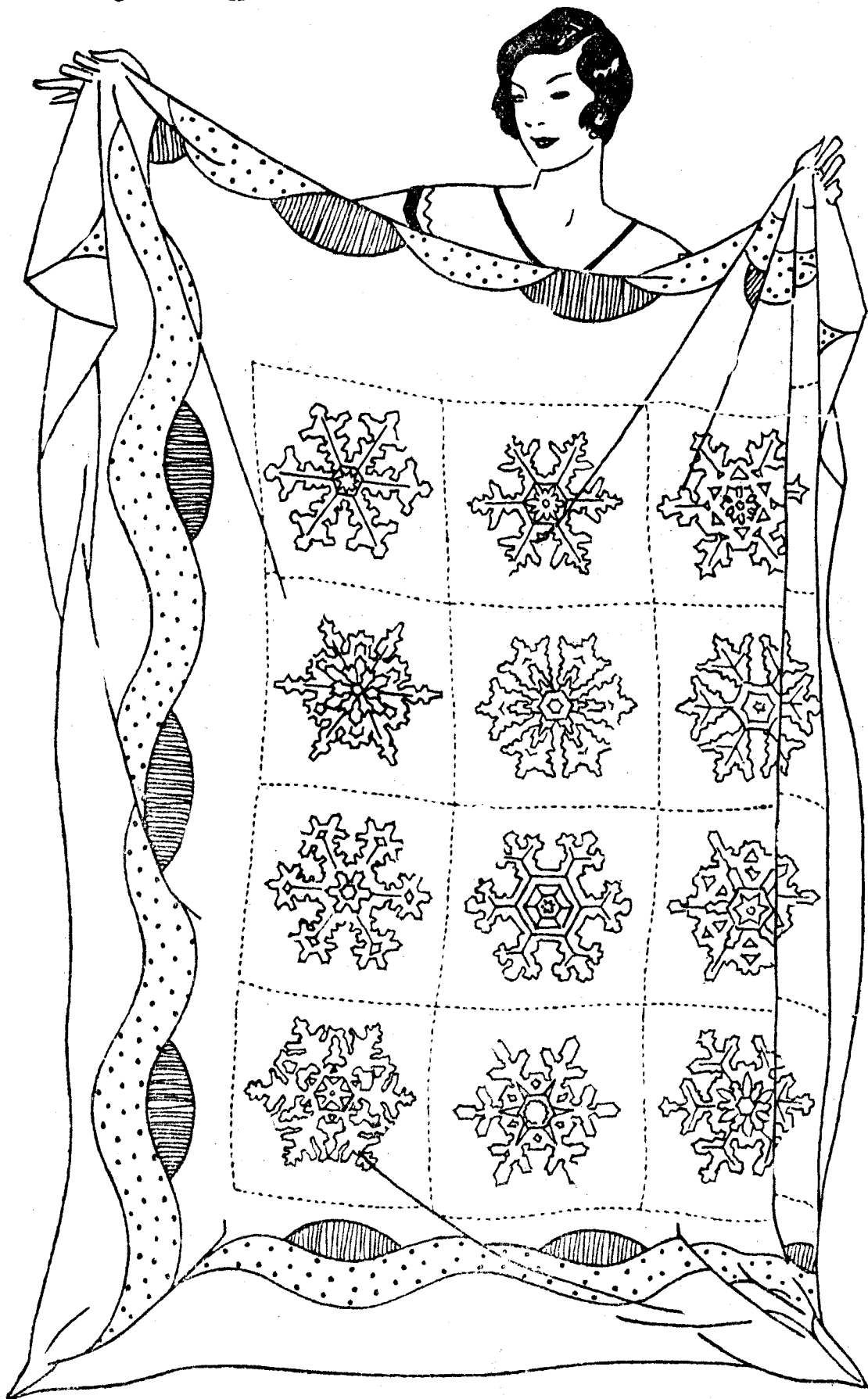


# Nancy Page Quilt Club

By Florence La Ganke



## Beginning the Snowflake Quilt

### A DIRECTION LEAFLET

that will aid in making the Snowflake Quilt will be sent free to any reader sending a stamped, addressed envelope to Nancy Page in care of this paper.

"I've tried all week long to guess what kind of quilt you have for us today. You said it would be cool, so I decided it must be green. But you have given us the leaf quilt and you have had a green and white one in the Tuesday quilt club—that Road to Dublin—so I didn't see how you could plan another green one. Come on, Nancy, tell us what it is. Don't keep us in suspense any longer." "All right, all right. Are you ready? Here it is. A snowflake quilt done in white on blue as soft and cool as the sky when the snowy clouds let us catch a peep of it. This is really Mother Huldah's quilt. You know the people in the old country used to think that Mother Huldah was shaking her feather bed high in heaven when the fleecy, feathery snowflakes came drifting down. That's the kind of quilt this is."

"Now let me tell you how it is made. For a long time I have had people say, 'Oh, I can't applique and I get bored with piecing quilts. Can't you give me a design in outline?' And I always have said—It is difficult to make an outline quilt look dignified and weighty enough to cover a bed. Outline for a small crib cover, yes, because the whole

quilt is made on a small scale. But for a grown up bed—no, it isn't satisfactory when finished."

"But still there were some of you who believed I could work out something, and here it is.

"The snowflakes—and there are twelve giant, grown up, truly adult ones on this quilt—are worked in white embroidery cotton on soft blue backgrounds. But more than outline stitch is used. I know, it does not look like it as you see the picture, but when you get the real designs you will see places where I use feather stitch, Cretan stitch, chain, cable, Roumanian — oh, all sorts of interesting stitches. I believe that enough solidity and good design will be possible so that the quilt will have real beauty. But that's what we want to work on in the summer time.

I have planned each snowflake for a 15-inch square of soft blue fast-color gingham. I'd like to use a rather dark blue, but so many modern bedroo: are done in pastel colors that I am afraid to work it out. But imagine this is embroidered in white on a deep blue background with lighter snowdrifts in the border and then put it in an early American bedroom. I think it would be enchanting.

"But I'm not scorning the softer blue at all. In fact, I think that is what most of you will use.

"Since the blocks are only 15

inches square you can tuck one your work and take it with you.

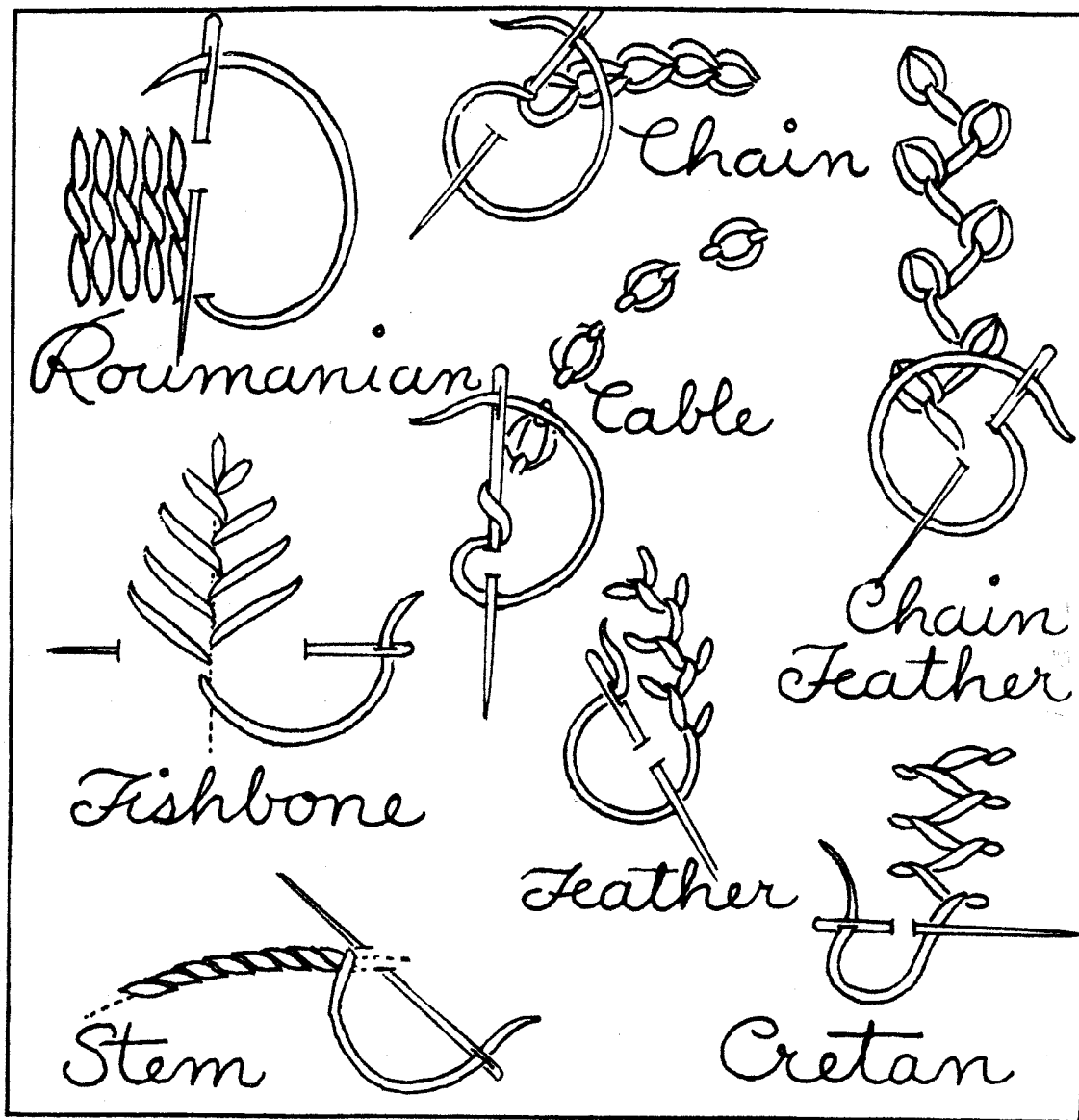
when the paper is delivered to address you will get a new pattern to be embroidered.

"I have planned the quilt for a twin bed size. It will be 75 inches wide and 99 inches long. It may be made larger by repeating some of the snowflakes. It may be made longer by using five rows instead of four. Or the border may be made deeper.

"That border has white snowdrifts at the edge, then a winding, snowy road and then more snowdrifts deep blue in the shadows beyond the road. And then comes the horizon and the rift of blue sky and last the snowy flakes. It will be such easy pick-up work for summer and so pretty when finished that I know you will want to start at once. Next week I will give you the various stitches used in embroidering the snowflakes."

# Nancy Page Quilt Club

By Florence La Ganke



## Snowflake Quilt -- Embroidery Stitches

### A DIRECTION LEAFLET

that will aid in making the Snowflake Quilt will be sent free to any reader sending a stamped, addressed envelope to Nancy Page in care of this paper.

Here are the various stitches which will be used in embroidering the snow flakes. Doubtless you are familiar with many of them, but a pictured review will be pleasant.

Here are the stitches. And then in regular order, starting next week will come the designs for the snow flakes.

The first stitch we will discuss is the one called CHAIN. See it in the center of the top row? That stitch will be used to outline all the snow flakes, so you will become an adept in its use.

To begin a row of chain stitches, put knot in thread, hold on wrong side and bring needle up at beginning of line or row. Pull thread through and hold it down with left thumb. Put the needle back at the point where the needle first passed through and then put it forward, picking up about an eighth of an inch of material. Draw needle through, hold thread with left thumb and repeat until row is worked. CABLE stitch is a variation of the chain stitch. The thread is held in place with left thumb and then needle is slid under thread as shown in illustration. After being pulled through (that is) finishing the operation pictured in the drawing) it is inserted into cloth over the chain loop. This stitch is about one six-

teenth of an inch long. Then thread is brought up and process as picture is repeated.

FEATHERED CHAIN or CHAIN FEATHER uses the slants of feather stitch but the loops are of chain origin. By following the diagram, with actual thread and needle and textile in hand the process will be simple. Note that the first chain stitch is worked sloping from left to right, the fastening down stitch is lengthened and the next chain is sloped from right to left. By starting this second chain a little above the point where first one ended you get an effect of closer stitchery.

FEATHER STITCH is explained by the diagram. The loop of thread shown under the needle is held in place with the thumb of left hand. This stitch has many variations. Suppose that two stitches instead of one were made in succession with slant toward left and then two toward right, a wider and lacier stitch would result. This is known as double feather stitch. There is a triple feather also. The beauty of this stitch is dependent upon the regularity of spacing and even length of stitches. This stitch may be done with a fineness which is almost microscopic and is then put on the most fragile dresses for babies. But for the snow flakes it is rather bold and open.

CRETAN stitch is a modification of herringbone with which many are familiar. Even spacing and length of stitch makes for beauty in this stitch.

Pick up the material from above and below and always keep the thread under the needle. This stitch

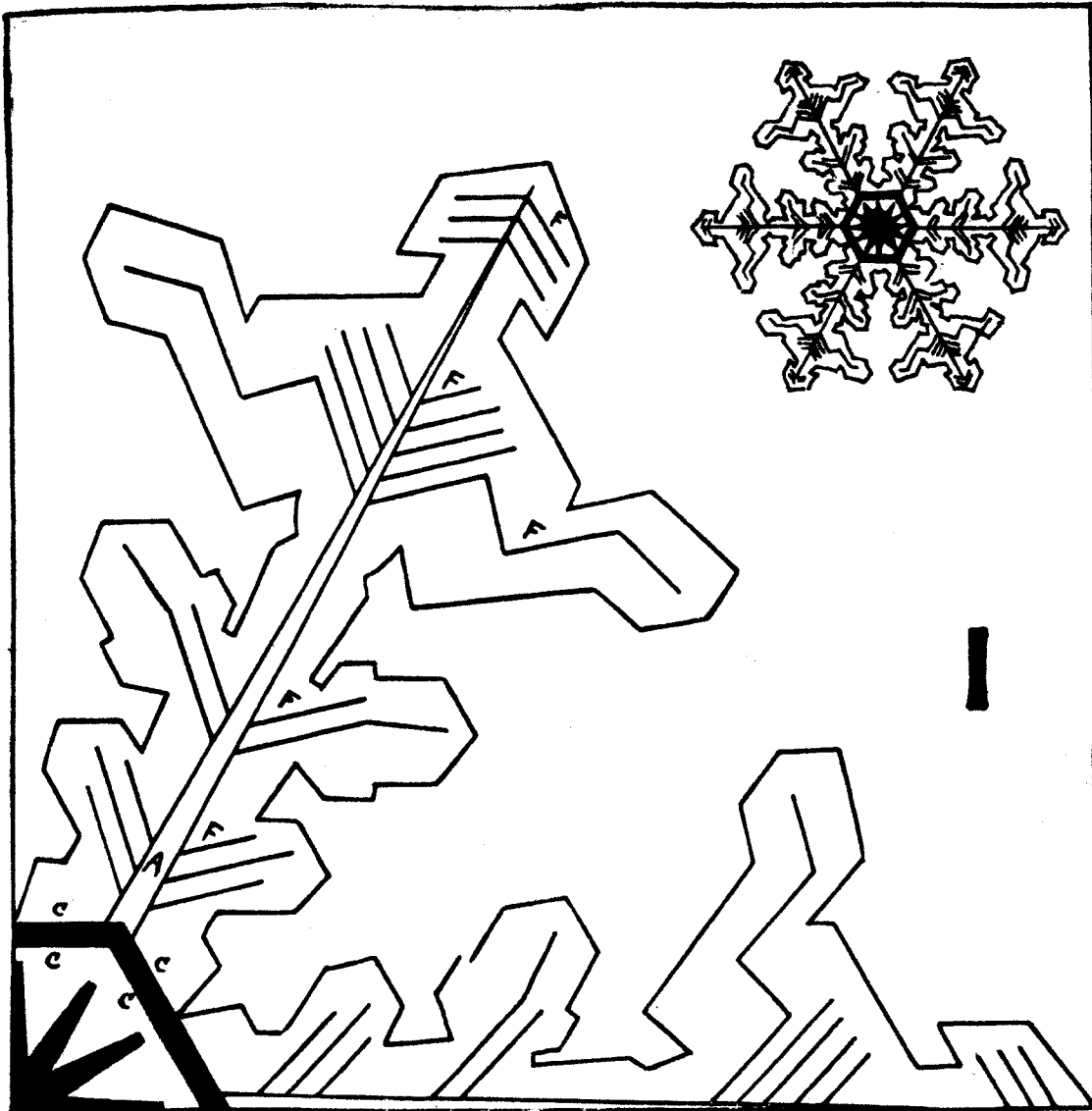
is a modification of the baseball stitch used by many of us when we fasten the forcemeat or dressing in the Thanksgiving turkey.

FISHBONE stitch is pictured with wide apart stitches to show the way it is made. In real work the stitches may be much closer. Start this stitch by working from a straight center line. You have such a line in the snow flakes as you will see later.

Make a short stitch on this line. Bring needle out to left, make slanting stitch to right, the needle entering textile about an eighth of an inch from center line. Needle is now at right and slanting stitch is made to left, again going just a wee bit across the line.

ROUMANIAN stitch is a good one for wide spaces. It consists of a long stitch held down by a short one. In the illustration the needle has made the long stitch and is inserted on left side one third of way down to make short stitch. Needle will emerge two thirds of way down on long stitch and on right side.

STEM stitch explains itself. Work it close and heavy to make it effective.



## Snowflake Quilt -- Pattern No. 1

**A DIRECTION LEAFLET**  
that will aid in making the Snowflake Quilt will be sent free to any reader sending a stamped, addressed envelope to Nancy Page in care of this paper.

"Well, who would ever think that anything as spiky as this large pattern would work up into anything as feathery as the snowflake shown in the corner? Will it really look like that, Nancy?"

"It will look like it, only it will be prettier. I did not dare show the pretty stitchery effects that you will have. If I had drawn a feather stitch or a fishbone stitch where you will put, the pattern would have looked cluttered, so I had to use small letters to mark the places where the fancy stitches will be used and then leave the working out to you."

Start with twelve squares, each one cut  $15\frac{1}{2}$  inches by  $15\frac{1}{2}$  inches. These may be of blue in any shade desired. I'd like to see these snowy flakes embroidered in white on dark blue backgrounds, but dark blue won't fit into many modern bedrooms. It goes in an early American room with its rag rugs and sturdy furniture. But other rooms

There are twelve blocks in all, planned for this quilt for a twin size bed. When finished the quilt will be 75 by 99 inches. By repeating some of the blocks you may make the quilt larger.

Now that a block of blue is cut, divide it into quarters, use a rule. Mark with pencil or a small cross stitch the exact center of the square.

Cut the pattern and directions from today's paper. Cut a piece of carbon paper 6 inches square. By having this an exact size it is easier to get the design square and true.

Get a piece of thin paper and lay it under the design with carbon between or lay it on top of pattern if the paper is thin enough to let you see the pattern through. Trace pattern onto thin paper. Cut this the exact 6-inch square as given in today's paper. Pay no attention to figures nor letters and do not try to trace small block in upper right hand corner.

Lay the carbon on one of quarters of blue square with lower left hand corner in exact center of cloth. Lay pattern over it and trace.

Move carbon to next square and turn or reverse pattern so that the half point completes the half point already traced. Trace. This fills one-half the blue block and gives three of six points.

Paste design and directions in Nancy Page scrap book.

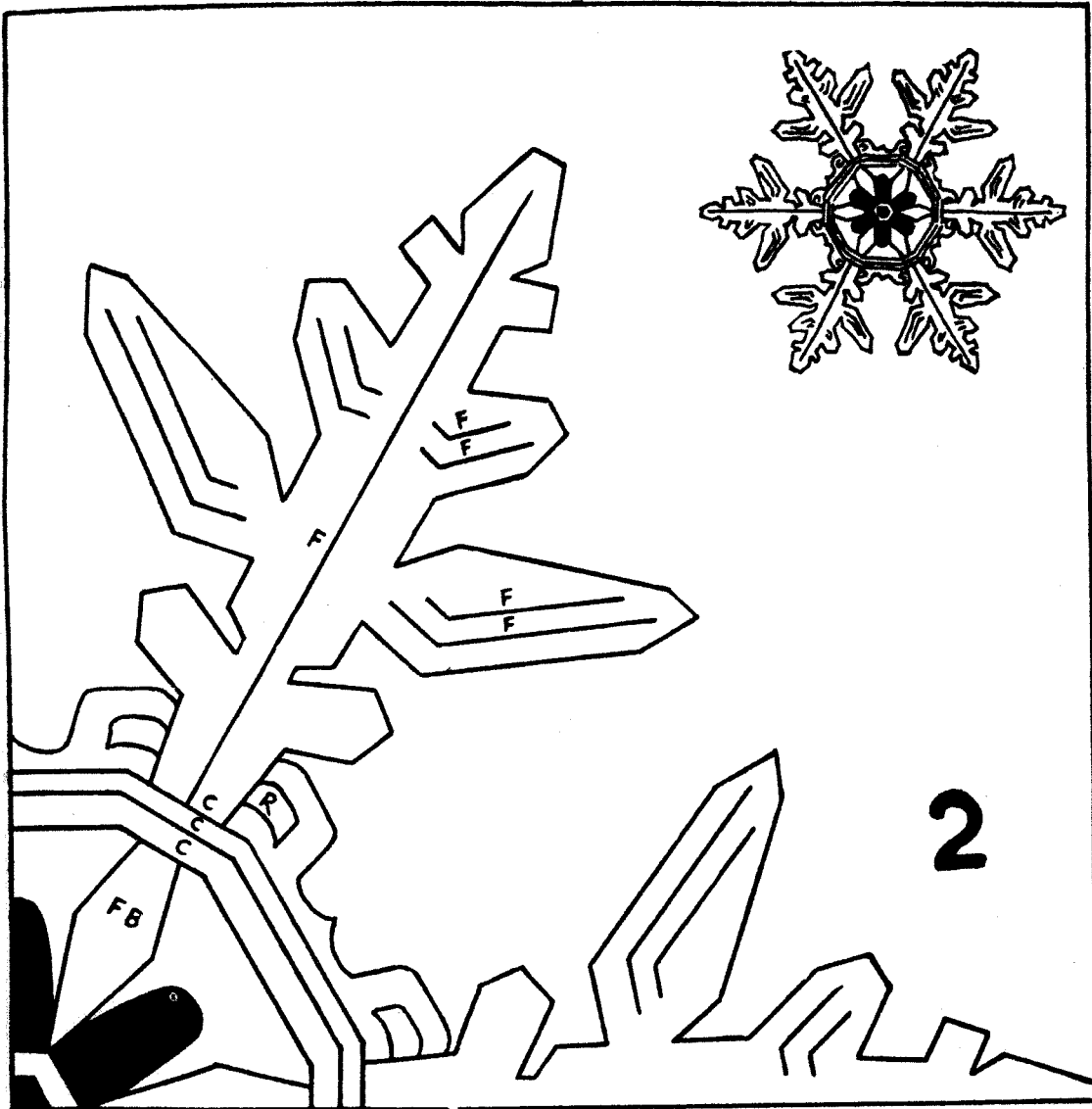
Now use white twist embroidery cotton and work entire outline in close stem stitch. Refer to earlier picture of stitches.

Work parts that are heavy and dark in closely laid rows of chain stitch. This will give an almost solid effect.

Going up the center of the point you see a spike marked "A." Work this in fishbone stitch. Refer to stitchery chart for directions.

Work all the straight lines extending out at angles from this "A" in feather stitch. You will see "F" at various places on the chart.

There, the snowflake is finished. Isn't it light and airy and pretty? Press block and lay aside to await its companions. One appears next week.



## Snowflake Quilt -- Pattern No. 2

**A DIRECTION LEAFLET**  
that will aid in making the  
Snowflake Quilt will be sent free  
to any reader sending a stamp-  
ed, addressed envelope to Nancy  
Page in care of this paper.

The Nancy Page quilt club members brought their first snowflake block to club meeting. One member had made her chain stitches too loose with chains too far apart. She decided that close compact work looked much better and took out part of her work. But the rest of the members were proud, and rightly so, of their first block.

To avoid the effect of a weak, inconsequential pattern in outline stitch on a large quilt it is necessary to use heavy lines of embroidery. By using the various stitches which were illustrated earlier in the stitchery chart it is possible to get a solid effect that is charming. And yet the general appearance is of a feathery snowflake which is drifting lazily from the skies.

The second fifteen and one-half inch square of soft blue gingham is cut and divided into four exact quarters with a small cross stitch or pencil point marking the center. The pattern and directions are cut from today's paper.

The design is traced onto a six

inch square of thin paper. This is necessary since the design is reversed twice in transferring it. If you tried to transfer it directly from the newspaper design you would not be able to get a completed flake with six beautiful points radiating from a solid center. After the six inch square of paper has its design, proceed to trace it onto cloth.

To do this, lay the six inch square of carbon paper on one quarter of blue. Put it in such a way that one corner—preferably the one called the lower left hand one—is on the small cross stitch worked to designate the exact center of the blue square.

Trace the design.

Move the carbon paper to second quarter of cloth. Reverse the thin paper pattern so that its half completed point lies next to the already traced half point. This completes the second of the six points and in this quarter goes the third complete point which is on the design.

Repeat until the four quarters of cloth have their pattern.

Disregard the small design in corner, the large number "2" and the small letters on the design. They are there to tell you what stitches to use.

Paste original design in Nancy Page scrap book.

Get the white embroidery cotton and start to work. Do the entire outline first in close stem stitch.

Next work the parts marked black in the design. Do these with closely parallel rows of chain stitching.

Work the part marked "F B" with fishbone stitch. You have the directions for that on the stitchery chart.

Work the lines marked "C" with chain stitch. The small space marked "R" is done in Roumanian stitch.

All the thin lines inside the point of the snowflake are done in "F" or feather stitch.

Of course each point is worked exactly like its neighbor.

When finished the snowflake has a rather solid center with feathery lines radiating out in true flake fashion.

Press the block and lay aside for the third block which appears next week.

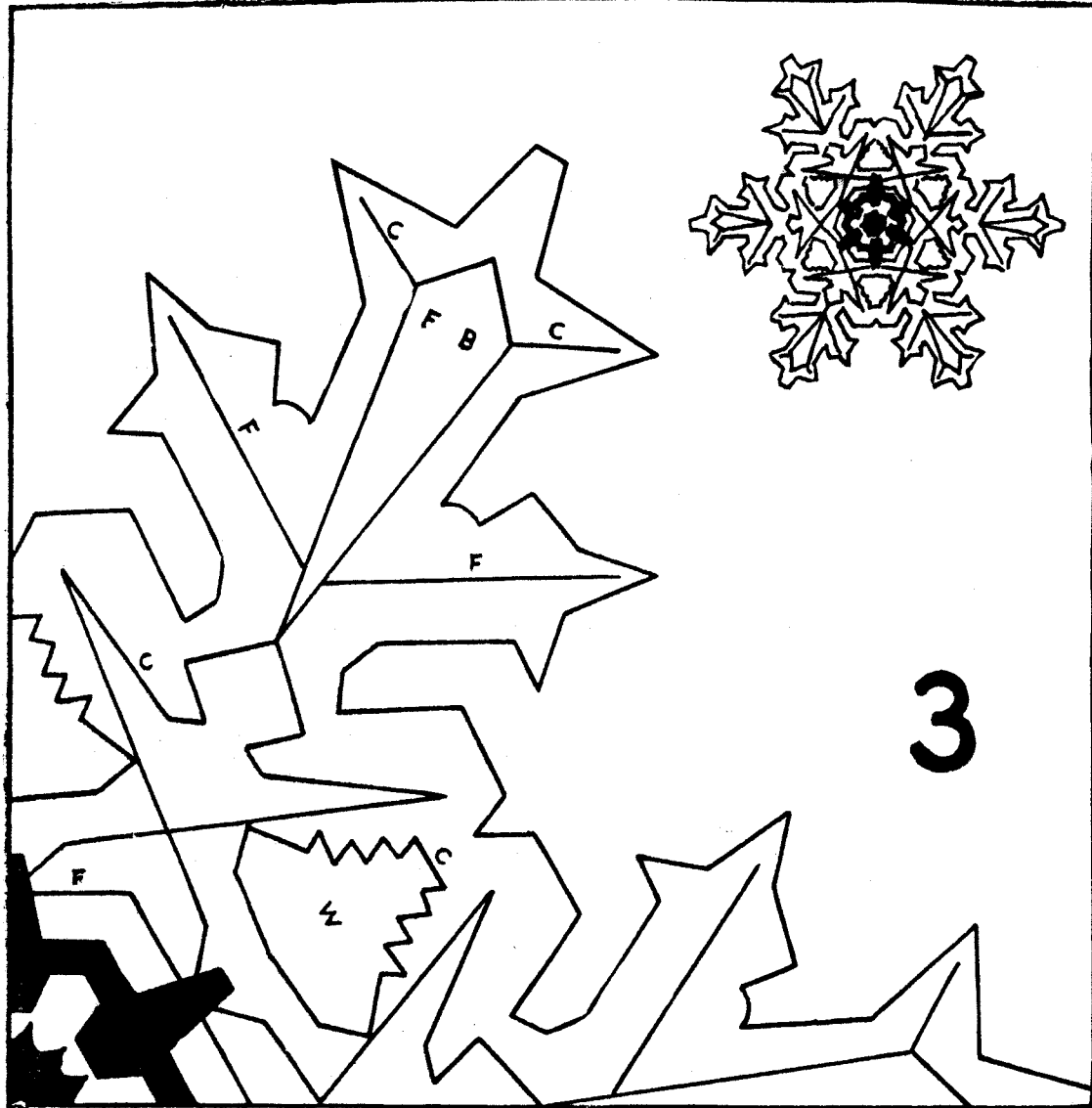
### BACK BLOCKS SUPPLIED

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# *Nancy Page Quilt Club*

By Florence La Ganke



## Snowflake Quilt -- Pattern No. 3

### A DIRECTION LEAFLET

that will aid in making the Snowflake Quilt will be sent free to any reader sending a stamped, addressed envelope to Nancy Page in care of this paper.

The pleasure and amusement which the Nancy Page club members were getting from their newest quilt—the snow flake—was amazing Nancy. She knew the quilt was going to be a joy, but somehow she had feared that just the pattern did not tell the beauty sufficiently to start people working at the blocks.

"When I used to look at some of your quilt patterns, Nancy, the Magic Vine or the Garden bouquet I would say to myself 'oh, I don't think so much of that pattern. I don't believe I'll make the quilt,' but after I had seen a quilt or two of yours all made up I decided that the pattern never really showed the beauty of the finished quilt. So now, I cut the patterns out just so soon as I see them in the paper. I may think I won't want them. But in the end I find I do. So I take you on faith, nowadays, knowing that any design will really be beautiful."

"Thank you for those kind words, Alice. I have had things like that

said to me before, so I know your experience is a common one. And oh, the hours that women have spent laboriously tracing patterns from friends' copies just because they did not cut out the originals when they appeared. It pays to clip and paste and put away. Sooner or later, and usually sooner, you will want the whole quilt set."

In making the block given today, we use stem stitch for outline and in the snow flake we have feather, fishbone and chain. All of these stitches are pictured in detail in the set of stitchery designs that appeared a few weeks ago.

Cut the picture and the directions from the paper.

Get the square of blue, fast-color gingham. It has been cut fifteen and one-half inches square, like the two preceding blocks and like the nine more to follow.

Lay a piece of thin paper over the design and copy it, or else trace it with carbon paper and pencil onto a thin sheet laid under the design. Nancy told the members that it was easier to get the work exact if the carbon were cut just six inches square.

Get the fifteen inch square of cloth and mark it off into squares, putting a tiny cross stitch or pencil mark at the exact center.

Lay the pattern on with its lower

left hand corner and the lower left hand corner of carbon at this point. Trace pattern. Remove carbon paper to second quarter of square, reverse the pattern as previously directed and trace design. Repeat in other two quarters until the finished snow flake with its six points is completely drawn.

Work outer edge in stem or chain stitch.

Work wedge marked "F B" in fishbone stitch. Lines marked "F" are in feather, "C" in chain.

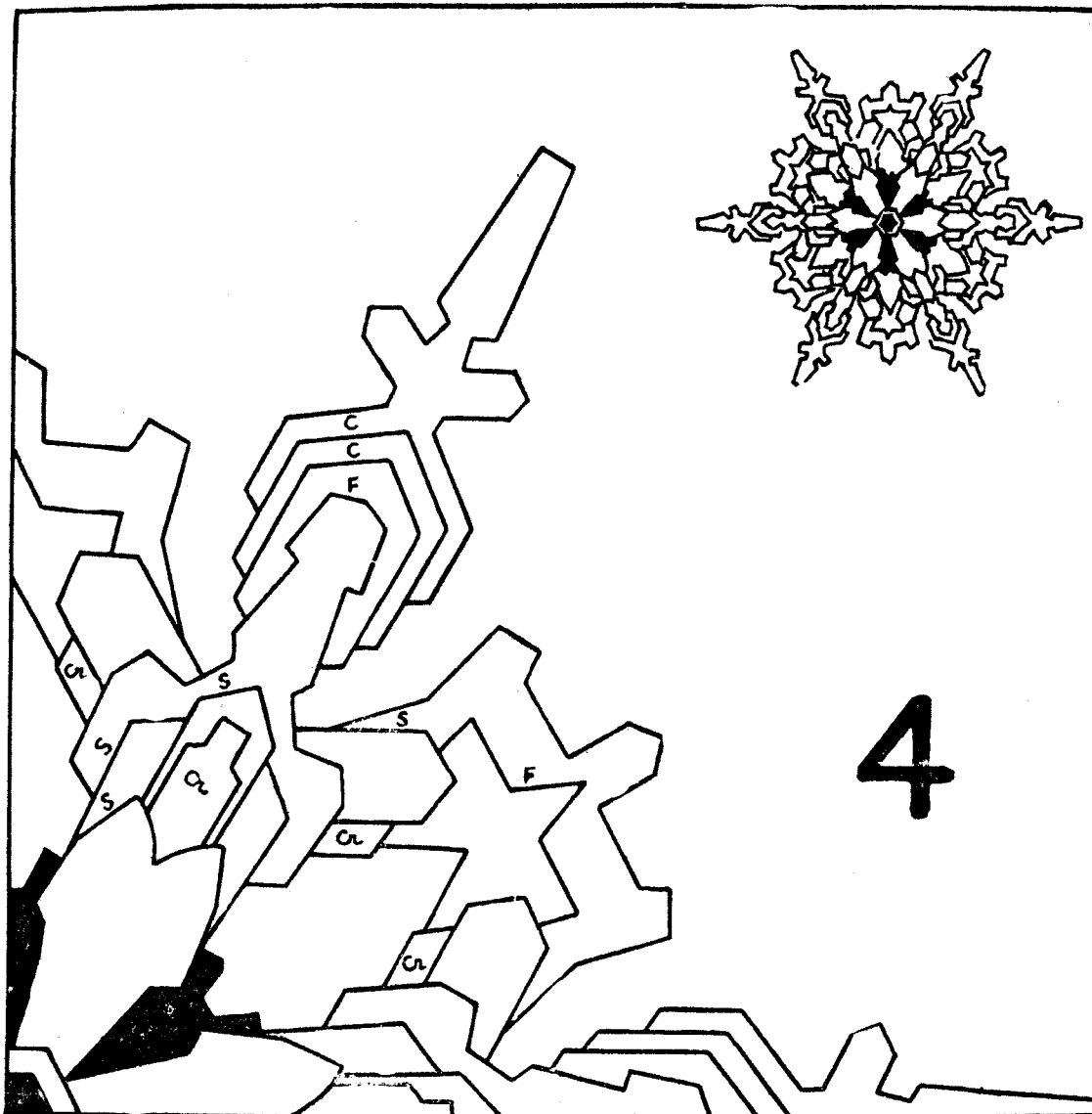
The heavy dark parts in pattern are worked in close rows of chain to give a solid effect.

The queer wedge shaped effects with jagged edges may need filling in with a lacy stitch to give body and yet airiness characteristic of a snow flake. Press when completed and put away for seaming until more blocks are finished.

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Snowflake Quilt - Pattern No. 4

## A DIRECTION LEAFLET

that will aid in making the Snowflake Quilt will be sent free to any reader sending a stamped, addressed envelope to Nancy Page in care of this paper.

Nancy told the members of the quilt club that they might start right in with the fourth block, or if they preferred they might seam together the first three blocks already worked and pressed.

The first three make up the first row across the quilt. They will be enclosed with a 15-inch border on which there will be white snow drifts, a winding road and distant hills of snow. At least, if one has imagination one can see all those objects in the border.

But of course, the border waits for a number of weeks.

In seaming or joining two blocks use quarter-inch seams. If the first stitch is taken in and up one-quarter inch from ends and sides it will enable you to press the blocks and seams flat after the work is completed. Be sure that start and end of seam are well completed so that ripping will not occur when the quilt is stretched tightly in the quilting frames.

Now for the fourth block.

Get the 15½ inch square of blue. One of the new quilt club members wanted to know whether she might use a blue and white polka dot for the background. Nancy said that would do providing the dots were not so large they interfered with the effectiveness of the flake itself.

Cut the pattern and instructions from today's paper.

Get a 6-inch square of thin paper and a 6-inch square of carbon paper.

Trace the design onto the thin paper. Pay no attention to the small design in the corner, the figure "4" or the small letters in the design. They are there to designate stitches used.

Lay the square of blue off into four quarters. Mark the exact center with a small cross stitch or pencil mark.

Lay the carbon and thin paper in one quarter with black center of design in exact center of block. Trace design.

Place carbon in second quarter. Reverse the design so that half finished point on it meets the already traced half point in first quarter. When the second quarter is completely traced you have three complete points of the snowflake.

Repeat until six points are in block.

Paste original design and instructions in Nancy Page scrapbook.

Get the white embroidery cotton and work entire outline in heavy, close stem stitch.

Work the black center parts in closely laid rows of fine chain stitch. You want to get rather solid effect for these parts of the flake.

Now study the stitchery chart given earlier and work the Cretan stitch in small blocks marked "Cr."

Lines marked "S" are done in stem stitch.

Those marked "F" are in feather stitch. And those marked "C" in chain stitch.

Repeat the same stitches in each point.

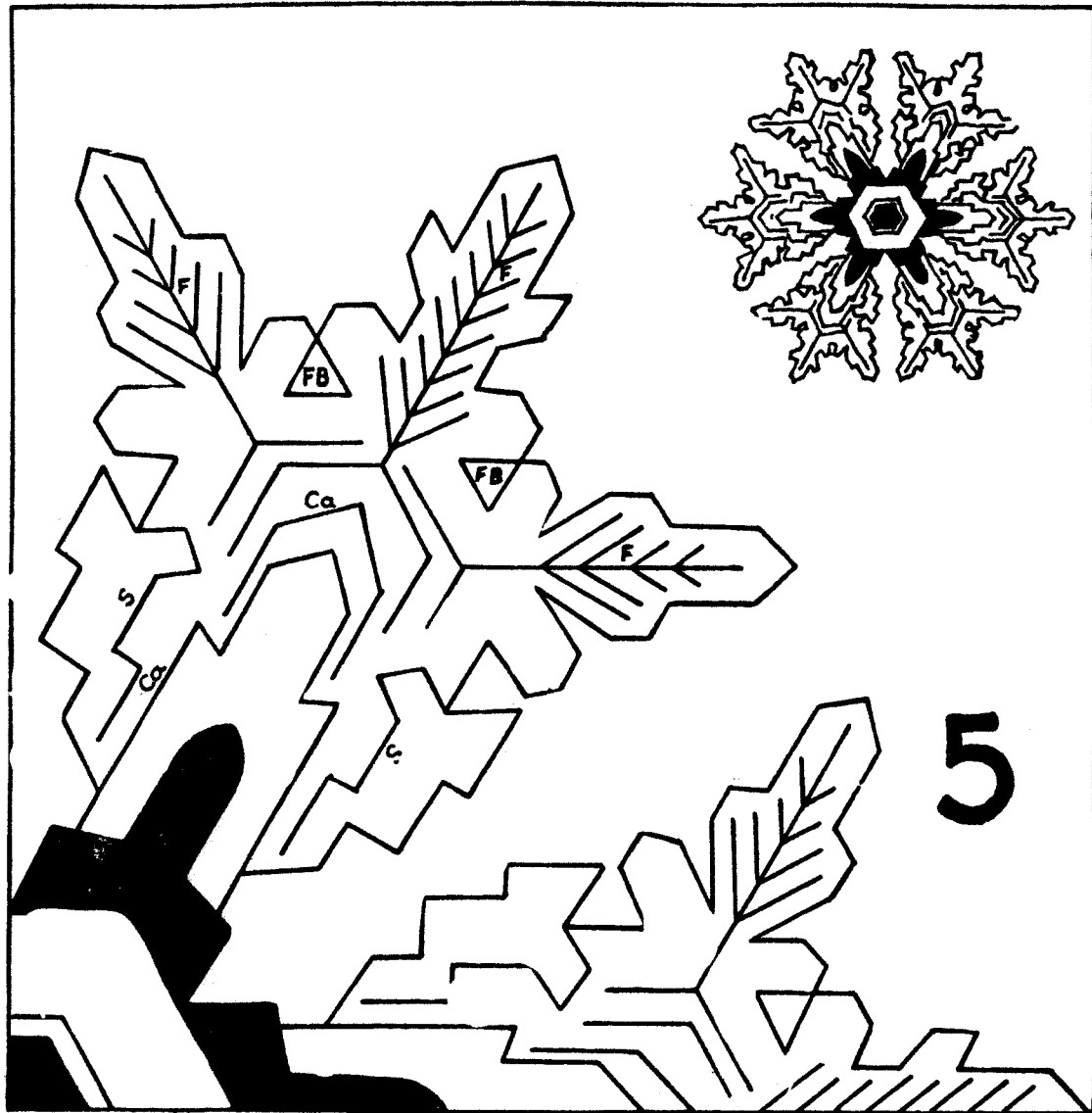
Here we are with a lacy flake which looks cool and airy. And four of the twelve blocks are finished.

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# Nancy Page Quilt Club

By Florence La Ganke



Snowflake Quilt -- Pattern No. 5

## Snowflake Quilt -- Pattern No. 5

**A DIRECTION LEAFLET**  
that will aid in making the Snowflake Quilt will be sent free to any reader sending a stamped, addressed envelope to Nancy Page in care of this paper.

"Do snow flakes really come in such marvelous shapes, Nancy? I always thought a snow flake was a snow flake and that's all there was to it."

"Oh my no, there are literally hundreds of shapes. We have chosen only one type for our quilt—the one that makes a six pointed star when completed. But there are at least six other basic shapes. They did not lend themselves to this quilt design as easily as the six pointer, so that's what we have in each block of the twelve.

But as you have already seen, no two of these are alike."

"Where did you get the designs, make them up from your own head?"

"No indeed, Martha. These are copied and simplified from actual photographs of flakes. There are whole books of them in the library.

It's a fascinating study but let's get to work on the fifth block.

Cut the design and directions from today's paper.

Cut a six inch square of carbon

paper and another on thin paper.

Trace the design onto the thin paper. Disregard the small flake in the corner and the number "5" and the small letters. Those letters are put in to designate the various kinds of stitches we will use.

Paste the original design and directions in Nancy Page scrap book.

Get the fifteen and one half inch square of blue background gingham.

With a rule divide it into four quarters. Mark the center with a small cross stitch or a pencil point.

Lay the carbon paper in one quarter with one corner exactly on that center mark.

Lay the design on thin paper over carbon. Trace onto cloth.

Place carbon in second quarter. Reverse thin paper design so that the half completed point on it meets and completes the half point already traced in first quarter. When this quarter has been traced you will have three complete flake points and the blue block will be half filled. Repeat until four quarters have their design.

Now get the white embroidery cotton. Some members were using twist. Others were using the cotton which they used years ago for Mountmellick work. Others used strands of white embroidery cotton. In using enough strands to give a heavy look to the flake it is dif-

ficult to have them all lay flat and smooth. One thread is apt to work up rough every so often. So take heed.

Work the entire outline in heavy stem stitch. See diagram of stitchery published earlier.

Next work the parts that are solid black in the design with fine chain stitch laid in close rows.

Work the parts marked "S" in stem stitch.

The triangles marked F B are done in fishbone stitch.

The small feathery lines in points of flake are done in feather stitch. They are marked "F" in design. Use cretan stitch for parts marked "Cr" Press when completed. Isn't the snowflake pretty? The club members thought each flake was prettier than the last. Nancy wondered how they would express their delight with the seven more to come if they liked these so well.

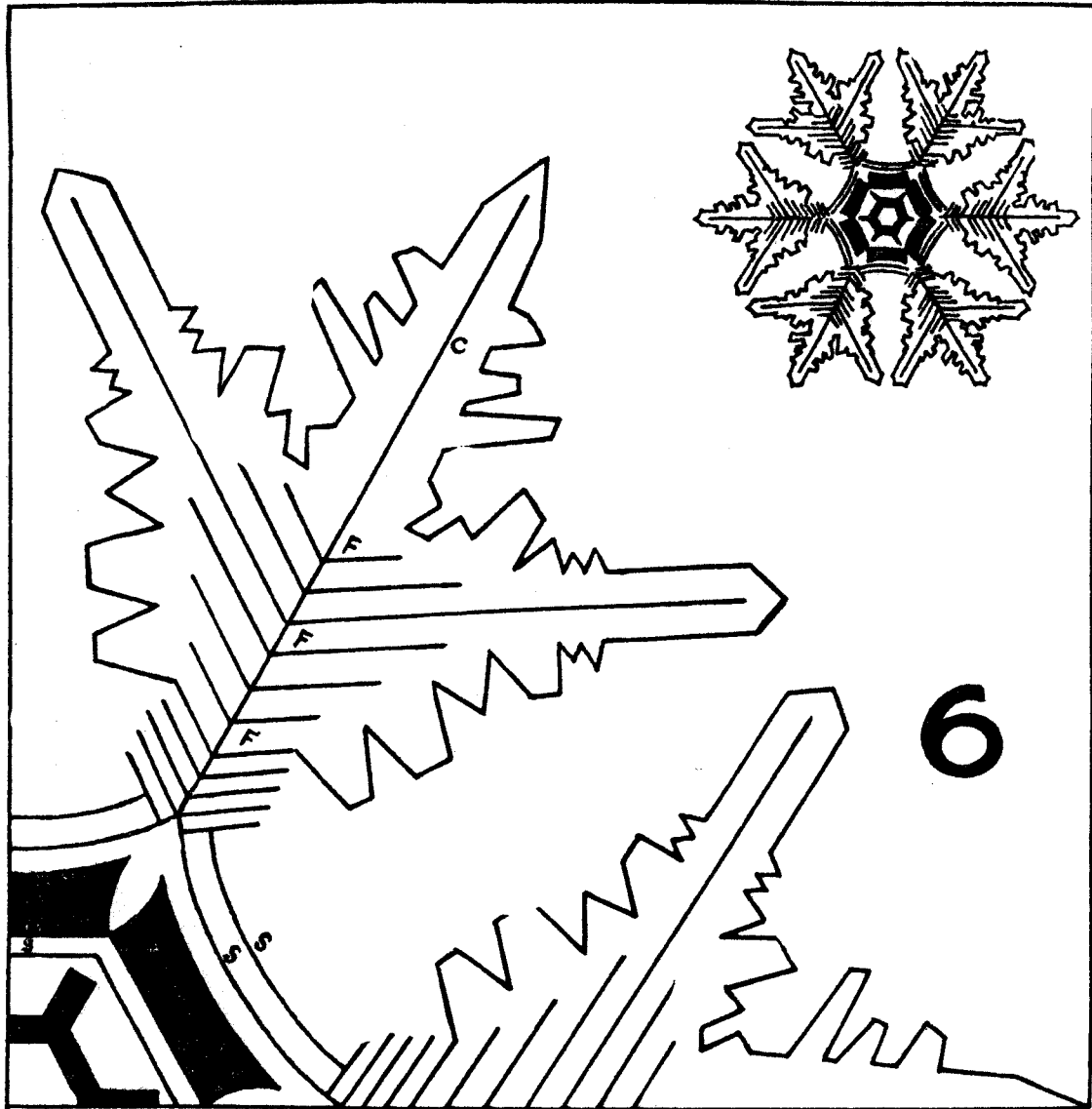
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# *Nancy Page Quilt Club*

By Florence La Ganke



## Snowflake Quilt - Pattern No. 6

**A DIRECTION LEAFLET**  
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Page in care of this paper.

This snowflake is one of the airiest flakes in the complete set. The stitches which are suggested for its development are noted on the design. But some of the members were changing the stitches. They had

others which they thought were prettier.

Nancy had no objections, providing they used heavy enough work so that the finished flake did not look weak and wobbly.

Flakes are feathery affairs, true enough. But they need solidity in design or they melt into nothingness, especially in so large a quilt.

The sixth block is made much like its predecessors.

First cut the design and directions from today's paper.

Get the six inch square of carbon paper. Cut a six inch square of thin paper.

Trace the design to the thin paper. Pay no attention to the small flake in the corner, nor to the number "6" nor the small letters that are here and there in the design.

They are put there for your guidance in embroidering.

Cut the fifteen and one-half inch square of blue gingham. Mark it off with a rule into four quarters and mark the exact center with a small cross stitch or a pencil point.

Lay the carbon paper on one of the quarters of blue. Put it so a corner of paper fits exactly over center mark.

Lay the design traced on thin paper over carbon and trace the design onto cloth.

Move carbon to second quarter.

Lay thin paper design over it so that the half completed point meets the half point already traced on the cloth. Finish tracing design. This gives three complete points in the two quarters of cloth.

Repeat until four quarters are filled.

Paste original design and directions in Nancy Page scrap book.

Start embroidering, using the white embroidery cotton.

Work the entire outline of flake in stem stitch. Make it heavy but close. Work the parts marked black in the design in closely laid rows of fine chain stitch.

Work the lines marked "S" with stem stitch.

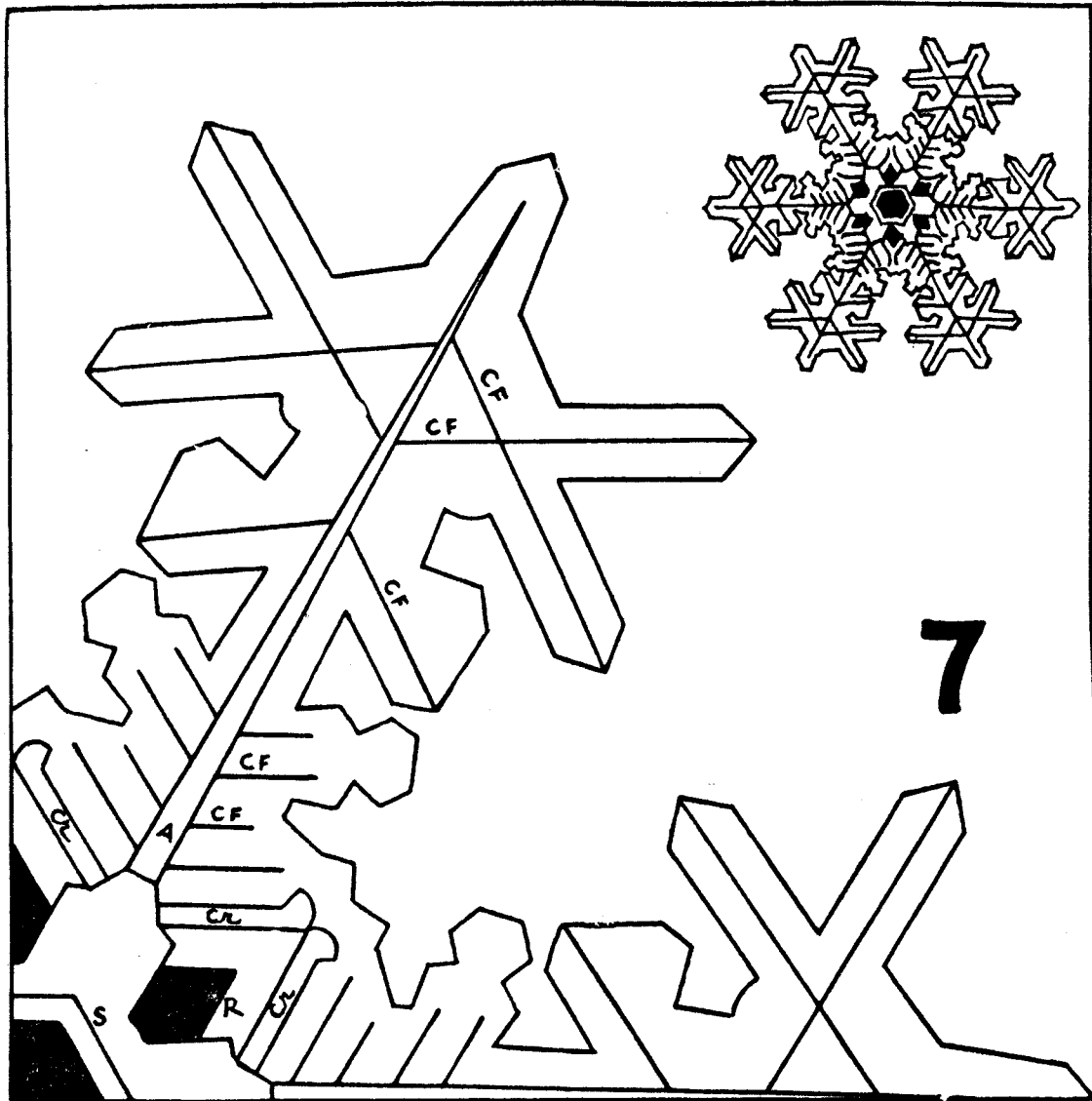
Work the lines marked "C" with chain stitch. Use feather stitch for all lines marked "F." Even though "F" is not on every one of lines so embroidered you can tell which types are so worked. All of those running out from central line "C" are in feather. To have marked each one would have cluttered up the design so badly that you would not have been able to trace it easily.

Of course each point is worked just like the one marked here.

And now six blocks are worked and pressed. Seam the last three together. Seam onto the first three, and half of the body of the quilt is complete.

# *Nancy Page Quilt Club*

By Florence La Ganke



## Snowflake Quilt -- Pattern No. 7

### A DIRECTION LEAFLET

that will aid in making the Snowflake Quilt will be sent free to any reader sending a stamped, addressed envelope to Nancy Page in care of this paper.

"I remember seeing a snowflake with this pattern last winter. You know I was wearing my black coat and we had that snow storm where the flakes came down as big as feathers, well almost as big as feathers, anyway. They lighted on my coat and I studied their shapes before they melted. I remember thinking at the time that it was a shame some one had not used those designs for needlework. And here we are with quilt patterns and all. Nancy you are a smart one, all right. We like the way you use your eyes."

Nancy looked pleased. "You are all saying such nice things about this quilt that I expect to have a swelled head. Peter says its getting that way now."

"Oh, don't pay any attention to him. That's just a way husbands have. Why, do you know—" And the club members were off on a discussion of the foolish ways in which men acted. That topic was good for some time, naturally.

Nancy wished that the members had stressed the ease of making this quilt.

Since each block was embroidered on a fifteen inch square, and since white was the only color used in embroidery it was such nice porch pick-up work.

A square of blue could be tucked into a work bag and taken on a picnic or to a porch party. In the

evening when the visitors left the porch and came inside it was easy to take up the work. The chart of stitches which appeared earlier gave good directions. After all, not many different stitches were used on the snow flakes and once mastered it was easy as falling off a log to make a block.

Here are the directions for the seventh block.

Cut design and directions from today's paper.

Trace the design onto a six inch square of thin paper. If the six inch square of cartoon paper is used it is simple to keep the design true and exact.

After design has been traced on thin paper paste the original in the Nancy Page scrap book.

Get the fifteen and one half inch square of blue. With a rule divide it into four quarters. Mark the exact center with a small cross stitch or pencil point.

Lay the six inch carbon on one quarter so that the lower left hand point is exactly on the center mark. Lay the six inch square of thin paper over. Trace the design.

Move carbon to second quarter. Reverse the paper so that the half completed points meet the half point already traced on first quarter. Repeat until all four quarters have been traced.

Use white embroidery cotton.

Work entire outline of snowflake with heavy stem stitch.

Work the spine marked "A" with fishbone stitch. Work the lines marked "C F" with feather chain. Refer to stitchery chart published earlier.

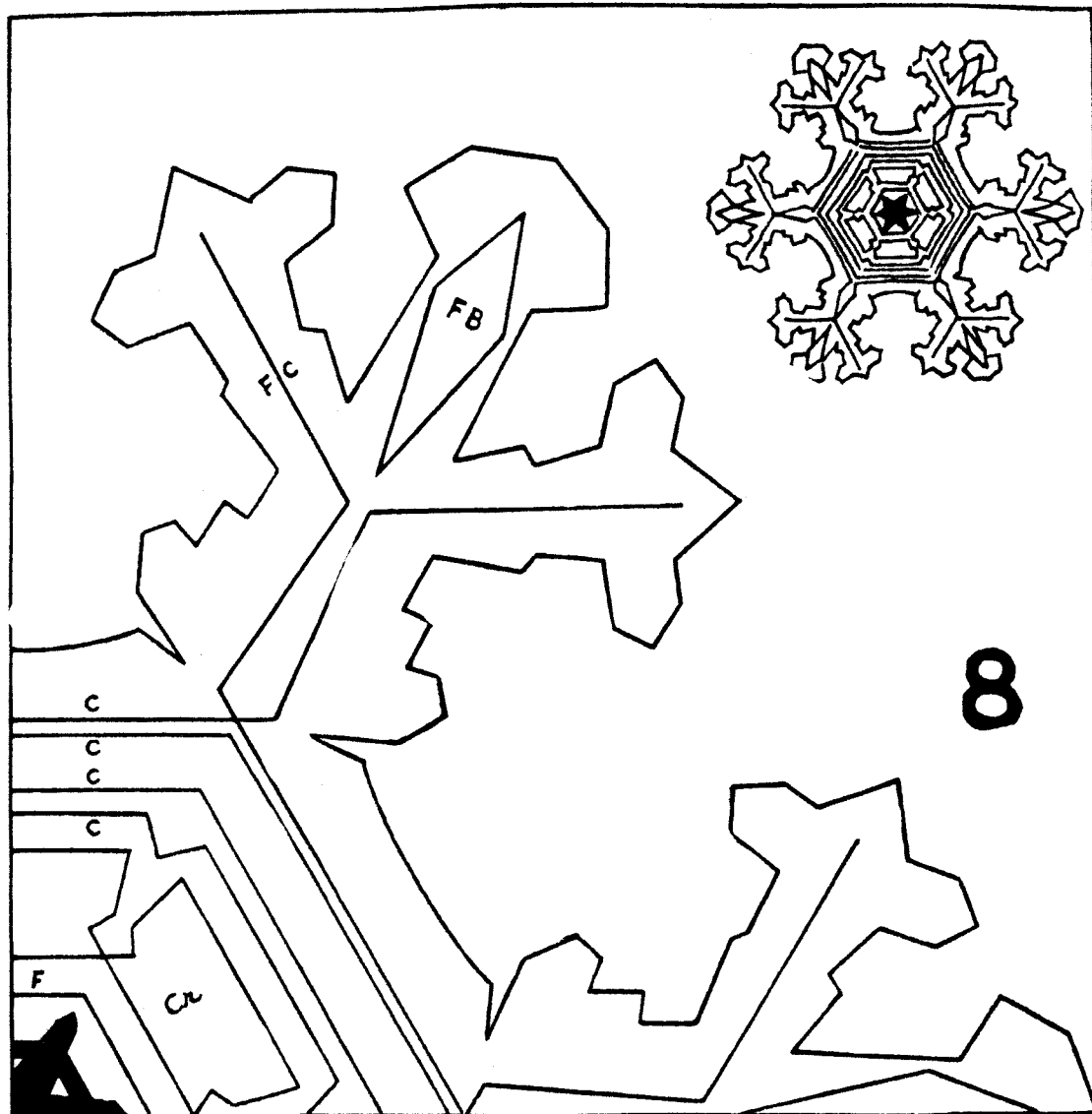
Work the dark parts with closely overlapping rows of chain stitch.

Work those queer little spaces,

rectangular with a knob at the end, marked "Cr" on design with Cretan stitch.

Work each point as this one is marked.

Press and lay away to await the completion of next two blocks. By that time the third row of quilt will be done.



## Snowflake Quilt -- Pattern No. 8

### A DIRECTION LEAFLET

that will aid in making the Snowflake Quilt will be sent free to any reader sending a stamped, addressed envelope to Nancy Page in care of this paper.

When Nancy designed this snowflake she believed that the weather was going to be hot and that no embroiderer or quilt maker would have a great deal of energy. So here is as simple a one as you can imagine.

It calls for stem, feather chains, cretan, fish bone, feather and chain stitch. But there is not much of any one of them so the work is truly hot weather work.

Anyway the coolness of the blue and white and the small block, only fifteen and one-half inches square makes the work a pastime and a plaything.

The members cut the pattern from the paper. With the design they included the directions. They took the six inch square of carbon paper and laid it under the design, tracing the pattern onto the six inch square of thin paper.

Once this was done the original was pasted into the Nancy Page scrap book for safe keeping.

one-half inch square of soft blue gingham and divided it into four quarters, putting a small cross stitch or pencil mark at the exact center. They laid the carbon paper on one of the quarters of the blue square placing the lower left hand corner of carbon at center of block.

Then they laid the thin paper pattern over the carbon and traced the design.

In taking off the original they had paid no attention to the small snowflake in the corner, to the number "8" nor to the small letters.

These small letters designated the various stitches that would be used in working up the snowflake.

After the design was traced they moved the carbon paper to the second quarter of the block and reversed the paper pattern so that the half completed point of the star joined the half which had already been traced.

They repeated this until the design was traced on all four quarters.

They took white embroidery cotton and outlined the whole snowflake in heavy stem stitch.

Then they worked the black parts of the pattern in closely overlapping rows of chain stitch. This gave

glints of blue showing through. The lacy effect of the snowflake is achieved in this fashion.

Next the diamond lozenge was worked in fishbone stitch. Pictures and directions for all these stitches are on the stitchery chart which appeared some time ago.

They worked the long straight lines in feather chain.

The cretan stitch was put in the large rectangular space near the center. It is marked "Cr" in the design.

Chain stitch was used on all lines marked with "C."

The lines marked "F" were done in feather stitch.

Each point is worked like the one marked and shown here.

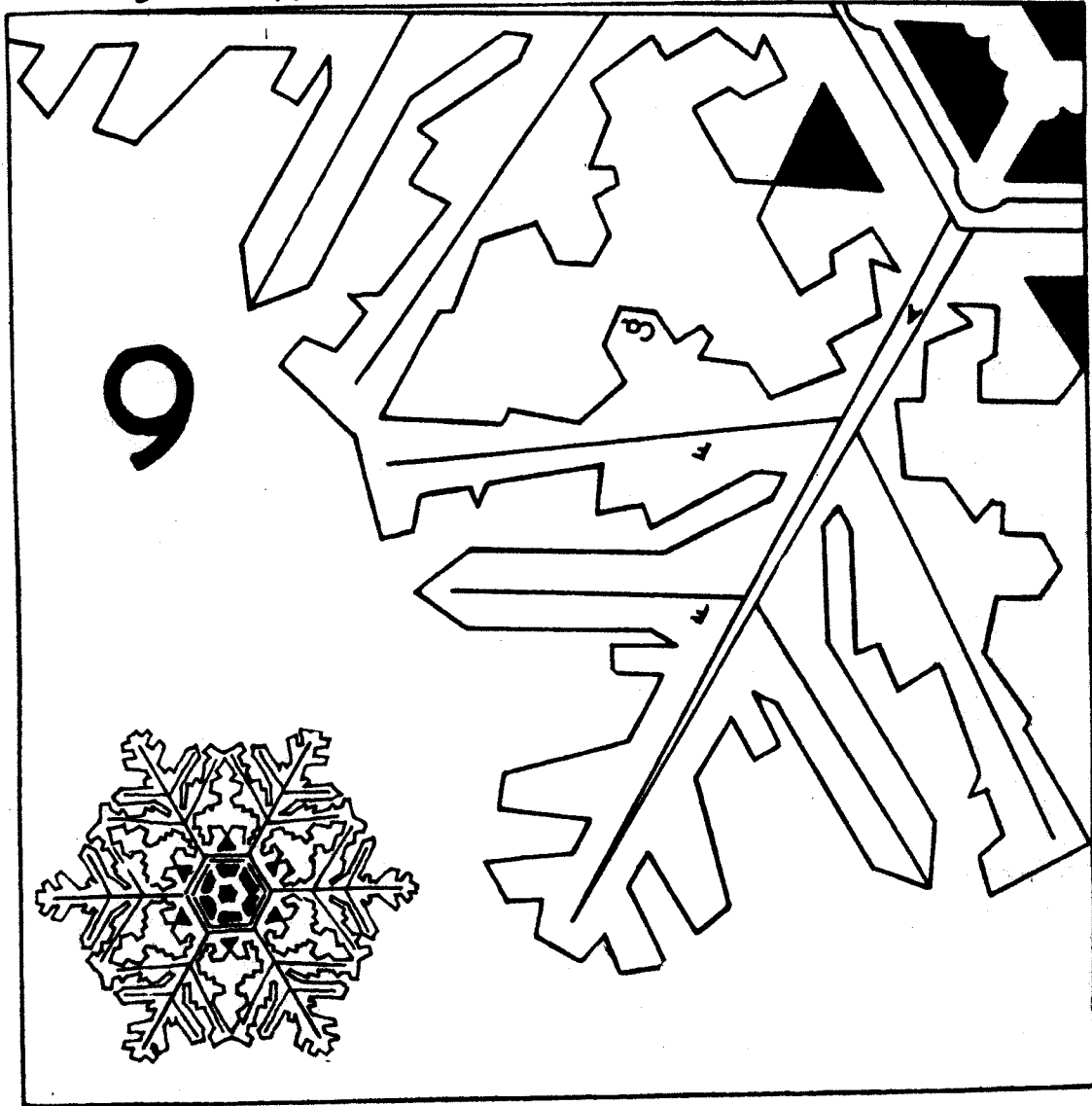
When the six points are finished the block is pressed and joined to seventh block finished last week.

### BACK BLOCKS SUPPLIED

In the event you have missed any of the Snowflake patterns previously published in this paper please send ten cents for each block missing. Also enclose a stamped, addressed envelope. Address Nancy Page, care of this paper.

# *Nancy Page Quilt Club*

By Florence La Ganke



## Snowflake Quilt -- Pattern No. 9

### A DIRECTION LEAFLET

that will aid in making the Snowflake Quilt will be sent free to any reader sending a stamped, addressed envelope to Nancy Page in care of this paper.

This snowflake is a large and spreading one. Its points liked each other so well that they were loath to part. It is the most generally connected one which has been used this far.

The members of the Nancy Page quilt club made this observation as they started on the ninth block. They were becoming quite learned in the ways of snowflakes.

They could scarcely wait until winter time to see some real flakes and study them with the new seeing eye which the summer quilt making had given them.

As Nancy had told them previously all these designs have been adapted from photographs of actual snowflakes. Of course the designs had to be simplified.

Imagine the cunning of nature that can fashion frozen water into such intricate and pleasing shapes.

The first thing the club members did after they had looked and commented upon the design was to cut it and the directions from today's paper.

Then they used a six inch square

of carbon paper and traced the design onto a six inch square of thin paper.

They were careful not to trace the number "9", the snowflake in the corner nor the letters sprinkled here and there in the design. These letters are used to show the places where various types of stitches are used.

After the design had been transferred to the thin paper the members took a fifteen and one half inch square of blue gingham.

They divided it into four exact quarters. The very center was marked with a small cross stitch or pencil mark.

The square of carbon was laid on one quarter so that lower left hand corner of square was at cross stitch or pencil mark.

The six inch square of this paper with its design was laid on the carbon and the pattern was traced.

The carbon was transferred to the second quarter and the pattern reversed and laid on it so that a half completed point met the half point which had been previously traced.

The process was repeated until the design had been transferred onto all four quarters of blue block.

Now the original was pasted into the Nancy Page scrap book.

Taking white embroidery cotton the embroidery was started.

By this time the members knew that fine regular stitches were

what made the work effective. Loose stitches placed irregularly spoil the symmetry of the design and make snowflakes that look as if they were melting in the sunshine of summer.

In this design the outline is done in heavy stem stitch.

The black parts are worked in closely overlapping rows of fine chain stitch.

The central spike or core marked "A" is done in fishbone stitch. "A" is used to designate it in place of "F B" because the space is so small and two letters would have cluttered up the design for tracing.

Work the long slanting lines marked "F" in feather stitch.

Those queerly shaped figures which look something like stylized men are done in "Ca" or cable stitch.

Patterns and directions for all these stitches are on the stitchery chart.

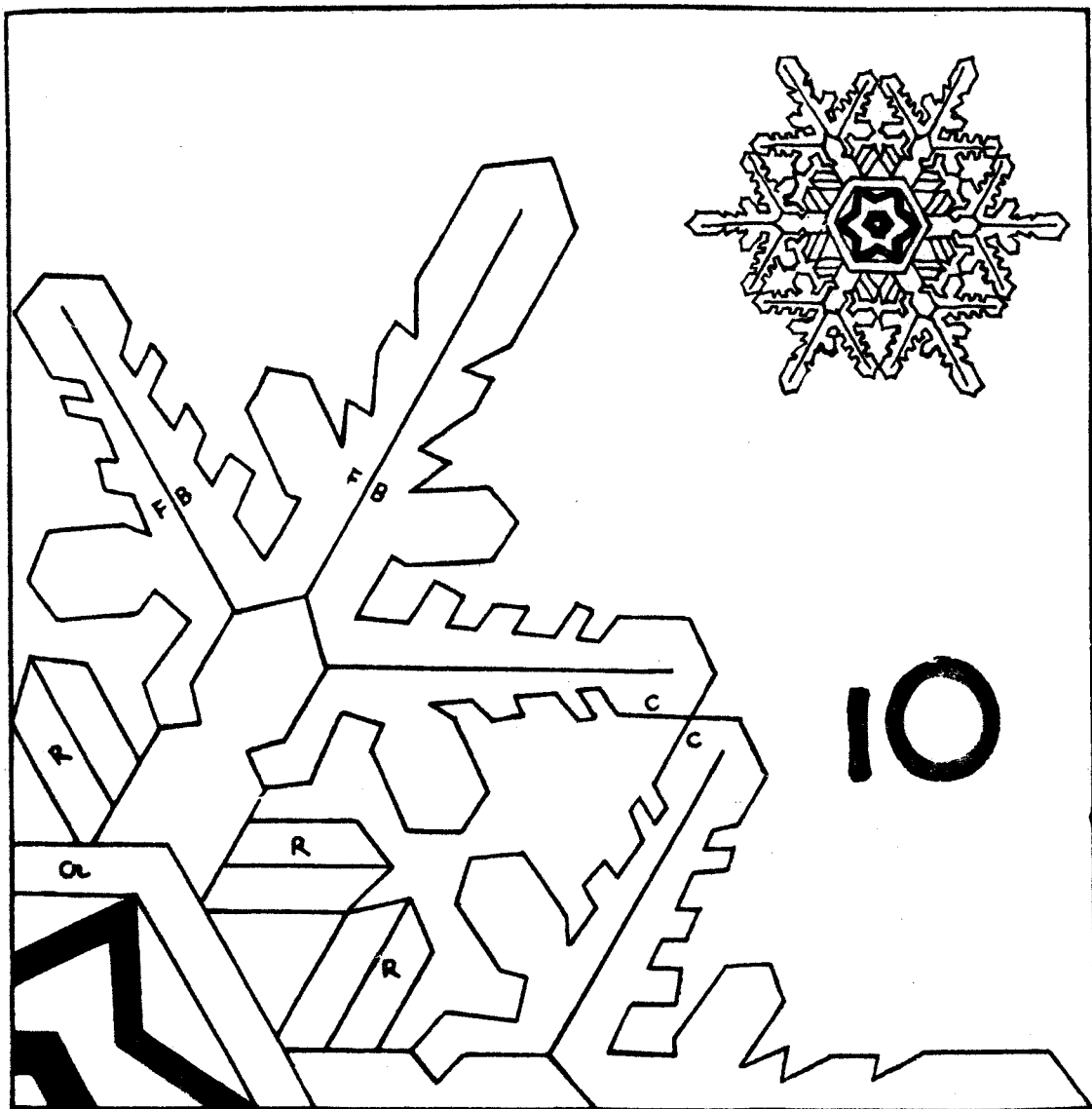
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# Nancy Page Quilt Club

By Florence La Ganke



## Snowflake Quilt -- Pattern No. 10

### A DIRECTION LEAFLET

that will aid in making the Snowflake Quilt will be sent free to any reader sending a stamped, addressed envelope to Nancy Page in care of this paper.

This snowflake is beginning to melt at the center. It is one of the few designs which has a small open space at the heart or center of the flake. At that the space is a small one. It is surrounded, as shown in the dark portion of the design, with finely worked overlapping rows of chain stitch. The same stitch is used in the angular band which is shown black in the design.

But before we get to the embroidery of the design perhaps we had better do as the members of the Nancy Page quilt club did—put it onto the blue block.

This is the first block in the last row of snow flakes. There are twelve in all, and each row in the quilt uses three blocks. So far nine

have been worked and seamed together.

Cut a square of blue fifteen and one-half inches by fifteen and one-half inches.

Divide it into four quarters with light pencil mark or crease and place a small cross stitch or pencil mark at exact center.

Cut the design and the directions from today's paper.

Get the six inch square of carbon paper and lay it over a six inch square of thin paper. Trace the design by laying the newspaper pattern over the carbon.

Now paste the original in the Nancy Page scrap book.

Lay the carbon on the blue square putting it in one of the quarters in such a fashion that its lower left hand corner is in the spot marked as exact center.

Lay the thin paper pattern on and trace. Do not pay any attention to the small snowflake, the number "10" nor the small letters. These are on the original only to help make the working of the block easier.

After one design has been traced change the carbon paper to second quarter still keeping one corner in the center of the blue block. Reverse paper pattern so that the half completed point meets the half point already traced on first quarter.

Continue until four quarters have pattern in them.

Use white embroidery cotton and outline entire flake using heavy stem stitch.

Work line marked "F B" in fish-bone stitch. Keep it compact and even.

Work lines marked "C" in chain stitch.

Work those rectangles which are on the slant with the Roumanian stitch.

The Cretan stitch is used to work that band which encloses the central dark star.

Of course every one of six points of the flake are worked like the one on the design. After the work is completed press the block and lay with the nearly completed quilt.

The members were getting anxious to know something about the new quilt that was coming.

"Well, I can't tell you much about it except that I like it. It hasn't any flowers in it. And there are no vines nor leaves. It does have applique, and it is a very personal quilt. Now what do you make from that?" Nancy smiled mischievously as the members said, "We make nothing at all, except that you have whetted instead of ended our curiosity."

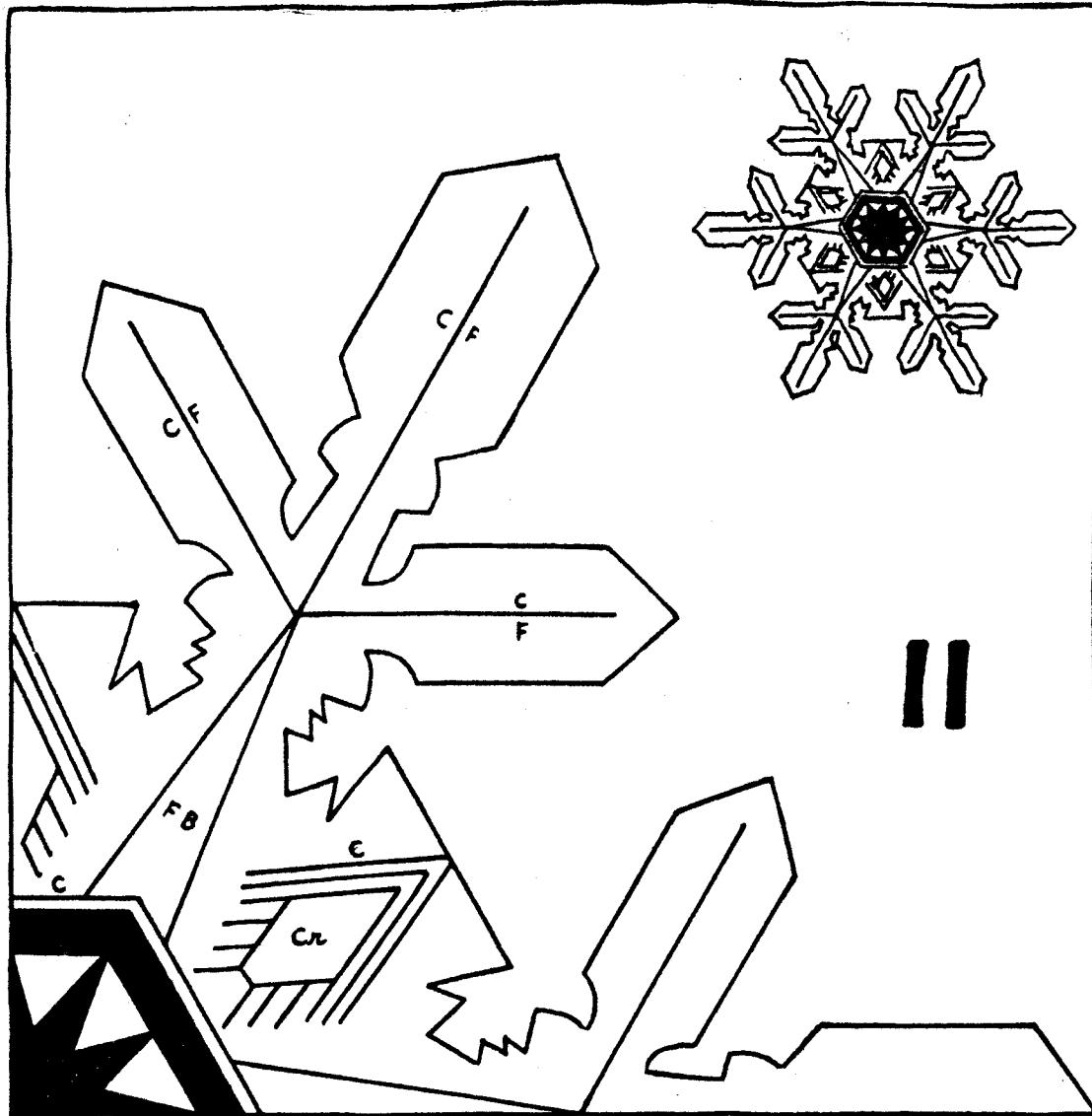
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# Nancy Page Quilt Club

By Florence La Ganke



## Snowflake Quilt -- Pattern No. 11

### A DIRECTION LEAFLET

that will aid in making the Snowflake Quilt will be sent free to any reader sending a stamped, addressed envelope to Nancy Page in care of this paper.

"Would anyone believe that straight lines could form themselves into so many varied six pointed star shapes?" "Oh, but my dears, this set of designs scarcely touches the surface of all the patterns that nature uses in making snowflakes. It is marvelous truly.

"Well, we are quite satisfied with what you have done for us. Although we hate to think there is just one more block after this.

What kind of a quilt did you say was coming next, Nancy?"

"Oh no, you don't catch me that way. I haven't said. It's a deep dark secret. But the stars know all about it. Only they are not telling just yet.

The members cut the pattern and the directions from today's paper.

They traced it onto a six inch square of thin paper.

To do this they used a six inch square of carbon and a six inch square of thin paper. Using exact sizes this way they had less difficulty in keeping the pattern true.

After the design was traced the original was pasted into the Nancy Page scrap book.

The eleventh square of blue gingham, fifteen and one half by fifteen and one half was cut and divided into quarters with a small cross stitch or pencil mark at the exact center of the square.

They laid the six inch carbon on this in such a way that the left hand corner of it was on the center mark. They laid the six inch design on thin paper over it and traced it. At no time had they traced off the small snowflake design in right hand corner, the number "11" nor the small letters on the original design.

These are on the pattern for guidance and not for copying.

After the design was traced they changed carbon to second quarter of the square and reversed the thin paper pattern so that the half completed point on it met the half point already traced on first quarter.

This process was continued until the four quarters of blue had their patterns on them. Then the embroidery was started.

With white embroidery cotton the entire outline of the snowflake was worked in heavy stem stitch.

The dark part in center was worked with closely overlapping rows of fine chain stitch. The band enclos-

ing star was worked in same fashion.

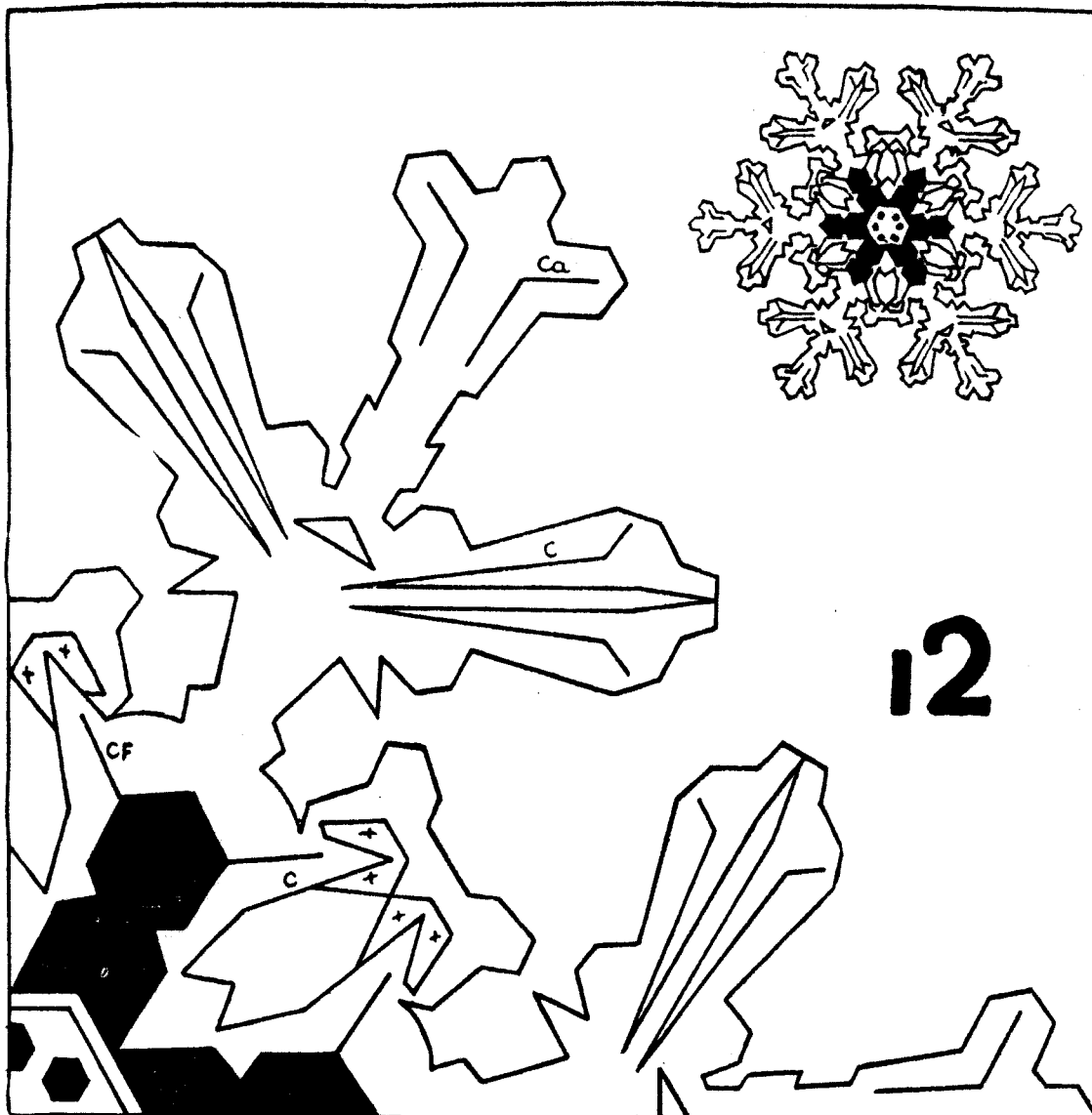
The lines marked "C F" were done in chain feather stitch.

The long triangular wedge in which are the letters "F B" was done in fishbone stitch. "Cr" shows the placement of Cretan stitch.

And outside of that Cretan block are lines showing the letter "C." They are worked in chain stitch.

Each one of six points is worked like the one diagrammed.

When completed the block is pressed and waits expectantly for the last one.



Snowflake Quilt -- Pattern No. 12

**A DIRECTION LEAFLET** that will aid in making the Snowflake Quilt will be sent free to any reader sending a stamped, addressed envelope to Nancy Page in care of this paper.

Here we are with the last snowflake of all. Mother Huldah is just about through shaking her feather bed up in the sky. She has been busily at it all through the summer months to give snowflakes to her quilt makers.

Week after next a new quilt starts. It is going to be — but let me tell you what Nancy says:

"This new quilt is planned for any woman who wants a quilt that is different. It has some appliqueing, some embroidering and some piecing. It combines all three types of quilts. It will interest every one who sees it, man, woman or child." "I found," says Nancy, "the idea when I looked over some old books in grandmother's attic. I never have seen anything like it, but everyone who has seen mine likes it. It uses up scraps and calls for some new material as well. It is called"—but there she stopped and refused to tell any more until next week at the meeting of the Nancy Page

quilt club.

To make the block today, follow the usual procedure. Cut out copy from paper, trace design on thin paper. Transfer this in each of four quarters of blue block, cut fifteen and one half by fifteen and one half inches square.

Faste the original in the Nancy Page scrap book.

Work the design using white embroidery cotton.

The dark parts are done in overlapping rows of chain stitch done fine and close.

The outline of whole flake is done in heavy stem stitch.

The other stitches used, as designated on the pattern are cable "Ca," chain "C," chain feather "C P."

You may want to put some sort of lacy stitch in the small triangles and in the parts marked "X." You can tell better after you have the rest of it worked.

Press when finished and seam to eleventh block.

Now seam the last three blocks to the earlier nine.

The border is fifteen inches wide at bottom end of quilt and on the sides. The top is 24 inches deep. This gives a fifteen inch border plus nine inches to tuck in and out under the pillow where it lies on the bed.

In planning the border, mitre the corners at ends. The upper part may be mitred or may extend up straight.

The outer part of border is a wavy line of white. It represents a snow bank close at hand. Then comes a wavy border of polka dotted white and blue. This represents the road with its ruts.

And the semi-circles of darker design are distant banks of snow. They are made of a darker blue than the body of the quilt.

This border is appliqued. No pattern is given for it, but the dimensions will be found on the direction sheet.

Ideas for quilting are given on that sheet also.

Next week, Nancy Page will present to the Quilt club a new Scrapbook design which will enable the members to keep all the patterns permanently. Immediately following the Quilt Scrapbook design will come the startling and beautiful new Quilt, which will eclipse any designs presented to date.