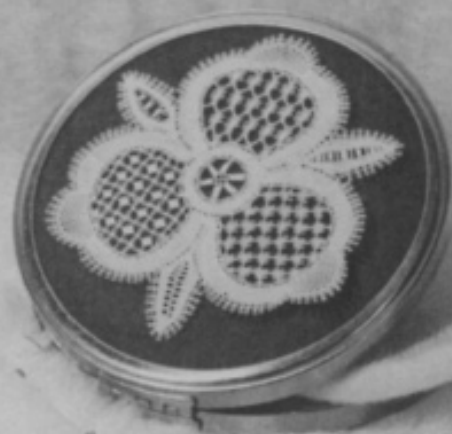
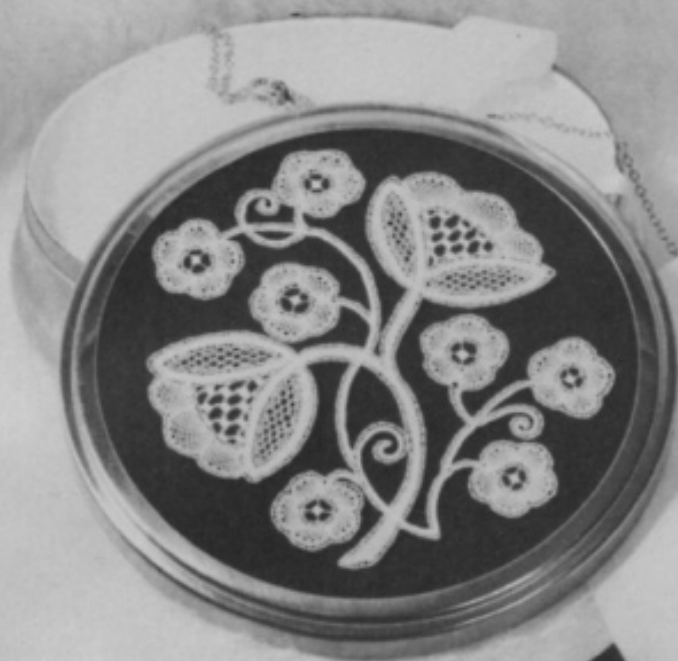




INTRODUCTION TO  
Honiton Lace





# Contents

Introduction 7

1 Equipment and Preparatory Work 8

2 The Stitch 11

3 Pattern 1 13

4 Working Method 15

5 Pattern 2 17

6 Working Method 19

7 Pattern 3 21

8 Working Method 23

9 Pattern 4 25

10 Working Methods Used in Pattern 4 27

11 Pattern 5: Bell Flower 29

12 Working Methods Used in Pattern 5 31

13 Mounting Honiton Lace 107

14 Designing for Honiton Lace 110

Bibliography 115

Lace Organizations 116

Index 119

# INTRODUCTION TO Honiton Lace

Susanne Thompson

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533 North Adams Street,  
McMinnville, Oregon 97128

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# Contents

Introduction	7
1 Equipment and Preparatory Work	8
2 The Stitches	13
3 Pattern 1: Basic Flower	23
4 Working Methods Used in Pattern 1	35
5 Pattern 2: Handkerchief Corner Motif	43
6 Working Methods Used in Pattern 2	57
7 Pattern 3: Flower Spray	64
8 Working Methods Used in Pattern 3	75
9 Pattern 4: 'Trillium' Motif	77
10 Working Methods Used in Pattern 4	89
11 Pattern 5: Bell Flower Spray	93
12 Working Methods Used in Pattern 5	105
13 Mounting Honiton Lace	107
14 Designing for Honiton Lace	110
Bibliography	115
Lace Organisations and Suppliers	116
Index	119

# Contents

Introduction	7
1 Equipment and Preparatory Work	8
2 The Sucker	15
3 Pattern 1: Basic Flower	23
4 Working Methods Used in Pattern 1	25
5 Pattern 2: Handmade Corner Motif	27
6 Working Methods Used in Pattern 2	27
7 Pattern 3: Flower Spray	34
8 Working Methods Used in Pattern 3	35
9 Pattern 4: Trillium Motif	37
10 Working Methods Used in Pattern 4	39
11 Pattern 5: Bell Flower Spray	43
12 Working Methods Used in Pattern 5	102
13 Mounting Honiton Lace	107
14 Designing for Honiton Lace	110
Bibliography	112
List of Organizations and Suppliers	116
Index	119

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# Introduction

Honiton lacemaking began as a cottage industry and, during the seventeenth, eighteenth and nineteenth centuries, provided a meagre livelihood for many thousands of workers, not only in and around Honiton, but over large parts of Devon and, probably, Somerset. Social, industrial and economic changes brought about its gradual deterioration and final collapse as a commercial product during the early years of this century but, due to the far-sightedness of the Devon County Council Education Committee, this beautiful, old craft was still taught, first in schools, and then at adult classes and courses. This continuity of teaching has ensured the survival of many of the old techniques, which, in some of our other traditional bobbin laces, were lost when lacemaking went into eclipse, and are only slowly being rediscovered.

In the current revival of interest in all the bobbin laces, Honiton lace has had its share, but now it is made purely for pleasure, and put to many new uses – Honiton sprigs can be framed, and are ideal for setting under paper-weights, trays and finger-plates, into brooches, pendants and key-fobs, into the lids of trinket boxes, pill boxes and powder compacts, and into the backs of hand mirrors and brushes; enterprising lacemakers are always discovering new ways of displaying their work, and suppliers of lacemaking equipment stock a large variety of pretty mounts. The traditional use of Honiton lace as a dress accessory has not been forgotten, though it is rarely worn nowadays; but every now and then a lacemaker

will embark on a major project for a very special family occasion, and produce lace for a wedding veil or christening robe.

Bobbin laces fall into two categories – ‘one-piece’ laces, in which the pattern and background (net or bars) are made all together in one operation, and ‘sprig’ laces, of which Honiton is an example. Here the solid parts are made first, sometimes in small pieces which are joined to each other on the pillow, and the spaces between are filled in afterwards, the threads for the fillings and backgrounds being hooked through the edges of the finished parts. This method gives one a greater freedom of design – the threads can follow the shape of the outline, and the connection between the pattern and the open-work areas need not be considered – and the lace can be made with fewer bobbins, on a smaller pillow, than is the case with similar one-piece laces.

This book is intended both for complete newcomers to lacemaking, and for those with experience in other bobbin laces but new to Honiton lace. The patterns are progressive, and have been designed to demonstrate most of the techniques of flat Honiton – the more advanced, raised work is outside the scope of this book. Working instructions have been given in great detail, to enable those who cannot attend classes to complete the pieces, but the beginner should try to join one of the local lace groups, which exist in many areas, as there are always ‘tricks of the trade’ to be learned, which no mere book can describe.

# 1 Equipment and Preparatory Work

## EQUIPMENT

### Pillow

Honiton pillows may be purchased from suppliers of lacemaking equipment, but are not too difficult to make. Use very strong cotton or linen (heavy-duty, unbleached calico or strong furnishing fabric, preferably a plain weave) for the cover. Cut out two circles 33 cm (13 in.) diameter, and join them with a long strip 8 cm (3 in.) wide (Fig. 1). Leave a gap for stuffing, and stuff *very hard* with straw, chopped if possible. After every few handfuls of stuffing, hammer the pillow with a wooden mallet or rolling pin, to pack the stuffing down firmly, and to eliminate air spaces. Only sew up when not another bit of stuffing can be squeezed in. Do not use sawdust as a substitute for straw – it makes the pillow too heavy to hold comfortably, and tends to bed down after very little use, leaving the top of the pillow too soft to hold pins.

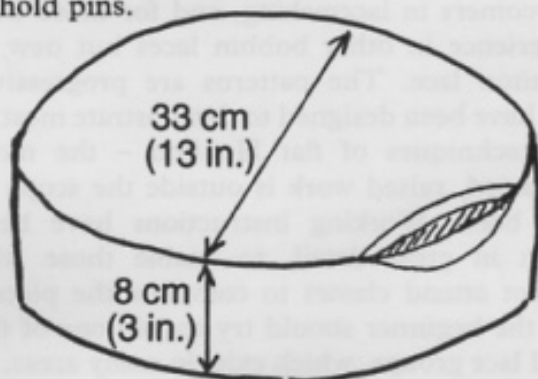


Figure 1 Cover for Honiton pillow

The finished pillow looks rather like a flattened ball, and is domed on both sides (Fig. 2). It is meant to be held on the knees, and the worker may find it necessary to put her feet on a low foot-stool, to make a better lap for the pillow, and to rest its far side against the edge of a low table. It is well worth spending some time on finding a comfortable working position – one should be able to sit well back in a chair,

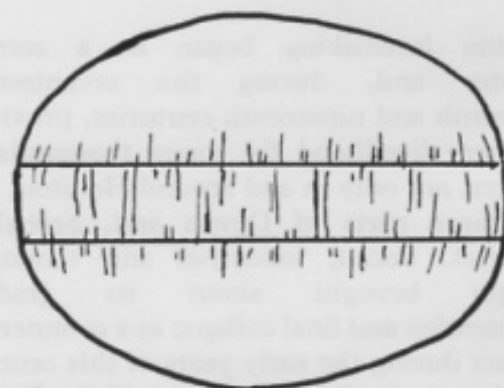


Figure 2 Finished pillow—side view

and not be crouched over the pillow, which can impose a good deal of strain on the neck and shoulder muscles.

### Bobbins

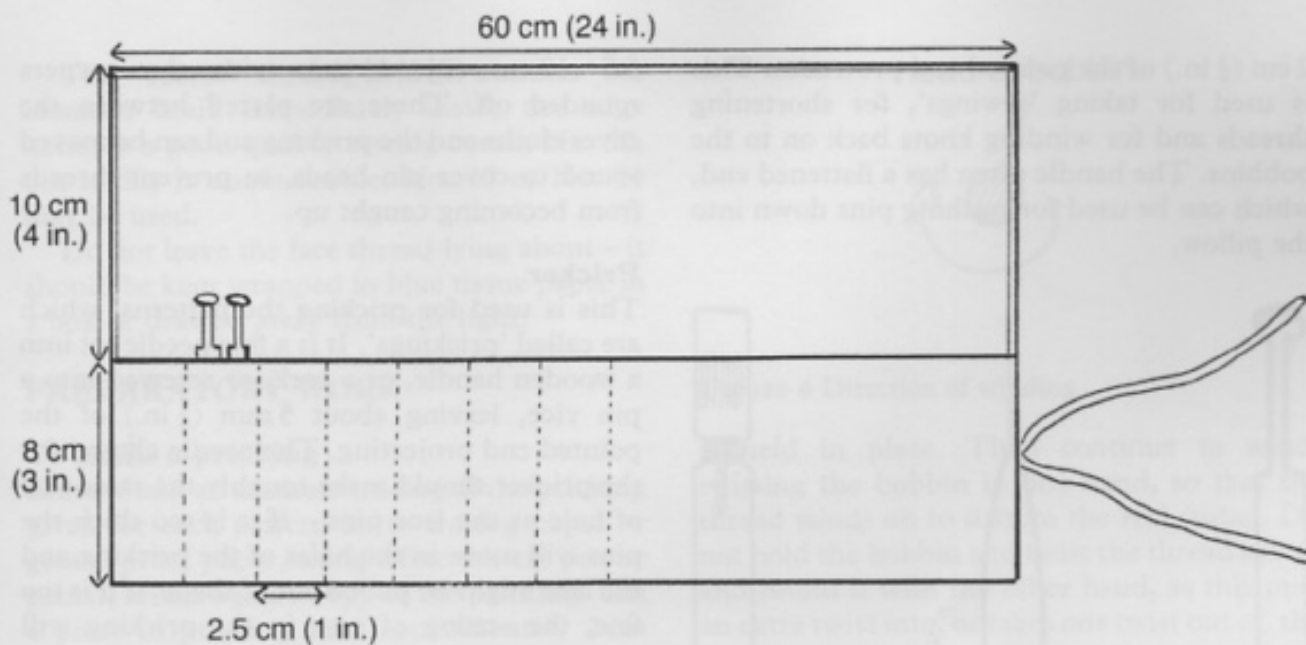
Honiton bobbins are made of wood, approximately 9.5–10 cm (3½–4 in.) long, with a plain, ungrooved head, and a tail tapering to a rounded point. They should be very smooth. *Four dozen bobbins* were needed to make all the patterns in this book, and one rarely uses more than this quantity, unless large areas of fillings are to be worked.

### Cover cloths

For these you will need three or four pieces of smooth, lint-free, washable material in a plain, dark colour – preferably blue or green – approximately 50 cm (18 in.) square and hemmed. Cover cloths are used to keep the lace clean, and to protect the pillow cover from the friction of the bobbins. The cloths should be washed frequently.

### Bobbin case

This is necessary if the bobbins are cut off from the lace in such a way that the pairs are already tied together for subsequent use. It can be made from a long piece of smooth, washable fabric, 26 cm (10 in.) wide (Fig. 3). The length depends on how many bobbins the case is to



**Figure 3** Bobbin case

hold – allow 2.5 cm (1 in.) for each pair of bobbins – i.e. if there are 48 bobbins, the piece should be 60 cm (24 in.) long – plus a small amount for turnings. Turn under a small hem all round, then turn up one of the long sides for 8 cm (3 in.) on the wrong side. Stitch pockets through the double thickness. Stitch tapes at one end. When the bobbins are in the case, the 10 cm (4 in.) flap is turned down over them and the case is rolled up and tied round with the tapes.

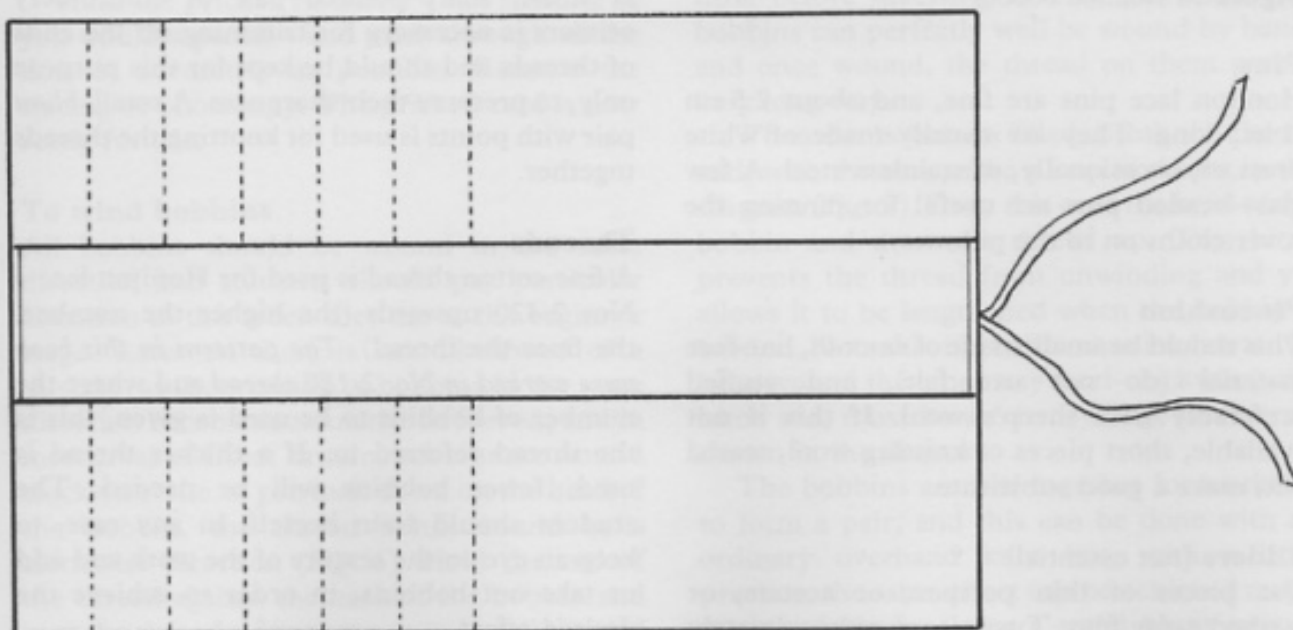
Alternatively, the case can be made double-sided (*Fig. 4*). The piece should then be 37 cm (14 in.) wide. Both long sides are turned up and the pockets stitched as before. The bobbin case also should be washed often.

Some lacemakers prefer to cut off the bobbins without tying them and, in this case, the bobbins may be kept in a box just long enough to hold them, and with a lid to exclude the light.

**Figure 4** Double-sided bobbin case

### Needlepin

A fine needle set into a handle, so that about





2 cm ( $\frac{3}{4}$  in.) of the pointed end protrudes. This is used for taking 'sewings', for shortening threads and for winding knots back on to the bobbins. The handle often has a flattened end, which can be used for pushing pins down into the pillow.



Figure 5a Honiton bobbin

### Pins

Honiton lace pins are fine, and about 2.5 cm (1 in.) long. They are usually made of white brass or, occasionally, of stainless steel. A few glass-headed pins are useful for pinning the cover cloths on to the pillow.

### Pincushion

This should be small, made of smooth, lint-free material (do not use felt), and stuffed preferably with sheep's wool. If this is not available, short pieces of knitting wool, teased out, make a good substitute.

### Sliders (not essential)

Use pieces of thin perspex, or acetate, or washed x-ray film. Two pieces, approximately



Figure 5b Needlepin



Figure 5c Pin vice

6.5 × 12 cm ( $2\frac{1}{2}$  ×  $4\frac{3}{4}$  in.), with the corners rounded off. These are placed between the cover cloths and the pricking and can be moved round to cover pin heads, to prevent threads from becoming caught up.

### Pricker

This is used for pricking the patterns, which are called 'prickings'. It is a fine needle set into a wooden handle, or a cork, or screwed into a pin vice, leaving about 5 mm ( $\frac{1}{4}$  in.) of the pointed end projecting. The needle chosen for the pricker should make roughly the same size of hole as the lace pins – if it is too thick the pins will move in the holes of the pricking and the lace might be pulled out of shape; if it is too fine, the setting of pins in the pricking will result in painful finger-ends and bent pins.

### Pricking card

The stiff, glazed card for making the pricked patterns, which is sold for this purpose, should be used, as it is more resistant to the scratching of the needlepin when taking 'sewings', than other types.

### Pricking board

A piece of cork, approximately 1 cm ( $\frac{1}{2}$  in.) thick, is best but, failing this, patterns can be pricked over a piece of polystyrene, or even on the lace pillow.

### Scissors

A small, sharp-pointed pair of embroidery scissors is necessary for trimming off the ends of threads and should be kept for this purpose only, to preserve their sharpness. A small, *blunt* pair with points is used for knotting the threads together.

### Threads

A fine cotton thread is used for Honiton lace – Nos 2/120 upwards (the higher the number, the finer the thread). *The patterns in this book were worked in No. 2/180 thread* and where the number of bobbins to be used is given, this is the thread referred to. If a thicker thread is used, fewer bobbins will be needed. The student should train herself, in any case, to keep an eye on the texture of the work and add or take out bobbins, in order to achieve the desired effect.

The 'coarse' thread, which outlines the Honiton braid immediately inside the edge holes, is a good-quality sewing cotton No. 50, but if this is unobtainable, No. 40 or No. 60 may be used.

Do not leave the lace thread lying about – it should be kept wrapped in blue tissue paper in a box or drawer, away from the light.

## PREPARATORY WORK

### To make a pricking

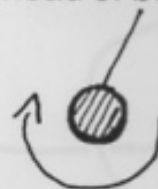
Either make an accurate tracing of the pricking given for each pattern on to tracing paper or grease-proof paper, using a fine felt-tip pen or pencil, or use a photocopy of the pricking. Cut a piece of pricking card approximately 2 cm ( $\frac{1}{2}$  in.) larger all round than the pattern. Place the card on the pricking board with the tracing or photocopy on top, and fasten them together on to the board with a drawing pin at each corner. Alternatively, the card and tracing may be taped or stapled together and laid on the board for pricking, without further fastening. If using staples, ensure that the ends of the staples are on the same side as the tracing or photocopy, so that they cannot damage the pricking board. The advantages of this method are that only a very small pricking board is needed, as the pattern and card can be moved round on it, and that the pricking can easily be turned over to check whether any holes have been missed.

Hold the pricker vertically – not slanting as you would a pencil – and prick through all the dots as accurately as possible. Remove the tracing or photocopy. The pricked card is now ready for use.

### To wind bobbins

All bobbins should be wound in the same direction and students should pay particular attention to this when they are at the beginner stage. Later on there is less likelihood of a mistake, as the winding of bobbins in the same direction becomes automatic. In Devon, and in most areas of Great Britain, bobbins are wound clockwise – i.e. if you look down on the head of the bobbin, the thread winds round in a clockwise direction (*Fig. 6*). Hold the end of the thread against the neck of the bobbin and give the thread a few turns round until the end

head of bobbin



**Figure 6** Direction of winding

is held in place. Then continue to wind, twisting the bobbin in one hand, so that the thread winds on to it from the reel (tube). Do not hold the bobbin and twist the thread round and round it with the other hand, as this puts an extra twist into, or takes one twist out of, the thread with each turn (depending on which way the bobbin is being wound). Many lacemakers use a spike or a long hat pin stuck into the pillow, to hold the reel of thread, whilst winding is in progress.

Wind the thread evenly on to the neck of the bobbin and do not wind on so much that it projects beyond the sides of the bobbin, as it would then come in contact with the cover cloth when the bobbins are being worked, and the constant friction would damage the thread.

Bobbin-winders are available and make the tedious business of winding much quicker, but they can be quite expensive and some are more satisfactory than others. On the whole, it is perhaps advisable for the beginner to wait a little before investing in one, particularly as bobbins can perfectly well be wound by hand, and once wound, the thread on them goes a very long way.

When the bobbin is filled, break the thread and, with the end, make a loop as shown in the diagram (*Fig. 7*). Drop this over the head of the bobbin and draw the thread up. This hitch prevents the thread from unwinding and yet allows it to be lengthened when the bobbin is twisted. Note that if a bobbin has inadvertently been wound the other way (anti-clockwise), the hitch too, must be a mirror image of the one shown in the diagram.

The bobbins are tied together for working, to form a pair, and this can be done with an ordinary overhand knot but, with a little practice, the same effect can be achieved much more quickly by using a small blunt pair of



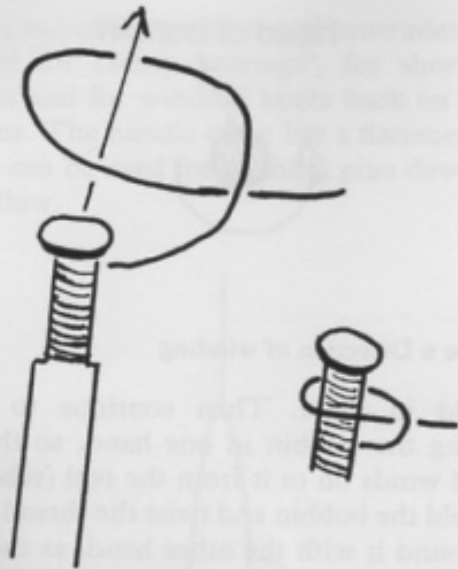


Figure 7 Hitched bobbin

scissors with points – it helps if the rivet has become a little slack.

Hold the two bobbins in one hand, letting the threads from them lie loosely over the backs of the fingers and trapping the ends under the little finger. Place the closed scissors under the threads (*Fig. 8a*) and twist the points over the thread towards the bobbins and down under the thread, to make a loop of thread round the scissors. Swivel the points of the scissors

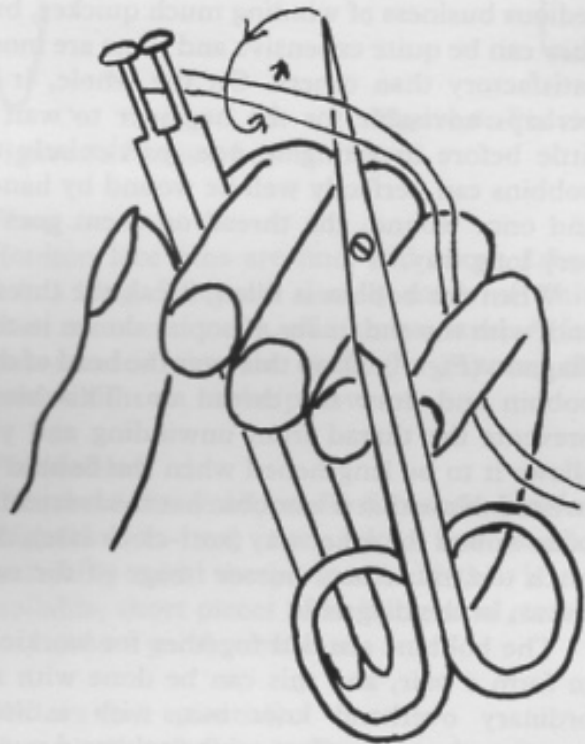


Figure 8a

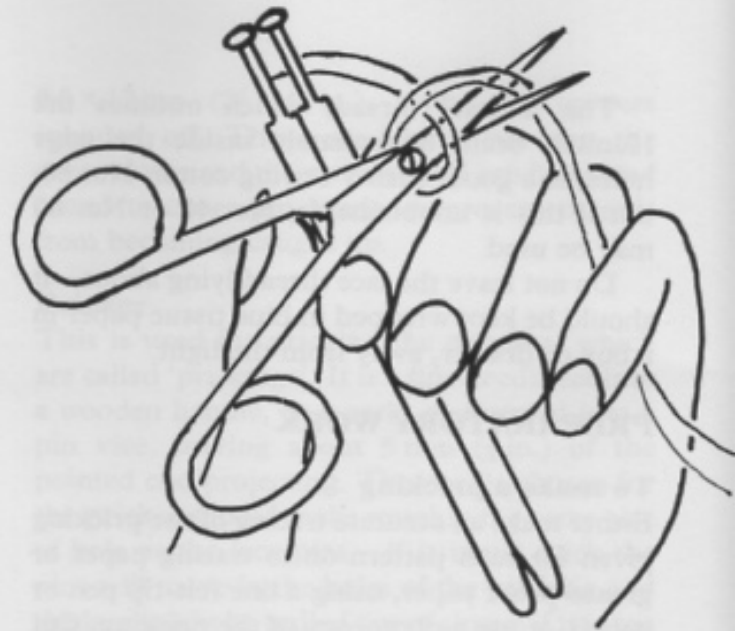


Figure 8b

towards the little finger, open the scissors and catch the threads running towards the little finger from underneath between the blades (*Fig. 8b*). Close the scissors – if the threads are being held slack enough and if the scissors are blunt enough, they will not cut the thread. Pull the scissors back through the loop until this drops off the points and forms a knot. Let this tighten and cut the new loop now held between the blades of the scissors (*Fig. 8c*). Pull away the ends of the threads. If it is not required immediately, put the tied pair into the bobbin case, as the bobbins tend to get tangled very easily once they have been joined.

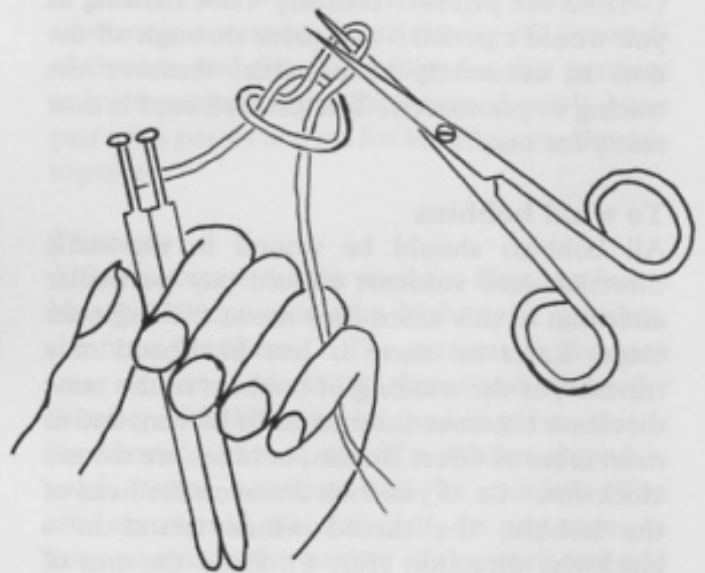


Figure 8c

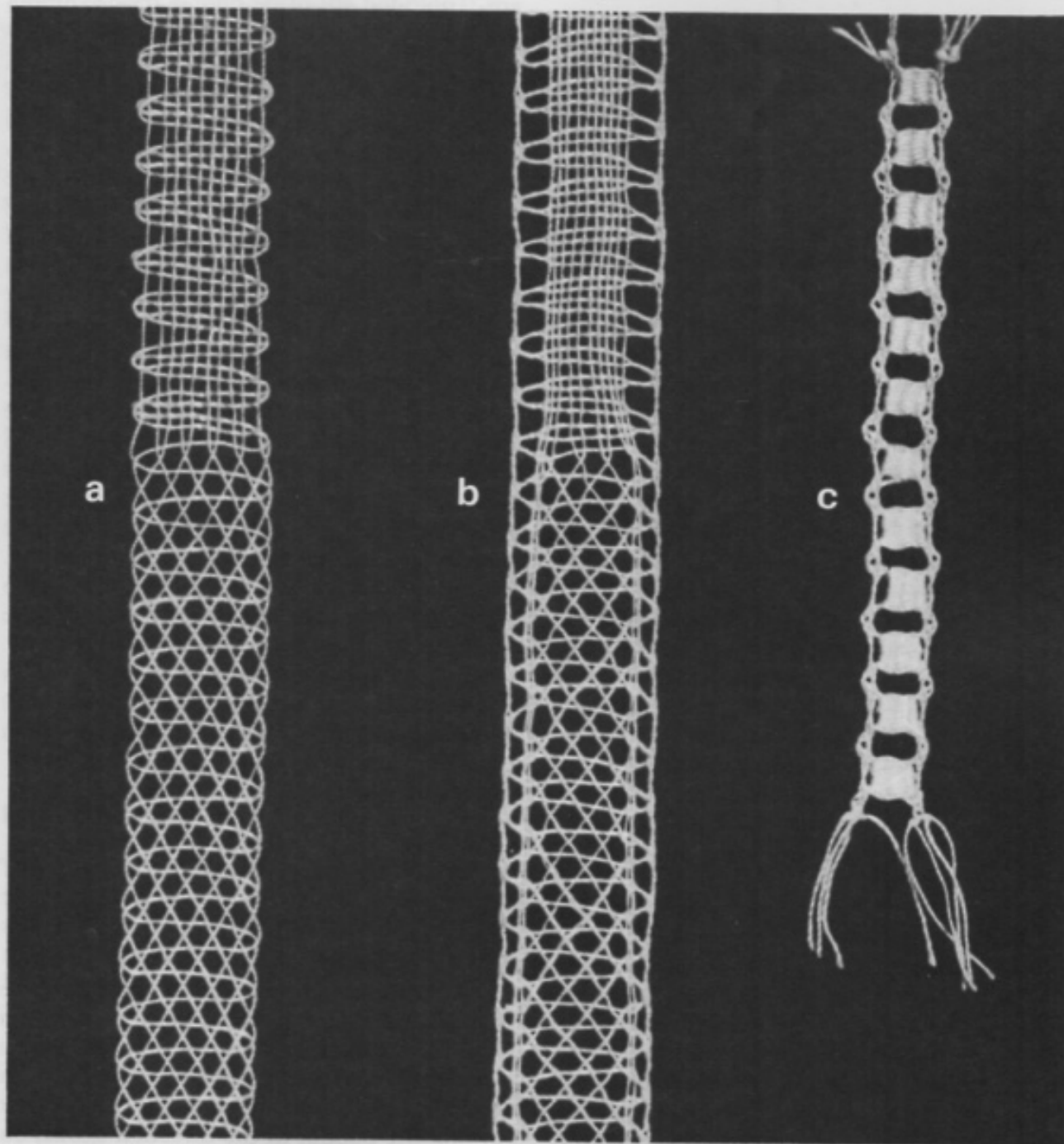
## 2 The Stitches

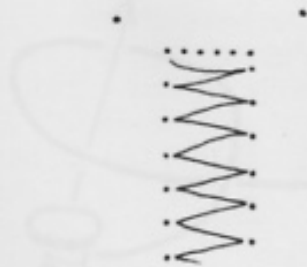
Before embarking on a piece of lace, the beginner may find it easier to learn and practise the stitches with a thicker thread than that which is used for Honiton lace.

**Figure 9a** Whole stitch and half stitch

**Figure 9b** Honiton braid

**Figure 9c** Leadworks





**Figure 10** Pricking for practice strip

Make a pricking of the practice strip given here (*Fig. 10*), as described in the last chapter.

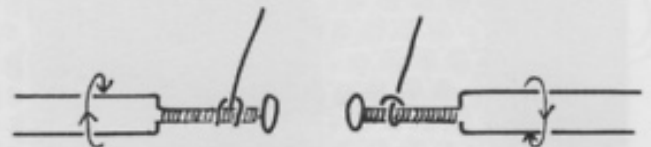
Cover the pillow with one of the cover cloths, pulling the four corners well down and pinning them firmly underneath the pillow with glass-headed pins. Lay the pricking on the

pillow, placing it with the top well back, so that when the work nears the end of the pricking, there is still room on the pillow for the bobbins. Pin the pricking on to the pillow through the eight single holes along the sides, using lace pins (not glass-headed pins) and pushing them right down to their heads. Take another cover cloth, fold under about one-third and place it with the fold over the pricking, so that approximately the top third of the pricking shows. Pull the sides of the cloth well down and pin them there with a glass-headed pin on each side. Pin the pincushion to the back of the pillow.

Wind 12 bobbins (see *p. 11*) with some No. 40 sewing cotton, putting about 1 m (1 yd) of thread on ten of the bobbins and 1.5 m (1½ yd) on the remaining two. Tie these last two bobbins together, stick a pin through the knot and set the pin into the first hole on the left of the six holes across the top of the pricking. Similarly tie the other bobbins into five pairs and pin them to the remaining five holes. Set the pins so that they are slanted slightly backwards and will not be pulled over towards you when the bobbins are being worked.

Adjust the threads so that the bobbins are level. There should be approximately 8 cm (3 in.) of thread between the pins and the bobbins, but this is only a rough guide – it depends largely on the shape and size of the pillow and the number of bobbins in use. Whenever possible, the bobbins should be levelled without touching the threads with the hands.

*To lengthen the threads*, hold the bobbin sideways in either hand (or one in each hand) and turn it (or them) in the direction shown in the diagram (*Fig. 11*).



**Figure 11** To lengthen the threads

*To shorten the threads* without undoing the hitch, hold the bobbin sideways, place the point of the needlepin under the loop of the hitch and pull the loop open towards the back of the pillow. Keep the needlepin there whilst turning the bobbin in the direction shown on

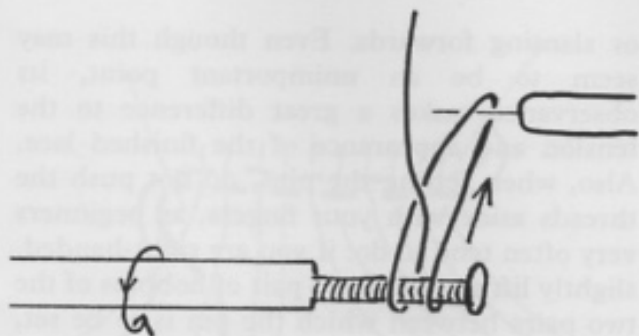


Figure 12 To shorten the threads

the diagram (Fig. 12), until all the thread in the loop has been wound on to the bobbin. If the thread sticks, as sometimes happens, ease the loop up and down with the needlepin until the thread will once more wind smoothly on to the bobbin.

Have the first two pairs on the left in front of you, spread slightly apart and push the other four pairs to the right side of the pillow, keeping them in order and not allowing them to roll over each other.

### WHOLE STITCH (OR CLOTH STITCH)

(see Fig. 9a)

Mentally number the four bobbins in front of you from left to right, 1, 2, 3 and 4. Lift No. 2 bobbin and place it to the right, over No. 3 (Fig. 13a). Then take the new No. 2 and the

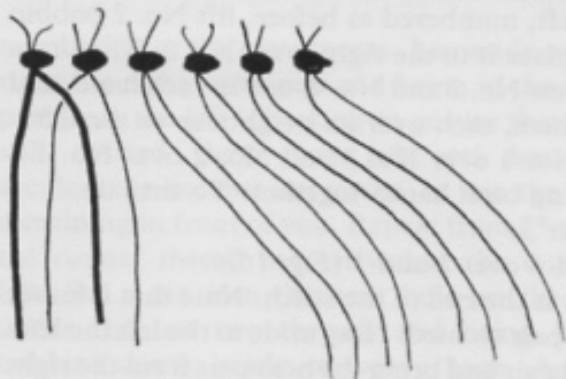


Figure 13a 2 over 3

No. 4, one in each hand, and lift them each over its neighbour to the left - i.e. No. 4 over No. 3 and No. 2 over No. 1 (Fig. 13b). Both hands should move together, not one after the other. Repeat the first movement, lifting the new No. 2 over No. 3 (Fig. 13c). To sum up:

2 over 3;

2 and 4 over 1 and 3;

2 over 3.

These three movements complete one whole

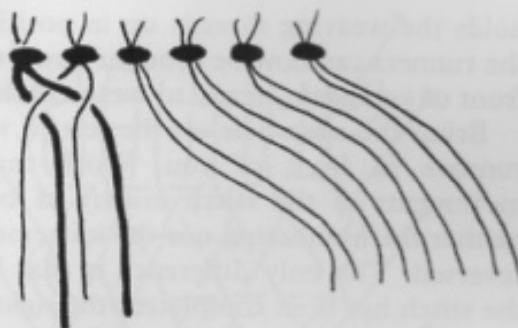


Figure 13b 2 and 4 over 1 and 3



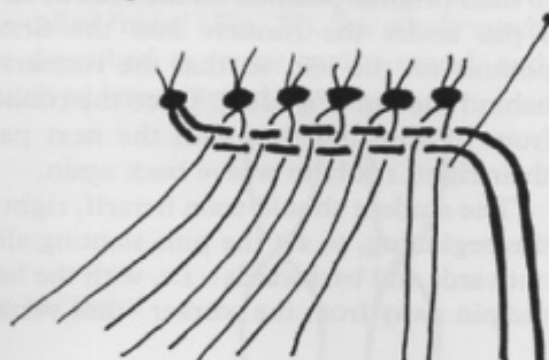
Figure 13c 2 over 3

stitch. \*Lay the left-hand pair of these two pairs to the left of the pillow and bring the next pair from the right to join the pair remaining in front of you. Work the three movements of the stitch with these two pairs. Repeat from \* until all the pairs from the right of the pillow have been used.

It will be seen that the pair which was hung from the first pin on the left, has woven its way, over and under, through all the other pairs and is now on the outside right. This is called the *runner pair* or *the runners* and the other pairs are called *downrights* or *passives*.

Stick a pin under the runners into the first free pinhole on the right, so that the runner threads pass behind the pin (Fig. 14). The pin

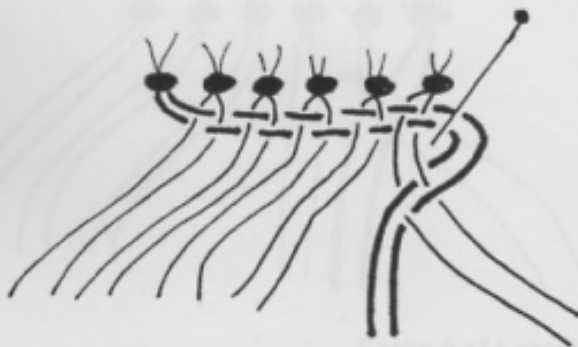
Figure 14 Complete row of whole stitch



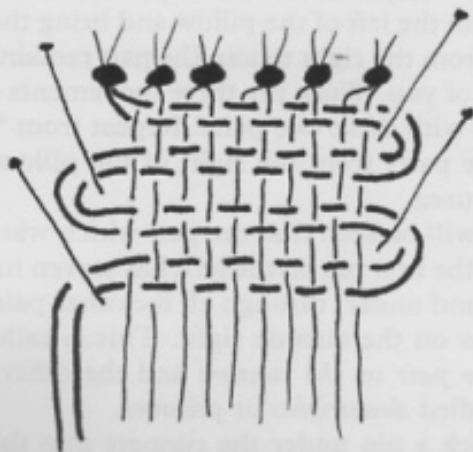


holds the weaving threads up in position and the runners can now be brought down to lie in front of you again, ready to weave back.

Bring the next pair on the left to join the runners in front of you. Work the three movements of the stitch *exactly* as before – neither the numbering nor the movements are reversed. The only difference is that \*\*when the stitch has been completed, the *right* pair is pushed aside to the right and the next pair is brought from the left to join the pair remaining in front of you (*Fig. 15a*). Work the three movements of the stitch with these two pairs.



**Figure 15a** First stitch of next row



**Figure 15b** Complete return row

Repeat from \*\* until the runners have returned to their original position on the outside left. Set a pin under the runners into the first free pinhole on the left, so that the runners pass behind the pin (*Fig. 15b*). Place the runners in front of you, together with the next pair on their right, ready to weave back again.

The student should train herself, right from the beginning, to set the pins slanting slightly outwards and backwards – i.e. with the head of the pin away from the worker – not vertically,

or slanting forwards. Even though this may seem to be an unimportant point, its observance makes a great difference to the tension and appearance of the finished lace. Also, when setting the pins, do not push the threads aside with your fingers, as beginners very often tend to do: if you are right-handed, slightly lift the left-hand pair of bobbins of the two pairs between which the pin is to be set, using the left hand (if the pinhole is on the left side of the braid, this will be the runner pair, if on the right, it will be the last passive pair the runners passed through), and the pinhole will be found to be more accessible for the insertion of the pin with the right hand. The object should be to touch the threads as little as possible and, once the bobbins have been wound, hitched and 'hung in' on the pillow, it is hardly ever necessary to do so.

Continue weaving the runners back and forth and setting pins on alternate sides in turn, until you can do the three movements of the stitch automatically and no longer need to count. Leave, after setting a pin on the left and change to:

#### **HALF STITCH** (*see Fig. 9a*)

This consists of the first two movements of the whole stitch only. With the first two pairs on the left, numbered as before, lift No. 2 bobbin and place it to the right, over No. 3. Then take the new No. 2 and No. 4, one in each hand, and lift them, each over its neighbour to the left – i.e. No. 4 over No. 3 and No. 2 over No. 1 – moving both hands together. To sum up:  
2 over 3;

2 and 4 over 1 and 3 (*Fig. 16*).

That is the end of the stitch. Note that it leaves each pair twisted. \*Lay aside to the left the left-hand pair and bring the next pair from the right to join the pair remaining in front of you. Work the two movements of the stitch with these two pairs. Repeat from \* until all the pairs from the right of the pillow have been used.

It will be seen that only one thread has woven across. Set the pin into the next hole under the last two threads on the right (i.e. the bobbin that has woven through and its partner) (*Fig. 17*). Bring this runner pair down to lie in front of you, together with the next pair on its left, and \*\* work the two movements of the stitch exactly as before, without reversing the

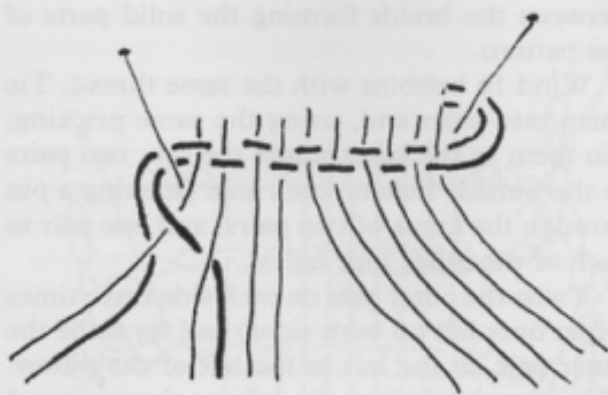


Figure 16 A half stitch

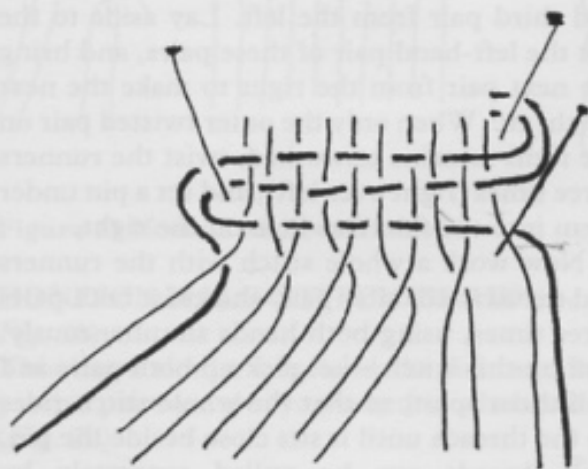


Figure 17 Complete row of half stitch

numbering or the movements. Lay aside to the right the right-hand pair and bring in the next pair from the left (checking to ensure that it is still twisted right over left and has not accidentally become untwisted) to join the pair remaining in front of you. Repeat from \*\* until the runner thread has arrived at the outside left. Set a pin into the next hole on the left under the last two threads and bring these bobbins down, ready to weave back. Again, continue to practise until you have become thoroughly familiar with the stitch (Fig. 18).

Work with your palms down, facing the pillow, and remember to push aside each pair as it is finished with (do not push so hard that the bobbins roll over each other and lose their places), to give a clear space on the pillow immediately in front of you, in which the four bobbins actually in use can be manipulated. Apart from making the work quicker and – in the case of half stitch – less confusing, the more the bobbins are moved over the pillow during

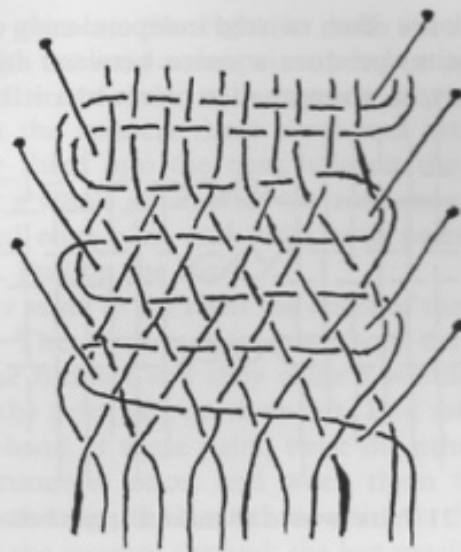


Figure 18 Half-stitch braid

the course of working, the better will be the tension of the lace.

When the bottom of the pricking has been reached, tie two knots with each pair, close to the braid and cut off the bobbins. Remove the pins, beginning with the ones across the top of the pricking.

#### 'CROSS' AND 'TWIST'

By now it will have become clear that lace stitches consist of two basic movements. The first, which crosses the two middle bobbins of two adjacent pairs, left over right, is called 'cross' (Fig. 19).



Figure 19 'Cross'

The other movement takes place between the bobbins of the same pair – the right bobbin of the pair is placed over its partner on the left. This is called 'twist' (Fig. 20). So, whole stitch can be described as 'cross, twist, cross', and half stitch as 'cross, twist'.

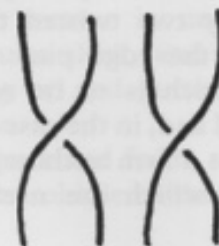


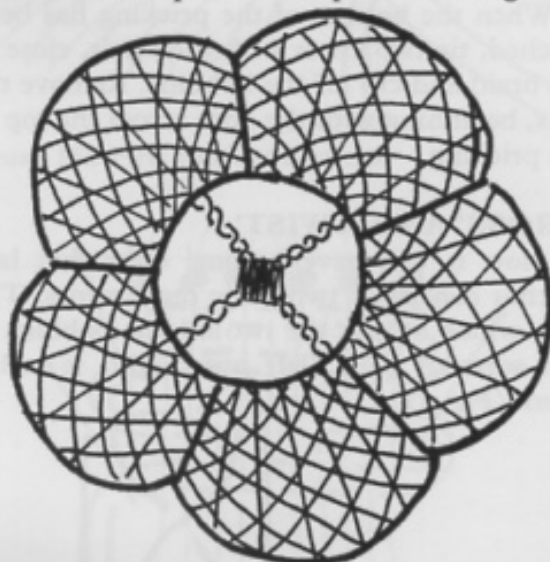
Figure 20 'Twist'

Pairs are often twisted independently of the stitches, to produce a space between stitches (*Fig. 21*), to strengthen a pair when it has to



**Figure 21** Pairs twisted to make a space between stitches

cross an open space by turning the threads into a cord (*Fig. 22*), or to make a corded, ornamental loop round a pin. The beginner



**Figure 22** Pairs twisted to cross an open space

should take especial care at first, always to twist *right over left*, never the other way – later this movement will become automatic.

### ADDING A STRAIGHT EDGE HONITON WHOLE-STITCH BRAID

(see *Fig. 9b*)

Bobbin laces frequently have a straight edge, made by two twisted threads running along outside the edge pins. This strengthens the edge which is to be sewn to the mounting material and, in the case of Honiton lace, it also provides a firm anchorage for joinings and for threads which are used to fill open spaces

between the braids forming the solid parts of the pattern.

Wind 16 bobbins with the same thread. Tie them into pairs and, using the same pricking, pin them to the holes across the top, two pairs to the outside hole on each side (sticking a pin through the knots of two pairs) and one pair to each of the other four holes.

Twist the outer pair on each side three times (right over left on both sides) and lay aside the outer pair on the left to the left of the pillow. The second pair from the left are the runners \* and they work in whole stitch to the right – i.e. the first whole stitch is made with the second and third pair from the left. Lay aside to the left the left-hand pair of these pairs, and bring the next pair from the right to make the next stitch, etc. When only the outer twisted pair on the right remains unworked, twist the runners three times (right over left), and set a pin under them into the first free hole on the right.

Now work a whole stitch with the runners and the twisted outer pair, and twist both pairs three times, using both hands simultaneously. Pull up this stitch – i.e. pick up both pairs and pull them apart, so that the whole stitch rides up the threads until it sits close beside the pin. The threads can be pulled separately by pressing on each bobbin in turn with the thumb. Lay the two pairs down again, ensuring that during this process they have not become untwisted or had an extra twist put into them.

The outer of these two pairs is laid aside to the right and the other pair (second pair from right) are the new runners. They weave back to the other side, through all but the twisted pair on the outside left. Then twist the runners three times and set a pin under them into the first free hole on the left. Work a whole stitch with the runners and the twisted edge pair and twist both pairs three times. Pull up the stitch. Lay aside to the left the outer of these two pairs. The other pair (second pair from the left) are the new runners. Repeat from \* until this method of working an edge has become familiar (*Fig. 23*). Leave, after setting a pin on the left side of the braid and making the whole stitch and three twists with the edge pair.

It will be seen that there are really three pairs that carry out the function of runners, as the runners change places with an edge pair at the end of each row.



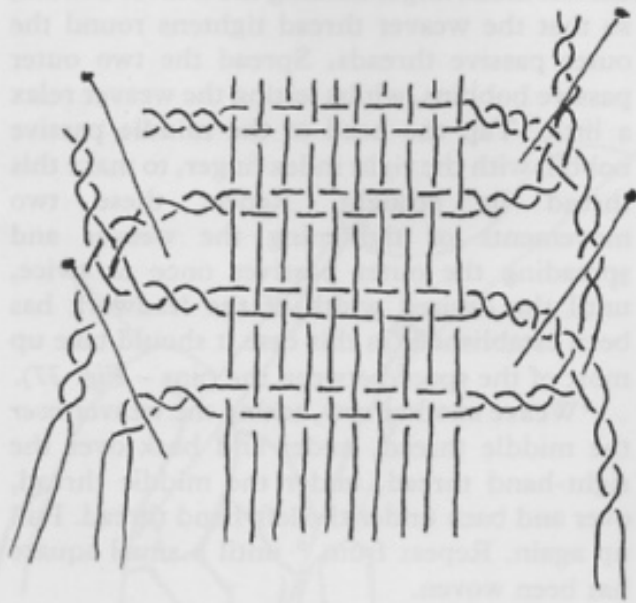


Figure 23 Honiton whole-stitch braid

**HONITON HALF-STITCH BRAID** (see Fig. 9b)

This has a similar edge and the first and last passive pairs are always worked in whole stitch (Fig. 24).

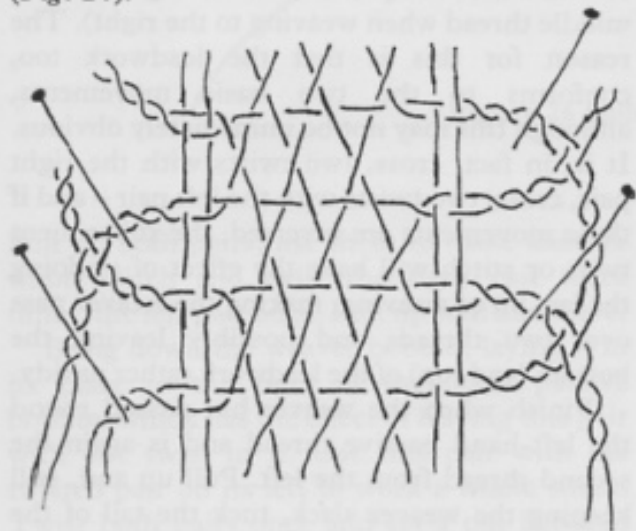


Figure 24 Honiton half-stitch braid

\*\*Lay aside to the left of the pillow the left-hand pair of the two twisted pairs which made the last edge stitch. The other pair of these two, and the next pair on its right (second and third pairs from left) work a *whole stitch*. Lay aside to the left the left-hand pair of these two and twist the pair remaining in front of you once. Using this pair as runners, work through the next

three pairs to the right in half stitch, and through the last *passive* pair in whole stitch (the twisted edge pair still remains unworked). Twist the runners three times and set a pin under them into the next hole on the right. Work a whole stitch with the runners and the twisted edge pair, and twist both pairs three times. Pull up the stitch.

Lay aside to the right the outer of these two pairs. The other pair (second from the right) are the runners and they make a whole stitch with the next pair on their left. Lay aside the right-hand of these pairs, twist the other pair (the runners) once, and work them in half stitch through the next three pairs to the left. Work the runners through the last passive pair in whole stitch, twist the runners three times and set a pin under them into the next hole on the left. Work a whole stitch with the runners and the twisted edge pair and twist both pairs three times. Pull up the stitch and repeat from \*\*.

**LEADWORKS** (cutworks, tallies, etc.) (see Fig. 9c)

These small, woven spots occur in many Honiton fillings and are also often used singly to fill the centres of small flowers and other small spaces. The student will probably find that some practice is necessary before they can be made evenly.

The practice strip, for which the pricking is given here (Fig. 25), requires four pairs of bobbins, again wound with No. 40 sewing cotton. Tie the pairs together and pin two pairs to each of the two ringed holes at the top of the pricking. Only two pairs are actually needed to make the leadwork – the other two pairs are used to provide a hold between leadworks.

Make a whole stitch with each of the two pairs. Twist the outer pair on each side three times and lay these pairs aside. Twist the two middle pairs once each; these are used to make the leadwork. Lengthen the second bobbin from the left – this will be the weaver – and have the other three bobbins a little shorter than usual. Hold the weaver in one hand, keeping the thread quite slack, and use the other hand for picking up and putting down the other three bobbins.

Weave the weaver back and forth, taking it first to the right over the middle bobbin, under

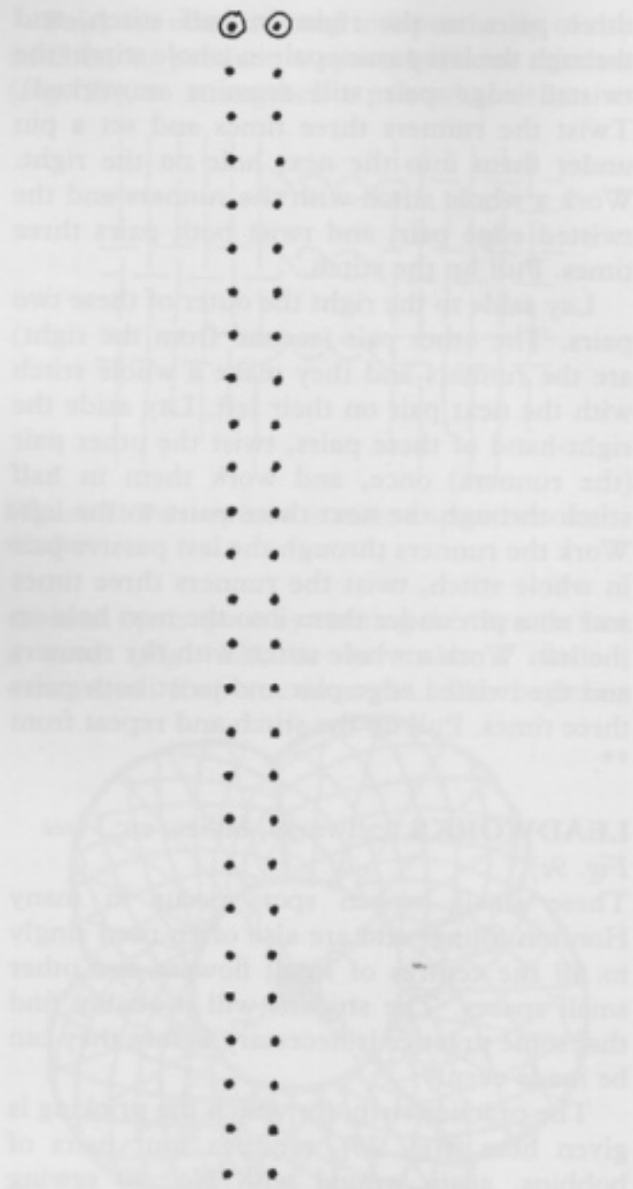


Figure 25 Pricking for leadwork practice

the right-hand bobbin, back over the right-hand bobbin, under the middle bobbin, over and back under the left-hand bobbin. Repeat this sequence once more, finishing with the weaver once more as the second bobbin from the left.

The weaving must now be pulled up (Fig. 26): hold the weaver in the crook of the index finger of the left hand. Hold the right-hand bobbin down on the pillow with the thumb and middle finger of the right hand, so that the thread is taut. Hold the left-hand bobbin down on the pillow with the thumb and middle finger

of the left hand, so that the thread is taut. Raise the left index finger holding the weaver bobbin, so that the weaver thread tightens round the outer passive threads. Spread the two outer passive bobbins, whilst letting the weaver relax a little. Tap the head of the middle passive bobbin with the right index finger, to make this thread lie straight. Repeat these two movements of tightening the weaver and spreading the outer passives once or twice, until the desired width of the leadwork has been established (in this case it should take up most of the space between the pins - Fig. 27).

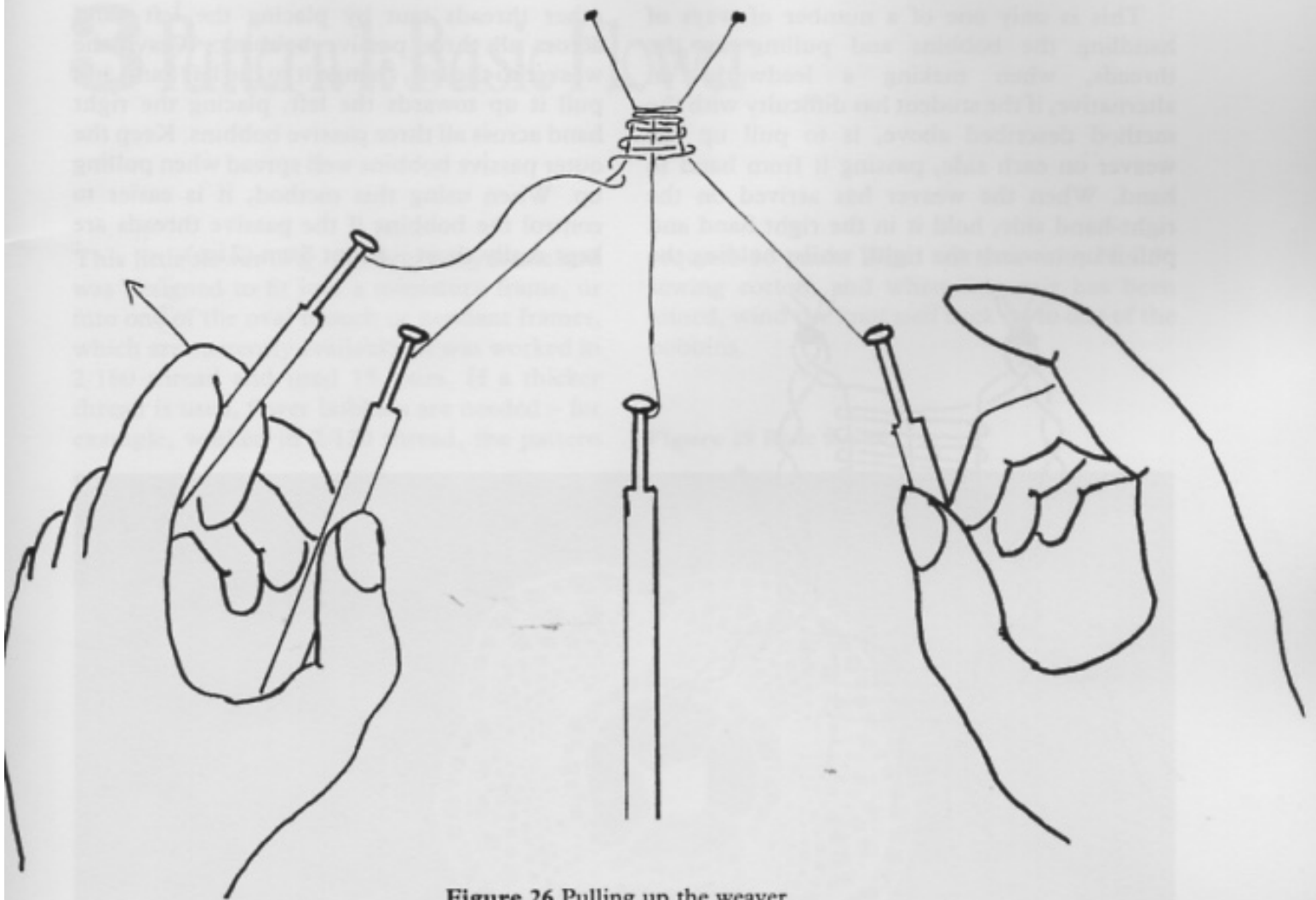
\*Weave another row, taking the weaver over the middle thread, under and back over the right-hand thread, under the middle thread, over and back under the left-hand thread. Pull up again. Repeat from \* until a small square has been woven.

Note that, except when pulling up, the weaver thread should always be kept slack but, if it is inadvertently allowed to tighten or to drop, the leadwork can usually be pulled back into shape by spreading the two outer passive bobbins.

The beginner should also take care to keep to the correct sequence of weaving (over the middle thread when weaving to the right). The reason for this is that the leadwork too, conforms to the two basic movements, although this may not be immediately obvious. It is, in fact: cross, two twists with the right pair, cross, two twists with the left pair - and if these movements are reversed, the subsequent twist or stitch will have the effect of undoing the last bit of weaving, making the weaver pass over two threads and possibly leaving the bottom (and top) of the leadwork rather untidy.

Finish when the weaver has passed round the left-hand passive thread and is again the second thread from the left. Pull up and, still keeping the weaver slack, tuck the tail of the weaver bobbin under the fold of the cover cloth, to keep it from pulling the leadwork out of shape.

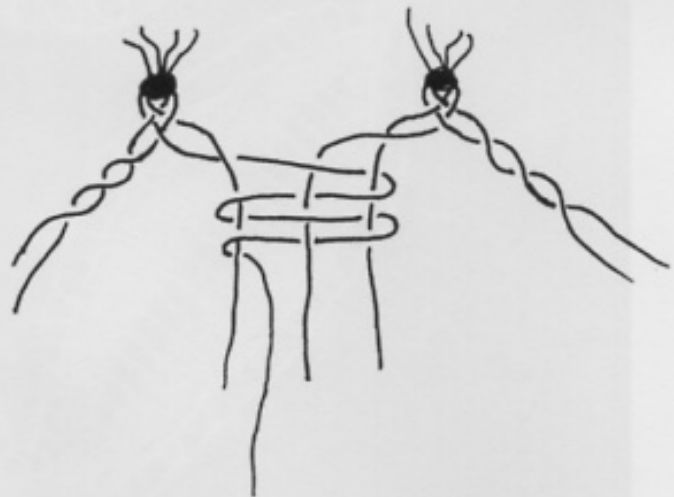
Twist the middle and right bobbins once and use this pair with the twisted pair which was laid aside on its right to work a whole stitch. Twist both pairs once and set a pin between them into the next hole on the right.



**Figure 26** Pulling up the weaver

Pull up both pairs, use them to make another whole stitch and twist the right pair three times, the left pair once. Pull up well and leave.

Bring down the weaver bobbin, laying it in its place to the right of the other passive bobbin, which has the effect of leaving this pair with one twist in it. Use this pair with the twisted pair on its left to work a whole stitch. Twist both pairs once and set a pin between them into the next hole on the left. Pull up, drawing down the weaver thread firmly enough to pull it into place but not so hard as to distort the leadwork. Work another whole stitch with these two pairs, twisting the left-hand pair three times, the right-hand pair once. Make another leadwork with the two middle pairs (*Fig. 28*).



**Figure 27** Leadwork in progress

This is only one of a number of ways of handling the bobbins and pulling up the threads, when making a leadwork; an alternative, if the student has difficulty with the method described above, is to pull up the weaver on each side, passing it from hand to hand. When the weaver has arrived on the right-hand side, hold it in the right hand and pull it up towards the right, whilst holding the

other threads taut by placing the left hand across all three passive bobbins. Weave the weaver to the left, change it to the left hand and pull it up towards the left, placing the right hand across all three passive bobbins. Keep the outer passive bobbins well spread when pulling up. When using this method, it is easier to control the bobbins if the passive threads are kept really short – about 5 cm (2 in.).

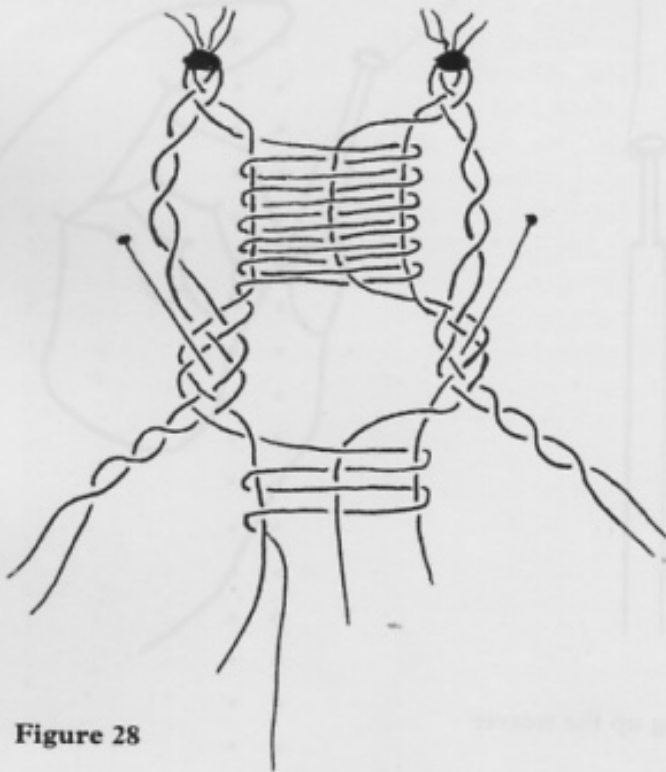


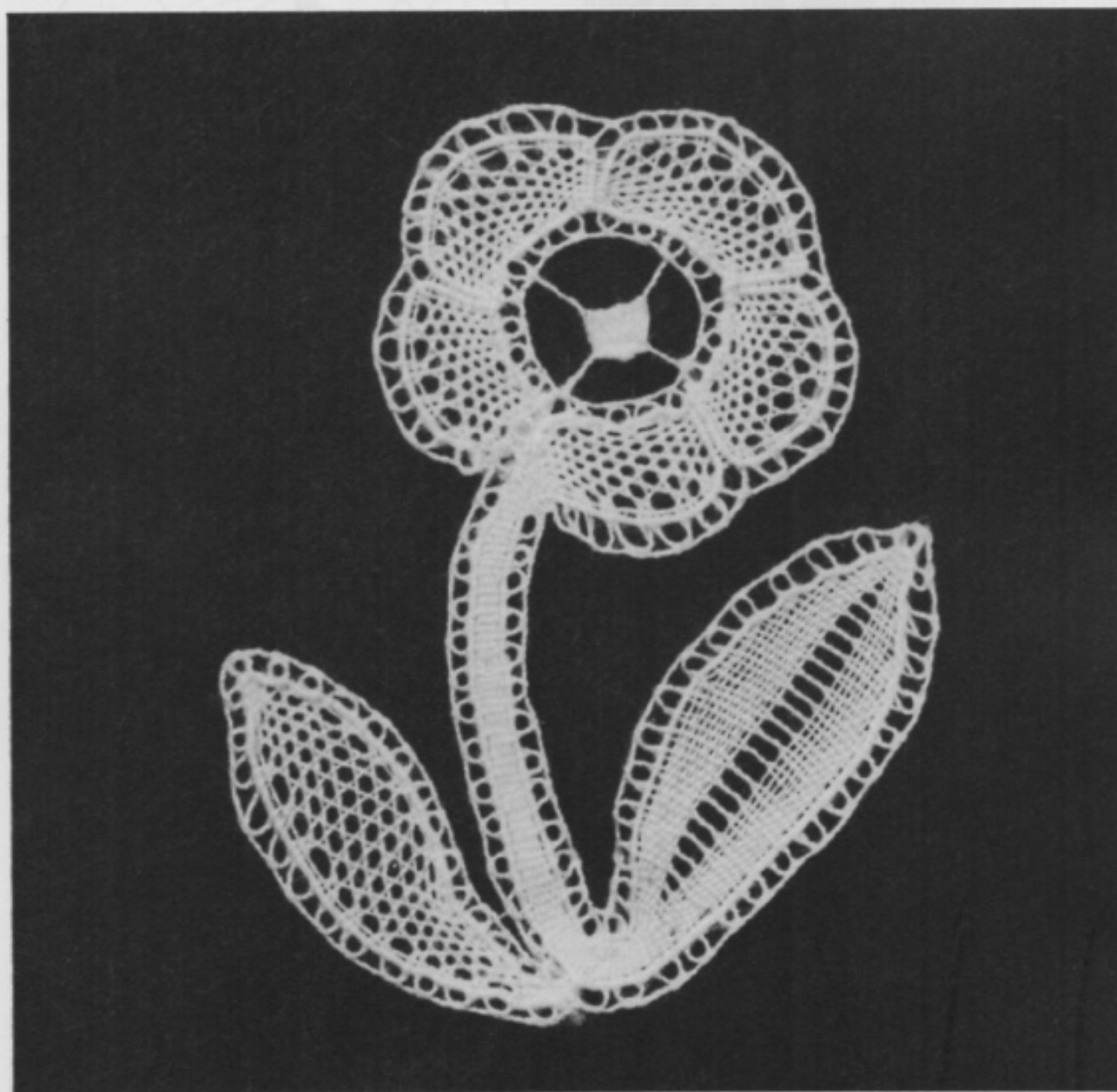
Figure 28

# 3 Pattern 1: Basic Flower

This little flower (Fig. 29) is quickly made and was designed to fit into a miniature frame, or into one of the oval brooch or pendant frames, which are currently available. It was worked in 2/180 thread and used 15 pairs. If a thicker thread is used, fewer bobbins are needed – for example, worked in 2/120 thread, the pattern

requires 13 pairs. Wind one pair with No. 50 sewing cotton, and when this pair has been joined, wind the knot *well* back on to one of the bobbins.

Figure 29 Basic flower





## TO DRESS THE PILLOW

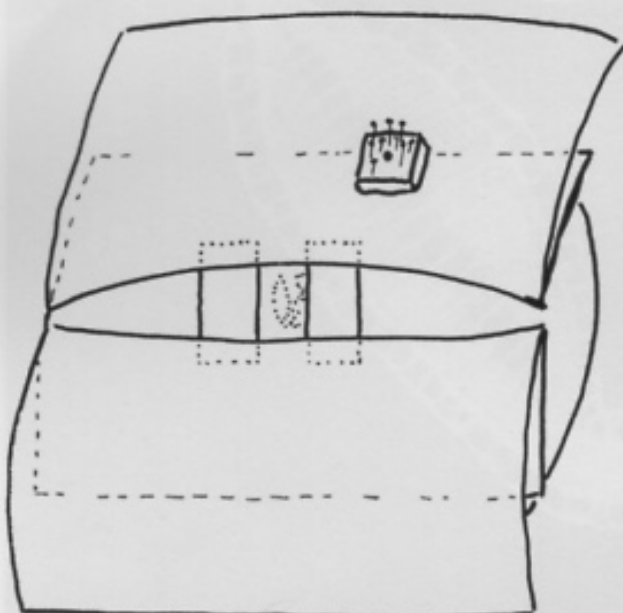
Place a cover cloth on the pillow, pull the four corners well down and pin them securely on the underside of the pillow with glass-headed pins. Make the pricking (*Fig. 30*) and pin it on to the middle of the pillow with a lace pin in



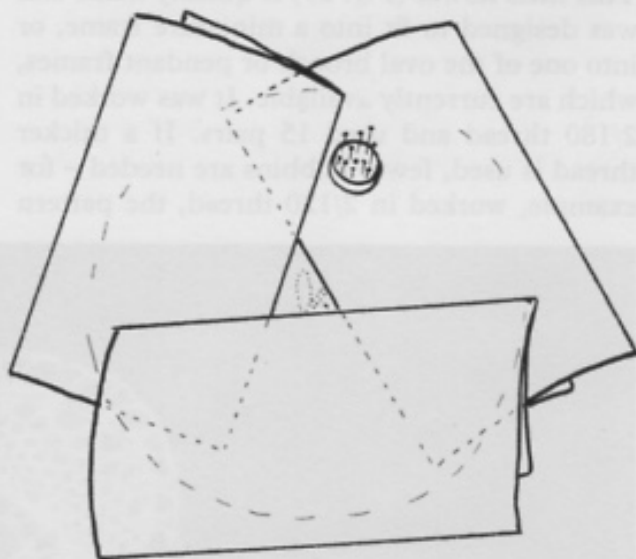
**Figure 30** Pricking for basic flower

each corner, pushing in these pins right down to their heads. Take another cover cloth, fold under about one-third of it and place it with the fold over the lower part of the pricking. Similarly, fold another cover cloth and place it, with the fold facing the fold of the first cloth, over the upper part of the pricking, so that only about 3 cm (1 in.) of the pricking is visible (in this case the larger leaf, which is to be worked first) (*Fig. 31*). Pull the sides of each cloth, so that they are stretched tight over the pricking and pin them to the pillow with a glass-headed pin well down each side. Slip the sliders under

**Figure 31** 'Dressed' pillow



the cover cloths, so that they lie one on each side of the pricking. If no sliders are available, pin three cover cloths over the pricking, so that only a small triangle of pricking shows. Pin the pincushion to the pillow at the back of the pricking and a little to the left or right, according to whether you are left- or right-handed (*Fig. 32*).

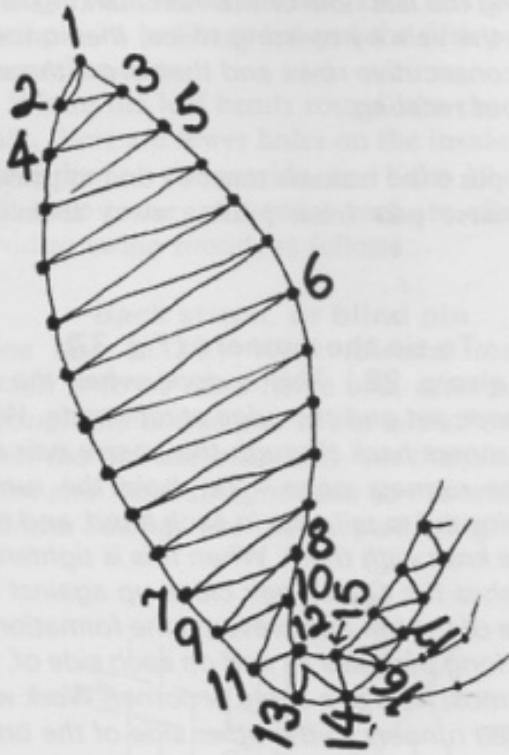


**Figure 32** 'Dressed' pillow – alternative method

Wind the knots of the joined pairs back on to one of the bobbins. This can be done by undoing the hitch on one of the bobbins; however, it is preferable not to unhitch the bobbin, but to use the needlepin as shown in *Fig. 12*, and continue to wind until the knot has been wound on to the bobbin. Knots should never be worked into the lace and, with a little experience, it is possible to estimate how much thread will be required for the sprig to be worked; more is needed for half stitch than for whole stitch – in this pattern it will be sufficient to wind the knot just on to the bobbin and no more. Do not trim off the ends of threads too short at the knots – they serve to show which bobbin is carrying the knot, which is helpful when 'setting up' (beginning) a section of lace. This pattern is begun at pin 1 of the large leaf (*Fig. 33*).

### To set up

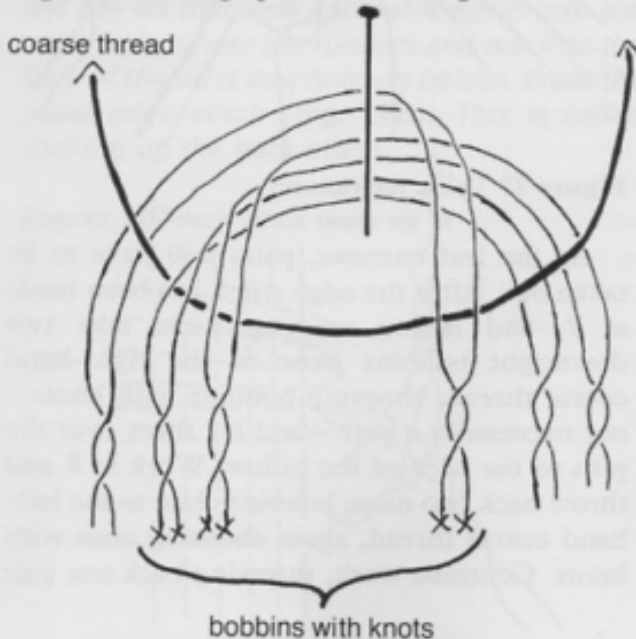
Set a pin into the first hole of the section to be worked and hang six pairs of bobbins round it, so that all the bobbins with knots hang in the



**Figure 33**

middle and there are four bobbins without knots on the outside right and two bobbins without knots on the outside left. Twist all pairs twice. Take the pair wound with No. 50 cotton, one bobbin in each hand, and slide the thread up under all the bobbins with knots in the middle. Lay this pair to the back of the pillow (Fig. 34).

**Figure 34** Setting up – runners on right

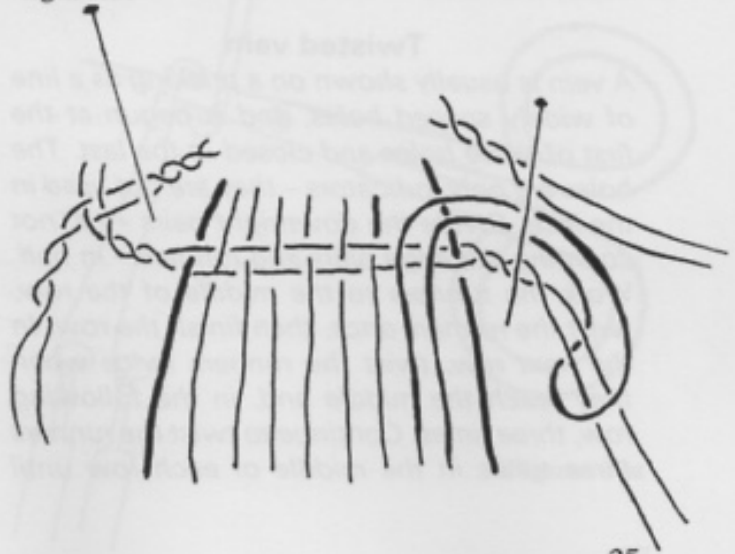


With the two knot-free pairs on the right make a whole stitch and twist both pairs three times. The inner of these two pairs is the runner pair (leaders, workers, weavers); work it to the left in whole stitch through all but the last pair, then twist the runners three times and set pin 2 under them. Work a whole stitch with the runners and the last pair (the edge pair), and twist both pairs three times. This stitch and twists is referred to as the edge stitch. The pair wound with sewing cotton can now be brought down from the back of the pillow and laid in position – the right-hand bobbin third from the right, the left-hand bobbin fifth from the left – making sure that this thread lies inside pin 2. This 'coarse' thread on each side is not treated like the gimp in other laces; it makes a pair with the bobbin next to it on the inside – called the coarse pair – and the runners work through the coarse pair (always in whole stitch) as if it were an ordinary downright pair. After the edge stitch has been worked at pin 2 as described, the second pair from the left are the runners.

Work the runners in whole stitch to the other side through all but the last (edge) pair, then twist the runners three times and set the next pin under them. A new pair is to be added at pin 3 as follows.

**To hang in a new pair – in whole stitch** (See also p. 37.) New pairs are hung in after setting the pin but before the edge stitch is made (Fig. 35). Take the new pair – one

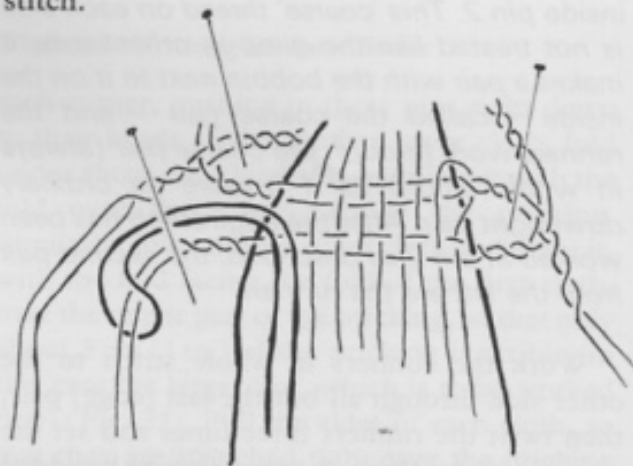
**Figure 35** Hanging in a new pair in whole stitch – right side





*bobbin in each hand – and slide the thread under the runners. Take both bobbins of the new pair in one hand and guide both threads round the back of the pin just set, from the outside in, and lay the new pair down inside the coarse thread (between the two bobbins of the coarse pair). With the runners and edge pair work the edge stitch (whole stitch and twist both pairs three times).*

The inner of the two pairs which made the edge stitch are the runners and they work in whole stitch to the other side, through all but the edge pair. Set pin 4 under the runners, add another new pair (Fig. 36), and make the edge stitch.



**Figure 36** Hanging in a new pair in whole stitch – left side

The vein down the middle of the leaf can now be started (*see below*), whilst continuing to add new pairs at each hole on both sides until there are 15 pairs altogether (13 pairs, if using 2/120 thread). Then work on down the leaf without adding any more pairs, until pin 6 has been reached.

#### Twisted vein

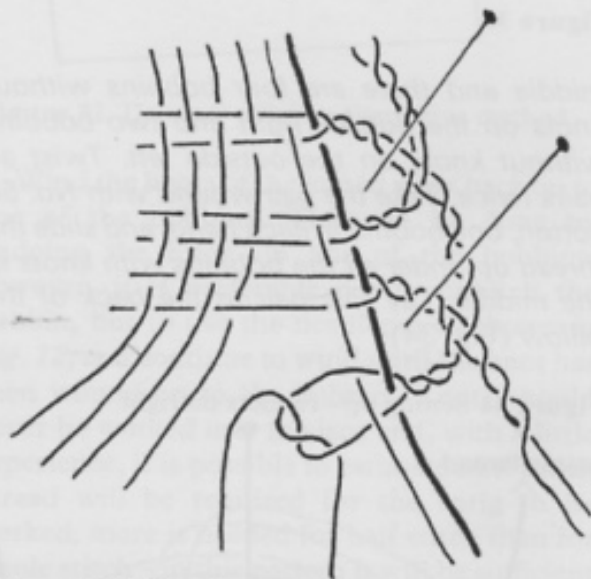
*A vein is usually shown on a pricking as a line of widely spaced holes, and is begun at the first of these holes and closed at the last. The holes are only indicators – they are not used in the lace. Divide the downright pairs – i.e. not counting the edge pairs and runners – in half. Work the runners to the middle of the row, twist the runners once, then finish the row. In the next row, twist the runners twice when they reach the middle and, in the following row, three times. Continue to twist the runners three times in the middle of each row until*

*nearing the last hole of the vein marking, then close the vein by twisting twice, then once in two consecutive rows and then work through without twisting.*

At pin 6 the runners must be tied to prevent the coarse pair from pulling away from the pins.

#### To tie the runners (Fig. 37)

(See also p. 38.) *This is done when the pin has been set and the edge stitch made. Work the runners back through the coarse pair and tie the runners once – i.e. hold the runner bobbins tail to tail, one in each hand, and tie a single knot with them. When this is tightened, it pushes the coarse pair close up against the inside of the pin and prevents the formation of ugly, long pinholes at, and on each side of, the outermost hole of a curve or corner. Work with the tied runners to the other side of the braid, and continue normally.*



**Figure 37** Tying the runners

As the leaf narrows, pairs will have to be taken out. After the edge stitch has been made at 7, and before working back, take two downright bobbins close to the right-hand coarse thread, choosing bobbins with knots – not necessarily a pair – and lay them over the pins to the back of the pillow. Work to 8 and throw back two more bobbins close to the left-hand coarse thread, again choosing ones with knots. Continue work, throwing back one pair

in each row, first on one side, then on the other, until pin 11 has been set and the fifth pair has been taken out.

Where the leaf bends round into the flower stalk, there are fewer holes on the inside of the curve than on the outside, and holes 12 and 15 will have to be used twice each, to allow the braid to swing round, as follows.

### Back stitch, or blind pin

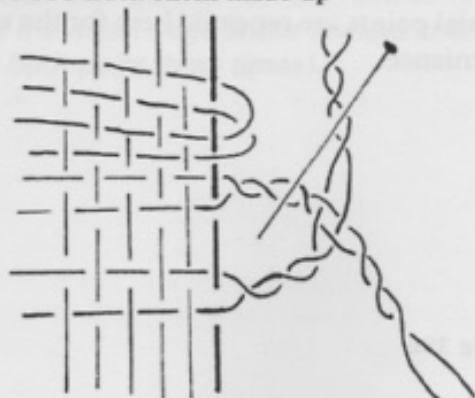
(See also p. 38.) *Work towards the hole which is to be used twice and, after passing through the coarse pair at the end of the row, twist the runners once only, set the pin under them and work straight back to the other side without using the edge pair* (Fig. 38a).



Figure 38a Back stitch

*Having made the usual edge on the other side and worked to the back-stitch side again, twist the runners three times when they have passed through the coarse pair. Remove the last pin on that side and set it again into the same hole, under the runners and not into the loop of thread it was holding before. Work the usual edge stitch* (Fig. 38b). This is called 'making up the back stitch'

Figure 38b Back stitch made up



Throw back another pair after making up the back stitch at 12 (nine pairs remaining – seven pairs, if using 2/120 thread). Tie the runners at 14 (after the pin has been set and runners have passed back through the coarse pair) and give the pillow a quarter turn. Make the back stitch at 15 and work to 16, being careful to set this pin into the right hole – ignore the holes belonging to the half-stitch leaf which will later be joined here. Make up the back stitch at 15, work to 17 and leave.

At this stage it is advisable to tidy up the pillow, as the pins holding the leaf in shape will now interfere with the pulling up of bobbins while the stalk is being worked. Push pin 1 right down to its head into the pillow. Remove pins 2 and 3, press down pins 4 and 5 etc., removing every alternate pin and pressing down those that remain – the flat end of the needlepin can be used for this. Leave standing the last four or five pins on each side.

The bobbins which were thrown back can also be cut or 'bowed' off, a method which leaves the pairs knotted together, ready for use again, and is similar to that described.

### Bowing off

*Unwind any knots from the bobbins to be cut off, so that the cutting-off can be done below the knots, which are left behind, the pairs carrying only the one knot which actually joins them. Hold two of the bobbins to be cut off in one hand. Place the blunt scissors, closed, under these two threads and wind the pair once round the blades* (Fig. 39a).

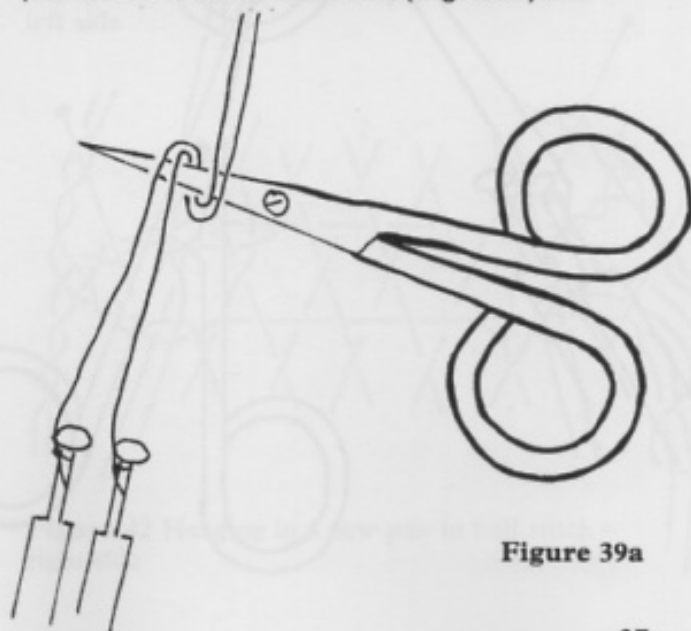
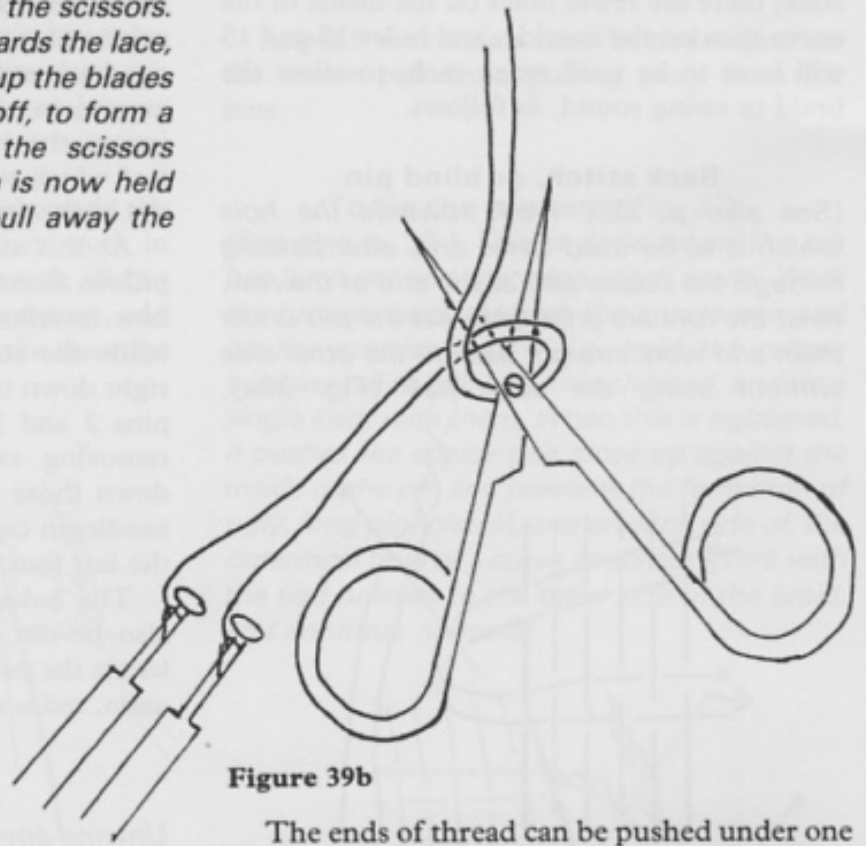


Figure 39a

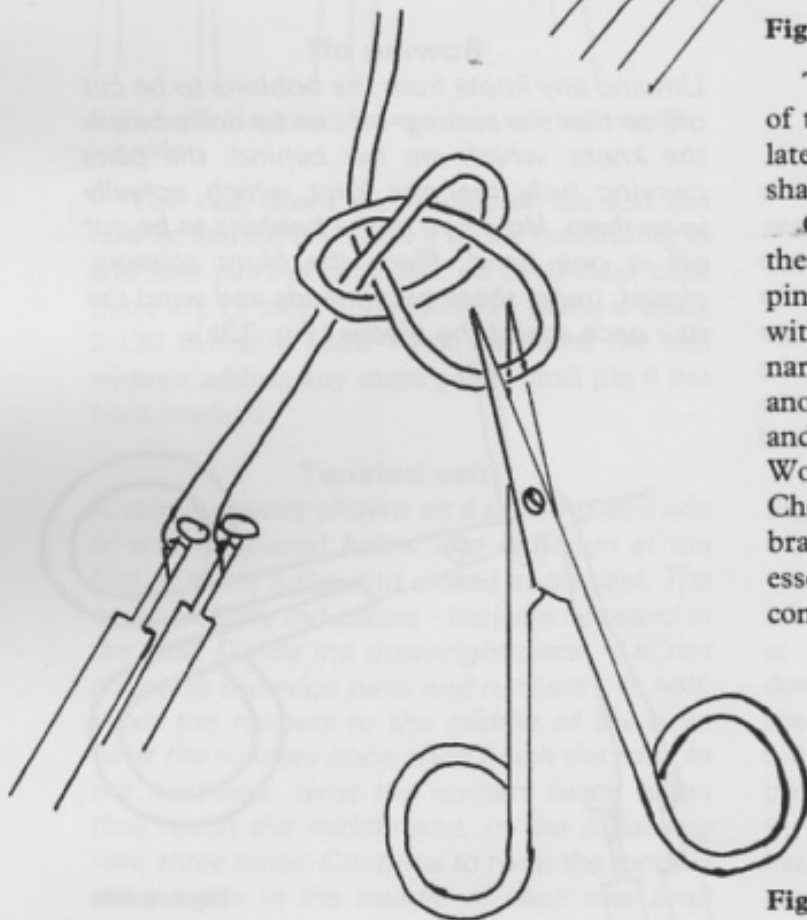
Swivel the scissors round so that they point towards the lace, open the scissors and catch from below the two threads running towards the lace between the blades (Fig. 39b). Keeping the threads quite slack, close the scissors. Move the bobbins forwards, towards the lace, so that the loop of thread slides up the blades of the scissors and finally slips off, to form a knot. Tighten this by raising the scissors slightly, then cut the loop which is now held in the scissors (Fig. 39c) and pull away the bobbins.



**Figure 39b**

The ends of thread can be pushed under one of the sliders or cover cloths and trimmed off later as close as possible to the lace, using the sharp, pointed scissors.

Give the pillow another quarter turn, so that the flower stalk faces you, re-position the pincushion and continue to work up the stalk with the remaining pairs. Where the stalk narrows, about half-way up, throw back another pair. Make a back stitch at 18 (Fig. 40), and work to 19, where a new pair is hung in. Work to 18 again to make up the back stitch. Change to half stitch - Honiton half-stitch braid is described in the last chapter but the essential points are repeated here for the sake of convenience.



**Figure 39c**

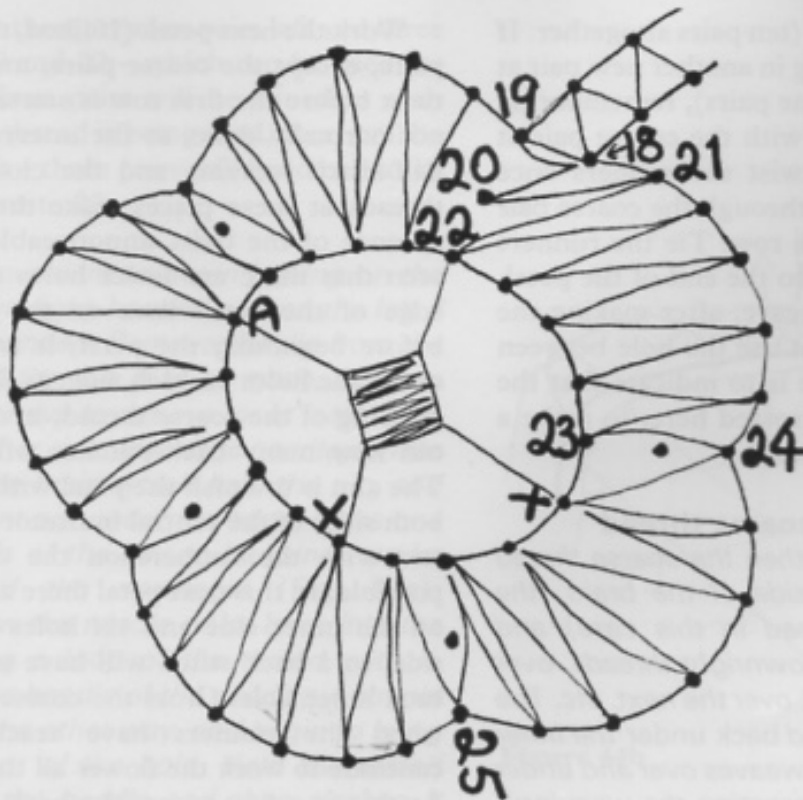


Figure 40

Work the runners through the coarse pair with a *whole stitch*, then twist the runners once and work them in half stitch through all the downrights in the row, except the coarse pair on the other side. Work through this pair in whole stitch. Twist the runners three times and set pin 20 under them. Before making the edge stitch, hang in a new pair.

**To hang in a new pair – in half stitch**

The new pair is hung in exactly as it would be in *whole stitch*, except that having laid the new pair down inside the coarse thread, twist the inner bobbin of the new pair with the next bobbin on its inner side once, to prepare this pair for working in half stitch (Figs. 41 and 42). The other bobbin of the new pair becomes the partner of the coarse thread. Make the usual edge stitch (*whole stitch* and twist both pairs three times).

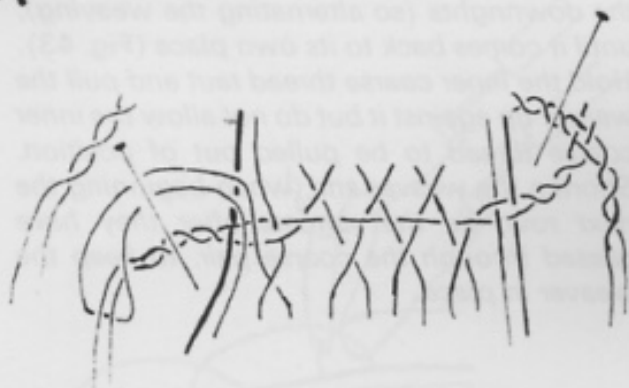


Figure 41 Hanging in a new pair in half stitch – left side

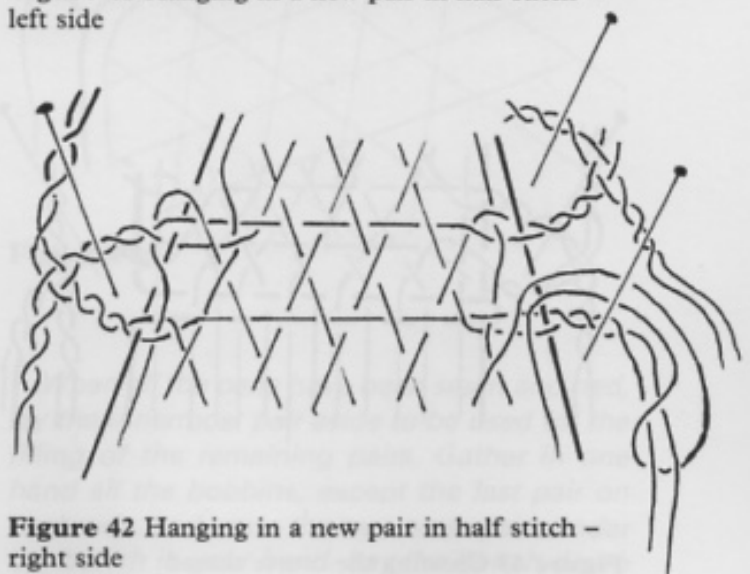


Figure 42 Hanging in a new pair in half stitch – right side



Work two more rows (ten pairs altogether. If using 2/120 thread, hang in another new pair at 21, making a total of nine pairs), remembering to make a whole stitch with the coarse pair at each end and also to twist the runners once when they have passed through the coarse pair at the beginning of each row. Tie the runners after 22, then continue to the end of the petal, working as far as 24. Leave, after making the edge stitch here. Do not use the hole between 23 and 24 – its purpose is to indicate that the coarse thread is to be crossed here, to make a division between the petals.

#### To cross the coarse thread

(See also p. 39.) *Lengthen the coarse thread on the outer, curved side of the braid (the right-hand coarse thread in this case) and weave it through the downright threads, over the first, under the next, over the next, etc. The weaver passes over, and back under the inner coarse thread and then weaves over and under the downrights (so alternating the weaving), until it comes back to its own place (Fig. 43). Hold the inner coarse thread taut and pull the weaver up against it but do not allow the inner coarse thread to be pulled out of position. Shorten the weaver and, when beginning the next row, tie the runners after they have passed through the coarse pair, to keep the weaver in place.*

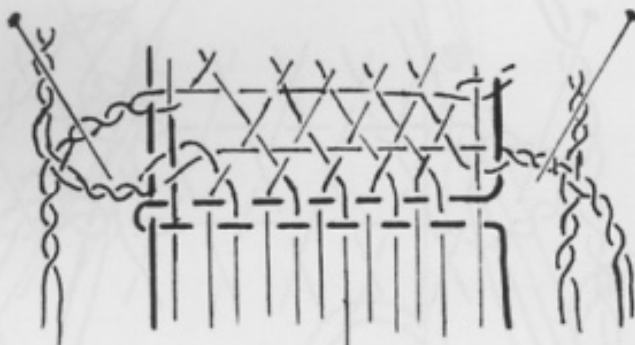


Figure 43 Crossing the coarse thread

Work the next petal. (If liked, the downright pairs, except the coarse pairs, may be given a twist before the first row is started, but this is not normally done, as the interruption in the half-stitch weaving and the closeness of the threads at these places make the presence or absence of the twist unnoticeable.) It will be seen that there are fewer holes on the inside edge of the braid than on the outside and, before beginning the petal, it is advisable to count the holes on each side, as far as the next crossing of the coarse thread, in order to work out how many back stitches will be needed. The aim is to finish the petal with the holes on both sides of the central indicator hole worked, and with the runners on the outer side, if possible. In this next petal there are three holes on the inner side and six holes on the outer side, so a back stitch will have to be made at each inner hole. Cross the coarse thread again when the runners have reached 25 and continue to work the flower all the way round. As this is a first piece, the back stitches have been indicated on the diagram but normally the lacemaker works this out for herself.

Turn the pillow as you work, so that you are always looking at the rows of weaving at right angles. Tidy up the pins as soon as they begin to interfere with the pulling up of bobbins, removing alternate pins and pressing down the remainder (press down the corner pin 22, do not remove it), again leaving the last few pins on each side standing. Also cut off the pair which was thrown back from the stem. At the end of the last petal, do not cross the coarse thread.

#### Sewing out

(See also p. 40.) *When the last pinhole has been used, work one more row to the other side of the braid, leaving the runners untwisted after they have passed through the coarse pair at the end of the row. This last row is always worked in whole stitch. Tidy the pins again, leaving the last three or four pins on each side standing. The pairs are now ready to be joined. Throw back the coarse threads – these are never joined or tied. Count the number of pairs remaining and the number of holes in the finished braid into which the pairs can be joined.*

In this case there are nine pairs left and three holes – 19, 20 and 22 – which can be used for joinings; so three pairs will be joined to each hole. If 2/120 thread is being used, there will be eight pairs left – three pairs will be joined to 19 and 20 and two to 22.

It is more convenient to begin joining on the right if you are right-handed and on the left if you are left-handed. Remove the pin from the hole in which the join is to be made, and you will probably have to remove, or at least raise, the pin on either side. Insert the needlepin into the hole in the braid which held the pin, and bring the point out under the edge. Press one of the threads of the pair to be joined under the point of the needlepin (Fig. 44a). Carefully draw the needle point back into the hole, bringing a loop of the thread with it. Bend back the handle of the needlepin almost horizontally the other way, and begin to bring the needle out of the hole. Hold the thread taut against the needle and then slacken it slightly, just as the point of the needle flips up through the braid hole (Fig. 44b), and a loop of the thread will come up with it. Pass the other bobbin of the pair through this loop (Fig. 44c), pull up both bobbins and tie them three times; left over right, right over left, left over right again.

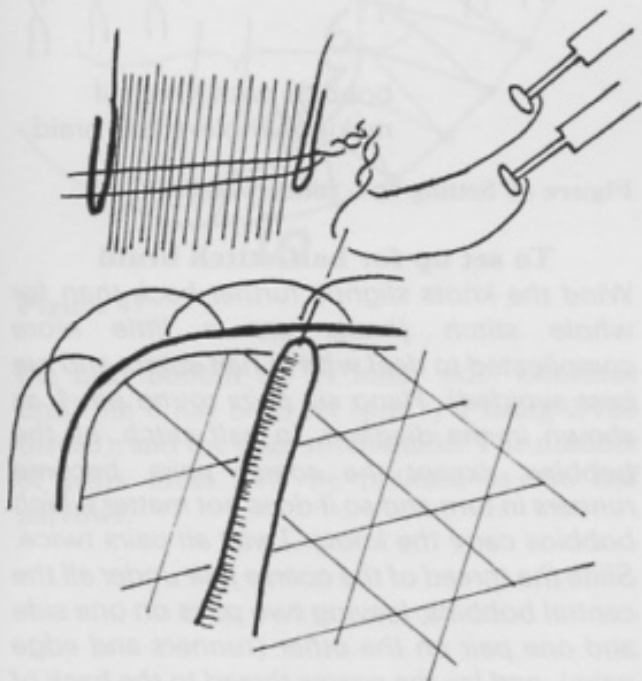


Figure 44a

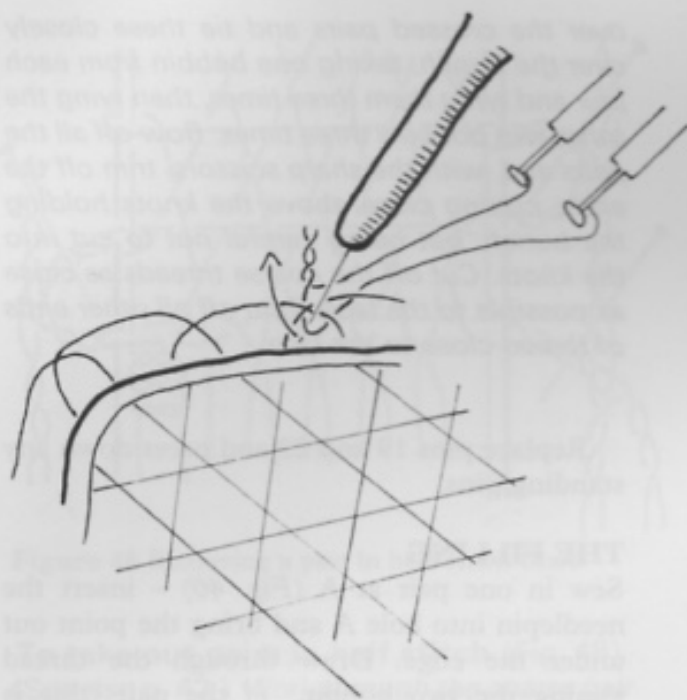


Figure 44b

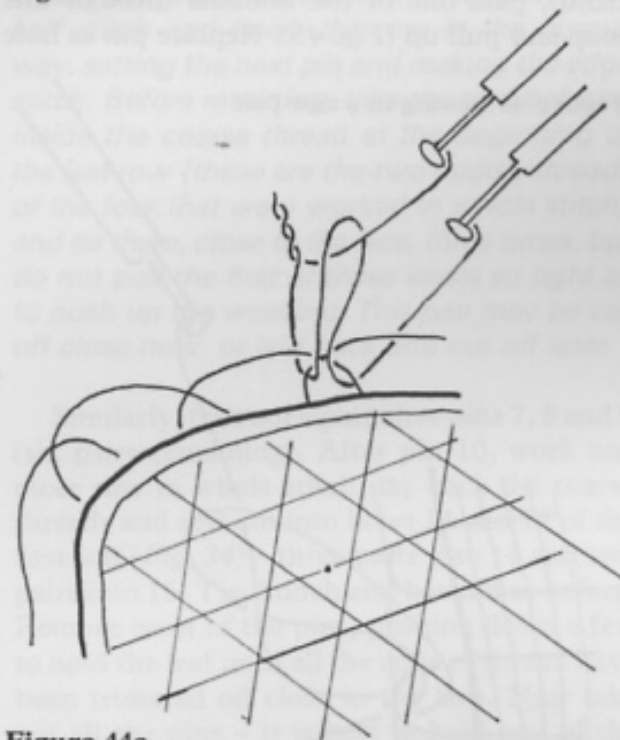


Figure 44c

When all the pairs have been sewn and tied, lay the innermost pair aside to be used for the filling of the remaining pairs. Gather in one hand all the bobbins, except the last pair on each side, and cross the two outer pairs under the bunch in your hand. Lay the bunch down

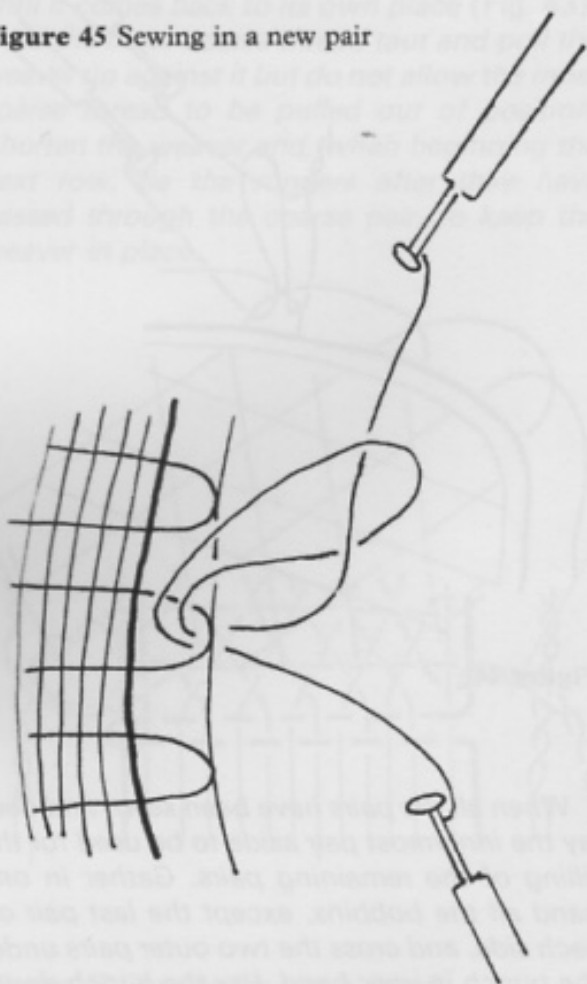
over the crossed pairs and tie these closely over the bunch, taking one bobbin from each pair and tying them three times, then tying the other two bobbins three times. Bow off all the pairs and, with the sharp scissors, trim off the ends, cutting close above the knots holding the bunch, but being careful not to cut into the knots. Cut off the coarse threads as close as possible to the lace. Trim off all other ends of thread close to the lace.

Replace pins 19 and 22 and press down any standing pins.

### THE FILLING

Sew in one pair at A (Fig. 40) – insert the needlepin into hole A and bring the point out under the edge. Draw through the thread joining the two bobbins of the pair (this is easier if you hold up both bobbins in one hand), pass one of the bobbins through this loop and pull up (Fig. 45). Replace pin in hole

Figure 45 Sewing in a new pair



A. Twist this pair, and the pair laid aside from the joining, four times each and use them to make a small, square leadwork. Twist both pairs four times and sew them out at X and X – sew out the pair which does not contain the weaver first, meanwhile keeping the weaver bobbin with its tail tucked under one of the cover cloths and its thread slack. Tie the sewn pair three times, then sew out the other pair, pulling the passive bobbin through the edge and passing the weaver through the loop. Tie this pair three times. Cut off both pairs closely and replace both pins.

In the half-stitch leaf, pinhole 2 is on the right-hand side, so the runners will start from the left, as shown in Fig. 46.

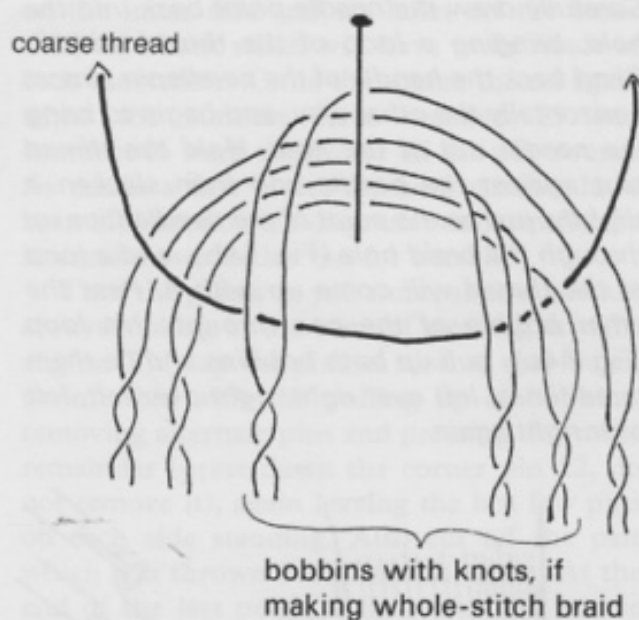


Figure 46 Setting up – runners on left

### To set up for half-stitch braid

Wind the knots slightly further back than for whole stitch (knots are a little more complicated to deal with in half stitch, and are best avoided). Hang six pairs round pin 1 as shown in the diagram. In half stitch, all the bobbins, except the coarse pairs, become runners in turn and so it does not matter which bobbins carry the knots. Twist all pairs twice. Slide the thread of the coarse pair under all the central bobbins, leaving two pairs on one side and one pair on the other (runners and edge pairs), and lay the coarse thread to the back of the pillow.



Work a whole stitch with the runners and edge pair on the left, then work the inner of these two pairs in whole stitch to the right, through all but the last pair. Twist the runners three times, set pin 2 under them and use them to work a whole stitch with the edge pair. Twist both pairs three times. Bring down the coarse threads from the back of the pillow and place them in position – the left-hand bobbin third from the left, the right-hand bobbin fifth from the right, with its thread inside pin 2. Change to half stitch.

Hang in new pairs at 3, 4 and 5 (one pair less if using 2/120 thread) (Fig. 47), remembering to twist the inner bobbin of the new pair with

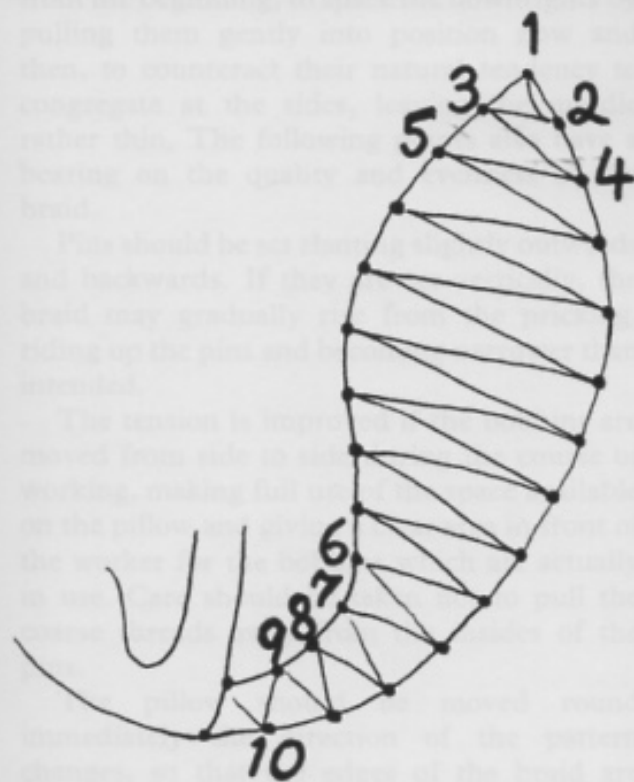


Figure 47

the next bobbin on its inner side. Continue until pin 6 has been set (pin 7, if using 2/120 thread), and the edge stitch made. The number of pairs must now be reduced as the leaf narrows.

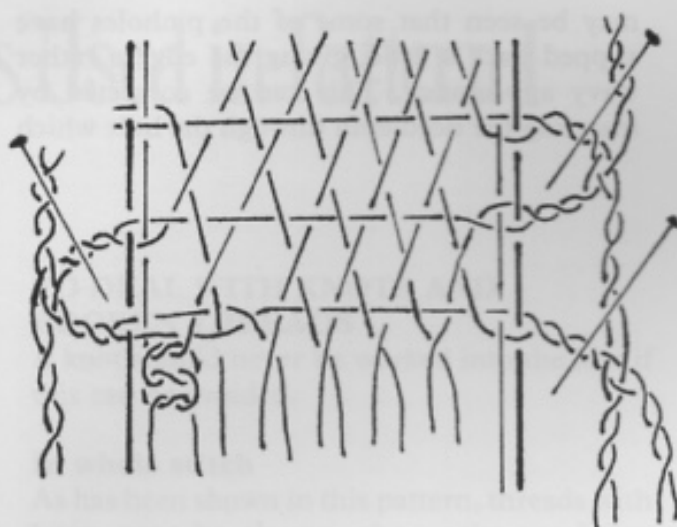


Figure 48 Removing a pair in half-stitch braid

To take out pairs in half stitch (Fig. 48) (See also p. 42.) Work through the coarse pair and through the next downright pair in whole stitch, then twist the runners once, change to half stitch and finish the row in the normal way, setting the next pin and making the edge stitch. Before returning, take the two bobbins inside the coarse thread at the beginning of the last row (these are the two middle threads of the four that were worked in whole stitch) and tie them, close to the lace, three times, but do not pull the first of these knots so tight as to push up the weaving. This pair may be cut off close now, or laid back and cut off later.

Similarly, take out a pair after pins 7, 8 and 9 (six pairs remaining). After pin 10, work one more row in whole stitch, lay back the coarse threads and sew out into holes 14 and 16 of the first leaf (Fig. 34) – three pairs into 14 and two pairs into 16. Tie, bunch and bow off as before. Remove most of the pins, pushing down a few to hold the leaf until all the ends of thread have been trimmed off close to the lace. Now take out all the pins – it is best to hold one of the sliders over the lace whilst taking out pins with the other hand, so that the edge of the lace will not come up with the pins and be distorted.

## FINISHING

Honiton lace is made with the wrong side up, facing the worker. When the pins have all been removed, turn the piece over on to its right side and lay it on the pillow – not on the pricking. It



# 4 Working Methods Used in Pattern 1

## HONITON BRAID

The texture of the braid is largely at the discretion of the worker, some lacemakers preferring it to be lighter and more open than others but, generally speaking, Honiton clothwork is denser and more closely woven than that of Point Ground lace. When working in whole stitch, the lacemaker should try, right from the beginning, to space the downrights by pulling them gently into position now and then, to counteract their natural tendency to congregate at the sides, leaving the middle rather thin. The following points also have a bearing on the quality and evenness of the braid.

Pins should be set slanting slightly outwards and backwards. If they are set vertically, the braid may gradually rise from the pricking, riding up the pins and becoming narrower than intended.

The tension is improved if the bobbins are moved from side to side during the course of working, making full use of the space available on the pillow and giving a clear area in front of the worker for the bobbins which are actually in use. Care should be taken not to pull the coarse threads away from the insides of the pins.

The pillow should be moved round immediately the direction of the pattern changes, so that the edges of the braid are always at right angles to the worker; failure to do so results in the braid pulling to one side.

The formation of a firm edge with small, well-defined pinholes is particularly important, both for appearance, and because it needs to stand up to the strain of sewings. To attain this, experienced lacemakers pull up the runners, not only when the edge stitch has been made, but again after the next stitch through the coarse pair. Other points relating to good edge formation are discussed below, under the headings 'Tying the runners' (p. 38) and 'Hanging in new pairs' (p. 37).

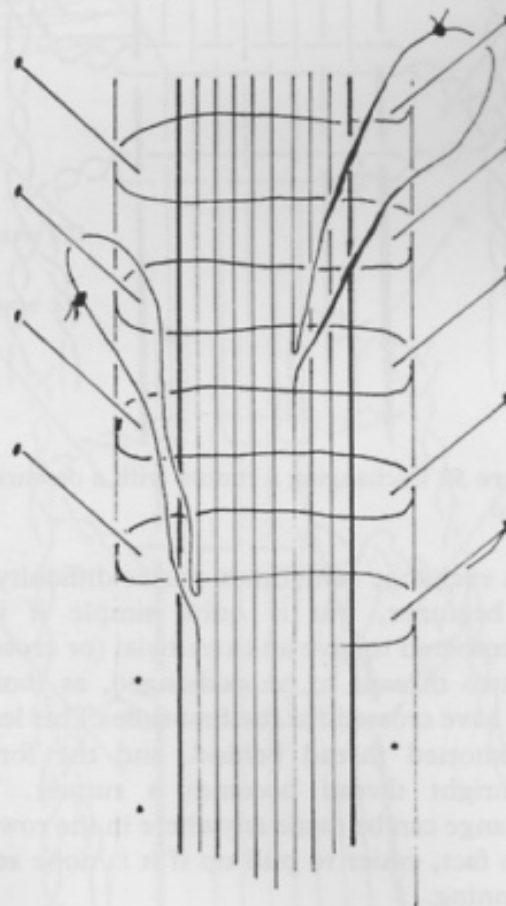
## TO DEAL WITH KNOTS AND BROKEN THREADS

A knot should never be worked into the lace if this can be avoided.

### In whole stitch

As has been shown in this pattern, threads with knots may be chosen when pairs are being thrown out. If no threads need to be taken out, wait until the knot is quite close to the lace, then lift the thread with the needlepin and loop it round a pin higher in the lace, or sticking in the pillow above the braid, replacing the bobbin in its position (*Fig. 49*). When the braid has been sewn out, the loop of thread

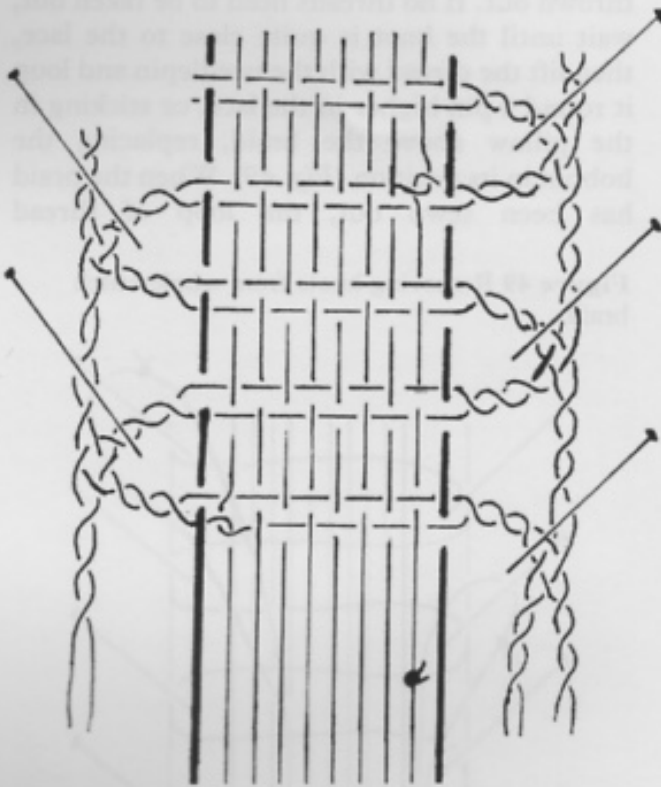
Figure 49 Removing knots from whole-stitch braid



containing the knot is trimmed off close to the lace.

If several knots are coming up, it is best to take them out gradually, from different parts of the braid and with two or three rows of weaving between one and the next. If a downright thread breaks close to the lace, simply tie the end of thread from the bobbin to a pin higher up in the lace, or sticking in the pillow above the braid, lay the bobbin back in its place and continue.

When there is a knot in a runner or an edge pair, this thread must be exchanged with a downright, and *the knotted thread should then be woven in as a downright for a few rows before the knot is removed as described above (Fig. 50).*



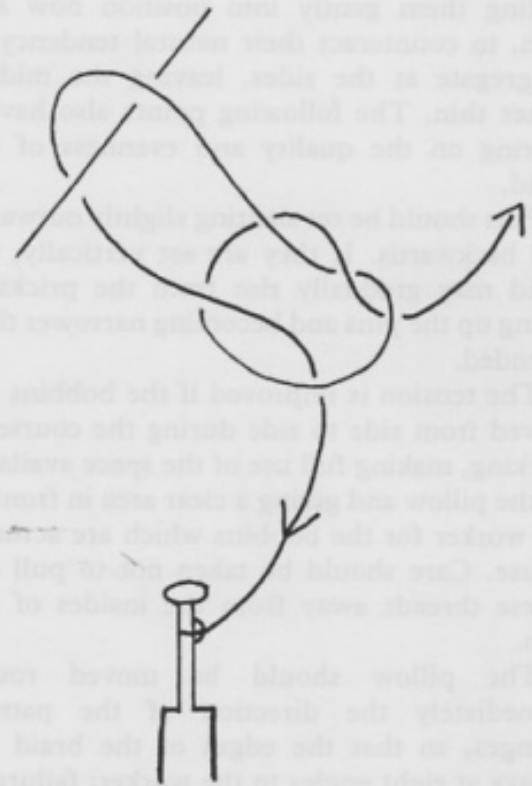
**Figure 50** Exchanging a runner with a downright thread

This exchange sometimes causes difficulty for the beginner, but is quite simple if it is remembered to give an extra twist (or cross) to the two threads to be exchanged, as soon as they have crossed for the first time. This leaves the knotted thread behind, and the former downright thread becomes a runner. The exchange can be made anywhere in the row but is, in fact, easier to pull up if it is done at the beginning.

If a thread breaks in the runners or the edge pair close to a pin, it is best to undo two or three rows, until the broken end is long enough to tie. This need not be very long – only 0.5 cm ( $\frac{1}{4}$  in.) or so is sufficient to tie a weavers' knot.

#### **Weavers' knot (Fig. 51)**

*Make a slip knot in the end of the thread coming from the bobbin, but leave the knot slightly loose. Thread the broken end through the loop of the slip knot. Pull the ends of the slip knot away from each other and, as the loop is drawn up, the broken end is pulled into the knot. Pull the bobbin gently to make sure that the knot is safe.*



**Figure 51** Weaver's knot

If necessary, undo another row or two, so that the knotted thread can be exchanged and woven in as a downright before the knot is taken out.

#### **In half stitch**

Work (or undo the work, if the knot is very close to the lace) until the knotted thread lies next to the coarse pair, or can be exchanged with the downright next to the coarse thread.



Then follow the instructions for taking out a pair in half stitch (*see p. 33*), if necessary hanging in a new pair on the other side. Even if the knot is still some distance from the lace, it is advisable to exchange the knotted thread with the downright next to the coarse thread.

### SETTING UP AT A POINT (*see p. 25*)

Six pairs are most frequently used, as this gives six knot-free bobbins – a runner pair and two edge pairs – and does not make the sides of the first pinhole too thick. However, if the space under the first pinhole is a wide one, as in the next pattern, use eight pairs, again arranged so that two pairs on one side and one on the other side are without knots.

The pairs should never be hung side by side round the first pin (i.e. the two bobbins of one pair beside the two bobbins of the next), as this would produce separate little loops when the pin is removed.

The worker must first decide whether the first row is to be woven towards the left or the right, as the placing of the coarse threads depends on this – if working first to the left, the pair wound with the coarse thread is placed under the central bobbins, leaving two pairs on the right and one pair on the left (*see Fig. 33*), if working first to the right, this is reversed (*Fig. 46*). Sometimes a pinhole on one side is closer to the starting pin than that on the other, and should obviously be worked first; sometimes one finds that by working in one direction rather than the other at the beginning, one can prevent the work from sloping further down, and the consequent necessity of making a back stitch to correct the slope.

### HANGING IN NEW PAIRS (*see p. 25*)

Pairs are most often added one at a pinhole – or one at every two or three pinholes, if the shape being worked widens only gradually. As was shown in this pattern, pairs are added on both sides if the shape widens on both sides – if it widens on one side only, or is curved, new pairs are hung in on the outside of the curve or on the widening side only (*Fig. 52a*).

If the shape widens very quickly (*Fig. 52b*), two pairs may have to be added at each pinhole on the expanding side, and this can be done either by hanging in both pairs before the edge stitch is made (*Fig. 53*), or by hanging in one

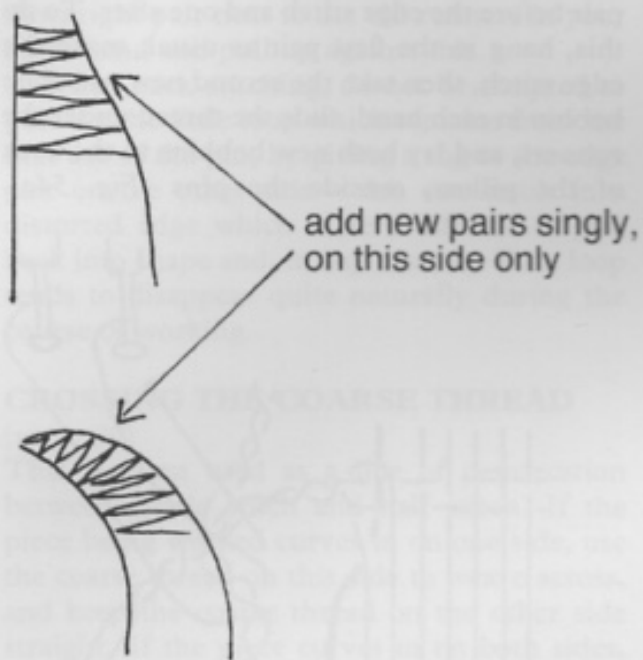


Figure 52a

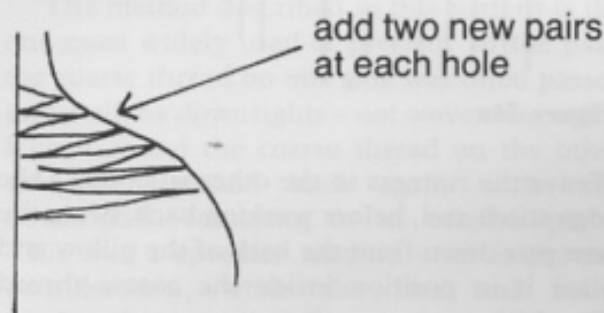
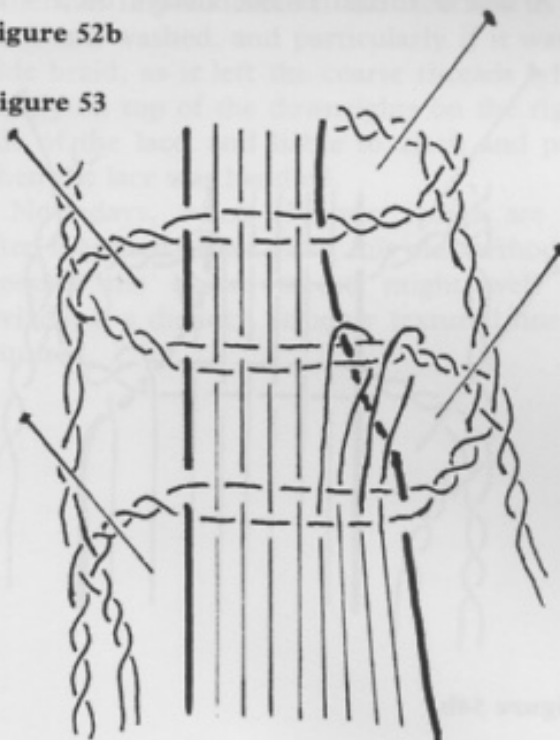


Figure 52b

Figure 53





pair before the edge stitch and one after. To do this, hang in the first pair as usual, make the edge stitch, then take the second new pair, one bobbin in each hand, slide the thread under the runners, and lay both new bobbins to the back of the pillow, outside the pins (Fig. 54a).

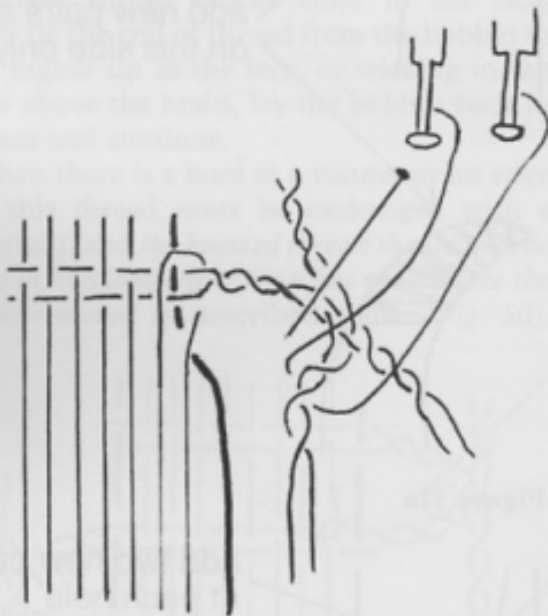


Figure 54a

Weave the runners to the other side, make the edge stitch and, before working back, bring the new pair down from the back of the pillow and place it in position inside the coarse thread (Fig. 54b).

A coarse thread is not always used – for

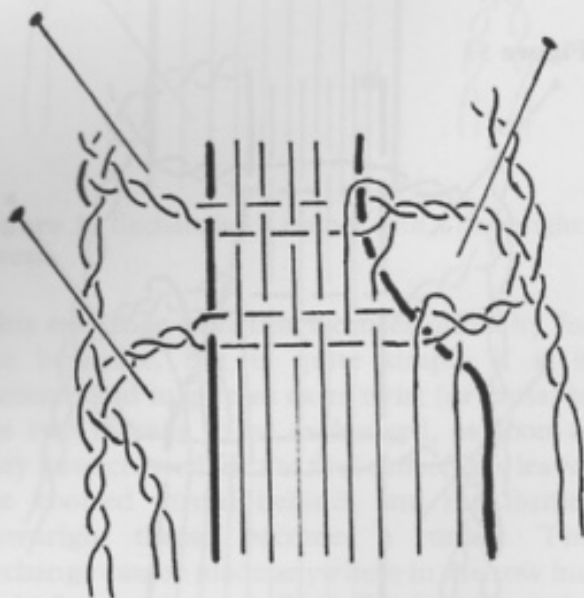


Figure 54b

instance in raised work, or when the piece being made is so small that a coarse thread would look clumsy – and when there is no coarse thread, new pairs are laid down *inside the first downright thread*, which is treated as if it were a coarse thread.

If the new pair is pulled at first, it drags down the runner pair round which it was hung, resulting in a misshapen pinhole. Therefore, when the side is reached on which a new pair was added in the previous row, the beginner should train herself to give a gentle tug sideways to the edge pair (i.e. the former runner pair round which the new pair was hung), before making the edge stitch. This will pull the threads round the pin back into shape. Sometimes it helps if, during this process, the edge pair on the other side of the braid is held in the other hand.

#### TYING THE RUNNERS (see p. 26)

Normally this needs to be done only after the outermost hole of a curve or corner; but on a long curve, as round the bases of the loops in Pattern 2, it is necessary to tie the runners more frequently. If the clothwork is kept relatively thin and gauzy, there is also a tendency for the threads to pull away from inside the pins; the worker should always keep an eye on this and tie where necessary. Another place where the runners may be tied with advantage, is at the second and third pins after setting up. This was omitted from the working instructions for this pattern, in order not to add to the complications at such an early stage, as it is not essential – but it does produce a neater edge.

#### BACK STITCH (see p. 27)

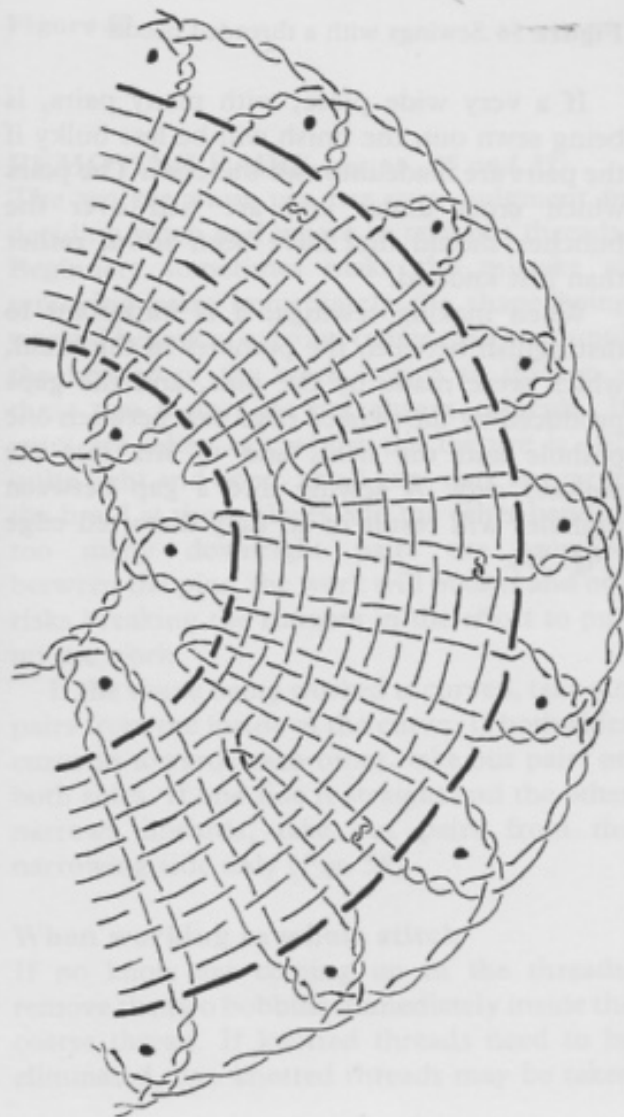
Except when the weaving is made to slope deliberately for a specific purpose, the work should be kept level, at right angles to the edges, and if it begins to slope, a back stitch must be made on the side which is in advance, in order to level it up again.

On tight curves, each hole on the inner side may be used for more than one back stitch if necessary: when approaching the hole for the second time, twist the runners once when they have passed through the coarse pair, remove the pin and replace it in the same hole, under the runners but not into the loop of thread it held previously. Then work straight back,

without using the edge pair. This may be repeated before the back stitch is finally made up, but is best avoided, as overmuch back-stitching makes the work too thick at that edge.

When the curve is very sharp, a better method, if working in whole stitch, is to alternate back stitches with a row in which the runners do not go through to the edge at all (*Fig. 55*): work towards the inner edge and leave the runners inside the coarse pair (the coarse pair is left unworked). Take the last downright pair through which the runners passed as new runners, and work them to the outer edge. The old runners remain where they are and become downrights. Do not pull this pair too hard; instead, when pulling up the edge stitch on the outer side, hold the

**Figure 55** Working round a tight curve



downright pair next to the old runners in your other hand and pull up against this.

When back-stitching, do not be tempted to pull out the little loop which remains from the first use of the pin, by giving a tug to the edge pair on the other side – this can result in a distorted edge which is very difficult to pull back into shape and, in any case, the little loop tends to disappear quite naturally during the course of working.

### **CROSSING THE COARSE THREAD**

(*see p. 30*)

This is often used as a line of demarcation between whole stitch and half stitch. If the piece being worked curves in on one side, use the coarse thread on this side to weave across, and keep the coarse thread on the other side straight. If the piece curves in on both sides, both threads may be woven across, changing places, to pull the braid into a 'waist'.

The method described in this pattern is the one most widely used at present. In the past, the coarse thread on one side was often passed under all the downrights – not woven through – looped round the coarse thread on the other side, and passed back again under the downrights, returning to its original place. This was a speedier method – an important consideration, when the lace was being produced commercially – but was also somewhat impracticable if the lace was to be worn and washed, and particularly if it was a wide braid, as it left the coarse threads lying loosely on top of the downrights on the right side of the lace, and liable to catch and pull when the lace was handled.

Nowadays, when Honiton sprigs are so often mounted under glass, this old method of crossing the coarse thread might well be revived, if a distinct, strongly textured line is required.

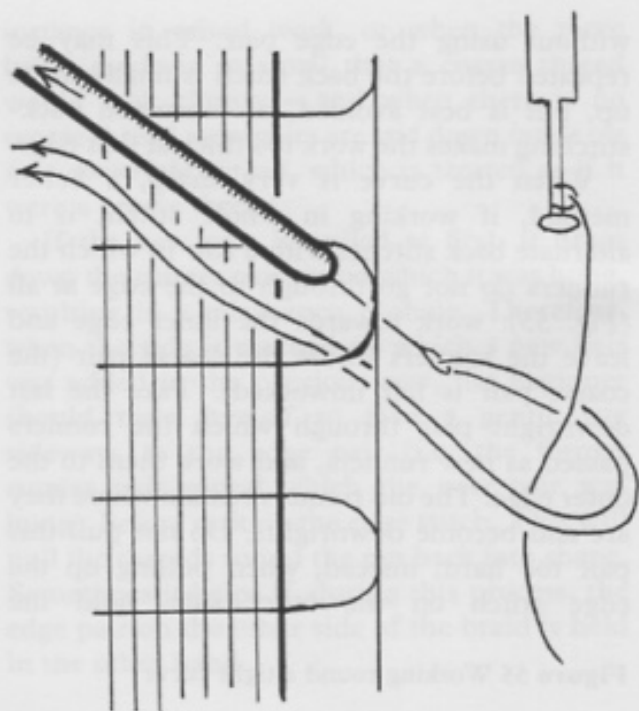
### SEWINGS (see p. 30)

The joining of pairs to a completed edge in Honiton lace is called 'sewing', although a needle is not necessarily involved. The needlepin is the traditional tool for this process, though its successful use may require some practice but, once the knack has been acquired, it is undoubtedly the quickest and safest method. However, there are alternatives, if too much difficulty is experienced with the needlepin.

Many lacemakers use a minute hook, called a wig-hook or knotting hook (stocked by suppliers of lacemaking equipment), set into a handle or pin vice, to draw the thread through the braid holes. This works very well on the whole, its only disadvantage being the risk of catching, and perhaps breaking, the edge with the hook.

A safer, though slower, method of taking sewings is with a threaded needle. The needle must be a very fine one, so that its eye does not strain the braid holes. Its pointed end is set into a handle or pin vice and the eye is threaded with a piece of lace thread approximately 30 cm (12 in.) long. Pull the thread through until it is doubled. Insert the eye of the needle into the braid hole and bring it out under the edge. Pull the needle back a fraction, so that the thread in the needle becomes visible as two small loops. Enlarge these with the aid of the needlepin, so that one of the bobbins of the pair to be joined can be passed through them (*Fig. 56*). Hold the ends of the needle thread against the handle, and pull the needle back out of the braid hole, bringing with it a loop of thread from the bobbin. Let go of the ends of the needle thread, and pull the needle away, leaving the loop of the bobbin thread. Finish the sewing in the usual way, by passing the other bobbin of the pair through this loop, and pulling up.

As has been seen in this pattern, several pairs may be sewn out into the same braid hole, but it is not always necessary to sew every pair, particularly if rather a large number of pairs remain to be joined to only a few holes. The runners and edge pairs must always be sewn, and as many downright pairs between as are necessary to fill up the space. Any unsewn downright pairs should be tied three times and included in the bunch.



**Figure 56** Sewings with a threaded needle

If a very wide piece, with many pairs, is being sewn out, the finish will be less bulky if the pairs are made into two bunches. The pairs which cross under and are tied over the bunches should first have been sewn, rather than just knotted.

When making sewings, it is important to distinguish between the pinholes in the braid, which were made by the pins, and the gaps produced by the twisted edge pair between one pinhole and the next, and to *sew into the pinholes only*. A sewing into a gap between pinholes will result in an ugly distorted edge (*Fig. 57*).

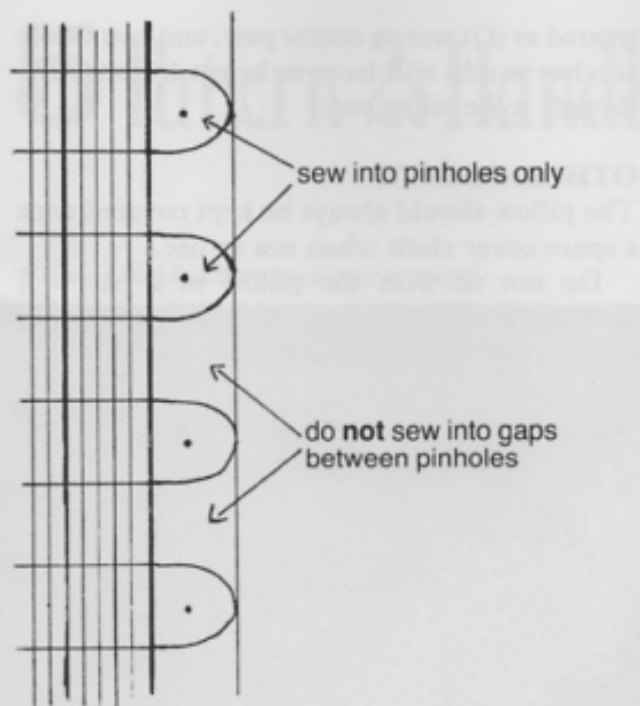


Figure 57

#### REMOVING PAIRS (see pp. 26 and 33)

The worker must use her own judgment in deciding when and where to take out threads. Beginners sometimes make the mistake of removing pairs immediately the shape being worked begins to narrow, rather than wait until the texture of the work begins to thicken – these two factors do not always coincide. If pairs are taken out whilst the texture is still quite light and open, small gaps may appear in the braid at these places. On the other hand, if too many downright pairs are crowded between the pins, the work will pucker and one risks breaking the runners in the effort to pull up the work.

If the shape being worked is curved, take out pairs from the inside of the curve. If both sides curve in towards each other, take out pairs on both sides. If one side is straight and the other narrows inwards, take out pairs from the narrowing side only (Fig. 58).

#### When working in whole stitch

If no knots are coming up in the threads, remove the two bobbins immediately inside the coarse thread. If knotted threads need to be eliminated, two knotted threads may be taken

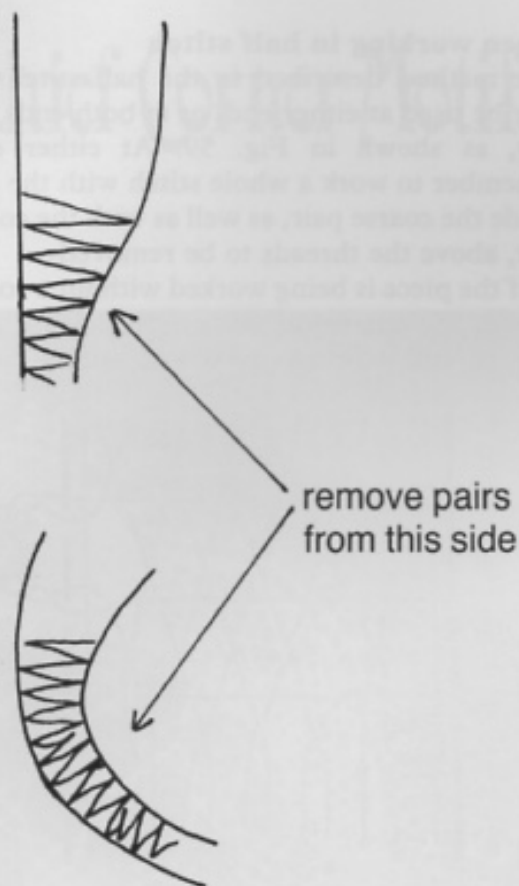


Figure 58

out even if they do not lie next to each other – as pairs are taken out only because the texture is too dense, the unevenness in the weaving of the subsequent row will not be noticeable.

Do not take out two pairs next to each other in the same row; if it is necessary to remove several pairs in a short space, take out one pair at each end, and perhaps one in the middle of the row.

Experienced lacemakers usually cut out unwanted pairs immediately, but the beginner may prefer to lay them back at first, as described, to be cut off later, until some self-confidence has been gained.



### When working in half stitch

The method described in the half-stitch leaf may be used at either end, or at both ends of a row, as shown in Fig. 59. At either end, remember to work a whole stitch with the pair inside the coarse pair, as well as with the coarse pair, above the threads to be removed.

If the piece is being worked without a coarse thread, the outermost downright pair on each side is still worked in whole stitch, being

treated as if it were a coarse pair, and two whole stitches would still have to be made above the threads to be taken out.

### OTHER POINTS

The pillow should always be kept covered with a spare cover cloth when not in use.

Do not sit with the pillow in a patch of sunlight - it yellows the threads and makes them brittle and more likely to break.

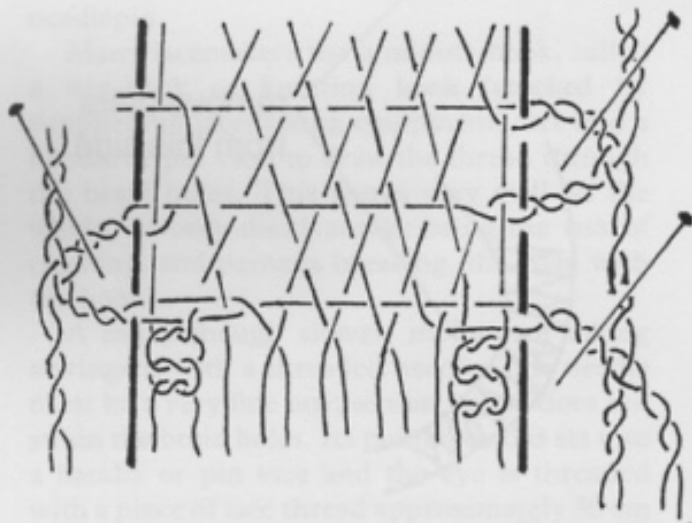
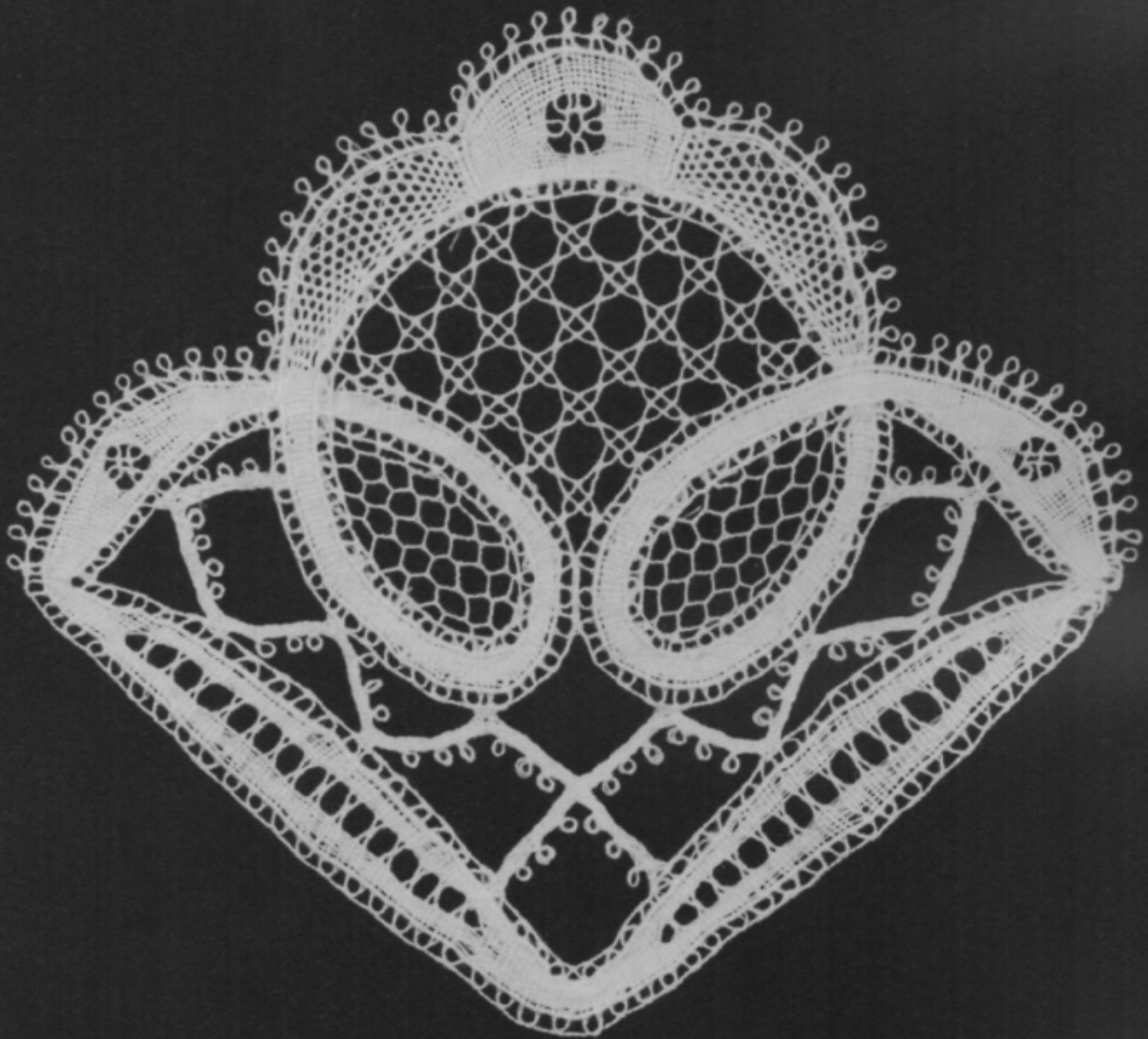
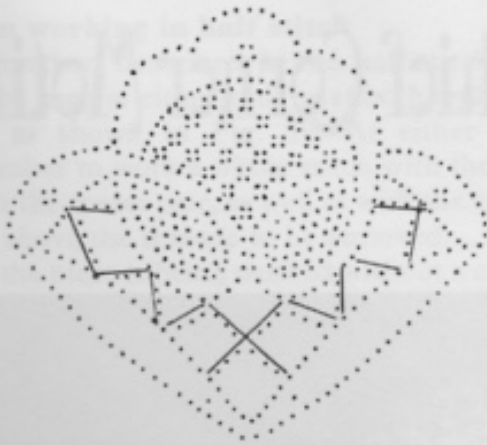


Figure 59

# 5 Pattern 2: Handkerchief Corner Motif

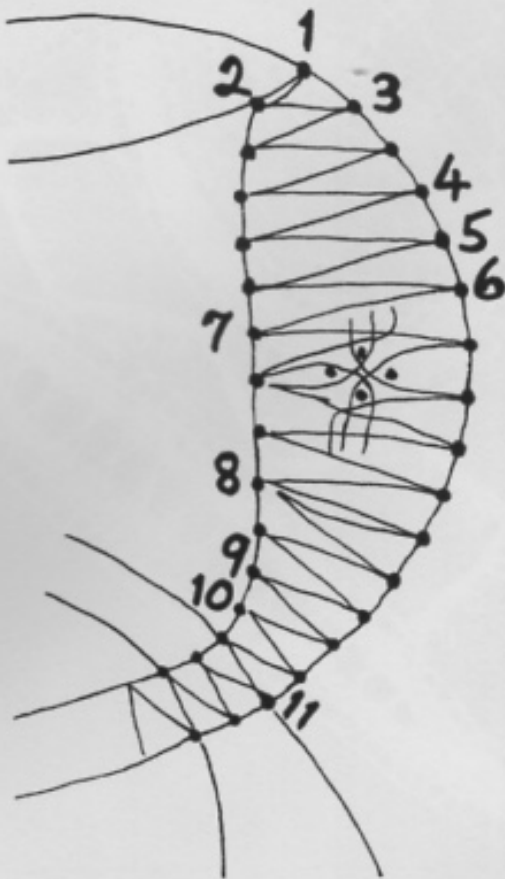
Figure 60 Handkerchief corner motif



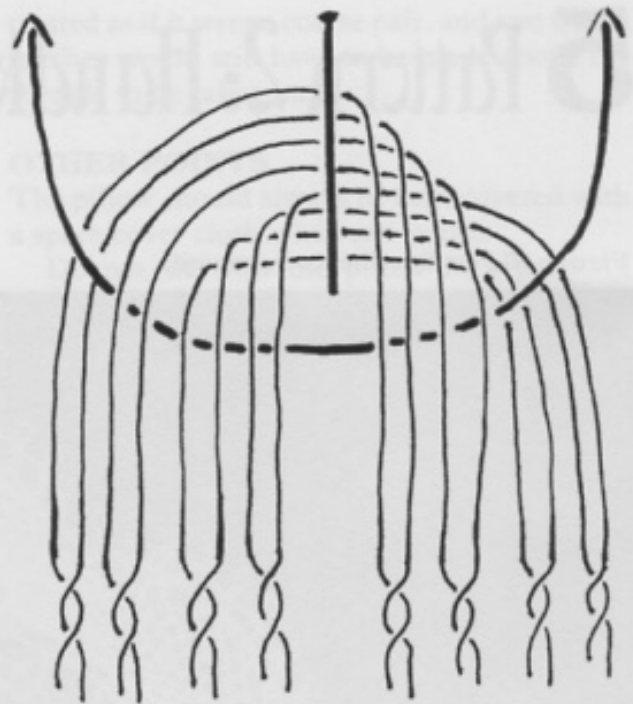


**Figure 61** Pricking for corner motif

Set a pin in hole 1 (*Fig. 62*) and hang eight pairs round it as shown in *Fig. 63*, ensuring that the four bobbins on the outside right and two on the outside left are knot-free. Add the coarse pair as shown, laying it to the back of the pillow, and twist all pairs twice. Make a whole stitch with the first two pairs on the right, twist both pairs three times and work the inner of these two pairs in whole stitch to the left, until



**Figure 62**



**Figure 63** Setting up with eight pairs

only the last pair remains unworked. Twist the runners three times, set pin 2 under them and work the edge stitch (whole stitch, and twist both pairs three times) with the last pair. Bring down the coarse threads and lay them in position, remembering to lay the left coarse thread down inside pin 2. The right side of the braid has ornamental loops called 'purls' (picots), instead of an ordinary edge, the first purl being made at 3.

#### **Purl edge (*right-hand purls*)**

(See also p. 57.) *Work to the right-hand side of the braid. When the runners have passed through the coarse pair at the end of the row, twist them three times and work a whole stitch with the edge pair. Twist the outer pair seven times. Take this pair in one hand and a pin in the other. Place the pin under the outer thread, pointing towards the braid (Fig. 64a). Twist the point of the pin up over this thread, towards the bobbin and down, so that the thread forms a loop round the pin. Set the pin into the pinhole but do not pull the bobbin, as the thread must remain slack about the pin at this stage (Fig. 64b). Take the other bobbin of the pair and twist its thread round the back of the same pin, from the outside in, and lay it back in its place as the second thread from the*

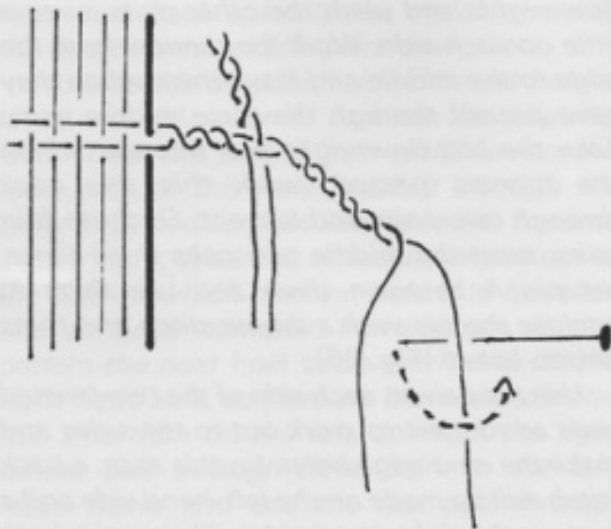


Figure 64a

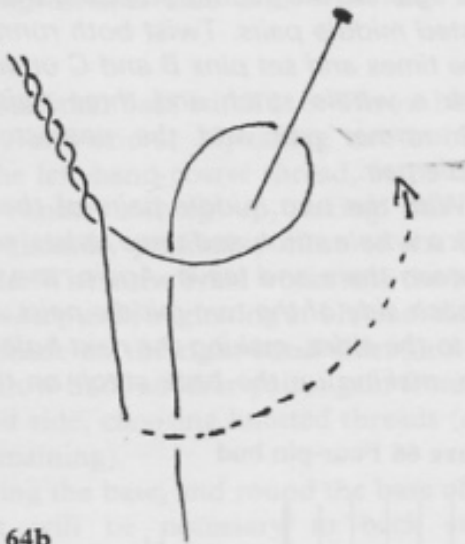


Figure 64b



Figure 64c

outside. Twist this pair once (Fig. 64c), and pull both bobbins gently, so that the seven twists settle as a tightly corded loop round the pin.

Work a whole stitch with this pair and the

edge pair (next on the left), and twist both pairs three times. The inner of these two pairs is the runner pair and it works back through the coarse pair and on to the other side (Fig. 64d).

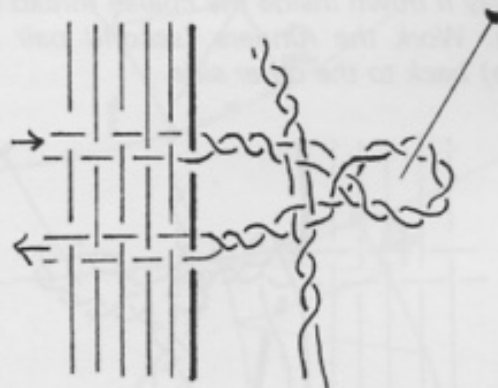


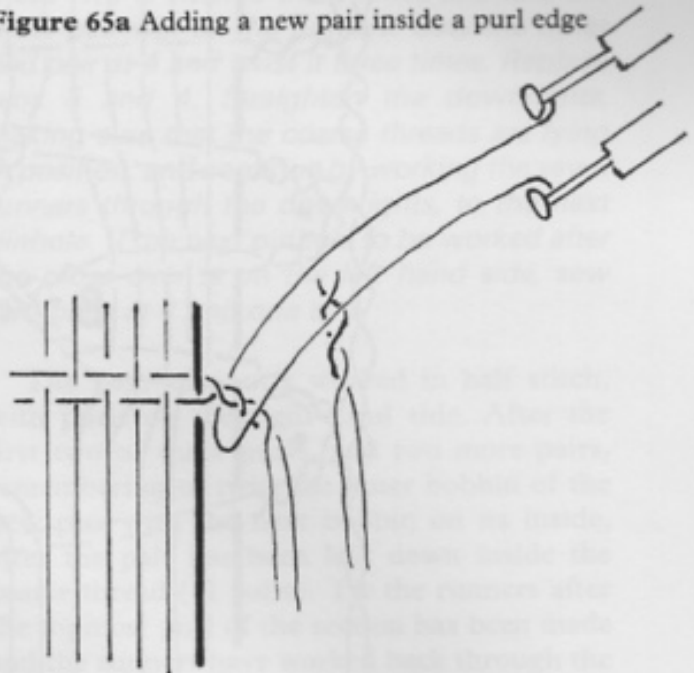
Figure 64d Right-hand purl

Continue the braid, making purls on the outside and an ordinary edge on the inside. A new pair is added at 4.

**To add pairs inside a purl edge**

Work the runners towards the purl edge and leave them when they have passed through the coarse pair and been twisted three times. Take the new pair, one bobbin in each hand, and slide the thread between them under the runners. Take both bobbins in one hand and lay them to the back of the pillow outside the pins (Fig. 65a). Work the runners through the

Figure 65a Adding a new pair inside a purl edge





edge pair, pulling up well, make the purl and the following whole stitch and three twists with the edge pair and leave. Take the new pair from the back of the pillow and, being careful not to get it hooked round the pin just set, lay it down inside the coarse thread (Fig. 65b). Work the runners (second pair from edge) back to the other side.

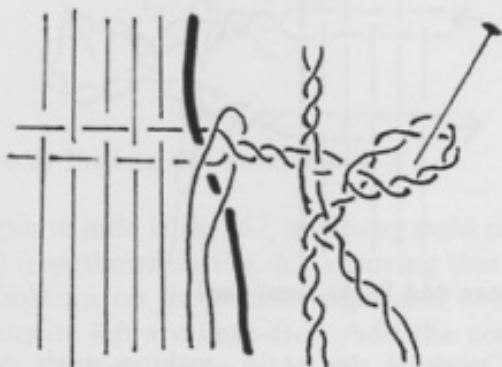


Figure 65b

Hang in another pair at 5 and 6 (12 pairs altogether). Leave when pin 7 has been set and the edge stitch made. The decorative hole in the middle is worked next.

#### Four-pin bud

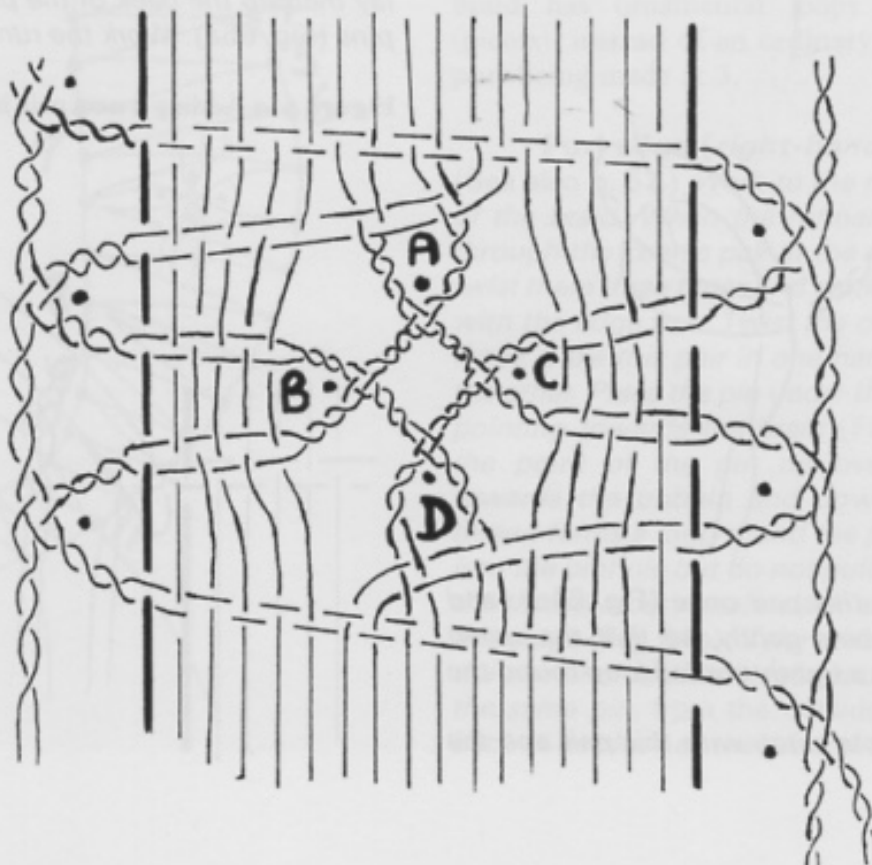
(See also p. 58.) Ignoring the runners and edge pairs, find the middle three pairs of

downrights and push the other pairs away a little on each side. Work the runners from the edge to the middle and leave them when they have passed through the three middle pairs. Take the last downright pair through which the runners passed, work this pair back through two pairs and leave it. Of these four pairs, twist the middle two pairs three times, set pin A between them and use them to enclose the pin with a whole stitch and three twists. Leave (Fig. 66).

Use the pair on each side of the two twisted pairs as runners to work out to the sides and make the next edge holes (in this case, a back stitch will be made on the left-hand side and a purl on the right-hand side). Then work both back again to the middle, stopping short of the twisted middle pairs. Twist both runner pairs three times and set pins B and C under them. Work a whole stitch and three twists with each runner pair and the nearest twisted middle pair.

\*With the two middle pairs of these four, work a whole stitch and three twists, set pin D between them and leave. Again, use the pair on each side of the two middle pairs, to work out to the sides, making the next hole (in this case, making up the back stitch on the left),

Figure 66 Four-pin bud



then work back again to the middle, leaving the two twisted middle pairs unworked.

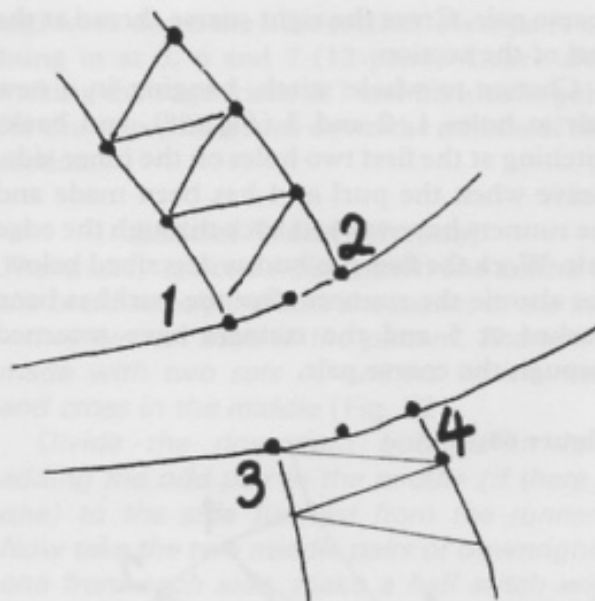
Now decide on which side the next hole is to be worked, in order to keep the weaving level. Take the runner pair which is on the same side as this hole, work it through the other three middle pairs and leave it to become a downright. Work the other runner pair out to the side on which the next hole is to be made and continue normally. For example, in this pattern the next hole to be worked is on the right-hand side, as there are more pinholes on this side than on the left, so work the right runner pair through three pairs to the left, leave them, and use the last pair through which they passed (the left runners), to work to the right-hand side and work the next pinhole.

Make another back stitch at 8. Throw back a pair at 9 and one at 10, taking two bobbins inside the left-hand coarse thread, or, if there are any knots coming up, taking out two knotted threads, preferably close to the left-hand side. Where the braid works into the loop, the purls stop and, beginning at 11, an ordinary edge is made on the right-hand side. In a few rows, throw back another pair, again from the left-hand side, choosing knotted threads (nine pairs remaining).

Nearing the base, and round the base of the loop, it will be necessary to back stitch occasionally on the inner side, in order to keep the weaving level, and to tie the runners on the outer side every three or four holes, to give small, neat pinholes on this side. Continue to work round the loop, removing and pressing down alternate pins as soon as they get in the way. At the top of the loop the braid passes over a completed part.

### **Braid crossing over an already worked braid**

(See also p. 58.) When the last pinhole before the crossing has been made, work the runners back through the downrights to the other side, leaving them untwisted when they have passed through the coarse pair at the end of the row. Sew the edge pair and runners on one side and the edge pair on the other side to holes 1 and 2 (Fig. 67) of the completed braid. Tie the sewn pairs three times each. Replace



**Figure 67**

pins 1 and 2. Remove any pin(s) between 1 and 2 and between 3 and 4 of the completed braid. Bunch the bobbins and cross the two sewn outer pairs under the bunch. Then, taking one bobbin from each of the crossed pairs, tie them three times over the bunch. Tie the other two bobbins three times.

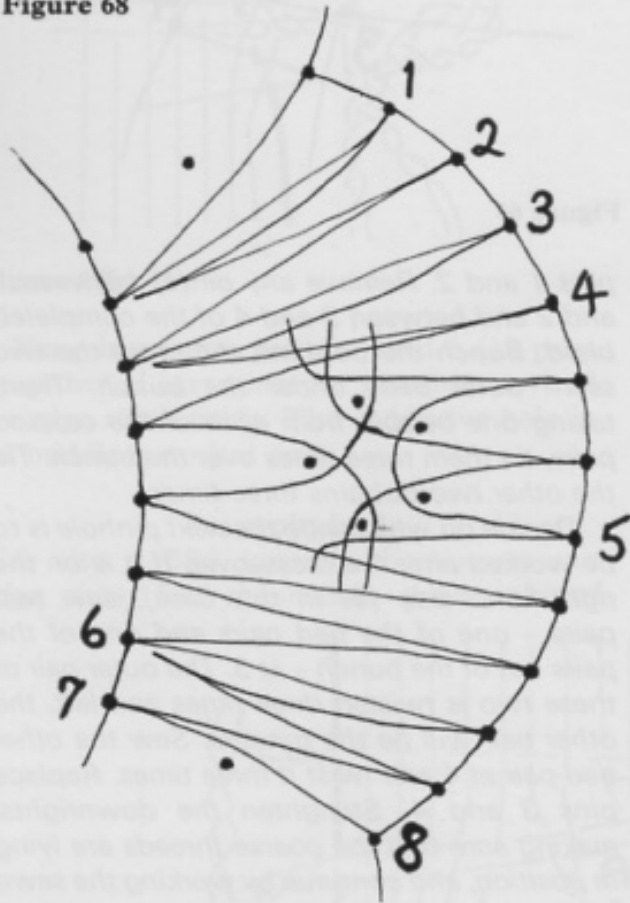
Decide on which side the next pinhole is to be worked after the cross-over. If it is on the right-hand side (as in this case), sew two pairs – one of the tied pairs and one of the pairs out of the bunch – at 3. The outer pair of these two is twisted three times and left, the other pair will be the runners. Sew the other tied pair at 4 and twist it three times. Replace pins 3 and 4. Straighten the downrights, making sure that the coarse threads are lying in position, and continue by working the sewn runners through the downrights, to the next pinhole. If the next pinhole to be worked after the cross-over is on the left-hand side, sew two pairs at 4 and one at 3.

The next section is worked in half stitch, with purls on the right-hand side. After the first two or three purls, add two more pairs, remembering to twist the inner bobbin of the new pair with the next bobbin on its inside, after the pair has been laid down inside the coarse thread (11 pairs). Tie the runners after the topmost purl of the section has been made and the runners have worked back through the

coarse pair. Cross the right coarse thread at the end of the section.

Change to whole stitch, hanging in a new pair at holes 1, 2 and 3 (Fig. 68), and back-stitching at the first two holes on the inner side. Leave when the purl at 4 has been made and the runners have worked back through the edge pair. Work the five-pin bud as described below, but also tie the runners after the purl has been worked at 5 and the runners have returned through the coarse pair.

Figure 68



#### Five-pin bud

Follow the description for the four-pin bud as far as \*. Then work the outside right-hand pair of the four middle pairs as runners out to the right edge, make the next hole and work back again to the middle, leaving the three remaining middle pairs unworked. Twist the runners three times and set pin X (Fig. 69) under them. Work a whole stitch with this pair and the nearest twisted middle pair, and twist both pairs three times. Return to the description of the four-pin bud and continue from \*

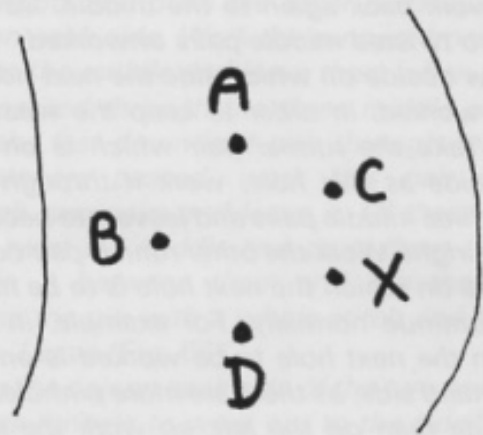


Figure 69 Five-pin bud

Work one more back stitch on the inner side towards the end of the section. From now on, the need for back stitches to keep the work level, and for tying the runners to produce a neat edge on the outer sides of curves, will be left to the judgment of the worker, and will be mentioned only in specific circumstances.

Throw back a pair from the left-hand side at 6 and at 7, and one from the right at 8. Cross the coarse thread, change to half stitch and work this like the first half-stitch section. Take out a pair at each of the last two inner holes of the section and, at the hole corresponding with 11 (see Fig. 62), start working a straight edge on the right. After this pin, change to whole stitch and work round the loop. Where this comes close to the first loop, the two are joined at three consecutive holes.

#### Sewings to join two edges

Work to the side at which the join is to be made, twist runners three times when they have passed through the coarse pair and set the pin. Work a whole stitch with the runners and edge pair, but do not twist either pair. Sew the outer pair to the nearest hole in the completed braid and replace the pin in this hole. Then make a whole stitch with the sewn pair and the next pair, and twist both three times. The inner of these two pairs are the runners and they now work back to the other side (Fig. 70).

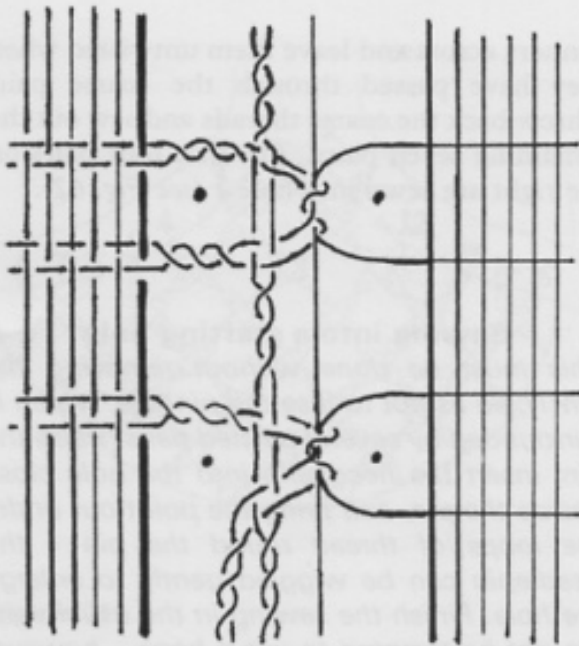


Figure 70 Sewings to join two edges

Hang in a new pair on the outer side towards the end of the loop and, after the crossing, begin working purls on the right-hand side, hanging in two more pairs. Continue the section with the four-pin bud. Throw back a pair from the left after pin 1 has been set (Fig. 71), and another from the right after the purl

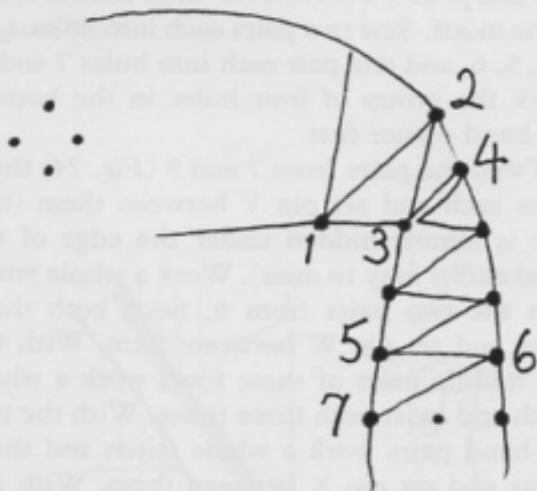


Figure 71

has been made at 2. Tie the runners when they have returned through the coarse pair after this purl. At 3 make a back stitch and remove another pair before working to 4. An ordinary edge is made, beginning at this hole, and the runners are tied again before working through to make up the back stitch at 3. Turn the pillow

and work down the next section. New pairs are hung in at 5, 6 and 7 (12 pairs). Leave after making the edge stitch at 7 and divide the pairs for the vein which runs down the middle of this section.

### Ladder Trail (Mittens)

The widely spaced holes down the centre of the braid merely indicate the extent of the trail – they are not used in the pattern. The trail is made with two sets of runners which meet and cross in the middle (Fig. 72).

Divide the downright bobbins in half, adding the odd pair in the middle (if there is one) to the side furthest from the runners. Now take the two middle pairs of downrights, one from each side, make a half stitch with

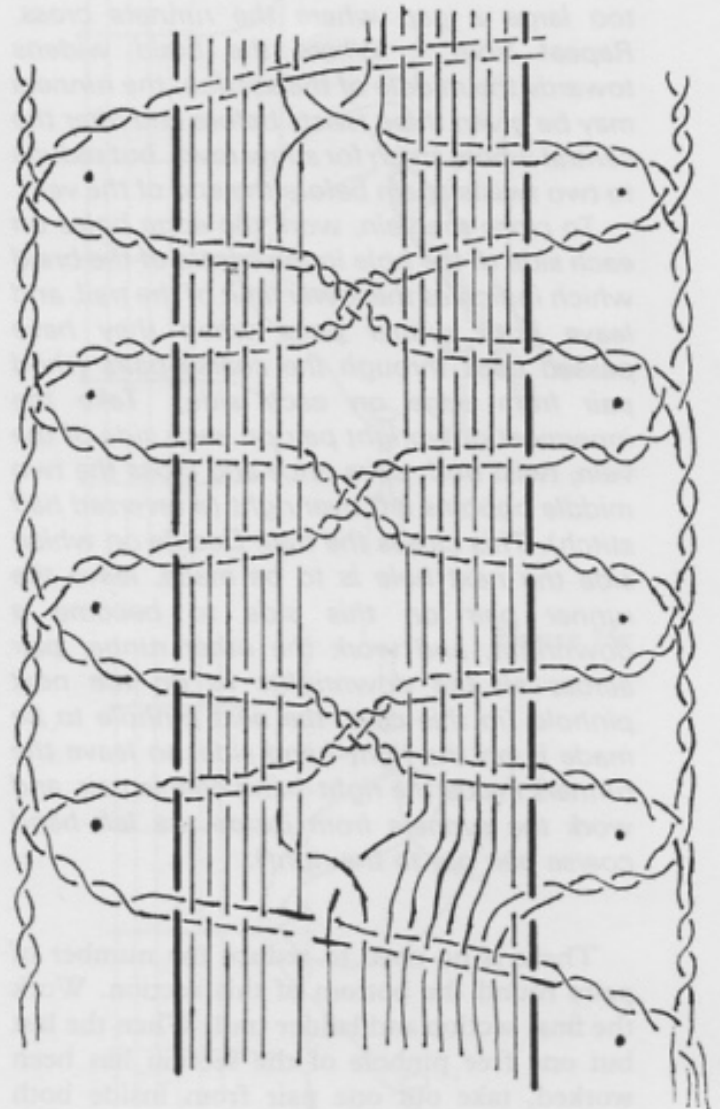


Figure 72 Ladder trail



them and leave. Work the runners to the middle, including the nearest of the two pairs which made the half stitch. Twist the runners twice and leave them. Take the next pair – the other pair of the two which made the half stitch – as runners, to the other side – i.e. to the opposite side to the one on which the last pinhole was made. Make the edge stitch and work back to the middle again. Twist the runners twice, work a whole stitch with the other runner pair and twist both twice.

\*Each runner pair now works out to the edge and does the next pinhole. Work both runners back to the middle, twist them twice each and cross them with a whole stitch and two twists. Gently ease the downrights towards the middle – the extra twists tend to push them towards the sides, leaving rather too large a gap where the runners cross. Repeat from \*. Where the braid widens towards the middle of the section, the runners may be given three twists before and after the central whole stitch for a few rows, but reduce to two twists again before the end of the vein.

To close the vein, work the edge holes on each side of the hole in the centre of the braid which indicates the lower limit of the trail, and leave both runner pairs when they have passed back through the coarse pairs (third pair from edge on each side). Take the innermost downright pair on each side of the vein, twist both pairs once and cross the two middle bobbins left over right (a reversed half stitch). This closes the trail. Decide on which side the next hole is to be made, leave the runner pair on this side to become a downright, and work the other runner pair across all the downrights to do the next pinhole (in this case, the next pinhole to be made is on the right-hand side, so leave the runners inside the right-hand coarse pair, and work the runners from inside the left-hand coarse pair out to the right).

There is no need to reduce the number of pairs round the bottom of this section. Work the final section and ladder trail. When the last but one free pinhole of the section has been worked, take out one pair from inside both coarse threads. Work across and set the last pin. Throw back two more pairs. Work the

runners across and leave them untwisted when they have passed through the coarse pair. Throw back the coarse threads and sew out the remaining seven pairs. The first four pairs on the right are sewn into hole 1 (see Fig. 62).

### Sewing into a starting hole

This must be done without removing the pin(!), so as not to lose the pinhole, which is surrounded by several twisted pairs. Raise the pin, insert the needlepin into the hole close beside the pin, and bring the point out under the loops of thread round the pin – the needlepin can be wiggled gently to enlarge the hole. Finish the sewing in the usual way. Do not be tempted to use a hook – however fine – for this sewing; if sewing with the needlepin is too difficult, it is safer to use a very fine, threaded needle (see Fig. 56).

The last three pairs are sewn out at 2. Tie, bunch and cut off in the usual way. Tidy up the pins and trim off all ends of threads.

### FOUR-PIN FILLING (Fig. 73)

(See also p. 62.) This fills the large central space of the motif. Sew two pairs each into holes 1, 2, 3, 4, 5, 6, and one pair each into holes 7 and 8. Work the group of four holes in the bottom left-hand corner first.

Twist the pairs from 7 and 8 (Fig. 74) three times each and set pin V between them (this hole is almost hidden under the edge of the braid and is easy to miss). Work a whole stitch with the two pairs from 6, twist both three times and set pin W between them. With the two middle pairs of these four, work a whole stitch and twist both three times. With the two left-hand pairs work a whole stitch and three twists and set pin X between them. With the two right-hand pairs work a whole stitch and three twists and set pin Y between them. With the two middle pairs work a whole stitch and three twists. The two right-hand pairs are left and will be used again in the next row. The two left-hand pairs work a whole stitch and three twists and pin Z is set between them. These two pairs are now sewn out at 9 and 10, using top sewings.

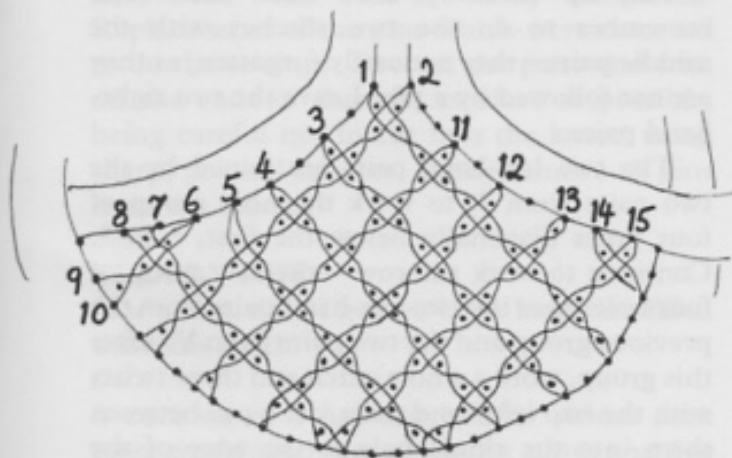


Figure 73

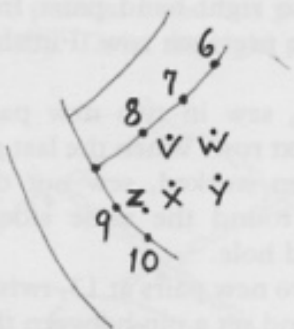


Figure 74

### Top sewing or raised sewing

This is similar to an ordinary sewing, except that it is made round the side bar of the pinhole instead of round the outer edge. Insert the needlepin into the pinhole and bring the point out under one of the side bars, and above the twisted edge pair (Fig. 75a). Pull through one of the threads to be joined (Fig. 75b), and pass the other bobbin of the pair through this loop (Fig. 75c). Pull up both threads evenly.

Figure 75b

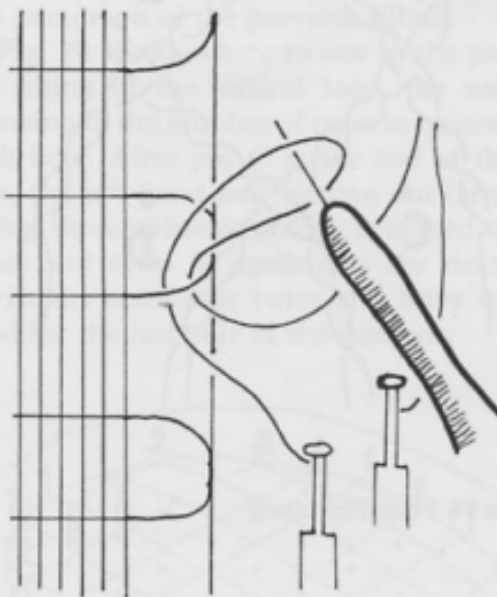


Figure 75a

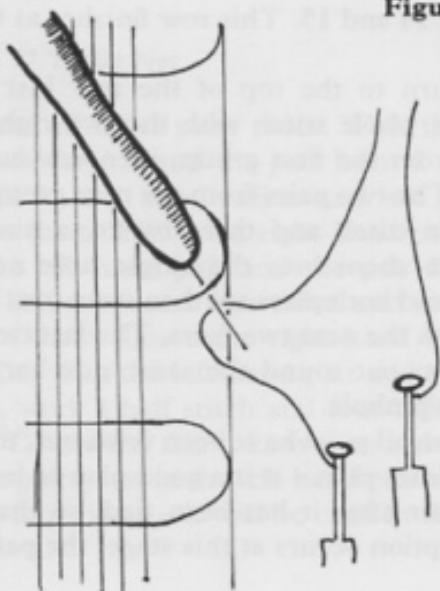
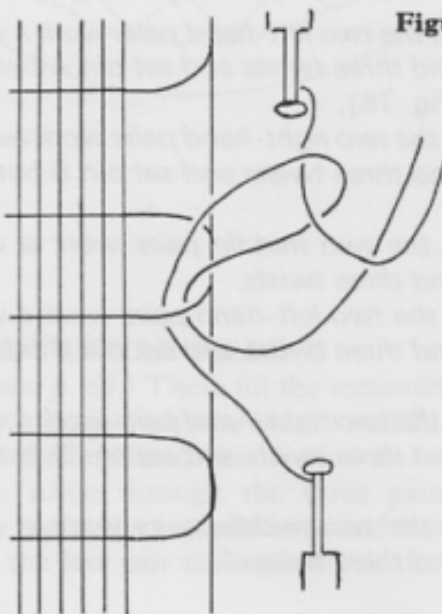
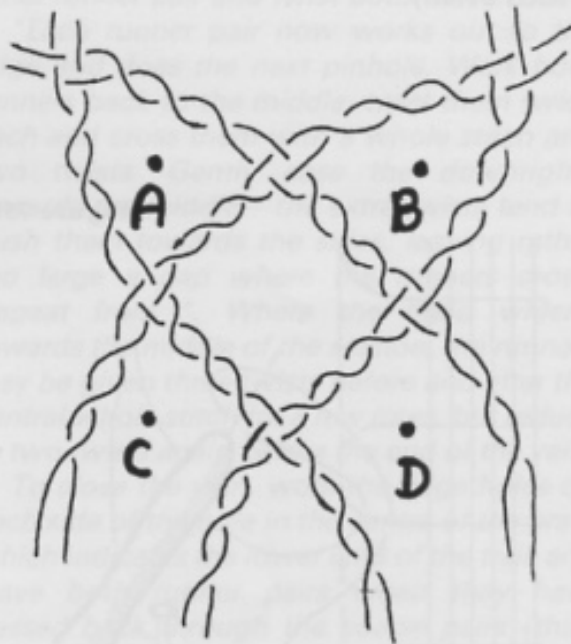


Figure 75c



If these pairs are needed again, tie them three times each and bow them off – otherwise leave them until all other pairs have been sewn out.

The groups of four holes can now be worked in diagonal rows, top right to bottom left. Four pairs are needed for each group, beginning with the pairs from 1 and 2.



**Figure 76** Four-Pin filling

*\*With the two left-hand pairs work a whole stitch and three twists and set pin A between them (Fig. 76).*

*With the two right-hand pairs work a whole stitch and three twists and set pin B between them.*

*With the two middle pairs work a whole stitch and three twists.*

*With the two left-hand pairs work a whole stitch and three twists and set pin C between them.*

*With the two right-hand pairs work a whole stitch and three twists and set pin D between them.*

*With the two middle pairs work a whole stitch and three twists.\**

Pull up carefully after each stitch and remember to do the two stitches with the middle pairs – they are easily forgotten, as they are not followed by a pin. Leave the two right-hand pairs.

The two left-hand pairs are joined by the two pairs from 3, to work the next group of four holes diagonally below the first, \* to \*. Continue to work the row – the last group of four holes uses the two left-hand pairs from the previous group and the two pairs from Y. After this group, work a whole stitch and three twists with the two left-hand pairs, set a pin between them into the single hole at the edge of the braid and sew out these two pairs, using top sewings.

Return to the top of the next row, sewing in two new pairs at 11, and using these together with the two right-hand pairs from the first group of the previous row. Finish this row as before.

Similarly, sew in two new pairs at 12 to begin the next row. When the last group of this row has been worked, sew out the two left-hand pairs round the same side bar of the nearest braid hole.

Sew in two new pairs at 13, twist them three times each and set a pin between them into the single hole – they are then ready to work the first group of the row, together with the next two pairs on the left. This row finishes with a group of only two holes: work pins A and B as before, then make the stitch and three twists with the two middle pairs, before sewing out all four pairs.

Begin the last row by sewing in two pairs each at 14 and 15. This row finishes as the last row.

Return to the top of the row just made. Work a whole stitch with the two right-hand pairs from the first group, then sew out both pairs. The two pairs from the next group make a whole stitch and three twists, a pin is set between them into the single hole near the braid, and both pairs are then sewn out. Repeat this with the next two pairs. The last two pairs are sewn out round the same side bar of the nearest pinhole.

When all pairs have been sewn out, tie them three times each – it is a good plan to lengthen each pair after it has been tied, so that if an interruption occurs at this stage, the pairs that

have been dealt with are easily recognised. Replace some of the pins which were removed to do the sewings. Bow off the pairs and trim off the ends of threads, as close as possible, being careful not to cut into the knots, using sharp, pointed scissors. Lastly remove all pins from the filling.

### TROLLY NET

(See also p. 62.) The two large loops are filled with this stitch.

*It consists of a half stitch, after which both pairs are twisted four times (i.e. cross and five twists). A pin is set between them, one pair is left behind and the other pair meets the next pair for the next stitch.*

Sew in two pairs at 1 and one pair each at 2, 3 and 4 (Fig. 77). Twist the right pair at 1 four

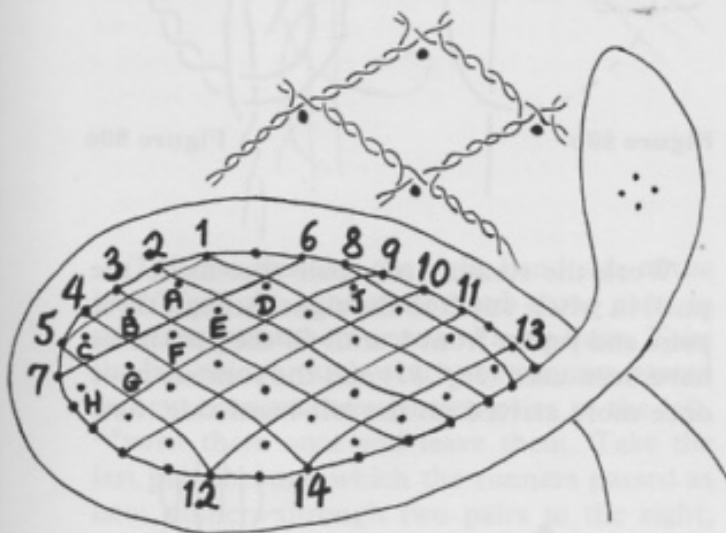


Figure 77 Trolley Net

times and all other pairs twice. With the left-hand pair from 1 and the pair from 2 work a half stitch and four twists and set pin A between them. Leave the right-hand pair and, with the left-hand pair and the pair from 3, work a half stitch and four twists and set pin B between them. Leave the right-hand of these pairs and, with the left-hand pair and the pair from 4, work a half stitch and four twists and set pin C between them. Leave the right-hand of these pairs, sew in the left-hand pair at 5 and twist it four times – it will be used in the next row.

Sew in a new pair at 6, twist it four times and use it with the right-hand pair from 1 to work hole D. Complete this row and when pin H has been set, sew out the left-hand pair at 7, after first taking a couple of twists out of this pair, as it is so close to the braid (top sewing).

New pairs are sewn in at 8, 9, 10, 11 and 13 and twisted according to the distance to the first pinhole. The pairs from 8 and 9 work hole J. The other three rows are each started with a new pair and the pair hanging from the first pin of the previous row. At the end of each row the left-hand pair is sewn out and also, at 12 and 14, the pair hanging from the last pin of the previous row. When the last row has been worked, sew out all remaining pairs as shown on the diagram and finish off as described in the last paragraph of the previous filling.

Fig. 78 shows where to sew in the pairs for the filling of the second loop, the numbers referring to the number of pairs to be sewn into each hole. After pin C at the end of the first row, the left-hand pair is sewn out (after first taking three twists out of it), it is then twisted twice and sewn in again into the next hole. Twist the sewn pair twice and leave it to be used for the last hole of the next row.

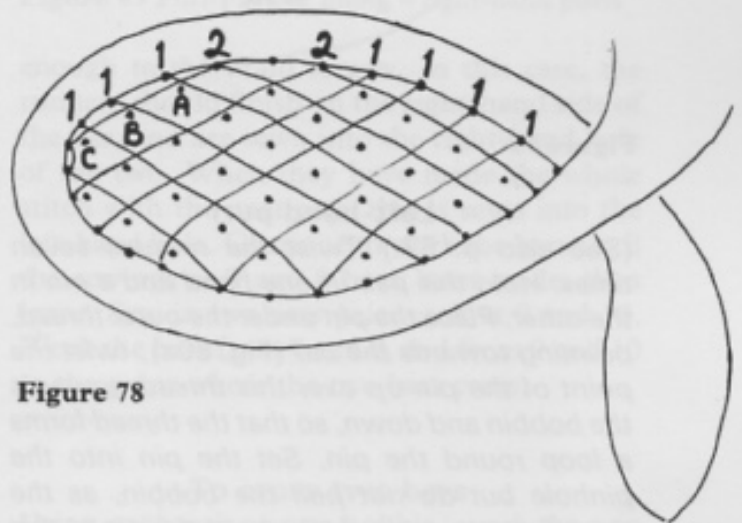


Figure 78

### PURL-PIN BAR FILLING

(See also p. 63.) These fill the remaining space. Sew two pairs each into holes 1 and 2 (Fig. 79). Work the left-hand pair from 1 as runners in whole stitch through the three pairs on its right, \*twist the runners once and leave them. Take the last pair through which the runners



passed, work it as new runners through two pairs to the left and use it to make a left-hand purl in the first hole beside the bar:

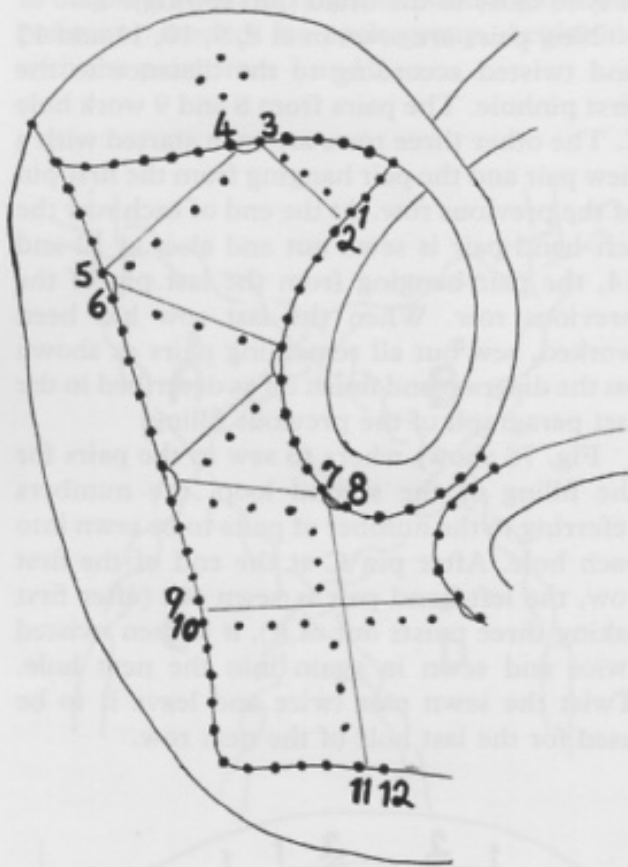


Figure 79

### Left-hand purl

(See also p. 57.) *Twist the runners seven times. Hold this pair in one hand and a pin in the other. Place the pin under the outer thread, pointing towards the bar (Fig. 80a), twist the point of the pin up over this thread, towards the bobbin and down, so that the thread forms a loop round the pin. Set the pin into the pinhole but do not pull the bobbin, as the thread must remain slack about the pin at this stage (Fig. 80b). Take the other bobbin of the pair, twist its thread round the back of the same pin, from the outside in, and lay the bobbin back in its place as the second thread from the outside. Cross the two bobbins of this pair left over right twice (Fig. 80c), and pull them gently, so that the seven twists settle as a tightly corded loop round the pin.*

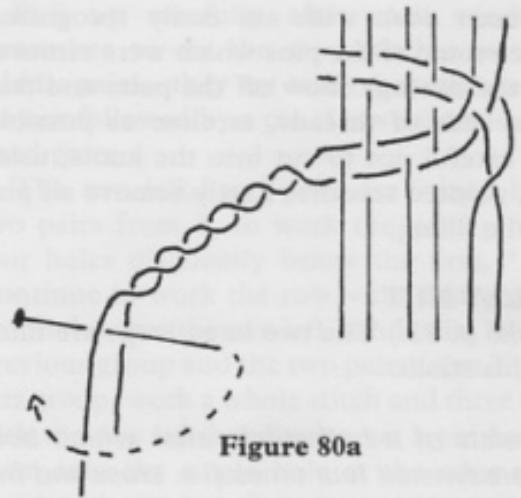


Figure 80a

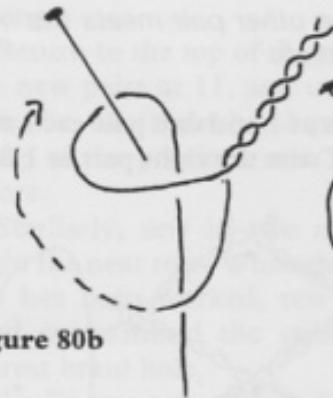


Figure 80b

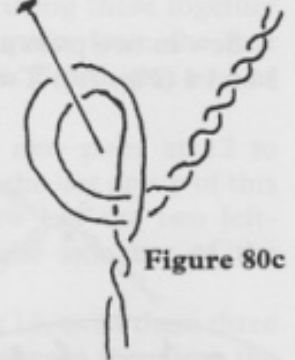


Figure 80c

Work the runners (the pair that made the purl) in whole stitch to the right through three pairs and repeat from \* until all the purl holes have been used (Fig. 81) and the runners have once more arrived on the left-hand side. Sew

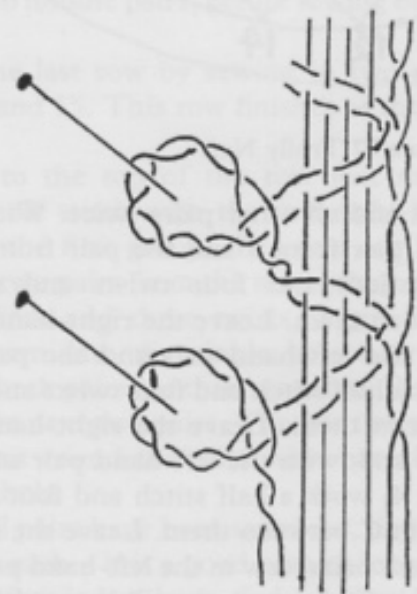
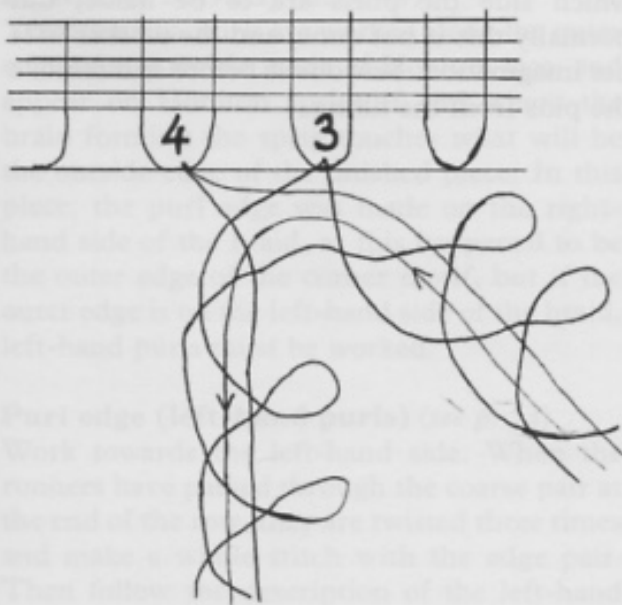


Figure 81 Purl-Pin Bar filling - left-hand purls

the runners to hole 3, then make a whole stitch with them and the next pair. Leave the right-hand pair of these two (the pair that was sewn) and sew the left-hand pair into hole 4. Tie this pair once and use it as runners to begin the next bar (*Fig. 82*).

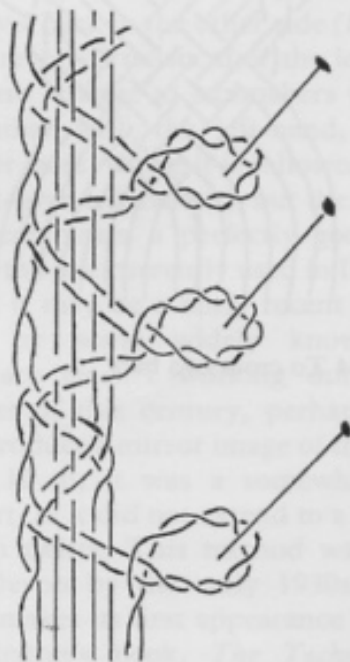
**Figure 82**



This has purls on the right-hand side of the bar. Work the runners through three pairs to the right, twist them once and leave them. Take the last pair through which the runners passed as new runners through two pairs to the left, \*\*twist them once and leave them. Take the last pair through which the runners passed as new runners through two pairs to the right, twist them seven times and make a right-hand purl with them (*see Fig. 64*). When the pair has been twisted once and the purl pulled up, work the pair back through three pairs to the left and repeat from \*\*. When there is a rather longer space between one purl and the next, as there is between the second and third purls in this bar, work an extra row without making a purl: simply leave the runners twisted once on the purl side of the bar, and work the last pair through which they passed back to the other side. This allows the weaving of the bar to fill the space (*Fig. 83*).

When the last purl has been made, work the runners back to the left and sew them at 5. Make a whole stitch with the sewn pair and the

next pair, and sew this last to 6. Tie this pair once and use it as runners to begin the next bar. Here again, one or two rows must be worked without purls, until the little bar is level with the first purl hole. After the last purl, a few rows may be necessary to bring the bar close



**Figure 83** Purl-Pin Bar filling – right-hand purls

enough to the braid to sew. In this case, the runners should finish on the right-hand side of the bar, and are sewn into the right-hand hole of the two. When they have made the whole stitch with the next pair, this is sewn into the left-hand hole. Continue to work the bars until the sewings at 7 and 8 have been made, then leave. Sew in two new pairs each at 9 and 10. Work the bars from 7 and 8, and from 9 and 10 to the point where the two bars cross.

#### **To cross two bars**

Using each pair as one bobbin, *work the two right-hand pairs of the left-hand bar in whole stitch through the four pairs of the right-hand bar (two whole stitches)*. *Work the remaining two pairs of the left-hand bar in whole stitch through the four pairs of the right-hand bar (two whole stitches)*. Continue working the bars after the crossing, using the bobbins singly again (*Fig. 84*).



**Figure 84** To cross two bars

Sew out one bar at 11 and 12 – two pairs into each hole, ordinary sewings – and tie the sewn pairs three times each. Cross the two outer pairs under, and tie them three times over, the two inner ones, and bow off.

Continue with the remaining bar, filling in the other half of the space. The bars have been drawn in on the pricking, in order to show on which side the purls are to be made, but normally this is not done, and the worker uses her imagination. Sew out as before and remove the pins from the filling.

# 6 Working Methods Used in Pattern 2

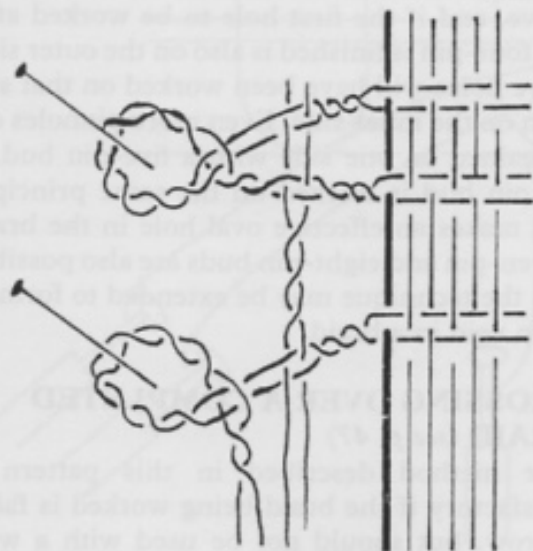
## PURLS (PICOTS) (see p. 44)

Traditionally, purls are worked along the outer edge of any article made of Honiton lace, and appear on Honiton sprigs if and where the braid forming the sprig touches what will be the outside edge of the finished piece. In this piece, the purl edge was made on the right-hand side of the braid, as this happened to be the outer edge of the corner motif, but if the outer edge is on the left-hand side of the braid, left-hand purls must be worked.

## Purl edge (left-hand purls) (see p. 53)

Work towards the left-hand side. When the runners have passed through the coarse pair at the end of the row, they are twisted three times and make a whole stitch with the edge pair. Then follow the description of the left-hand purl on p. 54 and the accompanying diagrams, using the runners, which are now on the outside, to make the purl. When the purl has been made, and the pair crossed twice – *left over right* – use it to make a whole stitch with the edge pair, and twist both pairs three times. The inner of these two pairs are the runners

Figure 85 Left-hand purl

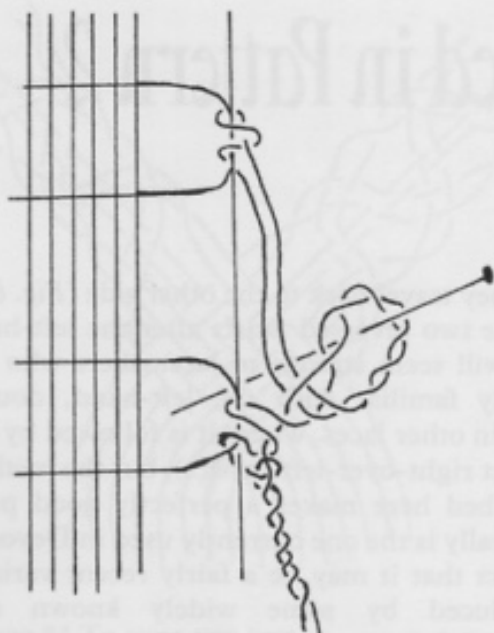


and they travel back to the other side (Fig. 85).

The two reversed twists after the left-hand purl will seem strange to lacemakers who are already familiar with the left-hand, double picot in other laces, where it is followed by the correct right-over-left twist(s), but the method described here makes a perfectly good purl, and really is the one currently used in Devon. I suspect that it may be a fairly recent variant, introduced by some widely known and influential lace teacher working during the early decades of this century, perhaps in an attempt to produce a mirror image of the right-hand purl. If so, it was a somewhat half-hearted effort, as it did not extend to a reversal of the seven twists. This method was being taught in Devon by the early 1930s, if not before, and makes its first appearance in print in Elsie Luxton's book, *The Technique of Honiton Lace* (B. T. Batsford, 1979). It is not mentioned by any earlier writer on this subject, although one might expect at least two of these to have done so, had they used it: Margaret Maidment (*A Manual of Hand-Made Bobbin Lace Work*, Sir Isaac Pitman & Sons Ltd, London, 1931 [reprinted by Paul P. B. Minet, Chicheley, 1971]), with her knowledge of other laces, would be unlikely to have omitted an allusion to what she would have recognised as an odd feature, and 'Devonia' (*The Honiton Lace Book*, The Bazaar Office, London, 1873), after making a special point of explaining the difference in the formation of the loop round the pin for the left-hand and right-hand purls, could hardly have failed to include a description of the 'backward' twists after the left-hand purl, if they had been in use at that time.

The beginner should study the diagrams and follow the working directions for the purls carefully, as a thread wound the wrong way round a pin, or careless pulling up may produce a split purl, or one which will not hold its shape when the pins are removed.





**Figure 86** Sewing purls into a completed edge

**Sewing purls into a completed edge** (*Fig. 86*)

When the braid forming a sprig alternates between the purl edge and other parts of the sprig, it is very easy to forget to make the purls, when the outer side is reached. In the past, lacemakers tried to guard against this mischance, by pricking a little group of three or four holes at each end of the purl edge and scratching a line on the pricking outside the holes from one group to the other, as a reminder. Even so, it sometimes happened that the purls were found to be conspicuously missing on some part of the outer edge when the work had progressed too far to undo and rectify the mistake. The following method must have been a boon to the lacemaker, as it made it possible to retrieve a piece of lace, which might otherwise have been unsaleable.

If the sprig has been taken off the pillow, pin back to the pricking only the braid to which the purls are to be added, setting pins in every other hole on both sides of the braid and pushing them down into the pillow. Sew a pair into the edge hole before the first hole from which a purl is missing, and replace the pin. Remove the pin from the first hole to which the purl is to be added. Twist the sewn-in pair seven times and make a purl with it (a left-hand purl if working down the left-hand side of the braid, a right-hand purl if working down the

right-hand side), setting the pin into the hole in the pricking under the edge of the braid, not into the braid. When the second thread has been wound round the pin in the appropriate direction, and the pair twisted once (left-hand purl), or given two reverse twists (right-hand purl), sew the pair into the first braid hole – i.e. the braid hole belonging to the hole in the pricking which is now occupied by the purl pin. \*Tie the pair once, twist it seven times, and make another purl, setting the pin in the next hole in the pricking under the braid edge. Sew the pair into the next braid hole and repeat from \* along the edge. After the last sewing, tie the pair three times and cut it off. These added purls are only distinguishable from ones made during the course of the work by a slight thickening of the edge along which the sewings are done.

**FOUR-PIN BUD** (*see p. 46*)

If the holes of the bud have been pricked in the middle of the braid, it is necessary to have an even number of pairs (counting all pairs) before the bud is started, in order to have an equal number of downrights on each side of the bud – an odd number would give one pair of downrights more on one side than on the other.

It is advisable to have the clothwork round the buds fairly dense, as small gaps tend to appear at the beginning and end if there are not sufficient downrights to close round the bud at these points.

A four-pin bud is often used to help to turn a curve or corner; if it is started after the runners have worked a hole on the outer side of the curve, and if the first hole to be worked after the four-pin is finished is also on the outer side, more holes will have been worked on that side than on the inner side. Even more pinholes can be gained on one side with a five-pin bud. A six-pin bud is worked on the same principle, and makes an effective oval hole in the braid. Seven-pin and eight-pin buds are also possible, and the technique may be extended to form an open vein in a braid.

**CROSSING OVER A COMPLETED BRAID** (*see p. 47*)

The method described in this pattern is satisfactory if the braid being worked is fairly narrow, but should not be used with a wide

braid, as too many downright pairs would make too thick a lump when made into a bunch. Instead, when the runners and edge pairs have been sewn and tied at the beginning of the crossing as described, weave the sewn runners in whole stitch through *all* pairs to the other side, omitting the three twists before working through the last (sewn) pair. Twist the runners once and leave them. \*Take the last pair through which the runners passed, and weave it in whole stitch as new runners through *all* pairs to the other side, omitting the three twists before passing through the last pair. Twist the runners once and leave them. Repeat from \*, until the braid has reached the other side of the braid being crossed, then sew the runners and outside pair on one side, and the outside pair on the other side as before, and continue working. This makes a neat, flat braid on the wrong side of the work.

## FILLINGS

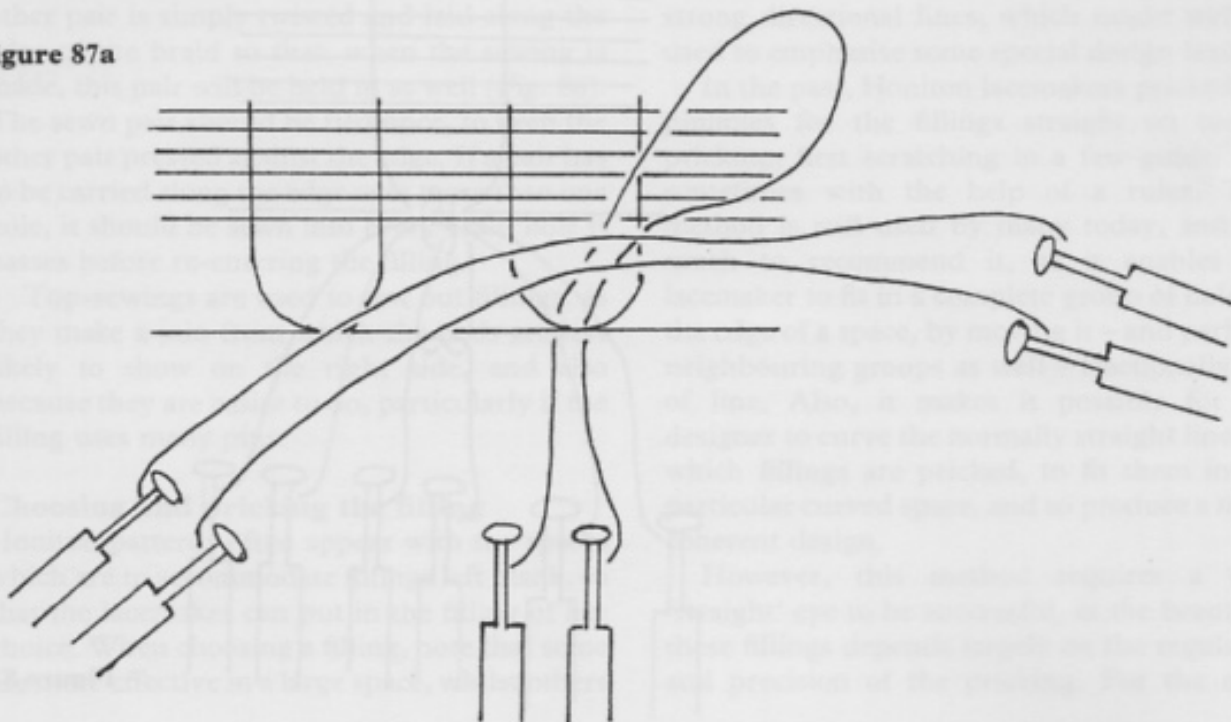
There is room in this book for a few only of the many attractive, ornamental stitches which are used to fill the spaces between the braids, and which are so typical of Honiton lace. However, some points which apply to fillings in general must be considered here.

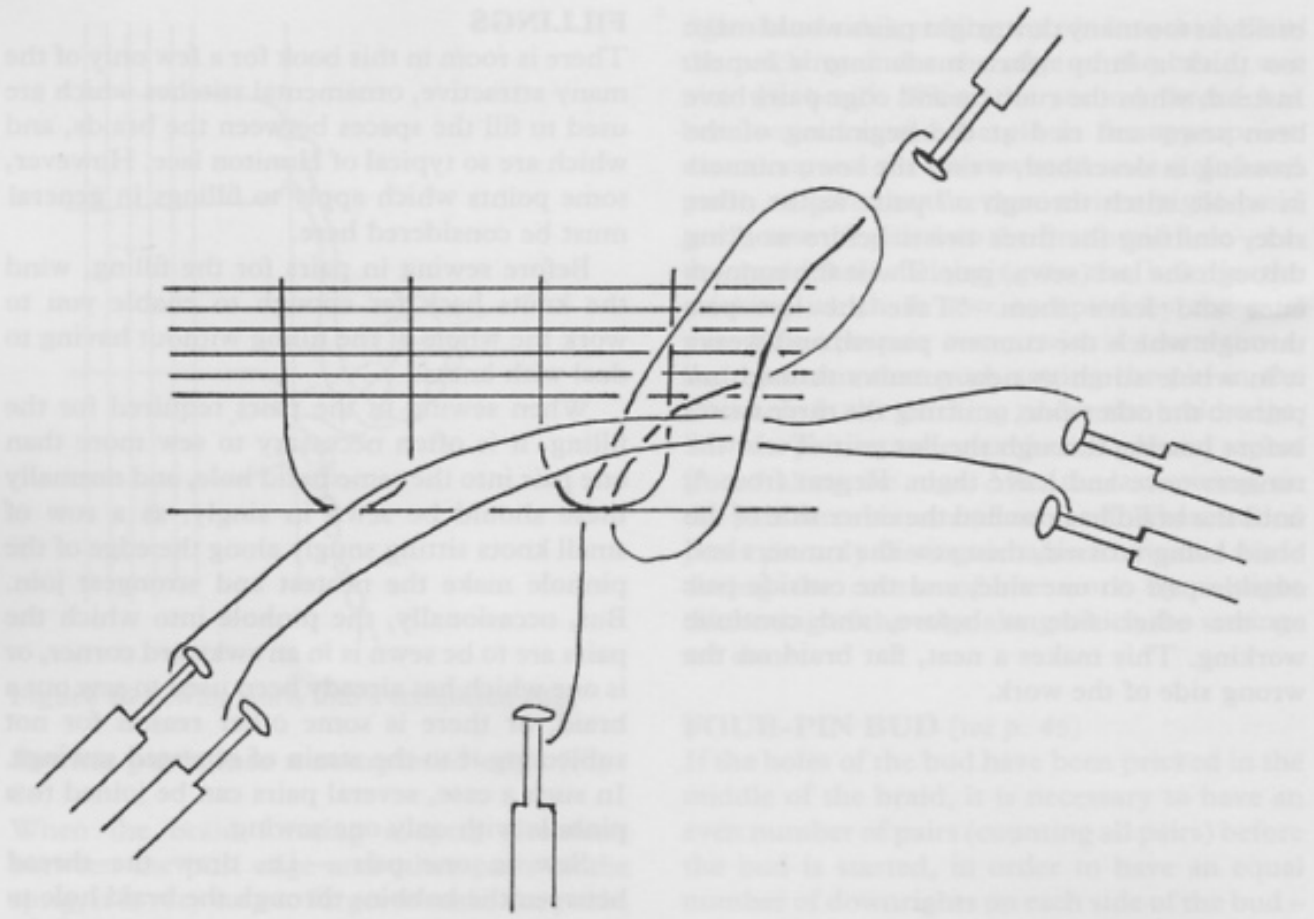
Before sewing in pairs for the filling, wind the knots back far enough to enable you to work the whole of the filling without having to deal with knots.

When sewing in the pairs required for the filling, it is often necessary to sew more than one pair into the same braid hole, and normally these should be sewn in singly, as a row of small knots sitting snugly along the edge of the pinhole make the neatest and strongest join. But, occasionally, the pinhole into which the pairs are to be sewn is in an awkward corner, or is one which has already been used to sew out a braid, or there is some other reason for not subjecting it to the strain of repeated sewings. In such a case, several pairs can be joined to a pinhole with only one sewing.

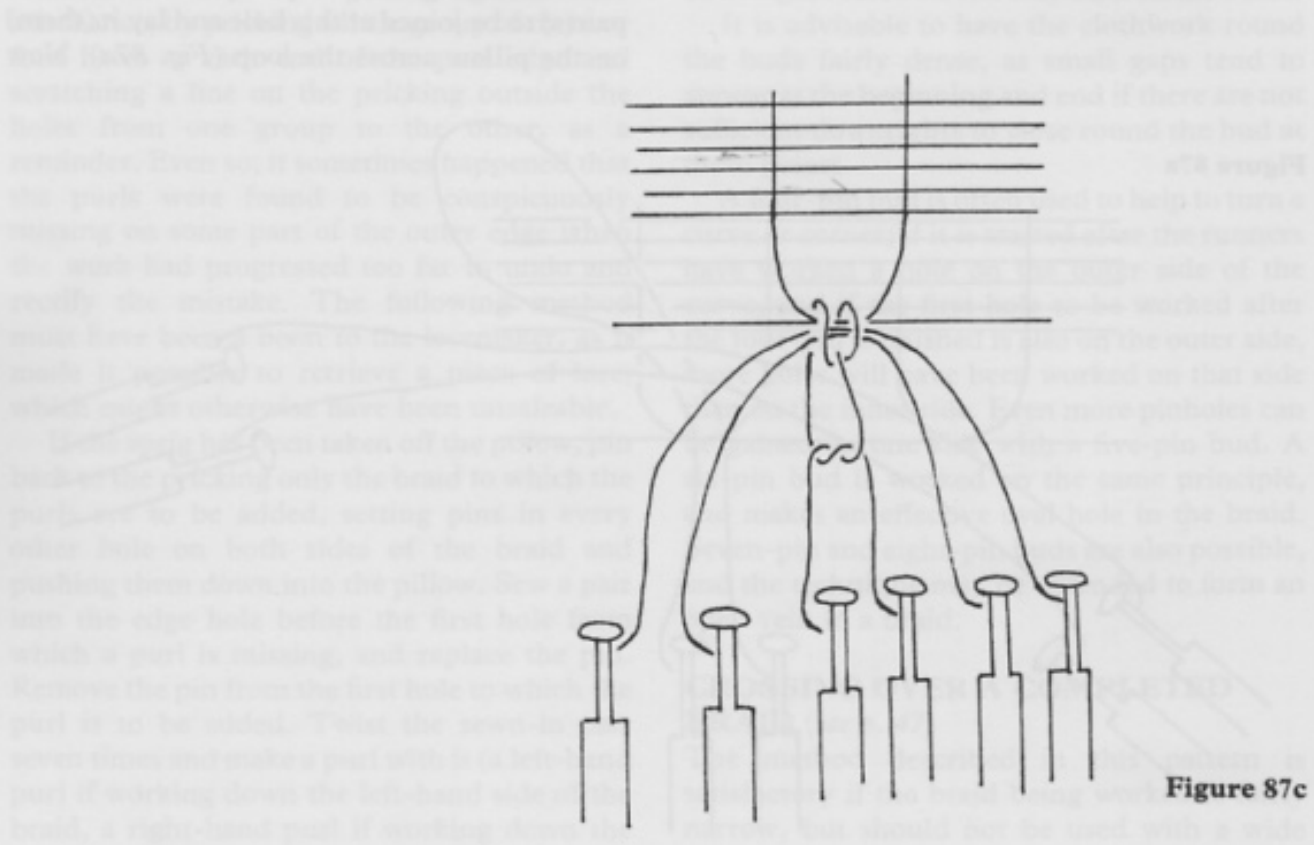
Sew in one pair - i.e. draw the thread between the bobbins through the braid hole to form a loop, but do not yet pass one of the bobbins through this loop. Open out the other pair(s) to be joined at this hole and lay it (them) on the pillow across the loop (*Fig. 87a*). Now

Figure 87a





**Figure 87b**



**Figure 87c**

finish the sewing by passing one of the bobbins of the original pair through the loop (*Fig. 87b*). This fastens in the other pair(s), and the pair which made the sewing should be tied once, in order to keep it (them) in position (*Fig. 87c*).

Often the braid holes are not in quite the right position to enable the sewn-in pairs to enter the filling at the correct angle – if so, sew the pair into the nearest braid hole, pull it gently to one side or other of the hole, and tie the pair once. This brings it a little nearer to the right line.

Remember to replace pins in the holes in which sewings have been made. This helps to keep the braid edges straight.

When, after working a row of filling, the pairs approach the braid at the side of the space being filled, the worker must consider whether they should be sewn into the braid before being used again in the next row (beginners sometimes forget to do this, which results in a gap between the filling and the braid at this place, when the pins are removed).

Pairs which have been joined to the braid at the side of the filling may have to be carried along the edge, twisted two or three times and sewn into the next hole down, in order to go into the filling again at the correct angle, as shown in the Trolley Net filling. If two pairs have to be carried along in this way, only one of them needs to be sewn into the next hole; the other pair is simply twisted and laid along the edge of the braid so that, when the sewing is made, this pair will be held in as well (*Fig. 88*). The sewn pair should be tied once, to keep the other pair pressed against the edge. If a pair has to be carried along the edge over more than one hole, it should be sewn into every braid hole it passes before re-entering the filling.

Top-sewings are used to sew out fillings, as they make a join from which the ends are less likely to show on the right side, and also because they are easier to do, particularly if the filling uses many pins.

### Choosing and pricking the filling

Honiton patterns often appear with the spaces which are to accommodate fillings left blank, so that the lacemaker can put in the filling of her choice. When choosing a filling, note that some are more effective in a large space, whilst others

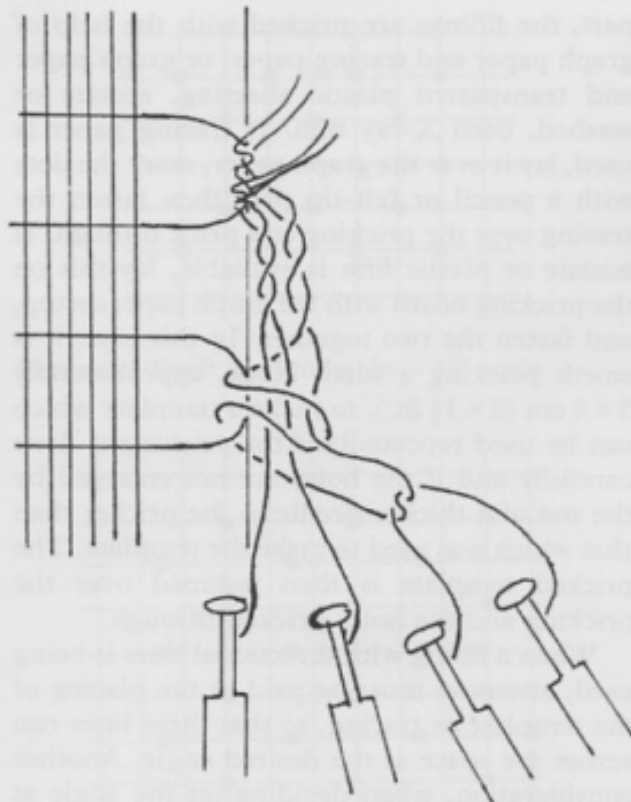


Figure 88

are just right for a smaller one, and would indeed look more like a net grounding than a filling if used over a large area. Some fillings have an all-over appearance, and some have strong directional lines, which might well be used to emphasise some special design feature.

In the past, Honiton lacemakers pricked the pinholes for the fillings straight on to the pricking, first scratching in a few guidelines, sometimes with the help of a ruler. This method is still used by many today, and has much to recommend it, as it enables the lacemaker to fit in a complete group of holes at the edge of a space, by moving it – and perhaps neighbouring groups as well – fractionally out of line. Also, it makes it possible for the designer to curve the normally straight lines on which fillings are pricked, to fit them into a particular curved space, and so produce a more coherent design.

However, this method requires a very 'straight' eye to be successful, as the beauty of these fillings depends largely on the regularity and precision of the pricking. For the most



part, the fillings are pricked with the help of graph paper and tracing paper, or graph paper and transparent plastic sheeting, acetate or washed, used X-ray film. If tracing paper is used, lay it over the graph paper, mark the dots with a pencil or felt-tip pen, then fasten the tracing over the pricking and prick through. If acetate or plastic film is available, lay this on the pricking board with the graph paper on top, and fasten the two together. In this case, it is worth pricking a small block, approximately  $5 \times 4$  cm ( $2 \times 1\frac{1}{2}$  in.), to make a template which can be used repeatedly if the pricking is done carefully and if the holes are not enlarged by the use of a thicker needle in the pricker than that which was used to make the template. The pricked template is then fastened over the pricking and the holes pricked through.

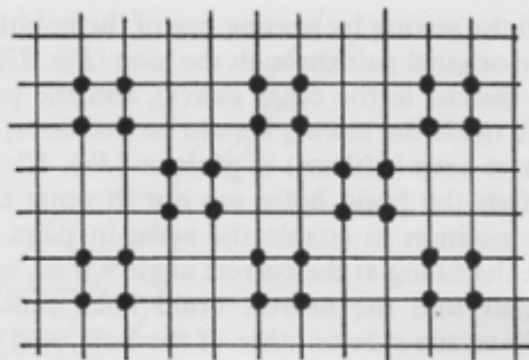
When a filling with directional lines is being used, attention must be paid to the placing of the template or tracing, so that these lines run across the space at the desired angle. Another consideration, when deciding on the angle at which the filling is to be pricked, is that it might take fewer bobbins (and so be quicker or more convenient to do), if worked in one direction rather than in another, though the first criterion should always be the final effect from the point of view of design.

When a filling is pricked from a template or tracing, it sometimes happens that the shape of the space does not allow complete groups of holes to be pricked at the edges and, when such partial groups are being worked, the lacemaker must fit these in as neatly as possible, to match the rest of the filling. It is often possible to substitute sewings into the braid for any missing holes. An example of how to work such an incomplete group of holes is given under 'Four-Pin filling' below.

#### **Four-Pin filling** (*see p. 50*)

This is often one of the first the beginner learns, as it is pretty and easy to make, and has several variations. The filling in the motif was drafted on graph paper with 1 mm squares, as shown in Fig. 89.

When there is room for only two holes at the side edge of the filling, as shown in Fig. 90, work a whole stitch and three twists with the



**Figure 89** Draft for Four-Pin filling

two pairs from 1 of the previous group, and set pin 2 between them. Sew the left-hand pair into the braid at A, twist it three times and use it to make a whole stitch and three twists with the other pair. Set pin 3 between them, and sew the left-hand pair at B. Twist the sewn pair three times. Both pairs are now ready to go into the next group diagonally to the right.

#### **Trolley Net** (*see p. 53*)

This filling, when drafted on a slightly larger scale than shown here, is sometimes used as a background net or 'grounding' between the Honiton sprigs. It is similar to Point Ground net (Lille, fond simple), the only difference being the extra twists, which the fine Honiton thread makes necessary and, as in Point Ground net, it can be ornamented with leadworks, arranged in a variety of groupings, in rows, or at random. The leadworks take the place of a pinhole, and are made with the pairs which would otherwise have made that pinhole.

The filling for this motif was drafted on a grid which had lines  $\frac{1}{20}$  in. apart, crossing each other at a  $60^\circ$  angle, a pinhole being pricked at each crossing point. But, as the angle at which the lines of the grid cross may be anything from  $45^\circ$  to about  $65^\circ$ , a square grid can be used to obtain some of these angles. Fig. 91 shows a  $45^\circ$  angle, which is very often used and produces a rather square-looking net; a more rounded mesh results from a pricking drafted as shown in Fig. 92, which gives an angle of  $56^\circ 19'$ . Both are plotted over 1 mm graph paper.

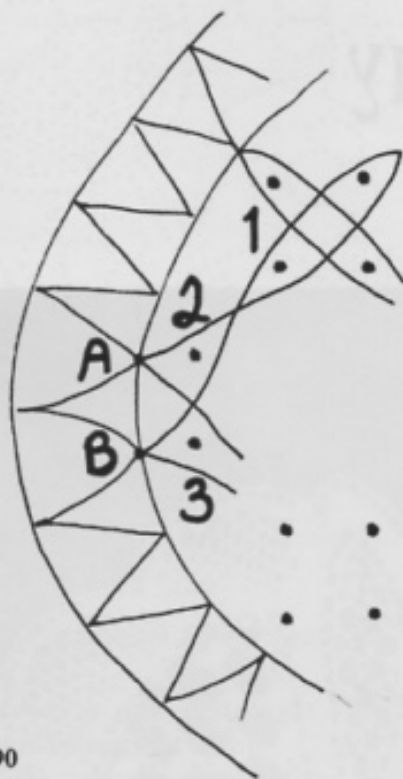


Figure 90

**Purl-Pin Bar filling** (see p. 53)

Though shown as a filling here, purl-pin bars were frequently used in the nineteenth century to make an irregular network joining together the Honiton sprigs to form larger pieces of lace – sometimes called Honiton Guipure. The pinholes for the purls are pricked approximately the same distance apart as for

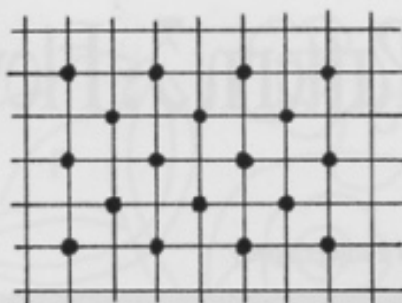


Figure 91 Draft for Trolley Net – 45° angle

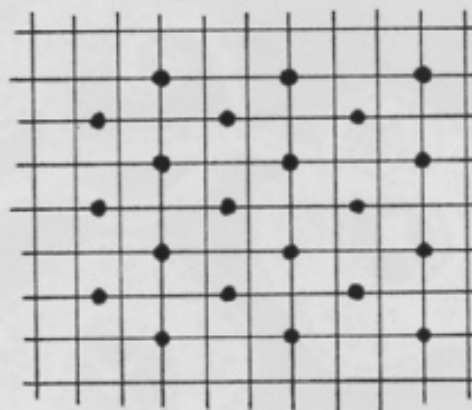


Figure 92 Draft for Trolley Net – 56°19' angle

Honiton braid. When purl-pin bars are included in a design, care should be taken that a bar is not made to cross too large a space without being intersected by another bar, or bars.