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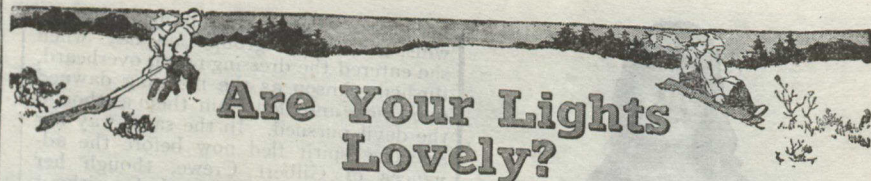
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### WILLYS-OVERLAND LIMITED

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## Are Your Lights Lovely?

(Continued from page 37)

Inverted Shade at Upper Left.

Materials: American Beauty, China silk, Paisley silk in mulberry and blue, gold trimming in two widths,  $\frac{1}{8}$  yard mulberry chenille and mulberry silk cord.

THIS is one of the more difficult shades to make as, on account of its odd shape, the tight lining must be put on in sections. There are eight scallops to the upper rim and a section of lining is made to cover each pair of these, so that our first tight cover goes on in four sections for this part of the shade, and in a single piece for the lower section.

It turned out to be easier in this particular case to pin a straight edge of the lining silk to one of the down wires, stretching it over two of the scallops and pinning firmly to what will thus be the second down wire.

Now pin the silk at the point of each scallop and stretch it to the wire which runs all round the frame about half way to the centre—that which the picture shows to be covered by the wide band of trimming. Pull taut and pin all the way round these four edges making the silk perfectly tight and smooth, sew on the outside as usual; trim along the edges, leaving about half an inch to be turned back for finishing later.

Line the four scalloped sections in the same way, then repeat exactly in each case with the second layer of material. When the Paisley silk is sewn in place, trim its edges close along the scallops, then fold back the half inch of rose silk, which you left and baste it down a second time on the covered wire. At the lower wire trim both edges close.

For the bottom section of the frame, stretch the silk right over it as explained in the general instructions, pin to the middle wire and when all is smooth and firm, stitch in place, leaving again a half inch edge of the silk extending up toward the scallops.

We have now to adjust the shirred section, which is made of the Paisley silk. Cut pieces of silk, on the straight, in whatever lengths your material will allow. It is unnecessary to join these, as the shirring hides the places where the various lengths meet. You will require in all one and one-half times the circumference of the middle wire—that which we designated as being under the wide trimming. Ease the silk on, sew it in place, trim close, then turn back the rose edge which has been left, baste it down and trim, when the gold galloon is sewn over this, all work will be hidden.

It only remains now to pleat the silk into the centre, drawing it tight, sew firmly and make a little round medallion of your wide gold trimming to cover the work here. Trim the scalloped edges and the four down wires to which the two layers of silk have been sewn, with narrow gold braid, then put your band of wide braid around the middle. The tassel, which is the handsomest possible for the purpose, is made of one eighth yard of five inch chenille fringe, rolled up tight and mounted with a little bit of the wide gold trimming. Four gold cords of exactly even length, serve to hang the shade.

### Large Fringed Shade.

THE shade which we have illustrated was made for a tall floor lamp; in a smaller size it would be suitable for any sort of lamp. Three layers of material were used, the first of American beauty china silk, the second another china silk of rich, bright gold color; the top layer is georgette crepe of the same gold shade; chenille fringe of proportionate depth in the same golden yellow (many people describe this shade as "pumpkin") and gilt braid to cover the four wires indicated, complete the list of materials.

All wires are bound with the rose silk, as usual. The lining we adjust in two sections that from the "collar" to the upper outside wire and a separate straight piece to form the straight drop section to which the fringe is attached. We shall

cover the upper section first and for convenient reference we shall designate the upper of the two large wires, which form the drop section to which the fringe is attached, as the outer wire, which it is for this section. Stretch the lining silk across from one edge of this wire to the opposite edge, pin firmly all round and sew in place; make two slits in the middle, just big enough to allow you to ease the silk down over the neck or "collar" as we call it, which is shown in the illustration; keeping the silk stretched very tight, sew it to the lower wire of this "collar". Repeat this exactly with the layer of yellow silk; trim all the edges of both these materials close to the wire.

Cut strips of rose and yellow silk the right width for the "cuff", as we call the straight drop section, of the shade; remember that all joins must come exactly on the wires. Stretch the rose colour first, then the golden silk along one wire; sew it, pin along the opposite wire and sew firmly in place. Repeat with the gold coloured silk.

We now go back to the slanting section of our shade to put on the georgette layer. Having cut enough material to go one and one-half times around the outside circumference, mark off the shade in sections to aid in even adjustment and ease the material on the wide wire. When this is done, draw it up and pleat it into the base of the "collar" leaving in this instance enough material to run up and cover the little "collar" later. This is usually not more than one inch deep. Trim the georgette close at the wide wire.

It now remains to ease on the straight lengths of georgette on the cuff, allowing enough material for graceful fullness; sew along one wire, pleat very straight and fasten to opposite wire, sew in place, trim the georgette layer and the gold silk close to the wire, turn back the edge of the rose silk, which has not been trimmed close, baste it down to cover the rough edges of the other two layers, trim close to the basting thread; the gold braid will eventually cover all sewing at both edges of the cover.

The little "collar" at the top is really a rather tricky bit to do. The georgette has been sewn to the lower wire, draw it up now and sew it to the top wire.

Cut a narrow strip of the rose silk and line the collar neatly (note that the middle layer, the yellow silk, is on the outside of the collar as it makes it too full).

A handsome chenille fringe is sewn along the lower wire; trim the shade with gold galloon as indicated in the illustration.

### The Lady-Doll Lamp.

THERE is a particular vogue at present for these dainty little electric lamps for the dressing table or other informal use. The head-and-body doll comes already mounted on a wire lampshade frame; an electric socket and white silk cord make it ready for immediate attachment to any ordinary electric outlet. These cost from \$4.50 to \$5.25 complete. If you are unable to buy one locally, we would be glad to buy it or any other lampshade frame for you without any extra cost other than the carriage charges.

Any style of dressing may be adopted. That shown here calls for a drop skirt of thin silk, with an overskirt of crêpe de chene edged with silver lace. Pink was used for these two skirts in the lamp illustrated, a third of a yard sufficing for each one.

Half a yard of pale blue and silver shot taffeta made the panniers and bodice; Midway between the two selva edges, the silk was closely pleated and sewed at the waist line at the back. Each selva edge was caught up and pleated to overlap in the front, as shown; the corner thus turned back from the upper of these two drapes, was cut off, and sufficed to make the bodice. A shirring thread was run from the corner to the bias edge, and fastened to the waist line

(Concluded on page 51)

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