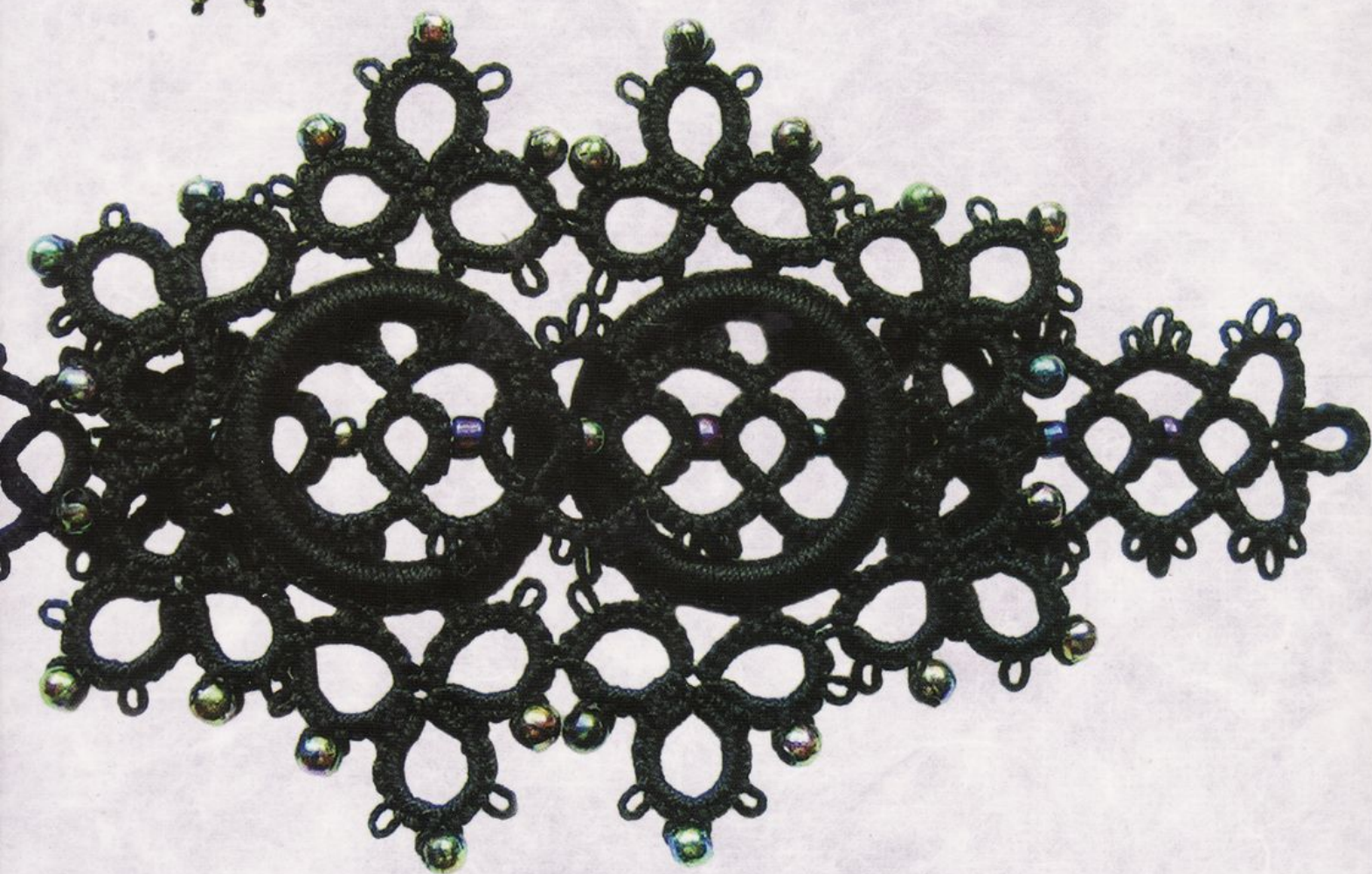




# CONTEMPORARY *Tatting*

New Designs from an Old Art



JUDITH CONNORS

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KANGAROO PRESS



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# PREFACE

I n 1915 the Priscilla Publishing Company described the contents of its new release, *The Priscilla Tatting Book No. 2*, as 'modern tatting'.\* Comparisons were drawn between the charm and feathery daintiness of nineteenth-century tatted lace and the designs, durability and usefulness of tatting produced in the early twentieth century. The introduction stated that '... new materials, stitches, terms and directions ...' were characteristics of this 'modern tatting' and advocated new 'tricks of the trade', such as continuous thread method, neater disposal of ends and the blocking of lace.

Almost one hundred years have passed since then. Now twenty-first-century tatters regard the three 'tricks' mentioned above as common practice and emphasise new methods to help perfect their lace. While some older methods and effects may have been superseded in the process, they should not be forgotten. These have been stepping stones in developing and improving techniques. By combining some new and old approaches, stitches and techniques once regarded as 'old hat' can be given a contemporary appeal. According to the adage: 'Everything old is new again.'

Each pattern in this book highlights any techniques that are used, so tatters need only refer to the Techniques section for further information. There are several pages dedicated to the disposal of ends, while handy tatting tips are sprinkled throughout. The great variety of designs presented here is sure to have something to appeal to everyone.

It is impossible to predict what will come to be regarded as 'modern tatting' in one hundred years' time but for now this book brings together the past and the present to take creative tatters into the future.

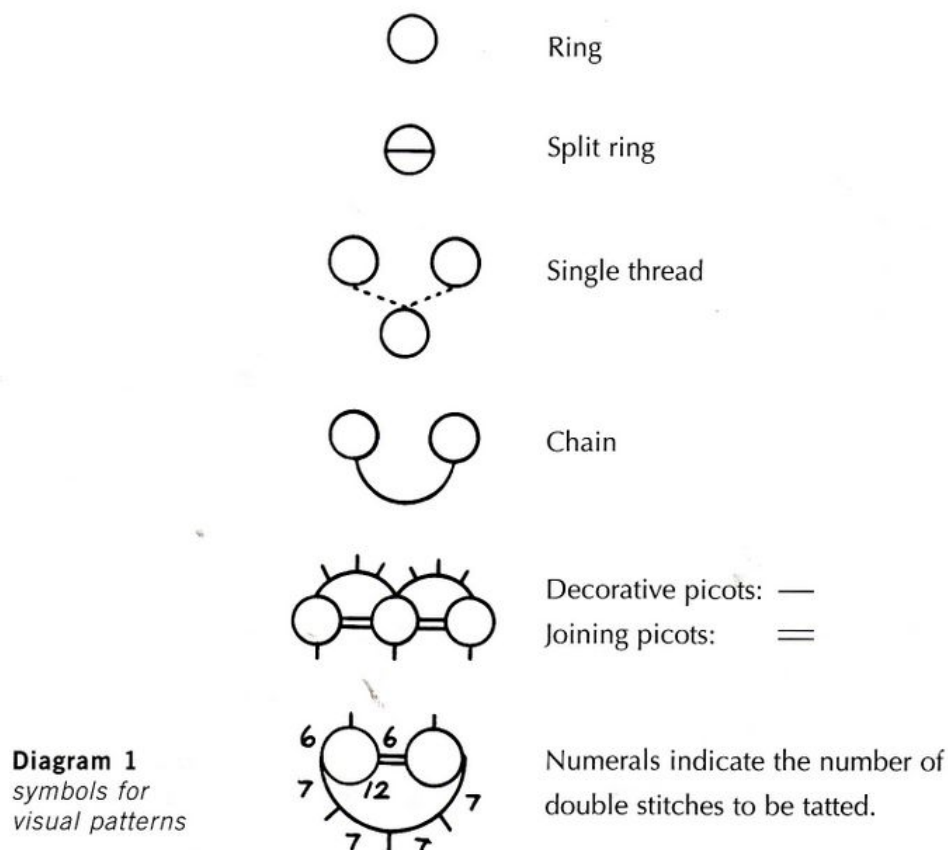
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\* An unabridged republication of this book by Dover Publications Inc., New York, was released in 1977 entitled *Tatting Patterns*, edited by Julia E. Sanders.



# SYMBOLS AND ABBREVIATIONS



## ABBREVIATIONS

ds = double stitch/es  
ch = chain  
p/ps = picot/s  
r = ring  
sh = shuttle  
sr = split ring  
RW = reverse work  
cl = close  
j = join  
lj = lock/shuttle join

beg = beginning  
sep = separated  
prev = previous  
sm = small  
sm p = small picot  
lp = long picot  
cc = carrying cord  
CTM = continuous thread method; that is,  
uncut between shuttle and ball  
RODS = reverse order double stitch

**NOTE:** All instructions and diagrams in this book are written from a right-handed perspective; left-handed tatters will sometimes need to make adjustments.

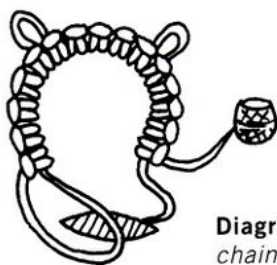
# TECHNIQUES

*This section contains the techniques applied in various designs in this book. Each technique is highlighted at the top of every pattern in which it is featured.*

## CENTRAL MOCK RING

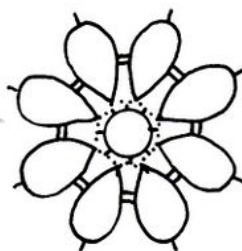
The central mock ring (CMR) appeared in very early French patterns. Elgiva Nicholls illustrated it in her book *Tatting Techniques* (1976), on pages 77–78, where it also bears six smaller rings. As she did not include patterns that use central mock rings, tatters were left to determine where to employ them. This technique became popular in the 1990s.

The basic CMR is formed the same way as most rings in contemporary needle tatting. Using continuous thread from ball to shuttle, a loop is left before a chain of required length is tatted. Then the shuttle/needle is passed through the loop and the chain is drawn up to form a mock ring. Some shuttle tatters prefer to use this technique in the centre of a medallion as it produces a smoother closure than a normal ring would.

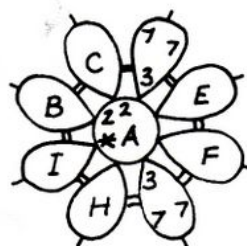


**Diagram 2**  
*chain with loop*

If two shuttles were used instead, the auxiliary shuttle could make small rings on top of the chain before the CMR is closed. With this technique the daisy motifs of older traditional patterns can be simplified, neatened and strengthened.



**Diagram 3**  
*traditional daisy*



**Diagram 4**  
*daisy with central mock ring*

**Example:** Use two shuttles wound CTM with no. 20 crochet cotton: #1 with 25 cm (10 in), #2 with 2.2 m (2½ yd).

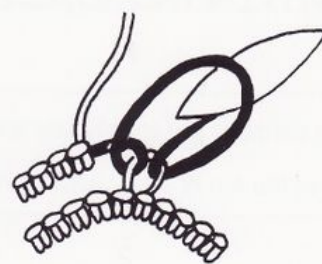
**NOTE:** All link picots should be very small to avoid excess thread between the rings.

Leaving a loop of thread, start the central mock ring (A) at \* with 2 ds. Then swap shuttles. With shuttle #2 tat ring B: 3 ds, sm p, 7 ds, p, 7 ds, sm p, 3 ds. Swap shuttles to #1 and tat 2 ds. Swap shuttles again. With shuttle #2 tat another ring (C), joining it to ring B as illustrated. Continue alternating between the two shuttles, tatting chains of 2 ds and linking rings until there are seven rings



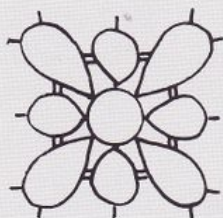
(B to H) followed by 2 ds. Leaving shuttle #2 on the front side, take shuttle #1 and the beginning loop to the back. Straighten the loop and pass shuttle #1 through it, from the back to the front. Then slowly pull on shuttle #1 to decrease the loop and close the CMR. On the front side with shuttle #2 tat a final ring (I), linking it to both H and B. End off.

**NOTE:** By using both shuttles and making the final ring (I) a split ring, tatters can proceed from a central medallion to the next round without having to end off.

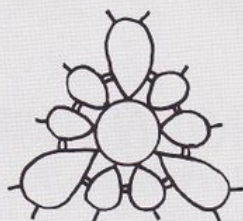


**Diagram 6**  
*Dora Young knot*

**TIP 1:** Variations in the sizes of the outer rings will produce square and triangular medallions.



**Diagram 5a**  
*square medallion*



**Diagram 5b**  
*triangular medallion*

## DORA YOUNG KNOT

Attributed to Dora Young of the United States, this technique will link a chain to a picot which is below it. Made with the shuttle only, it locks the chain in place. It resembles a double stitch on top of the picot and produces a more smoothly curved chain than a normal lock join would. Thus the Dora Young knot would be preferable where tatters want to maintain the convex curve of a chain.

Start by making a regular lock join, but with much looser tension on the thread. Do not tighten it. Pull the shuttle thread backwards through the picot to form a loop. Then pass the shuttle front to back through the loop so formed. Finally adjust and tighten the join to settle the mock stitch on top of the picot.

The Dora Young knot can be used wherever you want a visually regular fixed join. It's cosmetic. However, it may be preferable to use a lock join in confined places.

## DOWNWARD PICOT JOIN

When most tatters learn to link their work at picots, they are introduced to the upward join. It involves lifting a loop of thread upward through the selected picot and then passing the shuttle/needle through this loop. Most pattern books of the twentieth century have illustrated this but, while it is easy to do, the result is visually irregular in a row of contemporary double stitches.

As early as 1900, isolated publications suggested that tatters try a downward join to improve the appearance of picot links. While this downward movement requires slightly more time, it is now preferred by tatters who want visually regular sections in their lace.



**Diagram 7**  
*downward join*

Both these directional joins are linked historically with the order of the two halves of the double stitch. As the contemporary double stitch is composed of an 'under' shuttle movement followed by an 'over' one, the downward loop at a picot is actually more suitable.

**TIP 2:** If you require tatting with a regular designated front side, try the downward picot join.

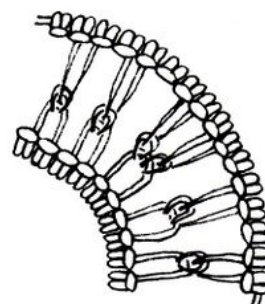
## INVERTED TATTING

In 1976 in *Tatting Techniques*, Elgiva Nicholls illustrated a rudimentary example of inverted tatting using a chain. It had elongated picots which, when the chain was inverted on itself, were reattached to it. In the late 1970s To de Haan-van Beek of the Netherlands developed a similar inversion technique while substituting a sewing needle for a shuttle. (See also *Needle Tatting* on page 10.) She described it in her book, *Kleurrijk Frivolite* (1982). The English translation, *New Dimensions in Tatting* (1994) terms it 'inverted tatting'. Because of its association with the Netherlands, some tatters have called the technique 'Dutch needle tatting'.

In inverted tatting patterns there are, however, sections where shuttles can be used normally. The

technique allows tatters to become very creative with shapes in their designs. While most inverted tatting is composed of chains built upon an initial chain or ring, each finished section can take on almost any form desired. The whole process is like sculpting with threads.

The fabric created is open, yet compact in design, and features a great variety of picot lengths to link, to increase size and to add fullness. The links made between most sets of picots are made with the auxiliary thread but are similar to the lock join of traditional tatting. However, the thread is lengthened before and after the link to produce, in effect, a double picot space. The links themselves appear as little bumps, which can be incorporated into the design. If picot lengths are graded carefully, graceful rows of these bumps become part of the fabric. It is essential that these lock joins are tightened to prevent slipping.

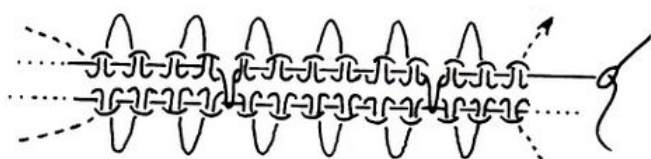


**Diagram 8**  
*bumps in the fabric*

In some patterns a chain is inverted to back onto itself. In this section the tatting is done with a tapestry needle, as links must be made between some double stitches of the original chain. Refer to diagram 9.

As in traditional tatting, care should be taken with tension for the wrong tension could result in puckering or fluting. Occasionally a lock stitch may be required to isolate the tension in one section from that in the next.





**Diagram 9**  
*linking across*

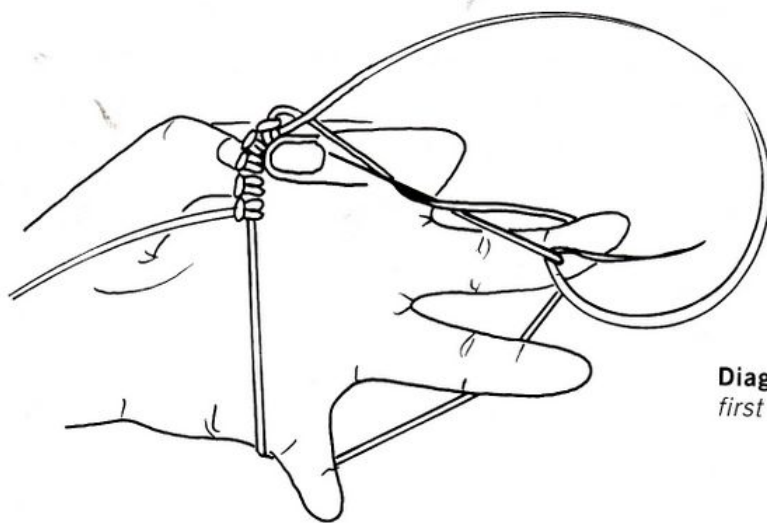
Three-dimensional work is quite natural with inverted tatting. A specific piece can be made in sections and assembled later. Wire and beads may be introduced, in fact anything that the designer wishes to use. This dimensional approach to tatting has become popular during the past decade, much as it did in the latter part of the nineteenth century. *Tatting Patterns*, ed. Julia E. Sanders (1977), the republication of works by the Priscilla Publishing

Company released in 1915, contains some early dimensional articles which are quite inspiring.

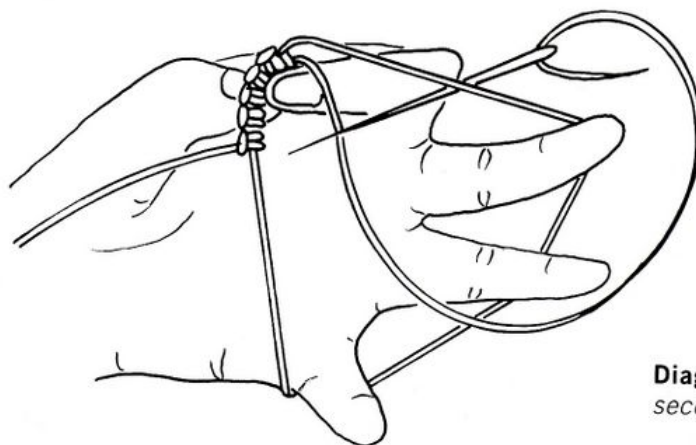
## KNOTLESS METHOD CHAIN (See SPLIT CHAIN)

## NEEDLE TATTING

Known also as tatting *with* a needle and *indirect needle tatting*, this method uses a sewing needle (tapestry needle or fine bodkin) instead of a shuttle. It is not to be confused with contemporary *direct needle tatting*, which forms the hitches onto a needle. In indirect needle tatting there is the same wrapping of threads around the opposite hand as shuttle tatting requires. When making the first modern half-stitch, the hand holding the needle



**Diagram 10**  
*first half-stitch*



**Diagram 11**  
*second half-stitch*

does not have to raise the thread as high as required for the passage of a shuttle. Once the needle has formed each loop, the 'transfer' and the positioning of half-stitches proceed as in shuttle tatting.

In her publication, *The Tatting Book* (1850), Mademoiselle Eléonore Riego mentioned that she tatted with a needle. She also used a needle and thread to make joins between rings and rows in lacy pieces she had designed, and to form mock chains using detached buttonhole stitch over a core thread. This 'Needle Period' was regarded as transitional, as the developments of joining rings and of making true chains as they were being tatted superseded it. Refer to *Beeton's Book of Needlework* by Isabella Beeton (1870; facsimile edition 1986), and *Tatting: Technique and History* by Elgiva Nicholls (1962).

Needles can be more convenient where short lengths of thread exist, or are needed. They are handy when making the second half of a split chain instead of using the knotless method with a shuttle. (See Split Chain on page 12.) This indirect needle method is also used in some sections of inverted tatting. (See Inverted Tatting on page 9.)

## PEARL TATTING

An old technique, pearl tatting is not fast. It consists of a double-sided chain made with three or more threads, one of which is the core thread. The others are auxiliary threads. The core thread alternates among the auxiliaries and in so doing automatically produces picot-like loops along each side. These loops were known as pearls or purls, hence the original name given to this technique. If the thicknesses of the opposing auxiliary threads are equal, a straight chain will result. Differences in thicknesses will produce a curved chain. Because of the chains on both sides,

this technique has more recently been called *parallel tatting*. Pearl or parallel tatting may be done with the core thread on either a shuttle or a needle (as in direct needle tatting). Single pearl tatting consists of one auxiliary thread per side, while double pearl has two per side.



**Diagram 12**  
*single pearl tatting*

In the past, tatters made double stitches by alternating the core thread, #2 on a shuttle, between threads #1 and #3 while reversing work and rewinding them on the hand. This was extremely labour-intensive, so contemporary tatters have eliminated some of the movement involved. They keep #1 in place and alternately use both #2 and #3 on shuttles. Shuttle #2 tats normally on #1, then #3 forms reverse stitches on #2. In the end, the same effect is produced.

Contemporary tatters can experiment with this technique to produce a wide variety of effects. In some cases all threads will have to be on shuttles.

- (i) Alternate one ds at a time, then two or more.
- (ii) Use different-coloured auxiliaries to create stripes.
- (iii) Use differing numbers of ds per side, for example 1–4, leaving picots between the 4 ds.
- (iv) Increase the pearl heights to create loops, interlacing those of double pearl tatting.  
This effect can resemble hairpin crochet.
- (v) Tat small rings or Josephine knots on some pearls.
- (vi) String beads on the auxiliaries and position them on the pearls.



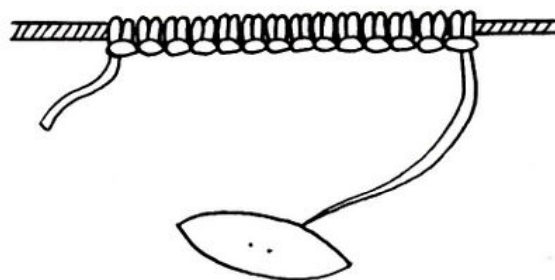
**TIP 3:** Wire and metal rings can also be introduced as the core. In such cases all auxiliary threads will be on shuttles and reverse stitch used throughout. (See Reverse Stitch/Tatting.)

## PADDED TATTING

This is a three-dimensional effect in pearl tatting created by using a thick cord, or several finer threads simultaneously as the core thread. If the cord is too thick for a shuttle, it may be wound into a hank and finger-tatted. Even needle tatters will need to do this, as the cord will be too thick around the eye of the needle to pass comfortably through the double stitches. The auxiliary threads are finer and cover the core completely. Metallic threads can be used to advantage with padded tatting. The shiny cord may be incorporated into costume design.

## REVERSE STITCH/TATTING

This has become a very handy stitch by accident. All shuttle tatters will be quite familiar with it as they inadvertently made it when learning to tat. It is the result of unturned half-stitches, with the heads of the reverse stitches below a core thread. Some tatters of the early twentieth century experimented with reverse stitch, as around 1920 it became part of another technique we now call *split ring*. (Refer to the Dover publications: *Anne Orr's Classic Tatting Patterns* and *Tatting with Anne Orr*.) To preserve the front side appearance of the tatting, the order of the half-stitches is generally reversed; that is, the second half-stitch is made first. Reverse stitch is now used in split ring, split chain, bridging, pearl tatting and to eliminate reversing the work between ring and chain.



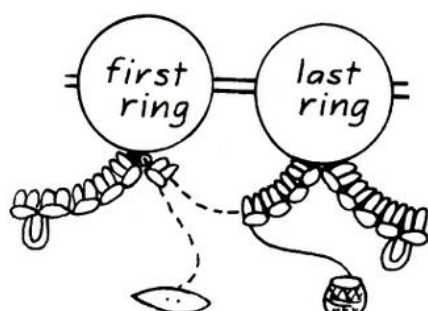
**Diagram 13**  
reverse stitch

**TIP 4:** Tatters who avoid reversing their lace between rings and chains by using reverse stitch find it is easier to work with two shuttles.

## SPLIT CHAIN

Known also as *bridge tatting* and the *knotless method chain*, this technique allows the tatter to progress from one round/row to the next via a bridging or mock chain. Dora Young's book, *All New Knotless Tatting Designs* (1975), illustrated this ingenious series of loops, which results in lark's head knots and eliminates ending off. In February 1977 Dora Young was awarded the US patent for this technique. Since then, various books on tatting have illustrated it from both a left- and right-handed perspective, and new applications have been found for it.

The split chain is similar to the split ring in concept, but not in execution as there is not enough room for the shuttle to manoeuvre normally. It can be made whether you are using two shuttles or one shuttle and a ball. The split chain usually exits a row via a picot on the last chain, climbing into a split ring or another chain in the following row. The proportions into which the split chain is divided do not have to be equal.



**Diagram 14** *positioning a split chain*

Once you have studied the pattern you wish to tat you may discern a suitable place where a chain can be split into two parts. Follow the pattern normally, right up to the last chain, until you reach the place selected. Then discard the second shuttle or the ball thread for a time. Using only the working shuttle, bridge the thread across the remaining space to where the current row began. Make a shuttle join there, but tighten it only after you have adjusted the thread to form the correct length for the whole chain.

**NOTE:** This bridging thread can be slightly shorter than required, as it will stretch a little as you work the loops of the mock chain.

With the same side of the work upwards, rotate your lace so that the bulk of it is over the back of your hand. Only the unfinished chain and the shuttle should face towards you ready to work from left to right, as with the split ring technique. If your shuttle has a pick/hook on one end you will find the next movements become quite fluid, but you will manage just as easily with a crochet hook and a plain shuttle.

### *Movement 1*

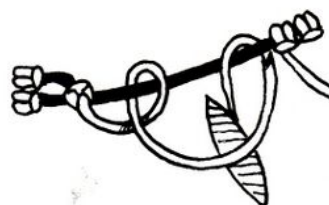
Keep the bridging thread taut. From above the bridge, reach behind it and hook the shuttle thread, drawing it upwards to form a loop. Push the shuttle through, front to back. Although the loop formed does not yet resemble a stitch, pull it very loosely into place.



**Diagram 15**  
*movement 1*

### *Movement 2*

Then from below the bridge reach behind it and hook the shuttle thread again. Draw it downwards to form a loop and push the shuttle through front to back. As this movement takes place it realigns the first loop so the two combine to resemble a double stitch. Adjust and tighten the thread.



**Diagram 16**  
*movement 2*

Repeat these two movements for the required number of double stitches, creating any picots needed. When the bridging chain is finished the lark's head knots should face the same way as those on the first part of the chain. Because of differences in tension, you may find you need fewer double stitches to cover the bridge. Leave this, as stretching the bridge could spoil the appearance of the entire chain.

**NOTE:** If you need to present a definite front side to your tatting, the two movements above can also be done from right to left, on the other side of the lace, or in a position working away from yourself.

**TIP 5:** The two movements of Dora Young's knotless method can be used to cover a metal or plastic ring where the diameter is too small for a shuttle to pass through. Only a shuttle thread will be needed for this.



## SPLIT RING

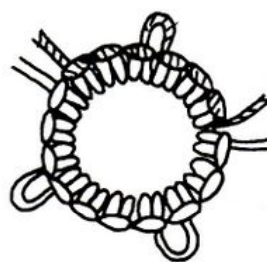
Thought to have developed around 1920, the split ring did not become really popular until the 1980s. Patterns using it appeared in J. & P. Coats' publication, *Crochet, Cross Stitch and Tatting, Book No. 14* (1923). Anne Orr included simple directions for making it in articles published during 1935–40, where the technique was called 'reverse stitch'. There were, however, no guidelines for the applications of reverse stitch. Mary Sue Kuhn renamed this technique 'split ring' and promoted it in her book, *The Joy of Split Ring Tatting* (1984).

Split ring is now universally known. As well as being decorative, it is used to form rings end-to-end, to climb out of central rings, to proceed from one motif to another and to move to a following row of work, all without ending off and beginning again. Experienced tatters will realise how split rings may be used in older patterns to avoid ends and as a time-saving measure.

The split ring technique\* requires two shuttles which usually contain threads of equal thickness. With shuttle #1 the first part of the ring is tatted normally, and then shuttle #2 forms reverse stitches for the other portion. (See Reverse Stitch on page 12.) Because these reverse stitches are made without the transfer of the knot, the thread of shuttle #1 will slide through all stitches of the ring.

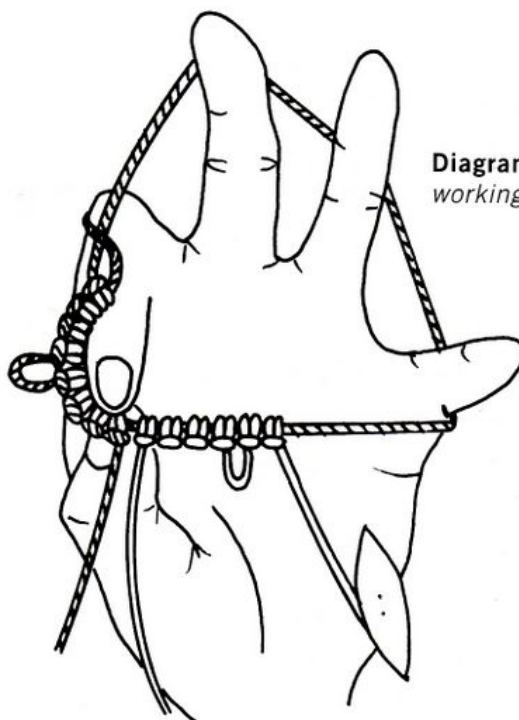


**Diagram 17**  
*even split ring*



**Diagram 18**  
*uneven split ring*

There is no need to take the ring off your hand for part 2. (See diagram 19.) After tatting with shuttle #1, just roll your wrist backwards to expose the thread between the thumb and the little finger. Adjust the tension if necessary so this thread remains taut. Take up shuttle #2 and tat reverse stitches along this thread. To preserve the front side effect of the ring, transpose the order of the half-stitches; that is, start with the second half-stitch. Picots can be made as usual where required. Beads can be added also.



**Diagram 19**  
*working part 2*

When the stitch count is complete, remove the ring from your hand and close it normally with shuttle #1.

\* There is a split ring technique that uses only one shuttle. However, as none of the designs in this book uses this technique, it has not been included here.

# DISPOSAL OF ENDS

*Every tatter tries to begin and end threads off as inconspicuously as possible. There are numerous techniques for hiding ends, whether these occur at the finish of a piece or where a new thread is introduced. Some situations may be planned, others are the result of a thread breaking under strain. So rather than resort to 'tie and cut' as some older books advocate, select the method that best suits the situation. In this age of instant results, the extra time spent on the disposal of ends will be well worth it. While the following list is not exhaustive, it should prove helpful to most tatters.*

1. Where possible, start with CTM (continuous thread method), by leaving the shuttle thread attached to the ball from which it was wound. This practice dates back to the turn of the twentieth century.



**Diagram 20**  
continuous thread

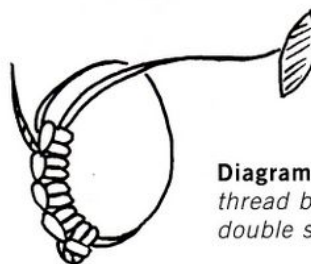
It can also be used between two shuttles. Wind shuttle #1 as usual and continue onto shuttle #2 with a specific length that has been unwound and cut from the ball. Many patterns in this book use this method.

2. Even when your shuttle thread has been cut, you can start with a pseudo continuous thread method. Unwind approximately 40 cm (16 in) of thread from the shuttle and treat this as an auxiliary thread from a ball/#2 shuttle. Start your tatting CTM as usual, work the pattern involving the unwound thread and then, at a convenient point, add the actual auxiliary thread and suitably dispose of the ends as you do this.



**Diagram 21**  
pseudo continuous thread

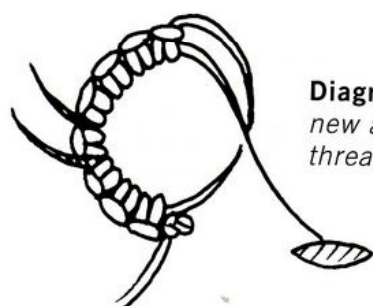
3. When using a shuttle only—for example, for an edging of rings—dispose of the end at the beginning as follows. Tat the first ds of the first ring, then fold the end behind the ds and weave it through carefully beside the carrying cord as you tat a further 3 to 5 ds. This can be done through any picots in the pattern. Take the end to the back of the ring and finish tatting normally. Close the ring before trimming off the excess thread.



**Diagram 22**  
thread behind first  
double stitch



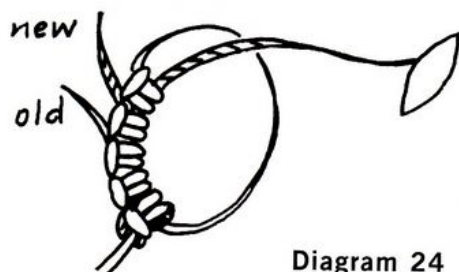
4. As a new thread is added to single shuttle work, two ends must be enclosed. Here is one method to use. Before starting a new ring, knot the two threads together and then weave the two ends beside the carrying cord through 3 to 5 ds. This enlarges these stitches, so reduce the stitch count for the pattern here—for example, 3 ds could become 2 ds. Then drop one end at a time to the back to reduce the bulk gradually. Close the ring and trim the ends.



**Diagram 23**  
*new and old shuttle threads with knot*

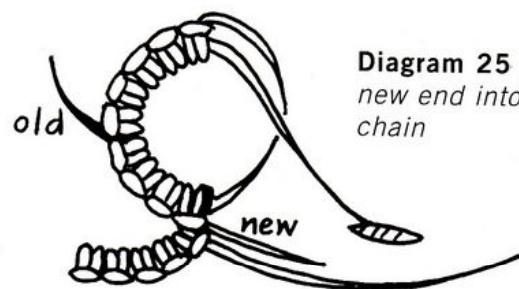
5. An alternative to method 4 is to avoid the knot altogether. Instead, overlap the old and the new shuttle threads and wrap them together around your hand. Then firmly tat the first half-stitch of the next ring over both threads. This secures everything.

(i) If tatting with only a shuttle, you can complete the double stitch, then fold the new end behind the double stitch and proceed weaving the two ends along the carrying cord. Reduce the bulk gradually as in method 4.



**Diagram 24**  
*new thread with half-stitch*

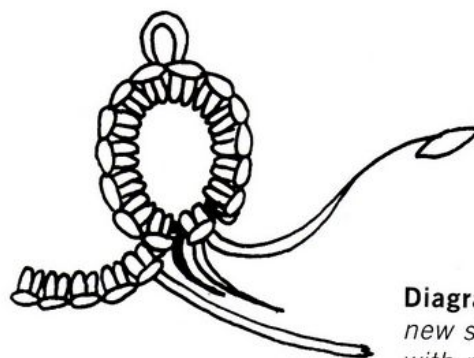
(ii) If using an auxiliary thread as well, the old shuttle end will be woven into the ring while the new one will be enclosed in the following chain. Trim the ends only after both the ring and chain are finished and tensioned.



**Diagram 25**  
*new end into chain*

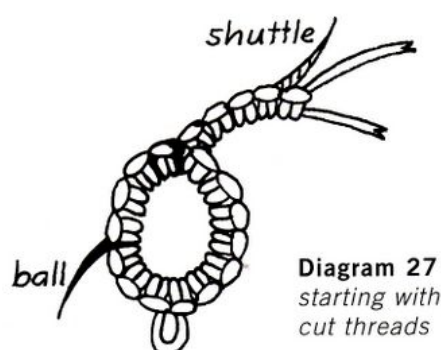
6. The time may come when a shuttle thread breaks as you draw a ring closed. Never fear! Just prise open the closure of the ring until the carrying cord is exposed. Snip through the cord and gently ease the ring until it all unravels. This will leave you an end long enough to restart with method 5.

7. Occasionally the shuttle thread will break below a finished ring, leaving an end that is long enough for enclosing. Prise open the ring sufficiently to tie a reverse ds in the space, over both the carrying cord and the broken end. Make sure that the shuttle lies above the two ends (its own and the broken one). Then reverse work and chain normally, while enclosing both ends beside the carrying cord. Reduce any bulk gradually.

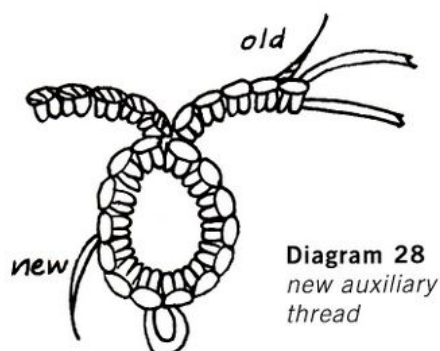


**Diagram 26**  
*new shuttle thread with reverse double stitch*

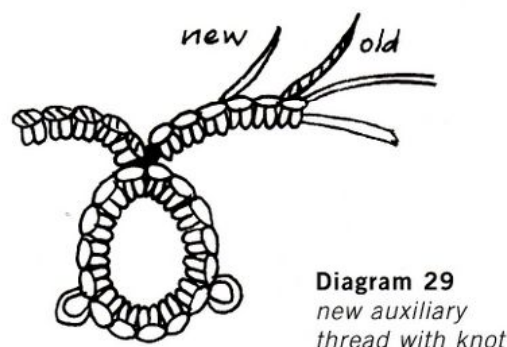
8. Sometimes you have to start a row with both shuttle and ball threads cut. Overlap the threads sufficiently so that you can wrap them simultaneously around your hand to start a ring. Then tat 1 ds over both threads. This forms a bulky stitch that anchors both threads. You can then enclose the end of the ball inside 3–4 ds of the ring and that of the shuttle inside stitches of the first chain. Trim both ends only after the ring and the chain have been finished and tensioned.



9. Renewing the ball/shuttle #2 thread is similar to method 8. It needs planning ahead, however, as the end of the new ball thread will be enclosed in the previous ring, while the old ball thread will go into 4–5 ds of the next chain. Sometimes there is no need to make the first ds of the ring over two threads, but avoid pulling the new ball thread until after you start the next chain with it. Or you can use method 10.



10. Knot the old and the new auxiliary threads together at the base of a ring. As you start the next chain, weave both ends through a sufficient number of double stitches and gradually reduce any bulk to produce a smooth visual effect.

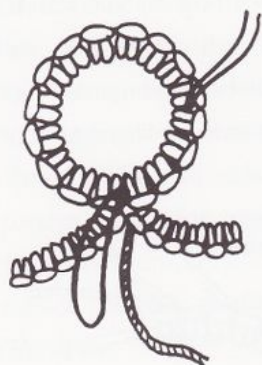


11. Filament loops or slings of strong, fine thread are useful for withdrawing ends invisibly inside finished work. The two criteria for their use are:

- (i) plan their placement in advance, and
- (ii) keep the tension where you place them moderate enough to allow the slings to pull the ends back through the double stitches.

Some tatters prefer to place slings in the first ring and/or chain of a round, while others choose to put them in the last. Wherever they are, they are designed to withdraw the final thread ends once a section has been completed. If working with a silky thread, withdraw the ends through enough double stitches to prevent them slipping out due to movement.





**Diagram 30**  
*filament loop*

12. If your tension is too tight for using slings, you can sew the ends carefully on the back of your lace. Choose rings in preference to chains for this, as rings hold their shape better. Short chains are fine, but long ones can become distorted. With a fine tapestry needle sew each end into the tops of the lark's head knots for as far as is visually suitable. This could be up to a picot or even halfway around a ring. Do not skimp, as ends can unravel due to movement. You can either whip into the knots or stab stitch through them from back to front to back, etc. If some threads are too thick, separate them into strands and sew in each strand.

**TIP 6:** After sewing off a number of ends on a large piece of lace, leave them all protruding until you have blocked your piece. This will tighten the tatting around these threads and also allow them to be cut off cleanly without any fraying.

13. If you intend to attach your lace to a fabric background, there is no need to weave or sew ends in. Once the lace is positioned correctly, thread each end into a needle and take it through the fabric to the back. There you can tie the ends together and cut them short. They will also serve to hold the lace in position.

# PRESENTATION OF YOUR WORK

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*Considering the time you spend making your lace, it is good practice to spend just a little extra on its presentation. The following suggestions may help in adding a finish to your lovely work.*

---

- Before even starting a pattern, check whether it has a stipulated front side to it, that is, the designer requires that all the lark's head knots face to the same side. If this is so, in some sections you will have to reverse the order of the halves of the double stitches. In addition, you will need to decide when to make your picot links with downward or upward loops.
- If your pattern is composed of discrete medallions or motifs, be sure that they all face to the same side of the finished work.
- Unless a pattern states otherwise, always close your rings firmly.
- To reduce the number of ends, start with a continuous thread method, if possible, and use techniques such as the split ring and the split chain involving Dora Young's knotless method. The last two will also help you to get from one row to the next without resorting to 'tie and cut'.
- Whichever methods you use to add and dispose of ends, do them as inconspicuously as possible.
- Have a pair of sharp embroidery scissors so you can cut threads cleanly and neatly. Try to keep these scissors exclusively for this purpose so that the blades remain keen.
- Maintain good tension to avoid any unnecessary thread showing between stitches, rings and chains (gaposis). This will also prevent your work becoming floppy.
- Keep the sizes of your decorative picots regular. Picots that link elements can be smaller, some even barely there at all.
- Allow articles that have been stiffened to dry in a dust-free environment.
- No matter the size of your finished piece, always block it for good presentation. If it is a large piece, blocking it at intervals during tatting will help maintain the correct shape. As you insert the pins in the blocking surface, avoid straining picots or they will lose their graceful curves. To hasten the drying process, a hair dryer could be used, but only if necessary and on the minimum setting at some distance above the lace.



# THE GALAXY OF PATTERNS

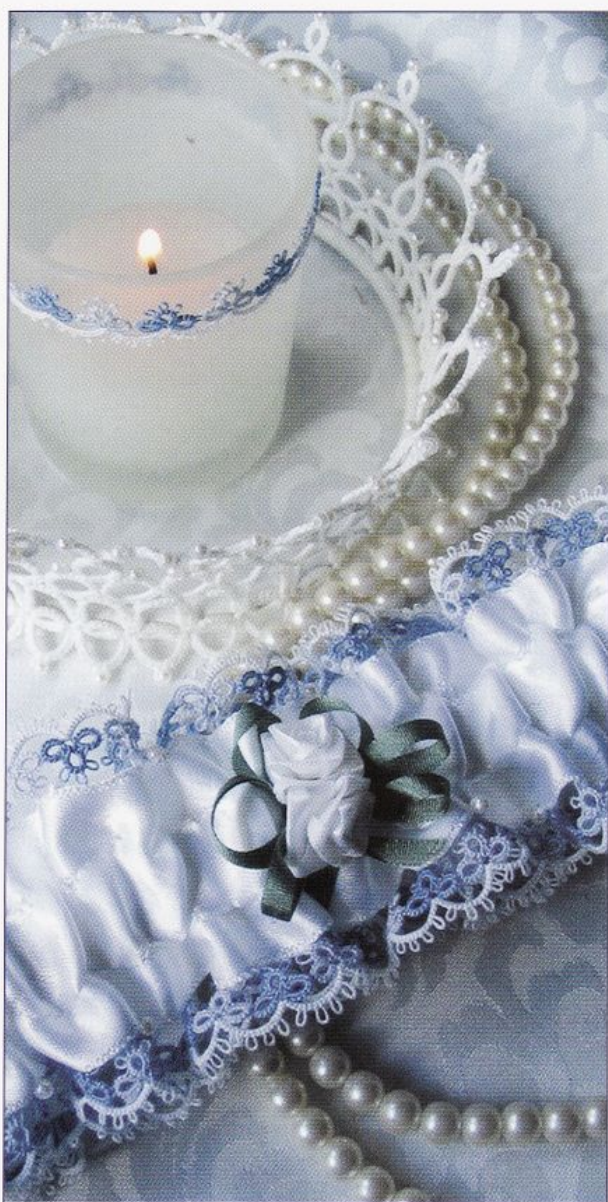
## VENUS A dainty wedding garter

This design uses reverse stitch and downward picot joins.

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*SOMETHING OLD, SOMETHING NEW, SOMETHING BORROWED, SOMETHING BLUE. Here's something blue for the bride to wear. In fact, there are two alternating tints of blue in this simple edging of trefoils. The lace has a definite front side so most picot links will be made downward. Tatted entirely from the front, it eliminates reversing the work between rings and chains by using reverse stitch for all chains.*

---



### Requirements

3 shuttles

no. 80 crochet cottons in white and two tints of blue

a crochet hook

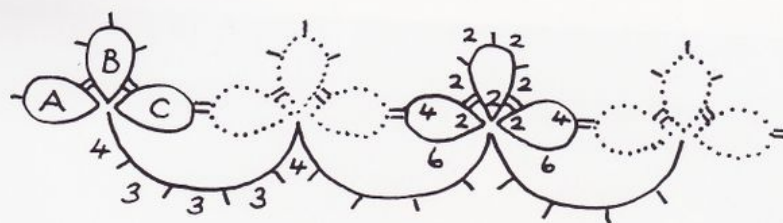
### Dimensions

The edging width: 1 cm ( $\frac{3}{8}$  in); the garter width: 5.5 cm ( $2\frac{1}{8}$  in)

Wind a different colour on each shuttle: #1: light blue; #2: white; #3: mid-blue. With shuttle #1 start tatted a light blue trefoil, joining the white end of shuttle #2 into ring A and the mid-blue of shuttle #3 into ring C. Do not reverse the work. Wrap the two blue threads simultaneously around your hand and tat a white chain in reverse stitch over the two blue threads. The picots of this chain will curve downwards.

Select shuttle #3 (mid-blue) and tat a second trefoil, linking it to ring C of the light blue trefoil. Again, wrap the two blue threads around your hand and reverse tat a white chain. Continue tatted, alternating blue trefoils until you have the required length of lace.





**Diagram 31**  
trefoils with  
alternating colours

**TIP 7:** To avoid small dots of contrasting colour where the trefoils link to one another, try making the picot joins of the A rings upward.

You may wish to decorate placecards or the bridal table with this edging as well—for example, tea-light containers trimmed with lace, as illustrated.

### *To assemble the garter*

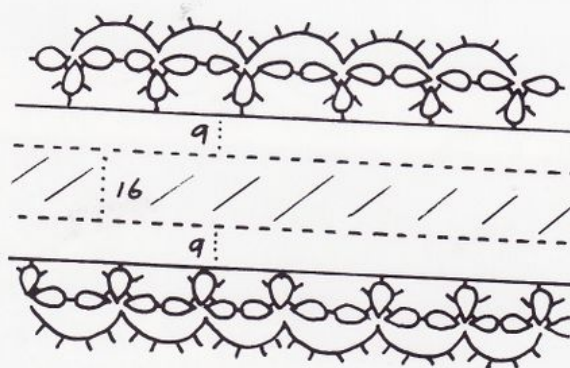
Unless you have a garter of the same fabric as the bridal dress, you may choose to make the garter illustrated.

### *Requirements*

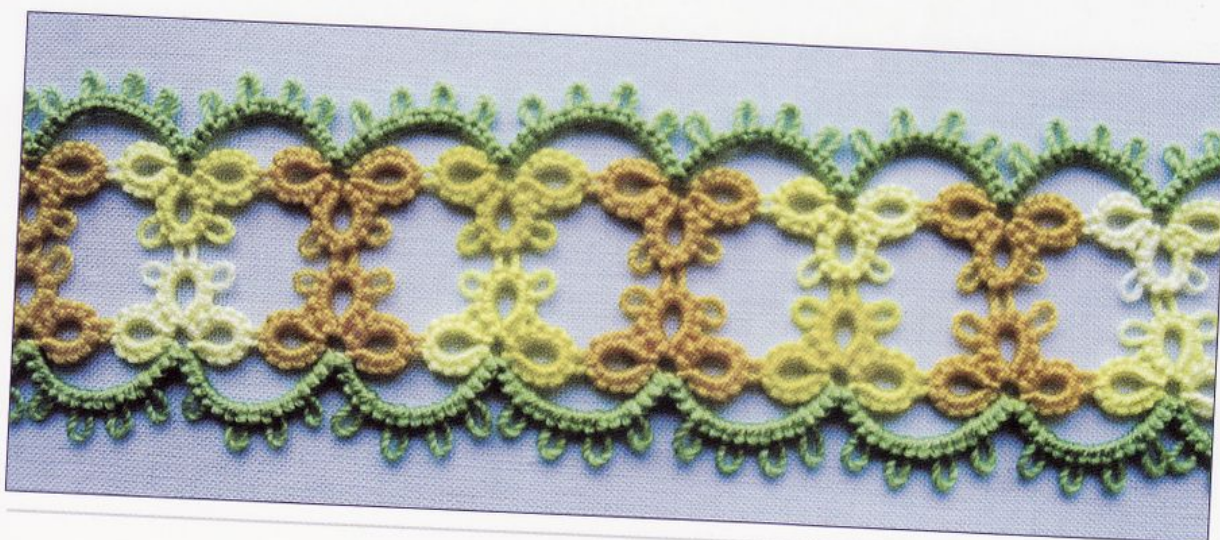
- 2 x 80 cm (32 in) circular lengths of lace edging
- 2 x 82 cm (33 in) lengths of satin ribbon, 25 mm (1 in) wide
- 34 cm x 13 mm (14 in x ½ in) white non-roll elastic

Treat the ends of the ribbon to prevent them fraying (by over-sewing or with a bought compound). Join

the ends of one length to form a circle equal in circumference to the length of the lace. Overlay this with the other length to form a tube 16 mm (⅝ in) wide, folding the ends underneath to leave an opening for the elastic. Sew along both sides of the tube. Baste the unattached ribbon ends with several stitches. Tack the lace in several places around each edge of the garter. Top-stitch by hand along the edges, catching the adjacent picots of the blue rings so they are perpendicular to the ribbon. Insert the elastic.



**Diagram 32**  
assembling the garter







After the wedding, this lacy edging may be detached from the fabric and reused to trim a layette for a baby or a memory quilt. *Something blue becomes something new.*

This pattern can also be used to create a three-

colour insertion through which a length of narrow ribbon may be threaded. Select your colours and follow the pattern for the required length of edging, then tat a second row and link it to the inverted first row, as illustrated on page 21.



# CORONA A sunburst doily

This design uses central mock rings and downward picot joins.

*Like a sunburst, this doily features two radiating rounds of triangular medallions. The twelve in the outer round can be made in advance and added later between the two bands of dense chains. The doily has a definite front side, so you will need to use reverse order double stitches on some chains. All picot joins will be made downward.*

## Requirements

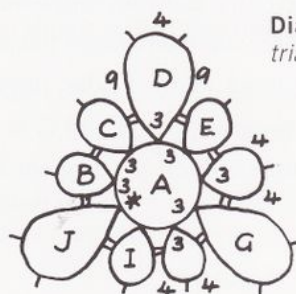
2 shuttles

no. 40 crochet cotton in yellow or gold

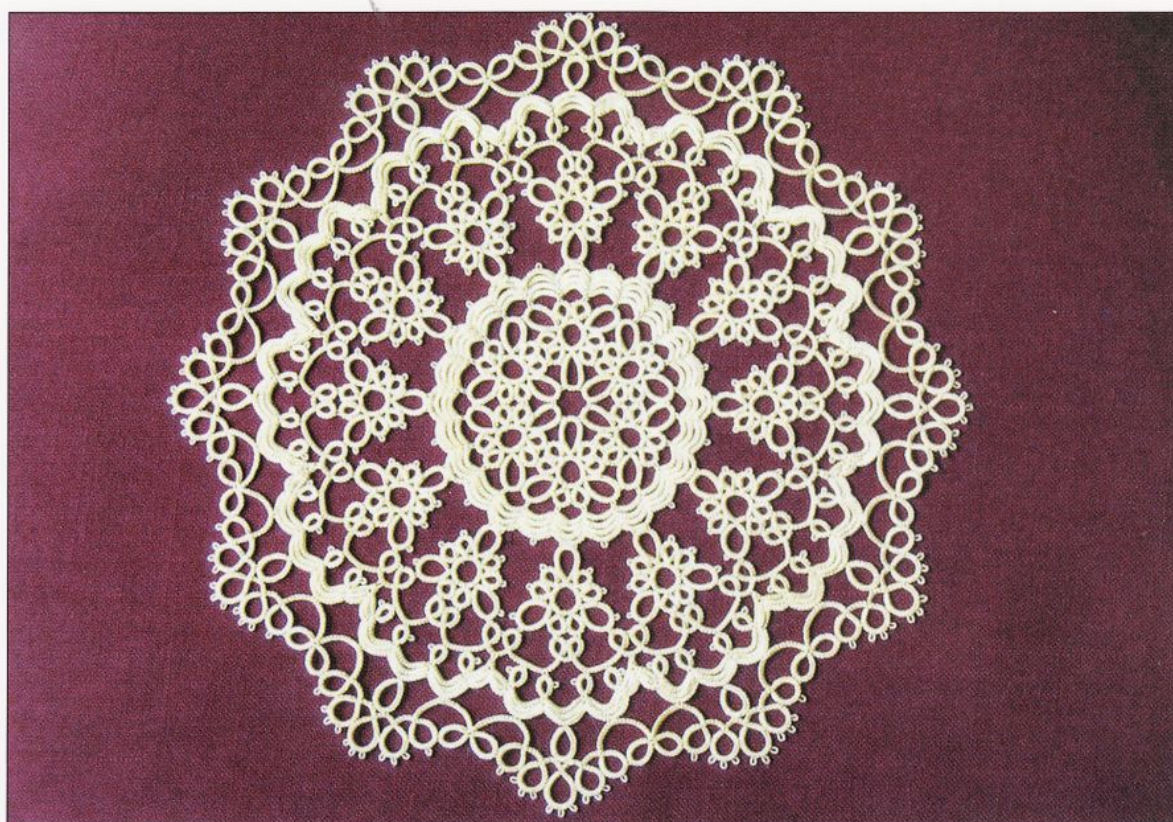
a crochet hook

## Dimensions

Diameter: 19 cm (7½ in)



**Diagram 33**  
triangular medallion





For each medallion, wind two shuttles CTM: #1 with 25 cm (10 in), #2 with 1.8 m (2 yd). Using the stitch count of diagram 33, start at \* and follow the technique for the daisy with a central mock ring (refer to page 7 in the Techniques section). Ring A is the CMR with the initial loop. Rings B to I are tatted with #2 shuttle as rings on top of a chain. The CMR will be closed before ring J is tatted and linked to I and B. Take both shuttle threads to the back, tie and end off carefully. Tat twelve medallions for the outer round and keep them in reserve.

**ROUND 1:** The centre of the doily is composed of six triangular medallions with their apexes towards the centre and linked along adjacent sides, rings D to previous J, E to previous I, F to H and G to G. Follow the pattern above and refer to diagram 34.

**ROUNDS 2-4:** These dense chains are tatted with the front side of the work facing upward. Round 2 has 9 ds per chain and is attached by lock joins to the outer picots of the triangles. Between the chains leave mini-picots for attaching the following rounds. Round 3 has 10 ds and round 4 has 11 ds.

**ROUND 5:** This will catch in the twelve reserved medallions. It has chains of 12 ds alternating 6, p, 6 and 4, p, 4, p, 4. The triangles (Round 6) will be linked by one corner (ring G) to the chain with two picots.

**TIP 8:** As you add the medallions to this piece of lace, make sure that they all face to the front and in the same direction.

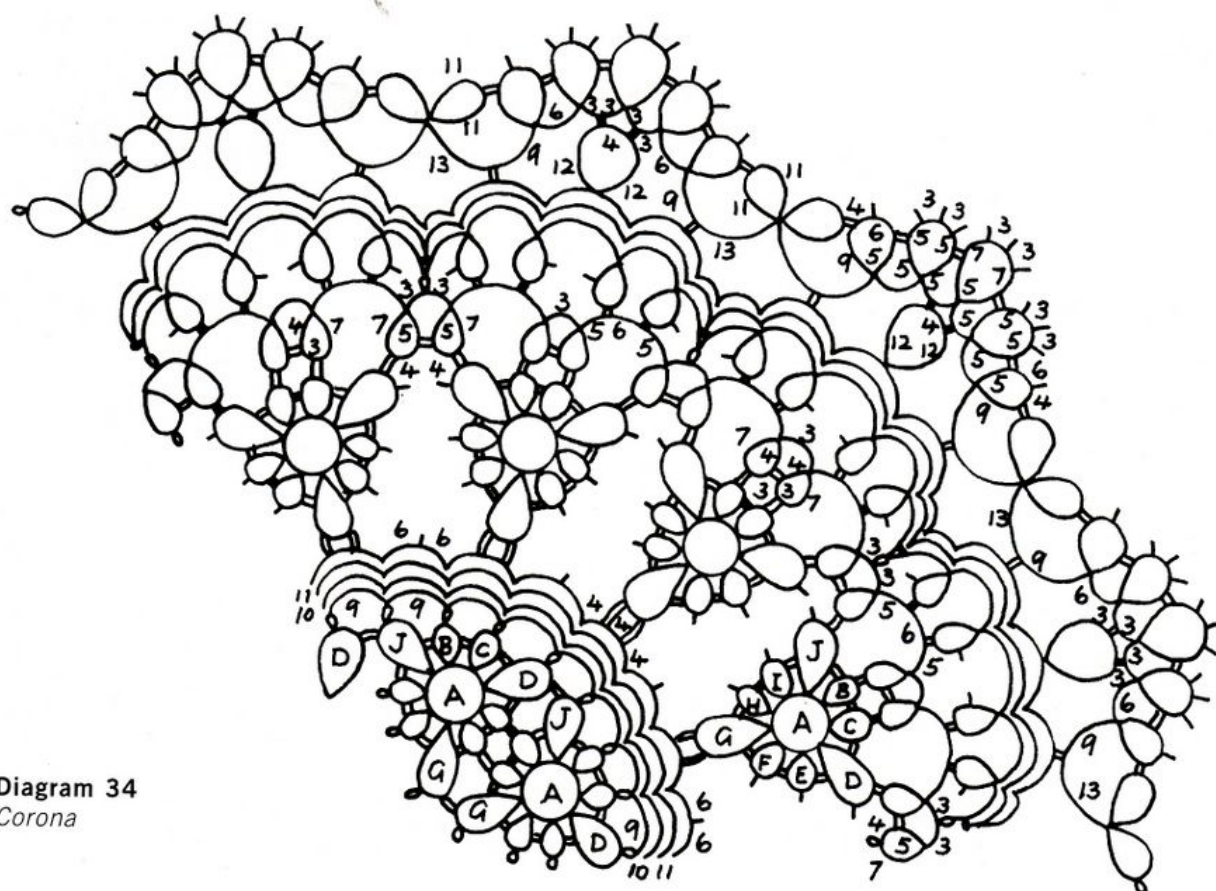
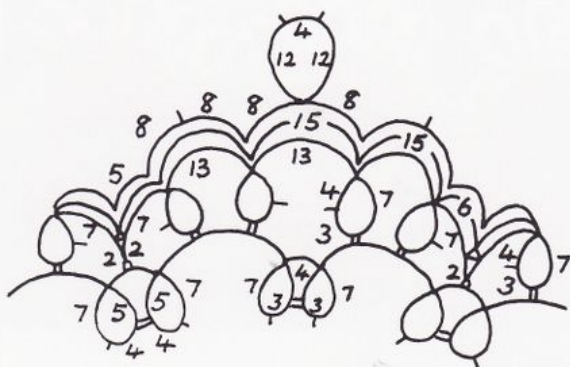


Diagram 34  
Corona



**ROUND 7:** Use one shuttle for the pairs of rings and reverse order double stitch on the chains.

**ROUND 8:** This is the first of the outer three dense chains. As there are more chains than rings, tat the chains on the front side. Reverse work and tat the rings in reverse order double stitch with upward picot links. Where the chains join to picots of Round 7, there are very small picot links to maintain the V shapes.



**TIP 9:** Before closing a ring that is tatted in reverse order double stitch, pass the shuttle through to the back of the ring. The closure will be neater.

**ROUND 9:** Tat close to previous round, on the front side.

**ROUND 10:** Use two shuttles, again on the front side. Shuttle #2 will tat the rings on top of the chains.

**ROUND 11:** The scalloped edging requires only one shuttle with a ball thread.

Diagram 35  
dense chains

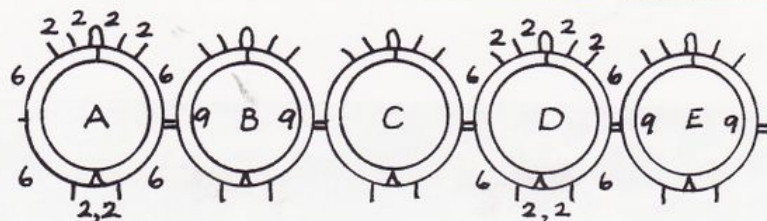




# ASTER A floral edging

This design uses split rings and reverse stitch.

*An edging sure to star wherever you use it, Aster is composed of rings within rings. While the edging illustrated uses two colours, you may choose to tat it in only one. Because the split rings are divided unequally, the lace will fit a curved edge.*



**Diagram 36**  
row of asters

## Requirements

2 shuttles

no. 20 crochet cotton in two tints of any colour

a crochet hook

## Dimensions

Width of sample: 13 mm (½ in)

For the edging illustrated, shuttle #1 contains the light pink and shuttle #2, the deeper shade. The outer rings with picots are split rings while the inner ones are ordinary rings made with shuttle #2.

**SHUTTLE 1:** Start a split ring: 6 ds, 5 picots separated by 2 ds, 6 ds.

**SHUTTLE 2:** Reverse tat 6 ds, p, 2 ds. Take the

shuttle thread behind the core thread.

Wrap #2 thread around your hand and tat an ordinary ring: 9 ds, make a picot link to the first half of the split ring, over the core thread under the third picot. The threads of both #1 and #2 shuttles must remain free to slide. Finish with 9 ds. Pass shuttle #2 through to the back before closing this ordinary ring.

Behind the #1 core thread of the split ring bring the #2 thread to the front and continue reverse tatting: 2 ds, p, 6 ds.

**SHUTTLE 1:** Gently close the split ring around the inner ring.

Repeat this pattern for the length of lace required. Use it as an edging or a braid.



# GEMINI A pair of beaded earrings

This design uses the split chain technique, beads on the shuttle thread and beads on a long picot.

*This attractive pair of pendant earrings will sparkle and catch everyone's eye. With the variety of beads and threads available today you can make so many different combinations to match your style, whether it be formal or relaxed. If you have some old, treasured beads, give them a new lease of life as the focal points of these accessories.*



## Requirements

- 1 shuttle
- no. 40 cotton or any thread equivalent
- 2 brass curtain rings, 16 mm ( $\frac{5}{8}$  in) diameter
- a fine crochet hook
- sewing needle
- 54 seed beads
- 2 teardrop beads
- 2 focal beads
- suitable jewellery findings (hooks, rings)

## Dimensions

Drop from top of ring: 3.5 cm (1 $\frac{3}{8}$  in)



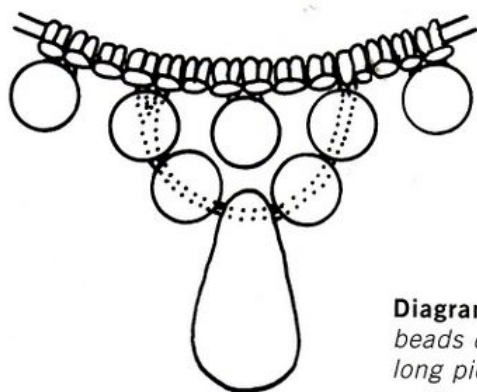
**Diagram 37**  
beaded earring



**NOTE:** Each earring is balanced around an axis. As threads, ring sizes and tatters' tensions may differ, the number of beads around the circumference may also alter slightly.

Place 21 seed beads onto 1.5 m (1½ yd) of thread and wind these onto the shuttle. Leave an end of 10 cm (4 in) and proceed to cover one brass ring with the Dora Young technique as in split chain. Slide a bead into place after every 3 ds. Work around the ring until you are almost halfway (9–10 beads). Then instead of a bead make a picot 13 mm (½ in) long. Make a further 3 ds, bead, 3 ds. This last bead should be on the axis.

With the aid of the crochet hook, thread 2 loose seed beads, 1 teardrop, 2 loose seed beads onto the long picot and then link this to the ring, framing the bottom bead. The teardrop should also be on the axis.



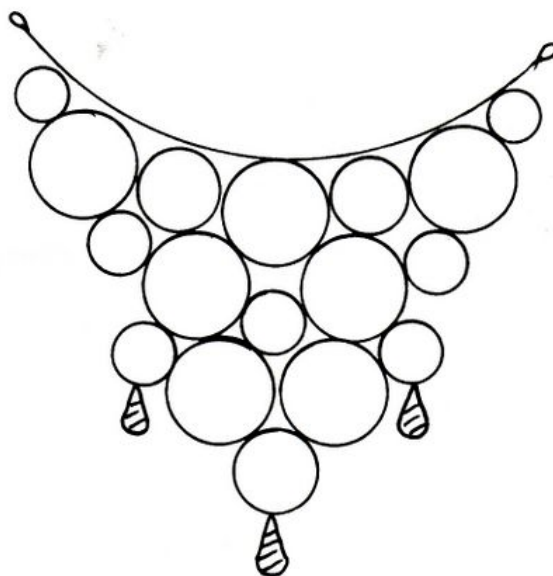
**Diagram 38**  
*beads on a  
long picot*

Continue around the remainder of the ring with the Dora Young technique, placing seed beads every 3 ds as you go. Tie ends but do not cut.

### *To assemble earrings*

Thread the needle with the 10 cm (4 in) end you left at the beginning. To make the focal drop (along the axis) thread the needle through 1–2 seed beads, 1 focal bead, 1 seed bead, then back through the focal bead and the other seed beads. Tie at the top, catching in any metal finding you have chosen. Darn in thread ends. Attach a hook and the earring is ready to wear. Assemble the second earring in the same way.

Now that you have mastered this knotless technique, you could make a beaded ring belt or a necklace to match your earrings. Make the necklace choker style, or as a triangular front of rings to enhance the open neckline of a blouse or dress.



**Diagram 39**  
*triangular front*

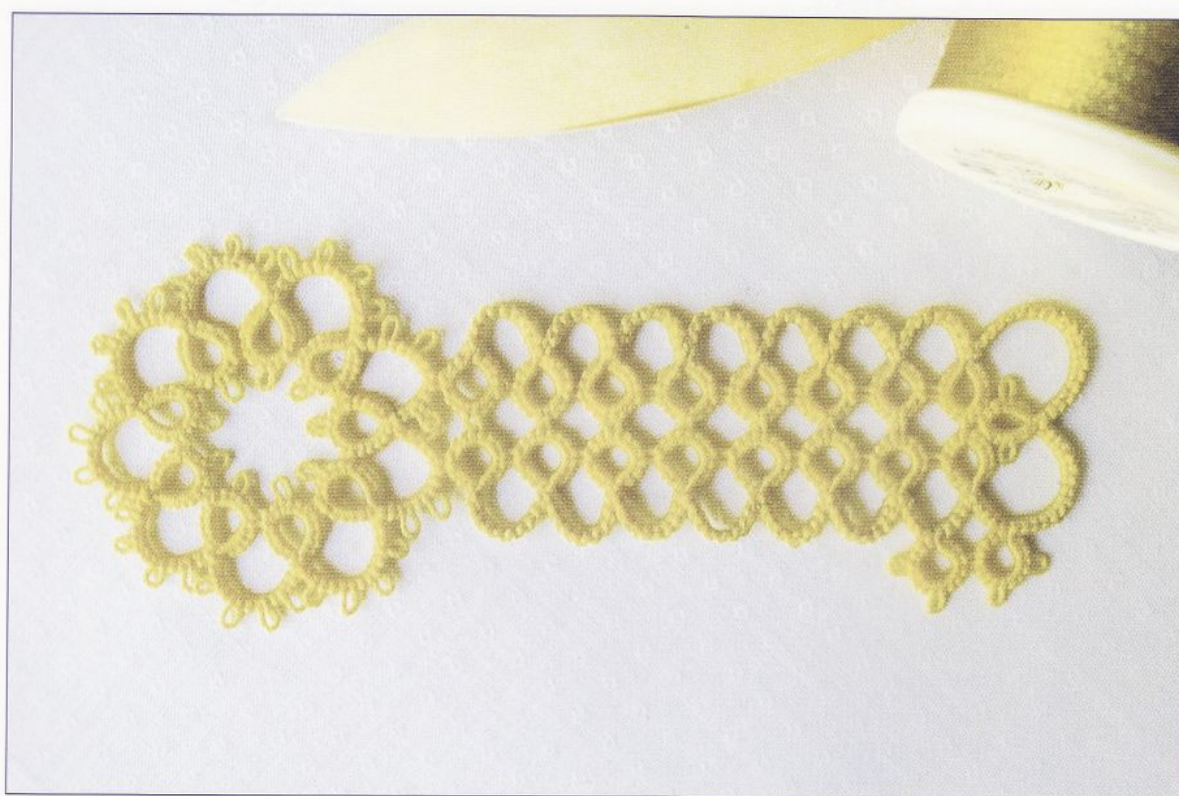
## RIGEL A key to celebrate

This design uses downward picot joins.

---

*This key is sure to strike the right note whether it be for a 21st birthday or a golden wedding anniversary. Attach it to an invitation, stiffen it as a cake decoration, or thread it on a ribbon to serve as a tag on your gift wrapping. You could also incorporate a golden metallic thread as you tat it.*

---



### Requirements

2 shuttles  
no. 20 cotton or equivalent  
metallic thread

### Dimensions

As illustrated, 10 cm x 4 cm (4 x 1½ in).  
However, these may be increased or decreased  
by adding or subtracting rings and chains, or  
by using a finer thread.



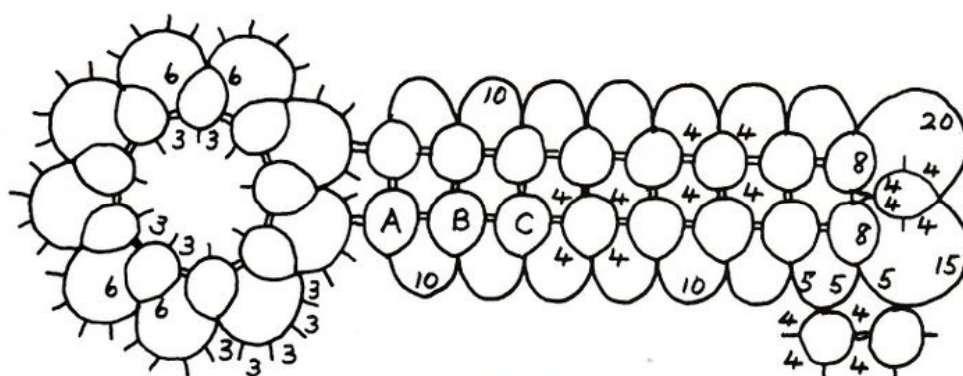


Diagram 40  
golden key

**NOTE:** Should you wish to incorporate metallic thread into your key, it would be advisable to do this only on the chains. Some metallic threads will snap under the tension required to close rings. Wrap the auxiliary and metallic threads simultaneously around your hand and tat the two as one thread.

You will tat the circular medallion first, so wind one shuttle CTM with 1.8 m (2 yd) from the ball. Start at any ring and make nine rings and chains. If you want a specific front side, reverse the order of the half stitches when tatting the chains. End off.

To tat the shaft of the key, wind two shuttles CTM: #1 with 3.2 m (3½ yd) and #2 with 2.2 m (2½ yd). With shuttle #1 start at ring A and link to the medallion as indicated on the diagram. Tat normally, including any metallic thread with that of the auxiliary shuttle #2. The two tab-like rings will be tatted with shuttle #2. The last ring of the shaft will be linked to the medallion at the chain adjacent to the beginning. Block the key and stiffen it, if required.

## AQUARIUS A delicate rose

This design uses inverted tatting, needle tatting and pearl tatting.

---

*Roses convey their own particular messages, so this delightful three-dimensional rose will win approval whether attached to a special gift or in a buttonhole. Several roses could be grouped and framed for presentation on a special occasion.*

---



### *Requirements*

2 shuttles with pics/hooks  
no. 20 crochet cotton in two tints of the one colour  
no. 20 crochet cotton or substitute in leaf green  
no. 26 tapestry needle  
no. 22 florist's wire (medium weight, as a stalk)  
fine wire for veins of leaves  
a crochet hook  
green florist's tape (optional)

### *Dimensions*

Flower: 2.5 cm x 2.5 cm (1 in x 1 in); leaf: 2.5 cm  
x 1.5 cm (1 in x  $\frac{3}{4}$  in)



In this design the inverted tatting is based on both rings and chains. When making the petals, work from darker to lighter colours. Matching petals and leaves do not have to be identical as nature contains variety. After a row is completed, there is no need to cut off the ends of threads, as these will be useful later when assembling petals and leaves. All work will be done on the front side. As you will be measuring threads and winding shuttles quite a few times, thread extenders could be used throughout.

**TIP 10:** Keep 20–30 cm of any spare thread on each shuttle as an extender. You can tie all working threads to this and get the most tatting possible from the thread required for a pattern. This will reduce over-estimation and wastage.

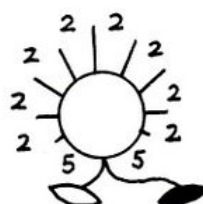
Prepare the no. 22 wire as the flower centre and stalk. Fold 40 cm (16 in) of your darker thread in half ready to finger tat a section of pearl tatting along the wire. Starting 5 mm ( $\frac{1}{4}$  in) from one end, pearl tat for 10 mm ( $\frac{1}{2}$  in), then fold the tatted section in half like a hairpin. Keeping the bare end close to the other part of the wire, continue to pearl tat over the two thicknesses until the flower centre is 2 cm ( $\frac{3}{4}$  in) long. Leave the two ends, as these can be used to tidy and conceal additional ends by pearl tatting over them as well.

### INNER PETALS (Make 3)

### Dimensions

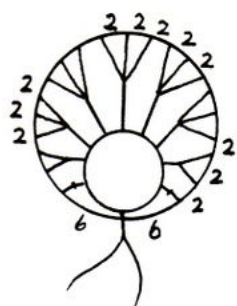
18 mm ( $\frac{3}{4}$  in) diameter

**STEP 1:** Wind two shuttles CTM with the darker colour, 55 cm (22 in) on #1 and 95 cm (1 yd) on #2. With #1 shuttle tat a ring with 9 graded picots, as in diagram 41. Make an overhead tie to transpose the shuttles: #2 will be innermost as an auxiliary, #1 on the outside.



**Diagram 41**  
*inner ring*

**STEP 2:** Now the technique of inverted tatting takes place as a chain curves counter-clockwise from the base of the closed ring and around it, linking 1–3 times into the inverted picots, as in diagram 42. All picot links will be made with shuttle #2 using the lock join in diagram 43. Note how lengths of thread are left either side of the link to form mock picots. Tighten each link as you go. Start small and gradually increase the shape of the curve up to the 5th picot of the ring. Then create a symmetrical form, decreasing to match the first half. The bumps of the links should fan gracefully around the middle of the work. Tat a further 6 ds and tension the whole petal shape to avoid fluting. Then end off in the first ds of the ring. Leave ends of approximately 10 cm (4 in). This petal should be approximately 2 cm ( $\frac{3}{4}$  in) in diameter.



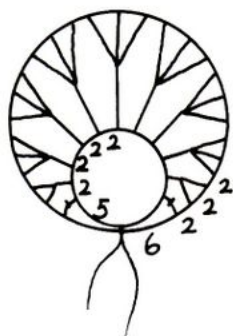
**Diagram 42**  
*small petal*



**Diagram 43**  
*join with  
auxiliary shuttle*

## OUTER PETALS (Make 5 or 6, as needed)

Proceed as for the inner petals, changing to the lighter colour. One or two petals could use the darker thread for Step 1, and the lighter thread for Step 2.

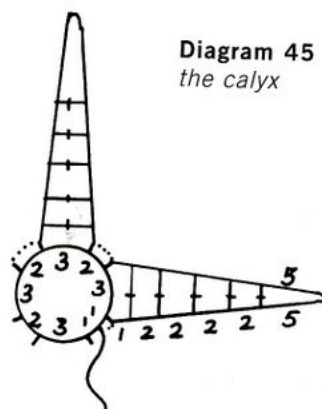


**Diagram 44**  
*larger petal*

Wind two shuttles CTM with lighter colour, 60 cm (24 in) on #1 and 1.1 m (1¼ yd) on #2. With shuttle #1 tat a ring with 11 graded picots separated by 2 ds, as in diagram 44. Then work inverted tatting counter-clockwise as in Step 2 (page 32).

## CALYX

**STEP 1:** Wind two shuttles CTM with green, 80 cm (32 in) on #1 and 1.6 m (1¾ yd) on #2. With shuttle #1 and using very small picots, tat a ring 1 ds, (3 ds, p, 2 ds) x 3, p, 3 ds, p, 1 ds. Slip-stitch the #1 thread counter-clockwise into the first picot. (**Note:** Slip-stitching is done by allowing a short length of shuttle thread before you make a join into any picot.) RW.



**Diagram 45**  
*the calyx*

**STEP 2:** Tat a chain with 5 graded picots, making the last one very small. Tat a further 5 ds, one unturned half-stitch to lock tension and form an elbow, 5 ds. Rotate the work and do inverted tatting along the other side to match. Refer to diagram 45. Link to the adjacent picot of the ring and slip-stitch counter-clockwise into the next picot.

Repeat Steps 1 and 2 to complete four sepals. Tie ends and pass through the centre of the ring. Once the rose has been assembled these long green threads will be pearl tatted to conceal all ends along the stem.



## LEAVES

### (Make 3 or 5 per branch)

#### Requirements

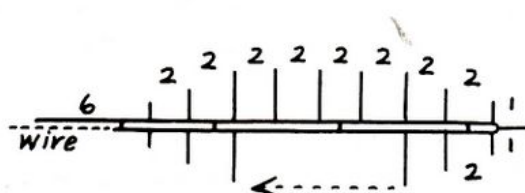
no. 20 green crochet cotton

2 shuttles with pics/hooks

no. 26 tapestry needle

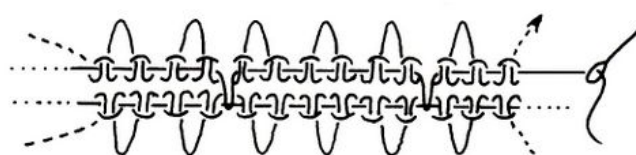
10 cm (4 in) of medium-weight fuse/florist's wire

**STEP 1:** Wind 40 cm (16 in) thread from the ball CTM onto shuttle #1. Start with a lock stitch and tat 6 ds. Grading the first and last three picots as illustrated in diagram 46, tat 9 ps separated by 2 ds. Use a medium tension so that the chain is straight. Then tat a further 2 small ps separated by 1 ds. Unwind the cotton from the shuttle and thread it through the tapestry needle. Invert the chain backwards by linking the cc between the 8th and the 9th ps and pull through so that the last 3 ps fan out around the tip of the chain.



**Diagram 46**  
leaf - step 1

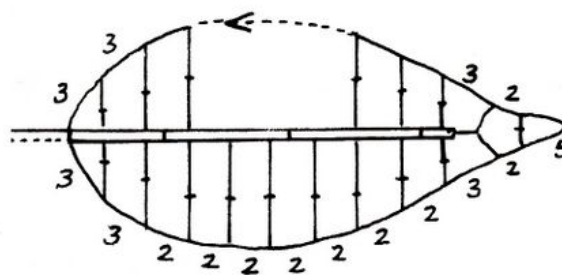
Now take the length of wire. As you form the second half of the inner leaf using indirect needle tatting, thread the wire through the double stitches beside the cc before closing the loops. The wire will stiffen the middle of the leaf, but will be unseen. After every set of 3 ps, link the cc to the first chain, as in diagram 47.



**Diagram 47**  
linking across

As you needle tat keep working the wire along until a short end remains at the tip of the leaf. Make a tiny hairpin bend at the back with this end to prevent the chain sliding off the wire. After the last picot, link the cc to the first chain. Lay the remaining wire beside the initial 6 ds as a stalk.

**STEP 2:** Rotate your work so that these are to the left. (Refer to diagram 48.) Rewind the needle thread onto shuttle #1. Then measure a further 90 cm (1 yd) thread from the ball, cut and wind it CTM onto shuttle #2.



**Diagram 48**  
leaf - step 2

This last chain round allows you to sculpt your leaf. Start with 3 ds. Then using shuttle #2 make one link (refer to diagram 43, in petal section) into each picot. To form the pointed end, follow the stitch count indicated in diagram 48 and keep the linking ps very small. Proceed along the last side to



the final picot. Tat 3 ds. Complete leaf shape, tie ends but do not cut. Then-pearl tat along the wire to include the short chain of 6 ds to form a short stalk. Make two more leaves and attach these to the first to form a trefoil, as illustrated.

#### *To assemble rose*

Take the flower centre/stalk and the three inner petals. Wrap the petals individually around the worked centre and sew them to the stalk. Use the two long ends from the centre to cover all the others with 1 to 2 pearl tatting stitches. Then attach

the outer petals, starting with any bicolour ones. Cover their ends with pearl tatting, as before. Ease the calyx over the wire and up to the base of the rose, drawing all the threads through the hole with a crochet hook. Sew the calyx firmly around the base. With the two green threads from the calyx, pearl tat firmly over all the others for 3 cm (1¼ in) to form the stalk of the rose. If the stalk appears too thick gradually remove some of the threads. Add the stalks of three leaves and continue pearl tatting for length required. Trim and finally wrap with a little florist's tape.



## MIRA A 'take anywhere' cup of tea

This design uses split rings and downward picot joins.

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*You'll have no more problems carrying your cup or mug to craft days. It will be protected inside this very distinctive drawstring bag with its identifying motif.*

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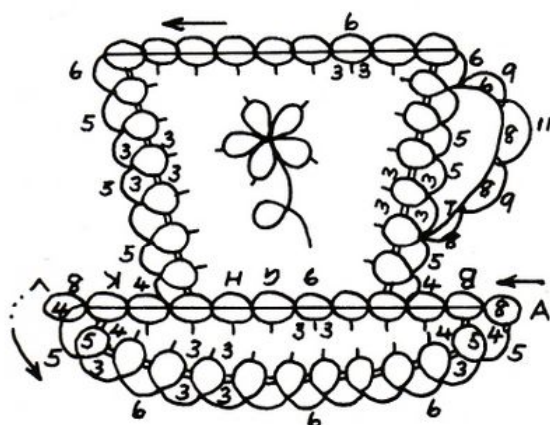
### *Requirements*

2 shuttles  
no. 20 crochet cotton  
a crochet hook

### *Dimensions*

6.5 cm (2½ in) wide, 5.5 cm (2¼ in) high





**Diagram 49**  
cup and saucer

The motif is made in three sections—saucer, cup and handle—joining one to the other as work progresses. As the motif will be mounted on fabric, it will have a specific front side. This will involve downward picot joins between rings and reverse order double stitches on most chains. All rings in the pattern have 12 ds.

**SAUCER:** wind two shuttles CTM: #1 with 2.4 m ( $2\frac{3}{8}$  yd) and #2 with 1.5 m ( $1\frac{5}{8}$  yd). Tat ring A (8 ds, very sm p, 4 ds) with shuttle #1. Invert the diagram. Starting with shuttle #1, rings B–K are split rings, 3 ds, p, 3 ds/6 ds. L is a split ring 4 ds/8 ds, bringing both threads to the top of the ring. Rotate work and diagram 180°. RW. Using shuttle #2 as the auxiliary thread, tat 11 chains and rings normally across the base of the saucer, linking the 1st and 11th to the split rings above them (B and K). The final chain of 5 ds joins to the picot of ring A.

**CUP:** wind two shuttles CTM: #1 with 2.2 m ( $2\frac{3}{8}$  yd) and #2 with 1.2 m ( $1\frac{3}{8}$  yd). Shuttle #2 contains the auxiliary thread. With the back of the

saucer facing upwards, join the continuous thread between rings C and D. Tat counter-clockwise around the cup. Note that the top of the cup is composed of split rings: 3 ds, p, 3 ds/6 ds. After the second side of the cup is complete, end off between rings I and J. Do not RW.

**HANDLE:** wind one shuttle CTM with 25 cm (10 in) from the ball. Join the thread at the base of the second ring of side one. Chain upwards forming very small picots where indicated. Make a lock join at the base of the 6th ring. RW. Chain down the outside of the handle, linking to the small picots of the previous chain. End off at the base of the ring where you started.

Block and press the finished motif ready for mounting on fabric. Tat or embroider any smaller motif of your choice to decorate the cup.

### *Requirements for the bag*

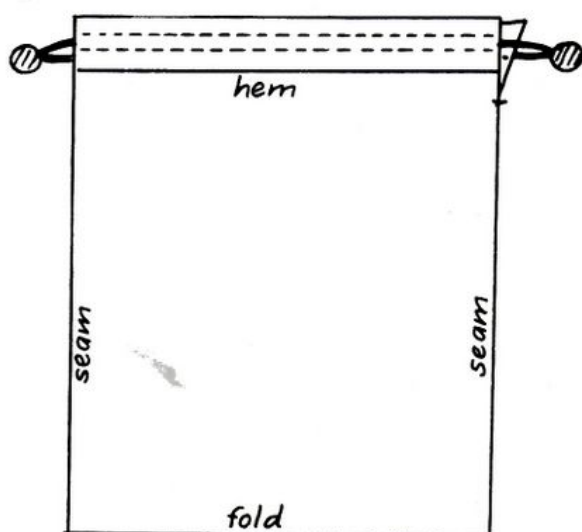
40 cm x 16 cm (16 in x  $6\frac{1}{2}$  in) fabric of choice  
66 cm (26 in) contrasting narrow cord  
2–4 cotton balls

### *To assemble*

With the right side facing outwards, fold the fabric in half. Position the teacup motif suitably and tack in place on only one thickness of the fabric. Attach firmly with thread matching the motif, adding the small decoration to complete the cup.

Fold the fabric in half with the right sides facing. Sew 1 cm ( $\frac{3}{8}$  in) side seams lengthways to within 4.5 cm (1 in) of the raw ends. Neaten and press the seam flat. Make a 1.6 cm ( $\frac{5}{8}$  in) hem across each end to form a tube wide enough to insert two thicknesses of cord.





**Diagram 50**  
*making the bag*

Cut the cord in half. Thread one length of cord clockwise through both hems as a drawstring. Sew both ends of the cord together. Then thread the other length of cord counter-clockwise through both hems and finish as before.

Cover the raw ends of each drawstring with a circle of fabric drawn up to form a bobble. Make running stitches close to the edge of each circle and draw up loosely. Insert the end of a drawstring together with 1 or 2 cotton balls into each piece of drawn up fabric. Then pull gathers up tightly, tucking in any raw edges and attach securely.

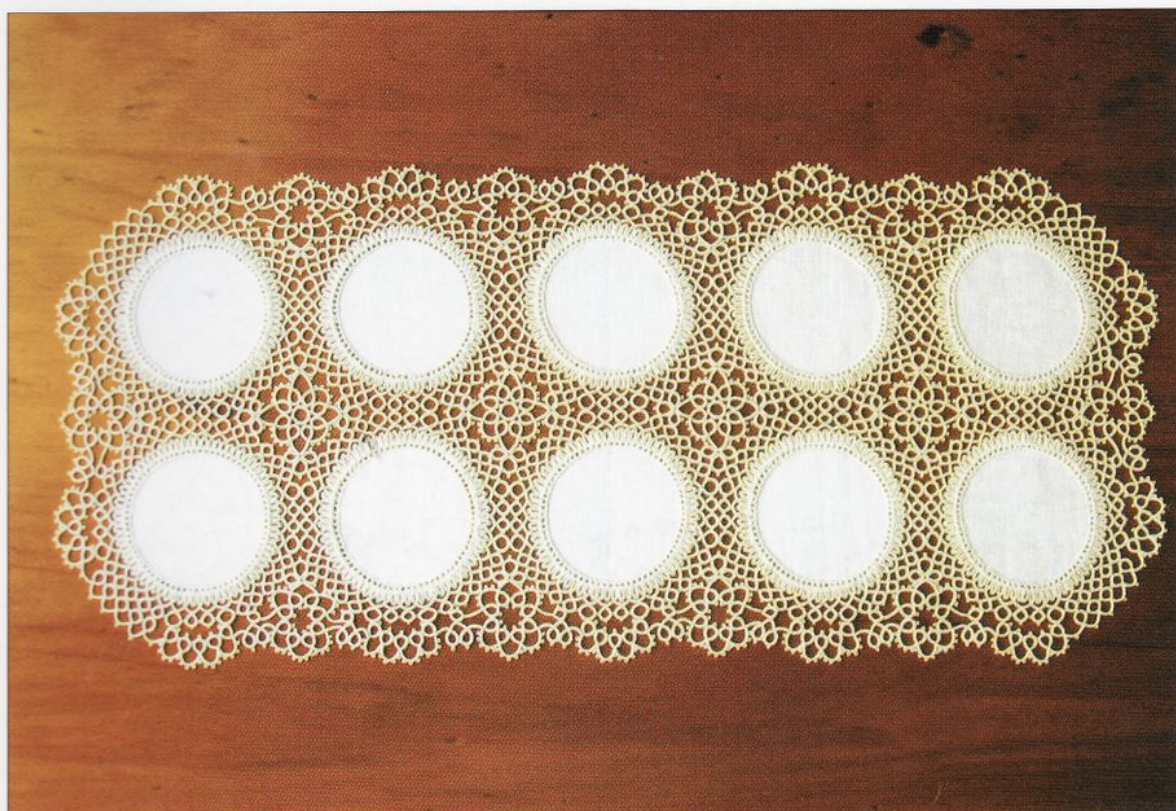
## ANDROMEDA A runner with linen insets

This design uses split rings and downward picot joins.

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*This runner will look elegant on the polished wooden surface of any antique box, table or sideboard. The pairs of linen insets impart a crispness to this modern version of a traditional theme.*

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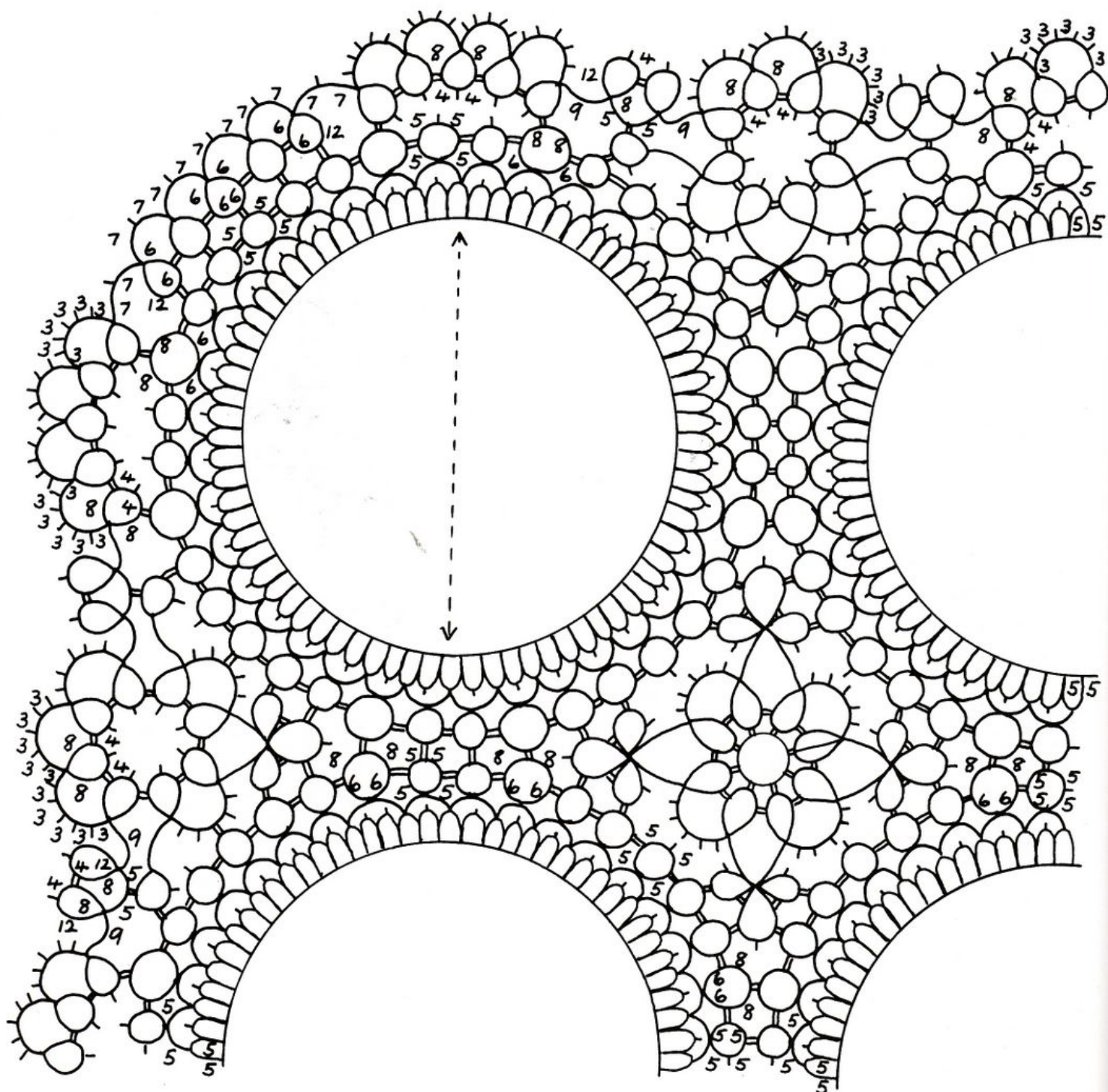
### Requirements

2 shuttles  
no. 40 ecru crochet cotton  
10 spoke-stitched ecru linen insets, 6.5 cm (2½ in)  
in diameter  
a crochet hook

### Dimensions

Length: 52 cm (20½ in); width: 23 cm (9 in)





**Diagram 51**  
section of the runner

This runner can be shortened or lengthened by varying the number of linen insets. As it has a specific front side, some picot joins will be made downward. Diamond-shaped medallions link the insets down the middle, while half-medallions fill spaces around the perimeter before the edging is worked.

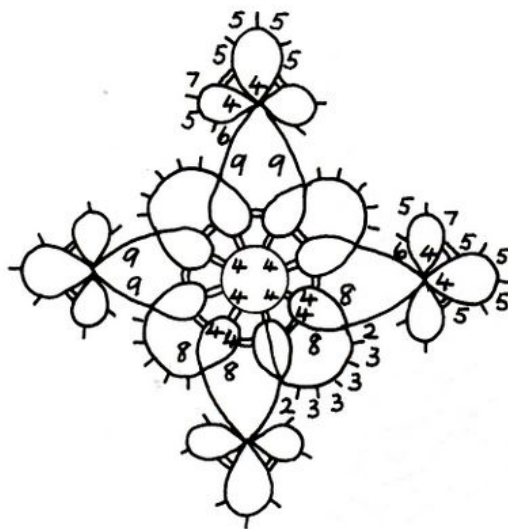
**TIP 11:** Even when your shuttle thread has been cut, you can still start with a pseudo continuous thread method (CTM). Unwind approximately 30 cm (12 in) of thread from the shuttle and treat this as you would the thread from a ball/#2 shuttle. Start your tatting CTM as usual, work the pattern involving the unwound thread, and then at a suitable point add the actual auxiliary thread and neatly dispose of the ends as you do.

Prepare all insets by tatting chains of 5 ds, p, 5 ds and joining these into every spoke-stitched hole. This will not only neaten the edges but also provide contrast to the openness of the lace. As each inset is divided into quarters, count the number of arched chains and divide by 4—for example,  $73 \div 4 = 18 + 1^*$ . Eighteen will be the span of each quarter.

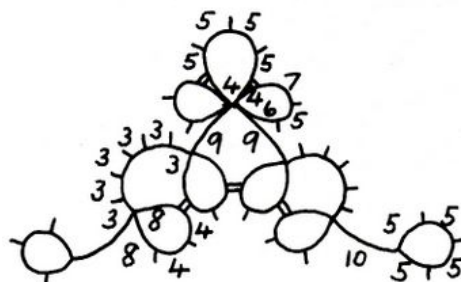
Align the linen insets so that the set of four adjoining rings (of which the first and fourth are larger than the rest) sit squarely on the weave. (See Diagram 51.) Tat the next round of rings with two shuttles, linking into every second picot of the arched chains. Somewhere around the edge, link into a third picot to eliminate the extra  $1^*$  from above. The circles link together along the sets of four adjoining rings.

Both the following patterns require two

shuttles. Tat the central ring of the diamond medallion with one fewer picot than appears (that is, 7). The eighth picot will be a false one leading to the split ring in the outer round. The clovers of the medallion link to the two rings adjoining each of the larger rings on the circles. Into each of the spaces around the perimeter of the runner insert a half-medallion, as in diagram 51.



**Diagram 52**  
*diamond medallion*



**Diagram 53**  
*half-medallion*

Finally, with two shuttles tat the outer edging to complete the runner. (See diagram 51.) Block and press lightly on the back with the lace covered.



# GEMMA

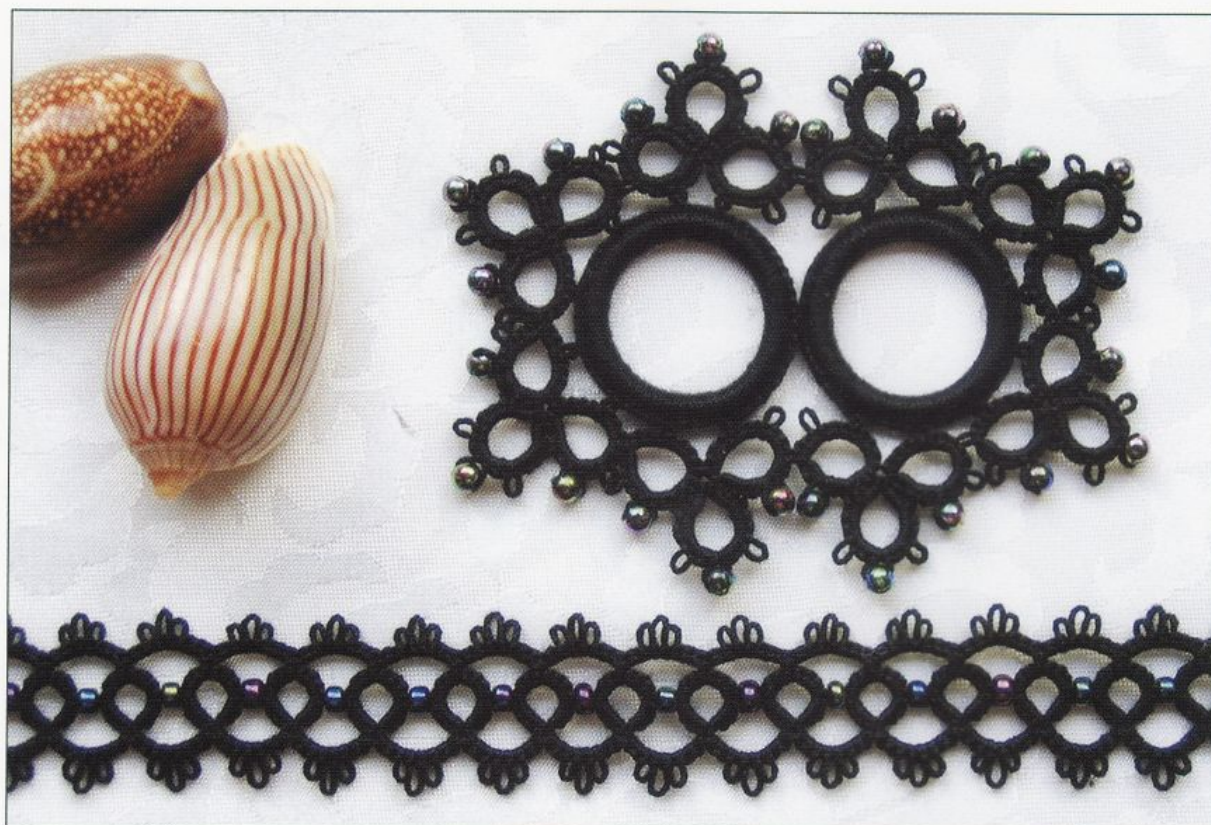
## A choker with an optional accessory

These designs use seed beads, split rings and split chain.

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*Here are two complementary articles for you to tat: a choker designed to thread through an optional trim. The choice will be yours of whether to wear this sparkling choker with or without its beaded accessory.*

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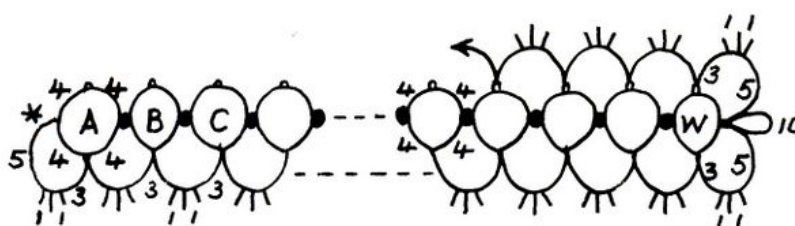
### *Requirements for the choker*

- 1 shuttle
- no. 20 thread or equivalent
- approximately 40 seed beads
- 1 small crab claw clasp
- a 4–5 mm crochet hook ( $\frac{1}{4}$  in), fine enough to pass through the beads

### *Dimensions*

With clasp: 32.5 cm (12 $\frac{3}{4}$  in) long—37 tatted rings, 16 mm ( $\frac{5}{8}$  in) wide

**Diagram 54**  
*the choker*



Keep the crochet hook and the seed beads loose in a saucer nearby. Wind 6.5 m (7½ yd) thread CTM from the ball onto the shuttle.

**RING A:** 4 ds, very sm p, 4 ds, picot long enough to pass through a bead when linking to ring B, 4 ds, very sm p, 4 ds. Chain 5 ds, p, 1 ds, p, 1 ds, p, 3 ds and join to the third picot of A. Chain 3 ds, p, 1 ds, p, 1 ds, p, 3 ds.

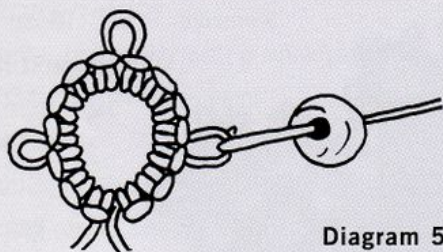
**RING B:** 4 ds, place bead on crochet hook and transfer to second picot of ring A. Picot link with ring A, 4 ds, very sm p, 4 ds, long picot for next bead, 4 ds. Chain 3 ds, p, 1 ds, p, 1 ds, p, 3 ds.

**RING C:** \*4 ds, place bead on crochet hook and transfer to third picot of ring B. Picot link with ring B, 4 ds, very sm p, 4 ds, long picot for next bead, 4 ds. Chain 3 ds, p, 1 ds, p, 1 ds, p, 3 ds.\*\* Repeat from \* to \*\*, linking via beaded picots until there are 35 to 36 rings altogether.

**RING W (37th):** 4 ds, link with beaded picot, 4 ds, very sm p, 4 ds, sm p, 4 ds. Chain around end as illustrated and link to last p of ring W. Chain 10 ds and form a loop by linking again into the last picot of ring W.

Continue around end and then along top side of choker, making lock joins into the very small picots on the tops of the rings. To keep the topside chains visually equal to those on the bottom you may need to reduce each set of 3 ds to 2½ ds. Chain around the other end of the choker to the base of ring A. Before ending off, sew the crab claw clasp to ring A at \*.

**TIP 12:** Face the beaded crochet hook backwards before catching the tip of the adjacent picot and transferring the bead. Keep the hook in the picot and rotate it 180°. It will then be ready to continue with the picot join.



**Diagram 55**

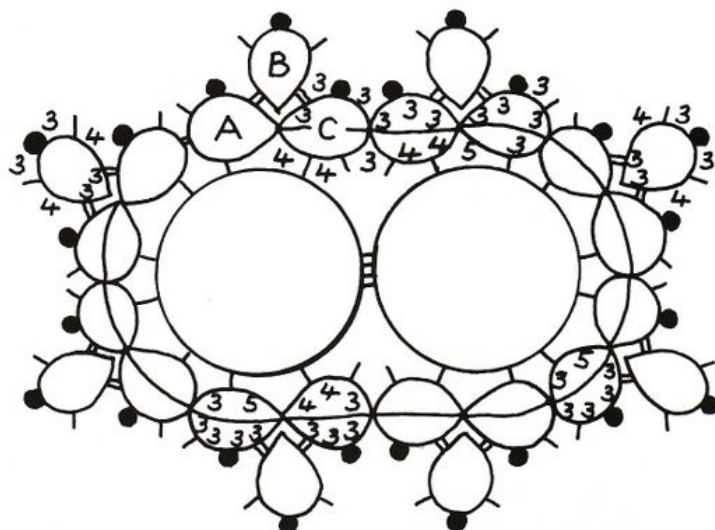
### *Requirements for accessory*

2 shuttles  
no. 20 thread or equivalent  
matching sewing thread  
no. 26–28 tapestry needle  
24 seed beads  
2 brass curtain rings, 16 mm (¾ in) diameter  
a crochet hook

### *Dimensions*

The lace edging is 1.75 cm (¾ in) wide; the accessory, 7 cm x 5 cm (2¾ in x 2 in).





**Diagram 56**  
*the accessory*

Cover the two brass rings with the knotless method chain or with double crochet. Before ending off the second ring, sew the two rings together with several firm stitches.

Wind two shuttles CTM: #1 with 4 m (4 $\frac{3}{4}$  yd) and #2 with 1.6 m (1 $\frac{3}{4}$  yd). Put all 24 seed beads onto #1 thread before winding it. One bead will be included in the wrap of thread before you start tatting every ring. This can then be slid into place as required. All rings contain 20 ds.

Using shuttle #1, start tatting rings A and B

normally, then follow with a split ring, C. In most trefoils the corresponding A and C rings are split rings, so shuttle #1 will tat the top halves of these two as well as rings B, while shuttle #2 will form reverse stitch on the lower halves of A and C. The third ring of the last trefoil is tatted normally and will link to a very small picot of the first A ring.

#### *To assemble the accessory*

Arrange the edging and covered rings front side up so that the split rings with 2 picots are on the midline. Tie the edging loosely in place around the circumference. With matching sewing thread, slip-stitch around the covered rings and attach the edging to it by the picots.

Remove the loose tie threads and block the article.



## CAPELLA A pair of pendant earrings

This design uses beads.

*These earrings can be teamed nicely with the choker, Gemma, or worn separately on any occasion. They are easily made and are ideal for novice tatters to try.*

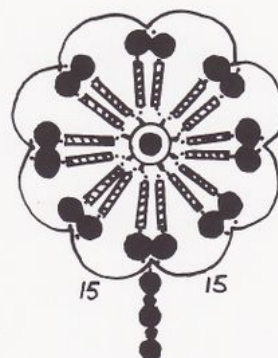


### Requirements

1 shuttle, preferably with a hook/pic  
no. 20 thread or equivalent  
a crochet hook  
1 needle  
34 small round beads—3.5 mm ( $\frac{1}{8}$  in) diameter  
32 x 6 mm ( $\frac{1}{4}$  in) bugle beads  
extra beads for trimming  
hook findings  
small jump rings and eyelets  
stiffening medium and fine brush

### Dimensions

38 mm ( $1\frac{1}{2}$  in) diameter



**Diagram 57**  
pendant earring



There are two rows to this pattern—a beaded ring and an outer, scalloped chain. The beads for each earring will be threaded onto the shuttle before you start row 1.

**ROW 1:** Wind 75 cm (30 in) onto the shuttle and, as you do, thread on 16 bugle and 16 round beads in the following order—1 bugle, 2 round, (2 bugle, 2 round) x 7, 1 bugle. Space the beads along the shuttle thread as you wind it. Keep one loose round bead handy.

Now tat a ring of 1 ds, 8 small picots separated by 2 ds, 1 ds. Slip-stitch (lock-join) the shuttle thread into the first picot. Slide up 1 bugle, 2 round beads, 1 bugle and join the thread again into the first picot to form a beaded loop. Slip stitch to 2nd picot. Slide up 4 beads and form a loop as before. Continue around the ring until there are eight beaded loops. Tie off. Before finishing completely, slip the loose bead onto one end and with a needle stitch the thread to the opposite side of the ring, positioning the bead in the centre of the ring.

**ROW 2:** Wind 35 cm (14 in) onto the shuttle CTM from the ball. With front side up, choose one beaded loop as the bottom of the earring. Link the thread to this with a lock join between the two round beads. Chain 15 ds, tension and link to the next loop, again between the two round beads with a lock join. Continue scalloping around the ring in this manner. Before you finish off you may wish to attach a drop of extra beads.

Apply your stiffening medium carefully with a brush to the scalloped chains and any exposed thread of the ring. Blot and allow to dry before adding a second coat, if required. (One suggested medium is white PVA glue and water in equal parts. This dries clear.)

### *To assemble each earring*

To the top loop attach jump rings, a hook and an eyelet with extra beads as desired.

## LYRA A bell with appeal

This design uses a central mock ring, split rings, split chain and beads.

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*Here's a bell decoration that can become part of many family celebrations during the year—births, weddings, anniversaries and Christmas. Put it on a card or a cake, attach it to a pew or hang it from a tree. You can choose the colour to suit the occasion.*

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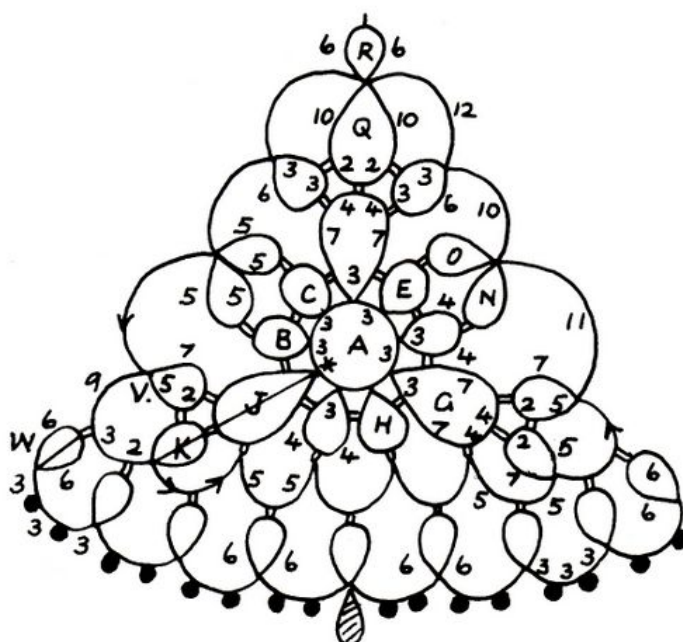
### *Requirements*

2 shuttles  
no. 20 crochet cotton or equivalent  
16 small/seed beads  
1 teardrop bead  
a crochet hook  
stiffener (optional)

### *Dimensions*

6.5 cm (2½ in) wide, 6 cm (2⅜ in) high





**Diagram 58**  
*the bell*

This bell can be worked whole by employing three split rings and a split chain. You can, however, tat it in two or three separate rows. The centre of the bell is a triangular medallion similar to those in Corona, the sunburst doily. It begins with a central mock ring, and then works the surrounding rings in a clockwise order.

Wind the two shuttles CTM: #1 with 3 m ( $3\frac{1}{4}$  yd) and #2 with 4 m ( $4\frac{3}{4}$  yd), but before winding #2 add the 17 beads to the thread in the order of 8 seed beads, teardrop, 8 seed beads. Using the stitch count of diagram 58, start at \* and follow the technique for the daisy with a central mock ring in the Techniques section on page 7. Ring A is the CMR with the initial loop. Rings B to I are tatted with shuttle #2 as rings on top of a chain. Tat the final 3 ds and then close the CMR. Make an overhand tie to transpose the two threads.

Starting with #1 shuttle tat ring J, a split ring, climbing out into the next round. Follow this by ring K, another split ring. RW. Chain across the base of the triangle making lock joins into rings J to

G. Then proceed counter-clockwise around the medallion to ring V. The chain between rings V and K is split at the first picot, climbing into ring W. Tat 9 ds normally, and then with shuttle #1, bridge a thread to the base of ring K. Using the knotless method of Dora Young, work 2 ds, p, 3 ds back towards #2 thread.

Starting with shuttle #1, tat the split ring, W. Proceed normally around the rim of the bell, placing two seed beads onto each chain as indicated. The teardrop bead fits as a clapper below the middle ring between two chains. End off. Block and stiffen the bell if you wish and leave it to dry in a dust-free environment. Attach a small hook to it for hanging on a tree or add ribbons of your chosen colour.

**TIP 13:** When using stiffener, remember to blot any excess that may be on beads and wipe them with a moist cloth. This will keep the beads shiny.



## CARINA A honeysuckle bookmark

This design uses pearl tatting (padded), reverse stitch and Dora Young knot.

*This bookmark design is worked in padded pearl/parallel tatting with rings on each side, surrounded by a row of feathered chains. It resembles tiny flowers on a vine. Three shuttles are used to make it.*

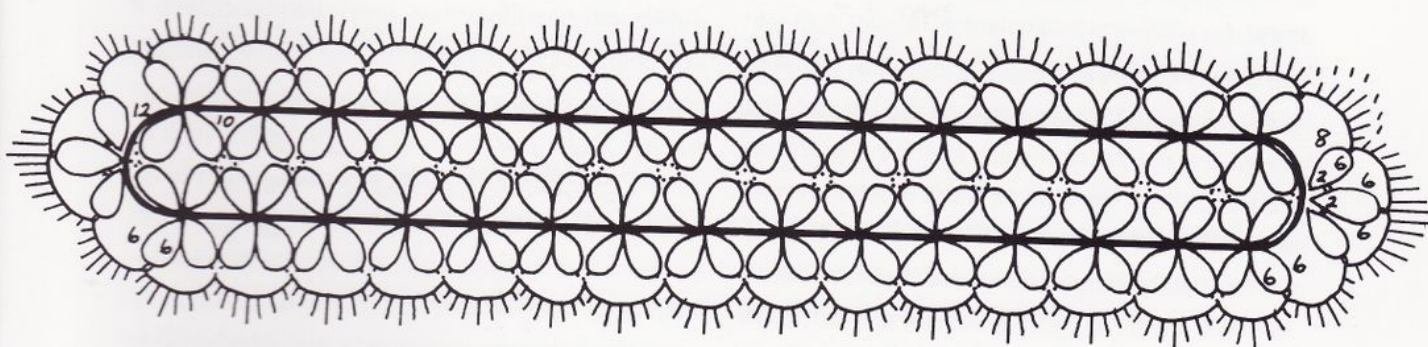
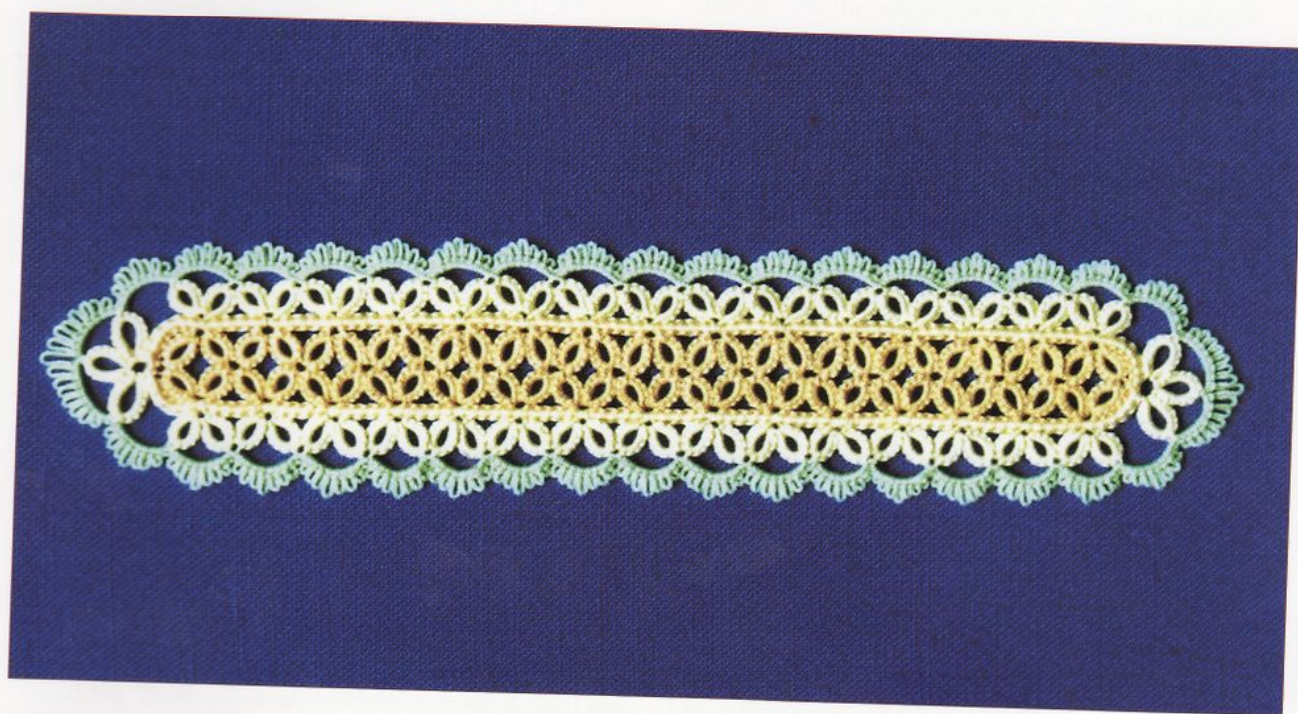


Diagram 59  
the bookmark



Refer to pearl tatting in the Techniques section on page 11. Keep #1 thread in place on your hand and alternately use shuttles #2 and #3. Shuttle #2 tats normally on #1, then shuttle #3 forms reverse stitches on #2. To challenge you further, shuttle #2 carries a cord composed of four threads wound simultaneously. These produce a padded effect, and small rings are tatted on each side of the corded middle. While it carries all the double stitches and rings of Row 1, the cord itself will not be seen when the tatting is finished.

### Requirements

no. 40 crochet cottons—yellow, gold, green  
three shuttles  
a fine crochet hook

### Dimensions

17.5 cm x 3.5 cm (7 in x 1½ in)

For Row 1 wind shuttles #1 and #3 first: #1 with 10 m (11 yd) of yellow; #3 with 9 m (10 yd) of gold. Cut two 95 cm (38 in) lengths of yellow for shuttle #2 but **do not wind yet**. Shuttle #1 will work around the outside of the design while shuttle #3 will tat the inside. Shuttle #2 will carry the cord later.

### ROW 1

All rings except the clovers at the ends are 6 ds, p/join, 6 ds. The spaces between the pairs of rings are effectively 10 ds. (See \* to \*\*.) All picots are quite small so there is no extra thread showing when the bookmark is finished.

Start at the clover on one end. Refer to diagram 60. With shuttle #1, tat ring A (8 ds, p, 6 ds, p, 2 ds) while adding the end of shuttle #3 thread. Continue with shuttle #1 for rings B and C. Now take one of the 95 cm (38 in) yellow threads you cut earlier, pass it through ring A and double it

evenly so it rests at the base of A. Then wind it over your hand like a ball thread and with shuttle #3 (gold) reverse tat 2 ds separated by a small picot. (Refer to diagram 61.)

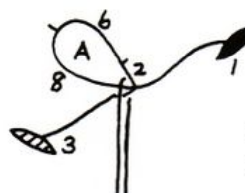


Diagram 60  
starting

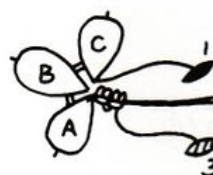


Diagram 61  
reverse tat

Take the second 95 cm (38 in) yellow thread and pass it similarly through ring C. Straighten the four introduced strands so that they are even at the base of ring C, and then wind them simultaneously onto shuttle #2. Wind shuttle #1 over your hand and tat 1 ds with shuttle #2 (cord) as close as possible to the base of ring C. Then wind the cord also over your hand and reverse tat 1 ds on it with shuttle #3. You should have 2 opposing double stitches of two different colours (yellow, gold). Continue alternating this way until you have 12 ds, ending with shuttle #3 gold. Tension shuttle #2 sufficiently so that the pearl tatting covers it completely. (See diagram 62.)

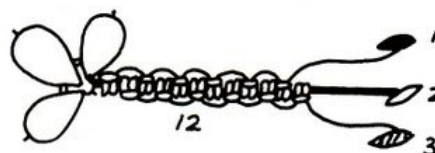
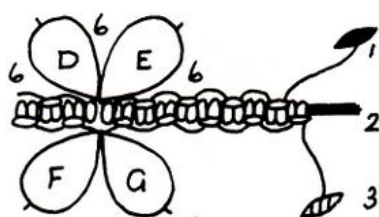


Diagram 62  
pearl tatting

The following section is a unit which will be worked 14 times. (Refer to diagram 63.) You will have to reverse work twice while doing it. \*With shuttle #2 tat on shuttle #1 a first half-stitch, then

with shuttle #1 two yellow rings of 6 ds, p, 6 ds (D and E), followed by a second half-stitch with shuttle #2. RW. With shuttle #3 tat two inside rings (F and G), joining ring F to the small gold picot under the yellow clover. RW. Starting with shuttle #3 (gold), pearl tat 9 ds.\*\* (From \* to \*\* there will effectively be 10 ds on the cord of shuttle #2, as mentioned above.) Repeat this unit 13 times, joining the first ring of each pair to the picot of the adjacent ring. Then add one final pair of rings of each colour, yellow then gold.



**Diagram 63**  
*the unit*

Starting with shuttle #3, pearl tat 11 ds followed by one yellow half-stitch. With shuttle #1 work another clover the same as rings A, B and C at the beginning. Replace shuttle #1 and shuttle #2 around your hand. With shuttle #3 reverse tat 1 ds, link to the picot of the last gold ring, reverse tat 1 ds. Then with shuttle #2 add the second yellow half-stitch. Starting with shuttle #3, pearl tat another 11 ds.

You will now work up the second side with a further 14 units (refer to diagram 63) linking as you go with the picots of the rings already tatted. Add a final pair of rings of each colour, linking the last gold ring to the small picot below the first clover. Starting with shuttle #3, pearl tat 8 ds and then cut off one strand of the cord on shuttle #2. While continuing to pearl tat, remove the remaining strands on shuttle #2 one at a time after each of the next 3 ds. Only shuttles #1 and #3 will be left. Curve the pearl cord between ring A and the last gold ring. Cut the remaining two threads leaving

12–15 cm (4¾–6 in). Pass the gold thread through the base of the clover and tie it to the yellow thread at the back. Neatly whip the ends into the finished work.

## ROW 2

You will need only one shuttle and the ball of green thread. Wind the shuttle CTM with 80 cm (32 in). For invisible disposal of ends in this row, filament loops can be inserted through the first and last chains.

This row consists of feathered chains. Each chain will be 1 ds, 7 graded adjoining picots (that is, separated by 1 ds), 1 ds. Depending on individual tensions, an extra stitch can be added at each end of the chain. Start at the first picot shared by two rings along one side, proceed around the outside until you return to the beginning. The chains are linked to all the outside picots of Row 1 by lock joins.

While the chains along the sides of the bookmark are feathered short-to-long-to-short, those at the ends are ranged in only one direction, that is, towards the very end. The longest picots of all will be created over the joins to the rings B of the two clovers.

In order to create a smoother curve around the B ring at each end, substitute a Dora Young knot for the lock join. To create this knot, make a usual lock join but with much looser tension on the thread. Do not tighten the knot. Pull the shuttle thread backwards through the picot to form a loop and pass the shuttle front to back through the loop so formed. Then adjust the join as you tighten it to form a mock double stitch over the picot. (Refer to page 8 in Techniques section.)

End off the threads and press your bookmark lightly on the back while covering it with a soft cloth. Your bookmark should require no further stiffening to retain its shape.



## VEGA An attractive glass cover

This design uses chains, split chains and beads.

---

*Keep your refreshing drink free from dust and insects with this handy glass cover. You can use it on picnics or relaxing under a tree. The pattern is made entirely of chains and would be suitable for novice tatters. The finished article is cylindrical, not flat.*

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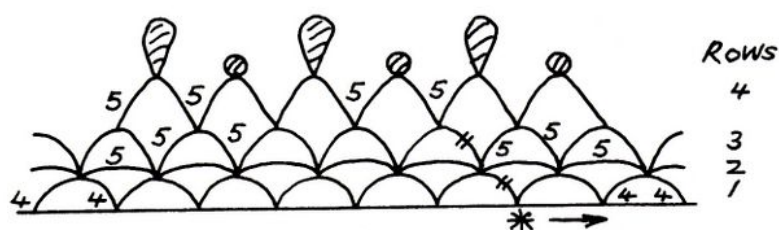


Diagram 64  
the edging

### Requirements

1 or 2 shuttles  
no. 20 cotton in colour of choice  
1 metal bangle  
a scrap of nylon tulle larger than the bangle  
approximately 30 small, mixed beads to match cotton  
a fine crochet hook

Hold the nylon tulle over the bangle and catch it in as you cover the bangle with close double crochet. Trim away excess tulle.

This edging may be tatted by two methods: (1) in four separate rows with one shuttle, or (2) as a whole with two shuttles using split chains in rows 1 and 3. (See // symbol on diagram 64.) In method 1 the beads will be added to the ball thread before starting row 4. For method 2, the beads will be added to the shuttle 2 thread before commencement of any work. Put them on in the pattern you require.

By starting with a continuous thread method wherever possible, thread ends will be reduced. (Refer to Tip 11 on page 41 for one method.) Keep all picots small. Lock joins are made into these picots throughout.

Start at \* on diagram 64 in a L-to-R direction.

**ROW 1:** Chain 4 ds, sm p, 4 ds. Arch the chain before joining to the crocheted edge on the bangle at regular intervals. If you are using method 2, make the last chain a split one so you can climb into row 2.

**ROW 2:** Short chains of 5 to 6 ds, lock joins into the picots of row 1.

**ROW 3:** Chain 5 ds, sm p, 5 ds. Join between the short chains of row 2. If you are using method 2, make the last chain a split one so that you can climb into row 4.

**ROW 4:** Have the beads ready on the ball/auxiliary thread. Chain 5 ds, position a bead, 5 ds. Join to the picots of row 3. Continue around the row. End off.

Moisten the edging slightly and shape it into a cylinder. Allow it to dry on top of a glass.



## ORION A couple of picture cards

These designs use split rings and split chain.

---

*Have you ever wanted a pattern which will use up all your leftover lengths of thread? Here are two patterns which are easy to make. Tat lots of small flowers from your threads and keep them in a jar until you are ready to use them. Some picots could be cut and frayed. Then tat the pattern you would like, assemble your picture and glue it onto a card, in a frame or inside a coaster. It is also ideal for scrapbooking.*

---

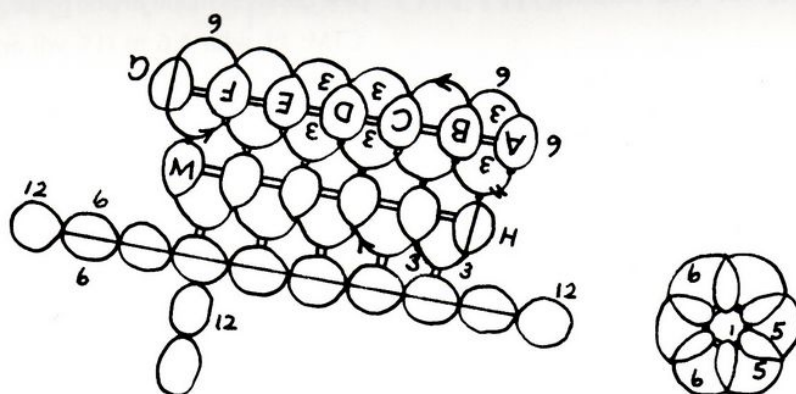


### *Requirements for the wheelbarrow*

2 shuttles  
no. 20 or 40 thread  
a crochet hook  
small flowers from scraps of thread  
card (optional)  
glue and toothpick

### *Dimensions*

Using no. 20 thread: 6.4 cm x 3.5 cm (2½ in x 1⅓ in)



**Diagram 65**  
*wheelbarrow and wheel*

The wheelbarrow is made in four steps: the barrow, the shaft, the leg and the wheel. The barrow may be tatted in one piece by using two split rings and a split chain. Otherwise, it can be made in two rows. The shaft is a length of split rings joined to the bottom of the barrow. The leg consists of two ordinary rings. The wheel is a small medallion of six rings and chains. As this design has a definite front side, some rings and chains will be done in reverse order double stitch.

For the barrow, wind two shuttles CTM each with 1.4 m (1½ yd). Note that all rings have 12 ds and all chains have 6 ds. Work along the top edge first—that is, invert the pattern.

**SHUTTLE #1:** Tat rings A to F and chains normally, with very small picots at the tops of the rings. Ring G is a split ring: 3, join, 3/6. RW. Chain back (3, p, 3) G to B, linking to the very small picots. The chain between rings B and A is a split chain, 3/3. RW. Ring H is a split ring: 6/3, p, 3.

To preserve the front side effect in this next row, rings are tatted in reverse order double stitch on the back, while chains will be done on the front. Refer to Tip 9 on page 25 about closing these rings.

**SHUTTLE #2:** Tat chains and rings I to M. End off.

For the shaft, tat a line of split rings, handle to wheel, as illustrated. Join them with shuttle #1 to the picots of the last row of chains. The 4th ring has a very small picot to which the leg is joined.

The leg consists of two rings rotated. The wheel is a small medallion of six rings and chains.

*To assemble the barrow picture*

Arrange flowers in (behind) and on top of the barrow as you glue it onto its background. Keep the lower end of the shaft higher than the foot of the leg. Add the wheel.



*Requirements for the basket*

2 shuttles

no. 20 thread or equivalent

a crochet hook

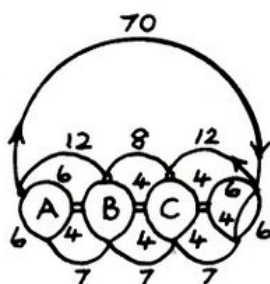
small flowers from scraps of thread

card (optional)

glue and toothpick

*Dimensions*

3.7 cm x 3.4 cm (1½ in x 1⅜ in)



**Diagram 66**  
*the basket*

The basket is made in one piece. Wind two shuttles CTM: #1 with 1.6 m (1¾ yd) and #2 with 75 cm (30 in).

**SHUTTLE #1:** Tat rings A, B and C normally. Ring D is an uneven split ring, 4 ds, join, 6 ds/6 ds. Turn work R to L.

**SHUTTLE #1:** Chain from ring D to ring A as illustrated. Turn work L to R.

**SHUTTLE #2:** Tat the long, smooth chain as the handle. End off.

*To assemble the basket*

Arrange flowers in (behind) and around the basket as you glue your picture onto its background. Use a toothpick to apply a little glue at a time.

## ARIADNE A tropical orchid

This design uses inverted tatting, needle tatting and beads.

---

*Orchids are special flowers for memorable occasions. This wrist spray can be worn at a formal or a wedding, or be carried on a prayer book. It will last as long as the memories.*

---





### Requirements

no. 20 crochet cottons in white, pink and green  
2 shuttles with pics/hooks  
no. 26 tapestry needle  
a fine crochet hook  
medium-weight wire/florist's tape, white or green

### Dimensions

The assembled orchid by itself is 7.5 cm x 7 cm (3 in x 2¾ in). Any trimmings will increase these dimensions. The inverted tatting in this design is based on both rings and chains. While orchids vary in colour, this example uses pink and white. The outlines for the two petal shapes are merely guides. (Refer to diagram 78.) Matching petals and leaves do not have to be identical as nature contains variety. There is no need to cut off the ends of threads, as these will be useful later when assembling the petals and leaves. All work will be done on the front side.

### OVAL PETAL SHAPE 1 (Make 3)

**STEP 1:** Wind two shuttles CTM with white, 45 cm (20 in) on #1 and 95 cm (1 yd) on #2. With shuttle #1 tat a ring with 7 graded picots, as in diagram 67. Bring shuttle #2 across as an auxiliary thread. Make an overhand tie so that it is nearer the ring. Now the technique of inverted tatting takes place as a chain curves counter-clockwise from the base of the closed ring and around it, linking once, twice and even three times into the inverted picots, as in diagram 68.

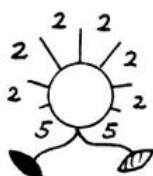


Diagram 67

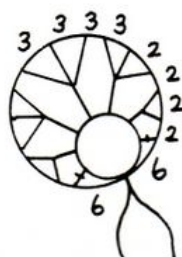


Diagram 68

All picot links will be made with shuttle #2 with the technique in diagram 69. Note how lengths of thread are left either side of the link to form mock picots. Tighten each link as you go and adjust the shape of the curve. Now create a symmetrical form by linking picots to match the first half of the chain. The bumps of the links should fan gracefully around the middle of the work. Tat a further 6 ds and adjust the whole shape of your piece to avoid fluting. Then end off in the first ds of the ring. Leave ends of 5 cm (2 in).



Diagram 69

**STEP 2:** Take the ball of pink cotton and thread the no. 26 tapestry needle. With the front of the work upwards, pass the needle between the two ds in the last set of two in the previous round. Pull 25 cm (10 in) of thread through as the carrying cord.

This picoted chain will be needle tatted and proceed clockwise around the base ring. It will be in an inverted position to the previous round to which it will be linked twice. Refer to diagram 70.

Be generous with the lengths of picots 5 to 10 as these will have to accommodate 2 or 3 ps of the next round. Link as indicated between two ds. (Refer to diagram 9, Techniques section on page 10.) When the chain is complete, tension this round before linking it between the last set of 2 ds on the right-hand side. Make an overhand tie to transpose the threads.

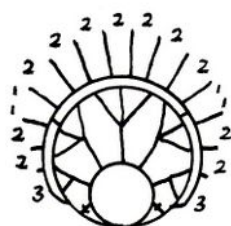
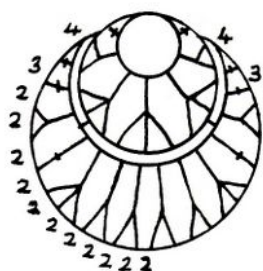


Diagram 70

Wind the needle thread onto a shuttle, to be known as #1. Then measure 1.1 m (44 in) from the ball, cut and wind CTM onto shuttle #2. As in Step 1, tat counter-clockwise around the ring, linking with shuttle #2 into the inverted picots, as illustrated in diagram 71. Tension and shape the edge of the petal as you go. End off where the pink section begins. Dispose of the ends invisibly.

Diagram 71  
*oval petal*

## WINGED PETAL SHAPE 2 (Make 2)

**STEP 1:** Wind 75 cm (30 in) white crochet cotton on a shuttle. Tat 2 inner rings with 5 ps in preparation for the winged petals. See diagram 72. Set one aside.

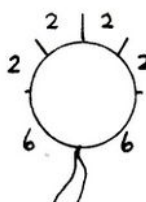


Diagram 72

**STEP 2:** (2 shuttles) Thread cotton from the white ball through the first picot of the ring. Draw 30 cm (12 in) upwards and wind this CTM onto shuttle #1. Tat a chain clockwise (diagram 73), tension it and then make a shuttle join into the last picot of the ring. Tat 4 ds more.

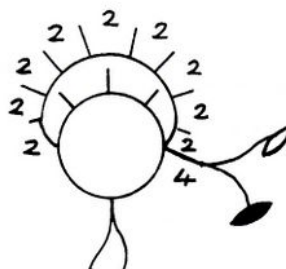


Diagram 73

Unwind 95 cm (1 yd) from the ball, cut and wind this CTM onto shuttle #2. The following section will be done using the inverted tatting technique, shuttle #2 linking twice into each of the ps of the chain above. Tat a chain counter-clockwise over the base ring, ending with 4 ds. (See diagram 74.) With shuttle #2 link into the first p of the base ring, then using shuttle #1 chain a further 4 to 5 ds along the side of the base ring. Tie off but leave thread ends.



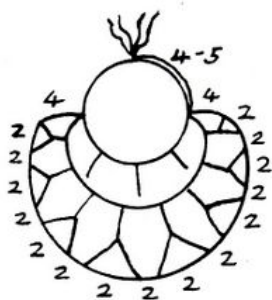


Diagram 74

**STEP 3:** You will need the no. 20 pink cotton, the no. 26 tapestry needle, 2 shuttles.

Similar to Step 2, this section enlarges the shape of the wing. (See diagram 75.) Thread the needle from the ball, and link to the left of the previous white round between the last picot and the 4 ds. Draw 30 cm (12 in) of thread through CTM. Needle-tat a chain clockwise. As in diagram 9 (see page 10) link it to the white round after the 5th, 12th and 17th picots. Tension this chain so that it fits snugly beside the white round and its picots fan outwards. Tat a lock stitch to maintain this tension.

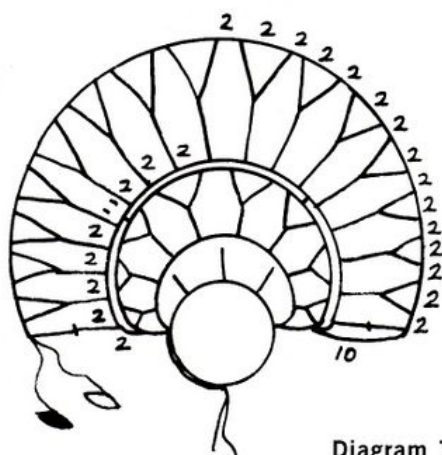


Diagram 75

**STEP 4:** Now take two shuttles. Unthread the needle and wind the remaining length onto shuttle #1. From the ball measure 2.2 m (2½ yd) and wind this CTM onto shuttle #2. Tat a straight chain of 10 ds. Then, proceeding counter-clockwise around the outside, link into the inverted pink picots with #2. (See diagram 75.) Tension the chain as you go. After the last picot link tat 10 ds before ending off at the beginning of the first pink round. Dispose of ends invisibly. Make the second winged petal.

## LEAVES

### Materials

no. 20 green crochet cotton  
2 shuttles with pics/hooks  
no. 26 tapestry needle  
10 cm (4 in) of medium weight fuse/florist's wire

**ROUND 1:** Wind 45 cm (18 in) thread from the ball CTM onto shuttle #1. Start with a lock stitch (around a pin for something to hold) and tat 8 ds. Grading the first four picots as illustrated in diagram 76, tat 17 ps separated by 2 ds. Use a medium tension so that the chain is straight. Then tat a further 4 ps separated by 1 ds. Unwind the cotton from the shuttle and thread it through the tapestry needle. Invert the chain backwards by linking the cc between the 16th and the 17th ps and pull through so that the last 5 ps fan out around the tip of the chain.

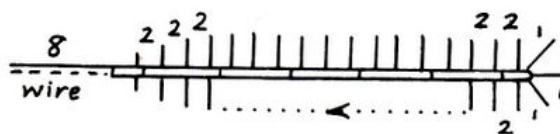


Diagram 76  
leaf—round 1

Now take the length of wire. As you form the second half of the inner leaf using indirect needle tatting, thread the wire through the double stitches beside the cc before closing the loops. The wire will stiffen the middle of the leaf, but will be unseen. After every set of 3 ps, link the cc to the first chain, as in diagram 9, Techniques section on page 10. As you needle tat keep working the wire along until a short end remains at the tip of the leaf. Make a tiny hairpin bend at the back with this end to prevent the chain sliding off the wire. After the last picot, link the cc to the first chain. Lay the remaining wire beside the initial 8 ds and rotate your work so that these are to the left. (Refer to diagram 76.)

**ROUND 2:** Rewind the needle thread onto shuttle #1. Then measure a further 1.5 m (1½ yd) thread from the ball, cut and wind it CTM onto shuttle #2.

This last chain round allows you to sculpt your leaf, keeping in mind that the leaves are long and slender. Start with 3 ds. Then using shuttle #2 make

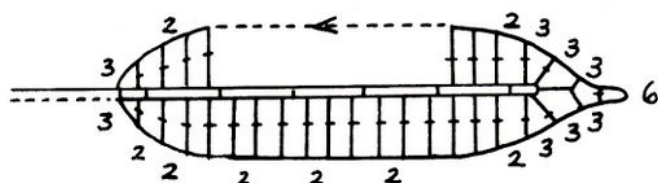
one link (refer to diagram 69 in petal section) into each picot. To form the pointed end follow the stitch count indicated in diagram 77 and keep the linking ps very small. Proceed along the last side to the final picot. Tat 3 ds. End off but leave a short length of thread. Make at least one more leaf. Wrap the stalks of the leaves with florist's tape.

## BEADED CENTRE

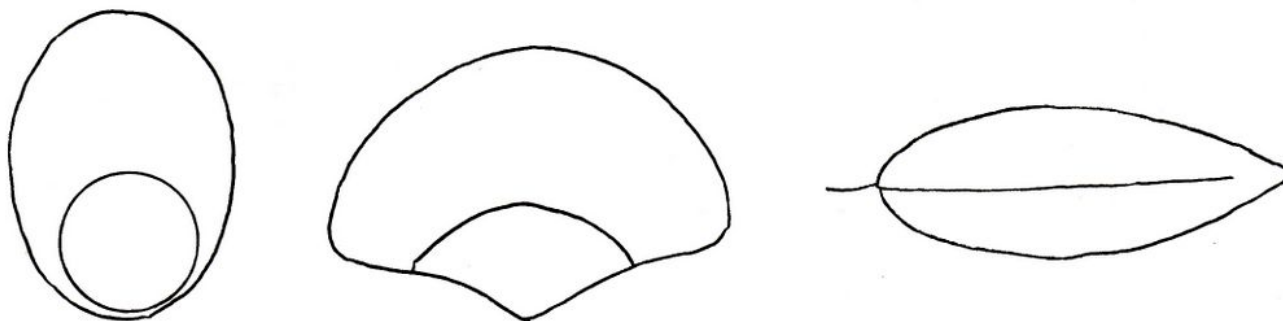
On 12 cm (5 in) of wire thread 5 rice beads or 15 seed beads (or a mixture of same). Bend into a hairpin shape and twist the ends together to keep the beads in place.

### *To assemble the orchid*

Make up the flower with the two winged petals in front of the three oval ones. Insert the beaded centre. Tie them all together at the base. Position the leaves and add any ribbons. Then wrap all ends and wire as one stem. Trim to a suitable length and then bind with florist's tape.



**Diagram 77**  
leaf—round 2



**Diagram 78**  
outline guides



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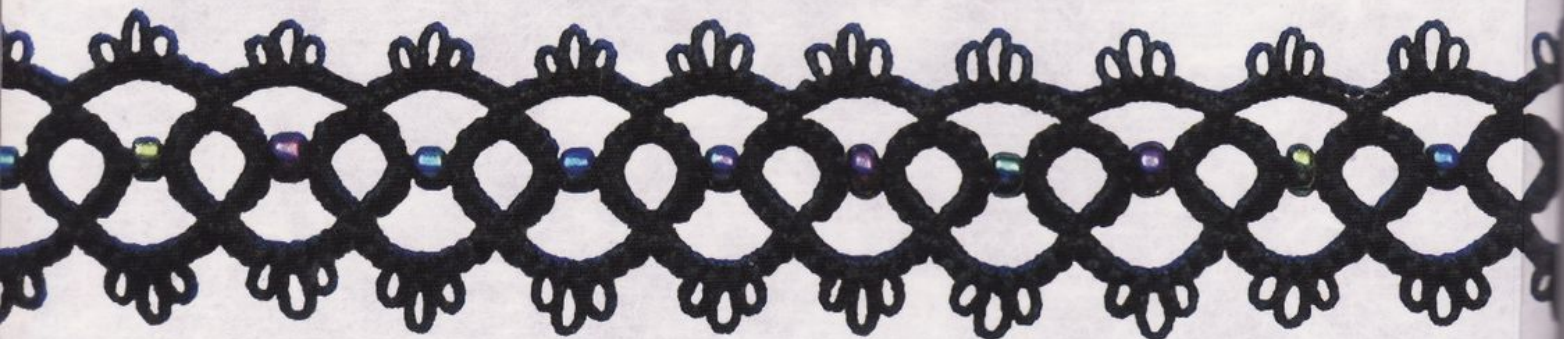
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In *Contemporary Tatting: New Designs from an Old Art*, Judith Connors has combined new approaches to tatting with traditional ones to create fifteen exciting new projects. She concentrates on modern designs while embracing traditional techniques such as central mock ring, split ring, pearl tatting and needle tatting. In simple language Judith explains a range of techniques and with easy-to-follow instructions demonstrates how to create wonderful jewellery and other beautiful articles, including a wedding garter, a delicate rose and a table runner. Each project is illustrated in full colour and includes handy tips to improve your tatting. The great variety of projects in this collection means there will be something to appeal to tatters of all ages and experience.

Judith Connors has enjoyed tatting for fifty years and shares her interest and research with tatters worldwide. She is an accredited teacher of tatting and a member of several Australian and international guilds. Judith lives in Brisbane. She is the author of *Beads in Tatting*, *Creative Tatting with Beads, Shuttle & Needle* and *An Illustrated Dictionary of Tatting*, all published by Kangaroo Press.



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