

The Work Basket

HOME AND NEEDLECRAFT

For Pleasure and Profit

VOLUME 15

2976 May 1950

NUMBER 8



IDEAS for the Bazaar, the Home, Gifts, Sparetime Money Makers, with Many Articles, Easily Made and Inexpensive, that Find a Ready Sale.

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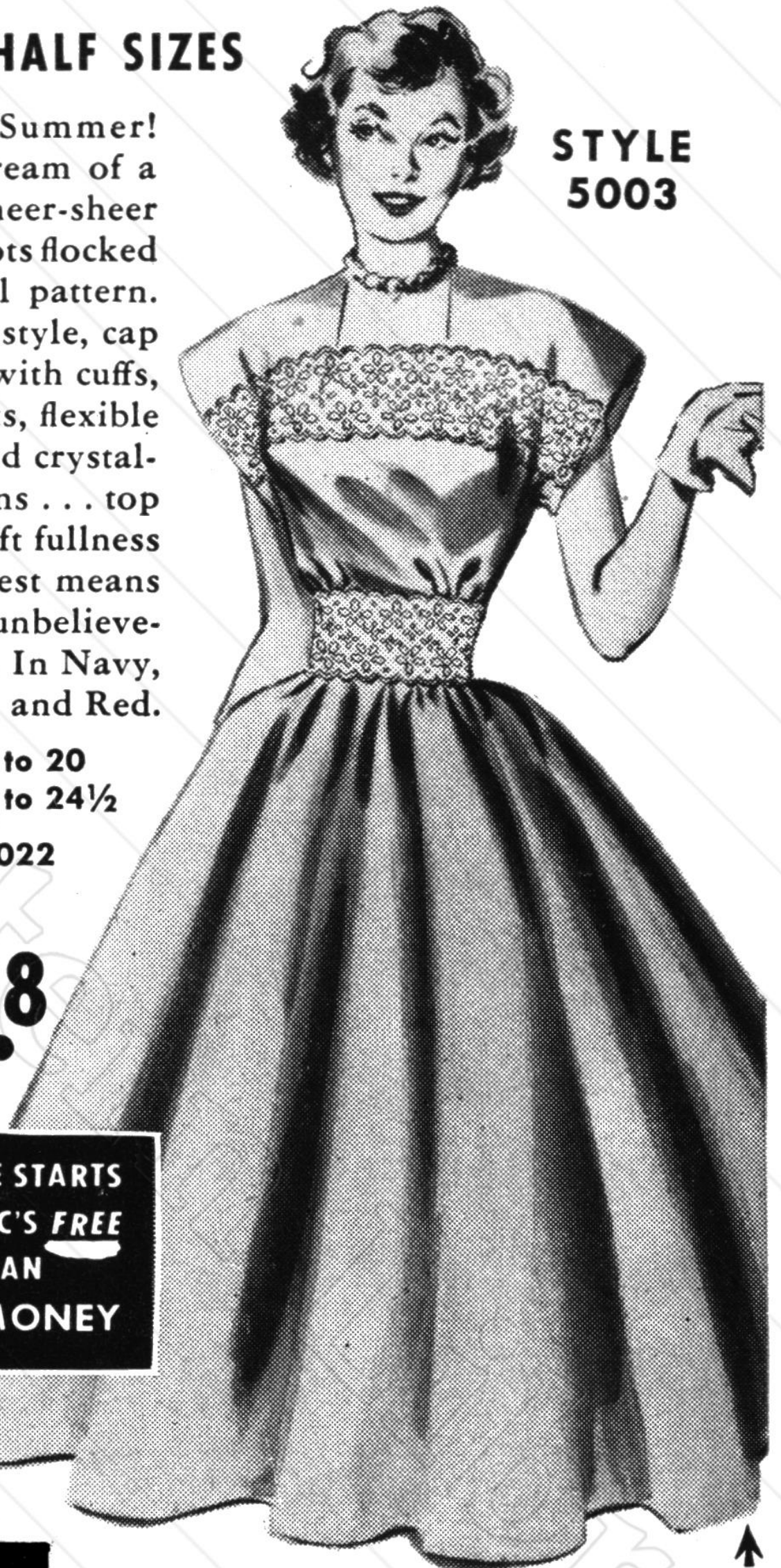
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Five-Piece Tatted Luncheon Set

The luncheon set shown on the cover is composed of tatted medallions made with the twisted stitch which gives an unusual appearance, yet attractive and very pretty. Each medallion measures about $3\frac{1}{2}$ inches square. 28 medallions (4x7) are required for center mat measuring about 14 x 24 $\frac{1}{2}$ inches. 20 medallions (4x5) are required for each plate mat measuring about 14 x 17 inches. Number 20 white mercerized crochet thread was used to make the original; use a ball and shuttle.

Abbreviations: Sts (stitches); r (ring); ds (double stitch); cl r (close ring); p (picot); ch (chain); lp (loop); twisted stitch—make 3 of the first half of the double and 3 of the last half of the double—this will be referred to as a set of sts.

Medallion—R of 2 ds, 12 long ps (each about $\frac{3}{8}$ of an inch) separated by 2 ds, cl r. Tie and cut thread. R of 3 sts, join to any long p of first r made, 3 ds, cl r. Make 4 sets of sts, p, 4 sets of sts, turn, r of 3 ds, join in next long p, 4 sets of sts, p, 4 sets of sts, continue around. Cut and fasten thread.

Next row: R of 3 ds, join to p of any ch lp, 3 ds, cl r, turn, 4 sets of sts, p, 4 sets of sts, turn, r of 3 ds, join to p of next ch lp, 3 ds, cl r, turn. 4 sets of sts, p, 4 sets of sts, turn. R of 3 ds, join to p on previous ch lp, 3 ds,

cl r, turn. (2 sets of sts, p) 3 times, 2 sets of sts, turn. R of 3 ds, join to p of next ch lp and continue around. Every third ch lp has 3 picots. Tie and cut thread.

Next row: R of 3 ds, join to p of any ch lp, 3 ds, cl r, turn. 4 sets of sts, p, 4 sets of sts, turn, make r of 3 ds, join in next p and continue around.

The medallions are joined by 5 picots on each side.

Edge: R of 5 ds, p, 5 ds, join to free lp next to where medallions are joined, 5 ds, p, 5 ds, cl r. Another r of 5 ds, join to last p of r just made, 7 ds, join to p where medallions are joined, 7 ds, p, 5 ds, cl r. Another r of 5 ds, join to p of r just made, 5 ds, join to next p of next medallion, 5 ds, p, 5 ds, cl r—this makes a cloverleaf. Turn, 5 ds and 5 p—separated by 5 ds, 5 ds, join to base of first small r of medallion, 5 ds, p, 5 ds, join to p of lp, 5 ds, p, 5 ds, join to base of next medallion, continue around in this manner.

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Star Dresser Scarf

Here is the matching scarf for the Star Bedspread design that appeared in last month's WORK-BASKET. The scarf measures about 14 x 35 inches. It requires about two 300-yard skeins of cream and two 300-yard skeins of blue Daisy Mercerized Crochet Cotton, size 10, and a number 8 crochet hook.

Abbreviations: Ch (chain); rnd (round); st (stitch); lp (loop); sk (skip); sl st (slip stitch); sc (single crochet); hdc (half double crochet)—thread over as for dc, insert hook in st and pull lp through (3 lps on hook), thread over and pull through all lps at once; dc (double crochet); tr (treble)—thread over hook twice and work off 2 lps at a time; dtr (double treble)—thread over hook three times and work 2 lps at a time; p (picot); tr cluster (treble cluster)—retain last lp of each tr on hook, thread over and pull through all lps at once for a cluster.

Star Motif—In cream, ch 10, sl st in first ch to form ring.

Rnd 1: Ch 3 for first dc, 23 more dc in ring, join with sl st in third ch of ch 3 first made.

Rnd 2: Ch 4 (counts as a dc and ch 1), * dc in next st, ch 1, repeat from * around, joining last ch 1 to third ch of ch 4 first made.

Rnd 3: Ch 1, sc in each st around, join with sl st.

Rnd 4: Ch 1, sc in next st, then work point as follows: * Ch 9, sc in 4th st from hook, hdc in next, dc in next, tr in each of next 2 sts, dtr in each of next 3 sts, sk 4 sts of last rnd, sc in each of next 2 sts. Repeat from * for seven more points (8 in all); fasten off.

Rnd 5: Join blue in 4th st at right side of any point. Ch 8 to count as a dc and ch 5, * dc in tip of point, ch 5, dc back in same place, ch 5, sk 2 sts on other side of point, dc in next st, ch 3, dc in fourth st on side of next point, ch 5; repeat from * around, joining the last ch 3 to third ch of ch 8 made at beginning.

Rnd 6: Sl st into first 2 sts of ch 5, 2 sc over ch, * ch 3, (dc over next ch 5, ch 4) 3 times in same lp, dc in same lp, ch 3, 2 sc over next ch 5, ch 5, 2 sc over next ch 5 (side of next point); repeat from * around. At end of rnd, ch 1 and dc in first sc.

Rnd 7: Ch 4 (counts as a dc and ch 1), * dc over ch 3, ch 4, dc over next ch, ch 4, dc over ch at tip, ch 5, dc over same ch, (ch 4, dc over next ch) twice, ch 1 and dc in center st of ch 5 between points, ch 1, repeat from * around, joining last ch 1 to third st of first ch 4 made; fasten off.



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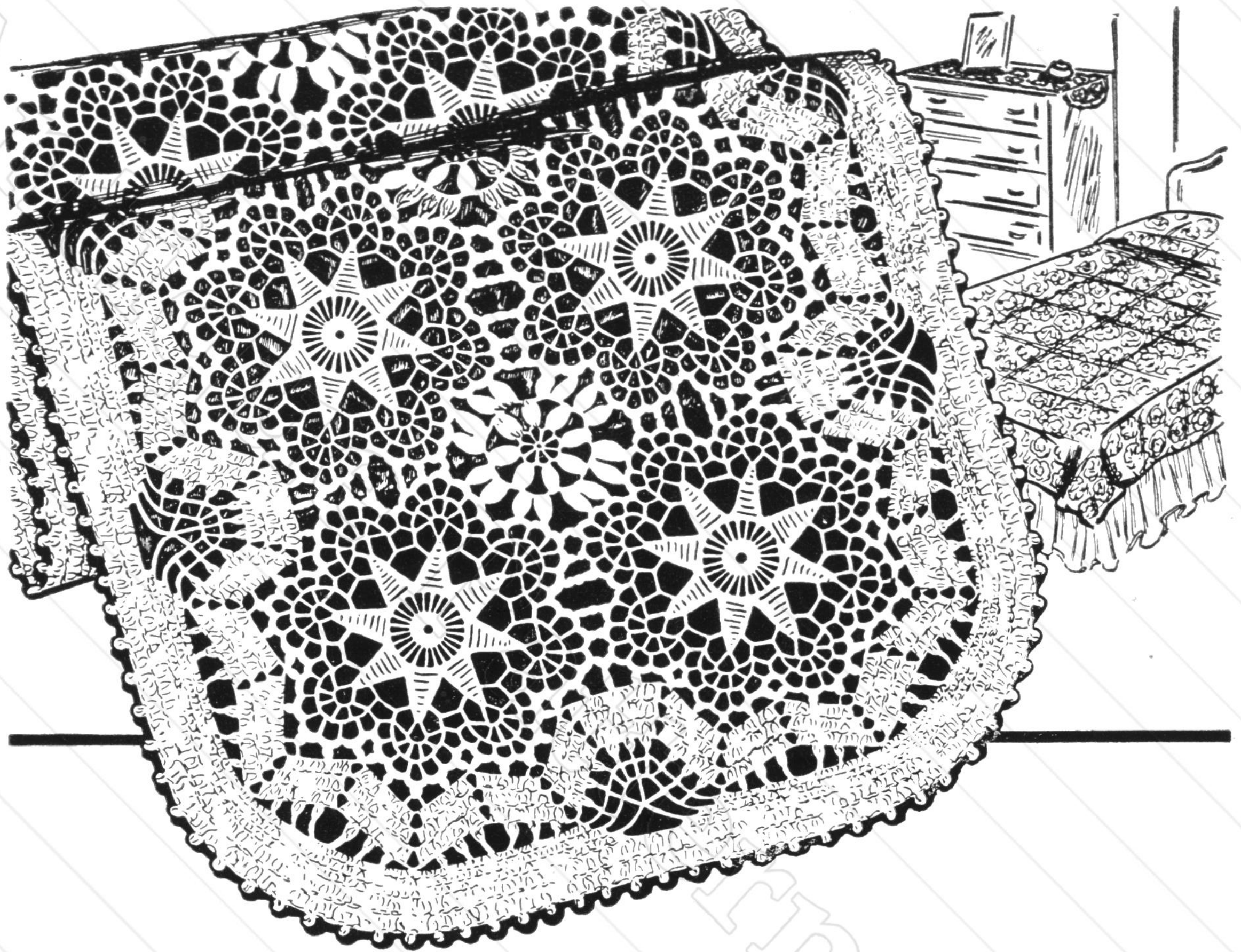
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Rnd 8: With cream, work 3 sc, ch 5 p, and 3 sc over each ch around, make 3 sc between points; fasten off.

Joining the Motif—The star motifs are joined while working rnd 8—the last rnd of ps. Make 2 ps on right side of point, then for the third p, ch 3 and join to corresponding p of preceding star, ch 3 and complete p; join second p in same way, however, instead of making third p, ch 6 and join to next p of preceding star. Ch 3, sl st in 4th st of ch 6 just made, ch 3, finish p. Proceed in reverse order of sts, and continue with rnd 8 around points of star, join all stars in same way. Continue making and joining motifs in same way until piece is 6 motifs long and 2 wide.

Fill-in of space Between Star Motifs—There are 5 fill-ins. Join cream in first of any two free ps.

Rnd 1: Always ch 4 for first tr, make a 4 tr cluster in same p, ch 1, 4 tr cluster in next p, * ch 5, 4 tr cluster in each of next 2 ps with ch 1 between, repeat from * around, ch 1 after last cluster and dc in tip of first cluster made.

Rnd 2: Make a 5 tr cluster over each ch 5 of previous rnd, ch 3 between each cluster, join last ch 3 to tip of first cluster.

Rnd 3: Sl st in first 2 sts of ch 3, ch 3 (for a dc), dc over each ch 3; fasten off.

Outer Finish Around Star Points—There are 4 free points across each end of scarf. Join cream colored thread in tip of 4th free point on either end.

Rnd 1: Ch 8 (counts as a dc and ch 5), * dc in same p, ch 6, sc in next p, ch 5, sc in each of next two

across to tip of next point and proceed in the following manner: Ch 8, dc in first p down side of point, (ch 3, dc in next p) 8 times, ch 8, sc at tip of next point. Repeat from * around piece. Between the two points at corners, ch 5 instead of the usual ch 4 between the dtrs.

Rnd 6: * Sc in each st across to next point, sc in each of first 2 sts of ch 8, ch 8, dc in tip of first dc on previous rnd, ch 3, dc in next dc, ch 3, 1 dc in each next 2 dcs, ch 3, dc in dc, ch 3, dc in each of next 2 dcs, make 2 sps as for other side, ch 8, sc in each of the 2 sts of ch 8 below; repeat from * around. Sc in each st around corners.

Rnd 7: * Sc in each sc of preceding rnd and in each of first 3 sts of ch 8, ch 10, sk first dc, (hold last lp of next 3 sts on hook), tr in second dc, tr tr in center dc below (skipping the corner dcs), sk the next corner dcs and tr in next dc, work off all lps on hook at once, ch 10, sc in each of the last 3 sts of the ch 8 below, repeat from * around. Work corners same as in rnd 2.

Rnd 8: * Sc in each sc of preceding rnd, sc in each of the first 4 sts of the ch 10, ch 7, make 1 sc in each of last 4 sts of ch 10; repeat from * around.

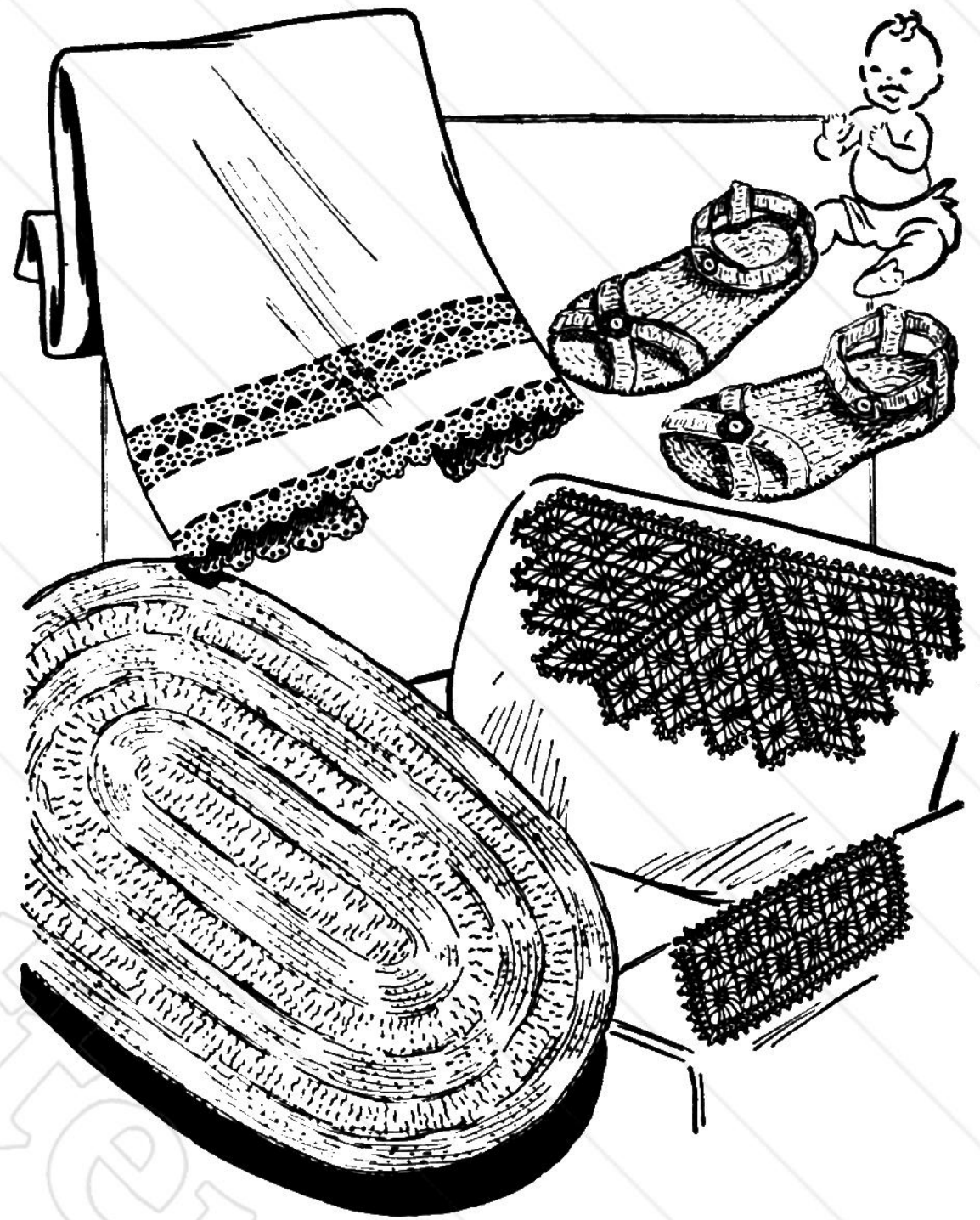
Rnd 9: Dc in each st of preceding rnd. At corner points, make 2 dc in same st.

Rnd 10: * 4 dc (ch 3 for first dc), ch 5, sl st in tip of 5th dc for a p, repeat from * around. At corners make 2 dc in same st.

To Block: Lay wrong-side down on a flat surface, pin at picots. Lay damp cloth over piece and press with moderately hot iron.

To keep cake frosting from sticking to waxed paper, rub a small amount of butter over part of paper that covers the frosting.

In the Future



In coming issues of *The WORK-BASKET*, you will find an assortment of designs in crochet, tatting, knitting and handcraft stories.

In crochet there will be a clever baby sandal and a spiderweb chair set.

Directions for an oval knitted rug for that favorite spot in the house will be coming soon.

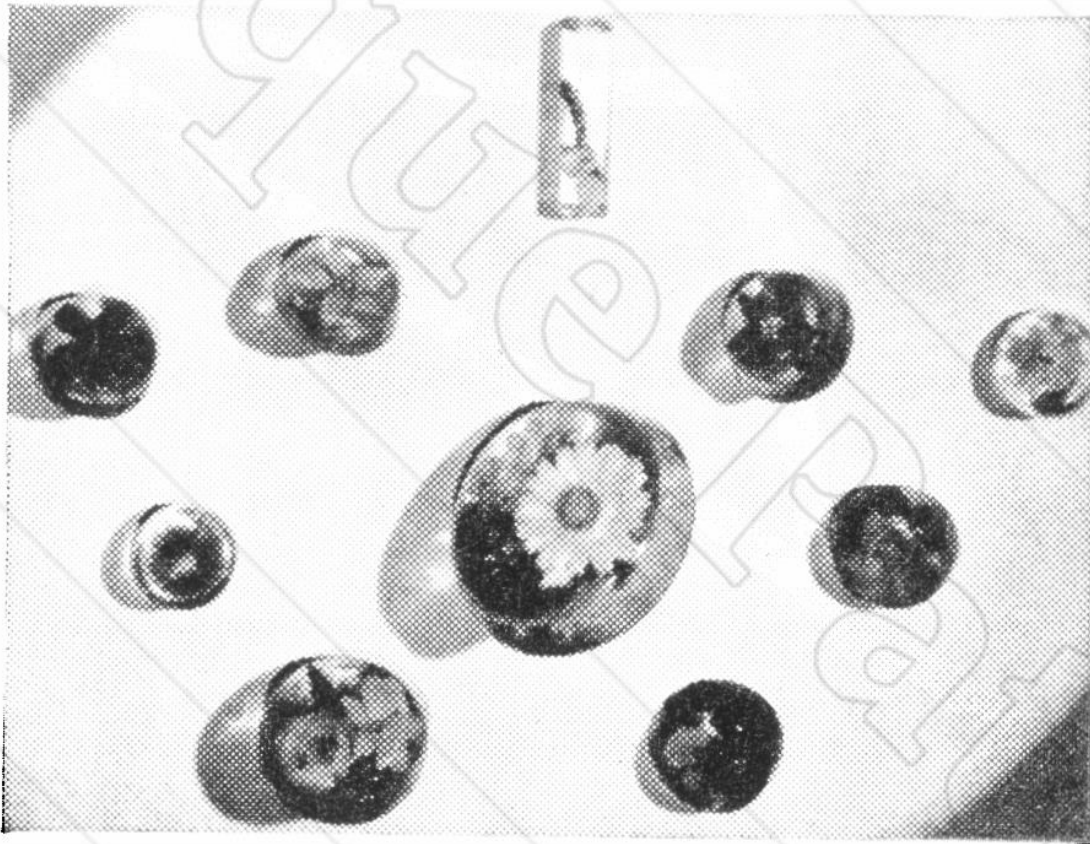
A tatted edge and insertion suitable for towels, scarfs, table runners and sundry other items will be appearing in the future.

Try this clever way of making garden markers. Cut from seed catalogs the pictures of the various vegetables that you are going to plant. Paste these on scraps of linoleum and cut around them. Apply clear shellac to protect them from moisture; then tack these to a stake. A set of such markers will help you greatly in knowing where you planted various vegetables.

Have You Heard About---

For additional information, including prices and source of supply, about any of the items mentioned in this department, write to Shopping Reporter, The WORKBASKET, 2401 Burlington, Kansas City 16, Mo. Please write a separate letter concerning each item about which information is requested. Do not enclose money or correspondence relating to other subjects, such as subscriptions, as these letters will be handled by a special department.

Plastic Casting Kit



A new plastic kit with universal application is now available for hobbyists, model builders and home craftsmen. Being marketed under the name Kelon, the kit contains all the essentials for starting actual production of plastic items in the kitchen or home workshop.

The new plastic is thermosetting and once hardened and cured retains its shape permanently. Finished plastic objects can be either crystal clear or colored.

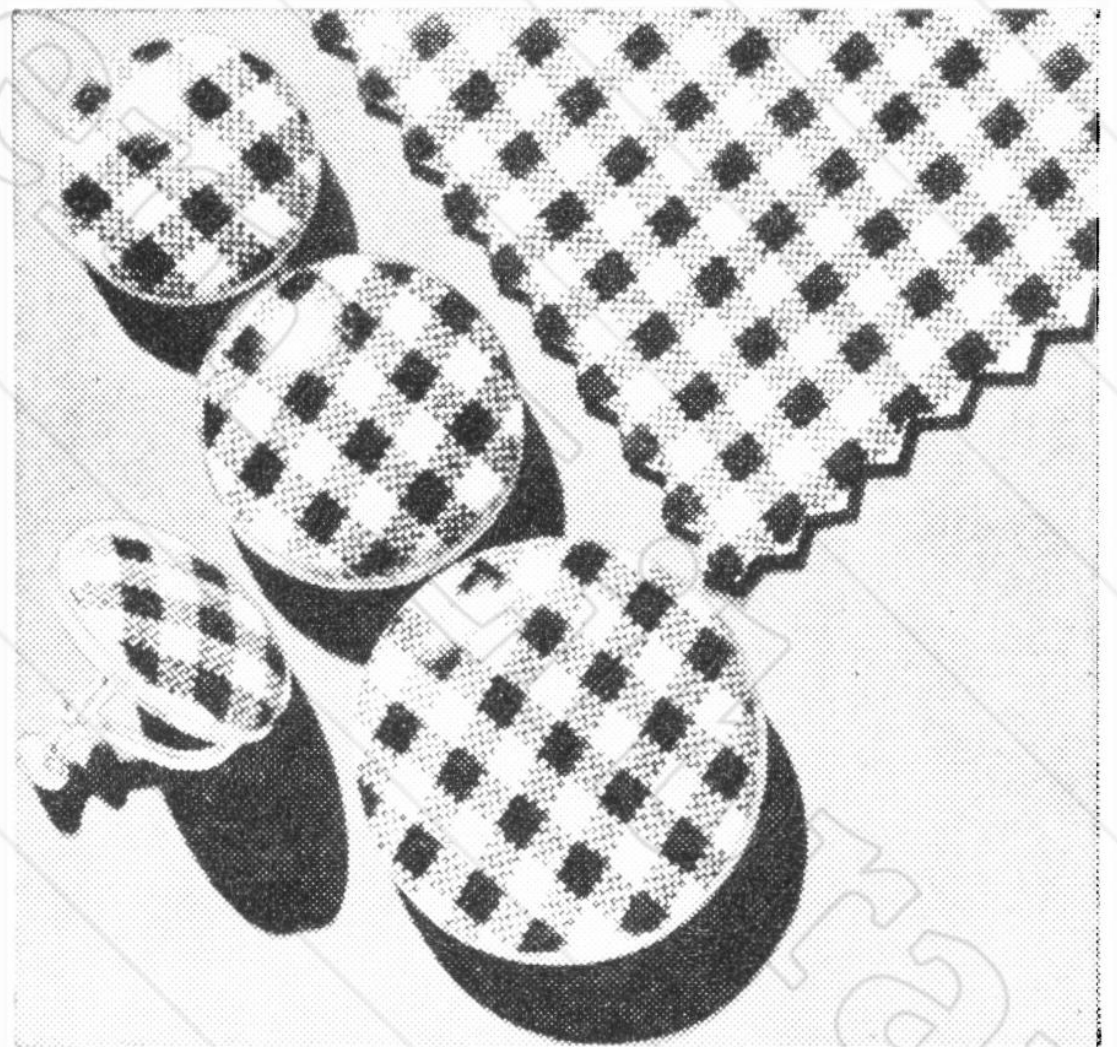
Unlike many types of plastic objects, those made with Kelon can be sawed, machined, and drilled. In fact, Kelon objects can be worked in much the same manner as wood. This character-

istic permits a wide variety of finishes and designs on plastic objects.

Composed of sixteen items, the main features of the kit are two ½-pound bottles of liquid plastic.

Kelon is safe and easy to use in five simple steps. The liquid plastic is poured into a beaker, a few drops of catalyst are added and stirred and the contents poured into a mold. It is hardened and cured in a double-boiler.

Matchems



Heralded as a boon to women who make their own clothes, "Matchems" will add that professional look that marks all expertly made clothes. These fabric-in-plastic buttons and earrings to match your suit or dress are made up in transparent plastic from material swatches sent in by the customer. They are guaranteed to withstand heat, washing and cleaning. Patterned fabrics are especially effective and pretty.

NYLON PARACHUTES

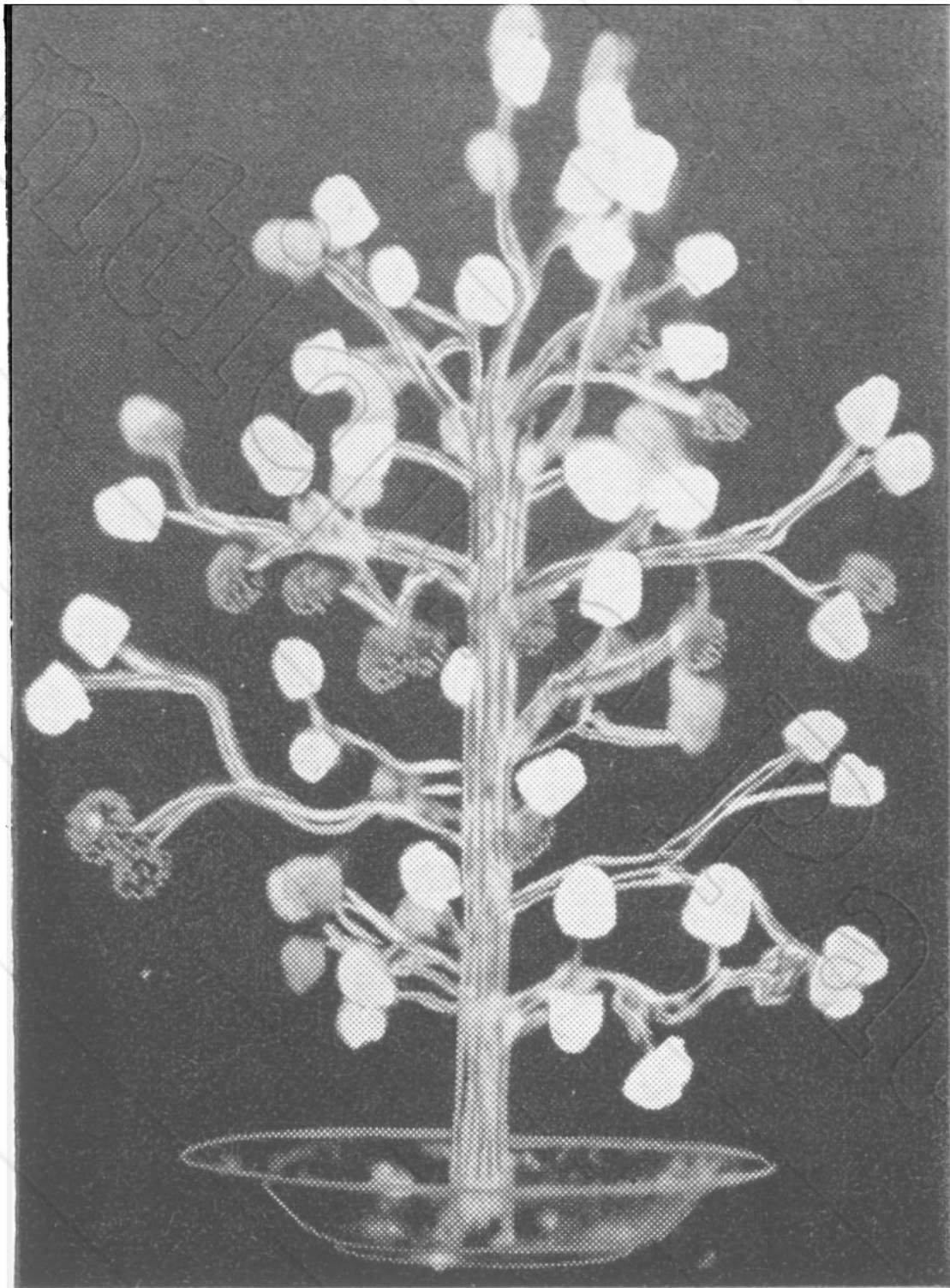
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Sq.
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Tid-Bit Tree



A new, clear plastic table decoration to hold party tid-bits such as hors-d'oeuvres, olives, gumdrops, cheeses and the like is available, and enjoyed by grown-ups as well as the little ones. Tree and branches come apart for easy cleansing and storage. A bag of candy included with each order.

Rotary Sewing Machine

The housewife's dream come true, is the Pfaff sewing machine, which is being made available for the first time in America by Pfaff Sewing Machine Corporation. Because of cartels and various uncertainties on the international scene, the Pfaff sewing machine was not distributed in America until after World War II. However, with restrictions at a minimum, as they are today, Pfaff Sewing Machine Corporation has begun to import the revolutionary sewing machine.

Completely rotary, this sewing ma-

chine eliminates the oscillating mechanisms of the round bobbin models, thus reducing wear to a minimum and offering effortless sewing. Vibrations and many adjustment and friction points are completely eliminated. Many operations can be performed without attachments, though a complete and comprehensive set is available. Model 130, with "Magic Zig-Zag" features, can sew on buttons, make buttonholes, embroider, sew back and forth, all with the flick of the magic dial. One Pfaff does the work of eleven different machines.

The beautiful functional cabinets,



designed specifically for the Pfaff sewing machine, opening up with the greatest ease into a complete sewing unit, become an appealing piece of furniture in sewing or living room, for they come in various styles.

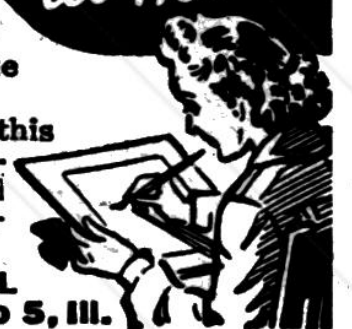
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Sewing Machine Artist

Ada M. Morgan

With nimble fingers and astonishing ease, Mrs. Hugh Kau, housewife and farm woman, creates exquisite "hand needlework" by simply manipulating her rapidly running sewing machine needle with the presser foot removed and the feed dropped.

"I can do anything on the sewing machine you can do with a needle in your fingers," Mrs. Kau states as she shows dozens of samples of her handiwork.

Visitors gasp in astonishment at the array of fine cut-work, drawn-work, hemstitching, Italian weaving, applique, rug tufting, needlepoint, afghans, every kind of embroidery and lace, and other kinds of cloth ornamentations, all of it beautiful.

Mrs. Kau is human enough to enjoy the compliment implied by the astonishment. Then she smilingly explains: "It does appear complicated and exacting, but really it isn't. It is lots of fun, and with a little practice anyone can do it."

For thirty-four years Shirley Kau has utilized natural artistic talents to create via her sewing machine.

"My folks frowned upon this kind of art," she wryly recalls. "They wanted me to be a musician. For seven years, when I was a little girl, I labored with music lessons. At the end of that period I couldn't even play 'Coming Through the Rye'!

"I couldn't sing, couldn't play, couldn't even whistle but I loved to paint with water colors and oils, and to create original designs and execute them upon my little sewing machine."

Ever since she was seventeen years old Mrs. Kau has carried out this hobby on a commercially successful basis. Hundreds of tablecloths, pillowcases, table runners and dresser scarfs, rugs, afghans, tea towels, handkerchiefs, etc., have been finished and sold in quick succession.

"I now use a modern, electric sewing machine," she explains, "but any machine in good working order can be used. I paid \$5 for the one I started this kind of work upon as a girl. It was a tiny, crank type machine that had no bobbin, being fitted instead with a chain stitcher. Upon it I made baby clothes all fancied up with appliqued and embroidered animals, flowers, etc., fancy aprons, petticoats, and all kinds of other things which I used, gave away as gifts or sold."

By using original designs and carefully handling and blending various fine shadings of colored thread, Mrs. Kau has created some beautiful and unusual pieces. Some of her projects are truly amazing in detail, but she claims anyone can do as well in this hobby as she, for she is self-taught

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and the work is all done in her own home in her leisure time.

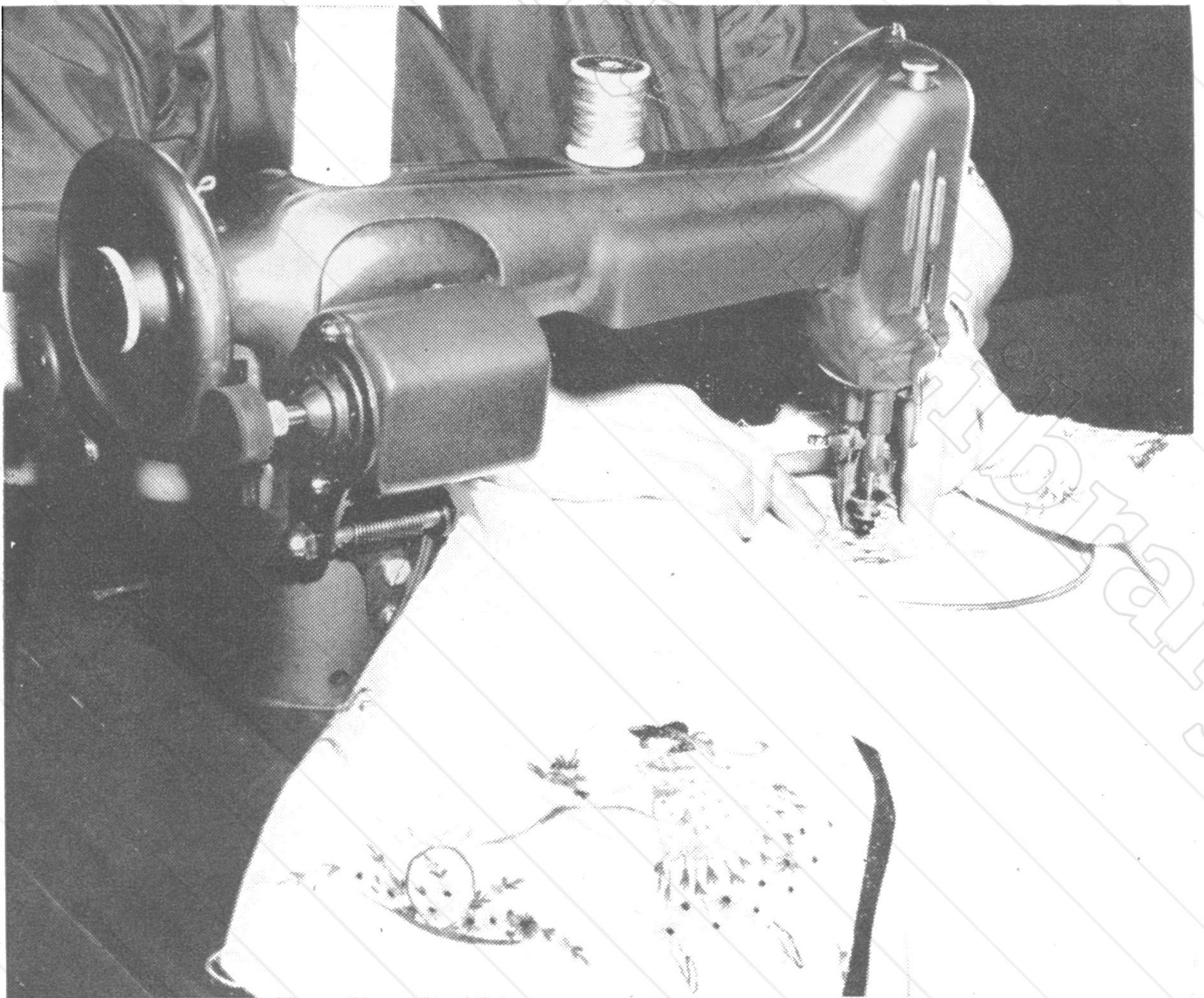
Sales are made to her friends and acquaintances, and their friends and acquaintances. Mrs. Kau will work on designs brought to her or will create whatever is desired. Many times the prospective buyer will find some irresistible piece among the dozen or two partially finished projects Mrs. Kau always has around her, and will order it finished for purchase.

Often an original, personalized design will be worked out and fitted to suitable material right on the spot by Mrs. Kau for the customer's approval. She especially enjoys working on select

wedding gifts, trousseau and hope chest linens, etc., that allow much originality in design and call for elaborate, fine details on fine cloth.

Particularly popular with her customers are pillow cases and tablecloths. Depending upon the work involved, pillowcases range in price from \$7.50 to \$15 or \$16. It takes two or three evenings to complete elaborate ones.

For just scalloping the edges she charges \$2.50. It takes her from forty to sixty minutes. All of her prices are set according to the amount of work required, thus making them very flexible.



Mrs. Kau demonstrates how hoops are placed and material held and guided in embroidery work.

Materials and supplies with which to begin this type of needlecraft are of the simplest. They consist of: several number 2 soft lead pencils, a package of white tissue paper, a yard length of wrapping paper, and two sheets of pencil carbon, all of these for drawing designs, tracing them and transferring to material to be worked; one large spool white mercerized thread; one pair seven-inch adjustable embroidery hoops; skeins of colored cotton rug yarn; spools of mercerized thread to match colors of yarn; one pair sharp (needlepoint) scissors; heavy, extra large darning needle; sewing machine, and some square pieces of cloth to work on or material for embroidery.

The first thing to be learned is how to use the hoops with the machine, for they are used on everything but rugs and big afghans.

To learn how to handle hoops and guide the machine well, beginners should start with "string" work. The colored yarn is guided to follow the design, such as petals and leaves of flowers, etc., and stitched down the

center with thread to match.

For this type of work a quilting foot is put on and the feed is not dropped. It is plain sewing, but very lovely designs can be thus created, with the fill-in done in darning stitch—that on the machine, too, of course.

After this step is mastered the presser foot is removed and the feed lowered for all of the other work. Generally, then, the bobbin thread isn't changed, only the colors for the needle. Most of the time very inexpensive white thread can be used in the bobbin, the kind that comes on a tube.

An ordinary machine needle is used in the machine. The large darning needle listed in the supplies needed is used to pull through the working material and start the heavier yarns employed. No attachments are necessary or used.

A steady hand is a fine asset for this hobby because the size of the stitches is regulated by the fingers. With practice, the prettiest of lazy daisy, chain, satin, darning stitches, French knots, etc., can be fashioned very rapidly with a machine.

Mrs. Kau uses six-strand embroidery cotton, four-strand rayon, and just plain sewing thread of mercerized cotton in much of her work. She rewinds the four and six strands on spools in single strands, ready and handy for use.

In doing the actual work she often draws her design freehand directly upon the material, or puts together in applique various cut-out bits of design or flowers to bind and blend together in smooth unity with the rainbow hued threads flowing from her machine needle.

Sometimes she will create a design directly on bare material with her needle and thread, seeing it there with

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her mind's eye for her to follow almost as though it were penciled. At other times she works out and puts down her designs to be transferred at a later date or to guide others who may want something different to work upon. Here is where the worker's imagination and ingenuity has full play. Mrs. Kau has no trouble getting new ideas to keep busy.

"Ideas for designs just seem to pop into my head," she says. "Everything I see has possibilities for stimulating thought for a different design: flowers, pictures, animals, other designs, the curve of a feather, shadows of grass or twigs, the fluffy tufts on fir trees, the unfurling petals of a rose—the list is endless."

She points out that beginners, generally, should use designs already made into transfers for embroidery, etc. Professionally created designs work up best, at first, for sometimes over-enthusiasm for personal ideas that aren't right can lead to disappointment and discouragement when the finished project doesn't meet expectations. With experience, however, original ideas can be worked out with much satisfaction, the only limitations to creation being the worker's own abilities.

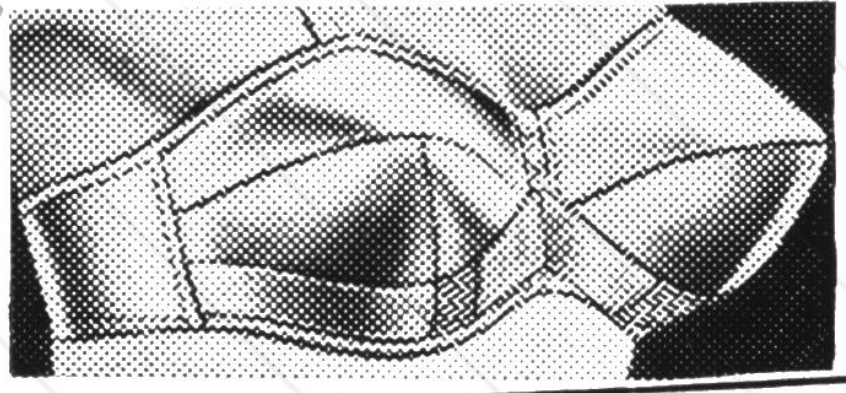
In doing colored work, especially where there must be careful shading and blending of solid colors put on the cloth via the machine, it is best to work out the design and each step with great care, knowing definitely in what sequence stitches must be made. This saves time and trouble and gives a smoother result.

Changing colors or type of thread, re-threading the needle, all take time. With planned work, where one color is put on in one operation wherever it appears in the design, etc., the re-threading of the needle is kept at a

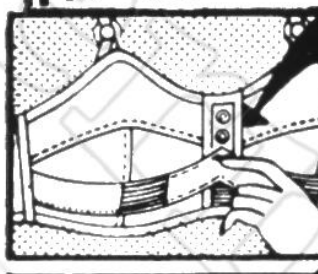
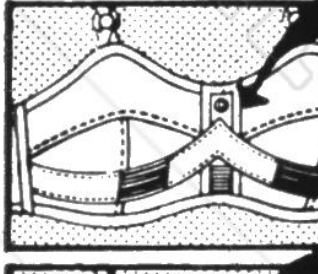
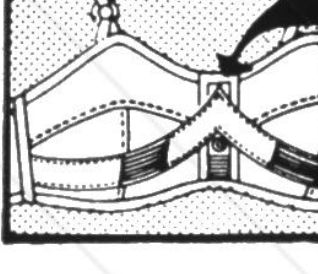
minimum.

Mrs. Kau uses string as filler in her cut-work. Unlike hand cut-work, her designs are cut out before working instead of after. For needlepoint she likes to buy fifty-four-inch fine dress flannel, ravel it out and use the ravelings.

BREASTS LOSING FIRMNESS?



LIFTEE'S PATENTED SECRET — Guarantees perfect fit... gives your breasts that firm, youthful beauty. Two smooth satin uplift-bands, with elastic inserts which you can instantly set at any one of three figure-molding adjustments, gently lift your breasts into a vital-beautiful form. Imagine! A "custom-fit" bra at a price everybody can afford.

FOR MODERATE UPLIFT
The first adjustment is for those with normally firm bosoms who want that added "lift" and separation that make the difference between an ordinary appearance and real figure beauty.

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The second adjustment is for the lady whose breasts have lost their youthful firmness. It restores the breasts to the natural-beauty line that you thought you could never regain.

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The third adjustment will thrill those with problem bosoms which have lost their attractiveness through wearing unscientific brassieres or for other reasons. Gently, firmly, LIFTEE molds your bosom into the shape you've longed for.

Sizes: 32 to 42. Cups: Small, Medium and Large. Made in gleaming durable rayon satin with marquisette lining. Longer-line LIFTEE made of long-wearing broadcloth. Both superbly tailored for months and months of extra wear. Comfortable "No-Kut" shoulder straps. LIFTEE has a "Long-Lyfe" elastic 4-way back adjustment. Imagine only \$1.98. Designed and produced in Hollywood and distributed exclusively by The S. J. Wegman Co.

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Size: Bust _____ (in.) Cup: ☐ Small ☐ Med. ☐ Large

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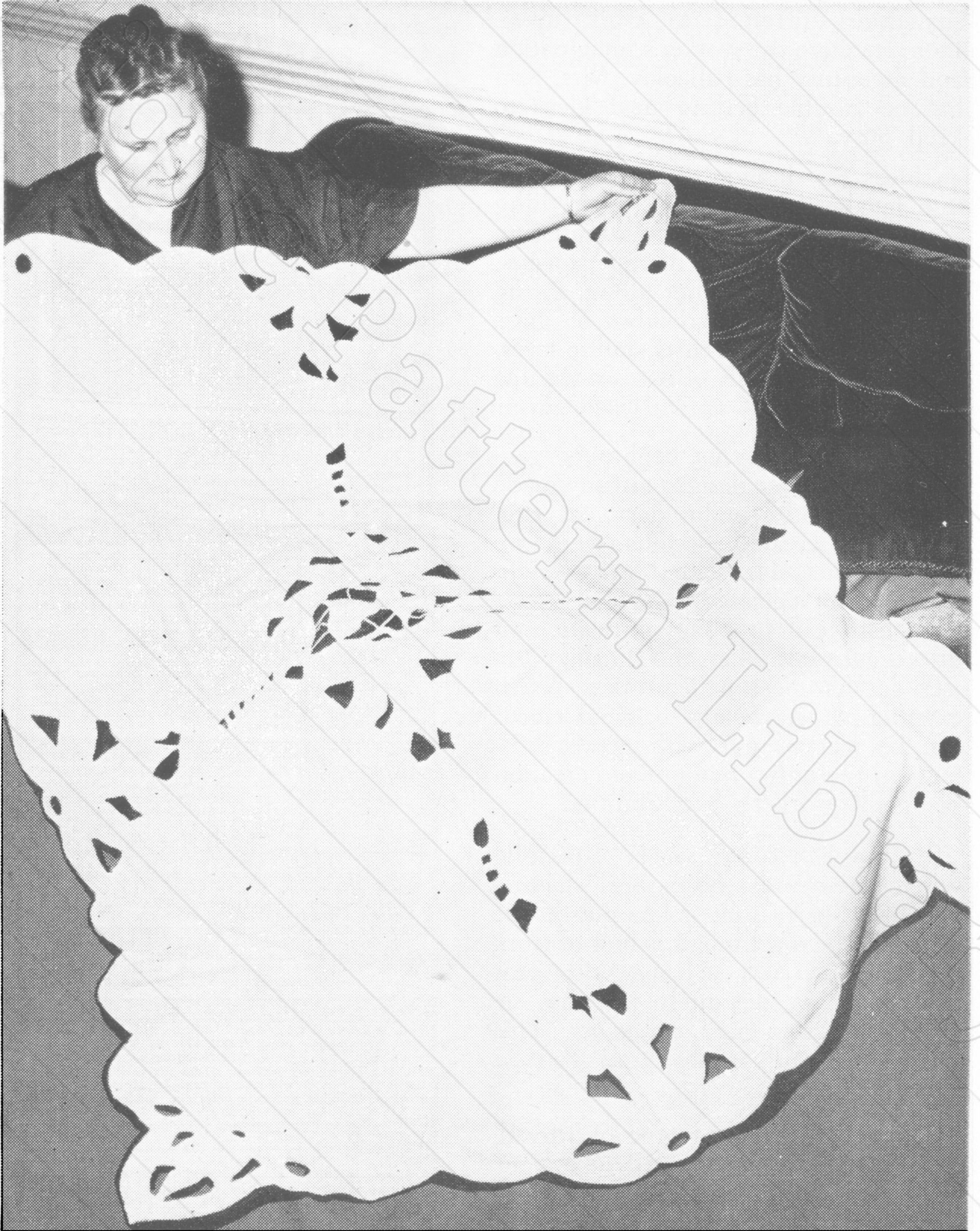
LIFTEE is also made in all-pure silk at \$2.67. Please send me _____ LIFTEE all-pure silk bras at \$2.67 each. Same money-back guarantee.

© 1949, S. J. Wegman Co.

In rug tufting, afghans or any work where heavier "working up" material is used, the machine needle and thread are used to sew them in design instead

of using for design itself the thread running through the needle. Laces are also fashioned in this way.

All kinds of materials can be worked.



This tablecloth is beautifully worked and softly tinted to pale ecru. It was designed and worked by Mrs. Kau, and started from four feed sacks salvaged from the dairy barn.

String, yarn, thread can be fashioned into lovely laces, crocheted or tatted. Lacy tablecloths in beautiful designs can be created out of heavy crochet thread, embroidery thread or string. Every bit of "waste" material—ravelings, rags or strips of cloth, tags and ends of floral design or color—all are intriguing challenges that invite this kind of hobbyist to "see what I can create out of this unprepossessing stuff!"

As an example let's cite the case of the feed sacks. Certainly there is nothing very stimulating about dusty, dull and dirty sacks in the barn, holding concentrated feed for dairy cows. But, one day, as Mrs. Kau looked at them, her alert mind visualized something vastly different.

Now, as the Kaus' cows consume the contents, the sacks are carefully saved to await Shirley Kau's creative pleasure, for she makes lovely "linens" out of them.

One of her first projects utilized four feed sacks. These she washed clean and dipped in a delicate, even ecru. Putting them together, she scalloped the edges and completely camouflaged the joinings by using appropriately proportioned and placed cut-work in a large blossom and twining leaf design.

The result is an enviable, large tablecloth that in no way resembles even a distant relative of anything so prosaic as a feed sack. Mrs. Kau created it with only a few pennies' cost, a little time and loving labor.

This hobby also allows much latitude for exercising, drawing upon and furthering artistic talents. With machine, needle and thread, Mrs. Kau indulges her inherent gifts by "painting" pictures that rival old pictorials. Her most ambitious "painting", recently finished and now being prominently displayed in art and craft ex-

hibits, is a large picture of the famous blue Crater Lake of southern Oregon.

This picture is in reality a mass of stitches, very cleverly and skillfully handled. There are deep and brilliant colors, soft and delicate tones, all intricately shaded to give lifelike variations, depth and tone. The scene, faithfully copied from an actual photograph of the lake, depicts the glowing blue of the lake, the rocks, trees and rim, with distance, and overall the shimmering, radiant tones of a sunset.



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Choose your color.

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Send cash, check or money order.

HANDCRAFT MFG. CO. Dept. 5-W, 353 5th Ave.
New York 16, N. Y.

Mrs. Kau made this picture in four weeks, working Tuesday, Wednesday and Thursday, five hours each, and two Mondays, two hours each. She used six strand embroidery cotton re-wound into a single strand.

"Anyone who is really interested and who will take time to practice can do the same things I am doing," Mrs. Kau explains. "A few simple instructions give the basic knowledge needed."

For a long time Mrs. Kau has been saying just this, but other women, after seeing her skillful and beautiful handiwork, are always certain that her art cannot be taught. To prove her contentions, and because one of her main desires is to see other women enjoying

this type of hobby, Mrs. Kau is beginning to demonstrate her methods, talking at women's club meetings, working part time at a local appliance store, and has devised twelve easy lessons in which she teaches her ways and means.

This is how she arranges her twelve, simplified lessons. First: how to use hoops with sewing machine; second: deals altogether in rug tufting; third, fourth and fifth: solid flowers, long and short stitches, to weave in, and the satin stitch; sixth: simple lace, medallions, etc.; seventh: Italian weaving; eighth: more complicated lace; ninth: afghans; tenth, eleventh and twelfth are advanced work based on instructions given in the other lessons.



A cross-section of Mrs. Kau's handicraft and the tiny, hand operated sewing machine upon which she first started this art. On the machine is the type of lace edging she first made with this machine. Drawn-work, applique, cut-work, rug tufting using rags, lace, scalloping, hemstitching, string work and embroidery are shown. On the wall, center back, is string work put on with heavy chain stitch and filled in with darning stitch, the type of work beginners first undertake.

Weaving, Mrs. Kau says, is very interesting work. She does various kinds of weaving, darning and mending, but one of the most unusual is the invisible mending she does on silks and woolens, using human hair.

She advises that human hair is very strong and is wonderful for weaving back together frayed materials, snags, moth holes, etc. Long hair is used, the color, surprisingly enough, being rather unimportant because it doesn't seem to show. Freshly pulled hair is best but cut hair can be used. The ends are tied together in the same manner as you would put a knot in the end of any sewing thread used by hand. After a long-enough length of hair is tied, it can be wound around a spool and the machine needle threaded just as you would with the more conventional kind of sewing filament. The knotted ends are trimmed and will not be noticeable.

No attachment is used. The presser foot is off and the feed lowered just as in the other work, but the tension must be carefully controlled. The weaving is done by moving the cloth back and forth, just as socks are darned, feeding the hair out easily.

Getting paid for doing what she enjoys more than anything else is Mrs. Kau's idea of perfect pleasure. Her hobby has become a profitable one; it has brought her many friends and acquaintances; she has sold her creations here and abroad; it has broadened her interests and enriched her life in a variety of ways; she keeps alert and keenly interested in furthering her medium of expression through this creative means, and enjoys helping others to do the same.

Knowledge of Mrs. Kau's skill is steadily widening and she is especially busy just prior to Christmas, but she

has a large farmhouse in which to carry on her work.

"I thoroughly enjoy staying at home and busying myself with a variety of needlework projects," this sewing-machine artist declares, "and I couldn't wish for a cleaner, nicer or more satisfying occupation."

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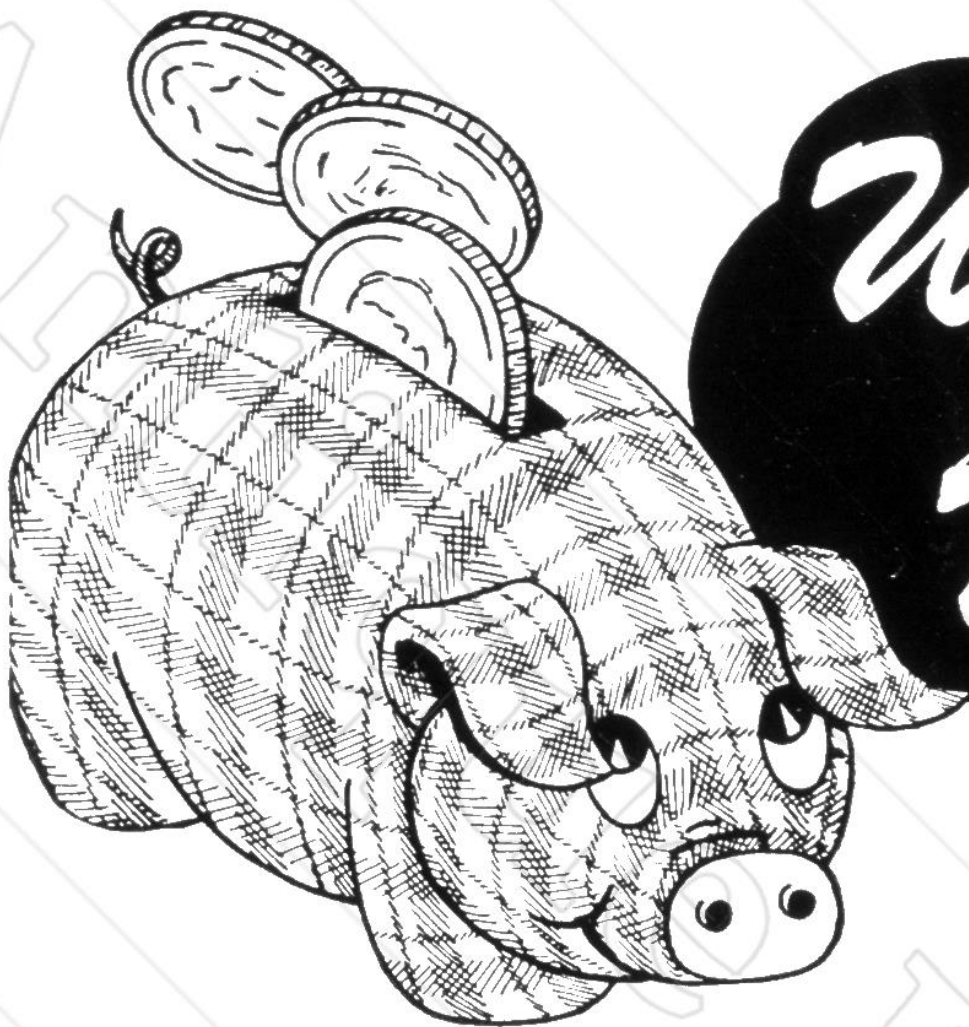
Smart fashion note is a hi-style plastic photo-button, made by embedding snapshots in Castolite—new, liquid plastic. Mrs. D. Foster, Coulton, S.D. writes: "I make novel buttons with Castolite. The best ones show cut-out photos of members of my family. One dress with six buttons has won much praise." Celeste Richardson, Columbus, Kan., says, "I make buttons to match any color. They sell at good prices."



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Women Who Make Cents

The WORKBASKET will pay \$2 for each short article accepted for this department. Material should concern specific women who have found ways to add to the family income. Address all contributions to Women Who Make Cents, The WORKBASKET, 2401 Burlington, Kansas City 16, Mo. No contributions to this department will be returned.

Colorful Kitchen Canisters

When I created my Holland kitchen, I wanted a blue and white canister set with a design and color that would harmonize with its blue walls and colorful windmill border. But I couldn't find the color combination I wanted, so I set about creating my own. In my storage cupboard, I had an assortment of peanut, pound-size vegetable shortening, coffee and three-pound shortening cans. From them, I selected a graduated size group of four.



Using a blue enamel, I painted the covers, two coats. After applying two coats of white metal enamel to the cans, I let them dry twenty-four hours. Then I circled the lower edge of the cans with a narrow band of blue. Now the basic cans were ready for individual designing. I used decalcomanias of little Dutch boys and girls, as many as suited my taste. A coat of shellac protected them against washing, and completed my creation. The effect was so pleasing that friends asked me to design sets for their kitchens. I visit their homes and we decide on the most effective designs. They supply the cans, so I charge only for the cost of paints and decalcomanias plus a nominal fee for my work on each set.

Ethal M. Parrish.

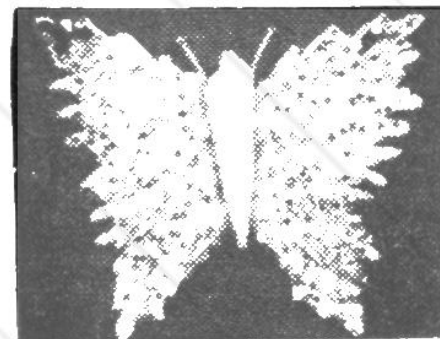
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Parties For Children

Bertha Arvis of Milwaukee, Wisconsin, was always giving parties for her numerous nieces and nephews; everyone had such a marvelous time that soon other mothers of small fry were asking her to plan parties for their youngsters, too. So she found herself making a list of the various party expenses, such as decorations, food, cake, toys, and game prizes, which the parents gladly cover for her. She comes to the home an hour before the party, supervises setting the table, serving and the games that follow, awards the prizes, and then stays to help clean up after the young guests have gone. To avoid that awkward and oft-tearful moment when the reluctant children are told they must go home, Miss Arvis always saves a candy surprise to be passed to the guests as they leave the party. Miss Arvis has an inexpensive reflex camera with a flash attachment which she uses during the party to take shots of the children in action. Often she gets orders from the parents for copies of these snapshots and gets extra money in this way. She charges a standard fee of \$5.00 on each party, plus expenses.

Berle Rindner



to dry. Then I wrap each wire stem with florist tape. I put from eight to ten flowers according to size in each bunch and add a colorful ribbon. They sell for 50 cents. I make earrings by gluing a small flower to ear screws. These sell for 35 cents a pair.

Lucille Vejrazka.

Dresses That Hold Clothes Pins

I have been using my sewing machine profitably by making clothes-pin-bags out of odds and ends of cloth left over over from dresses, etc., and coat hangers. These little bags, in the form of dresses, are made with plain cloth, either white or colored, and decorated with bright print. The little dress is sewed together across the bottom to form the bag, and a round hole in the front of the dress is the entry and the exit to the inside of the bag. Inserting a coat hanger into the shoulders of the dress as for hanging any other kind of dress, you have a hanger which you can hang on the clothes line and slide along with you as you hang out your washing. I sell them for \$1 each, and they make wonderful gifts for any homemaker, as they are so bright, cheerful and so useful.

Mrs. Joseph Couture.



Straw Flower Corsages

Dried straw flowers make lovely and colorful corsages. I pick them the first day they open. I run a small wire through the base of the flower, hang it up-side-down for two weeks



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Famous Speedwriting system. No signs; no symbols; no machines; uses ABC's. Easy to learn; easy to write and transcribe. Low cost. 100,000 taught by mail. For business and Civil Service. Also typing. 27th year. Write for free booklet to Speedwriting, Dept. 1405-A, 55 W. 42 st., New York 18

Aunt Ellen's CLUB NOTES

What Clubs Are Doing

An Aunt Ellen club wanted to raise funds to sponsor a 4-H Club group. So Club members held a hobby and antique show. Each member contributed toward the exhibit and also many friends and neighbors who wished to help. Refreshments were served. The admission charge was small but the group found this an easy way to raise money.

An all day meeting was held by a group of club ladies whose greatest achievement is quilting. They find this a wonderful means of making money. People far away from their home town, have heard of this club's exquisite quilting and wonderful work. So they are never without a quilt in their frames. They report it is surprising how quickly they can complete a quilt. This has proved fascinating and popular with all members as well as profitable.

One of the newest handcrafts that seems to be extremely popular right now, is handwrapped lamp shades in yarn. One club tells of making lamp shades to harmonize in color with crocheted rugs for bedrooms and sold these sets at a recent bazaar. They not only sold all they had but took many orders.

Rummage sales are always popular with clubs during the springtime.

A new clubhouse is being exhibited by a prosperous club in the Midwest. Each week they have special events in it to help pay for it.

Roll Call Suggestions

1. Give a short cut that you have found in preparing food for the locker.
2. Name a good sewing practice.
3. Have each member give an arrangement of flowers that she thinks is especially pretty.


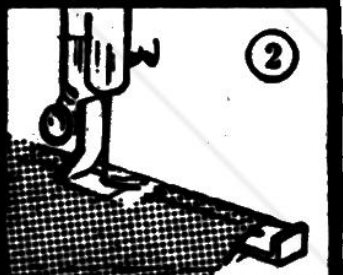
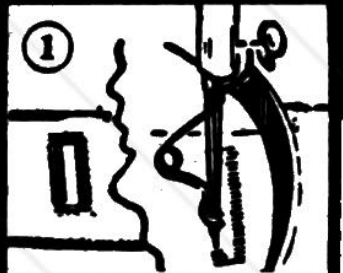
Program Suggestion

Folk Songs and Ballads

Did you ever think of digging out oral ballads and tunes in your section of the country? You'll never know what musical treasure may be right around you until you start jogging the memories of old-timers and getting them to sing the songs they learned by ear from their parents, grandparents, favorite aunts, uncles or neighbors.

The wife of one of our United States senators was asked to do this sort of thing twenty years ago and she is still doing it! With her father a former governor of Vermont, Mrs. Ralph

**BUTTONHOLE MAKER,
HEMSTITCHER and set of
5 ART NEEDLES**



ALL 3 for only \$1

1. Makes buttonholes, sews on buttons, zippers, darns hosiery, quilts, etc.
2. Hemstitcher does in-laid, circular, two-piece, criss-cross; hemstitching for pleats; tucking, smocking, and picoting. Both fit any sewing machine!
3. Art Needles easily, quickly make beautiful punch needle art for pillow tops, dresser scarfs, bedspreads, handbags, etc.! Needles have adjustable gauges—make French knots, small loops, plush, velvet, angora effects. Instructions included. **Send No Money!** Just mail name and address on postcard. Pay mailman \$1.00 plus postal charges. Or send cash with order, and WE pay postage. **Money-Back Guarantee! Order NOW!**

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510 St. Charles St. Louis, Mo.

Flanders was already especially interested in her home state when in 1930 she was invited to be a member of the committee on traditions and ideals of the Vermont commission on country life. Her part of the program was to search for songs and tunes which had been handed down by word of mouth. Interested in poetry, but not a trained musician, Mrs. Flanders was somewhat dubious but so enthusiastic that she undertook the project with zest.

To get people all over the state jogging their memories for half-forgotten words and tunes, Mrs. Flanders asked every local newspaper to publish a letter. Then she found a trained musician, who was a concert cellist, to help her. In and out of the Green Mountains they drove, he in one direction and she in another, following every clue pertaining to their particular kind of treasure.

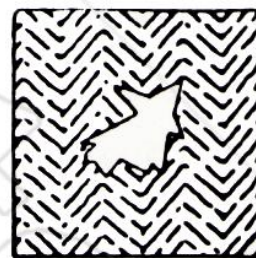
They talked with all sorts and conditions of men and women. In one of the books which resulted from the search, Mrs. Flanders wrote, "We discovered that every day of collecting old ballads was an experience and a law unto itself. Delightful as they were, the songs we gathered were never so valuable as the friendships we made and the precious experience of hearing a song as it has been handed down in its own locale. These songs haunt the memories of the nurse in the hospital, the fern-picker on the mountain, the treasurer of the bank, the city mayor, the garageman, the farm-hand, the mill-worker, and the artist—the trained musician never seems to have known them—and they gather from their latest singer new life and characteristics and meaning."

During a month of field work in southern Vermont, the musician listened intently as delighted or hesi-

tant, and often quavering singers produced words and music which he recorded by hand. Later Mrs. Flanders made mechanical recordings of songs and tunes that had been learned by ear.

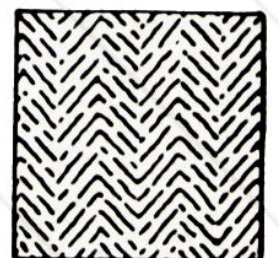
By 1931 Mrs. Flanders and the concert cellist made available in book form the most entertaining of their hoard of folk songs. VERMONT FOLK-SONGS AND BALLADS, containing old hymns, rounds, counting-out songs, game-songs, etc., was one of the four volumes in the Green Mountain Series sponsored by the Vermont commission on country life.

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However, that was only the beginning for Mrs. Flanders. Not for a moment did that slender, joyful, untiring lady then realize the size her finds would assume. To bring out more regional songs, she wrote articles for several New England newspapers. Later, as chairman of the committee on folk music and folk festivals for the General Federation of Women's Clubs, she encouraged the recovery of oral ballads throughout the United States. In time she was exchanging items with ballad collectors in the British Isles. Before she knew it, her collection contained more than 8,000 items. These she gave, with whatever accrues in the coming years, to Middlebury College in Middlebury, Vermont.

An English professor who teaches a graduate course in American Balladry wrote this of the Flander's Collection: "Without question, the Flanders collection is a major enterprise, with a certain uniqueness that distinguishes it among American collections and makes it a landmark in the cultural history of the United States. In this view I feel sure I would be joined by the numerous groups of scholars, critics, historians, and artists who have followed with enthusiasm the rising wave of interest in the folk arts that has marked the last quarter of a century. Mrs. Flanders is one of the most

distinguished of the collectors and editors who have revealed to us, in this period, the lively persistence and substantial volume of our inherited folk arts."

Although some professional collector may have covered your region in a general way, why don't you increase his or her findings of oral folk songs and ballads? You and other club members will enjoy the project and so will the old timers who make it possible.

Refreshment Hour

Here is a simple and easy dessert for a club luncheon or refreshment hour.

Maybasket Cup Cake

Use paper baking cups and bake plain white cup cakes. Frost when cool with white icing. Make tiny pink flowers with green leaves on top with a cake decorator. Then bend colored pipe stems and stick into each side of the cakes to form the basket handles. Tie small ribbon bows at the top of handles. Then put a small dab of frosting on the bottom of each cup cake and place in the center of a lacy doily. With the finished product you have a clever Maybasket.

Recreational Hour

Musical Quiz—This game can be based on ten folk songs, songs of a few years back, hymns or popular songs. Give players paper and pencil. Papers should be numbered down the side 1 to 10. Have someone at the piano to play a few bars of each song—announcing song number 1, 2, etc. After a portion of the tune has been played, allow about 10 seconds for all to write their answers down.

If a piano is not available, read a line from the song, not necessarily the first one, for it might give the title away.



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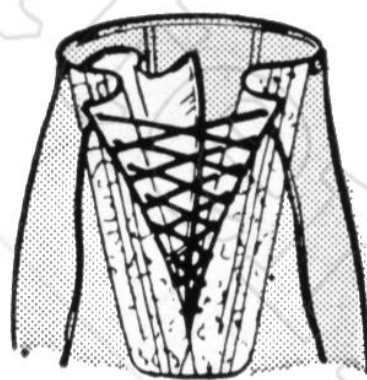
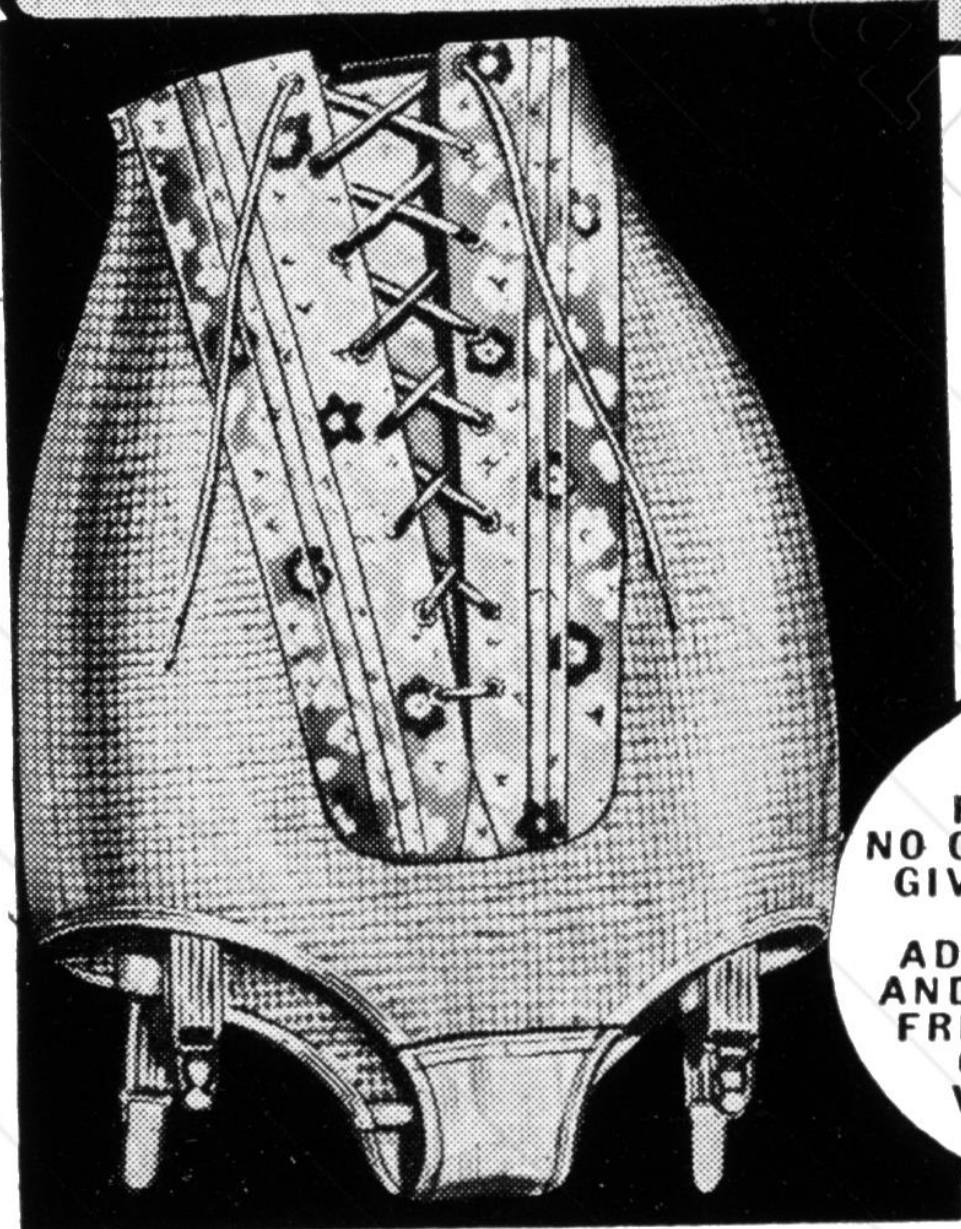
A Hat in Lacy Crocheting

Versatile is the word for it—this lacy hat becoming to the teen-age crowd or younger, as well as to the more mature. Make it to match the new spring and summer frocks, as a sharp contrast or in a neutral tone to blend with your entire wardrobe. One can be made at a slight cost. The directions may be adapted to various headsizes. The model was made of a mercerized thread

about the weight of number 5 pearl cotton; use a number 7 or 8 crochet hook.

Abbreviations: Ch (chain); lp (loop); st (stitch); sl st (slip stitch); sk (skip); sp (space); dc (double crochet); sc (single crochet); hdc (half double crochet) — thread over hook once, insert hook in st, thread over and pull through (3 loops on hook),

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COMPLETE
V-OPENING

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1949

Your search for a girdle that really fits you is over! Like thousands of other careful women you probably have tried one girdle after another hoping that you could find one that would persuade your figure into its natural healthy shape and at the same time be completely comfortable.

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You can get these features only in custom-made garments costing from \$15 up—or in TUM-E-LIFT for the amazingly low price of only \$3.98. The secret is in TUM-E-LIFT'S exclusive laced V-opening. It allows you to "custom-fit" your girdle to your exact figure. The beautiful brocade and satin panel holds your tummy in its natural, healthy position for energy-giving comfort, health, and lovely, shapely appearance.

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thread over and pull through all 3 lps at once; tr (treble)—thread over hook twice and work off 2 lps at a time; 3 tr cluster—retain last lp of each tr on hook, thread over and pull through all lps at once.



To begin, ch 21, turn, and into the fourth st from hook, make a dc; make 13 more dc across along the ch, ch 2, sk 2, 1 dc, ch 5, turn. Continue with dc in dc, making sps at one edge only; at the other edge, ch 3 to turn. Work this band long enough to fit the head-

size; join ends with sc. With pins or a colored basting thread, mark off 7 sps at each side of this seam, which becomes the center back.

Beginning at the eighth sp, with right side of band facing you, work around crown with 1 sc, 1 hdc, then all dc, making dc in dc and 2 dc in each sp; at eighth sp from other end, taper off with 1 hdc and 1 sc as in beginning. Turn and sl st to the dc made in second bar of open work. Ch 6 and work a 3 tr cluster in fourth dc; sk 2 dc and make another 3 tr cluster, ch 6, sk 2 dc and repeat a pair of 3 tr clusters, skipping 2 dc between halves. Continue around, ending with a single tr into third sp from last cluster; ch 5, turn.

Make a cluster between clusters below, ch 2 and repeat, making a pair of clusters over center of each pair in previous row. Each new row should be slanted at beginning and end, to shape hat—this is always done with a ch or tr and should be balanced, or the same at each end. Follow sketch for shaping beginnings and ends of rows. A row of solid dc follows, then work another pair of cluster rows, using a ch of 7 to separate petals at centers and ch 3 between outer petals. A solid dc row and another pair of cluster rows follow; this time, make a ch of 8 and use 5 ch between petals in outer edge.

This will make a brim suitable for a small face, age ten or twelve. A small adult would need perhaps another pattern row, while a tall person could stand at least two more pattern rows. The brim width is entirely up to the wearer and the person making the hat—the shape is somewhat on the bonnet type.

At this point, or when the brim has reached the desired width, cut the thread and go back to the first sc made. Work an sc into it, and follow with

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hdc into next st, then dc all around, adding a dc where necessary to keep work from cupping, shape the other end of row as at beginning, with hdc and sc. Follow this with a row of sc; then sc all around, working over a piece of milliners' wire, which should be stretched tight and fastened together at the center back.

Press band and brim gently and finish by drawing a narrow ribbon, velvet, satin or grosgrain, through the row of spaces at edge of crown. A bow may be used at the side or at back, with streamers, or a flower may be placed wherever you like.

Alternate st is Suggested: Instead

of a ch between flowers, ch 3, 2 dc, working off as a cluster, is made to connect flowers.

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With The Cooks



The WORKBASKET will pay \$2 each for any recipes for your family's favorite dish published in these columns. Address them to Food Editor, The WORKBASKET, 2401 Burlington, Kansas City 16, Mo. We regret that we cannot publish every recipe and that we cannot return those not used, nor correspond about them. The decision must be left to our judges.

Hot Potato Salad

- 8 boiled potatoes (dice while hot)
- 4 hard boiled eggs (dice while hot)
- 2 small onions (chopped fine)
- 8 to 10 slices of bacon (cut in small pieces)
- $\frac{1}{2}$ cup vinegar
- salt and pepper to taste

Place bacon in skillet and fry until light brown, cut in small pieces and add salt and pepper and vinegar. Boil this mixture 2 minutes, then pour over potatoes, eggs and onions which have been tossed together in a bowl. To keep hot, place in upper portion of double boiler with boiling water in the lower part.

Two tablespoons sugar may be added if a sweeter salad is desired.

*Mrs. Bud H. Davis
Oklahoma.*

Pineapple Salad

- 1 package lemon gelatin
- 1 cup boiling water
- 1 cup pineapple juice
- 1 tablespoon vinegar
- $\frac{1}{2}$ teaspoon salt
- 1 cup pineapple (diced and drained)
- 1 cup grated raw carrots
- $\frac{1}{2}$ cup chopped pecan meats (or other nut meats)

Dissolve gelatine in boiling water. Add pineapple juice, vinegar and salt. Chill and when slightly thickened, add pineapple, carrots and nuts. Pour in individual molds or a tray to chill until firm. Serve on crisp lettuce leaf, top with mayonnaise.

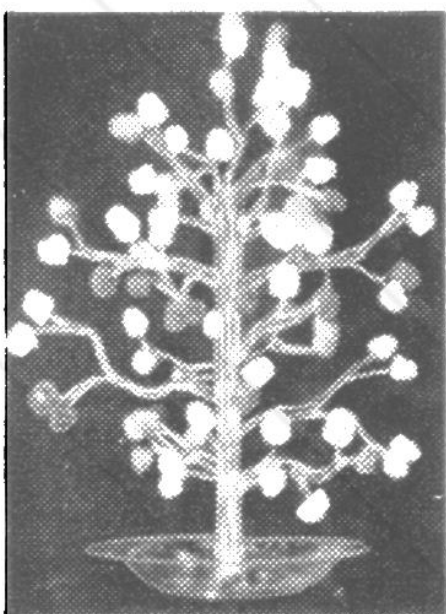
*Mrs. Albert A. Lytle
Illinois.*

Cabbage and Apple Salad

- $\frac{1}{2}$ small cabbage head
- 2 apples (unpeeled)
- $\frac{1}{4}$ cup nut meats
- 1 teaspoon vinegar
- 1 tablespoon sugar
- $\frac{1}{2}$ teaspoon salt
- $\frac{1}{2}$ cup whipping cream

Shred cabbage and dice apples. Add nuts, vinegar, sugar and salt. Whip cream until stiff and fold into salad. Serves 4.

*Wilma Lickar
Washington.*



TID-BIT TREE

Life-o'-the-party for small fry and grownups! Icicle-bright clear lucite tree, 13 inches high on 5-inch saucer base, has 76 twigs to hold party tid-bits: hors d'oeuvres, olives, marshinos, gumdrops, marshmallows, etc. Charming centerpiece. Tree and branches come apart for easy cleaning and storage.

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ELRON, 800 N. Clark St., Dept. TB-50, Chicago 10

Stuffed Orange Halves

Select several firm oranges. Cut in half and scoop out all the orange from each half, save the juice. Then cook several sweet potatoes in water until done, mash and add sugar, vanilla, cinnamon and nuts. Add the juice from the oranges to the potatoes and stuff the orange halves with this mixture and sprinkle with coconut and raisins. Bake in moderate oven until coconut is golden brown.

Mrs. Emmitt Kirkland
North Carolina.

Frozen Fruit Salad

½ cup mayonnaise
3 ounce package of cream cheese
1 No. 2 can fruit cocktail (drained)
1 cup whipped cream

Cream mayonnaise and cheese until smooth, add the drained fruit. Fold in whipped cream. Place in a freezing tray and freeze. This makes one quart.

Garnish with maraschino or bing cherries or chopped nuts. This is a nice salad to serve at club luncheons.

Mrs. Irene Arledge
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Pincushion

Here is a dainty pincushion to adorn the top of a dresser or vanity. It is crocheted of size 50, American Thread Company "Star" Mercerized Crochet Cotton in white. Approximately 100 yards are required to make the cushion; use a number 12 crochet hook. The completed pincushion is about 3½ inches square. Two 4-inch square pieces of material for lining are needed; stuff with kapok, cotton or other desirable stuffing.

Abbreviations: Rnd (round); ch (chain); st (stitch); sl st (slip stitch); sk (skip); lp (loop); p (picot); sc (single crochet); dc double crochet); tr (treble)—thread over hook twice and work off 2 ls at a time; dtr (double treble)—thread over hook three times and work off 2 lps at a time; cluster st—retain last lp of each dc on hook, thread over and pull through all lps at once.

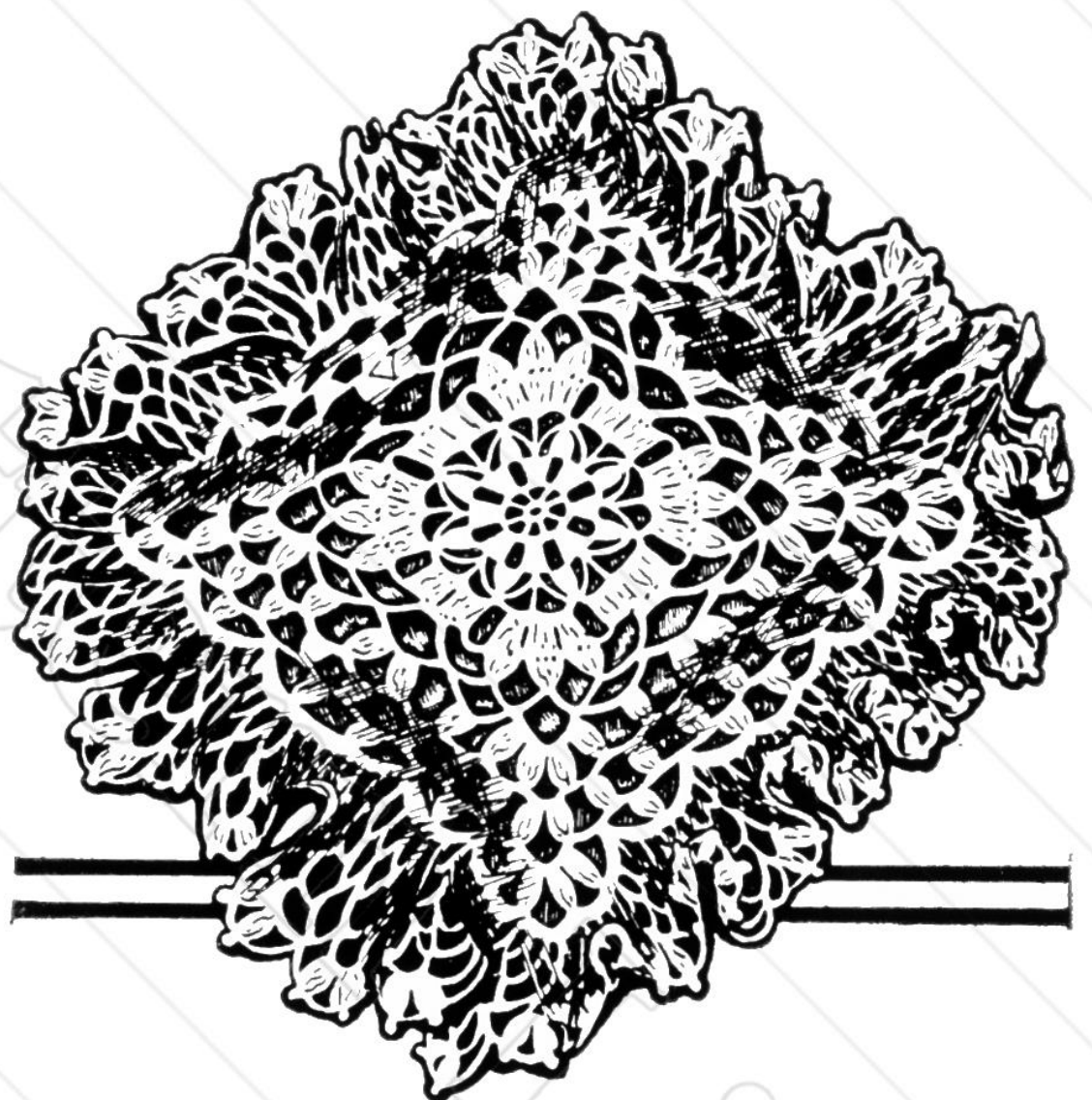
To begin: Ch 6, join to form a ring.

Rnd 1: Ch 5, dc in ring, * ch 2, dc in ring, repeat from * 5 times, ch 2, join in third st of ch.

Rnd 2: Sl st into lp, ch 3 (always forms a dc), 2 dc in same space, * ch 3, 3 dc in next lp, repeat from * around, ch 3, join.

Rnd 3: Sl st into lp, ch 3, 2 dc cluster in same sp, * ch 5, sk 1 dc, sc in next dc, ch 5, 3 dc cluster st in next lp, repeat from * around ending rnd with ch 5, sk 1 dc, sc in next dc, ch 5, join.

Rnd 4: * Ch 4, dc in next sc, ch 4, sc in tip of next cluster st, repeat from * around, join.



Rnd 5: Sl st into lp, ch 3 and work 3 dc in same lp, dc in next dc, 4 dc in next lp, * ch 3, 4 dc in next lp, dc in next dc, 4 dc in next lp, repeat from * around, ch 3, join.

Rnd 6: Ch 3, 1 dc in each of the next 2 dc keeping last lp of each dc on hook, thread over and pull through all lps at one time, * (ch 7, 1 dc in each of the next 3 dc keeping last lp of each dc on hook, thread over and pull through all lps at one time) twice, ch 7, sk ch 3 and 3 dc below, sc in each of the next 3 dc, ch 7, sk 3 dc and ch 3 below, 1 dc in each of the next 3 dc keeping last lp of each dc on hook, thread over and pull through all lps at one time, repeat from * all



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around in same manner ending rnd with ch 2, dtr in tip of first cluster st, (this brings thread in position for next rnd).

Rnd 7: Ch 1, 3 sc over the dtr just made, * ch 7, 3 sc in next lp, repeat from * around ending rnd with ch 7, sl st in first sc.

Rnd 8: Sl st to center of lp, ch 3, cluster in same lp, * ch 7, 4 cluster sts with ch 5 between each cluster st in next lp (corner), ch 7, cluster st in next lp, ch 7, 2 cluster sts with ch 5 between in next lp, ch 7, cluster st in next lp, repeat from * around ending rnd to correspond, join.

Rnd 9: Sl st into lp, ch 3, cluster st in same lp, ch 5, cluster st in next lp, * ch 5, 2 cluster sts with ch 5 between in next lp (corner), (ch 5, cluster st in next lp) 7 times, repeat from * all around ending rnd to correspond, join.

Rnd 10: Sl st into lp, ch 3, cluster st in same lp, ch 5, sc in next lp, * ch 5, 4 cluster sts with ch 5 between each cluster st in next (corner) lp, ch 5, sc in next lp, ch 5, cluster st in next lp, ch 5, sc in next lp, (ch 5, cluster st in next lp) twice, ch 5, sc in next lp, ch 5, cluster st in next lp, ch 5, sc in next lp, repeat from * all around ending rnd to correspond, join.

Rnd 11: Ch 1 and work 5 sc in each lp around, join.

Rnd 12: The ruffle edge begins in this rnd. *Ch 7, sc in next sc, ch 7, sk 1 sc, sc in next sc, repeat from * around ending rnd with ch 3, tr in same sp as beginning.

Rnd 13: * Ch 7, sc in next lp, repeat from * around ending rnd with ch 3, tr in tr made at end of last rnd, having an even number of lps in row.

Rnd 14: Ch 6, dc in same sp, * ch

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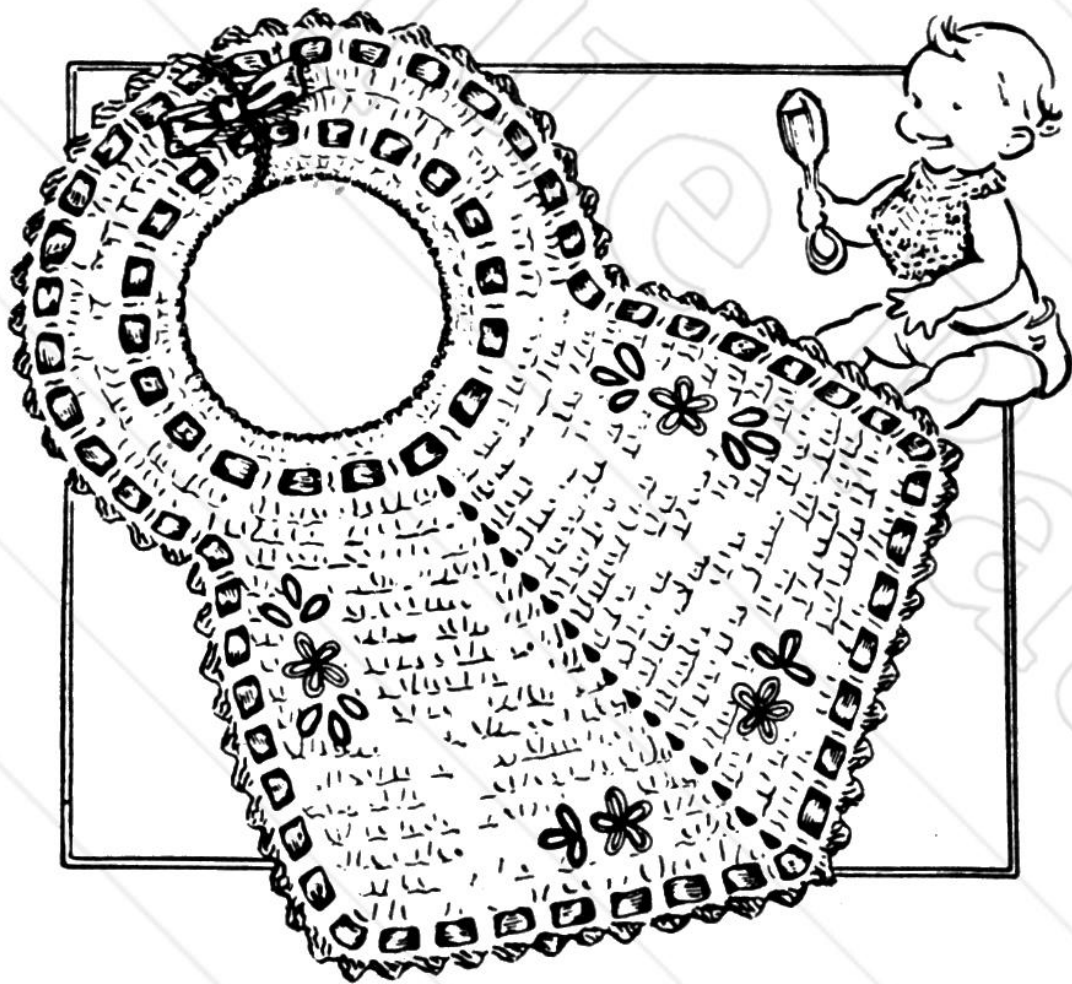
5, sc in next lp, ch 5, (dc, ch 3, dc) in next lp, repeat from * around ending rnd with ch 5, sc in next lp, ch 5, join in third st of ch.

Rnd 15: Sl st into lp, ch 3, cluster st in same lp, ch 3, sl st in tip of cluster st for p, ch 3, cluster st in same lp, ch 3, sl st in tip of cluster st for p, * ch 5, sc in next sc, ch 5, sk 1 lp, cluster st in next lp, ch 3, sl st in tip of cluster st for p, ch 3, cluster st in same lp, p, repeat from * around ending rnd with ch 5, sc in next sc, ch 5, join and cut thread.

Sew the 2 pieces of material together for lining leaving one end open. Fill with cotton and close opening. Place the crocheted top in position as illustrated and tack securely.

Crocheted Bib

This simple and easy-to-make bib is crocheted of a medium weight bed-spread cotton in white with an edge of contrasting color in a mercerized crochet thread. Use a number 10 crochet hook. Satin ribbon ($\frac{3}{8}$ inch) is threaded around outside and neck edge of bib.



Abbreviations: Ch (chain); lp (loop); sk (skip); st (stitch); tr (treble)—thread over hook twice and work off 2 lps at a time; dc (double crochet); hdc (half double crochet)—thread over hook once, insert hook in st, thread over and pull through (3 lps on hook), thread over and pull through all lps at once; sl st (slip stitch).

Row 1: Ch 79, turn, sk first st, sc in each st across, ch 4, turn.

Row 2: Tr in second sc, * ch 1, tr in each of next 2 scs, repeat from * across, ch 1, turn.

Row 3: Sc in second st from hook, 1 sc in ch, hdc in next st, (dc in each of next 5 sts, 2 dc in next) 8 times; dc in each of next 6 sts, ch 2 (center front), dc in each of next 6 sts, (2 dc in next, dc in each of next 5 sts) 8 times, hdc in next, sc in each of last 2 sts, ch 1, turn.

Row 4: Sl st in each of next 3 sts, sc in next, hdc in next, dc in each of next 10 dcs, 2 dc in next st, dc in each of next 6 dc, 2 dc in next dc, dc in each of next 10 dc, 2 dc in next st, (dc in each of next 6 dc, 2 dc in next) 3 times, dc in each of next 8 dc, (dc, ch 2, dc) over ch 2 of previous row, reverse order of sts and work up other side of bib; cut and fasten off.

Row 5: Count 28 sts from center front, join thread and ch 3, dc in each of next 27 sts, (dc, ch 2, dc) in ch 2 (center front), dc in each of next 28 sts, ch 3, turn.

Row 6: Sk the second dc from end, dc in each dc to center, (dc, ch 2, dc) in center ch, dc in each dc across, sk the next to last, ch 3, turn.

Work 13 more rows in like manner, sk one dc on each end of row, fasten and cut thread.

Row 20: Join thread at outside edge of back, ch 4, tr in next tr, (ch 1, 2 tr) worked around bib, spacing the sts, so they will be flat and not pull or pucker; fasten and cut thread.

Row 21: Join colored thread where you fastened off. Sc around neck edge to outside edge, ch 3, 2 dc in same st, * sc in second tr of next 2 tr group, ch 3, 2 dc in same st, repeat from * around.

Thread ribbon through eyelets. Embroider flowers in contrasting colors, place as shown on sketch.

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Snowflake Coaster

Crocheted coasters made in bright colors will add sparkle to any party or they would be very pretty in white or cream, used under goblets or sherbets at dinner time. The model was made of a mercerized crochet thread a little lighter in weight than string; using a number 8 crochet hook. It measures about 3½ inches in diameter. One coaster requires about 45 yards of thread.



Abbreviations: Ch (chain); rnd (round); st (stitch); sl st (slip stitch); lp (loop); p (picot); sc (single crochet); dc (double crochet); pc st (popcorn stitch)—make 4 dcs in same st, drop lp off hook, insert hook back in first dc made and draw lp through, ch 1 to tighten.

To begin, ch 6, sl st in first ch to form a ring.

Rnd 1: Ch 1, 11 sc into ring, sl st in ch 1 to join.

Rnd 2: Ch 1, sc in same st, * sc into next st, 2 sc in next, repeat from * around until there are 18 sts, join with sl st.

Rnd 3: Ch 3 (always counts as one dc), dc at base of ch, 2 dc in next st, * pc st in next, 2 dc in each of next 2 dc, repeat from * around; join with sl st in third ch of first ch 3 made.

Rnd 4: Sl st into next dc, ch 3, dc in each of next 2 dc, * pc st in 4th dc of pc st, dc in ch-1 of pc st below, pc st in next dc, dc in each of next 3 dc, repeat from * around; join with sl st.

Rnd 5: Ch 3 and make a pc st at base of ch 3, * dc in each of next 2 dc, pc st in 4th dc of pc st below, dc in ch-1 of pc st, pc st in dc between pc sts, dc in ch-1 of pc st, pc st in next dc, repeat from * around and join with sl st.

Rnd 6: Sl st into first dc, * ch 4, pc st in dc between the first two pc sts, dc in ch-1 of center dc below, pc st in dc between pc sts, (ch 4, sl st in dc) twice, repeat from * around, ending with a ch 4, sl st to beginning.

Rnd 7: Sl st to center of ch-4 lp, * ch 4, sl st in 4th ch of next ch-4 lp, ch 4, pc st in dc between pc sts, ch 4, sl st in first ch of ch-4 lp, ch 4, sl st into center ch-4 lp, repeat from * around and join with a sl st.

Rnd 8: * Ch 6, sl st back into 4th from hook for a p, ch 2, sl st into next lp, repeat from * around. This makes a finished edge of picots and chains.

If a larger coaster is desired, increase the number of pc sts worked in each group. A hot dish mat may be made by joining seven snow flakes around one as a center.

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FREE! Stampmart Catalog! American! Foreign! Stampmart, Box 2071, Hartford 1, Conn.

Have you tried the new press cloth that is so popular these days? It is chemically processed, steams and protects as it presses.

Try using a gravy boat to fill jelly glasses and preserve jars. It is easily dipped in hot liquid by the handle; the spout fits into almost any size jelly tumblers. None will be wasted by spilling.

Table Scarf

Filet mesh crochet and medallions are combined to make this versatile piece, suitable for a small end table, a luncheon set or to use on a coffee table. The medallions could be used alone to make a chair or vanity set. As shown, it measures about 12 x 18 inches. You will need about 500 yards of number 30 mercerized crochet thread to make this, using a size 12 crochet hook.

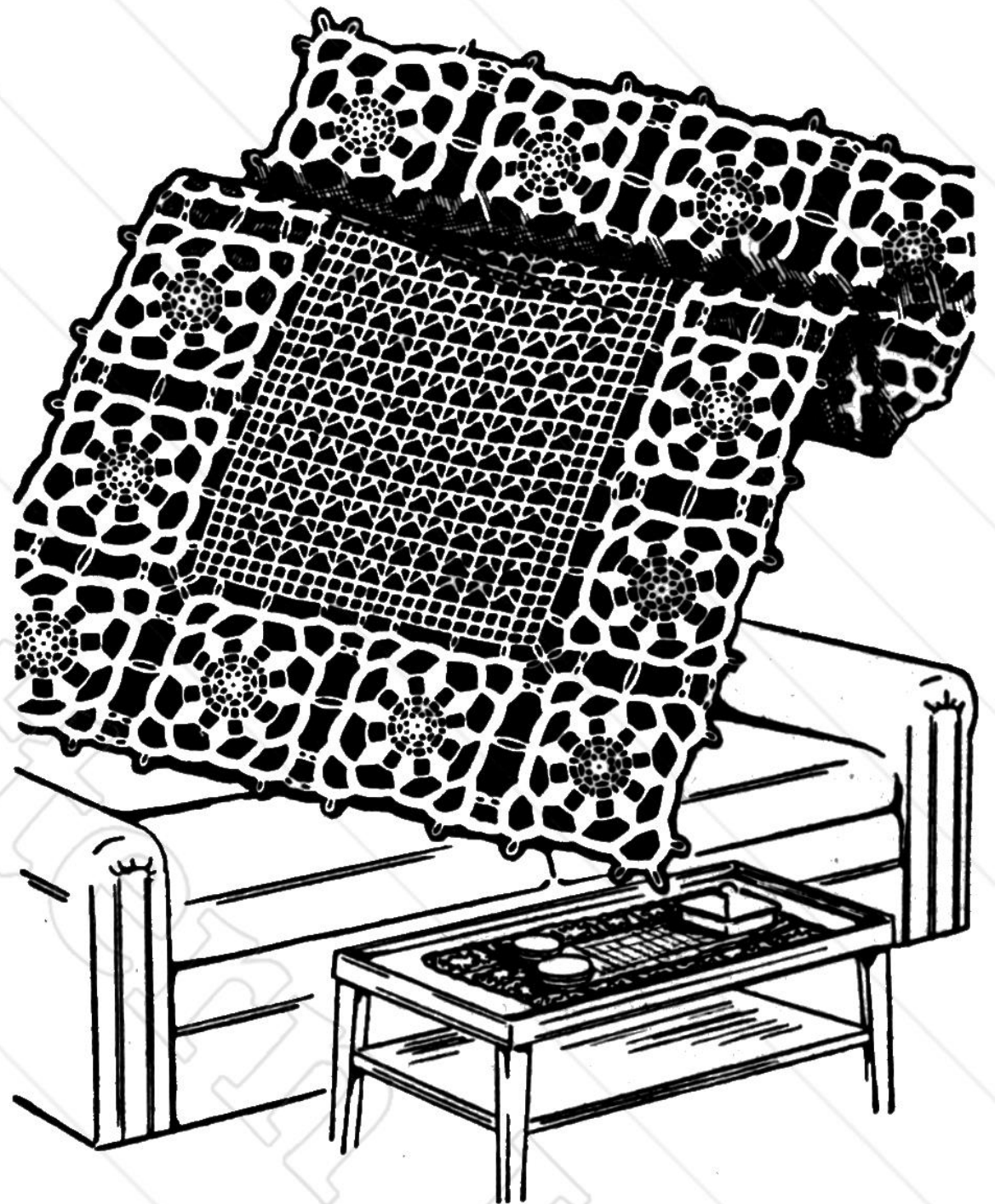
Abbreviations: Ch (chain); st (stitch); sl st (slip stitch); sp (space); lp (loop); sk (skip); p (picot); sc (single crochet); tr (treble)—thread over hook twice and work off 2 lps at a time; dtr (double treble)—thread over hook 4 times, work off 2 lps at a time; dtr cluster—to make, retain last lp of each st on hook, thread over and pull through all lps at once.

Center Section — Ch 84 for a foundation.

Row 1: Tr back in 9th st from hook, (ch 2, sk 2 ch, tr in next) 25 times, making 26 sps in all.

Row 2: Ch 6, turn, tr in next tr,

make 26 ch sps over previous 26 sps, which includes the sp made by the ch 6 turning the row, make last tr in 4th ch of ch 6.



Row 3: Ch 6 and turn at the beginning of each row, tr in first tr, ch 2, tr in next tr, (ch 5, sk 2 sps, tr in next tr) across to last 2 sps, make 2 sps.

Row 4: 2 sps, * ch 3, sc over ch-5, ch 3, tr in next tr, repeat from * across to last 2 sps, make 2 sps.

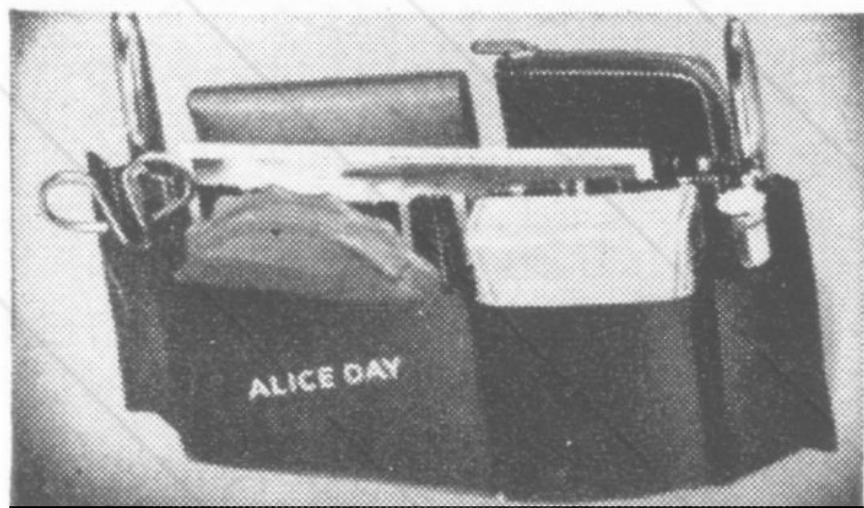
Repeat rows 3 and 4 for 47 rows, then repeat row 2 twice on end.

Medallion—Ch 6, join in first ch to form a ring.

Row 1: Make 8 sc in ring, sl st in first sc made.

Row 2: Sc in same place as last sl st, (ch 3, sc in next sc) 7 times, ch 3, sl st in first sc made.

Row 3: Sl st to second ch of ch 3, ch 8, sl st back in 6th st for a p, * ch 4,



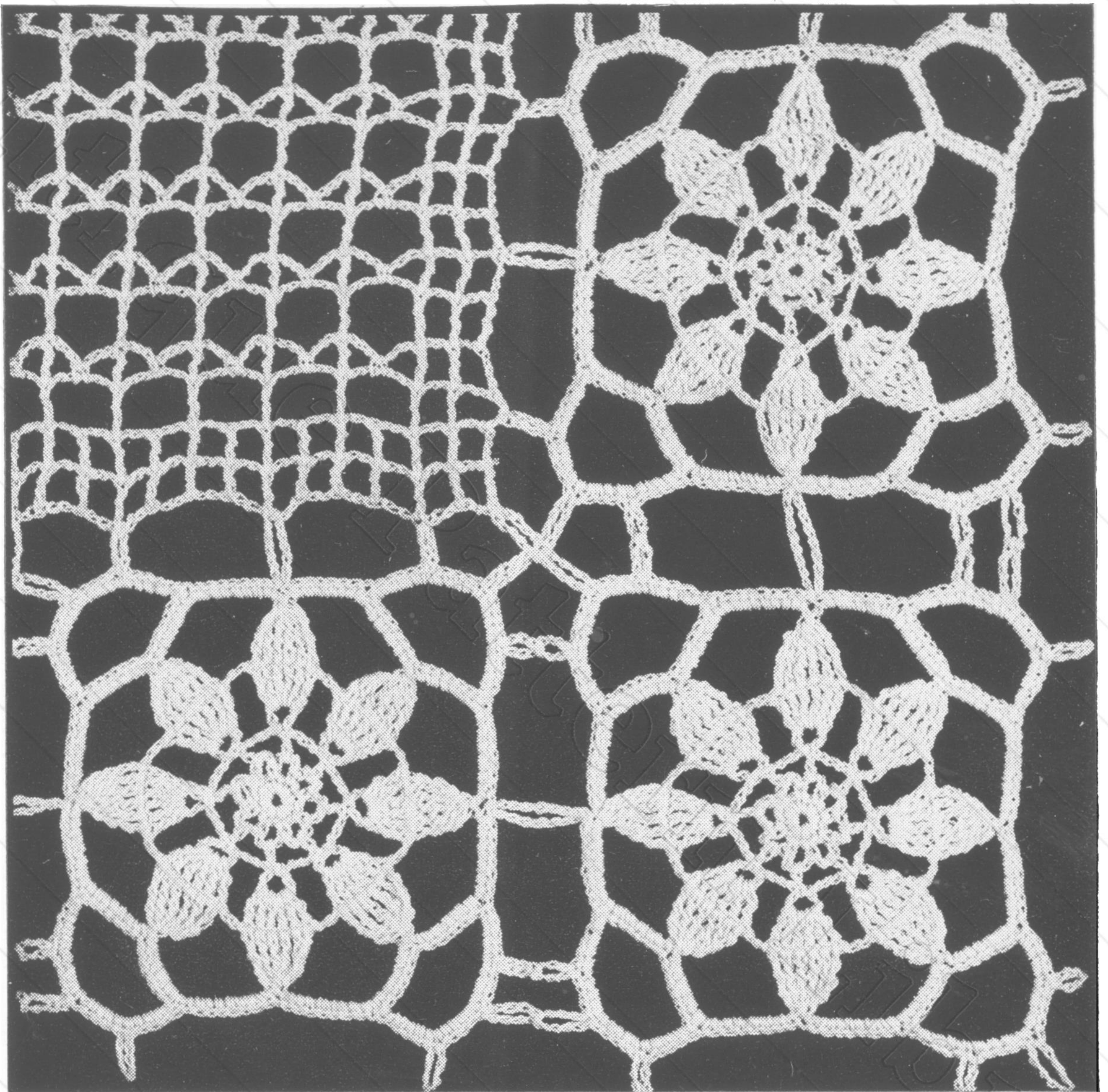
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a dc in next ch-3 lp, a ch-6 p in top of dc, repeat from *, join last ch 4 to base of first p.

Row 4: Sl st over 2 chs of 6-ch p, ch 4 for a tr, make 5 more tr in same p, * ch 2, 6 tr in next p, repeat from *, join last ch 2 to top of ch 4.

Row 5: Ch 5 for first dtr, make a 6 dtr cluster over each 6 tr group, ch 12 between, join last ch 12 with sl st to top of first cluster.

Row 6: * 16 sc under ch-12 lp, 8 sc over next ch-12 lp, ch 14, turn, sl st in the 2 center scs of 16 sc lp, turn work

again, (5 sc, ch-6 p, 5 sc, ch-8 p, 5 sc, ch-6 p, and 5 sc) all in the ch-14 lp; now make 8 more sc in the same ch-12 lp, where 8 sc was previously made. Repeat from * around. As you make this last row on the medallion, join them together and to the center section

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Dept. 44-G

Girard, Ill.

as shown in illustration. The ch connecting tips of petals is made as a long p, when you get to the tip of petal to be joined (as you are making the sc around) ch 8, sl st in tip of petal of opposite medallion, ch 8, fasten back as you would for a p, and continue making scs. The long p connecting tip of petal to center section is made with a ch 6, join with sl st and ch 6 back.

Child’s Crocheted Dress

Crochet this attractive little dress for the small miss in your family, for a friend or relative. Instructions are for size 1 to 2. We suggest using a medium weight mercerized crochet thread in white or a color; use a size 8 or 9 crochet hook. If a color is used, buy a sufficient amount of thread of the same dye lot to complete dress, as it is impossible to avoid variations in shade in different dye lots. Approximately 14 250-yard balls are needed to make this dress. The style is simple and easy to make; fastens down the back with tiny buttons; about 8 yards of 3/8 inch ribbon are needed for yoke.

Abbreviations: Ch (chain); sts (stitches); sk (skip); lp (loop); sl st (slip stitch); sc (single crochet); dc (double crochet); tr (treble)—thread over hook twice and work off 2 lps at a time; cluster—retain last lp of each st on hook, thread over and pull through all lps at once.

Finished Measurements: Back from neck to bottom of skirt—13 inches. Width at hem—48 inches.

Gauge: 3 pattern repeats or 11 dcs measure one inch.

3 rows of shell stitch in skirt measure one inch.

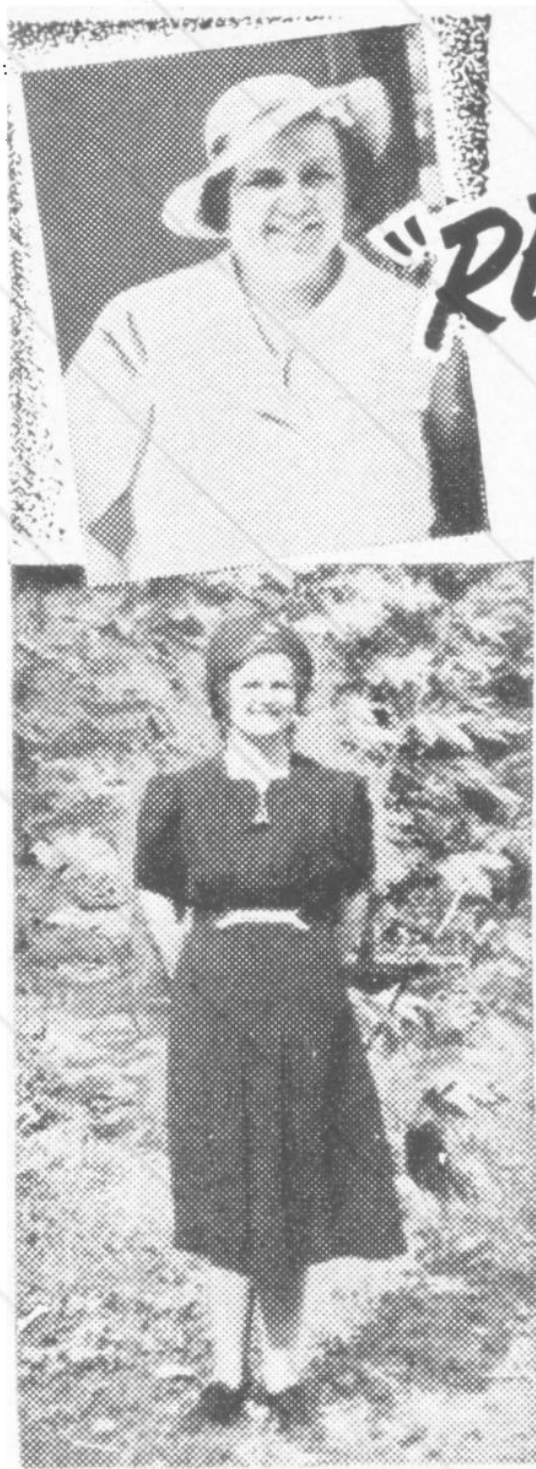
Yoke—Beginning at neck edge, ch 142, turn. Row 1: Dc in 4th st from hook, dc in each st across, ch 3, turn.

Row 2: Dc in each dc across, ch 4, turn.

Row 3: * Sk 2 dcs, tr in next dc, 2 tr cluster in same dc, repeat from * across, end with tr in last dc of previous row, ch 3, turn.

Row 4: 2 dc in each st across, ch 4, turn.

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Rows 5, 7, 9, 11: Same as row 3.

Rows 6, 8, 10, 12: Same as row 4.

Row 13: Dc in each dc across row. The yoke measures about $4\frac{1}{2}$ inches from beginning.

Work a row of sc around neck edge, 3 dc over each dc row and 4 dc over each tr row on ends of yoke with a dc between each pair of rows. On the right side of yoke, or left, if you prefer, ch 8 and sl st back in dc for a buttonhole. Make a buttonhole at the corner top of yoke and then one every two rows. Join yoke after the edge is completed, do not cut thread.

Skirt—Fold yoke in half, mark center front with a pin or strand of thread. Place another pin $5\frac{1}{2}$ inches on each side of center pin and one on each side in back 5 inches from center back of yoke. Pick up thread and ch 6, dc back at base of ch or in dc, (2 dc separated by ch 3) in first dc of last row made on yoke (small shell made), * sk 1 dc, (2 dc separated by

ch 3) in next dc, repeat pattern of these small shells to first pin from center back, ch 26, sk portion on yoke between first and second pins (this forms the portion under the cap sleeve made by yoke), join at second pin and work in pattern to center front, then work an equal number of shells for other half of front, continue as for other side, join with sl st in third ch of ch 6 first made.

Row 2: Sl st to center of shell, work shell in shell and continue around, join with sl st at end of rnd and always sl st to center of next shell.

Repeat this last row 26 times or for desired length. A size 3 could be made merely by adding length, while a 4 would probably require an added inch in yoke and skirt length.

To finish edge at bottom, make 3 trs in each shell and 1 tr between shells. Sew buttons on left side of yoke or as preferred. Starting at back run ribbon through 5 rows of spaces on yoke, turn edges under and sew with invisible stitches.

Press dress with moderately hot iron through a damp cloth.

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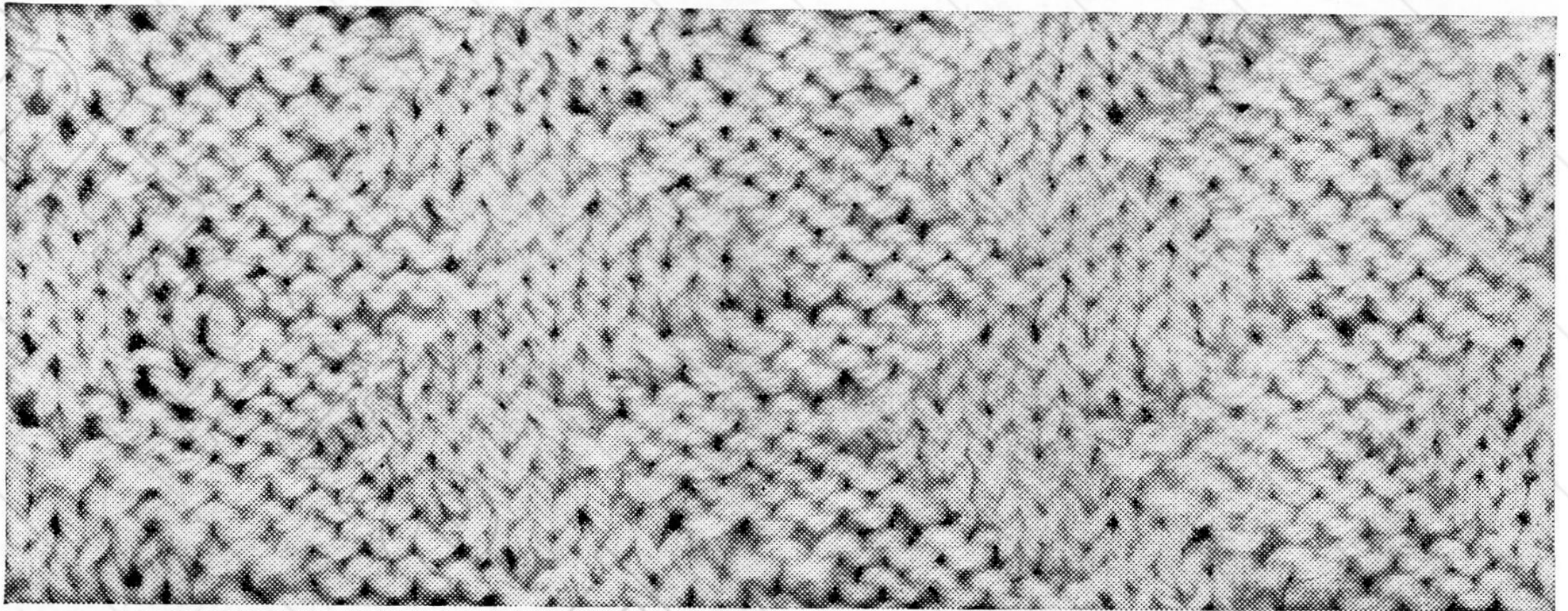
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ZIG ZAG RIBBING



This smart stitch in knitting is especially pretty made of heavy wool to make the ribbing show up good. Cast on a number of stitches divisible by 10, plus 2.

Abbreviations: K (knit); p (purl); sts (stitches).

Row 1: K 1, * (k 5, p 5) repeat from * to last stitch, k 1.

Row 2: K 1, p 1, * (k 5, p 5) repeat from * to last 10 sts, k 5, p 4, k 1.

Row 3: K 4, * (p 5, k 5), repeat from * to last 8 sts, p 5, k 3.

Row 4: K 1, p 3, * (k 5, p 5) repeat from * to last 8 sts, k 5, p 2, k 1.

Row 5: K 2, * (p 5, k 5) repeat from * to end of row.

Row 6: Repeat row 4.

Row 7: Repeat row 3.

Row 8: Repeat row 2.

These rows form the pattern.

Bedspread Motif

Here's a pattern that's simple to make and works up quickly. The fluted edge around the center of block makes an interesting and different motif. We suggest using about number 10 mercerized crochet thread and a number 9 or 10 crochet hook. Each motif measures about 6 inches square. For a double size spread about 74 x 108 inches, make 12 x 18 blocks. Approximately 18 skeins (700 yard skeins) are needed for the large size. For a single size spread about 60 x 108 inches, make 10 x 18 blocks; 15 skeins is sufficient.

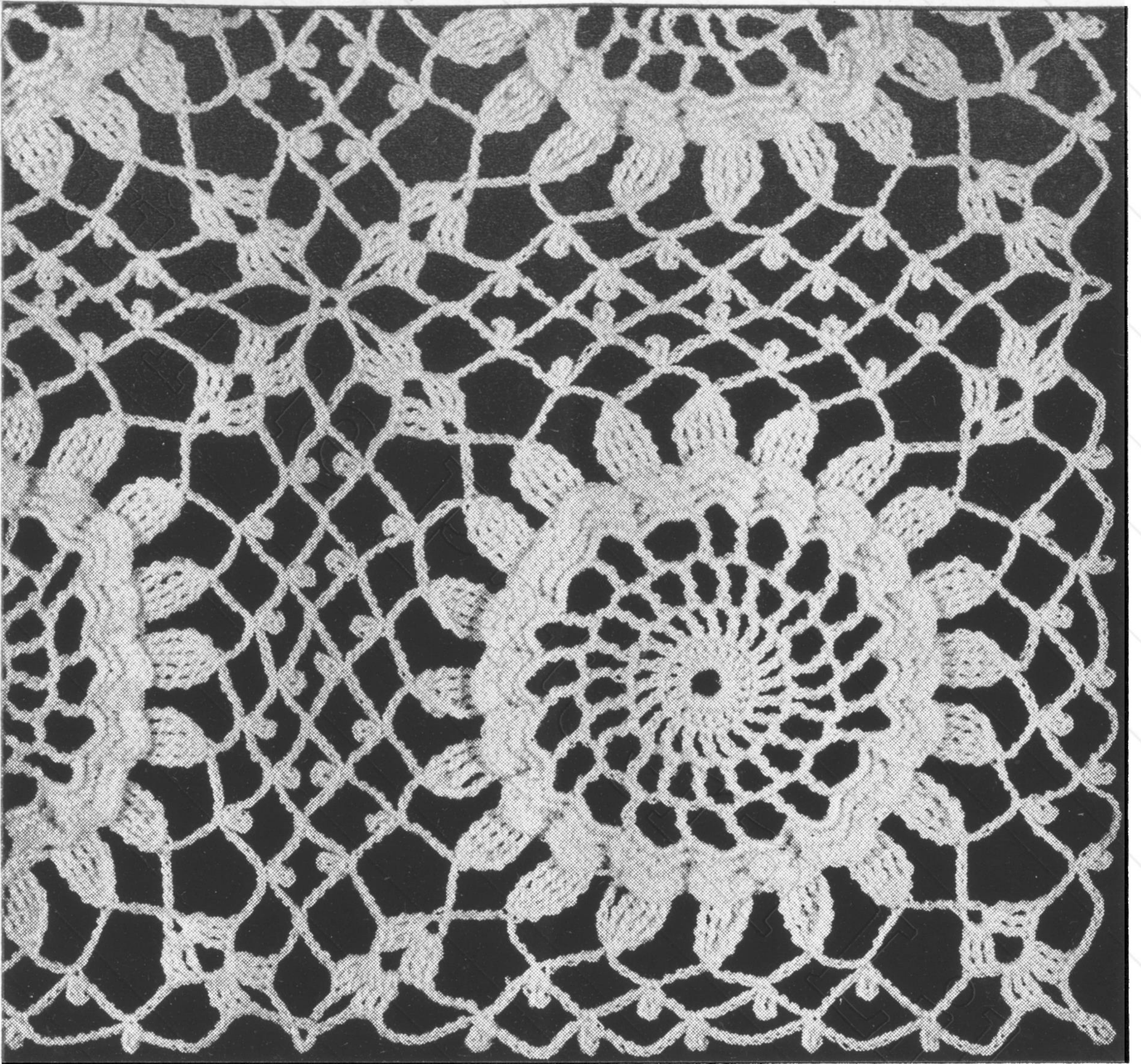
Abbreviations: Ch (chain); st (stitch); sl st (slip stitch); rnd (round); dc (double crochet); lp (loop); tr (treble)—thread over hook twice and work off 2 lps at a time; p (picot); tr tr (triple treble) — thread over hook four times and work off 2

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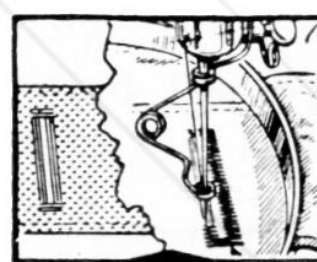
lps at a time; tr tr cluster—retain last lp of each tr tr on hook, thread over and pull through all lps at once to form a cluster.

Block—Ch 9 to form a ring. Rnd 1: Ch 3 (this forms the first dc), 19 dc in ring, join with sl st in tip of ch-3 first made.

Rnd 2: Ch 5, dc in next dc, (ch 2, dc in next dc) 18 times, ch 2, sl st in third ch of ch 5.

Rnd 3: Sl st in first st of ch 2, ch 7, make a tr under next ch 2, * ch 3, tr under next ch 2, repeat from * around and join last ch 3 to 4th ch of ch 7.

Rnd 4: Sl st to second ch of ch 3, ch 8, make tr under next ch 3, * ch 4, tr under next ch 3, repeat from * around and join last ch 4 to 4th ch of ch 8.



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2445 E. 85th St., Chicago 17, Ill.

Rnd 5: Make 7 sc under ch 4, join with sl st to first sc.

Rnd 6 and 7: Sc in each sc, except the middle sc of each group—make 3 sc in this middle sc which gives the fluted effect.

Rnd 8: On completing the seventh

Rnd 10: Sl st to 5th ch of ch 10, sc under same ch, (ch 10, sc in next 10 ch lp, a 4 ch p in sc) 3 times, * ch 9, make a shell of (3 tr, ch 3, 3 tr) in p of previous rnd, (ch 10, sc under next ch 10 lp, a 4 ch p in sc) 4 times; repeat from * around, join last ch 10 where first ch 10 was started, make a 4 ch p.

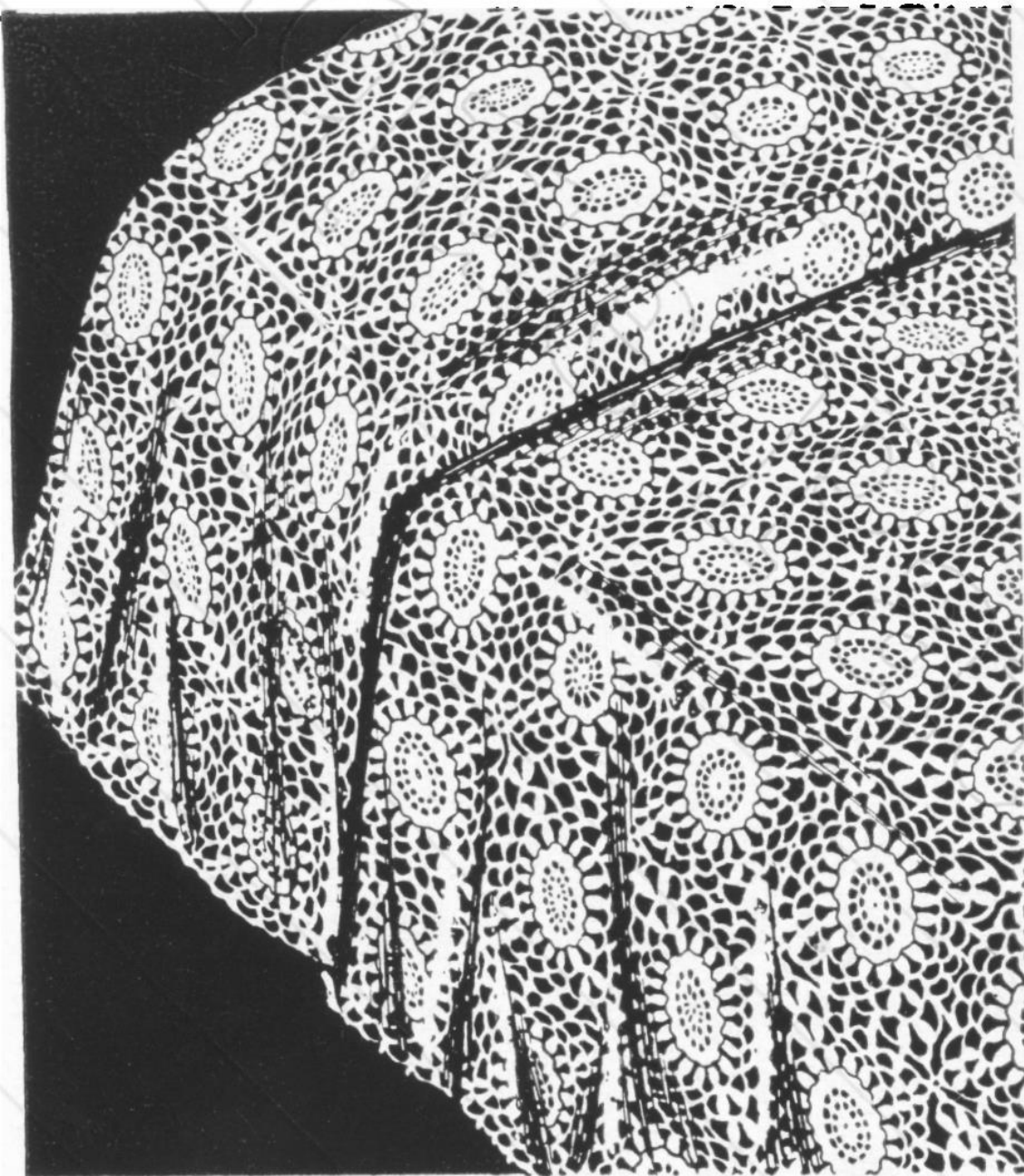
Rnd 11: Same as rnd 10, except in center of shell, ch 11, sl st back in 8th st from hook, ch 3, then make other half of shell.

In making additional blocks, with the ch 10 lps, ch 5, join in corresponding lp of preceding block; join all blocks in this manner. The block can be made separately and sewed together afterwards if desired.

Blocking — Bedspreads can be blocked after completion or the blocks may be pressed separately. To press each block separately, cut a cardboard pattern about an inch larger than block. Mark around this on tissue paper or muslin. Stretch and pin block right-side-down on this pattern on ironing board and steam through a wet cloth with a hot iron, then press through a dry cloth until perfectly dry. To block a bedspread after completion, stretch and pin it down as a whole or in sections on a well padded flat surface. Be sure to pin out all picots and loops around outside edges. Steam and press in same way. When perfectly dry, remove pins.

Have you tried this when embroidering, color the transfer pattern with crayons, using the colors the embroidered work should be. Then you can tell at a glance what color floss is needed.

To prevent the baby's chair from tipping over, place a screen-door hook in the back of the chair. Hook this to a screw-eye fastened in the woodwork.



rnd you should be in the center between the points in the fluted row, * ch 4, sc in center between the next 2 points, repeat from * around.

Rnd 9: Sl st under ch-4, ch 5 to count as a tr tr, make a 5 tr tr cluster under ch 4, * (ch 10, a 5 tr tr cluster under next ch 4) 4 times, now ch 11, sl st back in 6th st from hook for a p, ch 5, 5 tr tr cluster under next ch 4, repeat from * 3 times, ch 11, sl st back in 6th st from hook, ch 5, sl st in top of first cluster made.

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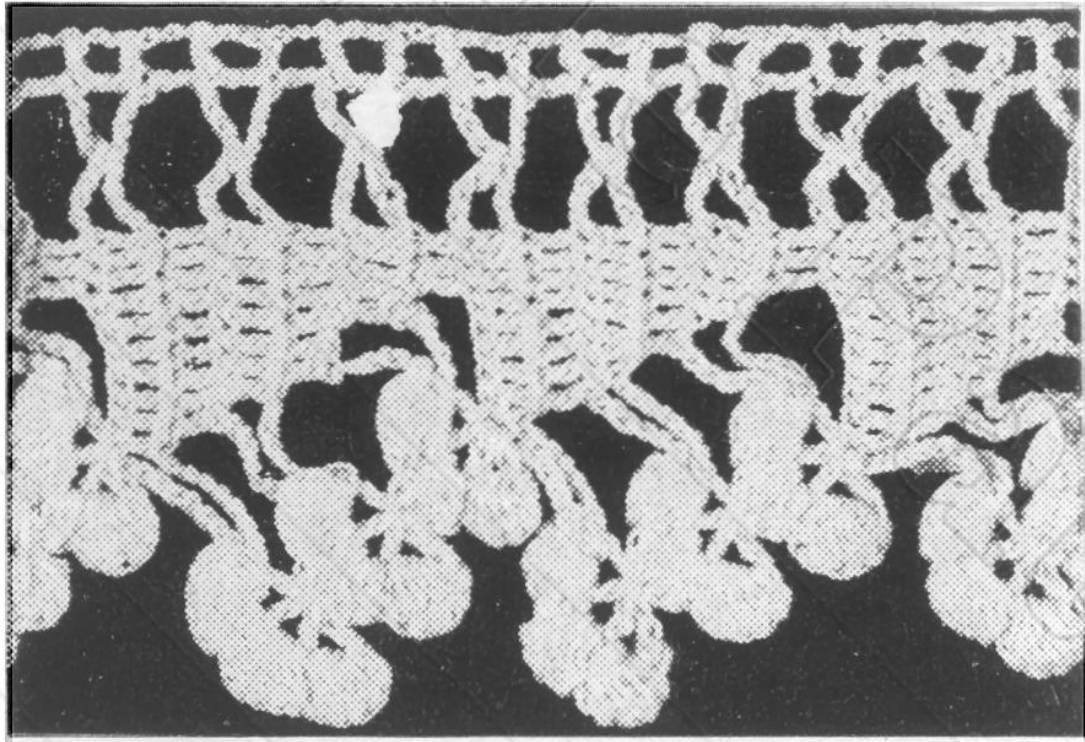
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FLOWER EDGE

From war ridden Greece comes this edge. While it may be old to many, it is so evenly worked, so fine and delicate, we feel more needleworkers should experience the joy of making it and we know you'll like it. The model was made of thread about size 80 with a hook number 13 to 15, but it would be pretty also with heavier material.



Abbreviations: Ch (chain); st (stitch); sc (single crochet); dc (double crochet); sk (skip); sp (space).

Begin with a ch of 26 and make 1 dc into 8th st from hook, ch 4, sc into 4th ch of foundation ch, ch 4, sk 3 ch, 1 dc in each of next 3 ch, ch 6, sk 7 ch, dc into next st, (ch 2, dc) in same st three times, turn.

Row 3: (1 sc, 5 dc, 1 sc) into each of 3 sps just made, ch 7, sk 4 ch, dc in each of next 2 ch, dc in each dc, ch 8, dc in next dc (this makes a long sp), ch 2, sk 2 ch, dc in next ch, ch 5, turn.

Row 4: Dc over dc, ch 4, sc over ch 8, ch 4 (this completes what is sometimes called a lacet st), 5 dc over dc, 2 dc into next ch, ch 7, make 1 dc in center of middle petal, (ch 2, dc) three times into same st.

Row 5: Complete petals as before, ch 7, work 2 more dc than in previous row, ch 8 and complete end space, ch 5, turn.

Row 6: Complete end sp and lacet, work 10 dc over dc and ch, ch 7, make three flower center spaces as before.

Row 7: Complete petals, ch 9, make 11 dc in this row. Ch 8, make sp at end. Turn, make sp and lacet, dc in each of the first 3 dcs, ch 6, sk 7 dc, dc in next (last) dc below, (ch 2, dc) 3 times in same place as last dc.

Repeat from row 3 for desired length.

Play dishes for the kiddies may be made from tops of baking powder cans, lye cans or other containers. Paint them in an assortment of bright colors to give the gay fiesta air.



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Miss May

May brings spring flowers and this issue of THE WORKBASKET has another doll design characteristic of the month. If it is a quilt you are making from these pretty little dolls, here is one that will add a colorful block. The little girl carries tulips and daffodils that look real; they may be embroidered, appliqued, stenciled or hand painted in bright colors, to be even more natural.

Each doll can be placed on white or pastel blocks from nine to twelve inches or more; twelve or eighteen such blocks can be alternated with plain blocks to make a quilt of desired size. Trace on paper for the children to color.

For hand painting, trace the doll lightly on material, outline in colors of textile paint, using a pointed water color brush. Dry brushing will give a fine shaded effect. A water color brush is best when dry brushing small areas, but a small stencil brush is suggested for the larger spaces. To dry brush—dip the tip of brush in paint and brush across a blotter or cloth until excess paint is removed, then apply paint to design by brushing away from edge or that portion which should be darker. If you prefer, hold a blotter or piece of paper at edge of design and brush in toward design—this method is very good when the stencil brush is used.

Suggested Color Scheme: Hair—golden brown; eyes—brown; lips—red; cheeks—slightly tinted rose; bodice, sleeves and ruffle around bottom of dress—gold or bright yellow; skirt—green with black ribbon laced around the bottom of it; petticoat—white or off-white; shoes—black; basket—brown; tulips in basket—red; daffodil—yellow; tulip in hand—rose shade.

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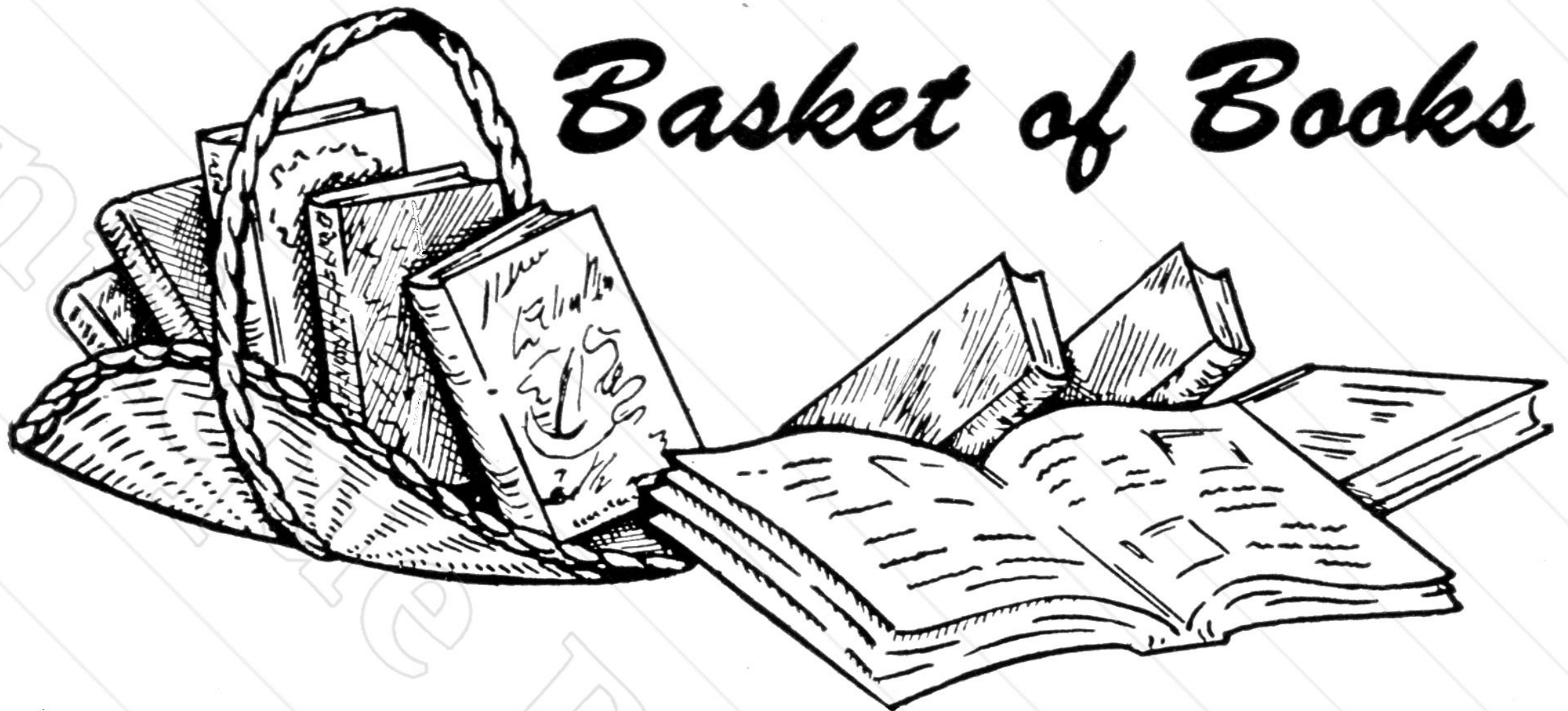
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MISS MAY



LEATHERCRAFT TECHNIQUES AND DESIGNS

John W. Dean

(245 pages; illustrated; McKnight &
McKnight Publishing Co., Bloomington,
Ill; \$5.00)

Handsomely bound and printed, and written by an expert in his field, a man well known as a craftsman, designer, author, and teacher, this book by John W. Dean should prove a welcome and valuable addition to the library of anyone interested in craft work. It is the avowed intent of the author to add practical ideas and suggestions to the general information that has already been published on the subject of leathercraft and in so doing to encourage those individuals who wish to continue working with leather after completing a course of training. "Above all," Mr. Dean says, "it is hoped that the book will be helpful to the men, young and old, in the Veterans' Hospitals who especially desire projects which may be made for profit." Obviously, however, this is a hobby which can prove equally rewarding for a woman.

Early pages discuss the various

leathers suitable for tooling and describe the methods by which they may be tanned. Suggestions are included as to the best ways of buying leather, during the course of which the author recommends buying in person if at all possible. He also says that it is more economical to buy whole or half skins if one is able to do the cutting but that for school or camp work it is advisable to purchase ready-cut projects complete with "just the right amount of lacing, snaps, etc."

In his chapter on tools and equipment Mr. Dean compares the merits of different tools, hoping thereby to make it possible for his readers to judge them all and then select those most suited to his or her needs. There is information too on how to process the leather for tooling and several pages, that include some excellent illustrations, are devoted to stamping. Of particular value are the sections on coloring and dyeing and the one on stitching in which thirty-two lacing stitches are described and illustrated.

With the all-important preliminaries behind him, Mr. Dean settles down in the latter part of the book to discussion of designs and to definite in-

structions for making a varied assortment of leather objects. His projects range from small triangular purses to picture frames, belts of all kinds, handbags, lamp mats, table mats, envelope racks, waste baskets, and incised leather vases. He also includes fifty design sheets suitable for the projects he has described and manages to make his subject appear so appealing that his book should stimulate the enthusiasm of every craftsman fortunate enough to read it.

HOW TO MAKE A HOME BUSINESS PAY

Julietta K. Arthur
(320 pages; *Prentice-Hall Inc., New York;*
\$2.95)

The tone and tempo of this book by Julietta K. Arthur is clearly established in her dedication, which reads: "To my sister Blanche, and to all women who have backbones instead of wishbones." She has compiled this book primarily for women with families, who are inevitably tied to their homes by the myriad chores and responsibilities inherent in the job of being a housewife. She feels, and proves, that hundreds of avenues leading to sizeable increases in the family income are open to such women providing the determination to find the right one exists. Vital factors too are both imagination and common sense, together with a willingness to work hard, to work long hours without self-pity, and the necessity to be dependable, "which means maintaining production in spite of family crises."

Her first chapter is a general analysis of the problems confronting the woman interested in embarking on a home business and contains several

sets of basic rules to be followed if any sort of success is to be achieved. She stresses the importance of timeliness in selecting a project, adding that one should try to give people something they want which is too much trouble or too expensive for them to have otherwise.

Subsequent chapters deal with the various fields open to the prospective operator of a home business. Cooking, sewing, weaving, pottery, rugmaking—all these and many other crafts are discussed in detail with an eye to their money-making potentialities. The author also writes of the various services people will buy, services which include such things as feeding travelers, caring for other people's children, and taking in children as boarders. Appended to each chapter are lists of the people to be interviewed or consulted before one embarks on any of the projects mentioned.

The latter portion of the book concerns itself with the management of the business that has been selected. It contains advice on bookkeeping, relations with investors, meeting competitors, and other related topics.

It tells how to turn a home into a factory and how to sell what one produces, discusses the laws and taxes to be heeded, and emphasizes the importance of skillful packaging. In conclusion there is a chapter entitled "Other Women's Ideas" composed of several pages containing lists of projects from which a successful home business could be evolved. Some degree of financial gain should certainly attend the efforts of anyone who takes Julietta K. Arthur's proffered hand, stiffens her backbone, and takes the plunge into a home business.

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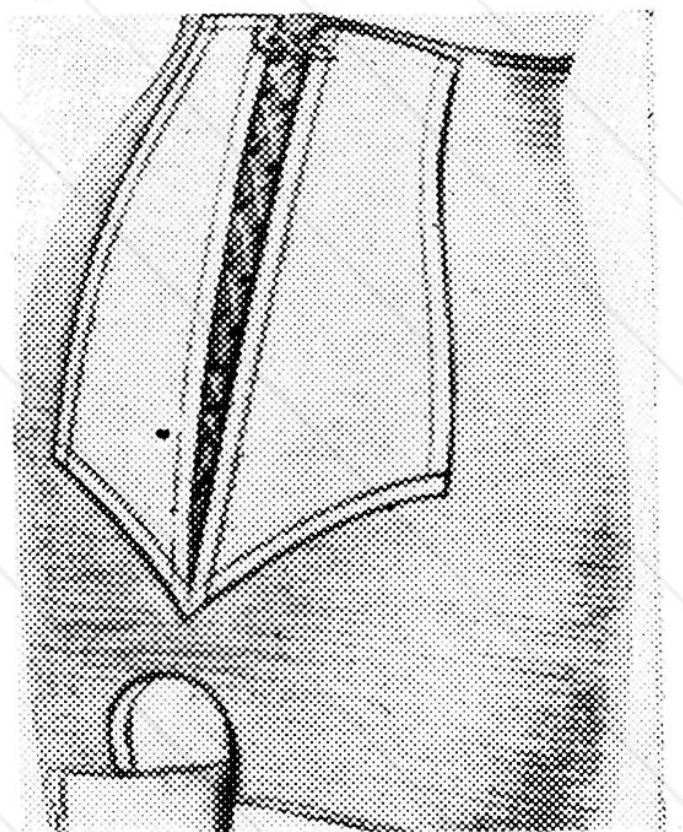
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Hints on Sewing Nylon Material

Among the top ranking fabrics today is nylon. It can be purchased in all colors and white in the popular designs as other materials. If you plan to make something of nylon, first determine the machine tension and stitch best to use. Take a small swatch of the material you are going to use, stitch parallel to the selvage, on the bias and at angles, adjusting tension and stitch as needed.

Nylon thread should be used on all nylon material, making the seams more durable, quick to dry and will not shrink. Size "A" nylon thread, available in colors, is equivalent to size "A" silk thread or 70 or 80 cotton thread. Cut thread with scissors, never break it off by hand, to make it easier to thread a needle. Do not twist end of thread with fingers, this causes the end to fuzz. For hand sewing, use sharp pointed needles and pins. Use sharp scissors for cutting. Allow ample seam allowances.

In machine stitching, a sharp fine needle is also essential. A loose tension is required in sewing nylon. If the same tension is used on nylon as on other fabrics, the seams are very likely to pucker. Fewer stitches per inch may be taken with nylon thread. Guide the material with both hands, as for other materials, but treat it gently and do not pull or stretch.

Round, felled or overcast seams are best to use. Even though the edges appear smooth, they ravel easily. Fasten each seam securely at the beginning and end, and press it after stitching, as for other fabrics. A low temperature iron is absolutely essential; a steam iron can be used.

In stitching nylon sheers, use the

same precautions as for other sheer fabrics. Sew over a sheet of tissue or other light weight paper, then tear the paper free of the fabric. This leaves a smooth seam with loose stitches.

Seams sewn along the straight of nylon material have a tendency to pucker. Seams sewn on the bias will not. It is smart to choose a pattern in which principally bias seams are used.

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