

Our Dictionary of Needlework
From

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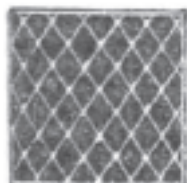
OUR DICTIONARY OF NEEDLEWORK.

NO. I.—NETTING.

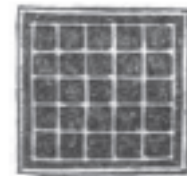
BY MRS. JANE WEAVER.

IMPLEMENTS FOR NETTING.—These are netting-needles of ivory, wood, or steel, with a round or flat mesh: the former are measured in a gauge, the latter by the width.

PREPARATION FOR NETTING.—Take a piece of fine string or cotton, and knot it to make a stirrup, to go over one foot, and come up to a convenient distance from the eyes. Or a shorter one may be pinned to the knee, or to a lead cushion. Having filled the needle, fasten the end of the thread in a slip-knot on the stirrup, and you are ready to begin.

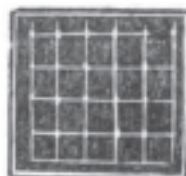


PLAIN NETTING.—Pass the thread thus joined to the stirrup over the fore, second, and third fingers of the left hand, the forefinger being close to the knot, and the mesh held under the thread, and straight along the finger. Pass the thread under these fingers, and catch it up with the thumb. Leave it to hang over the hand in a loop, pass the needle up through the loop over the fingers, under the mesh, and under the foundation thread or the stitch to be worked. Draw the needle through; in doing which you form a loop, which catch over the fourth finger of the left hand. Gradually let the thread off the three fingers, and tighten it into a knot, to form itself close to the mesh. Then gradually tighten the loop still over the fourth finger, taking care not to let it go until it is nearly drawn tight. This is the elementary stitch in netting—the only one—from which every pattern is compounded. If well done, the stitch will just be tight enough to allow the mesh to slip from it, and the knot will be quite close to the mesh. It forms a diamond.



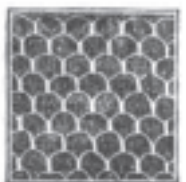
SQUARE NETTING.—To produce a piece of netting, which shall be square, and in which the holes shall be of the same shape, begin on one stitch; in this net two. Turn, and do one stitch in the first, and two in the last. Turn again, and work a stitch on every stitch but the last; in this do two. Continue until you have, along one side, as many holes but one as you

require. For instance—if in your pattern you have thirty-six, you want thirty-five only. Now do a row, stitch for stitch, without any increase. This makes the corner square. After this, net the last two stitches of every row together, until you have but one.



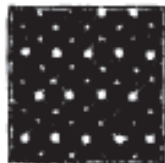
OBLONG NETTING.—This term is applied, not to the stitch, but to the shape of the work when done, the stitches being square, as in the last. Proceed as for square netting, until you come to the plain row; after this, decrease at the end of every second row, but in the alternate ones increase, by doing two in one, until, up the straight long side, you have as many squares as your design requires, less one. Do another plain row; and then decrease at the termination of every row, until you net the two last stitches together. To prevent the possibility of mistaking one side for the other, when alternately increasing and decreasing, put a bit of colored silk on one side to mark it.

TO MAKE A PIECE OF NETTING OF SIX, EIGHT, OR TEN SIDES, WORKING FROM THE CENTRE.—Begin with half the number of stitches that you mean to have sides—three for a hexagon, four for an octagon, and so on. Close into a round, and do two stitches in each stitch. You have now as many stitches as sides. Do two again in each one: you will thus have, alternately, a large and a small loop. Work round and round, with one stitch in every long loop, and two in every small loop, until you have the required size.

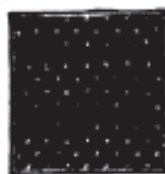


FANCY STITCHES — ROUND NETTING.—This stitch is particularly strong, therefore especially suitable for purses, mittens, &c. From the mode of working it contracts considerably, and will require at least a fifth more stitches than plain netting with the same mesh, to make any given length. Begin as for plain netting, but draw the needle completely out from under the mesh, without inserting it in the stitch; then pass it through the loop on which you are to work, turning the

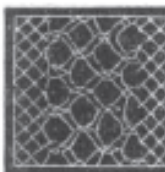
needle upward and toward you. Tighten the stitch, as in common netting.



HONEYCOMB NETTING.—This requires four rows for a perfect pattern, and must have an even number of stitches. 1st row—miss the first stitch, and net, instead of it, the second; then the first: now net the fourth, and afterward the third. Repeat to the end of the row. 2nd row—plain netting. 3rd row—net the first stitch plain, then miss one; net the next; net the missed stitch: repeat, until you come to the last stitch, which net plain. (This row, it will be observed, is exactly like the first, but with a plain stitch at the beginning and ending of the row, to throw the holes into the proper places.) 4th row—plain netting. Repeat these four rows alternately.



LONG TWISTED STITCH.—Do a row of round netting with a fine mesh, a plain row with a mesh double the size, and then another row like the first. (Very useful for purses.)

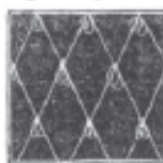


GRECIAN NETTING.—For this two meshes, one seven sizes larger than the other, are required. Thus—6 and 13; 10 and 17; and so on. Do one plain row first with the large mesh. Second row—small mesh. Draw the needle quite from under the mesh, without inserting it in the loop; then put the needle in the first loop, in the usual direction, and slip it on to the second, which draw through the first. Bend the point of your needle down, to take up the first loop again which runs across it; and which you will take up by pointing your needle downward and then toward you. Finish the stitch. There is a small loop then found at the side, which you net plainly. The alternate repetition of these two stitches forms the rows. The third row is in plain netting, with the large mesh. The fourth is the same as the second; but, as in the honeycomb stitch, one plain stitch must be worked at the beginning and end of the row.

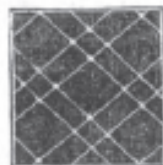


GROUND NET.—This requires an even number of stitches. 1st row—one stitch, plain netting, one with the thread twice round the mesh alternately to the end. 2nd—a long stitch, (that is, where the thread has been put twice round the needles,) a plain stitch, alternately. 3rd row—

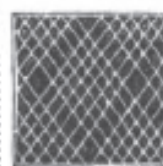
make a double stitch, and draw the needle entirely from under the mesh; insert it in the right-hand hole of the last row but one, (that is, in the line of holes immediately under that last made.) Catch up the first loop of the last row, and draw it through that of the previous row, and net it: this will cause the second loop of the last row to be also partly drawn through. Net this—which is a very small stitch, in the ordinary way. Repeat these two stitches throughout. The next row is like the second; the fifth like the third, except that a plain stitch is done at the beginning and end of the row.



SPOTTED NETTING.—Do a stitch on your foundation with the thread twice round the mesh; then two stitches with it only once round the mesh. Repeat these three stitches in working backward and forward. After the foundation row, all three stitches must be worked on one loop.

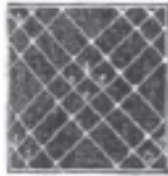


DIAMOND NETTING.—1st row—one plain stitch, one double one, (with the thread twice round the mesh) alternately. 2nd row—in the preceding row, the stitches are alternately short and long; this row is in plain netting, but every alternate loop is worked not close to the mesh, but so as to make the ends even. 3rd row—one double stitch, one plain stitch, alternately. 4th row—one long stitch, one plain one, alternately.

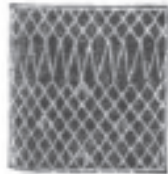


LARGE DIAMOND NETTING.—The number of stitches required for this pattern is six, and one over. 1st row—1 double, 5 plain, repeat to the end, which is a double stitch. 2nd row—1 plain netting, 1 long, draw out the mesh; four more plain netting, draw out the mesh. 3rd row—1 plain, 1 long stitch double, 8 plain double, 1 plain. 4th row—2 plain, 1 long double, 2 plain double, 1 plain. 5th row—2 plain, 1 long double, 1 plain double, 2 plain. Sixth row—8 plain, 1 long, 2 plain. 7th row—8 plain, 1 double, 2 plain. Eighth row—3 plain double, 1 plain, 1 long double, 1 plain. 9th row—2 plain double, 2 plain, 1 long double, 1 plain. 10th row—2 plain double, 8 plain, 1 long double. 11th row—1 plain double, 4 plain, 1 long double. 12th row—1 long, 5 plain.

SPOTTED DIAMOND NETTING.—This is worked with two meshes, one being half the size of the other. The spot is made by working a plain



stitch in the same loop as the last, with the small mesh. Four stitches are required for each pattern, and an extra one in the entire length. 1st row—1 double, 2 plain with spot, 1 plain. 2nd row—1 plain, 1 long double, 1 plain with spot, 1 plain double. 3rd row—1 plain, 1 long double, 1 plain double, 1 plain. 4th row—1 plain, 1 plain with spot, 1 plain, 1 long. 5th row—1 plain with spot, 1 plain, 1 double, 1 plain with spot. 6th row—1 plain with spot, 1 plain double, 1 plain, 1 long double. 7th row—2 plain, 1 long, 1 plain double. Eighth row—1 plain, 1 plain with spot, 1 plain, 1 long.



LEAF NETTING.—Each pattern requires five stitches, and four extra in the length—two at each edge. 1st row—3 plain, 5 plain all in one loop, 5 plain in next. 2nd row—take on your needle, at once, the 9 extra loops made, and work them as one; 4 plain. 3rd row—plain. 4th row—2 plain, increase 4 in each of the next two loops, 1 plain. 5th row—1 plain, 9 together as one, 3 plain. 6th row—plain. This description does not include the extra stitches at the ends, which are always in plain netting.

DOUBLE STITCH.—Pass the thread twice round the mesh instead of once, thus making a long stitch.

LONG STITCH.—Used when some of the stitches in the preceding row have been double stitches. To work so that the loops of this row shall be even, the knot must not be drawn close to the mesh, in working on the single stitches of the previous row. These stitches are termed long stitches.

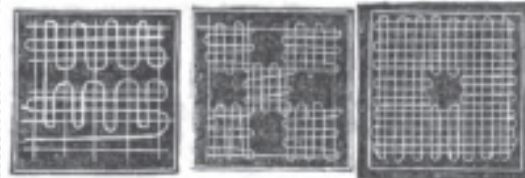
TO WORK WITH BEADS.—A long darning-needle must be used, instead of the ordinary netting-needle, and the beads threaded on for every separate stitch.

MESH.—This term is applied equally to the instrument on which the loop is formed, and to the loop or hole so formed.

EMBROIDERY ON NETTING.—This is done either in simple darning, which only permits such geometrical patterns as can be worked by counting threads; or by real embroidering of flowers, leaves, and other designs, in chain stitch. To do this, have the pattern drawn on light-colored crape, which tack over the surface of the netting, and put the latter into a small hand-frame. The instrument used for the work is a tambour-needle; and it is to be done in the ordinary tambour-stitch. Very generally, in this sort of work, the flowers, leaves, stems—in short, every part of the design—are edged with a line of chain stitch in the finest gold thread.

When all the embroidery is done, draw out the thread of crape, as you would those of canvas, in working on canvas and cloth.

FLANDERS LACE.—This consists of various fancy stitches, done on a ground of netting. The diagrams show the manner in which they are worked, the only difficult one being cloth-darning.



This is used much in ancient church-lace. It is worked so that every square has two four-threads crossing it in each direction. To do this, begin at the left-hand corner; and, in either direction, take as long a line as possible. Never cross over two threads, even in turning a corner; and join on always with a weaver's knot, so that no appearance of a join exists at all.

A glance at these engravings will show the way in which the various designs are done.

OUR DICTIONARY OF NEEDLEWORK.

NO. II.—CROCHET.

BY MRS. JANE WEAVER.

IMPLEMENTS FOR CROCHET.—A needle of ivory, bone, or steel, with a hook at the end; whatever the material, the hook should be rounded at the end, and quite free from sharpness.

POSITION OF THE HANDS IN CROCHET.—The crochet-hook is held lightly in the right hand, between the thumb and the forefinger. The hook should be kept in a horizontal position, never twisted round in the fingers. The work is held close to the last stitch, between the thumb and forefinger of the left hand; the thread, crossing the fore and middle fingers of that hand, is held firmly between the latter and the third, and a space of about an inch is maintained between the fore and second fingers. A very slight motion of the left wrist, by which the second and third fingers are drawn back, suffices to lay the thread over the hook, and then a movement of the thumb and forefinger toward the middle one forms the thread so laid into a new chain-stitch. Thus, the chain-stitch is made without any movement of the right hand, which not only gives a much more elegant appearance to the hands, but also enables the lady to work much faster than she would if both hands were constantly moving.

CHAIN-STITCH.—Make a slip-knot at the end of the cotton, insert the hook in it; place your hands in the position already described, and make the requisite number of stitches as directed.

DOUBLE CHAIN-STITCH.—This is a stronger and firmer chain-stitch than the ordinary one; and as it resembles braid, is sometimes termed braid-stitch. When you have done two ordinary chain-stitches, besides the one on the needle, insert the hook in the first of those two, draw the thread at once through them both: then continue to insert the hook in the stitch just finished, as well as the loop on it already, and draw the thread through both.

SLIP-STITCH.—Insert the hook in a stitch, (having already one loop on it,) and draw the thread through both. This stitch is frequently used to pass from one part to another of a round, as by it there is hardly any depth added.

SINGLE CROCHET.—Having one loop on the hook, insert the latter in a stitch or chain, and draw the thread through in a loop. You have now two on the hook. Draw the thread through both.

SHORT DOUBLE CROCHET.—Having one loop on the hook already, pass the thread round it, and insert it in the stitch to be worked. Draw the thread through. You have now two loops on the needle, besides the thread passing round it, which we may call another. Draw the thread through all three at once.

DOUBLE CROCHET.—Begin as for the last; but when you have the three on the needle, draw the thread through two only. This leaves one besides the newly formed one. Draw the thread through both.

SHORT TREBLE CROCHET.—Pass the thread twice round the needle, before inserting it in the stitch. Draw the thread through, which is equivalent to four loops on the hook. Draw the thread through two; which leaves two, and the new one. Draw the thread through all three together.

TREBLE CROCHET.—Work as for the last, until you have four loops on the hook. Draw the thread, then, through two only at a time, so that it will take a treble movement to get them all off the needle.

LONG TREBLE CROCHET.—Pass the thread three times, before drawing it through the stitch, thus having five loops on the needle. Draw the thread through two at a time, until all are taken off. This will require four movements.

SQUARE CROCHET.—Square crochet is either open or close. Close consists of three consecutive double crochet stitches. For an open square, do one double crochet, two chain, miss two. Thus either takes up three stitches, so that the foundation chain for any piece of square crochet may be reckoned by multiplying by three, and allowing one stitch over. A piece of fifty squares would require a hundred and fifty-one foundation chain.

LONG SQUARE CROCHET.—By this method any ordinary square crochet pattern may be done on an increased scale. Allow four chain for the foundation of every square, with one extra. Then a close square will be four treble crochet stitches: an open square, one treble crochet stitch, three chain, miss three.

TO CONTRACT AN EDGE.—This may be done while working double crochet, treble crochet, or

long treble. In any one of these, do half the complete stitch, but instead of completing it, twist the thread round the needle again, until, on bringing it through the next stitch, you will have as many as before. Finish the stitch in the ordinary way; by this means you have worked two stitches at the bottom, and one only at the top. This stitch is frequently used in forming flowers.

TO ENLARGE AN EDGE.—This is also chiefly done when imitating natural flowers. It may occur with a double, treble, or long treble stitch. In either case work the next shortest stitch to it, on the side instead of on the chain-stitch. Suppose there is a long treble stitch, and you wish to increase the edge. Do a treble crochet stitch, inserting your hook in the side of the long treble: then a double crochet on the side of the treble, and a single on the double. Thus, with one stitch only on the chain, or last row, you would have four at the edge. This is much smoother and flatter than working four stitches in one.

TO JOIN A THREAD.—Always manage to do this in any but chain-stitches.

RIBBED CROCHET.—This is always worked backward and forward; and is produced by inserting the hook in the back of the chain, instead of the front, as is usual. Finish a stitch with the new thread, leaving a short end of both, of it and the old one, which hold in as you work.

TO WORK WITH SEVERAL COLORS.—This is always in single crochet. Hold in those threads not in use, at the back of your work, occasionally working over them, so that the loops may not be too long. When a new color is to be introduced, finish the old stitch with it. Thus, if two scarlet three green were ordered, you would work one complete scarlet. Begin the next stitch with the same; but instead of using scarlet to draw through two loops on your hook, to complete the stitch, you would draw green through. So if only one stitch of a color is ordered, you do not do the perfect stitch, but you finish one, and begin the next with it. Sometimes in working over cord in several colors it is desirable to have the part covering the cord in one color, and the upper or chain-like part in another. To do this, begin the stitch with one color, and finish with another. The upper half of the stitch is always of the old color. Thus three and a half green one and a half white, would be three perfect green; then begin the fourth stitch white, but finish it in green. The fifth stitch all white.

TO WORK OVER CORD.—Frequently done in making mats, baskets, &c. Hold the cord along the top of the work, insert the hook as usual,

and bring out the loop of wool, under the cord. Finish the stitch over the cord.

TO WORK IN BOTH SIDES OF A CHAIN.—Along the top of every line of crochet is the appearance of a chain, or succession of tambour stitches. Usually, the hook is inserted in the front one only of these; but occasionally in both, where strength is likely to be required.

TO WORK UNDER A CHAIN.—The hook is inserted under, instead of in a stitch: it will then slip backward and forward.

CROCHET WITH BEADS.—This is so common now, for jeweled d'Oyleys, mats, and other articles in cotton work, as well as for those in silk and metal beads, that directions for these will certainly be acceptable.

It must be remembered that beads are dropped on what is always considered the wrong side of a piece of crochet. In working from an engraving, therefore, work from left to right.

Beads may be placed on any kind of stitch. A chain-stitch will require one; a single crochet, the same; a double crochet, two; a treble crochet, three; a long treble, four. All are put on after bringing the thread through the stitch. In s c, d c, t c, l t c, a bead is put on with each movement.

TO INCREASE IN JEWELLED D'OYLEYS, &c.—Do one chain-stitch where an increase is required, instead of two s c in one. Thus you avoid a hole, always produced by the other method, in s c. In these d'Oyleys, the pattern is made in beads, on a cotton ground. As it is requisite that the beads should set very flat, any increase must always be in the cotton stitches.

TO CHOOSE COTTON AND BEADS WHICH WILL WORK WELL TOGETHER.—The cotton should be as thick as it is at all easy to get the beads over. If they run on too easily, the work will not look well.

TO MARK THE COMMENCEMENT OF A ROUND IN D'OYLEYS, AND SIMILAR ARTICLES.—Take a bit of colored thread if the ground be white, or vice versa, and draw one end of it through the last stitch of the first round, as you form it. Continue to draw it through the front part of the chain of the last stitch of every round. By doing this from the beginning, the plan is easily kept: otherwise it will be found a constant trouble to mark the stitch terminating the round, although the accuracy of the pattern depends on it.

THE SIMPLEST WAY OF COUNTING A FOUNDATION CHAIN WHICH IS AFTERWARD TO BE WORKED IN SET PATTERNS.—Instead of counting the entire length of stitches, which is both troublesome and confusing, count in the number required for a single pattern, and then begin over again.

Thus, if each pattern requires twenty-five chains, count so far, and then begin again: this will ensure your having the proper number to complete patterns.

DRAWING PAPER—Used for taking off patterns should be, not the tissue paper, but very thin bank post, or tracing paper—a paper rendered transparent with oil. It may be purchased of any artist's colorman.

CONTRACTIONS IN CROCHET.

ch.	Chain-stitch.
dch.	Double chain-stitch, or braid-stitch.
sl.	Slip-stitch.
sc.	Single crochet.
sdc.	Short double crochet.
dc.	Double crochet.
stc.	Short treble crochet.
tc.	Treble crochet.
ltc.	Long treble crochet.
m.	Miss.

TO INCREASE THE SIZE OF AN ENGRAVED PATTERN.—It is frequently necessary to give, in the Magazine, a design which cannot be engraved of the full size. This causes some trouble to those who cannot readily enlarge a pattern for themselves.

But the method of doing it is, however, very simple. Take a piece of paper, the full size required for the article, and rule lines across it, at equal distances, throughout the length and width. Rule the same number of lines, also at equal distances, on the reduced pattern. The squares will of course be much smaller. It will be easy, with this aid to the eye, to get every scroll and flower in a square of the small pattern into the same space of the large one. When half of a collar or any other article is marked, if the other half corresponds with it—as it usually does, it ought to be transferred to tracing paper, by means of which the other half may be taken.

OUR DICTIONARY OF NEEDLEWORK.

NO. III.—POINT-LACE.

BY MRS. JANE WEAVER.

THE leading stitch in all varieties of Point-Lace is the ordinary buttonhole, or overcast stitch: worked at regular intervals, or perfectly close, it forms the basis of three-fourths of all the stitches used in the manufacture of Point. The various stitches may be sub-divided into three classes—Edges, Bars, and Laces. We treat of them in regular gradation.



BRUSSELS EDGE.—A series of buttonhole stitches, about ten to the inch, each stitch being allowed to form a small loose loop. Work from left to right.



VENETIAN EDGING.—On the single loose buttonhole stitch of last edge, do four tight stitches.



LITTLE VENETIAN EDGE.—On the single loose Brussels edge stitch, do one tight stitch.



SORRENTO EDGE.—The loose buttonhole stitch being worked, do a tight one on it: then another loose, and tight one at half the distance. One-eighth and one-sixteenth of an inch

are the proper distances.



POINT EDGE.—Six loops are arranged to form a point. Take one stitch from the extreme left, to make a loop, the size seen in the engraving. Fasten it on the foundation, and work

it back so as to have a double bar of thread. Cover this with close buttonhole-stitch, making on the first half of it, the two Raleigh dots seen in engraving. When this loop is thus finished, make the second without dots: then form the third, but only half cover this with buttonhole stitch. Take a stitch in the middle of the centre loop, and then of the left-hand one, to form two more loops. Cover the one entirely with but-

tonhole-stitch, adding the two dots: the other only partially. Make a loop to connect these two, and form the point; cover this, making four dots on it; and work down the halves of the other loops, doing two dots on each. A wider edge may be made, on this principle, by doing four loops for the basis, or even five, decreasing one, of course, in every row. To keep the loose loops in their places, while working them, hold them on the paper, or *toile ciré*, with a fine needle.

BARs.—These are used to connect the flowers, &c., with the edge of Point Lace, and to form a solid piece of it. There is an infinite variety of fancy bars; and they can, by a little ingenuity, be varied to any extent. The basis is the



RALEIGH BARS.—Begin as for a Venetian, and after every eighth or tenth stitch, instead of bringing the needle through the loop, slip it under the bar, and bring the needle up on the right-hand side, leaving a loop of thread about one and a-half inches long, which must be held down, to keep it in its place: then pass the needle six times round the right-hand side of the loop; and when drawn up this will form a knot, thick on one side, and with the single thread on the other. Slip the needle through it, above the bar, and continue to work it in the ordinary buttonhole. This peculiar knot is what is called a Raleigh knot.



VENETIAN BARS.—A bar of one, two, or more threads, closely covered with buttonhole-stitches. They are either simple lines, or branched bars. In the latter, work on the principal line until you come to the branch. Make that bar, and cover it, before finishing the main line.



EDGED VENETIAN BARS.—The same bars, with Brussels, or Venetian edge worked on them.



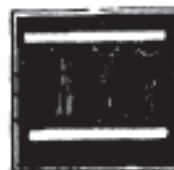
SORRENTO BARS.—Two threads so closely twisted together as to appear like one.



DOTTED VENETIAN BARS.—After every fifth or sixth stitch of an ordinary Venetian bar, put in a needle, to hold the thread out, while covering it with buttonhole-stitch.



POINT D'ALENÇON BARS.—The ordinary herringbone stitch, with the thread twisted once, twice, or oftener, according to the depth to be filled in.



ENGLISH BARS.—This is simply darning between two lines of Venetian or Brussels edging. The needle is always put in the stitch, from the upper side, downward.



GROUNDING BARS.—These are all formed of varieties of Venetian bars, dotted with Raleigh.

PRINTER'S MARKS.—These consist of crosses x—sometimes printed as the ordinary letter X; asterisks *—daggers. † They are to indicate repetitions in any row or round. Two similar ones are placed at the beginning and end of any part to be repeated, and the number of times is written after the last. Thus x 3 dc, 5 ch, miss 4, x 3 times, would, if written in full, be 3 dc, 5 ch, miss 4; 3 dc, 5 ch, miss 4; 3 dc, 5 ch, miss 4.

Sometimes one pair of marks is used within another—thus x 5 dc, 3 ch, miss 2; * 1 dc, 3 ch, miss 2 * twice; 4 dc, 2 ch, miss 1 x twice. This, written at length, would be 5 dc, 3 ch, miss 2, 1 dc, 3 ch, miss 2; 1 dc, 3 ch, miss 2; 4 dc, 2 ch, miss 1; 5 dc, 3 ch, miss 2; 1/dc, 3 ch, miss 2; 4 dc, 2 ch, miss 1.

This example will show how much valuable space is saved by the adoption of these very simple and comprehensible terms.

Round.—A line of work beginning and ending at the same place, without turning back.

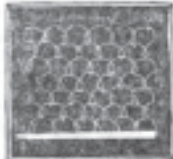
Row.—A line of work which requires you to turn it in order to recommence. Example:—We speak of rows in a garter, and rounds in a stocking.

OUR DICTIONARY OF NEEDLEWORK.

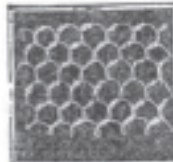
NO. IV.—LACES.

BY MRS. JANE WEAVER.

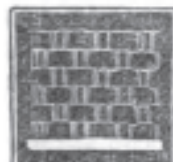
We continue our article on laces. These are all used for forming flowers, arabesques, &c., or filling up spaces.



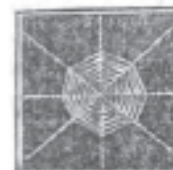
BRUSSELS LACE.—A succession of rows of Brussels edge, worked on each other, and backward and forward.



VENETIAN LACE.—This is a series of rows of Venetian edging, but as it is inconvenient to pass round the needle constantly, and it can only be worked from left to right, it is usual to alternate the Venetian, worked in that direction, with Brussels done in the opposite.

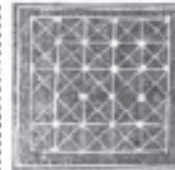


SORRENTO LACE.—The same stitch as Sorrento edging; it can be worked only in one direction, therefore it is necessary to fasten off at the end of every row. The short stitches of one row are worked on the long ones of the previous.

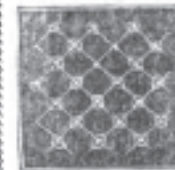


ENGLISH ROSETTES.—These resemble, as nearly as possible, a spider's web. They are worked on six, eight, or ten threads, according to the space to be filled in. Take twisted threads across the space to be filled, at regular distances. Let them all cross in the middle, and after the first; slip the needle under in the single thread, and over when twisting it back again, thus uniting them as you proceed. In twisting the last thread stop in the centre, and make a tight buttonhole stitch to secure it. Now work the spot, passing the needle first under two threads, x then under the last of the two, and the next, so that the thread goes round one bar, and under two: repeat from the cross, until the spot is large enough, when finish twisting the incomplete bar, and fasten off.

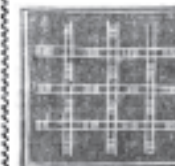
OPEN ENGLISH LACE.—Made on double the number of bars. The diagonal are single threads, and must be made first; the upright



and horizontal lines are of twisted threads, and the spots are worked when forming the latter, just as described in English lace. Great accuracy of distance is required between these threads, otherwise they will not all cross in the same places; and it will be impossible to form the spots.

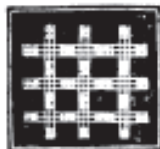


ENGLISH LACE.—Fill up a given space with twisted threads evenly placed about the eighth of an inch apart, diagonally, and all in the same direction. In crossing each one of these, you make the spots belonging to that particular line thus: pass your needle completely under the line of threads, and in an opposite slanting direction. (See cut.) Fasten it by a tight buttonhole stitch on the braid, and twist back on the single thread till you come to where it crosses. Cross over this twisted thread and pass the needle under the single thread on the other side of it. Again cross, and slip your needle under the twisted part of the new bar. Continue thus, always putting your needle under the new bar, and over the old, until your spot is large enough. Then twist on the single thread until you come to another crossing, when make the spot as before. Every line is thus completed. Be careful to twist the threads perfectly in this and the next stitch.



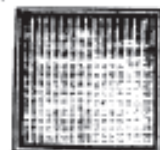
HENRIQUEZ LACE.—Make two parallel lines, darning spots at intervals, across the two, very near each other, of twisted thread. Miss about three times the space that is between the two, and do another pair, and be sure the spots are on a line with the others. Repeat until in one direction you have filled the space. Begin to make the bars in the opposite direction. Do one, with the needle under those you cross in going, and over in returning, taking the space between the spots; and be sure to make one twist between the two close bars, which will keep them at proper distances from each

other. In making the second pair of cross bars, darn the space between the pairs, to correspond. The entire of all should be filled by the darned dot.

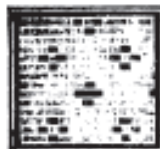


CORDOVAN LACE.—Very similar to the preceding; but on three bars, and therefore, considerably easier to darn. Both these laces must be done with very fine thread. Evans' boar's head crochet cotton, No. 150, is particularly suitable for the purpose.

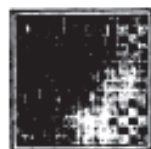
VALENCIENNES LACE.—Simply darning; done very finely and closely.



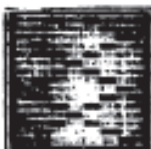
FOUNDATION STITCH.—The ordinary buttonhole stitch, worked over a bar of thread, taken from right to left. The stitches are to be as close to each other as possible. The stitches of one row are taken each between two of the preceding.



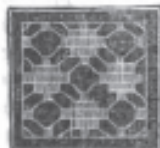
CLOSE DIAMOND.—In this and the following patterns, the design is produced by leaving at regular intervals a long stitch; that is, instead of taking a stitch after every one of the previous row, to miss two, which forms a hole. Be careful to miss the spaces evenly.



OPEN DIAMOND.—Just like the preceding, but that the diamond has nine holes instead of four.

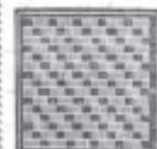


ANTWERP LACE.—The holes are so arranged as to form a succession of diamonds. It requires six rows to make one pattern. 1st—Do 4 stitches, leave space for 4; do 11, leave space for 4. 2nd—Leave the space over 4, work 4 on the loop, 10 over the 11, and 4 more on the next loop. 3rd—Like 1st, with 11 on centre 12 of 18. 4th—Seven stitches, miss space of 4; 4 over the centre of 11; miss the space of 4; do 4 on the loop, this, being succeeded by 7, makes 11. 5th—Eleven stitches; miss the space over 4, 7 more stitches. 6th—Like 4. This makes a perfect diamond.

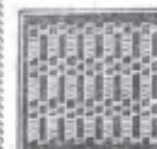


OPEN ANTWERP.—1st row—Eight close stitches, leave a loose loop over the space of 5. End with 8. 2nd—Five close over centre of 8, and 2 on centre of loop. 3rd—Two on

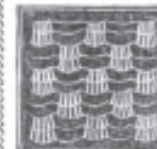
centre of 5, 5 over 2, and the loop at each side of it. 4th—Begin with 2 stitches on the loop before the 5; 4 on 5, and 2 more on next loop. 5th—Two on loop, 5 on centre of 8. 6th—Two on centre of 5; 5 over 2.



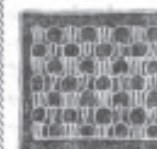
ESCALIER STITCH.—In this, the holes fall progressively. Do 9 close stitches, and miss the space of 8. In the next row, do 6, miss the space of 8, and afterward do 9, beginning on loop. In the third, begin with three; and so on. In all these three last stitches there is no bar across.



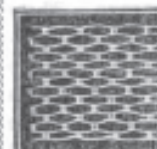
CADIZ LACE.—In the first row work six close stitches, miss the space of two; do two, and again miss the space of two. In the second row work two on each loop, and miss the two rows, worked alternately, form the stitch.



FAN LACE.—First row—Six stitches and miss the space of 6. 2nd—5 stitches on six, miss the same space as before. 3rd row—Miss the stitches, and do 6 stitches on the bar. 4th row—like 2nd.



BARCELONA LACE.—The 1st row is like Sorrento edging. In the second there are four stitches on the long space, and the short is missed. These two rows are alternated.



SPOTTED LACE.—Work two close stitches, miss the space of four. In the second and following rows, work the two on the centre of the loop.

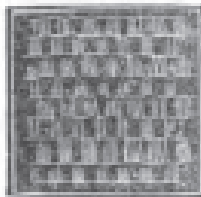


VENETIAN SPOTTED LACE.—A series of diamonds of Venetian bars, in each of which there are four spots of English lace.

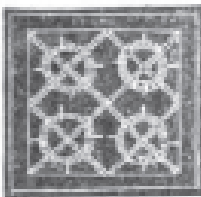


FLORENTINE LACE.—Nine close stitches, miss for four; repeat this, and it makes a foundation. 1st row of pattern—(working back)—Four stitches on loop, leave a loop across the 9. 2nd—9 on loop, leave loop of 4. 3rd—(working back)—Do 4 stitches on loop, and four more on the centre of 9. 4th—Three stitches on the small loop, three more on four, three more on next loop, and leave a loop over

the four stitches. These four rows comprise the pattern.



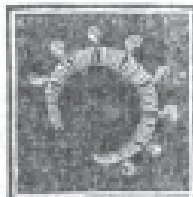
ROMAN LACE.—Begin with 5 stitches close together, leave space for 4. Next row—4 in the loop, and 4 on the 5. 3rd—Leave a loop over 3 centre of 5 in first row, do 5. 4th—4 on 5, and 4 more on loop. 5th—Like 3rd, but the loop is to be over 5 of 3rd row, so that the holes do not fall in the same place. The alternate rows are always alike. The repetition of these, with the 3rd and 5th, form the pattern.



MECKLIN WHEELS.—Work Venetian bars, at equal distances, in one direction of the space to be filled. In crossing them with other bars, form wheels: you must cover the thread with buttonhole stitch to the outer line of the wheel; then carry a thread round, passing the needle through the bars equi-distant from the cross, and hold the round so formed in its place, with a needle, while covering it with buttonhole stitch. The wheels sometimes have spots, like dotted Venetian; sometimes Raleigh dots.



SPANISH ROSE POINT.—The very thick and heavy raised work which



characterizes the most valuable lace. It is used to edge flowers, leaves, and arabesques; and is never of the same thickness throughout; while the thicker and heavier it is in the centre, the richer it is thought. Moravian cotton, No. 70,

is used for it. Take six lengths, and sew them down at the beginning of the edge you wish to finish, by taking stitches across the cotton; after a few stitches, add three or four lengths more cotton; after a few stitches, add some more cotton, so as gradually to increase the thickness to the centre, when in the same way, diminish the thickness. Having thus prepared the foundation, cover it closely with buttonhole stitch, (always done with Mecklenburgh thread, as no other material gives the requisite shiny appearance.) In doing this, add Raleigh dots, or fancy loops, at intervals, to finish the edge.

THE MATERIALS.—For point lace have, for the most part, been made on purpose for it. A complete set comprises Nos. 40, 50, 70, 90, 100, 120, and 150; Moravian, No. 70; and Mecklenburgh, Nos. 1, 80, 100, 120, 140, 160.

Besides threads there are various braids used. The French white cotton braid, of different widths; the Italian and Maltese. The last are in fact linen laces, made on a pillow, about a quarter of an inch wide. The Maltese has a dotted edge; the Italian, a straight one.

Some lace has no foundation but a thread. This is the case with all Spanish Point. The outlines are then made in Mecklenburgh, No. 1.

The patterns may be drawn on colored paper, under which linen is pasted.

French braid is put on, unless very wide, by running it along the centre; but Italian and Maltese must be sewed on at both edges.

A knowledge of the stitches we have given will enable a lady not only to make new lace, but so perfectly to repair and alter the old, that she may make handsome articles of dress out of what would appear mere scraps.

OUR DICTIONARY OF NEEDLEWORK.

NO. V.—EMBROIDERY ON MUSLIN.

BY MRS. JANE WEAVER.

THE stitches used in this are—two over-cast (satin stitch) or buttonhole stitch, sewing over, and various fancy stitches of which we give diagrams as well as descriptions.

BRODERIE ANGLAISE.—The simplest sort of work on muslin, suitable for children's drawers, petticoats, &c. The design is formed entirely of holes cut out or formed by piercing them with a stiletto; previously to this they are traced, then sewed closely. To make it strong, a stout thread, such as Evans's Boar's Head, No. 10, or 16, ought to be sewed in.

Buttonhole, or over-cast stitch, is the ordinary stitch known by that name. It is sometimes graduated, to form leaves, flowers, or scallops. In this case, each stitch is taken rather longer, or shorter, than that preceding it. This, like satin-stitch, must be raised thus:

TO RAISE WORK.—After tracing the outlines accurately, take long stitches backward and forward, in the space to be afterward covered over, making it thickest in the middle, or widest part. Take care to keep this within the outlines.

SATIN STITCH.—A series of stitches taken across any leaf or petal, closely and regularly.

GUIPURE.—This term is applied now to embroidery on muslin, held together by bars, and all the muslin ground cut away.

SWISS LACE.—Muslin and lace worked together so that the latter forms the ground and the former the pattern, all that which covers the ground being cut away after the work is done.

FANCY STITCHES—POINT D'ECHELLE.—A series of small holes, close together, forming the edge of a design in Swiss lace. Worked with a rather coarse needle, and fine thread, two or three stitches being taken in every hole formed by the needle. The edge is then sewed over.

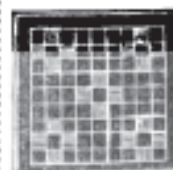


HEM-STITCH.—Draw out four threads, and sew over three of those in the opposite direction, to form a bar, from one edge to the other. Sew down the next three. Continue thus. Some-

times hem-stitch is done when it is impossible to draw out threads, not being a straight line. In that case, with a coarse needle work the holes to resemble this. The edges must afterward be sewed over, to keep the holes clear.



MOURNING HEM-STITCH—FOR HANDKERCHIEFS.—Leaving sufficient cambric for the hem, draw out nine threads, and leave three, alternately, for any depth you wish it to be. Take a thread longer than the side of the handkerchief, and having fastened it on at the right hand, pass your needle backward under the third and fourth threads from the edge, lifting up on the point the first and second. Thus the two first of every four threads come before the others. Each line must be done with a single needleful of thread, fastened off at the end. Then the bar of three between must be sewed over, on the wrong side, a single stitch being taken between every four threads.



FANCY STITCHES.—No. 1.—Draw three threads and leave three alternately, in both directions, on the space to be ornamented. Sew over the three threads, on the wrong side, for bars; and draw spots at intervals, as seen in the engraving.



No. 2.—Draw four and leave four each way. Half cover one bar, and then take the thread across the space. Work the half of this bar, and round the corner, and cross the thread already found in the space with another to form the cross. Cover the half of the bar to which you have taken the needle, and proceed to put the cross in another square.

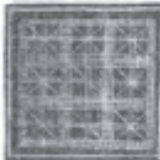


No. 3.—Draw out six threads, and leave twelve, in both directions. Then work round every three of the twelve to form the whole into four bars.

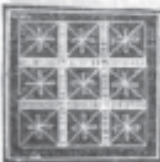


No. 4.—Prepare like last. Make the two outer three into bars, but darn the inner six, backward and forward from the centre, to make a single one. These can be varied by working

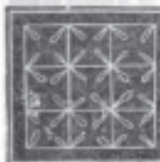
spots in the squares.



No. 5.—Draw out three, and leave four both ways. Make the threads into bars, and carry the middle diagonally across, to make the lines seen in the engraving.



No. 6.—In squares formed of Venetian bars, make a cross as for English lace spots, instead of which work a Venetian dot between every two threads.



No. 7.—A space filled with lace on which, instead of English spots, four of Venetian dots united in the centre are worked. The worker's ingenuity may be exercised in producing other stitches from

these.

TAMBOUR WORK.—The instrument is a needle

with a point like that of a crochet hook, screwed into an ivory handle. The small steel screw which secures the needle in its place is kept by the thumb in holding the instrument, as it then forms a sort of guide in twisting the hook. The material to be tamboured must be stretched in a frame. The stitch exactly resembles the ordinary chain-stitch. A pattern may be worked entirely on one fabric. Thus veils are worked and muslin dresses. But generally one material is applique on another, as muslin on lace. Hold the thread under the work with the thumb and first finger of the left hand, close under the place where the pattern begins. Insert the hook with the right, and draw up a loop of the thread. Holding the loop on the hook, again insert it, a little in advance, and draw up a fresh loop through the one already formed. Continue thus until the work is done. Outlines are always the first parts to be done; and this section of any flower or leaf, being completed, fill it up or finish it before proceeding. Where the whole design has to be outlined or edged with a particular material, however, as with gold thread, this must be done last. To fasten off, draw the thread on the wrong side, and work with a common needle.

VARIETIES IN EMBROIDERY.



FOR CHILD'S HANDKERCHIEF.



CHILD'S PETTICOAT.



INSERTION.



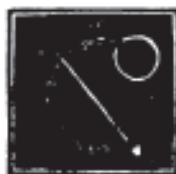
FOR AN INFANT'S FLANNEL PETTICOAT.



BOTTOM OF DRAWERS.

OUR DICTIONARY OF NEEDLEWORK. NO. VI.

BY MRS. JANE WEAVER.



TATTING, OR FRIVOLITE.—The great simplicity of this kind of work, and the easiness with which it can be executed, without straining the eyes, particularly recommend it to invalids and elderly people.

MATERIALS.—Either a shuttle of tortoiseshell or ivory, or a netting-needle, with a purling pin, attached by a small chain to a ring, which slips over the thumb.



There are only two stitches, and these are generally used alternately. They are the English and the French stitch.

POSITION OF THE HANDS.—The shuttle being filled with cotton, leave about half-a-yard at the end. Hold the shuttle between the thumb and the first and second fingers of the right hand, and the thread, an inch or two from the end, between the thumb and first finger of the left. Pass the thread round the fingers of the left hand, (holding them rather apart,) and bring it up again between the thumb and forefinger, thus making a circle.

ENGLISH STITCH.—Let the thread between the left hand and the shuttle fall toward you. Slip the shuttle downward under the loop, between the first and second fingers, and draw it out with a slight jerk toward the right, in a horizontal position, when a loop will be formed on it with the thread which was passed round the fingers of the left hand. Hold the shuttle steadily, with the thread stretched out tightly, for if you slacken it, the loop instantly transfers itself to this thread, and becomes a tight instead of a slip knot. While holding it thus stretched out, work up the knot, with the second finger, till it comes close up to the thumb.

FRENCH STITCH.—Instead of letting the thread fall forward, throw it back in a loop over the

fingers of the left hand, and pass the shuttle up between the thread round the fingers and this loop. Draw it up and complete it as the other.



DOUBLE STITCH.—These two stitches, worked alternately.



PICOT.—This is the little loop, or purling, ornamenting the edge. It is made with a gilt purling pin. Lay the point of the pin parallel with, and close to the edge of the stitches. Pass the thread which goes round the fingers over the pin before making the next stitches. All the picots on one loop of tating ought to be made without withdrawing the pin.



TO JOIN LOOPS.—They are always united by the picots, which should be on the first of any two to be joined. In it draw the cotton which goes round the fingers of the left hand, and slip the shuttle through this loop; tighten the cotton again over the fingers, and continue.

Sometimes a needle and thread are used in joining patterns. In this case leave a longer thread to begin with, and then thread the needle on it.

TO WASH TATTING.—Cover a bottle with flannel, on which tack the tating; rub it with a lather of white soap, and boil it; rinse it out, and pull it very carefully out before ironing. A piece of clean linen should be laid over it, between it and the iron.

CONTRACTIONS IN TATTING.—D. Double stitch; one French and one English.

P. Picot.

J. Join.

Loop. Any number of stitches drawn up.

EDGING.



OUR DICTIONARY OF NEEDLEWORK

NO. VII.—KNITTING.

BY MRS. JANE WEAVER.

IMPLEMENTS FOR KNITTING.—Needles, (or pins, as they are sometimes called,) of bone, ivory, or steel. They should be evenly thick throughout, except the ends, tapered to a point, without any sharpness. Some have knobs of ivory to prevent the work from slipping off at one end. Unless when, from the size of the work, long needles are indispensable, short ones will be found by far the most convenient.

CASTING ON.—Hold the end of cotton between the third and little fingers of the left hand, and let it pass over the thumb and forefinger. Bend the latter, and straighten it again, so that in the operation the thread shall be twisted into a loop. Now catch the cotton over the little finger of the right hand, letting it pass under the third and second, and over the forefinger. Take up a knitting-needle and insert it in the loop on the forefinger of the left hand; bring the thread round the needle; turn the point of the needle slightly toward you, and tighten the loop, while slipping it off the finger. Take the needle now in the left hand, holding it lightly between the thumb and second finger, leaving the forefinger free. This needle is kept under the hand. The other rests over the division between the thumb and forefinger of the right hand, and the thumb lightly pressing against it, holds it in its place. The forefinger has the thread carried from the left hand over the nail of it. Insert the point of the right-hand needle in the loop of the left-hand one; put the thread round it, and let it form a loop. Transfer the loop to the left-hand needle, but without withdrawing the other needle from it. Again put the thread round, to form a fresh loop, which slip on the left-hand needle, and repeat the process.

PLAIN KNITTING.—Slip the point of the right-hand needle in a loop, put the thread round it, and draw it out in a new loop.

PURLING.—Slip the right-hand needle through a loop, in the front of the left-hand one, so that its point is the nearest to you. The thread passes between the two, and is brought round the right-hand one, which is drawn out to form a loop on it. The thread is always brought to the front before purl stitches, unless particular directions to the contrary are given.

TWISTED KNITTING.—Insert the needle in the stitch to be knitted, at the back of the left-hand one, and, as it were, in the latter half of the loop. Finish the stitch in the usual way.

TWISTED PURLING.—Insert the right-hand needle in the stitch, not crossing the left-hand one, as is usual, but parallel with it. When the loop is on it, it can return to its usual place, and be finished like any other purled stitch.

TO MAKE STITCHES.—To make one stitch, merely bring the thread in front before knitting a stitch, as, in order to form the new stitch, it must pass over the needle, thus making one. To make two, three, or more, pass the thread round the needle in addition: once, to make two; twice, to increase three, and so on; but when the succeeding stitch to a made stitch is purled, you must bring the thread in front, and put it once round the needle, to make one stitch.

TO TAKE IN.—(*Decrease.*)—Either knit two as one, which is marked in receipts as k 2 t; or, slip one, knit one, pass the slip-stitch over the knitted. This is either written in full, or decrease 1. When three have thus to be made into one, slip one, knit two together, and pass the slip over.

TO SLIP.—Take a stitch from the left to the right-hand needle, without knitting.

TO RAISE A STITCH.—Knit as a stitch the bar of thread between two stitches.

TO JOIN A ROUND.—Four needles are used in stockings, mittens, gloves, and any other work which is round without being sewed up. Divide the number of stitches to be cast on by three. Cast a third on one needle. Take the second needle, slip it into the last stitch, and cast on the required number. The same with the third. Then knit two stitches off from the first needle on to the third. The round being thus formed, begin to use the fourth needle for knitting.

TO JOIN THE TOE OF A SOCK, ETC.—Divide the entire number of stitches, putting half on each of two needles, taking care that all the front ones are on one needle, and the sole on another. Knit one off from each needle as one. Repeat. Then pass the first over the second. Continue as in ordinary casting off.

TO CAST OFF.—Knit two stitches; pass the one

first knitted over the other; knit another; pass the former over this one. Continue so.

BRIOCHE STITCH.—The number cast on for brioché stitch must always be divisible by three, without a remainder. Bring the thread in front, slip one, knit two together. It is worked the same way backward and forward.

GARTER STITCH.—Plain knitting in anything which is in rows, not rounds. The sides appear alike.

MEAS STITCH.—Knit one, purl one, alternately. In the next row let the knitted stitch come over the purléd, and *vice versa*.

TO KNIT RAPIDLY AND EASILY.—Hold the needles as near to the points as possible, and have no more motion in the hands than you can avoid. Keep the forefinger of the left hand free to feel the stitches, slide them off the needle, &c. The touch of this finger is so delicate that by using it constantly you will soon be able to knit in the dark.

RIBBED KNITTING.—Knit and purl alternately

so many stitches as two. In rounds the knitted must always come over the knitted, and purléd over purléd. But in rows, the purléd stitch will be done over the knitted, and *vice versa*. Thus if you end a row with a purléd stitch, that stitch must be knitted at the beginning of the next row, to make it right.

CONTRACTIONS IN KNITTING.—K. Knit (plain knit.)

P. Purl.

M. Make (increase.)

K 2t. Knit two as one. K 3t. Knit three as one.

D 1. Decrease one, by taking off a loop without knitting; then knit one, and pass the other over it.

D 2. Decrease two; slip one; knit two together, and pass the slip-stitch over.

Sl. Slip.

R. Raise.

T.K. Twisted knitted stitch.

T.P. Twisted purl stitch.

OUR DICTIONARY OF NEEDLEWORK.

NO. VIII.—SILKS, WOOLS, &c. &c.

BY MRS. JANE WEAVER.

SILKS.

CROCHET SILK.—A hard-twisted silk, used for knitting and crochet. The sizes vary from one to five; the latter being the finest. Nos. 1, 2, and 3, are the most common. Observe, there is an immense difference both in the quality and price of crochet silk. Some work into a substance with scarcely any more gloss than cotton. In all respectable Berlin houses, the maker's name is attached to every skein. Pearsall's silks hold a high position, both for quality and tint.

NETTING SILK is not twisted so hard as crochet silk. The crochet silk is, however, often used for it.

SOIE D'AVIGNON.—This is an extremely fine silk, sold in reels. It is suited for the very finest (or fairy) netting. It is not generally obtainable, but is frequently mentioned in the periodicals.

CHINE SILK.—Netting or crochet silk shaded in more colors than one. Sold in reels or skeins.

OMBRE SILK.—Silk shaded in tints of one color only.

FLOSS SILK.—Sold in short twisted skeins. A very beautiful material, used in working flowers, &c.

DAQCA SILK.—Used much in embroidery; is a sort of medium between the hard-twisted crochet silk and the floss, which it rather resembles; but it is put up in longer skeins.

FILOSELLE.—A coarse fabric, not of pure silk, although extremely brilliant, and capable of receiving the finest dyes. It is sold in large skeins, each weighing about a quarter of an ounce. Used much in tapestry and the coarser sorts of embroidery.

CHINA SILK.—A very fine silk, sold on very small reels.

SEWING SILK.—Sold in long skeins.

CHENILLE.—This beautiful substance presents the appearance of velvet. It is made in various thicknesses.

EMBROIDERY CHENILLE is not much coarser than crochet silk. It is greatly used in embroidery on canvas, satin, or cloth. There are gradations from this size to the thickness of a finger. The very thick is called *Rolie* Chenille.

WIRE CHENILLE.—This is made in as many thicknesses as the other. A wire is worked in the centre of it, so that it can be formed into loops, leaves, &c.

WOOLS.

The ordinary kinds are Shetland, Berlin, fleecy, and carpet yarn; also worsted, lamb's wool, and Pyrenees.

SHETLAND.—A very fine wool, used for veils, shawls, &c. It is not very much twisted.

PYRENEES.—This wool is of nearly the same thickness as Shetland, but more twisted. The dye of the colored Pyrenees is remarkably beautiful and fast, owing, it is said, to some peculiar property of the waters on the mountains, whence it derives its name. It is rarely met with genuine in this country.

BERLIN WOOL.—Only procurable in two thicknesses, four thread and eight thread, commonly called single and double Berlin. There are at least a thousand shades of this wool.

FLEECY.—A cheaper wool than Berlin, and now obtainable in a number of beautiful colors. It is made in two-thread, four, six, eight, ten, and twelve-thread, and is sold by the pound.

CREWELS.—Fine wool, sold in tightly twisted skeins, like crochet silk. Used for samplers. Very little used. It is suitable, however, for embroidering on muslin.

CRYSTAL WOOLS are wools round which bright gold or silver paper, or foil, is wound. This gives them a very gay appearance. They are sometimes called spangled wools.

PEARL WOOL.—This is a dye of modern invention. The wool is alternately white and colored, in one, two, or three colors, each not more than a quarter of an inch in length. It is a variety of Berlin made in four-thread or eight-thread.

CHINE WOOL.—Wool shaded in various colors.

OMBRE WOOL, OR SHADED WOOL.—Shaded in one coloring. Observe that every color but blue is pretty in this dye.

CRYSTAL TWINE.—A fine cord, sold in balls, either colored, or to imitate pure gold or silver. The two latter are called gold twine, and silver twine.

CROCHET CORD.—This is just like window-blind cord, but white, and of various thicknesses;

covered with wool or silk, in crochet, for mats. Caruntille, a fine wire used in flowers.

BRAIDS, (SILK.)

RUSSIAN BRAID is flat, and with even edges. Each knot is of one color only. The best is firm, even, and glossy.

STAR BRAID.—This braid appears like a succession of diamonds; the edges, therefore, are in points. It is an extremely pretty braid.

EUGENIE BRAID.—This appears as if crimped, or waved with irons.

ALBERT BRAID is more properly a fine fancy cord. For sofa cushions and ottomans it has a much richer effect than flat braid, especially if two shades or colors are laid on close together.

SOUTACHE.—A French name for very pretty ornamental braids, often combining gold and silver with chenilles, silks, &c. They are made in every variety of shade and pattern. Sold in pieces of about thirteen yards long.

Broad silk braids, used for aprons, children's dresses, &c., are rarely found in this country.

BRAIDS, (COTTON.)

FRENCH WHITE COTTON BRAID.—The term French applies to the *plait*, which looks as if woven. The best comes from Paris, and is very firm, even, and close; varies in size from No. 1 (very narrow) to No. 14.

MOHAIR BRAID.—Narrow, closely woven, brown or black silk braid, for chains.

RUSSIA COTTON BRAID is plaited like the hair formed into what is called the Grecian plait. It is used for children's dresses.

WAVED BRAID is another variety, used for the same purpose.

EUGENIE TAPE is a cotton braid, crimped like the Eugenie braid. It is nearly one-third of an inch wide.

WORSTED BRAID.—That usually sold is narrow, and intended for braiding anti-macassars, &c. It is in various colors, and washes well. It can also be had wider, for children's dresses.

OUR DICTIONARY OF NEEDLEWORK.

NO. IX.—CONCLUSION.

BY MRS. JANE WEAVER.

MATERIALS IN METAL.

GOLD BRAID.—The Parisian is much superior to the English for flexibility and purity. It is made in various widths. The English braid is usually Russian plait. It may be had either pure, or washed. The former only can be used for any article intended for durability.

SILVER BRAID is very little used.

GOLD CORD OR THREAD.—Sold in small skeins, varying from No. 0 (the finest) to No. 6. This, also, is of various qualities. It is sometimes sold on reels.

Silver thread is not so much used, but it is very pretty for purses, &c.—either for bridal or mourning purses.

BOURDON.—A cord, covered with gold or silver, used much by the Parisians in crochet, with colored silks. It is made in various sizes, and is extremely brilliant, but not very durable.

BULLION.—This is either dead or bright gold. It is a sort of tube of gold, used in embroidery. It, also, is of two qualities.

SPANGLES, though little used, yet make pretty decorations in embroidery.

All these materials should be kept in silver, and then an outer covering of blue paper; and, especially, not be exposed to gas.

FILET.—A French material exactly imitating netting. It is both black and white, and with the mesh of various sizes. To get a piece to imitate square netting, it must be cut on the cross.

GUIPURE NET.—A fancy net, which, laid under muslin and applique, gives the appearance of bars.

BRUSSELS NET.—A very soft, fine net, used in Swiss Lace.

TOILE CIRE.—An oil cloth, much used in muslin work; it is green on one side, and black on the other. If good, it is very thin and flexible. It differs much in quality, the English generally being thick and hard.

BEADS.

POUND BEADS.—These are like seed beads, except in size. Those in most general use are distinguished as Nos. 1, 2 and 3. No. 1 is rarely used, except for grounding mats worked in wools and silks. No. 2 is used for tables,

ottomans, table borders, and such things. No. 3 is fit for footstools, handcreens, and fine articles. The greatest variety of colors and shades is to be had in this size. It is next to seed beads in its dimensions.

SEED BEADS.—Very small beads, for crests, cigar-cases, and very delicate work generally. Can only be used with proper beading or jeweler's needles, and fine white silk. Sold in small hanks of ten strings each.

CUT BEADS.—These, instead of having a round, smooth surface, are cut in angles. They are more brilliant as well as more expensive than the ordinary kinds. Black, ruby, and garnet are the colors usually obtainable.

BUGLES are tubes of glass, varying both in length and thickness. The black and white are used for trimming articles of mourning. Colored bugles have lately been introduced. Green, purple, bronze, and blue. They are sold by the ounce or pound.

PROPER CANVAS FOR BEADS.—With No. 1, Canvas No. 18.

With No. 2, Canvas No. 19.

With No. 3, Canvas No. 22.

Although classed under these three heads, the

beads which will work together are not always of one size. Canvas must always be selected which will suit the largest beads of the size.

TO PRESERVE MATERIALS FROM INJURY.

STEEL BEADS.—If these show any indication of rust, wear them in your pocket for a few days. It will remove any specks, especially if you are near a fire.

GOLD AND SILVER BEADS.—Keep them wrapped up in silver paper, so that no two bunches rub against each other. They should then be wrapped in coarse brown paper, and kept in a tightly-closed box.

GOLD AND SILVER THREAD IN BRAID should always be kept in silver-paper, and away from air or gas. Rubbing them slightly with jeweler's paper will brighten them.

WHITE ARTICLES, as fringe, ribbon, silk, &c., are best kept in the very coarsest brown paper, and in a closed box.

VIOLET.—It is impossible to prevent this beautiful color from fading; but if kept in silver-paper, and away from air and gas, it will be preserved as long as it can be. Silks, and silk braids of all colors, should be kept in covered boxes.