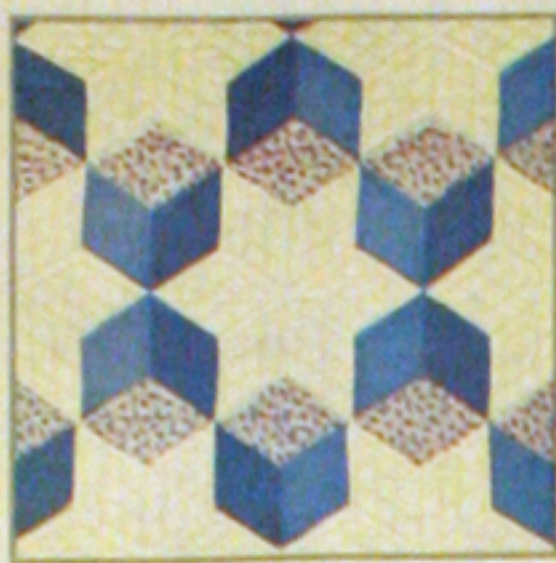




76-FLORAL CAKES



6-TUMBLING BLOCKS



24-DANCING BAFFOOS



70-STAR BRIGHT



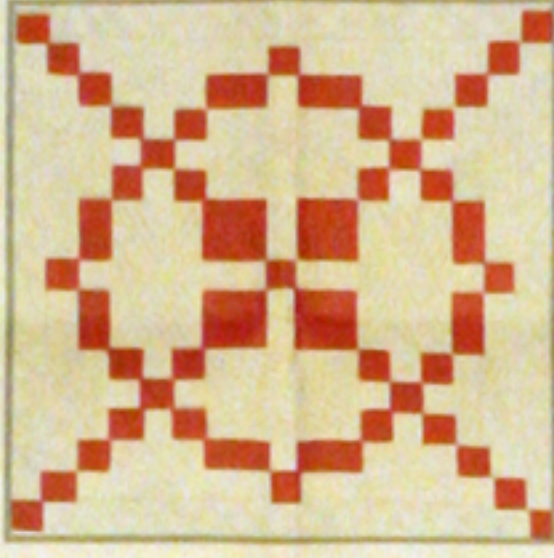
39-POINSETTIA



47-WATER LILIES



28-AARHA'S VINEYARD



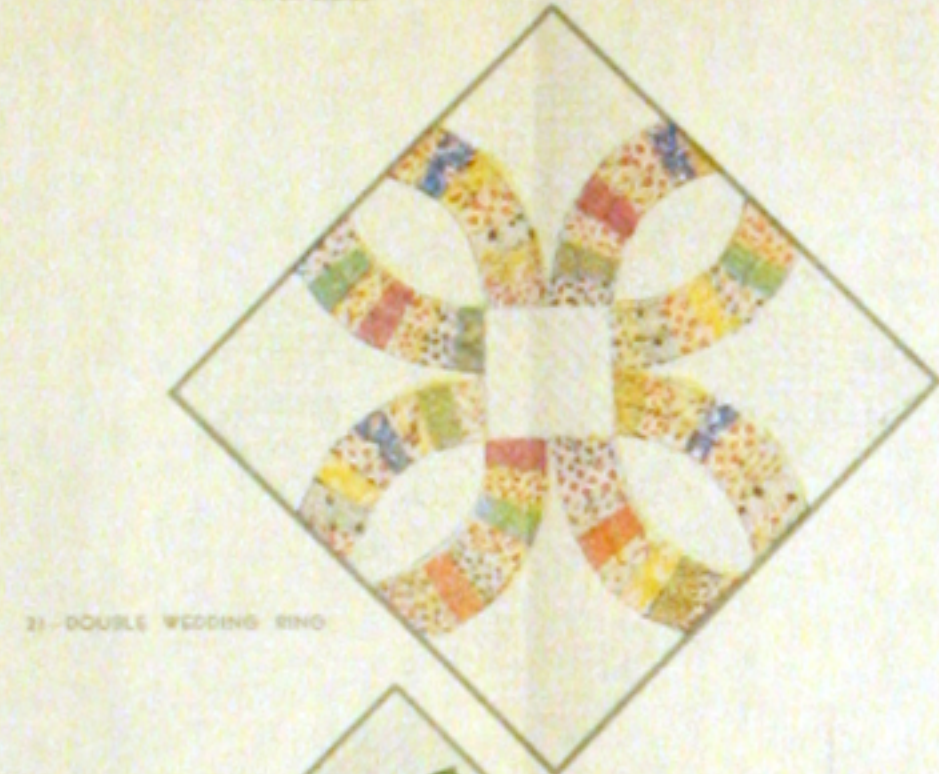
34-HOMESPUN



11-SUNFLOWER



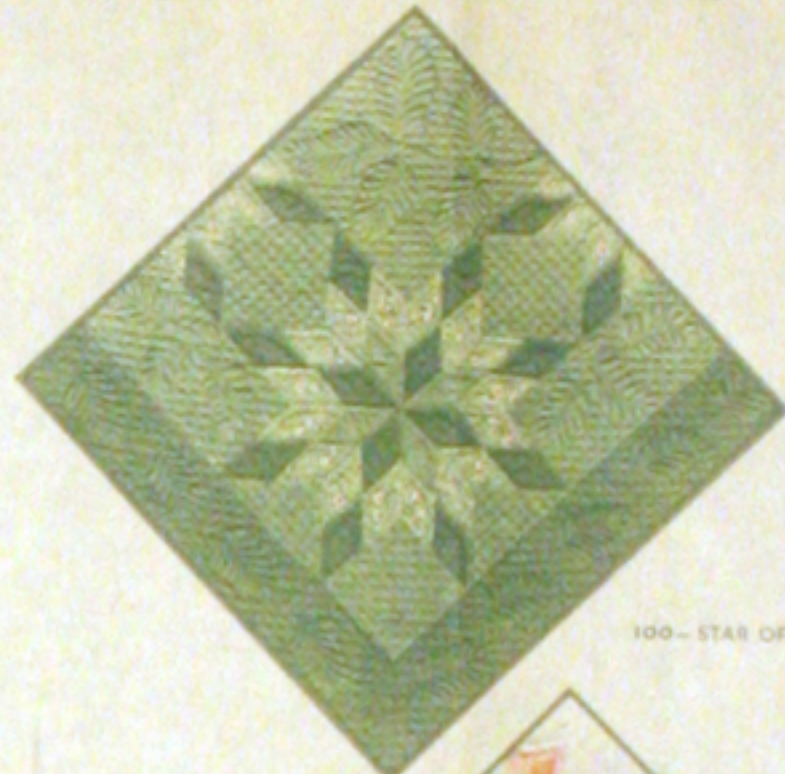
9-IRIS



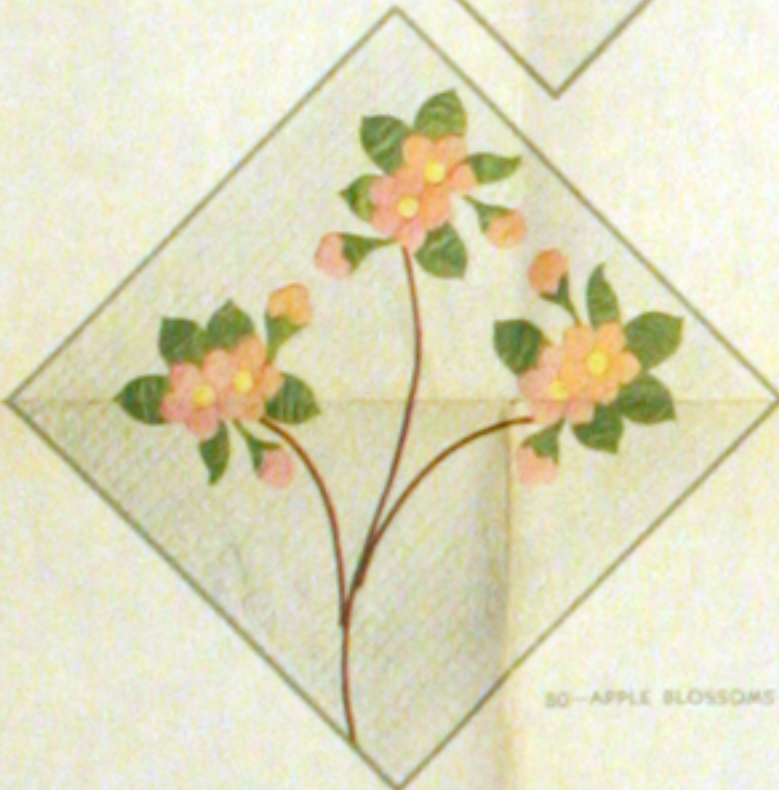
21-DOUBLE WEDDING RING



5-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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ONE SEAMLESS SHEET

FULL QUILT SIZE - 81 BY 96 INCHES

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30-BOSTON COMMONS



64-COUNTRY LAKES



49-SPRING WREATH



23-OHIO ROSE



28-DRESDEN PLATE

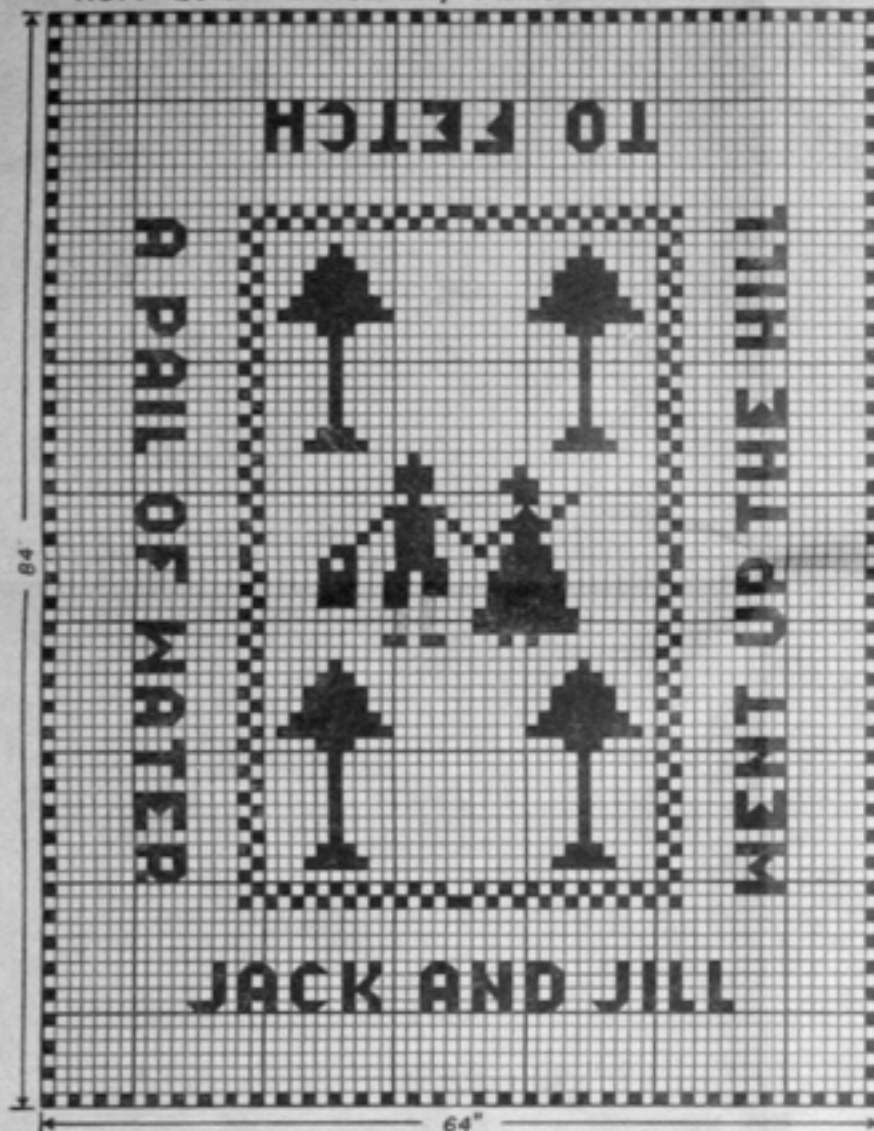


74-DAISY CHAIN



31-POINSETTIA

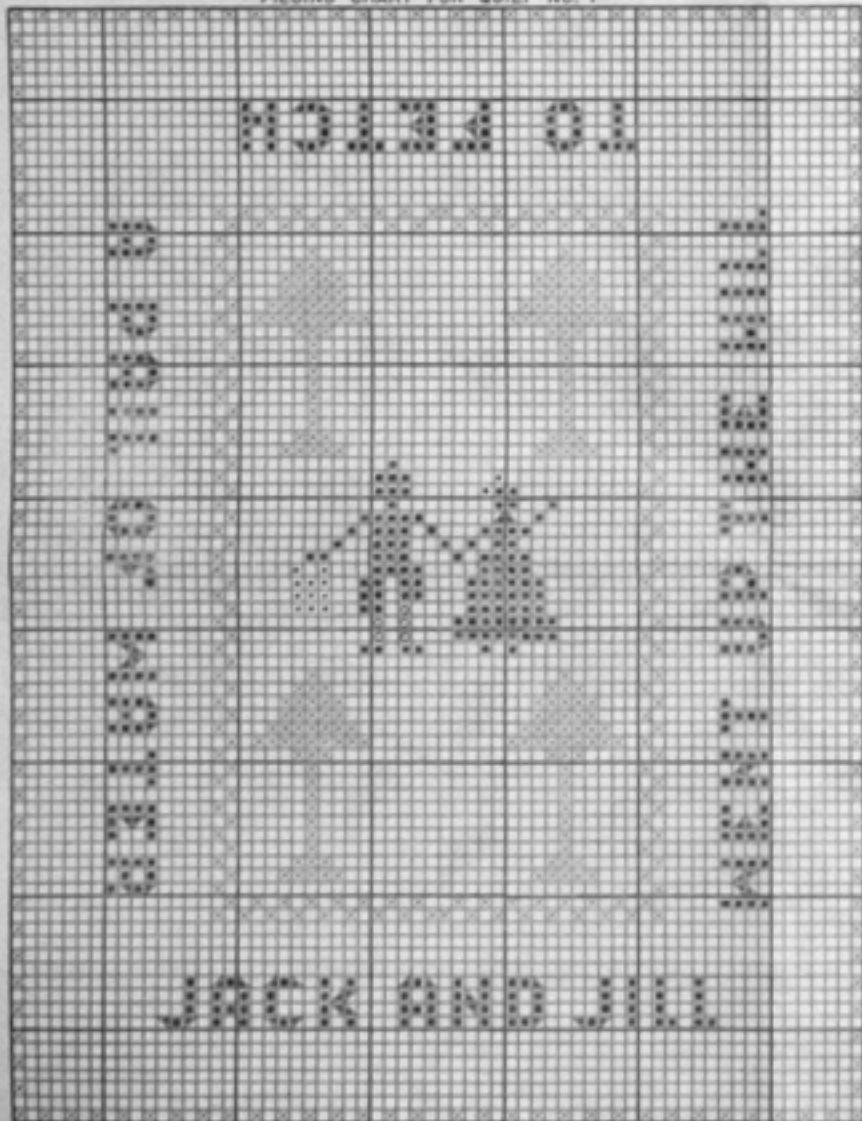
#66 Pick out, Jul. 10, 1936



Colors

Colors suggested for these quilts are blue, red, yellow and green, on a white background. The figures of Jack and Jill are predominantly blue. Jack has yellow stockings and carries a red pail; Jill wears a red hair bow, and when she tumbles, we see the edge of a yellow petticoat. The trees are green, and green and white form both the double border, and the outer border. The lettering is in blue. This arrangement may be changed to suit individual color schemes, but we suggest that bright tones be used rather than pastels. The stronger colors are better suited to this clear-cut design.

PIECING CHART FOR QUILT NO. 1



JACK AND JILL

Two Pieced Quilts For Children

Pattern Number 60 of the Mountain Mist Series

Here are two quilts that are ideal for brother and sister, or for any children, anywhere. A perfect pair for twin beds, they may also be used effectively as alternate bed coverings for just one fortunate child. The theme is familiar, and the colors bright and gay. Besides being so unique and original, these quilts are very easy to make, and if you do not have time for handwork, the piecing can be done on the machine, since it is all straight seaming, with no troublesome curves.

Both quilts are pieced from one-inch squares, and a few triangles pieced in to form Jill's neck, the tumbling bucket, and some of the letters. Accurate marking patterns for square and triangle are outlined below. They are easy to use if you follow directions carefully in cutting and allowing for seams.

The quilts are shown in finished form to the left and to the right. Below each diagram is a detailed piecing chart with each square of the quilt keyed to the Color Guide. This makes the piecing a very simple matter. The heavy lines on the diagram block the quilt off in squares of ten rows each way (making 100 one-inch squares per block). These heavy lines make the diagram easier to follow in piecing, as you put together first one ten-inch square block and then the next, setting them together as you go along.

DIRECTIONS

1. First make actual size patterns for the one-inch square and the triangle to be used for marking the pieces. To do this, trace the outlines thru thin paper, paste onto card-board, or the smooth side of sandpaper, and cut out exactly on the penciled lines; or, transfer directly with carbon paper. Make several patterns for the square, because there are many pieces to be marked. When the edges of one pattern become worn, a new pattern is at hand.

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 material for the top is washed, also shrink the goods for the back before quilting.

3. Following the Yardage Chart for whichever quilt you are making, mark the required number of pieces on each color of cloth, marking on the wrong side of the goods and spacing the outlines far enough apart to allow for narrow seams (1/4-inch or less). Do not cut along these lines; cut a seam's width outside them. To assure accurate, easy piecing, with no failures, always mark on the wrong side, directly around the actual size pattern; allow for seams by eye. The pieces can then be joined exactly along the pencil lines.

If you are planning to make some of the white background spaces from larger pieces, rather than build them up from one-inch squares, count off the number of pieces and their sizes before marking any one-inch squares on the white cloth. Provide for the larger pieces first, and then mark a quantity of one-inch squares from the remaining material. The one-inch white squares should certainly be used in all the Jack and Jill and tree blocks, though in Quilt No. 1 there are two perfectly plain white ten-inch squares, and in Quilt No. 2 three of these block-size squares that could be cut in one piece (10 x 10", plus seam allowance).

4. After all the pieces have been marked, cut out and arrange them in part and color groups. Run a thread loosely in and out each group, so that pieces can be detached as needed.

5. Now proceed to piece whichever quilt is under construction, following closely the piecing chart diagram and the accompanying Color Guide. The heavy lines on the diagrams mark each quilt off into ten-inch squares or blocks, and if the piecing is built up block by block, it goes easily and quickly.

Please note that this quilt is illustrated as being pieced entirely from one-inch squares. However, you may make some of the white background in larger pieces if you wish, and thus avoid considerable seaming. If you do this, keep within the ten-inch square block plan, so that what seams there are will show some regularity. For instance, instead of making each outer quilt corner (just inside the border) of thirty-six one-inch squares joined together, use only one white piece, cut to finish six inches square. Similarly around the sides and ends, use twenty-four white pieces cut to finish 6 x 10" square; allow 1/4-inch extra on all sides for seams. This plan saves work and can be applied throughout both quilts, simply by counting the spaces in the larger white areas; each little square represents one inch. To avoid confusion, and because every quilt maker prefers her own method, the Yardage Chart gives the yardage in terms of the little one-inch pieces; but there is plenty of goods to cut the larger pieces where it is advantageous to do so. The quilting plan (see Quilting Suggestion) is to outline the seams, and when these double lines of quilting are carried onto the larger white spaces, the seams will go unnoticed and the quilt will look as though pieced entirely from one-inch squares.

First piece the fifteen ten-inch square blocks that form the center panel of the quilt; this includes the two figures of Jack and Jill, and the four green trees.

Next build up the blocks that include the double border of green and white squares, and the pieces that form the letters. Note that in the center of each double border strip, two white squares occur together, with two green squares opposite.

Set the blocks together as you go along, following the piecing charts.

4. Proceed to the white background between the lettering and the border edge. This is only six inches deep, instead of ten; each block here finishes 6 x 10".

Finish off with a single border strip of alternating green and white squares. Note that in the center of each strip, two white squares occur together.

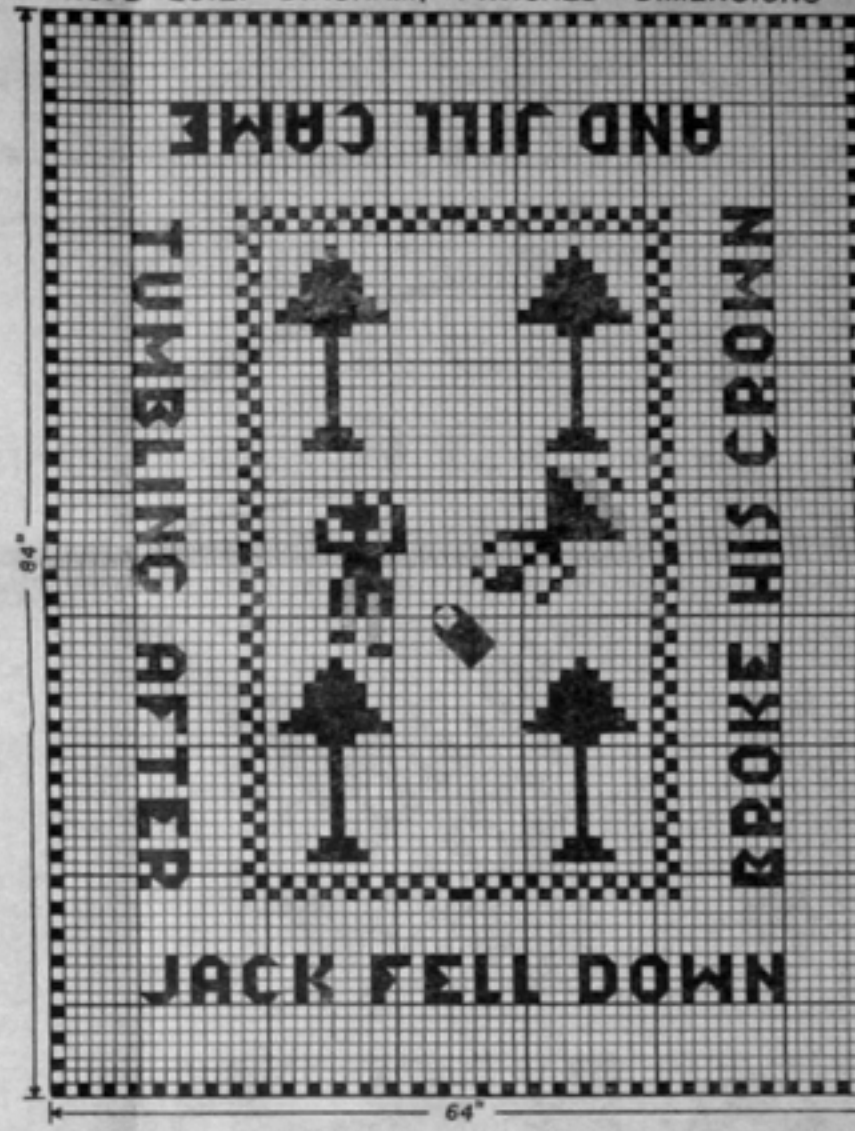
7. The final step is the quilting, which includes facing the quilt back to the quilting frame, laying on the Mountain Mist Quilting Cotton, stretching and fastening the entire quilt, marking and stitching the quilting design (see Quilting Suggestion), and binding the edges of the quilt. To quilt the top efficiently, use either a strong, steady quilting frame, or a light convenient quilting hoop.

Quilting Suggestion

A simple and appropriate quilting plan, carrying out the cross-stitch effect of the piecing, is the best choice for both these quilts. We suggest outlining directly around the seams, making small quilted squares on each little square of cloth. If there are any larger spaces (that is, if you have made some of the white background out of larger pieces) continue these double lines on all such areas, forming double-quilted squares and giving the appearance of small pieced squares throughout the quilt.

Such lines can be followed by eye, or scratched with a needle, or marked lightly with pencil and ruler. Always mark lightly so that pencil lines can be removed with an Art Gum eraser if they show after the quilting is finished.

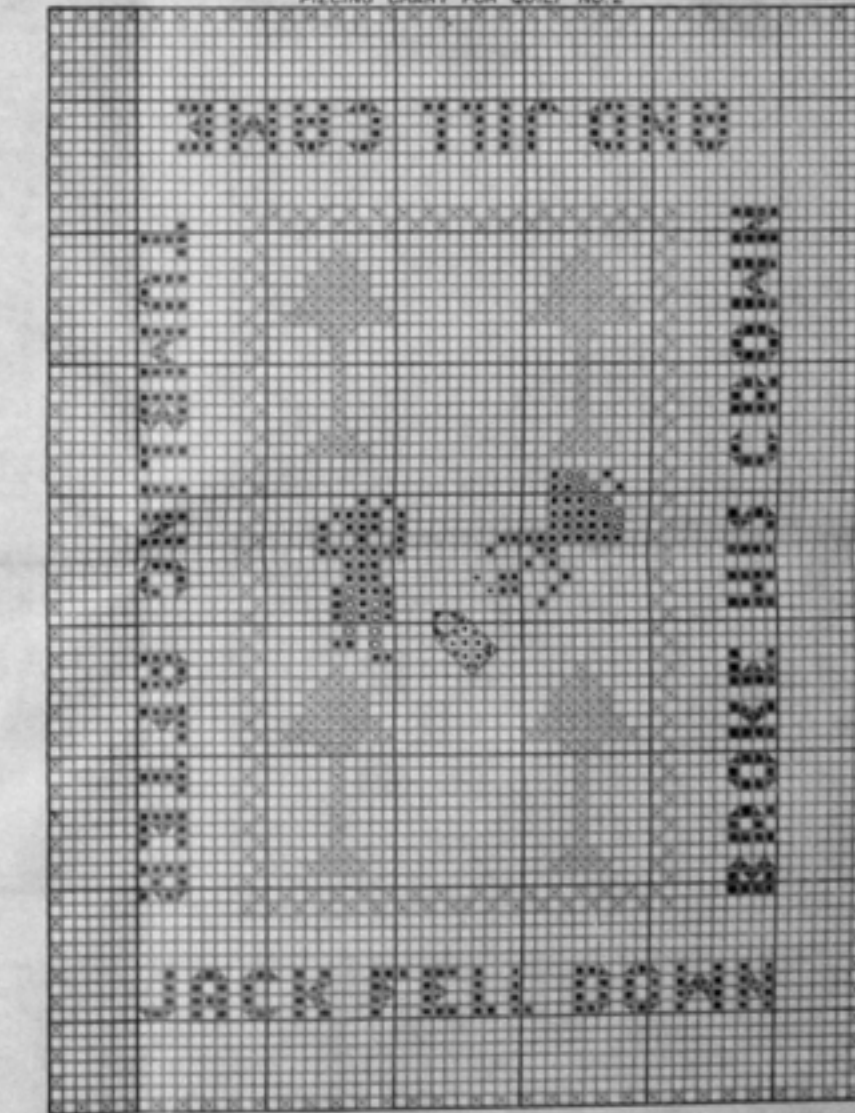
Quilt with thread of the same color as the cloth being stitched, and as a matter of record, work your name and the date of making into one corner of the quilt, either in the quilting or in outline stitch.



Quilt Sizes

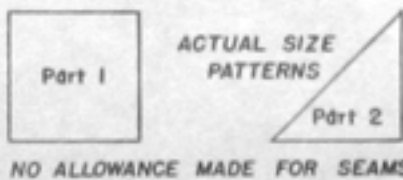
These quilts were planned for youth's size beds. Measure the bed for which the quilt is intended before starting the work. It is easy to make either design smaller or larger by spacing the borders closer or farther apart, whichever is required. To make a larger quilt, the trees might be placed a little farther away from the central figures. The outer border can well be made deeper for larger beds. Plan early, so that all necessary materials may be bought at the same time, assuring perfect matching of colors.

PIECING CHART FOR QUILT NO. 2



COLOR GUIDE

- squares triangles
- White
- Blue
- Red
- Green
- Yellow



Quilt No. 1, Yardage Chart

CALCULATED FOR MATERIAL 36 INCHES WIDE

Blue	385 squares	70 triangles	1 1/4 yds.
Red	13 "		1/4 yd.
Yellow	5 "		1/4 yd.
Green	504 "		1 1/4 yds.
White	4399 "	70 triangles	8 3/4 yds.

Provide additional material for quilt back and binding.

Combined Yardage For Both Quilts

If both quilts are to be made, buy enough material for two, thus saving cloth and making sure of matching colors.
 Combined yardage for both quilts is as follows: Blue 2 1/2 yds., Red 1/2 yd., Yellow 1/2 yd., Green 2 1/4 yds., White 17 yds.



Quilt No. 2, Yardage Chart

CALCULATED FOR MATERIAL 36 INCHES WIDE

Blue	396 squares	115 triangles	1 1/4 yds.
Red	8 "	9 triangles	1/4 yd.
Yellow	17 "		1/4 yd.
Green	504 "		1 1/4 yds.
White	4327 "	124 triangles	8 3/4 yds.

Provide additional material for quilt back and binding.