

SCRAPBOOK OF QUILTS

CUESTA BENBERRY

MOUNTAIN MIST®.



TRADE MARK



THE TIMELESS ART OF QUILT MAKING

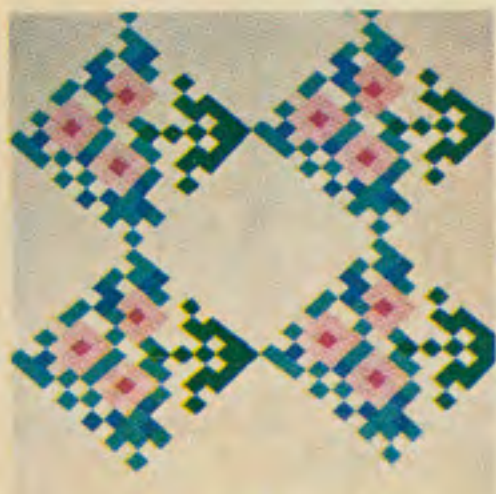
The quilt conjures up memories of family heirlooms. Conceived as a necessity, quilt making developed into an art which, to this day, is welcomed for its practicality, admired for its fine needlework and romanced in stories of its origin. If you are making an heirloom, you will probably prefer to work the quilt entirely by hand. However, if, in your wildly active household, working a quilt by hand would mean embarking on a five-year plan, you have a choice of two other methods. A geometric design based on the straight line could be pieced and applied by machine—and the quilting, also a straight-line design, could be stitched by machine. To add some handwork, do the quilting by machine and applique the pattern by hand.

Originally used as a bed cover, a quilt was almost square in shape. Now more often used as a bedspread or coverlet combined with a dust ruffle (as seen opposite), it is newly proportioned with sides and end having an equal overhang. Your bed sheet will, in most cases, give you this proportion — two fine percale sheets, in fact, would make excellent top and backing for a quilt. (Avoid heavy sheeting, satin or sateen; quilting these would be difficult.) Although white is the classic color for the base of a design, a pastel may be more appropriate to the color scheme of your room. Important checkpoint: The thread count of all fabric (top, backing, applique or pieces) should be 80 threads to the inch. Since part of the charm and practicality of a quilt is that it ages well with continuous washings, all fabric should be color fast and preshrunk.

Most quilt designs trace their history to the original squared shape, so if you choose to work with the new proportion, it is wise to avoid a bordered pattern. Most designs are easily adaptable and do not require rescaling. Shown below are five such designs, all based on flower motifs, which continue to be the most popular subjects for quilts. "Roses are Red" is a pieced applique; that is, the little squares are stitched together to make larger squares before being appliqued to the quilt. The entire top could be worked this way, with the pieced squares stitched to each other. This is what is known as a patchwork quilt. The other four are applique designs. Flowers, stems and outlining shapes are cut separately, usually from different colors. Each motif can be stitched together and then appliqued to the top or appliqued to the quilt piece by piece.

The dramatic single-color applique design of the handsome quilt seen opposite comes to us from Polynesia. The legend of its origin, passed down for at least two generations, tells of a lost love—of a handsome man with many loves and the one he truly loved and lost. Called "The Wind that Stole My Love," the original pattern was cut by him and passed on to the women of his family. The undercover asset in this quilt, giving it its luxurious puffiness, is "Mountain Mist" Dacron fiberfill by Stearns & Foster. For more about quilt making, and how to order the patterns shown, and many more, see Page 110.

Opposite: The striking Polynesian design of the quilt described above picks up one strong color from a wallpaper-covered screen. For a bed located close to a window, a decorative screen will block out drafts, insure privacy and provide a colorful backdrop for the bed area. "Lime Rind" Creslan carpeting by Stephen-Leedom accents another color in the "Fleurs D'Espagne" wallpaper by Woodson. The sheer curtains are made of Dacron ninon by Waverly. Lamp by Lutten-Clarey-Stern.



ROSES ARE RED



OLD FASHIONED ROSE



POPPY WREATH



CONVENTIONAL TULIP



SPRING WREATH

MORE ABOUT QUILTING

continued from page 105

"Mountain Mist" Dacron fiberfill, the quilt filling mentioned on Page 105, is available in two sizes: 81" x 96" for an almost square bed cover, about 6.00, and 90" x 108" for a coverlet or bedspread, about 7.00. It is also available in cotton: 81" x 96", about 2.00; 81" x 108", about 2.50. If you are luxuriating in a queen- or king-size bed, piecing is easy. (Strip away half the thickness for $\frac{3}{4}$ " on top of one piece, bottom of other. Overlap striped edges and overcast together.)

A good introduction to the art of quilting is "The Mountain Mist Blue Book of Quilting," for 1.00. To make a quilt, you will need a pattern for the applique or pieced design. Simple straight-line quilting can be marked with a yardstick and a very sharp soft pencil (the marks will wash out). For a more intricate design, perforated quilting patterns printed on heavy white paper are available. The pattern is marked on the top of the quilt by rubbing tailor's chalk over the perforations.

To help you choose your patterns, there are two free booklets available: "Quilt Patterns Old and New" and "Designs for Quilting." Applique and pieced patterns cost 35¢ each; 20¢ if accompanied by a coupon from the wrapper of a roll of "Mountain Mist." The perforated quilting patterns are 20¢; 10¢ with a coupon. Also free is a booklet, "Directions for Quilt Making by Home Sewing Machine."

If you plan to make a quilt completely by hand, you will need either a large quilting hoop or frame. A blueprint for making a frame is available for 35¢. All booklets listed may be ordered from Stearns & Foster, Dept. MC, Cincinnati, Ohio 45215.

For those of you who would like to put all your efforts into the quilt top and have the quilting worked by a professional (either by hand or by machine), Stearns & Foster has assembled a list of competent quilters who have qualified themselves by sending samples of their work to the company. Once qualified, they become members of The Mountain Mist Quilter's Guild. Names of members in your area will be sent free of charge by mailing a stamped, self-addressed envelope to the Guild, c/o Stearns & Foster. This is a service to bring customer and quilter together; from then on it is up to you to make a financial arrangement based on the degree of difficulty and time involved.

Out of the Past into the Present



Mountain Mist patterns: on chair and bed—blue "Sunburst" No. 105; in mirror frame, top—gold "Guide Post" No. B and multi-colored "Dresden Plate" No. 75; middle—grapes "Martha's Vineyard" No. 28; bottom left—green "Dogwood" No. 29; bottom center—green "Robbing Peter to Pay Paul" No. 103; bottom right—yellow "Lone Star" No. F. ("Sunburst", "Dresden Plate", and "Lone Star" patterns are also available at Art Needlework Departments in kits by Paragon Art & Needlecraft.)



A—TUMBLING BLOCKS



F—THE LONE STAR



Bring the cool blue of the Mediterranean to your bedroom

Quilts are no longer limited to antique or early American decor. The "Friendship Plume" shown in this setting is a very old design and yet it adapts to the Mediterranean background. The high style color and decoration of this room is simple to achieve with this or any quilt as the center of interest.



P—SUNFLOWER



R—IRIS



X—NEW YORK BEAUTY



20—OHIO ROSE



SEND FOR QUILT PATTERN AND BOOKLETS

For complete working pattern of Counterpane shown above, with quilt pattern catalog and home-machine quilting instructions —send 25c.



NECCHI

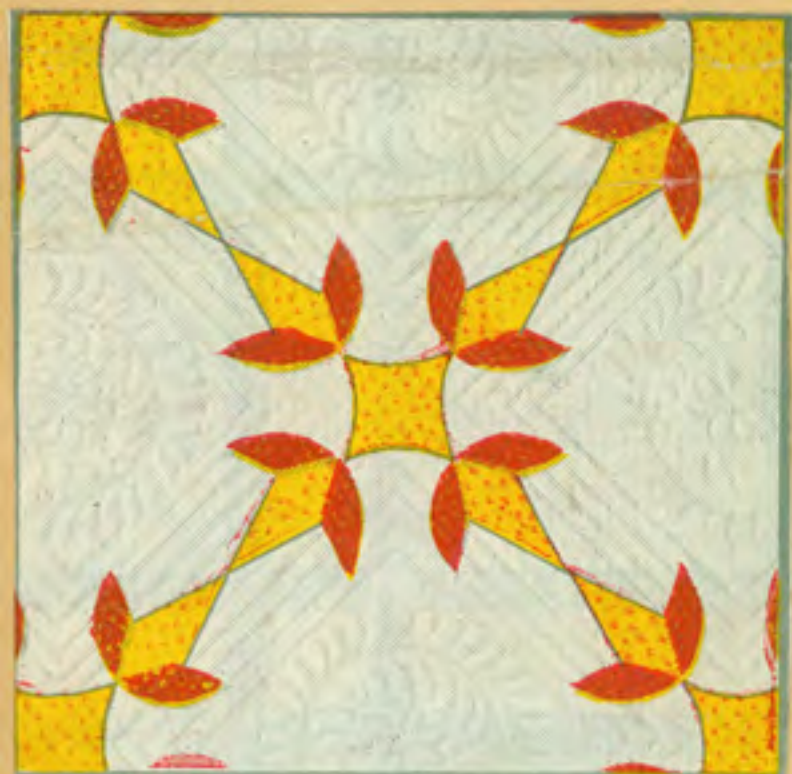
MOUNTAIN MIST
COUNTRY COUNTRY COUNTRY COUNTRY



This is "Turkey Tracks"—one of the many beautiful quilts which professionals or beginners may make by hand or on their own sewing machines.



21—DOUBLE WEDDING RING



23—TURKEY TRACKS



25—GRANDMOTHER'S FLOWER GARDEN

Start with this modern quilt . . . accent with Oriental furnishings . . . to create delicate charm and beauty with a Far Eastern flair. The motif features one panel of the quilt pattern repeated as "headboard" stitched from each ring on drapery rod to emphasize detail.

Build a bedroom around a Quilt

From the home of Mr. & Mrs. Joseph W. Eton, Ft. Thomas, Ky.



□ For complete working pattern #128 "Mushroom" shown above, with Quilt Pattern Catalog and Home-Sewing Machine Quilt-making Instructions—send 25¢. (Don't send self-addressed envelope.)



28—MARTHA'S VINEYARD



29—DOGWOOD



30—BOSTON COMMONS



34—HOMESPUN

What's the big mystery about making a quilt?

Since childhood, every woman has heard how great her grandmother was. Baking bread and making soap, walking miles for water and pumping that spinning wheel into the wee hours . . . by candlelight, yet. And how those same dainty hands could needle 12 stitches to the inch in a quilt!

() "Spring Wreath" Pattern 93 (shown) with Quilt Pattern Catalog, send 25¢. No self-addressed envelope needed.

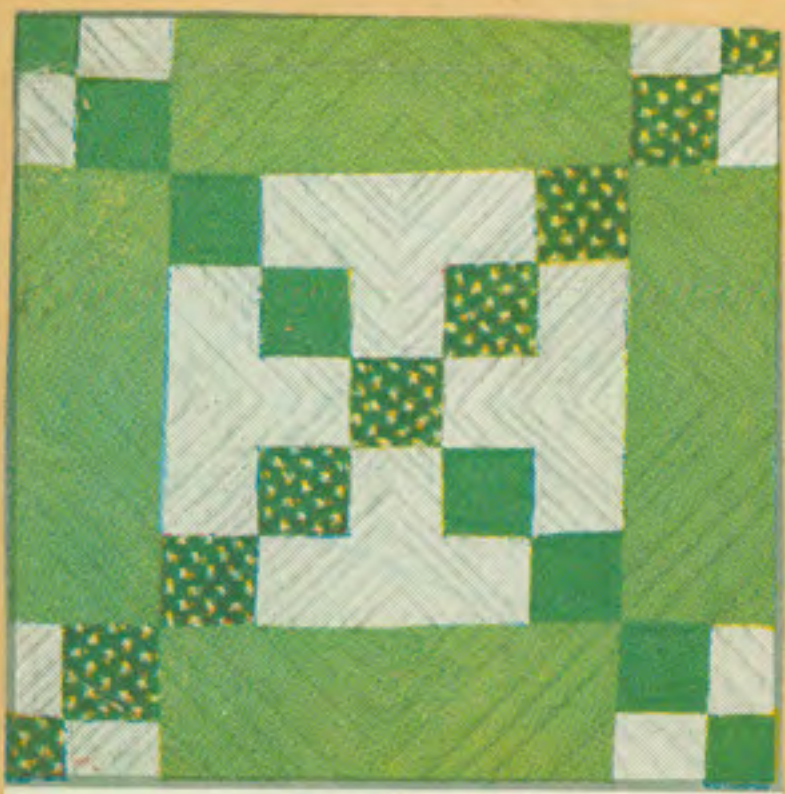




39—POINSETTIA



47—WATER LILIES



64—COUNTRY LANES



74—FLORAL CAMEO



Quilt Patterns (l. to r.): — blue on bed "Twinkling Stars" — green in chest "Scotch Plaid" — child's "Small Fry" — maroon & white "Dew Drop" — blue & pink "Apple Blossoms" — red & white "Single Irish Chain"

be proud of your *Treasure of Quilts*



75—DRESDEN PLATE



76—DAISY CHAIN



80—APPLE BLOSSOMS

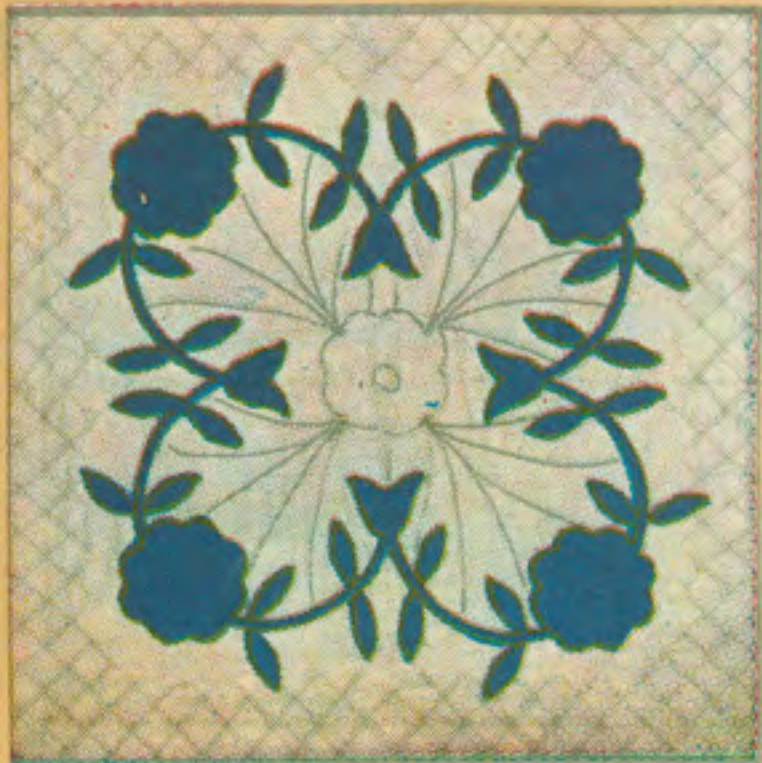


"Grandmother's Flower Garden"—one of the many famous quilts in the outstanding Mountain Mist Collection. The bright color and quaint charm of this lovely pieced quilt beautifies any style bedroom.

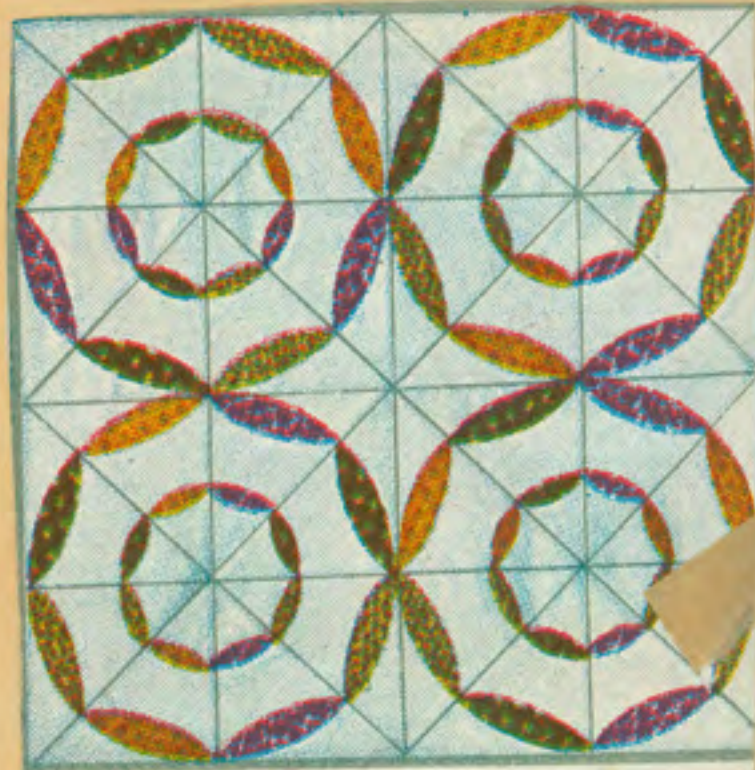
Prized Quilts



83—COUNTRY GARDENS



93 - SPRING WREATH



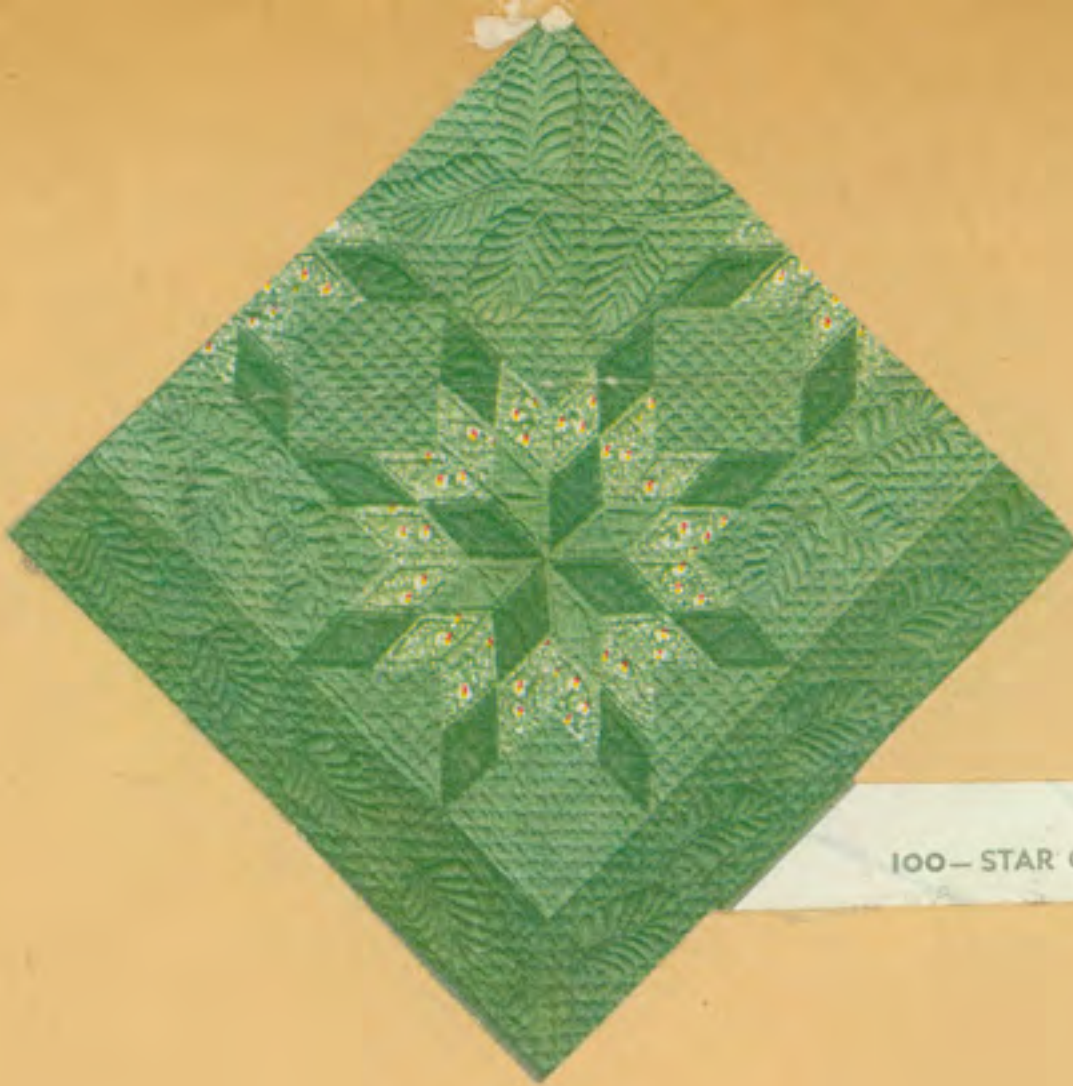
94 - ODDS AND ENDS



"Tulip Bowl" pictured here is one of the beautiful patterns in Mountain Mist's famous collection of quilts, which can be made by hand or by machine.



Machine applique and quilting on a Necchi Automatic by Brant's Sewing Centers, Cincinnati, Ohio



100—STAR OF BLUEGRASS



102—DEW DROP



105—SUNBURST

DECORATE WITH A QUILT



Send for Quilt Pattern and Booklets

For complete working pieced pattern #105 "Sunburst" shown above, with Quilt Pattern Catalog and Home-Sewing Machine Quilt-making Instructions—send 25c (Don't send self-addressed envelope.)



106—COLUMBINE



112—POPPY WREATH



119—DADDY HEX



Let
Quilted
Beauty
Blossom
Everywhere

"Poppy Wreath"—(No. 112) is one of the many Mountain Mist Quilt Patterns that can be made by hand or machine.



MAKE THIS

BEAUTIFUL HAWAIIAN QUILT

The living color and exotic charm of the paradise of the Pacific comes to life in this authentic Hawaiian quilt pattern by Mountain Mist — "The Hala Tree" — which you may make in true Hawaiian manner.

Colorful

QUILTS

FOR CHILDREN'S ROOMS

highlight today's decorating

QUILTS have beautifully charmed their way into the decor of today's modern young homes. For example, the children's rooms—from tiny tots to teen-agers! No other decorating piece sets the setting and enhances the bedroom of a boy or girl like a colorful, designful quilt.



ABOVE: "SAIL HO"—pattern 78—imaginative yet practical for the young adventurer's room.

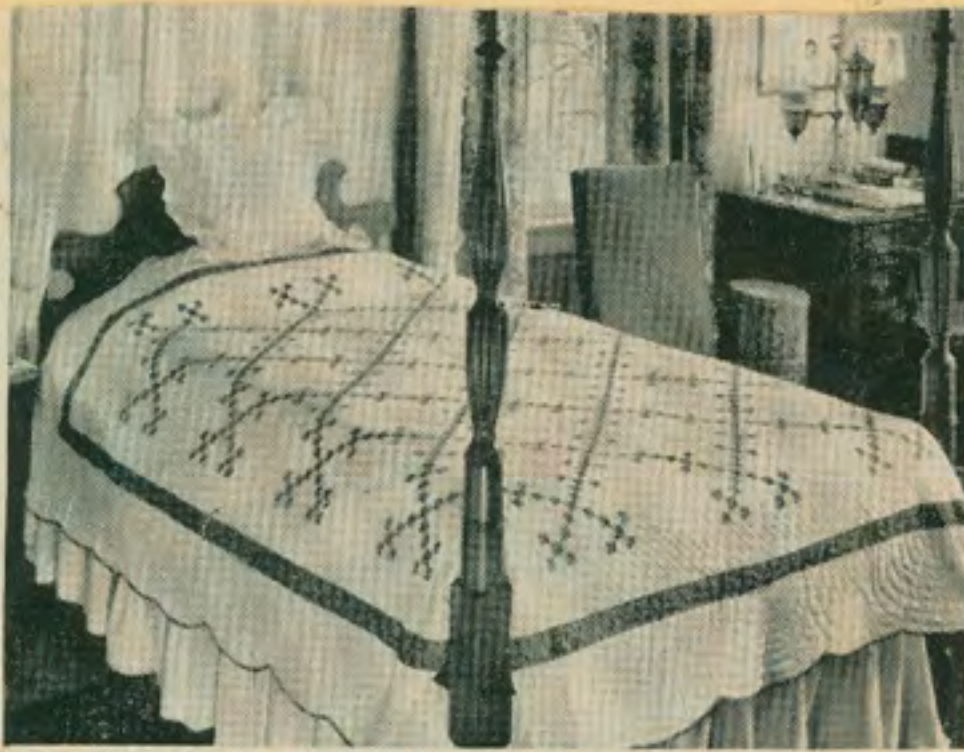
BELOW: "MAY BASKET"—pattern 86—petal pretty for the little ladies five or fifteen years of age.



FURNITURE BY COLONIAL WOODCRAFT, INC., CINCINNATI 14, OHIO



70—STAR BRIGHT



"Single Irish Chain"—No. 73—an old-fashioned pieced pattern with simple charm. One among Mountain Mist's distinguished collection of beautiful quilts pictured in FREE catalog.



"Floral Cameo"—No. 74—another Mountain Mist favorite, lovely in its applique artistry and delicate design. Also pictured in FREE catalog.

**FREE
CATALOG**

*"Quilt
and Quilting
Patterns
Old and New"*

A Catalog
Quilt and
Quilting Patterns
...Old and New



**Designed For
Quilting**

For Perfection



the perfect filling
for Quilts, Cotton or Dacron*

*Dacron is DuPont's T.M. for their polyester fiberfill

Send For Quilt Pattern and Booklets (Please check offers you want.)

○ For complete working applique pattern #20 "Ohio Rose" shown above, with Quilt Pattern Catalog and Home-Sewing Machine Quilt-making Instructions — send 25c. (No self-addressed envelope.)

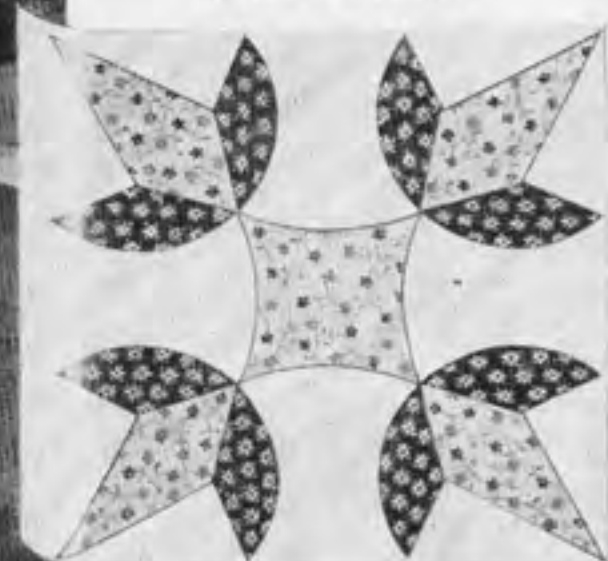
MOUNTAIN MIST

THE PERFECT
FILLING FOR
QUILTS

Hand-Made Quilts Make HOME Sweet Home...




"BASKET OF FLOWERS"
Pattern "K"
(Pieced and Applique)



"TURKEY TRACKS"
Pattern 23
(A Pieced Quilt)

"DRESDEN PLATE" Pattern 75
(A Pieced Quilt)





Make your Dream QUILT
come true with
MOUNTAIN MIST





Quilting is a "Big Ticket" money-maker

To many people, quilting is an enviable art and they pay handsomely for finished pieces, large and small. Coverlets, pillows, wall hangings, chair sets, footstools . . . all are popular, profitable quilted items for fund raising projects.

Quilting is not difficult. It may be learned quite quickly. Try it.

It is especially simple when you use Mountain Mist® Cotton or Dacron* roll-type filler. With its soft, pliable Glazene™ finish, Mountain Mist won't stretch or get lumpy. Its even thickness makes needling easy so the

work goes faster, is not tiring. For a traditional fluffy quilted piece, use the Cotton. For a more downy puff, use Dacron. Both handle beautifully.

SEND FOR FREE BOOKLET "How to Raise Money by Quilting" which also contains points for judging a quilt show plus other quilting ideas.

*Du Pont trademark

Write . . .

THE STEARNS & FOSTER COMPANY

Studio Dept. 401 • Cincinnati, Ohio 45215

Feb. 1968 Workbasket

Who said quilts are for "little old ladies"?

You know better. Quilts are for couch-nappers... the slumber party... late television viewers... and Dad when he can't find his robe.



SEND TODAY FOR PATTERNS AND CATALOGS

() "Great Grandmother's Quilt" Pattern 122 (shown) with Quilt Pattern Catalog, send 25¢. No self-addressed envelope needed.



Brighten your days by quilting

In our efficient, well organized lives, there are still parts of almost every day when it feels good just to sit quietly. So many modern women are filling these moments by quilting, which offers a creative outlet like they've never known before.



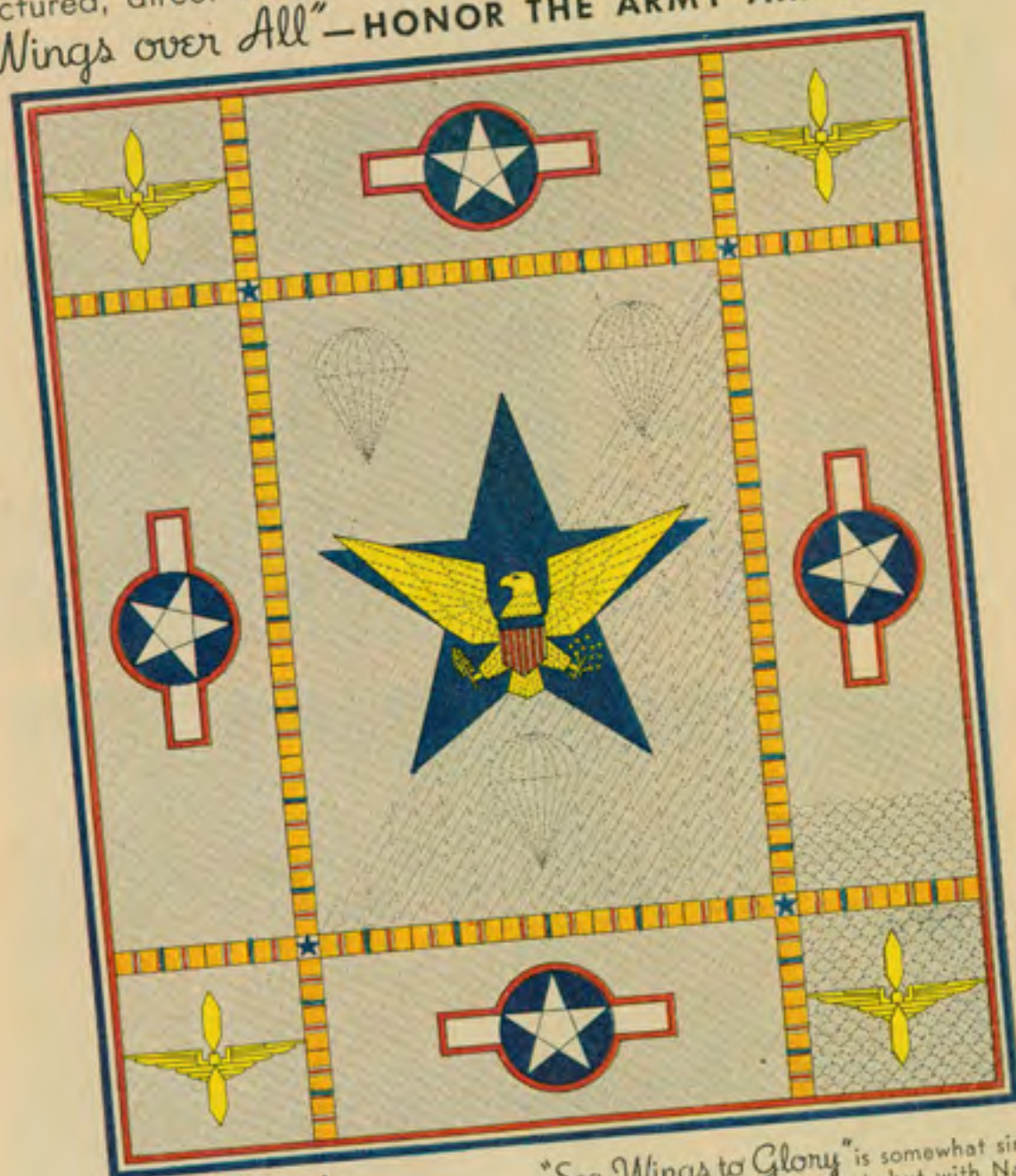
"Poinsettia" Pattern #39 (shown) with Quilt Pattern Catalog, send 25¢. No self-addressed envelope needed.

Lovely Quilt Patterns

OLD and NEW

Just Out! TWO NEW QUILT PATTERNS honoring our Glorious Air Forces. "Wings Over All" for the Army Air Corps and "Sea Wings To Glory" for Navy Aviation. Sometime soon each will appear inside the Mountain Mist wrapper. However, you may obtain them immediately, or any of the other patterns pictured, direct from us for 25c each.

"Wings over All"—HONOR THE ARMY AIR CORPS



Flores Edwards
ORIGINAL DESIGN

"Sea Wings to Glory" is somewhat similar to above in arrangement, but with Navy insignia and nautical embellishments cleverly worked in the quilting.



"NEW YORK BEAUTY"—Pat. "X"
Antique Design—Pieced



"WATER LILIES"—Pat. 47
Applique



"CABIN IN THE COTTON"—Pat. 38
Old-time Pieced Quilt



"JACK AND JILL"—Pat. 60
Two Pieced Child's Quilts



Create your own heirloom quilt

* Since Colonial days when men went down to the sea in ships, their women have been making this "Mariner's Compass" quilt. The striking geometric compass design adapts itself to contemporary or Early American decor — again proving the versatility and immortality of quilts. They are at home in any port.

QUILTERS WANTED!



Today's growing enthusiasm for quilts means that more people than ever before are turning to MOUNTAIN MIST QUILTERS' GUILD for skilled help in making or completing treasured quilts. Why? Because quilt-lovers know . . . quilt-lovers turn to Mountain Mist, the nation's leading advocate of quilt-making, for the only nation-wide listing of competent quilters.

Individuals seeking quilt-making assignments are invited to register with Mountain Mist. So are church and school groups interested in Fun and Fund-raising. Register now by sending your name and address to MOUNTAIN MIST QUILTERS' GUILD, Stearns & Foster, Cincinnati 15, Ohio.

MOUNTAIN MIST®

PERFECT FILLING FOR *Quilts*

• THE WORKBASKET

Sept. 1962



New Pillow Kit Old "Chinese Motif"

Quilt a pillow in no time . . . enjoy it for years. An authentic design from the entrance of the Taiwan Imperial Museum.

Kit includes:

- How to cut, quilt, fill pillow
- Catalog of over 100 quilt designs
- Directions for machine quilting
- Sample 16" square Mountain Mist® cotton batting with GLAZENET™ finish for smooth handling.

Send 25¢ for each kit with your name and address to:

THE STEARNS & FOSTER COMPANY
Dept. 591, Cincinnati, Ohio 45215

Workbasket May 1971



NEW "Poinsettia" Pillow Kit

Colorful hand-quilted pillow to brighten any room. And you can make it yourself. It's fun!

Kit includes:

- Instructions for making, quilting, filling pillow
- Catalog of over 100 quilt patterns
- How-to for machine quilting
- Sample 16" square Mountain Mist® cotton batting with GLAZENET™ finish for smooth handling

Send 25¢ for each kit with your name and address to:

THE STEARNS & FOSTER COMPANY
Dept. 575, Cincinnati, Ohio 45215

Stretch 'n Sew

SEWING FUN!



Teddy, Tennis and Tote Patterns.

Special Offer: All 3 for only \$1.00

Sewing and Quilting can be fun . . . here are three projects that you can make for yourself or for a friend. Order yours today from Mountain Mist, the leading manufacturer of fine quilting products.

When you're ready to sew . . . be sure to use Mountain Mist Fiberloft® 100% polyester stuffing for Teddy Bear, and Mountain Mist cotton or polyester batting for the Tennis Racket Cover and Tote Bag. Mountain Mist products are available at most sewing supply centers.

Stuffed Teddy Bear - He's 20" of irresistibility. Sewing and stuffing time approximately 2½ hours.

Quilted Tennis Racket Cover - Attractive and practical. Easy sewing by hand or machine. Sewing time approximately 2 hours.

Quilted Tote Bag or Knapsack - Moving the strap makes the switch. 13" x 12½" x 6" wide. Sewing time approximately 4 hours.

Enclose check or money order (Ohio residents add 5% sales tax) with your name and address to: **The Stearns & Foster Company, Dept. P., P.O. Box 15380, Cincinnati, Ohio 45215.**

MOUNTAIN MIST

Manufacturers of fine quilting products since 1846

MARCH, 1977 • 17

Workbasket



"TULIP BOWL"



"TURKEY TRACKS"



"GRANDMOTHER'S FLOWER GARDEN"



"SAIL HQ"

Quilts
for
every decor

ENOUGH!
ENOUGH!



MOUNTAIN MIST BRAND CREATIVE QUILTING KITS

everything is in the kit to make a beautiful quilted pillow

Create a pillow all by yourself . . . even if you've never quilted before. By hand or machine. At home, on the go. It's all in the kit: pre-cut cloth, needle and thread, Mountain Mist® batting, Fiberloft® filling, plus easy to follow instructions and pattern. Many more designs than we show here. All 16" square, machine washable, too. Very personal accents in your home. Available at most needlework, fabric, and department stores. If not yet in your area, send the coupon for more information. And, oh yes, enjoy.



"Daddy Hex,"
the earliest hex sign,
first appeared on an altar in 1453.

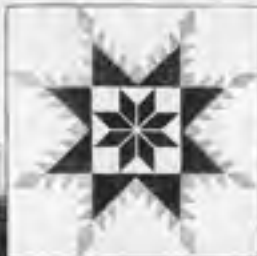
Quilting is the gentler to keep away all ills, ain't?

In the dialect of the Pennsylvania Dutch, quilting is like a tension reliever, an antidepressant. And true to the customs of the Pennsylvania Dutch, this crisp, colorful "Daddy Hex" appliquéd quilt brings a quiet beauty into the room.

The "Yankee Room,"
one of many beautiful and authentic Mountain Mist Quilt patterns.



"Feathered Star"
—one of many beautiful and authentic Mountain Mist Quilt Patterns.



"It's an *Antique*
pattern, but I made it"

STAR quilts have always been favorites, and none more beautiful than this Feathered Star design which dates back to about 1825 — a real antique.

Quilts GO WITH ANY BEDROOM



"Sunburst" of beauty—a radiant pieced pattern and decorative proof that quilts enhance any furnishings, even in the modern mood. This prize-winning quilt also proves that a handmade quilt is the most beautiful, most valued of all—especially if it's filled with Mountain Mist.

Only Mountain Mist gives you all these quilting advantages: super-soft "Glazene" surfaces assure needle-easy, neat quilting . . . handles like cloth . . . spreads evenly, doesn't stretch thin or bunch up . . . fills out and sets off pattern. No wonder Mountain Mist is called the "Perfect Filling for Quilts"! If your local store doesn't have Mountain Mist, write us.

For pattern of "Sunburst" shown above and Catalog picturing 35 lovely quilts, send 20c in coin. For Catalog only, send self-addressed 3c-stamped envelope the size of a postcard or larger to Stearns & Foster, Dept. 518, Cincinnati 15, Ohio.

MOUNTAIN MIST®

PERFECT FILLING FOR *Quilts*

Oct 1955 at dry goods and department stores. 6013.

Make a **quilt** on your sewing machine



Now busy women, who do not have time or training to make quilts by hand, can make complete quilts on their sewing machines—thanks to Mountain Mist's new easy instructions!

MOUNTAIN MIST will help you make a beautiful quilt on your own sewing machine, or by traditional hand sewing—whichever method you prefer. But always prefer Mountain Mist as your Quilt Filling because of these advantages: soft "Glazena" surfaces on both sides for needle-easy, fast easy quilting . . . handles like cloth . . . spreads smoothly and quickly . . . light weight . . . proper thickness . . . correct size.

• For complete working pattern of "Tulip Bowl" pictured above, with both methods, send 25c. Or, for home-machine quilt-making instructions and Quilt Pattern Catalog, send stamped self-addressed envelope to: The Stearns and Foster Company, Dept. 610, Cincinnati 15, Ohio.

MOUNTAIN MIST®

PERFECT FILLING FOR

Quilts
Oct-1950 W.B.

New Look for Old **Quilts**



"Columbine"—a colorful old style quilt that makes even the most modern bedroom blossom with beauty. Yes, this heirloom quilt, dating back to 1869, shows that quilts go with any furnishings in the decorative mix-or-match vogue.

But always remember, the proof of quality is in the quilt filling. That's why you should use Mountain Mist—handles like cloth . . . spreads evenly without bunching or stretching thin . . . fills out and sets off pattern . . . super-soft "Glazena" surfaces assure needle-easy, neat quilting. If your local store doesn't have Mountain Mist, write us.

• For pattern of appliquéd "Columbine" above and Catalog picturing 35 lovely quilts, send 20c in coin. For Catalog only, send 3c stamp to: Stearns & Foster, Dept. 62, Cincinnati 15, Ohio.

MOUNTAIN MIST®

PERFECT FILLING FOR

Quilts

at dry goods and department stores

Feb. 1950 W.B.

Quilts beautify *any* bedroom



"Princess Feather"—here's a colorful, antique, early-American quilt that can charm even the modern bedroom—illustrating how quilts beautify and belong with any furnishings.

And when making your quilt, remember Mountain Mist Quilt Filling, has all these quilting advantages: super-soft "Glazena" surfaces assure needle-easy, neat quilting . . . handles like cloth . . . spreads evenly; doesn't stretch thin or bunch up . . . fills out and sets off pattern. If your local department store doesn't have Mountain Mist, write us.

• For "Princess Feather" appliquéd pattern and Catalog picturing over 25 other lovely quilt designs, send 20c (coins only). For just Catalog, send a self-addressed, 3c-stamped envelope not smaller than post card size to: Stearns & Foster, Dept. 621, Cincinnati 15, Ohio. Offer not good in Canada.

MOUNTAIN MIST®

PERFECT FILLING FOR

Quilts

A QUILT for every bedroom



In today's beautiful decorating schemes, there's a quilt for every type furnishing—colonial to modern; for every age person—even to seventy. These lovely quilts are so easy to make with Mountain Mist patterns and instructions.

For working pattern of "Sail Ho" above, with hand-sewing instructions and Quilt Pattern Catalog—send 25c. For general home-machine quilt-making instructions only, or for Quilt Pattern Catalog only—send separate 4c-stamped envelope to: The Stearns & Foster Co., Dept. 15, Cincinnati 15, Ohio.

Mountain Mist is "The Perfect Filling for Quilts," made of finest cotton with super-soft "Glozene" surfaces for easy handling.

MOUNTAIN MIST®

PERFECT
FILLING FOR

Quilts

Feb 1964 WB

Catalog No. 38

Quilt Patterns ...Old and New



Quilts for every bedroom



"Friendship Flame"—a beautiful Mountain Mist applique quilt design proves that quilts go with any furnishings, from smart modern to quaint colonial.

But no matter what quilt pattern you choose, be sure to choose Mountain Mist for your Quilt Filling. The new Mountain Mist Dacron® Filling for lovely puffiness and "new look" in quilts. Or the traditional Mountain Mist Cotton Filling, a favorite for generations. Both have super-soft "Glozene"™ finish for needle-easy quilting by hand or machine and perfect washing.

For complete working pattern of quilt above with quilt pattern catalog and home-machine quilting instructions, send 25c. For quilt pattern catalog only or home-machine quilting instructions only, send 5c-stamped self-addressed envelope size of postcard or larger to: Stearns & Foster, Dept. 343, Cincinnati, Ohio 45215.

MOUNTAIN MIST®

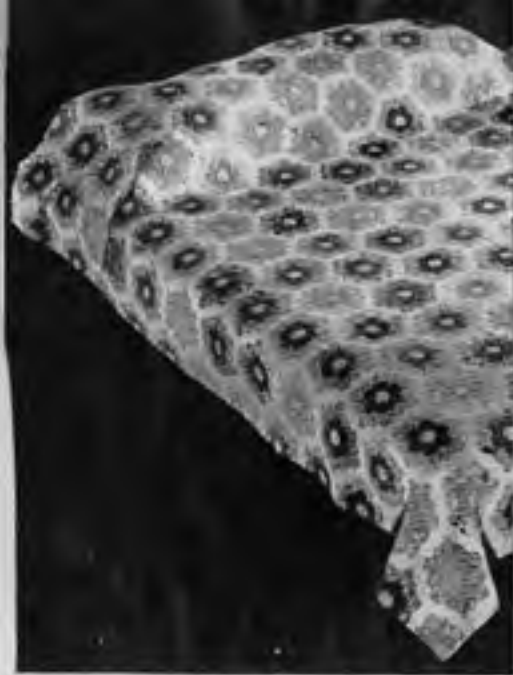
DACRON® OR COTTON

QUILT FILLING Feb 1964

*Dacron is DuPont's T.M. for their polyester fiber. 603



"DANCING DAFFODILS"
No. 24 (Applique)



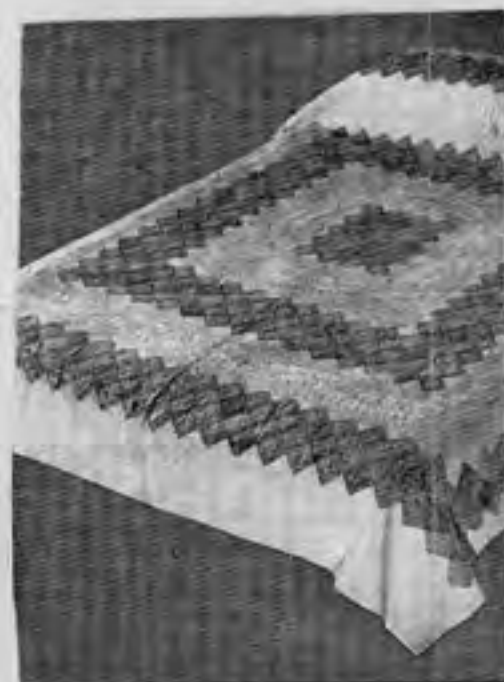
**"GRANDMOTHER'S
FLOWER GARDEN"**
No. 25 (Pieced)



"MARTHA'S VINEYARD"
No. 28 (Applique)



"DOGWOOD"
No. 29 (Applique)



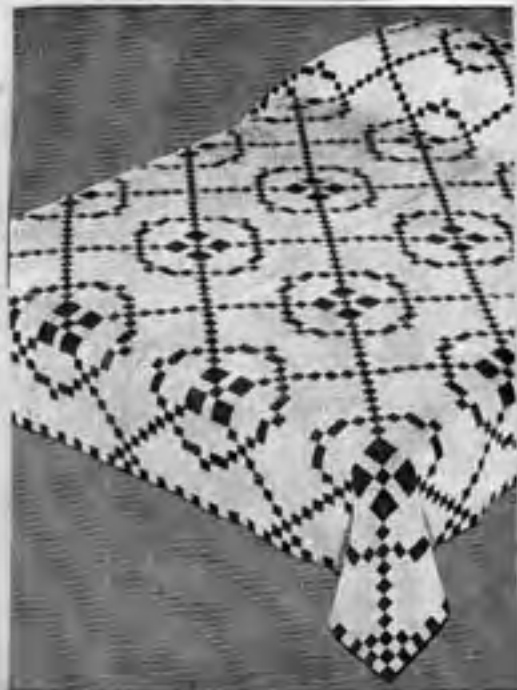
"BOSTON COMMONS"
No. 30 (Pieced)



"POMEGRANATE"
No. 31 (Applique)



"FEATHERED STAR"
No. 32 (Pieced)



"HOMESPUN"
No. 34 (Pieced)



"MORNING GLORY"
No. 35 (Applique)



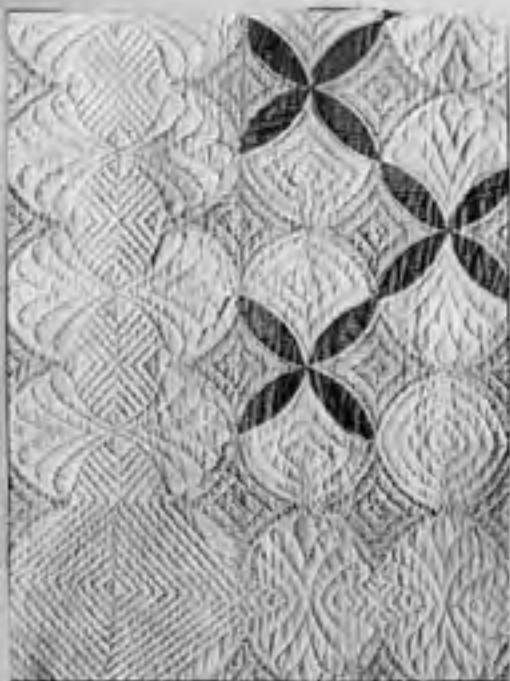
"CABIN IN THE COTTON"
No. 38 (Pieced)



"POINSETTIA"
No. 39 (Applique)



"WATER LILIES"
No. 47 (Applique)



"WHISPERING LEAVES"
No. 52 (Pieced)



"OLD MEXICO"
No. 58 (Pieced)



"FRIENDSHIP PLUME"
No. 59 (Applique)



"COUNTRY LANES"
No. 64 (Pieced)



"STAR BRIGHT"
No. 70 (Pieced)



"FLORAL CAMEO"
No. 74 (Applique)



"DRESDEN PLATE"
No. 75 (Pieced)



"DAISY CHAIN"
No. 76 (Applique)



"APPLE BLOSSOMS"
No. 80 (Applique)



"COUNTRY GARDENS"
No. 83 (Pieced)



"WINGS OVER ALL"
No. 89 (Applique and Pieced)



"STAR OF THE BLUEGRASS"
No. 100 (Pieced)



"OKLAHOMA DOGWOOD"

Be your own Blanket maker!

blanket designed by Kathleen Coyle

Kathleen is a twenty-one year old student at Brooklyn College. She will graduate this year and will do social work before entering graduate school to become a Community Organizer. Kathleen already has an associate degree in Advertising and a Commercial Photography diploma.

Of her varied interests, including reading, folk singing, travel and photography, Kathleen finds sewing clothing and home furnishing items the one most creatively satisfying for her.

"I've been interested in sewing for a long time," she says. "I have always been attracted to the brilliant sun colors, geometric shapes and surface textures of Western and Indian designs. In this blanket, I combined all three elements in a useful item for my contemporary

sitting room. In June, when I and my brand new husband begin to decorate an apartment, I will happily go on a sewing spree—making draperies, pillows and covers to coordinate with the vivid colors of this patchwork blanket."

This vibrant patchwork blanket, inspired by the brilliant colors and striking lines of American Indian patterns, would be a handsome addition to any room. It can be used as a blanket, a bedspread, car blanket or living room throw on chilly nights. You might even hang it on the wall.

It was created from pieces of wool, velveteen, corduroy and felt left from fall sewing plus a few purchased rem-

Continued on page 105

This variation on the same theme was designed by Phoebe Edwards. For a diagram of the blanket, including quilting instructions, send 25¢ to The Stearns & Foster Company, Lockland, Cincinnati, Ohio.





BE YOUR OWN BLANKET MAKER

Continued from page 105

(c) The last step of the pattern is optional. If you are going to mix fabrics, as was done in the illustrated blanket, make sure that all of one color is of the same type in a specific area of the pattern. You might initial each square.

(d) Tally the squares by color and fabric and purchase any necessary remnants.

3. Cut all squares 4" x 4". (Shoe boxes make convenient storage units.)
4. Stitch the squares in a strip, constantly checking the pattern when pinning. It may be convenient to sew 4 or 5 squares together at a time, joining them later in a long row. Leave $\frac{1}{4}$ " margin for each seam. Frequently check

the right side of the squares for the proper $3\frac{1}{2}$ " spacing, particularly if a fabric tends to stretch. This will insure proper lineup of squares when the rows are attached.

5. Sew the rows together with a $\frac{1}{4}$ " margin. Do 3 or 4 rows at a time. Then, attach these units together.

6. Measure the finished blanket. Now, purchase either felt, flannel or wool for the backing. Pin the backing to the blanket so that the two wrong sides face out. Stitch three sides $\frac{1}{4}$ " to $\frac{1}{2}$ " from the edge; turn right side out and hand sew fourth side.

Kuiki-Laulima



“Kuiki-Laulima”—
“Quilting With Many
Hands” is Hawaiian
for quilting bee.

Members of the Kawaiahao Church whose
kapas (quilts) hang as wall tapestries at the
Mauna Kea Beach Hotel, work on this lovely
pattern—“Lau Kalakoa” or “Croton.”



SEND TODAY FOR PATTERN AND CATALOGS
() “Croton” Pattern 129 (shown) with Quilt Pattern Catalog, send
25c. No self-addressed envelope needed.



A quick rundown of the do-it-yourself ideas assembled in the bedroom shown above should be enough to convince you that pulling together a great look is more often a matter of imagination than money. For instance, take the knockout patchwork quilt—you can whip this up yourself out of colorful and inexpensive dime-store bandanas. And why not store all your paraphernalia in boxes papered in a supergraphic wallpaper! Queen-size Serta Perfect Sleeper Mattress. Do-it-yourself patchwork quilt made by Stearns & Foster.

Decorating Your First Home

Jan. 1970

Decorate in the idiom of today . . . for fun, with flair—with quilts. Take what you think best and beautiful from any furnishing style, then charm it into new life with any of the Mountain Mist Quilt Patterns. Yes, whatever your style, you'll find a quilt designed to be the perfect complement anywhere in the room. Result? A decor that's contemporary, individual, forever the best of today.

And the best of today is the ease of the making. Timeless quilted beauty takes less time, can even be done on your home sewing machine with Mountain Mist Quilting instructions. And with its super-soft "Glazene" surfaces, Mountain Mist Quilt Filling handles ever so easily, fluffs out the designs ever so buoyantly. That's why professionals agree . . . on Mountain Mist.



SEND FOR QUILT PATTERN AND BOOKLETS

For complete working pattern of "Shadow Trail," No. 50, shown above, with quilt pattern catalog and home-machine quilting instructions—send 25¢

QUILTING

*is a two-faced craft
that gives you a chance
to revel in color
as well as in beauty of line*

A

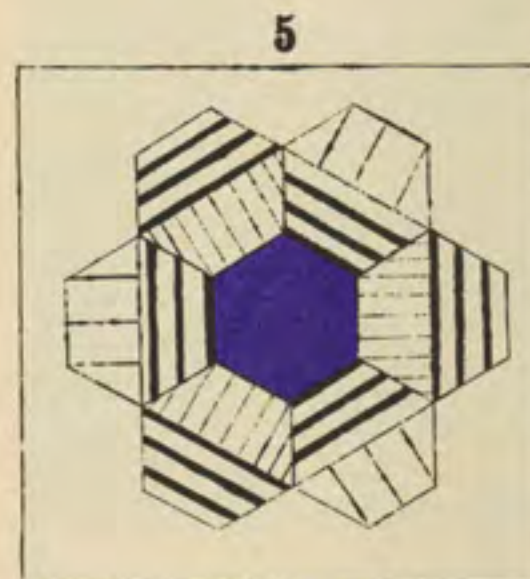
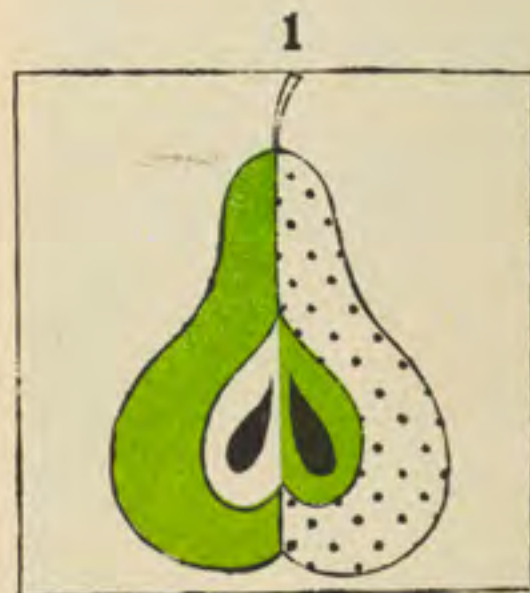
nyone who can thread a needle (hand or machine) can make a quilt. And quilt-making—as our great-grandmothers discovered long ago—offers one of the richest means there is for expressing personal enthusiasms in pattern and color. But today the scope of this satisfying art is greater still. For instead of rummaging for the wherewithal in thrifty scrap bags, we can draw from our modern abundance of inexpensive, washable, colorfast cottons. We have a special quilting foot for the sewing machine. And we have a new pliable, lightweight Dacron batting which goes into the washing machine and comes out, if anything, fluffier than it went in.

There are three types of quilts—piecework (the experts' name for old-fashioned patchwork), appliquéd, and allover quilted. To make a piecework quilt, you first stitch together the pieces that compose each motif, then lay the completed motifs on your background fabric and whipstitch them in place. To make an appliquéd quilt, you apply the separate pieces directly to the background, overlapping the raw edges of one piece with the turned-under edges of another and whipping with a fine shadow stitch. In the allover quilted type most of the design is carried out by the stitching or quilting that holds top, batting and backing together. For all three types, the three layers of material must be assembled, tacked together here and there, and basted tightly at the edges before you start the quilting. Whether you quilt by hand with the aid of a quilt hoop or frame, or by machine, the more rows of stitching you lavish on your quilt, the more long-lived and highly prized it will be.

Quilting, of course, need not be limited to bed covers (although a tempting project would be to simulate a puffy feather comforter, using the new washable batting in lieu of feathers). You might create upholstery of your own design for a chair or a headboard, make quilted café curtains, a quilted valance to top plain curtains, a whimsical pad for a child's play pen. You can enrich your quilting with crewelwork if you like (see January H&G), by embroidering the stem of an appliquéd flower or by filling in the background with tiny stars.

On page 143 you will see three contemporary quilts designed by H&G for which patterns and instructions are available. Or you can work out your own pattern from the motifs on these pages. To turn one of them into a pattern, first have it photostatted to the size you want at your local camera store. Then, lay the photostat over a piece of cardboard or sandpaper (good because it won't slip) and perforate the outline of the design by running it through an unthreaded sewing machine. With this perforated guide and dressmaker's chalk you can mark the fabric to be cut out and also trace the appliquéd or quilted design on your background.

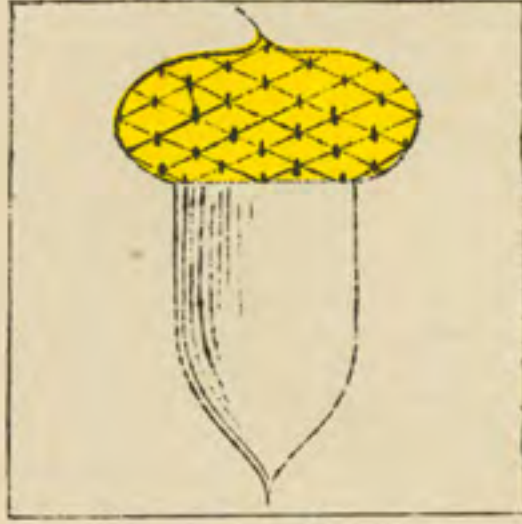
Some of these motifs might be enlarged to make one big central design. Many, in smaller scale, could be scattered or regularly repeated over the whole background. 1 Pear section for appliqué that combines printed and plain fabrics. Might be alternated with same motif in solid color. 2 Geometric piecework motif composed of three different colors (any bold primary plus black and white). Might be repeated at random. 3 Acorn for appliqué. Cap could be embellished with crewelwork (stem stitch). 4 Shell motif for allover quilted design. Composition might be enlarged to 12-inch square. 5 Variation of traditional piecework design composed of striped fabrics assembled around solid-color center. Could be used in large scale for entire quilt top, or as small scattered motif. 6 Cobweb for large allover quilted design in black on white. Or you might alternate smaller blocks of black-on-white and white-on-white. 7 Sunburst for appliqué with face in brilliant color (features, in stitching), cheeks and rays in a deeper color. Could make a huge central motif or, in a smaller size, be alternated with solid-color disks representing moon. 8 Circle-and-wave design for allover quilting. Might be stitched in one bright color, or circles might be one color, waves, another. 9 Same design adapted for appliqué. Two colors against contrasting background create three-dimensional effect. 10 Overlapping keys for appliqué in two colors. A more subtle variation: one key appliquéd, one quilted in outline. 11 Snowflake appliqué to be scattered in several sizes over quilt top. Background might be studded with crewel: Bullion or French Knots. 12 Optical-illusion piecework design. Colors should be strong and bright against light ground.



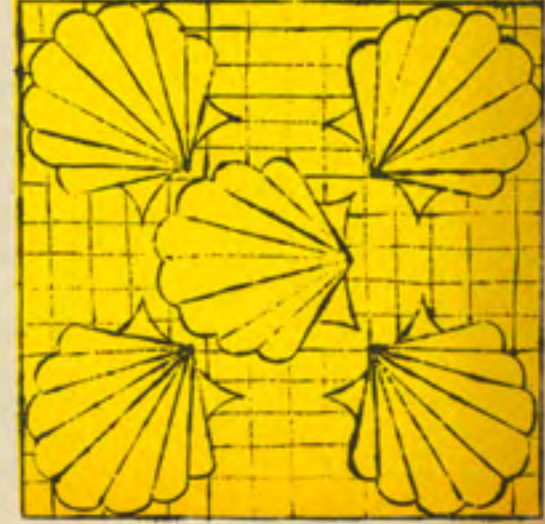
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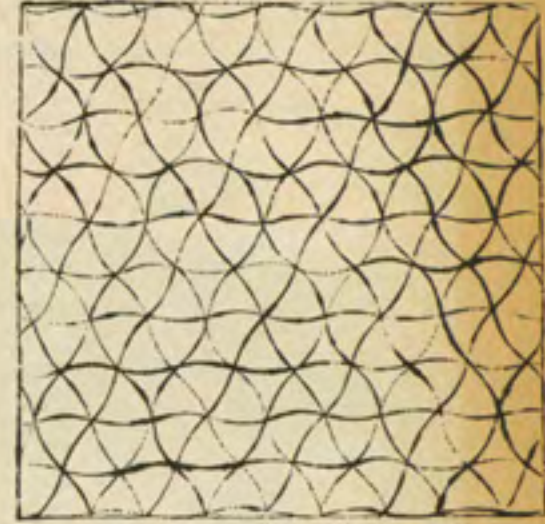
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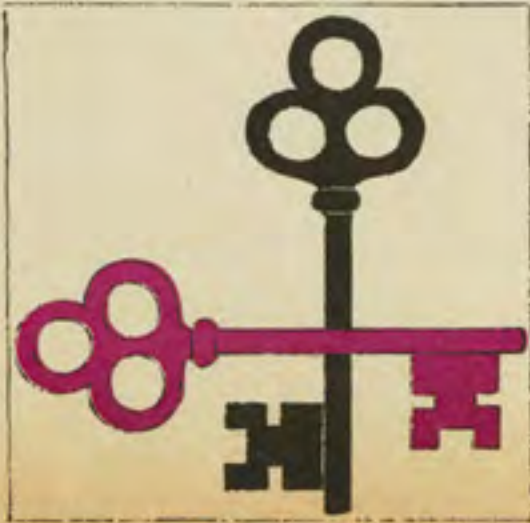
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8



10



11



12





A

B

C

Step lively now! Quilt your own Virginia reel!

The "Virginia Reel." An historical quilt with a history as old as that of Woodlawn Plantation — the setting for this picture. Woodlawn was the home of Eleanor Parke Custis and Major Lawrence Lewis, a wedding gift from General George Washington to his ward Nelly Custis and his nephew. It is now one of the homes restored by The National Trust for Historic Preservation.

Picture the dance, the festive pattern, and then create the mood. Re-create the history and make it twentieth-century



The Stearns & Foster Company



*Du Pont trademark



“Grandmother’s Flower Garden” still lives.

The clam-shell path through this charming 17th century flower garden leads to the batten doors of The John Whipple House in Ipswich, Massachusetts. Built in 1640, the House was occupied by successive generations of Whipples for 200 years before purchase by the Ipswich Historical Society.

Just as “Grandmother’s Flower Garden” still lives outdoors, so does her garden indoors as a colorful, cozy, heirloom quilt.

Quilting hasn’t changed much over the ages but the methods and materials have. Now you can quilt by machine. You can fill your finished quilt with buoyant, bouncy, durable Mountain Mist® Dacron® or cotton batting. Both are treated with exclusive GLAZENE™ finish so they handle easily, needle almost effortlessly, and won’t get lumpy. When quilted properly, the quilt will launder safely in your automatics.

For a proud quilt, a quilt your grandchildren will snuggle into, make sure you use Mountain Mist, called “Cotton Queen” in Canada.



QUILT YOURSELF A HISTORY

"Old Mexico".. perfect quilt for Kit Carson's historic home - or yours!

This "Old Mexico" pieced quilt looks right at home in the historic Taos, New Mexico, adobe home of the famous "Great Scout." A quiet man, Carson displayed fierce courage as an Express rider, Indian fighter, and Western guide. He always returned to his Spanish wife and children, and the serene simplicity of this Pueblo community.

Now, as then, handwork is an art. Today we have one tremendous advantage: modern materials and methods. By machine, we can quilt in a fraction of the time, effortlessly. Quilts can be filled with light, easy-to-handle MOUNTAIN MIST® polyester or cotton batting. With its exclusive GLAZENE™ finish, the batting assures a finished quilt that won't get lumpy and will launder like a dream when properly quilted.

In Canada, we call Mountain Mist "Cotton Queen" and "Terylene Batting."

Be a pioneer, too. Give your family your proud handwork in a beautiful quilt that will show off your creative talents . . . for generations.



THE GRAND OLD ART OF QUILTING—WITH A YOUNG LOOK

Few homecrafts have been as decorative, as widely practiced or as enduring as patchwork quilting. And quilting is with us once again with a flourish, bringing with it the traditional designs that have warmed and enlivened American homes for generations, as well as a basketful of bright new ideas. In this issue Redbook presents an introduction to the craft and art. If you haven't quilted before, start now. (All you need to get started are bits and pieces of colorful fabrics.) If you are already a quilter, stay with us—we think that you'll like what we've turned up.

The Log Cabin quilt shown at far left is one of the most famous of all American patchwork designs. The blocks can be joined together in many design variations. The one at the far left is called Light and Dark, as is the Shaker chair seat cover in contemporary pinks and greens. The quilt at right is a Log Cabin arrangement called Barn Raising. Over the chair hangs a charming shoulder bag of Pieced Squares, an easy introduction to patchwork.

Quilts from the Pennsylvania Dutch area around Lancaster County, Pennsylvania, are famous for their vivid colors and distinctive designs inspired by regional folk art. Opposite: A bold, beautiful All-Hex quilt appliquéd with 12 individual hex signs, and two patched, quilted pillow designs, Tulips and Birds, taken from the quilt. Both pillows are easy to make, requiring only simple outline quilting. Each comes in a special Redbook kit, which also includes directions for the All-Hex quilt.

On the next two pages are striking examples of the Virginia Reel and Dahlia quilt designs, plus a motif from the Stars of Alabama. Full instructions for the Log Cabin, Dahlia and Virginia Reel quilts and their smaller adaptations are in this month's Redbook Handicrafter, starting on page 53. To order directions for the Stars of Alabama design and the patchwork shoulder bag, turn to page 155. Instructions for ordering the Pennsylvania Dutch pillow kits by Stearns & Foster are on page 144. (Turn the page for more quilt designs.)

SHAKER CHAIR AND FOOTSTOOL FROM SHAKER WORKSHOPS, AVAILABLE BY CATALOGUE FROM CONCORD, MASSACHUSETTS 01742. DOLL, PAGE 107, MICALLE'S PATTERN 3397; PILLOWS ADAPTED FROM MICALLE'S PATTERN 3355; DRESS, MICALLE'S PATTERN 2661. ALL QUILTS FROM THE STEARNS & FOSTER COLLECTION

PHOTOGRAPHS BY WILLIAM CADGE





Opposite: A beautiful, swirling Virginia Reel quilt with a smaller version of the motif in other colors, framed above.
On this page: A Dahlia quilt and a life-size doll wearing a pinafore appliquéd with Dahlia motifs. The Shaker footstool is covered with a quilt design called Stars of Alabama.





ADD COLOR TO YOUR ROOMS WITH QUILTING

The Redbook-designed modern living room and bedroom shown here and on the following pages combine handsome furnishings with vivid, pulsating colors and patterns. The gleam of chrome and glass, the sleek lines and pure colors often associated with contemporary décor are enhanced by the use of Early American quilt designs that have a timeless appeal. There is a current revival of interest in the old American art of quilting. When old quilt designs are combined with today's home furnishings, contemporary rooms take on a fresh, warm, exciting look.

In the living room sunny-yellow walls and nylon carpeting provide a striking contrast for the rich red shades and dramatically set off the patterns. Quilt designs, whether patch or appliqué, are easy to adapt to other uses, as shown.

An adaptation of "Stars of Alabama," framed and hanging above the sofa, is pieced in shades of yellows, oranges and pinks against a ruby-red background of polished cotton. The sofa is covered in the same red, glossy-cotton fabric, quilted by the sofa manufacturer. A motif from the "Virginia Reel" pattern in bold yellows and pinks decorates the back cushions. The pattern can be worked as part of the cushion cover itself or done separately and then appliquéd onto a covered cushion.

The cloth covering the round table has a geometric, contemporary "Log Cabin" pattern in the "Barn Raising" arrangement of the same shades in the wall hanging.

All these patterns can be enlarged or reduced to adapt to any decorating need. The dramatic star was greatly enlarged from quilt size (about 36 inches from point to point) and extra pieces were added. The drapery was made from the same red polished cotton, banded with yellow and hung from a white pole and rings.

The chrome-and-glass coffee table and white étagère have simple, elegant lines, as do all the accessories, letting the fine hand sewing and beautiful patterns be the focus of the room.

The bedroom features the "Dahlia" appliqué pattern worked into a simple, handsome design that combines the charm of the traditional flower with a definitely contemporary feeling.

Dark-blue, high-gloss painted walls and nylon shag carpeting in a deep gold-beige set off the nubbly, homespun-looking, putty-colored linen of the queen-size bedspread. Quilted dahlias in three sizes (two, four and 14 inches) were made from sapphire-blue velvet, overlaid with petals of fine blouse-weight, putty-colored linen. They were then appliquéd onto the spread along with velvet stems and leaves. We covered the headboard and bolster form in linen, used blue-velvet piping and sewed a dahlia motif on each end of the bolster. The four-panel folding screen in the corner and wooden lambrquin around the window are covered in linen and decorated with the same dahlia motif. The vertical blinds at the window, in a textured beige fabric, are made-to-measure in most widths and lengths and you can install them easily.

Chrome and mirrored accessories add depth and sparkle, including three-dimensional mirrors forming an arrangement over the bed, a sleek, graceful, full-length mirror on a chrome base and a shiny lamp and shade.

Instructions for all but one of the quilting patterns shown on these pages appear in this month's Redbook Handicrafter. To order directions for "Stars of Alabama," see page 155.

For more information about the furnishings shown, see page 160.





REDBOOK

**Super Quilting
Special!
16 pages of
ideas and
how-tos**



HOW TO GET YOUR PENNSYLVANIA DUTCH PATCHWORK QUILT PILLOW KITS

Kits to make the two patchwork pillows seen on page 105 are available exclusively to Redbook readers by mail. Each kit includes fabrics, patterns, cording, embroidery floss, needle, thread, tracing paper, backing fabric, bating and complete instructions. **SPECIAL BONUS:** Each kit includes directions to make the All-Hex quilt.

To order the kits, fill out the coupon below carefully. Be sure to include your zip code. Enclose the correct amount in check or money order, payable to Redbook Pillow Kit. (No cash or stamps please, and no C.O.D.) Allow 30 days for delivery. **MONEY BACK GUARANTEE.**

Mail the coupon and your remittance to:
REDBOOK PATCHWORK PILLOW KIT
P.O. BOX 856
FARMINGDALE, NEW YORK 11735

PLEASE SEND ME THE FOLLOWING PATCHWORK KIT(S): AT THE LISTED PRICE, PLUS 50 CENTS PER KIT FOR POSTAGE AND HANDLING.

#120-39-99 PENNSYLVANIA DUTCH BIRDS, 17-INCH, ROUND, @ \$5.95 (plus 50 cents each for postage and handling) \$ _____

#121-30-99 PENNSYLVANIA DUTCH FLOWERS, 17-INCH, ROUND, @ \$5.95 (plus 50 cents each for postage and handling) \$ _____

TOTAL AMOUNT ENCLOSED, \$ _____

NAME _____
(please print)

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Offer good only in continental United States

**Ginger DeVault
makes quilts.
You can make
this one!**

HOW TO ORDER PATCHWORK INSTRUCTIONS

To order directions complete with diagrams for the Stars of Alabama motif and the Pieced Squares patchwork handbag shown on pages 104, 107, send 50 cents in coin (no checks or stamps, please), plus a stamped, self-addressed, business-size envelope to:

**SEWING AND NEEDLEWORK
DEPT. M
REDBOOK MAGAZINE
230 PARK AVENUE
NEW YORK, NEW YORK 10017**
Allow three weeks for delivery.
Offer expires May 30, 1973.

The Redbook Handicrafter

**HOW TO MAKE YOUR OWN PATCHWORK QUILTS
USING THREE CLASSIC PATTERNS:**

**THE LOG CABIN
THE DAHLIA
THE VIRGINIA REEL**

**HOW TO ADAPT THESE QUILT PATTERNS FOR OTHER USES:
A CHAIR-SEAT COVERING, A FASHION ACCENT ON
AN APRON OR DRESS, AND A PICTURE**

**AND IN REDBOOK'S LITTLE HANDICRAFTER
THREE EASY, PASTE-ON PATCHWORK PROJECTS
ANY GIRL OR BOY WILL ENJOY MAKING:**

**A DOLL QUILT
A PATCH PAINTING
A PATCH-POCKET STASH-AWAY**

T

his month's Redbook Handicrafter is devoted to the art of patchwork and quilting. You will learn techniques for these timeless needlework crafts and how to make three beautiful, distinctive patchwork quilts. We also show you how to adapt these famous patchwork designs to make lovely accessories and decorative accent pieces.

You will find our quilt-making directions simple and easy to follow. For the pattern of your choice you can use scraps of fabric that you may have on hand, or explore remnant counters for suitable materials. It is difficult to say just how long it will take you to make your quilt—it's the kind of pick-up and put-down project that you may extend over weeks or months. As for cost, you can make a splendid quilt for less than \$20—a startling price when you consider that you will have completed a potential heirloom. Incidentally, don't forget to "sign" your quilt, embroidering your name or initials and the date in one corner.

If you would like a reprint of this feature on quilt making, send 35 cents in coin (no stamps, please) with a stamped, business-size, self-addressed envelope to Department C-66, Redbook Magazine, 230 Park Avenue, New York, New York 10017.

GENERAL INFORMATION AND INSTRUCTIONS

Although the technique of joining three layers of fabric with tiny stitched designs was first developed in the Middle East, our traditional American patchwork patterns originated with the early pioneer women of New England. These thrifty women knew they had to "make do" with their old worn quilts by applying patches over rips or tears. And they had to design new ones from many small fabric scraps, which resulted in some of the intricately pieced quilts so prized today.

American quilts truly are storybooks of history, each one threading a new tale of events. The Anvil, Saw-tooth and Water Mill designs tell us of a few of the occupations and trades of the times. Political events inspired patterns such as Whig Rose and Lincoln's Platform. Jacob's Ladder and Star of Bethlehem are just two examples of popular Biblical themes. Quality fabric scraps meant that times were good, and each piece had its own private life—an old scrap from a soldier's gray uniform, a bit of white satin from a fine wedding gown, red-and-yellow calico from a school dress.

Today you can use quilts and patchwork motifs to recapture the spirit and the creative skills of the past and at the same time enrich contemporary interiors.

The term "patchwork" is used to describe any quilt pattern, whether the design is formed by separate pieces joined together, by pieces appliquéd to a background fabric or by a combination of these sewing techniques.

A finished quilt has three parts or layers. The *face*, or top, is the designed area; the next layer is the *batting* (filling) of cotton or polyester; the third layer is the *backing* fabric, traditionally of white or a natural color, but especially in newer quilts often a color print. The three layers are quilted together with small, even stitches. The quilting secures the layers and may be done in many decorative designs to enhance the finished quilt.

The face of the quilt or patchwork, either appliquéd or pieced, is made up of variously shaped, colored fabrics cut and sewed into a particular motif. *Pieced* designs are made by joining small shapes of fabrics to form larger blocks that are then *set together* (joined) to make the whole quilt face, as in the Log Cabin design. *Pieced* designs are usually geometric, using squares, rectangles, diamonds and triangles in endless combinations.

The pieced blocks may be alternated with plain blocks to form an over-all pattern when the quilt is set together, such as the Virginia Reel.

Appliquéd designs such as the Dahlia also are known as *laid on work*. The pieces are cut out and appliquéd to the background fabric with tiny, invisible stitches or decorative embroidery. Appliquéd designs are often of flowers, wreaths, leaves, birds, hearts and other

curved motifs. Appliquéd quilts also may be made in blocks or squares, and then set together with alternating plain squares to achieve the finished design. Many beautiful and intricate patterns are both pieced and appliquéd. The motif is cut and sewed from small pieces of fabric, and then this pieced motif is appliquéd onto the background fabric.

CHOOSING A DESIGN

We have chosen the following designs, all favorite patchwork motifs, not only for their timeless beauty but for their adaptability and simplicity to make.

Pieced designs of geometrical shapes are easy to assemble because often they have straight seams, which may be sewed on a sewing machine. The fewer and larger the pieces in a design (either appliquéd or pieced), the easier it is for a beginner to handle. Avoid a design with many tiny or intricate pieces until you are experienced.

Every patchwork pattern can be lovely and versatile. Your choice of colors is important and makes each design distinctive. Bold, contemporary colors will make a striking modern quilt from a traditional design. Gingham, dots, calicoes and tiny floral prints will have old-fashioned charm. Small prints in bright color arrangements will combine the old and the new.

When planning a color scheme it is best to cut out paper pieces for one block or design, and then with crayons, felt-tip pens, colored paper or scraps of fabrics work out your color scheme. Putting colors together is part of the fun and creativity of making your own patchwork. There are no set rules; you can design quilts and patchwork to suit yourself and your furnishings.

FABRICS

Although many heirloom quilts were made in woolens, silks and velvets, we usually associate patchwork quilts with cotton fabrics. Cotton and blends are excellent choices; they are easy to work with, durable and available in unlimited colors and prints. Always choose color-fast, preshrunk fabrics. If in doubt, it is best to launder the fabrics before beginning your patchwork. Select a soft fabric (blouse or shirting weight) without a stiff finish. Gingham, percale, broadcloth and polished cotton make beautiful quilts that are easy to care for.

Backing fabrics of soft cotton are available in packages in sizes 81 by 96 inches, 81 by 108 inches and 90 by 108 inches, as is the batting. If you prefer a colored or printed backing, you may use a percale sheet or buy 36- or 45-inch-wide printed cotton by the yard and piece it to match the dimensions of the finished quilt face and batting.

Most design books and commercial patchwork patterns will give yardage requirements for patchwork quilt designs. You may, however, wish to enlarge a quilt by adding extra blocks to cover a queen-size bed or make only one block for a pillow, chair seat or framed picture.

FIGURING YARDAGE

The easiest way to tell how much material you need is to estimate the yardage by color.

To figure yardage, trace and cut from heavy paper a full-sized pattern piece for *each shape and color* you need for one block according to the design of the quilt layout. Add 1/4-inch seam allowances to all sides of all paper pattern pieces before cutting. Cut lengths of paper 36 by 36 inches (shell paper will do), one for each color in your design. Trace the number of pattern pieces needed in each color on the lengths of paper. Then measure each traced paper and estimate yardage to the closest 1/8 yard. Multiply each color estimate by the number of blocks needed for your total design. Estimates for border and bias binding strips have to be figured separately after the finished size of the quilt is determined.

Small items, such as pillows, pictures and bags, need only very small amounts of fabric; for these you can probably make good use of remnants and left-over materials from other projects.

TO MAKE CUTTING PATTERNS

To ensure a perfect patched design it is very important to trace and cut pattern pieces with absolute accuracy. If the design pieces in the patchwork pattern you are working from are printed in full, finished size, using a ruler, pencil and carbon paper, transfer them to fine-grade sandpaper for your cutting patterns (the sandpaper won't slip on the fabric and may be used over and over). Cut out the sandpaper patterns. If the design pieces have to be enlarged or reduced, use graph paper and a ruler to work out exact finished-sized pieces. Then trace with carbon paper onto sandpaper and cut out; or first cut out the pieces, paste to sandpaper and then cut sandpaper patterns.

CUTTING FABRIC

You must always add a 1/4-inch seam allowance to all sides of each pattern piece before cutting the fabric. There are two methods for this. You can add the seam allowance to the sandpaper pattern *before* tracing the pattern pieces onto the fabric. The pencil lines then will be your cutting lines; you will have to gauge accurately the 1/4-inch seam allowance from the edges when sewing the pieces. An easier and more accurate way is to leave 1/2 inch between each tracing on the fabric, and then by cutting in between the tracings you will have a 1/4-inch allowance around each piece. Using this method, the pencil-tracing line will be your actual sewing line. (See diagram A.)



FIGURE 1: Pattern for quilt block with fabric allowance. Measure fabric to cut 1/4 inch from the inner diamond edges.

Before you trace the design onto the fabric and cut, press the fabric so that it is smooth and straight. Lay the fabric onto a flat, even surface, *wrong side up*. Place sandpaper pattern pieces, *rough side down*, on the fabric with the longest side of the piece on the straight grain. (It is important to lay patterns, trace and cut on grain to avoid puckering when pieces are sewed together.) Trace around the sandpaper patterns with a sharp pencil as evenly as possible. Trace and cut the required number of pieces in each color and separate them into envelopes. Never pull or distort the fabric in any way while tracing or cutting. Make all your pieces as even as you can.

Pattern pieces for appliqué designs are traced and cut from sandpaper in the same way; however they are traced onto the *right side* of the fabric. (Be sure to add your $\frac{1}{4}$ -inch seam allowance on all sides before cutting.) Cut out your pieces. The seam allowance for motifs to be appliquéd is turned under to pencil line (or $\frac{1}{4}$ inch from edges if sandpaper pattern includes seam allowance), loosely basted and pressed. The basting will be removed before you appliqué. When the design piece is curved, it is necessary to clip into the seam allowance to the pencil line before turning and basting to keep the perfect curved outline without stretching or distorting the fabric piece. Clip in carefully at intervals as shown in diagram B.



Diagram B: Clipping into the seam allowance to maintain the curved shape of the fabric piece.

Long, narrow pieces of appliqué designs such as flower stems should be cut on the bias. Cut, turn under seam allowance, baste and press along the fabric grain. Be careful not to stretch or pull the fabric or you will distort the shape.

Long bias strips are also used for binding (finishing the edges of a quilt).

SEWING

When all your pieces are cut, begin sewing them together to form design blocks. Follow specific directions and layouts for the design you have chosen. You may join the pieces by hand, using very small, running stitches, or sew them on a machine. It is easier to join small pieces by hand and longer seams on the machine. Use white cotton or polyester thread (unless your fabrics are very dark) and a thin, short needle for hand sewing. When using a machine, set the stitch gauge at 10-12 stitches per inch. Match corners of the pieces and pin sides together. Remember to sew as straight and accurately as you can, always leaving the $\frac{1}{4}$ -inch seam allowance. Begin each

short seam with a small knot or backstitch; end with two tiny backstitches.

Appliqué designs are usually centered on a block of the background fabric. To find the center of the block, fold diagonally twice, press and put a pencil dot where the two creases bisect—the true center of the block. Arrange the pattern pieces following your layout; then baste into place. Edges that are covered by another piece (such as the petal of a flower placed under the flower center) do not have to be turned under. Appliqué with tiny, invisible whipstitches in colors that match your fabric pieces.

Appliquing may be done with a sewing machine using a straight, zigzag or decorative stitch. Prepare the pieces in the same manner as for hand stitching and baste the pieces into the center of the block of background fabric. Carefully stitch around the edges of the design pieces, keeping fabrics smooth. Use either matching or contrasting thread.

Machine appliqué is quicker than hand sewing and may be desirable for items such as place mats, chair cushions or clothing that may get a lot of wear and frequent launderings. For small or decorative items you can appliqué designs onto a background fabric that has been commercially quilted and purchased by the yard or onto plain fabric. To achieve a "puffy" effect, stitch around $\frac{3}{4}$ of each piece and then insert a small amount of polyester filling under each piece. Distribute the filling evenly with a pencil or knitting needle, pushing it into the corners; then stitch the remaining $\frac{1}{4}$ of the piece to close.

ASSEMBLING THE QUILT

When all the blocks for a quilt have been pieced or appliquéd you are ready to *set together* (join) the blocks, following a layout plan for the whole quilt top.

First, press all the seams flat, but *not open*, on all blocks and carefully press each block. If you have cut and sewed accurately, your finished blocks will be straight, even and of the same size. Next lay out all the blocks on a bed or the floor according to the layout for the finished design. If you find that the quilt top has to be larger, piece more squares or plan to add wide borders to the edges.

The blocks should be assembled row by row. These long, straight seams may be sewed by machine or hand, always leaving $\frac{1}{4}$ -inch seam allowances. Next seam the rows together until the quilt top is complete.

Beautiful borders in white or contrasting colors are often part of a quilt design, making a lovely frame for the patchwork. If you are planning to add borders to enlarge a quilt top, figure how wide each border must be and add in the seam allowances before cutting. Many borders are pieced, appliquéd and scalloped—they are very fancy indeed. As you become adept in the art of patchwork you may choose a pattern with a very decorative border, or design your own. For a beginner it is wise to

choose a simple, straight border to enhance your patchwork-pieced top.

Always cut border strips on the grain of the fabric (they may have to be pieced to obtain the full length and width of the quilt). When you cut, allow $\frac{1}{2}$ inch to widths and $\frac{1}{4}$ inch to lengths for seam allowances and for mitering corners. The border strips are sewed in straight seams to all sides of the quilt top as evenly as you can, either by hand or by machine.

QUILTING

Now you are ready to begin quilting your patchwork. You have three options: You can quilt by hand, by machine or send your work to a professional quilter. Quilting is an art in itself. Modern women admire the tiny, even stitches done in intricate designs by our ancestors. Commercial quilting patterns in decorative designs are available today and used by talented needleworkers. If you are a beginner, we suggest you stitch very plain, simple quilting such as the designs we have suggested in our layouts. When you become adept you may prefer to design your own quilting patterns.

Mark your quilting designs on the right side of your pieced or appliquéd patchwork. If you plan to quilt straight lines, you can use a yardstick and colored chalk and draw even, straight lines, usually not more than 1 inch apart. By evenly crossing vertical lines with horizontal lines you will have a checkerboard design. We suggest that you never mark quilting lines in pencil, as pencil marks do not wash out. Never use a pen or permanent marker. If you are following a quilting pattern, you can trace it onto the patchwork with dressmaker's carbon (which will wash out) or simply use a sharp-pointed tracing wheel, which will leave tiny perforations in the fabric.

Many pieced quilt designs call for quilting following the shapes of the patched pieces, usually $\frac{1}{4}$ inch in from the seams. If your quilt is completely pieced, such as Log Cabin, you will not have to mark any quilting lines; simply quilt, following each shape.

Appliqué designs usually call for outline quilting around each motif. Outline quilting gives a lovely "puffy" effect. You may add additional quilting, following the outline to fill in the blocks.

When your design is set together with solid blocks, you must quilt all over these blocks in a design to harmonize with the patched blocks for a lovely finished product. Borders, of course, also must be quilted. Long, straight lines $\frac{3}{4}$ to 1 inch apart or simple checkerboard quilting are very effective and easy for borders.

To prepare your pieced top for quilting, you will have to prepare batting and backing fabrics to match the dimensions of your top. Polyester batting is favored today, since it is light in weight, makes a nice puffy quilt and of course will retain its plumpness through repeated launderings.

Special quilting thread is still available in many parts of the country, but cotton or polyester thread is excellent.

White traditionally is used, but you can match the color of your quilt top. Quilting needles are shorter than ordinary needles and very fine—#7, 8 or 9.

Lay your backing down first, on the floor or a large, flat surface; then the batting directly on top; then the patchwork top, right side up. Make sure all three layers are smooth and even. Pin at corners and center, or make a few small stitches. Next baste the layers together so that they won't slip or move while you are quilting. Using long basting stitches, begin at the center and baste out to edges in straight and diagonal lines. This step is very important; be sure to keep fabrics smooth and baste as many rows as needed to hold the layers together.

To quilt by hand you will need a quilting frame or hoop. Choose a hoop if your space is limited. When using a frame (available at needlework stores and through a Sears catalogue), assemble according to directions and fit your basted quilt evenly and tautly onto the frame. The frame has a roller at each end so that you can easily move your work as you complete quilting of each section. If you have the space to set up the frame, your quilting will be easier.

If you use a large hoop, either on a stand or hand-held, you will have to position each section of the quilt into the hoop to complete your work. This may be a bit awkward with a large quilt, but a hoop is ideal when you have limited space or are working on small projects.

The actual quilting stitch is a small, running stitch that goes through all three layers of the quilt. These stitches should be small, close together and as straight as possible, following your marked design. (See diagram C.) It may take a bit of practice to master this even, up-and-down stitching, but it can be done by anyone who sews. Expert quilters may do up to 14 stitches per inch; a beginner should try for at least 8.



Begin each row of quilting by knotting your thread: Put the needle into the backing and up through all three layers and give the thread a gentle tug. The knot will be pulled through the backing into the batting and will not be visible. End each row of quilting with two tiny backstitches to secure.

Quilting may be done with a sewing machine, although the effect is a continuous line rather than small, separate stitches. To quilt on the machine you can use a special quilting-foot attachment, which has an adjustable guide to aid in quilting straight lines. For best results set stitch gauge at 10-12 stitches per inch and use a slightly looser tension than for straight sewing. It is best to do a small sample to determine the best stitch length and tension. To avoid puckering, sew slowly, smoothing

the quilt layers as you sew. It is best to start in the middle of the design and quilt outward toward the edges. Half your quilt will have to be slipped under the presser foot and rolled tightly in the area in the center of the machine (to the right of the needle).

There are professional quilters throughout the country who will hand-quilt your patchwork in designs of your choosing. These experienced quilters may belong to guilds, clubs or groups, or may be talented women who love to quilt and do it for fun and profit. When you negotiate with a quilter, you should discuss the project with her. If this is not possible, ask for a sample of quilting by mail and judge it for yourself. Prices vary enormously for hand-quilting, and of course the size of your patchwork and choice of quilting pattern will be considerations. Some quilters charge per spool of thread, some per square foot and others by the hour. It is not possible for us to give you a price guide, except to say that prices for this fine work can begin at \$25. If you would like a list of quilters throughout the country, write to: Redbook, Department P.Q., 230 Park Avenue, New York, New York 10017. We cannot guarantee the results; you will have to judge the quilter's work or sample and price for yourself.

FINISHING THE QUILT

If you do your own work, remove all basting stitches and trim any slightly uneven edges when quilting is complete. The most popular method of finishing the edges is binding. To make binding strips out of background or contrasting fabrics, cut bias strips 1½ inches wide and piece them together until you have two lengths and two widths to match the dimensions of your quilt. Lay the right side of a binding strip onto the outer edge of the quilt top, matching the edges. Stitch the binding to all three layers of the quilt, keeping a ¼-inch seam allowance. It is best to do this on a sewing machine, but if stitching by hand, use running stitches. Turn the bias strip over the raw edges of the three quilt layers; then whip on the backing side of the quilt, turning under the ¼-inch seam allowance. Use tiny, invisible stitches. Repeat this until all four sides of the quilt are bound.

LOG CABIN

The Log Cabin is one of the most famous and best loved of all the pieced quilt designs. It is adaptable to many color arrangements—subtle or bold, carefully planned or random and multicolored. This pattern can be set together forming many over-all designs after the blocks have been pieced. We give layouts for two—Light and Dark, and Barn Raising.

The traditional multicolored Log Cabin design made use of every available small fabric scrap saved by thrifty pioneer women. Some of the newer adaptations like those shown have a contemporary look achieved by con-

trasting, within each block, delicate gradations of light and dark colors.

In choosing colors it is helpful to experiment with scraps of colored cloth or paper, or by sketching several arrangements in color.

DIAGRAM 1

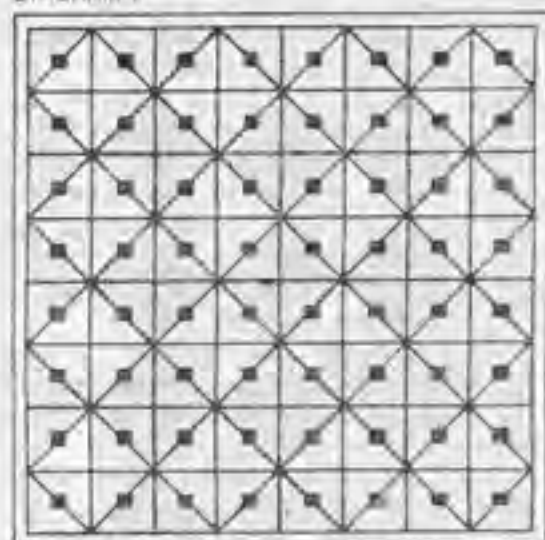
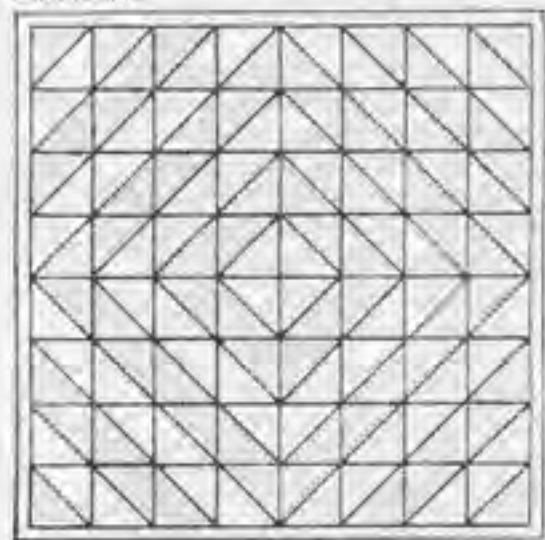


DIAGRAM 2



To make a planned color scheme such as the one we show you must choose four light-colored fabrics, four dark fabrics plus one still-darker fabric for all the 2-inch-square centers—nine separate fabrics in all. (Or, if you prefer, choose a very light shade for center squares.) **Yardage needed for quilt top:** This is broken down into yardage for each color, as specified on the diagram by letters; and size of piece, specified on the diagram by numbers. The diagram will be your guide for cutting and assembling each block. Provide additional fabric for quilt back and binding as described in general instructions.

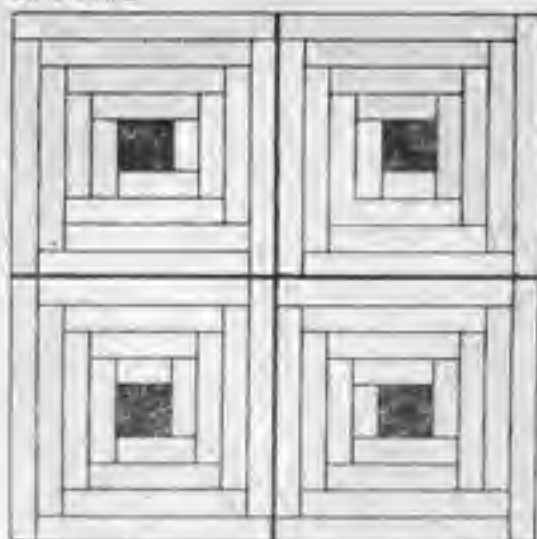
Center Fabric	½ yard
Light Color A	¾ yard
Light Color B	1¼ yards
Light Color C	1¼ yards
Light Color D	2 yards
Dark Color E	¾ yard
Dark Color F	1½ yards
Dark Color G	1¼ yards
Dark Color H	2¼ yards

For Each Block

Pattern Piece 1 (Center Square) 1	
Light Tones	
Pattern Piece 2	1 Color A
Pattern Piece 3	1 Color A
Pattern Piece 4	1 Color B

- Pattern Piece 5 1 Color B
- Pattern Piece 6 1 Color C
- Pattern Piece 7 1 Color C
- Pattern Piece 8 1 Color D
- Pattern Piece 9 1 Color D
- Dark Tones
- Pattern Piece 3 1 Color E
- Pattern Piece 4 1 Color E
- Pattern Piece 5 1 Color F
- Pattern Piece 6 1 Color F
- Pattern Piece 7 1 Color G
- Pattern Piece 8 1 Color G
- Pattern Piece 9 1 Color H
- Pattern Piece 10 1 Color H

DIAGRAM 5



Four blocks joined into a 2x2 grid to form motif.

Following general directions, trace and cut all the colors and sizes of logs needed for the entire quilt face. There are 64 blocks of 17 pieces each: 16 logs and one 2-inch center square. Refer to diagram and to your own color sample when cutting out the light and dark fabrics. Remember to add the 1/4-inch seam allowance to the tracing line when cutting the fabric. Cutting accuracy is extremely important to form perfect-fitting 10-inch square blocks.

To simplify your work, put each block's 17 parts into separate envelopes (64 in all), or clip or baste the pieces together to keep them all together. When you are ready to piece each block together, refer to diagram 3 and the color guide you have made for proper placement of the logs. Remember the numbers are log sizes; the letters are your color keys. The first piece to be sewed to the 2-inch center square is 2A; next 3A; then 3E; finally 4E. Continue to enlarge the block, each time enclosing the square previously completed, always starting with the light-colored log on the top and working clockwise to include the two dark logs.

Continue the same procedure for each block until all 64 blocks are completed; then piece sets of 4 together, as shown in diagram 5. Finally, join these 16 sections together, following the full quilt layout shown in diagram 1.

The final step is the quilting itself. Follow the quilting directions given in the general section. To finish the edges, bind with a 1/2-inch binding.

LOG CABIN CHAIR SEAT

To make a colorful cushion or patched quilted fabric for a chair seat, first measure your chair. If the chair seat is of an even shape, you may prefer a box cushion. If uneven, you will have to plan the patchwork, allowing enough extra on all sides to turn under the seat to upholster. Since Log Cabin is a perfectly even block, composed of straight pieces of fabrics and "built" of fabric logs of uniform width and matching lengths, it is an easy design to reduce or enlarge because of its symmetry. You need small amounts of four light colors and four dark colors plus a center color, or use random, multicolor fabrics. Refer to the diagram showing

color and piece placement for one block and to the diagram of four blocks joined, for Light and Dark arrangement.

VIRGINIA REEL

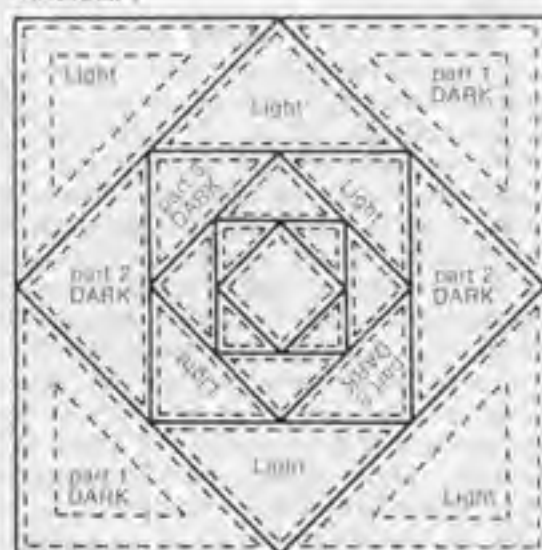
The Virginia Reel pattern reflects the social life of more than a century ago. This lively quilt stimulates the eye with what appears to be constant movement—the swirl of bright, circular skirts as square dancers swing their partners. Even though the finished design looks intricate, its construction is quite simple, consisting of three different kinds of 7-inch blocks: plain light; plain dark; and patterned blocks of pieced triangles around a center square, which vary only in their color arrangements.

Before beginning this quilt, carefully read and follow the preceding instructions for cutting, sewing and quilting. To begin, select two contrasting fabrics so that the finished face of the quilt will show a strong contrast.

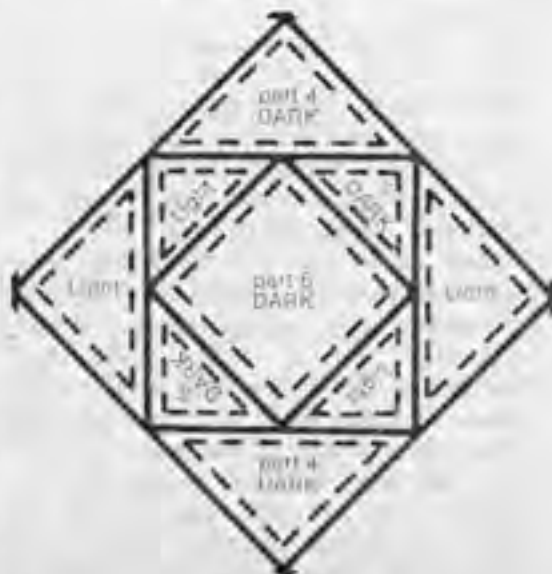
Yardage needed for quilt top of material 36 inches wide: 6 yards of light fabric to make: 164 pieces each of parts 1 through 5, as illustrated on block layout (diagram 1); 4 border strips; 42 plain blocks.

4 1/4 yards dark fabric to make: 120 pieces each of parts 1 through 5; 71 pieces of part 6; 30 plain blocks. This yardage is for quilt top alone. Provide additional material for quilt back and binding, as described in general instruc-

DIAGRAM 1

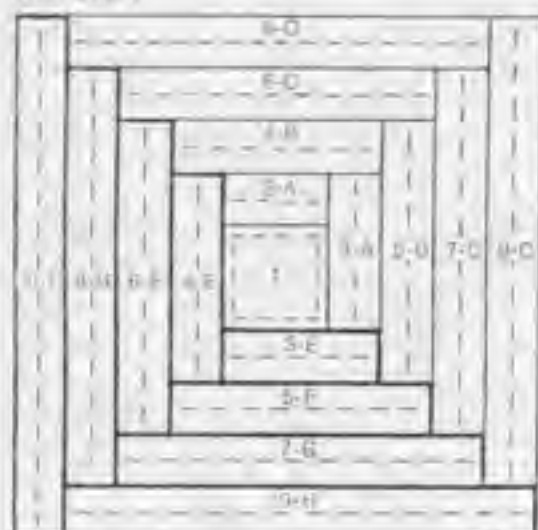


Finished block enlarge to 7-inch squares block (dashed lines indicate quilting lines)



Center consisting blocks 3, 7 and 8.

DIAGRAM 3

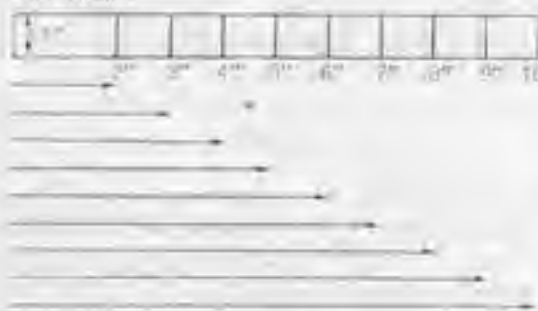


Enlarge following color piece arrangement; 17 pieces. Dashed lines indicate quilting design.

Each block is made up of 16 logs plus a center square, which together form a 10-inch square block. Sixty-four of these individual blocks make up the quilt face; and 4 of these blocks pieced together create a single motif of a light-colored diamond, bordered by 4 small dark squares set into 4 dark corners.

Before beginning this quilt, carefully read and follow the general instructions for cutting patterns and fabric, for sewing together and for quilting.

DIAGRAM 4



Enlarge to actual size. Center 2 inches square. Logs: 1 inch wide 2 to 10 inches long.

To begin, make full-sized sandpaper patterns (10 sizes of logs and 1 square center) from the reduced patterns shown. Carefully number each pattern by size. Using these patterns, make a sample of the chosen colors by cutting out enough pieces of fabric colors and sizes to form a 4-block unit, following the plan of diagram 5. Arrange and glue these pieces to a sheet of paper and label each log by size and color, with numbers and letters corresponding to those on diagram 4. Referring to this 4-block layout will clarify both the cutting of fabrics for each block, and for the assembling and piecing of the entire quilt.

Making cutting patterns: There are 71 pieced blocks; 72 plain ones. Each type measures 7 inches, finished size. Following general directions, make full-sized sandpaper patterns for each shape used in the design: one 7-inch square; 6 shapes that make up each pieced square (one small inner square, part 6; and 5 triangles, 1 through 5 on the block layout). With a pencil or marker, number each pattern piece carefully.

Cutting: Before cutting the actual pieces from the fabric, cut border strips, piecing fabric when necessary. Their finished dimension is 2 inches by 95 inches for side borders, 2 inches by 81 inches for end borders. To these dimensions add $\frac{1}{4}$ inch extra fabric to the lengths, to allow for mitered corners; add $\frac{1}{2}$ inch to the width to make $\frac{1}{4}$ -inch allowances along each side.

Trace and cut 42 7-inch blocks from the light-colored material and 30 7-inch blocks from the dark. Be sure to add a $\frac{1}{4}$ -inch seam allowance to all four sides of each 7-inch block before cutting.

From the light fabric, using patterns 1 through 5, cut 164 pieces of each. From the dark fabric, using patterns 1 through 5, cut 120 pieces each. Using pattern 6, cut 71 pieces. (Be sure to allow for $\frac{1}{4}$ -inch seam allowance around each piece.) Group all these pieces in envelopes according to size and color.

Piecing: In the diagram for the pieced-block layout, the numbered parts represent the dark pieces. The light pieces of the same size are labeled "light" to clarify arrangement of dark and light pieces.

Of the 71 pieced blocks, 49 are assembled as follows: Starting with the center square (part 6), which is always a dark piece, attach to it 2 dark and 2 light triangles of part 5, putting lights opposite and darks opposite. You now have made a larger square. To each of its four sides add part-4 triangles, with lights opposite and darks opposite. Continue to add to the square in the same way, following the block layout.

There are 22 remaining pieced blocks that are assembled in a different arrangement and proportion of lights and darks. These blocks form the outside row around the quilt. Study this outer row in the layout design for an example of this light and dark arrangement. Each block is made of one dark and three light triangles of each size, 1 through 5.

One easy way to assemble and piece these is to put the first dark triangle (part 5) at the lower right of the inner square (6). Add a dark triangle (4) to the right; a dark 3 in upper right corner; a dark 2 at the top; a dark 1 in upper left corner of the final block.

When all blocks are completed, join them together in strips, carefully following the quilt layout. Once you have completed the 11 strips, join these together to finish the face of the quilt. Check to make sure that the whirling pattern is whirling in the same direction as on the layout. Then attach the long border strips and miter the corners. To stitch the actual quilting, prepare the batting and backing to match the dimensions of the quilt face, which in-

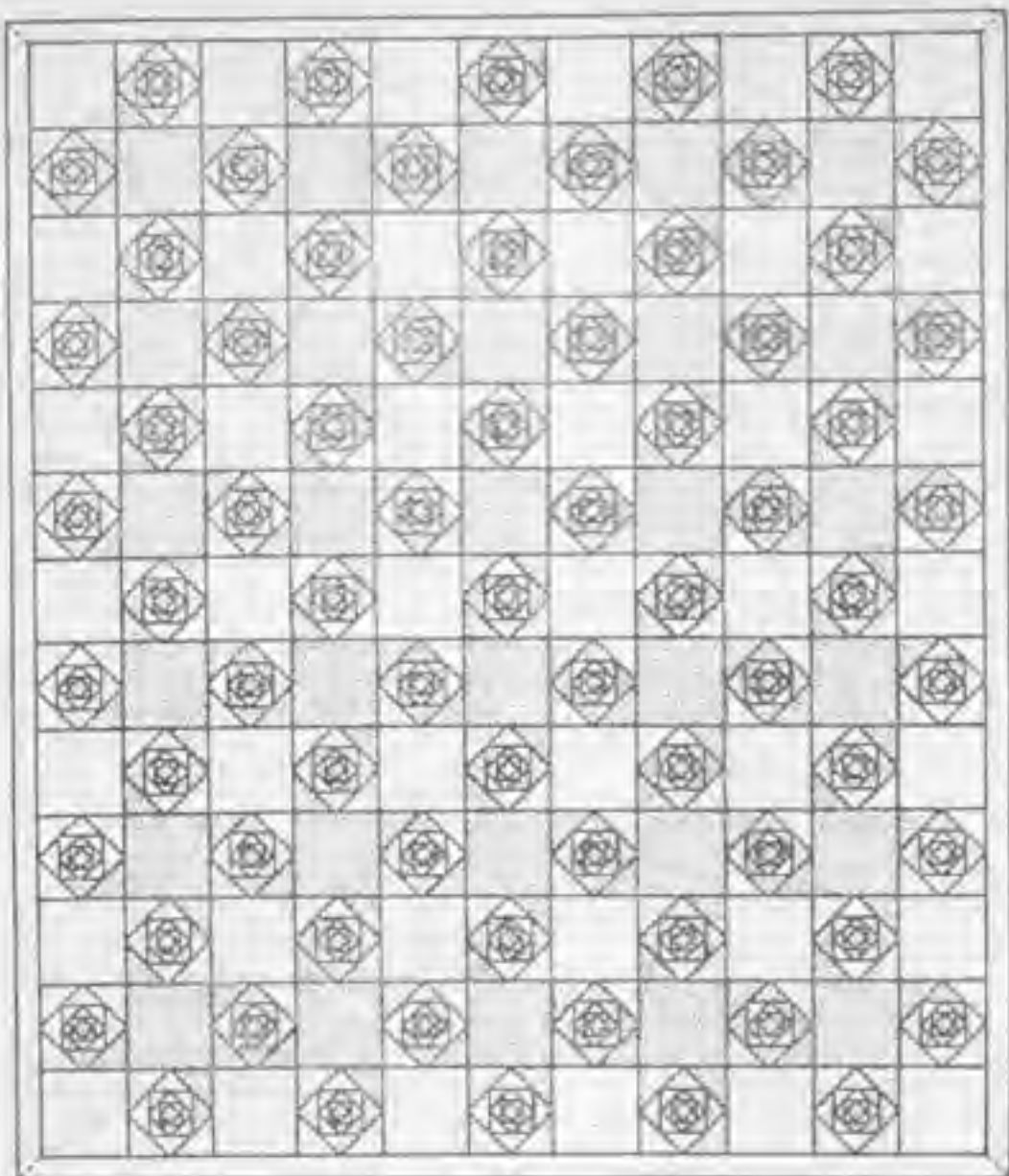
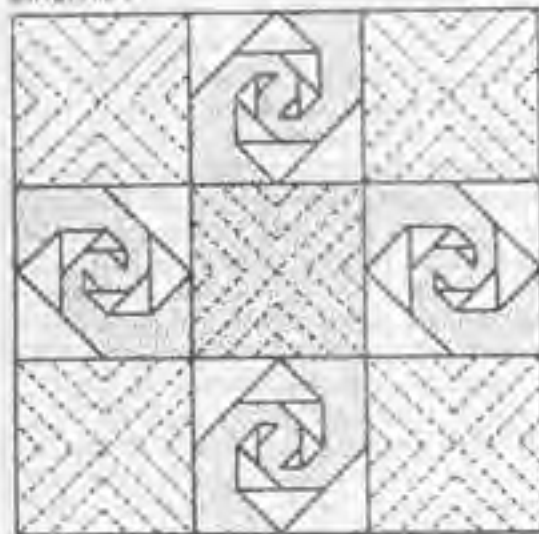


DIAGRAM 2

DIAGRAM 3



cludes the borders. Quilt according to directions already given, and finish the edges with a preferred width of binding in the dark fabric.

VIRGINIA REEL FRAMED PICTURE

The 9 blocks that make up a whole Virginia Reel motif will make a striking, original design to frame. Your choice of two vivid, contrasting colors or prints and quilting will add wonderful dimension to the finished picture design.

We reduced the pattern of individual blocks (solid and pieced) to 5 inches for an over-all finished size of 15 inches.

Refer to the diagram of 9 blocks joined to see how to set together, and to the diagram showing one block pieced for color arrangement of triangles and square. Piece, quilt and frame your Virginia Reel creation.

DAHLIA

The Dahlia quilt design is a fairly recent pattern that has become very popular, since it lends itself to many inventive color arrangements that can make one Dahlia quilt totally different from the next. Also the pattern pieces are relatively large and easy to cut and appliquéd. Like the Log Cabin design, the Dahlia quilt is easy to enlarge or reduce by adding or subtracting blocks. Because of the Dahlia's symmetrical structure, this motif can be successfully appliquéd on pillows or clothing. Before beginning this quilt, carefully read the general instructions on cutting, appliquéd and quilting. You will need 31 Dahlia blocks, 26 green-leaf blocks and 6 plain blocks.

Yardage needed for quilt top of material 36 inches wide:

Pattern Piece 1
31 pieces $\frac{1}{3}$ yard
Pattern Piece 2
496 pieces $\frac{1}{4}$ yards
Pattern Piece 3
496 pieces $\frac{1}{4}$ yards

Pattern Pieces 4 and 5

26 pieces each 2 1/4 yards

White 9-inch squares

63 pieces 4 1/4 yards

Borders

4 1/4 yards

Provide additional material for quilt backing and binding as described in the general directions.

To begin, make full-sized sandpaper patterns from the reduced patterns in the diagram. Label each part. If pattern pieces 2 and 3 become worn or bent with use, cut two new sandpaper patterns to avoid inaccurate tracings.

Cut two strips of fabric 8 1/2 inches by 81 inches on straight grain of goods for side borders. Cut two strips of fabric 7 1/2 inches by 80 inches on grain for end borders.

Cut 63 9-inch squares for the background blocks. Make sure to add 1/4 inch for seam allowance to all four sides of the above-mentioned pieces. As stated in general directions, place the rough side of the sandpaper pattern down on the right side of the fabric and

trace with sharp pencil all the pieces needed for the quilt. Remember when cutting to add the 1/4-inch seam allowance; the pencil marking is the sewing line. Once all the pieces of all the patterns are cut, separate by color and fasten these groups together with one or two tack stitches. After all pieces are turned under, basted and pressed, remove bastings and begin to appliqué. To plan the first Dahlia appliqué, place the center of the Dahlia, part 1, in the center of the block and fasten securely with a few stitches. Next, evenly space the small, part 2 petals around the circular part 1, slipping the rough edges of the seam allowance of the larger end under the center circle. Secure both center and petals by basting around the inside edge of the Dahlia center. Place part 3 petals on the design, side edges underneath those of part 2 petals. Baste all the petals down the middle to keep in place. Appliqué the part 2 petals first and then finish the block by appliquéing the part 3 petals. Appliqué the green-leaf pieces onto their blocks.

Following the quilt layout, join the blocks together in strips and finally join these strips together to complete the quilt face. Seam the borders to quilt top on all sides. Cut batting and backing to the finished size of the quilt top, including borders. Follow the general directions for quilting.

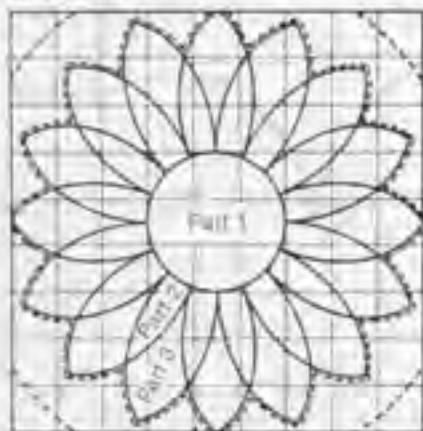
To quilt, follow suggestions on diagrams. Outline-quilt each appliqué design; quilt circles in plain blocks and squares on borders.

To finish, make binding strips in one of the Dahlia colors and apply to all edges.

DAHLIA-TRIMMED APRON

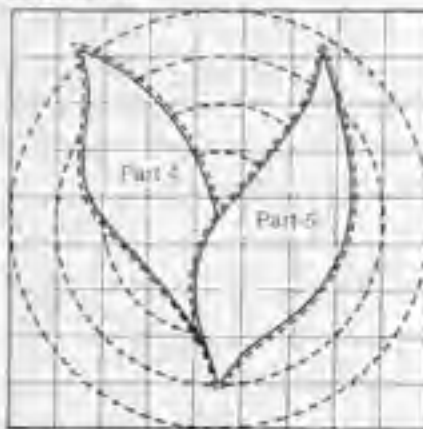
To accent a dress or apron for a child or doll, we have reduced the Dahlia motif to a 4 1/2-inch diameter (exactly one half of the full-sized quilt pattern). We enlarged the bottom section of the large petals and used 16 of these, eliminating the tiny top petals (part 2 on quilt pattern). For a very decorative effect we used scraps of fabrics in 9 colors. Select 8 harmonizing solids and prints for the outside petals; cut 2 petals of each fabric (16 petals in all). One more color will be needed for the round center piece; cut 1. To assemble, place round center on garment; then lay 8 petals evenly around it, raw bottom edges tucked under the center piece. Baste. Position remaining 8 petals around the center evenly, in between the points of the first layer of petals. Baste; then appliqué. Assemble and appliqué as many motifs as you desire to the dress or apron. A bit of polyester stuffing under each piece of the Dahlia will add dimension if you are going to appliqué onto an unquilted fabric, as we have.

DIAGRAM 1



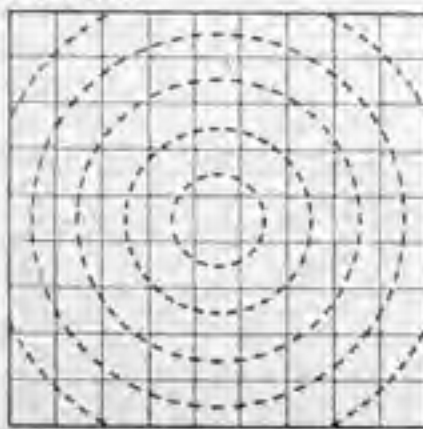
DAHLIA MOTIF pattern. Enlarge to 9-inch square. Broken lines indicate suggested quilting design.

DIAGRAM 2



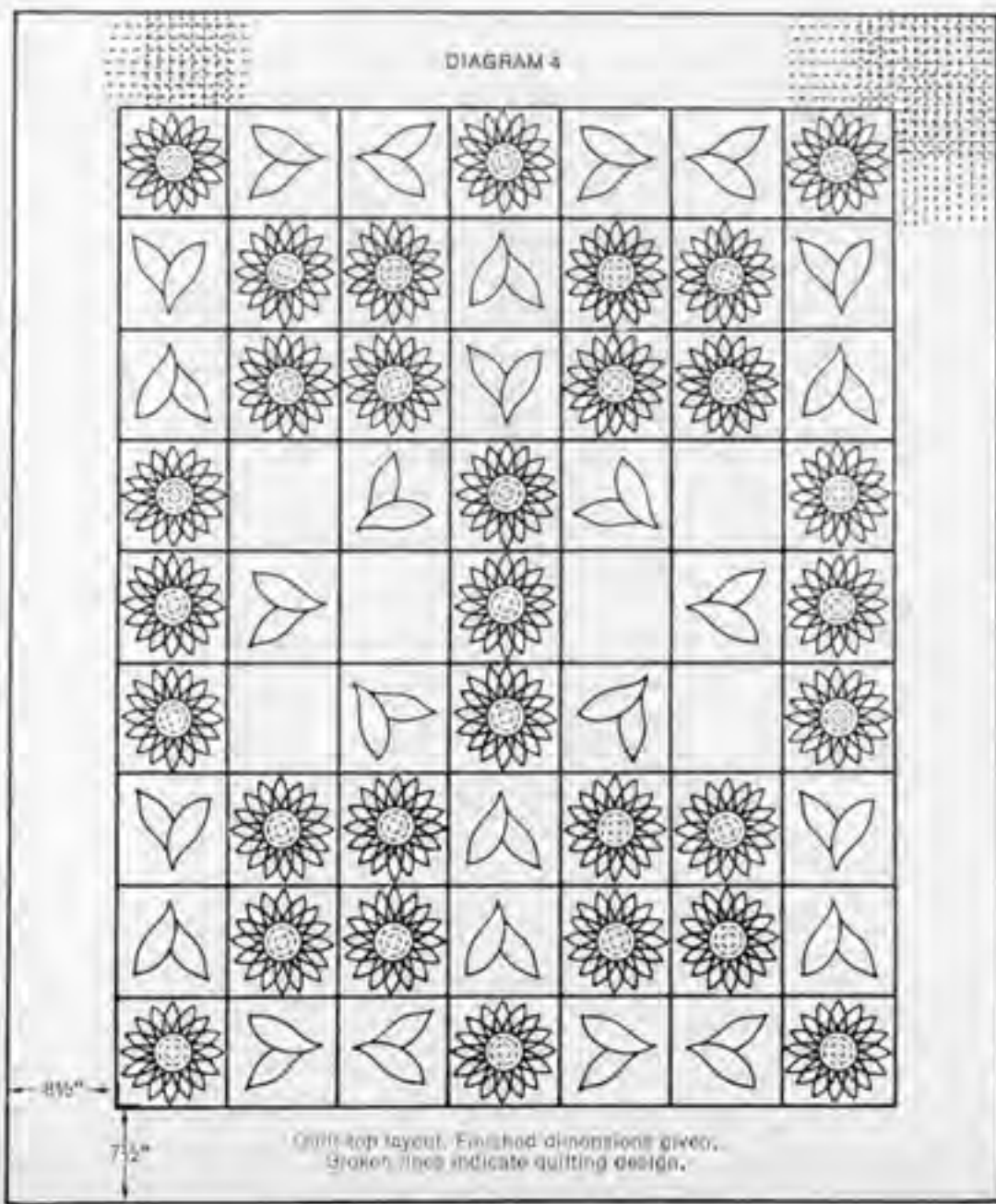
LEAF pattern. Enlarge to exact size, 9 inches. Broken lines indicate quilting design.

DIAGRAM 3



PLAIN BLOCK. Enlarge to 9-inch square. Broken lines indicate quilting design.

DIAGRAM 4



Quilt top layout. Finished dimensions given. Broken lines indicate quilting design.

Redbook's Little Handicrafter

Scraps of fabric have an irresistible appeal for children; instinctively they want to make things with them. Now while you work on the patchwork quilt of your choosing, you can let the younger members of the family do some patchwork of their own the easy way—with fabric scraps, glue and large squares of felt. We offer three suggestions for projects that are easy for young paste-on quilters to do.

MATERIALS YOU'LL NEED:

Scraps of fabric in assorted colors and designs
 12-inch by 16-inch pieces of felt (any color)
 White glue or rubber cement
 Lightweight yarn and darning needle
 Pinking shears (OPTIONAL)
 2 curtain rings (OPTIONAL)
 ½ yard ribbon or yarn for a tie

FOR DOLL'S QUILT:

Sew a running stitch with lightweight yarn one inch in from edge of felt on all four sides for border (diagram 1). (Mother can do this if a young patchworker is not handy with needle and thread.) Cut out 3-inch-by-4-inch pieces of fabric. If you have pinking shears, use them to prevent fraying. Spread rubber cement or white glue evenly and sparingly on back of fabric squares and press in position on the felt, keeping the squares within the stitched border. Your child can make the color selection and position the fabric squares.

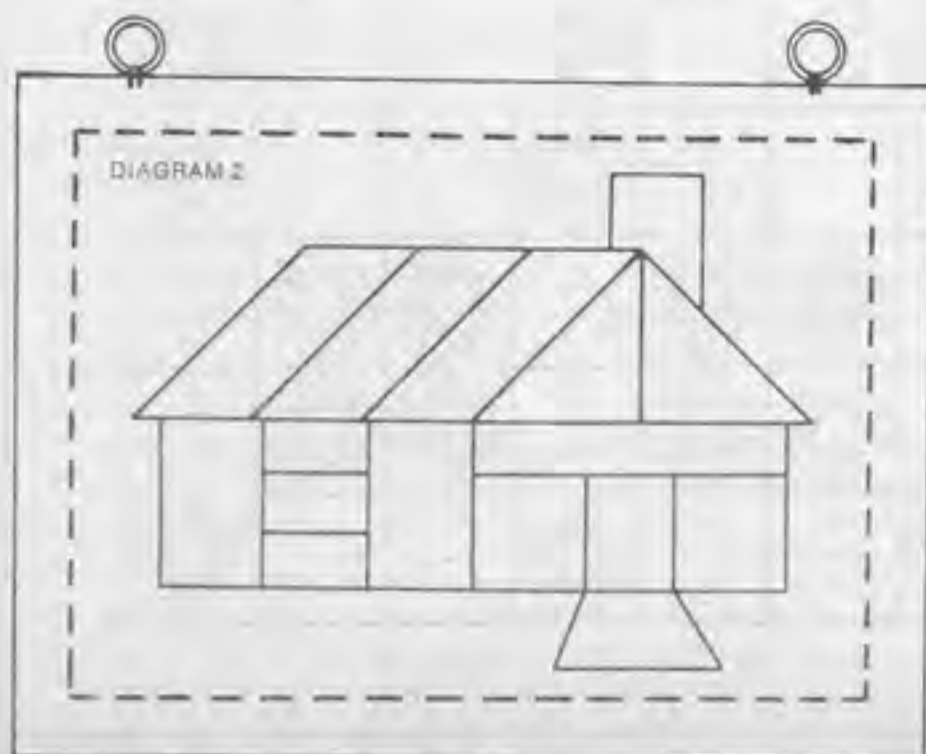
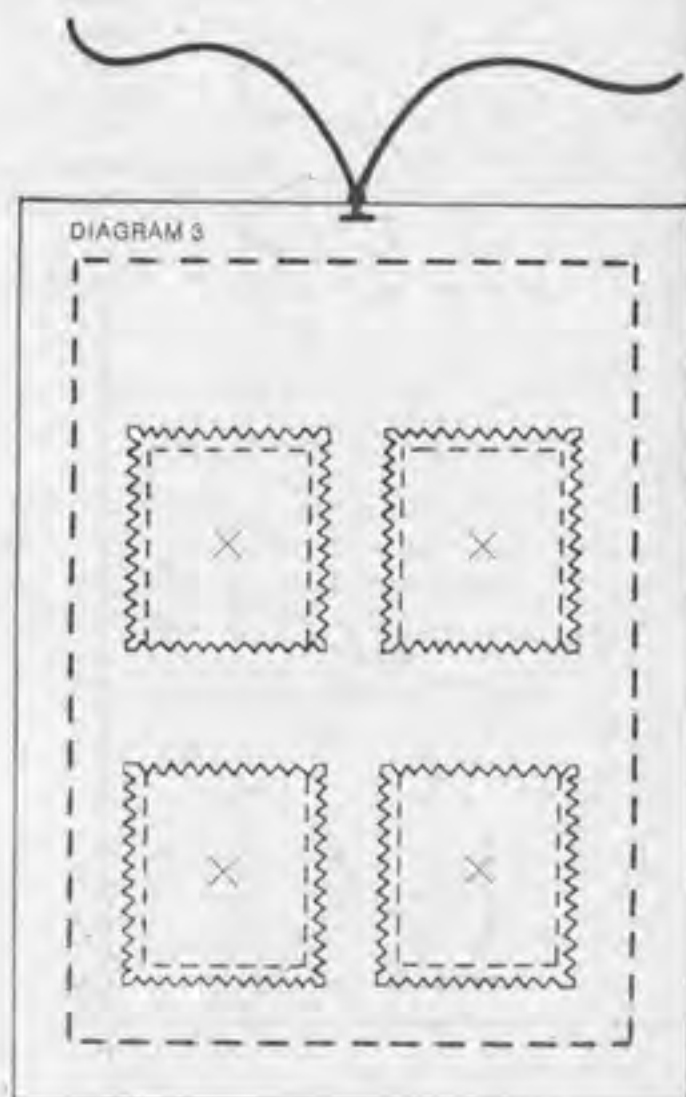
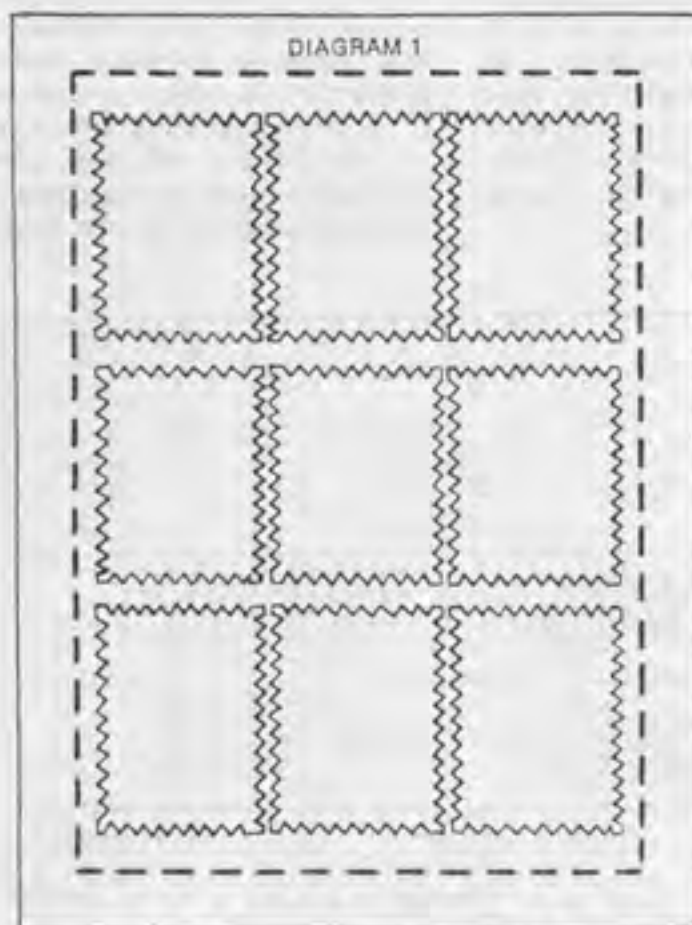
FOR PATCH PAINTING:

Sew running stitches with lightweight yarn one inch in from edge of felt on all four sides. The child can then make a chalk outline of a house (diagram 2), tree or animal in center of felt and glue

down fabric squares within that outline to form a "painting." Fabric squares may overlap or be trimmed to fit drawing exactly. Sew curtain rings to top for hanging the picture.

FOR PATCH-POCKET STASH-AWAY:

Sew running stitches with lightweight yarn one inch in from edge of felt all four sides. Mark chalk Xs approximately in the four areas indicated diagram 3. Fabric scraps may be pasted down or stitched around three sides of these Xs, leaving one side open to form pockets to hold favorite little treasures. Make a small slit in center of one side of the felt and run ribbon or yarn through it and tie, leaving ends of equal length. When felt is rolled up, ribbon or yarn then can be tied around the roll to hold it closed (diagram 4).





PEOPLE ON THE COVER

Ginger DeVault, the girl on our cover and also above, has good feelings about quilts, and was happy to pose with one to emphasize our quilt stories in this issue. (That's an All-Hex quilt shown on the cover; you can make one too. See page 104 and page 144.) She has completed a quilted skirt for herself and a baby's coverlet for a friend, and now she's making a bed-size quilt. It's a pattern called "Grandmother's Flower Garden," and in her own words, it's a killer. She's been working on it off and on since 1969. She hopes to have it in her trousseau when she gets married in July.

"It has a pale-yellow background with light-blue, six-sided 'flowers,'" Ginger told us. "All the material comes from my mother's scrap bags. Everything represents something nostalgic—a blouse I liked, a skirt my thirteen-year-old sister used to wear, and so on. It's truly a labor of love. I put it away for weeks at a time when my patience wears thin. Then after a while I haul it out and start again."

Ginger is a resource teacher in the New York City public-school system. She works with elementary-school children who have learning disabilities, and with their teachers.

New York City gives her a shut-in feeling a lot of the time. She likes the outdoors. But she loves New York too. The block she lives in on the Upper West Side is a real neighborhood.

"We're a very close-knit block and a great organization. We give block parties. Everyone is friendly. People stop to talk to my three cats when they're out in their playground—a window balcony off my living room. Our block is a little piece of common sense in the middle of a pretty crazy place."

But she loves the excitement of the city, the museums, the galleries, the constant renewal that comes from meeting the flow of new faces and new situations. And the music, the theater. The street crime of the city doesn't bother her particularly.

"You have to be cautious. The trick is not to become paranoid."

She wishes it were easier to get out in the countryside, though. "Where I grew up, the country was all around me. The air was so clean. Not like here," she said ruefully. "Once when we just had to get out of the city—it was last year—we drove way up the Hudson River, miles away, to go blueberrying. We found a place like a mountain, but after hours of searching we got only a few huckleberries. Not even enough for a pie."

An older brother called her "Ginger" the day her mother brought her home from the hospital, and that's what she's called herself since she could talk.

"I don't even tell my real name," she said. "Never. Never!"

She was raised in Dunlap, Indiana, a place of less than 2,000 population near Elkhart. She was the only girl in her neighborhood. A stream ran behind their property and she spent a lot of time on rafts. And up in tree houses.

"I was a regular Huck Finn," she said.

Her mother taught her to sew and knit, and Ginger speaks lovingly of the little French ditties they sang together while making dolls' clothes.

"I batiked all my Christmas presents this past year," she said. "Aprons, throws, things like that. It's a process where you put wax in a fabric before dyeing it and then take the wax out. I also do macramé."

But she doesn't think of herself—or want to be thought of—as a domesticated home creature.

"I'm involved with some typical domestic activities," she said, "like sewing and cooking, other things too, but I don't consider them female chores. They are skills, or maybe arts. I go at them with the same kind of zeal I have for bicycling or camping on St. John, in the Virgin Islands, and other places in the Caribbean. I've done that. One of my things now is making myself an expert, sort of, on wines."

She thinks a liberated woman is one who expresses her individuality.

"I go into things," she said, "as an individual—*me*—and not as a female work-

ADD COLOR TO YOUR ROOMS

Information about furnishings shown on pages 108-111

All items are available in most department and furniture stores throughout the country. All prices are approximate.

For further information about where to purchase these items write to: Redbook Home Furnishings Department, 230 Park Avenue, New York, New York 10017.

Living Room

"Temple Bell" nylon carpet, by Lees; \$11 per square yard. Sofa, 74 inches wide, by Flair Division of Bernhardt; \$625. Glass-and-chrome cocktail table and white étagère, by Lane; \$60 and \$130. "Glosheen" cotton fabric used for drapery, sofa and quilt patterns, 48 inches wide, by Waverly; \$3.75 per yard. Lamp, white ceramic turtle, planter and bowl holding flowers, all by Tyndale; \$55, \$53, \$38 and \$28. All other red, yellow and white ceramic accessories, by Raymor; \$8 to \$27.

Bedroom

"Psychodelia" nylon shag carpet, by Lees; \$10 per square yard. Parsons table, by Lane; \$55. Queen-size mattress and box spring, by Simmons. Linen for bedspread and covering screen, window frame and headboard, 54 inches wide, by Schumacher; \$6.55 per yard. Mirrors on wall, by Beylerian; \$10 each. "Shanlin" linen used for dahlias, 36 inches wide, by Moygashel; \$4 per yard. Lamp, by Tyndale; \$110. Full-length mirror and chromed accessories on table, by Raymor; \$177 and \$17 to \$43. All quilt patterns made with Stearns & Foster polyester batting.

THE END



how to make

A Quilted Pillow Cover

* IDEAS · METHODS · DESIGNS

An educational and entertaining project in piecing and quilting presented by the makers of Mountain Mist Quilt Filling — The Stearns & Foster Company, Cincinnati, Ohio, U. S. A. 45215.

