

# *Lockport*

PRESENTS A BOOK OF

## QUILT DESIGNS

by ANNE ORR



**A**nne Orr is no newcomer to the field of textile and pattern design. For more than two decades she has greeted American women through the pages of national magazines, and her name has become a by-word wherever women knit, tat, or do any kind of needlework. She has a following in three generations—mothers, daughters and grand-daughters.

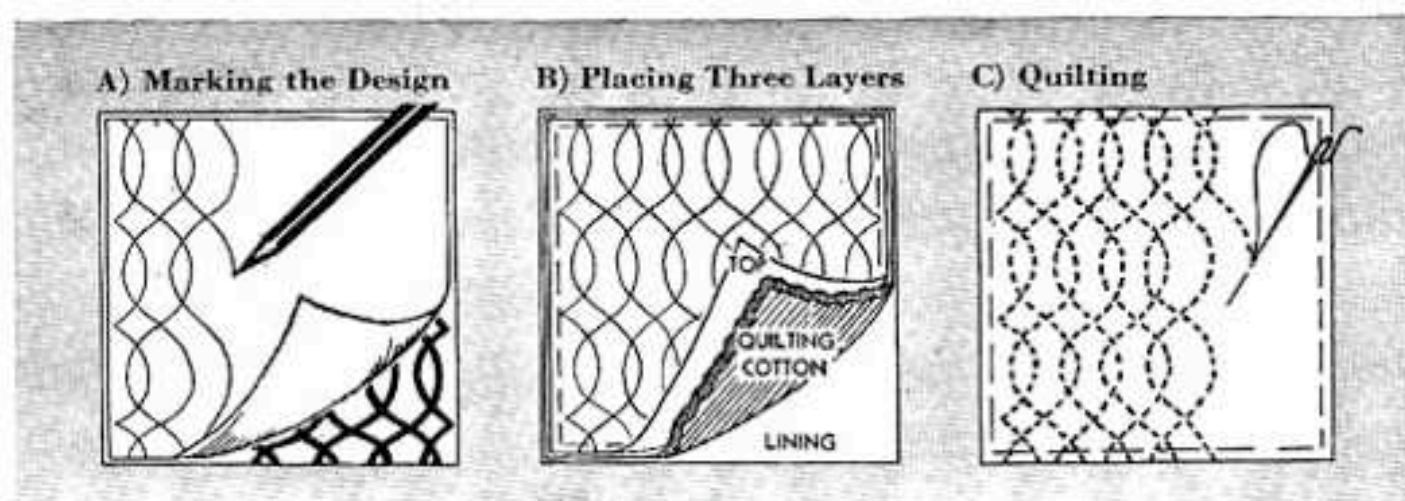
Anne Orr's work has endured because she has never been a faddist. Her patterns and designs have always had the basic appeal of superior good taste that women everywhere are quick to recognize. Her ideas are young, fresh, alive—and they are firmly grounded upon experience. Anne Orr knows the mechanics of her craft. She is a creative pioneer, who can interpret needlework for the novice as well as for the expert.

In presenting these exquisite Anne Orr quilts, ranging from the simplest to the most elaborate designs, the Lockport Cotton Batting Company hopes that you may realize the thrill of achievement which comes from owning a quilt of your own handiwork—a quilt that may proudly be handed down to posterity. With the lovely materials and designs available in our modern day, quilt-making is assured a perfection that will find lasting appreciation with all who know and admire fine needlework.

THE LOCKPORT COTTON BATTING COMPANY

Lockport, New York





## GENERAL DIRECTIONS FOR QUILTING AND QUILT MAKING

By ANNE ORR

The actual quilting of a quilt will probably be a new experience for many of the quilt makers of today. If one can sew, it is simple to learn to quilt, for like many, many things, it is almost entirely a matter of practice.

First, the quilt must have the quilting lines marked or "laid off." If a large quilting frame is used, the whole top should be marked before it is put into the frame. Lay the top out on a large flat surface, and over the quilting pattern. Trace the quilting lines very lightly with a hard lead pencil (illustration A). These lines will disappear after the quilting is done. Others like to scratch the lines with a needle. If the quilt is quilted separately in blocks, each design could be scratched with a needle, as the scratched mark remains long enough to be quilted, and this is a good method to use in a quilting hoop. If an all-over pattern is to be used, it is necessary to lay off the entire design, and then any quilting frame may be used.

Another method for marking the quilting design is by use of a patented, ready-made pattern. These patterns are machine-perforated on heavy cardboard in attractive quilting designs. Known as Colonial Quilting Patterns, these are the newest and most improved type, and provide a practical way to mark quilts easily and quickly without leaving a permanent smudge. Simply lay the pattern on the place selected for the design (after the quilt is on the frame) and mark the outline with a needle, stiletto, tracing wheel or a very hard, sharp pencil. Colonial Quilting Patterns are sold by many Dry Goods and Department stores at prices ranging from ten to fifty cents, depending on the size of the pattern. If your local dealer does not have them, they may be secured direct from the Lockport Cotton Batting Company.

A very fine running stitch is used for quilting, but the difficulty arises from the combination of stretching, tiny stitches, and the resultant puffiness, all of which mark a finely quilted article. To overcome this, practice on a small piece by basting together a piece of cloth, cotton batting, and another piece of cloth (illustration B). Stretch these three layers in a quilting hoop, or an embroidery hoop, and practice a small running stitch (illustration C). When a stitch is taken, it will be found that the needle probably slips and comes out about a quarter of an inch from

the right place. Practice some more and the trick will be learned—that is, that the needle should be put in at an acute angle. There is enough cotton and material backed up against the needle to give some resistance, and the needle can be pushed out again near the point of entry. The thumb should press on the top material to help bring the point of the needle out on the right side. It will be found that an old kid glove or a commercial finger tip will give needed protection to the finger.

Straight lines should be first attempted; then curves and feathers. If a quilting hoop is used, keep the work turned so the quilting is done toward the body. Use a short, sharp needle, size 8 or 9 between. The choice of thread should be from size 50 to 70, preferably white because of its strength, according to the material used, and the closeness or intricacy of the quilting design. Size 60 in a good six-cord thread is most popular.

Choose the filling for your quilt with the utmost care, if you want your quilt to endure years of practical service. The amount of painstaking stitching and the time spent in making a quilt makes it false economy to use anything but the very finest and best quilting cotton obtainable. Lockport Cotton Batts, made of special grades of resilient, long-fibered cotton, and treated with Lockport's exclusive "Fluf-lastic" process, are first choice of professional quilters. "Land-O-Nod," Lockport's No. 1 cotton batt, has many time-tested features to recommend it. It comes in one smooth, even sheet that unrolls without clinging or tearing; needles easily; retains its fluffy softness through repeated washings. For a wool batt, Lockport's "Mary's Lamb" is a wise choice.

Regular quilting frames are rectangular and are made the width of a quilt and about twenty-four or thirty inches wide. The bars on the long side are detachable and have tape or a strip of material tacked on, to which is basted the quilt. After a design is marked on the top, the top, batting, and lining are basted firmly together and mounted in the frame. The quilt is then rolled on one of the bars until it is taut in the frame. The quilting lines are then followed, then the quilt rolled on the other bar and unrolled from the first one, until the work is done. The frames may be set on chairs or a table at the

correct height for working, or they may be mounted on standards.

A version of the quilting frame is the quilting hoop, which may be of special value to the beginner. A skilled worker is not bothered by the change of direction of the needle, but this may be hard for the beginner. As the hoop can be easily turned around, this is overcome. To use a hoop, assemble the three layers of material as directed for the frame, basting these together every three to six inches. Begin in the center of the quilt, mount in the hoops, and tighten to hold the work securely. Follow specific directions given with the hoops, but care must be taken when changing the hoops from place to place to adjust the material so that the work will continue smoothly.

No matter how skilled the worker is in sewing or other needlework, quilting requires a very different technique, and perfection and skill come only through practice.

### Directions for Piecing a Quilt

First, it is very necessary that the pieces for a pieced quilt be cut accurately, or they will not fit, and it is the fit at the joining of the blocks that shows the skill and accuracy of a quilt maker.

Each particular quilt pattern will give the correct size and shape of the necessary number of pieces, and a heavy cardboard or blotting paper pattern of each piece should be cut. Cut all pieces exactly the size and shape of the pattern and place all of the same kind together.

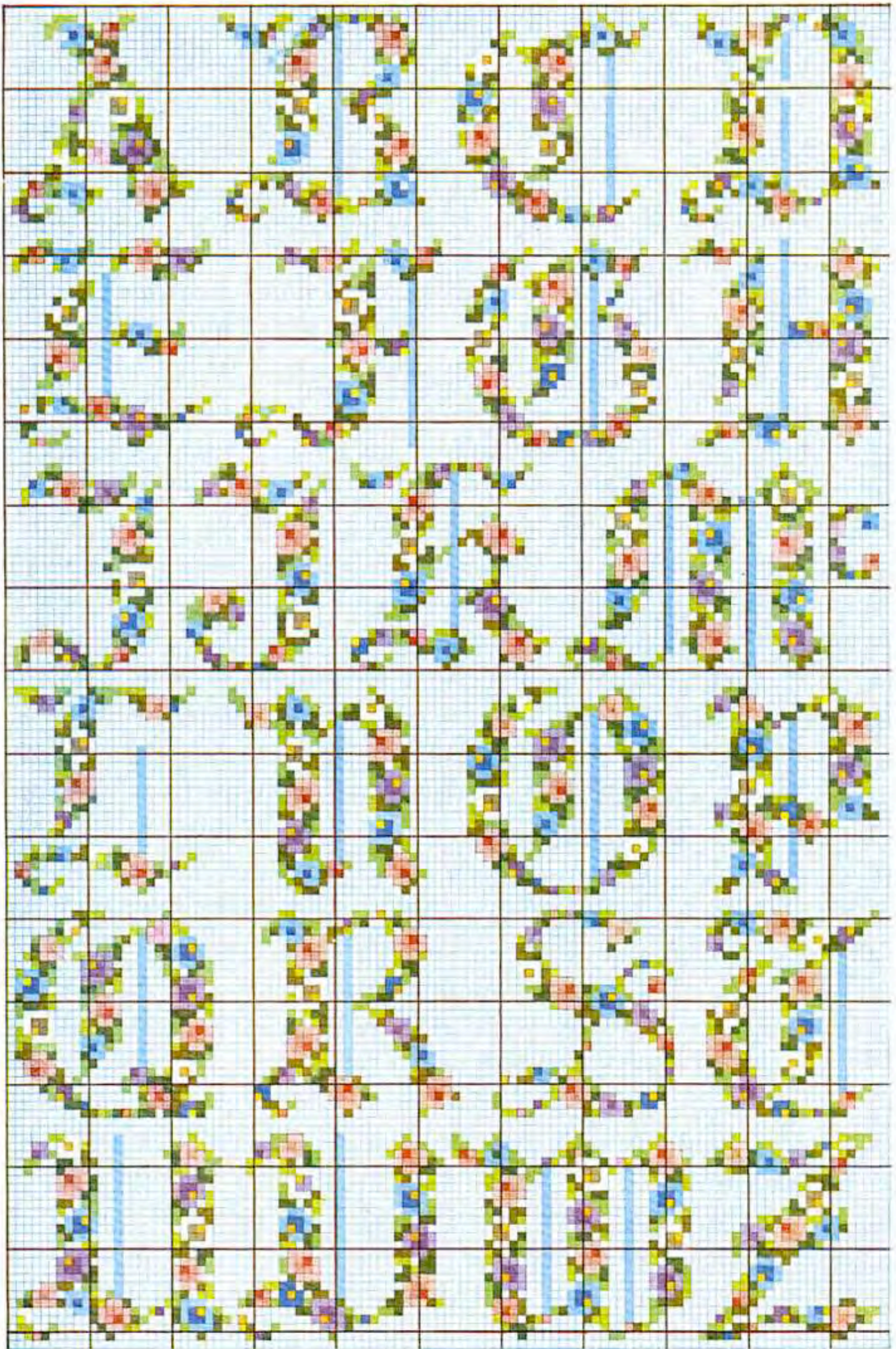
Where necessary, there is a placing guide with each quilt pattern, to show just how to form the design for a block. The pattern gives the width seam to take, indicated by dashed lines, this usually being about 3/16 of an inch. White sewing thread about No. 60, and a needle the right size to comfortably carry the thread should be used. Sew two pieces together with tiny running stitches, add another piece and give special attention to the corner where more than two pieces meet, so that a perfect joining is made. After several blocks are completed, they are then sewed together as directed, using the same tiny running stitch.

After the top is pieced, it is ready to be quilted, and if the entire top of the quilt is made of small pieces, the quilting lines should follow

(Continued on page 17)



# WORKING DIAGRAM FOR INITIALED QUILT

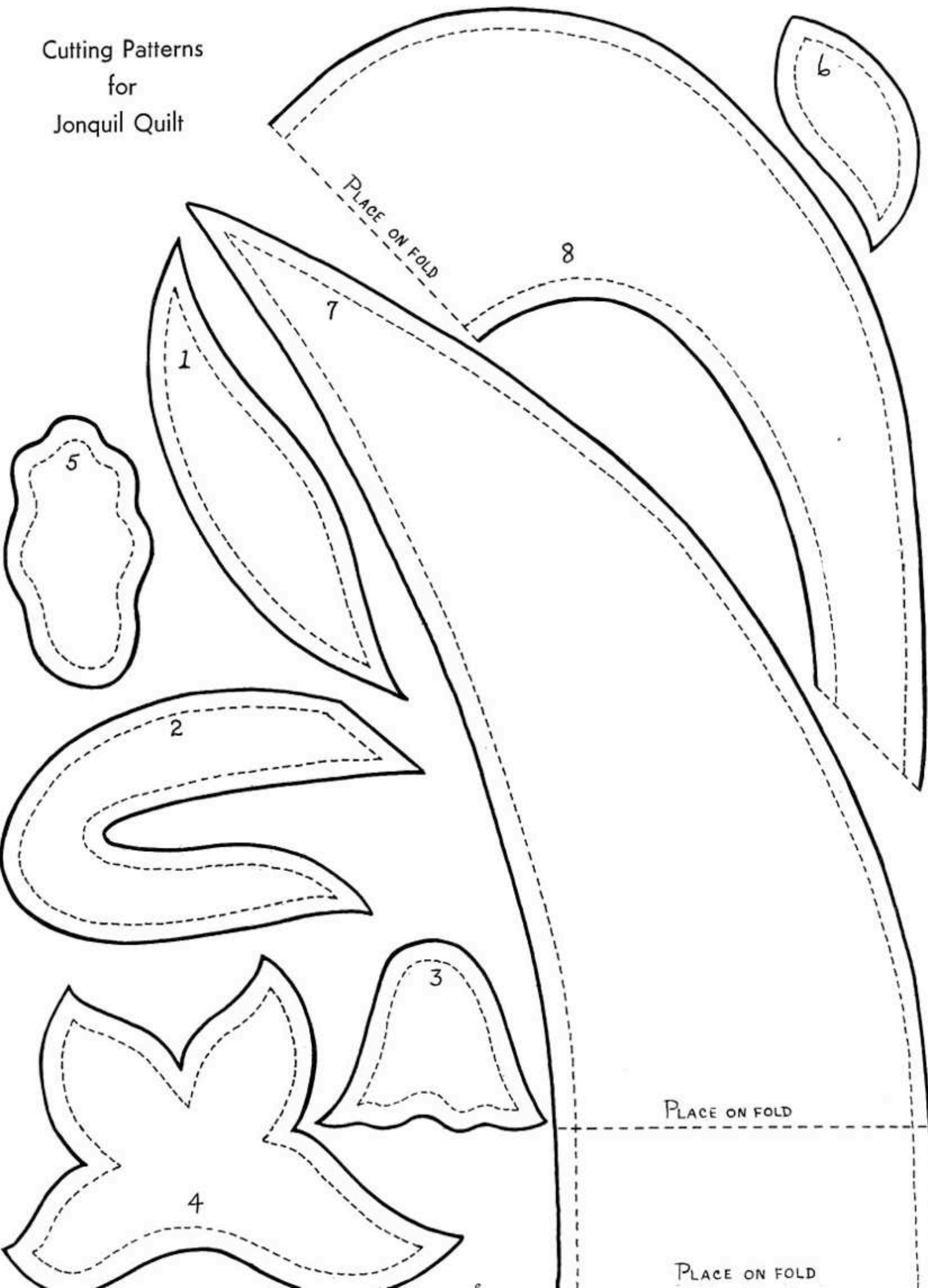






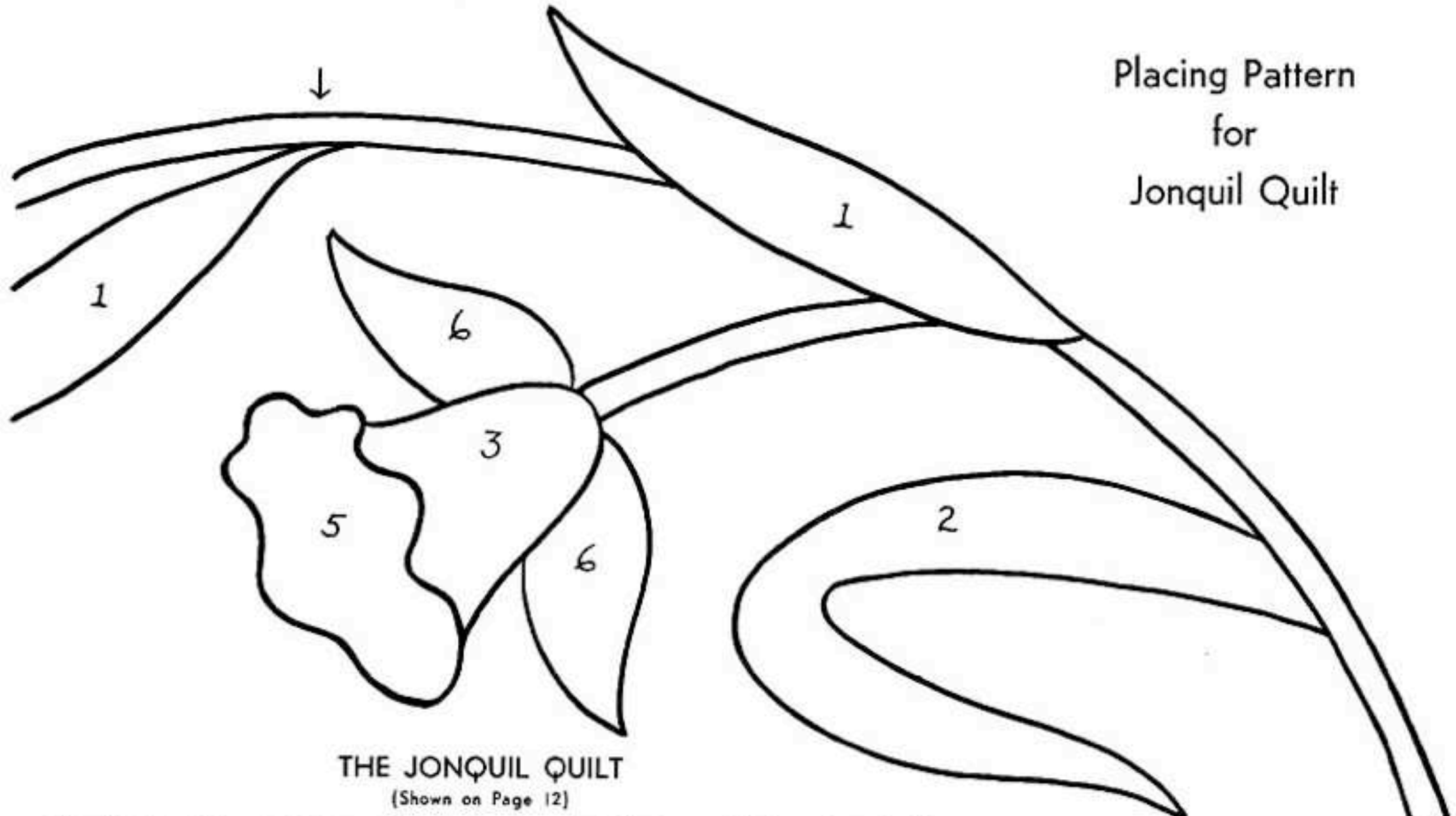


Cutting Patterns  
for  
Jonquil Quilt





# Placing Pattern for Jonquil Quilt



## THE JONQUIL QUILT (Shown on Page 12)

The following 36" material is needed for a quilt about 84x103 inches: 7½ yds white; 3 yds light yellow; ½ yd dark yellow; 1 yd soft green. The lining will require 9 yds. A package of LAND O'NOD cotton batting, 84x100 inches.

Cut 12 white blocks, each 16¾x19¾ inches. Fold one block in center crosswise and lengthwise. Place crosswise fold on arrows on the placing pattern and lengthwise fold in center of page. With hard pencil trace outline on block. Turn block around, matching arrows, and trace other half. For one block cut following pieces: From light yellow, 2 patches No. 3; 2 No. 5; 2 No. 4; dark yellow 2 No. 5; 2 No. 3; 4 No. 6; green 6 No. 1; 2 No. 2. Patch these in place, making the bowls of 2 opposite flowers of light yellow, the other two of dark yellow, and alternating light and dark on the remainder of each flower. Cut green bias strips ½ inch wide, patch in place for stems as shown. Repeat for other blocks.

Cut 8 white blocks, each 16¾x19¾ inches for sides of quilt. Cut from the light yellow, piece No. 7, placing the dashed line at the bot-

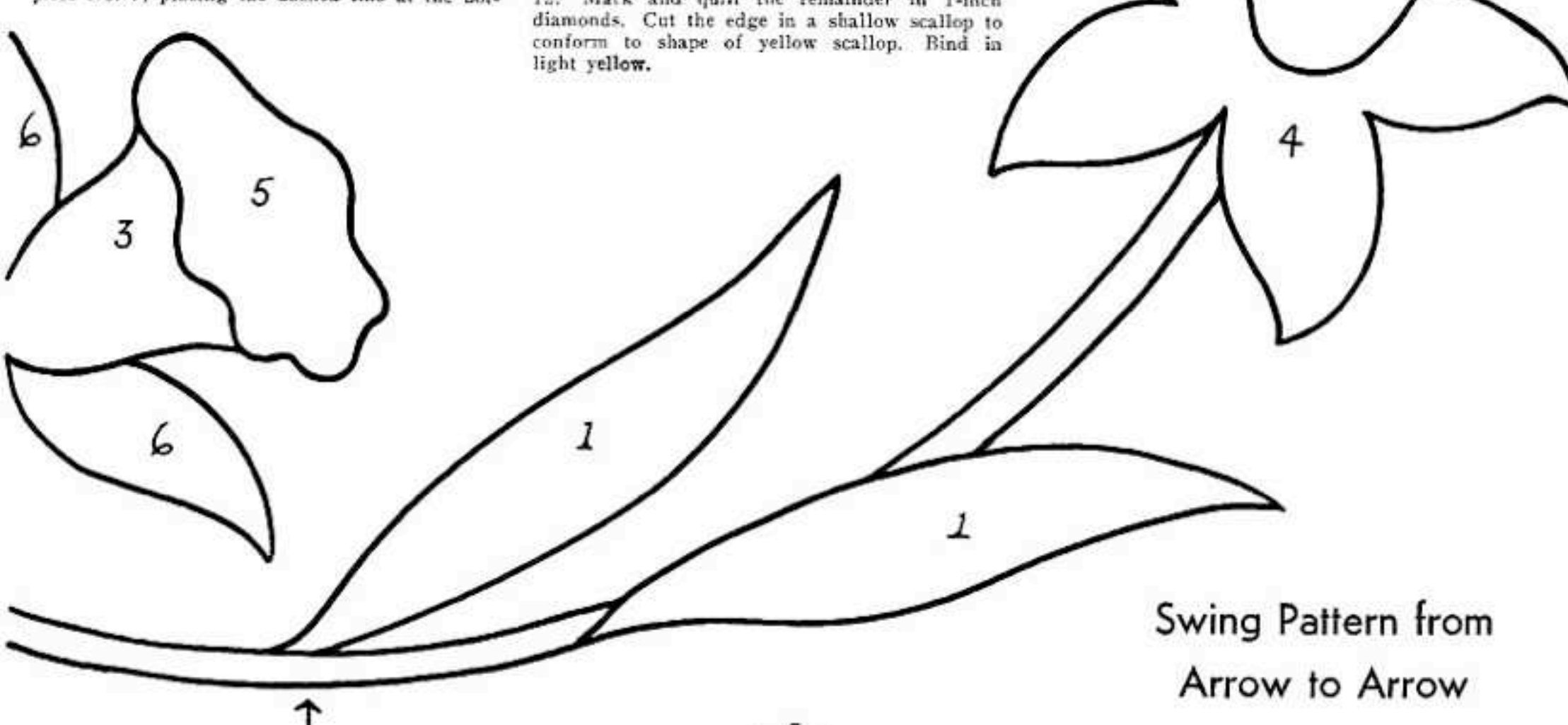
tom on the fold of material. Cut and patch this down on a white block, placing the points of the scallop at the corners of the block. Repeat for other blocks.

Cut 3 white blocks, each 9¾x16¾ inches (for the top of quilt) and 3 each 16¾x9¾ inches for the bottom of quilt. Cut a light yellow scallop from pattern No. 7, placing the fold of material on the dashed line back from the end of pattern. Cut and patch in place and repeat for other blocks.

Cut 2 white blocks each 16¾ inches square (for lower corners) and 2 each 16¾x9¾ inches (for the upper corners). From light yellow cut a loop by placing the dashed line of pattern No. 8 on the fold. Place narrow end in corner of block. Patch in place and repeat.

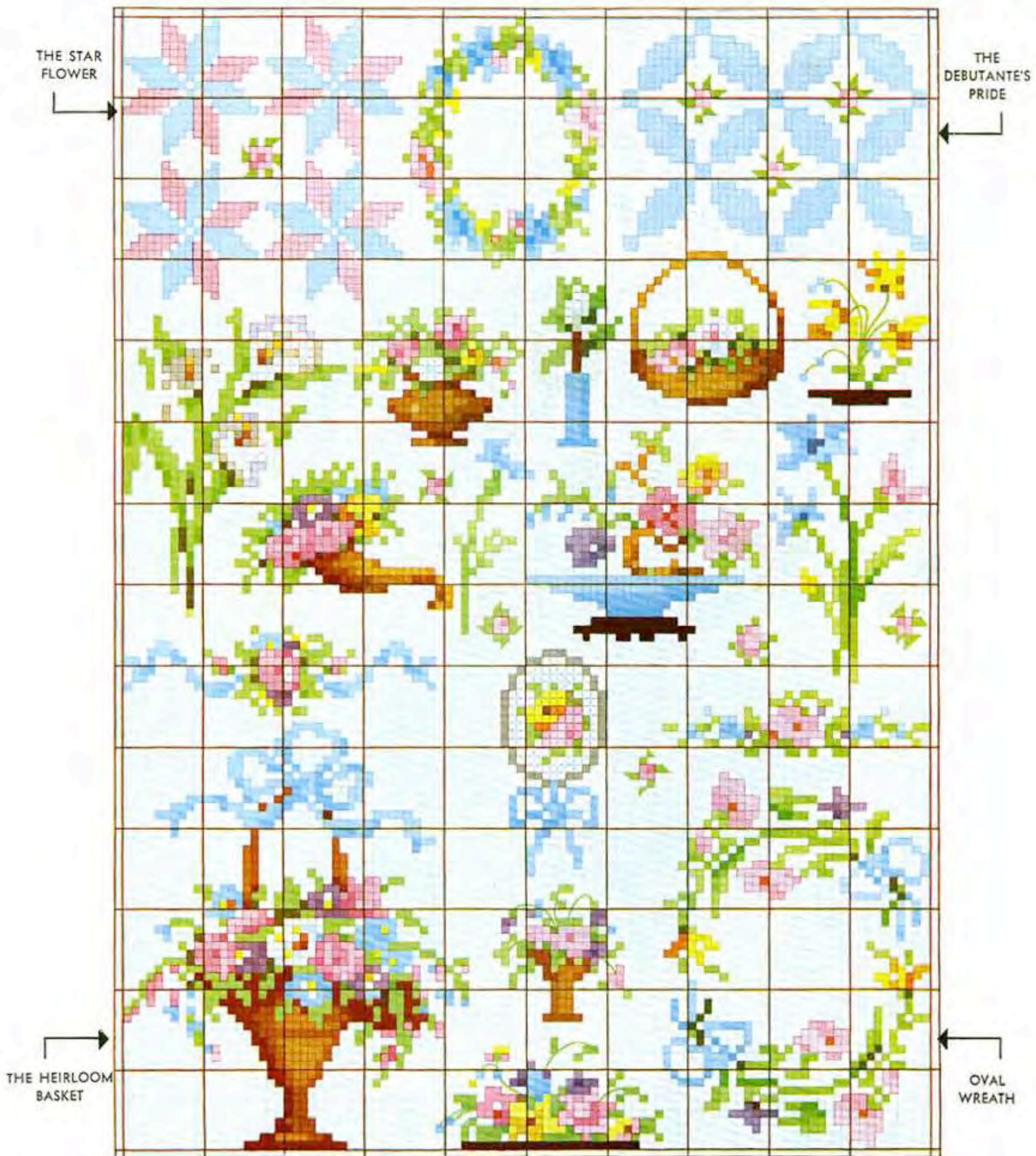
Cut strips of light yellow 1½ inches wide. Sew between all blocks of the quilt, which is made 3 blocks wide and 4 long, adding (around the edge) the blocks carrying the scallops.

Quilt around each patch, and twice lengthwise through scallops as shown on illustration on page 12. Mark and quilt the remainder in 1-inch diamonds. Cut the edge in a shallow scallop to conform to shape of yellow scallop. Bind in light yellow.



## Swing Pattern from Arrow to Arrow





### DIRECTIONS FOR USING THE COLORED WORKING CHART FOR PIECING QUILTS

Each square on the pattern stands for a piece in the quilt, cut the size designated from material the same color as that printed. These pieces are seamed together to form the design, by placing a rose square to a green one, or a white one or whatever

color the pattern shows, the size of each piece being given in the specific directions. For ease in handling, the quilt may be made in sections having 10 pieces each way, these divisions being indicated by the heavy lines on the pattern. When several sections

have been made they can then be sewed together to form the design. The squares on the pattern with no color are to be made of the foundation color of the quilt, and pieced at the same time as the colored pieces of the design.



## DETAILED INSTRUCTIONS FOR MAKING THESE QUILTS APPEAR ON PAGE 12 AND PAGE 13



← THE DEBUTANTE'S PRIDE  
Instructions on Page 12  
Working Diagram on Page 8



↑ THE OVAL WREATH  
Instructions on Page 13  
Working Diagram  
on Page 8



→ THE HEIRLOOM BASKET  
Instructions on Page 12  
Working Diagram on Page 8



← THE STAR FLOWER  
Instructions on Page 13  
Working Diagram on Page 8

## ADDITIONAL SUGGESTIONS FOR PIECED CROSS-STITCHED QUILTS

From Patterns on Page 8

The quilt-maker will find it interesting to work out her own individual quilt design from some of the motifs given on page 8. For all designs use cutting pattern No. 2 found on page 12 and follow the general directions for piecing given on opposite page.

For example, the wreath found in the upper center would be effective for the decoration of the center of a baby quilt about 45x65 inches. Piece the design, filling in with white pieces, to form a rectangle that is 29x49". Around the

pieced section sew an 8-inch border of the background color.

For a quilt about 89x107 inches, the cornucopia would be effective. Piece two of these designs, filling in with white pieces until each section is 24x55". At the top of one section sew a 5" border. Between the two cornucopias (one should be turned in the opposite direction) sew a 36x55" piece of material. At the bottom and along the sides sew a 17" border.

Other suggestions are to use the flower box, bottom center, and the basket above it for a

child's quilt; three white medallions with bow-knots up either side of a quilt, on top of the bed, for one about 90x103"; or use the brown pot of flowers at the foot of the quilt, with either the sham design from the heirloom basket or oval wreath quilts on the pillow. There are other attractive combinations the worker will be interested in developing.

COLONIAL QUILTING PATTERNS Nos. 87, 39, 90, 94, 88 and 93 are some of the most appropriate for the quilts suggested.





## JONQUIL QUILT

Patterns and Directions  
on Pages 6 and 7

### THE DEBUTANTE'S PRIDE

(Upper Left, Page 9)

For a quilt about 84x102 inches, the following 36-inch width materials are needed: 5 yds white; 6½ yds blue; 1 yd light pink; ½ yd medium pink; and ¼ yd green. The lining will require 9 yds extra. A package of LAND O'NOD cotton batting, 84x100 inches. COLONIAL QUILTING PATTERN No. 39.

Cut the pieces from cutting pattern No. 2 below, and sew together as suggested in the general directions, making the quilt 4 blocks wide and 5 long. For the half squares of white and color, use cutting pattern No. 1, seam to-

gether in position indicated, then sew to other pieces in right position.

After the piecing is finished, sew a 2½-inch light pink border, a 2½-inch white border, and a 2½-inch blue border around. Quilt diagonally across each piece, continuing these lines over the pink and blue borders. Use Colonial Quilting Pattern No. 39 on the white border. Bind in blue.

### THE HEIRLOOM BASKET

(Center, Page 9)

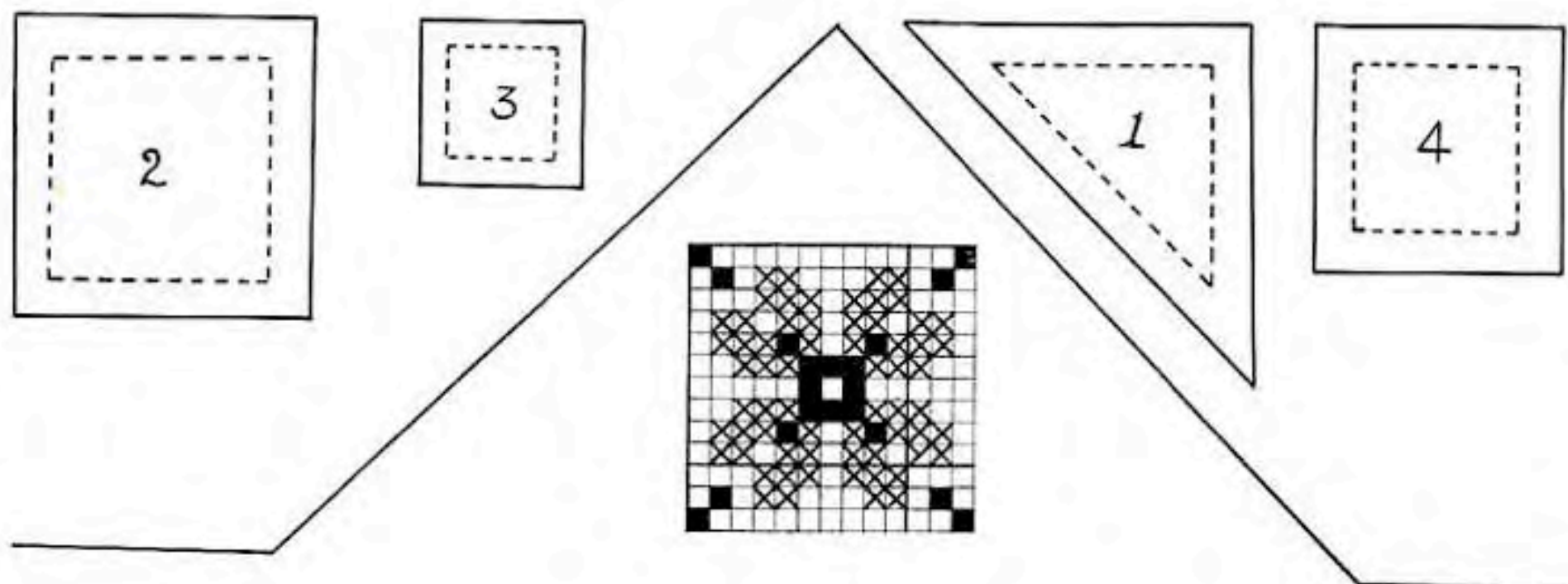
For a quilt, about 85x96 inches, the following 36-inch width materials are needed: ½ yd each 3 tones tan, 3 rose, 2 lavender, 3 green, yellow, grey, light and dark blue; 6 yds medium blue;

6½ yds eggshell. The lining will require 9 yds.

A package of LAND O'NOD cotton batting, 84x100 inches. COLONIAL QUILTING PATTERNS Nos. 88, 90, 93 and 94.

On the colored pattern the basket in the lower left corner with the spray above it are the working diagrams used. Follow directions for piecing, using cutting pattern No. 4, below, taking care to make each piece exactly ¾ inch after seaming. Piece the background around the design as the work of piecing the basket progresses, using an eggshell piece cut the size of pattern No. 4 for each square on the pattern, thus forming a rectangle with the last row of the basket on each

(Continued on Page 13)





## GARLAND QUILT

Patterns and Directions  
on Pages 14 and 15



### THE HEIRLOOM BASKET (Continued)

side of the center motif. Then around the basket sew 3 rows of the same size eggshell pieces. Sew 3 rows of these on top and bottom of sham, and 5 rows on either end.

Across the top of sham, sew an eggshell strip  $8\frac{1}{2}$  inches wide, the width of the sham; between sham and basket sew a 16-inch strip; and below basket sew a 15-inch strip. On the 2 sides of this seam an eggshell strip 16 inches wide, the length of the quilt. Sew a 7-inch medium blue strip along the top of the quilt.

At 6 equal distances on the lower end of quilt, place the point from the pattern on page 12 and trace with pencil. Repeat at 8 equal distances on the two sides. Cut medium blue strips  $14\frac{1}{2}$  inches wide, place under the eggshell center, cut out the eggshell points and whip down on the blue.

On the pieced sections, follow the seams on one side with quilting lines. Around the basket use Colonial Quilting Pattern corner No. 88 and border No. 93, while around the sham use corner No. 90 and border No. 94. Quilt the remainder in diagonal lines  $\frac{1}{2}$  inch apart as shown. Bind in medium blue.

### THE STAR FLOWER

(Lower Center, Page 9)

For a quilt about 90x105 inches, the following 36-inch width materials are needed: 5 yds white;

$4\frac{1}{2}$  yds blue; 3 yds light pink;  $\frac{1}{8}$  yd dark pink, and  $\frac{1}{4}$  yd green. The lining will require 9 yds. A package of LAND O'NOD cotton batting, 90x100 inches. COLONIAL QUILTING PATTERNS Nos. 99 and 100.

Follow general directions for piecing, using cutting patterns Nos. 1 and 2 on page 12. Piece the flower center first. Cut a 12-inch block of white, and applique the flower in center. Next, piece the blue and pink points, sew around square, filling in between each point with white pieces. The quilt is 5 blocks wide and 6 long. After the top is finished, sew a one-inch strip of white and a  $3\frac{3}{4}$ -inch blue strip in place.

Follow the lines of the seams with quilting, continuing these across the white blocks. On the blue border use Colonial Quilting Pattern No. 100 for the corners and No. 99 for the border. Bind in blue.

### THE OVAL WREATH

(Right, Page 9)

For a single bed size quilt, about 68x96 inches, the following 36-inch width materials are needed:  $5\frac{1}{4}$  yds white; 30 inches darkest rose; 25 inches dark rose; 22 inches medium rose; 20 inches light rose (these four rose tones are used for border);  $\frac{1}{8}$  yd each 2 tones yellow, 3

tones pink (for flowers); 2 tones blue, 3 tones green, and 2 tones lavender. The lining will require 6 yds. A package of LAND O'NOD cotton batting, 81x96 inches. COLONIAL QUILTING PATTERNS Nos. 90 and 94.

The wreath and sham design are in the lower right corner of the colored sheet. Follow the general directions, using cutting pattern No. 4, on page 12. Piece the background squares as work progresses, adding 3 rows of white pieces outside the rectangle of both the wreath and sham designs. Cut a 6-inch white strip, the width of the sham and sew above the spray. Sew a 15-inch white strip between sham and wreath design, and a  $16\frac{1}{2}$ -inch white strip below the wreath. Sew a 12-inch white strip on either side, the length of the quilt.

Around the quilt seam a  $2\frac{1}{2}$ -inch light rose strip. Around the two sides and lower end, sew a 3-inch medium rose strip, then a  $3\frac{1}{2}$ -inch dark rose strip, and a 4-inch strip of darkest rose.

Around the wreath design use Colonial Quilting Pattern No. 94 for the border, and No. 90 for the corners. Quilt the remainder in lines running diagonally across the pieces, continuing these over all the quilt, except for the fancy border. Bind the two sides and lower end with the darkest rose and the top with the light rose.



# GARLAND QUILT — PLACING AND CUTTING PATTERNS

(Shown on Page 13)

The finished quilt, about 88x104 inches, requires the following 36" width material:  $8\frac{1}{4}$  yds eggshell;  $3\frac{1}{4}$  yds blue;  $1\frac{1}{2}$  yds green;  $\frac{2}{3}$  yd light rose;  $\frac{1}{8}$  yd each light and medium lavender, dark rose and white. The lining requires 9 yds of eggshell. A package of LAND O'NOD cotton batting, 90x100 inches. COLONIAL QUILTING PATTERNS Nos. 1, 69 and 70.

Cut the eggshell in three lengths, each 99 inches. Split two of these strips, lengthwise, so that there will be a 26" wide strip from each and sew one of these strips on either side of the 36" width strip.

To use the pattern: Place a piece of tissue paper over the scallop design, draw half the scallop as shown, then draw other half. Next,  $3\frac{1}{4}$  inches above scallop, in place indicated draw the garland design and trace the outlines of all flowers, petals, leaves, etc. (of course omitting the cutting patterns which carry the dashed lines for seam allowance). On a piece of white cardboard, trace this design by using carbon paper. Follow each line of the pattern with a heavy black line, filling in the lines omitted because of the fold in the book by referring to cutting patterns. This cardboard pattern is then placed under the material as a guide in tracing the pattern on the material which is done with a hard pencil.

Find the center crosswise (of the 87-inch width) and 1 inch from the end draw a straight line for  $41\frac{1}{2}$  inches on either side of the center fold, or a total of  $82\frac{1}{2}$  inches. At either end of this line, turn a corner and draw a line up the sides of the material (the same distance from the edge) to a length of 97 inches. Connect these lines across the top of the material with a straight line, this measuring  $82\frac{1}{4}$  inches.

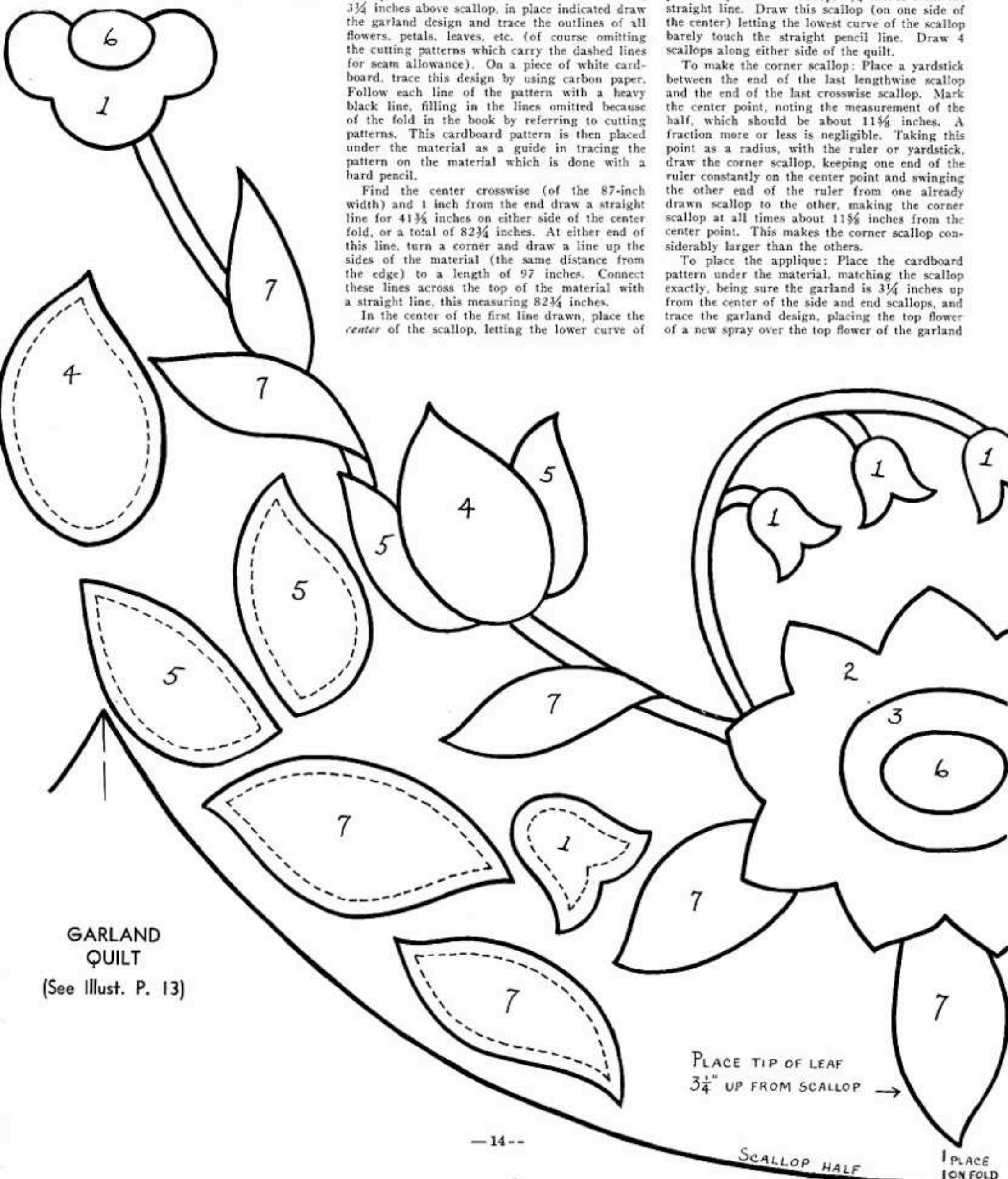
In the center of the first line drawn, place the center of the scallop, letting the lower curve of

the scallop just barely touch the straight pencil line. Draw half the scallop, then draw the other half. On either side of this first scallop, draw one more, the point where the scallops join each other being  $3\frac{1}{4}$  inches up from the straight line. Repeat for the other end of the quilt.

Next, find the center of the 97-inch line. Here place the point of a scallop,  $3\frac{1}{4}$  inches from the straight line. Draw this scallop (on one side of the center) letting the lowest curve of the scallop barely touch the straight pencil line. Draw 4 scallops along either side of the quilt.

To make the corner scallop: Place a yardstick between the end of the last lengthwise scallop and the end of the last crosswise scallop. Mark the center point, noting the measurement of the half, which should be about  $11\frac{1}{2}$  inches. A fraction more or less is negligible. Taking this point as a radius, with the ruler or yardstick, draw the corner scallop, keeping one end of the ruler constantly on the center point and swinging the other end of the ruler from one already drawn scallop to the other, making the corner scallop at all times about  $11\frac{1}{2}$  inches from the center point. This makes the corner scallop considerably larger than the others.

To place the applique: Place the cardboard pattern under the material, matching the scallop exactly, being sure the garland is  $3\frac{1}{4}$  inches up from the center of the side and end scallops, and trace the garland design, placing the top flower of a new spray over the top flower of the garland



GARLAND  
QUILT

(See Illust. P. 13)

PLACE TIP OF LEAF  
 $3\frac{1}{4}$ " UP FROM SCALLOP →

SCALLOP HALF

1 PLACE  
ON FOLD



## DIRECTIONS FOR THE **GARLAND QUILT** (Shown on Page 13)

already traced, thus having only one flower at the top of the garland.

Corner garland applique: Place the center of the large flower 7 inches from the scallop edge, and equi-distant from the side and end garlands. Move the spray with the three bells on one point nearer the center of the large flower. Trace a tulip on each side of the center flower, in the same position as the one which the pattern carries. Now bring the leaf and stem line in, making it conform more to the general shape of the deep corner scallop itself. Following the tulip and two leaves with stem, trace the 5-petalled flower, one on each side of this garland. Repeat the 2 leaves and stem slanting in to meet the three-petal flower of the side garlands. In other words, the corner garland has two flowers more than the other garlands.

Center decoration: Measure  $20\frac{1}{4}$  inches both up and down from the center of the quilt, placing the center of the large flower in the garland over this point, tracing both an upper and lower garland, facing each other. To these upper and lower garlands, attach two garlands to each side, allowing the three-petal flower to be mutual in all cases of joining, seeing that the stem of the side garlands touches a petal of the first-made flower.

Cut out the cutting patterns, and from a piece of cardboard cut a pattern of each. It will be noticed that each has a number which indicates the color to be used as follows: No. 1 is blue; 2, light rose; 3, dark rose; 4, light lavender; 5, medium lavender; 6, white; and 7, green.

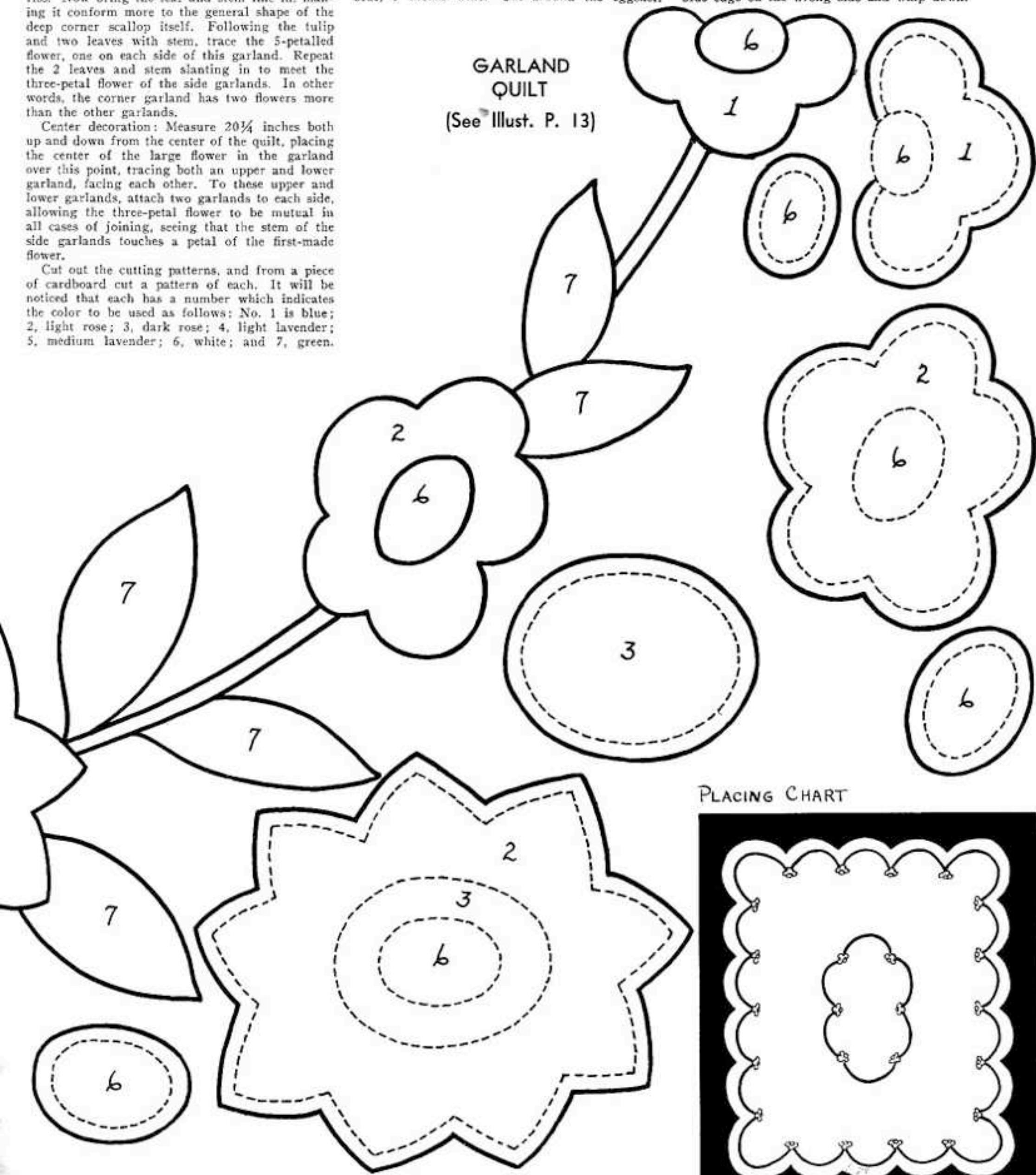
Note that the dashed line gives the seam allowance. These patches are to be applied down on the foundation material, on the place indicated by the corresponding number.

Cut bias strips of green for the stems, a little less than  $\frac{1}{2}$  inch wide, and fold under to fit the space.

After the patching is completed, cut strips of blue, 9 inches wide. Cut around the eggshell

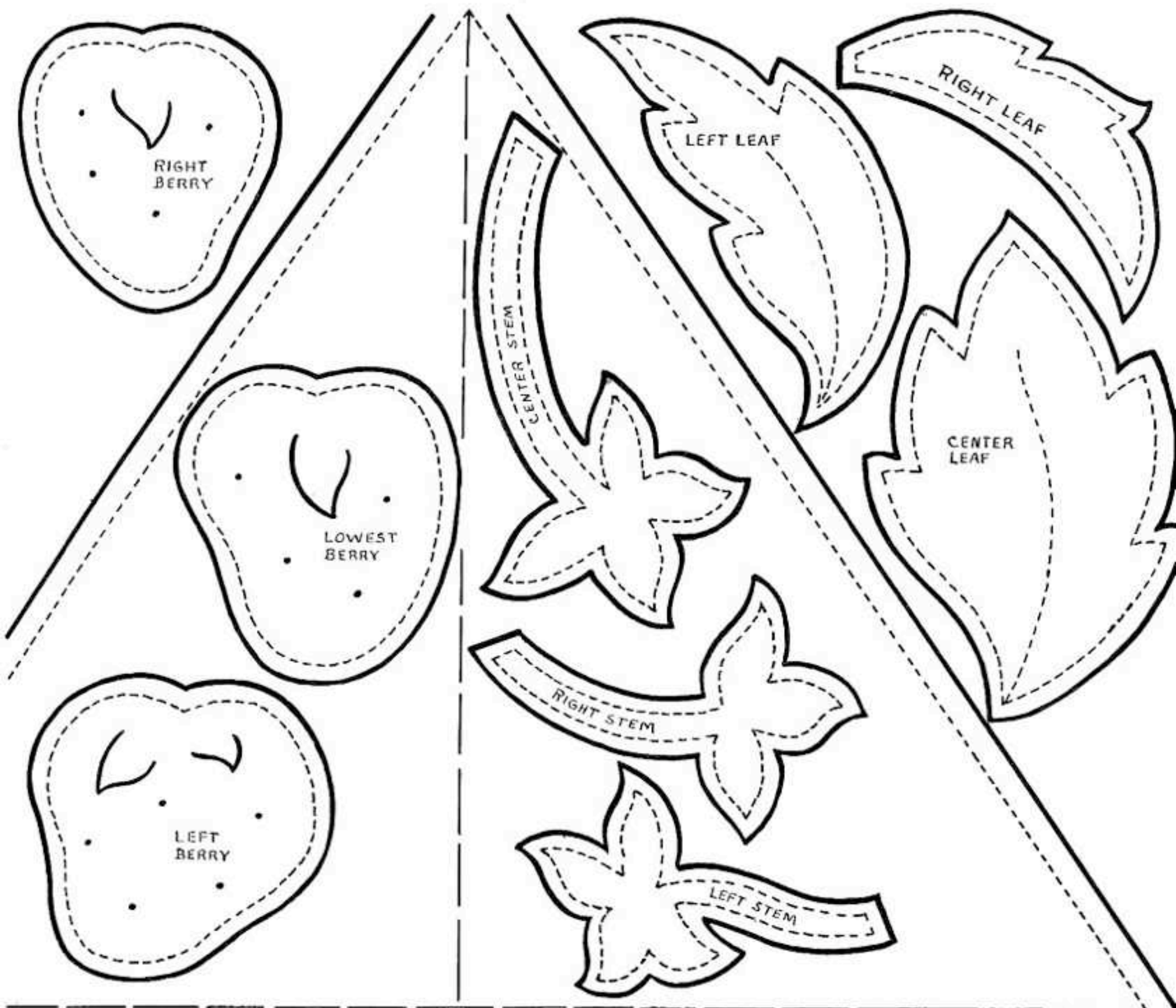
quilt 3/16 inch outside the scalloped pencil line and applique the eggshell down on the blue strips.

For the quilting design in the points of the blue border, use Colonial Quilting Pattern No. 1; while around the wreath use Colonial Quilting Patterns Nos. 69 and 70. Follow each applique piece with a quilting line and quilt the background in 1-inch diagonal lines. Turn the blue edge on the wrong side and whip down.



## PLACING CHART





## THE STRAWBERRY QUILT (Shown on Front and Back Covers)

This finished quilt, about 86x99 inches, requires the following 36" width materials:  $9\frac{1}{2}$  yds eggshell or soft blue;  $3\frac{1}{4}$  yds green; and  $\frac{1}{2}$  yd red. The lining requires 9 yds eggshell. A package of LAND O'NOD cotton batting, 90x100 inches. COLONIAL QUILTING PATTERN No. 87.

A quarter of the diamond is given above. Fold a paper, placing the folds on the long dashed lines and cut a pattern. Then cut a shape from cardboard; using this as a guide, cut 41 diamonds from the eggshell, interlocking them to save material. Cut 8 half-diamonds, with the straight line running vertically (allowing for the seam); 8 half-diamonds, cut horizontally and 4 quarter-diamonds to fill in sides and ends.

On 25 of the diamonds, trace the outline of the strawberry design from the cover illustration. Cut the berries of red and the caps and stems of green. Applique caps on berries, then place this on diamond, whipping down around, except for an inch. Through this, stuff the patch with

cotton and finish appliqueing. Repeat for the leaves. On the berries in places shown, work French knots with white thread. Assemble the decorated diamonds with the plain ones as shown, having the quilt 5 diamonds wide and 5 long. Fill in along the edges and corners with the half- and quarter-diamonds as shown on back cover.

Along the top of the quilt, sew an eggshell strip 9 inches wide and along the bottom sew one 18 inches wide. On either side, also, sew an eggshell strip 18 inches wide.

From the green, cut 11 half-diamonds, with the straight line running vertically. Applique 3 of these along the lower end in the center cross-wise and 4 on either side, as shown in diagram. In the points between the green patches,  $1\frac{1}{2}$ " from the green, applique and stuff the "left" berry with its cap and stem.

Around the edge of the quilt sew a two-inch strip of green.

Quilt around the applique pieces and  $\frac{1}{8}$ " on both sides of diamond seams. On the plain diamonds quilt  $\frac{3}{8}$ " inside the quilting line, making a diamond shaped box. Repeat these lines inside until there are 4 quilting lines.

Make all quilting lines  $\frac{3}{8}$ " apart whether in the boxed diamond, straight or diagonal lines.

On the border of the 2 sides and bottom of quilt, place Colonial Quilting Pattern No. 87,  $3\frac{1}{2}$ " from seam lines. Between fancy border and seam, quilt 3 straight lines. Outside the border quilt 4 straight lines. Around each green point on the border, quilt a line. In the 2 lower corners and on vertical border at upper ends, quilt in diagonal lines conforming in direction to the sides of points. See illustration on Page 20. On the remainder of the top border, quilt in diagonal lines, these following direction of the diamond-lines, changing direction in center cross-wise to form 4 points. Quilt green border in straight lines. Bind in green.





## A QUAINT PIECED QUILT

For a quilt, about 85x105 inches, the following materials are needed: 2 $\frac{3}{4}$  yds eggshell; 1 $\frac{3}{4}$  yds light yellow; 4 yds medium yellow; and 6 $\frac{3}{4}$  yds of orange. The lining will require 9 yds eggshell. A package of LAND O'NOD Cotton Batting, 90x100 inches. COLONIAL QUILTING PATTERNS Nos. 44, 91 and 92.

Make 18 pieced blocks as follows: Use cutting pattern No. 2 on Page 12. One block will require 20 pieces of orange, 64 pieces of medium yellow, and 85 pieces of eggshell. Sew these together according to the chart on Page 12, allowing the black squares to stand for the orange pieces, the white ones for the eggshell

pieces, and those with the cross for the medium yellow pieces.

Cut 17 blocks from the orange, each 13 $\frac{3}{4}$  inches square and sew together, alternating the pieced and quilted ones, making the quilt 5 blocks wide and 7 long. Start the first horizontal row by using 3 pieced blocks and 2 plain ones, having the next row made of 2 pieced blocks and 3 plain ones, etc.

Sew a 5-inch light yellow border on the two sides and one end of the quilt. Next, sew a 4-inch border of medium yellow all around, and last a 3-inch border of orange.

In the plain blocks use Colonial Quilting Pattern No. 44 and on the light yellow border use Colonial Quilting Pattern border No. 91 with corner No. 92. Quilt the remainder in 1 $\frac{1}{4}$ -inch diagonal lines. These lines should go from lower right to upper left on the lower horizontal row of blocks, and from the lower left to the upper right on the next horizontal row. Alternate these 2 rows on the quilt, of course not quilting over the fancy design in the plain blocks. These same diagonal lines should be continued on the remainder of the border following the same direction as used in the blocks. Bind with orange bias strips.

## QUILTING DIRECTIONS—(Continued from Page 3)

the seams of the pieces, or go across the pieces in diagonal lines. If there are plain blocks or strips, as large as five inches or more, these may have some sort of fancy quilting design, such as No. 1, No. 43, or No. 44.

### Directions for Appliqueing a Quilt

This is an entirely different technique from piecing as there is greater freedom of design, so the motifs are more like the natural flower or fruit used as the inspiration.

First, with a hard pencil trace on the foundation material the outline of the design. Included

with the pattern will be a cutting pattern for each applique piece, the width of the turn-under being indicated by a dashed line. Using these as a guide, make a cutting pattern from cardboard of each piece. Then, the applique pieces are ready to be cut from the correctly colored materials. It is as important here to have the patches cut the correct size and shape as for a pieced quilt.

On the patch, turn the edge under the designated width and baste this down; if the edge is round or curved, when the turn-under is taken, gather the edge a trifle. Then baste the patch in

place on the foundation material, taking care to place the patches over or under the other patches as indicated on the pattern.

This patch is then whipped down invisibly by taking the long part of the stitch on the wrong side, barely catching the edge of the patch. It is important also to make the shape and size of the patch conform to the shape and size of the outline on the foundation, the edge of the patch barely covering the marked line. It is the delicacy and accurate appliqueing of the patches that distinguish a well-made piece.



# Lockport

## Colonial Quilting Patterns

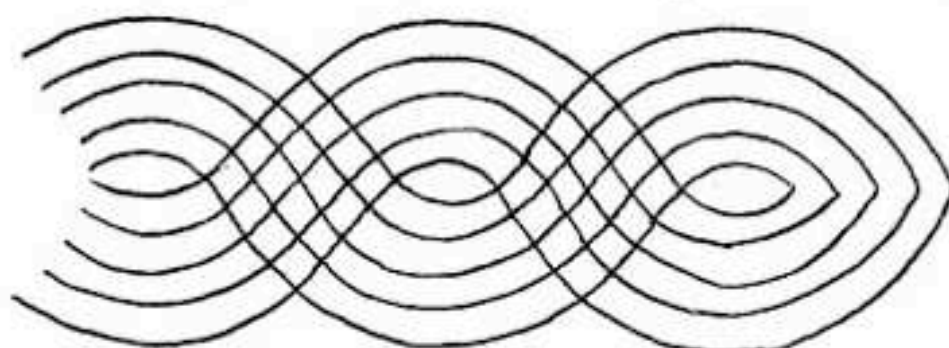


The perfect method for marking the quilting design on fine quilts. These patented, perforated paper patterns, once available only to professional quilters, are now sold by Dry Goods and Department stores throughout the country at prices ranging from 10c to 50c per pattern.

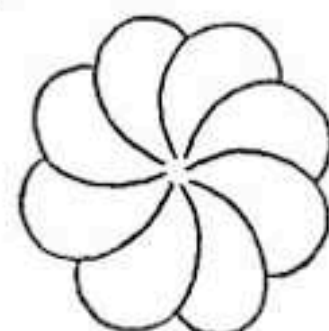
Easy to use: Lay pattern in place selected for design (after quilt is on the frame) and mark the outline on the quilt top with a needle, stiletto, tracing wheel, or a very hard, sharp pencil, through the perforations.

If your dealer does not carry these patterns, ask him to write us—or write direct to

Lockport Cotton Batting Company  
Lockport, New York



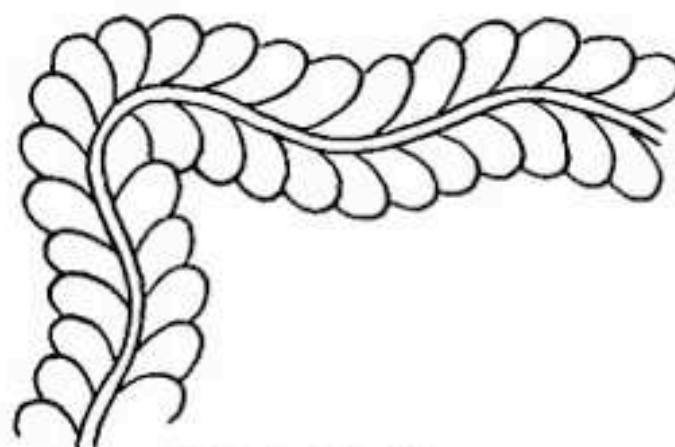
No. 30—Cable Border  
5½ Inches Wide  
Can be repeated for any length  
For use with Corner No. 53



No. 1—6 Inches

No. 97—4 Inches Wide  
For use with No. 98

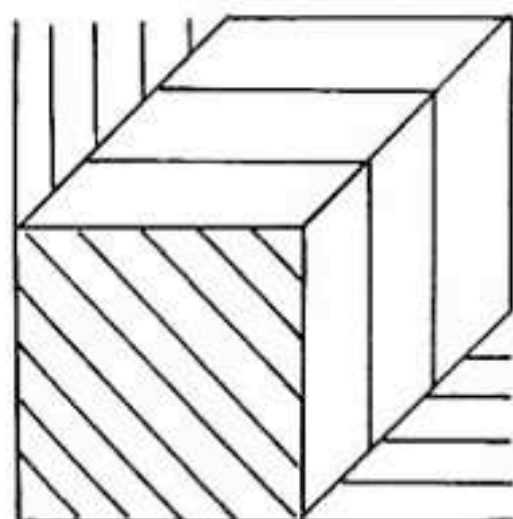
No. 99—3 Inches Wide  
For use with No. 100



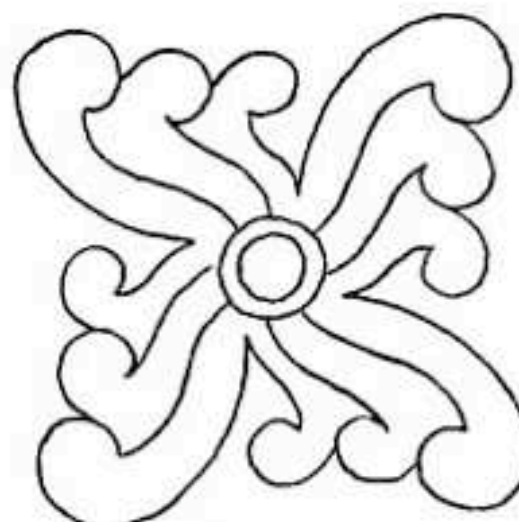
No. 90—5-Inch Corner  
For use with No. 94



No. 92—4½-Inch Corner  
For use with No. 91



No. 67—22-Inch Star  
No. 112—19-Inch Star



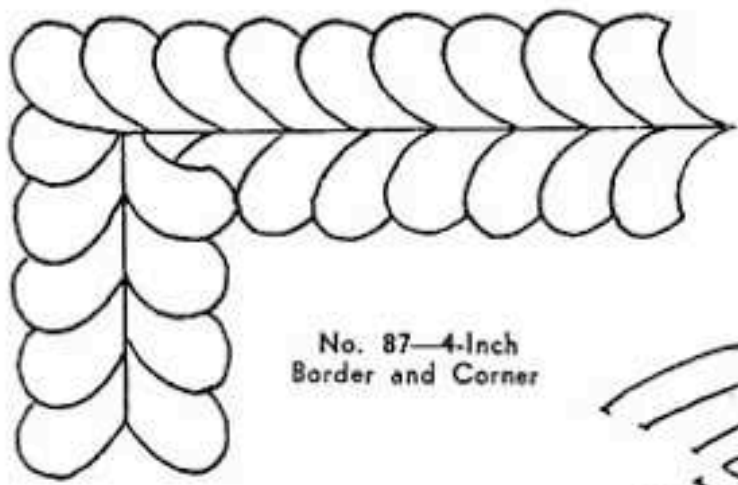
No. 44—12x12 Inches



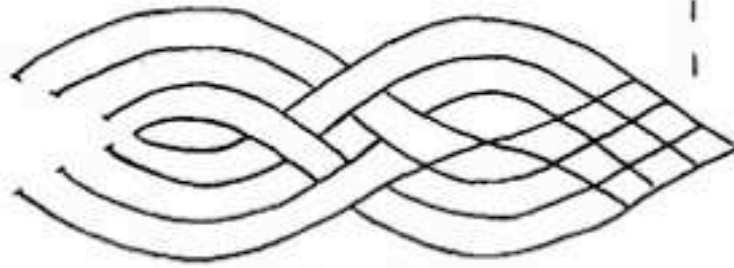
No. 70—4-Inch Corner  
For use with No. 69

*Simple to Use — Eliminate Smear — Do Not Wear Out — Save Hours*

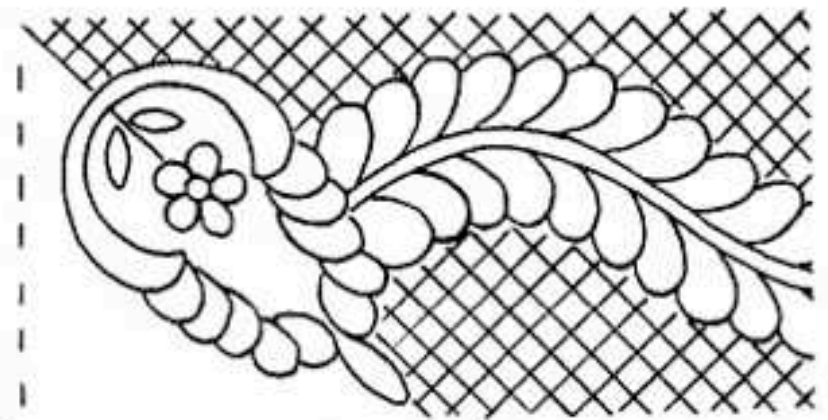




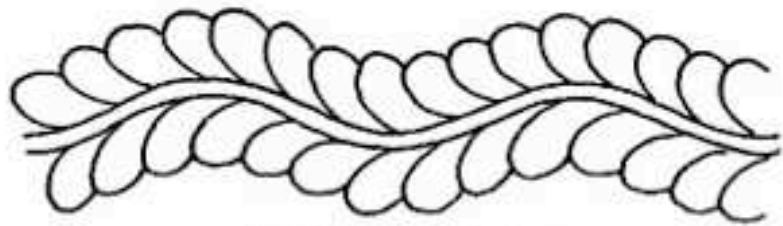
No. 87—4-Inch  
Border and Corner



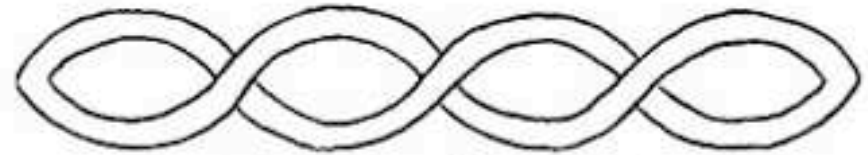
No. 91—4 1/2-Inch Border  
For use with No. 92



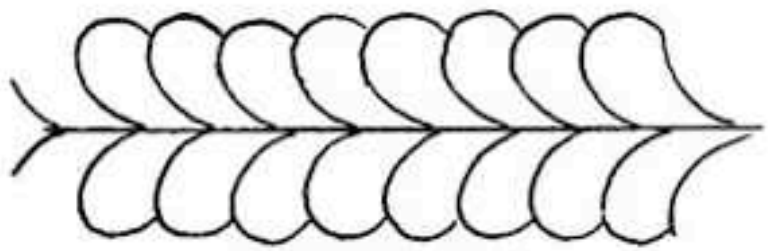
No. 88—9-Inch Corner  
For use with No. 93



No. 94—5-Inch Border  
For use with No. 90



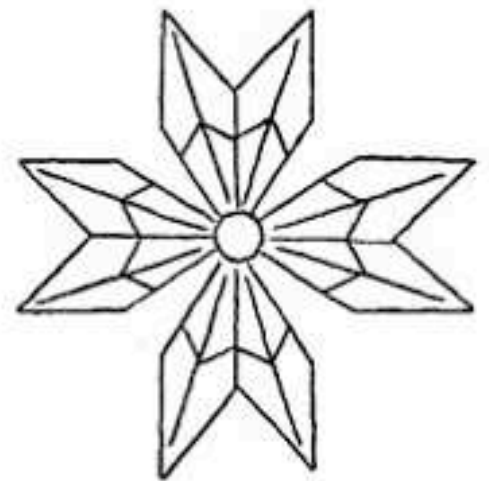
No. 39 Border—1 3/4 Inches Wide  
No. 81 Border—1 Inch Wide  
Can be repeated any length



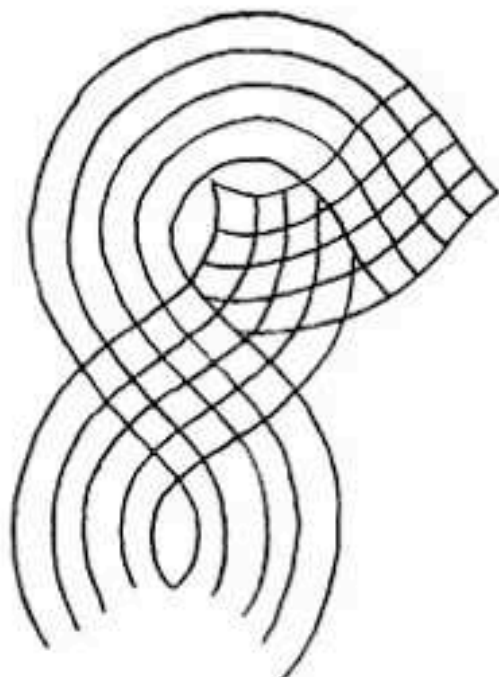
No. 12—5 Inches Wide  
No. 69—4 Inches Wide



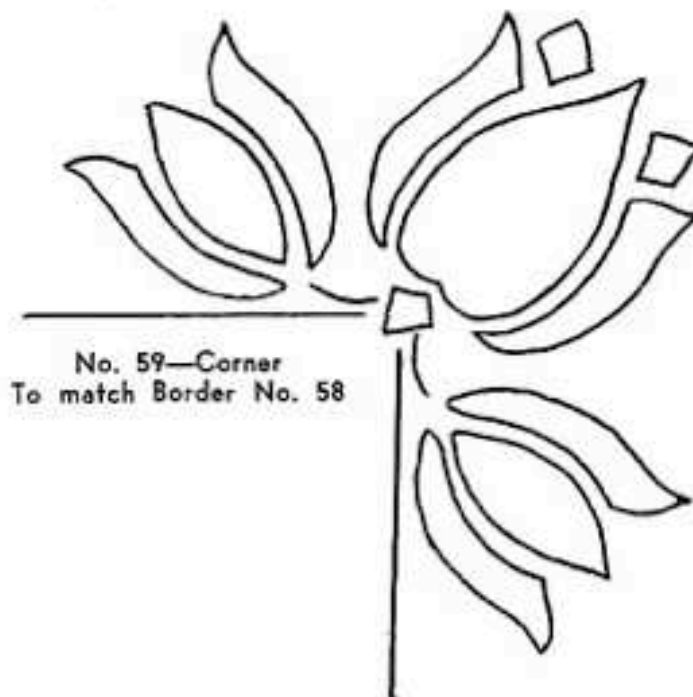
No. 105—15 Inches



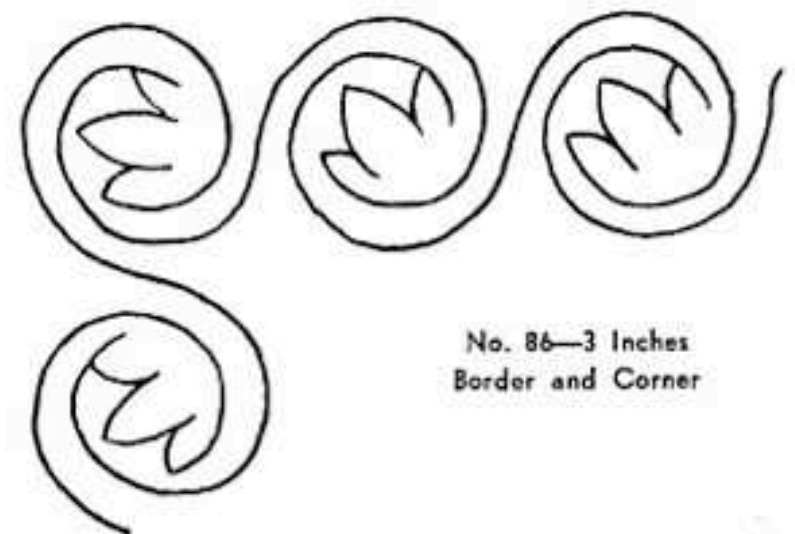
No. 43—12x12 Inches



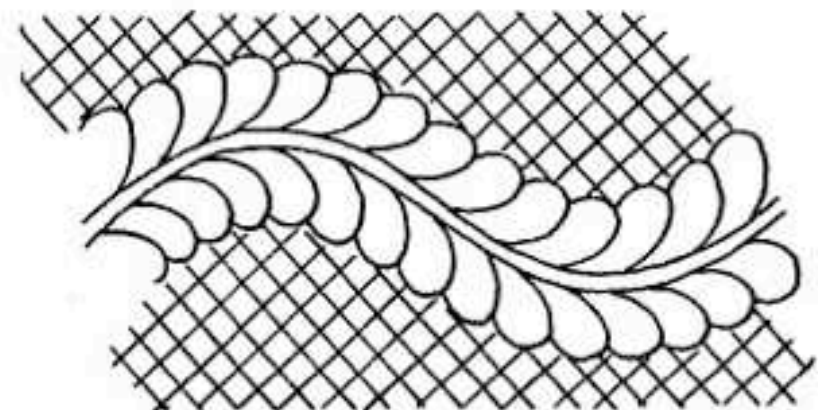
No. 53—Cable Corner  
5 1/2 Inches Wide  
For use with Border No. 30  
No. 98—4 Inches Wide  
For use with Border No. 97  
No. 100—3 Inches Wide  
For use with Border No. 99



No. 59—Corner  
To match Border No. 58



No. 86—3 Inches  
Border and Corner



No. 93—9-Inch Border  
For use with No. 88

*No Paints or Compounds Required — Leave No Permanent Marks*



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## ANNE ORR QUILT PATTERNS

This strawberry quilt pattern is typical of Anne Orr's designing skill and ingenuity. For close-up of quilting detail see front cover of this book. For complete cutting, placing, and assembly instructions, see page 16.



*and*



## LOCKPORT COTTON BATTING



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