



**QUILTING:  
A MARYLAND HERITAGE PART II  
THE GIRL SCOUT QUILT PRIMER**



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## NOTE TO LEADERS

Those of you who have very young girls or girls that are very inexperienced in sewing may want to use the booklet, "Creative Quilting For Young People", by Jean M. Romano instead of this Quilting Primer. That's okay, the Girl Scout Council Center has a copy that may be borrowed for a short time. The author of the Quilt Primer would do several things differently than Ms. Romano. For example, marking on the right side of the fabric, cutting the pieces, having marked not the seam or stitching lines but the cutting lines and sewing across the seam allowances instead of only on the seam lines. Ms. Roman's choice of methods are perfectly correct but this author's experience in the classroom suggest to her that young or beginner quilters would have difficulty with accuracy in those three areas as directed by Ms. Romano. The author suggests that you consider your own experience and that of the girls and choose what works best for you and them. Remember, there is no "one way" to do anything in quilting, and knowing a variety of methods to achieve the same results makes both you and your girls more flexible.

The booklet, "How To Make A Quilt", by Bonnie Leman is also a thorough and complete source for beginners but, remember, read all of it just to make one block of quilting (Copies are available in the VRC for borrowing). That is why we have written the quilt primer. It is hoped that in terms of simplicity and appeal to the young quilter, its value lies somewhere between "Creative Quilting For Young People", and "How To Make A Quilt". You also need to remember about copyright laws when you do any copying of the two publications. You do not have to consider that when using the Girl Scout Primer as long it is for Girl Scouts and their work.

You will find Georgia Bonesteel's books very appealing. You can purchase used books online at [www.Amazon.com](http://www.Amazon.com). They are in color and the templates are very accurate (not always the case in publications). She not only shows a lot of lovely patterns and offers good instructions, but she has very interesting and current small projects.

If you are wondering about the choice of designs for the blocks that are included in the Primer, an attempt was made to choose blocks that fit into the 4-patch, 9-patch, appliqué, and miscellaneous categories with the first added dimension of beginner vs. advanced and the second added dimension of representing limited number of selections as there were more than thirty that were not terribly difficult, were "old" quilt designs, and represented one or more Maryland symbols. Feel free to work up any patterns of local interest and substitute them. If there is sufficient interest in the project, those or other designs can be added to the project.

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## SUPPLIES NEEDED

There are many pieces of quilting equipment that may be purchased for quiltmaking. Since this quilting project is intended to introduce the heritage and experience of quilting and not to produce professional quilters, we offer two lists of equipment and especially endorse the one immediately below. Remember the spirit of early quilting and its traditions is that of making something lovely and useful without spending much, if any, money.

### LIST OF ESSENTIALS

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| <ul style="list-style-type: none"> <li>Several sharpened pencils (#2)</li> <li>Piece of cardboard (back of tablet)</li> <li>Scissors</li> <li>Ruler</li> <li>½ dozen straight pins</li> <li>Size 8 or 10 sharp needles</li> <li>Batting or filling</li> <li>Thread</li> <li>Seam ripper (small one is best)</li> <li>Little box for small equipment</li> <li>Large box or basket for everything</li> </ul> | <ul style="list-style-type: none"> <li>Hoop or quilt frame</li> <li>Paper for notes</li> <li>Scraps of colorful paper (from old gift wrappings, magazines, etc.)</li> <li>Scraps of fabric, preferably left from sewing project but out of style, partially damaged old clothing is okay. Should be the equivalent of a lightweight cotton.</li> </ul> |
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Below is a list that is a bit expanded and divided according to the quilting step on which you are working.

STEP	BASIC EQUIPMENT	MORE EXPENSIVE EQUIPMENT
Making Template	<ul style="list-style-type: none"> <li>Several sharpened #2 pencils</li> <li>Accurate ruler</li> <li>Piece of cardboard (tablet back)</li> <li>Pair of scissors</li> </ul>	<ul style="list-style-type: none"> <li>Graph paper</li> <li>Rubber cement</li> <li>Stiff plastic – thin enough to cut with scissors</li> <li>Multiple copies of patterns made on the copy machine</li> <li>Large envelope(s)</li> </ul>
Color Selection	<ul style="list-style-type: none"> <li>Graph paper</li> <li>Several sharpened pencils</li> <li>Scissors</li> <li>Scraps of colored paper</li> <li>Template(s)</li> </ul>	<ul style="list-style-type: none"> <li>Package of multicolored Construction paper</li> <li>Rubber cement</li> <li>Acetate page cover(s)</li> <li>Multiple copies of design's grid</li> <li>Sandpaper</li> </ul>

Cutting design pieces from fabric	<b>SHARP</b> scissors <b>SHARP</b> #2 pencils Templates Prepared fabrics Color chart	Tailor's chalk or marking pens or pencils if you use dark-colored fabrics Double-faced tape
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STEP	BASIC EQUIPMENT	MORE EXPENSIVE EQUIPMENT
Stitching the fabric pieces	Sewing thread in color(s) that show least Straight pins Sewing needles – sharp Large piece of cardboard or try Color chart and/or grid Scissors Seam ripper	Sewing machine Steam iron Thimble that fits
Handquilting	Hoop or frame Backing and filling Basting thread and needle Scraps of fabric Quilting needles Quilting thread Thimble	
Finishing	Bias binding Needles Thread Scissors	Sewing machine Additional appropriate Project materials

## MATERIALS

Materials for quilts and quilted projects include fabric, thread, bias tape, muslin other than the quilt fabrics, and the filling or batting.

## IN GENERAL

You will need the following materials to make any of the 8" blocks offered in this primer. The roll-up requires about the same materials except for a strip of elastic, batting, and lining of a slightly larger size.

- A piece of cotton fabric for the lining, back, or bottom layer of the block. It must be at least 8-1/2" x 8-1/2" and the 4 edges must cut on grain.

- A square of filling or batting the same size as the lining. Be certain the edges are cut straight.
- Scraps of suitable fabrics in a mix of colors that you like and that have been washed and lightly pressed. There must be enough to piece or appliqué the top of the block.
- APPLIQUE ONLY! A piece of fabric for the top of the block, 8-1/2", all edges on grain, and the background color of your appliqué design.
- Thread for sewing the appliqué on or the pieces together, and also for basting the three layers together before quilting.
- A spool of good quilting thread.
- A bias strip of fabric or bias tape for finishing the edges after you quilt the block, unless you are using it for a large project.
- Scraps of muslin or "any old" woven fabric that will not "color" your block. This is for setting the block into the frame unless you use a hoop.

## SELECTION OF MATERIALS

### I. FABRICS

Before we get to specifics about selecting fabrics for quilting, let's consider some essential facts about textiles. Textiles are made from fibers and include yarns, fabrics, and finishes as well as products made from them. Fibers are strands of raw material such as sheep's hair (wool) that we spin into the strands that we call yarn. Naturally occurring fibers are cotton and linen (Vegetable), wool and silk (animal protein), and asbestos (mineral). Man-made fibers include polyester, nylon, rayon, and Acrilan, although there are quite a few others. Yarns are then woven, knitted, or bonded into fabrics. Woven fabrics are composed of two or more sets of yarns interlaced at right angles. They have a selvedge on both sides and a cut or torn edge at both ends. They come in various widths. Knitting is a process of hanging loops of yarn on other loops of yarn. Yarn does not have selvedges or stretch in every direction. It is generally not suited for quilting. Bonding is a process of steaming and pressing fibers together to form a fabric. The result is a stiff fabric that is inflexible. Felt is an example of bonded fabric and is also not generally suited to quilting.

“Bonding” sometimes refers to the adhesion of one fabric to another so as to line or strengthen it. We are not talking about that here.

Finishes are things you do to fabrics after they have been constructed- like coloring; printing designs; making shiny, water repellent, or fuzzy. Examples of words that tell you about the finish on a fabric are chintz, calico, and flocked. These words do not tell you from what fibers the fabric is made or what the weave is, but only how it looks.

If you will purchase or look for scraps that are 100% cotton, plain woven (no velvets or satins), that have washable color or print finishes, and have the weight of your father’s dress shirts or old sheets, you will have suitable fabrics for quilting. If you must use a blend of cotton and polyester, try to use ones that are mostly cotton. Polyester and other synthetics resist a crease and unravel more easily than 100% cotton. They are also a bit more slippery and they tend to “bead” or “pill” after your project is completed. Polyester blended with cotton in sewing thread, however, adds strength, durability, variety, and hold of color.

### Sources of Fabrics

Purchasing fabric at a quilting or other good fabric shop is the easiest way to be sure you have the right materials. You need only ask the shop owner for assistance and it will be given. However, the greater challenge is that of our ancestors: Making something beautiful within the imitations of what is at hand! Quilts made from specially purchased fabrics are no doubt lovely, but the most interesting and exciting ones in the historical collections are often made of not really matched fabrics, arranged in an exciting manner. If you try to match everything in a quilt the way you do your clothing, you may find you have a quilt that looks like it came from a kit. Dare to experiment; dare to be different, if only for one block! It’s the over-all visual impact of the design that counts, not matching of fabrics! For those of you who are challenged to try the way of your ancestors, let’s consider other sources of fabrics for quilting than a store. Home-sewers always have leftover scraps that they can’t bear to throw away. Like puppies and kittens, they also love to see the scraps go to a “good home”. You may have sorted your clothes lately to return to school in a new season. Lots of summer clothing is just the right weight for quilting. Something that is now too small or that was barely worn but suffered a permanent stain might be cut into scraps. Father’s or brother’s shirts that were not very worn but whose collar is now “out of style” might be a good choice. You really need very little fabric to make one quilt block. A really nice thing to do is a memory block of scraps from your favorite clothing or those from your family or friends. Sometimes pieces are left over even from purchased garments because the

hem or sleeve was shortened. An old garment, not knitted, is the perfect source for the muslin pieces you need to set the block into a frame.

## II. THREAD

Thread really needs to be purchased unless you already have some at home. Good quality thread, size 50 or 60, is appropriate for the sewing part. Choose the color that shows the least on your group of fabrics. Remember, it won't show at all in the piece blocks and, with practice, it won't show on appliqué. For appliqué, try to match the thread to the "bit of fabric" being applied, not the background when you are a beginner. Quilting thread for the quilting step really should be "quilting thread". Our ancestors waxed sewing thread to make quilting thread. It's wirier and easier to handle than regular thread. Some people match the lining, some match the background of the tope, some always use black and some always use white. "All-round traditional quilting", if there is such a thing, matches the thread to the background color of the quilt top, if there is one. Do as you like to achieve the effect you want. It is your project.

## III. FILLING

All the books about quilting talk about the filling. Shop owners and fiber-fill companies and most quilters call it "batting". It can be purchased in cotton, wool, silk, and polyester. Old, old quilts were made with wool fillings but it was not as reliable as cotton for Cleanliness and caused a soiled look behind a white cop because it is naturally beige in color. Nineteenth Century quilts were nearly all filled with cotton batting. Polyester was invented in 1953 and it is very popular because it is washable, white, clean, very fluffy, and requires less quilting stitches because of its stability. Purists who want the old look in quilts still use the 100% cotton batting. There is also a cotton batting on the market, "Cotton Classic", that has polyester fibers laced through it to give it stability. Quilt bats are available in all sizes.

Clearly it would be wasteful to spend 4-6 dollars on a quilt bat when you need only one 8-1/2 inch block. If you cannot share the cost of a bat with others or if you only intend to make a block, not a large piece, purchase one quarter of a yard or polyester fleece. It is sold by the yard and is usually displayed with the interfacings. Quilters have been known to use old blankets for filling but that is less than satisfactory and difficult to quilt. Serious quilters pre-shrink even their quilt batting. For a small piece of poly-fleece, just press it up and down in a sink full of warm water, let the water drain, and when it has drained sufficiently, lay it in a warm place to dry on a towel. Whole bats are done in a washing machine and dryer. After removing the packaging, including the inner



stiffening paper, place the whole bat in a pillowcase, then into a washing machine and fill the machine with water. Do not agitate but allow the bat to rest in the water a brief time. Drain the machine and spin dry on a gentle cycle. Place the bat in the dryer without removing from the pillowcase and dry. Remove from the dryer and the pillowcase immediately upon its becoming dry and unfold carefully and spread until well cooled. Roll it up and store carefully until used.

#### IV. BIAS TAPE

Purchased bias tape is a convenient item with which to finish a quilt edge. However, it is far better to make your own for several reasons. Purchased tape may shrink or the color may run and if you check that before you use it, you lose the sharply cut edges and the press. It is better if you have sufficient fabric to pre-wash your fabric, press it lightly, and cut your own. True bias is the diagonal direction in fabric and its got some ability to stretch. If you fold the side grain-line to the lengthwise grain-line, the fold created is on the true bias. Laying a yardstick across the fabric in this direction and drawing lines from both sides of the yardstick with a pencil will provide you with a very nice bias strip. Cut it, of course.

#### PREPARATION OF MATERIALS

Pre-washing of fabrics isn't done just to be certain that they are clean. It also warns you if there are colors that will run onto other fabrics and it pre-shrinks the fabric. It is not a good idea to wash a chintz in a washing machine or with a detergent. It usually loses its shine when washed. If you must pre-shrink, do it the same way as poly-fleece as discussed in "Filling" on page 7. Shrinking of fillings has already been discussed.

Press as little as possible. If you get too eager with the iron, you may stretch the fabric or even get the grainline out of line. Finished quilts are meant to be soft and puffy; sharp, crisp, wrinkle-free looks spoil the effect of quilting.

#### HOW TO MAKE TEMPLATES

The easiest way to make templates is to copy a good pattern on a copy machine, rubber cement the copy to a piece of cardboard or cuttable plastic, and leave overnight to dry completely. Using sharp scissors, cut out exactly on the cutting lines. Plastic ones last longer and cost more. Cardboard templates will last long enough to make several blocks. It's the pressure against the edges that cause them to cease

being accurate, not that they actually “wear out”. That makes plastic preferable. The designs in this Primer have been specially drawn for your use and you are free to copy them for Girl Scout use. **If you draft your own design, try using graph paper for the template design and glue that to cardboard or plastic.** Cut and proceed to trace, cut, and sew.

## PIECE VS. APPLIQUE TEMPLATES

Piece templates usually have the seam allowances on them; appliqué templates do not. Because you may be beginners and to make things simpler, the appliqué designs in this Primer suggest two sets of templates for each decorating cardboard or plastic. They include the turn-under or seam allowances. The smaller templates for the same piece should only be made of cardboard because you will be ironing the fabric against it to form the decorating piece into the shape of the design. If you use plastic for this step, it may melt into everything!

## GENERAL INSTRUCTIONS FOR APPLIQUE WORK

1. Follow steps one through six of the GENERAL INSTRUCTIONS FOR PIECE WORK. They are the same in appliqué.
2. Paying attention to the grainlines, trace your templates onto the fabric using a pencil. You are marking the outer edge or cutting lines, not the stitching lines. Use the larger of the two templates you have made for each piece. When you have marked all pieces, cut them from the fabric very carefully and arrange on your grid. It's a good idea to use the color choice grid for this. This grid should be placed on a tray or piece of cardboard so you can carry it without disturbing the fabric pieces.
3. Prepare the background for the appliqué top in this manner: First, fold and press the fabric carefully in half cross wise, lengthwise, and along both diagonals, keeping as many of the pressed creases as possible as you progress. This makes a grid on your piece that will disappear all too soon. Use these lines to line up your appliqué pieces. If the press lines disappear too fast, mark them lightly with a pencil or a few straight pins.
4. Now use the smaller set of templates and your background fabric to trace the design onto the background. Use a #2 pencil and mark only where necessary. Use the pressed lines as a guide to line up the template. If you make a wrong pencil mark, do not try to erase it. The erasure mark will not wash out; the pencil mark will. If you make an awful mistake, wash the fabric carefully and

begin again. When you have neatly marked the entire design lightly in pencil, you are ready to prepare the appliqué pieces for sewing.

5. Again using the smaller set of templates, lay the template on the wrong side of its appropriate fabric and press the seam allowances onto the template. Very diluted spray starch can be helpful for this step. You want a good, neat crease. When all pieces have their seam allowances pressed underneath, baste them in place. One seldom finishes the entire block in one sitting and they tend to relax if they are not basted. Lay them on the background to be sure everyone is correct. Now you are ready to begin the appliqué stitch work.
6. Pin or baste all the pieces numbered "1" on your design and stitch them in place along the lines shown in your design and only on those edges with seam allowances. See instructions for the appliqué stitch at the end of these instructions.
7. Repeat step 6 for all pieces marked "2" in your design.
8. Repeat step 6 for all pieces marked "3" in your design.
9. When all pieces have been "applied", you are ready to wash the piece very carefully by hand to remove the pencil marks that still show, allow to dry naturally, and proceed to quilt the square. Remove any basting threads before washing.

## APPLIQUE STITCH

The appliqué stitch, effectively done, is nothing more than a small running stitch done with peculiar spacing, peculiar needle positions, and a "best way" to pull the thread through the fabric. Use a single strand of 50 or 60 thread that matches the decorating fabric. Don't use a piece longer than 18 inches, and make a small knot under the decorating fabric. Begin at an easy edge, not where there is a point or deep inside angle. Take a small stitch through the background and under the decorating fabric, bringing the needle to the edge of the immediate design. Now begin. Slip the point of the needle through the folded edge of the decorating fabric 1/8 inch more or less and bring it back out of the folded edge. Pull directly to the left, not up, down, or toward the right. Now slip your needle down into and back up through the background fabric picking up no more than one yarn of the fabric. Pull the thread through again only in the direct left direction. Repeat this all the way around the decorating piece. Be sure to place one stitch directly into any point, and make two or three very tiny stitches immediately together where you have an inside sharp angle. Do not make a knot at the end but pull the thread to the back and make three tiny backstitches together under the decorating piece.

Helpful Hints – Trim away excess fabric if it is too bulky to lie flat (this should not be a problem on the designs in this project). Snip the seam allowance if, and only if, necessary or sharp, inside curves and angles. Don't cut too close to the folded edge. Use the smallest "sharp" needle you can thread; never use a crewel needle. Some people like to use a hoop for this. Some like to use freezer paper for templates but you have to cut the back to remove it. Don't cut the back away after appliquéing; it weakens the quilt top. Areas of appliqué may be stuffed for special effects.

#### GENERAL INSTRUCTIONS FOR PIECE WORK

1. Select a design suited to your skill level and that you like.
2. Take the design to the library or any other convenient place where you can make good copies. Make two copies of the template page and as many of the full-sized grids as you like. One of these is for use in constructing the block. The others are for color experimentation.
3. Read the instructions for making templates and make the templates for your design. Keep them together in an envelope and in your sewing roll-up or box.
4. Work out a color scheme. Do as many as possible using colored pencils, crayons, or by cutting pieces of colored paper as a substitute for the fabric you will later use. When you see a color design you like and want to do, protect it with a piece of clear plastic. If you used cut paper, rubber cement the pieces to the grid first. Use this as a guide when gathering your scraps of fabric together.
5. Gather, launder, and press lightly all the fabrics you intend to use, trim away and discard sports, collars, and so forth that you want to be sure not to use. Stack the scraps neatly.
6. Gather all the equipment that you will need and make certain everything is in working condition. If you are going to use a sewing machine, be sure it is stitching properly by practicing on odd scraps of fabric. Thread the machine so that it is ready.

7. Paying attention to grainlines (yarn directions in woven fabrics), draw each fabric piece that you will need. Make the pencil lines only dark enough for you to see them. It doesn't matter if you use the right or wrong side of the fabric for tracing in piece work. The pencil marks will be underneath when you finish. After you have traced all the necessary pieces, cut them very carefully and very accurately. Stack them by color.
8. Now arrange the pieces as they will be in the finished block. Do this on a tray or large piece of cardboard on which you have placed the design grid copy. It's a good idea to use the one with your color choice. When you are satisfied that they are placed properly, carry the tray or cardboard to your sewing machine or sewing corner and begin the piecing.
9. DO NOT begin at one corner and continually join the next piece. DO STITCH together to form larger and larger units. These steps are diagrammed on your individual design instructions. Follow those instructions now\* until the block is complete.
10. \*Always use ¼ inch seams, stitch from edge to edge, and press the seam allowances flat toward the darker fabric before you cross the seam with another seam. Do not use a very hot iron and only press lightly to make the seam allowances lie flat and to the side.
11. If you are sewing by hand, use a small knot at the end of your thread or take three small backstitches to start and finish. Use a nice, small running stitch with an occasional back stitch for strength.
12. Pin basted pieces if you need to, but don't sew over the pins. The machine makes a funny stitch when you do, and sometimes goes off the line. Remember, precision sewing matters here.
13. VERY IMPORTANT: Be certain that you have good "points" where corners are joined. This is an absolute must in good piecing and it's not as easy as it looks. You may find it necessary to do a bit of pinning here and you will find that very long, very sharp straight pins make an enormous difference.

## SETTING IN THE QUILT

Now that you have made one or more lovely quilt blocks, you are ready to quilt them. You may be tempted to machine quilt because it looks quick and easy. It really is not. Stitching through all three layers without a shift in one of the layers takes skill and practice. We also prefer the tradition, appearance, and pleasure of hand quilting.

First, mark the quilt design with a No. 2 pencil. Second, place and baste the three layers together. Use large stitches, beginning in the center and keeping all three layers flat with the edges lined up perfectly. Fold strips of muslin over the edges and baste in place so that the filling won't come out, but be sure that you have not covered your pencil lines for the quilt design. If you plan to do free lap quilting, proceed to the "How To Do the Quilt Stitch" section. If you plan to use a quilt or embroidery hoop, it may be necessary to baste additional strips of muslin to the edges of the square to make it large enough to fit in the hoop. This is sometimes helpful in quilting in corners but on a small project, these can be lap quilted. The use of a frame is a bit more trouble to set up but recommended for larger projects. A small frame can be made by cutting a piece of pegboard into four strips and stabilizing it at the corners with screws, washers, and nuts. Whip-stitch a piece of muslin to the top and bottom of the frame you have made, and baste your square of project to be quilted to the top and bottom piece of muslin. If the project is larger than one square, you should also pin strips of muslin to the square and around the sides of the frame to keep the piece relatively taut while you quilt. You then sit with this small frame in your lap and prop the top against a chair back to quilt.

## HOW TO DO THE QUILT STITCH

The quilt stitch is a small running stitch that connects all three layers of the quilt. No knots must ever show and the stitches should be even and relatively small (no "toe Catchers"! ). Evenness is more important than the size however. Use quilting thread in the color of your choice, the smallest "sharp" needle you can thread, and a thimble. Thread a half dozen or more needles at once and have them knotted and ready.

Now, about knots. Some quilters NEVER use knots, just small backstitches. Beginners should use knots but make them small and hide them between the layers of the quilt. Tie a knot in the end of your thread by pulling the end of the thread through the looped thread twice. Pull up tight and you have a nice, neat knot. With the point of your needle, spread the fabric yarns apart just a bit near where you want to quilt and pull the thread. Pull firmly and the knot should pop through and be hidden in the filling. Now bring the needle out again just where you want your first quilt stitch to start! Insert the needle at the right angle (or straight down into the fabric), through all three layers. Using a finger from your second hand to tell you have come through the bottom, use your working hand to rock the needle "15 minutes" to the right and back up through the three layers so that the point of the needle comes up through your quilt design line. Pull the thread through. You have done your first quilt stitch. Celebrate by doing some more! Do not take out your first stitches unless they are truly impossible. Quilting improves with practice and if you practice on your first block until you are a very good quilter, the block will be quite worn out! Try to establish a rhythm in the stitching and try to keep them even. Smallness comes in time.

You've come to the end of your thread: Don't wait until the thread is less than six inches long or until it's twisted or worn out. To end the thread, you may do one of several things. You can use a small backstitch to get the thread to a seam line and then take three tiny, invisible backstitches. A nice way is to make a knot in the thread like the beginning knot, making it about a sixteenth of an inch about the fabric. Then use the point of the needle to spread the fabric's yarns and pull the knot through one layer of the fabric into the filling. Snip the thread where you have pulled it through the fabric. This step should be done as a backstitch. When every line in the quilt design is finished, you will probably need to remove any remaining pencil lines by hand laundering the piece. It's best to wait and do this when the edges are finished. Proceed to insert the block into your planned project or to finish the edges as appropriate.

## SASHES AND BORDERS

Think of sashes and borders as frames, either around a block, a series of blocks, between rows of blocks, or around the entire project. They can add color, texture, and visual interest to the project but are by no means necessary. Since they do not really involve more than common sense sewing and are so well explained in the recommended reading list, space will not be devoted to them here. They should be added after the blocks are completed or after the blocks are joined and before quilting. Stitching and order of piecing of the blocks should be approached in the same manner as when doing a piece work block. Essentially, a quilt top is "pieced" from blocks unless it is a whole-cloth quilt.

## FINISHING THE EDGE OF A QUILT

This Primer will offer two basic finishes of edges of quilts and discuss several others for which you may want to consult books on the recommended reading list. The first is the oldest and the simplest method and frequently shows up on old Maryland quilts. The lining is simply folded up over the tip edge and neatly and invisibly stitched. To do this, use a ruler and a very sharp, number two pencil to draw a very straight line one-fourth of an inch from the edges of the quilt or quilted project. Now, with very sharp shears, trim off this one-fourth of an inch of fabric and the filling directly under it. Be very accurate and very careful. **DO NOT TRIM THE LINING!** The lining should not be  $\frac{1}{4}$  inch larger all around than the rest of the quilt. Turn the lining under one-eighth of an inch once, then one-eighth of an inch again, this time over the top of the quilt. Pin or baste in place and stitch neatly, practicing you appliqué stitch. Be sure you have turned in the raw edges in a neat manner when you get to the corners. This is a SELF-BOUND EDGE.

The BIAS STRIP BOUND EDGE may also be done but it requires an additional piece of fabric and an additional stitching step. You may use purchased bias tape but it is usually not preshrunk, is usually too narrow, and usually made of inferior, non-matching fabric. It is better to make your own (see page 5), and to use it double because it takes the wear and tear better. Self-made bias strips should be evenly 1-1/2 inches wide and cut on the bias. They should be an inch or so longer than the length to be bound to allow for corner turnings and overlapping the place where the beginning and end must join. After cutting the 1-1/2 inch piece, fold and press in half without stretching out of size. Remember bias is stretchy! Now place the two raw edges of the bias against the edge of the quilt. Most quilters do this step on the right side of the quilt (top side) but it really doesn't matter unless your hand stitching is especially poor. Now stitch all these layers, arranging the corners in a miter. Turn or baste in place, again arranging the corners in a miter. Use the appliqué stitch to sew this down; take several extra stitches in the corners as necessary.

Ruffles, lace edges, and picotted edges sometimes called Prairie Points may be added to the edges of a quilt before it is finished. None of these three edges are traditionally Maryland but if you like them, check the resources suggested or those in your local library. They are not an essential part of quilting but are sometimes especially nice on children's or crib quilts. Elaborately scalloped edges and some with knotted fringe are found among Historic Maryland quilts. These really take expert planning and sewing.

## CARING FOR QUILTS

As a general rule, it is best not to wash quilts at all. They are best "aired". However, small projects that are well used will probably need to be washed. Treat them like a fine wool sweater, in that you should hand wash them in lukewarm water and a mild detergent. Rinse well, several times without lifting from the water (let it drain instead), and squeeze or press out excess moisture or roll up in a heavy cotton towel. Never "wring". Lay out on a clean towel or pieces of old sheets under which you have made a pad of newspapers. A layer of plastic may be necessary on the very bottom, depending on the surface you are using. Hanging to dry or using your heated dryer create damaging stress especially on the hand-stitching. Stress is one of the greatest destroyers of quilts. Also, never store in a plastic bag. Molds and mildews form in stale, trapped air and are also very destructive of quilts.

If you must wash a large quilted piece, it is suggested that you check with your County's Home Demonstration Agent, the County Extension Service.



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BASIC FOUR-PATCH - Beginner

1. Read the Girl Scouts Primer concerning the selection of equipment and materials.
2. Gather necessary equipment and materials.
3. Read the Primer concerning templates and make the template from the pattern below.
4. Read the Primer's general instruction for piece work and cut your pieces. You should cut 4 pieces, 2 each of 2 colors or 4 different colors.
5. Arrange the pieces on the color grid you choose and begin to stitch. Diagram 1.
6. Stitch pieces one and two together, then three and four. Press. Diagram 2.
7. Now join the two strips you have made through the middle of the block (one to three, and two to four). Press. Diagram 3.
8. Check your work to see that the corners match exactly.
9. Use the block to finish your project.

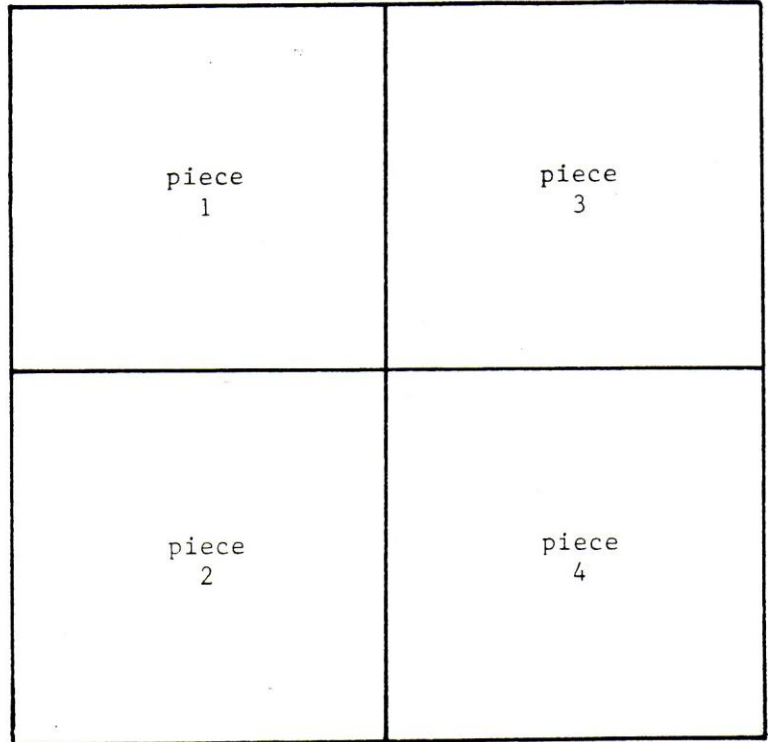


Diagram 3

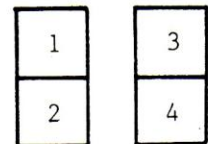
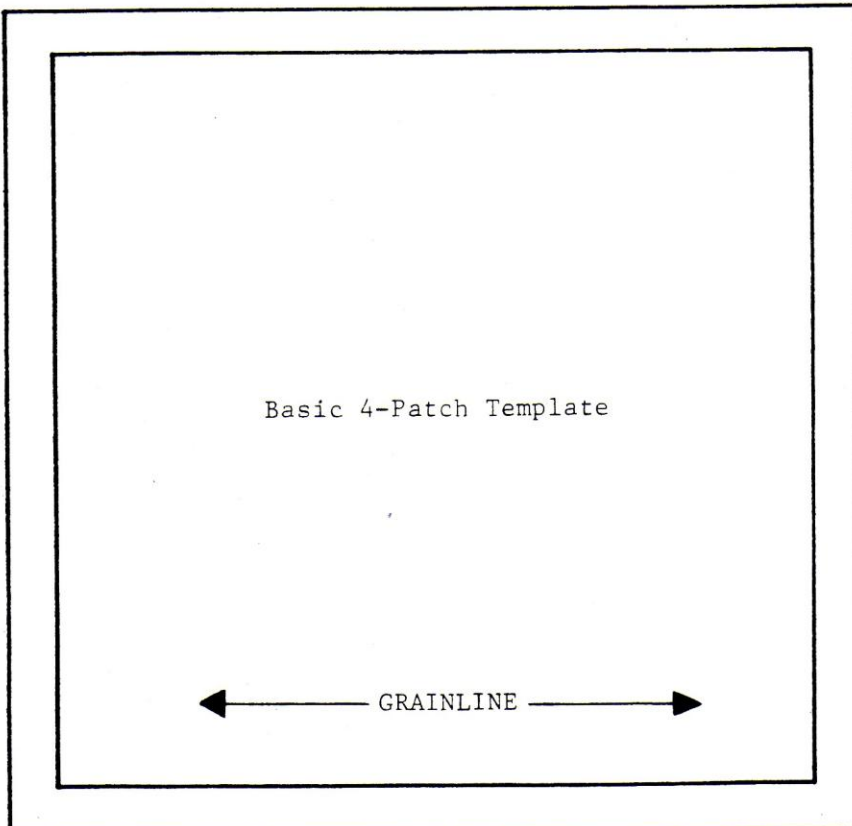


Diagram 2

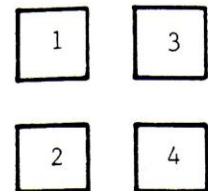
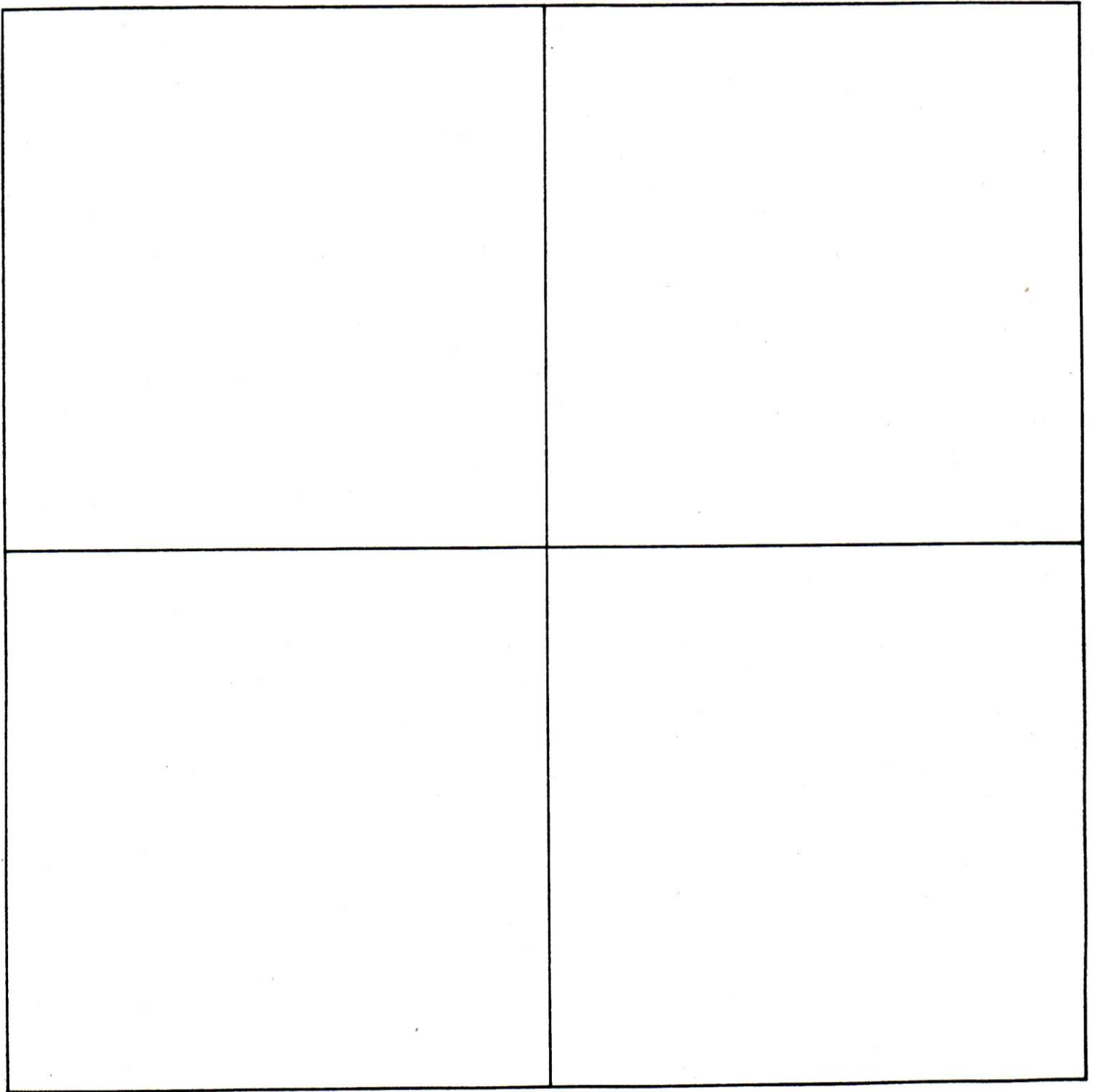


Diagram 1

BASIC 4-PATCH GRID



The Basic 4-Patch is thought to be one of the earliest square, planned form of patchwork. It is certainly a simple one but from it, many variations can be made. It works nicely as a "fold" to find a new design because half of each square can easily be done without measuring and can take the form of bars, triangles, or other squares. It is the basis for such traditional Maryland designs as windmills, sugar bowls, whirlwinds, and many stars.



BASIC NINE-PATCH, Beginner

1. Read the Girl Scouts Primer concerning the selection of materials and equipment.
2. Gather the necessary materials and equipment.
3. Read the Primer concerning templates and make the one below.
4. Read the Primer's General Instruction concerning piece work. Cut your pieces. You should have nine pieces.
5. Arrange the pieces on the color grid you choose and begin to stitch. Diagram 1.
6. Continue to stitch as in Diagram 2. You now have three columns. Press.
7. Continue to stitch as in Diagram 3. Press.
8. Check your work to see if the corners match exactly.
9. Use your block to finish your project.

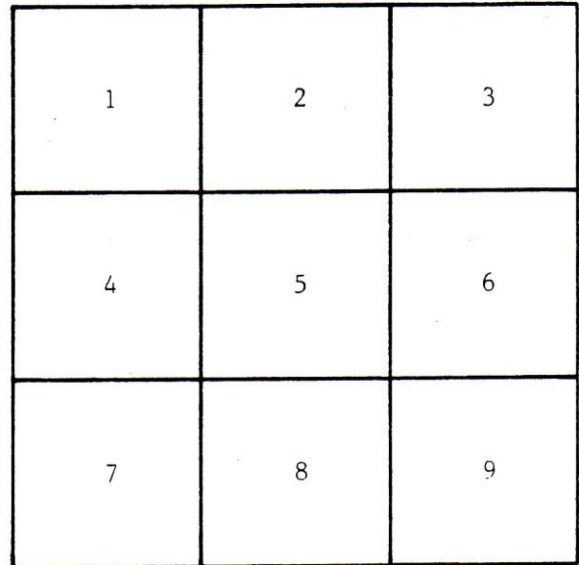


Diagram 3

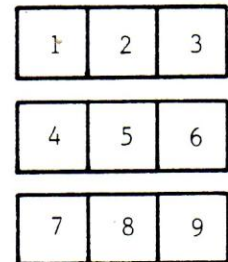
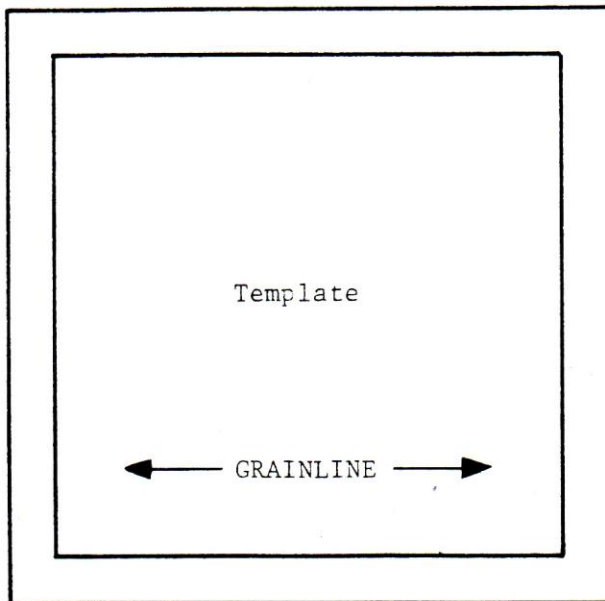


Diagram 2

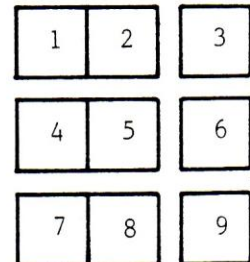
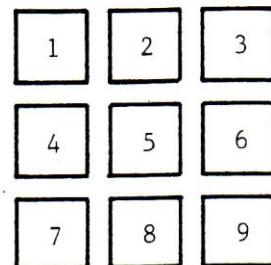


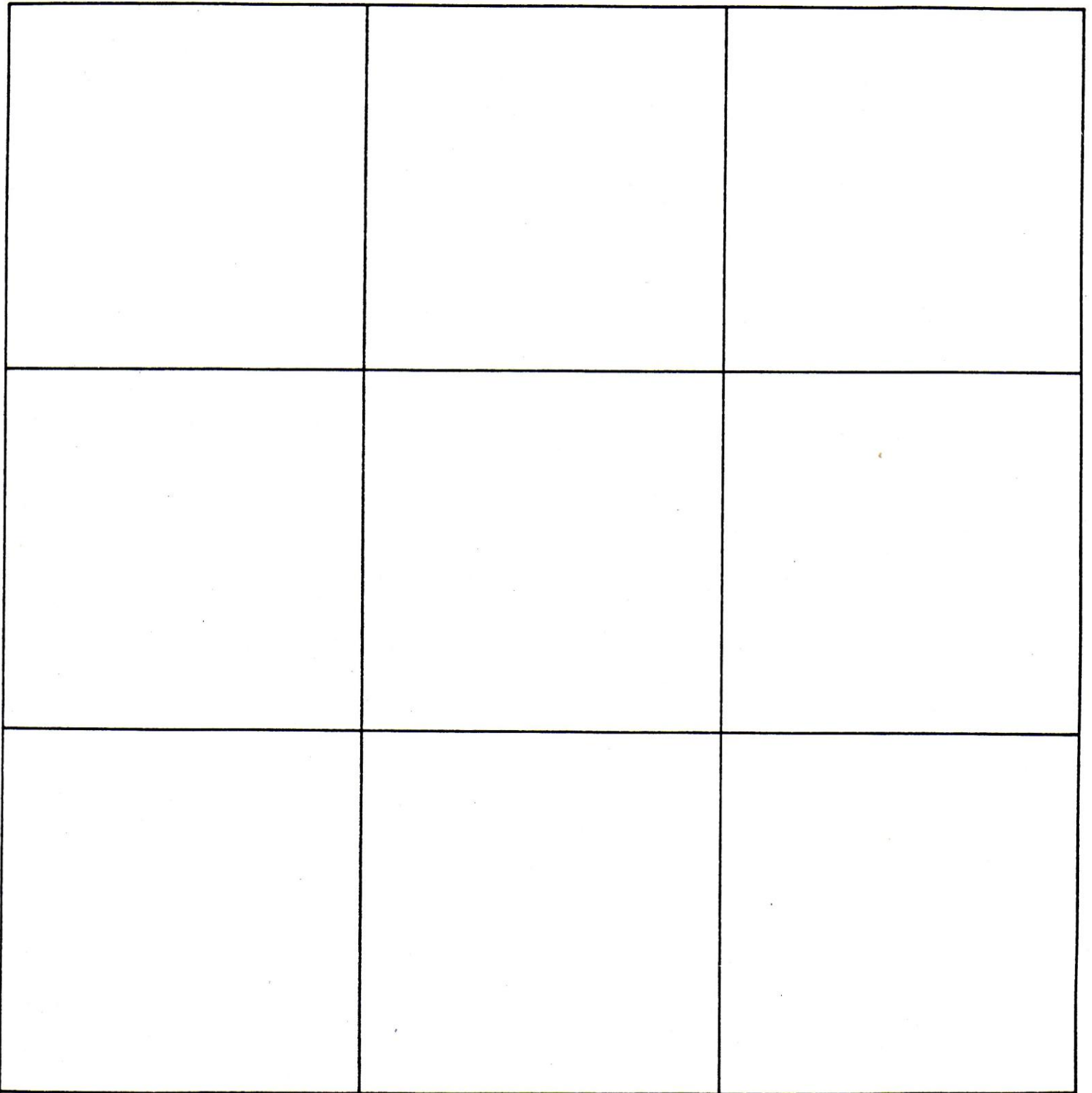
Diagram 1



Color Grid



BASIC 9-PATCH GRID



Most beginner quilt classes use the 9-Patch for beginners because it is even more versatile. It is the basis for all the variations of Irish Chain designs, a favorite Maryland pieced design during the 19th century.







RAIL FENCE 4-PATCH, Intermediate

1. Read the Girl Scouts Primer concerning selection and preparation of equipment and materials.
2. Gather necessary equipment and materials.
3. Read the Primer concerning templates and make the template below.
4. Read the Primer's instructions concerning piece work and cut your pieces.
5. Arrange the pieces on the color grid you choose and begin to stitch.  
Diagram 1
6. Continue to stitch as in Diagram 2. Press.
7. Continue to stitch as in Diagram 3. Press.
8. Continue to stitch as in Diagram 4. Press.
9. Continue to stitch as in Diagram 5. Press
10. Check your work to see if all the corners line up properly.
11. Use the block to finish your project.

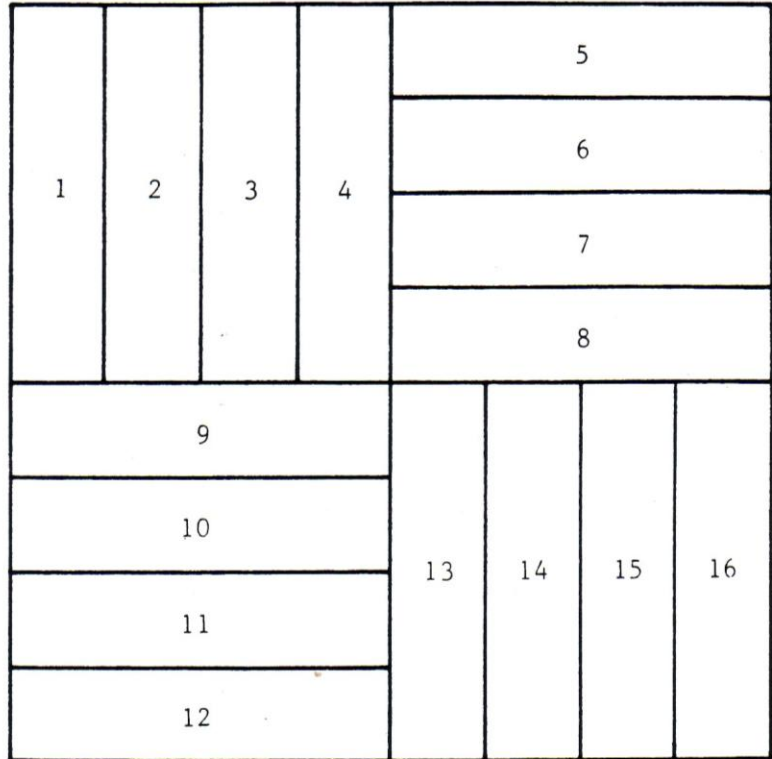


Diagram 5

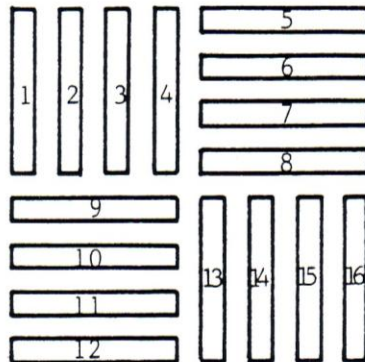


Diagram 1

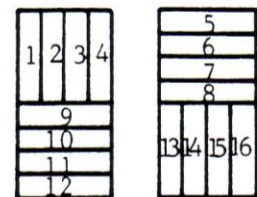


Diagram 4

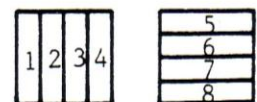


Diagram 3

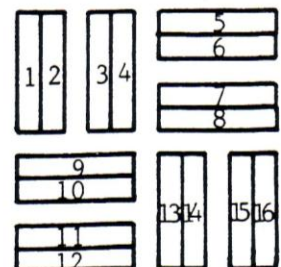
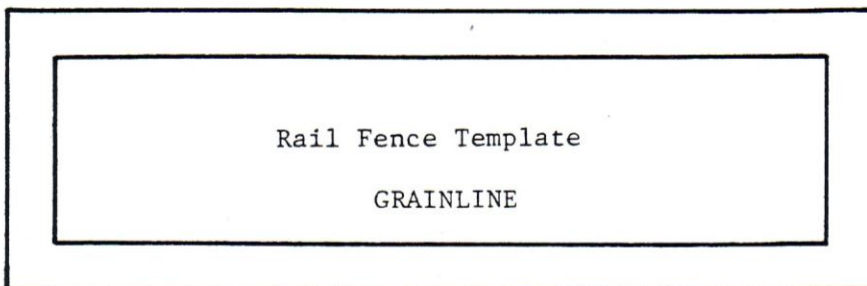


Diagram 2



RAIL FENCE GRID - 4-PATCH


Rail Fences were popular in colonial and frontier Maryland because logs were plentiful and rail fences were made with an axe and no nails. Nails were hard to get, time consuming to make, and expensive. Three major designs of rail fence were seen: Post and Rail, Snake, and Worm. They are still seen in the Appalachian Mountain areas.



TEA LEAF 9-PATCH, Intermediate

1. Read the Girl Scouts Primer concerning the selection of equipment and materials.
2. Gather necessary equipment and materials.
3. Read the Primer concerning templates and make the ones below.
4. Arrange the pieces on the color grid you have chosen and begin to stitch. Diagram 1. (Applique stem\*) Form the triangles into squares. Press.
5. Continue to stitch as in Diagram 2. Press.
6. Continue to stitch as in Diagram 3. Press.
7. Continue to stitch as in Diagram 4. Press.
8. Check your work to see if all the points are perfect.
9. Use the block to finish your project.

\* It is necessary to applique a bias strip of fabric to square piece #13. It's very simple applique. Read the instructions for applique stitch. You don't need a template- just a strip of fabric bias - edges turned under. The stem need not be straight!

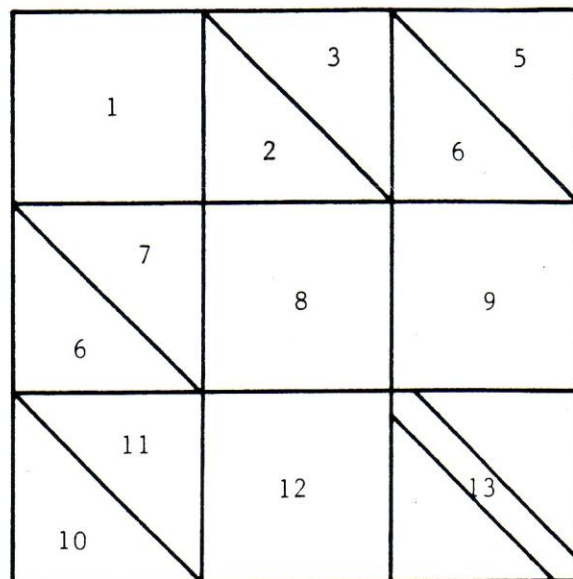


Diagram 4

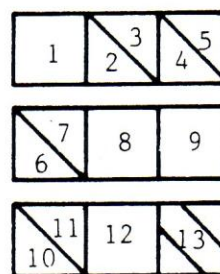


Diagram 3

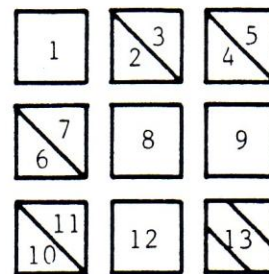


Diagram 2

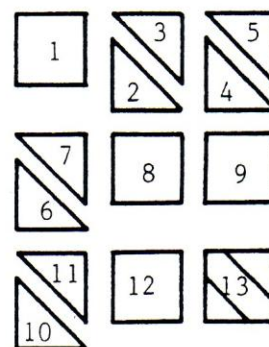
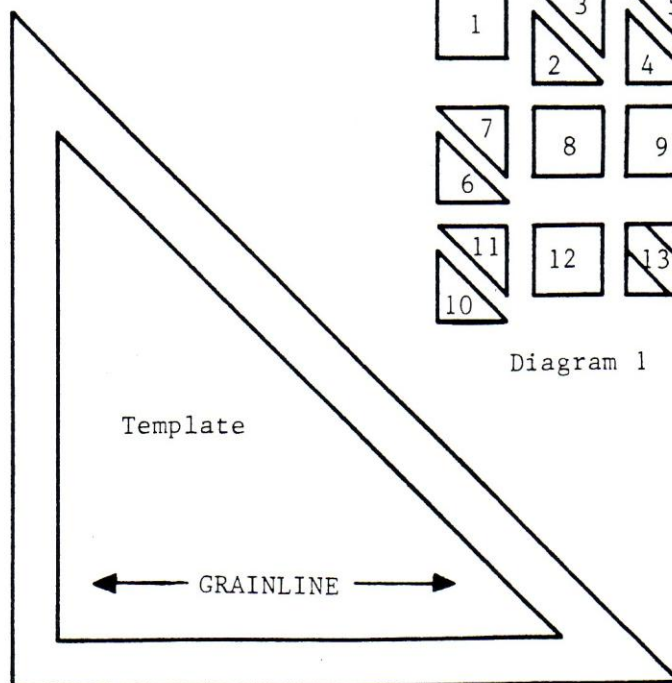
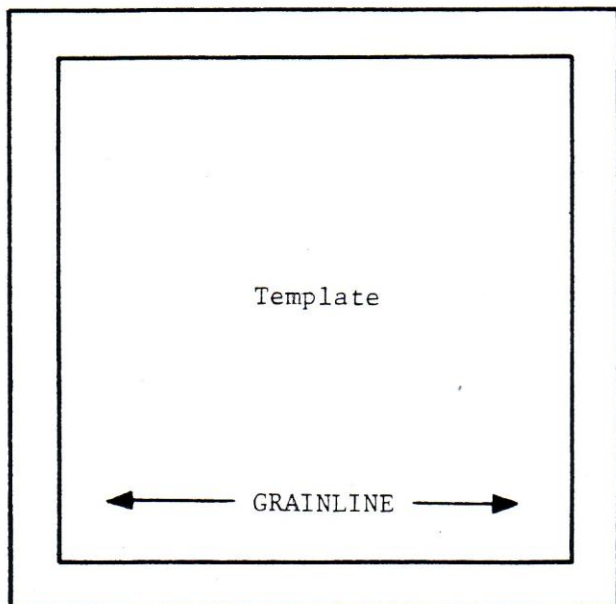
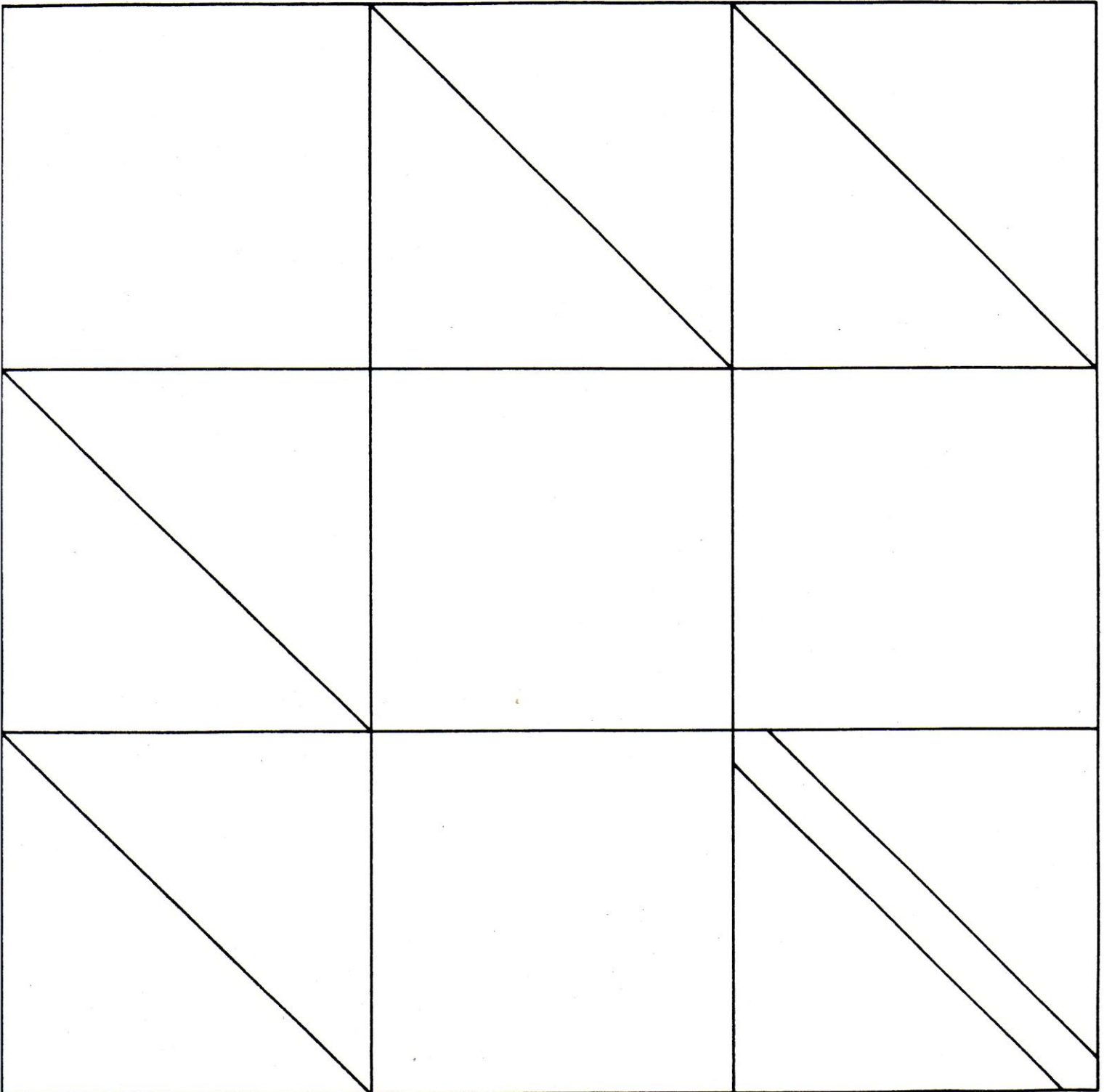


Diagram 1



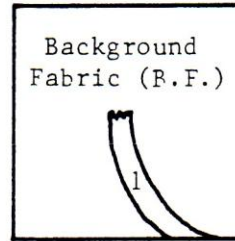
TEA LEAF GRID - 9-Patch



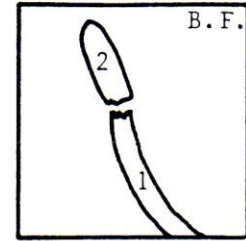
TEA LEAF: Tea was as significant to Colonial Marylanders as to those in Massachusetts. In response to the unfair Tea Act in 1773, Marylanders refused to import any more tea. When they learned that the owner of a tea ship, the PEGGY STEWART, was attempting to bring in a chest of tea anyway, they ordered him to burn his ship or be hanged! He burned his ship in the Annapolis harbor and returned to England. Citizens did likewise in Washington County only there was no ship - only a chest of tea - the one John Parks was to deliver to Cumberland County, Pennsylvania. The Committee of Observation ordered him to "torch" the tea which he did. It was referred to as "Tea Burning" in 1774.

BLACK-EYED SUSAN, Applique, Intermediate

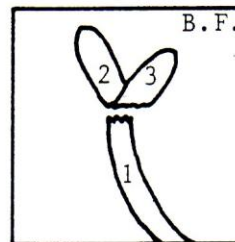
1. Read the Girl Scouts Primer concerning the selection of equipment and materials.
2. Gather equipment and materials together.
3. Read the Primer concerning templates and make the ones below.
4. Arrange the pieces on the color grid you have chosen and take the grid and pieces to the ironing board.\*
5. Press under the edges of the pieces to be appliqued using the smaller, cardboard templates. Pin the pressed pieces to the background fabric.
6. Carry the pinned piece to a sewing area and begin to baste and then applique the pieces in place. Begin with the stem, then the petals, and last, the center. Just before you do the last six or eight stitches on the brown center, you may want to add a bit of extra stuffing for a 3-D look. This is also possible on the petals and stem.



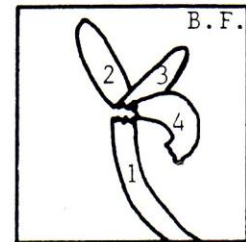
Step 1



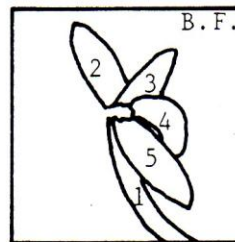
Step 2



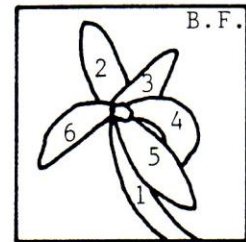
Step 3



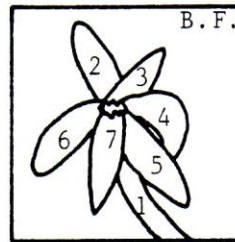
Step 4



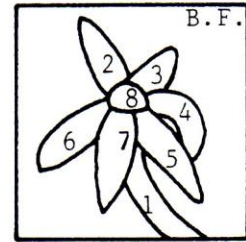
Step 5



Step 6



Step 7



Step 8

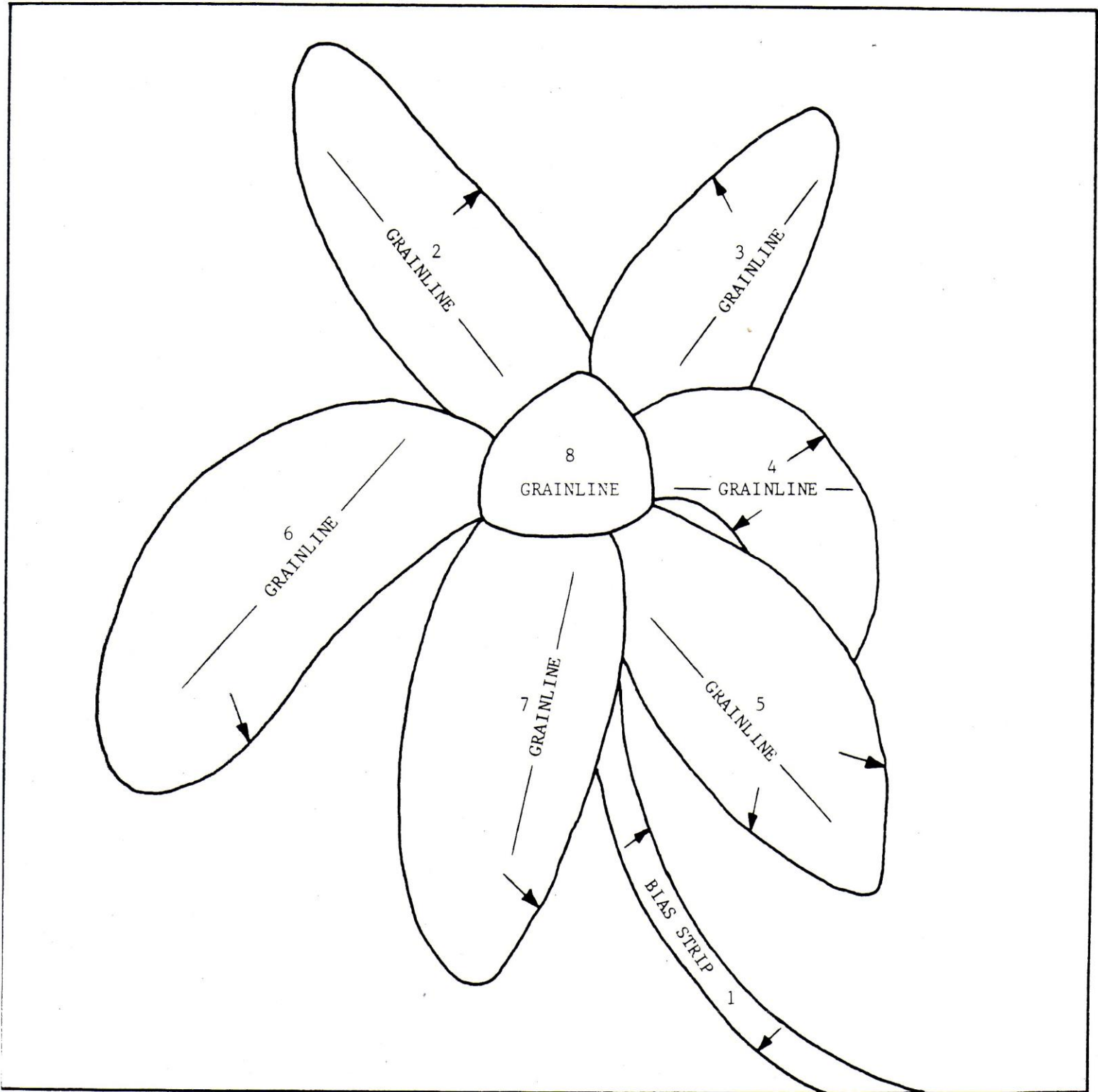
- \* Don't forget, you need to trace the design onto the background fabric with pencil when you do applique, as well as doing the color grid. DON'T use those disappearing pens on the fabric. They cause problems! Use a number two pencil!

BLACK-EYED SUSAN TEMPLATES:

Because of the number of templates required for this design, we ask that you make copies of the grid design on the back of this and cut the pieces apart after you have glued the picture to a piece of cardboard or plastic. CUT CAREFULLY! Now trace around them on the fabric with a pencil and cut them out, allowing about  $\frac{1}{4}$  inch seam allowances. Stitch the pieces in numerical order and turn under seam allowances and applique stitch only on those lines to which an arrow points. The other lines will be covered with another flowerpiece. Use a bias strip for the stem if you like and don't worry about making your Susan exactly like the picture. Yours may be much better! Put points or curves on the ends of the petals as you like.



BLACK-EYED SUSAN GRID, Applique, Intermediate



BLACK-EYED SUSAN (state flower). The Black-Eyed Susan is a member of the sunflower family and was named by the Maryland State Legislature to be the state flower of Maryland in 1918. (Chapter 458, Acts of 1918.) It is not true that it always has thirteen petals but it does begin to bloom in Maryland around the 4th of July. It reflects two of Maryland's four colors.



SAILBOAT - 9-Patch, Advanced

1. Read the Girl Scouts Primer concerning selection and preparation of materials and gather them together.
2. Read the Primer concerning the making of templates and make the ones below
3. Using the templates you have made, mark and cut the pieces of fabric you need and arrange them on the grid of your color choice.
4. Begin stitching as in Diagram 1. Press.
5. Continue stitching as in Diagram 2. Press.
6. Continue stitching as in Diagram 3. Press.
7. Continue stitching as in Diagram 4. Press.
8. Check your work to see if all the corners are lined up.
9. Use the block in your project.

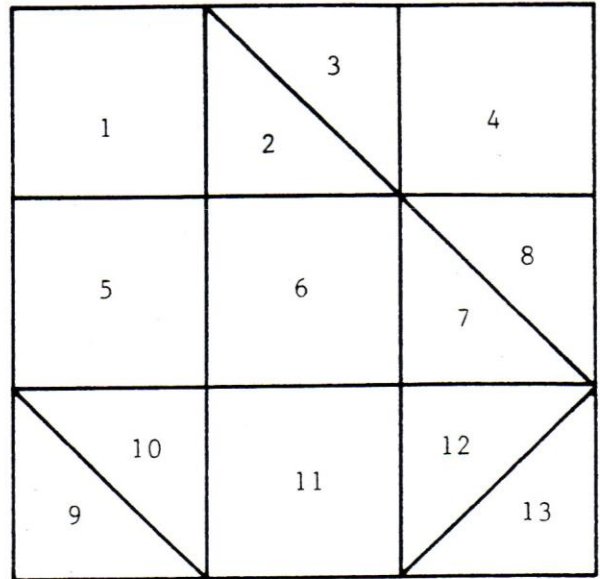


Diagram 4

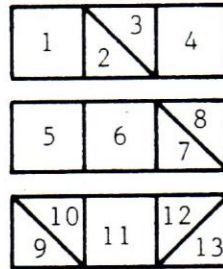


Diagram 3

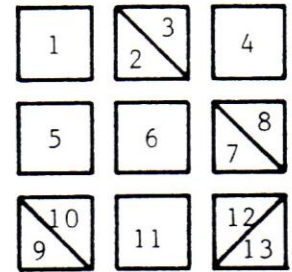


Diagram 2

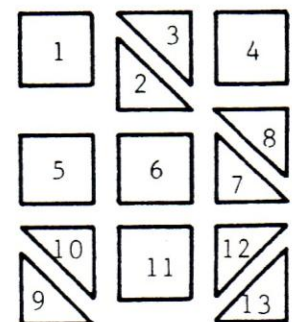
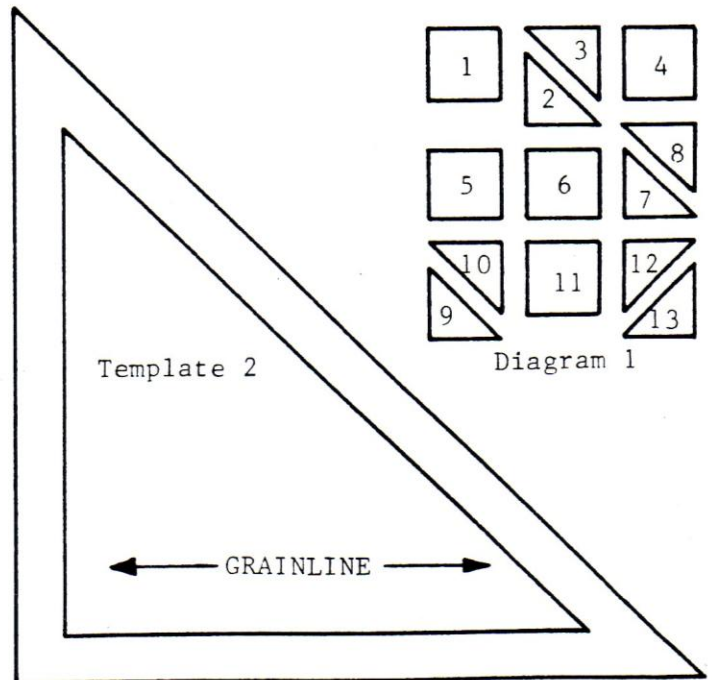
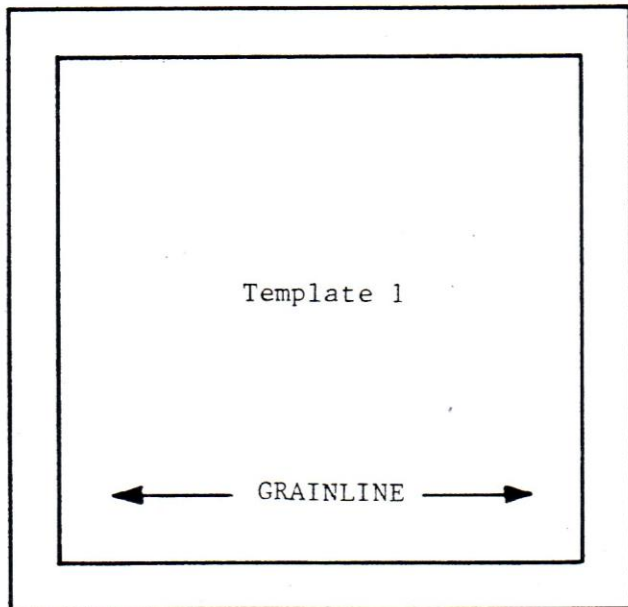
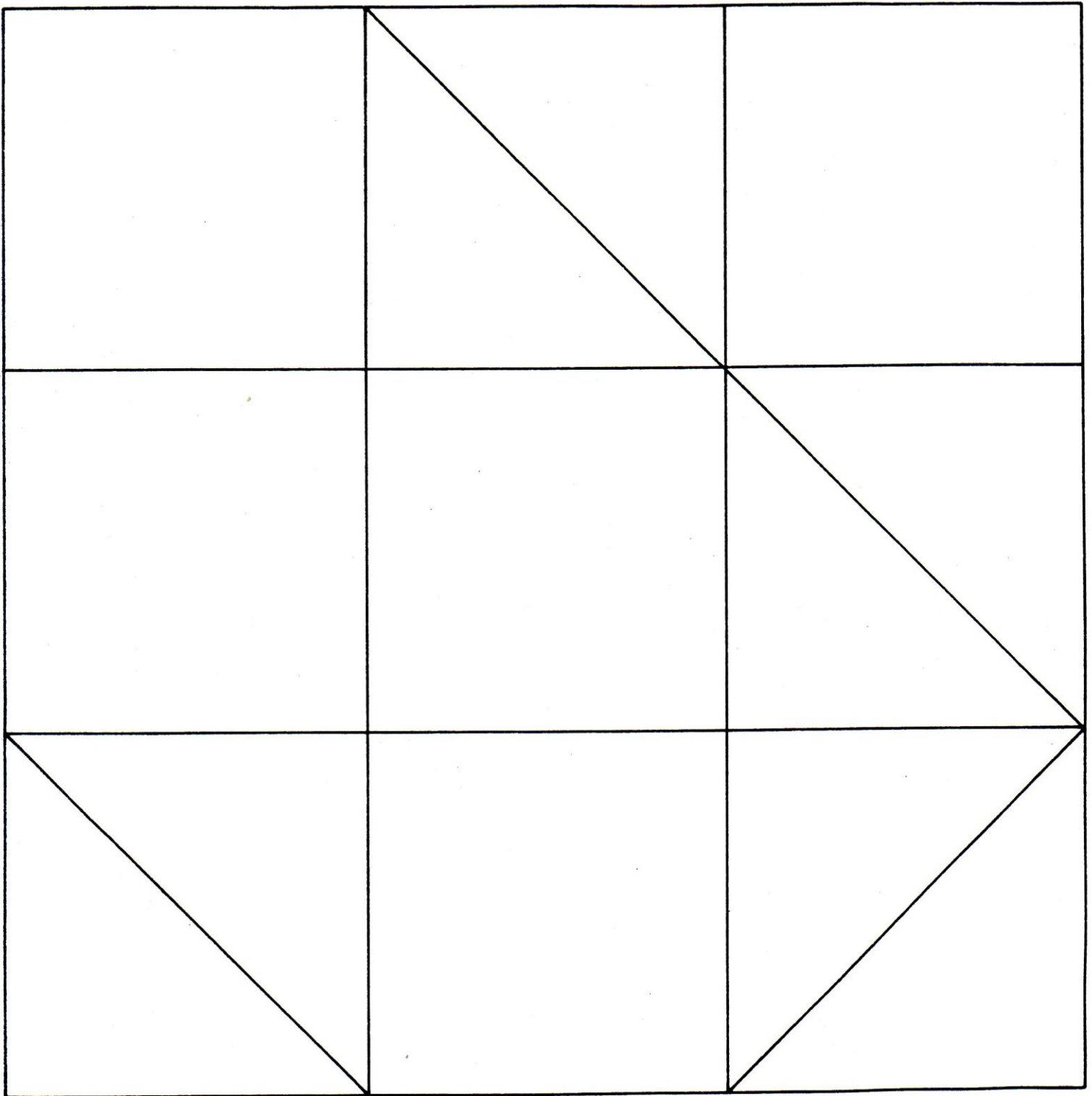


Diagram 1



SAILBOAT GRID, 9-Patch, Advanced



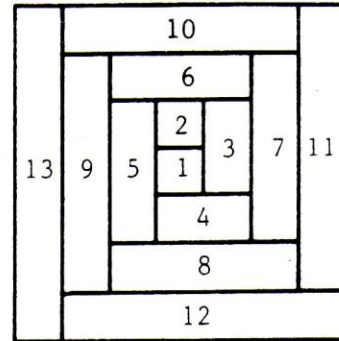
SAILBOAT: The first Maryland settlers arrived on two sailing ships, the Ark and the Dove, the Ark being seven times the weight of the Dove.....In resistance to the tea act of 1773, Marylanders demanded the burning of the ship Peggy Stewart off the port of Annapolis because of her owner's attempt to bring tea into the colony.....The U.S.F. Constellation, the first frigate built by the United States of America, was built and launched in Maryland in 1797 - it now rests in Baltimore's Inner Harbor....Maryland's boatmen depend on the seafood industry.....The Chesapeake Bay is known for its recreational sailing.....The United States Naval Academy is located in Annapolis, Maryland.



LOG CABIN, Miscellaneous Block, Advanced

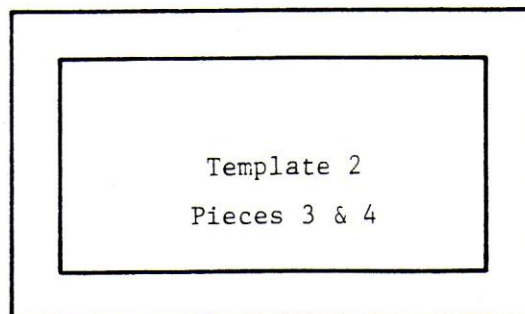
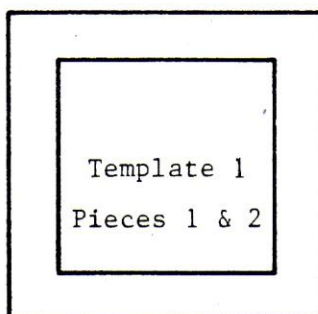
NOTE: The Log Cabin pattern is different from any other in that you begin in the middle and add pieces to the sides in an orderly way - medallion style - until the block is the size you want it to be. Tradition places a center square of red as piece number 1. Myth says this represents the fire of the chimney depending upon who is citing the myth. That is, the chimney, or the fire in the chimney, in the log cabin. Interesting designs have been made using different colors. The block shown below is done in the traditional way.

1. Read all the material concerning the selection and preparation of materials and equipment and gather and prepare them.
2. Read the materials in the Primer concerning the making of templates and make the two below. Now you will depart from the usual method in the interests of saving space and paper. Read and follow #3, next, very carefully.
3. The design is based on a 1-1/8 inch square and a 1-1/8 inch strip (width).

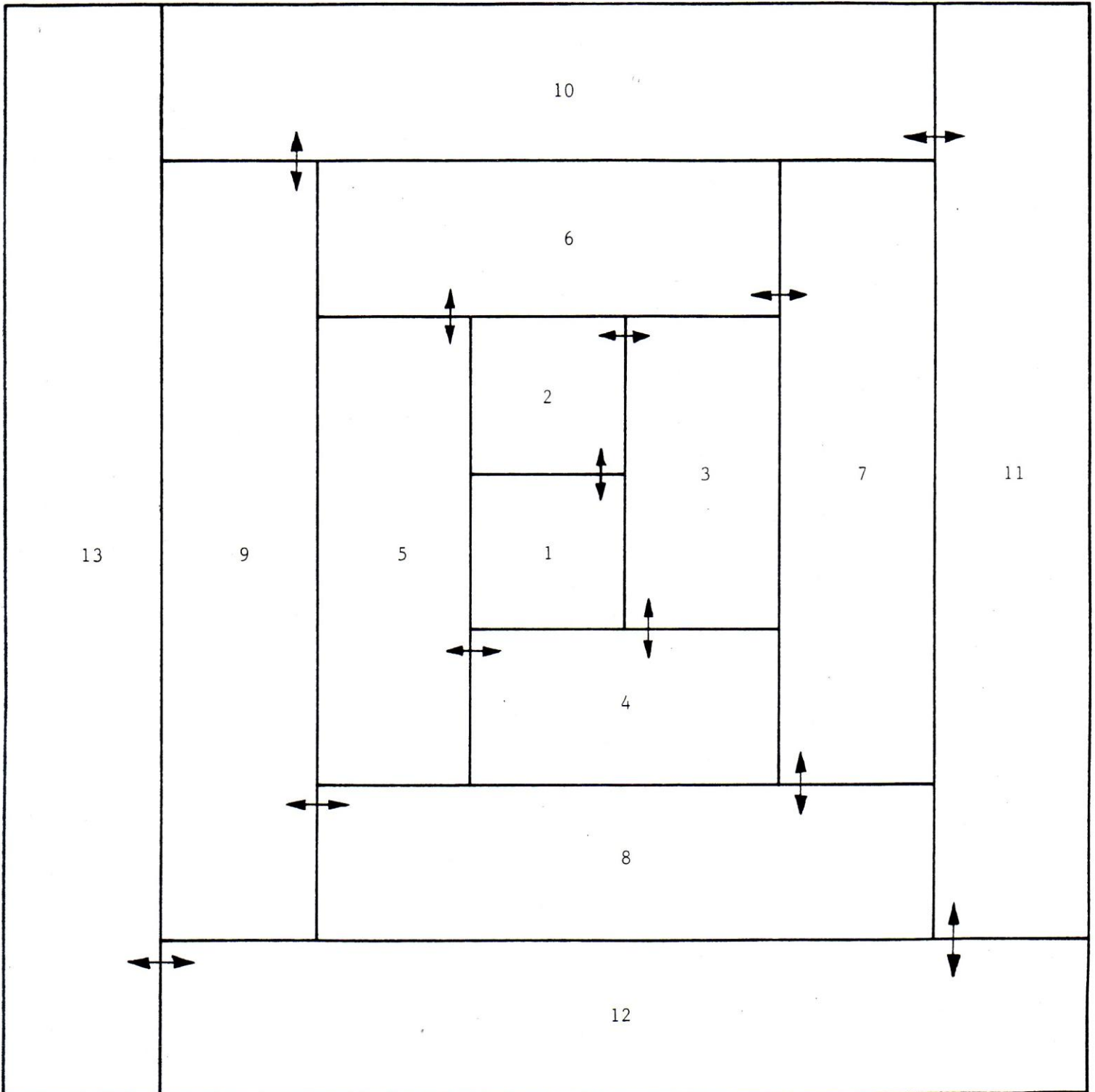


Pieces 1 and 2 are the 1-1/8 in square. They are joined together. Pieces 3 and 4 are twice the size of that square and are joined to the edges of 1 and 2, and then of 1 and 3. Pieces 5 and 6 are three times the length of the square; pieces 7 and 8 are four times the length of the square; pieces 9 and 10 are five times the length of the square; pieces 11 and 12 are six times the length of the square; and finally, piece 13 is seven times the length of the square. You need to draft these yourself, using the square (Template 1). Be careful that you add the seam allowances only to the edges and the ends. On the back of this page, you will find the grid to work out your color scheme and on it are arrows showing you how to proceed from one strip to the next. On the first one you do, be very careful to have everything lined up correctly before you begin to stitch and check after stitching each strip to be certain you have placed it correctly. Use your color grid to check your progress. When you get to the longer pieces, beginning about piece 5, you should begin to pin at least the ends, as well as in between as appropriate. Press with your fingers or have an iron handy, so that the seam allowances are pressed before they are crossed with another seam. Don't overpress or you will spoil the effect of the block.

Not only are the individual blocks of the log cabin design very attractive, but wonderful effects can be created through the use of color and playing their lines against each other in several blocks.



LOG CABIN GRID, Miscellaneous Block, Advanced



LOG CABIN: The log cabin quilt design is very old and very popular. It has numerous variations but is essentially a strip quilt. We all know about the log houses built on the frontier, not only in Maryland but across the entire nation. Its prehistoric origins are believed to be in Scandanavia and Central Europe. Settlers from Europe introduced it to America where the plentiful forests made it the obvious choice of early home construction.

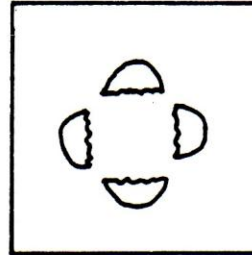




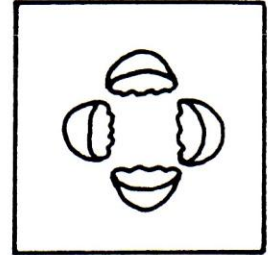
## OAK LEAF AND ACORN, Applique, Advanced

(This block is not really much more difficult than the Black-Eyed Susan, but there is less freedom to make mistakes and several small pieces are needed initially. That is why it is considered advanced, not intermediate.)

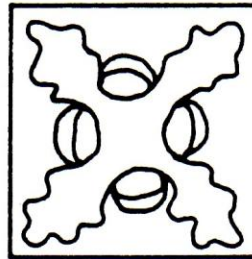
1. Read the Girl Scouts Primer concerning the selection and preparation of materials and equipment.
2. Prepare and gather your materials and equipment together.
3. Read the Primer concerning the making of applique templates and make the three needed for this pattern.
4. Trace the design onto the background fabric and then onto the pieces of fabric you plan to apply to the background. Allow about  $\frac{1}{4}$  inch seam allowance on the pieces to be appliqued when you cut them out.
5. Arrange the pieces you have cut on the color grid of your choice and carry to the ironing board. Do not overpress but press seam allowances under. Pin the pressed pieces to the background where they are to be stitched.
6. Carry the pinned piece to your sewing area and baste the pieces in place. Begin appliqueing the pieces, sewing first, the kernel of the acorn (Step 1), then the cap of the acorn (Step 2), and last the large 4-leaf piece. Turn under only those edges to which an arrow points on the back of this page (on the grid design). The other edges will be covered with a second layer of fabric when you sew on the next or last piece. It is possible to do a bit of stuffed work in the acorns, but it is not necessary. The dotted lines on the grid (on the back of this page) are intended for the quilting step and will be necessary for final definition of the four oak leaves, but they are not part of the applique step.



Step 1



Step 2



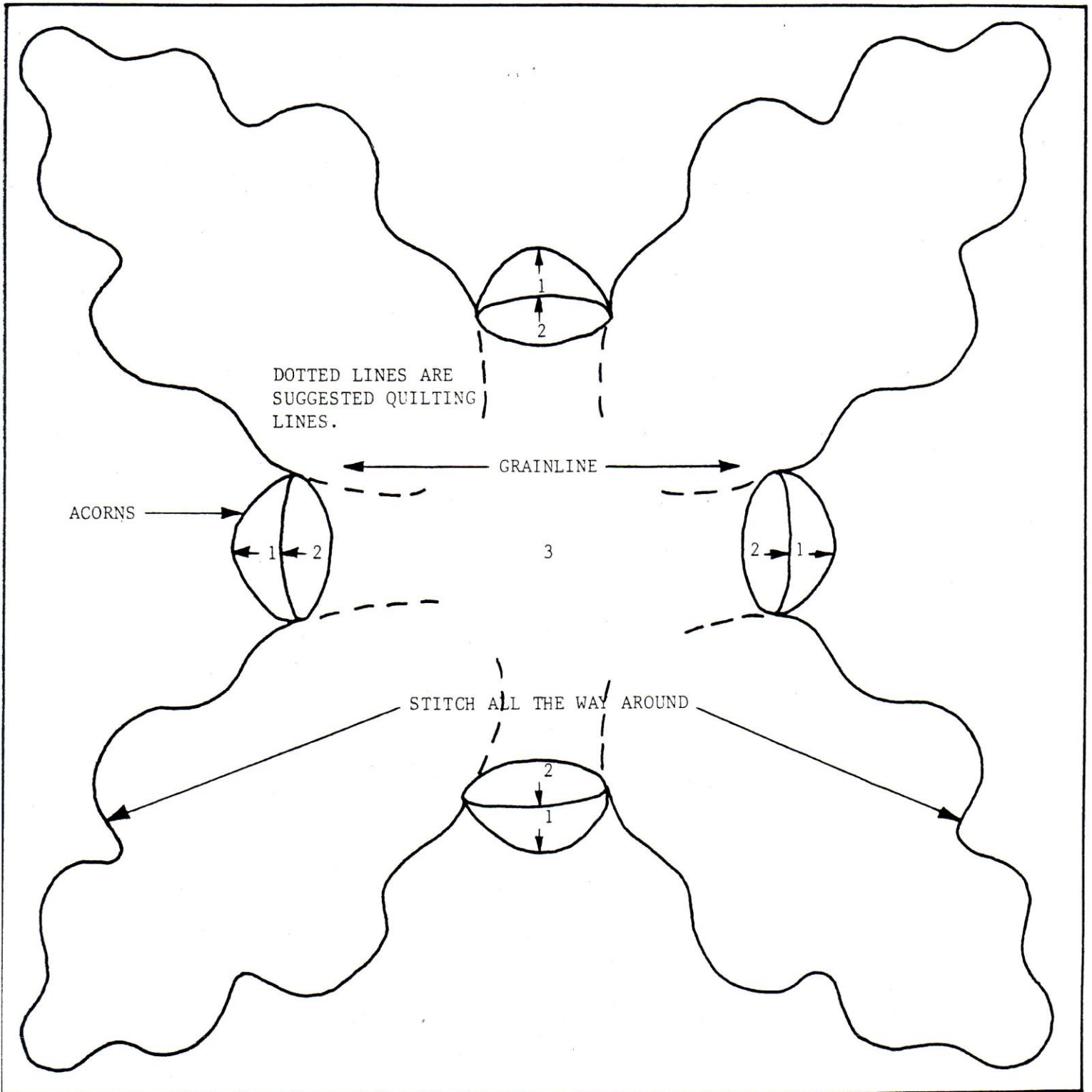
Step 3

### OAK LEAF AND ACORN TEMPLATES:

In the interest of saving space and paper, we suggest that you make a copy of the picture (grid) on the back of this page, rubber cement the picture to cardboard or plastic and leave over night. Then cut out your "Stitching line"; press line template. Be very careful to allow seam allowances of at least  $\frac{1}{4}$  inch after you trace onto the fabric and are ready to cut the pieces. Use the new templates to trace the design onto the background fabric and onto the appliqueing fabrics.



OAK LEAF AND ACORN, Applique, Advanced



OAK LEAF & ACORN: The White Oak tree is Maryland's state tree. It was so named in 1941. It was chosen because of its significant contribution to the shipbuilding and lumber industries of early Colonial Maryland and also because finest specimen of a White Oak exists in Maryland. That particular tree is known as the Wye Oak and is located at the Wye Oak State Park in Wye Mills, Maryland. The famous Wye Oak has a height of 100 feet and its branches spread about one hundred sixty-five feet. It is believed to be over 400 years old.

BARBARA FRITCHIE STAR, 4-Patch Design

1. Read the Girl Scouts Primer concerning the selection of equipment and fabric.
2. Gather necessary equipment and prepare your fabric.
3. Read the Primer concerning the preparation of templates and make your template. You only need one for this pattern, and it is drawn below.
4. Read the Primer's general instructions for piece work and then cut your pieces as follows (write in color chosen in space provided):

Space 1: 8 pieces \_\_\_\_\_  
 Space 2: 4 pieces \_\_\_\_\_  
 Space 3: 4 pieces \_\_\_\_\_  
 Space 4: 8 pieces \_\_\_\_\_  
 Space 5: 4 pieces \_\_\_\_\_  
 Space 6: 4 pieces \_\_\_\_\_  
 (Space 6 may be the same color as Space 4.)

YOU SHOULD HAVE A TOTAL OF 32 PIECES!

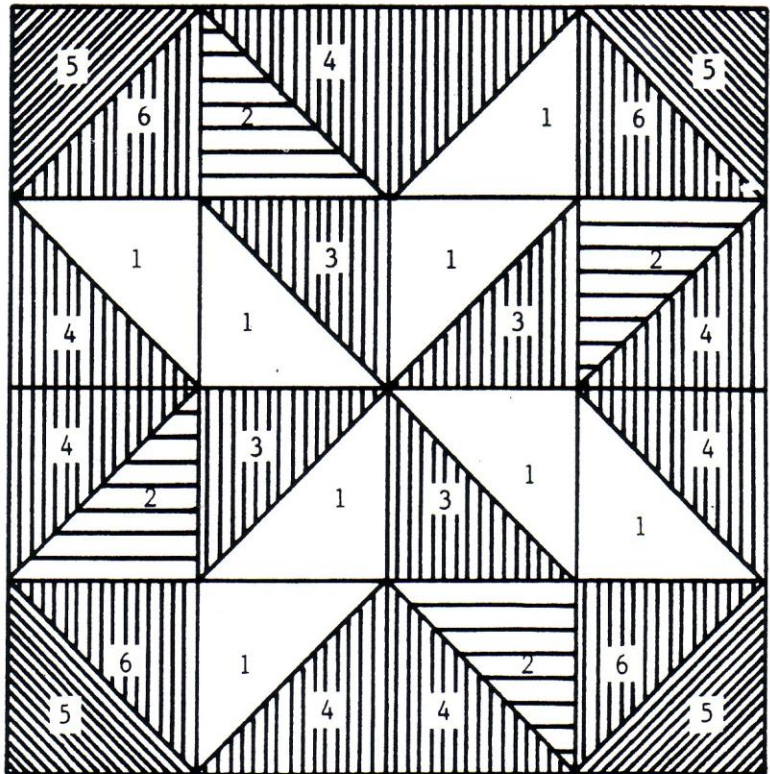


Diagram 4

5. Arrange the pieces as you want the colors to be in your final block. Diagram 1.
6. Stitch the triangular-shaped pieces together along the longest sides of the triangle, forming sixteen squares. Use 1/4 inch seams. Press seams to the darker fabric side. Diagram 2.
7. Stitch the squares together, forming four strips of four squares each. Keep the color arrangement as you go. Press again. Diagram 3.
8. Now stitch the four strips together, press and you are finished piecing the block. Diagram 4.
9. Check your work to see if each piece is correctly placed and the corner of each piece is properly lined up.
10. Use the block to finish your project.

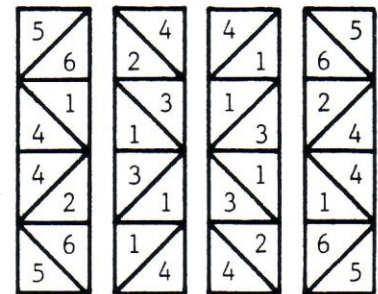


Diagram 3

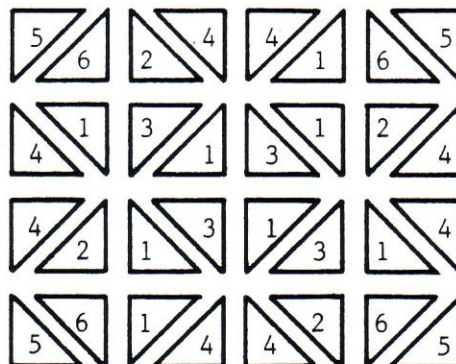


Diagram 1

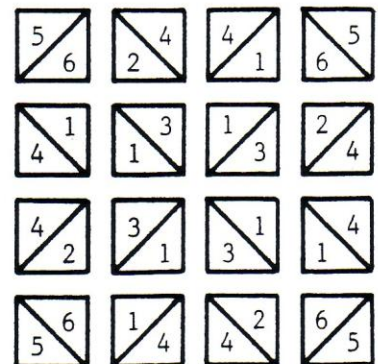
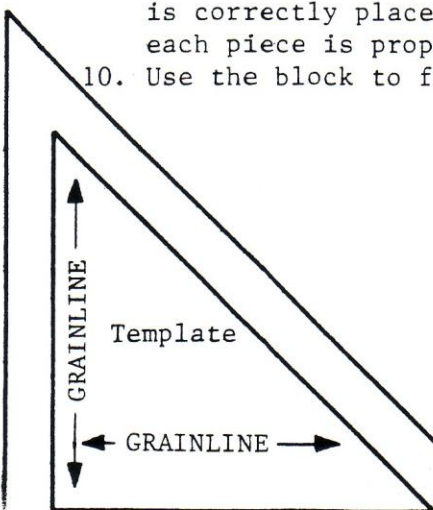
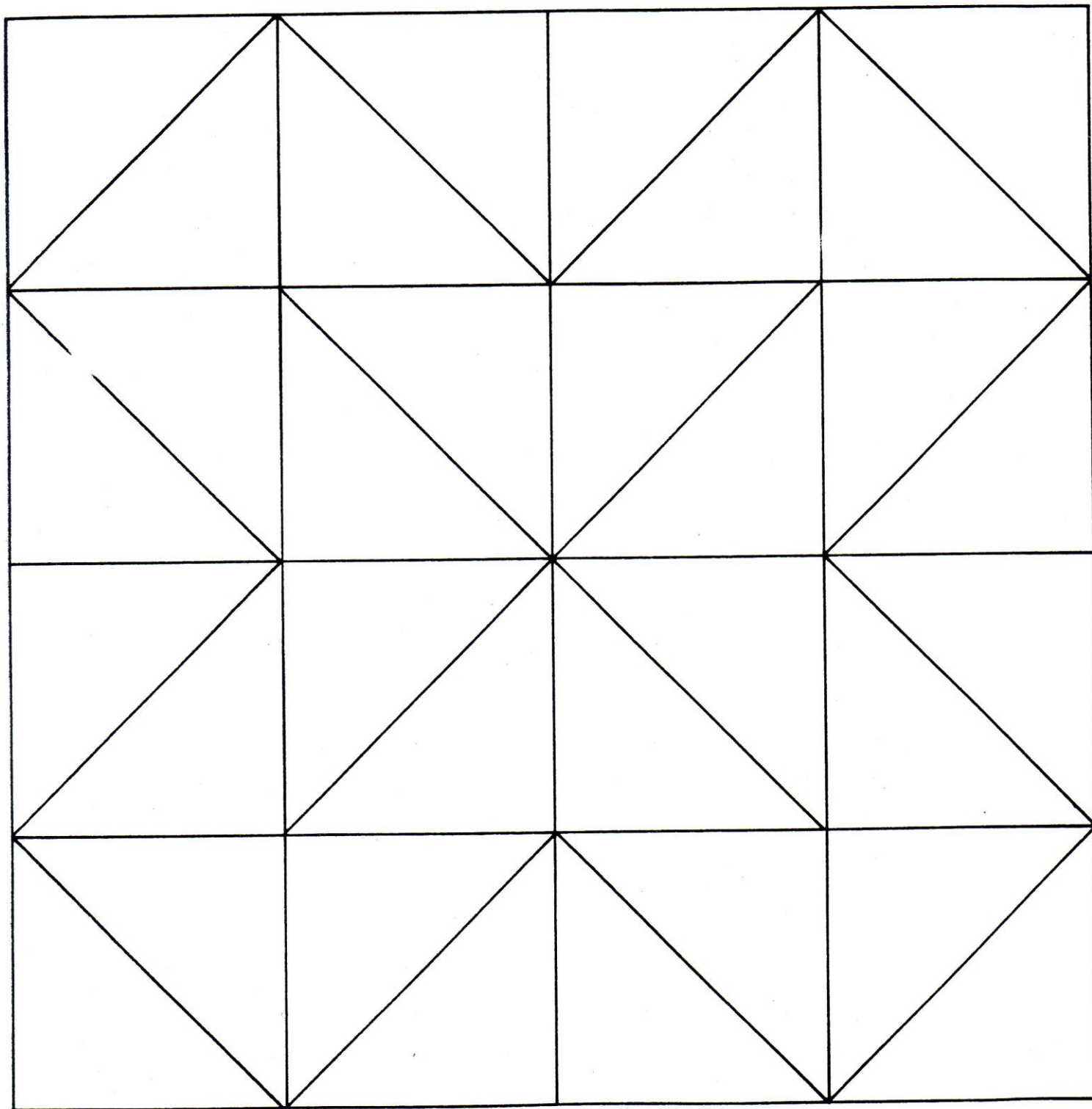


Diagram 2



BARBARA FRITCHIE STAR GRID (Badge Patch)  
(Also called "Clay's Choice")



The shaded areas represent the "star". They must be all of a color or what you have is a pattern of a different name.

There are many design possibilities in the grid above if you are not inclined to make the star design. It's a good pattern to use for color experimentation.

## THE BARBARA FRITCHIE STAR PATTERN

The Barbara Fritchie Star pattern is such an old quilt design that it is difficult to know whether its origins are American or English. It appears in quilts made long before the Civil War when Barbara Fritchie is alleged to have displayed her Union support in front of the rebel forces headed by General Stonewall Jackson. The design seems to have received its present name because a quilt of that design was found among Barbara Fritchie's household possessions.

There are several versions of the story of Barbara Fritchie, but the myth, at least, is that on September 10, 1862, Lee's Army of the South began to leave their occupation of the town of Frederick. General Stonewall Jackson's men were the first to leave for South Mountain and they marched close to Barbara Fritchie's house, if not directly past it. At the age of 96, she stood in her doorway waving the American flag. Instead of shooting her, either General Jackson or General Reno greeted her and asked her age. Most of the people of the town had remained quietly behind closed doors, but not Barbara Fritchie! The story was widely circulated in the form of the well-known poem, "Barbara Fritchie", by John Greenleaf Whittier and its most famous and quoted lines are:

"Shoot, it you must, this old grey head,  
But spare your county's flag," she said.

A shade of sadness, a blush-of-shame,  
Over the face of the leader came;

The nobler nature within him stirred  
To life at that woman's deed and word.

"Who touches a hair of yon grey head  
Dies like a dog! March on!", he said.

It is difficult to say which memory Americans cherish most: That of an old lady waving her American flag in front of most of the rebel army, or of a noble General who, for a moment in war, remembered his earlier American allegiance and respected the woman's courage and convictions.

## QUILTED ROLL-UP

The quilted roll-up is meant to be a very simple tool for your use while you quilt. The directions are recommendations rather than specific rules. You should feel free to vary the size and shapes of “holders” to suit the size of your own equipment and your own sewing habits. However, try not to make it too large or it will not be so easy to use and so portable.

Begin with a rectangle of quilted fabric about the size of a sheet of notebook paper. You may buy prequilted fabric for this but it would be much nicer if you made it yourself in one of the strip quilting techniques. An excellent source for this is Helen Whitson Rose’s *Quilting with Strips and Strings* book. This book is available to borrow from the VRC at the GSCM Service Center. Don’t try the angled or herringbone patterns if you are a beginner. When you have either purchased a rectangle of prequilted fabric or made a piece with strip or string quilting, but before you finish the edges, proceed to the directions and steps that follow:

1. Be very certain your edges are straight and all threads have been clipped. It’s easier to finish the corners if you round them off. Use the bottom of a small bottle or juice glass for a pattern, trace with a pencil, and cut carefully.
2. Flaps: These are not necessary but will prevent the loss of anything loose in your roll-up. Put one on any or all sides of the quilted piece. To make these, fold a piece of fabric in half that measures several or more inches wide and the length of the side where you want to place the flap. No flap should be wider than the finished roll-up. See narrow seams in each end and turn right side out. Press, pin the 2 raw edges to the quilted fabric edge, and baste or stitch into place.
3. Make a small pillow about 2 inches by 3 inches by folding a scrap of fabric in half and stitching. Trim the corners, turn right-side-out, and stuff. The best stuffing for this “pincushion” would be tiny slivers of wool that you have cut from an old piece of wool. When you have stuffed sufficiently, sew the opening shut and stitch to the roll-up lining by hand so that the stitches don’t show on the outside of the roll-up.
4. Needle holder: Cut several layers of wool fabric about 2 or three inches square. A heart or flower shape can be very attractive for this. Stitch all three layers down the middle and then stitch to the roll-up. Do the stitching so that it is secure but so that it doesn’t show on the outside of the roll-up.
5. Scissor Keeper: Trace around your scissors on the top of two layers of fabric (don’t trace too close to the scissors). Pin and cut out the two layers. Allow for a seam allowance to be leaving an opening large enough for turning. Trim away any bulk near the points and corners, turn, and press. Sew opening shut. Stitch to your roll-up near the pincushion and needle holder. Do not sew across the wide end. That’s where you put the scissors in. If you have not made flaps, sew in a snap midway across the scissor opening so they will not fall out. This can be held in place by an attached piece of elastic if you prefer.
6. Thimble Holder: Make in the same manner as the scissor keeper about but use an ample rectangle twice the length and width of the thimble. When you sew it on, make a pleat (fold in the stitched piece) so that the thimble will fit inside. Don’t forget a snap if needed.
7. Thread Pocket: Make this as if you were making the flap for the end of the roll-up but instead of seaming the ends of the “flap”, just fold the fabric and baste or pin to the edges of the quilted piece. Use a snap if and where needed. You can use this pocket for a small pencil and your templates too.
8. Finish the edges with bias fabric as if it was a quilt. See the instructions in this Primer. Add a snap or fabric or ribbon tie as you like to keep the “roll” in place when not in use.



