



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.

"Before we start on this seventh bouquet I want to talk a few minutes about the selection of colors in the flowers and bowknots. I get around the country quite a bit as a judge of quilts. Frequently a Nancy Page quilt is entered in a contest. I am sorry sometimes that the woman making the quilt has chosen the colors or pieces which she has. The quilt lacks beauty which comes from repetition of color and harmony.

I always work out the quilt before I give it to you and I have learned certain things to follow and to avoid.

This quilt will be prettier if you use some small figured prints as well as plain colors. Try to avoid the absolute use of one kind only. The quilt becomes confused if nothing but print is used, and monotonous if plain colors alone are chosen.

Try to keep all the colors of about the same weight, both in material and in color. Avoid brilliant colors, such as red, glaring orange or bright green. Don't have too great a contrast in the two shades of green in the leaves nor in the blues of the forget-me-nots.

I found that each bouquet was improved if a small amount of henna was put into the bouquet somewhere. It might be the center of a flower, or the turn back of a petal, or a part of a petal. For instance in this lovely block today I used soft henna for the base of the Sweet William flowers and then appliqued a white ground print with small henna figures over it. henna. This block, incidentally, is The centers are embroidered in always picked out as one of the prettiest in the quilt, and the women who make it, say it is one of the most difficult with that bunch of entrancing Sweet William in the center. But slow, careful work brings its own reward and praise. Take it slowly and easily and be amazed yourself at the quality of the work you can do.

The members profited by Nancy's little lecture. They cut the picture and directions from the paper; made a full size tracing of the design and traced it lightly onto the 15½ inch square block. They then made individual cardboard patterns of each petal, using the complete design, dotted lines and unbroken lines as well. The dotted lines indicate the part of the petal which is overlapped with another one.

In cutting the petals from cloth they allowed one eighth inch on all sides for turning under. They turned this amount under, basted it closely and pressed the edge down. Then they pinned and basted the pieces in place following the order of numbering given here.

They chose, as Nancy suggested, soft henna for number 17, 18, 19, 20, 21, 22. They had a small figured white and henna for all the centers which are scalloped to correspond with the outer petals. These are not numbered in the picture.

They used a small figured lavender print for the poppies numbered, 9, 10, 11. The center was soft plain lavender. They knew there were no lavender poppies, but they wanted that color in the bouquet.

Numbers 6, 7, 8 are forget-me-nots. Number 8 is pink and numbers 6, 7 are in two shades of blue.

The flower at the top is a petunia. Nancy developed it in yellow, plain and print.

She attempted, as you can see, to have pink, blue, yellow, lavender, henna in each bouquet. The leaves are in green. The bowknot is always an accent to the flower in the center or a decided contrast to it.

BACK BLOCKS SUPPLIED

In the vent 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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