

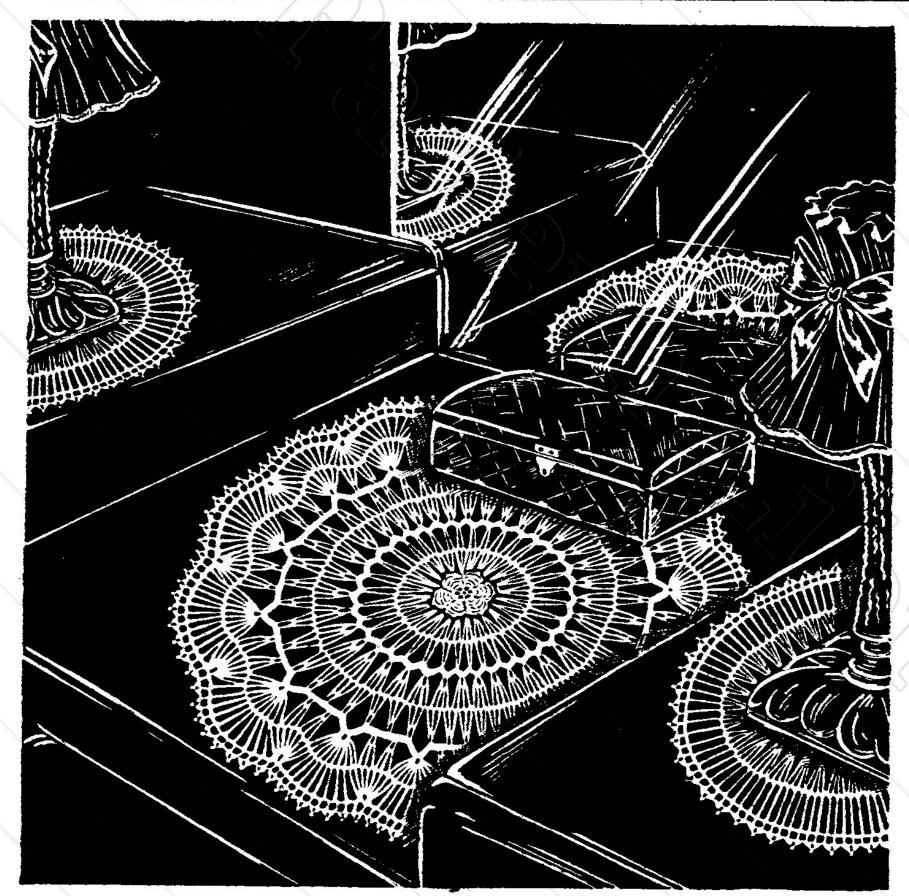
HOME AND NEEDLECRAFT

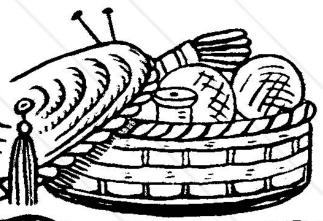
For Pleasure and Profit

VOLUME 16

2981 October 1950

NUMBER I





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

Hairpin Lace Vanity Set

Shown on Front Cover

Hairpin lace is combined with crocheting for this vanity set, which could easily be used as a buffet set or as single doilies. The large piece measures about 14 inches across, the smaller ones 10 inches across. The model was made in white and pink size 30 mercerized crochet thread; use size 9 crochet hook.

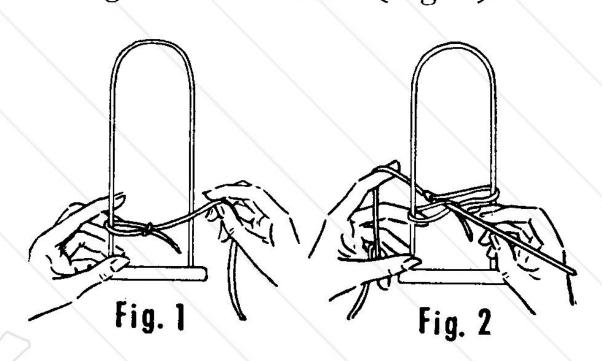
A hairpin loom can be made at home. The lace for this particular article requires the hairpin to be 1½ inches wide and 81/4 inches long. A twopronged fork or staple can be used but a heavy wire hairpin will do as well. Wire of about the weight of baling wire, or heavier, may be bent to the size mentioned for this piece of lace. A stop to fit over the end of prongs can be made from a piece of tin; punch two holes for the prongs to fit in. Regular hairpin lace staples have a guard at end of prongs. Work up on the pin if this type of hairpin loom is used or if the pin is made of light wire and the prongs have a tendency to go together while working toward the ends. This means, of course, to hold the points down.

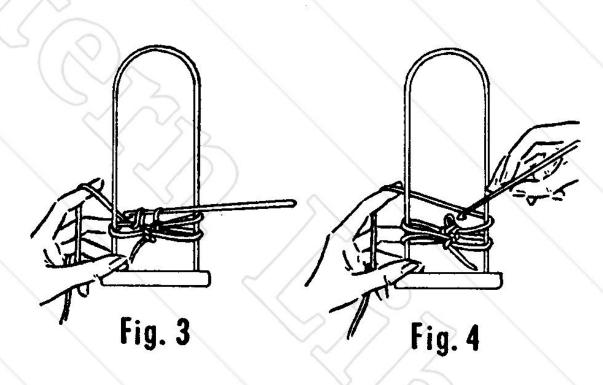
To begin make a loose chain, withdraw crochet hook, remove guard (holding points of hairpin down), and slip this chain stitch over the left hand prong of hairpin. Hold pin in left hand. Draw loop until the knot of the chain stitch is in the center of prongs, hold in place with thumb and middle

finger of left hand.

Bring thread to the front from knot in center of pin and around right hand prong of pin (Fig. 1). Carry thread behind pin toward left and hold over forefinger of left hand as in crocheting. Replace stop or guard. Insert crochet hook under part of loop which is on

the left prong (Fig. 2), catch hold of working thread and draw it forward through loop, thread over and draw it through stitch on hook (Fig. 3).





*Pull loop out slightly or remove hook carefully and turn hairpin onehalf turn to the left; thread will now be around the right-hand prong (Fig. 4). Thrust hook through loop pulled out at center, then under upper part of loop on left-hand prong, catch hold of thread and draw through loop. Thread over and draw through both loops for a single crochet. Pull loop out. Keep the working thread to the back always. Repeat from * until hairpin is filled with loops, remove guard and slip some of the loops off, replace guard and continue work for desired number of loops.

Abbreviations: Ch (chain); st (stitch); sc (single crochet); dc

(double crochet); p (picot); sp (space); lp (loop); rnd (round).

LARGE DOILY—The first row of hairpin lace has 144 lps; the second row has 288 lps; the third row has 608 lps. It is wise to slip safety pins on lace as it is removed from loom, keeping lps in order. When ready to use, join ends of each row of hairpin lace by ch 1, sl st into center knot of sc at beginning, cut thread about 2 or 3 inches long. Cross the loose ends and weave each in opposite directions.

Rose Center—Ch 6, join with sl st to form a ring.

Rnd 1: Ch 6, * dc in ring, ch 3, repeat from * 4 times (6 sps in all), join with sl st in third ch of ch 6 first made.

Rnd 2: (Sc, 3 dc, a p—ch 4, sl st in top of last dc for a p—2 dc, sc) in each sp, ch 1, turn.

Rnd 3: * Ch 5, sc in dc between petals in back, repeat from * 5 times, ch 1, turn.

Rnd 4: (Sc, 4 dc, p, 3 dc, sc) in each sp around.

Rnd 5: Same as rnd 3 only ch 6.

Rnd 6: (Sc, 5 dc, p, 4 dc, sc) in each sp around.

Rnd 7: Same as rnd 3 only ch 7.

Rnd 8: (Sc, 6 dc, p, 5 dc, sc) in each sp around.

Rnd 9: Same as rnd 3 only ch 7.

Rnd 10: Ch 4, * pick up 3 lps of first row of hairpin lace (the one with 72 lps), sc, ch 1, dc in lp, repeat from * three times in same lp. Now work the same in each of the rose petals. You should have 3 sps over each rose

petal and one in between-24 in all; cut and fasten thread.

Rnd 11: Join first row of hairpin lace to second row: fasten pink to tip of any 2 free lps of first row of hairpin lace. * Ch 3, pick up 4 lps of second row of hairpin lace. Sc, ch 3, pick up 2 lps of rnd 1; repeat from * all around; fasten off.

Rnd 12: Join second row to third of hairpin lace; fasten pink to any 3 free lps of second rnd. * Ch 4, pick up 3 lps of row 3, sc, ch 4, pick up 3 more lps of rnd 2. Sc, ch 4, pick up 3 lps of row 3, sc, ch 4, pick up 3 lps of row 2. Sc, ch 5, pick up 13 lps of row 3, sc, ch 5, pick up 13 lps of row 3, sc, ch 5, pick up 3 lps of row 2. Repeat from * around; join and fasten off.

Edge—Rnd 13: Fasten pink in first lp of a 13 lp group, (ch 2, sc in next lp) 11 times, * ch 2, then over the next 2 groups of 3 lps, pick up 7 lps, (ch 2, sc in next lp) 12 times, repeat from * around.

Rnd 14: Ch 5, dc in next sc, * ch 2, dc in next sc, repeat from * around.

Rnd 15: Ch 3, dc, ch-4 p, 2 dc in next sp, * sc in next sp, (2 dc, p, 2 dc) in next sp, repeat from * around; join and fasten off.

SMALL DOILY — For the small doilies use only 2 rows of hairpin lace. Join as for large doily.

Edge—Fasten pink to one lp, * ch 2, sc in next lp, repeat from * around.

Rnd 2, 3: Repeat rnd 14 and 15 of large doily; fasten off.

Stretch and pin to shape on ironing board or flat surface.

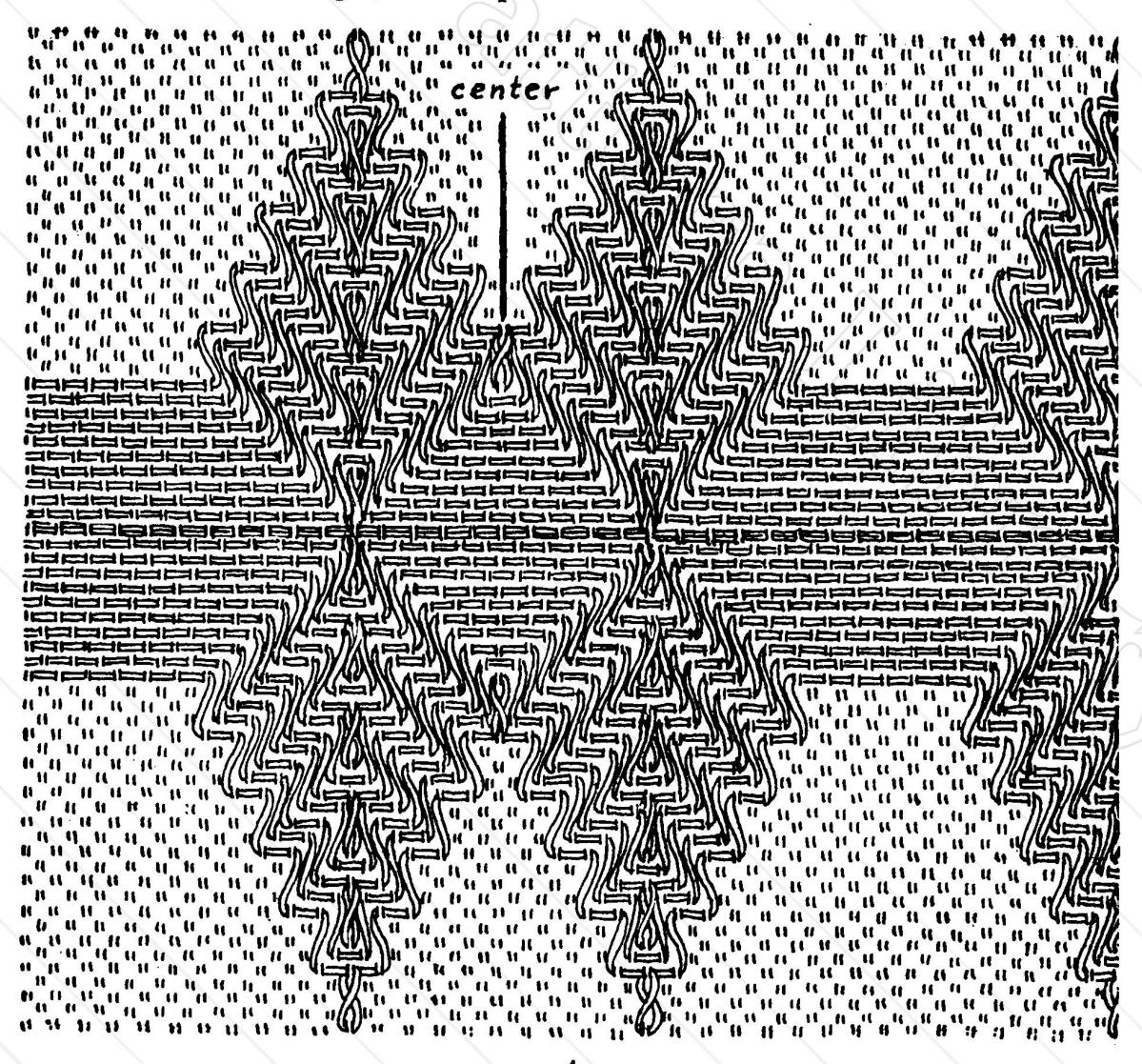
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Huck Weaving

What would make a nicer gift than a pair of hand towels with colored borders worked in huck weaving designs? The designs shown are quite suitable for luncheon mats, scarfs, peasant skirts, purses, chair or vanity sets as well as towels. Colored huck towels are very pretty worked in contrasting border. For a pink or rose colored towel, work design in wine thread or variegated; brown on yellow towel; navy on a light blue. The designs are also very nice worked in color on white.

The pairs of raised threads on the back of huck toweling (can be pur-

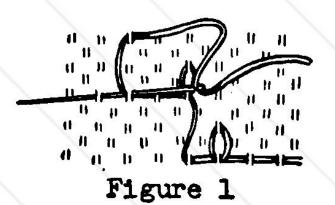
chased by the yard) or towels are used for weaving the thread through. If towels are used, it is necessary to rip the hem and turn it up on other side. The weight of toweling will be a guide as to the weight of thread to use. Heavier threads such as six-strand floss, pearl cotton, wool yarn or heavy crochet thread can be used on heavy huck toweling. Fine crochet thread, 2 or 3 strands of embroidery floss or light weight yarn are suitable for fine huck. A large eyed, blunt needle is best to use, the size depends upon weight of thread.

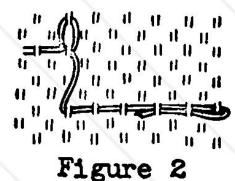


Count the pairs of raised threads to find the center and start the design in the exact center of the huck to be decorated, so that each side will end alike. The different sizes of huck will determine the size of the design you use.



Begin with a thread about 2 yards long or long enough to work across design without joining. Pull thread half through, leaving the remaining portion to work other half of design. Carry thread through raised or warp threads of huck. Be careful to count accurately; do not let weaving thread go through to under side of material. Make loop





in one design as shown in Figure 1 of illustration. Work design to edge of article; fasten off by weaving the thread back through last few stitches as shown in Figure 2, cut thread. Thread needle with dangling thread

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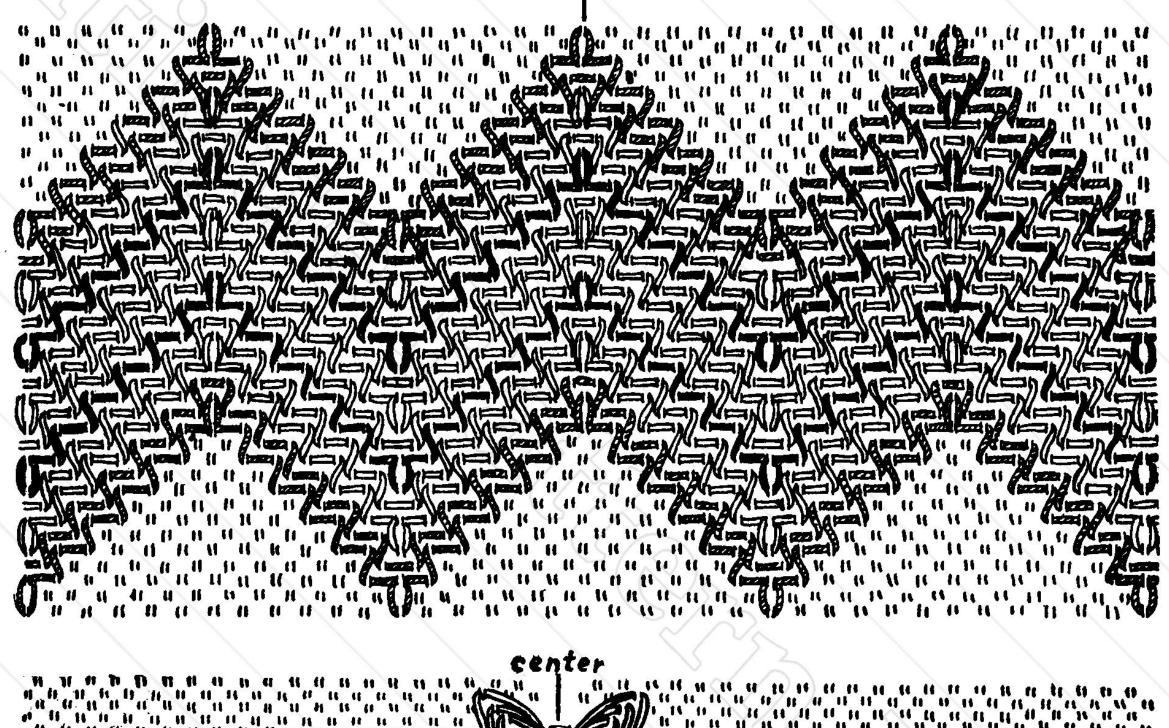
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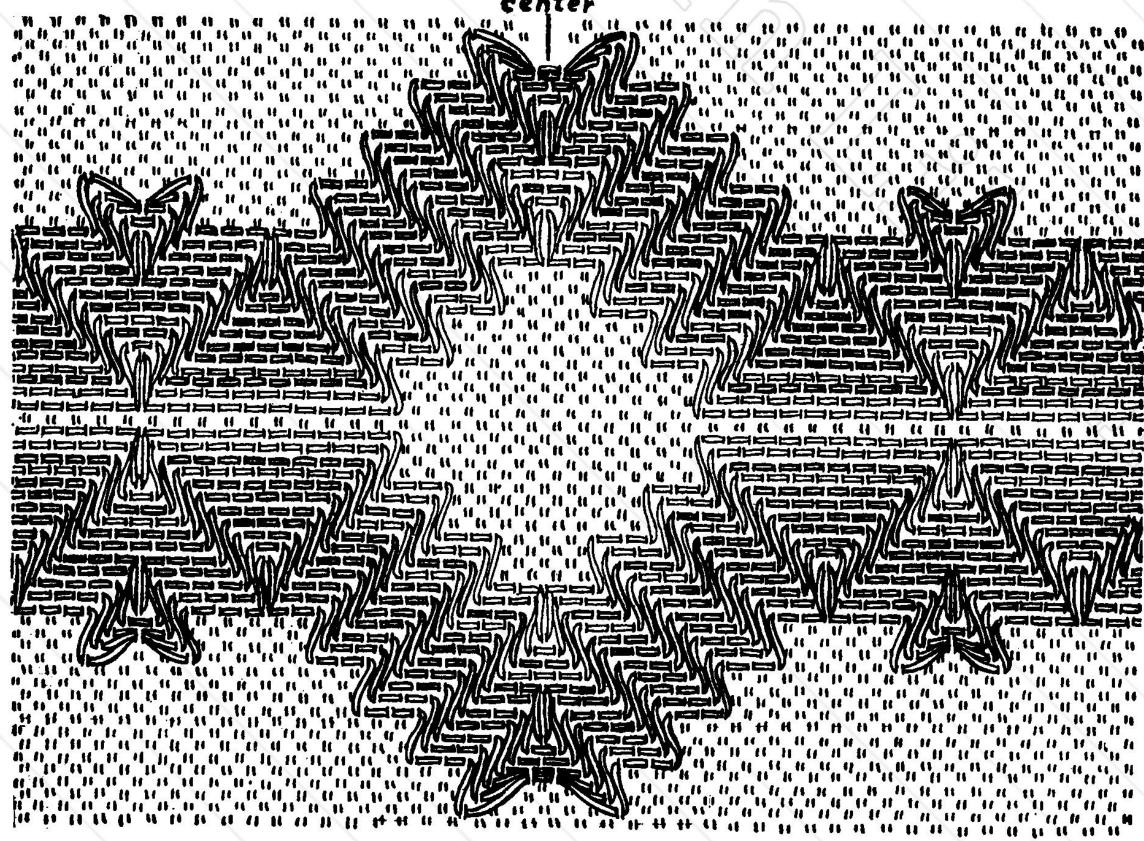
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left from the beginning, turn chart upside down and work other half of row. It is necessary also to turn work around. Do not pull thread too tight or work will pucker.

Follow charts to work designs. When the article is finished, press on wrong side.

center





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Apron with a Matching Pan Holder

Here is a new use for those gay, loosely, woven dish cloths—an apron and pan holder. The set would make a nice gift or bazaar item; easy to launder and inexpensive to make. Dish cloths are available in a variety of colors. The model was made of two dish cloths, each about 15 x 18 inches, which makes a nice size apron. A crocheted waist band, pocket with rose trim and an edge at the bottom com-



plete the apron. Two pan holders can be made from one dish cloth and white outing flannel used for lining; edges are crocheted together. Use string weight thread or a weight equivalent to that in dish cloths, for the crocheted portion; use a size hook to correspond.

Abbreviations: Ch (chain); st (stitch); sl st (slip stitch); sp (space); bl (block); sk (skip); p (picot); dc (double crochet; lp (loop); hdc (half double crochet)—thread over hook as for dc, insert hook in st, thread over and pull through all three lps at once; to make dc cluster—retain last lp of dc on

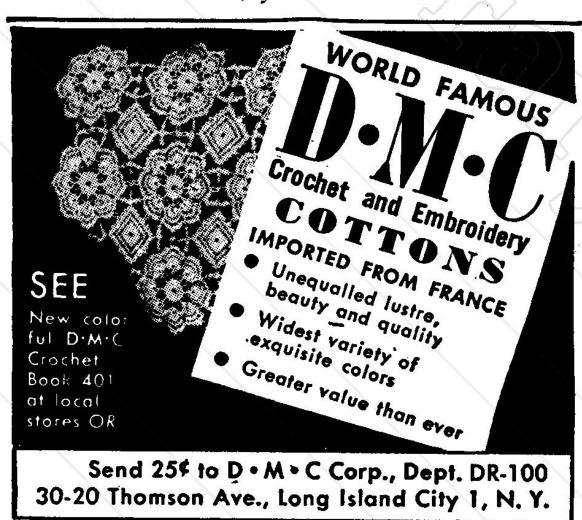
hook, thread over and pull through all lps at once.

APRON—Join two dish cloths by sewing or with single crochet. Run three rows of gathers evenly spaced at the top of apron. In green or other desired color, work a row of sl st over each row of gathers. Join thread in one corner at top of apron, ch 3 for a dc and work a row of dcs across top, cut and fasten thread.

Crocheted Waist Band—In cream, ch 16, dc in third st from hook for a dc, dc in each st across, ch 3, turn. Dc in each of next 3 dcs (bl formed), (ch 1, sk 1 dc, dc in next) 4 times (4 sps), end row with a bl. Repeat this row for desired length of belt (about 1 2/3 yards). Work last row solid to correspond with the first. Sew this band to top edge of apron.

Pocket With Rose Trim — In cream, make a ch three times the number of bls desired plus 5 for turning. Beginning at bottom of pocket, work 13 rows of open sps, in the top row make a bl in every other sp. In green, work a row of sc across top of pocket.

Rose and Leaves—In yellow ch 4, join with sl st to first st, ch 1, work 9 sc in ring, do not join. Work 2 sc in each sc around, join and cut thread.



Rnd 2: Join red thread at any sc, * ch 3, sk 2 sc, sc in next sc, repeat from * around (6 lps), sl st at base of first lp made.

Rnd 3: Over each lp work 1 sc, 1

hdc, 3 dc, 1 hdc, 1 sc, join.

Rnd 4: Sl st in back of petal, * ch 5, sc between next 2 petals in back of work, repeat from * around, join.

Rnd 5: Ch 1, over each lp work 1 sc, 1 hdc, 5 dc, 1 hdc, 1 sc, join and cut

thread.

Rnd 6: Join green in center dc of any rose petal, * ch 9, 1 sc in 4th st from hook, in remaining ch work 1 hdc, 3 dcs, 1 hdc, sl st in same place as starting ch, repeat from * twice, ch 8, sc in center dc of next petal, ch 8, sl st in center dc of next petal and repeat from first * twice (this makes 3 groups of leaves—3 in each group), join last ch 8 with sl st in same dc as starting ch, cut and fasten thread. Sew in position on pocket, then sew pocket to apron.

Crochet Edge at Bottom of



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Apron-In green, work a row of sc across bottom, fasten and cut thread.

In cream, ch 5, * sk 2 sc, dc in next, ch 2, repeat from * across for a row of sps; fasten and cut thread.

In green, work another row of sps, ch 3, turn, sk 1 sp, * 3 dc cluster in next sp, a ch-4 p, ch 3, sc in next sp, ch 3, repeat from * across, join and fasten off.

The sides are left plain, however you could work a row of single crochet around if desired. This would make a stronger edge.

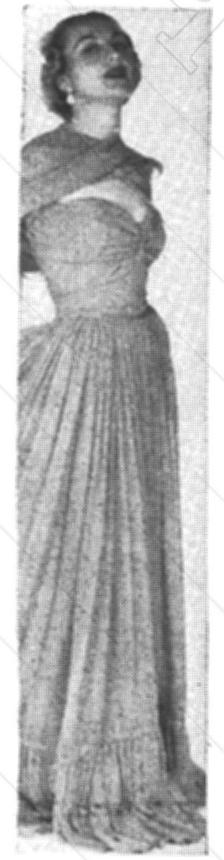
PANHOLDER — Cut dish cloth through the center into two parts (this will make 2 panholders). Fold edges together and make 3 rows of stitching along the cut sides to prevent fraying. Cut about 6 thicknesses of white outing flannel ¼ inch smaller than cover. Stitch diagonally twice to hold flannel pieces together. Turn cover with seams in, place flannel inside. Work a row of sc, in any desired color, around all sides of pan holder. Make a loop in one corner to hang it up. To fasten lining to outer cover, work two rows of outline stitch across pan holder, using same color of thread as used to crochet the edge.

Try covering your child's wool mittens with plastic mittens to keep them dry when playing in the snow. Of course they must be a little larger than the wool mittens.

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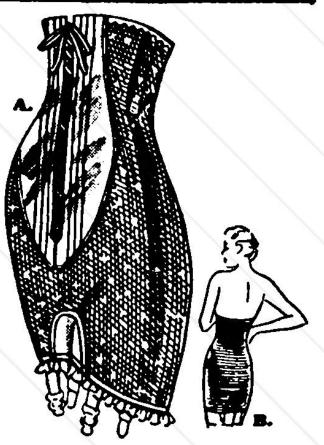
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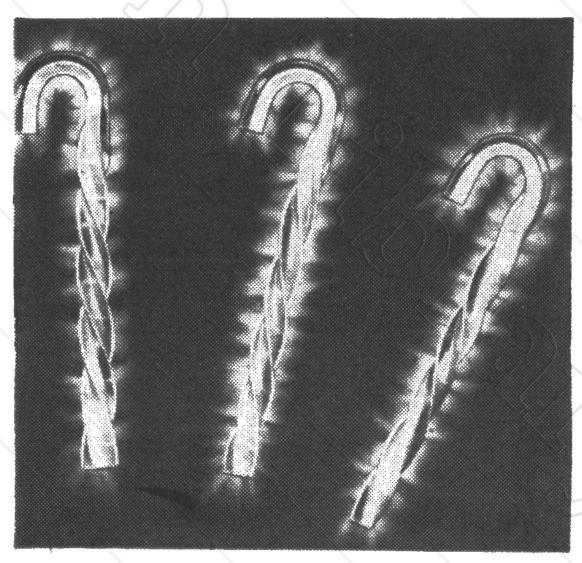
Plastic Novelties



Attractive plastic novelties, like these can be made in the home, with ordinary home tools and utensils, plus a few plastic materials. Produce distinctive buttons, personalized key chain tags, purse pulls, smart lapel pins, cross pendants, earrings, brooches, pins, embedded flowers, and butterflies. Objects like these are possible with Castolite, a

new liquid casting plastic, comes in a can, pours like syrup and when hardened is as clear as crystal. By mixing dyes with the plastic in its liquid form, a limitless range of color effects may be achieved. A very special kit, the Castolite Homecraft Jewelry Kit, contains a pound can of Castolite, two Lucite ring molds, hardening fluid, key chains, two button-backs, gold plated initials to suit the purchaser, two sheets of sand paper for finishing and a jar of buffing compound for polishing and detailed instructions. With this Homecraft Jewelry Kit, objects shown can be easily made.

Gay, Bright and Radiant



Kandi-Kane-Lites are novel Christmas tree decorations that glow day and night without electricity. These 41/2" luminescent plastic canes are hung by the loop, and come in three colors, orange, red and green, with white. In the dark, the white glows as blue.



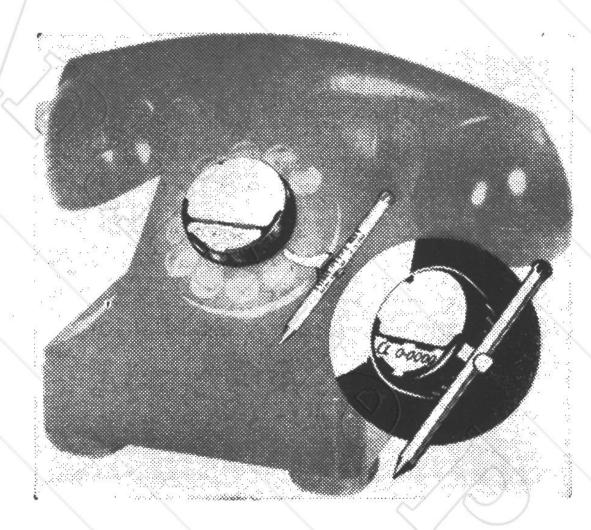


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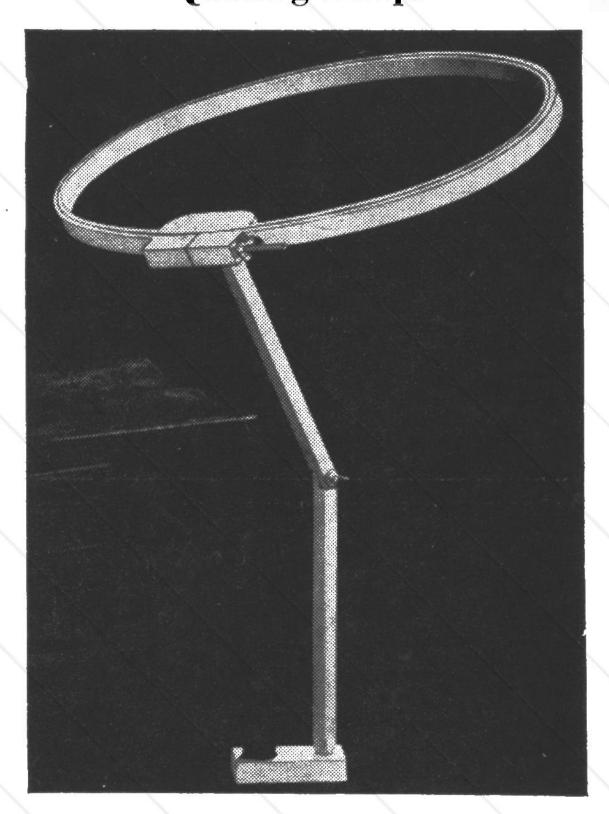
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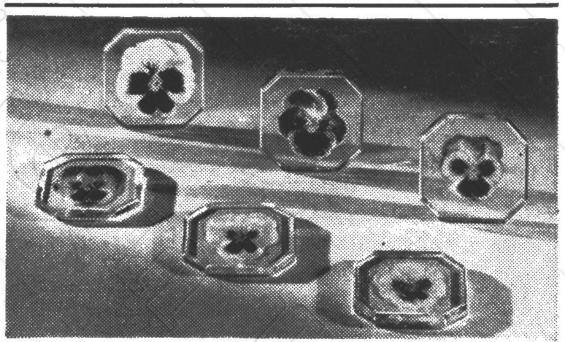


This simple little device is an intriguing telephone attachment that slips on any telephone; the pencil is held at its side by a spring hook.

Quilting Hoops



These hoops solve the quilting problem for the woman who wishes to finish her own quilts at home and whose working space is limited; available with adjustable stands for easy moving and to allow free use of both hands. The 23" round hoop or the oval 18" x 27", allows a liberal section of the work to be done without moving work in the hoop. Made of smooth finished wood, light in weight. A thumb-screw adjusts the outer hoop to hold securely any thickness of material. The adjustable stand is held stationary at the base by slipping it under one front leg of the worker's chair; may be used at any desired angle in front of the chair. Ideal for making hooked rugs, needle-point and applique, as well as for repairs on such large items as tablecloths, bedspreads, sheets and blankets.

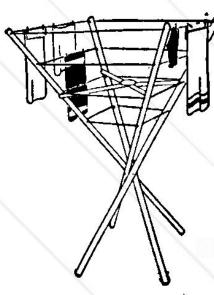


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Figurine Painting

Nona Henry

Everyone likes the feel of something created by his or her own two hands whether it be for pleasure or for making money. Mrs. Ernest Hicks of Springfield, Missouri, has found both in figurine painting.

Her hobby itself is simply painting in colors of her own choice, the molded, plaster of Paris objects which she buys from companies or individuals who mold them, or from handcraft shops.

Last summer Mrs. Hicks enrolled in a friend's Dresden Craft class more for a diversion from household duties than for anything else. And to her surprise she found she had above average painting ability. She made her first sale of a figurine creation soon after completing her course. Be-' sides selling her painted figures she now teaches classes of her own in figurine painting, for additional income.

She receives \$8 per person for a sixlesson course, having eight pupils in a class. She furnishes some equipment and paint and estimates her profit from each pupil at \$7.

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Mrs. Hicks started her school at the insistence of friends who admired her many lovely pieces and who wanted to learn how they too might paint them. Her finished figurines appear life like and bear a remarkable likeness to the original Dresden china.

Although Mrs. Hicks had instructions and is now teaching the course to others, she points out that it is not an absolute necessity in order to learn Dresden Craft, for it is being learned at home by many persons.

Few items are necessary to start one on this delightful and satisfying craft. Buy three art brushes, one feature brush size 00, one enamel brush size 5, one undercoat brush size 6 (the latter may be any cheap brush but the other two for best results should be of good quality); a package of spackling compound; one piece of medium-grain sandpaper; one can of figurine lacquer undercoat; a can of undercoat thinner, as undercoat tends to thicken rapidly when open; a package of luster powder; one tube of glue, such as is used around the home to mend china; and enamel, in as many colors as desired. Either ordinary enamel or oil paints may be used. Tooth picks are useful tools. Also, Mrs. Hicks saves milk bottle caps for use in mixing small amounts of paint; ice cream sticks or orange sticks are handy disposable gadgets for stirring.

Mrs. Hicks bought these items by the piece, spending less than \$5 for her initial investment. Kits containing equipment and instructions are available for about the same price.

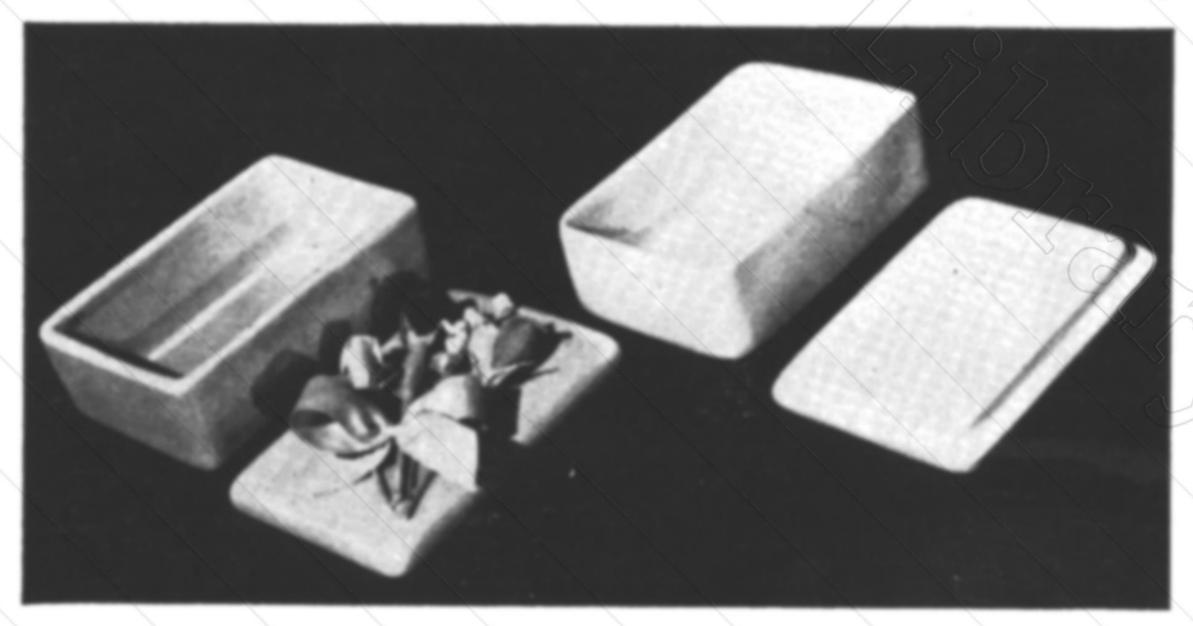
Also needed for the course are the unfinished, molded figures to be painted; these are available at craft shops or may be ordered from companies molding them. There are innumerable objects on the market and prices vary from town to town, but all are relatively inexpensive. Some figures cost under fifty cents, and many are below a dollar.

Among the items on the market are: women in different dress from four to twelve inches high; tiny babies, asleep or awake; boy and girl couples; religious figures; wall plaques of many sizes; novelties, such as high-button shoes in miniature; animals; Snow White and the Seven Dwarfs; novel boxes, square or oval, small and large, to be made into many useful items such as cigarette, pin, powder, or jewelry boxes; plaster flowers, rose buds, roses, gardenias, measuring from less than one inch to two and one half inches. These flowers make decorations for figurines. For example: a cluster of buds glued on top of the boxes makes them more attractive, especially if they are to be pin or powder boxes, flowers may be separate



pieces for the what-not shelf.

Mrs. Hicks suggests that the novice choose a simple piece to begin on; the baby figurines or the boxes are easy. The first basic step in finishing any plaster object is the sanding. Smooth off with sandpaper all rough edges of plaster, get the piece smooth all over. even go over the faces, being careful not to mar the features. Now if there are any tiny holes in the plaster, and occasionally there are in the best of molds, fill these with the spackling



A finished box, left, and an unfinished one. Mrs. Hicks encourages the pupils in her figurine painting class to begin on one of these easy-to-do boxes. For this box Mrs. Hicks made flowers of crepe paper and wire. The flowers and ribbon bow were glued on and then undercoated and painted in the manner described for lace trim.

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compound. The compound comes in powder-form to be mixed with water in as small amounts as needed.

Allow the first undercoat to dry, usually about twenty minutes, then apply the second. In the case of the boxes, undercoat the inside of the box and the under side of the lid too. Cover entire surface of all pieces with two coats. Dry thoroughly.

The next step is undercoating, also a basic step for any figurine. All pieces must have two undercoats for best results; remember to use the cheaper brush for this, stroking undercoat on quickly without going back over. The undercoat smooths itself out as it dries. Also the ingredients in the undercoat tend to stiffen the bristles of

better brushes, ruining them for use in enamel.

Boxes and all other figurines that do not have facial features, lace trim or skin, are now ready for the final coat; one coat of enamel of any color is sufficient.

If flowers are used as decorations on boxes, these are given the sanding, undercoats and enamel in the same order as other pieces. When boxes and flowers are dry, glue flowers in place. If they do not stick readily, apply more glue, bind with a string and let dry over night.

After enamels are dry, the boxes are ready for the final step of lustering. Luster powder is applied with a clean powder puff. Dust lightly over the whole object, shaking the excess into the package; then polish the entire surface to a luster with a soft cloth. This lustering gives the figures a brilliant, high gloss which makes them comparable to the finest pieces of art in this field.

For all figurines having lace trim, follow the same first basic steps as with the other figures, sand smooth and fill holes if need be. If lace is desired as trim around edges of skirts, bonnets, petticoats, and sleeves, it is applied now, and the lace is given the undercoatings at the same time as the rest of the body.

Narrow lace of any kind may be used. Gather fullness by pulling the second thread from the bottom until the lace is the desired length. Now with a toothpick, spread a thin line of glue around the figurine where lace is to be used. Place straight edge of lace against the line of glue, tamping it in place with another toothpick. Allow glue to dry. Undercoat lace on both sides with the figurine undercoat, going over the body also. Go over body twice and the lace four times, drying

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make it firm and durable. It becomes as hard to the touch as the figurine itself.

If undercoat tends to clog the holes in the lace, thin the undercoat. If holes still clog, blow on the lace, literally blowing the holes open. It isn't as difficult as it sounds.

Skin tones for the face, neck and arms come next. Regular pink enamel may be used, or for truer color use the oil paint which comes in a tube and is highly concentrated. Buy a tube of burnt umber color. Pour into a lid or bottle cap a scant teaspoon of white enamel, now with a toothpick, dip out

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of tube a pin-head lump of the burnt umber and mix in the white. A little practice with proportions and a true skin tone can be developed. Apply to all exposed body surfaces with size 5 brush. Let dry.



Mrs. Ernest Hicks applies undercoat to flowers to be used later to decorate a box. She works on several figures at one time. At Mrs. Hicks' left sits Happy, one of the Seven Dwarfs, awaiting his first undercoat. The two ladies will get an undercoat on their lace trim.



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Paint the dress, hat, hair, shoes, lace (white enamel or any color); in short, enamel everything, except facial features, in desired color. When dry, luster entire surface.

The most tedious part follows. Using

the 00 feature brush, paint eyeballs white. While this is drying, rouge cheeks by placing one tiny speck of red oil paint as it comes from the tube on each cheek. Rub with tip of finger, blending it in much the same way as with cream rouge in personal makeup. Touch a pin-point speck of red at each nostril and paint the lips as desired.

At the top of the white eyeball, draw with the feature brush, dipped in brown enamel, a faint line for upper eyelid. Stroke three or four eyelashes down to this line. No lower lid is drawn.

Make eyebrows. Paint the iris any normal color. On small faces, pupils are often omitted; on larger ones, dot the pupil with black. Now, put a pin-point of white in the iris slightly above center and to one side, being



Autumn Breeze and Penny as they look before Mrs. Hicks begins her work. Note their blank facial expression as compared with the life like expression of her finished pieces.

careful to slant both dots in eyes in the same direction. These specks of white give high lights to eyes and life to the face.

Mrs. Hicks finds that pupils have the most trouble with features. If you are not satisfied with your first results, her advice is, to wipe it off gently with tissue or cloth before dry, and try again. Raveled threads from band-aids make realistic eyelashes when glued in place and painted.

Gold paint is frequently used as an added decorative touch on edges of lace. If gold paint is used as any trim it is always put on last, after the luster powder; it is not an enamel and has no hard surface requiring polish.

If a figurine is broken, Mrs. Hicks recommends a drop or two of canned, condensed milk instead of glue. The milk allows the pieces to fit back together exactly as they were and holds as glue with no telltale crack or line showing.

For variety in painting, and after one is in good practice, try pearling for added beauty and novelty. Pearling is done by painting with two or more shades or colors of enamel, blending them together by stroking on first one color then another. With blue or pink you can achieve a beautiful pearl effect by deft overlapping of blue into the pink. Follow pearling with luster powder. Pearling is used to advantage on skirt folds and on wall plaques depicting flowers.

Figurines are named, making it easy to order or call for a desired item. A figurine named Penny was one that first captured Mrs. Hicks' fancy and inspired her to take her seriously. "Penny, a little plain, white, featureless figure, was a challenge to me," she recalls. "I wanted to make her a glamorous lady."

And Penny is a glamorous lady, and

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\$7.50 she is reluctant to part with her —her first painted figurine. Penny stands on the piano top, well out of the reach of three small daughters.

Prices asked for painted figurines vary greatly among people who sell them. Mrs. Hicks sells the high-button shoes for \$2.50, finished boxes for \$4.

All other pieces bring a comparable price. The better artists are naturally able to ask a higher price and come nearer getting it than the less skilled.

Not all of her success in this hobby, Mrs. Hicks confesses, comes from wielding a paint brush; much of it comes from careful blending and choice of colors. One of the reasons for the genuine human appearance of her figurines, she explains, is that each is modeled from an actual person. Before she sands and undercoats a figure, she pictures in her mind a particular person and then writes down a description of that person and just how she wants the finished lady to look.

Character and personality are determined first; whether the lady is to be saucy or demure, a vixen or a lamb.

(Continued on Page 35)



Autumn Breeze and Penny after Mrs. Hicks painted them. Autumn Breeze, with billowing skirt, has a black jerkin and ermine muff. Mrs. Hicks applies white lace edged in gold to Penny's costume.



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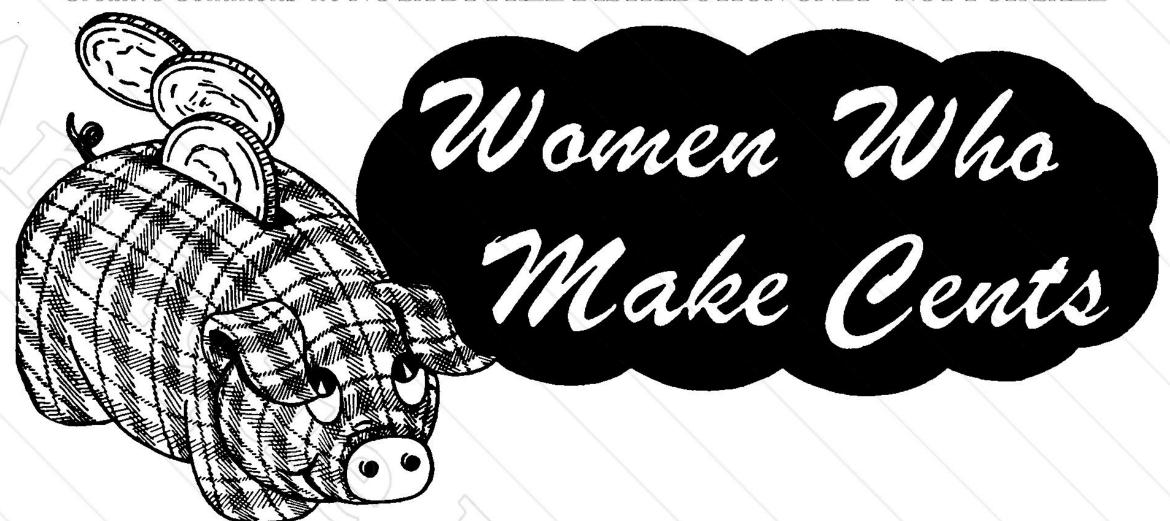
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In search of a hobby which would also add to the family income, I hit upon the idea of buying used toys from parents whose children had tired



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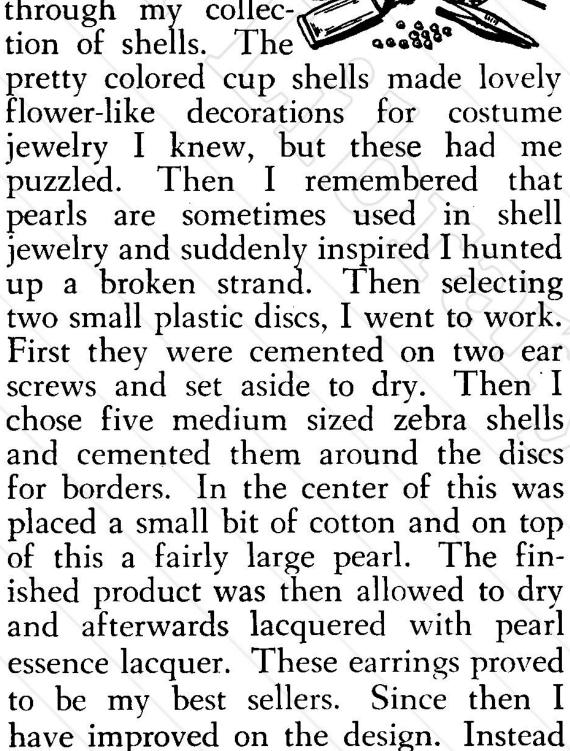
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of one large pearl I cement six or seven tiny pearls to fill in the center. Women are partial to these earrings because they say they go with a variety of costumes and especially well with suits. I sell them for \$1 a pair, and I mount them on cards on which my name and address are printed.

Clara Anderson

Textile Painter

I find my hobby

of textile painting profitable as well as enjoyable. I make my designs from transfer patterns and wallpaper designs and add a few simple creations of my own. Christmas, I made yard square silk head scarfs and hemmed and painted them for gifts. The week before Christmas kept me busy replacing my intended gifts as visitors in our home, after seeing them wanted to buy one. I sell them for \$2.50 each and my yard square Romona-cloth luncheon cloths with four napkins to match sell for \$3.50. I paint matched towel sets to sell for \$3. If a customer furnishes her material, I paint for twenty-five cents a stencil. My large designs usually take four stencils for a pretty pattern. Mrs. Maxine Lambeth.

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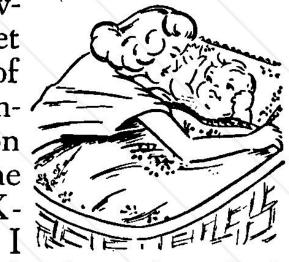
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Aunt Ellen's CLUB NOTES

What Clubs Are Doing

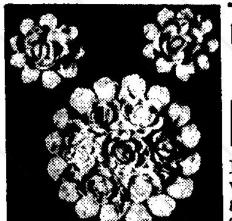
Fall meetings of Aunt Ellen Clubs frequently include planning of a whole year's activity and enterprise. Projects should be clearly defined and enlarged upon, with all members contributing ideas and suggestions. Securing and furnishing a suitable meeting place is the present concern of several clubs. One group plans the complete dedecoration of an available room. The members are working out a program which includes a study of interior decoration by the amateur, for which their new clubroom will provide an admirable workshop.

A "ready-to-eat" fruit stand, operated on a main highway, provides travelers with carefully selected and washed home-grown fruits and vegetables, and one group of club members with a good market for their produce and funds for their treasury. Bunches of autumn flowers and colorful leaves are sold readily, too.

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The harvest season is a good time for further discussion of canning, freezing and other methods of preservation of fall garden products, with any available lectures or demonstrations to be included in the program. Plans for a Harvest Time Supper, to be given by the light of the harvest moon, are being made by an Aunt Ellen Club whose members still enthusiastically recall the success of other suppers they have given. Members work in pairs on the various items of the menu, which includes baked ham, corn-on-the-cob, and pumpkin pie. Tickets to the supper are sold to friends and neighbors. Picnic tables will be set up out-of-doors, with centerpieces of corn shocks surrounded by harvest fruits and vegetables - pumpkins, squash, corn, tomatoes, apples and grapes.

Doughnuts, popular anytime, are especially appropriate around Halloween. A doughnut sale sponsored by a club last year featured a dozen delicious varieties. Members took orders ahead of time for assorted dozens and half dozens, and the day of the sale found them busily filling and delivering those orders, with more than they could handle pouring in at the scene of the sale. The profits were as satisfying as the many compliments they received.

Program Suggestion The "Book of Books"

Why not arrange an exhibit of Bibles for National Bible Week which is October 16-22? Ask for the loan of Protestant and Catholic Bibles, large and small, old and new, and also of

those belonging to citizens of foreign in our religious history. Cynthia Pearl birth who still read their native tongue. Some of these readers will be sharing real treasures with you, for since the confusion of the war, foreign Bibles are scarce.

The world's best seller does not need any blurbs or special lists to keep it topping all book sales, year in and year out. Perhaps that is not so unusual after all when we consider that there are 184 complete translations of the Bible and over 1100 partial translations, which means it is available in practically every language. Nor is it surprising when we linger for a moment over some of the tributes great writers have paid this Book.

"The Bible is like an old Cremona; it has been played upon by the devotion of thousands of years until every word and particle is public and tunable."-Emerson.

"It is a plain old book, modest as nature itself, and as simple, too; a book of an unpretending work-day appearance, like the sun that warms or the bread that nourishes us . . . And the name of this book is simply—the Bible." —Heine.

The Norsemen, the Spanish, and the Huguenots, arriving before the Puritans of America, had Bibles with them, but no one knows who really brought the first Bible to this continent.

We do know, however, that the first complete Bible printed in the colonies was for the Indians. John Eliot performed that labor of Christian love, translating the Book into their language. Printed in 1663, fourteen copies of that precious book are still in existence but there is not a man, woman, or child who can read them today.

A Bible for the Indians brings to mind one of the most pathetic events

Maus tells us that five Nez Perces Indians of the Northwest were chosen in council to take the long, long journey to the land beyond the Rockies for



"My deafness used to make me feel so conspicuous! I was afraid to go places -people stared at me, no one accepted me as a normal person. Now I've forgotten I'm deaf, and nobody else notices it either—thanks to the wonderful new Sonotone. I hear through a tiny jeweled pin with no outside dangling cords, and the wonder of the new Sonotone is that it gives an entirely new type of hearing, with unmuffled reception and no clothes-rub noise. Profit by my experience-mail the coupon now."

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the purpose of obtaining a copy of the white man's Book of Heaven. We cannot go into details here; it is sufficient to say that after undergoing many hardships, four of the Indians reached St. Louis in October 1882. Eventually they made their desires known: to have a copy of the white man's Bible and a teacher to explain it to them. The Indians were well cared for, but in the spring the two remaining-two died during the winterstarted the long, long journey back without a Bible. Only one of the noble Indians lived to reach home, and all he had for his many moons of time and travel was the promise that a white man would come with the Book.

The next Bible printed after Eliot's was in German, in Germantown, Pennsylvania. When a Bible was printed in English, Congress passed a resolution concerning it: "The United States in Congress assembled highly approve the pious and laudable undertaking by Mr. Aitken." (Mr. Aitken of Philadelphia was the printer.)

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The Bible still makes headlines in our country. In the spring of 1950 the leading papers gave a good deal of space to an expedition microfilming ancient manuscripts in St. Catherine's Monastery. This monastery is on the approach to Jebel Musa—the peak where Moses is supposed to have received the Ten Commandments—on Mount Sinai.

Here is one newspaper's description of the monastery: "Contrary to popular belief, Mount Sinai is not a single peak but a massif and it is on a plateau there that early Christians established themselves to escape Roman persecution about 220 A.D. Some eighty years later the first monks to occupy the area sent a delegation to St. Helena, mother of Constantine the Great, asking her protection. She ordered erection of a small fortress with a church inside. Later, the number of monks and pilgrims necessitated a larger monastery and the foundation of the present structure was laid in 542 A.D. It gained its name through the discovery of the relics of St. Catherine on the Sinai peninsula and their transport here."

Fragmentary works dating back to the fifth century are in the Monastery. And the article further states: "The manuscripts here, with which the expedition is primarily concerned, number about 3000. Of these about three-quarters are in Greek . . . The remainder are in a number of different languages. The largest section after the Greek is Syriac, of which there are 475. Smaller divisions include Arabic, Georgian, Armenian, Coptic and Ethiopic."

The majority of the manuscripts in the Monastery are of the New Testament. Nevertheless, there is a four-teenth century psalter in which 150 psalms were written on six pages, each measuring 5½ x 3 inches. As large

Creative Commons 4.0 NC SA BY FREE DISTRIBUTION ONLY - NOT FOR SALE accordingly as the psalter is small, is a one day he and his wife bought a box

accordingly as the psalter is small, is a lectionary of the four gospels, so heavy that one man has difficulty in carrying it! It must be remembered that all these manuscripts were written by hand.

Since there have been printed Bibles —and as time goes, that has been only about 500 years—errors have crept into some of the editions. Thus there was the "Servant" Bible in which Genesis 3:1 read, "Now the servant was more subtle than any beast of the field." And the "Vinegar" Bible got its name from the fact that in it the parable of the vineyard became the parable of the vinegar. Another misprint caused an edition to be called "The Standing Fishes" Bible. It was printed in 1806, and Ezekiel 47:10 was translated like this: "And it shall come to pass that the fishes shall stand upon it . . . "

The Geneva Bible—so-called because reformers took refuge in Geneva while working on it—was also known as the Breeches Bible. In it "They sewed fig leaves together and made themselves breeches." (Genesis 3:7).

If you are collecting Bibles—and some are works of beauty because of their bindings as well as their inspired contents—never despair of finding any edition you desire.

Years ago, Julia, one of five Smith sisters living in Glastonbury, Connecticut, made five translations of the Bible, simply because she and the other members of her family were dissatisfied with the existing translations. She made two from the Greek, two from the Latin Vulgate, and one from the Hebrew, never intending to publish any of them. But the last one was printed in Hartford, Connecticut, in 1878.

A writer, learning of this Bible within the past ten years, wanted very much to obtain a copy. Try as he would, he could not locate one. Then

one day he and his wife bought a box of books "sight unseen" at a small country auction. When they got around to emptying the box in a more or less disinterested fashion, what did they find but a copy of Julia Smith's Bible!

There may be Bibles in your community with histories just as fascinating.





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Creative Commons 4.0 NC SA BY FREE DI Recreation Hour

Returned Ghosts—The players are divided into two teams. One team leaves the room and sends a member back, draped in a sheet. The remain-



ing team is allowed three questions to identify her. These must be answered by a negative or affirmative shake of the ghost's head. They may touch on any identifying characteristic, such as "Did you like African violets?", "Did you have a large family?", or "Did you bake your own bread?"—anything except her actual name. If she is identified, she joins the guessing team, if not she returns to her own team. Teams take turns sending ghosts back and forth, and the one with the most members at the end of a set length of time is proclaimed the winning team.

Superstition Repertoire—give everyone a paper and pencil. Ask each to list all the bad luck superstitions she has heard of. Examples might be: Seeing the new moon over your left shoulder, saying "bread and butter" when two who are walking are separated by a tree or post, or saying "needles and pins" when identical remarks are made simultaneously. Prizes of doughnuts with chocolate icing and gum-drop cat faces may be given for the longest list and most unusual superstition.

Ghost Sounds—An assistant in the kitchen uses props to produce the following sounds (or others if you think of them), which are to be identified by guests on pencil and paper.

1. Baby rattle

2. Striking a match

3. Sharpening a knife on a bowl or sharpener

4. Sweeping

- 5. Tenderizing meat (pound several thicknesses of cloth on the breadboard)
- 6. Tearing off waxed paper
- 7. Using an egg beater
- 8. Using a food grinder (grind dry bread)
- 9. Flipping a light switch (or pulling cord)
- 10. Pulling out oven rack.



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Refreshment Hour

Attractive and colorful centerpieces of golden yellow, deep orange and rich brown for the Halloween or harvest table can be acquired by using bright colored autumn leaves, bittersweet, wheat, cattail, small pumpkins and gourds.

For refreshments serve banana nut bread with hot punch or hot chocolate. Popcorn and apples could be added if desired.

Banana Nut Bread

½ cup shortening or butter

1 cup sugar

2 eggs

2 or 3 well ripened bananas

2 cups flour

1 teaspoon soda

½ teaspoon salt

½ cup nut meats

Mix shortening or butter until creamy. Add beaten eggs. Cut banañas and nuts into small pieces and add. Sift flour several times with salt and soda, add to mixture. Bake in a well greased loaf pan 1½ hours in a 350 degree oven. This makes a medium size loaf.

Mrs. Frank S. Gower, Jr. Utah

To clean rag dolls, make a paste of starch and water and spread this over the rag doll. Allow to dry thoroughly. Brush well and the dirt will come off with the starch.

To keep pictures from slipping or hanging unevenly, hang them first facing the wall. Then turn over, crossing the wires which will not allow slipping in any direction.

When sewing buttons on a garment place a straight pin under the first stitch. When button is sewed on, take pin out, this loosens the thread, making a shank and the button will be easier to handle.

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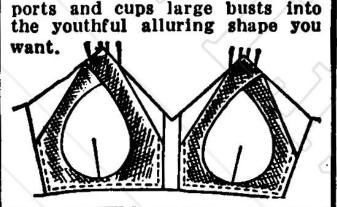
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The WORKBASKET will pay \$2 each for any recipes for your family's favorite dish published in these columns. Address them to Food Editor, The WORKBASKET, 2401 Burlington, Kansas City 16, Mo. We regret that we cannot publish every recipe and that we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

Pumpkin Cake

½ cup shortening

1 cup brown sugar

½ cup white sugar

1 egg

¾ cup pumpkin

2 cups flour

½ teaspoon soda

3 teaspoons baking powder

½ teaspoon salt

½ teaspoon cinnamon

 $\frac{1}{2}$ teaspoon nutmeg

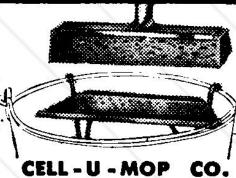
 $\frac{1}{2}$ teaspoon ginger

% cup chopped nuts
Scant ½ cup sour milk or
buttermilk

Cream shortening and sugar together. Beat egg and add to pumpkin. Mix with creamed mixture. Sift flour, spices and salt together. Mix nut meats in flour mixture. Add soda to sour milk and add alternately to the creamed mixture with the milk. Bake in loaf pan, in 350 degree oven for 45 minutes. Will also make two 8-inch layers—requires less time to bake, about 25 minutes.

Jean Sollers Colorado

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Creamy Caramel Icing

1 cup brown sugar

1 tablespoon butter

½ cup cream

Bring to a boil for one minute, remove from fire and allow to cool for a few minutes, add enough powdered sugar to make right consistency for spreading on cake. If too much sugar is added, add a little cream to thin. A teaspoon of vanilla may be added.

Mrs. B. J. Epperly Virginia

Green Tomato Relish

1 peck green tomatoes

1 large cabbage head 12 sweet peppers (green and red mixed)

12 large onions

12 hot peppers or less if desired

½ cup salt

1 tablespoon black pepper Spices to taste

l gallon vinegar

8 pounds sugar (16 cups or less if desired)

Mix sugar, vinegar, salt and black pepper together and bring to a boil for about 3 to 5 minutes. Add all other ingredients after running through food chopper. Cook slowly until thick as desired. Pack into hot jars and seal at once.

Half or one-fourth of this recipe can be used.

Orange Pudding

Cake Part:

1 egg

1 cup sugar

34 cup sweet milk

1½ cups flour

1½ teaspoons baking powder

Beat egg, add sugar. Sift flour and baking powder. Add alternately with milk. Bake in an 8-inch layer in 350° oven for 25 to 30 minutes.

Sauce:

Grate rind of 1 orange Juice of 3 oranges and 1 lemon

1½ cups sugar

1 tablespoon cornstarch

3 beaten eggs

2 cups cold water

1 tablespoon butter

Cook until this thickens, stir constantly. Break cake in small pieces, place in baking dish or pan. Pour sauce over cake. Beat egg whites, adding 3 tablespoons sugar and 1 teaspoon lemon juice. Spread over top of pudding. Place in oven and brown slightly. Serve hot or cold. Makes eight servings.

Floy L. Smith California

Popcorn Balls

1 cup sugar

½ cup white syrup

½ cup water

1/4 cup butter or substitute

3/4 teaspoon salt

Cook the above ingredients until brittle when dropped in cold water, then add ¾ teaspoon vanilla. This amount is sufficient to pour over 3 quarts of pop corn. Makes 10 to 12 popcorn balls.

Mrs. W. W. Adney California

Cooking Hints

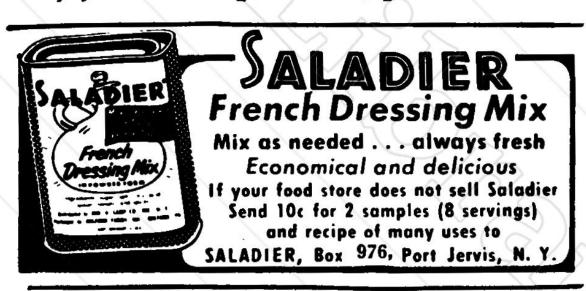
One pound of hydrogenated shortening or lard when melted makes one pint. Bananas are best when fully ripe. If the bananas you buy in the store have green tips or are all yellow, let them ripen in a bowl until they have brown flecks on them. Do not store in refrigerator, cold temperatures prevent proper ripening.

To keep sliced or cut bananas from turning dark, just dip the slices into or sprinkle them with grapefruit juice (fresh or canned), pineapple juice (canned), orange juice or lemon juice.

To store ice cream, slip carton in freezing unit or frozen food storage chamber in refrigerator just as it comes from the store or it can be emptied from the container into ice tray; pack firmly to fill tray, cover with wax paper and put tray back into freezing compartment.

When separating whites and yolks of eggs and a speck of yolk slips into the white, remove by dipping a clean cloth into warm water, wring dry, touch the speck with the end of this and yolk will cling to it.

Small cakes and cookies will keep moist best if put into a stone or crockery jar, for crisp cookies, place in tin.





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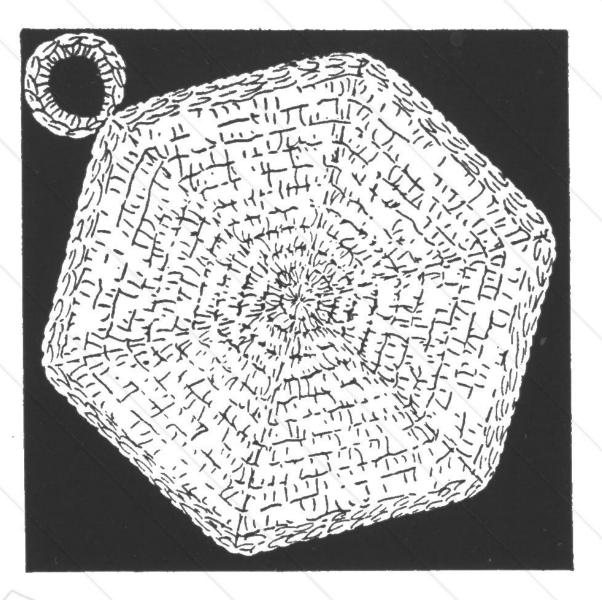
STERLING HOUSE, Box 493-W, Glen Ellyn, III.

Pinwheel Pan Holder

Here is a quick and easy to make gift or bazaar item. This pan holder is made double and measures about 7 inches in diameter. One skein Kentucky All Purpose Yarn was used to make this model; use a size F or number 4 crochet hook.

Abbreviations: Sc (single crochet); ch (chain); sl st (slip stitch); rnd (round).





To begin, ch 4, join with sl st to form a ring.

Rnd 1: Make 12 sc in ring.

Rnd 2: Sc in each sc around, increasing 2 sc in every second st.

Rnd 3: Sc in each sc around, increase 2 sc in every third st.

Rnd 4: Sc in each sc around, increase 2 sc in every 4th st.

Continue working sc around until 11 rnds are completed or for desired number of rnds, depending on size, increasing in same manner. Finish with a rnd of sl st for an improved edge; do not cut thread.

For a ring, ch 10, sl st in first ch and then fill ring with sc. Fasten and cut thread.

For double thickness, make two pinwheels as above and crochet them together.

This could become a rug by working continuous rnds of sc and increases, probably using a little heavier yarn and larger size hook.

Jam or marmalade makes a delightful substitute for sugar when baking apples.

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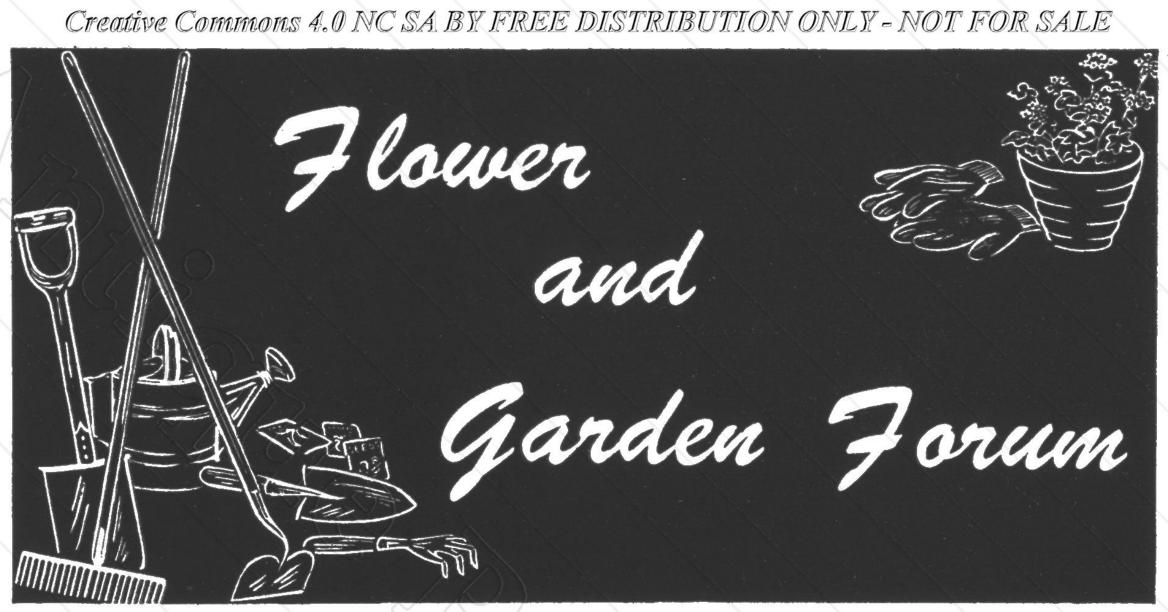
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If you have questions about any aspect of gardening, whether they involve flowers, vegetables or house plants, send them to The WORKBASKET. Each month one of the nation's leading gardening experts, C. L. Quear, will answer those questions which are 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.

Can one transplant Pfitzer junipers that have been planted for four years? When and how do you do it? Our raspberries did not have any berries on this year. We cut them back this spring and



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they grew but produced no berries. What was the matter?—Mrs. C. L., Nebraska.

The junipers may be moved if a ball of dirt is taken with each tree. The ball of dirt should be half as big across the top as the spread of the tree; tie up with burlap to prevent its breaking in moving. In the spring, just when the evergreens are starting to "brighten up" is the best time for transplanting. The raspberries were pruned at the wrong time. The canes that grow this year bear fruit next year. The new shoots that form should be topped during the summer, about the time that berry picking starts. These new canes branch during the summer and fruit the next year and should be left undisturbed in the spring.

Can you tell me what causes "mould" on the foliage of painted daisies? Is there a remedy?—Mrs. C. O. H., South Dakota.

This is mildew, a fungous growth that is unsightly but seldom fatal to plants. It spreads in wet weather, especially when the nights are warm and humid. Don't water in the evenings, and spray the plants with any good fungicide. Sulphur dust or sprays containing copper sulphate will check mildew.

My ferns have brown bugs on them which look like small brown beads. They stick tightly to the fronds and don't seem to move. What do you advise to use?—L. B., West Virginia,

The thing you describe is scale, and the adults do not move. The bead is their covering and home. On a cool cloudy day spray them thoroughly with Volk. One spraying should clean them up if used in the proportion of one part Volk to seventy-five parts water.

How does one tell what is or is not acid fertilizer?—Mrs. E. G. D., Washington.

Fertilizer is applied primarily to feed

plants and in most cases makes but slight change in the acid content of the soil. Organic fertilizers tend to acidify soil, but only slightly. To change the acid content of a soil use special chemicals for that purpose. For house plants, vinegar (acetic acid) will increase acidity. Hydrated lime will increase the alkalinity.

I raised a cyclamen from seed. It grew two years, never blooming, and then died. I have heard that these are bulbs. Do they die down and come up later or what?—Mrs. G. C. H., Washington.

Cyclamen are grown commercially from seed. Eighteen months after a seed is sown it should be in full bloom. When through blooming it may be dried off and rested. At this stage you have a bulb. After resting, this bulb can be started and will again produce a blooming plant. Probably your plant was over potted. A plant needs its roots confined to bloom freely. When a pot gets well filled with roots, bloom buds form.



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What makes Gloxinias blight? About the time the flowers are ready to open they turn brown and fall off and the leaves curl and turn black.—Mrs. I. M. A., Washington.

Use more care with the watering and shade. Water each plant individually and only if it is needed. Keep the leaves dry and the soil moist but not wet. There should always be shade but only a light shade.

My tomatoes are bothered with something. The leaves turn yellow and then finally the whole stalk dries up. Any information will be appreciated.—Mrs. A. J. E., Missouri.

Fusarium wilt attacks and destroys tomato plants much as you have described. There is no cure as the fungus that causes the wilt can live in the soil for several years. In the future, plant wilt resistant varieties of tomatoes, and if possible, plant them in a part of the garden that has not been planted in tomatoes before.

When is the best time to prune a tree?

Fruit trees in early spring before growth has started. Ornamental trees in early summer after the leaves are out so you can see just what you are doing.

A friend tells me that she plants her gladiolus bulbs 15 inches deep and is able to leave them in the ground all winter without damage. Is this a good practice?

It is not a desirable practice. It would be a lot of labor and it would take a top size bulb to penetrate this amount of soil. Besides the bulbs should be sorted each fall and the large ones planted together for bloom and the small ones together for growing on. Also, to have continuous bloom the bulbs should be planted at different dates during the spring.



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(Continued from Page 18)

Coloring of eyes, hair, and complexion come next. Then she chooses colors for the costumes to suit the personality and individual coloring.

For instance her own Penny was given a vermillion costume to enhance her vivacity. For the more demure ladies she chooses pastels.

Other ideas for costuming come from movie stars or by dreaming up costumes she'd like to have for herself. One member of Mrs. Hicks' current class is fashioning her figurine into a Scarlet O'Hara. Mrs. Hicks made an Amber out of the large figure called Autumn Breeze.

"Ideas come easily, once you're in the business," assures Mrs. Hicks. And she believes it advisable to make each creation for sale a little different, so that a buyer may not find an exact replica of her own item in another's home.

Aside from making things to sell or teaching a class of one's own, there are other advantages for the average homemaker in learning Dresden Craft or figurine painting. The technique learned may be applied to many old, discolored and faded decorations in the home. An old lamp shade takes on a new look with two or three rows of frilly, dainty lace applied in the same way as described for the figurines. The lamp base may be restored to new brilliance with a fresh coat of enamel and the lustering treatment. Old book ends, picture frames, novelty objects, and flower pots can be given the same treatment to match any color scheme in the home.

Mrs. Hicks has refinished her flower pots and hanging baskets in gold paint and green lace trim to match the color scheme in her kitchen. Always follow the same rules as with figurine painting, remembering not to luster over





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gold. In refinishing something which has been painted before, the only exception to the usual rules is that they may not need sanding or undercoating if the old basic paint is smooth.

Mrs. Hicks feels there is no limit to the possibilities in this craft. Prospective buyers are virtually unlimited. "Once a piece is sold and displayed in a home," Mrs. Hicks says, "friends see it and tell other friends, and that is all the advertisement needed. Also it is a good way to get future pupils."

Some figurine painters find a friendly store manager who will display and take orders for their products.

There are no special qualifications for setting oneself up as a teacher of this craft except that one should know how to paint, and well. Mrs. Hicks' advice is to practice and practice, and when you become really adept at it, your friends will likely ask you to teach them. Charge them a reasonable fee, show them all the tricks you've learned, and help them with the actual painting if necessary, and you're in business. You should become familiar with all facts of the craft and be able

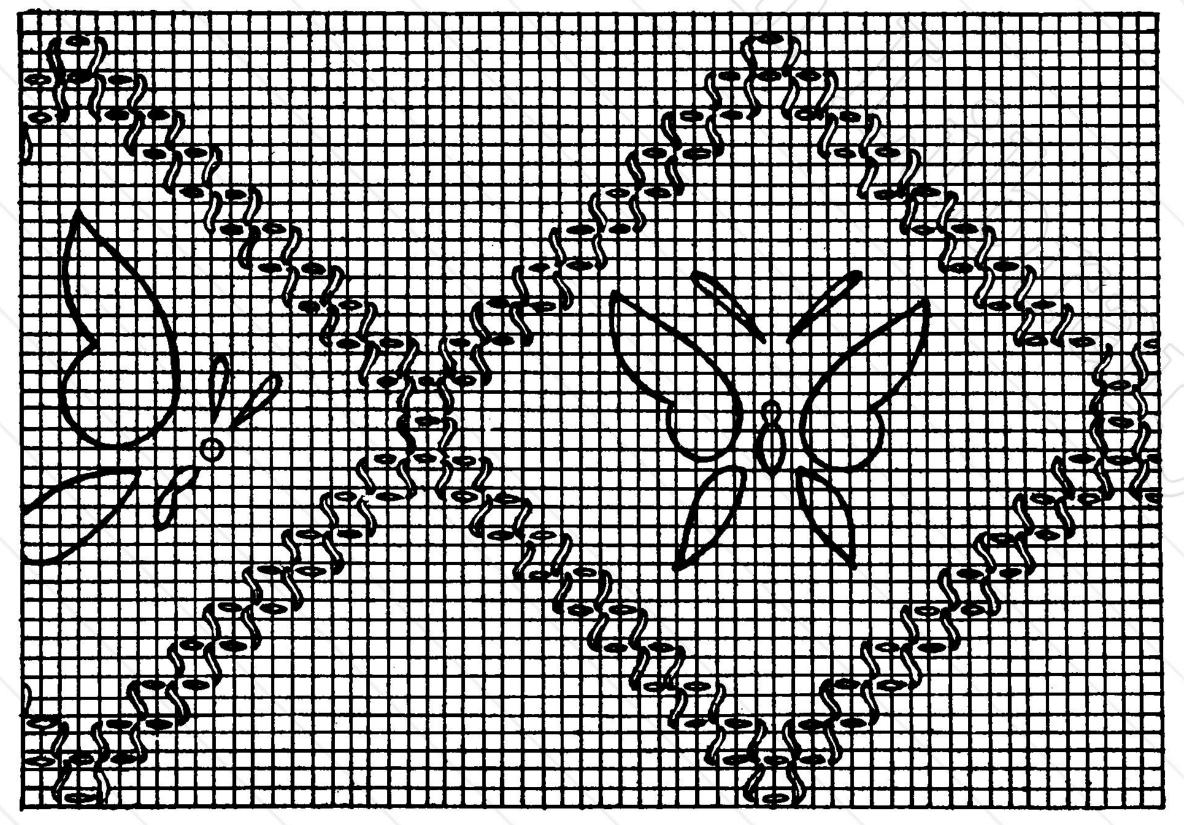
to answer any question which might arise.

Teachers of this craft may purchase material—paint, brushes, figurines—at wholesale cost; thus making more profit from the supplies they sell to pupils. Anyone wishing to become a teacher need not worry about the space in which to conduct a class. Mrs. Hicks conducts her classes around the dining-room table. "Although a basement would be nice," she says, "it is not essential. Those living in small apartments could conduct classes or do their own individual painting on nothing more than a breakfast table or vanity top."

Waffle Pique Embroidery

I belong to a hobby club in Walla Walla, Washington. At each meeting we learn about a new hobby. During a recent meeting instruction was given in huck weaving. Everyone completed

a beautiful design on huck toweling. When I got home I thought that there must be some way to adapt this lovely work, which is so easy to do, for use on other materials, the toweling

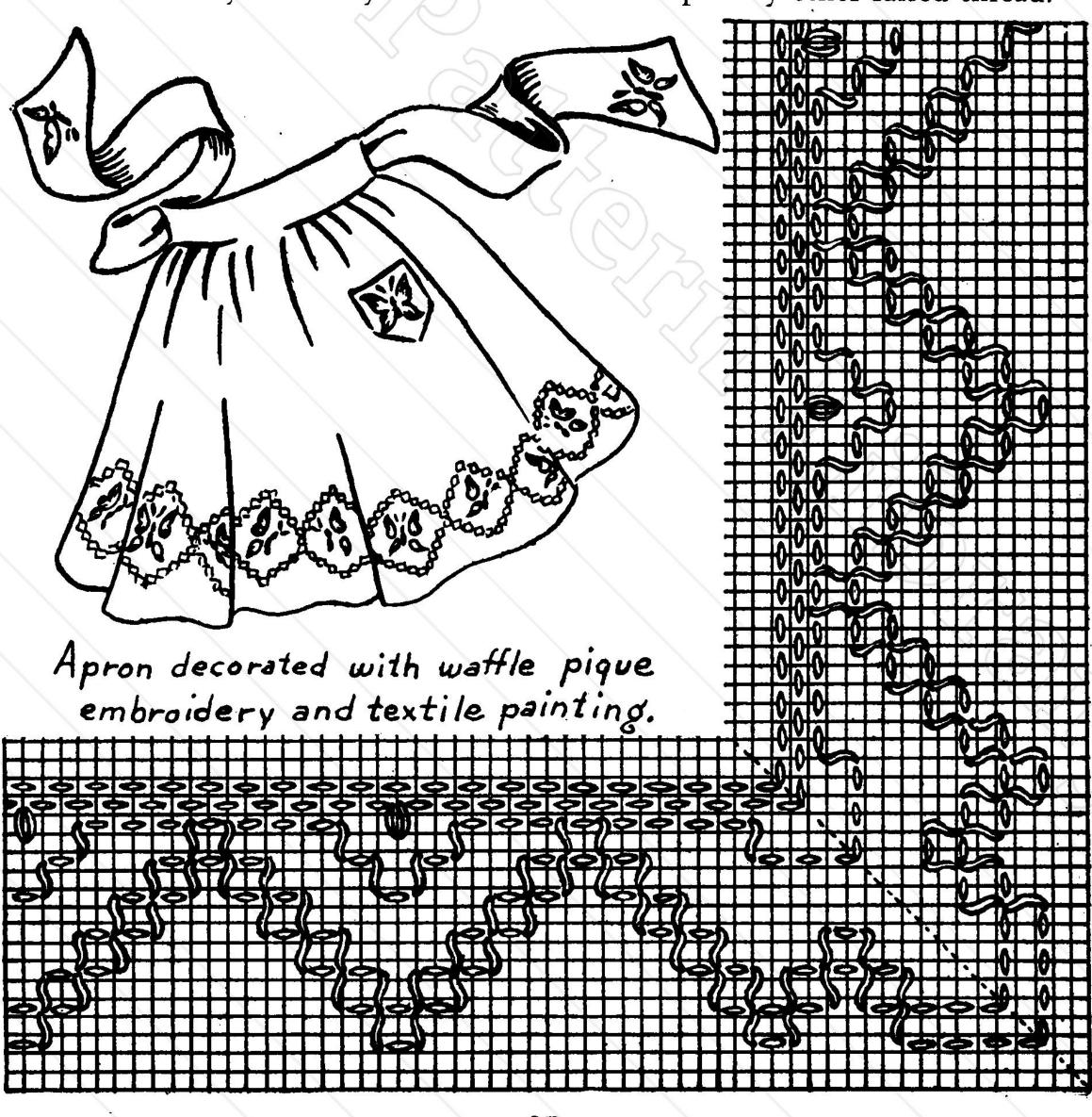


seemed rather limited in its use. I wanted to decorate larger items such as aprons, children's clothes, and maybe even a dress for myself. I rummaged through my scrap bag and found a piece of waffle pique. Why of course! It was just what I wanted. It had the little woven squares needed for the embroidery and comes in wide width and a large range of colors; ideal for all the things I wanted to make.

At our next hobby club meeting I had a display of several colorful aprons and children's dresses decorated with the results of my discovery of waffle

pique embroidery. These received so many compliments that I thought I would pass the idea along to others.

In huck weaving you use the pairs of threads on the under side of the material, but for waffle pique embroidery use the raised threads that mark off the little squares. One square on the chart represents one square on waffle pique. Use three or six strand embroidery floss and follow any huck weaving pattern, but remember that two waffle squares equal the distance between each pair of threads on the huck toweling. In making a running stitch skip every other raised thread.



Crossherted Teddy Bear

Now is the time to begin making toys as Christmas gifts for the children; grown-ups as well will love this cute little brown teddy bear that is crocheted in loop stitch. It is about 10 inches tall when completed. Use 4-ply brown and yellow yarn, or other desired colors and a number 5 bone crochet hook. It is made in sections and is easy to assemble.

Abbreviations: Ch (chain); st (stitch); sc (single crochet); sl st (slip stitch); lp st (loop stitch)-hold work between thumb and index finger with yarn passing over index and middle finger, * lift index finger under yarn, bend and bring forward and down under yarn again, making a complete turn of yarn around finger, insert hook in next st, catch left-hand strand of yarn above finger and pull through, tightening yarn lp around finger, yarn over and pull through 2 lps on hook for an sc to fasten lp st, remove finger from lp st and repeat from * for next lp st; to decrease - work sc to the point where 2 lps remain on hook, insert hook in next st, thread over, draw through st—there are now 3 lps on hook, thread over, draw through all 3 lps at once, thus 2 scs are worked together as 1 sc; increase—work 2 sts in one st.



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Back of Body - With brown or other chosen main color, ch 13, sc in



second st from hook and in each st to end (12 sc), ch 1, turn. The (ch 1, turn) applies to each row and will not be repeated.

Row 2: Make a lp st in each sc across.

Row 3: Sc in each lp st across.

Repeat rows 2 and 3 until 14 rows have been worked.

Row 15: Sl st into 2 scs leaving these 2 sts free for shoulder, work 1 sc in each of the next 8 scs, leave last 2 sts free for other side of shoulder.

Row 16: Work a lp st in each sc across.

Row 17: Increase 1 sc in first and last sc, sc in each sc between.

Row 18: Work even in lp st.

Row 19, 20: Repeat the last 2 rows once.

Row 21: In this row you begin decreasing to shape back of head. Decrease 1 st at beginning and end of row, sc in each sc between.

Row 22: Work even in lp st.

Row 23, 24, 25, 26: Repeat the last 2 rows twice. Cut and fasten yarn.

Left Front of Body—Ch 11, sc in second st from hook and in each ch to end (10 sc).

Row 2: Make a lp st in each sc across.

Row 3: 1 sc in each lp st.

Repeat rows 2 and 3 until there are 10 rows.

Row 11: Sl st into 2 scs, thus leaving the first 2 sts free for shoulder and work 1 sc in each of the next 8 sts.

Row 12: Work even in lp st.

Row 13: Increase 1 sc at beginning of row, sc in each sc across, ch 6 for nose, turn.

Row 14: Work 5 sc on ch (forming nose), continue across head in lp st.

Row 15: Increase 1 sc at beginning of row, sc in each st across.

Row 16, 17: Repeat rows 14 and 15 once.

Row 18: Repeat row 14.

Row 19: Decrease 1 st at beginning of row, sc in each sc across, omit last 5 sts at nose.

Row 20: Work even in lp st.

Row 21: Decrease at beginning and end of row, sc in each st between.

Row 22: Work even in lp st.

Row 23: Decrease at beginning and end of row, sc in each st between.

Row 24: Work even in lp st.

Row 25, 26: Repeat rows 23 and 24.

Right Front of Body-Work the first 10 rows same as left front.

Row 11: Work 1 sc in each of the next 8 sts, leave 2 sts free for shoulder.

Row 12: Work even in lp st.

Row 13: Sc in each sc across, increase 1 sc at end of row.

Row 14: Work in lp st across head, ch 6 for nose.

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Row 15: Work 5 sc on ch (for nose), sc in each sc, increase in last st.

Row 16: Work lp sts in next 10 sts, sc in remaining sts.

Row 17: Sc in each sc across, increase 1 sc at end of row.

Row 18: Lp st in next 11 sts, sc in remaining sts.

Row 19: Sc in each sc across, increase in last st.

Row 20: Lp st in next 12 sts, omit last 5 sts for nose.

Row 21: Decrease 1 st at the beginning and end of this row, sc in each sc between.

Row 22: Work even in lp st.

Row 23: Decrease 1 st at beginning and end of row, sc in between.

Row 24: Work even in lp st across. Row 25, 26: Repeat rows 23 and 24.

Center Head Piece—Work begins at end of nose. Ch 2, sc in second st from hook, ch 1 to turn.

Row 2: 2 sc in sc.



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Row 3, 4: Work 2 rows even.

Row 5: 2 sc in first sc, sc in next sc.

Row 6, 7: Work 2 rows even.

Row 8: 2 sc in first sc, sc in each of the next 2 sc.

Work the next 6 rows even.

Row 15: Work a lp st in each sc.

Row 16: Increase 1 st in first and last st, sc in each sc between.

Alternate these last 2 rows until there are 10 sc in row. Then work even, making 1 sc row and 1 lp st row until there are 30 rows from beginning. Cut and fasten yarn.

Arms—With yellow, ch 2, 6 sc in second st from hook.

Row 2: Without joining rows and working in back lps only, make 2 sc in each sc (12 sc).

Row 3: * Sc in sc, 2 sc in next sc, repeat from * around (18 sc), fasten

and cut yarn.

Row 4: Join brown and working in back lps only, work one row even. Work even for the next 6 rows, work in both lps of st. Cut and fasten off. Make 2.

Legs—With yellow, ch 2, work 6 sc in second st from hook.

Row 2: Without joining rows, work 2 sc in each sc, work in back lp of st (12 sc).

Row 3: * Sc in sc, 2 sc in next sc, repeat from * around (18 sc).

Row 4: Increase 1 st in every third

st (24 sc).

Work the next 6 rows even and in both lps. Make 2.

Ears—With brown, ch 20, work 19 sc on ch.

Row 2: Decrease 1 st at beginning and end of row, sc in each sc across, working 3 sc in center sc.

Repeat this row 4 times. Cut and fasten off.

With yellow and in the first row, work I row of sc around both sides of ear—work I sc in each row and sc in sc, cut and fasten off.

To Put Bear Together - With

brown yarn and large needle, sew last row of center headpiece to top of back body section. Sew left front section starting at last st of last row of left front section and seam of last section just completed. Sew across top of head and center headpiece down to nose. Sew the plain part of center headpiece around the nose piece having the point at throat. Sew right section to opposite side in same manner. Sew two front sections together. Sew back of body to front part fitting the side of head to center headpiece, matching shoulders. Leave last 4 rows of back body section free for lower part of body. Sew the other side the same. Stuff body with cotton, kapok or wool and sew lower part of back to lower part of front. Use cardboard circles for arms and legs.

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Nylon Stocking Facts

Guard your nylons from rough fingernails or toenails to minimize snags which lead to runs. When putting on nylons be sure you always take time to roll the stocking leg down to the toe before slipping it on your foot. Hose mitts like those sketched are just the thing to slip on when putting on hose.

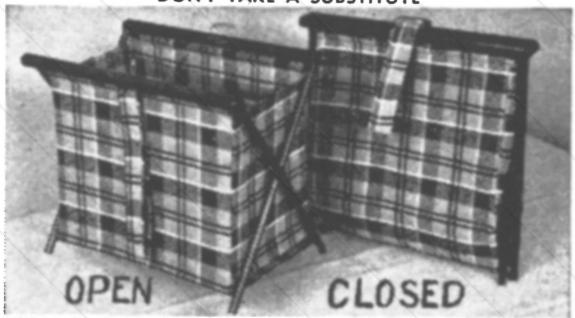
Nylon stocking yarn is made in a half dozen different deniers—15, 20, 30, 40, 50, and 70 denier. Denier is the weight and thickness of each thread of nylon yarn in stockings. The higher the denier number, the stronger and heavier the thread; 30 denier is twice as heavy and twice as strong as 15 denier, 70 denier is more than twice as heavy and twice as strong as 30 denier.

Gauge describes the fabric in full-fashioned stockings, by indicating the closeness of the stitches. Full-fashioned knitting machines range from 39 gauge to 66 gauge, including the well-known 45 and 51 gauges. High gauge means more stitches, and a more closely knitted fabric than a low gauge.

The closeness of stitches in seamless stockings is determined by the number of needles on the stocking knitting machine; for example 400 needle stockings. Like gauge, the higher the number of needles, the more closely knitted the fabric. Machines to produce seamless stockings have a variety of needle counts from 260 to 432.

Proper fit in hose is quite important. Nylon stockings are given a permanent size and shape by heat setting when they are manufactured. The right size stocking fits your leg as well as your foot and is neither baggy nor binding. The length is important too, when you stretch or bend, nylon will "give." But, if the stocking is already strained from the garter because it is too short, you have sacrificed the extra "give." Always place garter at the hem or welt at the top of the stocking.

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If possible, always buy two pairs of nylon stockings alike. When one has to be discarded, you have a spare for the extra pair.

Protective Mitts

Save your hose by making a pair of protective mitts. They would make good gift and bazaar items; may be tinted various shades. If you have a pair of discarded hose, let them help protect your new ones, by making mitts of them. Most nylon hose have a



row or two of stitching at the top, cut down to this and let it become the top of the mitt.

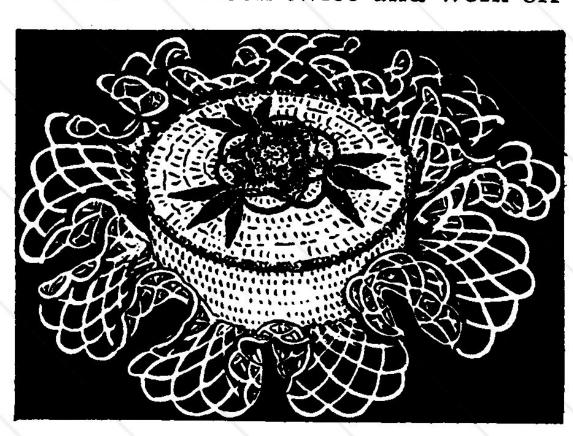
Cut a pair from a pattern, which has been made by marking a line around the thumb, index finger and the three remaining fingers bunched together into one portion. Stitch all around for each mitt, making it slightly larger than the pattern. Turn inside out and wear when handling sheer nylon hose, and see if this will not prolong their life. Pretty these up, specially for bazaar use, with feather stitching at the top or a dainty ribbon bow.

Rose Pin Cushion With Ruffle

This pin cushion is very dainty and attractive. The model was made in white and trimmed in pink; other color combinations, or odds and ends of thread could be used. A medium weight thread (about number 20) should be used for the cushion cover and a finer thread (about number 30) for the ruffle. Use sizes 8 and 12 crochet hooks.

Rose may be pink with yellow center and green leaves. Cut a piece of cardboard the depth and size of finished cushion cover, overlap sides and fasten with glue or stitch, then glue this to a circular cardboard bottom the same size. Stuff with cotton, yarn or wool. A bit of your favorite sachet may be added.

Abbreviations: Ch (chain); st (stitch); sl st (slip stitch); sc (single crochet); sk (skip); lp (loop); hdc (half double crochet) — thread over hook as for dc, insert hook in st, thread over and pull through all three lps at once; dc (double crochet); tr (treble) —thread over hook twice and work off



2 lps at a time; dtr (double treble)—thread over hook 3 times and work off 2 lps at a time; rnd (round).

Rose and Leaves – With size 12 crochet hook and yellow thread, ch 4, join with sl st to first st, ch 1, work 9





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sc in ring, do not join. Work 2 sc in each sc around, join and cut thread.

Rnd 2: Join rose thread at any sc, * ch 3, sk 2 sc, sc in next sc, repeat from * around (6 lps), sl st at base of first lp made.

Rnd 3: Over each lp work 1 sc, 1

hdc, 3 dc, 1 hdc, 1 sc, join.

Rnd 4: Sl st in back of petal, * ch 5, sc between next 2 petals in back of work, repeat from * around, join.

Rnd 5: Ch 1, over each lp work 1 sc, 1 hdc, 5 dc, 1 hdc, 1 sc, join and cut

thread.

Rnd 6: Join green in center dc of any rose petal, * ch 9, 1 sc in 4th st from hook, in remaining ch work 1 hdc, 3 dcs, 1 hdc, sl st in same place as starting ch, repeat from * twice, ch 8, sc in center dc of next petal, ch 8, sl st in center dc of next petal and repeat from first * twice (this makes 3 groups of leaves—3 in each group), join last ch 8 with sl st in same dc as starting ch, cut and fasten thread.

Cushion Cover—With a size 8 hook and white thread, ch 6, join with sl st



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in first st to form a ring.

Rnd 1: Ch 3 for first dc, work 13 dcs in ring (14 in all), join with sl st to top of ch 3.

Rnd 2, 3, 4: Ch 3, dc in same place as sl st, * 2 dcs in next dc, 1 dc in next dc, repeat from * around, join as before.

Rnd 5: This rnd is worked in the same manner, however it is necessary to add enough dcs so the piece will lie

flat (72 in all).

Rnd 6: Join rose and leaves in this rnd by placing rose right side up on work with centers of each piece together, points of leaves coming to edge of last rnd, ch 3, work a dc through lp at point of middle leaf and in first dc of last rnd, 4 dcs, dc through lp of third leaf and 5th dc of last rnd, * 13 dcs, join first leaf of next group, 4 dcs, join second leaf, 4 dcs, join third leaf; repeat from * once; 13 dcs, join first leaf of first group, 3 dcs, join to top of ch 3 first made.

Rnd 7: Working in under lp of each dc in this rnd, ch 3, * decrease by holding last lp of next 2 dcs on hook, thread over and pull through all lps on hook, work 13 dcs, repeat from * 5 times, dc in remaining dcs, join to top of first ch 3 made.

Rnd 8: Ch 3, dc in dc around, join

to top of ch 3.

Rnd 9, 10, 11, 12: These rnds are worked the same as the 8th rnd only for rnd 12 use size 12 crochet hook to draw the piece in around the bottom, cut thread.

Rnd 13: With a size 12 hook and 30 white thread, fasten in top of last ch 3, ch 5, sc in first dc, * ch 5, sc in next dc, repeat from * around, ending with ch 2, dc in same place as starting ch.

Rnd 14: * Ch 7, sc in next lp, repeat from * around ending with ch 3,

tr in dc.

Rnd 15: * Ch 8, sc in next lp, repeat from * around, ending with ch 3, tr in tr.

Rnd 16: * Ch 9, sc in next lp, repeat from * around ending with ch 4, dtr in tr.

Rnd 17: * Ch 11, sc in next lp, repeat from * around, fasten last ch 11 in top of dtr, cut and fasten thread.

Rnd 18: Fasten rose thread in center of any ch 11 lp of last rnd, * ch 13, sc in next ch, repeat from * around, join and cut thread.

Working in the top lp of each st of

7th rnd, fasten rose thread in any st, ch 2, sc in next st, * ch 1, sc in next st, repeat from * around, joining last ch 1 in first st of ch 2; cut and fasten thread.

Cold starch the ruffle. Press and shape in even fluting around cover (8 or 9 scallops), pull down over stuffed spool, allow stuffing to form a rounded surface on top. The bowl of a teaspoon can be used to shape the ruffle.

Baskets That Last a Lifetime

Nancy Priddy

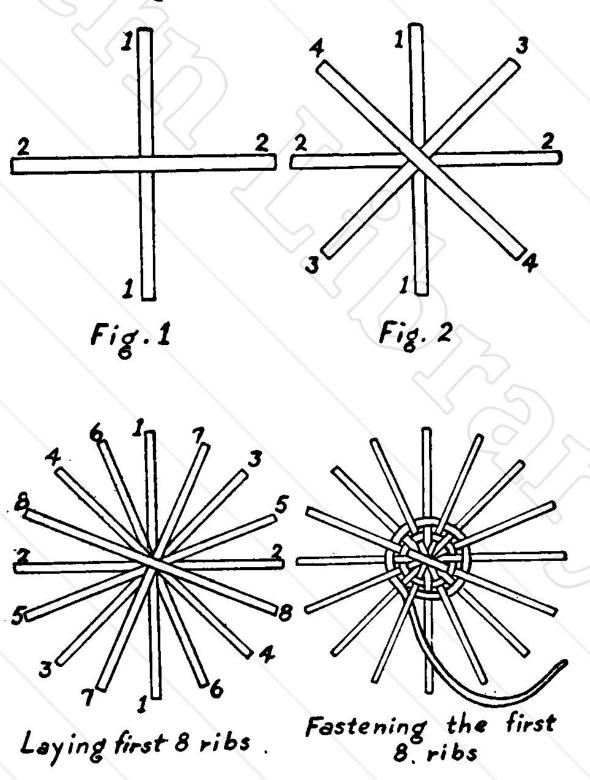
As a homework pin-money project, I have made and sold more hand-made baskets than any other one thing, and at good prices. The buyers get good values, too, for one of my baskets made from white oak splints will last a lifetime, or longer if kept dry and used for the purpose for which it is made.

Splints are made from young white oak trees which are split open, re-split and smaller divisions made again and again until the final pieces of "basket timber" are narrow thin strips that can be riven into tough, pliable ribbon-like strips for weaving. Splints that are used to make the foundation are thicker than weaving splints, and are called "ribs." Still heavier splints, used for handles and to hold the basket in shape, are called hoops. All these can be made from the same length of timber, if a sufficient amount is left in the right thickness for each use.

Although white oak is most commonly used for baskets, any timber that will rive (split) well and smoothly will do. Maple and sassafras splints have a beautiful satiny gloss, and the latter has an attractive odor—as does also red cedar when one can be found which will work.

The easiest basket for the beginner is the flat-bottomed type such as the

one illustrated in The WORK-BASKET'S "Basket of Books" department. This is made by weaving a hoop around the edge and then a square or round foundation to keep the woven splints from wear. A hoop is sharpened and run down a rib on each side to bend up the sides.



To make this basket, use the following materials: sixteen ribs about 3/8
(Continued on Page 52)



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Halloween Clown

Halloween is a gala time for the kiddies as well as the grown-ups and to disguise in a costume is an achievement all long for. Here the clown, with mask and jack-o-lantern is out for an evening of fun. This quilt block will make another attractive and pretty one to add to the ones you've already made. Embroider, stencil, applique or hand paint as desired.

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 brushdip 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: Clown suit and cap—green with black ruffles and yellow pompons; jack-o-lantern—orange, with nose, eyes and mouth black and yellow, stem of pumpkin brown; clown's gloves—gray; mask—black; lips—red; cheeks—rose; face—flesh tones; tassel on cap—black.

To get all the fat from the top of soup, drop a lettuce leaf into the pot. This leaf will absorb all the fat and can be removed when it has served its purpose.



Halloween Clown

www.antiquepatterntibrary.org 2025,09

(Continued from Page 49)

inch wide, two hoops as long as you want the circumference of the basket to be, one hoop long enough for a handle, one round hoop, for bottom, about twelve inches long (or four straight pieces, four inches long), and splints for weaving. You can buy these materials from any basket maker if you do not want to rive them.

The first step in making the basket is to lay the ribs. Begin by laying the first one on a flat surface—a table or the floor. Lay the second one across the first, crossing them at right angles exactly in the center (Fig. 1). The next two must be laid to bisect the first angles and to form four right angles themselves (Fig. 2). Continue in this way until eight ribs have been laid.



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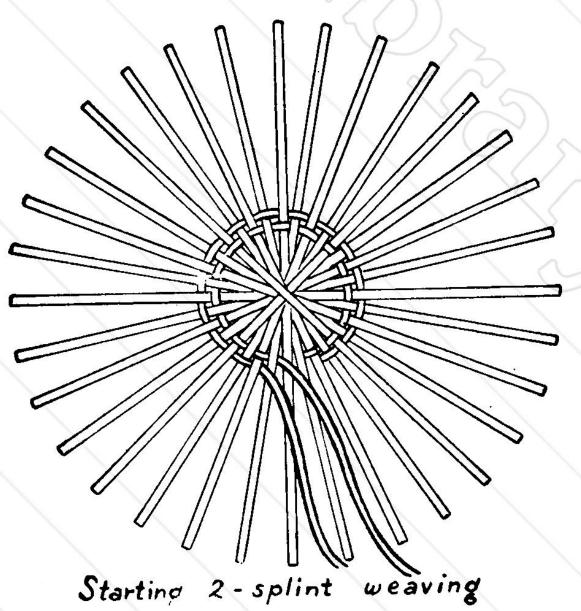
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80 E. 11th St., Dept. W10, New York 3, New York Now it is time to fasten the ribs so they will not work loose while the rest is laid. To do this take a narrow splint which you have scraped thin with a knife, and slip under a rib. Holding it firmly with one hand, weave the splint under and over the ribs until you get back to the place where you began. Then go over, or under two ribs to make the splint tight and weave (or "work") the splints over one and under one, all around again. This will make two rows around the center of the bottom, and will have it ready for the rest of the ribs. Leave the splint long.

Lay the next eight ribs as you did the first eight (making 32 ribs), being careful to cross them perpendicularly so the basket will not be lopsided. When the last rib is laid, the main weaving is started with the splint which was left dangling from the first ribs. Draw this splint up through the ribs wherever it happens to be, and work around the circle. When you get back to the beginning again, start a new splint by slipping one end under the first rib which was passed under the first splint. Then work all the way around to the beginning, and then switch over to the first splint. It is necessary to run two splints, because



with an uneven number of ribs one splint would not come out right for an over-and-under weave.

When a splint is used up, slip another one in to continue weaving. Start it right on top of the other splint, two or three ribs back, tucking the started end under a rib to hide it.

Weave the circle of splints and ribs until it is as big as you want it. Then skip over a rib with the weaving splint and weave on top of the last row, hiding the end of the splint under a rib. Do the same with the other splint. Now you have a queer-looking contraption with ribs sticking out every way. These must be cut off and fixed so the splints will not come loose—a procedure easy but tedious.

Every other rib should be bent over and slipped down along the next rib. It is easier if you trim the end to a wide point, or slant. Cut the rest of the ribs off smooth—and you are ready for the hoops. For a stronger and smoother edge bend and slip each rib down along each adjacent rib.

Shave the hoops to the shape and thickness you want and shape them by bending them with your hands. Attach them to each side of outer edge of basket by weaving them on with splints. Attach the small hoop to the bottom the same way.

The handle hoop must be stronger than the others. Bend handle hoop gradually until it is oval shaped, then attach to the basket by running each tapered end down beside a rib. A small nail driven into each end of the hoop where it joins the basket makes it strong enough to hold all the material you can put in the basket.

If wood splints are not available, you can make similar baskets from crepe paper, by using covered wire for ribs, crepe-paper twist for splints, and covered wires, twisted or woven for handles. Crepe-paper twist can be bought

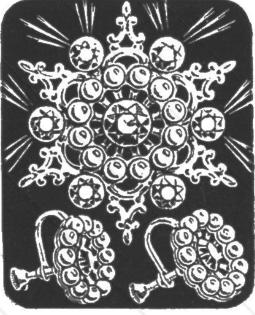


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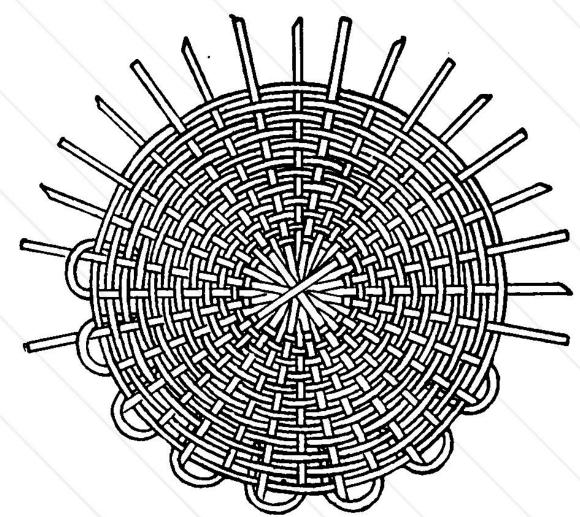
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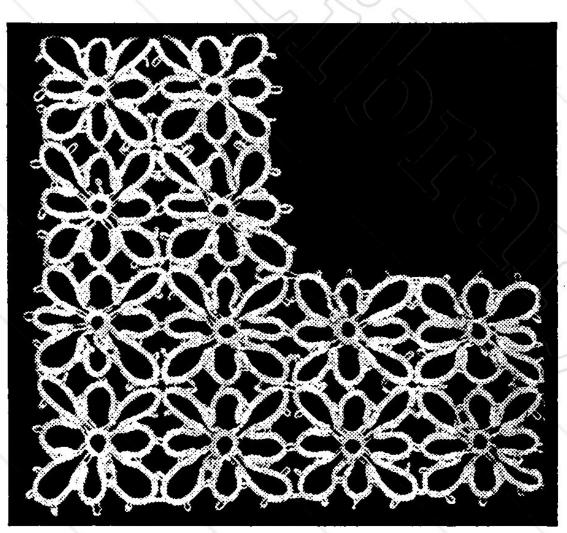
Fastening ends of ribs

well as those made of wood.

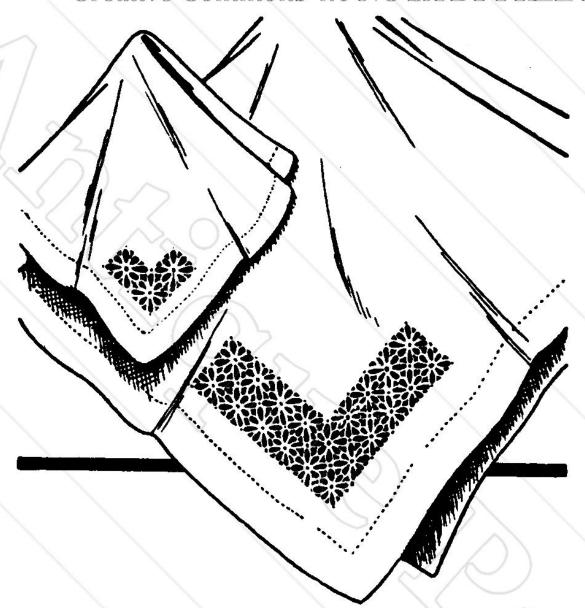
Splint baskets may be left in natural white color, striped with any color combination, or dyed any solid color. Both wood and crepe-paper baskets may be shellacked to keep their colors bright.

Lilac Square Tatting

Here is a very suitable tatted insertion for a tablecloth. It is composed of small medallions, each measuring less than one inch in diameter; two



rows are joined for the insertion, however one row could be used as effectively. It is quite appropriate for insertion on scarfs, towels or table run-



ners. Four medallions joined would make a nice corner insert for handkerchief or napkin.

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

R of 2 ds, 8 p separated by 2 ds, cl r. Slip shuttle thread through last lp made; tie ball thread to shuttle thread. Working on ball thread, * ch 5 ds, 5 p separated by 5 ds, 5 ds, join to next p of r. Ch 5 ds, join to last p of previous ch, 5 ds, 2 p separated by 5 ds, 5 ds, join in next p of r. Repeat from * around, joining each ch to previous ch by first p to last p.

To make burnt sugar, place ½ cup sugar in small skillet over medium heat and stir constantly until sugar is melted and golden brown. Add ¼ cup boiling water and stir until sugar mixture is dissolved. Unused portion can stored in refrigerator.

Liven up an old dress with a change of buttons. Flat buttons, graduated sizes or large and small buttons placed on pockets, sleeves, down one sleeve or side of dress or skirt will add new interest and be decorative too.



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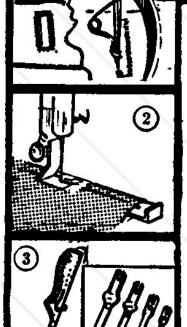
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In The Future



Here is an attractive lamp shade that is made by winding yarn over a frame. The base and top of lamp shade can be trimmed with ruching, braid or fringe. This makes it easy to have a bright, colorful shade to match any desired color scheme.

The tatted medallion sketched is quite versatile. Several can be joined to make a scarf, chair or vanity set or even a tablecloth.

The bed doll pajama pouch will be an eye catcher for the kiddies as well as the teen-age. It is crocheted of yarn. The original was made in blue and white.

Two-needle mittens with a knittedin design are available in sizes 2, 4, 6, 8 and 10.

When making pumpkin pie, brush a little melted butter over the crust before putting in the filling and it will seal your crust and keep it from getting soggy.



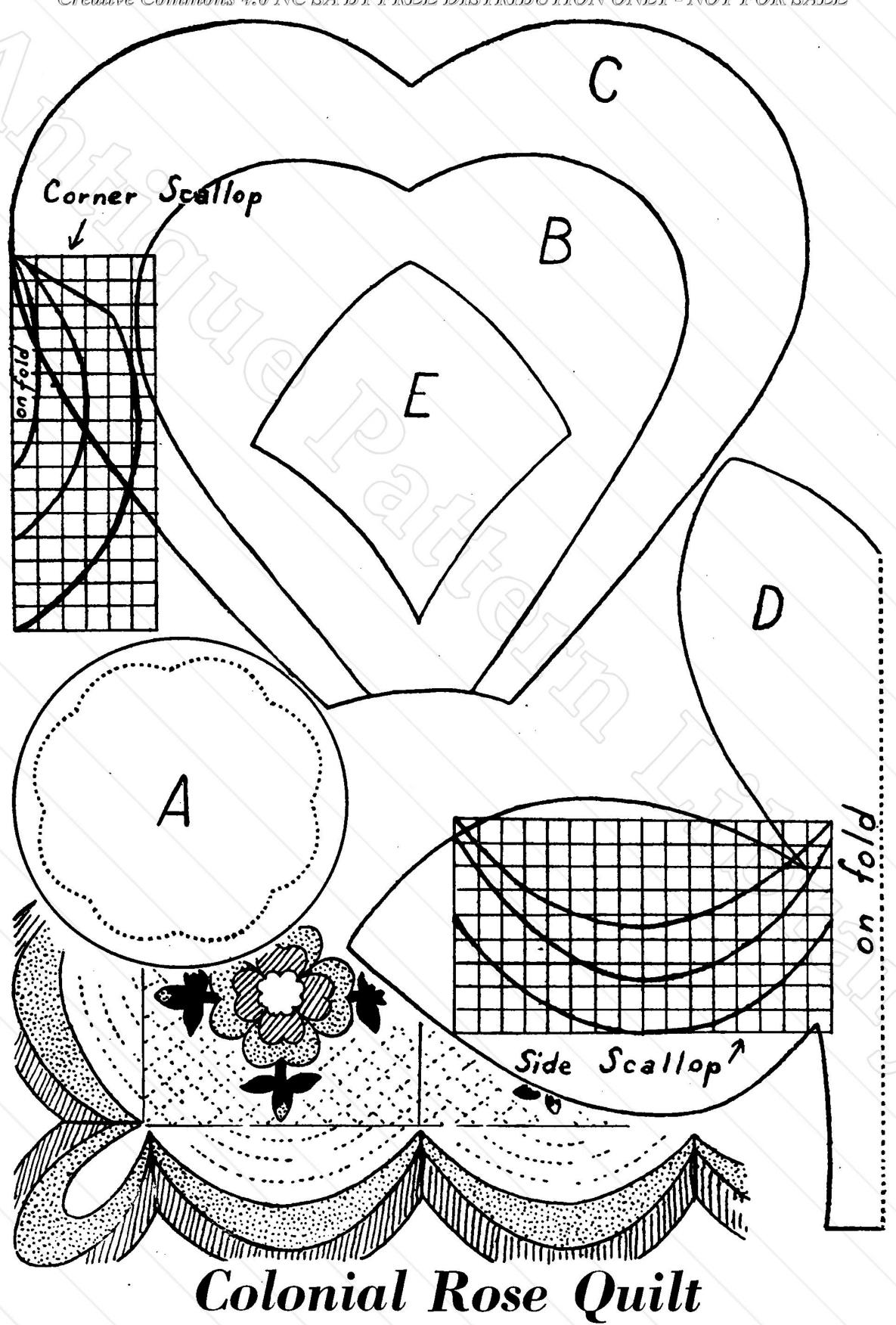
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Colonial Rose Quilt

Applique quilts are always popular and so pretty. At State Fairs or other places where quilts are shown, this particular one is exhibited in numbers. It can be worked in an infinite variety of colors.

Cut patterns from sandpaper, cardboard or heavy paper. Lay pattern on right side of material, mark lightly around with pencil. Cut out pieces allowing 1/8 inch for seams. If you wish you may turn under the seam and press with a warm iron.

The appliqued rose could have a yellow center and petals of rose and pink (could be two shades of any other pretty color), the leaves, stem and caylx are green with corolla (tip end of bud) rose or pink. A scallop border shown in sketch finished this quilt; however a straight band may be used and buds may be appliqued to it. Each square on the chart for the scallop represents 11/8 inch. Allow 1/4 inch for seams on all scallops. C and E are pink; B is rose; center A is yellow; D is laid on green, with broken lines on fold of material and cut double. The block should be 18 inches square; 20 blocks, with border scallops appliqued will make a quilt about 90 x 108 inches. Fold block cornerwise and straight, and follow creases to place pieces; baste to position and applique with small invisible stitches, evenly spaced, using thread to match the color of applique pieces. Pieces could also be stuffed lightly, if desired. You will need about 4 yards pink, 1 yard rose, 2 inches yellow, 1 2/3 yards green and 8 yards white.

To make the scalloped center of flower; trace A to a piece of cardboard, marking the scallops. Place on material and cut around circle, then snip from edge of circle pattern to 8 inner points; this allows for turn-under of each scallop.

Select a batt of the right size and weight for the quilt you are making. The ones that are folded can be easily and quickly unrolled and laid out flat without sticking together. When cutting the lining, allow 11/2 inches on all four sides to be turned over the edges to the top and whipped down. When quilt top is ready to be quilted, place lining in frame, then batting and quilt top last. Even all edges, then baste through the three thicknesses close to the outer edge. Baste to the canvas on frame to hold quilt in place more firmly; also makes handling and quilting easier.

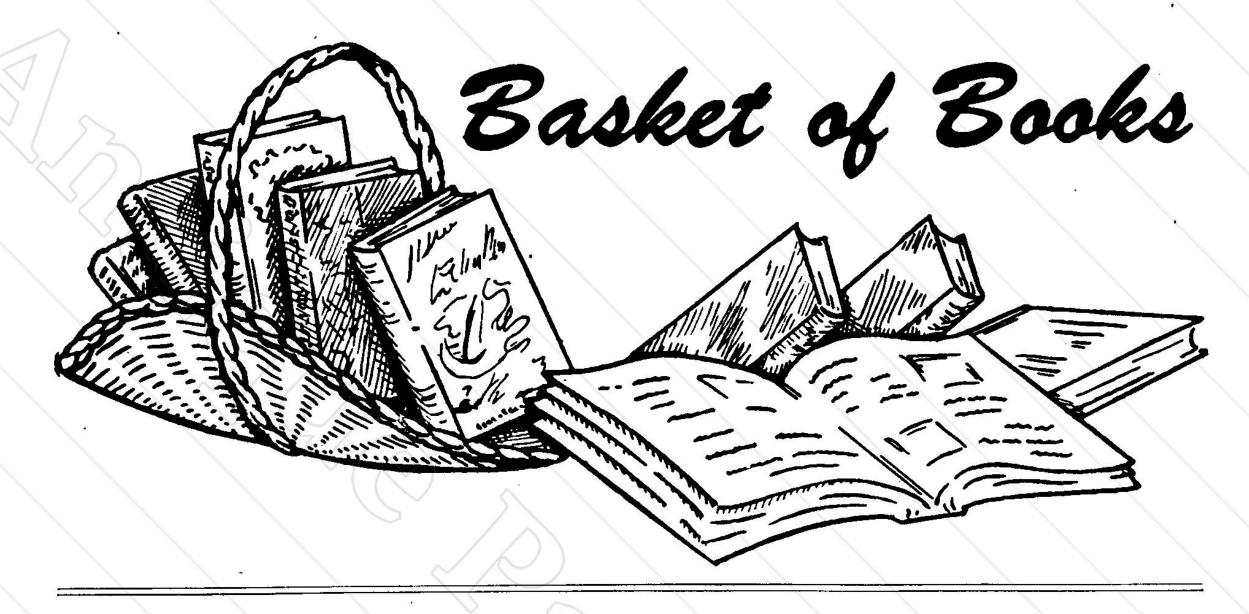
An attractive quilting design can be worked out by following the lines used in blocks; thus you have duplicated the pattern on the under side. You can devise your own quilting designs with a compass and ruler. In quilting, start at one end and work across to other end. This keeps the fullness of the quilt ahead of your work and makes quilting easier. Use small, firm running stitches, be sure to catch through all three thicknesses of material — top, batting and lining.



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HOW TO MAKE GLOVES

Eunice Close

(92 pages; illustrated; Charles T. Branford Co.; Boston, Mass.; \$2)

Glove making, an ancient and highly specialized craft, has tended to lag behind other hobbies in popularity because of the apparently complicated procedure to be followed. Eunice Close, in this explicit, well illustrated volume, lifts the veil that has obscured the art of making gloves and proves conclusively that it is not only a relatively simple process but also a deeply rewarding one. As a matter of fact, she

stresses above all else the fact that no type of glove, be it leather, fur, felt or nylon, lined or unlined, is truly difficult to make if one follows directions with care and precision.

Few hobbies require a smaller outlay for tools than does this one. All one needs are a few needles, the proper thread, a pair of very sharp scissors, and a soft drawing pencil. According to the author, "a tool for inserting press studs is useful, but not essential." There are patterns to be bought too, of course, and these cost about 35 cents and are available at most department stores or by mail. Miss Close recommends building up a collection of simple styles in all sizes since she believes it easier to change the style, if one seeks variety, than it is to alter the size. She tells, however, how a pattern in the approximately proper size may be adapted to fit a particular pair of hands exactly. She describes too how one may make a basic pattern oneself, but suggests that one not attempt that until one's novitiate is definitely a thing of the past.

Gloves, of course, may be made from practically any material: lace, felt, vel-



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vet, silk, jersey, or cloth matching a costume, but leather, needless to say, is by far the most popular and the most satisfactory. "Suede, Persian, kid, capeskin, real or imitation pigskin and chamois leather can all be used," says Miss Close. "Of these," she asserts, "chamois is most suitable for a beginner because it is soft and easy to work with." She insists, though, that one buy good quality chamois, otherwise the results will be disappointing regardless of the skill one may have manifested as a glove maker. The same tenet holds true where all the leathers are concerned: buy the best quality possible always. Miss Close lists, incidentally, the flaws likely to be found in the various skins.

Detailed diagrams and illustrations accompany every step described by the author. She shows, as well as tells, for instance, how to stretch the skins, how to cut out the gloves, how to stitch them properly, and how to make a plain wrist edge or a fancy gauntlet. She tells how to make elaborately lovely suede gloves, gardening gloves, fur-backed gloves, sheepskin gloves, gloves for children, gloves for men, and even how to make a pair of mittens out of an old felt hat and a pair of wool bobby socks. There is information galore here on every facet of glove making including the care and mending of the finished product. This is obviously a book that will open a door to pleasure and possible profit for every interested reader.

ANTIQUES FOR PROFIT

Frank Ormston

(114 pages; published by Frank Ormston, North Hollywood, California; \$2.98)

No one interested in making either a hobby or a business out of the sale of antiques could ask for friendlier, more complete, sympathetic, and understanding assistance than that proffered by Frank Ormston in this delightful book. Written in a style so casual and simple that the reader feels each line is addressed to him personally, "Antiques For Profit" covers every possible phase of dealing in antiques. According to Mr. Ormston, "I guess that I have read about every book on the subject of antiques that I could find—but I never found one that would tell me how I could make a living with antiques." He himself learned the hard way, by trial and error, and this book is his attempt to save others from the mistakes he made while learning.

His first stipulation concerns the importance of knowing values. One need not be an antiquarian to be successful but one should know how to buy wisely. That, he believes, is far more important than knowing how to sell and he proves his point by mentioning that buyers in department stores always are paid far more than are the salesmen. He suggests too that one handle the type of antiques with which one is familiar and that one should have the goods fit the shop and the shop fit the goods.

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Since there are some ten thousand antiquers in the business, there are, inevitably, many different approaches to the merchandising of the products. Many small dealers prefer to set up business in their own homes. Others attach themselves to large antique shows that run on a circuit basis. Still others, and they, of course, are in the majority, open their own shops. Mr. Ormston devotes a great deal of time and space to a discussion of how to choose a suitable locality, what advantages to look for and what disadvan-

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Dept. MR-13B10 New York 7, N. Y. tages to guard against, and recommends particularly that one pick a location in an area that is going up, not down.

He also discusses at length how to arrange both the shop and the shop window with an eye to attracting and holding as many customers as possible. Since one of the better known characteristics of antique buyers is their universal love of "discovering" some new item, he tells of one dealer who keeps a partially unpacked barrel toward the rear of his store. Practically every customer who comes in eventually "discovers" the barrel and many of them buy something that it contains.

Mr. Ormston mentions too the fondness all antique lovers display for bargaining. In that connection he specifies that only in the relatively low rent shops is such bargaining possible. Fixed prices are maintained in the expensive, high rent ones.

In line with his belief that intelligent buying is the key to success, Frank Ormston devotes much of his book to explanations as to how one should proceed. He feels that one should deal in the main with reputable wholesalers and tells just how to go about getting in touch with them. He also discusses auctions, private foraging expeditions into the country, improving antiques, and buying from people who come into one's shop. He tells how to be a good salesman and how to obtain permits to engage in business, talks of leases and book keeping, advertising and consignment buying. He even has a couple of chapters on repairing and improving antiques and on stripping and refinishing them. In conclusion he adds several pages listing the places where one may buy wholesale, and many of the more helpful books that have been written on antiques. "Antiques For Profit" is a mint of information as well as a thoroughly readable book.

Crocheted Scarf

Here is something you can make for the man in your family. This scarf is crocheted in one color with matching fringe or make fringe of contrasting color. It would also be very pretty



made in two harmonizing colors. The model was made of 4-ply wool (4 or 5 ounces) in wine color; use a size 00 steel crochet hook or bone hook of about the same size. The fringe may or may not be added as desired. The length and width can be varied; however a scarf 45 inches long and 10 inches wide makes a nice size. The fringe is 3 inches long. The pattern stitch is very simple yet quite effective.

Abbreviations: St (stitch); ch (chain); sc (single crochet); dc (double crochet).

Row 1: Make a foundation ch several sts longer than desired width, do in 4th st from hook, 1 dc in each st, ch 3, turn.

Row 2: Sc in first dc, dc in next dc, sc in next dc, dc in following dc, continue across row in this manner, ch 3, turn.

Row 3: Dc in first sc, sc in first dc, dc in next sc, sc in next dc, continue across the row, ch 3, turn. Continue to work in this manner, always sc in dc below and dc in sc below until the scarf is of the desired length, excepting the last row which is a row of dcs across.

Fringe: Wind yarn over a 6-inch cardboard, cut at end. Take 3 strands of yarn, loop through st, draw ends through tightly. Repeat across end, trim fringe evenly.

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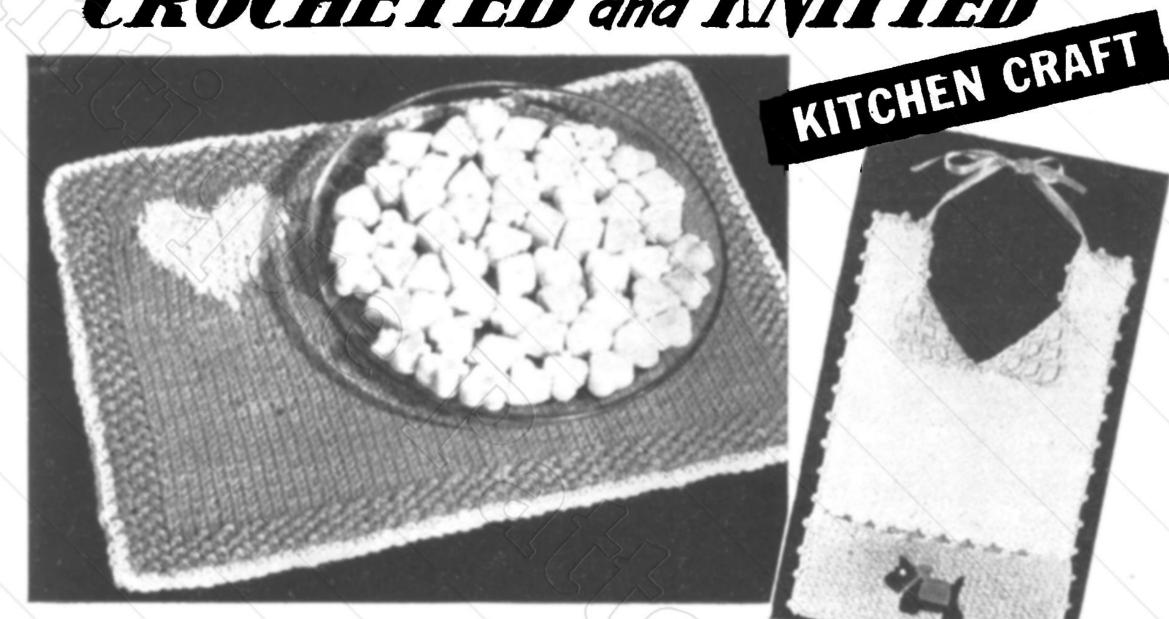
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