

CHAPTER XXIV.

PINCUSHIONS.



F the making of many cushions there is no end, one might say in looking at the array which makes up the handsome collection shown in the following pages. Each one possesses special attractions, and all are so pretty that it is only by keeping in mind the special pur-

Roll Pincushion.

FIGURE NO. 1.—The cover of this novel cushion is of silk and is drawn in closely several inches from the ends, which are turned over on the cushion and caught down prettily over a frill of deep lace. A full bow of wide ribbon is tacked over each gathered end, and

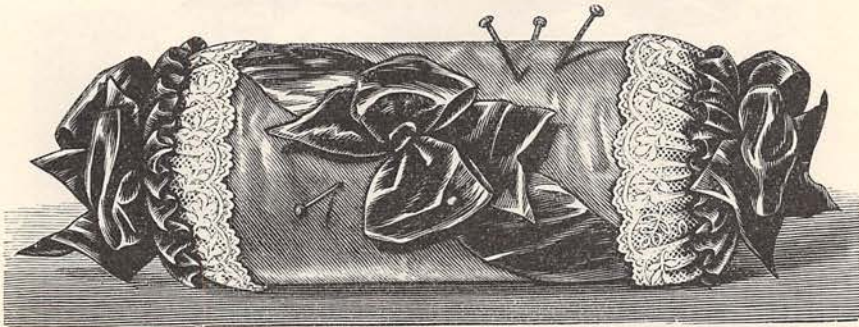


FIGURE NO. 1.—ROLL PINCUSHION.

pose to be served a selection can be easily made. There are shapes suitable for hanging upon the gasolier, others for placing on the dressing case and many others which bespeak their adaptability to the work-basket or bag. Among them are those which will please all tastes.

similar ribbons cross it diagonally from beneath the lace and are tied in a large bow at the center. Any color or combination of colors may be selected for a cushion, and plush, velvet, satin or Surah, either plain or brocaded, may be used in the construction of the article.

Plush Pincushion.

FIGURE NO. 2.—This dainty cushion is of pale-pink plush and has upon it a branch of apple blossoms done by hand with silks of the proper shade. The under part of the cushion is of pale-pink satin and the edges are finished with a scantily applied ruffle of lace.

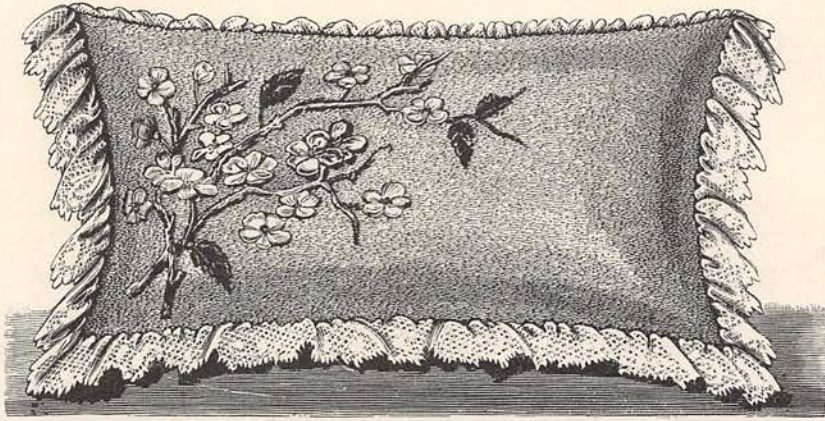


FIGURE NO. 2.—PLUSH PINCUSHION.

Satin Pincushion.

FIGURE NO. 3.—This pretty pincushion differs from the ordinary one by being three-cornered, a shape that it is no harder to obtain than the other if one exercise a little care. It will be found best to make the cushion of Silesia, and then stuff it with saw-dust



FIGURE NO. 3.—SATIN PINCUSHION.

The effect is very dainty and if the maker thinks it a pity to have lavished so much care on an article to be devoted to use as a cushion, it is well to remember that such cushions are quite generally accepted as demonstrations of the poet's theory that "beauty is its own excuse for being."

—which is better than bran, for the mice do not care for it—before putting on the satin case. This is of a deep bronze hue. Three full frills of Moresque lace are put on it, while a row of narrow insertion and one of lace, divided by lines of gold thread, are flatly applied along the top of the frills. A bow of

ribbon of the color of the satin is at each corner. If desired, a cluster of flowers might be painted in the center, an initial embroidered, or a decalcomanie transferred.

cloth or scrim, and about the edges is a frill of deep lace, which falls to the edge of the plaiting and is festooned at two corners under rosette-bows of wide ribbon the shade of the

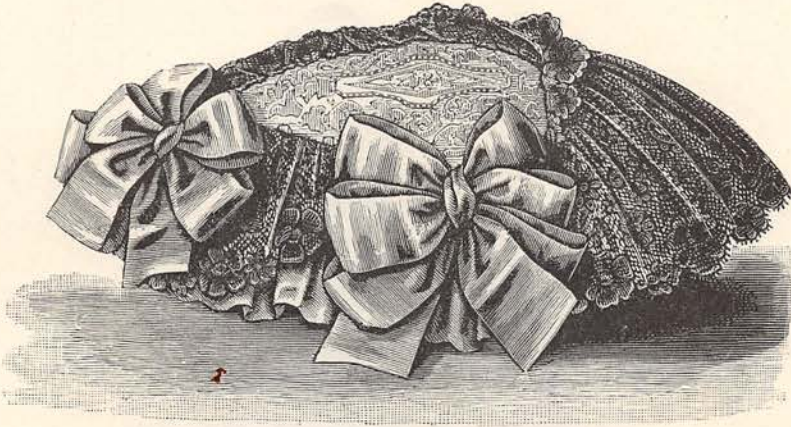


FIGURE NO. 4.—PINCUSHION.



FIGURE NO. 5.—LACE-AND-SATIN PINCUSHION.

Pincushion.

FIGURE No. 4.—This elaborate-looking cushion is also triangular in shape and is made of pale-blue silk with a deep plaiting of silk about its edges. On top is a piece of embroidery done with gold thread on bolting

silk. A frill of narrow lace turned over its seam decorates two sides, and the result produced by the entire disposal is artistic and pretty. White lace may be used instead of black, and the plaiting, ribbon, etc., may be of any desired tint.

Lace-and-Satin Pincushion.

FIGURE NO. 5.—On a background of pale-green satin that forms the main part of this pincushion is placed the little satin painting

frill finishes the cushion, and each corner is decorated with a bow of green satin ribbon. In filling this cushion, it would be dainty to put in close to the top a layer of sachet pow-

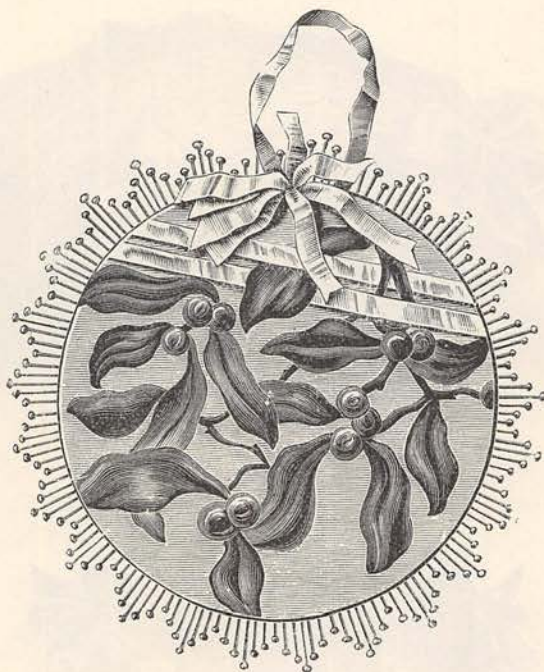


FIGURE NO. 6.—FANCY PINCUSHION.

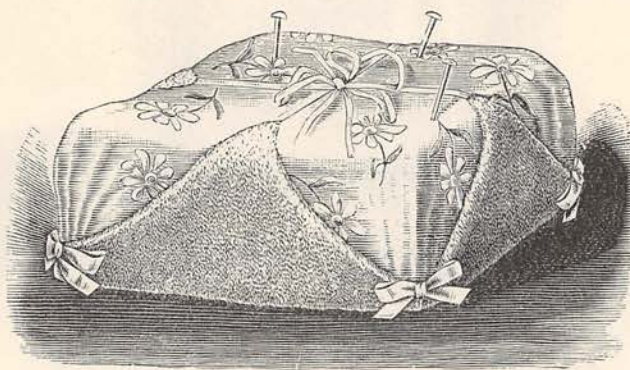


FIGURE NO. 7.—BOX PINCUSHION.

—the flower girl radiant on her rose-colored world. This is securely sewed, and then a frill of oriental lace outlines it and brings out effectively the green leafage. A fuller lace

der, which, concealed in a sheet of cotton, can be separated from the other filling and made to concentrate its odor, and also to dispense it graciously.

Fancy Pincushion.

FIGURE NO. 6.—Two circular pieces of cardboard covered with silk and carefully joined together form the foundation of this cushion. The piece forming the front is decorated with cyclamen blooms, which may be painted or embroidered. Before this decoration is applied, however, two strips of narrow ribbon are arranged to cross quite near together a little below the top, and part of the



FIGURE NO. 8.—CRESCENT PINCUSHION.

Box Pincushion.

FIGURE NO. 7.—The title suggests the foundation for this pincushion. It is a square box filled with curled hair or whatever material is chosen for the purpose, and covered with a square of silk on which detached blossoms and leaves are painted, worked in outline, or solidly, according to the fancy of the maker. The fulness at the corners is regulated by a few gathers, and after the

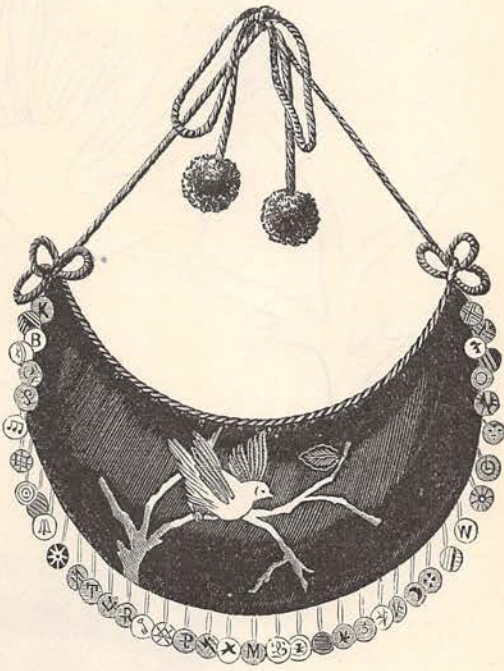


FIGURE NO. 9.—CRESCENT PINCUSHION.

decoration is done on them. A ribbon loop, starting from beneath a spider-bow of ribbon, is used to suspend the cushion. The pins are stuck in between the edges of the parts to produce a fanciful effect. The color of the silk covering may be chosen to suit the taste, and the ribbons may harmonize or contrast with it. The design may be flowers of any preferred variety, a small landscape, fruits, etc., to please the taste.

square is firmly attached to the box a square of plush equal in size is placed beneath the box and its corners are brought over the sides and ends and held in position by narrow ribbons fastened beneath them and tied in a spider-bow at the center of the top. Slightly wider ribbon is used for the pretty bows which are fastened at the lower corners of the box. The effect is unique and pleasing and easily obtained, the engraving explaining the

details of construction more clearly than the pen can. The edges of the plush may be neatly turned under for a finish, or they may be bordered with quilled ribbon, fancy cord, etc. Brocaded silk is pretty for the top.

suspended by ribbons that are disposed in a handsome bow at the point of suspension, and pretty bows are fastened where the ribbons are tacked to the ends. Delicate colors are best liked for such dainty articles, though

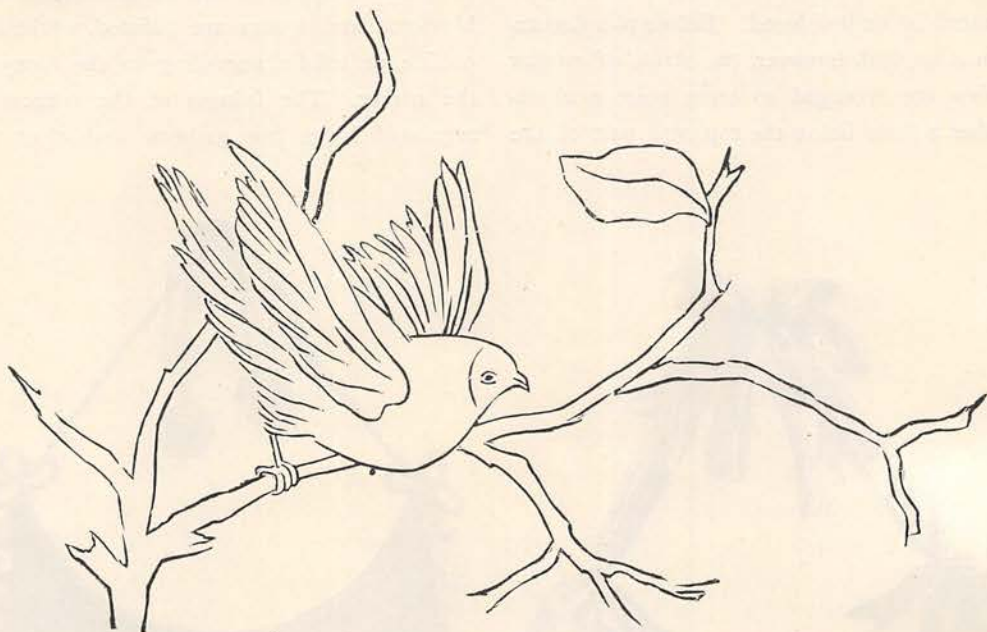


FIGURE NO. 10.—EMBROIDERY DESIGN FOR CRESCENT PINCUSHION.

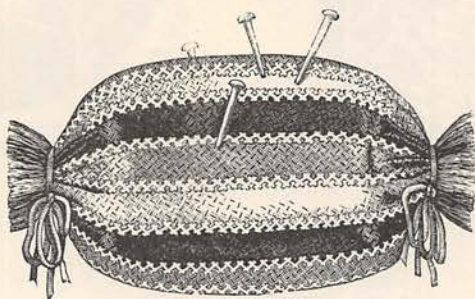


FIGURE NO. 11.—PINCUSHION.

Crescent Pincushion.

FIGURE NO. 8.—The cushion is made in crescent shape and is of delicate blue silk. Upon it is embroidered an artistic arrangement of dianthus pinks, and about the lower edge is a row of delicate blue plush tassel ornaments and pompons. The cushion is

dark colors may be used with good effect. Any preferred design may be painted or embroidered on the article, or appliqué work may be used as decoration.

Crescent Pincushion.

FIGURE NO. 9.—Deep crimson plush is

used for this pincushion, its rich coloring and deep pile making it especially desirable where embroidery is the decoration. An inner cushion of the proper shape is made of cambric and filled with bran, its heaviness serving to keep the cushion from swaying to and fro. On one side of the plush is embroidered a gracefully poised bird worked in various shades of olive in South-Kensington outline-stitch. The plush covering is then put on, the lower edge being finished by a fringe of gilt coins dangling from yellow silk cords,

South-Kensington outline-stitch with shaded olive crewels, though any color fancied by the worker could be used. In red, brown, or dark green crewels or embroidery cotton the bird design would be pretty on serviettes, towels, pillow-cases or any articles decorated in such a way. On linen portières in dark brown, such birds would have an artistic effect.

Pincushion.

FIGURE NO. 11.—This unique cushion is formed of strips of fancy braids joined and



FIGURE NO. 12.—SACHET PINCUSHION.

each firmly and separately fastened. The upper edge is ornamented with a heavy gilt cord, arranged in fancy loops at each corner and then drawn to the center and tied in long bows and ends, thus forming a loop by which to suspend the cushion. Each end is tipped with a large silk pompon.

Embroidery Design for Crescent Pincushion.

FIGURE NO. 10.—The simplicity of this design, as well as its prettiness, commends it to the tyro in embroidery. It is done in the

cat-stitched along the joining with colored silks. The cushion is filled to round out in bolster fashion and the braids are fringed at the ends, which are tied in closely inside the fringe with narrow ribbon. Any kind of fancy worsted or tinsel braids in different colors may be used for a cushion of this kind, or several varieties may be combined, with artistic effect.

Sachet Pincushion.

FIGURE NO. 12.—Dainty, useful and sweet-

scented is this ornament for a dressing-case or toilette-table. The two bags are made of one piece of silk, satin or wide ribbon and

The ribbon has a purl edge and is very effective. The lower part of each bag is covered with scrim, which may be hand-painted

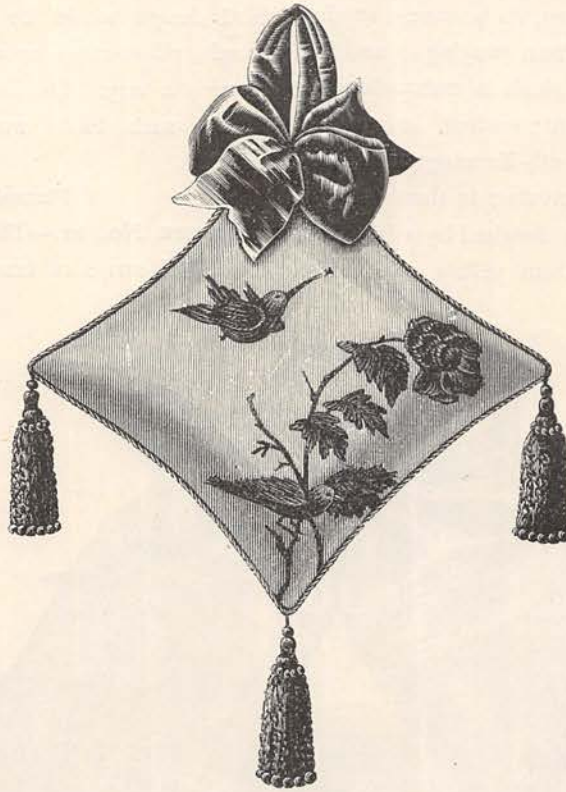


FIGURE NO. 13.—SATIN PINCUSHION.



FIGURE NO. 14.—EMBROIDERED BIRD.

filled with cotton well sprinkled with perfume powder, a small space, unfilled, being left at the center, where a ribbon is tied tightly around in numerous loops and notched ends.

or embroidered, the design being different on each bag. The top of the scrim covering is bordered with a row of gilt soutache braid. The scrim is very decorative, and will also be

useful in concealing the pin-pricks in the silk. Any color may be selected in the silk and ribbon, and a quilling of ribbon may border the top of the scrim covering, if preferred to the braid decoration.

orately embroidered with bird and branch and then made up in the simple shape familiar to all. The edges are outlined with silk cord of a darker shade of olive, and from three corners depend full chenille and silk tassels of



FIGURE NO. 15.—EMBROIDERY DESIGN.

Satin Pincushion.

FIGURE NO. 13.—The pale shade of olive that hints of the Grosvenor Gallery and Du Maurier's æsthetic people is the shade of satin chosen for this pincushion. It is elab-

the same shade. At the other corner a prettily made bow of satin ribbon is placed, an additional loop being made so that it may be hung on the wall or the side of the mirror, suggesting its desirability for a bachelor, who

usually pushes his pincushion off the dressing-table in his search after matches.

Embroidered Bird.

FIGURE NO. 14.—The spider and the fly story is told in a somewhat different manner in this embroidered sketch, which is one of the designs on the satin pincushion wrought out in satin stitch. The humming-bird is done in brown and gold, while the fly is of blue and gold. In this instance, silks are used in working the design; but crewels or cotton may be chosen for less elaborate pieces.

Embroidery Design.

FIGURE NO. 15.—This design is also on the satin pincushion, the wild rose and its foliage, worked in satin stitch, being of Nature's own colors. The rose is a pale pink, and the leaves and stem dark green, while the resting bird matches his mate in being dark brown and gold. This spray might be embroidered upon a shawl-case or a head-rest of linen, with good effect; and then crewels of differing tints or of one color could be used, according to the fancy of the worker or the color of the fabric.

A Dainty Lamp-Screen.

FOR its foundation a Japanese fan of medium size was procured and this was covered with satin upon which a dainty floral design was painted. The handle, which in such fans is hollow, was wound with narrow ribbon and decorated with a bow of a wider variety, and slipped over the point of a common letter-file having a round iron standard, the latter being concealed by a full, gathered covering of satin.

Such files are procurable for a trifling sum, and the entire cost of the screen is very slight compared with its beauty and usefulness. The handle of the fan should be cut off to

bring the elevation within the desired range. Some fans are in themselves so attractive that they do not need to be covered, but woman-kind is usually best suited with the results of her own handiwork with needle or brush. A standard to take the place of the letter-file may be improvised by running a stout knitting-needle through a hole in a round or square block and pouring a little soluble cement or molten lead around the aperture, to hold it steady. The block could then be covered with velvet, plush, etc., tacked on with fancy brass nails.

