

Teri Dusenbury's
TATtle TALES
ON~LINE

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ANNE ORR

Anne Orr created the original split-ring technique in the early twenties. Unbelievable as it seems there was a forty-two year gap before any other designers took notice of this ingenious technique. Can you imagine that? Anne Orr's work, even though protected by a copyright, was used time and time again. So it seems incredibly bazaar that none of Anne's peers saw the same promise of the split-ring technique as Anne did. Could it be that they didn't understand the directions?

Thank heavens Mary Sue Kuhn perceived Orr's vision and published her own innovative split-ring designs in *The Joy of Split Ring Tatting* in 1984. I happened to purchase *Better Homes and Gardens Creative Ideas* in 1988 that featured Ms. Kuhn's *Six-Pointed Split Ring Tatted Star Ornaments* on the cover. From that featured article I devised the modern *lark's head knot split-ring* technique.

It wasn't until last year when I was experimenting with new techniques that I came across an interesting "new" way to tat split-rings. I was so thrilled with myself that I did the "cha-cha" around the house for hours. (It's true!) That's when I heard an inner voice say, "Not yours." That sure put a kink in the cha-cha line, so I sat down in the library to search through *The Archives* vast collection of tatting books, magazines, etc. looking for the real author. Of course, my inner voice didn't speak up again until I had already searched through a massive amount of material. "Anne Orr" said the raven in my brain. (I swear it was very POetic.) Of course, who else could it be? Anne Orr....I should have started there first!

In my old web page entitled *Anne Orr*, I reported that: "Patterns and the method are published again in 1935 in *Tatting Book No 35* (Large Round Doily, Edgings No. 52, No. 53 and Linen Set Edging.) NOTE: The Linen Luncheon Set Edging is not a split-ring design. The directions given for this edging are inaccurate and may have prompted the revision five years later. This design was also omitted from the 1940 version."

The Linen Luncheon Set Edging IS a split-ring design. NO ONE UNDERSTOOD THE DIRECTIONS!!! If you thought a forty-two year gap was long, how does fifty-two years sound? Egads, that's practically a lifetime! Did the fact that no one tatted the design prompt Ms. Orr to omit the design from the revised version five years later? Did Ms. Orr keep a professional journal? Will we ever know? EGADSI!

LINEN LUNCHEON SET

Tatting Book No. 35 - 1935 - Anne Orr

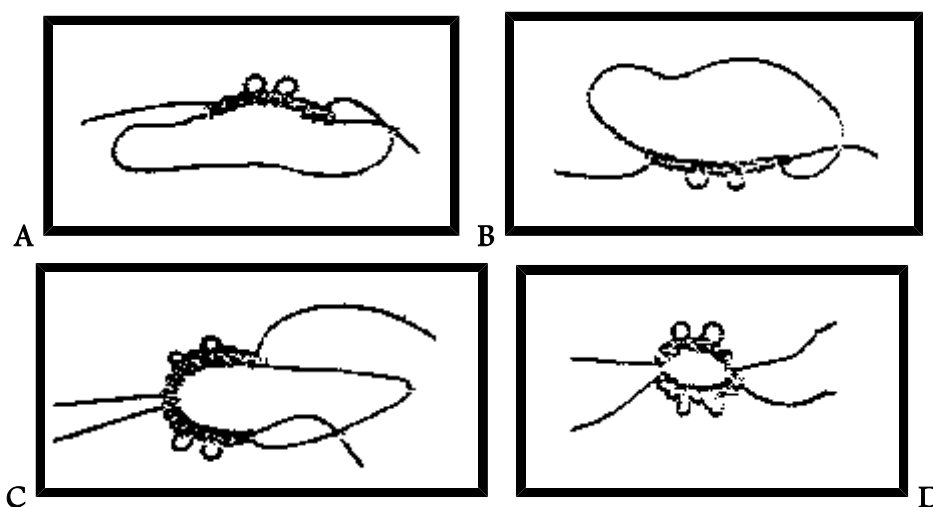


The edging for this set is very effective and quickly made as crochet cotton No. 2 is used, and two shuttles. The doilies may be made any size that one wishes, but a six-inch circle (which may be cut by a saucer) is a nice size for the number; and 12x15 in. for the plate doily. The large center one, if made,

may be about 15x17 in.*Begin r, shuttle No. 1, 2 ds, r st on same r with shuttle No. 2, 2 ds, p, 2 ds, shuttle No. 1, 3 ds. Repeat 6 times, with only 2 ds at end, cl. Ch 7 ds, p, 2 ds, p, 7 ds, j second p of next r to second p of last r. Repeat from *. After the edging is made, turn a narrow hem around the doilies, and finish with buttonhole stitches close together and then sew the edging to this....Anne Orr

If you've every tried to tat/knot this pattern you might have found yourself dazed, confused and wondering why you couldn't figure out how to tat such a seemingly simple pattern. Let me save you from a state of total frustration by explaining the "secret" behind this pattern.

In case you are not familiar with how to tat/knot Anne's original split-ring technique, let me explain how it is tatted/knotted. The first/top part of the split-ring is *tatted* clockwise with shuttle one using the double "stitch". After the required scripted number of double stitches are tatted, the ring is removed from the left hand and turned over so that the double stitches are now backwards and at the bottom. The ring is placed back on the left hand and the second part of the split-ring is *knotted* clockwise using the "reverse stitch" or "r st". The reverse stitch is the same sequence as the double stitch (1h, 2h); the only difference between the two knots is that the reverse stitch does not transfer over like the double stitch does.



(Picture from Star Book of Tatting Designs No. 2, page 20.)

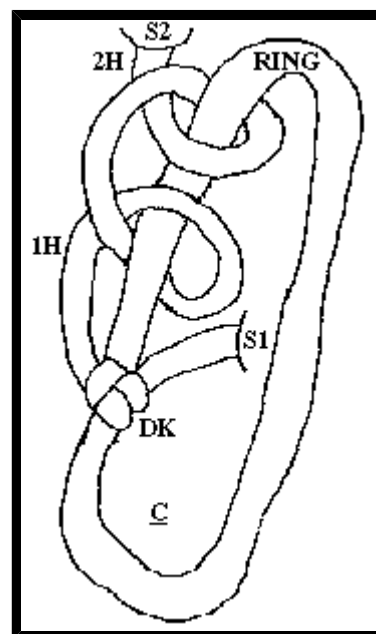
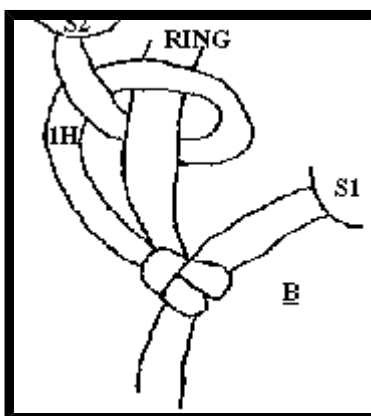
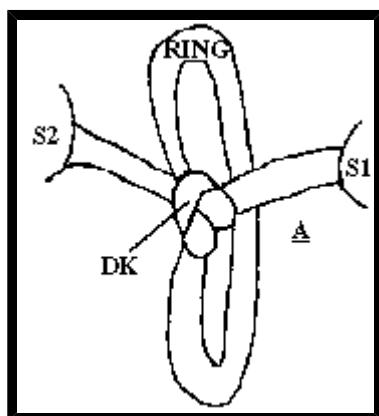
What is so exciting about the "Linen Luncheon Set Edging" is that there is a "secret" way to tat/knot the split-rings used in this pattern. If Anne had use her original split-ring technique then there would not have been seven individual rings connected to a center ring as is the case in this design.

On close inspection of the photograph of the edging, I can see the bars of the knots between picots instead of split hitches. If Anne had reversed her work to manipulate those knots, then there would be split hitches between those picots. These complete knots lead me to believe that she never reversed her work to knot that portion of the ring.

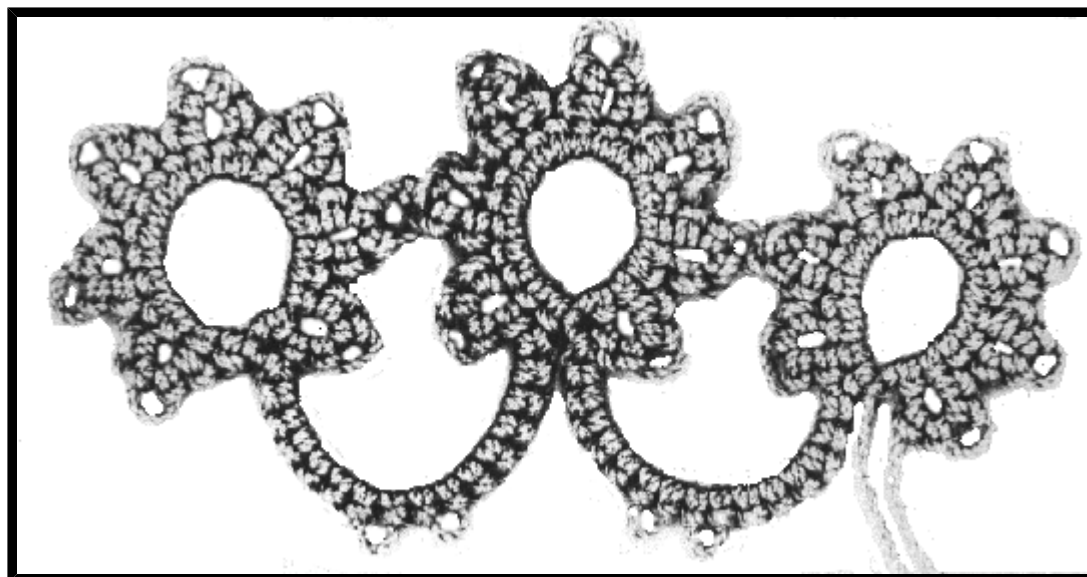
After the required scripted number of double stitches are tatted, the first shuttle is placed down and the second shuttle is picked up. You'll be knotting clockwise placing your first reverse stitch right after the last double knot tatted.

The *reverse stitch* is 1h, 2h just as the double knot is tatted with the only difference being that the hitches don't transfer over from shuttle to ring thread but are made with the second shuttle's thread and are slid into place on the ring thread.

OSSR



OSSR



OSSR = Orr's Secret Split-Ring which means that the second portion of the split-ring is knotted with shuttle two, clockwise using the reverse lark's head knot.

. (period) = close ring.

* (asterisk) = indicates where pattern repeat starts and ends.

S1 = shuttle one.

S2 = shuttle two.

SP = small picot.

<1>---CTM---<2> = two shuttles wound using the continuous thread method. CH = lark's head knot chain or the reverse double knot chain.

Note: It is a lot easier if you number your shuttles to tat this example. S1 remains as S1 even though it is used to make the lark's head knot chain knot. S2 only takes over the appearance of being S1 by its position, however, it functions only as S2.

Modern Script for Linen Luncheon Set by Anne Orr.

<1>---CTM---<2>

*OSSR S1: 2,

**S2: 2, SP, 2,

S1: 3, ** 6xs,

S2: 2, SP, 2,

S1: 2. Close split-ring. (Total of seven shuttle two rings.)

CH: 7, SP, 2, SP, 7, * Repeat for desired length remembering to join with a lock knot the second SP of current ossr to the sixth SP of prior ossr.

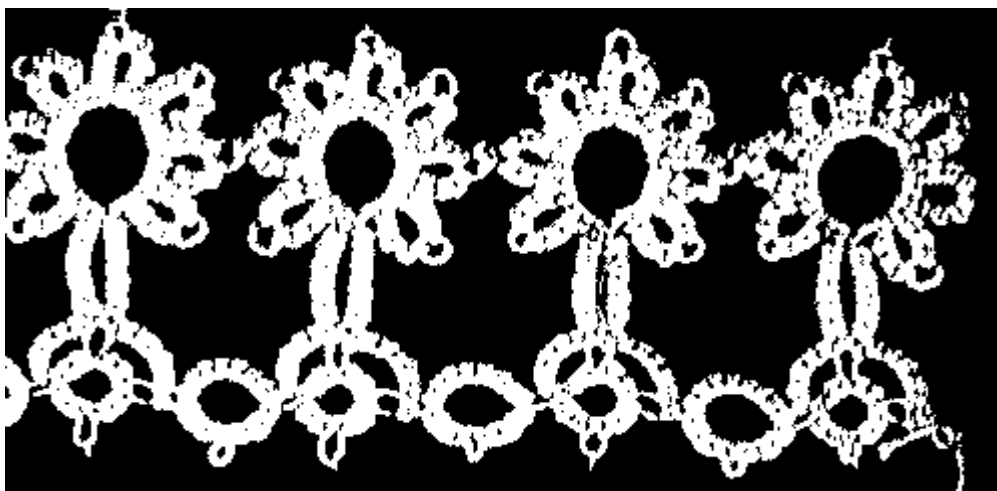
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UPDATE: 2-27-98

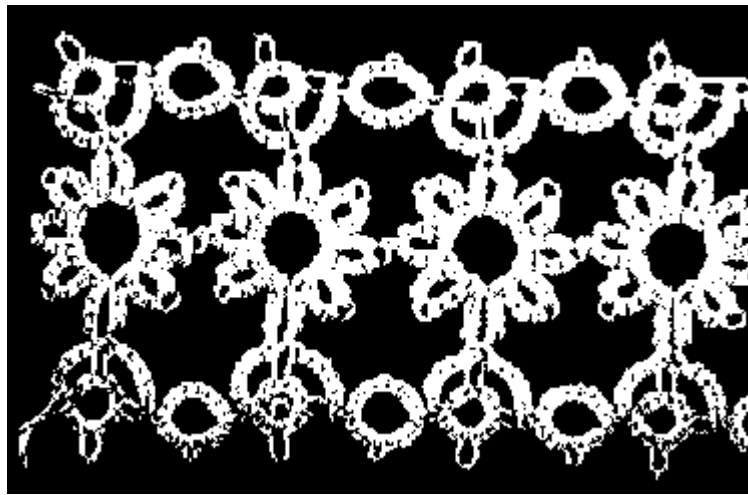
I've decided to take the color out of this article for printing purposes. It's important that you are able to understand the message that I'm trying to convey. Printing the article and being able to see the schematical drawings, up close and personal, could be a key factor in understanding the technique.

While doing research for another article, I ran across a couple of Orr books that had been misfiled. Lo and behold; what do I find, but two more edgings that incorporate Orr's Secret Split Ring Technique. *Tatting Book No. 43.* (1942 -- page 5)



No. 19 (2 shuttles)

* R 3 ds, 3 p sep by 3 ds, cl, ch 5 ds, fasten in last p of r, ch 5 ds, p, ch 3 ds, (r with shuttle No. 2, 3 ds, p, 3 ds, cl, ch 3 ds) seven times, j in p at end of last ch 5 ds, ch 6 ds, j in last p of first r, ch 5, j in second p of first r, r 4 ds, p, 4 ds, r st 8 ds, repeat from *. J in second sr (of flower) to the sixth sr of last flower.



No. 20 (2 shuttles)

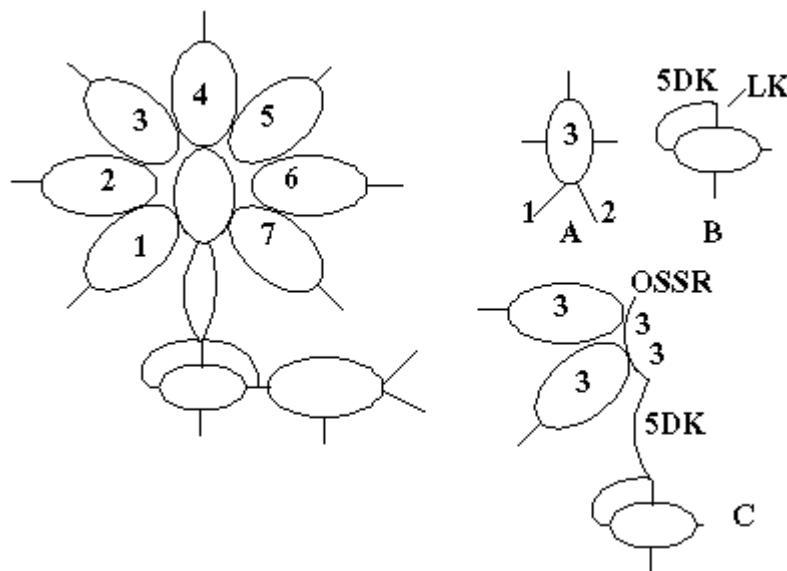
Repeat edging above making 3 ds instead of 5 ds for the stem of flower. Make second side as follows: * r 3 ds, 3 p sep by 3 ds, 3 ds, cl, ch 5, j in last p of r and also in center petal of flower, ch 5, j in second p of r, r 4 ds, p, 4 ds, r st 8 ds, repeat from *.

I did try tatted edging No. 19 exactly the way the directions are written. However, what I tatted doesn't look like the pictured example. The only actual split-ring (in the script) is the sr between the flowers at the top. These directions are consistantly incorrect when it comes to tatted the flower portion of the edgings. This leads me to believe that either Anne didn't design the edging or she didn't write the directions. What if it's both? Just who did create this technique?

In a biographical introduction written for Dover Publications reprint of *Crochet Designs of Anne Orr* Rachel Maines writes, "Like many designers, Orr did not work all of the designs herself. A conceptualizer rather than a technician, she employed a staff of needleworkers at her studio to test and make up her patterns before they were marketed to domestic artisans."

Anyone can conceptualize. The true artist is the one who can create what was conceptualized. I've started doing my own biographical research on Anne Orr and I hope that I will solve some of the mysteries that surround her work.

I rewrote the patterns using modern techniques.



No. 19

<1>---CTM---<2>

A S1: R 3, SP, 3, SP, 3, SP, 3.

B** CH DK: 5 + (lock knot in 1st p of RA) 5,

C OSSR S2: 3,

*S1: 3 , SP, 3,

S2: 3 * 6XS (Total of seven rings.)

CH DK: 5 + (lk in same 1st p of RA) 5 + (lk in 2nd p of RA),

SR: 8 / 4, SP, 4.

RW DR S2: R 3, SP, 3, SP, 3, SP, 3. RW** Repeat for desired length.



"LOVE ME, LOVES ME KNOT EARRINGS"

Materials: 2-earring wires, 24-beads, 2-shuttles, needlethreader, scissors, I used size 20 thread and all of my beads were of constant size.

One bead is an add-on bead. Wind approximately 2 yards of thread onto shuttle one. Pull approximately ½ yard from ball. Cut thread. Using a needle threader thread beads onto thread (23 beads). Wind shuttle two with remaining ½ yard of thread. Slide 22 beads onto shuttle one's thread and 1 bead onto shuttle two's thread.

S1: R 3, long picot, 3.

Place S1 bead into ring prior to tatting first knot.

S1: R 6, slide bead into place, 6.

CH DK: 3,

Place S2 bead into ring prior to tatting first knot.

RW DR: S2 6, slide bead into place, 6. RW

CH DK: 10

*OSSR: S1 3,

S2: 3, slide three beads into place, 3,* Repeat till you have seven S2 rings.

S1: 3. End off. Tie a square knot on wrong side of motif. Rethread ends back through finished knots.
Place add-on bead on long picot and attach earring wire.

YOU ARE VISITOR

