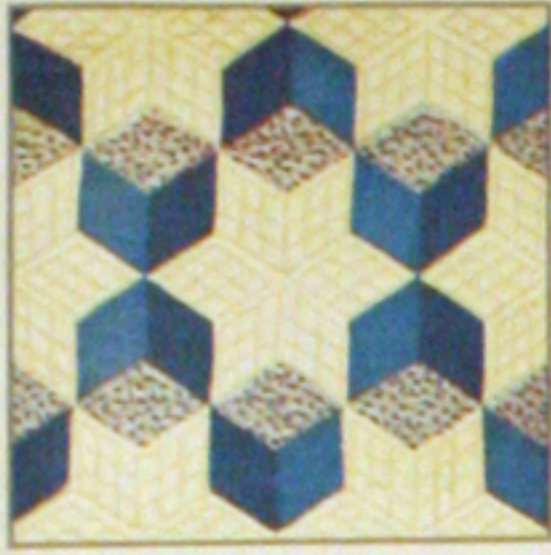




74-FLORAL WREATH



A-TUMBLING BLOCKS



73-DEW DROP



70-STAR BRIGHT



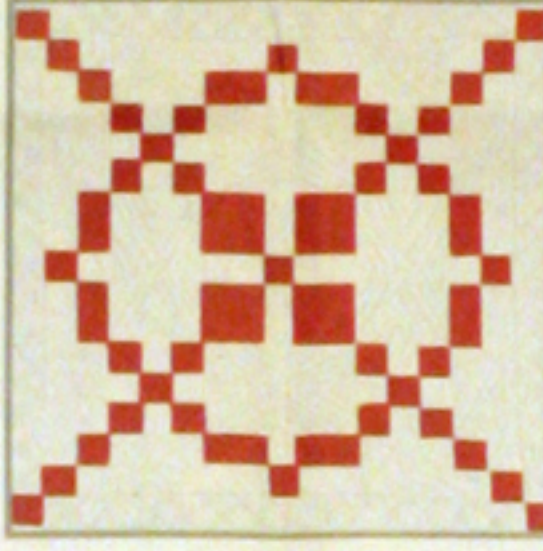
39-PANSY



47-WATER LILIES



28-MARTHA'S VINEYARD



34-HOMESPUN



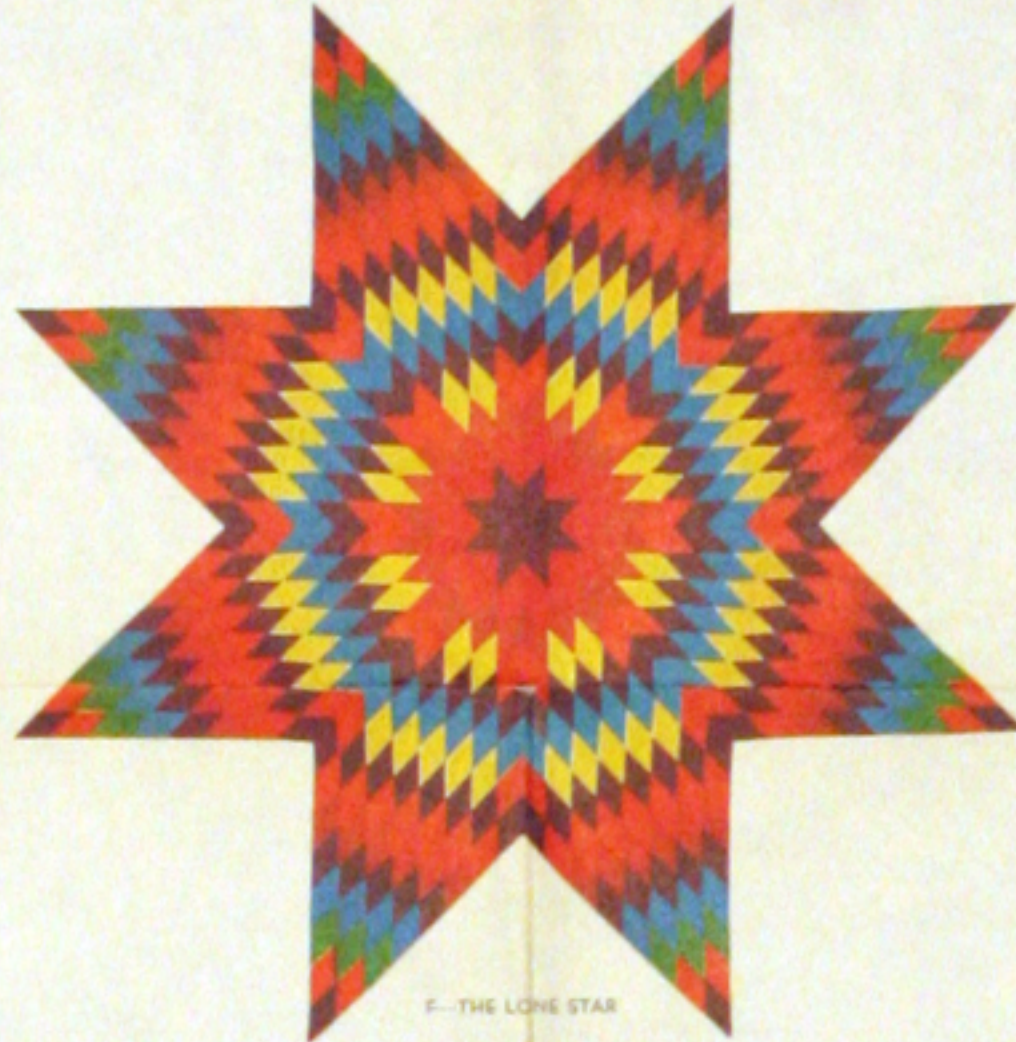
7-SUNFLOWER



8-IRIS



21-DOUBLE WEDDING RING



E-THE LONE STAR



100-STAR OF BLUEGRASS



80-APPLE BLOSSOMS



83-COUNTRY GARDENS

Save **THE QUILT PATTERN** which is printed on reverse side of this wrapper. You may obtain the pattern for any quilt design illustrated by using the coupon which is printed in the lower right-hand corner of this wrapper.

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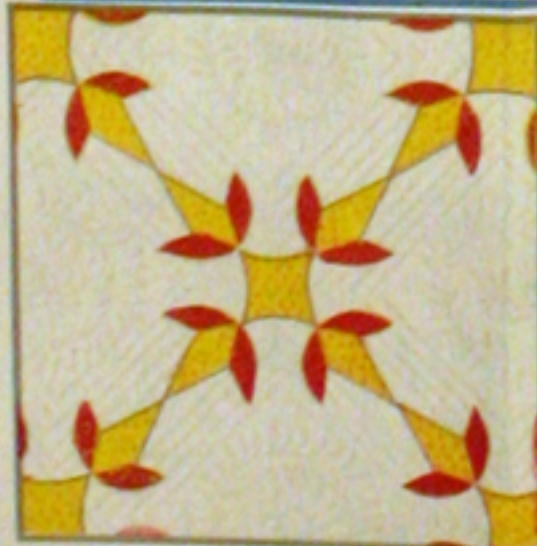
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64-COUNTRY LANES



#49 Jack & Stanton 1934

JACK-O'-LANTERN

Pattern Number 48 of the Mountain Mist Series

A PIECED QUILT

Jack-o'-Lantern, an original pattern exclusive to the Mountain Mist Series, is destined for a leading role in the quilt world. Those who seek new pieced quilt ideas will welcome it on first sight, and they may be sure that the finished top will make an interesting, attractive addition to a bedroom furnished in the antique or the modern manner.

The colors listed on the Yardage Chart suggest a real Jack-o'-Lantern. The combination is both harmonious and effective, although other color plans may be substituted, as suggested below.

A picture of the finished quilt, with its light and dark color values is shown at the extreme right; in the lower left corner, dotted lines are sketched in to illustrate the quilting plan suggested for the entire top. Directly below is a full-size pattern for marking the quilting on the border. Patterns for marking each piece are shown in actual size, below right. The dotted line running through Parts 5, 7, 8, and 9, and the dotted line running at right angles to it, bound two sides of the triangle that makes each of the four white corner pieces. The same dotted line also forms one side of the irregular four-sided pattern for the smaller white end pieces, eight of which fill in at the top and bottom of the "B" half-blocks. Disregard this dotted line completely when making patterns for Parts 5, 6, 7, 8, and 9.

There are two different block forms in this quilt top, blocks "A" and "B". The small separate diagrams of these blocks make clear just which pieces go into each block. Twenty-one "A" blocks, and twelve "B" blocks are to be pieced. There are also a number of "B" half-blocks, as follows: four lengthwise half-blocks, and twelve up-and-down half-blocks. Four corner pieces complete the picture.

DIRECTIONS

1. First make actual size patterns for each of the eleven parts. To do this, trace the outlines through this paper, paste onto cardboard or the smooth side of sandpaper, and cut out exactly on the pencilled lines. Or, transfer directly with carbon paper. Sandpaper patterns, placed on the goods rough side down, will not slip in the marking.
- Note that Part 1 is used in piecing both blocks "A" and "B".
2. If there is any doubt about the color fastness, or if there is a possibility of shrinkage, first wash and iron the cloth. If the top is washed, also shrink the goods for the back before quilting.
3. Cut the wide border strips from the light yellow goods. Provide four wide strips, two to finish $12\frac{1}{2} \times 92\frac{1}{2}$ ", and two to finish $10\frac{1}{2} \times 78$ "; allow additional for seams and for mitered corners. Cut the strips with straight edges, later marking the outer edges for scallops, as explained under Step 10. The light yellow Part 1 pieces can be cut from the long pieces left over from the border strips.
4. Now mark the required number of parts (see Yardage Chart) on each color of cloth, dove-tailing the pieces together to save cloth when possible. 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. For accurate, easy piecing, always mark in this manner. The pieces can be joined exactly along the lines, and a smooth quilt is assured.

When marking the Bittersweet material, mark off the four Part 11 pieces first. They are largest, and between

each piece is left a section of goods that can be used for marking the Part 5 pieces.

If there is a definite right and wrong side to your material, be sure to reverse (turn over) the pattern when marking half the Part 11 pieces and half the white corner and end pieces.

In marking the white Part 1 half-pieces, do not try to cut two halves from one whole; remember to allow for seams along the halved edges.

5. Cut out and arrange the pieces in color and part groups. Run a thread loosely in and out each group, or spear each on a pin, so that each piece may be detached as needed.
6. Now piece twenty-one of the "A" blocks. Note the color arrangement: each "A" block is made up of two Burnt Orange pieces of Part 1, six medium yellow pieces of Part 2, two deep yellow pieces of Part 3, and one piece of Part 4. Poppy color. Join the pieces as shown in the small diagram of block "A". Join along the pencilled lines.
7. Next piece twelve "B" blocks, each of which requires two fan-shaped sections (Parts 5, 6, 7, and 8), joined with two pieces of Part 9 and two light yellow pieces of Part 1. In the "B" blocks, Part 1 is always light yellow, Part 9 white, Parts 5 and 8 Bittersweet, Part 6 Tangerine, and Part 7 Poppy. Exceptions are the "B" half-blocks, twelve halved vertically along the sides of the quilt, and four halved horizontally across the top and bottom. For each of the side half-blocks, piece one fan section in color and join to one white Part 9 and two white Parts 1. Each of the top and bottom half-blocks requires one light yellow Part 1, and two white "end pieces," shown on the actual size diagram and explained previously.
8. Now set the "A" and "B" blocks together, alternating diagonally across the quilt as shown by the finished diagram. Also set in the half-blocks, and square off the corners with four white "corner pieces" (shown on the actual size diagram).
9. The main portion of the quilt is now finished. After a careful pressing, it should measure approximately $32\frac{1}{2} \times 71$ ", plus the

seam allowance to come off when the light yellow border strips are attached.

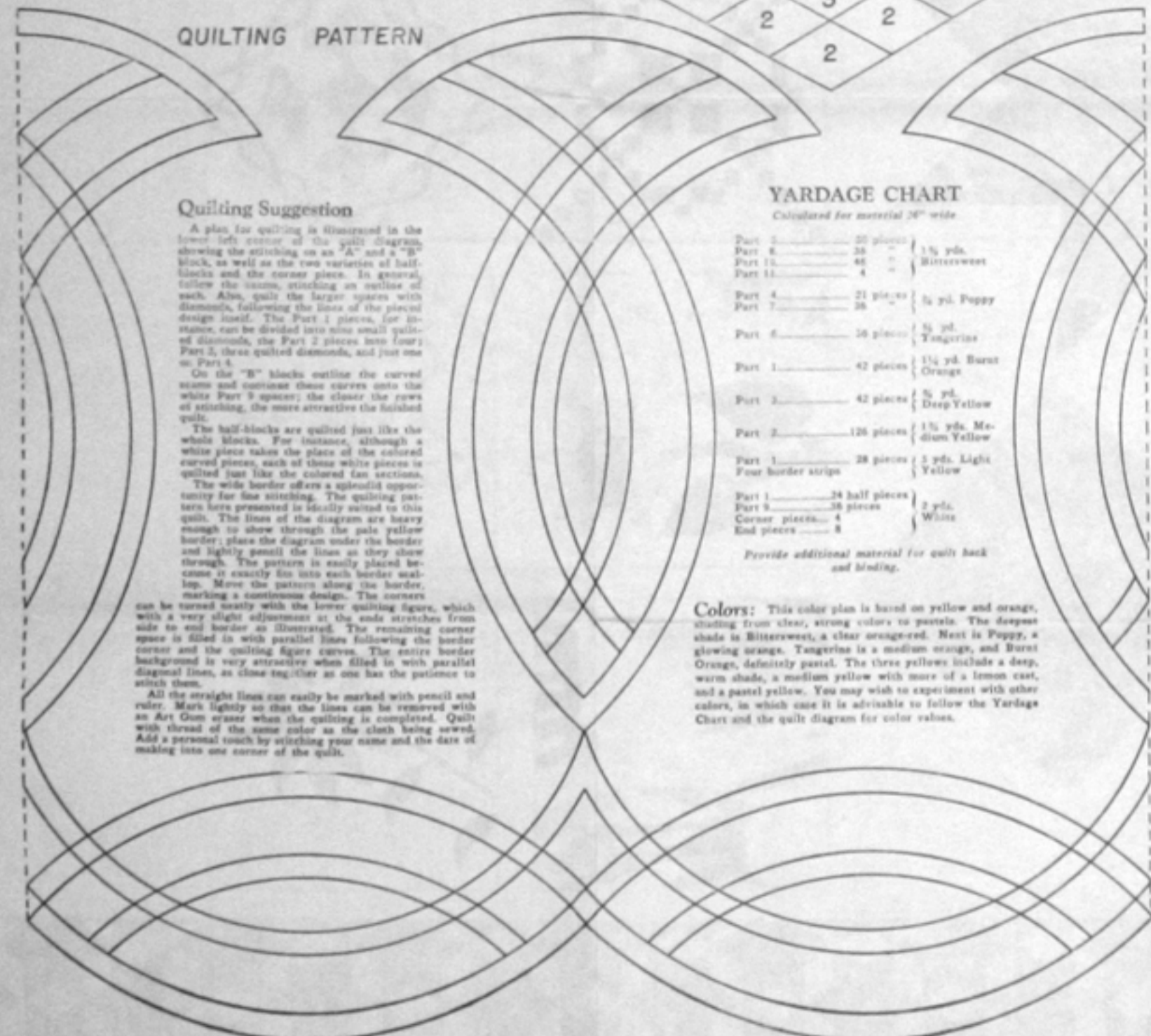
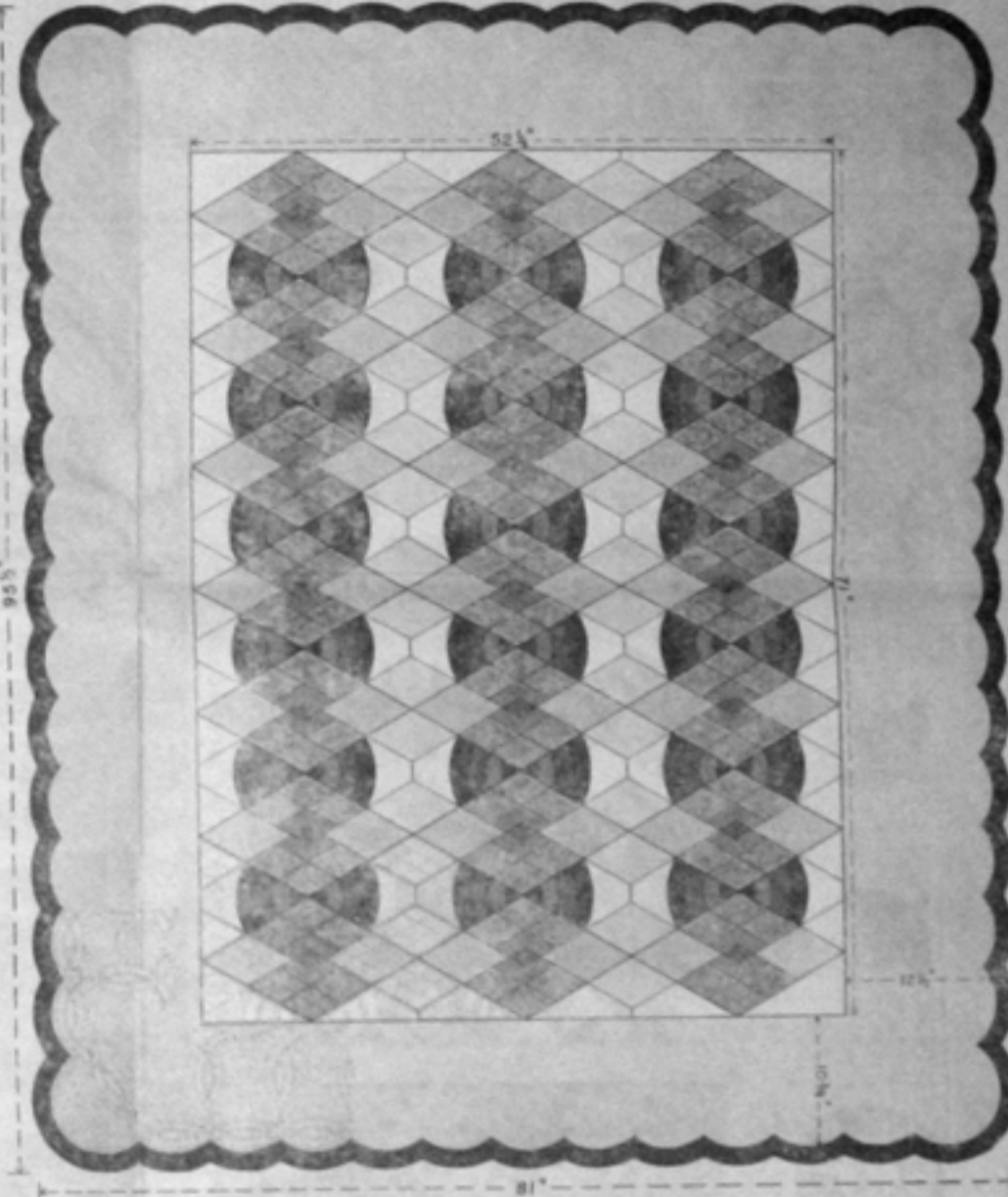
10. Attach the wide border strips of light yellow and mitre the corners. Now take the Part 10 pattern marker and outline the inner edge of the scallop all around the border edge, turning the corners with Part 11; the little extra tail-piece (part of next scallop) on Part 11 always is on the side border. On each border, start outlining at the exact center, placing the first scallop squarely in the middle of the length of the strip, directly opposite the middle point in the pieced portion of the quilt top. Always work towards the corners, and outline them last. The Part 11 inner edge outline should exactly fit into each corner, but any slight discrepancies can easily be adjusted. Trim away the surplus yellow border, after allowing for a seam; this leaves a scalloped edge to which the Bittersweet scallops can be joined.

If you prefer, applique the Part 10 and 11 pieces to the border, piecing the scallops to each other beforehand; afterwards, the surplus yellow border can be trimmed away from the back. But if Parts 10 and 11 are to be appliqued, they should originally be marked on the right side of the goods, so that the seam allowance can be turned under accurately.

11. 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 back, stretching and fastening the entire quilt, marking and stitching the quilting design (see Quilting Suggestion), and binding the edges of the quilt. A binding of Bittersweet, to match the scallops, is very appropriate.

Good quilting can be done only with a regular quilting frame or with a strong, steady quilting hoop. If you have no quilting frame, use an aluminum or steel hoop, about twenty inches in diameter; hoops are convenient, and easily stored out of the way.

DIAGRAM OF THE QUILT, FINISHED DIMENSIONS



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