

TYPES OF LAMPSHADE

By Gladys J. Buckton

WHAT kind of a lampshade do I want? Can I make a really attractive one? What materials may best be used? are questions which come to the person who has tired of her own familiar surroundings and desires to introduce a new note into the home.

Two attractive styles of silk lamp shades are the Princess shade and the Empire shade. "The Empire lampshade," says Mrs. Lulu Brandt of the Textile and Clothing Department of the college, "is a simple, one-piece affair whose sides are vertical or somewhat slanting." It is small at the top, and has a decided slant. Often it is almost entirely horizontal. It has a narrow band at the top and wider band around the lower part of the shade.

In order that the lampshade will best serve its purpose, three layers of material, the outer covering, the interlining and the lining, should be used. For the outer covering both silk gauze and metal-line are attractive, but the silk gauze wears better because it does not pull out so easily. Georgette and crepe de chine may be used for some of the smaller shades, but they are rather heavy and suggest dress materials.

The interlining should be of some heavier cloth such as sateen or taffeta. Habutai, a thin silk resembling china silk, makes a good lining. A light weight radium silk may be substituted if habutai cannot be obtained.

The three layers of material in the shade need not be of the same color, but in choosing color combinations try them over an electric bulb to see if the effect produced will be pleasing at night. Avoid colors producing a red glow or a cold glow. The silk gauze outer covering is usually changeable in color and has an interesting texture. Colors which make a nice appearance are gold, mulberry and sometimes shades of blue. For the interlining one should choose a warm color that will harmonize with the outer covering. Apricot, pale yellow or orange, in fact, any color between yellow and pink is good. If one selects an outer covering of blue, it is especially necessary to choose a warm-colored interlining. The color chosen for the lining should be warmer and more intense than that of the other layers of material. Flame is good, as is rose. A good color range is from flame to gold.

"The Princess lampshade," says Mrs. Brandt, "is more difficult to make and requires more material, but it is more satisfactory as it does not let so much light out at the top."

In either type the next step after selecting a good copper frame whose wires are welded, not soldered together, is to wrap all wires with strips of material of the same color as the interlining. Use silk binding tape for this, or bias strips of the material.

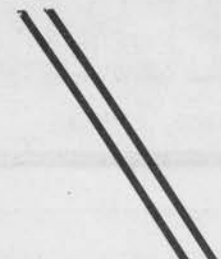
Put on the interlining first if you are making a small Empire, or any Princess shade with a narrow band. The lining goes on first if you have chosen a large Empire or a wide band Princess shade.

The interlining usually goes on in one circular piece, and is fastened securely to the wires of the frame. Next the silk outer covering is gathered or plaited on. In the Princess shade the gathers are sewed to the lower wire of the collar. In the Empire shade the gathers must be fastened to the top wire of the frame.

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Adjust the gathers evenly, then pull the material down tightly, arrange it with pins  $\frac{1}{2}$  to  $\frac{1}{4}$  in. apart and fasten it with stitches at the bottom. No gathering threads are needed. Much of the success of the shade depends upon the tautness of the material.

The lining, which should be put on next, should never have any more fullness than is necessary. While it is the mark of a poor shade if the shade is not thick enough and the wires show through, yet if too many folds are used the light will appear uneven. Princess shades have a perfectly straight lining.

The material of the interlining and of the lining should cover the collar of the Princess shade both inside and outside. This piece should be on the bias and cut as wide as the collar itself plus the seams.

Both types of shades have a braid or ruching around the top and bottom. This ruching extends over the collar of the Princess shade. Chenille, Chenille moss or gold braid may be used. If ruching is used it may be of the same material of the outer covering or a combination of that material and the lining material. The ruching may vary in width from one to one and a half inches, and in length should be five times the measurement of the space to be covered. It is made by stitching together the edges so as to make a long tube, then turning this inside out and double box-pleating it all.

The Princess shade always has fringe, which may be dyed to match the outside layer of the material, or it may be shaded. The width of the fringe depends upon the size of the shade and height of the standard. Pottery bases demand wider fringes. From three to eight inch are widths used. The Empire shade may or may not have fringe. Both shades have braid trimming around the top and bottom regardless of the fringe.

The silk shade is very adaptable and may be used with pottery, polychrome, wrought iron or wood bases.

**ITALIAN CUT WORK**

By Margaret Ericson

**P**ERHAPS one of the most fashionable types of needlework at the present time is Italian cut work. Lovely designs can be made, which are truly exquisite and charming.

Cut work requires neat and careful work for the best results, but it is not so very hard to do. The design is drawn or stamped on the material, and a simple button hole stitch is used throughout for the cut work motifs. The stamped outlines are run with short stitches and the "in between" parts are cut away. To make mitred corners, a complete right angle must be taken in the lace.

In Italian cut work, the designs are mostly of the flower type, while in the Venetian, there are a variety of figures of humans and animals. In the Italian, there seems to be a chance for the daintier and more spider web type of work. This is perhaps due to the fact that there are patterns of flowers and the like worked out.

Where can one use this cut work? Innumerable places! The corners of a lunch cloth are very attractive with a square of cut work in each, the napkins having a smaller corner design of the same pattern. In the lunch cloth a square inside insertion can be made,

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