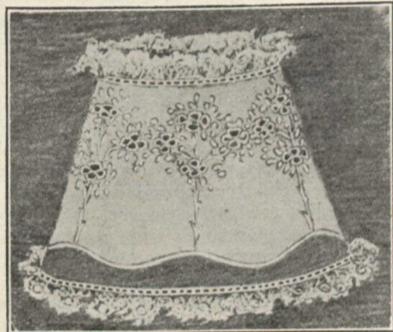


## CONCERNING CANDLES

WHEN the use of kerosene and lamps became general, the candle looked as if it were to be snuffed out completely. Yet the whirligig of Time, which brought in gas and electric light, has restored the candle to fashionable favor. Tradition is a strong force, in spite of modern changes, and humanity had become so accustomed to the shape and style of the candle that it was unwilling to renounce it alto-



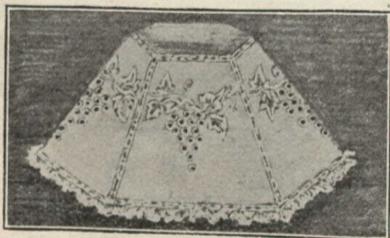
WITH COLORED BORDER

gether. Hence we find the electric candles blossoming in various forms and we find the wax candle, itself, at almost every fashionable gathering. It has even taken its place among the titles of modern fiction and those who want entertainment should spend an hour with "The House of a Thousand Candles," while those in search of a serious story with a moral might devote themselves to "Candles in the Wind."

The old-fashioned candlesticks have all "come in again" and fortunate is the woman who possesses such, as heirlooms. Snuffers and a tray, to complete the candle outfit, are now seen in many a fashionable bedroom. Many have retained a fondness for the candle and have kept it somewhere on the premises, in spite of the changing fashions in illumination. Queen Victoria is said to have been very fond of its gentle glow and to have had in one drawing room of Windsor Castle as many as seven thousand candles for making it a scene of brilliance.

So, it is no wonder that we find the hostess of to-day studying the effect of candles, with a view to their softening and beautifying effect. The candle shade becomes a matter of prime importance, and here we are confronted with such a variety that one hardly knows which to choose. The most fashionable for the moment are those of perforated brass. Some of the designs, especially those of grapes or cherries, are extremely attractive.

The embroidered shade is also to be desired, and some lingerie shades are



EYELET DESIGN OF GRAPES

more practical than they at first appear, as the linen cover comes off and launders. Wire frames come already made for any shape desired, and range from twenty to forty cents apiece. White silkolene is cut in bias strips about half an inch wide, and wound around the wire, covering it completely, before the silk covering is put on. Fasten one end of the strip around a joint in the frame and, holding it slantwise, wind tightly, folding one edge in to hold the raw edges. After the frame is completely covered, cut out the silk cover, which should be made of pink, red, light green, or yellow China silk. Sew up the two ends, making as small a seam as possible, and bringing it over a rib, turn in the top and bottom and over-

hand neatly with sewing silk of the same color.

The lingerie cover is made of fine handkerchief linen, embroidered in eyelet and French embroidery. The eyelet work is especially effective, as the colored silk shows through the open parts, making a charming color scheme.

One shade is a bow-knot and flower design, with dots worked in French embroidery. The frill on upper and lower edges is of the silk pleated to form a ruffle three-eighths of an inch wide, and is tacked on lightly, as it must come off when the cover is laundered.

Before cutting out the linen, the stamping and embroidering must be done; then cut out, press thoroughly with a hot iron on the wrong side, sew up the two ends, and after making sure of its fitting perfectly, overhand to the silk at top and bottom. The seam should not be too firmly sewed, as it is wiser to rip it and lay the linen open when washing and ironing. The bow-knot, ribbon, dots, and leaves are all in French embroidery, worked with mercerized cotton, number 40. The flowers are worked in eyelet, with solid centres, using the same cotton.

One has a newer design, worked in French embroidery, with a colored linen border around the lower edge, the same shade as the silk lining. The edges are

finished with a fine seam beading, a frill of narrow French Valenciennes lace. The stamping and embroidery must all be done, and the beading and lace put on, before it is sewn up, making a seam easy to rip. The colored linen at the bottom is put on over the white and the white cut away before the embroidery is done.

Another design is again the French embroidery and cut-work with a colored linen border and beading and lace, the leaves and stems solid, the flowers in cut-work.

A pretty shade is in a grape design, the grapes of eyelet work, the leaves a long and short stitch, with the stems and tendrils in close design. Each section of the linen cover is cut out separately, after the embroidery is done, and joined with a narrow lace insertion about an eighth of an inch wide. The insertion is on the upper and lower edges, the lower being finished with a narrow lace frill.

The charm of these shades lies in their daintiness, so care must be taken that the silk lining is made of a good quality of silk and the right shade, the lace, beading, and linen all of the finest. As the quantity required is very little for a complete shade, the expenditure is small, and care in every detail will be found worth while, when one sees the satisfactory result.

The prices of the perforated designs will be found in the list of embroidery patterns at the front of this issue. The quantity of linen required for each shade is about 12 x 6 inches.

## The Steeple Toque

WITH the new hat styles has appeared what is known as the steeple toque. An English authority, "Nano," thus describes it:

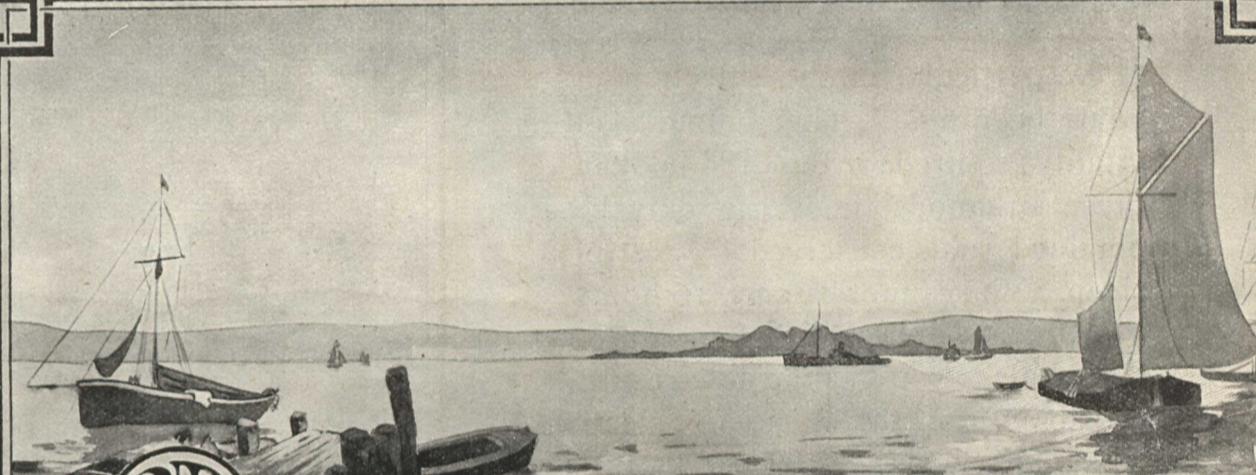
"What extremes, by the by, the bell

toque, which started in such modest proportions and such regard for its wearer's looks, is reaching. Instead of the bell toque it can soon be called the steeple. It is growing higher and higher, and the size of the ribbon bows, which is its sole decoration, keeps pace with its elevation. By the complexity and arrangement of this ribbon trimming is the origin and consequently the price of the erection known. Just at first the broad plainly looped bow had a cachet of elegance and fashion; but its imitation was easy, and it was soon abroad in its thousands. Now all sorts of complications in gathers and quillings and loops and ends have taken its place—the result being that if your funds permit you to go to an artist for your hat, you have something unique for your money.

The skill of the expert milliner is never so clearly shown as in the manipulation of ribbon into bows. Let me, in this respect, give the home hat trimmer a hint I received from a lady whose skill on her own and her friends' headgear eventually led her into a most remunerative business.

She advises amateurs to experiment with the loops and their arrangement on strips of muslin before touching the ribbon. A new untouched look is the hallmark of the bow. Another drawback of the amateur milliner is that she never gives sufficient attention to the wiring of the loops—the whole art here is to disguise any stiffening; the amateur always makes it perceptible.

These are some of the niceties that tell a tale of expert millinery. Mention of them reminds me of a story I lately heard about the buying of a hat. It was a "latest creation," and was being shown to an American customer by a famous milliner. The lady thought the price excessive, and said, "Why, there is nothing on it but that small bunch of flowers." "Yes, madame," was the reply. "but I arranged that bunch of flowers."





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