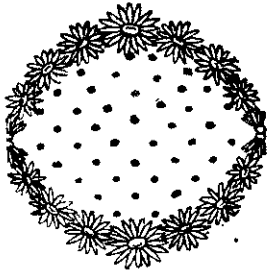
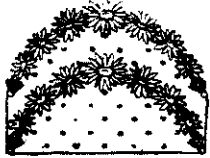


WORK COLUMN.

I give here a very pretty French design which may be used, as the two little sketches show, either for orna-

TEA COSY.



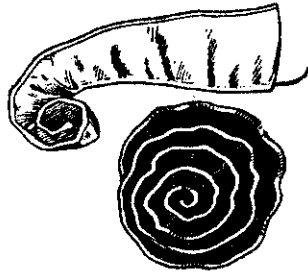
CAKE SERVIETTE.

TWO WAYS OF USING THE SAME DESIGN.

menting a tea cosy or for a serviette for a cake plate. The design is not only very pretty in itself, but in its adaptation to different purposes is very suggestive to us of ways in which we might utilise other designs when in their first intention they do not

quite suit our purposes of the moment. The material used for the cosy is white cloth, and that for the serviette is white damask. The border is carried out in rococo work, that is to say, in very fine ribbon work, each loop of ribbon forming a petal, the centre of the marguerite being filled up with French knots in yellow silk. The tiny forget-me-not blossoms scattered over the design are, of course, worked in blue.

To tie a bow successfully seems to be either an inborn faculty or an accomplishment that most people are unable to acquire, but the present bows, or clusters of ribbon, with which hats are trimmed do not require so much artistic taste as neatness in manipulation and accurate following



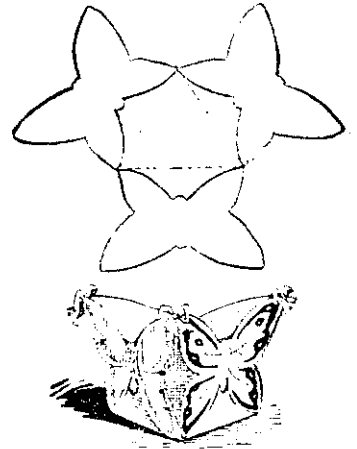
HOW TO MAKE ONE OF THE NEW BOWS FOR A HAT.

out of instructions given. Now, take, for instance, this bow in my sketch, known in France as the chon colimacon, otherwise "snail bow." A piece of velvet or silk is cut on the bias graduating from an inch in width to about

four inches. On one side a wire is lightly run, the bow being bound with a contrasting colour in the same or different material. It is then wound round on the finger until the shape is obtained that I have illustrated. This is then combined with a smaller bow, not more than half the size of the first, and both are placed in an upright position against the crown of the hat. This is an excellent bow for a cycling or everyday hat, as it looks and wears well.

I was calling the other day upon a friend of mine, the mother of a large family, for whom, both for herself and family, I have the greatest respect, for I have ever looked upon her as a pattern mother, whilst the conduct of the children is more than exemplary. So while taking tea with her I begged her to tell me how she managed to keep the children so quiet when she wanted the house silent without injury to their naturally high spirits. "My dear," she replied, "I always keep them amused and interested. I never allow them to have nothing to do, and when not playing, instead of teasing Tommy or quarrelling with Bertha, or arguing with nurse over some trifle, I find some light, amusing, and at the same time instructive employment for their fingers. For instance, you see those butterfly fern pot cases on the table? Well, they were all made by the children." I expressed my surprise and admiration at the work of such small hands, and my friend, seeing that I was really interested, gave me the following directions for making them: In the first place you take a large sheet of fairly thick paper (cartridge paper is as good as any). This you cut into three butterflies, as shown in the diagram in my sketch, taking great care that that they are all cut in one piece. The centre is cut away altogether. Then give the children a box of paints and the coloured

picture of a butterfly, which they copy on to the blank shape, alternating the colour of the butterflies, making one blue, another sulphur yellow,



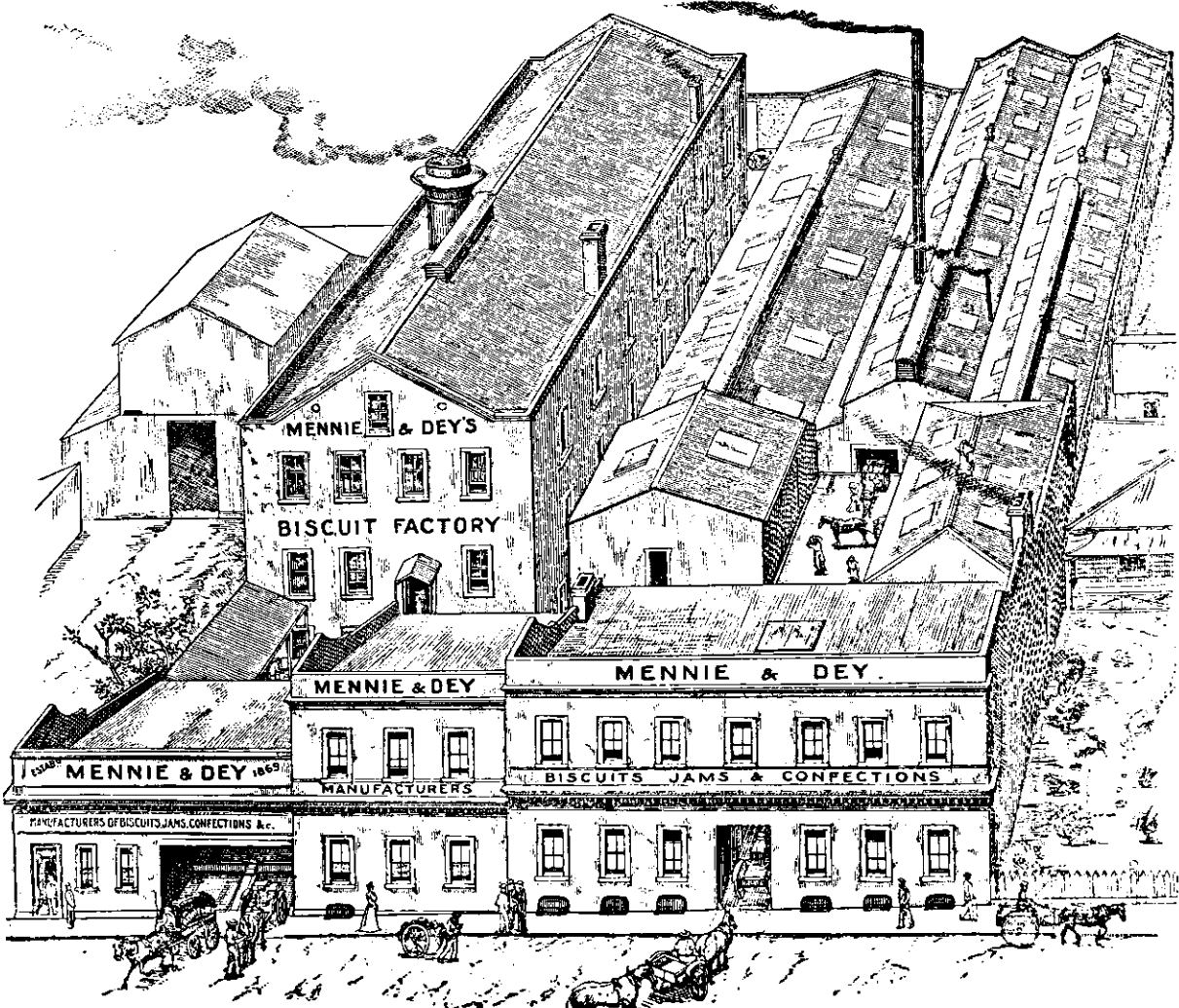
BUTTERFLY FERN POT.

while a third may be of the "Painted Lady" tribe. When the painting is accomplished the children then take the flat piece of paper and bend up the sides, as shown in the sketch of the completed article, and for further embellishment they ornament the top of each corner with a tiny bow of ribbon.

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