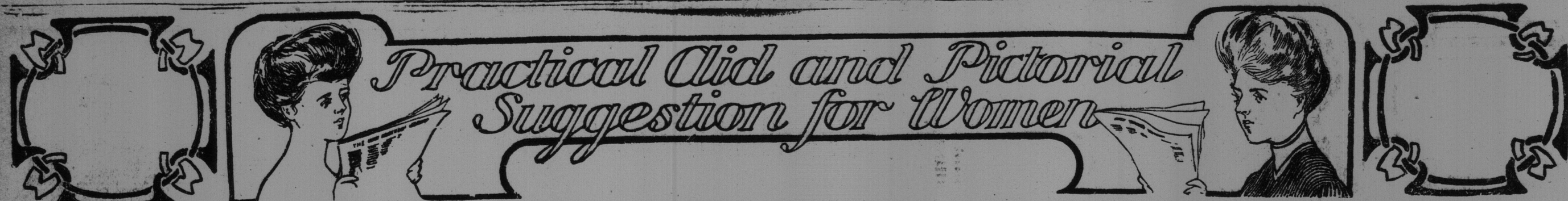
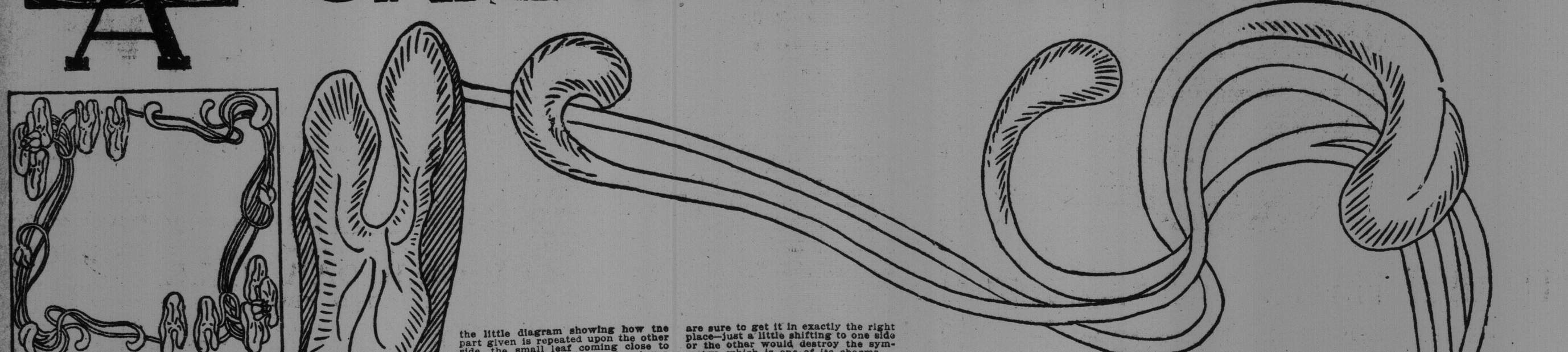


THE SUN



# CHRISTMAS PILLOW-TOP



The whole design in miniature.

WHEN peacock feathers sprang into such tremendous popularity last spring perhaps no one realized the great value they would be to decorative needlework, for most of the peacock ideas were confined to the feathers dyed every color of the rainbow (or bleached out to a dull, "natural" color) and made to perch jauntily upon the hat; or printed in glowing colors upon cretonne and the pretty upholstery stuffs used for every purpose under the roof, from hangings to wall coverings.

Only this fall have peacock colorings been, in a way, "discovered" in their application to embroidery for pillows and table covers, and for dress trimmings—those made or embroidered by hand, of course—as well.

Usually the color of the foundation is as neutral a tint as it is possible to get—tan or gray or that indescribable shade which is neither tan nor gray and goes by the indefinite name of "stone color."

From such a background the designs stand out as they do in nature, with a curious live quality almost startlingly yet thoroughly artistic, in its effect.

For a pillow, the art lines are rougher, more of the tan are most satisfactory, the designs are more royal blues and greens, with stems and all outlined in gold, with a sort of gold thread or the gold-colored silk that works up so effectively.

While the peacock feathers themselves form an occasional design, they are the exception rather than the rule, although the "eyes" themselves are conspicuous

in a number of designs which seem almost Egyptian in their treatment. But more often it is a flower or vine, the stems twisted in art nouveau fashion, that is done in the beautiful coloring of the peacock—it is the coloring, not the feather, that is in fashion for embroidery.

The design shown is a particularly good example of the vogue of peacock colorings. Although the theme itself is a lotus, it has been developed along conventional lines, the stems bent into graceful curves, and the flower laid beside one of its own shapely leaves.

As to the working, that may be as simple and as quickly done or as elaborate a bit of needle painting as you please. The fine silk floss may be used with stems and flowers padded and done in satin stitch, the shading of each petal made, and the stem and leaves in a quick piece of work, the kind that works up quickly and done, the design indicates, in a long and short stitch, with a sort of forgotten stitching used upon the stem, and the gold thread outlining the whole design.

Sometimes we use in the design a lotus, the leaves green and the stems blue. Only half of the design is shown.

## CHOOSING WALLPAPER

WHEN about to have a room re-papered take into consideration the size of the room, the height of the ceiling and the number and arrangement of the windows, as well as the use to which the room is put and the probable number and kinds of pictures you intend to hang upon the walls.

Small patterns add to the apparent size and are good in a small room. Striped effects give height and are employed where the ceilings are unduly low. Plain paper, however, is usually a fortunate choice, for it can almost always be made to harmonize with the other furnishings.

Paper the ceiling is unusually high and a plain paper has been used, a dado of a contrasting or harmonizing color, run about the top, just under the ceiling

moulding, improves matters. Yellow paper lights up a dark room or one with a northern exposure beautifully. Red paper is charming in a library, the startling patchwork quilt an offset to her artistic sense, she casts an inquiring glance about and decides upon a knitted or better still, a crocheted spread.

Sometimes we use in the design a lotus, the leaves green and the stems blue. Only half of the design is shown.

Paper the ceiling is unusually high and a plain paper has been used, a dado of a contrasting or harmonizing color, run about the top, just under the ceiling

the little diagram showing how the part given is repeated upon the other side, the smaller, the two forming a well-ordered square.

To transfer it, stretch the linen smoothly upon a surface, lay impression paper, face down, upon it, the pattern, that, and go over the lines of the design with a hard pencil. Then twist the pattern around to fill out the design in where the design is to be put, and where the design is to be put.

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are sure to get it in exactly the right place—just a little shifting to one side or the other would destroy the symmetry, which is one of its charms.

It is just the sort of pillow sure to be appreciated for a Christmas gift, by the recipient, a crusty old bachelor, or the woman who has been longing, without the time to satisfy that longing, for a bit of the rich color work for sitting room or library couch. As for college girls or men, it's a mighty effective without being a costly present.

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## TWO LOST ARTS

WE are a race of skimpers. Possibly because of "timid" conditions, probably because of a social system which expects a continual straining after things we have not got, but certain it is that the quality of security and concentration may be counted among our lost arts.

We do every thing lightly—just touching—just playing at things. We fly from yesterday's interests to tomorrow's; from the fad of a month ago to the national issue of today, and give to each one a passing thought—nothing more.

American women are conceded the whole world over to be the most brilliant, versatile and charming among the daughters of Eve. They are also the most nervous. If you walk down the principal shopping streets of our great cities, you can count upon the fingers of one hand the number of women you will meet in an afternoon whose eyes are serene and whose mouths are not tremulous and tired.

You see the same look in all classes—the worn wage-earner, the brisk professional woman, the busy mother of families, the society leader—simply because, whatever their rank or calling, each one of these women has crowded into her days just twice as much as she can comfortably do.

"When I find myself in need of a nerve rest," said a French woman, not long since, "I leave America and go back to my own country. We French people are called volatile and excitable, but we possess elements of self-control that are utterly unknown among the natives of this side of the water. Even your little babies are bundles of nerves. Their eyes are wide and inquiring, and they seem to take in everything; they begin to be busy before they can crawl. It is little wonder that they have cases of diseased nerves by the hundreds among your school children."

We have no time for a book or a play, for an individual or a problem, that takes much of time. Said a young girl who had been advised to give more attention to her drawing, for which she had a marked talent, "I have no time; there are all my things that must be done."

"Your things?" questioned the older woman with whom she was talking; "what do you mean?"

"The dancing class, and our book club, and the theatre club; my French lessons, my clothes, my camera, my riding lessons, my car, my house, my garden, my friends, my family, my work, my school, my church, my country, my world, my life, my death, my everything."

"Don't," said the questioner, feebly. "Your list makes me fairly dizzy. I can't understand how you haven't time for anything else; but wouldn't it be better if you concentrated yourself a little upon the one you can do best? You wouldn't be so tired, and you would really accomplish more."

I am reminded of the history of a family of sisters in which married the other members, fortunately for the mother they might have remained single. The unmarried brothers and sisters spent such time as remained from interfering with each other's pursuits in offering advice to their newly acquired brothers-in-law.

Doctors tell us that occupying the hands with needles and knitting cotton is soothing to the nerves, so the woman who finds herself on the verge of nervous prostration, and at the same time the proud possessor of a four-poster bed, would do well to invest in the necessary materials and make for herself a crocheted bedspread.

Not more than one will go down in each family for the benefit of the lovers of the art; so in future, why, then, of the Knitted spreads had their greatest vogue in Germany between 1880 and 1900. They were well suited to the German bed, was in vogue where the pillows were laid flat, and where the whole bed was level. Over the entire bed, pillows and all, was stretched a wide spread, and the lace edges hung down over the sides by a foot or more.

About 1870 the knitting craze began to die, for the work was slow and tedious and the world was getting more progressive. Then it was that the crocheted spread found a place. The work was easier, the patterns more open, the squares multiplied with greater rapidity; and it is this fashion that is having its revival today.