

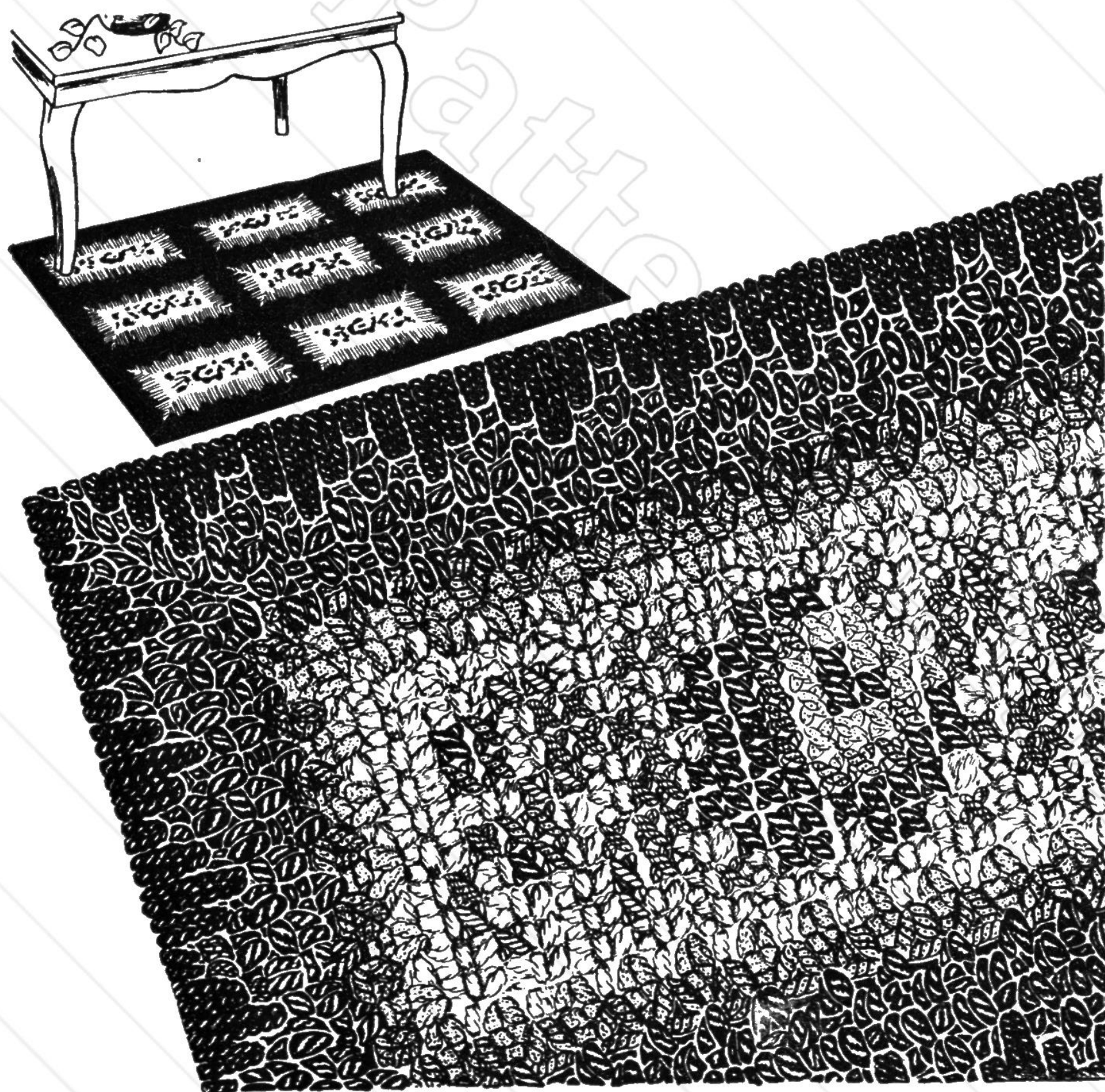
The Work Basket

HOME AND NEEDLECRAFT
For PLEASURE and PROFIT

VOLUME 13

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NUMBER 12



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

RUG IN CROCHETED NEEDLEPOINT

Shown on Front Cover

Here is an attractive rug that is made in blocks. It measures approximately 23x36 inches. To make this rug you will need about 320 yards of black, 480 yards of wine or maroon, 240 yards of beige and about 80 yards each of dusty rose, rose pink, emerald green and light green rug yarn. Use a size 00 crochet hook. You may also use discarded rayon hose or underwear, cut into narrow strips; also a lighter weight yarn may be desirable but more black will be needed. Select large pieces of rayon underwear that are about the same weight and dye them any desired colors to harmonize with your color scheme. This could also become an afghan or robe by following these same directions and using a light weight yarn. The rose in the center is worked in cross stitch for the needlepoint effect. A chart is given for the colors suggested.

Abbreviations: Ch (chain); st (stitch); sk (skip); sp (space); sc (single crochet); lp (loop); sl st (slip stitch).

The block begins with the center: in beige, ch 12, sk 1 ch, sc in each of next 11 ch. (Ch 1, turn, 11 sc)

repeated through row 26. Cut a 3-inch end of yarn.

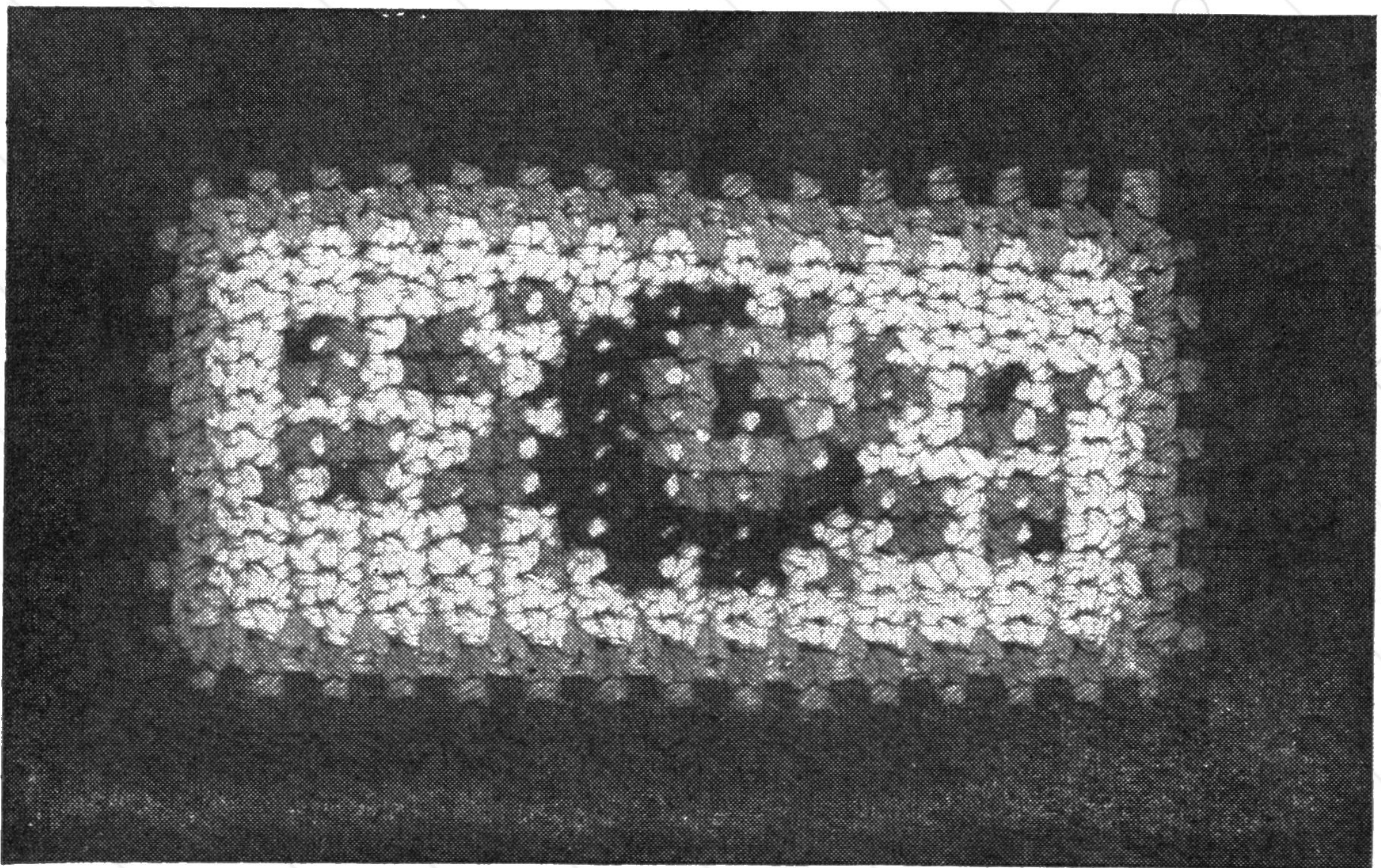
Edge—Row 1: Turn and join rose pink, make 1 sc in last sc, * (ch 1, sc in next second sc) 4 times, ch 1, (sc, ch 1, sc) in corner, (ch 1, sc in center of next rib) 12 times, working over end of yarn left from center. * Ch 1, (sc, ch 1, sc) in corner. Repeat from * to *. Ch 1, sc in first corner, ch 1, sl st in first sc. Cut, leaving a 3-inch end of yarn.

Row 2: Turn and join dusty rose, sc in any corner 1-ch sp, * (ch 1, sc in next 1-ch sp) repeated across for 7 sc, ch 1, (sc, ch 1, sc) in corner 1-ch—15 sc on sides. Repeat from * around, working over end of yarn from last row. End with 1 sc in first corner, sl st in first sc. Cut, leaving a 3-inch end of yarn.

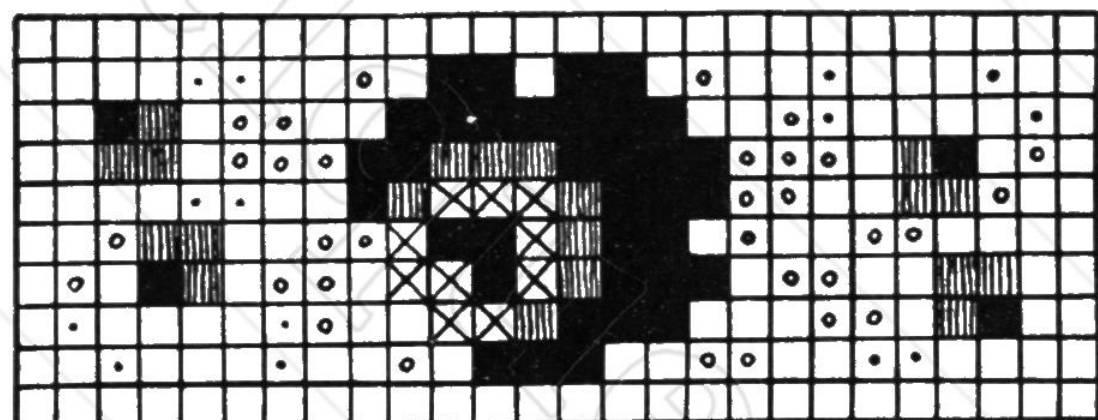
Row 3: In wine, repeat row 2. Do not cut yarn.

Row 4: Ch 1, turn, sc in corner 1-ch and work around as in row 2. Repeat through 5 wine rows and cut.

Border—In black, work 3 sc in any corner 1-ch, ** sc in next 1-ch sp, * a long sc over next sc, inserting hook at base of sc, an extra long sc, in-



serting hook at base of next sc in second row below, a long sc over next sc in last row, sc in next 1-ch sp. Repeat from * 4 times (9 times on long sides). 3 sc in corner 1-ch. Repeat from ** around. Sl st in first sc; fasten off. This completes one block.



- - Wine
- ▨ - Dusty Rose
- ⊗ - Rose Pink
- ◉ - Emerald Green
- ◻ - Lt. Green

Following the chart, cross stitch embroider rose design on center of block, using 1 strand of yarn threaded to a blunt-pointed needle. Make 9 blocks. Sew together in strips, then sew strips together, going through 1 lp of each st and exactly matching corners.

Outside Edge of Rug—Row 1: In black, with back up, make 2 sc in one corner, 1 sc in each st around with 3 sc in corners. Make 1 sc in first corner, sl st in first sc.

Row 2: Turn, (sc, ch 1, sc) in sl st, (ch 1, sc in next second sc) repeated around. At corners, make ch 1, (sc, ch 1, sc) in corner sc. At end, ch 1, sl st in first sc.

Row 3: (Sc, ch 1, sc) in corner 1-ch, (ch 1, sc in next 1-ch sp) repeated around. At corners, make ch 1, (sc, ch 1, sc) in corner 1-ch, ending with ch 1, sl st in first sc. Repeat once; fasten off.

Stretch and pin right-side-down in true shape. Steam and press dry through a cloth.

ROUND FILET DOILY

This round doily would make a nice center piece for a table. It measures about 19 inches in diameter. Approximately 600 yards of size 30 mercerized crochet thread will be required; use size 12 crochet hook.

Abbreviations: Ch (chain); st (stitch); sl st (slip stitch); sps (spaces); rnd (round); sk (skip); sc (single crochet); hdc (half double crochet); dc (double crochet); dc-cluster, to make a dc-cluster retain last loop of each dc on hook, thread over and pull through all loops at once.

Start at center with ch 5, sl st in first st to form a ring.

Rnd 1: Ch 3 to count as dc, 7 dc in ring (8 dc in all), sl st into ch 3.

Rnd 2: Ch 3, dc in same st, 2 dc over each dc of previous rnd, sl st into ch 3.

Rnd 3: Ch 3, dc in same st, * ch 2, dc in next dc, ch 2, 2 dc in next dc, repeat from * around, sl st in ch 3. There should be eight 2-dc groups.

Rnd 4: Ch 3, dc over dc, * ch 3, dc over dc, ch 3, dc over each of next 2 dc, repeat from * around, ending with ch 3, sl st in first ch 3.

Rnd 5: Ch 3, dc over dc, * ch 2, dc over next dc, ch 2, dc in same dc, ch 2, dc in each of next 2 dc, repeat from * around, ending with ch 2, sl st in ch 3.

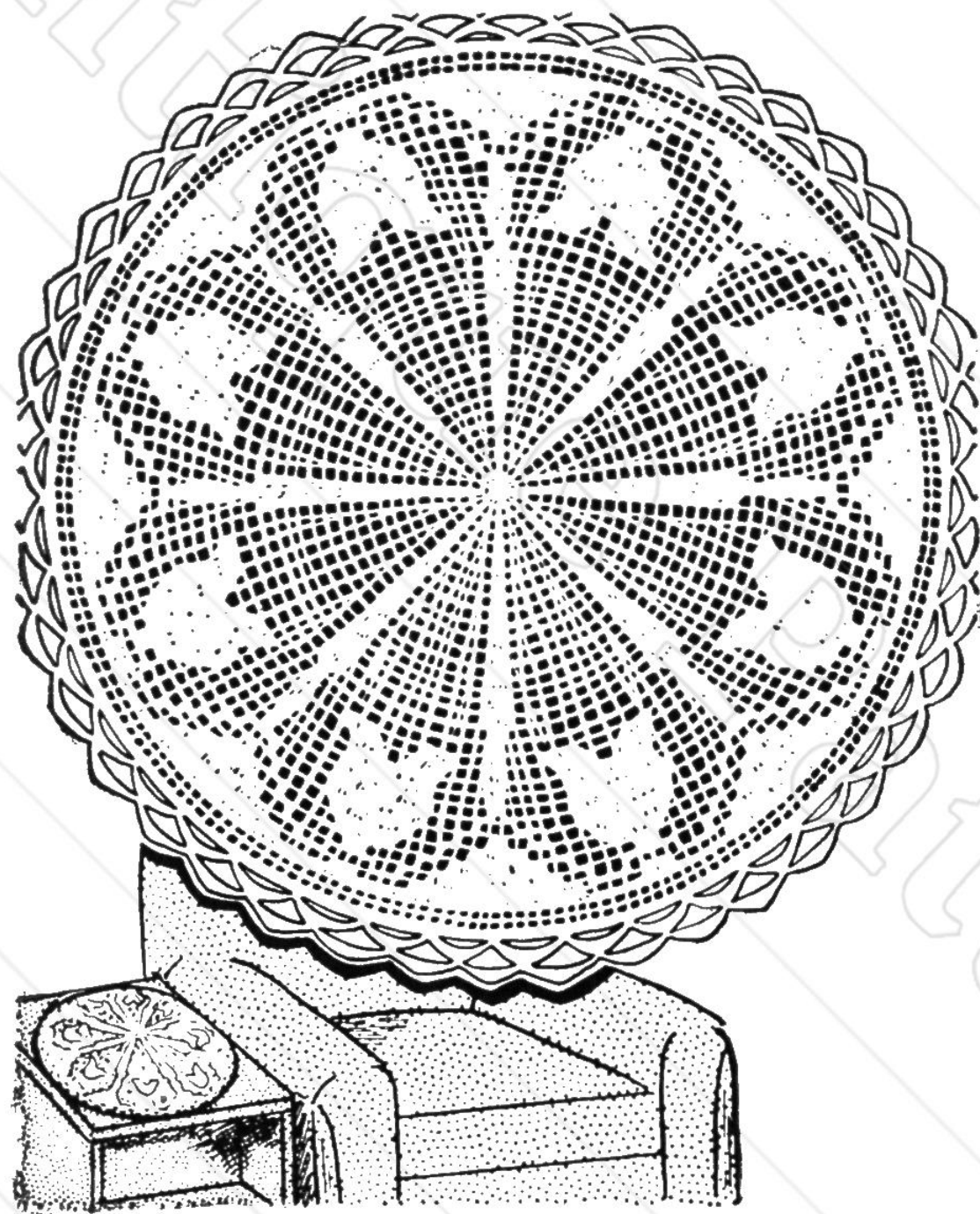
Rnd 6: Ch 3, dc in next dc, * ch 3, dc in next dc, ch 3, dc in next dc, ch 3, dc in each of next 2 dc, repeat from * around, ending with ch 3, sl st in ch 3.

Rnd 7: Ch 3, dc in same st, 2 dc in next dc, * ch 2, dc in next dc, ch 2, dc in same dc, ch 2, dc in next dc, ch

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2, dc in same dc, ch 2, 2 dc in each of next 2 dc, repeat from * around, ending with ch 2, sl st into ch 3.

Rnd 8: Ch 3, dc in each of next 3 dc, * ch 3, dc in next dc, repeat from * three times, ch 3, dc in each of next



4 dc, repeat from first * around, ending with ch 3, sl st in ch 3.

Rnd 9: Ch 3, dc in each of next 3 dc, * ch 2, dc in next dc, ch 2, dc in same dc, (ch 2, dc in next dc) three times, ch 2, dc in same dc, ch 2, dc in each of next 4 sts, repeat from * around, ending with ch 2, sl st in ch 3.

Rnd 10: Ch 3, ** dc in each of next 3 dc, * ch 3, dc in next dc, repeat from * 6 times, and repeat from ** around, ending with ch 3, sl st in ch 3.

Rnd 11: Ch 3, dc in same st, ** dc in each of next 2 sts, 2 dc in next st, ch 2, dc in next dc, ch 2, dc in same dc, (ch 2, dc in next dc) 5 times, ch

2, dc in same st; ch 2, 2 dc in next dc, repeat from ** around, ending with ch 2, sl st in ch 3.

Rnd 12: Ch 3, ** dc in each of next 5 sts, (ch 2, dc in next dc) 9 times, repeat from ** around, ending with ch 2, sl st in ch 3.

Rnd 13: Ch 3, ** dc in each of next 5 sts, ch 2, dc in next dc, ch 2, dc in same st, (ch 2, dc in next dc) 7 times, ch 2, dc in same st, ch 2, dc in next dc, repeat from ** around, ending with ch 2, sl st in ch 3.

Rnd 14: Ch 3, ** dc in each of next 5 sts, (ch 2, dc in next dc) 11 times, repeat from ** around, ending with ch 2, sl st in ch 3.

Rnd 15: Ch 3, ** dc in same st, dc in each of next 4 sts, 2 dc in next dc, (ch 2, dc in next dc) 11 times, repeat from ** around, ending with ch 2, sl st in ch 3.

Rnd 16: Ch 3, ** dc in each of next 7 dc, (ch 2, dc in next dc) 11 times, repeat from ** around, ending with ch 2, sl st in ch 3.

Rnd 17: Ch 3, ** dc in each of next 7 sts, ch 2, dc in next dc, ch 2, dc in same st, (ch 2, dc in next dc) 9 times, ch 2, dc in same st, ch 2, dc in next dc, repeat from ** around, ending with ch 2, sl st in ch 3.

Rnd 18: Ch 3, ** dc in each of next 7 sts, (ch 2, dc in next dc) 13 times, repeat from ** around, ending with ch 2, sl st in ch 3.

Rnd 19: Ch 3, ** dc in same st, dc in each of next 6 sts, 2 dc in next st, (ch 2, dc in next dc) 13 times, repeat from ** around, ending with ch 2, sl st in ch 3.

Rnd 20: Ch 3, ** dc in each of next 9 sts, (ch 2, dc in next dc) 13 times, repeat from ** around, ending with ch 2, sl st in ch 3.

Rnd 21: Ch 3, dc in same st, ** dc in each of next 8 sts, 2 dc in next st, (ch 2, dc in next dc) 13 times, repeat from ** around, ending with ch 2, sl st in ch 3.

Rnd 22: Ch 3, ** dc in each of next 11 sts, (ch 2, dc in next dc) 13 times, repeat from ** around, ending with ch 2, sl st in ch 3.

Rnd 23: Ch 3, dc in each of next 2 sts worked off with ch 3 as a dc-cluster, ** dc in next 6 sts, dc in next 3 sts worked off as a dc-cluster, ch 2, dc in same st, (ch 2, dc in next dc) 13 times, ch 2, dc in same st—holding

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last lp of st on hook to be used for cluster, dc in each of next 2 sts, working last 3 dc off as a dc-cluster, repeat from ** around, ending with ch 2, sl st in ch 3.

Rnd 24: Ch 3, dc in each of next 2 sts, work off with ch 3 as a dc-cluster, ** dc in each of next 2 sts, dc in each of next 3 sts worked off as a dc-cluster, ch 2, dc in same st, ch 2, dc in next dc, ch 2, dc in same st, (ch 2, dc in next dc) 13 times, ch 2, dc in same st, ch 2, dc in next dc, ch 2, dc in same st, dc in each of next 2 sts, work off last 3 dc as a dc-cluster, repeat from ** around, ending with ch 2, sl st in ch 3.

Rnd 25: Ch 3, ** dc in each of next

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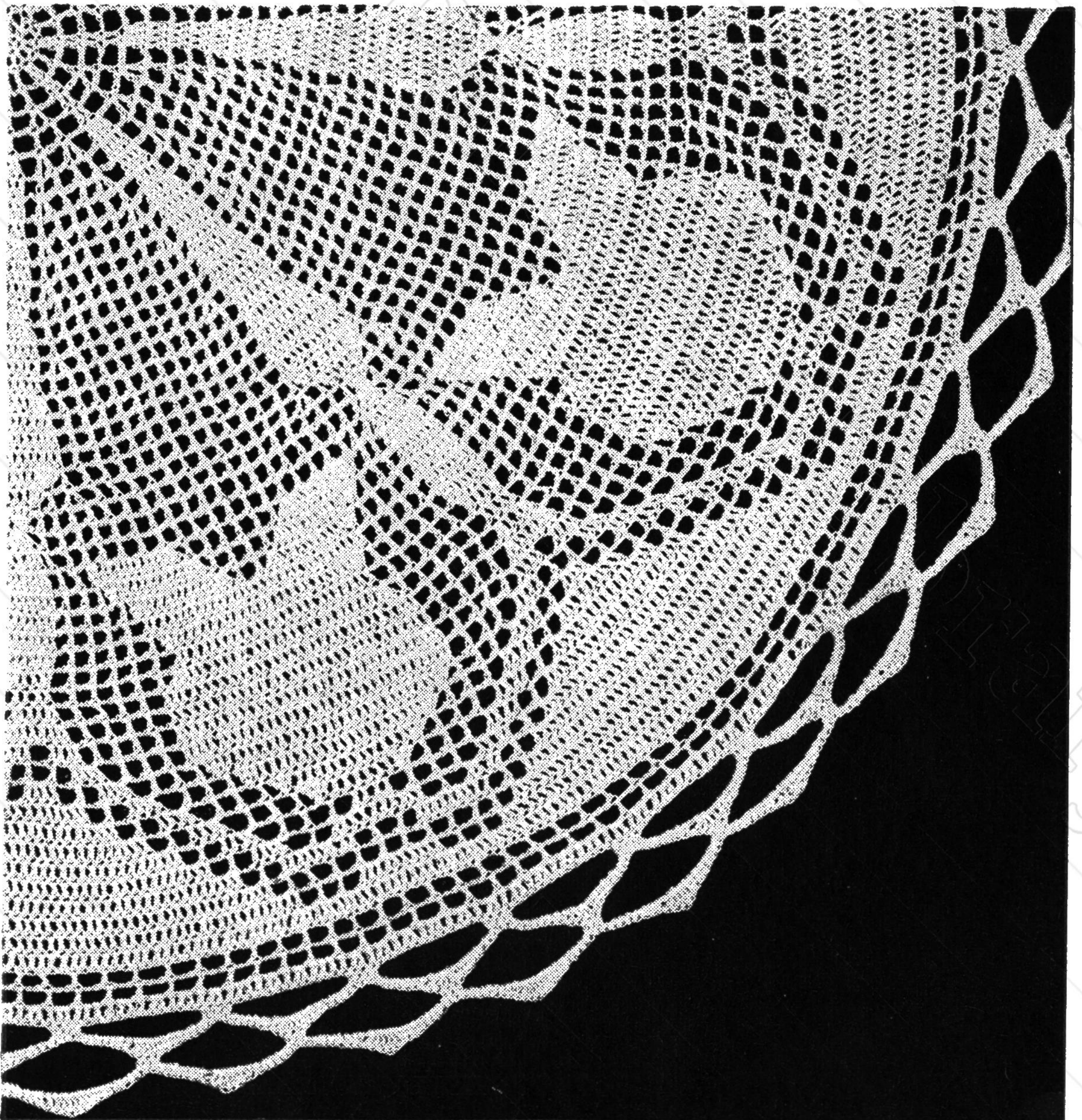


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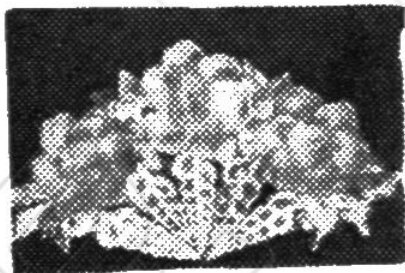
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3 sts, work off all 4 sts as a dc-cluster, ch 2, dc in same st, (ch 2, dc in next dc) 19 times, ch 2, dc in same st, repeat from ** around, ending with ch 2, sl st in ch 3.

Rnd 26: Ch 3, 3 dc in same st, ** dc in next dc, (ch 2, dc in next dc) 19 times, 4 dc in next dc (over previous



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group), repeat from ** around, ending with dc, sl st in ch 3.

Rnd 27: Ch 3, ** dc in same st, dc in each of next 2 dc, 2 dc in next dc, (ch 2, dc in next dc) 20 times (20 sps). Repeat from ** around ending with ch 2, sl st in ch 3.

Rnd 28: This rnd begins flower formation. Ch 3, ** dc in same st, dc in each of next 4 sts, 2 dc in next st, 3 sps, (2 dc in sp, dc in dc) 3 times, 2 dc in next sp, 3 dc in next dc, dc in next dc, 5 sps; 3 dc in next dc, (2 dc in next sp, dc in dc) 3 times, 2 dc in sp, 3 sps, dc in same st, 4 dc, 2 dc in 1 dc. Repeat from ** around, ending with ch 2, sl st in ch 3.

Rnd 29: Ch 3, ** dc in each of next 7 dc, 3 sps, ch 2, dc in next 3 sts worked off as a dc-cluster, dc in each of next 9 sts, 3 dc in next dc, dc in next dc, 3 sps, 3 dc in next dc, dc in each of next 9 sts, dc in next 3 sts worked off as a dc-cluster, 4 sps, repeat from ** around, ending with ch 2, sl st in ch 3.

Rnd 30: Ch 3, ** dc in each of next 7 sts, 4 sps, ch 2, dc in each of next 3 sts worked off as a dc-cluster, dc in each of next 9 sts, 3 dc in next st, dc in next dc, sp, 3 dc in next dc, dc in each of next 9 sts, dc in each of next 3 sts worked off as a dc-cluster, 5 sps, repeat from ** around, ending with ch 2, sl st in ch 3.

Rnd 31: Ch 3, * dc in each of next 7 sts, 5 sps, dc in each of next 29 sts, 5 sps, repeat from * around, ending with ch 2, sl st in ch 3.

Rnd 32: Ch 3, * dc in next st, work off together, dc in each of next 4 sts, dc in each of next 2 sts worked off together, 5 sps, ch 2, dc in each of next 3 sts worked off as a dc-cluster, dc in each of next 22 sts, dc in each of next 3 sts worked off as a dc-cluster, ch 2, dc in next dc, 5 sps, repeat from * around, ending with ch 2, sl st in ch 3.

Rnd 33: Ch 3, * dc in next st, work off together, dc in each of next 2

sts, dc in each of next 2 sts worked off together, 6 sps, dc in each of next 23 sts, 6 sps, repeat from * around, ending with ch 2, sl st in ch 3.

Rnd 34: Ch 3, * dc in each of next 3 sts, 5 sps, 3 dc in next dc, dc in each of next 22 sts, 3 dc in next dc, dc in next dc, 5 sps, repeat from * around, ending with ch 2, sl st in ch 3.

Rnd 35: Ch 3, * dc in same st, dc in each of next 2 sts, 2 dc in next st, 5 sps, dc in each of next 29 sts, 5 sps, repeat from * around, ending with ch 2, sl st in ch 3.

Rnd 36: Ch 3, * dc in same dc, dc in each of next 4 sts, 2 dc in next st, 5 sps, dc in each of next 29 sts, 5 sps, repeat from * around, ending with ch 2, sl st in ch 3.

Rnd 37: Ch 3, dc in each of next 3 sts, * ch 2, sk 2 sts, dc in next 4 sts, 5 sps, dc in same st, dc in each of next 29 sts, dc in same st, 4 sps, ch 2, dc in sp, dc in next 3 sts, repeat from * around, ending with sl st in ch 3.

Rnd 38: Ch 5, * sk 1 st, dc in next st, sp, ch 2, sk 1 st, dc in next 4 sts, 4 sps, dc in each of next 31 sts, 3 sps, ch 2, sk 3 sts, dc in each of next 4 sts, ch 2, repeat from * around, ending with sl st in ch 3.

Rnd 39: Ch 5, dc in next dc, dc in each of next 3 sts, * 2 sps, dc in each of next 3 sts, 4 sps, ch 2, dc in next 3 sts worked off as a dc-cluster, dc in each of next 23 sts, dc in each of next 3 sts worked off as a dc-cluster, ch 2, 4 sps, dc in each of next 4 sts, ch 2, sk 1 st, dc in each of next 4 sts, repeat from * around, ending with ch 2, sl st in third ch of ch-5.

Rnd 40: Ch 3, * dc in each of next 9 sts, 2 sps, dc in each of next 3 sts, 4 sps, dc in each of next 3 sts worked

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off as a dc-cluster, dc in each of next 18 sts, dc in each of next 3 sts worked off as a dc-cluster, 3 sps, ch 2, sk 3 sts, dc in each of next 4 sts, 2 sps; repeat from * around, ending with ch 2, sl st in ch 3.

Rnd 41: Ch 3, dc in each of next 11 sts, * 2 sps, dc in each of next 3 sts, 3 sps, ch 2, dc in each of next 3 sts worked off as a dc-cluster, dc in each of next 12 sts, dc in each of next 3 sts worked off as a dc-cluster, 3 sps, ch 2, sk 3 sts, dc in each of next 4 sts, 2 sps, dc in each of next 15 sts, repeat from * around ending with dc, sl st in ch 3.

Rnd 42: Ch 3, dc in each of next 14 sts, * sp, ch 2, sk 1 st, dc in each of next 4 sts, ch 2, sk 3 sts, dc in next st, 2 sps, ch 2, dc in each of next 3 sts worked off as a cluster, dc in each of next 6 sts, dc in each of next 3 sts worked off as a dc-cluster, 3 sps, ch 2, sk 3 sts, dc in each of next 4 sts, ch 2, sk 1 st, dc in next st, sp, dc in each of next 21 sts, repeat from * around, ending with 6 dc, sl st in ch 3.

Rnd 43: Ch 3, dc in each of next 17 sts, * sp, ch 2, sk 1 st, dc in each of next 4 sts, ch 2, sk 3 sts, dc in next st, 2 sps, ch 2, sk 1 st, dc in each of next 4 sts, ch 2, sk 1 st, dc in next st, 2 sps, ch 2, sk 3 sts, dc in each of next 4 sts, ch 2, sk 1 st, dc in next st, sp, dc in each of next 27 sts, repeat from * around, ending with 9 dc, sl st in ch 3.

Rnd 44: Ch 3, dc in each of next 20 sts, * sp, ch 2, sk 1 st, dc in each of next 4 sts, ch 2, sk 3 sts, dc in next st, sp, dc in each of next 9 sts, sp, ch 2, sk 3 sts, dc in each of next 4 sts, ch 2, sk 1 st, dc in next st, sp, dc in each of next 33 sts, repeat from * around, ending with 12 dc, sl st in ch 3.

Rnd 45: Ch 3, dc in each of next 23 sts, * sp, ch 2, sk 1 st, dc in each of next 8 sts, ch 2, sk 1 st, dc in next st, sp, ch 2, sk 1 st, dc in each of next 9 sts, ch 2, sk 1 st, dc in next st, sp, dc in each of next 39 sts, repeat from * around, ending with 15 dc, sl st in ch 3.

Rnd 46: Ch 3, dc in each of next 26 sts, 11 sps, dc in each of next 45 sts, repeat from * around, ending with 18 dc, sl st in ch 3.

Rnd 47: Ch 3, dc in each of next

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29 sts, * 3 sps, dc in each of next 9 sts, 3 sps, dc in each of next 51 sts, repeat from * around, ending with 21 dc, sl st in ch 3.

Rnd 48: Ch 3, dc in every st around, sl st in ch 3.

Rnd 49: Ch 5, sk 2 sts, dc in next st, * ch 2, sk 2 sts, dc in next st, repeat from * around, ending with sl st in third ch of ch 5 first made.

Repeat rnd 49 once.

Rnd 51: Ch 3, * 2 dc over ch 2, dc in dc, repeat from * around, sl st in ch 3.

Rnd 52: Sc in 4 sts, * ch 18, sk 4 blocks, sc in each of next 4 sts, repeat from * around. The last 2 loops are worked over 3½ spaces instead of four spaces, join with sl st in first sc.

Rnd 53: Sc in next 2 sc, * over ch-18 loop work 5 sc, 3 hdc, 5 dc, 3 hdc, 5 sc, sk 1 sc, sc in each of next 2 sts, repeat from * around, join with sl st.

Rnd 54: Sl st to second dc of loop, sc in each of next 3 dc, * ch 18, sc in each of center 3 dcs of next loop, repeat from * around.

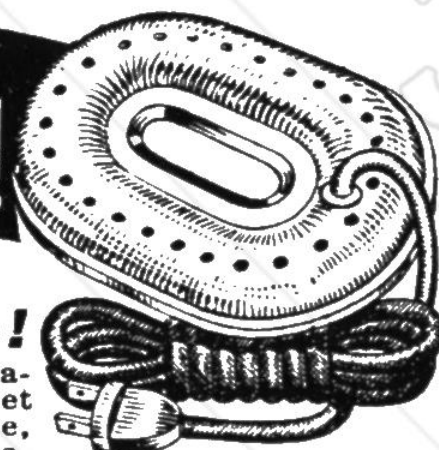
Rnd 55: Sc in sc, * over ch-18 loop work 5 sc, 3 hdc, 5 dc, 3 hdc, 5 sc, sc in center sc of previous row, repeat from * around, join with sl st to first sc and fasten off.

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Abbreviations: Rnd (round); sp (space); sl st (slip stitch); ch (chain); st (stitch); p (picot); sc (single crochet); dc (double crochet); r (ring).

In cream, ch 7, sl st in first st to form a r.

Rnd 1: Ch 3 (for first dc), 3 dc in r, (ch 5, 4 dc in r—one corner made) three times, ch 5, sl st in top of first ch 3 made.

Rnd 2: Ch 5, * 4 dc in next ch-5 sp of previous rnd, ch 5, 4 dc in same sp, ch 2, repeat from * twice, 4 dc in next sp, ch 5, 3 dc in same sp, sl st in third ch of first ch-5 made.

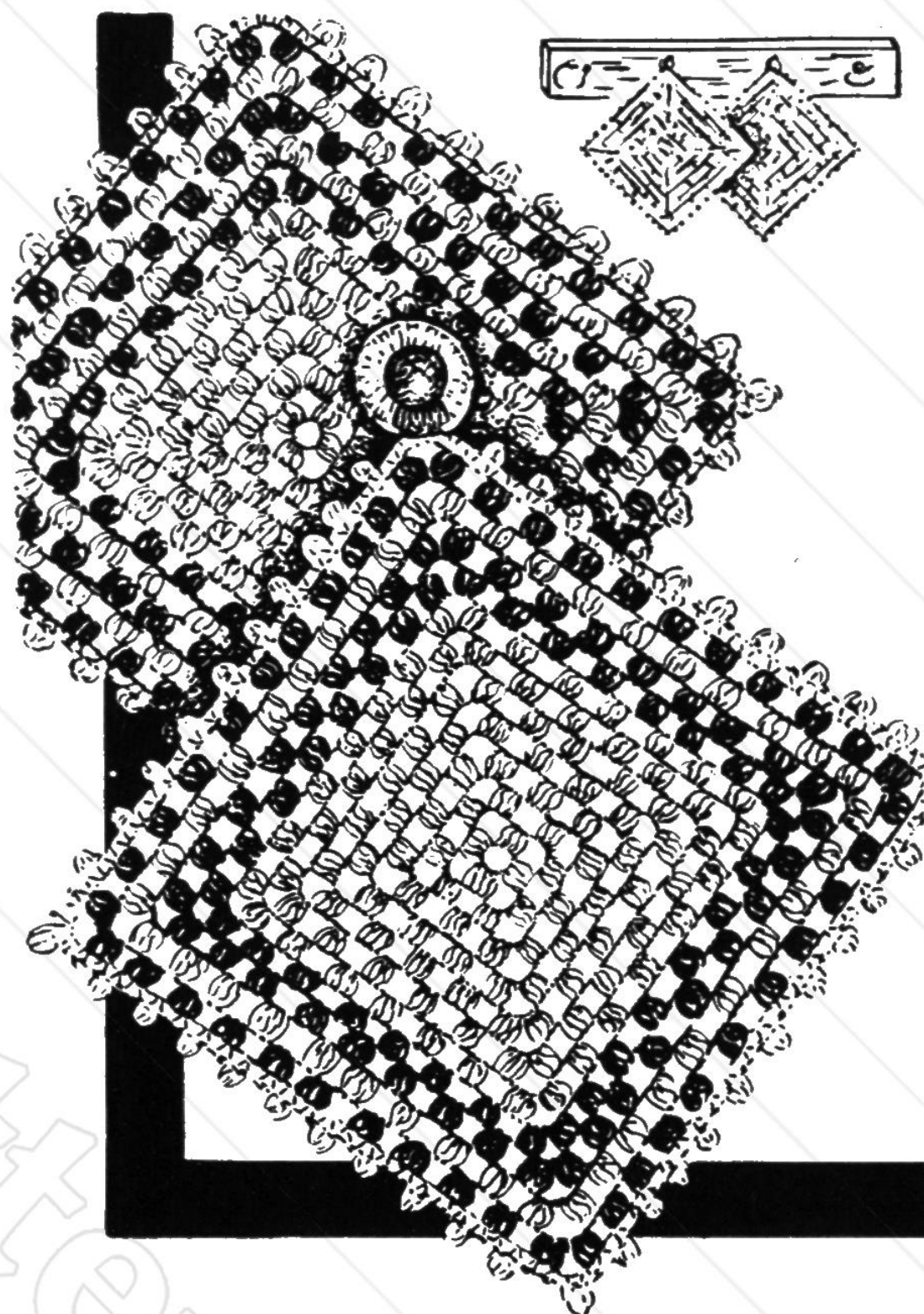
Rnd 3: Ch 3 (for first dc), 3 dc in ch-2 sp, * ch 2, 4 dc in corner sp, ch 5, 4 dc in same corner sp, ch 2, 4 dc in sp below, repeat from * twice, (ch 2, 4 dc in sp below, ch 5, 4 dc in same sp, ch 2, sl st in top of first ch-3 made.

Rnd 4: Ch 5, 4 dc in sp below, * ch 2, 4 dc in corner sp, ch 5, 4 dc in same corner sp, (ch 2, 4 dc in sp below) twice, repeat from * twice, ch 2, (4 dc, ch 5, 4 dc) in corner sp, ch 2, 3 dc in next sp, sl st in top of third st of ch 5.

Rnd 5: Ch 3, 3 dc in sp, ch 2, 4 dc in sp, * ch 2, (4 dc, ch 5, 4 dc) in corner sp, (ch 2, 4 dc in sp) three times, repeat from * twice, ch 2, (4 dc, ch 5, 4 dc) in corner sp, ch 2, 4 dc in sp below, ch 2, join with sl st in top of first ch-3 made.

Rnd 6: Ch 5, (4 dc in sp below, ch 2) twice, * (4 dc, ch 5, 4 dc) in corner sp, (ch 2, 4 dc in sp below) 4 times, ch 2, repeat from * twice, (4 dc, ch 5, 4 dc) in corner sp, ch 2, 4 dc in sp below, ch 2, 3 dc in next sp, join with sl st in third ch of first ch 5 made; cut and fasten off.

Rnd 7: Join color and ch 3, 3 dc in



sp, (ch 2, 4 dc in next sp) twice, * ch 2, (4 dc, ch 5, 4 dc) in corner sp, (ch 2, 4 dc in next sp) 5 times, repeat from * twice, ch 2, (4 dc, ch 5, 4 dc) in corner sp, (ch 2, 4 dc in next sp) twice, ch 2, join with sl st in top of ch 3 first made; fasten off.

Rnd 8: Join cream and ch 5, (4 dc in next sp, ch 2) 3 times, * ch 2, (4 dc, ch 5, 4 dc) in corner sp, (ch 2, 4 dc in sp) 6 times, repeat from * twice, ch 2, (4 dc, ch 5, 4 dc) in corner shell, (ch 2, 4 dc in next sp) twice, ch 2, 3 dc in next sp, sl st in third ch of first ch 5 made; fasten off.

Rnd 9: Join color and ch 3, 3 dc in sp, (ch 2, 4 dc in next sp) 3 times, * ch 2, (4 dc, ch 5, 4 dc) in corner sp, (ch 2, 4 dc in next sp) 7 times, repeat from * twice, ch 2, (4 dc, ch 5, 4 dc) in corner sp, (ch 2, 4 dc in next sp) 3 times, ch 2, join with sl st in top of first ch 3 made; fasten off.

Rnd 10: Join cream and ch 5, (4 dc in sp, ch 2) 4 times, * (4 dc, ch 5, 4 dc) in corner sp, (ch 2, 4 dc in next sp) 8 times, ch 2, repeat from * twice, (4 dc, ch 5, 4 dc) in corner sp, (ch 2, 4 dc in sp) 3 times, ch 2, 3 dc in sp, join with sl st in third ch of first ch 5 made; fasten off.

This completes one side, make a second one.

Holding both back and front pieces together even, matching corners, join color in 5th or middle sp on one side, ch 3, 3 dc in sp, (ch 2, 4 dc in sp) 4 times, ch 2, 4 dc in corner sp, make 6 sc on bone ring, 4 dc in same corner sp, * (ch 2, 4 dc in sp) 9 times, ch 2, (4 dc, ch 5, 4 dc) in corner sp, repeat from * twice, (ch 2, 4 dc in next sp) 4 times, ch 2, join with sl st in top of first ch 3 made; fasten off.

Edge: Join cream in outer point of corner that is diagonal across from the bone ring, (2 sc, 4-ch p, 2 sc) in corner sp, (sc in each of 4 dc, sc over ch-2 sp, ch 4 for a p) 10 times, sc in each of next 4 dc in corner sp, (2 sc, p, 2 sc) in ch-5 lp, (dc in each of next 4 dc, sc in ch-2 sp, p) 10 times, sc in each of next 4 dc in corner sp (that has ring in it), then half fill the ring with sc, make p, fill remainder of ring with sc, sc in each dc on other side of same corner, (sc in ch-2 sp, p, sc in same ch-2 sp, sc in each of next 4 dc) 9 times, sc in each of next 4 dc, (2 sc, p, 2 sc) in same corner sp, (dc in each of next 4 dc, sc in ch-2 sp, p, sc in same ch-2 sp) 10 times, dc in each of next 4 dc; join with sl st and fasten off.

ADULTS KNITTED MITTENS

These knitted mittens are a welcome gift, for similar mittens sell from five dollars and up in shops everywhere. For one pair you will need about 3 ounces of 4 ply knitting worsted; use size 3 needles and size 5 needles.

Abbreviations: St (stitch); k (knit); p (purl); inc (increase); dec (decrease); tog (together).

Using size 3 needles cast on 40 sts. Work in ribbing of k 2, p 2 for 3 inches.

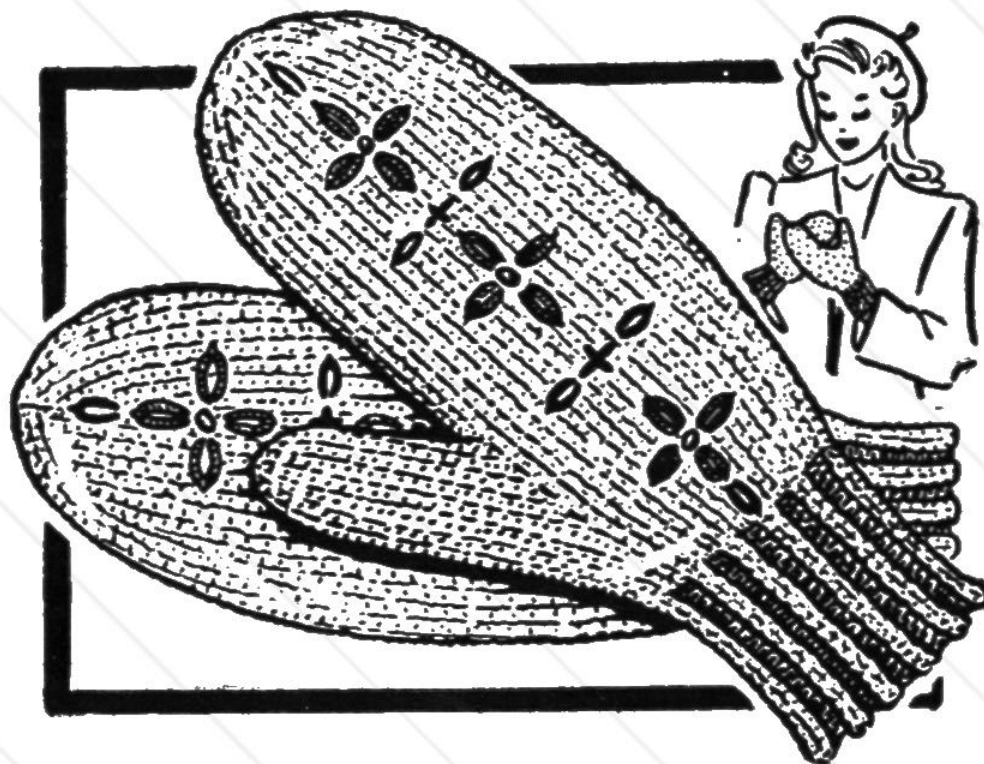
Change to size 5 needles. K 4 rows stockinette st.

Row 5: K 18, inc in next st by knitting into row below next st and then k the st itself, k 2, inc in the next st as before, k 18.

Row 6: Purl this row and all alternate rows.

Row 7: K 18, inc in next st, k 4, inc in next st, k 18.

Row 8: Purl.



Continue increasing in this manner until there are 12 sts between increases.

Row 17: K 19, put next 14 sts on safety pin to be used later for thumb and k next 19 sts.

Continue on these sts until work measures 6 inches from ribbing or about 1½ inch from tip of finger.

Decrease rows:

Row 1: K 4, k 2 tog; repeat to end of row.

Row 2: Purl.

Row 3: K 3, k 2 tog; repeat to end of row.

Row 4: Purl.

Row 5: K 2, k 2 tog; repeat to end.

Row 6: Purl.

Row 7: K 1, k 2 tog; repeat to end of row.

Row 8: Purl 2 tog; repeat to end of row.

Remove remaining sts from needle. Insert a crochet hook through all sts. Pull length of yarn through sts with hook and fasten securely. Leave a length of yarn to sew up mitten. Pick up thumb sts on needle. K in stockinette st for 2½ inches or desired length of thumb. K 2 tog across row. Remove sts from needle and fasten as above leaving a length of yarn to sew up thumb. Sew up seams.

GOLD HEAD BAND

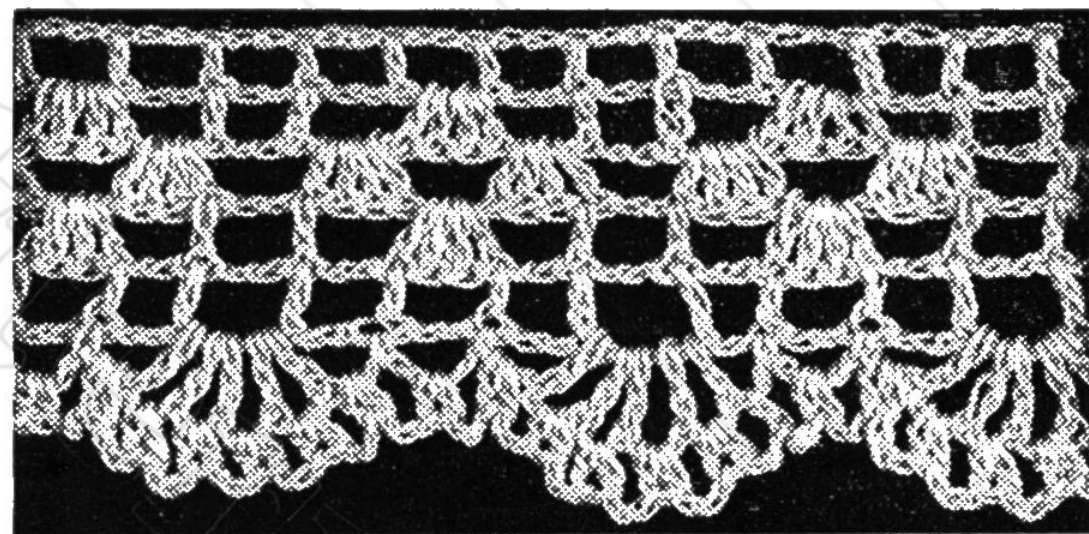
Crochet this head band of elastic metallic yarn in a jiffy, for ease and comfort to the wearer because of its elasticized fit. It is crocheted in shell stitch, measures about two inches wide and can be made as long as desired; use a size 4 crochet hook. The model was about 13 inches long and requires

LACE EDGING



A very fine edging which is about one inch wide, is crocheted of tatting thread. It has a scalloped edge and is nice for towels, luncheon sets, napkins and pillow slips; also suitable for trimming slips if desired. Use a size 14 crochet hook to make this edging. If a wider and heavier edge is desired, you may use size 20 or 30 mercerized crochet thread and a larger size crochet hook.

Abbreviations: Ch (chain); st (stitch); sk (skip); sl st (slip stitch); lps (loops); bl (block); sp (space); hdc (half double crochet)—thread over hook once, insert hook in st, thread over and pull through all 3 lps at once; dc (double crochet)—thread over hook



about 10 yards of yarn; sew black ribbon at each end to tie.

Abbreviations: Ch (chain); st (stitch); sk (skip); sl st (slip stitch); lp (loop); sp (space); dc (double crochet).

Row 1: Ch 16, dc in 4th st from hook, dc in same st, sk 2 ch, sl st in next st, repeat from * across; ch 4, turn.

Row 2: 2 dc in sl st of previous row, sl st in ch-3 lp of shell, * ch 3, 2 dc in same sp, sl st in ch-3 of next shell, repeat from * across row; ch 4, turn. Repeat this row for desired length. Fasten black ribbon at each end.

once and work off two lps at a time.

Row 1: Make a ch slightly longer than the desired length of edging. Dc in 7th st from hook, * ch 2, sk 2 sts, dc in next; repeat from * across row.

Row 2: Ch 3, turn, 3 dc in sp, * (ch 2, sk 2 ch, dc in dc) twice, ch 2, sk sp below, 4 dc in next sp, repeat from * across row, ending with a bl.

Row 3: Ch 5, turn, * 4 dc in next sp, ch 2, sk sp, repeat from * across, ending with a sp.

Row 4: Ch 3, turn, 3 dc in sp, * ch 2, sk 3 dc, dc in 4th dc of bl, ch 2, sk sp, dc in first dc of next bl, ch 2, 4 dc in sp, repeat from * across row. Ch 5, turn.

Row 5: Work a row of sps by working a dc over each dc with ch 2 between each.

Row 6: Ch 3, turn, sk sp, sl st in dc, * ch 2, sk sp, (dc, ch 2) 5 times in next sp, sk sp, sl st in next dc, ch 5, sl st in next dc, repeat from * across.

Row 7: Ch 3, turn, 2 hdc in sp, * ch 2, 2 hdc in next sp, repeat from * across.

Steam and press dry through a cloth before sewing to edge of article.

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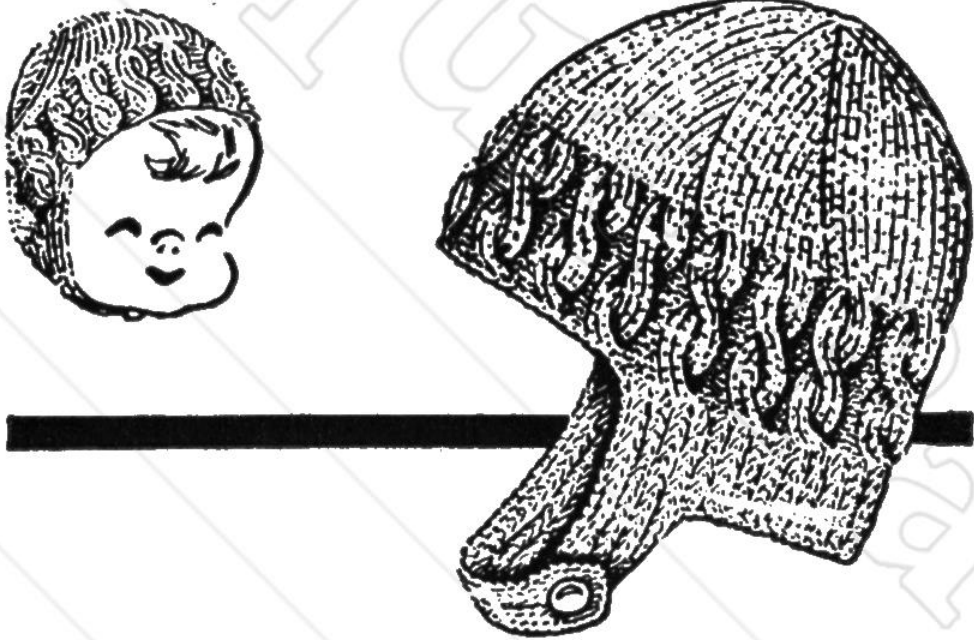
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CHILD'S KNITTED HELMET

Here is a quick and easy-to-make knitted helmet pattern. It can be made from approximately one ounce of 4-fold sport yarn or baby yarn; use size 5 knitting needles. You will also need an extra double pointed needle to work the cable stitch.

Abbreviations: K (knit); p (purl); sts (stitches); sl (slip); tog (together); sc (single crochet); inc (increase); o (yarn over).



To begin, cast on 8 sts and purl the first row.

Row 2: K 1, inc in next st by knitting into st below and then k the st itself, k 1, inc as above, k 1, continue across row ending with k 1.

Row 3: P this row and all alternate rows.

Row 4: K 2, inc, k 2, inc, k 2, continue across ending with k 1.

Row 6: K 3, inc, k 3, inc, continue across row ending with k 1.

Continue increasing in this manner with one more k st between incs in every k row until there are 113 sts on needle. There will be seven sections in the top of the helmet.

Work cable pattern as follows:

Row 1: P 3, * k 4, p 2; repeat from * ending with k 2.

Row 2: K 3, * p 4, k 2; repeat from * ending with p 2.

Row 3: Repeat row 1.

Row 4: Repeat row 2.

Row 5: P 3, * sl next 2 sts on an extra double pointed needle and place in back of work, k 2, k 2 sts from spare needle, p 2; repeat from * ending with k 2.

Row 6: Repeat row 2.

These six rows constitute the cable pattern. Repeat these rows until cable pattern measures 2 inches from incs.

The remainder of the helmet is worked in ribbing of k 1, p 1. K 36

sts in ribbing. Bind off next 41 sts. K remaining 36 sts in ribbing.

(Continued on Page 14)



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| Paper Flowers | Necklace | Drawing String | Birthday Dress |
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(Continued from Page 11)

Join 2 sections of work at center back and k across entire 72 sts in ribbing for about 1½ inches.

K 10 sts in ribbing. Bind off 52 sts. K remaining 10 sts in ribbing. Continue on these 10 sts for 3 inches or desired length of chin strap.

On next row make buttonhole by (k 1, p 1) twice, O, k 2 tog, (k 1, p 1) twice. Work one more row of ribbing. Bind off.

Work one inch in ribbing on the other 10 sts; bind off.

Sew up center back or single crochet together. Sew button on short tab.

Here's a time saver cleaning hint! Before taking your husband's or son's trousers to the cleaner, get the tape measure out! Measure the inside and outside trouser seam. Put the measurements down in a convenient place. When you call for the trousers, ask the cleaner to measure them and then check his measurements with yours. Might save a trip and you win a vote of thanks from the men in your life.

CLOVER EDGE

This dainty crocheted edging is suitable for hand towels, pillow slips, table runners or dresser scarves. It is about ¾ inch wide and is made of size 30 mercerized crochet thread; use a size 11 crochet hook. If heavier thread and a larger hook are used, a wider edging will result.

Abbreviations: Ch (chain); st (stitch); lp (loop); hdc (half double crochet)—thread over hook once, insert hook in st, thread over (you now have three lps on hook) and draw through all 3 lps at once; p (picot); sk (skip); sp (space); sl st (slip stitch); tr (treble)—thread over hook twice and work off two lps at a time; tr-cluster is made by retaining last lp of each

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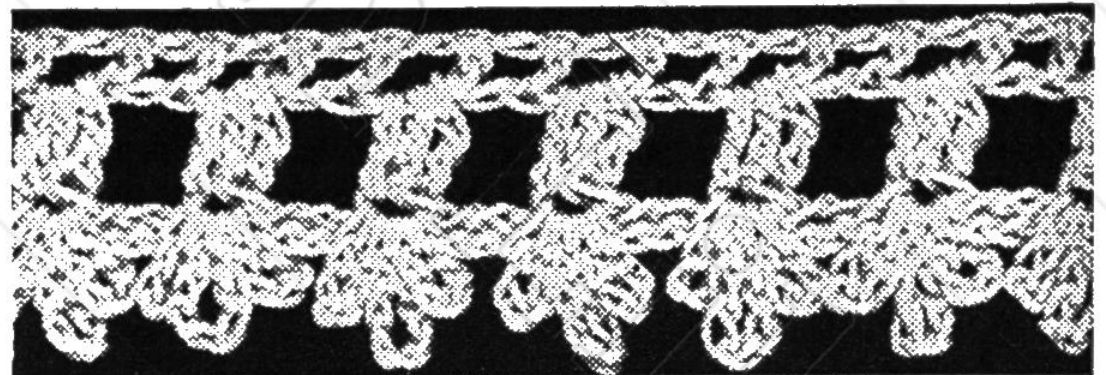


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tr on hook, thread over and pull through all lps at once.

Make a ch a little longer than the desired length of edging.

Row 1: Hdc in 6th st from hook, * ch 1, sk 1 st on ch, hdc in next st, repeat from * across.

Row 2: Sl st in first sp, ch 4, 2 tr-cluster in same sp, * ch 2, sk 1 sp, 3 tr-cluster in next sp, repeat from * across, ending with ch 2.

Row 3: Ch 3, turn, sl st in center of tr-cluster, * ch 5, sl st back in center of cluster for a p, make a ch 7 p and a ch 5 p in same cluster—(3 ps in all), ch 3, sl st in center of next cluster, repeat from * across row.

Steam and press dry through a damp cloth before the edging is fastened on.

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Aunt Ellen's CLUB NOTES

CLUB NOTES

As September peeks out from our wall calendar, Aunt Ellen clubs over the country are making plans for their annual programs. They are wondering about the projects they will sponsor to run their clubs and help their community.

It takes money to sponsor programs. Each year the question is heard, "What shall we do to raise funds for church, the underprivileged, and ourselves?"

One enterprising Aunt Ellen club met this problem with initiative and ingenuity.

In the Bible is the parable of the three servants who were given certain amounts of money by their master according to each servant's ability. When their master came back each one had to tell what he had done with his money. Time passed and the master and his servants met. One had buried his talent so that he wouldn't spend it. Another servant had doubled his two talents into four. The third man with five talents had wisely invested his money and doubled the amount.

This Aunt Ellen club had the same idea. Each member was asked to start her adventure with a dollar. At the next monthly meeting each member will be asked to show her profit and tell how she made it. The money will then be donated to the club fund.

Good luck, club members on your venture and I want to hear the results from you next month.

ROLL CALL SUGGESTIONS

1. Answer roll call with an idea on how to lengthen skirts and dresses.
2. Have the members give a short story behind one of their heirloom dishes or pieces of silverware. Maybe their great grandfather was a roving sea captain and brought his bride-to-be a silver tea set from Scotland.
3. Have each member tell how and where her husband proposed to her.

PROGRAM SUGGESTION

Duties of Club Officers

With the coming of Fall some of the Aunt Ellen clubs are writing in and

saying that they are going to have their club officer elections at this time. It is important to have good club officers, for the success of your club will depend on these women. This month's program suggestion could be read and discussed before officer elections are held.

Look around at your neighbor and see if she meets the qualifications for president, program chairman, publicity chairman, secretary or treasurer. If she does, then nominate her! Active participation in club elections makes for better clubs.

Your guiding influence is your club president. Look for leadership quality in women nominated for the office of president. It's the woman who quietly assumes responsibility and can direct others without offending that is the leader.

The president's duties are varied and she has many of them. One duty is to call on the chairmen of committees for reports. Perhaps your club is planning a picnic. The president appoints a food committee to plan the menu for the outing. At the next meeting she calls on the chairman of the foods committee to report on the food plans to the rest of the group.

She is the club moderator. Letting everyone have a chance to be heard and keeping order in the meeting is her job.

The president has voting power if she wants to use it. In case of a tie vote she can cast the deciding vote but she may decline to vote at all.

Perhaps your club has guest speakers on its programs. Your President asks the chairman of the program committee to introduce the guest speaker. After the talk the speaker is thanked by the president in a short speech before the club.

Here's a job for one of the more energetic women in the club. The quality of your club meetings will depend to a large extent on her ability to provide interest for the club members. She is the program chairman.

"Find the most interesting speakers" is her slogan. She must also know what is going on, who will lead the singing and how much time the speaker will talk in the meeting. She is the

time plan expert. It's her job to see that the meeting lasts for the hour if the club has designated hour meetings once a week.

A tip to the program chairman is people with hobbies make excellent speakers for your club.

She should have programs planned for several weeks ahead and announce the next attraction at the end of each meeting. This will be the bait to keep members coming back for more.

A publicity chairman needn't have a "nose of news" but she must know the telephone number of her town paper. It's her job to let the newspapers know in advance the program and meeting time. Give a complete report with names of members, the name of the speaker (correctly spelled) and the subject she will discuss.

She should be alert for news possibilities that are in her club. If your club is sponsoring a drive for money to send a UNESCO delegate overseas—that's news. Let the community know your club is doing a service.

A prompt, dependable woman is needed for the job of secretary. She must keep the minutes of the meeting, handle correspondence and send written notices of meetings to the club members.

A good club secretary will add a personal note to the written notices. If the member has been ill and missed a meeting, the secretary will write that she is sorry the member missed the last meeting and give a brief account of the happenings.

Look for accuracy and dependability in the person to fill the treasurer's shoes. She must collect and keep an account of money spent by the club.

RECREATIONAL HOUR

Perhaps the ladies would like to be "information please" experts at an Aunt Ellen club meeting. Elect a person to ask questions for this brain teaser game. Let her name popular daytime radio serials and have volunteers answer with the product that is advertised on the show. Perhaps we all can't be F. P. Adams or Oscar Levant, but we can have fun trying.

Keep a record of the individual player's record and award the master-

mind a diploma tied with a bright ribbon. The player with the lowest score could get a dunce's cap for her efforts.

PLACE CARD SUGGESTION

"I need an idea for a place card," wrote a member of one Aunt Ellen club, "Could you give me some?"

Save your wishbones, club member. Chicken wishbones might be the answer to your question. Get your neighbors to help you save them.

Dry them out and paint the bones in gay colors. Nail polish, textile paints, liquid metallic or water colors could serve as coloring. Take a stiff piece of white paper and cut the needed number of three by four inch cards. Bend the cards lengthwise until they stand like little tents on a flat surface. Write the guest's name on the outside of this replica tent, then glue the wishbone along the ridge of the card. It will make an attractive place card. Besides, who doesn't have the urge to make her favorite wish and fight over a bone with her neighbor?

REFRESHMENT SUGGESTION

How about serving coffee and Brown Betty for your September club meeting? Here's a tried and true recipe for that favorite dish.

3 cups sliced apples
2 tbsp. margarine
 $\frac{1}{4}$ tsp. salt
1 tsp. cinnamon
 $\frac{1}{3}$ cup firmly packed brown sugar
 $\frac{3}{4}$ cup Grape Nuts

Arrange apples in greased baking dish. (If apples are not tart, sprinkle with a little lemon juice). Cream together butter, salt and sugar. Add Grape Nuts and cinnamon and mix well. Spread over apples. Cover and bake in moderate oven (350 degrees F.) 30 minutes; then remove cover and bake 15 minutes longer, or until apples are tender. Serve plain or with cream.

Remove that food smell from your ice box. Add a touch of baking soda to lukewarm rinsing water. Apply to the inside of your refrigerator after giving it a good soap bath. Will chase that odor right out the back door!

Part II

(Cont'd. from August issue)

In our previous session, we almost got off the subject of weaving as it is usually thought of by many, but now that we have had our little "recess of fun" we will go back to the subject of hand weaving.

When I began studying weaving all the articles and books I read started off immediately using terms and words I had never even heard of. They seemed to assume that I already knew what it was all about. Had that been true, probably I wouldn't have been reading them in the first place. Even books for beginners and amateurs didn't seem to help me much. Frankly, I started to give up in disgust, until it made me mad. "Am I so dumb that I can't understand what is written?" was the thought that crossed my mind. I have been repaid many times in many ways for my stubbornness in sticking to it, but it is my hope to save you, if you are a beginner, this problem. So, as previously stated these directions are for the beginner who has no teacher or instructor to turn to.

There are many types and kinds of looms, but basically they all follow the same principle. A method of holding the lengthwise warp threads, and the passing over and under of the crosswise weft threads. On the beginning looms the fingers are used to raise and lower the warp threads to enable one to pass the weft through. The next step is to use various mechanical means to separate the threads. Unless you or some member of your family is a real wood-worker you will find it desirable to buy one of the hand weaving looms available, as they will be faster and you can do more advanced work than you could on the simple ones the amateur can make.

There are those, however, that from choice like to make EVERYTHING. There is a certain satisfaction one gets from being able to do this, and I suspect a bit of envy on the part of those who cannot make things for themselves. Accordingly, later I will give you some sketches and outlines for some beginning looms. While you are waiting for your factory-built loom to arrive, you may get some valuable practice in

and be learning a lot more about weaving.

While the customary practice seems to be to put the "Glossary" or explanations at the end of an article or in the back of the book, it is my thought to give you this first. Then later when you come across these words and terms, you will have at least a nodding acquaintance with them.

Here you will find an outline drawing of a typical "two harness" loom with the main parts numbered. (See Fig. 1) From the following glossary you can get a better understanding of the purposes of these. Not all looms will have all of these parts exactly like this, and of course there will be "four harness," etc., but you will learn more of this later.

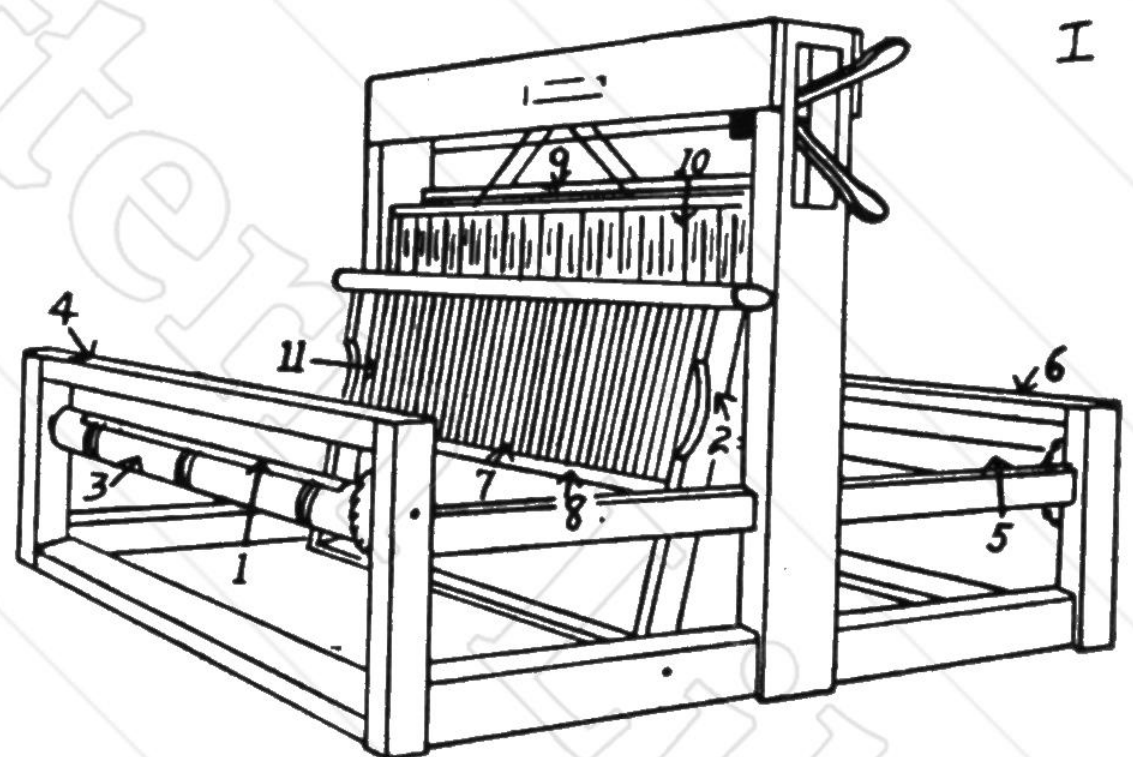


FIG. 1. Parts of a Loom 1. Apron. 2. Batten. 3. Cloth Beam. 4. Breast Beam. 5. Warp Beam. 6. Whip Beam. 7. Dents. 8. Frame. 9. Harness. 10. Heddles. 11. Reed.

Glossary of Weaving Terms and Loom Parts

APRON: Sometimes there are two: one in front for the end of the warp threads to be fastened to and thus saving material. The apron then goes over the breast beam and fastens on to the cloth beam. Note these on the diagram and see explanation below. If an apron is used on the warp beam, it is used about the same as above.

BATTEN or BEATER: The movable frame in the front of the loom that holds the reed.

BATTENING: The batten with the reed in place is pulled toward the weaver with a forceful blow, to beat the crosswise weft threads into place.

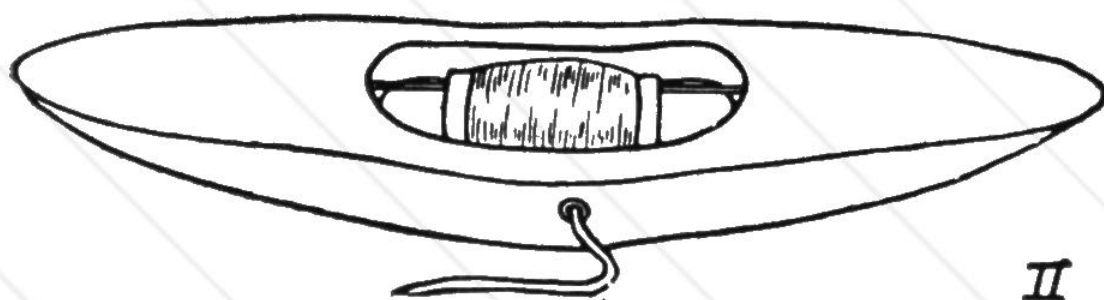
Some weavers advocate double beating, while others say once is enough as it is less tiring and of course faster. Experience shows how much force to put into the beating.

BEATING or BEATER: See batten-
ing above.

BEAMS: There are several. Cloth Beam is the roller or hexagonal piece in front on which the finished material is rolled up. Breast Beam is the stationary cross piece in the front over which the warp threads are passed before weaving is begun, or the apron may come up and around the breast beam. After the weaving is started, the material moves back over this beam as it is wound on the cloth beam. Warp Beam is the round, square, or many sided piece in the back on which the warp threads are wound to give the material its length. Whip Beam is the stationary cross piece in the back on the same level as the breast beam in the front, over which the warp threads are spread and pass.

BINDER: When a pattern or design is being worked into the fabric, a weft thread of a different material is run between each pattern thread to hold it in place.

BOBBIN: A slender spool, form or frame on which the weft threads are wound. Usually then they are placed in a boat shuttle (Fig. 2) to pass the thread back and forth, and the bobbin unwinds or releases the thread as needed.



II

BEAMING: Sometimes called Turning On, also Warping; the winding of the warp threads on the warp beam.

CASTLE: The upper part of the side frames of the loom that carry the heddles up and down.

CROSS: In winding off the warp preparatory to threading the loom several threads are run off at a time around pegs on a warping board, so that each row crosses over the preceding row. This helps in keeping them straight and later makes the cross or lease (which see) to do the actual weaving.

DRAFT: Sometimes spelled Draught,

is the pattern or design. This pattern is drawn off on cross-sectioned or squared paper, and shows the proper threading of the heddles. More will be given on this later.

DENT OR DENTS: The openings or spaces in the reed (see reed) the warping threads are drawn through these openings.

DRAWING IN: The threading of the warp ends through the heddles and the reed.

HOOK: This may be referred to as an entering hook, a heddle, reed or drawing hook, and is used to help draw the warp threads through their proper places.

EYE: The opening in the center of the heddle through which the warp is drawn.

FILLING: Another term for weft, also referred to as woof.

FRAME: This may apply to several parts of the loom as the overall frame on which the loom is formed. Or it may refer to the frame holding the heddles, or the frame (batten) that holds the reed. Also it may be the frame with pegs on which the warp is measured off.

HARNESS: Some refer to the harness simply as two sets of heddles, while others mean the frame holding the heddles. In older looms the heddles are placed on heddle sticks instead of being in a frame.

HEDDLES: Sometimes called LEASHES. You have been hearing a lot about the heddles—they are usually 9 to 12 inches in length and made of flat metal wire, or string. In the center is the eye through which the warp is drawn. Each end has a loop or opening in it for slipping along on the heddle sticks. If a heddle frame is used, it will have a top and bottom bar running across the heddle frame so the heddles may be slipped along as threaded.

HORSES: Short wooden pieces attached by a cord at each end to the harness or heddle frame. Not used on all looms.

LAMBS: Sometimes spelled LAMS—These are not found on a table loom, but on a floor loom, the lambs are the horizontal pieces of wood or bars fastened by hinges to one of the center posts or side pieces in the main frame of the loom. The top is tied up or

fastened to the heddle frame or harness, and from the bottom there will run a cord or chain fastening it to a treadle. This is the combination that raises and lowers the warp threads, or makes the openings (SHED) for weaving.

LEASHES: See heddles.

LEASE: While used in a number of ways, basically this refers to the crossing of the warp threads which is fundamental to all weaving. In simple weaving (TABBY) for example, half of the warp threads are raised. A weft thread is then passed between the two layers of warp threads. The other half of the warp threads are then raised, lowering the first set thus crossing the two sets of threads, and the weft thread passed through again. This is the method of getting the alternate warp threads over and under each weft thread. Previously an explanation was given of the CROSS, but usually that refers to the winding of the warp threads on the warping board or frame.

LEASE STICKS: Or Lease Rods may be either small flat or round sticks and are placed between the warp threads in the same position as the pegs that the warp is passed over and the next time under on the warping board or frame. This will be more fully explained and illustrated later.

LAYING IN: Short weft threads are used to work in a design like in tapestry. A pick or shot of tabby with the regular weft thread is run between each laid in thread.

PATTERN: See Draft.

RADDLE: A comb like frame with teeth for spreading the warp across the beam and helping to keep it straight and hold it in place.

REED: Wire or metal separators about four inches long arranged similar to the teeth in a comb, except this is closed off at both top and bottom. The reed goes in the BATTEN as previously explained; likewise previously was given the DENT as the space between the teeth of the reed. Reeds will be as long as the loom is wide, and will be gauged according to the number of openings or DENTS per inch. Number 10, ten dents per inch; Number 15, fifteen dents per inch, etc. The warp threads are strung through the dents. The reed serves to keep the warp

threads evenly spaced, and it also serves to beat or push the weft threads tightly into place. See BATTENING.

PICK: One row of weft is called a pick. Some refer to this as the number of weft threads to the inch of material.

PICKING: Passing the weft threads through between the warp threads.

REEL: A frame usually upright, for winding off warp.

SHED: When the lease or cross is made—the passage way made for the shuttle by raising and lowering of the warp threads—the opening between the two rows or layers of warp thread is called the shed.

SELVAGE or SELVEDGE: The side or edge of a woven piece of material.

SHED ROD: A thin flat stick that is run over and under alternating warp threads. By turning on edge it makes a shed. Likewise it may be used as a batten or beater to drive the weft thread in place.

SHUDDLE RACE: Lay Race—That part of the lay on which the shuttle travels.

SHUTTLE: Any one of several devices used to pass the weft thread through the shed. Some are long, made like a ladder on which heavy material is wound lengthwise — a Blanket Shuttle. Some, of various lengths are flat and grooved at the end and the weft is wrapped around them lengthwise. Some have grooves along the side. Most frequently used is a Boat Shuttle, so called on account of its shape. Sometimes also called a Bobbin Shuttle. The BOBBIN (see) is placed in the center of these and releases the weft thread as needed. Fly Shuttle is mechanically shot through the shed by springs or pulling a cord.

TABBY: Plain straight weaving is called tabby. In laying in a motif or design the directions sometimes will call for “a shot of tabby.” See BINDER.

TEMPLE: A mechanical device sometimes used to keep the weaving an even width.

TENSION: The tightness of the warp threads. The warp and cloth beams both have a device for winding or unwinding. This usually is a wheel with notches or ratchets; a pawl or dog catches in these teeth to hold them in position. When weaving with wool

the tension or stretch is released except when actually weaving.

GATING THE LOOM: Same as tie-up.

TIE-UP: The tying of the treadles to the lambs and the heddles.

TREADLE: The bars or pedals hinged at one end and operated with the feet to raise and lower the heddle frames (harness).

TURNING ON: Same as warping, also beaming.

WARP: The lengthwise threads on the loom or of a piece of material.

WARPING: Winding the warp threads on the warp beam. There are a number of methods for this. Some work from the front of the loom, while others from the back. On some looms the entire beam is warped at one time, while on others it is warped in sections.

WARP: The lengthwise thread of a fabric. To arrange yarns so as to form a warp.

WEB: This is the finished material after it is woven.

WEFT: The crosswise threads used in weaving.

WOOF: Same as weft.

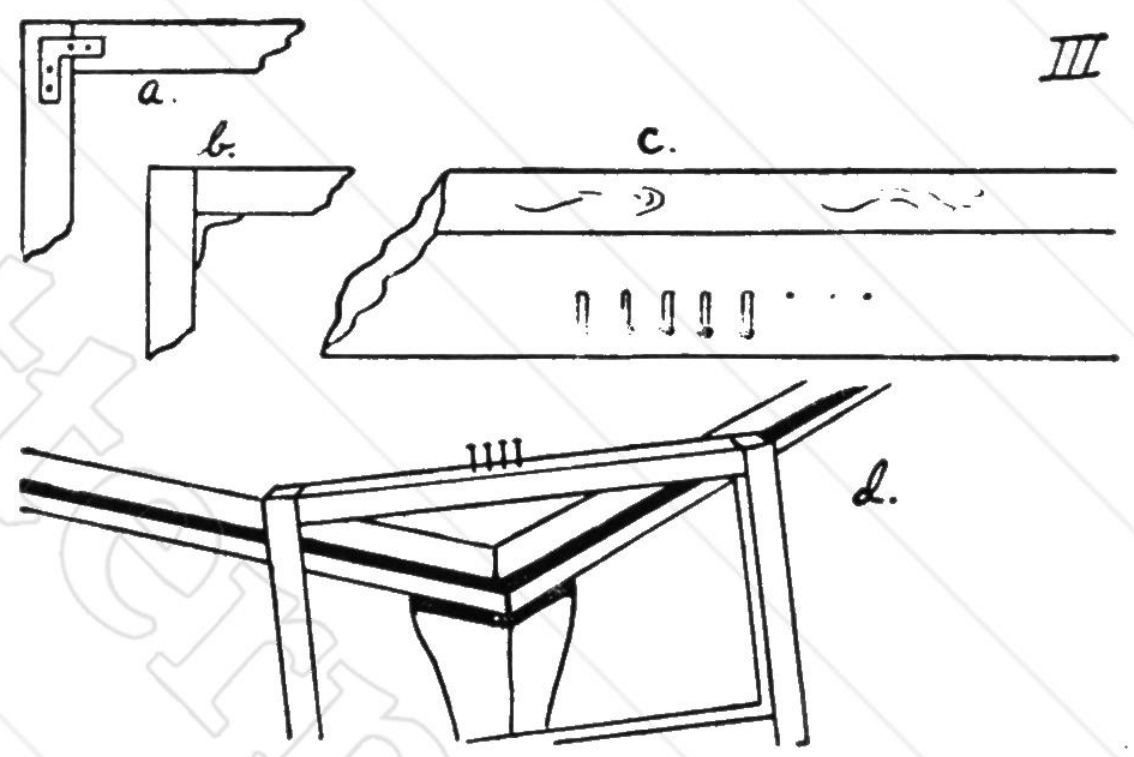
If you have ordered a loom and are getting impatient waiting for it to arrive, here is your opportunity to get started weaving. While the typical hand loom previously described is ideal for producing a volume and variety of work, don't feel that you must deprive yourself of the pleasure of weaving before you get a loom.

Probably by now you have read, and quite possibly reread the explanations of the various parts of the loom, and located these parts on the sketch. By now you should have a pretty good understanding of the theory of weaving. Some practical weaving may be done on a very simple loom that you may make, even though you are not a skilled "carpenter."

Just how simple, or how large you make this will really depend upon what you wish to make first. Belts and head bands require only a few warp threads, while if you wish to make a purse, place mats, etc., you will require a wider loom and of course more warp threads. I will give you directions for a very easy-to-make loom on which you may make a purse. But as you go over these directions, re-

member that it is quite simple to change the size and be able to handle other articles.

You may have a small or medium size picture frame that you can use. If not, get some one-inch or one by two-inch boards. One inch boards that have been planed off smooth actually measure only $\frac{3}{4}$ of an inch. Cut two pieces of these 12 inches long, and two pieces 18 inches long. With nails or screws fasten the two 12-inch pieces to the ends of the 18-inch pieces making a frame or rectangle. If you wish to make it stronger, you can put a 2-inch shelf brace (Fig. 3b) in each corner or an angle brace (Fig. 3a) on top.



On the flat side of one of the end boards mark the center of the 12-inch length. A sharp hard lead pencil or a small nail will do. Along the length of this end piece mark small dots every eighth inch for $4\frac{1}{2}$ inches each way from your first center dot, or a total of 9 inches. On the other end mark it off the same way. Be sure you measure in from the same side to get your first center dot. Drive a row of perpendicular nails or brads (fig. 3c) in these dot marks. A small $\frac{3}{4}$ inch brad driven in about half way is fine. If you can drive these straight so much the better, but the idea is to have them evenly spaced to hold the warp threads you are going to put on them equal distance apart. Just slip the board you are driving the nails in over the corner of a table (fig. 3d) or bench. That will give you a flat firm surface to nail from, and of course will be particularly helpful when you start your row in the opposite end.

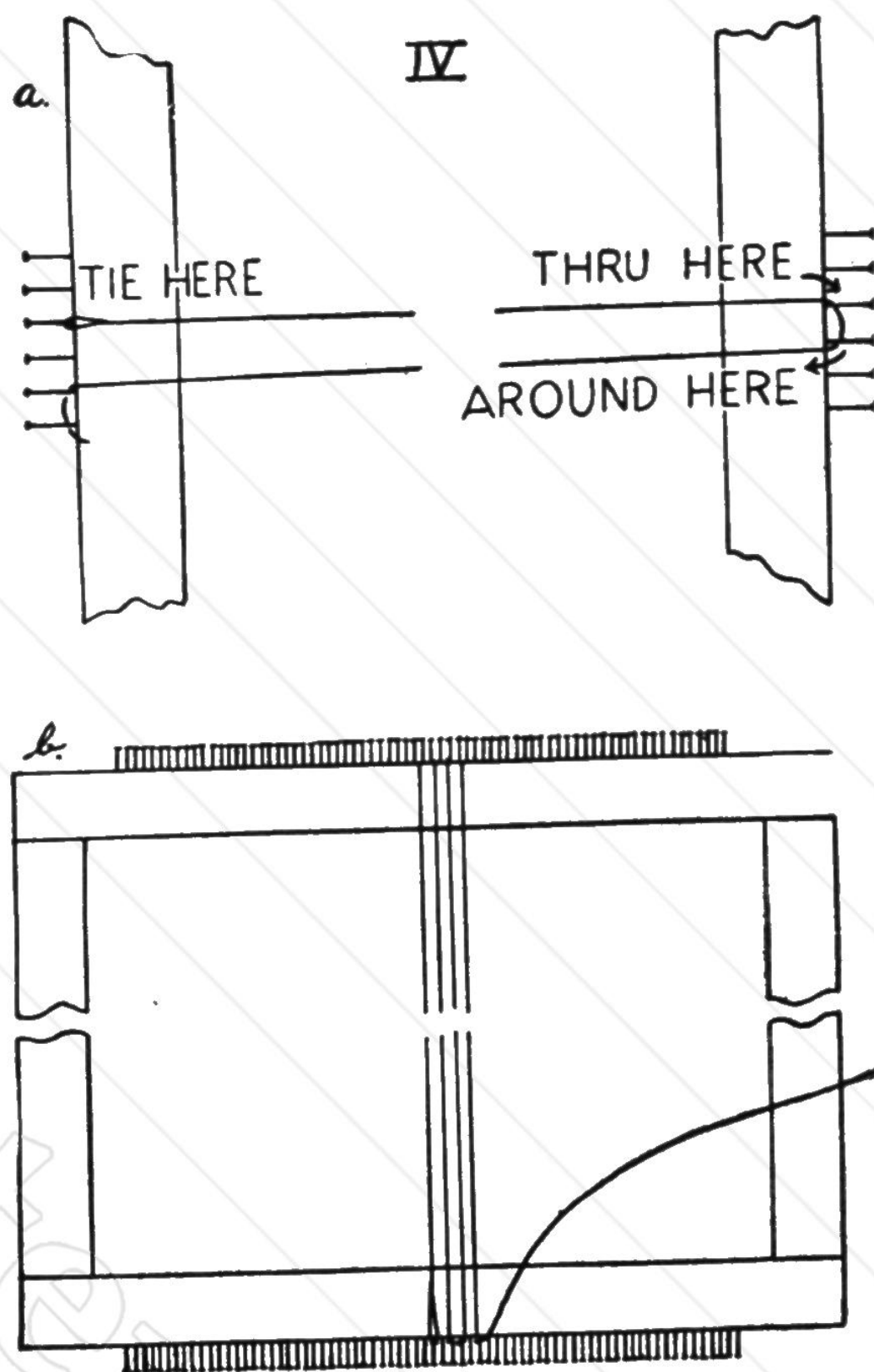
Believe it or not, this completes the first part of your loom. After you have worked with this a while, there

are many refinements that can be made, and some of them will be suggested later. If you wish to make a longer piece of material than this will accommodate, you can merely increase the length of the side pieces. If you wish to make belts, you won't need all of this width, but you will need length. At another time you will be shown how to make a simple loom with movable beam, to roll up the woven material.

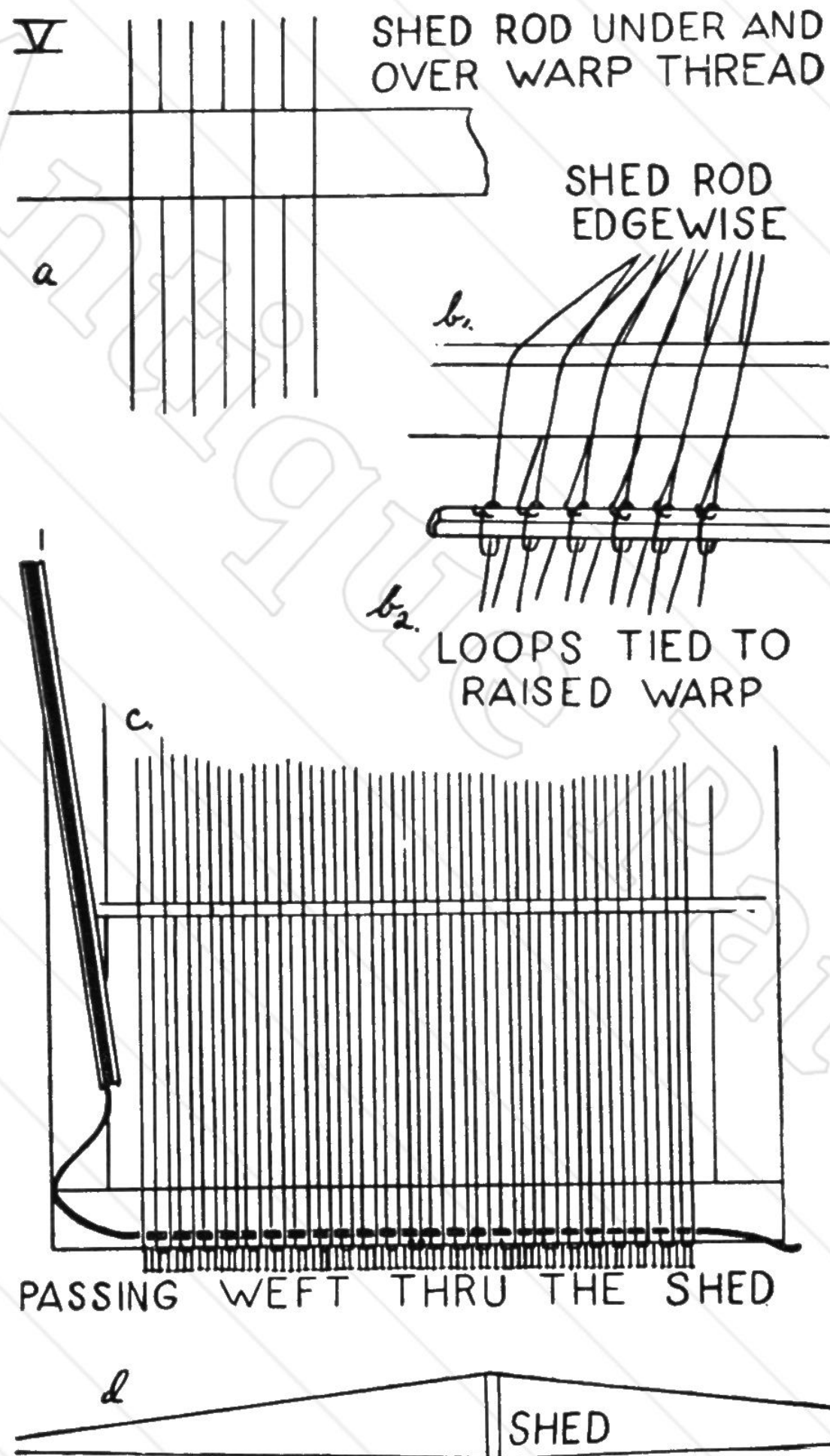
Right now, we are interested in getting started weaving something. Carpet warp, either colored or natural, will be ideal to use to warp your loom. Tie the end of your warp to the nail in the center dot made on one end of your frame (fig. 4a). Holding your frame out in front of you in your left hand (assuming that you are right-handed) and with your right hand holding the warp, carry it up to the top of the frame and between the center nail (first dot made) and the nail on the left. Carry your warp around toward the right and loop it over the center nail and the right one next to it. Bring the warp back toward you to the first end, skipping the nail next to the center dot, and carry it around the next two nails (fig. 4b). Up, skip one, around two, down, etc. Stretch your warp pretty tight. When you come to the last nail, or have your warp half as wide as you wish to make your article, fasten or tie the end of the warp to the nail.

Now start from the other end, fastening work to the first nail left of the center and warp the other half in the same way. You could, of course, start at one side, but this way you have less frame to reach around. If you have warped your loom correctly, you will have 6 warp threads to the inch. Before you really get started in earnest, it might be well to warp on an inch or two and do some practice. You may wish to try different materials as the size has a lot to do with the finished appearance of your weaving, as well as the beating.

You will now need some narrow thin strips of wood. For one, I have found a ruler very convenient and handy. You may use it as a Shed Rod. At this point you may wish to refer to the "Glossary of weaving terms." From another thin flat piece of wood about 10 inches long,



you can make a shuttle by cutting a V or semi-circle in each end. You will need one for each color of thread you wish to use in your weft or crosswise threads. With carpet warp you will need a heavier weft thread to get the prettiest effect, as you will wish to cover your warp threads. If you make your first purse from cotton, use a knitting and crochet cotton that is not quite as heavy as candlewick. If you wish to use wool, about a four ply will do. It could be slightly heavier or lighter weight. For about the first half inch of weaving, however, you can use carpet warp, as this will give you a good foundation or heading for your material, and prevent immediate unraveling when removed from the loom. Lay your loom down flat on the top of a table in front of you with the warp threads running away from you. Starting from the right side, (fig. 5a) pass the shed rod under the first warp thread, over the next, under and over each alternating thread across the width of your warp. Turn the shed rod edgewise (fig 5b-1) and you will note that you have raised half of the warp threads, you have made a "shed"



(fig. 5d). Now between you and the shed rod pass the shuttle through, leaving an end of about an inch. (After the second row of weft is in, tuck or weave the beginning end over and under the first few warp threads. When beaten down it will not show).

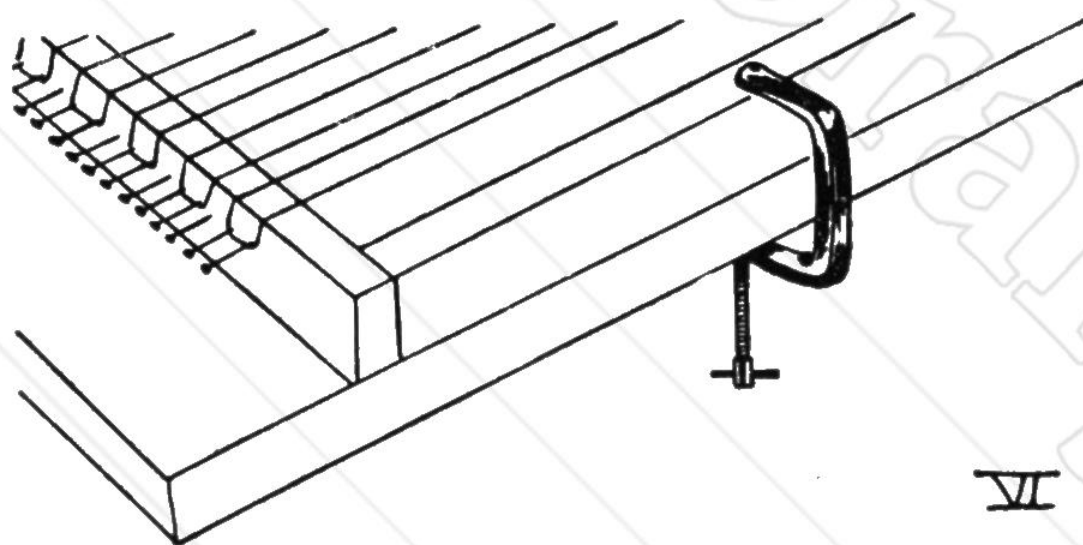
Turn the shed rod back flat now, and it becomes a beater or batten. Pull it toward you, pushing the weft thread down against the end of the frame. Pull the shed rod out, and this time start working it across the warp by passing the end under the SECOND thread, over the third, under and over, etc. You will note that where the weft went under a warp before, it passes over this time, etc. From left to right, now pass the shuttle with weft thread (fig. 5c). Repeat by beating or pushing into place. The tendency for the beginner is to pull the weft thread too tight, so that the weaving gets narrower and narrower. Experience is the

best remedy for this, as you will soon learn how tight or short to pull your weft thread and still maintain your width.

By alternating first one set of warp threads, then the other you can weave this way, but you must have suspicioned that there is an easier and faster way. You will need a couple of "lease sticks," Any small light weight rod or wood about 14 inches long will do.

Pass the shed rod through and open a shed. Take a piece of string about four inches long (fig. 5b-2), pass it around under each raised warp thread, and tie a knot in the end. Do this for each warp thread in the set, then pass your lease stick through the loops thus made; just to be sure that you get all loops the same length, so they will raise evenly. You may fix up the second set of warp threads in the same way on the other lease stick.

By raising first one lease stick, then the other you make the alternating sheds as needed to do plain or tabby weaving as it is sometimes called. You will still wish to use your shed rod, but by raising the lease sticks you can quickly insert the shed rod in the proper place, use it to make a wider shed, and then as a beater. You will find that a common table fork also makes a good beater. Now that you are raising the warp threads with the lease sticks you will find that your loom wishes to raise up with it. You just won't have enough hands to hold it down, so clamping it to the table will be found helpful. See Fig. 6.



There are some things you will undoubtedly discover for yourself, but here are a few points that it may be well to discuss a bit. You have already seen that where you started your weaving with the carpet warp which was the same size as your warp thread, the warp showed through in places. While, when you shifted to your regu-

lar weft thread the warp was covered. Aside from the size of the threads, there are two things that have a bearing on this. One is the space between the warp threads. In your present project of making a purse, you have six warp threads to the inch. Suppose you doubled the number. Still using the same weft thread, you will see that the warp partially shows. Again, suppose we place these really close together, and get about 20 to the inch. Using the same weft thread, you would hardly see it at all, as the warp would predominate. For some things this is desirable. Take belts, head bands, or table mats, etc. Especially where one uses a mixture, or straw or grass. Try a few swatches and you will quickly see the different effects possible.

Now the amount of beating, or it would be better to say the force of the beating affects the appearance of the material and this of course affects the weight and firmness. As you have seen, the distance between the warp threads directly affects the appearance, and the same is true with the weft. On the piece you now have in your loom and are working on, if you barely push them together you will see that the warp shows in spots. Additional or harder beating will force the weft closely together and completely cover the warp and give your material a smooth, even, attractive appearance.

At this point it might be well to give you some suggestions of things that will happen and how to correct them. The first thing the beginner discovers is that the material gets narrower. This is caused by pulling the weft thread too tight. There are gadgets, a temple, to hold your weaving to an even width. But experience will soon teach you how to overcome this.

On the other hand, if you don't pull the weft thread tight enough there will be loops at the selvage. In some pieces additional warp threads are strung in the edges to make a stronger selvage.

You may discover that your line of weaving does not run true. Uneven beating (fig. 7a) may cause this. Or the warp threads may not be of equal tension (fig. 7b). For example if the selvage warp threads are too loose (fig. 7c), the edge of your weaving will bow out away from you. On the other hand, if the center warp threads are looser

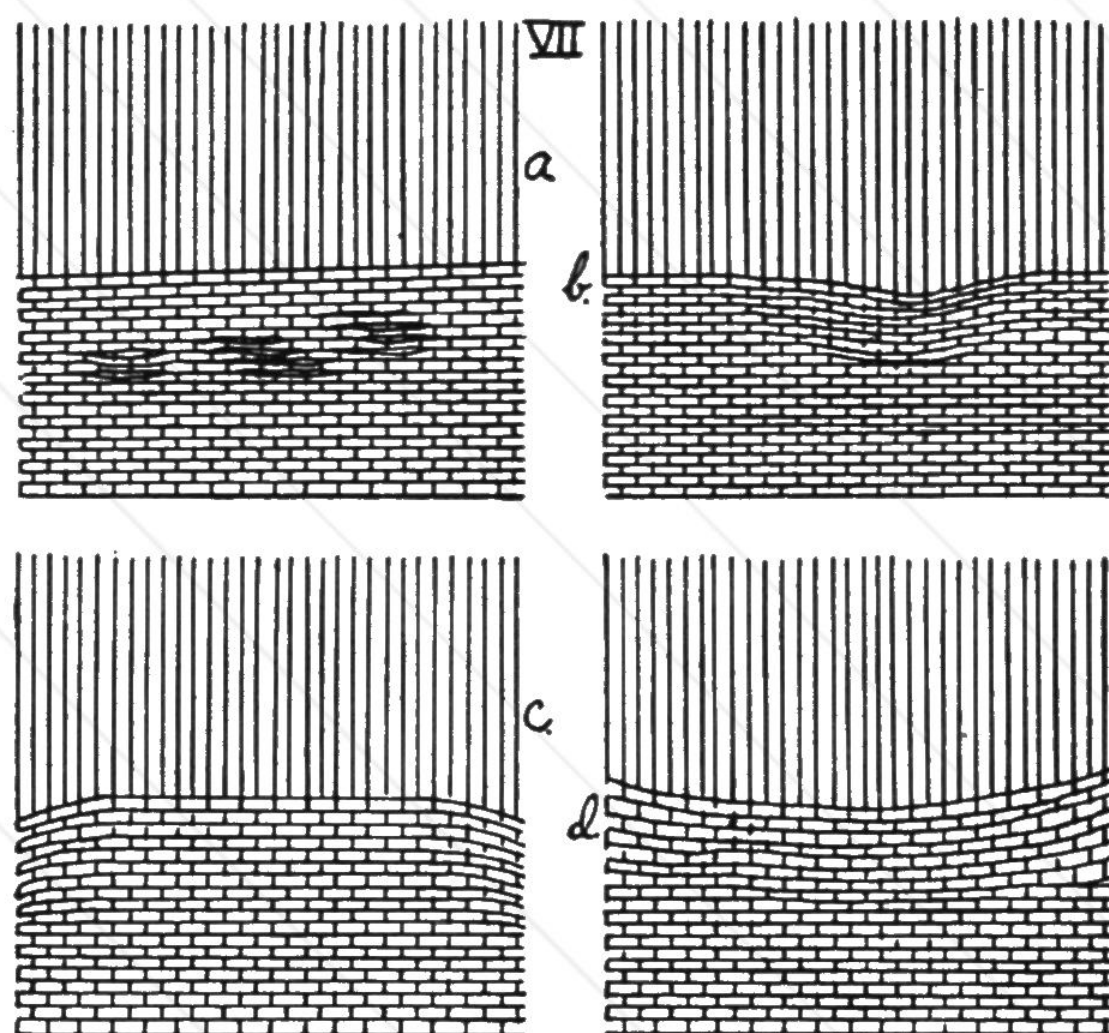


FIG. 7. Variations or faults in Weaving may be caused by: a. Uneven beating and variation of width of picks. b. Unequal warp tension. c. Selvage threads loose. d. Selvage threads tight.

than the edges (fig. 7d), your work will bow in towards you. An occasional dip or "U" will mean that those particular warp threads are too loose.

This will show you the necessity of starting your weaving with equal tension on all threads. If you have started your weaving and some threads stretch more than others, or you discover they are too loose this is what you can do: place a strip of card board, wood, match or pencil under the loose warp at the warp end of your loom. By varying the size and amount of material used, you can thus adjust your warp tension until you have everything in perfect working order again.

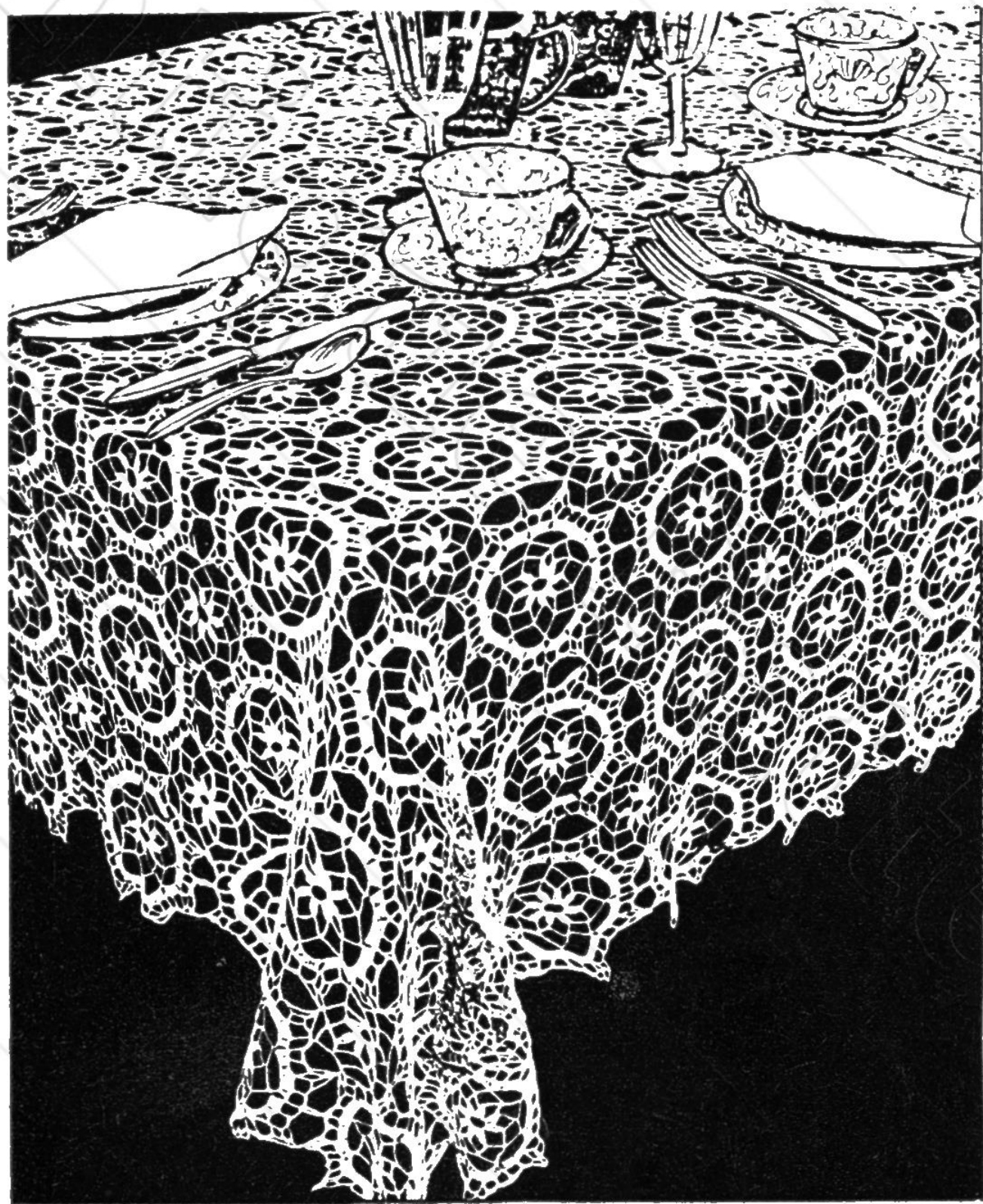
Occasionally a warp thread will break. There are several things that will cause this, particularly if you are using a reed beater. If your material is drawn in or narrowed too much, the extra friction on the selvage warp will cause it to wear out; or the selvage threads may be too tight in relation to the other threads; or they just simply break.

If a warp thread should break, replace it in its proper position. Pin the end of it to the material and go ahead with your weaving. After an inch or so of additional weaving, remove the pin, work the short end into the material with a darning stitch, and cut the remaining end off close.

(To be continued.)

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