

ELEMENTARY INSTRUCTIONS IN TATTING OR FRIVOLITE.

BY MRS. ANN S. STEPHENS.

For a considerable period the art of tating, long disused in this country, has been revived in the fashionable world; and like many other things which have disappeared for a time, has acquired greater lustre and beauty than it ever before possessed.

The exercise of the art of tating, as known to our grandmothers, was merely an elegant apology for exhibiting a pretty hand and brilliant rings; the actual production was never more elaborate than a neat, but rather substantial edging for a child's dress or a lady's frill. No wonder that our friends on the other side of the Channel christened this apology for a lady's idleness pre-eminently by the appropriate term, *Frivolite*. At the late French Exposition of Industry, however, some very beautiful and elaborate specimens having been exhibited, this kind of work again became the rage, both in France and England; and doubtless the elegant pieces of tating which may be seen in our own exhibition, will tend yet further to keep the work popular.

The only necessary instruments are the shuttle, or short netting-needle, and a gilt pin and ring, united by a chain. The thread used for *frivolite* should be both strong and soft; something like knitting-cotton, indeed, but of a rather different kind to that fabric. The only article really suitable for this work is manufactured by Messrs. Walter Evans & Co., of Derby, who, recognizing the unfitness of all other cottons for this purpose, have spun a thread expressly for tating. This article is at once so soft that it never twists, and so strong that it will bear the *jerk* with which the knot is formed. It is made in three sizes, termed Evans' tating cottons, Nos. 1, 2, and 3.

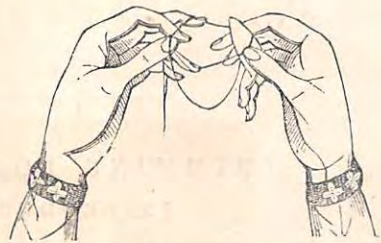
The first point to be attended to in tating, is the mode of holding the hands. The shuttle, filled with thread in the manner of a netting-needle, should be held between the thumb and the first and second fingers of the right hand, about half-a-yard of the thread being unwound. Take up this thread two or three inches from the end, between the thumb and first finger of the left hand, letting the end fall in the palm of the hand; pass the thread round the other fingers of the right hand, keeping them rather apart

from each other, and bring it again between the thumb and forefinger, thus making a circle round the extended fingers.

Two stitches only are used in tating, and it is usual to do each alternately, as a prettier edging is thus formed than can be made in any other way. This is, therefore, called the *double stitch*.

The first stitch to be learned is termed the English stitch. This is made in the following manner:

Let the thread between the right hand and the left fall toward you, (as will be seen in the engraving) slip the shuttle under the thread between the first and second fingers, and draw it out to the right rather quickly, keeping it in a horizontal line with the left hand. It will be found that a slipping-loop is formed on this thread with that which went round the fingers. Hold the shuttle steadily, with the thread stretched tightly out, whilst with the second finger of the left hand, you slip the loop thus made under the thumb.



I may here remark that when tating will not draw up, it is because the operation is reversed; and instead of the loop being formed by the thread round the fingers, it is formed by that connected with the shuttle. This is usually caused by the worker letting the thread from the shuttle hang loosely instead of drawing it out, and holding it at full stretch.

There is very little difference between the French and the English stitch. It simply consists in throwing the thread in a loop over the left, and inserting the shuttle *upward* under the circle round the fingers, instead of *downward*, as in the English stitch.

The engraving below gives a clear idea of the manner in which this is to be done. The shuttle is drawn out, and the stitch formed exactly in the same manner as in the previous stitch.



The two stitches thus made form one double stitch; and when as many are done, and drawn close to each other, as may be directed, the stitches are held between the first finger and thumb, and the other fingers are withdrawn from the circle of thread, which is gradually diminished by drawing out the shuttle until the loop of tating is nearly or entirely closed. The tatted loops should be quite close to each other, unless particular directions to the contrary are given.

Sometimes tating is ornamented by a succession of tiny loops, something like pearl edging; these are made with the pin previously spoken of.

Slip the ring on the left hand thumb, that the pin, being attached to the chain, may be ready for use. Make as many double stitches as the directions prescribe, twist the pin in the circle of thread, and hold it between the forefinger and thumb whilst making more stitches; repeat.

Tating should always be done with a very cool, dry hand.

Common tating is merely a length of tatted loops, with or without picots.

Trefoil tating is done by drawing up tightly three loops, made quite close together, and then leaving a short space before making more. The Trefoil is sewed into shape afterward with a common sewing-needle.

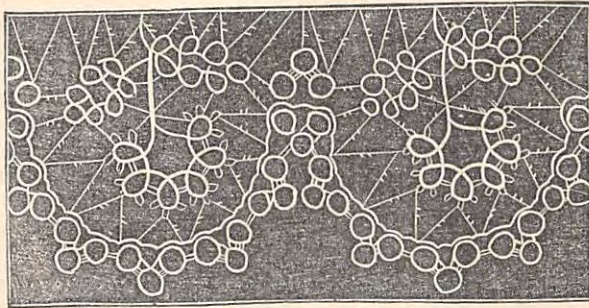
A pretty variety may be made by trimming a number of large loops with others very much smaller, which should be sewed round them. In this case a little distance must be allowed between all the large loops.

I should always advise learners to use coarse crochet silk for their first attempts in tating, as it is very much easier to do with this material than with any other.

Tating is usually sewed on net, for collars, &c. I, however, greatly prefer the effect when the tating is formed into a solid mass by the aid of Point-lace stitches. Diagrams of these were given last year.

LACE IN FRIVOLITE FOR SLEEVES.

BY MRS. ANN S. STEPHENS.



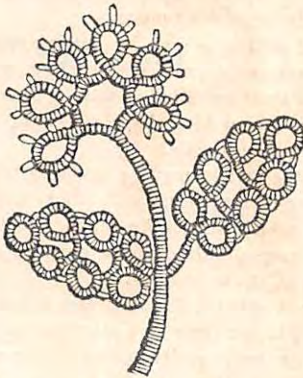
THE lace is formed of sprigs and edgings in frivolite, connected by bars in Venetian and dotted Venetian, with an English rosette worked in the centre of each flower. The sprigs are made quite perfect in themselves; then the article to be made being cut out in colored paper properly scalloped, they are arranged on it, and the edging made to fit. The paper must

be large enough to allow margin beyond the edge, and must be lined with a bit of cloth. After the sprigs and edging are tacked on, the connecting bars and rosettes are to be worked. Those who prefer it may lay the frivolite on net, and appliquez it; but this mode does not produce so rich an effect. The design given is extremely pretty for a collar, the edge of which should be

slightly scalloped only. In other respects it should be made up just like the sleeve.

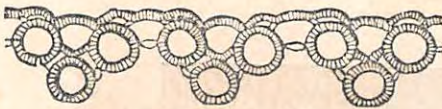
MATERIALS.—Evans' tating cotton, No. 3, steel shuttle, fine pearling pin, and common sewing needle.

FOR THE FLOWER.—Having filled the shuttle, thread the needle with the end of the cotton, allowing a long needleful of thread; but do not



break it off. Hold a loop of the thread between the finger and thumb of the left hand, and with the needle work on that part of the thread attached to the shuttle, 16 common button-hole stitches. Draw up the thread from the shuttle, so that the loop quite disappears; then with the shuttle begin to work the leaf, leaving the long needleful of thread attached to the work.

LEAF.—1st loop.—9 double stitches, 1 picot, 3 double. Draw it up, but not tightly.



2nd.—3 double, join to the picot of the last, 6 double, 1 picot, 3 double. Draw it as before. To join loops of tating, make a picot on the first of the two to be joined, and at the corresponding place of the next draw the thread which goes round the fingers of the left hand through the picot. When a loop is sufficiently drawn out, slip the shuttle through it and tighten it again over the fingers. Loops thus connected are much firmer than they could otherwise be.

3rd.—3 double, 4 join, 6 double, 1 picot, 3 double. Draw up this loop rather tighter.

4th.—3 double, join, 8 double, 1 picot, 3 double. Draw it up quite tightly.

5th.—Like the third.

6th.—Like the second.

7th.—3 double, join, 9 double. Draw it up like the first.

Now with the needle, work on the bars of thread at the base of the loop, thus: 8 button-hole stitches on the 1st, 2 between; 8 on 2nd, 2 between; 6th on 3rd, 2 between; 1 on 4th, 2 between; 6 on 5th, 1 on the thread between. Slip the needle between the two after the second loop; draw it out leaving a short bar of thread, on which do 6 stitches, 1 more between the 5th and 6th loops; 8 on 6th, one afterward, and connect as after last loop between the 1st and 2nd; 1 more before the 7th; 8 on 7th loop; and take one button-hole stitch, to join the first and last loops together at the stem. This completes the leaf.

STEM.—44 button-hole stitches with the needle.

FLOWER.—Frst loop.—4 double, * 1 picot, 3 double, * 4 times, 1 picot, 4 double. Draw it up quite tight; and when you have worked down the stem to the first leaf; repeat the leaves, allowing half an inch of thread between it and the stem. Covering this with button-hole stitch after the leaf is finished, will bring both the needle and the shuttle threads to the main stem. Work down that to the end and fasten off.

THE EDGING.—Double the thread, and begin with the needle with 8 button-hole stitches, 1 picot, 8 more button-hole stitches. Then use the shuttle.

1st loop.—4 double, join to the picot, 12 double, 1 picot, 4 double. Draw it up quite tightly.

2nd.—4 double, join, 12 double, 1 picot, 4 double. Draw it up quite tightly.

3rd.—4 double, join, 7 double, 1 picot, 3 double, 1 picot, 4 double. Draw it up to correspond with the 1st. 20 on the bar of the first 10 button-hole stitches: 2 between it and the 2nd; 1 on the second; 2 between it and the 3rd; 10 on the 3rd, slip the needle through the 1st, and work back on the bar 12 button-hole. Then 8 on the thread, join to picot; 10 on the thread, 1 picot, 8 on thread.

1st loop of 2nd Pattern.—4 double, join; 5 double, join to picot of the 3rd loop; 7 double, 1 picot, 4 double.

Proceed with the remainder as in the 1st pattern.

This edging is very suitable for infant's dresses.

For straight lengths a few more stitches must be worked on the threads between the patterns. Work 9 button-hole stitches on the thread, before the next loop.

2nd to 6th loops (inclusive).—4 double, join, * 3 double, 1 picot, x 4 times, 4 double. Draw it up tightly, and work 9 button-hole stitches after every loop.

TO WORK DOWN THE STEM.—Having done 9

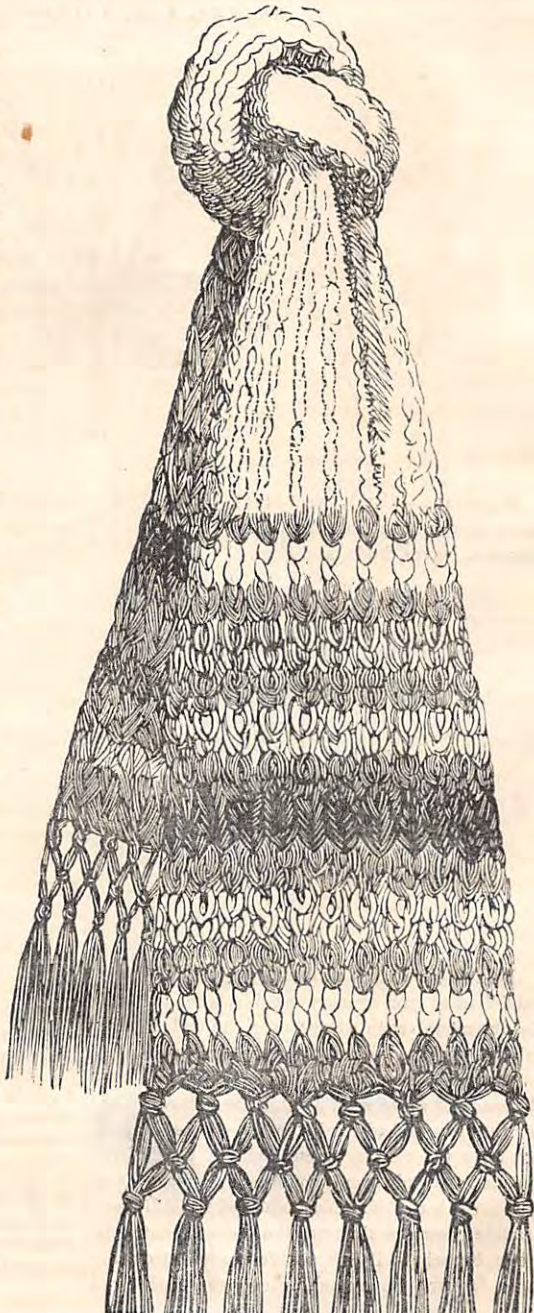
stitches after the last loop, lay the long piece of stem evenly on the finger, and parallel with it, the thread connected with the shuttle. On this thread work a series of button-hole stitches, passing the needle through one of those of the

former line after every stitch, and thus making a double line. Of course 9 stitches must be left at the beginning of the flower, *before the 1st loop*, as well as after the second.

ORIENTAL NECK-TIE.

MATERIALS.—A pair of large needles; eight-thread Berlin wool; white, six ounces; scarlet, orange, green, blue, and black, one ounce each; and Chine wool, one ounce.

To be knitted in Brioche stitch—that is, bring the thread in front, slip one, knit two together; repeat. Cast on with the Chine wool thirty-nine stitches, and do three rows. Then the other colors in the following order: White, four rows; Chine, four rows; orange, four rows; blue, four rows; black, six rows; green, four rows; scarlet, four rows; Chine, four rows; orange, four rows; blue, four rows; white, four rows; Chine four rows. Do about three-quarters of a yard of white only. Then the other end, reversing the order of the colors, so that they may correspond. Knit in a handsome fringe at both ends. This comforter is equally suitable for a lady or gentleman.



SMALL GIMPS IN CROCHET.

The pattern for this is in the front of the number.

MATERIALS.—Marsland's griffin crochet cotton, No. 6; crochet hook, No. 18

No. 1.—Make a chain the length required, and then work back in dc. This is a very neat little trimming for children's dresses; and if required to be made of silk, and purse twist be used, will be found to answer every purpose for which a narrow gimp may be required. It forms also an excellent substitute for the braid which is run on the skirt of a dress, as the wools of which it should then be made, can be procured of any shade whatever which the braid itself cannot.

No. 2.—Make a chain of the length required, and on it work 1 dc, 1 ch, miss 1.