In any society, at any time, traditional ideas are preserved and revived by some, while "modern" developments are extolled by others. Two conflicting trends, the Colonial Revival and the infatuation with ready-made, store-bought goods met head to head at the end of the century. Attitudes toward quilts and hand work reveal this conflict.

Fig. 99

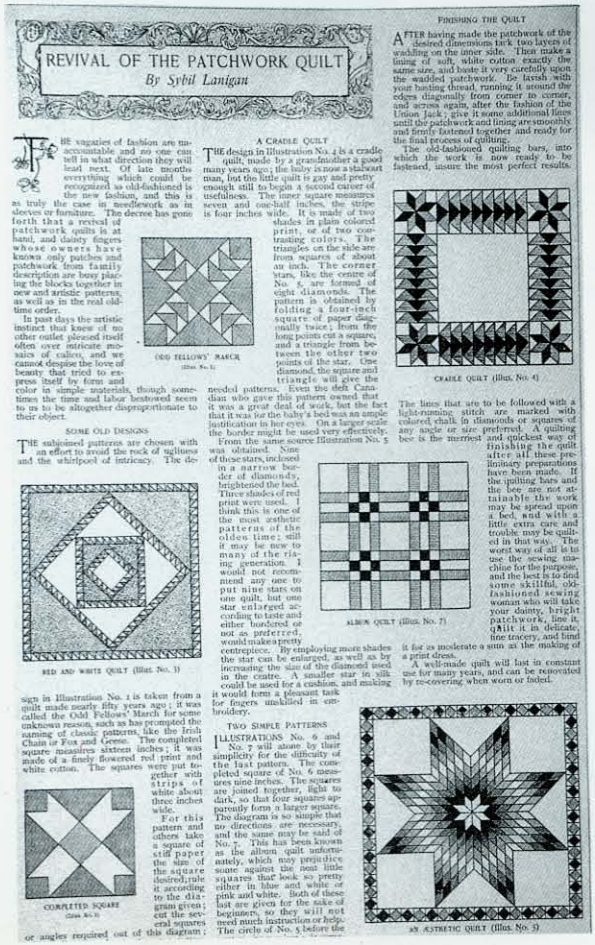
"Red Cross" girls with "Victory quilts," c. 1917. During the war citizens were exhorted to "Make quilts—save the blankets for our boys over there." Quilts were also made for care packages and to raise money, continuing the 19th Century tradition of church and aid groups. *31*

Stereoscopic Cards, c. 1897. *Fig. 101*
These cards were part of a humorous series in which the quilt is a standard bed covering.

"Quilts are old fashioned but pleasant, economical, fast, easy to clean, more pleasant than a blanket for summer, more useful than fancy work, controls prying, confines gossip to the quilting frame and keeps women busy." —*Good Housekeeping*, 1882.

Fig. 100

Newspaper article, 1894.
We are told that "Old fashioned" patchwork is again desirable, but are instructed on how to avoid ugly color combinations and patterns.



REVIVAL OF THE PATCHWORK QUILT
By Sybil Lanigan

THE vagaries of fashion are unaccountable and no one can tell in what direction they will lead next. Of late months everything which could be recognized as old-fashioned is the new fashion, and this is as truly the case in needlework as in sleeves or furniture. The decree has gone forth that a revival of patchwork quilts is at hand, and dainty fingers whose owners have known only patches and patchwork from family description are busy placing the blocks together in new and artistic patterns, as well as in the real old-time order.

In past days the artistic instinct that knew of no other outlet pleased itself often over intricate mosaics of calico, and we cannot despise the love of beauty that tried to express itself by form and color in simple materials, though sometimes the time and labor bestowed seem to us to be altogether disproportionate to their object.

SOME OLD DESIGNS

THE subjoined patterns are chosen with an effort to avoid the rock of ugliness and the whirlpool of intricacy. The design in illustration No. 1 is taken from a quilt made nearly fifty years ago; it was called the Odd Fellows' March for some unknown reason, such as has prompted the naming of classic patterns, like the Irish Chain or Fox and Geese. The completed square measures sixteen inches; it was made of a finely flowered red print and white cotton. The squares were put together with strips of white about three inches wide.

For this pattern and others take a square of stiff paper the size of the square desired; rule it according to the diagram given; cut the several squares or angles required out of this diagram;

(OLD FELLOWS' MARCH)

RED AND WHITE QUILT (Illus. No. 1)

A CRADLE QUILT

THE design in illustration No. 4 is a cradle quilt, made by a grandmother a good many years ago; the baby is now a stalwart man, but this little quilt is gay and pretty enough still to begin a second career of usefulness. The inner square measures seven and one-half inches, the stripe is four inches wide. It is made of two shades in plain colored print, or of two contrasting colors. The triangles on the side are from squares of about an inch. The corner stars, like the centre of No. 5, are formed of eight diamonds. The pattern is obtained by folding a four-inch square of paper diagonally twice; from the long points cut a square, and a triangle from between the other two points of the star. One diamond, the square and triangle will give the needed patterns. Even the deft Canadian who gave this pattern owned that it was a great deal of work, but the fact that it was for the baby's bed was an ample justification in her eyes. On a larger scale the border might be used very effectively.

From the same source Illustration No. 5 was obtained. Nine of these stars, inclosed in a narrow border of diamonds, brightened the bed. Three shades of red print were used. I think this is one of the most æsthetic patterns of the olden time; still it may be new to many of the rising generation. I would not recommend any one to put nine stars on one quilt, but one star enlarged according to taste and either bordered or not as preferred, would make a pretty centerpiece. By employing more shades the star can be enlarged, as well as by increasing the size of the diamond used in the centre. A smaller star in silk could be used for a cushion, and making it would form a pleasant task for fingers unskilled in embroidery.

TWO SIMPLE PATTERNS

ILLUSTRATIONS No. 6 and No. 7 will atone by their simplicity for the difficulty of the last pattern. The completed square of No. 6 measures nine inches. The squares are joined together, light to dark, so that four squares apparently form a larger square. The diagram is so simple that no directions are necessary, and the same may be said of No. 7. This has been known as the album quilt unfortunately, which may prejudice some against the most little squares that look so pretty either in blue and white or pink and white. Both of these last are given for the sake of beginners, so they will not need much instruction or help.

The circle of No. 5 before the

FINISHING THE QUILT

AFTER having made the patchwork of the desired dimensions tack two layers of wadding on the inner side. Then make a lining of soft, white cotton exactly the same size, and baste it very carefully upon the wadded patchwork. Be lavish with your basting thread, running it around the edges diagonally from corner to corner, and across again, after the fashion of the Union Jack; give it some additional lines until the patchwork and lining are smoothly and firmly fastened together and ready for the final process of quilting.

The old-fashioned quilting bars, into which the work is now ready to be fastened, insure the most perfect results.

(CRADLE QUILT (Illus. No. 4)

The lines that are to be followed with a light-running stitch are marked with colored chalk in diamonds or squares of any angle or size preferred. A quilting bee is the merriest and quickest way of finishing the quilt after all these preliminary preparations have been made. If the quilting bars and the bee are not attainable the work may be spread upon a bed, and with a little extra care and trouble may be quilted in that way. The worst way of all is to use the sewing machine for the purpose, and the best is to find some skillful, old-fashioned sewing woman who will take your dainty, bright patchwork, line it, quilt it in delicate, fine tracery, and lend it for as moderate a sum as the making of a print dress.

A well-made quilt will last in constant use for many years, and can be renovated by re-covering when worn or faded.

(ALBUM QUILT (Illus. No. 7)

AN ASTRETIC QUILT (Illus. No. 5)

"As for quilts, I think they are very undesirable in this day when woolen blankets and light counterpanes may be had so cheaply. I think it is equally foolish to waste time piecing quilts and to waste strength in washing them. I think they belong to the days of cooking on a pot rack." —The Progressive Farmer, 1907.

"The pieced cotton quilt, which has not been a possible bed covering within the memory of the women of today, has now become a most modish dressing for beds." —*Ladies' Home Journal*, 1902.

"The home needle...has lost its former importance; the machine has usurped its place, and so cheapened work that the busy housewife says with truth 'It is cheaper to buy than to make'." —Good Housekeeping, 1896.

Fig. 102

Advertising trade card, "Past and Present," c.1880.
The advantages of the sewing machine over "old-fashioned" hand sewing are dramatically illustrated.

Advertisement, "Family Washer" September, 1902
New and modern is better than old-fashioned!
Fig. 103