

stitch. The letters which form the name are worked in raised and scalloped satin stitch and point de pois.

[Illustration: 413. Rosa.]

414.--\_Rosina\_.

Material: Messrs. Walter Evans and Co.'s Embroidery Cotton No. 20.

The stars round this graceful initial letter are worked in raised satin stitch round an eyelet-hole, the leaves in graduated satin stitch, the stems overcast, the wreaths of flowers worked in satin stitch and open eyelet-holes, the stems and veinings in overcast, and the stars on the stems to correspond with those worked in the letter: the rest of the letters in simple satin stitch rather thickly raised.

[Illustration: 414.--Rosina.]

415.--\_R.S.\_

Materials: Black china silk; Messrs. Walter Evans and Co.'s Embroidery Cotton No. 16.

These letters are worked in raised satin stitch with a design of point russe worked in black silk.

[Illustration: 415.--R.S.]

416.--\_S.E.B.\_

Material: Messrs. Walter Evans and Co.'s Embroidery Cotton No. 16.

These letters are worked in graduated satin stitch, the centre star is worked in raised satin stitch, and the four surrounding it as eyelet-holes.

[Illustration: 416.--S.E.B.]

417.--\_L.E.P.\_

Material: Messrs. Walter Evans and Co.'s Embroidery Cotton No. 18.

These initials are worked in plain satin stitch, and the elegant stars are worked in point russe worked round an eyelet-hole.

[Illustration: 417.--L.E.P.]

418.--\_Victoria\_.

Material: Messrs. Walter Evans and Co.'s Embroidery Cotton No. 20.

This name is most elaborately worked in satin stitch, over-casting and eyelet-holes. The initial letter is worked in satin stitch, and the stars in fine overcast round an eyelet-hole.

[Illustration: 418.--Victoria.]

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#### POINT LACE WORK.

Lace is of two kinds--pillow lace, which is made upon a cushion or pillow, and point lace, which is made of stitches or points worked in patterns by hand, which are joined by various stitches forming a groundwork, also the result of the needle above.

Pillow lace is entirely worked on the pillow or cushion, the pattern and ground being produced at the same time. Pillow lace is sometimes correctly called bone or bobbin lace, but it appears that the distinction has never been very nicely observed either by lace-workers or lace-traders, many sorts which are really pillow lace being called point, on account of some peculiarity in the stitch or pattern.

The requisites for producing lace in perfection are the dexterity and taste of the workers, and the goodness of the material. To produce many beautiful fabrics a mechanical dexterity alone suffices, but in lace-making the worker must have some artistic talent, even when supplied with designs, for any one can perceive that deviations from the design are easily made, and that the slightest alteration by a worker wanting in taste will spoil the whole piece of workmanship.

The following illustrations are specimens of ancient and modern laces from Mrs. Bury Palliser's collection:--

[Illustration: 419.--Dalecarlian Lace.]

[Illustration: 420.--Old Mechlin.]

[Illustration: 421.--Mechlin Lace (Queen Charlotte's).]

No. 419 shows Dalecarlian lace, made by the women of Dalecarlia. This is a coarse kind of lace, and is sewn on caps, &c., and, although highly starched, is never washed, for fear of destroying its coffee-coloured tint, which, it appears, is as much prized now by the Swedish rustics as it was by English ladies in the last century.

[Illustration: 422.--Buckingham Point Trolly, 1851 (Black Lace).]

Both these specimens of Mechlin belonged to Queen Charlotte, who much admired this elegant lace.

No. 423.--The Bedford plaited lace is an improvement on the old Maltese.

Honiton guipure lace is distinguished by the groundwork being of various stitches, in place of being sewn upon a net ground. The application of Honiton sprigs upon bobbin net has been of late years almost superseded by this modern guipure. The sprigs, when made, are sewn upon a piece of blue paper and united on the pillow with "cutworks" or "purlings," or else joined with the needle by various stitches--lacet, point, reseau, cutwork, button-hole, and purling.

[Illustration: 423.--Bedford Plaited Lace (1851).]

Those who wish to study lace and lace-making should read Mrs. Bury Palliser's History of Lace (Sampson Low and Marston).

[Illustration: 424.--Honiton Guipure Lace.]

#### POINT LACE.

The materials required for this elegant branch of needlework are neither numerous nor expensive. TRACING CLOTH, LEATHER, or TOILE CIREE, various BRAIDS and CORDS, LINEN THREAD and two or three sizes of needles, scissors and thimble. TRACING CLOTH is required when ladies copy point lace patterns, and is the most convenient mode of taking them, as the design can be worked upon the tracing cloth, which, though transparent, is very strong; the price is 1s. 6d. per yard. Fine LEATHER is the material upon which bought patterns are usually traced, and is decidedly more pleasant to work on than is any other material. In selecting patterns ladies should choose those traced upon green leather in preference to scarlet or buff, as green is better for the eyesight than any other colour.

[Illustration: 425.--Point Lace Scissors.]

TOILE CIREE is only a substitute for leather, and is not as pleasant to work upon in warm weather.

The needles employed are usually Messrs. Walker's needles, Nos. 9 and 10. The scissors should be small, sharp, and pointed, as in illustration No. 425. An ivory thimble may be safely employed in this light work.

[Illustration: 426.--Linen Braid.]

[Illustration: 427.--Linen Braid.]

[Illustration: 428.--Linen Braid.]

[Illustration: 429.--Linen Braid.]