



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.

"I'll give you three guesses as to the name of the flower in the center of this fifth bouquet." "Oh, that isn't fair. Nancy, wait until we have drawn it out full size so we can see just what it looks like." "All right, I'll wait, but in the meantime, let's get busy."

The members of the Nancy Page quilt club followed their usual procedure. First they clipped the picture and the directions from today's paper.

Then they made a tracing of the design. Only half is given here.

They took a sheet of typewriter paper or some paper equally transparent and folded it in halves lengthwise. They laid the crease along the dotted line A A' and traced the drawing onto the typewriter paper. They did this with a heavy soft pencil. Then they took the typewriter paper and folded it back on the crease so that the pencil lines were on the outside.

They held this up to the window pane with the pencil side nearest the pane and traced the design on the side of the paper nearest them. When the paper was opened they had the drawing complete with the

two sides alike. When they were doing this drawing they paid no attention to the dotted lines. After they had the large drawing they took the 15½ inch square of cloth onto which they were going to applique the bouquet. They had folded this in halves and quarters and made a pencil point at the exact middle. They laid the cloth on top of the pencil drawing and placed the point at the spot marked "A." Then they traced the design ever so lightly onto the cloth. This helped them to get the pieces in just the right places.

Now they went back to the original drawing and put it over a sheet of carbon paper, laid on light weight cardboard.

They traced each separate piece following the dotted lines which make a piece complete. Each one of these was separated from the next so they could use them for cutting patterns.

After they had the tracings they cut them out and laid them on the materials. Since no seams are allowed they were careful to cut each piece one-eighth inch larger on all sides.

The members finally guessed that the central flower was a mallow. They developed this in soft small figured yellow print. The five petals are alike in shape so one pattern did for the five.

The three cornered flowers are trilliums. They were cut from soft, plain color lavender. Numbers 4 and 11 and 3 are cut from very fine

pink and white check.

The flower at the top is a morning glory. They used pale pink figured print for the narrow strips, 15, 16 and 18; light striped blue and white for 14 and 17. Note that 18 is given only half its width and the same is true of 14 at the extreme top.

Number 8, 9, 10 are forget-me-nots. Two are blue and one is pink. One forget-me-not is slightly darker blue than the other.

Numbers 5, 6, 7 are leaves in the two shades of green.

Number 22 is cut from soft henna plain gingham.

After the pieces are cut the edges are basted under and pressed. Then they are laid on the square in the order numbered here. Dotted lines indicate overlapping petals or leaves.

The centers of forget-me-nots are worked in soft yellow embroidery cotton. Then center of trilliums is a small lavender check. The leaves are applique. The bow knot is cut from material with blue as the predominating color.

*Back Blocks Supplied.* In the event you have missed any of the French Bouquet Quilt blocks previously published in this paper please send ten cents for each block missing. Also enclose stamped, addressed envelope. Address Nancy Page, care of this paper.

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