

# The Work Basket

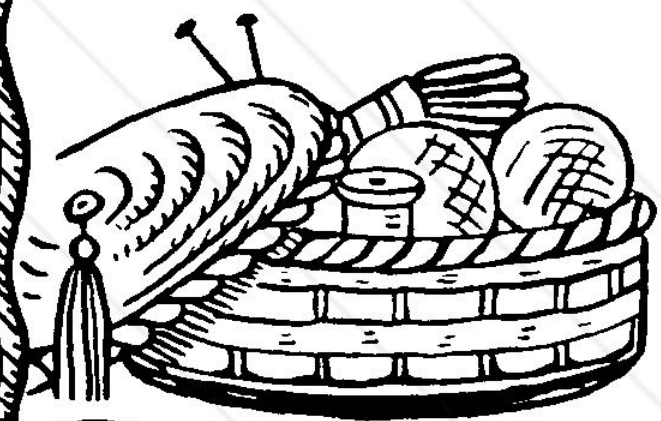
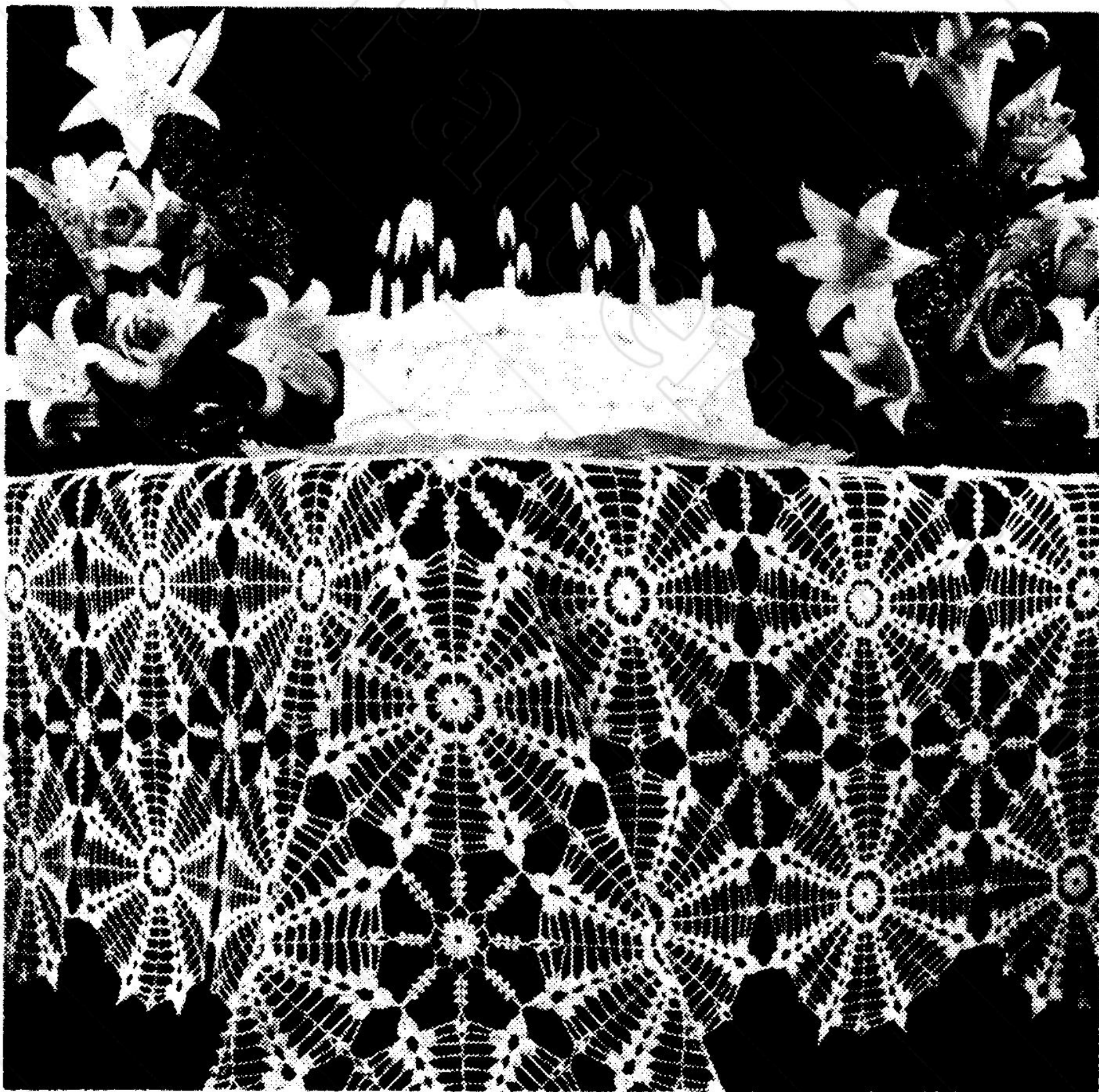
HOME AND NEEDLECRAFT

## For Pleasure and Profit

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**I**DEAS for the Bazaar, the Home,  
Gifts, Sparetime Money Makers,  
with Many Articles, Easily Made and  
Inexpensive, that Find a Ready Sale.

# Crochet Lace For Your Petticoat

Be individualistic and crochet a lace edging for your petticoat. For an edging that measures about 2½ inches wide, use size 30 mercerized crochet thread and a size 12 crochet hook. If a narrower and finer edging is desired, use tatting thread and a size 14 crochet hook for a lace that will measure about 2 inches in width. This edging can also be used on scarf and towel ends.

**Abbreviations:** Ch (chain); st (stitch); sk (skip); dc (double crochet); sc (single crochet).

Make a chain slightly longer than desired length of lace and begin on straight edge.

Row 1: Dc in 12th st from hook, \* ch 6, dc in 6th st of basic ch, repeat from \* across row; ch 1, turn.

Row 2: \* 6 sc over ch-sp of previous row, sc in dc, repeat from \* across; ch 6, turn.

Row 3: Sk 3 sc, \* dc in each of next 7 sc, ch 6, sk 7 dc, repeat from \* across; ch 1, turn.

Row 4: 3 sc over ch-3 sp of previous row, \* sc in each of the 7 dcs, 6 sc over ch-6 sp, repeat from \* across; ch 6, turn.

Row 5: Repeat row 3.

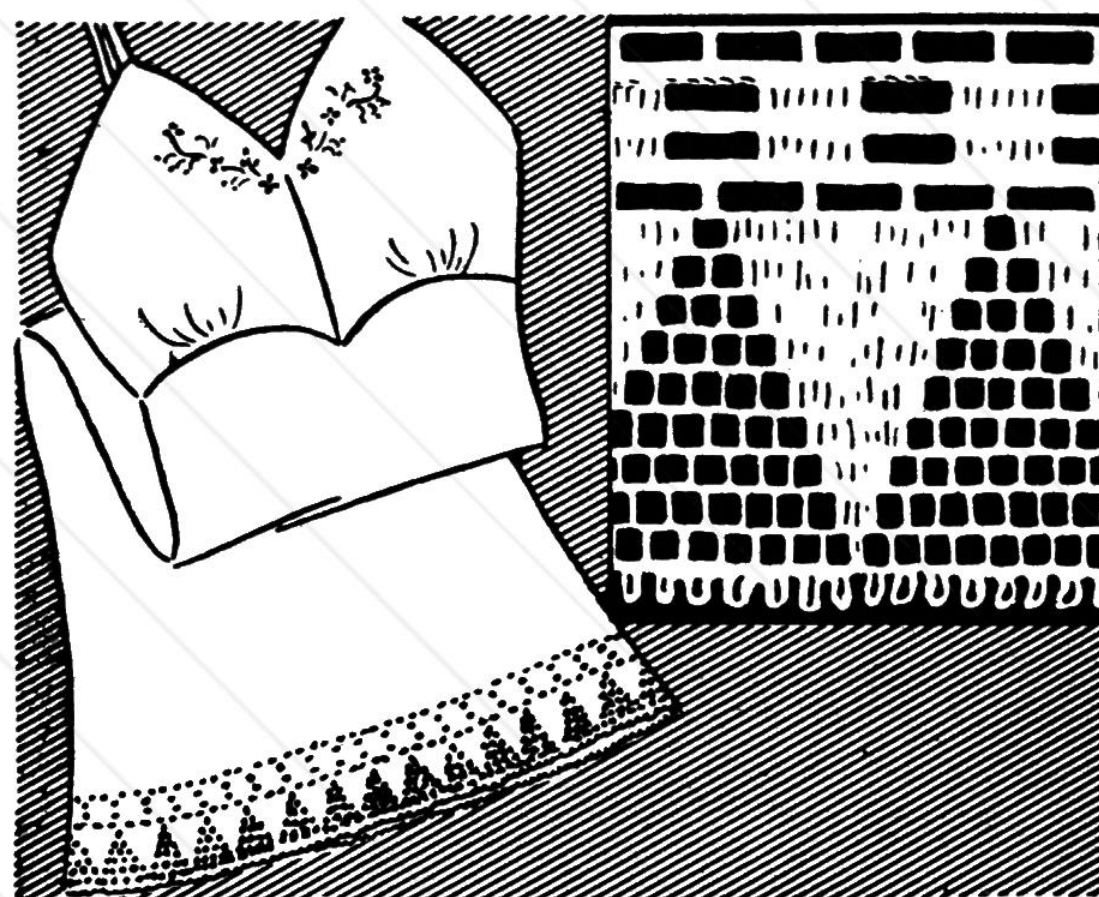
Row 6: Repeat row 4; ch 9, turn.

Row 7: \* Sk 6 sc, dc in next sc, ch 6, repeat from \* across; ch 3, turn.

Row 8: Dc in 4 ch, \* ch 2, sk (sc, dc, sc), dc in 18 sc, repeat from \* across; ch 3, turn.

Row 9: Dc in each of next 3 dc, \* sk 1 dc, ch 2, dc in ch-2 sp, ch 2, sk 1 dc, dc in each of next 16 dc, repeat from \* across; ch 3, turn.

Row 10: Dc in each of next 2 dc, \* sk 1 dc, (ch 2, dc in next sp) twice, ch 2, sk 1 dc, dc in each of next 14



dc, repeat from \* across row; ch 3, turn.

Row 11: Dc in dc, \* sk 1 dc, (ch 2, dc in sp) 3 times, ch 2, sk 1 dc, dc in each of next 12 dc, repeat from \* across; ch 5, turn.

Row 12: (Dc in sp, ch 2) 4 times, sk 1 dc, \* dc in each of next 10 dc, sk 1 dc, (ch 2, dc in sp) 4 times, ch 2, sk 1 dc, repeat from \* across; ch 5, turn.

Row 13: (Dc in sp, ch 2) 5 times, \* sk 1 dc, dc in each of next 8 dc, sk 1 dc, (ch 2, dc in sp) 5 times, ch 2, repeat from \* across; ch 5, turn.

Row 14: (Dc in sp, ch 2) 6 times, \* sk 1 dc, dc in each of next 6 dc, sk 1 dc, (ch 2, dc in sp) 6 times, ch 2, repeat from \* across; ch 5 (if sp is to be made, otherwise ch 3), turn.

Row 15: (Dc in sp, ch 2) 7 times, \* sk 1 dc, dc in each of next 4 dc, (ch 2, dc in sp) 7 times, ch 2, repeat from \* across; ch 5, turn.

Row 16: (Dc in sp, ch 2) 8 times, \* sk 1 dc, dc in each of next 2 dc, (ch 2, dc in sp) 8 times, ch 2, repeat from \* across; ch 1, turn.

Row 17: Sc in sp, ch 4, sc in same sp, \* sc in next sp, ch 4, sc in same sp, repeat from \* across, fasten off.

# Birthday Tablecloth

(Shown on Front Cover)

This round medallion with the unusual fill-in motif makes a lovely table cloth. Each medallion measures about 5½ inches in diameter; the fill-in motif is smaller. The original was made of Daisy Mercerized Crochet Cotton size 30. 22 skeins of white, cream or ecru is sufficient for a cloth 55x72 inches (10x13 blocks). Use a size 13 crochet hook.

**Abbreviations:** Rnd (round); r (ring); st (stitch); ch (chain); sl st (slip stitch); lp (loop); sk (skip); p (picot); sc (single crochet); dc (double crochet); tr (treble)—thread over hook twice and work off two lps at a time; dtr (double treble)—thread over hook three times and work off two lps at a time.

**Block**—To begin, ch 10, sl st in first st to form a r.

Rnd 1: Ch 3, 2 dc in r, ch 4, sl st in last dc for a p, (3 dc in r, a p) 7 times, sl st in tip of first ch-3, sl st in next dc.

Rnd 2: Ch 10, dc between next 2 ps, (ch 7, dc between next 2 ps) 6 times, ch 7, sl st in third ch of first ch-10.

Rnd 3: \* (Sc, ch 1, 7 dc, ch 1, sc) in next sp, sc in dc. Repeat from \* around.

Rnd 4: Ch 6, \* (a 2-dc, ch 3, 2-dc) shell in one lp of middle dc of next scallop, ch 3, dc between scallops, ch 3 and repeat from \* around. Ch 3, sl st in third st of first 6-ch.

Rnd 5: Ch 7, turn, \* (2 dc, ch 4, 2 dc) in center sp of next shell, ch 4, dc in dc between shells, ch 4 and repeat from \* around. Ch 4, sl st in third st of first 7-ch.

Rnd 6: Ch 8, turn, \* (3 dc, ch 5, 3 dc) in next shell, ch 5, dc in dc between shells, ch 5 and repeat from \* around. Join to third st of first 8-ch.

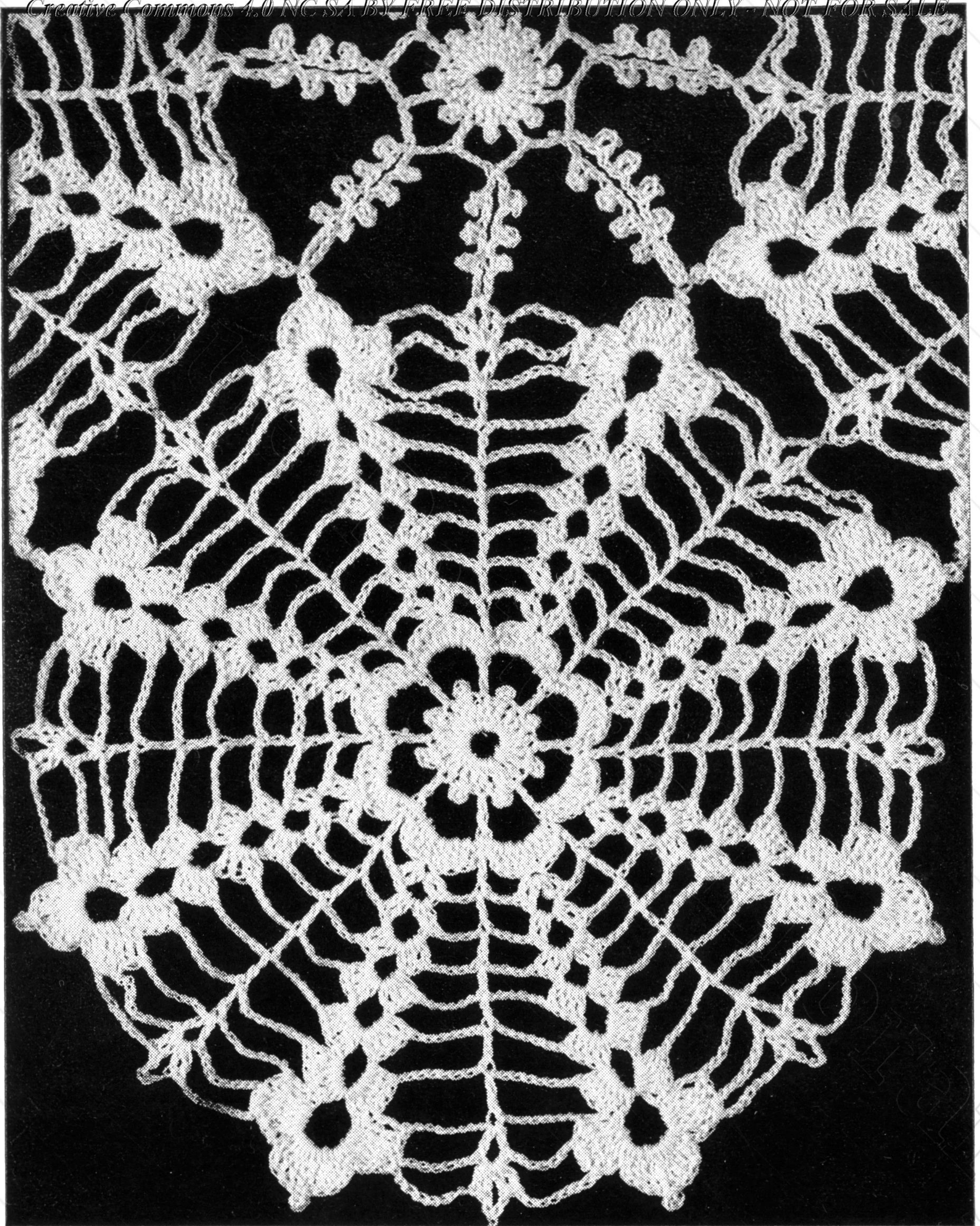
Rnd 7: Ch 9, turn, \* (4 dc, ch 6, 4 dc) in next shell, ch 6, dc between shells, ch 6 and repeat from \* around. Join to third st of first ch 9.

Rnd 8: Ch 10, turn, \* (5 dc, ch 7, 5 dc) in next shell, ch 7, dc between shells, ch 7 and repeat from \* around. Join to third st of first 10-ch made.

Rnd 9: Ch 11, turn, \* (6 dc, ch 8, 6 dc) in next shell, ch 8, dc between shells, ch 8 and repeat from \* around, join to third st of first 11-ch.

Rnd 10: Ch 11, turn, dc in 5th dc of next group, tr in next dc, (3 tr, 1 dc, ch 2, sc, ch 2, 1 dc, 3 tr) in next lp, a 4-ch p, (3 tr, 1 dc, ch 2, sc, ch 2, 3 tr) in same lp, \* tr in next dc, dc in

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next, ch 8, dc in dc between shells; ch 8, dc in 5th dc of next group, tr in next dc, 3 tr in next lp. Ch 1, turn, sl st in each of last 3 tr, ch 7, (dc, ch 2, dc) in dc between shells, \*\* ch 7, sk dc and 1 tr on next shell, sl st in each of next 3 tr, ch 8, turn, (2 dc, ch

4, 2 dc) in center 2-ch sp, ch 8, \* \* sl st in last tr made on next shell, (dc, ch 2, sc, ch 2, dc, 3 tr, p, 3 tr, dc, ch 2, sc, ch 2, 3 tr) all in balance of shell lp. Repeat from \* around through the 8th shell rnd. Ch 8, sl st in 2 lps of third st of first ch-11, ch 3, dtr in second tr

on next shell, ch 2, turn, dc in same st with last sl st and repeat from \*\* to \*\*. Sl st in next second tr on next shell. Cut 6 inches long, thread to a needle and fasten off on back.

Join blocks by 2 shell points on each side and by small shell between large shells. To join the ps on large shells, ch 2, sl st in a p on first block, ch 2 back, sl st in last tr to complete p. To join small shells, make 2-ch, sl st in 4-ch center of shell on first block, ch 2 back and complete shell with 2 dc.

**Fill-In Motif**—To fill in space between every 4 blocks, repeat rnd 1. Ch 13, \* sc through 2 lps of 5th st from hook for a p, (ch 6, a p in 5th st from hook) 3 times, ch 4, sl st in joining of 2 blocks, ch 8, p, (ch 6, p) 3 times, ch 2, sk all 8 ps, sl st in next second ch st, ch 3, dc between next 2 ps on r. Ch 10, p, (ch 6, p) twice, ch 3, sl st in next small shell of medallion, ch 7, p, (ch 6, p) twice, ch 2, sk these 6 ps, sl st in next second ch st, ch 3, dc between next 2 ps on center, ch 10, repeat from \* around. Fasten off on back. Half of the fill-in motif is shown in the illustration of the medallion.

Stretch and pin cloth right-side-down in true shape on a large, padded board or table, or on curtain or quilting frames. Steam and press dry through a cloth. If stretched on frames, lay them over an ironing board, and steam and press dry in sections until completed.

A wooden coat hanger with small nails driven into it makes a handy holder for belts.

## Knitted Bonnet With a Wired Brim

Just imagine the admiration this knitted bonnet will bring! It has a wired brim that stays perfectly in place. It can be made from one ounce of white baby yarn and a half ounce of a contrasting color. Tiny rose buds adorn the brim and back of bonnet; a small amount of pink and green floss is needed for this brim. Use size 3 knitting needles and a size 5 crochet hook for the shell edge which is crocheted.

**Abbreviations:** Sts (stitches); p (purl); k (knit); tog (together); O (yarn over); sc (single crochet); dc (double crochet); sk (skip); stockinette st—k 1 row, p 1 row; inc (increase)—make inc by knitting into st just below in previous row, or k into thread between 2 sts, or k twice in same st.

**Gauge:** 7 sts equal one inch.

These directions are for about a three

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month old baby. A larger bonnet (6 month to one year) can be made by working 6 more rows in center back, and two additional rows in the contrast bands. Starting at center back, cast on 9 sts.

Row 1: P this row and all alternate rows.

Row 2: (K 1, O) repeat across ending with k 1, (this makes 8 incs each row).

Row 4: (K 2, O) repeat across ending with k 1.

Row 6: (K 3, O) repeat across end-

ing with k 1, (8 sections of knitting between incs).

Continue in this manner, making one more k st before each O on every k row until there are 97 sts on needle (the last row or row 22 will be k 11, O), end with a p row. Drop white yarn. The crown will measure about 18 inches—this can be stretched or drawn in when adding ribbon. You may work more rows at this point increasing the number of sts for a larger size.

Join contrasting color and k 4 rows without increasing. Pick up white yarn and k 6 rows of stockinette st. Join contrast and k 4 rows. These two color bands and the white band between may be made wider by increasing the number of rows to possibly 6 rows of color, 7 rows of white, 6 color, thus increasing the size of the bonnet; then continue as directions are given.

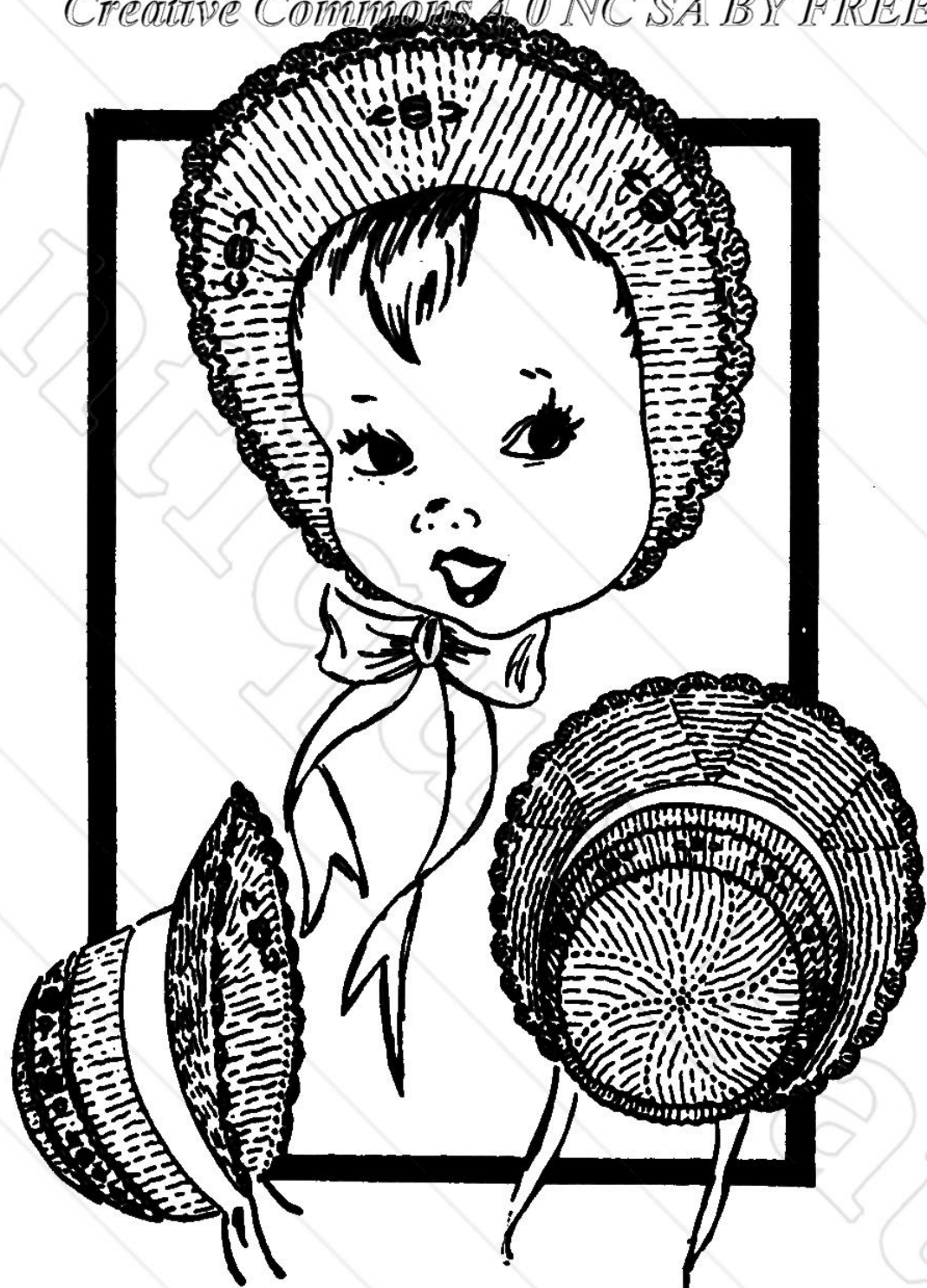
Join white and work in stockinette st, bind off 4 sts at the beginning of the next 2 rows.

Continue until piece measures 2½ inches from last contrast row. Crown measures 5¼ inches to beginning of brim. End with a p row. 89 sts on needle. If you have made a larger size there will be more than 89 sts on needle to begin brim.

**Brim**—Row 1: P this row. This reverses the stockinette st so that the right side of work turns back for brim.

Row 2: K 28, (inc, k 1 st, inc, k 15) repeat once, inc, k 1, inc, k 28. This begins the forming of the three wedges to shape brim. *Note*—If you came out with more than 89 sts to begin brim, subtract 89 from the number you have, divide by 2 and add the resulting number to the 28 to be knitted. Always add this number to k 28, k 24, k 20, etc.

Row 3: P this row.



Row 4: K 28, (inc, k 3, inc, k 15) repeat once, inc, k 3, inc, k 24; leave the 4 sts on needle and turn. These 4 sts left at the ends of rows will all be worked in later.

Row 5: P to 4 sts from end, turn.

Row 6: K 24, (inc, k 5, inc, k 15) repeat once, inc, k 5, inc, k 20; leave the 8 sts on needle and turn. At the end of every k row there will be 4 additional sts left on needle.

Row 7: P to 8 sts from end, turn.

Row 8: K 20, (inc, k 7, inc, k 15) repeat once, inc, k 7, inc, k 16, turn.

Row 9: P to 12 sts from end, turn.

Row 10: K 16, (inc, k 9, inc, k 15) repeat once, inc, k 9, inc, k 12, turn.

Row 11: P to 16 sts from end, turn.

Row 12: K 12, (inc, k 11, inc, k 15) repeat once, inc, k 11, inc, k 8, turn.

Row 13: P to 20 sts from end, turn.

Row 14: K 8, (inc, k 13, inc, k 15)

repeat once, inc, k 13, inc, k 4, turn.

Row 15: P to 24 sts from end, turn.

Row 16: K 4, (inc, k 15, inc, k 15) repeat once, inc, k 15, inc, turn.

Row 17: P to 28 sts from end, cut thread. Slip 28 remaining sts onto needle with other sts—137 sts—unless you have enlarged bonnet.

Join contrast at beginning of row. K 3, k 2 tog, (k 2, k 2 tog) 5 times, k 87, (you are now 25 sts from end), (k 2 tog, k 2) 6 times, k 1, (125 sts on needle).

K 3 more rows of contrast on these 125 sts; bind off. Cut and fasten yarn.

**Finishing**—Sew, single crochet or slip stitch back seam. Embroider 8 rose buds between the contrasting bands of color on back of bonnet. Embroider one in each of the V-sections or wedges on brim formed by increases. Sew ribbon that is about one inch wide, around the top of bonnet on right side close to last row before the brim starts. Thread millinery wire around outer edge of brim. Crochet edge over wire and last row of knitting in contrast.

**Edge**—Join contrast yarn in one end of brim, \* sk 2 sts, 5 dc in next st (shell formed), sk 2 sts, sc in next, repeat from \* around edge of brim, cut and fasten yarn.

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## PETAL STAR DOILY

Crochet this doily of number 20 mercerized crochet thread; requires approximately 200 yards. Use a size 10 or 11 crochet hook. A larger doily will result if a heavier thread and a coarser hook are used. Complete doily measures about 10 inches in diameter.

**Abbreviations:** Ch (chain); st (stitch); r (ring); lp (loop); rnd (round); sl st (slip stitch); sc (single crochet); tr (treble)—thread over hook twice and work off two lps at a time.

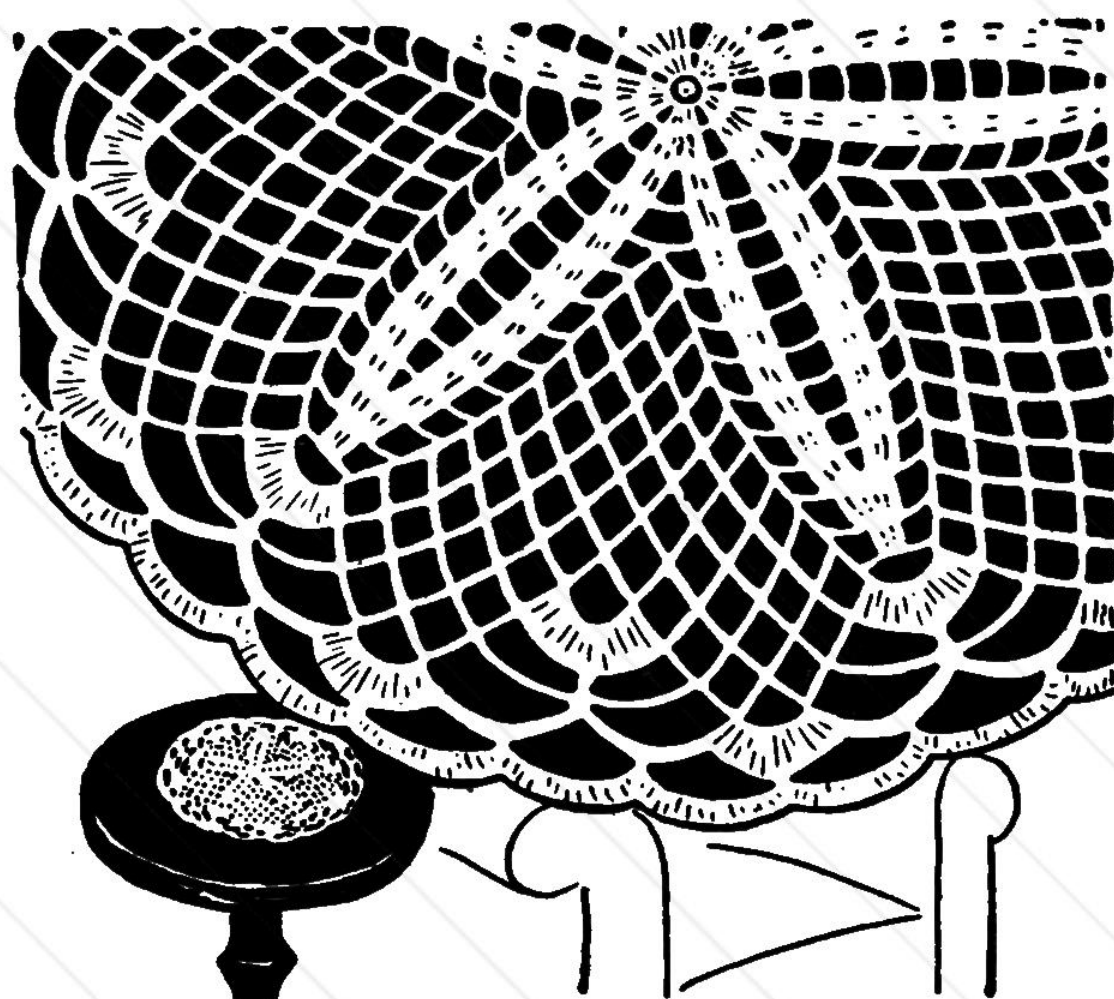
To begin, ch 12, join with sl st to form a r.

Rnd 1: Ch 4 (to count as tr), 4 tr, \* ch 3, 5 tr, repeat from \* three times, ending with ch 3, sl st into last ch of ch 4 (five groups).

Rnd 2: Ch 4, tr in next tr, 2 tr in next, tr in each of next 2 tr, \* ch 5, 6 tr over 5 tr, increasing in third st, repeat from \* around, ending with ch 5, sl st into beginning ch 4.

Rnd 3: Ch 4, tr in each of next 2 tr, ch 4, tr in each of next 3 tr, \* ch 5, tr in each of next 3 tr, ch 4, tr in each of next 3 tr, repeat from \* around, ending with ch 5, sl st into ch 4.

Rnd 4: Ch 4, tr in each of next 2 tr, ch 7, tr in each of next 3 tr, \* ch 5, tr in each of next 3 tr, ch 7, tr in each



of next 3 tr, repeat from \* around, ending with ch 5, sl st into ch 4.

Rnd 5: Ch 4, tr in each of next 2 tr, \* ch 7, sc over ch 7, ch 7, tr over next 3 tr, ch 5, tr in each of next 3 tr, repeat from \* around, ending with ch 5, sl st into ch 4.

Rnd 6: Ch 4, tr in each of next 2 tr, \* (ch 7, sc over ch 7) twice, ch 7, tr in each of next 3 tr, ch 5, tr in each of next 3 tr, repeat from \* around, ending with ch 5, sl st into ch 4.

Rnd 7: Ch 4, tr in next 2 tr, \* (ch 7, sc over ch 7) 3 times, ch 7, tr in each of next 3 tr, ch 5, trs in next 3 tr, repeat from \* around, ending with ch 5, sl st into ch 4.

Rnd 8: Ch 4, tr in next 2 tr, \* (ch 7, sc over next ch 7) 4 times, ch 7, tr in each of next 3 tr, ch 5, tr in next 3 tr, repeat from \* ending with ch 5, sl st into ch 4.

Rnd 9: Ch 4, tr in each of next 2 tr, \* (ch 7, sc over next ch 7) 5 times, ch 7, trs in next 3 tr, ch 4, tr in each of next 3 tr, repeat from \* around, ending with ch 4, sl st into ch 4.

Rnd 10: Ch 4, tr in each of next 2



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tr, \* (ch 7, sc over next ch 7) 6 times, ch 7, tr in each of next 3 tr, ch 2, tr in each of next 3 tr, repeat from \* around, ending with ch 2, sl st into ch 4.

Rnd 11: Ch 4, tr in each of next 2 tr, \* (ch 7, sc over next ch 7) 7 times, ch 7, tr in each of next 3 tr, ch 1, trs in next 3 tr, repeat from \* around, ending with ch 1, sl st into ch 4.

Rnd 12: Ch 4, tr in next tr, \* (ch 7, sc over next ch 7) 8 times, ch 7, sk 1 tr, tr in each of next 2 tr, tr in ch, tr in each of next 2 tr, and repeat from \* around, ending with ch 7, sk 1 tr, tr in each of next 2 tr, tr in 3rd ch, sl st into next ch st.

Rnd 13: Ch 11, sc over next ch 7, \* (ch 7, sc over next ch 7) 8 more times, ch 7, 3 tr over 5 tr (sk first and last tr), ch 7, sc over ch 7, and repeat from \* around, ending with 2 tr, sl st into fourth ch of ch 11.

Rnd 14: Sl st to tip of first lp, \* (ch 7, sc over next ch 7) 4 times, ch 10, sc over next lp, (ch 7, sc over next ch 7) 4 times, ch 10, sc over next lp, and repeat from \* around, ending with ch 10, sl st into base of first lp.

Rnd 15: Sl st to tip of next lp, (ch 7, sc over next ch 7) 3 times, \* ch 1, tr over ch 10, 11 more tr separated by ch 1, ch 1, sc over next ch 7 lp, (ch 7, sc over next ch 7 lp) 3 times and repeat from \* around, ending with ch 1, sl st into base of first lp.

Rnd 16: Sl st to tip of next lp, \* (ch 7, sc in next lp) twice, ch 12, sc between 6th and 7th tr of next tr group, ch 12, sc in next lp and repeat from \* around, ending with ch 12, sl st into base of first lp.

Rnd 17: Sl st to tip of next lp, \* ch 7, sc in next lp, ch 15, sc over ch 10, sc in sc, sc over next ch 10, ch 15,

sc over lp, repeat from \* around, ending with ch 15, sl st into base of first lp.

Rnd 18: Turn, sl st back 3 sts, turn, \* ch 1, 10 tr separated by ch 1, ch 1, sl st in fourth ch of ch 15, 12 sc over rest of ch, sc in each of the 3 sc, 12 sc over ch 15, repeat from \* around, ending with sl st in last sl st.

Rnd 19: Sl st to tip of tr group (between 5th and 6th tr), ch 15, sc in sixth sc of next lp, \* ch 15, sc in sixth sc of next lp, ch 15, sc between fifth and sixth tr of next group, and repeat from \* around, ending with sl st at base of first lp.

Rnd 20: Work 15 sc over each lp, sl st into first st made and fasten off.

Stretch and pin doily right-side-down in true shape. Steam and press dry through a damp cloth. Starch lightly if desired.

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## Embroidered Band on Crocheted Apron

Here's the perfect answer for that gift or bazaar item you need. This lacy apron has an attractive crocheted band near the bottom on which gay flowers and figures are embroidered. The model was made of American Thread Company "Puritan" Mercerized Crochet and Knitting Cotton in cream; six 215-yard balls are required. Use a size 7 crochet hook. You will also need one skein each of red, blue, yellow and orange embroidery floss; 3 skeins of black and 2 skeins green. The apron will measure about 20 inches in length when completed.



**Abbreviations:** Ch (chain); st (stitch); sk (skip); lp (loop); sc (single crochet); sdc (short double crochet) — thread over hook, insert in

space, pull through and work off all loops at one time; dc (double crochet); tr (treble)—thread over hook twice and work off 2 lps at a time.

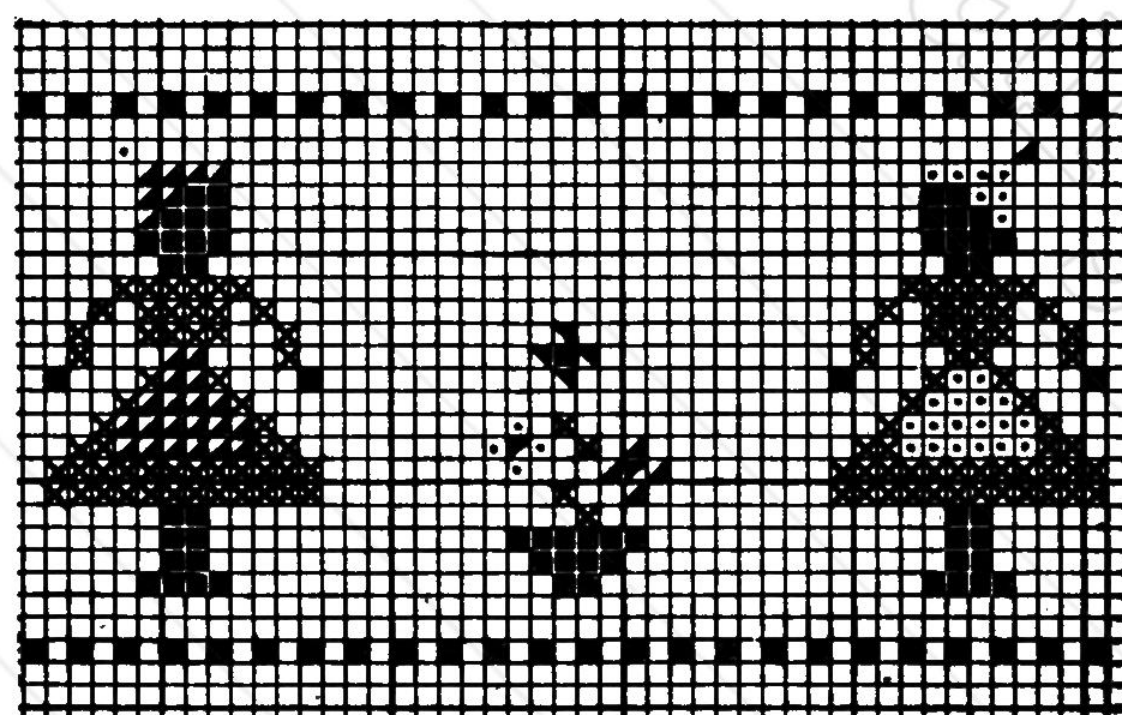
Starting at waist and with cream, white or pastel, ch 140, sc in second st from hook, sc in each remaining st of ch, ch 5, turn.

Row 2: Dc in same sp, ch 2, sc in next sc, \* ch 2, sk 1 sc, 2 dc with ch 2 between in next sc, ch 2, sk 1 sc, sc in next sc, ch 2, 2 dc with ch 2 between in next sc, ch 2, sc in next sc, repeat from \* across row omitting the last ch 2 and the sc in next sc at end of row, ch 4, turn.

Row 3: Dc in same sp, ch 2, dc in next dc, \* ch 1, dc in next dc, ch 2, 2 dc with ch 2 between in next ch 2 lp, ch 2, dc in next dc, repeat from \* across row ending with ch 1, dc in next dc, ch 2, 2 dc with ch 2 between in end ch 4 lp, ch 1, turn.

Row 4: Sc in next lp, ch 3, sk next lp, 2 tr, ch 2, 2 tr (shell) in ch of next ch 1 lp, ch 3, sk 1 lp, repeat from beginning across, ending row with sc in next lp, ch 4, turn.

Row 5: Dc in sc, \* ch 1, dc in first tr of next shell, ch 2, 2 dc with ch 2 between in center lp of same shell, ch



■ BLUE ■ BLACK ■ GREEN ■ YELLOW  
 □ RED □ ORANGE

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Next Row: Sc in each st, ch 1, turn.  
 Repeat the last row 27 times, ch 4, turn.

Next Row: Dc in same sp, \* ch 2, sk 2 sc, dc in next sc, ch 1, sk 1 sc, dc in next sc, ch 2, sk 2 sc, 2 dc with ch 2 between in next sc, repeat from \* across, ending row with ch 1, turn.

Repeat rows 4, 5, 6 and 7 twice, cut and fasten thread.

2, sk 1 tr of same shell, dc in next tr, repeat from \* across row, ending with ch 1, dc in last sc, ch 5, turn.

Row 6: 2 tr in next ch 1 lp, \* ch 3, sk 1 lp, sc in next lp, ch 3, sk 1 lp, shell in ch of next ch 1 lp, repeat from \* across row ending with ch 3, sk 1 lp, sc in next lp, ch 3, sk 1 lp, 2 tr, ch 2, 1 tr in next ch 1 lp, tr in end ch, ch 4, turn.

Row 7: 2 dc with ch 2 between in center lp of same shell, ch 2, sk 1 tr of same shell, dc in next tr, ch 1, dc in first tr of next shell, ch 2, repeat from beginning across, ending row with 2 dc with ch 2 between in first st of end ch, ch 1, turn.

Row 8: Same as row 4, but sl st in end lp.

Repeat rows 5, 6, 7 and 8 until work measures 12 inches from beginning.

Next Row: 3 sc in next lp, (sc, sdc) in next lp, hdc in ch of next ch 1 lp, (sdc, sc) in next lp, repeat from beginning across, ending row with 3 sc

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 Work a row of sc down side of apron, across lower edge, up opposite side and across top, ch 1, turn and work back and forth across top of apron only for 10 more rows, cut and fasten thread.

**Tie**—Ch 8, sc in second st from hook, sc in each remaining st of ch, ch 1, turn.

Row 2: Sc in each sc, ch 1, turn.

Repeat row 2 until tie measures 15 inches; cut and fasten thread. Work another tie in same manner, sew to each side of waist band as illustrated.

Embroider solid band according to chart repeating pattern 4 times working designs 7 sts apart.

Embroider some aprons in yellow and some in orange as desired.

## Pineapple Pin Cushion

Crochet this pin cushion from odds and ends of thread or yarn that you have around the house. Use a size 10 or 11 hook for a medium weight crochet thread about like size 30. Make it in colors to harmonize or contrast with any color scheme.

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

Row 1: Ch 21, turn, make 2 tr in 6th st from hook, ch 2, 2 tr in next ch, \* ch 5, 2 tr in 6th st from first shell, ch 2, 2 tr in next st on ch, ch 5, 2 tr in 6th st from second shell, ch 2, 2 tr in end st of foundation ch; ch 4, turn.

Row 2: Shell over shell, ch 5, 2 tr in center shell, ch 6, 2 tr in same shell, ch 5, shell over shell; ch 4, turn.

Row 3: Shell over shell, ch 5, 20 tr in ch-6 sp of previous row (this forms the base of pineapple), ch 5, shell over shell, ch 4, turn.

Row 4: Shell over shell, ch 5, tr in each of the 20 tr with ch 1 between tr, ch 5, shell over shell; ch 4, turn.

Row 5: Shell over shell, ch 5, sc in ch-1 sp, (ch 3, sc in next ch-1 lp) 18



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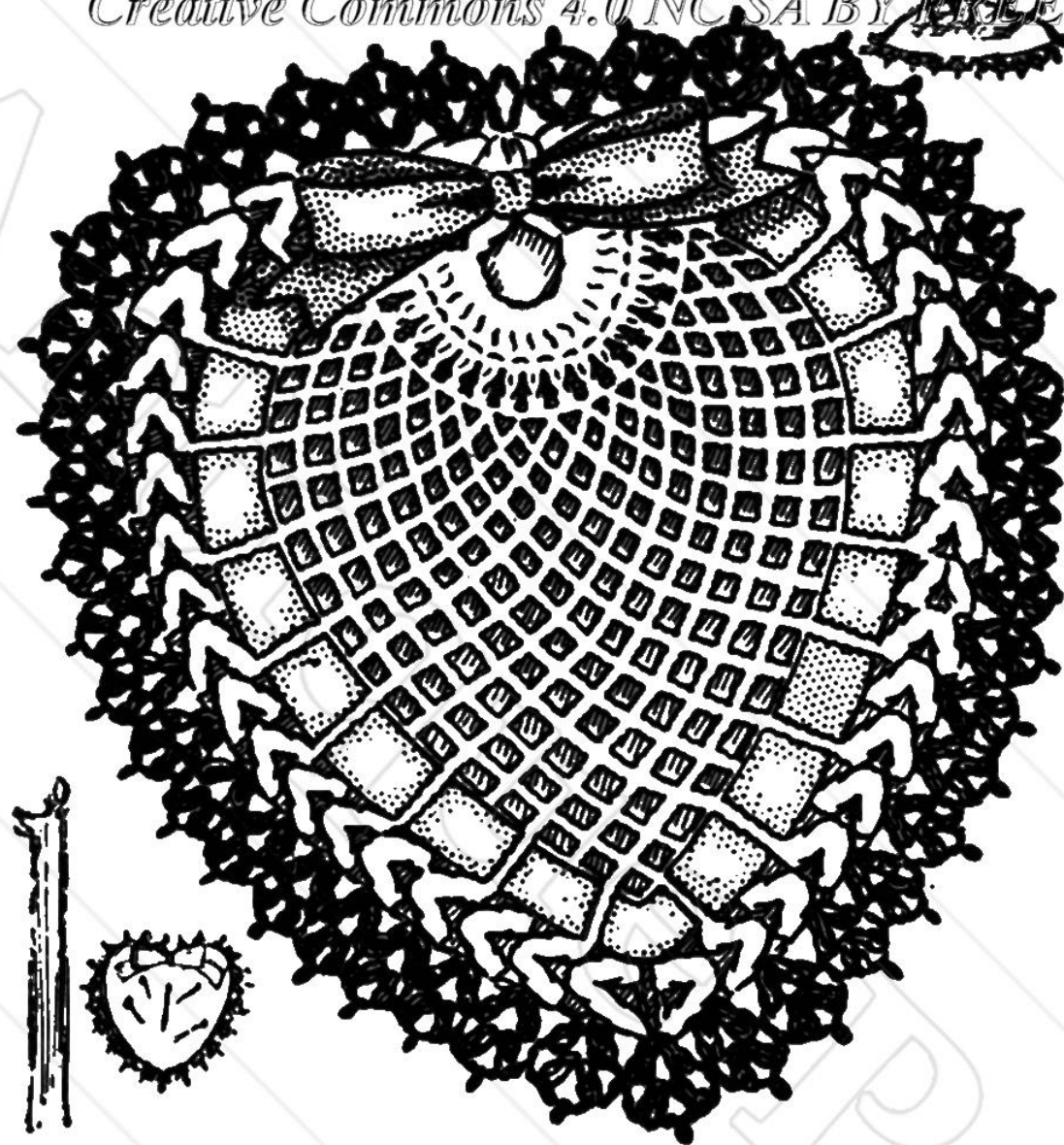
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times, ch 5, shell over shell; ch 4, turn.  
Row 6: Shell over shell, ch 5, sc in ch-3 sp, (ch 3, sc in next ch-3 sp) 17 times, ch 5, shell over shell; ch 4, turn.

Continue across pineapple in same manner, decreasing the number of spaces each row. This shapes the pineapple; fasten and cut thread.

EDGE ROW: In contrast, join in ch-4 lp at the right side of large end, ch 5 for tr, tr in same sp, ch 2, 2 tr in same ch-4 sp (this forms a shell), ch 5, sc into first shell on foundation ch, sc into last shell made; this will fasten pineapple together at the large end. Ch 5, shell in next 4-ch lp, ch 3, repeat into side of each shell or pineapple, make shell in point of pineapple, continue up other side as before, join in third ch of ch 5 first made.

Row 2: Sl st across to center of shell, ch 5 for first tr, tr in same sp, ch 4, sl st in top of tr for a p, 2 tr in same sp, ch 7, sc in first sc in center, ch 12 for a loop to hang, sc in second sc in center, ch 7, \* 2 tr in next shell, ch 4

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**12**

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- 11.** Stores away on edge in small space.
- 12.** Has wider table space. No bunching.

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 for a p, 2 tr in same shell, ch 3, sc in ch-3 space between shells of previous row, ch 3; repeat from \* around; fasten and cut thread.

For the back, cut two pieces of material ¼ inch larger than the pin cushion you have completed. Be sure to cut the material for the back the size of the pineapple itself, do not include the edge. The edge should ex-

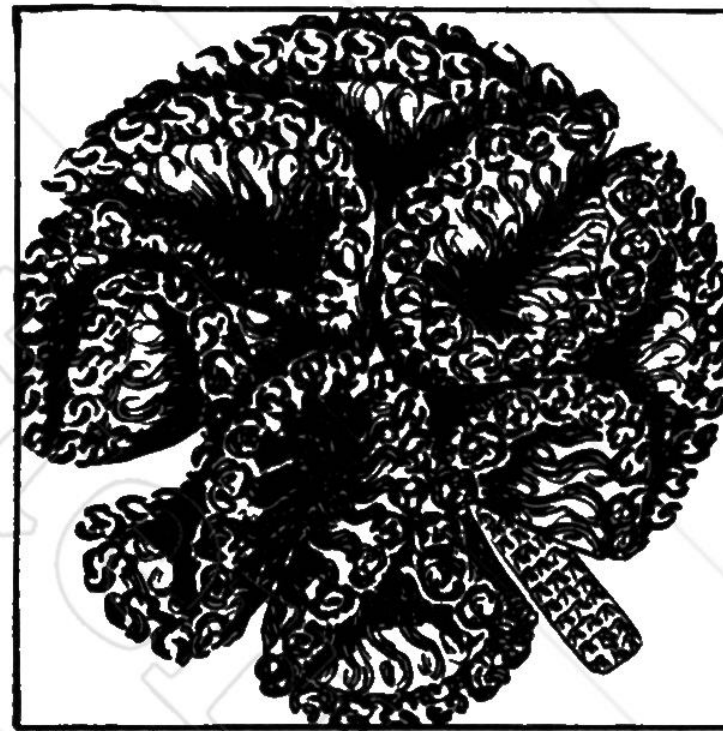
tend over the pineapple as a ruffle. Sew up leaving a small opening to stuff with cotton. Blind stitch these edges together by hand. Fasten this cushion part to the crochet portion under each ch 4 lp.

A 30 inch length of ½ inch wide ribbon may be threaded through edge of pineapple for additional trim and color.

## Carnation

A colorful and natural-looking carnation that adds a touch of something gay to your ensemble can be made of a soft, mercerized cotton thread about the size of number 5 pearl cotton, or a silk or rayon thread of the same weight. About 30 yards of any desired shade and 3 yards of green are necessary to make one carnation. Use a size 3 crochet hook.

**Abbreviations:** Ch (chain); st (stitch); rnd (round); r (ring); lps



(loops); sl st (slip stitch); dc (double crochet); tr (treble)—thread over hook twice and work off 2 lps at a time.

Rnd 1: Ch 3, dc in third ch from hook, \* 2 more dc into same st, 1 dc into base of last dc, repeat from \* until there are 45 sts; join with sl st.

Rnd 2: Ch 3, 2 tr in st at base of ch, 3 tr in dc around.

Rnd 3: Ch 4, sl st in fourth ch from hook, sl st in next tr, repeated around. This makes a lacy edge.

For flower base and center, ch 3, join, make 5 or 6 sc in r, join, make 3 or 4 rows like this. Then ch 3, sc in first st, ch 3, 1 sc in each st around. Pull lps through the center of flower and sew together, fastening wire in center of flower. Cover wire with thread by twisting stem with one hand and holding thread tight in the other.

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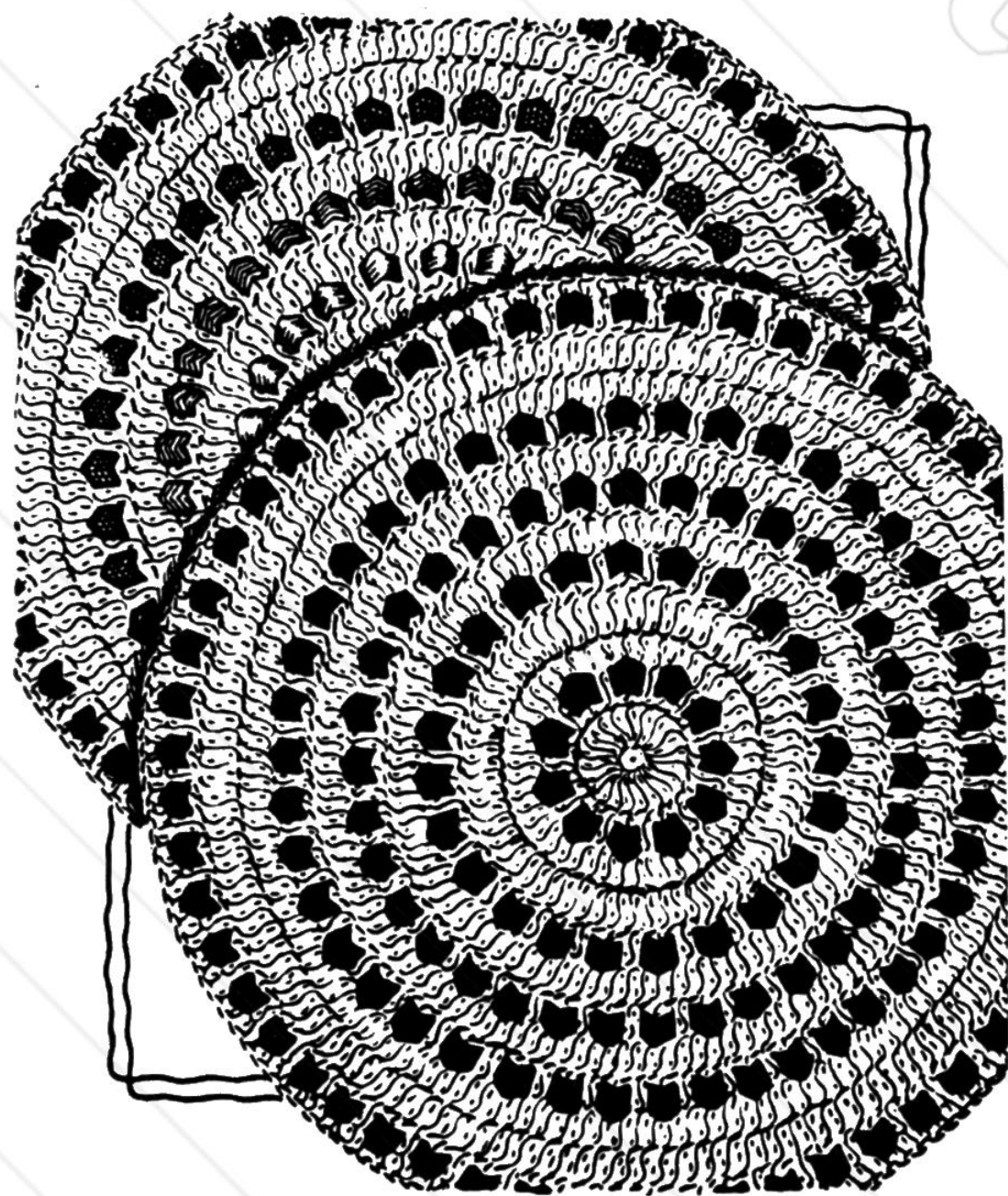
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## Rick Rack Dish Mat

Make this clever hot dish mat or pan holder in any desired colors. It can be made from approximately 200 yards of a mercerized crochet thread and about four yards of rick rack. Use a size 7 or 8 crochet hook. When finished it measures about 7¼ inches in diameter. You will want to make up several of these for bazaar items.

**Abbreviations:** Ch (chain); rnd (round); st (stitch); sl st (slip stitch); r (ring); dc (double crochet).

Rnd 1: Ch 6, join with sl st in first st to form a r. Ch 3 for first dc, 19 dc in r; join with sl st in top of ch 3.



Rnd 2: Ch 3, pick up one end of rick rack braid and place end back of ch 3 with the point up and fold rick rack back on the right side, \* make 2 dc in the next dc of first rnd (behind rick rack), place rick rack to the left over the last 2 dc and make 1 dc in next dc of first rnd (in front of

rick rack). Fold rick rack back to the right in front of last dc, continue from \* around. Place rick rack to the under or back side over the last 2 dc, join to top of ch 3 with sl st. Do not cut off rick rack but let hang to under side until rnd 5.

Rnd 3: Ch 3, \* dc in each of next 2 dc, 2 dc in next dc, repeat from \* around watching to see that work lies



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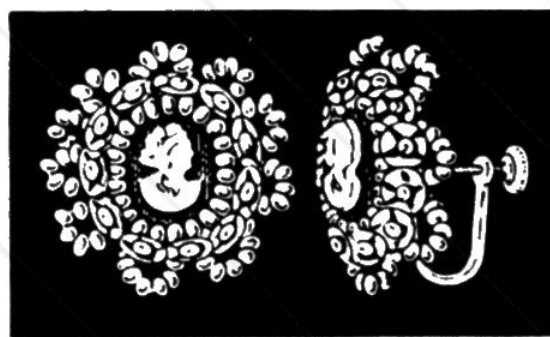
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flat, join with sl st to top of 3 ch.

Rnd 4: Ch 3, dc in top of each dc of last rnd, increasing about every 5th dc to keep work flat; join with sl st to top of ch 3.

Rnd 5: Ch 3, pick up rick rack from under side so that the point will be up on the right side; fold back on right

side over ch 3, 2 dc in next 2 dc, fold rick rack to the left over the last 2 dc, 1 dc in next dc in front of rick rack, fold rick rack back to right side over last dc, make next 2 dc in same dc (to add fullness). Put rick rack to the left over the last 2 dc, 1 dc in next dc of last rnd; continue around to end and join with sl st in top of ch 3.

Rnd 6: Ch 3, \* dc in next dc, continue from \* around adding a dc when necessary to make work lie flat; join with sl st to top of ch 3.

Repeat rnds 5 and 6 twice.

Rnd 11: Repeat rnd 6.

Rnd 12: Repeat rnd 5.

Rnd 13: Dc in each dc around; join with sl st and fasten off.

If this is to be a pan holder, leave a 3 inch length of rick rack for loop to hang.

To make the back, ch 6 and join with sl st to form r. Ch 3, 19 dc in r, join with sl st.

Rnd 2: Ch 3, \* dc in next dc, 2 dc in next dc, continue around keeping work flat until you have a piece as large as the front. Join front and back with single crochet all around. Be sure to keep the points of the rick rack up on the right side. Pad if desired.

## The Flag Quilt

Finished quilt measures about 81 x 109. There are 35 blocks—5 across and 7 up and down. The quilt may be set together with alternating white blocks, having 18 pieced blocks and 17 plain. Blocks are about 14 inches square.

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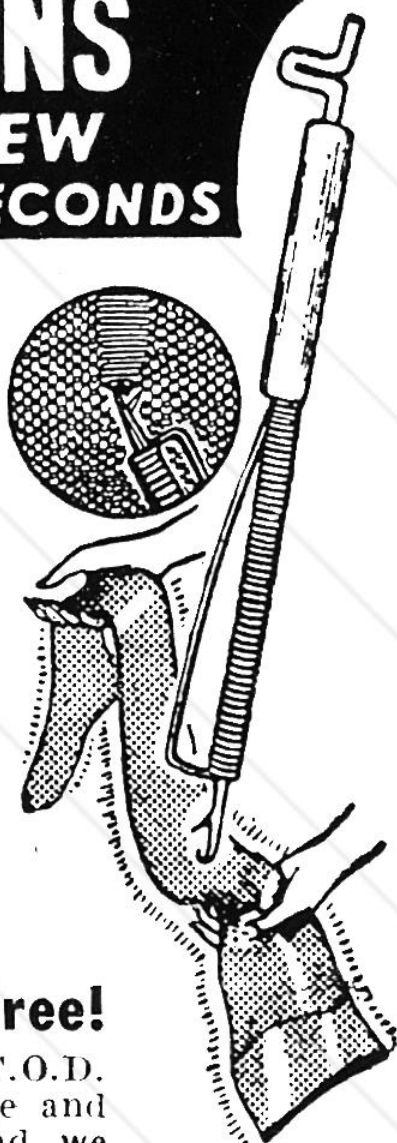
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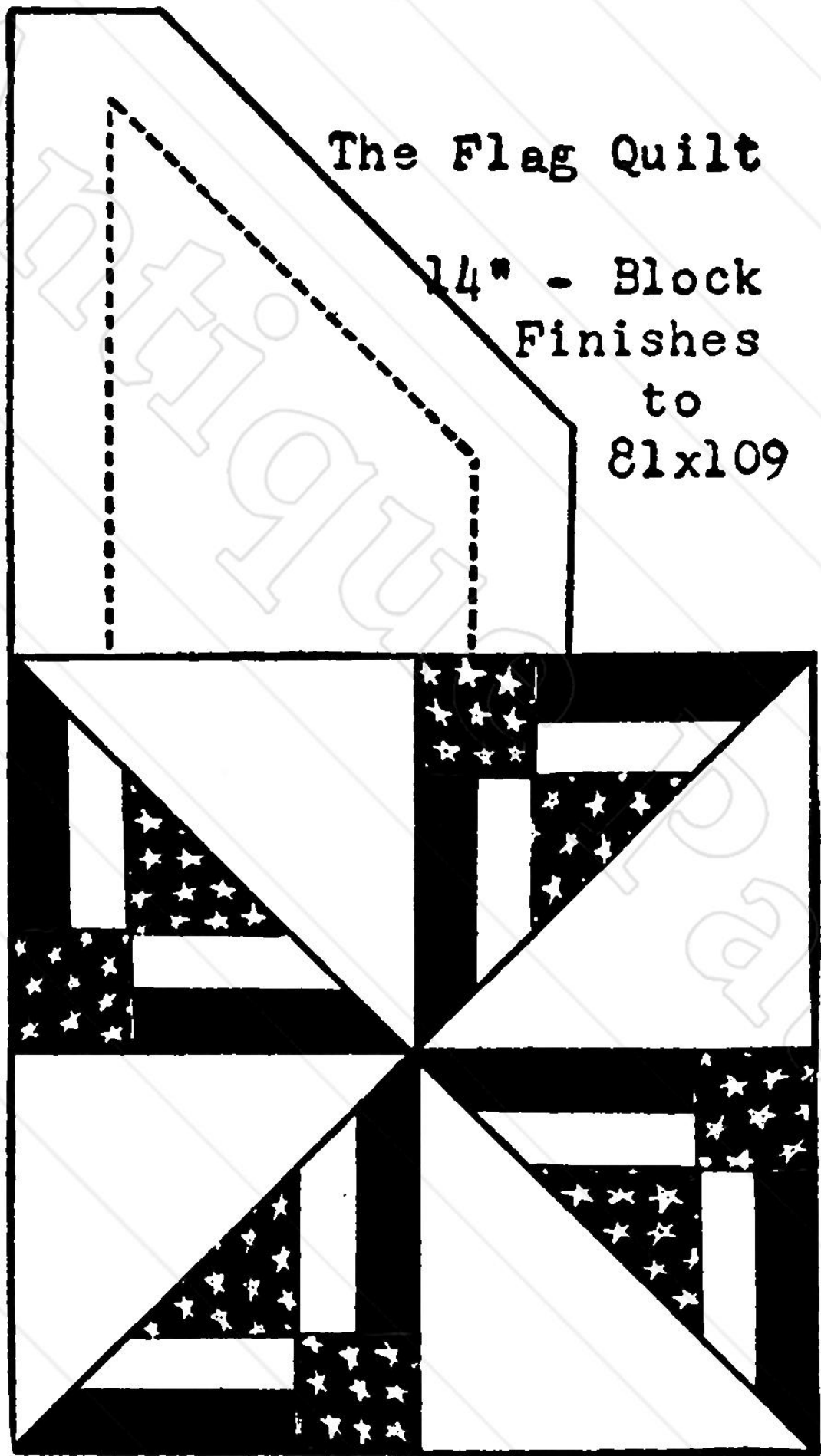
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**The Flag Quilt**

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Finishes  
to  
81x109

inch seams all around; a 2-inch square, a 3-inch square, a 7-inch triangle, a 5 1/2-inch strip-shape of point and width are given at top of pattern as shown in illustration, also a 4 1/2" strip of the same shape and width.

The 7" triangle and two 4 1/2" strips are cut from white; the 2" square and 3" triangle from blue polka dot; the two 5 1/2" strips are from red.

A strip of white makes the border. The latter is two pieces 3x8 1/2" for ends and two pieces 3x109 1/2" for sides. Miter border at corners.

Material required for 18 pieced blocks: 5 1/2 yards white, 30" red, blue 1 1/2 yards.

Cut a piece of cardboard the size and shape of neckties you are pressing. This helps to keep the shape of the tie.

Try wetting the end of the thread you are using to mend hose, instead of tying a knot; it will not pull through.

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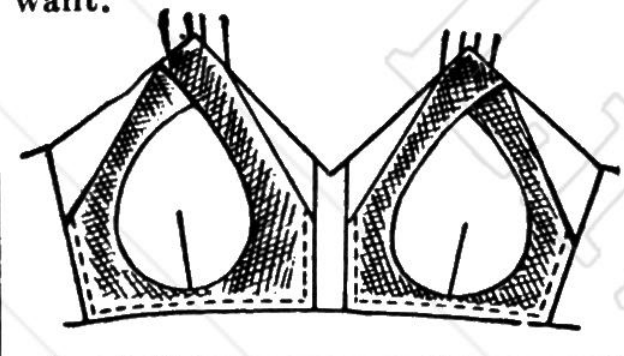


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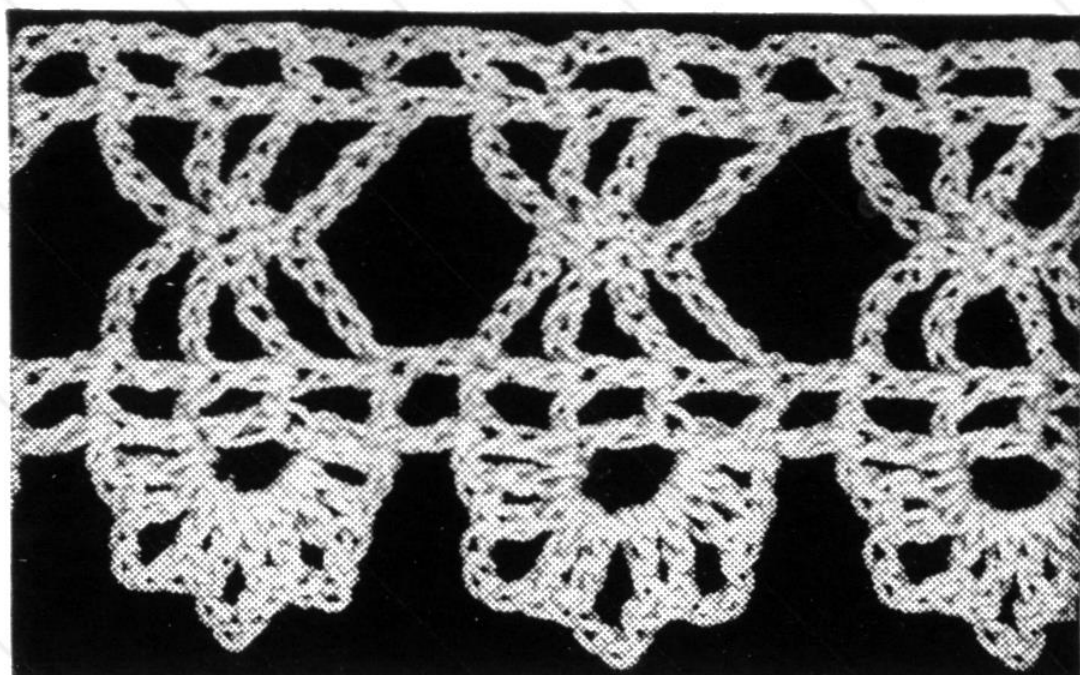
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## Crochet Edge

This edge begins with a small chain; directions can be repeated for desired length. If made with tatting thread, it is a very dainty edging; or it makes a perfect finish for a towel or dresser scarf, using size 10 crochet hook and number 20 crochet thread results in an edge that is about 1¼ inches wide. A wider edge may be had by using a heavier thread and a coarser hook. This edge might be called the "hourglass" edge.

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

Ch 17 to begin. Row 1: Dc in 5th st from hook, ch 4, sk 4 ch, sc in next ch, ch 4, sk 4 ch, dc in next, ch 1, sk 1 ch, dc in last st of foundation ch.



Row 2: Ch 4, turn, dc in dc, ch 3, sc in last st of ch 4 below, sk sc, sc in first st of next ch 4, ch 3, dc in dc, ch 1, dc in second st of turning ch, ch 5, sl st in base of same dc, sl st in 2 sts of first sp, ch 1, turn, (2 dc in ch-5 lp, ch 3, 2 dc in same lp) 3 times, ch 1, dc in dc.

Row 3: Ch 1, dc in dc, ch 4, sc between 2 sc, ch 4, dc in dc, ch 1, dc in second st of ch-4. One "hourglass" completed.

Row 4: Ch 4, turn, dc in dc, ch 9, dc in dc, ch 1, dc in dc.

Row 5: Ch 4, turn, dc in dc, ch 4, sc in 5th st of ch 9, ch 4, dc in dc, ch 1, dc in dc.

Row 6: Ch 4, turn, dc in dc, ch 3, sc in last st of ch 4, sk sc, sc in first st of next ch 4, ch 3, dc in dc, ch 1, dc in dc, ch 5, sl st at base of last dc, sl st along ch of sp.

Row 7: Ch 1, turn, (2 dc, ch 3) 3 times in ch-5 lp, 2 dc in same lp, ch 1, dc in dc, ch 1, dc in dc, ch 4, sc between scs, ch 4, dc in dc, ch 1, dc in second ch of ch 4.

Repeat these last 4 rows for desired length.

Brighten your house plants with a milk bath. Take a small rag and a saucer of milk, sponge the leaves with a thin coating of milk. Makes the leaves shine and removes dust.

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# Aunt Ellen's CLUB NOTES

## What Clubs Are Doing

Roll calls are the means of exchanges for several clubs. One club in particular writes that at least 3 or 4 times during the year they have exchanges of flower bulbs, seeds, plantings or slips of flowers, favorite recipes; colorful feed sacks; patterns and numerous other items and ideas.

An abandoned school building in a community has been converted into a community meeting house. The club women with the aid of their husbands, completely cleaned and painted the building inside and out. Odd pieces of furniture, such as chairs, coat racks and tables were donated. Plans to buy new chairs and a piano are underway at the present time.

News arrives of one club that netted \$1,750 on the sale of cook books. This club published a 250 page cook book that contained many fine recipes, also hints on menu planning, household hints and ways to remove common stains. Blank pages were also included for additional recipes that one wished to copy.

More fun for the whole family has become the highlight of one Aunt Ellen Club. They have provided recreation for all members of the family at various intervals throughout the year. Potluck suppers, barbecues, picnics, ball games, bazaars, achievement days and numerous other activities were included.

Hobby night was recently the pro-

gram theme for a club. Each member brought a sample of her hobby and told how she happened to start and why.

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## Roll Call Suggestions

1. An idea to enroll new members in your Aunt Ellen Club.
2. Name a family heirloom and tell something about it.
3. Give a new household hint that you have recently learned.

## Program Suggestion

Nearly all club women have a book shelf in their home and on it are some of the best sellers, hobby and craft books and a variety of other books. Book reviews usually draw a large number of members out to the club meetings. You will find that they are a wonderful way to promote discussion among the club group. There are probably in your club, members who

can give book reviews very well. Those members with a pleasing personality, good voice and who can talk freely and at ease will make fine reviewers. So perhaps several times during the year, book reviews would make an excellent program.

Some women review one kind of book better than another; so be sure that the reviewer selects a book of particular interest to her. Books fall into many categories; but books of travel, historical novels, books giving backgrounds for current events, are all of particular interest to club women.

## Book Review Outline

People attend book reviews because they enjoy hearing about books and because they are interested in a reviewer's opinion on the book. A good review stimulates the listener's interest in the book. If the audience has the desire to read the book immediately, in fact can hardly wait, then the reviewer has succeeded in doing a good job of giving a very worthwhile review. A skillful reviewer can bring out interpretations and backgrounds that the reader often fails to grasp.

Book reviews are individualistic and adhere strictly to the opinion of the reviewer. Sometimes it is bias, and often, after you have read the book, you may not agree with the reviewer at all. So it is quite difficult to tell anyone exactly how to give a book review. Each will have to work out an outline for herself.

But here is a bit on the preliminary procedure of work necessary to writing a review. First, acquaint yourself with the author and familiarize yourself with any biographical facts that pertain to his writing the book you are going to review. Thus you will find writing the review much more inter-



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esting and easier, too. After you have thoroughly read the book, ask yourself these questions. Did it hold my interest? Why? If it did hold your interest you can easily tell why.

It is helpful to discuss the books to be reviewed with other people; get their opinions, but do not let them change your own opinion first formed. Remember that interpretation and arousing of human interest are the main facts you must conquer and not just re-tell the story.

Here are six points that must be covered by the reviewer.

1. Name and author.
2. Author's style.
3. Give any significant facts about the author that relate to the book being reviewed.
4. Type of book.
5. Purpose of book.
6. Relate your honest opinion.

In writing your review, remember to stress these facts foremost. It is well, along with the name of the book, to include the author, publisher, the publication date and the price of the book in the beginning of a review. Many times one of these are left out unintentionally and someone is sure to ask for it.

The purpose of the book should definitely be expressed. It may have been written by the author to entertain and make one laugh; it might have been written as a novel for character development, or a variety of other ideas may have been in the back of the author's mind.

Style may be defined as the distinctive mode of writing. The selections of words that you use in describing an author's style very easily determines how the audience will react to the book.

Tell why you liked or disliked the

book. Perhaps it is the author's humor, the manner of description of characters, an interesting plot or a host of other ways in which he or she presented the book.

You should characterize the book as one to read and forget, read and remember, book with a message, one to scan through hurriedly, read at bedtime, or a book that contains information on a certain subject. Tell whether it is stimulating to your mind, one to read through at one sitting, or one to pick up at odd moments.

If you have covered the points given in the previous paragraphs, and held your audience, you have, no doubt given a very good book review.



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## Recreational Hour

Since Mother's Day falls in this month, have each person present list as many famous mothers as she can think of. Award the member with the greatest number a spring bouquet or other appropriate gift.

**THREAD THE NEEDLE**—This is a game for people with good eye sight. Divide the members into 2 teams; each lining up so they face each other. Each person is given a needle and the first person in each line is given a strand of thread. When the signal "Go" is given, the first one in each line threads her needle, pulls thread through and out and passes it on to the next one in line. The same piece of thread must go through the eye of every team member's needle. First team to finish wins.

## Social Hour

May is the month for special honor

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to our mothers. The club meeting this month would be the ideal time to entertain and have as special guests the mothers of all club members.

Send invitations to the mothers of each club member. These may be very simple ones written on plain cards; more elaborate ones can be made or purchased in the stores.

Decorate the table with spring flowers—carnations are a natural for Mother's Day, but rather expensive; garden flowers will be just as pretty.

A successful club meeting usually ends on a high note when members and their guests enjoy good food and a friendly visit at the same time. For tasty and delicious refreshments we suggest ice cream, banana cake and coffee. Here is a recipe for a banana cake that is supreme.

## Banana Cake

- 1½ cups sugar
- ½ cup butter
- 2 eggs beaten
- 2 cups flour
- ½ cup sweet milk
- 2 teaspoons baking powder
- Pinch of salt
- 1 cup walnut meats chopped fine
- 3 medium size bananas mashed
- 1 teaspoon soda in bananas
- ¼ teaspoon vanilla

Cream butter and sugar, add beaten eggs. Sift flour several times, add salt and baking powder to flour. Add milk and flour alternately, then vanilla, nut meats and bananas (soda in bananas). Bake in layer cake pans at 325 to 350 degree oven for about twenty minutes. This amount makes two layers.

## Filling

- 1 tablespoon butter (melted)
  - 1 egg white beaten
  - 1½ cups powdered sugar
- Mix together, if too stiff, add milk or cream.

# POTTERY AND CERAMICS

Among the most ancient of the crafts, pottery may be classified also as the one about which people today are showing the most curiosity. In almost any gathering where things made by hand are discussed, someone is sure to speak up with: "Now there's one thing I'd like to know more about", when pottery is mentioned. The dictionary defines both pottery and ceramics as the art of making something from earth and permanizing it with the agency of heat.

Popular usage of these two terms as practically synonymous, is entirely correct. We might, however, make the distinction that pottery deals with the coarser kinds of clays and vessels. The mixture of certain different clays and the addition and blending of several other ingredients results in products of varying grades of hardness, even porcelains, which are ancient. Our museums record that each age has contributed its works of art in this line; that each country has had outstanding ware. China has, perhaps, contributed most, so it is easy to understand why the ware, so long imported from there, became known as chinaware. Today we differentiate between china, porcelain and pottery, each with its favorite uses. Natural deposits of certain clays have determined for certain localities the ware most popularly made there, and so from Britain we have exquisite bone china; from central Europe come other grades of porcelain and from the Americas come various types of pottery, such as Indian ware and glazed table pottery, as well as porcelain china.

The beginnings of pottery were purely utilitarian and it is generally

believed that the hardening effect of fire upon clay was discovered quite by accident. That high heat is still a general necessity in the production of pottery and ceramics may be one of the reasons why this art has not been taken up in a more general way. There are today, however, many clay combinations that do not require the very high temperatures necessary to harden permanently the natural clays.

Perhaps one of the fascinations of working with clay lies in the fact that it is the only material in nature with complete plasticity. Under skilled hands, it becomes almost alive, while still retaining its shape. Upon exposure to intense heat, however, a change occurs, making the material hard, never to be plastic again. While most of the knowledge of pottery is ancient, ceramics would come under the head of strictly modern science.

So it has become possible for anyone to enjoy the many satisfactions derived from clay modeling—the actual modeling with your hands of objects of beauty and usefulness for your own home and the addition of any of the many beautiful colors to individualize such pieces, to make them an actual part of your very own decorative scheme.

With all the instructive material concerning ceramics and pottery now available in printed form, we are quite hesitant to add our feeble efforts. If, however, these efforts succeed in inspiring the reader with a desire to delve further into the subject, our aim shall have been accomplished. There is so

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much genuine fun in working with clay, and by doing, so much can be learned about the easy way and the hard one of handling clay, that it becomes almost urgent to read what the experts say about it and to learn their ways, by trying first one and then another.

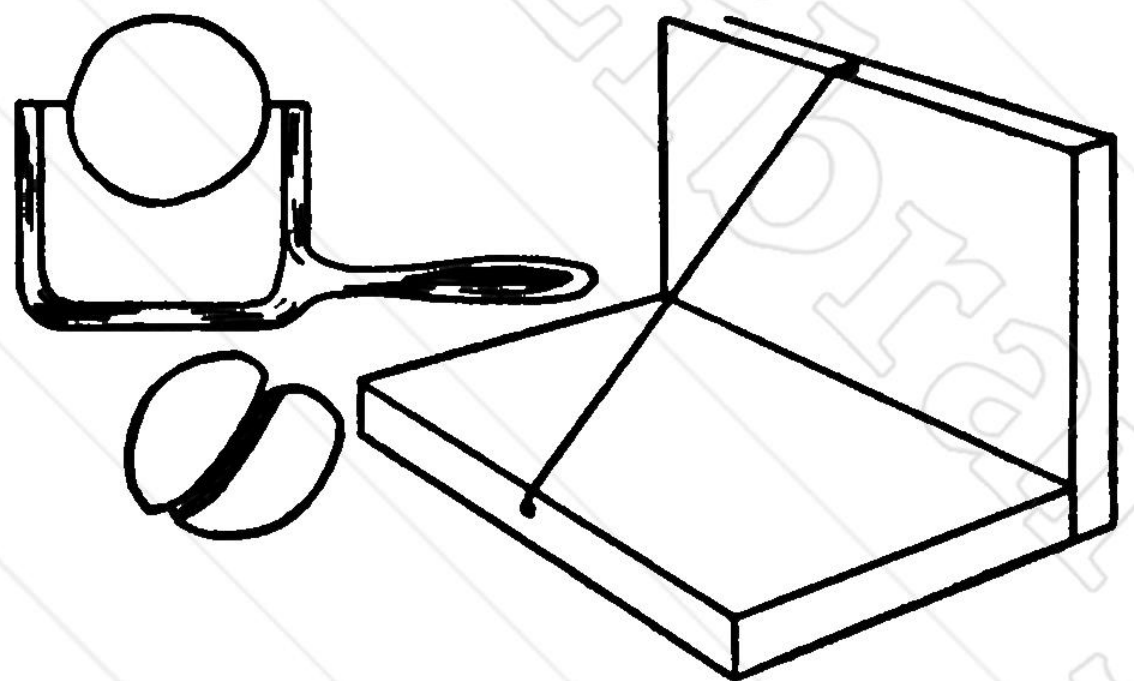
Recorded history shows that as far back as six thousand years ago, earthenware dishes were used. The earliest pottery, we are told, was red. Since then other clays in great variety have been found, firing to many shades from black, through red and buff to white. It is intriguing indeed, to read about people who have made attractive, usable pottery from clays found right in their own neighborhood—or even in the back yard. The primitive method of using an open fire, often burning native wood, is still employed in many places.

And so, with clay at hand, fingers for tools, and the open hearth fire to harden the ware, pottery is really a primitive art. A person who is ambitious and imaginative can start with very little and turn out excellent pieces. As we have grown away from the primitive, however, most of us have become dependent upon others to ease our labors; the average potter has grown almost parasitic. We are being encouraged to buy prepared clays, ready-mixed glazes, thus letting experts do these highly important things for us, as well as to make our tools, our molds and our kilns. Yet, each text on the subject carries literally pages of

formulae for making the various colors and glazes (a list of text books follows).

This is entirely logical, for, is not every beginner in this day and age, so anxious to get started making what she wants that she really can't stop to do a lot of chemical experimenting first? You'd need silica, alumina and other minerals and a definite knowledge of the proper proportions of clay with which to mix these. So, you've bought some clay—either prepared or in the flour stage. In the latter case, follow the directions on the package for the addition of water and begin with a small amount of clay. "Wedging" is next; it sounds intricate, perhaps, but will seem less so and ever more essential as you practice it.

You probably have read of a wedging board—professionals consider it a must. But we're amateurs and can make household equipment do. One of the wire cheese cutters almost anyone can own, does very well to cut a small ball; or a knife, or tightly stretched wire may be pressed into service. Slice the



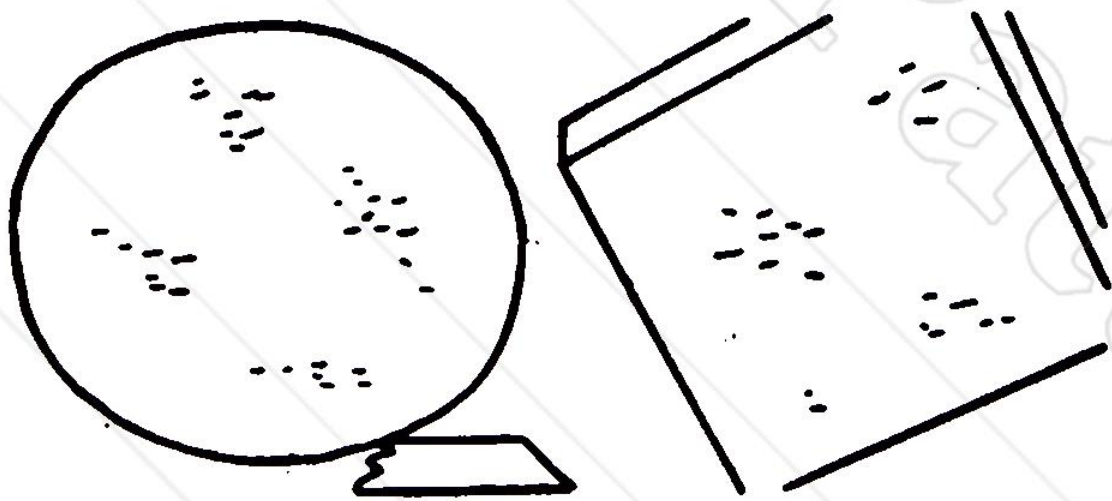
clay, then forcefully slap the two pieces together again and again. This, we are told, removes air bubbles, which can be troublesome. Repeat over and over, working the ball as you would work dough.

So far we have needed only hands



for equipment, but let's add a piece of oil cloth on your working surface, used cloth side up, on which to roll the clay. You can use the kitchen rolling pin to good advantage, or a milk bottle dressed in a sleeve as for pie rolling; a knife or two, and an orange-wood stick and a nut pick. Sets of tools are available, and you may decide later that you wish to buy one.

As you work with clay, you'll get it all over your hands and you'll wonder whether you'll ever manage modeling with it. Here you will appreciate the very helpful piece known as a bat.

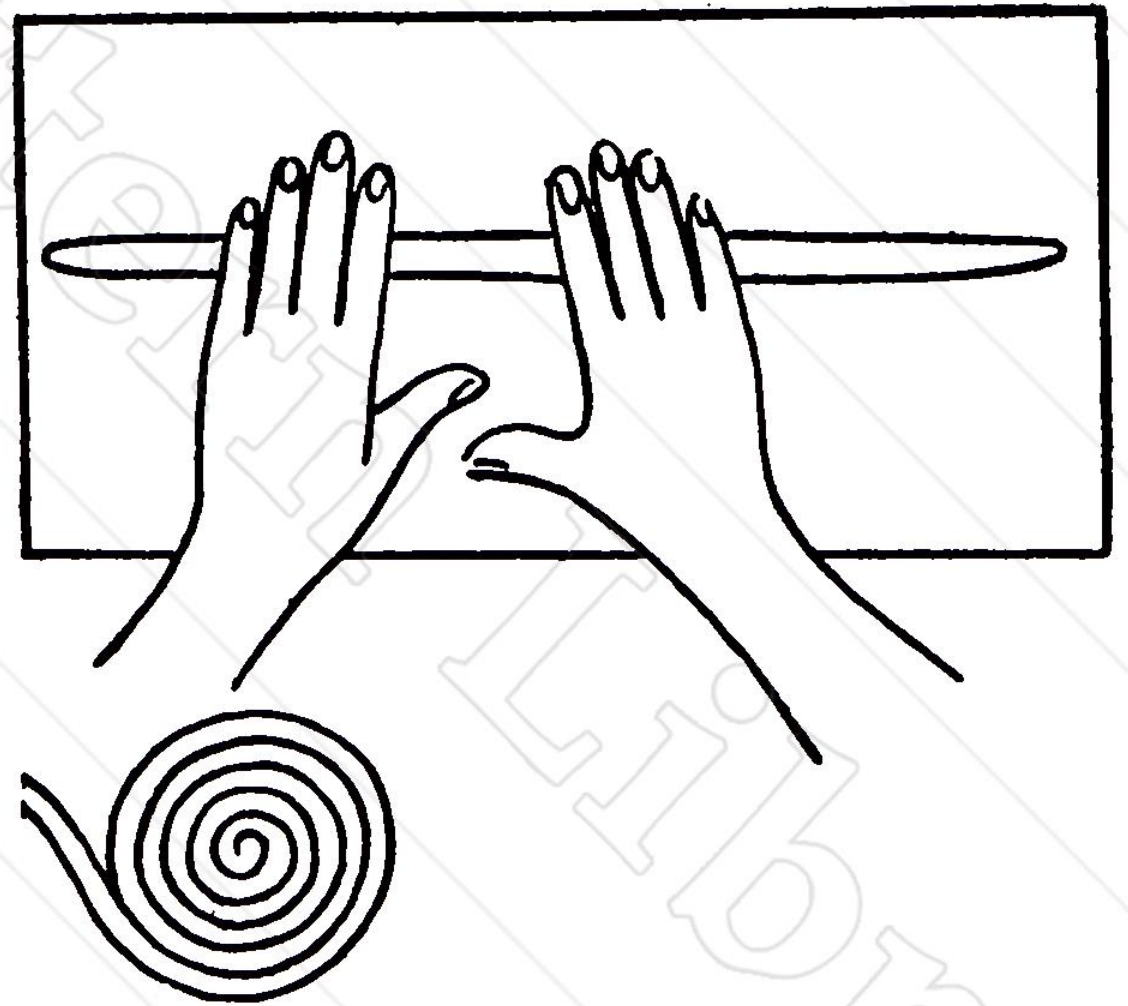


This is a flat slab of plaster, round or square, which when dry, absorbs moisture from the clay and can be purchased for a small sum or made at home, by pouring wet plaster of Paris into a form. Clay that is too wet to form well may be placed on or between dry bats for a few moments and thus become more easily workable. The cloth side of your oil cloth also makes a satisfactory working surface which absorbs moisture from clay.

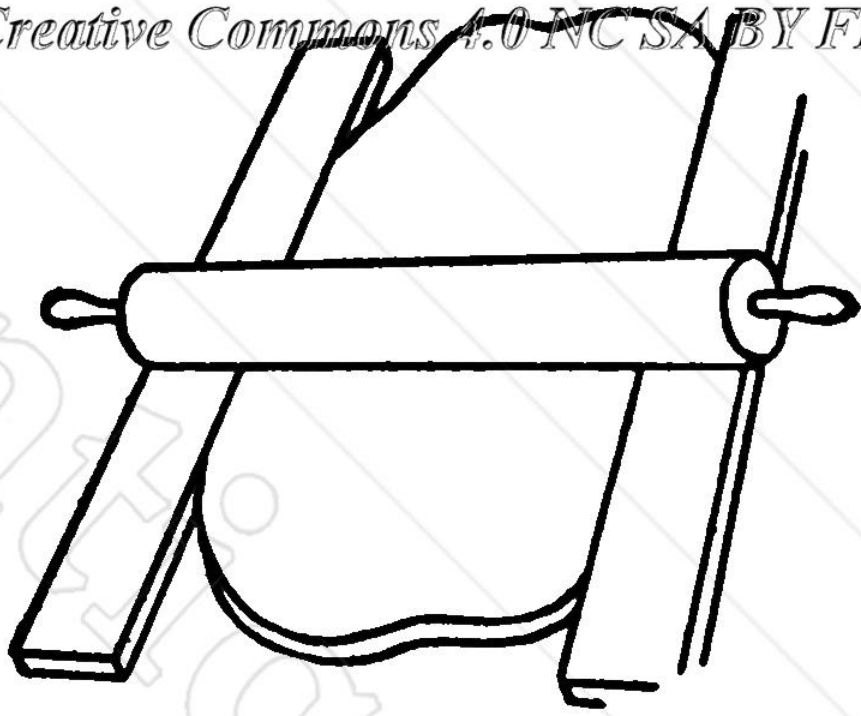
As you knead with your hands and wedge, the very feel of the clay will probably suggest to you any number of things that would be fun to make. It has been said that every beginner makes an ash tray. That seems reasonable, since ash trays are small, of every imaginable shape and useful; but small flat dishes for flowers or candy, or boxes could be as easy and are, perhaps more desirable from your point of

view. Or, you might prefer to make a pup or kitten paper weight—so, we must consider methods; whether to use slabs or whether to build with balls or with coils.

Placing coil on coil, it seems, was one of the earliest methods used by potters, so why don't we try it? Practice a bit with a small ball, shaping it gradually with your fingers on the oil cloth or the bat into a roll of uniform thickness, perhaps  $\frac{3}{8}$  inch, this is called a coil. If a coil becomes too thin in places, it will break apart, but if the clay is of the proper consistency, it will be very plastic as you begin coiling and can be worked smoothly around and around.



Smooth out between coils with the fingers, dipping them in water occasionally for easier smoothing. This coiling can result in a round tile or plaque, but let's roll it all up into a ball again and practice some more. Or, let's place the ball on the cloth side of our oil cloth (perhaps you've needed to dip fingers in water again, to keep the clay soft enough). With the kitchen rolling pin or a bottle, roll it as though it were pie dough, from the center out in all directions. To make a uniform slab, two sticks should be placed on



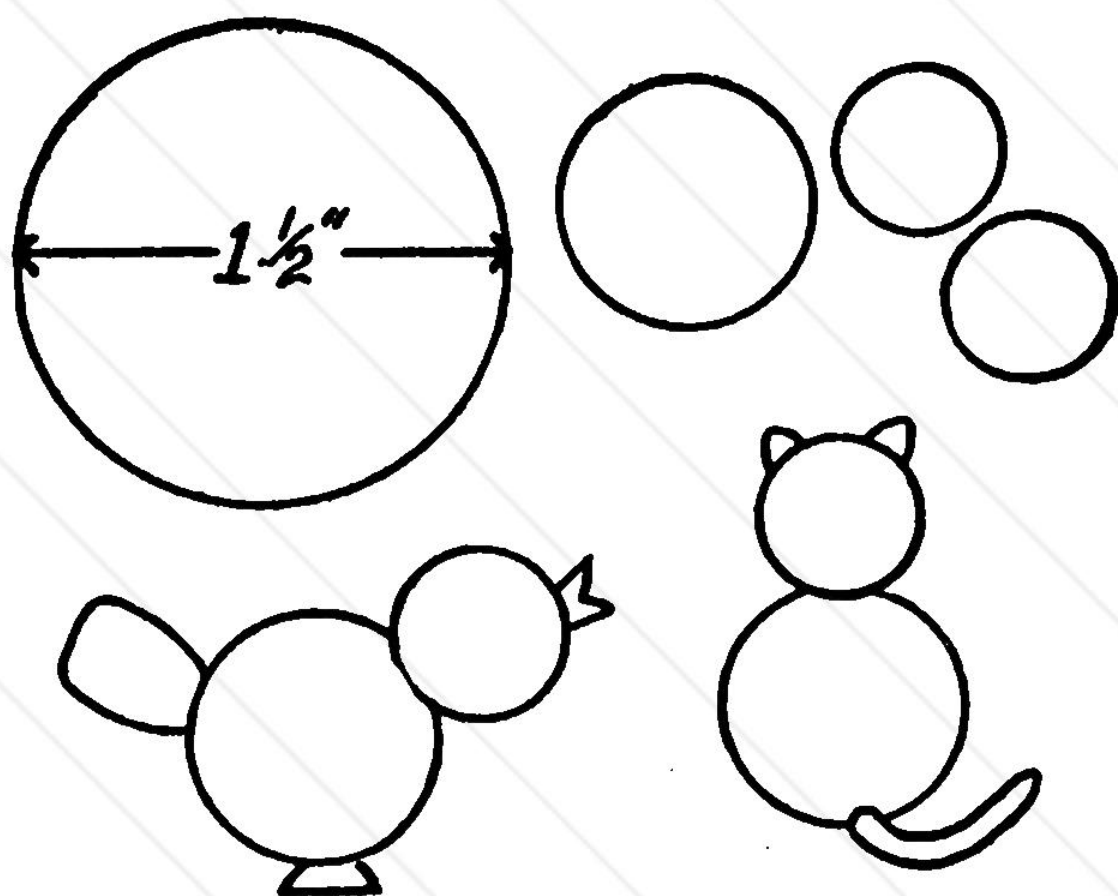
glue between balls and will make a permanent bond as it dries. Fasten each piece in position with slip.

This same slip may be used also as a cement for the seams of a box or to smooth the joint between coils, if desired. If flowers or other decorations are made to decorate a dish, they are fastened on with slip. Slip alone may make a decorative design on a tile or other piece; or slip may be used to alter the consistency of clay to make it more plastic.

the table, keeping the clay between them as you roll—they form a gauge. Such a slab may be cut into a square, circle or an oblong; or into smaller circles with a cookie cutter.

When a few shapes have been made from the slab, roll the clay into a ball again and try the third method: make a ball of medium size, perhaps an inch and a half across; make another ball about half that size and two more even smaller. Arrange these something like the sketch, and there's the beginning of a duck or a bird, a kitten or a pup. The smallest balls may be pinched into

Now that we have tried our hands on these several methods of manipulating clay, let's make a real object with coils. Most coiled pieces are made on a slab base, so let's make a circle with the largest cookie cutter or with a glass. Again we'll need a nice smooth coil that's not too long—a foot or 15 inches. Run a fine line of slip around the outer edge of the circular base as an adhesive, lay the roll on the base, pressing it slightly, to make it stick.



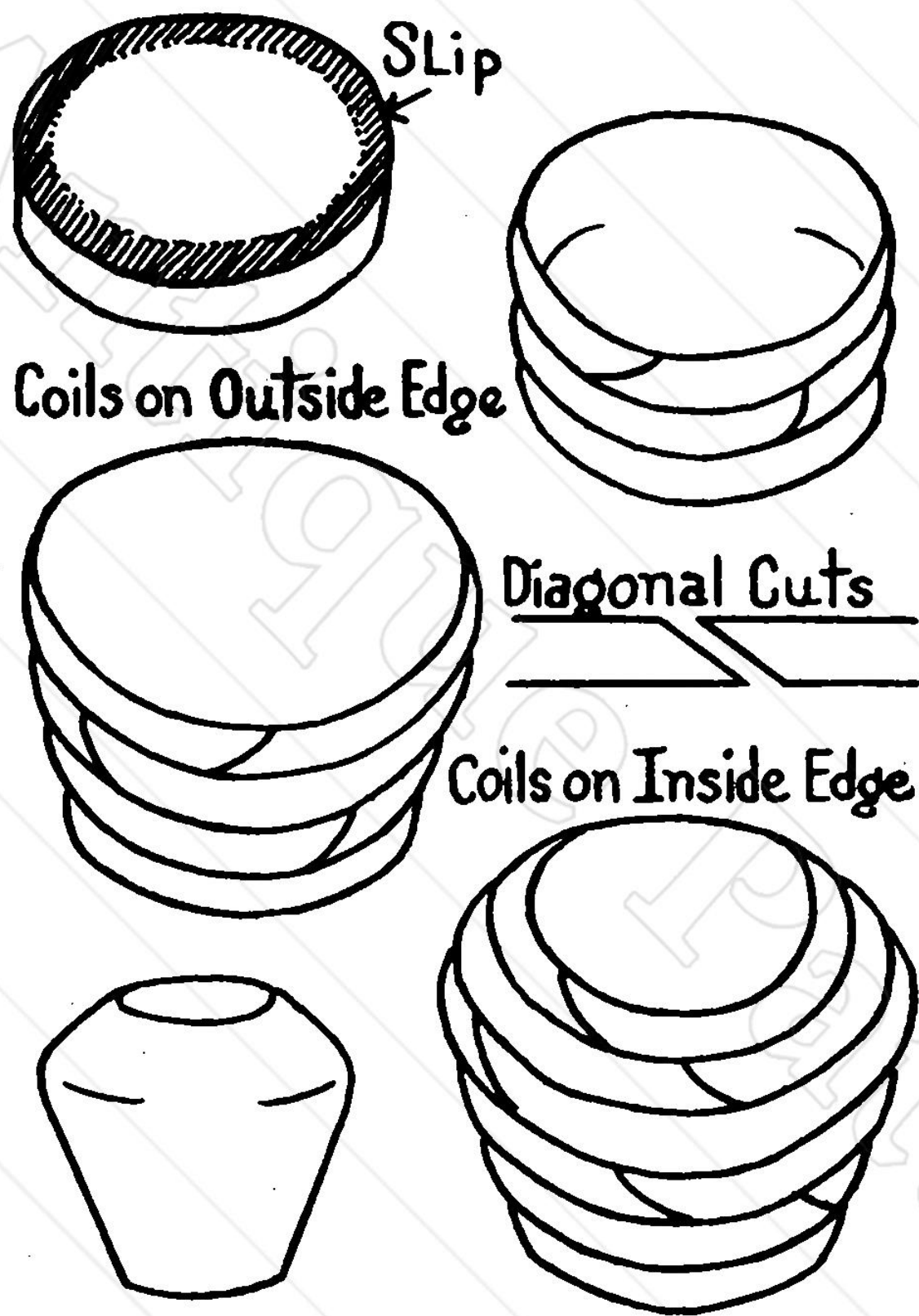
shape to become tail and feet or ears. If the arrangement pleases you, mix a tiny bit of clay with water until you have a creamy mix—this is called slip. It will make an excellent substitute for



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Keep adding from the roll, building the wall layer by layer. As layers are added, smooth the joints with moistened fingers. When the wall is about an inch high, you might have a jam or jelly dish, but for practice, let's take it higher.

One of the pleasures of working with clay lies in the fact that it is so completely plastic. If a shape is not entirely satisfying, the entire thing can be rolled into a ball to begin all over again. When fabric, leather or metal has been cut into an unpleasing shape, or too short, or has been accidentally snipped, it is ruined, gone, used up, and often can not be used at all except for the scrap bag. But clay can be shaped and reshaped as often as desired until the worker is completely satisfied. It must be kept moist enough to be pliable, and can be kept so for days, if covered with a damp cloth.

So, to go on with the wall—always using slip and building up layer on layer, it may be built up to any desired height. It is well not to put too much weight on very moist clay, or it might topple over. Let the piece rest several minutes until it becomes slightly stiff—this is referred to as the leather stage. Then the wall can be built up slowly without danger of slipping. To curve or bow out the shape of a bowl you may be making, add the coils on the outer edge of the preceding coils pressing as before, and using slip. Keep the fingers busy with smoothing the inside as you build up. If it is desirable to decrease the size of the bowl, or to make a vase with smaller neck, lay up the coils toward the inside edge of preceding rows. Seams must be made in the coils from time to time and these should be secured with slip and smoothed. Make the seams by joining diagonal cuts, smoothing with the fingers. Be watchful to place the seams at different points in the diameter. Seam upon seam in a straight line up a wall is bound to weaken the piece.

If you desire a ridged outer surface, leave the lines of the coils. They may, however, be smoothed as was the inside, with fingers or a modeling tool. Keep watching for possible cracks as you work, smoothing them over with slip. When the piece has reached the desired size and shape, set it aside, perhaps on a bat, to dry.

The low temperature clays, that mature in the kitchen oven, can be dried sufficiently if left about 12 hours. The clays that require the high temperatures of a kiln must be left much longer, for they must be bone dry, or else, the formation of steam as the temperature rises will create danger of having the piece blow up in the kiln.

We have now gone through a number of operations together: mixing, wedging, rolling, modeling or coiling, smoothing and hardening. When your piece has dried long enough to be completely hard, any rough portions may be scraped smooth with a sharp

knife, or a razor blade, or they may be sanded with fine sand paper before firing. After firing, the clay piece becomes known as bisque or biscuit. This firing is followed by glazing and another or glost firing.

(To be continued)

## TEXTBOOKS ON POTTERY AND CERAMICS

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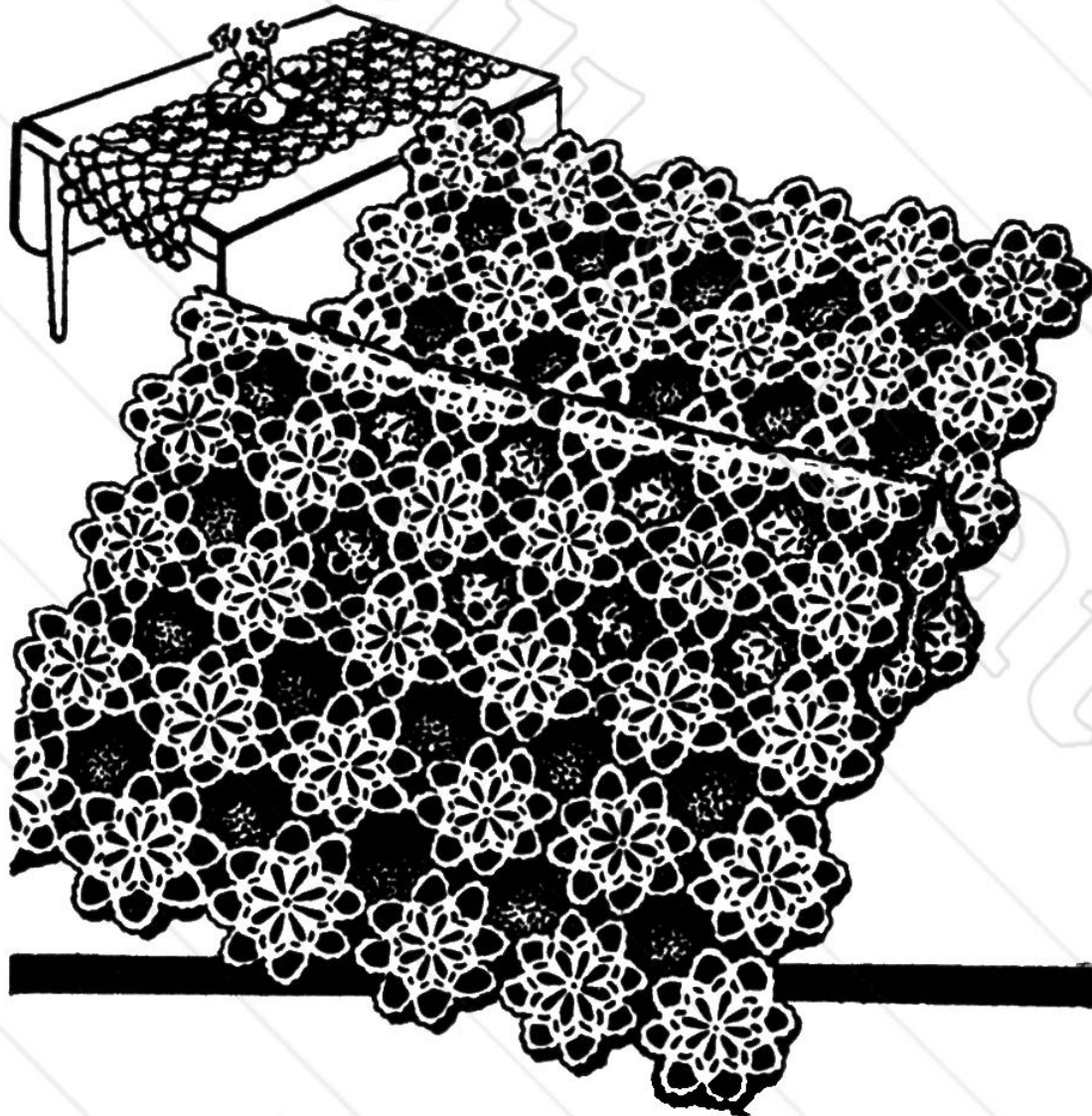
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**Abbreviations:** R (ring); p (picot); cl r (close ring); ds (double stitch); ch (chain); rw (reverse work).

**Medallion—Row 1:** Make a r of (1 ds, p) 8 times, cl r, rw. Ch 5 ds, p, 7 ds, p, 7 ds, 5 ds, join in next p of r, 5 ds, join in p of previous ch, 7 ds, p, 7 ds, p, 5 ds, join in next p of r; repeat around, joining last p of last ch to first p of first ch. Tie and cut thread.

**Row 2:** Tie thread in p at end of loop, ch 4 ds, p, 4 ds, join where loops are joined, 4 ds, join in last p of ch, 4 ds, join in p of next loop, make p, ch 4 ds, p, 4 ds; repeat around. Tie and cut thread.

**Row 3:** Join in p at end of loop.

(Continued on Page 31)

Paint the car key with bright red nail polish and it is easy to find; the smooth slick surface makes it easy to find at night too.

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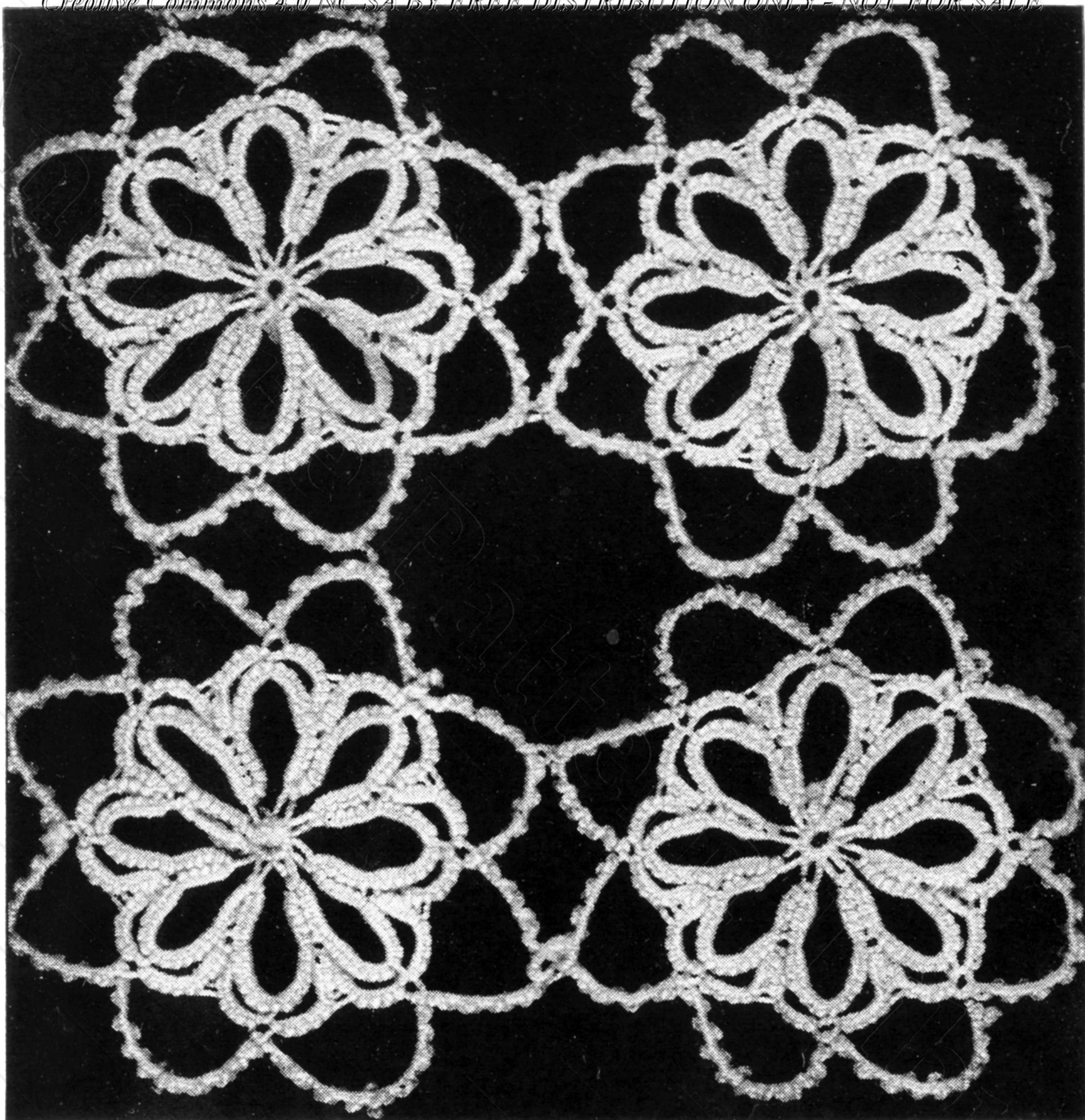
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**MRS. JOHN E. TILLOTSON.**

Sworn to and subscribed before me this 23rd day of February, 1949.

**BETTY BROOKS,**

Notary Public, Clay County, Missouri  
 (My commission expires February 2, 1953.)



*(Continued from Page 29)*

This outside row has a twisted or ruffled stitch which is made by working (3 singles under and 3 singles over) 4 times, make p, (3 singles under and

3 singles over) 4 more times; join in p of next loop, continue around. Tie and cut thread.

Join medallions by 2 corresponding loops on each side.

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Yellow linens may become white by putting a few drops of turpentine in the rinse water and then laying linens on the grass in the sun to bleach.

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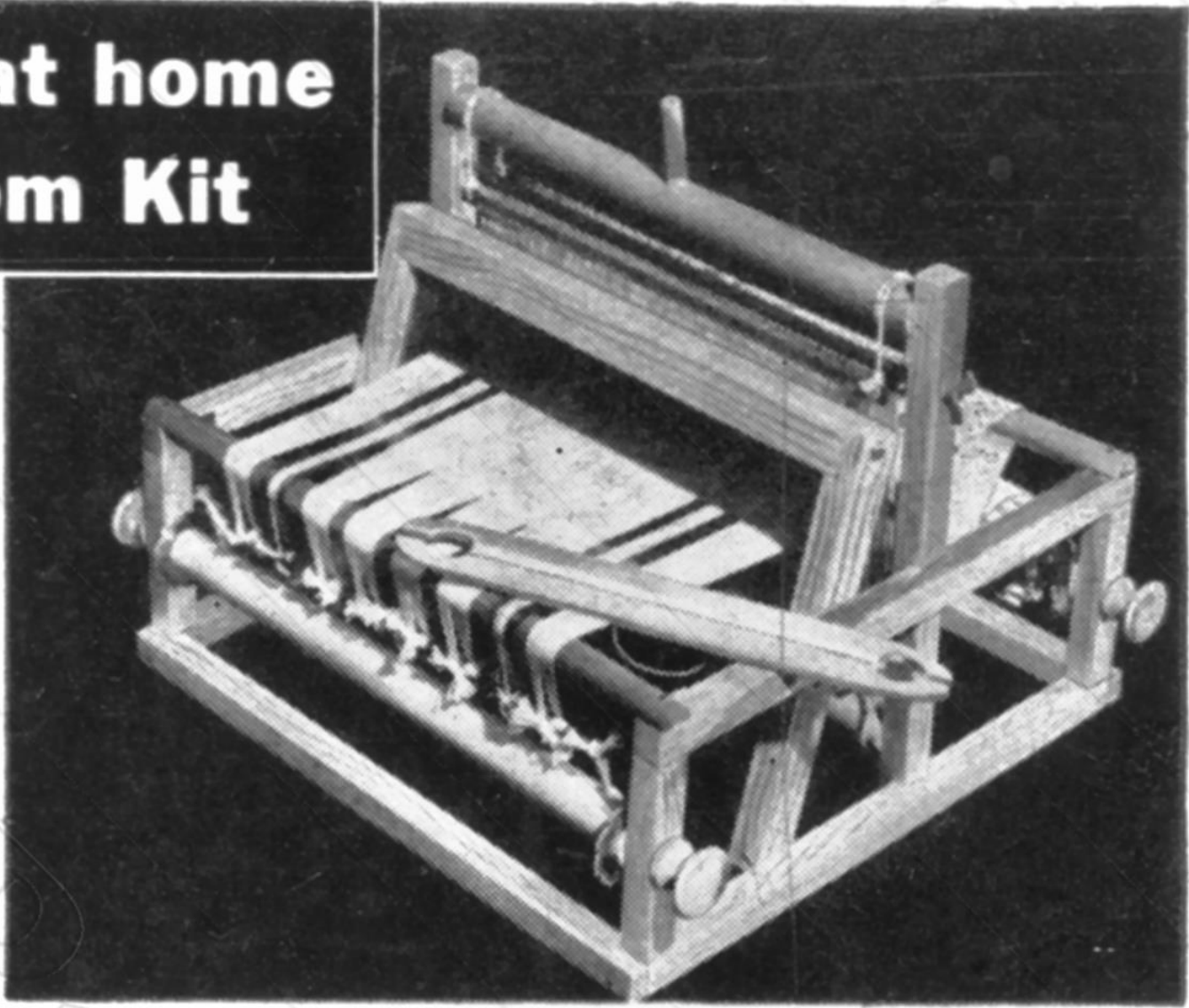
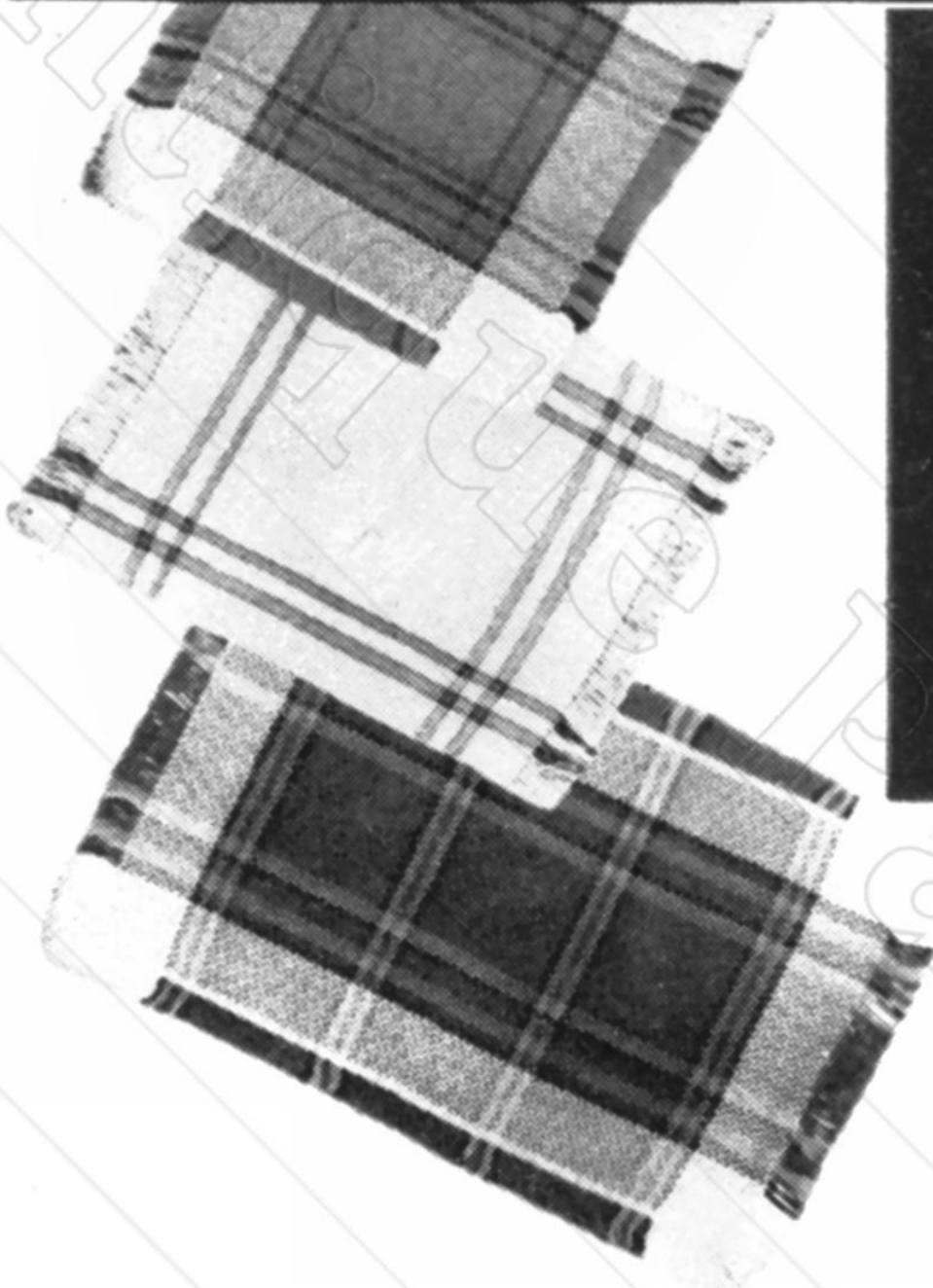
Make a clothespin bag the width of a coat hanger and sew one side of the

material to the bottom of the hanger. It is easily hung and slides along on the line.

---

When placing curtain ties, use the window shade as a marker for the desired height to fasten the tiebacks.

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