

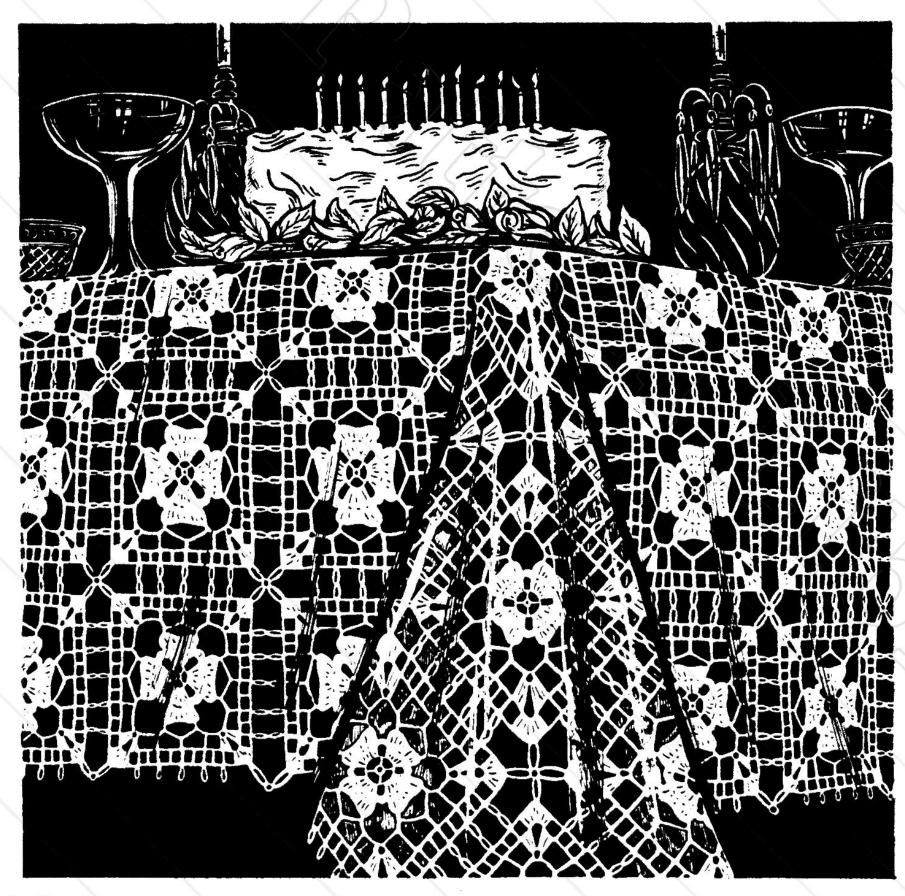
HOME AND NEEDLECRAFT

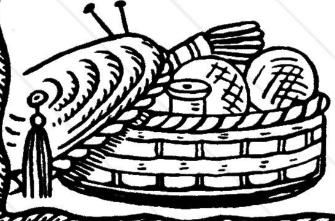
For Pleasure and Profit

VOLUME 15

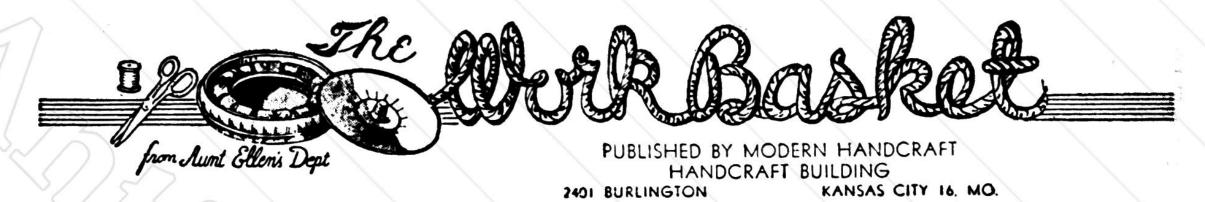
2980 September 1950

NUMBER 12





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



Dear Friends:

Remember your last year's resolution, to start your Christmas shopping months in advance? What could be nicer than a subscription to The WORKBASKET as a gift? The lucky recipient will be thrilled twelve times during the year instead of once, and as she makes any of the various items, she'll be reminded of your thoughtfulness.

The WORKBASKET is always brimful of the very newest needlework and handcraft ideas and now is the time to share the lovely designs that have made it your own cherished possession. Each month The WORKBASKET keeps abreast of the season. A lovely lace luncheon set, two-needle mittens with knitted-in design, tatted lilac squares, a gossamer sheer hairpin lace vanity set, a poinsettia quilt--are only a few of the many items planned for the future; there will also be many gift and bazaar suggestions. As Mrs. M. Z., Illinois says, "The WORKBASKET doesn't come often enough! I enjoy every page of it and have made many beautiful articles, knitted, tatted, crocheted and sewn."

You've noticed our expansion this year. Very popular with our readers have been articles about women like you, who have found ways to enable them and their families to dress better, eat better and live in more attractive home surroundings without extravagant outlay of money. These real women, mentioned by name, have also discovered how they can earn pin money right at home. The "With the Cooks" section has brought an influx of recipes from our readers. You'll agree with Mrs. J. C. of New Hampshire that the 'With the Cooks' department is an added attraction to The WORKBASKET which is of greatest interest to a homemaker.

No doubt you, like other readers, have enjoyed the reviews of books for the would-be home decorator; or one looking for something new in cookery; or those interested in leatherwork, figurine painting, dresden craft, ceramics or any of the popular and useful crafts. Each month, new books of special interest to women will be reviewed. New commercial products, which help make living more pleasant are announced in "Have You Heard About." The WORKBASKET, Home and Needlecraft for Pleasure and Profit—brings in addition to all this, a group of 76 hot iron transfer designs. These are the kind that gives three or four to a half dozen or more stampings from each pattern, which carries a variety of embroidery designs for tea towels, panholders, toys, aprons, pictures, etc.

I'm sure you've discovered that you do not want to be without a single issue of The WORK-BASKET. So why not share it with friends? Just sit down right now and send me the names and addresses of people to whom you wish to give The WORKBASKET as a Christmas gift, so they may also have the enjoyment you've found in it. Send \$1.50 for the first subscription and \$1.00 for each additional one (here's a saving of 50ϕ). We will start new subscriptions with the. Christmas issue and include a gift card bearing your name.

Send all orders to: The WORKBASKET 430 Handcraft Bldg.	Aunt Ellen
Kansas City 16, Mo.	

Tablecloth

Shown on front cover

Mercerized crochet cotton size 30 was used to make this model; 24 balls (250 yards) of white, cream or ecru is sufficient for a cloth size 60" x 76", joined 15 x 18 motifs. Use a size 13 crochet hook. This motif could be arranged to become a scarf, table runner, vanity or chair set.

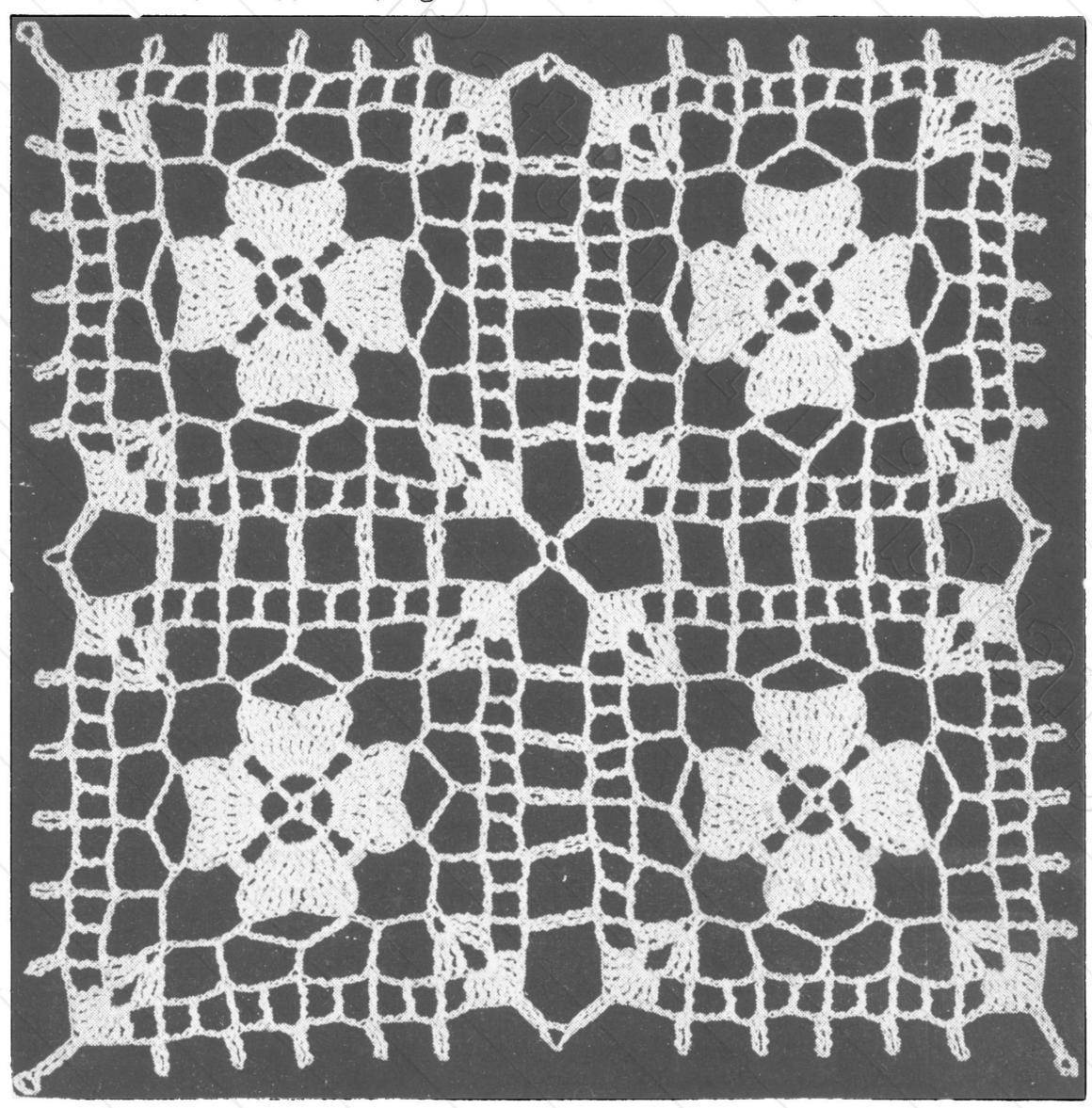
Abbreviations: Ch (chain); st (stitch); sl st (slip stitch); dc (double crochet); tr (treble); sc (single cro-

chet); p (picot); rnd (round).

Motif: Ch 5, join with sl st in first st to form a ring. Rnd 1: Ch 8, dc in ring, (ch 5, dc in ring) twice, ch 5, sl st in third ch of ch 8.

Rnd 2: Sl st into space, ch 4 for a tr, make 8 more trs over same 5 ch, (ch 2, make 9 tr over next 5 ch) 3 times, ch 2, sl st to top of ch 4.

Rnd 3: * Ch 4, make 2 tr in next tr, 1 tr in next tr, 2 tr in next tr and a



dc in center tr, 2 tr in next tr, 1 tr in next, 2 tr in next, ch 4, sl st in last tr, 3 sc over 2 ch, sl st in next tr, repeat from * around.

Rnd 4: Sl st up 4 ch and to second tr of petal, sc in same st as last sl st, * ch 9, sc in 4th tr of other side of petal, ch 12, sl st back in 6th st, ch 6, sc in second tr of next petal, repeat from * around, sl st to beginning.

Rnd 5: Sl st to 5th st of 9 ch, ch 8, tr in second ch of 6 ch, * ch 5, a shell of (3 tr, ch 3, 3 tr) in p, ch 5, a tr in 4th st of next 6 ch, ch 5, dc in 9 ch lp, ch 5, tr in second ch of 6 ch, repeat from * around, join last 5 ch to third ch of 8 ch.

Rnd 6: Ch 9, sl st back in 6th st for a p, * ch 2, dc in 5 ch sp, ch 2, dc in next tr, a 6 ch p in top of this dc, ch 2, a tr in next 5 ch sp, ch 2, a tr in first tr of corner shell, a 6 ch p in top of this tr, ch 2, in center of shell, make (4 tr, ch 9, sl st back in 6th st, ch 3, sl st in top of last tr, and 4 tr) for corner shell, ch 2, tr in last tr of shell of previous rnd, a 6 ch p in top of this tr, ch 2, tr in 5 ch sp, ch 2, dc in next tr, p in top of dc, ch 2, dc under 5 ch, ch 2, dc in dc of previous rnd, a p in top of dc, repeat from * around; fasten and cut thread.

Join all medallions as you make them by opposite picots in this manner: ch 2, sl st in corresponding p of adjoining medallion, ch 2 and continue with medallion.

Stretch and pin cloth right-side-up on curtain stretchers or quilting frames.

Knitted Mittens

Any youngster will be proud to wear a pair of these cute knitted mittens with a kitten design on the back. Directions are given for size 2, (4 and 6 are in (). One 2-ounce skein of 4-ply sport yarn in main color; a small amount of white, a few yards of black and red to make the kitten, will be sufficient to make one pair of mittens. Four green, four black, two red sequins; half yard of narrow ribbon in red and 2 small bells complete the findings for making this pair of mittens. Knitting needles size 3 are used for small size, size 5 for the larger sizes.

When knitting with two or more colors the yarns should be twisted at the back of the work when changing from contrast to main color. After knitting the required number of contrast stitches lay the contrasting yarn along the left hand needle at back of work, pick up main color from underneath and continue working. This will twist the two yarns and prevent holes. On each change of color, place the yarn of color just completed on left hand side in the same manner, before working with new color.

Abbreviations: K (knit); p (purl); st (stitch); sl (slip); psso (pass slipped stitch over); inc (increase).

Gauge: 7 sts equal one inch.

RIGHT HAND—With main color cast on 36 sts. K in ribbing of k 2, p 2 for 2½ inches. K 6 rows stockinette st on these 36 (38, 40) sts.

Row 7: K 20, inc in each of next 2

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sts (work in front and back of st), k 14, (k 21, inc in 2 sts, k 15) (k 22, inc in 2 sts, k 16).



Row 8: P next and all alternate rows.

Row 9: K 20, inc in next st, k 2, inc in next st, k 14, (k 21, inc in next st, k 2, inc in next st, k 15) (k 22, inc in next st, k 2, inc in next st, k 16).

Row 11: The kitten is begun in this row. Follow chart. K 20, inc in next st, k 4, inc in next st, k 14; continue in this manner increasing 2 sts each k row until there are 48 (50, 54) sts on needle. The kitten face is worked on first half of work about 1 inch or a little more from ribbing.

Row 12: K 21, place next 12 sts on safety pin or piece of colored thread for thumb, k 15, (k 22, place next 12 sts on safety pin for thumb, k 16) (k 23, place next 14 sts on safety pin for thumb, k 17).

Continue on these sts until mitten measures about 3 (4", 5") inches from ribbing.

Begin shaping as follows: K 1, sl 1, k 1, psso, k 13 (14, 15), k 2 tog, k 1,

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sl 1, k 1, psso, k 13 (14, 15), k 2 tog.

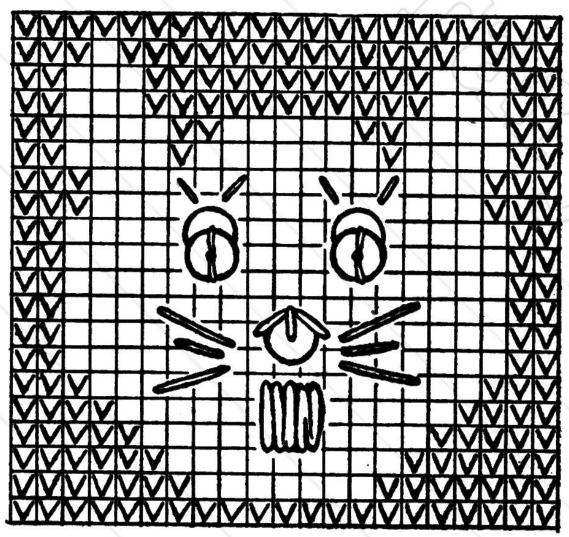
P the next and all alternate rows.

Row 3: K 1, sl 1, k 1, psso, k 11 (12, 13), k 2 tog, k 1, sl 1, k 1, psso, k 11, (12, 13), k 2 tog.

Row 5: K 1, sl 1, k 1, psso, k 9 (10, 12), k 2 tog, k 1, sl 1, k 1, psso, k 9 (10, 11), k 2 tog.

Continue in this manner decreasing 4 sts each k row until 20 sts remain on needle. K 2 tog across row. Remove needle and insert crochet hook through all sts, pull yarn through all sts. Pull yarn through and fasten off.

Place thumb sts on needle and k for





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desired length, k 2 tog across row, remove needle and finish as before.

LEFT HAND—Cast on same number of sts and work in ribbing as for right hand. Continue in stockinette (inc same number of sts for sizes 4 and 6 as for right hand) for 6 rows.

Row 7: K 14, inc in each of next 2 sts, k 20, (k 15, inc in 2 sts, k 21) (k 16, inc in next 2 sts, k 22).

Row 8: P this row and all alternate rows.

Row 9: K 14, inc in next st, k 2, inc in next st, k 20, (k 15, inc in next st, k 2, inc in next, k 21) (16, inc in next st, k 2, inc in next, k 22).

Row 11: K 14, inc in next st, k 4, inc in next st, k 20. Continue in this manner until there are 48 (50, 54) sts on needle.

Remember to begin kitten, working from chart, about one inch from ribbing on last half of sts.

Next Row: K 15, place next 12 sts on safety pin for thumb, k 21, (k 16, place next 12 sts on safety pin, k 22) (k 17, place next 14 sts on safety pin, k 23).

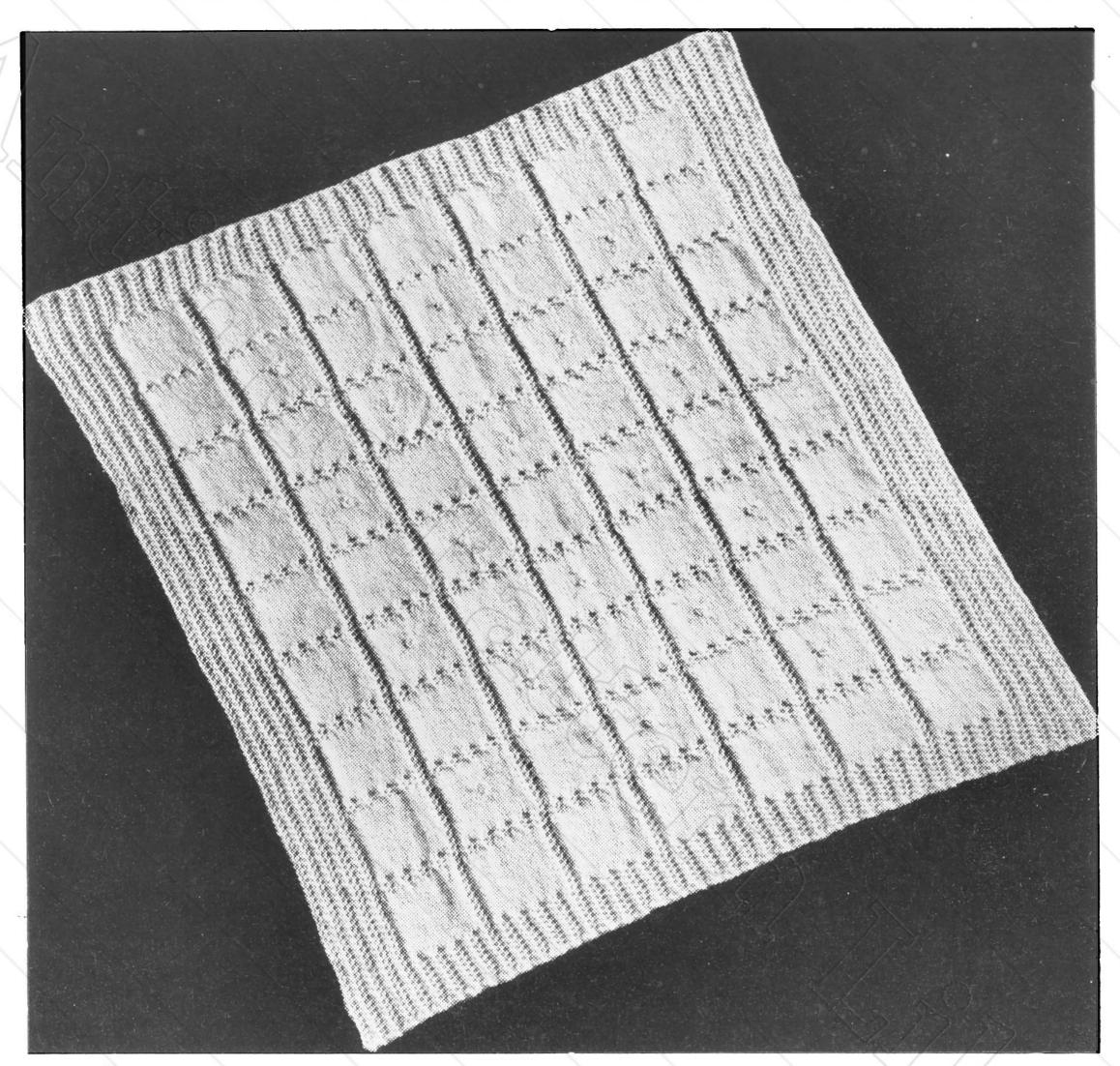
Continue and finish as for right hand.

Embroider features on kitten face with yarn and sequins. Fasten ribbon and bell at neckline. Sew up seams.

Carriage Robe

Here is a robe matching the threepiece baby set that appeared in last month's issue of The WORKBASKET. Lily Soft Spun (6 balls) or Lily Baby Yarn (about 5 ounces) is suggested for making this robe. You will need standard knitting needles size 3.

Abbreviations: Sts (stitches); p (purl); k (knit); sl (slip); O (yarn over); tog (together).



Pattern Stitch: * Sl 1, k 1, O, k 2 tog *.

To begin cast on 196 sts.

Row 1: Work between ** across. Repeat this row until border is 13/4 inches deep.

Center of Robe—Row 1: Work between ** for 20 sts (p 16 sts, k between ** once), repeat between () across to last 36 sts, p 16 sts, work between ** for 20 sts, turn.

Row 2: Work between ** for 20 sts (k 16 sts, k between ** once), repeat between () to last 36 sts, k 16 sts, work between ** for 20 sts, turn.

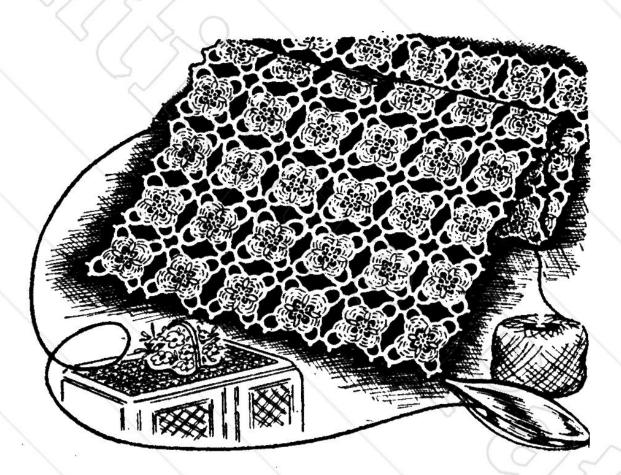
Repeat these last 2 rows until square is 21/4 inches deep ending with row 1.

K between ** across row, for 3 rows. Repeat from first row until center is 9 squares deep. Work border for 13/4 inches; bind off. Embroider rose buds in each corner of robe, using six strand floss, light pink for French knot of rose bud, white for outer petals (making as for French knot, winding floss around needle 10 times), light blue for leaves (chain stitch).



Radio Scarf

Ball and shuttle with number 10 thread was used to make this scarf. A scarf 6 medallions wide and 9 long



will measure about 10 x 15 inches. The medallion is quite versatile and could be arranged to become a place mat, chair or vanity set, square or oblong doily.

Abbreviations: Ch (chain); sts (stitches); ds (double stitch); p (picot); r (ring); lp (loop); cl r (close ring).





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Medallion-Make a r of (1 ds, p) 8 times, cl r. Join thread in first p, ch 10 ds, join in third p; repeat from around.

Next Rnd: Ch 13 ds, join in same p as before, continue around as before.

Next Rnd: Ch 16 ds, join in next p as before, continue around.

Next Rnd: (Ch 6 ds, p) twice, 6 ds, join in next p as before, continue around.

Last Rnd: Ch 7 ds, join in p of previous row, 10 ds, p, 3 ds, p, 10 ds, join in next p, 7 ds, join in next p and continue around. Join picots on end of corner lps to corresponding picots of adjacent lps.



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Leathercraft Course

A new idea in presenting the popular home craft of leather working has recently been announced. The course, taught exclusively by mail, is designed to aid those who desire help in learning a hobby at home. This promises to be of great interest to shut-ins, convalescents, youth groups, or anyone whose use of spare time is usually limited to his own home.

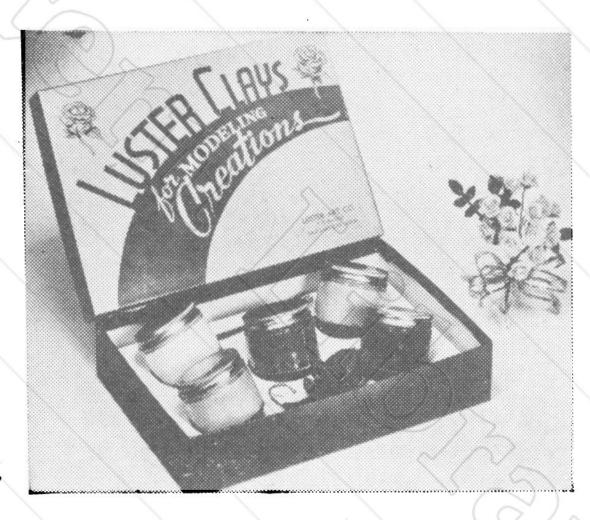
All tools and materials necessary for the completion of the course, including leather, are furnished to the students. All lessons are individually supervised and checked at the school.

The course is said to be designed so

that the student may construct the finished product from the raw materials. This permits him to progress toward more complicated and artistic projects, and encourages him to develop his own initiative in creating work of his own design.

Easily Worked Clay

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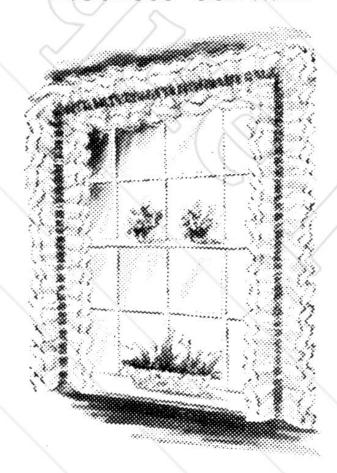
orative ceramic pieces has been placed on the market by Luster Art Company, Salt Lake City, Utah.

Luster Clay requires no firing or glazing and dries with a hard lustrous finish within a few hours. It is clean to handle, will not stain hands or clothing, is non-toxic and practically odorless. By following the simple directions, even 8 year olds can quickly begin to fashion flowers and other forms of modeling.

The new clay is sold in complete

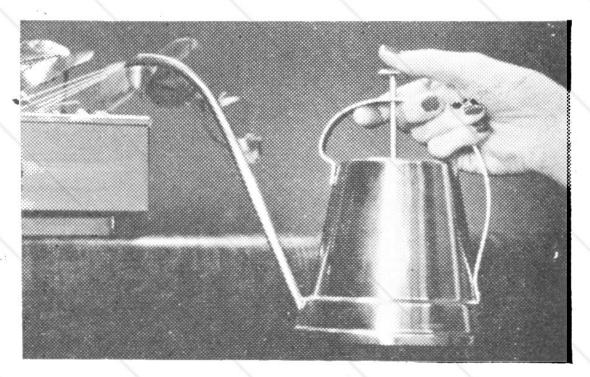
kits containing leaves and stems for flowers and five jars of clay in white, pink, green, yellow and blue. Extra jars of red and purple are available. Luster Clay is ready for modeling just as it comes from the jar, requiring no preparation.

Rodless Curtain



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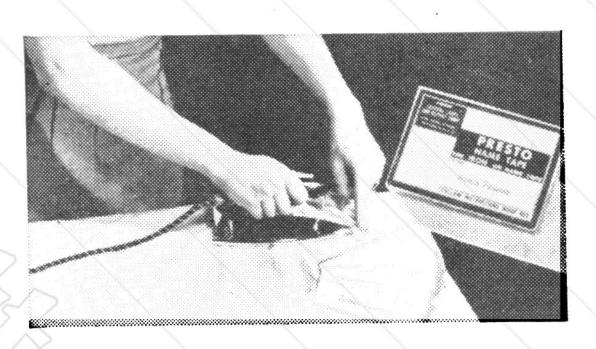
Watering Pot With A Pump



Planters and wall brackets often are inaccessible; and, to water them, sometimes requires precarious positions on

tables and chairs. An ingenious little watering pot with self-contained pump now offers the solution. Press the little knob, and out spouts a controlled stream of water—just enough for most potted plants; Aqua-Flo holds about a quart. Solid copper body, polished finish.

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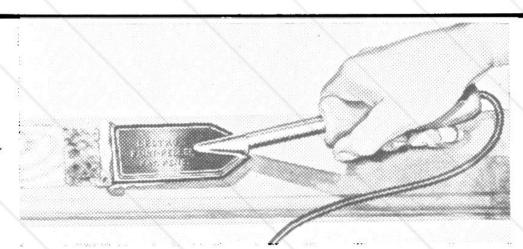


New Faces for Old Furnishings

Mrs. Orin Register

Painting new faces on old things has proved a delightful enterprise for me. I got my original idea when I visited the furniture department of a large store in Minneapolis where a number of articles done by Peter Hunt were on display. The work of this artist was lovely. It is a type of art which the ordinary person can do, as all of the figures are made up of simple brush strokes-to make ivy you merely swish your brush five ways and fill it in. I thought as I examined the pieces that I would go home and do some for myself. I knew I couldn't draw very well but to do this type of work you "draw" with a brush, which is much easier than with a pencil.

My dining room furniture was all old pieces which had belonged to my parents or my husband's parents. They were rather ugly but we were hesitant



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to part with them because of sentiment. So I did a little research on Pennsylvania Dutch designs, copied some designs from illustrations in magazines, ordered some patterns and set to work.

The first thing to do, of course, is to scrub the furniture clean, then apply a coat of good flat white paint. The nice thing about doing this type of refinishing is that you don't have to remove the old finish. When the flat white coat is dry, draw or trace your pictures onto the furniture. The more the better. I advocate a good coverage of designs, a large design should have a smallish border, etc.

Brushes are the most expensive part of the whole operation. You must have good sable brushes which sell at around seventy-five cents each. One should have size 0, 1, and 3. Sizes 0 and 1 are for fine feature work and detailing. Size 3 is good for filling in.

Make yourself a palette out of an old plate. Oil colors in tubes supply the best medium for the designs. Squeeze a blob of each color you plan to use onto the plate, mix two drops of turpentine and clear varnish into the colors. Keep turpentine and rags handy for cleaning the brushes as you change from color to color. Interesting effects are achieved by blending colors. For instance, when painting a flower, dip your brush into the darker shade, then into a lighter shade and as you paint you will get a natural blended look.

You will gain many ideas as you work. The more you paint, the better your work becomes and the more you want to do it. If you can't draw, there are hundreds of easy-to-use patterns being offered in the leading home makers' magazines.



This child's chair is receiving a rejuvenation at the hands of Mrs. Orin Register. On the table are waste paper baskets and cans for serving pop corn, which she has converted from an old coal hod and fruit juice and ice cream powder containers.

Allow the designs to set until thoroughly dry to the touch. Then apply a coat of clear varnish. I would recommend that you use the best paints and varnishes on the market. They are easier to use and go farther. Paint is always a very poor substance on which to economize by buying cheap products.

If you like the way your article looks after applying the varnish, you are done. If you want a very striking antiqued effect you can acquire it by applying a mixture of one tablespoonful clear varnish; three tablespoonfuls turpentine; one and one-half teaspoonfuls raw turkey umber oil paint. Measure the turpentine into a small can, add the oil color and mix with a brush. Last, add the clear varnish and stir together. Add more or less oil color, for a deeper or lighter color respectively. Raw sienna makes a reddish antique color.

You will find that different designs

and articles call for different antique colors. An article with a lot of red, black, blue and green designs will be very effective with a glaze made of lamp black oil, using same formula as above in each case, only changing the oil tube colors. Before you start to apply the antique glaze, cover the floor with several layers of newspapers as the mixture is thin and soaks through quickly. It is also wise at this stage to protect the hands with gloves. If you are doing a large object it would be wise to do one surface at a time. A small object can be done all at once. Brush a generous coat of glaze over the entire surface, work well into cracks and



uneven surfaces; this brings out the antique effect. Have plenty of clean, soft rags with which to rub the antique finish off. Here again experience is the best teacher. Wipe as though you planned to remove all of it, but leave an even thin coat. Then take a clean cloth and rub off for the high lights. Leave the finish darker toward the edges. If you don't like the results the first time, take a cloth soaked with turpentine and wipe it all off and start over again.

After you have practiced designing a few old things of your own, you will find that people begin to ask you to do articles for them.

The thing that makes this craft easy and practical is that I do not put out money for new things to work on.

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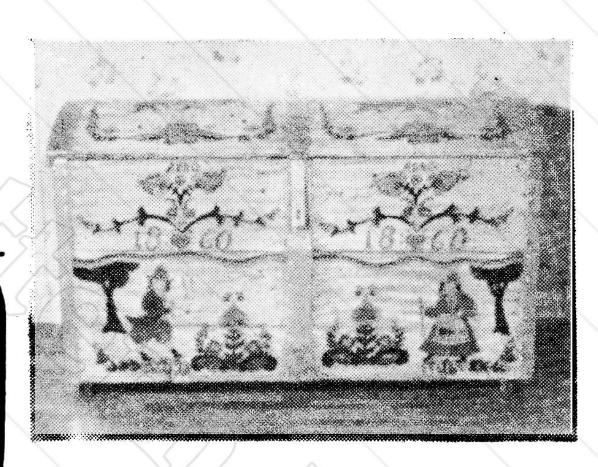
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Everyone has old chairs, chests, children's furniture, etc., that she is anxious to have made new. If you are rushed for time, you will find that often your customers will put on the first coat of paint. That alone will save you hours of time. It is a little difficult to figure charges at first, after you have done several pieces you will have a better idea of the value of your time. I figure mine at about fifty cents an hour. That is cheap labor. In larger cities I am sure you could charge more.



Pennsylvania Dutch designs were painted on this Norwegian sea chest by Mrs. Orin Register.

One of my very successful items is a set of decorated cans to serve pop corn in. These I make of tall fruit juice cans. Those that have "rings" running around the can are best as the unevenness of the rings makes the antiquing show up better than on a plain can. If you are handy at sketching you can do as I do and sketch characters to resemble the different members of the family. One set I did had a Pennsylvania Dutch man, a Pennsylvania Dutch woman, a boy fishing, and a girl on horseback. Try to get the figures to depict a characteristic of the person it is for. These are easily made in a few minutes and sell for fifty cents each. Another of my specialties is an old coal hod painted



Mrs. Orin Register painted these toy furnishings for her daughter. Note the doll house at the left, fashioned from an old barrel.

and decorated for use as a waste basket. When people learn that you are doing this they dig up all kinds of old things for you to decorate.

I like to get a number of things first coated before I start to decorate. Then I don't have colored paints going to waste. If you are using oil paints, the palette can be submerged in a pail or pan of water until you are ready to paint again. Merely drain the water and it is ready for use and hasn't dried up a bit.

Decorating children's old toys and furniture is a field that is unlimited in money making possibilities. Almost everyone has lots of toys that need painting. You will find that you can do all of your work in a small space, providing you aren't working on too large articles.

Old trays and platters are very attractive painted and decorated as marriage trays. Paint a man and woman on the tray. Add trees, birds, chickens, a border; at the lower edge put the

names of the bride and groom and their wedding date. For special gifts you can get cheap trays in the dime store to paint, but most people can find something very suitable around the house.

The past summer a frozen milk con-





fectionery started operating in my home town. They obtain their powder in large five gallon tin containers. These were being hauled to the dump. I asked for some and removed the top with a can opener. These I painted and decorated for waste baskets. On some I used fruit or floral designs for decorations, some were done with nursery designs. I did a few with hammers and saws, nails, etc., for shops. On some I put scissors, thread and mottos such as "A stitch in time saves nine", for sewing rooms.

Another easy thing to decorate is

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barrels. They can be used for hampers, storage, etc. We made a cute doll house out of one for our daughter for a Christmas gift. Another good use is to lay the barrel down, attach stubby legs and leave one end open to hold toys or magazines.

If you are at all handy or have a man about the house who is handy with a hammer, you will be able to turn out a few simple items, such as I have mentioned, and decorate them to sell at handsome profits. All in all I have found that putting a new face on old things has been very profitable and it is a pastime that could even provide a living if you have the time to put into it.

"Star Fish" Centerpiece

More than a few requests have been made for this versatile piece for an occasional table. We give it to you in response, knowing that many a reader may disapprove, wishing something more useful.

The piece is versatile, easy and fast to make. When bedspread cotton or other thread of that weight is used, with a number 6 hook, the resulting doily will measure about 34-36 inches across.

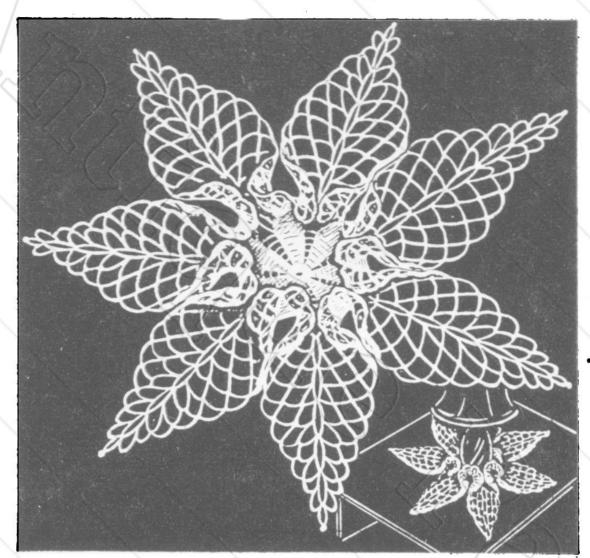
Abbreviations: Ch (chain); st (stitch); sl st (slip stitch); sp (space); dc (double crochet); lp (loop); sc (single crochet).

Make a ch of 10 sts, sl st to form a ring; ch 3 to count as a dc and make 20 more dc into the ring; ch 3 to begin next rnd and work 5 dc over 3 dc, with ch 1 between groups. There should be 35 dc in all, with 7 ch-1 sps.

Continue with five more rows, increasing the ch between as well as the dc groups, until there are 11 dc in each group and 6 in between.

Rnd 8: Make groups of 10 dc sepa-

rated by ch of 17; sl st to beginning always.



In the following 5 rnds, decrease the number of dc in the points until 3 remain; but in these 5 rnds, the ruffled points are built up with continuous loops. The mesh effect is made with chains of 18 sts each, except at places to be mentioned as you come to them.

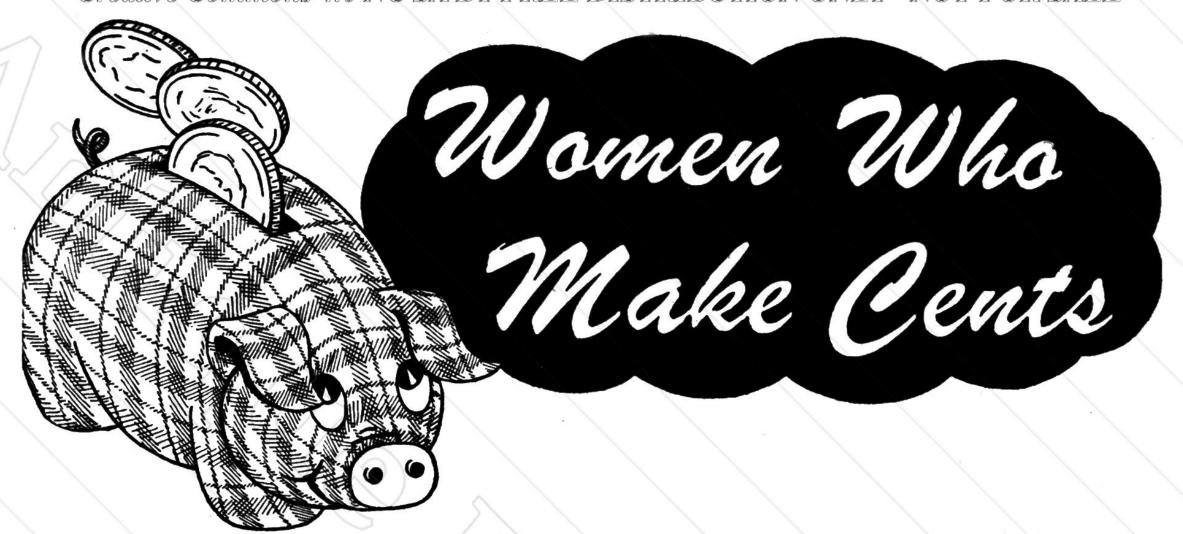
Rnd 9: There are 9 dc, ch 18, sc into center of 17-ch lp below, ch 30, sc into same st of lp below, ch 18, 9 dc in dc below. Repeat for each of the 7 points and sl st to beginning.

Rnd 10: Make 7 dc for points and a mesh lp of 18 ch into first mesh of previous rnd, ch 18, sc to side of ch-30 lp, ch 15, sc to middle of ch-30 lp (the meshes at this point are always made with ch 15), ch 30, sc beside last sc, ch 15, sc to side of previous ch-30, ch 18, sc in mesh, ch 18, repeat around.

Continue in this manner until each point has 5 ch-30 lps, and until the dc points have decreased to 7, 5 and 3. Pick up a contrasting color and work lps of 12 ch into each lp or mesh, 12 ch at point and sc into center st of 3 dc.

This piece may be starched or dipped in sugar solution to stiffen. To make the latter, boil for five minutes ½ cup of sugar and 1 cup of water. As the lace dries, cup the center points up. This will make it necessary to flute the edges of wide petals. Place a milk bottle on a saucer in the center and manipulate or mold with the fingers the various points as they dry. This doily may be used under a lamp, candy jar or vase on your occasional table.





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.

Putting Color in Photographs

Some years ago during a lengthy illness in a hospital I experimented with different kinds of paints on wooden articles, linen lunch cloths, and silk ma-

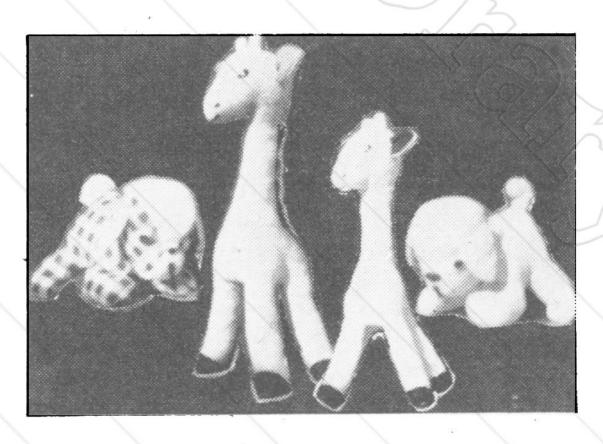


terials. One day, for want of something to do, I tried ordinary water colors on a snap shot I had handy. I found after many attempts to make the paint adhere, the picture became thoroughly wet and some of the glossy finish wore off. It then took the color nicely. I was so fascinated with the results, I began soaking all the pictures in my album and tinting them. Soon my album was the envy of nurses and

patients alike. In a short while I was offered 10 cents apiece to tint snap shots and 25 cents for 6 by 8 enlargements. I received a box of oil paints for Christmas and soon graduated to tinting photographs in oil. For these I receive from \$1 to \$5 apiece according to size and finish. I find this work both interesting and relaxing as well as profitable.

Mrs. Mary Wallin

Stuffed Terry Cloth Toys



When my little son was six months old, he took a definite liking to one particular dog picture in a little book of

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his, which led me to an idea that I developed successfully. I found a toy dog pattern very much like the shape of the picture and went to work sewing and stuffing the little dog. My baby loved the toy, so did everyone else. Encouraged to make more, I got a friend to help me, and after some experimenting we perfected our ideas into a system. Soon a business developed which proved quite profitable. Specializing in Terry cloth we used only colored felt for trim, since felt is safer than buttons for eyes, etc. Our trade name was Terry Toys. Before we knew it we were selling and buying wholesale, and orders were coming in so fast we found it difficult to fill them. As we each have a child under three years old to care for, we decided to give up wholesale selling so as to devote more time to our babies. However, we still make them for individuals who order a toy or two at a time. We find it a very convenient and practical way to make that extra dollar for the budget.

Mrs. Al Scotena

Cash for Catnip

Mrs. Mary Brown adds to the family income by gathering catnip. She picks it very carefully taking care not to break the leaves. She lays each leaf ! flat on paper in an unused room, turning them every few days until they are dried thoroughly. Then she packs them very carefully and sells them at pet shops in the cities. Mrs. Brown made over \$400 doing this last summer. She finds the catnip in fields near her home, and has done this work for many years to supplement her income on a farm.

Mrs. H. S. Park

Restringing Beads Brings Profit

For the last three years I have been restringing beads, mostly pearls. I am sure that there are other women who could and would like to do the same.

Besides the fact that I enjoy restringing beads I have the pleasure of meeting new people. I charge a dollar for restringing the average strand of pearls on nylon bead cord. Whenever business slows up a little I insert a small advertisement in our local newspaper and it always brings me plenty of jobs to keep me busy for quite sometime.

Mrs. Leslie H. Janke.





Aunt Ellen's CLUB NOTES

What Clubs Are Doing

Braided rugs, crocheted and hooked rugs made from discarded clothes or remnants have proved to be quite profitable and fascinating for an Aunt Ellen Club. The home demonstration agent of their county gave a demonstration on braiding rugs; it was a gay

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and colorful rug. The women became so enthusiastic that each club member soon began to assemble all the suitable materials for making rugs. The braided rug was the most popular but some were hooked, crocheted and even knitted. Several of the members have made many for people in the community. It was a very profitable money making plan. At the fall bazaar they plan to have several rugs for sale.

Some club members find it fun to have swap meetings at least once a year. Fall is usually a good time. Feed sacks, apron patterns, recipes, flower seeds, slips of plants, or flowers, etc., are exchanged. Other clubs use roll calls as a means of exchanging ideas, household hints, shortcuts in serving or cooking that they think would be of interest to other members.

Various clubs have reported news of their achievement days, club fairs, county and state fairs. All the club women seemed to have entered various exhibits and won many prizes.

Roll Call Suggestions

- 1. The members might like to exchange flower bulbs or plant slips.
- 2. Tell how to make a homemade toy.
- 3. Give one short-cut that you have learned in refinishing furniture.

Program Suggestion Drying Fruits and Vegetables

This method of food preservation is probably the least used today. Years ago, drying was used quite extensively because the present day freezer lockers

did not exist, the canning facilities and knowledge were inadequate and limited. But if you have any surplus food that will not go in the locker and you do not wish to can it, try drying it. Dried foods certainly add to the variety of ways food can be preserved, and have a different flavor and texture from those of the same kind canned, brined or preserved. They lend variety to your meals of home produced foods.

Little equipment is needed. No special skill is required to dry foods but it does take time and attention, especially at the beginning and end of the process. The time for drying food varies with the kind of food that is to be dried, the size of the pieces, the type of drier used and the weather. Vegetables dry in a shorter period of time than do fruits. In a homemade drier, fruits usually take from 6 to 12 hours, vegetables 3 to 15 hours.

A high quality product is as important in drying food as in any other type of preserving. Better flavor, color and texture will result if it is dried as soon as possible after it leaves the garden or tree.

Dried corn, herbs, beans and peas are the best vegetables for successful drying. Fruits usually dry with more success than vegetables. The most common fruits to be dried are apples, peaches, pears and apricots; other fruits and vegetables may be dried with some degreee of success.

The drying methods consist of sun drying and with artificial heat. For sun drying, place food on a frame or rack that is up and tilted so the air will flow under as well as over and around it; protect against insects, dust, rain and dew. A sloping roof that has a south exposure is best. Take in at night to avoid having dew settle on the product.

Drying with artificial heat takes less time and this is important as it saves the food value, color and flavor. A desirable type of drier to build is one that protects the food from dust and insects and has a heating unit built in as well as a fan that circulates air

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under, over and around the food. A dehydrator is a dryer with controlled heat, moisture and air flow. Dehydrated food is usually superior to dried food.

Foods may be dried in the oven. It requires most of one day to an oven full—about 6 pounds. Cheese cloth trays are best to use. These can be made by making a wooden frame slightly smaller than the oven size, place pieces of string diagonally across

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between corners of frame. Stretch onelayer of cheese cloth over the strings, turn a hem and tack the cloth under the edge of the frame. Use empty spools or small blocks of wood between trays. The oven should be kept at a low and even temperature; stir often to insure even drying.

The product should dry from the inside out. If the temperature is too high at the beginning of the process, the product will harden on the outside first, thus making it difficult for the moisture to escape from the inside, causing the cell walls to break, letting juice leak out.

In general, the best temperatures for drying are between 124 and 160 degrees. Increase temperature in the middle of drying, decrease toward the end to prevent scorching and carmelizing. If a thermometer is not available, you can learn to tell by the feel of the material on the tray whether or not it is drying satisfactorily or not. It should be moist to the touch and cooler than the air flowing over it. If the food is at air temperatures and not moist to the touch it is drying too fast.

Vegetables and fruits should be dried at different times. When fruit is dry it should not be sticky and pieces should spring back to their original shape, separate easily when pressed together. When dried fruit is hot it appears rather soft and slightly moist; when cooled it is just the opposite.

Vegetables should be absolutely dry, rigid and brittle when the drying process is complete. Corn, for instance should rattle on the tray when shaken. If vegetables feel sharp to the touch, it is a good sign that they are dry.

Directions for drying specific vegetables and fruits can be secured from the local county or state Extension Office. Also information on storing and cooking of dried foods is available.

Recreation Hour

Weather Report—Start your party with this ice-breaker. It is based on the popular topic—the weather. Print on a piece of stiff paper or cardboard (or cut the letters for words from ads in magazines) a number of words descriptive of the weather, such as, heat wave, blizzard, windstorm, rain, hail, sunshine, cloudy, etc. Have sufficient words to provide a letter apiece for your guests. Give the letters of each word a number, as 1 for all the letters of cloudy, 2 for all the letters of snow. Write a number above each letter and cut the words apart.

Everyone selects a letter and rounds up all the other letters of her word by means of the numbers. When a group is assembled, they go into a huddle and decide on the word they represent. When all the letters are assembled in groups, each group acts out the meaning of the word, or weather report, for the others to guess.

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by's first name engraved in gold.
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Crochet An Edge for YourHandkerchief

Handkerchiefs with dainty crocheted edges are nice for gifts and sell very quickly at bazaars. Tatting thread and a number 12 crochet hook are needed to make this fine edge which is about three fourths of an inch wide. This could also become an edge for guest towels if a heavier thread and a larger size hook were used.

Abbreviations: Ch (chain); st (stitch); sk (skip); sl st (slip stitch); sps (spaces); lps (loops); p (picot); sc (single crochet); dc (double crochet).

Join thread in side of handkerchief, sc around edge with 3 sc at corner.

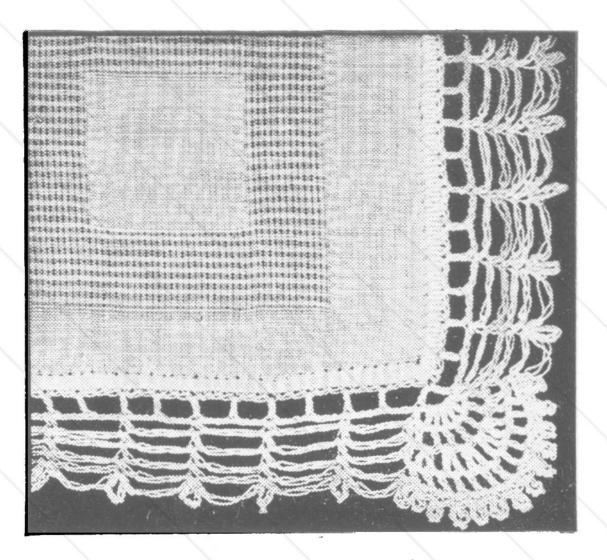
Row 2: Ch 6, sk 2 sc, dc in next sc, * ch 3, sk 2 sc, dc in next sc, repeat



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around from * making sps on sides of handkerchief. (Dc, ch 3, dc) at corners, end with a dc in third ch of first ch 6 made.

Row 3: Make a long st (about 3/8 inch over next 2 sps), sc in end of long st, sc in next dc, ch 1, repeat the long sts to corner. At corner, dc in dc, 6 dc in corner dc, and continue around; end with a sl st in beginning of first long st.

Row 4: This row is worked like row 3 except at corners, dc in dc, ch 1, dc between each dc with ch 1 between dcs and dc in last dc.

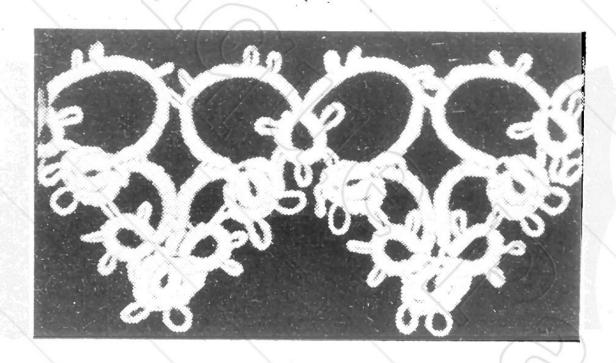
Row 5: Repeat row 3, except at corners sk the first dc, dc between next 2 dc, ch 1, dc in same sp, ch 1, continue around corner and repeat sides.

Row 6: Repeat row 3 but at corners, sk first dc, dc between dcs, ch 2, continue around corner and repeat sides.

Row 7: Make a long st, ch 6, sc in same st for a p, repeat lps and ps to corner, * sk dc, sc between dcs, ch 5, sc in same sp for a p, repeat from * around corner. Continue with sides, end with sl st in first st, fasten and cut thread.

Tatted Flower Edge

This tatted edge would be very pretty on pillow slips, towel ends or dresser scarfs. The widest point of edge is 11/4 inches wide. Use ball and shuttle. Size 20 cotton thread was used to make the original.



Abbreviations: Ch (chain); r (ring); ds (double stitch); cl r (close ring); ch (chain); p (picot).

Make a r of 3 ds, 5 p separated by 3 ds, 3 ds, cl r, turn. Ch 6 ds, p, 3 ds, p, 9 ds, p, 3 ds, p, 9 ds, p, 3 ds, turn. R of 5 ds, p, 5 ds, cl r, turn. Ch 3 ds, join to second p of first r made, 3 ds, p, join to p of last r, p, 3 ds, p, 3 ds, join at base of r, turn. Ch 3 ds, join to p of previous ch, 9 ds, p, 3 ds, turn. R of 3 ds, p, 3 ds, join to last p of ch encircling r, (3 ds, p) twice, 3 ds, cl r. R of 5 ds, p, 5 ds, cl r, turn. Ch 3 ds, join to last p of first r of group, 3 ds, p, join to p of second r in group, p, 3 ds, p, 3 ds, join at base of r. Make a third r of 3 ds, join to last p of previous ch, 3 ds, 4 p separated by 3 ds, 3 ds, cl r, turn. Ch 3 ds, join to p of corresponding ch, 9 ds, p, 3 ds, turn. R of 5 ds, p, 5 ds, cl r. Turn and ch 3 ds, join to third p of last r of group, 3 ds, p, join to p or encircling r, (p, 3 ds) twice, join at base of r, turn. Ch 3 ds, join to p of ch, 9 ds, join to p of corresponding ch, 3 ds, p, 9 ds, p, 3 ds, p, 6 ds. Repeat from beginning for desired length.

Salvage all attractive after-shave lotion bottles or jugs, large perfume or cologne bottles, remove the decal or paint with a coat of enamel, place a ring of wire or heavy strong cord through the handle or around the neck of bottle. Hang several together for ivy holders. Pretty old china shaving mugs or mustache cups can be put to the same use.

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100 Year Old Recipe For Tomato Catsup

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Cut out core and blemishes from tomatoes but do not peel. Cook tomatoes well, then put in stone jar or granite kettle. Leave until white mold BEGINS to form (no longer). This takes from two to three days. Let tomatoes drain overnight in a sack, then run through a sieve.

To 8 cups of tomato pulp, add 1½



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heart pans, cake decorator, seven delicious recipes, and cake server all for \$1.89). Also for promptness we will include with each \$1.89 order a set of 4 aluminum heartshaped cup cake (jelly) molds (worth 40c). SEND NO MONEY. Just mail postcard today. Notice! If money is sent with order add 20c for postage. Satisfaction guaranteed. Keep free gifts regardless. Rush order today!

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cups of sugar, 2 cups vinegar, 2 table-spoons salt; 2 large onions chopped and 2 tablespoons of mixed spices tied in a bag. Cook thirty minutes, or until as thick as desired. Stir frequently and put in sterilized jars.

When opened, this catsup does not need to be kept in the refrigerator and will keep sweet indefinitely.

'Like-Heinz' Sweet Pickles

Tiny cucumbers, medium size whole or larger ones cut in chunks can be used. To a gallon of boiling water—rain water is best, add one pint of fine cooking salt (not iodized table salt). Pour a sufficient amount over cucumbers so that all are well covered; let stand 7 days. On the eighth day, drain and cover with a gallon of boiling water in which 1 tablespoon alum has been dissolved. Drain the next morning and repeat. Repeat the third morning.

On the eleventh morning, cut each cucumber the long way or in chunks, put in jars and pour over them a boiling hot mixture of 1 pint sugar to 1 pint vinegar (cider vinegar of 4% to 6% acidity) in sufficient quantity to cover. Next morning, drain off the vinegar solution and reheat to boiling. Add another scant pint of sugar to each pint of original vinegar used and pour over the pickles. Next morning, reheat the vinegar again, add 1 tablespoon celery

seed and 1 tablespoon mixed spices to each quart of pickles and seal.

Grandmother's Chili Sauce

This super delicious recipe for chili sauce requires no spices; the finished product has a nice bright color since no spices are used to discolor it.

- 10 onions
- 4 sweet red peppers
- 4 green peppers
- 30 tomatoes of medium size, peeled and quartered
 - 8 cups vinegar
 - 5 tablespoons salt
- 30 tablespoons sugar

Chop or grind onions and peppers; add to tomatoes; cover with vinegar to which salt and sugar have been added. Boil until of desired thickness-one hour or longer.

Tips for the Pickling Season

It is best to use cucumbers right out of the garden or at least within 24 hours of the time they were picked, for freshness is quite a factor in making nice crisp pickles. Stone crocks or stone jars, if Grandmother left you any, enameled kettles or pans, or glass utensils are best to use. Stainless steel or aluminum will not discolor pickles as copper will, for copper sets up a chemical reaction. There are people who still have and use wooden kegs and pails for their pickle making, but these have become almost a collector's item.

All pickles should be washed and dried or wiped with a moist cloth, then brined, or soaked in brine for varying periods of time. This helps both for preservation and flavor. Avoid iodized table salt; just regular cooking salt is best. Some folks with the reputation of making excellent pickles still use a

(Continued on Page 28)

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(Continued from Page 27)

brine strong enough to float an egg, but in this day of accuracy in measurements, a pint of salt per gallon of water has been found to produce best results. This should be mixed in sufficient quantity to completely cover the cucumbers. Shriveled pickles may often be traced to too much salt, and slippery, soft pickles are often ascribed to too weak a solution.

Water too, affects the quality of pickles to a surprising degree. It is best to use rain water throughout the process, and also for diluting the vinegar if necessary. The calcium or lime in much of the spring water has a tendency to produce limp pickles and the iron content in some water may darken them.

Vinegar is important too, for many types are not suitable for the pickling process. Good clear cider vinegar, containing no sediment or mother-of-vinegar should be chosen. Its strength is a point to consider, for vinegar of 4% to 6% acidity, or labeled as "40 to 60 grains" has been found best. White or distilled vinegar makes lighter pickles.

Only fresh spices of high quality should be used, and they should be tied in a small bag made of cheesecloth or other thin material. Remove the spices when the pickles are put in jars, especially cloves and cinnamon bark, for they have a tendency to darken pickles.

Need numbers for card tables, for ring-toss games, or a dart board? Instead of lettering them by hand, use the large numerals from discarded calendar pages. Cover with shellac.

Place potatoes for baking in muffin tins, when they are done, there won't be any burned fingers when it is time to pull them out.

Matching Sunflower Set

Here is something attractive and useful for your own kitchen as well as for gifts and bazaar items. It will take only a short while to crochet yourself a set in a bright sunflower yellow. The hot plate mat covers a 9-inch asbestos pad; the pan holder measures 7 inches across. You will need about 400 yards of cream, about 30 yards of green and 50 yards yellow in bedspread cotton or medium weight string and a small amount of brown for centers; use a size 8 crochet hook.

Abbreviations: Ch (chain); st (stitch); sk (skip); lp (loop); sl st (slip stitch); dc (double crochet); rnd (round); hdc (half double crochet)—thread over as for a dc, insert hook in st, pull lp through, thread over and pull through all lps on hooks; p (picot);

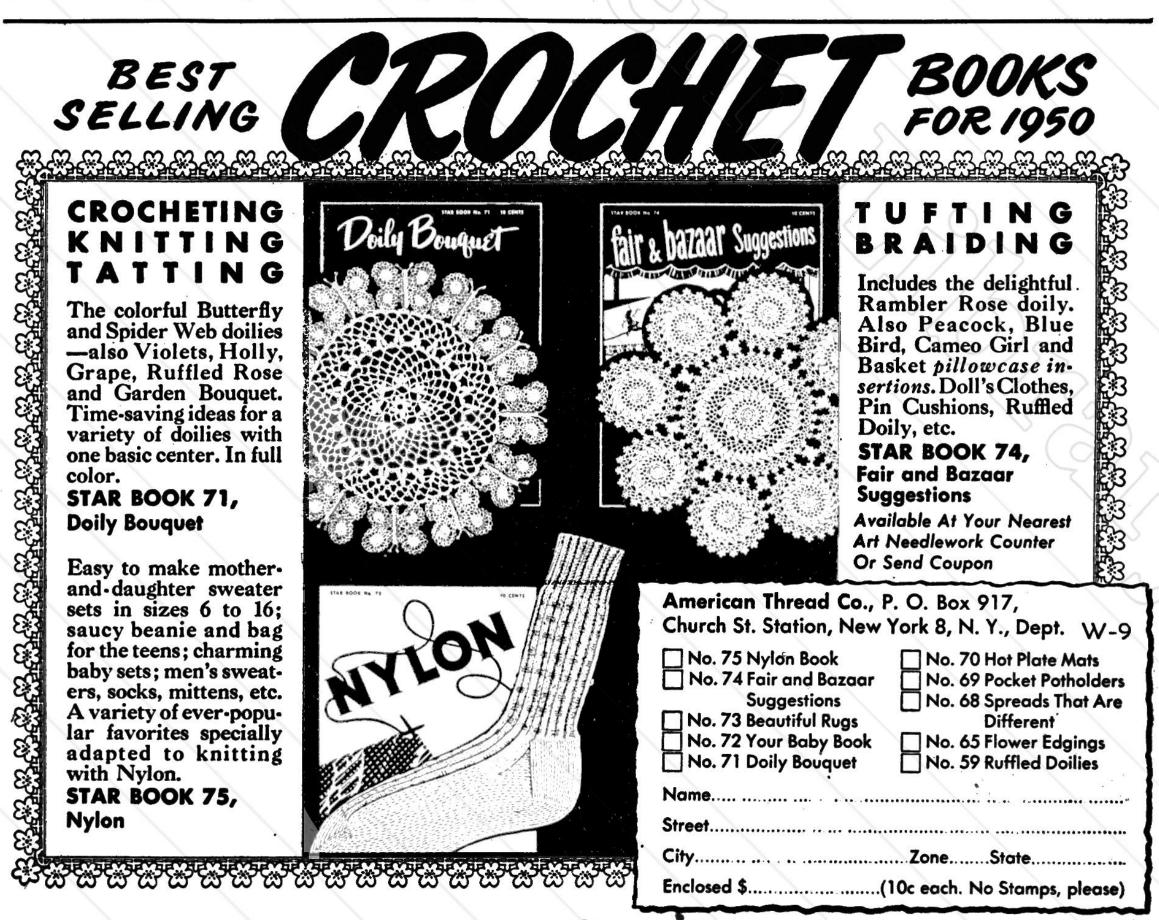
tr (treble)—thread over twice and work off 2 lps at a time; r (ring).

PAN HOLDER-Rnd 1: With brown, ch 6, sl st in first ch to form a ring.

Rnd 2: Ch 2, 13 hdc in ring, join with sl st, fasten and cut thread.

Rnd 3: Join yellow, * ch 9, hdc in third ch from hook, dc in each st of remaining ch, sk 1 hdc of rnd 2 and sl st in next—this makes one small petal, repeat from * until 7 petals are made.

Rnd 4: Sl st to hdc (the one skipped in last rnd) back of first petal made, * ch 9, hdc in third ch from hook, dc in each st of remaining ch, sl st in back of next petal and repeat from * for 6 more petals. This makes a double row of petals; fasten and cut thread.



Rnd 5: Join green in end of a front petal, * ch 5, sc into end of next back petal, repeat from * around, sl st into first ch 5 made.

Rnd 6: * (Sc, hdc, 4 dc, hdc, sc) over ch 5 sp, repeat from * around; cut and fasten thread.

Rnd 7: Join cream in center of a leaf, * ch 8, sc in center of next leaf, repeat from * around, join each rnd with a sl st.

Rnd 8: Sl st in first ch of ch 8, ch 4 for a tr, 8 tr over same ch, * 9 tr over next ch, repeat from * around.

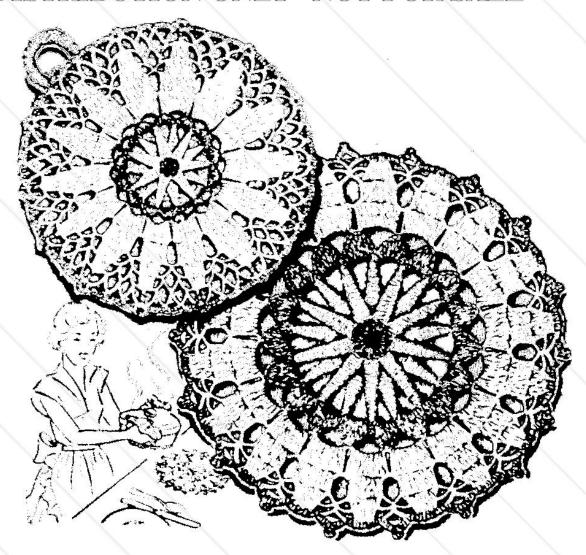
Rnd 9: Sl st to second tr of group,



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ch 3, dc in each of next 6 trs, * ch 4, sk last tr of group and first tr of next group, dc in each of next 7 trs, repeat from * around.

Rnd 10: Sl st to second dc, ch 3, dc in each of next 4 dc, * ch 4, sc over ch below, ch 4, sk 1 dc of next group, dc in each of next 5 dcs, repeat from * around, join with sl st.

Rnd 11: Sl st to second dc, ch 3, dc in each of next 2 dc, * (ch 4, sc over ch 4 below) twice, ch 4, sk 1 dc, dc in each of next 3 dc, repeat from * around.

Rnd 12: Sl st to center dc, ch 7, * (sc over ch 4 below, ch 4) 3 times, dc in center dc of group, ch 4, repeat from * around, join with sl st in third ch of ch 7 first made; cut and fasten thread.

Back Section of Pan Holder—In cream, make a ch of 6, sl st to form a ring, fill ring with dc. Continue making rnds of dcs until same size as front section, increasing when necessary to make it lie flat. Hold the two sections together, join yellow, ch 3, sc at base of ch 3 for a p, * make 10 sc, p, continue from * around, join with sl st.

To make a lp, ch 20, sl st in first ch to form a ring. Fill ring with sc. Fasten and cut thread. Or you may cover a

bone ring with sc and attach to pan holder.

HOT PLATE MAT—Rnd 1: In brown, ch 6, sl st in first ch to make a ring.

Rnd 2: Ch 3, 19 tr in r, join with sl st in tip of ch 3; fasten and cut thread.

Rnd 3: Join yellow, * ch 15, hdc in third ch from hook, dc in each st on ch—thus a petal is made. Sk 1 dc of rnd 2, sl st in next, repeat from * until nine petals are made.

Rnd 4: Sl st to the dc (the one skipped in last rnd) back of first petal. Make another row of petals like previous rnd, sl st in back of each petal first made. This makes a double row of petals on the sunflower. Fasten and cut thread.

Rnd 5: Join green in end of a front petal, * ch 7, sl st into end of next back petal, ch 7, sl st in end of front of petal, repeat from * around petals, join with sl st to beginning.

Rnd 6: Ch 1, * (sc, hdc, 7 dc, hdc, sc) over ch-7 of previous rnd; repeat from * around, join with sl st. Fasten and cut thread.

Rnd 7: Join cream colored thread in center of green leaf, * ch 9, sc in center of next petal, repeat from * around, join all rnds with sl st.

Rnd 8: Sl st in first ch of ch 8, ch 4, 9 tr over ch-9 lp, 10 tr over each ch-9 lp around.

Rnd 9: Sl st into second tr of group, ch 4, tr in each of next 7 trs below, * ch 5, sk last tr of same group, and first tr of next group, make an 8 dc group, repeat from * around.

Rnd 10: Sl st into second tr, ch 3, dc in each of next 5 trs below, * ch 3, sc over ch 5 below, ch 3, sk tr at beginning and end of each row, dc in each of next 6 trs, repeat from * around.

Rnd 11: Sl st into first 2 dcs of group, place hook between next dcs, ch

3, (dc between next dcs) twice, * ch 5, sc in sc, ch 5, dc between second and third dcs, (dc between next 2 dcs) twice, repeat from * around.

This completes the front of mat.

Continue with the two following rows to fold on back of asbestos pad.

Rnd 1: Sl st to center of 3 dc group, ch 5, sc in center of next ch 5 at last row, ch 5, sc over next lp, ch 5, dc in center of 3 dc group, repeat from * around.

Rnd 2: * Ch 4, sc over ch 5 of last row, ch 5, sc over in same place (this makes a lp), repeat from * around.

Make a cord by chaining 250 ch sts. Thread through lps made on last rnd. Pull over asbestos pad, draw ch together, tie end to ch under last row. This allows mat to be taken off for laundering.







If you have questions about any aspect of gardening, whether they involve flowers, vegetables or house plants, send them to The WORKBASKET. Each month one of the nation's leading gardening expects, C. L. Quear, will answer those questions which are considered to be of the most general interest. We cannot undertake to answer individual questions by mail nor can we enter into any sort of correspondence about questions submitted. If the answer to your question doesn't appear immediately, don't be impatient. It, or a question similar to it, may be answered later. Address all questions to Flower and Garden Forum, The WORKBASKET, 24th and Burlington, Kansas City 16, Missouri. Write legibly or typewrite your questions and be sure to include your full name and address. Do not enclose money or correspondence relating to other subjects, such as subscriptions, as these letters will be handled by a special department.

When should I set out rose bushes in a Midwest climate?

In spring after frost is out of the ground and before the new growth starts. The ideal time in the Midwest is about March 10. Properly planted they start root growth at once and shortly after the top is ready to put out leaves with little danger of frost damage.

We have a brand new place. Under the top two inches of soil there seems to be a four to six inch layer of clay all over. Must I go to the expense of having this bulldozed out and replaced with good dirt, or can it be treated some way that is less expensive and not too slow?

It is unnecessary, indeed unwise, to replace all this soil. Clay contains as much or more plant food than loam. It holds water longer and tighter than loam. With a thin layer of top soil it should be an excellent base for lawns

and rose gardens. A heavy application of lime and plant roots penetrating the clay will gradually change this clay into a fine type of subsoil.

How can I find out whether our ground is acid or alkaline?

Take a sample of moist soil and imbed in it a piece of blue litmus paper, obtainable at almost any drug store. Leave it for 5 minutes and remove. If the paper shows any signs of pink the soil is acid. If it remains unchanged in color the soil is alkaline or neutral. If one wants more detailed analysis send a sample of soil to the Soil Conservation Agent of your County.

If we put fruit trees into an ordinary city yard, is it advisable to have two of a kind for pollenizing?

Most fruit trees have both pollen and stigma in the same flower or at least on different flowers on the same tree. Thus there is no need for more than one tree for the purpose of pollenation. The mulberry is an exception. It requires a male and a female tree before fruit can be produced. Only the female trees produce fruit.

How deep should tulips be planted and how far apart?

Tulips should be planted 4 inches deep and 4 inches apart. If they are to be followed by other bedding plants it is better to plant them 7 inches deep and set other annual plants in among the tulips while they are still growing. Planted 7 inches deep the digging necessary to set the other plants does not disturb the tulip bulbs.

Can shrubs like weigela and philadelphus be planted successfully in the fall? Do they require particular protection during cold weather?

Most deciduous plants should do just as well or better if planted in the fall rather than in the spring. The roots become established, the dirt gets settled, and growth starts a little earlier in the spring. They require no special protection in winter.

Should rhododendrons be planted in the fall or in the spring?

Rhododendrons are scarcely hardy enough to stand the winters of the Midwest and Northern sections. If one must have them they should be planted in the spring and protected during the succeeding winters. Catawbiense, flowering in May with reddish purple blossoms is one of the hardiest. Some authorities include azaleas with rhododendrons. All Indica azaleas are fairly hardy and will come through the winter if mulched heavily.

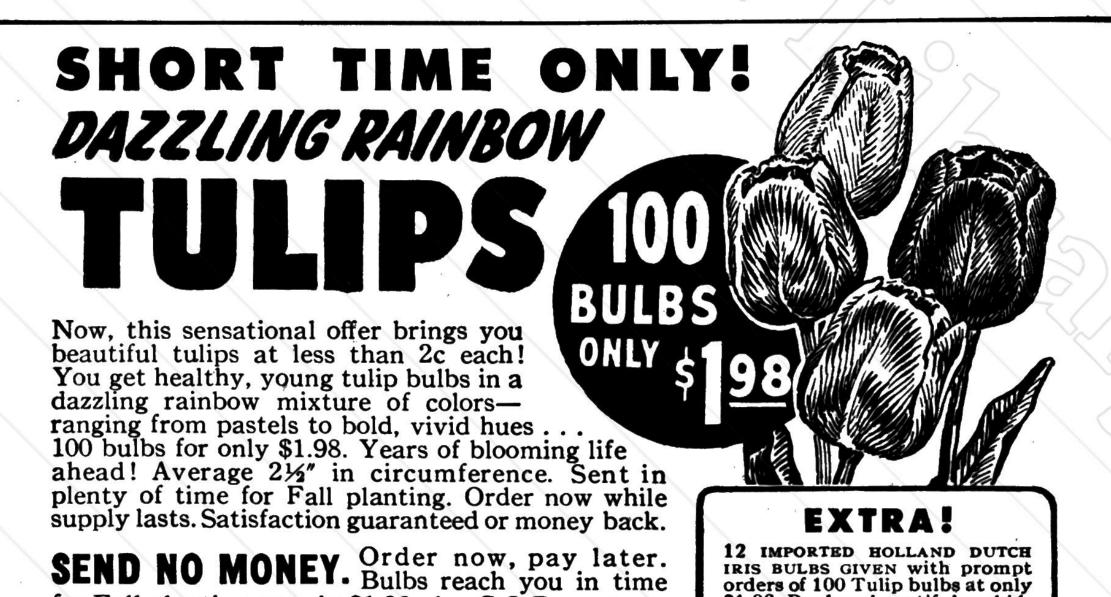
How often should iris be thinned to insure good blooming?

In early August the iris should be inspected and if they have grown until the individual clumps have grown together and they make a solid cover of root material they are ready to be divided. This may be three years or it may be seven years after the original planting was made. So long as the plants are not competing for root room leave them undisturbed.

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SHELLCRAFT

Since shell ages have never been officially recorded, very little authentic historical information on shells is available. It is known, however, that the life of some shell fish can be from one to fifteen years. The enormous size of some East Indies clams indicates as many as 70 years of growth.

Shells have had a varied and world-wide use among the different races since the earliest times. Early Mediterranean peoples used large shells as receptacles for food and water. Natives and Indians decorated their dwellings and clothing with shells. Today we actually do the same thing; we use shells for candy dishes, nut cups, baking dishes and the like, as well as for jewelry and novelties. The American Indians used certain species of shells as money and for barter—the cowrie and tooth shells especially.

Shellcraft, or any other hand craft, is considered as having therapeutic value because it occupies the mind with

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constructive thoughts which help to banish nervous tension and worry, thus aiding one to regain health and much pleasure and enjoyment can be realized in creating something with one's own hands. Learning any craft may lead to a business enterprise for some folks, while others desire only to make pin money and then there are those who do it purely for the fun they get out of it.

Sea shells with their natural beauty and rare coloring offer the present day craftsman endless ways in which the shells may be used for jewelry and novelties. Brooches, earrings, necklaces, combs, flowers, toys, lapel ornaments, buttons, vases, lamps, ash trays and baking dishes are only a few of the many uses for which they may be adapted.

Numerous kinds of sea shells and fish scales are offered for this craft. Some are beautifully colored as found in their natural form; others are dull and uninteresting, and these must be dyed to achieve greater usefulness and beauty. While shells and fish scales are cleaned or partially cleaned by the shell companies, it may be necessary to clean and bleach them more before making any shell article. This is particularly true of uncolored shells. With a bottle of household bleach handy you are ready to clean the shells. Mix a solution of half bleach and half water in a glass jar or dish. Put shells to be cleaned in this solution and let stand for several hours or until shells are cleaned. Take out of solution and rinse in several waters. Spread the shells out to dry. Thin shells should be soaked for a short time only, as too much soaking makes them weak and brittle. Heavy shells may be soaked longer without harmful effects. For best results in dyeing, the shells must be thoroughly cleaned and dried.

You may buy shells that are already dyed or colored or you can dye the uncolored ones. Shell kits that are assembled by the shell companies usually contain the colored shells. These come with all materials necessary for making the item. The supply catalogs list the colored, natural, bleached and white shells. By dyeing them yourself, you can get the color or colors you desire. Oil dyed shells are best; use an aniline dye or any synthetic organic dye. The cost of the dye is small and the dyeing process is easy. Dyes are also available from the shell companies. For light colors, one or two teaspoons of aniline color is sufficient for two quarts of water. For darker colors, use more dye and less water. Two colors can be mixed to make a third color. Wear rubber gloves to prevent staining your hands.

Dyeing is more successful if only a few shells are colored at once. Place shells or scales in a strainer or sieve, dip into the dye solution and allow to remain for 10 or 15 seconds, remove from solution and shake sieve or strainer of shells several times to move them about, this also removes any excess dye solution. Dip into the dye again, repeat the shaking process. Spread shells on several thicknesses of wrapping paper, away from sunlight; as the sun will fade the color. Stir the shells occasionally to aid in drying. After the shells are thoroughly dry, store in glass containers or boxes.

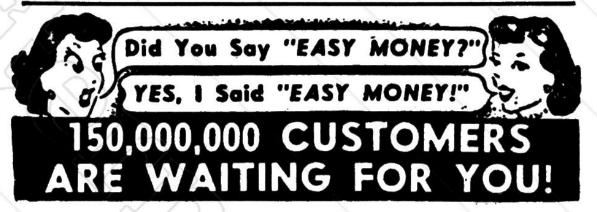
Dye solution that has been used once cannot be used again with satisfactory results, for after it stands several hours it is not good for re-use. Don't be disappointed if different shells dipped in the same color dye solution come out shades lighter or darker. This is characteristic of the different types of shells or scales; some absorb more color than others.

Another method of coloring that is

used quite frequently is a mixture of white gasoline (the kind generally used for cooking) and artist's tube oil paint. A pearl essence thinner may be used if you have difficulty purchasing white gas, but this mixture evaporates rapidly. To color one pint of shells, put one ounce of white gas in a 2-quart glass bowl, squeeze about an inch of artist's paint into it. Mix well. Experience

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will teach you how much oil paint to use for various colors. Some colors require a richer pigment than others. After the solution is completely mixed, add the shells and mix with a medium size paint brush, keep pushing the uncolored shells that are on top down to the bottom into the solution; continue stirring and mixing until the mixture evaporates. Because of quick evaporation, you'll find it is necessary to work

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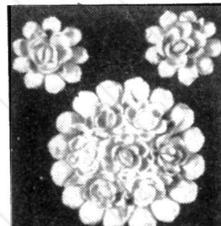
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as rapidly as possible when using this method to tint the shells. Spread the shells out on paper to dry in the shade. You can stir and mix the shells in the solution with your hands (wear rubber gloves), lift the shells, then drop them gently back into the vessel. This process also helps to dry them quickly.

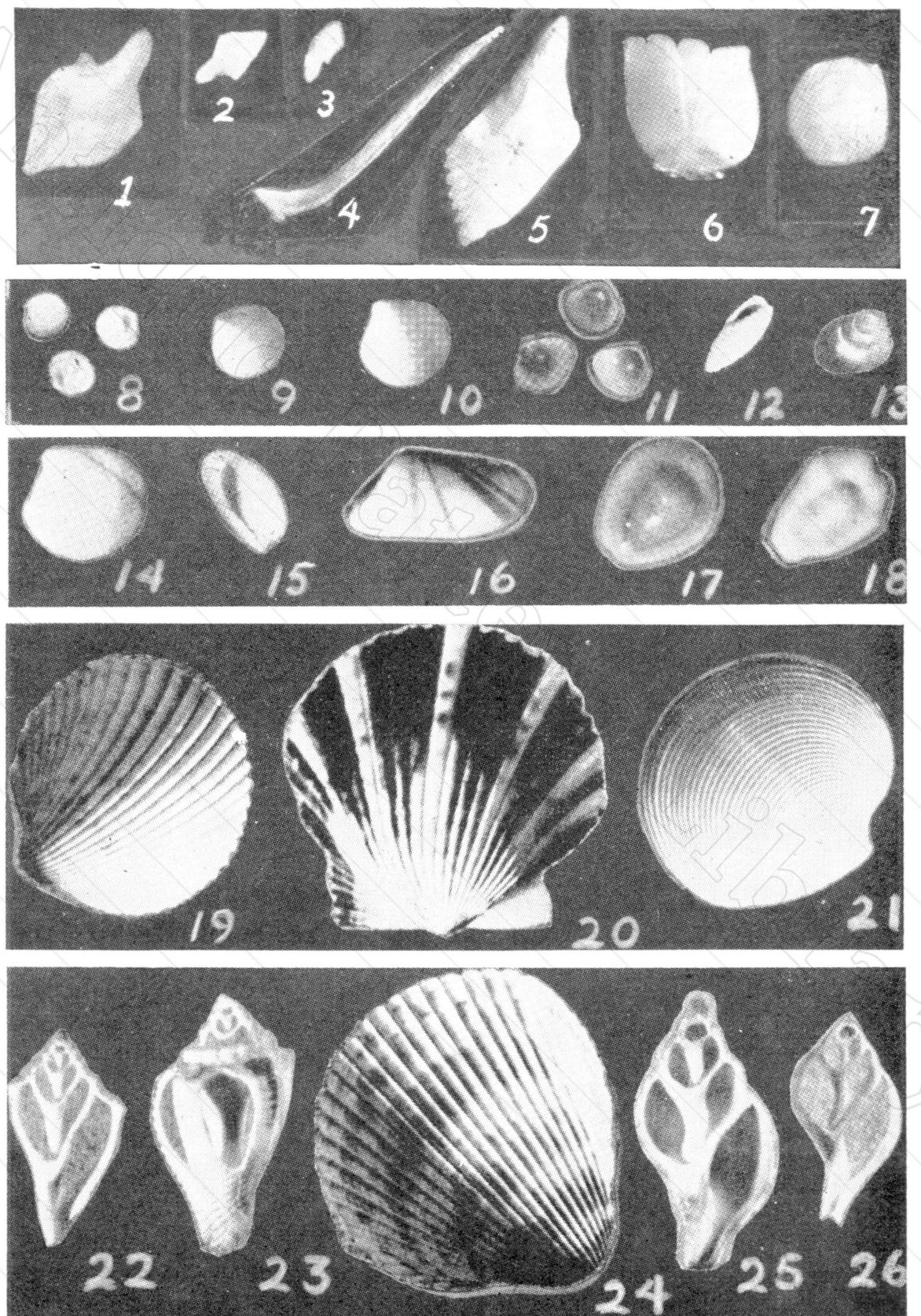
For pastel colors, such as pink, lavender, light blue, squeeze one to onehalf inch of zinc white from the tube, mix well, then add the desired oil color a little at a time until you get the tint you wish. A two-ounce bottle of pastel base can be used in place of white zinc (about ½ teaspoon of pastel base to one pint of shells).

(Continued on Page 38)

Fish Scales and Shells

- 1. Mississippi Garfish Scale, Smooth Edge
- 2. Florida Garfish Scale
- Florida Garfish Sliver
- Garfish Bones
- Mississippi Garfish, Lacy Edge
- Bone Fish
- Red Fish
- Baby Cup Shells
- 9 and 10. Lucines 11. Apple Blossom
- 12. Rice
- 13. Venetian Pearl
- 14. Toenail
- 15. Bubble
- 16. Coquina
- 17. Ring Top Cowrie
- 18. Money Cowrie
- 19. Rose Cockle
- 20. Gray Scallop
- 21. Dosinia
- Strombus-Natural, Double Cut Shell
- Strombus-Natural, 5 Cut Shell or Bird Cage
- Heart Cockle 24.
- Tulip—Single Cut Shell, Natural 25.
- Tulip—Double Cut Shell, Natural 26.

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--37--

(Continued from Page 36)

General Directions-There are a few general directions that one should know before beginning to make a specific shell product. Making any shell article consists chiefly of placing shells in rows, borders or desired positions and filling in the spaces to make the desired item. Shells, dyes, paints, lacquers, jewelry findings and plastics are obtainable from shell companies (see source of supplies at end of article). All kinds of findings such as bar pins, necklace clasps, ear screws, button backs, combs, chains, different sizes, shapes and gauges of plastic discs, etc., are available in variety. It is important to decide what you are going to make, then get the necessary findings. For example, if you are going to make a

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brooch, you must have in mind the approximate size so you'll know how large a disc and pin back or bar to use. Bear in mind that there are sundry shell kits available from shellcraft companies; their advantage lies in the fact that they contain all the materials assembled in a kit to complete one item.

Here are directions for making a rose pin and earring set. Some prefer to make the roses on a piece of wax paper or a piece of glass. After the rose is completely dry, cut loose with a sharp razor blade or knife; the rose is then glued to the disc or directly to the bar pin. Allow to dry thoroughly, then glue the bar pin to back of disc if it does not have one already fastened to it. The rose can be made directly on the disc if desired; thus eliminating the possible chance of breakage when removing it from the glass. If waxed paper is used, pull it away from the back of the rose after it is thoroughly dry. There is no set rule as to how the design should be made; some find it easier to do one way, while another person has an entirely different method of making it. Experience will prove the method most

Any good "stick-tight" transparent household cement may be used—use it sparingly, as it takes a very small amount for the shells to adhere. In damp weather, it is advisable to use a slow drying glue or it may turn white. When shells are glued to glass, tile or any non-porous surface, a glass cement specially made for these purposes is used. For a raised effect in the center, glue a small piece of cotton to disc and glue shells directly to cotton. About the only tool you need is a pair of tweezers with curved or sharp points; serrated points are best to hold the shells.

Dyed or colored shells may be purchased in small packages that sell from 10 to 50 cents per package. Some companies sell multi-colored shells in packages. Larger quantities can be pur-

OLLY

Free Pattern

With Order

chased if desired by the pound, half pint, pint or quart measure. The larger shells are sold by count. The natural colored shells are slightly cheaper than the dyed ones. Shellcraft kits can be purchased singly or in quantity from the various shell companies.

Garfish scales are used for leaves and petals when making flower designs and corsages; they have both smooth and lacy edges. Thin fish scales such as the bone, scallop, and buffalo are very easy to work with because the scales are very flexible and can be bent to any desired shape. The scale is also soft and can be cut with scissors or a sharp knife.

In making a brooch, for instance, try to select shells of approximately the same size. Various small shells are used for making centers of flowers. We are using baby cup shells in the center of our design, but apple blossom shells, Venetian Pearl shells, gar grit, yellow, brown, black or natural colored mustard seeds, broken shells chipped very fine and others are quite suitable.

How To Make A Rose Earring and Brooch Set

Materials Needed:

1 small package of lucine shells

1 small package of baby cup shells

l small package of garfish scales

1 pair of earring screws

l pair of discs for earrings

1 bar pin and disc for brooch (desired size)

1 tube of waterproof cement

l pair tweezers

Rose

l and 2: Place disc on a flat surface, preferably on a piece of glass because any excess glue can be scraped or cut away from glass without any damage. Squeeze a drop of glue on center of disc. With tweezers pick up one lucine shell at outer (smooth) edge, touch the hinge side of shell to the end of tube

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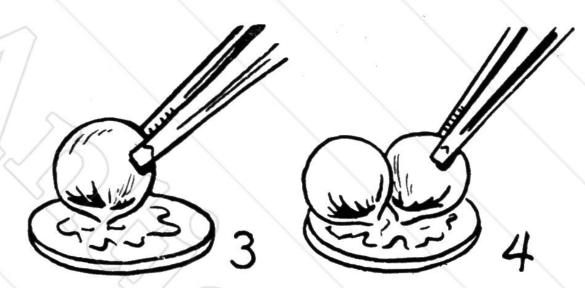
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of glue. If you would rather have the rose look more like a bud, place the hinge side of shells to the top or outside.

3 and 4: Place hinge side of shell to outer edge of cement on disc. There are six petals on each rose. Remember to tip each shell with cement before placing on disc. Place second shell



next to first slightly overlapping the first shell. Continue until all 6 shells form a circle. The sixth shell is placed slightly over the fifth and under the first shell.



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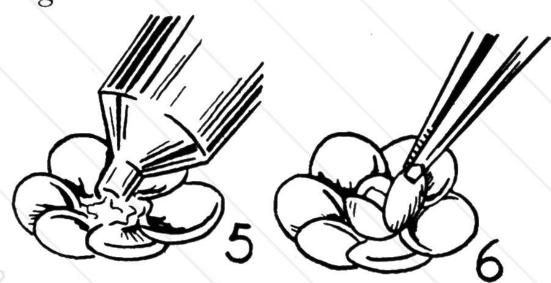
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5 and 6: Squeeze a small drop of glue in center of rose. This helps to hold the center shells in place when forming the bud. Place 3 or 4 small baby cup shells in center of rose overlapping each slightly to give the appearance of a bud; or two shells may be placed almost together for the center. If a closed bud is desired, press the shells together with thumb and fore-finger.



7 and 8: Dip end of garfish scales into cement and slide under petals to give leaf effect. Allow to dry thoroughly. Shade the center of petals as shown with oil paints, colored indelible pencils or any colored pearlizer, if desired. This enhances the beauty of the finished product. The tinting could be done after the rose is mounted on the ear screw.



9: You may screw earring on the edge of a box, leaving both hands free for work. Squeeze a little cement on back of disc and on earring back, then stick to earring.

Make 2 roses for a pair of earrings.

Brooch

10: Roses for the brooch are made in the same way as for earrings with one

(Continued on Page 44)



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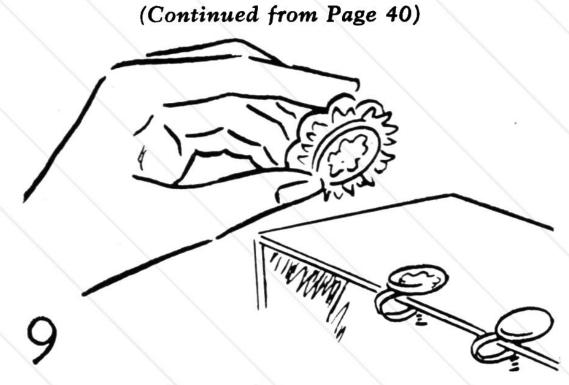
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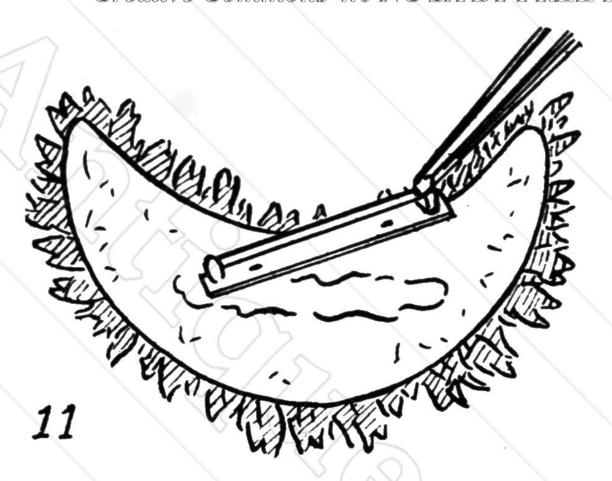
exception, form the rose on wax paper instead of disc. Make 3. After they have thoroughly dried, place one rose in the center of a crescent shaped disc (any other desired shape may be used) and one at each side of the center rose. Arrange garfish scales for leaves (as shown in sketch) under petals of each rose, tipping each with cement as for earrings. Arrange them so as to cover up the exposed plastic disc.



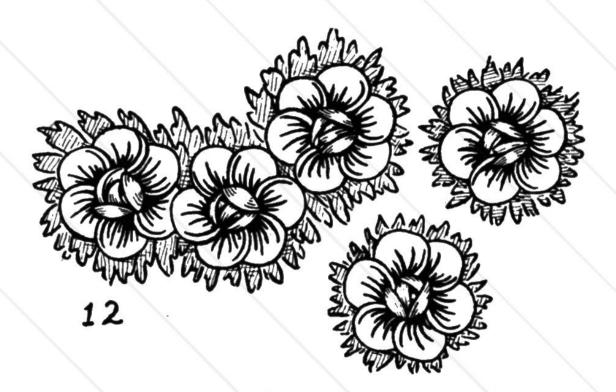
11: Place a pinback as shown on back of disc after the brooch is completed and dry.

12: Finished brooch and earrings.

Finishes—After you have completed a shell product, it is very important to cover it with clear lacquer, colorless nail polish or a pearlizing lacquer, to help prevent fading, bringing out the full beauty of the shells. A camel's hair brush can be purchased from the local variety store and is best to use if finish is brushed on; it can be sprayed also. Several coats are required for best



results. Allow each coat to dry thoroughly before applying the next coat. Clear lacquer or colorless nail polish gives a glossy appearance; a clear pearlizing lacquer produces an iridescent Mother-of-Pearl sheen. Colored lacquers and paints as well as gold or silver finishes are available for tinting finished products.



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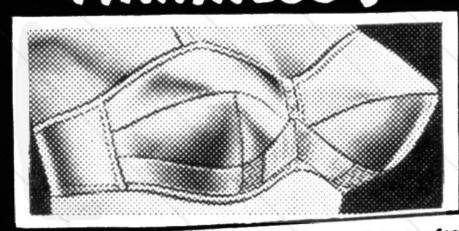
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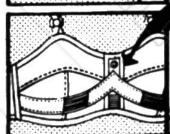
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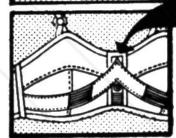
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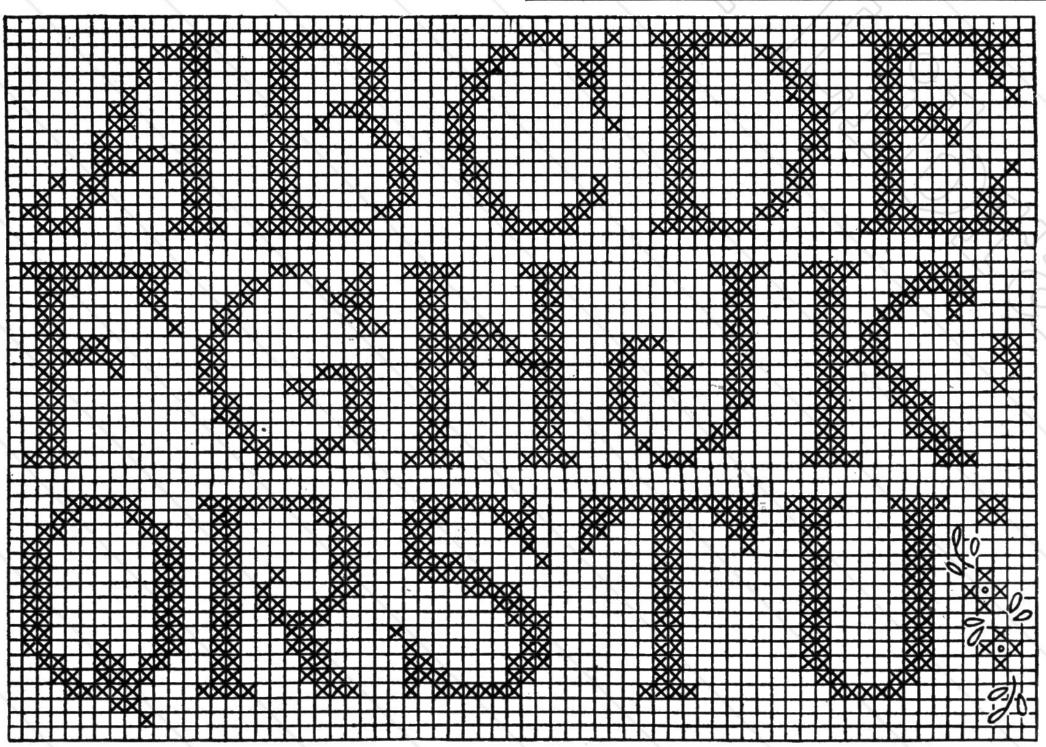
Abbreviations: Ch (chain); st (stitch); sk (skip); sl st (slip stitch); sp (space); bl (block); dc (double crochet).

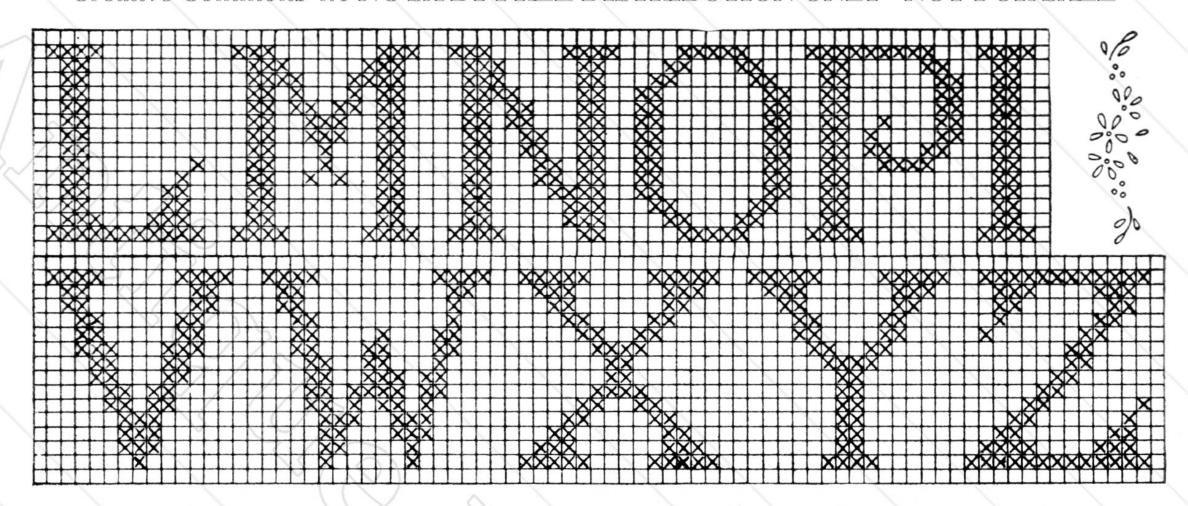
General Filet Directions

Filet crochet is composed of sps and

bls or open and solid meshes. A foundation ch is made into which bls and sps are worked. The initials are worked solid and if an inset is made, there will be open meshes between initials. A sp is formed by a dc, ch 2, sk 2 sts of previous row, dc in third st. A bl is composed of 4 dcs. If worked over a sp, a dc is made in the dc of previous row, 2 dcs are worked over the next 2-ch, dc in next dc. In working 2 or







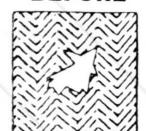
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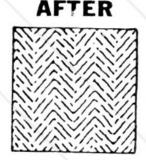
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more adjoining bls, there will be 4 dcs in the first bl and 3 dcs in each additional bl.

The open squares on the chart indicate sps, solid squares indicate bls. If you wish to combine initials, work out the design on squared paper, marking the same number of squares as given in chart.

The following directions will tell you how to add or decrease to form an uneven edge: To add one block at the beginning of row: ch 5 at end of previous row, turn, skip 3 sts of ch, dc in each of next 2 sts, dc in last dc of previous row. To add 2 bls at beginning of row: ch 9, sk 3 sts of ch, dc in each of next 5 sts, dc in last dc of previous row, continue in pattern. To add one bl at end of row; work 3 tr, working first tr in st with last dc and next 2 trs in base of first st or tr preceding. To add 2 bls at end of a row, work 6 trs, making first tr in base of last dc and next 5 trs in base of each preceding tr. The thread may be cut, before finishing initial and joined at desired point, a ch is made, 4 ch for first bl or sp, 3 for each additional one, 3 to turn for a bl or 5 to turn for a sp.

To decrease one bl at beginning of a row, sl st in sts of sps to be decreased, ch 3 for first dc of new row, proceed in pattern. To decrease 2 bls at end of row do not work in last 6 sts.

Painting Family History on China

Virginia Holmes

A profitable home industry has been developed by Mrs. Rena Porter of Harrison, Arkansas. Mrs. Porter paints plates—not only the flower and fruit kind, but heirloom plates, individually designed to preserve in picture form special events such as marriages, births, and other memorable family occasions.

Birth plates are usually painted in pastel shades and a baby face or stork is used as the central figure. Beneath it is recorded the baby's name, weight, date and place of birth. On the border of the plate are inscribed the parents' names or any other designs the customer desires.

For example, the central figure of one birth plate is a peach tree, a bassinet balanced among its branches. A stork hovers over the basket, and two small boys stand beneath the tree, their faces upturned. This tells the story of Mrs. Porter's own sons who had been shown the dainty bassinet in which the stork would leave a baby sister. They had surreptitiously hung it in the tree because the stork would be more likely to find it there than in the nursery.

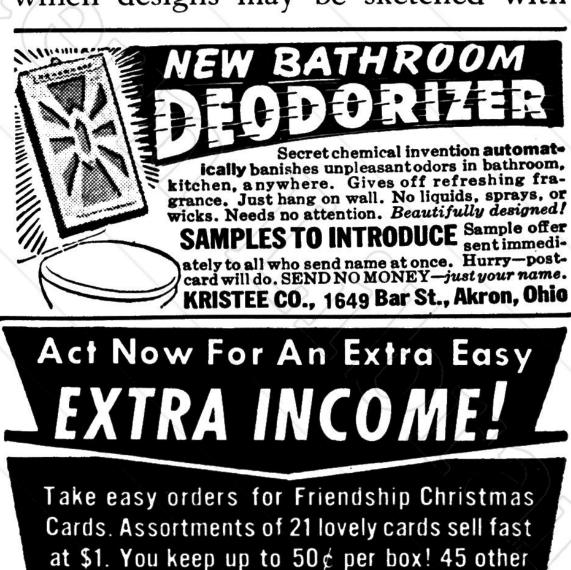
Marriage plates are painted in a great variety of designs and themes, since they usually portray the couple's meeting, favorite songs during courtship, and wedding scenes. The date and place of the marriage occupies a prominent place on the plate, as well as the first names of the bride and groom. On these plates, Mrs. Porter has painted everything from hearts and lovebirds to a young lady sitting in a mudpuddle where she was dropped on their first date by an over-ambitious suitor whose chivalry was intended to exceed that of Sir Walter Raleigh.

Family plates list the names and

birth dates of children, with a sketch of the home, a favorite pet, or measures of songs the family has particularly enjoyed through the years. These designs are sometimes applied to plain china which has been in the family for generations, making it of double heirloom value.

Since she finds it difficult to procure bisque, or unglazed china, Mrs. Porter uses the following method of applying the designs to glazed surfaces:

First, she wipes the plate with a soft cloth dampened with turpentine and allows it to dry for a few minutes. This makes a filmy coating on which designs may be sketched with



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Most of Mrs. Rena Porter's waking hours are spent in her Harrison, Arkansas, home either painting plates commemorating weddings, births and other family events for a growing list of customers, or teaching others the china painter's craft.

an ordinary lead pencil or traced with a special china carbon paper. When the china is fired, these lines burn out. The specially skilled artist can paint freehand directly on the china without this preliminary coating.

Mrs. Porter buys china paint in powder form, mixing small amounts at a time, since it dries rapidly and cannot be kept over from one day to the



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next. For mixing, she uses a piece of glass (an old window pane will do). After studying the design to see what colors she will need, she places the powder in tiny mounds on the glass. Then, with a medicine dropper, she adds to each mound enough fat oil, thinned with oil of lavender, to form a paste that will brush smoothly, but not run. Fat oil, she explains, is the heavy, sticky residue left from the evaporation of turpentine. The oil of lavender (or cloves) is used only when the fat oil is too thick. The powder and oil must be thoroughly ground with a flexibile palette knife.

Brushes, a small jar of turpentine for cleaning them after each shade of paint used, and old cloths for wiping surplus paint are the only other supplies needed. Brushes vary from a fine hairline point to any width desired. All the materials can be procured from firms who sell art supplies.

The rest is up to the artist. "Of course," Mrs. Porter says, "nothing can take the place of expensive art

lessons. However, the amateur can create some satisfactory china painting by experimenting, and mistakes can be wiped away with a turpentine-moistened cloth."

Plates decorated by the process described above must be fired for beauty and permanence. China kilns are available in most communities, where firing may be done for a small fee.

Another type of paint which may be used is plastic enamel, which requires no firing and can be used on any glazed surface - dishes, glassware, lamps, pottery, bottles, or earthenware pieces. When the colors have dried for several days, the design is durable and lasting. However, to insure permanence, the objects may be placed in a cold oven and the heat turned to 300° F. for fifteen minutes.

The individuality of heirloom plates has made them increasingly popular

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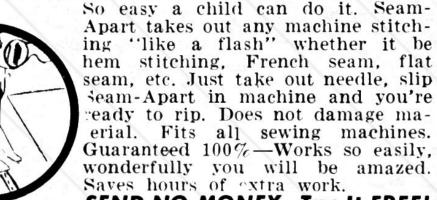
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SEAM-APART, Inc., Dept. WB

and customers from all parts of the Southwest have commissioned Mrs. Porter to paint them. She first made a few plates as gifts. When she was solicited to paint for sale, she decided to make it a paying proposition. She began by running a single advertisement in the Sunday edition of the largest state newspaper and placing samples in local gift shops for orders on a commission basis. Assured that the plates would sell, she obtained space in a store window and displayed several plates with a card bearing her name and address, and the price charged for painting. After that, orders began pouring in and now she cannot keep ahead of the demand for her products. She has been persuaded to form classes in china-painting which she teaches in her own home.

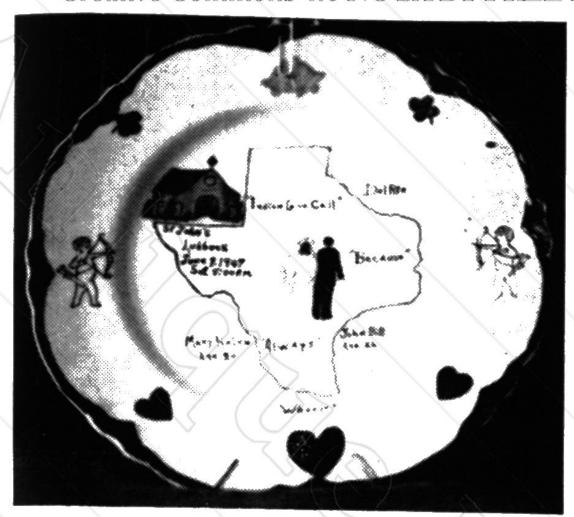
Mrs. Porter has reared four children, and in addition to all her housework carries her full share in church and community activities. She is a charter member of the local Home Demonstration Club and is crafts leader for that organization. She is active in the National Save the Children Federation, and each summer she devotes two weeks to teaching china-painting in the workshop for children sponsored by that federation.

With only one child, now high school age, remaining at home, what was once a sideline hobby takes up most of Mrs. Porter's waking hours. The plates sell for \$4 to \$7 each, and she can do an average of five a day. She limits her classes to eight persons, charging \$1 for a one-hour lesson. By doing her painting-to-order in the

afternoon and evening, she makes full use of her time.

"The psychological values of my hobby are countless," says Mrs. Porter. "The variety of subjects to be painted, the new friends made through customer contacts, and above all the knowledge

morning, and scheduling classes for



This marriage plate, painted by Mrs. Porter for her daughter and son-in-law, records significant events in their courtship and wedding.

that what I have created will be treasured through the years to come—these make my hobby the most enjoyable work I have yet discovered."

Knitted Rug

This rug is suitable for any room in the house; make it in harmonizing colors. Oval in shape, it is made of knit and purled strips alternated. Cotton, wool or rayon rug yarn and number 10 wooden knitting needles should be used; wool remnants might be cut into strips, or wide strips of nylon hose could be rolled into the proper thickness to use instead of yarn. Other desired yarns or threads might require finer or coarser needles, and would, of course, affect the size of the rug.

Abbreviations: Sts (stitches); k (knit); p (purl); O (yarn over).

To begin rug, cast on 3 sts.

Row 1: O, k 3.

Row 2: O, k 4.

Row 3: O, k 5.

Row 4: O, k 6.

Row 5: O, k 7.

You now have 8 sts on needle. K every row until strip is about 11 inches long when held taut.





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strument. U. S. School of Music, 2409 Brunswick Bldg., New York 10, N. Y. 52nd Successful Year.

FREE BOOKLET Next row: K 1, bind off 1 st, k 6.

Next row: K 1, bind off 1, k 5.

Next row: K 1, bind off 1, k 4.

Next row: K 1, bind off 1, k 3. Next row: K 1, bind off 1, k 2.

Next row: Bind off remaining 3 sts. This completes the first strip or center of rug.

Second Strip—Cast on 8 sts. K 1 row, p 1 row for about an inch. (K 7, turn, p 7, k 8, p 8) twice, k 6, turn,



p 6, k 8, p 8, k 5, turn, p 5, k 8, p 8, k 4, turn. P 4, k 8, p 8. (K 3, turn, p 3, k 8, p 8) twice. K 4, turn, p 4, k 8, p 8. K 5, turn, p 5, k 8. P 8, k 6, turn, p 6, k 8, p 8. (K 7, turn, p 7, k 8, p 8) twice. This shapes one end of strip. Continue with k 1 row, p 1 row until it is necessary to repeat shaped part for other end of center strip. Continue to k one row, p one row until it meets beginning of second strip, then sew these ends together and sew second strip to the first strip. It may be well to sew as you go so that length is exactly right.

The next strip is all k as in first rnd. As the curved ends are now more gradual not quite as much narrowing is needed. Cast on 8 sts and k plain to curve, follow with (k 8) 4 times, k 6, turn, k 6, repeated until curve is completed. K plain side, repeat narrowing

for other end and complete. Sew this strip to the previous one as before.

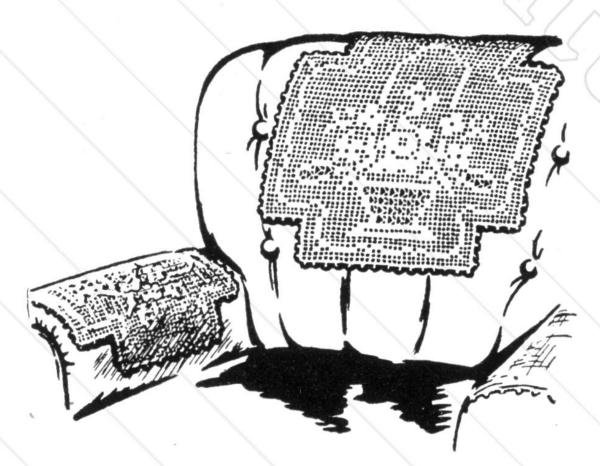
Follow with another k and p strip. Curve ends as in former strip—only p

every other row.

The sketch shows ending rug with a k strip (that is every row is k). The outside strip, if every row is knitted, need not be shaped, as an all-knitted strip adjusts to gradual curves while those containing purling do not.

Flower Basket Chair Set

This old-fashioned flower basket chair set is worked in filet crochet with lacet stitch. The arm pieces and the back are worked exactly alike, each measures 13 x 16 inches. The set re-



quires 500 yards of J. and P. Coats Knit-Cro-Sheen in white, ecru or any color. Use a size 7 crochet hook.

Abbreviations: Sp (space); ch (chain); sk (skip); dc (double crochet); sc (single crochet); p (picot); bl (block).

Work design from the side across. In the directions 1 sp refers to 1 dc, ch 2, 1 dc; in making a bl, substitute 2 dc for the ch-2. To make the curved meshes or lacets that form the basket part of the design, make ch 3, 1 sc, ch 3.

Chair Back—To begin, ch 110. Row 1: Starting in the 8th ch from hook, make a row of sps (35 sps).

Row 2: Make 35 sps.

Row 3: Make 2 sps, 1 bl, 2 sps, 5



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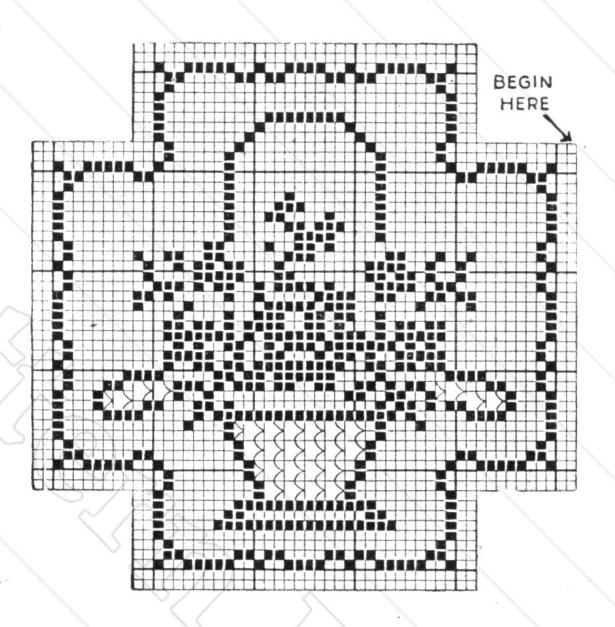
bls, 2 sps, 1 bl, 2 sps, 5 bls, 2 sps, 1 bl, 2 sps, 5 bls, 2 sps, 1 bl, 2 sps.

Row 4: Make 3 sps, 2 bls, 5 sps, 2 bls, 1 sp, 2 bls, 5 sps, 2 bls, 1 sp, 2 bls, 5 sps, 2 bls, 3 sps.

Row 5: Make 3 sps, 1 bl, 27 sps, 1

bl, 3 sps.

Row 6: Make 2 sps, 1 bl, 29 sps, 1 bl, 2 sps.



Row 7: Make 2 sps, 1 bl, 5 sps, 2

bls, 22 sps, 1 bl, 2 sps.

Row 8: 2 sps, 1 bl, 21 sps, 1 bl. Make ch 3, sk 2 dc; make 1 sc in next dc. Make ch 3, sk 2 dc, 1 bl, 4 sps, 1 bl, 2 sps.

Row 9: Make 2 sps, 1 bl, 4 sps, 1 bl, ch 5, bl in bl, 21 sps, 1 bl, 2 sps. From this point follow the chart given. Finish outer edge with sc and a ch-3 p over every other dc.

Arm Pieces – These are worked exactly like the chair back.

When making a birthday cake or one for some other special occasion, put a greased glass in the center of a round deep pan and pour the batter around it. Fill the tumbler with flowers after cake is iced and placed in center of table.

If you have yarn you plan to keep over to the next season, it is wise to wind it over a moth ball. The moths will not bother.

To prevent crumbs from falling off steaks and chops in frying pan, bread them several hours before using and place in refrigerator.

There is no need to baste rick rack or braid on material, use scotch tape to hold it in place. Sew right through the tape and then pull it off after stitching is finished.

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SCHOOL BOY

—58— www.antiquepatternlibrary.org 2025, 11

School Boy

An apple for the teacher! This school boy is hoping he'll really make a hit with the teacher the very first day. The remainder of the doll designs will be boys. Alternate the boy and girl blocks in the quilt you are making, reversing as many as you like. This block, like others, can be embroidered, appliqued, stenciled or hand painted in desired colors.

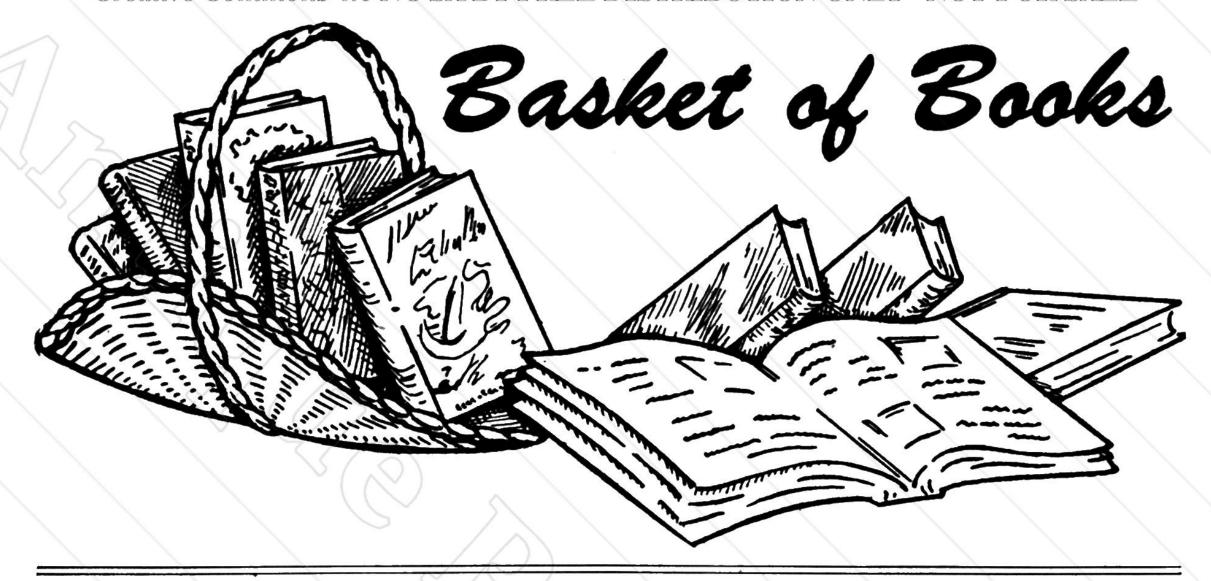
Place each doll on nine to twelve inch white or pastel blocks; twelve or eighteen such blocks can be alternated with plain blocks to make quilt of desired size. Trace on paper for the children to color.

For hand painting, trace the doll lightly on material, outline in colors of textile paint, using a pointed water color brush. Dry brush 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—reddish brown; eyes—blue; lips—red; cheeks—slightly tinted rose with brown freckles; legs and arms—flesh tones; apple—red; books—black or gray; book strap and shoes—brown; pants—blue; shirt—yellow; tie—red or black; socks—red and blue stripes.





THE SOUP BOOK

Louis P. De Gouy
(394 pages; Greenberg, New York, N. Y.;
\$4.50)

"Soup is to the meal," says Louis De Gouy, "what the hostess' smile of welcome is to the party." He also believes that "good soup is one of the prime ingredients of good living" and no one who has studied the delectable recipes he has assembled in this volume will doubt for a moment the soundness of his assertion. Mr. De Gouy himself was one of the most famous chefs the culinary world has known and his various cook books stand as permanent evidence of his greatness. Unlike many of his peers, however, he combines simplicity with his artistry so that even a frightened beginner can follow his instructions without difficulty and with every possibility of achieving outstanding success. There are, to be sure, several exotic soups among the more than 800 that are described in this book, soups that verge on the sensational but that are scarcely practical for the average home maker whose marketing facilities are limited. In the main, though, these are recipes for every household, for every cook, and suitable for every conceivable occasion.

In a delightful introductory chapter, Mr. De Gouy discusses soups in general and distinguishes between the different types. He describes the various kinds of stock and tells not only how each should be made but also explains why each step that he recommends is necessary. He tells how to give the stock a tempting color, too, without resorting to some artificial coloring that might detract from the flavor, and he stresses the importance of dressing up the soup with parsley, dumplings, croutons, cheese straws, and such, all of which are described in detail in later chapters. Then he proceeds to the soups themselves.

First he deals with hot consommés, bouillons, and broths, an assortment that includes such items as consommé with egg dumplings, clear turtle soup, Scotch broth, and the more complicated consommé transparent, supposedly the favorite of Louis XIV. After that he discusses the chilled and jellied soups and here one finds not one but three recipes for borscht, the famous beet soup, "a meal in itself on a sultry day." There is a superb recipe too for vichyssoise, the leek and potato soup that has been acclaimed all over the world, and a fine one for chilled cream of watercress soup that looks as refreshing as it tastes when summer is baking the land.

In the hot soup category, the choice offered by Mr. De Gouy is seemingly limitless. There are cream soups of every conceivable sort, bisques and chowders too, and even a series of canned soup combinations. There are also the soups that defy classification, onion soup and hopping John black bean soup, minestrone Milanaise, oxtail soup, Philadelphia pepper pot, mulligatawny, turkey soup with almonds, and wild rabbit soup, hunters' style. One can make one's selection, winter or summer, confident that if one follows instructions implicitly the result will be a culinary triumph.

THE WOMAN'S FIX-IT BOOK

Arthur Symons
(239 pages; illustrated; Greenberg, New York
City, N. Y.; \$2.95)

Believing whole heartedly that the machine age woman, if she wishes, can do for herself almost anything a machine age man thinks he can, Arthur Symons has written this highly informative, often entertaining, book to speed her on her way. "The Woman's Fix-it Book" is not, of course, as Mr. Symons points out, for the lady who fears damage to her manicure or an occasional callus on her knee. Neither is it intended for the deliberately helpless soul whose life is dedicated to not knowing how to lift her own finger if a big strong man is available to do it for her. It is meant to give all possible assistance to the able bodied, selfreliant female who will appreciate knowing how she herself can cope with the endless repair and up-keep jobs that are an inevitable part of every day life, instead of having to rely on an expensive plumber, electrician, painter or carpenter, every time a faucet leaks, a fuse blows, a table gets scarred or a chair leg breaks.

The two points stressed most strongly throughout the book are first, safety and second, the proper use and proper care of the proper tools for the various projects to be tackled. In his chapter on electricity, for instance, Mr. Symons mentions again and again the vital importance of dry hands and of standing in a dry spot whenever one is about to approach an electrical appliance or investigate a fuse box. He warns, too, of the fire danger inherent in frayed light cords and such, and tells not only how to repair a plug that has broken loose but also how to fit a whole new cord in a lamp whose wiring has gone awry. It's so easy, incidentally, that one finds oneself resenting the business one has given the nearest fix-it man who made it seem so hard.

Replacing faucet washers isn't difficult either, and minor toilet-tank repairs should not be beyond the capabilities of any woman who can read and study a simple diagram. Mr. Symons tells one how to build shelves, too, and how to hang paper, how to understand the workings of an automobile and change its tire when deflation sets in, and how to care for the lawn and garden. He says never to throw away old garden hose, recommends paraffin for sticking doors and drawers and a new plastic preparation for sliding scatter rugs. In other words, there are few facets of life about the house that he doesn't cover in a way that anyone may understand and put into practice with relative ease and permanent satisfaction.



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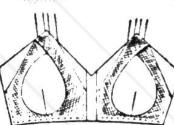
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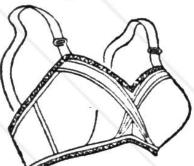
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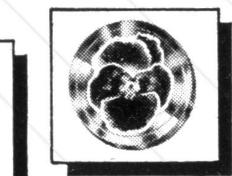
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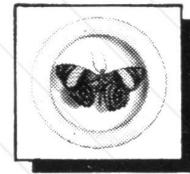
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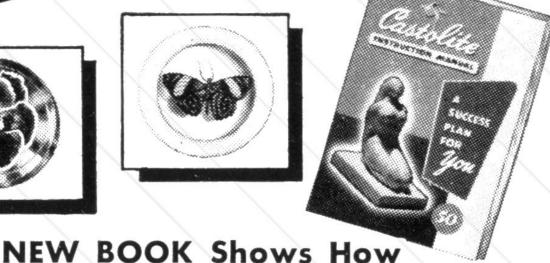
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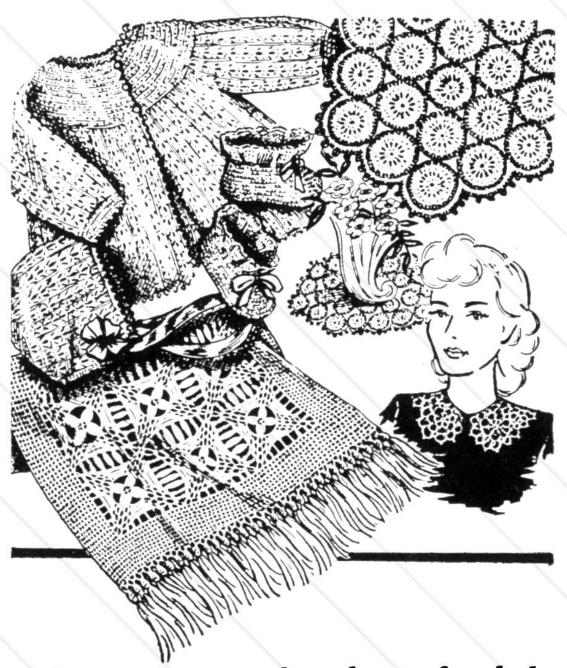
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In The Future



A cunning crocheted set for baby will appear in the very near future.

Directions are for a size 1. The sacque is made with a yoke of solid single crochet that fastens with 3 buttons; the balance is worked in an attractive shell pattern.

For pick-up work, this crocheted doily in snowflake design is quite suitable to use on a lamp table or other desired places. It is simple and easy to make.

The fringed table scarf stunningly combines cream and ecru mercerized crochet thread. The design could easily become a tablecloth, bedspread or luncheon set, depending upon the thread used.

One is always in need of a white collar to perk up a dark dress and here is a tatted one in answer; it is very lacy and pretty.

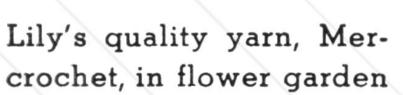
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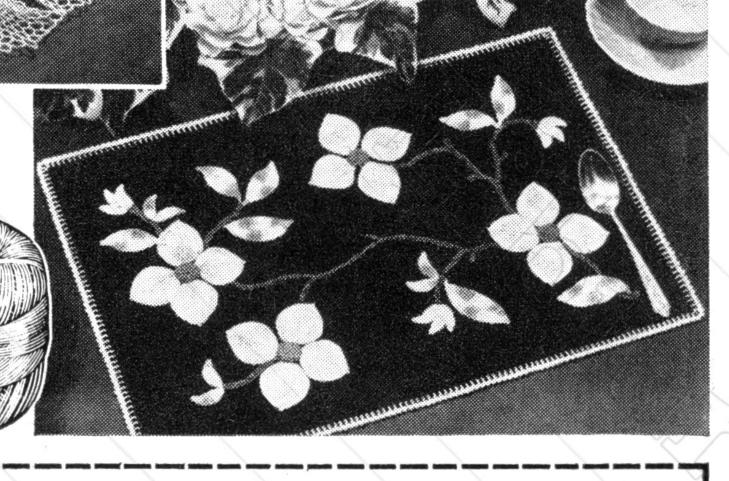


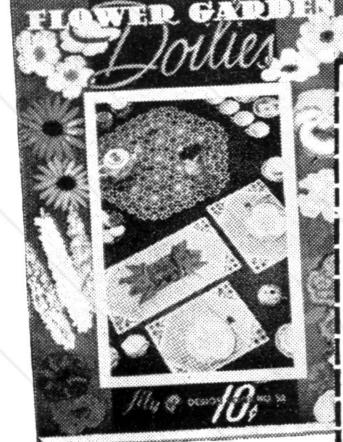
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