

too heavy. A good effect can be obtained by using insertion and medallions of crocheted with linen, thus reducing weight and labor, and often adding to the artistic design.

Then old-fashioned cross stitch, on a bit of grey, home-made linen, cushion covers, runners for tables, a set of table centres and d'oyleys for luncheon, or a verandah tea in the country house, the always serviceable "bag" in any of its various forms.

For those who are fortunate enough to own looms, an endless way opens to devise not only patterns and combinations of material, but application to so many uses. From material by the yard of cloth or linen to some small special piece in silk, linen and silk or wool in colors, varied to suit the design, these very colors again offering an opportunity to experiment in another fascinating art—that of dyeing. Look at the book cover sent to the queen; woven of silk on linen warp, the warp a soft ochre color, lending thus "tone" to all the superimposed colors, the framing bands soft dull green, the landscape a hazy summer-day effect of lavender blue sky and sea, with green hills and cliffs, greying and bluing in the distance, and the boat carrying a warmer sienna red sail in the foreground! All worked out simply in flat tones without any attempt at petty detail, according to the limitations of the worker's chosen craft weaving. Such a piece of work, of course, presupposes other training and knowledge beside that of weaving, and is beautiful just for the same reason that a picture, a piece of sculpture, an ivory carving, or bit of jewel setting is beautiful, because the worker had a beautiful thought and knew the technique of her craft; knew what could, and what could not be done in it, and did something rather unusual, but in a perfectly simple way. Knowledge and skill are acquired little by little, but when brains are mixed into all one does, it is astonishing how interesting to oneself and even to others the results of quite simple and elementary technical knowledge may become. Hardly anyone is placed where it is impossible to enjoy the pleasure of making something "all one's own," as the children say. Not at all necessitating elaborate and expensive equipment, or a slavish copying of printed patterns from a magazine, good and helpful and suggestive as these may be. Perhaps someone living far away from a large town has read about raffia baskets, or embroidery, and can't get the raffia. Well, baskets were made, and are made, all over the world, without it. Think of the beautiful baskets our own Indian women make out of cedar and spruce roots and the inner bark, and grasses of all kinds. Then the willows furnish material to be used from basket chairs and lounges to fine workbaskets; corn-husks, and all sorts of other things, which may be found out for oneself. These can be dyed also from decoctions of bark, herbs, flowers or berries; and so, with every craft. To begin to do is to begin to learn, and that means storing riches not always to be bought with dollars and cents, useful as they are. And that brings me to another point of difficulty—prices.

Amateurs and beginners are rather apt to have an exaggerated idea of the money value of their own work—sometimes fostered by the flattering expressions of their friends. Sometimes, it is true, work comes to the guild under valued, and in such cases the workers have the pleasure of getting more than they asked. It must be borne in mind that most of this work is the product of bye hours, as it often is of bye products, and is not the chief occupation in life, and that such things are not matters of necessity, but luxury. All the more reason those who can afford luxuries should pay for them, you'll say. Quite true, but the worker who is willing to charge a reasonable price for work which has good claims for being done apart from its sale, will probably have a steady sale for it, and in the end have funds to spare for improved apparatus, books or some of the other things one often feels would add to the joy of life, but cannot afford.

Work, if up to the standard, is accepted in our Handicrafts shop by the guild on consignment; or sometimes purchased outright, at a price fixed with the worker. Carriage is paid by the

guild, and a percentage added to cover the cost of selling. This percentage has been calculated with our auditors and other well-known business men and so closely estimated that at the end of the year's transactions the manager hands in a balance sheet with only a few dollars difference one way or the other. Nothing goes to the profit of the guild. You see, there are no dividends. The shop simply aims to pay expenses. (There is thus no charity in the common acceptance of the word.) Travelling expenses, printing, secretarial expenses,

general promotive work, must all come from other funds—raised by subscription and special means. Such expenses do not and cannot be taken from receipts from sale of goods.

A nice holiday, the first uninterrupted one for several months, has at last given me an opportunity to finish this ill-fated epistle—begun some days ago—and I have been led into a more lengthy reply than I ought to inflict on such a busy person. Possibly you will take it at intervals. I am anxious you should understand our aims and methods, and more than anxious to help the many who need to have some help in finding ways and means of making their lives

full and rich, instead of cramped and poor.

I never take up my knitting, but I think of the story you told me of that woman on the prairie.

With kind remembrances, and trusting I may be allowed to give my small aid to her as a type.

Sincerely yours,

MARY M. PHILLIPS
Canadian Handicrafts Guild Rooms, 586
St. Catherine Street, West, Montreal,
June 23, 1911.

Note.—I am turning Miss Phillips' letter over to Fireside for the benefit of those who have already taken such an interest in the Handicrafts Guild.

This letter will give you a better conception of Miss Phillips and her work than I could possibly do. It will also give you a confidence in her sympathy, judgment and earnestness that will bring great pleasure to her and pleasure and profit to you, who want to sell your fancy work. Miss Phillips is a voluntary worker and receives absolutely no monetary remuneration for her work in the guild cause. Her only remuneration (and there is no greater) is that she is bringing joy and profit to those not so favorably situated as herself.

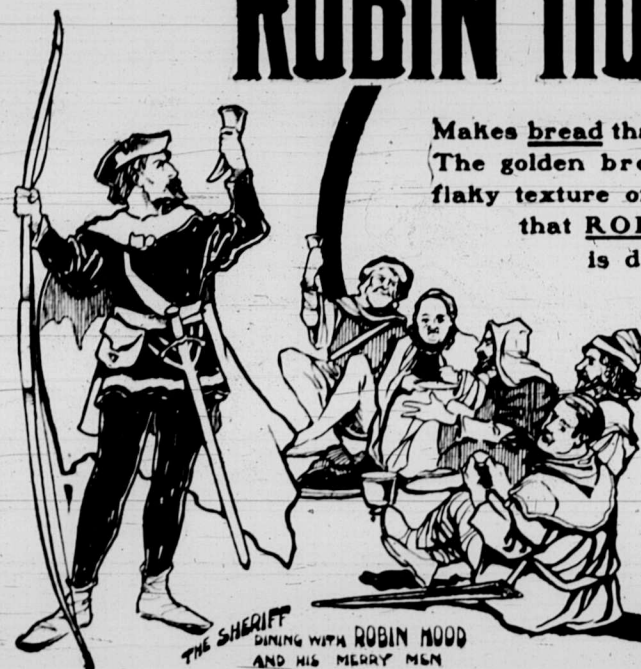
CANADIAN INDUSTRIAL EXHIBITION

How the years speed! Here it is fair time again, and we've scarcely spent our prize money from the last. This year the Winnipeg Fair is to surpass all past records. There will be the model playgrounds, the poultry, the farm stock, the agricultural implements of former years, with all the additional "improvements" that the ingenuity of man could furnish during the year. There will be the art exhibits and the fancy work and utility products of the same or similar fashion of the past. The wonderful hand-made furniture of the Winnipeg technical schools will also be seen, but the features to outstrip all previous attractions will undoubtedly be the aeroplane flight and the pyrotechnic display arranged for every night of the big fair.

The band which will lead the musical program of the exhibition is one of the most famous bands of England, coming directly to Winnipeg from the Old Country by royal command to appear before his majesty's subjects, the Canadian Industrial Exhibition. The great military tattoo, which will be given every night, will take on a distinctive Empire aspect. The great pyrotechnic spectacle, the crowning glory of each succeeding day of the exhibition, will be a marvellous and complete reproduction in brush sweeps of living fire of the most spectacular event in connection with the coronation festivities, the review of the dragoon regiments by King George V. at Spithead.

Twenty-two mechanically perfect battleships of the latest kind, Dreadnoughts, super-Dreadnoughts, Invincibles and so forth, are brought in on this scene.

ROBIN HOOD FLOUR



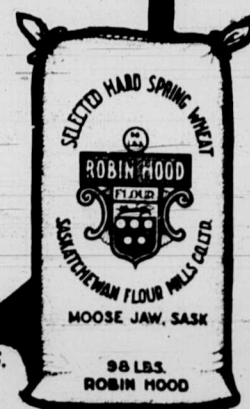
Makes bread that you can well be proud of. The golden brown crust, and the fine flaky texture of the loaf, is ample proof that **ROBIN HOOD FLOUR**

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MADE IN MOOSE JAW



8960. A Splendid-Combination Garment.

Ladies' Surplice Corset Cover with Gore Skirt, with Ruffle.

For all lingerie fabrics, this model will be found most desirable. The fronts of the Cover are crossed in surplice style, and there is no fulness above the bust. The Skirt is cut on fitted lines and is lengthened by a ruffle that may be of lace or embroidery. The Pattern is cut in 3 sizes: Small, Medium and Large. It requires 3 yards of 36 inch material for the Medium size.



8952. A Comfortable-Frock for the Little Miss.

Girl's Dress with or without Tucker. For cool days a guimpe or tucker will finish this frock satisfactorily, while for warm weather the short sleeve and round neck will be most desirable. Any of the materials now in vogue will develop the design suitably. As here shown blue linen was used, with a simple finish of stitching and a black belt for contrast and ornamentation. The Pattern is cut in 4 sizes: 4, 6, 8 and 10 years. It requires 4½ yards of 24 inch material for the 8 year size for the dress, and 1¼ yard of 32 inch material for the tucker.

HOW TO SECURE THE GUIDE PATTERNS

To secure any of the patterns published in The Guide, all that is necessary is to send 10 cents to the Pattern Department, Grain Growers' Guide, Winnipeg, and state the number of the pattern, giving bust measure for waist patterns, waist measure for skirt patterns, and the age when ordering patterns for Misses or Children. It will require from ten days to two weeks to secure these patterns as they are supplied direct from the makers. No new worker need be nervous or afraid to use The Guide Patterns. They are accurate and perfectly and plainly marked. Full directions for making are given with every pattern you buy; also the picture of the finished garment to use as a guide.