

THE TEACHER OF LAMP SHADE MAKING

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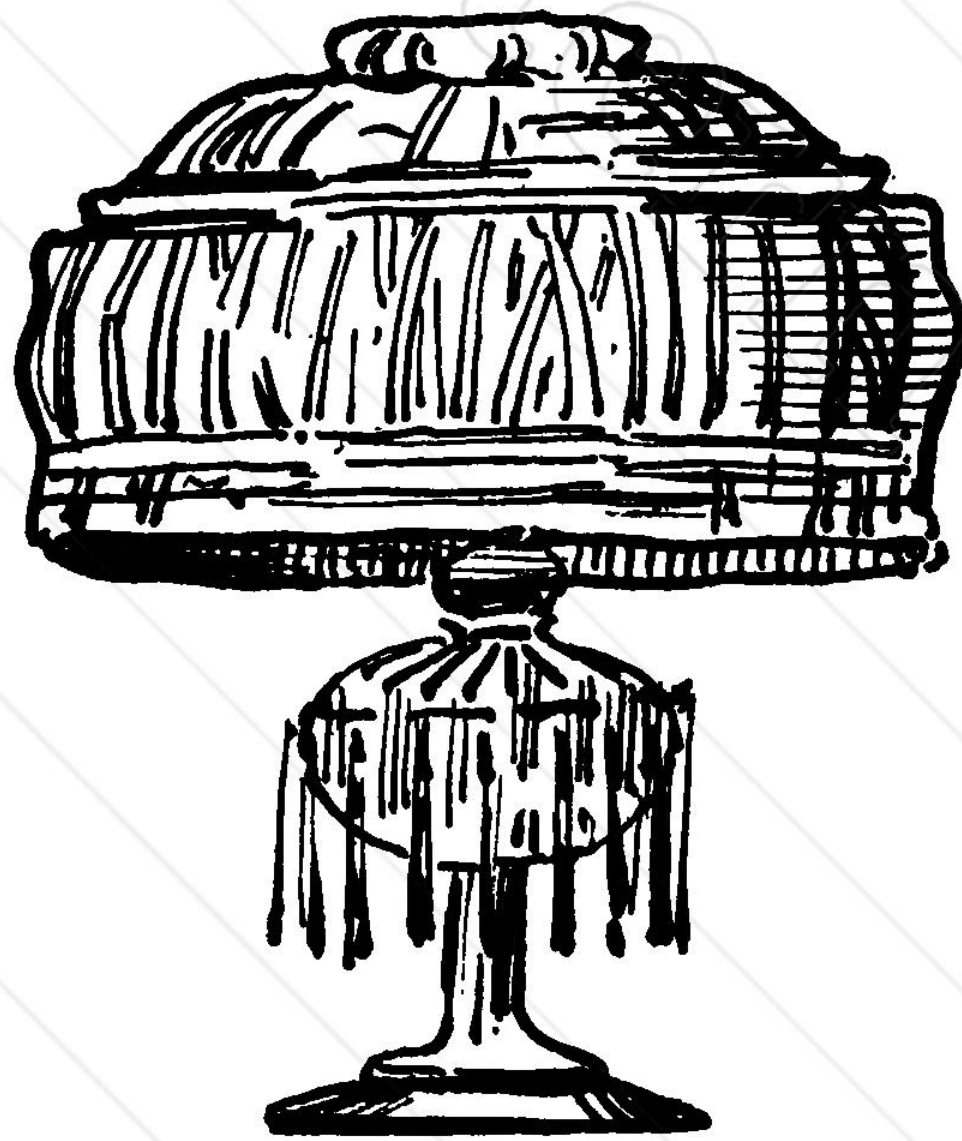


LAMP SHADES

and

How to Make Them

By E. KROPP



CREPE PAPER LAMP SHADE

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CHAPTER I

LAMP SHADES AND HOW TO MAKE THEM

Parchment, Silk, Chiffon, Crystalline, Linen, Etc.

LAMP shades today when purchased at the stores are expensive luxuries to buy, yet now any person with a little tact can make their own lamp shade and usually the entire cost of any of those we describe herein will not average more than a few dollars. When you buy a ready-made shade at a retail store it is usually the labor and time that was put into making the shade that makes the price high. All the necessary materials for making almost any kind and shape of a shade can now be purchased and it is surprising what really artistic work can be done right at home. You can also make considerable money selling shades and many ladies make shades for prizes to be given at parties, sometimes getting orders for five or six shades at a time. Any kind of a shade, whether parchment, silk, etc., always finds a place in the home, adds to the surroundings as well as charm and color to any room.

Genuine Parchment

The genuine parchment which is also used in lamp shade making is from a sheep or goat. The skin is dressed and prepared, then stretched and is very transparent to the light. As it is very expensive and not easily found the treated parchment paper is an excellent substitute.



CHAPTER II

PARCHMENT SHADES

How to Make Them

THE popularity of parchment shades is not at all surprising when one considers their decorative character and the ease with which they can be adapted to any color scheme. It is not necessary that you be an artist to paint a parchment shade; in fact, you can purchase such shades already prepared with an outline so that all you need to do is to color the design and blend in the background. Patience rather than skill is the chief requirement.

In choosing lamp shades there are several important points to be considered. The shape of the shade has much to do with the general lighting of the room and therefore the size, depth, etc., is important if the lamps are to distribute light properly as well as to conceal the light sources successfully. With a properly designed shade the extreme limit of the direct light should be below the eye level or below the nearest normal position of the eye of a person seated near the lamp. The desirability of shades with open tops is important, particularly when portable lamps are to be the sole method of light. The open top shade throws some light upward, thereby lighting the ceiling and upper walls.

How to obtain a pattern to fit a frame: Purchase a wire frame of the right size and shape and paint the top and bottom rings of the frame and one upright with dark paint. Roll the frame on a piece of strong paper until the upright registers a second time, or more plainly, until the painted upright wire makes two impressions on your paper. This will give you an outlined form which can be cut out and used as a pattern, not forgetting, of course, to add an extra half inch for the lap as explained further on.

CHAPTER III

DESIGN OF THE SHADE

IF YOU do not wish to make up your own original design purchase a shade that already has the outline on it (see Illustration No. 1). The D. M. Campana Art Co., Chicago, Ill., have a large selection of shades and materials of which catalog will be sent for the asking. Many, however, can draw their own designs or adopt motifs taken from other articles, such as china, books, etc. There is no limit to the artistic and colorful things that you can create. In adopting a design, however, care must be taken that the scale is right, that the flower or motif is not too big for the shade or overshadows the lamp for which it is destined.

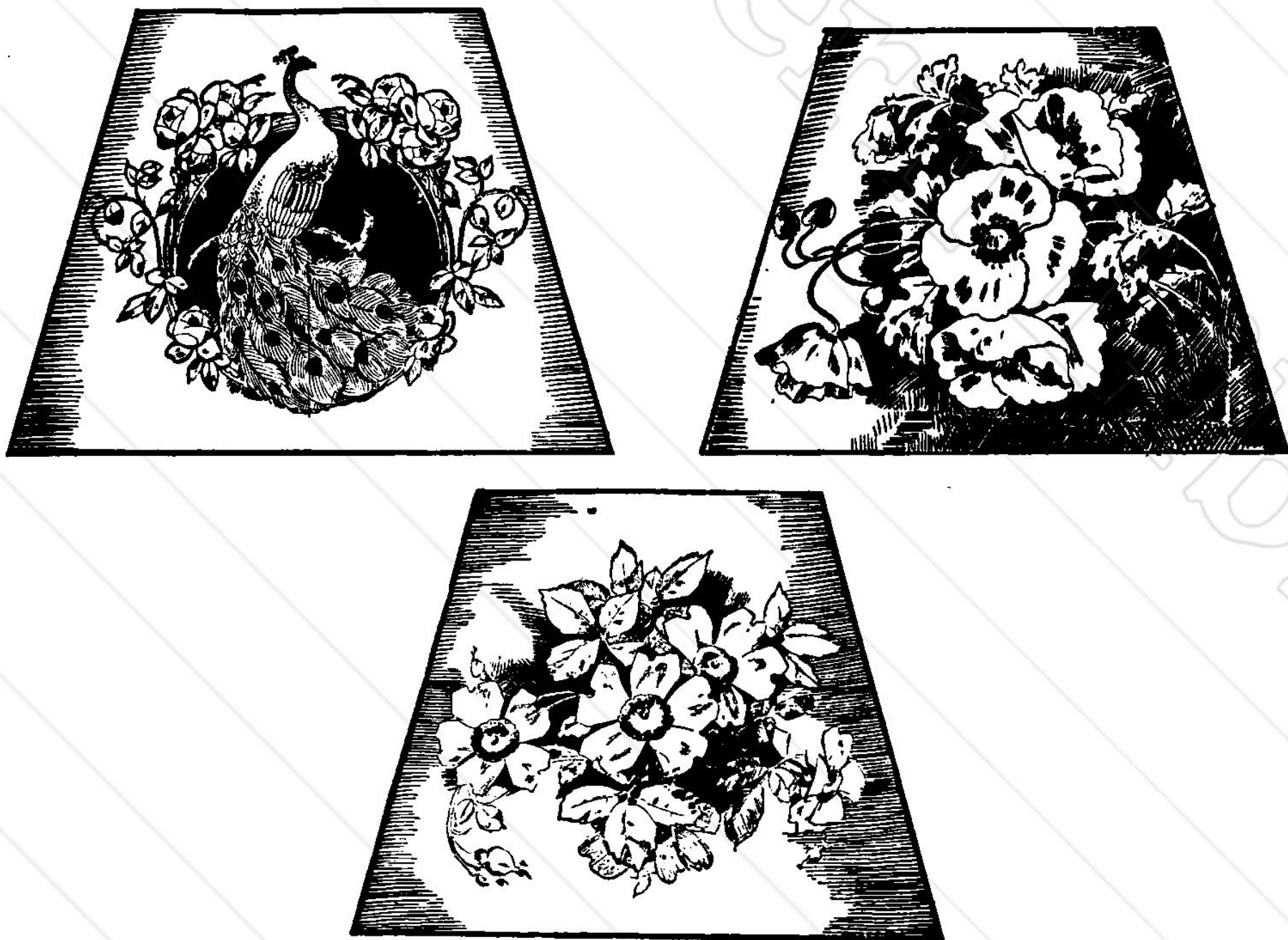


ILLUSTRATION No. 1

In the case where the base of the lamp is very much decorated or has a striking design, it is always proper and best to have a plain

shade, but if the lamp stand is plain it is prettiest to have a design on the shade. A suggestion is mentioned where on a vase having a certain decorative ornament the same motif or effect should properly be carried out on the shade, preferably just round the rim. If the base of the lamp is flowered, it is sometimes possible to copy just one motif from the design and repeat it on the shade. In the matter of color it is always possible to make variations to suit one particular color scheme especially in background color. The tones of the decoration are mellowed by the final coat of shellac which has the effect of neutralizing them to a great extent.



CHAPTER IV

MATERIALS REQUIRED FOR PARCHMENT SHADE

AS EXPLAINED before, you can now purchase parchment shades that are already designed; these can be had "knock-down" or "made up," meaning "made up" that the shade is already mounted on rings or a frame. If you do not care for such shades, then of course you will first have to get your own design, which must be traced onto the parchment paper. In addition it will be necessary to get a pattern of the shade which can be followed, so as to obtain the correct shape, size, height, etc. These are available at any art shop or write the publisher of this book for list.

In addition the following materials are necessary:

Wire frame or rings;

Lamp shade paper, either prepared or unprepared;

Linseed oil for the paper;

Turpentine;

Shellac;

Brushes;

Lamp shade colors, either oil colors or Egyptian lacquers, which are liquid lamp shade colors;

Tape;

Braid—Crystalline.

It is advisable to purchase the paper prepared as it relieves you of trouble while the difference in the cost is very small. When you have the unprepared paper, which is a good quality heavy water color paper, prepare it as follows: Fasten the sheet of water color paper to a drawing board with thumb tacks. Pour out into a saucer a quantity of boiled linseed oil. Make a wad out of some old cotton around which wrap a piece of muslin, making the wad a convenient size to hold in the hand, taking care that the surface or bottom is smooth. Now dip the wad in the oil and apply to the surface of the paper in a circular motion, continuing until the entire paper is covered. Now turn the sheet over and treat that side of the paper also in the same way. One or two coats of the oil mixture is sufficient and should give the paper a mottled appearance. Now hang up the paper for about 12 hours to permit the oil to penetrate thoroughly. If after this time the paper has absorbed all the oil and still looks "unprepared" repeat the treatment. Now if you have your pattern of the shade you intend to make, lay this on the oiled paper, draw a pencil line all around the pattern and then cut it out.

CHAPTER V

COLORING AND DESIGNING THE SHADE

IF NO decoration or design is to be put on the shade, but simply to be made up in plain color you then rub in the color, in the same manner you did with the oil mixture. If you use oil color in this operation (and they are the most practical for blending) you squeeze out some of the color onto a palette, piece of glass or tile, and then mix with very little turpentine, or even left as they come from the tube, depending upon their consistency. Now you should make up another pad the same as you used to apply the oil. Charming effects can be produced by mottling several colors into one another by "pouncing" them onto the shade. The surface can also be shaded from dark to light if desired, starting at the bottom with full strength color and diluting it gradually with turpentine as the work progresses toward the top. When working in the color, the paper should be held before a light at intervals, in order to make certain that an even tone is obtained. When the color is dry, the paper could be turned and the color applied to this side in the same manner. This is not necessary but it will make the color darker. Sometimes it will be found desirable to repeat the color used on the outside of the shade, in order to strengthen the effect when the light is shining through it, since all colors appear paler when held to the light; but where fairly light tones are used for the right side, orange or rose will often prove more effective for the lining, since they give a warm glow when the light is turned on. In deciding this question discretion must be exercised, however, for a blue shade lined with yellow or orange will appear green when lighted, and similarly, blue lined with rose will take on a lavender tone. An effective finish for a plain shade consists of one or more stripes or ornament of black or a contrasting color encircling the top and bottom. If, however, the decoration is to be done by the use of the hot iron pattern, stencils or free hand painting, the method of procedure in some respects is just the opposite of that described for plain printed shades. When you have your prepared parchment paper, the pattern of the shade must be drawn on the paper first and the design is next drawn in or obtained from patterns or tracing. The design is then painted first before doing anything to the background. In coloring the design you can use either oil colors or the liquid lamp shade colors, called "Egyptian Lacquers or Shade Colors." These

latter colors dry very rapidly as they contain alcohol. Be careful in using any color, that it does not extend over the design and into the background. In painting your design give plenty of color effect and shading, for example in painting an oval panel of flowers and leaves give plenty of shading and hold continually to the light when painting to see that you will get good color effect. In the background of the oval panel use jet black or dark blue or green color. See illustration. In a 12-inch shade only show two panels but in a 16-inch or 18-inch shade show at least three panels or designs.



When the painting in the panels is thoroughly dry, rub in the background in the panel. A delicate shade for background is cream, tan or pale gray. A light color used in connection with a floral design as described above, is very effective. Rub color into background with a pad or wad of cotton soaked in your color and pad on lightly. A large or broad camel hair brush can also be used for applying color. Now when this color is dry you can run a band of gold around top and bottom if you wish. Draw a pencil line first about $1\frac{1}{2}$ inches from the top and bottom and then follow with fine camel hair lining brush using gold bronze liquid or Gold Sapolin. Sometimes a double line is preferable, in which case make the lines about $\frac{1}{4}$ inch apart.

The next step after you are certain that all colors are dry is to give the shade a coat of shellac or light Damar varnish.

CHAPTER VI

ASSEMBLING THE SHADE

WE THINK it best to assemble the shade first and then decorate it, although some prefer to do the decorating while shade is flat as in illustration. The first operation toward assembling the shade is to join the two ends by lapping one over the other, about $\frac{1}{2}$ inch from end. It is best to draw a pencil line first so the lap will be even. Use good strong glue, but do not get too much of it on as it will spread. Have a heavy object or weight ready so that when the ends are lapped over, you can lay it over



them to hold them down. It will take 3 to 4 hours for the glue to dry hard.

When dry the shade can now be fastened to the rings. This is done as follows: Use strong cotton thread and regular sewing needle. Place the top ring first. Hold the ring to the paper by using a few wire paper clips. Be sure the upper ring is used correctly—the ring must be dropped in from the top, the rounded or concave rings setting downward into the shade. Now start to sew, using over and over stitches about $\frac{1}{2}$ inch apart. Sew just under the ring and pull the thread tight and while you are sewing try to keep the ring as close to the top as possible. When the top ring is fastened sew the bottom ring in the same way but push the ring up into the shade continually while sewing so as to make the shade solid. When this is finished you next tape over the stitches and around under the ring on the inside. Sometimes it is advisable to apply a little paste or

glue here to make the tape hold firmly. A little practice will soon make this easy to do. Take small strips of sticky tape at a time 6 or 8 inches in length and always fold the tape inward as you work along. Wipe away all superfluous moisture. Handle the shade, in doing this taping, as may be most convenient. Lay it on the side, if need be—it won't harm it. The last operation to complete the shade is to sew on the braid or fringe.



Applying Crystalline

If you wish to use crystalline on your parchment shade it must be applied before you sew on the braid.

It is easy to apply the crystalline and usually on a parchment shade only the plain white bead is used. The shade must be first given a coat of light varnish. Let this varnish dry slightly so that when you touch it with your finger it feels just "tacky." Put a large sheet of paper under the shade, before applying the crystalline. You now drop the crystalline from your hand or shake it out of a salt shaker, over the moist shade. Some of the beads will roll off, so keep on applying until you are certain the shade is well covered. An ounce of crystalline covers a space about 7x8 inches.

CHAPTER VII

SUBJECTS BEST TO USE FOR PARCHMENT

TO CHOOSE the best subject for a parchment shade is largely a matter of individual taste. Flowers and birds are always good—but likewise are silhouette, landscapes, figures, marine scenes and conventional designs. The brilliant colors of birds and flowers, with their graceful forms make these especially desirable subjects. Where the decoration is natural rather than conventional, depth and force are obtained by making some of the flowers lighter than others—giving contrast. Bright and harmonious arrangement is the success of flower designs. Care should be taken not to have a color in just one spot, but to carry it all through in varied places.



Various Parchment Shades

In painting, first apply the natural color of flower or leaf. When the color is dry, paint in the shadows, then deepen the first color where it is necessary, and put in the darkest shadows. High lights are produced by the use of Flake White color or a pale yellow. In painting the flowers, warm colors are always pleasing to the eye.

Vary color on leaves to get away from too much monotonous tone. Chrome yellow, burnt sienna and emerald green may be used sparingly in foliage color. In coloring fruit, leaves, etc., do not let all be of the same color. If your subject is red grapes let those at the top be lighter than those below. If they are roses let some be dark American Beauties, some pink roses and some white or yellow. Fruit should always have a half circle of light coined around the edge of the dark side to give round effect. For bright glossy leaves, use a natural color of chrome green. Shade with olive green and a bit of black and let the high lights be in light yellow or white. Some of the background leaves may be a gray green shade, with a light chrome green shading. Burnt sienna may be used to touch up leaves, but should not be applied too freely over green if its brilliancy is to be kept.



CHAPTER VIII

COLORS FOR LAMP SHADES

VARIED kinds of colors can be used on lamp shades decoration. A paper shade can be decorated (before the oil is applied) with water colors. The painting may be on the front part of the paper and the parchment liquid can be applied on the reverse side when the decoration is finished. It can be decorated with oil colors on one side and with water color on the reverse side. The parchment liquid to be applied later on the side where the oil colors were used. Lamp shades are decorated in oil colors, preferably the transparent ones, such as all the Lakes, as Yellow Lake, Purple Lake, Green Lake, etc. Another effective line of decoration on lamp shades is done with Egyptian Lacquer liquids. The latter colors are very clear and bright, dry at once and give a very transparent effect to the decoration. Textile colors can be used on light colored materials such as light silk and cloth of all kinds. They can be used on paper which is not treated. Show card colors and tempera colors are too opaque to be used on general work. Not being transparent they will show up in a dark tone when seen through the light. Complete catalog of all colors, brushes, etc., can be had free by writing this publisher. To preserve the transparency of your colors thru the light, white should be used sparingly in connection with your other colors. White is opaque or body color and will appear dark when the shade is lighted. Use it only to lighten other colors. It is advisable to have all high light left out plain on the paper or cloth. Strive to produce harmony of colors. For instance, all rules that pertain to the painting of a picture apply to lamp shade painting, viz., avoid strong contrast of colors, such for instance, as yellow and blue, green and pink, black and yellow, etc.

CHAPTER IX

COLORING OF LANDSCAPES

IN LANDSCAPES the brightest coloring and detail are reserved for objects that in nature would be very near the eye. This solidity of color is required in the foreground to express the degrees of perspective in contrast with more grayish tones properly used on distant objects.

Chrome orange gives bright, sunny tints to a foreground. Vermillion is used a great deal in sunsets. Chrome yellow light may be used for high lights and sunny greens. Fine shadows are obtained by combining purple with Antwerp blue and black or brown. In coloring a landscape begin with the sky—let this be the principal light in the picture. For a mid-day sky wash over with pale cobalt blue letting this become paler at the horizon. Clouds may be in gray or white. In sunset vermillion and orange are the prevailing colors, not only in the sky but all objects touched by the sun. As the proper contrast to orange is blue, we find that in nature blue and purple shadows are of a warm brownish color. Distant mountains or trees should then be put in with sombre gray.



CHAPTER X

COLORING MARINE SCENES

MARINES are always interesting and these in the distribution of lights and darks require delicate treatment. The lights should be kept well together and yet portions of the cold colors should be carried into the warm ones, etc. On a parchment shade warm colors are always pleasing, and any of the yellow, red or orange colors may prevail in the lights. In general follow the coloring as described in landscapes. Strong green and dark blue waves combined with a Cobalt blue sky make a good color effect. The old frigate with its full display of sail, painted in dark brown, against the blue sky completes the effect. A marine effect is generally painted in blue and greens.



CHAPTER XI

A FEW SUGGESTIONS FOR PARCHMENT SHADES

THE dragon design on preceding page is for a 14 or 16-inch shade; size of design should be 5x14. Background of shade in black, dragon in green and gold, fangs in scarlet. Gold braid is 1 inch wide.

The bird design for double side light should be about 5x16 inches. Background in deep green; white or pale yellow circle. Owls in brown, gray, black and white. Branches in umber, brown, Payne's gray. Colonial figures in candle shade can be painted in Payne's gray, door in center deep orange or ochre, background shaded from bottom up blue to pale blue.

All trimmings are gold braid or gold and black braid. Designs can be obtained from McCall hot iron pattern.



CHAPTER XII

LINEN CRYSTALLINE SHADES

CRYSTALLINE linen shades today are very popular and are the newest thing in lamp shade creation. Nothing can equal such a shade as a color note in the room. Many of the most charming lamp shades seen today are the linen crystalline shades. When making a linen shade the first thing to determine is the correct shape and size for the proper requirements of light distribution. Ordinarily the bottom of the shade, or if fringe is used, is level with the top of the lamp base or if used in connection with a junior or bridge stand the shade must be in proportion to the height of the stand. Usually a 14 or 16-inch shade is the proper size for a bridge lamp—for a junior lamp a shade 18-20 to 24 inches is proper. On a table lamp the diameter of the shade for it, should be two or three inches more than the distance from the bottom of the shade to the table. The shape of the shade should be chosen with regard to the design and shape of the lamp base. A fancy shaped shade may be used with a plain straight lamp base, while an elaborately decorated lamp base will require a plain shade. When it is desirable to light the room, the top of the shade should be left open, but in a boudoir or desk shade the top may be nearly or entirely covered. As mentioned heretofore these Egyptian lacquers are very clear and effective colors and will dry quickly. We give here the list of shades giving successful results.

Orange	Violet	Flame
Lilac	Yellow	Blue
Brill. Green	Dark Brown	Tomato Red
Blue Violet	Light Blue	Pink

These colors sell for 22 cents per ounce bottle and an outfit of twelve colors, brushes, etc., cost about \$2.80.

A number of articles are necessary for making this kind of a shade and we list below everything that is needed in making and decorating these shades by different methods.

- 1.—Wire frame.
- 2.—Handkerchief linen.
- 3.—Decorated crepe paper or hot iron pattern or your own design.
- 4.—A roll of seam binding.
- 5.—A bottle of white shellac.
- 6.—Several camel hair brushes.

- 7.—Crystalline—white or colored.
- 8.—Lamp shade colors in liquid form.
- 9.—Glue.
- 10.—Sealing wax.
- 11.—Alcohol.
- 12.—Covered glass jar.

We will endeavor to explain different ways to make these shades and therefore all of the articles are not needed in making up one particular kind of a shade.

(A)—For a painted decoration you will need the lamp shade colors in liquid form, called Egyptian Lacquers.

Plan your design, either drawn on free hand or traced on thru pattern. This can be applied on the reverse side of the shade and will be visible on the front part of the linen. Paint on your decoration, be it flower or any other subject, using the front part of the linen. Use the colors freely and when dry you may outline the decoration with black.

Oil colors can be used here but you will have to leave these dry for several days and then shellac over them.

Tinting In the Background.—Very charming and beautiful effects are obtained in working in the background. Shaded effects are very attractive. Use the tones of the decorations or contrasting colors. For this work use the liquid lamp shade colors. Work the color well into the shade with a small brush well filled with the desired color. Hold the brush in a vertical position as for stenciling. Darker tints are used at the bottom, shading to lighter ones above. Amber or yellow orange are good colors for background. Work carefully around the edges of your design. Sometimes the design is brightened with the paint. When shaded effects are used or the design brightened, the paint must be allowed to dry several hours before the final coat is applied. Sometimes even three coats of color are applied. The color should go thru to the back, if it does not, paint the inside of the shade likewise.



CHAPTER XIII

PAINTING WITH LIQUID SEALING WAX

SEALING wax paint is desirable for lamp shade painting because it will not leave a stain nor will the colors blur. A good variety of colors are available enabling one to get a selection of shades, but in your work on lamp shades you will need mostly the following: Amber, golden yellow, rose pink, lilac, dark coral, azure blue, jade green, canary, and white. Every color must be prepared in a separate container so you will have to have a number of small screw cap jars, depending upon the number of colors. The colors are dissolved in denatured alcohol. Break the sticks of wax into very small pieces; the smaller the more quickly they dissolve. Place into a jar and cover scantily with denatured alcohol. Put the cover on the jar and allow to stand. The average time for dissolving is about 24 hours. The paint should be the consistency of cream, if too thick add more alcohol, if too thin leave the jar uncovered to permit alcohol to evaporate. Stir the mixture before using. Sealing wax paint can be mixed to obtain any desired color. This may be done by combining any two colors that have been dissolved. Use a stiff brush to apply and permit one coat to dry thoroughly before applying another. Do not have the color too heavy so that it appears opaque; hold up the shade to the light while working to make sure the light shines thru the color. This is very important. Sticks of sealing wax can be purchased at your local stationery store at 8c per stick for the small size, 15c for the large.



CHAPTER XIV

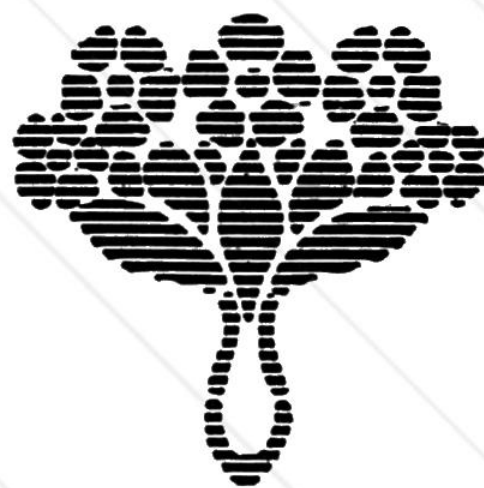
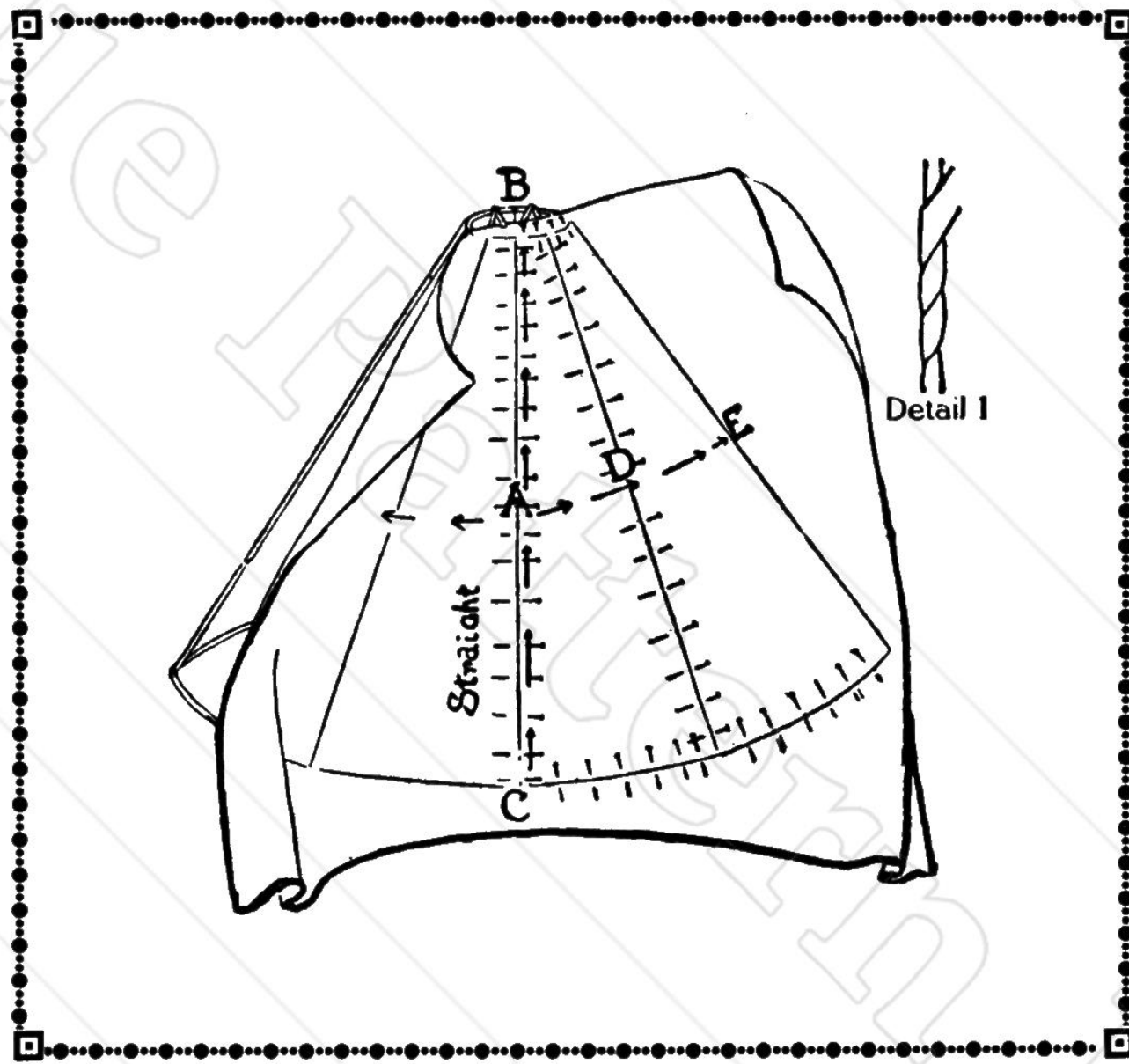
DIRECTIONS FOR MOUNTING LINEN SHADES

THE first thing to do is to wind all the bars of your frame with seam binding. See detail 1. Wrap around wires tightly, sewing or pasting the ends in place. Next stretch the linen on your frame in the following way: Pin center of the linen to the center of middle wire on outside of the frame. Pin it all along this center wire from top to bottom, with the straight of the goods running the width of the shade as indicated by direction of arrows in illustration. Stretch material very tightly and smoothly. Stretch material now to the next wire, pinning first at center and then all along the wire. Pin it also closely to round wire at top and bottom of the frame as shown in illustration, marked B-C. Repeat this at each wire, always be careful not to get any wrinkles in the linen. Half of the frame can be pinned at a time, the material cut and the other half pinned up in that way.

When it is all pinned you start to sew the linen to the wires, commencing first at the top and bottom rings and then all along the upright wires. Remove all pins next and cut away surplus or overhanging linen. The ends of the linen should be turned toward inside of the top and bottom rings holding them down with a little glue. After this is completed your shade is now ready for a coating of shellac. It is best to put a large newspaper on your table and with a wide brush apply the shellac inside and outside. Let it dry for an hour. While you are waiting for the shellac to dry you can be planning your decoration or cutting out your crepe paper pattern and planning how you wish to place it on the shade. Use a light but strong glue to paste on a crepe paper design, and apply to back of the paper, drawing the brush with the grain of the paper and not across it. Cover the surface carefully, especially the edges. Now put the design in place on the shade, being very careful not to stretch the crepe paper. Make certain that it is pasted all over, so that it will be securely fastened. Press the design down with a soft cloth to prevent color from coming off on your fingers and soiling the linen. You can again apply another covering of shellac over the entire outside of the shade after the crepe paper design has adhered firmly. Further on we explain how to tint your background.

B.—For crepe paper designs it will be necessary to select a design which you think will make a pleasing shade. You can purchase crepe paper designs at your local department or stationery store and 5-10c store. They cost about 10c to 25c and on each folder you receive enough design to make three or more shades.

C.—For a painted design of your own this must be applied after the linen has been stretched over the shade.



CHAPTER XV

HOW TO APPLY CRYSTALLINE

THERE are various ways to use the crystalline. Several colors of crystalline are to be found on the market. Purple, amber, blue, yellow, etc., and one is afforded the opportunity of even using the colored beads to correspond with color in your design. Sometimes colored crystalline is used all over the shade and the use of this is more or less a matter of taste. Crystalline can be applied inside as well as outside of the shade although we recommend only the outside be covered. Different mediums can be used to hold the crystalline, for instance varnish, shellac or the amber sealing wax paint. Apply the medium to one section of the shade at a time and when it becomes tacky, shake on the crystalline, preferably from a salt shaker. The crystalline can be put on thick as the surplus will fall off. After you have the entire shade covered set away for 12 hours, and then trimming, braid or fringe may be added. This will always add to the richness of the shade.

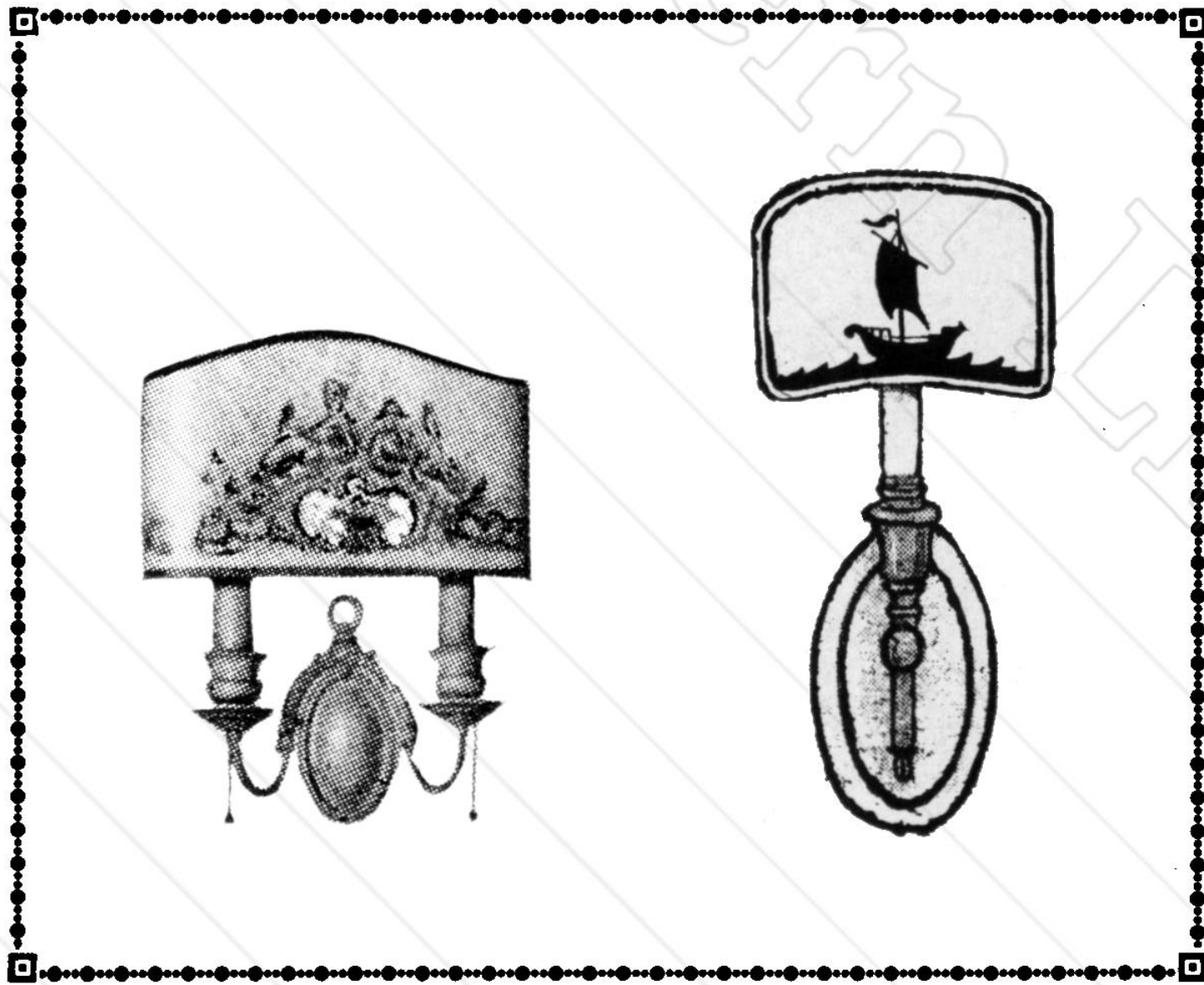


CHAPTER XVI

FOR BEDROOM

WALL shields are always popular and are used in many places in the home. In bedrooms where they are now using only wall or side lights, one can easily make use of three or more. For a bedroom the color of the shield should be made in contrast with the decoration of the room.

If the room is tinted in blue the shade should be in pink or rose. If the room is in tan or gray use pale blue. Select a dainty design for a shield for bedroom side light—a small spray of wild roses or similar. Do not use anything in dark colors here. Crystalline will soften the effect.



CHAPTER XVII

FOR CHILD'S ROOM

PRESUMING you have a suitable base, select a frame that will fit it properly. Supposing your frame was 14 inches wide and about 8½ inches high, you would require ¼ yard linen. Here we employ a juvenile subject for a design, possibly a crepe paper pattern showing children at play, animal figures, etc. Here sometimes the design can be placed at the bottom of the shade the entire upper half being only tinted and finished in crystalline. Use bright colors, such as orange, red and yellow.



Very Appropriate Design for Juvenile
Shade for Child's Room

CHAPTER XVIII

LARGE TABLE LAMP SHADE

HERE we can use a good floral design—light and dark roses make a good design and the shade can be finished off with $\frac{1}{4}$ -inch gold braid. In using a floral design one can very nicely use a paneled frame, consisting of 4 or 6 panels. Designs can be placed on each intervening panel and the other panel left plain and tinted. The background in the panel containing the design should be tinted in light colors while the remaining panels can be colored in a darker tone. Here again braid can be used but in addition to showing the braid only at the top and bottom, sew it also along each upright wire dividing the different panels.

There are so many designs now available which can be adapted to lamp shade work that one should not have the least bit of trouble in finding the subject you wish to use on your shade. Hot iron paper patterns, crepe paper designs and Campana's books—Decorative Designs—No. 1, 2, 3, 4, 5, 6 and 7, offer an endless amount of suggestions and motifs for paper or linen lamp shades.

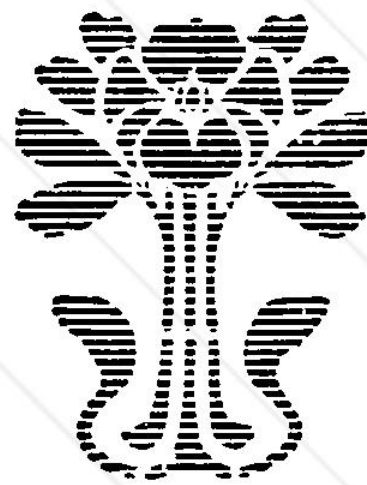
For table-lamp shade, large roses applied all over filling the shade make a striking effect. I suggest a good deal of color for table lamp in opposition to library shade where color should be subdued and gray. List of colored studies sent free by this author.



CHAPTER XIX

HOW TO MAKE SILK, CHIFFON OR CHINTZ LAMP SHADES

THESE are by far the most exquisite and luxurious of all lamp shades and require a good deal of patience, careful study and planning to make. One can purchase the very best quality of material for these shades and yet again when one is the possessor of some left-overs of the right color from hanging or cushions or from old evening frocks these can be used to good advantage thereby minimizing the expense. However, when materials must be bought, watch for remnant sales and try to select material in color that will harmonize with other textiles in the room where the shade is to be placed. Buy the corresponding fringe ruching or braid at the same time so that you have all the material together.



CHAPTER XX

SELECTING THE FRAME

USUALLY when one decides to make a shade, the lamp base already has been purchased and in writing these instructions it is always to be assumed that the lamp shade to be made is for a base we already have. Therefore, the first, and in some respects, the most difficult step is to procure the right sort of frame. Begin then by studying your lamp base and thus determine what size and shape of shade its height and contour demand. Of course a lamp may look well with shades of more than one style but there are two general rules governing height and diameter which will be found of great assistance in arriving at a decision.

They are as follows:

1.—The bottom diameter of the lamp shade should be two or three inches more than the height of the exposed portion of the lamp.

2.—The height of the shade including the fringe, if used, should be a little more than one-third the height of the lamp. Note the latter does not include the electric bulbs and sockets, but only that part of the lamp exposed when the shade is in position.

3.—In purchasing the frame for the shade be careful to select it with a proper fitting. A large shade is used with a fixture known as a "2 light cluster" and for this the frame must have a "washer" in center of top. Where the shade is to rest on the electric bulbs the frame at the top has an additional center ring and such frame is known as the "candle ring frame." A similar frame for a single bulb also is fitted with a clamp, this clamp being pushed down on the bulb, the clamp spreading and holding the frame firmly. When purchasing a frame for wall side light remember that if your wall fixture is a double bracket, your frame must be fitted for it and must have two clamps so that it can be firmly clamped on each "candle" of the wall fixture. Many of the department stores in the larger cities carry a large variety of frames and ordinarily even the largest frame for shades made today can be bought for less than \$1.00.



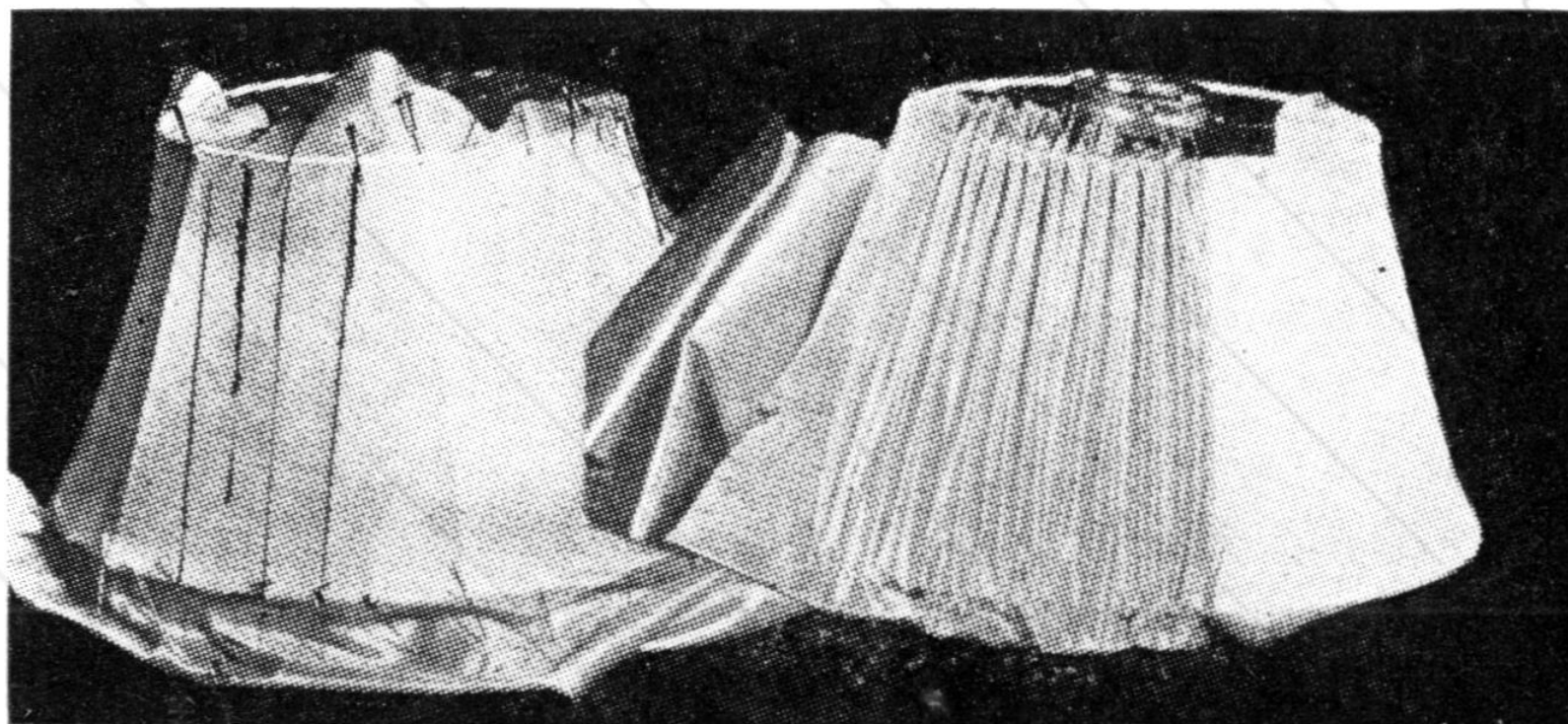
CHAPTER XXI

COVERING THE FRAME

HAVING secured the frame, all wires must be tightly wound with inch-wide strips of silk used for lining, (see illustration on preceding page), turning in the upper edge as the work proceeds, so that no raw or ragged edges will be visible, and sewing the ends securely. Wind the upright wires of the frame first, starting at the top. Be sure to wind the strips tightly and secure fastenings of the ends. These covered wires are the foundation to which the lining is sewed and should it become loosened the entire fabric would pull away. A strip not more than three-fourths of a yard in length is the best to use and easiest to handle. As the end is neared, join it to another strip, making a bias seam.

Make the Lining in Sections

Next comes the interlining or inside lining of the shade. As this is put on before the outer lining it is a very important feature and good judgment must be used as to color of the interlining to get proper effect when outside lining is over it. It will sometimes require several thicknesses of very thin material to obtain the correct and proper color effect when the lamp is lighted. A very good combination is an interlining of gold-colored brocaded silk, woven on a rose-colored warp. The outer covering can be plain gold color, completely hiding the interlining, but when the lamp is lighted it gives a wonderful pinkish-gold background.



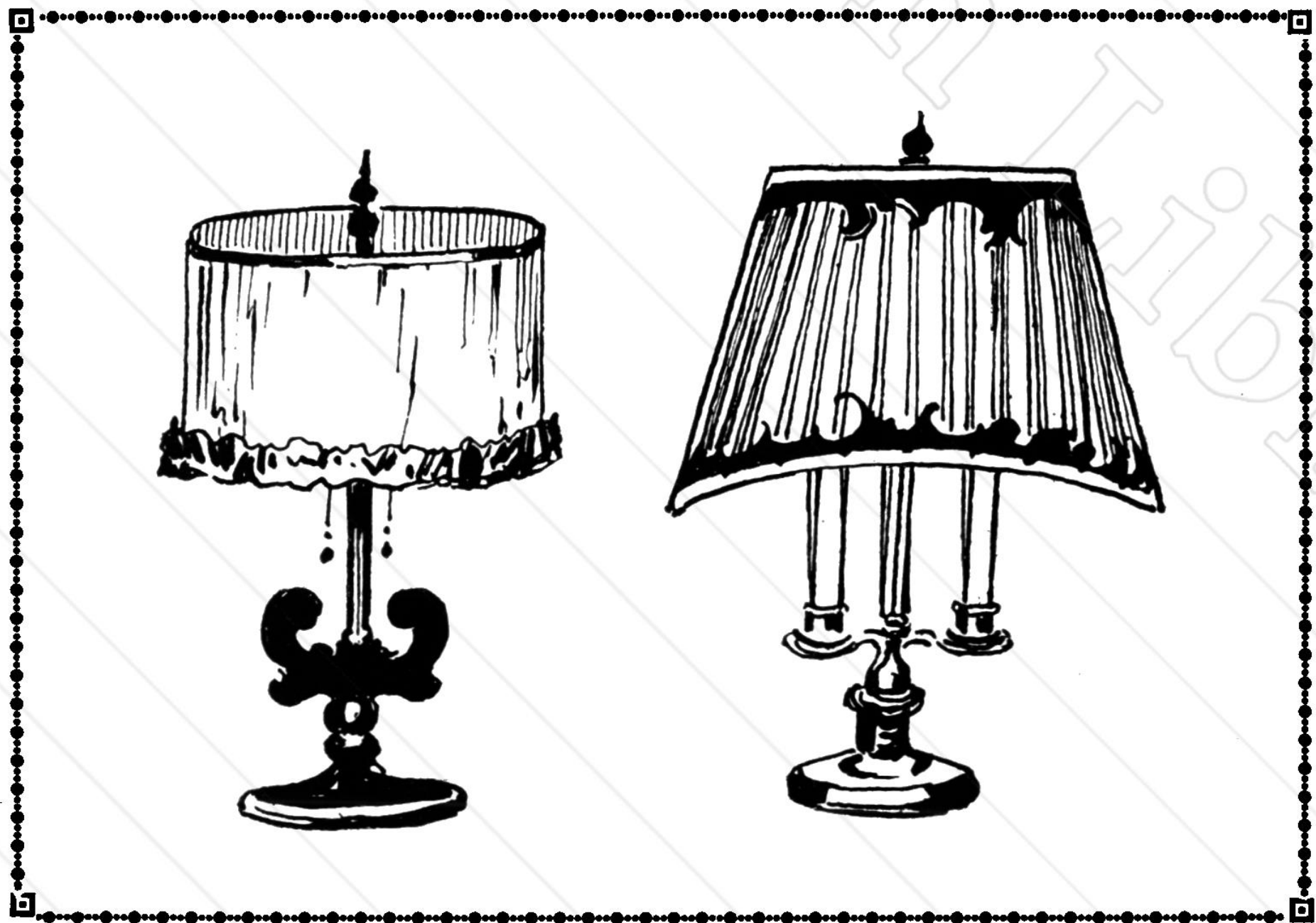
This shows how inner lining is sewed on.

This shows how outer lining is sewed on.

CHAPTER XXII

MAKING A SHIRRED OUTER COVERING

ALLOW a length of fabric equal to one and one-half times the circumference of the bottom ring of the frame and after seaming the ends together, divide into six equal divisions. Mark these divisions at the top and bottom with pins. Run a draw or gathering string in either edge of the material. If you have the ordinary frame it will be found to have six upright wires. Pin the covering now to these at points where the six divisions are marked. Now pull up the gathering strings and distribute the fullness evenly, securing it with pins every half inch or less, first around the top and then at the bottom. Draw the silk very tightly when pinning around the bottom and be certain that the folds run vertically. Sew firmly to the wires, trim the edges close, and the shade is ready for the final work.



CHAPTER XXIII

WHEN THE OUTER COVERING IS PLEATED

IN THE plaited covering as well as the gathered one, allow a length of material equal to one and one-half times the circumference of the bottom ring. Sew the ends together. Divide now into equal division, the same as in the frame and mark these at the top and bottom with pins.

To apply now to the frame lay the seam over a rib or upright wire of the frame and lay in a pleat at the top, covering the ribs. Also pin in place the opposite end of the material and pin at intervals around the frame so that you will be assured the material will fit properly. Begin at the left and work toward the right. Lay in the first pleat at the bottom a bit less deep than at the top and then pin in place. Repeat these pleats in the same way and same width around the first section of the shade, remembering to pin the pleat at top and bottom. As the frame is mostly always narrower at the top, it is necessary to make the pleats a little deeper at the top. However, if the top of the frame is unusually narrow it will then be necessary to shape the fabric. One of the most important points to remember in the construction of a well-made shade, is to lay these pleats with exactness. Pin some 10 or 15 pleats in place at the top and then sew these securely to the bound edge of the frame. Then lay in another section of pleats the same way until you have covered the shade entirely. If you find that your pleats are not running straight, take out the pins and adjust until every pleat is even and equal in width. It is also important that the pleats be held taut, otherwise your shade will look amateurish. See illustration on preceding page.

If the outer covering is plain instead of shirred, trimming must be applied along vertical wires to hide the joinings of the panels.

CHAPTER XXIV

MAKING A ONE-PIECE LINING

AS MENTIONED before it is better not to make a one-piece lining unless your frame is nearly vertical. The best method is to first place a piece of paper around the outside of the frame. Run pins over and under the wires or ribs to hold paper in place. Also pin the top and bottom edges. Cut the paper the shape of the frame, allowing about one-half inch surplus at the top and bottom for seams. Now you can remove the pins and you will have a pattern which can be used for lining. Cut out a lining of china silk in cream or pale yellow. Yellow tones are practical because they give a mellow, soft light and as a rule, a good reading light. Do not use too bright a yellow. A lining of this kind is applied on the inside of the frame and after all the wire have been bound and the outer covering sewed in place. Even though it covers the ribs from view, it is necessary to wind the ribs with silk to make it possible to sew the outer coverings to them. To apply the lining it is easier for the amateur not to sew up the seam but to place one end of the silk to the outside of the shade at the top. Pin to the rib at the top and for convenience pin to the bottom edge over the outer covering. Sew the lining on the right side of the frame all the way around the top. Then take out the pin at the bottom and turn the lining over toward the inside of the frame. This will give a neat finish at the top, hiding all the stitches.

Now stretch the lower edge of the lining over the bottom of the frame up onto the right side and turn in the edges. Pin in place and then overhand in place. Be sure in doing this that the lower edge is kept taut so it will not bulge in the center. Pin in place for a section and sew it. Be sure the grain of the materials is going to run in the right direction. If you have pinned this at intervals in the start you will have no difficulty. Then there remains but to sew up the seam of the lining. This should be done over a rib where it will not show. Turn one edge over the other and overhand neatly and keep seam in line with the rib. Rose, gold, amber and light tones of yellow and orange have the greatest warmth and cheerfulness when under light. In cases where the outer covering is of some non-luminous color it is advisable that this be of silk gauze georgette, etc. With a heavy interlining of silk of the above colors. Before combining two or more colors in a shade, try the effect over the light, as sometimes unexpected results are produced by using several colors together.

CHAPTER XXV

FINISHING THE SHADE

UNTIL recently braid and fringe were used almost exclusively for silk lamp shade, and while still used on parchment shades, other ideas have been adapted to the finishing of silk shade. One of the prettiest is the picot edge, which is suitable for chiffon or silk and give a very good effect. Chenille is sometimes used successfully on heavy silk shades. Quilling or ruching is another popular finish and in illustration No. 10 we show an interesting finish which has a shirred puffing of self material. Ruching may be made of picot edge or frayed edge material or of ribbon.

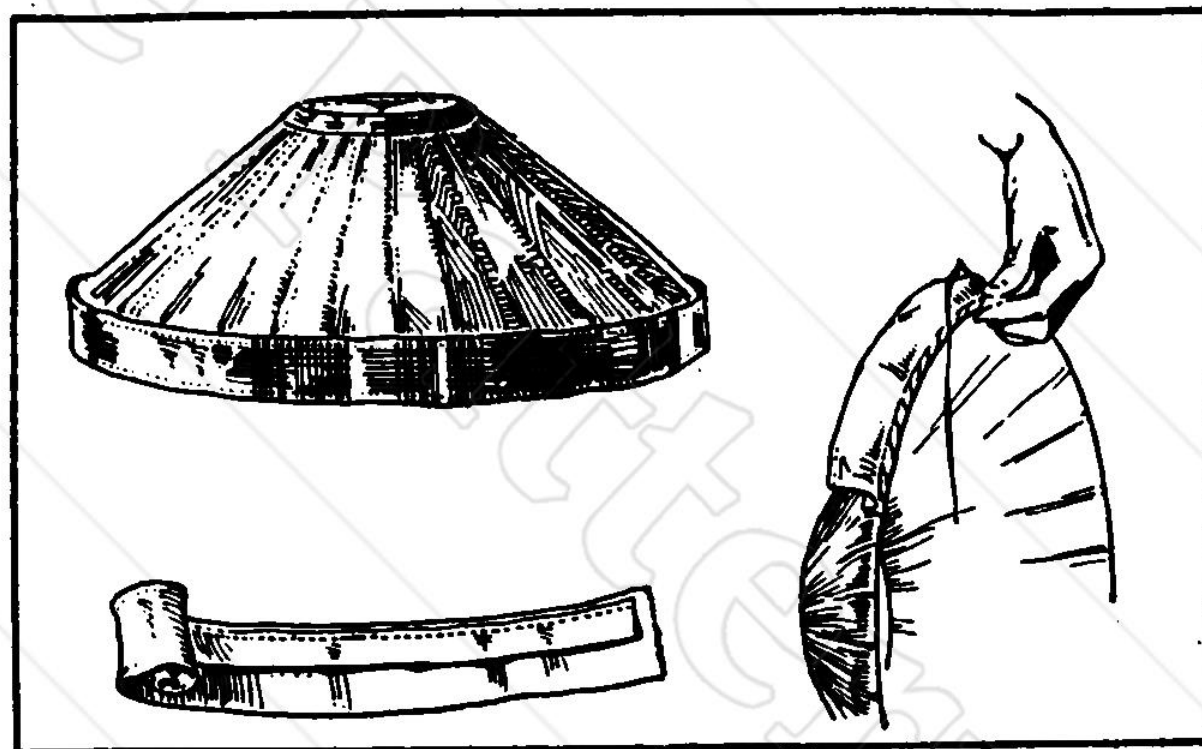
Two-colored fabrics may be used together so that bits of color show under the pleats. The strip should be about one inch wide and



more than three times the length of the finished product. Fold it as shown in illustration and pin into position. Run a line of machine stitching thru the center, pinch and tack the front pleats about half way between the edges and the center. The ruching should be sewed on the edges of the shade at about the line of the machine stitching. Another trimming suitable for a bedroom lamp shade is the double ruffle. The strip should be twice the length of the finished dimension. Ribbon can be well used for bindings and shirrings. Many pretty two-tone ribbons are now available, and those with occasional spots of gold and silver, are especially attractive. Chiffon lamp shades completed by a fold of chiffon, in place of the customary fringe are both unusual and attractive. If the shade is made of yellow and flesh color with a lining of cream-colored silk, a fold of the flesh color, for example, in place of fringe, is most effective.

The joining of the fold to the frame may be covered by a narrow chiffon band of a fold of silk, or again a selvage edge may replace

a fringe, see illustration No. 12; a straight strip two or three inches wide is placed around the frame with the selvage at the bottom, while the upper edge is turned into a fold to make a neat finish. Many lamp shades are made artistic by the addition of the new popular silk floral ornaments. These can be purchased at the millinery department of all department stores. Ordinarily one is all that is necessary and it is placed in a position on the shade where it is most readily seen.



Showing how to make the selvage edge.



CHAPTER XXVI

CHIFFON SHADE

CHIFFON lamp shades usually have three covers, the inside lining of silk, the interlining and the outside layers of chiffon. With these three layers, very soft color effects may be worked out. To begin with all wires of the frame should be covered or wrapped with silk bindings or strips of silk. In working pin in many places, usually only $\frac{1}{2}$ inch apart. Each layer should be entirely pinned to the wrapped frame before starting the sewing to allow for rearranging if it does not appear right.

The underlining is applied plain, the interlining and outside chiffon is pleated in $\frac{3}{8}$ -inch pleats about $1\frac{1}{2}$ inches apart. By gauging the inner lining carefully, it serves as a guide for the outer chiffon is pleated in $\frac{3}{8}$ -inch pleats about $1\frac{1}{2}$ inches apart. By each pleat points to the exact center of the top ring.

Start now to underline the pleats by sewing at the bottom ring, and work upward to the top ring. The underlining is put on plain, leaving $\frac{1}{2}$ inch margin at top and bottom. The best effect is achieved by turning back and whipping again before trimming the edge.

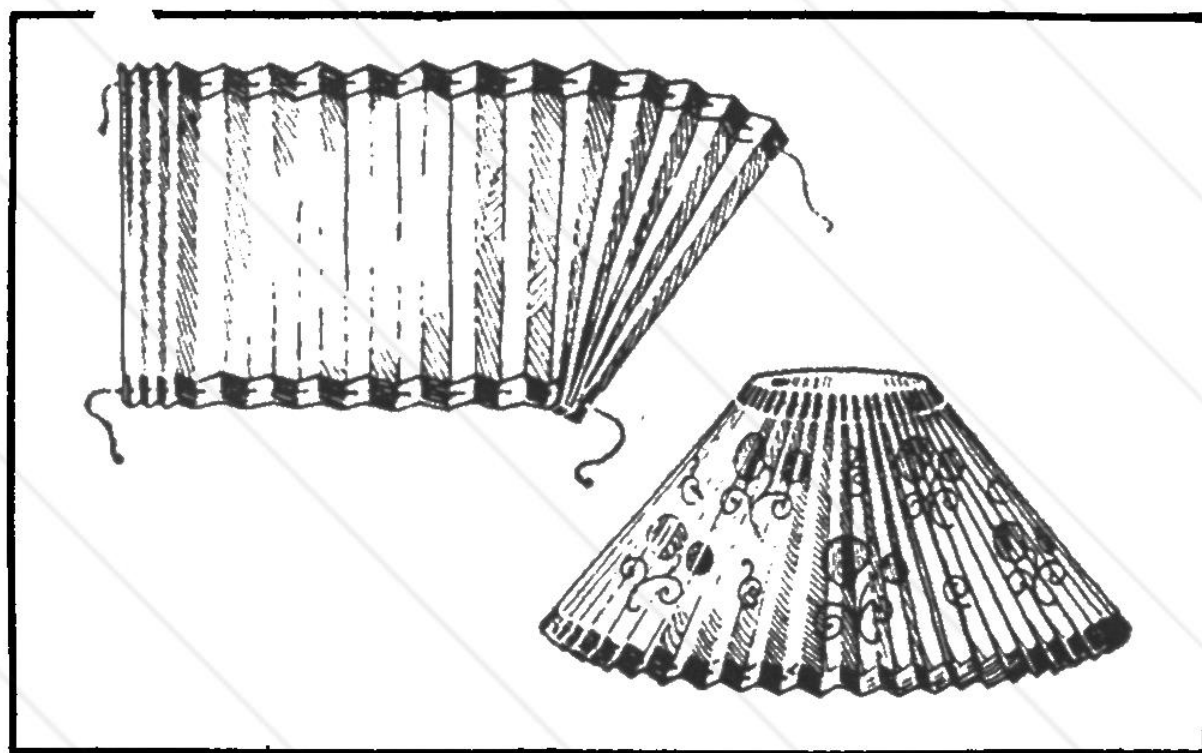
To make this interlining, pleat as stated heretofore, pinning frequently. The outer layer is applied in the same manner as the interlining. A plain unshirred lining is to be preferred because it best reflects the light. In choosing or selecting a color this should be kept in mind, because dark tones do not reflect light. White is the best reflector but ivory or pale yellow is softer in effect.

CHAPTER XXVII

ACCORDION PLEATED SHADE

A SMART type of lamp shade that is popular and easily made is for accordion pleated shade of glazed chintz. It is suitable for almost any type of lamp, provided the correct pattern is chosen. We illustrate (see illustration) here a plain glazed chintz shade. The top and bottom is bound with a $\frac{3}{4}$ -inch ribbon. The color of the ribbon should be the same as the brightest color of the chintz. The total length of the material before pleating is one and two-thirds times the circumference of the lower ring. The chintz is cut $\frac{1}{2}$ inch longer than the side wires of the frame and the 1-inch ribbon turned over the edge $\frac{1}{4}$ inch and machine stitched, then turned back over the chintz and stitched to make a $\frac{3}{4}$ -inch band.

The pleating is $\frac{3}{4}$ inch and may be done with a flat iron, but do not use an iron more than warm otherwise you will destroy the glaze on the chintz. Press the pleats together and make a hole for the draw cord by pushing an awl thru the pleats at top and bottom. The draw cord may be of silk cord to match the shade. The shade may now be adjusted to fit the frame and tacked to it. This requires care and patience. The inside edge of each pleat is firmly sewed to the wire shade which, of course, is first wound with tape as is described in preceding pages. Care must be taken to stitch the edge an equal distance from the top of the frame when sewing each pleat so that the top will be level. Sewing is only necessary at one edge, as the cord will hold the shade at the other.

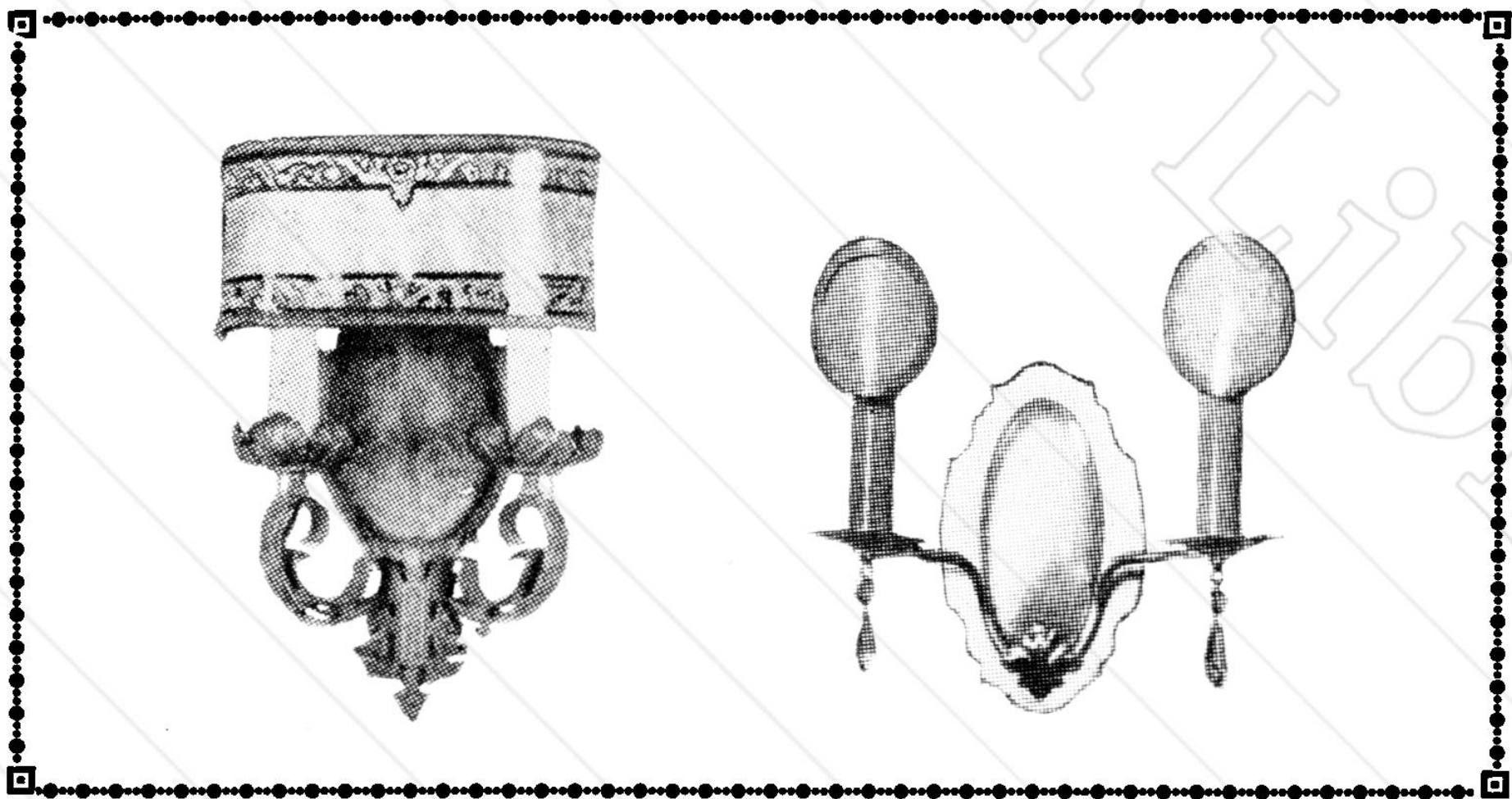


CHAPTER XXVIII

SIDE WALL LIGHTS

SHIELDS may be made to cover the individual bulb or the two arms of a fixture as shown in illustrations. If the uses of a room, or the entrance to it are such that the side brackets are viewed from the side and not directly from the front, individual shades are better than shields. Double shields may be made that bend back far enough on each side to hide the bulbs completely. It is generally conceded that shields allow more light to be diffused into the room than shades, for the light is reflected back directly on the wall, which in turn deflects it over the room. These shields may be round, oval, square, oblong, or any well designed shape that harmonizes with the fixture on which they are used.

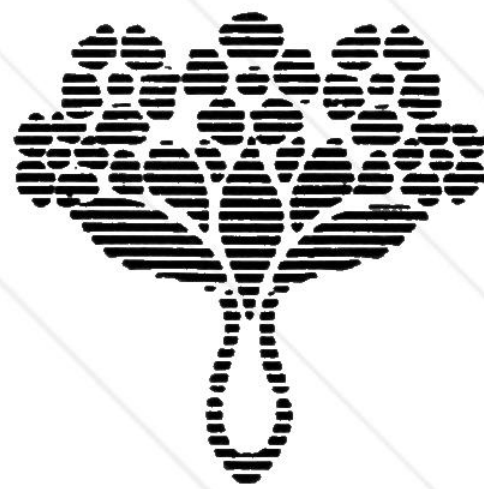
If you wish to make small shades, screens, bed lights, etc., follow the general manner as lamp shades.



CHAPTER XXIX

ORGANDY LAMP SHADES

LIGHT pink and rose organdy are used for this shade. Line with pink china silk. Cover the outside with two shades of organdy, the rose on top of the light pink. The ruffles are 3½ inches wide, cut straight and picoted at both edges. Allow one and three-fourths times around the frame for each strip of ruffling. Gather each strip in center, fold over and sew to edge thru fold, one above the other. Finish the uprights and top with narrow pink and blue rosebud trimmings. Pink and organdy roses are placed at the base of each upright and also between them. To make the roses, take a strip of organdy 10 inches long and 1½ inches wide; fold in half lengthwise and coil around, catching with several stitches along the raw edges. Squeeze the roses between thumb and fingers to flatten them.



CHAPTER XXX

CRUMPLED WRAPPING PAPER SHADE

TAKE ordinary wrapping paper, crumple it in your hand, smooth it out and dip into a cold water dye any color you wish. Let it dry, then paint with melted paraffine, using a large brush. Now iron it with a warm iron and put on a coat of white shellac. Cut the paper to fit your wire frame, which frame should first be painted with silver paint or with oil colors and enamel mixed to match the color of the paper as nearly as possible. Allow half an inch overlap for joining which is fastened neatly with small wire shanks. Attach paper to top of frame first, then bottom, with over and over stitches. Bind the edge with ribbon.



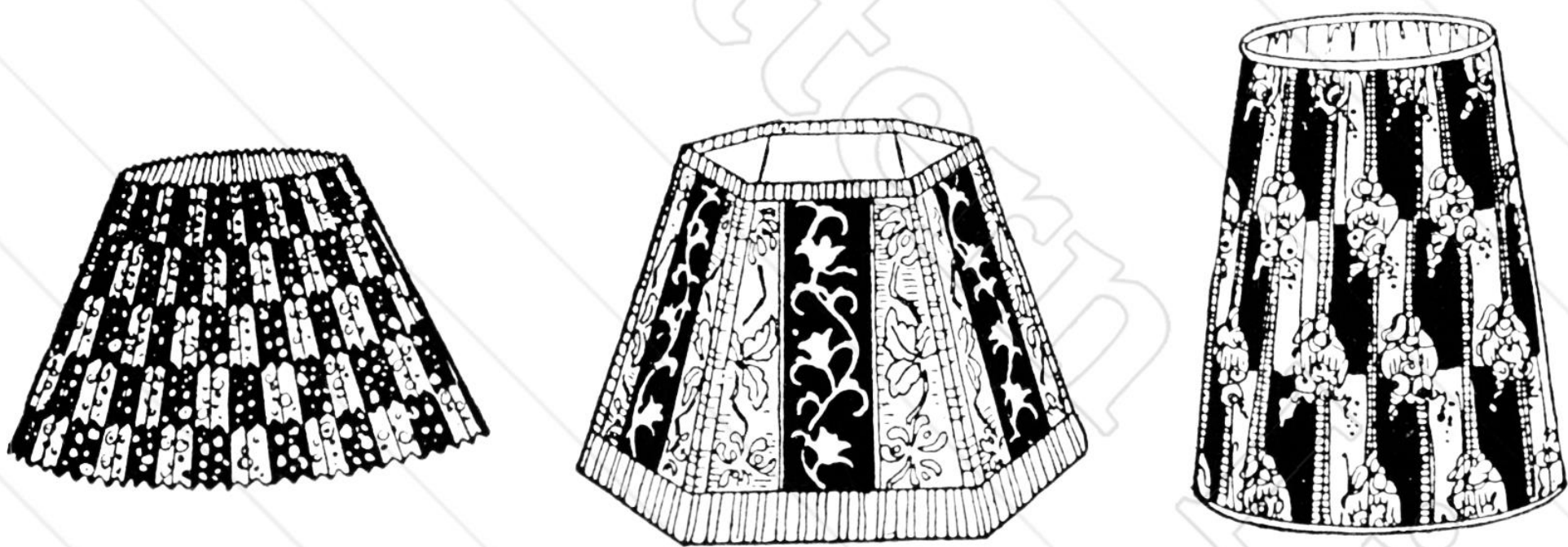
CHAPTER XXXI

MARbled PAPER LAMP SHADE

FOR this lamp shade water color paper is used, and the process of marbelizing the paper is simple. It is best to experiment a little with ordinary wrapping paper first so as to become acquainted with this process. You should have four or five ordinary house paint colors or printers ink colors. For the best effects use bright colors: red (vermillion or scarlet), blue (ultramarine or cobalt), yellow (deep yellow or Naples yellow), green (any bright green) and purple (mauve or violet). Dissolve a little of each of the colors in turpentine, placing each one in a separate saucer. You next will have to get a pan full of cold water, but if your paper pattern of your lamp shade is too large to fit the pan you can cut it in two and later glue together. Now with a knife take up some of the blue color and drop into the water and follow with each color the same way. Some of the colors spread over the surface, others remain in separate floating drops. With your knife stir vigorously and at once drop the paper onto the surface of the water. The design is fixed upon it immediately so lift it up at once and lay it aside painted side up. The more rapidly you work the better the design. Do not judge the result at once, for wet paper is always darker than dry and you do not fully see the color or pattern until it dries. When it dries you can repeat the operation dipping over the first design. An endless variety of interesting effects may be procured by redipping and using different colors of paint. When you have finished coloring the paper and it is perfectly dry, sew or fasten to the lamp shade frame in the same way as explained in crumpled paper shade and finish the edges with velvet ribbon of contrasting color.

Then turn the upper edges out over the top wire and sew as at the bottom. Be careful to see that the folds or gathers run straight and that the lining is as tight as possible. The folds will have a tendency to slant upwards, which must be corrected. When the lining is placed outside the wires, turn it back over itself at the top and bottom and sew outside of the frame. After the lining has been applied, turn in the edges of the outside material and sew it to the outside of the bottom wire. Use care to fasten it securely to the top wire.

The same precaution in reference to stitches should be taken when working on the top as on the bottom of the shade. The next step now is to sew or glue onto the outside edges braid or ruching which will finish off the shade and also hide the stitching. This can be run around the bottom and top as well as in upright manner as shown in sketch "D." When the shade is completed, the lining should be tight and it should be laid in straight fold, the outside appearance the same and a neatly finished appearance given to the shade by the lining being turned back over the wires at the top and bottom, and the



Illustrating a few styles of cretonne shades.

outer material so placed that its turned-in edges come to the exact outer border of the top and bottom of the shade.

The same method as illustrated here can also be employed in making the foundation of the more ornate shades. Variations are added according to personal taste. We illustrate several ideas of shades made up with cretonnes. For the most artistic colorings "Puritan" cretonnes are best to use. Most every department and dry goods store sell them. We might add also that cretonne can be covered with plain crystalline the same way as the linen shades. The cretonne is given an application of varnish and when this becomes tacky the crystalline is rolled on the shade. Note also that telephone screens, bed lights, etc., can be very nicely made up with cretonne covering. Especially where one is not familiar with painting or drawing, will cretonnes provide the proper coloring for the shade that is to be made.

We wish to mention here also that any kind of printed fabric can

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We wish to mention here also that any kind of printed fabric can

be easily applied over parchment. To do this we must have a cut-out pattern of the parchment paper to fit your rings. You will recall we explained heretofore that in parchment shade making, only upper and lower rings are necessary. Lay the printed fabric flat on a smooth table and over it lay the parchment pattern. Draw a pencil all around—use a soft pencil or a colored crayon so that the line can be seen. When you have this, cut the printed fabric along the lines and you will have a piece the same size as the parchment pattern. You will now need some strong glue, and with a brush cover the entire surface of the parchment and lay the colored fabric on it, smoothing it down carefully so that there will be no bubbles. The entire pattern is now sewed to the rings, the same way you sew the parchment paper to the rings, as explained under parchment shades. It is then finished up with shellac, crystalline and braid. It may be found just as easy to first mount the parchment paper to the shade then cover with the glue and lay on the fabric and complete in the regular way. When held under the light you will have a very colorful shade.

As in parchment shade making, you do not require a frame, just the top and bottom rings are needed.

A parchment shade with silhouette figures and trimmed at edge and side with china silk or georgette makes an attractive shade. We explain the methods of making these as follows:

Cut out the silhouettes from black paper and glue on the parchment paper at suitable spaces. Have strip of silk or georgette about 1 to 2 inches in width, depending on size of the shade. Arrange this around the lower edge first, laying evenly in small tucks. Apply glue along bottom edge for a space and then continue to lay the tucks all around the edge. This is done at the top edge in the same way, and also at intervals of two or four spaces in upright manner, separating the silhouette figures.

A simple way to make a pretty silk shade is to cover a frame entirely with a colored silk, drawing it smoothly and taut. Then cut off all superfluous silk and treat the silk with shellac, giving it at least two coverings. If you wish, you can draw any outline of a design thereon and then paint it in oil colors. Anything that can be painted on paper can be painted on silk, providing the silk is treated.



Two cretonne shades in which the design has been outlined with plastic paint.

CHAPTER XXXIII

PAINTING A SHADE WITH PLASTIC PAINT

A VERY attractive shade which is easily assembled can be made in the following way: Purchase your lamp shade frame, a piece of colorful cretonne, preferably floral figures, and several tubes of the plastic paint and a package of cones. If you are not familiar with plastic paint we will say that this is a heavy paste color which is applied to fabric thru a small paper cone, usually to make a raised outline around the design. As plastic painting is an entirely new art, you can write the publisher of this book for information concerning it. The paint is sold in tubes in several colors at about 35c to 50c per tube. Paper cones are 15c per dozen. The easiest way is to mount or sew the cretonne on the frame. Do this the same way as explained on previous page on cretonne shades. You can then start to apply the plastic paint, using a red, green or white color. Squeeze out a good part of the color into the cone, fold the top of the cone over and cut off the tip of the cone. The finer the opening in the cone, the finer will your line be. You can quickly judge this for yourself. Squeeze the color out of the cone around the design making a complete outline. If your hand tires lift up the cone quickly, otherwise you are apt to get color onto parts you do not wish to outline. Keep on until the entire design has been outlined. If you wish, you can dust on some dry bronze powder in gold or silver and this will give very pretty effect. Do not use bronze powder containing oil or paraffine as it will be difficult to remove the surplus powder. With the dry bronze powder you can quickly remove any surplus by tapping the fabric from the inside of the shade. The shade will now have to be set away one or two days to permit the color to dry thoroughly. You can then glaze the material by covering with dammar varnish, or you can add crystalline beads as explained heretofore.

Take a silk shade or a linen shade—plain ground. You can fill in your designs which you have drawn on the shade with Textile Colors or Egyptian lacquers, finishing your decoration. You now apply an outline with plastic colors and dust over this line some powdered gold bronze. Enough bronze will adhere to the outline to show a clean, high relief.

Plastic colors can be used in shading a design or a flower, by applying them in long lines. You can use blue, red, yellow, etc., but these colors will look dark when seen through the light. They work better when applied on pillows, table covers, etc., especially on dark velvet or satin which shades offer a good background for a display of light coloring. (See illustration on preceding page.)

CHAPTER XXXIV

PLAIN CREPE PAPER SHADES

CREPE paper is an ideal material with which to make lamp shades. It is very easy to handle as it may be stretched, gathered or pleated smoothly in place and fastened with glue or paste much more quickly and easily than other fabrics can be pinned and sewed. The expense of the materials for a crepe paper lamp shade is very little compared with that of other materials. Silk braids, silk fringe, tassels and small silk or georgette flower trimmings are often combined with crepe paper. They may be sewed or glued to the foundation, as most convenient.

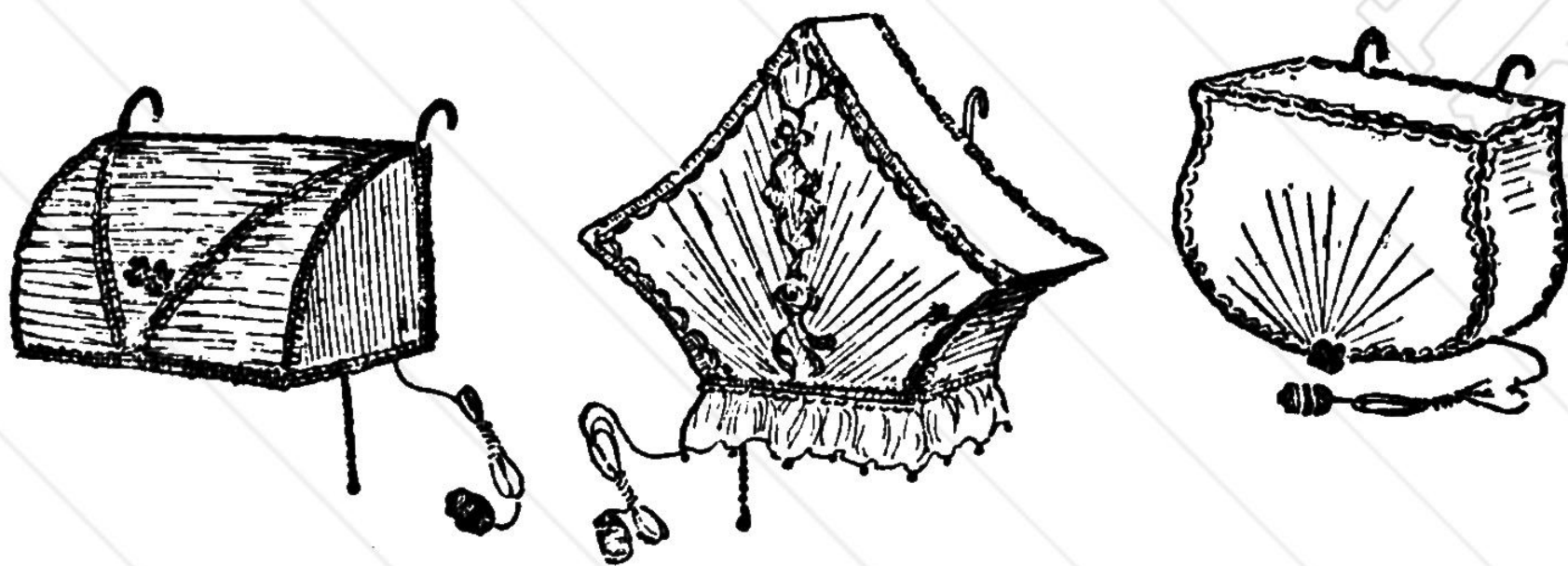


After deciding upon the shape of the shade, wrap the wires of the frame with strips of crepe paper the color to be used for the inner lining. Cut the strips across the grain about $\frac{1}{2}$ -inch wide. Wrap the upright wires first, gluing or pasting the ends of the paper in place. Wrap the same as you would the tape, as explained. Stretch the paper very tightly as it is being wrapped. In wrapping the top and bottom wires, when the upright wires are reached carry the strip of paper back and around the upright wires so that the joining will be neatly covered. Always stretch the crepe paper for the lining thoroughly before pasting it to the frame. Cover the sections separately and alternately. Cut a piece of paper a little longer and wider than the section to be covered. Paste the wires of the section and put the paper in place, stretching it very tightly and smoothly. Trim off the surplus paper, then if necessary turn the edges carefully over the wires, using paste.

After all the sections have been covered, cover again in just the same way, using the same or a contrasting color. The grain of the paper should always be up and down unless the shape of the shade curves or bulges very much, in which case the paper should be put on the frame with the grain across. (See illustration.)



For a shirred shade made of a plain color crepe paper, stretch the paper to its fullest capacity. Cut a strip two inches wider than the height of the shade and once and a half the circumference of the lower edge of the frame. Wrap the wires and make the lining as directed above. Paste the upper and lower edges of one section at a time, and beginning at one of the upright wires, make small pleats in the paper, pressing in place. Arrange the pleats on the lower



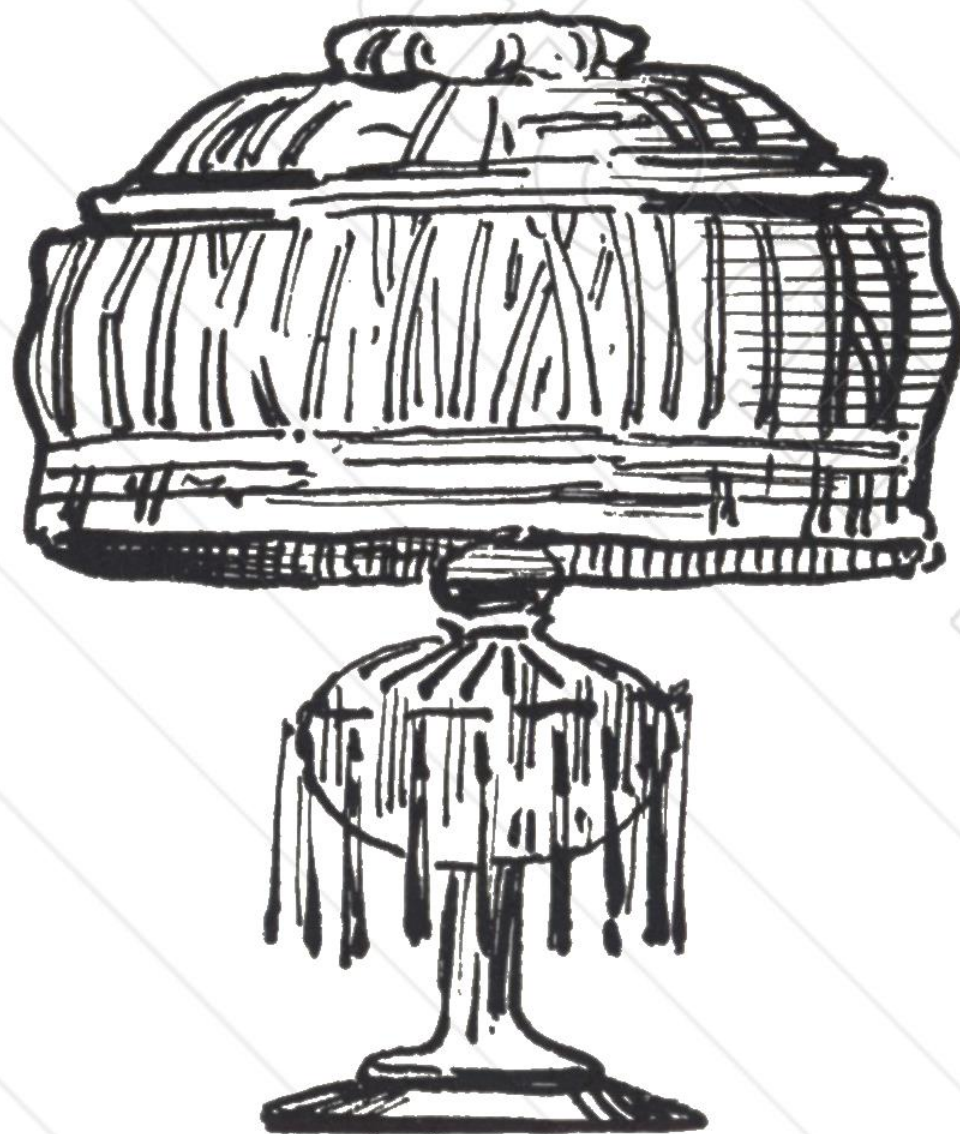
edge first, then draw them up straight and smooth and fasten to the top wire. Continue around the shade, being very careful to keep the pleats straight.

Trim off the surplus paper at top and bottom. Then finish the edges as desired. If decorated crepe is used it cannot be stretched, as stretching will destroy the effect of the printed design. (See illustration.)

CHAPTER XXXV

MAKING LAMP SHADES WITH CREPE PAPER ROPE

CREPE paper rope can be purchased in a variety of charming colors and one therefore has unlimited possibilities of obtaining unusual finishes. Crepe paper rope as a material for weaving is one of the present day developments in lamp shade making and other novelties. It is soft and easily handled and it can be purchased from any department, drug or stationery store. The foundation over which the rope is woven is pliable wire and this makes

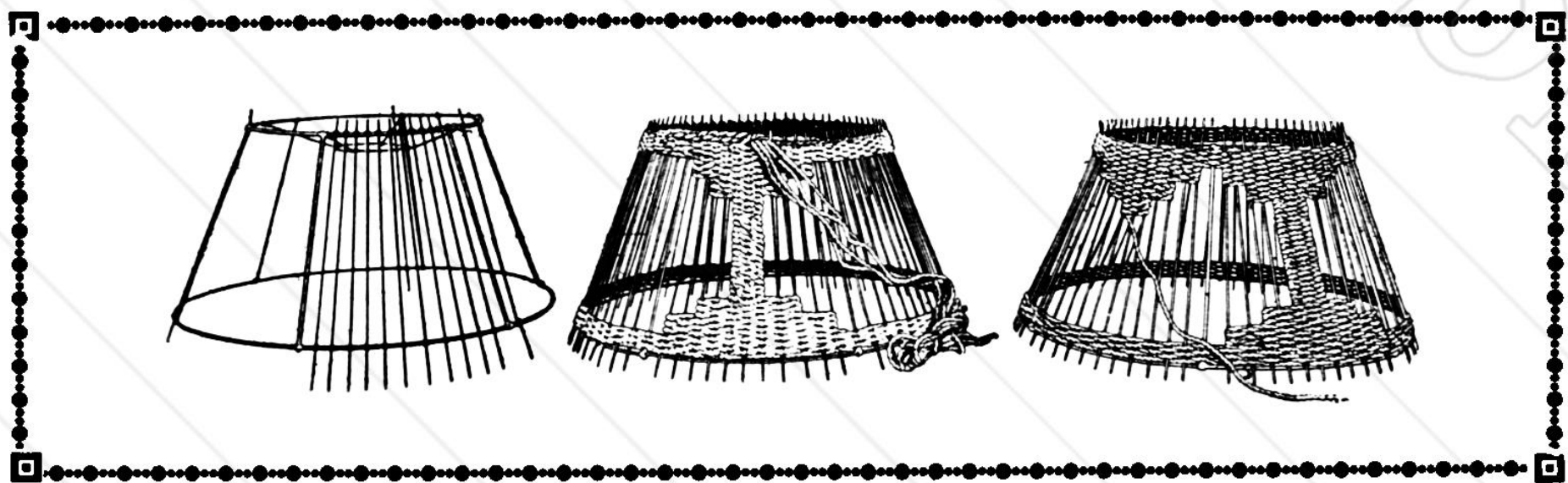


it easy to obtain unusual shapes. Paper rope can be obtained in several thicknesses the most used being $\frac{1}{16}$, $\frac{1}{8}$, $\frac{1}{4}$ -inch. Wire is also needed for this work which can be had in various thicknesses, the most common for this work being No. 7 spool wire, No. 2 size being used to fasten the wires. You can get these at any hardware store. Space does not permit us to describe the making of more than one shape but as one becomes more acquainted with weaving and construction you will be able to design many attractive shades from your own original ideas.

Materials Needed to Make a Paper Rope Shade

You will need a wire lamp shade frame. Between the supports fasten additional uprights of No. 7 wire using regular spool wire in a cross-stitch to fasten. Space the upright wires evenly and let them project about $\frac{1}{2}$ inch above and below the frame. Put eleven upright wires in one space and twelve in another so as to get the uneven number of wires necessary for cross-stitches. Starting just under the cross-stitches made up binding on the upright wires weave around six rows of crepe paper rope, using the wires of the frame itself as well as the added wires.

If you wish to make a design in the shade with colored crepe paper rope it will be necessary then to weave the sections separately as shown in illustration. For this shape count five wires on each side of any one of the wires in the frame and over these 11 wires weave back and forth three rows. Then weave three more rows but only over seven wires; then over the remaining three wires, back and forth until just enough space is left to repeat the same design at the bottom as at the top. Repeat this in all the panels. When they are all complete instead of cutting the rope off use it to continue the six rows in plain weaving. Glue the ends of the rope and tuck into the weaving. Finish both the top and bottom with the four-strand edge. You can then line the panels with any colored crepe that will harmonize with the color of the rope you use in weaving the shade. Usually all the required articles for this work can be obtained from the dealer handling the crepe paper and crepe paper rope. The crepe paper rope is bought in "hanks" or strands and sells for about 25 to 40 cents per hank. A good way to strengthen the shade as well as to give it durability is to shellac the paper rope. One coat soaks into the paper and stiffens it, and second will give it a glossy surface. Necessary materials can be obtained from school supply houses.



CHAPTER XXXVI

COLORS FOR LAMP SHADES DECORATION

TEXTILE COLORS are now used a great deal for painting in designs on light shades of silk, georgette and crepe, but in using Textile Colors the fabric *should not be treated*. They are prepared in liquid form and applied with camel hair brush to the fabric and will not run. It is best to outline your design on the material or to use a hot iron pattern which will give you appropriate designs to fill up with the colors. Textile Colors can not be used on dark colored materials such as black, brown, dark blue, green, etc. After the coloring, if you wish, you could treat the shade preferably with parchment varnish and when it becomes "tacky" apply crystalline. The edges are, of course, finished with braid or ruching just like the regular silk shade. Very striking effects can be obtained and today textile decoration is very popular. Usually these colors can be purchased in bottles of about one ounce of colors at 25 cents. Complete outfits for painting lamp shades are also prepared, selling at \$2.75. Textile Colors can be had in 12 primary colors as follows:

Vermillion	Light Green
Yellow	Dark Green
Violet	Cobalt Blue
Dark Brown	Pink
Light Brown	Gray
Black	American Beauty

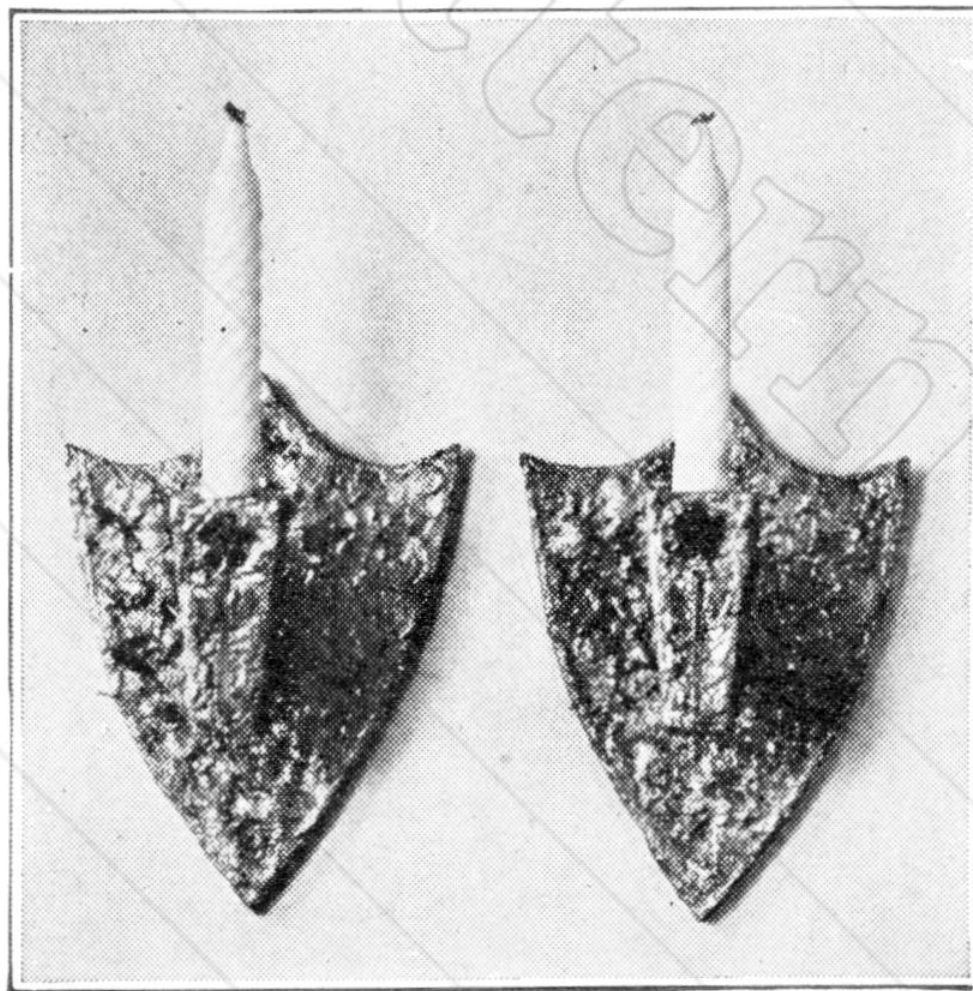
Brushes

For *Textile Color*, *water color* or *Egyptian Lacquers*, use camel hair, Russian sable or any soft hair brush. For *oil colors* use also Russian sable or good bristle brushes. Prices of brushes vary from 10 cents for a small one to 50 cents for a large brush.

CHAPTER XXXVII

PAPER BOARD SHADES

LAMP shades have also been made of heavy cardboard with a design cut out in a fashion of stencil. The whole shade is then covered from the inside, with bright colored fabric or transparent paper and gives a very striking effect.

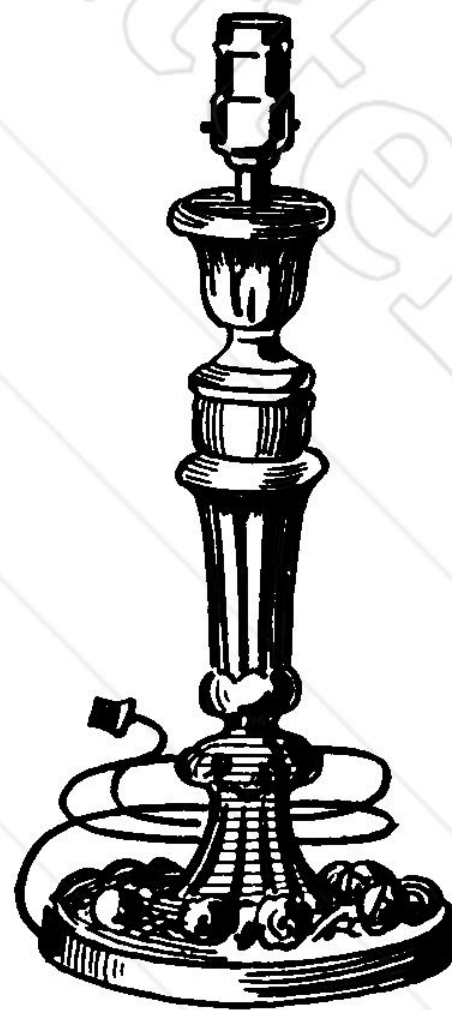


A Unique Shape for Candle Shades

CHAPTER XXXVIII

BRASS SHADES

LAMP shades have also been made with a thin sheet of brass with open work design or perforations, resembling the Turkish lamps.



Antique Polychrome Candlesticks are very popular for end tables, etc. They are usually about 15 in. high, and are adaptable for most any kind of round or oval shade.

CHAPTER XXXIX

OIL COLORS

IN WORKING in oils one should have a good selection of oil colors to work with and we mention the following list as about the principal colors to have:

Ivory Black	Prussian Blue
Burnt Sienna	Mauve
Vermillion	Rose Pink
Cobalt Blue	Lemon Yellow
Chrome Orange	Raw Sienna
Emerald Green	Moss Green
Vandyke Brown	Flake White

These colors can be purchased at all art materials stores. Their cost varies from 10 to 20 cents per tube, according to make.

Have also a small amount of linseed oil and turpentine, as this will be necessary to mix in your colors, especially when you wish to do shading and blending. You should also have a palette and a number of good oil brushes.



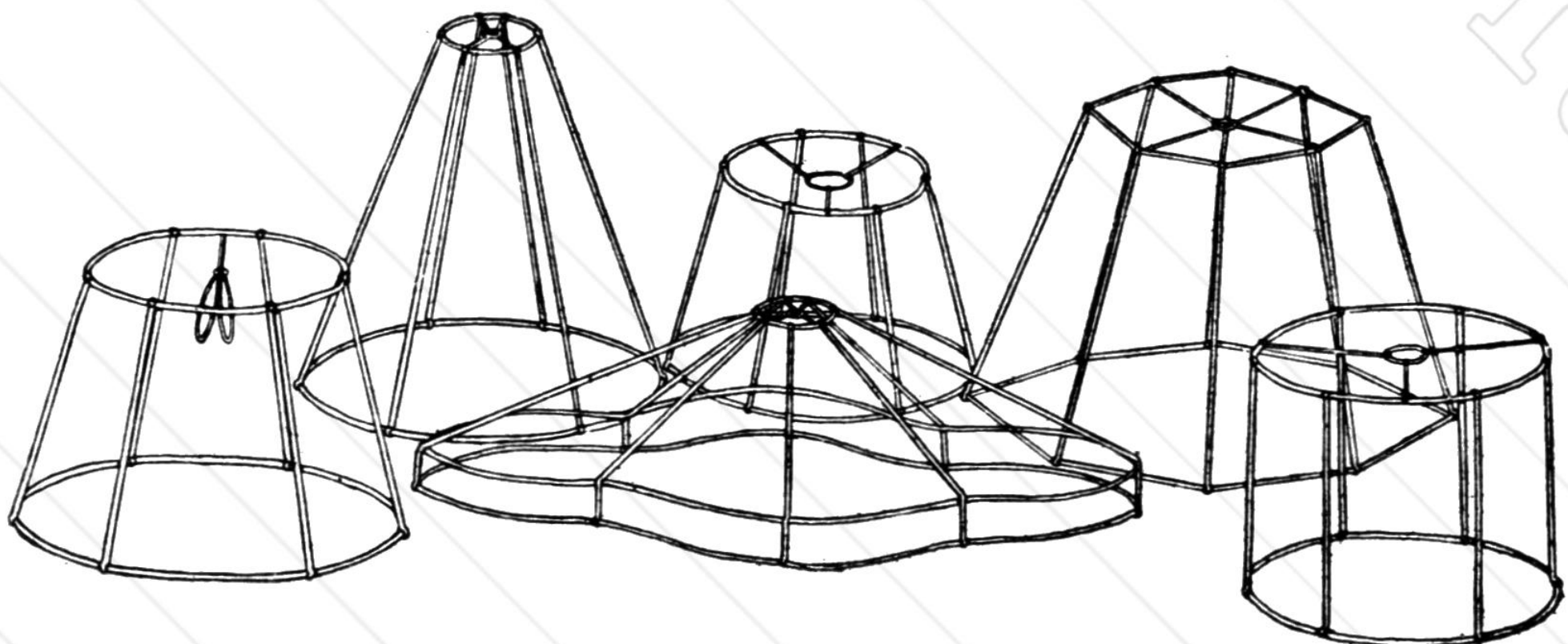
CHAPTER XXXX

A WORD REGARDING WIRE FRAMES

READY-MADE wire frames can be purchased at any gift shop or department store, but if you have in mind any special shape the frame will have to be made to order for you. Go to a local wireworker and have him make the frame exactly as you want it. You will find in selecting a ready-made frame that some have the vertical wires bent in loops around the top and bottom circles. These are not so good as the ones with each upright wire soldered at the top and bottom and the joints filed down so that there are no rough spots. No shade can be made to look good with a bump at every joint as would be the case with the looped wire frame. You will find that different frames have different fixtures. On lamps, with two or more bulbs there is usually a center stem to the top of which the shade is fastened. These need what is called a "washer fixture." For bridge lamps there are combination fixtures that may be fitted inside the usual bell fixture at the end of the swinging arm, or it is equally suited to the plain socket. There are in addition bridge frames already equipped with a threaded tapering fixture especially for a bridge lamp.

Shades for small table lamps need fixtures with clasp to clamp on the electric bulb—as do the small candle shades for individual lights in chandeliers, etc. Shields usually are fitted with little "pinch" fixtures that fit the candle of the fixture or they have wire loops clasping the bulb.

A fancy lamp shade frame for bridge or junior lamp will cost from 80 to 90 cents. Ordinary frames cost from 25 to 75 cents depending upon the size. Wire rings cost from 20 to 45 cents the pair, according to size.



CHAPTER XXXXI

A FEW COLOR SCHEMES FOR VARIOUS SUBJECTS

THESE color treatments may be followed in painting in your designs on parchment and linen shades. We state only primary colors used enabling you to finish the color arrangement to suit your own taste.

Apple-blossoms—These are tinted on the overturned portions and frequently in shaded portions with pale oil color madder pink or Textile Color rose. A little gray may also be used on shaded portions. The sepals showing back of petals are deep chrome green. Stamens are light chrome yellow. Buds are pink madder with deep touches of same in shaded portions. Leaves are chrome green light and chrome green medium with darker green in darker portions. Stems are Vandyke brown.

Forget-me-nots—These are light new blue shaded with same and centers of chrome yellow pale.

Blue Birds—New blue on back shaded with a touch of mauve near head. Cap is a deep new blue. Tail and wings are deeper with a dab of blue under a marking of white at base of each wing. Breast is in scarlet lake lightly applied.

Love Birds—Heads are scarlet lake, breasts chrome yellow light. Wings and tail emerald green with spots of black.

Pheasant—Breast is in deep yellow with orange markings, crest is in orange, head and neck mixture of light chrome green and permanent blue, back is in permanent blue. Wings, chrome orange also center of tail with black markings. Outer tail feather, chrome green light shaded.

Parrot—Breast yellow, head in red, back and upper wings yellow green, wings tipped with permanent blue.

Paradise Bird—Tail in geranium lake mixed with chrome yellow light and chrome orange shaded down into a very pale chrome yellow touched here and there with scarlet lake. Faint showing of purple or mauve at end of feathers. Wings, medium brown, (mix raw sienna with Vandyke brown). Head in light chrome yellow. Bill in gray green, darker beneath, throat in emerald green shaded gray outlined in black with black above bill.

Peacock—Neck in emerald green, top of head in permanent blue; white around eye. The bill is in black, body is in permanent blue

shaded from light to deep touches of emerald green on the back. Wing in emerald green with blue markings. A few of the long tail feathers are in burnt sienna with touches of emerald green. The spots in tail are permanent blue surrounded with emerald green with lower ring a little lighter in shade. Legs—upper part black, lower chrome orange.

Butterflies—Colors are varied, in some the center can be made in permanent blue, deeper on the upper wing and shaded. Markings on body are black, others may be chrome orange with black markings, permanent blue shaded mauve with outer bands of yellow ochre, some with chrome orange shaded with crimson lake markings.

Wistaria—Pale pink mixed with mauve and a touch of new blue. Lower flower should be more pink than upper.

Poppies—Apply lightly a ground of American vermillion, and shade with same and scarlet lake. Deepest shadows in crimson lake with a trifle of Vandyke brown. Center in mauve, stamens in black. Buds are chrome green medium lightly applied and shaded with chrome yellow.

Roses—Pale pink madder, outer petals shaded gray with a little chrome yellow next to body of rose. Deeper tones of geranium lake and scarlet lake shade the inner petals.

Hollyhocks—Center stalk in geranium lake with yellow centers and carmine marking around center, other stalks can be carmine with yellow centers, end stalks in yellow flowers with black markings. Make leaves in yellow green, others blue green.

In closing this little book let us also bring to your attention another fascinating art called Jesso Craft. This is the art of making plaques and other articles with Jesso clay, modeling motifs and designs in high relief. Much information on this work is contained in the book "Teacher of Jesso Craft" which is published by D. M. Campana Art Company, Chicago. (Send for free catalog.) Wood plaques for this work sell for 45 cents for size 13x16, 30 cents for size 10x14, 20 cents for size 7x10, etc. Jesso paste sells for 50 cents for 1/2-pint can. Bronze colors used for coloring the articles cost 25 cents per ounce and the medium at 15 cents the ounce bottle. Good camel hair brushes for lamp shade work cost for small sizes as No. 1, 2, 3, about 9, 10, 11 cents each, and from 15 to 30 cents for the larger sizes up to No. 10. Campana's Decorative Design books No. 1, 2, 3, 4, 5, 7 at 90 cents per copy. Student oil or water colors sell for 10 cents per tube.

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