

A PAGE FOR MISSES

ATTRACTIVE PILLOWS for the SCHOOL GIRL'S ROOM

NEW Ones Needed Every Autumn by the Student Miss and Her Big Brother—the College Man



GIRLS who are going away to school or college or those who have brothers and cousins just starting upon a college career usually are interested at this season of the year in the making of new couch pillows. This is one sort of handwork which will always prove a welcome gift, for there is constant demand in every household as well as among the college and boarding school fraternity for a fresh supply of new pillow covers.

For girls who rejoice in the possession of an all white boudoir the lingerie pillows are still the most desirable, and these are now made trimmed only with embroidery or needlework and generally without lace. These very dainty pillows are, however, only possible for certain rooms, and certainly will not be practical for the hard wear which must be looked for in the school sitting room, and of course the school boy or college youth would receive such a gift with a shout of derision. The stoutest of material and the most enduring colors are those most suitable for the average school girl's or boy's outfit, and if a great deal of work is to be put on the cover it is best to have them made of wash materials, for the entire destruction of a fine piece of handwork through the hard usage which robs it of its freshness prematurely is heartbreaking to the person who has spent so many hours in toiling over it, as well as to the person to whom it has been given.

Such atrocities are perpetrated in the way of embroidery pillows that it is well to go slowly in selecting the materials and designs and above all the colors, for our taste is more or less vitiated in this direction by the constant display of frightful combinations of colors to which our eyes become accustomed. One may place no dependence whatever in Dame Fashion either, because many of the designs and combinations of color which become fashionable for embroidered pillows are wholly unbecoming and will ruin all claims to harmonious furnishing which any room may possess. One must take into consideration not only the single pillow which it is making but the others with which it is to be used as well, and also the general coloring of the room. Of course when class or school colors are being used there is more latitude of color combination permissible than when only the coloring is being considered for its beauty alone, but even with these arbitrary colors to deal with one may if one will take the trouble make an artistic success of what would otherwise be an unbearable jumble of inharmonious colors and designs. You will find if you investigate the matter that the designing of a pillow is not too un-

important a matter for great decorators to take into their consideration, and that many artists of merit have bent their minds to the humble task of designing embroideries for such purposes.

In a room having plain walls and floor coverings, pillows with striking geometrical designs are peculiarly effective. Heavy linen, crash, denim, &c., are largely used for the background of these pillows, and both plain and figured materials are employed, according to the design that one wishes to carry out. Two materials, one plain and the other figured, are used for some of the pillows, and they are trimmed not only with embroidery in linen thread but also with braid and an appliqué of material of a contrasting shade or a different tone of the same shade. While these striking designs are good for a room which is otherwise quite plain they are often quite confusing and unpleasant in a room having a design on the walls, unless it be a very small design giving the effect of a plain wall. The plain pillows should be used in a room with figured walls or the pillows should carry out the same design as the walls or upholstery. There are exceptions to this rule—in the case, for instance, of a room having a flowered paper. Pillows covered with striped material of the proper shade often look particularly well in such a room, and flowered pillows look well in a room having striped paper. The rest of the upholstery of the room is then, however, either in the design of the paper or nearly like it or in that of the pillows and couch cover, or absolutely plain.

A very good design for a heavy linen pillow was in striped and plain linen, the border of the striped linen being quite wide and mitred at the corners. The pillow was in violet and white linen and intended for a room furnished in two tones of violet and in black walnut. The center of white linen was a square, on which were set four circles of deep violet linen. These were cut away in the center, showing squares of white. Other smaller circles of the violet linen were set on between the large circles, and the whole was bordered and separated with narrow bands of cross stitch. This was on the inside square. There was no embroidery or trimming of any kind on the striped border except that each white stripe was finished with a little violet ornament in cross stitch. The entire pillow was made by hand, but it would look perfectly well if carefully made by machine and would then take very little time as well as being most inexpensive.

A VERY attractive design, suitable either for satin or lingerie as well as for the more durable materials, is made of a figured material with an em-

broided wreath for its only decoration. The beauty of the design lies in the perfect balance of the wreath and pillow; it is just the right size and just sufficiently heavy. Blue and white handkerchief linen, a small white ring on a blue ground, was used for this pillow. The wreath

was in white linen thread. In lingerie this pillow would look most attractive if made of figured muslin or embroidered ba-

ried in, and thus the college color could be had without the monotony of the plain crimson, which of course would be used for other pillows. For instance, if the walls of the room and the furniture coverings are largely in brown or tan, that color would look very well with the college crimson, as would also gray, dull sage green and other neutral tints. It would be necessary to avoid any combination which would suggest another college and to select a color to go with the crimson which would go into the background of the room.

This white and red-crash has a border of plain dark material on which double bands of narrow braid are used to effect a striped design. The center is of the light material, with a design made of applied pieces of the darker fabric. There is no embroidery, but so small are some of the pieces that if made by hand the pillow is not the affair of a moment. A very charming white linen pillow

which has recently been designed by an artist is trimmed with gray braid and red stitching. In each corner is a double circle of the red stitching made up of tiny circles so arranged that they somewhat resemble a vine. Between these are irregular four sided figures made of the braid. In linen color with yellow embroidery this design is very effective.

Pongee in different weights and colors and soft silk which has dull surfaces are materials which wear very well and are most satisfactory for pillows which are to be much used. These are also embroidered and trimmed with applications of silk of other color or different tones of the same color. For these materials Chinese designs or those having Chinese motives, are particularly good, and it is rather interesting to look up some of these designs and have them adapted to the purpose for which they are needed. This is the sort of thing that makes needlework interesting, and any girl who cares for it will find it infinitely more interesting than it has ever been when she takes the trouble to study out the designs for herself, or, if she is not sufficiently advanced in the art to make up her own designs, then at least she can study designs in pictures and antique embroideries and then consult a more experienced worker about how they may be used.

A PILLOW with Chinese designs was made of pongee in the natural shade, with embroidery of violet, purple and pink, all of rich but dull tones, and was meant for a room furnished in gray with touches of violet and yellow. The strong, heavy lines of embroidery are of purple, while the smaller, flower like designs are of light violet and pink. This design is very suitable for a satin pillow as well as for those of less elegant material.

Pink, blue and green linen thread are used in embroidering a quaint pillow in sampler designs. The pillow of white linen has graceful pointed designs of the embroidery extending from the four sides to the center. Each design terminates in a double coil, and all four of these together form a circle in the center.

The colors used in this design are all the deep, rather dull tones known as "old" pink, "old" blue, &c. The pointed designs are made up of slender vines in dull green, between which there is a group of round ornaments in dull pink which suggest flowers, although they are in reality nothing but circular disks. This whole side design has a line of the blue stitching around it which extends to the center coils, so that the center ornament is entirely of the blue. The colors used for this pillow are so entirely suitable to the design that it would probably lose much of its attractiveness if developed in many shades, even though they might be harmonious. Other shades which would be effective for this pillow are violet, pink and yellow on white linen, or red, blue and green on linen color or white.

For foundation pillows to go at the back of the couch as a sort of support for the other pillows those of leather are very good and they are not out of place with heavy linen pillows, although with light, delicate pillows they would look odd. Soft leather pillows in neutral tints, especially those in the shades, are excellent also to use with pillows which are covered in the college colors, and they go well in almost any room except those furnished in elaborate or very dainty styles.

Social Amenities for the School Girl

"Do not cry over spilt milk" is an excellent little motto to bear in mind. While there is still chance of a matter being prevented or helped then it is worth while struggling over to the full extent of one's power, but when there is no longer anything further to be done about it the only sensible part to play is to accept the situation as gracefully as possible.

It is the people who are always harking back—who are always saying, "Now, if that had not been done all would have been well," or continually making remarks in that strain—who are so very unpleasant as companions. There is no more unpopular being in the world than to be continually saying "I told you so," and it is the element of "I told you so" in the girl or woman who is forever mourning over the unalterable which is so intensely disagreeable. Once the deed has been done it is well to take it cheerfully; or if that is too much to demand, at least say no more of it and let the matter drop from then on.

There is no disappointment so great as that in looking back upon it one does not wonder at the amount of heartburn it caused. There may be griefs which it will take the soothing influence of many years to quell, but there is no disappointment which involves only the pleasure of a few hours, or perhaps a few days at most, which is worth the energy of being disagreeable about. Life is too short, and while one is still young habits of ill temper over slight occurrences are too easily formed for a girl to allow herself the luxury of exhibiting ill nature on any occasion whatever, and no matter what the excuse.

But worse even than a temporary outbreak of temper is it to accept a disappointment quietly and apparently well, and then brood over it, and be disagreeable because of it for perhaps days to come. This last is also a distressingly easy habit to fall into and will do much to injure and ruin an otherwise fine character.

The "Christian martyr" attitude is another failing to be carefully guarded against. To be fine, perhaps, but no finer, than one should be by rights under any provocation, but to give it to be understood that one is not sufficiently appreciated by those at home—this is the attitude of the so-called "Christian martyr." This person really enjoys being the fine

action or giving up the envied treat for the mere pleasure of approbation from outsiders.

As great a mistake as to worry over what cannot be helped is it to worry over what may, and perhaps never will, befall. How many girls, for example, worry themselves almost sick about some dance at which they fear they will not have a good time? In all probability they will have the best time of their life, or, perhaps, at the last moment something may occur to prevent the dance coming off at all. A large majority of matters which are most worried over in this world do not amount to anything when the time comes, and a tremendous amount of mental strength has been wasted unnecessarily.

The best cure for worrying about things that probably will not matter much anyway, and also for brooding over what is past and does not matter at all, is to live just as much as possible in the present. Don't allow the fleeting joy of the moment to be dampened by thoughts of what might have been or what may come. The past is already dead, and there will be greater happiness in store than any fun that might have taken place had not something occurred to prevent.

Let the future take care of itself. Allow only the happy parts of the past to be remembered and look always for brightness in the present. If only what is pleasant is commented upon this will be the part that will stand out, whereas if the disagreeable is continually brought to notice it can quickly overshadow all else.

Cheerfulness is a much to be envied quality, but a "bright and sunny nature" is not such without effort, and often considerable effort. The possessor of a sunny disposition always looks on the bright side. She says inwardly, "What can't be cured must be endured cheerfully," and she sets herself diligently to look for what is funny and will amuse others as well as herself.

Every one knows the story of Lot's wife—because she paused to look back and give a moment's regret to all the happiness she was leaving behind her she was turned into a pillar of salt, an impediment in the road. The moral in this tale is worth remarking, that whoever stops to regret what is past and can't be helped becomes at once a worse than useless member of the community.

Odds and Ends of Interest for the Girl Who Sews

HANDKERCHIEF MAKING.

HANDKERCHIEF making is fascinating work, and any girl who sews neatly may easily provide herself with a supply which will be a matter of pride to herself and of envy to her less industrious associates.

French or Irish linen of the finest quality should be used for any handkerchiefs destined to carry elaborate embroideries, and the greatest care should be exercised in the cutting of the squares. To draw a thread in the four directions is the only safe way, as otherwise the delicate material is apt to twist and become unmanageable.

When Armenian or any other very fine lace edging is used the handkerchief need not be hemstitched, although infinite care must be devoted to the hem finishing, as irregularly set stitches spoil the entire effect of the work.

Exceedingly narrow hemstitched borders are more than ever popular, and nearly always handkerchiefs so treated have corners embroidered delicately with wreaths, clusters or semi-detached butterfly and flower designs. Sometimes only one corner is decorated with a rather large and elaborate spray pattern, or a medallion will enclose a small initial. Only when there is no other decoration should a monogram be employed.

Fancy lace stitches are blended with the embroidery patterns, as in the case of the lily pads, which show petals of fine netting, and the butterflies, with transparent wings. Sometimes a girl who embroiders indifferently but sews with extraordinary neatness applies lace motifs upon the corner of a handkerchief and then cuts away the material from the under side, but this is difficult to accomplish, and a slip of the scissors means ruin to the entire piece of work.

Scalloped borders are exceedingly dainty, but that sort of work takes an immense amount of time and is so heavy in proportion to the fabric that it is easily torn. The better way is to buy a machine scalloped handkerchief of fine quality and embroider it daintily, than to devote hours of toil to a border which may be reduced to a ragged fringe the first time it is laundered.

SLIPPER LASTS.

THE girl who likes everything about her belongings dainty and in good order will probably have several of the little toe lasts with steel springs for her slippers. It makes a marvellous difference in the shape of a slipper if it is never put away without one of these lasts. But, useful as they are, they are not in any way pretty in their natural state, and the girl who keeps her closet looking dainty and attractive can make her slipper lasts ornamental too.

The way to do it is to cover the steel spring with ribbon to match her closet fittings, which in their turn should

match the decorations of her room. Buy satin ribbon a little wider than the strips of steel and sew together both edges of two pieces, making a cover for both sides of the spring. Slip the case over the spring and when it is in place pull the threads of sewing silk tight so that the ribbon will be gathered quite full on the steel. The sewing, by the way, must be a running stitch, with no back stitches so that it will pull.

When the covering has been firmly fastened in place and the fullness evenly distributed make a full bow of the same ribbon or a wider ribbon that matches it and sew it on the top of the curve. If one wants it a little more elaborate she can put another bow at the front a little above where the slipper touches the spring; this gives a fluffy and pretty effect. A shoe shelf holding a row of slippers supplied with these decorated lasts is a most attractive sight.

PETTICOAT LORE.

UNLESS the petticoat is correctly cut, fits smoothly and is of the proper length, the frock put over it will not hang well, and the girl who wears it will not look smart. Every fashion, however eccentric, has its compensations, and it may be said in favor of the present vogue of narrow skirts that the petticoats worn beneath them demand a wonderfully small amount of material and that very little labor need be expended upon their making.

In lieu of the be-frilled and be-floated taffeta petticoat of yesteryear is an almost tube-shaped affair of mesaline, flaring ever so slightly below the knees and finished with a deep hem or a narrow, scant ruffle. To make an almost perfectly fitting petticoat of this sort cut the material by a five-gored skirt pattern of the correct belt size, take up generous seams below the knees and turn back as many inches as possible for the hem in order to give weight to the garment.

Better than any of the twilled silks for summer service are the petticoats of striped, all white or all black China silk, made similarly to those of heavier material, but trimmed with embroidered or accordion plaited narrow ruffles.

With all manner of white wash frocks are worn unstarched petticoats of cross barred muslin, batiste or lawn trimmed with scant flounces of soft material or embroidered Swiss headed with a heading of broderie l'Anglais, bow knotted at the front. For lingerie gowns there are special petticoats and princess slips of hand embroidered fine linen bordered with hemstitching.

Petticoats of striped seersucker, chambray, grass linen or mercerized dark colored cotton, in rows of tucks above a two inch hem and are intended for use with golfing, canoeing and tramping costumes. For mountain service fancy flannels are made into short scant "divided" petticoats, faced with four inch wide taffeta ribbon.

GIRLS WHO TALK AND SEW

ONE of the most graceful arts that a girl can acquire is to learn to converse and keep her fingers busy at the same time. There are girls who can talk well and girls who do needlework well, but they rarely combine the two accomplishments skillfully.

One of the secrets of the art is to avoid doing in public any piece of work which requires close attention. Be clever at accomplishing a good deal by always having on hand certain kinds of work, or work at certain stages, which admits of its being done more or less automatically, and let this occupy your fingers, which will busily do a lot for you, while you make yourself agreeable conversationally to one or more companions.

Remember that courtesy requires you to give the person to whom you are talking, or who is talking to you, your first interest and attention and that your work must be the secondary consideration. If you reverse the order you will be thought very stupid, will be avoided as an uninteresting young person and had much better confine your work to hours especially set apart for it.

CHIFFON PARASOLS.

CHIFFON parasols are much in vogue in Paris this summer. Chiffon laid over a silk foundation makes the most sensible chiffon sunshade, but often the chiffon is laid in two or three thicknesses without any heavier foundation. An old parasol that is marked or faded so as to be no longer possible in its present condition can often be covered and made to look as good as new.

White can be covered with any shade desired, but a color has generally to have the same or a somewhat deeper tone laid over it. Combination of artistic contrasts are also seen—mauve over pale green, for example; pink and blue, yellow and lilac. There are innumerable combinations that are attractive and which make it possible to carry one sunshade with many different gowns.

There are many curious effects in the frames of the parasols this summer. Some have all the sticks that are used in a Japanese sun umbrella. Others, again, have the sticks turned down flat at the edges, giving a curious square effect.

It is always possible to get a pretty parasol for an extremely low price, but the handle is of course perfectly plain. The average girl uses a parasol so seldom that it is really worth while for her to try to have given her one really expensive parasol with a handle so good that it will be worth while having the stick recovered. It will cost just about as much to have a frame covered as it would to buy a new parasol, but it is infinitely nicer to feel that the handle is of some value. If it is necessary to have a parasol for some one gown of peculiar shade then it is of course worth while, but for a white or some neutral color that can be carried with almost any dress the handle should be as good as her purse will allow.

Oriental Bags for Dressing Room

WHEN at boarding school girls are apt to acquire the bag habit, more from hasty attempts at neatness than from any real fondness for these attractive receptacles, but the habit remains with them usually, and even when grown to womanhood the sex finds new uses for bags and new ideas in the making of them.

In the outfit one young girl is getting ready to take on her first term at boarding school this fall is a dressing room set which will stand many trips to the laundry and will look as fresh at the end of the semester as when it was laid carefully and tenderly in her school trunk. This is a set of Oriental bags, one large bag for laundry—there are two of them just alike so that one can be washed while the other is in use—a smaller one for soiled handkerchiefs and one of a different shape to hold the neckwear that is to be freshened for another wearing.

The largest bag is made of four pieces of Chinese cotton, the design being a white ground with the figure of a Chinese woman in the center. She wears richly colored garments and looks like a Japanese print. The four lengths of cotton form the two sides of the bag, two for the front and two for the back. They are fastened together with heavy white cotton in a fancy stitch, herringbone or feather stitch, and a three inch frill is left at the top, where a piece of tape is inserted crosswise to hold a narrow strip of wood which has holes in the end through which to run a pair of white cotton window loops to hang the bag up by.

An opening is left in the front section of the bag, between the two pieces of cotton cloth and just below the cross-piece of wood, so that there is a place to slip in soiled clothing. When the bag is hung against the dressing room door or the wall it looks much more attractive than some of the flowered ones that are more common than the novel Japanese print effects.

For the soiled handkerchief bag two strips of cotton, two towels they are, are sewed lengthwise together with a fancy stitch and the ends are hemmed down over an embroidery hoop which has first been wrapped with embroidery beading. The top of the bag gathers over the hoops, and where the round handle emerges from the fulness a bit of the embroidery beading is used to tie a pretty knot and to keep the printed cotton from slipping. The sides of the bag are not sewed up all the way. It is more convenient to leave them open for at least three inches.

The neckwear bag is the simplest of all. It is, in fact, a miniature laundry bag, one strip of the cotton towelling sufficing for the length and width. The frill at the top is narrower in proportion to the length of the bag, and a slim bit of wood perhaps four inches in length is slipped into the casing made by two rows of fancy

NEW JABOTS AND VESTS.

SMALL vests of linen or pique can be bought now, which for the jackets cut open to the waist line are almost indispensable. The plainer tailor made waists, with wide ruche down the centre, are pretty with the coats cut in a deep V or U shape, but the lingerie bodices which have not the frill are too flat to be pretty with a wide open jacket.

The little white vest slips on under the jacket and has a piece of the material across the back, which, standing up just a trifle above the coat collar, protects the collar band of the waist from soiling. This vest is double breasted, fastening with pearl or crochet buttons. Small gilt buttons are often seen, but gilt buttons must be used with care and discretion, as they have the power to make or mar the effect of an entire costume.

Jabots of all designs and materials are more worn than ever. There are the double jabot and the single jabot, jabots of equal width their entire length, and those which are very wide at the throat, narrowing into nothing toward the belt. Some jabots are placed at one side of the waist, others down the centre. Some are of finest lawns bordered with lace, others entirely composed of lace. Net and sheer lace are often combined, and again the jabot is made of embroidery edging. If the lace cannot be really good in quality it should not be used at all, a plain hemstitched lawn gathered or plaited piece being preferable.

The frill is best when fullest just at the top, its length being decided by the cut of the jacket with which the bodice is worn. With a colored linen coat a frill or jabot bordered with the same shade is always attractive. Vests of colored linen, light or dark blue, pink, green and tan, are worn frequently with the all white suits, while for a cloth coat the waistcoat may be of a contrasting tone. For a white serge costume the small waistcoats of pastel blue moire are charming, and give just the necessary additional warmth.

But at the top of the vest must fall the soft jabot. This is the principle touch at the moment which gives such smart air to every French gown.