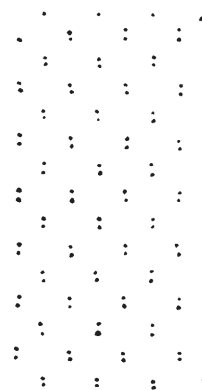
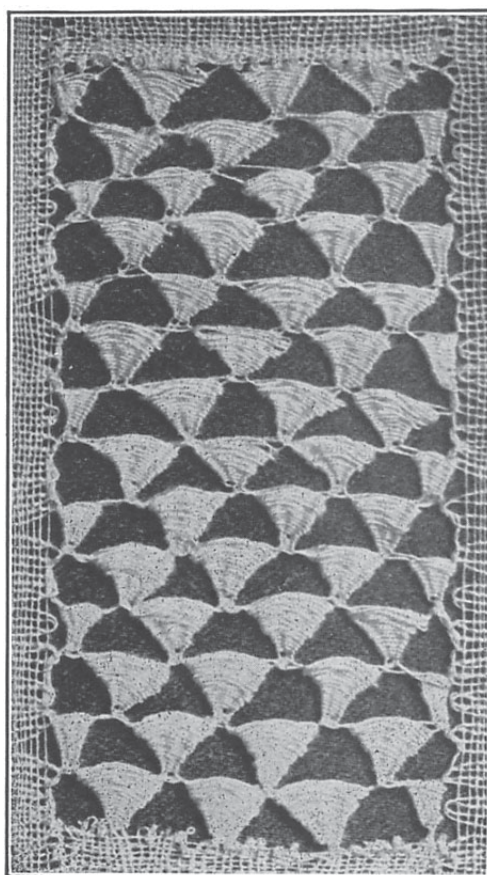


LINE A, COL. 14—Continued,**Trentino.**

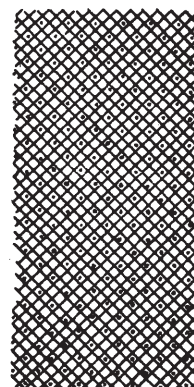
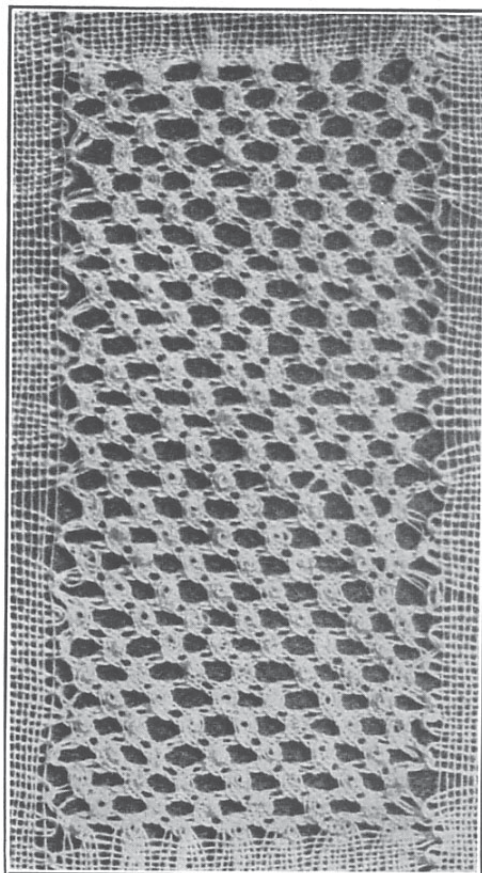
upper side is used as a weaver, and crosses to the center of the opposite side, taking in the two legs entering there. It then returns to the center of the first side, taking in the remaining upper side pair; then it weaves to the lower part of the opposite side. This makes three cross threads. One must be sure that it is really the two wheel or encircling pairs that meet at the bottom. One braid stitch is made at the bottom after the wheel is finished, between the left wheel pair and the spider leg pair to the left of it, and between the right-hand wheel pair and the leg to the right of that. One is then ready to start the spider right below. The entrance and exit of the horizontal side legs make it necessary to make one row of spiders from the left to the right and the row below from the right to the left. A short, horizontal braid is made between spiders; also a diagonal braid connections of lower legs from one spider crossing over downwards through a reverse braid to become the upper legs of the spider one row diagonally below.

LINE A, COL. 15,
Triangular, Fan-Shaped Points d'Esprits or Cut Works.



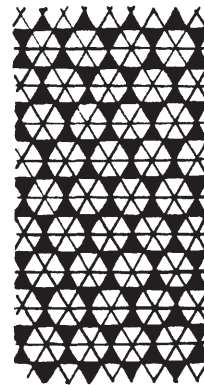
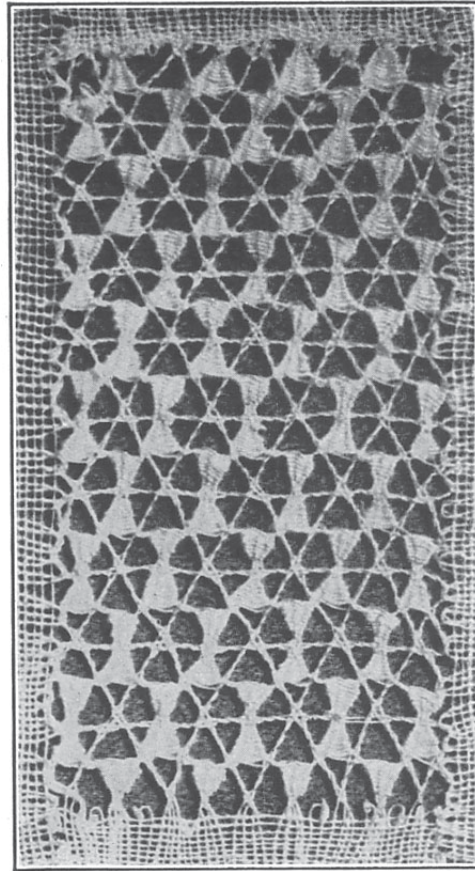
It requires four threads to make one fan, and the fans are woven exactly as cutworks or leaves are, but started wide at the top and gradually tapered to a point at the bottom. At the foot of one fan and the top of another, one should make sure that the two entering threads at the right and at the left are twisted round each other, so that two independent threads will not be seen bridging between triangles. The top of the new fan should be supported by two pins spread as far apart as the triangle is to be made wide. Another pin should be placed under the finished apex at the bottom of the triangle.

LINE A, COL. 16,
Abruzzian Mezza Cambruccia.



It requires four threads to make each one of these spiders. Two pairs twisted once enter at the left-hand top of the spider and two pairs twisted once enter at the right-hand top of the spider. This spider is made as the ordinary spider is: but the centers should be arched by pulling the outside threads tighter than the inside ones, and holding the inside ones up in the air while working around the pin. This arched shape can be better preserved by placing a support pin just at the base of the spider. The two pairs that leave the spider going towards the left are twisted once and enter the spider next below towards the left. The two threads leaving at the right are twisted once and enter the spider just below on that side.

LINE A, COL. 17,
 Trude "N" Ground (original) (American).

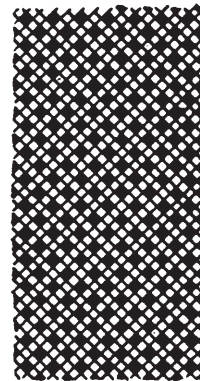
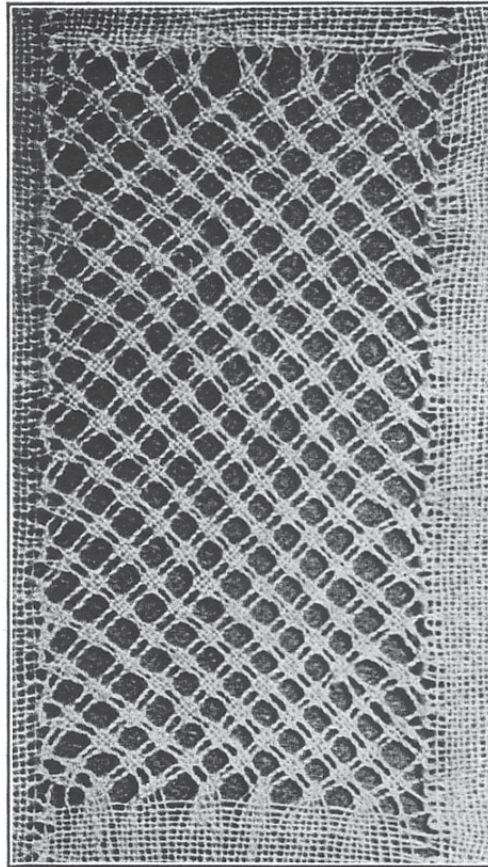


Each tiny triangle requires four threads. In making these, one completes a whole line from left to right, then the succeeding line from left to right, as this secures the two suspension or scaffold threads of the triangle before pulling and again using the weaver. At the top of each triangle, whether at its broad or its pointed end, one should give two twists to the two framework threads that are about to enter into the cutwork to prevent their stringing out and later appearing as loops. The worker and its mate should be twisted once or twice as is convenient before beginning a new point d'esprit. At the small end of the cutwork, between an upper and a lower triangular spot, the twice-twisted, horizontal band pair, cloth-stitches through the cutwork pairs, each of these latter pairs being considered as one thread so as not to spread the point of the

LINE A, COL. 17—Continued,**Trude "N" Ground (original) (American).**

triangle. This passage should be supported by a pin. When the cutwork below is begun, the pin should be removed as soon as possible, otherwise the weaver will leave a loop around it. When starting the broad end of a triangle, one should place pins at the top of it to hold apart the threads. When finishing at the broad end, pins should be placed inside the two pairs to hold them apart and support the work. These pins have to be replaced when the line below is worked, but after all they are only supports and helpers. No knotting of the cutwork is necessary, as the next triangle follows so closely that it holds the joint in place. At the open centers of the stars between the cutworks, where the three twice-twisted pairs meet, the weaver or worker cloth-stitches through one to hold in its twists, and is then just laid between the other two threads coming from the opposite direction, each of these threads just passing around it, clasping it, but not working through it, to avoid making a bulky joint.

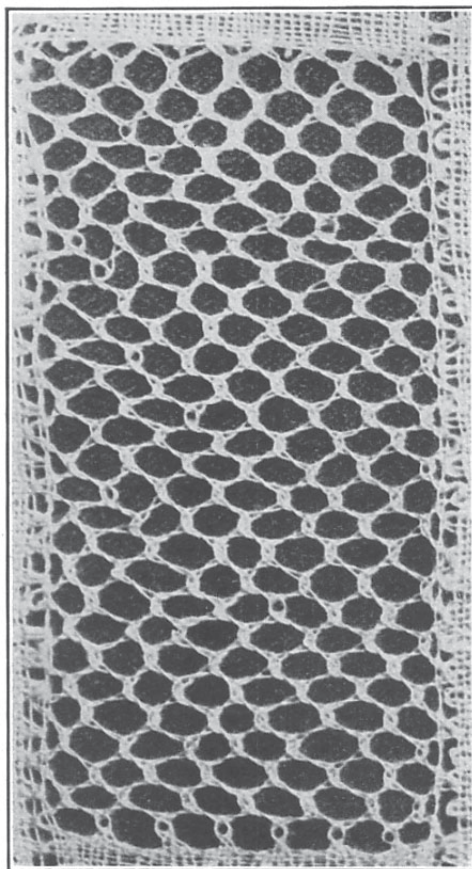
**LINE A, COL. 18,
Fond de Neige, Punto di Néve.**



This pleasing little ground requires only four pairs to each mesh, two coming from the upper left, and two from the upper right-hand. Each pair is twisted twice. They are then ready to cloth-stitch through each other to form the little solid squares, which, when finished, can be supported at the base by pins. For example, using the inner, upper left-hand pair as a weaver, one should linen-stitch through the two pairs coming from the upper right. One should then do likewise with the remaining upper left-hand pair, which finishes the dot.

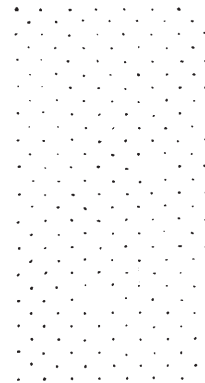
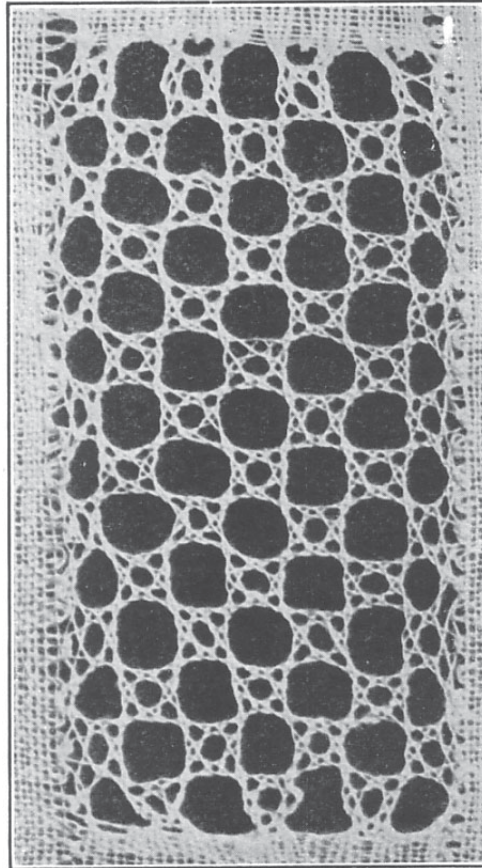
See Line B, Column 18.

**LINE B, COL. 1,
Tulle Du Puy.**



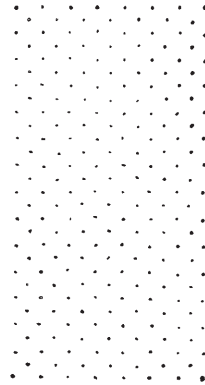
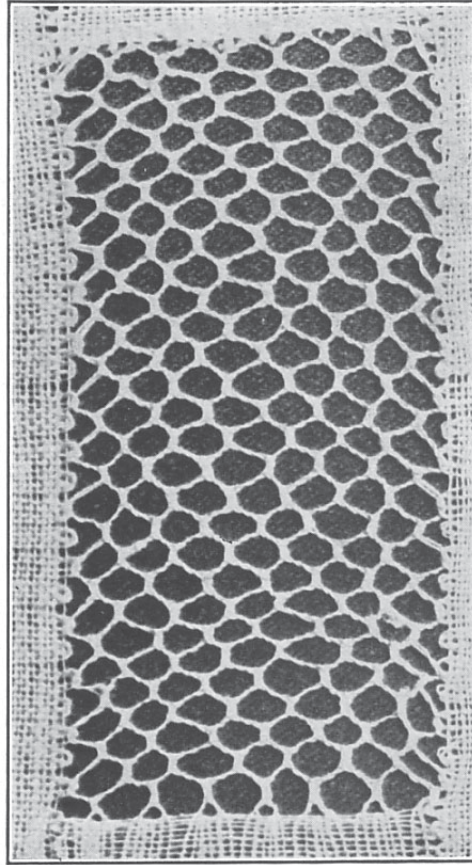
This net is made by twisting once, then crossing, twisting and crossing, placing a pin and closing it by crossing, twisting and crossing. This mesh is made on the diagonal; is very simple, and as the strands are interlocked, it is much firmer and less apt to shift than Torehon Ground, for which it can generally be substituted.

LINE B, COL. 2,
Virgin Ground, Ornamental Ground, Fond de la Vierge, Point Carré.



This is the plain, ordinarily used Virgin Ground. Four pairs and four pins are required for the making of each square; two pairs enter at the upper left to form the upper left-hand ornament, which is made by twisting once and crossing, and twisting once and crossing without pinning. The same is done at the upper right-hand corner. The two center pairs, one from the right and one from the left, now twist and cross: a pin is placed at the center top, and is closed by twisting once and crossing. This stitch is repeated at the center left, the center right and the bottom; then the two lower ornaments are made, just as the two top ones were, without pinning. These lower ornaments serve as the upper ones for succeeding squares below.

**LINE B, COL. 3,
Brussels, Droschel, Vrai Réseau (fait sans épingles), Drochel.**

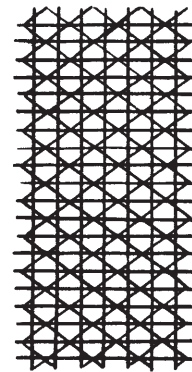
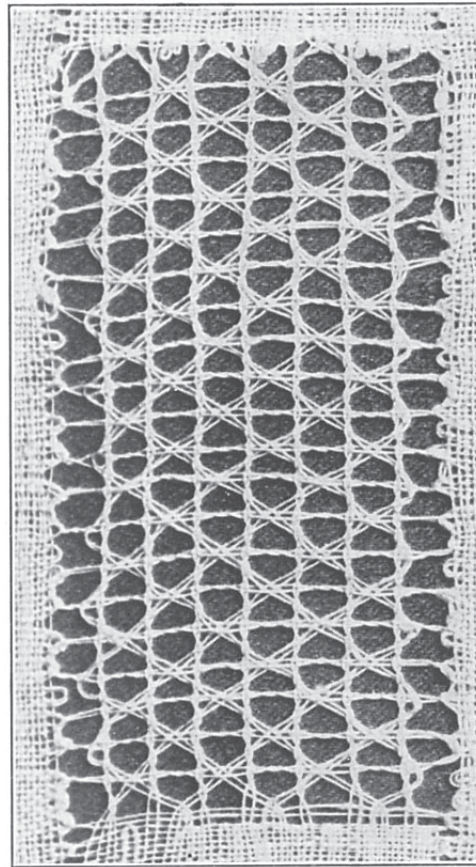


See Line C, Column 3.

Brussels hexagonal ground requires four pairs to each stitch, the two vertical sides of the stitch being braided four times. The braided pair of each plait, now towards the center, is twisted twice; and the two pairs being brought together, form a new vertical plait. Thus each mesh is six-sided, having two braided and four twisted sides.

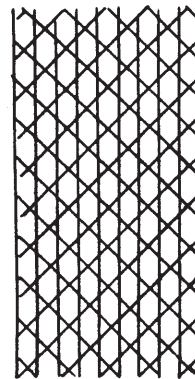
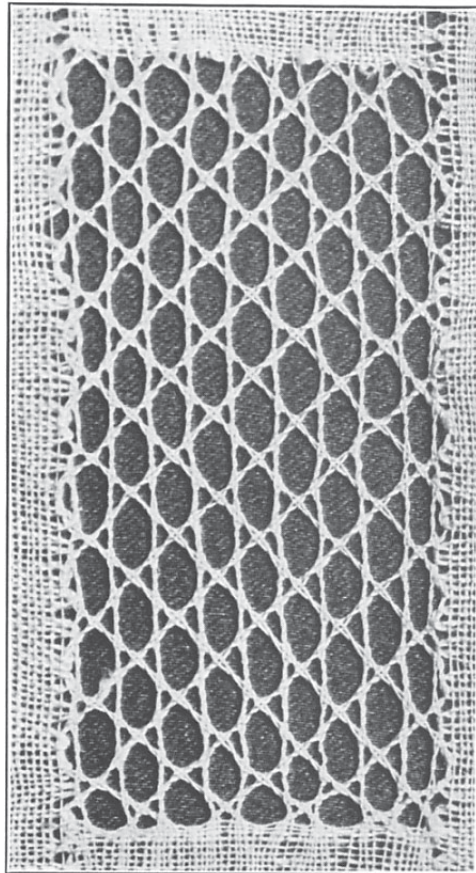
This ground, having one braid more than Mechlin, is slightly more open.

**LINE B, COL. 4,
Trude "B" Ground (original) (American).**



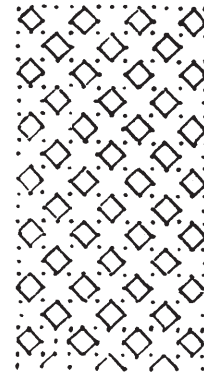
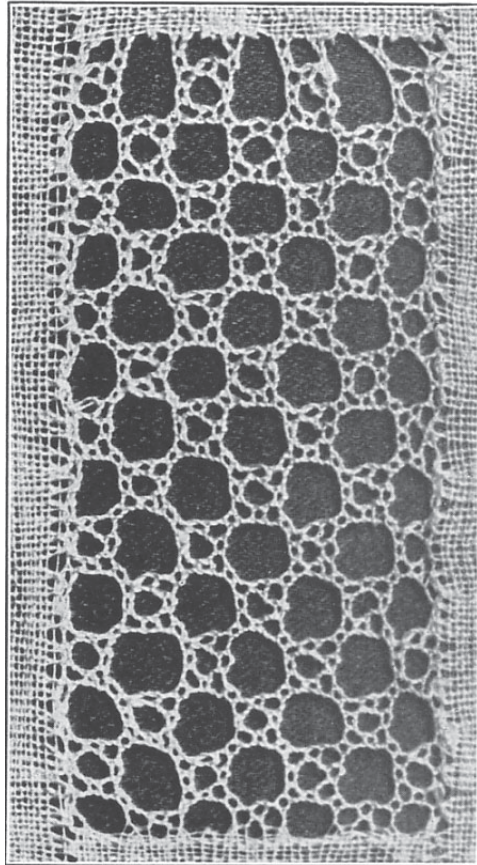
This ground requires five pairs to each mesh. The pendent pair is twisted once between stitches. At the star-center where the three pairs traverse each other, none of them are twisted, but the two diagonal pairs should linen-stitch and be placed or laid between the two threads of the horizontal pair. Here one should place a pin between the diagonal pairs, under the horizontal one, to support the joint and serve as a guide. The horizontal pair should be twisted twice in the long space that occurs above and below the star-centers, between vertical pairs.

LINE B, COL. 5,
Lattice Ground, Gekreuzter Gittergrund (3 twists).



Four pairs are required in making this stitch, two that fall vertically and two which run diagonally. The joints formed by the weaving of the oblique pairs through each other should be supported by pins. The vertical pairs are twisted three times between intersections; the diagonal pairs once. All joints are formed by cloth-stitching.

LINE B, COL. 6,
Twice-twisted Virgin Point—mit zweimal gedrehtem Schluss Schlag.



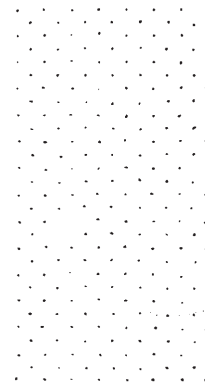
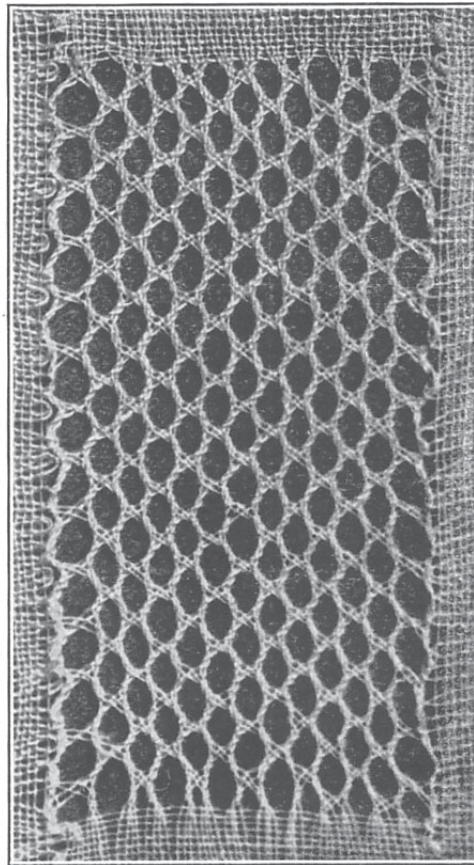
Two pairs enter each motive or block at the upper left-hand and two at the upper right-hand. Each square requires eight pins. The four ornament, or corner pins, are placed thus: . . . ; then the central stitches inside of



the ornaments are held in place by pins placed thus: . . .

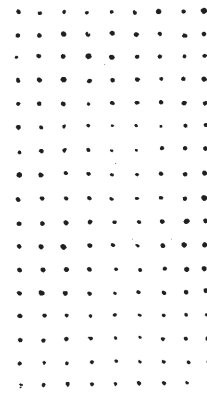
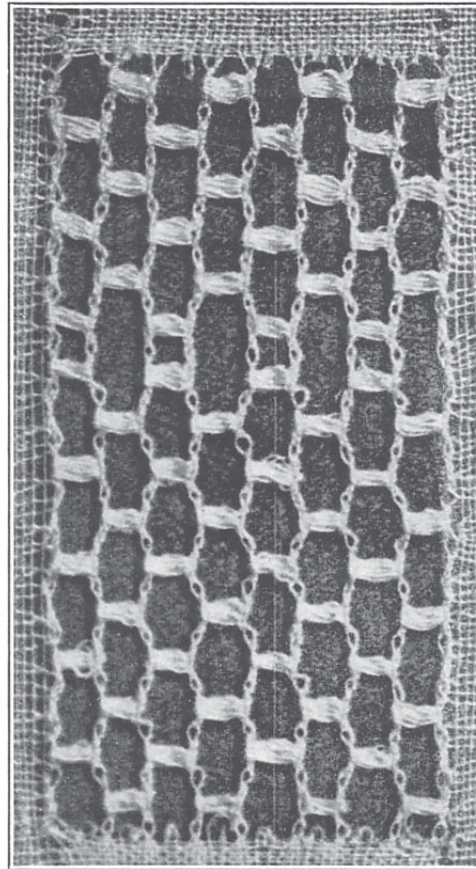
The two pairs entering at the upper left-hand are twisted twice and crossed. Here a pin is placed and closed by twisting twice and crossing. This is the upper left-hand ornament. The same process is repeated for the upper right-hand ornament. Now the two center pairs, one from the left and one from the right, are twisted twice and crossed. A pin is placed at the center top and closed by twisting twice and crossing. This stitch is repeated at the center left; that is, twisting twice, crossing, placing a pin and closing it by twisting twice and crossing. The same is done at the center right and again at the center bottom with the two middle pairs. One is now ready to make the lower, left- and right-hand ornaments. These done, one has only to twist the pairs twice in order to make the centers of the squares below; for the lower ornaments of one square serve as upper ornaments to succeeding squares.

**LINE B, COL. 7,
Square-meshed Valenciennes of Ghent or Gand and Menin (braided 2 or 2½
times).**



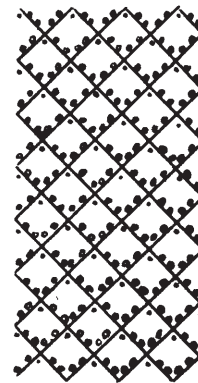
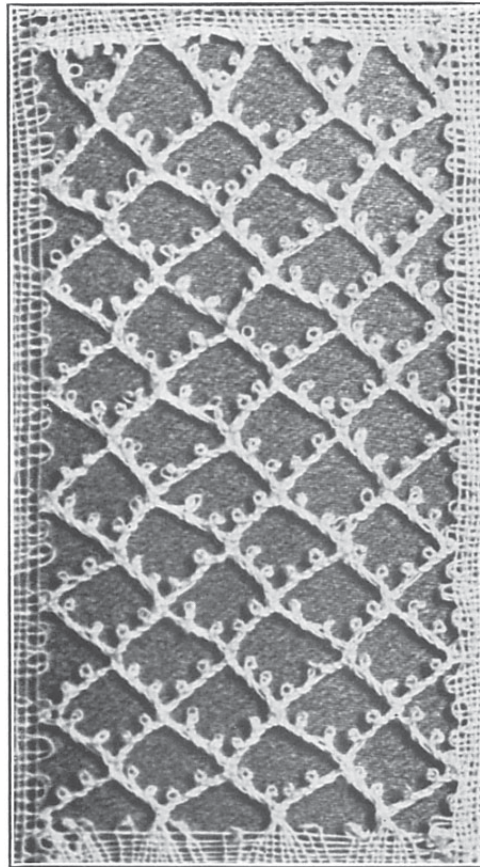
See Line A, Column 7. This Valenciennes is made in the same way, except that the sides of the meshes are braided two or two and a half times, the joints being made in the same way as those of Honfleur.

**LINE B, COL. 8,
Devonshire Cushion.**



Four pairs are required for each motif: two pairs at the upper left and two pairs at the upper right cloth-stitch, are twisted three times, pinned and closed with a linen-stitch. When all four couples have been worked up to this point, the two outside ones are twisted three times and hang idly while the leadwork is being made, waiting to join in again below it. The two inside pairs are each twisted once and proceed to make the cutwork. After it is finished, they are again each twisted once and cloth-stitched through the two outside couples which have been awaiting them. A pin is placed below each of these joints and the pairs are twisted three times and closed, ready to continue.

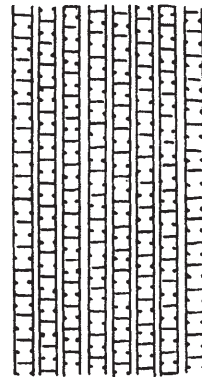
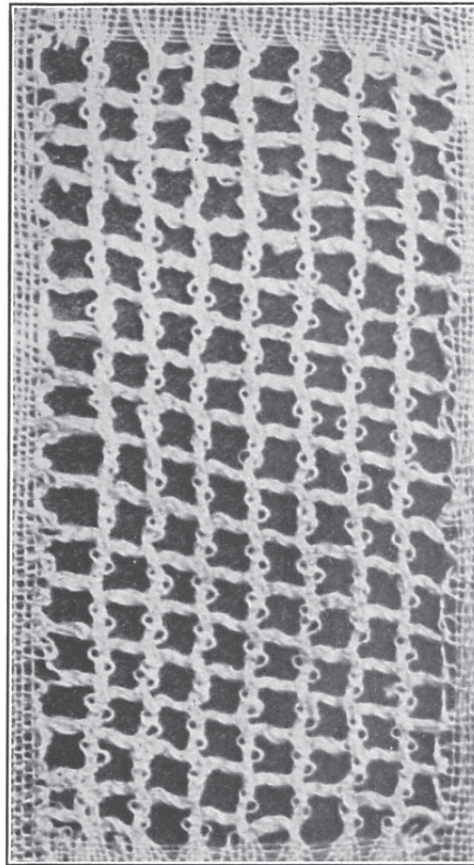
**LINE B, COL. 9,
Devonshire Hexagonal Bar Filling.**



Each bar requires two pairs, but at the joint four pairs are worked together. Here the threads are used double, two bobbins being passed over two others, so that the stitch made is identical to that made by only half the number. At this intersection the pairs should be crossed and twisted and again crossed and twisted. Now the couples divide, two working to the right and two to the left. Each one is now twisted and crossed three successive times. The pairs nearest the pin holes are twisted three times. One thread is put around the pin from right to left and its mate from left to right, when the pair is twisted once and re-enters the braid. The braid is made by twisting and crossing three successive times. Then a second pearl pin is put up; and the braid again twisted and crossed three times.

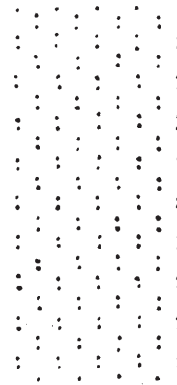
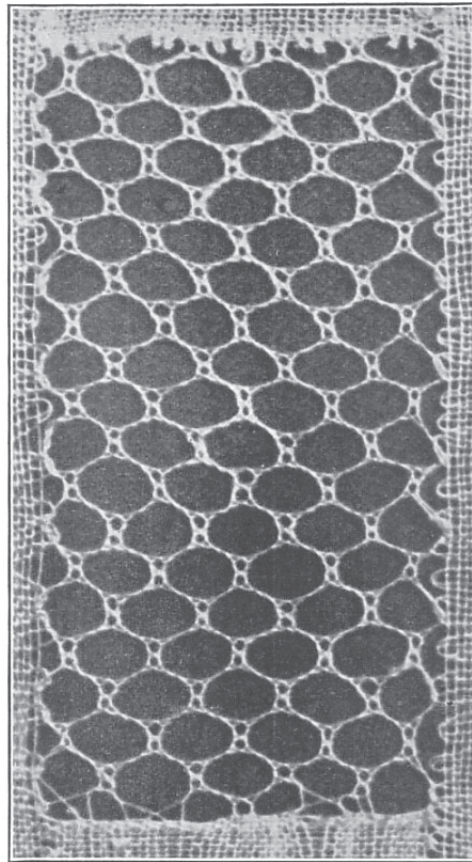
LINE B, COL. 10,

?



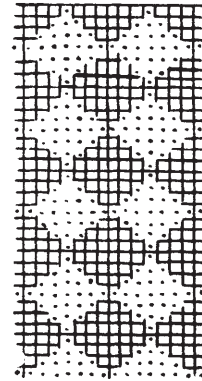
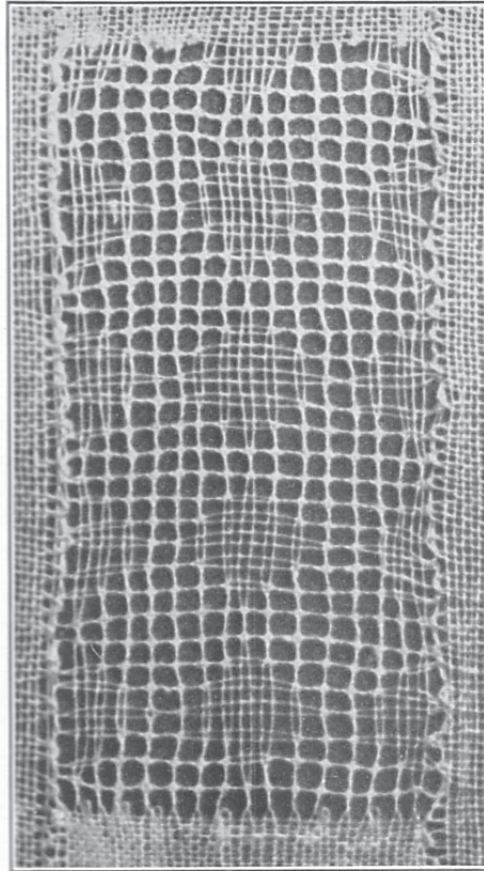
There are two pairs in these vertical bands, besides the weaver. The latter is twisted three times around each winkie pin. Each pair that enters into the cutwork (the weavers from the two sides) is twisted once before entering the points d'esprit. But the cutwork weaver should be twisted twice after the lead-work is finished before cloth-stitching through the band to the other side. This filling is worked from the left to the right, as the left-hand cutwork must be finished before the one slightly below it to the right can be begun.

LINE B, COL. 11,
 Trude "E" Ground (original) (American).



Two pairs to a joint are required for this pattern, which is made on the diagonal, with two pins placed right below each other forming a double joint. The two threads coming from the upper left-hand are twisted twice and those coming from the upper right-hand are twisted twice. The two center bobbins are crossed and a pin placed below. The pairs are twisted twice and crossed and another pin placed, which is closed by twisting twice and crossing.

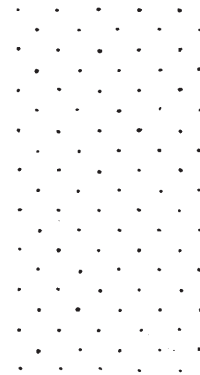
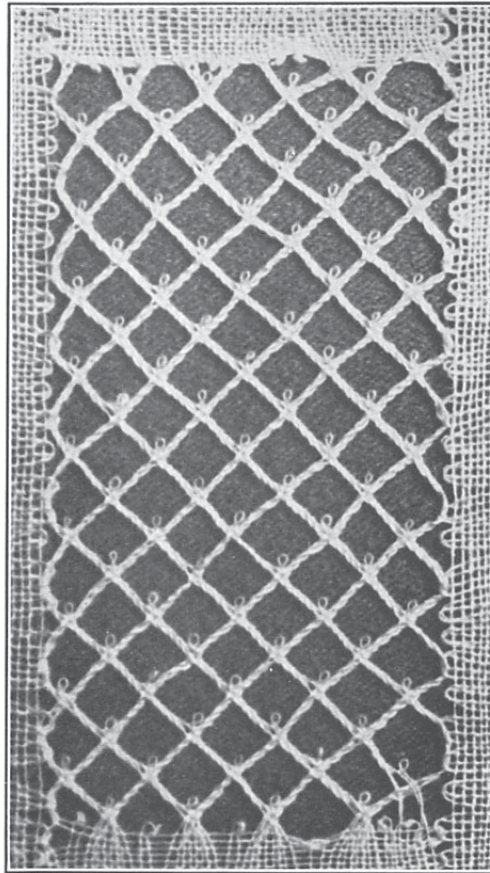
**LINE B, COL. 12,
Dice Holes, Slanting Hole.**



This is a cloth-stitched ground alternated with a griled ground. The conductor runs back and forth from left to right, and then from right to left horizontally through the pendant pairs: but the opened and closed squares themselves are placed obliquely; that is, their sides or margins are on the diagonal. The solid and open parts are made by linen-stitching: but in the open parts both the worker and the pairs it traverses are twisted twice. In starting an open grill, there is first one open square, the next time three griled squares, then five, next seven. Then one decreases similarly. There is thus one hole at each side, left and right; one at the top and bottom center and seven holes across through the middle whether counted vertically or horizontally.

In this connection it may be interesting to refer to Line D, Column 14 and Line H, Column 16.

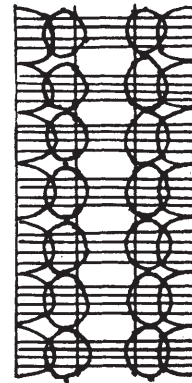
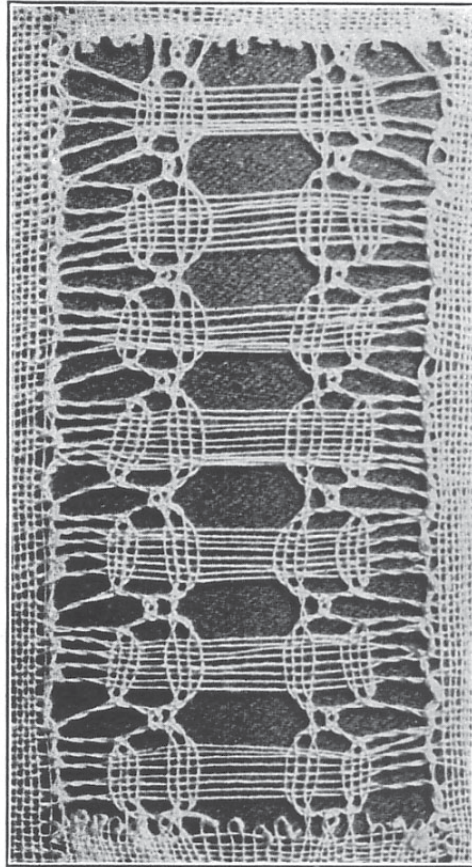
**LINE B, COL. 13,
Point de Tresse with Plain Picots in Lower Joints.**



This sample requires twenty pairs, four to each braid.

The picot just below the lower joining of each two braids, is made with the left-hand thread in the same manner as usual. The threads should be twisted before they are crossed, as crossing would push the picot up the side of the braid. The braids then intersect each other with a linen-stitch.

LINE B, COL. 14,
A Spotted Italian Ground.



This pretty ground is very quickly and easily made.

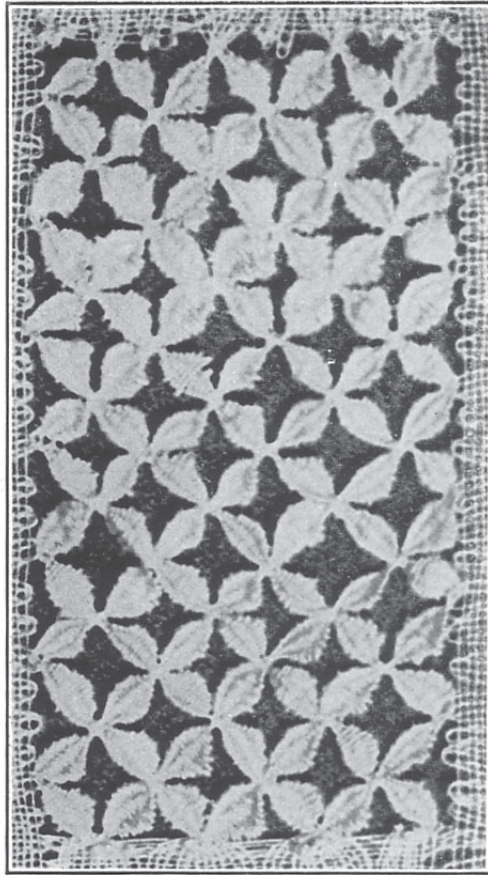
Four passive or vertical pairs besides the weaver are required in the making of each spot. These four pairs are each twisted once. The two center ones then cloth-stitch and are twisted once: a pin is placed and closed by linen-stitching; and these two central pairs are again twisted once. One pair now works towards the left and one towards the right, each cloth-stitching with a remaining vertical pair. A pin is here placed between the two left-hand pairs, and another pin between the two right-hand ones, all four are again twisted once, and are now ready to be cloth-stitched four times by the working pair. The spot or dot pairs are not twisted again until the weaver has woven through them four times.

LINE B, COL. 14—Continued,**A Spotted Italian Ground.**

The weaver works all the way across the lace from one side to the opposite edge, then back; without being twisted either between dots or in traversing them: but the conductor can be twisted twice, if one wishes, at the edge of the lace beyond the outermost columns of spots.

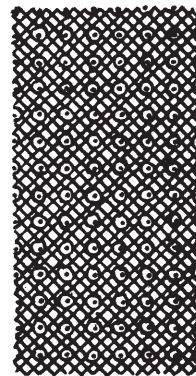
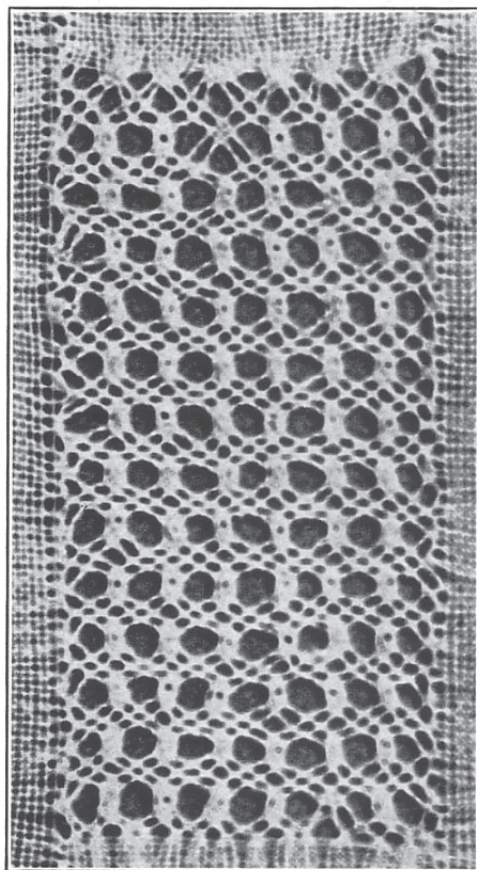
The bottom or end of the circle is completed in the same way only reversed, that it is begun—by placing a pin below the last line of the weaver between the two left-hand pairs of the dot, and another pin between its two right-hand pairs; then by twisting each pair once, cloth-stitching the two left-hand ones and cloth-stitching the two right-hand ones; then twisting each pair once more, linen-stitching the two that are now in the center, twisting them once, placing a pin, closing it by a linen-stitch, again twisting these central pairs once, so that they may be ready to linen-stitch through the other two pendent pairs.

LINE B, COL. 15,
Fat, Maltese Petals, Leaves, Seeds, Grains, Wheat Ears, Paddles



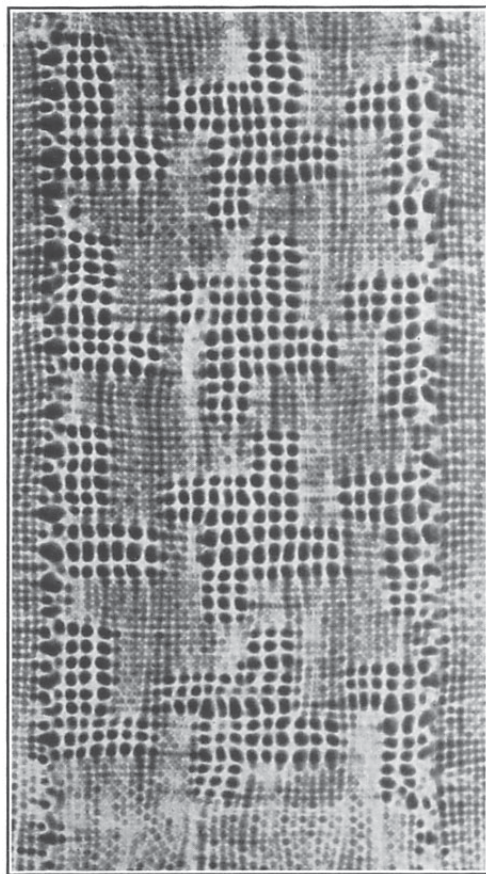
Each leaf is made of four threads woven as are the ordinary Cluny petals; but made very fat or wide, even though one leaf overlaps another. A little practise enables one to produce even edges.

LINE B, COL. 16,
Abruzzian or Pescolane Cross Pattern.



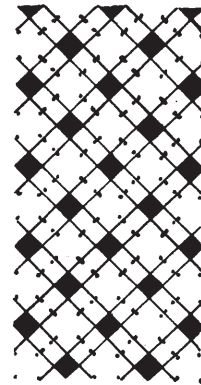
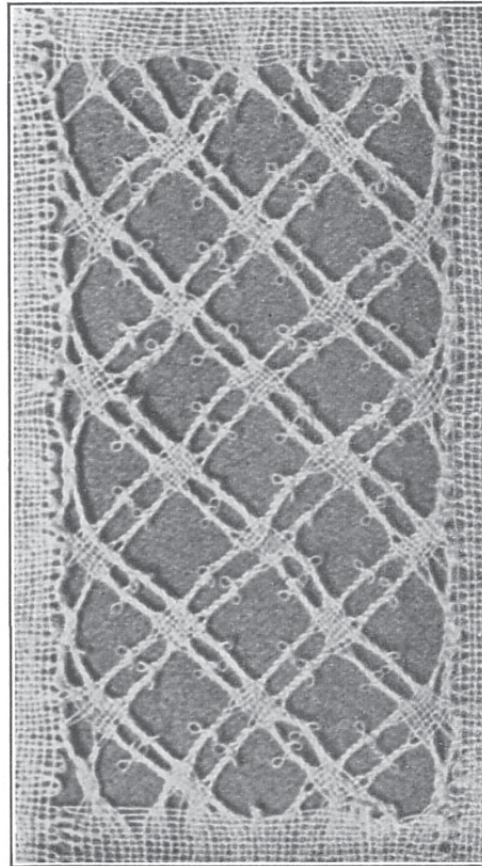
This pattern is the same as Line A, Col. 16—Mezza Cambruccia—except that between an upper row of spiders and the row beneath it, each pair of threads leaving one spider passes obliquely through two other sets of threads before entering a lower spider. Thus little, hollow, diagonal squares or double crosses are formed between spiders. The two pairs of threads that leave the lower right-hand end of an upper spider pass obliquely to the right into the left-hand upper end of the next spider just below to the right, and vice versa. Each of these pairs of threads is twisted once between intersections with other pairs of threads.

LINE B, COL. 17,
 Trade "O" Ground (original) (American).



The linen is four pairs wide; the grille only two. Each pair is twisted once in the grille work. A supporting pin should be placed between threads at important junctions to help one find the place, and to keep the line straight; but should not be left in place more than one line back, or one cannot pull up the loose, spread threads which the pins leave. The twisted pairs spread or push the cloth-work away from them, and this pushing inward of the linen must be specially guarded against on the long sides. Where the grille and cloth edges meet, the margin pair always belongs to the linen.

LINE B, COL. 18,
Moulinet.



This ground was originated by Mme. H. H. de Juillien and took a prize at one of the leading expositions in Milan.

Sixteen pairs are required for the making of each mesh, as two braids enter at the upper left and two at the upper right of each little solid square. In making these squares, one must be careful to spread out one's threads in order to prevent the appearance of a hollow streak in the center of the square. In weaving this solid dot, one cloth-stitches the innermost pair of the inner, upper, left-hand braid through the pairs of the two right-hand braids. Then one uses the other pair of the inner, upper, left hand plait and again linen-stitches down through the right-hand pairs. One can now reassemble the two pairs of the upper, inner left-hand tress and begin a new one sloping towards the right below the solid square. Returning to the upper left-hand, one uses first the inner and then the

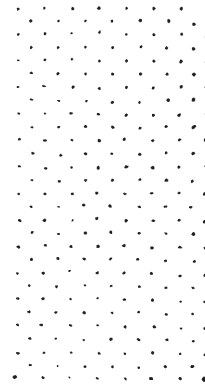
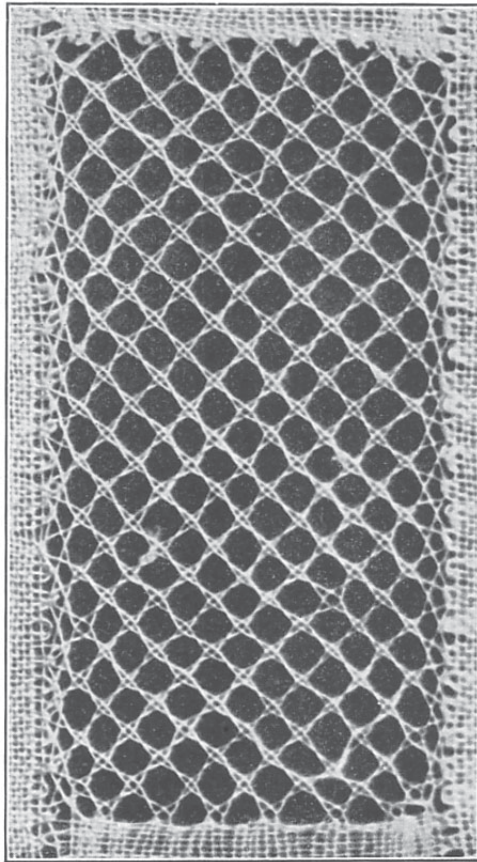
LINE B, COL. 18—Continued,**Moulinet.**

outer pairs of the remaining braid as weavers, cloth-stitching them successively through the four pairs coming from the upper right. This done, the solid square is completed and can be supported at its base by a pin.

The braids should not be made too long or they will buckle up or out. Loops or picots occur at each side of the center of every plait to relieve the straightness and stiffness of the lattice background. The picots here shown are the plain, ordinary ones, but knotted picots can be used instead should one prefer.

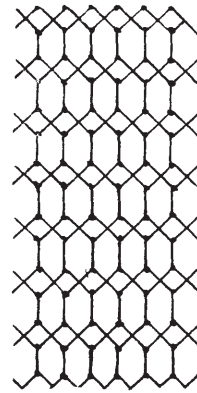
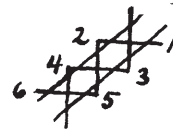
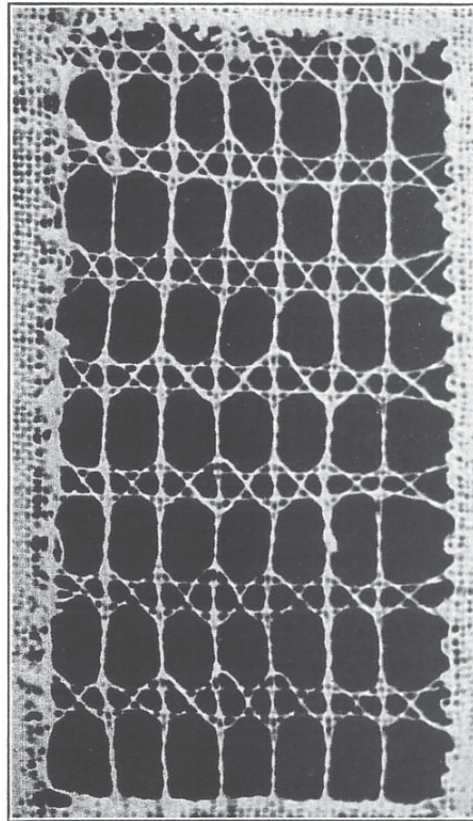
Those picots used in this sample, which fall to the right of a braid, are made by using the rightmost thread of that plait, placing a pin under it with the point towards the left, raising the point downwards towards the right over the thread, and sticking the pin into the indicated dot on the pricking. To prevent a gap in the braid, one should make the picot immediately after twisting, and should recommence the tress by twisting, pulling the threads up tight. The picot on the left of the braid is made by using the leftmost thread, holding the pin in the left hand, placing its point downwards towards the right under the thread, bringing it downwards, up over the thread, towards the left and into the indicated pinhole.

**LINE C, COL. 1,
Plain Hole Ground, Torchon, Réseau Stitch, Einfacher Löcherschlag**



This very simple net ground is made by twisting and crossing, and placing a pin. The pin is closed by twisting and crossing. The mesh runs obliquely.

LINE C, COL 2,
 Scotch Broom Stitch, Point Jeunet ou Genêt, Ziergrund mit
 Schrägstreifen-Musterung.

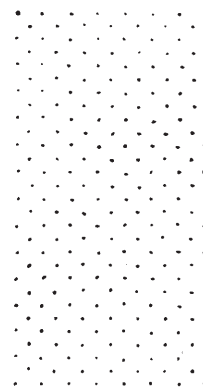
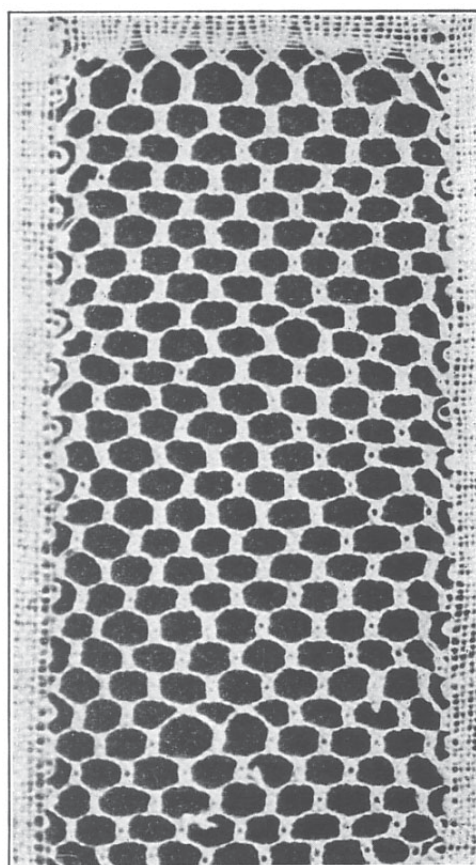


This requires three pairs. One enters, divides, and becomes one of the two, long, parallel lines. A second pair divides, and forms the other of the two, parallel lines. Then a third pair enters at the upper left. This stitch is made from right to left by twisting and crossing once each time. The little bars or barrettes between the two, double bands of parallel lines are made by twisting three times. When one reaches the edge of the lace on the left, the pairs have to be knotted and cut off unless they form part of a long, continuous pattern made by the French

LINE C, COL. 2—Continued**Scotch Broom Stitch, Point Jeunet ou Genêt, Ziergrund mit Schrägstreifen-Musterung.**

method. The worker entering at "1" intersects a parallel line by twisting and crossing, and continues towards the left, twisting and crossing through the second, parallel line, then twisting and crossing with the barrette that enters at "2." Here a pin is placed and closed by twisting and crossing. As one descends towards the right, one intersects by twisting and crossing; a pin is placed at "3" and closed by twisting and crossing, which leaves a barrette pair hanging towards the right; this is twisted three times and is now ready to enter the set of lines in the band below. Then one works to the left towards "4," where another barrette enters from above.

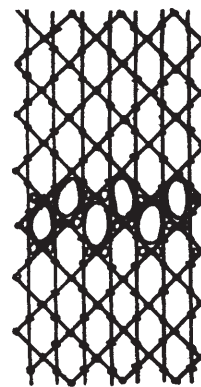
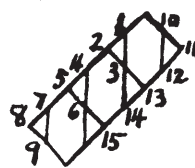
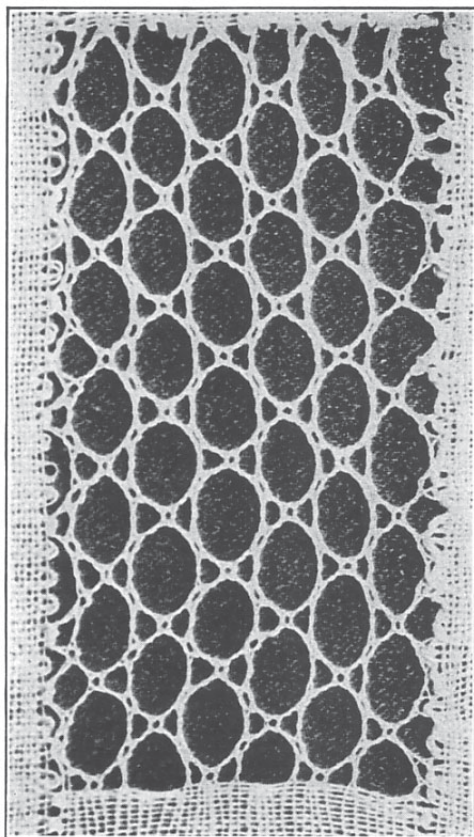
**LINE C, COL. 3,
Brussels, Droschel, Vrai Réseau, Point d'Angleterre Net, Drochel.**



See Line B, Column 3.

This mesh made with the support of pins is, in the hands of an amateur at least, much more regular and pleasing than when pins are not employed. The ground requires four pairs to each stitch. Commencing with the vertical side, one braids twice—thus making a whole-stitch. A pin is then placed and closed by the repetition of the two plaits or whole-stitch. This finishes one vertical side. The other vertical side is made in the same way. After these two are finished, one can begin the two lower oblique sides. One pair should be taken from each braid—the pairs which lie nearer the center. These should each be twisted twice, and should then be brought together in position for forming the next vertical braid. One thus produces a six-sided mesh with two braided and four twisted sides, the latter coming at the top and bottom of the mesh; the plaited edges, at the two sides.

LINE C, COL. 4,
 Rose Ground, Scandinavian Ground, Point du Mariage, Gelosia, Tulle Double.

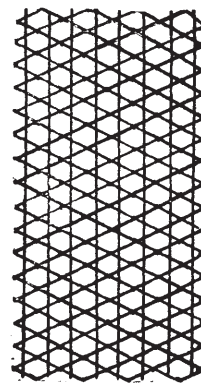
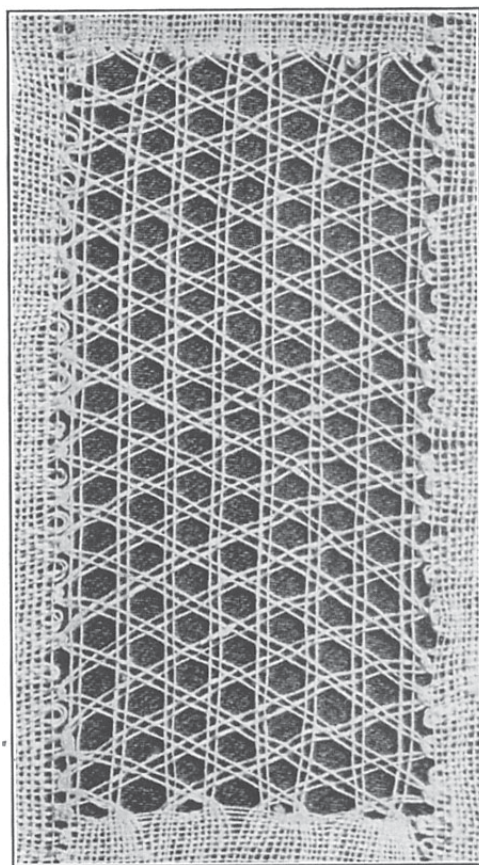


Rose Ground is practically the same as the small-meshed Tulle Double, except that the pins are differently arranged so as to make a more open mesh.

The pairs are twisted twice and crossed, then pinned, again twisted twice, and crossed to close the pin.

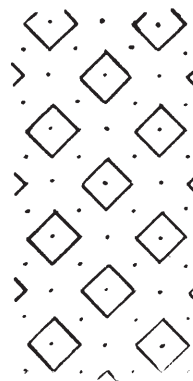
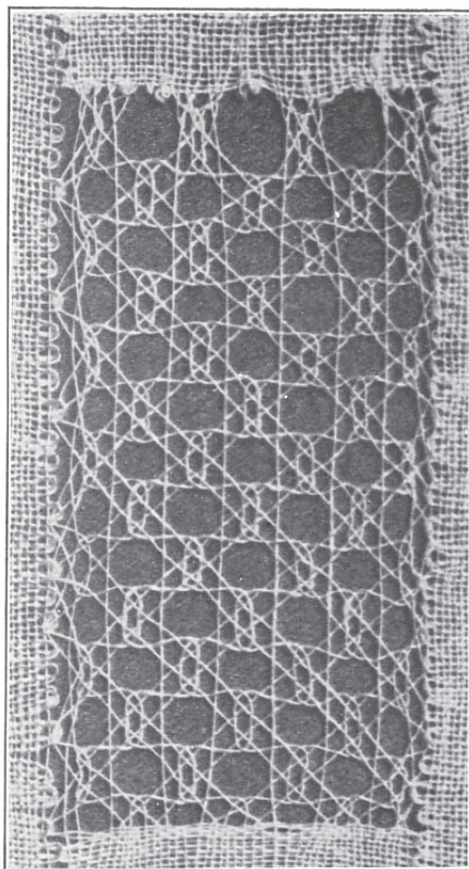
A stitch is made between the pairs one and two, and a pin placed at three. Then a stitch is made with the pairs four and five and a pin placed at six, then a stitch is made between the pairs seven and eight, and a pin placed at nine, et cetera. When one has reached the end of this row, one starts again at the upper right, using the pairs ten and eleven, placing a pin at twelve. Then using ten and twelve, placing a pin at thirteen; then using three and thirteen, placing a pin at fourteen; then using three and fourteen, placing a pin at fifteen, et cetera; leaving one pair hanging after each stitch. Every pin is closed without exception.

**LINE C, COL. 5,
Old Buckingham, Fond de Milan.**



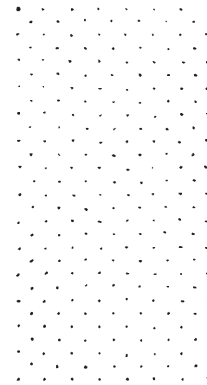
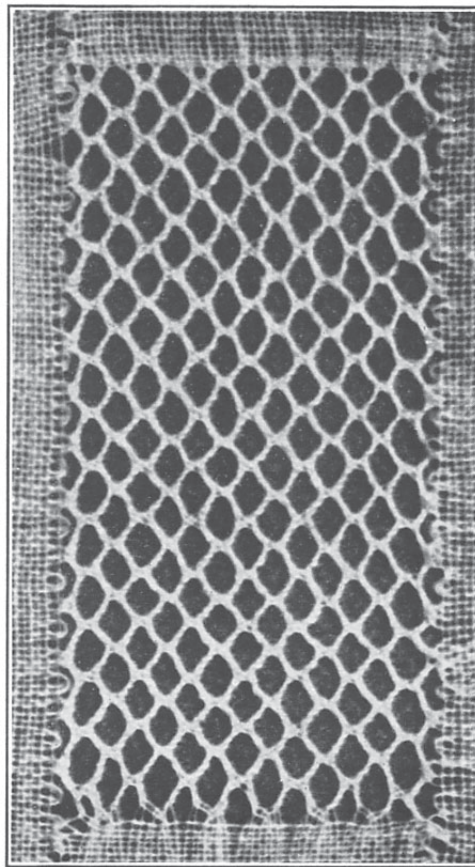
Each stitch requires four pairs, and none of them should be twisted. One should work from the right to the left all the way across the piece, cloth-stitching each pair as one encounters it, working the cross and the passive pairs in a diagonal line descending towards the left, momentarily considering the pair that comes from the right as a weaver. A pin should be put through the center of each cross. Then one should return in the other direction, weaving the pears that should now be hanging ready.

LINE C, COL. 6,
Slavonian Style Virgin Point, "Point à la Vierge" nach Slavischer Art.



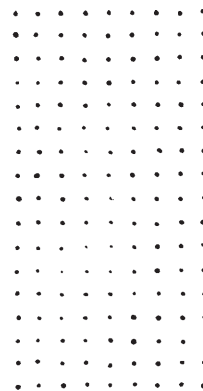
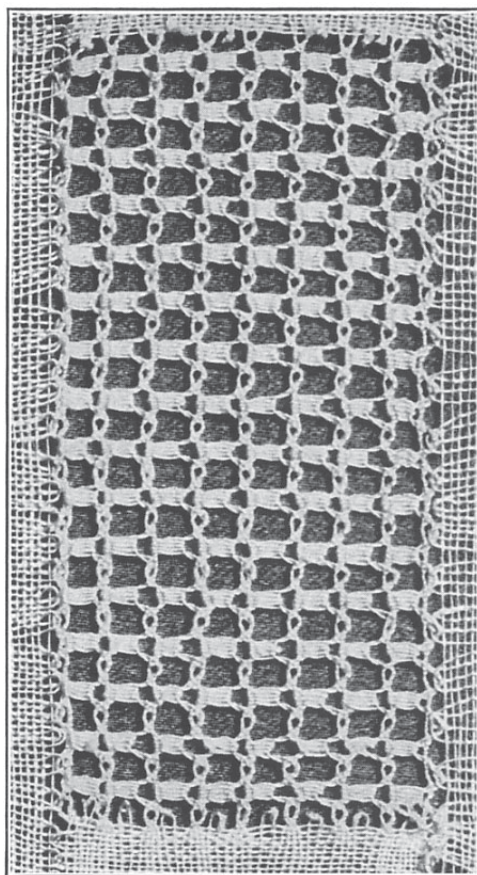
This form of Virgin Point requires four pairs and two pins to each motif or block. One pin is placed at the center top; the other at the center bottom. The upper, left-hand ornament should be made with the two pairs that enter at the upper, left-hand; twisting once, crossing, twisting. The same is repeated at the upper, right-hand corner. Then the two center pairs are taken, one from each ornament, twisted once and crossed. Here a pin is placed and closed by twisting and crossing once. The two pairs, which are now at the left, are twisted and crossed once. The same is done with the two pairs at the right. The same is repeated with the two pairs now at the center, that is, one from each side. Here another pin is placed and closed by twisting and crossing once. The two, lower ornaments, one at the right and one at the left, are now made by twisting, crossing and twisting once. These two lower ornaments serve, of course, as upper ones for squares that are to follow.

**LINE C, COL. 7,
Square-meshed Valenciennes of Courtrai and Menin (braided 3 or 3½ times).**



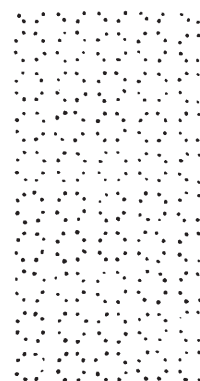
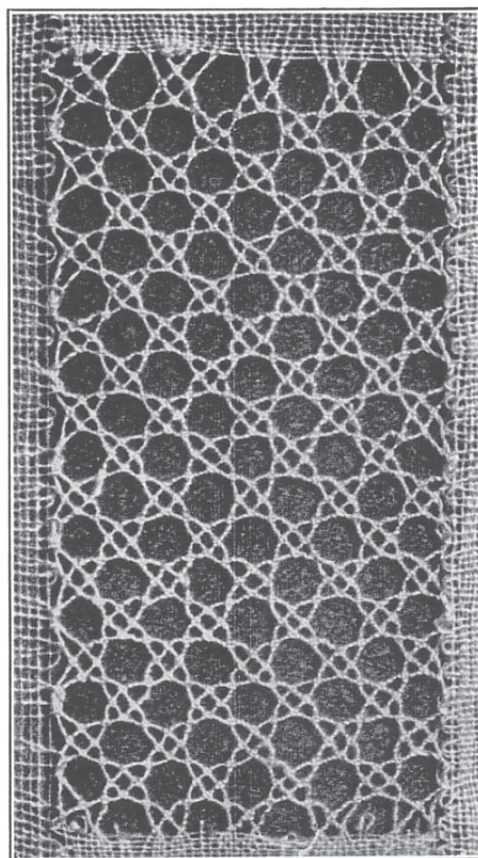
See Line A, Column 7 and Line B, Column 7. The Valenciennes of Courtrai and Menin is made in the same way as that of Honfleur, except that the sides are braided three or three and a half times.

LINE C, COL. 8.
Devonshire Brick, Mignonnette.



The pricking for this is the same as that for the Devonshire Cushion Filling, Line B, Col. 8, but instead of every alternate square having a point d'esprit, each one is filled, which makes a closer and more elaborate mode. That is, the pairs which lie idly in Cushion Filling, are here employed to make other points d'esprit, side by side to the others. Below cutworks at each end of them, the pairs are twisted once; cloth-stitch; a pin is placed; the pairs are twisted three times; are closed by linen-stitching and are twisted once ready to form the cutworks directly below them.

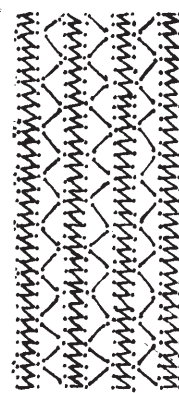
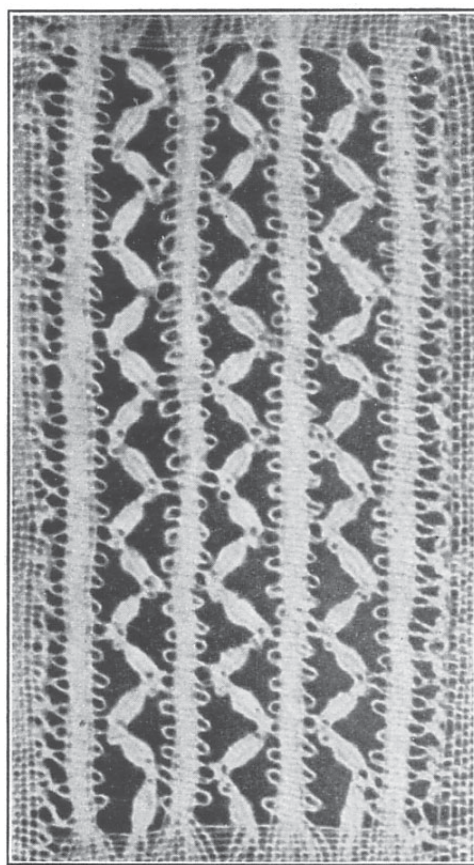
LINE C, COL. 9,
Devonshire Double Ground Pin.



This easy, dainty, net-like filling is made by twisting every pair three times between encounters. Two pairs at the upper left and two at the upper right cloth-stitch and are twisted three times. A pin is placed under each joint. The two couples now at the center, cloth-stitch and are twisted three-times. No pins are put up here. Then one pair to the left and one to the right, linen-stitch through the pairs they meet at the left and right respectively, and are twisted three times, but no pins are placed under these two joints. The two center pairs now linen-stitch and are twisted three times, when they recommence the stitch and are supported by pins. Thus four pins are used to a complete motif, placed under the joints of the four outer arms. The pricking shows four little squares, each corner of which is marked by a pin-prick.

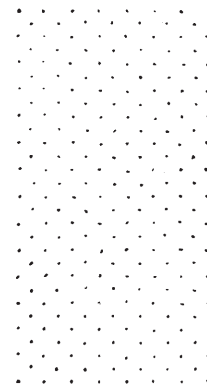
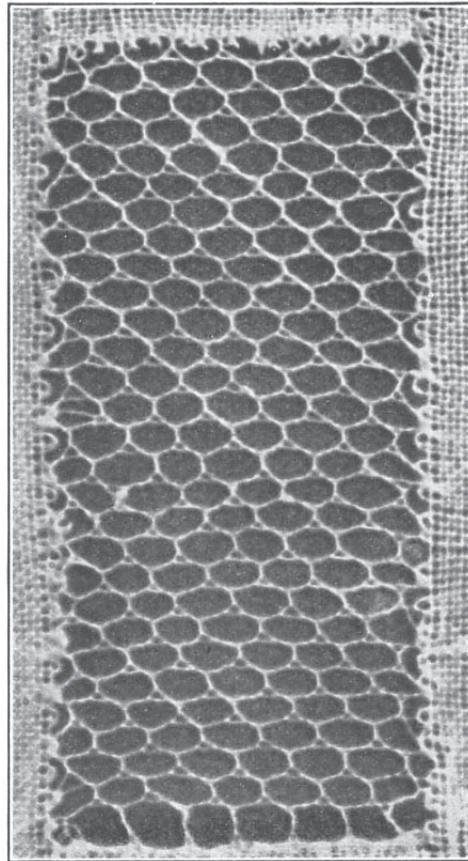
LINE C, COL. 10.

Devonshire Winkie Pin Bars and Cutworks.



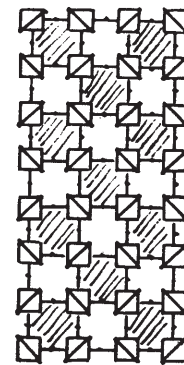
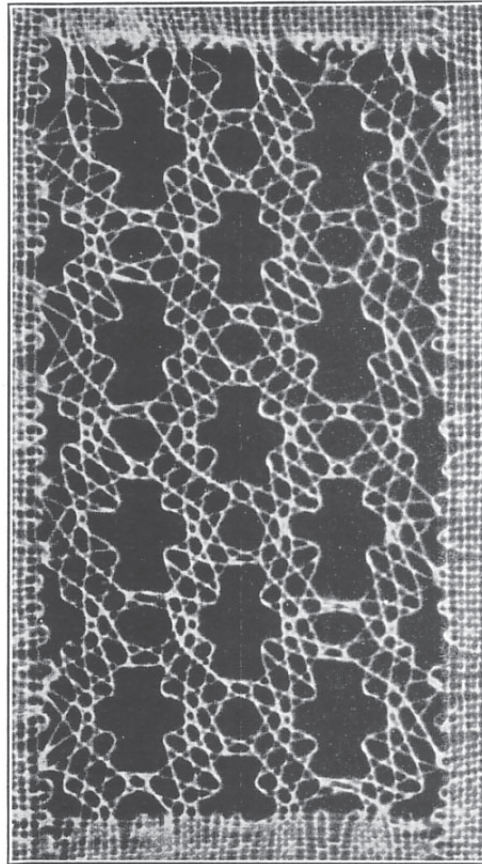
This ground is made in almost the same way as the Bohemian Edged Devonshire Bars and Cutworks, Line D, Col. 10. There are two differences; one lying in the edge of the bar and one in the direction of the leaf zig-zags. In Line D, Col. 10, the different bands of petals have been made in parallel lines. In this ground the zigzags have been made to wave in opposite directions. The edges of the vertical bars in this sample require only five pairs, as the same weaver continues throughout, being twisted twice around the winkie pin.

**LINE C, COL. 11,
Point de Paris, Fond Clair, Fond Chant (Palliser).**



This mesh is made with three instead of six threads, the weaver being a single thread. One can begin by hanging a pair of bobbins over a pin at the right, using one for a weaver on an upper line, the other for the line next below; then tying them off together around the two pins at the left border. In twisting the verticals, one should work from the left to the right margin, thus alternating with the direction in which the weaver works, one coming, the other returning. The vertical or diagonal pairs should be twisted together three times at their point of intersection, and a pin placed beneath the joint to support it. Then the worker weaves from the right to the left, passing under the right-hand diagonal thread without twisting, and twisting thrice with the left-hand oblique thread.

LINE C, COL. 12,
Trude "H" Ground (original) (American).



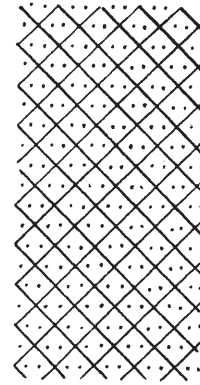
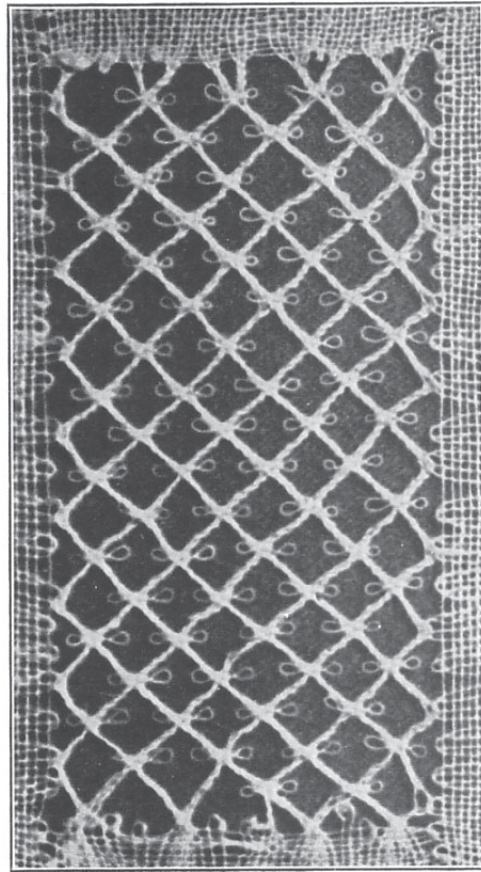
Three pairs enter at the upper left-hand corner, and three at the upper right-hand corner. The ground is entirely made of half-stitch: but it is twisted twice outside of every pin to reinforce it. Beginning at the upper left-hand corner, with the left pair as conductor, one weaves through the middle and right-hand pairs, pins, closes, works to the lower left of the little, corner ornament Σ . Then works toward the right again, entering the big square. The upper right-hand ornament is made in just the reverse way, starting thus Σ from the right, and working towards the left to meet the weaver of the opposite ornament. They meet at the center top of the large square. Here a pin is placed, each

LINE C, COL. 12—Continued**Trude "H" Ground (original) (American).**

pair twisted twice, and the pin closed. Each weaver works back towards its own side, through two, pendant pairs and is pinned and closed at its side of the large square. Then the weavers work towards the center bottom; meet and go out into the two little square ornaments: the right-hand weaver now becoming the upper left of the succeeding, large square and therefore doing what was before done to make the upper left ornament. It leaves the large square, works towards the right is pinned and closed, **Z** works towards the left, is again pinned and closed, and proceeds into the next large square. The opposite, corresponding weaver does just the reverse.

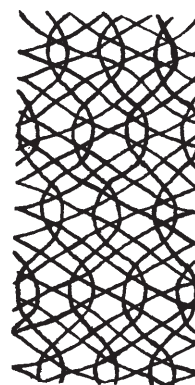
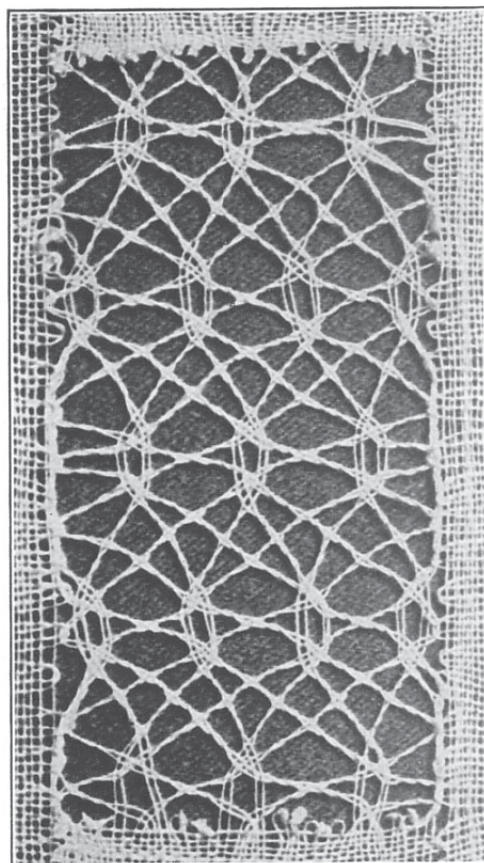
This ground would not wash well.

**LINE C, COL. 13,
Point de Tresse with Plain Picots in Side Joints.**



Four threads are required for each braid. The plaits and joint are made as usual. If the picots are made before the joint, they push up onto the sides of the plaits above the exact intersection. Therefore, they should be made immediately after the joint, and the braiding which follows should be full and tight so as to push the picots up into place. These are the ordinary picots, one made to the left with the outside, left-hand thread and one to the right with the outside, right-hand thread. Twist both pairs after finishing the picots.

LINE C, COL. 14,
An Italian Spider with Eye.



Four pairs enter about the top of each spider, two acting as outside or encircling pairs. These two cloth-stitch through each other at the top of the spider, one then working towards the left, the other towards the right. These same pairs meet again at the bottom of the spider, linen-stitching through each other to finish it. The other two pairs that enter just below the top, one coming from the upper left, one from the upper right, cloth-stitched through the outlining pairs and meeting each other just inside of them, linen-stitch through each other and then pass out of the spider again in the same manner as they entered. Two other pairs do likewise in the lower part of the spider's body just before the encircling pairs re-meet, thus forming two small crosses inside of the spider, one at its upper, one at its lower end, leaving a hole or eye in its center. The spider should not be made too long, and its body should be supported at each end by a pin. There is no twisting inside of the spider-body, nor are its edges twisted.

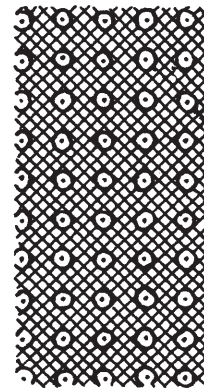
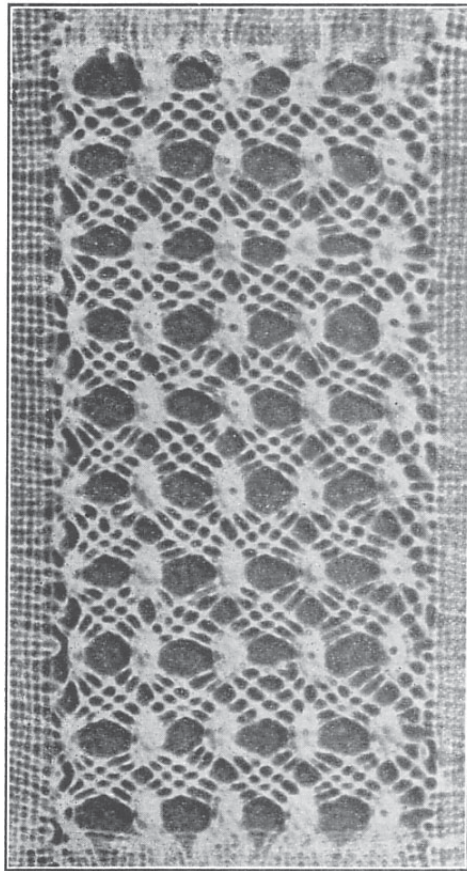
But outside, every pair is twisted twice before intersecting every other pair that it meets; and it traverses all of these by linen-stitching.

LINE C, COL. 15,
Thin Cluny Petals, Leaves, Armelle, Armeletta, Grains, Seeds, Wheat Ears,
Paddles.



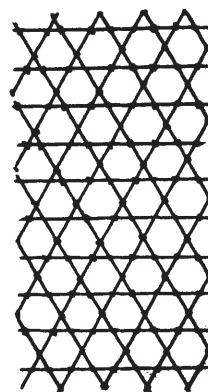
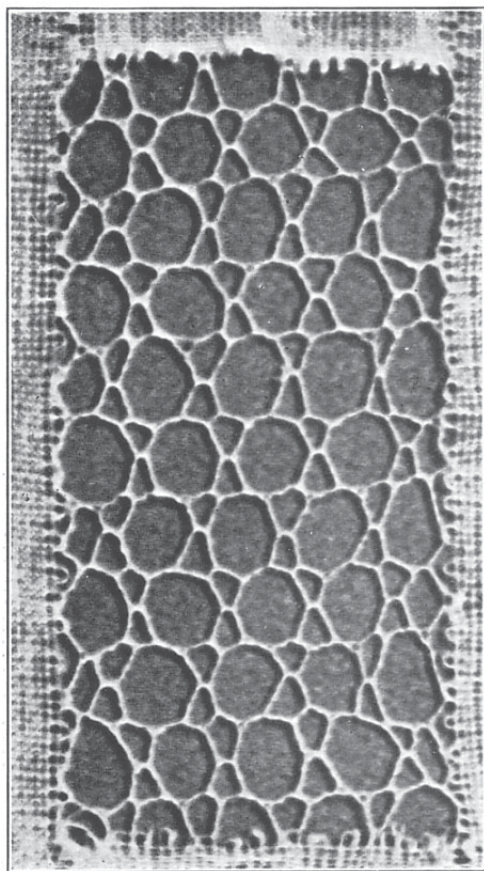
These petals are made like those of Line B, Col. 15, except that they are attenuated in form.

LINE C, COL. 16,
Abruzzian Lescatelle.



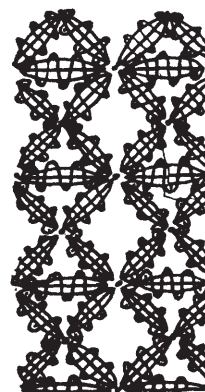
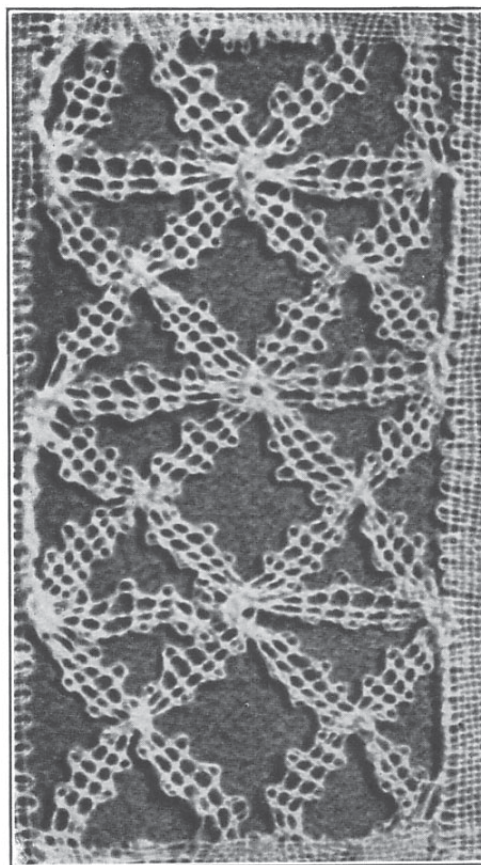
This is the same as line B, Col. 16, or Abruzzian Cross Pattern, except that it requires six pairs to make each spider, and that between spiders the three pairs leaving an upper left-hand spider cross diagonally through the three pairs of threads leaving the next nearest right-hand spider.

LINE C, COL. 17,
Trude "P" Ground (original) (American).



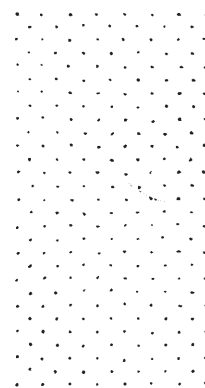
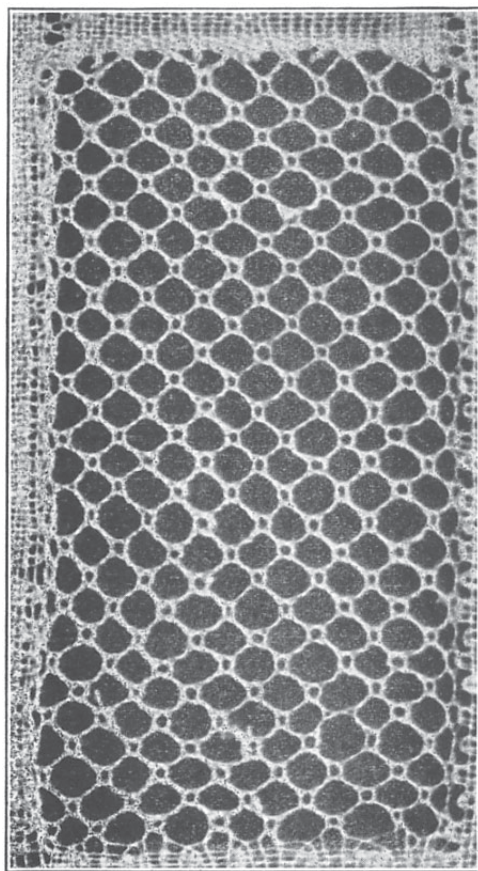
The pairs are twisted four times and crossed and one must be careful to take up the correct pairs. The pins are not closed. On one horizontal line a pair works across towards the right, twisting four times and crossing as it goes. When it returns, it weaves from the right towards the left. This reverse action tilts the circles slightly first to one side, then to the other. The horizontal pair always works with the very next hanging pair it encounters. Between the horizontal lines, wherever two pendant pairs meet each other, they are interwoven with the same four-twist-and-cross stitch.

LINE C, COL. 18,
Genoese Grilled Six-leaved Marguerite.



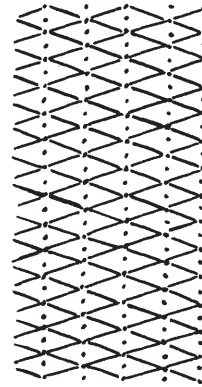
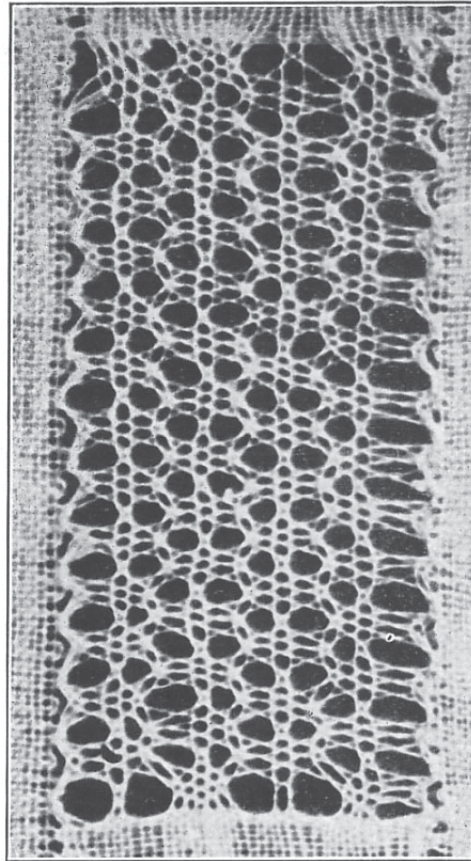
Each leaf or pétale requires four pairs. Every pair is twisted once between intersections. One pair serves as a weaver and is fastened Winkie Pin fashion—that is, outside the leaf around a pin, the same pair continuing as weaver. There are three pins on each side of every leaf. After the last passage or interweaving of the conductor nearest the center of the “Marguerite,” each pair including the weaver, is twisted once ready to make the “Marguerite” or daisy center. Here, if two leaves intersect, they do so like two Cluny braids, two pairs used as one single thread. If three intersect, the two top diagonal ones cloth-stitch like two Cluny braids, and a pin is placed; then the third horizontal leaf, cloth-stitches through these upper two, each two upper pairs being used as one single thread. The pin is now removed and replaced below the triple intersection, and is closed by again cloth-stitching the eight diagonal pairs, using two pairs as one thread.

**LINE D, COL. 1,
Twisted Hole Ground, Tulle Double, Maglia di Spagna.**



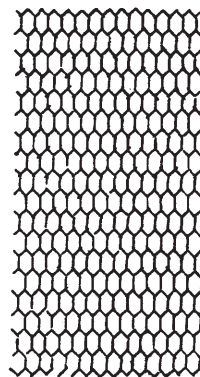
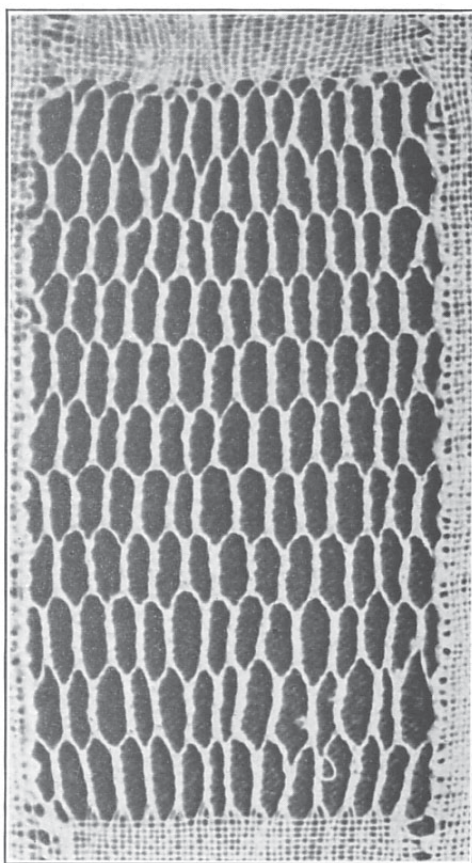
This net is easy, strong and dainty. Is made by twisting twice and crossing, placing a pin, and twisting twice and crossing to close it.

LINE D, COL. 2,
 Flemish, Trolle Kant, Fond Armure, Spinnekop.



One of these meshes requires six pairs like the six legs of a spider, two at the left, two at the top, and two at the right. The body is made by means of half-stitch. A pin should be placed at the top and the bottom of each spider between the central legs. One begins below the top pin by making a half-stitch. Then the right-hand leg traverses with a half-stitch all the right-hand pairs, and the other leg all the left-hand pairs. Then one returns to the two central pairs making another half-stitch, and again traversing for the second time all the right-hand and all the left-hand pairs. One then returns to the center and does this a third time. Then to finish the body one half-stitches with the two pairs now at the center and places a pin below them. Now one uncrosses the two legs at the left and the two at the right, which should be twisted only and not crossed between one spider and the following one. Only the central legs begin and end with a full half-stitch.

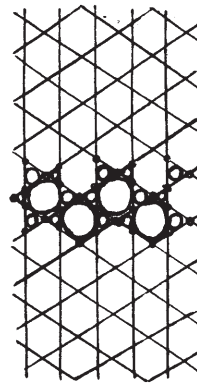
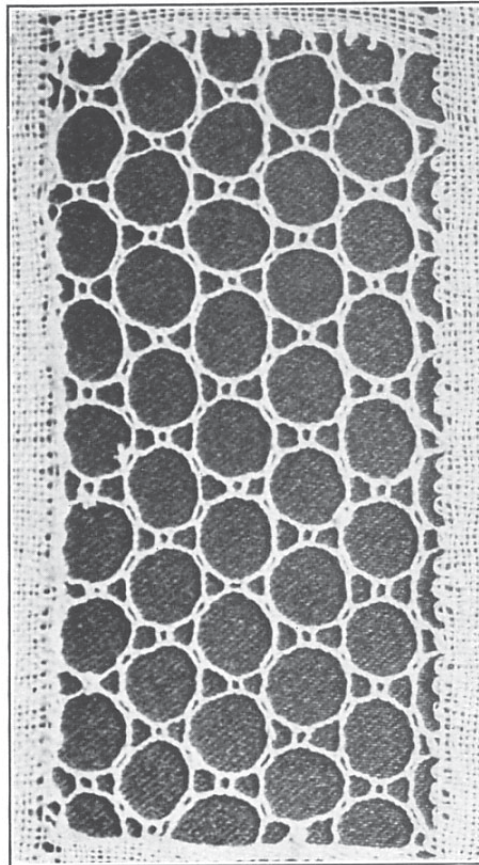
**LINE D, COL. 3,
Droschel de Bruxelles, Drochel.**



The principle of this mesh is the same as that described under Lines B and C, Column 3; except that at the top and bottom there is only one twist, and that the sides are twisted and crossed six times.

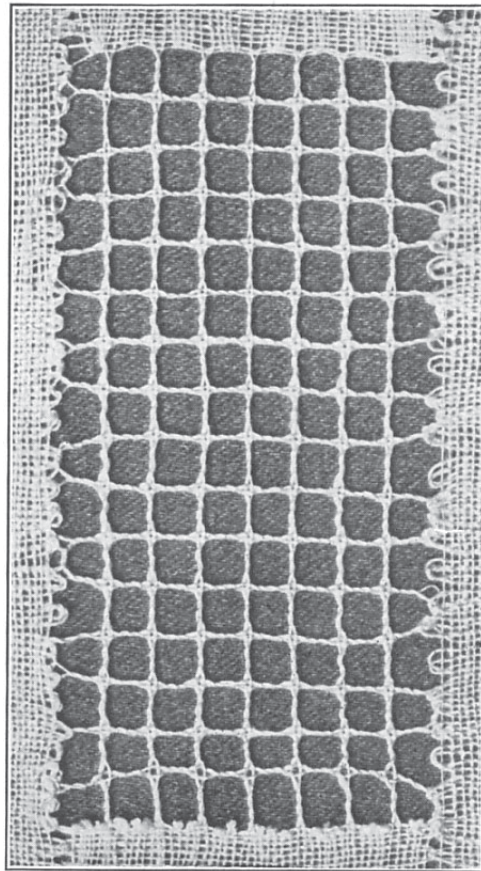
This is not the usual Drochel de Bruxelles.

LINE D, COL. 4,
A Flemish Filling, a Lille Mode.



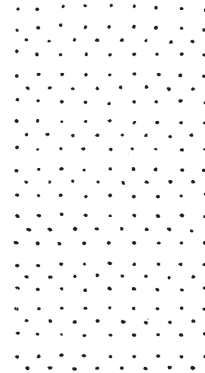
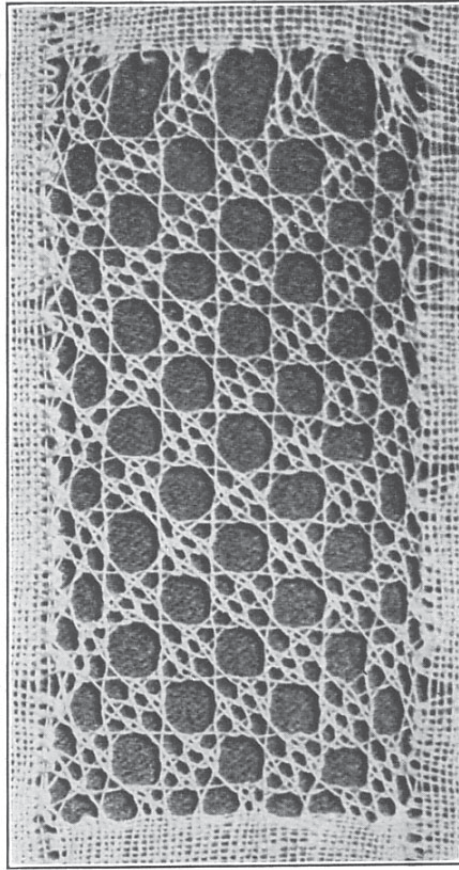
This is made in almost the same way as Line C, Col. 4, "Rose Ground, Scandinavian Ground, Point du Mariage, Gelosia, Tulle Double," except that the pins are so arranged as to make the mesh more circular, less elliptical; and that the pairs are twisted three times before each crossing instead of being twisted only twice.

**LINE D, COL. 5,
Plain Lattice Ground, Filet, Einfacher Gittergrund.**



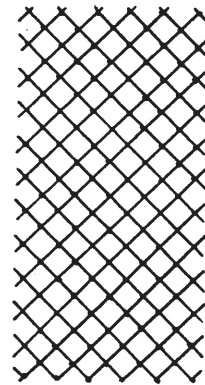
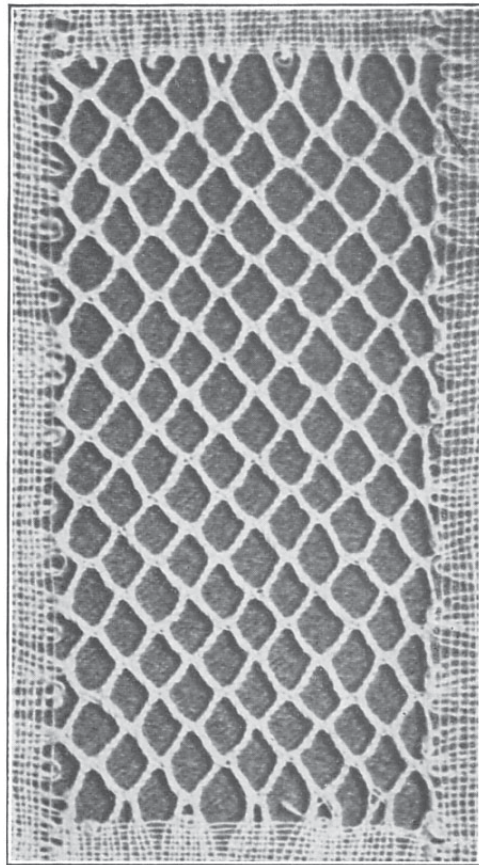
Every pair is twisted three times between intersections. The joints are made by linen-stitching. A pin should be placed in the center of each joint and left there until the corresponding joint on the line below is ready to be pinned. The upper pin should then be removed in order to prevent leaving a hole; but it is necessary to use pins in order to preserve the alignment of the threads, which must be pulled well into place.

LINE D, COL. 8,
Devonshire Taunton



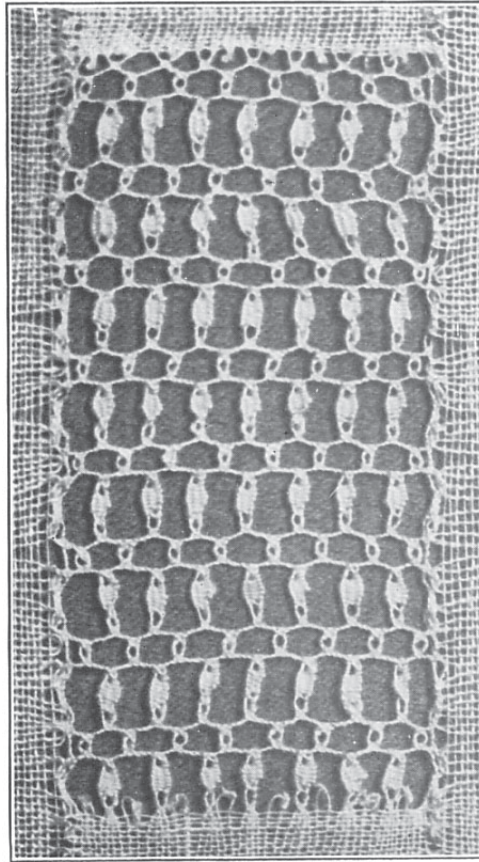
After making the leaf-shaped cutwork, a pin should be placed to support it and the pairs twisted three times. They each cloth-stitch, and are twisted three times, one going to the left and one to the right, where they meet pairs coming from other petals, through which they linen-stitch. Pins are here placed, the pairs twisted three times; the pins closed; the pairs again twisted three times. Each pair now travels back to its own original line of vertical petals. At the top of the leaf, its two pairs meet and cloth-stitch. The joint is supported by a pin; the pairs are twisted three times and are ready to begin a new leaf.

**LINE D, COL. 7,
Square-meshed Valenciennes of Bruges, Ypres and Alost
(braided 4 or 4½ times).**



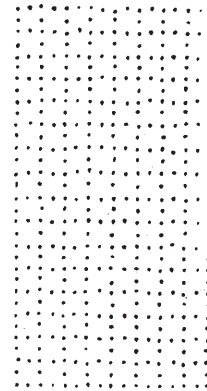
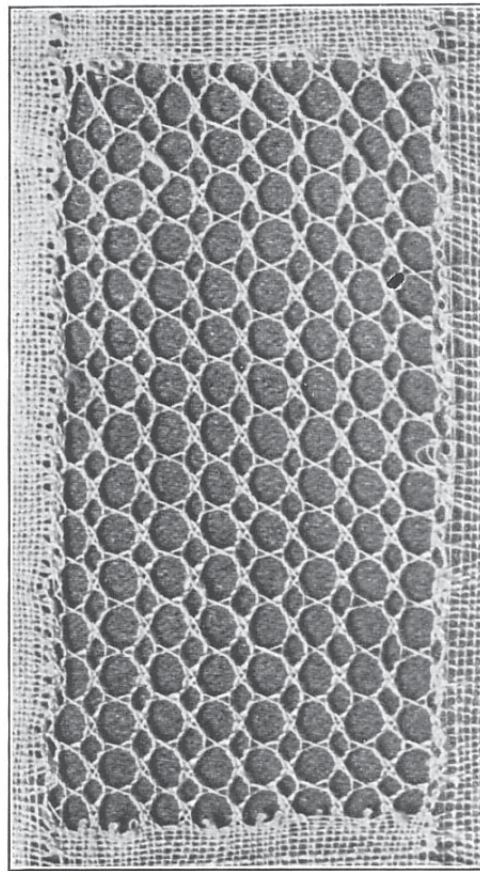
See Line A, Column 7, Line B, Column 7 and Line C, Column 7. The square-meshed Valenciennes of Bruges, Ypres and Alost is made in the same way as that of Honfleur, except that the sides of the meshes are braided four or four and a half times instead of one or one and a half times. This "Val" ground is more open and clear than the three mentioned above, throwing any pattern worked upon it into greater contrast and distinction. The mesh described under Line E, Column 7 forms an even clearer background.

LINE D, COL. 8,
Devonshire Taunton



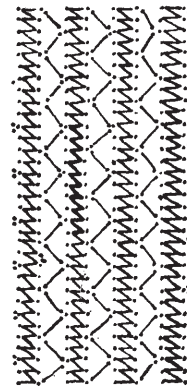
After making the leaf-shaped cutwork, a pin should be placed to support it and the pairs twisted three times. They each cloth-stitch, and are twisted three times, one going to the left and one to the right, where they meet pairs coming from other petals, through which they linen-stitch. Pins are here placed, the pairs twisted three times; the pins closed; the pairs again twisted three times. Each pair now travels back to its own original line of vertical petals. At the top of the leaf, its two pairs meet and cloth-stitch. The joint is supported by a pin; the pairs are twisted three times and are ready to begin a new leaf.

**LINE D, COL. 9,
Trude "C" Ground (original) (American).**



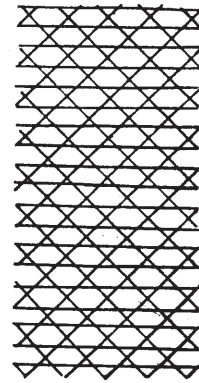
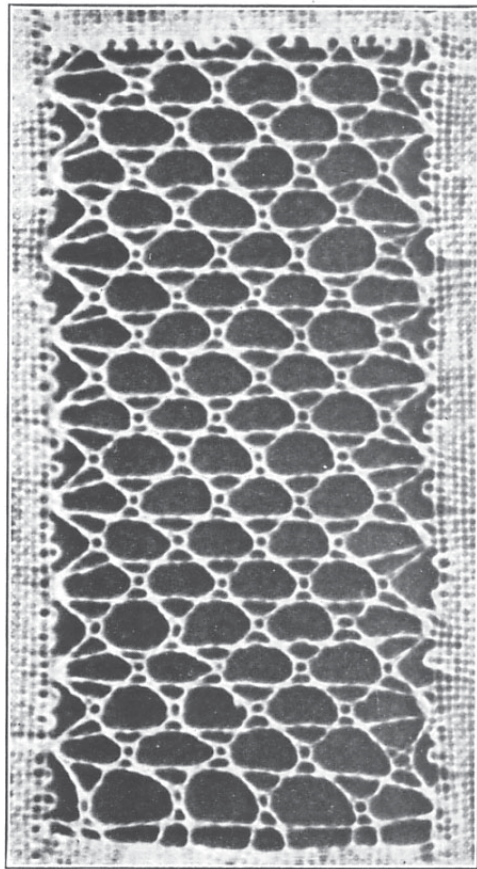
Three pins are placed, one directly above the other, through the centers of the squares, and one pin to each side. The first three support three small crosses; the fourth and fifth, that is, the two to the side, support large crosses. Beginning directly above the top center pin; that is, the uppermost of the three, the pairs are twisted twice and crossed; a pin is placed. The pairs are then twisted once and crossed; a second pin is placed and the pairs are twisted twice. Crossings are then made with the pairs at each side; pins are placed under these long crossings to support them, and one is now ready to twist twice and begin over, the third pin at the bottom and the first pin at the top of a motif being the same.

LINE D, COL. 10,
 "Bohemian Edged" Devonshire Bars and Cutworks.



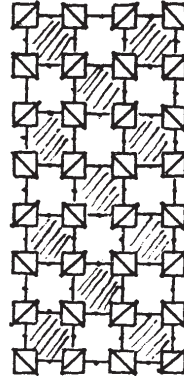
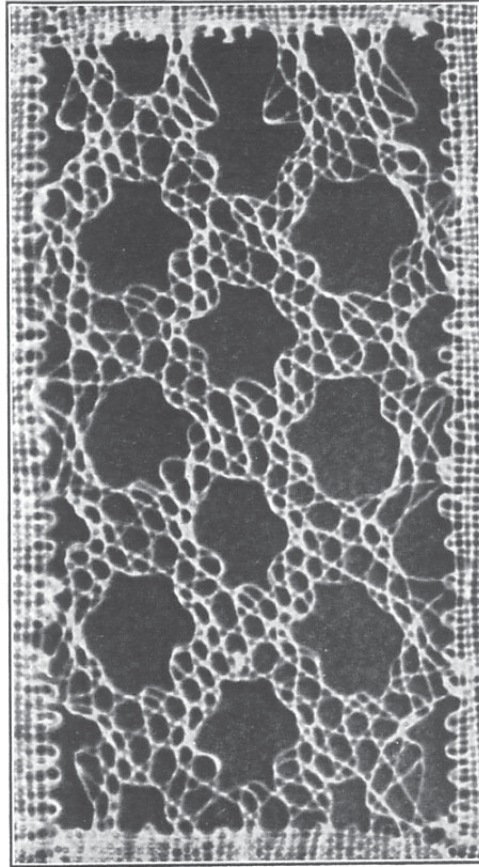
Six pairs are required for each bar, and two couples for each band or zig-zag of cutworks. The center or solid part of the bars is made by linen-stitching. At their edges the weaver is twisted twice, cloth-stitched through the outside or edge, pendant pair, which has already been twisted twice, and hung outside of the pin: the former, pendant pair turning inwards and becoming the new weaver, is twisted twice before it enters the solid part of the braid. The leaves or petals are made in the usual way. At the point where they touch the braid, the leaf pair next to it, cloth-stitches in and out of the braid, a pin being placed in the center of the stitch to hold both the braid weaver and the leaf.

**LINE D, COL. 11,
Tulle Double or Redina Point de Paris Variation.**



All the threads should be twisted twice between stitches. Where the diagonal threads meet after having been twisted twice, the two inner ones should be crossed, a pin placed, the pairs twisted twice, closed by crossing, and again twisted twice, ready to cloth-stitch through the horizontal threads, which should also be twisted twice.

LINE D, COL. 12,
Torchon, Russian or German.



This is a scrawny-looking ground, which does not wash well.

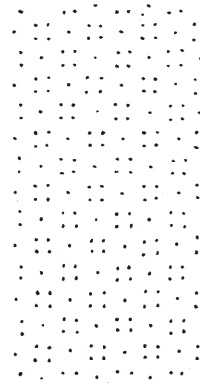
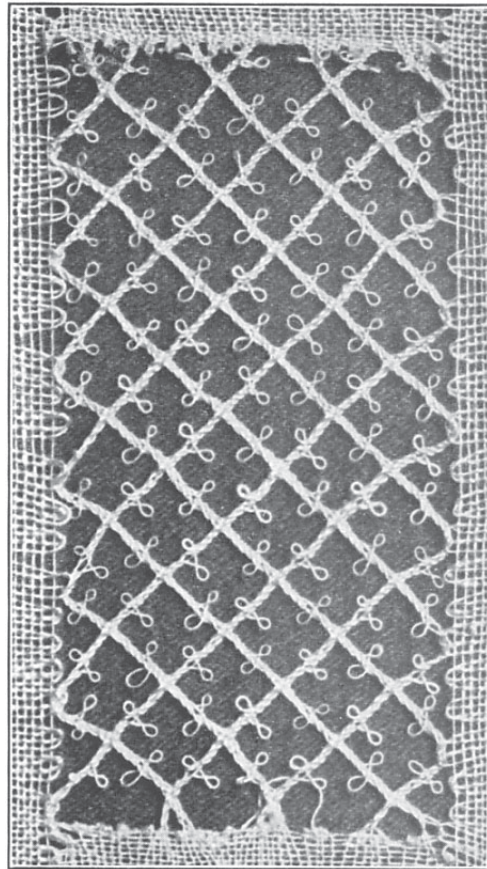
The ground is entirely made of half-stitches. Three pairs enter at the upper left and three at the upper right. Pins are placed at the top, bottom and two sides of the large shaded square, and at each corner of the small squares. The part of the pattern that is worked over the little square—at the upper left-hand corner of the big, shaded square—is begun by weaving from the left towards the right through the middle and right-hand pairs, placing a pin and closing it, returning towards the left through the same pairs to the lower left-hand corner of the little ornamental square, around a pin there which is closed, towards the right to the top center of the big, shaded square. Another ornament is made in the same way reversed at the upper right of the big, shaded square. Thus one weaver from each side meets and crosses at the top of the big dark

LINE D, COL. 12—Continued**Torchon, Russian or German.**

square. Here a pin is placed and closed. After passing this pin, one weaver hangs at the left, the other goes to the right, half-stitching through the remaining pairs until it reaches the right-hand center pinhole, which is closed. One now works through the pairs hanging at the left, straight across to the left hand center where a pin is placed and closed. Then one works back towards the right to the center pin at the base of the large, shaded square. The pairs are now ready to make the little ornaments, which, though they are below the particular large, dark square upon which one has been working, are above large squares which are to follow; so that from here on the rule duplicates.

See Line C, Column 12.

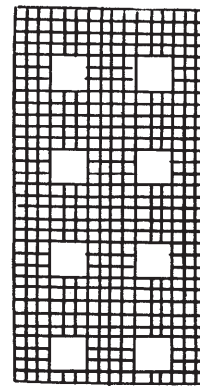
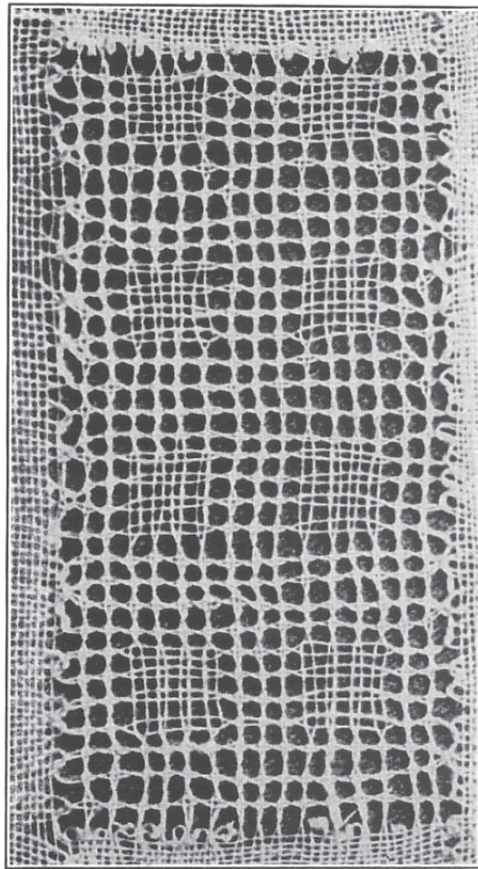
LINE D, COL. 13,
Point de Tresse with Plain, Side Picots.



These braids are made in the usual way, and of course must not be made too long. The picots are made in the ordinary way; that is, by using the rightmost thread for making the right-hand picot, placing a pin under the thread with the point downwards towards the left, raising the point downwards towards the right over the thread, and sticking the pin into the indicated dot on the pricking. To prevent a gap in the braid, one should make the picot immediately after twisting, and should recommence the tress by twisting, pulling the threads up tight. The picot on the left of the braid is made by using the leftmost thread, holding the pin in the left hand, placing its point downwards towards the right under the thread, bringing it downwards, up over the thread, towards the left and into the indicated pinhole.

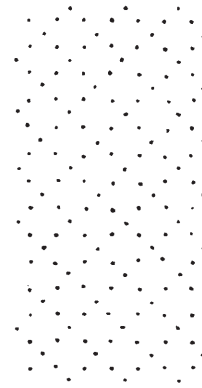
When interweaving the braids through each other, one should make a cloth-stitch, using two bobbins as though they were one, and supporting the joint by a pin.

**LINE D, COL. 14,
An Italian Filet with Toile Dots.**



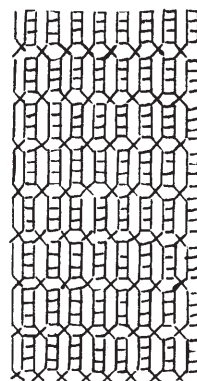
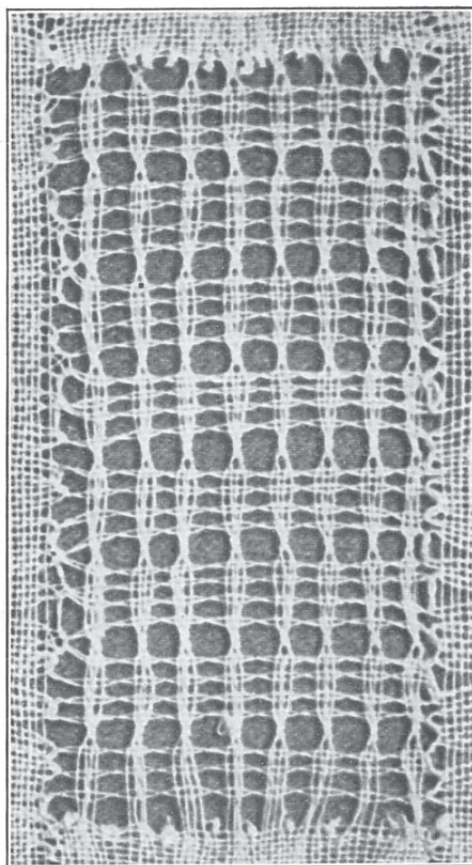
Four pairs enter at the top of the dot and the weaver traverses it in cloth-stitch twice from the right and twice from the left alternately, working all the way from one side of the lace to the other through both twisted grille and linen-stitch dots. Each pair should be twisted once in making the grille. Pins are used only at the encountering edges as supports, or to guide one so as to avoid confusion. They should be placed in the middle of the cloth-stitch—that is, one thread above, one below, and one each side of the pin.

**LINE D, COL. 15,
Double Picots.**



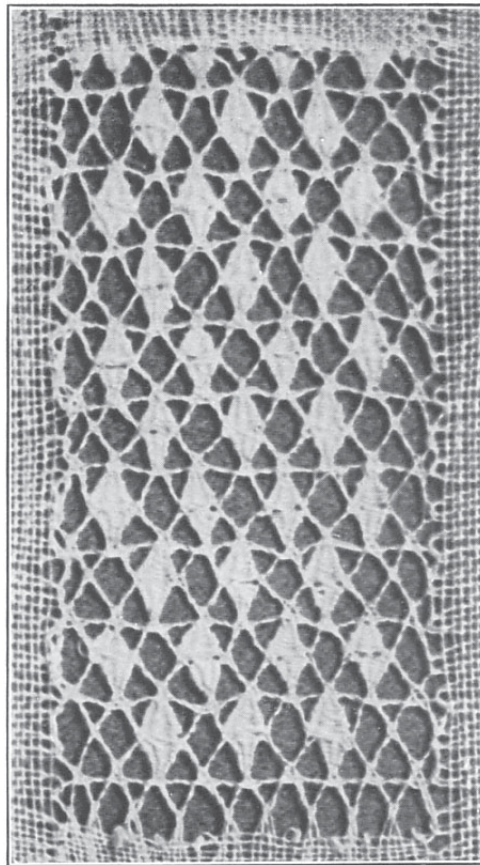
These cannot be made on both sides of a braid at the same spot, as that would leave an ugly hole in the plait, so one must make all the picots either towards the upper or towards the lower side of the tress. In this sample they are made downwards, towards the lower side. The pins holding the picots should be pricked right into the line of the braid, not to one side, as that would pull the plait to one side, out of plumb. Two of the braid threads are used for making the picots—the two that fall conveniently towards the lower side. The right-hand thread is wrapped first under, then over the pin; the left-hand one first over, then under the pin. The pin can be placed in the hole, and first one thread, then the other wrapped around it.

**LINE D, COL. 16,
Abruzzian Piscitelli.**



Two pairs make the long, vertical spider or fish (as the name indicates) body, which is not twisted except at the two ends. It is made of cloth-stitches like a spider, but is not pulled up around a central pin as is that animal. The weaver or horizontal pair cloth-stitches all the way across the lace in one direction, returning in the other, passing four times altogether through the bodies of each parallel band of fish. The fish come directly below one another. The working pair is twisted once between fish, but is not twisted while passing through their bodies. At the top and bottom of the band, above and between the passings of the weavers, at the heads and tails of the fish, the two fish pairs are each twisted once, cloth-stitched through each other and again twisted once, in readiness to enter and form the fish directly below. It is well to hold these bodies in line by supporting the cloth-stitches above the fish by pins, which are not, however, closed, but which should be removed when the next crossing is made, so that the threads may be pulled up tight, leaving no conspicuous openings.

LINE D, COL. 17,
 Trude "Q" Ground (original) (American).

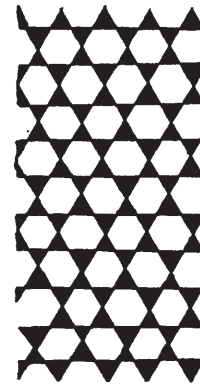
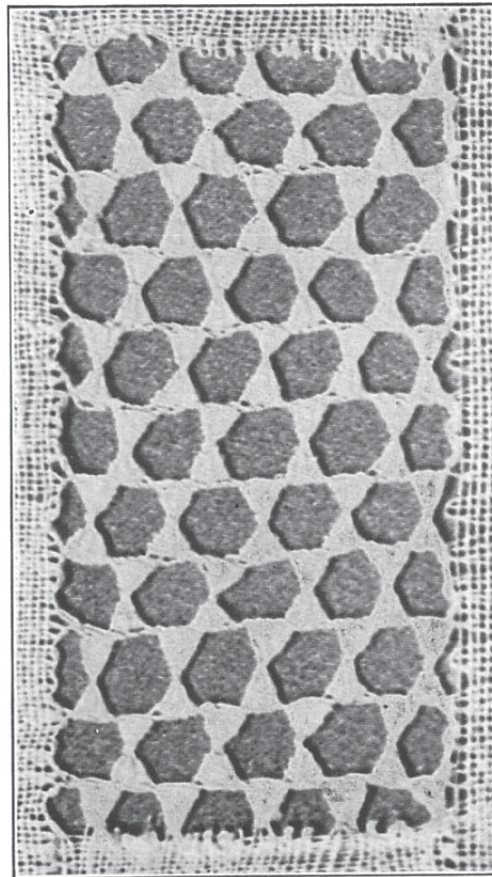


Each pair is twisted twice between cutworks. Pins are used only for support. The horizontal line which traverses the ground between the cutworks—that is, the one touching the point d'esprit diamonds at their lower and upper tips—is cloth-stitched with the pair, which in the cutwork just finished was the weaving thread and its mate, thus securing the weaver; but is only laid between the two threads of the pendant or scaffold pair, in order to keep the joint as small as possible. At the foot of each open diamond, the two hanging pairs cloth-stitch through each other before meeting the horizontal pair. The cutwork weaver should be left unmistakably longer than the other threads for at least several stitches after the lerdwork is finished, or it may be inadvertently pulled and ruin a point d'esprit made some way back.

LINE D, COL. 17—Continued**Trude "Q" Ground (original) (American).**

Four threads are required for each cutwork. In starting at the top of a solid diamond, one proceeds in the usual way to make a triangular or fan-shaped point d'esprit. See Line A, Column 15. When the center side is reached, however, one exchanges the two left scaffolding threads for the two outside ones—which have first been twisted twice—that are found hanging directly to the left. A pin is placed between the two pairs to support their linen-stitch joint, and the two outgoing pairs are twisted twice to help keep the formation firm. At the center of the right side of the solid diamond, the weaving thread and its mate should be twisted once before cloth-stitching to avoid showing a long, loose thread. This pair is then exchanged by linen-stitching through its right-hand neighbor from the outside, and a pin is placed beneath the stitch. When making the exchange at the center of the sides, the two left-hand threads of the cutwork must be woven and secured before the two right-hand threads, laying the weaver meanwhile across some pins above, and taking it down only when ready to exchange it. The two new pairs now entering at the right side, now make the lower half or triangle of the diamond. Here at the bottom of the solid form, one can pull and wind all the bobbins evenly; not so at the sides. After working the weaving pair through the bottom of an open diamond to the right of its former position, the threads should be very gingerly pulled into a smooth twist, not touching or coaxing the weaver until the other threads are right, then using this pair again as the weaver for the next cutwork below at the right.

LINE D, COL. 18,
 Trude "S" Ground (original) (American).



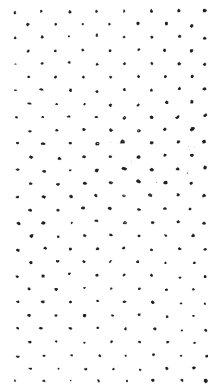
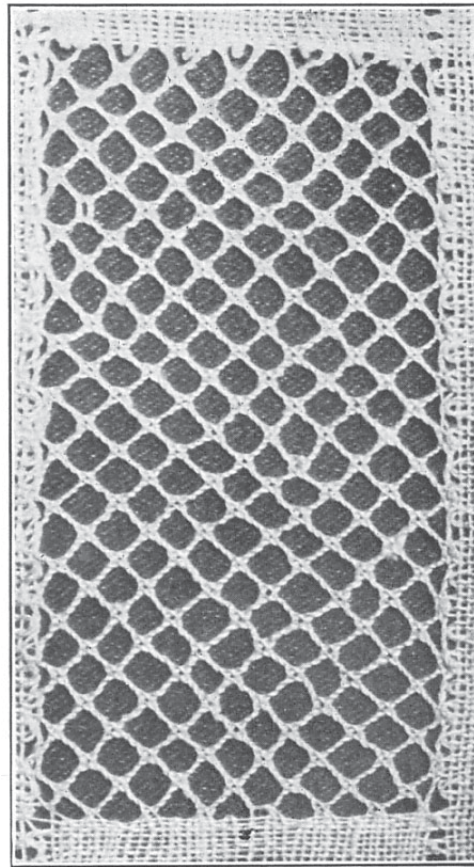
Each of these star formations consists of six equilateral triangular points d'esprits or cutworks, which are held in place by a pair of twisted, horizontal threads that pass first to one side, then back to the other along and between the horizontal tops and bases of these cutworks, never through their apices. The horizontal pair is twisted three times between intersections or encounters, and cloth-stitches through the points d'esprits pairs. Under the horizontal, twisted pair and between the left-hand pendant threads of the cutwork at its broad base, a pin is temporarily placed. Another one is put inside but not between the two right-hand threads. After the three scaffolding threads have been pulled into place, any loop or irregularly left by the weaver should be carefully drawn out.

LINE D, COL. 18—Continued**Trude "S" Ground (original) (American).**

In finishing a cutwork, whether at its bottom or at its apex, the weaver and its mate should be tied once with a granny knot; first, to prevent slipping, and second, to make the point sharp and small. Keep the weaving thread long to distinguish it and to avoid accidental pulling. Pins must be used between the upper and lower apieces, where they meet, to hold the upper triangle until the one just below is made. The three framework threads should then be pulled until the pin hole is closed.

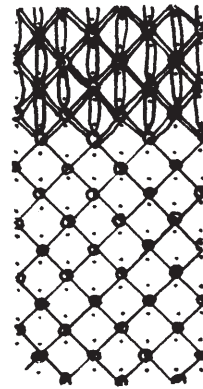
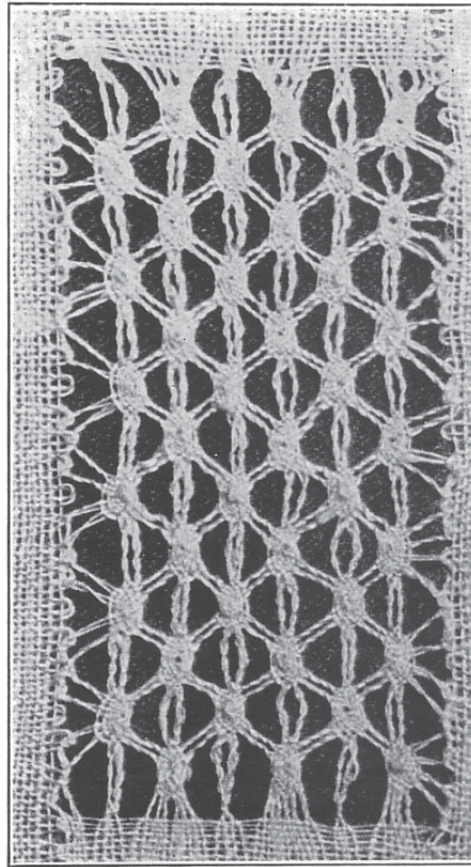
It may be found helpful to lay the weaver across two pins up out of the way of the work until one is again ready to use it.

LINE E, COL. 1,
Tulle de Dieppe.



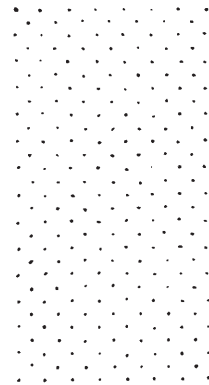
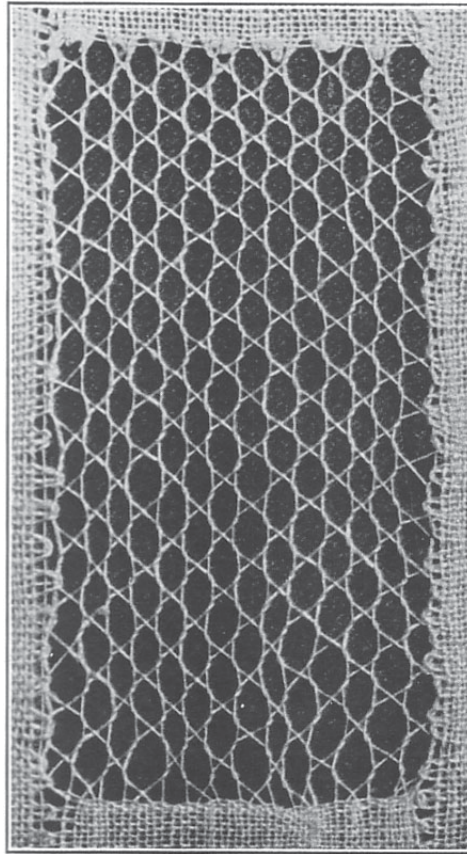
This net is obtained by twisting the pairs three times, crossing, placing a pin and closing it by crossing. It is made on the oblique.

LINE E, COL. 2,
Petits Pois de Dieppe



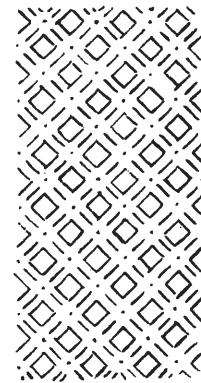
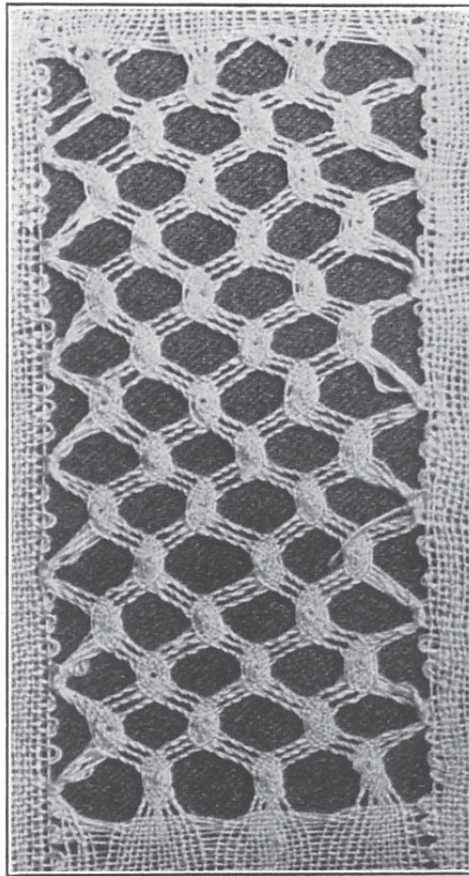
These spiders are made in the usual way; see Line H, Column 2; the two center top pairs, however, are twisted three times and then cloth-stitch, having a pin placed above the joint before entering the spider. At the bottom of the spider the two center pairs, after making the joint, have a pin placed directly below. Thus there are two pins between spiders vertically above each other. The side spider legs are also twisted three times.

LINE E, COL. 3,
Tulle (Bruges?) (2 twists).



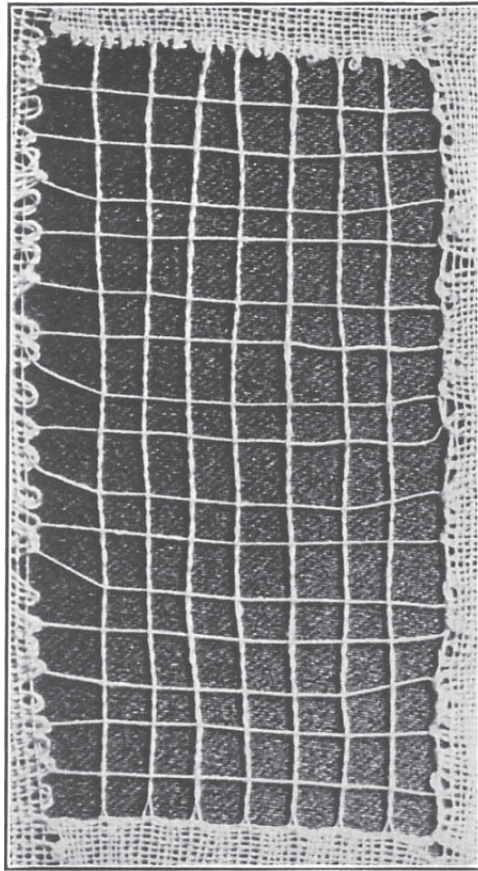
This mesh is formed by twisting two bobbins twice on each side of it, crossing their central pairs, placing a pin beneath the cross to support it, and again twisting the pair now at the right-hand and the pair now at the left-hand, twice each to begin a new mesh.

**LINE E, COL. 4,
Plain Torchon Spiders.**



Each spider requires six pairs. In this sample each pair has been twisted three times between spiders. Pins are used in the center of the spider bodies only. These centers should be raised to give an arched effect. This is done after the first half of the spider body is woven, by holding the pairs nearest the pin up high and tight against it while closing it, closing the other, outer pairs lower down and close to the pricking, and pulling the outer pairs up tight, so that the inner ones cannot sink down into them. The spider is made by cloth-stitching the three left-hand pairs in consecutive order through the three right-hand pairs, putting up a pin, and closing it by cloth-stitching all the pairs through each other in the reverse direction. The three legs that came in at the upper right of the spider go out at the lower right and form the three upper left-hand legs of another spider.

**LINE E, COL. 5,
Buratto, Filet.**

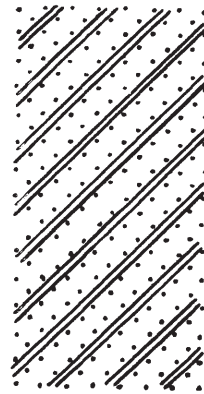
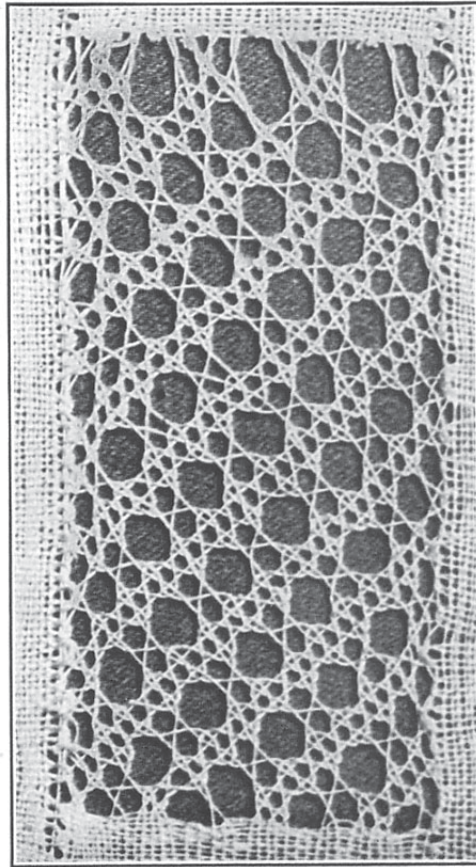


This ground has been much used as a network upon which to embroider. It is usually woven, but directions are here given for making it with bobbins on a lace pillow, should one wish to.

The vertical pairs are twisted three times between intersections. The single horizontal thread is simply laid between them at regular distances and supported, at least at every other crossing, by pins, which keep the whole from pulling out of alignment. These pins should not be left in long or they will spread the twisted threads, leaving holes behind.

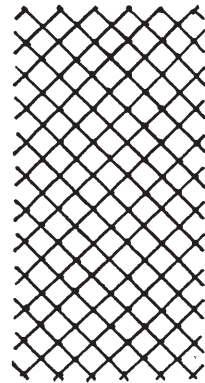
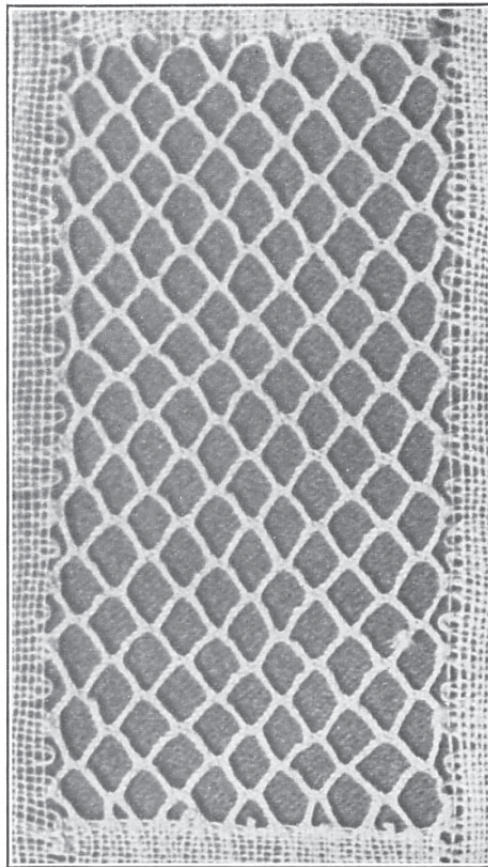
LINE E, COL. 6,

**Ornamental Ground with Zigzag Diagonal Stripes, Ziergrund mit
Streifen-Musterung in Zacken-Einteilung.**



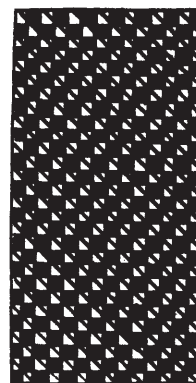
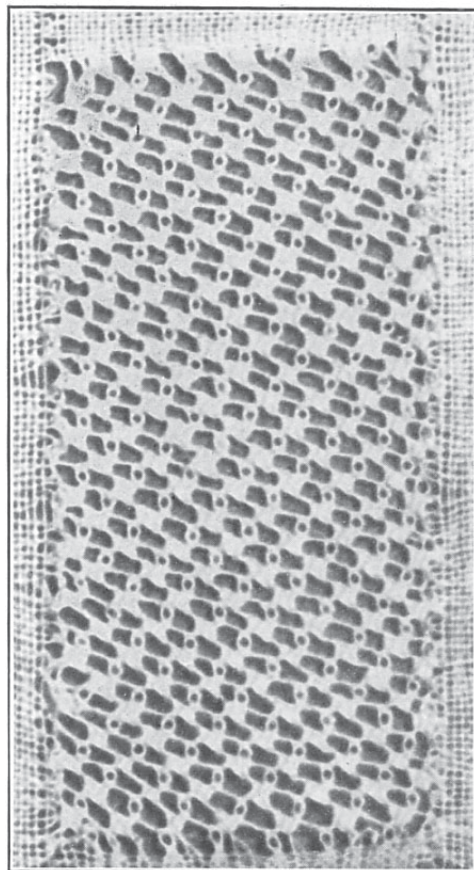
This Virgin Point is made fundamentally the same as the Ornamental Ground with Striped Effect in Diagonal Squares, Line D. Column 6, only the two pairs leaving the bottom of the square or block instead of intersecting each other, are separated. The upper pair, working upwards to join by a half-stitch the lower pair of the block above; and the lower pair, intersecting by means of a half-point, the uppermost pair of the square below. Thus the block is pulled apart into a zigzag. It is best to make the squares as one works downwards from right to left, and then make the ornaments as one reascends from left to right. At the edges, where certain pairs are lacking, the stitches should be made as much as possible like the others, proceeding in the same way.

**LINE E, COL. 7,
Square-meshed Valenciennes of Alost and Ypres (braided 5 or 5½ times).**



See Column 7, Lines A, B, C and D. The mesh of Alost and Ypres is made in the same way as those described above, except that the sides of the mesh are braided five or five and a half times, producing a peculiarly distinctive and clear-cut ground.

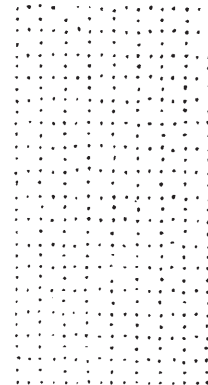
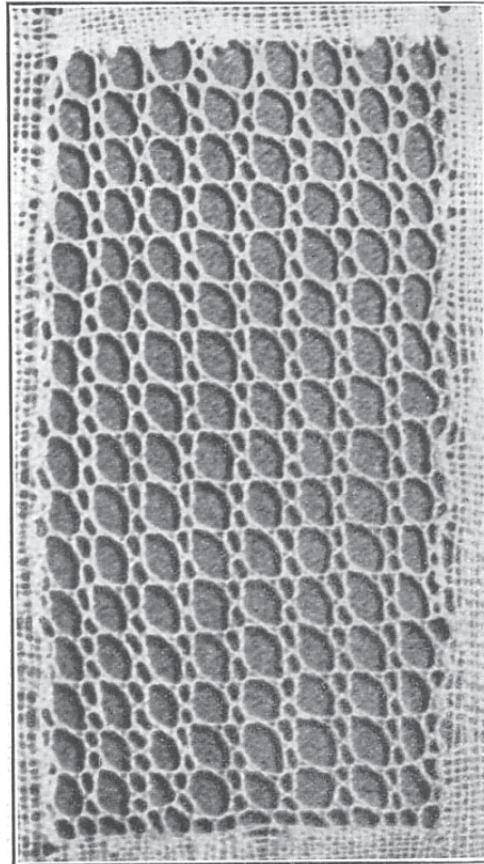
**LINE E, COL. 8,
Devonshire Second Swing Filling.**



This stitch is apt to look slovenly unless it is carefully made.

After a cutwork has been finished, a pair from the left, twisted three times, cloth-stitches through the lower, left-hand pair of the cutwork, also twisted three times; the pairs are again twisted three times; a pin is placed and closed by linen-stitching. Here the pairs are once more twisted three times. The left-hand pair enters the lower cutwork; the right-hand pair works towards a new circle on the lower right. This filling is made from the upper left to the lower right: first a whole row of cutworks, then a whole row of circles, et cetera, alternately. No pins are used for the cutworks themselves, but only in the circles. The cutwork weaver enters at its upper left and leaves at the lower right.

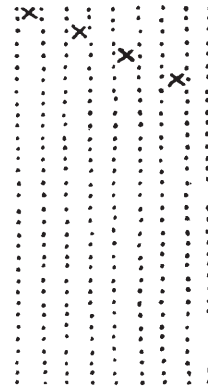
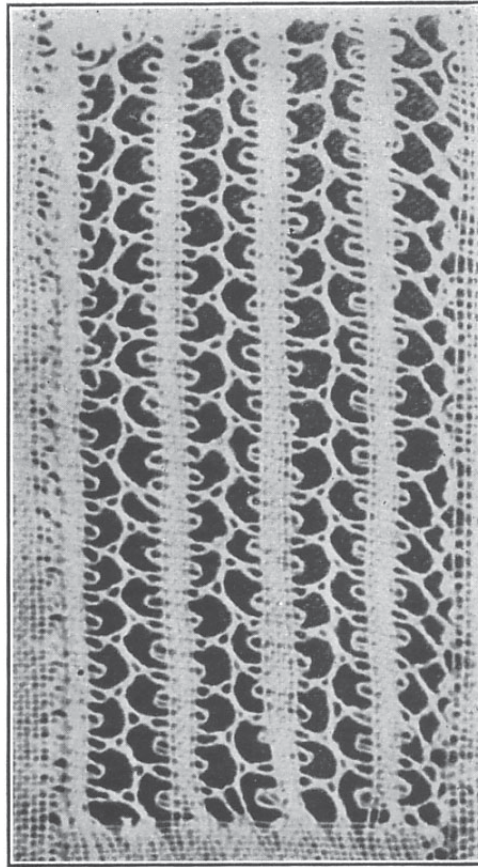
LINE E, COL. 9,
Devonshire Honeycomb Filling.



Fifteen pairs were used to make this sample.

Each pair is twisted between crossings and each crossing is supported by a pin, but not closed. The pricking is made on the square, not on the diagonal. Two pairs are crossed at the upper right-hand corner and a pin is placed below. Then the top of the large opening is made by crossing, and here another pin is placed. Then the small space to the left of the large opening is made by crossing. In this way one works all the way across from the right to the left of the lace; then recommencing at the right, one makes a row of little crosses at the center sides of the small squares on the pricking. The large, long crossing at the right must always be made before the almost parallel one at the left is started. The long crossings come at the center top and bottom of the squares on the pricking.

**LINE E, COL. 10,
Binche Mode.**



Six vertical threads and a weaving pair are required for each bar, one to the right and one to the left of the zig-zag, and one pair is needed for the zig-zag itself; the braid part of which is made in conjunction with a borrowed worker, which the zigzag transfers to the bar opposite the one from which it was borrowed: borrowing a new worker from the second bar, et cetera. After exchanging weavers, one should make two pins' length only of the vertical, cloth band before beginning a zig-zag braid, as this furnishes a firm foundation against which to pull. The conductors are twisted twice around the winkle pins at the

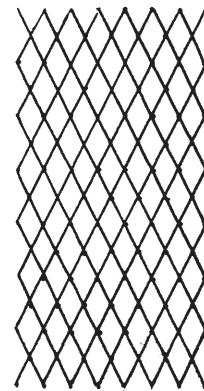
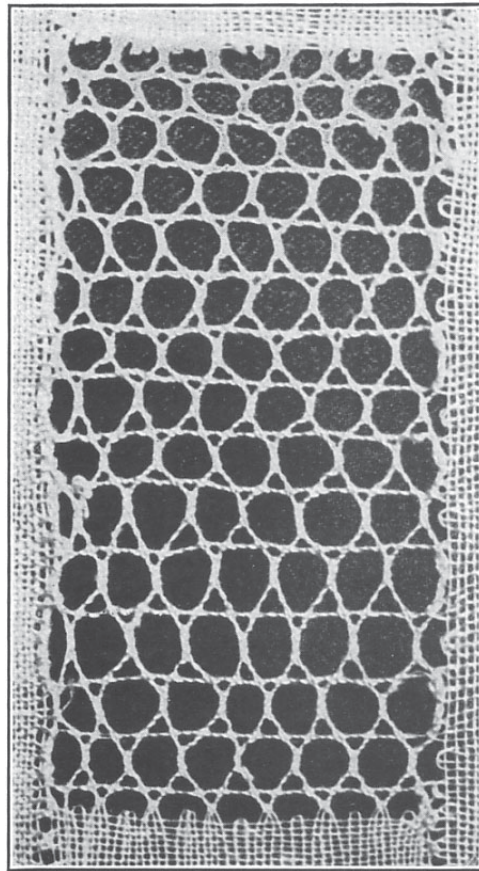
LINE E, COL. 10—Continued**Binche Mode.**

side of the upright bars; also before and after crossing in and out of the zig-zags. The zig-zag makes three braid stitches with its newly borrowed weaver.

Though this stitch is simple, it is confusing, so the bar should not be completed more than two pin holes ahead of any of the rest of the work. The uppermost conductors must be exchanged and braided in before the next lower pin hole of the opposite cloth bar can be worked. The zig-zag spine always hangs between the bars, and two weavers cannot enter two, opposite, cloth bands at the same time. The zig-zag pair itself must not be used by mistake for a weaver, although the braid pair nearest the bar is always used as the exit conductor. One must be sure to twist both pairs twice before uniting a new weaver and the spine.

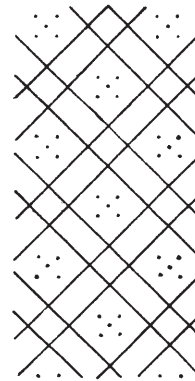
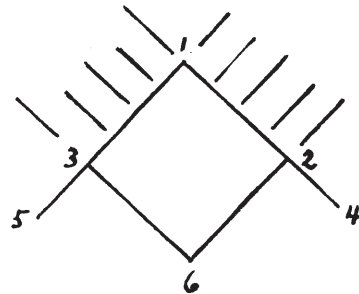
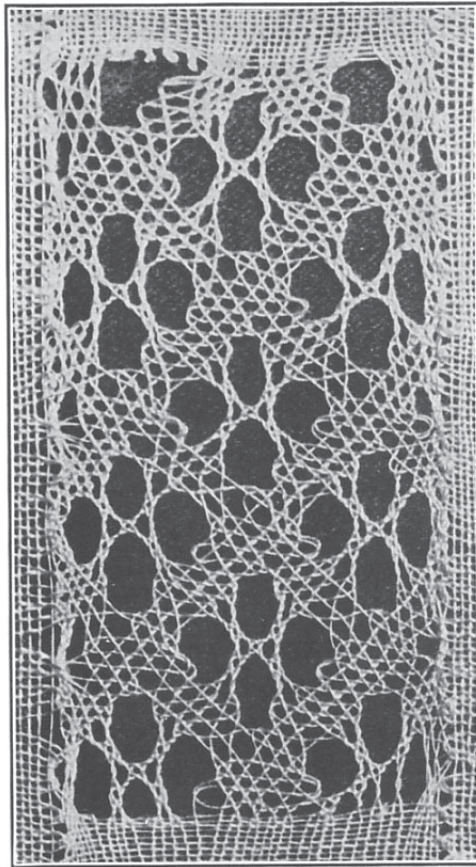
LINE E, COL. 11.

Point de Paris Variation with Tressed Sides.



The sides of the four vertical pairs should be braided four times; the diagonals twisted twice below the horizontal line and twice above it. The weaver or horizontal pair is twisted twice between stitches, and linen-stitches through the diagonals.

LINE E, COL. 12,
Torchon.



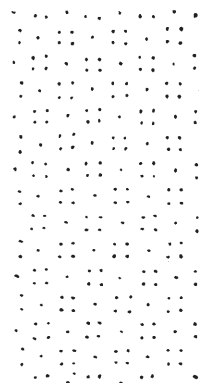
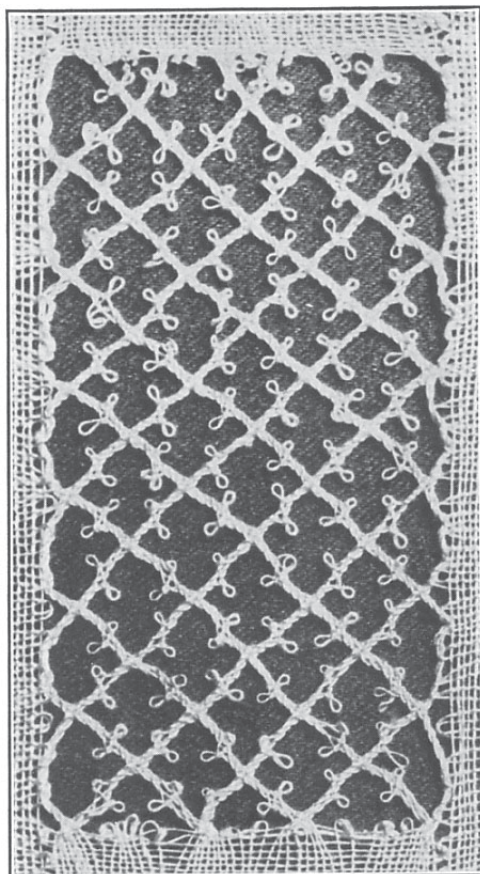
This requires the entrance of five pairs at each upper side of the small, solid junction-square formed by the crossing of the oblique bands of the design. Half-stitch should be used, and the weaver must not be confused, as using the wrong pair leaves an ugly hole. The two weavers, one from the left and one from the right, meet at "1," the topmost, central, point of the small, solid, diagonal junction-square. The right weaver closes the pin, returns towards the right and continues as general weaver, going from points 1 to 2, 3, 4, 5 and 6, where it closes with the third pair, which again becomes a worker, each weaver continuing in its own direction; "4" and "5" are the only pin holes in the big, outer, open square that do not connect with something. They are above the

LINE E, COL. 12—Continued**Torchon.**

lower, central point of the solid junction-square that is formed by the crossing of the diagonal bands of the design.

The ornament in the center of the large, open square is formed by dropping a pair out of the oblique bands after closing each pin, two coming out of each upper side and re-entering the lower sides of the big square after having made the ornament. The ornament requires five pins, closed by half-stitches, each pair twisted twice between pins, but not in closing.

**LINE E, COL. 13,
Point de Tresse with Knotted Picots.**



One should use the right hand for the right-hand edge, placing a pin to the left under the rightmost thread of the plait, over the thread to the left of it, drawing the left-hand thread towards the right, under the right-hand thread, pointing the pin downwards and up over the right-hand thread, drawing this latter up under the left-hand thread, through the long loop formed between the two original hanging threads, bringing the pin out with this right-hand thread and placing it in its pricked hole. The bobbins now cross. One should now cross the right-hand one of the next pair on the left over the left-hand one of the picot pair.

For the left-hand one does the same reversed, with the left hand, but in finishing one should cross the left-hand bobbin over the right and the same one on over the left-hand one of the next interior pair.