



The Journal of Dress History
Volume 5, Issue 2, Early Summer 2021

journal@dresshistorians.org
www.dresshistorians.org/journal

Copyright © 2021 The Association of Dress Historians
ISSN 2515-0995
Online Computer Library Centre (OCLC) Accession #988749854

The Journal of Dress History is the academic publication of The Association of Dress Historians (ADH) through which scholars can articulate original research in a constructive, interdisciplinary, and peer reviewed environment. The ADH supports and promotes the study and professional practice of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. The ADH is Registered Charity #1014876 of The Charity Commission for England and Wales.

Founded in 2016, The Journal of Dress History is circulated solely for educational purposes and is non-commercial: journal issues are not for sale or profit. The Journal of Dress History is run by a team of unpaid volunteers and is published on an Open Access platform distributed under the terms of the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is cited properly. Complete issues of The Journal of Dress History are freely available at www.dresshistorians.org/journal.

The Editorial Board of The Journal of Dress History encourages the unsolicited submission for publication consideration of academic articles. Articles are welcomed from students, early career researchers, independent scholars, and established professionals. If you would like to discuss an idea for an article or book review, please contact journal@dresshistorians.org. If you would like to discuss an idea for an exhibition review, please contact exhibitions@dresshistorians.org.

The Journal of Dress History is designed on European standard A4 size paper (8.27 x 11.69 inches) and is intended to be read electronically, in consideration of the environment. The graphic design utilises the font, Baskerville, a serif typeface designed in 1754 by John Baskerville (1706–1775) in Birmingham, England. The logo of The Association of Dress Historians is a monogram of three letters, ADH, interwoven to represent the interdisciplinarity of our membership, committed to scholarship in dress history. The logo was designed in 2017 by Janet Mayo, longstanding ADH member.

Knotting and Tatting: The Dual Role of the Shuttle as a Fashion Accessory and Instrument of Decoration

Cary Karp

Abstract

The diversionary craft of knotting is known to have been practiced at least from the mid seventeenth century, employing a handheld shuttle to embellish thread for separate decorative applications. Knotting provided impetus to the development of a form of lacemaking evidenced toward the end of the eighteenth century that was labelled tatting early in the nineteenth century. The continuity between knotting and tatting has been questioned but is supported by the historical sources examined during this study. The accoutrements of knotting appear in portraiture, designed to harmonise with the sitter's clothing. Prototypical tatting can also be seen in such representations but illustrations of that craft then yielded to the woodcut engravings focused on technical detail that characterise the Victorian fancywork literature. Such texts also prescribed a long crochet hook as an alternative to the tatting shuttle, but the earliest descriptions of knotting indicated that a hook-tipped implement predated its shuttle.

Introduction

The embellishment of thread with small knots was a widespread leisure activity called knotting, first documented in the seventeenth century. A substantial length of thread was placed on a characteristic shuttle that was then used to form the knots. The decorated thread was subsequently applied to fabric by couched embroidery or used as trimming. Women engaged in knotting are seen in a number of portraits where the appearance of the shuttle and other attributes of the craft were matched with the sitter's attire.

Descriptions of knotting are occasionally found in the Victorian fancywork press. However, knotting was largely supplanted by an alternate shuttle-based technique, presented as a form of lace making called tatting. Tatting remains in practice and recent tutorial texts describe the development of its contemporary form beginning with the instructions that began to proliferate in the 1840s. However, by that time knotting had receded from prominence, leading to the belief that the similarities between the two crafts are coincidental.¹

Knotting and tatting did appear sequentially in the historical record and can reasonably be regarded separately. However, the literature throughout the nineteenth century and into the early twentieth century made no particular nomenclatural or technical distinction between them. This article presents written and iconographic evidence showing that the demarcation between the structures that characterise knotting, and the central elements of tatting, was not as clear cut as is often maintained.

¹ There are no published monographs about the history of either knotting or tatting. The latter remains in practice with an extensive tutorial literature that is not reviewed in this article. The earlier books in that genre are often prefaced with summaries of the craft's history, referencing some of the primary sources discussed here. The perspectives of the craft community can be traced through the following texts, representative of three successive decades near the outset of the modern phase of the development of tatting, and part of its foundational literature. Multimedia presentations of the tools and techniques of knotting and tatting can be located online by searching on "knotting shuttle video" and "tatting shuttle video."

Elgiva Nicholls, *Tatting: Technique and History*, Vista Books, London, England, 1962.

Rhoda Auld, *Tatting: The Contemporary Art of Knotting with a Shuttle*, Van Nostrand Reinhold, New York, New York, United States, 1974.

Rebecca Jones, *The Complete Book of Tatting: Everything You Wanted To Know but Couldn't Find Out about Shuttle Lace*, East Roseville, New South Wales, Australia, 1985.

Literary Evidence

References to knotting began to abound during the late seventeenth century. In his 1692 *Birthday Ode* for Queen Mary II (1662–1694), Henry Purcell (1659–1695) set a text by Sir Charles Sedley (1639–1701), *The Royal Knotter*, that extolled the enterprise of the Queen who “is always knotting thread” and “makes thread–fringes for ye.”² Sedley published a second song text about the craft in August 1694, *Hears not my Phillis*,³ which Purcell set to music as *The Knotting Song*, before the end of the same year.⁴

The production of instruction manuals for handicraft had yet to begin. Corresponding descriptive information was normally conveyed in encyclopaedic presentations of various arts, crafts, and trades. The *Grosses vollständiges Universal Lexicon aller Wissenschaften und Künste* [The Great Universal Lexicon of All Sciences and Arts], published by Johann Heinrich Zedler (1706–1751) in 64 volumes during 1732–1750, was the largest encyclopaedia of its day. A volume published in 1737 included an article titled, *Knötgen machen oder knüpfen* [Making small knots or knotting], which stated:

Knotting: is a common art for women, from long doubled white thread using a shuttle made for the purpose, one knot is hung and tied close to another. This is then used to make fringes or tassels on window curtains and other things.⁵

The Zedler text appeared verbatim two years later in the *Nutzbare, galantes und curiöses Frauenzimmer-Lexicon* [Useful, Elegant, and Unusual Women’s Lexicon] by Gottlieb Siegmund Corvinus (1677–1747). This included a separate article headed *Schifflein zu den Knötgen* [Shuttles for Knotting].

² William Ayloffe, *The Poetical Works of the Honourable Sir Charles Sedley*, Sam. Briscoe, London, England, 1707, p. 146.

³ William Ayloffe, *The Miscellaneous Works of the Honourable Sir Charles Sedley*, J. Nutt, England, 1702, p. 82.

⁴ Olive Baldwin and Thelma Wilson, “Purcell’s Knotting Song,” *The Musical Times*, Peter S. Philips, London, England, Volume 128, Number 1733, July 1987, pp. 379–381. This reference provides further information about the preceding two references.

⁵ Johann Heinrich Zedler, *Grosses vollständiges Universal Lexicon aller Wissenschaften und Künste* [The Great Universal Lexicon of All Sciences and Arts], Johann Heinrich Zedler, Halle, Saxony, Volume 15, 1737, Columns 1155–1156.

All translations in this article were made by the author, Cary Karp.

Knotting Shuttles, are two clean-polished elongated plates of wood or ivory pointed at both ends, joined together, around which a woman winds the thread she uses for knotting and with which, instead of the knitting needle [*stat der Stricke-Nadel*], she makes the knots.⁶

Zedler, in turn, incorporated this article into a 1742 volume of his lexicon and expanded it as follows, with a further note in a 1745 volume about knotted thread being especially suitable for bordering vests and coats.

Shuttle—is a small instrument consisting of two clean polished plates of wood or ivory on the top and bottom. They are oblong or pointed, and joined in the middle by a narrow separator around which a woman wraps thread for knotting. The shuttle is used to tie knots and position them at an equal distance one from the other, often layering them in triple over each other. The most pleasing proportions for this tool are when it is not too wide and it tapers to a sharp point at both ends.⁷

The pointed narrow shuttle is now generally seen as a definitive attribute of tating and distinguished categorically from the oblong knotting shuttle. Nonetheless, Zedler's description of the narrow pointed form as optimal for knotting indicates that the morphology of that tool developed prior to the advent of the craft with which it is now identified. The second tool associated with knotting—the knitting needle referred to by Corvinus—would only have been practicable if it had a hooked tip (a form that is otherwise documented in the German states in the eighteenth century).

⁶ Gottfried Siegmund Corvinus, *Frauenzimmer-Lexicon* [Women's Lexicon], Johann Friedrich Gleditsch and Son, Frankfurt, Hesse, 1739, Column 1397.

⁷ Zedler, *op cit.*, Volume 34, 1742, Column 1507.

Zedler's reference to doubled thread may therefore have its explanation in the use of such an implement.⁸ What is effectively a hook-tipped knitting needle is similarly fundamental to the even later variant of crochet tatting and there was also a needle tatting using a long blunt-pointed eyed needle.⁹ Flat bobbins appeared alternately with shuttles from the earliest instructions for both knotting and tatting, treating them as equivalent. A patent granted to the French passementiers¹⁰ in 1653 by King Louis XIV (1638–1715) applied to the production of a list of items including “thread for embroidery, enhanced and embellished as done with a needle...on a crochet, and on a bobbin.”¹¹

Iconographic Evidence

One of the primary sources for information about knotting in its eighteenth century heyday is portraiture. Women were frequently painted holding the accoutrements of the craft. A good example of this is a portrait of Marie-Adélaïde of France (1732–1800), the fourth daughter of King Louis XV (1710–1774), painted in 1756 by Jean-Marc Nattier (1685–1766) (Figure 1). She is shown holding a large oblong shuttle in her right hand (Figure 2) and a length of knotted thread stretches from her left hand into a knotting bag (Figure 3), which was as characteristic an attribute of the craft as was the shuttle. Judging by the diameter of the thread and the size of the knots, they appear to be the overhand knots that are the simplest form of knotwork.¹²

⁸ A shuttle leads the working thread by its end and requires no more than the single strand that invariably appears in illustrations of that tool in use. A hook leads the working thread as a loop, with one half of a doubled strand on either side of the tool, reasonably described as a doubled thread.

⁹ For more information about crochet, please see:

Cary Karp, “The Princess Frederick William Stitch: The Parallel Emergence of Long-Hook Crochet in Prussia and England in 1858,” *The Journal of Dress History*, The Association of Dress Historians, London, England, Volume 4, Issue 2, Summer 2020, pp. 75–113.

Cary Karp, “Defining Crochet,” *Textile History*, The Pasold Research Fund, London, England, Volume 29, Issue 2, 2018, pp. 209–223.

¹⁰ Passementerie is a collective designation for various types of decorative bordering and trimming, including fringes and tassels.

¹¹ Laurence de Laprade, *Le point de France et les centres dentelliers au XVIIe et au XVIIIe siècles* [The Laces of France and the Lace-Making Centres of the Seventeenth and Eighteenth Centuries], J. Rothschild, Paris, France, 1905, pp. 358–359.

¹² An overhand knot is made by forming a loop, inserting the free end of the thread through the loop, and pulling the loop tightly closed. This is the basic action of all knotting in the sense discussed in this article but it can be difficult to determine whether a portrait shows individual overhand knots or the layered form mentioned by Zedler.



Figure 1:
Marie-Adélaïde of France,
Jean-Marc Nattier, 1756, Oil on Canvas, 90 cm x 75 cm,
Réunion des Musées Nationaux, Grand Palais, Versailles, France,
© RMN-Grand Palais (Château de Versailles)/Daniel Arnaudet.



Figure 2:
Detail of Right Hand, *Marie-Adélaïde of France*,
Jean-Marc Nattier, 1756, Oil on Canvas, 90 cm x 75 cm,
Réunion des Musées Nationaux, Grand Palais, Versailles, France,
© RMN-Grand Palais (Château de Versailles)/Daniel Arnaudet.



Figure 3:
Detail of Left Hand, *Marie-Adélaïde of France*,
Jean-Marc Nattier, 1756, Oil on Canvas, 90 cm x 75 cm,
Réunion des Musées Nationaux, Grand Palais, Versailles, France,
© RMN-Grand Palais (Château de Versailles)/Daniel Arnaudet.

Nattier took obvious care to coordinate the decoration of the shuttle and bag with the other depicted garments and accessories. This made the tools of the craft not just a means for embellishing dress but designed accessories in themselves. Extremely intricate decorative detail was often lavished on knotting shuttles and the one shown here (Figure 4) is more discreet than many others. Well-to-do knotters who owned several shuttles would presumably have matched them with their attire in general public contexts.



Figure 4:
Knotting Shuttle,
Mathieu Coigny Fils, circa 1763–1784, Gold and Enamel,
© The Metropolitan Museum of Art,
New York, New York, United States, 48.187.483.

The knotting bag was a more readily coordinated accessory but was omitted from a portrait of Margot Wheatley (1742–1815), painted by Francis Alleyne (1750–1815) in 1786 (Figure 5). This exposed the ball of prepared thread that was subsequently processed as embroidery or passementerie. Here again, the colour of the shuttle matches that of the dress, and the knots harmonise with the cuff buttons. A closeup view of the shuttle (Figure 6) shows the pointed tips that Zedler described as preferable (and are reflected in the inlay on the shuttle in Figure 4). It is also noticeably smaller than the one depicted in 1756. This limits the value of the size and shape of the shuttle as differentiating attributes when dealing with a portrait that does not show the structure of the embellished thread, which in this case appears to have been worked into larger knots than those in the earlier portrait. As already noted, overhand knots were often superimposed and the resulting effect is likely seen here.



Figure 5:
Margot Wheatley, Francis Alleyne, 1786,
Oil on Canvas, 36.8 cm x 29.2 cm,
© Yale Center for British Art, Paul Mellon Collection,
New Haven, Connecticut, United States.



Figure 6:
Detail,
Margot Wheatley, Francis Alleyne, 1786,
Oil on Canvas, 36.8 cm x 29.2 cm,
© Yale Center for British Art, Paul Mellon Collection,
New Haven, Connecticut, United States.

An additional detail is often taken to distinguish between craft-specific forms of the shuttle. On a knotting shuttle, there is an appreciable gap between the ends of the plates. Early illustrations of shuttles being used for tating retained that characteristic but an alternate form soon appeared with the plates curving toward their ends so that the tips touched. The plates were flexible enough to permit the thread to be pulled through with a slight tug, leaving the shuttle to hang free at the end of the thread without unwinding.

However useful it might be to categorise shuttles by their morphological detail, the salient concern is the structures into which they work the thread. As will be illustrated and explained, what might be classified as knotting shuttles on the basis of the criteria noted above, were also used for tating and vice versa. The watershed is a portrait of Elisabeth de Haan (1735–1800) and her husband (not shown here), painted by Wybrand Hendriks (1744–1831) in 1790 (Figure 7). The detail of her hands (Figure 8) shows what, on the basis of that date, might be regarded as a knotting shuttle. However, it holds thread being worked into a structure that differs significantly from the knotting seen thus far. Both the tool and the structure are iconic of tating.



Figure 7:
Detail,
*Portrait of Jacob
Feitama and his Wife,
Elisabeth de Haan*,
Wybrand Hendriks,
1790, Oil on Canvas,
© Mauritshuis,
The Hague,
Netherlands.



Figure 8:
Detail,
Portrait of Jacob Feitama and his Wife, Elisabeth de Haan,
Wybrand Hendriks, 1790, Oil on Canvas,
© Mauritshuis, The Hague, Netherlands.

The lack of a knotting bag is also consistent with the younger craft. Since the first instructions for it were also published in the Netherlands a few decades later, it seems reasonable to accept that tatting in the current sense was known there by the date of the painting. Rather than affording Elisabeth de Haan the distinction of being the last person portrayed in the genre “Woman Knotting,” it might be more appropriate to regard her as the first seen in a tatting-based correlate that—with the rise of tutorial woodcuts—never gained the same momentum.

The shuttle in Haan’s hands can also be compared with one from Sweden that is inscribed with the date 1773 and the initials of its owner, Chatarina Andersdotter (1735-1812), “CAD” (Figure 9). If it is taken to be a knotting shuttle, it clearly gainsays the notion of broad plates with rounded tips being a generic attribute of that tool. If it is a tatting shuttle, its date would be conferred on that craft, showing its practice to have commenced while knotting was still in vogue.



Figure 9:
Tating Shuttle, 1773, Bone,
Owned by Chatarina Andersdotter,
Nordiska museet, Stockholm, Sweden, NM0325571
Photo: Elisabeth Eriksson/Nordiska museet.¹³

Both the shuttle and the embellished thread seen in the 1790 Hendriks portrait compare directly with explicit illustrations of tating that appeared in great number starting in 1842, typified here by one published by Frances Lambert (1799–1880) in 1846 (Figure 10).¹⁴

¹³ Nordiska museet has made this photograph available under the terms of the Creative Commons copyright license BY-NC-ND, <https://creativecommons.org/licenses/by-nc-nd/4.0>.

¹⁴ Frances Lambert, *The Handbook of Needlework, Decorative and Ornamental, including Crochet, Knitting and Netting*, Fifth Edition, John Murray, London, England, 1846, p. 452.

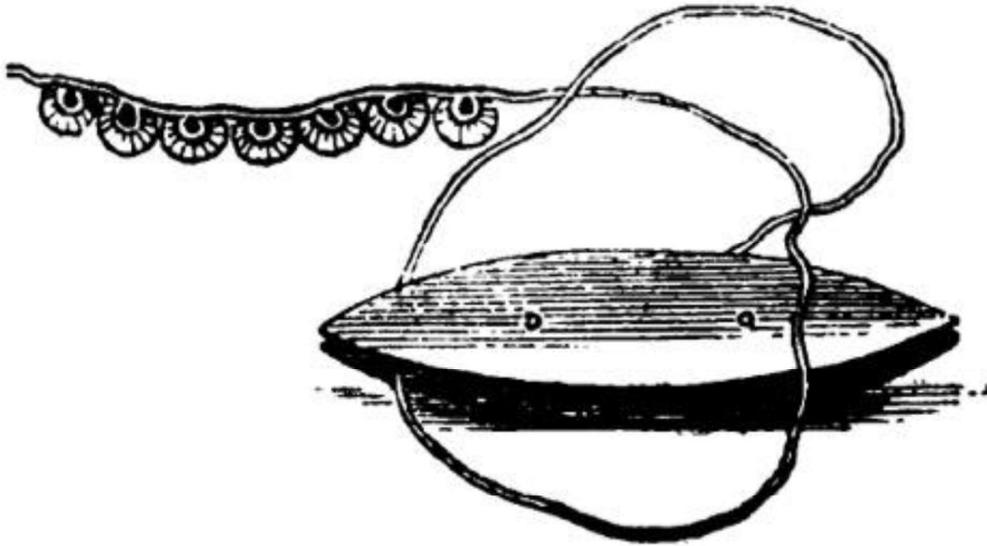


Figure 10:
Tating Shuttle with a Small Piece of Tating,
Frances Lambert, *The Handbook of Needlework,*
John Murray, London, England, 1846, p. 452.

Illustrated Descriptions of Knotting

The overhand knots shown in the portraits of Marie-Adélaïde of France and Margot Wheatley were presumably the oldest elements of the craft. They also appear as the lowermost illustration on a plate showing *Nœuds que sont les dames en s'amusant* [Diversionary Knots for Women] in *L'art du brodeur* [The Art of Embroidery], by Charles Germain de Saint-Aubin (1721–1786), published in 1770 (Figure 11). Two further variants appear above it on the same plate, separately numbered and captioned as *Nœuds à deux côtés, faits à la navette* [Two-Sided Knots Made on a Shuttle].¹⁵

¹⁵ Ibid., p. 48.

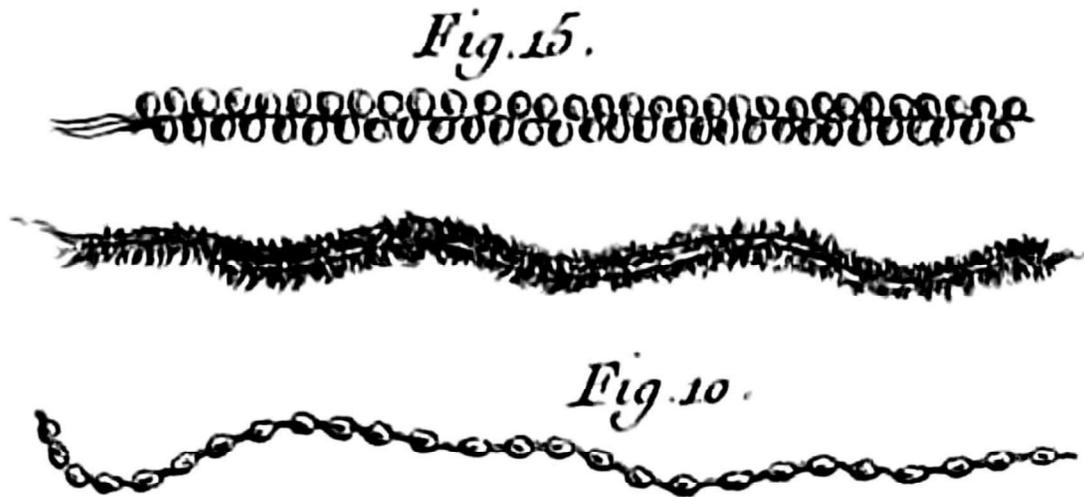


Figure 11:
Nœuds à deux côtés, faits à la navette (Fig. 15)
 [Two-Sided Knots Made on a Shuttle],
Nœuds que sont les dames en s'amusant (Fig. 10)
 [Diversionary Knots for Women],
 Charles Germain de Saint-Aubin,
L'art du Brodeur [The Art of Embroidery],
 L.F. Delatour, Paris, France, 1770, Plate 5.

The text defined knots in three senses, of which the first was:

... knots of thread or silk, which Ladies make as a pastime with a shuttle. These knots, are positioned very closely to one another, making a pleasant type of string that one sews onto the surface of a fabric with silk thread.¹⁶

¹⁶ Ibid., p. 38.

The main section describing their use was headed *De la Broderie en Nœuds* [Embroidery with Knots]. This stated that “dresses and furniture are embroidered by sewing on small knots”¹⁷ as illustrated lowermost in Figure 11. Additionally, “there are knots of different sizes; made of wool, thread, silk; those with two sides, Pl. 5, fig. 15, are very suitable for edging large pieces.”¹⁸ Given that this described knotting in its mature state, it is significant that the simplest of all possible forms was still in primary use, and the most intricate of the three does little more than alternate the side of the thread on which the knots are placed.

Knotting as Passementerie

The reference made by Charles Germain de St. Aubin to knotting being “very suitable for edging large pieces”¹⁹ propagated its position in the context of passementerie attested by the French patent from 1653 and described in the German technical lexica from the 1730s. The use of a shuttle for knotting decorative fringes and tassels remained an iconic manifestation of the craft into the following century. Anna Barbara van Meerten-Schilperoort (1778–1853) illustrated this in a description of “different ways to make fringes” in an issue of the Dutch publication *Penélopé, of Maandwerk aan het vrouwelijk geslacht toegewijd* [Penelope, or Monthly Magazine Dedicated to the Feminine Gender], from 1826.²⁰

¹⁷ Ibid., p. 29.

¹⁸ Ibid., pp. 29–30.

¹⁹ Ibid., p. 30.

²⁰ Anna Barbara van Meerten-Schilperoort, Editor, *Penélopé, of Maandwerk aan het vrouwelijk geslacht toegewijd* [Penelope, or Monthly Magazine Dedicated to the Feminine Gender], G.J.A. Beijerinck, Amsterdam, Netherlands, Volume 3, Issue 10, 1826, pp. 149–150.

The tool (Figure 12) was called a *weversspoeltje* [weaver's bobbin] and represents a type that is still commonplace in the tatter's toolbox.



Figure 12:
Weaver's Bobbin, Published in
Anna Barbara
van Meerten-Schilperoort, Editor,
*Penélopé, of Maandwerk aan het
vrouwelijk geslacht toegewijd*
[Penelope, or Monthly Magazine
Dedicated to the Feminine Gender],
G.J.A. Beijerinck,
Amsterdam, Netherlands,
Volume 3, Issue 10, 1826, p. 149.

The diamond grid mesh at the top of the application on the left (Figure 13), and the turned wooden button on the right (prepared exactly as described in Zedler's article on tassels), were embellished with a double-knotted edging made with a bobbin, placing the knots at intervals of one Netherlands inch (≈ 25.7 mm).

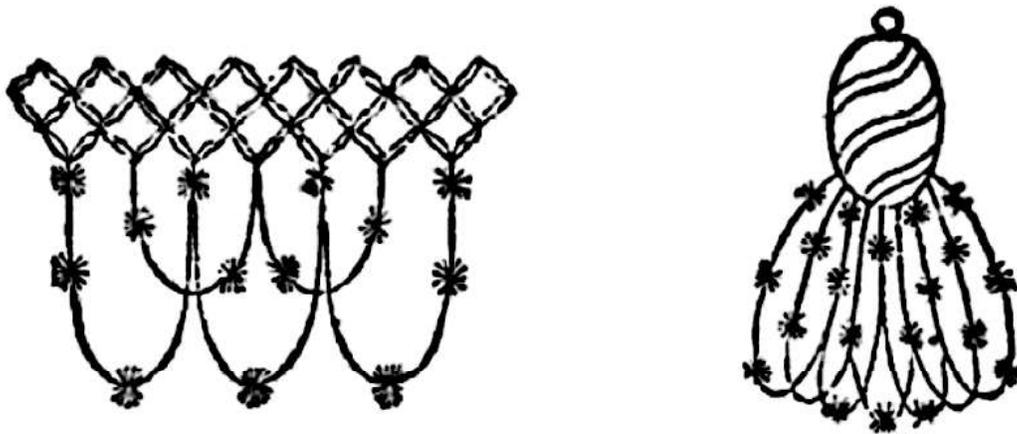


Figure 13:
Knotted Fringe and Tassel, Published in
Anna Barbara van Meerten-Schilperoort, Editor,
Penélopé, of Maandwerk aan het vrouwelijk geslacht toegewijd
[Penelope, or Monthly Magazine Dedicated to the Feminine Gender],
G.J.A. Beijerinck, Amsterdam, Netherlands, Volume 3, Issue 10, 1826, p. 150.

Tutorial Presentations of *Frivolité*

Frivolité is the French designation for what was more commonly termed tatting in anglophone discourse. It is not clear that the two designations were initially synonymous in every sense and the one used by the cited author is retained in the present narrative. The diffuse boundary between knotted edging and *frivolité* is exemplified in the first known instructions for the latter, which appeared in an issue of *Penélope* from 1824.

This simple, yet not inelegant ornament, which is often included in large festoons, can be made in two ways: separately in the hand by the use of a bobbin [*spoeltje*] or shuttle [*navetje*], after which it is sewn onto the fabric; or directly on the fabric itself. This time we will only describe the latter manner, which seems the best to me, and also the quickest and will provide information about the other afterwards. One takes the edge of the festoon that one wants to transform with *frivolité*, in front of oneself, and starts working from the right- to the left side. One attaches a skein of fine sewing cotton, threads a long thin linen darning needle with a thicker thread and stitches it likewise at the beginning. Now you hold the needle with its point upward between the thumb and index finger of the left hand, and wrap 14 loops of the fine cotton around it; as if casting on knitwear for a child; or as is taught for Swiss tricot, Vol. II No. 1. These loops are firmly held by the left hand, so that they form an arc. This arc is secured with a loop, which one also makes. Now you hold the needle back upright, and start again from the beginning. This creates the work illustrated in Fig. A. [Here Figure 14].²¹

²¹ Anna Barbara van Meerten-Schilperoort, Editor, *Penélope, of Maandwerk aan het vrouwelijk geslacht toegewijd* [Penelope, or Monthly Magazine Dedicated to the Feminine Gender], G.J.A. Beijerinck, Amsterdam, Netherlands, Volume 2, Issue 7, 1824, pp. 104-107.

The terms *bobbin* or *shuttle* may have been alternate designations for a single implement rather than two different ones, if the way Meerten indicated polyglott terminology elsewhere is applicable here. In this instance, the Dutch *spoeltje* is the native term for the French *navette*, which is also adapted in Dutch as *navetje*.



Figure 14:
Frivolité, Published in
 Anna Barbara van Meerten-Schilperoort, Editor,
Penélope, of Maandwerk aan het vrouwelijk geslacht toegewijd
 [Penelope, or Monthly Magazine Dedicated to the Feminine Gender],
 G.J.A. Beijerinck, Amsterdam, Netherlands, Volume 2, Issue 7, 1824, p. 105.

A few details in this description may be unexpected. It recognised the applicability of a shuttle but the preferred alternative was for needle tatting, which is generally believed to have been cloned from shuttle tatting later in the century. Secondly, it employed a separate core thread, also commonly taken to be a later development. Finally, the instructions were indexed under the heading *Whitework Embroidery* in the cumulative index for the first four volumes of *Penélope*, in an issue from 1826.²²

The reason for that categorization was manifest in the first native French instructions for *frivolité*. These appeared in the *Manuel des demoiselles ou Art et Métiers* [Manual for Ladies or Art and Crafts] written by Elisabeth-Félicie Bayle-Mouillard (1796-1865). The first edition was published in 1826 and the chapter on embroidery stated:

²² Anna Barbara van Meerten-Schilperoort, Editor, *Penélope, of Maandwerk aan het vrouwelijk geslacht toegewijd* [Penelope, or Monthly Magazine Dedicated to the Feminine Gender], G.J.A. Beijerinck, Amsterdam, Netherlands, Volume 4, Issue 1, 1826, p. 186.

A few years ago, one made a kind of scallop embroidery called *frivolité*. Having completed the first festoon, one started another, matching its convex shape to the concave shape of the preceding one, and vice versa: a new row was made in the same order, producing a kind of mesh, made very long, and pretty only when the scallops were small: I mention this because the caprice of fashion may lead to its return some day.

One terms a full festoon, a festoon with a primary scallop that is subdivided into scallops with stitches that vary (Fig. 38) [here Figure 15] in width.²³



Figure 15:
Feston plein, [Full festoon], Published in
Elisabeth Félice Bayle-Mouillard (writing as “E. Celnart”),
Manuel des Demoiselles ou Art et Metiers
[Manual for Ladies or Art and Crafts],
Roret, Paris, France, 1826, Unnumbered Plate.

This described *frivolité* as an outmoded embroidered festoon edging, with no suggestion of the term being used in any other sense. The text and illustration were repeated in subsequent editions of the *Manuel* and the fourth edition from 1830 added a second tutorial section headed *Frivolité*.

²³ Elisabeth Félice Bayle-Mouillard (writing as “E. Celnart”), *Manuel des Demoiselles ou Art et Metiers* [Manual for Ladies or Art and Crafts], Roret, Paris, France, 1826, pp. 54–55.

This type of ornament, which is both festoon embroidery and netting, seems to me should be included here. To make it, a sort of large ivory shuttle is required, the round part of which is wrapped with cotton, which unwinds off it into the broader part. When enough cotton has been unwound, the end is taken between the left index finger and thumb; at the same time, we grasp the shuttle in the right hand. The other fingers of the left hand are spread apart, the cotton is wrapped around them, and the tool is passed under the thread, in the manner of making a festoon stitch. One holds this stitch tightly, but not so as to hinder the cotton on the shuttle from unwinding freely. The number of stitches needed for the width of what we are making as *frivolité* is determined in advance. These stitches are made on the thread stretched on the left hand: that is the track. The thread held in the shuttle, and therefore in the right hand, is tightened at each stitch, the number of which determines the production of a larger or smaller scallop, but resembling a scallop in a festoon of openwork and cutwork. This goes much faster than *frivolité à l'aiguille* [on a needle].²⁴

The final *frivolité à l'aiguille* can be read either to designate embroidery or proper tatting done on a long needle, sharing the ambiguity in the cited snippets from *Penélope*. Given the context of Bayle-Mouillard's presentation it may be safer to assume that she was referring to embroidery. Nonetheless, the Dutch and French texts attested the use of both needles and shuttles to make scalloped edging during the 1820s.

Anna Barbara van Meerten revisited shuttle-made *frivolité* in what may have been the first fully developed procedural instructions for it, in an article in the *Encyclopédie of Handboek van vrouwelijke bedrijven* [Encyclopaedia or Handbook of Womanly Activities] from 1835.²⁵ This was a translation of a German work by Amalia Salden²⁶ but the translator's preface says that she replaced some of the instructions "with ones that are more appropriate to our local domestic

²⁴ Elisabeth Félice Bayle-Mouillard (writing as "E. Celnart"), *Manuel des Demoiselles ou Art et Métiers* [Manual for Ladies or Art and Crafts], Roret, Paris, France, 1830, p. 190.

²⁵ Anna Barbara van Meerten-Schilperoort, *Encyclopédie of Handboek van vrouwelijke bedrijven* [Encyclopaedia or Handbook of Womanly Activities], C.G. Sulpke, Amsterdam, Netherlands, 1835, p. 125.

²⁶ The birthyear and deathyear of Amalia Salden are unknown.

practice.”²⁷ It is not clear if those for *frivolité* were among them. Credit for the description of shuttle tatting belongs to Salden, nonetheless, even if her direct statement remains to be located. Since Meerten provided the initial description of needle tatting, the way she worded the translation is of interest in its own right:

This work, just as the previously described ones, is placed on collars, bands and handkerchiefs, and is made on a shuttle, in this manner:

One takes the bobbin or shuttle, which is wrapped with yarn, grasps the end of the thread between the thumb and index finger of the left hand, turns the thread around the four fingers that must be somewhat outspread, holds the thread together with its end, takes the shuttle, and inserts it from behind between the two middle fingers, and draws the shuttle over the thread with which one is working, pulls it taut, then gradually relaxes the fingers, taking care that the festoon stitch does not twist backwards. When the first festoon stitch is completed, one holds onto it instead of the two ends, and goes on in the same way. After 12 or 14 such stitches, one pulls the thread on which one is working, until its length is what the work requires, and in this way the completed stitches form a festooned scallop. One works continuously in this manner.²⁸

English Sources

A letter written on 3 April 1819 by the Scottish playwright Joanna Baillie (1762–1851) to Sophia Scott Lockhart (1799–1837) stated that tatting was a separately crafted embellishment. Baillie expected the term to be unfamiliar but had obviously seen other exemplars of the designated craft, indicating that its practice was not new in 1819.

²⁷ Ibid, pp. xi–xii.

The translator’s preface by Meerten is dated 1834 and is preceded by a translation of Salden’s preface to the German text, of which there is no separate bibliographic record.

²⁸ Ibid.

...I am this very day employed in sewing some tatting (do you know what tatting is?) upon a handkerchief which [Mrs. Siddons] made me a present of very lately, the work of her own Queenly fingers, and it is the most beautiful tatting I ever saw.²⁹

The floodgates for the publication of English language tutorial material about fancywork were opened by Jane Gaugain (1804–1860) in 1840 with *The Lady's Assistant for Executing Useful and Fancy Designs in Knitting, Netting, and Crotchet* [sic] *Work*.³⁰ There was no mention of tatting in it but the second of the three volumes in an expanded edition published two years later, *The Lady's Assistant in Knitting, Netting, and Crochet Work*, included “an appendix containing directions and remarks for working...tatting.”³¹

The accompanying illustrations³² showed a tatting shuttle both by itself and in working position. Gaugain called it a “tatting needle” (Figure 16) and other authors used the same designation, causing some confusion about the chronology of needle tatting in recent texts. Different types of needles in the more common sense of the term were also used for tatting, as were netting needles,³³ and reference is now regularly made to shuttle tatting and needle tatting as separate techniques.

²⁹ Judith Bailey Slagle, Editor, *The Collected Letters of Joanna Baillie*, Fairleigh Dickinson University Press, Madison, New Jersey, United States, Volume 2, 1999, p. 821.

Sophia Scott Lockhart was the eldest daughter of Sir Walter Scott (1771–1832).

Mrs. Siddons was the actress Sarah Siddons (1755–1831).

³⁰ Jane Gaugain, *The Lady's Assistant for Executing Useful and Fancy Designs in Knitting, Netting, and Crotchet Work*, I.J. Gaugain, Edinburgh, Scotland, 1840.

³¹ Jane Gaugain, *The Lady's Assistant in Knitting, Netting, and Crochet Work*, I.J. Gaugain and Ackermann & Co., Edinburgh, Scotland, 1842, Volume 2, pp. 411–413.

³² *Ibid.*

The illustrations appear on the first and last of eight unnumbered plates at the beginning of the volume.

³³ A netting needle is a specialized type of shuttle used for the decorative netting referred to in the titles cited above. As with the eyed needle, it is far older than any form of knotting or tatting shuttle, and has been recovered archaeologically from sites that predate the sources presented here by millennia. Although outside the scope of the present study, it may also be interesting to note that netted lace as described in the Victorian publications is attested iconographically in the mid fifteenth century.

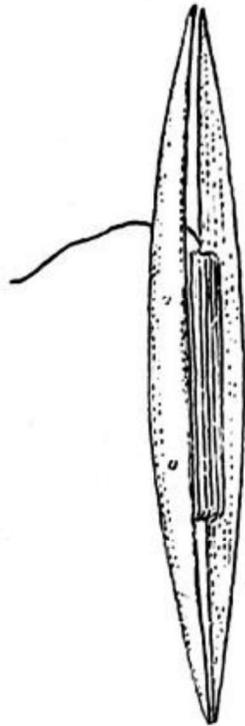
Tatting Needle.

Figure 16:
Tatting Needle,
 Jane Gaugain,
*The Lady's Assistant in Knitting,
 Netting, and Crochet Work*,
 I.J. Gaugain and Ackermann & Co.,
 Edinburgh, Scotland, 1842,
 Unnumbered Plate.

The open loop around the fingers of the left hand when the shuttle is in use (Figure 17) is another technique transferred from knotting.

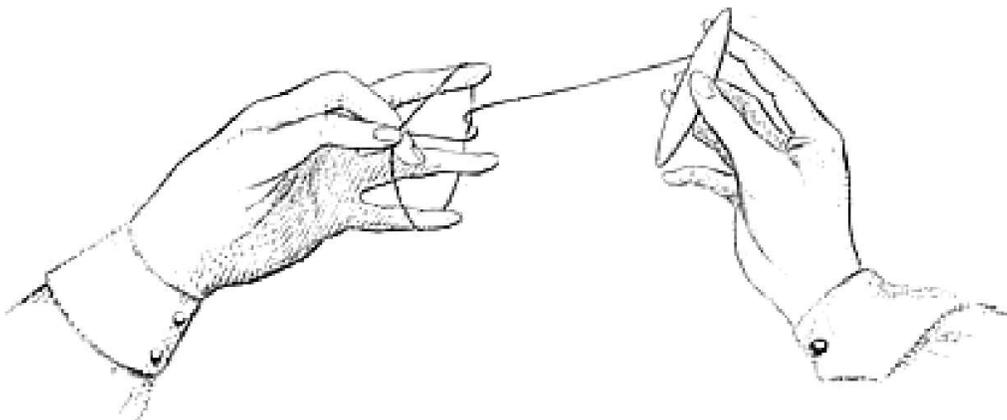


Figure 17:
Holding Tatting, Jane Gaugain,
The Lady's Assistant in Knitting, Netting, and Crochet Work,
 I.J. Gaugain and Ackermann & Co., Edinburgh, Scotland, 1842,
 Unnumbered Plate.

It is seen in a portrait of Mrs. Pearce³⁴ (Figure 18) painted by Frances Wheatley (1747–1808).³⁵ The enlarged detail (Figure 19) does not reveal the specific knot being formed and the knotting bag—which is decoratively balanced against the sitter’s headwear—is the primary identifier of the depicted craft.



Figure 18:
Mrs. Pearce, Francis Wheatley, 1786,
Oil on Canvas, 134.7 cm x 109.3 cm,
© Wolverhampton Arts and Culture, www.wolverhamptonart.org.uk.

³⁴ The birthyear and deathyear of Mrs. Pearce are unknown.

³⁵ Francis Wheatley, *Portrait of Mrs. Pearce*, 1786, Oil on Canvas, 134.7 cm x 109.3 cm, Wolverhampton Art Gallery, Wolverhampton, England.

https://www.wolverhamptonart.org.uk/collections/getrecord/WAGMU_OP759

The only biographical information that could be located about Mrs. Pearce is the museum’s statement that she was the mother of Mary Margareta Pearce Wood (1746–1808). This would plausibly set Mrs. Pearce’s date of birth to circa 1725 and date of death, obviously, to later than 1786.



Figure 19:
Detail, *Mrs. Pearce*, Francis Wheatley, 1786,
Oil on Canvas, 134.7 cm x 109.3 cm,
© Wolverhampton Arts and Culture, www.wolverhamptonart.org.uk.

If we posit that Pearce was working overhand knots through the hand loop, the seminal step toward tatting is seen in the Gaugain illustration of the extra loop wrapped around the hand loop. The shuttle thread is then pulled taught, twisting the segment of the hand loop, and transferring the added loop to it. Gaugain noted how difficult it is to describe the repositioning of the loop, which is a distinctive procedural detail of shuttle tatting now termed flipping.

Draw the thread attached to the needle tight, so as to pull up the scollop when completed; now commence another scollop. If the Tatting has not been properly worked, this scollop will not draw. All Tatting stitches must be formed with the loop round the fingers. 21 stitches form a pretty scollop with Taylor's Persian cotton No. 3. I do not think any person who has not seen Tatting done can accomplish it by any description.³⁶

³⁶ Gaugain, 1842, op cit., p. 412.

Gaugain provided instructions for three stitch patterns, the first of which was for the row of scallops just described (Figure 20). This was effectively identical to the one shown in Figure 8, and ubiquitous in all subsequent tating instructions.

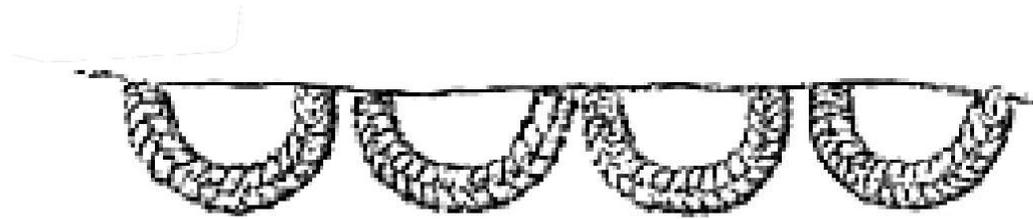


Figure 20:
Common Tating Edging,
 Jane Gaugain,
The Lady's Assistant in Knitting, Netting, and Crochet Work,
 I.J. Gaugain and Ackermann & Co., Edinburgh, Scotland, 1842,
 Unnumbered Plate.

The third of Gaugain's instructions explicitly called for a small bobbin and described the additional structural detail that marks the unequivocal watershed in the development of tating regardless of the implement used to produce it. This is a double stitch formed by pairing loops worked into the one on the hand, by alternating the direction in which they are wrapped around it (Figure 21). She called the initial loop in each pair a *first stitch*, which subsequent authors also termed a single or English stitch. The following *second stitch* was similarly referred to as a reverse or French stitch.



Figure 21:
Tating Open Stitch, Scollop Bobbin Trimming,
 Jane Gaugain,
The Lady's Assistant in Knitting, Netting, and Crochet Work,
 I.J. Gaugain and Ackermann & Co., Edinburgh, Scotland, 1842,
 Unnumbered Plate.

Gaugain noted that “plain tating may also be done in the same manner as the second stitch here described,”³⁷ not fully regarding the double stitch as the integral structure it was to become. The first stitch can be wrapped around the hand loop in either a clockwise or counterclockwise direction, with the second stitch then wrapped in the opposite direction. The directionality of what were termed the half stitches was indicated differently from source to source and care is needed when assessing references that do not clarify this. One author’s first stitch could easily be another’s second stitch.³⁸

Cornelia Mee (1815–1875), whose writing on fancywork began to appear in 1842, published a booklet titled *Tatting, or Frivolité* together with her sister Mary Austin (1825–1870) in 1862.³⁹ Mee prefaced this with the following remarks.

I never remember learning the work, or when I did not know how to do it. I believe it was taught me by my grandmother, who, if she had been living, would have been in her hundredth year. I mention this, as I have heard that a claim has been made by someone lately, to have invented the work, which certainly has been known as Knotting or Tatting for more than a century.⁴⁰

If this can be taken to indicate that Mee learned tating as a child, it would presumably reflect the craft as described in the other references to it during the 1820s and there would be no need for a more precise estimate of when her grandmother taught it to her. Nonetheless, it would be interesting to know when the elder of them—who would have been born in 1762—acquired the skill. Here the remark about tating also being known at that time becomes particularly relevant, as is the synonymous relationship between tating and knotting.

³⁷ Ibid., p. 413.

³⁸ The current customary order is the opposite of the initially documented practice, which is now referred to as a reverse order double stitch (RODS).

³⁹ Cornelia Mee and Mary Austin, *Tatting, or Frivolité*, Fredrick Arnold, London, England, 1862.

⁴⁰ Ibid., p. iii.

Thérèse de Dillmont (1846–1890) attached the same meaning to the term tatting over two decades later, in the introduction to the chapter about it in her 1886 *Encyclopedia of Needlework*.⁴¹ Although the shuttles seen in the portraiture above vary in both length and width, for the reason she gave, a knotter could be expected to have preferred the largest shuttle found comfortable to hold and use. Conversely, a smaller shuttle is more amenable to the intricate structures and finer thread of tatted lace.

In the eighteenth century, when tatting was in great vogue, much larger shuttles than our present ones were used, because of the voluminous materials they had to carry, silk cord being one.⁴²

A text from the early twentieth century, *The Art of Tatting*, by Katharin Louisa Hoare (1886–1931),⁴³ still subsumed knotting under tatting and regarded the shuttles for both as tatting shuttles. It included a photograph of Carmen Sylva, a pseudonym of Pauline Elisabeth Wied (1843–1916), the Queen of Romania, working with shuttles that might otherwise be regarded as specific to knotting (Figure 22).

⁴¹ Thérèse de Dillmont, *Encyclopedia of Needlework*, Th. de Dillmont, Dornach, Alsace Lorraine, 1886, p. 325.

⁴² Ibid.

⁴³ Katharin Louisa Hoare, *The Art of Tatting*, Longmans, Green and Co., London, England, 1910, Plate 2.

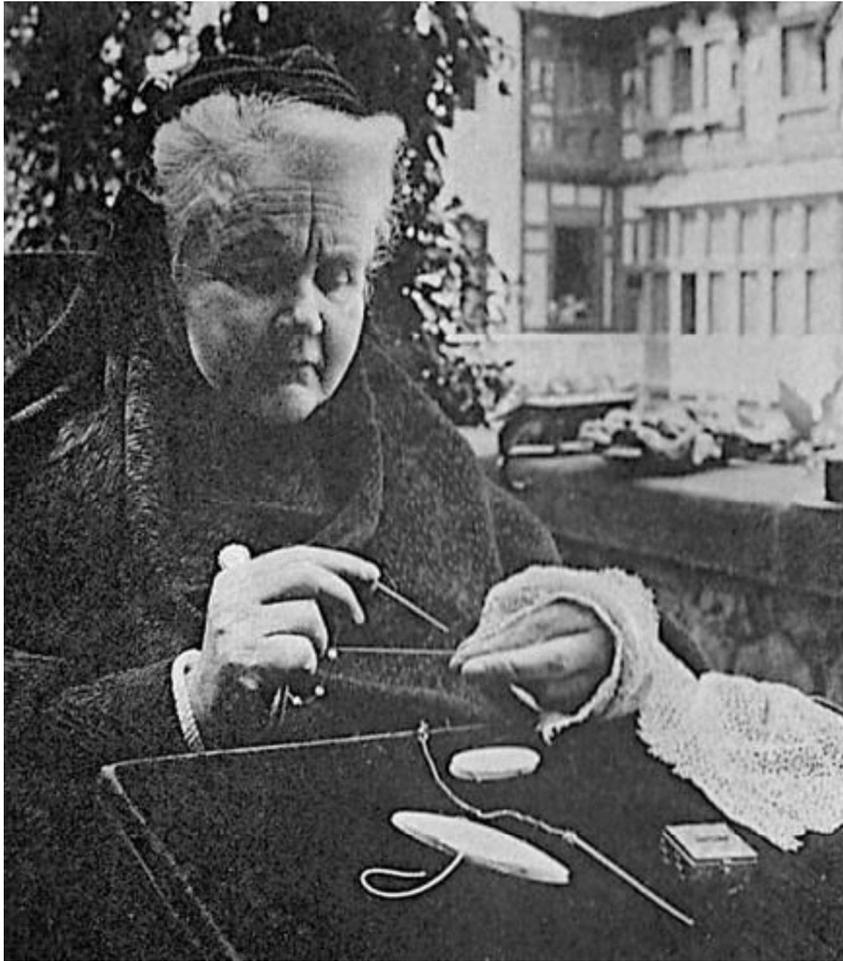


Figure 22:
Her Majesty's Shuttles,
Kathrin L. Hoare,
The Art of Tatting,
Longmans,
Green and Co.,
London,
England,
1910,
Plate 2.

This image was also intended as a portrait, and even if not deliberately in the genre that is a motif of this article, provides a suitable wrap-up to its discussion. The pin in the Queen's right hand and the one on the table in front of her have hooked tips and were used for joining adjacent elements in the tatted structure. In light of the earlier references to hooks being used for knotting, the adjunct tool may not simply have originated—again as is often assumed—in the latter coopting of a crochet hook for the illustrated purpose.

Structural Versus Procedural Classification

The “common tatting edging”⁴⁴ presented in Gaugain’s text from 1842 is also found in Dillmont’s instructions as detached scallops. The only structural difference is that the earlier form was made with single stitches and the later with double stitches; something that might go unnoticed to an untrained eye when examining correspondingly made fabric. Dillmont also gave instructions for the single-stitch variant but placed it among the several picots (central decorative elements of tatting) that she described, rather than with the other scallops (Figure 23).



FIG. 490. SINGLE OR HALF KNOTS.
SMALL JOSEPHINE PICOT.



FIG. 491. SINGLE OR HALF KNOTS.
LARGE JOSEPHINE PICOT.

Figure 23:

Single or Half Knots, Thérèse de Dillmont,
Encyclopedia of Needlework,

Th. de Dillmont, Dornach, Alsace Lorraine, 1886, p. 328.

The larger of the two is identical to Gaugain’s edging as seen in Figure 20. It is therefore somewhat puzzling that Dillmont apparently ascribed no significance to the shared characteristic semicircular arch and opening. Instead, she aggregated the small and large Josephine picots (a name not found in any earlier source) on the basis of procedural directives.

The Josephine picot or purl, as it is also called in tatting, consists of a series of single or half knots formed of the first knot only. These picots may be made of 4 or 5 knots, as in Fig. 490, or of 10 or 12 knots, as in Fig. 491.⁴⁵

⁴⁴ Gaugain, 1842, op cit., p. 411.

⁴⁵ de Dillmont, op cit., p. 328.

The small Josephine picot was the first tatted structure that Dillmont described. It is also well suited for the production of the two-sided knotting described by Saint-Aubin in 1770, seen at the top of Figure 11. This may be entirely coincidental but it is equally possible that the technique was part of the classic knotting repertoire. Noting again that Dillmont called the earlier craft tating, she would not have shared the present concern with apportioning shuttle-made structures to the one craft or the other. Nonetheless, the double stitch remains a candidate touchstone of the younger of them.

Tatting in Apparel

Once past the gestational phase of embroidered edging, tatting evolved from separately produced attachments and inclusions, to stand-alone lace in a range of applications. One was as a full decorated face for garments and accessories. An example of this, an infant's cap (Figure 24), was displayed among Ireland's contributions to the Great Exhibition of 1851 in a case prepared by Sophia Antoinette Ellis (1820-1899), "containing some elaborate articles in the newly revived work termed tating, or frivolité."⁴⁶ She received an honourable mention for one of those pieces.⁴⁷

⁴⁶ The Commission, Great Exhibition London, *The Illustrated Exhibitor: A Tribute to the World's Industrial Jubilee*, J. Cassell, London, England, Number 10, 9 August 1851, p. 173.

⁴⁷ *Ibid.*, Unnumbered Introductory Issue, p. xxxi.

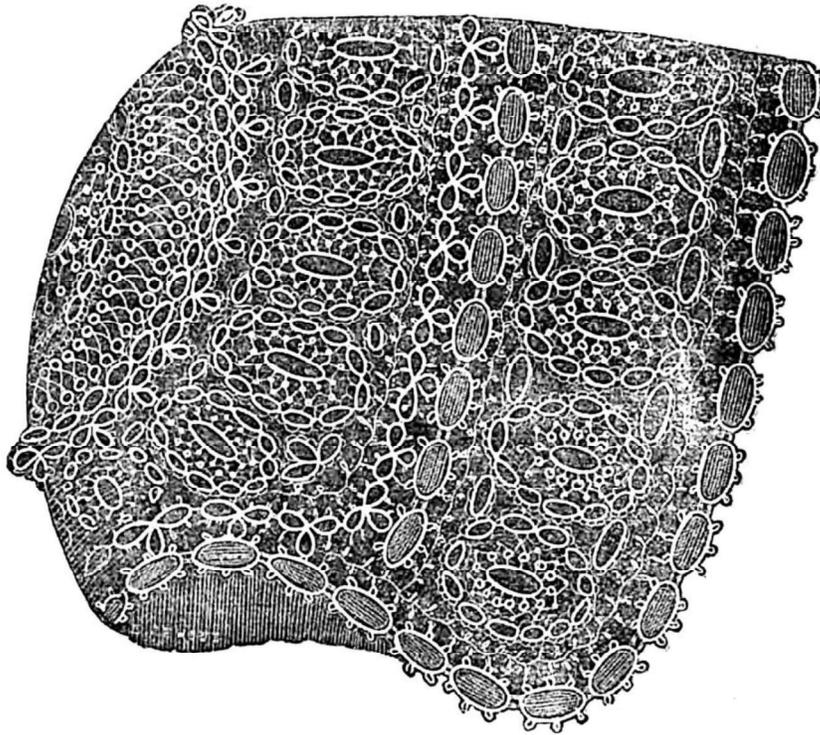


Figure 24:
Infant's Cap—
Tatting,
Sophia Antoinette
Ellis,
The Commission,
Great Exhibition
London,
The Illustrated
Exhibitor:
A Tribute to the
World's Industrial
Jubilee,
J. Cassell,
London, England,
Number 10,
9 August 1851,
p. 173.

There are countless additional examples of this, selecting only one here. Eleanore Riego de la Branchardière (1828-1887), the doyenne supporter of lace making in Ireland and prolific author of tutorial material about all forms of fancywork, included an elaborately tatted child's dress (Figure 25) in *The Raised Tatting Book* from 1868.⁴⁸

⁴⁸ Eleanore Riego de la Branchardière, *The Raised Tatting Book*, Simpkin, Marshall, and Co., London, England, 1868, p. 23.

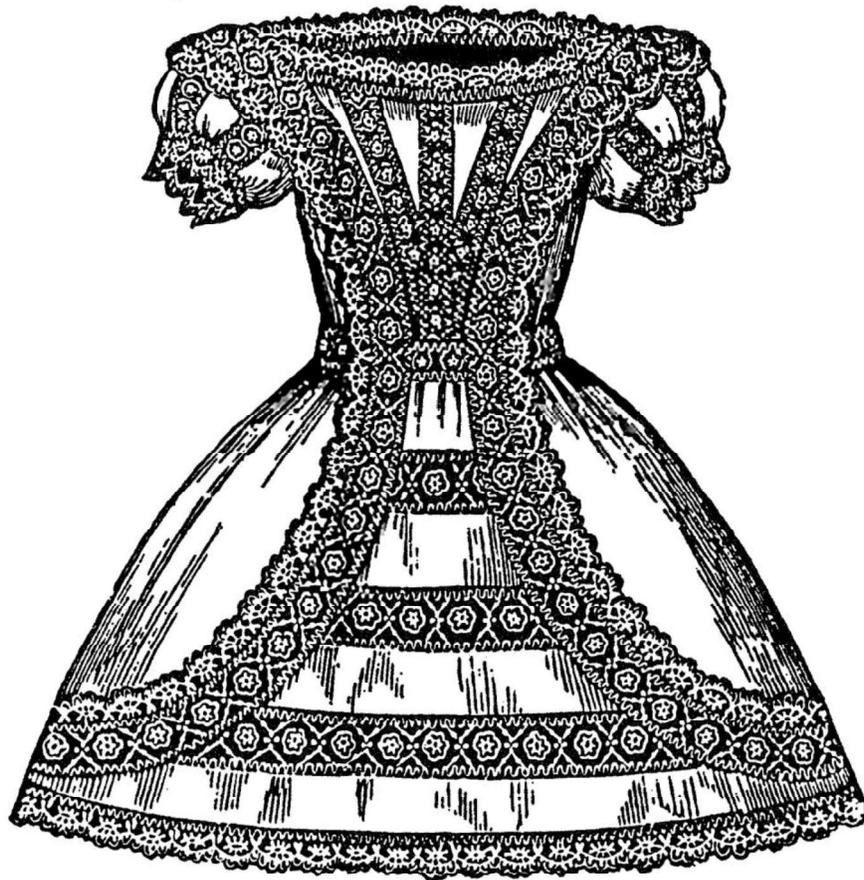


Figure 25:
Child's Dress,
Eleanore Riego de la Branchardière,
The Raised Tatting Book,
Simpkin, Marshall, and Co., London, England, 1868, p. 23.

Riego described the individual decorative elements included in the dress together with numerous others in a series of similar books on tatting. One from 1866, *The Complete Tatting Book*, covers a technique that is particularly suitable for rounding off the present narrative. It is nothing less than classic knotting, as she also labels it, and can reasonably be seen as the first detailed description of the basic process despite the retrospective gap in the historical sequence.⁴⁹

⁴⁹ Eleanore Riego de la Branchardière, *The Complete Tatting Book*, Second Edition, Simpkin, Marshall, and Co., London, England, 1866, pp. 29–30. The first edition could not be located during this study.

It takes the same hand loop seen in Figure 17 but instead of flipping the added loop from the one thread to the other, it adds further loops before closing the entire structure into a single knot (Figure 26) that would also be suitable for the two-sided knot illustrated in 1770 seen in Figure 11.

Knotting—Fill the shuttle, commence a loop as in Tattling, and after placing the cotton between the finger and thumb of the left hand, pass the right hand with the shuttle to the back of the left one, and put the shuttle into the loop from the back to the front; then pass the shuttle to the back, and through the loop again to the front; do this a third time; then holding these twists of cotton between the finger and thumb of the left hand to prevent their slipping, draw the loop close with the right hand; this finishes one **Knot**. For a second **Knot** commence the loop close to the last **Knot**, and repeat until the right number of **Knots** are made.

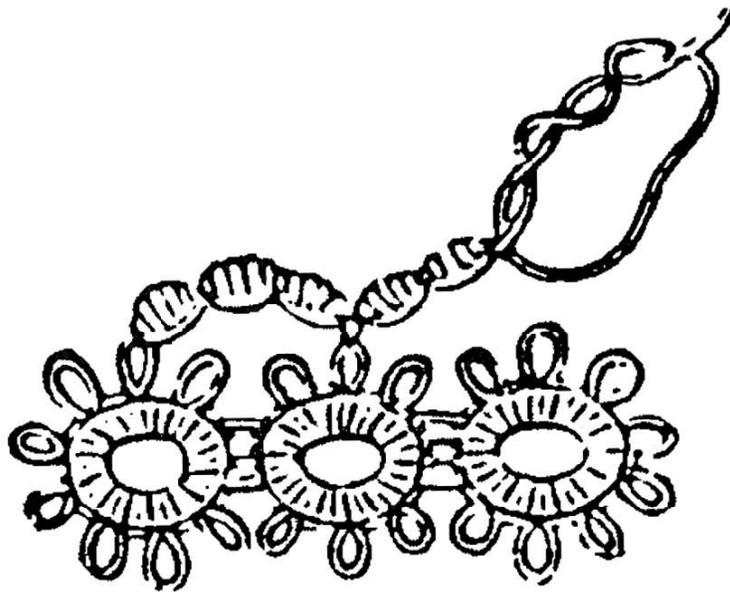


Figure 26:

Knotting,

Eleanore Riego de la Branchardière,

The Complete Tattling Book,

Second Edition, Simpkin, Marshall, and Co., London, England, 1866, p. 29.

Conclusion

Knotting and tating are widely regarded as separate crafts that coincidentally share the use of a shuttle in the preparation of what are otherwise distinct characteristic structures. It is recognised that the older knotting shuttle may have served as the prototype for the corresponding implement in the younger craft but this is not taken to indicate any structural or procedural continuity. The need for greater nuance in that perspective is indicated by iconographic and written sources from the mid seventeenth through the early twentieth centuries. The term tating emerged near the outset of the nineteenth century but was also used to designate knotting. That synonymy persisted even as the more recent label became the preferred one.

The same sources also show a gradual transition from the definitive structural and procedural attributes of the one craft to those of the other. The first detailed instructions for knotting were labelled as such in a publication about tating from the mid nineteenth century. The shuttle remained iconic of both crafts but it is uncertain that it was the initially employed implement. The earliest documents mentioned a hook-tipped tool as its peer or predecessor; in French as a *crochet* and in German as a knitting needle, which of necessity would have had a hooked tip. Such tools appear throughout as both adjuncts and alternatives to a shuttle.

Bibliography

Primary Sources: Magazines

van Meerten-Schilperoort, Anna Barbara, Editor, *Penélopé, of Maandwerk aan het vrouwelijk geslacht toegewijd* [Penelope, or Monthly Magazine Dedicated to the Feminine Gender], G.J.A. Beijerinck, Amsterdam, Netherlands, Volume 2, Issue 7, 1824.

van Meerten-Schilperoort, Anna Barbara, Editor, *Penélopé, of Maandwerk aan het vrouwelijk geslacht toegewijd* [Penelope, or Monthly Magazine Dedicated to the Feminine Gender], G.J.A. Beijerinck, Amsterdam, Netherlands, Volume 3, Issue 10, 1826.

van Meerten-Schilperoort, Anna Barbara, Editor, *Penélopé, of Maandwerk aan het vrouwelijk geslacht toegewijd* [Penelope, or Monthly Magazine Dedicated to the Feminine Gender], G.J.A. Beijerinck, Amsterdam, Netherlands, Volume 4, Issue 1, 1826.

Primary Sources: Books

The Commission, Great Exhibition London, *The Illustrated Exhibitor: A Tribute to the World's Industrial Jubilee*, J. Cassell, London, England, Number 10, 9 August 1851.

Ayloff, William, *The Miscellaneous Works of the Honourable Sir Charles Sedley*, J. Nutt, England, 1702.

Ayloff, William, *The Poetical Works of the Honourable Sir Charles Sedley*, Sam. Briscoe, London, England, 1707.

Bayle-Mouillard, Elisabeth Félice, (writing as “E. Celnart”), *Manuel des Demoiselles ou Art et Metiers* [Manual for Ladies or Art and Crafts], Roret, Paris, France, 1826.

Bayle-Mouillard, Elisabeth Félice, (writing as “E. Celnart”), *Manuel des Demoiselles ou Art et Metiers* [Manual for Ladies or Art and Crafts], Roret, Paris, France, 1830.

Corvinus, Gottfried Siegmund, *Frauenzimmer-Lexicon* [Women’s Lexicon], Johann Friedrich Gleditsch and Son, Frankfurt, Hesse, 1739.

de Dillmont, Thérèse, *Encyclopedia of Needlework*, Th. de Dillmont, Dornach, Alsace Lorraine, 1886.

Gaugain, Jane, *The Lady’s Assistant for Executing Useful and Fancy Designs in Knitting, Netting, and Crotchet Work*, I.J. Gaugain, Edinburgh, Scotland, 1840.

Gaugain, Jane, *The Lady’s Assistant in Knitting, Netting, and Crochet Work*, Volume 2, I.J. Gaugain and Ackermann & Co., Edinburgh, Scotland, 1842.

Hoare, Katharin Louisa, *The Art of Tatting*, Longmans, Green and Co., London, England, 1910.

Lambert, Frances, *The Handbook of Needlework, Decorative and Ornamental, including Crochet, Knitting and Netting*, Fifth Edition, John Murray, London, England, 1846.

de Laprade, Laurence, *Le point de France et les centres dentelliers au XVIIe et au XVIIIe siècles* [The Laces of France and the Lace-Making Centres of the Seventeenth and Eighteenth Centuries], J. Rothschild, Paris, France, 1905.

Mee, Cornelia and Mary Austin, *Tatting, or Frivolité*, Fredrick Arnold, London, England, 1862.

van Meerten-Schilperoort, Anna Barbara, *Encyclopédie of Handboek van vrouwelijke bedrijven* [Encyclopaedia or Handbook of Womanly Activities], C.G. Sulpke, Amsterdam, Netherlands, 1835.

Riego de la Branchardière, Eleanore, *The Complete Tatting Book*, Second Edition, Simpkin, Marshall, and Co., London, England, 1866.

Riego de la Branchardière, Eleanore, *The Raised Tatting Book*, Simpkin, Marshall, and Co., London, England, 1868.

Zedler, Johann Heinrich, *Grosses vollständiges Universal Lexicon aller Wissenschaften und Künste* [The Great Universal Lexicon of All Sciences and Arts], Johann Heinrich Zedler, Halle, Saxony, Volume 15, 1737.

Zedler, Johann Heinrich, *Grosses vollständiges Universal Lexicon aller Wissenschaften und Künste* [The Great Universal Lexicon of All Sciences and Arts], Johann Heinrich Zedler, Halle, Saxony, Volume 34, 1742.

Secondary Sources: Articles

Baldwin, Olive, and Thelma Wilson, "Purcell's Knotting Song," *The Musical Times*, Peter S. Philips, London, England, Volume 128, Number 1733, July 1987, pp. 379–381.

Karp, Cary, "Defining Crochet," *Textile History*, The Pasold Research Fund, London, England, Volume 29, Issue 2, 2018, pp. 209–223.

Karp, Cary, "The Princess Frederick William Stitch: The Parallel Emergence of Long-Hook Crochet in Prussia and England in 1858," *The Journal of Dress History*, The Association of Dress Historians, London, England, Volume 4, Issue 2, Summer 2020, pp. 75–113.

Secondary Sources: Books

Auld, Rhoda, *Tatting: The Contemporary Art of Knotting with a Shuttle*, Van Nostrand Reinhold, New York, New York, United States, 1974.

Jones, Rebecca, *The Complete Book of Tatting: Everything You Wanted To Know but Couldn't Find Out about Shuttle Lace*, East Roseville, New South Wales, Australia, 1985.

Nicholls, Elgiva, *Tatting: Technique and History*, Vista Books, London, England, 1962.

Slagle, Judith Bailey, Editor, *The Collected Letters of Joanna Baillie*, Fairleigh Dickinson University Press, Madison, New Jersey, United States, Volume 2, 1999.

Copyright © 2021 Cary Karp

Email: cary@karp.org

Dr. Cary Karp is a museologist, retired after a 45-year tenure evenly divided between the Swedish National Collections of Music and the Swedish Museum of Natural History. His initial field was the history and technology of musical instruments, including their manufacture and period performance practices. This extended into broader curatorial and research involvement with utilitarian implements and the contexts in which they have been applied. It then shifted further into full time involvement with the documentation of museum collections and the online dissemination of that information. He now conducts independent research into the history and technology of looped fabric from both the experimental and historiographic perspectives, reporting results in formal publications, conference presentations, and on a personal blog at <https://loopholes.blog>. He holds a PhD in musicology from Uppsala University where he is Associate Professor of Organology, and has a journeyman's certificate issued in Germany as a maker of woodwind instruments.