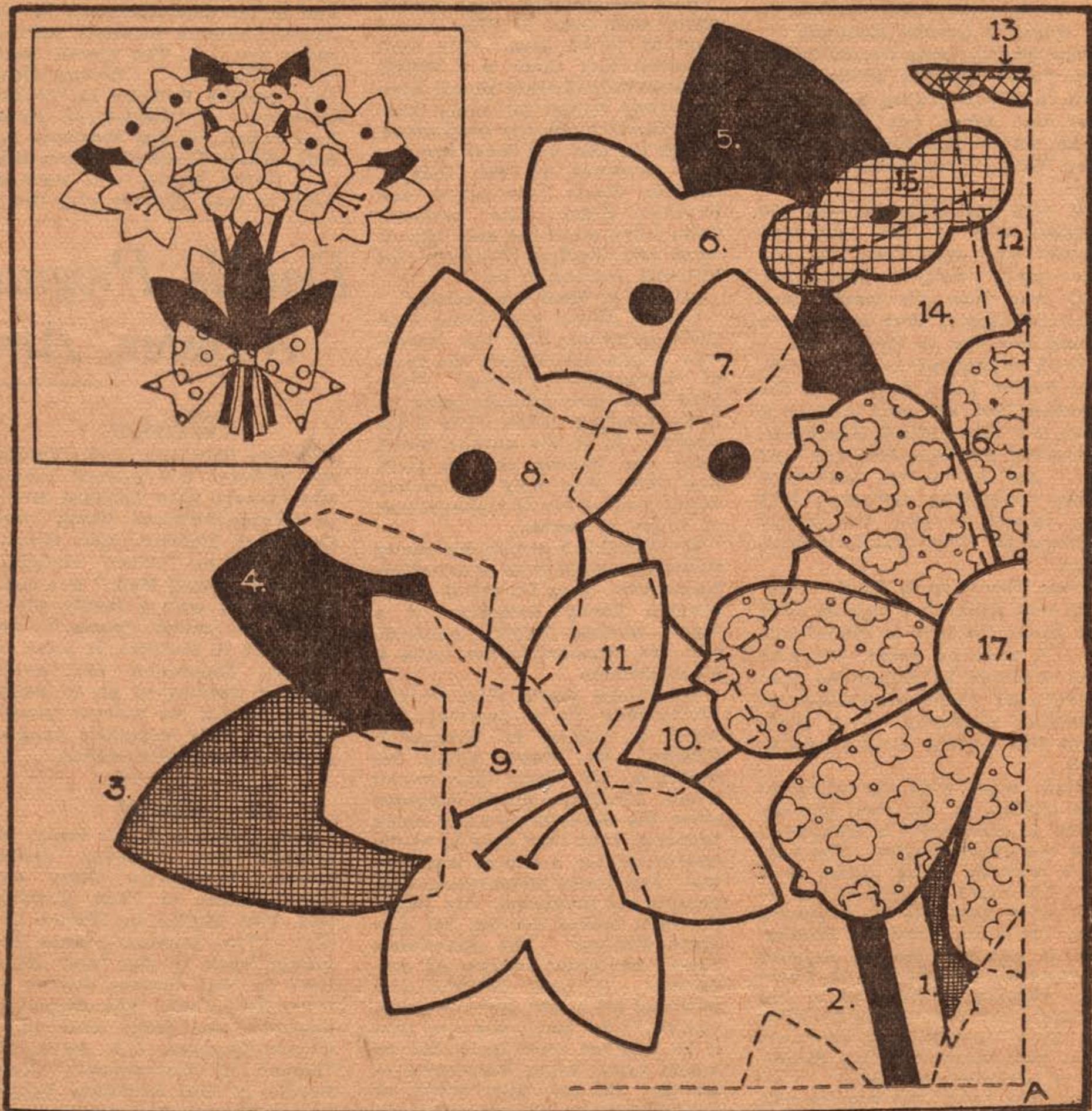


Nancy Page Quilt Club Bouquet Pattern 11



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 last three bouquets are possibly the richest of the 12. This bouquet has a rich zinnia for its center flower. Next week a pansy is the center and after that comes a tiger lily as the main flower, so you can see what richness there is for us to work with."

The members of the Nancy Page quilt club had decided not to set the nine completed blocks together at this stage but to wait until they had finished the 12. They discovered, or at least Nancy told them they would discover, that their choice of colors might influence them in the order to which the blocks were placed.

In making the block today they used three shades of lavender and purple for the zinnia. The nasturtium was developed in plain color rather than in the figured material as shown here. A henna and a lighter tawny shade with pale green for the little curling end, numbered 9, made a delightful combination. Then the sweet william at the top was developed in plain and figured pink. The forget-me-nots were of course, in their usual colors, two shades of blue and one of light pink. The

two shades of green leaves and stems gave a good foil.

The bow was made of a print which had criss-cross lines of lavender with a small pink flower in the center of the open spaces.

One of the members used the darkest shades of lavender for the outermost petal of the zinnia, a medium shade for the middle and the lightest for the center. She felt that the center patch was too large to use a mass of rich purple. The decision was wise. There are, after all, no large masses of strong colors in the quilt anywhere. That means that when the quilt is finished no one block stands out more strongly than any other.

The members knew the procedure and followed it.

They cut the picture and directions from the paper. They made a double tracing of the design as given. This gave them the finished bouquet which looked like the small drawing in the upper corner.

Then they made an exceedingly light tracing of the design on the 15½ inch square of ivory background material.

In doing this they placed the point marked "A" over the exact center of the square of material.

Next they made individual tracings of each petal and leaf. In doing this they followed the outline as indicated by both dotted and unbroken lines of the petal or part.

They cut these out separately.

Then they laid them on the material. In cutting the material they added one-eighth under edges. they basted these edges down closely and pressed the pieces.

Then they pinned them in place on the tracing on the cloth. They put them on in the order indicated.

Numbers 1 and 2 were stems which really belonged to the lower part of the bouquet. This lower part was made according to a pattern given at the beginning of the quilt designs.

Then they laid the pieces on in the order indicated by the numbers. Number 3 is a leaf, so are numbers 4 and 5.

Numbers 6 and 7 are blue forget-me-nots. Number 8 is the pink one. Makes numbers 11 and 14 of deeper plain henna and number 10, 12 and 13 of lighter shade.

The centers "X" of the sweet williams need not be put in if a figured material has been used for the unnumbered scalloped pieces.

And now the 10th block is pressed and put away to wait the completion of the next two blocks.

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.