

ARTISTIC LAMPS AND SHADES.



BRIEF, bright weeks of the summer holiday time have come to an end, and the evenings are no longer so many hours of twilight and moonlight—of hammock-swinging and idle loitering in the rose-scented gloom of piazza and porch, but rather a daily recurring opportunity for the home-lovers to gather together with books and magazines and music in the sitting room or cozy library. So once more the lamp begins

its autumn reign, and its light, cheerful rays serve as a magnet to draw into one harmonious circle the family and its visitors. Being therefore the centre of attraction, the light giver should be, as far as one's means will allow, not only an article of utility but of ornament, and not merely pretty, but also artistic in form and coloring.

Among the novelties of the season which come under this description are the small, single wick lamps of cut glass. These are about a foot and a-half high, and have a slender column-like standard, supporting a small, shallow bowl, which contains oil enough for a six-hour symposium. Others of the same sparkling, transparent material have a lower standard and a larger reservoir and will give illumination for about ten hours. A very pretty one has a slender, fluted column of silver supporting a cut glass bowl, and the shade is of pale, rose-coloured silk nearly covered with clusters of pink clover and leaves, over a fall of white lace. This glassware is also made into very graceful candlesticks, with a tall engraved globe, something in the shape of a conventionalized lily bell, which is high enough to entirely enclose the colored candle, and effectually protect it from draughts.

Very elegant lamps are of the French Faience ware, in delicate clouded rose color. Others are of Minton and of Bonn; while the English Jones ware, an opaque white with figures in dull blue or brown, is extremely good in effect. A handsome thing, eminently suggestive of the Orient, is a brass lamp of Indian workmanship, which is entirely covered with a fine embossed design, with a relief of burnished metal which looks like an inlay of gold.

Lamps of pierced brass, highly polished, are also very desirable, especially when accompanied with a shade of the same, from which hangs a deep fringe of linden green silk. The most superb thing, however, is a great urn-shaped lamp, with handles of the French ware manufactured at Nancy. It is of an exquisite vague blue, shading down the center almost into black. This is probably the only large Nancy specimen for sale in New York, and is held at something over three hundred dollars. This doesn't include the shade, which is as big as a parasol, and costs seventy-five dollars. What is it made of? Well, first a silk foundation of deep Indian red, and all over this a perfect tangle of Jack roses and buds which seem to fairly flame with their richness of color. A deep fringe of grasses is about the edge, with a few buds straggling down upon it, by way of contrast.

Of course these expensive imported wares are beyond the reach of the majority, but those whose craving for the beautiful is out of proportion with their purses need not decline upon cheap and unworthy substitutes, for our own Rookwood pottery is turning out a great variety of ornamental wares that are

absolutely delightful; for the designers have enough of the artist's soul to go to Nature for their tints, and the result is a strictly harmonious blending of wood brown, of the soft, dull green of stems and moss, touched up with the warm, tawny yellow of an autumn wood. The lamps of this ware are graceful in shape, and are peculiarly appropriate for dining room and library, or for the office or study table. The shades which accompany them are of the brilliant shaded baccarat glass, fluted all round, and are complete without any folderols of lace and fringe and flowers. Lamps of wrought iron are in good taste, and are reasonable in price. A handsome tall one for a library desk has a bowl and shade of dull terra-cotta.

But whatever your lamp may be, remember that it will owe a great deal to its shade, which is to its general effect what the bonnet is to the entire costume. And try to have it of intrinsically good materials. If you have fringe, let it be a good quality of silk that it may look thick and rich, and the foundation of surah or china silk should match. If it is to be a flower shade, it will be truer economy in the end to get French flowers, not paper, but muslin as good as you would select for your hat. Paper blossoms, if well made, with due regard for natural coloring, look very crisp and pretty—at first; but they soon become limp and passé, and it is hard to remove the dust without playing havoc with the bouquet. After a summer when the millinery has been all a riot with blossoms it would be easy to secure a good assortment for shades from the surplus summer stock, and at a very inconsiderable expense. The vari-colored lilac so fashionable last spring makes lovely graceful sprays for trimming, and large, feathery chrysanthemums are also very effective, while pink and white clover appeals pleasantly to every one. A very elegant shade, which will make everything couleur de rose—"Jack" rose, be it understood—is of black crepe lisse, as filmy as a cobweb, embroidered with brilliant red flowers and powdered with gold spangles. This is gathered on to a foundation of poppy red silk with a full pleated heading. Another is of cream white silk blonde over rose pink. A canary yellow satin shade has a deep fall of Spanish lace, on which part of the design has been painted a deep, sunny yellow. An even more attractive one has an Escorial lace flounce shading from white to a pure maize color, and this is lined with pale apple green silk. Nearly all the white trimming laces of the more transparent kind, such as the Oriental, Fedora, Valenciennes and Florentine makes, are effective and appropriate for lamp shade trimmings, and their beauty may be enhanced by outlining the figures with bright wash silks, or, if a simple pattern is chosen, by working over all the small figures of the design with silk and tinsel threads. Some of the newer shades are of thin silk or of Japanese figured crepe, and are accordion pleated and finished with fringe. One of these is of orange silk with rows of black Chantilly lace, and another, which crowns a lamp of green and maize colored French ware, just touched with pale lilac, has a shade of jonquil yellow with a border of brown lace. More fanciful than these, and in keeping with the fall season, is a shade all covered with closely crimped yellow dahlias, over a bright yellow silk lining. The light which shines through such a shade will be like a burst of Indian summer sunshine, all reminiscent of golden red and autumn leaves.—Miss Helen R. Corbett.

FRENCH SOFA PILLOW.

This will require twenty inches square of wine-colored silk plush. Have a conventional design stamped upon it, and work in three shades of green rope-silk. Take for bottom of pillow plush the same as for top, and join together with a puffing of surah silk, three inches wide, to match the lightest shade of rope-silk; underneath this put a piece of firm lining, two inches wide, so as to remove all pressure from the puffing.