

THE LADIES' GUIDE

TO

Needle Work, Embroidery,

ETC.,

By S. ^{arah}ANNIE FROST. ^{Shields,}
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BEING A COMPLETE GUIDE TO ALL KINDS OF

Ladies' Fancy Work,

WITH FULL DESCRIPTIONS OF ALL THE VARIOUS STITCHES AND MATERIALS,
AND A LARGE NUMBER OF ILLUSTRATIONS FOR EACH
VARIETY OF WORK.

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CHAPTER VII.

TATTING.

If any old Point Lace is carefully examined, there will frequently be found attached to it an edging of loops, made in a kind of buttonhole stitch, sometimes ornamented with very tiny points, almost resembling those in pearl edging; lines of the same material, similarly spotted, are used also to connect the more solid parts on the same work.

These loops and lines, looking like buttonhole stitch, are made with a small instrument called a *SHUTTLE*, of which there is a representation in the engraving, and the art of making them is termed the art of tating or frivolate.

After dying out, as all fancy work will do at times, the art of tating has been lately revived, and some of the most beautiful work imaginable in this form was exhibited at the Centennial International Exhibition in Philadelphia. One piece of work, a bureau cover, in rosettes of tating, in No. 200 spool-cotton, placed over rose-colored satin, to display its fineness, was universally taken for the finest thread lace, and was as delicate as a spider's web.

It is a very strong and serviceable edge for underclothing of all kinds, for children's aprons and other garments requiring frequent washing, and can be made very rapidly and without any strain upon the eyesight.

The implements required for tating will be more readily understood by reference to the engraving. Figure six is the shuttle, figure seven a pin attached by a chain to a ring. The pin is used in forming the pearling, or picot, as the French call it, and when pearled tating is done, the ring must be slipped on the thumb of the left hand, and thus the pin will always be ready for use.

The cotton used for tating is soft, and not too closely twisted. Thread that is much twisted is very apt to knot, which makes it exceedingly difficult to work. Very pretty trimming may be made of tating in silk, of a color to suit the garment for which it is intended. The silk to be used is the fine or coarse netting silk, in selecting which great taste may be exercised. Two different sizes of the same shade, or even two colors may be united in the same trimming, with good effect, as, for instance, in the third pattern in the engraving, where the large loop might be made of a coarse black, and the surrounding loops of a fine, bright-colored silk, forming a beautiful trimming for a child's sacque or an opera flannel breakfast sacque. The silk will be found much easier to manage in tating than any cotton that can be used.

The first consideration in tating is the mode of holding the hands.

Hold the shuttle between the thumb and the first and second fingers of the right hand, and the thread within two or three inches of the end, between the thumb

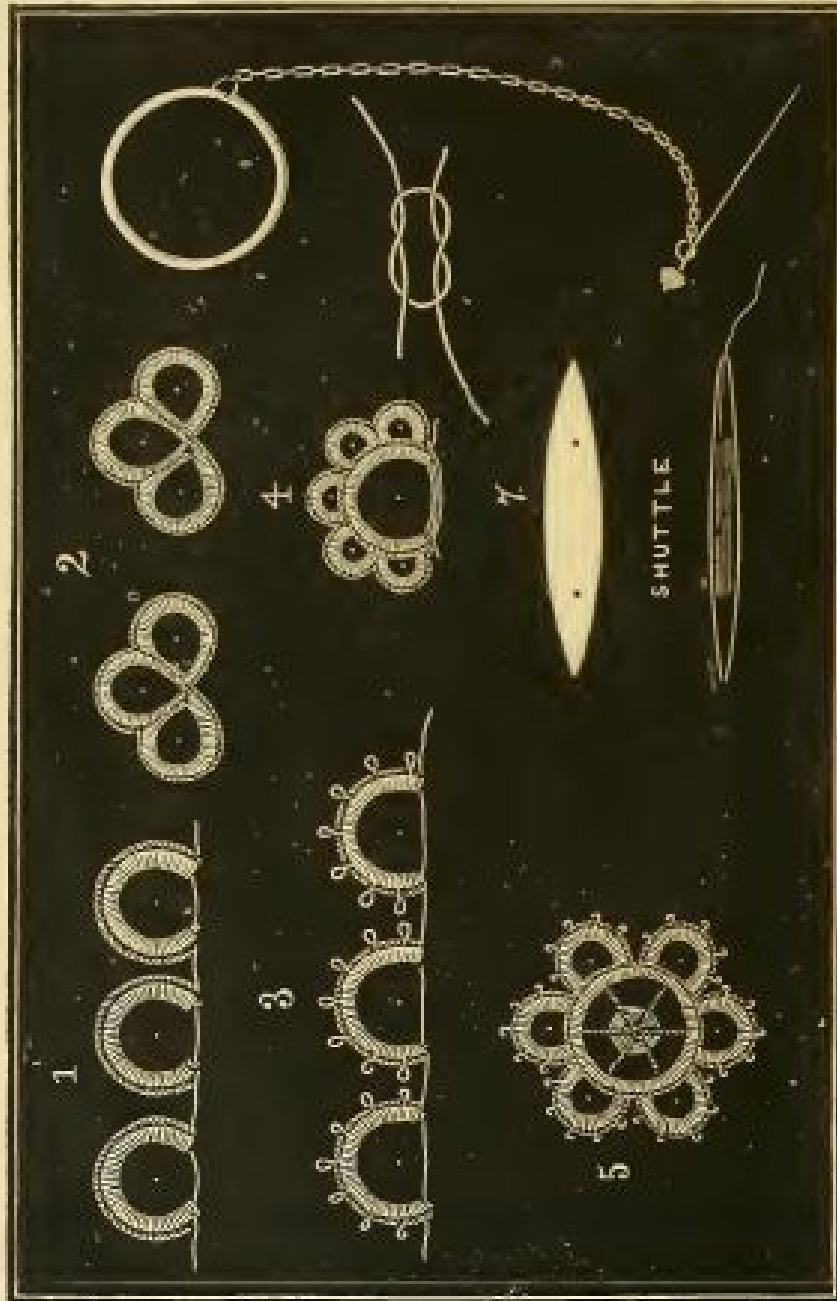


Fig. 60.—TATTING.

and first finger of the left hand, letting the end fall in the palm of the hand; with the right hand carry the thread round all the fingers of the left hand, they being

kept rather apart from each other, and bring the thread again between the thumb and first finger, where it must be held, thus forming a circle round the fingers. Having placed your hands in this position, you are ready to begin working.

There are only two stitches used in tatting, namely, the English and the French stitches; either may be used separately, but as the prettiest edge is formed by using both alternately, I shall, in these directions, use the term double stitch, to signify one of each.

English Stitch.

Having placed the hands as described, let the thread which passes from between the first finger and thumb of the left hand, and the shuttle, fall towards you; slip the shuttle under the loop between the first and second fingers, and draw it out towards the right, in a horizontal position, when a loop will be found on it, with the thread which was passed round the fingers of the left hand. Hold the shuttle steadily in the same position, with the thread attached, tightly stretched, and with the second finger of the left hand work the loop up to the first finger and thumb, when the hands will have resumed the first position.

Observe that the knot is always formed by the thread which passes round the fingers of the left hand; if this is not done, the loop will not draw up.

French Stitch

is made like English stitch, except that instead of allowing the thread to fall towards you, and passing the shuttle downwards, you throw the thread in a sort of loop over the left hand and pass the shuttle under the thread, between the first and second fingers, upwards.

Pearl Edging.

After making a given number of stitches, twist the pin in the thread, and continue working, holding the pin between the thumb and first finger; repeat the process, with as many single or double stitches between as you may desire.

Tatting possesses one great advantage—it can be worked in the smallest pieces that may be desired. They are united, when attached to the work they are intended to ornament, simply by laying the ends of the threads that are left along the work, and sewing them, so that the loops come into their proper places.

Pieces of tatting should never be knotted together, as it is very difficult to unite them quite closely; and, besides, knots are clumsy and bungling things to conceal in any sewing. Keep an envelope in your pocket, and if your thread breaks or gets soiled, cut off the piece you have finished at once, leaving an inch of thread, and put it away. If you make a loop which will not draw up, cut the thread and unpick it.

To do tatting well requires a cool, dry hand. In the engraving you will find five varieties of tatting, all of which are perfectly simple and easy to make.

Fig. 1 is the common tatting edge, made of a given number of double stitches, from twenty to thirty, drawn into a loop.

Fig. 2 is called the

Shamrock Stitch.

It is formed thus: Make three loops of tatting, drawing up each quite tight,

and leaving a little space on the cotton before making the next three. Each set must then be united in the form of a shamrock or trefoil, with a needle and fine thread; and in forming a border of them, place them in the position shown in the engraving, making them touch each other.

Fig. 3 is the common tatting loop with the pearled edge, and the mode of working it has been already described. The shamrock may be made also with a single edge.

Fig. 4 is a very pretty variety of the common edging. A large loop being made, five small ones are made close to it, and drawn up sufficiently tight to go round the outer edge of the large loop, round which they are afterwards to be sewed. An inch or two of cotton should be left, before the next large loop is made. This may be called the

Hen and Chickens Pattern.

Fig. 5 is made partly in tatting and partly in one of the point lace stitches. The circle being made, and the small loops sewed securely to the edge, the centre is filled thus: draw three strands of thread across to meet in the centre of the space inside the circle. Fasten a thread securely to the centre, connecting the threads firmly, and work out on each line in Point de Venise, passing the thread from the edge back to the centre for each one. In the middle, work the spot by passing the thread alternately under and over the bars in circles.

The Weaver's Knot.

Fig. 6 is used for securely fastening wool of cotton.

There is a great variety of edging to be made by varying the loops, and wider handsome borders are made by making successions of stars, first three, then two and then one, forming a point, and carried along the edge of the article to be trimmed.

A lambrequin of tatting in green Berlin wool, with this six-star point, every loop pearled in gold-colored saddler's silk, was one of the most beautiful specimens of tatting I have ever seen. It ornamented a round table covered with green cloth embroidered in gold color. This cover was tacked to the edge of the table, and the lambrequin of tatting sewed on the edge, making a very handsome article of furniture out of a table scratched to shabbiness on the top by constant use.

Child's Dress.

The following engraving gives the pattern for a child's dress trimming done in tatting and point lace stitches combined. It is worked upon a foundation of fine Swiss muslin, on which the pattern is traced in braid, the flowers and leaves worked in the stitches described in chapter on point lace, the muslin being left to connect them together.

This style of work is done more rapidly than the point lace work proper, and has the advantage of being close, and therefore more suitable for children's wear.

The muslin must not be cut away from the open parts until the whole is completely finished; and to prevent the muslin from tearing, the edges of point must be worked very close and firm.

The engraving represents the waist-sleeve, insertion and edging for the dress. The insertion may be used either for the band, or as an ornamental finish to the

hem and tucks of a little girl's dress, for which purpose I should recommend its being worked on the muslin, without the two straight lines of braid, which now form the border; it will then have a less stiff and formal appearance than it has at present.



Fig. 61.—CHILD'S DRESS.

As it requires very nearly the full breadth of mull-muslin to make the body of a child's dress sufficiently full, tear off a width, of a depth suited to the age of

the child, and having tacked the pattern in the centre work on it, leave the two ends for the remainder of the body.

The pattern of the waist contains a complete centre-piece, unconnected with any other part; the two lines which form the top are done with another piece of braid, and all the remaining parts of the pattern are traced in one continuous line.

The middle group consists of a centre flower, with one on each side of it. The upper part of the former is filled with *dentelle de Bruxelles*, all the other parts being united by *point d'Alencon*. The upper part of the large flowers of the centre has a bar of *point de Venise*, edged with *point de Bruxelles* in the middle, and is united on each side by bars of *point d'Alencon*; *point d'Angleterre* fills up the middle, and radiating bars of *point d'Alencon*, the lower division of these flowers, all the narrow points being connected by *point d'Alencon*. This stitch also unites the two straight lines at the top of the stomacher. The open space between the second and third lines is filled with diagonal bars of *point d'Alencon*, with one perpendicular in the centre.

The remaining leaves and the roses are filled in *dentelle de Bruxelles*, and the lilies in radiating bars of *point d'Alencon*.

The sleeve must be worked to correspond with the stomacher, and a glance at the engraving will at once show in what stitches the insertion is to be worked.

The edging is of tating. The loops, as you will perceive, are of unequal sizes, being alternately large and small. Make a loop of 24 double stitches, draw it up, and then make one of 20, with a *picot* or *pearl-stitch* after every fifth but the last; draw this loop up, and make one of 30, with picots as before, and then another of 20. These three picoted loops must be so drawn up that they will just go round the first. In the next set of loops, the first is to be made of 32 double stitches, with 3 picoted, all the same size, round.

When they are sewed on, they must be placed close together.

Case for Tating Implements.

This beautiful case is made of fine French kid, of any neutral tint, embroidered in tating, in *crochet-silk* of bright colors, and lined with silk to match.

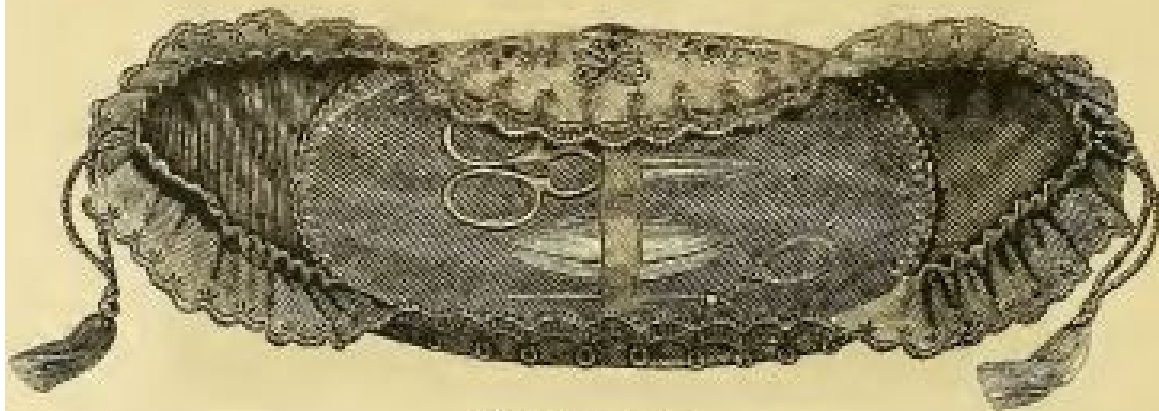


Fig. 62.—OPEN.

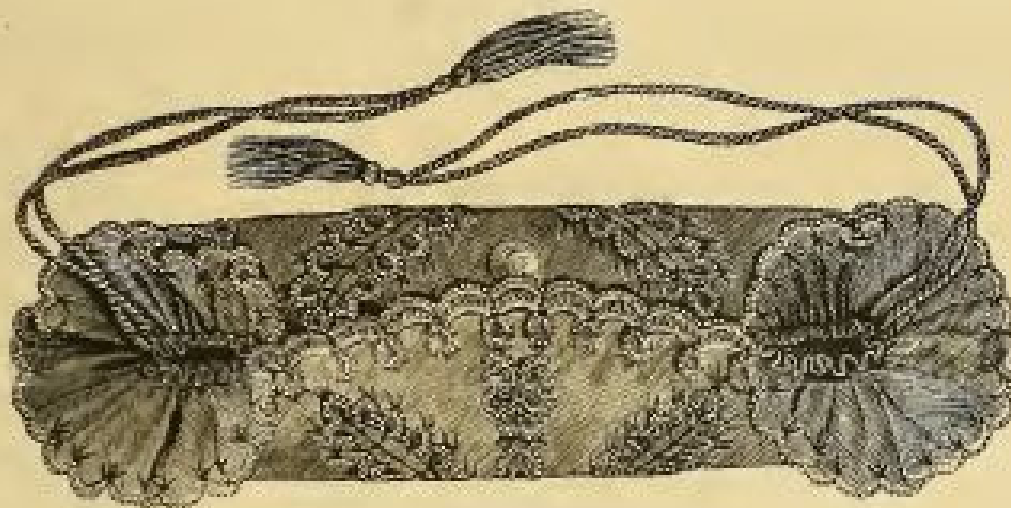


Fig. 63.—CLOSED.

End for a Necktie.

To be made in tatting of fine cotton, and sewed neatly to a tie or bow of fine Brussels net.

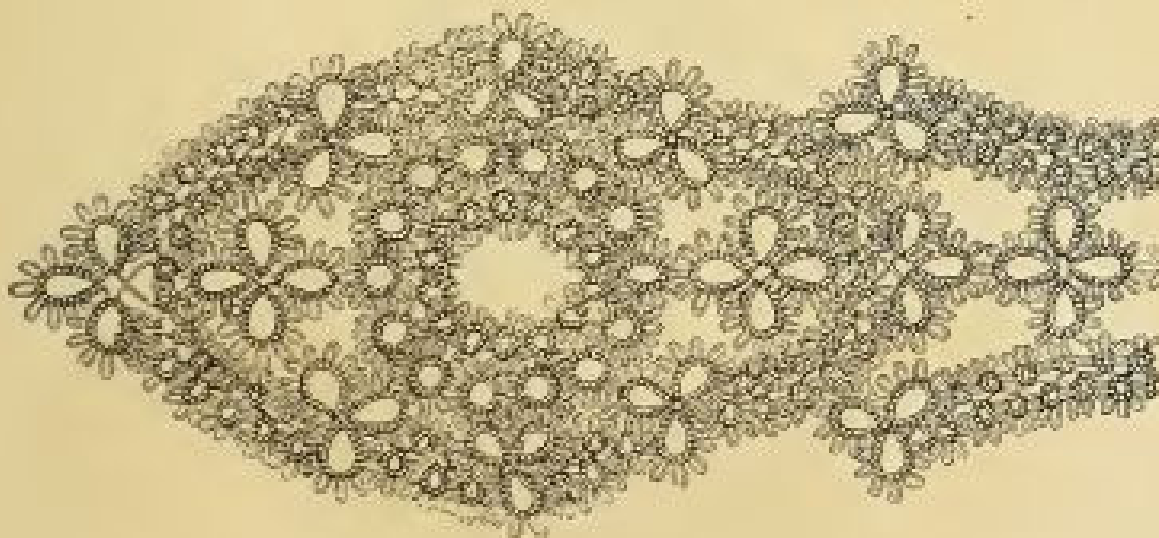


Fig. 64.

Wall Pincushion.

This pincushion is made of colored satin, with broad ribbons to match. The tatting is in crochet-silk of a contrasting color.

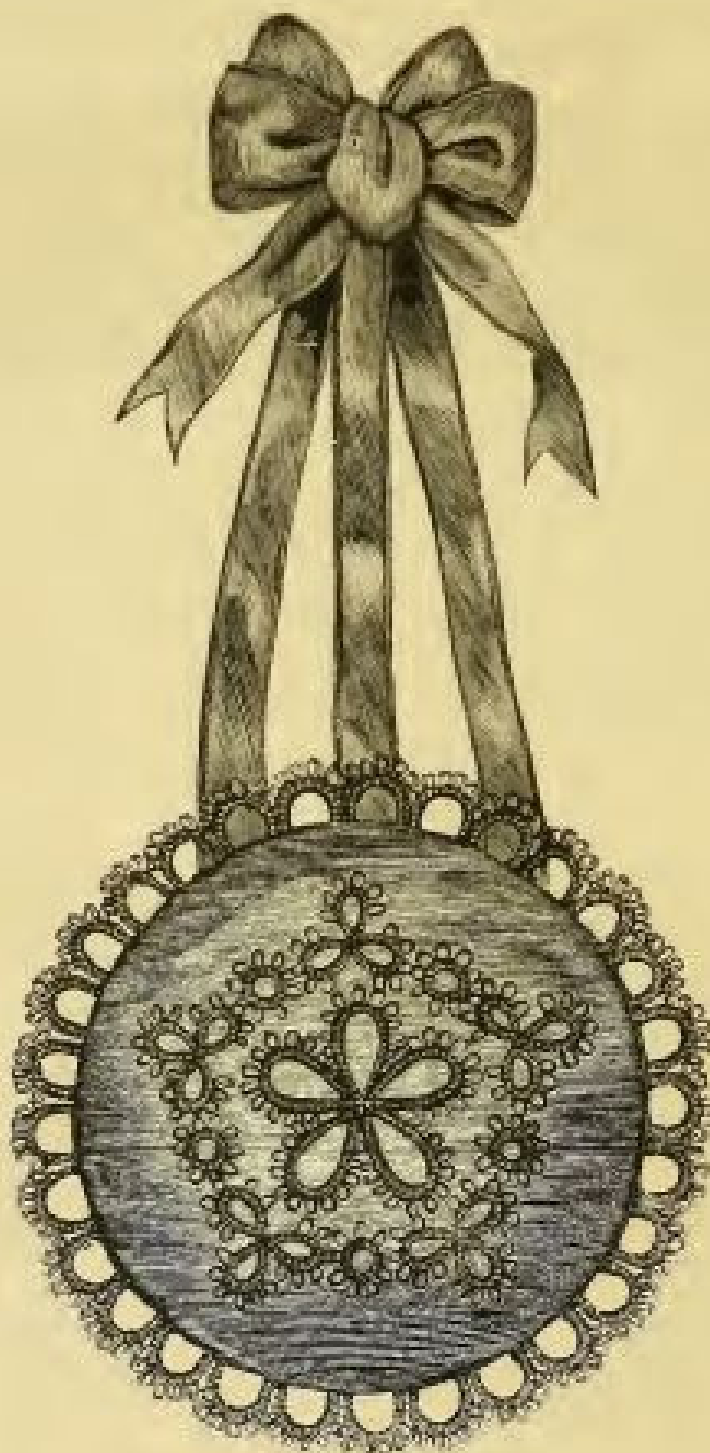


Fig. 65.