

Aunt Martha's

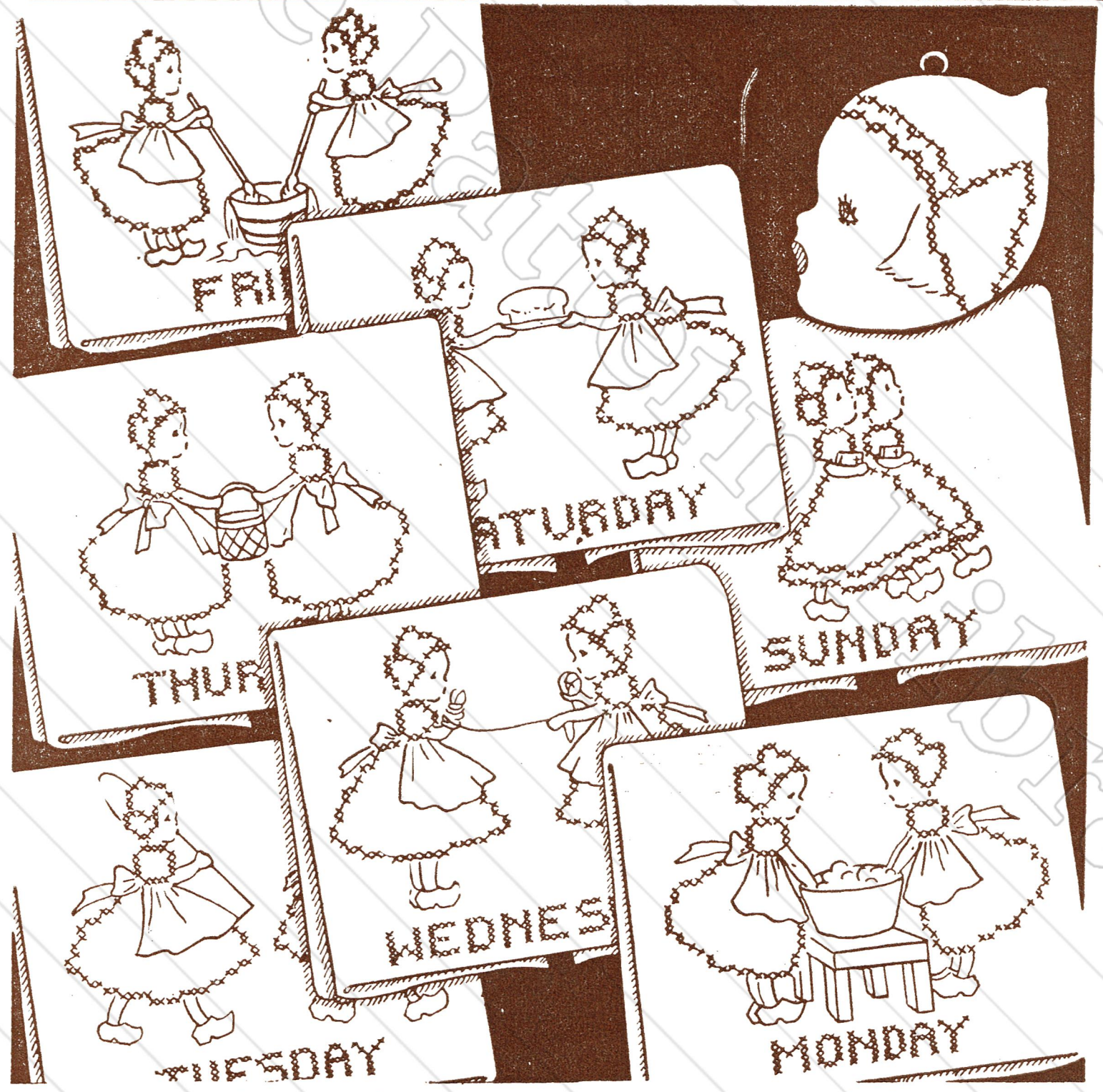
Work Basket

HOME AND NEEDLECRAFT
For PLEASURE and PROFIT

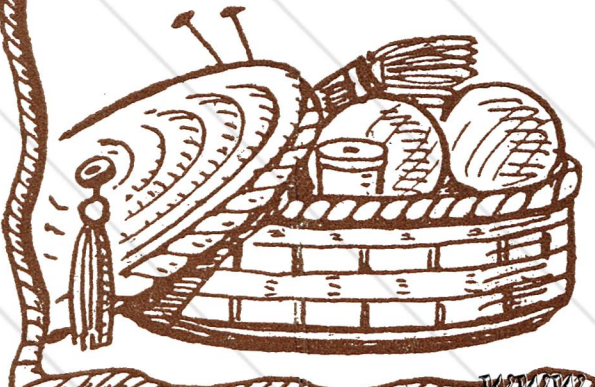
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(These designs come on next month's transfer.)



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



On the Transfer

The belt, purse, collar and cuffs, may all be made of the same material for a matching set, which is very pretty with plain colored frocks. Linen is a popular material, although linene, pique, and even muslin are used. White is the most practical for all purposes, but a set of navy or black is stunning with white or pastel dresses. Sets of yellow, pink and other colors are attractive on dark dresses.

If colored material is used the embroidery motifs may be done in colors to harmonize, or worked entirely in one color. Use outline and French knots, with long and short blanket stitch for the larger flowers, for a simple, quickly made set. Or if you prefer something

more elaborate, work your motifs solid.

A fairly coarse thread, about like Frost-Tone or Perle cotton is ideal, but if you have odds and ends of embroidery floss which you wish to use up, now is your chance. Use three or four strands of the floss at a time.

A combination in which several shades of blue predominate is very pleasing. The blue is used for the flowers and the horseshoe-shaped portion, while red, green, yellow and cerise are worked into the sections of the plume-shaped portions. The straight lines of the border may be outlined in green, the pointed line in red, and the two short lines in each point worked in a straight stitch in yellow or blue.

The purse is made from a piece of material $16\frac{3}{4} \times 9\frac{1}{2}$, (seams allowed). Stamp the flap design on one end of material, embroider, and line entire back of purse strip with muslin; fold as shown in the illustration and whip or stitch sides together, or wedge-shaped gussets may be inserted. Cardboard or buckram may be used between the cover and lining for stiffness if desired. Fasten at point with snap or button.

To lengthen the belt, first stamp full length given, then cut the last plume and small flower design off the straight end of belt pattern. Cut the belt in two between the sections and re-stamp, repeating the alternating designs for the needed length. Line the belt, collar and cuffs with muslin. The cuffs may also be used for glove tops.

The buckle which is given on the transfer may be cut from plywood or other thin board. Paint the design in colors to harmonize with the embroidered design, and when dry, give the entire buckle a coat of clear shellac.

The coaster set may be made from the same wood used for the buckle, or may be cut from cork or linoleum. Waterproof paint may be used to paint the designs, or oil paint may be covered with a coat of clear shellac as on the buckle. Use bright colors for the motifs—blue sky, white sand, yellow or orange sun, green cacti, red, blue and yellow vases and borders.

Stars and Stripes Forever

This quilt is very attractive if made with red, white, and blue stripes as suggested on the transfer. The stars may be in a variety of prints, although it is nice to carry out the patriotic color scheme here also, using only prints in red, white and blue.

If you do not care for such vivid colors in a quilt, you will find this pattern works up nicely with pastels substituted for the red and blue stripes.

Instructions for cutting your pieces and the number of each required, will be found on the transfer. Cut out along the dotted lines and seam along the solid lines. You will need about 6 yards of white, $1\frac{1}{3}$ yard of red, and 2 yards of blue, if the 2-inch borders are to be used. The stars are pieced from scraps

of print and applied on white blocks.

The quilting motif is given in the Workbasket, and this may be traced on the alternate plain blocks as shown, or you may prefer to simply quilt the star outline as given in the square.

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.

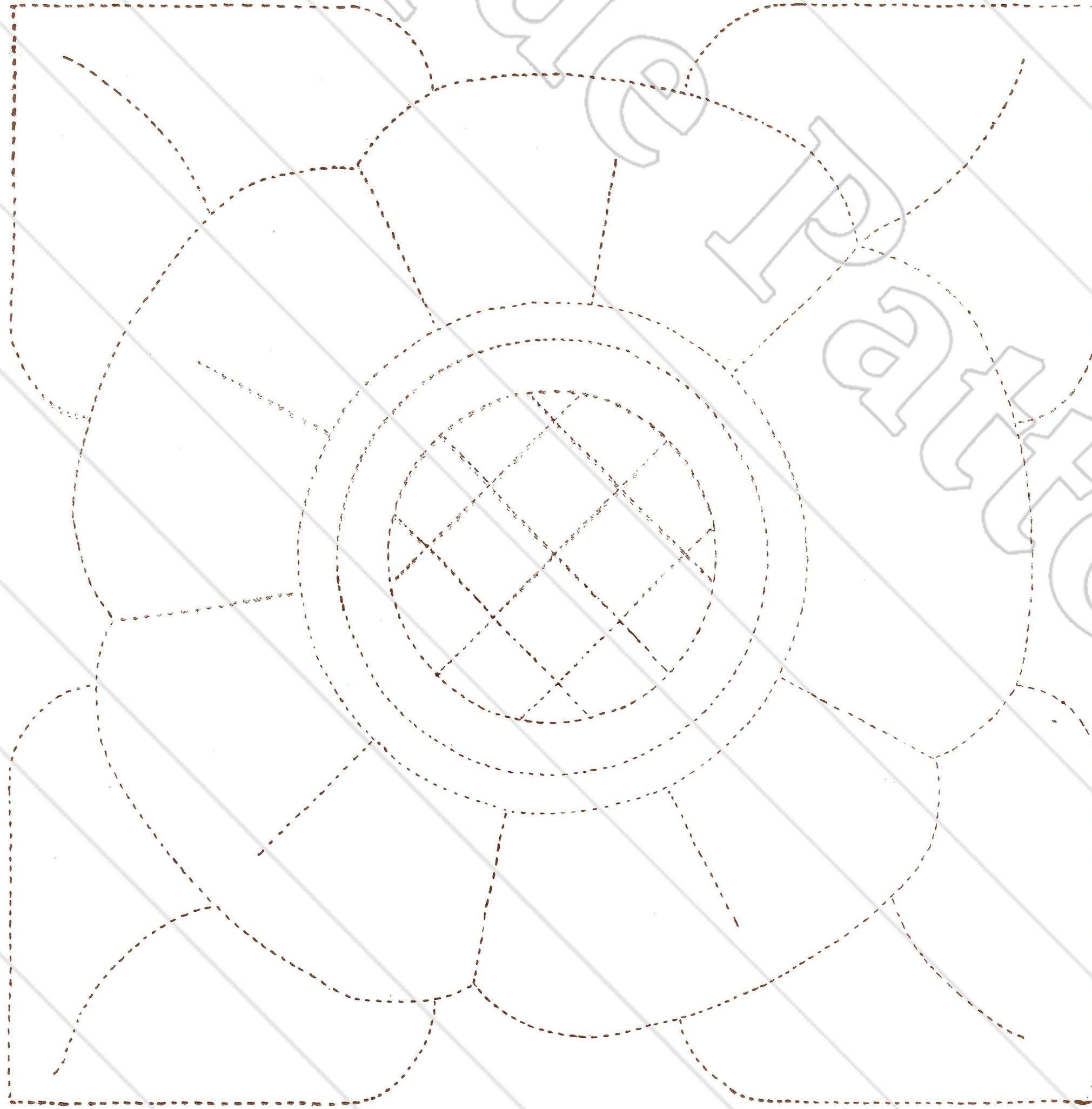
3. For your convenience a "test" design is included. Use this on a scrap of material, remembering that the design is transferred slowly.

FOR BEST RESULTS YOUR IRON MUST BE ALMOST SCORCHING HOT.

In the Future

Keynote of next month's **WORK-BASKET** is the transfer of the cunning little Dutch twin cross stitch tea towel motifs. There's a matching pan holder, of course. Designs for a tulip apron complete a kitchen ensemble from the land of dikes—Holland.

Your quilt pattern will be the lovely, colorful new Waterpoppy—an applique design of graceful charm. For those who crochet, there is an Iris filet crochet chair set and a Daisy doily.



The quilting design above fits the plain blocks of the Stars and Stripes quilt. You may find it easier to trace the design on your blocks before setting the quilt together.

If you wish to use stamping wax or powder, you may trace this motif on heavy paper, and perforate by stitching along the lines with an un-

threaded sewing machine. In stamping the design, be sure the side of the paper, on which the needle went in, is up, so that the wax or powder will go through the holes.

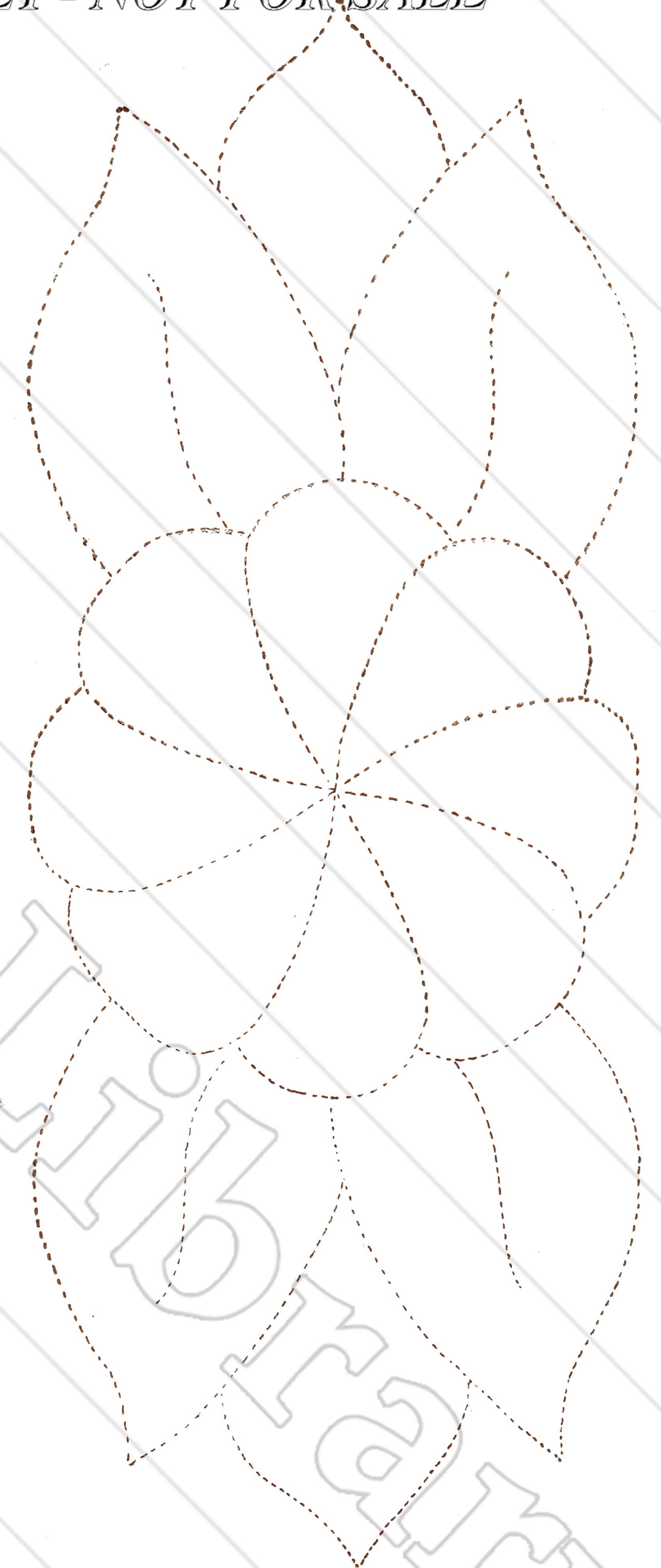
We can supply wax in blue, as C424, or rose, C425, at 25c per cake, and powder in blue, C427, or rose, C426, at 25c per package.

Versatile Motif

The design given at the right offers many possibilities both for quilting and otherwise. Repeated along the border of a quilt this is an ideal motif. To turn a border corner, cut the leaves from one end of the flower and move around over the top petals, so that the two groups of leaves just touch, then trace in the corner.

This is also an ideal motif for use on clothing. Quilt it on the lapels of a jacket or bolero, on sleeves or a purse, or the front of a belt which may be buckled in the back.

Then if you wish, applique and embroider the motif on towels, pillow slips or any number of household items. Worked up as a pink or yellow wild rose with a center of French knots, and green leaves, it is very attractive.





Decorative for Sports Wear

Among other revivals of the past century is the snood. Worn originally as a symbol of virginity, snoods soon became decorative or utilitarian; today they may even be made of silver or gold mesh, adorned with pearls and worn with formal dress. When made of gay colored mercerized thread, however, the snood goes in for hiking, picnics, tennis, gardening and a dozen other outdoor uses. With such thread, a number 5 hook serves best.

A mesh, much like the mesh of filet crochet is used, with half squares to make increases as sketched in the upper corner. Four meshes should measure about three inches, making the snood about 15 inches across.

Begin with a ch (chain) of 49, 1 d tr (double triple crochet—wrap thread around hook as in d c, 4 times and work off 2 loops at a time as in d c). This makes a half mesh and begins the diagonal line of increases. * Ch 4, 1 tr c in next 5th st on ch *. Repeat to end of ch. Ch 4, 1 tr tr (triple treble crochet—wrap thread 5 times and work off as above) into same st as last tr c, to make a half mesh increase at this end. Ch 9 to turn always and for 6 rows increase at each end of row, working meshes as above. On row 7, and the following 7 rows, make the edge straight—no increases—20 meshes across. In 15th row, begin decreases instead of making a mesh of last mesh of previous row, make 1 tr tr into 5th or corner stitch of that mesh; ch 5 to turn, 1 d tr into d tr between first two meshes of

this row. Narrow in same way at each end of each row until 8 meshes and 2 half meshes remain as in first row. Break and fasten thread.

To finish, press flat under damp cloth. Knot elastic to fit headsize and work over it and into edge of snood with s c—one into each st of edge.



POWDER PUFF

You will need a No. 3 hook, 20 or 25 yards mercerized thread such as Frost-Tone. Ch 4, join into ring with sl st, make 12 d c in ring, join. Next row, make 3 ch and work 2 d c in first st, 1 in next; repeat for row, taking up back thread of st in row below. Next row, 2 d c in each st. Next row, 2 d c in 1 st, 1 in next, repeat. Next row, 1 d c in first 4 sts, 2 in next, repeat.

Picot: 1 s c in each of 4 sts, ch 3 (1 picot); 1 s c in each of next 4, repeat. Sew cover on puff—this will fit about a 4-inch puff. Sew stick (about $\frac{3}{8}$ -inch thick) to puff and fasten with strip of adhesive tape. Wind stick with ribbon, making bow at each end of stick.

If you get a scratch on furniture down through the surface of the wood, put iodine on it and immediately remove. Be careful that the iodine does not spread over the surface, but merely apply it to the scratch. This of course would not apply to light colored furniture.

If you want to measure one-fourth cup of butter fill a cup three-fourths full of water and then put in enough butter to make a full cup. Any fraction of a cup may be measured in this way.



SOMBRERO NEEDLE CASE

Use a No. 3 hook, 50 yards of mercerized thread such as Frost-Tone. To make the top, ch 4, join into a ring with sl st; 17 d c in ring. Make 1 s c in each st until there are 11 rows s c. Next row, ch 5, skip 1 st, make 1 d c in next st, continue around row making 10 spaces, join. Next row, ch 3, make 4 d c in space, taking sts over ch instead of in ch; 1 d c on next d c, 4 in space and repeat. Next row, ch 5, make open spaces same as before. Next row, make 1 d c on d c and 2 d c in space; repeat. Last row, make 2 d c, a picot (ch 3 and sl st into top of last d c made), 2 d c in same st with first 2 d c; skip 2 sts and repeat for row.

BACK—Ch 4, join into ring with sl st; 18 d c in ring; join. Ch 3, make 2 d c in each st. Ch 3, make 2 d c in 1st st, 1 in next, repeat. Ch 3, make 2 d c in first st, 1 in each of next 2, ch 3, 2 d c in first st, 1 in each of next 4 or 5. Last row—same as for front. Cut 2 round pieces of French flannel and buttonhole st through edge for inside of needle book. Catch with heavy thread to one side of both brims.

To keep a cream pitcher from dripping cream on tablecloth, grease underneath portion of the lip of the pitcher with butter.

To keep milk sweet put into a panful a spoonful of horseradish (pure ground—no vinegar) or milk that is slightly sour can be sweetened with a little soda.

To prevent ants—a heavy chalk mark laid a finger's distance from your sugar box and all around (there must be no space uncovered) will prevent ants getting into your food.

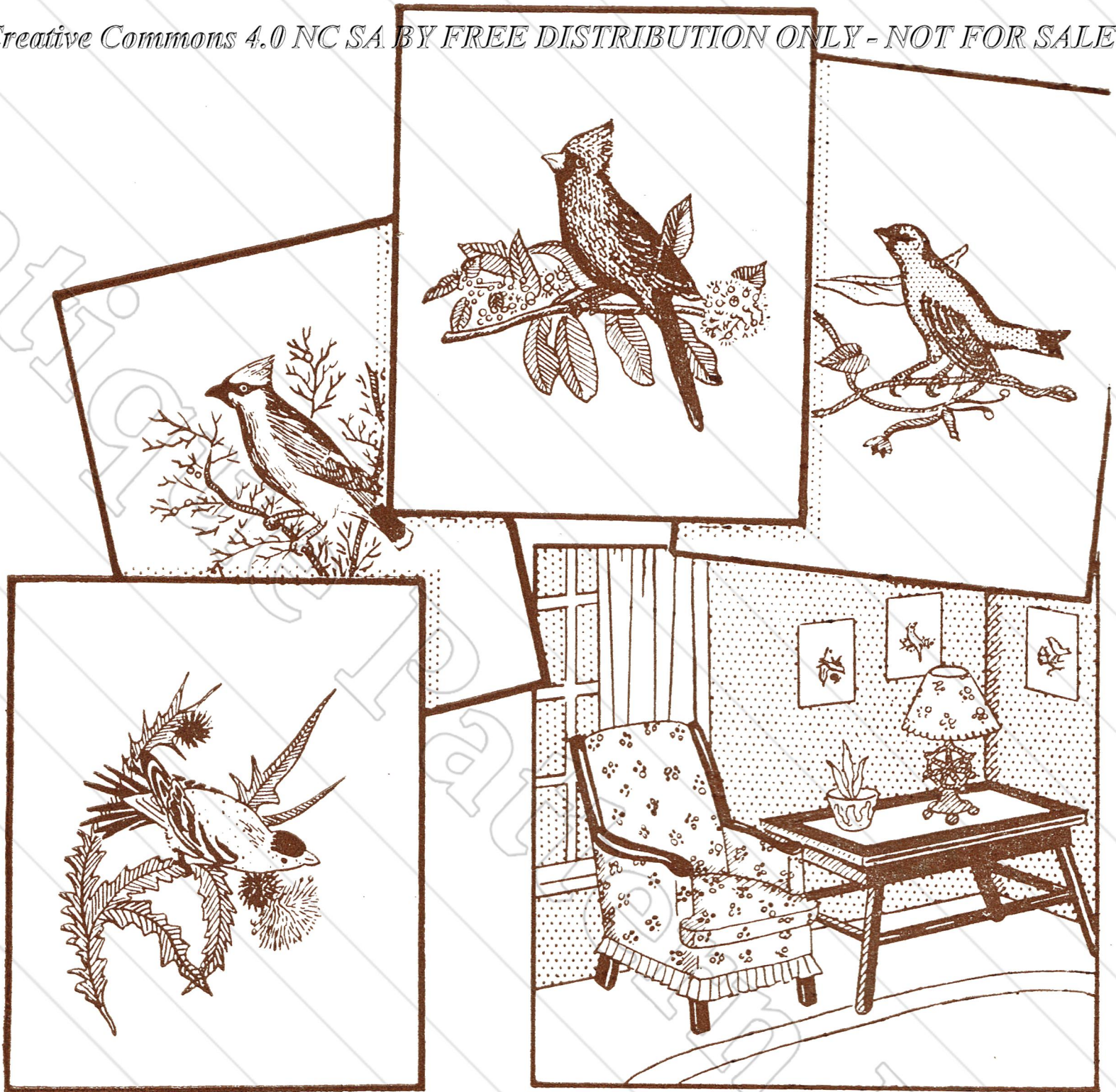
Here is an attractive and inexpensive trimming for linens and clothing which may be made from left-over bits of crochet thread. It is the crocheted version of that old standby, rick-rack, and is so easily made that you will enjoy working it up in your spare time so that you will have a supply on hand to meet your future needs.

All sizes of thread, from fine to quite heavy are adaptable, and the size of the rick-rack will vary accordingly. This trimming is especially pretty and practical on wash cloths, bath towels, and linens in both the peasant and Mexican trend. A luncheon set of linen or crash might have a border on each end made from several rows of this rick-rack in different colors such as red, green, yellow and blue.

To make rick-rack, first make a chain $\frac{1}{3}$ longer than the length desired for the finished piece of rick-rack. It is always wise to add a few extra stitches to this, as the end may be cut and whipped down if it should be too long. When you have finished the chain, skip one stitch of chain, * work 1 s c in each of the next 3 stitches of chain, 2 s c in the next stitch, 1 s c in each of the next 3 stitches, skip 2 stitches of chain, and repeat from * to end of chain.

This rick-rack may be used as an insertion and if a corner is to be turned, you may make a square turn in the work by skipping 2 stitches as given above, work 1 s c in each of the next 3 stitches, then skip 2 more stitches on chain. Continue as before from here. In sewing the rick-rack to linens, be sure that you do not stretch it, so that the points will be uniform in shape and size.

To make a heavier and wider braid with Frost Tone or perle cotton, chain 1-3 more than desired length as above. Sk 1 st of ch, *1 s c in each of the next 4 sts of ch, 3 s c in the next st, 1 s c in each of the next 5 sts, sk 2 sts, and repeat from * to the end of the chain. Ch 1, turn, next row, *1 s c in each of the next 5 sts, in the next st (at point) work 1 s c, ch 1, 1 s c in the same st with last s c, 1 s c in each of the next 4 s c, sk the st inside point and repeat from * to end of work.



Gorgeously Colored Birds in Embroidery

The many beautiful birds of our country are loved by all—here we give you the opportunity of reproducing in needlework four familiar songsters. The birds depicted are the Indigo Bunting, Cardinal, Cedar Waxwing and the Goldfinch. All four come to you for embroidery, each design about 9x12, stamped on soft white material as C8962M, 20c.

Realistic coloring of these birds can be accomplished most effectively in solid embroidery, but if you haven't the time to do this, outline will be pretty. When you've finished frame your work, and the result will be four unbelievably lovely and authentic pictures—suitable for hanging singly, as companion pictures or as a group of four.