

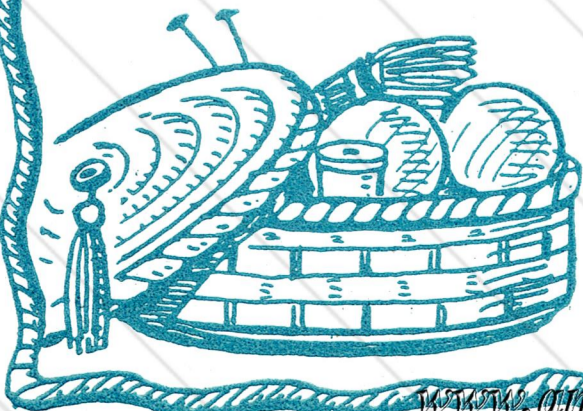
Aunt Martha's Work Basket

HOME AND NEEDLECRAFT
For PLEASURE and PROFIT

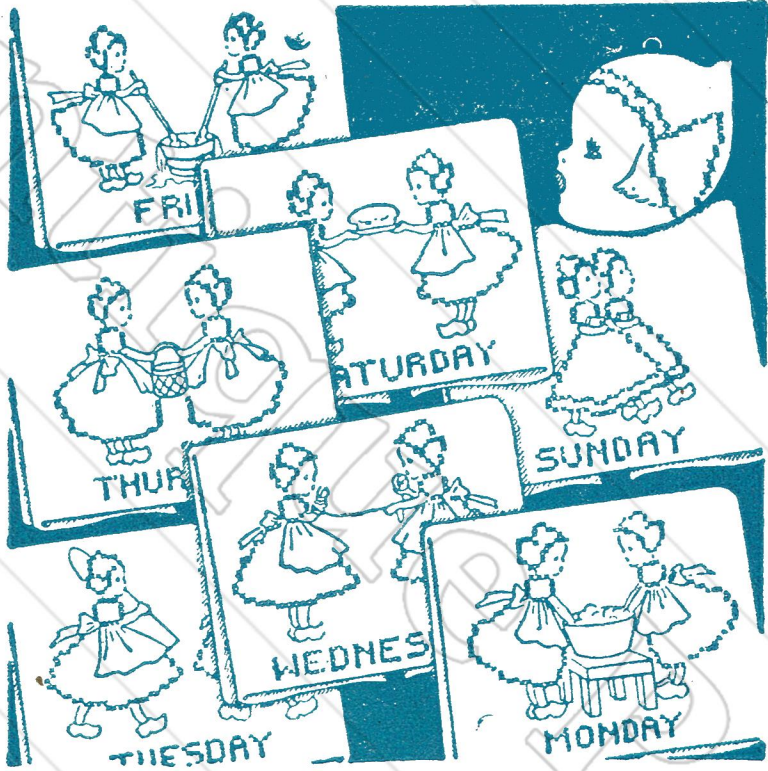
VOLUME 4

(1947)

NO. 11



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



Stamp the seven tea towel motifs on corners or ends of muslin tea towels and embroider in cross stitch and outline, using three strands of floss. The designs may be done entirely in one color, such as blue or red, or in natural colors. If several colors are to be used—the dress might be blue, apron and cap white or black which shows up better; hair yellow, eyes blue, mouth red; names of days and all background lines of black.

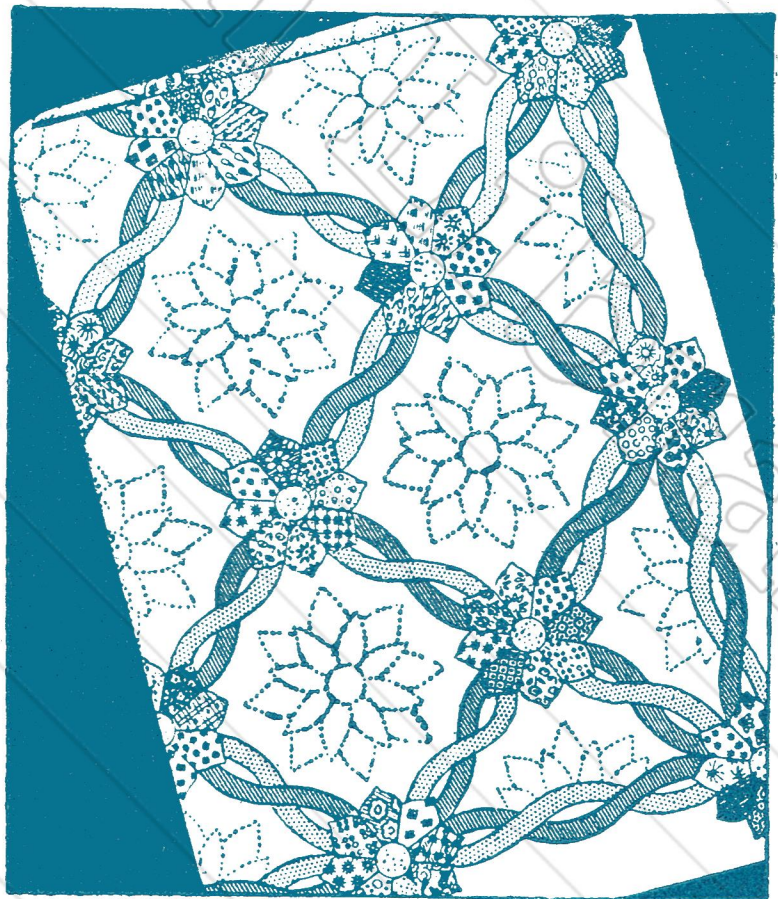


The apron may be made of unbleached muslin, or a plain colored material—about 1½ yards are needed. Stamp

yoke and cut double. Cut a piece 24x36 inches for skirt of apron. Stamp tulips across the 36-inch width, 2½ inches from the bottom, as directed on the transfer.

Cut two shoulder straps, gather notched end of each piece to fit between notches on yoke. Turn under narrow hems all around. The rows of crosses on the straps will go across bottom of collar formed at back. Work cross stitches with three strands of floss, using red and yellow for tulips and green for leaves; the straight rows of crosses might be black or blue. Or the apron may be worked to correspond with the tea towels.

Cut two ties 3½x24 inches or longer, hem, gather end, and stitch in end seams of double yoke, stitch bottom of shoulder straps in seam at top of yoke. Gather top of skirt to fit yoke, stitch to front of yoke and whip back of yoke down over gathers.



The Waterpoppy quilt is best suited to applique, although it may be pieced if desired. The illustration shows a corner of the quilt which is made of individual 12-inch blocks set together. When starting your quilt, it is well to

bear in mind that the appliqued print flower falls directly in the center of the 12-inch block, with half of the stem portions between flowers on each block. When the blocks are joined, the seams join the two halves of the twisted stems, and divide the large white block for the quilting design into four equal parts.

If you draw lines on the illustration parallel to the stems which run diagonally, and through the center of the quilting design, you will see exactly how the 12-inch block should look.

For an applique quilt about 74x91, you will need 32 12½-inch blocks (these blocks finish 12 inches when seams are taken out), 14 half blocks to fill in around the edge and 4 quarter blocks for the corners. Additional seam allowance should be made when cutting blocks in halves and quarters.

The pieces required for an applique quilt and for a pieced quilt differ, so note pattern carefully. Cut 400 print petals from the pattern with the rounded edge. (Cut all applique pieces on dotted line and turn under to solid line). Sew 8 petals into each circle (50 circles, counting border). Cut stems of two shades of green in quantities given on transfer. Find the center of 12½-inch block by folding through the center of each side to divide block into fourths. Crease along folds and baste one half piece of light and dark green stems cut from shorter pattern along each of the four creases, beginning at the edge of block and working toward center. Baste the circle of print petals exactly in the center of the block, covering the ends of the stems with edge of petals. Whip all edges down and applique the yellow center to flower.

The small oblong piece reading "214 white" will not be needed for an applique quilt. This fits the openings between stems on a pieced quilt, but it is easier when piecing to turn under edges of stems, entwine those for border, place small piece behind the opening, and whip edges of stems down.

A fourth of the quilting design is given, and around it an outline of the white piece which is used in piecing the quilt. Ignore this when appliqueing.

In making the half blocks for the border, it will be simpler to put only the two half stem sections on first. Then sew your quilt together, 4 blocks wide by 5 long, add a 3½-inch strip of white all around this, and applique the border design, with the stems over this seam. Trace quilting design on plain portion of blocks.

Material required: 6½ yards of white; 1½ yards of print or plain color, or 7 inches each of 8 different prints for flowers; 1½ yards of light green, 1½ yards of dark green, 6 inches of yellow.

It is much more economical to make an angel food cake if you begin a few days before making it. Substitute yellows for whites in other cooking, and store whites in tightly covered jar until ready to be used. By so doing, this favorite cake does not seem an extravagance, even when eggs are high.

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.

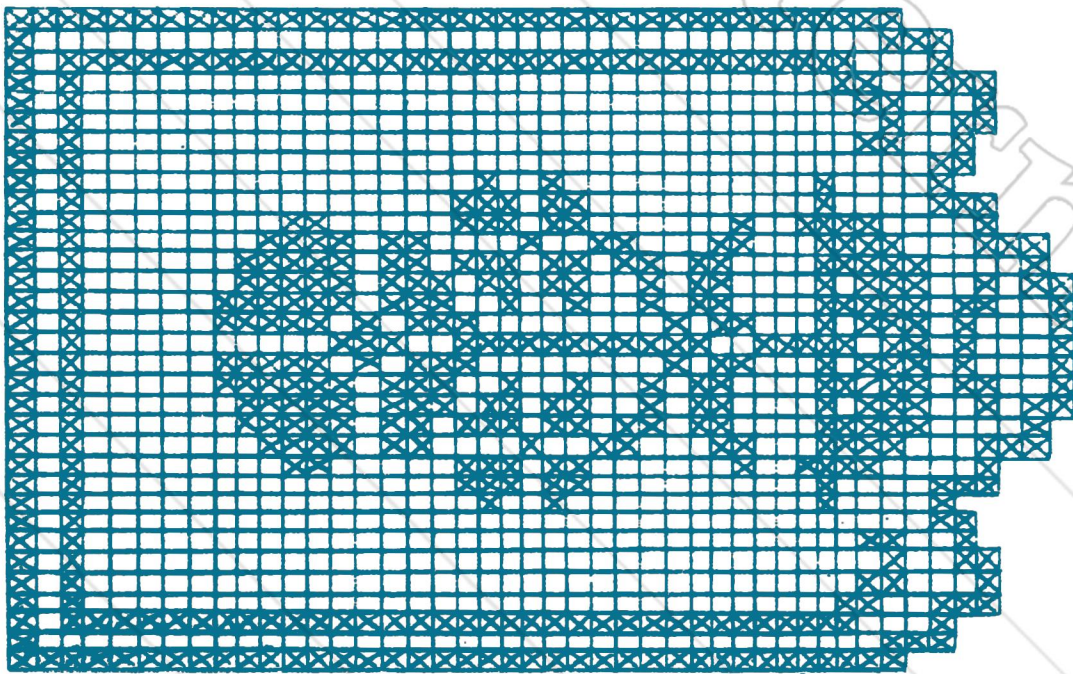
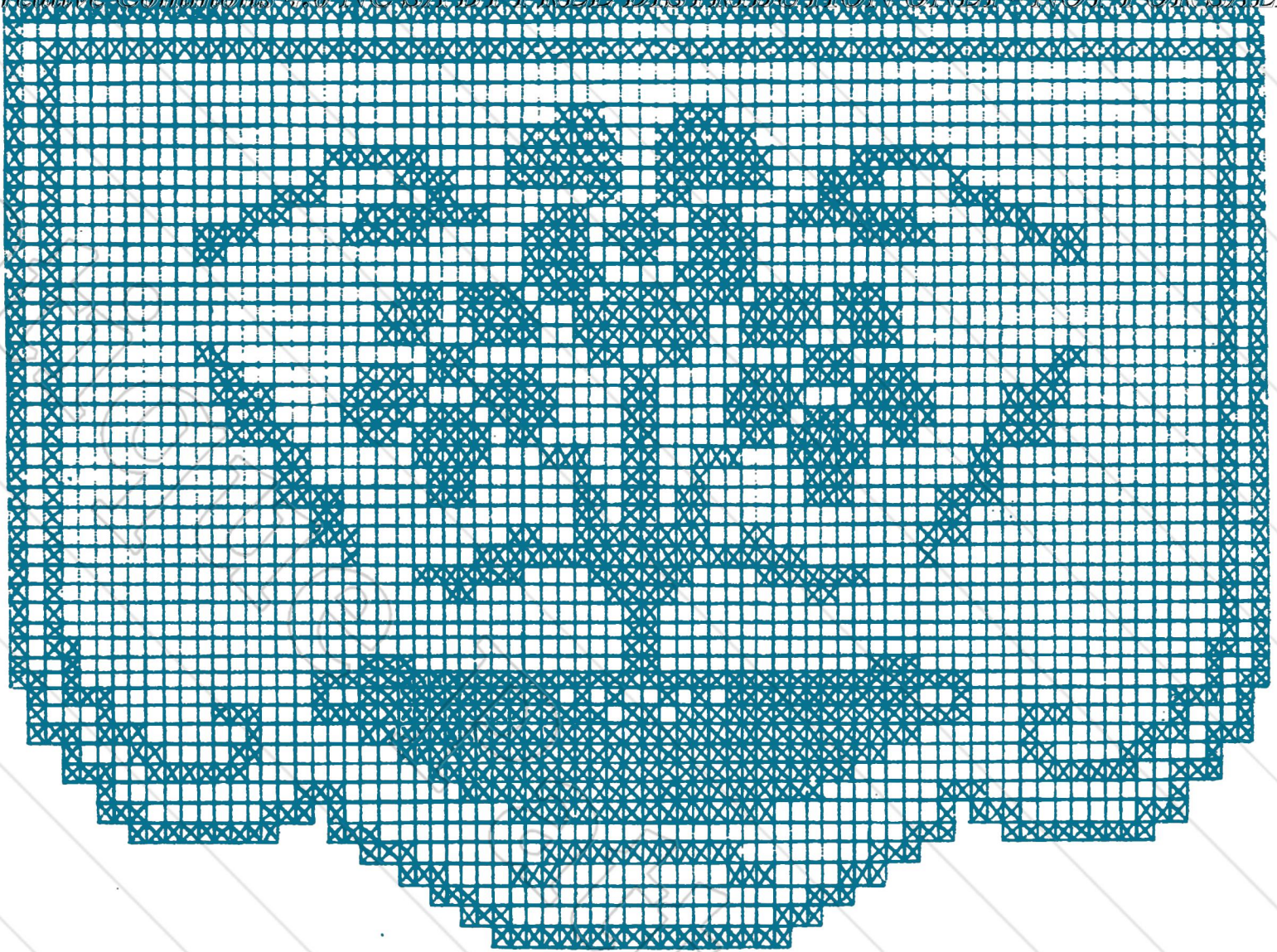
NUMO patterns stamp in blue and give best results on light cotton materials. Silks do not withstand hot temperatures and most heavy linens contain large amounts of dressing which cause it to scorch easily. For use on dark materials rub chalk or lump starch on back of pattern and then trace lines as stamped 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.



Directions for Filet Crochet

FILET CROCHET is composed of spaces (sp) and blocks (bl). When starting a pattern count the sp and bl in the first row and make a ch having 3 ch sts for each sp and each bl, plus 3 ch if the pattern begins with bl, or plus 5 ch if it begins with a sp. Skip first 8 ch, 1 d c.

SPACE: 1 d c or 2 ch, * ch 2, skip 2 sts on ch, 1 d c in next st and repeat from *. Always ch 5 to turn with

a sp on a straight edge. To decrease 1 sp on a straight edge, ch 1 turn, sl st into each ch to next d c, ch 5, 1 d c in next d c and repeat from 1st *. To decrease 2 sp sl st into each ch to 2nd d c and work as before. To increase 1 sp ch 8, turn, 1 d c in last d c and continue. To increase 2 sp ch 11, turn, skip 8 chs from hook, 1 d c in next ch, ch 2, skip 2, 1 d c in 1st d c and continue.

BLOCK: 4 d c over 4 sts of ch, or of previous row makes 1 bl. 7 d c makes 2 bl as 3 d c are added for each bl. To decrease 1 bl ch 1, turn, sl st in each st to 4th d c and work 5 ch for sp or 3 ch for 1st d c of bl. To increase 1 bl, ch 5, turn, skip 3 ch from hook, 2 d c in 2 ch and 1 d c in next d c.

Filet Chair Set

Use number 10 Lily Mercerized thread or other thread of equal weight in white or ecru, and a number 10 hook.

To make this set count the bl and sp of rows on the chart and work according to the filet directions given above. Blocks are indicated by X, and spaces by white. The pieces are worked up and down, instead of across, in order to make the uneven edge on the bottom. Work begins at bottom bl of last row on left side of each piece. To begin, count the sp and bl along one side, make a ch of three times this number. For instance, on the chair back there are 35 blocks on one side, multiply this number by 3 and you have 105. Ch 105, and as you will begin with a bl, ch 3 extra, turn, sk 3 ch and make 1 d c in next ch. 2 more d c in the next 2 ch will complete a bl. As this complete row is made up of bl, work to the end of ch with 1 d c in each st.

On the next row the work increases three blocks, ch 12 on end of work, turn, sk 3 sts on ch, 1 d c in each remaining st of ch, 1 d c in first d c of previous row, 3 more d c in next 3 sts. This completes 1 bl in line with 1st bl of 1st row. (When 1 bl appears alone it is composed of 4 d c, but when several bl appear together count 3 d c for each, except end bl, which will have 4. This row is composed of sp from here to the last mesh which is a bl to begin the border on the top.

From here count the spaces and blocks on the chart—all increases on the irregular edge are made the same way, adding 3 ch for each additional mesh and 3 to turn, the last 3 ch makes 1 d c of the first mesh on next row. Work arm pieces in the same manner.

To Bind Workbaskets

For the convenience of new subscribers who may wish to bind all 12 Workbaskets of Volume 4 after the next number, we reprint binding directions which appeared several years ago.

Stack the numbers to be bound, backs together in a straight line, and remove any transfer patterns. With hammer and slender nail or automatic drill, using a small bit, puncture the stack of magazines. Begin about an inch from top or bottom and make six holes an inch apart (always use an even number). Keep holes about 1/4-inch from back edge.

Thread heavy needle 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.

Covers of two sizes are suggested, the larger one will take care of the Workbasket and any unused portion of your transfer, while the smaller fits the magazine portion only. To make the cover, cut two pieces of heavy cardboard 5 1/2 x 8 or 6 x 8 1/2 inches. The back remains semi-soft and requires no cardboard. This is the section which goes over the back or left hand edge of the magazines, and holds the two cardboard covers together, but allows them to be flexible. For the back 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 1/2 x 10 1/2.

Lay cardboard covers on flat surface, open and parallel, an inch apart. Glue strip to cardboard, lapping 1/4 inch on each cover. Turn over and lap ends in; glue to covers. Cut strip to line inside of back 1/2 inch shorter than cardboards, and 2 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 cardboard.

Fit covers neatly over bound magazines, all edges even, back pulled snugly, and stitches through holes as before, in matching thread; this time begin inside the back cover, so that the final knot will be on the inside. Stitch through the soft back just at left hand edge of cardboard cover to fasten cover to magazines. Any unused portions of the transfers may be slipped back into the pages of the Workbaskets.

Care of Bathing Suits

Whether you have been in the water or not, always rinse your wool bathing suit when you take it off. Natural moisture from the body tends to make the wool deteriorate rather rapidly. Salt water should be rinsed out with fresh, of course. And it is not a good idea to use soap on the suit. Furthermore, don't hang it up to dry by one shoulder strap. Simply toss it over the line and take down as soon as dry.

Laundering Quilts

Patchwork quilts can be laundered successfully with warm water and plenty of soap suds. If the water is hard, use a softener, but be sure the softener and the soap are thoroughly dissolved before putting in the quilt. Allow the quilt to soak for about five minutes, then work the suds well through all parts. Do not rub on a board. If the edges are extra soiled, rub with soap and scrub with a small brush. Three or four rinsings in clear water should be sufficient. Do not wring. Press the water out between the hands or by pressing the quilt hard against the side of the tub. Stretch into shape on the line. If the wrinkles do not blow out sufficiently, allow the quilt to dry thoroughly, and press dry.

A colorful hot pad may be made by covering jar rubbers with yarn. Use a double crochet stitch. A contrasting color worked in single stitch around the covered rubber finishes it off nicely. With a chain stitch, divide the circle into fourths and work 5 French knots into the center in the contrasting color. Join the necessary number of covered jar rubber together with needle and thread.

Crocheted Doily

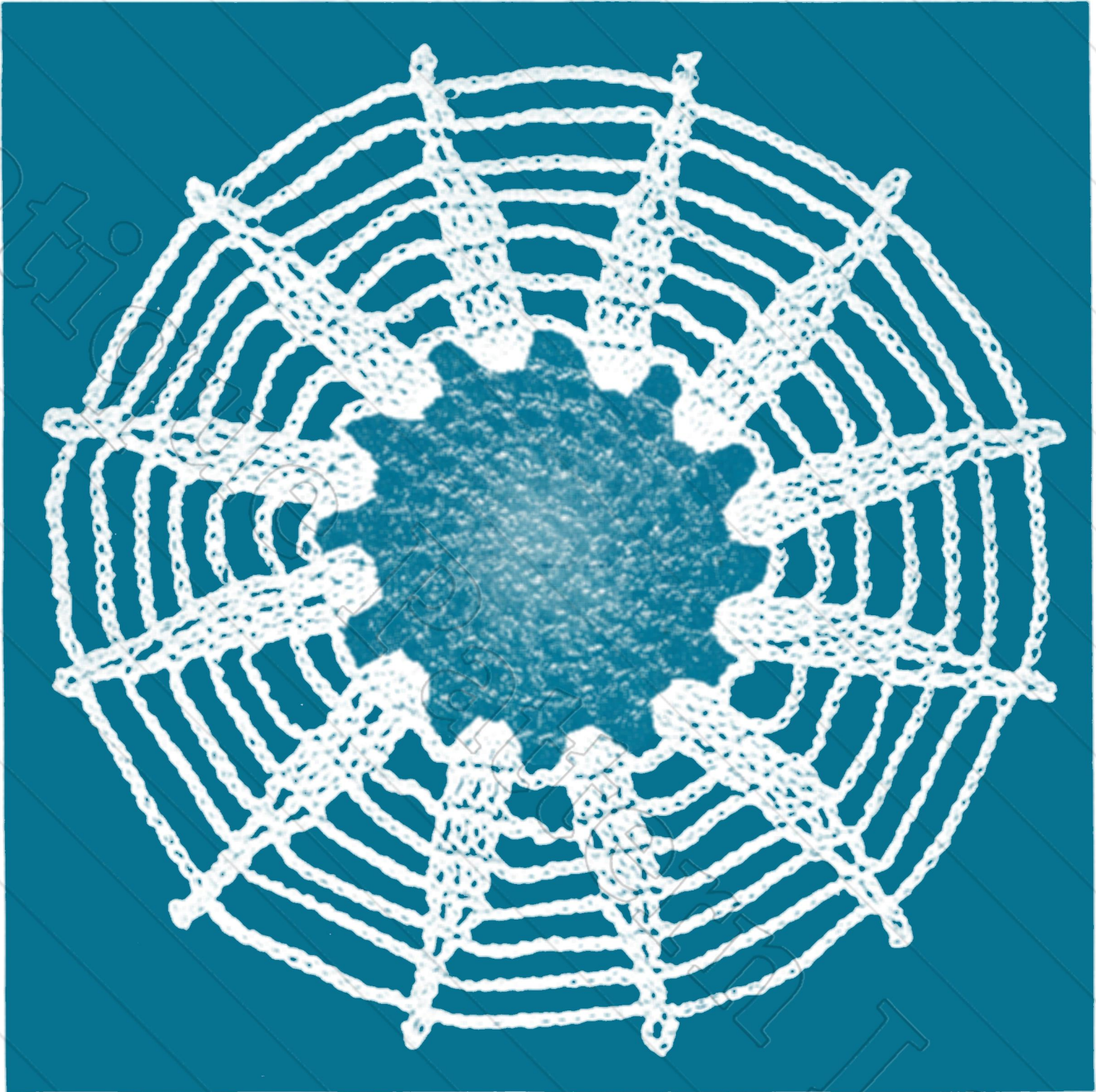
For a $7\frac{1}{2}$ -inch doily you will need 8 yards brown Frost-Tone or other mercerized thread for center, and 30 yards yellow for outside. Use a number 4 hook.

With brown, and working loosely, ch 4, sl st in 1st st of ch to form ring; ch 5, 1 d c on ring, * ch 2, 1 d c on ring, repeat from * 3 more times. Ch 2, sl st in 3rd st of 5 ch at beginning to close rnd. Ch 5, 1 d c over first 2 ch of previous rnd, ch 2, 1 d c in 1st d c of previous rnd, ** ch 2, 1 d c over next 2 ch, ch 2, 1 d c in next d c, repeat from ** all around. Ch 2 and sl st in 3rd st of 5 ch at beginning to close.

Next rnd, ch 5, and work as last rnd, with 1 d c over each 2 ch, ch 2 between and 1 d c in each d c; next rnd, ch 5, 1 d c in 1st d c of previous rnd. *** ch 2, 1 d c in next d c of previous rnd, repeat from *** all around. Ch 2, close with sl st in 3rd st of 5 ch at beginning. Ch 5, and repeat last rnd once more. There should be 24 openings in this rnd. Cut brown thread.

For a larger doily, or when using finer thread, you may increase the size of center as many rnds as you wish as long as you have an even number of openings in the last rnd, so that a petal may be worked in every other opening. This will increase the number of petals and chains around doily, but otherwise the directions remain the same. For longer petals, work additional rnds of 4 d c above 4 d c, etc., merely increasing length of ch between by 1 or 2 sts as required for fullness.

Fasten yellow over a 2 ch of last rnd of brown center, ch 3 (to count as d c) 4 d c over same 2 ch, * ch 4, sk one 2-ch opening, 5 d c over next 2 ch, repeat from * all around. This gives a rnd with 5 d c over every other opening and 4 ch between. Ch 4 at end and sl st in top of 3 ch at beginning. Ch 3, 3 d c in next 3 sts across top of 5 d c group below (if on any of these rnds your ch seems too tight to lay flat, either chain more loosely or add a st to ch, increasing number of sts in chains of each rnd thereafter. A certain amount of pucker will press out when work is finished). ** Ch 5, 4 d c in 4 sts above next 5 d c group, repeat from ** all around. Ch 5 at end and sl st in top of 3 ch at beginning.



The next rnd has 4 d c over each 4 d c group of rnd below, with 6 ch between. Always ch 3 for first d c of row and ch same number of sts in chains between petals on that rnd at end of rnd to close.

Next rnd also has 4 d c over 4 d c of rnd below, with 7 ch between. On this rnd, however, you decrease the sts across top of 4 d c so that the next rnd of 3 d c will fit on perfectly. To decrease—after the 3 ch, at beginning of rnd, loop thread over hook for a d c and insert hook under ch, then thread over hook and draw through 2 loops, thread over and insert hook under ch again, thread over, draw through 2 loops, thread over and draw through all remaining loops on hook. Make another d c over same 2 ch. This gives you 4

d c, but tops will be drawn together slightly with only 3 sts across.

The next rnd has 3 d c worked in 3 sts above 4 d c of last rnd, decreasing 1 st as in last rnd so that there will be 2 sts at top of each 3 d c. Ch 9 between each 3 d c group. Next rnd has 2 d c worked in 2 sts at top of each 3 d c below, with 11 ch between. Next rnd has 2 d c over each 2 d c of previous rnd, decrease these 2 d c, that is, work off as described for decrease, which will draw the 2 d c together with 1 st in a point at top, tapering petal. Ch 5, sl st in last d c just made to form a picot, ch 13, and repeat on each 2 d c of last row, with 13 ch between each petal.

Looking Forward

The next issue of the Workbasket will close the fourth year of its publication. And in honor of the occasion we have made a special effort to assemble a group of designs and directions which will not only be useful but unusual as well.

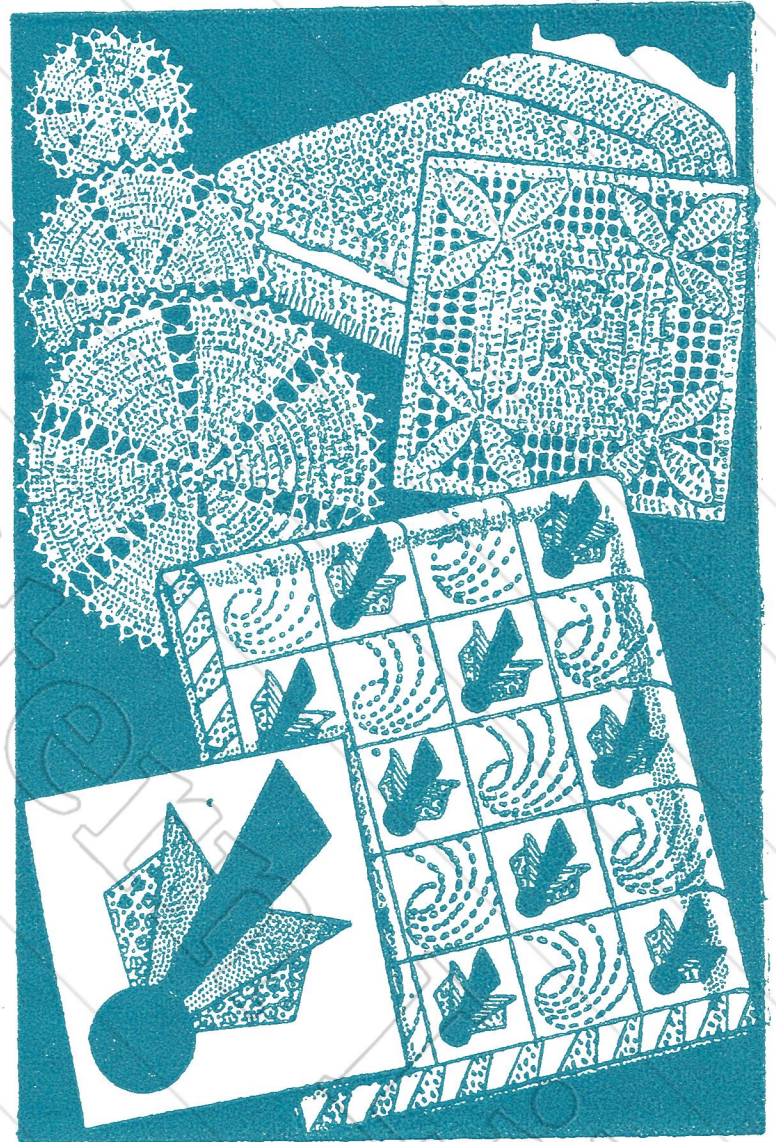
On the cover of this issue you will find a sample of what to expect next time. Ten new and decidedly different pan-holders—designed to make the gift and

to give you an exceptionally beautiful square medallion in imitation Guipure lace for a bedspread. Then for good measure there will be a set of round doilies in four sizes for a luncheon set.



bazaar season easier for you. The quaint picture shown, is lovely and may be quickly embroidered in 10x12-inch size.

In crochet we are pleased to be able



The Shooting Star quilt combines piecing with applique in a modern manner which is most pleasing.

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(Printed in U.S.A.)