



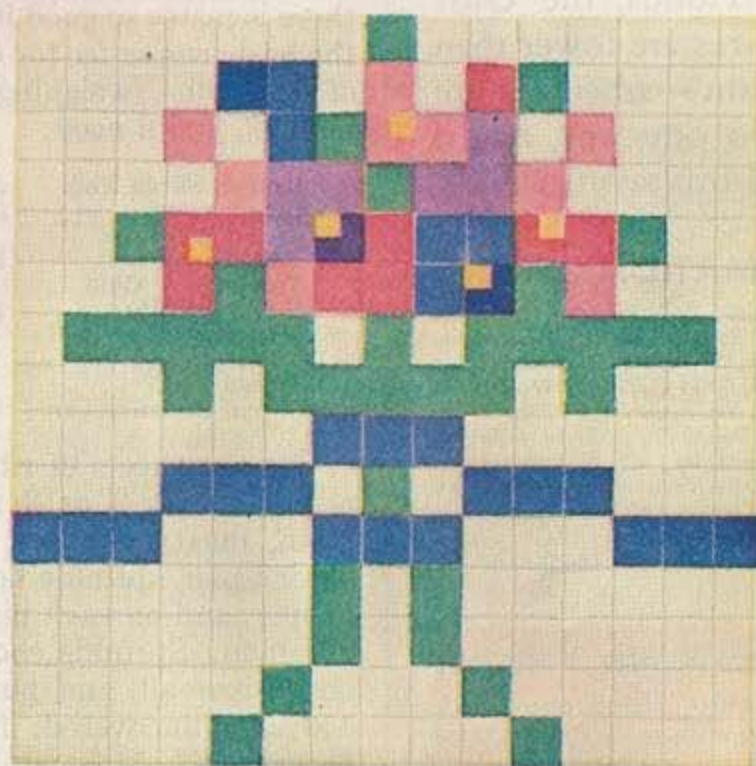
C-11204 contains designs of the patchwork bouquets and ribbon border for this charming quilt—great-grandmamma's posies.

Our Blue Ribbon Quilt

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Illustrated by FORREST C. CROOKS



This diagram shows how the different colored patches are combined to form the flowers and leaves in each bouquet.

"SOMETHING old and something new, something borrowed and something blue"—thus runs the advice for the bride as she assembles her wedding outfit. But that bit of verse can apply to more than brides' apparel. For instance, take this charming quilt—great-grandmamma's posies.

"Something old"—why that's its name! Seventeenth-century ladies of the manor walked along their garden paths, picking a blossom here and there, then arranging them with sweet-smelling leaves into a prim bouquet which they called a tussie-mussie or a posy.

"Something new"—surely that applies to our modern method of simulating old-time cross-stitch by an arrangement of inch-square patches of colored cloth, crisscrossed by lines of fine quilting.

"Something borrowed"—that graceful vine, with its berries and leaves quilted into the plain part of the quilt, is borrowed from an old, old bedspread which used the vine—quilted and stuffed—as part of the design stitched in self-color upon its snowy white surface.

"Something blue"—yes, the blue of old French ribbons, the faded rose and pink, the sentimental lavender of great-grandmamma's romance are repeated in this quilt.

Fine gingham in a pale cream, reminiscent of the ivory on which great-grandmamma's miniature was painted, makes the background. Flowers are fashioned from two shades of rose, two shades of lavender and two of blue. Tiny squares of yellow represent the golden pollen centers of the blossoms. The soft green of the leaves blends with the ribbon bows and flowing ends of blue.

These pastel shades combine to make a quilt which is at home in the guest room, in the bride's bedroom or on the spool bed in daughter's room.

And the very nicest part is this—the simplicity of the pattern and the ease with which it may be made.

Not all of the quilt top consists of small squares, although the quilting gives that illusion. Three parts of the top—an outer strip, the plain strip joining the ribbon border to the bouquets, and the plain center panel—minimize the piecing and lend themselves admirably to the diamond and vine quilting. There are ten bouquets in all—one in each corner and six prim ones. The latter are set in the sides.

Each of the bouquets may be pieced separately. So may the bands between, which are made of square pieces of background ivory and ribbon blue. By piecing the design in sections the work is simplified. It is so easy to carry the patches for a bouquet to a club meeting, or to have them at hand when you are listening to the radio or are meeting with a committee planning a Grange program. Your fingers are busy as well as your mind, and almost before you know it a bouquet is finished and ready to be seamed to the center panel.

Then the plain side strips are joined to the pieced posy strips. Next comes the piecing of the ribbon border. After this is in place the plain outside strips are added. The quilt top is now ready for pressing. Then it is marked and stretched on the quilting frames.

The quilt is bound with a bias strip cut wide enough to be doubled over on itself. The binding in this case is a finish and not a trim and should be made of the same material as the background of the quilt.

"Pretty" is a mild word to describe the finished quilt, but suppose we say, "It is as pretty as a picture," and let it go at that, even though everyone who sees the finished quilt agrees that it is a masterpiece of understatement.