

# Nancy Page Club— Magic Vine Quilt

## Block 10 Bouncing Bet

*“Once upon a time there was a country girl, all pink and white who never could keep still. She bounced from one thing to another from morning until night. Her name was Elizabeth, but her family called her Bet. One day her father was out walking with her and saw a pink and white flower that seemed alert and alive. There was nothing slow and passive about this flower. It did not have the repose of the Easter lily nor the pathos of the pansy. When her father saw it, he said, “do you know, I have a name for that flower. It is just like you. I’m going to call it bouncing bet.” And bouncing bet it has been to this day.” This was the story that Nancy told when the quilt club members met to make the ninth flower in the magic vine quilt. This magic vine which grows in only an aristocrat may hobnob with a field flower. Nancy knew that magic vines were springing up all over the country, judging from the interest women were showing in her quilt. She knew too that before long these vines would flourish in many a bedroom from Maine to California. This again proved that the vine was a magic, one, since climate, distance and season affected it not at all.*

*The flower in this bouncing bet may well be a piece of fast color, figured pink and white print. This material has been immensely popular for dresses during the past summer and almost every woman will find a scrap or two in her piece bag. The center is pale yellow. The leavers and stem are dark green. The overlapping leaves indicated by the dotted lines at the top and bottom of the pattern are cut from material of a lighter shade of green. The upper one is put in place before the flower is appliquéd. The final stitching of the leaf is delayed until the block is finished. Then it overlaps the seam which joins this bouncing bet block to the false beech drop.*

*In getting the pattern the members cut the entire square as it appears in today’s paper. They pasted this on a piece of light weight cardboard or tag board and dried it under pressure. Then the various pieces of the pattern were cut. The flower is all in one piece. In cutting it, as well as leaves, be sure to allow one-quarter inch on all sides for turning under. When the raw edges are turned under, baste them and press into shape. It will be wise to make a sharp slit at base of each petal to allow the edges to be turned in sharply and neatly.*

*The stem is cut from a bias piece of material and is twice as wide as the pattern given. The raw edges are turned back until they meet at the center. These are then basted in place and the stem is pressed. The whole pattern is appliquéd on six and one-half inch squares of white material. The yellow center is appliquéd last. In appliquéeing this, as all the other pieces, fine, slanting invisible hemming stitches are used. The block is pressed and then stitched to the beech drop one. The overlapping leaf is appliquéd in place. Nancy gave the members no hint as to the next flower beyond saying that it was a gay and sheer morning flower.*

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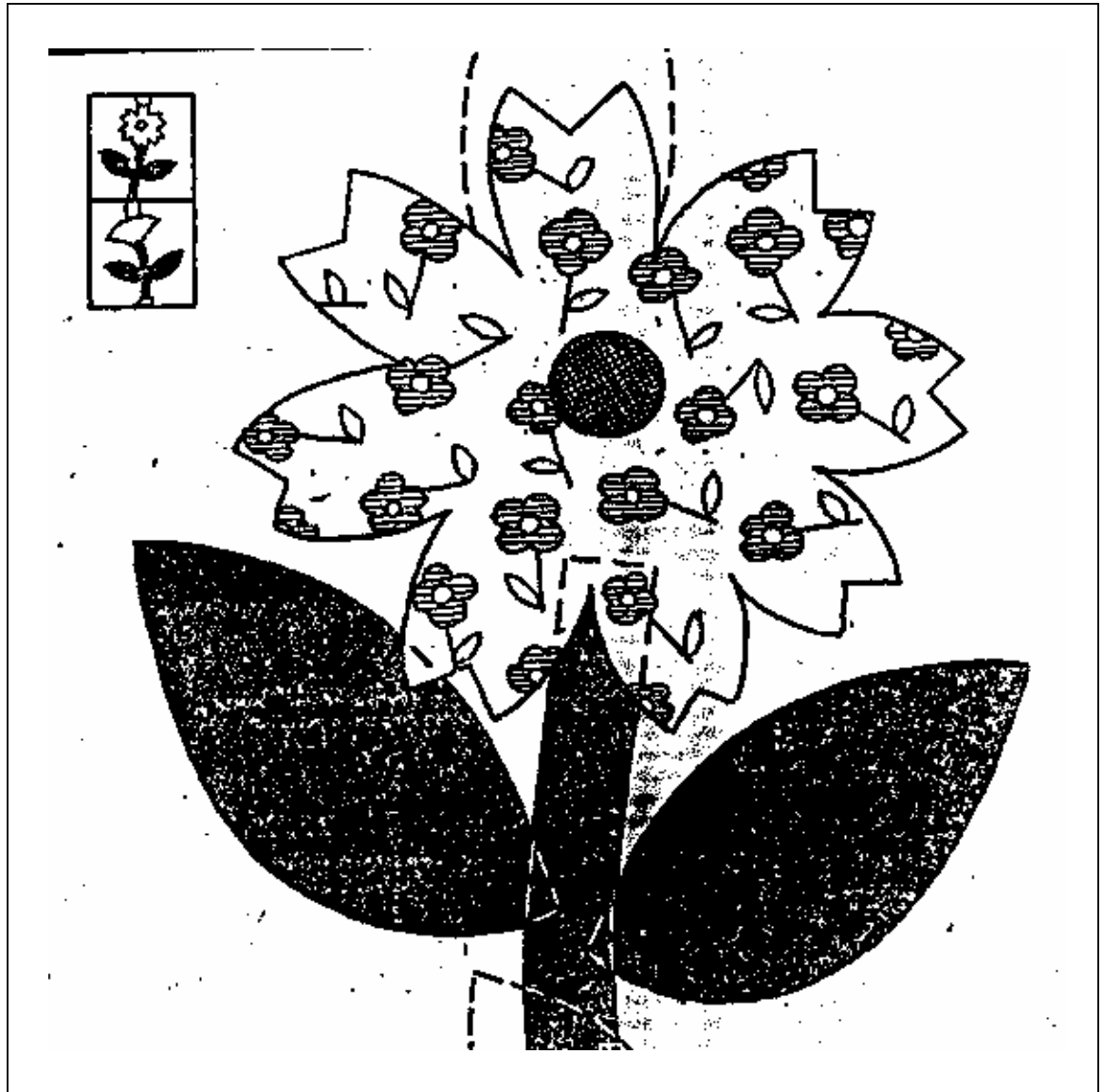
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