

ONE HUNDRED AND ONE PATCHWORK PATTERNS



Everything About Quilts

*Quilt Name Stories, Cutting Designs, Material Suggestions,
Yardage Estimates, Definite Instructions for
Every Step of Quilt Making*

By Ruby Short McKim



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❖ CHAPTER I. CHOOSE A PATTERN ❖

remarked, “just to cut up and sew back together!” However, a finished quilt is worth all the price of material and work expended, as well as unsympathetic comment endured. This last is rare; usually we are due for admiration if not envy, from the time the first well-planned block is made until the fine old quilt wears out in service, a generation or two later.

Selecting a design is quite an individual problem and naturally we cannot tell you which one you will enjoy the most. However, we can tell you which ones are most popular—do you want the one everybody is making, or an individual one? There are over a hundred patterns here in your little book, each with possibilities of loveliness. Double Wedding Ring is made by thousands, usually with the widest possible selection of print scraps. It is unquestionably popular, and yet the owner of an art needle work shop told me recently that in her opinion it was an ugly, erratic design! She had not seen it in our rainbow tint plan which (opinion again!) is really more lovely than when made of all unrelated prints. “Dresden Plate” or “Friendship Ring,” the hexagon plan quilts like “Grandmother’s Flower Garden” or the “French Bouquet” are favorites and not so because they are easy to make, either. Flower and basket quilts are popular; so are the tree designs and stars—there are some very beautiful star patterns, with the Lone Star best beloved of all.

Irish chains are charming for the amount of work. They come under a class of cut pieces all straight with the weave of the material; no triangles or diamonds to an Irish Chain, but exactly even squares placed as shown with our pattern of Triple Irish Chain or of Double Irish Cross. An ordinary nine-patch set together with alternate plain squares is sometimes called Single Irish Chain, while 9 each way in one block with 3 appliquéd onto alternate square corners is called “Forty-Niner” and not Quadruple Irish!

Names often have much to do with a quilt’s popularity. They do more than identify a certain combination of pieces—a catchy name like Crazy Ann, Dove in the Window, or Wild Goose Chase whets the imagination. We get many letters from people saying “I have an old family quilt, pieced like the sketch with red etc., etc., Please, what is its name?” And if we can trace back its family branches, the grateful owner feels like the treasures of her ancestors has been made legitimate.

Names of some patterns do vary. Period, locality, and general human contrariness have caused many a fog over quilt escutcheons. An editor of the Chicago Daily News wrote: “Tell me, is it possible that there be various ‘Roads to California’ with one of them looking like ‘Jacob’s Ladder’ or possibly ‘Stepping Stones?’” Yes, and “Drunkards Path” was sometimes “Wonder of the World” and that long before prohibition, too!

Some quilt names are of pioneer ancestry with a breath of dare and danger like “Bear’s Paw,” “Crossed Canoes,” “Indian Trail,” “Prairie Queen.” Others have a staid and homey background—“Rail Fence,” “Mill Wheel,” “Meadow Lily,” “Sun Dial,” while yet another group bespeaks the tang of the sea—“Square and Compass,” “Ship’s Wheel,” “Ocean Wave,” “Storm at Sea,” “Rolling Star”—these all come from coastwise ancestry. And by the way, the very Ship’s Wheel of Cape Cod is called Harvest Sun in Pennsylvania.

The easiest quilts to make are perhaps four-patches upon which so many little girls have learned to sew, and “brick work,” that boon plan of piecing for the woman who has a lot of “sample” oblongs all shaped alike. Brick work is simply sewing into shallow rows a strip of equal size oblongs, then joggling the seam half way over for the next row, etc. Four patches are 2 dark and 2 light squares joined checkerboard fashion, and two of these alternated with plain square of equal size to make a large block.

NO MORE TEDIOUS MARKING OF QUILTS IN THE OLD-FASHIONED WAY
Stamp Them Quickly by Using These Perforated Patterns!

· *Perforated Quilting Patterns* ·

MARKING a quilt for quilting is more nearly like an artist's job than any step in the making of a quilt. On pieced blocks straight lines, which follow the seams of the patchwork or cross into checkerboard or diamond effects, are usually best. On the alternate plain blocks or strips and on borders the quilting may be as ornate as desired.

We have adapted some of the old-time favorite designs in addition to originating new patterns, to fit other space plans. These come on a special tough but transparent paper, the design perforated so that it may be used over and over with stamping paste.

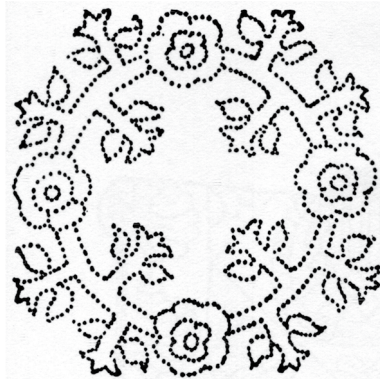
· *How to Stamp* ·

TO USE our paste, wet a piece of cotton lightly with benzine or naphtha, then rub over the paste until the cotton shows color. Place your perforated pattern over your material, smooth side of the pattern up. Hold pattern firmly in place and rub lightly over the design with your cotton. Be careful not to get your cotton too wet. After you have finished using the pattern, pour some benzine freely on a piece of cotton and clean pattern through the perforations thoroughly. This paste will not smear like a pencil or powder but does not remove easily. If stamped lightly the thread should cover it. If you practice first on scrap material you can soon judge how damp to have the cotton, how little paste will transfer, and then there will be no mistakes.

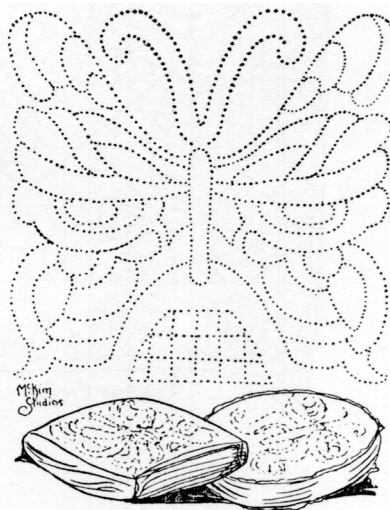
· *Stamping Paste* ·

WE SUPPLY gray or yellow stamping paste under number 206 at 25 cents postpaid. This box of paste is very effective to use in stamping and there is enough of it to last for many stampings. Please state color wanted. No. 206, Box, 25 cents.

Note: The actual size of each perforated pattern is given. It can be used on a much larger block.



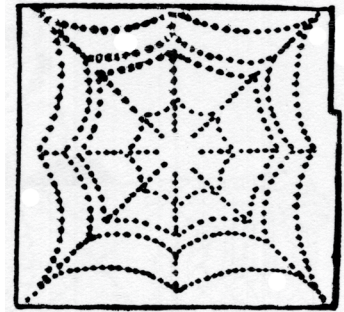
· *No. 238 President's Wreath* ·
 13 inches — 25 cents



· *No. 295 Butterfly* ·
 11 inches — 25 cents



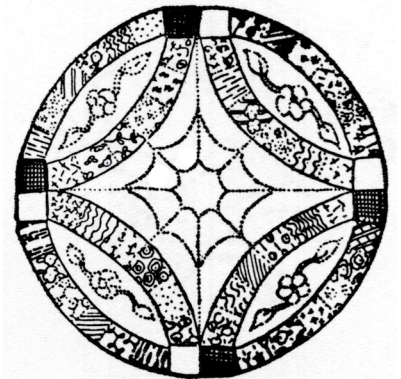
· *No. 280 Horn of Plenty* ·
 9 inches — 25 cents



· *No. 263 Spider Web* ·
 12" Perforated Pattern — 25 cents



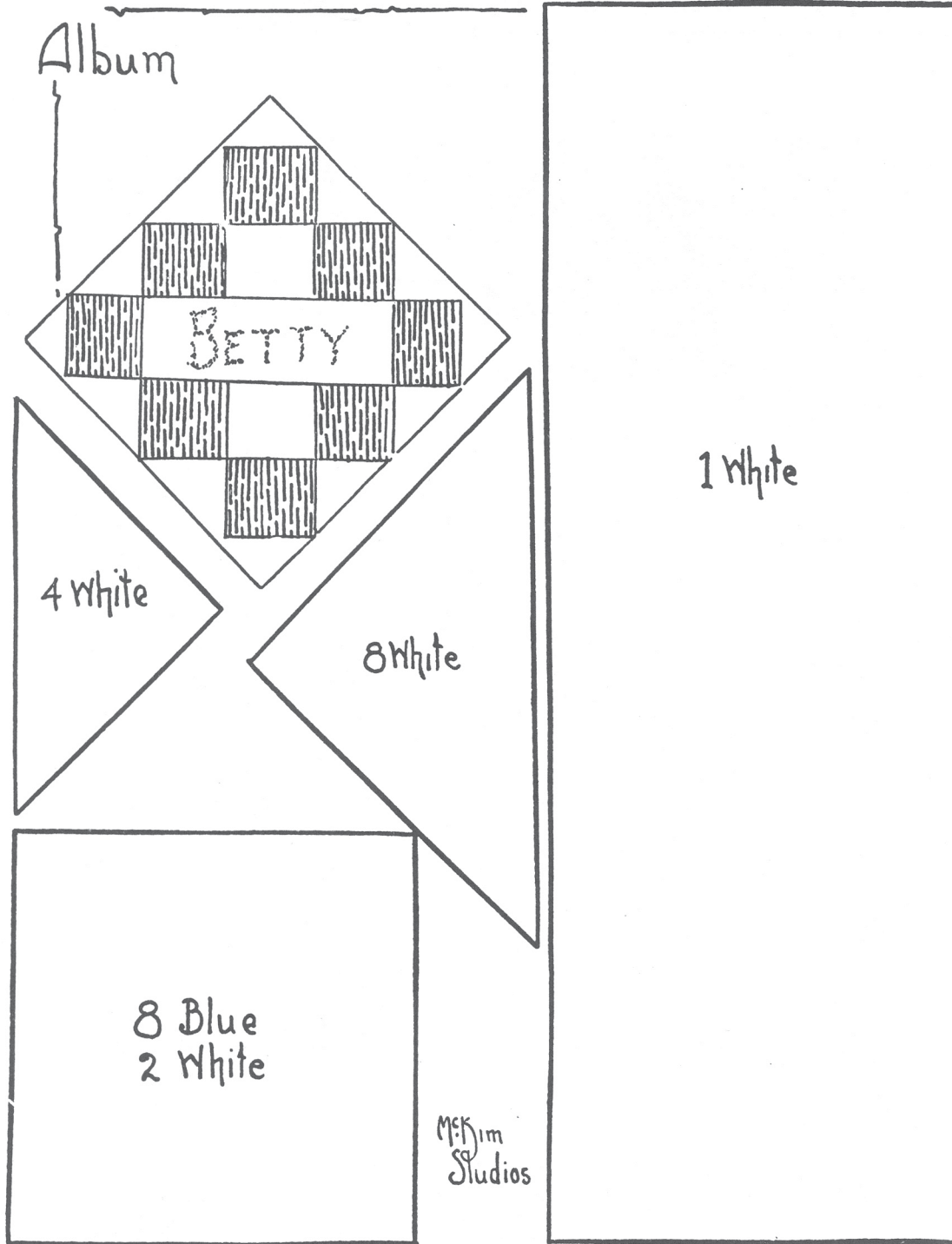
· *No. 329 Plumed Swastika* ·
 18 inches — 30 cents



· *No. 296 Wedding Ring Special* ·
 Two Parts — 25 cents

No. 205 (not shown) Conventionalized Rose & Blue Bell will space into a 14" block, or can be used singly on border or corners — 25 cents





ALBUM

THE ALBUM quilt is a real old-timer. Its original purpose was for a gift for a bride-to-be. A group of friends would get together and each would piece a block and embroider her name upon it!

One block when completed is ten and one-half inches square if seams are added to these cutting units. Set the blocks together diagonally with alternate white squares measuring ten and one-half inches. The total number of pieced and white blocks used of course varies according to the size and shape of the quilt desired.

Material estimate: Blocks 10 1/2 inches square, 15 inches on the diagonal, require 2 yards of blue and 6 yards white. This allows for a large size quilt 79 inches wide by 85 inches long. This would be five blocks long and 5 wide, diagonally placed, plus a 5-inch border of white at top and bottom and 2-inch border of white at sides. All together there are 25 pieced blocks, 16 plain blocks, 16 plain 1/2 blocks, diagonally cut, and 4 plain 1/4 blocks on four corners.