



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

The Nancy Page quilt club members came early to start the first block of the French Bouquet Quilt. They brought egg shell colored, soft fine gingham. Most of them chose the egg shell tint, although a few still liked the white background better. It is a matter of choice, as Nancy explained. The white makes the quilt look newer, the egg shell gives it a rich, old look.

They had purchased nine yards of the material for the top. Two and one half yards of medium dark green were needed for one set of leaves and two yards of a lighter shade of green. They were careful to get harmonizing shades of green.

They had purchased no prints since they planned to use scraps for the flowers and bow knots. But since the for-get-me-knots in blue and pink appear in each bouquet they purchased one half yard of pale pink, one half yard of pale blue and another half yard of a blue just a shadedarker.

They were ready for work. They had sent for the direction pamph-

let and had studied the directions carefully, cutting their background material according to the diagram.

They now cut the picture and directions from today's paper. Then they took their first block of background material. This was cut fifteen and one half inches by fifteen and one half inches.

The half inch disappears in the seaming.

They folded the square into fourths to get the exact center of the block. They made a light pencil mark to indicate the spot. This corresponds to the point marked "A" in the pattern.

They took a piece of plain white paper, typewriter sheets are good. They folded a sheet into halves crosswise. They laid the paper on the newspaper pattern so that the lengthwise fold was in line with the lengthwise dotted line on the newspaper pattern.

Using a soft pencil they traced the design onto the typewriter paper, paying no attention to the dotted lines nor to the numbers on the original. They folded the paper now on the center crease so that the tracing just made is on the outside of the paper.

Holding the folded paper to the window with the pencil mark side on the pane itself they traced the design on the side of paper nearest them.

When they unfolded the paper they had the completed bouquet, as

shown in the small drawing.

Next they used a drawing board or clean pastry board on which they could put thumb tacks. They thumbtacked the cloth and laid the design over it. With a sharp pencil they made a very light marking on the cloth. This showed them where the applique was going to go.

Next they took the typewriter paper pattern and with carbon paper made a tracing on heavy paper or light weight cardboard each numbered piece separately. To get the shape they followed both the heavy and the dotted line. Each of these pieces was traced separately so tracings could be cut apart and used as cutting patterns.

No seams are allowed. In cutting the cloth allow one eighth inch on all sides.

The primrose in the center uses all petals alike, so only one No. 17 has to be traced.

The colors chosen were soft orchid for No. 17, deeper orchid for No. 18. Flowers Nos. 12, 15, 16 are in yellows, using both prints and plain. No. 10 is pink. Nos. 9, 6 are in two shades of blue. Nos. 7, 8 are plain and figured pink. Nos. 4, 5, 2, are in medium green. Nos. 1, 3 lighter green. Pay no attention to dotted lines at base. They will be explained next week. Work centers of flowers in satin stitch using yellow embroidery cotton.