

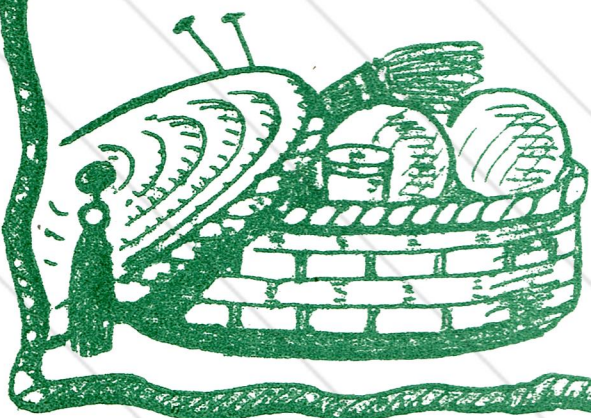
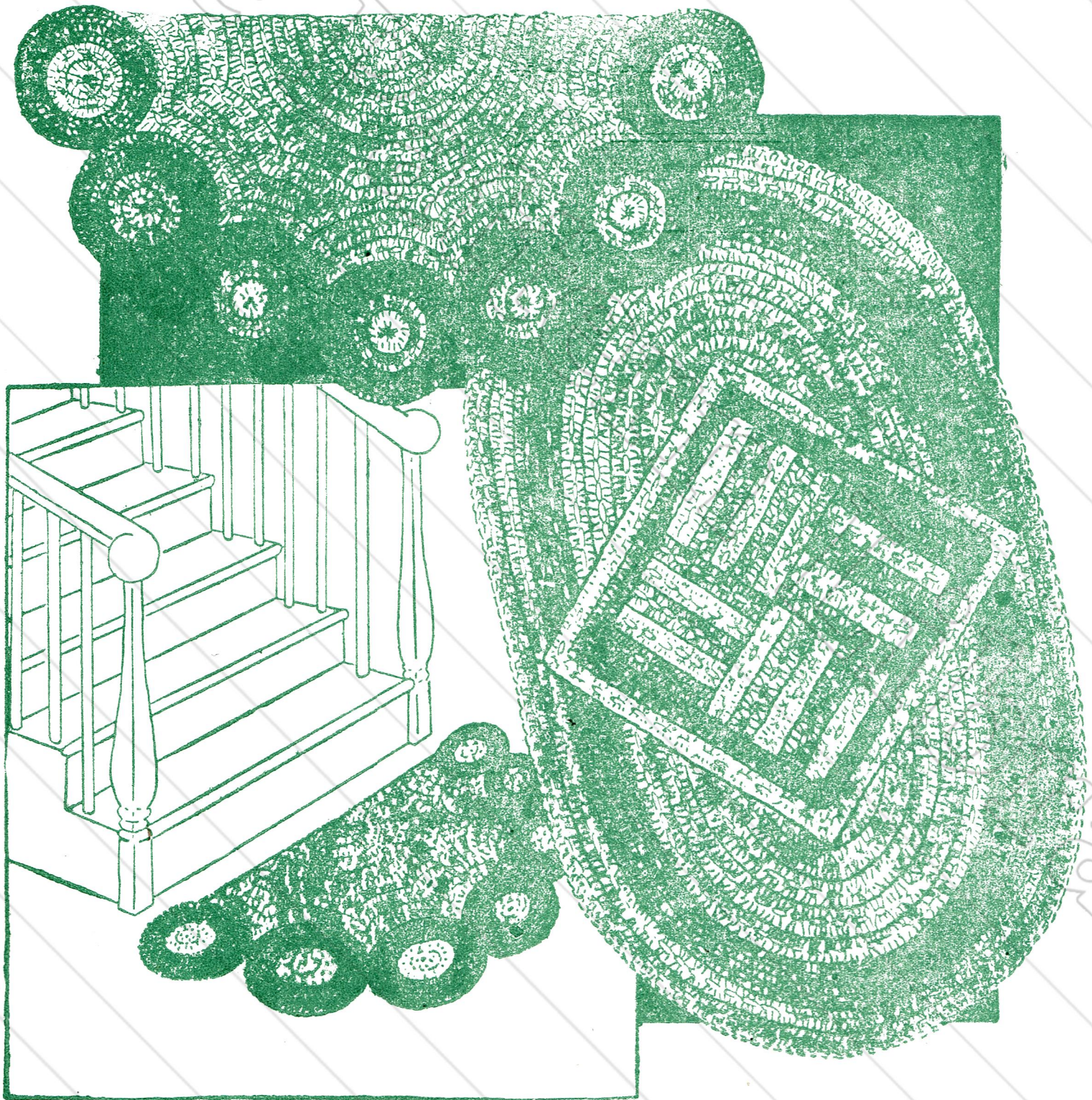
Aunt Martha's Work Basket

HOME AND NEEDLECRAFT
For PLEASURE and PROFIT

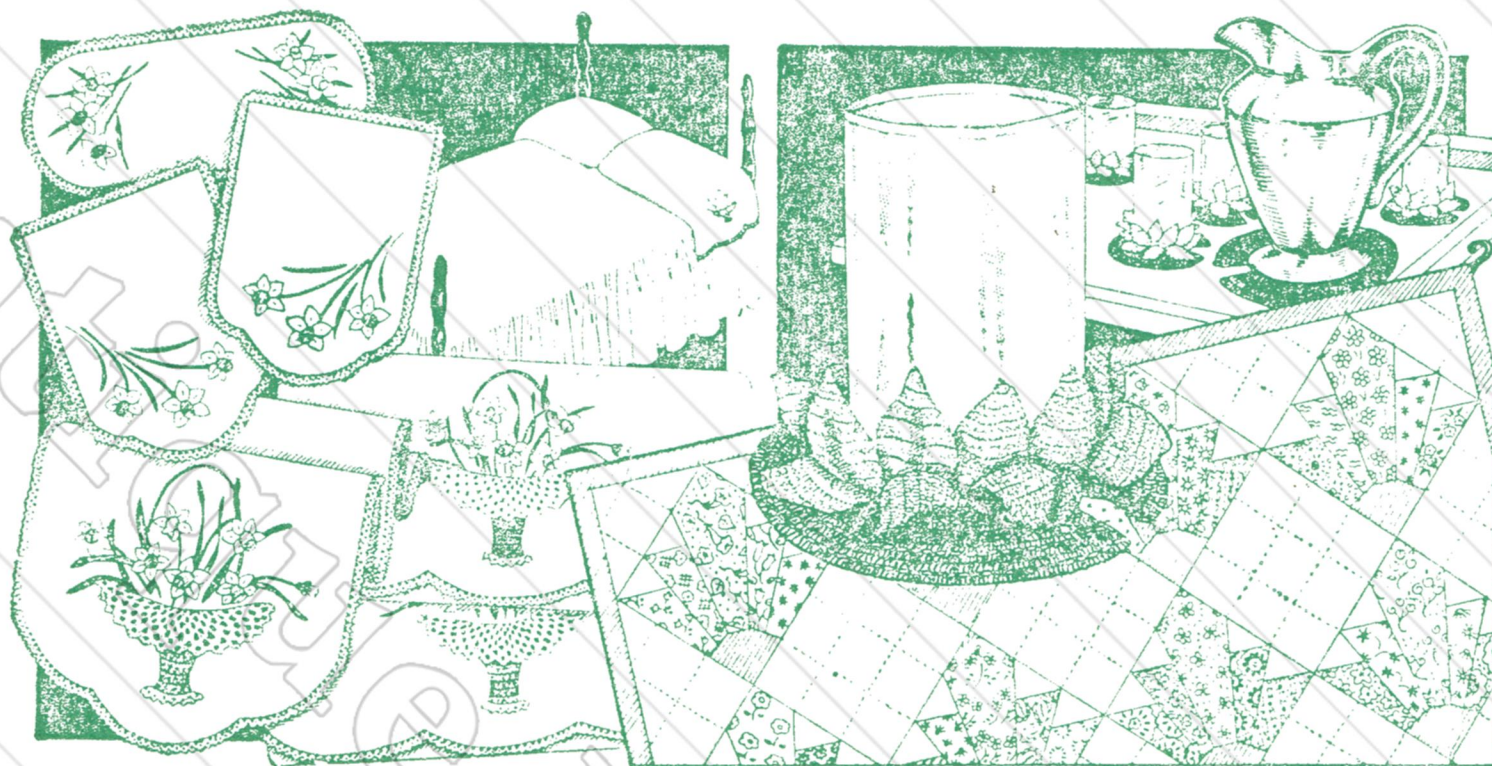
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IDEAS for the Bazaar, the Home,
Gifts and Sparetime Money-makers
—with Many Inexpensive, Easily
Made Articles that find a Ready Sale.



The next Workbasket will bring you directions for the crocheted rugs shown on the cover, as well as the items shown above. The daffodil motifs for the bedroom ensemble may have embroidered

baskets or you may crochet the baskets from easy directions. The crocheted waterlily refreshment set makes interesting pick-up work, and your quilt will be the pieced Flower Print Fan.

Directions for the Transfer

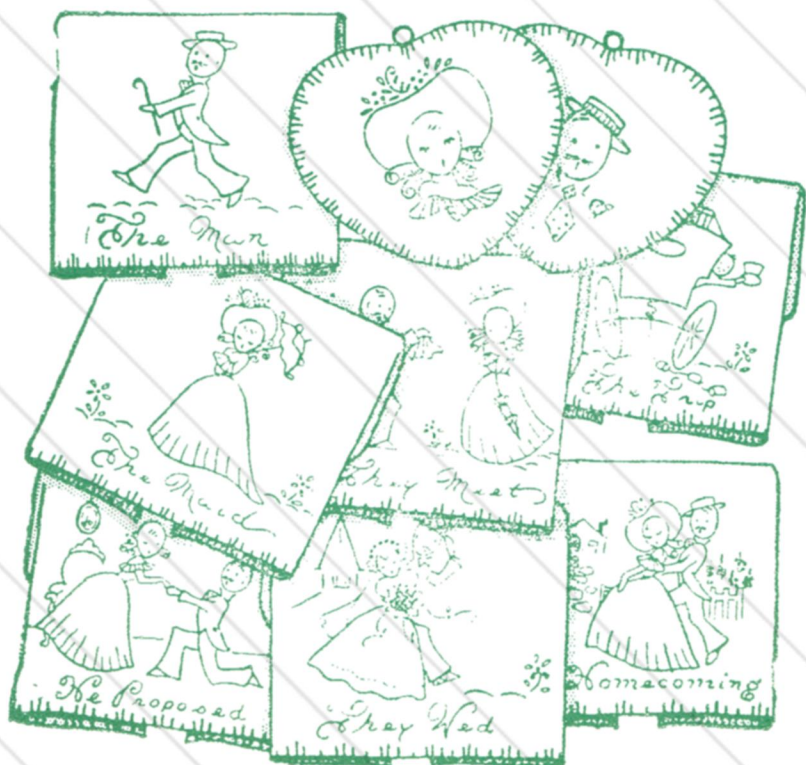
Stamp the seven tea towel designs on corners or ends of tea towels and embroider in outline or tiny running stitch. One color such as green, blue, or red may be used for the entire set, or natural colors may be preferred. In this case black would be suitable for the man's suit, white for the bride's wed-

ding dress; other dresses in various colors. Faces, hands and arms may be flesh or pink; girl's hair yellow; man's hair brown. Eyes blue, mouths red, flowers in dainty pastels; buggy, church, etc., in black, brown or gray; and the

lettering in any color which you wish to predominate. Pan holders may be stamped on muslin and embroidered to match the tea towels, or, if red fits into your color scheme, stamp the hearts on red and applique parts of the design. Cut a plain back for each pan holder and put several thicknesses of padding between front and back. Close edges with buttonhole or blanket stitch and make a loop at the top for hanging.

Four pillow slip motifs are given and each may be re-stamped to make the pair. The cutwork motif shown may be stamped over a colored hem. First add the hems to your slips and cut the top so that it fits along under the top line of the leaves when the motifs are stamped.

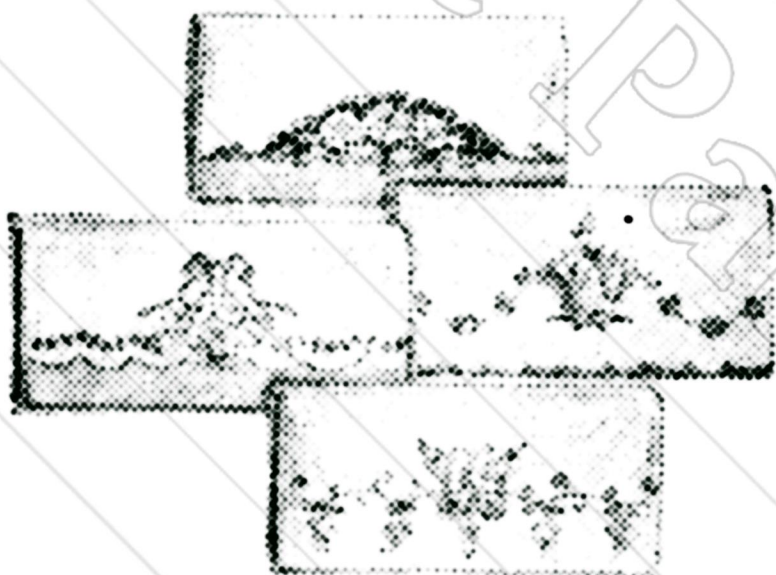
Work all parts of the design before cutting out the portions marked X. The lines between the X spaces indicate bars. Make a foundation for the bars by catching your floss back and forth from ends of bar lines two or three times. Work over these foundation threads closely with buttonhole, or you may weave your bars. To do this: go over half of the threads and under the other half from one side, then turn and go over half and under half from the other side. This makes a flat uniform bar.



ding dress; other dresses in various colors. Faces, hands and arms may be flesh or pink; girl's hair yellow; man's hair brown. Eyes blue, mouths red, flowers in dainty pastels; buggy, church, etc., in black, brown or gray; and the

Work between all double lines in buttonhole or solid embroidery. A row or two of running stitch worked between these lines before the buttonholing is done will give the work a raised effect. Work single lines in outline or running stitch.

The basket may be done in outline and eyelets, with the bow in solid embroidery. Petals may be in lazy daisy; the centers worked in outline, buttonhole stitch from the center, solid embroidery, or grouped French knots; stems in outline. If you desire, the basket may be appliqued in color before it is embroidered.



The butterfly motif may be embroidered or appliqued, and has a colored border beneath the scallops formed by stems.

The trellis may be worked in outline or running stitch, flowers in rambler rose stitch, leaves in lazy daisy, outline or solid stitch; the small flowers are French knots and blanket stitch may be used for the grass.

How to Use Aunt Martha's Numo Hot Iron Transfers

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

NUMO patterns stamp in blue and give best results on light cotton materials. Silks do not withstand hot temperatures and most heavy linens contain

large amounts of dressing which cause it to scorch easily. For use on dark materials rub chalk or lump starch on back of pattern and then trace lines as stamped on the paper to your material.

1. Iron must be very hot, almost, but not quite scorching.

2. This transfer will seem wrong side out, but the design you stamp will be like the picture. Cut out that portion of pattern you intend to use and place it PRINTED SIDE DOWN where it is to be stamped. Cover with larger piece of paper to prevent slipping and press, moving your iron to keep from possible scorching.

3. For your convenience a "test" design is included. Use this on a scrap of material, remembering that the design is transferred slowly.

FOR BEST RESULTS YOUR IRON MUST BE ALMOST SCORCHING HOT.

The Engagement Ring Quilt

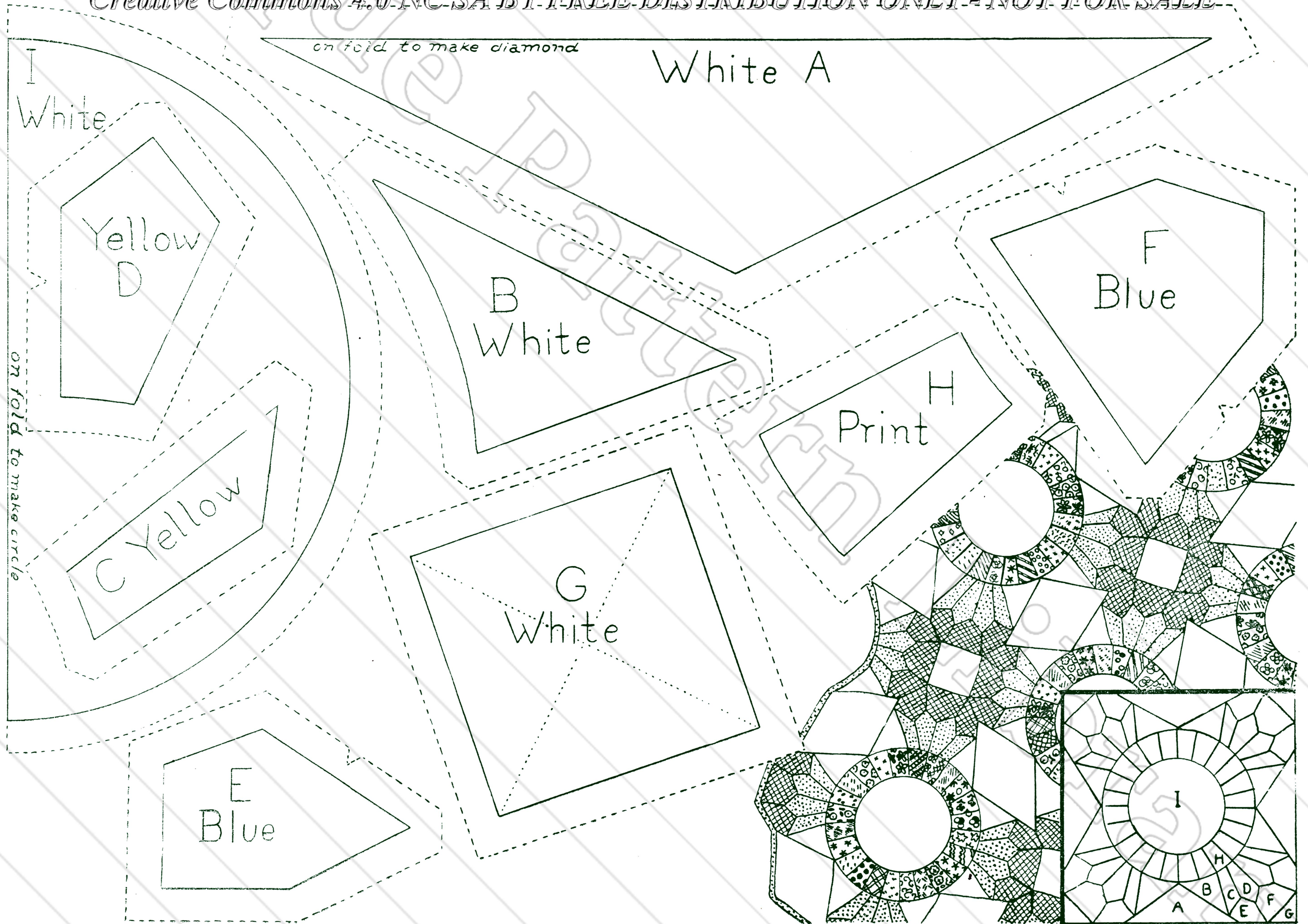
The secret of making this quilt lies in cutting each piece accurately and keeping all seams of uniform $\frac{1}{4}$ -inch depth. Your pattern gives you cutting guides for all pieces, with identifying letters and notches to make assembling easier. After you have pieced one block the others will come naturally.

For each 12-inch block you will need the following pieces: A-4, B-8, C-8, D-8, E-8, F-4, G-4, H-24, I-1.

If reversible material is used for C, D and E pieces all may be cut and then turned, otherwise cut 4 and turn the pattern before cutting the other 4.

The simpler method is to piece each 12-inch block separately, and set them together. A little more patience, however, will enable you to set your blocks in an allover pattern. Portions of A and G pieces needed for either method are given.

The ring is made up of 24 "H" pieces, and the best way to assemble these is by sewing 12 "H" pieces together in a half circle. Be sure to make all seams a full $\frac{1}{4}$ inch. Sew the other 12 "H" pieces together. Cut a white circle "I" and notch at four quarter section points. Pin one 12-piece strip to one-half of the circle, leave $\frac{1}{4}$ -inch seam allowance on each end of strip and fit 6 "H" sections exactly between 2 notches indicating one-quarter of circle. In sewing the strip to the circle, hold the pieced



strip toward you and feed any extra fullness into the needle.

If your pieced strip should seem entirely too full, take deeper seams between the "H" sections before sewing strip to the circle. Sew the other 12-piece strip to other side of circle and close ends with 1/4-inch seams. When pressed, this ring of 24 pieces should lie perfectly flat around the white circle.

If you desire larger pieces in your pieced circle, you may use 12 "H" pieces instead of the 24 small ones. In this case place the inside line on one side of the "H" pattern on a fold of material and cut double, being sure to leave off the seam allowance at the fold.

The 24 "H" pieces which make up the ring may all be of print, or plain colors may be used at intervals. An attractive arrangement uses 12 different prints, 2 of each kind, in each circle. Arrange the 12 pieces in pleasing order and sew together, the other 12 pieces are assembled in reverse and when joined to the white circle, each of the two prints which are alike will be exactly opposite the other.

Next, assemble the 4 pieces (2 of "C" and 2 of "D") which form the mounting for the stone. A pretty solid yellow is attractive here. Be sure to join the 2 "D" pieces on the notched sides, as there is a slight difference in the shape of the 2 sides.

The stone or set of the ring may be of blue, green or rose. Aquamarine makes an exceptionally realistic combination with the yellow mounting. First, fit the V-shaped ends of "E" and "F" pieces into V-shaped spaces at top of "C" and "D" pieces and sew. Close the seams between the pieces, being sure to join the notched sides of "E" and "F," as the 2 sides of "E" pieces are different, and your corners will not fit if they are reversed.

Sew the short straight sides of "B" pieces to sides of "C" pieces, so that the curve of "B" will fit the pieced circle. Join this whole section to circle. The mounting and 2 "B" pieces should exactly cover 6 of the "H" pieces in the pieced circle; the mounting fits above 2 "H" pieces and each of the "B" pieces fits above 2 "H" pieces.

Make three more of these sections and join to the rest of the circle. Sew white diamonds "A" to the sides between the "B" pieces, or use half of the "A" diamond if you are piecing sep-

arate 12-inch blocks. The white square "G" fits the top of "F" in the stone for an allover setting, and the dotted lines on the square indicate size of triangle to be used for separate 12-inch blocks. For the allover setting leave the diamond off one side of the second black and fit this to the first. Continue in this manner.

The quilt may be finished on the edge as shown in the illustration. The 12-inch blocks measured diagonally are 18 inches across and a quilt 5 blocks wide by 6 blocks long will measure about 90x108 inches. This gives enough length to cover the pillows nicely. Bind edge with yellow, or color used for stone.

If you choose, this may be made into a birthday quilt by using the appropriate color of the desired month for the stone.

Honeymoon Cottage Pan Holders

Both of these pan holders are crocheted with 2 strands of thread to give weight. One is made entirely of single crochet (s c), while the other combines s c and double crochet (d c). String in white or natural color is best for the house, and the doors, windows, and roofs may be made of colored string, or a heavy mercerized thread of similar weight, No. 5 is about right.

The doors are made first, and the white portion of the house crocheted around this with the windows crocheted in as you work the rows. The roofs and chimneys are then added.



The front view of the cottage, which has only two windows and a larger door, requires about 64 yards of white string or Lily mercerized, 36 yards of red or blue, and a number 3 hook.

To make the door, with 2 strands of color, ch 10, turn, sk 1 st of ch, s c back to end of ch, ch 1, turn, s c in each st to the other end of work, 2 s c in each of the 3 sts at end to make a rounded top to the door. S c down

the other side of door, ch 1, turn, s c back over door, increasing several sts on the rounded top to keep work flat, ch 1, turn, work another row over door, ch 1, turn, work another row, increasing as needed. This completes the door, with 4 rows of s c besides the beginning single row. Break off color.

Fasten white in the last s c at bottom of one side of door, ch 15, * turn, sk 1, s c back to door, sl st in st of door directly opposite the last s c in white, ch 1, turn, s c back to the outside of row, working 1 extra s c in last st to begin slanting side of house. Repeat from * until there are 9 rows, or your work is even with the top of door. Work in an extra s c at ends of rows which fit to rounded top of door if necessary. Break off white.

Fasten white in the other side of door in same manner, ch 15, turn, sk 1 st of ch and work 3 rows in white, increasing 1 s c at outside end. On the 4th row, work 3 s c from door, bring color through on last loop of 3rd white s c, work 6 s c in color for window, crocheting over the white threads, bring white through on last loop of 6th, and drop off color, s c to end in white, with an extra s c in end st, ch 1, turn, 2 more rows in the same manner, with 6 s c in color. Next row, reduce color to 4, leaving off 1 colored st on each side of window. Next row, repeat 4 color, break off. Next row, s c completely across, over window, door and other side of house. With the next row you begin reducing rows on each side to slant the roof. To do this—* ch 1, turn, sk 1 st, s c across to next to last s c of previous row. DO NOT work in last st, ch 1, turn, and s c back to next to last st. Repeat from *, 5 more times (10 rows). There should now be 13 rows of s c above door. The last row worked should have 21 s c. Next row, ch 1, turn, sk 1 st, 7 white s c, bring the color through, 5 s c in color for window, 7 white s c on other side. The window should appear exactly in the middle of the row. If you have more or less than the 21 sts in the previous row, center the 5 colored s c on this row. 2 more rows with 5 colored s c in each, above those in previous row. (Continue reducing on sides.)

Next row, reduce the color for window to 3 s c, leaving off one st on

each side, 1 more row with 3 colored s c. Break off color. Make 6 rows of white s c, reducing on each end. There should be only about 3 sts in the last row, break off white.

Fasten the color in st at one corner where the roof begins to slant up, work 2 s c in same st, s c to peak of roof, 2 or 3 extra s c across peak to keep work flat and shaped. S c down other side with 2 s c in the last st. Ch 3, turn, 1 d c in each st to peak, increase 3 or more d c across peak to give necessary fullness, d c down the other side, ch 2, sl st in at base of end s c in the first row of color for roof. Ch 1, turn. S c around rounded eave of roof, up side, across peak, down other side and around other eave. Break off.

For chimney, fasten the colored thread in at one side of peak, work 6 s c across peak (be sure these are centered). Ch 1, repeat 6 s c for 3 more rows. Next row, ch 1, 1 extra s c in first s c, s c across, with 2 s c in last st, fasten and break.

Fasten colored thread in center st of chimney, ch 12, sl st back in the st with beginning of ch, turn and work 14 s c over ch to make a loop for hanging. This will appear to be a ring of smoke coming from the chimney. If the door is not firmly attached to house on sides, whip around to close any openings.

The other cottage, showing a side view, has much more roof and three windows. This is made of alternating rows of s c and d c. To make this pan holder you will need 50 yards of white and 55 yards of color. Make the door first, using two strands of color. Ch 8, turn, sk 1 st of ch, s c to end of ch with 2 s c in last st. Ch 1, turn, s c back to other end, 2 s c in end st, 2 s c in end of 1st row of s c, 2 s c in first st on other side. S c down other side, ch 1, turn, s c around over door again with 4 extra sts in end to make a rounded top to the door. Crochet over any ends of thread or weave them through the work with your hook.

Fasten two strands of white in at the bottom of one side of door, ch 35, turn, sk 2 sts of ch, d c across to door. Sl st into the st of door directly opposite top of the last d c made, sl st into next st up on side of door. Turn, s c back to outer end of work, going in front thread only of stitches in previous row. In

working the rows of d c and s c you will notice that you are told to go only into the front of the stitch of previous row when working s c rows and into back of stitch of previous row when working d c rows. Be sure to follow this carefully as it will result in distinct ridges to resemble the siding on a house.

Ch 1, turn, going into back thread of stitch of previous row, work 5 d c, bring 2 strands of color through on last loop of 5th d c, make 5 d c with color, working over white thread. Bring white through on last loop of 5th d c in color, make 7 d c with white, working over colored thread. Bring color through on last loop of 7th white d c, 5 d c in color, drop color, d c to door in white, making 1 extra d c in st at door, sl st in next st at top of door, ch 1, turn. Go in front thread only of st and s c across in white to window, 5 s c in color over window, 7 white, 5 color, 5 white to end, ch 2, turn, d c across going into back of st with 5 white, 5 color, 7 white, 5 color, break off color. D c to door, 1 d c in st on rounded part of door, 4 s c across door, 1 d c in rounded part on other side of door, break off white.

Ch 5 in white, sl st into s c at bottom of other side of door. Ch 2, sl st up in 2nd st on side of door, turn, 5 d c across to end, ch 1, turn, s c to door going into front of st. Sl st in side of door, ch 2, sl st in st on door opposite end of 2 ch when it is stretched up side of door. Turn, work a row of d c across going into back of st, ch 1, turn, s c to door going into front of st, 1 s c on door, ch 2, fasten in top of d c at top of door, turn, 5 d c to end of work, going into back of st. Ch 1, turn, s c completely across house, going into front of st.

Ch 2, turn, and work a row of d c across going into back of st. Ch 1 to begin gable, turn, work 19 s c going into front of st, turn, going into back of st, work 1 sl st, 1 s c, ch 1, 14 d c, ch 1, 1 s c, sl st, turn; going into front of st work 3 sl st, ch 1, 1 s c in st with last sl st. 4 s c, bring the color for window through, 3 s c in color (this should be centered in the work and over the door). 4 s c, 1 sl st, turn, going into back of st, work 2 sl st, 1 s c, ch 1, 2 d c, 3 colored d c over window, 2 white d c, ch 1, 1 s c, 1 sl st, turn, going into front of st, 3 sl st; ch 1, 1 s c in same st with last sl st; 2 white s c, 3 s c in color, break off color. 2 white s c, 1 sl st, turn, going into front of st, sk 1 sl st, 1 sl st, ch 2, 5 d c, ch 1, 1 s c, turn, 2 sl st, going into back of st, 3 s c, 1 sl st, ch 1, 4 s c, ch 1, turn, 3 s c, ch 1, turn, 2 s c, ch 1, turn, 1 s c, break off.

With color, fasten in the outside end of sloping roof which goes up over door—to make eave, ch 3, turn, sk 1 st of 3 ch, s c in other 2 sts of ch, 38 s c up one side of gable, 2 or 3 extra s c at peak to turn, 38 s c down other side to corner of gable and roof. Sk 1 st in corner and s c across straight part of roof to end.

Ch 1, turn, sk 1 st, * s c back to gable, going into back of st, 2 sl st in side of gable, turn, s c across going into back of st, in all but last s c, ch 1, turn, sk 1 st. Repeat from * until roof extends one row above tip of gable.

Fold the pan holder to find center from side to side. Mark the approximate center on roof, fasten colored thread in 1 or 2 sts to one side of center, ch 7, turn, sk 1 st, 6 s c in rest of ch to roof, sl st in roof, turn, repeat 6 s c for 4 rows, break off. Make ring as on other cottage.

Address All Correspondence and Send Orders to

The Home Friend

549 W. Randolph, Chicago, Ill.