

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

A CHILD'S LINGERIE BONNET

DESIGNED BY BETTY LYNNE

WHEN I tell you that this exquisite bonnet, hand-embroidered on pique or linen, costs in the neighborhood of \$20, I am sure that you will gladly grasp the opportunity that this page for needlewomen is giving to you and will make a bonnet or cap after this design. It is a becoming shape for little girls, and since all the parts can be detached, it can be laundered easily and kept in a perennial state of freshness.

The butterflies are suggested in the design for medallions of lace that can be bought and inserted. They can be worked by hand, too, if you wish. Now, in addition to the parts here shown, there should be a straight band of double material 21 inches long and 2 1/4 inches wide when finished. To this the full crown is attached at the seam that is indicated by the dashed line around the circle. This is done by buttoning the crown to the band by buttons and buttonholes, pleating the goods between to dispose of the fullness. After attaching the front peak, the embroidered band is placed over the joining, and a bow of ribbon completes the covering.

One-half of the front and one-half of the band are shown, with the entire circle for the full top. The straight band you have to plan for yourself. Pique, medium-weight linen or a linen in a poplin weave will suit this design. The soft mercerized cotton in white works up satisfactorily.

After transferring the design to the material by any of the methods sug-



gested, pad the leaves of the design. Work them in over-and-over stitch. The flowers should be in eyelet stitches, so that an open effect will give a contrast. The rest of the dots can be eyelets in the usual round effect. Stems can be in fine hemstitch or outline.

When applying the butterfly motifs, baste them in position and buttonhole them around the outer edge. The regular cut work is effective if you can give the time that it requires to work it. This is done in buttonhole stitch between the parallel lines. The cross lines that connect the circles with the outer edge are done by passing threads between the points and buttonholing over them as you do to make loops for hooks on your dresses. Cutting of the goods is best done after the work has been laundered.

The scallops of the edge can be padded and buttonholed, and the dots can be eyelets or solid work.

The putting together of the embroidered pieces is a comparatively easy matter. The little sketch of the completed work shows how this is done. By the way, the embroidered band has only one end finished, as shown in the design. The other, since it goes under the tab, need not be pointed, but can be a straight piece of an inch or so, to which can be attached the tab end of the band.

I know that the work on this cap will make you very glad that the industrious needlewoman has recognition in our journalistic world. Good luck go with the working and the wearing.

Covers for Hats

A PLEASING fashion that appeals to the needlewoman is the fact that hats are covered with fabrics that give to them an individual touch. And more than that, the work that brings this individuality to your millinery is easy.

That leghorn hat which needs something new can be covered with figured crepe that can be purchased as low as 25 cents a yard. The crown should be covered with a piece of the material by first pinning it around the top and fitting it into the crown. Baste the fabric around and cut away. The brim is covered by this fitting process, and the best and easiest method is to finish the lines of junction and the edge of the brim with a cording of plain unfigured material. Chiffon can be shirred and spread out from the center of the crown around the

top. Gather it into the crown. Cover the brim in the same way and finish the edge with a band of taffeta or a curved strip of straw.

Many hats are now rejoicing in a crown of taffeta or satin. This is an excellent idea for taking the sunburned top of a good hat and throwing it to the winds, as it were. Cut out the top and allow for a circular inset that will be larger than the space that it will fill. This will give a slight fullness and an easy adjustment. When attaching it to the line of the straw baste a silk-covered cording to the straw and give that excellent tailored finish to the edge.

White mousseline is a very important covering over in Paris, where the unusual has a decided appeal. It is applied in a plain, fitted style, and if you can possibly add a few white mousseline roses or white china cherries, so much the better.

The Top

One Half of Band



Finished

method in transferring embroidery designs to any fabric or material.

These patterns do away with tedious tracing, with hot irons, with the use of carbon paper. They can be transferred to any material, linen, glass, china, wood, metal, by merely rubbing over the designs with a spoon or your thumbnail. Easy isn't it?

Each design can be used many times. Embroidery has its tedium eliminated by this new method. For 10 cents and the coupon on this page you will receive an envelope containing two sheets of transfer patterns. In it will be the design printed today. In addition, there will be one sheet of designs of varied motifs, including:

- One dolly design;
- One shirtwaist;
- Two braiding borders;
- Initials and various names.

Address mail orders to the Friction Pattern Department of The Oregon Sunday Journal, Portland, Ore.

NOTE—All patterns are mailed from the New York office of the Friction Pattern Company, consequently a few days will elapse before they reach you.

This Offer Expires May 22, 1915

Serial No. 1009 A

TEN of these coupons entitles you (free of charge) to an embroidery outfit, consisting of One Celluloid Finger Protector, One Tusk Bone Stiletto, One Silk Thread Winder, Ten Assorted Embroidery Needles. Send coupons to Friction Pattern Department, The Oregon Journal, Portland, Ore.

TO Procure Back Patterns

BACK numbers of envelopes can be had by forwarding 19 cents in coin or stamps to the Friction Pattern Department of The Oregon Sunday Journal.

105 contains one passion-rose centerpiece, one Dutch collar, one baby's bib, one child's frock, one set of middie-blouse designs, three butterflies.

106 contains one bureau scarf, one entire set of script alphabets, one entire set of Old English alphabets, one wild-

rose design, one daisy design, one lady's bag design, one French-knot nightgown design, three sets of scallops, all different.

104 contains one wistaria centerpiece, two towel-end designs, one handbag design, one motif design.

105 contains two guest towels, one baby-sack design, three cutwork designs of various sizes, three wild-rose designs, one motif design for cutwork, two French and Grecian border designs.

106 contains one lattice-rose centerpiece, one baby-cap design, one baby-shoe design, two nightgown designs, one guest-towel design, one jabot design, one Dutch-collar design.

107 contains a baby cap and bootee design, one paisy-border design, one wild-rose design, three daisy-spray designs, two violet designs, one corset design, one wreath design, one jabot design, one towel-end design, two children's character designs.

108 contains one luncheon set, one bread-tray cover design, one shawl-collar design, designs for cuffs, one bouffant cap, one border-scallop design for bouffant

cap, two handkerchief-corner designs, one wreath design.

109 contains one bread-tray and lunch-cloth design, one glass-dolly design for cut and eyelet work, one centerpiece design for cut and eyelet work, one plate-dolly design for cut and eyelet work, one napkin-corner design for cut and eyelet work.

110 contains an embroidered bolero and an entire set of one-inch Old English alphabets.

111 contains a simple basket design, one centerpiece design for lunch cloth, one corner design for lunch cloth, one corner

of napkin to match lunch cloth, various letters and monograms.

112 contains a mountain-ash centerpiece, one corset-cover design, one cut-work border design, two scallop designs for petticoats, various names and monograms.

113 contains a double collar, one child's hat design, one handkerchief-case design, various letters and initials.

114 contains a design for French knots and lazy-daisy stitch, various names and letters, one maid's apron with bib, one

One Half of the Flap

maid's cap, one collarband and cuffs design.

115 contains a daffodil set for a child's dress and a baby-carriage cover design.

117 contains an oval dolly in eyelet, one Dutch-collar design, one laundry-bag design, one wreath design, two wild-rose sprays, two names.

The Newest Method in Transferring

HERE is a last word in transferring, and here it is: FRICTION TRANSFER PATTERNS

Remember this name, because you are going to prove the worth of the newest

No. 18. June 14, 1914

THE OREGON SUNDAY JOURNAL
Friction Transfer Patterns
Patented June 3, 1913.

This coupon, together with 10 cents in coin of stamps, is good for one package containing two sheets of friction transfer patterns. Write name and address clearly.

Name

Address

State