

YEARS  
OFFERED

Merchant of Ser-

"Fruit-a-lives"

mt., Feb. 6th, 1910.

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indeed "Fruit-a-lives"  
of my friends and I  
e fruit tablets too.  
PAUL J. JONES.



use "Fruit-a-lives"  
will try "Fruit-a-  
ng the above letter.  
I the shadow of a  
t there is a cure for  
Stomach Troubles.  
is Nature's cure for  
eing made of fruit  
le tonics.  
\$2.50, trial size, 25c.  
nt on receipt of price  
limited, Ottawa.

Post Office.

has been established  
ags county, the popu-  
de of Robbsey. The  
apt. James Maynes,  
ill be opened today.

Purchased.

of the creditors of  
Waterloo street, yes-  
ice of H. H. Pickett.  
assets were purchased  
who will close out the

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Lydia E. Pinkham's  
Compound

Kentucky.—"I suf-  
with female disorders,  
my health was very  
bad and I had a  
continual backache  
which was simply  
awful. I could not  
stand on my feet  
long enough to cook  
a meal's victuals  
without my back  
nearly killing me,  
and I would have  
such dragging sen-  
sations I could  
hardly bear it. I  
in each side, could not  
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ly run down. On ad-  
Lydia E. Pinkham's Vege-  
and Liver Pills and  
ood health. It is now  
years and I have not  
pain since I do all my  
shing and everything,  
the backache any more.  
medicine is grand and I  
my neighbors. If you  
imony will help others  
ish it."—Mrs. OLLIE  
rison's Gap, Kentucky.  
a symptom of organic  
derangement. If you  
don't neglect it. To  
relieve you must reach  
trouble. Nothing we  
this so surely as Lydia  
Compound.

Mrs. Pinkham, at  
for special advice,  
will be absolutely  
and the advice free.

Every Woman

is interested and should have

MARVEL Whirling Spray

The new Whirling Spray

Best—Most effective—

Mostly for women

and children

and children

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THE STANDARD.

# For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

## ADALSY CENTERPIECE

Designed by  
F. E. HAY

**H**ERE they are in a pretty ring, growing up from the outside and holding their little heads toward the center. This is a beautiful centerpiece in either white or colors, and is very effective in that it has a contrast of solid work on the flowers and line work in the stems and circles.

Select a medium-weight linen and transfer the pattern to it, following the directions given on another part of the page. Soft, mercerized cotton will do for the working of the design.

Pad the petals by using the stitches lengthwise with soft darning cotton. Work across the petals and fill in the center of each flower with French knots. The buds should be a combination of French knots on top and solid work on the lower parts. Work the circles on the band that surrounds the center in solid work, or alternate a solid dot with an eyelet.

The stems you will do in outline stitch, which is so quick that I am glad to offer it to you, knowing the results are almost that of solid stemstitch. Continue the stems from the bottom along

daisies. If you prefer the yellow ones with brown centers, you will find that tan lines of a medium weight is good. In this case make the scallops and dots of brown and the circular lines in brown outline stitches.

This design is one-half of the center-piece. When you have multiplied it by two in your mind you will be convinced of its attraction for embroiderers and colorists.

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### THREE WAYS TO TRANSFER

**H**ERE are suggestions for transferring the pattern before you to any material before working.

Perhaps the easiest way is the "window-pane" method. This is successful when the material is thin, like linen, batiste, etc. Pin the sheet of paper and the material together and hold them up against the glass of a window. With a sharp pencil draw on the material the design, which can be easily seen through the goods. If one-half of the design only be given, unpin the paper and turn the other side to the fabric. The strong light behind will make it plain.

If you have carbon paper, you should place the sheet between your fabric and the newspaper. This latter is on top. With a sharp pencil go over the outline of the design. The impression will be left in fine lines and will last until worked. This method is successful on heavy material.

The last way is also easy. On wax paper or ordinary tissue paper trace the pattern before you. When the design is completed, turn over the paper and outline the pattern with a heavy lead pencil. Then place the design down on the fabric and redraw the outline, pressing hard with the pencil. The pattern will be transferred without difficulty.

Surely the way is easy.

### Darning on Filet

**T**HE very latest word in the realm of embroidery is embroidered filet net. The simplicity and the beauty of the revival of this art of the middle ages bid fair to make it of such a craze as renaissance work was a few years ago.

The net chosen is a knotted filet, wide meshed and fine. If possible, it should be hand netted; in fact, many women are netting their own filet before darning it. For both small and large articles the net must be stretched over a small hand frame, such as may be purchased in any art needlework store, so as to keep it taut. The embroidered piece is shifted on and rolled up as each section of it is worked.

The design is not stamped on the back, but the worker lays the pattern in front and, counting the meshes, repeats the design on the net before her. Just as in cross-stitch, the counting must be absolutely exact, and there is a great deal of it, a thing which the amateur must be careful to observe. The stitches resemble those and even darning and the thread is passed alternately under and over the meshes until each square in turn is filled up. Designs may be taken from old examples of the work or from machine-made lace, much of which is copied from old pieces in museums which could never be seen by the ordinary worker. The beginner would better start by copying a sample done in the same thickness of thread. Later on can come monograms, crests and figures of men and animals in beautiful, beaded patterns.

For a big piece a number of persons might join, each doing a certain number of squares. Here, again, is a hint for the bride-to-be: each square from a different friend, with the friend's initials embroidered in one corner.

### Floss Embroidery

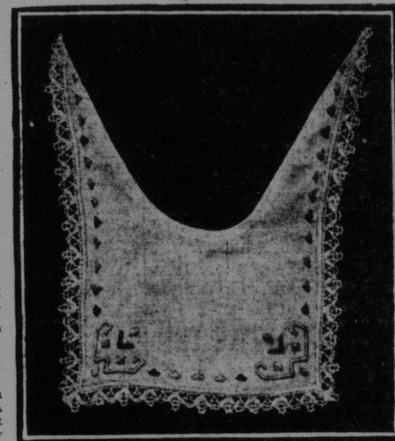
**W**HEN embroidering with cotton floss, keep the floss pulled in a wet napkin. While it is damp it will not twist and knot, and when dry the work is smooth and full. Do not use too long a thread, as the floss quickly dries out.

When the pattern includes a fine stem, run it in very small stitches, then take up each stitch with the same floss, draw evenly, and the result is a fine, smooth stem.

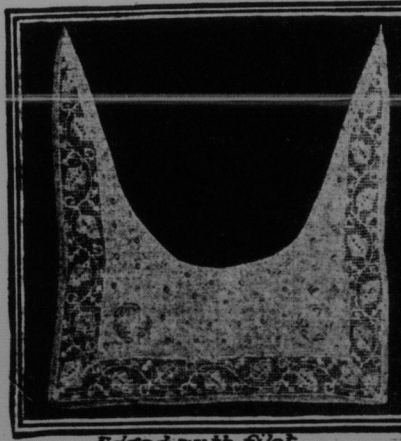
### Machine Oil

**I**F WHILE you are sewing, any machine oil should get on the material. Tack a piece of cotton wool over the spot immediately. In a short time the cotton will absorb the oil, leaving no trace of the stain.

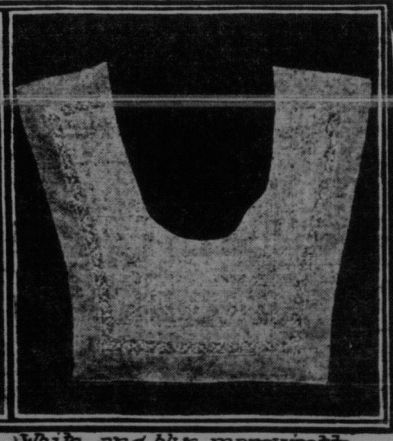
## The Separate Sailor Collar



In cotton voile.



Edged with filet.



White and blue marquisette.

**T**HE sailor collar, attached to the coat or blouse and an integral part of the costume, has apparently come to stay, and a very pretty fashion it is. So pretty, in fact, that the shops are showing now separate sailor collars, to be worn with shirtwaists. Some of the newest and prettiest of these I am presenting for your consideration and imitation today.

Natural-colored linen, the edge button-

holed in an odd scallop in thread of the same shade, and dots of darker brown worked in solid embroidery are the distinguishing features of the butterfly-shaped collar, with its four deep points. It is just the thing to wear with your natural-colored linen suit, and, indeed, might be copied in pongee and silk to very good advantage.

The square collar in white cotton voile is edged in torchon and the figures

they are cool and comfortable and they are delightfully easy to work, besides combining well with the coarse laces, heavy embroidery and heading now in vogue. The use of these fabrics and the deep sailor shape, extending sometimes even to the normal waist line and nearly always to the raised empire one, are the distinguishing features of the new neckwear for the summer of 1911.

### Buttonholes and Buttons

**S**AVE the buttonhole strip from all not too badly worn white garments and use them again as an invisible closing on new waists and dresses. You will save both time and labor.

Never throw away good hooks, eyes and buttons, but cut them off your worn-out clothing and save them for future use. (An exception should be made, of course, in the case of discarded clothing given to the poor; it is a stingy charity that saves in this way.)

When you cut the buttons off a garment, string them on a thread before dropping them in the button box; then when you need buttons you can tell without trouble what kinds you have and how many of each kind.

### Glove Pointers

**T**O LENGTHEN the life of silk gloves buy a strip of court plaster of the same color, cut off a piece large enough to line the tip of the finger, moisten, wrap it