

HOME AND NEEDLECRAFT

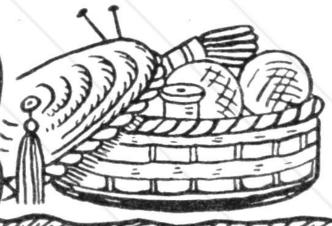
# For Pleasure and Profit

VOLUME 15

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NUMBER II





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

The Same Hair Scientists Who First Introduced The Home Permanent Wave Kit Have Just

# DISCOVERED NEW SHAMPOO CURLS AND WAVES HAIR

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# Colorful Luncheon Set

Shown on Front Cover

The oval medallions of this luncheon set can be used for a variety of articles by simply adding more or less rows or strips of the medallions. Lily Skytone Mercerized Crochet Cotton in blue, yellow and cream was used to make this set; use size 8 or 9 crochet hook. A 5-piece set requires about 500 yards of yellow and cream, 750 yards of blue. The runner is 10 x 28 inches, plate mat is 13 x 18. Each plate mat has 16 medallions—4 rows of 4 each, the runner has 18 medallions—6 rows of 3 medallions each.

Medallion-In yellow, ch 15.

Rnd 1: Tr in 10th st from hook, ch 5, tr in last st of ch, ch 9, sl st at base of last tr.

Rnd 2: Ch 3 (for a dc), \* dc in each ch st, dc in tr, 17 dc over end lp, dc in tr, repeat from \*, join with sl st in third ch of ch 3 first made.

Rnd 3: Ch 1, sc in each st around, join with sl st, cut and fasten thread.

Rnd 4: Join cream in center dc of 5 dc center group, ch 9 (count as a dc and ch 6), sk 4 sts, dc in next st, \* (ch 4, sk 1 st, dc in next st) 7 times,

# Send Us Your Flower and Garden Questions

In response to many letters which indicate a wide interest in gardening among readers of The WORKBASKET, a new feature, the Flower and Garden Forum, will appear for the first time in the September issue. If you have questions about any aspect of gardening, whether they involve flowers, vegetables or house plants, send them to us. 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 WORK-BASKET, 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.

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

(ch 6, sk 4 sts, dc in next st) twice; repeat from \*, join last ch 6 to third ch of ch 9 first made.

Rnd 5: Ch 11 (count as a tr and ch 7), \* (4 tr cluster in second sp, ch 7) 7 times, \* tr in dc, ch 9, tr in same dc, ch 7, repeat from \* to \*, join last ch 7 to 4th st of ch 11 first made; fasten and cut thread.

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The above directions are for an outside medallion. The inside medallions have joining lps of ch 9 on both sides.

The medallions are joined in the 5th row—after having made the tr (which comes in top of dc), ch 4, join to 5th st of side lp of preceding medallion, ch 4 and tr in same place as last tr.

In blue, work 2 rnds around the row or strip of medallions in the following manner:

Rnd 1: Join in ch 7 lp nearest joining of medallions, ch 1, 2 sc in same lp, \* ch 9, 3 sc over next ch, repeat from \* around medallion. Between medallions make 1 dc in each of the 4 sts of the joining lps and 1 dc in connecting st (9 in all).

Rnd 2: Work 13 sc over each lp (small scallop) and sl st in center of sc group of previous rnd. Between medallions make 1 sc in each of the 9 dc, then work 6 sc over first lp of next medallion, ch 3 and join to 7th st of last lp of preceding medallion, and make 5 sc over ch 3.

Each strip or row of medallions is joined while working the last rnd. After you have made the 6 sc in third free lp, ch 1, join to corresponding lp of adjacent medallion, ch 1, 6 sc back

in same lp. On outside medallion, work 6 sc in next lp, ch 6, sl st in 7th sc of adjacent medallion, ch l, turn, work 9 sc across ch. Make 6 more sc in this lp and continue around in usual way.

Filling of Spaces — Rnd 1: In cream, join to 6th st of first one of any 2 free lps, ch 3 (for first dc), dc in each of the next 2 sts, \* ch 5, sk 5 sts of next lp and dc in each of next 3 sts, repeat from \* around and join.

Rnd 2: Sl st in first st, ch 3 (for first dc), \* make 9 dc, ch 3, sk 1 dc, repeat from \* around and join.

Rnd 3: Sl st in first st, \* 7 dc, sk ch 3 below, repeat from \* around.

Rnd 4: Sl st in first st, ch 1, \* 5 sc, sk 2 sts at corners; repeat from \* on other sides, join and fasten off.

In cream, work a rnd of sc completely around the piece, work across end medallions as given below. Inserting hook in back lps only, make 10 sc around each of the small scallops, sk 3 sts (sk 1 sc on each lp and the sl st between)—thus avoid fullness.

To make the three-loop points on end medallions of each piece, after having worked around 7 of the small scallops (of corner medallion) make 3 sc in next scallop, ch 9, turn. From the wrong side (sk 4 sts of preceding scallop), sc in each of the next 3 sts, ch 9 and join with sl st to 4th st of next scallop, turn. Work 13 sc over the ch 9 lp, sl st in center of the 3 sc group, 4 sc over next lp, ch 10 and sl st back into 4th st of preceding lp and work 14 sc, 10 sc over remaining half of the first lp.

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# Three Piece Baby Set

Lily Soft Spun (4 balls) or Lily Baby Wool Yarn can be used to make this outfit; about 4½ ounces of Lily Baby Wool Yarn is required to make the set. You will need standard knitting needles—one pair of number 1, 14-inch needles; 1 pair number 3, 14-inch needles; 1 set number 1, sock needles and 1 pair number 0 or fine steel needles. Directions will make a set to fit a six month old.

**Abbreviations:** Ch (chain); st (stitch); sl st (slip stitch); k (knit); p (purl); tog (togther); O (yarn over); sc (single crochet); dc (double crochet).

Gauge: Number 0 knitting needles
9 sts equal 1 inch
11 rows equal 1 inch
Number 1 needles
7 sts equal 1 inch
9 rows equal 1 inch
Number 3 needles
5 sts equal 1 inch
7 rows equal 1 inch

Pattern St \* Sl 1, k 1,0, k 2 tog \*.

JACKET—With number 3 knitting needles, cast on 192 sts. Row 1: K this row. Row 2 through row 10: Repeat pattern st between \*\* across each row.

Row 11: Change to number 1 needles. Work between \*\* twice, p to last 8 sts, work between \*\* twice, turn.

Row 12: Work between \*\* twice, k to last 8 sts, work between \*\* twice, turn.

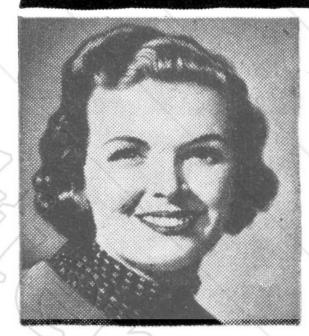
Repeat 11th and 12th rows until work measures 6½ inches, ending with row 12.

Yoke-Row 1: Work between \*\* twice, k 2, k 2 tog across to last 8 sts,

work between \*\* twice, turn. (148 sts on needle).

Row 2: Change to sock needles (35 sts on first needle, 74 sts on second

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needle, 39 sts on third). First needle, work between \*\* twice, p 27 sts. Second needle (back yoke), bind off 4 sts, p 70 sts. Third needle, bind off 4 sts, p 27 sts, work between \*\* twice, turn.

Right Front—Row 1: Working on third needle only. Work between \*\*

twice, k 27 sts, turn.

Row 2: Bind off 2 sts for armhole, p to last 8 sts, work between \*\* twice, turn.

Row 3: Work between \*\* twice, k 25 sts, turn.

Row 4: Bind off 2 sts, p to last 8 sts, work between \*\* twice, turn.

Row 5: Work between \*\* twice, k 23 sts, turn.

Row 6: P 23 sts, work between \*\* twice, turn.

Repeat 5th and 6th rows until armhole is 2½ inches deep, ending with 6th row, turn.

Neck—Row 1: Bind off 8 sts, k to armhole, turn.

Row 2: P to neck, turn.

Row 3: Bind off 3 sts, k to armhole, turn. K in stockinette st without decreasing on remaining 20 sts until neck is one inch deep; bind off shoulder. Work other front to match on first needle.

**Back Yoke**—On second needle, bind off 2 sts at the beginning of the next 4 rows. Work in stockinette st for 3½ inches from first 4 sts bound off.

Neck—K 20 sts for shoulder, bind off 22 sts for neck, k 20 sts for other shoulder, turn. Work 4 rows in stockinette st for shoulder. Bind off 20 sts. Work other shoulder to match. Sew shoulder seams together. Make 3 lps on right front yoke for buttonholes. Sew buttons opposite.

Collar—With number 1 knitting needles, cast on 72 sts. Row 1: K this

row.

Row 2: Work between \*\* across. Repeat row 2 until collar is 1½ inches deep. Bind off and sew carefully to neck.

Sleeve — With number 1 knitting needles, cast on 20 sts. Row 1: P 20 sts, cast on 10 sts, turn. Row 2: K 30 sts, cast on 10 sts, turn.

Row 3: P 40 sts, cast on 10 sts, turn.

Row 4: K 50 sts, cast on 10 sts, turn.

Row 5: P 60 sts, turn.

Row 6: K 60 sts, turn.

Repeat 5th and 6th rows until work measures 6½ inches.

Cuff—Change to number 3. Row 1: K 2, k 2 tog across, turn.



Creative Commons 4.0 NC SA BY FREE DISTRIBUTION ONLY - NOT FOR SALE. Row 2: (45 sts on needle)—Slip front back to ribbing. 1 sc at front

Row 2: (45 sts on needle)—Slip the first st over the second st to make 44 sts for cuff, slip the second st for first st of pattern. Work between \*\* across, turn.

Row 3 through row 8: Work between \*\* across, turn; bind off. Sew sleeve together and into armhole. Work other sleeve to match.

BONNET-With number 3 needles,

cast on 112 sts. K between \*\* across each row until work measures 1½ inches. Change to number 0 needles or very fine steel needles, k in ribbing.

Row 1: K 1, p 1, across, turn. Row 2: P 1, k 1, across, turn.

Repeat rows 1 and 2 for % inch. Change to number 1 needles. Work 5 inches in stockinette st. Bind off 37 sts, k 38 sts, bind off 37 sts, cut yarn. K 5 inches in stockinette on remaining 38 sts. Bind off and sew to front edges. Beading across bottom. Fold

front back to ribbing. I sc at front edge through both thicknesses, \* ch 3, I do into sc, I sc through both thicknesses so that scallop is even with bottom edge. Repeat from \* across bottom. Press and run ribbon through each loop, gathering back to fit neck.

BOOTEES—Cast on 44 sts. K be-

tween \*\* across each row for 36 rows. Using sock needles k 4 patterns onto first needle, k 3 patterns onto second needle, leaving 4 patterns on third needle. Work on second needle only in pattern until strip is 20 rows long. Cut yarn. K sts from first needle, pick up 11 sts along strip made on second needle, k sts from second needle, pick up 11 sts along strip to third needle, turn. P all sts across, turn. K in stockinette st for 1¼ inches; bind off. Sew bottom and back together. Run ribbon around ankle. Make other bootee to match.



225 Fifth Avenue, Dept. M-164; New York 10, N. Y.

# BABY Bootees

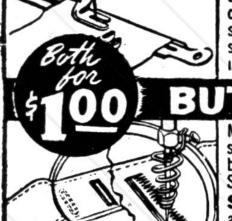
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# HEMSTITCHER



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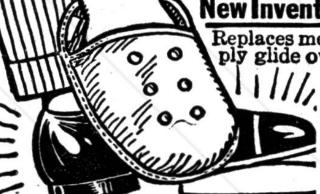
KITS

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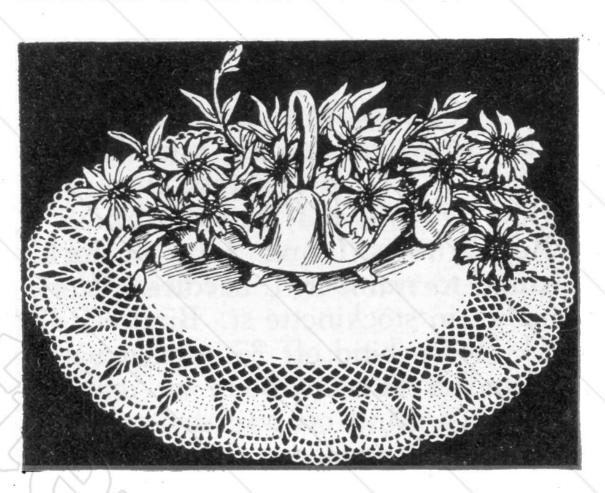
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# Crocheted Lace For A Round Centerpiece

Here is a crocheted lace suitable to use on a round centerpiece. The model was made of Lily Mercrochet; use a number 10 or 11 crochet hook. It could become an edge for towels or scarfs. It measures about 3½ inches in width.



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

Make a ch that will go around the centerpiece and join ends with a sl st.

Rnd 1: \* Ch 6, sc in 4th st of foundation ch, repeat from \* around, join with sl st; sl st to center of next ch lp.

Rnd 2: \* Ch 6, sc over ch lp, repeat from \* around and join with sl st; sl st to center of lp. Repeat this rnd for 4 more rnds.

Rnd 7: \* Ch 3, 9 dc over ch lp below, ch 3, sc over next ch, repeat from \* around and sl st along first ch-3 lp to top of dc.

Rnd 8: Ch 4 (count as one tr), \* 2

Creative Commons 4.0 NC SA BY FREE DISTRIBUTION ONLY - NOT FOR SALE tr in first dc, tr in each st across, 2 tr

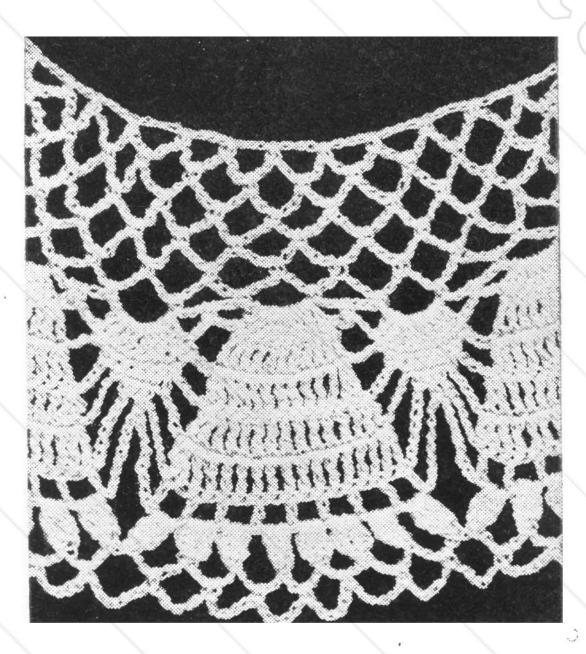
tr in first dc, tr in each st across, 2 tr in end st (11 trs in all), ch 3, sc in each dc, ch 3 and repeat from \* around.

Rnd 9: Ch 4, \* 2 tr in first st, tr in each of next 9 sts, 2 tr in last (13 tr group), ch 4, sk 1 sc, sc in each of next 7 sc, sk last sc, ch 4, repeat from \* around.

Rnd 10: Ch 4, \* group of 15 sts (increase on each side), ch 5, 5 sc (sk 1 sc on each side), ch 5, repeat from \* around.

Rnd 11: Ch 4, \* group of 17 trs, ch 7, 3 sc, repeat from \* around and join.

Rnd 12: Ch 5, \* dc in every other st with ch 2 between making 8 sps, ch 9, sc between the 3 sc, ch 9, dc in first tr of next group, repeat from \* around.



Rnd 13: Ch 4 (for a tr), \* 4 tr cluster in sp, ch 6, repeat from \* across each bell, with no ch between clusters joining bells, continue in same manner across each successive bell, join.

Rnd 14: Finish with a lp of ch 6, sc in each lp of previous rnd. Cut and fasten thread.



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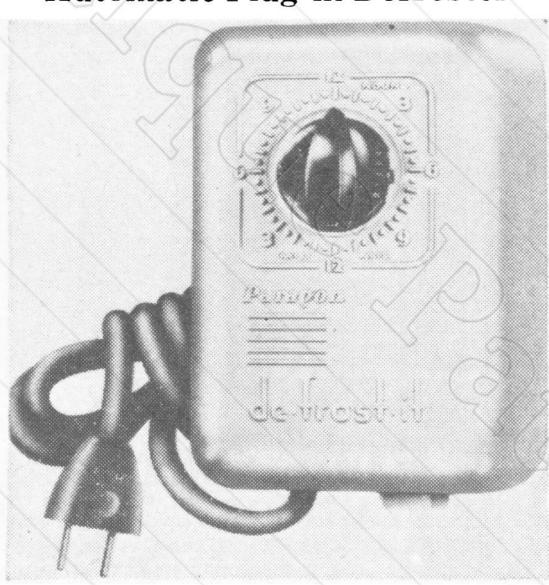
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### **Automatic Plug-in Defroster**



Choked-up cooling units buried under thick snowy frost are never permitted in large commercial cooler installations such as food freezer stations, or meat or fur storage. It would destroy vital temperature level to stop long enough to melt thick frost. Nor is it practical to enter cool area and

laboriously hack away ice and "grime" by hand. Instead, big commercial units are equipped with an automatic defroster-a timing device which cuts off current completely for an hour or two at intervals of 8, 12 or 24 hours. New frost on coils is paper thin. Therefore, it melts quickly, running into drip pan. When the automatic timing device again throws on the power, the unit is running at peak cooling efficiency with a minimum of current cost and less strain on motor and compressor.

This efficient process of frequent automatic de-frosting nightly has not been used in homes until very recently. One or two refrigerator manufacturers installed a timing mechanism and announced it in their advertising. Now comes a new type plug-in unit which can be instantly installed for any refrigerator with AC current and converts it to automatic control. Called De-Frost-It, this device is electrically approved by the Underwriters' Laboratories and fully guaranteed. It is offered on a money-back trial basis in any home. It saves hard work, conserves current, preserves the motor, and avoids stale refrigerator odors usually accumulated in coil-frost.

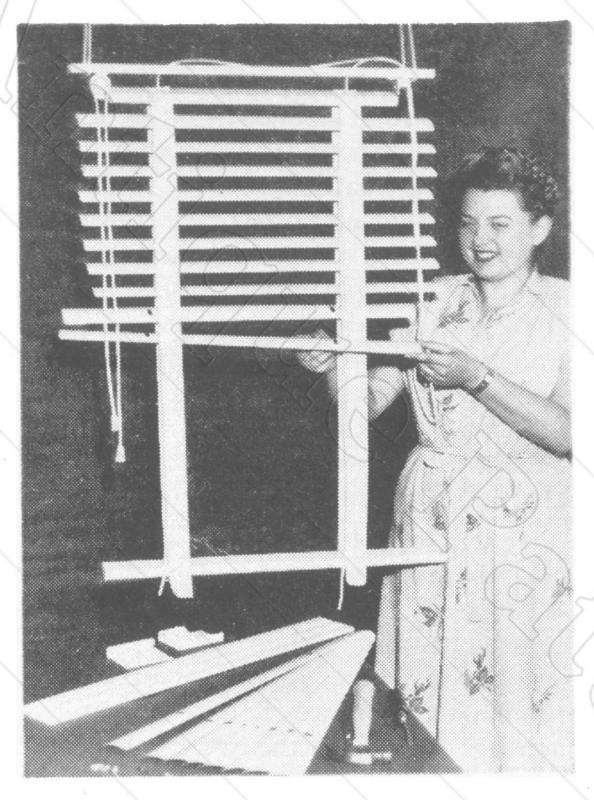


# SHORTHAND in Weeks at Home

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### Venetian Blind Kit



Of particular interest in the face of high living costs is the new custommade Venetian Blind Kit. It takes only a few minutes to assemble and saves the kit builder up to 50 per cent of fully assembled blinds. Simple step-by-step instructions make it easy for anyone to construct.

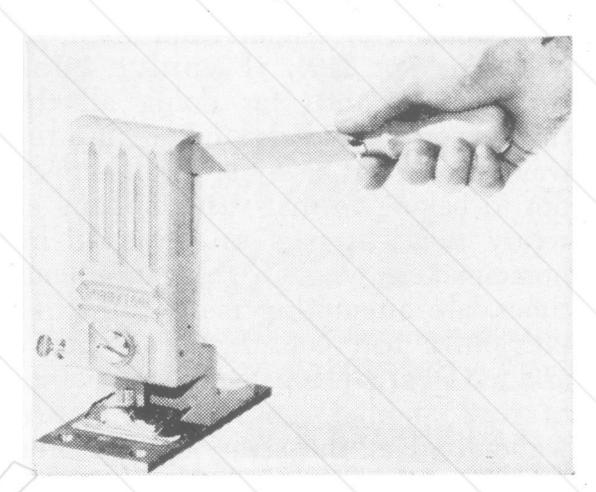
It comes complete with beautifully finished aluminum slats, all holes drilled—including screw holes, hardware, screws, tapes, cord, head-piece, tilt, bottom rail, etc. All that is required is a hammer and screwdriver.

### Slit Punch for Leathercraft

A new, lever-operated, lacing-slit punch has been perfected for use in leather work.

The new unit, first of its kind in the leathercraft field, punches slits straight or diagonally and automatically slits

and feeds leather with single lever action. It is adjustable from three to ten slits per inch for either left or right hand lacing patterns, and border depth is adjustable from 3/32 to ½ inch.



Continuous in operation with a single setting, the unit also punches inside or outside curves. In actual operation a 36-inch, two-edge belt can be perfectly punched in less than five minutes. The new punch is equipped with interchangeable 3/32 or 1/8-inch needles, and will handle all types of leather from two-inch calf to 1/4-inch saddle.

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# Ironing the Kinks Out of Ironing

Mary E. Gulley

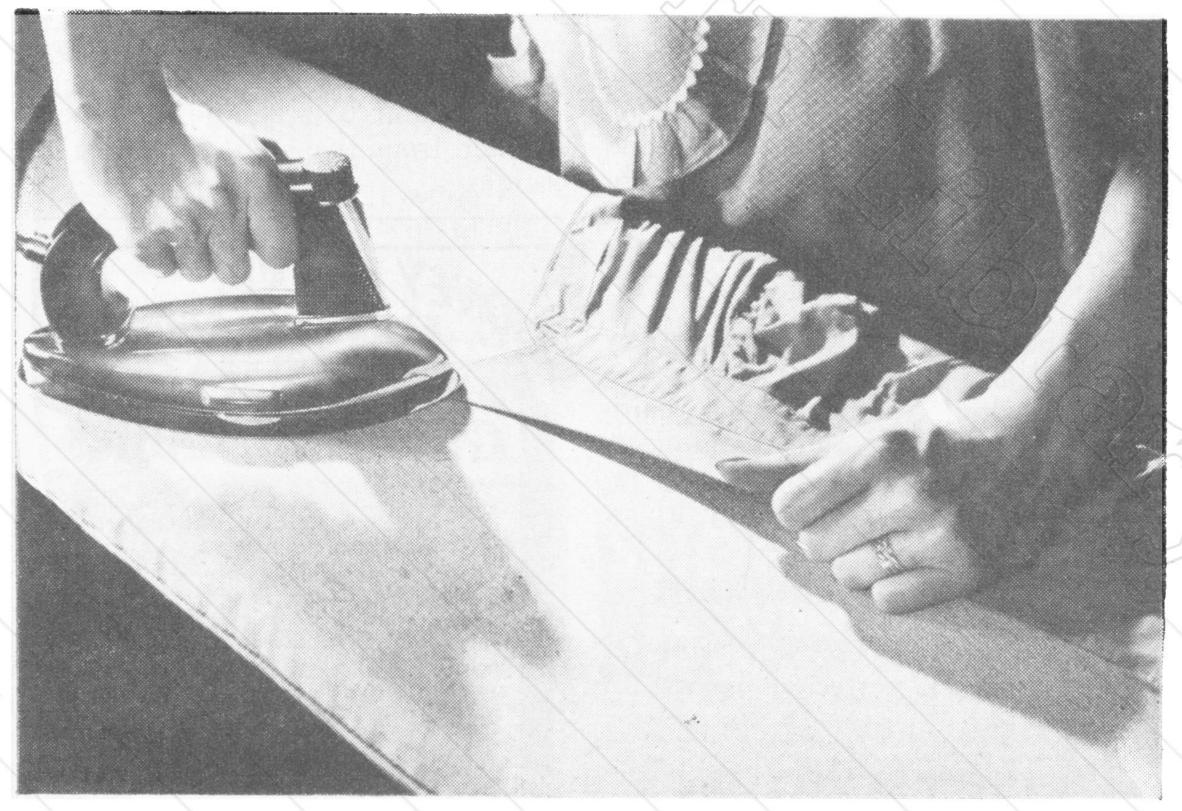
This article is written especially for lazy women, of whom I am one. So, if you're not lazy; if you've gone through life thus far doing all the things you should do and in just the way they should be done; if you happen not to belong to that vast company of weary house-keepers and would-be home-makers who, in these troublous times, are attempting many jobs they previously had considered too heavy and too laborious for them, don't bother to read another word-you'd be too scandalized at the skimpings and the shortcuts I'm profferring the lazy sisterhood!

Take this ironing business, for instance—we lazy women hate it. It's worse than washing. And the trickiest

thing about it is getting the clothes properly dampened before they go on the ironing board.

I had tried all sorts of clothes sprinklers, intricate ones purchased from the swankiest department stores, simple little gadgets from the five and ten, and they all produced the same results—areas very wet and areas very dry—leaving me with the dreary feeling that sprinkling clothes was an untidy, thankless chore. But I was mistaken.

It was on one of those mornings in early summer when I had by no means recovered from the cataclysm of spring house-cleaning; when all on earth I wanted to do was just sit, then sit some more. But before I dared drop my aching bones into the welcoming arms



Courtesy General Mills, Inc.
Pointed ends first if you want your shirt collars to turn out well.

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of a chair, the living-room slip-covers had to be ironed.

Piled there on the kitchen table, freshly clean from the washing machine, they were a formidable looking lot—covers for two eight-foot davenports, covers for four enormous chairs, not to mention all the less imposing covers that belonged on smaller chairs and hassocks. And, by some means, fair or foul, all that mass of linen and near-linen had to be dampened before it was ironed.

Féeling rather helpless, I unfolded the heaviest davenport cover and spread it across the ironing board. I had never ironed a slip cover in my life. And should I survive this one, there still would be all those others waiting to do me in. I eyed them balefully, and wondered why civilization had ever taken up slip covers!

On the table beside them was a shining brand new green-and-orange garden sprayer. My husband had brought it from the hardware store earlier in the day, and had put it on the table until I could find time, if ever, to fill it with insect poison and try it out on the aphids in the rose-bed.

Just as I was plumbing the depths of weary despair and thinking that I should never again have time for roses, or, perhaps, for anything except slip-covers, an old friend and neighbor strolled into the kitchen and asked to borrow a screw-driver. He was elderly and kindly, and possessed such an unerring instinct for finding the short-cut on any hard job that I have always felt every household would be lucky to own a copy of him.

When I brought the screw-driver, I found him examining the new garden sprayer.

"Nice little sprayer Joe brought you," he observed, turning the bright gadget admiringly in his hands. "Glass con-

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tainer, two-spray cap, and a good strong plunger."

"Yes," I assented listlessly. "He bought it for me to use on the aphids. They're eating up my rose bushes, but they'll just have to eat. I shall be ironing slip-covers for the rest of my life! And how on earth shall I ever get the clumsy things properly sprinkled!"

"Why don't you try this sprayer on them?"

I managed a half-hearted imitation of a laugh at what I privately considered a very poor joke.





New York 7, N. Y.

"Here, try it," he urged. And, going to the kitchen faucet, he filled the container with warm water, and placed the sprayer in my hands.

Just to gratify him, I aimed its nose at a towel hanging by the sink, then tentatively I drew back the plunger and pushed. The towel was lightly misted with a fine even spray!

I lost no time in getting back to the ironing board and working that plunger until the exposed breadth of the slipcover was as evenly misted as the kitchen towel had been. Then I tested the surface with a sizzling hot iron, and never has any experiment of mine turned out so marvelously well! The fabric came from beneath the iron in a smooth and glossy finish, looking for all the world like new!

Jubilantly I set to work—spraying, ironing, moving the material across the board, spraying a fresh width, ironing again—until the cover was done.

I won't go so far as to say I actually enjoyed that morning's ironing, but certainly the labor of it was cut in half. Because of the uniformly applied moisture, there were no heavily wet spots to bog down a reluctant iron; no wrinkled dry patches to refuse gloss and smoothness; no soggy thick seams to do over and over.

And the miracle worker was just a little ordinary, hand-operated garden sprayer that held about a pint of water!

That sprayer has become my man Friday, and gives a smooth performance on all materials. It is especially good on very soft, sheer things like my favorite white dotted swiss dress that has a lot of lace insets and frilly edges; also my cherished best underwear. These I usually spray lightly and roll tightly about an hour before I am ready to iron them. One has to go rather slowly over fine embroidery and lacy edges, and a breeze from an open win-

Creative Commons 4.0 NC SA BY FREE DISTRIBUTION ONLY - NOT FOR SALE dow or an electric fan has a tendency this without any appreciable pause in to dry them out in spots before one can the business of ironing. get an iron over them. When this happens to me, I reach for a long, moist breath from my sprayer, and the dry spots are promptly liquidated. And

The novice at the ironing board should have the best possible equipment to work with—her efficient, meticulous sister might get by with second-



Courtesy of General Mills Serene looking creature, isn't she? Her working equipment is good, and she has learned a few valuable short-cuts in the gentle art of ironing.

best, but not she of the lazy sisterhood—she needs all the bolstering she can get to avoid coming a cropper!

Her ironing board should be strongly constructed, of the right height, evenly padded, and snugly covered. Her iron, if possible, should be one of the newer models with beveled edge to slip under buttons, and heat control to protect delicate fabrics. And last, but not least, her shoes should be right—broad-toed and flat-heeled to preserve her pleas-

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ant disposition and keep the wrinkles out of her pretty forehead. Thus equipped, Lazy-Bones should not find ironing a wholly distasteful drudgery, nor should she be a completely exhausted specimen of womanhood when the ironing is finished and put away.

But to get back to short-cuts in dampening clothes-here is one that does not involve the sprayer, but works beautifully on small flat pieces like table napkins and handkerchiefs. When I have a lot of them to iron, I merely dip one of them in water, squeeze it as thoroughly as possible, place it smoothly, corner to corner, between two dry ones, and roll the three tightly together. When I have gone through the pile of them in this manner, I let them stand for about an hour, and when I get around to ironing them, it is difficult to tell which pieces were dipped in water, so evenly have the dry ones absorbed the excess moisture.

Pillow-cases practically get them-selves done if they are placed smoothly underneath the small, damp pieces one happens to be ironing. And there is really no occasion for becoming unduly depressed over the size and bulkiness of sheets and tablecloths. Actually I give my everyday sheets not much more than a dry slicking-over. And—contrary to all laundry traditions, and because they are easiest to handle that way—my first fold is crosswise. Then, ironing the top side, I fold, iron, and fold again until they are reduced to the proper size for laying away.

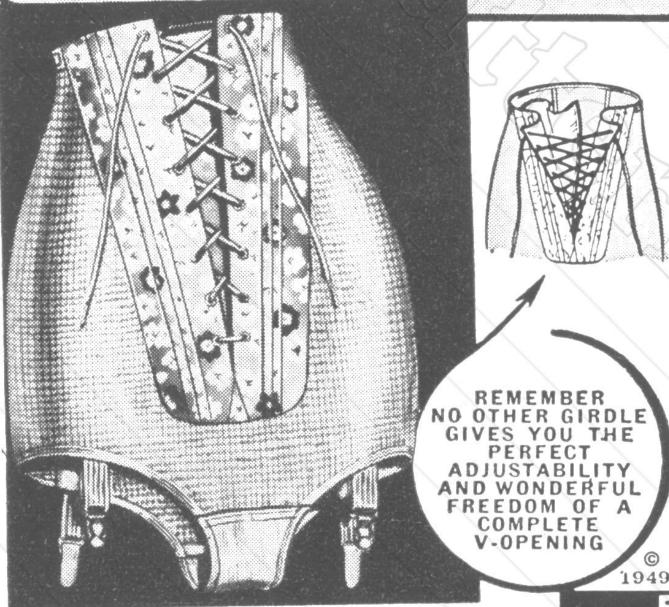
Sometimes under this casual treatment, the sheet hems do not look any too well. In such case, my sprayer, followed by a very hot iron, smooths the most recalcitrant of hems (as well as about twelve inches of sheet below) into eminent respectability. Being an accomplished short-cutter does not eradicate a feminine hankering after smooth sheets.

I have a nostalgic affection for the good old-fashioned white linen-damask tablecloth. And, indeed, no covering looks so festive and, at the same time, so dignified upon a dining table. However, being the laziest of all lazy-bones, I do not prescribe its frequent use, for I have never been able to find the ghost of a short-cut in laundering a fine tablecloth-except, of course, in its sprinkling. Hours before I am ready to iron mine, I spray it rather damply, roll it tightly, and place it in a covered

bowl. With iron set for medium high temperature, I fold it carefully (right side out) down its lengthwise middle, ironing first one side, then the other, until it is perfectly dry and its satiny patterns are a delight to behold. It is better not to press in the later foldings.

Now a word of warning about that deeply creased lengthwise fold. If you want your precious tablecloths and napkins to become heirloom pieces, do not make the crease in the exact middle every time you launder them-make it

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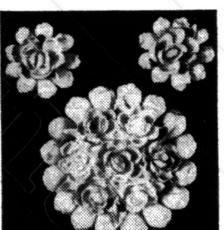
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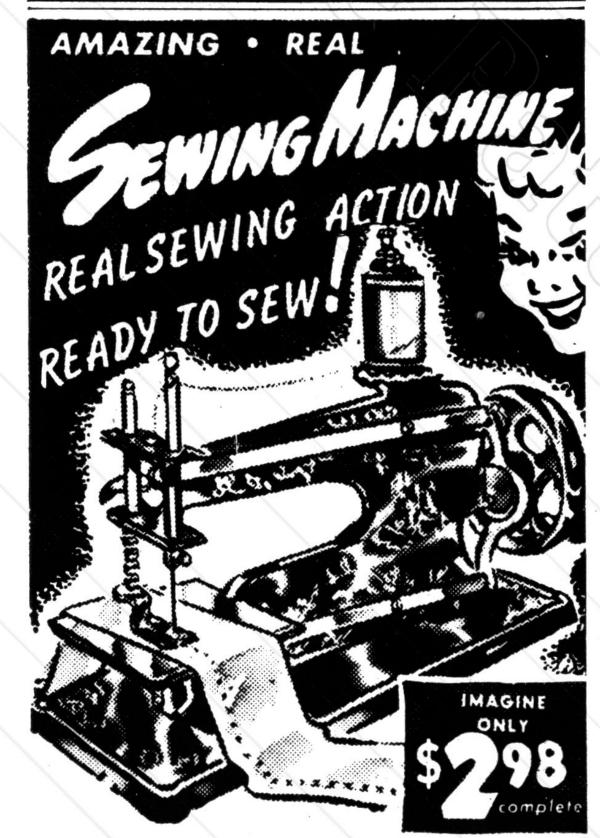
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a quarter of an inch to the right of middle at one laundering, shift slightly to the left at the next. In this manner, your crease will not wear on the same threads at every ironing, and you will greatly prolong the life of your lovely linens.

And now we come to this, my latest adventure in ironing. I'm not exactly proud of it, but it works. And in a busy day when there simply aren't enough hours to contain all the chores that must be crammed into them, a short-cut, commendable or condemnable is not to be despised.

From the tail of my eye, on many a hot and sultry morning when the thermometer was soaring well into the nineties, I have watched my husband fasten himself into an immaculately laundered shirt, then, shrugging into a coat, depart for his day's activities. For me that shirt's unsullied smoothness had represented long, sweltering moments spent in the ardent company of a very hot iron. And, watching with sinking heart, I realized acutely that in about twenty minutes from the time he put it on, its back and sleeves would be plastered into moist folds of criss-cross wrinkle patterns, and that the results of my painstaking labor would perish in perspiration.

However, the sprayer taught me new ways of doing old things. And so, only slightly hampered by an uneasy conscience, I learned to iron shirts the easy way.

I slick up their undampened backs and sleeves with a few cursory strokes of the iron, secure in the knowledge that men never notice shirt backs nor sleeves, provided, of course, that the cuffs are in passable condition. I am a little more careful with the yokes. Slipping one arm-hole over the narrow end of the ironing board, I take the yoke in a long sweeping stroke that also

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smooths the sleeve tops and the gathers across the back. But it is upon the collars and fronts that I bend a passionate concentration. They have to look exactly right. I spray them with a thick, misty coating, following immediately with the iron set for medium high temperature. They come out gratifyingly smooth and even slightly stiffened.

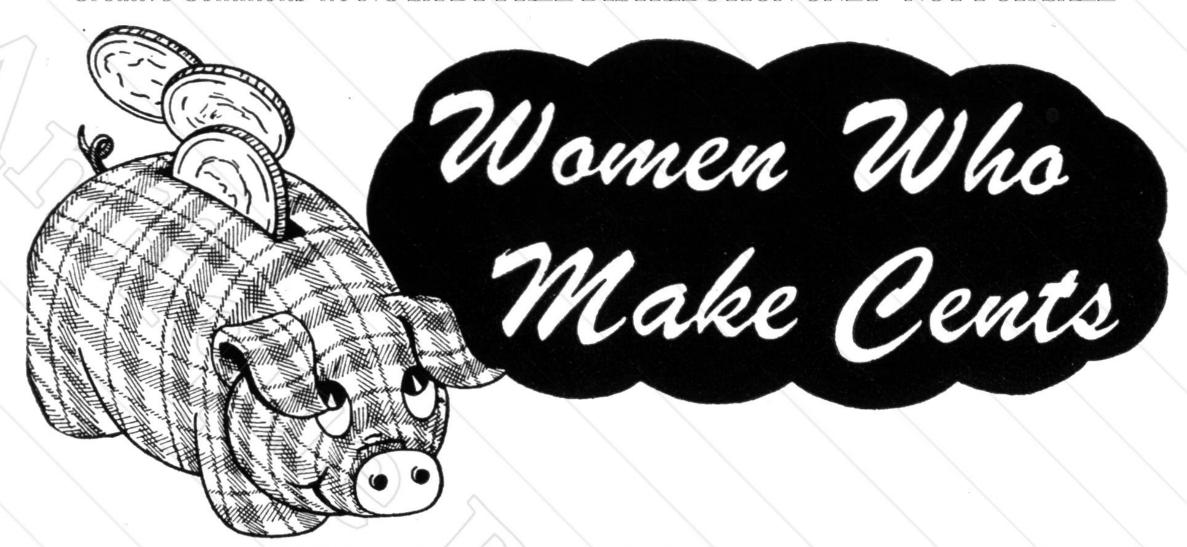
And about those shirt collars. Some men prefer having a little starch in them, others do not; but, limp or stiff, it is always important to iron their pointed fronts first, thus pushing toward the center back any puffiness that might arise in the material.

Of equal importance, if one wishes to attain that professional touch, is the way in which the shirt is folded after it has been ironed. I spent some time in learning to copy the way the best laundries did it, and now I fold shirts so beautifully that no self-respecting male could look upon their shining fronts and collars and question the true state of their backs and sleeves.

My accomplice in these somewhat shady methods, the little green-and-orange garden sprayer, has never been given the opportunity to follow the career for which it was intended and wage its war upon the aphids in the rose-bed. Instead it stands at my right hand on ironing days, its death-dealing potentialities diverted into the fine even spray that does so much toward lightening my labor and providing the assurance that a pretty fair job will be turned out from my ironing board.

If your hands perspire while tatting, use a little talcum powder; your work will look much cleaner.





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

# School of Sewing

When I thought of trying to add to our family income, I immediately turned to sewing since it has been a pleasant and rewarding occupation

with me for fifteen years. But the

women in my neighborhood and others with whom I made contact could not afford good dressmaking. To serve these women, I started sewing lessons for them. I take four women at a time and give six lessons for \$5, teaching them to make one garment from a pattern. We spend two hours a morning together, twice a week and always have a good time. Those owning portable machines bring them along and this enables us to work rapidly with a minimum of time wasted waiting.

Ethel Roberts

# Saleswoman

In the garden on our farm, w e planted some sage to have the herb for seasoning. The sage grew profusely (it is hardy) and after a few years we had



large bushes. Seed fell and young plants grew, which we placed in a row across the garden. Now we have enough to sell. In July, August and September I pick the leaves, put them in the oven to dry, then put one ounce in a cellophane bag, staple it and sell the bags at a dollar a dozen. I sell ten dozen and more each year.

Mrs. Genevieve Feist.



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# Handmade Dresses for Girls

Handmade dresses for girls, sizes 2-8, original in design and executed with professional skill, sell readily and bring me handsome profits. I furnish all



materials and make dresses on order only, being careful to take accurate measurements. Styles in keeping with the material selected are chosen by my customers, from hand-drawn sketches or from finished dresses awaiting delivery. Before the actual cutting, basic patterns are adjusted and altered to measurements and style. I have developed many trimming devices, seen nowhere else, to add that extra touch of frosting. All seams are French seamed and all bindings and hems are hand whipped. These dresses when sold to a juvenile shop retailed for \$10 and up. Now that I have my own customers I can sell the dresses cheaper than did the shop, and yet come out with a wider margin of profit than formerly.

Vivian S. Durden.

# Pieced Panholders

I have always pieced lots of fancy quilts and have more on hand than I will ever use. I also have lots of small scraps of pretty prints. I de-



cided to make up a lot of them into pan holders, quilt block style. I leave the backs open, so that the padding may be removed when they are laundered. They have become so popular that I have sold over ten dozen in re-

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cent weeks. I charge 10 cents each for those about 6 inches square and 15 cents or 2 for 25 cents for larger ones. It only takes a few minutes to make them on the machine. It is a good way to use up the small pieces of prints.

Mrs. May Pearce.

# Aunt Ellen's CLUB NOTES

# What Clubs Are Doing

Many club women will be attending county and state fairs this month. The needlework booths are always full of beautiful pieced quilts, embroidered pillow cases, crocheted bedspreads and

Earn over \$20 daily, full- or part-time-repair cuts, tears, burns in clothing or any fabric so damage can NOT be seen. Big demand, big profit, uncrowded field. Complete low-cost home-study course includes lifetime equipment. Easy-to-learn, pay-asyou-earn—can mean lifetime income. Details free. FABRICON Dept. F-6 8342 S. Prairie Ave., Chicago 19, III.



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tablecloths and many other handmade things. Club women begin to prepare for the next state fair as soon as one is over. There are always many new ideas to be gained by visiting the needlework division of a state fair.

During the summer months, one Aunt Ellen Club sponsored a simple craft school for a group of young children in their neighborhood. Crafts included basket weaving, tin-can craft, tie-dyeing and paper craft. They made mats, baskets, dyed scarfs and many other useful and simple articles.

A preview of the work for the past year is being assembled in the form of a scrapbook by one of the busiest Aunt Ellen's clubs that we hear from. Other clubs might be doing the very same thing, if so, let us hear from your group.

A money-making project with a lot of advantages is a Request Program. Place boxes with a top opening around in the stores, the school house and churches; tie pencil and paper to it so people can write out requests and drop in box. Maybe someone would like to hear Henry Brown sing "The Lord's Prayer" or the Kane Kids do their tap dance. If you can get people to sign them it is more fun. Allow the boxes to be out about a week, then gather them up and no doubt each will be brimful. You will need about 2 weeks of preparation before the date of the program to give the committee time to ask performers and for them to rehearse their numbers. All your club needs to provide is a master of ceremonies. There is no sharing of profits with out-of-town entertainers. You can charge admission, pass the hat during intermission or have refreshments after the program and raise money that way.

# **Roll Call Suggestions**

1. A particular food to which you add special seasoning or extra spice.

2. A plastic article in your home that

is really helpful.

3. A project that you would like to see our club carry out next year.

# Program Suggestion Hints on Home Canning

Canning is still the most popular method of food preservation, even though many prepare frozen foods to-day along with the drying and storing of foods. Each method of food preser-

vation adds variety to a meal.

One of the most important things to remember in canning is never to can too much in a single day. Only high quality food is canned, if you can in small quantities. Accuracy, cleanliness, speed, high quality foods and good equipment are absolute requisites for good home canning. Be sure you know the up-to-date directions on canning various foods. Canned foods may keep indefinitely, but are much better if used within a year of their canning. There is some food value, color and flavor lost if kept for too long a period of time. Always label the canned goods, include the date so older foods can be used first.

Canned foods should be stored in a cool, dark, dry place where the temperature remains about the same all the time. Light causes food to fade and lose quality, warmth from pipes

or stove will lead to spoilage.

In canning, all foods are divided into two groups—the acid and low acid foods. Low-acid foods include all vegetables, except tomatoes and rhubarb; all meats, fish, poultry, game and animal products. The acid food should be processed or cooked in the jar in a water bath or other container at boiling temperature which is 212°. Pro-

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cess low-acid food in the jar in a pressure canner at 10 pounds pressure with

a temperature of 240°F.

Fruits and other acid foods need not be processed under pressure because the higher temperature is not essential to preserve them and the high heat may injure the texture and flavor of fruit.

Food may be canned by the water bath method, a pressure canner or steam canner. The water bath is recommended for canning fruits, tomatoes and pickled vegetables. The container must be deep enough to allow the water to boil over the top of the jars and must have a rack to keep the jars from touching the bottom.

Place jars in the water after it has reached the boiling stage; allow water to cover the jars an inch. If it is necessary to add water, be sure to add

boiling water.

Many prefer to use the pressure canner because it is a time saver. It is recommended for canning meat and all low-acid foods because certain types of spoilage bacteria grow more readily in these foods. Only with the pressure canner can the hotter-than-boiling temperature be reached which is necessary to destroy these organisms.

A pressure canner should have an accurate gauge or other device which shows the pressure. When operating a pressure canner, be sure to follow directions that come with canner.

In a steamer, where the steam is alive and circulates, but is not under pressure, the temperature is a little less than in the boiling water bath. Therefore the processing time should be increased one-fourth above that given for the water bath. Live steam should circulate throughout the pro-

cessing time.

The loss of liquid from glass jars in the pressure canner does not cause the food to spoil but the food above the liquid will be dry and have a poor color. Never open a jar that has lost liquid and attempt to add more; rather seal it as it is.

There are several causes for losing liquid from jars; uneven temperature in the jar, insufficient space at the top of the jar; uneven heating of pressure canner; improperly adjusting lids; steam escaping from the canner; cooling the canner too quickly; or waiting too long to open the canner after the pressure is down.

The canning discussion meeting can be elaborated upon extensively, as you

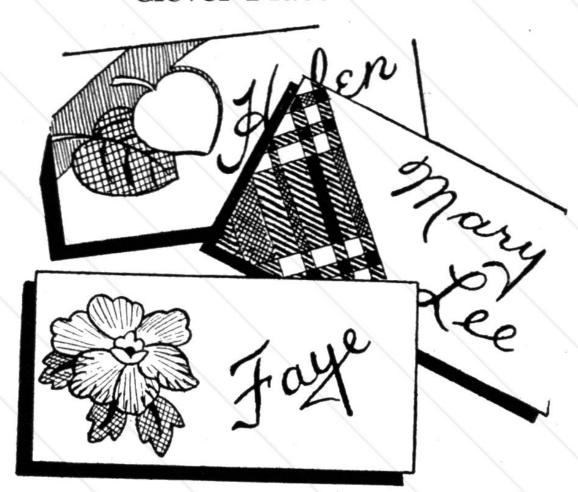
choose.

Different types of jars and jar lids, terms used in canning, score cards for fruits and vegetables could be discussed for a longer program.

If a canning demonstration could be arranged, it would be a very interesting meeting.



### **Clever Place Cards**



There is no need to buy place cards when you can easily make them right at home. The designs shown were cut from scraps of materials—plaids, floral and fruit designs as well as stripes can be used. Cut cards 3 x 3 inches, fold in half; cut around design and paste on card. Write or print names of guests on each. These will draw many compliments from your guests. You can always have different and individual place cards.

# Recreation Hour

Gumdrop Sculpture – This is a good game for a small group of club members or where there may be children. Have all present group themselves around one or several tables and give each one a pile of gumdrops and some toothpicks. Provide a pair of scissors. Ask players to make animals, people, flowers or anything they can imagine with the equipment you have provided.

Advertising Slogans—Each player lists ten advertising phrases or slogans, making them as difficult as possible but you must be able to prove their existence and the product they advertise. If there are several players, they form teams and, in turn, members of each team read their slogans in turn

to opponents who must name the advertised product. Player or team with the highest number of correct answers wins.

# Refreshment Hour Peach Dreams

1 can peach halves

2 tablespoons butter

1 package marshmallows

3 tablespoons sugar

1 tablespoon cornstarch

Place peach halves in a shallow pan, place a marshmallow in center of each and place in oven until marshmallow is slightly brown. Allow to cool. Make a sauce of the juice by adding the butter, sugar and cornstarch. Cook until thick, chill. Place a peach in sherbet dish, cover with sauce and chill again. Garnish with spoon of whipped cream, a maraschino cherry or chopped nuts and add a sprig of mint if desired. Mrs. Clarence W. Herlitzke

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## Caramel Pecan Angel Food Cake

11/4 cups flour

 $1\frac{1}{2}$  cups sugar

10 egg whites

1/4 teaspoon salt

11/4 teaspoon cream of tartar

3 tablespoons burnt sugar

1 teaspoon vanilla

1/3 cup chopped pecans

Method: Sift flour once. Measure and sift 3 more times. Add sugar and sift 3 more times. Add salt to egg white and beat until frothy, then add cream of tarter and beat until stiff enough to stand up in peaks. Fold in flour and sugar mixture; add burnt sugar syrup and flavoring. Sprinkle nuts in bottom of tube angle food pan. Pour in batter and bake in slow oven 1 hour at 325 degree temperature. Let cool in pan. Do not oil or grease cake pan.

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

Mrs. Rosa Koni Missouri

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## **Apricot Sherbet**

1 cup canned apricots (run through a sieve)

1/2 cup apricot juice

1 cup milk

1 cup cream (whipped)

3/4 cup sugar

Juice of one lemon

Mix all together. Place in refrigerator and freeze until stiff, then remove and whip. Return to tray until ready to serve.

M. M. Linden Texas

### Suggestions For Sandwiches

Mushroom Spread—Chop fresh or canned mushrooms very fine. Pan fry them in butter with a very little chopped green pepper and just a hint of onion. Add just enough flour to take up butter. When they begin to brown, add 2 tablespoons cream. Cool and use as sandwich spread.

**Bacon Celery Spread**—Combine 4 slices crumbled crisp bacon, ¼ cup diced celery, 2 tablespoons mayonnaise.

Dried Chipped Beef and Cheese Spread—Rinse one cup chipped beef in hot water, drain. Combine 3 ounces cream cheese, I teaspoon horseradish, I tablespoon diced onion. Mix with chipped beef. This sandwich spread is very tasty.

Olive and Nut Spread—Chop olives and nuts fine, moisten with cream cheese and mayonnaise.

Mrs. Joseph C. Bates Illinois.

### Pineapple Rice Pudding

11/4 cups cooked rice

2 eggs

½ teaspoon salt

½ cup sugar

2 cups light cream or evaporated milk

1 cup crushed pineapple (drained) Beat eggs and add to cooked rice. Stir in salt and sugar. Add milk, then pineapple, stirring to blend and turn into a buttered quart baking dish and bake in a pan of hot water in a slow oven for one hour. Serve with crushed pineapple or cream. Serves 6.

> Mrs. C. W. Johnson Misissippi

# Salad Hints

When dressing salad greens with oil and vinegar, dry them completely first, then season with salt and pepper, add oil, then vinegar. If vinegar is added before oil, the greens become wet, and the oil doesn't cling to them, but settles to the bottom instead.

To brighten the borders of lettuce leaves or pineapple rings, dip edges in paprika. Pineapple looks even more tempting when edge is rolled crushed nuts or chopped parsley.

To prevent discoloration of avocado, sprinkle with lemon juice - this also adds a good tart flavor.

A fruit gelatin that is sliced or cut in cubes makes a very enticing and shimmering food; combine with drained fruit cocktail for an outstanding dessert.

Crisp carrot fingers always dress up

the plainest salad.

Wash green or red peppers, remove seeds and slice very thin crosswise for scallopy rings.

Do not peel young tender cucumbers when using in salad; older ones should be peeled. Flute each by drawing a fork lengthwise down the cucumber to make parallel grooves, then slice them.

Use fruit juices of salad fruits to

thin mayonnaise and to mix with French dressings.

Use chopped peanuts, raisins, shredded coconut or chopped fruit peels to top fruit salads.

Raw cranberries chopped and mixed with apples makes a tasty garnish for

meat, fish or fowl.

To make lettuce cups, cut out the core of the lettuce head with a pointed knife and allow cold water to run into the opening. The water will force the leaves apart and cleanse them. Shake the water from each leaf and drain well or dry with a clean towel or cloth. Another way to accomplish this is to place lettuce leaves in a cloth, gather up the four corners and swing the resulting bag around a half dozen times outside the back door, of course.

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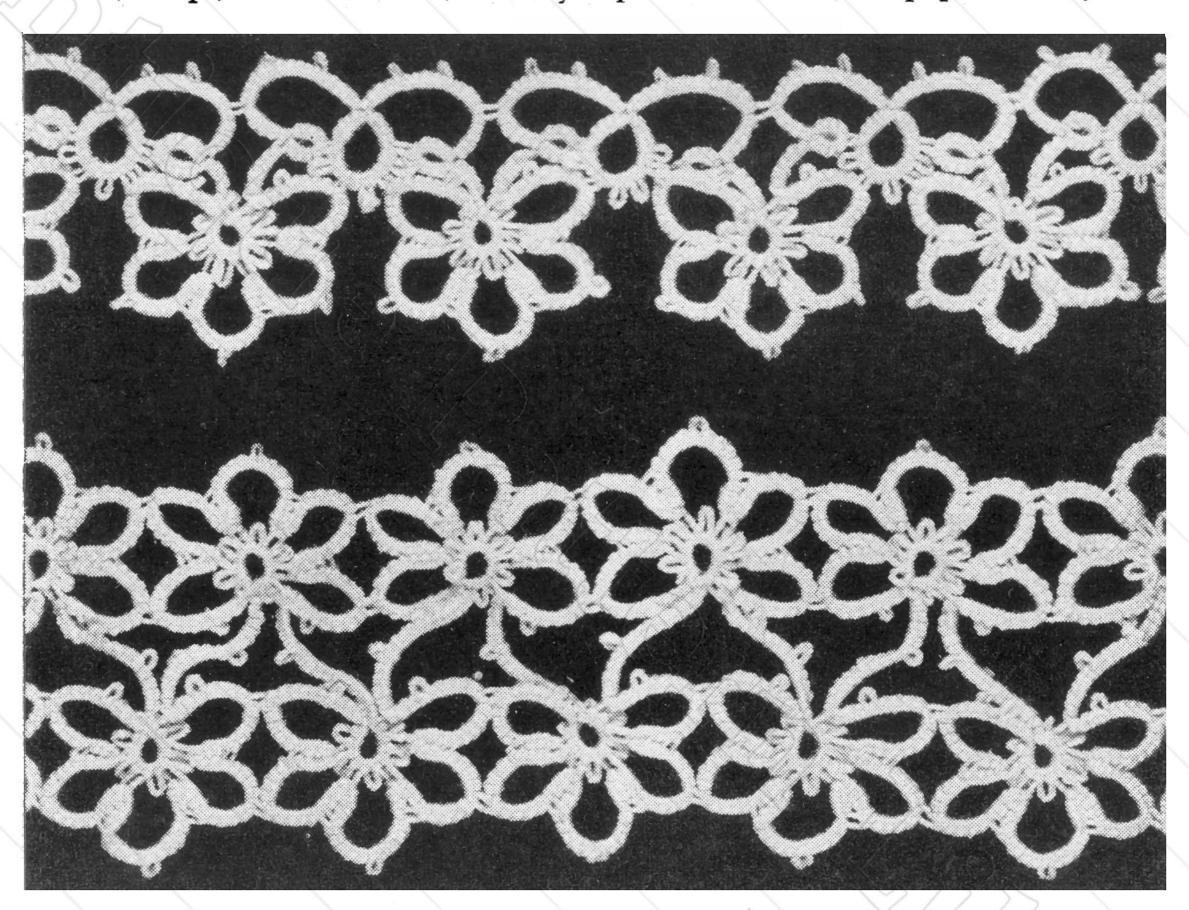
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SEND NO MONEY for this big-profit line of sample fabrics. It's yours FREE. Life Insurance Policy details included. Rush name, address now. THE MELVILLE CO., Dept. 5546, CINCINNATI 3, OHIO

## Joined Flower Lace and Insertion

blouses, slips, handkerchief, dainty pillowcase ends, are popular today. Use

Tatted laces and insertions for dresses, as well as for scart ends and





City\_\_\_\_\_State\_\_

tatting thread in white or colors. insertion is about 13/4 inches wide, the edge 1¼ inches wide, when size 20 thread is used.

Abbreviations: R (ring); p (picot); cl r (close ring); ds (double stitch); ch (chain); sk (skip); sep (separate).

Lace—To begin, make a r of 5 ds, 7 p separated by 2 ds, 5 ds, cl r. Tie ball thread to shuttle thread at base of r, turn, (ch 5 ds, p) 3 times, 5 ds, turn. R of 5 ds, join to last p of previous r, 5 ds, cl r, turn. Ch 5 ds, turn. R of 11 p, sep by 1 ds, 1 p, cl r. Turn ring, slip ball thread through into first p toward r, ch 3 ds, p, 5 ds, join to second free p of large r, ch 5 ds, p, 3 ds, join to third p of small r, ch 3 ds, join to

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last p of previous ch, (5 ds, p) twice, 3 ds, join to 5th p of small r, continue around small r, until you have made 5 lps, join to 11th or last p of small r, turn. Ch 5 ds, make a r of 5 ds, p, 5 ds, cl r, turn. Ch 5 ds, join to last p of corresponding ch, (5 ds, p) twice, 5 ds, turn. R of 5 ds, join to p of last r, 2 ds, p, 2 ds, join to middle p of last lp in motif, (2 ds, p) 4 times, 5 ds, cl r. Repeat from beginning for desired length.

Insertion—R of 11 p sep by 1 ds, ds, cl r. Tie ball thread to base of r, slip ball thread into first p on left side of r, ch 3 ds, p, (5 ds, p) twice, 3 ds, join in third p of small r, ch 3 ds, join to last p of last ch, (5 ds, p) twice, 3 ds, join in 5th p of small r, continue until you have 5 lps joined in every other p of small r, turn. (Ch 5 ds, p) twice, 5 ds. Make another 5-lp motif on opposite side as before. Motifs are joined by 2 corresponding chs.

# **Butterfly Insertion**

Applique this butterfly to corners of handkerchiefs, on pillow cases, towels and sundry other handmade items. Use Star Tatting Cotton for a small butterfly and a size 13 crochet hook; for a larger size use Star Crochet Cotton in size 20 or 30 with a size 11 crochet hook. Any desired colors may be used. Shaded yellow and greens would be very pretty.

**Abbreviations:** Ch (chain); st (stitch); sk (skip); lps (loops); sc (single crochet); dc (double crochet); dtr (double treble)—thread over three times and work off 2 lps at a time; sp (space); p (picot).

**Body**—With green, ch 3, 3 dc in third st from hook, ch 1, turn.

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

Row 3: 2 sc in first sc, 1 sc in each of

the next 2 sc, 2 sc in next st, ch 1, turn.

Row 4: 1 sc in each sc, repeat the last row 13 times.

Next Row: Decrease 1 sc at begin-

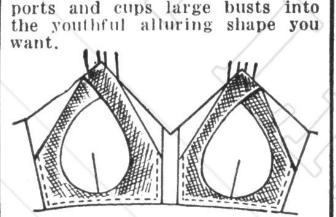
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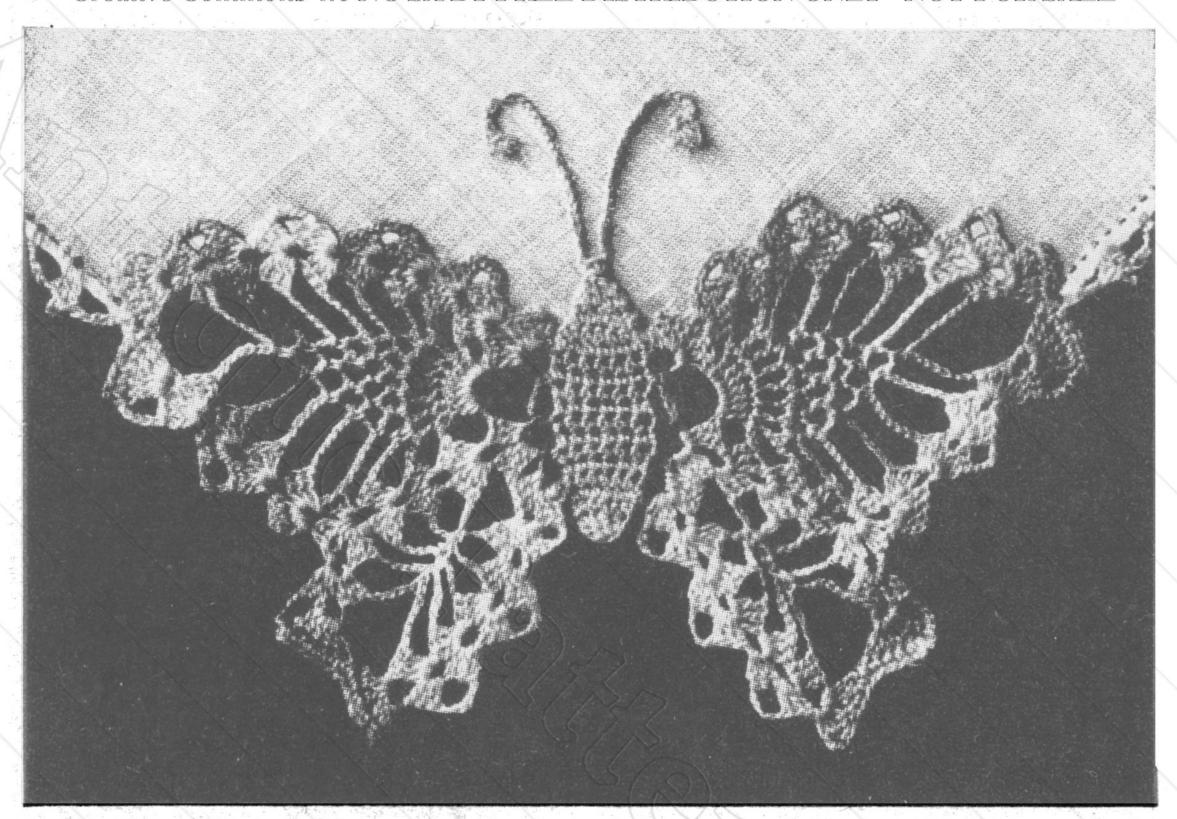
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ning and end of row (4 sc), ch 2, turn.

Next Row: \* Thread over hook, insert in next sc, pull through and work off 2 lps, repeat from \* twice, thread over and pull through all lps at one time, ch 28 for feeler, insert hook in second st from hook, pull lp through, \* insert hook in next st of ch, pull lp through, repeat from \* twice, thread over and pull through all lps at one time, cut thread leaving an end, thread into needle and fasten securely. Join thread in same sp on head and work another feeler in same manner.

Join shaded yellows in 8th row from lower edge of body, \* ch 5, sk 1 row,

repeat from \* 3 times (4 lps), ch 5, turn.

Row 2: 3 dc, ch 3, 3 dc in first lp, ch 4, sk 1 lp, (3 dc, ch 3, 3 dc) in next lp, ch 1, shell in next lp, ch 5, turn.

Row 3: Shell in center of first shell, ch 5, sk the ch 1 lp, shell in center of next shell, ch 3, 7 dc over next lp, ch 3, shell in center of next shell, ch 5, turn.

Row 4: Shell in center of shell, ch 3, 1 dc in each of the next 7 dc with ch 1 between each dc, ch 3, shell in center of next shell, ch 4, sc in next lp, ch 4, shell in shell, ch 5, turn.

Row 5: Shell in shell, ch 5, sc in next sc, ch 5, shell in next shell, ch 4, sc between first 2 dcs, \* ch 3, sc between next 2 dc, repeat from \* 4 times, ch 4, shell in next shell, ch 5, turn.

Row 6: Shell in shell, ch 6, sk 1 lp, sc in next lp, \* ch 3, sc in next lp, repeat from \* 3 times, ch 6, 3 dc, ch



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3, 3 dc, ch 3, 3 dc in center of next shell, ch 6, sc in next sc, ch 6, shell in shell, ch 5, turn.

Row 7: Shell in shell, ch 6, sc in next sc, ch 6, sk 1 lp, shell in next ch 3 lp, ch 5, turn.

Row 8: 6 dc in center of first shell, 6 dc in center of next shell, ch 1, turn.

Next Row: 1 sc in each of the 12 dc, cut thread, this completes lower wing.

Join thread in first free ch 3 lp of 6th row next to lower wing, ch 5, shell in same lp, ch 7, sc in first ch 3 lp, \* ch 3, sc in next lp, repeat from \* twice, ch 7, shell in next shell, ch 5, turn.

Next Row: Shell in first shell, ch 7, sc in first ch 3 lp, \* ch 3, sc in next lp, repeat from \* once, ch 7, shell in next shell, ch 5, turn.

Next Row: Shell in first shell, ch 7, sc in first ch 3 lp, ch 3, sc in next lp, ch 7, shell in next shell, ch 5, turn.

Next Row: Shell in first shell, ch 7, sc in ch 3 lp, ch 7, shell in next shell, ch 5, turn.

Next Row: 6 dc in center of first shell, 6 dc in center of next shell, ch l, turn and work l sc in each of the next 12 dc, cut thread.

Join thread in same place on opposite side of body and work other two wings in same manner.

Applique butterfly to corner of handkerchief as illustrated. Cut away material from underneath butterfly.

Edge—Join shaded yellows at wing of butterfly, \* ch 4, sk 2 hemstitched spaces, 2 dc in next sp, ch 3, sl st in top of last dc for p, dc in same sp, ch 4, sk 2 sps, sc in next sp, repeat from \* all around to opposite wing of butterfly, cut thread.

To brighten brass and copper items around the house, use a mixture of vinegar and salt.

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# Tailored Dickey

This attractive dickey has rows of ruffles across the front and a bow at the neck line. It is made of J. & P. Coats or Clark's O.N.T. Best Six Cord Mercerized Crochet Thread, size 20. You will need about 750 yards of thread; use a size 8 or 9 crochet hook. 10 buttons are evenly spaced down the front of dickey.

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

Gauge: 13 sps measure 2 inches, 2 tr rows and 1 dc row measure 1 inch.

Starting at bottom make a chain to measure about 15 inches (13 ch sts to an inch).

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Row 1: Dc in 6th ch from hook, \* ch 1, sk 1 ch, dc in next ch. Repeat from \* across until there are 85 sps on row. Cut off remaining ch, ch 5 to turn.



Row 2: Tr in each dc across with ch 1 between, ending with tr in turning ch; ch 4, turn.

Row 3: Dc in each tr across with ch 1 between, ending with dc in turning ch; ch 5, turn. Repeat row 2 and row 3 alternately until piece measures 17 inches, ending with a tr row.

To Shape Neck: Work across 34 sps. Turn, sl st across first 2 sps (2 sps decreased), work in pattern across row.

Next row: Work across to within last 2 sps (2 more sps decreased). Turn, repeat the last 2 rows once more. Work straight in pattern until piece measures 3 inches from start of neck shaping, ending with a tr row. Mark

For Agents,

this row with colored thread to designate shoulder.

Next Row: Decrease 2 sps, work in pattern across, ending with dc in turning ch, ch 1, tr in same place as last dc (1 sp increased). Ch 6, turn.

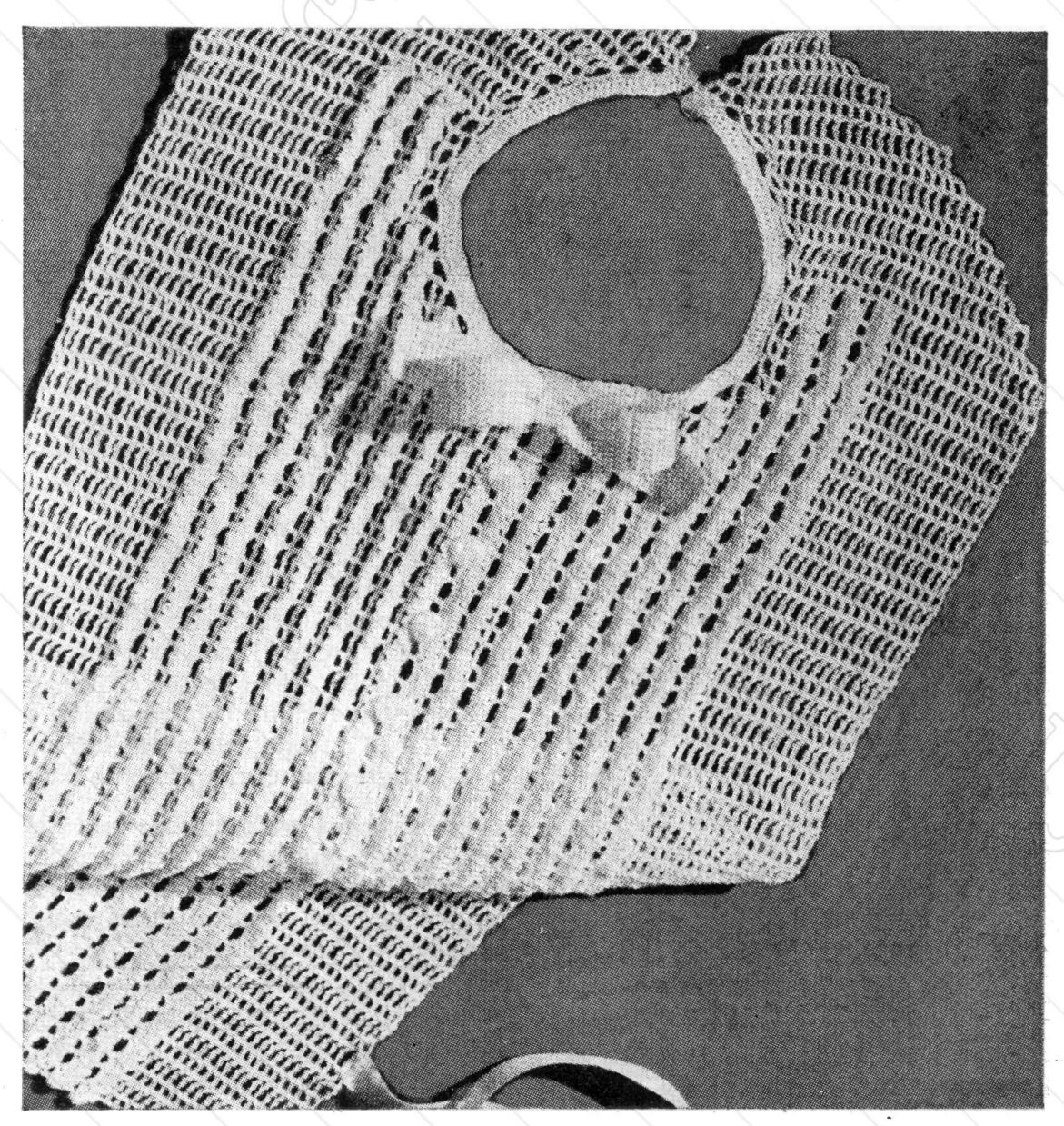
Next Row: Tr in tr below (1 sp increased), ch 1, tr in next dc and continue in pattern across, decreasing 2 sps at end of row. Repeat these last 2 rows alternately 3 more times.

Next Row: Decrease 3 sps, work in

pattern across, then ch 4, dc at base of last dc made, (ch 4, turn, sk 1 ch, dc in next ch) twice—3 sps increased.

Next Row: Sl st in next 4 ch and in next dc, ch 5, tr in next dc and continue across in pattern, decreasing 3 sps at end of row. Then decrease 3 sps at side edge and decrease 1 sp at neck edge on next 2 rows; fasten off. Join thread at other edge, work across 34 sps and shape neck exactly as for other side.

Tucks-Find center sp and fold



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dickey lengthwise along this sp. Join thread at bottom and work over one side of this sp as follows: 3 hdc over each dc and 4 hdc over each tr across to neck edge, ch 1, turn.

Next Row: Sc in each of first 2 hdc, \* ch 3, sc in each of next 2 hdc. Repeat from \* across. Fasten off. Join thread and work a tuck in same manner over the other side of center sp. Then work 1 tuck over every third sp on each side of center sp until there are 18 tucks in all (9 on each side of center sp). The last 3 tucks on each side should extend across to shoulder as designated by colored thread in work.

Even off neck edge with chs and

sc's, then work 3 rows of sc around neck. Fasten off.

Make a ch-8 buttonloop at back of neck. Sew on a button to correspond.

Bow-Ch 11, sc in second st from hook and in each ch across. Ch 1, turn.

Row 2: Sc in each sc across, ch 1, turn. Repeat second row for 12 inches, fasten off. To make cross piece, ch 7, sc in second ch from hook and in each ch across. Work in rows of sc as before for 1½ inches, fasten off. Make a tailored bow and sew to dickey as in illustration.

Sew a tape at each side of dickey at waistline. Sew 10 buttons evenly spaced along center front, having last button about 4 inches from the bottom. Press dickey lightly.

# "PAINTING" WITH SEEDS

Jewell Casey

Making pictures—lovely ones that may be framed and hung in any room—out of different kinds of seeds is a most unusual, but a very fascinating craft. It is something that can be enjoyed by anyone who has time, patience and a variety of seeds.

Making seed pictures is not expensive, because the seeds may be gath-

ered from the roadsides, fields and gardens. There is no end to the different combinations that may be worked up in forming flowers, leaves and baskets with the seeds.

The pictures may be made in this manner: select a clean piece of sand-paper for the background. The paper should be larger than the design used, so the picture will not look crowded when framed. The reason sandpaper is suggested for the background is because it is strong, durable and will hold the glue better than smooth paper.

Don't begin with a large and elaborate design, but get the feel of making a seed picture by practice, and later larger ones and more intricate designs may be worked out easily.

Just think of it this way—instead of using threads as in embroidering, or paints as in painting, you are going to use entirely different materials seeds. Transfer your pattern onto sand-



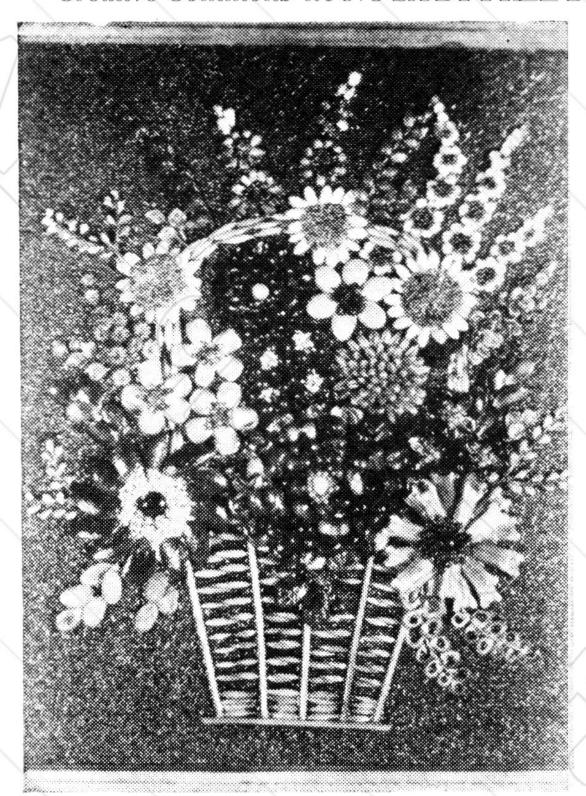
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paper with carbon paper just as you would a design to be embroidered. If you are able to draw your pattern without tracing it, so much the better.

Before applying any glue or cement, arrange some of your seeds on the pattern and see how they look, because you will be sure to want to change them two or three times, trying out other combinations.

Use a good grade of glue or cement, and use enough to hold each seed in a secure manner. After glue has had time to dry thoroughly, coat each seed and the entire background with clear varnish. This gives a pretty finish. Frame, without glass, and you will have a very attractive picture, and one that is sure to win many compliments.

In the seed picture shown here, which is 8 by 10 inches, more than forty different kinds of seeds were used, and of course several of each variety. Included were: yellow, striped and white corn; strawberry popcorn; turnip; white clover; wheat; bluebon-

net; balsam; lily of the valley; pokeberry; hollyhock; gourd; soybean; persimmon; squash, and several other kinds of seeds. The basket was made of oats and oat straw, and looks very much as if made of wicker.

No artificial coloring was used, and yet the picture is very colorful in tones of rich browns and tans, yellow, red, black, purple and cream.

To the person who likes to try new things, here is a real challenge—make a seed picture!

Sprinkle powdered sugar on the cake plate before putting your cake on it and it won't stick to the plate.

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# Matching Hat and Bag in Braid

Lillian Holmes

Have you ever had the urge to design yourself a beautiful and different hat and bag outfit? I guess most of us have. It just so happens I did. And what an idea!

I had been braiding rugs, chair runners, chair pads and the like when the idea hit. So for the fun of it I started winding the braid I had finished into a fez shaped hat and put it on my head. Examining the hat in my mirror, I decided it was quite attractive. I carefully stitched six circular rows of braid together one above another to form a fez. I started with my head size and finished the top with a four-inch diameter opening. The top was made separately and stitched on last to the sides of the hat. You can use contrasting or same shade of rayon for lining. Before

eter opening. The top was made separately and stitched on last to the sides of the hat. You can use contrasting or same shade of rayon for lining. Before

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sewing your hat together use the separate parts as patterns from which to cut your lining.

The material for my hat was light weight wool, two strips of light gray with a center strip of clear bright green. Any color scheme may be used.

The handbag can be made in many shapes, envelope, square, round or pouch, of the same material as the hat. The round style bag is the easiest to make. Sew your braid in a circle until it is as large as you want your bag to be. The amount of material to be used cannot be given as each style and size bag uses up different amounts of material. Very little material is needed. Make two of these circles. When you make the handle, use three strips of the braid to form the handle. Then add on three more strips so you have six strips and keep braiding. This forms the bag gussets and bottom. Fit the sides, handle and bottom of bag together, ready for sewing. Before you sew them together use each section for a pattern from which to cut the lining to the bag. Then assemble the bag. Use a zipper for the top closing. The hat and bag complete should not cost you more than 30 cents—the cost of zipper and thread, the material used can be salvaged from old clothes or cut out of remnants.

I have sold several of these sets for \$3.98 each. The profit is generous and the sets are different.

The set can also be made of cotton and rayon. Prints make a beautiful hat and bag set. Wool hats and bags need no stiffening but the other materials will need a stiffening to stand up. Also the hat can be made without a crown for summer.

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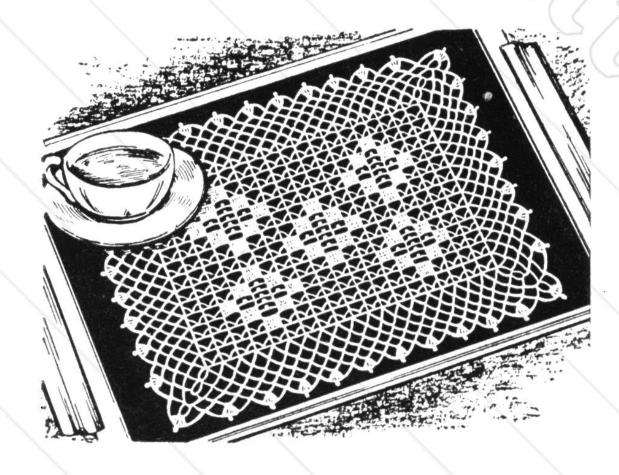
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### Tray Cloth in Crochet

Decorate your serving tray with this pretty tray cloth that is worked in filet crochet. American Thread Company "Puritan" Bedspread Cotton in yellow was used to make the model. You will need about 700 yards for 4 mats; use a size 6 or 7 crochet hook. Each mat measures about 11½ x 15 inches.

**Abbreviations:** Ch (chain); sts (stitches); sk (skip); lp (loop); sc (single crochet); sl st (slip stitch); p (picot); dc (double crochet); dtr (double treble)—thread over hook 3 times and work off 2 lps at a time.

To begin, ch 120, sc in 9th st from hook, ch 3, sk 2 sts of foundation ch, dc in next st, \* ch 3, sk 2 sts of ch, sc in



next st, ch 3, sk 2 sts of ch, dc in next st, repeat from \* 17 times, ch 8, turn.

Row 2: Dc in next dc, \* ch 5, dc in next dc, repeat from \* across row ending with ch 5, sk 3 sts of end ch, dc in next st, ch 6, turn.

Row 3: Sc in center st of next ch

5 lp, ch 3, dc in next dc, \* ch 3, sc in center st of next ch 5 lp, ch 3, dc in next dc (lacet st), repeat from \* twice, 5 dc in next lp, dc in next dc, work 9 lacet sts, 5 dc in next lp, dc in next dc, work 4 lacet sts, ch 8, turn.

Row 4: Dc in next dc, (ch 5, dc in next dc) twice, ch 5, 1 dc in each of the next 7 dc, (ch 5, dc in next dc) 7 times, ch 5, 1 dc in each of the next 7 dc, (ch 5, dc in next dc) 3 times, ch 5, sk 3 sts of end ch, dc in next st, ch 6, turn.

Row 5: 3 lacet sts, 5 dc in next lp, dc in next dc, ch 5, sl st in third st from hook for a p, ch 2, sk 5 dc, dc in next dc, 5 dc in next lp, dc in next dc, 7 lacet sts, 5 dc in next lp, dc in next dc, ch 5, sl st in third st from hook for p, ch 2, sk 5 dc, dc in next dc, 5 dc in next lp, dc in next dc, 5 dc in next lp, dc in next dc, 3 lacet sts, ch 8, turn.

Row 6: Dc in next dc, ch 5, dc in next dc, ch 5, 1 dc in each of the next 7 dc, ch 5, sl st in third st from hook for p, ch 2 (picot loop), 1 dc in each of the next 7 dc, \* ch 5, dc in next dc, repeat from \* 5 times, ch 5, 1 dc in each of the next 7 dc, p lp, 1 dc in each of the next 7 dc, (ch 5, dc in next dc)—open mesh—twice, ch 5, dc in third st of end ch, ch 6, turn.

Row 7: 2 lacet sts, 5 dc over next lp, dc in next dc—solid mesh, p lp, sk 5 dc, dc in next dc, p lp, dc in next dc, p lp, sk 5 dc, dc in next dc, 5 dc in next lp, dc in next dc, 5 lacets sts, 1 solid mesh, p lp, sk 5 dc, dc in next dc, p lp, dc in next dc, p lp, sk 5 dc, dc in next dc, p lp, sk 5 dc, dc in next dc, 1 solid mesh, 2 lacets sts, ch 8, turn.

Row 8: Dc in next dc, 1 open mesh, 1 solid mesh, 1 open mesh, p lp, dc in next dc, 1 open mesh, 1 solid mesh, 5 open meshes, 1 solid mesh, 1 open mesh, p lp, dc in next dc, 1 open mesh,

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1 solid mesh, 2 open meshes, ch 6, turn.

Row 9: 2 lacet sts, ch 3, sk 2 dc, sc in next dc, ch 3, sk 2 dc, dc in next dc, 1 solid mesh, p lp, dc in next dc, 1 solid mesh, 3 lacet sts, 1 solid mesh, 3 lacet sts, 1 solid mesh, 1 p lp, dc in next dc, 1 solid mesh, 3 lacet sts, ch 8, turn.

Row 10: 3 open meshes, 1 solid mesh, 1 open mesh, 1 solid mesh, 3 open meshes, 1 solid mesh, 3 open meshes, 1 solid mesh, 1 open mesh, 1 solid mesh, 3 open meshes, ch 6, turn.

Row 11: 4 lacet sts, 1 solid mesh, 3 lacet sts, 1 solid mesh, p lp, sk 5 dc, dc in next dc, 1 solid mesh, 3 lacet sts, 1 solid mesh, 4 lacet sts, ch 8, turn.

Row 12: 4 open meshes, 1 solid mesh, 3 open meshes, 1 solid mesh, p lp, dc in next dc, 1 solid mesh, 3 open meshes, 1 solid mesh, 4 open meshes, ch 6, turn.

Row 13: 7 lacet sts, 1 solid mesh, p lp, sk 5 dc, dc in next dc, p lp, dc in next dc, p lp, sk 5 dc, dc in next dc, 1 solid mesh, 7 lacet sts, ch 8, turn.

Row 14: 7 open meshes, 1 solid mesh, 1 open mesh, p lp, dc in next dc, 1 open mesh, 1 solid mesh, 7 open meshes, ch 6, turn.

Row 15: 4 lacet sts, 1 solid mesh, 3 lacet sts, 1 solid mesh, p lp, dc in next dc, 1 solid mesh, 3 lacet sts, 1 solid mesh, 4 lacet sts, ch 8, turn.

Row 16: 4 open meshes, 1 solid mesh, 3 open meshes, 1 solid mesh, 1 open meshes, 1 solid mesh, 3 open meshes, 1 solid mesh, 4 open meshes, ch 6, turn.

Row 17: 3 lacet sts, 1 solid mesh, p lp, sk 5 dc, dc in next dc, 1 solid mesh, 3 lacet sts, 1 solid mesh, 3 lacet sts, 1 solid mesh, 1 p lp, sk 5 dc, dc in next dc, 1 solid mesh, 3 lacet sts, ch 8, turn.





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Row 18: 3 open meshes, 1 solid mesh, 1 p lp, dc in next dc, 1 solid mesh, 3 open meshes, 1 solid mesh, 3 open meshes, 1 solid mesh, p lp, dc in next dc, solid mesh, 3 open meshes, ch 6, turn.

Row 19: Same as 7th row.

Row 20: Same as 8th row.

Row 21: 3 lacet sts, 1 solid mesh, p lp, dc in next dc, 1 solid mesh, 7 lacet sts, 1 solid mesh, p lp, dc in next dc, 1 solid mesh, 3 lacet sts, ch 8, turn.



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NECCHI SEWING MACHINE SALES CORP. 164 West 25th St., Dept. K2, New York 1, N. Y. In Canada: 464 McGill St., Montreal, Quebec Row 22: 3 open meshes, 1 solid mesh, 1 open mesh, 1 solid mesh, 7 open meshes, 1 solid mesh, 1 open mesh, 1 solid mesh, 1 open mesh, 1 solid mesh, 3 open meshes, ch 6, turn.

Row 23: Same as row 3.

Row 24: Same as row 4.

Row 25: Work in lacet sts across row, ch 8, turn.

Row 26: Work open meshes across row, ch 6, turn.

Row 27: Same as row 25.

Start Border—Row 1: Ch 8, sc at base of ch for corner lp, working along short side, \* ch 8, sk 1 row, sc in corner st of next row, repeat from \* 12 times, ch 8, sc in same st with last sc, (ch 8, sc in next dc) 19 times, work corners and other 2 sides to correspond, ending row with ch 4, dtr in same st with first ch 8 (corner lp), this brings thread in position for next row.

Row 2: Ch 8, sc in corner lp, ch 8, sc in same lp, \* ch 8, sc in next lp, repeat from \* all around increasing at each corner as in beginning, end row with ch 4, dtr in dtr.

Row 3, 4: \* Ch 8, sc in next lp, repeat from \* all around ending each row with ch 4, dtr in dtr.

Row 5: This row is worked on long side first. Turn and work same as last row but increase 1 lp at each corner and end row with ch 4, dtr in dtr.

Row 6: \* Ch 4, 3 tr in next lp, ch 3, sl st in top of last dc for p, 2 tr in same lp, ch 4, sc in next lp, repeat from \* all around, fasten and cut thread.

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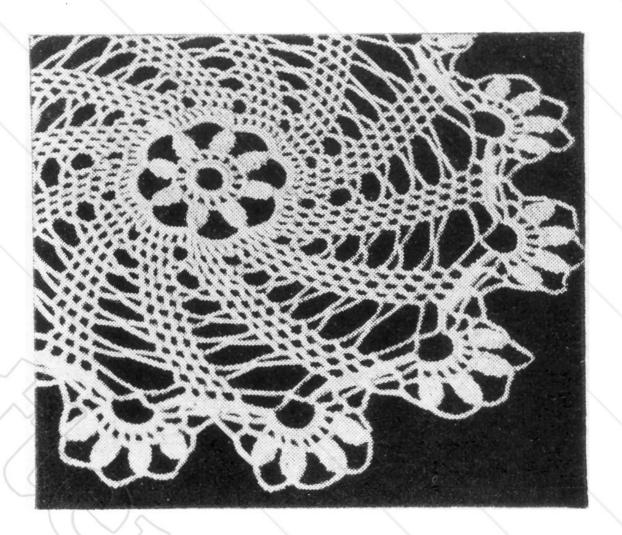
Abbreviations: Ch (chain); st (stitch); sk (skip); lp (loop); sp (space); rnd (round); sc (single crochet); dc (double crochet); dtr (double treble)—thread over hook 3 times and work off 2 lps at a time.

Rnd 1: Begin with a ch of 8 sts, sl st to the first st to form a ring. Ch 1, work 15 sc into ring, sl st to ch 1 at beginning.

Rnd 2: Ch 5, dc in each st around, with ch 2 between; sl st to close, makes 16 bars.

Rnd 3: Ch 5, 2 dtr in next sp, keeping last lp of each dtr on hook, dtr in

next dc, work off all four lps as one st, ch in tip, thus making a cluster— ch 9, \* sk sp, 4 dtr cluster as before, ch in tip, ch 9, repeat from \* around; sl st last ch to first cluster.



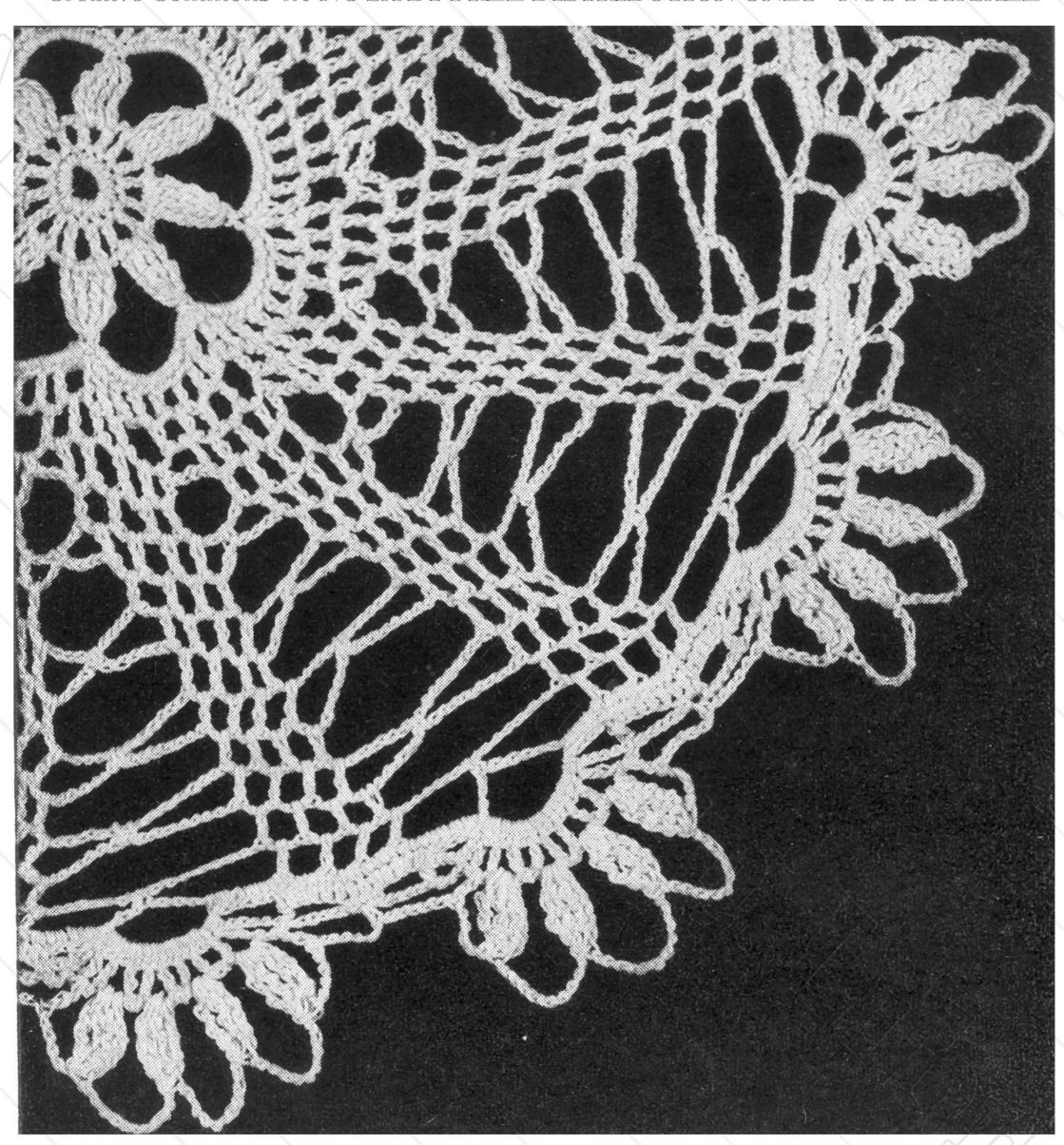
Rnd 4: Ch 1, 12 sc over each 9-ch lp, continue around and sl st to beginning.

Rnd 5: Ch 4, distribute 7 dc over 12 sc, ch 2 between, 1 dc over cluster, until there are 60 sps, sl st to ch 4.

Rnd 6: This rnd is made up of three (dc, ch 2) sps separated by a larger sp of (ch 4, dc); begin with this large sp, by making a ch of 7, sk 1 sp, dc in next, then three small sps—there will be 12 large sps and 12 sections of smaller sps around, and they may fall anywhere; sl st to close.

Rnd 7: Ch 6, sl st into larger sp, ch 3, dc in next sp. In this rnd, make a dc in each sp after a dc of previous rnd. In the larger sp between, (ch 3, sc, ch 3) each time and dc into following sps. This makes 4 dc between the lacet st worked into larger sp. In each succeeding rnd, the chs of each sp are increased, and in the next rnd, the chs of each lacet are increased. There will always be 4 dc





or 3 sps in the "spokes" between. The swirl effect is produced by working into the next sp always.

Rnd 8: Ch 9, \* dc in sp after lacet st, (ch 2, dc in next sp) 3 times, ch 6, repeat from \* around, sl st to third ch of original ch 9.

Rnd 9: Ch 7, sc into long bar, \* ch 4, dc into next sp, (ch 2, dc into next sp) 3 times, ch 4, sc in long bar, repeat from \* around and sl st.

Rnd 10: Ch 12, continue as for rnd 8, with ch 9 in the long sp.

Rnd 11: Ch 9, sc, ch 6, dc, and continue as for rnd 9.

Rnd 12: Ch 16, and continue as for even rnds, having 13 sts in long bar.

Rnd 13: Same as other odd rnds,



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but use 7 ch for the lacet st.

Rnd 14: Use 14 sts for the long bar.

Rnd 15: Use 8 sts for the lacet st.

Rnd 16: Use 15 sts for the long bar.

Rnd 17: Use 9 ch for the lacet st.

Rnd 18: Sc into each dc between sps, 2 sc in each sp, 7 sc on 9 ch, ch 8, 7 sc on 9 ch, continued around.

Rnd 19: Make 13 sc over the "4-sp spokes". This leaves 5 sc at each end of previous rnd free; ch 7, sc into ch-8 lp of previous rnd. Make 16 sc over this same lp, ch 7, sc into next fifth sc and work to within 5 sts of other end of sc section.

Rnd 20: Make a ch of 5 and sc to sixth sc in group of 13, 2 more sc, ch

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5 and sl st to ch 7 lp; ch 3, dc into first sc of group of 16, \* (ch 2, sk 1 sc, dc in next) 3 times \*; ch 2, dc in next st and repeat from \* to \*, ch 3, dc in next st, ch 2, sl st to ch-7 of previous rnd; ch 5. Repeat from first sc.

Rnd 21: Ch 5, dc into 3-ch sp, ch 5, \* a 4-dtr cluster in next sp, ch 7, sk 1 sp — repeat three times, another cluster, ch 5, dc in next 3-ch sp, ch 6, sc into middle st of 2 sc.

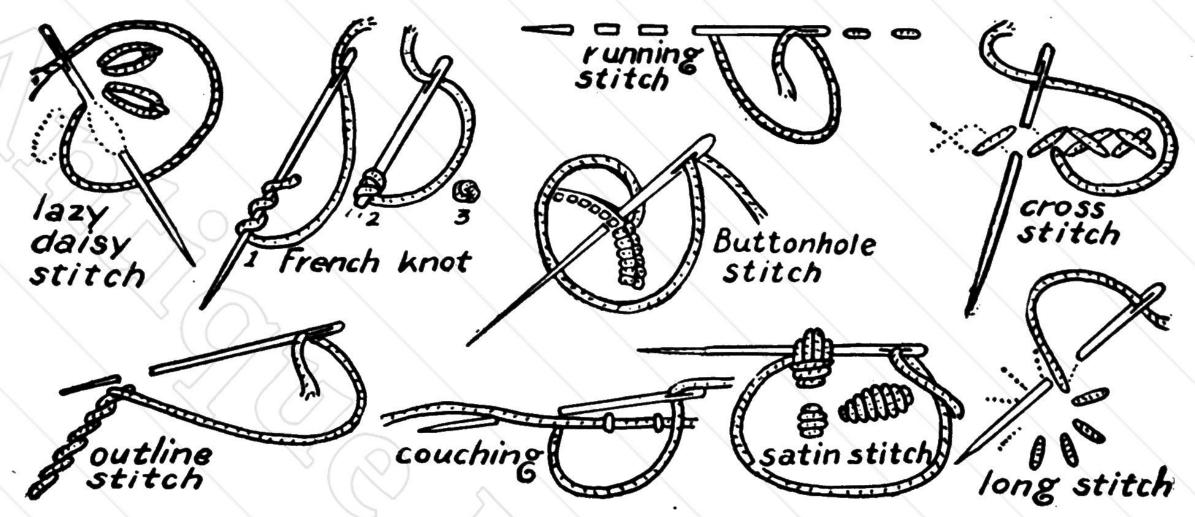
Pin, steam and press dry through a damp cloth.

### Decorative Embroidery Stitches

Knowing how to make a few simple embroidery stitches is often all that's needed to make a luxurious handmade gift out of simple articles, such as towels, pillow cases, washcloths, aprons, laundry bags and etc. Begin now to make your gifts for friends and for the annual bazaar. Make a sampler of these stitches, using heavy dark material, linen is best, and white embroidery floss.

Lazy Daisy Stitch—Bring needle up at inner point of petal, hold thread toward you. Thrust needle down at inner point of petal, 1 or 2 threads to right of point where thread emerges; bring point of needle out at outer end of petal, going over thread. Draw loop up to cover petal, thrust needle down outside of loop to fasten it in place. Bring needle out at inner point of next petal to left or right.

Outline Stitch—Work from left to right. Bring needle up on line to be outlined, holding thread toward you, take a short back stitch along stamped line. Repeat along line, keeping stitches small and uniform.



French Knot—Bring needle up through material, wrap thread around tip of needle the desired number of times, thrust needle downward 1 or 2 threads from where it was brought up. Draw thread through carefully to form knot on right side. Bring needle up in position for next French Knot.

Running Stitch—Needle is carried in and out of material. Stitches may be even stitches of any given length, or long and short.

Couching Stitch — Hold a heavy thread or cord along the line to be followed. Bring needle, threaded with finer thread, up close to cord. Thrust needle down on opposite side of cord to make a stitch at right angles to it. Bring needle up to left in position for another right-angle stitch. Continue taking stitches over cord, spacing them evenly.

Satin Stitch—Pad with running stitches with the same thread used for working or with darning cotton. Make the running stitches long on the right side and at right angles to the direction in which stitches will be worked. Have padding stitches close together at center and less heavy toward edges. Beginning at one end, work over and over, keeping stitches close and even.

Long Stitch-Make a stitch from one end of a straight line to the other.

Cross Stitch—Crosses are stamped on material, or a design may be worked on material of an even weave like monk's cloth, or on checked gingham. Make a slanting stitch from lower left to upper right corner of cross. Make a second slanting stitch from lower right to upper left corner of cross. All crosses should be worked the same way to give a uniform appearance to the work. In working long rows with the same color, all stitches slanting in one direction may be made across the row, then work back, crossing all stitches in the other direction.

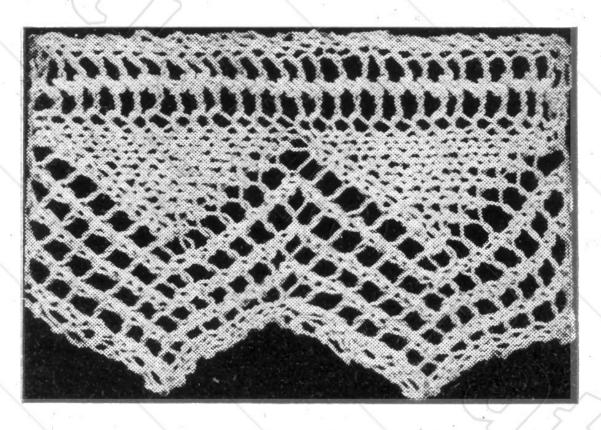
Buttonhole Stitch—Work from right to left. Take several overcasting stitches, then bring needle down through wrong side to desired distance from bottom edge of buttonhole, bring thread from eye of needle forward and to the left under the point of needle, as shown. Draw thread through forming the twist at edge of buttonhole. Draw thread firmly but not too tightly.

Some use blanket stitches to work a buttonhole edge, but this does not make as strong an edge.

Place a piece of paper in the seam of a bias edge, to keep it from stretching as you work.

### Knitted Edge

To make a very dainty knitted edge, use number 14 or 16 double pointed knitting needles and a fine mercerized crochet thread, about 30 weight. If made with fine thread, the edge meas-



ures about 1¾ inches at the widest point. Heavier thread and larger needles will make a wider edge.

**Abbreviations:** Sts (stitches); k (knit); p (purl); tog (together); O

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(yarn over); fagot—O twice and p 2 sts tog.

Cast on 15 sts and k across once.

Row 1: K 2, fagot, k 2, (O, k 2 tog) 4 times, k 1.

Row 2: K 11, fagot, k 2.

Row 3: K 2, fagot, k 3, (O, k 2 tog) 3 times, O, k 2.

Row 4: K 12, fagot, k 2.

Row 5: K 2, fagot, k 4, (O, k 2 tog) 3 times, O, k 2.

Row 6: K 13, fagot, k 2.

Row 7: K 2, fagot, k 5, (O, k 2 tog) 3 times, O, k 2.

Row 8: K 14, fagot, k 2.

Row 9: K 2, fagot, k 6, (O, k 2 tog) 3 times, O, k 2.

Row 10: K 15, fagot, k 2.

Row 11: K 2, fagot, k 7, (O, k 2 tog) 3 times, O, k 2.

Row 12: K 16, fagot, k 2.

Row 13: K 2, fagot, k 8, (O, k 2 tog) 3 times, O, k 2.

Row 14: K 2, (O, k 2 tog) 4 times,

k 7, fagot, k 2.

Row 15: K 2, fagot, k 17.

Row 16: K 1, k 2 tog, (O, k 2 tog)

4 times, k 6, fagot, k 2.

Row 17: K 2, fagot, k 16.

Row 18: K 1, k 2 tog, (O, k 2 tog)

4 times, k 5, fagot, k 2.

Row 19: K 2, fagot, k 15.

Row 20: K 1, k 2 tog, (O, k 2 tog)

4 times, k 4, k 2 tog, k 2.

Row 21: K 2, fagot, k 14.

Row 22: K 1, k 2 tog, (O, k 2 tog) 4 times, k 3, fagot, k 2.

Row 23: K 2, fagot, k 13.

Row 24: K 1, k 2 tog, (O, k 2 tog)

4 times, k 2, fagot, k 2.

Row 25: K 2, fagot, k 12.

Row 26: K 1, k 2 tog, (O, k 2 tog)

4 times, k 1, fagot, k 2.

Row 27: Repeat from row 1 for desired length.

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## SHE SEWS SLIPPERS

Wally E. Schulz

As Mrs. J. R. Jackson in Ohio hustles to clear the dishes from the dinner table, her husband has an idea what's the cause for the big rush. Usually Mr. Jackson's suspicions prove to be correct, for immediately after doing the dishes and tidying up the house, Mrs. Jackson seats herself before the sewing machine and works on another pair of house slippers.

Above the noise of the sewing machine, Mrs. Jackson hums happily, as she hurries to complete a pair for a woman in California, or perhaps for the man who lives next door. On a table near the sewing machine, several pairs of house slippers stand ready to be wrapped and shipped to customers by mail.

Several years ago, Mrs. Jackson's daughter was going to school in a nearby city, and bought a pair of house slippers in a local store. Her daughter had never worn a more comfortable pair of slippers, but when they wore out, she was unable to locate another pair like them. None was to be found.

One day Mrs. Jackson got an idea.

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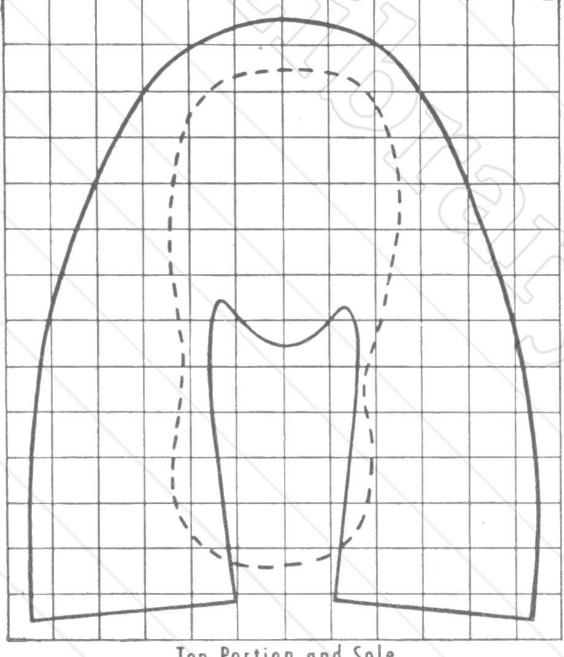
METROPOLITAN SCHOOL OF TAILORING 35 South Dearborn Street, Dept. 2305, Chicago 3, Ill. If she couldn't buy the type of slippers for which they were searching, why couldn't she make them?

"And that's exactly what I did," recalls Mrs. Jackson. "I worked out a pattern of my own and set to work."

The outer soles were made of a strong, long wearing duck material, and the inner soles were made of quilted, unbleached muslin. The remainder of the house slippers was made of blue quilted material with large, red flowers and green leaves.

Mrs. Jackson experienced a little trouble getting the first pair of slippers just right, but she finally completed them. They were then presented to her daughter as a gift. The daughter was highly delighted with the slippers and when she learned that her mother had made them, appreciated them even more.

Mrs. Jackson's house slippers have They can be several advantages.



Top Portion and Sole

tossed in the washing machine and laundered with the rest of the clothing and when it comes to packing your things for traveling, the slippers can be folded flat and packed in a suitcase.

One night Mrs. Jackson noticed her husband looking at the slippers longingly. As he sat reading the evening



paper (with his stocking feet perched upon a footstool), Mrs. Jackson measured the length and width of his feet.

Using these measurements as a guide, Mrs. Jackson proceeded to cut

out a pair of slippers from plain, dark material. Within an hour, the slippers were cut out, sewed together, and the last stitch put into place. They were then given to her husband as a special present.

"My husband was thrilled to pieces when he put them on," recalls Mrs. Jackson. "He said they were so light and comfortable, that I was to make all his future slippers."

Mrs. Jackson makes the house-slippers in two sizes for children, three for the women and one for the men, using a separate pattern for each size. A little extra is allowed the slippers in length, as they shrink a trifle when being laundered.

The house slippers are sold for 75 cents for children's sizes, and \$1 a pair for the adults'. Many folk do not see why she charges such a low price for



Mrs. J. R. Jackson stitches together the outer and inner soles of one of her popular house slippers. She can make a pair in approximately one hour.

the slippers but Mrs. Jackson explains it by saying, "I make the slippers as a hobby and the pleasure derived from making them for my various customers."

If you think you'd like to try your hand at making a pair of these house slippers, this is how Mrs. Jackson goes about it:

First, you'll either have to make or buy some quilted material. Mrs. Jackson prefers to buy it already made, but she has made many yards of it upon her sewing machine too.

Duck material is used for the outer soles, as it tends to give longer wear. The inner soles are cut from quilted, unbleached muslin, and both soles are sewed together on the machine.

Then, the upper part of the slipper is cut out of the quilted material. After it has been cut out, seam up the back or heel on the machine. Mrs. Jackson usually stitches it twice for strength, and then stitches the raw edges flat. This makes the seam lie

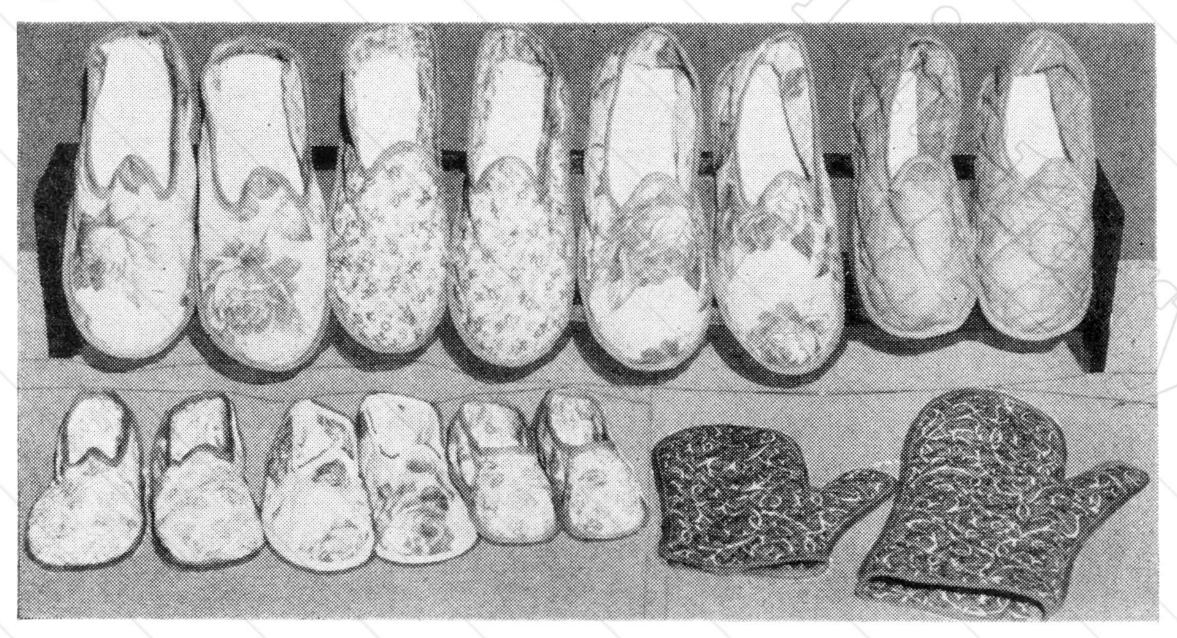
flat and there is no rough or protruding edge.

Bias tape is then put around the top edge of the slipper. It is a good idea to choose the bias tape in a color, that will match either the background or the flower or figure in the material. This makes a prettier slipper.

"Since bias-tapes are so narrow," explains Mrs. Jackson, "I sew it by machine on the wrong side, then turn it to the right side and stitch again."

Next, place the upper and lower parts together at the heel and whip it over with a few stitches. Then, follow the same practice at the toes. Now, take strong white sewing thread and firmly whip it over the top and sole, holding in a little fullness at the heel and toe.

Next, tape-binding is placed over the raw edge just whipstitched. Mrs. Jackson sews the tape on by machine, starting at the heel and sewing completely around the sole. The slipper is then placed right side up, the binding turned over and stitched on the top side.



These are examples of the women's and children's house slippers which Mrs. Jackson makes in her spare time. She also turns out comfortable slippers for men. The mittens too are the work of Mrs. Jackson.

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"I never leave a raw end of binding out, and I tie all thread ends," says Mrs. Jackson. "When the slippers are finished, I feel they are made good and durable and will not easily pull apart."

It takes Mrs. Jackson about an hour to make a pair of slippers, when she doesn't have to make the quilted material. The quilting varies in time, depending upon the amount being

quilted.

"When I quilt material," explains Mrs. Jackson, "I usually get two yards of print and place a thin layer of cotton on one half of it. Then fold the other half over this, pin all edges firmly and quilt. Out of this material, I usually

get six pairs of medium size women's slippers.

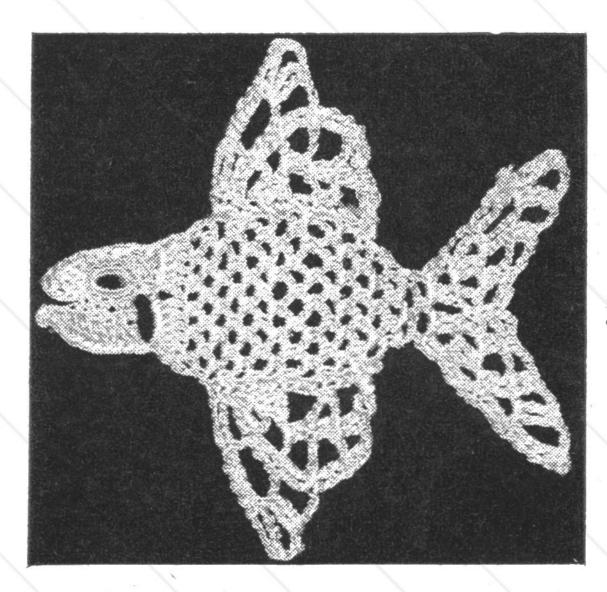
Mrs. Jackson prefers to use print material, that has small flowers or figures, as it makes a neater all over pattern. She tries to get a dominating color in the background, so that she can fill the orders of those asking for a particular color. Men prefer the plain colored slippers, while the women go for the gay flower designs.

"Some days I let the house work slide a bit," confesses Mrs. Jackson, "and hurry to finish a pair of slippers. I can do several pairs of them in a day, and I love having them admired by

others."

### **Crocheted Fish**

Use this crocheted fish motif to decorate hand towels, children's sun suits and rompers and sundry other items. It measures about 4 inches in length and approximately the same in width. The original was made about forty yards of number weight mercerized crochet thread and a number 7 or 8 crochet hook.



Abbreviations: Ch (chain); st (stitch); sk (skip); sp (space); sl st

(slip stitch); lp (loop); sc (single crochet); hdc (half double crochet)thread over, insert hook in st and pull through the 3 lps on hook; dc (double crochet); tr (treble)—thread over hook twice and work off 2 lps at a time; dtr (double treble)-thread over hook three times and work off 2 lps at a time; r (ring).

Head-Ch 10, join with a sl st to form a r (eye). Ch 1, 12 sc in r, join last sc to ch 1 with a sl st. Ch 3, de in first se, 2 de in second, hde in each of the next 3 sc, 2 dc in next sc, 2 tr in next. Ch 5, sl st in the same sc with trs, sc in each of next 4 sc. Turn, ch 1, sc in sc, 2 sc in next, sc in each of the last 2 sc. Turn,

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ch 8, sc in 6th ch from the hook. Hdc in first sc, 2 dc in each of the remaining sc. Ch 6, sc in last sc of r. Ch 4, sc in second dc first made, turn.

Body-Ch 3, 5 dc over ch 4 lp, 7 dc over ch 6 lp, turn. \* (Ch 3, sk dc, sc in next) 6 times. Turn, (ch 3, sc in ch 3 of previous rnd) 6 times.

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Make 4 more rows the same as last. Turn, make 3 rows chaining 4 each time. Turn, make 2 rows chaining 3 each time. Turn, ch 2, sc in first ch 3, (ch 3, sc in next lp) 4 times, ch 2 for last lp. Turn, ch 3, sk ch 2, sc in first ch 3, (ch 3, sc in next) 3 times. Turn, ch 2, sc in ch 3, (ch 3, sc in next ch 3) 3 times. Turn, ch 3, sk ch 2, sc in ch 3, ch 3, sc in last sc. Turn, ch 4, sc in ch 3, ch 4, sc in last ch 3, turn.

Tail—Ch 3, dc in ch 4, ch 2, 2 dc in same ch 4, ch 2, 2 dc, ch 2, 2 dc in next ch 4. Turn, ch 4, tr in second dc, ch 2, tr and dc in ch-2 sp, ch 2, dc between 2 dcs, ch 2, sc in center sp, ch 2, dc between dcs, ch 2, dc and tr in ch-2 sp, ch 2, 2 tr in each of last 2 dcs. Turn, ch 5, dtr in second tr, ch 3, 2 tr in sp, ch 3, 2 dc in second sp, ch 3, sc in sc, ch 3, 2 dc in sp. Ch 3, 2 tr in last sp, ch 3, 2 dtr in each of last 2 tr. Turn, ch 5, dtr in dtr, ch 3, 2 tr in sp, ch 3, dc in each of 2 tr, ch 3, sc in each of next 2 dc, ch 3, sc in sc, ch 3, sc in each of next 2 dc, ch 3, dc in each of next 2 tr, ch 3, 2 tr in sp, ch 3, dtr in each of next 2 dtr. Cut and fasten thread.

Fins—Tie thread onto the body at the 4th row from the tail, 2 sc in each of next 7 sps or until 14 sc are made. Turn, ch 5, dtr in first sc, ch 2, 2 tr in next sc, ch 2, dc in each of next 2 sc, sk sc, sc in next. Turn, ch 1, sc in each of next 2 dc, ch 3, tr in each of next 2 tr, ch 3, dtr in each of next 2 dtr. Turn, ch 5, dtr in dtr, ch 3, 2 tr in sp, ch 3, tr in each of next 2 tr. Ch 3, 2 dc in next sp, ch 2, sk sc on body, sc in each of next 2 sc. Turn, ch 2, dc in each of next 2 dc, ch 3, tr in each of next 2 tr. Turn, ch 4, tr in tr, dc in each of next 2 dc, ch 3, dc in last dc, sc in last sc on body. Cut and fasten thread. Make the wing fin on the other side the same.

Embroider or applique this kitten on white nine inch blocks, alternate these blocks with plain colored ones. For a spread about 45 x 54 inches—without border—you will need 15 kitten blocks and 15 plain blocks. This gives 5 blocks in width and 6 in length. Some of the kittens may be facing one way and some another. It would be wise to make two patterns; trace one and then reverse pattern for the second. The quilting lines should be about one inch apart on this size quilt. You can make any desired size quilt

by adding more blocks. Border should be same color as that for plain blocks about a 3-inch border is suggested or a narrow binding may be used.

We suggest a gray kitten with blue eyes, pink nose, whiskers and lines for ears black; make bow blue or pink. Another might be buff with amber eyes or black with green eyes. A blue-eyed white kitten might be embroidered on a gray, black or dark blue square. Allow for turn under if quilt is to be appliqued.

(Pattern on Page 56)



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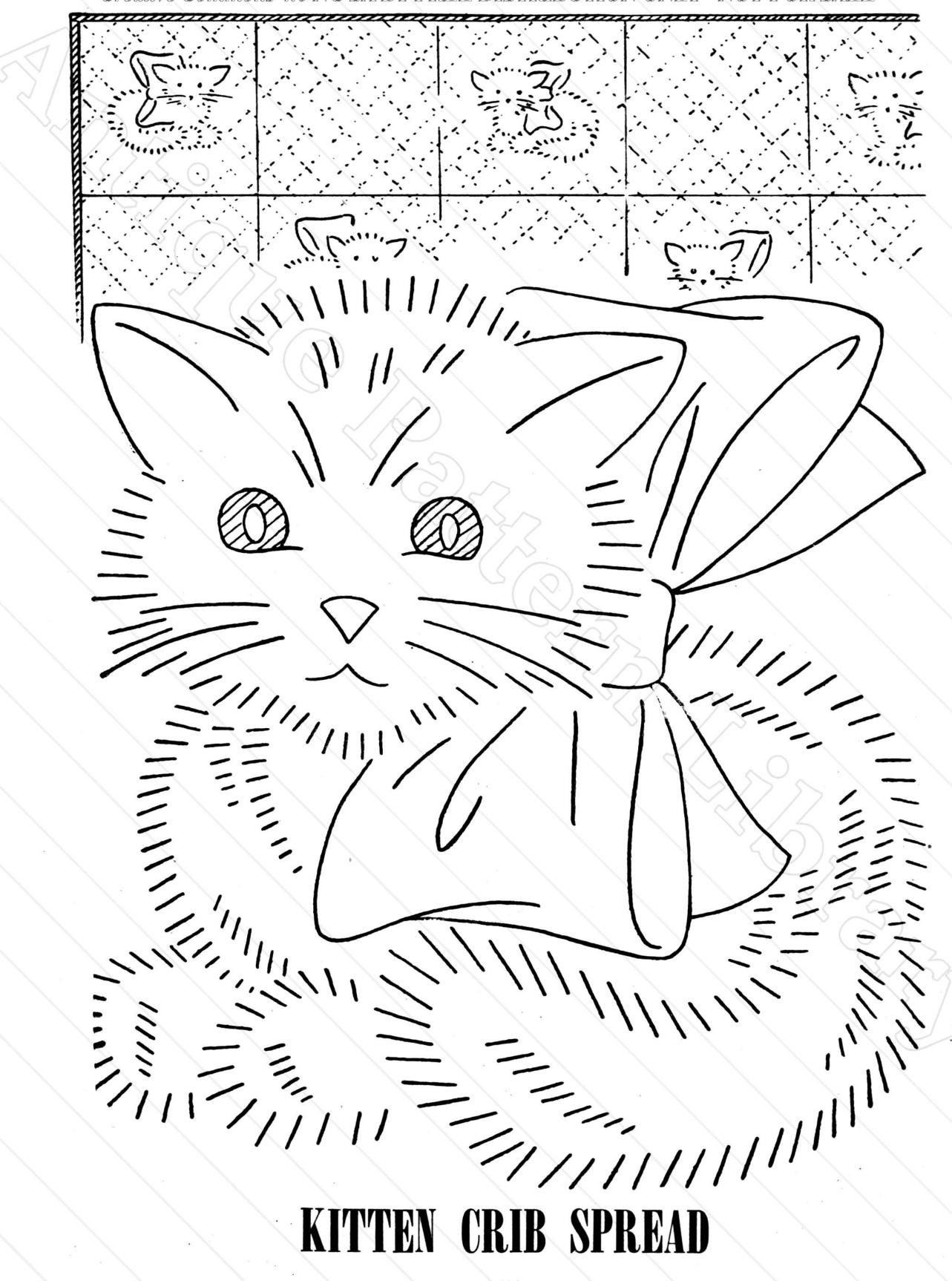
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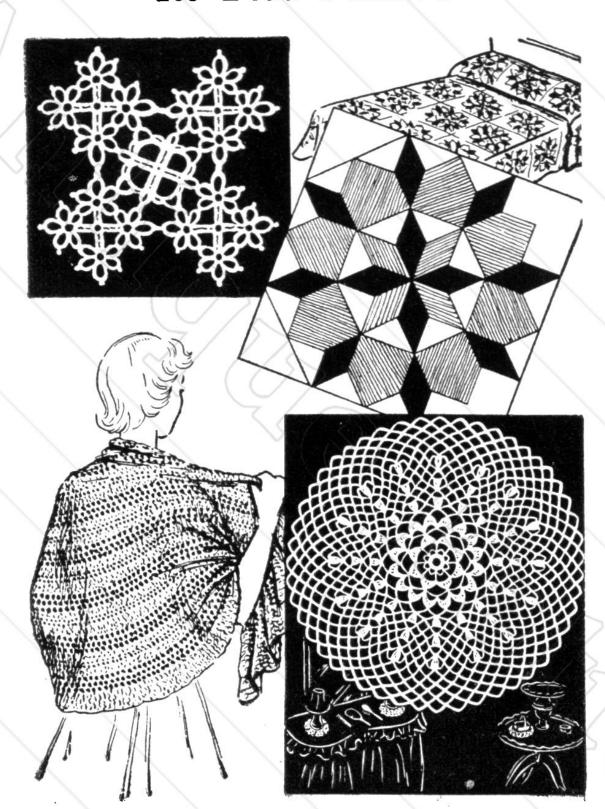
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### In The Future

### Miss August



In a coming issue of The WORK-BASKET will be directions for a knitted shawl. The pattern is rather lacy and very pretty; finished size is about 27 x 72 inches.

The Star of Bethlehem quilt has been a favorite with many for years. It can be pieced of green print, pink, very light yellow with white corners. The pattern will be given on a WORK-BASKET page.

Then too, there are instructions for a very versatile tatted medallion that can become any number of items, such as scarf, vanity set or table mat.

A small crocheted doily suitable to use under a lamp or candy dish is also shown in this group. It is quite simple and easy to make.

Do you remember to use newspaper for cleaning windows and mirrors? Crumple until quite soft for polishing —perfect results.

This gay little girl is enjoying jumping the rope despite the summer heat of August. The doll design can be appliqued, embroidered or hand painted on white or pastel blocks of nine to twelve inches or more; twelve or eighteen such blocks can be alternated with plain blocks to make a quilt of desired size. Trace on paper for the children to color.

For hand painting, trace the doll lightly on material, outline in colors of textile paint, using a pointed water color brush. Dry brushing will give a fine shaded effect. A water color brush is best when dry brushing small areas, but a small stencil brush is suggested for 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: Hair—auburn; eyes—blue; lips—red; cheeks—slightly tinted rose; if painted, make face and arms flesh tones; if it is to be embroidered, it would be best worked in a single strand of black with tiny running stitches; dress—yelloworange with green and brown checked bands around the bottom; slip—green French knots around ruffle; binding around sleeves and neck—green; hair bow and bow on shoe—green; shoes—black; rope—tan with brown handles.

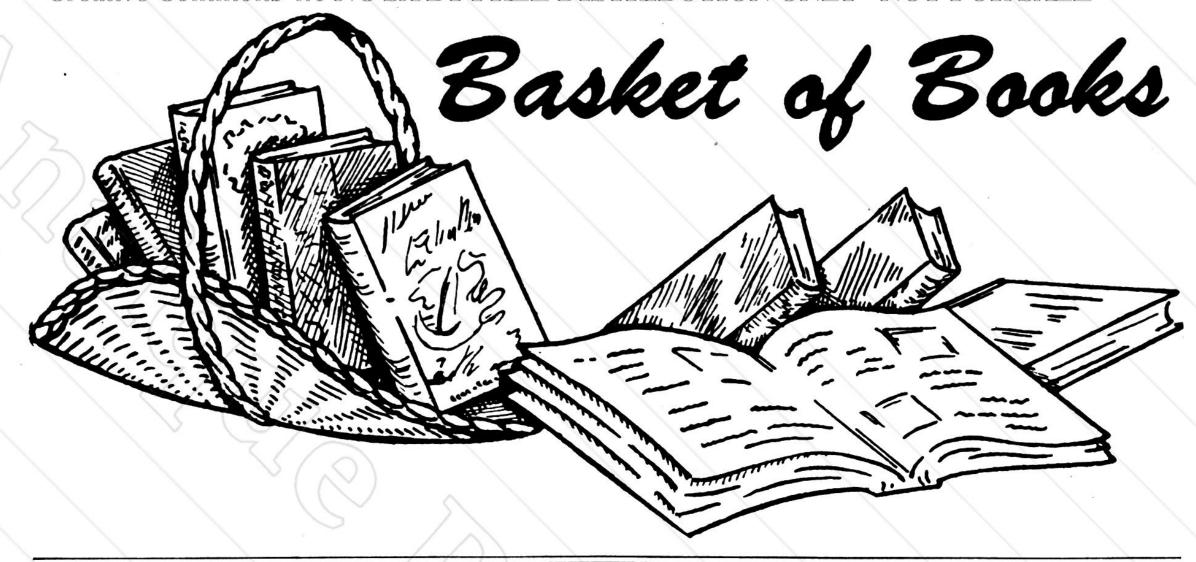
Never throw out the pickle juice after the pickles are all gone. Save it and use in making French Dressing or to thin mayonnaise for cole slaw or for a part of the liquid to pour over beet pickles.

## MISS AUGUST



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### JEWELRY, GEM CUTTING AND METALCRAFT

William T. Baxter

(321 pages; illustrated; Whittlesey House, New York City, New York; \$4.00)

During the last few years, gem cutting and jewelry making for amateurs has increased in popularity to the point where it is now rated in several surveys as America's third most popular hobby. Many books on the subject are now available but this one by William T. Baxter was one of the first to appear and has long been considered almost a bible to those desirous of obtaining sound information about the craft. This volume is the third edition of "Jewelry, Gem Cutting and Metalcraft" and contains much new material not included in either of the others. Mr. Baxter himself is an ardent craftsman as well as a most successful teacher and his book reflects the enthusiasm he feels for his subject.

The first section deals with the various metals suitable for use by the home craftsman. Of these, copper is the most popular because "it is tough, and malleable and will take a good polish." However, brass, nickel silver, money metal (an alloy of two-thirds nickel and

one-third copper), and pewter are also used. Soldering and etching are discussed and explained in this section as are the necessary tools for each step to be followed. Diagrams and pictures on almost every page do much to clarify the instructions being given, so much so that when the author reaches the point of describing the various articles that may be made, one truly believes that they will be as simple to create as he assures one they are. He recommends paper knives for beginners as one of the easiest things to make first. Match box holders are not difficult either, nor are such items as book ends, letter holders, desk calendars, and picture frames. He also tells how to make bowls, trays and tea bells, and how to decorate them.

Jewelry making requires certain basic equipment which is, however, not extensive and not expensive. The tools are all discussed in detail before Mr. Baxter launches into a discussion of the various procedures to be followed in the making of such varied articles as rings, bracelets, pendants, earrings, cuff links, brooches, clips, and belt buckles. He also explains how one may fashion such things as agate handled forks, punch ladles, and the like.

The final section deals with the art

The final section deals with the art of gem stone-cutting and is the most technical but also probably the most interesting and rewarding portion of the book. The lure of a lovely stone is potent indeed and the ability to take a gem in the rough and fashion it into a thing of beauty should prove a source of unending satisfaction to every hobbyist willing to take advantage of the helping hand proffered by William Baxter.

### HAND LOOM WEAVING FOR AMATEURS

Kate Van Cleve

(113 pages; illustrated; Charles T. Branford Co., Boston, Mass.; \$1.50)

In the hope of circumventing to some extent the regimentation of both thought and occupation that a mechanical age has brought to our civilization, Boston University and other educational centers now offer courses in creative handicrafts in order to stimulate self-expression among both children and adults. Co-operating with the schools, and in order to make the information available to the general public and not just to those people living in the environs of Boston, the Branford publishing company has issued a series of books on the various crafts being taught at Boston University. This particular one is for the devotees of the ancient art of weaving and was written because of the pleasure the author has herself experienced from her hobby.

Her introductory chapter discusses briefly the history of weaving and mentions the fact that the craft sprang up wherever a civilized community was developed and predated the art of writing by so much that when the latter finally came into being, weaving was being taken as a matter of course and

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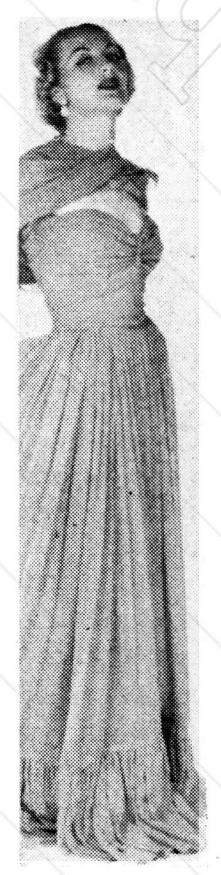
therefore elicited no special comment. Subsequent chapters are devoted to the step-by-step processes to be followed in mastering a knowledge and practical understanding of the art of weaving.

According to Kate Van Cleve, "in all weaving there are five steps to be considered," among which she lists first "the article, its use, and the materials best adapted to that use" and then "color and design must be studied in connection with materials used." Where these two points are concerned she strongly recommends visits to Chinese, Japanese, and Persian rooms in near-by museums, feeling that such visits do much to establish a sense of values which will save much time later on.

All the various types of hand looms are discussed and explained throughout the book with the assistance of numerous illustrations and diagrams. An interested reader should be able to follow the detailed and simple instructions without difficulty and, with practice, should soon be able to produce not only the articles described on these pages but also any other item that might catch her fancy.

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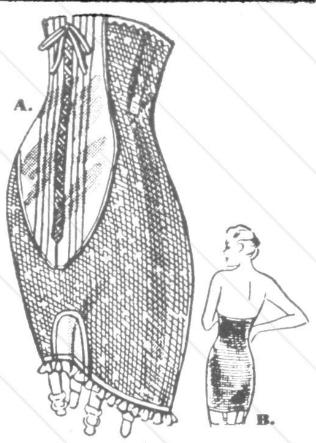
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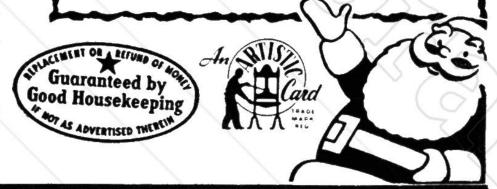
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