

# For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

## Collar and Cuff Set

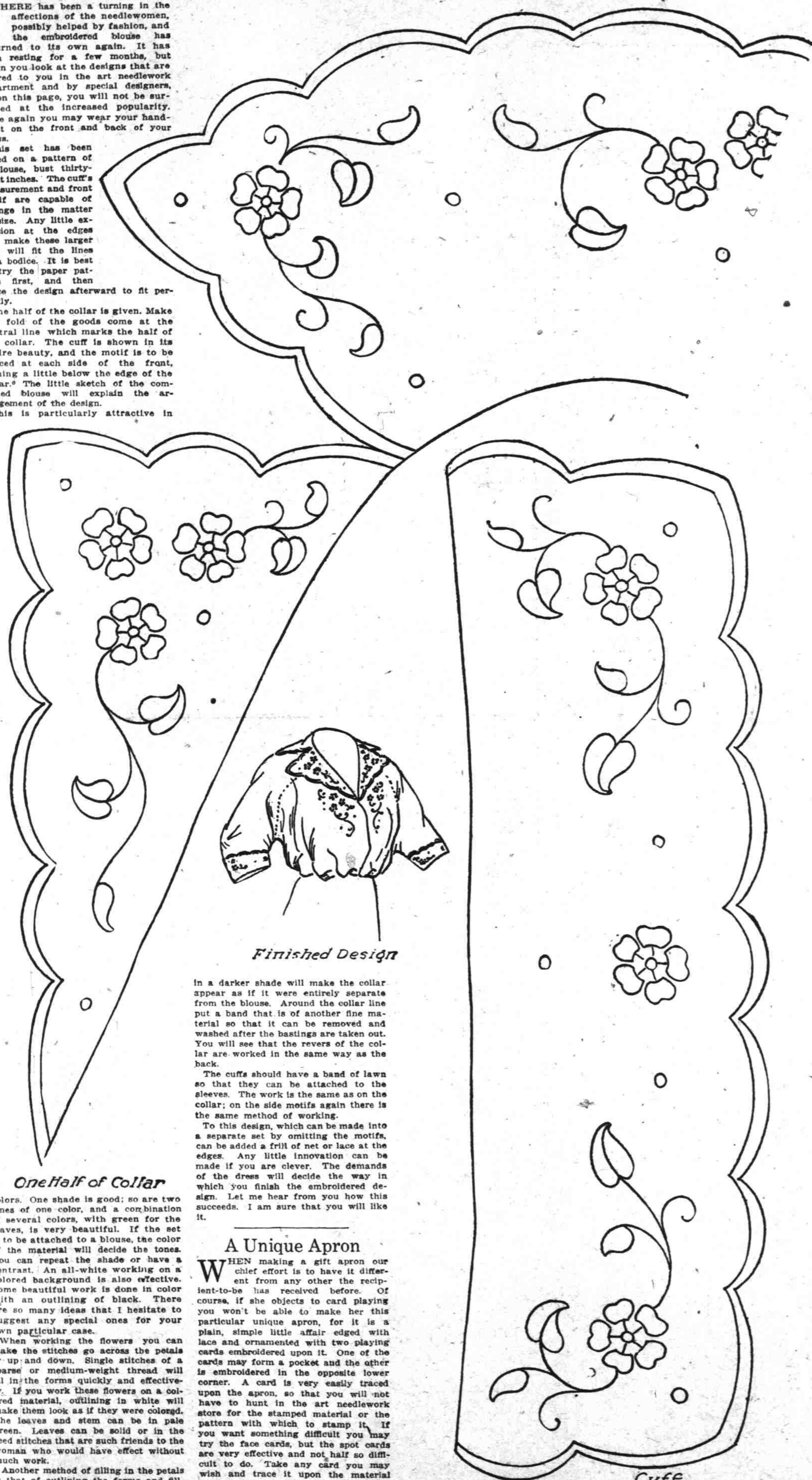
Designed by E.J. Duckmatt

THERE has been a turning in the affections of the needlewomen, possibly helped by fashion, and now the embroidered blouse has returned to its own again. It has been resting for a few months, but when you look at the designs that are offered to you in the art needlework department and by special designers, as on this page, you will not be surprised at the increased popularity. Once again you may wear your handcraft on the front and back of your dress.

This set has been based on a pattern of a blouse, bust thirty-eight inches. The cuff's measurement and front motif are capable of change in the matter of size. Any little extension at the edges will make these larger and will fit the lines of a bodice. It is best to try the paper pattern first, and then trace the design afterward to fit perfectly.

One half of the collar is given. Make the fold of the goods come at the central line which marks the half of the collar. The cuff is shown in its entire beauty, and the motif is to be placed at each side of the front, coming a little below the edge of the collar. The little sketch of the completed blouse will explain the arrangement of the design.

This is particularly attractive in



Finished Design

In a darker shade will make the collar appear as if it were entirely separate from the blouse. Around the collar line put a band that is of another fine material so that it can be removed and washed after the bastings are taken out. You will see that the revers of the collar are worked in the same way as the back.

The cuffs should have a band of lawn so that they can be attached to the sleeves. The work is the same as on the collar; on the side motifs again there is the same method of working.

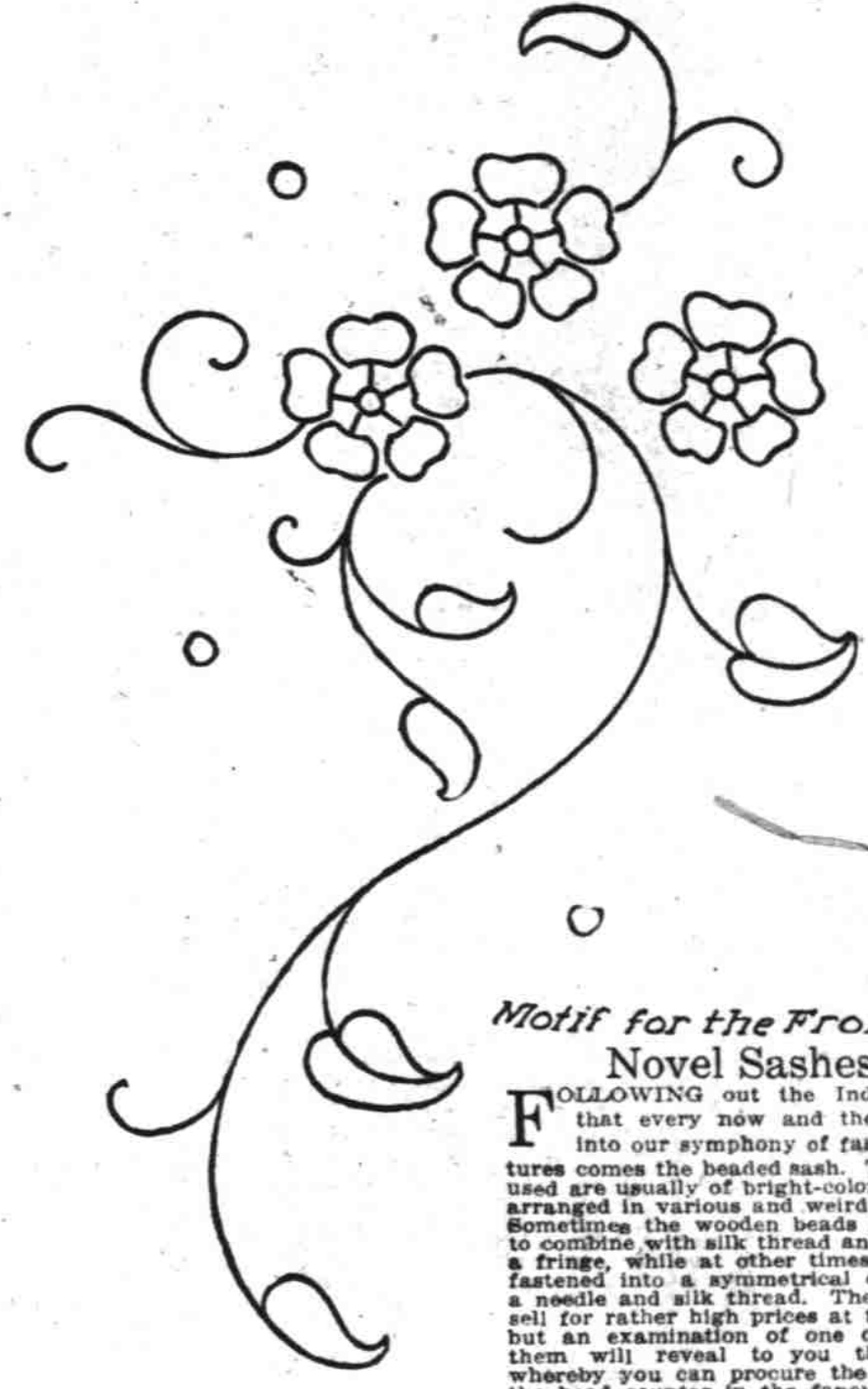
To this design, which can be made into a separate set by omitting the motifs, can be added a frill of net or lace at the edges. Any little innovation can be made if you are clever. The demands of the dress will decide the way in which you finish the embroidered design. Let me hear from you how this succeeds. I am sure that you will like it.

### A Unique Apron

WHEN making a gift apron our chief effort is to have it different from any other the recipient-to-be has received before. Of course, if she objects to card playing you won't be able to make her this particular unique apron, for it is a plain, simple little affair edged with lace and ornamented with two playing cards embroidered upon it. One of the cards may form a pocket and the other is embroidered in the opposite lower corner. A card is very easily traced upon the apron, so that you will not have to hunt in the art needlework store for the stamped material or the pattern with which to stamp it. If you want something difficult you may try the face cards, but the spot cards are very effective and not half so difficult to do. Take any card you may wish and trace it upon the material by first placing a piece of tracing paper, face downward, upon the material and then the card, face up, upon that. Hold it firmly upon the material so that it does not slip and then proceed to go about the spots of the card with a pencil or some pointed instrument that is yet sufficiently dull not to cut through the card and so spoil your tracing paper and your material. You will have

to bear heavily on the card because of its thickness, so that it will trace successfully upon the material. Outline the cards in silk the color of old gold or in red, and the spots may be worked solidly in red or black, as the nature of the spot may require. Every marking on the card is traced on the apron, even to the tiny number and miniature spot in each corner. If you wish you

may border the material just inside the lace edging with hearts, spades, clubs or diamonds worked from two to three inches apart. By all means put a spot on the end of each apron string, if you make the strings of the material. If you give a card party at home and must serve the refreshments yourself, it is a pretty idea to don one of the little card aprons for the occasion.



Motif for the Front Novel Sashes

FOLLOWING out the Indian note that every now and then creeps into our symphony of fashion features comes the beaded sash. The beads used are usually of bright-colored wood, arranged in various and weird patterns. Sometimes the wooden beads are made to combine with silk thread and so form a fringe, while at other times they are fastened into a symmetrical design by a needle and silk thread. These sashes sell for rather high prices at the shops, but an examination of one or two of them will reveal to you the secret whereby you can procure the beads at the bead counter in the fancywork department and make your own beaded sash. The average beaded sash is not more than from three to five inches wide, but it is sufficiently long to wrap about your waist twice and fall in two hanging ends.

### A "Different Workbag"

BY THE simplest of devices one can make an ordinary workbag quite out of the ordinary. After the workbag is completely made, a piece of ribbon from two inches to three inches wide is taken, its length folded in half, its two edges first being shirred, and then stitched the whole about the seamed sides and bottom of the workbag. The bag must be one of the envelope variety; that is, it must have flat seams. A round, flat-bottomed bag cannot be crumpled in this fashion. The ribbon so put upon the bag will make a sort of flat puffing or folded ruffle. In this case the ribbon differs from a ruffle, however, in that it is sewed with a selvage edge on either side of the bag.

### The Newest Method in Transferring

HERE 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 collar design;
- One side-jacket design;
- One kimono design;
- Six names and the letter "G."

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

### 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.

### 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.

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 braiding borders, initial and various names.

119 contains a linen handbag, one cross-stitch guest-towel design, one oval dolly design, one forget-me-not spray, one violet spray, several names and initials.

120 contains one thousand-flower centerpiece, one coat-collar design, several initials, one handkerchief design, one lampshade design, one heart-shaped handbag.

121 contains an embroidered vest girle, one eyelet-motif design, one tango-collar design, one round-dolly design, one kilce spray, two initials.

122 contains a baby sacque and motifs, two butterfly motifs, one collar design, one cuff design, one bowtie design to match, several names and initials.

### Children at Table

OLD-FASHIONED bibs are coming in again—bibs that please baby as well as baby's mother. Sometimes they are in outline and sometimes in cross-stitch; rarely are they in a stitch more elaborate. They are worked in different colors, sometimes two colors being on one bib. Old damask towels make the nicest kind of bibs. There is always a good place in a worn-out towel, and a bib can be made of it in no time; and a little design in the form of a dog, horse, etc., or a nursery-rhyme scene can be embroidered on it almost before you can count ten. These bibs are just as much fun for baby as a picture book, if they are made properly.

Bibs are excellent and perfectly proper things for young children; but do not make the mistake of forcing a child to wear a bib when it is old enough to learn the use of a napkin. For a time the napkin may be fastened about the neck of the child, but as soon as possible he should be taught that cultured people never fasten their napkins to their collars or dresses, but allow them to lie across the knees.

Teach the children, too, never to crumple their napkins. A napkin, after being used, should be almost as immaculate as before it is unfolded, with the exception that the folds are loose while and after using. It is never too young to learn table manners.

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Patented June 3, 1912.

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

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