

UNSIGHTLY PIMPLES COVERED HIS FACE. B. B. B. Cured Him.

All diseases and blemishes of the skin are caused by the blood being in an impure condition.

The best blood cleansing medicine on the market to-day is Burdock Blood Bitters, a medicine that has been in use for over 40 years, so you do not experiment when you buy it.

Mr. Lennox D. Cooke, Indian Path, N.S., writes: "I am writing you a few lines to tell you what Burdock Blood Bitters has done for me. My face was covered with pimples. I tried different kinds of medicine, and all seemed to fail. I was one day to a friend's house, and there they advised me to use B. B. B. so I purchased two bottles, and before I had them taken I found I was getting better. I got two more, and when they were finished I was completely cured. I find it is a great blood purifier, and I recommend it to all."

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Send us in your combings and we will make you up an excellent switch for

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Our hair goods are guaranteed to be composed exclusively of best quality hair, and accordingly we do the largest business in hair goods in Western Canada.

Switches, any length or color, from

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Write for Illustrated Catalogue

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NEW YORK HAIR STORE
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Ladies! Save Your Combings!

We can make your combings up into a switch and it will only cost you 50 cents an ounce.

Send us your combings—it will surprise you to see the fine switch that can be made out of even a small quantity of hair. Correspondence invited on matters relating to hair. Advice free.

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CATALOGUE NOTICE

Send 10c. in silver or stamps for our Up-to-Date Spring and Summer 1917 Catalogue, containing 550 designs of Ladies', Misses' and Children's Patterns, a Concise and Comprehensive Article on Dress-making, also some Points for the Needle (illustrating 31 of the various, simple stitches), all valuable hints to the home dressmaker.

The Western Home Monthly, Winnipeg

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Brown serge was used for this style. It is also nice for black or blue satin, gabardine, cheviot, shepherd check, chiffon cloth, velvet and corduroy. The waist fronts are cut low and finished with rever facings. The closing is in coat style. A smart collar and a peplum form attractive features of this model. The Pattern is cut in 7 sizes: 34, 36, 38, 40, 42, 44 and 46 inches bust measure. It requires 6¾ yards of 36-inch material for a 36-inch size. The skirt measures about 3 yards at its lower edge. A pattern of this illustration mailed to any address on receipt of 10 cents in silver or stamps.

Gold Thread Embroidery

Up to the present time, dating from the end of the eighteenth century, gold embroidery has been almost exclusively confined to those who made it a profession; amateurs have seldom attempted what, it was commonly supposed, required an apprenticeship of nine years to attain any proficiency in. But now, when it is the fashion to decorate every kind of fancy article, whether of leather, plush, or velvet, with monograms and ingenious devices of all descriptions, the art of gold embroidery has revived and is being taken up and practised with success, even by those to whom needlework is nothing more than an agreeable recreation.

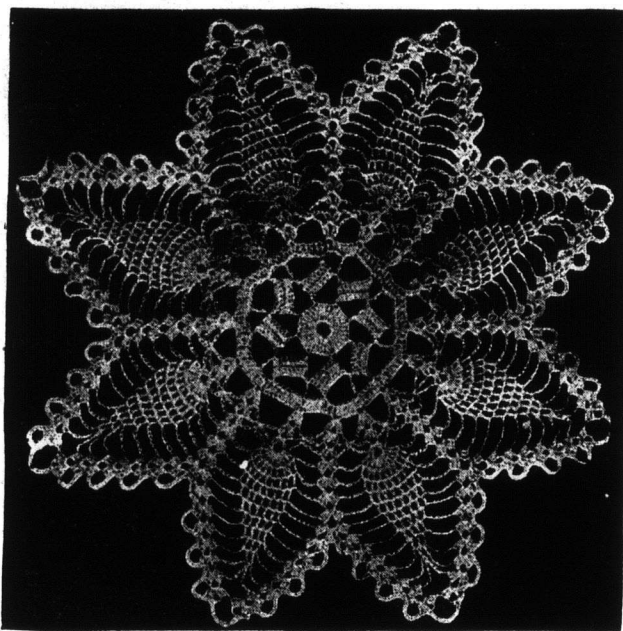
Implements and Materials—The first and needful requisites for gold embroidery are a strong frame, a spindle, two pressers (one flat and the other convex), a curved knife, a prick or stiletto, and a tray to contain the materials.

makes no spots and does not injure even the most delicate colors, as it contains no acid. In winter it will keep for several days, but in hot weather it very soon begins to ferment, and should then on no account be used.

Having cut out your pattern in cartridge paper, lay it down, on the wrong side, upon a board thinly spread with the embroidery paste; let it get thoroughly impregnated with the paste, and then transfer it carefully to its proper place on the stuff; press it closely down with the large presser, and with the convex one rub the stuff firmly from beneath, to make it adhere closely to the pasted pattern; small pointed leaves and flowers will be found to need sewing down beside. The embroidery should not be begun until the paste is perfectly dry and the pattern adheres firmly to the stuff.

The Knife—Most gold embroideries require a foundation of stout cartridge paper, and, in the case of very delicate designs, the paper should further be covered with kid pasted upon it.

Transfer the design on to the paper or kid; in the case of thick, close fabrics the drawing must be made on the stuff itself. The following is the simplest way of transferring a pattern on to a transparent stuff: Begin by going over all the lines of the drawing with India ink, so as to make them quite thick and distinct, and tacking the paper with large stitches on to the back of the stuff. Then mix some very dark powdered indigo diluted with water in a glass, with a small pinch of sugar and powdered gum arabic, and using this as ink and a fine pen very slightly split, trace the pattern



Every gold embroidery, on whatever material it may be executed, requires a stout foundation, which has to be sewn into the frame, in doing which hold the webbing loosely, almost in folds, and stretch the stuff very tightly. Sew on a stout cord to the edges of the foundation which are nearest the stretchers, setting the stitches three or four inches apart. Then put the frame together and stretch the material literally to its fullest extent, by passing a piece of twine in and out through the cord at the edge and over the stretchers. Draw up the bracing until the foundation is strained evenly and tightly. Upon this firm foundation lay the stuff which you are going to embroider, and hem or herring-bone it down, taking care to keep it perfectly even with the thread of the foundation and, if possible, more tightly stretched, to prevent it from being wrinkled or puckered when you come to take it off the backing.

The Spindle—The spindle to wind the gold thread upon should be of hard wood. Cover the round stalk and part of the prongs with a double thread of coarse yellow thread, and terminate this covering with a loop, to which you fasten the gold thread you wind round the stalk.

Paste for Stiffening Embroidery—Put some wheat starch into a vessel with a rounded bottom, pour on just enough water to dissolve the starch, and stir it with a wooden spoon till it becomes perfectly smooth. In the meantime put about a quarter of a pint of clean water on the fire to boil, and when it boils add to it a little powdered pitch or carpenter's glue, in quantity about the size of a pea, and pour in the starch, stirring it the whole time. When the mixture has boiled up several times take it off the fire and go on stirring it till it gets cold, otherwise lumps will form in it. This kind of paste

that shines through on the stuff. The tracing must be very slight, for if the embroidery be not done till some time afterward, the lines get so firmly fixed in the stuff that one washing will not obliterate them; the tracing ink, moreover, makes the work unpleasantly sticky. Cut out the design with the knife. You can only make very short incisions with this tool, which should be kept extremely sharp, and held, in cutting, with the point outward, and the rounded part toward you.

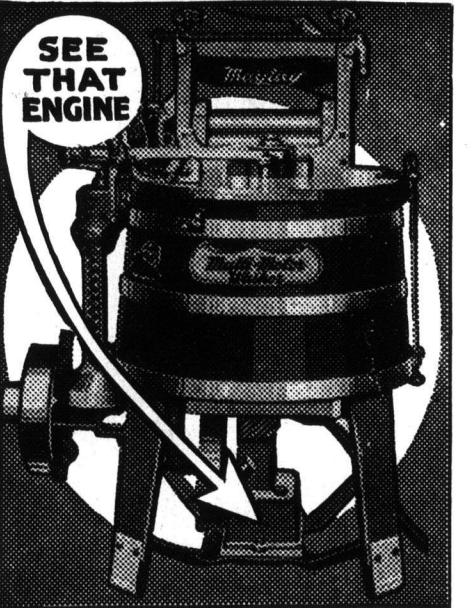
Use of the Spindle—Gold embroidery thread should be wound double upon the spindle. It is laid backward and forward and secured with two stitches at each turn. Small holes where the stitches are to come have first to be pierced in the material with the prick from the right side for the needle to pass through. In soft stuffs this is unnecessary, but in brocaded materials and in plush and leather, where every prick shows and would often spoil the whole effect, it is indispensable.

Gold thread which is stiff and difficult to work with can be rendered soft and pliable by putting it into the oven or any other warm place for a short time. Gold thread which has become tarnished may be restored by placing a moderately hot iron over it.

Embroidery with Gold Purl—This is the easiest kind of gold embroidery. You have only to thread the little pieces of purl, cut into the required lengths beforehand, like beads on your needle, and fasten them down upon the foundation like the beads in your bead-work. Smooth and crimped gold purl, or silver and gold purl used together, look exceedingly well, particularly where the pattern requires effects of light and shade to be reproduced.

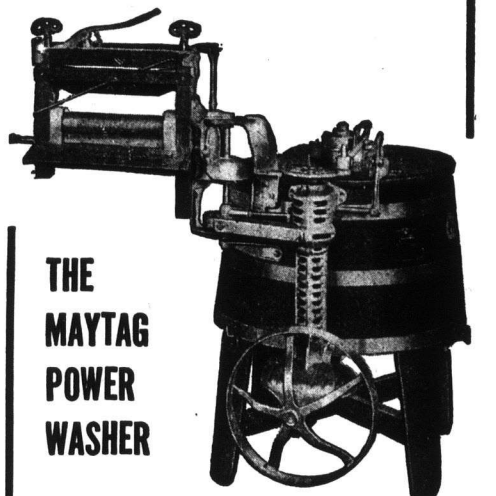
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