

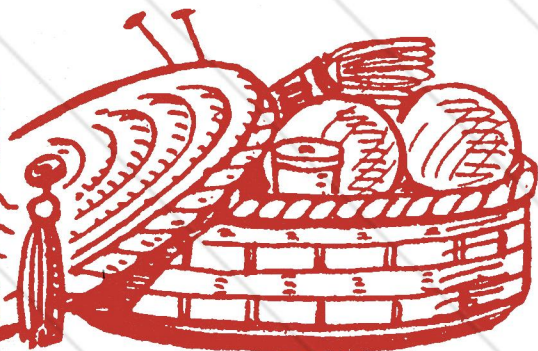
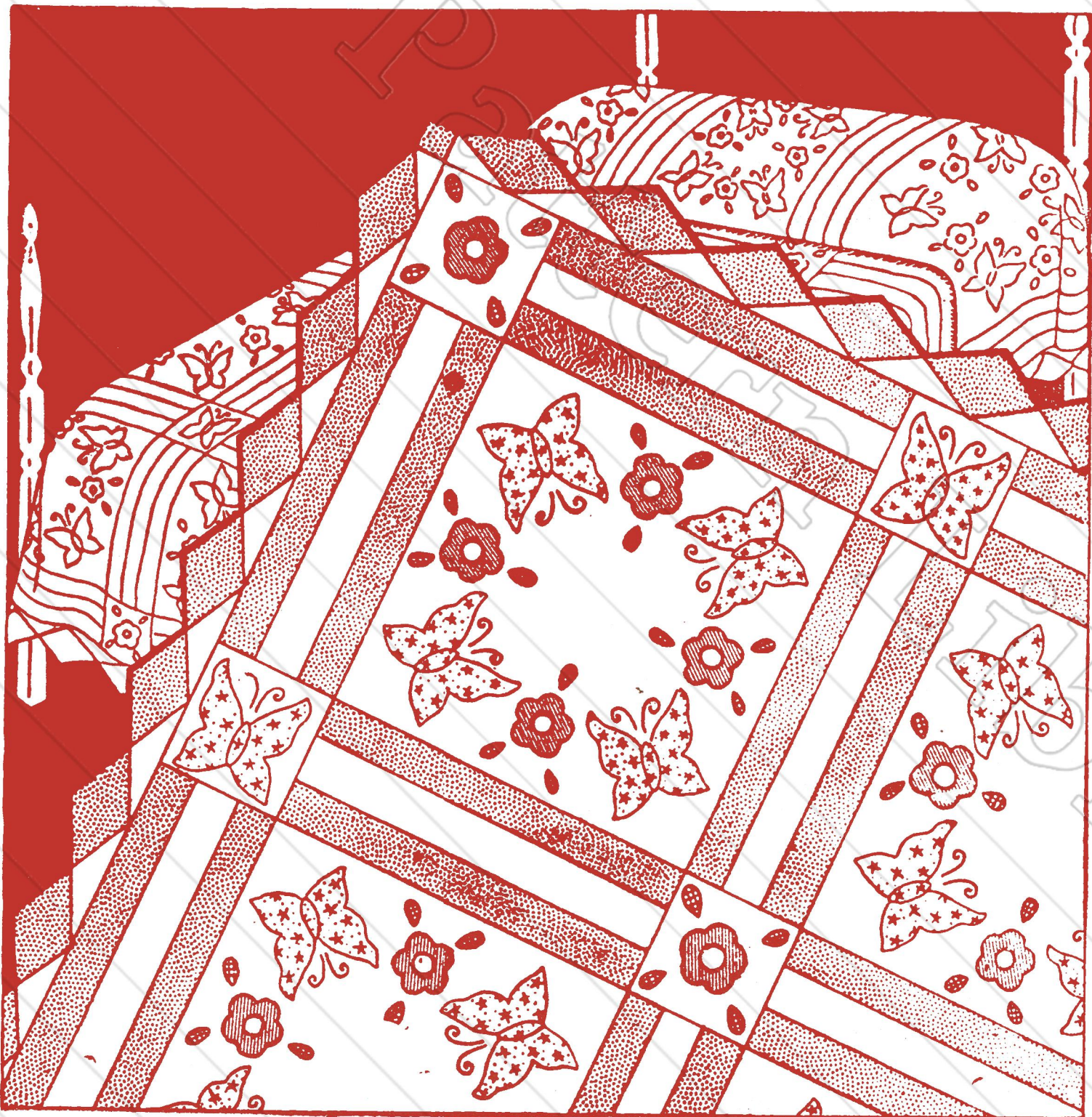
# Aunt Martha's Work Basket

HOME AND NEEDLECRAFT  
For PLEASURE and PROFIT

VOLUME 5

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NO. 3



IDEAS for the Bazaar, the Home,  
Gifts and Sparetime Money-makers  
—with Many Inexpensive, Easily  
Made Articles that find a Ready Sale.

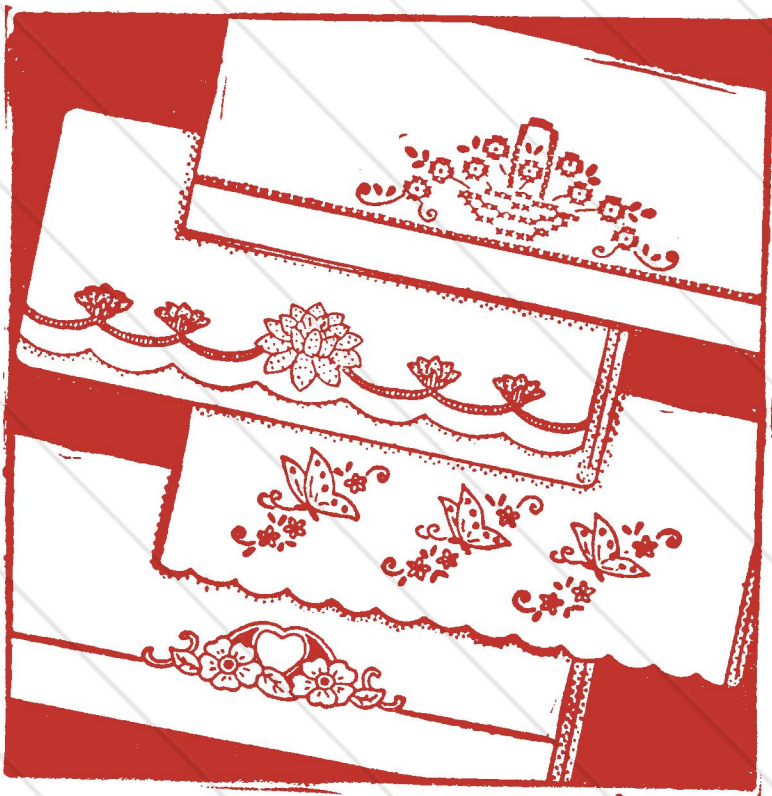


## The Next Issue

Next month there will be a skating set of cap and scarf, crocheted in afghan stitch. Also of crochet are the two doilies—these increase to any desired



size by repeating the rows. One of these doilies is made up of chain loops while the other features double crochet clusters.



On the transfer you receive 4 pillow slip motifs, and the applique Butterfly Wreath quilt shown on cover.

As a special feature you will be given an illustration and complete instructions for making a very practical quilting frame.

## How to Use Aunt Martha's Numo Hot Iron Transfers

This hot iron transfer is entirely different, and if the following directions are observed, you can get three or four (sometimes more) stampings from each design. THE DESIGN IS TRANSFERRED SLOWLY—be sure to allow sufficient time.

NUMO patterns stamp in blue and give best results on light cotton materials. Silks do not withstand hot temperatures and most heavy linens contain large amounts of dressing which cause it to scorch easily. For use on dark materials rub chalk or lump starch on back of patterns and then trace lines as stamped on the paper to your material.

1. Iron must be very hot, almost, but not quite scorching.
2. This transfer will seem wrong side out, but the design you stamp will be like the picture. Cut out that portion of pattern you intend to use and place it PRINTED SIDE DOWN where it is to be stamped. Cover with larger piece of paper to prevent slipping and press, moving your iron to keep from possible scorching.
3. For your convenience a "test" design is included. Use this on a scrap of material, remembering that the design is transferred slowly.

FOR BEST RESULTS YOUR IRON MUST BE ALMOST SCORCHING HOT.

### On the Transfer

On the transfer there are 6 pan holder motifs and a mitt for handling hot pans. The wooden shoe (G) may be made of yellow material or unbleached muslin. Embroider the flowers. Bell (A) may be of print with inside and bands applied. Box (C) may also be print, with ribbon and bow applied. Drum (D) may be of print, with top and bands of plain color. Embroider clapper of bell and any other parts not applied in outline with black. Cut a back for each,



pad well and whip back and front together around edge. Attach loop at X on each for hanging.

B and E pieces are each one section of a pieced pan holder. For B, cut 6 of print and 6 of white or color; for E cut 4 of print and 4 of white color. Piece into circles as shown in the illustration and finish as for those above.

The mitt may be stamped on any desired material. A back of plain color might have a palm of print. If plain color is used for both front and back, stamp the two rows of cross stitch around top of palm also. Work cross stitch in



black. Both back and front may be padded before being joined or back may be hemmed and sewed to palm and padding, then a lining may be whipped inside the palm to cover all seams.

Sew the four pieces of the spool-shaped pillow together and sew 8½-inch squares in ends. Leave opening for stuffing.

The elbow pillow has only one piece (C) given on transfer. Measurements for the other pieces are given.

The two A pieces 17½ inches square form top and bottom, but an 8½-inch square must be cut out of one corner of this square to form elbow shape.

The B strip 5½x35 fits between the two full 17½-inch sides of the two pieces. Cut two triangles (C) and stitch to ends of B, then stitch this strip to top and bottom pieces—having the points of C pieces extend to corners where 8½-inch square was cut out. To make the piece which fits into this space, place C piece on fold as indicated and cut double. Sew this piece to top, stuff, then whip bottom seam. All seams may



be made on outside and bound, or cord may be whipped over seams.

D is for the wedge-shaped pillow. Measurements are given for the other pieces. This pillow is 15½ inches wide, 10½ inches in height, 7¼ inches deep at bottom. Assemble as shown in illustration.

The tie may be made from regular tie material, prints or stripes selected for this purpose, or pieces of silk or crepe on hand. Heavy material is best. Cut A and B pieces of tie on bias and seam small ends together. Press seam open. Hem ends of tie as indicated by short lines across seams—hems may be put in by machine, or rolled and whipped. The rest of tie may be finished by hand.

Cut a lining by C and D patterns. This should also be cut on bias, and may be of outing flannel, heavy muslin or thin woolen lining material. Overlap small ends and stitch across.

Mark center of lining from end to end. Place tie on ironing board with right side of material down, lay lining over tie matching small and large ends, center lining an equal distance from ends of tie.

Fold the curved side of tie which runs into point at large end over lining so that width of seam falls over marked center of lining. Baste lining to tie along this line, being careful to avoid stretching. Now turn under a seam's width on other side of tie and baste. Fold this side of tie to overlap seam's width on other side and whip or blind stitch along seam in long stitches, catching through lining. Do not go through front of tie.

Allow tie to fold naturally near points indicated and press folds lightly.



**Poinsettia Quilt**

This block measures 12 inches across widest point when pieced. A quilt 7 blocks wide by 8 long, with 3-inch border all around will measure approximately 93x105.

The total number of each piece required for a quilt of this size is given on the cutting guide. One block on the quilt chart is lettered to correspond with letters on cutting outlines; refer to this when piecing blocks.

Cut all pieces along dashed line and seam at solid lines. E pieces must be cut double by placing dotted line on fold of material, or a complete pattern of E may be cut from heavy wrapping or sandpaper and the pieces cut by this.

The small "e" border triangle is also cut double, and 64 of these will be needed. They may be of green to correspond with setting, of white, or to match border, in which case they will become part of the border.

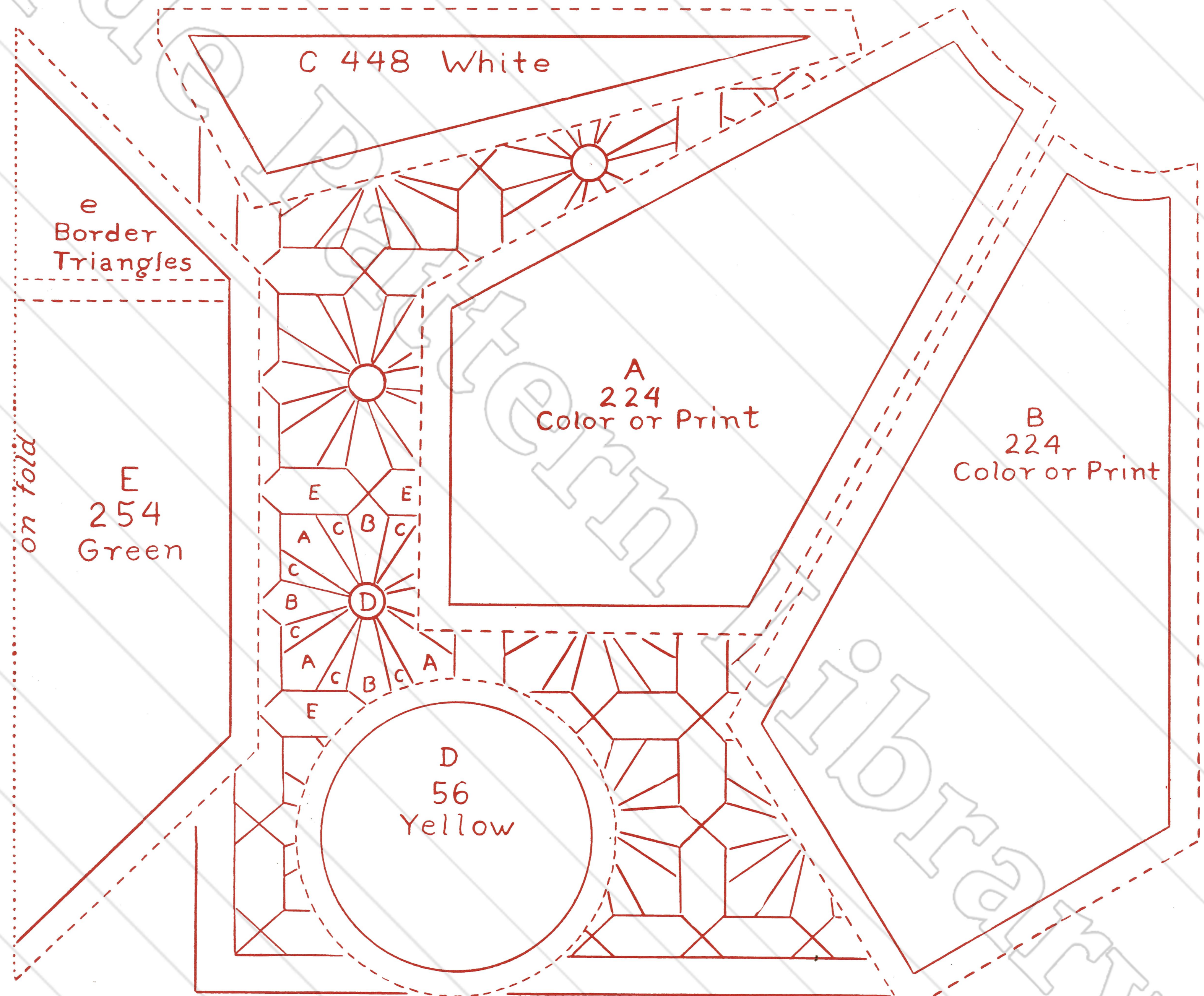
For a realistic poinsettia, red print may be used for A and B pieces, with yellow D center and green E setting. For those who do not desire such vivid colors, daintier pastel prints and solid colors may form the flower, and the E setting might be white.

In piecing the blocks, seam A, B and C pieces together as shown on chart. Turn D pieces under, baste edge down, and blind stitch or whip in place over center of pieced flower. Sew the E pieces around the pieced flower as shown. When difficult corners must be turned, neater work will result if one piece is laid over the other, turned under and blind stitched or whipped down as in appliqueing.

The 3-inch border may be white or plain color. Quilt along lines of pieced blocks. MATERIAL REQUIREMENTS:

- For piecing—
- 2 yds. white for C pieces.
  - 3 yds. print or plain for B pieces.
  - 25/6 yds. print or plain for A pieces.
  - 4 yds. green or other color for E pieces.
  - 2 yds. material for 3-inch border.
  - 9" material for "e" pieces.
  - 9" yellow for D pieces.

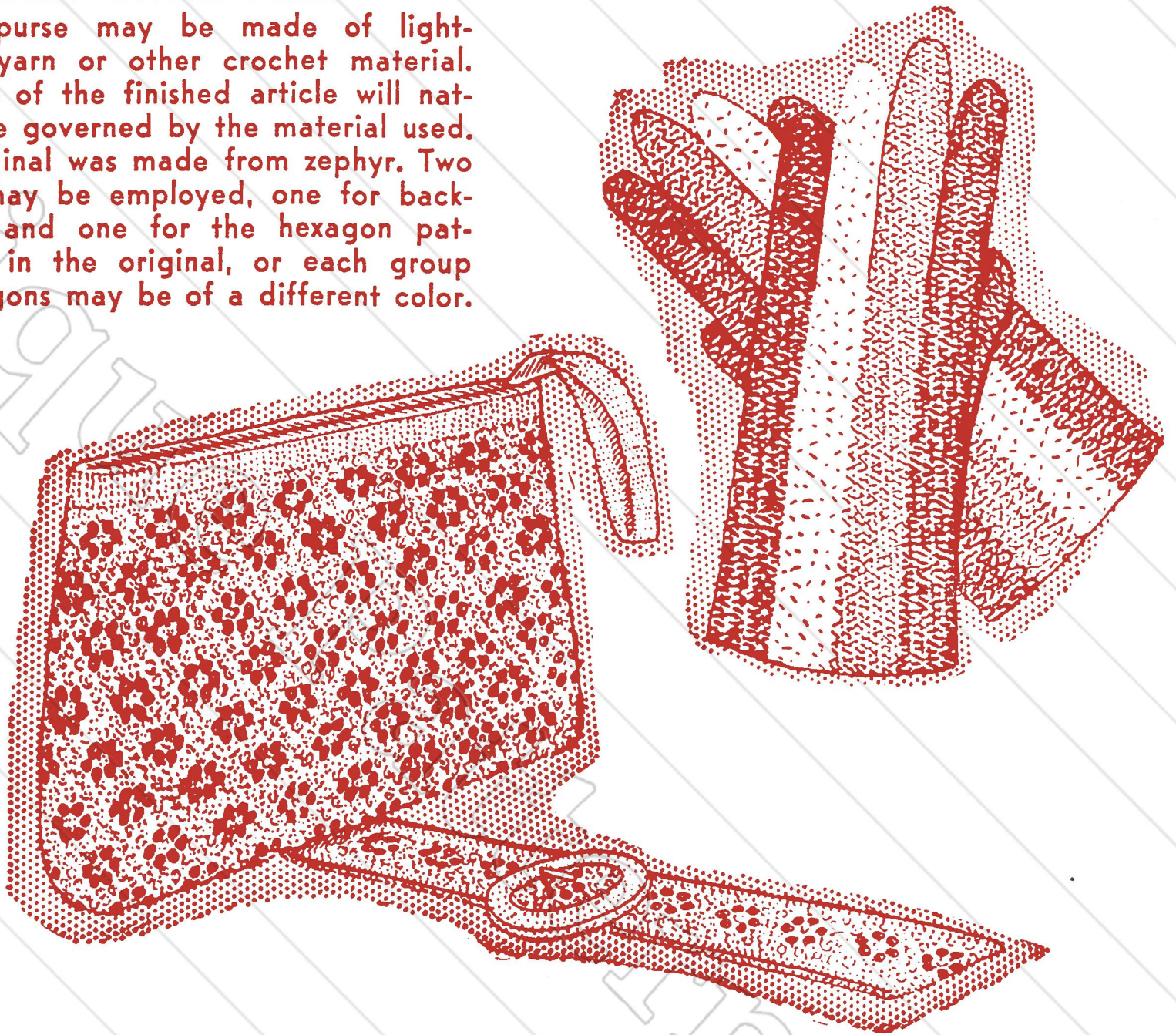
If preferred, the petals and centers may be applied on 9 1/2-inch white blocks. 5 yds. of white will be needed to cut 56 9 1/2-inch blocks. No C pieces will be needed if blocks are appliqueed. Cut all other pieces the same. There 9 1/2-inch blocks to make "e" pieces. will be enough white left after cutting





## Puff Stitch Purse

This purse may be made of light-weight yarn or other crochet material. The size of the finished article will naturally be governed by the material used. The original was made from zephyr. Two colors may be employed, one for background and one for the hexagon pattern as in the original, or each group of hexagons may be of a different color.



For winter, either a background of black with white or gray hexagons or brown with tan hexagons is good. Any other colors to harmonize with your wardrobe may be substituted.

The purse and belt shown were made of gray with black hexagons. About 500 yards of gray was used and 265 yards of black. When finished the purse measures 9 inches across and 8 inches deep. The width may easily be changed by adding to or deducting from beginning chain—to make any additions add units of 8 stitches. Each 8 stitches added will increase width  $1\frac{1}{2}$  inches; deduct 8 stitches to reduce width  $1\frac{1}{2}$  inches. In depth the work may be ended after any white round between groups of hexagons. Each group of hexagons adds approximately  $1\frac{1}{4}$  inches to depth.

The purse is made in closed rounds (rnds)—each rnd going completely around both sides and ends of purse.

To begin, with gray or background color, chain (ch) 128 loosely. Be sure that ch is straight (not twisted) and slip stitch (sl st) in 1st stitch (st) of ch to make a ring. 1st rnd: ch 3 (this counts

as 1 double crochet (dc), work dc in each st of ch, (128 counting 3 ch at beginning), sl st into 3rd st of 3 ch at beginning to close rnd. 2nd rnd: ch 3, work 1 gray puff stitch in next dc (to make a puff—work 1 dc in next dc of previous rnd, but do not pull last loop over hook through loop already on hook, keep 2 loops on hook, work 3 more dc in same st with this dc, always keeping the top loop of 3 ch at beginning on hook to use as a draw thread. After you have made 4 dc in 1 st, finish the 4th dc through all loops on hook and pull tightly—this will gather the 4 dc up into a puff on top side of work, draw a loop through to fasten). Work 1 gray dc in next dc of previous rnd, 1 gray puff in next dc, 1 gray dc in next dc—bring black yarn through on last loop of this dc and work 1 puff in black (crochet over gray thread), bring gray through in fastening st and work 1 dc between in gray, then another puff in black.

There is a dc between each 2 puffs, and all of these dc's are worked in gray (background color). Crochet over



the color not in use as you go. To change colors, bring color over which you are crocheting through on last loop of last st to be made in other color.

The second rnd continues, repeating the portion already made to the end of dc rnd. This will result in a rnd composed of 2 gray puffs, then 2 black puffs with a gray dc between. Close end of rnd with sl st into 3rd st of ch at beginning to close rnd.

3rd rnd: In this rnd the puffs are worked in the dc's between puffs of previous rnd, and the dc in this rnd are worked in the fastening threads behind puffs of previous rnd. Ch 3 to begin each new rnd. This 3rd rnd begins with 1 gray puff which is worked in dc between 2 gray puffs of previous rnd, 1 dc in st behind gray puff, 1 black puff which is worked in dc between a gray and black puff of last rnd, 1 gray dc, then 1 gray puff between 2 black puffs of previous rnd, 1 gray dc, \* 1 black puff, 1 gray dc, 1 gray puff, repeat from \* to end of rnd. This makes a rnd alternating 1 gray puff and black puff.

The 4th rnd is the same as the 2nd, finishing the hexagons. The 5th rnd is solid gray—the black may be left at beginning of rnd, and picked up again before beginning 6th rnd.

The second group of hexagons alternate with those in the first group—that is, they are placed exactly between hexagons above. 6th rnd: Find the gray puff between two hexagons in 3rd rnd, then find the puff exactly below this in 5th rnd. Work 1 dc in back of this st, 1 black puff in next dc, 2 gray puffs, then 2 black puffs, and continue as for 2nd rnd. End rnd with 1 black puff, which with 1 black puff at beginning, makes group of 2 black puffs.

The 7th rnd is worked in relation to the 6th, as the 3rd was to the 2nd. 8th rnd is like 4th; 9th like 5th. Repeat hexagon groups centering hexagons between two hexagons above until purse is of desired depth. In fine yarn, 7 groups of hexagons will make a purse about 8 inches deep.

Purse may be whipped together across bottom, or joined with a row of sc. 3 rnds of single crochet (sc) worked tightly around top will make a firm opening, in which to sew a zipper.

For the handle, make a ch 6 inches long, sl st into 1st st of ch to close and work 3 rnds of sc on ch, sew to slide on zipper. Purse may be lined if desired.

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## Puff Stitch Belt

To make belt, work ch one-tenth longer than necessary for desired length. Work row of dc back on ch, then work 2nd row direction of purse for full length of dc row, then 3rd and 4th rows of purse, finish other side with row of dc.

An old buckle may be covered with matching yarn, by working a row of sc around closely over buckle, or button-hole over buckle.

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## Crocheted Gloves

These gloves may be made of any desired color combination. A striking effect is obtained by the use of two shades (light and dark) of one color, such as blue or green, with white. Another pleasing arrangement combines bright red, dubonnet and white, while black, gray and white, or brown, tan and white are pretty.

If preferred each finger may be of a different color, which may be substituted for color given as glove is made.

The colors here will be referred to as dark, medium (med) and white. Palm may be solid in color used for outside rows.

Single crochet (sc) is used throughout with 1 chain (ch) between to give an open stitch (st).

You will need one 2-oz. skein of zephyr yarn in dark, one 1/2-oz. skein in white, and one 1/2-oz. skein in med. Use a No. 2 bone hook.

Begin at the outside edge of back of right glove. With dark ch 45. 1st row: skip (sk) 1 st of ch, \* 1 sc in next st, ch 1, sk 1 st on ch, repeat from \* to end of ch, (wrist edge). Ch 1 at wrist edge before beginning each row. 2nd row: work 1 sc in 1st sc of last row, \* ch 1, 1 sc in next sc of last row (this is pattern), repeat from \* to end of row, with 2 sc in end st (to shape finger tip), ch 1, turn. 3rd row: pattern to end of row, ch 1, turn. 4th row: work pattern to next to last sc at finger end—do not work in last sc. Cut dark yarn.



Fasten white in at wrist edge. In changing colors, crochet over ends of yarn for several sts and clip. 5th row: ch 1 and work pattern until there are 15 sc in white, then ch 17, turn. 6th row: sk 1 st of ch and work pattern back over ch and pattern of previous row to wrist edge, ch 1, turn. 7th row: work pattern with 2 sc in finger tip end, ch 1. 8th row: pattern back to wrist edge, ch 1, turn. 9th row: work pattern to next to last st, cut white.

With med, 10th row, work pattern until there are 16 sc in row, ch 18, turn. 11th row: sk 1 st of ch, work pattern to wrist edge, ch 1, turn. 12th row: pattern to finger end with 2 sc in end st, ch 1, turn. 13th row: pattern to wrist edge, ch 1, turn. 14th row: pattern to next to last st on finger end, cut yarn.

With dark, fasten in at wrist edge, ch 1. 15th row: work pattern until there are 16 sc in row, ch 17, turn. 16th row: sk 1 st of ch, 2 sc in next st, pattern to wrist edge, ch 1, turn. 17th row: pattern to next to last st at finger end, ch 1, turn. 18th row: work pattern to wrist edge, ch 1, turn.

**THUMB**—19th row: work pattern until there are 12 sc. Ch. 12, turn, sk 1 st. 20th row: work pattern on ch and then on side of glove back, until there are 13 sc in row (6 on ch and 7 on side of back), 1 slip stitch (sl st), ch 1, turn. 21st row: 1 sl st in 1st sc of last row, work pattern to thumb end with 2 sc in end, ch 1, turn. 22nd row: work pattern until there are 10 sc in row (3 on back), 2 sl st on back, ch 1, turn. 23rd row: 1 sl st, ch 1, 1 sl st, then work pattern down thumb, around end of thumb, up other side of thumb, down side of index finger and around all 4 fingers (work even around ends of fingers so this row cups back from fingers), then continue pattern up other side of back to wrist edge. Cut dark.

**PALM**—The palm is worked in the same stitch but has fewer sts in beginning ch and fewer rows across. Sl st are used near wrist edge in some rows to narrow around wrist.

With dark, ch 40, sk 1 st of ch. 1st row: pattern to wrist edge, ch 1, turn. 2nd row: pattern to finger end, 2 sc in end st, cut yarn. Fasten in at wrist edge, ch 1. 3rd row: work pattern until there are 15 sc in row, ch 15, turn. 4th row: sk 1 st of ch, pattern back to 5th sc before wrist edge, sl st in 5th st, ch 1, sl st in next sc to decrease (dec), pattern to end, ch 1, turn. 5th row: pattern with 2 sc in end st of finger, ch 1, turn. 6th row: pattern, dec in 4th and 5th sts from wrist edge, ch 1, turn. 7th row: pattern until there are 15 sc in row, ch 17, turn, sk 1 st. 8th row: pattern, dec at wrist, ch 1, turn. 9th row: pattern with 2 sc in end st of finger, ch 1, turn. 10th row: pattern, dec at wrist, ch 1, turn.

11th row: pattern until there are 11 sc in row, ch 15, turn, sk 1 st of ch. 12th row: pattern, dec at wrist, ch 1, turn. 13th row: pattern with 2 sc in end st of finger, ch 1, turn. 14th row: pattern, dec at wrist, ch 1, turn.

**THUMB**—15th row: pattern until there are 12 sc, ch 11, turn. 16th row: sk 1 st of ch, work pattern back until there are 11 sc in row, 1 sl st, ch 1, turn. 17th row: 2 sl st, ch 1, pattern to end of thumb, 2 sc in end st, ch 1, turn. 18th row: pattern until there are 11 sc in row, sl st, cut yarn.

Place back and palm together, with wrist edges even, stretch palm to length of back and pin ends of fingers. Whip together with heavy thread—keeping palm stretched to fit back.

The left glove is made exactly the same, but is turned in reverse before back and palm are joined.

For a snug fitting wrist, select 4 appropriate buttons. Sew one button to end of short piece of elastic or run cord elastic through eye of button. Now put elastic through back of glove between dark and med rows  $1\frac{1}{2}$  inches from wrist edge, bring elastic up through corresponding sts between white and dark rows and fasten another button here. Have only enough elastic to allow glove to go on easily.

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