



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.

"Tiger lily and wild rose seem odd companions. It's almost like the lion and the lamb lying down together. But really the two flowers make a happy pair. The buttercups at the top are done in yellow and a figured green and yellow print, as you may guess."
 "I don't see why you call that center flower a tiger lily, Nancy. It looks like an amaryllis to me."
 "Hush, Dora, it is; but I liked the colors of plain and figured henna so well that I used those, and then I had to call it something other than amaryllis. But you might develop it in pink. Then of course you would have to do something else with the wild rose. But I have already changed that and developed it in lavender. So you see, you can use leeway, just so the whole bouquet has charm. I wasn't trying, as you may have guessed, to make every flower true to nature. I like it better when they aren't too exact and slavish a copy. I really was much more interested in getting a pleasing color effect than I was in working out nature's actual garden. And do you know I felt quite complimented for when I showed my completed

quilt to a color specialist he exclaimed in pleasure and said, 'why your colors are subtle. They really sing. I like them. That's a jolly quilt.' And you know, when an artist calls a color combination 'jolly' a person may feel complimented indeed."
 In working this color scheme out Nancy used a lavender plaid for the wild rose, number 12. The center, number 13 was plain lavender and the dot was larger and figured.
 The stamens of the amaryllis—alias tiger lily, were done in green, the numbered center pieces applied on 16, 14 and 17 were of a figured henna with some green in it.
 The parts 9 and 10 of the buttercups were yellow. The part numbered 11 was cut from a green background, small figured print. There were tiny flowers of yellow in it.
 Nancy felt that it was almost superfluous to give directions for making this block. I repeat all the processes already followed in the first eleven blocks.
 Now that the twelve blocks are finished and pressed the problem of putting them together comes next.
 Nancy finally arranged the blocks she had made in this order:
 Top row — Pyrethrum, zinnia, morning glory.
 Second row blocks—Tiger lily, pansy, cosmos.

Third row blocks — Sweet william, primrose, rose.
 Fourth row blocks — Mallow, water lily, narcissus.
 She might have kept to the original scheme as shown in the first picture. Or she might have wanted to arrange them entirely differently. The thing to do, as she told her club members, was to have the blocks laid on a bed. Then the order is changed until the maker is satisfied.
 The center flower in each bouquet really sets the placement. You don't want two lavender, pink, yellow flowers side by side. Nor do you want them under one another. The bowknots may enter into your order of placement also. It may seem wise to get the heaviest colors down near the bottom or in the top row. Try them out until the arrangement is pleasing. Then piece them with fine stitches, press and measures. Next week we cut the border strips and put on the first flowers.
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.