4. Join the white 4" x 42" strips end to end with a diagonal seam. Cut this into 2 strips 4" x 56 ½" for the border #1 top and bottom. (There are no border #1 side strips.) Matching centers and ends, sew the border #1 top and bottom strips to the quilt center.

5. Cut each of the 1 ½" x 42" assorted pink strips into 4 pieces of roughly equal length (about 10" or 11" each). Mixing up the prints, sew the strips randomly back together with straight seams as shown. Cut this pieced strip into 2 strips 1 ½" x 63 ½" for the border #2 sides and 2 strips 1 ½" x 58 ½" for the border #2 top and bottom. Matching centers and ends, sew the border #2 side s to the quilt. Repeat for the border #2 top and bottom.

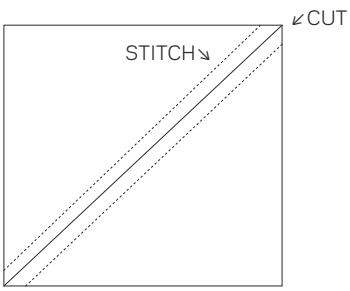
6. Join the white 6 ½" x 42" strips end to end with diagonal seams. Cut this into 2 strips 6 ½" x 65 ½" for the border #3 sides and 2 strips 6 ½" x 70 ½" for the border #3 top and bottom. Add border #3 in the same way you added border #2.



MAKE 64



BLOCK, MAKE 16



General Instructions

Triangle-Squares. Use 2 squares, one of each color that makes the unit. Mark a diagonal line on the wrong side of one square. Place the squares right sides together. Sew ¼" out from both sides of the marked line as shown above. Cut on the marked line to yield 2 triangle-squares. Open out the triangle-squares and press the seam allowances toward the darker fabric or as the pattern indicates.

Stitch-and-Flip. Mark a diagonal line on the wrong side of the patch to be stitch-and-flipped. Align the marked patch in the corner of the other patch as shown. Sew on the marked line. Trim the excess fabric, leaving ¼" for seam allowance. Flip the patch open and press gently.

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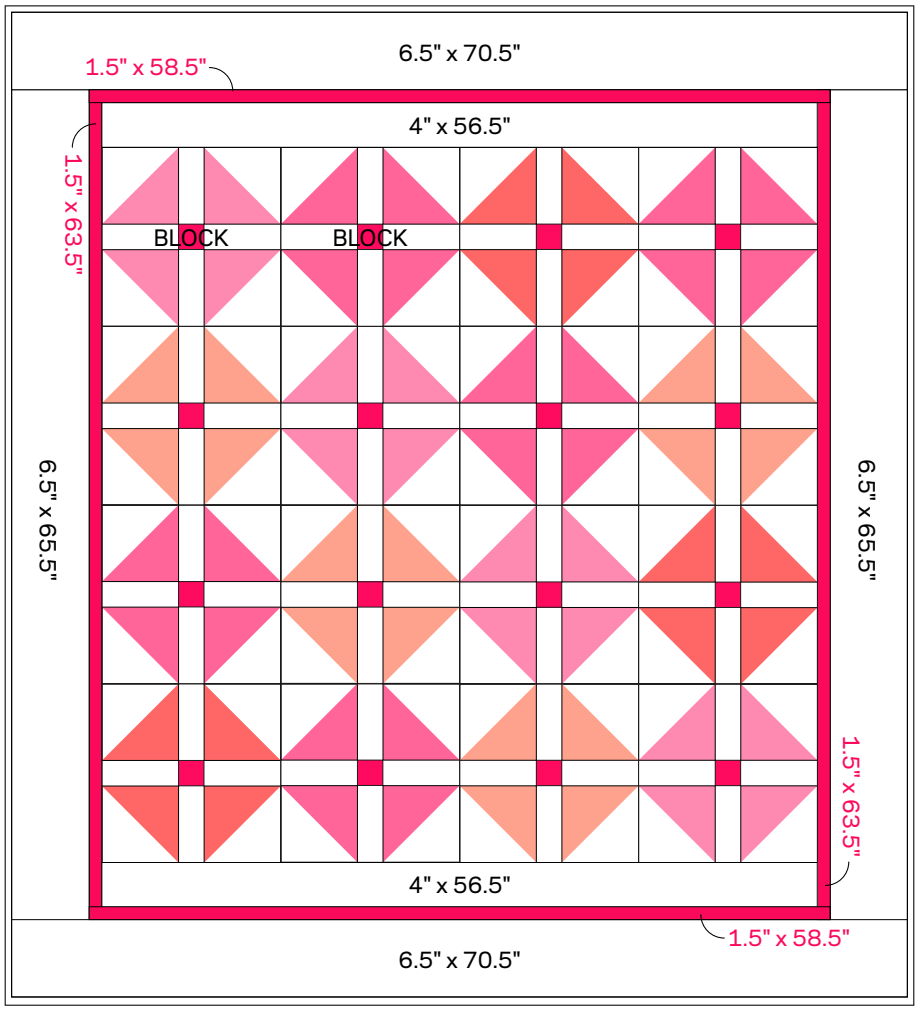


Finish Quilt

7. For quilting on a sit-down machine, layer and baste together the backing, batting and quilt top. For quilting on a movable-carriage machine, load the backing, batting and quilt top onto your frame. To reproduce Marie's quilting, refer to Marie's Quilting Notes. Bind the quilt.

Marie's Tip

There are several ways to add a motif to your quilt. Stencils or designs can be purchased and traced onto Golden Threads paper which is then attached to the quilt. You quilt right through the paper. Designs can be traced directly onto the fabric with one of the many markers available, or you can stitch your own freehand designs onto the quilt.



QUILT ASSEMBLY DIAGRAM

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