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In the ceramic line the first number indicates the form, the second number is the glaze and the third number indicates the decoration. Where there is an asterisk (\*) after the second number it means this glaze can be changed to the preferred one as shown on page 3.

The lamp shown on the cover is No. 187, finished in maple, distressed; height 28". The shade is No. 5160C 16" neo drum, old ivory background with gold decoration.

One of the newest treatments which is being ordered by leading decorators is **All maple**, heavily distressed with NO leaf accents. The numbers on which this treatment is especially effective on are, 123, 166, 169, 178, 190, 181, 187, 188, 189, 207.

**MARSHALL STUDIOS, INC.**

V E E D E R S B U R G  
I N D I A N A

## INTRODUCTION

Lamps of wood and ceramics, styled for traditional, provincial and contemporary interiors, are presented in this catalog. Shade design, materials used, size and shape have been carefully considered, and the finials are individually designed to complement each lamp.

Natural woods are stressed, because of their inherent beauty, and because when used with fine furniture they have a traditional quality which makes them a part of the room itself.



Contemporary ceramic lamps and accessories are presented for the first time in this catalog. They are stoneware, in "earth" glazes, hand decorated or without decoration as illustrated.

All of the lamps are enhanced by our fine parchment lampshades, which are made in a variety of new textured treatments, hand laid metal leaf finishes or hand cut applique designs.

In catalog No. 6, a brief history of our organization was given, in which we told of the many years (since 1922) spent in developing our hand-made lamps and shades. Fine craftsmanship has always been maintained, in a studio-like atmosphere, and special lamps and shades are available to decorators and those who wish to use this service. Large orders are handled with the same care which is given to special orders.



We are introducing in this catalog the new ceramic lamps and accessories made by Jane Marshall Martz and Gordon Martz, who were in Alfred, New York, at the New York State School of Ceramics, when catalog No. 6 went to press. Their ware has had a very gratifying reception and plans are already under way to expand their kiln capacity to handle additional production.

Veedersburg is located at the intersection of U. S. routes 41 & 136 and if you are ever in this vicinity we will welcome a visit from you.

## LAMP BASE INFORMATION (WOOD)

The lamps shown in this catalog are hand made of hard maple, in a variety of finishes as shown below. They may also be obtained in other woods when so indicated on the price list which is enclosed.

### FINISHES

#### 1. NATURAL WOODS

Maple, distressed  
Maple, pine finish, distressed  
Maple, weathered (grey in tone), distressed

Natural cherry	Natural mahogany	Old World Walnut
Dark cherry	Dark mahogany	Oak

(DISTRESSING is a technique used on wood which, combined with heavy antiquing, gives a mellowed quality found on fine antique furniture. Most woods are greatly benefited by distressing, and for this reason we have indicated this finish. However, any of the woods may be specified with or without distressing, as desired.)

In most instances, metal leaf accents are very effective with natural wood, however all natural wood finish may be specified.

#### 2. METAL LEAF

GOLD, non-tarnishing  
RENAISSANCE, a color between silver and gold  
SILVER  
COPPER

These metal leaf finishes may be used as either an over-all finish, or as moulding accents. Refer to opposite page for appropriate antiquing.

#### 3. LACQUER COLORS

The lamps are also available in the Standard Colors listed below. Type A antiquing is used unless otherwise specified. A chart showing the following colors is available upon request. There is a standard charge of \$3.00 (Retail) for matching colors.

ruby	willow	heather	dark brown
natural	olive	carnation	stone
parchment	empire green	sweet pink	pewter
ivory	forest	flame	smoke
sandalwood	kingfisher	Chinese red	avocado
citron	Great Lakes blue	Cherokee red	chartreuse
mustard	French blue	burgundy	white
sprout	bright navy	copper	black
leaf	hyacinth	chocolate	

## LAMP BASE INFORMATION (CERAMIC)

These bases are hand-made stoneware, in earth tones. The decorated lamps are available only in the colors as indicated on the price list; the undecorated lamps are made in the glazes shown below.

No. Glaze	No. Glaze
19 White, shiny	32 Gold, matte
28 White, matte	33 Sand, textured
17 Brown, shiny	34 Green, very pale, matte
30 Brown, textured matte	35 Grey, matte, heavily textured
31 Smoke, matte	29 Black, shiny

Slight color variations may occur from one kiln to another, due to very small changes in the thermal and chemical nature of the fire.

Finials, necks and bases of wood are lacquered in colors to harmonize with the glazes selected.

### FITTINGS

All of our lamps are fitted with three-way sockets and Bolite harps. Thus it is possible to take advantage of the 50-100-150 watt reflector bulb. Also, by using this harp, the stability of the lamp is improved by eliminating top-heaviness, and the flexibility of this harp will often prevent damage to the shade if the lamp is overturned.

Two-light clusters or Mogul sockets and reflector bowls may be used for an additional charge of \$5.00 (Retail).

### ANTIQUING (Used on the wood lamps only)

Various methods of antiquing are listed below which give the wood lamps a richness obtainable in no other manner. The regular antiquing (A) is most generally used; if a change is desired please specify.

A Regular antiquing. An all-over thin coating of Van Dyke brown which is hand rubbed after drying so that a small amount remains on the lamp.

A1 Regular antiquing, light. Same as A but lighter.

Ah Regular antiquing, heavy. Same as A but heavier.

A2 Glazing. A glaze of Van Dyke brown is applied and allowed to dry.

A3 Glazing. Same as A2 but lighter.

A4 Glazing. Same as A2 but heavier.

A8 Fly specking. An interesting process which lends an antique quality to the lamp, similar to that found on old picture frames. This finish is especially good on lamps covered all over with metal leaf.

A9 Fly specking. Same as A8 but lighter.

A10 Fly specking. Same as A8 but heavier.

#### LAMPSHADE INFORMATION

The lampshades as photographed on the lamps are only suggestions- you may select any other type you desire from our lampshade catalog or from the new textured materials we are now using. Sample swatches are available upon request.

#### HAND CUT APPLIQUES

Designs are hand cut from applique paper and are laminated under great pressure to the translucent parchment paper background. The hand laid metal leaf and hand stained applique papers are made in our studio to insure the highest quality. Our lampshade catalog presents designs suitable for any interior.

#### TEXTURES

HAND LAID METAL LEAF in the following four treatments has become one of our most important textural groups.

- No. 110C Metal leaf laid on the translucent background, which lets the light come through where the squares of leaf meet and where there are slight inherent imperfections in the leaf. If customers object to this, No. 111B (opaque) should be ordered.
- No. 111B The same as 110C, but opaque.
- No. 113C BRUSHED LEAF This is an interesting textured finish, which has a "brushed leaf" appearance when not lighted. When lighted, it glows with the color of the translucent background. (Leaf marks are slightly visible horizontally.)
- No. 115C CRACKLED LEAF A new treatment on the translucent metal leaf, which minimizes the leaf marks, is introduced on Lamp 169. The crackle is hand etched over the entire shade.
- GRASSCLOTH White, tan, rose, celadon and dark green-"D" price.
- RAFFIA 4916C: Natural raffia applied to a translucent background.  
4917C: Natural raffia applied to an opaque background.
- LA VERNES We stock the interesting papers listed in our lampshade catalog- "D" price bracket.
- SPATTERS 143B Translucent. A delightful textured effect available in brown and tan, burgundy and gold, kingfisher (turquoise) and gold, or in any combination of two colors from our opaque chart, spattered on translucent backgrounds. When spattered on opaque background- 140C.

#### OPAQUES

Complete information given in our lampshade catalog.

#### ANTIQUING

Please refer to the lampshade catalog, which will be sent upon request.



Lamp 207  
Height 31½"  
Weathered maple, distressed,  
Renaissance accents, inlay of  
genuine burl walnut

Shade 5217C 18" neo drum  
Natural, brown and tan  
spatter, gold bands



Lamp 202 - Lyre  
Height 34"  
Maple, distressed,  
old black and gold

Shade 111-140-D  
20" drum oval  
Opaque gold leaf, old  
black and tan spatter



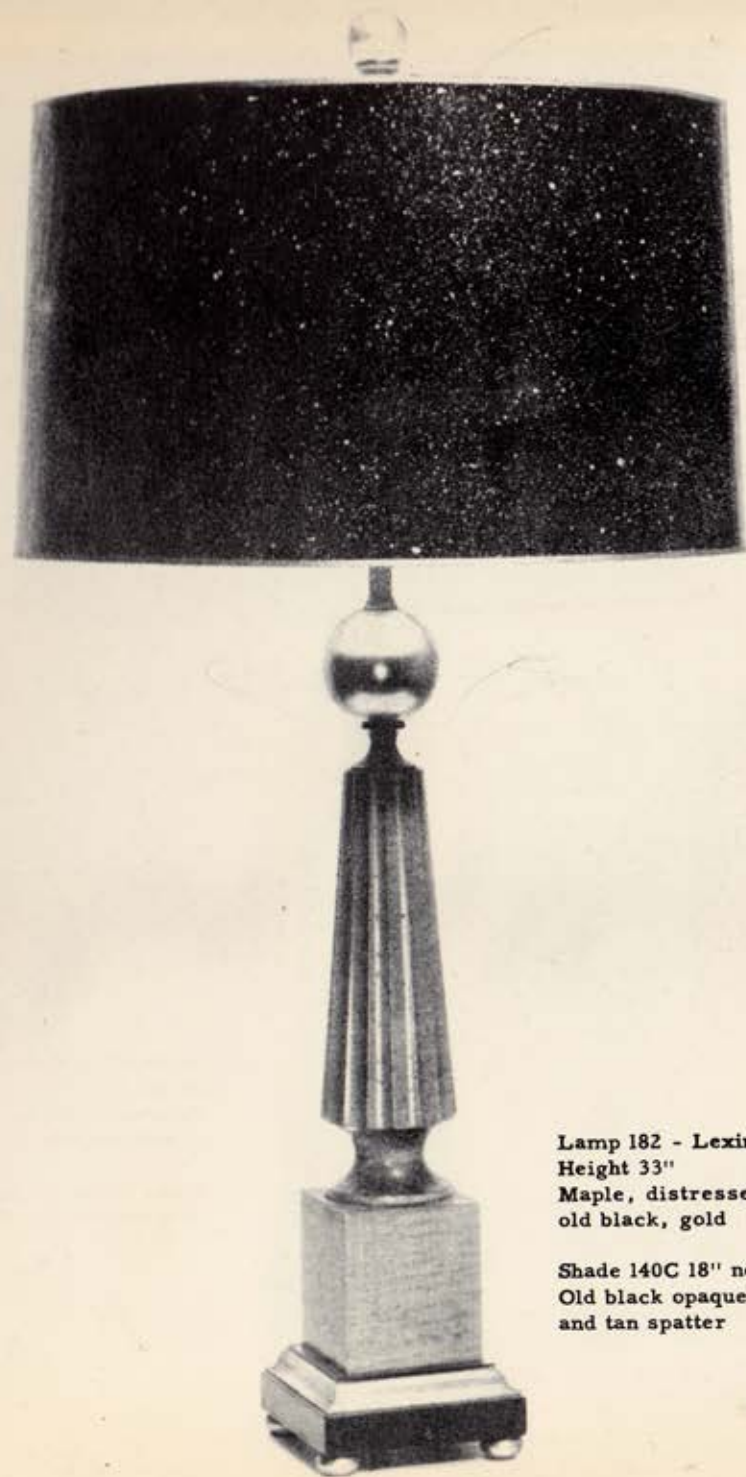
Lamp 188 - DuMonde  
Height 32"  
Weathered maple, distressed,  
Renaissance accents

Shade 5150-113E 18" neo drum  
Natural, brushed Renaissance,  
cherry bands



Lamp 189 - Vesta  
Height 32"  
Weathered maple, distressed  
Renaissance accents

Shade 5206D 18" modern drum  
Pale mauve, Renaissance



Lamp 182 - Lexington  
Height 33"  
Maple, distressed,  
old black, gold

Shade 140C 18" neo drum  
Old black opaque, gold  
and tan spatter



Lamp 123 - Luxor  
Height 32½"  
Maple, distressed, gold  
Burled motif (specify if  
not desired)

Shade 113C 18" neo drum  
Brushed gold on old ivory



Lamp 125 - Colonnade  
Height 31½"  
Maple, distressed, gold

Shade 113C 18" neo drum  
Brushed gold on old ivory



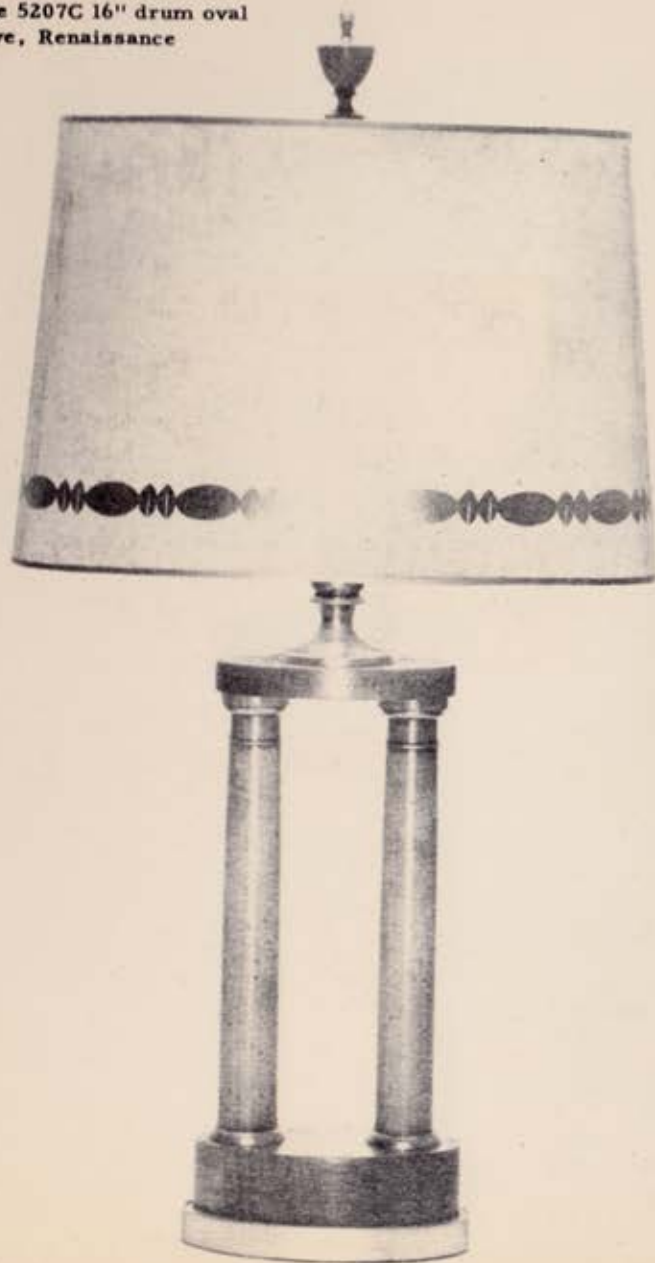
Lamp 169 - Shelburne  
Height 25"  
Maple, distressed, gold

Shade 115C 14" drum oval  
Old ivory lining, gold,  
hand crackled



Lamp 180 - Melton  
Height 28"  
Weathered maple, distressed,  
Renaissance accents

Shade 5207C 16" drum oval  
Mauve, Renaissance







Lamp 181 - Doulton  
Height 30"  
Weathered maple,  
distressed, Ren  
Renaissance accents

Shade GC244 $\frac{1}{2}$ -28D  
18" drum oval  
Japanese grasscloth  
on opaque white



Lamp 178 - Ashley  
Height 33"  
Dark mahogany, gold,  
distressed

Shade 113C 20" drum oval  
Brushed gold on rose  
lining



Lamp 175 - Revere  
Height 36"  
Dark mahogany, gold

Shade 5104D 18" decor drum  
Gold leaf on translucent rose  
lining



Lamp 167 - DuBarry  
Height 30"  
Maple, distressed,  
gold and brass

Shade 5102D  
15" decor drum  
Old ivory, gold



Lamp 126  
Height 35"  
Forest green,  
gold accents

Shade 1901D  
18" E. D. decor drum  
Forest green opaque  
with gold design



Lamp 122 - Kylix  
Height 35"  
Natural cherry, gold  
Other woods available

Shade 113C 16" decor drum  
Brushed gold on maple



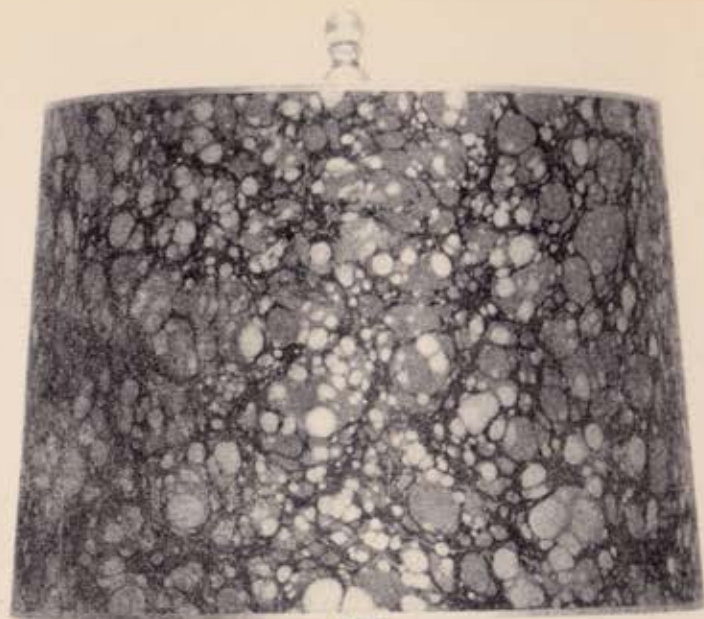
Lamp 151 - Dorius  
Height 39"  
Chocolate over oak  
Gold glaze

Shade 5101E 20" decor drum  
Rose lining, gold



Lamp 145 - Tuscany  
Height 28"  
Maple, distressed, gold

Shade 2102 14" decor drum  
Ivory translucent pigskin paper



Lamp 166 - Fenwick  
Height 31"  
Weathered maple, distressed  
and Renaissance accents

Shade MB21D 17" decor drum  
LaVerne paper in tones of  
grey and coral



Lamp 179 - Castle  
Height 31"  
Maple, distressed, gold

Shade 4907A 16" decor drum  
Old ivory, gold



Lamp 156 - Salem  
Height 27"  
Maple, distressed, brass

Shade 2102 14" decor drum  
Honey translucent pigskin paper



Lamp 160  
Height 34½"  
Maple, distressed,  
brass mounts

Shade 100  
16" decor drum  
Translucent honey

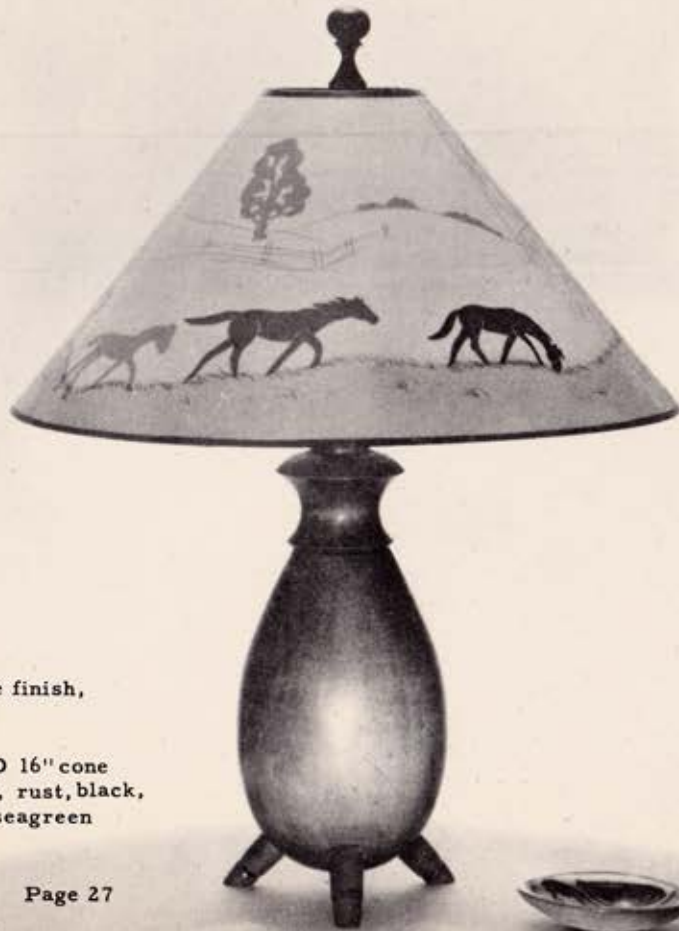
Lamp 161 - Camden  
Height 22"  
Maple, distressed, gold

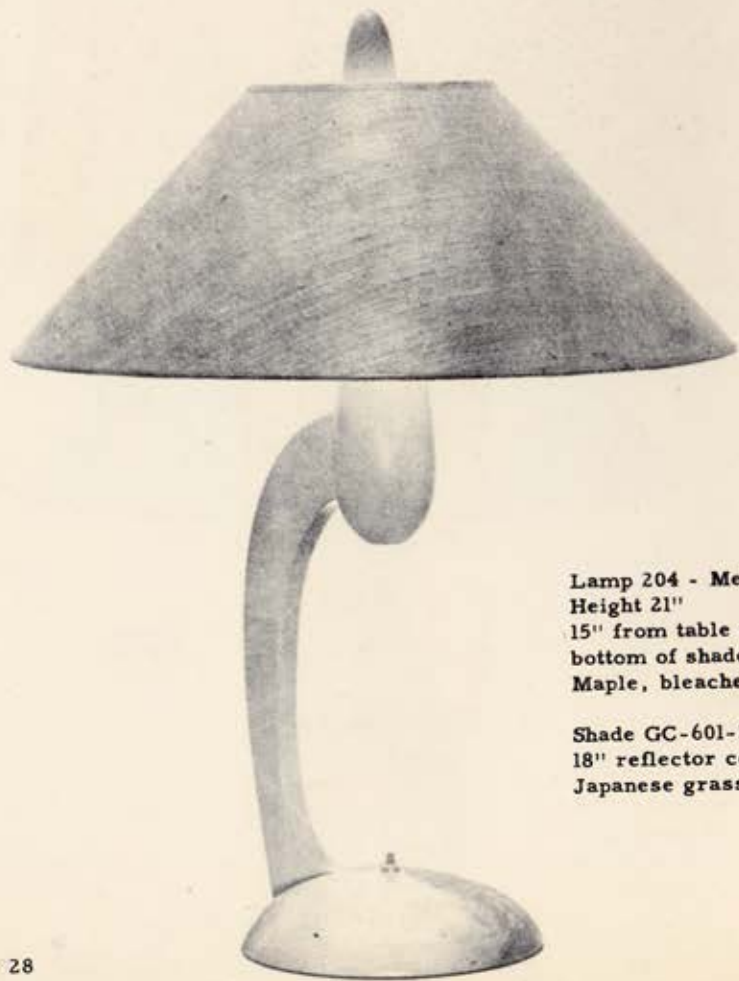
Shade 5208C 11" modern drum  
Ivory, etched eagle, red,  
dark blue and gold



Lamp 208  
Height 21"  
Maple, pine finish,  
distressed

Shade 5209D 16" cone  
Light ivory, rust, black,  
brown and seagreen





Lamp 204 - Mercury  
Height 21"  
15" from table top to  
bottom of shade  
Maple, bleached

Shade GC-601-30  
18" reflector cone  
Japanese grasscloth



Lamp M20 - Stoneware  
Height 27½"  
Earth color, black key

Shade 205B 16" rectangle  
Translucent beige burlap,  
light jonquil lining





Lamp M41-33 - Stoneware  
Height 26½"  
Textured light celadon,  
(glaze 33)

Shade 205B 16" deep new  
drum  
Translucent beige burlap,  
celadon lining



Lamp M41-31 - Stoneware  
Height 26½"  
Deep olive (glaze 31)

Shade 5213C  
16" deep new drum  
Pearl, smoke and brown



Lamp M41-37-1  
Height 28"  
Ceramic

Shade 205B  
17" New Drum  
Burlap on translucent parchment.



Lamp M41-28-2 - Stoneware  
Height 28"  
Pearl glaze (28) with  
incised decoration

Shade 205B  
17" new drum  
Beige translucent burlap,  
pearl lining, self binding





Lamp M41-13-3 - Stoneware  
Height 28"  
Gold glaze;  
sgraffito design

Shade 205B  
17" new drum  
Translucent brown burlap  
on jonquil lining



Lamp M41-31-4 - Stoneware  
Height 26½"  
Deep olive (glaze 31)

Shade 2102  
16" deep new drum  
Celadon pigskin paper,  
translucent

Night light M42-34-6  
Height 13½"  
Pearl glaze(34)

