

## THE CRIB SIZE QUILT

This article originally appeared in WOMAN'S DAY, Dec. '51. See JOURNAL #12 (Sum. '80) for letters from Florence Peto to Emma Andres about WOMAN'S DAY.

Even if you don't have a very special baby to make a keepsake quilt for, little quilts have many charming uses. Mrs Florence Peto, outstanding collector and authority on American quilts, suggests using crib-size quilts as wall hangings. Or you can place them, as she does, over simple white spreads, centering bright mosaics of color on full-size beds.

The engaging Mrs Peto, of Tenafly, New Jersey, has a grown son and daughter and two grandsons. Her interest in quilts began many years ago with the one she made for her then tiny daughter, Marjorie. "It was no work of art, but plenty of fun," Mrs Peto says. From that artistic failure have come the following successes: a creative hobby as a designer of modern quilts and collector of some ninety treasured old ones, many of which are blue-ribbon prize winners and destined someday to enrich a museum; a career as lecturer on quilts before women's clubs; the writing of two books - HISTORIC QUILTS (American Historical Co, Inc) and AMERICAN QUILTS AND COVERLETS (Chanticleer Press).

Before making a little quilt, this expert advises, take the trouble to search for pieces of old fabrics that will give your handwork both keepsake and artistic value. Start the search in your own attic. Go from there to antiques, secondhand, and junk shops and to auctions, where you sometimes



can pick up a bundle of old materials for very little. Letting your friends know of your interest in salvageable bits of attic finery and relics of hand-loomed family linens is often as rewarding.

From such sources, says Mrs Peto, you will be able to retrieve odd remnants of calicoes, chintzes, percales, hand-blocked and copperplate prints, linens and toiles in age-softened tones, and, occasionally, lovely bits of resist-dyed or hand-decorated fabrics to spot an unusual bit of beauty here and there in a quilt's design\*.

Although Mrs Peto favors both appliqueing and piecing a quilt, she is partial to piecing. She says appliqueing allows for a free-style pattern but piecing demands greater artistry and gives more scope to a mathematical mind.

Mrs Peto's method of tackling a little quilt is a good one to follow. With her scraps of material spread out on a studio bed in a den respected by her family as the Quilting Room, she plays what she calls a game of put-and-take. When it comes to composing for color and texture, she advises "just pleasing your eye".

*\*Though Mrs Peto was a noted textile and quilt authority in her day, textile and museum authorities today are recommending that really old pieces of fabric (50 or more years of age) be kept intact for study rather than cut up. Remember also that the old fabric has already become fragile and really does not make a good quilt.*





#### GENERAL DIRECTIONS:

**MATERIALS:** Each quilt block may be made as soon as you collect enough material. The most beautiful quilts, however, are usually those which have been planned as a whole, at least in rough form, before any of the individual parts are started. This can be done more easily working with a large collection of materials. Test all old fabrics for washability. Materials should also be preshrunk.

Sheeting, cotton print or muslin is the usual backing a quilt, muslin being the easiest to quilt. For interlining, cotton batting is generally used, although some women prefer using a lightweight cotton blanket.

Quilting thread, specifically manufactured for this purpose, comes in a variety of colors, is extra strong and has a smooth finish that allows it to glide easily through the layers of material.

**TYPES OF QUILTS: Patchwork:** Small pieces of fabric of various colors are joined to produce patterns and designs. Both pieced work and applique are patchwork methods and are sometimes combined.

**Pieced Work:** Patches are joined to produce a design. For patterns draw the complete block, full size, on wrapping paper. For more permanent patterns use glazed blotters or cardboard. Mark each pattern area, indicating color and grain of material. Cut the drawing apart along marked lines. Place pattern piece (rough side down, if blotters are used) on the chosen material and cut, adding 1/4" seam allowance. Join pieces with accurate, uniform seams and match corners carefully.

**Applique Work:** Pieces are cut to a given pattern and a planned design, then sewed to background material. Make a light tracing of the entire design on the background fabric; then as suggested in pieced work, make pattern for the individual parts of the design units. Cut pieces with 1/4" seam allowance. On larger pieces and strips for stems, etc., turn seams under and press. Place in position on background and baste, taking care that edges follow guide lines of tracing. Applique pieces as before leaving a small opening. Using a crochet hook or a large blunt needle, stuff tightly or loosely (depending upon how much you wish to accent that part of the design) with wisps of cotton batting, then complete sewing.



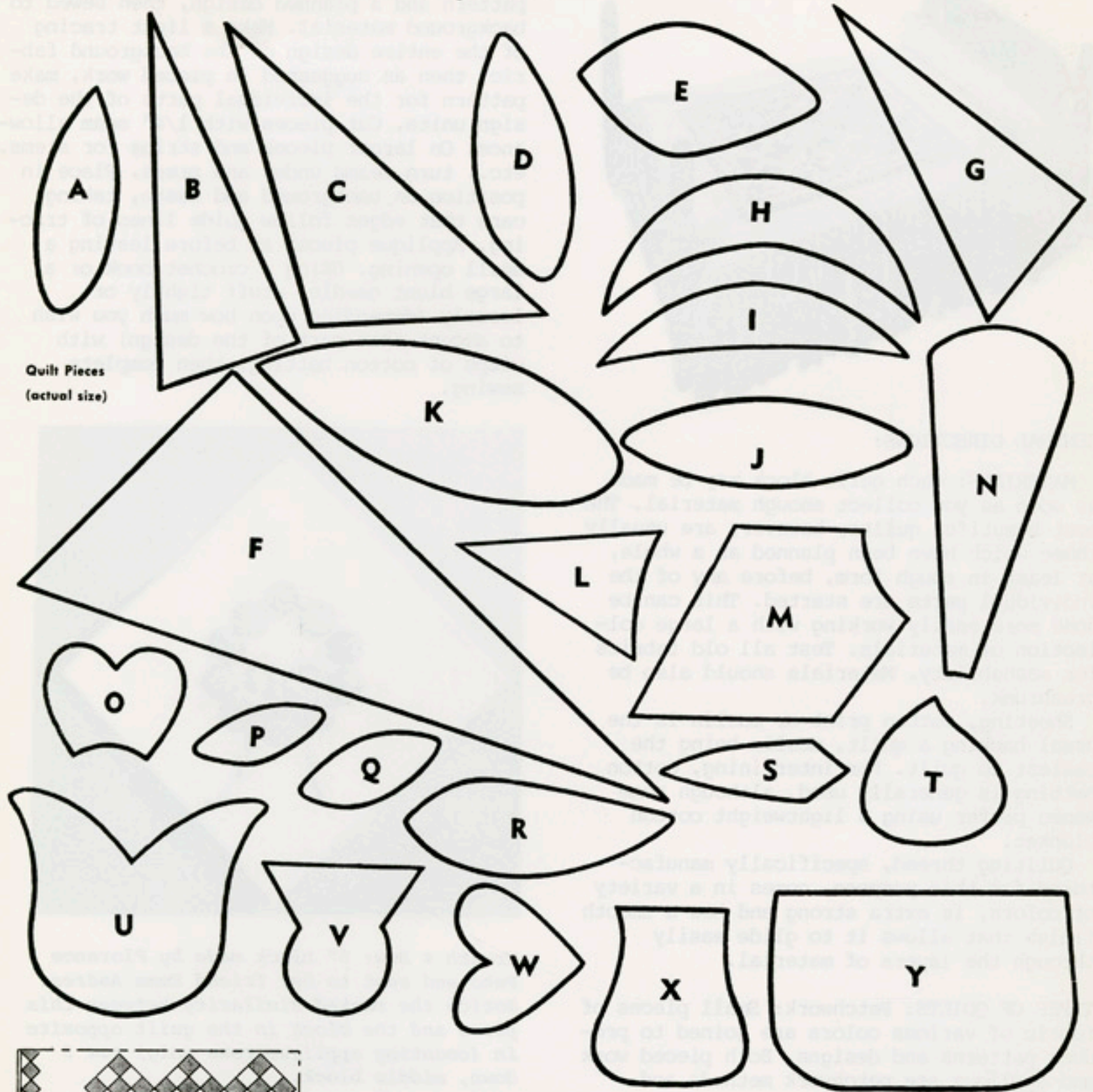
*Wreath & Bow: 5" block made by Florence Peto and sent to her friend Emma Andres. Notice the marked similarity between this piece and the block in the quilt opposite in (counting applique rows only) row 5 down, middle block.*

#### HELP WANTED

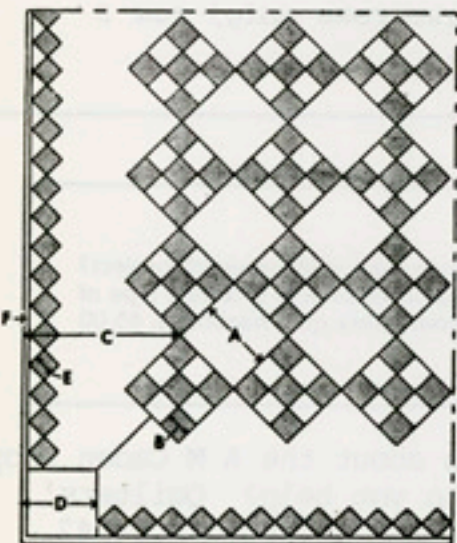
Do you need some help on your quilt research project? Are you looking for slides or pictures of a certain type of quilt? Advertise here to your fellow quilt historians. \$5.00 for 30 words prepaid.

We need information about the A M Caden shop in Lexington Ky. Can you help? Quilters' Journal, Box 5427, Mill Valley, CA 94942.

# THE CRIB-SIZE QUILT



Quilt Pieces  
(actual size)



Quilt Layout  
(1/4 shown)

- KEY
- A -  $3\frac{3}{8}$ "
  - B -  $1\frac{1}{8}$ "
  - C -  $7\frac{1}{2}$ "
  - D -  $3\frac{3}{8}$ "
  - E - 1"
  - F -  $\frac{1}{4}$ "

## CALICO GARDEN QUILT

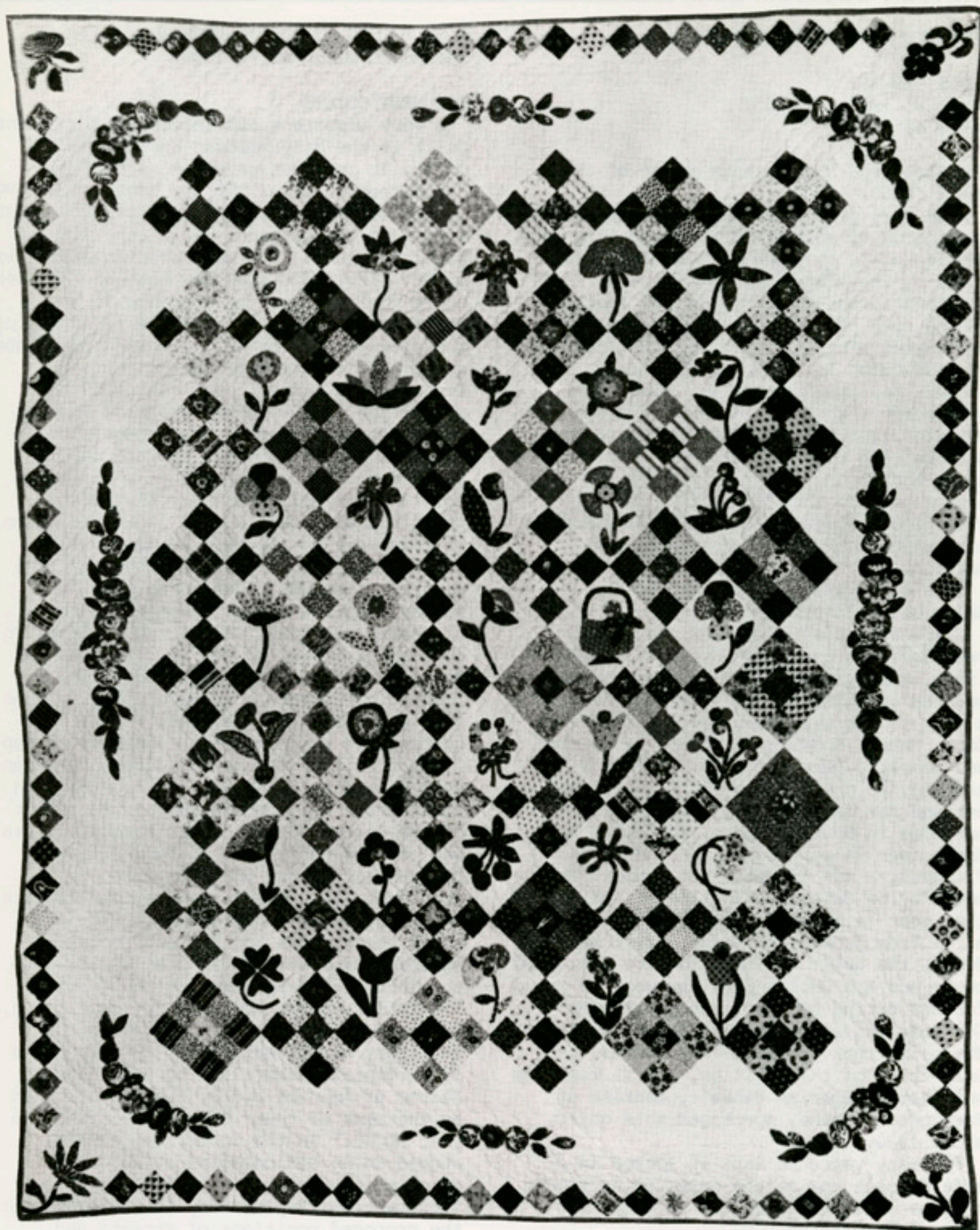
SIZE: 38" x 48".

See Diagram 5 for quilt layout. All measurements are for finished areas.

Make 48 blocks, each consisting of nine  $1\frac{1}{8}$ " squares. Each of the thirty-five  $3\frac{3}{8}$ " adjoining blocks has a different appliqué motif. Using A through Y on Diagram 2, and circles, quarter circles, chintz motifs and bias strips, assemble a flower motif on each

square, as in photograph, page 11. Stuff sections of designs as you wish. Also place a  $3\frac{3}{8}$ " appliquéd block in each corner of quilt. Arrange chintz flowers and leaves, cut from the actual print, in a spray across each corner, and at center of each side.

Connect appliqué corner blocks with a chain of 1" squares. Bind edges with  $\frac{3}{4}$ " (folded) strip.



Accession #10-125  
Calico Gardens  
Made by Florence Peto.

Photo courtesy: Shelburne Museum, Inc