

acorns, etc., I use chasers' cement, and find it more durable than any thing else of the kind. Those living away from our large cities can easily make it for themselves, and here is the receipt: Take rosin or pitch, half a pound; let it melt gradually in an iron pot. Do not let the flame of the fire come near it. Put in gently, a little at a time, yellow ochre, Spanish brown, or finely-pulverized brick-dust, until, if stirred with a stick, it is of the consistency of thick molasses. Now add a piece of wax, size of a large hazel-nut, and piece of tallow the size of a pea; let them melt, stirring continually; take off the stove, and stir till nearly cool; then take out and shape it into bars or sticks, on a stone or flat plate of iron; use like that sealing-wax, and freely. A coat of varnish over the whole, when finished, will improve it. The most appropriate plants to place in the shells, are maurandia-vine, German ivy, linaria, musk-plant, lysimachium, Coliseum ivy being both light and graceful."

LAMP-SHADES.

Another elegant ornament for the parlor, made with fret-work card-board, is a lamp-shade. For this five pieces of card are cut, with the sides sloped in from the bottom, being about one-third narrower at the top; from the center of each panel cut out an ornamental oval, and around the edge form scallops or points, and round off the corners at the top, forming each panel into an arch. Around this cut out circular holes with the punch, and with the pointed knife form small designs upon the lower corners. Behind these openings place glass cards or illuminated pictures of any kind, or better still, introduce some of those exquisitely beautiful designs which come in Diaphanie. The latter may be procured in various sizes, and if large ones are preferred, the card-board should be cut out, so that merely a frame-work around the picture. The panels may be put together with strips of muslin glued or pasted on the edges, and covered with gilt paper or by tying ribbons through holes in the top, bottom and center.

Still another lovely shade is made by marking out upon white card, various designs of flowers, crosses, anchors, etc., with leaves and other accompaniments, and then cutting into the broad lights, with a sharp knife. Five panels thus cut, with an edge pinked out and a border of small-pointed leaves, slashed in the same way, will, when lined with several thicknesses of rose-colored tissue-paper, and placed over a lamp, appear like the most lovely carved-work. Where groups of figures, such as are sold in photographs, are used, the effect is made still more artistic, as the appearance will be similar to finely-sculptured figures or groups.

Still another lovely shade is made by drawing the design lightly upon the white panels, and pricking around all the outlines with Nos. 6 and 9 needles, using the large one for the deep lights. This shade requires no lining, and must be fastened together with bright ribbons. Besides these modes of forming panels for lamp-shades, they may be painted according to any of the methods

described in the chapters on Transparencies, and Ornamental Glass, where this work is also further explained.

LAMP-SCREEN FOR MANTEL OR BRACKET.

These screens are intended to place before a low lamp, in a room where a subdued light is desired, and are formed with panels of glass, which are cut fourteen inches high, and six or eight wide; the upper corners rounded off, forming a Gothic point upon each panel. These are then ornamented in any one of various ways.

The most effective is the Diaphanie work; these transparencies being of the most exquisite character, the colors gorgeously rich and brilliant, and the designs as perfect as the finest specimens of stained glass.

The particular designs for this work may be of the mediæval style, or consist of flowers, groups or scenes of modern times. Art-dealers furnish any kind specified, and of various sizes, from large sections of life-size figures, etc., sixteen and one-half by twenty inches, to liliputian affairs of a few inches in length, which are sold in sheets containing two or three dozen; besides these there are borders and ground-work of many kinds, which, when fastened upon these shades or screens, or upon the panels of hall-lamps, render the effect dazzlingly beautiful; but we merely mention this incidentally here, as in the section on Diaphanie and Vitremanie, we give full directions for the work, and also mention numerous designs with borders, corners, grounding, etc., specially adapted to this and other objects to which this truly beautiful and valuable art may be applied. But we feel so anxious to have all those interested in beautiful work to make a trial of this charming work, that we introduce it in appropriate places in order to evince our admiration of it.

Another mode of ornamenting these lamp-screens is by obtaining the grotesque figures from old-fashioned chintz; the Chinese and Japanese designs appearing the best; or rich flowers, and scroll-work appear well. If the chintz is the oiled-glazed kind, all the better; if not they may be soaked in oil and dried out between the folds of old soft newspapers, under a heavy weight. These are arranged upon the shade, with size made of boiled flour paste in dissolved glue; when dry, Swiss muslin is pasted over, using for this purpose clear gum-arabic or gelatine mucilage; a binding of black galloon is then pasted or glued over the edges of each panel, using great care to fasten every part. When perfectly dry, sew the edges of each two, or fasten with strips of black muslin, glued upon the inside. When a light is placed behind this screen, it will be found to produce a fine effect, the figures appearing like those of a transparency upon a ground-glass foundation. The shade or screen folds in and out, in a half circular form upon the mantel.

LAMP-SHADE.

Where lamp-globes are not particularly ornamental, or have blemishes of any

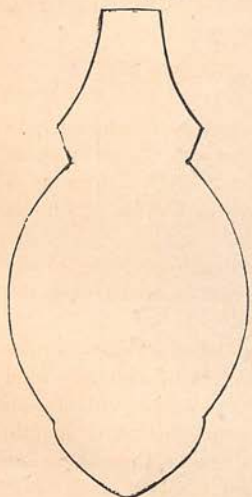


Fig. 12.

description, it is desirable to cover them, and for this purpose ornamental covers are very tasteful and appropriate.

The one given in the design is formed of black or white net—plain stiff bobinet being the best kind; the edges are cut by

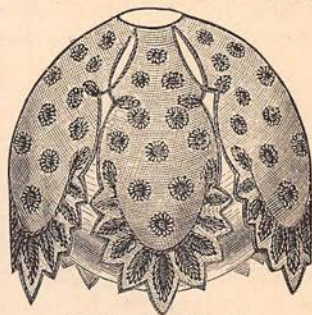


Fig. 13. Lamp-Shade.

the pattern, Fig. 12, which is half the size; then cover the edges with button-hole stitching, using yellow silk upon black net; pink, scarlet or blue upon white. Cut five pieces of net to fit the lower half of the pieces, making them one inch deep at the top, and gradually increasing to two inches at the point; cut this into points, as shown in the engraving, Fig. 13, working a figure in the colored silk used along the edge, using three or four shades. Ornament the entire cover with the embossed gold stars, sold in packages or sheets at the fancy stores. Fasten the pieces to a covered ring at the top, and connect each piece at the sides with a few stitches. This forms a light and elegant cover. Crape will be found a beautiful material for such a cover, also silk illusion lined with bright-colored silk. Tissue-paper, cut into five such pieces, folded down the center, and twice more, cut out into diamonds, by cutting a diamond-shaped piece out from the fold or crease; then shaking out the pieces and tacking lightly together, is also a light and lovely cover.

FRET-WORK AND DIAPHANIE LAMP-SHADE.

This shade may be formed of either colored wood or heavy pasteboard; if the first is used, the illuminated parts must be of glass, upon which the Diaphanie-work must be fastened, as directed in article on Diaphanie; or if card-board is used, the Diaphanie pictures may be fastened with glue, directly in the framework of card. Cut the six panels according to the pattern; varnish with shellac and afterward with Copal; then introduce the illuminations, which may be of any character desired. We have given a conventional arabesque design, but scenes or flowers are quite as effective; indeed, if six different scenes are introduced, the effect is extremely beautiful. After thus finishing all the panels,

pierce holes in the top, bottom and center of each side, and fasten together the six panels with wire, tying bows of ribbon in each one, thus hiding the wire-hinge. This may be used as a folding-screen for mantel or bracket, or as a shade; in which case, a wire-frame will be required to support it.

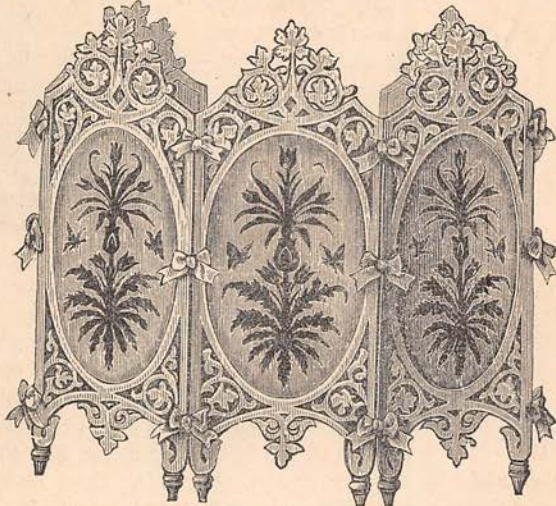


Fig. 14. Lamp-Shade.

If wooden panels are used, they should be of one-eighth-inch "stuff;" and in using pasteboard, the feet should be strengthened with a second piece cut out from the pattern and glued behind them.

SCREEN.

An elegant folding-screen is made by cutting out six panels, of the dimensions before mentioned, of heavy card-board, using a fret-work design. This is done, as before described, with a sharp-pointed knife; the card resting upon a smooth wooden foundation. After cutting out the central section, proceed to fill up the openings thus: In three of them, every other one, fit three colored pictures, containing buildings; one may be a church, another a dwelling, and the third, if possible, a street with a row of houses; oil these as before directed for the chintz, and when dry, cut out the windows, street-lamps, openings in a tower, if there is one, or perhaps the lantern of a light-house; cut, also, in one of them, a moon, and place behind these pieces of glass cards of various colors, especially red, putting pale yellow behind the moon; behind the openings in the surrounding card-board, place rose-colored tissue-paper. Upon the other three panels, arrange a border of tiny autumn leaves, that have been properly pressed and pre-

served, as described in Chapter II. ; with fine tracery of ferns and grasses, and in the center, oblong designs, wreaths or clusters of larger leaves and fine foliage mingled with a few flowers, such as pansies, buttercups, or any plant that retains its color when pressed ; over this place pieces of thin Swiss muslin, cut to shape,

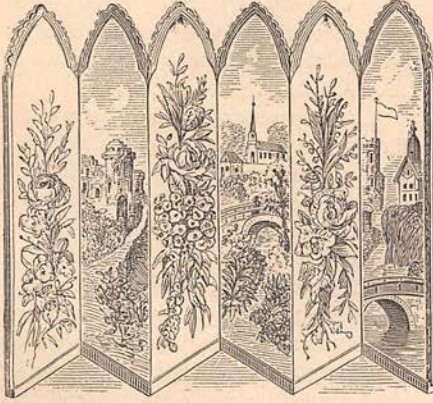


Fig. 15.

touching the edges with mucilage, and fastening firmly to the glass ; which might better be done prior to binding with galloon. Fasten the panels together with stitches or hinge of muslin as before mentioned.

The transparencies in imitation of statuary, will be found exceedingly artistic. The groups found in photographs, of copies from some of the celebrated pieces of statuary, being the best for this purpose. In the section on Transparencies for hall, vestibule and library windows, this method of painting is fully explained.

In applying it to lamp-shades or "screens," the same course is pursued, and the panels are bound with black galloon, silk, or muslin, after the black paint of the ground-work has dried. An appropriate finish for the edges is heavily-embossed gold paper, painted with liquid bronzing.

We have spoken of these screens being placed upon a mantel or bracket, and arranged so as to fold, as in Fig. 15, but, if desired, a stand may be made of wood carved or ornamented more or less elaborately, of a hexagonal or square form, according to the form of the screen, with a groove cut for the admission of the glass ; and upon this the glass panels are arranged.

The ornamentation described for the folding-screens, is equally applicable to these upon a stand. The glass may be cut in Gothic form or straight, and the designs given show each kind. Some persons grind the ground of the glass surrounding the ornamentation ; but the Swiss muslin put on with dissolved gelatine or gum-arabic, will produce the same effect ; and if embroidered in figures corresponding with the form of the screen, the effect will be the same as figured ground-glass. Figured lace or tarlatan answer equally well.

A PEDESTAL LAMP-SHADE.

Take a circular block of wood, six inches in diameter and one inch deep, upon which screw a circular tin box, an inch and a quarter deep, and four inches in diameter ; in this hold a circular rod, two and one-half feet long and half an

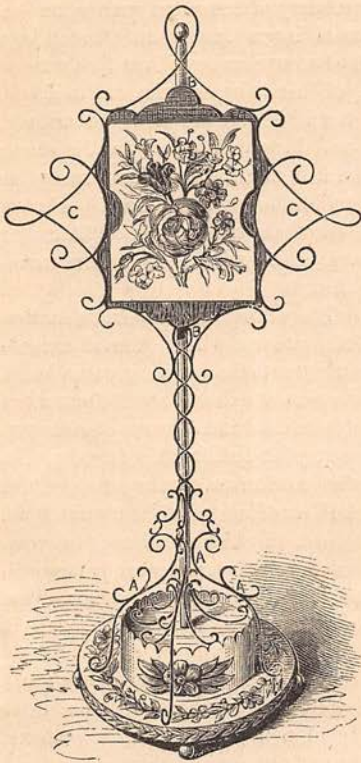


Fig. 16.

The edge of the tin box may be cut out in scallops, and thus made more ornamental.

inch thick, of iron or wood, and pour around it sufficient plaster of Paris to fill the box, holding the rod in position until the plaster, which should be as thick as syrup, is perfectly hard. Then with wire or "skirt-springs," proceed to arrange the ornamental work shown at A A A at base. See Fig. 16.

A transparency is then made by lightly drawing out a design upon a sheet of card-board; the "high lights" or prominent lines of which, are slashed with a sharp knife; the delicate tracery pricked through with a number eight sewing-needle, then lining with blue tissue-paper. This transparency, which will appear like sculptured marble, or the fine porcelain that is so popular in shades, must be neatly framed and fastened to the rod; as at B B in Fig. 16.

Wire, or the springs before mentioned, are then arranged in ornamental scrolls around the frame, as at C C, with fine flexible wire and putty. The entire frame-work is then painted with liquid bronzing; and when dry, the bottom and box containing the rod, are ornamented with flowers in Decalcomanie.

TRANSPARENT SHADES FOR WINDOWS.

Where taste and artistic skill, combined with neatness in execution are brought into requisition in designing and executing the painting on these shades, they may be made as beautiful a covering for a window as can well be conceived.

In Italy, Spain, and parts of France, these shades are beautifully made, and used in the houses of the most wealthy persons.

The best material for these shades is what is sold at the art-stores by the name of "architects' tracing-paper;" but if this cannot be procured, muslin of a medium quality, or rather thin, may be used, and painted with a transparent wash, composed of wax.

Having the cloth prepared, it should be stretched in a wooden frame, sewing the four sides to a piece of webbing tacked on the inner edge of the frame. The next step is to draw out the design, which may be either a landscape, flowers or a group of figures, which is copied first from an engraving or other picture, and pricked through with a needle around the outer edge and through the outlines of the prominent parts of the picture. This is laid in position upon the shade and then dusted with colored powder, tied in a thin cloth, when it will leave the design outlined upon the muslin. Then touch around lightly with a pencil or the transparent colors. Then placing the frame between yourself and the window, you are ready to commence the coloring; as by thus placing the frame the proper effects of the coloring can be watched, but in some instances, where fine lines are introduced, the frame might better be placed on its back, on a table with a sheet of white paper beneath it, while they are drawn. A good vehicle for this kind of work is gold-size, which will dry perfectly, and will not be liable, like varnish, to stick when the shade is rolled up, and the light amber hue of the size does not affect the beauty and purity of the color. Transparent colors are used entirely for this work.

For reds, use various shades made of carmine and crimson-lake; for yellow, Italian yellow and gamboge; for green, verdigris; for blues, Prussian blue, cobalt, ultramarine, and indigo; for browns, raw and burnt sienna; for gray, lamp-black, with a large proportion of size; a mixture of red and yellow will give a fine orange; red and blue, purple and a range of warm greens may be made by adding yellow to verdigris, or to any of the blues we have mentioned. Black, more or less weakened with size, will be found useful in shading many colors. These colors must be first rubbed up with turpentine, prior to adding the size. These transparencies will also answer well for signs to be read at night or for lanterns.

Where a person has any difficulty in drawing off the design for the picture, it is a good plan to obtain a good engraving, and after varnishing the transparency, and while it is still a very little sticky, to apply the engraving, having made it damp, to the muslin; press every part of it gently, by patting, until every part is attached to the varnish on the muslin. Then commence, with a damp finger, to remove the paper from the engraving, by rubbing it carefully off with a rubbing motion; rolling off the white paper, as it were. When the whole has been gone over, let it dry; then if white places still appear, go over it all again, until all the white is removed, and the mere cuticle of the engraving is left upon the varnish. The greatest care is requisite in removing the last layer of paper lest you should rub through into the engraving, which would entirely ruin it. After this the transparent colors may be applied to the engraving, the shades of which will answer for those of the colored picture. This method of painting will be found extremely satisfactory, and the softness and mellow tints of color are most lovely.

LAMP-SCREEN.

This is serviceable in a sick-room, and very convenient to shade the crib of a sleeping baby.

The standard consists of one piece of rattan twenty-two inches long, another nine inches long, which is fastened in a horizontal position on the long rattan at a distance of four inches from the top; one small ribbon spool to form a foot for the long rattan, and several small pieces of rattan to form the ornamental base. These may be tacked together and bound with wire. Finish the top and ends as in Fig. 17, before varnishing or painting black. A piece of silk canvas eight inches wide and ten long, makes the shade. Embroider the center with some appropriate pattern; cut the bottom in three scallops, the center one larger. Work white-silk stars all around at a suitable distance from the edge; these are almost as easily worked as small crosses, which here would be absolutely out of place, while the stars are emblematic of the nightly use of the lamp-screen. Line with blue silk. Trim around the scallops with fringe same shade as lining. Sew blue and white chenille around the sides and over the heading of the fringe, which it must match in color. Tie the canvas to the standard with blue and white-chenille cord; sew blue tassels at the end of the cord.

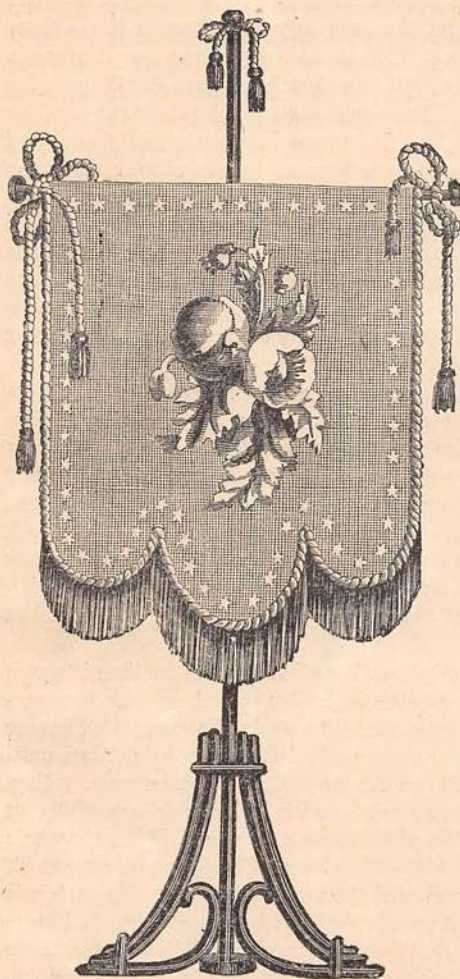


Fig. 17. Lamp-Screen.

This chenille-cord you can make, yourself, by twisting blue chenille around white-silk cord.

DISSOLVING VIEWS FOR LAMP-SHADE.

With India ink sketch a landscape, painting the foliage, grass, etc., with muriate of cobalt; and all the blue parts with shades of acetate; yellow with muriate of copper, more or less strong. When dry these will not be visible, the mere sketch in India ink being discernable; but as soon as the gentle action of the lamp-flame heats the card-board, the colors will appear in lovely shades, and continue visible so long as it is kept warm. The shade should be made in five sections, a different scene in landscape top and bottom, cut out in large scallops, by rounding off the corners, and pink out the edges. Finish by tying the pieces together with tasteful bows of bright-colored ribbons. If the India-ink designs are neatly painted, the shade will be a pretty one, even when the lamp is not lighted.

MIRROR-PHOTOGRAPHS.

The exquisite photographs taken upon mirror plates, which have recently been imported from France, are so costly as to be within the reach of only the most wealthy class. But we are happy to be able to assure all those lovers of beautiful and artistic objects, whose purses are so short, that they do not feel they can indulge their fine tastes, that so far as these "photo-mirrors" are concerned, they may form an imitation so perfect, that none but the most accurate observer could possibly distinguish them from the genuine article.

The class of pictures best suited to this style of picture is something extremely artistic. Copies of the Madonnas—statuary, copies from the paintings of the old masters—the exquisite pair, "Night and Morning," the Seasons, etc., though photographs of friends, and fancy pieces of various kinds, appear very well. Indeed some heads of pretty children that we have seen were charming. Having selected the photographs, if they are mounted, place them in a basin of water until the card softens, and the photograph may be slipped off; when dry it in a soft napkin, and place under a press between the leaves of a book for several hours.

Procure a plate of fine mirror—good American will answer,—those of circular form are most effective, and a frame in which it will fit; then prepare some fine parchment or gelatine size, and carefully removing all the margin from the photograph, paint the face of it with the size; and placing it directly on the mirror in proper position—not moving in the least after placing—press carefully and gently to the mirror, patting out all superfluous moisture, and wiping it carefully off from the glass. Then frame with a clear glass placed over the mirror. This will not cost, for a photograph six by eight inches, more than five dollars. A genuine one would be valued at about seventy-five dollars. The piece of mirror for a photograph of size named, should be not less than eighteen inches in diameter.