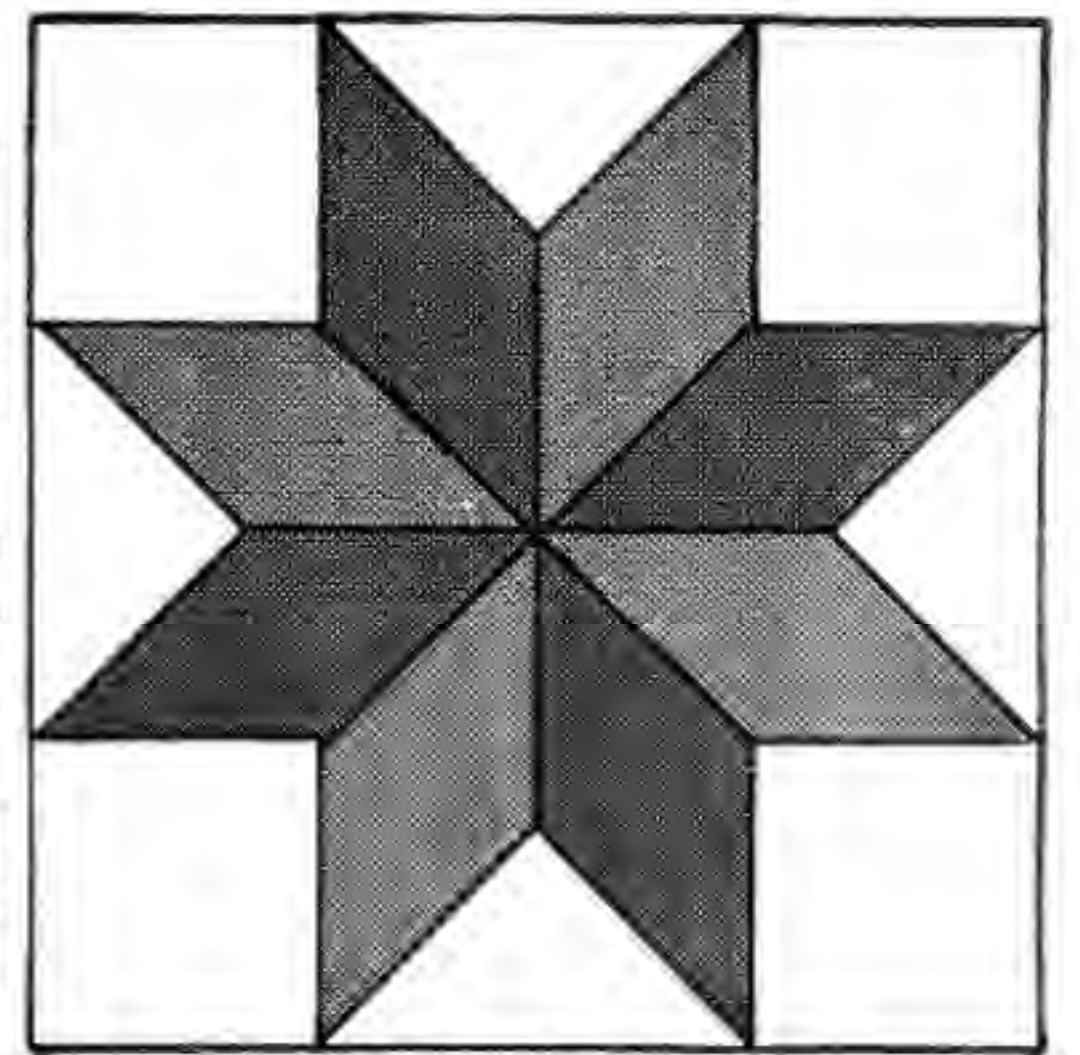


# QUILTING IS IN FASHION AGAIN

THE CENTURY-OLD ART OF PATCH QUILT WORK IS AGAIN IN VOGUE  
THIS BOOKLET IS DESIGNED TO HELP YOU CREATE BEAUTIFUL QUILTS •  
THAT WILL BE ADMIRERD AND TREASURED AS FAMILY HEIRLOOMS



Eight Pointed Star

*Make This Interesting New Design*  
**AND OTHERS**  
**SHOWN INSIDE**  
WITH \_\_\_\_\_ > \_\_\_\_\_

**& P. COATS**  
*new* **QUILTING THREAD**  
**OR BEST SIX CORD IN**  
**CLARK'S O. N. T. OR J. & P. COATS**



# QUILTS-Their Planning and Cutting

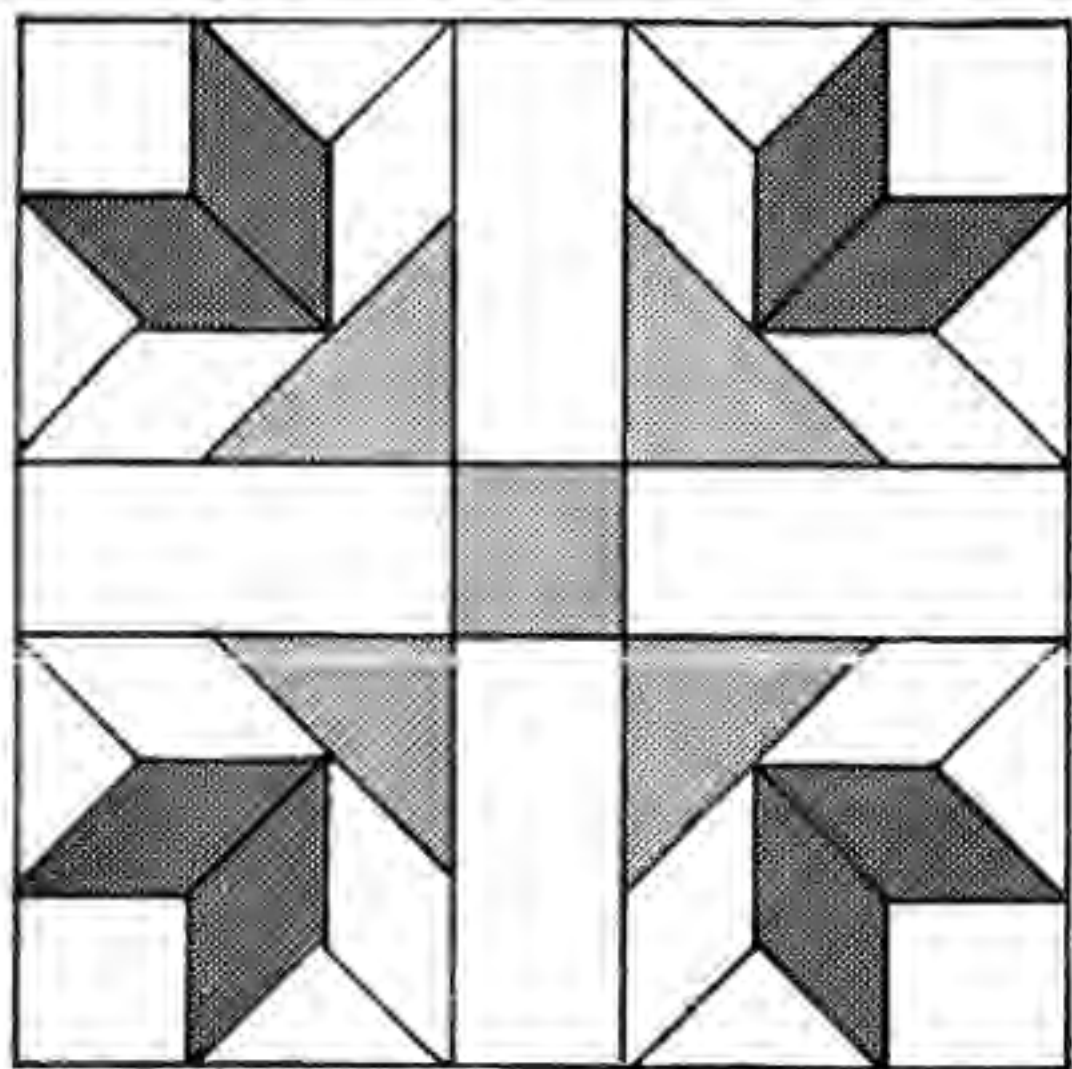
**E**ACH quilt is made up of five important parts—the top, the lining, the padding, the thread, and the binding. Each part should be in harmony with the others and they should all be chosen to wear equally well.

**Quilt Sizes**—Quilts vary in size according to the size of the bed and the length desired. Old-time four-poster beds usually require a quilt as wide as it is long. The average quilt of former times was approximately two and one-half yards long and two yards wide. Frequently a harmonizing border was used all around the quilt.

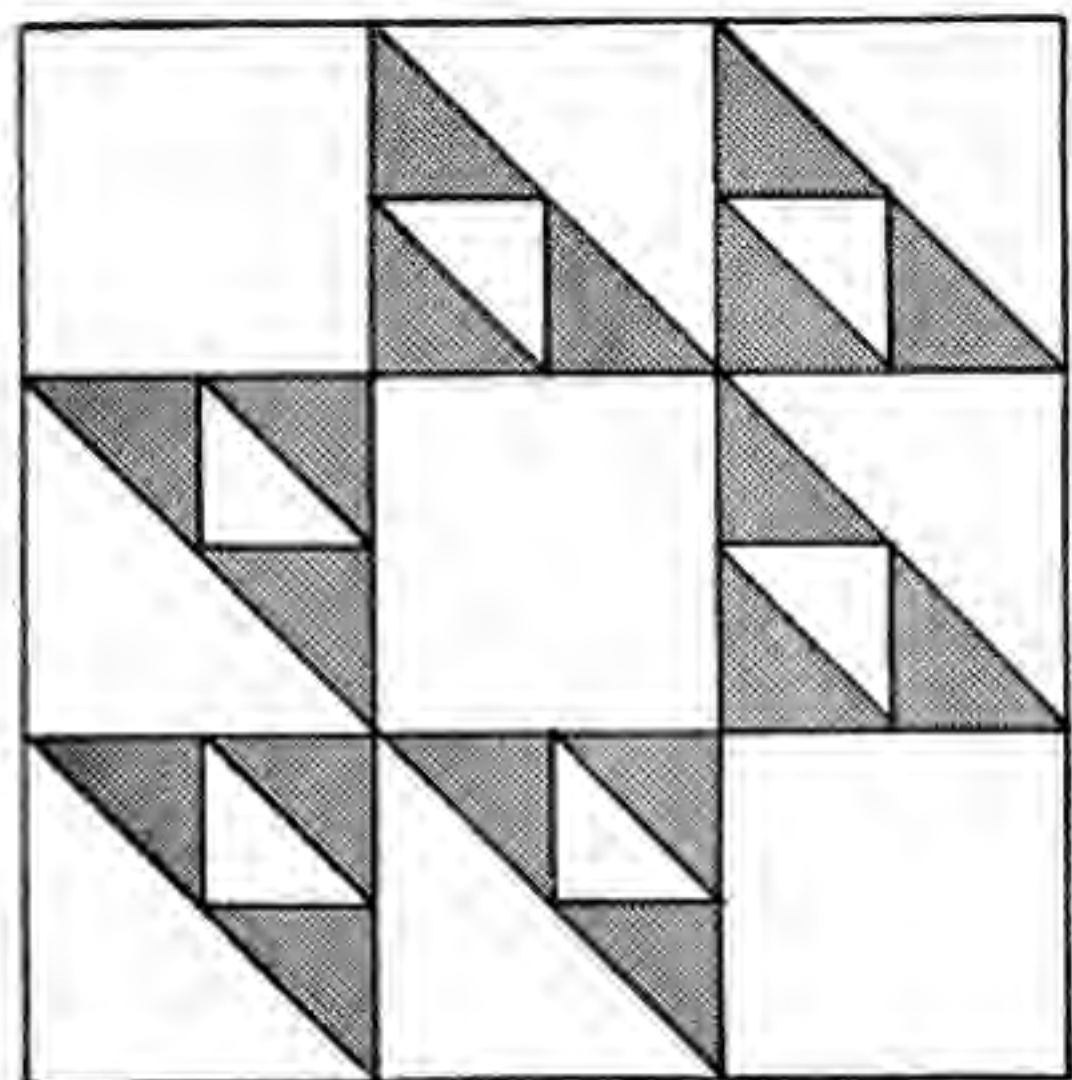
For double beds, where quilts are used as coverlets and fold over the pillows, they may be three yards long and two and one-quarter or two and one-half yards wide.

Sufficient material for the quilt should be purchased at one time. Quilt blocks are usually twelve inches square. Figure out the amount of material that will be necessary by calculating the number of finished blocks you wish in the quilt. The lining is usually two inches longer on all four sides than the top in order to give room for fastening into the frames, as well as to allow the top to be stretched slightly.

**Materials**—The materials chosen for the quilt should be of the best quality to insure beauty and long life. Fabrics should be fast in color and should have sufficient body for easy handling. Percale, calico, broadcloth, chintz, prints, and gingham are most generally selected in pleasing color combinations. The back is made of widths of yard goods either in white or a plain harmonizing color.



**Goose Tracks.** A block with twenty possibilities of variations. Good for small pieces.



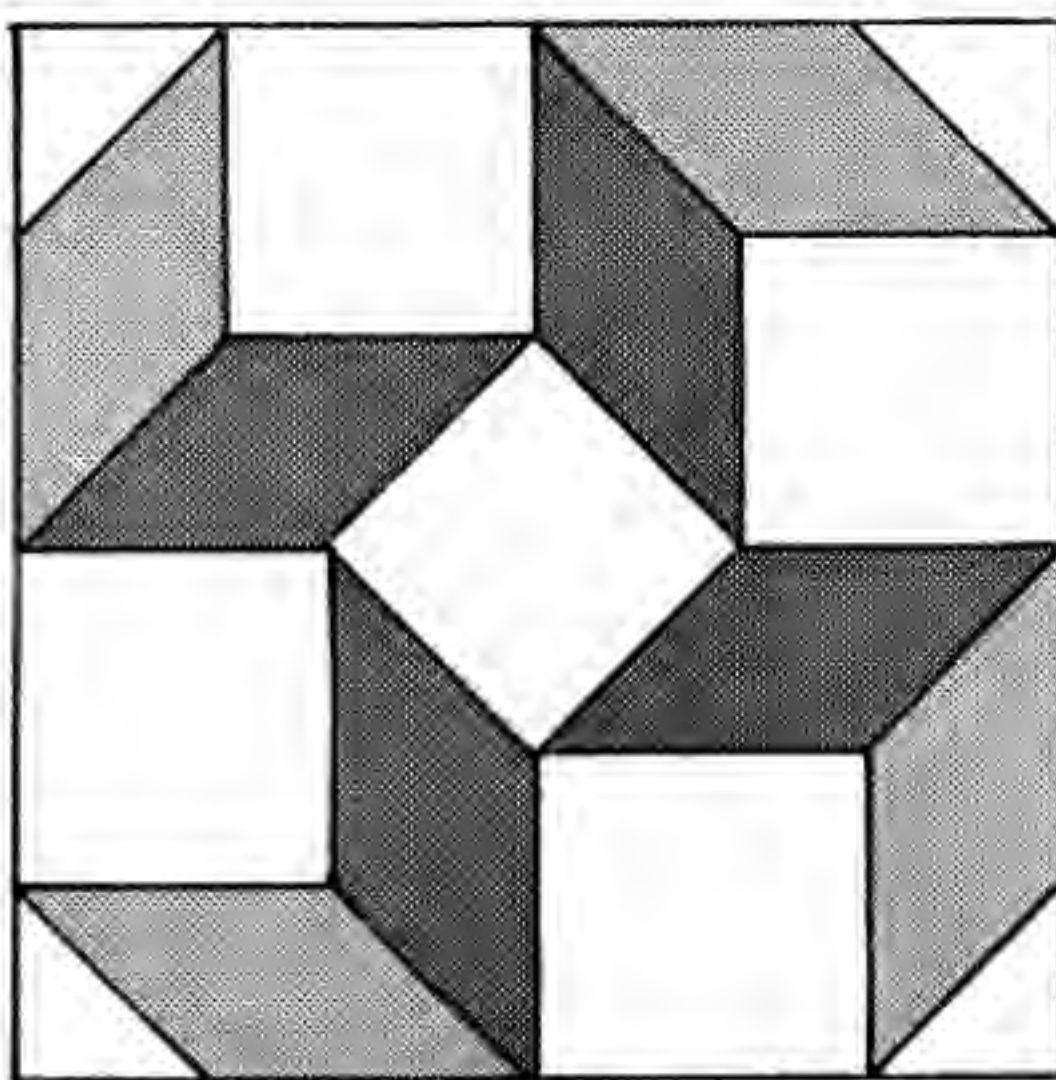
**Winged Square.** Best in prints or plain pastel colors. Easy to cut and piece and to quilt.

Threads and Needles to Use—Clark's O.N.T. or J. & P. Coats Best Six Cord thread should be used for piecing or applique, and J. & P. Coats Quilting thread for doing the quilting design. Six Cord thread is made of the longest fibers, of finest selected cotton. It contains no starchy coating—the lasting strength is in the thread itself.

J. & P. Coats Quilting thread has a special twist and finish which gives ease in pulling through the fabric with fine even stitches. It may be had in White, Yellow, Nile Green, Blue, Orchid and Rose. If Quilting thread is not available, use size 30, 40, **50** or 60 Clark's O.N.T. or J. & P. Coats Best Six Cord Thread for quilting.

Milward's Quilting needles size 7 are best for use on closely woven fabrics. For finer work use size 8. A short needle like these encourages short, fine stitches, which add to the beauty of the quilt.

**Cutting the Pattern**—Draw any one of the illustrated designs on a twelve-inch square of heavy wrapping paper. Block off the square into as many units as appear in the illustration. Then draw in the additional straight or diagonal lines. Accuracy is important and in checking the pattern it may help to know that the twelve inch block is just six times the size of the accompanying illustration.



**Box Quilt, or Road to Jerusalem.** Uses two colors of plain and one of printed fabric, or a print, plain color, and white.

When the whole pattern has been drawn, indicate the pieces that are to be cut of one kind of material—for example in the Box Quilt, put an A on all the white, a B on all the lightest color, and a C on the darkest ones. Mark each part of the paper pattern with a line parallel to the sides of the square—to indicate the straight of the goods. Cut out the individual pieces to use as guides.



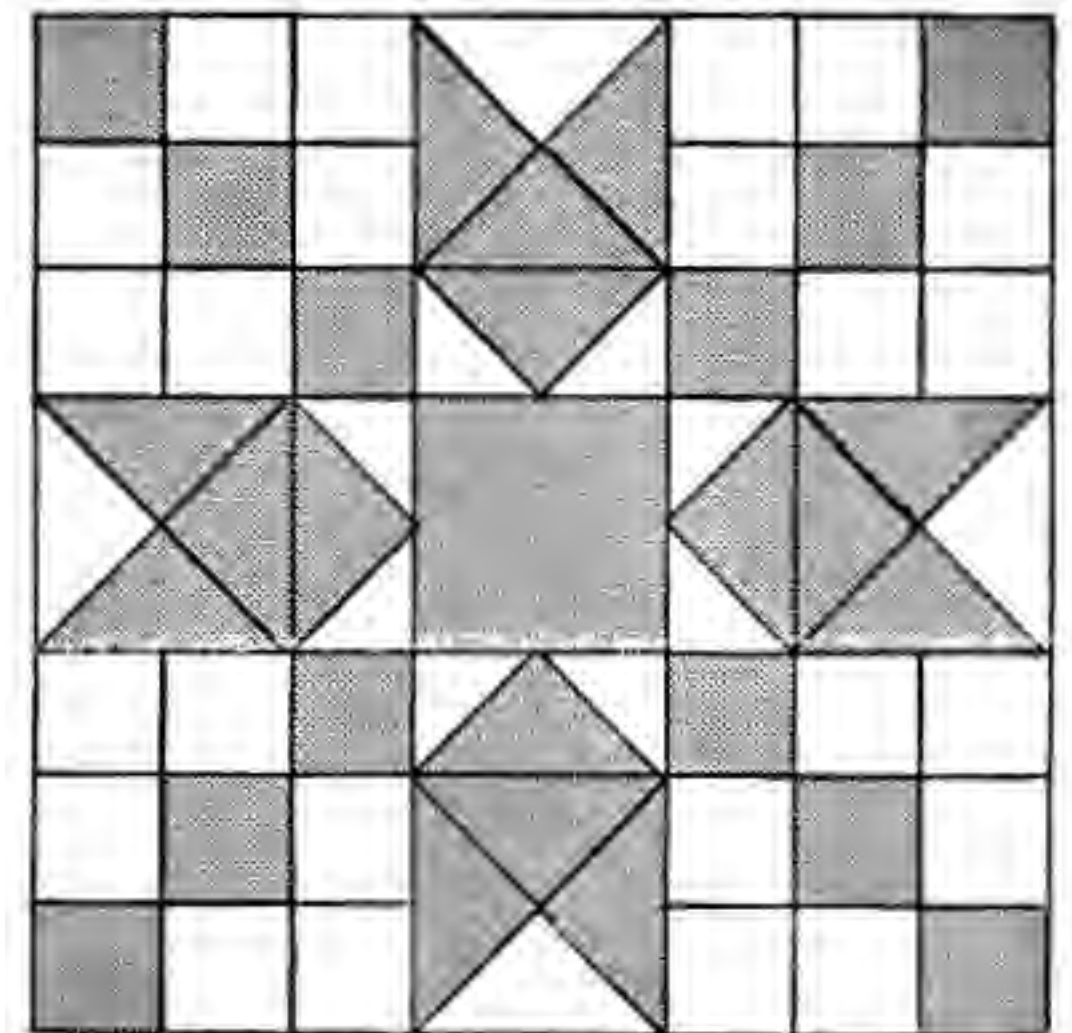
## QUILTS-Their Piecing and Quilting

**Cutting the Quilt Pieces**—Be sure that all fabric pieces are free from wrinkles before pinning on the pattern. Use at **least two pins** so that your pattern cannot slip. (One expert quilter suggests cutting out the pattern in sand-paper. This is placed with the rough side down on the material and will not slip). Four to six blocks may be cut at one time. Use sharp scissors. Allow for one-quarter inch seams outside the pattern and cut just as evenly as you can so that each block will be "true" in size when pieced and, therefore, easy to join to its neighboring blocks. Run a pin through the center of each type of block to hold a stack of them together. Place all in a shallow box so that the pieces will be ready for piecing and will not wrinkle. You can easily lift each piece off the top of the pin. Our grandmothers used this simple plan of keeping cut pieces in order.

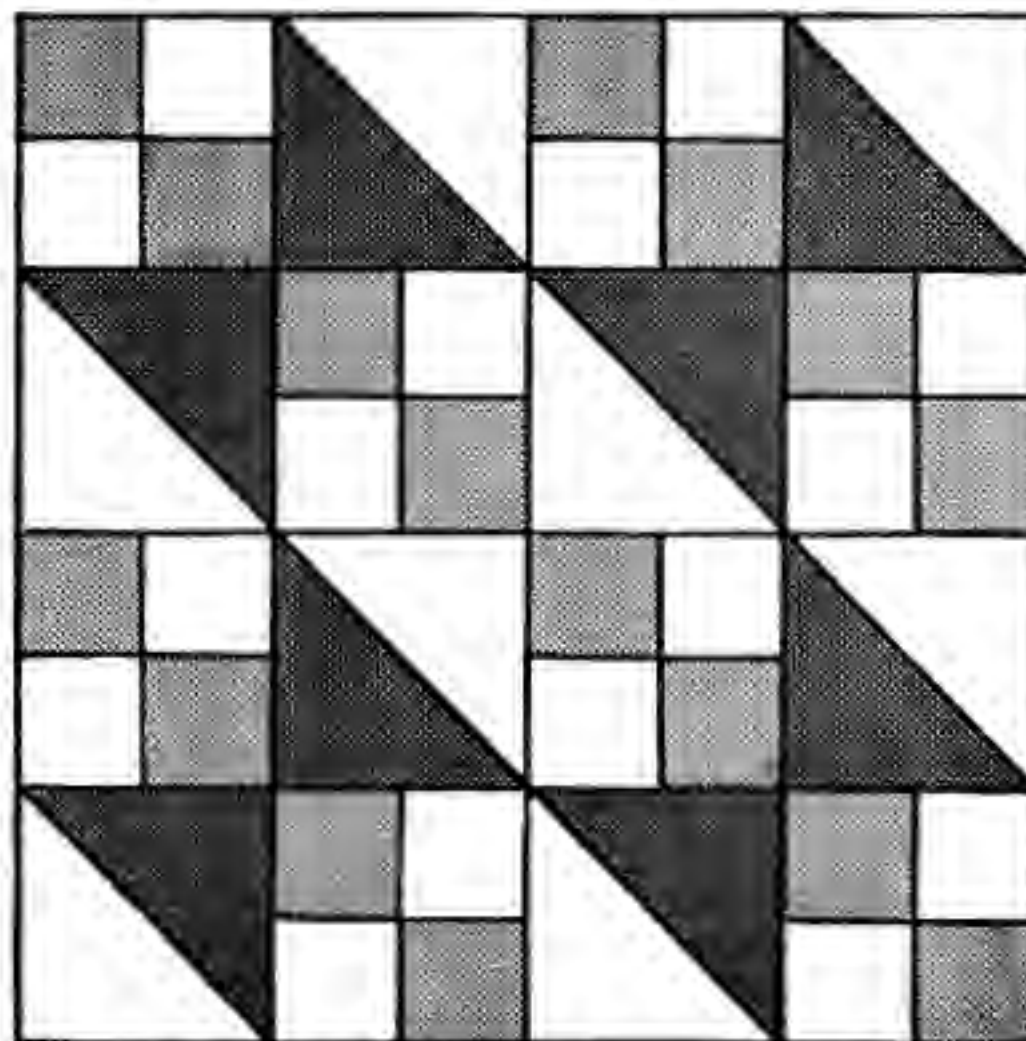
**Piecing**—Piecing is the seaming together of the tiny pieces to form the quilt block. Most women prefer to use a No. 40 to 50 **Six Cord thread**. **The sewing** may be done either by hand with fine running stitches or on the machine. After the blocks are completed they are seamed together to form long strips and these strips are seamed together. To add interest to the quilt, the alternate blocks may be of plain material—the design on them originating with the quilting pattern. After seaming, it is important that every seam be laid flat and pressed open carefully, and that none of the bias edges be stretched.

**Marking the Quilt Design**—The pattern chosen for quilting depends upon the skill of the worker and the amount of time available. The feather design is a favorite, while diamonds, squares, diagonal rows, wreaths, shells, and fans are all used frequently. Our grandmothers spent much time and skill in painstakingly marking the quilting pattern by scratching it with a pin or delicately outlining it in chalk or pencil. Today with our modern methods we can duplicate these lovely designs more accurately **and in much less** time by applying hot iron transfer patterns and marking the design before the quilt is put in the frames.

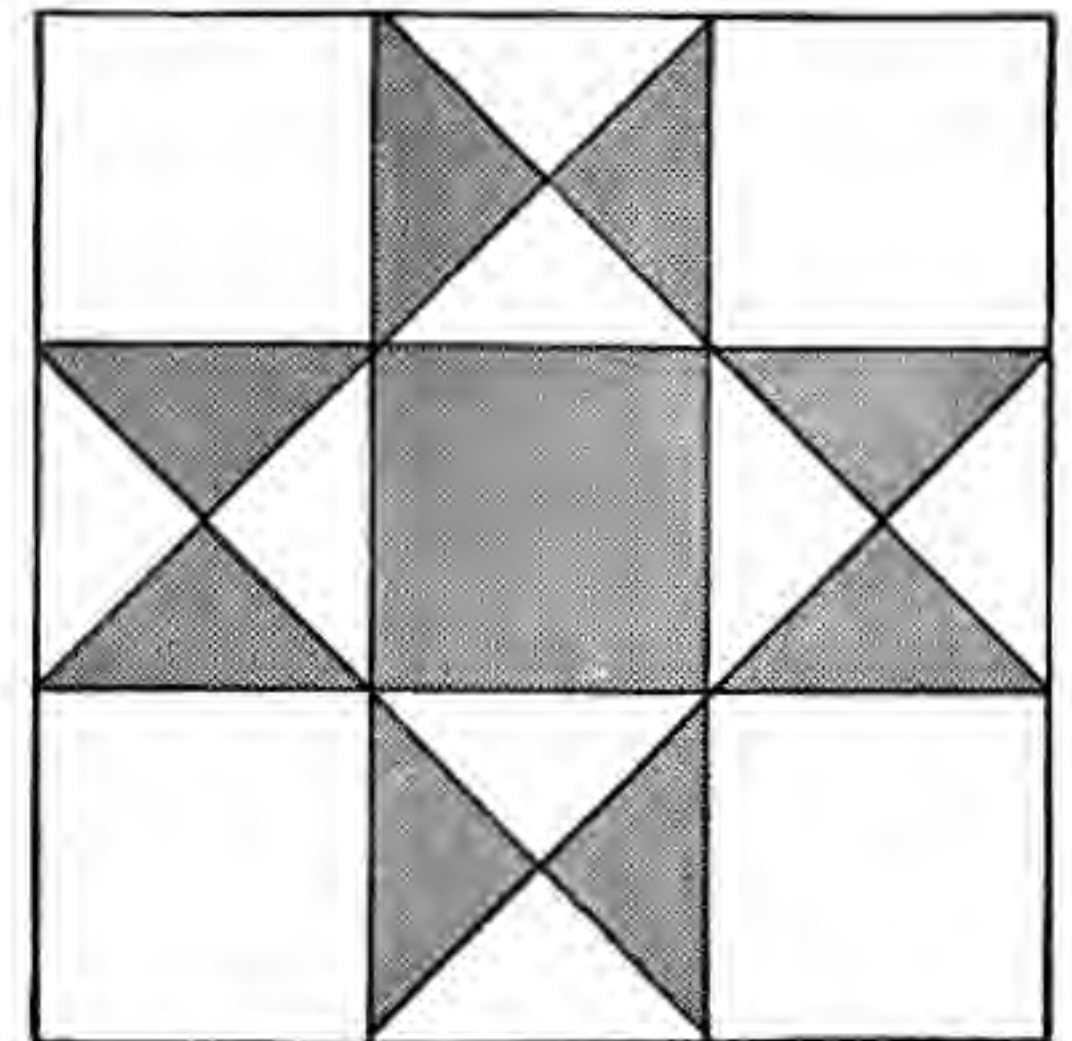
After all the blocks are pieced and set together, the whole quilt top should be pressed carefully. It can then be laid out on the floor or large table and the plan made for the quilting design. Baste in place the design that has been chosen, placing the blue marking next to the material. Cut away all parts that are not wanted. The feather wreath is a favorite for the center of the plain blocks, the shell and star and crown are also popular. Arrange the border so that it will make a pleasing design. With a moderately hot iron, press the wrong side of the transfer pattern. Remove the pattern and you will be delighted with the markings on your quilt. You may find it necessary to buy two or three envelopes of quilting designs to cover your entire quilt, but considering the trivial cost for which they can be secured and the saving in time, they are well worth while. Additional lines may be added forming diagonals, squares, diamonds, etc. No transfer pattern is necessary for these. Frequently the pattern of the block serves as a guide, a row of quilting being run one-fourth inch inside each seam line in the block.



**Arrowhead, or Homing Pigeon.** Nine patches made of one color or print; the arrowheads made of another. Uses both large and small pieces.



**World's Fair, or Hour Glass.** Very good for small pieces. Piece the four patches and then the triangles, and join all by machine.



**Variable Star or Lone Star.** A popular type for piecing and quilting. Consists simply of Hour Glass blocks joined to squares.



# CHARMING DESIGNS FOR QUILTING

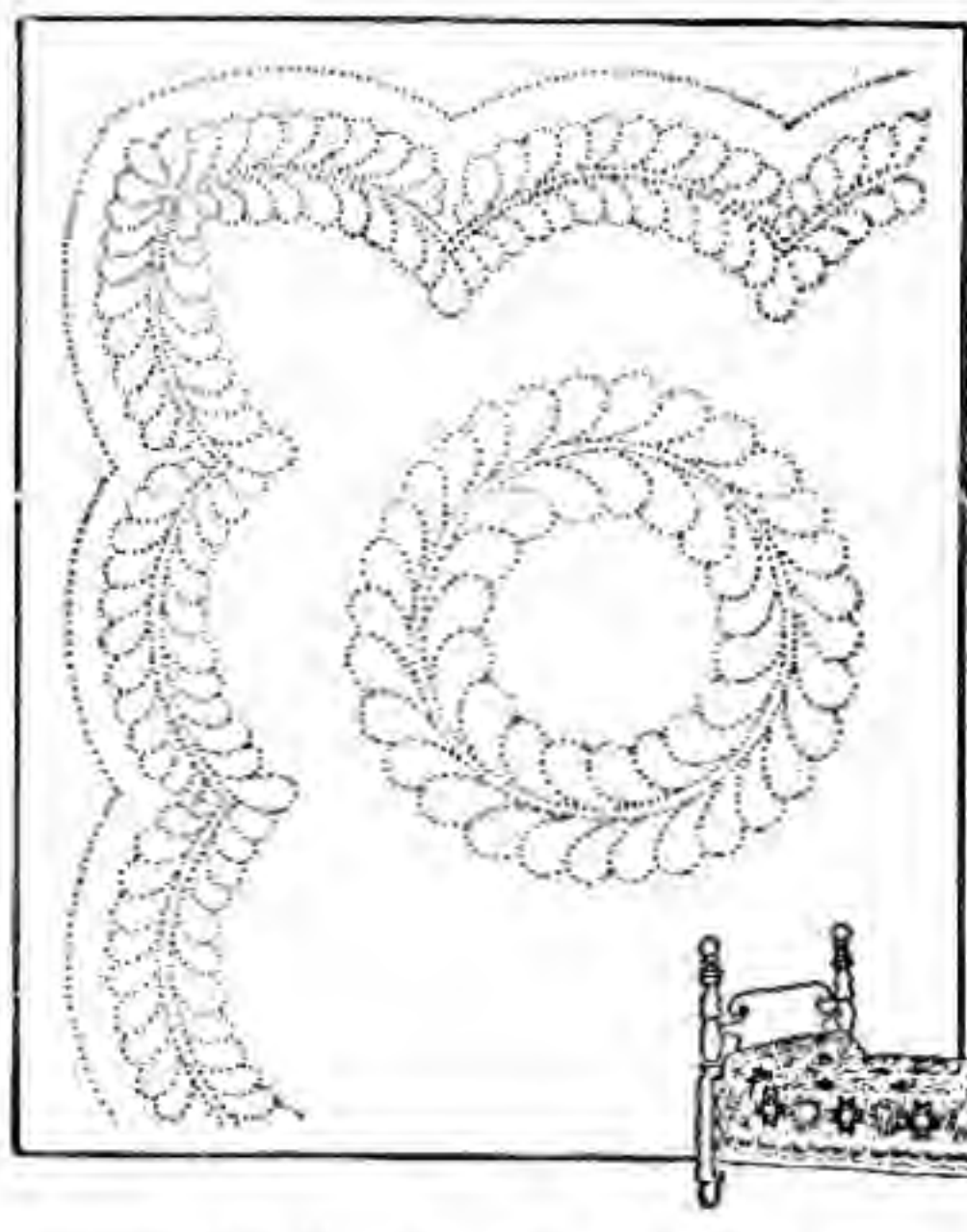
Putting in the Frame The back is put on the quilting frame and Begin with a tiny knot in the thread and conceal it under the then thin layers of cotton, which may be bought in rolls or sheets, fabric by pushing the fabric threads apart with a pin or the are spread evenly over this lining. One and a half to two pounds point of your needle. Always use a thimble when you quilt.

of cotton is generally used. When the layer of cotton has been placed, the top is carefully laid over, then stretched, and pinned in place. Pins with flat heads are desirable, so that they will not be lost in the quilt. The whole is then basted firmly together.

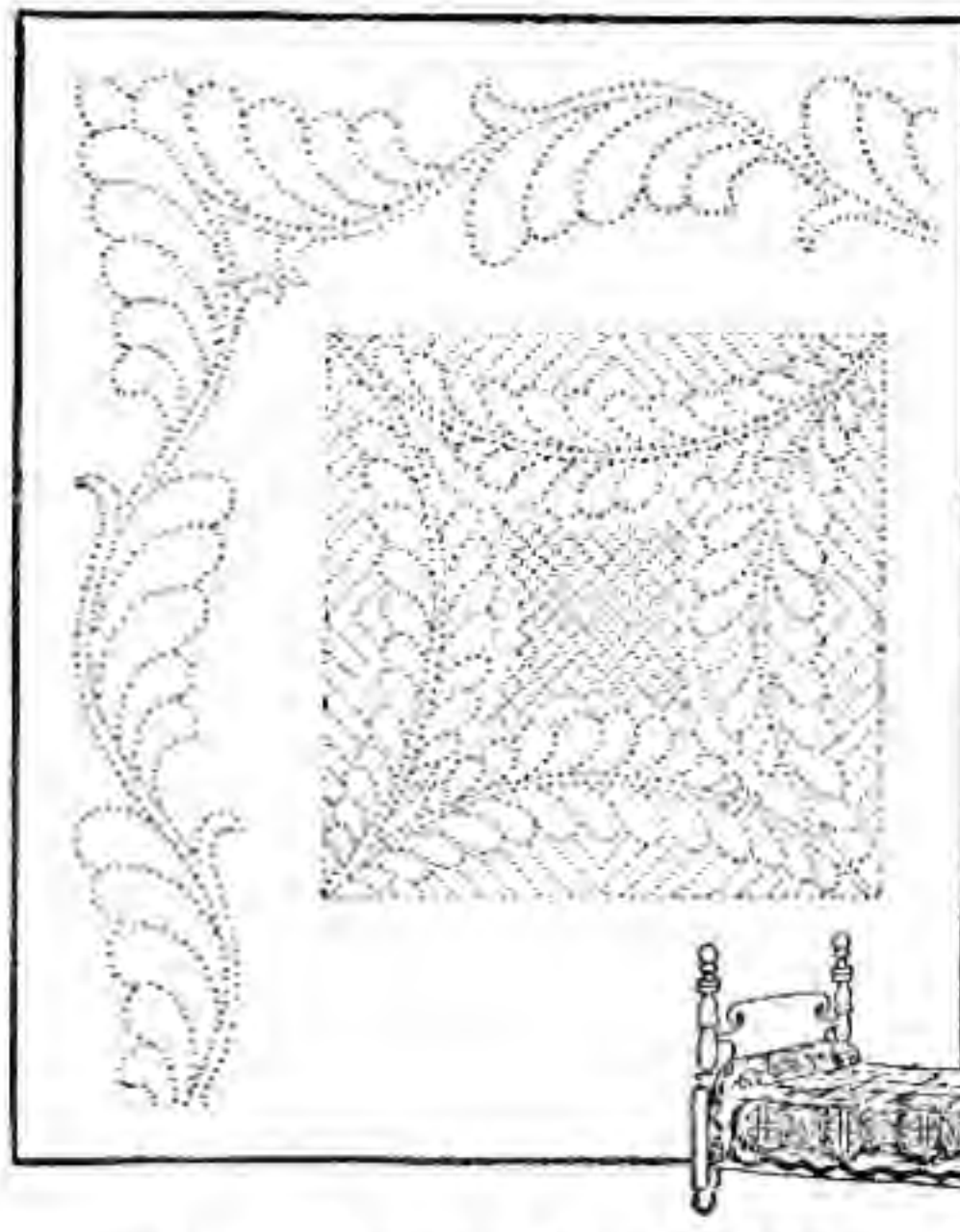
Finishing the Quilt—Remove the quilt from the frame, trim the outer edges, and then it is ready for binding. Binding may be made of the lining material cut on the bias, or a simpler method is to use J. & P. Coats Percalé Bias Trim in Boilfast colors. The binding is applied to the wrong side — eased in slightly so that it will not draw—then it is turned to the right side and hemmed down.

Quilting—Using Milward's Quilting needles and J. & P. Coats Quilting thread, you will find that you can make tiny even running stitches following the design made by the hot iron pattern.

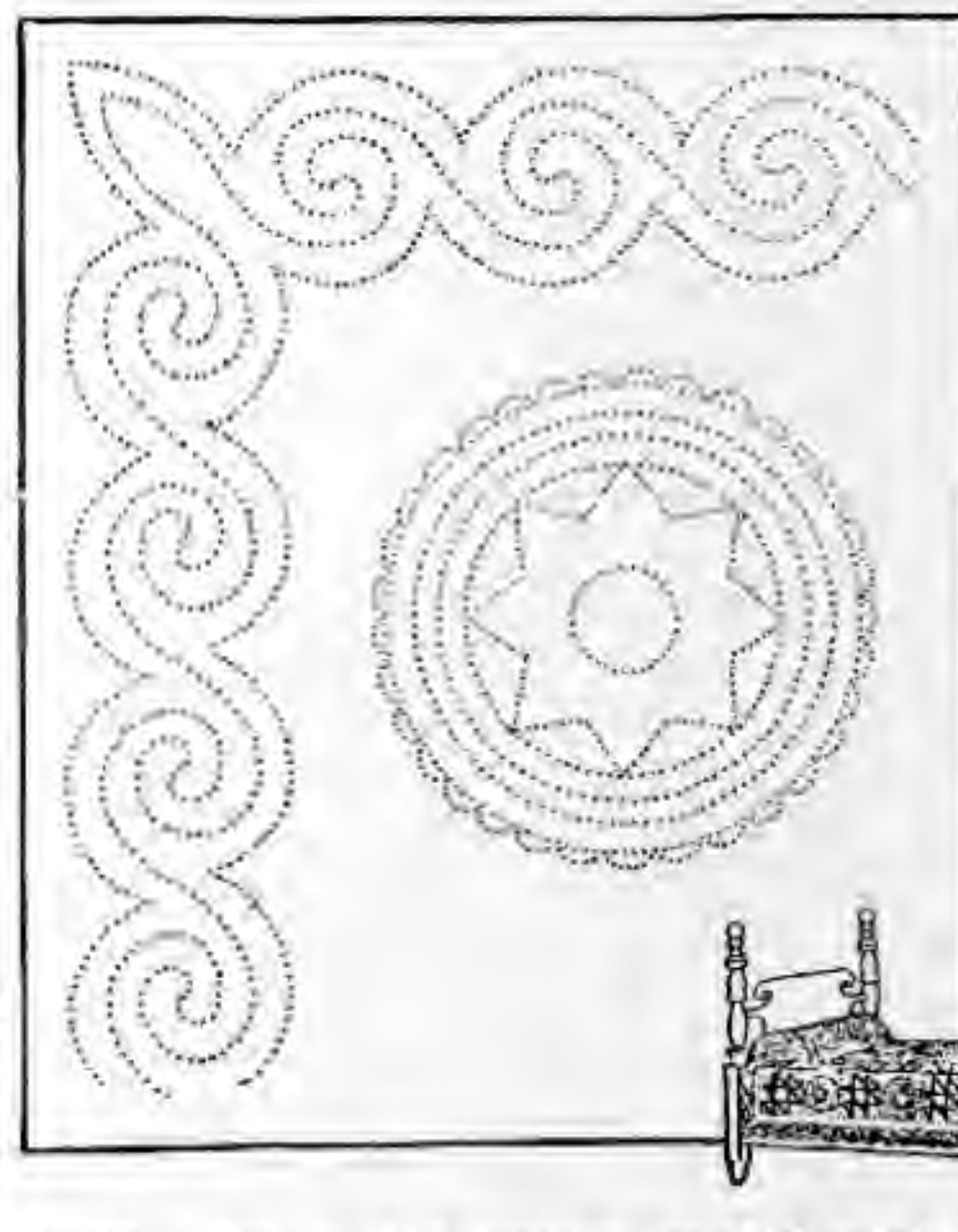
beauty of the century-old art.



701. Feather wreath with scalloped border.



702. Feather block with border.



703. Star and crown motif with Grecian border.

These quilting designs may be obtained from your local dealer, or send ten cents (10c) to the Spool Cotton Company, Dept. 575, 350 Fifth Avenue, New York, N. Y., and indicate which pattern you desire.

*For all Piecing and Quilting Use*

**J. & P. COATS or CLARK'S a N. T.**

QUALITY THREADS FOR OVER A CENTURY