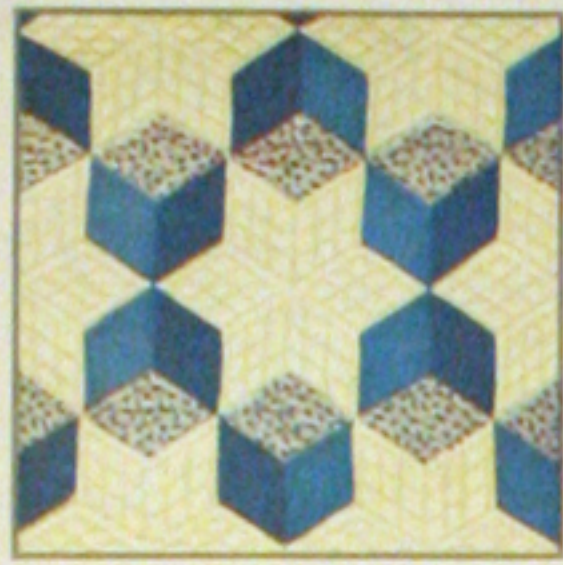




74-FLORAL WREATH



A-TUMBLING BLOCKS



107-DEW DROP



70-STAR BRIGHT



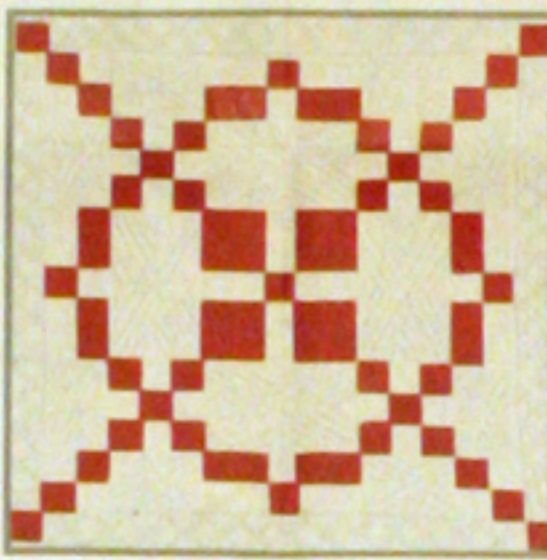
39-POINSETTIA



47-WATER LILIES



28-MARTHA'S VINEYARD



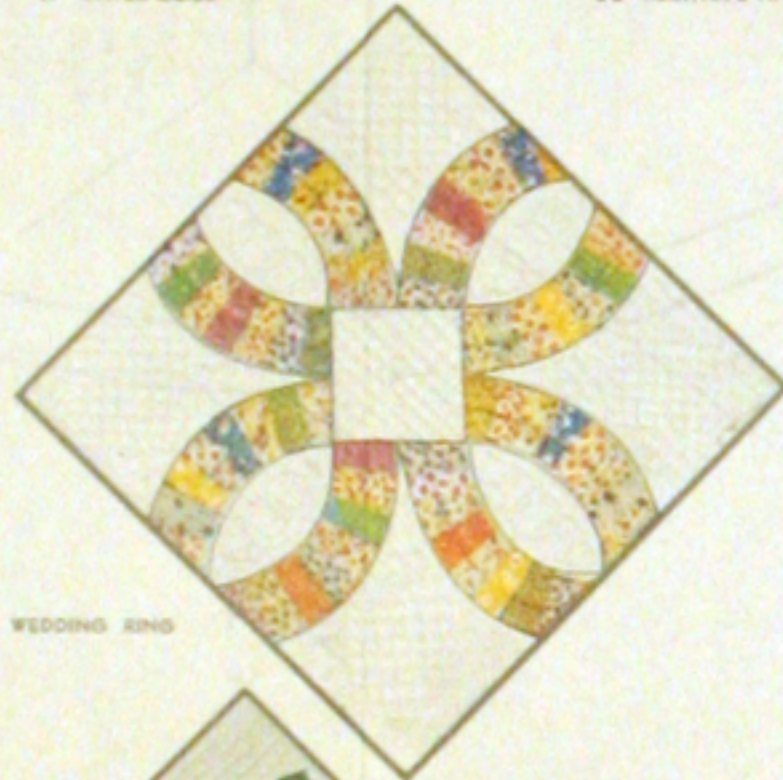
34-HOMESPUN



P-SUNFLOWER



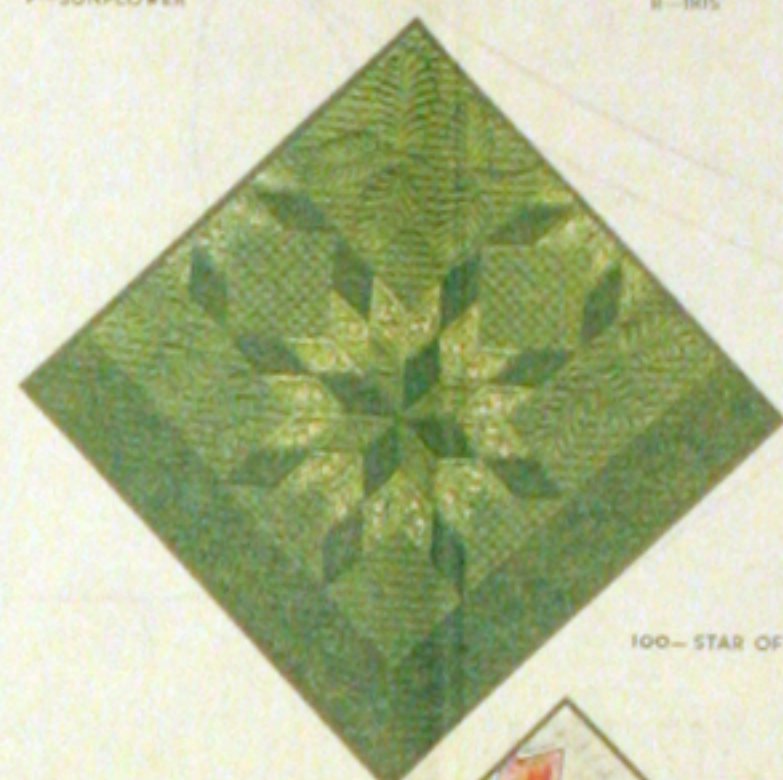
6-IRIS



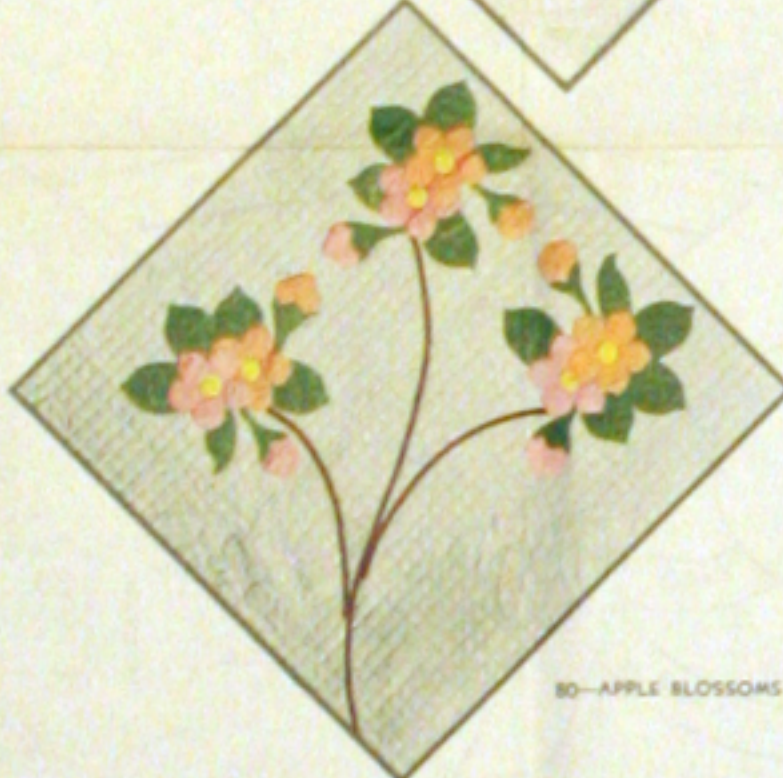
21-DOUBLE WEDDING RING



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.

1 lb. 3 oz.

ONE SEAMLESS SHEET

**FULL QUILT SIZE - 81 BY 96 INCHES**

**MOUNTAIN MIST**

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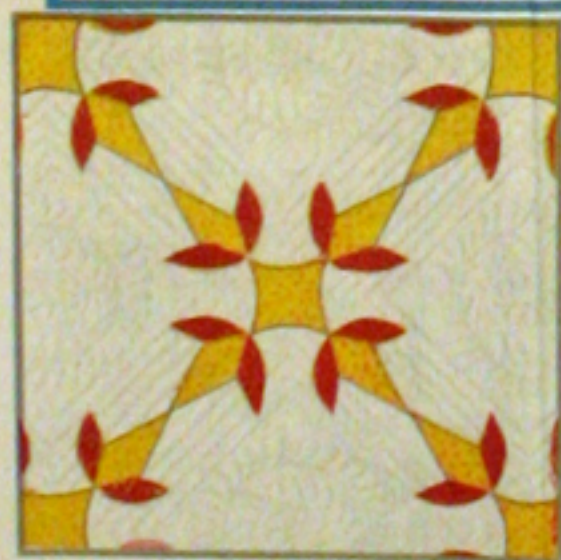
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23-TURKEY TRACKS



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29-DOGWOOD



30-BOSTON COMMONS



64-COUNTRY LANES



9-55-Quilt Paper © 1954

# CHERRY RIPE

Pattern No. 55 of the Mountain Mist Series

An Applique Quilt

With this pattern one may make a beautiful cherry quilt that is entirely different from any floral or fruit designs ever seen before. This original addition to the Mountain Mist Series gets its effect quite as much from the curving branches as from the cherries, and the diamond-shaped pieces between the blocks add another pleasing touch.

The colors suggested on the Yardage Chart take best advantage of the possibilities of the unusual design. Thus the curving branches change color when crossing the diamond-shaped pieces. On the blocks, these branches are of gray cloth; but the diamonds themselves are gray, so the branches here are green, the same shade used for the leaves.

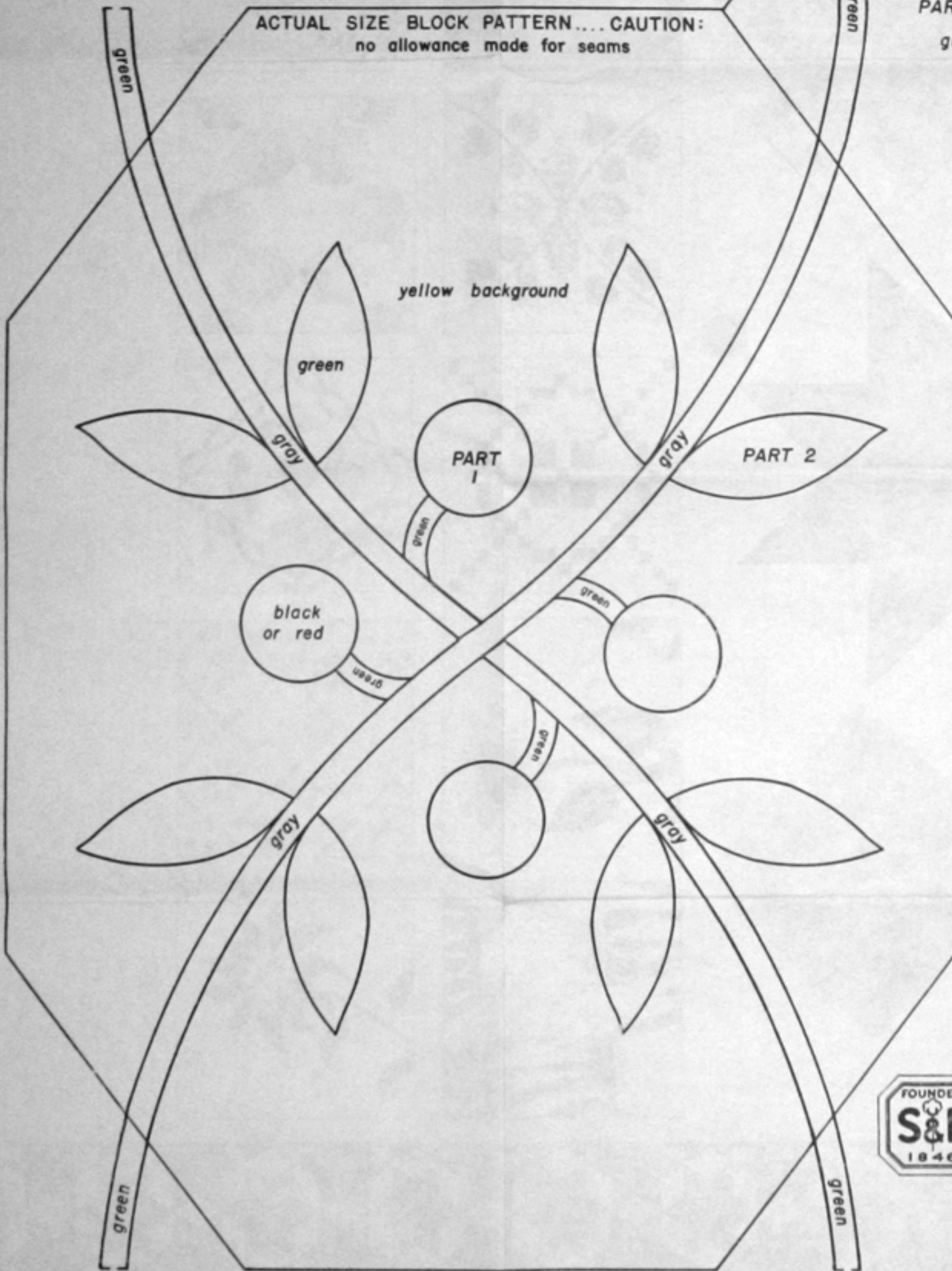
On the border, too, this same variation is used. One of the

branches is green and it loops back and forth, crossing and recrossing the other strip, which is gray.

The blocks and the border background are of a medium tone of yellow. The cherries may be either red or black—red perhaps seems more natural, but black cherries too are very effective, particularly against the yellow background. All the cherry stems are green, and on the border, the little twigs also are green—the twigs from each of which two cherries swing.

The block diagram, the twig diagram, and the quilting pattern are all shown in actual size. The diagram of the finished quilt gives dimensions, and in the lower right corner the dotted lines illustrate the Quilting Suggestion.

ACTUAL SIZE BLOCK PATTERN.... CAUTION:  
no allowance made for seams



## YARDAGE CHART

Calculated for Material 36" Wide

Stems (blocks and border)	
Twigs (border)	} 1½ yds. Green
Branches (on border)	
Branches (on border)	
Part 2.....172 pieces	
Branches (blocks)	
Branches (border)	} 2 yds. Gray
Part 3.....	
9 whole	
12 halves	
4 quarters	
Part 1.....100 pieces.....	¾ yd. Red or Black
Blocks and Border.....	7 yds. Yellow

Provide additional material for quilt back and binding.

## DIRECTIONS

1. First make actual size patterns for the three parts as numbered. To do this, trace the outlines thru thin paper, paste onto cardboard, or the smooth side of sandpaper, and cut out exactly along the penciled lines. Or, transfer directly with carbon paper. Sandpaper patterns, placed on the goods rough side down, will not slip in the marking. The stems and branches are made from bias-cut strips, and no patterns need be made for marking them.

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 becomes soiled and is washed before quilting, also shrink the goods for the quilt back.

3. Now mark the required number of parts on the cloth, following the Yardage Chart. Mark on the right side of the goods and space the outlines far enough apart to allow for seams (¼-inch or less) when the pieces are cut. Do not cut along these lines; cut a seam's width beyond, so that the lines remain to show exactly where to turn under and baste the seams.

In marking the green cloth, first rule off the bias strips for branches and stems, making them twice as wide as they are to finish. Since the green strips on the border will be placed alternately on top and then under the gray strips at the intersections, it will be best to cut these bias strips about 41" long, cutting nine of them; or, cut eighteen half this length. For the short green strips that curve over the gray diamonds, cut twenty-four bias strips 5" long, and sixteen strips 2½" long—these latter for the top and bottom part-diamonds. Also cut slightly wider green strips for the twigs from which the border cherries swing; there will be sixteen of these, each about 3" long. For the cherry stems, cut narrow green strips; eighty-two of these 1½" long, and eighteen 2" long will be needed. It will save work to cut all the short bias strips in long pieces, baste the edges under till they meet on the wrong side, and then cut off the required lengths as needed. Mark and cut the Part 2 pieces after the bias strips have been provided for, marking half of these with the pattern reversed, because half appear in reverse position on the quilt.

Mark off and cut the long gray bias strips for the border just as you did the green border strips. For the gray branches on the blocks, cut off thirty-two bias strips each 17" long. From the remaining material, mark and cut the Part 3 pieces. Do not cut the half-diamonds from whole ones, as this would leave no margin for a seam along the halved edge. There are nine whole diamonds, six halved vertically, six halved horizontally, and four quarter-diamonds.

From the yellow material cut sixteen blocks to finish 12 x 16, allowing about ¼-inch extra on all side for seams. Lay each of these over the actual size block pattern and mark off the corners as the lines show thru. These can either be trimmed off, allowing extra for seams, or the corners can be left intact, depending on whether you prefer to place the diamonds in when setting the quilt together, or whether you would rather applique them in place over the joined blocks. Also cut the wide borders from the yellow goods—two long panels to finish 16 x 64", and two to finish 16 x 80".

4. Cut out and assemble all the parts and strips in separate groups, running a fine thread in and out each group. Pieces can then be detached individually as needed.

5. Now baste under the seams of all the pieces to be applique, using fine thread and a fine needle. Fold the edges of the bias strips under till they meet and baste closely to hold in place and avoid stretching.

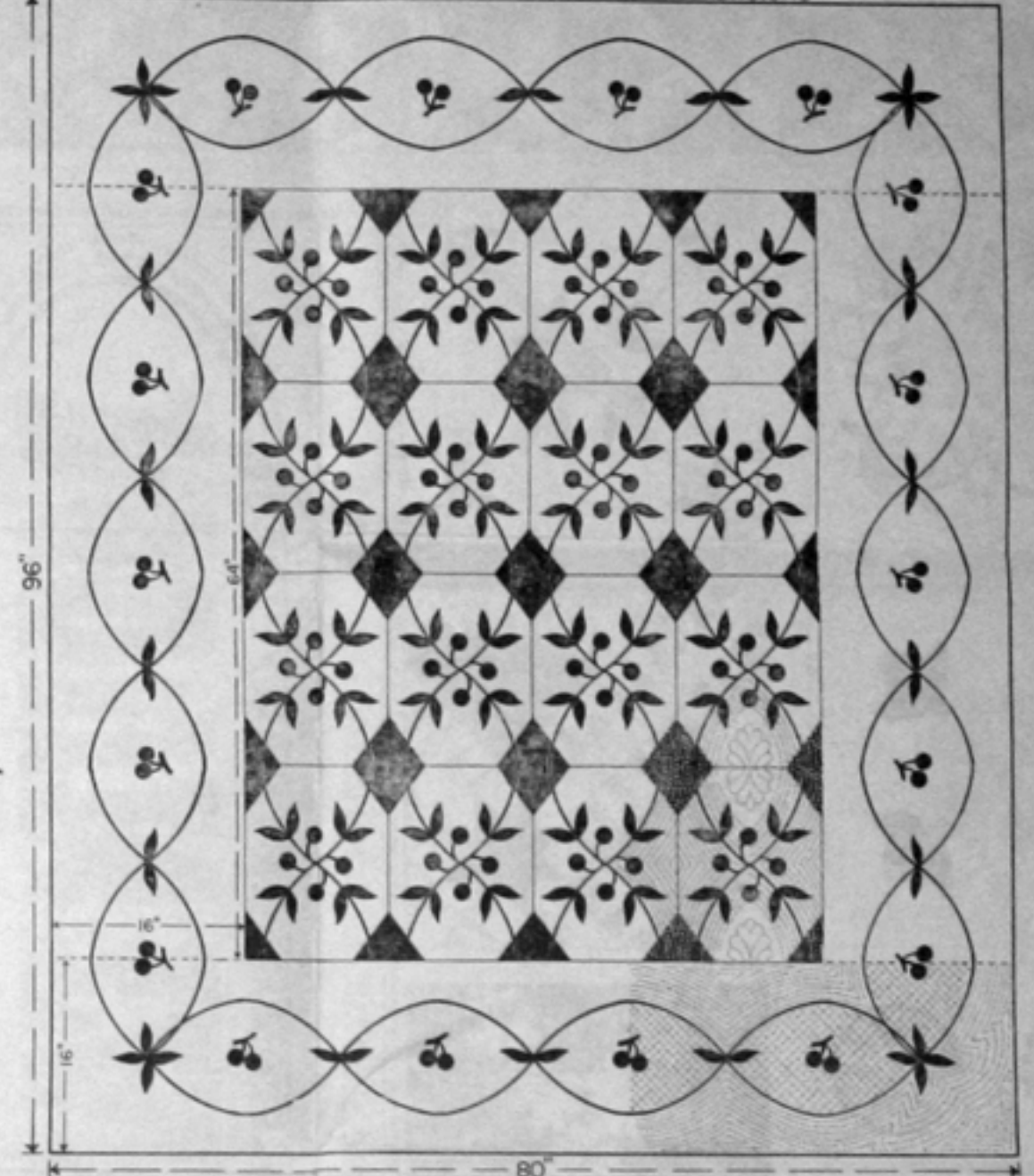
6. To locate the position of the applique on the blocks, place each block in turn over the actual size diagram and lightly pencil the lines as they show thru. Also place the diamonds over the diagram and pencil the curve of the branch as it is to be placed on each diamond.

To mark the positions for the border applique, use the branch outlines as given on the actual size block pattern, and mark them continuously along each border panel. In each case the applique design is placed along the middle of the strip. On the side borders (16 x 64"), start marking at the center of the length of each panel; on the end borders, place the branch intersection at the center of the length of each panel. The leaves can be placed by eye, but the cherries and twigs had best be sketched in, placing the diagram under the cloth; the broken lines on the twig diagram are to aid in centering the figure in the middle of each branch-bordered space. After the border panels are all finished and tacked to the quilt top, then mark the positions for the four corner applique groups that are placed half on the side and half on the end borders.

7. Now pin and baste the pieces into position on the blocks, using fine needles and fine thread so as not to leave any marks. Always baste first the parts that fit under other pieces. Applique with fine, matching thread, changing the color to match each color of cloth being applique. Carefully remove both sets of bastings. Also baste and applique the green branches on the gray diamonds.

8. Join the sixteen blocks, either directly to each other, or by means of the diamonds and part diamonds. If the blocks are joined directly to each

DIAGRAM OF THE QUILT, FINISHED DIMENSIONS



other, then the diamonds must be placed in position, basted and applique, after which the double thickness of material can be trimmed away from the back of the quilt so that the quilting will not have to be stitched through the extra thickness. Either way, be sure that the branch continuation, from block to diamond, is always in line, making a smooth curve.

9. Next, pin and baste the border figures into position, and applique with matching thread. When this work is finished, join the border panels to the quilt top properly, and then go back and mark the positions for the four corner-border groups that could not be placed previously. Add two extra leaves in each corner, as shown on the diagram of the finished quilt. Applique, and remove all bastings.

10. The final step is the quilting, which 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. To quilt the top efficiently, use a strong, steady quilting frame; or, if space is restricted, use a large quilting hoop.

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## QUILTING SUGGESTION

The following quilting plan, used very successfully on the original Cherry Ripe quilt, is illustrated in part by the dotted lines in the lower right corner of the diagram above.

Outline the applique pieces, strictly following the shape of each piece. This is not shown on the diagram. On the main body of the quilt, continue this outline of the hexagons, repeating four times inside each branch curve, then stopping to leave space for the fancy quilting design. On the outside of each branch curve, keep repeating the branch outline until the space is completely filled.

On the border, repeat the outline again and again, outside the curves, until the space is filled. Inside, however, quilt a checked background against which the cherry twigs will stand out. The checks should be small, formed by intersecting diagonal lines.

Only one pattern is needed for marking this quilting, as all the rest can be sketched in by eye, or in the case of the checks, with a ruler. The quilting design shown right can easily be transferred to the quilt top by placing it under the goods and lightly penciling the lines as they show thru. Mark all quilting lines with a rather sharp pencil, and mark lightly so that any lines that remain after the stitching is done can be removed with an Art Gum eraser. Spaces of two inches square or more should never go unquilted, and of course, the finer and closer the quilting, the more beautiful the finished quilt. To make a lasting record, sign your quilt, just as expert quilt makers of former generations did; stitch your name and the date of making into one corner of the quilt.

For the most artistic effect, quilt with thread to match the cloth being stitched.

