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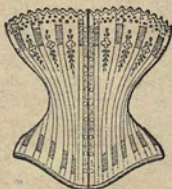
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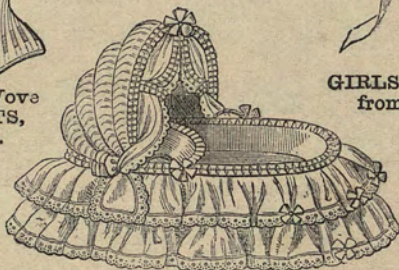
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## PREFACE.



IN offering this little work upon Honiton Pillow Lace Making, Madame Goubaud tenders her sincere thanks for the reception accorded to her volume upon Point Lace.

The great demand for Pillow Lace Instruction and Designs has induced Madame Goubaud to begin this, the first of a series upon Pillow Lace Making. Valenciennes, Bedford, and Maltese laces will follow in due course.

144 - 11/13/15 - J. Homer Wadsworth - Gift







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## PILLOW LACE.



THE materials required for Honiton Pillow Lace work are neither numerous nor expensive. A pillow, two dozen bobbins, some lace thread, a needle-pin, a pair of *blunt* scissors, and a few pricked patterns or *passemens*, and lace pins are all the requisites for this useful and beautiful work.

The pillows are made and sold at moderate prices by Mrs. Mitchell, a Devonshire lace worker, at Long Dean-street room in the Soho Bazaar, Oxford-street. Mrs. Mitchell supplies bobbins, thread, *passemens*, and all requisites, as well as gives lessons in pillow-lace making. The pillows can be obtained with plain or handsome covers and cloths, and with wooden, ivory, or ornamental bobbins. Learners will find it useful to have their *leading* bobbins ornamented, in



distinction to the plain, until they have acquired the art of working Honiton lace.

For braid-work Mecklenburg thread is used ; No. 8 is a useful size to begin with for Honiton lace, No. 8 and 12 or 14 for very fine work ; No. 8 is quite fine enough for beginners to manage.

The pillows are always sent out fitted up, but to change one design for another proceed as follows :—

Unpin the cloths, remove the passement ; firmly pin down the new passement with plain, not lace, pins ; replace the cloths, attach the bobbins to a pin about three-quarters of an inch from the place intended to begin at, divide the bobbins into three parts, and loosely plait down to the first pinhole, insert a pin and work on as before.

---

*Nos. 1, 2, 3.—Braid Works and Passement.*

No. 1 shows a pretty braid for point lace work ; this braid consists of whole stitch and pearl.

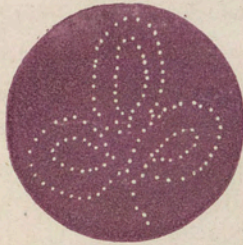
No. 2 is the passement or pricking for a shamrock spray.

No. 3 is a simple braid in whole stitch.





No. 1.—Braid-work.



No. 2.—Shamrock Passement.



No. 3.—Braid-work.



The first lesson usually given in pillow lace making is the braid work ; the learner is at first puzzled by the number of fine bobbins, but if it is remembered that only four are used together, and that the plain or whole stitch is only weaving or plaiting across and back again, the difficulty vanishes.

*Braid Work.*

Mecklenburg linen thread, No. 8, six pairs of bobbins. For braid work three pairs of leaders are required. One pair of leaders remains on each side separated by a pin ; work across and back again with the third pair thus :— Work across, twist, make a stitch, twist *twice*, pin, work back, twist twice, make stitch, twist twice, pin, and repeat as before.

The lace pins are made expressly for the lace-workers in Devonshire, and are sold in the old-fashioned paper rows.

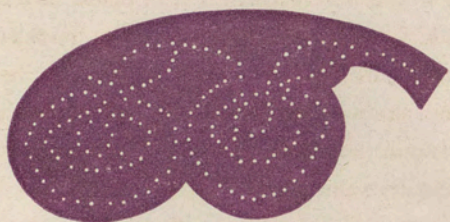
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*Nos. 4 and 5.—Passements.*

No. 4 is the passement or pricked design for a spade.

No. 5 is the passement of an old-fashioned sprig formerly much in vogue among Honiton lace workers, now seldom seen.





No. 4.—Spade Passement.



No. 5.—Old Sprig Passement.



The passements are pieces of brown parchment, having the exact glazed pattern pricked out on them as shown on pages 11, 13, and 15.

Ladies can easily prick them from the illustration. To prick from lace itself it is necessary to keep the lace in proper position and to place a pin in every pinhole along the outlines, to mark any crossed threads by a pinhole, and to show where lerd or lead-works occur by the same means.

Great accuracy is necessary for this work, as all the beauty of the lace depends on the correctness of the prickings.

*Position in Working Pillow Lace.*

Devonshire workers usually sit on low chairs with their feet on the back rail of another chair, resting their pillow against the back of the chair. Ladies will find that they can work most comfortably seated on an ordinary chair with their feet on a footstool, and resting the pillow against a table.

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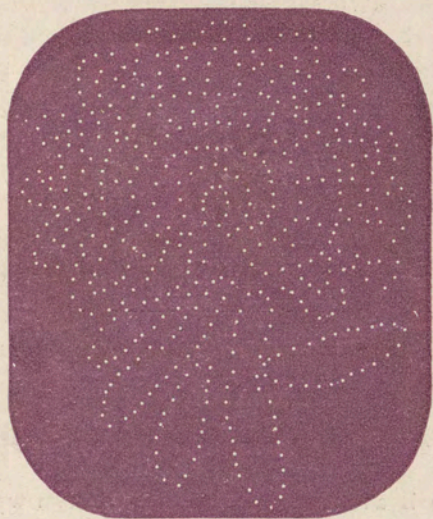
*Nos. 6 and 7.—Passements.*

These are the passements for two useful lace sprays.





No. 6.—Old Sprig Passement.



No. 7.—Turkey Tail Passement.

---

*Whole or Plain Pillow Lace Stitch.*

Four bobbins. No. 8 Mecklenburg thread. In order to explain this stitch we must have recourse to numbers, and mark the bobbins No. 1, 2, 3, 4, No. 1 being the left-hand bobbin.

Pass No. 3 between Nos. 1 and 2; pass No. 1 over No. 3; pass No. 2 over No. 4, and pass No. 4 between Nos. 3 and 1.

Nos. 1 and 2 are the *leaders*, so called because they lead across and back, weaving the *whole* or plain stitch across, and in the pairs of leaders which form the edge in lace braid and lace patterns. When one stitch is completed, the two left-hand bobbins are dropped and two bobbins taken from the right hand to make with the two leaders the four bobbins necessary for each stitch. Care must be taken that the bobbins are not twisted, but that they lie each in its proper place. In beginning work across from left to right of the pillow and back again.

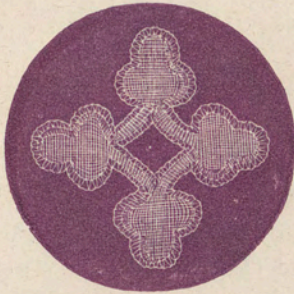
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*Nos. 8 and 9.—Maltese Cross and Stem Work.*

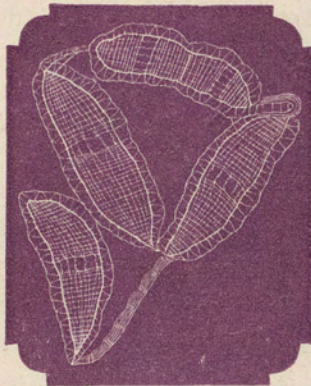
No. 8 is a Maltese cross entirely executed in whole or plain pillow lace stitch. This is a modern Honiton design.

No. 9 is an enlarged illustration of stem work and leaves.





No. 8.—Maltese Cross.



No. 9.—Stem Work and Leaves.

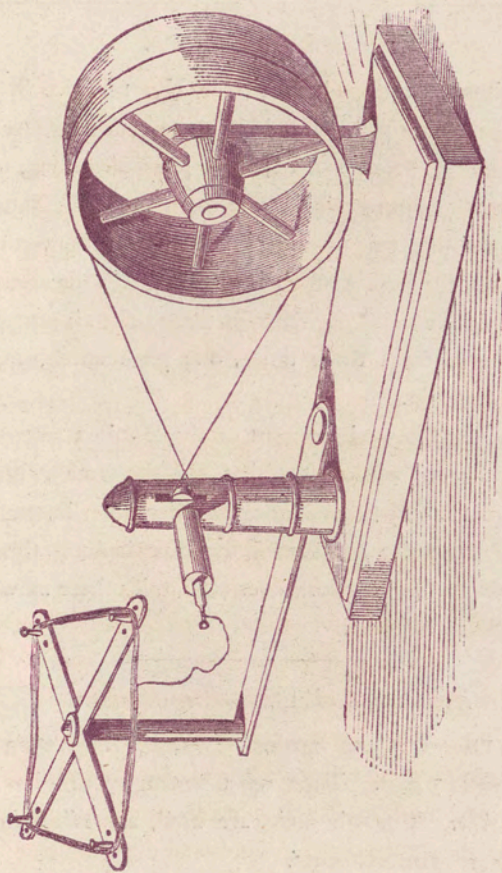
*Half Stitch.*

Mark the bobbins 1, 2, 3, 4, as for whole stitch. Pass No. 3 between Nos. 1 and 2, pass No. 1 over No. 3, pass No. 2 over No. 4, leaving No. 4 alone, and continue with the next bobbins as in learning whole stitch. It will be observed that half stitch is worked like whole stitch *except* the last movement of passing No. 4 between Nos. 3 and 1; to this omission the stitch owes its name. Half stitch is used largely for the lighter parts of Honiton lace, and is shown mixed in the rose, page 43.

*Devonshire Turn or Wheel.*

To wind the threads on the bobbins a turn or wheel is used. No. 10 shows a Devonshire turn. The thread or cotton is always wound from right to left, and a loop is made to prevent the bobbin from unwinding. On gentle pressure the thread unwinds, but will hang in place perfectly if the loop is made properly. All the bobbins should be kept at the same length from the pillow to which they are attached.





No. 19.—Devonshire Turn.

*Honiton Lace Stitch.*

Honiton lace thread, No. 8 or No. 12 (No. 8 for beginners), nine pairs of bobbins, one pair bobbins of Mecklenburg thread No. 12, three pairs of leaders, one Mecklenburg thread bobbin next each of the side leaders. Work the third pair of leaders across, twist three times plain stitch (the plain stitch is worked with the leaders at each side left and right), twist three times, insert pin, work back, twist three times, one plain stitch, twist three times, pin.

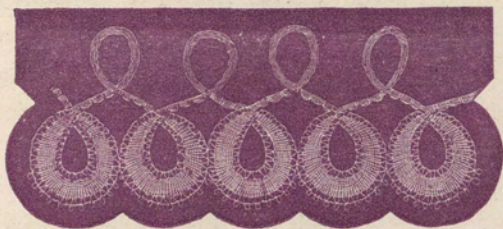
This stitch is used for most of the Honiton patterns, and the learner will observe that it is the same as braid work, p. 12, only the leaders twist three times instead of twice. No notice is taken of the Mecklenburg thread bobbins: the leaders work over and under these as with the ordinary bobbins.

*Nos. 11 and 12.—Cue Borders.*

No. 11.—The cue border is worked from stem to stem, with 7 pair. Take up a sewing with pins on either side. 8 or 9 bobbins are used, according to if cottons are worked or not.

No. 12.—Baby cue is worked in the same manner.





No. 11. - Cue Pattern.



No. 12. - "Baby-Cue" Pattern.

---

*To Form a Pattern.*

When the whole art and mystery of whole and half stitch are acquired so as to be executed with mechanical ease, the learner is naturally anxious to make some use of her work, and to form a pattern. The trefoil design, No. 8, is excellent to begin with, as it is less intricate than many others.

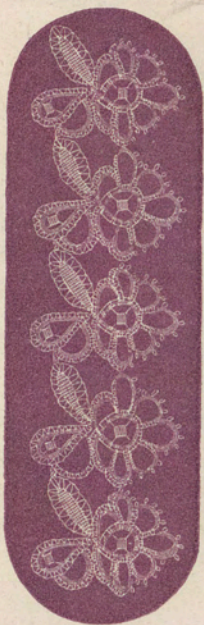
In forming a pattern it will be observed that the outer edge of the design has more pinholes than are in the inner ring of the same design. The mode of decreasing the number of pinholes is as follows:—\* After making the stitch, working across to the out rim and returning, take out the last pin of the inner circle and use it for the next pinhole stitch, thus making one pinhole and pin serve for two stitches. After this variation in the work, work backwards and forwards in the usual way before repeating from \*.

---

*No. 13.—Rose Border.*

No. 13 shows a rose border, worked with 7 pairs without cottons, 8 pair with, commencing at the stem.





No. 13.—Rose Border.

*To Take Up a Sewing.*

To perform this delicate operation a needle-pin is required ; this needle-pin is a fine long needle placed in a wooden handle. The real Devonshire needle-pin is said to be a No. 8 needle stuck in a lucifer-match.

With the needle-pin draw the thread through the edge of the lace, pass the nearest bobbin through the loop thus formed, tie, and work on as before.

*Throwing and Tying.*

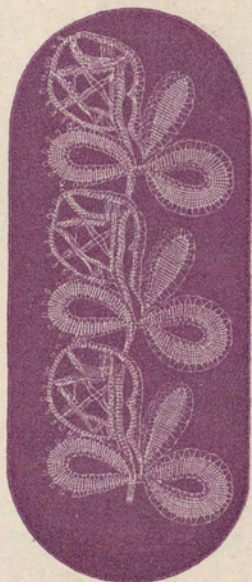
These terms are used to express the mode of finishing off any part of a sprig or design. To effect this :— Take up two leaders and tie them in a plain knot, lay them out right and left, throw all the bobbins in between them again, tie in a plain knot, and either cut off the bobbins or work on as directed.

---

*No. 14.—One Rose Border.*

No. 14, one-rose border, is a succession of rose sprigs worked with seven pairs of bobbins without cotton, is begun at the stem. For one-rose sprig, see No. 20.





No. 14. Small "One Rose" Border.

*Snatch Pin.*

Snatch pin is used for joining the sprigs, and is worked by the yard, and sewn on the sprigs as required in common Honiton lace, but in best Honiton the sprays are joined with snatch pin on the pillow.

Take four or five pairs of bobbins, according to the width required, and work across, then twist six times, insert a pin under one pair only, work back to the left again, at the end twist six times as before, and repeat.

---

*No. 15.—Turkey Tail.*

Commence first leaf with 9 pairs, including cotton, at the end of leaf cut out 2 pairs with cotton, working up the stem with 7 pairs of pins, set up on left side for the inside ring 8 pairs with cottons, tie the ends; take up a sewing, throw 8, tie, for the next row of 8 pair as before, taking up a sewing at each centre pinhole for the next stem round 7 pair, taking up a sewing at every centre pin as before for the loops round 9 pairs including cotton; likewise 9 pair for leaves to finish, throwing and tying at end of every leaf.





No. 15.—Turkey Tail Sprig.

*Purl Pin.*

Purl pin or purling is used for connecting points of the design and for joining sprigs.

Take five or six pairs of bobbins, or four pairs for very fine work. Work across, twist the last two pairs three times, work a stitch, twist each pair three times, place the purl pin—that is, take up the last thread on the pin by putting the pin under it—towards the worker, and then in the pinhole, and lay the bobbin at the right hand, cross the other leader over it the same way, twist three times, work a stitch three times each pair, and work away as before, repeating the purl pin on the opposite side.

*Purl Edge*

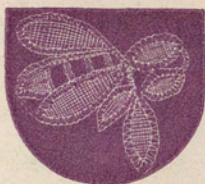
is worked exactly in the same manner as purl pin, the pins being set up on one side only, the other worked as in Honiton lace stitch, page 20. If the purl pin looks too loose, work a second whole stitch with the last pairs on the opposite side.

---

*No. 16.—Tulip Sprig.*

No. 16 shows the very pretty tulip pattern, which is a useful sprig worked in whole stitch and beading, see page 16.





No. 16. - Tulip Sprig.

*Purl Pin for Filling in Groundwork.*

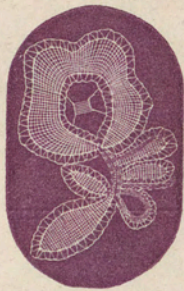
Work across plainly from the left, cross the leaders three times before coming to the last pair, stitch, cross three times each, put a pin under the last bobbin, under and towards you, the other crossed over the same way, cross three times, stitch, cross three times each, and work as before.

---

*No. 17.—Old Violet Sprig.*

No. 17, old violet sprig, is exceedingly easy to work, being composed of whole stitch. The only difficulty in this sprig is the square filling in the centre, but careful attention to the directions given on page 42 will ensure neat work.





No. 17.—Old Violet Sprig.

*To Cross Cottons.*

The rose on page 33 clearly shows the effect of this crossing, which adds much to the effect of the work.

Take up all the centre pairs, omitting the two pair leaders on each side, cross the Mecklenburg thread bobbins from right to left, insert a pin in the pinhole under where they are crossed, lay the centre pairs down again, and work away as before.

---

*No. 18.—Rose Sprig.*

This beautiful sprig is worked in whole stitch, half stitch, and with diamond fillings or lerd works. Begin in the centre, and work the inner ring, then work the outer ring in whole or half stitch alternately, working a plaid edging on the outer side of the ring, and taking up sewings on the inner side. Fill in lerd work as directed on page 39.





No. 18.—Rose Sprig.

*Stem Work*

requires two pairs of leaders, in all six pairs of bobbins and No. 8 thread, or seven pairs of bobbins with No. 12 thread.

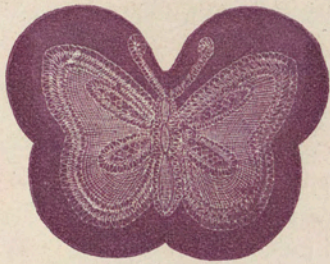
Work across from left to right. \* Twist three times, work a stitch, pin, twist three times after inserting the pin, work across plainly, and again repeat from \*. It will be observed that the pinhole is used on one side only, on the other a double stitch alone is made without twistings or pin.

---

*No. 19.—Butterfly.*

This butterfly belongs to modern Honiton designs, and is worked in whole stitch, stem work, and raised work, with diamond filling. For raised work see page 36.





No. 19. — Butterfly (Modern Honiton).

*A Double Stitch*

is a term used for the last stitch of one row and the first of the next when no pin is inserted and no twisting used, as at the end of ordinary rows.

*Raised Work.*

For a raised leaf work up the stem with seven pairs of bobbins, turn the pillow round and work back with nine or ten pairs according to the width of leaf, pins set up on one side, sewings taken up on the stem. Examples:—

*Fern Leaf.*—Work up the stem with plain stem-work, turn the pillow round, come down again with pins and sewings, then plait each as far as the point of the other leaf, sewing, throw and tie and come back as before. Each raised veining to be done in the same way till you get to the bottom of the fern.

*Butterfly.*—Chain, work one pin each side, crossing the two leaders from one side to the other, and work as before.

---

No. 20.—*Small One Rose Sprig.*

This easy sprig is worked in stem work, whole stitch, beading, and diamond fillings.





No. 20.—Small "One Rose" Sprig.

*To Join.*

Take a pair from each lerdmesh, make a stitch, put up a pin, make a stitch, cross three times in readiness for the next lerdwork and work on with two pins as before. Sewings are taken up at each side of the space to be filled. These lerdworks are worked in rows.

*Lerd Works or Fillings.*

Lead or lerd works or fillings are the names given by Devonshire workers to the fine delicate work which composes or fills up the centre of the flowers. These fillings are of two kinds, diamond and square fillings.

The diamond filling is the easiest of the two kinds, only good workers being able to work square fillings properly.

---

*No. 21.—Violet Sprig.*

This violet differs from the old violet sprig, and is often preferred on account of the speed with which it can be worked. Work the leaf first, then the close stem work, and finally the flower, taking up sewings at all parts joining each other.





No. 21.—Violet Sprig.

*Diamond Fillings.*

Begin with 4 bobbins, as in learning the whole stitch, and number as before—1, 2, 3, 4.

Take up No. 2, hold it loosely, but do not let it go, in the left hand, No. 4 over the thread, No. 3 up over it, No. 1 out, forming a plait—IN, UP, OUT. Moving the No. 2 as you go, leaving the others lying in place on the cushion except when actually moving them as directed, draw up on the two outside threads, Nos. 1 and 4, and work on until you come to the pinhole. Twist twice, put in a pin, twist both pairs twice, work a stitch, twist twice. As many two pairs of bobbins must be used as the space requires to fill properly; the fillings are worked in rows, each two pair working separately.

---

*No. 22.—Spade Border.*

An easy border worked in whole stitch, pearl edge, and stem work.





No. 22.—Spade Border.

*To Join the Diamond Fillings.*

Twist each pair twice and work plainly across ; twist each pair twice and lay out the pairs again as on beginning.

*Square Fillings.*

Two pairs of bobbins ; increase as required according to the size of space to be filled ; one pair of bobbins. Take up a sewing, pass the bobbin through, take a second pair of bobbins ; \* work 12 stitches as shown in diamond fillings. Take up a sewing and pass through as before. Leave the right-hand pair until the next lerd work is done ; repeat from \* with the next two pairs.

---

No. 23.—*Rose, Shamrock, and Thistle.*

This group is of modern Honiton design, and is worked in whole stitch, half stitch, raised work, square, stem work, fillings, in short, combines all Honiton lace stitches.





No. 23.—Rose, Shamrock, and Thistle Sprig.  
(Modern Honiton.)

No. 24.—*Beading or Chain.*

Beading is chiefly used as a band or finish for lace. It is placed round the neck of collars, and serves as a band by which they are tacked to the chemisette or to the dress itself. It is used as insertion for ribbon velvet to thread over and under in cheap made-up sets of Honiton lace.

Use 8 or 10 pairs of bobbins, according to the size of the cotton employed.

Divide the pairs of bobbins \*, and lay one-half quite away for the sake of clearness. These bobbins will be called No. 2, and those about to be used No. 1. Work across with No. 1 and back in the usual way until 2 pins are set up, as in stem-work, lay No. 1 bobbins aside.

Take up No. 2, and work backwards and forwards as before until 2 pins are set up on No. 2's side. Then work across twice as in plain braiding, so as to connect the two sets of bobbins; repeat from \*.

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No. 25.—*Trefoil Pattern.*

This simple pattern is so easy that beginners readily master it in one lesson. It is whole stitch alone without a pearl edge.





No. 24.—Beading.



No. 25.—Trefoil Pattern.

No. 26.—*Fern Pattern.*

Work up the stem with plain stem work, turn the pillow round, work down again leaf by leaf with pins and sewings, plait up to the point of the leaf, taking up sewings, throw and tie and come back as before, each raised sewing to be worked in this way throughout the whole leaf.

Leaves of any tree or plant may be copied in Honiton lace, by taking a careful outline, marking the sewings, &c., working the shadowed portion of the leaf in whole stitch, the lighter in half, and the veinings in raised work.





No. 26.—Fern Pattern (Modern Honiton).

*Making up the Sprigs.*

Honiton lace is made up or joined in three different ways—by purling, by *réseau* ground, and by application on net. For all these modes a paper shape is cut and the sprigs are arranged with great care right side downwards. The purling is *sewn*, as we have already stated, on inferior Honiton lace; in all superior pieces it is joined on the pillow. *Réseau* ground is in imitation of Brussels net worked by hand, as shown in No. 27. It is worked stitch by stitch.

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*No. 27.—Lappet in Honiton.*

This lappet is an illustration of the mode of making up the sprigs. The one-rose sprigs are first tacked on blue paper of the exact shape required, the butterfly is placed in position, the fern sprig added, and the little stem work sprig shown above and at the side of the butterfly. The whole is then joined and filled in by a *réseau* ground in Brussels lace stitch.



THE  
LACE  
MAGAZINE



No. 27.—Lappet in Honiton Lace.

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No. 28.—*Honiton Guipure Lace.*

No. 28 shows a beautiful specimen of Honiton guipure lace, designed and worked by Mrs. Treadwin, of Exeter, who has done more to win a taste for artistic, natural forms than any other English lace designer. The lace exhibited by Mrs. Treadwin in 1862 fully sustained the reputation of Honiton lace, and bore comparison with the most beautiful productions of France and Belgium.

The specimen of guipure lace No. 28 is composed of various sprigs of natural flowers and leaves joined on the pillow with purling. Common Honiton guipure is joined with purling worked by the yard and sewn on, instead of being worked in on the pillow, as in this specimen.





No. 28.—Honiton Guipure Lace.

*No. 29.—Honiton Appliqué.*

*Appliqué* is the term given to this mode of joining Honiton sprigs. The ground is composed of Brussels net laid over the pattern prepared as above stated. Every outline of the lace is carefully sewn to the Brussels net; the net is afterwards cut away as shown in illustration No. 29.

It is advisable that ladies should receive one or two lessons in lace-making of Mrs. Mitchell, who is a quick and clever teacher, and whose charges are extremely moderate. Some ladies very soon master every class of lace work, but a lesson will frequently prevent much loss of time and patience.





No. 29.—Honiton Appliqué

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