

Nancy Page Quilt Club

By Florence
La Ganke



Nancy Page Quilt Club – Quilt of Birds

Beginning Quilt of Birds.

"How did you know I wanted to work on a bird quilt, Nancy?" "Have you read the new biography of Audubon that came out a few years ago?" "Did you know that a new edition of the Audubon drawings of birds was coming out this fall?"

All of these questions were hurled at Nancy as soon as she unrolled her new sketch, and showed them what the new quilt was going to look like. There was a general stir of admiration as well there might be.

On a background of the palest ivory, just off the dead-white shade, were twelve frames of light wood colored bands. And in each one of these frames was an embroidered bird. The birds were perched on leafy twigs. Some of the birds seemed to be busy hunting food, some seemed to be getting ready to sing, and others were sitting as bright and perky as if they knew their picture was being taken.

The work on this quilt may be done in a number of ways. Nancy suggests embroidery, using chain stitch, outline stitch and fly stitch

being used mostly. The designs may be appliqued, of course, but were not planned with that in mind.

Should applique be chosen then the leaves should be done in applique as well.

The designs might be traced lightly onto the cloth and then colored with wax crayons. After the coloring is in the design it is set by placing a blotter above and below the cloth and pressing over the crayoned part with a warm iron. Then the embroidery is done afterwards. Nancy wondered whether some of the women might not like to make this as a wall hanging. In that case they could use a sort of oatmeal like crash weave and do the work in yarns. A good quality monks cloth or basket weave or burlap might be used.

Or, as first suggested, the work could be done on fine gingham, selecting one which is slightly creamy in tone. The birds are worked on blocks cut $9\frac{1}{2}$ by $11\frac{1}{2}$ inches. The frames are cut one and one-half inches wide. When finished they are one inch wide since a quarter inch is taken off two sides for seams. They are cut fourteen and

one-half inches long for the longer part of the frame and thirteen and one-half inches long for the shorter length. Notice that they cross under and over, to give the effect of the old-time frames. Nancy suggests that strips of background material cut three and one-half inches wide be used between the bird frames. There will be a slight overlapping.

The ends of the frame will overlap one inch on each side of this panel.

Look at the picture given today. Decide what material you want to make up the design. If for a bed, count on having the quilt 90 inches wide and 106 inches long. Send for the direction leaflet which gives the diagram of the way to cut the pieces. Select your colored wools or cottons and get all set for the first bird which is the noisy and chattering magpie. It will be given next week.

A direction leaflet for the Quilt of Birds may be obtained on request by sending a stamped, self-addressed envelope. Address your request to Nancy Page in care of The News-Press.



Quilt of Birds—the Magpie—Block No. 1.

The members of the Nancy Page quilt club were all set to start the new quilt which Nancy called her quilt of birds. She had half wanted to call it the Audubon quilt after the man whose drawings of birds were famous and whose name would always be associated with birds. But because she thought small children might enjoy this quilt as well as the older boys and girls who study about life in the forest and field in their classroom she decided to keep the name simple.

She suggested last week that it might be made into a wall hanging or into a summer quilt or a bedspread that needs no interlining or padding or quilting.

The kind of material you use," she said, depends upon the purpose to which you put the finished piece of work. In any case, your dimensions and colors are about the same.

"I'll talk about embroidery thread and you may interpret that as fine yarn or as fast color embroidery cotton, depending upon your own choice.

"Cut a piece of the material nine and one-half inches by eleven and one-half inches. The finished panel for each bird will measure nine by eleven inches. The half inch is the seam allowance on sides, top and bottom.

"Fold the square in halves length-

wise and mark the fold lightly. Measure down 4 inches on this fold. This marks the spot that coincides with the cross shown in the picture. Cut the square out of today's paper. With a piece of embroidery tracing paper in between, lay it over the cloth so that the two centers coincide. Place the newspaper picture so that the cross coincides with the mark on the goods.

"Trace the outline of the whole magpie design. Do not trace the small picture in the corner nor should you trace the numbers 1, 2, 3.

"All the leaves in the twelve designs will be green, but since we are going to give the swallow our next bird, some jade green or a bluish green on his feathers and will use the same color on the robin, tanager and oriole, Nancy suggests that you use the jade green for leaves for the magpie, waxwing, woodpecker, warbler, hummingbird, cardinal and bluebird. A yellow green will be used for the leaves of the twigs on which the swallow, robin, tanager and oriole are resting.

"The stems are of green, so is the veining. Work the pointed edges of leaves with a fly stitch. A drawing of that is shown on the direction leaflet.

"Now you are ready for the bird. The part marked 1 is done in black or navy blue. The part marked 2

is left the color of background, or if the background is a much darker color than white then this is worked in white.

"The part marked 3 is worked in gray.

"The beak is outlined in black, the claws and legs are done in brown. The same brown is used throughout for the twelve birds.

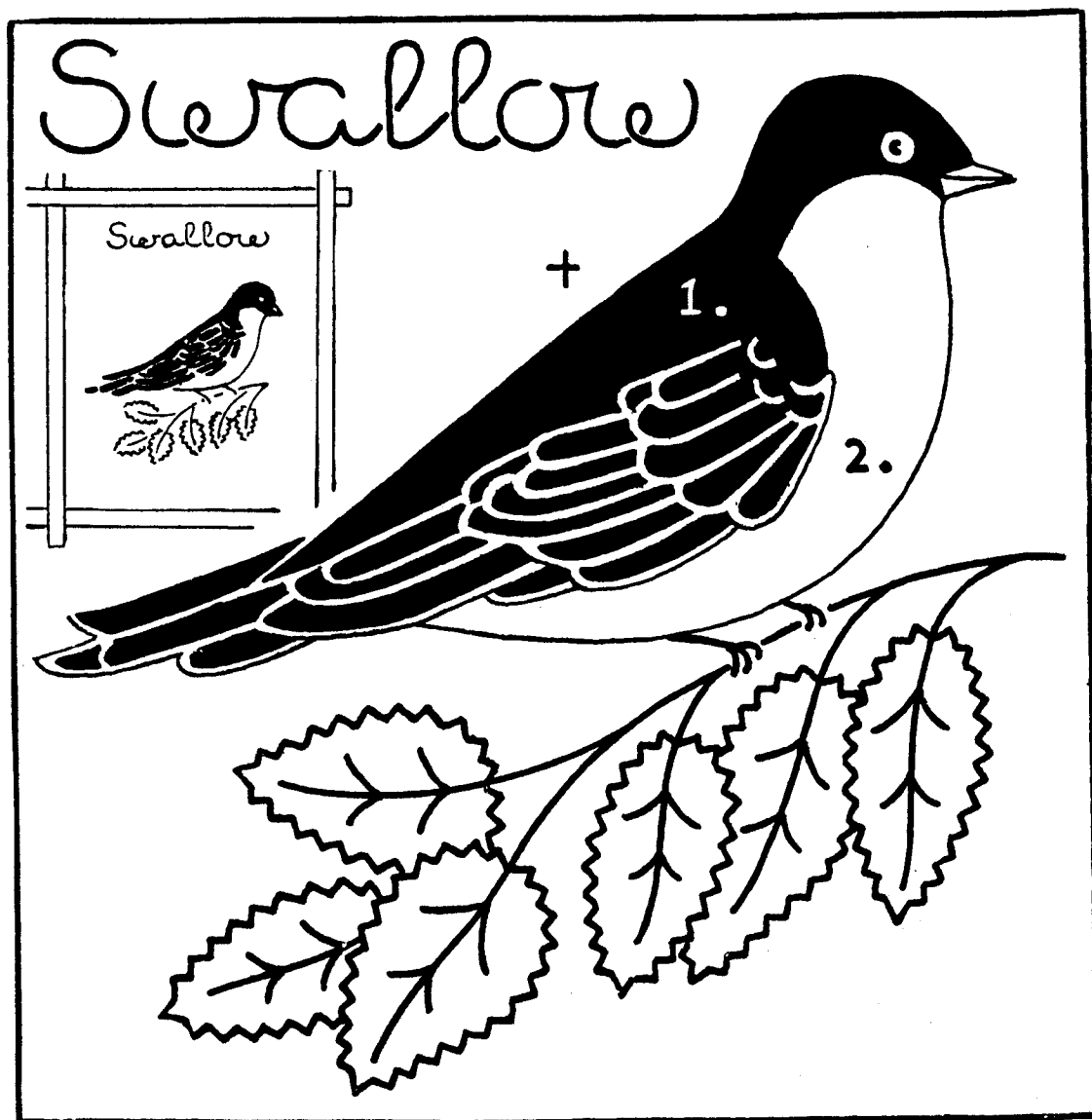
"The eye is done in white with a small semi-circle worked in black.

"The white lines represent spaces left between the row on row of fine chain stitch. Use a Copenhagen blue or the same gray as used for part 3 to outline the tail and wing feathers. That is, work the lines shown as white in the picture first with the Copenhagen blue or the gray. Do this with a rather large chain stitch. Then fill in the spaces with a finer chain stitch, using the dark blue or black for head, wings and tail."

Nancy thinks that you will get a better result if you put one row of chain around the whole bird, using the right colors, of course, to outline it distinctly. Do this first and then fill in with chain.

Be careful the work does not draw or pucker.

The magpie is a busy bird who loves to hide things away. Be careful you do not hide this worked block so well that you cannot find it next week when you start work on the swallow.



Quilt of Birds—Swallow—Block No. 2.

The magpie which the Nancy Page quilt members worked last week was brought out for all the other members to admire.

This week the bird is the tree swallow. He is given a gay coat of jade green and white. For him you will need the same shade of jade green as was used in the leaves of the twig on which the magpie sat. The leaves of this twig will be a yellow green or if desired a darker green may be used. But be sure there is contrast between the bird and the twig. Work the legs and claws in brown. Outline the beak in green.

Now for the actual work.

Before we get to that perhaps you would like to hear Nancy's answer to the question about working the name of the bird. That may or may not be embroidered. If you do plan to use it place it higher in the 9 by 11 rectangle than it is shown in the picture. You can get a better idea of its placement if you look at the small finished framed bird in the upper corner. The name may be outlined in black, in brown a deeper shade than used in the wood frames. The work may be done in outline stitch or in chain stitch.

Cut rectangles 9½ by 11½ inches.

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Fold it in halves lengthwise and mark the fold.

Measure down four inches from the top and make a mark on the fold. Use chalk or a loose stitch.

This will coincide with the small square shown in today's picture. Cut the picture from the paper. Get the embroidery tracing paper and lay it over the goods which you have stretched tautly. Lay the newspaper pattern over and after you are sure the cross is on top of the mark on the goods, trace the design.

The part marked "1" will be done in jade green. The part marked "2" will be worked in white. If you are using plain white for the background, and Nancy does not recommend this, since so many of the birds will have a part of them in white, she suggests that you do the embroidery of the body in a soft ivory. After the design is

traced get out the jade green thread and make an outline. After the design is traced proceed to work the outline, in the correct colors, of the whole bird.

Outline the feathers of wing and tail with a lighter shade of green. Do this outlining in a fairly large chain stitch. If you are using four strands of cotton for filling in, use fewer strands for the outlining.

After the outlining is all done you are ready to fill in. The body is white and the back of the bird, the wing and tail is done in jade or a blue green.

The stem of twig is done in the same green as used for the leaves. The leaves are worked in fly stitch. A diagram of this stitch is included in the direction leaflet.

Be careful that you do not draw or pucker the material as you do the filling in. Press and set away with the magpie while you wait for the next bird which appears next week. This bird will be the waxwing, and is he a beauty!

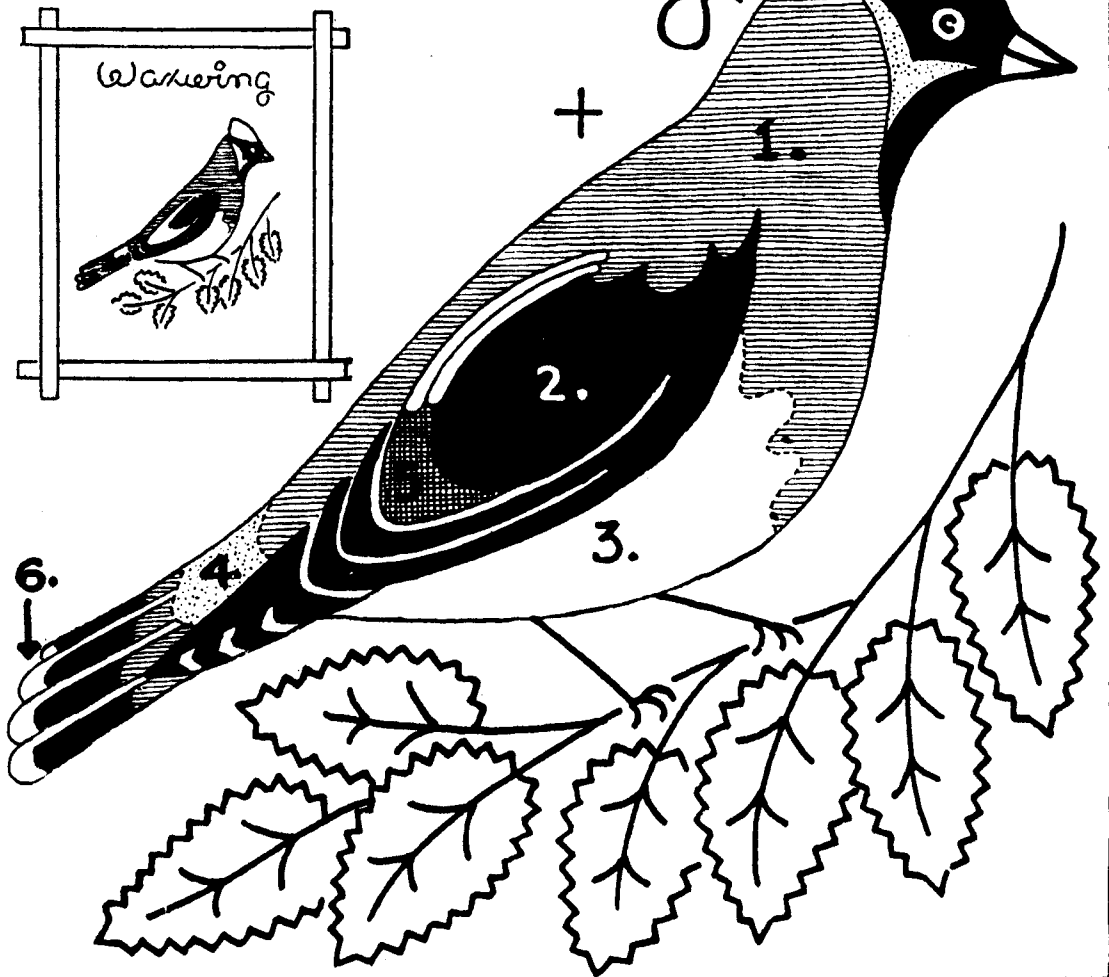
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Waxwing



Quilt of Birds—The Waxwing—Block No. 3.

"Oh, see the pretty bird. My how many colors he shows. Let's count them. There is a light brown, a dark brown, a light yellow or creamy tan, a bright red and a bright yellow. Add the brown for feet and legs, the jade green for the leaves and twig, and you have a whole palette of colors."

Nancy was pleased that the members were liking her quilt so well. She thought that it was an effective one and had many uses besides that of being a quilt. It might be developed in a sort of oatmeal colored crash and used as a wall hanging. She could see it being used as a wall hanging with a background of rich black sateen.

She thought of it as a summer bedspread with no interlining at all.

The birds could be used singly and appliqued on pillows or used as a cornice arrangement over the windows.

Small children liked birds and so did men and young boys who were taking work in biology and the related sciences at school.

She had told the women they could use creamy gingham, but did not advise white since many birds have quite an expanse of white to be embroidered in their bodies.

She suggested yarns for wall hangings and embroidery cotton for gingham. The four strand could be

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used for filling and about two strand for the chain outline which was always the first bit of embroidery to be done.

Each bird panel was cut $9\frac{1}{2}$ by $11\frac{1}{2}$ inches. The half inch disappeared in seams so that the finished panel within the frame was 9 by 12 inches. She advised the members to fold the pieces of goods in halves lengthwise and to crease the fold. Then she told them to measure down four inches from the top of the piece and indicate on the fold this spot. Chalk or a loose stitch would do it.

This spot was identical with that shown in the newspaper picture by means of the small cross. After the newspaper square was cut out Nancy had the members stretch the goods taut and lay over it the embroidery tracing paper. Then the picture went on, cross meeting spot. The picture of the waxwing was traced.

The first thing which Nancy ad-

vised now was the outlining with a rather large chain stitch the whole bird, its wings, tail and all.

The outline is usually indicated by a white line in the picture. After all the outlining is done, the spaces between are filled in with row on row of chain stitch, using the colors indicated.

The space marked (1) is done in light brown, (2) in dark brown, (3) in light yellow or cream, (4) in light tan, (5) in bright red and (6) in bright yellow.

The beak is outlined in black. Chain stitch is not used for this. The claws and legs are done in brown.

The small space which is speckled up in the head is worked in the same shade as advised for part marked (4). That is a light tan.

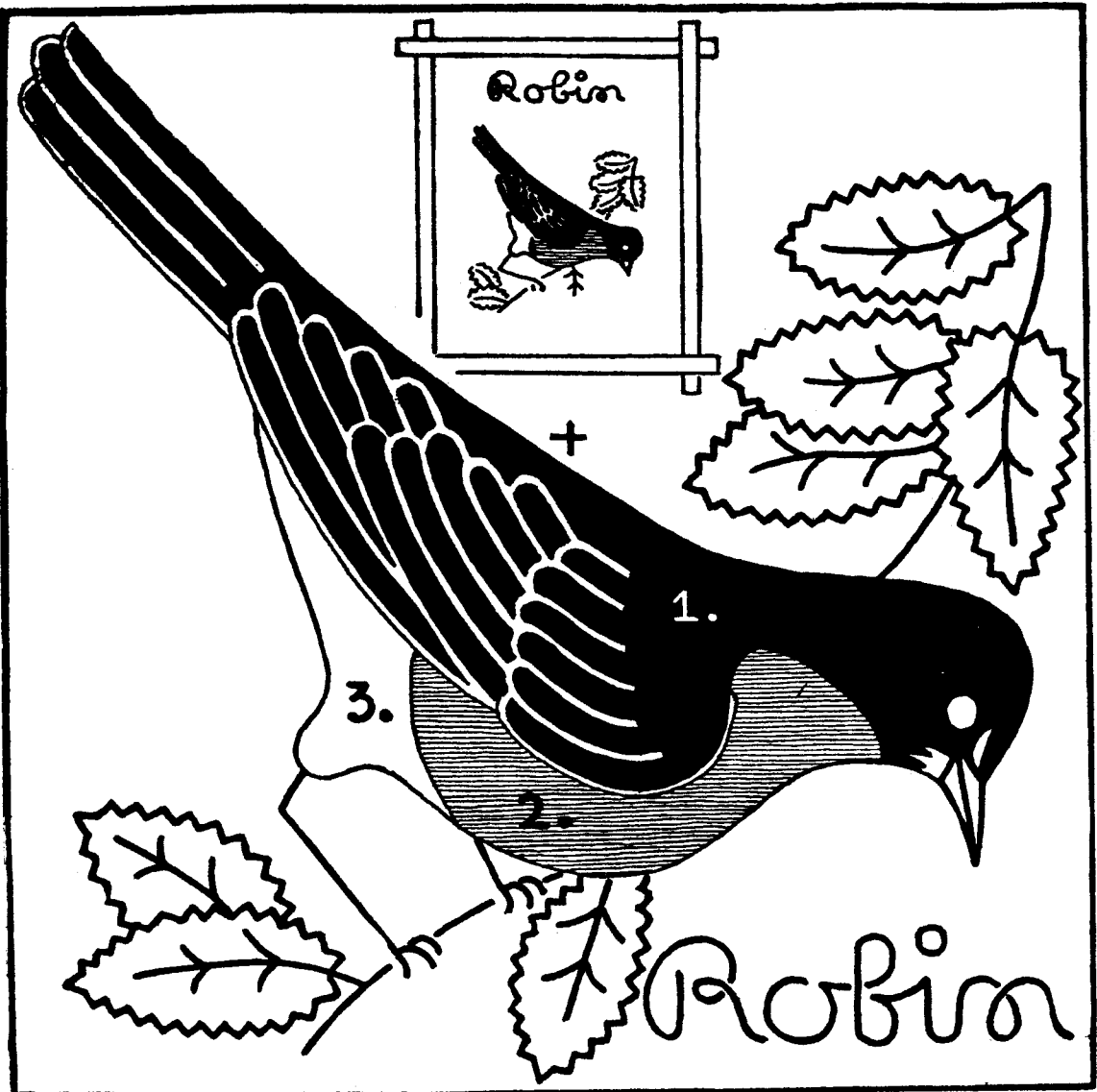
Nancy suggests that the white lines be done in the bright yellow advised for space marked (6).

You can't get this bird too gay. Press the work well when finished. This waxwing is perched on the jade green twig and the method of working the edge of the leaves is shown in the direction leaflet.

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Nancy Page Quilt Club

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By Florence*



Nancy Page Quilt Club – Quilt of Birds

Quilt of Birds—Robin—Block No. 4.

"The fourth bird I have for you starts the second row of framed needlework pictures. In the first row we have the magpie, the tree swallow and the waxwing. Now we start with the robin, the friendly bird that most of us know and welcome in the spring. This bird uses brown, with a light tan for outlining the wing and tail feathers, bright rust and white for its colors.

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The leaves will be the same green as we used for the leaves of the tree swallow's twig. Outline the beak in orange. Have little white spots near the beak and make the eye white, too. The legs and claws are done in brown.

"The first thing that you need to do is to cut your rectangle of background material. Have this 9½ by 11½ inches. The half inches will be taken up in seams so that the panel, after it is framed, in by the strips which make the frame, will measure 9 by 11 inches.

"Fold the rectangle in halves lengthwise. Now measure down 4½ inches and crease on the fold. Mark the spot with a bit of chalk or a loose stitch. This mark will coincide with the cross shown in the picture. Because the robin has its head down and its tail way up we place the bird about ½ inch lower than we have done on the other panels. The final effect will balance.

"Get the embroidery tracing paper and lay it over the cloth rectangle which you have stretched firm and straight. Lay the newspaper square over it so that the cross coincides with the mark on the cloth. Trace the outline of the bird.

"If you are using the names of the birds above the birds themselves be sure to place it as shown in the small drawing on the corner.

"After the tracing is finished get out the embroidery threads. If you are using six strand cotton take two or three strands to outline, with chain stitch, the whole bird, wings, feathers and all. Use the correct colors as indicated on the diagram. The part marked '1' is to be worked in brown, '2' is worked in bright rust and '3' is done in white.

"The edges of the feathers, indicated by a heavy white line in

the drawing, is done in light tan. These are all worked before the filling in commences.

"The stitch used for filling in is a small regular chain stitch, made row on row. In using it be sure that you do not pucker the material. The tendency is to draw the thread too tightly. Watch yourself.

"When the bird is done you can start the twig. The serrated edge of the leaves is done with what is known as 'fly stitch.' The direction sheet shows the method of working that.

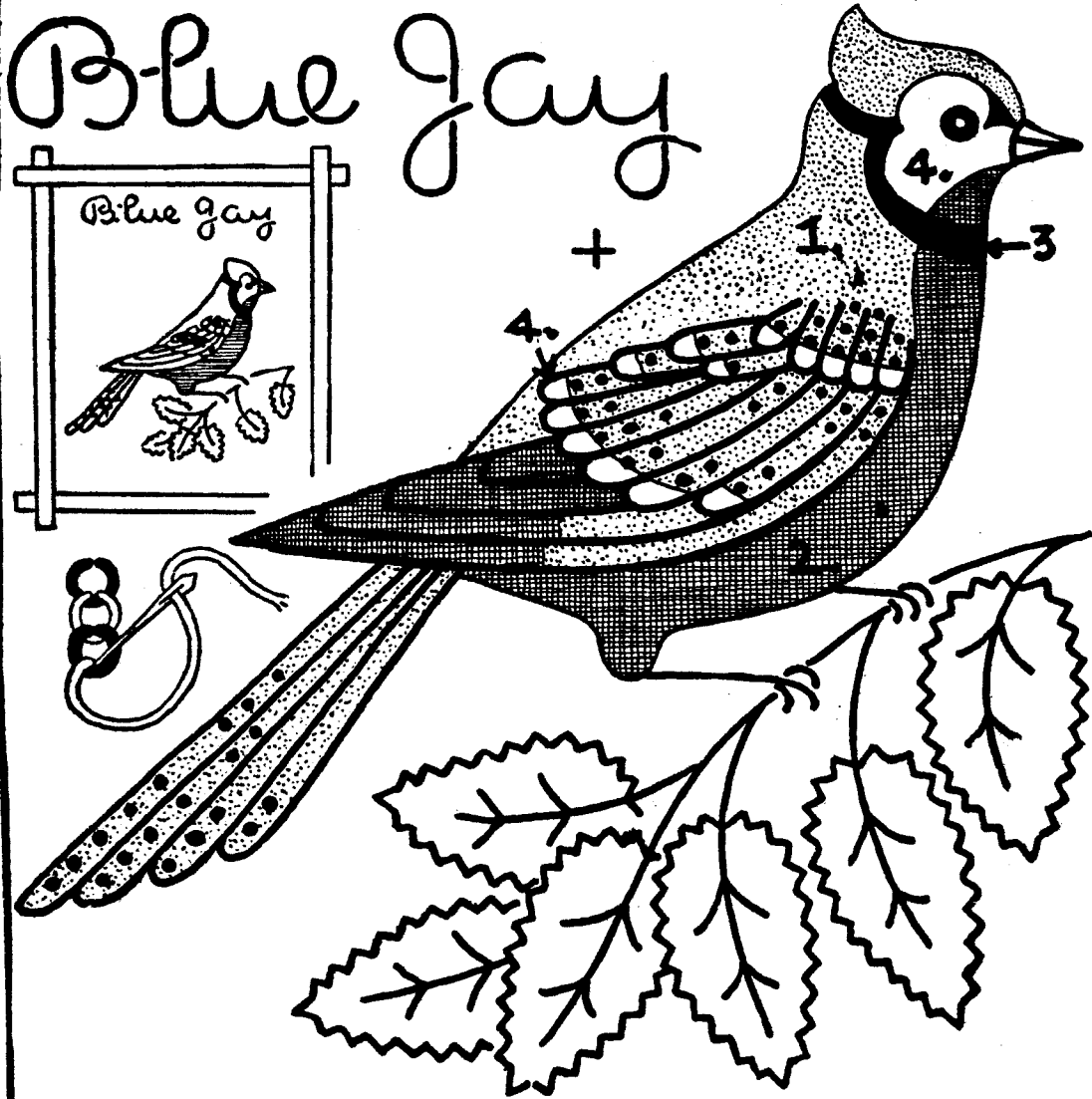
"After the bird is finished press the rectangle carefully and lay aside to await the next bird in the series.

"There is beginning to be quite a bit of color apparent, isn't there? The blue and gray of the magpie, the jade of the tree swallow, the tans, browns, bright red and yellow of the cedar waxwing. And now this nice warm familiar robin. Some one has said that the bird's breast is just the color of a freshly fried doughnut. Not a bad description, is it?"

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Nancy Page Quilt Club

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Quilt of Birds—the Blue Jay—Block No. 5.

And is he the saucy creature? Looks as if he knew what was what and had no hesitation in telling the world. Get out your embroidery threads, put them in a sharp needle and proceed to show this blue jay what's what.

The colors you will need are as follows: '1' is a medium shade of lavenderish blue, '2' is a medium gray, but a little darker in tone than the blue, '3' is black, '4' is white.

The more you work with these birds the more certain you are that dead white material for background is not right. When you have that the effect of the white embroidery is lost. Nancy was making her

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quilt top on a piece of crash which was almost an oatmeal color. She found it in the drapery section of one of the stores. It had enough brown flecked in with the gray to give the piece of goods a warm tone, and yet it was neutral enough so

that all the colors showed off to good advantage.

The wings and tail feathers are outlined in light gray. The speckles in the wings are made as shown in the small drawing. Details will be discussed a bit later. Cut a rectangle of background goods measuring $9\frac{1}{2}$ by $11\frac{1}{2}$ inches. The finished panel will measure 9 by 11 inches after the half inch has been taken up in seams.

Fold the rectangle lengthwise and in halves. Crease the fold lightly. Measure down four inches from the top and mark the spot on the fold. Do this with a bit of chalk or a few loose stitches.

Stretch the material straight and tight. Lay over it the embroidery tracing paper. Place the newspaper square so that the cross is directly above the mark on the goods. Get the edges straight.

Trace the bird. Do not trace the name at this time. If you are embroidering the names of the bird in each panel you will trace that so that it has the same position as the name in the small framed picture in the corner.

Do not trace the detail showing the chain stitch.

The leaves will be worked in a jade green such as has been used for the leaves in blocks 1 and 3. The twig stem is done in the same

color. The bird's legs and claws are done in brown. The beak is worked in black. The tips of the wing feathers are white.

Getting the right colors of thread, outline the bird completely. Outline the feathers. This outline is shown by the heavy white lines.

After you have all the outlining done, and this is worked in chain stitch, you are ready to fill in the open spaces.

Use a fine chain stitch and do it row on row in the fleshy parts of the bird. There will be room for just one row down each tail and wing feather. When you reach the point where the dots or speckles begin, thread two needles, one with blue and one with black. Take a stitch in black, then in blue, then in black, and so on until all the speckles are worked.

The stitch which is used for the serrated edges of the leaves is the fly stitch. You have seen the way to make that in the direction leaflet which may be procured by following the directions below. This sheet gives the cutting and piecing diagram and other helps in putting the top together.

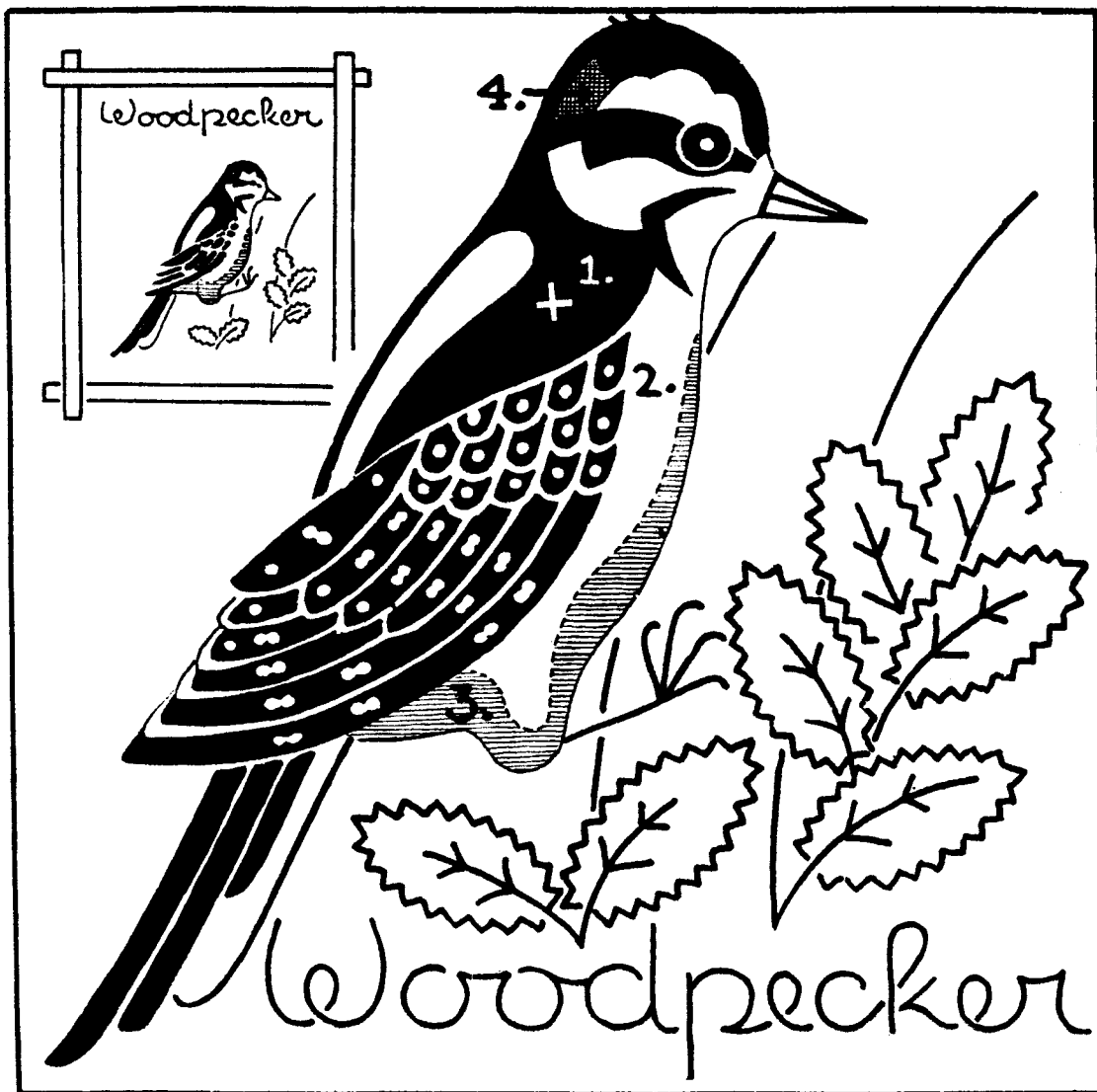
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1937]

THE ST. JOSEPH NEWS-PRESS

Nancy Page Quilt Club - -

*By Florence
La Ganke*



Quilt of Birds—The Woodpecker—Block No. 6.

Nancy's bird quilt had set all the makers to twittering in its praise. They liked each block and so did the people to whom they showed the different patterns. One member of the Nancy Page Quilt Club was making it for her son's room. She knew he was going to receive two of the new large Audubon print reproductions for a Christmas gift and she felt that her present would be in keeping.

One member was planning on using it for a wall hanging and expected to put it up, when finished, in the sun room where the family spent most of the wintry days. The kind of material on which the bird is placed has been discussed earlier and at this stage it is too late to make any changes. But if you are just starting to work, Nancy suggests that you send for the direction leaflet and the earlier pictures in which the details of construction and planing are given.

With the idea of embroidering the birds on the background material the directions are as follows: Cut the block $9\frac{1}{2}$ by $11\frac{1}{2}$ inches. The half-inch disappears when the seams are taken so that finished, each block measures 9 by 11 inches.

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Fold the piece of goods in halves lengthwise and crease lightly. Mark down four inches on this crease. The point is at the same spot the center of the small cross in the picture. Cut the square out of the newspaper. Get a smooth surface into which you put thumb tacks. Lay the goods on this surface, cover with tracing paper and then lay the newspaper on top so that the small cross coincides with the center point of the goods. Be sure the edges are straight. Trace the outline of the woodpecker and twig. The colors you will need are the usual green and brown for leaves and twigs, black, white, gray and red for the bird. This hairy woodpecker has a red spot on his head which is an easy identification mark.

The part marked "1" is worked with black, the part marked "2" is done in white, "3" is gray and "4" is red. The wings are outlined with gray and the spots are white. First outline the entire bird using a rather large chain stitch. Follow the colors in outlining as indicated by the design. Then outline the wings and tail feathers, using the gray. Now you are ready to fill in the design. Use the correct color and a rather fine chain stitch. Work the entire surface solidly, being careful not to pucker or draw the work as you do so.

The leaves are done in fly stitch, the making of which is shown in the direction leaflet.

The twigs are worked in brown as are the bird's legs and claws.

The eye is worked in white with a small semi-circle worked in black. The beak is done in black.

If you are working in the name of the bird, trace it on the block placing it in the position shown in the small square in the corner of the picture. Work with chain stitch.

After the bird is finished press the panel carefully and set it away for later use. Next week we have the warbler who is so busy singing that he pays no attention to this woodpecker as he lifts his beak to peck his way into the tree trunk.

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Warbler



Quilt of Birds—Warbler—Block No. 7.

"I told you last week that we would have a singing bird this time and here she is. Her head is lifted and she seems to be getting ready to trill away at a great rate. This bird is one of our blue birds with yellow and gray for accent. Shall we start right into the embroidery?"

The members of the Nancy Page quilt club said "okay," or at least they said that in effect. Their words really were, "Yes, let's start," and, "Yes, indeed," and phrases which sounded more like grown-ups than the juvenile and popular "okay."

The people who are making this quilt with embroidery have their individual panels cut nine and one-half by eleven and one-half inches.

They know that they need to fold the piece of cloth in halves lengthwise and then measure down four inches from the top on the fold. That point is lightly marked and is the equivalent of the cross shown in the picture.

Next they hunt a piece of smooth surface into which they may drive thumbtacks. They lay the cloth down and lay a piece of embroidery tracing paper over the cloth. They cut out the picture square from the paper and place it on the cloth so that the cross coincides with the marked point. Then they trace the outline lightly but carefully.

After this is done they are ready to do the embroidery. Some of the women who were using

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rather fine gingham for a background found that they could lay the newspaper picture under the cloth and see the outlines through clearly enough to obviate the necessity for using tracing paper, but the heavier crash does not permit that to be done. The next step is the getting together of the embroidery thread. They are going to use navy blue for all the parts marked "1," that is the greater part of the wing. Yellow is used in the breast or the part marked "2," the back of the bird or "3" is gray, slightly darker in tone than the yellow and the two small spots marked "4" are done in a lighter or darker tone of gray than that used on the back of the bird.

First step is to outline the bird's body, the wings, tail and all.

It is best to do this with a fairly large chain stitch, using the colors that correspond to the part of the bird itself. This is, the outline for the breast would be done in yellow chain stitch, the outline of the body back in gray, and so on.

After you have the outline of the bird continue the outlining by doing the wing and tail feather

lines. These are shown in the drawing by white lines and are the solid white tips of the wing feathers. This is done in gray.

After all the outlining is done the spaces are filled in with smaller chain stitch and in the designated colors. Be very careful that your work does not pucker the goods. Keep it loose enough. With lightweight material and solid embroidery the difficulty is much greater than when a heavier background material is used.

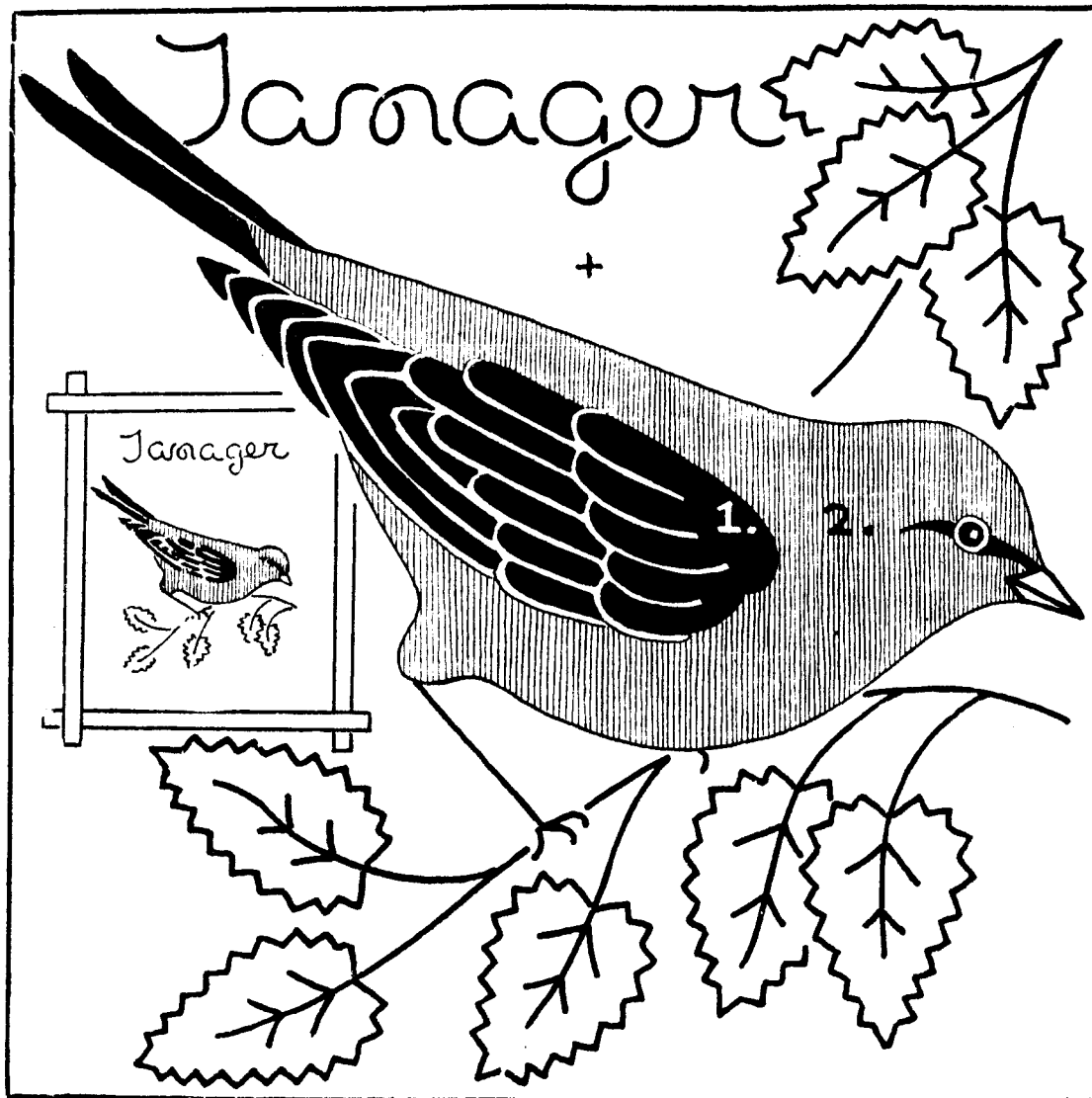
The beak is done in black, the round eye is done in black with the dot of white and the twig, legs and claws of the bird are done in brown. The leaves are done in the same jade green which was advised for all the other twigs. And the stitch used for the serrate edge of the leaves is the fly stitch. The directions for making this are on the direction leaflet which may be procured, as well as back copies of previous birds, by following the directions given at the beginning and end of the column.

If you are working in the name of the bird, trace it on the block, placing it in the position shown in the small framed square in the corner of the picture. Work with chain stitch.

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Quilt of Birds—Tanager—Block No. 8.

Here is the gayest of gay blocks. We have the scarlet tanager which calls for scarlet, gray and black. Then add to that the brown for the twigs and the jade green for the leaves and we have a bird that sings with color even if the bird itself never opens its beak.

The members of the Nancy Page Quilt Club were ready to start work on the eighth of the twelve blocks in the quilt. They were sorry in one way to see to many of the blocks finished, because they were enjoying working on them. On the other hand they wanted to give the quilt for a Christmas gift and were glad it was moving along so rapidly. They cut the panel $9\frac{1}{2}$ by $11\frac{1}{2}$ inches. They folded it lengthwise in halves and creased the fold lightly. Then they measured down four inches from the top along this crease and indicated the intersection by a small dot or basting stitch. They cut the picture square from the paper and prepared their embroidery tracing paper. They fastened the cloth with thumb tacks onto a smooth surface. They laid the tracing paper over it and put the square of newspaper on top so that the

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cross was on top of the point obtained earlier on the cloth.

They traced the design carefully but lightly.

Then they prepared their embroidery threads. There was black for the beak and the center of the eye with the small white dot. The legs and claws were brown. So was the twig stem. The leaves are done in jade green.

On the bird itself figure 1 is meant for black; 2, or the body of the bird, is scarlet.

The feathers of the wing are outlined in gray. This is the part of the bird that shows white in the picture.

All the work is done with chain stitch, a slightly larger stitch being used to mark the outlines and the rest of the filling-in work being done with a smaller stitch. Nancy suggests that you outline

all the design first. That means that the wing is outlined in gray, the tail in scarlet, the bird itself in black.

After the outlining is done fill in with the proper colors. Be careful not to pucker or draw the material. It is apt to happen when there is so much solid work on a lightweight cloth.

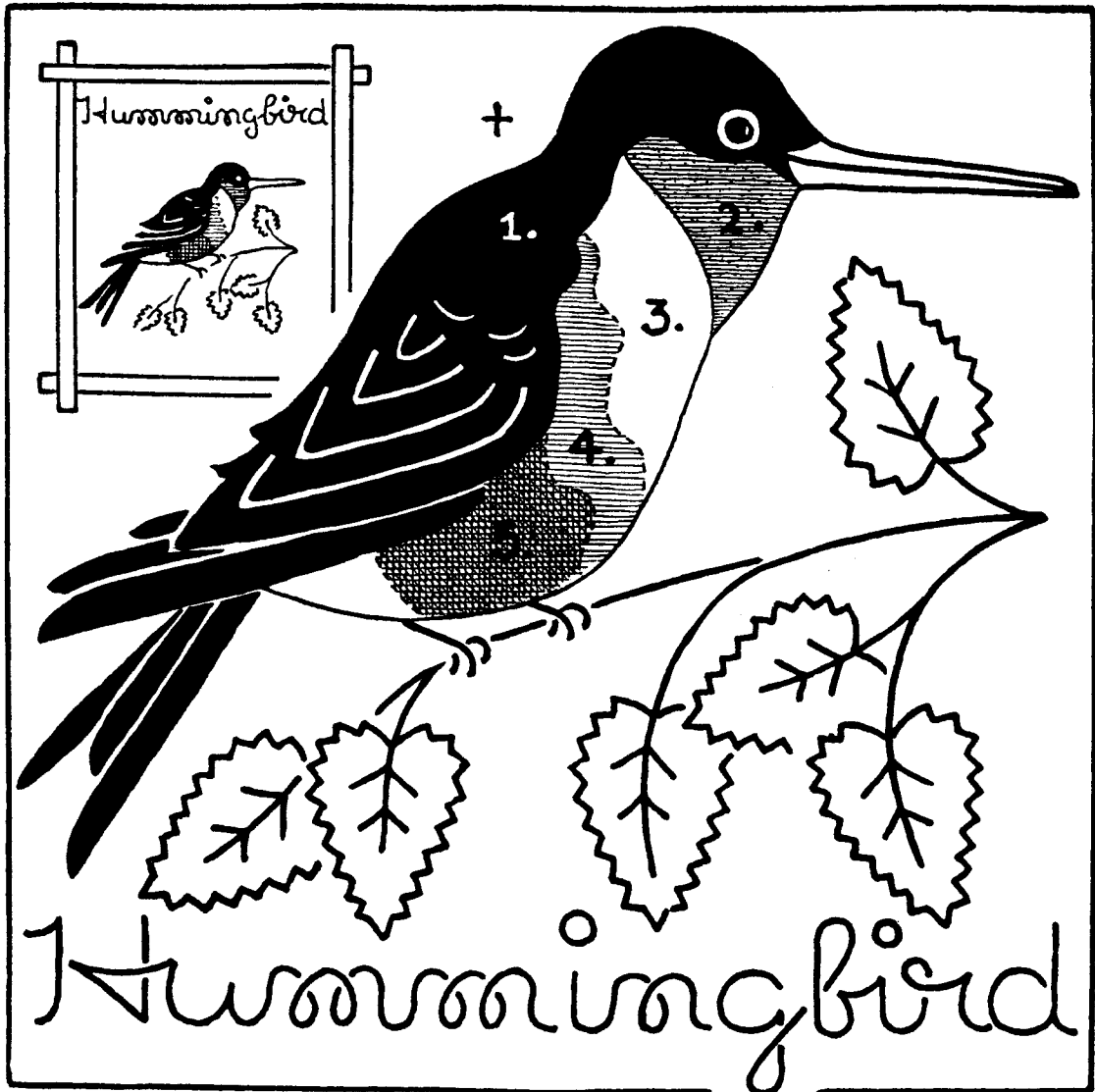
If you are working in the name of the bird, trace it on the block placing it in the position shown in the small framed square in the corner of the picture. Work with chain stitch.

When the bird, the branch are finished, press the block carefully and lay aside temporarily. Or if you have the direction sheet and are making up the top as you go along you are ready to set the first two-thirds of the second row of blocks together with the framing and the joining strips onto which the frames overlap.

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La Ganke



Quilt of Birds—Hummingbird—Block No. 9.

Better get out all your colors in embroidery threads for this bird. He is the ruby-throated hummingbird and a gay fellow he turns out to be. As you look at the picture you notice that there are five numbers on the design. These stand for the colors to be used in embroidering the bird. The figure 1 stands for olive green, 2 for ruby red, 3 for white, 4 for light yellow-green, and 5 for a medium yellow-green. The wing feathers are outlined in a light yellow. Then there is the black for the beak, the usual brown for the legs, claws and twig and the jade green for the leaves.

The directions for working the serrated edges of the leaves were given in the direction sheet. This together with back patterns in the interesting quilt may be procured by following the printed instructions at the beginning and end of the column.

Some of the members are working in the name of the bird near the top of each block. They trace the words after the bird is traced on the cloth and place it so that it corresponds in position to the word shown in the small framed picture in the corner. Notice that the name of the hummingbird is at the top in the finished quilt

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block and not under the bird as shown here. It had to be placed where it is in the pattern in order to get it in. But that does not mean it remains under the bird.

Place the piece of cloth, cut $9\frac{1}{2}$ by $11\frac{1}{2}$ inches on a smooth surface into which thumb tacks may be pressed.

Before fastening down fold the piece of cloth in halves lengthwise and crease the fold. Mark down the four inches on the fold and indicate the spot with a bit of chalk or a loose basting stitch.

Stretch the material on the smooth surface and lay the tracing paper over. Then put the newspaper picture square in place so that the small cross coincides with the spot marked on the cloth. Be sure that all edges are straight and parallel.

Trace lightly but carefully.

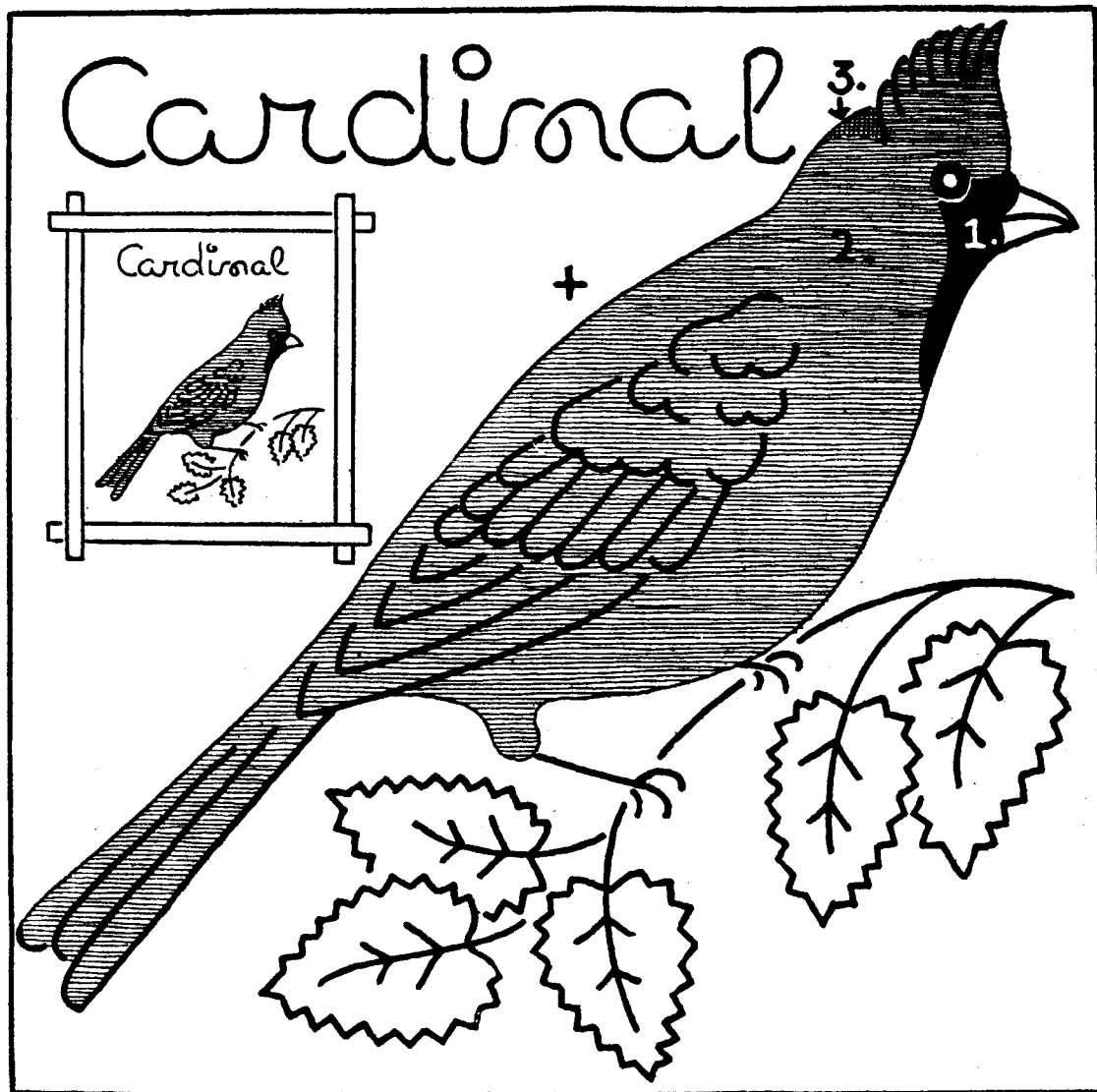
Select the embroidery threads and proceed to outline, with a rather coarse chain stitch, the bird's body and the tail and wing feathers.

Use the yellow for outlining feathers and work it on the lines indicated by white in the picture. The body outline coloring follows the inner part of the bird, that is, the part of "3" which makes the bird's outline is done in white, that part marked "4" is done in light yellow-green and so on.

That long slender bill is worked in black. The eye is white with a small black spot in the center.

The inner part of the bird is worked in a finer chain stitch than that used for the outlining. Keep it even and close, but be careful that the work does not pucker the goods. After all the embroidery is finished press the block carefully. Two-thirds of the panels are now finished. Aren't they gay as gay can be? What an attractive spot of color they will lend to bed-spread or to wall hanging.

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Quilt of Birds—Cardinal—Block No. 10.

"Most birds are friendly souls but today I give you a haughty fellow who sits here as conscious of his crest and his lineage as any aristocrat in the world of humans. He doesn't look too friendly. I don't believe he would consider sharing a worm or other food he might find. How do you feel about it?"

Almost before Nancy had finished speaking members of the Nancy Page Quilt Club were talking about their experiences with the Cardinal and other birds. One member recalled that book by Lane which was so popular years ago, the one called "The Kentucky Cardinal." That led to other books and reading and Nancy had to call them back to the work in hand. "Come, come, ladies we must get to work on this bird. He

The members clipped the newspaper square and set it aside while they prepared the cloth block. They cut it $9\frac{1}{2}$ by $11\frac{1}{2}$ inches. They folded it into halves lengthwise and creased the fold lightly. Then they measured down four inches from the top of the piece on this fold and spotted the point by a bit of chalk mark or a loose basting stitch.

They stretched the goods on a

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flat surface and laid the embroidery tracing paper over it. They put the newspaper picture on top so that the small cross coincided with the mark on the goods. Then they traced the design, lightly, but carefully.

They selected their colors. The body of the bird is done in red and is indicated by the figure "2." The beak and just below the beak is done in black and is indicated by "1." The small spot near the back of the bird's head, marked "3" is done in dark gray. They black lines which indicate the wing and tail feathers and the crest are done in black embroidery cotton. The legs and claws are brown, the leaves are jade green. This bird is as colorful as the Scarlet Tanager and adds a

liveliness to the whole top. Using the colors designated by the interior of the bird outline the bird. Use a rather large chain stitch for this and fill in with a smaller chain stitch. Be very careful that you do not pucker the material. This is hard to avoid if you are making the quilt top of fine gingham.

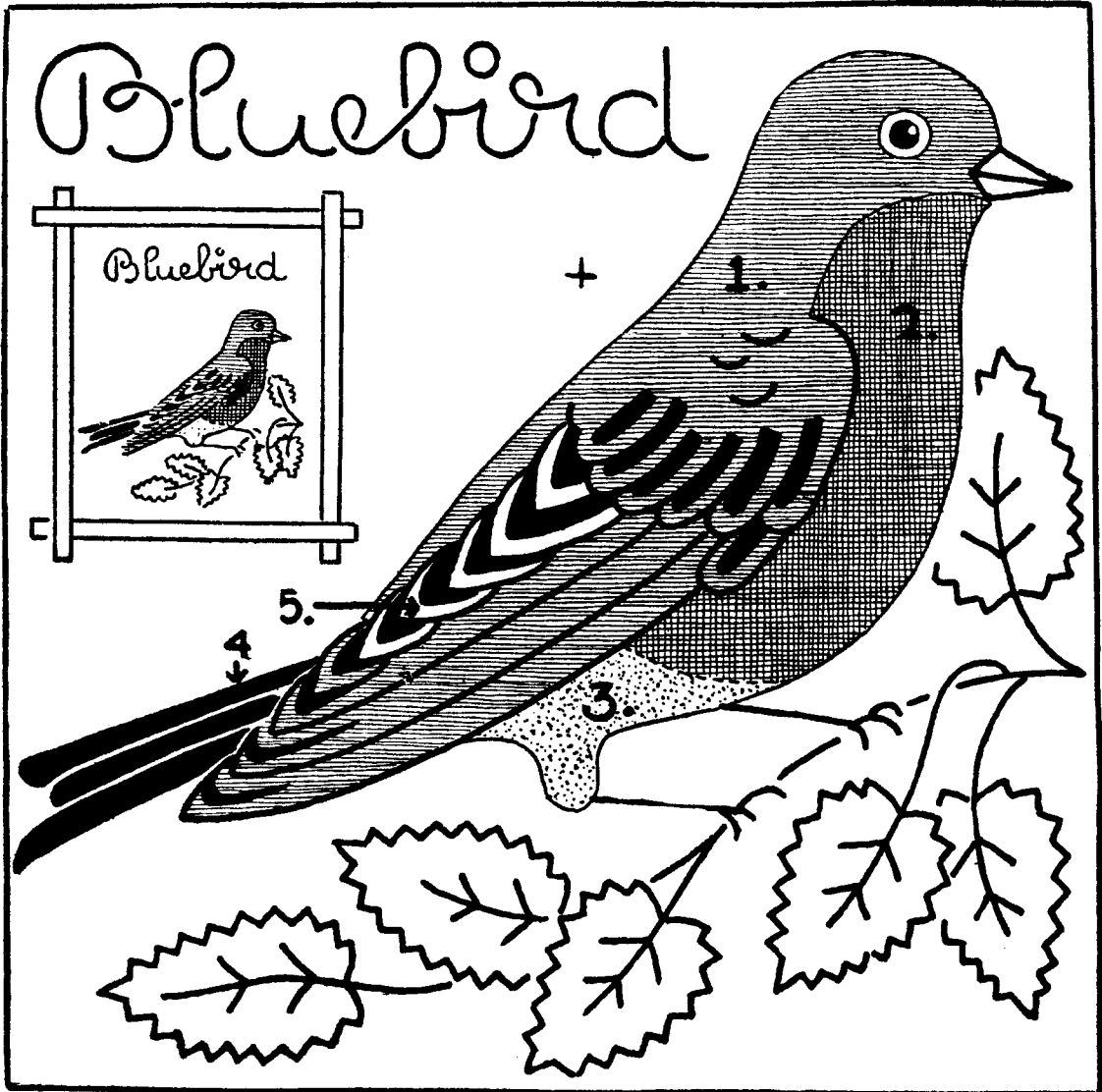
The directions for working the serrated edges of the leaves was given in the direction leaflet. If you need that or back numbers of the designs you can obtain them by following the directions given at the beginning and end of the column.

If you are embroidering the name of the bird at the top of each block, trace the design onto the cloth. Place the word so that it has the same position in the finished block as shown in the small picture at the corner of today's design. Work the name in chain stitch. Press the block well and set aside to wait the last two.

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Nancy Page Quilt Club

By Florence
La Ganke



Quilt of Birds—Bluebird—Block No. 11.

After the cardinal flaunted his red and black Nancy felt she had better suggest a quieter bird, one which stands for happiness because of the immortal play work of Matrilinck, "The Bluebird." This symbolic play which showed that happiness was most often found at home and not in distant fields was an extremely popular play some years ago. A few of the members recalled seeing it and others said they had read it in printed form. After discussing happiness and its elusive quality the members were ready to set to work. They clipped the picture from the paper and set it aside. They cut the cloth block, measuring $9\frac{1}{2}$ by $11\frac{1}{2}$ inches. They folded it in halves lengthwise and creased the fold lightly.

They measured down four inches on the fold and marked the intersection with a bit of chalk or a loose basting stitch.

Then they laid the cloth on a smooth flat surface into which they could press thumbtacks. They laid the embroidery tracing paper over that and then they laid the square of newspaper on so that the small cross on it coincided with the mark on the cloth.

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They were careful to have all edges of paper and cloth straight and parallel.

Next they traced the design lightly but carefully. Now they brought out their embroidery threads. They needed a medium lavender blue for "1," medium rust for "2," "3" was done in tan, "4" in a darker shade of blue than used for the bird, "1," "5" was white or light gray. The twig branch and the legs and claws were done in brown. The leaves were done in jade green.

Quite a variety of colors, but a quiet bird, nevertheless. First the bird, the tail and wing feathers were outlined. For the beak and the center of the eye black was used. The other parts were white.

The black lines on the wings and the white lines on the tail are to be outlined in chain stitch of

dark blue. After all the outlining is done, work the body and fill in the places with chain stitch done in smaller stitch than that used for outlining. Be careful not to draw or pucker the material or stitches. You may want to hold the work in an embroidery frame while doing it. If you are embroidering the names of the birds at the top of each panel block trace the name as given in the pictures but place it so it will correspond to the small framed block in the corner of today's picture. Nancy suggests that you use chain stitch for embroidering the word.

Only one more bird to do, the saucy, greedy, nest-stealing oriole. Then comes the fun of setting all the blocks together, framing them in and getting the top ready for the final binding or quilting if it has been made for a quilt, rather than a summer bedspread or a wall hanging.

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"I have heard that the oriole is apt to steal other birds' nests. I suppose, Nancy, that is why you show him with such an intent and searching look. He must be seeing some nest he wants."

Nancy smiled. "He might be doing that, true enough. He would be true to type in that case. I have often wondered why an interior decorating firm I used to know chose the name Oriole Studio. Did that mean they were going to go in and do over the house so that it became an oriole studio or were they thinking of making homes as individual and interesting as the oriole bird. And he is interesting, land knows. With his white, orange and black he darts through the air in a most lively fashion. We will use those colors, incidentally, in the making of this block. The parts marked '1' stand for white, those marked '2' stand for orange and those marked '3' are worked in black."

The Nancy Page quilt club members clipped this last design for their bird quilt. They had worked the other eleven designs and needed this last one to complete the picture top.

One man who had received the Audubon bird book for Christmas had asked his wife to get all the back numbers of the bird designs so she could make a wall hanging for his room. That is one of the nice things about this design; it may be used for other things than quilt tops.

Wall hangings, pillow tops, designs for dresser scarves, book ends can be designed with these birds as the motifs.

If you have missed the first eleven birds in this series which ends today with the twelfth one

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you will find directions printed today for obtaining the earlier blocks. Also the leaflet which tells how to put the quilt together may be procured by following the directions.

The members took their last block of cloth cut eleven and one-half by nine and one-half inches. They folded it in halves lengthwise and made a light crease. Then they measured down four inches on this crease and marked the spot.

They cut the newspaper square picture. They laid the goods on a smooth surface into which they could put thumb tacks. They laid the embroidery tracing paper over the cloth and then placed the newspaper square so that the cross was immediately over the spot previously marked on the goods. They were careful to have all the edges straight and parallel with those of the goods.

They traced the design. If they were embroidering the bird's name they traced that after they had finished the bird. They moved the paper up on the cloth so that the position of the name was similar to that shown in the small picture in the paper.

After the tracing was made they selected their colors. The leaves are embroidered in the same green and the stem and bird's legs and claws in the same brown as used

in the earlier pictures. The leaves are done in fly stitch for which the directions are given in the leaflet.

Next the bird is outlined using the colors indicated and doing the work with a rather large chain stitch. The wings, tail feathers and breast are outlined, using required colors. The spaces between outlines are filled in with smaller chain stitch, making the work almost solid. Care must be taken lest the cloth be pulled. The eye is worked in white with a black circle and tiny white dot and the beak is done in black.

Now the quilt is ready to be set together. Study the direction chart to get the dimensions of the pieces. Study the first picture, showing the quilt all finished to see what the final effect will be. Put quilt top together.

Press all seams open and flat. Seam the material for the back of the quilt. Lay it, seam side up, on the quilting frame. Fasten tautly. Lay on the thin layer of cotton batting. Mark the top for quilting. Plaided diamonds up to the picture frames and quilting around the birds and the frames is suggested. Lay the marked top in place. Fasten to frame. Quilt, remove from frame, trim raw edges, bind with straight or shaped edge. And one more quilt is ready for your initials or name and date so that your fortunate heirs can tell which one of their clever ancestors made this heirloom for them.

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