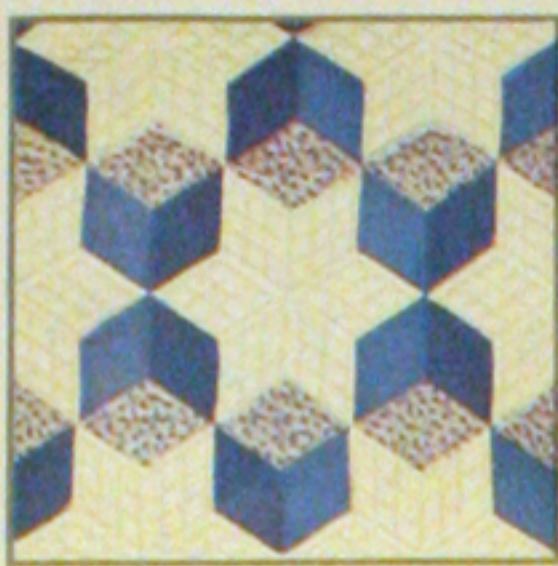




7A—FLORAL WREATH



A—TUMBLING BLOCKS



24—DANCING DAFFODILS



70—STAR BRIGHT



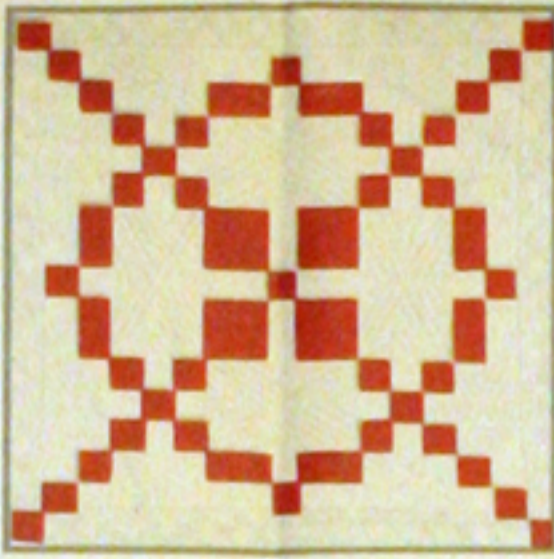
39—POINSETTIA



47—WATER LILIES



28—MARTHA'S VINEYARD



34—HORSESHOE



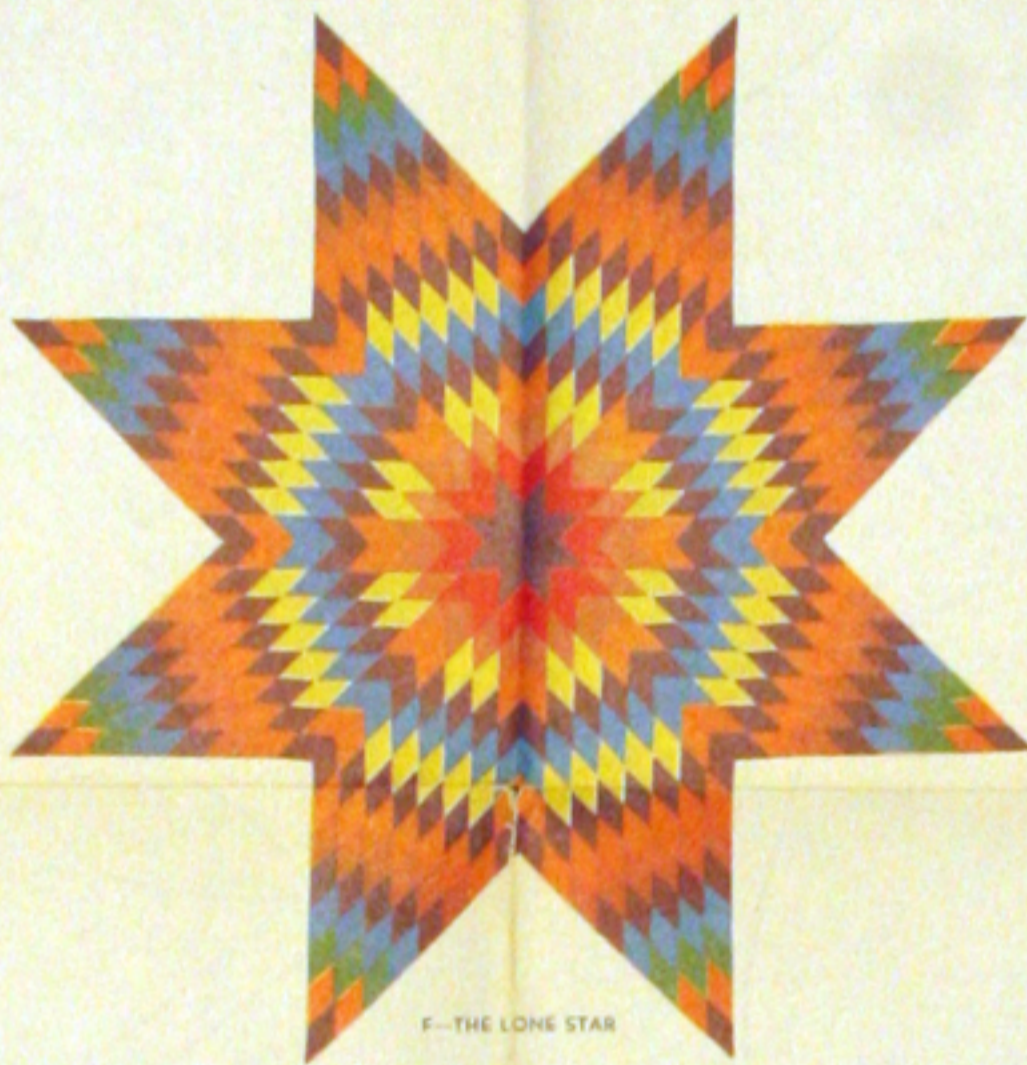
P—SUNFLOWER



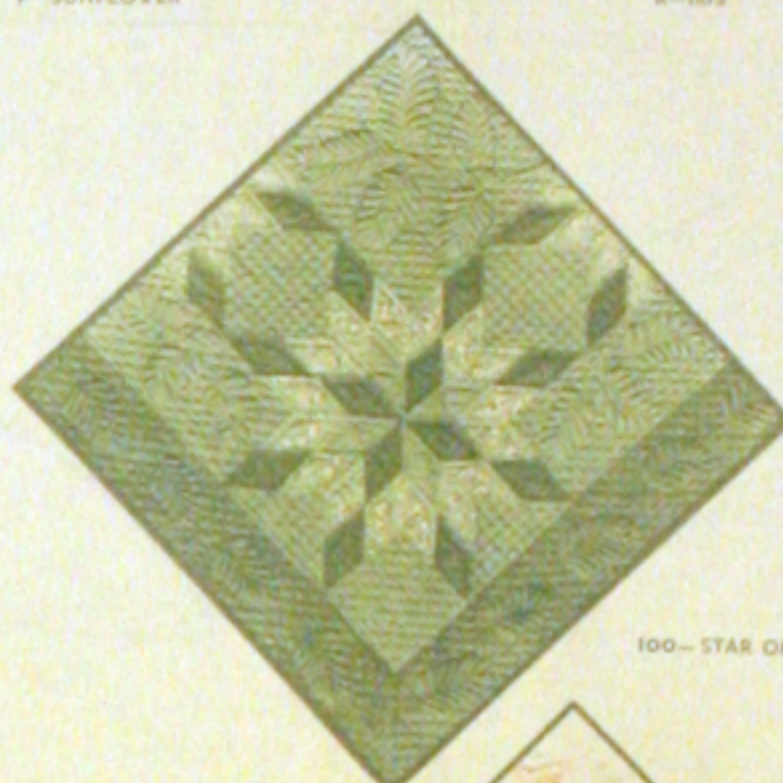
8—IRIS



21—DOUBLE WEDDING RING



E—THE LONE STAR



100—STAR OF BLUEGRASS



80—APPLE BLOSSOMS



83—COUNTRY GARDENS

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FULL QUILT SIZE - 81 BY 96 INCHES

MOUNTAIN MIST

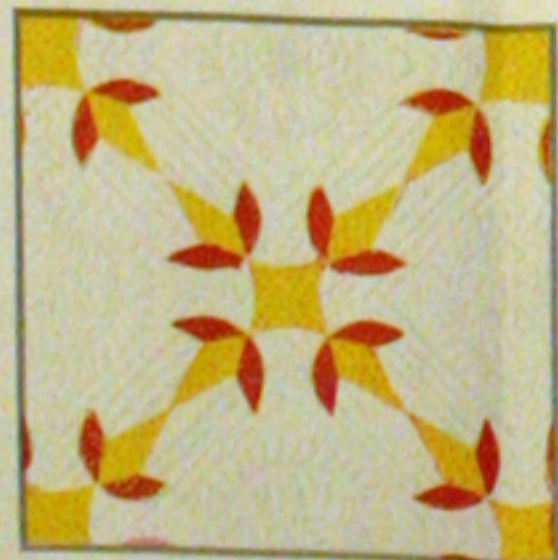
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30—BOSTON COMMONS



64—COUNTRY LANES



WESPRING WREATH



20—OHIO ROSE



73—DRESDEN PLATE



76—DAISY CHAIN



37—POMEGRANATE

#57 Mountain Mist Blooms ©1936

QUILTING SUGGESTION

The following quilting plan was used very successfully on the original Magnolia Blooms quilt. It is illustrated in part by the dotted lines in the lower right portion of the quilt diagram.

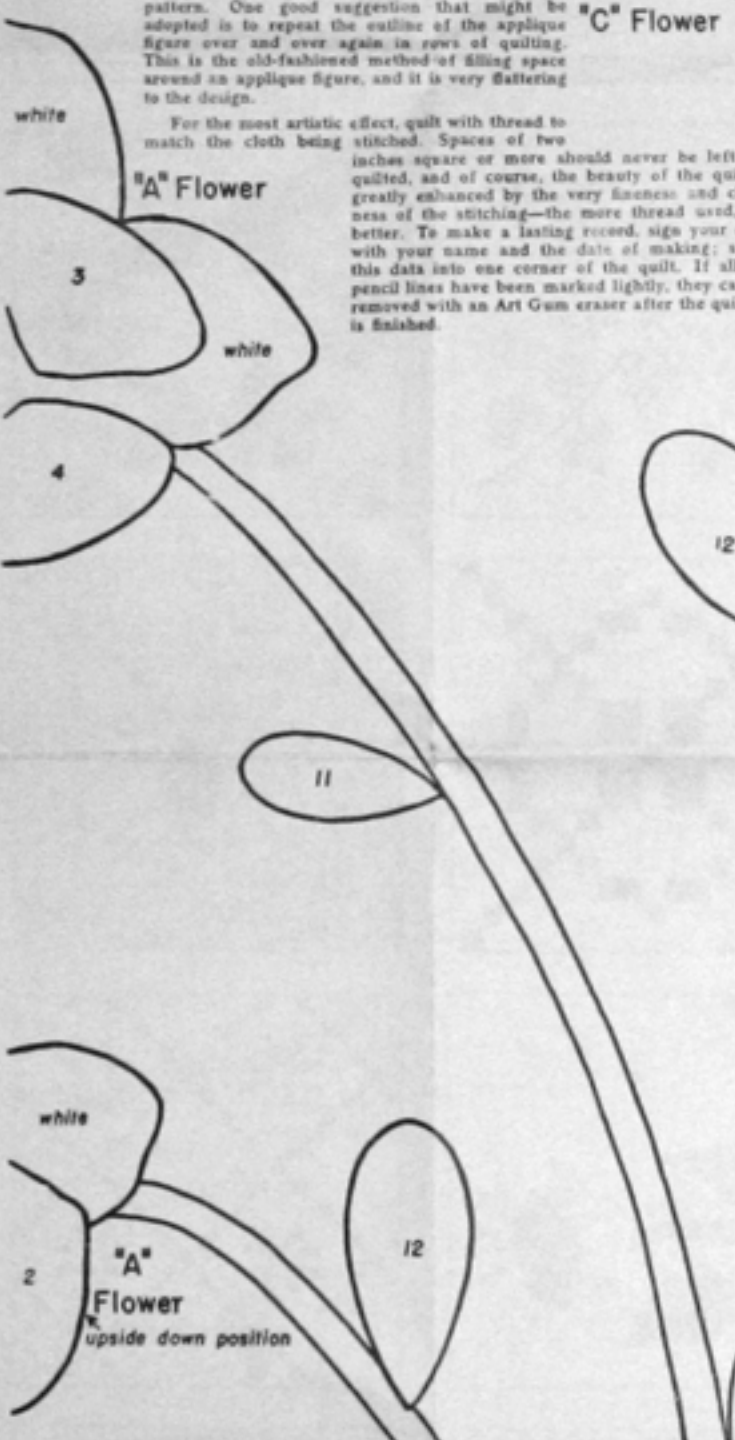
Outline the applique pieces, following directly around each piece, not more than 1/4-inch distant, and closer if possible. This is partly shown on the diagram. It is easy to do, and requires no marking.

On the blue panels, the outer portions of which serve as the quilt borders, outline the shape of the first row of leaves, and repeat about half a dozen times; similarly, repeat these outlines on the outer side of the middle row of leaves. This scallop quilting (see diagram) serves to set off the blue panels and make them seem more like conventional borders. Mark these lines carefully with a sharp pencil; the closer together they are, the more attractive the appearance of the finished quilt.

Fill in the entire background with parallel lines running diagonally across the panels. This is illustrated on the diagram. Note that the lines on the center panel meet and reverse in the middle; also when they reach the seams, they reverse and go the other way on the blue panels. This makes a very effective background quilting plan, particularly if the lines are close, straight, and finely stitched. Mark lightly with pencil and ruler.

Almost any other attractive quilting plan could be used on this top with equal success. There is plenty of space available to show off fine quilting, the only caution being that one should make sure the quilting design harmonizes with the applique patterns. One good suggestion that might be adopted is to repeat the outline of the applique figure over and over again in rows of quilting. This is the old-fashioned method of filling space around an applique figure, and it is very flattering to the design.

For the most artistic effect, quilt with thread to match the cloth being stitched. Spaces of two inches square or more should never be left unquilted, and of course, the beauty of the quilt is greatly enhanced by the very fineness and closeness of the stitching—the more thread used, the better. To make a lasting record, sign your quilt with your name and the date of making; stitch this data into one corner of the quilt. If all the pencil lines have been marked lightly, they can be removed with an Art Gum eraser after the quilting is finished.



YARDAGE CHART

Calculated for material 36" wide

Part 1.....	12 pieces	1 1/2 yd. White
Part 2.....	8 "	"
Part 3.....	14 "	"
Part 4.....	14 pieces	1/2 yd. Light Pink
Part 5.....	12 "	"
Part 6.....	12 "	"
Part 7.....	8 "	1/2 yd. Pink
Part 8.....	14 "	"
Part 9.....	12 "	"
Part 10.....	12 pieces	1/2 yd. Green
Part 11.....	12 "	"
Part 12.....	12 "	"
Center background panel		4 yds. Grey
Part 13.....	142 pieces	1/2 yd. Brown
Bias for stems.....		1/2 yd. Brown
Two outer panels.....		1 1/2 yds. Hyacinth Blue
Quilt backing.....		1 1/2 yds. (Blue or Grey)

Provide additional material in color desired for binding

"C" Flower



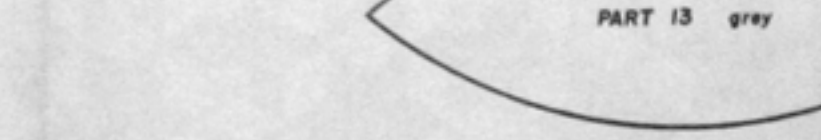
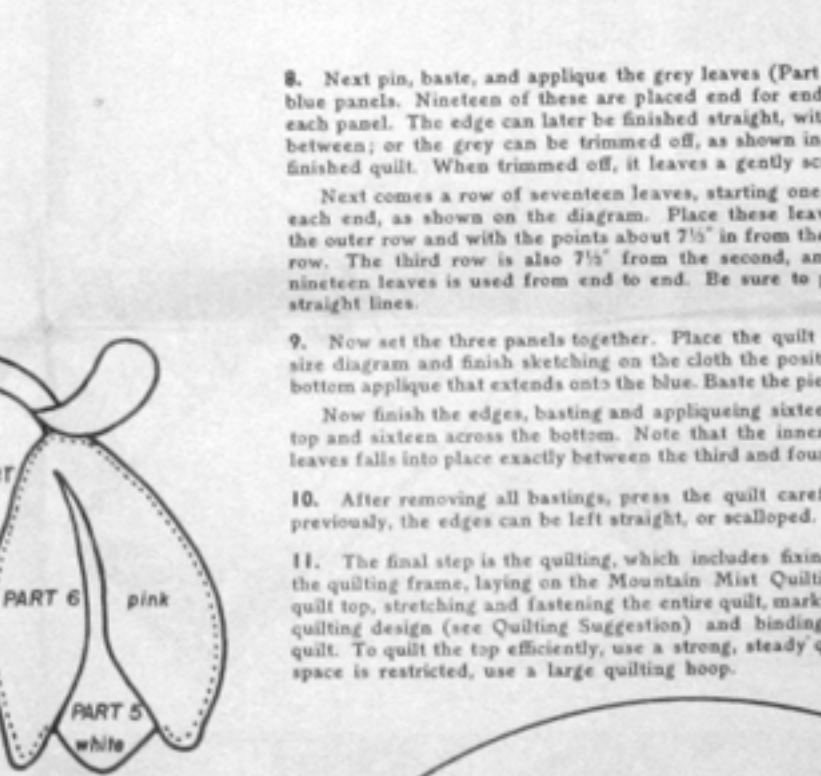
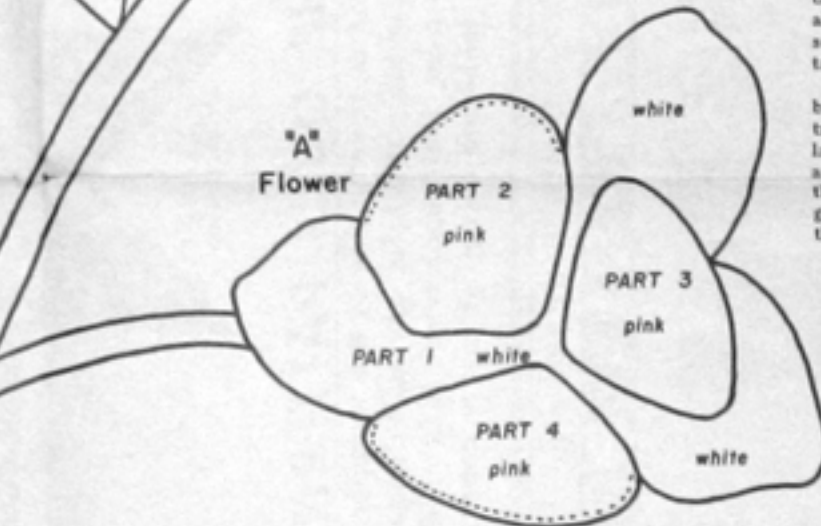
ACTUAL SIZE DIAGRAM

CAUTION:
no allowance made for seams

OTHER COLOR PLANS

The colors used on the original Magnolia Blooms quilt, and listed in the Yardage Chart, are as follows: A background made up of three long panels, the center one Grey, the two outer panels of a soft Hyacinth Blue; against this background, brown branches, green buds, and flowers of pink and white. The color for the outside of the petals is a good solid Pink, to contrast with the inside, represented by the White. A lighter Pink appears in the "C" flower. The leaves (Part 13) are Grey, placed on the Blue side panels.

Many variations of this plan may well be chosen. For instance, an entirely blue background might be used; in which case, branches of grey might replace the brown. Or the panel colors could be reversed, blue in the middle and grey at the sides. On grey side panels, green leaves (Part 13) could be used. Many other color combinations will come to mind with a little experimenting; or, if you prefer, follow the Yardage Chart, which has been carefully planned for an unusually artistic quilt top.



MAGNOLIA BLOOMS

Pattern 57 of the Mountain Mist Series • An Applique Quilt

The graceful Magnolia with its haunting fragrance speaks always of springtime. Silhouetted against the tracery of branches and twigs, its delicate creamy blossoms appear, before the leaves appear. It is hard to imagine a more beautiful sight than a magnolia tree in bloom! But how can one get this picture on a quilt? Many needleworkers have asked in vain for such a pattern, and at last here it is. Of the several popular varieties of magnolia, this one was selected as suitable for adaptation to the art of quilt making. It is as near to nature as possible in form, and in color it offers scope for many individual preferences.

The diagram of the finished quilt shows that it is made of three long panels, the main applique figure placed on the center panel, which is grey in color. The two outer panels are of soft hyacinth blue,

applied with rows of grey leaves. Suggestions for other attractive colors plans are offered in the paragraph "Other Color Plans." On the quilt diagram, the quilting is indicated by the dotted lines on the lower right portion of the quilt.

To the left is the diagram of the main applique figure. There is not quite enough space to show all of it, so the parts of the design that are repeated are not shown in full detail; however, the figure is detailed enough to provide accurate marking patterns and to make the placing of the applique a simple matter. Note that there are three different flower forms—"A," in full bloom; "B," hardly more than a bud; and "C," partly open.

Be sure to measure the bed for which the quilt is intended, before starting the work. Any required changes or adjustments in size can be planned in the outer panels.

DIRECTIONS:

1. First make actual size patterns for the thirteen 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 branches are made from bias-cut strips, and no patterns need be provided for marking them.

In making the patterns for the white parts of the flowers, Parts 1, 5, and 7, follow both the solid line and the dotted lines, which will make a pattern guide of the general shape of the entire flower, not just the part of the white that shows. The white cloth pieces will then provide a complete background for the pink pieces to be applied on top of them. This results in a brighter, more attractive flower than is possible if the grey background is allowed to show thru the pink.

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 (1/4-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.

When working with the grey cloth, first cut the long strip for the center. Cut to finish 27x96", allowing about 1/4-inch extra on all sides for seams. Then mark off the Part 13 pieces, "dove tailing" the rows of leaves together to save cloth.

To provide for the brown branches, rule off bias strips on the cloth. Make the line as near a true bias as possible, and follow this guide in laying off the other strips. Mark each strip twice as wide as it is to finish; that is, twice as wide as the widest part of the strip shown on the diagram. These strips narrow down somewhat at the blossom ends, and this can be taken care of when basting. Although the applique figure shown in the diagram is complete as a unit, it takes another identical unit to make the full figure on the panel. Consequently the branches may as well be cut in long, continuous strips. They cross over each other, as shown on the diagram, and could be pieced at these crossings. However, if you wish to cut them in continuous strips, mark in the following lengths: two strips 38" long, one strip 37" long, four strips 29" long, four strips 22" long. Also mark off narrower strips for the shorter flower and bud twigs.

8. Next pin, baste, and applique the grey leaves (Part 13) to the two long blue panels. Nineteen of these are placed end for end along the edge of each panel. The edge can later be finished straight, with the grey showing between; or the grey can be trimmed off, as shown in the diagram of the finished quilt. When trimmed off, it leaves a gently scalloped edge.

Next comes a row of seventeen leaves, starting one leaf space in from each end, as shown on the diagram. Place these leaves exactly opposite the outer row and with the points about 7 1/2" in from the points of the outer row. The third row is also 7 1/2" from the second, and a solid string of nineteen leaves is used from end to end. Be sure to place these rows in straight lines.

9. Now set the three panels together. Place the quilt top over the actual size diagram and finish sketching on the cloth the positions for the top and bottom applique that extends onto the blue. Baste the pieces on and applique.

Now finish the edges, basting and appliqueing sixteen leaves across the top and sixteen across the bottom. Note that the inner lengthwise row of leaves falls into place exactly between the third and fourth crosswise leaves.

10. After removing all bastings, press the quilt carefully. As explained previously, the edges can be left straight, or scalloped.

11. 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.

For the blue panels, provide two strips cut to finish 27x96".

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

At this point, place each white piece over the corresponding flower diagram, and mark the outlines of the pink petals as they show thru the cloth. Mark lightly with a sharp pencil. For example, place Part 1 over the "A" flower diagram, and outline the Part 2, 3, and 4 shapes. Similarly mark Part 5 when placed over the "B" flower. Place Part 7 over the "C" flower diagram and mark the ends of the Part 8 and 9 petals. Part 8 should also be marked on the diagram, and the position of the Part 9 petal sides marked on it. This attention to detail takes little time and is well worthwhile.

5. Now baste under the seams of all the pieces to be applied, using fine thread and a fine needle. On Parts 1, 5, 7, and 8, baste only the seams that show in the finished flower; the portions that are to be covered by Parts 2, 3, 4, 6, and 9, are left with raw edges.

Also, fold the edges of the bias branch strips under till they meet, and baste closely along each side to hold in place and avoid stretching. To taper the ends, which should be slightly narrower than the middle parts of the branches, simply fold under a little more.

6. To locate the position of the center applique figure, place the grey panel over the actual size diagram and lightly pencil the lines as they show thru. A very convenient and easy way to do this is to place pattern and cloth over a sheet of glass (ordinary window or picture glass), and place a light under the glass. Mark one of these full size diagram figures, with the middle point falling in the middle of the panel; then reverse and complete the whole long figure by marking again, as illustrated on the diagram of the finished quilt.

Next mark the end applique figures; that is, as much of each as appears on the grey panel. Note that on the diagram of the finished quilt, these end appliques are placed with the "X" point approximately 18 1/4" from the tallest center "C" flower; or, measure from the end of the 96-inch panel, placing the "X" 7 1/4" from the end. In marking these end figures, the same reverse procedure is followed as for the center figure. However, do not mark the full, spreading figure. Mark only half of it, as shown on the diagram of the finished quilt. For better balance, mark only the blossoms shown on the diagram of the finished quilt; that is, for each end applique, mark eight flowers instead of ten, omitting a "B" and a "C" flower. The stems can be adjusted to cross as shown.

7. Now pin and baste the pieces into position on the grey panel, pinning with fine needles; also use fine thread, so as not to leave any marks. First baste down the parts that fit under other pieces. Applique with fine, matching thread, changing the color to match each color of cloth being stitched. Carefully remove both the seam bastings and the placement bastings after the applique is finished. Those portions of the end figures that extend onto the blue panels are to be basted and completed after the three panels have been set together.

DIAGRAM OF THE QUILT, FINISHED DIMENSIONS

