

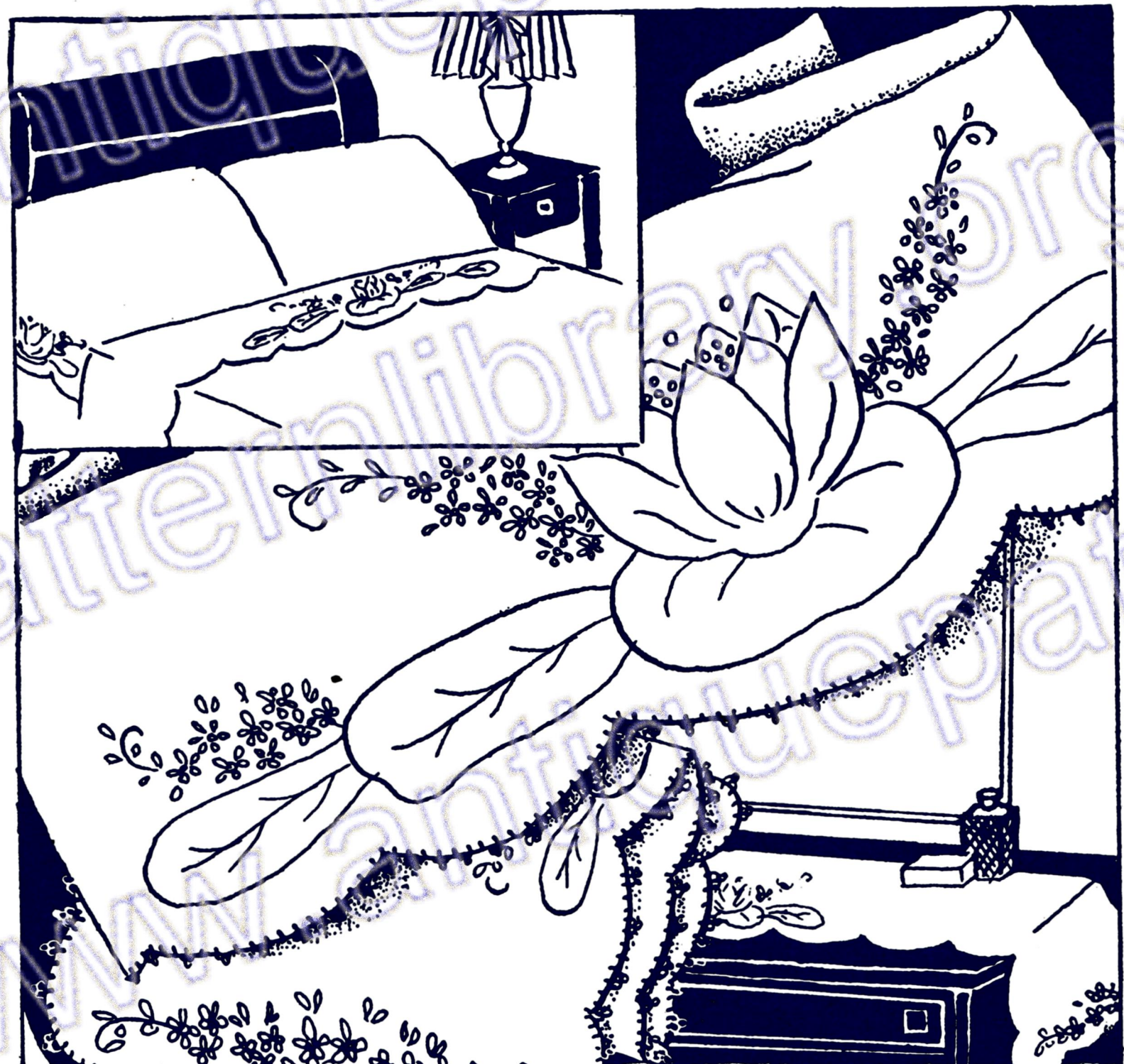
Aunt Martha's

Work Basket

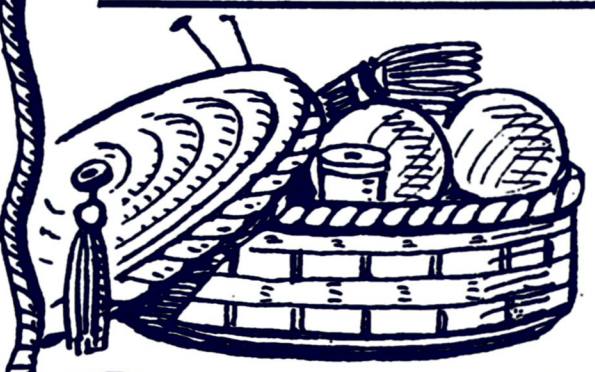
HOME AND NEEDLECRAFT
For PLEASURE and PROFIT

VOLUME 2

NO. 2

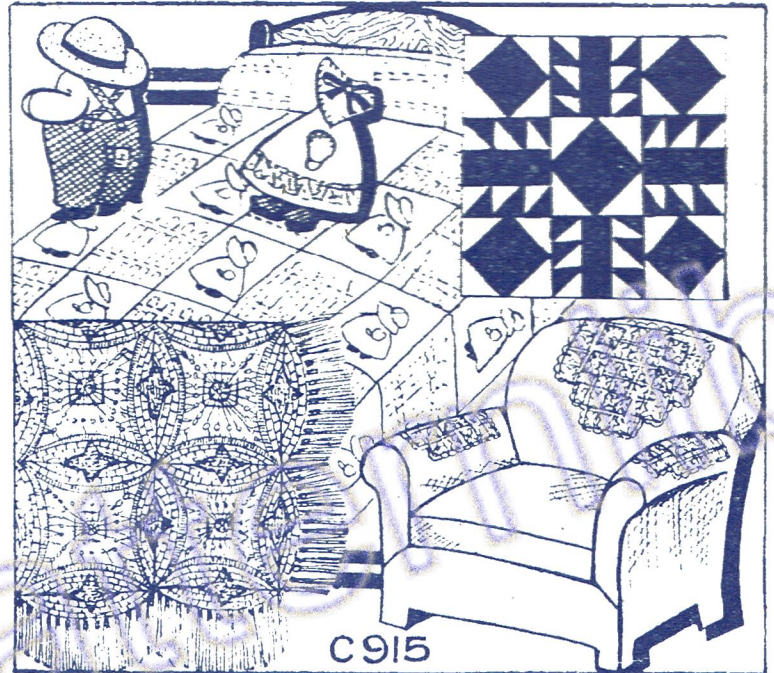


For Description See Back Cover.



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

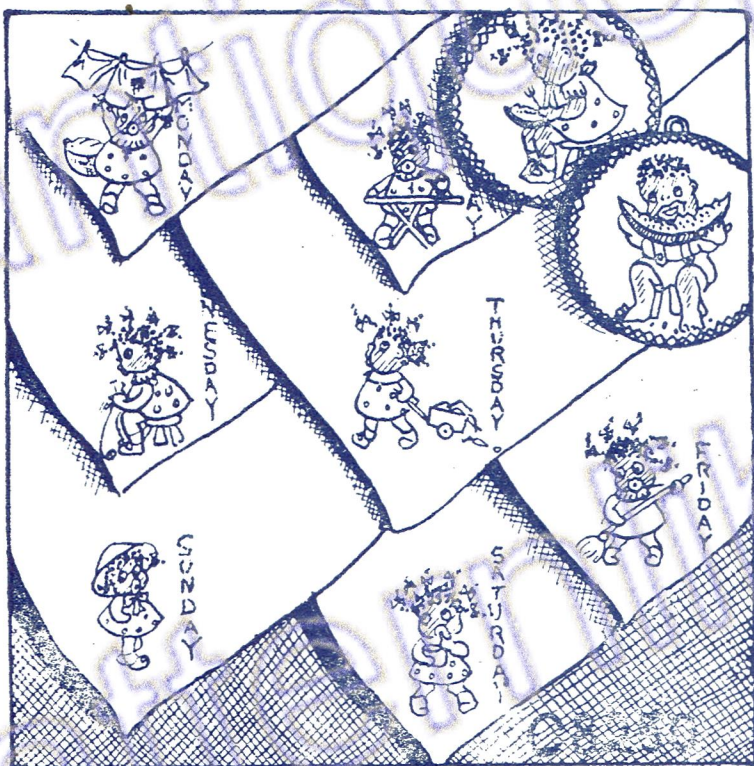
"Well, you all sho nuff got a helper dis time dat ain't askeered of work. No Mam!"—so we imagine we hear dusky little Mandy saying. She's there for a tea towel for every day in the week, and extra designs with her watermelon-eating boy friend for pan holders. You probably have guessed it—these are part of the NUMO hot iron transfers with this offering of the WORKBASKET. Our Home and Needlecraft Supplement sent out



This is typical of each issue. That is why so many readers express themselves in this vein, "I think this is the biggest buy for its cost I've ever seen, and wouldn't miss a copy for anything."

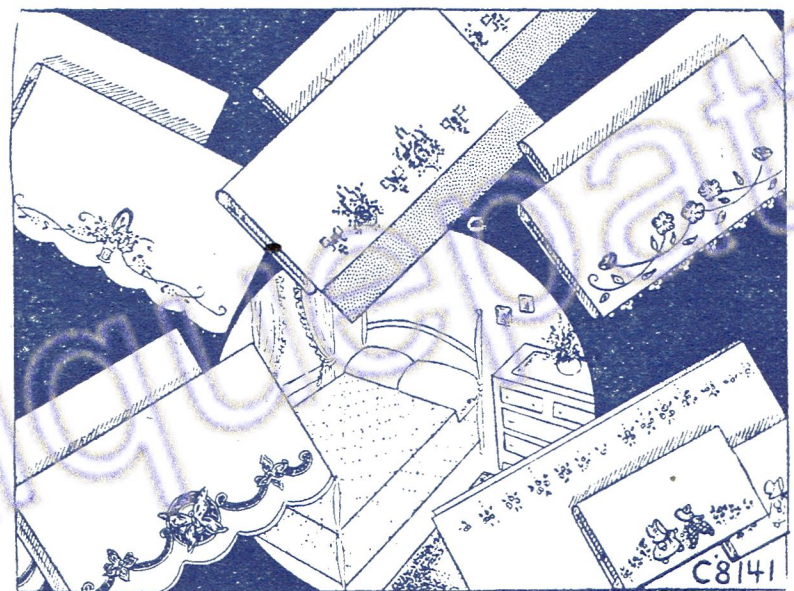
We believe you too, will wish to be sure of getting each issue, and by ordering number C91512 for \$1.00 you get a copy each month for a year, and besides, make a big saving.

Pillow Slips in Colors



each month, giving many additional items that we don't have room for in our regular pages. Sunbonnet Sue and Overall Bill serve as pajama bags, or they may be used as laundry bags. These may be used separately or help complete the room ensemble if you have previously used this theme in quilts. Since the quilts are so popular you are given the pattern for making these quilts with the especially attractive border. Mother's Dream is another popular quilt pattern included this month.

Let's see, for the crochet lover: something quickly made for this season—arm and chair back set. For pick-up work in the days ahead a most adorable new Capitol bed spread made in clever blocks with a fringe edge. Just imagine all of these designs and directions as number C915 for 15c.



Five lovely new pillow slip designs. Because these stamp on your material in actual colors you'll find them going unusually fast. There is a variety of stitch—apple blossoms in applique and embroidery, handsome cutwork butterflies, embroidered bachelor buttons in a basket, dainty cross stitch baskets, and the cunning little applique figures for the child's pillow slip with matching sheet hem design. All of these come in a colored hot iron transfer, number C8141, 10c.

Your NUMO Hot Iron Transfer

This transfer, as it comes to you, will seem wrong side out, but when directions are followed, the design you stamp will be like the picture.

1. Heat your iron very hot—almost to the scorching point. Use the small test design or a corner of the pattern to test the heat of your iron.

2. Cut out the design you plan to use, removing all unnecessary lettering. Lay **PRINTED SIDE DOWN** on the material in the position you wish it to be stamped.

3. Hold paper firmly in place and press, keeping the iron moving to prevent scorching in case it should

be too hot. A piece of tissue or thin paper may be laid over the pattern to protect the cloth in case your iron is larger than the design to be transferred. After having transferred the NUMO pattern a number of times, you may find this unnecessary.

The design is stamped slowly and each succeeding time, it will take a little longer, but the **IRON MUST BE HOT**. For very best results, the stampings should be in fairly rapid succession, one after another from the same design. Good results have been obtained, however, when the pattern has been laid away for some time.

Your NUMO Transfer

Was ever a transfer sheet more brimming full of cute things to make? And here are a few ideas for making these many designs. All the small pieces were planned as shade pull and curtain tie back sets. These may be cut from plywood, wall board or heavy cardboard along the outline, traced from the pattern. Dipping in or painting with white paint will make a good base for the design. This may now be painted in with mixed oil paints. A screw eye may be added at top.

The Dutch design lacks features—but paint faces and arms flesh color, and you'll never miss them; the rest is blue; windmill also blue with red or yellow tulip. This same design could be repeated on a holder for your pads. Make it of one and a half large paper plates. Place edges together to make a pocket and with blue yarn, blanket stitch all around. A design may be used on pocket. Hot pads or pan holders to match may be bound or blanket stitched after interlining.

Butterflies may be brown or purple with yellow, orange and black markings. The doll, kitten and pup may be almost any color. Make Colonial girl in dainty colors; soldier red, blue, yellow; ship: white sails blue edge and wave, a touch of red at top and bottom, for the

flag and hull, ship black or dark blue. The duck may be a gay small print, yellow bill and feet. Make basket, flower pot, pansy, water-lily in natural colors; bowknot to match room; Scotty black with red or plaid bow.

Any one of these would be suitable for making place cards. Use medium weight cardboard or heavy white paper. Decorate with tempera or water color.

The holly wreath may be cut from wood and painted green and red. A ribbon bow may be added if you like.

The large duck should be cut double, stuffed and embroidered. The bottom might be filled with sand to make a quaint doorstep.

There are designs for tea towels for each day of the week. Make the bird blue with rusty breast, yellow bill and black eyes and feet; lettering and lines also black. The matching shade pull should be colored to harmonize.

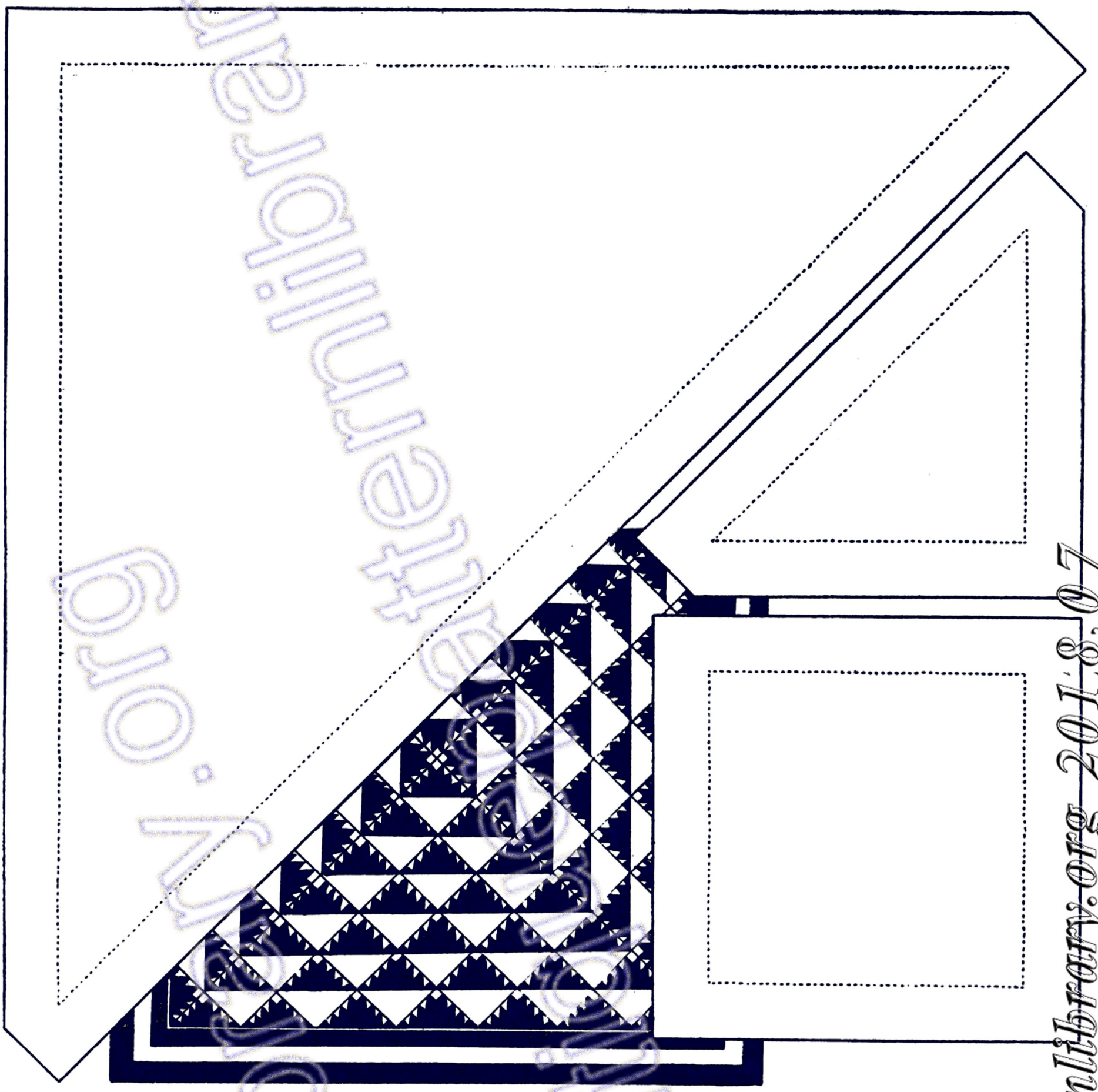
A very pretty effect will result if you will outline the prints in the luncheon set in color and fill in the background in darning stitch with blue or black. Leaves may be outlined in green. Outline triangles and edges in black, blue or brown.

The Delectable Mountains

WHEN the Pioneers came to these shores, they brought with them the tried and tested volumes of treasured literature that had been their closest friends in the homeland. "Pilgrim's Progress" was one of these and the "Delectable Mountains" of which Bunyan writes were significant of the promise of peace and plenty. It is only natural that a name so symbolical should be perpetuated in a quilt made by early American needlewomen.

Of Colonial green or Turkey red, with white, this quilt makes one of the most attractive bed-coverings you could imagine. But why red or green, you ask? Because these colors were most highly prized in those days, either plain or in calicoes. A quilt of this design in red and white has recently been a consistent blue ribbon winner and has been admired by thousands.

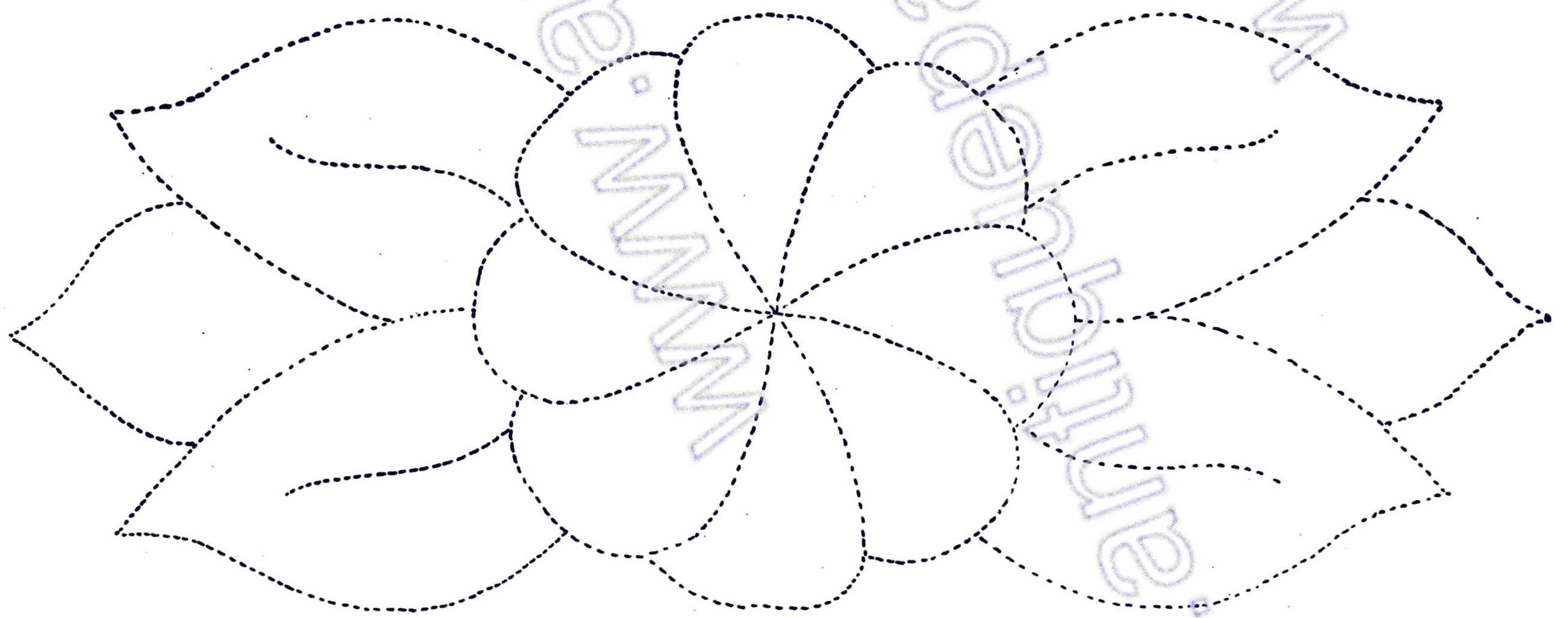
The quilting, too, shows character—along the seams in the pieced triangles and finely-cross-quilted in the white triangles used as a set. As setched, 112 pieced triangles, with a triple border, each strip 2 inches wide, will make a quilt about 80 inches square. By adding another border to the top and bottom a longer quilt will result. This strip would lend itself to pretty quilting. For each 2-inch border, allow a little over half a yard of material. The



quilt will require about 5½ yards of white and 5 yards of color.

For each block one large triangle as given, should be cut of color, as well as 8 of the smaller ones. There should be 6 white small triangles and a white square. These should be sewed together alternating, and then added to the large triangle as is indicated in the sketch. The triangles for setting should be cut the size of the finished pieced block and sewed to it to make a square. These squares are then arranged and joined into strips diagonally across the quilt.

When the triangles are pointed out, the design is sometimes called Solomon's Temple or Sunrise.



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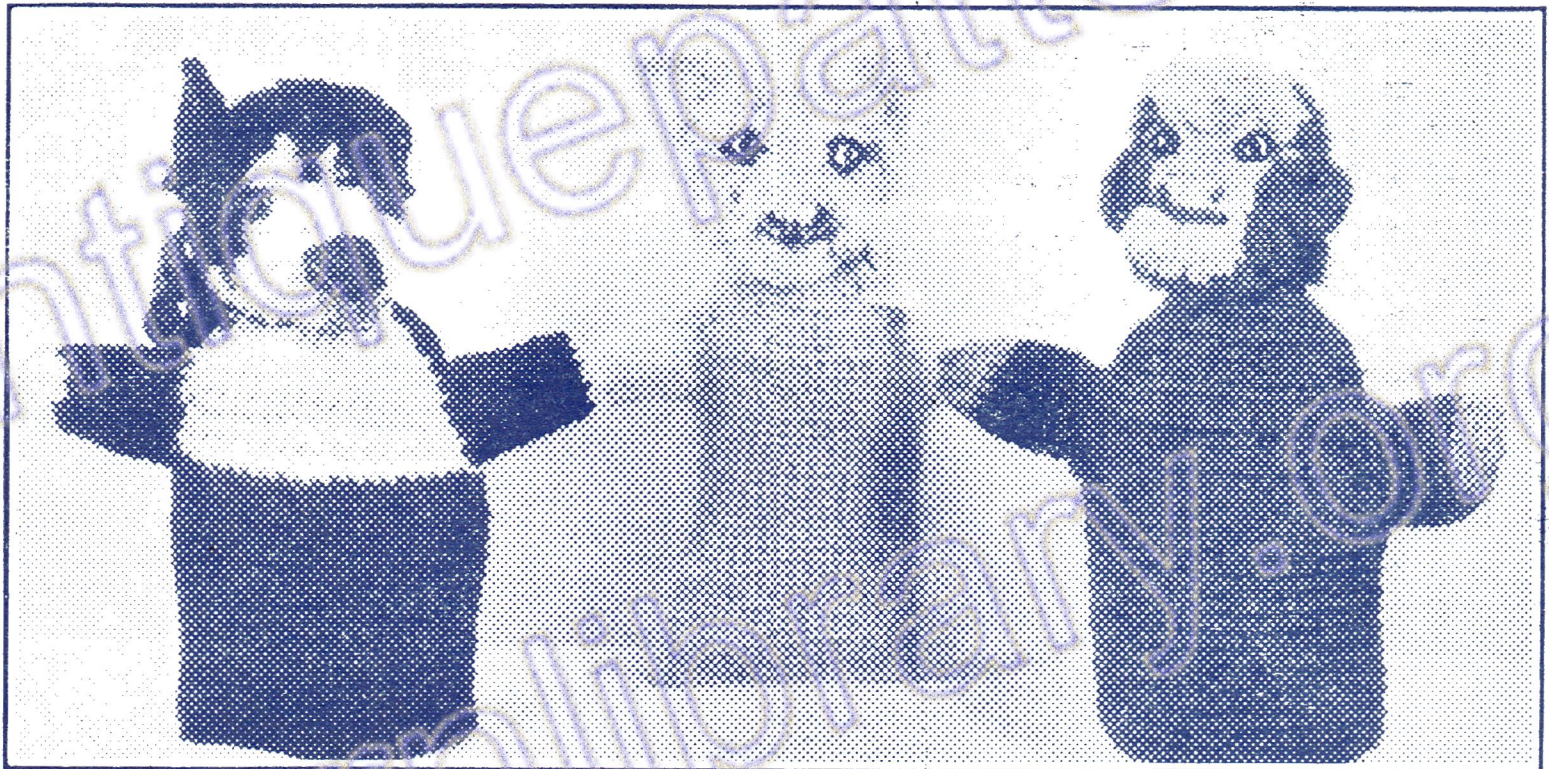
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The Puppets

The making of these toys can be as much fun as playing with them will be, so let's get started. For most animals, odds and ends of yarn may be used. Fairly heavy yarn is best; a light weight may be used, but requires more yardage. If a yarn about the weight of Germantown is used, 40-50 yards will make a head about 3 inches across.

the point between his eyes, wind black again for a few rows.

Shaping the heads may be classified as scissors sculpturing. By clipping off small bits of yarn to make the ball conform to the desired shape. The dog has a pointed nose which is obtained by snipping in on top and sides. The cat's is on



To make a head, cut from cardboard two circles about $3\frac{1}{2}$ inches across. Cut a hole in this, as in a doughnut, $1\frac{1}{2}$ inches across, using the same center. Between these, lay a knotted loop of strong thread or yarn (later used to tie head). Wrap yarn over the two circles and through center, keeping tie-ends together and showing. Cover circles, layer on layer, until quite soft and thick and the above quantity is used up. With sharp scissors, snip yarn all around edge of circle, so you can make the tie to hold the head strands together. This should be a tight knot, with ends left long to fasten to body later.

For a kitten use only one color. For the monkey, wind all but an inch with brown. This inch is to be covered with tan, to the same thickness. When cut and the yarn springs out into a ball, this inch will make a lighter face. The spot of the dog's face is done in the same way, using white. To make

that order but less accentuated. The monkey's is quite flat and almost "dished in" and comes out again at the chin.

Adding eyes of buttons will help to give expression. Use black buttons and sew on with stitches running up and down. Use white thread for dog's and monkey's eyes, blue or amber for cat's. The dog's nose should be black and may be made by stitching over and over with yarn coming almost to a point. A tongue of red in single crochet is added, about 4 stitches wide and coming to a point. Sew to head.

His ears, to match body, are made of s c on a chain of 8, working to a point. Make 2 alike and stitch through head. The kitten's ears are much the same, while the monkey's are curved, starting with a chain of 4, next row 8 s c, last row 13 s c; fasten at sides of head.

The bodies are made alike for all animals: Ch 8, join into a ring; in-

crease about every fourth st until you have 22 st around; work plain for 2 rows. Increase every other st until there are 42 sts. At the 9th row, lay flat and mark each side with pin. Arms are to be attached here. Leave sides open for 5 rows, working back and forth or from one side only, breaking thread at end of row. Make other side to match and then work around again until body is about 5½ inches long.

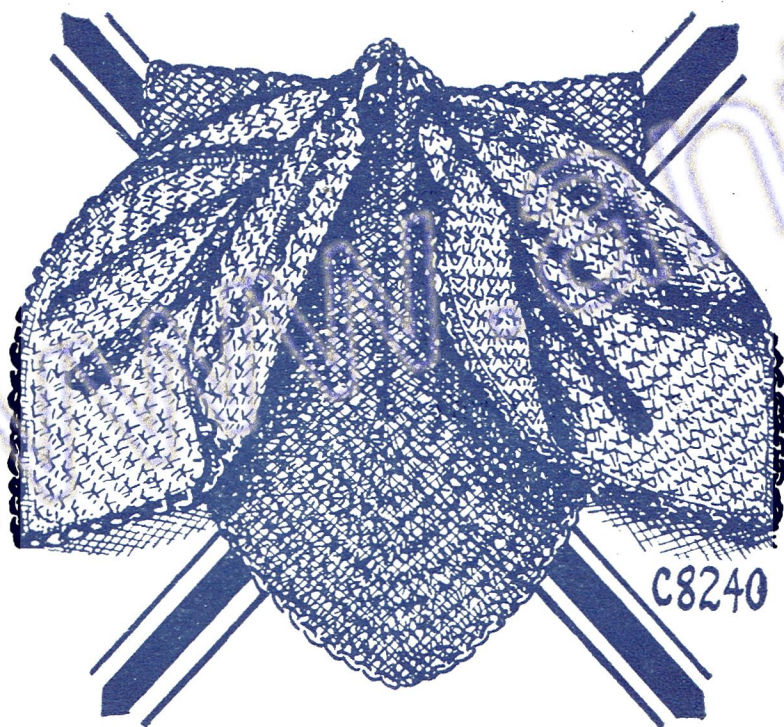
Arms: Take up 14 sts in arm opening, work around for 7 rows; change to light color or contrast for paws if you like; decrease work gradually until two yards are used up and close in a curve. Firmly attach head to body.

To learn to operate these toys will require a little practice. With the left hand, grasp the head and gently insert index finger of right hand to hold head and serve as neck. Slowly and with a twisting motion, push finger well up into the wooly head. Use thumb in one arm and middle finger in the other, curving other fingers over palm.

Your toy can wave, clap hands, scratch, wash his face and so on. Snuggle the monkey in the crook of your left arm, let him peek out, or jump back in shy surprise, covering his ears with his hands and snuggling closer. You'll find there's no end of fun in the manipulation of finger puppets.

Calla Lily Pan Holders

With white Frost-Tone or Perle Cotton no heavier than Number 5, and a number 3 hook, ch (chain) 37, make 35 s c (single crochet) on ch. Next row increase on each end. Next row even. Continue these 2 rows for 18 rows. 18 rows even. Then decrease every other row on ends until 4 sts (stitches) remain;



take up sts to form point. S c around entire lily. Make one of white and one of yellow. Center:

with yellow, ch 5, make 4 s c on ch. Next row, 2 s c in each st. Continue until center measures 5 inches. Make orange center for yellow lily.

Leaf: with dark green, ch 40, make s c on both sides of ch. Make 3 rows, 2 sts in top to turn. Next row, work up one side leaving 6 sts at end and work back to bottom. Continue working this way, also increase at bottom every other row, until only 6 sts remain. Work other side same way. Then work s c around both sides for 10 rows. 1 s c row across bottom end.

To make stem end, with green work 14 s c into folded end of lily, crochet around and decrease every other stitch until a point results. Ch 20 and work back s c, fasten end of stem to form a loop. Stem may be done in d c for greater width.

You will need about 85 yards for each lily and for the leaf, and 7 yards for center.

To Bind Workbaskets and Other Magazines

A year of WORKBASKETS makes a small compact volume when nicely bound. Larger magazines may be done up a year at a time, though with some, six issues are enough. Stack the numbers to be bound, backs together in a straight line. With a heavy needle, hammer and slender nail or automatic drill, using a small bit, puncture the stack of magazines. For WORKBASKETS, begin about an inch from top or bottom and make six holes an inch apart (always use an even number); larger magazines may have six or eight holes spaced evenly along the back. Keep holes about a quarter inch from back edge.

You are now ready to stitch these together. With light cord or heavy thread, point needle down in first hole; make stitch on bottom, up in second hole, and so on, drawing the thread tight, and leaving enough of an end to tie. When you have sewed through the last hole, come back again in reverse order, this time taking the stitch on top first; always draw thread tight. Knot the ends of threads.

To make the cover, use heavy cardboard; measure from the stitching at back and let cardboard extend from $\frac{3}{8}$ to $\frac{1}{4}$ inch beyond top, front and bottom of magazines; cut two covers. The back will remain semi-soft and requires no cardboard. For this and

the covers, use bookbinder's cloth or any firm material and glue. A nice effect is gained by using darker material for the back than for the covers. Cut a strip for the back $3\frac{1}{2} \times 10\frac{1}{2}$; larger for larger magazines.

Lay cardboard covers on flat surface, open and parallel, spacing an inch apart. Glue strip to cardboard, lapping $1\frac{1}{4}$ inch on each cover. Turn over and lap ends in; glue to covers. Cut strip to line inside of back $\frac{1}{2}$ inch shorter than cardboards, and $2\frac{1}{4}$ inches wide and glue to inside of cover. No glue is used between back and lining strip.

The covers are next: lay cloth 1 inch from back edge of cardboard; cut so it is an inch larger, top, front and bottom, than cardboard, and glue. Lap edges to inside, mitre or lap corners, and glue. Cover the inside with paper of harmonizing or contrasting shade, cut $\frac{1}{4}$ inch smaller all around than cover cardboard. The glue on the outside may be omitted, if lapped edges are well stretched.

Fit covers neatly over bound magazines, all edges even, back pulled snugly, and stitch as before, in matching thread; this time begin inside the back cover, so that the final knot will be on the inside.

On the NUMO sheet, you will find a design to use for the front cover of your book. Transfer this, then embroider, ink or crayon it in.

You will love the waterlily design as shown on the front cover. The sprays of smaller flowers may be worked in many dainty colors. NUMO

hot iron transfer number CW8365 for 10c brings you a full sheet of designs, pillow slip and scarf ends, as well as smaller pieces suitable for corners or even for napkins.

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