

The Work Basket

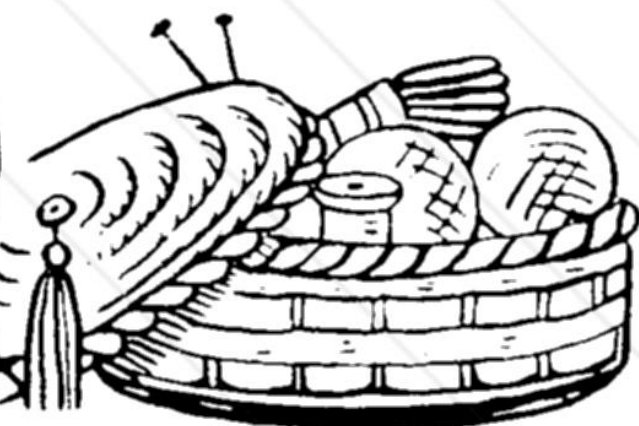
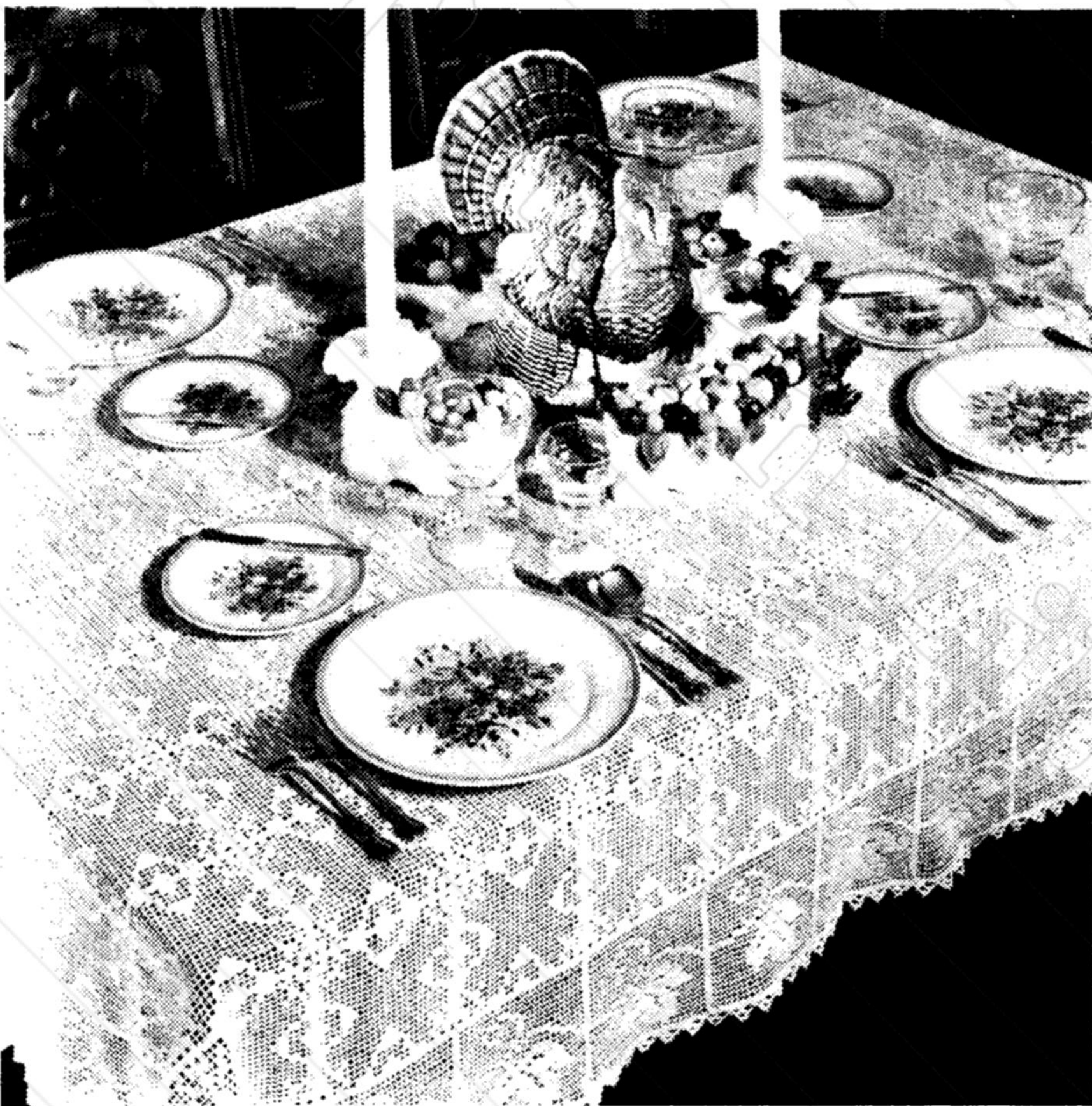
HOME AND NEEDLECRAFT

For Pleasure and Profit

VOLUME 15

2970 November 1949

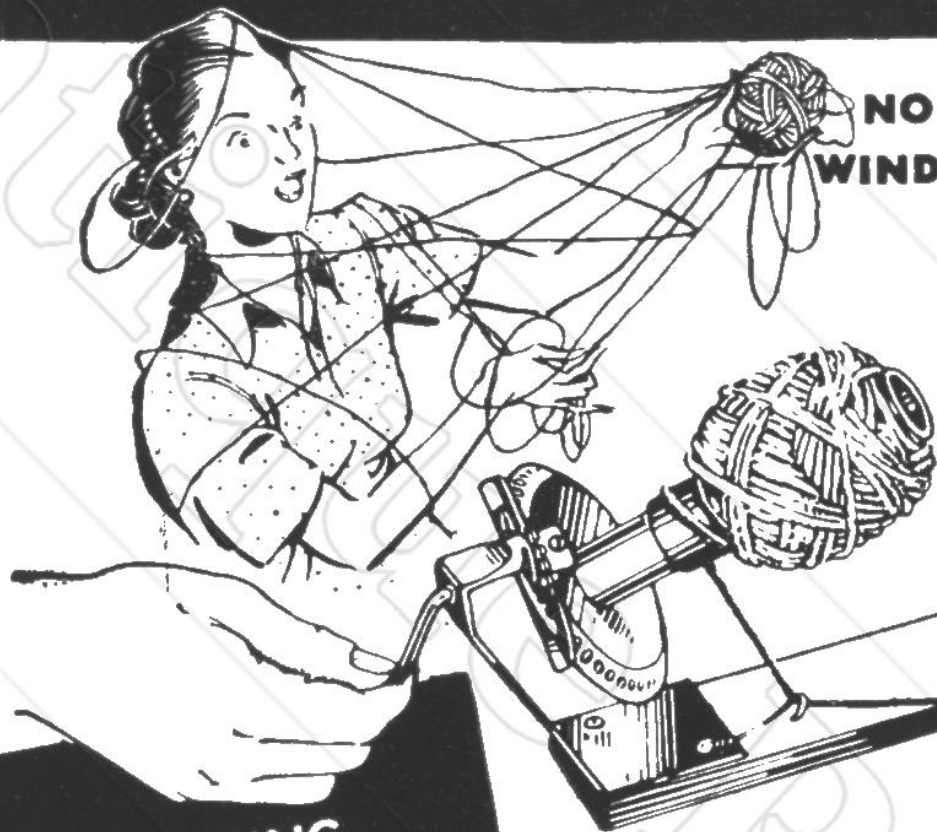
NUMBER 2



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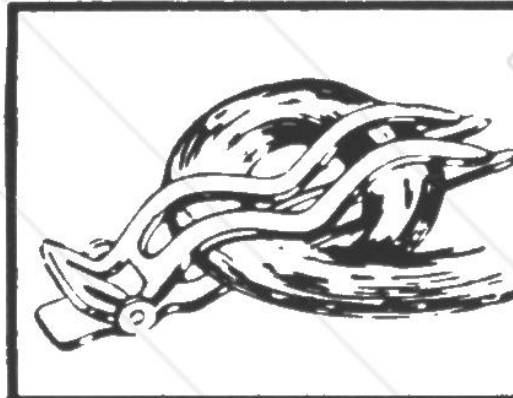
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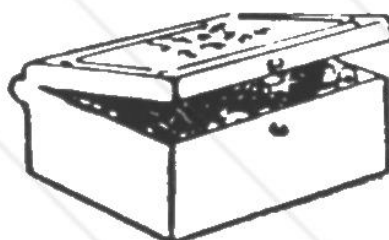
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The WORKBASKET Grows

Dear Friend:

In my constant effort to make The WORKBASKET more useful and interesting for you, I am finding it necessary to expand its size. You've probably noticed that the amount of advertising it has been carrying lately has steadily increased. While this advertising is interesting reading in itself, as many of you have told me, it also brings in greater revenue, thus helping to pay for the larger magazine.

My planning for this expanded WORKBASKET isn't completed yet, but some additions have been decided upon definitely. One is a series of articles about women like you who have found ways to enable themselves and their families to eat better, dress better and live in more attractive home surroundings without extravagant outlays of money. These articles will deal with real women who will be mentioned by name. Many of them will be written in the first person. Some of the articles will concern women who not only have found ways to live better at home, but have also discovered that what they do at home can earn them money from outside sources.

Here are other new features which are being added this issue or which will appear in the near future:

A book department containing short but pithy reviews of new books of particular interest to women, and especially to homemakers.

A section describing new commercial products which will help you to live more pleasantly.

A letters column in which you will have an opportunity to express your opinions on matters which you think will interest other WORKBASKET readers. Send these to Correspondence Editor, The WORKBASKET, 24th and Burlington, Kansas City 16, Mo. I will pay \$1 for each one used, but none can be returned.

A section on recipes and food preparation to which I am inviting you to contribute by sending in the recipe for your family's favorite dish. Please send recipes to Food Editor, The WORKBASKET, 24th and Burlington, Kansas City 16, Mo. For each one published I will pay \$2. However, I can't return any of them, nor can I correspond with you about them.

A page of verse to be contributed by you. Before long I'll tell you what sort of verse I'd like to have you send. Don't send any until you hear that I am ready for it. It won't be long.

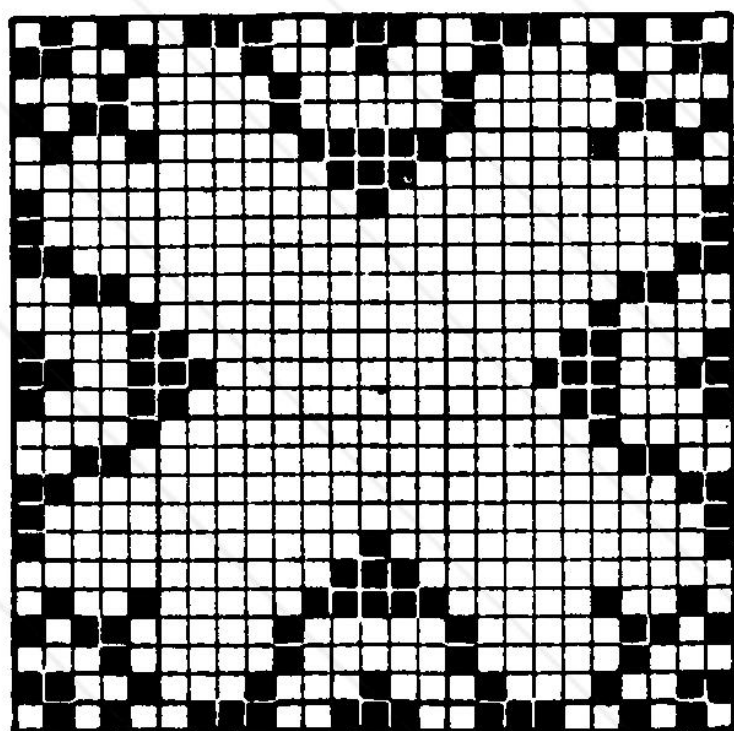
Aunt Ellen

Crocheted Tablecloth in Grape Leaf Pattern

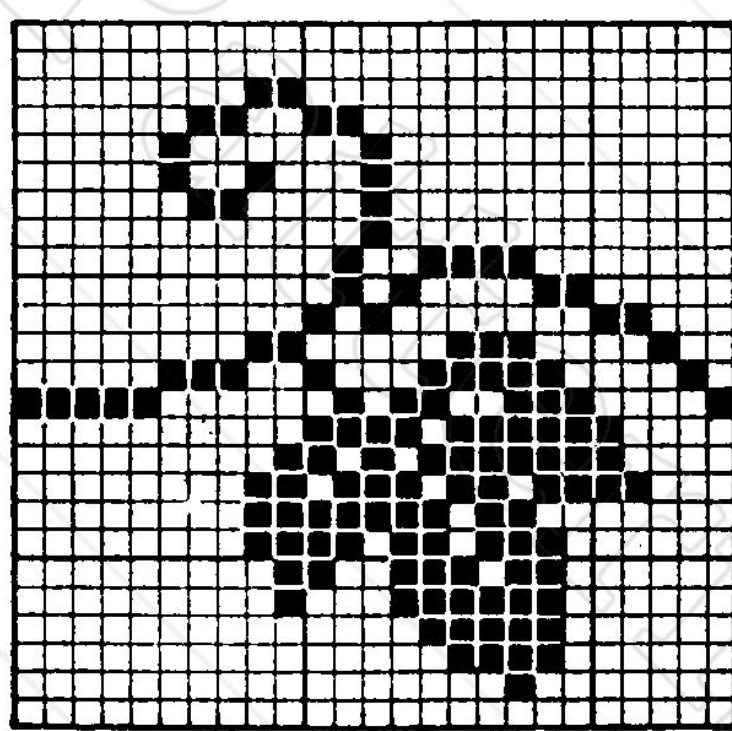
(Shown on Front Cover)

This design is particularly appropriate for this time of year. It is worked in filet crochet. The finished cloth measures about 56 x 72 inches; each motif is about 4½ inches. 44 - 250 yard balls white or colors of American Thread Company "Star" Mercerized Crochet Cotton is required to make this

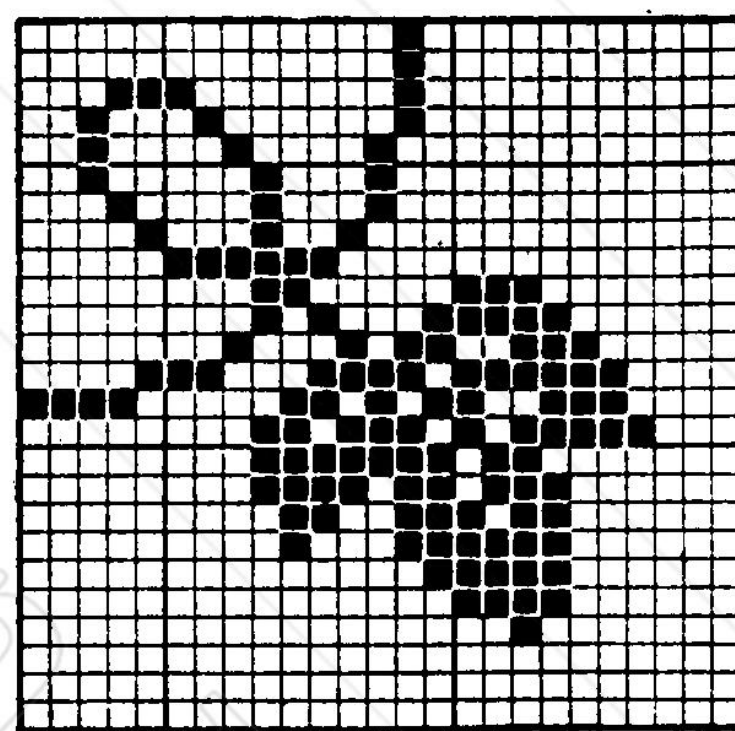
the next 10 sts, repeat from * twice, ch 2, sk 2 sts, dc in next st, ch 2, sk 2 sts, 1 dc in each of next 4 sts, ch 2, sk 2 sts, 1 dc in each of the next 4 sts, ch 2, sk 2 sts, dc in next st, ch 3, turn and work back and forth according to chart. Work a row of sc all around motif and work 129 more motifs.



1



2



3

cloth; use a size 11 or 12 crochet hook. Three charts are given.

Abbreviations: Ch (chain); st (stitch); sk (skip); dc (double crochet); sc (single crochet); lp (loop) sl st (slip stitch); p (picot).

Chart Number 1—Ch 80, work 1 dc in 8th st from hook, 1 dc in each of the next 3 sts, ch 2, sk 2 sts, 1 dc in each of the next 4 sts, * ch 2, sk 2 sts, dc in next st, ch 2, sk 2 sts, 1 dc in each of

Chart Number 2—Ch 80, work first dc in 8th ch from hook and continue back and forth according to chart number 2, finish with a row of sc all around and work 19 more motifs for the ends of cloth. For the sides of the cloth work 26 motifs working up and down on chart number 2.

Follow chart number 3 for the corners, work two squares up and down according to chart and 2 squares back and forth according to chart. Sew

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all squares together as illustrated matching the rows.

Edge—Join thread in corner, 1 sc in each of the next 12 sc, ch 5, turn, sc in 6th sc from hook, ch 5, sc in first sc made, ch 1, turn and work 9 sc over first ch 5 lp and 5 sc over second lp, ch 5, turn, sc in center st of first scallop, ch 1, turn and work 5 sc over lp, p, 4 sc over same lp, sl st in top of second scallop and finish that scallop with 4 more sc, sl st into sc of previous row and repeat from beginning all around.

If napkins to match are desired, cut squares of linen the size required and over a rolled hem work a row of sc. Finish with edge as on cloth.

KNITTED BAG

This clever arm bag, knitted in stockinette stitch throughout, achieves a most interesting and attractive texture through the use of two colors of yarn, working first in one color, then the other, with the unused color being carried across on the reverse side. The pattern is a repetition of alternating groups of rows, which are listed below in their proper sequence. The original was made of Botany Brand sport yarn.

Abbreviations: Sts (stitches); k (knit); p (purl); rnd (round); tog (together).

Gauge: 7 sts to one inch; 15 rows to 2 inches.

Pattern: Multiple of 8 sts.

Rnds 1, 2, 3 and 4: * First color k 4, second color k 4, repeat from * around.

Rnds 5, 6, 7 and 8: Second color k 1, * first color k 4, second color k 4,

repeat from * around, end second color k 3.

Rnds 9, 10, 11 and 12: Same as rnds 1, 2, 3 and 4.

Rnds 13, 14, 15 and 16: First color k 3, * second color k 4, first color k 4, repeat from * around, end first color k 1.

Rnds 17, 18, 19 and 20: First color k 2, * second color k 4, first color k 4, repeat from * around, end first color k 2.

Rnds 21, 22, 23 and 24: Same as rnds 13, 14, 15 and 16.

Repeat these 24 rnds for pattern.

With number 2 circular needle and first color, cast on 200 sts. Join, being

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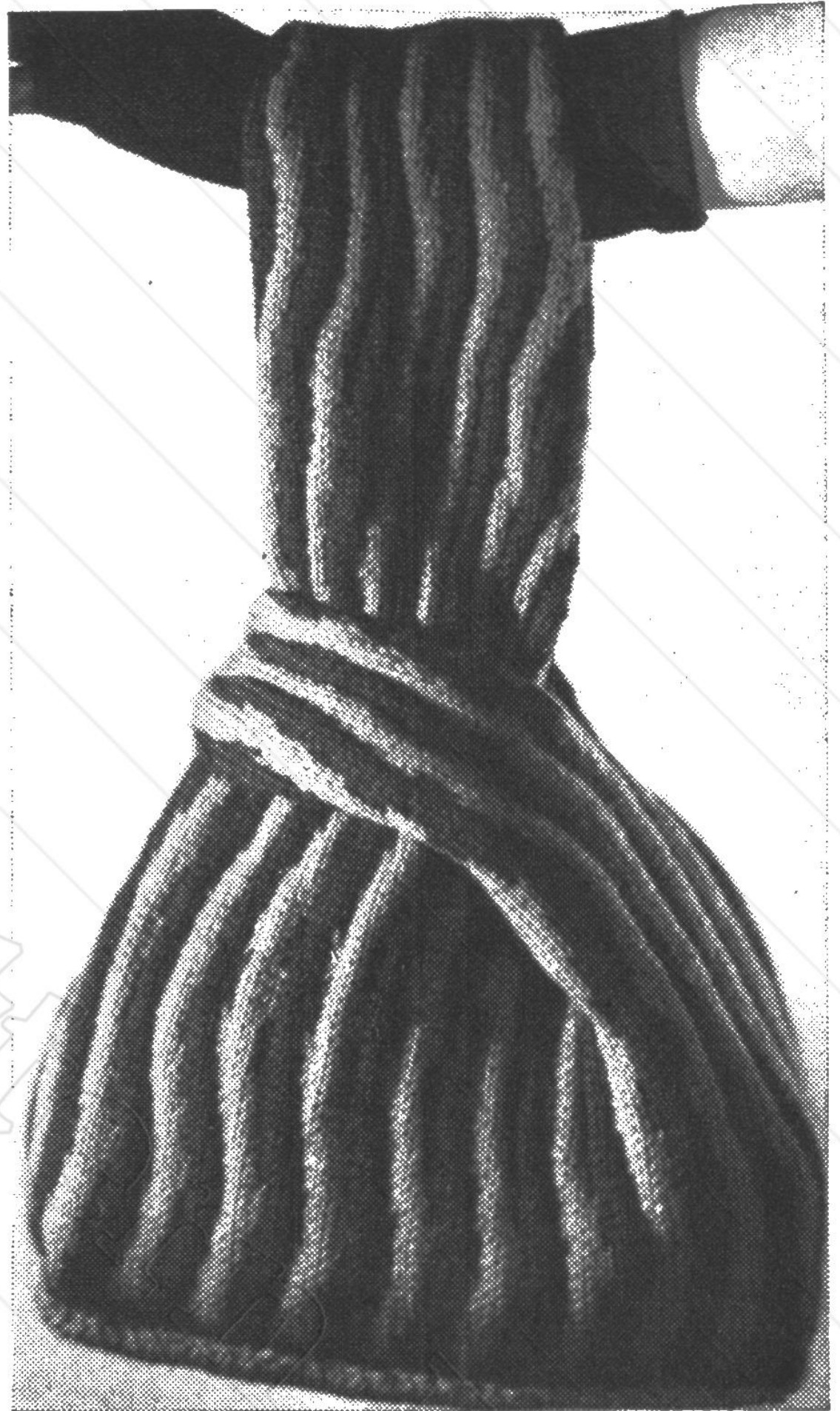
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careful not to twist, k 1 row. Tie in second color and work in pattern for 8 inches from start. Cast on 4 sts, turn. (Note: you are now going back and forth following out pattern on left side). P back in pattern, cast on 4 sts. The 4 sts on each edge are to be worked with first color in garter st for borders. Work 4 rows even. Next row work 4 border sts, k 2 tog, work in pattern to within last 6 sts, k 2 tog, k 4. Work 3 rows even in pattern. Repeat decrease once more. On next k row, work across 64 sts (half of long handle). Cast on 4 sts (these sts are to be worked in first color in garter st). Turn, p back in pattern. Work back and forth on these sts in pattern, decreasing 1 st on inside edges of garter st borders on each side every 4th row until 34 sts remain on needle including border sts, place remaining sts on holder. With right side of work to you, tie in yarn to left side of long handle just made. Work across next 38 sts in pattern, cast on 4 sts (border), turn, work back in pattern, cast on 4 sts (border). Work back and forth in pattern on these sts, decreasing 1 st



on inside edges of garter st borders on each side every 4th row until 22 sts remain on needle including border sts; place remaining sts on holder. Work other halves of handles to correspond. Weave tops of handles together.

Bottom of Bag: With first color, cast on 70 sts, k 1, p 1 in ribbing for 3½ inches, k 1 row, change to second color, continue in k 1, p 1 ribbing for 3½ inches; bind off. Insert cardboard cut to the size of bottom (9¾ x 3½ inches) between first and second color, sew around. Weave to bottom of bag.

Finishing: Cut lining to match shape of bag and sew in place. Push the long handle through the small handle when using bag.

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PINKING SHEARS

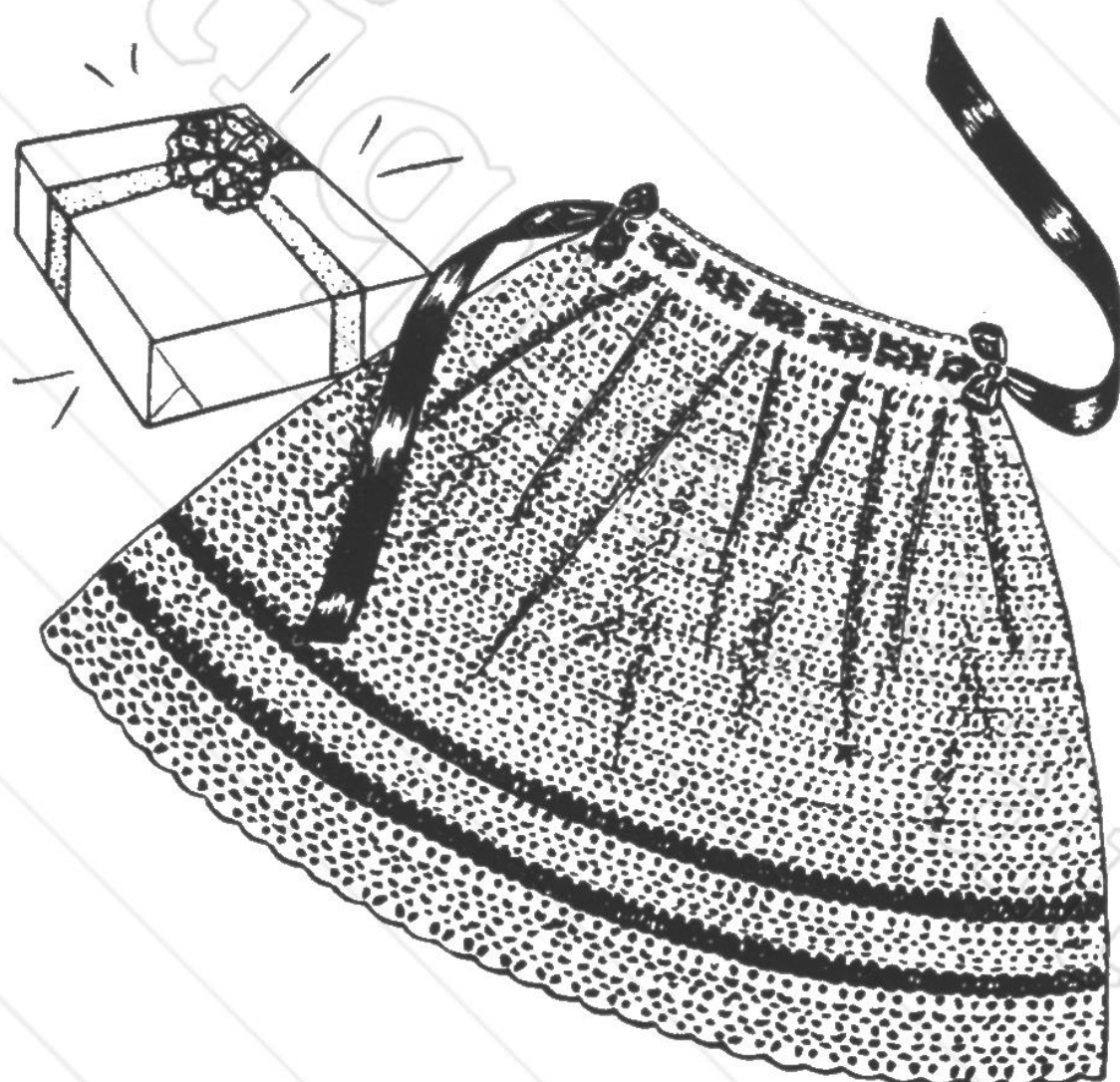
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Lacy Crocheted Apron

Bazaar and gift items are much in demand this time of year. You will find this crocheted apron makes a good



one and it works up quickly. The original was made of American Thread Company "Star" Puritan Mercerized Bedspread Cotton. Three 250 yard balls of cream, white or other desired main color, and one 175 yard ball of green or any contrasting color are needed to make the apron; two yards of inch-wide ribbon also are needed. Use a size 7 crochet hook.

Abbreviations: Ch (chain); st (stitch); sc (single crochet); sk (skip); lps (loops); tr (treble)—thread over hook twice and work off 2 lps at a time; cluster st or 2 tr cluster—hold last lp of each tr on hook, thread over and pull through all lps at once.

With cream or main color, ch 163.

Row 2: Sc in second st from hook, * ch 7, sk 1 st of foundation ch, sc in next st of ch, ch 7, sk 1 st of ch, sc in next st of ch, ch 7, sk 2 sts of ch, sc in next st of ch, repeat from * across ch, turn, (69 lps).

Row 3: Sl st to center of last lp, sc

in same sp, * ch 3, 4 trs with ch 1 between each tr in center st of next lp, (shell) ch 3, sc in next lp, repeat from * across row, ch 4, turn.

Row 4: Tr in same sp, * ch 5, sc in center ch of next shell, ch 5, 2 trs in next sc, repeat from * across, ch 9, turn.

Row 5: Sc in next lp, * ch 7, sc in next lp, repeat from * across row, ch 9, sc in last tr, ch 1, turn. Repeat the third, fourth and fifth rows 14 times; cut thread.

Next Row: Do not turn work, attach green in first lp and work 4 sc in each lp, ch 1, turn.

Next 2 Rows: 1 sc in each sc; cut thread.

Next Row: Turn, attach cream in first sc, ch 7, sk 2 sc, sc in next sc,

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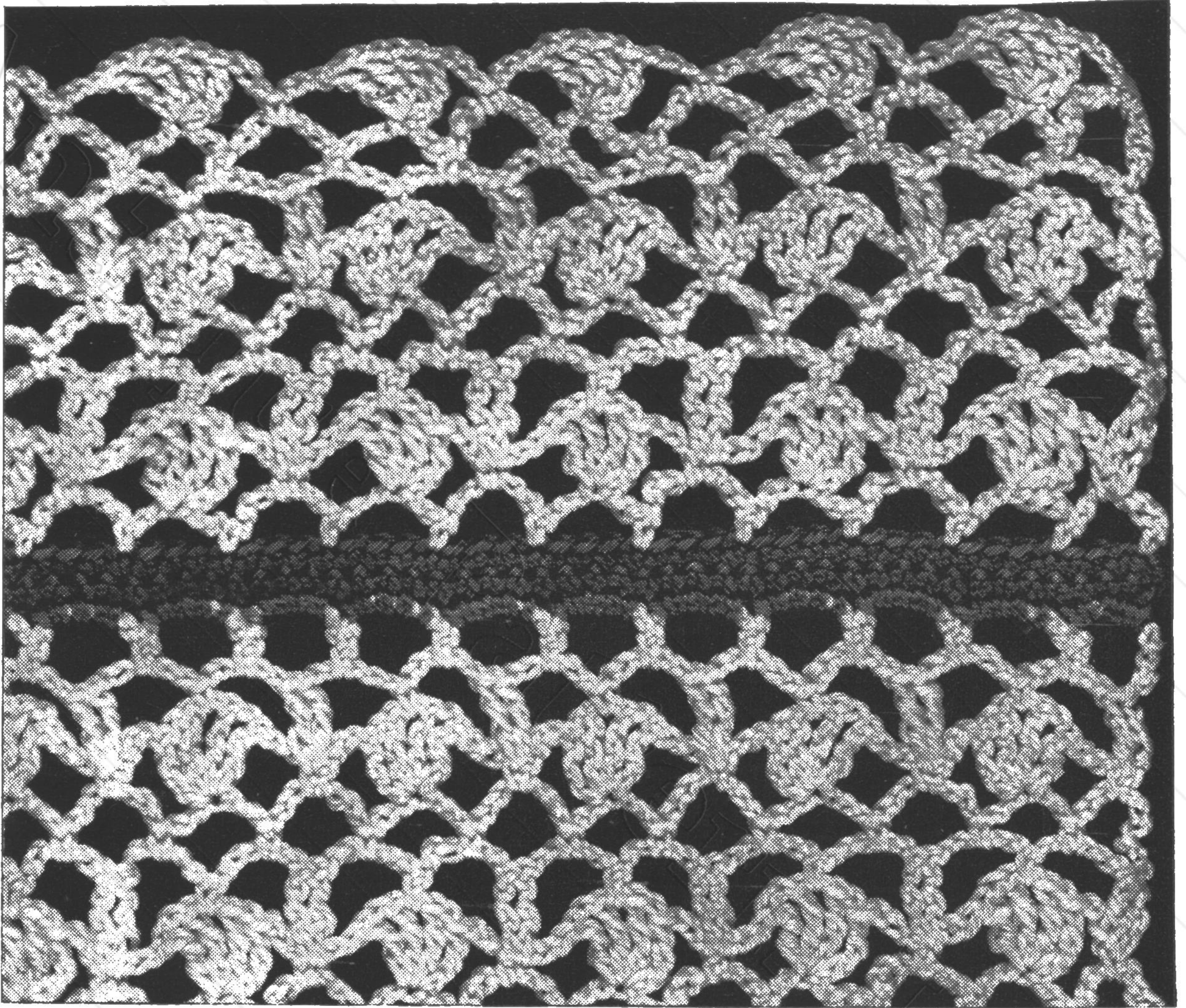
HOBBY SHELL CRAFT
90-40 PARSONS BLVD., JAMAICA 2, N. Y.

A circular graphic containing text and illustrations. At the top right is an illustration of a box labeled 'Beachcomber Junior Shell Craft Set'. Below the box are illustrations of a glue gun, ear screws, and bar pins. The text describes the contents of the kit and lists prices for various items.

BROKEN JEWELRY WANTED

All kinds. Highest cash prices paid for rings, jewelry, spectacles, gold teeth, diamonds, broken and usable watches, etc. Cash mailed promptly. Write for FREE shipping container.

Lowe's, Dept. WB
Holland Bldg., St. Louis, Mo.



* ch 7, sk 3, sc in next sc, repeat from * across row, ch 1, turn. Repeat the third, fourth and fifth rows twice, cut thread.

Turn and repeat the last 10 rows once, then repeat the third row; cut thread.

Beading—With right side of work toward you, attach cream in first lp, 3 sc in same sp, * 1 sc in next lp, 2 sc in next lp, repeat from * across row, ch 1, turn.

Row 2: 1 sc in each sc, ch 4, turn.

Row 3: Tr in same sp, * ch 5, sk 3 sc, sc in next sc, ch 5, sk 3 sc, make a 2 tr cluster in next st, repeat from * across row, ch 1, turn.

Row 4: Sc in same sp, * ch 11,

sc in top of next cluster st, repeat from * across row, ch 4, turn.

Row 5: Tr in same sp, * ch 5, sc in center st of next lp, ch 5, a cluster st in next sc above previous cluster, repeat from * across row, ch 1, turn.

Row 6: Work 4 sc over each lp, ch 4, turn.

Row 7: Sk 1 sc, sl st in next sc, ch 4, sk 1 sc, sl st in next sc, ch 4, sk 2 sc, sl st in next sc, * ch 4, sk 2 sc, sl st in next sc, ch 4, sk 1 sc, sl st in next sc, ch 4, sk 2 sc, sl st in next sc, repeat from * across, cut thread.

Run ribbon through beading and finish with bows as shown in illustration.

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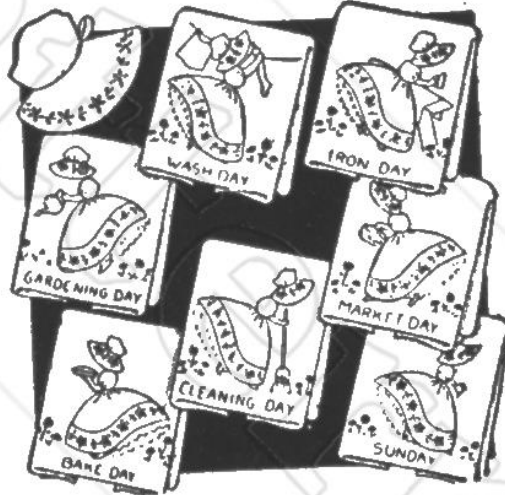
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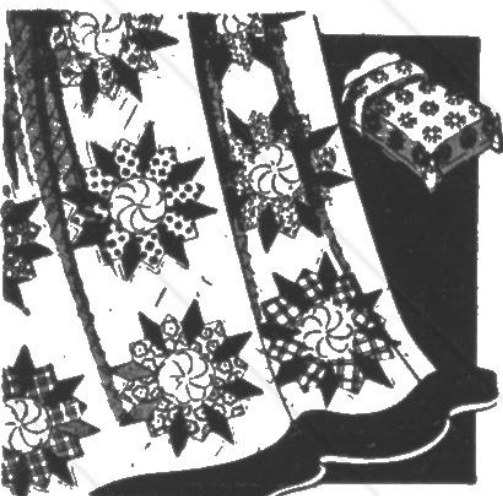
TEA TOWELS



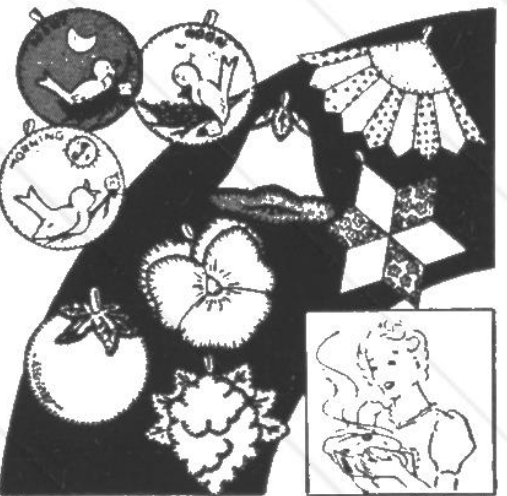
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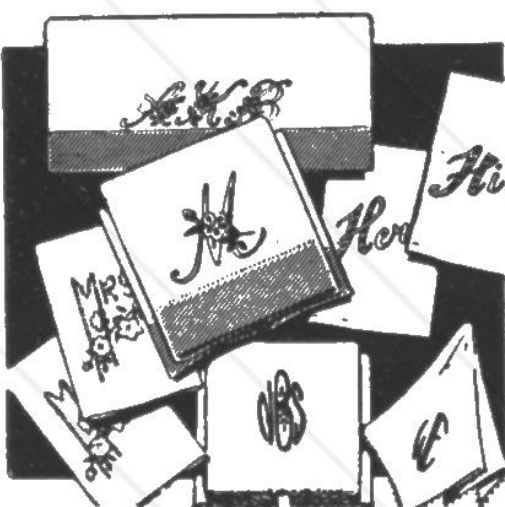
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Address.....Box.....

Town.....State.....



PILLOW SLIPS



FLOWER BOXES

Miss G.E.M., Eureka, Calif., says:

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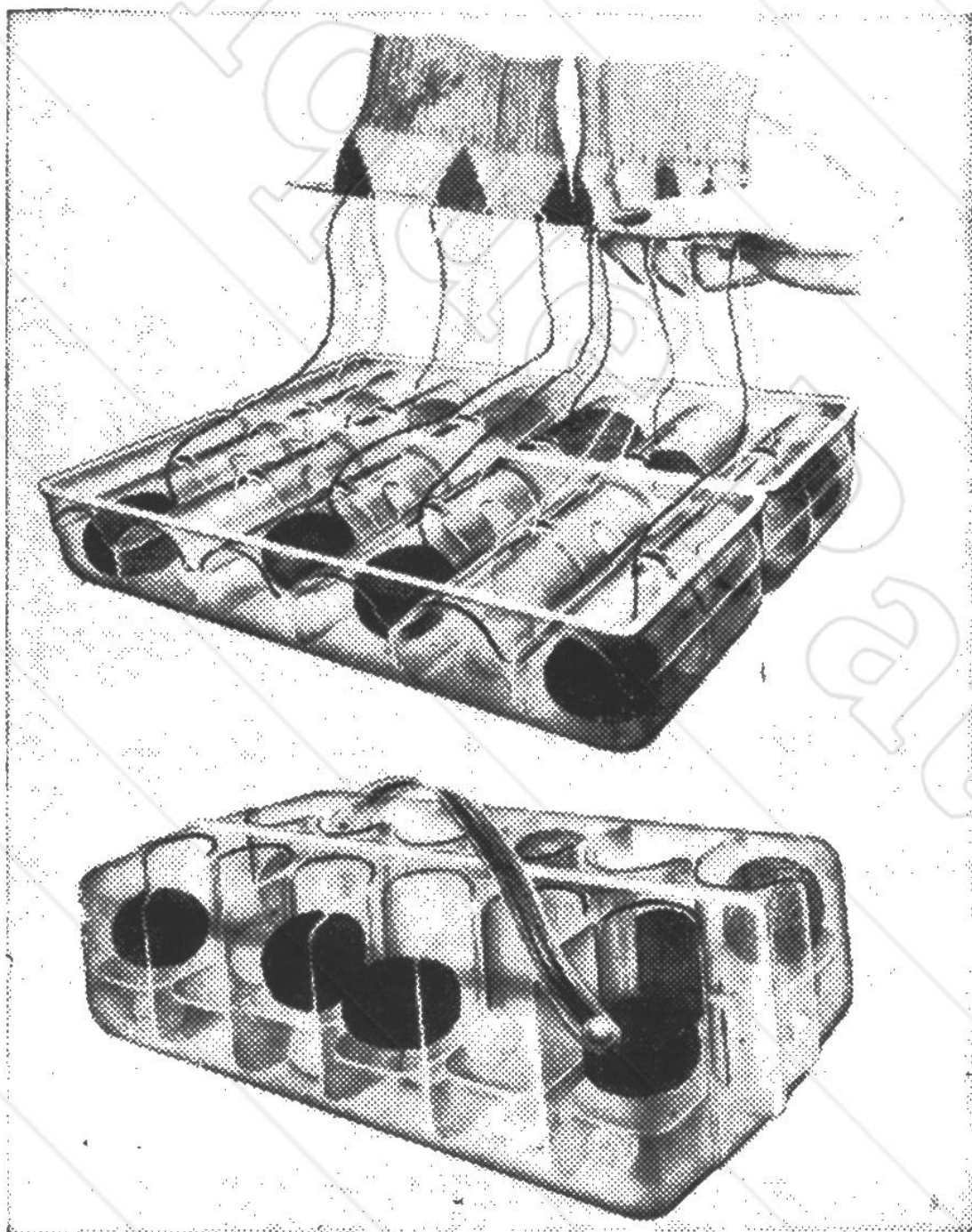
Dept. 707

Kansas City 16, Missouri

Have You Heard About---

Please mention The WORKBASKET when communicating with companies whose products are described in this column.

Handy Knitting Box



Crony, a new knitting box, makes knitting Argyle socks and sweaters as "easy as falling off a log." It eliminates dangling bobbins which twist and tangle. Precious time wasted to untangle bobbins may now be devoted to knitting. Crony enables you to knit a pair of socks at the same time, or both sweater or dress sleeves at one time in less time than ordinarily taken to knit one sock or one sleeve.

700 NEW BUTTONS

Hundreds and hundreds of beautiful buttons—all colors, designs and sizes. You can have dozens of "sets" for dresses, etc. These are "left over" stocks of large manufacturers who make buttons for the makers of expensive blouses, dresses, shirts and other fine garments. The biggest bargain ever offered. \$1 C.O.D. plus postage. **SEND NO MONEY.** Pay postman. If not pleased, return package for money back. Pin a dollar bill to this ad and I will send the package prepaid. Grandma Goodwin, Department C-5, Girard, Illinois.

\$1

The Crony is made of clear, durable plastic. All parts are flush or built in; spring hinges keep the box from flying open. An attractive two-tone carrying strap may be removed while knitting. The box won't snag garments, hose, etc., and is a natural for those who like to knit on cars, buses, trains, etc. Since all the yarn is enclosed in compartments while knitting, and fed through the tunnel openings, yarn cannot roll away and it always remains clean. Yarn is always in sight. Crony also provides ample space to keep knitting clean until completed. Twenty-four adjustable compartments provide enough yarn space for the most intricate of patterns. Crony is foolproof; errors can be discovered as each row is completed.

Crony will retail at \$4.95 each, attractively boxed in colorful gift cartons. Distribution will be handled by Progressive Enterprises, Merchandising Division for Crony, 1001 N. Vermont Avenue, Los Angeles 27, California.

Textile Lacquer

Out of Hollywood, California where top-calibre specialists in all fields are constantly developing new techniques, there has come a new method of textile painting which has already proved popular with home hobbyists, handicraft teachers, and their students.

This new technique, known as "color-forming," involves the use of a new transparent lacquer which has no pigment and does not necessitate mixing or stirring. To be certain of smart, permanent, unusual effects on neckties,



from the fourteenth century Ming dynasty of China. It was in that cen-

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 IMAGINE Complete

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 59 East 8th St.—New York 3, N. Y.

scarfs, linens, drapes, and other fabric forms, as well as metal, glass and wood, it is only necessary to dip a brush in the desired color, and paint. This new lacquer, used by Hollywood's leading tie designers, enables the hand decorator to use either long or short strokes; one can paint sketchily or "solid." In either case the fabric is left smooth and soft. No pre-washing, pressing or setting is required. And even the amateur can expect to have amazing success.

These textile transparent lacquers come in a handy kit of eight different colors, together with thinner, extender, a long handled brush, a book of instructions and an assortment of interesting patterns. The complete kit is priced at \$3.95, postage paid, and is available from Formulabs, Dept. 118, Box 3472, Los Angeles 54, California.

Ming Tree Kit

The Nevada Ming Tree Company of Reno, Nevada, has succeeded in producing a Ming tree kit which embodies all the materials necessary for the construction of a very beautiful exotic replica of the trees originated centuries ago in China.

The Ming tree is derived in title



tury that the first stunted dwarfed trees were originated. These trees at that time consisted of the pine, the maple and the cherry tree.

The kit contains a twisted, gnarled manzanita limb which forms the tree itself. For the foliage on the tree, a mountain growth species of Peruvian

moss is used. This moss with its natural wind blown look, is mounted to the manzanita branch by means of wire, and to cover the wire, a chartreuse colored oak lichen moss is supplied. This covering gives the appearance of the Peruvian moss growing naturally out of the tree limb.

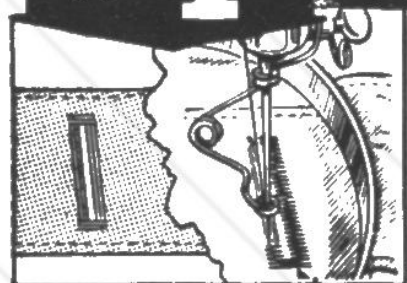
HEMSTITCHER



Hemstitch with this handy attachment on ANY sewing machine. Also use for picoting, tucking, etc. Make comforters, rugs, slippers, handkerchiefs, etc. of any material. Also, lovely fringe for curtains, slip covers, draperies, etc. Simple directions included.

BOTH
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Make button holes on your sewing machine . . . quicker and easier than doing them by hand. Sews buttons, zippers, darns stockings; wonderful for quilting. Sews in all directions . . . front, back or sideways. FITS ANY MACHINE. SEND NO MONEY. Just mail name and address. On arrival pay postman only \$1.00 plus postage. Send cash with order, we pay postage. Satisfaction guaranteed or your money back. Order TODAY!

TREVA CO., Dept. 29-P, 2445 E. 85th St., Chicago, Ill.

Also included in the kit is a specially designed fine pottery bowl approximately 10 inches in diameter, and a 3¼" to 4" imported Chinese figurine. In addition, a bag of brown colored casting plaster, a bag of green colored sand and many beautiful precious decorative rocks are also part of each kit.

A simple set of instructions is included with each kit. The cost of the entire kit, complete, and mailed anywhere in the United States, is \$6.95.

I'm a Cake "Builder"

SIBYL V. MAUERHAN

Cakes have always been my hobby. There is so much satisfaction in the neat round tiers, iced in smooth glossy sheen and their wonderful smell can't be surpassed.

We had a friendly custom in the small community where I first started housekeeping, forty years ago. Cake, pie, cookies, doughnuts and coffee were given to all who came to the doors of our homes. The various men and boys who delivered my supplies soon learned that my offering was cake. They were good critics, too.

When the grocer's wife called and asked me to bake that "spicy, moist cake with the nuts in it" for the church supper and requests came for "that good white cake," I was paid, ten fold, for my ambition.

As the years rolled by and I moved from place to place, the idea that I might cash in on my ability grew. The depression developed a necessity for added income. I placed an advertisement in a daily paper that had wide county circulation; also, I was the third generation and now living in the locality of my family which was well known and prominent.

Fortunately, I have always been a person who enjoyed people. I was not afraid to let every one to whom I talked, know that I was in the business of baking special cakes and pastries. It was my purpose to specialize upon wedding cakes. I had cards printed telling of my new business and I found that word-of-mouth advertising was even more helpful.

The accompanying pictures demonstrate two of the cakes I have built. I mean just that—built, very much as a carpenter might build a house.

The large cake in the first picture was one of several original ideas. The bride-to-be asked for the unusual. The cake is thirty inches across from end to end; rectangular in the main part, and the front is tiered on in round steps, giving it a depth of eighteen inches and a height of twenty-four inches. I sent a lock of the bride's red gold hair to a ceramics factory where it was made into a cake ornament. The cake served 506 persons and I received \$90 for it. This included the floral arrangements. I always deliver and set up these cakes in person. It takes three days to construct a masterpiece of this kind. I shudder to think of what might happen if I couldn't supervise the finished setting. I hired a woman to help me two days of the

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MRS. MAUERHAN received \$90 for this wedding cake. It served 506 persons. She spent three days in making it.

three and her labor cost me \$20. The ornament cost \$10.00. I consider my skill is worth the \$2.00 which I charge per hour.

The smaller cake can be constructed by any one who can follow a good white cake recipe, and is willing to

practice with a few decorating tips.

Materials necessary are one twelve-inch cake pan, two nine-inch cake pans and a rectangular baking pan that will cut two six-inch and one three-inch layer or the smaller cake pans, if available.

Triple the recipe of the average white cake for the first mix of batter. An average cake calls for two cups of flour. This first batter mix will not be enough for the whole cake. You may have to mix a double or even another triple portion. Much in this decision depends upon the depths of the first two twelve-inch layers. There are several white cake recipes on the popu-

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lar cake flour packages, as well as the better shortening cans. A tried and true seven minute icing made in three batches should be enough to get the cake ready to decorate. A never-fail seven-minute icing can be made as follows:

In top of double boiler put one and one-half cups sugar, five tablespoons water, one and one-half teaspoons white corn syrup, pinch of salt and the whites of two eggs. Set pan over boiling water, beating constantly with electric or hand mixer, five to seven minutes. When icing stands in firm peaks, remove from fire and add slight teaspoon of vanilla and two marshmallows cut in sixths. Replace on the fire and beat until the marshmallows are dissolved. Remove from hot water and allow to stand a couple of minutes before spreading.

The materials for decorating are: one liner, or as some call it, a lettering tip; three tips with several points for edgings; one leaf tip and, if possible, a large tip that is usually used for fluting mashed potatoes. This will be explained later. These tips may be obtained in the household sections of very large department stores, and all but the large tip are made of stainless steel. There is a standard brand with dozens to choose from. They go by number and the ones needed for my cake are: liner tips two; leaf number 7; for edgings number 24, 27 and 30. The large tip mentioned is made of tin, and the points are similar to those used for edgings. There is a canvas bag with metal fixtures that accommodates all the tips mentioned and is very good; however, several cooking schools teach the making of a cornucopia-shaped tube of parchment paper that is excellent, especially if you are using more than one color as in decorating a birthday cake.

To make the parchment tube, cut a triangle of tough parchment paper. An eight-inch square is large enough for practice. Fold this to make two triangles and crease one triangle in the center. Bring the outside points around to meet the third point creased in the center. They will lap, one over the other, making a cornucopia-shaped tube. Fold the three points downward to secure the tube, and cut off a small piece at the bottom of the cone. Drop a tip into the small opening, fill it about half full with decorating icing, roll the top down to prevent any of the icing from oozing out of the top, and you are ready to begin.

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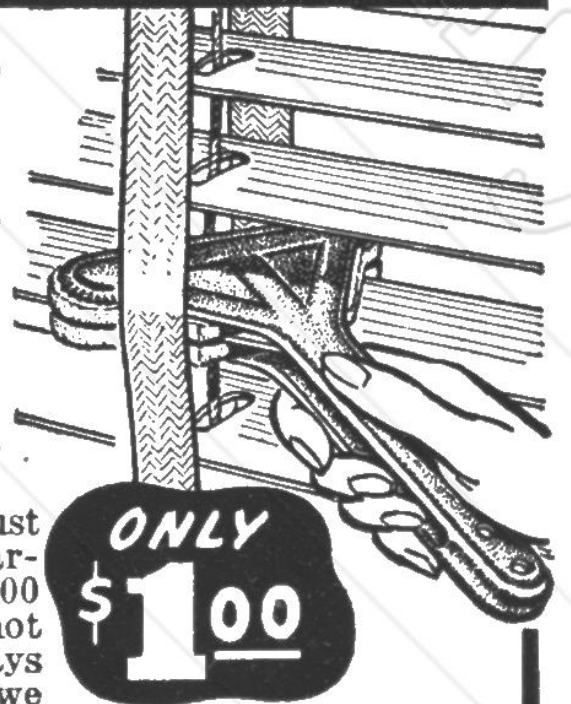
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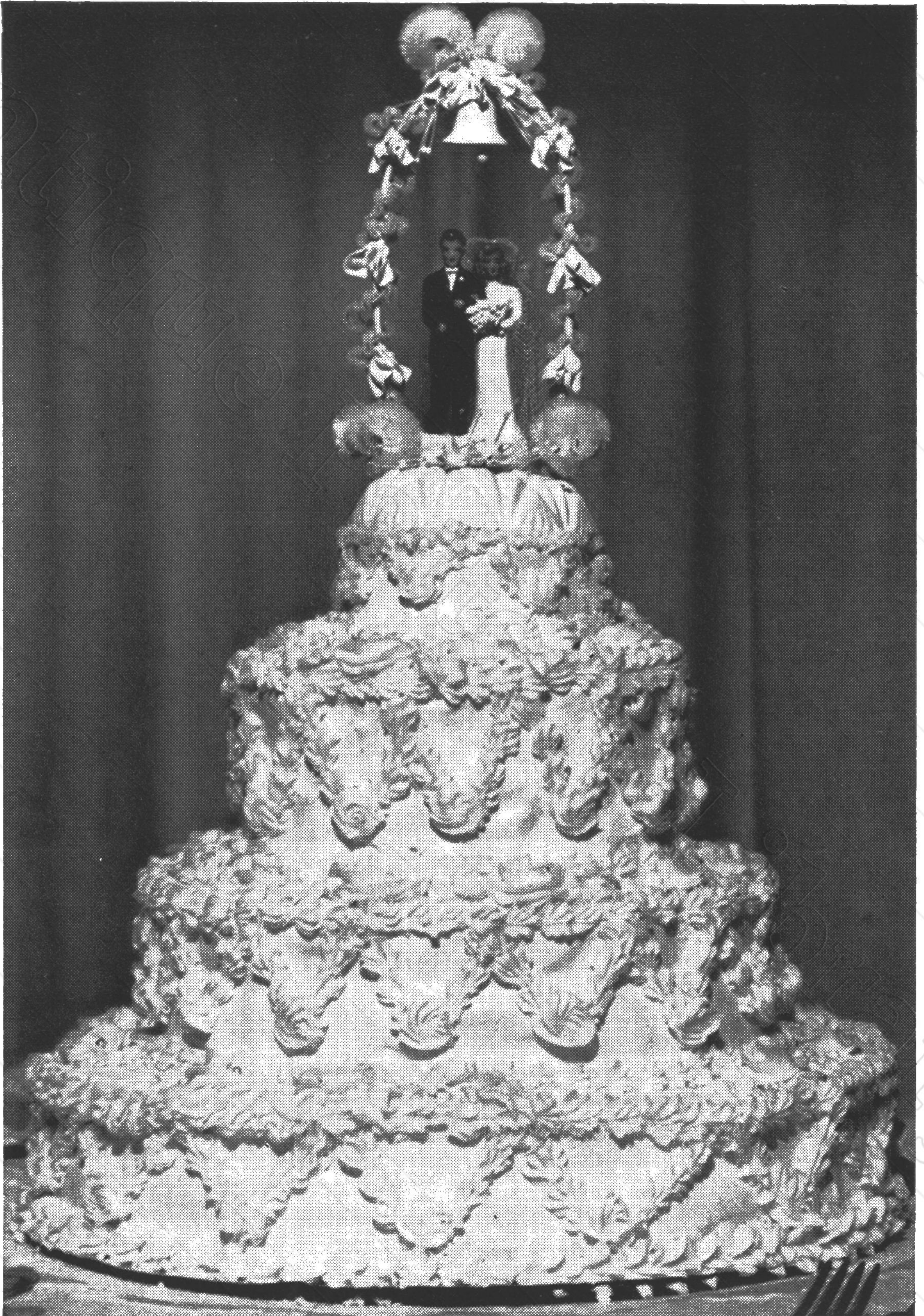
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and test the mixture to determine its consistency. The right texture has been attained when it will stand in firm peaks; if it is a little dry, add a few drops of water. Now you can practice with the tips, assuming, of course, that you are a beginner.

Since I am on the subject of decorating, I may as well explain a little of the practice. Start with the liner or lettering tip and practice initials and "Happy Birthday." Scrape up the practice work with a knife and put it back in the mixing bowl. Your surplus icing will not crust over if you will keep a damp cloth over the bowl. Making leaves is the simplest; it is a matter of lifting the tip free when you get the size leaf desired. The number 30 tip is good for small roses and buds. Swirl the tip and notice the dainty little blossom that looks up at you. For the buds tip the tube to the side. Tips 24, 27 and 30 are all very good for edgings. Practice squeezing and releasing the tube to get the scallop or shell desired. The large tip can be used for making large roses and buds and large scallops at the base of cakes. Success is the result of practicing. (*Editor's note: For practice, use shortening which can be worked over and over without waste, for it can be used later in baking*).

Now to return to actual cake baking. The necessary baking pans for the round cake, pictured second, have been listed. A neat sharp edge may be obtained on the cake if you stand a two-and-one-half-inch strip of heavy butcher's paper around the edge of the baking pan. The batter will prevent its becoming dislodged. It will peel off after the cake is baked and cooled. Always take the precaution in the baking of a nice cake of having a well greased and floured paper on the bottom of the pans.

A very good practice icing for decorating may be made by creaming a level teaspoon of good white shortening into a cup of powdered sugar with a pinch of salt; then add a small amount of hot water, about one tablespoonful, and mix well. The hot water will melt any particles of shortening that did not cream well. Add a few drops of vanilla



THIS IS one of the most popular cakes made by Sibyl V. Mauerhan. She sells it for \$15 without the ornament. It will serve fifty-five to sixty persons.

Make a base for the cake from a clean paper carton. Lay the cake pan top side down on the cardboard and mark, then cut out, and make a duplicate of parchment paper. With a small dab of seven-minute icing secure a sixteen-inch lace paper doily to the cardboard, then secure the parchment paper to the doily in the same way, and if your cake is cool, repeat for the anchoring of the first layer of cake. The cake will not slip, nor will any of the paper,

if this care is taken. Ice the first twelve-inch layer and, before it is set, place the second layer on it. This will assure you of no slipping. Do not ice the second twelve-inch layer if the nine-inch layer that is to go on next is not ready. Always be sure that you have the next layer ready to put into place on the fresh warm icing; also if your cake is well cooled, the work goes more successfully. While the icing is setting on the first layers or steps of the tiered cake, cut one six-inch and one three-inch cardboard. Cover each side with parchment paper and secure paper to cardboard the same way that you did the base papers. Place and ice the six-inch layer and three-inch layer on their respective cardboards; add the second six-inch layer and finish as you did the larger cake. Make sure each layer is level as it is put together, if there is a slight unevenness on one side it may be shaved with a very sharp knife. This is another reason for a well cooled cake. If a large flat pan has been used for the two six-inch layers and the one three-inch layer, the cardboards will make an excellent pattern. If you have the ingenuity to attempt the tiered cake, you will have no difficulty in cutting the small layers. The three inch layer is merely a pedestal for the wedding cake ornament and many do not use it. It is optional.

Finish icing the separate cakes and after the icing is set, assemble them. The six-inch on top of the nine-inch and then the three-inch on the six. Moisten the centers of each tier so that the next one will adhere firmly. Now let the cake stand for several hours. It is better to allow the entire structure to stand until it is very cold and substantial.

To make the decorating icing, combine two large tablespoons of good

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white shortening, (but not butter), with two pounds of sifted powdered sugar, a little salt, about one half teaspoon. Cream well and mix to the right consistency with warm water. Flavor with vanilla.

Mark the scallop points on the cake with tooth picks. It is well to determine the front of the cake and start from there. Be careful to keep the scallops even on each layer with those below and above. Use any of the three tips previously mentioned. I used the number 30 tip on the cake in the picture, but the number 24 is dainty for the small three-inch layer. The lower outside edge, next to the doily, looks very nice done with the large tin tip. Do not overlook an edging at the base of the layers.

Next, make roses in clusters on the tops of each layer, one large rose and a smaller bud on each side are very pretty. Four clusters on each tier are about right. If you wish to offset the bride and groom, well to the back, as in the picture, set the ornament on the cake and build up behind it with an extra bank of roses. Fill in the leaves next. This adds that lacy appearance. Small roses look well in the scallops on the sides of the cake made with the number 30 tip. Any amount of work may be done, but you may use a little more icing than the original recipe.

Last, if you so desire, center each rose with a tiny silver candy drop, using a pair of tweezers. These may be purchased in any store where decorating candies are for sale.

Bitter experience has taught me that in making a cake of this type, it is better to take two days for the construction, rather than to try to crowd it all into one day and see it slip or settle. It does not dry out and it handles much better.

In my locality, Garden Grove, California, I get \$15 for this cake without the ornament. It will serve fifty-five or sixty people. I find that this particular size is very popular and if the wedding attendance promises a larger number I make a rectangular, two-layer "auxiliary" cake. It is about ten-by-fourteen inches in size and will cut forty-eight or sixty pieces. I decorate it with a spray of roses on the top and a neat edging around top and bottom of the sides. This cake sells for \$7 and I have often made two of them to accompany the wedding cake.

Even though I make a profit from this venture, the pleasure derived from the perfection of the finished product, still remains my greatest satisfaction.

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Aunt Ellen's CLUB NOTES

What Clubs Are Doing

November! This is the month to make the holiday fruit cake. A number of clubs have written that this is on their November calendar. One club sponsor says they plan to exchange fruit cake recipes. This is a club project for several clubs; they plan to send them to orphanages or other worthy places; still others plan to sell

them and make money for their club.

Exchanges of house plants and winter bulbs are being made by club members at this time. Nothing is brighter and more cheerful in the winter than a pretty blooming flower window.

Thanksgiving offers much in the way of pretty and colorful centerpieces. Many clubs have an all day meeting during this month and it is purely a social one. Still other clubs make their final plans during this month for their annual Christmas bazaar.

Educational films provided by the State Extension Service have been programs for many of the clubs. Some of them pertain to interior decoration, use of pressure cooker or other activities around the home.

A group down in Virginia have been making braided rugs from scraps of material and discarded woolen pieces. It has become a good money maker for them because they are becoming known for their rugs and they have many calls from people outside their community. They have learned to design their own rugs, and at this time they are more than a novice.

Roll Call Suggestions

1. Program that was most enjoyed during the past year.
2. Ideas for future programs.
3. A canning hint.

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PROGRAM SUGGESTION

Refinishing Furniture

(Continued from October Issue)

Finishing

Stain—Some woods improve with an application of stain. There are several kinds of stains; those with an oil base are much better than water color stains. They may be applied with a brush or a cloth, it can be rubbed in or wiped on, just as you prefer. A stained surface should dry thoroughly before a coat of shellac or varnish is applied.

The finish that you choose will depend upon the kind of wood, where it is to be used and your own personal choice. A dull, soft finish is usually more pleasing than a glossy one.

Filler—Sometimes the filler is worked out during the various refinishing processes; if so, apply a filler after the stain is put on. This fills all the pores of the wood and makes a smooth surface for the finish.

A liquid or paste filler may be used. The liquid filler is best used for close-grained wood, such as maple, cherry, birch and pine. Shellac may be used as a liquid filler. Paste filler is best for open-grained wood, such as oak, walnut and mahogany. This usually matches the stain in color, however if lighter, it can be mixed with the stain to get desired color.

Apply the paste filler with a brush or a cloth across the grain of the wood. After the filler dries, rub it across the grain with a coarse cloth to work the filler into the pores of the wood. Then wipe with the grain, removing any filler that is left on surface. Allow to dry for 12 hours; if a little roughness remains, sandpaper lightly with the grain. Wipe with a clean cloth. For a

liquid filler, it is wisest to follow the directions given on the can.

Linseed Oil—Linseed oil gives an everlasting finish and is resistant to scratches and moisture. This is particularly suitable for cherry, mahogany and walnut. A beautiful soft finish is attained; however, it does darken the wood. The more coats you use, the prettier and more lasting a sheen will develop. But after each coat, you must polish and rub, then allow to dry before another coat is put on.

Use one-fourth turpentine and three-fourths boiled linseed oil for the first several coats or until you have the desired finish. Then the last is reversed in proportions, three-fourths turpentine and one-fourth linseed oil. This brings out the beauty of the wood and gives a wonderful, soft sheen.

Apply oil with brush or cloth, let stand for several hours, then rub vigorously with a clean cloth. All the oil must be rubbed in or off the wood before the next application. You may wax the oil finish if you wish.

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Light Finishes For Wood

After all the old finish has been removed from the wood surface, it may be bleached by using equal parts of oxalic acid and tartaric acid in enough cold water to cover. Add 10 times as much hot water and apply the bleach hot. When the surface is dry, rub it with fine steel wool and dust it clean. A commercial bleach may also be used. Follow directions on the container.

Natural Finish—Apply the lightest possible natural filler and rub it off, following directions on the container. Let stand for a day, then rub surface slightly with fine steel wool. Apply a coat of waterproof varnish, allow this

to dry for 24 hours and then wax the surface.

Blond Finish—Oak wood produces this blond finish best. After the wood is cleaned of all old finish, bleach the surface. Use equal parts of white lead paint with raw linseed oil and turpentine, adding a small amount of drying oil; let stand for 30 minutes, then with brush apply long, smooth and even strokes. After it has dried, apply a coat of thin varnish, then wax.

Gray Finish—Use light gray flat or enamel instead of the mixture above, and follow the same directions as given for the blond finish.

Opaque Finish — Paint or enamel should be thoroughly mixed before it is applied. If an old varnished piece is to be painted, be sure that the surface is cleaned thoroughly, because paint will not stick to a greasy surface. Rub with fine sandpaper to remove any roughness there might be and any loose particles that might scale off. The varnish may be completely removed but this takes considerable time.

The first coat applied may be a flat paint and if the surface is a dark one, it will take two coats. After this has dried, apply one or more coats of the desired color in enamel paint. Rub the surface after each coat with fine sandpaper.

There are two types of penetrating seal, one with a varnish base and one without the varnish base. The one without the varnish is used on furniture. Clear and wood-tone colors are available.

Apply with brush or cloth, let dry for 15 to 20 minutes, then wipe off excess; allow the surface to dry. Then buff it with fine steel wool. Use a second coat if needed. A paste filler may be used over the seal on open grain wood. Use wax as a final finish.

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Shellac—Shellac may be used as a finish on surfaces but it is not moisture proof. It is not advisable to use this finish on surfaces which might come in contact with water. A clear white shellac may be used over a stain as a foundation for the finishing coat.

After the first shellac coat has dried for about an hour, rub lightly with very fine sandpaper, steel wool or pumice. Be sure to wipe off the surface between each coat of shellac. Three coats of shellac polished with wax or pumice stone and boiled linseed oil produce a very nice finish. Use pumice stone and oil only as a polish for the top coat; if it were used earlier, the oil left on the surface would affect the next coat of finish.

Varnish—Many people object to a

varnish finish because it scratches easily. It has a very high gloss unless it is rubbed down some. There is a dull finish varnish on the market but it is rather soft and also scratches easily. Use a varnish if more color is desired, then use a thin coat of clear shellac or varnish over the stain. Apply varnish in a dust proof place. Do not stir as this makes air bubbles and they are difficult to get rid of. Apply freely and quickly with the grain of the wood.

Several coats of clear varnish may be used. After each coat rub with sandpaper lightly. Polish the last coat with pumice and linseed oil; then cover with wax.

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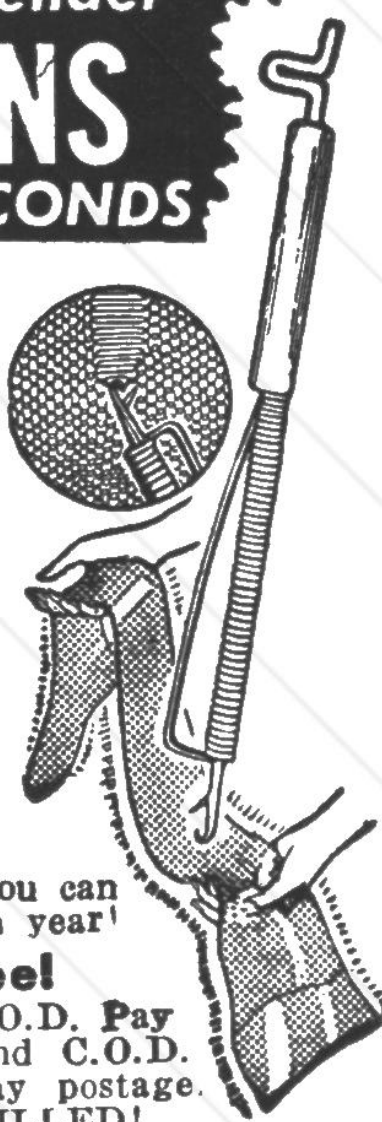
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Recreational and Refreshment Hour

Musical Charades—This is a lot of fun to play. One or two people leave the room, then come back in, acting out the title of the song. Be sure to include familiar songs so they will be fairly easy to recognize. The people in the room must guess what song it is. For example, they might come in wearing a mask and carrying a clock with its hands on twelve o'clock. Their song would be "Midnight Masquerade." The one who guesses each title first goes out next. She chooses some

one to go with her. Other songs that could be used: Put On Your Old Gray Bonnet; When You Wore a Tulip; School Days; Sweethearts On Parade; Tea For Two; Bicycle Built For Two; Three O'Clock In The Morning; Lazy Bones.

Be A Poet—One person reads the following questions and the rest of the group writes down the answers to the following questions.

1. What vegetable rhymes with the word parrot? Carrot
2. What girl's name rhymes with melon? Helen
3. What boy's name rhymes with cycle? Michael
4. What body of water rhymes with cake? Lake
5. What animal rhymes with hat? Cat
6. What kind of shoe rhymes with dipper? Slipper
7. What month of the year rhymes with starch? March
8. What sweet rhymes with dandy? Candy
9. What crop rhymes with beat? Wheat

Thanksgiving makes one think of the great outdoors, so have a few colorful leaves scattered around the living and dining room to bring the beautiful array of colors inside. You can make your own permanent, by dipping them in hot thin paraffin wax then pressing with a warm iron; or artificial ones are available in the variety stores. Arrange an effective center piece appropriate for the occasion.

Plum pudding or pumpkin chiffon pie would be nice served for refreshments.

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Miss Jennie's Pumpkin Pie

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- 1 c. cooked pumpkin
- 1 c. sweet milk
- 2 eggs well beaten
- 1 tsp. each of cinnamon, ginger and nutmeg
- 1 T. butter
- 1 c. sugar
- ½ tsp. salt
- 2 T. flour

Mix and beat until smooth, bake in one crust in moderate oven. Topped with luscious whipped cream, you will have a pie of perfection.

Cooking Hints

Freeze the choice slices of roast turkey left over from the Thanksgiving dinner; serve it again when your turkey

appetite comes back. It is best prepared as follows: Slice the turkey immediately after dinner for best flavor and keeping quality; trim off gristle and skin. Wrap in wax paper, damp cloth or aluminum foil and place in refrigerator. Put the rest of turkey (gristle, skin and bones) in a kettle and cover with water; simmer for about 2 hours to make a good flavored stock. Strain and cool thoroughly. Now put the turkey slices in this stock and place in refrigerator for about 2 hours. After the slices become thoroughly moistened, take them out and wrap light and dark meat in separate packages and label. You can prepare a quick last-minute meal in a very short time.

The stuffing of a bird is probably the most important part of a Thanksgiving dinner. Remember to never pack the stuffing as it must have room to expand during roasting.

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Cane Seat Weaving

Many chairs have been discarded as useless because the cane seat needed recaning. Why not make use of these lovely chairs by putting in a new cane seat? It is simple and easy to do.

Cane comes from the bark of rattan, a variety of climbing palm; it is cut into strips by a machine and is available in a number of widths, from very fine to coarse. These are known by the following names: common, medium, fine, fine fine and superfine; common is the coarsest. The medium width is probably the most suitable for seating chairs.

Cane comes in bunches of 1000 feet; this amount will cane four 14-inch chairs. Plastic cane is used quite extensively now because it is more pliable and will not break or sag like natural cane. It is easy to work with, need not be dampened and looks like real cane at a distance of three feet. It is however, somewhat more expensive.

A chair may be reseated with machine woven or pressed cane. This is done by pressing the full seat pattern into the groove of the seat frame; then it is glued and fastened with a piece of reed spline. The other type, which we shall discuss here, is hand woven. This consists of weaving the cane through the holes in the seat frame to form a pattern.

The only tools needed are an ice pick, a sharp knife, six or more wooden

pegs that fit the holes in the chair. The pegs hold the ends until they are tied and keep strands taut while weaving. Also clean cloths to dampen the cane and a bucket of water for immersing the cane. Some people use a greasy cloth or bacon rind as a lubricant.

Remove all old cane and spline (thin pliable strip of wood) from the groove around the chair seat to be caned; clean the holes and repair any broken parts. If you have a favorite old chair that has never had a cane seat and you wish to put a cane seat in it, drill holes slightly larger than the cane and about $\frac{1}{4}$ inch from edge, smoothing the inside edge of each hole so it will not cut or wear the cane.

Be sure to examine cane for any broken places and if nodes or eyes are closer than 18 inches, it should be discarded. These appear on the smooth side of cane where a leaf stem grew. To moisten, place 4 or 5 strands in a bucket of water for a few seconds. Then roll in damp towel or cloth. Care should be taken to get the cane not too wet—just moist is best. If it dries while working with it, moisten with a damp cloth or sponge.

Cane has a right and wrong side—keep oval or glossy side up during the whole weaving process. It should be used flat and not allowed to twist. Cane tightens as it dries, therefore it should never be pulled too taut. It is wise to examine carefully an old piece of cane which is to be replaced. Turn seat over and tie all ends neatly and securely on under side and do not cross any holes. It is best to pass the end under the nearest strand on underside over

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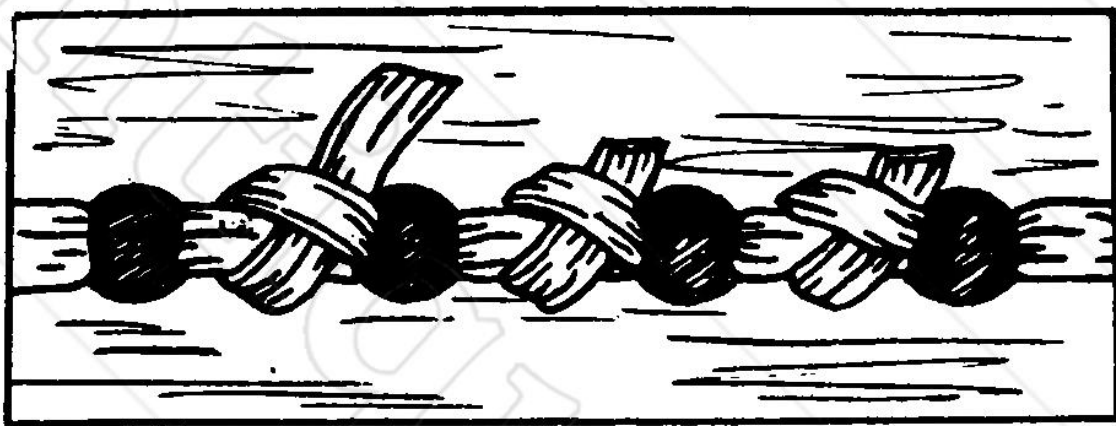


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and under again, cut, leaving about $\frac{1}{4}$ inch—this is called the half hitch (see illustration).

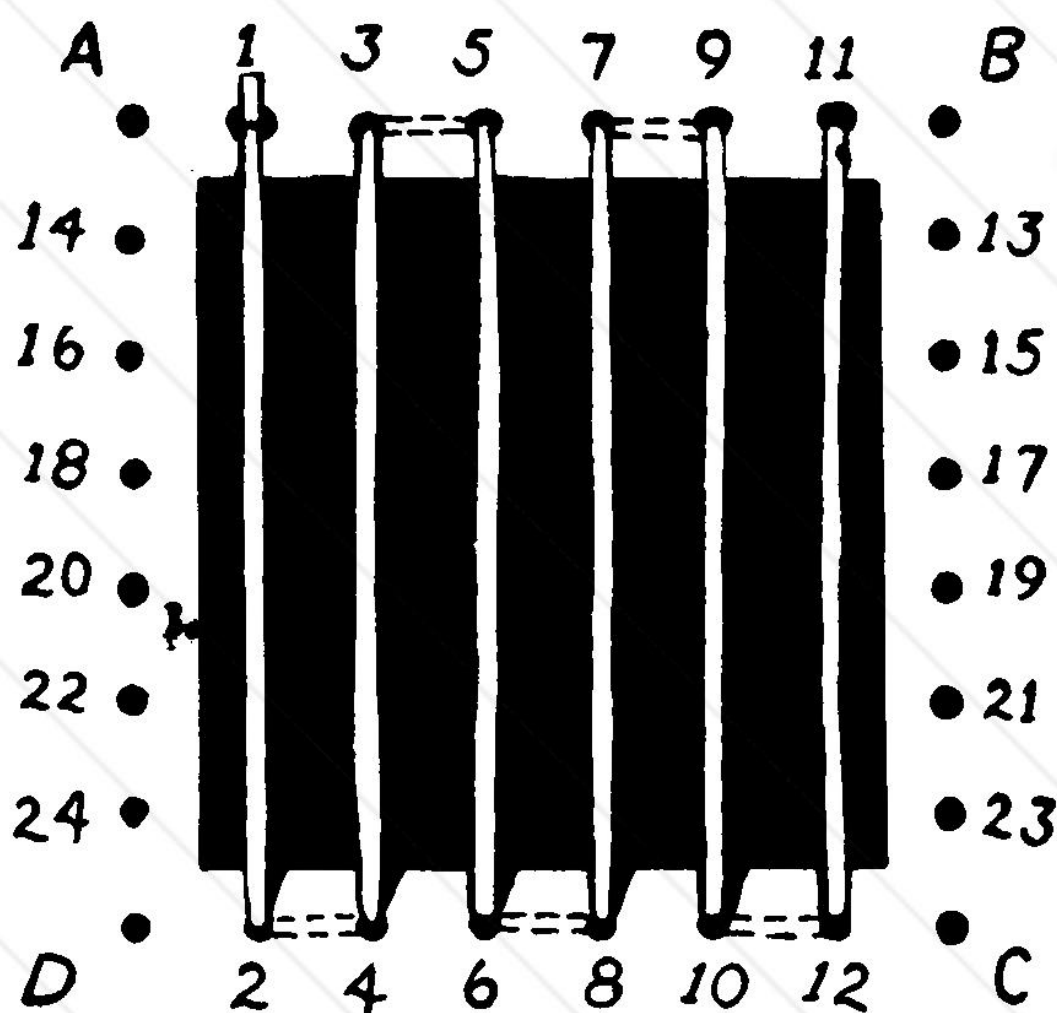


The half-hitch

Steps In Caning

1. Begin by drawing a moistened strand through hole 1 at back of rail, next to corner hole A, allowing about a fourth-inch length to extend underneath, fasten with a peg. Pull the strand to the front and down through hole 2 without twisting, under and up through hole 4. Pull taut and fasten with peg, from hole 4 to hole 3. Continue in this manner until all holes have been used except those on the corners; you should end at hole 11. This makes a set of vertical strands. To join a strand, tie a new strand to the last one directly under wood frame at nearest point.

2. This is the same as the first step;



Step 1

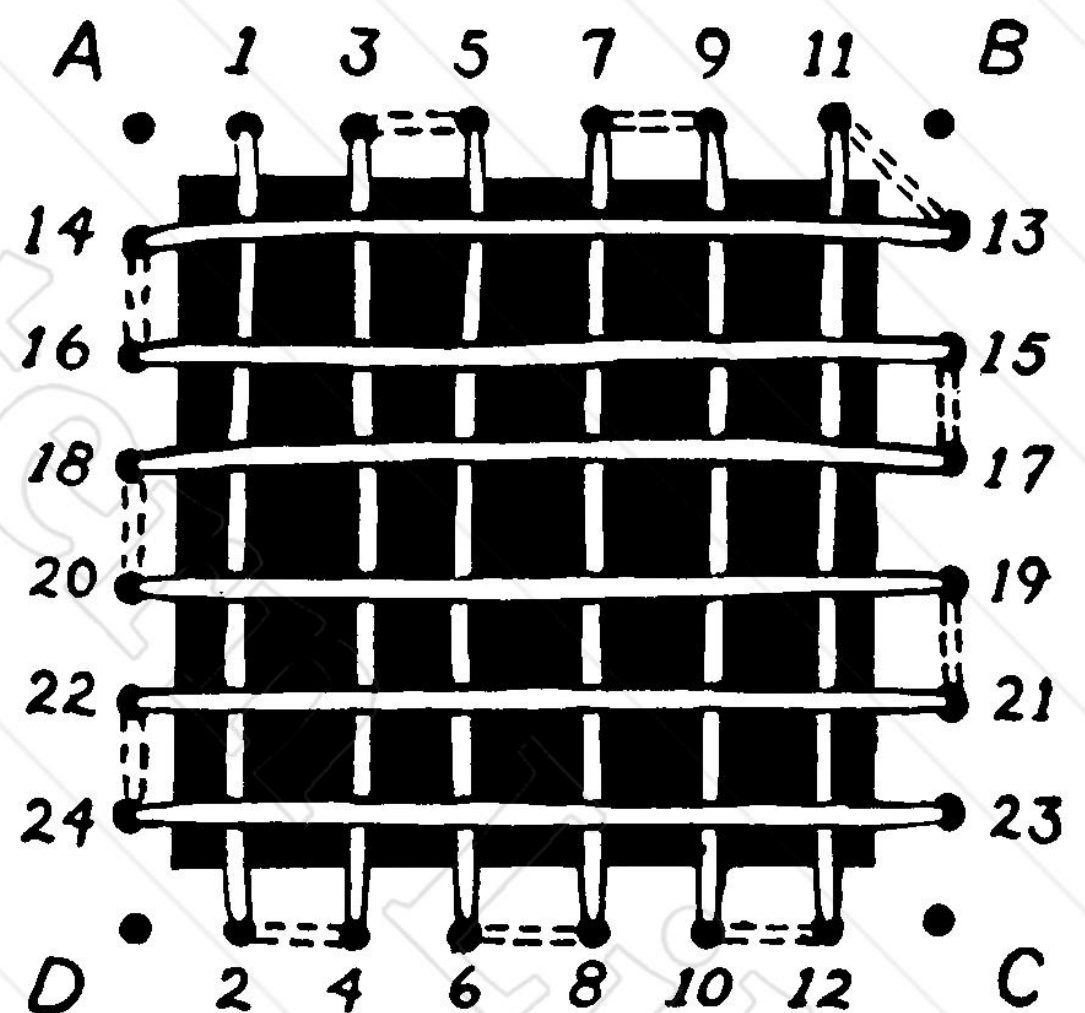
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this time, however, cross horizontally on the frame and over the first set of strands. From hole 11 cross under diagonally to hole 13 and bring up, then carry cane straight across to 14 and pull through; under to 16 and up; continue in this way until 23 is reached.



Step 2

3. Cross strand under diagonally to 12, up and through this hole, up to 11, under to 9; repeat across until you reach hole 2. This makes two vertical



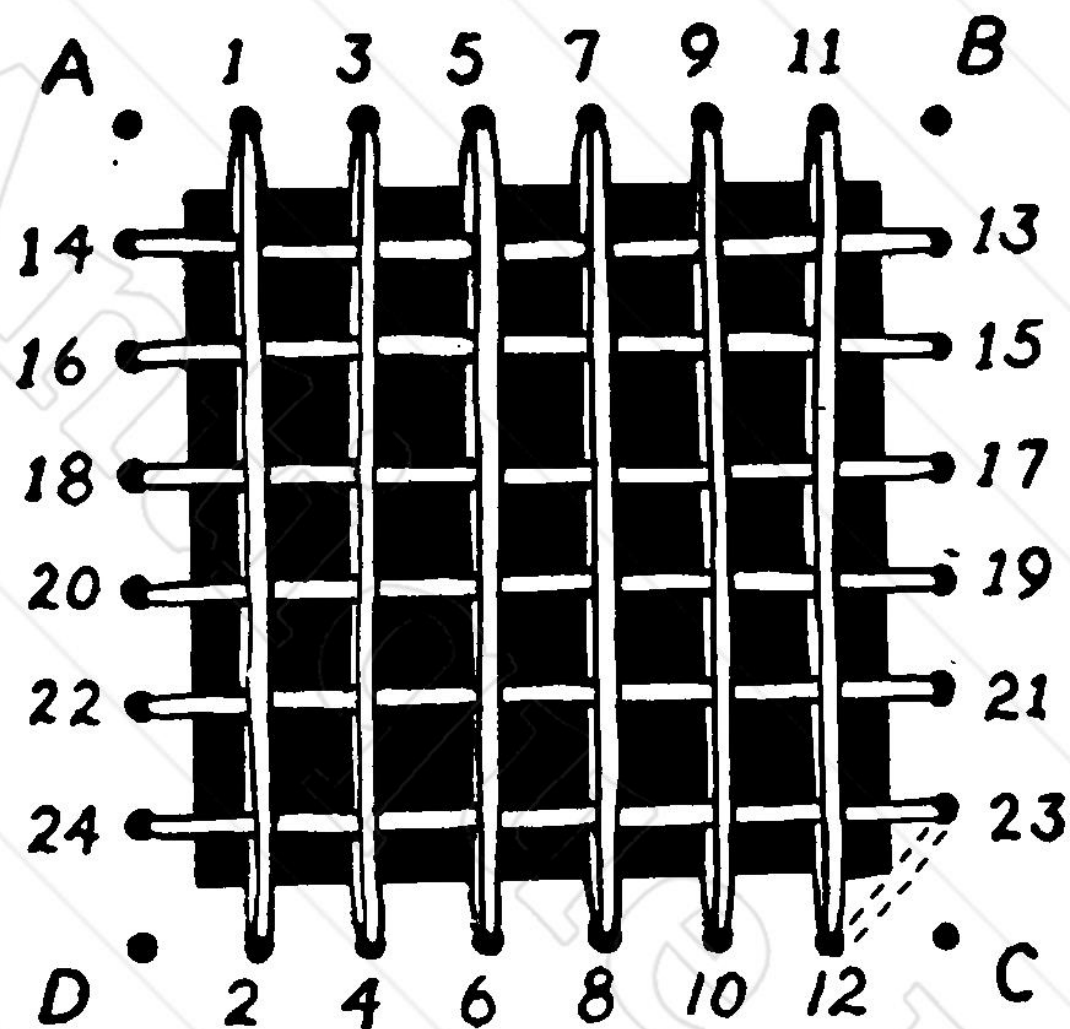
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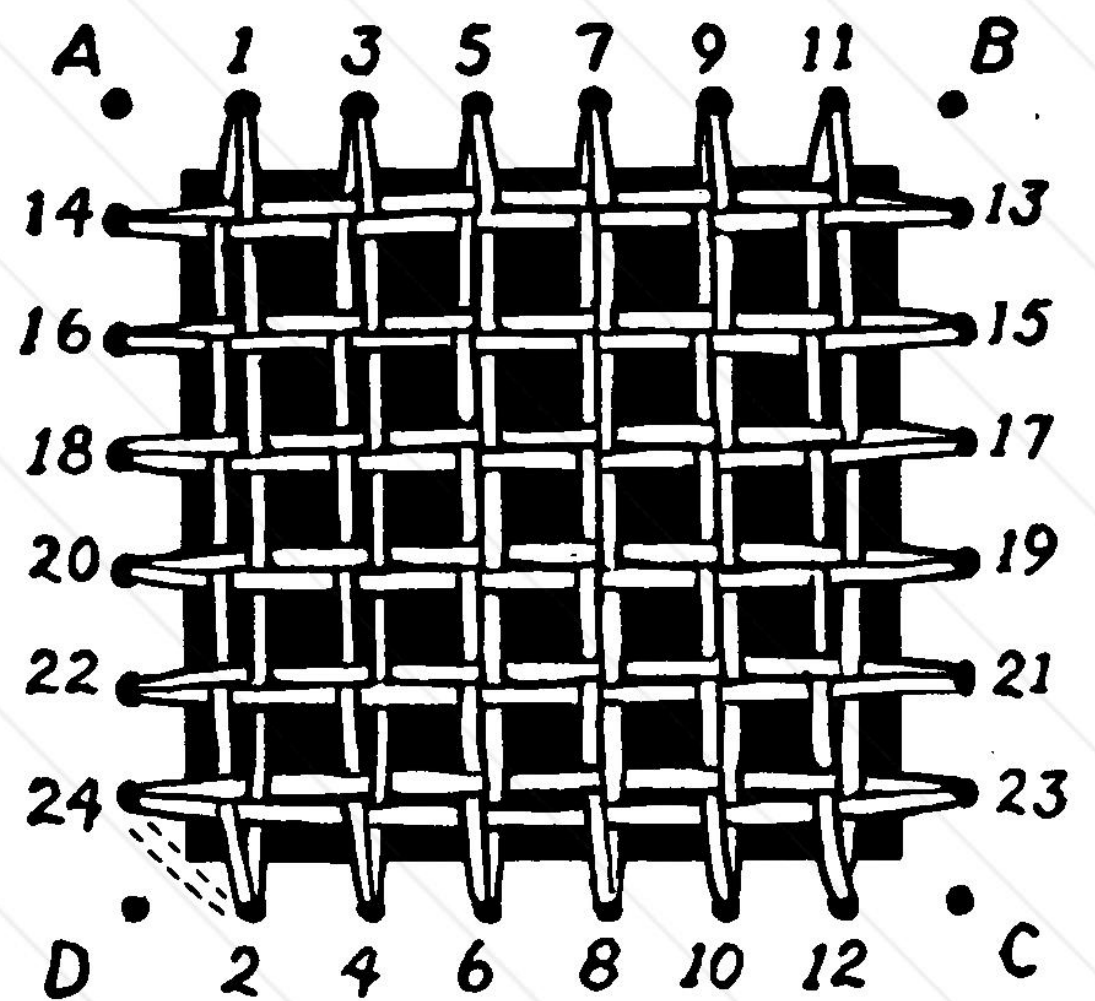
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Step 3

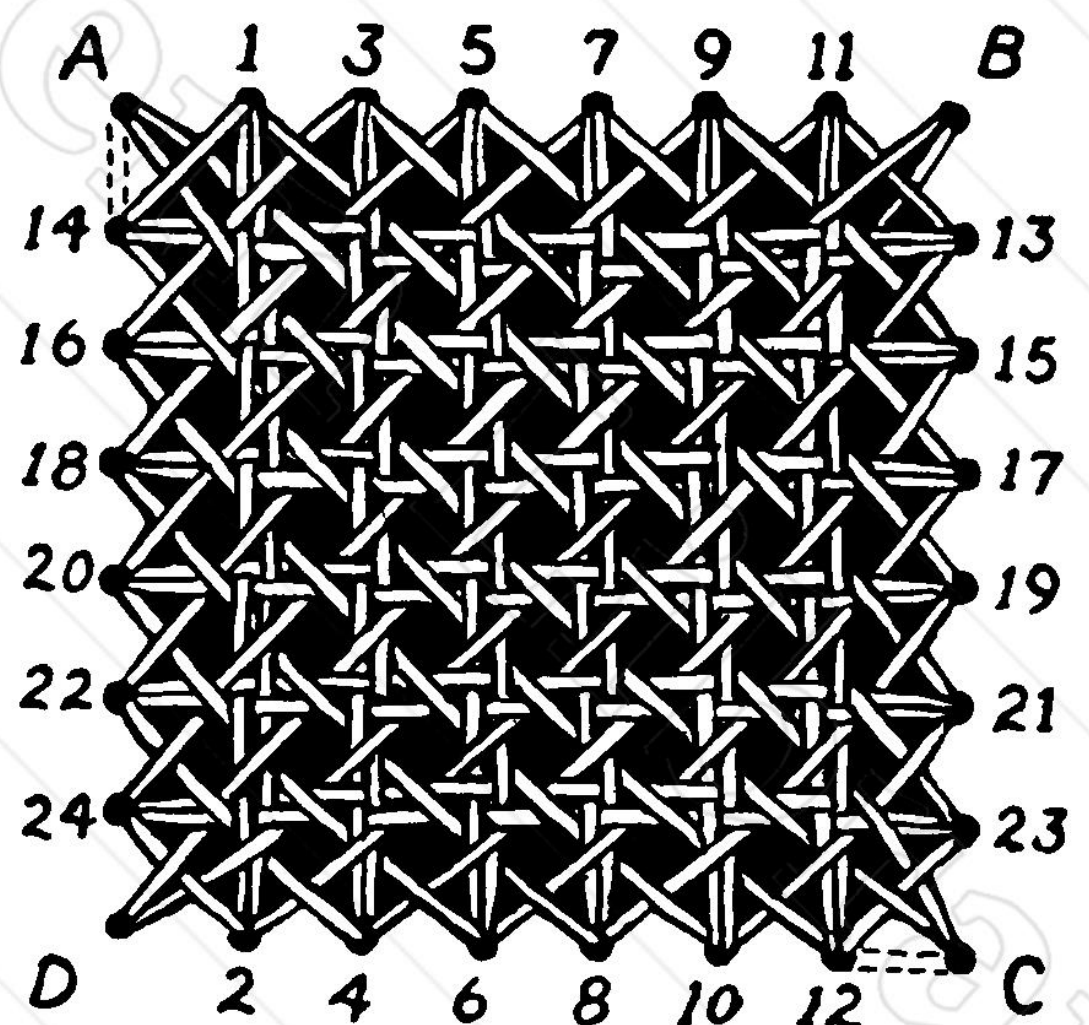
sets of strands and one horizontal group.

4. Cross under diagonally to hole 24 and bring up through hole. Weave strand over first vertical strand of pair leading from 1 to 2 and under the second. Then over the first and under the second strand of the next pair of vertical strands from 3 to 4, continue weaving over and under the vertical strands until you reach 23, down into 23, up and out of 21; weave back to hole 22 in the same way. Continue in this manner, back and forth until you reach 14.



Step 4

Remember to place a peg every time after cane is drawn through a hole, allowing it to remain as long as needed.



Step 5

5. Now carry strand under from 14 to corner A and through, weave diagonally from corner hole A to C, over the horizontal strands and under the vertical ones. Then go from C to 12, weaving in the same manner to 14, under to 16, weave to hole 10; continue until hole 2 is reached.

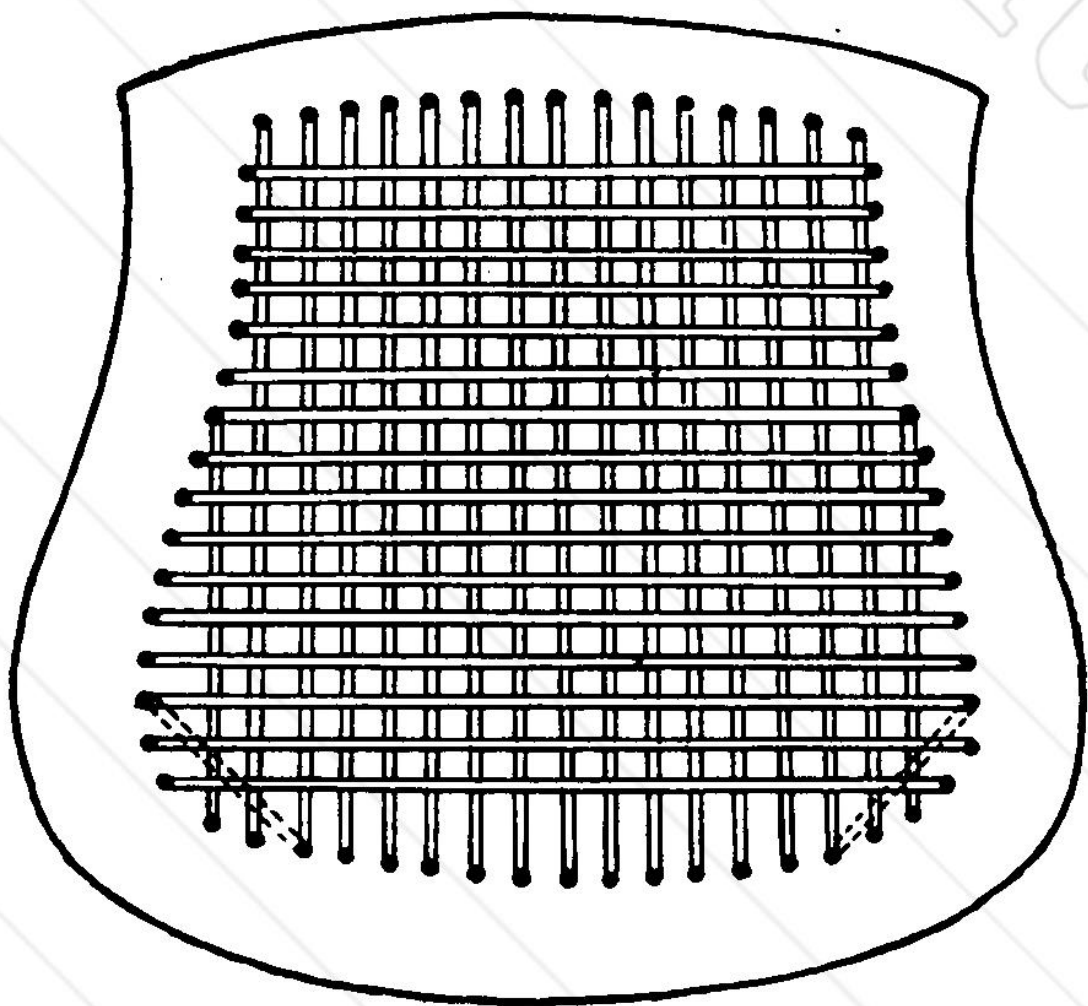
From hole 2 under and up through



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corner hole D; work across to B, under and up through 13, diagonally to 2, until 23 is reached. From 23, go under and up through corner C, weave diagonally to corner A, under to 1, weave in same manner back to 23, under to 21 and continue weaving to 11. Then from 11 under to corner B, diagonally to corner D, under and up through hole 24, diagonally to hole 11. Under and through hole 9, continue until hole 14 is reached. Tie strand to an end left from the beginning of hole 1. Remove peg.

Cut a piece of binder long enough to go around the seat with a little left over (unless the seat has square corners and then shorter pieces are used).



Place directly over holes A and B. Slip a strand of fine cane up through hole A over binding cane and back in hole A under and through hole 1, under and through 3; continue in this manner around. Turn corners sharply. Be sure to keep binder flat and tie strands taut. When first end of binder is reached, lap last end of binder over first end, tie down and cut off close to tying strand.

Allow seat to dry thoroughly. No preservative is necessary since cane has a natural hard glossy finish, however

it can be shellacked if desired. If it is necessary to make the new chair seat match old ones, a stain may be used; some prefer to rub stain off lightly after it is applied to give antique effect.

Round or Irregular Seats—It may be necessary to skip some holes in order to keep the strands parallel so that the chair frame will not interfere. Count holes in the back and the front of the chair and start weaving in the middle hole of back rail. Do not cane beyond the edge of the seat frame. Peg and tie later to an adjoining loop on underneath side. After reaching corner, start from center and work toward the right rail. Start in the middle of side rails, work from left to right. Add new strands as in beginning.

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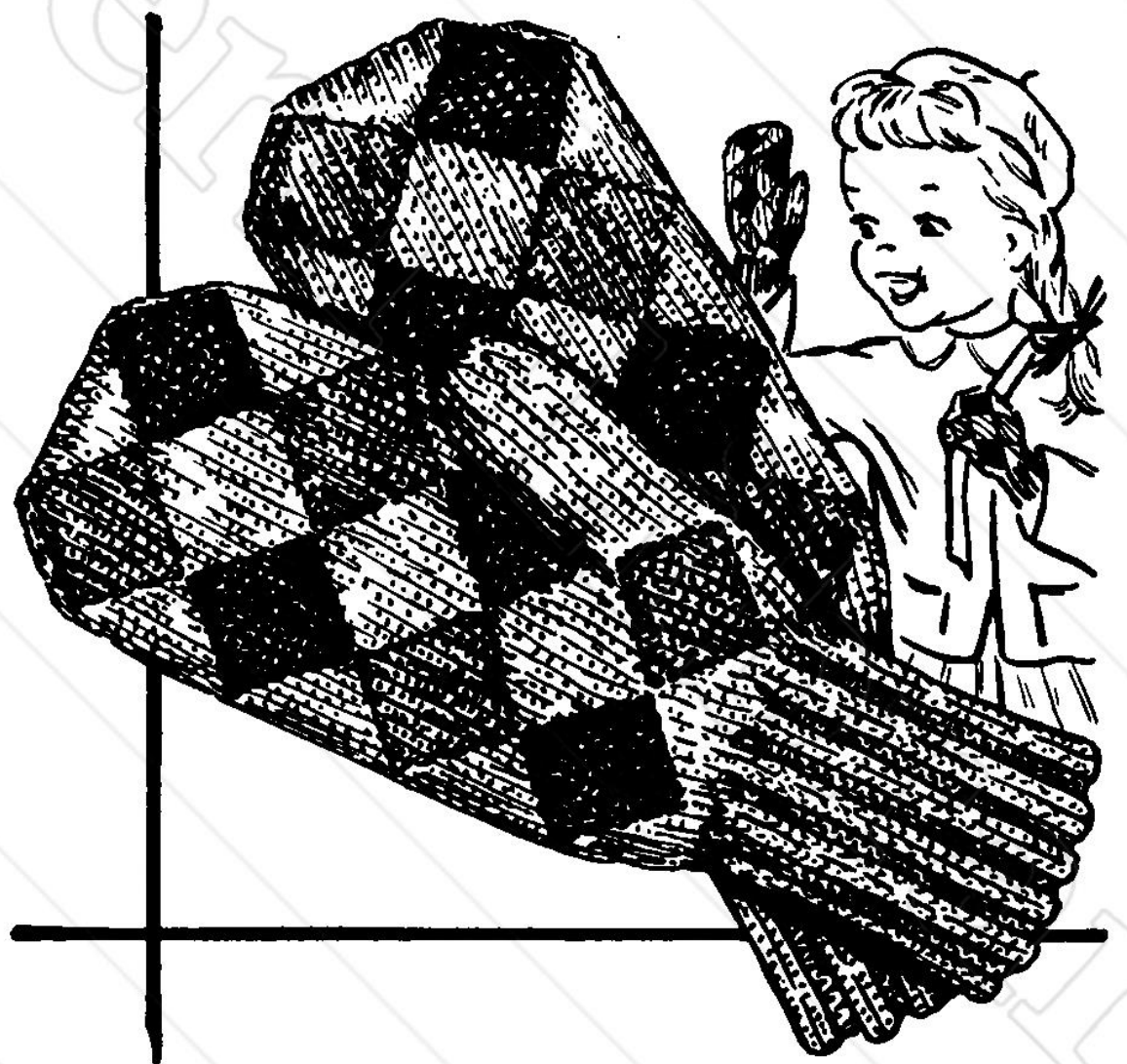
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MITTENS IN FAIR ISLE KNITTING

Fair Isle knitting is the name given to designs knitted in several colors. The yarn is carried across the wrong side of the work. When only two colors are used and the spaces between are not more than four stitches wide, the yarn not in use is stranded across the back, keeping about the same tension as knitting.

However when the distance between two colors is more than four stitches wide, as these mittens, the colors are best woven in while knitting. Knit one stitch in the usual manner, and put needle through next stitch, but before catching yarn to knit, place the yarn you are carrying over the needle. Thus you are weaving the color not being knitted into every other stitch.

These mittens are knitted in an attractive diamond pattern; the main color being gray with red and green contrasting. Any other desired color combinations may be used. For size 4 child's mittens, you need about one ounce baby yarn in main color and a small amount of each of two contrasting colors is sufficient to make one pair of mittens; use knitting needles size 1 and 2. Three ply fingering yarn and size 1 and 3 knitting needles are best for size 6 mitten. Medium weight sport yarn and sizes 2 and 4 needles are suggested for size 8 mitten. Use knitting worsted and size 3 and 5 knitting needles for adult mittens.



One ball of main color is sufficient; but each diamond requires a separate strand or small ball of yarn.

Abbreviations: St (stitch); k (knit); p (purl); tog (together).

RIGHT HAND—With the smaller of the two sizes of needles and main color, cast on 48 sts. K in ribbing of

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k 2, p 2 for 2½ inches (3 inches or more for larger sizes). Increase 1 st at end of last ribbing row.

Change to larger needles and continue in stockinette st adding the various colors of yarn on next row.

Row 1: K 6 in main color, 1 green, 11 main color, 1 red, 11 main, 1 green, 11 main, 1 red, 6 main.

Continue from chart for one complete diamond (11 rows)—be sure to p the row after each k row using the same sequence of sts and colors; the 12th row and each row between diamond patterns is worked in main color.

Thumb Row: (Row 13) K 6 main, 1 red, 11 main, 1 green, 4 main. With a small piece of contrasting yarn (about 12 inches), k the next 7 sts. Then slip these 7 sts just knitted back onto left hand needle and k them again with main color. Finish row with 1 red, 11 main, 1 green, 6 main.



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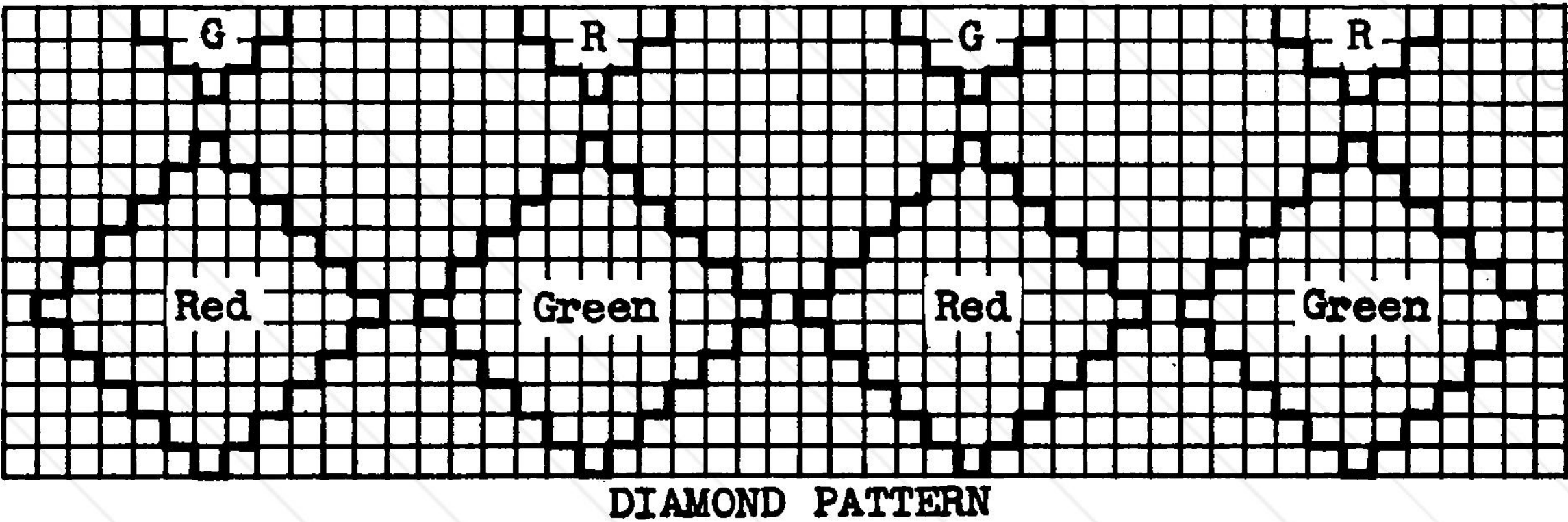
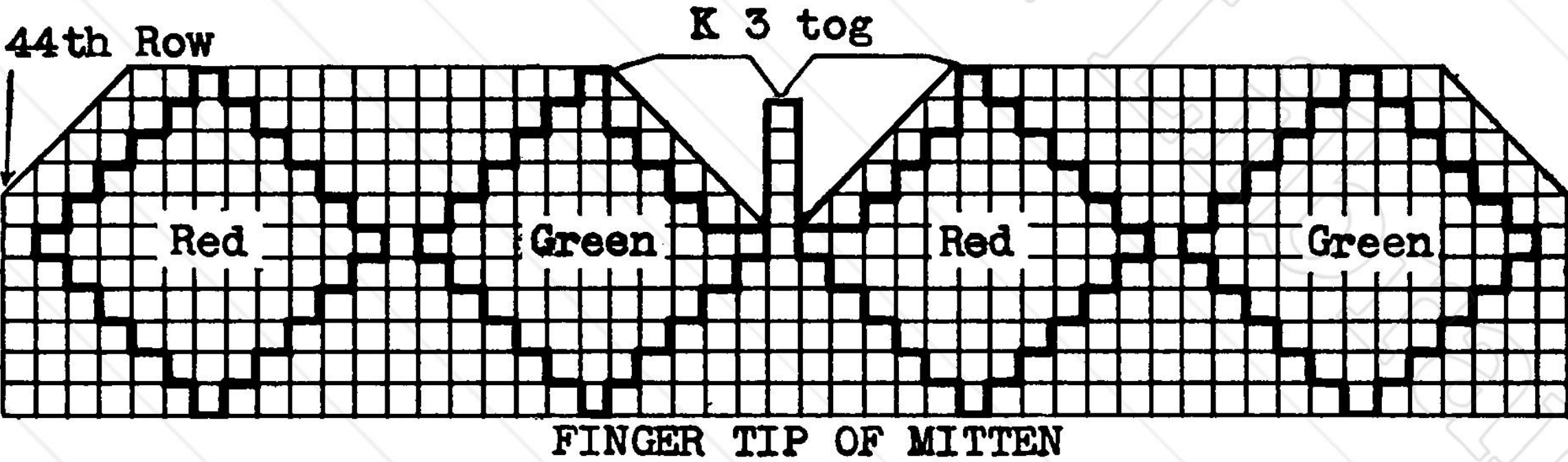
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Continue from chart until 3½ complete diamonds have been knitted from ribbing (42 rows).

Row 43: K 2 main, 9 green, 3 main, 8 red, (k 2 tog, k 1, k 2 tog) in main, 8 green, 3 main, 9 red, 2 main.

Row 44: (P 2 tog, p 1) in main, 7 red, 5 main, 6 green, (p 2 tog, p 1, p 2 tog) in main, 6 red, 5 main, 7 green, (p 1, p 2 tog) in main.

Row 45: (K 2 tog, k 1) in main, 5 green, 7 main, 4 red, (k 2 tog, k 1,



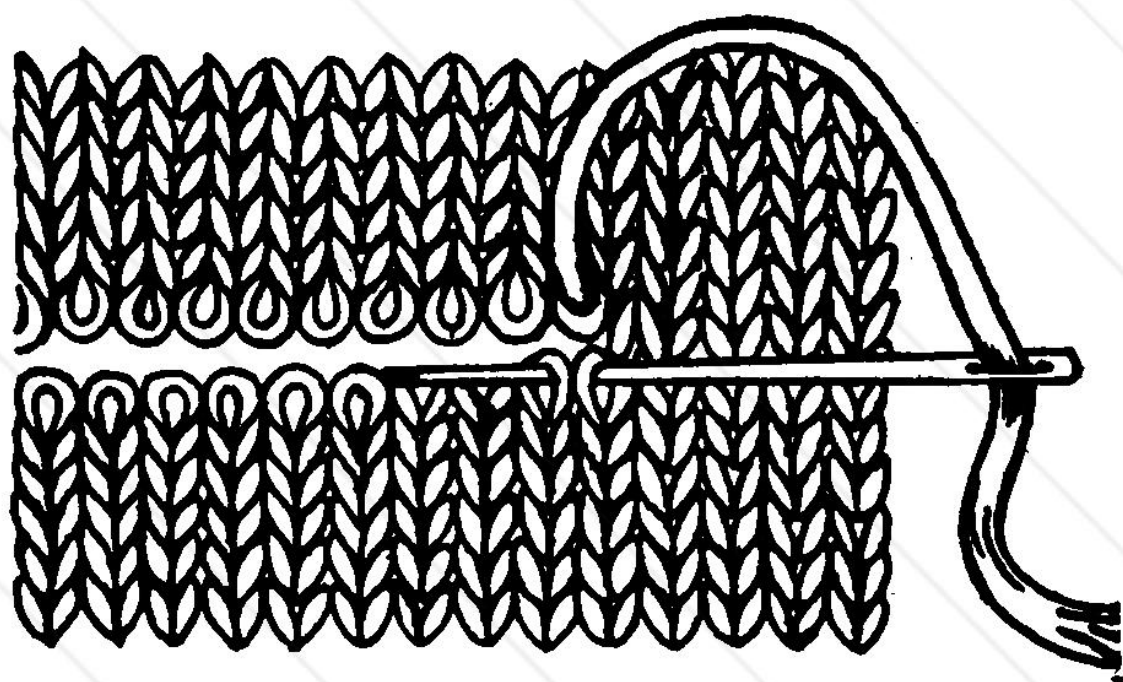
k 2 tog) in main, 4 green, 7 main, 5 red, (k 1, k 2 tog) in main.

Row 46: (P 2 tog, p 1) in main, p 3 red, 9 main, 2 green, (p 2 tog, p 1, p 2 tog) in main, 2 red, 9 main, 3 green, (p 1, p 2 tog) in main.

Row 47: (K 2 tog, k 1) in main, 1 green, 11 main, 1 red, k 3 tog in main, 1 green, 11 main, 1 red, (k 1, k 2 tog) in main.

Row 48: Divide the sts onto 2 needles and weave together; or bind off with main color and seam across the top.

To weave ends of glove together, thread a tapestry needle or large darning needle and bring pieces to be joined close together as shown in sketch. Fasten thread to right-hand edge of upper piece. * Insert needle from right side in the first stitch on lower edge, bring up through the next stitch from wrong side and draw up yarn. Insert needle from right side in first stitch on upper edge, and bring up through next stitch from wrong side and draw up. Insert needle from right side in same stitch as before (last one touched) on lower edge. Bring it up through next stitch. Repeat from * until all are joined.



Weaving Stockinette

Thumb—Pull out length of contrasting yarn which you used to knit the

7 sts on thumb row. This will release 14 sts. Pick up on 3 needles and knit for desired length of thumb.

K 2 tog around for last row. Pull out needle and pull end of yarn through all sts and fasten securely.

LEFT HAND—Work as for right hand to thumb row.

Thumb Row: K 6 main, 1 red, 11 main, 1 green. With a small piece of contrasting yarn, k next 7 sts. Slip the sts you have just knitted back onto left hand needle and knit them with main color, k 4 main, 1 red, 11 main, 1 green, 6 main.

Finish remainder of mitten as for right hand; also the thumb.

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Tatted Edging And Insertion

These directions are for an edging and insertion to match. The edging could be used on towels, handkerchiefs or luncheon sets. The insertion would be nice on blouses and dresses if desired.

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

EDGING—Make a r of 6 ds, p, 6 ds, cl r. Ch 6 ds. Rw, r of 6 ds, (p, 3 ds) twice, cl r. Ch 3 ds, (p, 6 ds) twice, p, 3 ds. R of (3 ds, p) twice, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to p of first r, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, p, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to p of first r (forming a cluster), 6 ds, cl r. * Rw, ch 6 ds. R of 6 ds, join to p of next to last r made, 6 ds, cl r. Rw, (ch 3 ds, p) 7 times, 3 ds. Rw, r of 6 ds, join to p of last cluster, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, p, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to p of last cluster, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to p of next to last r made, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to second (top) p of adjacent r, 3 ds, p, 3 ds, cl r. ** Ch 3 ds, (p, 6 ds) twice, p, 3 ds. R of (3 ds, p) twice, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to p of last cluster, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, p, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to p of last cluster, 6 ds, cl r. Repeat from * for desired length.

To make corner, start at any place corresponding to ** and ch 3 ds, p, 6 ds, p, 3 ds. Rw, r of 6 ds, join to p of last cluster, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, p, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to p of last cluster, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to p of next to last r made, 6 ds,

cl r. Rw, (ch 3 ds, p) 4 times, 3 ds. Rw, r of 6 ds, join to p of last cluster, 6 ds, cl r. Rw, (ch 3 ds, p) 4 times, 3 ds. Rw, r of 6 ds, join to p of last cluster, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, p, 6 ds, cl r. Rw, ch 6 ds. Join shuttle thread at base of first r of last cluster. Rw, ch 6 ds. R of 6 ds, join to p of last r made, 6 ds, cl r. Rw, ch 3 ds, join to adjacent p, 6 ds, p, 3

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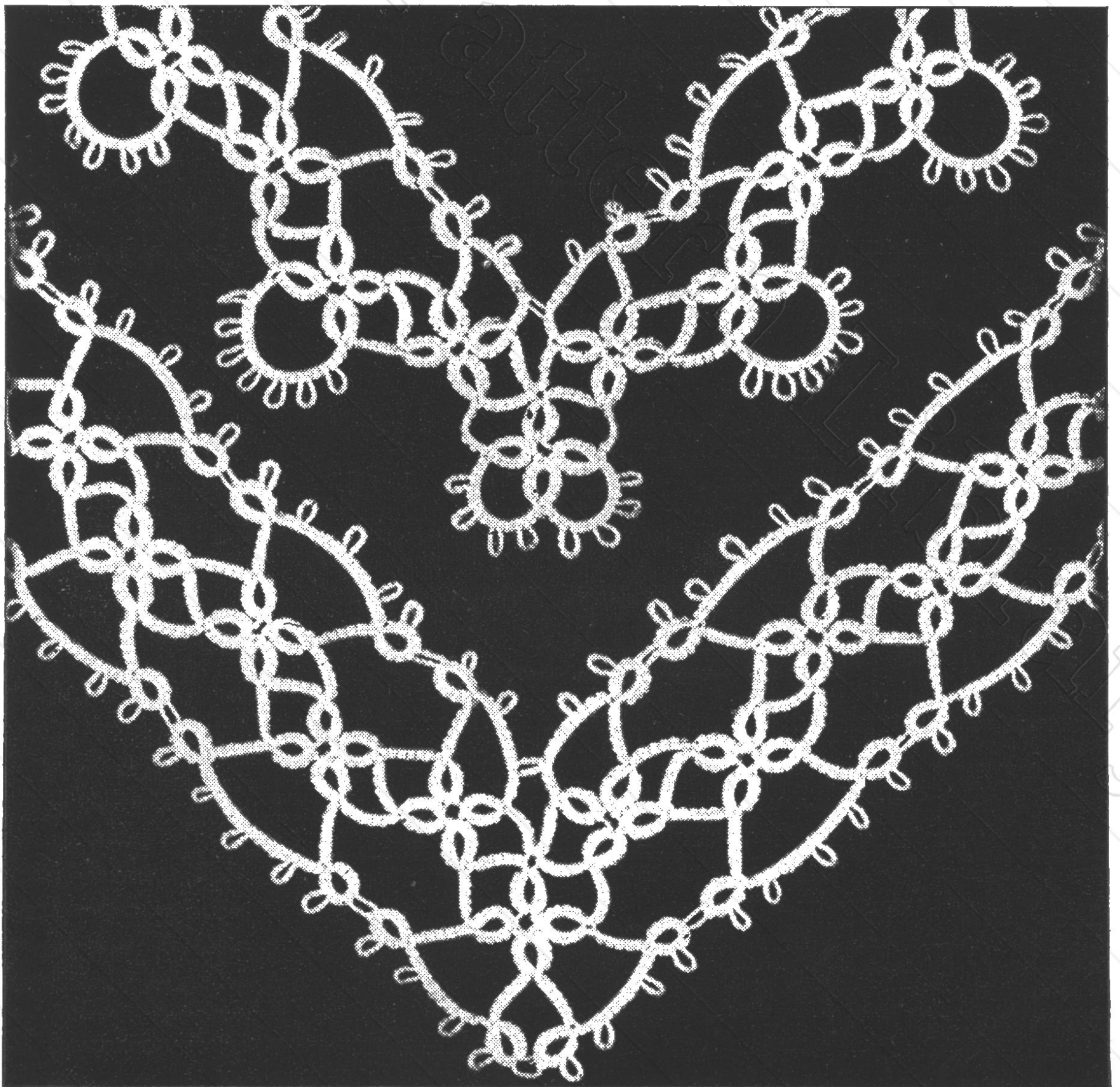
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ds. R of (3 ds, p) twice, 6 ds, cl r.
Continue making edging as before.

INSERTION—Make a r of 6 ds, p, 6 ds, cl r. Ch 6 ds. Rw, r of 6 ds, p, 3 ds, p, 3 ds, cl r. Ch 3 ds, (p, 6 ds) twice, p, 3 ds. R of (3 ds, p) twice, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to p of first r made, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, p, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to p of first r (forming a cluster), 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to p of next to last r made, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, (p, 3 ds) twice, cl r. * Ch 3 ds, (p, 6 ds) twice, p, 3 ds.

R of 3 ds, p, 3 ds, p, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to p of last 2-r cluster, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, p, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to p of last 3-r cluster, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to p of next to last r made, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to second (top) p of adjacent r, 3 ds, p, 3 ds, cl r. Repeat from * for desired length.

To make corner, start at any place corresponding to * and ch 3 ds, p, 6 ds, p, 3 ds. Rw, r of 6 ds, join to p of last cluster, 6 ds, cl r. Rw, ch 6



ds. R of 6 ds, p, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to p of last cluster, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to p of next to last r made, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to second (top) p of adjacent r, 3 ds, p, 3 ds, cl r. Ch 3 ds, p, 6 ds, p, 3 ds. R of 3 ds, p, 3 ds, p, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to p of last cluster, 6 ds, cl r. Ch 6 ds. Rw, r of 6 ds, join to second (top) p of adjacent r, 3 ds, p,

3 ds, cl r. Ch 3 ds, p, 6 ds, p, 3 ds. R of (3 ds, p) twice, 6 ds, cl r. Rw, ch 6 ds. R of 6 ds, join to p of last cluster, 6 ds, cl r. Rw, ch of 6 ds. R of 6 ds, p, 6 ds, cl r. Rw, ch of 6 ds. Join to shuttle thread at base of first r of last cluster. Rw, ch of 6 ds. R of 6 ds, join to p of last r made, 6 ds, cl r. Rw, ch 3 ds, join to adjacent p, 6 ds, p, 3 ds. R of 3 ds, p, 3 ds, p, 6 ds, cl r. Continue making insertions as before.

LACY DOILY

For this fine, lacy doily, use number 30 or finer mercerized crochet thread and a number 13 or 14 crochet hook. If you prefer a heavier doily, use number 20 thread and a size 10 hook. The model measures about 13 inches in diameter.

Abbreviations: Ch (chain); rnd (round); sl st (slip stitch); tr (treble)—thread over hook twice and work off two lps at a time; lp (loop); sk (skip); r (ring); sc (single crochet); tr tr (triple treble)—thread over hook four times and work off two lps at a time; tr tr cluster—retain last lp of each tr tr on hook, thread over and pull through all lps at once.

Begin in center, ch 12, join with sl st to form a r.

Rnd 1: Ch 4, 23 tr in r, join with sl st in 4th st of ch 4 first made.

Rnd 2: Ch 7, tr tr cluster in the next 3 tr, * ch 13, tr tr cluster in the next 4 tr, repeat around from *, end with ch 13, sl st in tip of first cluster.

Rnd 3: Ch 1, 13 sc in each lp around, join with sl st in first ch.

Rnd 4: Ch 20, sk 2 sc, a long st in next sc (to make long st—thread over

(Continued on Page 36)

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(Continued from Page 35)

hook 6 times, work off as for tr), * ch 8, sk 2 sc, long st in next sc, repeat from * around, end with sl st in 12th st of ch 20.

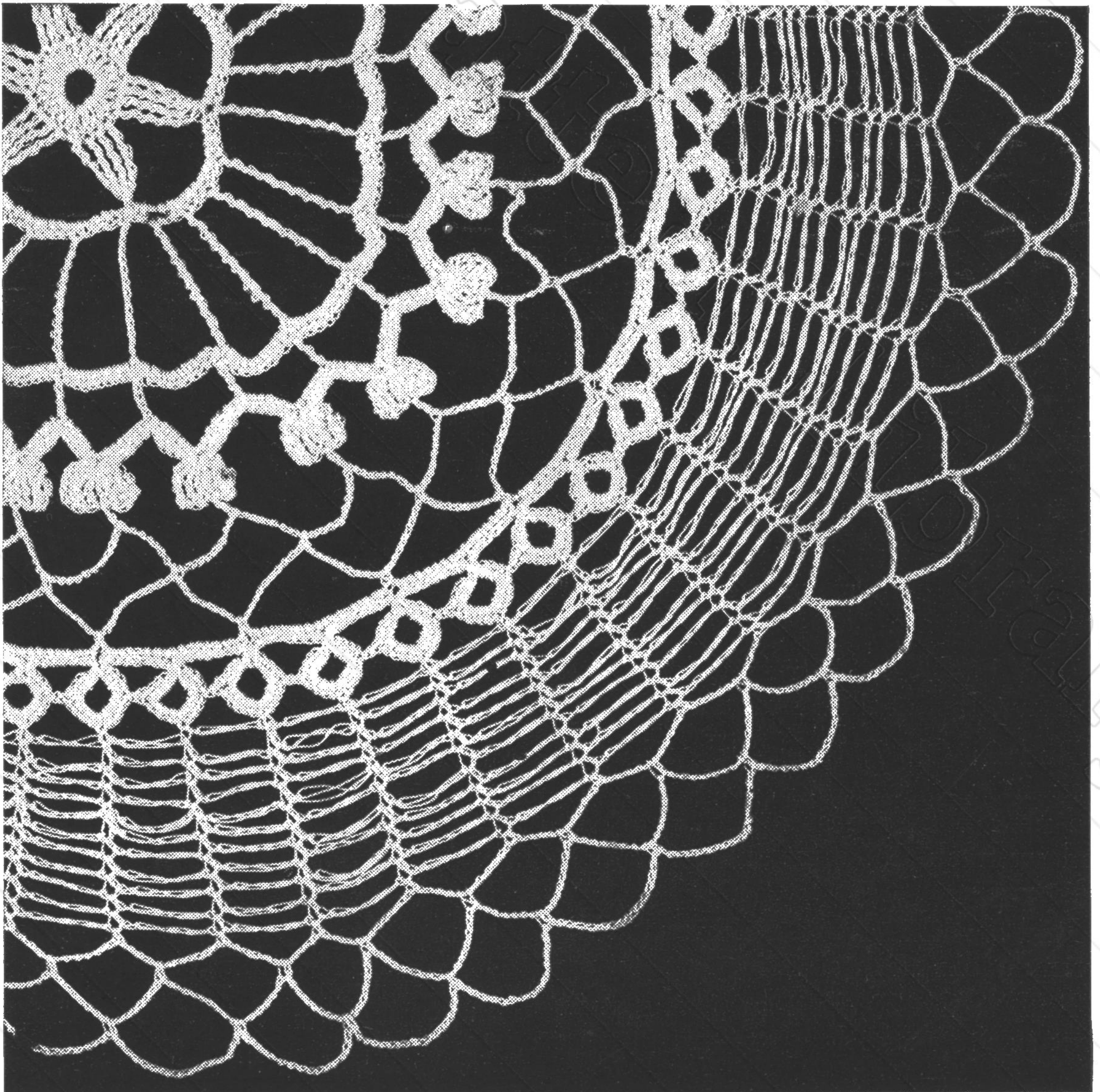
Rnd 5: Ch 1, 9 sc in each ch lp around, join with sl st.

Rnd 6: Ch 14, sk lp of 9 sc, tr in next sc, * ch 10, sk next 9 sc, tr in next sc, repeat from * around, end with sl st in 4th st of ch 14.

Rnd 7: Ch 1, 10 sc in each ch lp around, end with sl st in first tr.

Rnd 8: * Sl st to center sc in next lp, ch 6, (3 tr, 1 dc, 3 tr) in same sc, ch 6, sl st in same sc, repeat from * around, fasten and cut thread.

Rnd 9: Join thread to dc between trs, ch 18, * sc in dc in center of next



tr group, ch 15, repeat from *, end with ch 15, sl st in third st of ch 18.

Rnd 10: Sl st to center of ch, * ch 15, sc in next ch lp, repeat from *, join with sl st in first sc.

Rnd 11: Sl st to center of ch, * ch 15, sc in next ch lp, repeat from *, join with sl st in first sc.

Rnd 12: Ch 1, 16 sc in each lp around, end with sl st in first ch.

Rnd 13: Ch 12, sl st in first ch to make a r, 20 sc in r, sl st in sc at base of r, * sl st in 8 sc, ch 12, make a r, 5 sc in r, ch 1, sl st in 15th sc of last r, ch 1, 15 more sc in r, repeat from *. In the last r, make 5 sc, ch 1, sc in 15th sc of first r made, ch 1, 10 sc in r, ch 1, sc in 5th sc of last r, ch 1, 5 more sc in r, sl st at base of r and over to base of next r, fasten and cut thread.

Rnd 14: Join thread in 10th sc of next r, make a long st (draw out a ch lp to reach to 10th sc of next r, sc over end of this lp), sc in 10th sc of next r, long lp st to next r, continue around ending with sl st in adjoining st at top of r.

Rnd 15 to 24 inclusive: * Ch 1, long lp st, sc in end of long lp st, sc in center sc, repeat from *, end each rnd the same as last rnd. Be sure to keep the long sts long enough so the doily will lay flat, making them a bit longer in each rnd.

Rnd 25: * Ch 10, sc in center sc, repeat around from *, end with sl st in first ch of ch 10.

Rnd 26: Sl st to center of ch lp, * ch 15, sc in next ch lp, repeat from * around, end with same as last rnd.

Rnd 27: Same as last rnd but make 17 ch instead of ch 15, fasten and cut thread.

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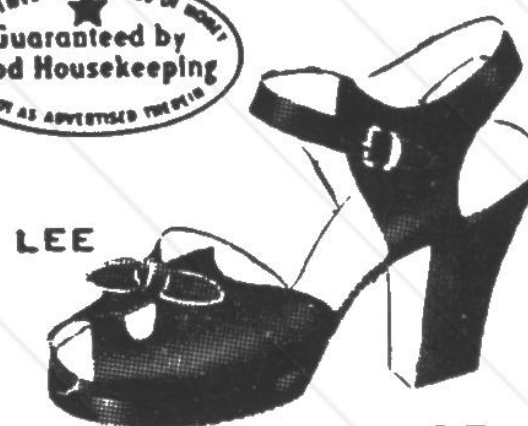
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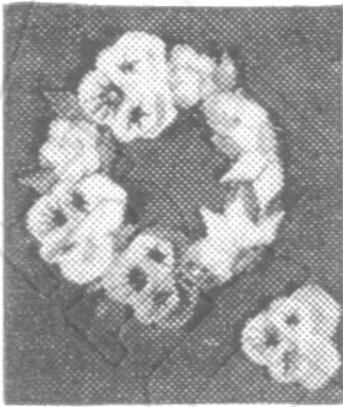
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Abbreviations: Ch (chain); st



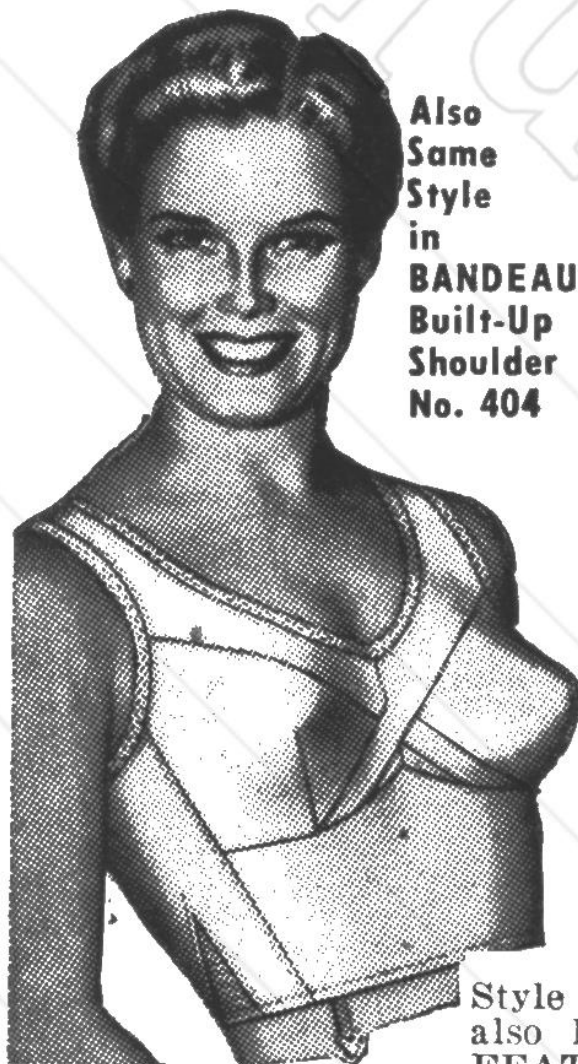
(stitch); sc (single crochet); dc (double crochet); sk (skip).

Waist Band—Ch 13, work 12 sc on ch, (ch 1 to turn each row throughout sweater).

Row 2: Working in the back loop of st only, 1 sc in each sc. Repeat the second row 116 times (about 18 inches), do not cut yarn, turn and work a row of sc over the long side of band, working 1 sc in each row increasing 6 times, spacing increases evenly (124 sc).

Row 2: 1 sc in first sc, 1 dc in next sc, * 1 sc in next sc, 1 dc in next sc, repeat from * to end of row.

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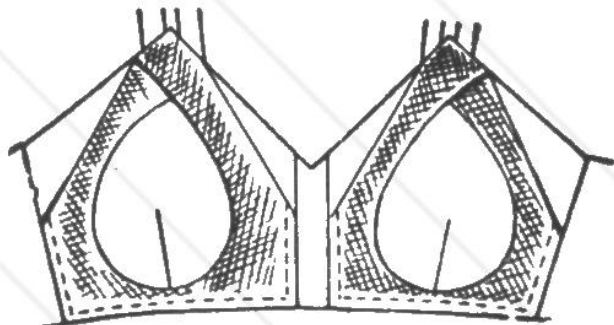
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Row 3: Start pattern, 1 sc in first dc, 1 dc in next sc, * sc in next dc, 1 dc in next sc, repeat from * to end of row (62 patterns—1 sc and 1 dc form a pattern). Start each row with an sc and end each row with a dc. Continue working the same as third row until work measures 7½ inches or desired length from lower edge of band.

Start Right Front—Work over the first 15 patterns, ch 1, turn and work 9 more rows over the 15 patterns.

Next Row: Start decreasing for neck. Sk the first pattern at neck edge and work over the next 14 patterns.

Next Row: Work over 13 patterns omitting the last pattern at neck edge. Repeat the last 2 rows twice.

Next Row: Work back over the next



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5 patterns, then 2 sc over each of the last 4 patterns, cut yarn.

Left Front—Join yarn in 15th pattern from opposite side and work over the 15 patterns. Work 9 more rows over the 15 patterns.

(Continued on Page 40)

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(Continued from Page 39)

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Next 6 rows: Decrease 1 pattern at neck edge each row.

Next Row: Work 2 sc over each of the next 4 patterns, then work in pattern for the last 5 patterns, cut yarn.

Back—Join yarn in third pattern from right front and work in pattern leaving 2 patterns free between right and left front for underarm (28 patterns). Work 14 more rows over the 28 patterns.

Next Row: Work over 9 patterns for shoulder, ch 1, turn.

Next Row: Work over the first 5 patterns, then 2 sc in each of the last 4 patterns, cut yarn.

Join yarn in 9th pattern from armhole at opposite side. Work one pattern in each of the 9 patterns, ch 1, turn. Work 2 sc in each of the first 4 patterns, 1 pattern in each of the last 5 patterns, cut yarn.

Sleeve—Ch 9 and work 8 sc on ch. Work the same as sweater band for 32 rows. Over the long side of band, work a row of sc increasing 6 times (38 sc), ch 1, turn. Work in pattern until sleeve measures 8 inches from lower edge of band.

Next Row: Start decreasing, decrease 1 pattern at the beginning and end of row, then decrease one pattern at the beginning of each row until 4 patterns remain, cut yarn. Work other sleeve in same manner. Sew shoulder seams of sweater. Sew sleeve seam and sew sleeves in position.

Join yarn at right side at lower edge of waistband and work 1 sc in each of the 12 sts of waistband, then continue up front to neck working 1 sc in each row of pattern (48 sc), ch 1, turn.

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Row 2: Work 1 sc in each of the 48 sc.

Row 3: 1 sc in each of the first 4 sc, * ch 3, sk 3 sc (buttonhole), 1 sc in each of next 5 sc, repeat from * 4 times, then ch 3, sk 3 sc, 1 sc in remaining sc, ch 1, turn.

Next Row: Work 1 sc in each sc and 3 sc over each ch 3 of buttonhole, ch 1, turn, then work 1 more row of sc even, cut yarn.

Join yarn at opposite side and work 5 rows of sc in same manner ommitting buttonholes, cut yarn.

Collar—Starting at the right front, work 1 sc in each of the 5 rows of sc band, then work 13 sc to shoulder, work 2 sc over each pattern at back of neck, work 13 sc across left side and 5 sc over band, cut yarn.

Join yarn in third sc of right side over buttonhole, work around neck working 1 sc in each sc omitting the last 2 sc, turn, and work 1 more row of sc even.

Next Row: Work 1 sc in each of first 2 sc, 2 sc in next sc, * 1 sc in each of the next 8 sc, 2 sc in next sc, repeat from * 5 times, 1 sc in each remaining sc having an even number of sc.

Work one more row of sc even. Finish collar with 5 rows of pattern, cut yarn. Sew buttons in position.

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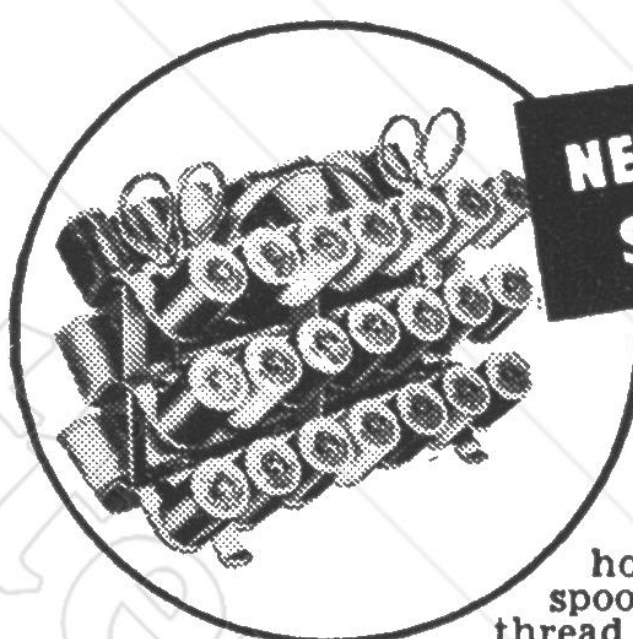
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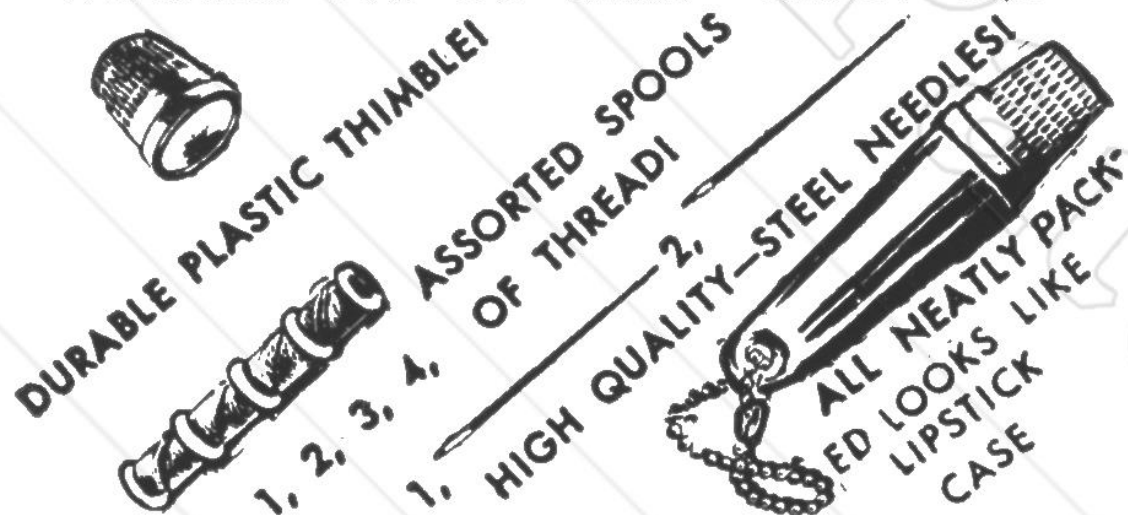
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Abbreviations: Ch (chain); st

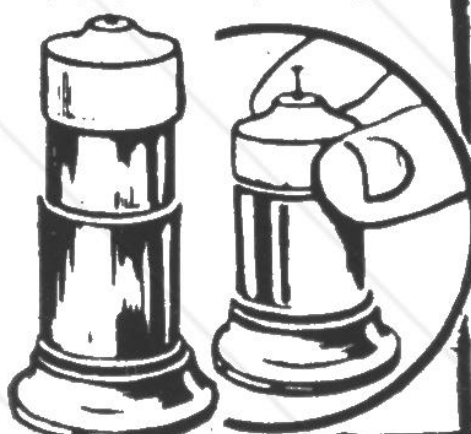
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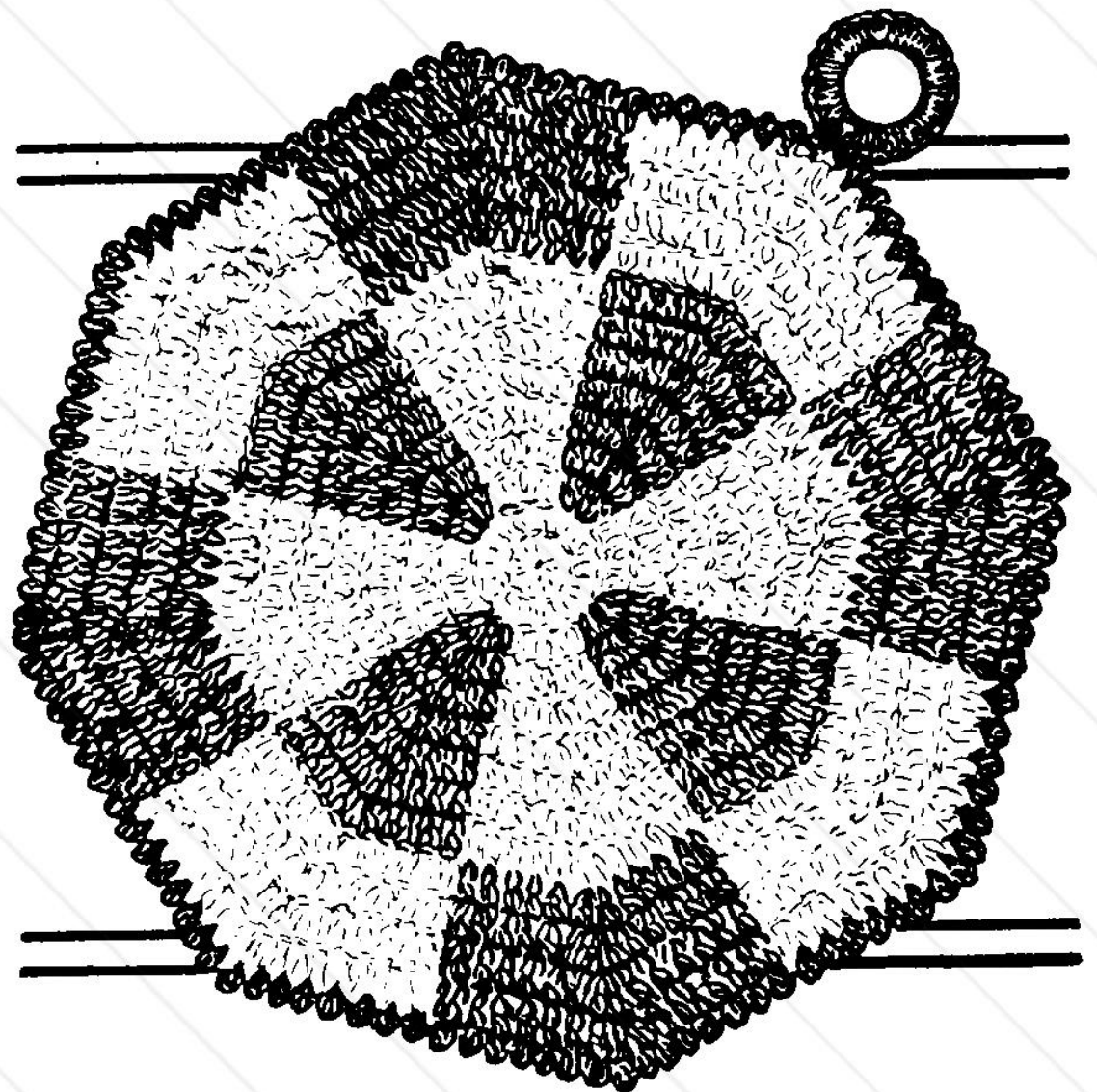
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(stitch); sk (skip); sc (single crochet); dc (double crochet); sp (space).

With white, ch 5, join to form a ring, ch 3, work 11 dc in ring.

Row 2: Ch 3 (counts as 1 dc in each row), picking up back lp of all white sts throughout entire holder, work 1 dc in same st, 2 dc in each remaining st, join all rows.

Row 3: Join red (when changing color always complete last half of st



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with next color) and working over white, ch 3, 4 dc in same sp, picking up both lps of all sts worked in red throughout, drop red and working over red with white work 1 dc in each of the next 5 dc, * working over white, with red make 5 dc in next dc, working over red, with white work 1 dc in each of the next 5 dc, repeat from * twice.

Row 4: With red, ch 3 and working over white work 1 dc in next dc, 3 dc in next dc, (center) 1 dc in each of the next 2 dc, drop red, with white, working over red, work 1 dc in each of the next 2 dc, 3 dc in next dc (center), 1 dc in each of the next 2 dc, * with red, working over white, work 1 dc in each of the next 2 dc, 3 dc in next dc, 1 dc in each of the next 2 dc, with white, working over red, work 1 dc in each of the next 2 dc, 3 dc in next dc, 1 dc in each of the next 2 dc, repeat from * twice.

Row 5: With red and carrying threads in same manner throughout entire holder ch 3, 1 dc in each of the next 2 dc, 3 dc in center dc, 1 dc in each of the next 3 dc, with white make 1 dc in each of the next 3 dc, 3 dc in center dc, 1 dc in each of the next 3 dc, * with red, 1 dc in each of the next 3 dc, 3 dc in center dc, 1 dc in each of the next 3 dc, with white 1 dc in each of the next 3 dc, 3 dc in center, 1 dc in each of the next 3 dc, repeat from * twice.

Work 4 more rows in same manner, working 3 dc in center dc of each red and white section in each row.

Row 10: Pick up white, ch 3 and work in same manner across next red section, with red work across white section and complete row to correspond. Work 3 more rows same as last row, cut thread. Work another section in same manner. With red, crochet the 2 sec-

tions together as follows: sc in dc, ch 3, sc in same sp, * sk 1 sc, 1 sc, ch 3, 1 sc in next dc, repeat from * around, join and cut thread.

With red, cover a bone ring with sc and join to holder as illustrated.

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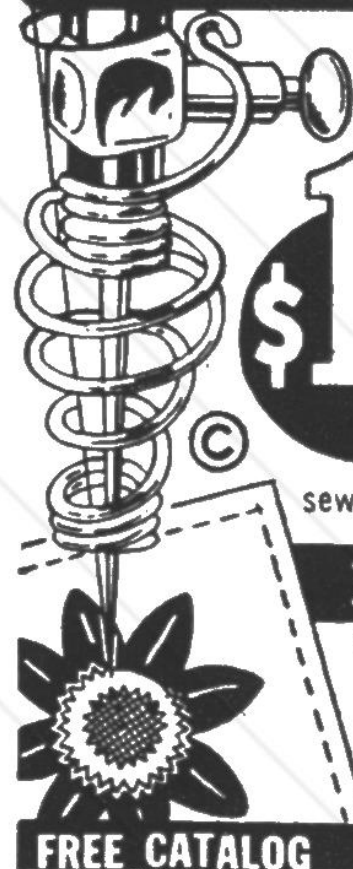
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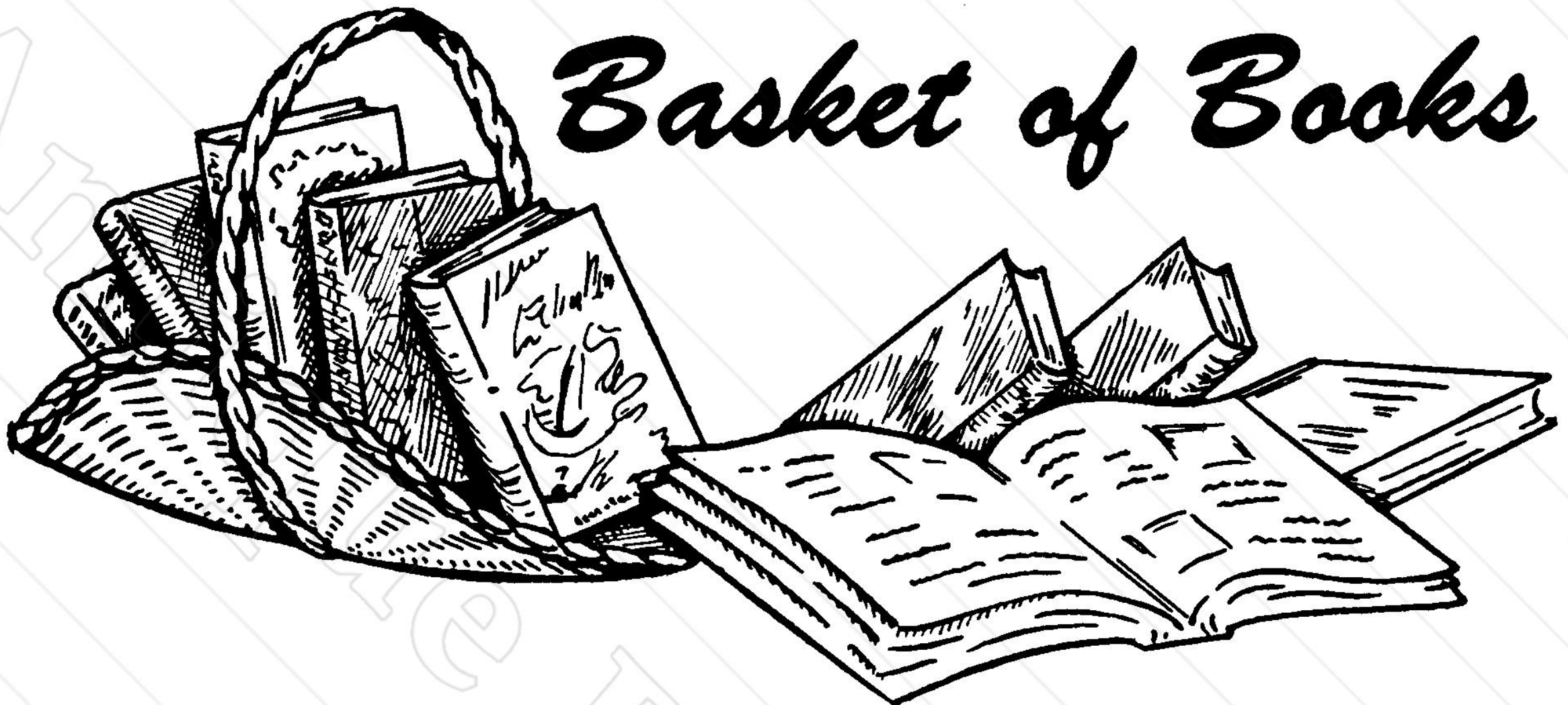
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(296 pages; illustrated; *The Manual Arts Press, Peoria, Ill.*; \$3.75)

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the art of furniture rehabilitation at a price that even a flattened purse will permit.

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By Roberta Ray Blanchard

(95 pages; illustrated; *Charles T. Branford Co., Boston*; \$3.00)

According to Roberta Ray Blanchard, anyone who has hands can paint. In a delightful book, complete with illustrations, she proves her point by showing any interested amateur how she may attain home-decorator status. For the beginner, the stencil is obviously the easiest approach and the author includes detailed stencil patterns to help any novice on the way. She also discusses and explains the art of brush painting so that, with her assistance, those who become truly proficient will be able to transform ordinary trays, chairs, or canisters into objects of outstanding interest and beauty about the house.

PRICE GUIDE TO PATTERN GLASS

By Ruth Webb Lee

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find in this volume by Ruth Lee the answer to a major problem: how much should I pay? She herself is not only an authority on the subject but also a collector of many years' standing and the author of a book called "Early American Pressed Glass." That book evoked so much interest that she was besieged with requests to write this present one which is a successful effort to tell the prospective buyer approximately what one should fairly pay without trying to impose a standardized price on dealers. She lists some 280 patterns which encompass over 2,000 items, and includes a sketch of each pattern.

GEM CUTTING

By J. Daniel Willems

(215 pages; illustrated; The Manual Arts Press, Peoria, Ill., \$3.50)

This is the story of how one man's love for the fascinating stones one finds at the water's edge led to the development of a hobby that became his dominant interest. Not satisfied with merely being a collector of gem stones, he learned to cut and polish them himself and, in this book, he shares with those who would follow in his footsteps the results of his own years of study and hard work. The art of gem cutting is complicated, particularly the facet cut, and it requires extensive equipment as well as skill and patience, but it is obviously absorbing work as well as ultimately rewarding in a financial way, and J. Daniel Willems' book should do much to help both the professional and the amateur on his way.

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1. That the names and addresses of the publisher, editor and business manager are: Publisher: Mrs. John E. Tillotson, 2401 Burlington, Kansas City 16, Missouri; Editor, Mary Ida Sullivan, 2401 Burlington, Kansas City 16, Missouri; Business Manager, John E. Tillotson II, 2401 Burlington, Kansas City 16, Mo.

2. That the owner is: Modern Handcraft, Inc., 2401 Burlington, Kansas City 16, Missouri, whose stockholders are: John E. Tillotson, 2401 Burlington, Kansas City 16, Missouri; C. S. Tillotson, 2401 Burlington, Kansas City 16, Missouri; John E. Tillotson II, 2401 Burlington, Kansas City 16, Missouri; Mary Elizabeth Roskam, Kansas City 16, Mo.

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4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as a trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any direct interest or indirect, in the said stock, bonds or other securities than as so stated by him.

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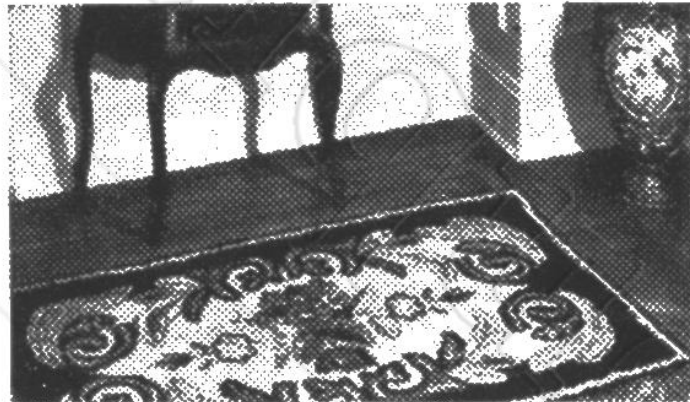
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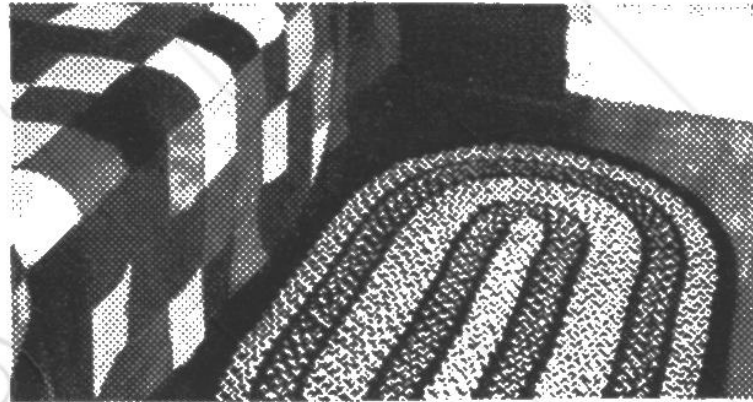
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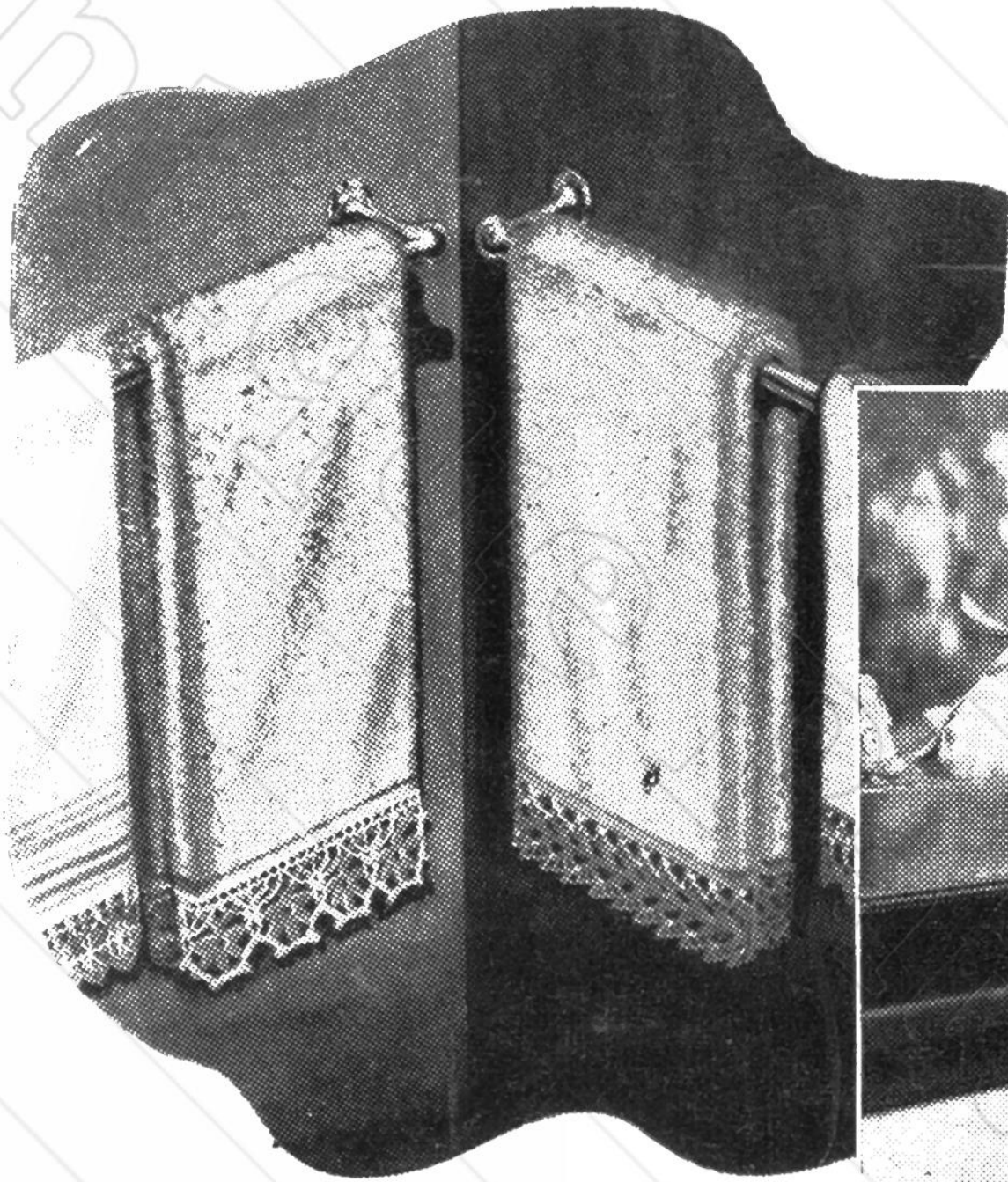
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