

The Mountain Mist Blue Book of Quilts

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This book is dedicated to quiltmakers — the experienced and those who would like to start their collection of Heirloom Quilts. There are illustrations of many patterns — old in design and new in arrangement. We hope that it will encourage regular quiltmakers to make more quilts; and inspire many who have never tried this type of needlework to start the quilt they have thought of making “someday.”

Every woman who loves her home wants to create a part of it, particularly with the interior decorations. What better example of her own needlework than the quilts on her beds, regardless of the decor of her bedrooms? A part of the home which will undoubtedly be treasured as a family “heirloom” for many generations.

Robt Edwards



Quilts have become a popular spread for your bed. No matter what type of furnishings you have, there is sure to be a pattern which will be suitable. It is no longer necessary to own antique furniture in order to use quilts as beautiful spreads. Many of the geometric designs, both in antique and modern motifs are adaptable to your modern decor.

The Stearns & Foster Company has a century of experience and service in quilt making. Our Quilt Department has made available to you all of the patterns shown in this book, with information about how to make them. If there are any further questions, they will be happy to help you with your problems in this very fascinating type of needlework.

Quilt on bed and chair: "Sunburst" Pattern 105.
In mirror: top center, "Dresden Plate" Pattern 75;
top left, "Guide Post" Pattern B; right center, "Martha's
Vineyard" Pattern 28. Foreground: (left to right)
"Dogwood" Pattern 29; "Robbing Peter to Pay Paul"
Pattern 103; "Lone Star" Pattern F.

If you have purchased this book you are interested in making a quilt, or at least knowing what it entails. Your first problem is the selection of a pattern. Shall it be pieced or appliqued? A pieced pattern is made by sewing small pieces together to form a pattern — usually geometric in design. An appliqued quilt is made by whipping with fine shadow stitching, various colored pieces of cloth to solid backgrounds. These are also known as “patchwork” or “laid on” patterns. Some are made on a solid background, some on blocks joined together to form the background. Some quilts involve both pieced and appliqued work and some are neither one, but are quilted counterpanes with beautiful quilting forming the design. These, of course, are reversible and make a lovely coverlet.

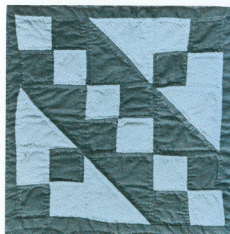
Color

Having chosen your design, your next problem will be the colors to be used. Many appliqued patterns are of floral design. It is preferred that you hold as closely as possible to the garden colors of these flowers. However, it is not a “must”. If you have chosen a rose pattern and your room is a blue room, it is very possible to have blue roses and still have a lovely quilt. Perhaps a pieced quilt would be more readily adapted to your color scheme. The quilts shown and the colors suggested in this book are just our ideas. Yours may be equally beautiful and more to your liking. We do suggest that you avoid the very pale pastels except in small quantities, else your quilt will not have much “life” and will not add to your color scheme.

Size

With the return of the dust ruffle, it is not necessary to have a large quilt. The majority of modern quilts are designed to measure 81 x 96 inches. If you are using the quilt on a twin or single bed you will have a deeper overhang on the sides; but even if you plan to use your quilt on a double bed, there will be an overhang to cover the top of a dust ruffle. If you are using your quilt on a low “Hollywood” bed it is possible to omit a row of blocks, in many instances, so that you will not have too much overhang. Enlarging the borders or adding an extra row of blocks will make your quilt larger if you so desire.

Mattresses are made in three standard sizes: Twin Size — 38½ x 75 inches; Three-quarter Size — 47 x 75 inches; Double Size — 53½ x 75 inches. As you will see, a quilt made to the dimensions of Mountain Mist Cotton will fit any of these beds. New sizes are being introduced in mattresses which are substantially larger and/or wider. If you are planning to make a quilt for an extra size mattress, we suggest that you measure the top of the mattress and plan



PIECED
Jacob's Ladder, Pattern 7



APPLIQUED
Pennsylvania Tulip, Pattern 27

your quilt accordingly. Choose a pattern which may be made larger by adding an outside border or an extra row of blocks to fit the size of the mattress with an adequate over-hang.

Material

In planning your quilt you certainly want to make it of the best materials. Remember it is to be an heirloom. For this reason it is important to use only color-fast materials. Avoid heavy sheeting, satins and sateens. The quilting of the materials would be very difficult and not as effective. Any good percale or tissue gingham will make a very beautiful quilt. The count of the threads should be 80 x 80 threads to an inch. Whether you are using scraps or new materials, be very sure that they are color-fast. To be safe, use a small piece and test by exposure to sun and washing. If there is any danger of shrinkage, it is wise to wash and iron your material before starting your quilt. After all, you are planning your "Needlework Masterpiece" and you want it to be perfect. When your quilt is com-

pleted, there is no possible way you can re-do any of the work.

For Larger Quilts

Quilt fillings are manufactured in various sizes with the necessary amount of cotton to give the desired thickness. If your quilt is larger than the size printed on the wrapper of the cotton, do not try to stretch the cotton to make it fit. It is absolutely impossible to stretch a large sheet of cotton evenly. Stretching will take place only where you happen to pull. You are sure to make thick and thin spots and the result will be a bumpy, uneven quilt. It is far better to enlarge your sheet of cotton.

Users of Mountain Mist Cotton need not worry about filling these larger quilts. It may be fitted into any size without stretching by adding extra pieces for length or width.

The construction of Mountain Mist Cotton allows it to be pieced with a flat seam that is practically imperceptible. To do this piecing, split the thickness about one inch from the edges of both pieces to be joined. The "Glazene" surfaces of the batting makes this very simple. Then cut away the upper half from one edge and the lower half from the other edge (fig. 1) of the two pieces about three-quarters of an inch back from the edge. Lap the two half thicknesses — one over the other — and baste together with long stitches. The result will be an even seam that adds nothing to the thickness — nothing to interfere with the quilting.



QUILTED COUNTERPANE
Hanging Gardens, Pattern 115

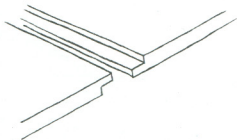


figure 1



Piecing a quilt top involves using small pieces of material put together to form the top of a quilt. These are usually geometric in design and may be assembled block by block.

In marking the pieces for piecing, mark on the wrong side of the material. Many may be marked with a heavy ruler being very careful not to pull the material with your pencil. Marking pieces for circles, curves and diamonds are made by tracing the pattern onto thin cardboard or the smooth side of sandpaper (figure 2). (Sandpaper patterns do not slip while marking.) When placing your marking pattern, or, when ruling, allow for at least one-fourth inch seams on all sides of the pieces (figure 3). The pencil marking will be your guide in joining the pieces.

When joining the pieces of a pieced quilt, first pin the corners exactly, then pin the lines of the side together. Ease in any slight fullness. Check both sides of the seams to be sure that the lines are accurately pinned. Stitch together with fine running stitches. When the pieces have been joined, press the seams open (figure 4). This must be done before crossing a seam with another seam. In making a pieced quilt involving diamonds, there may be a slight pucker at the union of the points. This is not serious since it will be taken up in the final quilting. Of course this is true of just a slight pucker. If there is a

large pucker, check your marking lines to be sure that they are correct and that they are correctly joined. Even a very slight deviation from the marking lines may grow into a larger variation as the quilt progresses. Do not do your piecing by guessing or you may find that your quilt will not assemble properly.

Most pieced quilts are done in a recurring pattern. For this reason they are popular with many quilt-makers because they may be done block by block and assembled as the rows of blocks are completed. The old-fashioned "Crazy Quilt" is one in which the pieces are of various sizes and shapes. There can be no definite pattern for this type of quilt. They are usually made from scraps of materials joined together in a "crazy" pattern. Many of the antique quilts include all types of material — velvets, silks, cottons — prints and plain colors — even including bits of chintz where a single design has been centered in the piece. This type of quilt also gives an opportunity to display all types of embroidery. After the quilt has been pieced together, feather stitching, buttonholing, or any other of the many fancy stitches may be done with embroidery floss over the seams. These antique crazy quilts are actually not quilted, but are backed with a silk lining. A modern crazy quilt should be quilted with batting and backing. The quilting follows the outline of each piece.

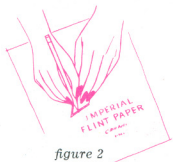


figure 2



figure 3

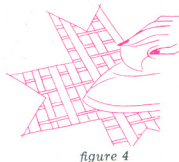


figure 4

Appliquing

Many quilters prefer to applique rather than piece a quilt. The difference is in the quilt top. An appliqued quilt top is made by whipping colored pieces of cloth to solid backgrounds, with fine shadow stitching. Other terms used for this type of design are "laid on" or "patchwork". Many appliqued quilts are designed geometrically so that they may be done block by block as are the pieced quilts.

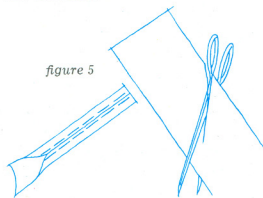
In marking the pieces for appliqueing, mark on the right side of the material. Your marking pattern is made by tracing the design onto thin cardboard or the smooth side of sandpaper. (Sandpaper patterns do not slip while marking.) When placing your marking pattern on the material, allow for at least one-fourth inch seams. Mark exactly around the pattern, being very careful not to pull the material while doing so. The pencil lines will be your guide for turning under the seams. When basting the seams clip the material to the pencil lines on curves to avoid puckering. Where one part covers another, do not turn under the seam. Applique one part over the seam of the other. Turn under the seams, baste, and press with a warm iron.

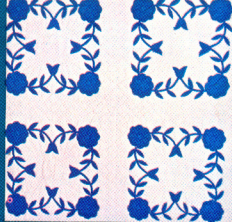
If you want to be completely sure of your design, trace the actual size parts onto the background in the proper

positions. You will have these lines to follow when basting the applique pieces onto the background. Pencil lines will be easily removed with an art gum eraser, or in the first washing. When each piece has been basted to the background, you are ready to do the actual appliqueing.

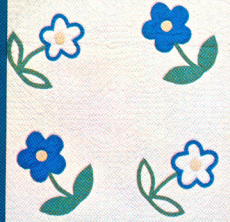
Appliqueing is a fine whipping stitch or shadow stitch. The best work leaves practically no thread showing. To accomplish this, start with a very fine knot in your thread which is hidden under the seam of the applique piece. Bring your needle out on the very edge of the fold of the seam. Enter the background material at approximately the same place and come back up through the background and applique piece at about 1/16 inch from the first stitch. Enter the background material just under the edge of the applique piece, then come up through the background again the same distance under the fold of the applique to its edge. In this way the tiny stitches will be hidden.

Long narrow pieces, such as flower stems, should be cut of bias material twice the width of their finished size. Fold the edges under until they meet on the back, baste, iron and applique (figure 5). Be very careful not to stretch the bias strips out of shape in this process. Always press along the straight of the material.

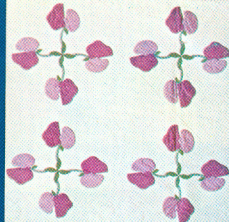




Spring Wreath, No. 93
(applique)



Forget-Me-Not, No. 61
(applique)



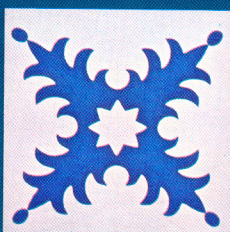
Sweet Peas, No. 37
(applique)



Wild Duck, No. 45
(applique)



Iris, No. R
(applique)



Friendship Plume, No. 59
(applique)



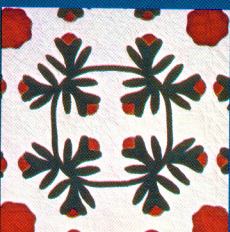
Conventional Tulip, No. M
(applique)



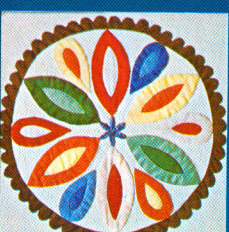
Old Fashioned Rose, No. 22
(applique)



Poppy Wreath, No. 112
(applique)



Columbine, No. 106
(applique)

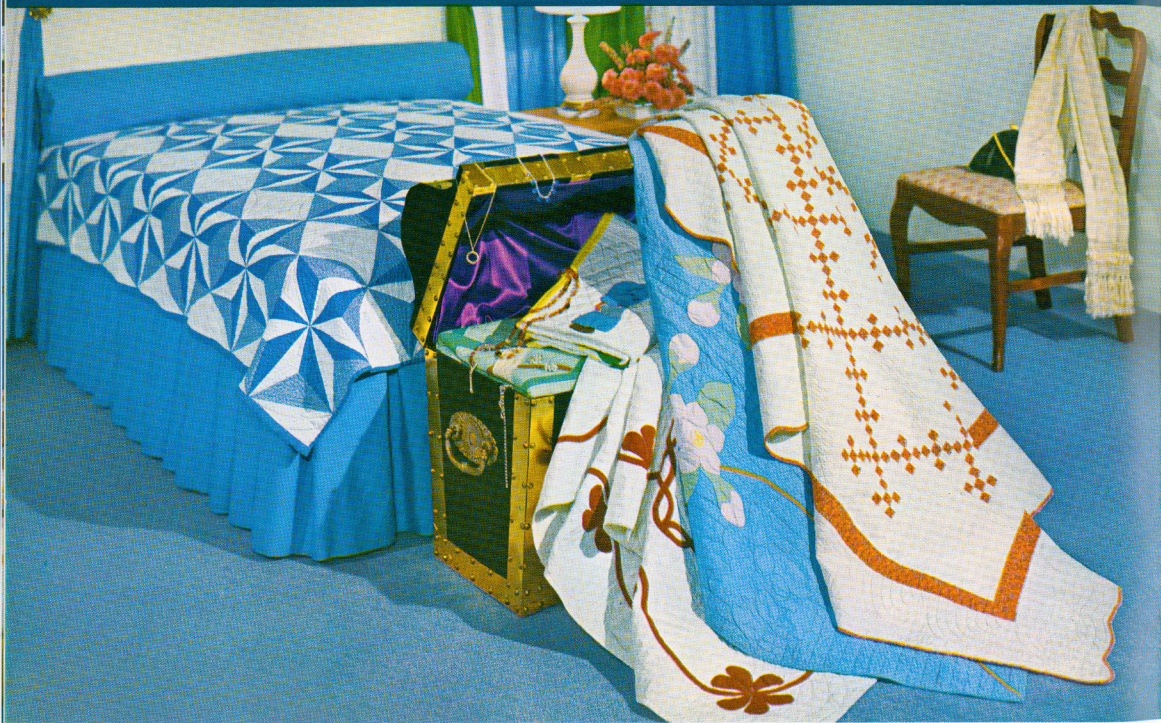


Daddy Hex, No. 119
(applique)



Poinsettia, No. 39
(applique)

Quilts (left to right): on bed, "Twinkling Stars" Pattern 96; in chest, "Scotch Plaid" Pattern 56, "Small Fry" Pattern 107, "Dew Drop" Pattern 102, "Apple Blossom" Pattern 80, "Single Irish Chain" Pattern 73.



Simple straight line quilting may be marked with a yard stick and a very sharp soft pencil. Curves and circles may be marked by using a pin at the center, a string of the proper radius tied to the pin in the center of the curve, and to a pencil at the other end. The string is kept taut and the curve or circle drawn. In using either method be very sure to mark lightly and do not pull the material out of position. Heavy markings will penetrate the material and be difficult to remove. Pulling the material will distort the pattern.

Figures 6 through 13 show the Mountain Mist quilting design patterns. These are perforated through heavy white paper and may be used with either marking powder or colored chalk. The marking patterns used in marking the applique pieces may also be used in duplicating the pattern of the quilt in the quilting. Outline the applique marking patterns in the plain areas to be quilted.

If your quilt top is a pieced one, there will probably be very little room for fancy quilting. If there do happen to be plain blocks for a quilting design, carry the straight lines of the pieced block through the plain block to emphasize the fancier design. On an appliqued quilt there is always room for more elaborate quilting. Even in this type of quilt it is well to back up the applique and the quilting design with straight lines. Another way of emphasizing the quilting design is by adding extra padding in the design. This method is known as Trapunta Quilting. To do this, first baste a piece of cheesecloth to the back of the top where the padding is to be done. Quilt the design through the top and the cheesecloth. Then part the threads of the cheesecloth and work in extra cotton with a

Figure 6

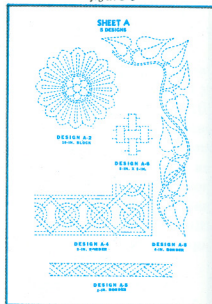


Figure 8

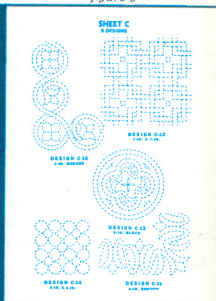


Figure 7

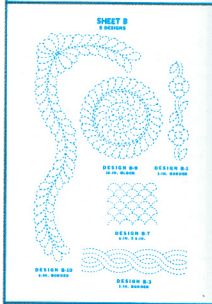


Figure 9

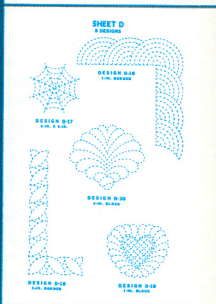


figure 14

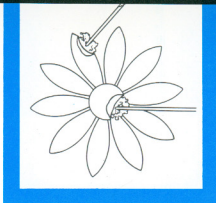


figure 10



figure 12



SHEET F

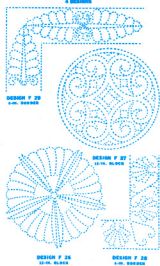


figure 11

SHEET H

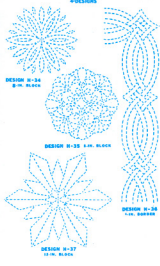


figure 13

knitting needle until the padding is smooth. When the entire quilt is quilted these sections will be unquilted on the back, but the effect on the top will be beautiful. Of course it is also possible to pad these designs in your quilting after the entire quilt is quilted. From the back of the quilt, separate the threads of the backing and add extra cotton until the padding is firm (figure 14). This method is effective, but must be very carefully done so as not to break the threads of the backing and leave ragged edges.

In simple terms, quilting consists of stitching together the three layers that compose the quilt — the top, the cotton batting and the backing. The amount of quilting and the fineness of the stitching determine the value and beauty of the finished quilt.

The equipment necessary to do fine quilting is standard: a frame or hoop — thread — needles. Coats & Clark, Inc., make a polished thread in a variety of colors and sizes including a 300 yard spool. Lily Thread Company makes a polished thread in color, with large 250 yard spool of white. Styles Waxt Thread Company makes a waxed thread in black and white in several sizes. All of these threads are not likely to knot and will be easy to use. Needles used for quilting are short and fine — #7 or #8 or #9 betweens are preferred. A long thin needle is apt to break when sewing through the three thicknesses of the quilt with tiny stitches.

The color of the thread is a matter of preference. Most quilters use a matching color, but a contrasting color will emphasize the quilting.

In quilting an appliqued quilt be sure that you outline

every appliqued piece. If the pieces are large, an additional row or two will fill in the empty spaces. In quilting a pieced quilt, each piece should be outlined close to the seams — 1/16 inch. This is very important to bring out the design of the quilt on the back as well as the front. No more than one square inch of the quilt should remain unquilted.

There are several methods of doing the actual quilting. New quilters often push the needle through from top to bottom with one hand and from bottom to top with the other. Some do a back stitch so that the top quilting will be very close together. Neither of these methods will be as well done on the back of the quilt. The accepted method used by all good professional quilters is a running stitch. It is seldom possible to take more than two stitches at a time and one is apt to develop a very sore finger on the hand used under the quilt to be sure that the needle has penetrated all thicknesses and are even.

The closer the stitches, the better the quilting, and it takes hours of practice to accomplish the very fine results. The quilting should be done towards the quilter wherever it is possible.

There are several little tricks to doing fine quilting. One must not have any knots of thread showing. To start your thread you may use one of two methods. Start with a very small knot in your thread at a point ½ inch from the place at which you are to start quilting. Pull the knot to the top of the material and either work it through the top with your needle, or with a quick jerk, pull it through to the under side of the top. Either way the knot will be absorbed in the batting. Or, you may go under the top

about ¾ of a needle's length from the point at which you are to start quilting. Pull the thread through the top, leaving a long piece under it. Then start quilting over the end of the thread so that it will not pull out. When you are almost to the end of your thread, take a long stitch through the top and the batting and then the top. Cut off, leaving a long piece of thread under the top to be caught by additional quilting. Or, make a very small knot around the thread close to the top and pull through into the batting with a quick jerk. Some professional quilters will have as many as ten needles working in a design at one time. In this way the quilting progresses evenly across the quilt. A really good quilter will do as many as 14 stitches to an inch.

Binding

When the quilt has been completely quilted, remove from the frame or hoop and snip away any excess cotton from the edges. With the color which you provided for the binding (to accent one color in your quilt) bind the edges with bias strips. Strips are cut double the width of the binding and then folded to meet in the center of the back as you did for the stems of your flowers. Join sections, baste and press with a cool iron. Stitch firmly to the edges of the quilt on the right side. It is advisable to stitch this bias binding to the quilt on the sewing machine to give firmness. Then turn the binding to the back and whip down with fine shadow stitches. Be careful not to stretch this binding — stretched, it will make the edges of your quilt uneven and will ripple.

Quilting on a Frame or Hoop

The most satisfactory method of quilting a quilt is in a quilting frame. However this requires quite a bit of space for the frame and some quilters prefer a hoop. The actual quilting is done in exactly the same manner — the preparation of the quilt differs slightly.

Frame Method

If you are planning to use a frame, first take the long rods of your frame and attach strips of unbleached muslin, 12 inches wide from end to end, on each of them. This is done with small upholstering tacks or thumb tacks placed closely together. The muslin must be very secure to insure the tautness of the quilt in the frame.

Press open the seams of the finished quilt top so that there will be no extra thickness when quilting. Place the material for the back of the quilt on the floor, cover with the cotton batting, and finally, the finished top. Baste securely at one end with the three parts edge to edge. From this end, baste the entire quilt the full length.

Baste the even edge of the quilt to one of the muslin strips on one pole of the frame. Roll the quilt onto this side of the frame until approximately the middle of the quilt. Smooth the remainder of the quilt over the other side of the frame, drop it carefully between the bars and baste the other end of the quilt to the second bar. Now roll the second half of the quilt to the far side of the frame. In rolling your quilt onto the poles of the frame, be very careful to keep it exactly straight in the frame. Watch



"Kowhai Blossoms", No. 117 — designed by a native of New Zealand; the blossom of the Kowhai tree is their national flower.

the design of the top and check the back of the quilt constantly for excess material. Roll the entire quilt onto the second rod and begin quilting at the even edge. To make the quilt more taut in the frame, attach 2-inch strips at each end of the quilt about six inches apart. Pull these strips around the ends of the frame — back to the quilt and attach securely.

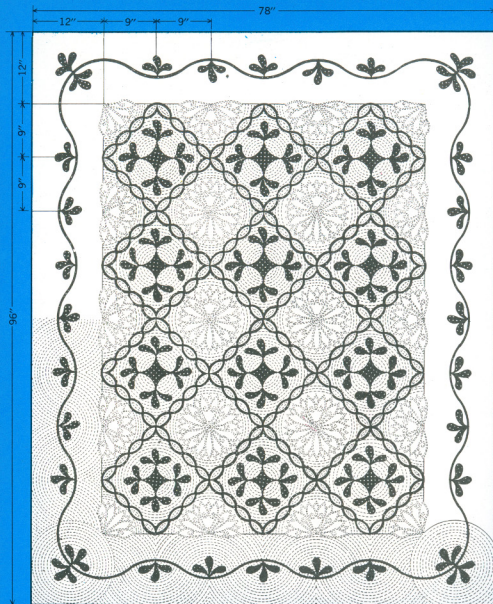
The side strips will have to be moved as the quilting progresses and the quilt turns in the frame. Quilt from one end to the other of the quilt. There is always some slippage while quilting. Your basting will have to be loosened, but if the quilt is put into the frame in the proper manner, this slippage will be very small and may be trimmed off the edges before binding the quilt.

Hoop Method

Start your preparation of your quilt in the same manner as for a frame. Place the backing, batting and finished top on the floor and smooth evenly. Start at the center of the quilt and baste to the edges about six inches apart, in a sunburst. Be careful to keep the quilt very smooth in doing this basting. This step is of primary importance. Securely basted, the quilt will not be so likely to slip when moving the hoop. Start your quilting at the center of the quilt and work to the outer edges. Pull the quilt taut in the hoop, moving any slight fullness towards the outside of the quilt. It may be necessary to cut the basting threads as your work progresses.

*"T-Square", No. 113 — a typical
Early American pattern which makes
use of small scraps of material.*





WORKING PATTERN FOR "DEW DROP" (an appliqued quilt)

Follow the directions for making the marking patterns for an appliqued quilt as given on Page 6 of this book. Before marking the materials, cut the borders, squares, and half squares as listed in the Yardage Chart. Cut the bias strips from the color material — 48 yds. 6 in. — 1 in. wide. Finally, cut the required number of Parts 1 & 2 from the color material. Allow at least ¼ inch seams on all.

Locate the center of each block by folding diagonally and creasing lightly. Be careful not to stretch the block when folding the bias. Following these diagonal folds, place the Center Part 1 on the block. From each point of Part 1, place the Dew Drops, baste to the background and applique. Join the blocks of the quilt. Complete the Center Panel by adding the intertwining border strips. Follow the Diagram of the Block and mark the outlines of these strips with the curved arc which we have given on this pattern.

Next, place the bias strips on the border pieces. Note that the centers of each curve are 9" apart. At this point place the Dew Drops as shown on the Diagram of the Quilt, baste to the background and applique. When the border strips are completed, finish the quilt top by adding to the central panel.

QUILTING — Space will not permit us to give you the quilting designs for this quilt. We suggest that you use any circular design in the plain blocks and fill in the block with either circular lines or diagonal lines, ruled with a yardstick. (See marking directions on Page 8).

Yardage Chart (Material 36" Wide)

Plain Color	4 Yards
Part 1	12 Pieces
Part 2	176 Pieces
½" Bias Strips — 48 Yds. 6 in. (Cut 1" wide)	
White	6¾ Yards
Block 12¾" Square	18 Pieces
Half Blocks	10 Pieces
Quarter Blocks	4 Pieces
(Blocks measure 18" diagonally)	
Borders	
2 strips 96" x 12"	2 strips 54" x 12"
Material for Back	7 Yards

PART 1

PART 2

(see page 16 for quilt block).

WORKING PATTERN FOR STAR OF THE BLUEGASS (a pieced quilt)

Follow the directions for making the actual size marking patterns for a pieced quilt as given on Page 5 of this book. Before using these patterns to mark your pieces, cut the required border strips and the bias strips needed for binding the quilt (93¼ Yards of bias). Next cut the required number of pieces for Parts 2, 3, 4 & 5 as shown on the Yardage Chart. When these have been cut, mark and cut the diamond (Part 1) as listed on the Yardage Chart. Arrange all Parts in Part and Color groups, fasten with a loose basting stitch.

Now piece each of the required 42 stars, starting at the center of the star with four light and four dark diamonds. Join eight sets of two diamonds each of the print material. Join these to the center star and complete with eight dark diamond points. NOTE — before joining these 42 stars with the rest of the Parts to complete the entire quilt top, Parts 3, 4 and the borders will be quilted in the "Trapunta" manner. (See Directions for Trapunta Quilting on Page 10 of this book). When this has been done, complete the quilt top by joining the stars with Parts 2, 3, 4 and the border strips.

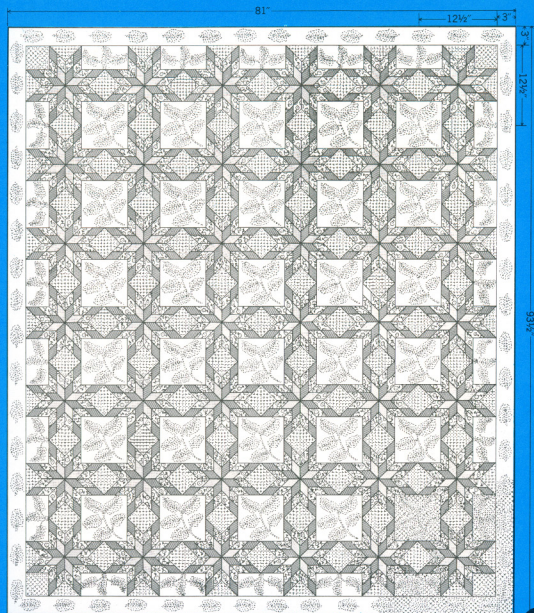
QUILTING NOTE — We give you one plume of the quilting design which may be used for marking the entire quilt. Follow the Diagram of the Quilt and mark the plumes as indicated. Join with stems about ¼ inch wide. The diagonal lines of the quilting may be ruled on the quilt top before placing it in the frame, or ruled little by little as the quilting progresses. Each Part of the star should be quilted about ¼ inch from the joining seams to complete the design on the back of the quilt. When the entire design has been quilted with fine running stitches, remove from the frame and bind the quilt with the bias strips of the light material.

Yardage Chart (Material 36" Wide)

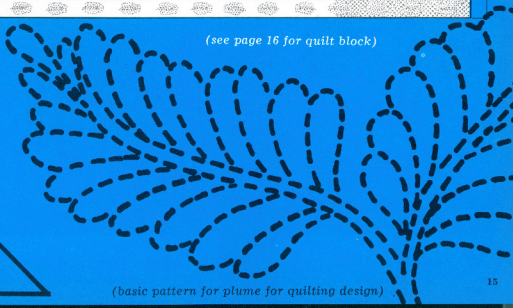
Light Shade Material	4½ Yards
Part 1	168 Pieces
Part 2	75 Pieces
Part 3	30 Pieces
Part 4	22 Pieces
Part 5	26 Pieces
Bias strips (½") for binding —	9¾ Yds.
Dark Shade Material	3 Yards
Part 1	504 Pieces
2 Border Strips	81" x 3"
2 Border Strips	92½" x 3"
Print Material	4 Yards
Part 1	672 Pieces
Material for Back (Light Shade Material)	6½ Yards
Material for Back Trapunta Quilting	1¾ Yards

PART 2

PART 1



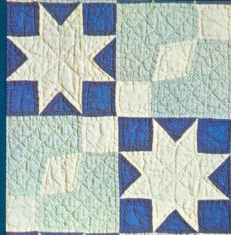
(see page 16 for quilt block)



(basic pattern for plume for quilting design)



Star of the Bluegrass, No. 100
(pieced)



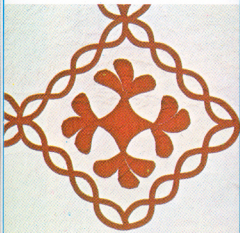
Snowbound, No. 46
(pieced)



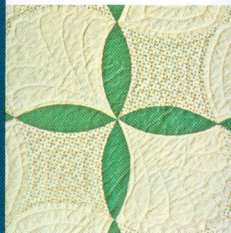
Shadow Trail, No. 50
(pieced)



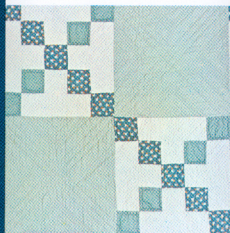
Crazy Pieces, No. 91
(pieced)



Dew Drop, No. 102
(applique)



Whispering Leaves, No. 52
(pieced)



Country Lanes, No. 64
(pieced)



Basket of Flowers, No. K
(pieced & applique)



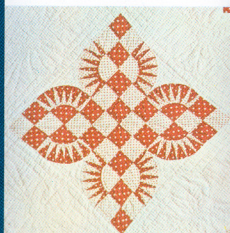
Pomegranate, No. 31
(applique)



Bed of Peonies, No. 62
(pieced & applique)



Star Bright, No. 70
(pieced)



Oklahoma Dogwood, No. 101
(pieced & applique)



Let
Quilted
Beauty
Blossom
Everywhere

"Poppy Wreath"—(No. 112) is one of the many Mountain Mist Quilt Patterns that can be made by hand or machine.



"Mushroom"—(No. 128) an all quilted counterpane made with the new Mountain Mist Dacron.*

*DuPont T.M. for Polyester Fiberfill



"Friendship Plume"—(No. 59) a cool blue quilt made in *The Hawaiian* manner.



A new world of quilt making has been opened to busy women who do not have the time or training to make quilts in the traditional manner — by hand. They can make them easily and quickly on their own home sewing machines.

Choosing a Pattern

The choice of pattern is important in making a quilt on your home sewing machine. We suggest that you select a design which is made of blocks to be joined with interlocking borders or with feld seams, since it would be difficult to turn a full sized quilt in the small area allowed by a machine.

Marking and Cutting

First cut the blocks for the top as shown on the diagram of the quilt. Allow $\frac{1}{2}$ inch seams on each block. Cut the same number of blocks from the backing material to match the blocks for the top. Next cut the pieces required for the Parts as listed on the Yardage Chart, allowing for seams. If you are making an appliqued quilt, mark on the right side of the material — a pieced quilt is marked on the wrong side of the material. These pencil lines remain to show where to turn under the seams.

*Quilt shown on machine is
"Turkey Tracks" pattern #23 (pieced)
one of the many that can be made easily on your
home sewing machine.*

Appliquing and Piecing

If you are making an appliqued quilt and have a modern sewing machine with a zig-zag stitch attachment, you may cut the applique parts on the pencil lines. Applique with the zig-zag stitch with the same color thread as the piece to be appliqued. Or, cut your pieces slightly larger, applique with a zig-zag stitch, following the pencil lines and cut away the extra material from the outside with



finely pointed sharp scissors. If your machine does not have a variety of stitches, you must allow for at least $\frac{1}{4}$ inch seams when cutting. In piecing, join the parts, following the marked lines on the back. In appliqueing, turn under the $\frac{1}{4}$ inch seams, baste and press. Place in the proper position and baste onto the background. Applique with a fine stitch about $\frac{1}{16}$ inch from the edges. It is important to mark accurately, avoiding stretching the materials.

Quilting

When the top of the block is finished, mark the quilting design on it, leaving $\frac{3}{8}$ inch unquilted. Cut your Mountain Mist Cotton into blocks the exact dimensions as shown on the Diagram. Baste or pin the back, cotton and top together securely, with the Mountain Mist centered between the top and back. Quilt with a fine stitch (10 to 12 stitches to an inch), to within $\frac{3}{8}$ inches of the edges. For a more elaborate quilt, use fancy stitches to do the quilting. Do not applique, quilt and join all at one time. This takes all the puffiness out of your quilting. Do not plan to quilt too closely. Your quilting should be at least $\frac{3}{8}$ to $\frac{1}{2}$ inch apart. On the other hand, do not do the quilting too far apart. No more than one square inch of the quilt should be left unquilted.

Assembling the Quilt

When the blocks are finished The Mountain Mist Cotton will be $\frac{1}{4}$ inch from the edges of the material all around. Fold the top and the back edges over each other so that the edges of the cotton meet. Keeping the seams in a straight line, stitch together. These seams may be covered by an interlocking border of a color to emphasize the color you wish to use in your bedroom. When the entire quilt has been assembled, clip the rough edges and bind with the same color as that used for the interlocking borders.

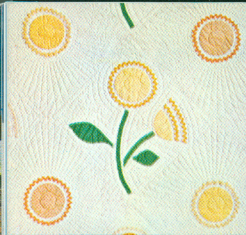
Never before have there been so many possibilities for fancy quilting. Modern sewing machines with all of their fancy stitches make beautiful designs. A new combination zipper and cording foot, which is adjustable, allows you to sew on the left or right of your needle. These are available for many machines and prevent having to pull so much of the material under the arm of the machine. Of course there will come a time when you will have to be quilting in the center of your quilt. Half of your quilt should be pulled under the foot and rolled tightly in the center of the machine while this part of the quilting is done. The important thing in quilting on your sewing machine is to baste the backing, cotton and top securely. Start at the center and baste to the edges. This helps to keep the quilt smooth and avoids puckering.

- DO** — be very careful in selections of materials — yard goods, needles, thread, cotton.
- DON'T** — use a substitute for Mountain Mist. Nothing will give you the same fluffy — puffy — quilts.
- DO** — be careful in marking your pattern on the straight of the goods.
- DON'T** — stretch the material when marking.
- DON'T** — mark too heavily or use an indelible pencil, carbon or marking pattern.
- DO** — mark curves, stems, bindings on bias.
- DON'T** — stretch the bias strips in marking, cutting or basting.
- DO** — press seams as you assemble your quilt.
- DON'T** — guess about assembling your quilt. A slight difference will become a large difference as the quilt progresses.
- DO** — mark applique quilts on right side of material.
- DO** — mark pieced quilts on wrong side of material.
- DO** — wash in mild suds by hand or in a machine.
- DON'T** — spin dry your quilt.
- DO** — fluff dry in dryer or hang on line to drip dry.
- DO** — pull edges straight as quilt hangs on line.
- DON'T** — ever iron a quilt.
- DON'T** — forget to buy Mountain Mist Cotton — you won't regret it.

The Stearns & Foster Company, through its advertising and distribution of Mountain Mist Cotton and Patterns, is in contact with thousands of persons interested in the art of quilt making. Among these enthusiasts are those who prefer to make quilt tops only, and leave to others the more tedious work of quilting. Then there is the group of many skilled quilters, competent to make an entire quilt or to finish a quilt by doing the quilting. The Mountain Mist Quilter's Guild will supply the contact for either of these groups.

Individuals desiring the services of a quilter may obtain the names of members by writing to the Guild, c/o The Stearns & Foster Company. Please send a stamped, self-addressed envelope for a reply. Individuals and sewing groups may register with the Guild for work.

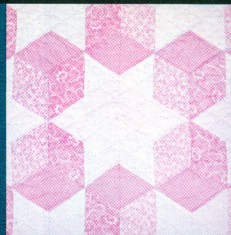
This service to quilter and customers is entirely free. We do not quote prices for the work to be done, since so much depends on the type of work required, the perfection of the quilting done by the quilter, and the individual price charged. We leave all of these arrangements to the quilter and her customer. We suggest that the customer contact the quilter — ask for her charges, and, to be sure of satisfaction, for a sample of her work. In this way there can be no misunderstanding as to the finished quilt. In many instances a very popular quilter will have a good many quilts to be quilted and it may be necessary for a customer to wait her turn. Really good quilters are much in demand.



Zinnia Border, No. 67
(applique)



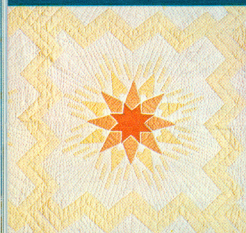
Daisy Chain, No. 76
(applique)



Tumbling Blocks, No. A
(pieced)



Trumpet Vines, No. 65
(applique)



Mountain Star, No. N
(pieced)



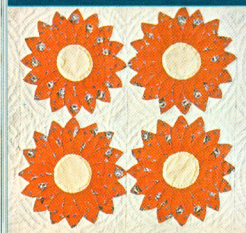
Zig-Zag, No. D
(pieced)



Old Mexico, No. 58
(pieced)



Fan Quadrille, No. 75
(pieced)



Dahlia, No. 114
(applique)



Princess Feather, No. S
(applique)



New York Beauty, No. X
(pieced)



Maple Leaf, No. 81
(pieced)



"Turkey Tracks" (pieced) — one of the Early American designs which will be attractive in modern decor.

Mountain Mist Patterns

This Book illustrates some of our most popular Mountain Mist Quilt Patterns. Included are both pieced and appliqued, and some that are combinations of both. Also, all of the Sheets of Perforated Patterns for marking the quilting designs are shown (figures 6 thru 13).

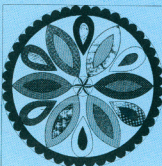
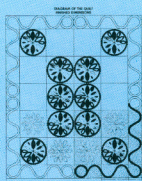
All patterns listed are available. For prices, send for Free Catalog.

THE DADDY HEX

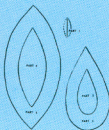
Pattern No. 115 of the Mountain Mist Series
(An Appliqued Quilt)

The Daddy Hex is a quilt pattern that is made up of a central square surrounded by six hexagons. The central square is made of a light-colored fabric, and the hexagons are made of a darker fabric. The hexagons are arranged in a circular pattern around the central square. The pattern is made up of simple geometric shapes that are easy to work with. The Daddy Hex is a popular quilt pattern because of its simplicity and its beautiful design.

Each hexagon is made up of a central square and six triangles. The central square is made of a light-colored fabric, and the triangles are made of a darker fabric. The hexagons are arranged in a circular pattern around the central square. The pattern is made up of simple geometric shapes that are easy to work with. The Daddy Hex is a popular quilt pattern because of its simplicity and its beautiful design.



ACTUAL SIZE PATTERNS
No Allowance Made For Seam



SAF
Singer Sewing Machine Company

Material	Quantity	Color
Light fabric	1/2 yard	White
Dark fabric	1/2 yard	Black
Light fabric	1/2 yard	White
Dark fabric	1/2 yard	Black
Light fabric	1/2 yard	White
Dark fabric	1/2 yard	Black
Light fabric	1/2 yard	White
Dark fabric	1/2 yard	Black

Quilt Patterns are outline patterns printed on strong white paper. The full directions give all the needed information, including: color suggestions and the amount of material needed for each; actual size patterns for marking the designs; a diagram of the finished quilt giving the dimensions; and complete instructions for every step — from the Yardage Chart to the final binding. Quilting plans are worked out for each quilt and the pattern is included for use in marking. The quilt patterns are easy to use — easy to understand. Beginners, as well as experienced quiltmakers, find Mountain Mist Quilt Patterns satisfactory in every detail.

Perforated Patterns are for marking the quilting design on the quilt top. Perforated through heavy white paper, only one sheet is needed to mark the average quilt, since they may be used over and over again. Full instructions for using these patterns are given on each sheet. There are several designs to a sheet.

Mountain Mist Patterns are a service to the quilt-maker and not a money-making venture. They are a service to the users of Mountain Mist Cotton — to provide them with designs that are better than ordinary at a moderate price.

To Order Patterns — send unused U. S. Postage Stamps for small amounts. Rather than send coin or currency, we suggest a Postal Money Order. Canadian and foreign customers are asked to use International Money Orders, as we do not accept foreign coin, currency or postage stamps. NO C.O.D. PLEASE.

If you want to make money for your PTA, Church or Club, a quilt show would be a wonderful way to do so. Everyone who has ever made a quilt is proud to show it. And practically everyone has an antique which has been in the family for several generations. Combine all of these quilts and you will have a show well worth attending.

There is much to do in arranging a quilt show, so plan well in advance and select a group of active workers to handle it. First decide on the date of the show, choose a good organizer to be the quilt show chairman and work out the various committees with a chairman, plus co-operative committee members. The committees and their duties are as follows:

Publicity Committee — responsible for properly advertising and arousing public interest. Showing a good antique quilt in an item in your local newspaper announcing the coming show will start the interest.

Collection Committee — responsible for collecting the quilts. They must be careful to obtain all data: owner's name; name of quilt; the maker; date made; and any pertinent facts. A tag with this information should be attached to the quilt and a duplicate given the owner for identification. If the show is to be an exhibit, the quilts may be turned over to the Display Committee at once. If there is to be competition for prizes, the quilts should be turned over to the Classification Committee who will work with the Display Committee in making up the Show. (A free booklet on "Judging the Quilt" will be sent by The Stearns & Foster Company. Please enclose a stamped,

self-addressed envelope).

If the show is a contest, exhibit markers should not be visible until the judging is complete. Exhibit markers may be obtained from The Stearns & Foster Co. for 25c per hundred.

The responsibility for the quilts may be covered by a short term insurance policy. If the show is to be for several days, a night watchman is advisable. Of course there should be no smoking permitted.

Display Committee — responsible for arranging the quilts. They will show to best advantage when hung full length from wires or clothes lines stretched along the walls. If the room is large, stretch lines both lengthwise and crosswise about 12 feet apart. This will give you a network of 12 foot squares, permitting a variety of display possibilities. Never tack through the quilts. They should be pinned securely. Remember these quilts are heavy and a number of them will weigh down your lines unless they are firmly propped. (For further information, send to The Stearns & Foster Company for a free leaflet on Giving A Quilt Show).

Spot lights on prize winning quilts or outstanding heirlooms will give a wonderful effect. Plenty of illumination is important. If you can use only the side walls for hanging the quilts, you will find that screens will hold several draped quilts. Card tables and chairs may be used if you are careful not to let the quilts drape on the floor. Have a quilt set up in a frame, and, if possible, have someone working on it.

Children's Quilts

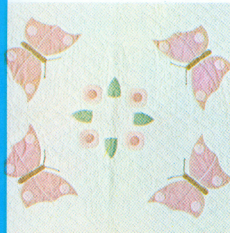
From the cradle to college there are always quilts for all ages. The "Bunnies" and the "Butterflies" quilts are on one pattern, designed for the infant size bed or crib. "Small Fry" is a combination of the "Straw Hat Boy" and the "Sunbonnet Girl" in an arrangement with flowers and butterflies. "Sail Ho" is a typical boy's quilt with sail boats, anchors and ropes. "Chanticleer" is one for the small tot who will love the chickens on it. "Jack & Jill" comes in twin quilts — one with Jack and Jill going up the hill and one with them falling down.



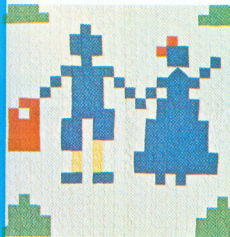
May Basket, No. 86 (Applique) — petal pretty for little ladies.



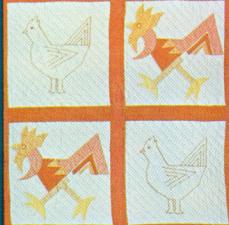
Small Fry, No. 107
(Diagram)



Butterflies, No. 33
(Applique)



Jack and Jill, No. 60
(Pieced)



Chanticleer, No. G
(Applique)



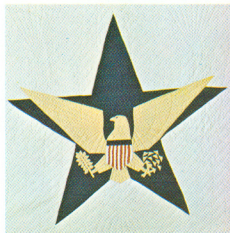
Bunnies, No. 33
(Applique)



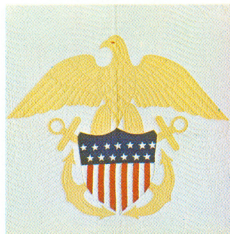
Sail Ho, No. 78 (Applique) — a quilt for the room of a young adventurer.

Patriotic Quilts

Because of numerous requests from mothers of boys in the Air Corps during the Second World War, we designed a quilt using the Army Emblem, the Wings and the Plane Emblem with an inter-locking border comprised of Area Ribbons. The same quilt is available with the Navy Emblems. Although this is definitely a dated design, it is still very popular with mothers of young men in Service. It is also popular with mothers of small boys.



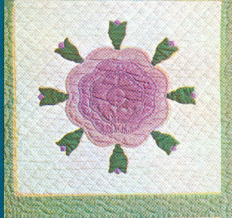
Wings Over All, No. 89
(Pieced and Applique)



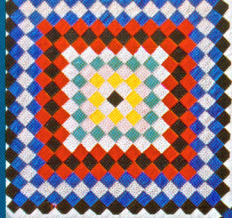
Sea Wings to Glory, No. 90.
(Pieced and Applique)



"Tulip Bowl" No. 41 (applique) — one of the many Mountain Mist Quilts which can be made on a sewing machine, with the block by block method.



Rose Trellis, No. 26
(applique)



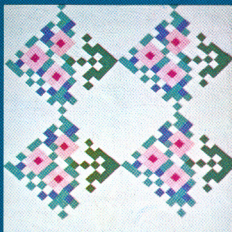
Crossword Puzzle, No. 92
(pieced)



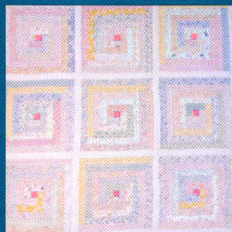
Stars of Alabama, No. 72
(pieced)



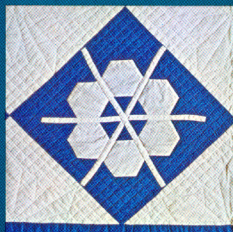
Virginia Reel, No. 40
(pieced)



Roses are Red, No. 66
(pieced)



Cabin-in-the-Cotton, No. 38
(pieced)



Snow Crystals, No. 85
(pieced & applique)



The Palms, No. 77
(pieced & applique)



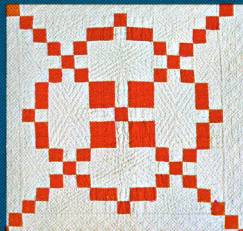
Snow on the Mountain, No. 69
(applique)



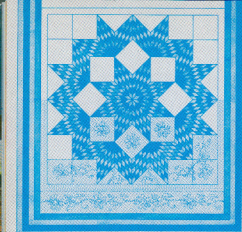
*Grandmother's
Engagement Ring, No. 109*
(pieced & applique)



Feathered Star, No. 32
(pieced)



Homespun, No. 34
(pieced)



Broken Star, No. 110
(pieced) (diagram)



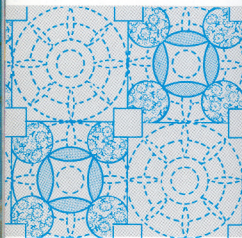
Rose Tree, No. 43
(applique)



Double Wedding Bands, No. 97
(pieced)



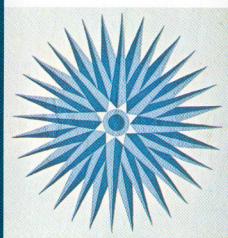
Boston Commons, No. 30
(pieced)



Wishing Well, No. 99
(pieced & applique) (diagram)



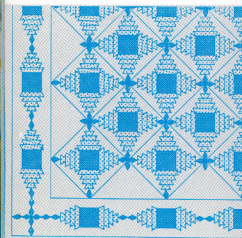
Floral Cameo, No. 74
(applique)



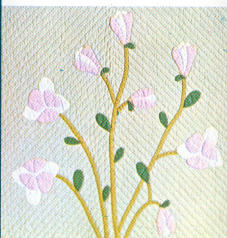
Mariner's Compass, No. 36
(pieced)



Double Wedding Ring, No. 21
(pieced)



Pineapple, No. 108
(pieced) (diagram)



Magnolia Blooms, No. 57
(applique)



Blue Birds for Happiness, No. 79
(pieced)



Odds and Ends, No. 94
(pieced & appliqued)



"Apple Blossoms", No. 80 (applique) — one of the Mountain Mist Series of Patterns which can be made by hand or on your home sewing machine.



Painted Poppies, No. 51
(applique)



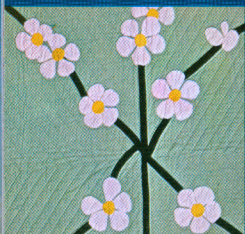
Orange Blossoms, No. 33
(applique)



Bermuda Blossoms, No. 63
(applique)



Sunflower, No. P
(applique)



Cherry Blossoms, No. 104
(applique)



Cherry Ripe, No. 55
(applique)



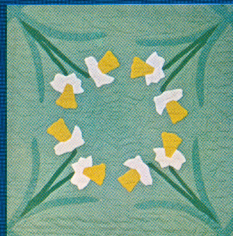
Ohio Rose, No. 20
(applique)



Nine Patch Nosegay, No. 68
(pieced & applique)



Cross-Stitch Garden, No. 42
(pieced)



Dancing Daffodils, No. 24
(applique)



Country Gardens, No. 83
(pieced)



This beautiful Hawaiian Quilt—"The Hala Tree" — was flown to the mainland for this photograph to help celebrate the admission of Hawaii to statehood.

You will note that this book gives instructions for the use of MOUNTAIN MIST COTTON.[®] Now you have a choice of using cotton or the new MOUNTAIN MIST DACRON.* The directions are the same for either one. Both are roll-type buoyant fillings. Both are finished with a "Glazene"[®] finish which makes them so manageable. They will not cling—they keep their shape with no thick or thin areas.

MOUNTAIN MIST COTTON first choice in quilt filling for generations.

MOUNTAIN MIST DACRON for the desirable new fluffier look in quilts. Women have learned to look for MOUNTAIN MIST fillings in the bright quilt block wrapper. You find them in the art needlework, piece goods or domestic departments of your Department Stores.

Mountain Mist Cotton 81 x 96 81 x 108

Mountain Mist Dacron 81 x 96 90 x 108



*Du Pont trademark

The Stearns & Foster Company Cincinnati, Ohio, U.S.A. 45215
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