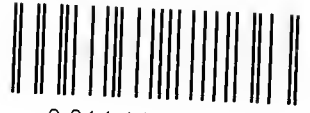


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WALLACHIAN EMBROIDERY



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21

LESSONS IN Wallachian Embroidery

WITH DESIGNS AND DETAILS OF STITCHES

THE increasing demand for Wallachian embroidery has prompted us in compiling this lesson book on the subject. The simplicity and effectiveness of the work, together with its inexpensiveness and the ease with which it may

be learned and accomplished even by amateur needleworkers, are the greatest factors in its popularity. Wallachian embroidery, which takes its name from the place of its origin, Wallachia, was originally done flat on rather coarse material with heavy thread of various colors, the designs being stiffly conventional. The present adaptations of this work show it in any material that can be embroidered, from heavy burlap of which pillow tops and table-covers are made to the sheer fabrics for infants' wear, and, of course, the thread employed must correspond with the material on which the embroidery is done. Often the work is padded and raised and many new and graceful *motifs* introduced.

The keynote of Wallachian embroidery, its principal characterizing feature, is the simple buttonhole-stitch. This and one or two other simple stitches are all that is necessary for one to know to be able to do the embroidery, and by studying the details of stitches on this page the principles of the work are easily understood.

In making the circles, first punch a hole in the

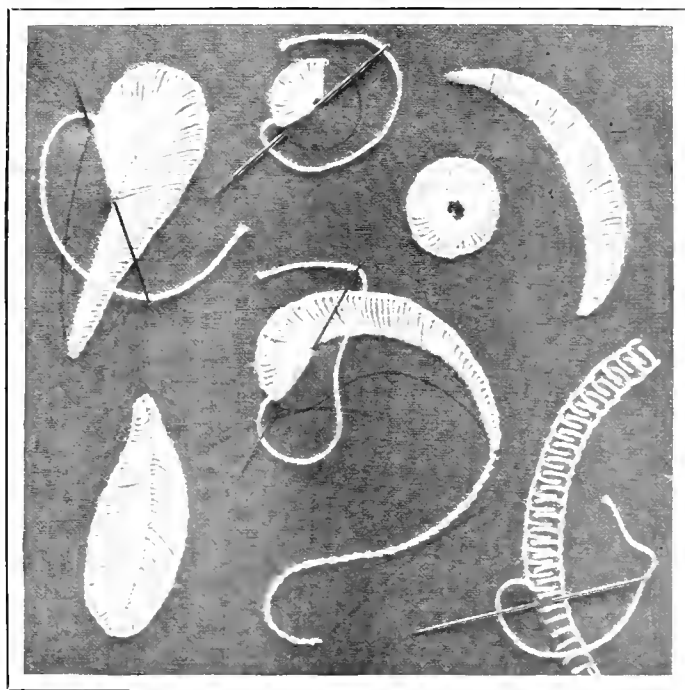
centre and work the buttonhole-stitch from the centre out as illustrated. The hole may be large enough to show when the figure is complete, or it may fill up, but in either case it prevents the overlapping of the stitches. The leaves are done with

a slanting-stitch from the vein outward, always keeping the purl on the edge. In the oval leaves where the ends round, it is safer to punch a small hole at the end of the vein so that the threads will not overlap.

It is not always necessary to have both sides of a figure buttonholed, as is illustrated in the crescent which is introduced effectively in many designs.

Stems are sometimes in outline as shown here, sometimes in satin-stitch (the familiar over-and-over stitch), or in chain-stitch, and if a narrow band too

wide for outlining comes into the design it may be effectively carried out in the dovetail buttonholing, which is shown in the lower right corner of the cut. The stitches of this detail are purposely made far apart so as to show the principle clearly, but in the real work they should lie close together and fill the space completely. To do it, buttonhole down one side, taking stitches nearly across the space and go back on the opposite side, taking stitches the same length and letting them interlace with the first. This solid effect is shown on page 13.



Details of Wallachian Stitches

Dress Accessories



Lesson on Dress Accessories

WALLACHIAN embroidery is particularly suitable for such dress accessories as may be of heavy linen, as those depicted on the opposite page. These are shown as if worked entirely in white, but the designs may as well be carried out in color, especially now when colors are being used so extensively.

Every one who embroiders knows of the enduring qualities of the best grades of embroidery silk, and how that even the best must be laundered carefully, just as any delicate colored fabrics must be treated if they are to retain their brilliancy; but not every one knows of the new mercerized embroidery

cottons which are equally as satisfactory as silk, not only in their working qualities, but in the durability of their colors. If the stranded cotton is employed, the threads may be used several together or singly, according to the space to be filled. In

the latter case the effect is that of filo floss, and any delicately blended shaded effects may be obtained that are gotten with silks. With the heavier tinted cotton the bold effects that are often sought in Wallachian embroidery are quickly realized.

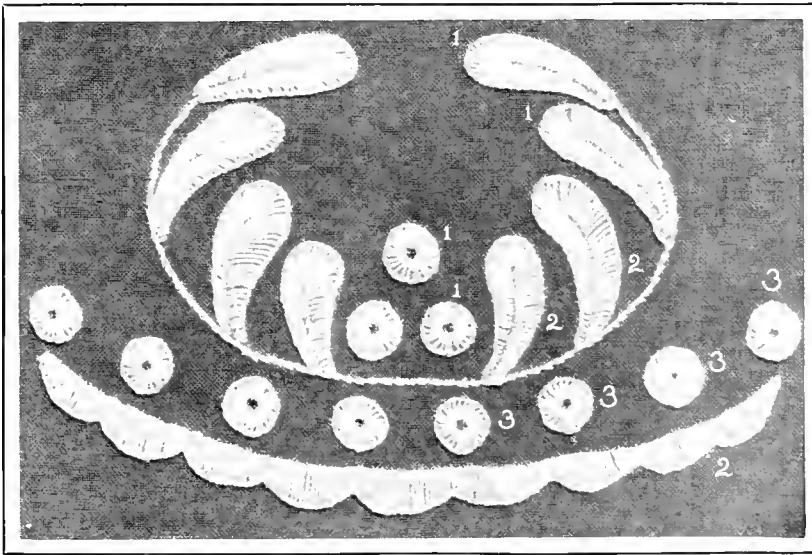
The detail of the *motif* on this page, which is almost full size, not only shows the stitchery very distinctly, but by the numbering the color scheme is indicated. This particular section is taken from the coat set, and the colors suggested are three shades of green. 1 indicates the lightest shade, 2 the middle, and 3 the darkest. As is readily understood, this scheme may be carried out in the hat and belts also, and the linen may be either white or tan with equally good results. An advantage in

using these colors is that the soft greens harmonize with almost any color, and yet if green is not the desired shade, one is at liberty to make her own choice of silks or cottons.

As for the work itself, the simple Wallachian stitches, as described on the first page, are used, the stems are in outline, and the edge in the ordinary buttonhole scallop worked closely and evenly. The work may be entirely flat or padded if desired, by first running threads around and around inside, then covering with the buttonhole-stitch.

After the embroidery is finished, then comes the pleasure of making up the piece into a wearable

article. The collar is put on a straight band, and to do this cut a strip of linen as long as the collar and two inches wide, hold the work so that the wrong side of the collar is next the worker, and let it be just the least bit fuller than the band. Take a seam not



Detail of Collar No. 1302

Cotton. 1 - 3348; 2 - 3347; 3 - 3346 Silk. 1 - 311; 2 - 312; 3 - 312½

more than three-eighths of an inch and sew with short running stitches, then fold the band over, and whip down carefully. Treat the cuffs the same way, and the work is complete.

After the hat is embroidered and cut out, a wire frame of the correct size is obtained and covered with French muslin, letting the edges of the brim be neatly finished. Line the brim with shirred wash blond or maline, letting the shirrings coincide with the wires of the frame, line the crown and put in a bandeau if desired. Slash the brim so that it will fit over the crown of the frame, tack this and the embroidered crown in place, and finish with a large bow of ribbon or net. An edging of lace may finish the brim or crown.

Two Wallachian Waists



Lesson on Wallachian Waists

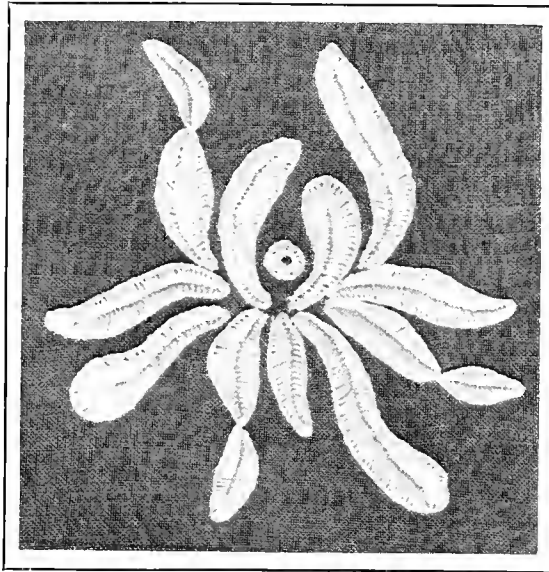
EVEN shirt-waists are done in the popular Wallachian work, and these may be on the medium-weight linen which is commonly used for waists, on linen lawn, or on cotton lawn, and, as has been mentioned before, thread of a suitable size to match the material must be used.

The *motif* as given, slightly reduced, shows the stitches used and the method of working the flowers. The petals are done as described on the first page, with a slanting buttonhole-stitch from the middle outward, taking care that the stitches are even and regular, filling the space closely. In the rounding petals it is better to make a small hole with the stiletto at the end of the mid-vein where so many threads congregate, and thus prevent their overlapping, while in the pointed petals the vein is carried practically to the end, and this obviates the necessity for a hole. The stems are in satin outline, the over-and-over stitch, and the rings which come in the centre of the flowers are made as described on page 1. The ribbon which is shown on the first waist is worked with the buttonholed edge on only one side, and this varies from one side to

would preferably be long and the cuffs fastened with link buttons. The collar is a straight turn-down affair, to be lined, mounted on a foundation like our brothers' collars, and worn with a bow or tie.

As is seen from the illustration, this pattern may be used on a waist that opens in the back by simply stamping the two parts close enough together in the front, or by introducing a strip of insertion down the middle of the front.

Another adaptation of these designs is to carry them out in shadow embroidery, either in white or colors, for they are as suitable for shadow as for Wallachian work, only in this case, of course, they must be on thin material.



Detail of Waists on page 4

As there was no room at the beginning of the book for a description of the suit shown on the inside front cover, perhaps a few words would not be amiss in connection with the waists just discussed.

This is quite an unusual design for Wallachian embroidery, as it consists simply of grapes and tendrils. The grapes are circles of several sizes arranged in clusters and worked in the usual way, with or without the small hole in the middle. The

the other to simulate the turned effect.

Waist No. 1306 is to be made up to fasten in the back, and the design is of such a width that a few yoke depth tucks may be added at each side next the sleeves, and thus give the desired fulness. The back may be tucked to suit the fancy of the wearer, the sleeves may be long or short and finished with the band cuffs, while the collar is a curved stock to fasten at the back with fancy pins. A bit of ruching may be basted in the neck, or a narrow edging of Valenciennes lace may finish both collar and cuffs.

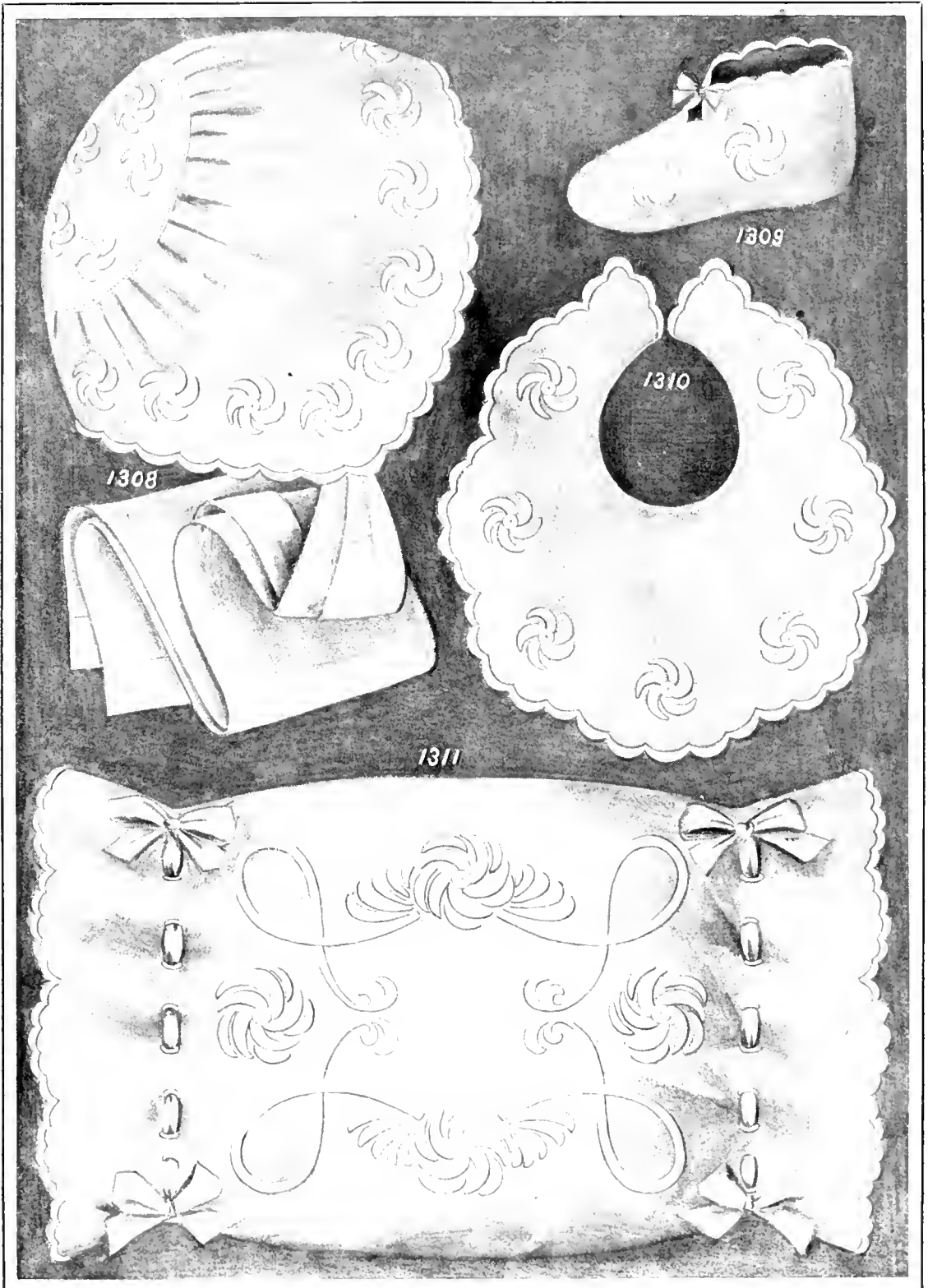
Waist No. 1307 is intended to be made after the regulation shirt-waist style, closing under a box plait in front, and in this case, also, the design allows for tucks next the armhole. The sleeves

tendrils and stems are in outline, and at each place where these branch out a series of dots appear and these are worked in the flat satin-stitch. The suit may be of white, blue, tan, pink, or green linen, embroidered in the same color or white, or any one color may be used on white or tan.

Another unusual feature of the suit is the embroidery on the upper part of the sleeves, and while this necessitates more work, the difference in beauty to the waist more than compensates for all the extra time consumed.

Unless one has tried it, she would hardly believe that such a design could be carried out in shadow embroidery, and yet this particular pattern has been successfully done on fine lawn in shadow-work with most satisfying results.

Infants' Wear



Lesson on Infants' Wear

ALTHOUGH we have come to think of Wal-lachian work as being a bold embroidery on heavy materials, and to associate it more or less with household linens, this beautiful form of needlework is not really confined to any one class of articles. If the correct designs and materials are used, it is as appropriate for the infant's dainty apparel as is the French or eyelet embroidery and may be much more quickly accomplished.

The design on the cap, bib, and shoe consists of little wheels with circles for centres and an adaptation of the crescent described on the first page of stitches for spokes. The latter are worked with the buttonholing or purling on one side only, and all the edges of the garments are buttonholed in scallops, as illustrated, before being cut out.

The unit given on this page is taken from the baby's pillow and shows in detail exactly how the stitches run and that the purl is on the outer edge of the curve throughout the design.

Here the numbers indicate the colors to be used in either cotton or silk, 1 being the lighter and 2 the darker shade of pink suggested. Besides this figure, the sprays on each side of the middle at the top and

bottom are in the darker shade, while the long bands are in the lighter. These are buttonholed on both sides in the dovetail-stitch as explained on the first page. A soft shade of tan is used for working the slits through which the ribbon is run and for the scalloped edge.

The back and front of the pillow are in one piece folded together and joined with a French seam. The ribbon, which matches the embroidery in color, extends through the back and front, lacing them together and holding the pillow proper in place. The pillow is of a size suitable for the baby's carriage or cart, and being so simple in construction is easily made and easily laundered.

As for the construction of the cap, after it is

embroidered, pressed, and cut out, the brim portion is sewed up at the back of the neck and then gathered to the circular crown. This joining may be made in one of several ways. The edges may be rolled and then joined with the lattice-stitch, or practically the same effect may be obtained as is here shown, by joining with a piece of seaming which comes for such purposes; or again, there may be a French seam, or the rough edges bound with a bias strip.

The strings are hemstitched on the ends and narrowly hemmed on the sides and then fastened to the cap with a few stitches or pinned with tiny

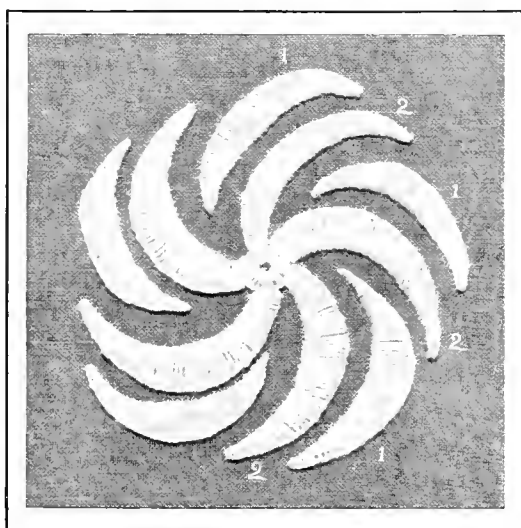
baby pins. The latter plan is perhaps more satisfactory, since the strings have to be laundered more frequently than the cap. A ruffling of lace around the cap adds greatly to its beauty and daintiness and makes it more becoming to the little wearer.

No article in the infant's wardrobe is more appealing and more suggestive of babyhood than the tiny shoes, and they are very simple and easy to make. After finishing the embroidery, which is similar to that on the pillow, the shoe is sewed up in the back and joined to the sole wrong side out, then

turned, and the shoe is complete. As in the case of the cap, there are several ways of joining the seams. Some workers buttonhole the edge all around, top and sole, cut out and whip together, some hem the edges and whip together, while others make French seams, and still others cover the seams with narrow strips of linen. Any one of these methods is good provided the shape of the shoe is retained and there is no hard seam to hurt the baby's foot.

The bib hardly needs a word of explanation as it is so simple in construction. After embroidering the design it is cut out and the neck hemmed by hand with a narrow hem.

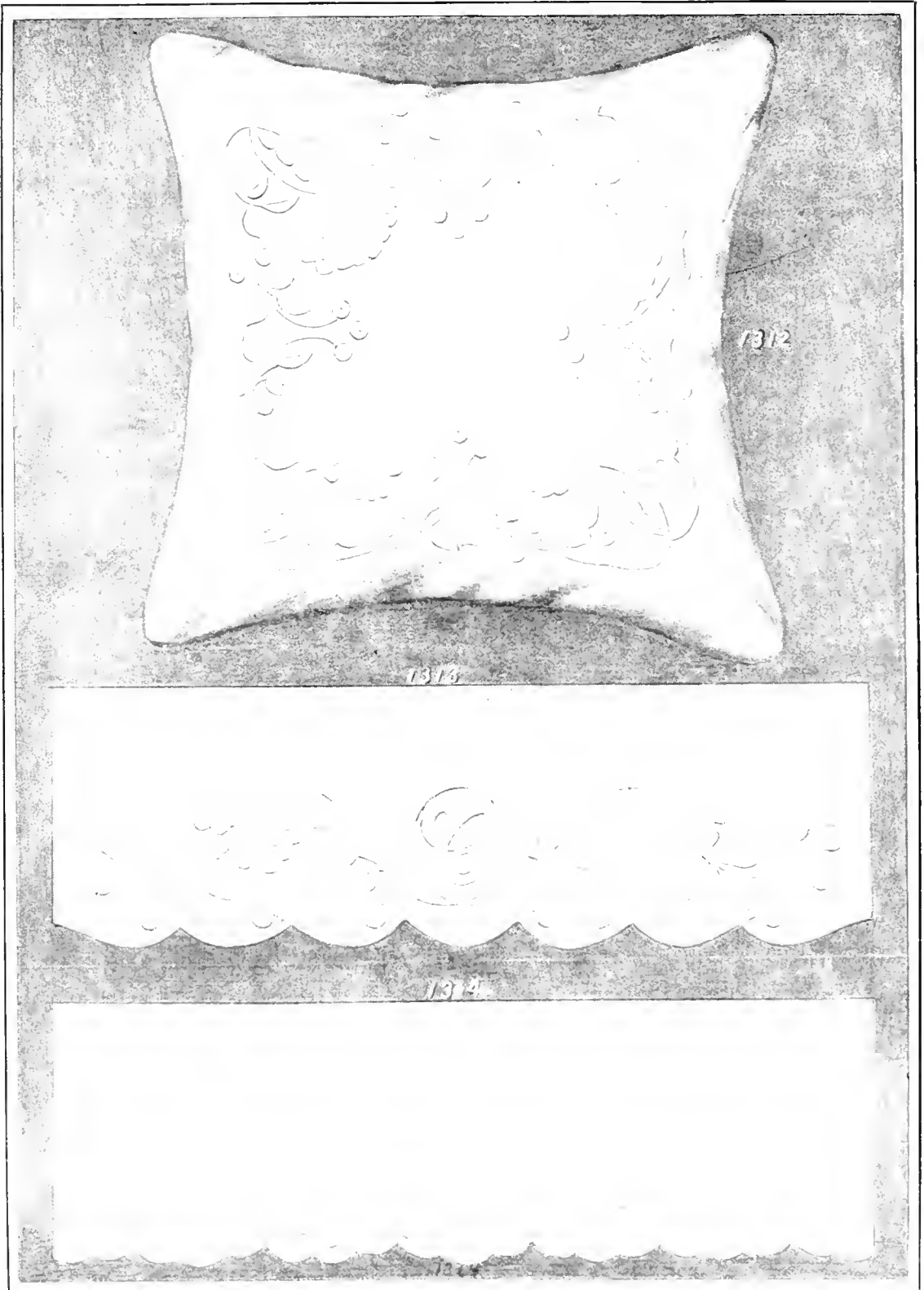
As may be seen at a glance, all of these patterns are suitable for shadow embroidery on sheer lawn.



Detail of Baby's Pillow No. 1311

Cotton. 1 = 3326; 2 = 335 Silk. 1 = 542; 2 = 543

Pillow and Towel Ends



Lesson on Pillow and Towel Ends

A RATHER new and unusual effect is obtained by the use of Wallachian work as shown on the pillow and towel ends on the opposite page. Instead of the petals being widely separated they are bunched together, forming close flower figures, and the leaves and stems wind around in quite unconventional graceful lines.

The detail shows that the three petals next the stem are complete while those above are partially hidden, giving the effect of one row being behind the other. To make this figure, begin with the petals on the outer row and work as far as the design is shown, let the next row overlap just enough to hide the loose ends of the first threads and so continue until the base of the flower is reached when the three lowest petals are worked in full.

The leaves and stems are in two shades of light green and the flower itself shades from light yellow to orange, giving a glowing, sunshiny effect which is very pleasing on a pillow-top. The lightest shades come at the top and as indicated by the numbering, these

get darker towards the base. The very darkest shade of orange, which is not indicated on the detail, is used for the spots which are scattered here and there over the design.

The circles are worked as shown on page 1, but the three oval forms which appear in each corner of the pillow are slightly different. Instead of a dot in the centre there is a short line and the buttonholing is worked from this to the outer edge, keeping the stitches the same length throughout.

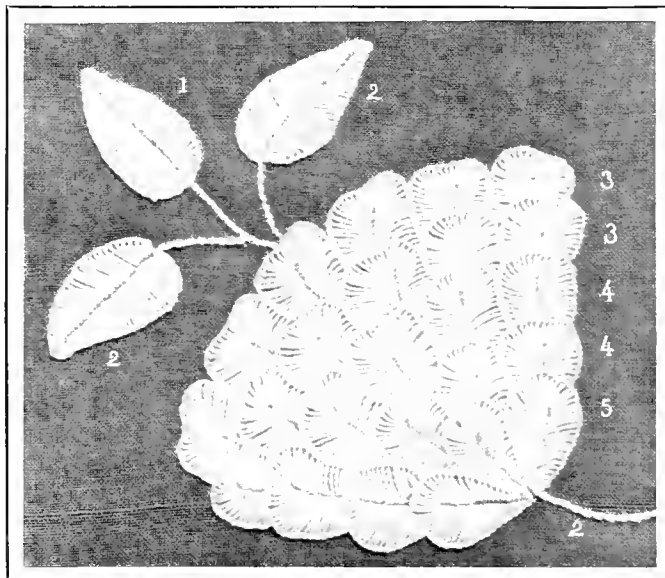
While the leaves are of the same construction as those shown on the page of stitches at the beginning they are different in shape, being quite roundish at the base and coming to a nice point at the

apex. Care should be taken to have these points sharp and regular and to keep the stitches flat. The stems are shown in the detail as being in outline, but in the pillow where bold effects are desired, it is as well to have a heavier stem and this may be obtained by using the satin-stitch, or, as was suggested on the first page, the old fashioned but useful chain-stitch may be used with excellent results and this form of embroidery works in beautifully with the Wallachian.

Among other embroidered household articles, the towel takes an important place and every housewife

likes to have at least a few pretty ones to match the furnishings of the guest chamber, and now that colors are so much used it is perfectly correct to have the towels embroidered in any color that the scheme of the room may call for.

The two designs here given are similar in that the same *motif* is used and yet the treatments are quite different. The first, No. 1313, being loose and graceful and the other stiff and conventional. Only one



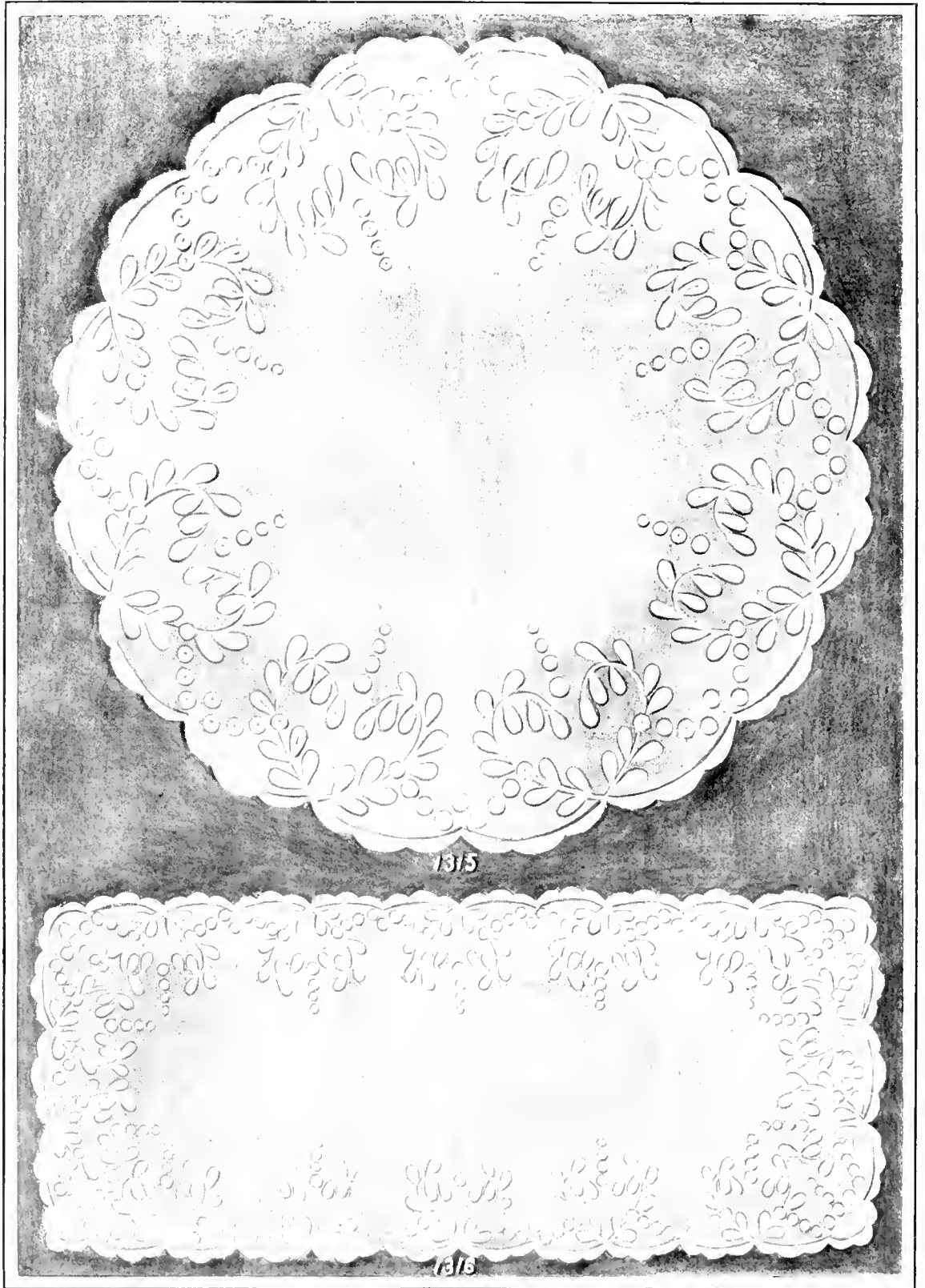
Detail of Embroidery on page 8

Cotton. 1=3348; 2=3347; 3=743; 4=742; 5=741
Silk. 1=311; 2=312; 3=647; 4=648; 5=649

end is so elaborately ornamented, the other containing merely the scallop and dot of the edge of each design.

The pattern is stamped upon the plain toweling which comes for the purpose and the work carried out in white or colors as preferred. It is truly said that no form of embroidery is more appropriate for towels than the Wallachian, not only because it is so quickly done, but also because it works into the weave so nicely. In the first design there is a space for an initial and this is worked in the Wallachian stitch with the buttonholed edge on one side carrying the spirit of the embroidery through the entire design.

Centrepiece and Scarf



Lesson on Centrepiece and Scarf

FOR a while colored embroidery was practically barred from table and household linen, everything had to be white; but now every true needleworker is glad that color has returned to favor, for it is much more interesting than all-white work, and there is greater scope for the exercise of one's taste and individuality in the handling of the beautiful wash silks and cottons that are now on the market, and which are being used in all kinds of needlework.

The round centrepiece on the opposite page is in three sizes, 18, 22, and 30 inches, and may be on tan or white linen, with the embroidery all in white as illustrated, or in the colors suggested in the detail on this page. The design is simple and effective, and the stitches are those described on the first page, the circles and rounding leaves worked in buttonhole-stitch from the centre out, with the stem in outline.

The color scheme as indicated by the numbering shows greens and pinks, a combination that will look equally well on white or tan linen. The figures 1, 2, and 3 indicate greens from light to medium, and 4, 5, and 6 indicate the pinks from light to medium shades, so that if one is guided by this diagram she will readily understand just where on the pattern to use each shade. As is seen, the circle which comes on the stem is numbered 4, the lightest shade of pink, then the other circles which are not shown in the detail are made darker towards the edge of the centrepiece, thus the whole design is

light towards the centre and shaded to dark next the edge. The scalloped edge is not indicated on the detail given, but it is worked in a soft light shade of tan which blends beautifully with the same color of linen and with the pinks and greens, and also looks well on white.

The centrepiece, besides being appropriate to use on the dining-table, is especially suitable for a stand, or if in colored linen it makes an excellent piece for the library table.

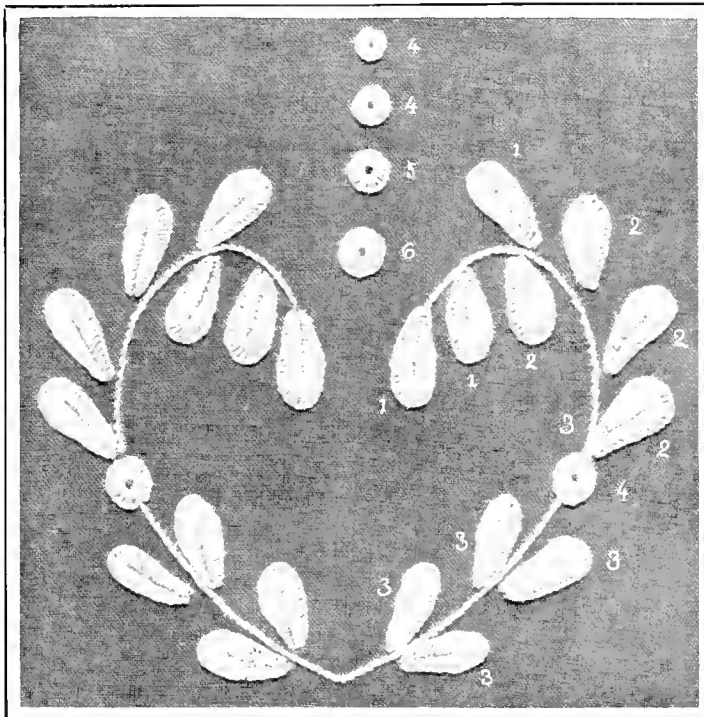
In the same way the scarf, which comes in three sizes, 18 inches wide, and 45, 54, and 72 inches long, may be used as a table runner, for a side-board scarf, or on the chiffonier or bureau in the chamber.

Although the colors suggested are the same as those used on the centrepiece, one may exercise her taste in carrying out the design, and use any colors that will harmonize with the room furnishings.

Often Wallachian pieces are edged with

heavy Cluny lace, which proves an effective finish for the work.

This is put on in the following manner. For instance, if the centrepiece is to be edged with lace, after the embroidery is finished the piece is pressed and cut out, not close to the scalloped edge, but in a perfect circle just outside the scallops, the edge is rolled and the lace whipped on. This leaves a margin of linen between the scallops and the lace, and if the lace should wear out before the embroidered linen, it can very easily be cut away.

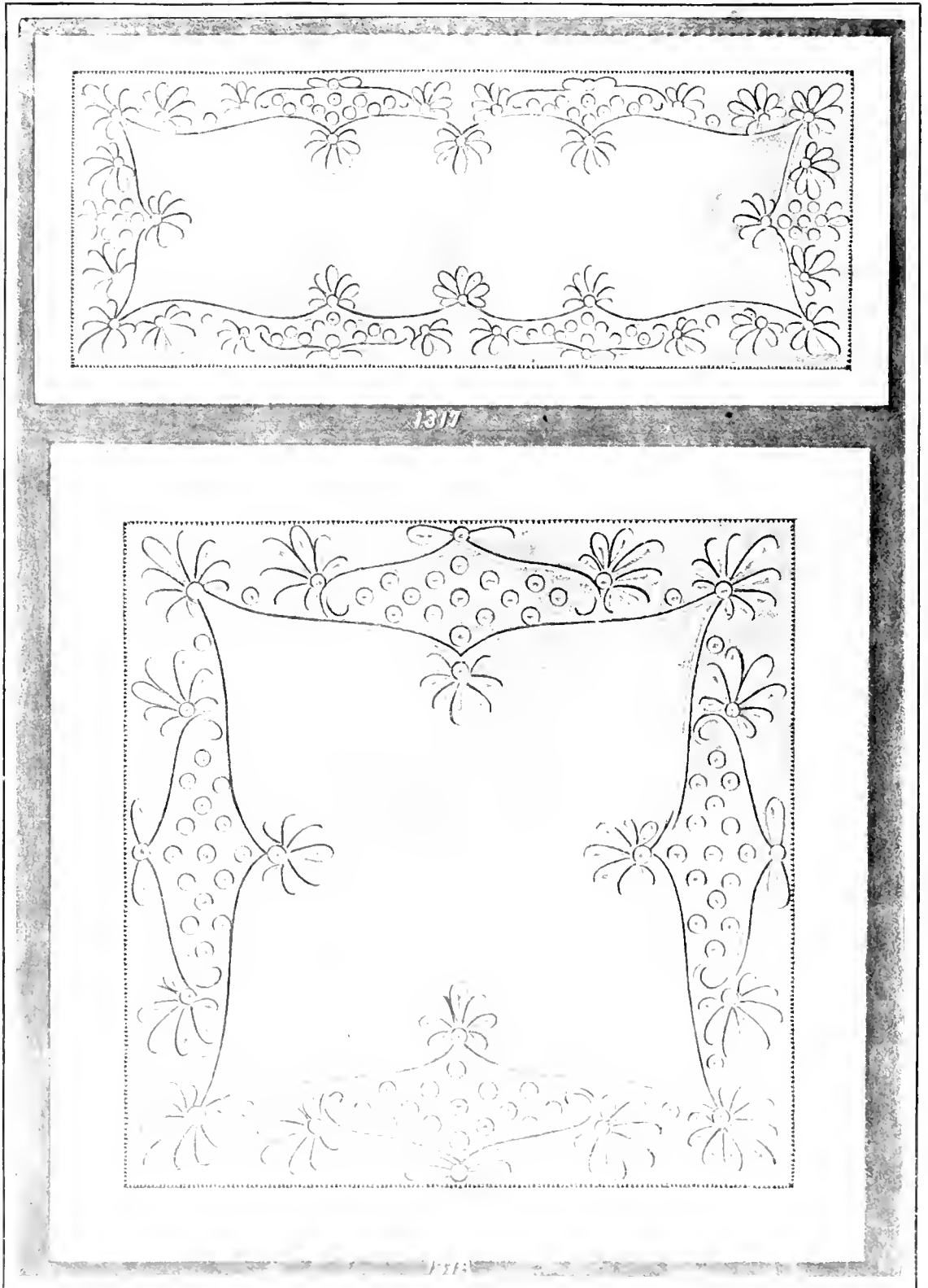


Detail of Centrepiece and Scarf

Cotton. 1 = 3348; 2 = 3347; 3 = 3346; 4 = 3326; 5 = 3335; 6 = 309

Silk. 1 = 311; 2 = 312; 3 = 312½; 4 = 542; 5 = 543; 6 = 544

Scarf and Lunch Cloth



Lesson on Scarf and Lunch Cloth

BECAUSE of the adaptability of Wallachian embroidery, it is as much in place on hemstitched linen as on a centrepiece with scalloped edges or finished with lace, and every one knows the wearing qualities of hemstitched edges as compared with buttonholing.

The hemstitched scarf, No. 1317, is in three sizes, 18 inches wide, and 45, 54, and 72 inches long. The hemstitching is all finished before the pattern is stamped on the linen, or else how could one ever be certain that the threads would run just right for the design?

The detail on this page shows a portion of the design almost full size worked with the stitches that are fully described on the first page. The circles have small eyelet centres, the long figures are made with the slanting button-hole-stitch, the ends rounding evenly, and the band is in the dovetail buttonholing worked close and filling the space completely. As has been said before, this stitch is made by buttonholing down one side the band, taking stitches almost across the space, and back on the other side, having the second row of stitches the same length as the first, and letting them alternate. This makes a regular, effective bit of work and adds to the stability of the design.

This piece is shown as worked in white, but the numbering on the detail tells how it is to be worked in four shades of Copenhagen blue, which are so arranged as to give a nice shaded effect from the lightest inside to the darkest on the outer petals of the flower, 1 indicating the lightest and 4 the darkest shade used. The groups of circles which fill the spaces between the stems or bands of the design are all in the lightest shade of blue,

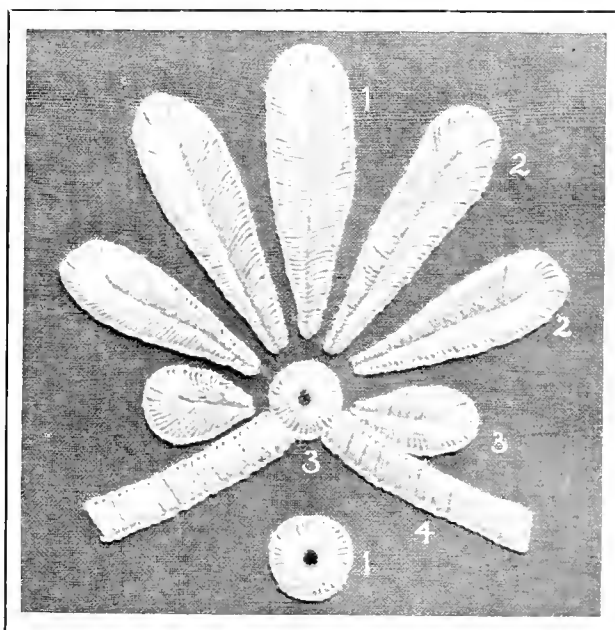
and the bands in the darkest. All the figures are worked like the one illustrated, so the worker can readily place her colors on the pattern by studying these directions and the diagram. Of course, in place of these blues, any other four shades of color may be substituted, putting the different tones in the same relative positions, and on the white linen green, pink, or yellow would show prettily.

The lunch-cloth No. 1318 is also hemstitched, and comes in three sizes, 24, 30, and 36 inches square. This, like the scarf, must be hemstitched before the pattern is stamped, and the different sizes can be obtained already hemmed and stamped, ready to embroider. As this hemstitching is single, an additional touch of hand-work may be added to the piece by double hemstitching, and even a few more threads may be drawn, and thus widen the hemstitched space. The same treatment may be given to the scarf, and so add to the beauty of the work.

Exactly the same methods are used in

working the lunch-cloth as are suggested above for the scarf, and the same color scheme is recommended, so by careful study of the diagram the placing of colors becomes a simple matter.

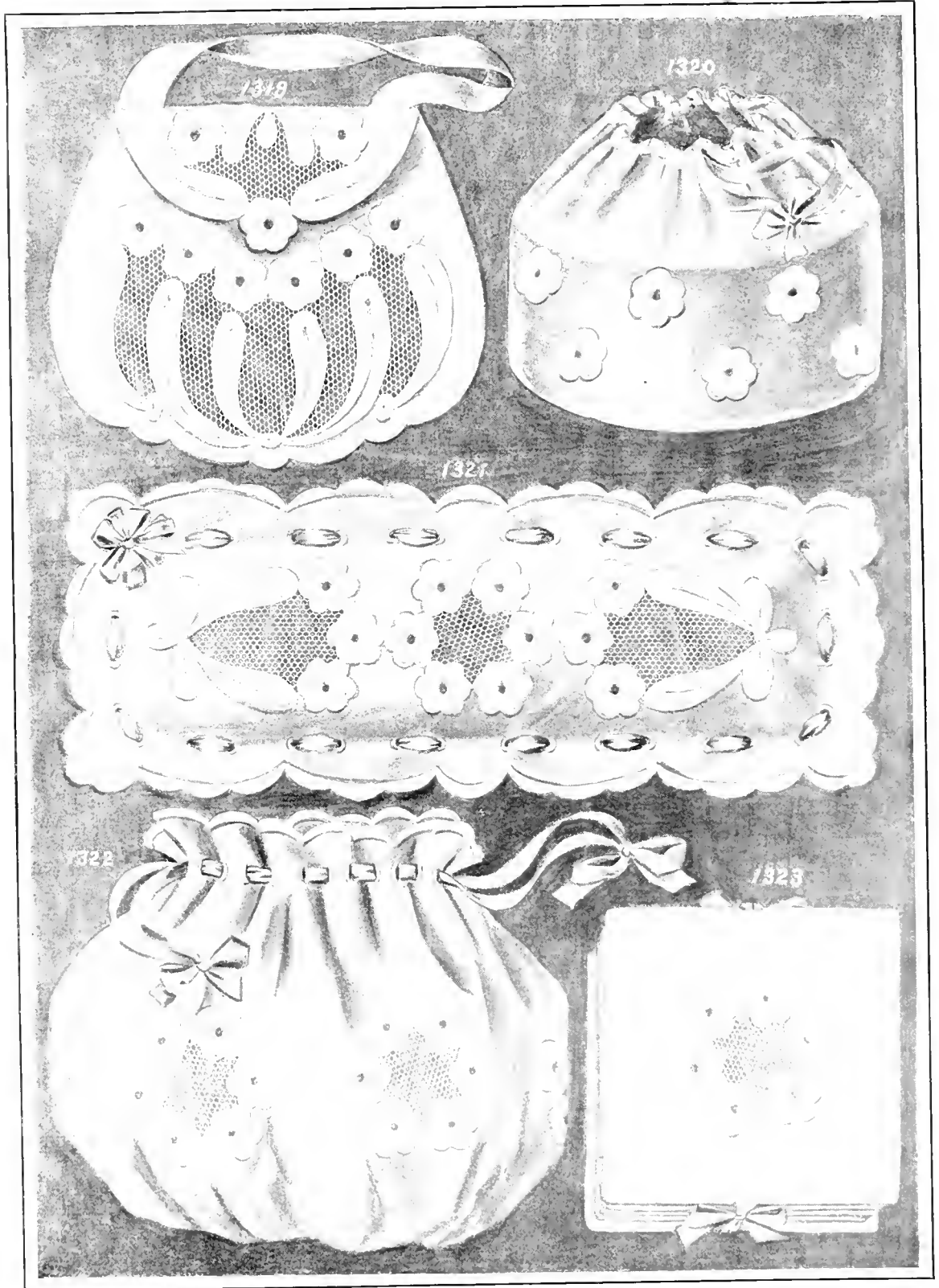
The pattern of the smallest cloth is suitable for a pillow top, and while one must be careful and conservative in the choice of colors for table pieces and not introduce too great a variety into one article, when it comes to pillows to be used perhaps in the den, then there is a wider choice of colors, and almost any combination is permissible. Even in this conventional design, quite a number of different effects may be obtained by varying the treatment of the stitches and the color scheme.



Detail of Scarf and Lunch Cloth

Cotton. 1 - 3325; 2 - 334; 3 - 322; 4 - 312
Silk. 1 - 290; 2 - 291; 3 - 292; 4 - 293

Novelties in Wallachian Work



Lesson on Novelties

FOR ornamenting little fancy novelties such as are shown on page 14, Wallachian embroidery is eminently suitable, not only because it is effective and appropriate for such things, but also because it may be so quickly done and is inexpensive. Besides the embroidery, a bit of net has been introduced into these designs which partially changes the character of the work and adds to its daintiness.

The detail, which is a portion of the pincushion cover, illustrates the method of applying the net. It is first basted over the pattern, and, as the design shows through, the Wallachian work is done over this, taking the stitches through both the net and linen.

When this is finished, use sharp scissors and carefully cut the net from around the embroidery and the linen from beneath the net inside the figure.

The leaf-like forms in the detail are worked with the slanting buttonhole-stitch, as described on page 1, and the scalloped figures are similar to the circles, the only difference being that the outer edges are scalloped.

The detail illustration shows by the numbering the colors that may be used on the pincushion if it is made of white linen. 1 and 2 indicate light shades of green and 3 a light pink. The buttonholed edge is in the lighter green and the eyelets through which the ribbon is run are made with white.

The hand-bag No. 1319 is the popular size and consists of front and back, the latter extending over the front to form the flap, which are sewed together with a narrow French seam. The work is accomplished after the manner of the pincushion cover before the bag is made up, by basting the net in place, embroidering the solid parts, and cutting away the superfluous net and linen. For the sake of durability it is quite necessary to line the

bag, and the lining may be of the same or a contrasting color. Any article shown on page 14 may be had stamped on white, tan, pink, blue, or green linen.

For the stiff tailored collars which are being almost universally worn by women as well as men, the collar-bag No. 1320 is perhaps as simple and serviceable a model as has ever been invented.

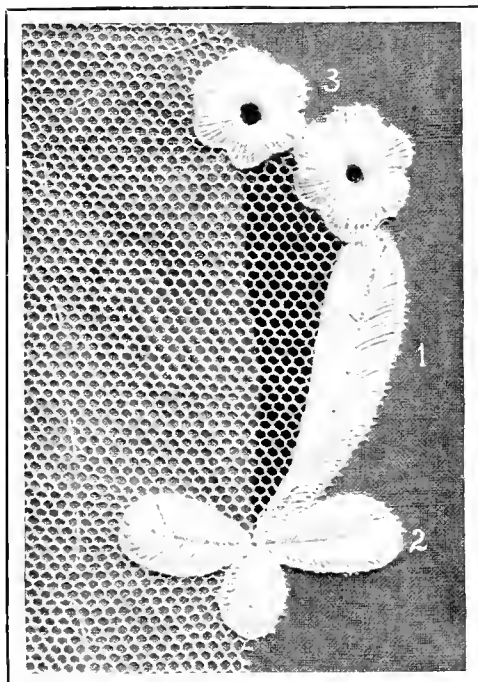
The embroidery consists only of the circular forms at regular intervals, and this embroidery may be in any one color or of the same color as the linen.

The bag is 6 inches high and has a $5\frac{1}{2}$ -inch circle for the base. A circle of cardboard is cut this size and covered on one side with the linen, which is basted in place, then the upper part of the bag is held with the wrong side out and sewed to the bottom around the edge, joining the ends with a narrow felled seam when the circumference is made. Cover the bottom with a circle of linen or some lining material, turn the bag, hem the top and insert ribbon draw-strings through worked eyelets.

The work-bag No. 1322 has embroidery like the middle section of the pincushion and is worked in the same way. Any one color may be used on this as on the collar-bag, and the same thread is suitable for overcasting the

edge. After the embroidery is finished, the bag is made after the order of the collar-bag, except that it is gathered instead of being put on the bottom perfectly plain. Here the base is a perfect circle of cardboard covered on both sides and the bag itself must be lined to protect the net.

The handkerchief-case No. 1323 consists of two 4-inch squares of cardboard covered with linen ornamented as shown and lined with white. A color may be used under the net and the ribbon must match this.

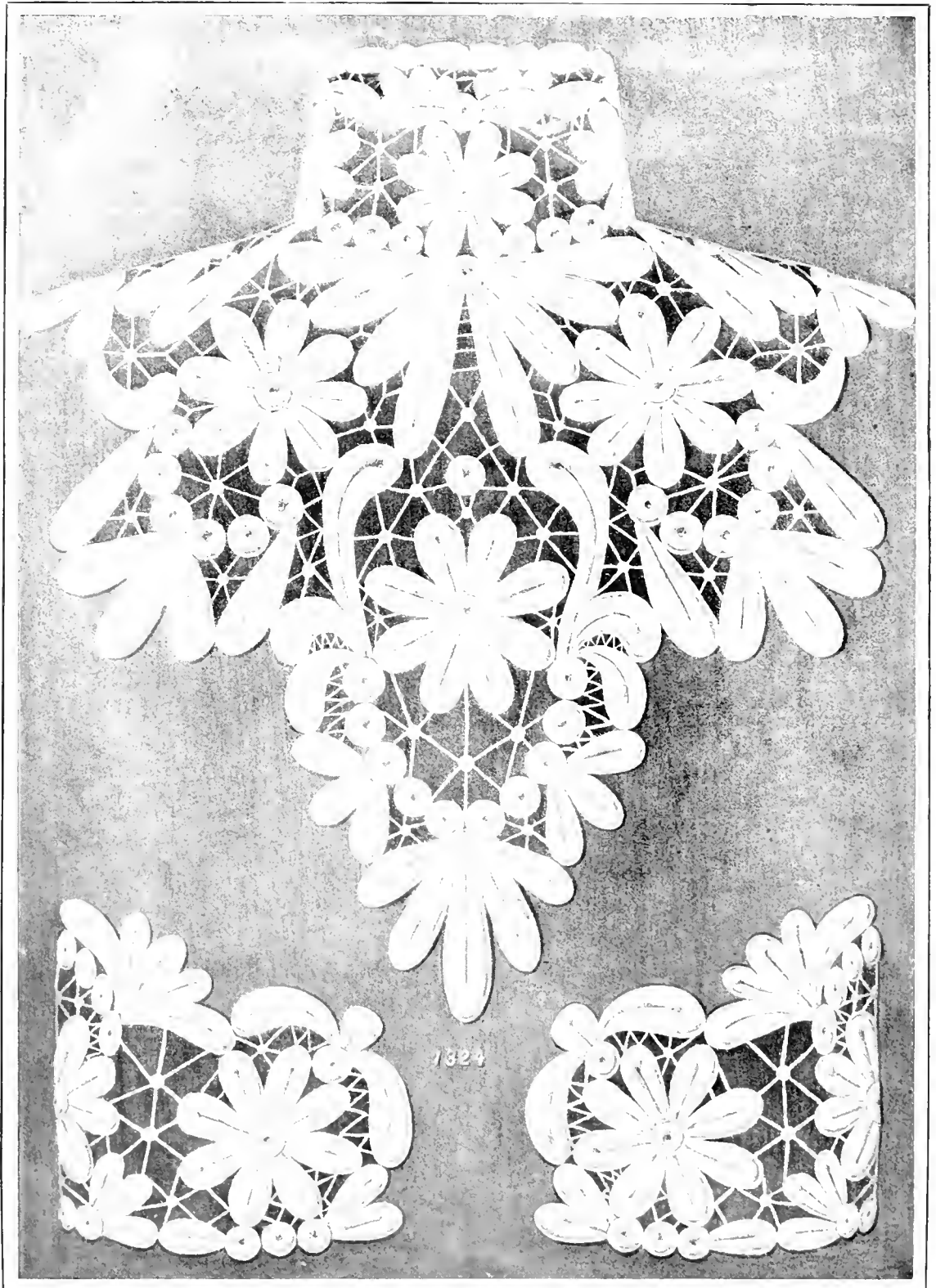


Detail of Pincushion No. 1321

Colton. 1 = 3348; 2 = 3347; 3 = 3326

Silk. 1 = 311; 2 = 312; 3 = 542

Collarettè and Cuffs in Wallachian Cut Work



For description see back cover page.

PRICES FOR PATTERNS AND MATERIALS

FOR WORKING

DESIGNS ILLUSTRATED IN THIS BOOK

No. 1300. Cover Design, Centre-piece, Dressing-gown, etc.—Pattern for 1½ yds. 27 cents. Material for 1½ yds. 12 cents.

No. 1301. Waist, Dress, etc.—Pattern for 1½ yds. 27 cents. Material for 1½ yds. 12 cents.

FIG. 1. CASUAL DRESS, etc.—Pattern for 1½ yds. 27 cents. Material for 1½ yds. 12 cents.

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No. 1302. Coat Skirt, etc.—Pattern for 1½ yds. 27 cents. Material for 1½ yds. 12 cents.

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