

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

A LINEN HAND BAG

Designed by E. J. Buckman

Now that summer is here and the coolness of washable accessories in demand, I am glad to offer you a design for a handbag that can be embroidered and punched to your heart's content, and worn with a satisfaction that all feminine hearts know. This handbag can be in white, tan or in the fabric to match your dress; and since it requires so little material and a very small amount of work, I know that you will enjoy making something that combines the practical with the beautiful.

The front and back are shown and there is put in for good measure a little cardcase or a case for bills. The dashed lines are for seams, and if you wish you can eliminate the seam at the lower edge by folding the goods along this line. Transferring should be done so that the flap will have the embroidery on top when the bag is closed by either button and buttonhole or a patent snap that can be bought at the notion counter of a department store. The little sketch shows the bag when completed.

Work the design in solid stitch after padding the flowers with darning cotton. The stem can be done in outline stitch or fine stem stitch. After you have done the embroidery, the punched work can be attempted. This is an old

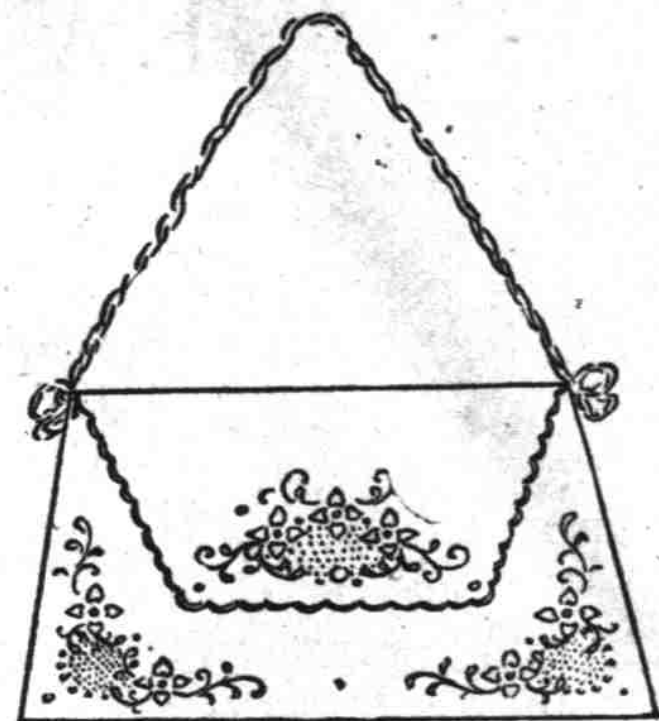
favorite and an easy way to the decorative end. It is done by punching a coarse needle through the material at the dots. The thread is passed from one dot to another on the right side, and when taking it to the dot below the needle is taken on a slanting line underneath. The frequent punching through the goods makes the open effect that resembles Mexican draw-work. Be sure not to pull the goods. The punching will do the work.

When working the top the same method is taken. The contrast of the solid and the punched work is very effective. After padding the scallops of the edge, work in buttonhole stitch as usual. The little case should have a lining the same size as the top, and the outer edges should be whipped together in a neat line. The embroidered flap can be single and worked before the whipping is done. It can be closed over the case by a clasp or by a washable crocheted button and a loop.

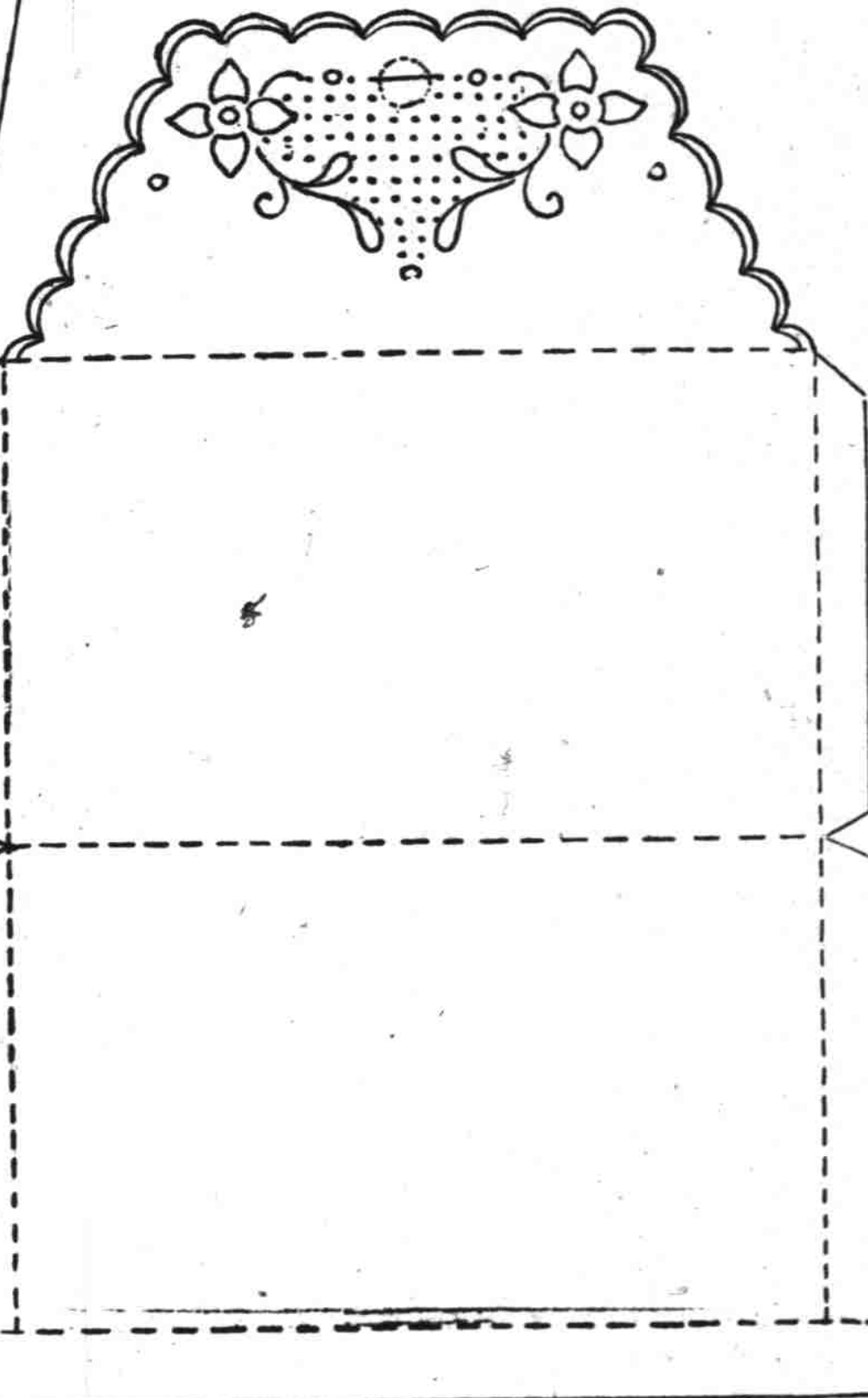
The set is completed by adding a handle of cord to the large bag and providing fasteners for the top. A lining of washable silk in color can be made if you wish a touch of color. When you consider the possibilities of color on white or tan linen, the

story that I could tell is endless. The green and blue shades are effective. Orange and tan on tan linen always give a wonderfully bright result; the outlining of black gives a fine finish to any color. Indeed, the convenience and beauty of this bag are too great to ignore, and the hour or two spent on the making will be many times repaid.

If you have no use for a handbag, do not discard this design, for it can be put to many other uses. The little motifs can be placed on the tops of pincushions, small dollies, other shaped bags and on the ends of towels, scarfs and tray covers. Many articles are raised to a plane of distinction by having a little bit of handwork added to them. It is such a profitable way to spend a few minutes each day that I am surprised to find in many homes an absence of the hand embroidery that can never be replaced by other work. If you get the habit of having an embroidery bag, with a piece of work in the process of embroidering, you will unconsciously add to that valuable linen chest. Try doing a little work of this kind each day as a rest from the other work of the home or business world. I know that you will profit by the plan.



When Finished



Card Case

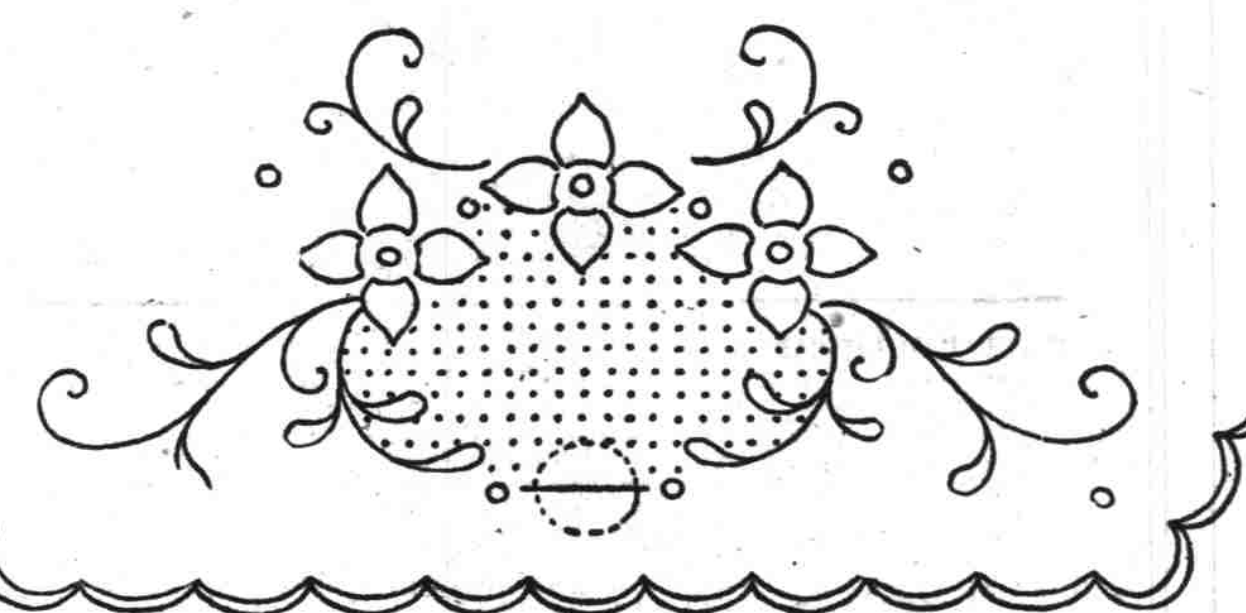
The Back and Flap

Coiffure Ornaments

OF COURSE you are dancing. Everybody is; and if you attend all the summer dances you will require a varied assortment of coiffure ornaments.

The Grecian coiffure is in high favor at present, so if you wear your tresses in this manner, ornament them with a Grecian fillet. The handsomest ones are fashioned of pearls. In the needlework department of any shop you can purchase pearl beads of all sizes. These are strung on strands of very fine wire of sufficient length to cross over the top of the head to the ears. At the point where the strands are joined attach a flat tassel fashioned of smaller pearl beads, which will hang over the ears.

Another ornament can be fashioned by joining four or five strands of pearls to form a band long enough to encircle the head. This is worn low over the



SPECIAL OFFER

EACH package of Friction Patterns contains a coupon, ten of which entitle the purchaser 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 Sunday Journal, Portland, Ore.

Double-Duty Garment

FOR the infant yet in long clothes the caped coat has been in fashion for some time. There will be times, however, when the caped coat will be too heavy and a lighter wrap will be needed. If the cape is made separate from the coat and simply joined to it with buttons and buttonholes, it is an easy matter to take them apart and let baby wear either the cape or the coat alone. Do not make the cape too short, or it will not be quite the right thing or warm enough to wear without the coat. A pretty fashion is to scallop and buttonhole the edges of the cape with white silk. A spray or two of silk flowers may be embroidered upon the fronts of the cape; but it is really best to cling to the simplicity of the scalloping. When the little baby outgrows the coat, it will still, in all probability, be able to wear the cape.

To Procure Back Patterns

BACK numbers of envelopes can be had by forwarding 10 cents in coin or stamps to the Friction Pattern Department of The Oregon Sunday Journal.

112 contains a sweet-pea design for an infant's dress, one guest-towel design, two motifs in cut and eyelet work, one centerpiece design for lunch cloth, one corner design for lunch cloth, one corner design for napkin to match lunch cloth, various letters and monograms.

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

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

115 contains a design for French knots and lazy-daisy stitch, various names and letters, one maid's apron with bib, one maid's cap, one collarband and cuffs design.

116 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.

118 contains a child's lingerie bonnet, one dolly design, one shirtwaist, two bonnet borders, initial and various names.

BUREAU SCARFS

THE bureau must be covered. And the scarf in its infinite variety comes to the rescue. It can be very inexpensive, and again as ornate and costly as your purse can buy. It can be used in its sheer glory or over the colored slip that will throw into relief the open work or embroidery of the decoration. At any rate, the bureau scarf should reflect the decoration of the room in which it is to be used; and if you can make the scarf instead of buying it, the end will be very much more satisfactory.

If you have curtains of art scrim at the windows, reserve two or three yards for the covers and cut the strips to fit the bureau and the chiffonier. At the ends of these covers place bands of the floral borders, and if any motifs are left, cut them out and applique them on the center of the covers to form a circle or crescent around the pincushion. This is such an easy way to decorate, and so cheap is the cover, that it can be thrown away when the summer draperies are discarded.

Plain material with bands of flit is very effective. The bands should be placed in horizontal rows at the ends of the scarf and flit used for the cover of the pincushion that will grace the top of the bureau. Under this type of cover there should be a colored slip to give a contrast for the lace.

Cretonne bands on white mull are easily applied; and if the hangings and pillows in the bedroom are of this popular summer fabric, the touch of cretonne on the bureau scarf makes assurance doubly sure. The flowers can be cut out and appliqued on the material, the raw edges being stitched by machine near the edge. This work will last and is almost as effective as stencil work. Try this if you doubt the fact.

As for stepic work, the opportunities are countless. With the regular outfit that is purchasable at any department where art needlework supplies are to be had, you will get materials and suggestions for many scarfs. Designs, either conventional or floral, are to be bought; and if you find nothing suitable, you can trace your own design from the wallpaper or the cretonne material and, after cutting the stencil from the stencil board, paint through the openings on the plain goods. The stencil paints or dyes are waterproof, and therefore will wash. Dotted mull, point d'esprit,

barred dimity or organdie will make excellent fabrics for bureau scarfs. The application of color in the form of straight bands at the hem or as binding along the edges will add a touch that will delight you.

There is a decided preference for colored embroidery on white scarfs. The color should repeat the note of the pincushion or other hangings. Scallops, daisy motifs, eyelets, punched work and solid embroidery in color are excellent in their pleasing contrast on white. Any simple design can be transferred from many suggestions that are at hand. The ordinary designs on any page for embroiderers are full of possibilities. A separate motif with a spray of fine leaves can be taken from a pattern for a blouse, for example, and placed in a straight line at the end of a bureau scarf. Bands of single flowers can be applied and embroidered. Shadow stitch is easy for large designs. Darning stitches in colors can fill in a space in a short time. The ever-popular French knots are pleasing means to the embroidered ends. Seed stitches, which are small back stitches in parallel rows, fill in leaves and flowers or conventional designs.

Really, there is no excuse for unattractive scarfs at any time. The work is too easy and the scrapbox too handy. The results speak for themselves.

The Newest Method in Transferring

THERE is a last word in transferring, and here it is:

FRICION TRANSFER PATTERNS

Remember this name, because you are going to prove the worth of the newest 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 tedious 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 cross-stitch guest-towel design;
- One oval dolly design;
- One forget-me-not spray;
- One violet spray;
- Several names and initials.

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.

No. 119 June 21, 1914

THE OREGON SUNDAY JOURNAL

Friction Transfer Patterns

Patented June 2, 1912.

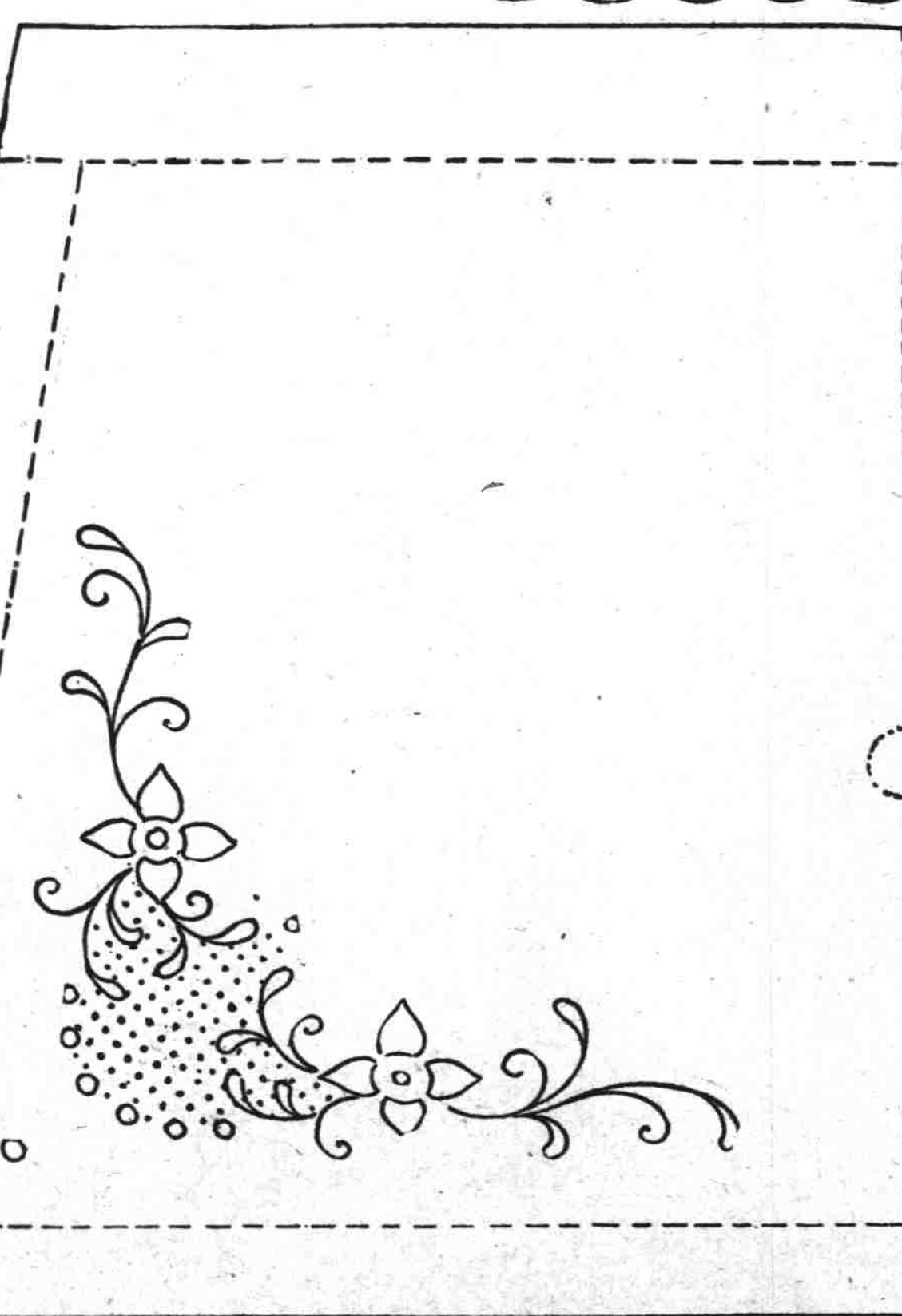
This coupon, together with 10 cents in coin or stamps, is good for one package containing two sheets of friction transfer patterns.

Write name and address clearly.

Name

Address

State



One Half of Top

forehead and is extremely becoming to the low coiffure.

When the hair is piled high on the crown of the head an upstanding ornament is worn—sprays of plumage ornamented at the base with a large jewel, a bow of tulle or ribbon or a flower fashion-

ioned of tulle or satin.

To duplicate an attractive ornament cluster three small ostrich plumes after the manner of a prince-of-wales plume and attach a bow of tulle at the base. A strand of tulle can be wound about the base of the coil if desired.

The single flower worn back of the left ear is also a favorite ornament. Fashion these of tulle, wiring each petal about the edge and joining to a yellow center. Small rhinestones sewn to the petals will enhance the beauty of the flower.