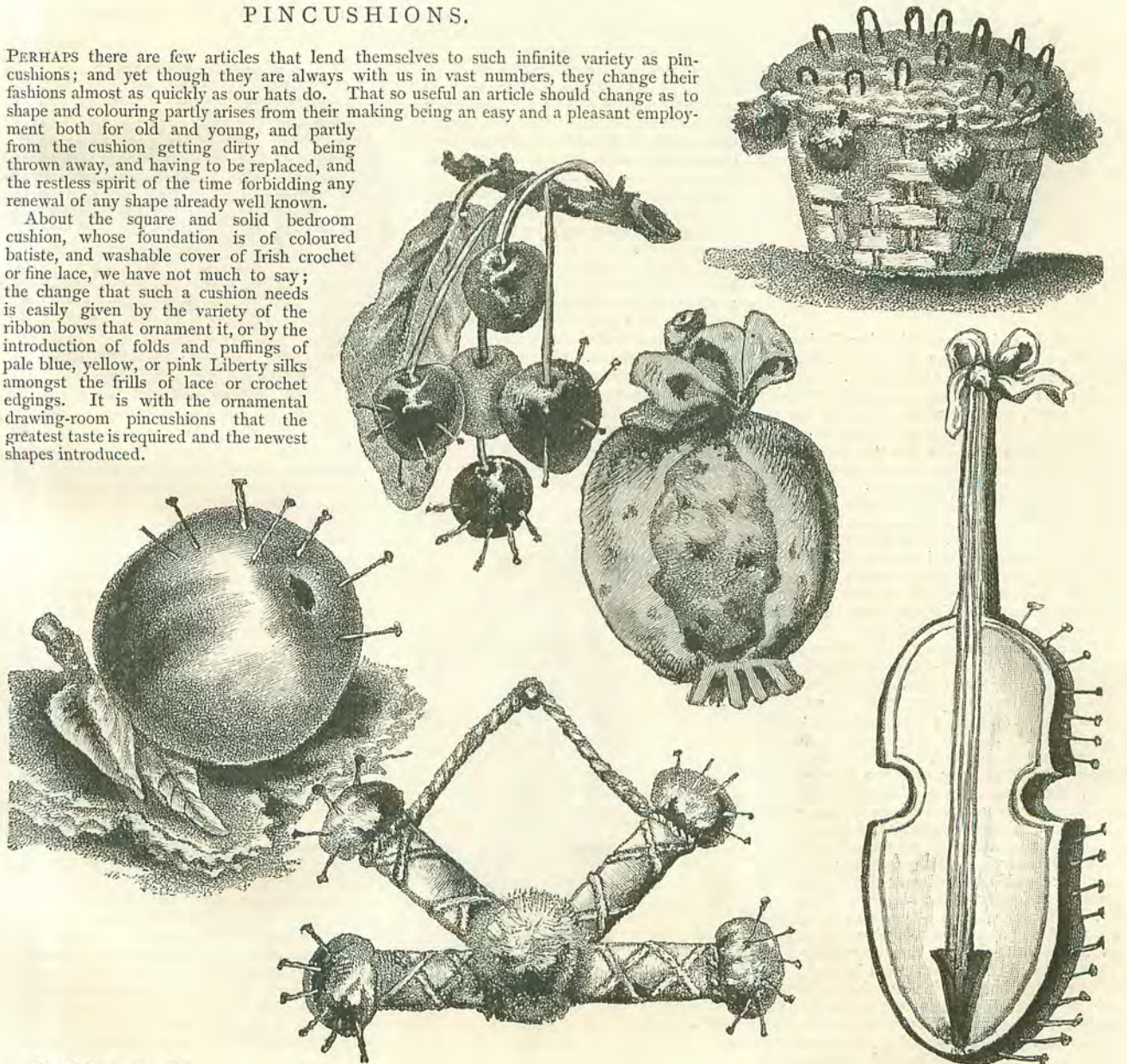




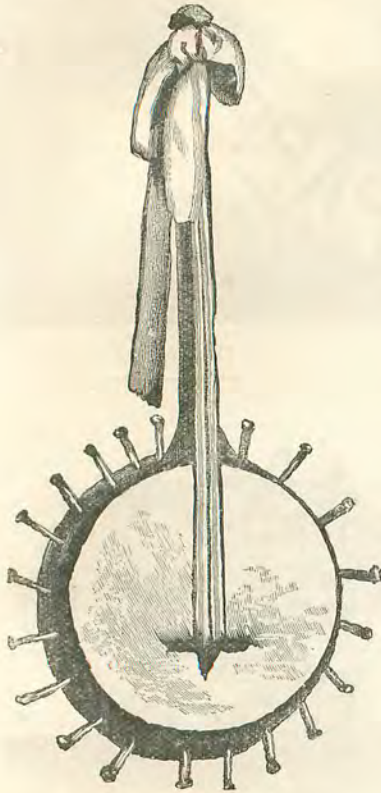
PINCUSHIONS.

PERHAPS there are few articles that lend themselves to such infinite variety as pin-cushions; and yet though they are always with us in vast numbers, they change their fashions almost as quickly as our hats do. That so useful an article should change as to shape and colouring partly arises from their making being an easy and a pleasant employment both for old and young, and partly from the cushion getting dirty and being thrown away, and having to be replaced, and the restless spirit of the time forbidding any renewal of any shape already well known.

About the square and solid bedroom cushion, whose foundation is of coloured batiste, and washable cover of Irish crochet or fine lace, we have not much to say; the change that such a cushion needs is easily given by the variety of the ribbon bows that ornament it, or by the introduction of folds and puffings of pale blue, yellow, or pink Liberty silks amongst the frills of lace or crochet edgings. It is with the ornamental drawing-room pincushions that the greatest taste is required and the newest shapes introduced.



These shapes are taken from a great variety of forms, and worked out in every imaginable way. There is the pipe, the boot, the arm-chair, the spoon, the horseshoe, the basket,



the starfish, and a hundred other devices, of which we illustrate some of the most effective and least describable by letterpress.

The spoon is made from an ordinary wooden salad spoon, painted with Aspinall's enamel either a pale blue or terra-cotta colour. The pincushion fits into the bowl; it is made of dark blue or olive-green satin, stuffed with bran, and glued into the bowl. A fine silk cord or a gold lace edging is sewn round the outer edge of the cushion, and softens it off. Narrow quarter-inch ribbon of several shades of one colour, or several contrasting colours, are wound round the handle until the top is reached, and then finished off with loops and long streamers, one of these loops being used to hang the spoon to the wall by.

The arm-chair cushion has as its foundation one of those dolls' arm-chairs of pith that are so often sold in the streets. The cushion on this chair is made square, covered on both sides with satin, with a cord and ball tassels round its edge. It is only fastened to the chair through its centre, and should be made large enough to hang over the edge of the seat. The arms and rails of the foundation are decorated with narrow ribbons wound round them, and finished with bows and loops.

The pipe is made with a foundation of cardboard covered with coloured velvet; in shape it must resemble a German student's pipe, and be large and curly. The cushion is fitted into the bowl, and ribbons are wound round the stem. An ordinary wooden pipe can be used as the foundation, but then it must be gilt with gold leaf both on stem and bowl.

The lucky shoe cushion has for its foundation a doll's leather shoe; into this is fitted an upright but long and narrow cushion, covered with pale pink Indian silk. The pins are stuck into the pink silk, and the article is hung on the wall by coloured ribbons, which

are secured round the instep of the shoe and taken up the length of the cushion by being crossed over each other and finished with loops.

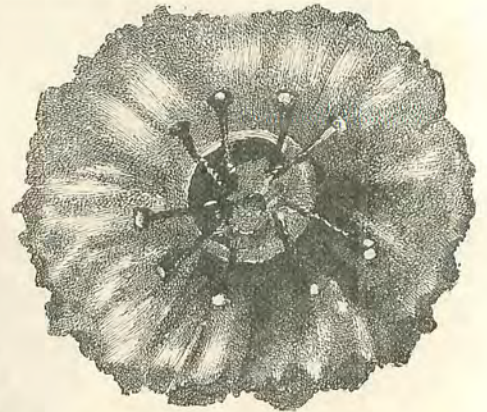
Another shape of wall cushion is shown on our front page. The foundation in this is of cardboard; the lower arm measures seven inches in length and three in diameter, and the upper arms three and a half inches in length. This measurement does not include the cushions at the end of the arms. Cover the cardboard foundations with velvet, and the cushions make as balls of bran covered over with silk; sew these balls firmly into the rounds of cardboard, and hide the stitches with a cord; wind tinsel down the arms over the velvet, and hide the place where the arms join with a plush ball. Finish with a silk cord—of the same colour as the cord already used—to hang the article up by. This cushion can be made in an endless variety of shades. A bright yellow velvet with olive-green silk is a good combination; also a deep green velvet with pale blue or deep red silk. Terra-cotta velvet with terra-cotta silk looks well; red velvet with navy blue silk, pale blue velvet and pale pink silk, pale green velvet and orange silk, etc.

The fiddle and baize cushions are suitable as presents to musicians. The shape of the violin is cut out in chamois leather, and the cushion is glued on to its back. To make this cushion, cut out the shape in cardboard, lay folds of flannel thickly on the cardboard, and cover the whole with dark velvet or silk, turning the edges of the material to the front of the cushion. Glue firmly to the leather, which previously ornament with a line of stitching and with violin strings made of fine whipcord. Hang up the violin with ribbon bows. For the banjo make the back and the cushion as for the violin, but cut the front out of a piece of thin parchment. On this parchment paint a landscape or a group of flowers in water-colours, and make the strings of the banjo with whipcord. Overcast the edge of the parchment to the edge of the cushion with mare's tail silk, and if possible make the edges so neat that the stitches need not be hidden; if they must be hidden, sew a very narrow cream-coloured cord round them. A bunch of ribbons with long loops is hung from the top of the

banjo, and a bow of ribbons can be stuck on the cushion where the arm joins the round, if more ornament is desired. Another musical instrument pincushion is made the shape of a harp. This is rather difficult to form correctly, but looks quaint when accomplished. The pins are stuck into the thick part of the harp at its base, which is purposely made broad. The strings of the harp are made with fine gold cord or coloured purse-silk, and the frame is covered with pale blue or pale yellow velvet, and a loop of ribbons hung to the top of the frame.

The horseshoe pincushion has for its foundation a real horseshoe that is gilt or silvered over. To the centre of this shoe a small wicker basket is fastened by being tied to the horseshoe by ribbons passed through the nail holes. These ribbons are also wound up the shoe and used to hang up the article. The cushion, made of a dark silk, is fastened into the basket. This is a very simple way of making some use of the horseshoes most people bring home for luck when they come across them during their country walks.

Another figure has as its foundation one of the large dried poppy-heads to be purchased at any chemist's. Select a large and well-shaped



head, and with a very sharp knife cut an irregular-shaped segment out of it. Get rid of the poppy seeds and fill in the opening with a satin cushion. Make this of a rich coloured red satin, and catch it down in places as if it was to be buttoned down, but do not put on any buttons. Glue this cushion into the opening, and tie a bunch of ribbons round the stem of the poppy-head. Any coloured satin can be used to stuff the poppy, but deep rich reds and blues tone in best with the mellow brown hue of the natural seed.

The apple is a combined pincushion and pen-wiper. It is made by laying thin muslin over a real apple and shaping the muslin, but cutting away any fullness, and overcasting the raw edges together. The shape formed (but not sewn together at the bottom) is then stuffed with wool, the upper part being raised round the eye of the apple, as in nature, and the deep depression for the eye being made by sewing that part closely down on to the wool. The rest of the apple is then filled in and the lining sewn up, all superfluous fullness being cut away, not folded in. This foundation is covered over with pale yellow-coloured Liberty silk, which is pasted down and arranged with as few creases as possible. As the base of the apple is not shown, the silk can there be folded under. The streaks and rosy colouring of the fruit are imitated by painting the silk with water-colours, using some of Miss Turck's aquarelle as a medium. The leaves are simply artificial leaves sewn to the cut-out folds of cloth that form the penwiper and the foundation of the apple.



Pea-pods and Cherries.—These little cushions are intended more as ornaments to the mantelshelf than for practical purposes. They are pinned on to the drapery of the front of the mantel-board. The bunch of cherries is made of rose-coloured satin, some of the cherries being of a light shade and others of a darker shade. The stems are made of green wire, the leaf of an artificial leaf, the stalk of chenille wound round wire; the cherries are painted with water-colours, so that they are not entirely of one colour. The best stuffing for the satin is the little plush balls sold for sewing on to cushions and other furniture. The pea-pods are made with cartridge-paper covered with green silk, the little peas, of balls of green chenille of a lighter shade than that used for the pods. Tendrils are made of twisted cap wire covered with chenille or purse-silk. A very fine wire is sewn along the ridge of the half open pods to keep them in shape, and to allow of the ornament being twisted and arranged gracefully. Three or four pods look better than only two on a bunch, but this cushion is never made large. It is tied into position with a bunch of green and blue ribbons.

A bunch of plums is easier to imitate than a bunch of cherries, as the fruit is larger; but it is not so effective. It is formed as the apple, and a wire stalk fixed into the lining before it is covered. Purple velvet and maroon velvet form their best covering; and this, when glued on, is brushed over with some Chinese white mixed with a little weak gum-water. A hard brush is used, and the white paint only put on where the fruit catches the highest light.

The foundation for our next is one of the red silk double poppies sold for millinery purposes. The poppy can be bought of any size, but the petals should be of silk, not of coloured muslin. To turn the poppy into a pincushion, cut out all the pistils and stamens and make a fair sized flattish ball of linen, which stuff with bran. Cover this ball with dark red plush several shades darker in colour than the silk petals; sew this ball firmly into

the centre of the poppy, and take the stitches through to the back of the flower. Strengthen the back of the flower by sewing a few rounds of any dark-coloured silk on to it, and at the same time give each petal a securing stitch. Sew a loop or ribbon on to the back of the cushion to suspend it by.

The basket shown on the front page is made of ornamental wicker, and the basket itself is filled up with odd pieces of Berlin wool. The cover is of knitting single Berlin wool, scarlet in colour. Use pins No. 12, and work backwards and forwards in plain knitting. Make a square of knitting in length rather longer than the width of the basket, and when it is finished stuff it out in the centre with the wool shreds, and then draw its ends together underneath, so as to keep the cushion firm. Force this ball into the basket and sew it in round the edge and finish off, first with a thick silk or tinsel cord, and lastly with pompons of plush hung over the cord. This cushion is intended for hairpins, and will be found very useful, the coarse knitting and the woollen shreds allowing the hairpins to pass through them with ease, and also preventing them from getting rusty.

A simple and effective flat pincushion is made like a long square, but buttoned down church-cushion fashion. The length of such a cushion is from five to six inches, the width three or four and a half inches, and the depth one inch. The sides are velvet, the top and bottom of a dark rich satin. The lining is first made, it is then stuffed with wool, and if of the largest size, twelve places sewn strongly down in it and the parts surrounding them well puffed up. Satin is laid over the top part and the indented places again sewn through, each being finished off with a little tuft of white chenille, the satin sewn neatly round the edges. A piece of plain satin is arranged to cover the bottom of the ornaments, and its edges sewn down along the sides. Narrow ribbon velvet is finely sewn round the cushion's sides. All shades of satin or velvet can be used in making these articles, and two contrasting shades used together form a variety.

These flat cushions are suitable for presents to gentlemen, as, being devoid of lace and finery, they do not require care.

The starfish cushion is not very elegant, but is a variety. It is made first of linen, and should have an unequal number of arms, and be well puffed out in the centre where the arms meet. The arms are joined together there by shaping the linen foundation like a vandyke. Having filled the foundation linen with bran, cover the starfish with yellow or orange velvet, and arrange a bow and loop of ribbons of the same colour to suspend it by.

An easily made drawing-room cushion is of the shape of a large plush pompon. The ball is made of velvet or plush, well stuffed with bran, and should be three inches in diameter. Upon the top of the ball tinsel is sewn; this tinsel is brought down the sides and forms five points. The whole of the top of the ball is filled in with tinsel, and short upright loops are made to stand up at the extreme top, and by the longest the cushion is hung up.

A nigger pincushion, instead of having for its foundation an ordinary black doll, is made of five skeins of single Berlin wool. Fold this black wool all up until it is eight inches in length, then tie it tightly together an inch and a half from the top. This forms the head. To make the arms, detach about thirty strands of wool on each side from the main body, and cut them so that they measure two inches in length. Tie them tightly at the end, leaving the little tufts of ends to imitate hands. Two inches below the neck tie the main part of the wool again together (this forms the body); then separate the wool left into three portions, two for the legs and one for the tail. Tie each leg up two inches down, and leave long tufts to imitate the feet, and plait the tail into a three-plait and tie that up. Wind a little scarlet wool round every part that has been tied, and with the scarlet wool give features to the head, making eyes, nose, tongue, and ears. This little pincushion is an easy one to sell at bazaars—the cost is very trifling, and it looks quaint.

B. C. SAWARD.

AN HEIRESS UNAWARES.

By LILY WATSON.

CHAPTER I.

FAR away in the north of England, between the mountains and the sea, there lies a fair and lordly estate. Acres of park, dotted with forest trees, surround a castellated dwelling, from the topmost tower of which a flag proudly waves when the owner deigns to occupy the mansion. An Italian garden, bright with flowers, musical with a fountain, makes a radiant spot of colour in the landscape, and the sea washes against the furthest boundary of the domain.

The summer visitors who came to stay in the tiny watering-place adjacent to Branscombe Towers, often looked with envy and curiosity at its mistress when she drove in her perfectly-appointed landau along the little promenade. Fabulous rumours of her wealth were spread abroad. She was known to be the heiress and only child of a famous "Railway King," who on his death had bequeathed to her houses in London and the country, and a vast income on which to maintain them. Eleanor Champernowne was still unmarried, though no longer a girl. Her dark and proud style of beauty was more impressive at thirty-two than it had been at twenty, and it was not wonderful that she attracted a considerable amount of attention on the few occasions

when she appeared beyond the limits of her park.

"How those people do stare!" she exclaimed, with a pettish jerk of her parasol, to her companion and former governess, Mrs. Grey, who was sitting beside her during one of these drives. "It really makes me inclined never to stir out of the lodge gates; and yet it is so frightfully dull to stay at home all day—what is one to do?"

Mrs. Grey, a gentle little widow, coughed a mild and deprecatory cough.

"My dear, it is natural they should look at you; and I cannot see that it very much matters."

Eleanor cast an angry glance at a little group, awestruck and open-mouthed, consisting of two nursemaids, a perambulator, and six children with spades, drawn up by the wayside.

"It is most objectionable to be mobbed like this. I wonder the people have not better taste than to stand about and gape; and the gossip about me in the village, Dawson says, is something quite outrageous."

"You are the centre of a great deal of interest, Eleanor. This is the penalty of wealth and a distinguished position."

Mrs. Grey made the same remark about twice a day, and it was invariably received

with ill-disguised petulance by the wealthy and distinguished one.

"Well, every time I stay here I dislike the place and people more, and vow I will never come again. Home, Wilson!"

Mrs. Grey meditated in silence on the fact that Miss Champernowne entertained a like opinion about each of her country houses in turn, and she sighed a placid little sigh as she thought of the restless discontent which prompted the utterance. How should she amuse and satisfy this spoilt child of wealth, who knew every gratification money could purchase; who had travelled through the beauties of Europe, had yachted on the Mediterranean, had visited America, had gone whithersoever her fancy led her, and had always returned jaded, feverish, and irritable?

"Coelum, non animum, mutant, qui trans mare currunt," she would have said had she known any Latin. But the problem was quite beyond her, and she could only wonder once again, as she had wondered a hundred times before, why every good gift of earth brought no satisfaction to the heiress.

They drove through the avenue and entered the lofty galleried hall, where, under the shadow of a spreading palm, the tea-table awaited them.