



An Original Design  
by the Celebrated Artist  
That Can be Easily Followed

## A Circus Bedquilt

By Maxfield Parrish

A Japanese Bedquilt  
by Gazo Foudji  
Will Next be Presented in This Series

THE effectiveness of this design depends on a careful arrangement of the various lights and darks and colors. Otherwise it is intended to represent a circus. The color scheme is quite important, and the thing to be horse in mind, first of all, is a harmony of color. All harsh and vivid colors are to be avoided. When it is finished one might almost dip the whole thing in coffee in order that the colors might be enriched a little and made to "hang together." Or the desired result might be obtained if the different colors were pieces cut from old clothes wash goods such as old skirts and shirtwaists of linen things which have been washed a number of times. They are sure to be faded and mellow in tone, and if unfit for further wear would be just the thing for the quilt. When you call a color by name it may mean a great many different shades of that color to as many different people, but if one will keep in mind that all the colors must be old and faded one cannot go far wrong.

The lightest part of the entire design is the border back of the zebras; that should be pure white. Next in scale come the collars or ruffs of the clowns standing on the zebras; these ruffs should be a little bit darker than the white of the border, say an old white made yellow by time. The white of the zebras should be a little darker than the ruffs, and the big square background a wee bit darker still. Then the paper hoops the clowns are holding should be just a shade darker than the square background. So these flee things are to be five different shades of white, running from a pure spick-and-span white to a dull ivory white, almost a gray, in fact. One may think it is hardly worth while to insist on such subtle little differences, but it really counts a lot is the end.

It is impossible for us to supply any patterns for this quilt. All that can be told about it is told here.

PARRISH, MAXFIELD b. July 25, 1870 Phila, PA d. Mar. 31, 1966 Plainfield, N.H. s. Stephen d. Eliz (Bancroft) P.; Havorford Coll 1889-91 LL.D. 1914. Pupil Acad. Fine Arts and Howard Pyle; m. Lydia Austin Phila, June 1, 1895; four children. mem. Phi Beta Kappa.

The buttons on the clowns might be large, flat, wooden ones, covered with cloth, and as they are comparatively small they might be rather lively in color, say yellow or pair orange. The dark border is an old blur. The acrobats on their backs are green, a blue-green to go well against the old blue border, and the figures they are holding are a lighter blue. The trunks of the acrobats should be quite dark, and a purple at that, provided it has been through the laundry. The flesh tints should be a pale warm pink, like a pink window-curtain which has seen much sun. The marks on the clowns' laces should be a pole vermilion. The hair of those who have any should be a wine color. The boils in the centre are buff. The derby hats of the clowns, the zebras' stripes, hoofs and tails are black, and a washed-out black will look better than a new one. Down in the corners the clowns have a garment of gray: they hold a lavender square with a buff border worked around the edges with white. In the squares go the monograms of the owners. The clowns' stockings are light gray, and their shoes, and those of the clowns on the zebras, are a doll rose. These zebra clowns have turquoise-blue coats, buff vests ja little darker than the balls) with tines worked in white around the bottom, and their trousers are a gray-blue, lighter than their coats. So much for the color.

The zebras will be the hardest things to do, because the stripes should be rendered accurately. But the other figures ought not to be difficult, as they are cut out by doubling over and cutting one side, as children cut out things from paper. The various parts may be outlined or not with appliqué, as you think best.

"Maxfield Parrish painted scenes of vivid colors, gracefully draped figures, humorous gnomes and romantic, nostalgic settings. His book illustrations, calendars, and murals charmed the public and placed him among Americans as one of the most popular painters ever born and trained in the country."

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