

## PRETTY LAMP SHADES.



CHARLES LAMB speaks of the joy of saving to buy some coveted volume, depicts timorous glances of its would-be possessor towards the stall on which it lies, to make sure it is still there, the eagerness with price in hand, he seizes it,

which at length, lays down his money, and triumphantly carries off his prize, dipping into its pages as he goes. This delight is gained at the cost of many sacrifices, and is necessarily unknown to the rich, who simply order and have.

Akin to such pleasures are those of the "house-proud" woman of limited income who has set her heart on some object destined to add to the beauty of her home, or the comfort of those dear to her, but to attain her end must contrive and economise. To artistic natures beautiful surroundings are a necessity, and we must all acknowledge with sorrow that it is the details, both in dress and furniture, that run away with money. A sufficient plenshing of good and solid articles may be intolerably bare and ugly without the addition of various harmonious trifles that give elegance and beauty to the whole. Thrice blessed are those gifted with neat fingers and quick intelligence, the girls that dexterously turn out dainty trifles that others less clever and resourceful are forced to buy.

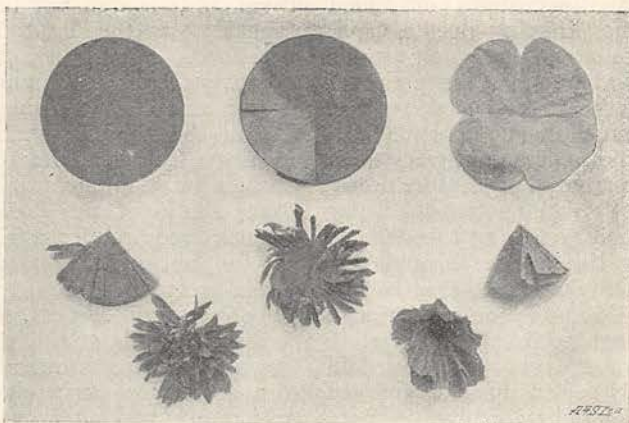
Few objects add more to the appearance of a room than handsome lamp-shades, whether for table or standard lamps. The worst of it is they are generally costly. A new silk lamp-shade costs as much as a new bonnet, and is quite as perishable. Even when made at home, though considerable saving is effected, a large lamp takes at least seven yards of silk for covering, frill, and ruchings. This, at 1s. 11d. a yard, means 13s. 5d., without taking into account lace or ribbon for trimming. Crinkled paper, of

course, may be substituted for silk, but we are all tired of crinkled paper, which has been vulgarised by its adaptation to so many ends. Besides, it holds the dust, and does not bear rubbing or shaking.

May I suggest a happy compromise, cheaper than silk, less *banal* than crinkled paper, simplicity itself in execution, and artistic in effect? This compromise takes the shape of

a chrysanthemum lamp-shade. Anyone who reads and carries out these instructions cannot fail to obtain satisfactory results.

Having secured the ordinary wire framework, round, square, or pagoda-shaped, as the case may be, invest in a quire of plain tissue paper of



THE FLOWERS, STEP BY STEP.

any shade preferred, say red, or a bright golden yellow, the latter an effective colour in a room where blue, or green, or brown predominates. The usual price of this quantity of paper in London is 10<sup>3</sup>/<sub>4</sub>d. In the country, where it is difficult to get in pretty colourings, it may cost more. When beginning work, provide yourself with an ordinary saucer, a pencil, a pair of neat sharp scissors, an ordinary steel knitting-needle, not too fine, and a bran-stuffed pincushion. For the pincushion may be substituted a pad formed of a thick roll of flannel, or even, in case of necessity, a flannel petticoat several times folded. The tissue paper is usually sold in sheets some twenty inches wide and thirty inches long, doubled in two for convenience. Take two of these folded sheets and lay them flat on a table. You will then have four layers of paper under your hand. With the aid of your saucer and a pencil mark the topmost sheet in circles six inches in diameter, the usual size of a saucer. Six such circles may be marked out on the folded sheet with ease, but no more, so a certain margin must be allowed for waste. Now cut round the circles with your scissors, keeping the four layers of paper exactly in position,

so that all may be of equal size. Take the first of your four-fold circles, double it in half, and quarter it, so that it assumes the shape of a small fan. Mark an inch from the centre point, and cut neatly down the centre to this. Cut likewise at each edge. Then cut four strips on each side of the centre, which, with the two end strips, will make ten strips in all converging to a point an inch from the centre, like the petals of a huge daisy. Taking these strips one by one, point the tops by the aid of your scissors, then open out. They form a circle of forty petals. Lay this circle smoothly on the cushion or folded petticoat; take the knitting-needle, and, starting from a little beyond each point, press firmly, but not roughly, down the petal towards you, making the paper curl up, and at once giving the circle the appearance of a flower. Only common sense and practice can guide you as to the amount of pressure necessary or desirable. You may anticipate a few accidents at first, such as tearing the delicate petals, or thrusting the needle through the paper, but very soon you will see exactly how it should be done. Of course, some knowledge of artificial flower-making is an advantage.

When the forty petals of your four-fold circle are all neatly curled up like crooked fingers towards a common centre, a more difficult task must be attempted. This is to separate the four distinct layers of paper that form it, by the aid of the knitting-needle, without tearing a single petal. When this is satisfactorily accomplished, two are put together in the centre, the remaining two are

put one at top and one at bottom of the central two, so that the petals may turn different ways, and have that fluffy, irregular appearance natural to chrysanthemums. Finally, make by means of the knitting-needle two holes in the uncut middle portion of the four circles, run through them a bit of thin wire, and twist, bunching all the petals up together, forming an excellent representation of a chrysanthemum.

To cover a lamp-shade, any number from forty-eight to seventy-two of these flowers will be required, according to size. In fixing them on, it is well not to set them too close together, as the light is thereby unduly darkened. Having completed the requisite quantity, cover the lamp-shade neatly with coarse, stiff, white muslin, set on quite plain. To this the wired chrysanthemums are secured in rows, following the outlines. Now purchase a sufficient quantity of yellow silk the exact shade of the flowers, measuring the quantity required for a fall that need not be too full, but must be eased all round. If the shade be square and fairly large, the fall may take five yards or over. To make this, two and a half yards of silk will be required, cut down the centre throughout its entire length, thus making two strips eleven inches in width, which must be joined neatly at a corner. The strip may either be sewn on at the cut edge, when the selvage will form a straight border below, or, better still, have the cut edge neatly pinked out by an undertaker, who will only charge about a halfpenny a yard, and sewn on by the selvage. On a small shade eleven inches would be an excessive depth for the fall, so proportionately less silk will be needed. The effect, when completed, cannot fail to gratify whoever has been at pains to carry out the details as perfectly as possible. The entire cost for a large lamp will be 5s. 10d., allowing 2d. for muslin, and less, of course, if suitable silk may be found at 1s. 6d. a yard instead of 1s. 11d. Occasionally at sales thin silk of fair quality may even be picked up at 10d. a yard, when 3s. 1d. will represent the entire outlay. But it is well not to buy something too poor, as it will soon look shabby.

Another variety of flower lamp-shade, even simpler and easier to make than the chrysanthemum, is the "poppy." For this, scarlet or yellow or pink tissue paper is chosen, the first-named being, perhaps, the most natural and effective in appearance. To construct it, take a single sheet, folded in two, and mark out on it with a saucer and pencil six circles as before. Some will prefer the flowers smaller, and in this case circles four inches in diameter may be pencilled. Having cut these circles accurately, fold in two,



THE FINISHED SHADE.

and then again in two, and with a pair of scissors round off the corners to the shape of a poppy petal, cutting down to within about an inch of the centre. When opened out the circle has somewhat the appearance of a Maltese cross, with circular instead of square arms. Now take a silver fruit-knife and pleat each petal into a series of little tucks. This done, shake out, and taking the centre point between the right thumb and forefinger, draw the circle through the left hand, crushing it regularly, opening out and repeating the process until it is all crumpled like a poppy. Lay one circle on top of another, make a centre of green paper folded over a bit of cotton wool twisted on a thin double wire, arrange round it stamens made of coarse black linen thread, cut in short lengths, or else of black paper cut up, secure with the wire and insert the ends through

the uncut central portion of the paper. The effect is very poppy-like, especially if the complete flower is now crushed down somewhat. This crushing process is difficult to describe in detail, as it is largely a matter of taste. A quick eye will see that a touch is needed here and there to produce a natural effect. People who live in town will have no difficulty in purchasing poppy centres ready made at any good fancy shop or *dépôt* for the sale of materials for artificial flower-making, but very good substitutes may be constructed as above described. When a sufficient number of poppies is in readiness they are sewn on to the muslin foundation stretched over the wire frame in the same way as the chrysanthemums, and with the addition of a fall of silk the exact shade of the paper make a very elegant and inexpensive lampshade. C. O'CONNOR-ECCLES.



## THE BLIND SKIPPER.

BY C. J. CUTCLIFFE HYNÉ, AUTHOR OF "THE RECIPE FOR DIAMONDS," "HONOUR OF THIEVES," ETC.



HEN put into English, doctor, this means that I must go stone-blind?"

"God help you, captain, yes."

"Would it be any use, sir, my going to see another doctor about the thing? Don't call me rude for asking, but this means something pretty tough for

me. You see, sir, there's my girl to think about as well as myself."

"I don't consider you rude in the least, Captain Maitland, and I'd advise you to call in second opinion at once if it wasn't for the expense. But you asked to hear the worst, and I thought it kindest to tell you the bare truth. There is nothing that surgery can do to relieve you. Your case amounts to this——" continued the doctor, and gave all the technical details of his diagnosis.

The sailor blinked at him with a drawn face, but understood nothing till the final

sentence was delivered: "And that, my poor chap, amounts to decay of the optic nerve." He had never heard of an optic nerve before, either, but intuition defined it to him then, and he shivered as the knowledge came.

"If you think over your symptoms," said the doctor, "you must confess that you have had warning that this was coming on."

"That is so," said Maitland, "now I look back on them. Once I had the eyesight of a bird. But that is long ago now. It has fouled itself by degrees. First the colours began to mix themselves; and it is ten years now since I have been sure that a red light wasn't green, or the other way on. Then when the dark came away after sundown, lights used to bobble about all over the sea, so that I couldn't tell which were steamers and which were jumps. It wasn't whisky, sir, that lit 'em up. I've been stark, staring sober at sea since the trouble's been on me, and if I have been sprung once or twice after I come into port, why, I think it's to be understood. No man knows what my anxiety was when I had to be on the upper bridge when there was anything like a crowd of shipping round, outside a port."

The doctor whistled softly. "I wonder," he said, "how many passengers have been with you this last ten years. You carried me for one, and I remember we came in between