

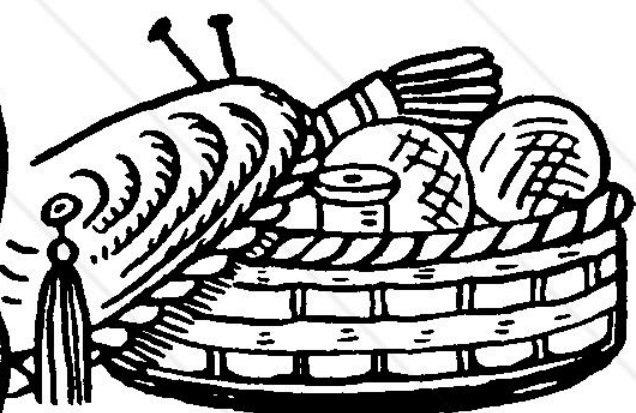
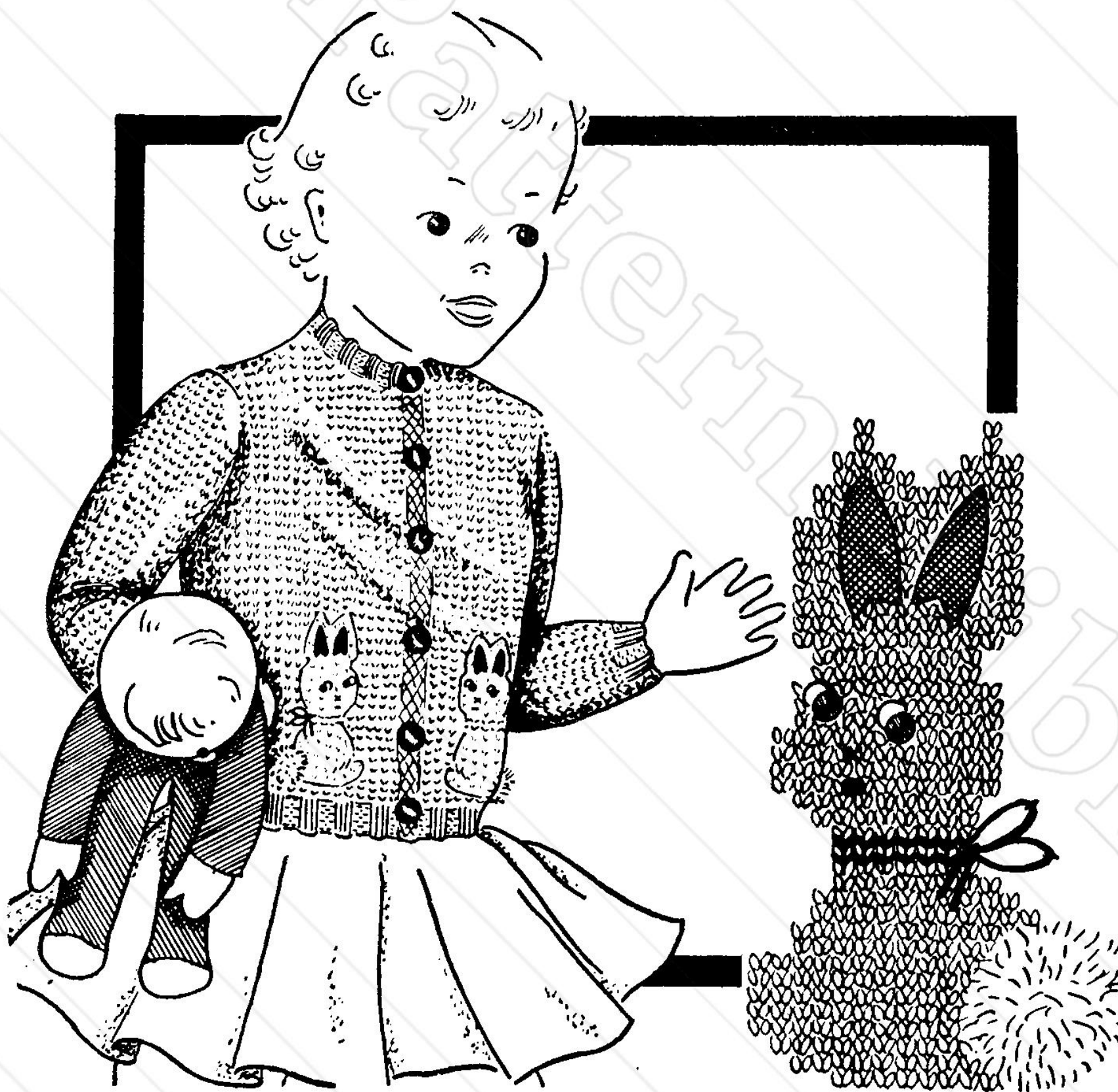
The Work Basket

HOME AND NEEDLECRAFT
For PLEASURE and PROFIT

VOLUME 14

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NUMBER 1



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

BUNNY KNITTED SWEATER

Shown on front cover

The directions for this knitted sweater are for size 2; the numbers in parentheses are for size 4. Approximately three ounces of 3-ply pink fingering yarn, $\frac{1}{2}$ ounce of white and about 15 yards of blue are required for this sweater; any other color combination may be used. Use size 1 and 3 knitting needles. Size 5 crochet hook is needed for the finish up the front. There are 6 buttons up the front and 8 sequins for the eyes. A chart is given for knitting the bunnies in white yarn. The 2 rows of contrasting blue—which form a ribbon or tie at neck—are worked in duplicate stitch, with a darning needle threaded with blue yarn, made over alternate rows. This type of embroidery stitch when worked over stockinette stitch, gives the same effect as knitted-in designs.

When knitting with two or more colors the yarns should be twisted in the back of work when changing from contrast to main color. After knitting the required number of contrast stitches lay the contrasting yarn along left hand needle at back, pick up main color from underneath and work with main color. This will twist the two yarns and avoid holes. On each change of color, place yarn of the color just completed on the left hand side in the same manner, before working with new color. It will be necessary to have two balls of pink, one of white when working from chart.

Abbreviations: Ch (chain); st (stitch); k (knit); p (purl); tog (together); sc (single crochet); sk (skip); inc (increase).

Gauge: 8 sts equal one inch
9 rows equal one inch

Back—With size 1 knitting needles and pink yarn cast on 80 sts (84 sts). K in ribbing of k 2, p 2 for $1\frac{1}{2}$ inches. Change to size 3 needles and k in

stockinette st (k 1 row, p 1 row) for 7 (9) inches. To shape armhole, bind off 5 sts at the beginning of next 2 rows. K 2 tog at beginning of next 10 rows. Continue in stockinette st until work measures $3\frac{1}{2}$ (4) inches from armhole. To shape shoulder, k 21 sts, turn, working on these 21 sts, k 2 tog at neck edge every row to 18 sts (p 2 tog in p row). * Starting on k row bind off 6 sts at armhole edge. P next row. * Repeat last 2 rows until the 18 shoulder sts are bound off. Place next 18 sts (22 sts) on stitch holder. Work other shoulder to correspond.

Right Front—With size 1 knitting needles cast on 40 sts (44 sts). K in ribbing of k 2, p 2 for $1\frac{1}{2}$ inches. Change to size 3 knitting needles and work 4 rows in stockinette st. Proceed from chart for right front to work bunny in white (see above), reading from right to left for k rows and left to right for p rows. After completion of bunny, continue in pink until work measures the same length as back to armhole. Bind off 5 sts at armhole edge on next row. K 2 tog at armhole edge every other row 5 times. When work measures 2 inches ($2\frac{1}{2}$ inches) from armhole, bind off 6 sts (8 sts) at neck edge. Bind off 2 sts at neck edge every other row twice (3 times).

K 2 tog at neck edge every other row twice. When work measures the same length as back to shoulder finish shoulder as for back.

To make blue ribbon around bunnies' necks, work in contrast and in duplicate stitch; follow the line of knitted stitch, work over two halves of one stitch, forming a V. (See chart).

Left Front—Work as for right front using chart for left bunny. Work armhole, neck and shoulder shapings to correspond.

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Sleeves—With size 1 knitting needles cast on 40 sts. Work in ribbing of k 2, p 2 for 2½ inches. Continue in stockinette st with size 3 needles. Inc 1 st each end of needle on next and every succeeding 6th row to 56 sts (62 sts). Continue in stockinette st until sleeve measures 9 inches (10 inches) from beginning. Bind off 2 sts at beginning of next 2 rows. Bind off 1 st at beginning of next 2 rows. Repeat these 4 rows until 20 sts remain; bind off these sts.

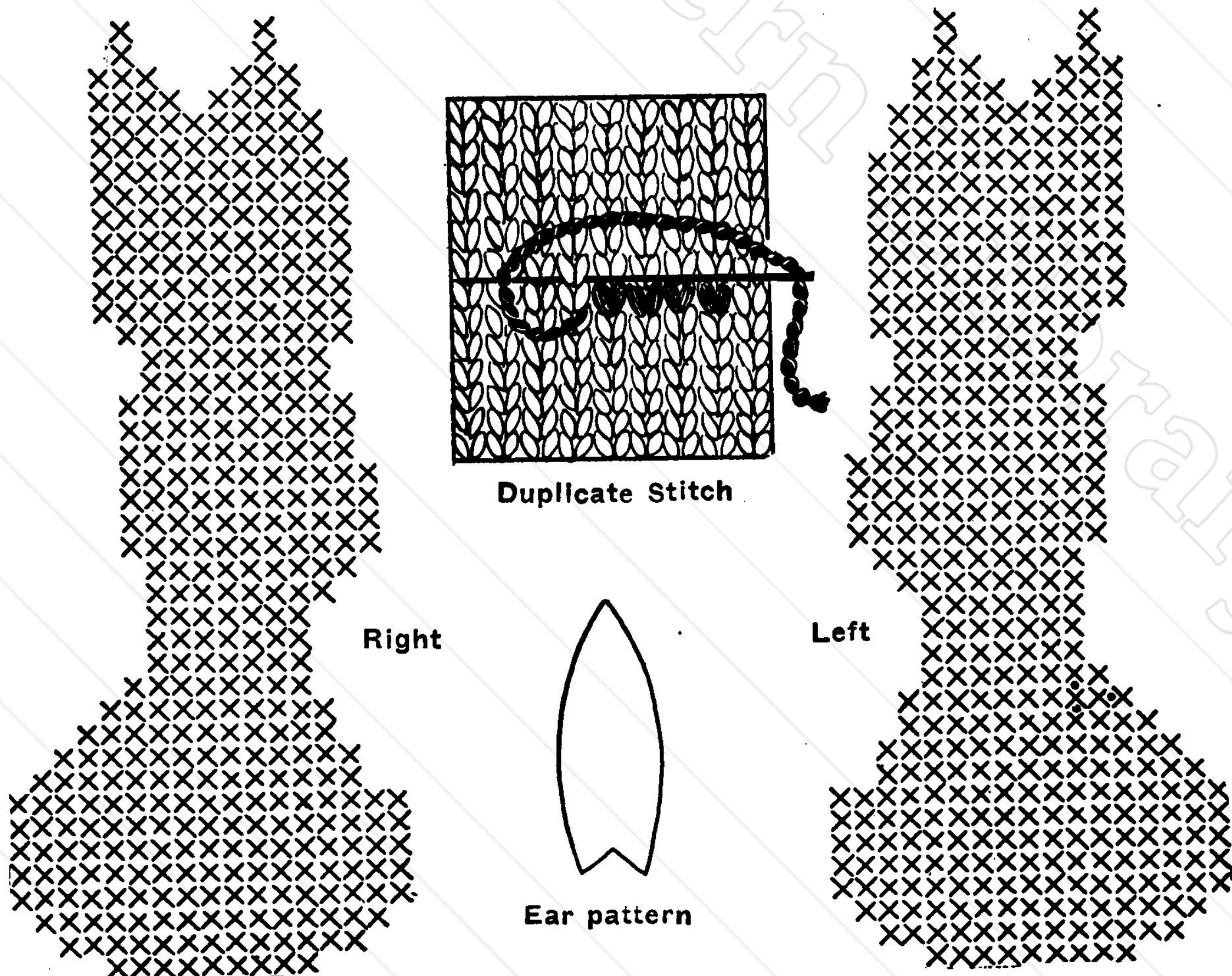
To Finish: Join seams by sewing together or single crochet and set in sleeves. Work 5 rows sc along left front edge. Work 2 rows sc along right front edge. Make buttonholes on next row of single crochet. To make buttonholes, ch 3, sk 3 sc, sc in next sc. Make 5 buttonholes at even intervals along edge. Space the buttonholes evenly so that the 6th buttonhole (which is knitted) will come in the ribbing around neck edge. Work 2 more rows of sc along edge working into each of the ch formed on last row.

To finish neck—with size 1 needles, pick up and k 100 sts around neck edge including sc bands. K in ribbing of k 2, p 2 for ½ inch.

Work final buttonhole on right edge as follows: k 2, bind off 3 sts, continue in ribbing to end of row. Next row, k in ribbing, cast on 3 sts to replace 3 bound off on previous row. K 2 more rows in ribbing; bind off.

Details—If desired you may cut 4 small felt pieces for ear linings; use pattern given in illustration. The eyes are 2 sequins placed one over the other; they may be silver or blue and black. Work eye lashes and nose with 3 strands of black embroidery floss; mouth red. Work bow with blue wool in lazy-daisy st. To make tail—hold a six inch length of blue yarn lengthwise along a pencil. Using a double strand of blue yarn wind 50 times around pencil and yarn strand. Remove pencil and tie ends of strand securely. Clip loops and trim. Attach tail in position as shown.

Blocking: Best results are obtained



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when each piece is blocked separately. Lay piece of work on flat surface and cover with a damp cloth; steam with a moderately hot iron but do not press. Do not allow the weight of the iron to rest on the garment.

CROCHET HOT PAD

One can never have too many hot pads. They make nice bazaar items and gifts. This one is easy and quick to make. It measures about 9 inches in diameter. The model was made in cream and blue of about string weight thread but may be made in any colors to harmonize with your color scheme. It could be worked in odds and ends of crochet thread you may have around the house. One pad requires approximately 75 yards of blue and 85 yards of cream; use a size 9 crochet hook.

Abbreviations: Ch (chain); st (stitch); sl st (slip stitch); r (ring); rnd (round); sp (space); bl (block); lp (loop); p (picot); sc (single crochet); dc (double crochet); tr (treble)—thread over hook twice and work off 2 lps at a time.

In blue, ch 6, sl st in first st to form a r.

Rnd 1: Ch 3 (counts as one dc), dc in r, ch 2, (2 dc, ch 2) 7 times in r, sl st in top of first ch 3 made.

Rnd 2: Ch 3 (count as dc) dc in next dc, (ch 3, dc in each of next 2 dc) 7 times, ending with ch 3, join

with sl st in first ch 3 made (8 bls and 8 sps).

Rnd 3: Ch 3, dc in next dc, * 4 dc in ch-3 sp below, dc in each of next 2 dc, repeat from * around; ending with 4 dc in sp, join with sl st in ch 3.

Rnd 4: * Ch 9, sk 5 dc, sl st in next dc, repeat from * around (8 lps in all), join with sl st at beginning of first lp.

Rnd 5: Sl st to third ch of first lp, ch 3 (for a dc), 3 dc in ch-9 lp of previous row, * ch 9, 4 dc in next ch-9 lp, repeat from * ending with ch 9, join with sl st in ch 3.

Rnd 6: Ch 8, dc in last dc of bl, * ch 5, dc in 5th st of ch 9, ch 5, dc in first dc of bl, ch 5, sk 2 dc, dc in next dc, repeat from * around, ending with ch 5, join with sl st in third st of first ch 8 made.

Rnd 7: Sl st to center of ch 5, * ch 9, sl st in second dc, ch 7, sl st in same dc (p made), ch 9, sl st in center of second sp, repeat from * around (8 ps) ending with ch 9, join with sl st.

Rnd 8: Sl st in 2 sts of ch 9, ch 3 (for first dc), 4 dc in lp, * (3 dc, ch 3, 3 dc) in p, 5 dc in lp, ch 3, 5 dc in next lp, repeat from * around ending with ch 3, join with sl st in third st of first ch 3 made.

Rnd 9: Ch 6, sk 3 dc, * dc in each of next 5 dc, (2 dc, ch 3, 2 dc) in ch 3 of shell below, dc in each of next 5 dc, ch 3, sk 2 dc, dc in next dc, ch 3, dc in next dc, ch 3, sk 2 dc, repeat from * around (8 points) ending with ch 3, join with sl st in third st of ch 6.

Rnd 10: Sl st to center of sp, * ch 11, sl st in center of shell, ch 11, sl st in center of first sp, ch 9, sk 1 sp, sl st in center of next sp, repeat from * around ending with ch 9, join with sl st.

Rnd 11: Sl st to center of ch 11, * ch 9, sl st in center of next lp, repeat from * around for 24 lps; fasten off.

BACK—In cream, ch 8, sl st in first st to form a r.

Rnd 1: Ch 3 (for first dc), 23 dc in r (24 in all), join with sl st in first ch 3 made.

Rnd 2: Ch 3, (2 dc in dc, dc in next dc) repeated around (36 dcs), join with sl st in ch 3.

Rnd 3: Ch 3, (dc in dc, 2 dc in next dc) repeated around (48 dcs), join with sl st in ch 3.



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Rnd 4: Ch 3, * 2 dc in next dc, dc in each of next 3 dcs, repeat from * around (60 dcs), join with sl st.

Rnd 5: Ch 3, * 2 dc in dc, dc in each of next 4 dc, repeat from * around (72 dcs), join with sl st.

Rnd 6: Ch 3, * 2 dc in next dc, dc in each of next 5 dcs, repeat from * around (84 dcs), join with sl st in ch 3.

Rnd 7: Ch 3, * 2 dc in next dc, dc in each of next 6 dc, repeat from * around (96 dcs), join with sl st in ch 3.

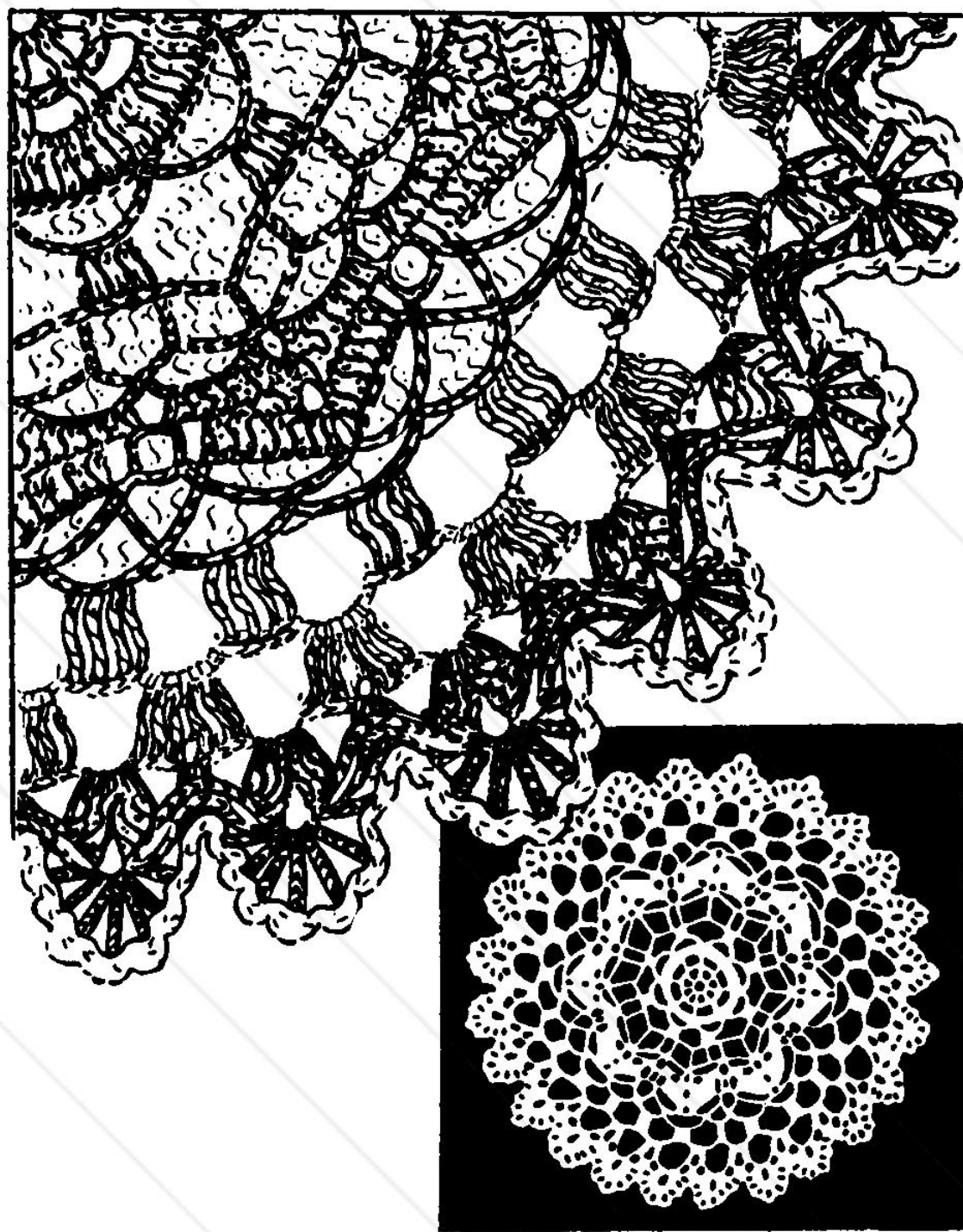
Rnd 8: Ch 3, * 2 dc in dc, dc in each of next 7 dc, repeat from * around (108 dcs), sl st in ch 3.

Rnd 9: Ch 3, * 2 dc in dc, dc in each of next 8 dcs, repeat from * around (120 dcs), sl st in ch 3.

Rnd 10: Ch 3, * 2 dc in dc, dc in each of next 9 dcs, repeat from * around (132 dcs), sl st in ch 3.

Rnd 11: Ch 3, * 2 dc in dc, dc in each of next 10 dcs (144 dcs), repeat from * around, sl st in ch 3.

Rnd 12: Turn and join front motif, sl lp through ch 9 lp of motif, ch 4 (for a tr), tr in each of next 3 dc working over both pieces, * ch 4, sk 2 dc, tr in each of next 4 dc also catching a 9-ch lp, repeat from * around (24 bls and 24 sps), ending



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with ch 4, join with sl st.

Rnd 13: Sl st across bl into sp, (ch 4 for tr, 2 tr, ch 3, 3 tr) in sp, * ch 4, (3 tr, ch 3, 3 tr) in next sp, repeat from * around, sl st in ch 4; fasten off.

Rnd 14: Join colored thread in ch-4 sp, ch 4 for tr, (2 tr, ch 3, 3 tr) in sp, * ch 3, 2 sc in lp of shell, ch 3, (3 tr, ch 3, 3 tr) in next sp, repeat from * around, ending with ch 3, join with sl st in first ch 4 made.

Rnd 15: Sl st to ch 3 of shell, ch 4 for tr, ch 1, 6 tr with ch 1 between tr, * ch 4, sc in each of 2 sc, ch 4, 7 tr with ch 1 between tr, repeat from

* around; fasten off.
Rnd 16: Join cream between 2 sc,
* ch 5, sl st in ch 1 between trs,
(ch 3, sl st in next ch 1) around shell,
ch 5, sl st between 2 sc, repeat from
* around; fasten off.

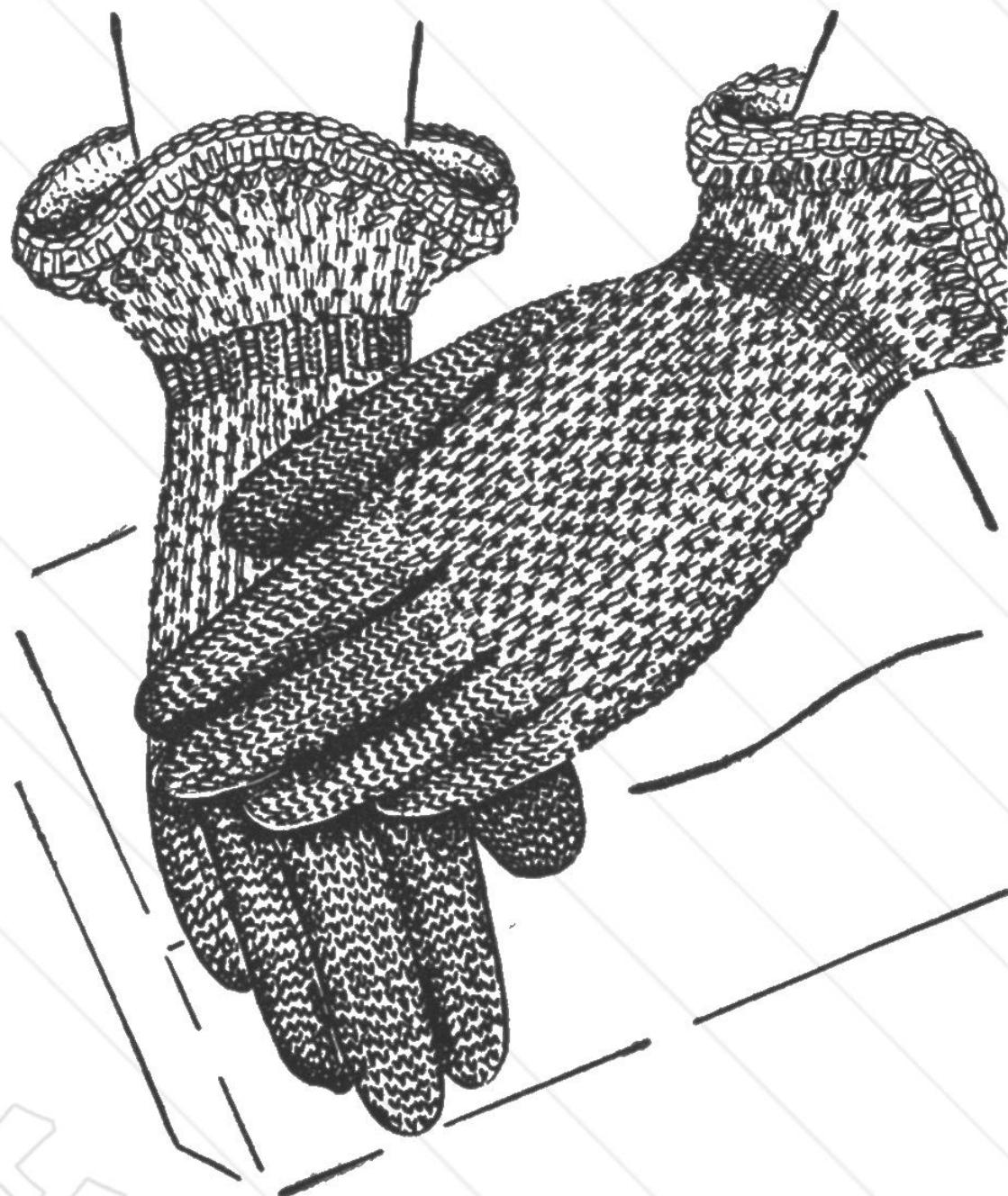
KNITTED GLOVE

You will definitely be the talk of the crowd when wearing these novelty gloves. This glove has the new nipped-at-the-wrist look. The cuff is slightly flared with a crocheted edge of contrasting color. The hand of the glove is knitted in seed stitch with six rows of ribbing at the wristline giving it elasticity which makes it easy to slip on and comfortable to wear. The original was made of 3-ply fingering yarn; sport yarn may be used, or angora yarn would be pretty at least for the cuff. One pair of medium size—about size 7—requires about 2 ounces of yarn; 30 yards of contrast. Any bright and gay color combinations that harmonize with your wardrobe may be used—black or navy with red, brown with yellow, or green and rust would be nice.

The cuff is made first and is knitted on two double-pointed needles, size 3. Use size 1 crochet hook for the edge. The hand of the glove is knitted on four double-pointed needles in seed stitch and the fingers are in stockinette stitch.

Abbreviations: K (knit); p (purl); tog (together); sl (slip); st (stitch); sc (single crochet); inc (increase); seed st—(k 1, p 1) for one row, next row, p 1, k 1; alternate these two rows; stockinette st—working with 4 needles, knit around and around which makes all the sts fall in the same direction so all the sts are knitted, therefore making the stockinette pattern.

RIGHT GLOVE—Cuff: Using size 3 needles, cast on loosely 48 sts. The cuff is worked on two needles. Work



4 rows of seed st; next row begin to shape the points.

Row 5: K 2 tog, (k 1, p 1) for 21 sts, k 2 tog, (p 1, k 1) for 21 sts, k 2 tog.

Row 6: P 2 tog, (k 1, p 1) for 19 sts, p 2 tog. Slip remaining sts on stitch holder, safety pin or strand of thread.

Row 7: K 2 tog at the beginning and end of this row, work center 17 sts in seed st of p 1, k 1.

Row 8: P 2 tog at the beginning and end of this row; work center 15 sts in seed st of k 1, p 1.

Row 9: K 2 tog at the beginning and end of row; work center 13 sts in seed st of p 1, k 1.

Row 10: P 2 tog at the beginning and end of row; work center 11 sts in seed st of k 1, p 1.

Row 11: K 2 tog at the beginning and end of this row; work center 9 sts in p 1, k 1.

Row 12: P 2 tog at the beginning and end of row; work center 7 sts in k 1, p 1.

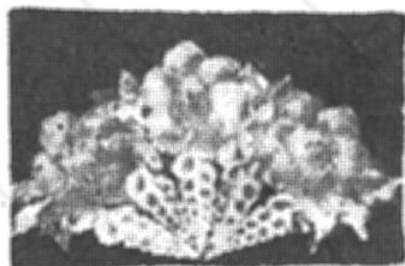
Row 13: K 2 tog at the beginning and end of this row; work center 5 sts in p 1, k 1.

Row 14: P 2 tog, k 1, p 1, k 1, p 2 tog.

Row 15: K 2 tog, p center st, k 2 tog.

Row 16: P 3 tog.

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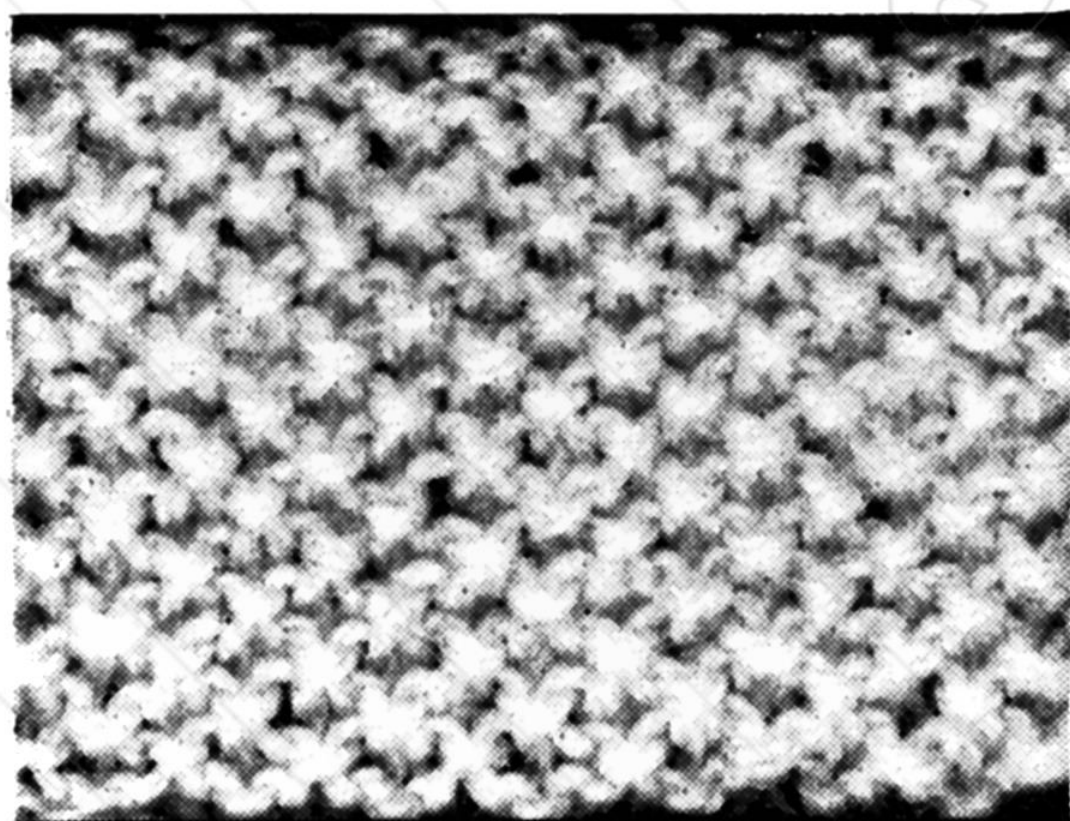
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This completes one point of the cuff. Go back and pick up the sts that were slipped on stitch holder and work the same as for first point.

Single crochet, sew or slip stitch the ends together. You are now ready to make the crochet edging around the top of cuff. Join contrasting yarn at seam, sc in each st around edge of cuff with 2 sc in each st at tip of both points. Work 2 more rows of sc around, inc every four or five sts around point. If you desire to have the cuff more flaring, inc more often.



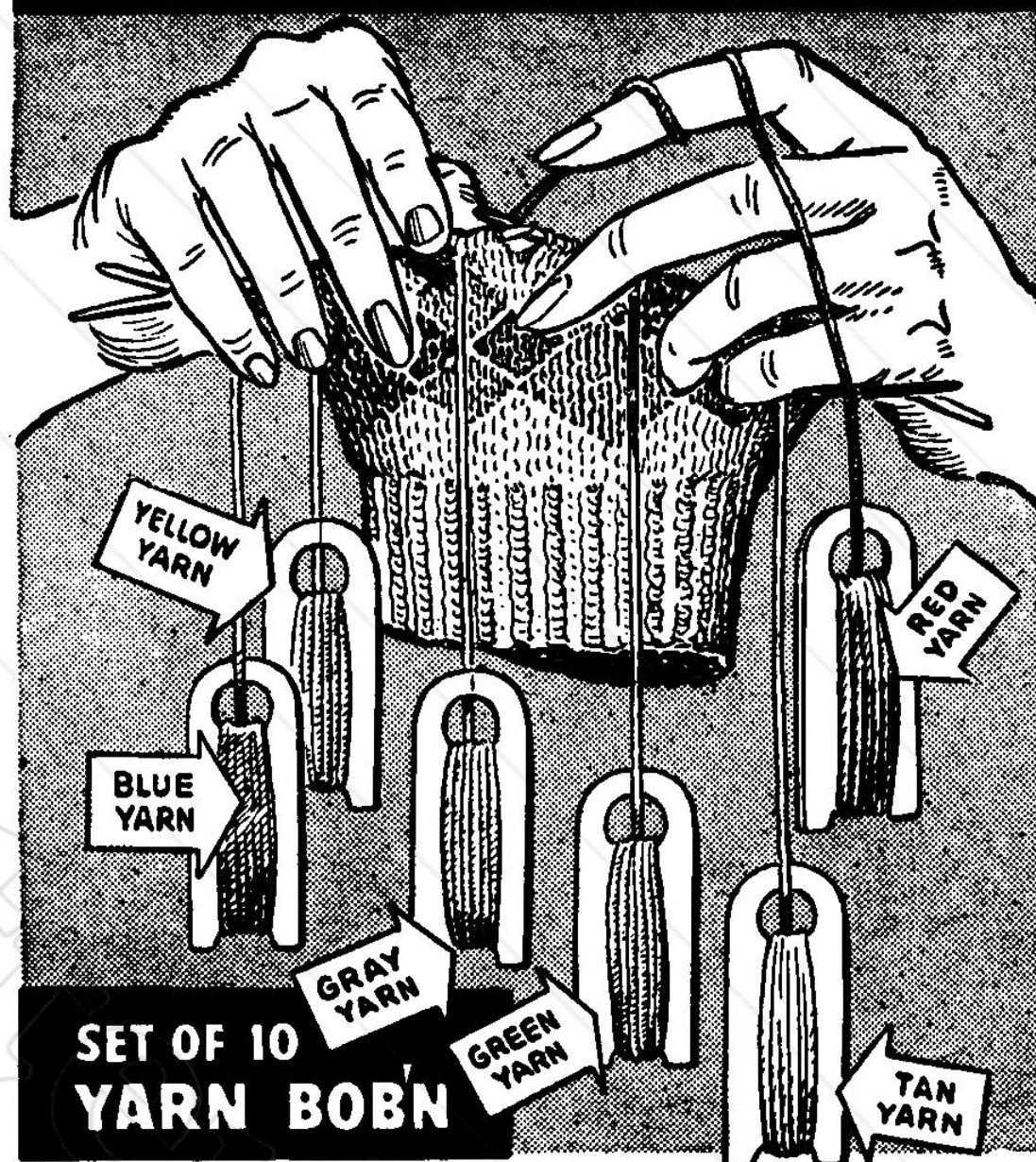
To begin hand of glove, use size 2 knitting needles and pick up 48 sts knitwise and purlwise around bottom edge of cuff. Divide, 16 sts each on three needles.

Work in ribbing of k 2, p 2 for 6 rnds—this forms an elastic band at the wristline, making the glove fit snug.

Change to size 3 needles, work three rnds of seed st. K 1, p 1, for first rnd; p 1, k 1, for second rnd. These two rnds are alternated in working seed st.

Shaping of Thumb—First rnd: K 1, k 1 in front, back and front of next st (thus inc 2 sts), k 1, work other 13 sts in seed st. When seed st is worked on an uneven number of sts, start with k 1 and end with k 1. The next time these 13 sts will start with p 1 and end with p 1. Work remainder of sts on other two needles in seed st to complete rnd.

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Work 3 rnds without inc, except the 5 k sts for thumb which are knitted.

Rnd 5: (K 1, inc once in next st) twice, k 1, work in seed st around.

Work 3 rnds without incs.

Rnd 9: K 1, inc in next st, k 3, inc in next st, k 1, work in seed st around.

Work 3 rnds without incs.

Continue incs in this manner on every fourth rnd until there are 13 sts between incs.

Next rnd: Sl 15 sts for thumb on a safety pin, stitch holder or a strand of thread. Cast on 3 sts for inside



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of thumb and work in seed around hand.

Continue on these sts until glove measures about 6 inches from beginning or when it reaches to the base of middle finger.

Index Finger: K first 5 sts for index finger, slip all sts but last 10 on a thread or stitch holder to be worked later—if slipped on a thread the glove will lie flat; cast on 2 sts for inner side of finger drawing st very tight, to avoid forming any holes—any holes that do appear should be darned later

—and k 10 sts. Divide these 17 sts on three needles. When there is an odd number of sts for a finger, place extra st on back of hand. K around evenly for 2½ inches or to desired length. K 2 tog 8 times, k 1 and break yarn leaving a 6-inch end. Thread this end into a darning needle and run through remaining sts. Draw tight and weave into end of finger on wrong side.

Middle Finger: K next 5 sts, cast on 3 sts for inner side of finger as before, k last 6 sts, pick up and k 3 sts at base of index finger. Divide these 17 sts on three needles and k around as before for 2¾ inches or to desired length of finger. Finish as for index finger.

Ring Finger: K next 5 sts, cast on 3 sts as before, k last 5 sts, pick up and k 3 sts at base of middle finger. Divide these sts on three needles and k the same as for index finger. Finish as for index finger.

Little Finger: K all sts left on thread or stitch holder, pick up and k 2 sts of last finger. Divide and k for 2½ inches or for desired length. Finish as for index finger.

Thumb: K the 15 sts left on stitch holder, pick up and k sts at base of thumb. K around for 2 inches or desired length and finish as for finger.

LEFT GLOVE—Work as for right glove until fingers are reached.

Index Finger: K first 15 sts, cast on 2 sts. Divide on three needles and continue.

Work remaining fingers as for right glove beginning at back of glove to k up sts.

Steam through a damp cloth with a moderately hot iron to shape.

Perspiration rings around men's hatbands will disappear like magic if the housewife uses her ingenuity! Turn the sweatband down and insert a strip of cellophane around the crown, then turn the hatband back in place.

CAUTION is necessary with this household suggestion. In order to clean behind the refrigerator you don't have to be a muscle man. Soap the pathway until it is very slippery. The heavy mechanism will slide easily. Be careful and soap only a small area or the refrigerator won't be the only one sliding!

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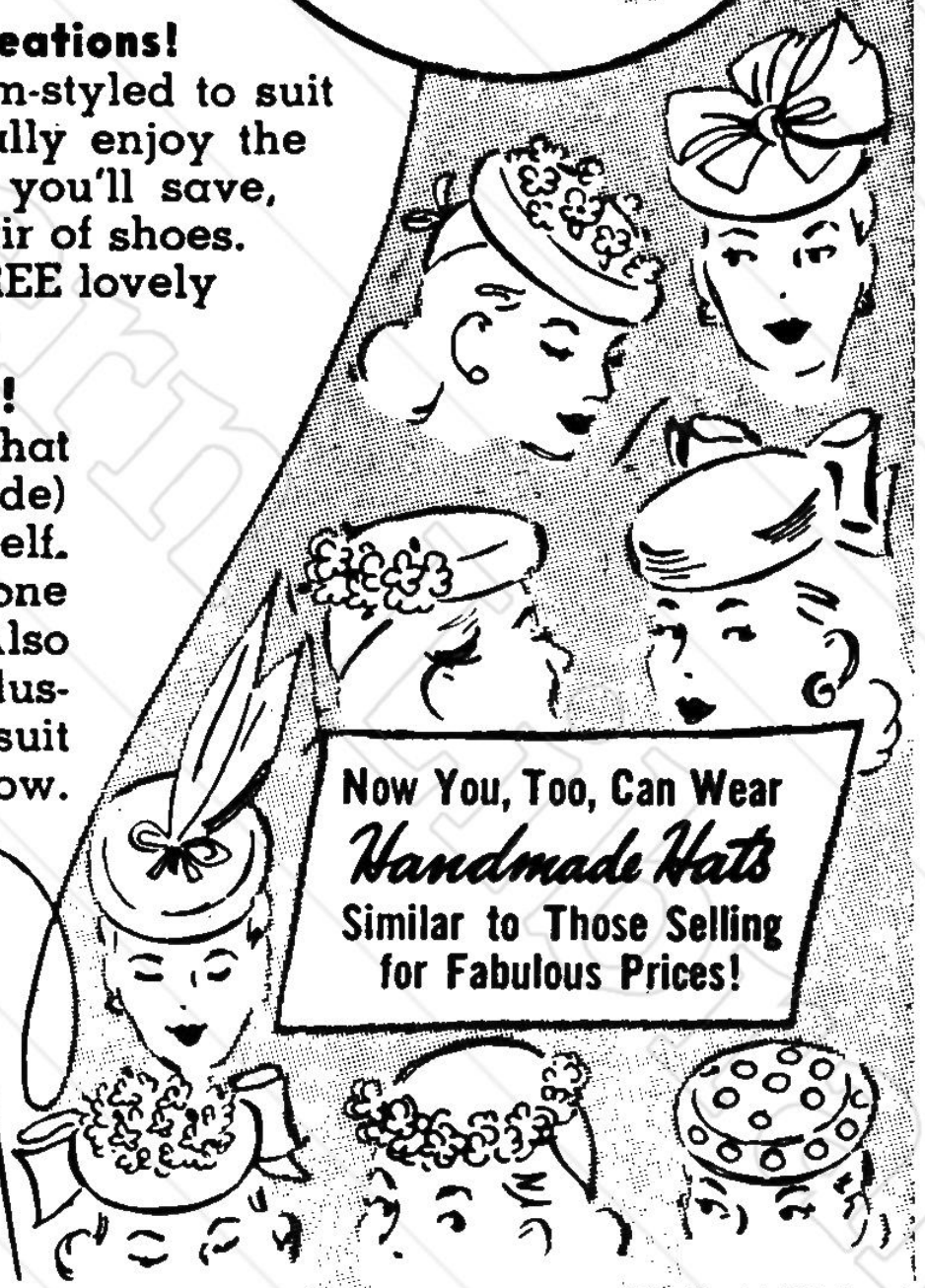
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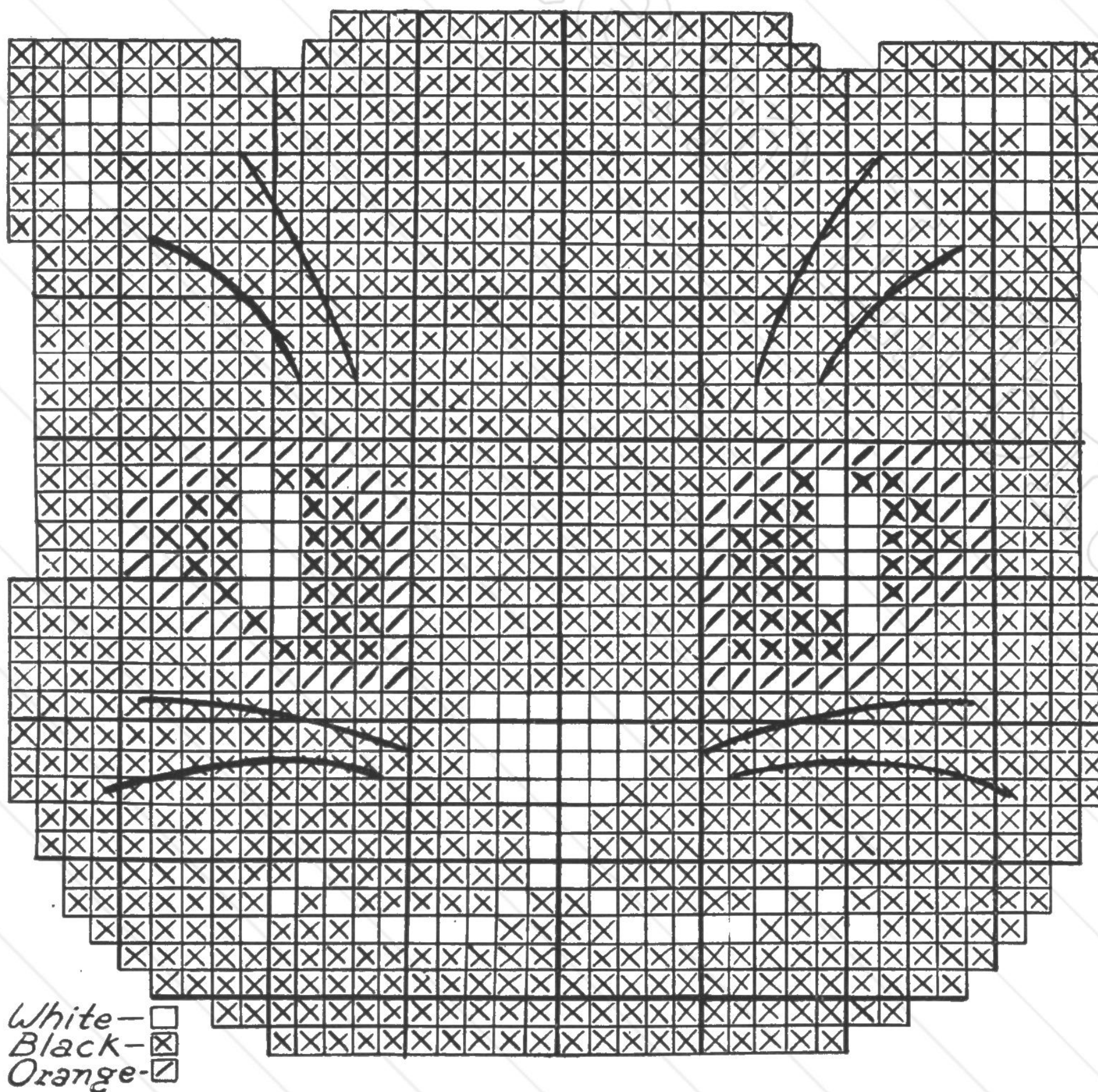
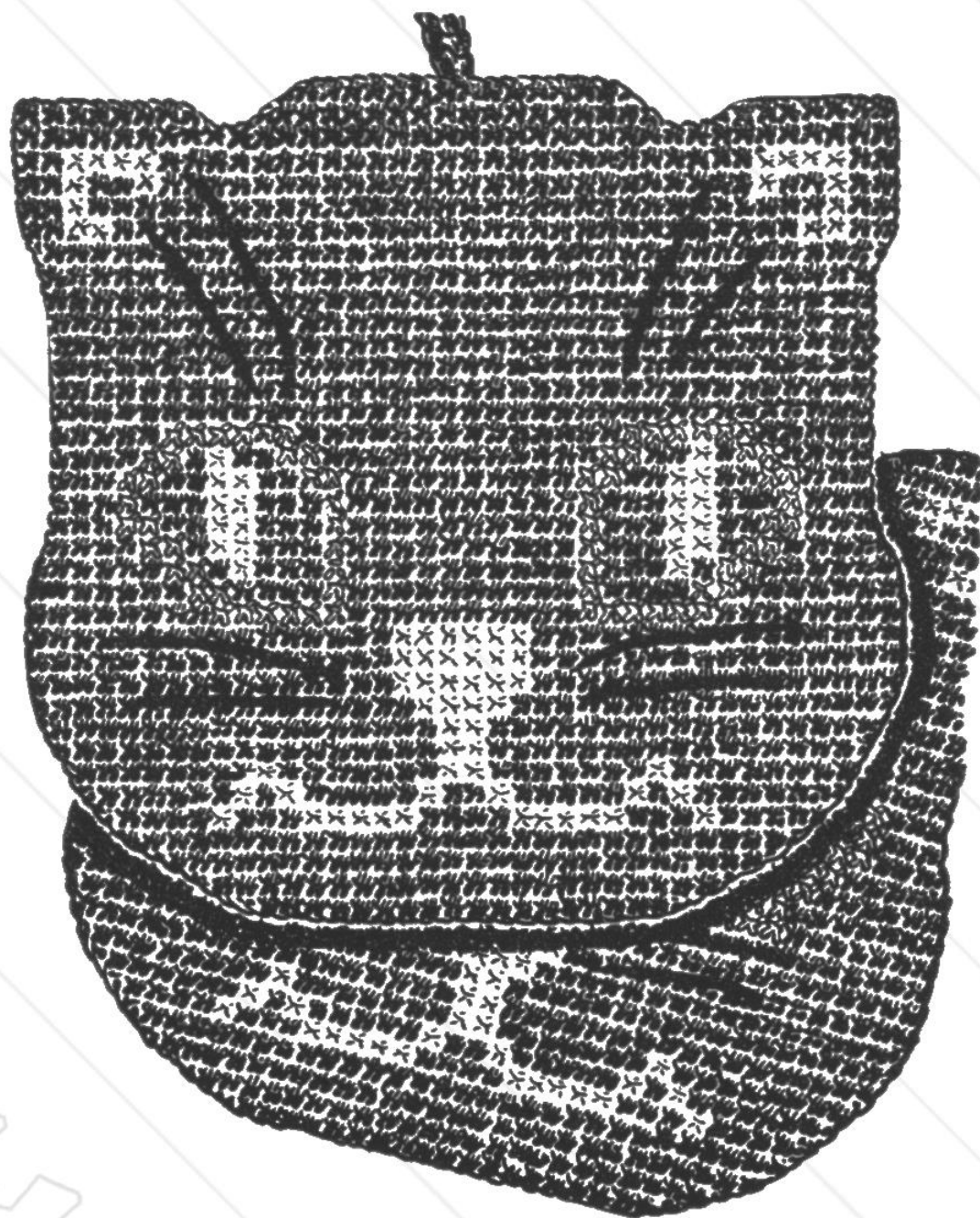
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CAT PANHOLDER

A pair of these cat panholders will make a nice gift or bazaar item. The model was made in two strands of a medium weight mercerized crochet cotton thread in black, orange and white; use size 5 crochet hook. One panholder measures approximately 6 inches each way. About 100 yards of black, 15 yards white and 10 yards orange are required. A white cat might have blue or green eyes, black nose.

Abbreviations: Ch (chain); sk (skip); st (stitch); lp (loop); sl st (slip stitch); sc (single crochet); dc (double crochet); inc (increase); dec (decrease).

With black doubled, ch 21, sk 2 sts, sc in each sc across. This forms the bottom row on chart; follow chart for working remainder of pan holder. Each square on the chart represents a stitch. To inc 2 sts at beginning of



row, ch 4, turn, sk 2 sts of ch, sc in each of next 2 ch and each sc across row. To inc only 1 st at beginning of row, ch 3, turn, sk 2 ch, sc in third ch. To inc 2 sts at end of row, dc in last sc at end of row and dc in first lp of first dc. Dc only once if only 1 inc is needed. To dec, sk 1 or more st at beginning of row, and do not work in last st or two.

To join color, do not finish the last black st, but draw double strand of white through last 2 black lps and work sc in white. The color not in use is carried along under the sc if it is to be used again in same row.

Drop orange and white for sts of features in each row. When a color does not occur again for several rows it may be cut, leaving a one inch end, crochet over this end in next row, and begin with the color again when it appears on chart.

On last row of ears, work 8 sc on first ear, sl st in each of next 2 sts, ch 1, sc across top of head, ch 1, 2 sl sts, 8 sc on other ear and fasten off. Turn work, fasten thread in second st on head portion, sc across ending with a sl st in next to last st on head, cut and fasten off.

With double strand of black, work a 12-ch lp at top center of head and sc over this closely in one strand of black; thus forming a lp to hang it up.

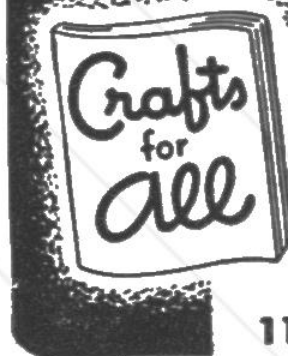
Whiskers and eye lashes are worked in outline with a single strand of contrasting thread and needle.

Line and pad, if desired, for extra thickness.

TATTED VANITY SET

Lovely to look at, easy and inexpensive to make. This vanity set is made of individual medallions which are joined together by picots and finished with an edge. It could also become a scarf, table runner or chair set. For the three piece vanity set you will need about 400 yards of crochet thread, size 30. The small pieces are 4 medallions long and 3 wide; the large one is 4 medallions long and 3 medallions wide. Each motif measures about 2¼ inches square. An attractive edge encircles each piece.

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Abbreviations: R (ring); ds (double stitch); p (picot); cl r (close ring); ch (chain); rw (reverse work).

Medallion—Make a r of (1 ds, p) 8 times, cl r, turn. Ch 12 ds, p, 12 ds, join in next p of r, ch 1 ds, 1 long (½ inch) p, 1 ds, join in next p of r. Ch 12 ds, p, 12 ds, join in next p, etc. around; tie and cut.

Next row: Make a r of 3 ds, p, 3 ds, cl r. Another r of 3 ds, join in p of previous r, 3 ds, join p on ch of medallion, 3 ds, p, 3 ds, cl r. Another r of 3 ds, join in last p of previous r, 3 ds, cl r, rw. Ch (5 ds, p) twice, 5 ds, rw. Make r of 3 ds, p, 3 ds, cl r. Another r of 3 ds, join in p of previous r, 3 ds, join long p, 3 ds, p, 3 ds, cl r. Another r of 3 ds, join in last p of previous r, 3 ds, cl r, rw. Ch (5 ds, p) twice, 5 ds. Make r of 3 ds, p, 3 ds,



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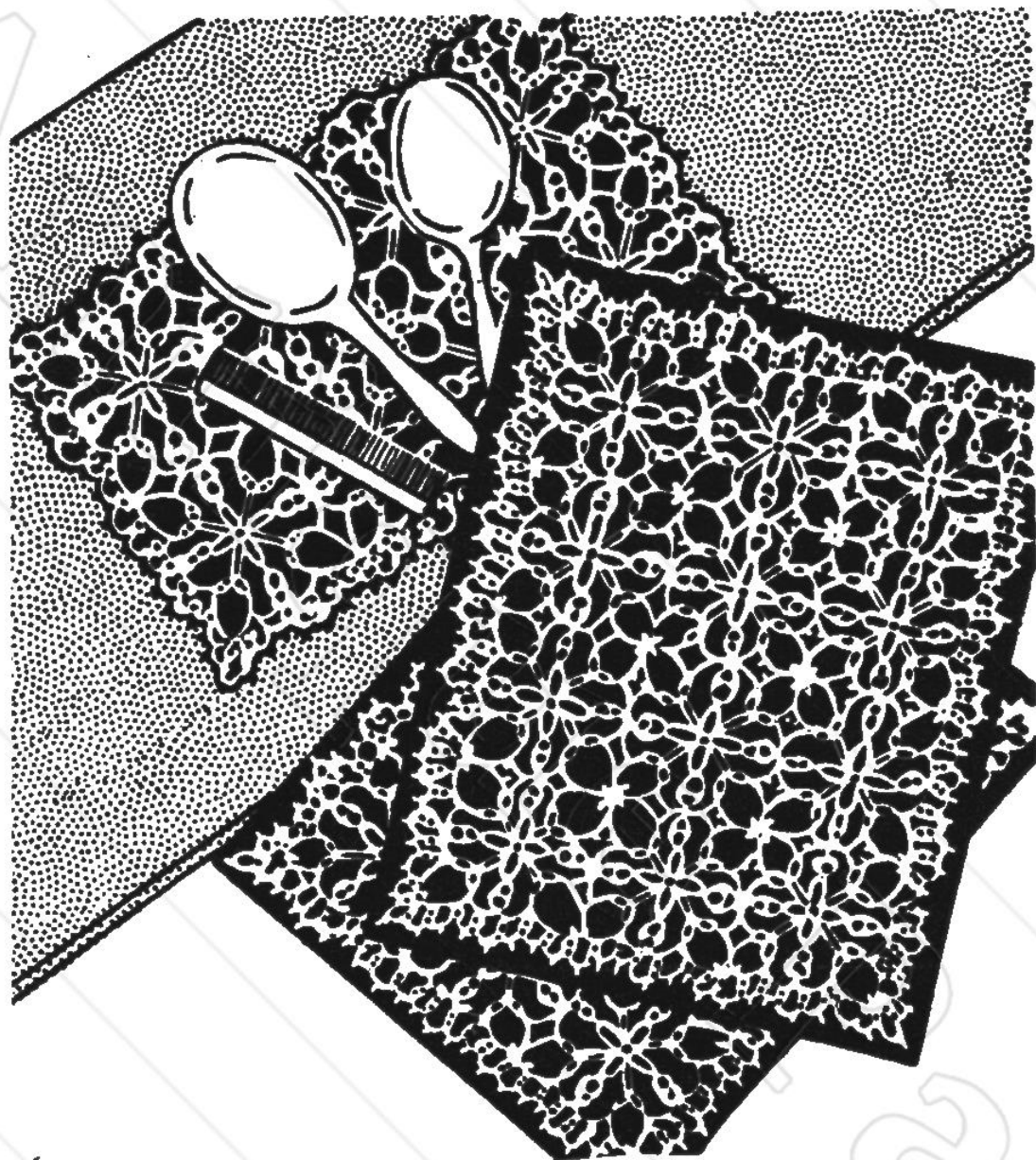
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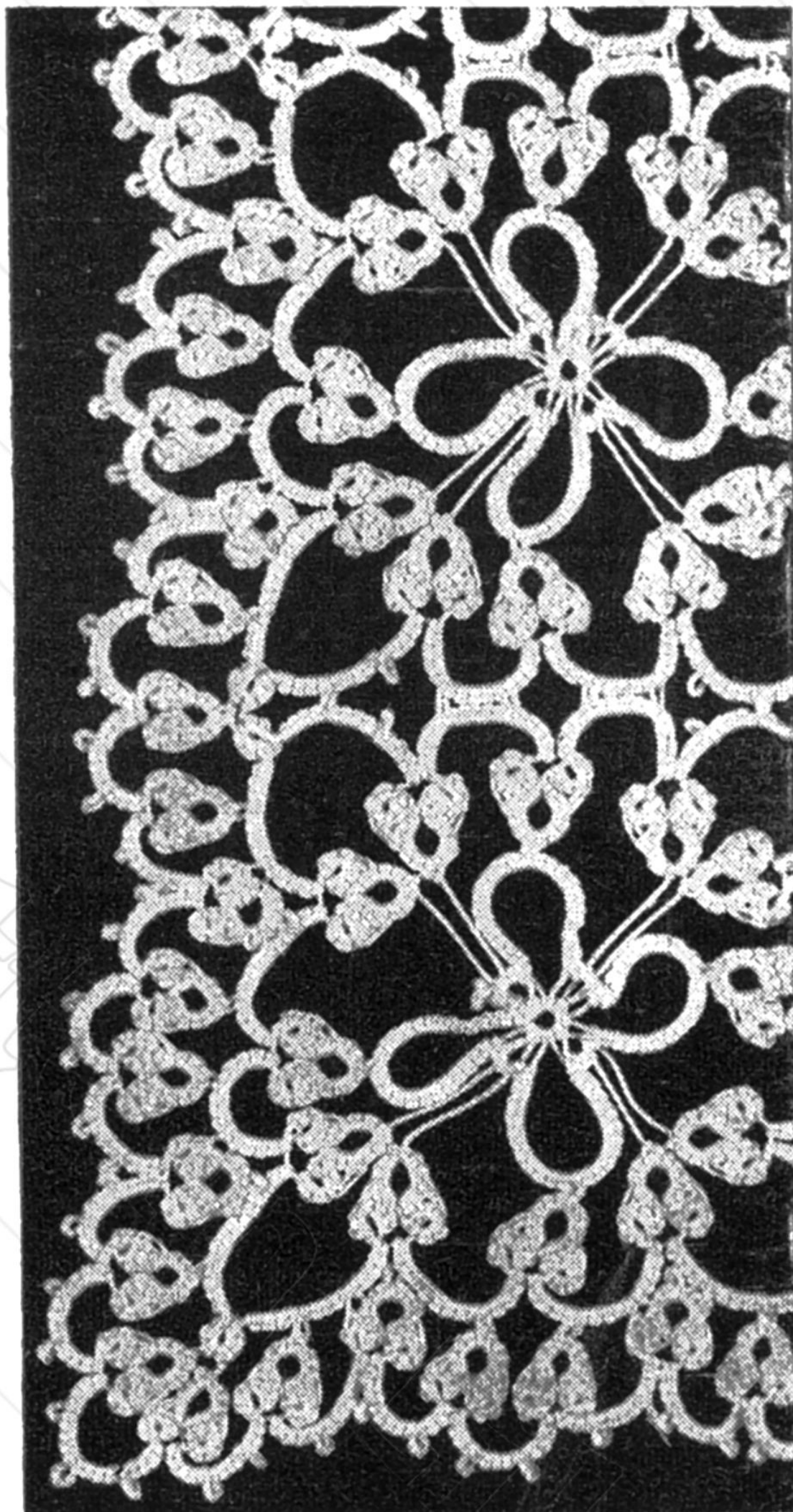
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cl r. Make ch of (5 ds, p) twice, 5 ds. Make another "3 ring" motif and join in same long p, another ch, continue in this manner repeating from beginning of round.

To Join Medallions—Join corner rs and all opposite ps except the second ones from corners.

Edge—Make r of 3 ds, p, 3 ds, cl r. Another r of 3 ds, join in p of previous r, 3 ds, join in p of corner medallion, 3 ds, p, 3 ds, cl r. Another r of 3 ds, join in last p of previous r, 3 ds, cl r, rw. Ch (5 ds, p) 3 times, 5 ds, rw. Make the "3 ring" motif as before, and join in same p as before,



rw. Ch (5 ds, p) twice, 5 ds, rw. Make another "3 ring" motif, joining in next p on doily, another ch. For next motif make a r of 3 ds, join in next p of doily, 3 ds, cl r. Another r of 3 ds, join same p of doily, 3 ds, p, 3 ds, join in next p of doily, 3 ds, cl r. Another r of 3 ds, join in same p of doily, 3 ds, cl r. Make another ch, another motif in next p and etc. around.

Iron bias-cut garments along the grain of the fabric rather than from neck to hem.

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POCKET TRIM

Crochet this pocket trim of about size 5 pearl cotton or 6 strands of embroidery floss in any desired color; use a size 7 crochet hook. It is composed of 3 leaves that are joined together and it makes a very decorative trim for dress or blouse. One motif requires about 40 yards of thread.

Abbreviations: Ch (chain); st



(stitch); sk (skip); lps (loops); sc (single crochet); hdc (half double crochet)—thread over hook once insert hook in st and draw thread through, thread over hook and draw through all lps at once; dc (double crochet).

LEAF—Row 1: Starting at leaf tip, ch 6, sk 1 st, 4 sc on ch, (1 sc, ch 3, 1 sc) in end st, 3 sc on other side of ch. Work following rows in back lps only to form ridges.

Row 2: Ch 1, turn, sc in back lps of each of last 4 sc, (1 sc, ch 3, 1 sc) in tip 3-ch, sc in each of next 4 sc.

Row 3: Ch 1, turn, sc in each of last 5 sc, (1 sc, ch 3, 1 sc) in 3-ch, sc in each of next 4 sc.

Row 4: Ch 2, turn, 1 sc on ch, sc in each of next 5 sc, (1 sc, ch 3, 1 sc) in 3-ch, sc in each of next 5 sc.

Row 5: Ch 2, turn, 1 sc on ch, 1 sc in each sc up to tip, (1 sc, ch 3, 1 sc) in 3-ch, 1 sc in each sc to second from end. Repeat row 5 three more times. Ch 2, turn, 1 sc on ch, 10 sc,



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(1 sc, ch 3, sc) in 3-ch, 9 sc. Ch 1, turn, 10 sc, (1 sc, ch 3, 1 sc) in 3-ch, 10 sc.

Row 11: Ch 1, turn, 11 sc, (1 sc, ch 3, 1 sc) in 3-ch, 10 sc. Repeat row 11 three times. Ch 1, turn, sk last sc, sc in next 10 sc, (1 sc, ch 3, 1 sc) in 3-ch, 10 sc. Ch 1, turn, sk last sc, 10 sc, (1 sc, ch 3, 1 sc) in 3-ch, 9 sc.

Row 17: Ch 1, turn, sk last sc, 1 sc in each remaining sc up to point, (1 sc, ch 3, 1 sc) in 3-ch, 1 sc in each sc through third from end. Repeat row 17 seven times (through row 24); fasten off.

Make three leaves and tack together with center leaf lapped over each side. Steam and press dry through a cloth.

Bow Knot—Ch 2, (2 sc, 1 hdc and 2 dc) in first st. In back lps, dc in 5 sts around and around for 10½ inches. Close end with sl sts; fasten off. Form into two lps and two ends. Make a short length of cord 1¼ inches long and tack around center of bowknot. Tack bowknot at base of leaves.

Is your youngest boy or girl going to wear a hand-me-down coat this winter? If that lining won't stand another season's wear, rip it out! Don't stretch it. Then use the old lining as a pattern to cut a new one. The coat won't draw if you put the new lining in loosely.

When retiring the garden tools after a hard summer's work, place a teaspoon of tea leaves in the container. These magic leaves will guard your tools against rust and corrosion. Your silverware, guns and other metal pieces can be protected too.

Give your children a surprise in their popcorn balls the next time you make them. Take a lollipop and shape the popcorn around the top. Helps keep children from having those sticky hands which give Mother those wash day blues.

Get a pair of your husband's socks for a good furniture polishing session. Slip one on each hand for easy quick dusting after using furniture polish.

If you have a brass or metal door-knocker, wax it immediately after polishing. This practice will keep it bright.

Aunt Ellen's CLUB NOTES

WHAT CLUBS ARE DOING

Many new Aunt Ellen clubs are being formed and old ones are reorganizing their clubs during the fall season. One club writes of the procedure they took to make sure that the year's program would serve the interests of all its members. It is an idea that is worth passing on to other clubs.

A questionnaire was passed to all the club members. On this piece of paper each member told about her hobbies, interesting places she had visited, famous people she had met and subjects she would like to know more about.

Some of the club members were interested in antique collections of china, glass and furniture, first aid, child care, crafts and needlework, gardening and many other fields of interest.

From this information given by club members, the program chairman was able to plan the year's program around the entire club's interests. She also has this information in file and if it is necessary to work up a program on quick notice, she can refer to a member who would be able to speak on an interesting person she had met, place she had visited or perhaps give a demonstration on a favorite hobby.

Here's news from a traveling Aunt Ellen Club. Members of the club find the names of shut-ins in their town; then the club plans to meet in the homes of these shut-ins at various intervals. Sometimes refreshments are prepared in advance and taken to the meeting or may be fixed in the home. The club reports that they obtain new members with this helpful service.

A group with magic in their fingers was the working crew of this club. Their object was to make money for their church. The church needed a new carpet and they desired to get it if it was at all possible. They had had bingo parties, bake sales and tried other means of raising money but had not succeeded in securing a sufficient amount. The winning idea came with the use of THE WORKBASKET transfers. They called it a "Leap Year Ba-

zaar." This idea came several months in advance and it took quite some time to prepare all the articles. They had stamped aprons, pillow slips, luncheon sets, table and dresser scarves, pan holders and many other articles. The weather was against them from the very beginning and they feared a loss instead of a profit. People came anyway and they raved over and bought the beautiful hand-made articles. The net result of the bazaar was \$474 towards a new carpet for the church. Congratulations to this club.

ROLL CALL SUGGESTIONS

1. Give an old superstition that you might believe.
2. Give a trick you have played on Halloween.
3. Give ways to make your home a safer place in connection with fire prevention.

PROGRAM SUGGESTION

We are offering for discussion this month the subject of Bazaars, so popular at this time of year. Many clubs begin to prepare for bazaars very early in the year, making their fall or winter bazaar is the highlight of their year's activities.

BAZAARS

Bazaar is a word that has a foreign sound and background. The birth place of bazaars was in the exotic East. Robed merchants called out their wares for sale in open booths along the narrow streets. Sweet perfumes, spicy foods and fine tapestries were their goods.

American clubs and churches have borrowed the idea from our eastern cousins but with modifications. Church basements, store windows and large halls are the scenes of the club women's bazaars. Several Aunt Ellen clubs have written that their big day is the annual bazaar which climaxes a year's work. The club treasury isn't so empty after the members' hand-work meets neighbor Jones' eye and purse.

Here is a novel idea for a bazaar

that came from one club. They made their bazaar a real "family affair" with booths set up for each member of the family. Your club might like to discuss it and try it some time.

Groceries banked the shelves of father's table. There was even a cracker barrel for father to sit on. Bare plank boards and crepe paper around the posts of the booth made a grocery store scene.

Fine needlework lined the shelves of the lavender and white decorated booth. It's mother's table, the pride of her eye!

College pennants hung on the sides of big brother's booth. Knitted neckties and socks were the featured items of this booth. Fine white handkerchiefs with monograms ranging from A to Z were boxed and sold.

Little sister's booth had the most popular item with the kids. Here were delicious homemade candies. Fudge and divinity packed side-by-side sold for a dollar a pound box with smaller amounts selling for less.

Always a good idea at a bazaar is a "grab box." Little brother managed this booth. The "grab bag" was a large screen covered with light blue crepe paper to resemble the sky. A gay rainbow of bright colors was pasted on it. Beside the screen was the proverbial "pot of gold" which was a clothes hamper with gold paper wrapped around it. Ten cents gave a person the chance to grab a surprise package.

Baby's booth had pink and blue crepe paper decorations. Knitted soakers, tiny sweater and romper sets, matching caps, bootees and bibs made of toweling sold quickly at this booth.

Grandpa's booth was the bookworm's delight. New and second-hand books were his selling goods. He even had a side line of comic books that took the dimes out of Mother's purse for Junior.

All during the bazaar the aroma of cooking brought people over to the cook's stand. Hot dogs, pop, potato salad, ice cream and cake or pie were on the cook's menu for the night.

A bazaar must be colorful. It must draw people in the door and make them buy from an attractive display of goods. An efficient committee of arrangements should be named, for the merchant will tell you that an

artistic display is half of his selling problem solved.

Good bazaars require successful planning. A general theme must be decided on by the whole group. Perhaps your group would like to give a "Chance Bazaar" with games and prizes. The space must be rented, booths built and games and prizes selected. It takes committees with people that work together and get their work done on schedule.

Here's a game of chance suggestion. Give the men something to do as their share. It could be called "Sportsmen's Folly." Bows and arrows and a large cardboard target with a series of colored rings around a bull's-eye are equipment necessities. The target is tacked on the wall and each archer is allowed to shoot one arrow at the bull's-eye. A small prize is awarded to each contestant but the price he must pay for his sport depends upon the ring on the target in which his arrow lands. The outer ring could cost him fifteen cents, the next ring ten cents, the third ring five cents and he who is fortunate enough to hit the bull's-eye need not pay. If a person is such a bad shot as to miss the target completely then he could pay twenty-five cents in order to get his package.

A gypsy fortune teller at the bazaar adds interest and profit too. Dressed in bright colors and large earrings she will attract a crowd around her. Stain her face, give her a crystal ball and make her the mistress of the "grab bag." Decorate her tent with pine boughs and moss to give that outdoor smell for atmosphere. If pine boughs and moss can't be found, collect autumn leaves and attach them to natural branches.

Outside her tent a large black pot will hang from a tripod and inside this pot will be grab packages. Make the people cross her hand with silver and she will fork the package out into their hands.

If it is impossible to find a black pot, use an ordinary bucket wrapped thickly with black paper to give it a round appearance.

My fortune prediction to club members is, your club coffers will fill up in relation to the amount of imagination and energy you put into your bazaar.

INVITATION AND GAME SUGGESTIONS

It's halloween month. Witches ride this time of year. The moon is brighter and pumpkins sit out in the field waiting for the night of the 31st. It's the month for parties for young and old alike. It's prankster time.

An effective and easy-to-make halloween party invitation is a gnarled hand, made out of orange paper about seven inches long. Write your invitation rhyme in lemon juice and attach a white note written in red, saying that the hand must be warmed over a fire before it will reveal its secrets. Ask your guest to bring the ghost of your house a four inch worm as an offering gift.

The decoration possibilities are unlimited. One way to attain a spooky atmosphere is through decorations. Set the scene with witchcraft and cunning. Darken your lights with colored paper or set candles inside pumpkins in order to give out a dim light. Be careful of the fire hazard!

Here's a game called the "Fatal Passage." Lead your guests out, one at a time into a room as dark as you can possibly make it. At the door they take hold of a string, tied to a door-knob, and follow this string wherever it leads them.

At intervals along the string, pieces of cotton, tiny brushes, soap and fur are tied. The string may even run through a dish of cooked macaroni and peeled grapes.

When a player reaches the center of the room, start an electric fan so that someone dressed as an apparition may rise from the floor and tell the fortunes of the player.

"Ghosts" is an old game, but a lot of fun. It helps increase the vocabulary too.

To play it, the leader names a letter of the alphabet, anyone that comes to her mind. The second player adds a letter, having in mind some word; then the next player does the same. The trick is to keep from ending a word; if you do end a word, you are a ghost. When you have been a ghost three times, you must drop from the game. All words must be over three letters. Often the word that the second player has in mind is not the one that the

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next player has, but that only adds to the fun. Let the survivor be the leader in the next game.

HALLOWEEN REFRESHMENTS

Cider and doughnuts seem a must for Halloween and are always good. The simpler the food, the better. Here are new ways to serve the old favorite doughnut.

Make a cat's face by covering the top of doughnuts with chocolate frosting. Have black and orange candy gum drops handy. Quarter an orange gum drop and place one piece on each doughnut near the top for eyebrow. Place small piece of black gum drop under each orange piece for eye. Put a piece of orange gum drop in center for nose. Small strips of orange can be used for whiskers.

Or you may cut doughnuts crosswise, place a circle of cheese that is slightly smaller than doughnut next to cut side, place under broiler to melt. Serve while hot.

For a doughnut fruit tart try a date mixture of one cup of seeded dates, $\frac{1}{4}$ cup water, $\frac{1}{3}$ cup sugar, $\frac{1}{4}$ cup nut meats, cook mixture five minutes. Fill doughnut holes. You may also use any other fruit filling that you wish.

Any of these would be delicious served with hot cider or punch. Here is a party punch that is in keeping with the occasion. Stick whole cloves in the top half of three large oranges. Place oranges in a pan and heat in oven until they become oily. Remove and place in a heat resistant bowl. Pour hot cider over oranges, which will float.

WEAVING—A FASCINATING AND PROFITABLE PASTIME

Part III

(Cont'd. from Sept. Issue)

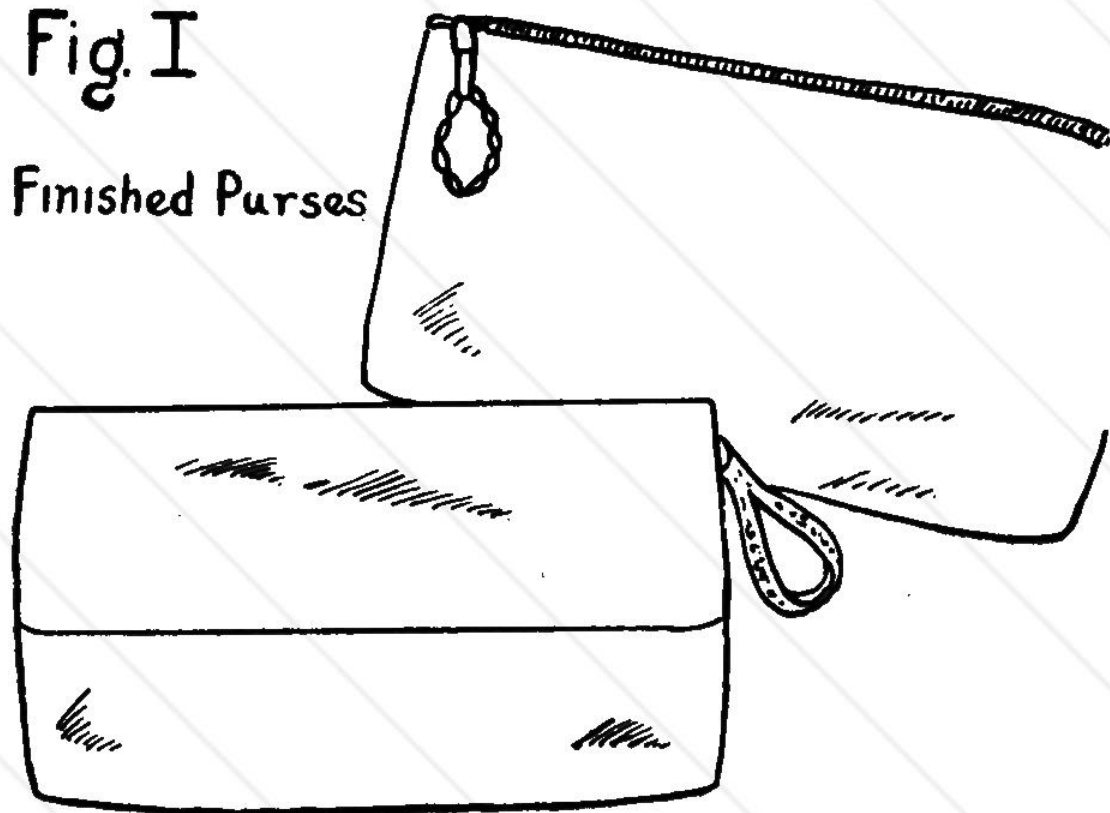
We have covered the fundamentals that you will need to know for plain tabby weaving, and you can finish your material by weaving it to the desired length. At the end, you will find it desirable to weave a header or hem of plain warp about a half inch wide the same as you did at the beginning.

You can remove the material from the loom by cutting the ends of the warp threads. Some prefer to tie the short ends of warp together, and prevent raveling. Before your material has had much handling, however, you may stitch across a couple of times on your sewing machine in the hem end and that will lock the ends securely.

There will be little difference between the front and back of your material, but possibly you have a few ends of weft threads showing on the under side. So, lap the hem ends back together until they are even, and have the face of your material on the inside. Seam both selvage edges on your machine. If you have an occasional loop, or flaw in your selvage here is your opportunity of hiding it by merely taking a deeper seam.

Fig. I

Finished Purses



Now turn your purse right side out, add a lining, and close the top with a zipper, (See Fig. 1). A lining, cut to the same size, may be added and will do much for the appearance of the finished purse.

It has been taken for granted that your first purse was made all of one color to match a particular dress or ensemble. This time you will wish to vary it a bit with different colors and

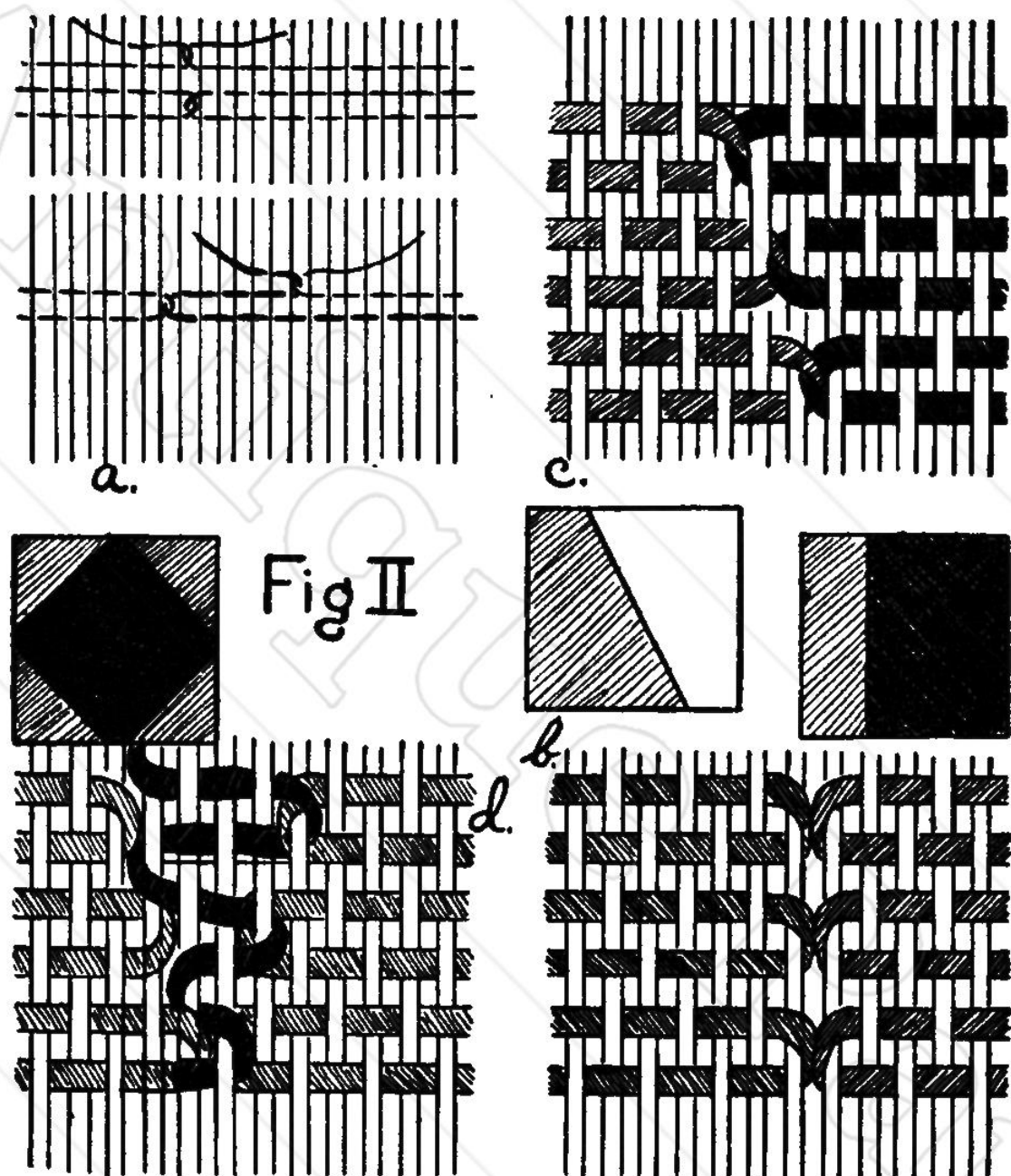
add a pattern. You may weave so many rows or a certain distance in one color, then shift to another color. You merely weave back a few rows of the weft thread of the first color, and tuck back the starting thread of the next line in making the original start.

Remember if you wish to have the stripes on both sides of your purse together, you will have to weave until you reach the center. Then for the other half, the stripes will have to be the same width, matching the colors and number of rows from the center back to the end.

You are gaining confidence and experience all the while, and are now able to do nice uniform weaving. So, you decide you would like to make something a little more varied in appearance. Well what would you like? How about some squares, triangles, diamonds, or maybe you would like to use your or a friend's initials.

The main difference between this and what you have been doing, is that you use two or more shuttles with different colors on each one, and in making a shot you bring it up and out between the warp threads at the point where you wish to make the vertical or angle change in color. There are several ways of doing this, and they can best be explained with sketches.

Suppose you wish to start this an inch from your right selvage. Bring your weft thread out between the 6th and 7th warp thread—the third raised thread in the open shed, (See Fig. 2a). From the left bring in your second color and out between the same two warp threads of the same shed. Cross the two weft threads or loop them together, open the next shed and pass the weft shuttles back through. If you continue your weaving, turning between the same warp threads, you will make a vertical break in color (Fig 2b), but also a break in the fabric, which can be whipped together, weaving ends in. It is best, however, to interlock. If you wish to make an angle, on the second shot of weft, bring it out between the next two warp threads. Each time include an additional warp



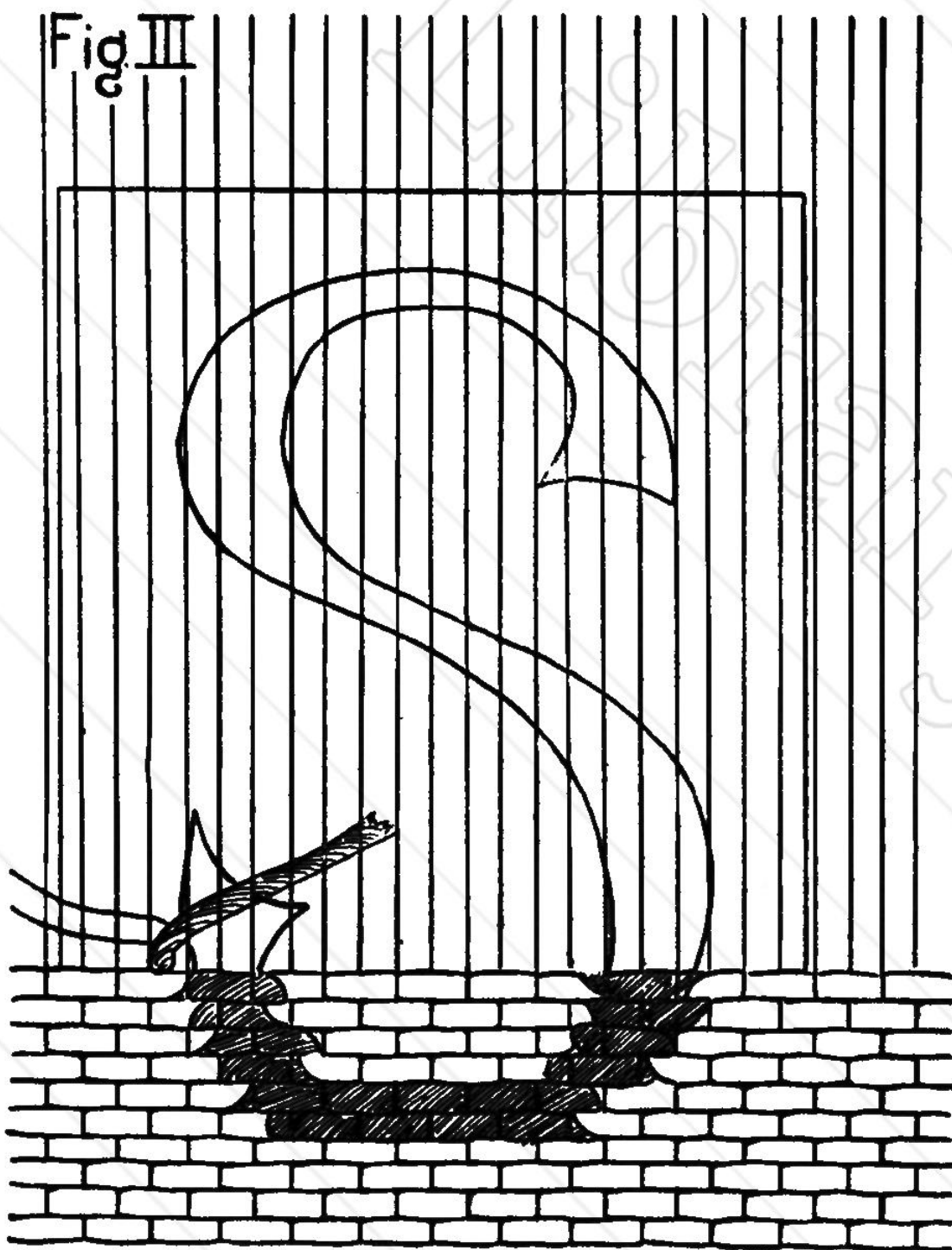
thread until you have gone the desired distance. To reverse the angle (Fig. 2c), bring your weft thread out a warp shorter each shot until you have gone the desired distance.

If you prefer, instead of looping the two weft threads between the warp threads, you may bring them around the warp thread where they meet, loop and return. So far, this covers two colors of weft threads, and suppose that you cross the entire width of material with them. If you wish to have the block of color run only a certain distance or to work in a design or pattern you may use a third color, or one color for the design and the other weft thread of your background color. Loop the end of the color you wish to use in your design around the weft thread that you bring up from the shed between the warp threads. Carry this to the left the desired distance, and bring it up between the warp. Bring your third bobbin of thread or shuttle from the left and out at the opening of your second color. Loop around, open the next shed and return the three threads. After a second row, weave the loose ends of starting threads into the work.

As explained previously, you may run these additional colors with straight vertical lines, or you may run the changes at an angle. For example

suppose you put the background material or weft you wish to use on two shuttles. In the exact center start the second color around two warp threads. The next time include four, the next six, etc. Increase one warp thread on each side until you have gone the desired distance, then start decreasing a thread on each side as you proceed. This will come out to a point, and give you a diagonal square or diamond woven into your material (Fig. 2d). By now you will be familiar enough with this to visualize its many possibilities.

This really is a tapestry weave. If you wish to work in your initials, draw them out in block letters the size you wish to make them. Put this on durable paper or tracing cloth such as architect's tracing cloth. Place this under your weaving in the position you wish the initial to appear, and run your thread for the initial through the weave across the outline of your drawing. Remember, if you are working on a purse, that you start at what is the top, and work toward the center or bottom of your purse when it is finished. Accordingly you will wish to work your initial in upside down on the starting side (Fig 3), and right

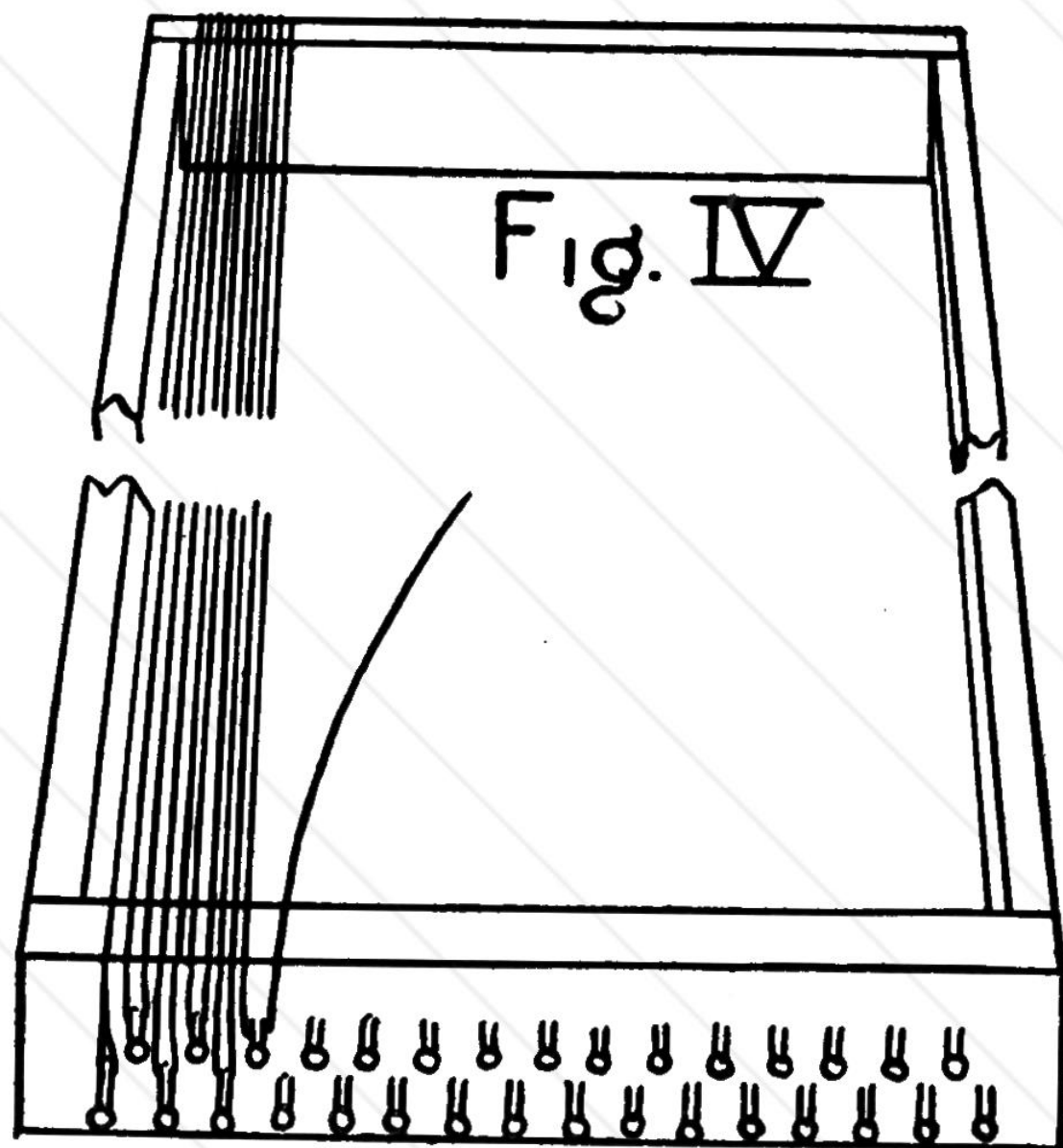


side up on the opposite side.

The same principles as above are followed in making any design whether you are using a small hand loom, or one with several harnesses. You can place your picture behind your work, and follow the outline, changing colors as needed.

Possibly by now you have decided what kind of a loom you wish, or maybe you have yours already. However, I have previously promised to tell you how you could make some improvements on your frame loom. You have been told how the weaving will vary according to the size as well as the closeness of the warp threads.

In case the frame you have made is not right for what you wish to weave, you can use various sized nails or brads to suit your desires. Suppose for example you wish to have more warp threads to the inch, (probably using a finer warp thread). Get some common galvanized shingle nails. Drive the first one in the center mark of the board forming the end of your frame. You will discover that the heads of the nails will not permit driving these as close together as you desire in a straight line, so, this time



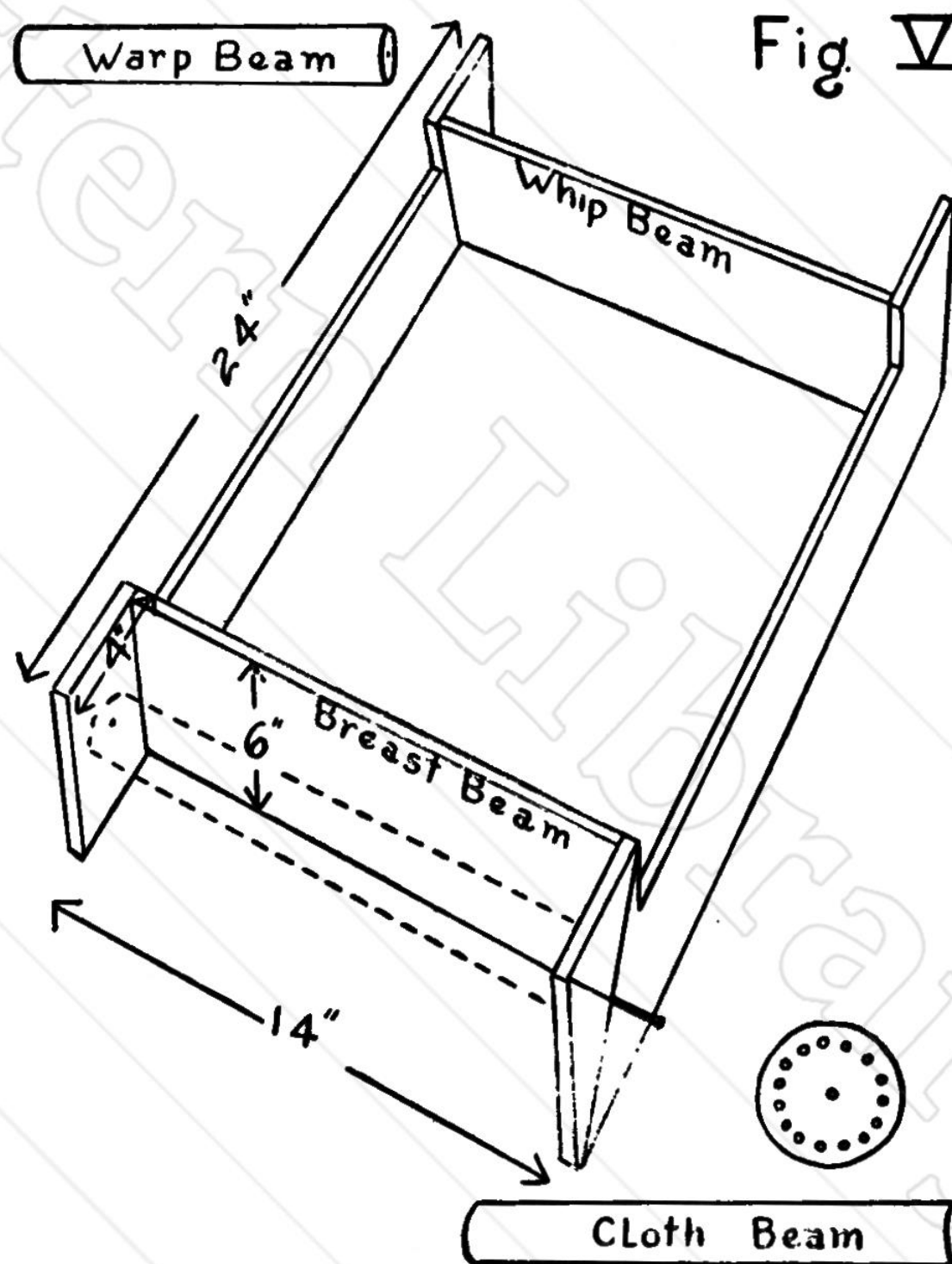
you make two lines (Fig. 4), and drive every other nail in the second row, keeping them a nail's width apart from right to left. When you have gone

to the right side of your loom, do the same on the left side, and then on the other end.

Now to warp your loom, you fasten the end of the thread to the left, go up and around the first nail, down around the first nail at bottom, etc., across the loom. Drive a few practice nails, you will see how this goes, and the number of threads per inch you desire.

For the first frame loom, it was suggested that you use side pieces 18 inches long. Longer material could be woven by increasing the length of these, and of course the width could be increased. However, there is a limit to what can be handled in this way, as the frame can get too unwieldy. So instead of increasing it, we will add a few pieces to make a much greater length of material possible.

Get two 1 x 6s, 24 inches long for



side pieces (Fig 5), and two pieces 14 inches long for the ends. You don't need that much length in the first two pieces now, but if you start with that size, it will come in handy later when you wish to make other improvements and refinements. Mark off the two long side pieces 4 inches from each end. Set the two end boards on these 4 inch lines inside and nail your

frame together, or you may use screws for a more permanent job. To the INSIDE of these two end pieces, saw down through the two side pieces for two inches. Cut the lengthwise pieces out now between sawed lines. You will have a piece looking like the accompanying sketch. One of these ends becomes the "breast beam" and the other one the "Whip Beam". You may wish to refer to your glossary for these two terms (Sept. 1948, p. 18).

Now get two pieces of wood between 2 and 3 inches square. It may be possible that you can find an old round roller about this size. Old grain binders have just what you are needing, if you have access to such a machine. Or there may be someone you know with a lathe who can turn these out for you. Cut these just a short 14 inches long, so they will fit snug, but still turn freely inside the frame. Drive or bore straight holes about the size of a ten penny nail and about 3 inches deep in the exact center of each square or roller.

As you may have figured, one of these becomes the "cloth beam" and the other the "warp beam." To mount these in position, draw a diagonal line from the outside corners of the side pieces to the starting of the sawed out section at the top, and to the bottom where this line would have come if you had continued sawing. This, if your measurements are true, will give you the same x on all four pieces. Drill a hole a bit smaller than the holes drilled in the rollers. Take nails that fit snugly in these outside holes, and using these nails for axles mount the two rollers in position.

On one side of your frame, drill a hole about the size of a 6 penny finishing nail one inch from the roller center. Drill this through the side frame and on into the roller. Remove the roller, and using a nail that fits snugly in the center hole, and a string for a compass, mark a circle around the end of the roller, the same radius as the hole drilled in from the outside. Now make a series of holes, fairly close together, around this circle. Replace the roller, and use a finishing nail as a catch in these end holes. You can lock the beam in a variety of positions. By drilling and mounting the other

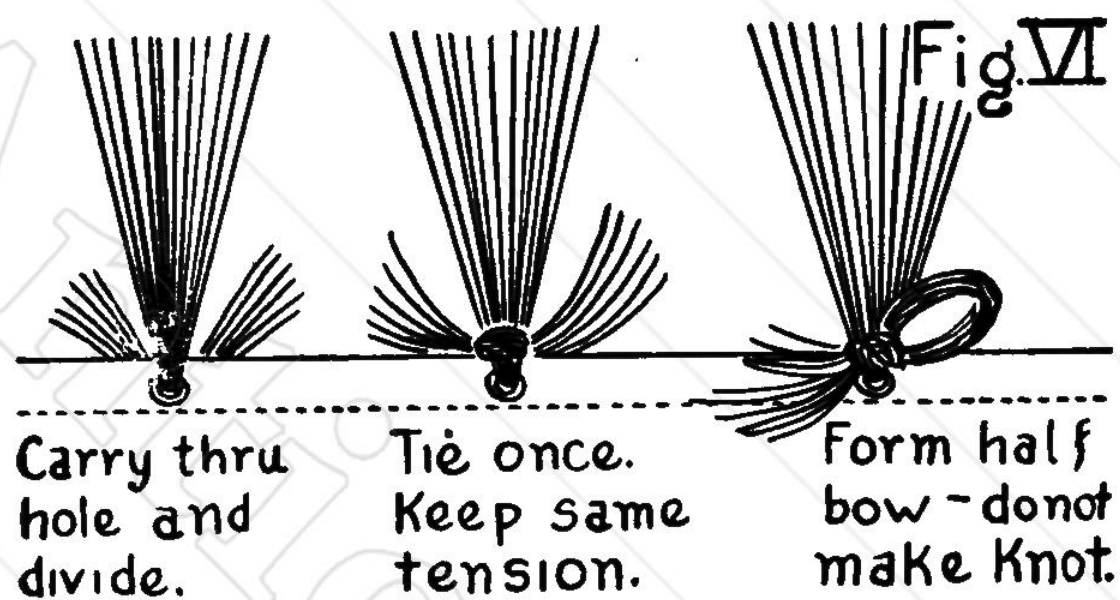
roller the same way, you can wind warp on one beam, and fasten the other end to the cloth beam. If you wish to save warp, you can make an "Apron" and fasten the warp to that before winding.

You may wish to experiment with this loom, so we will figure on making a belt to begin with. In fact we just as well put on enough warp to make several belts. Since this time you may wish to have the warp show, we will use a colored warp. In fact, you could use several colors. For example suppose you put four rows of brown, 4 rust, 8 gold or orange, then 4 of rust and four more of brown.

There are several ways of putting this warp on, and to the beginner it probably is the most difficult to explain. So you may need to read these suggestions several times, but your patience will be rewarded. You may have heard of whole warp "beaming" and sectional beaming. We will use a simplified form of sectional beaming.

If you had enough spools, cones or tubes of thread to have one for each warp needed it would be much simpler. But that is another story. Let's work with what we have. You will wish to start in the center of the loom, so first wind off the required lengths of gold or orange. If you wish to make a warp six feet long, you can do this by wrapping it lengthwise around a yard stick eight times. By cutting it at one end, you will have 8 6-foot strands. If you wish a longer warp you'll have to make a simplified warping board or frame. You can make a rectangle frame with the two end pieces 3 feet apart. Place nails or pegs in this, equal to the number of yards you wish to have your warp. Warp your thread back and forth around the pegs until you have the necessary length. You can buy your warp put up in 10-yard spools, and this way of course you don't have to measure it off. You simply buy the number of spools you wish threads or sometimes called "ends" in your material.

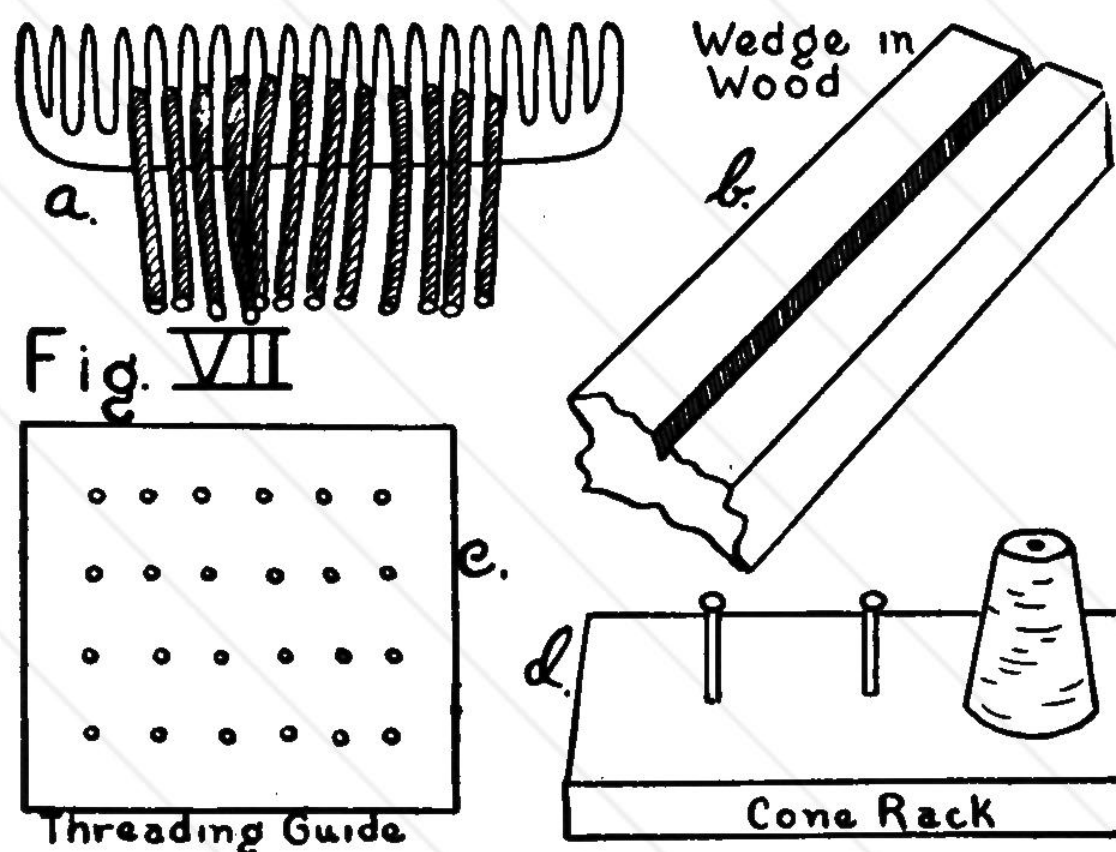
You can hand crochet these work threads you have wound off into a chain, or take a chance on not getting them tangled and twisted, and proceed as follows. Tie the ends around the warp beam (or apron) preferably using a similar knot to the one shown



in the sketch (Fig 6). Spread the threads in the left hand, slowly turn the warp beam away from you with the right hand, and wind the warp off from the warping frame onto the warp beam. When you reach the end, take a piece of Scotch or adhesive tape, and fasten the ends down in the order in which they have been wound on. Be sure that each thread follows a straight course, and that the threads do not become crossed over each other.

Next you may put four ends of rust on the right of the gold, add four more ends on the left. Then put the four brown ends on each side of the rust. Be sure to keep these straight, and fasten each set of ends with the tape as you did with the orange. With the 24 threads on the warp beam, move them forward now to the cloth beam. Tie these on in sets as you did at other ends to the warp beam. Be sure you have them tied so there is equal tension on each warp thread.

In case you find it too difficult to hold the warp threads in place as you wind them on the warp beam, run them



through the teeth of a comb held edge-wise just in front of the warp beam (Fig. 7a). If you can't manage to hold

the comb and secure an even tension, cut a groove in a block of wood about the same height of the warp beam and a bit longer than your loom is wide and wedge the comb in the groove (Fig. 7b). You may lightly nail this block of wood to the back of the loom, and slide the comb along in the groove for the various positions needed.

Some people take a piece of cardboard, light metal or plywood and punch a number of holes in it (Fig. 7c). By threading the warp through these holes it will serve as a guide in keeping the warp threads straight during beaming.

From this the next logical step is to make a spool or cone rack (Fig. 7d). If you are using cones or tubes, you can drive nails in a board and set the cones over the nails. A spool rack can be made in sections to hold any number of spools.

When you start winding directly onto the warp beam from the spools, or tubes, unless you use ready warped spools, you won't know what length you are getting. There are counters for measuring warp. Not having a counter, you can set your spool rack back a certain number of feet away. Put a different color of thread over a strand of warp. When this reaches your comb, make a tally mark, reset the colored marker, the proper number of times to make the length of warp you wish. If your memory is good or you are not interrupted, you may remember the number of lengths, but tallying each length is suggested to be sure you're right.

With your warp threads in place, you can insert your shed rod under and over each warp, attach your leash rods and strings and proceed with your weaving until you have your belt of the desired length. When you have a few inches of web, you will wish to loosen the warp and cloth beam, wind the material on the cloth beam and again set the tension and proceed.

For weft you may use a thread the same size as your warp, or one a bit larger. A harmonizing shade of brown would be desirable. With a certain amount of beating you will have both warp and weft showing. If you wish to make a belt matching the purse formerly made, spread your warp to the same distance apart on the breast

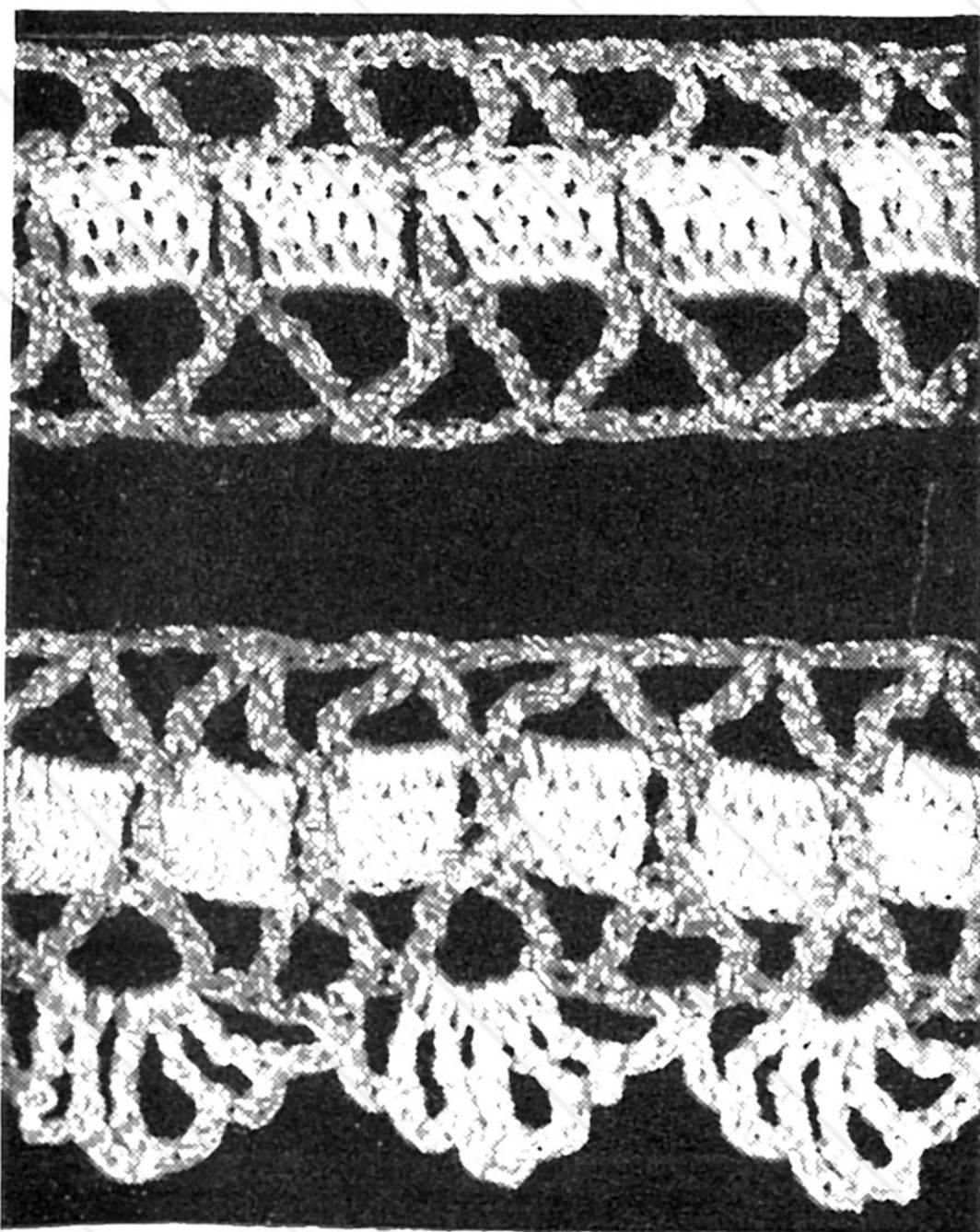
beam, and tie it accordingly. In this case you would use the same weft as below, and beat it closely. If this would make a belt wider than you desire, you can use fewer warp threads.

(To be continued.)

CROCHET EDGES

Use a number 30 mercerized crochet thread and a size 11 crochet hook to make this insertion and matching edging. Combine any color with white for a nice combination or work all in one color. The insertion or edging may be used on pillow slips, hand towels or across scarf ends.

Abbreviations: Ch (chain); st (stitch); sp (space); sk (skip); tr (treble)—thread over hook twice and work off two loops at a time; dtr (double treble)—thread over hook three times and work off two loops at a time 4 times, tr tr (treble treble)—thread over hook four times, work off 2 loops at a time 5 times.



IMITATION BEADING INSERTION

Row 1: In color, make a basic ch the necessary length for the article that the insertion is to be used on. Tr in 10th ch from hook, * ch 4, tr in same ch, sk 4 ch, tr in next st;

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repeat from * the length of the ch.

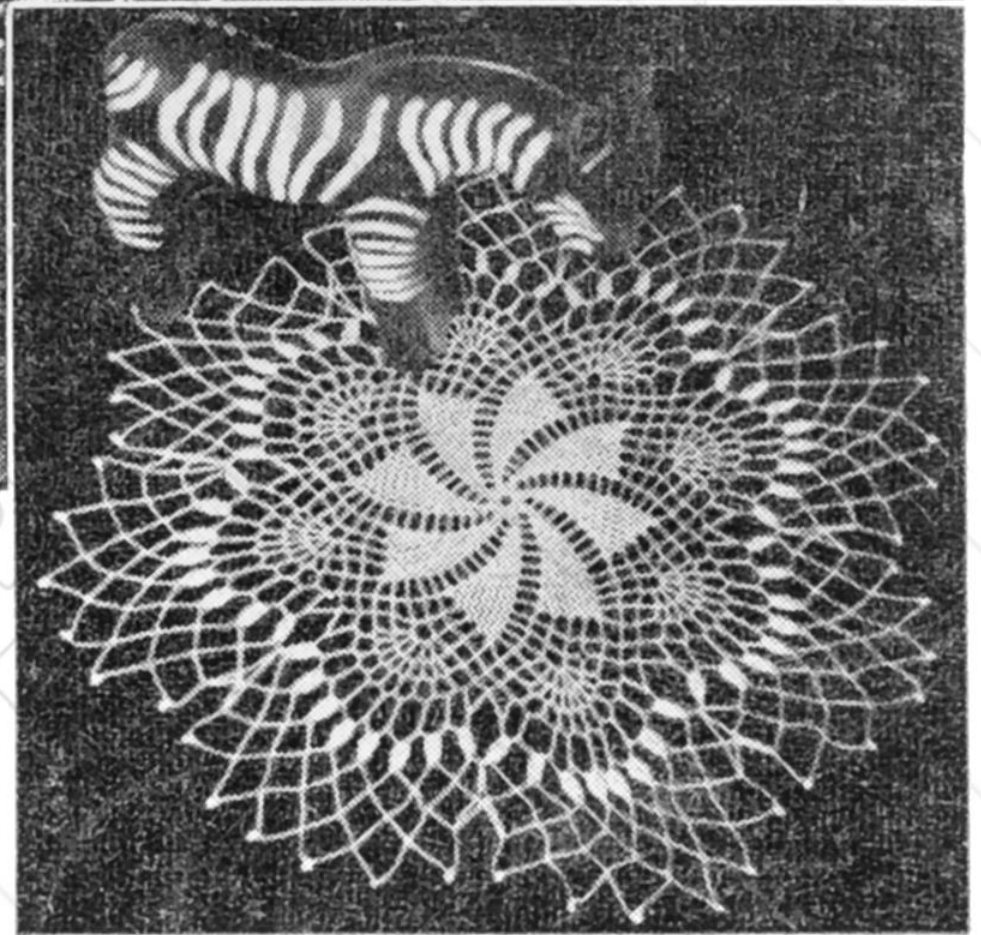
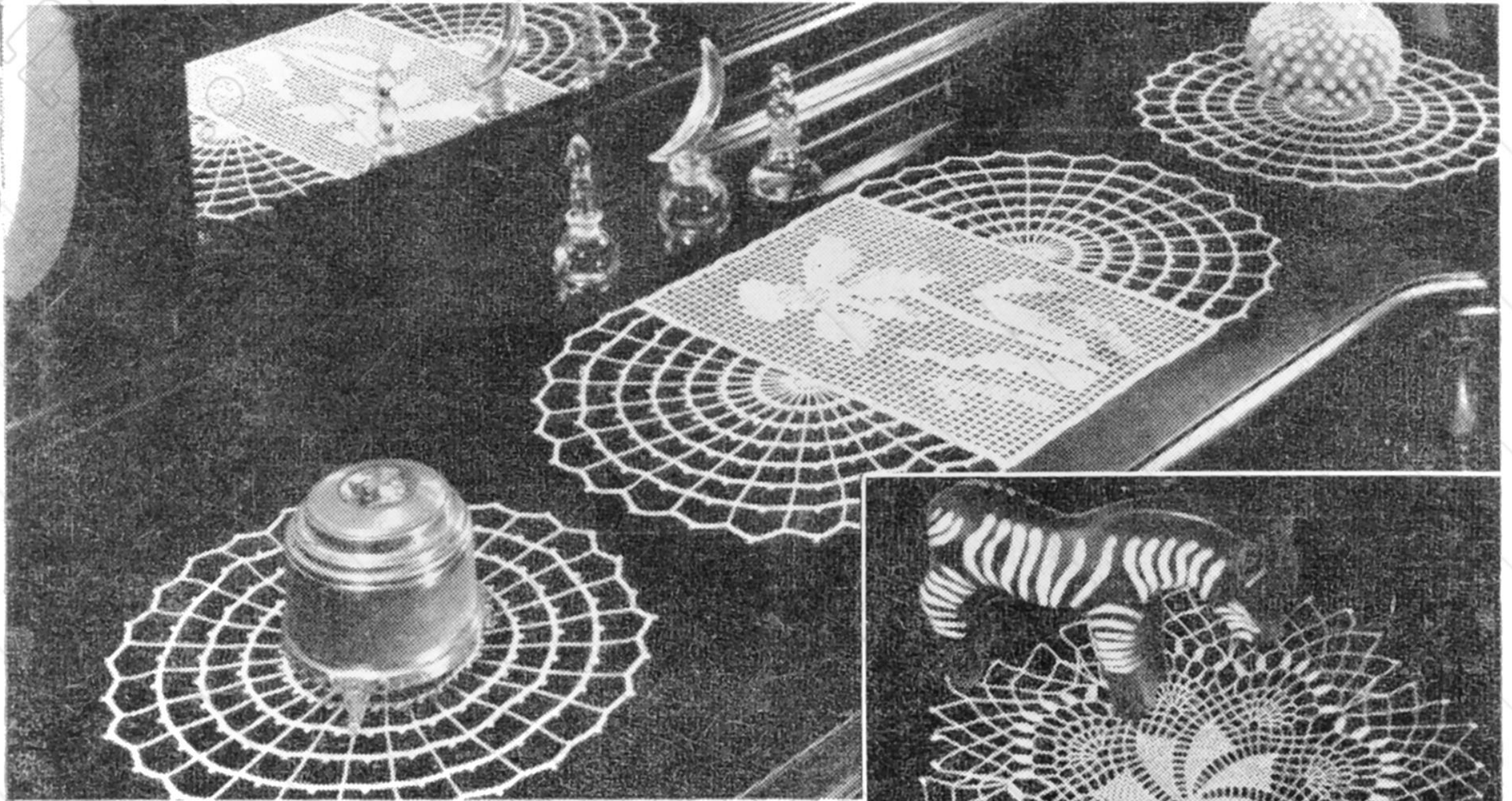
Row 2: Take up white thread, (ch 4 to count as first tr), * make 5 trs over ch-4 in triangle sp, ch 1, repeat from * across.

Row 3: Join color to the edge of first white group of trs, ch 4, * thread over hook 4 times as for tr tr, bring the white row (second row) forward, insert the hook in color at the point of a triangle below, work off 2 sts, release white row, hook over white ch 1 of previous row, work off the last 3 sts as a tr, ch 4, tr back in same ch 1; repeat from * to end.

MATCHING EDGING

Make a piece of insertion the desired length. Fasten white thread in first ch-4. * Ch 3, (tr, ch 3, tr, ch 3, dtr, ch 3, tr, ch 3, tr) in next ch-4 (scallop made), ch 3, sc in next ch-4. Repeat from * across.

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