

The Classic Rosette in Tatting



The familiar tatted rosette begins with a ring with picots. It uses a false picot to climb out into the chainwork which surrounds the center. Outer decorative chains or ring and chain work individualize each pattern.

Part of the following description is an excerpt from Book 3 of the Ribbonwinners series, "Tatting Tiny Treasures: Miniature Tatted Lace for Dollhouse" by Georgia Seitz.

The classic rosette is formed with a ring and several picots. The number of picots determines the number of petals on the rose. Begin and end the ring with the same number of stitches and create one less picot than the number of petals desired. **For example:**

R 2 - 2 - 2 - 2 - 2 close ring.

Tie the ball and shuttle threads together or create a lock stitch to make a false picot which is the same length as the other picots.

DO NOT REVERSE WORK.

Simply rotate the ring a quarter turn clockwise and begin chaining around the ring making a shuttle join into each picot.

8 + 8 + 8 + 8 + 8

Join last chain into same picot where the chains started. This join may be made directly into the exact spot as before. This means, however, that the thread is pulled up and over with each succeeding join and it becomes highly visible.

Or, the shuttle join may be made into the short length of thread from the ball which is on the back side of the join. Remember the ball thread is not involved in the shuttle join so it is just carried forward that short space on the reverse side.

On the second round of chainwork the length of the chain needs to be increased and each segment of chain should have the curve enhanced by gently compressing the stitches to the left before joining.

The number of rounds of chainwork are at least three traditionally, but may be increased or decreased as desired. Additional patterns may decorate the edge.

(The next round of chains are: 10, 12; then the chains with the picots begin and end with 2 DS and have 3 DS between each picot; the last chain segments are 16 DS. Compress before each join.

Variations:

The length of ball thread behind the shuttle join can be deliberately lengthened on each succeeding round. The negative space created then becomes a design element. It also allows the chains to lay flat. (See Phyllis Sparks' "Practical Tatting", page 78 Yoke Circle 4 for an excellent photo and diagram of this technique.)

If the same picot space is used for each succeeding join, the join (as noted above) becomes highly visible. The chains, also, tend not to lay as flat. (See Mary Konior's "Tatting in Lace", page 87-88 Rose Garden for a good example of this method.)

Again, if the same picot space is used for each succeeding join, a ruffled effect may be created by grasping the side of the picot and sliding the join to the left as far as it will go, so that the joins lay next to each other instead of on top of each other.

On the initial starter ring, instead of tatting individual picots evenly spaced out, tat the entire ring in picots, gathering 2-3 picots together to make the initial shuttle joins to create a multi-flora look to the rosette.

If joining many rosettes to form a pattern, remember to allow picots on the last row of chainwork.