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**QUILT PATTERN COUPON**

# TRUMPET VINES

Pattern Number 65 of the Mountain Mist Series

An Applique Quilt

The gay and brilliant Trumpet Vine is here transplanted to a graceful quilt top. The bright blossoms look so natural they seem to be nodding in the breeze, and the circular effect carried out in the quilting joins each group of flowers and leaves into a pleasing design. For flower colors three shades of orange are suggested, the deepest being more of a bittersweet red than orange; this approximates the deep glow of the flower when seen front-face.

Only four blocks are needed, but these are quite large, one flower spray being applied from each corner. Green squares cover the block corners. The borders are also applied with the flower spray.

Directly below is an actual size pattern for the flower spray. Cutting patterns are to be made from this, and it also serves as a placing diagram, as explained in the Directions. The dotted lines on this same diagram are to be used for marking the quilting. To the right is a diagram of the entire quilt, giving finished dimensions. The proposed quilting stitches are sketched in the lower left corner, illustrating the plan described in the Quilting Suggestion.

Be sure to measure the bed for which the quilt is intended before starting the work. If a larger or a smaller quilt is needed, plan the necessary adjustments to be made in the border width.

## DIRECTIONS

1. First make actual size patterns for the eleven parts as numbered. To do this, trace the outlines thru this paper, paste onto cardboard, or the smooth side of sandpaper, and cut out exactly on the penciled lines. Or, transfer directly with carbon paper. Sandpaper patterns, placed on the goods rough side down, will not slip in the marking.

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 each color of 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.

Note that the Yardage Chart designates that half of the pieces of the flower group (Parts 1 thru 9) shall be cut with the pattern reversed. This is because half of these pieces are to be applied in reverse position. Therefore, turn your pattern over when marking half of these pieces, so that the pencil lines will indicate where seams shall be turned for these reverse pieces.

In marking the green cloth, first provide for the bias vine strips. No patterns are needed for these. Merely mark strips on the true bias, twice as wide as they are to finish. For the main vines, cut twenty-four strips twice as wide as the vine diagram and 13 3/4" long. For the shorter leaf stems, cut forty-eight strips twice as wide as the diagram shows, and 4 1/2" long. These strips for the leaf stems should be slightly narrower than the long strips. The edges of these strips are to be folded under till they meet on the wrong side, then basted, making double-thickness strips of the desired width. With reference to the Part 9 small leaf and stem, this can be cut all in one piece, instead of providing a bias strip for the very short stem. The bias strips and Parts 7, 8 and 9 can all be cut from half a yard of cloth, leaving one yard for the Part 11 pieces and the many small leaves (Part 10). In marking these leaves, close-tail the pieces together to save cloth.

In portioning off the white cloth, remember to allow for 1/4-inch seams. Thus the four blocks take 98" of cloth, 4 (24 1/2" x 32 1/2"). From the remaining goods cut the four long wide border strips, adding seam allowance to the measurements given on the Yardage Chart.

4. Next cut out and assemble all the parts in their separate groups, running a fine thread in and out each group. Keep the "reverse" pieces separate. Also baste under the seams of all the pieces to be appliqued, using fine thread and a fine needle. To ease the curves so that the exact lines of each piece can be followed, cut part way into the seam line wherever necessary. Do not fold seams where pieces fit under other pieces; that is, leave both ends of Parts 5 and 6 with raw edges; also the stem ends of Parts 4 and 9. Prepare the bias strips for use by folding the edges under till they meet on the wrong side; baste along both edges for perfect results.

5. To determine the proper position for the applique on each block, place each block in turn on top of the diagram, and mark lightly with pencil as follows: The figure to be appliqued in the lower left-hand block corner is in the same position drawn on the actual size diagram. Place block corner over the diagram, allowing 1/4-inch extension for block seams, and lightly pencil the lines as they show thru. They are heavy enough to show thru the white background cloth. The applique figure is in this same position in the upper right corner of the block, and should be marked accordingly.

The lower right, and upper left applique figures in each block are in reverse position. To mark these reverse positions on the blocks, turn the pattern diagram over and place on a pane of glass, with a light underneath; place cloth in position and sketch lines. Or, lacking a suitably large pane of glass, determine positions by drawing directly from the diagram onto the reverse side of the background block; then turn cloth over, place against white background, and re-draw the lines on the right side of the block, which thus gives the reverse positions.

If you do not wish to draw the positions on the blocks, the applique pieces, which have already been basted, may be pinned directly to the background block, after it has been properly placed on top of the diagram as detailed above. It is best to pin with fine needles, so that no large pin holes remain on the cloth when the pieces have been basted in place.

6. Baste all block pieces in place, using fine thread and a fine needle. The end leaf in each leaf group should be placed on top of the narrow stem, but all other leaves should go underneath the stem; this eliminates a bulky appearance at the lower leaf tips.

7. Applique (whip) with fine matching thread, changing the color for the various colors of cloth being sewed. If a fine needle and fine thread have been used thruout, the basting stitches will not show when the whipping has been completed. Remove all seam and placement basting.

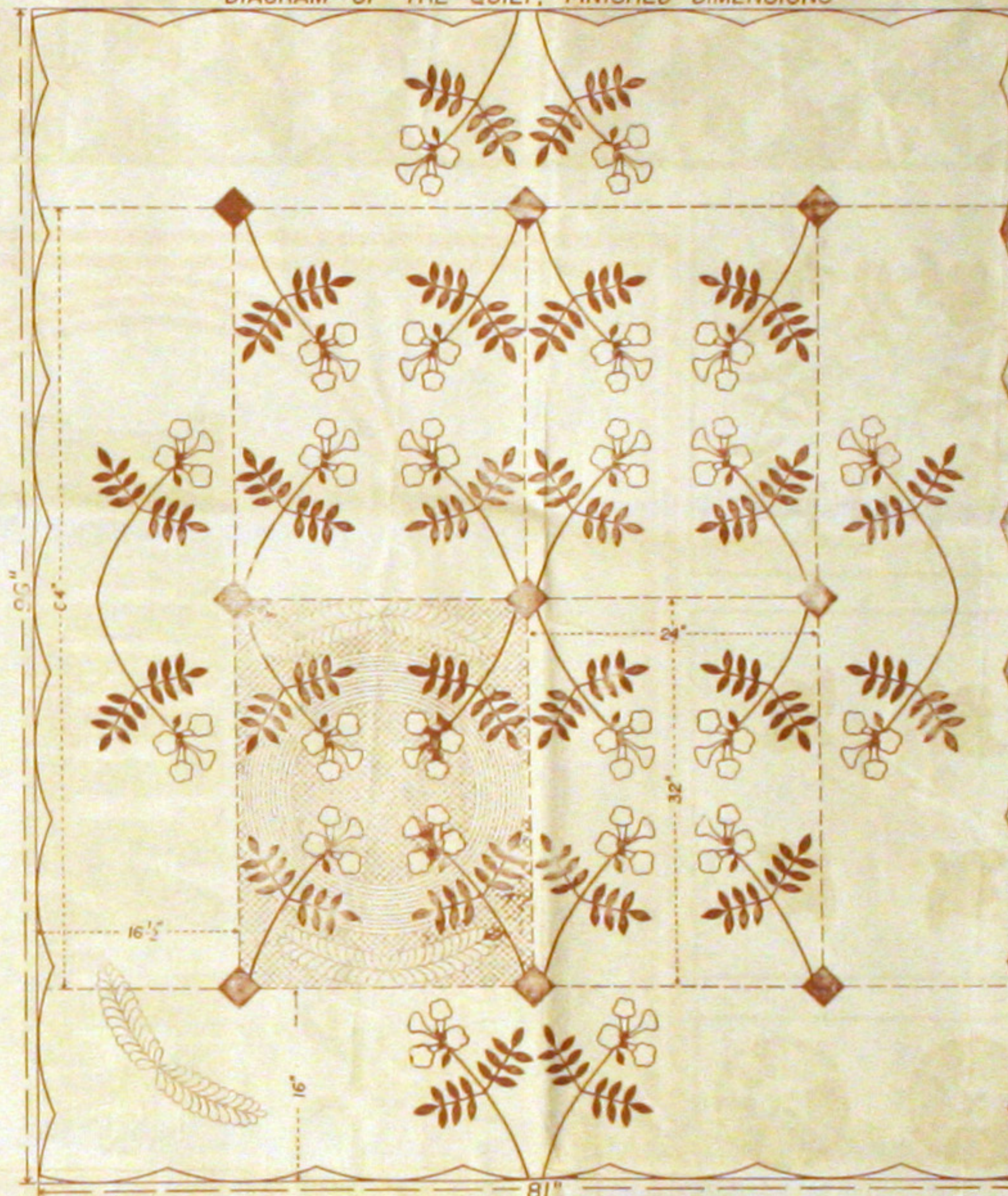
8. Press the blocks carefully, and if you like, mark them for the fancy quilting now, before they are set together; mark by placing over the actual size diagram, as explained in "Quilting Suggestion". Set the four large blocks together.

9. Now proceed to the border strips, which are to be appliqued with the main figure, as shown on the diagram of the finished quilt. On the end strips, the figures are marked in exactly the same relative positions as on the blocks themselves, and the procedure is the same as detailed above; center the two figures in the middle of the strip. On the side borders, start at the middle of the strip, with the stem curve there measuring 11 1/4" distant from the inside border edge (plus seam allowance, making it 11 1/2"). This is the same relative position as the block applique. After marking, pin pieces into position, baste and applique.

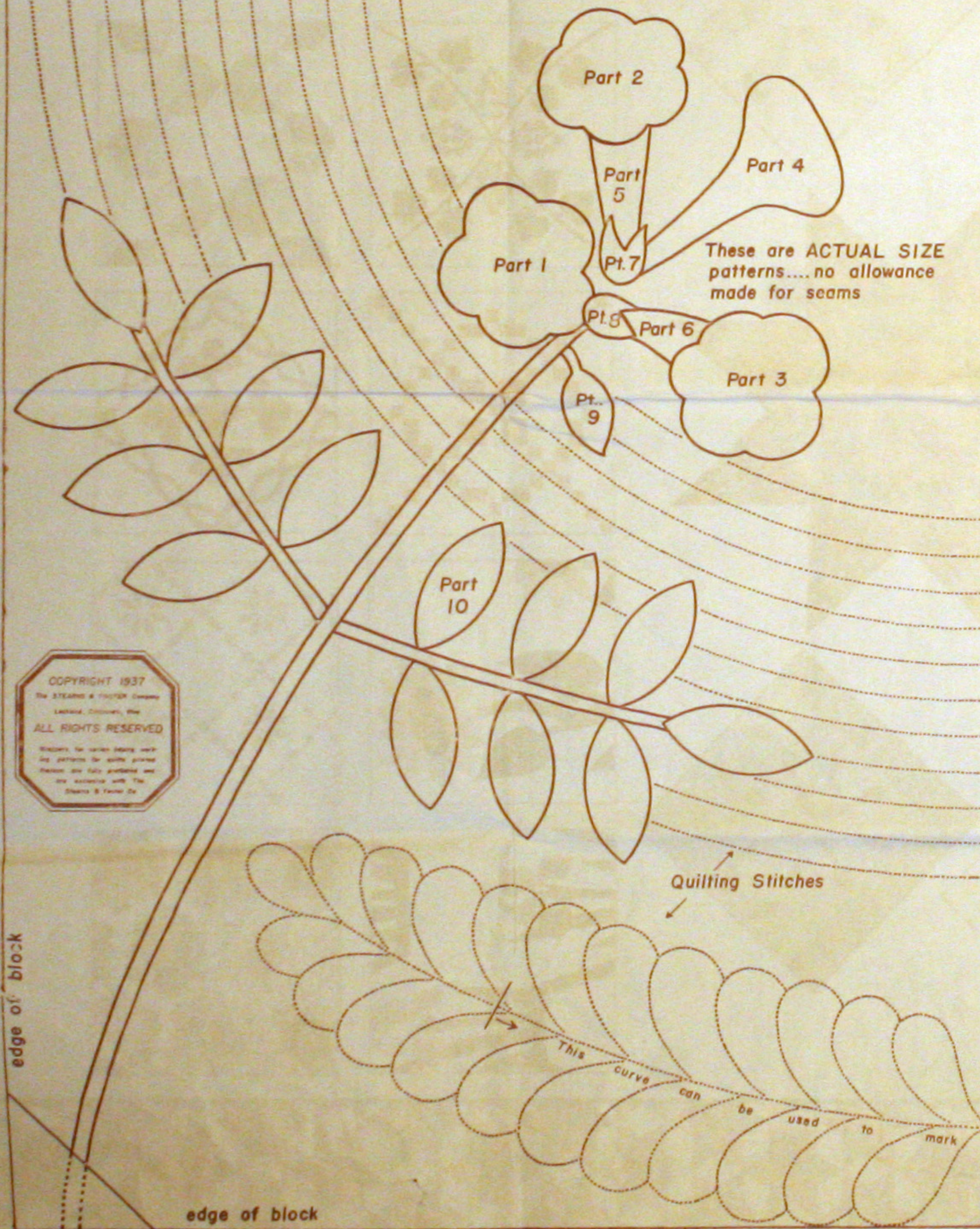
10. Join the border strips to the quilt top, and place and applique the Part 11 squares. As shown on the diagram of the finished quilt, one square is placed over each block corner. Press the completed quilt top, and if you wish to finish the edges in scallops, they may be trimmed now, as illustrated on the quilt diagram. As a scallop marker, use the portion of the center vein of the feather quilting pattern that is designated on the diagram. This curve can be used to mark a scalloped quilt edge as illustrated.

11. The final step is the quilting, which includes fitting 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 in the same foliage green used for the applique. To quilt the top efficiently, use a strong, steady quilting frame.

## DIAGRAM OF THE QUILT, FINISHED DIMENSIONS



ONE-FOURTH OF BLOCK, in actual size



These are ACTUAL SIZE patterns....no allowance made for seams

## ACTUAL SIZE PATTERN

### Part 11

to be appliqued at the block corners

ALLOW EXTRA FOR SEAMS

## QUILTING SUGGESTION

The lower left-hand block of the quilt diagram, directly above, illustrates the effective quilting plan originated for the Trumpet Vine quilt. The applique figures are all outlined once, to emphasize their shapes and make the design stand out. This is not shown on the diagram, as such procedure is taken for granted with practically all applique quilts.

The curving double feather is stitched twice on each block, and may also be used effectively at the border corners if desired; this is shown on the diagram.

Eleven rows of circular stitching frame the flower heads, and the entire background, both on blocks and border, is filled in with small checks formed by intersecting diagonal lines. These are most attractive when the checks are not larger than half-an-inch square.

The checks can easily be marked with pencil and ruler, after the circular and feather designs have been sketched on the quilt top. The entire feather design is illustrated, in the correct position, on the actual size diagram to the left. This is to be transferred to the quilt top by placing the cloth over the diagram and lightly penciling the lines as they show thru.

Similarly, the circular rows of quilting can be transferred to the quilt top by placing the cloth over the diagram. However, space permits showing only a quarter-circle. The rest of the figure can be drawn by using the diagram just as it was used under Step 5, in marking both right-side and reverse applique positions. Or, you can use a home-made compass, tying a string near the pencil point, and swinging it around in diminishing circles, the axis always being the desired center of the block.

In marking, use a medium soft, sharp pencil, and mark lightly so that any lines remaining after the quilting is finished can be removed with an Art Gum eraser. Quilt as closely as you like, but under no circumstances should spaces of more than two inches square be left unquilted. A suitable place for your signature is the space between the long stems of the end border applique; sew here, in outline stitch, your name and the date, thus making a permanent record of your achievement.

Quilt with matching thread, using mostly white, with a touch of orange on the flowers. If you wish to quilt one row of stitches directly on the full-blown flowers themselves (Parts 1, 2 and 3), follow faithfully the shape of the flower, just a short space in from the edge, and be sure to use thread that matches the bittersweet color. If you do not quilt on these flowers, there will be almost no quilting on the colored goods, and so white quilting thread could be used thruout.

## YARDAGE CHART

Calculated for material 36 inches wide.

Part 1	24 pieces	1/4 yd. Bittersweet (deep)
Part 2	24 "	
Part 3	24 "	
Part 4	24 pieces	1/4 yd. Tangerine (medium)
Part 5	24 "	
Part 6	24 "	1/4 yd. Burnt Orange (light)
Part 7	24 pieces	
Part 8	24 "	
Part 9	24 "	
Part 10	336 "	1 1/2 yds. Green
Part 11	9 "	
Bias for short and long stems		
Four blocks to finish 34 x 32"		
Two border strips to finish 16 x 81"		7 yds. White
Two border strips to finish 16 1/2 x 64"		

\*Cut half of these with the pattern reversed (turned over)  
Provide additional material for quilt back and binding.

