

## NOVELTIES IN CHRISTMAS AND NEW YEAR'S GIFTS.



FIG. 1.

THERE is nothing new to be said about the season of Christmas, so I am sure my readers will be grateful if I omit a long preamble and come at once to the consideration of the novelties in needlework which are here prepared for them.

The little handkerchief sachet shown in the first illustration is well worth their attention; when they shall have copied it exactly, it will be evident how easily this pretty variety of work can be adapted to sachets of other shapes and sizes.

The foundation is fraise-coloured Harris linen cut twice as long as it is wide (not less than seven by fourteen inches), to form a square when folded in half. In the centre of what is to be the top part of it is laid, slantwise, a square of very delicate canvas embroidery. These sections can sometimes be bought ready worked, but those who like to do all for themselves, can contrive a pretty ornament from fine *à la* canvas, gold tinsel, and cream and pale fraise silk. The tinsel must be fine enough to pass through the eye of a needle, and is used to trace out the principal details of the design, and near the centre of the one here given, it is the working thread in the simple drawn-work pattern which adds so light and distinctive a touch to the whole.

The canvas is button-holed round the edges of the design with the cream silk in a series of vandykes which, when the embroidery is finished, are cut round as closely as may be without snipping the stitches. The canvas is then laid on the linen background and secured in position by fine stitches of cream-coloured silk or cotton.

Pale green ribbons are carried from back to front of the sachet, crossed at the hinge as shown in the sketch, and left, at the front edge, in two rather long ends one of which is to be passed through a loop of the ribbon sewn to the opposite flap. The ends are then tied in a generous bow and serve to close the case.

Within is a lining of cream silk and also a pocket, made of some of the same material; a sprinkling of scent-powder can be added if wished.

The sachet is finished off with fraise-

coloured cord carried all round it and twisted into loops at the corners.

Reticules are so universally useful that to describe one needs no apology. Continental ladies use them much more widely than do their English sisters; both out-of-doors and in, and always assorting with their costume; they are as ornamental as they are convenient.

Fig. 2 shows an elaborate one, well suited for a Christmas gift. The foundation is a reticule of dull green bengaline on which is a panel of satin worked in ribbon embroidery. This has for some time enjoyed great popularity, which as yet shows no signs of waning. The specimen before us is worked with shades of blue, pink, green, heliotrope, red and yellow ribbons on a reddish terra-cotta-coloured background. The colours sound daring, but as they were chosen together the effect is very harmonious and the few stitches of yellow silk seen here and there at the tips of the sprays again, used for the stems and centres of the flowers.

In this rococo work, as it is sometimes called, a difficulty may be experienced in persuading the stitches of ribbon to set with a raised effect instead of sinking down into the satin. Cunning embroideresses now slightly pad each petal and leaf with a stitch of fine soft knitting cotton or tiny cord which is quite concealed by the succeeding stitch of ribbon.

Round the edge of our satin panel a line of fine medallion lace braid is sewn, which should be cream, not dead white in colour.

At the bottom left hand corner are bows and a slight drapery of striped ribbon of



FIG. 2.

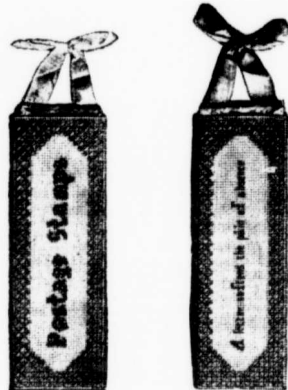


FIG. 3

colours—brown, pink, and faint greenish yellow—repeating and harmonising with those seen in the rest of the work.

Green silk cord is knotted in and out this ribbon and draw-strings of some of the same cord with ribbon ties hanging from them are run through small bone rings beneath the deep heading at the top of the bag.

Perforated cardboard is no longer considered fit only for the use of children, but is returning to favour and worked in very much the same way as of yore.

Fig. 3 illustrates two sides of a modern stamp-case adapted from an old-fashioned model. The finest make of card must be asked for, and the best quality. Two pieces, each measuring about five by two inches are required for such a case as this; also some blue filoselle, very fine steel beads, and a short length of blue ribbon. The border design is the same on both sections of the case, and in the centre of one piece are the beaded words, "Postage stamps," on the other side, "A letter softens the pain of absence." This motto is written finely in silk, the small characters being but two, the tallest capitals five squares high.

When both sides are worked they are sewn together round the edges with blue silk taken over and over very evenly through each of the outer holes in turn and so as to form little straight stitches on one side and slanting ones on the other.

Inside the cover is an oblong paper envelope cut with large flaps to contain the stamps and backed with white card to give it substance. Card and paper are bound together with blue ribbon at one end, and a bow of the ribbon is added to be used in pulling the envelope out of the case.

This may seem a simple piece of work, but it needs more time and attention than might be thought at first.

In Fig. 4 I show quite a new kind of work. It is suited for doyleys, chair-backs, cushion corners, and many other articles which I could not give completed, as I wished my readers to see the needlework in detail. It is lace braid embroidery on net and worked as follows. The patterns are lace or braiding patterns plainly traced with black or dark blue lines on firm white linen.