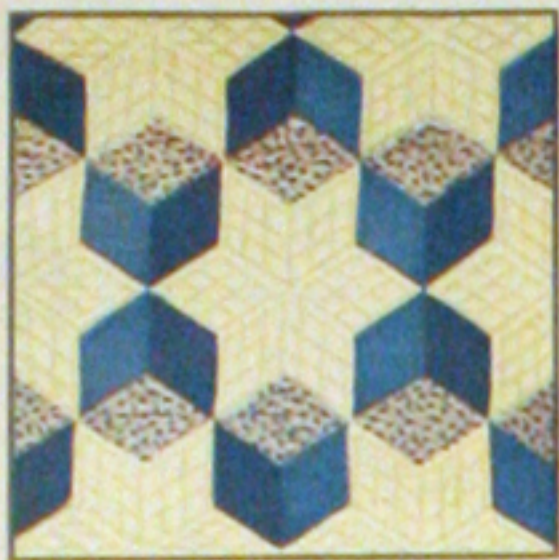




74-FLORAL WREATH



A-TUMBLING BLOCKS



102-DEW DROP



70-STAR BRIGHT



13-GRANDMOTHER'S FLOWER GARDEN



119-DADDY HEX



28-MARTHA'S VINEYARD



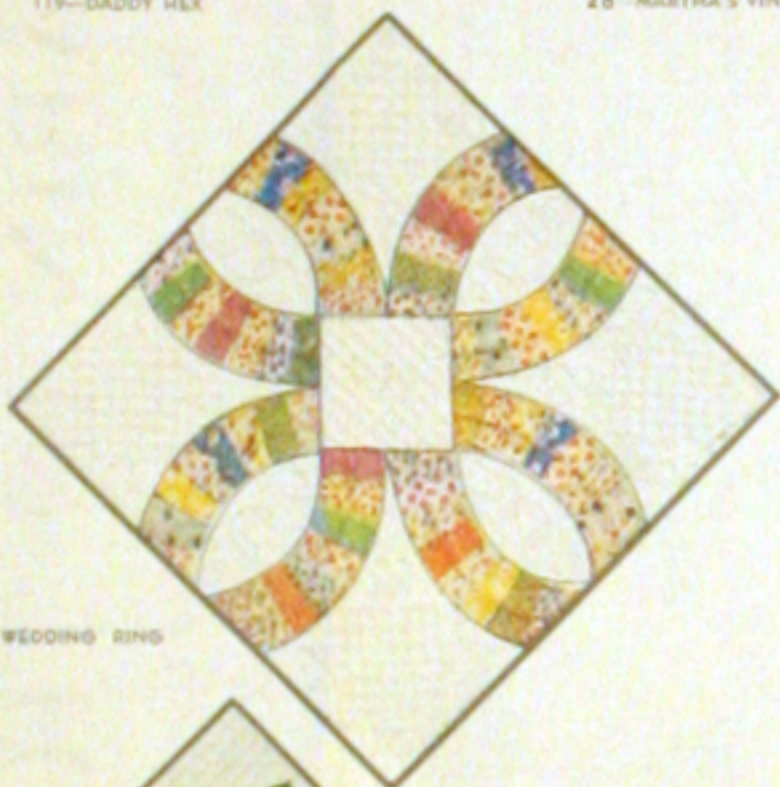
34-HOMESPUN



P-SUNFLOWER



R-IRIS



21-DOUBLE WEDDING RING



F-THE LONE STAR



100-STAR OF BLUEGRASS



80-APPLE BLOSSOMS



83-COUNTRY GARDENS

SAVE THIS WRAPPER
 THERE IS A VALUABLE QUILT PATTERN ON THE REVERSE SIDE.
NOTE - Patterns for quilts shown on this wrapper and in our catalog may be ordered at a saving with the coupon which is printed below.

#38 Cabin In the Cotton

#38 Cabin In the Cotton ©1935

1 lb. 3 oz.

ONE SEAMLESS SHEET

FULL QUILT SIZE - 81 BY 96 INCHES

MOUNTAIN MIST

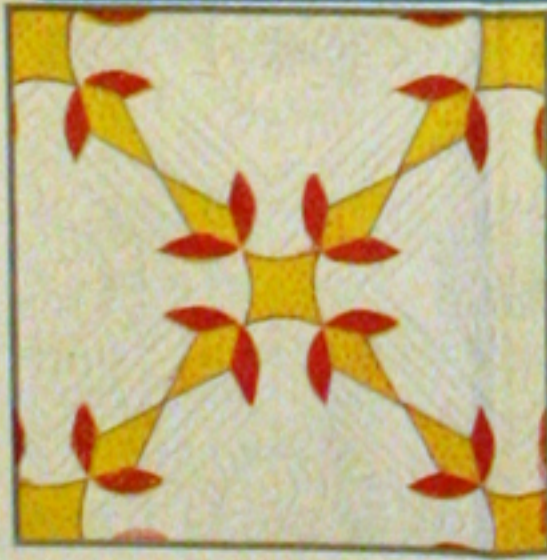
REG. U.S. PAT. OFF. AND IN CANADA

NEEDLE-EASY "GLAZENE" ALL COTTON FILLING

Uniform in Thickness • Does Not Stretch Thin • Makes a Quilt That Will Wash Beautifully

THE STEARNS & FOSTER COMPANY LOCKLAND, CINCINNATI, OHIO

ALL COTTON 100% NEW SAF MATERIAL OHIO REGISTRY No. 52



23-TURKEY TRACKS



X-NEW YORK BEAUTY



39-DOGWOOD



30-BOSTON COMMONS



64-COUNTRY LANES



82-SPRING WREATH



30-OHIO ROSE



75-DRESDEN PLATE



76-DAISY CHAIN



108-COLUMBINE

YARDAGE CHART

The Yardage Chart tells how many pieces are required for each block, and how many pieces in all will be needed; this is for the convenience of those who are using left-over materials of varying quantities. It also tells how to proceed if new material is being provided. For instance, if you can find twenty kinds of prints, purchase $\frac{1}{2}$ yard of each, and refer to the third column in the Yardage Chart to find out how many pieces to cut from each print. If you find only fifteen attractive prints, provide $\frac{2}{3}$ yard of each; the fourth column in the Chart tells how many pieces to cut out from each of the fifteen prints. Yardage is calculated for material 36 inches wide. Provide additional material for quilt back and binding.

| Pieces per block | Total pieces | $\frac{1}{2}$ yd. each of TWENTY prints. Cut from each: | $\frac{1}{2}$ yd. each of FIFTEEN prints. Cut from each: |
|--|--------------|---|--|
| Part 1 — 1 piece | 94 | 15 pieces | 20 pieces |
| Part 2 — 3 pieces | 282 | 10 " | 13 " |
| Part 4 — 2 " | 210 | 11 " | 14 " |
| Part 5 — 2 " | 144 | 8 " | 10 " |
| Part 6 — 2 " | 144 | 8 " | 10 " |
| Part 7 — 2 " | 144 | 8 " | 10 " |
| Part 8 — 2 " | 144 | 8 " | 10 " |
| Part 9 — 2 " | 144 | 8 " | 10 " |
| Part 10 — 3 " | 216 | 11 " | 15 " |
| Part 11 — 24 pieces | | | |
| Part 12 — 20 " | | | |
| Corner triangles — 4 | | | |
| Narrow white strips to join the blocks | | | |

*Except for the small blocks, each of which requires 3 pieces of Part 4, but none of the following longer parts.

QUILTING SUGGESTION

The original Mountain Mist Cabin in the Cotton quilt is quilted as shown in the diagram below. There is little space for elaborate quilting on this top, nor is it appropriate to the design. The triple-stitched hearts, neither too fancy nor too angular, relieve the geometric simplicity of the design, and they fit in well with the Cabin in the Cotton theme.

One heart is stitched in every Part 11 and Part 12 space around the border. The heart can be transferred most easily to the quilt top as follows: place the actual size diagram under the cloth; the lines will show through and can be penciled lightly onto the goods. Center the heart in each white space.

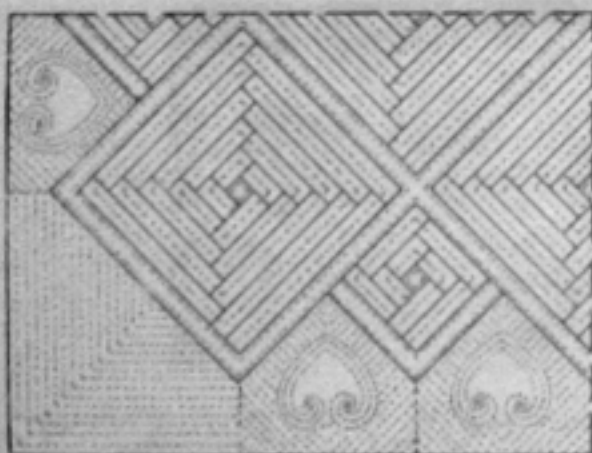
The border background is filled in with parallel lines running at right angles as shown on the diagram. These can be marked with pencil and ruler.

The main body of the quilt is quilted as follows: on each block, outline the seams of Part 1, then follow down the center of each strip, following round and round and finally down the center of Part 10-b. The white strips are quilted with double lines, one along each seam. These lines can be marked with pencil and ruler, or they can be followed by eye.

The proper finishing touch is the signing of the quilt with your name and the date of making. The inside of any one of the hearts presents an ideal space for such a signature, worked in white thread or colored embroidery floss.

If you mark with pencil, mark lightly so that the lines can be removed with an "Art Gum" eraser when the quilting is completed. Some quilters prefer to mark with the point of a needle, scratching the pattern or line onto the cloth; this mark remains visible for some time, can be followed easily, and does not soil the top.

Quilt Corner showing the quilting



CABIN IN THE COTTON

Pattern Number 38 of the Mountain Mist Series ... A Pieced Quilt

Cabin in the Cotton is the modern version of the old favorite Log Cabin. Antique Log Cabin quilts were usually pieced of dark silks, velvets and satins, scraps left from "best" dresses; they were company quilts, too, seldom used. Cabin in the Cotton, however, brings the old Log Cabin theme up to date, in a slightly different design, and worked in gay gingham prints; a cheerful, friendly sort of quilt to brighten the bedroom every day.

Whether you use left-over pieces from the scrap bag, or new prints as listed in the Yardage Chart, be sure that the material is fast color. Solid color lavender, pink, green, or whatever color you choose to predominate, makes the center, or cabin "chimney" of each block. Seventy-two whole blocks are required to make the large quilt shown in the diagram. These are set together diagonally with $\frac{1}{2}$ -inch white strips, and the edges of the quilt are finished off with a border-like treatment calling for small log cabin blocks to fit between the whole blocks around the sides and ends of the quilt. Twenty-two of these part blocks are needed.

To the right is a diagram of the finished quilt. A pattern marker of accurate dimensions is shown in actual size, below right; also a small drawing of a completed block of prints, and a diagram of the same size showing what parts to use in piecing the blocks, working from Part 1 through 10-b. A similar diagram shows how many of the strips to piece together for the small border blocks. Directly below is an actual diagram of the quilting pattern to be used; this is shown on the white border section on which it is quilted. Part 11 and Part 12 make up, respectively, the side and the end borders, the shape of the two pieces being the same except that Part 12 is one inch deeper than Part 11. Also below is shown a small drawing of a corner of the quilt when quilted.

This pattern offers a splendid opportunity for individuality. It is best to use small-patterned prints, not too bright in color as a rule. The variety of prints available is so great that no two Cabin in the Cotton quilts are apt to be alike. You may use prints of all colors, or only those that emphasize two or three of your favorite colors. Be careful not to place two strips of clothing colors next each other. Otherwise, a random choice of strips as you piece each block, will result just as well as a detailed planning of each separate block.

4. Also cut the $\frac{1}{2}$ -inch white strips that join the blocks; cut these $1\frac{1}{2}$ inches wide to allow for seams. For joining the blocks, seventy-two white strips cut $18\frac{1}{2}$ inches long, and twenty-four strips cut $9\frac{1}{2}$ inches long are required; also, for attaching to the outer edges of the small border cabins, forty-four strips 5 inches long are needed.

Next cut the Part 11 and Part 12 white pieces. Also, for the four quilt corners, cut four right-angle triangles measuring 11 inches on the sides; the corners of each are trimmed off to join Part 11 on one side, and Part 12 on the other, when these triangles are attached to complete the quilt top.

5. Now piece the seventy-two blocks. Proceed as shown in the diagram below right: First join Part 2a to Part 1. Parts 2-a and 2-b are of the same size, but of different colored prints. All parts bearing the same number, or same number and same letter, are of the same print; that is, the same in any one block. Each block should be as different as possible from every other one. Piece around and around the center: 2a joined to 1; 2-b to 1 and 2-a; 2-b to 1 and 2-a; 3 to 2a and 1 and 2-b, etc. Arriving at the outer edge, 10-a and 10-b are of the same print; 10-b is the same length but of a different print. Piece seventy-two whole blocks as varied in color and prints as possible.

Also piece twenty-two of the small blocks (see diagram below right). In this case Part 4-a and Part 4-b are of the same material; Part 4-b is of a different print.

6. When all the blocks have been pieced, join them together with the white strips as shown on the diagram of the finished quilt. Join the blocks so that Part 2-a is in the same relative position in each block; for instance, keep it in the upper left position in each block. The white strips can be joined at every intersection, or can be joined only at every other one if the material has already been cut as described in Step 4. Do not attach white strips all around each block separately; only a single white strip separates each block in the finished top. Also a single strip finishes around the outer edges of the small blocks that fit into the angles formed by the large blocks at the sides and ends of the quilt; utilize the corners of the white strips on these outer corners.

7. Now piece in the Part 11 and Part 12 white border pieces. The larger pieces, Part 12, are for the top and bottom of the quilt; Part 11 fills in the sides. Finish the quilt top by attaching the four large corner triangles, trimming the corners to fit as explained in Step 4.

8. The final step is the quilting. This includes fixing the quilt back to the quilting frame, laying on the Mountain Mist Quilting Cotton and the quilt top, stretching and fastening the entire quilt, marking and stitching the quilting design (see Quilting Suggestion), and binding the edges of the quilt. Bind preferably in the solid color chosen for the cabin chimneys.

If you have no quilting frame, use the Mountain Mist Quilting Hoop—a twenty-inch hoop that makes pick-up work of quilting. It is strong and durable; all three layers, top, Mountain Mist, and lining, are stretched evenly and without a wrinkle. Approved by expert quilters. Sold by your dealer, or write us direct.

DIRECTIONS

1. First make a cardboard marker for the narrow strips of cloth. To do this, paste the pattern marker (as shown below right) onto cardboard and cut out exactly on the outer lines. This marker will serve for marking all the strips. These strips, or "logs", are all of the same width, but of varying lengths, as noted on the marker. Also make a cardboard pattern for Part 12. To do this, trace the outline through this paper, and paste onto cardboard; or, transfer directly to the cardboard with carbon paper. After the Part 12 pieces are marked, the pattern can be cut off an inch across the base line, making it Part 11 size.

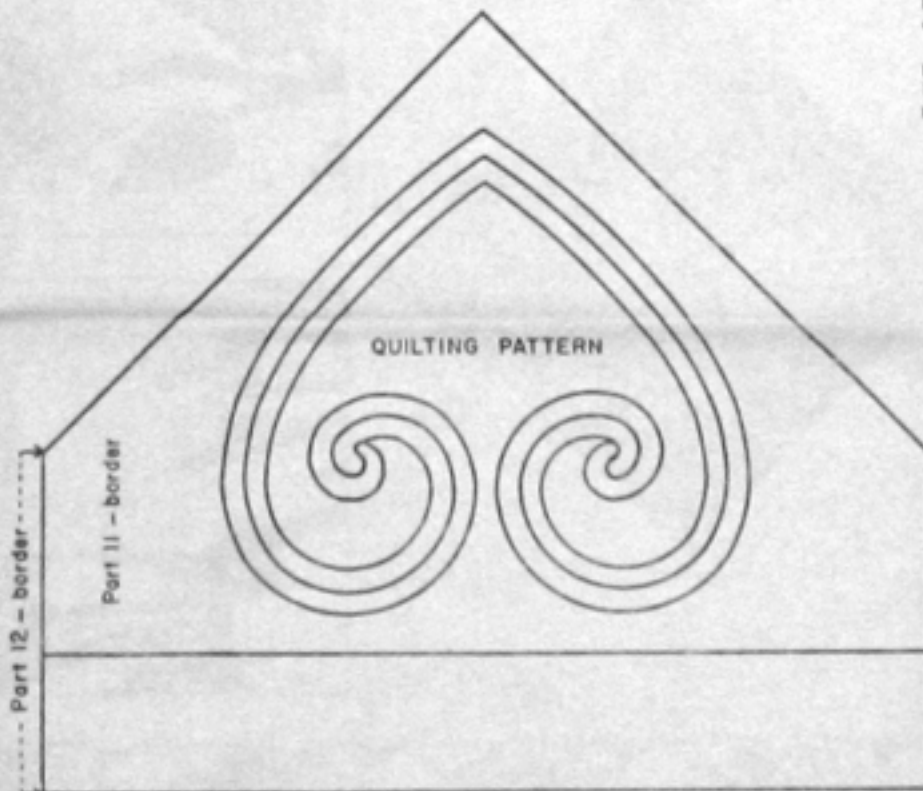
2. If there is any doubt about the color fastness, or if there is a possibility of shrinkage, first wash and iron the cloth. And if the material for the top is washed, also shrink the goods for the quilt back before quilting.

3. Now use the cardboard pattern for marking the required number of strips on each piece of goods (see Yardage Chart). To mark Part 1, follow directly around the three sides of the marker with a sharp pencil, until you reach the short side lines that note the end of the little square Part 1; make a pencil dot on the goods directly at this point on either side of the marker; remove the marker and use it as a ruler to mark the fourth side of Part 1 across the goods. All of Parts 1 are of solid color. Similarly mark the other strips, all on printed goods. Part 2 is twice as long as Part 1, and so on. All the strips are identical in width, but there is a $\frac{1}{2}$ -inch difference in the length of each part.

Always mark on the wrong side of the goods, spacing the outlines far enough apart to allow for $\frac{1}{4}$ -inch seams, or less if preferred.

Do not cut along these lines; cut a seam's width outside them. This makes the work accurate; the strips can be joined with a running stitch exactly along the penciled lines. Accuracy in joining will result in a flat, smooth quilt.

If preferred, first pull threads $1\frac{1}{2}$ inches apart to allow for seams. Cut up each print into long strips, each one yard long. Then, using the pattern marker, outline the required number of parts on each set of printed strips; or cut only enough for a few blocks at a time, as the work proceeds.



NOTICE
Wrappers for cotton having working patterns for quilts patented thereon are covered by application for letters patent in the United States Patent Office.
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THE STEARNS & FOSTER COMPANY
Lockland, Cincinnati, Ohio

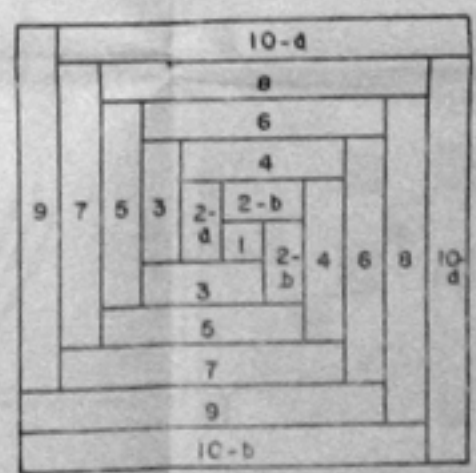
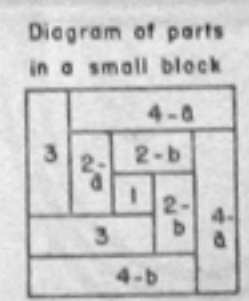
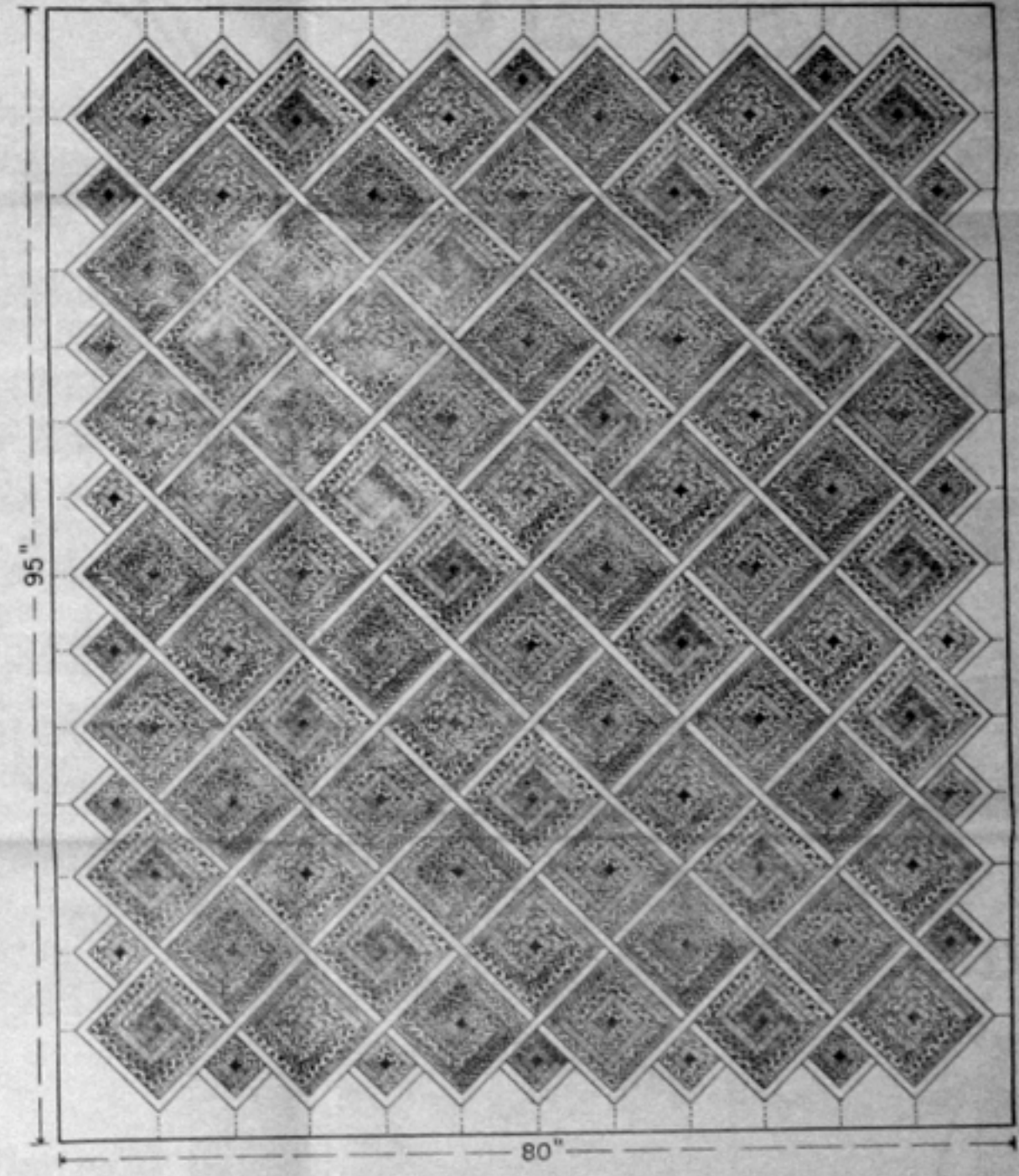


DIAGRAM OF THE QUILT
FINISHED DIMENSIONS GIVEN



Actual Size Pattern Marker — no allowance made for seams

