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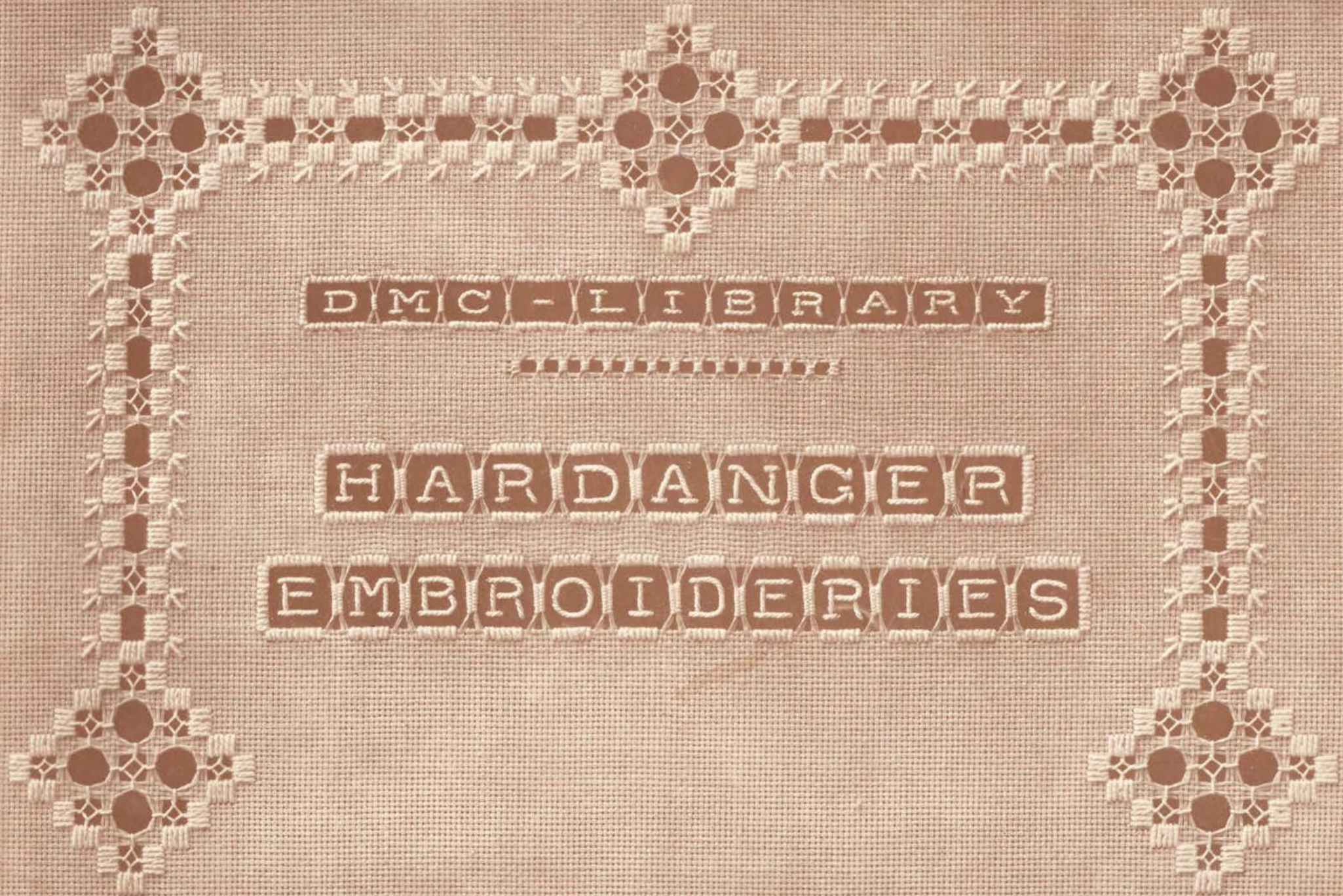


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# HARDANGER EMBROIDERIES



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MULHOUSE (Alsace)

## INTRODUCTION

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The inhabitants of Hardanger, a mountainous region in the South-West of Norway, manufacture for their own personal use openwork embroideries of a particular character, now known as Hardanger embroideries.

Worked on counted threads this embroidery may be classed in the category of openwork on linen in cut stitch.

The first original specimens of Hardanger embroidery were imported a few years ago; since then they have made their way into all countries where interest is taken in the art of needlework. The original designs, at first strictly geometrical, have been modified little by little and now admit of a great many different combinations that can be adapted to every variety of modern taste.

The Hardanger embroideries are mostly worked in white on white; the patterns are formed almost entirely of more or less elaborate openwork; they are completed by little secondary motifs, worked in close or raised embroidery.

Sometimes the pattern is reserved; in that case the linen ground forms the motifs, which detach themselves clearly from the openwork foundation.

In compliance with the wishes often expressed to us we publish in this volume a series of different articles trimmed with Hardanger embroidery, with all the details and instructions needful to render their execution perfectly easy.

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# Hardanger Embroideries

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## Instructions for working

**Materials.** — The Hardanger embroidery must be worked on stuffs of which the warp and the woof threads are of the same thickness and equidistant from each other; so that the empty spaces produced when one part of the stuff is cut, should be perfectly square.

For table-linen, use as ground, linens of medium coarseness; for chair-backs, pincushions and sachets take fine tammy-cloth or gauze, stuffs suitable for works of moderate dimensions. For big things: curtains, blinds, panels and bed-spreads, take cotton or linen stuffs with coarse threads. For articles of dress: blouses, collars, aprons, &c., take the special stuffs, known in the trade under the name of blouse materials.

The embroidery itself always requires several kinds of thread.

The setting stitches to the openwork parts are worked on the linen ground, by preference in a slightly twisted thread, D·M·C Pearl cotton (Coton perlé) or D·M·C Floss flax (Lin floche); on a canvas or gauze foundation you can, on the contrary, only work with a loose thread, D·M·C Special stranded cotton (Mouliné spécial), D·M·C Stranded flax (Lin mouliné) or D·M·C Persian silk (Soie de Perse). These same materials can be used for all the figures in straight stitch (point lancé).

The framing of the webs and the ornaments in lines, worked

in running stitch (point coulé), in four-sided stitch, in diagonal openwork stitch and in corded stitch, require a strongly twisted thread. For a linen foundation take a flax thread, D·M·C Flax lace thread (Lin pour dentelles), or D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter), and for a canvas ground, a crochet cotton, D·M·C Crochet cotton 6 cord (Cordonnet 6 fils), D·M·C Special crochet cotton (Cordonnet spécial), D·M·C Crochet cotton bell mark (Cordonnet à la cloche) or even D·M·C Persian silk (Soie de Perse), if the chief part of the embroidery has been done in silk. The stuff on which the embroidery is done may be white, cream, écru, or of a yellowish tint, but the embroidery itself is always done in white, as white shows up the empty spaces in the openwork parts better.

To make the reproduction of our patterns easier for our readers, we have in each case given directions concerning the choice of stuff and materials.

**Execution of the embroidery.** — The Hardanger embroideries are all done on counted threads. We recommend mounting the stuff on an embroidery frame, for all the parts of the embroidery properly so-called; the cutting out of the stuff-threads and the finishing-off of the openwork are better done when you have taken the stuff off the frame, for when it is tightly stretched it is difficult to draw the threads of the net together.

The work, properly speaking, divides itself into four parts :

- 1° The execution of the setting of the parts that are to be openworked ;
- 2° The execution of the figures and ornamental lines in close embroidery ;
- 3° The cutting out and removal of the threads of the stuff in the parts that are to be openworked ;
- 4° The ornamenting of the web formed by the cutting out.

**Execution of the setting of the parts that are to be openworked.** — Contrary to what is generally done in the case of other kinds of openwork embroidery on linen, when you begin by drawing out the threads of the stuff,

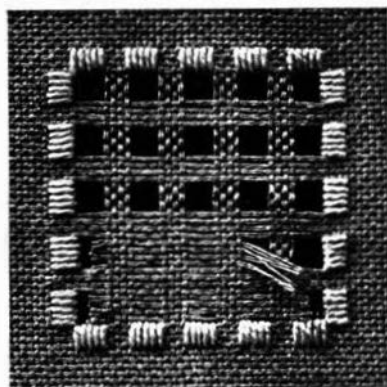


Figure 1. How to cut and remove the threads of the stuff.

you here begin by embroidering over those parts of the stuff which will serve afterwards as border to the openwork parts and do not draw out the threads of the stuff until the setting and ornamental figures are finished.

The embroidered setting of the openworked parts is done in squares of straight stitch executed over as many threads of the stuff as you cut away later on. For instance, having 4 threads to draw out you must make 5 straight stitches over 4 threads of

the stuff, then skip 4 threads and make a second square of 5 straight stitches over the next 4 threads and so on.

Figure 1 shows the setting of a square ; you will notice that the vertical edges are bordered by squares of horizontal stitches and the horizontal edges by squares of vertical stitches.

If, exceptionally, the openwork of the ground is made by the drawing out of only 3 threads the setting will consist of 4 straight stitches over 3 threads of the stuff with an interval of 3 threads,

and if the openwork part is made by drawing out 6 threads you make 7 straight stitches over 6 threads, with an interval of 6 threads between.

As regards the isolated motifs, for which you generally draw out more threads than you leave between, the stitches of the setting should be carried over the same number of threads as the setting of the principal embroidery, that is, over 4, 3 or 6 threads (see figures 14 to 24 of the descriptive text and plates XII to XV, XXII, XXIII and XXV).

**Execution of the figures and ornamental lines in close embroidery.** — After having embroidered the setting of all the openwork parts, you make the little ornamental subjects, the stalks and all the other lines that complete the pattern.

The larger figures are worked in vertical and horizontal stroke stitches and enriched by cross stitches, star stitches and dot stitches (points d'armes). The square stitch, the slanting openwork stitch, the plaited stitch, the run stitch and the overcast stitch all serve for the embroidery of the ornamental lines. All these stitches are familiar to our readers, we therefore abstain from describing them here ; moreover, the number of threads to be embroidered over and the kind of stitch to be used are clearly visible in our engravings, which, almost all of them, reproduce the embroideries in their natural size. Those who have had little practice in embroidery of this kind will find all necessary directions for the execution of the above-mentioned stitches in the *Encyclopedia of Needlework* and the albums of *Drawn thread work, 1<sup>st</sup> and 11<sup>nd</sup> Series*.

**Cutting out and removal of the threads of the stuff in the parts that are to be openworked** (figure 1). — When all the close embroidery is done, take the work off the frame and cut the threads of the stuff which are to be removed quite close to the setting stitches.

The threads cut inside a motif are removed first in one direction and then only in the other.

Figure 1 shows a square where all the threads that are to be removed are cut and one part of which has been removed, thus showing the formation of the web.

**Ornamentation of the web formed by the cutting out.** — The web formed by the threads of the stuff is almost always surrounded by overcasting or darning stitches and ornamented with plain lace stitches.

To fill in surfaces of a certain size use openwork stitches that form a ground (see figures 2 to 13), whilst in the smaller surfaces the arrangement of the lace stitches should be adapted to the shape of the pattern (see figures 14 to 24).

**Patterns of openwork for grounds.** — These are classed in three categories from the point of view of their execution.

- 1° Openwork grounds with web of overcast bars ;
- 2° Openwork grounds with web of bars in darning stitch ;
- 3° Openwork grounds with lace stitches.

We give here the directions for the execution of a series of patterns of each of the above kinds of grounds, accompanied by explanatory figures showing the course of the work.

**Openwork grounds with web of overcast bars** (figures 2 to 5). The simplest openwork grounds are those with overcast bars. For the one with a web of overcast bars (figure 2), the threads of the stuff are overcast in oblique rows, so as to make round bars ; to fill big surfaces, this ground, which seems rather scantily filled, may be enriched by divers ornamental stitches. To begin with you can make use of single loop stitch, straight and oblique and of small wheels which garnish the web discreetly without making it too heavy. Figure 3 shows an openwork ground ornamented with straight loop stitches twisted once ; the stitch is begun at the middle

of the 4<sup>th</sup> bar and 3 festoon stitches are worked from right to left over the next 3 bars. You finish by carrying the needle, over the

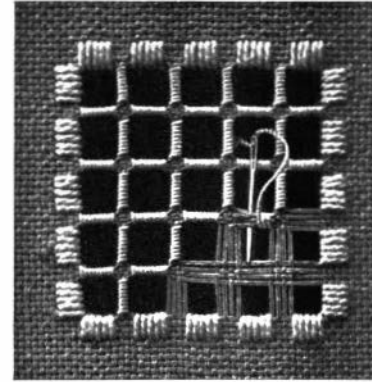


Figure 2.  
Openwork ground with web of overcast bars.

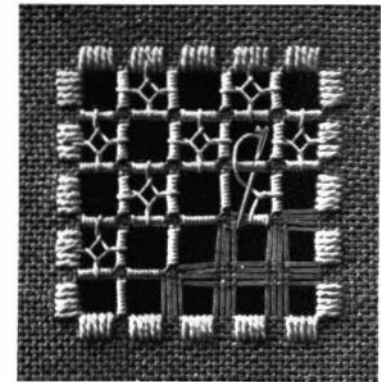


Figure 3. Openwork ground with web of overcast bars and straight loop stitches, twisted once.

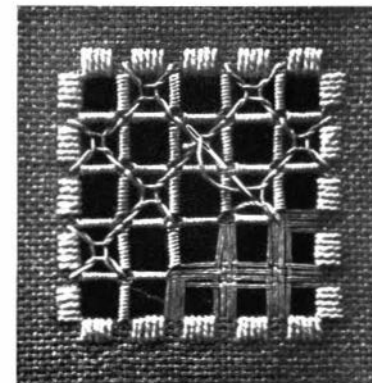


Figure 4. Openwork ground with web of overcast bars and oblique loop stitches, twisted once.

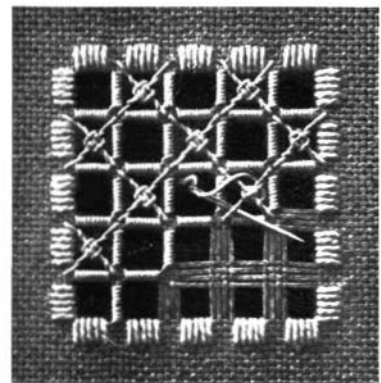


Figure 5. Openwork ground with web of overcast bars and small wheels.

thread, to the point whence you started, and then you finish the overcast bar. The openwork ground with oblique loop stitches

twisted once, figure 4, is worked in the same way, only, to get the oblique direction for the loop stitch, the festoon stitches must be set in the little squares of the stuff and not over the bars.

Figure 5 shows the working of an openwork ground ornamented with small wheels of four spokes with a centre in darning stitch set contrariwise.

**Openwork grounds with web of bars in darning stitch** (figures 6 to 10). — These grounds are a little more complicated to work than the preceding ones and take longer to do.

The bars in darning stitch can be left plain or ornamented with picots. These picots are made on both sides of the bars if the web is made without lace stitches; but if you add ornamental stitches inside the empty spaces, picots are only made on the other side of the bars. To fill the empty spaces of the web you may use either loop stitches or small wheels.

Figure 6 shows the execution of an openwork ground with plain bars in darning stitch; these bars may also be set in oblique rows like the overcast bars of figure 2. As may be seen from figure 6, the needle is carried alternately once downwards from above and once upwards from below and is inserted in the middle of the disengaged threads of the web.

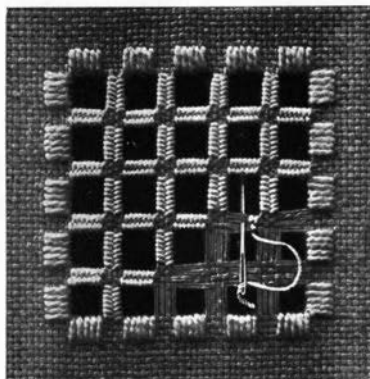


Figure 6. Openwork ground with web of single bars in darning stitch.

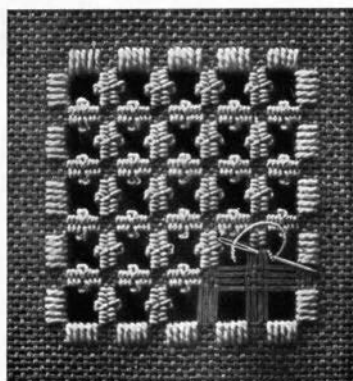


Figure 7. Openwork ground with web of bars in darning stitch with picots in chain stitch.

As may be seen from figure 6, the needle is carried alternately once downwards from above and once upwards from below and is inserted in the middle of the disengaged threads of the web.

Bars with picots find their use in fine embroideries. The picots in chain stitch are fairly easy to make; they are formed of one chain stitch

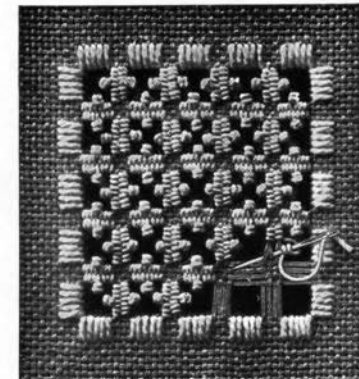


Figure 8. Openwork ground with web of bars in darning stitch with picots in post stitch.

reversed, made over the thread with which you are working and over the disengaged threads of the web (see figure 7). Figure 8 teaches how the picots are made in post stitch (point de poste). Having reached the middle of the bar twist the thread twice round the needle pass it through the double loop thus formed, and, drawing it up, you make a picot at the same time, then you finish the bar in darning stitch. To ornament the openwork grounds with bars in darning stitch, loop stitches, twice twisted are the best: these are composed of oblique stitches which, in returning are overcast by a second stitch which thus forms a double twist.

Figure 9 shows the execution of a straight loop stitch twisted twice for

reversed, made over the thread with which you are working and over the disengaged threads of the web (see figure 7).

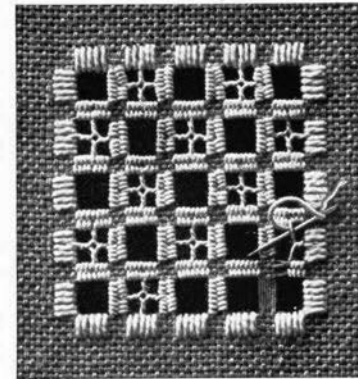


Figure 9. Openwork ground with web of bars in darning stitch and straight loop stitches, twisted twice.

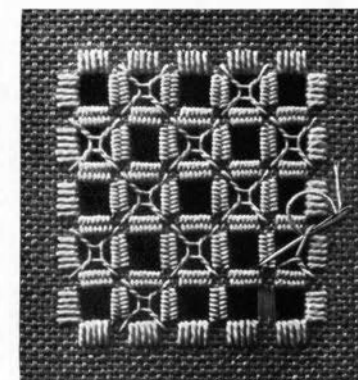


Figure 10. Openwork ground with web of bars in darning stitch and oblique loop stitches, twisted twice.



which the oblique stitches are placed in the middle of the bars, figure 10 the execution of the oblique loop stitch twisted twice where the stitches are placed in the little squares of the stuff.

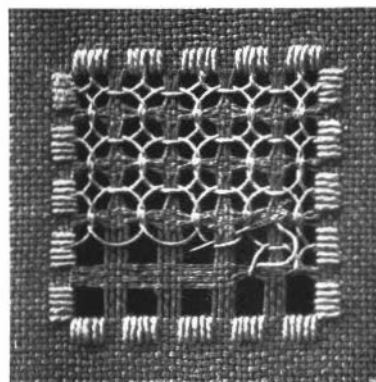


Figure 11. Openwork ground with interlaced loop stitch.

For the making of the little wheels we refer our readers to figure 5.

**Openwork grounds with lace stitches** (figures 11 to 13). — In fancy works, where less importance is attached to the solidity of the work than to the effect produced by the work when completed, the disengaged threads of the stuff are not entirely covered with stitches, they are simply connected together by lace stitches more or less far apart (see plates XVII to XX, XXX, XXXIII, XXXIV and XXXVI).

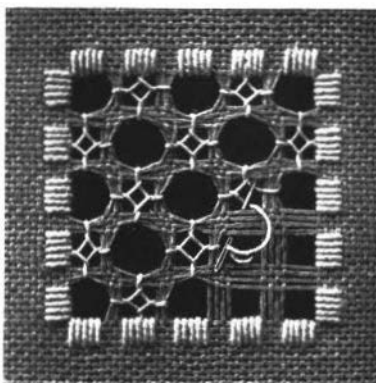


Figure 12. Openwork ground with loop stitches set contrariwise.

Figure 11 shows the execution of a close web formed by straight loop stitches, worked in horizontal rows; figure 12 explains how to make an openwork ground with loop stitches set contrariwise; the stitches are worked in vertical rows and alternately one stitch to the right and one to the left.

The execution of the openwork ground consisting of eyelet holes is explained by figure 13. You begin by covering the whole surface with vertical rows, then with horizontal ones of overcasting stitches taking care to draw the threads quite tight so as to make very round

eyelet holes. When figures of any size are ornamented in this manner you add some little fillings in darning stitch to make the effect less monotonous (see plate XXX).

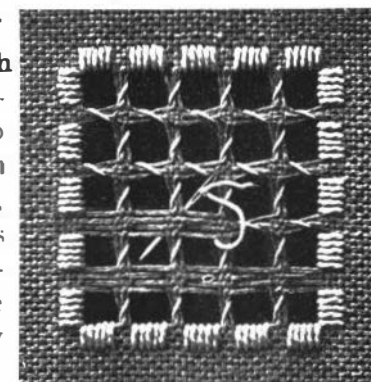


Figure 13. Openwork ground with eyelet holes.

**Various motifs ornamented with lace stitches** (figures 14 to 24). — For certain small motifs which are to stand out particularly markedly, such as may be seen on plates XII to XV, XXII, XXIII and XXV, more threads are often drawn out than are left between, so as to gain more room for the lace stitches that are to fill the empty spaces.

To execute the motif, figure 14, draw out always 8 threads leaving 4 intermediate threads; these latter are converted into bars in darning stitch. Then, starting from the edge, you begin to stretch and over-

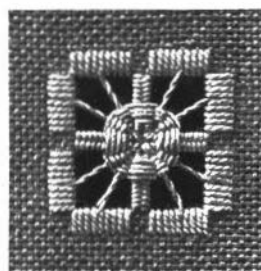


Figure 14. Motif with bars and wheels in darning stitch.

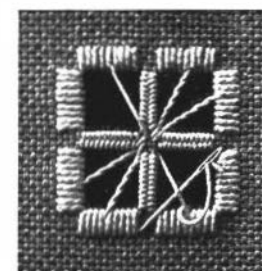


Figure 15. How to stretch and overcast the spokes for the wheel in figure 14.

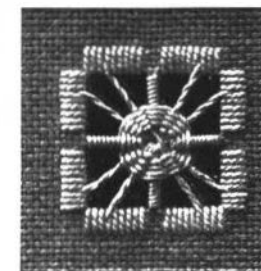


Figure 16. Motif with overcast bars and wheel in darning stitch.

cast, four oblique bars for the spokes of the wheel, which must intersect each other in the middle (see figure 15), where you finally add a big wheel in reversed darning stitch.

Figure 16 gives the same wheel made over overcast bars.

Figure 17, of the same size as figures 14 and 16, represents a motif with a big ribbed wheel. After having transformed the disengaged threads of the stuff into overcast bars you stretch and overcast diagonally the threads for the oblique spokes, then, when you

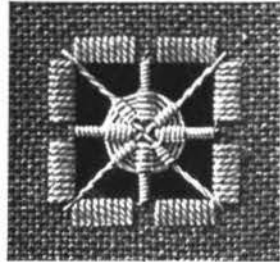


Figure 17. Motif with big ribbed wheels.

reach the centre, you make a back-stitch for the big wheel over the nearest bar, slip the needle under the next spoke and continue these back-stitches until the wheel reaches the desired size (see also fig. 18).

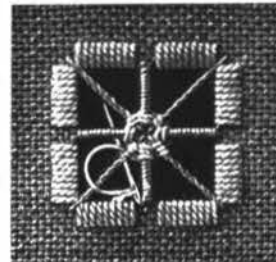


Figure 18. How to make the centre of the ribbed wheel.

Figure 19 shows a motif with overcast bars, for which you draw out 9 threads, leaving 3 threads between. The empty spaces are filled by overcast branches which intersect each other half way (see fig. 22) and which are ornamented subsequently by a small wheel (see fig. 20); a more important wheel connects the bars and the branches with the centre.

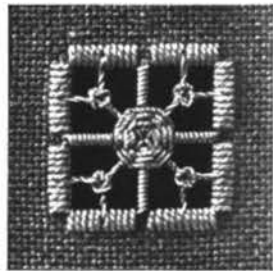


Figure 19. Motif with divided branches ornamented with little wheels.

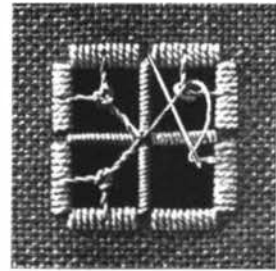


Figure 20. How to make the little wheels on the divided branches.

Figure 21 represents a motif with bars in darning stitch, ornamented with picots in chain stitch, and with plain overcast branches intersected half way (see figure 22). To make the openwork inside draw out 6 threads, leaving an interval of 4 threads.

The handsomest motif is the one with scalloped setting represented by figure 23; here 8 threads must be drawn out leaving 4 intermediate threads which are transformed into overcast bars. For the diagonal branches, which cross each other in the middle, stretch a thread across and overcast it in returning, then make the big wheel in reversed darning stitch.

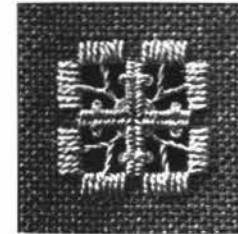


Figure 21. Motif with bars in darning stitch with picots and with divided branches.

Along the edges add, as setting, 8 festoon stitches, which, in a second round, are collected together by a thread which traverses the loops. By drawing the stitches together a little you round them so that they form a ring; figure 24 shows how the festoon stitches are collected together.

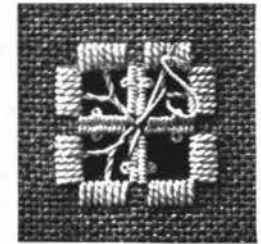


Figure 22. How to work the divided branches in figures 19 and 21.

**Trimming for work of this kind.** — This must generally harmonise with the character of the principal embroidery; that is why

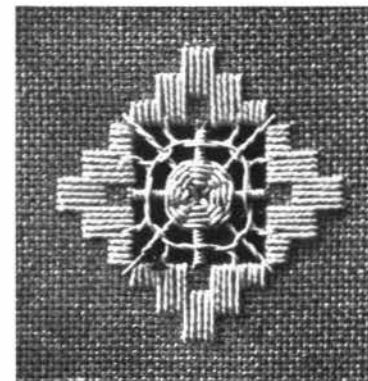


Figure 23. Motif with big wheel of 8 spokes surrounded with festoon stitches.

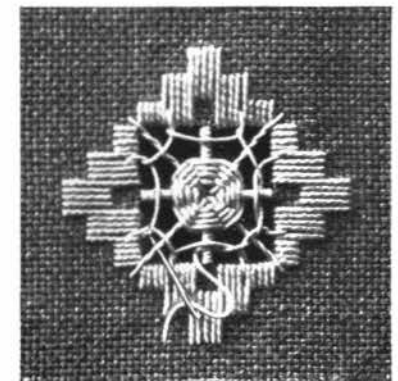


Figure 24. How to work the festoon stitch setting for the wheel in figure 23.

the border of the Hardanger embroideries which are finished off with a hem is trimmed with a narrow border in openwork (see plates I, VI, XI, XXI, XXIX, XXXII and XXXV).

The edges of scalloped embroideries are finished off with a row of festoon stitches (see plates III, IX, XV and XXVIII).

Should you wish to trim any article with a fringe, choose a plain little tasseled fringe, made either of the ravellings of the stuff, of D·M·C Special stranded cotton (Mouliné spécial) or D·M·C Stranded

flax (Lin mouliné) like those represented on plates VI, X, XI, XIII and XXIX.

As a lace trimming we recommend pillow laces of a geometrical pattern; these should however always be made in rather coarse thread, so as not to appear too light for the work they are to trim.

A great choice of hem-stitch borders, of knotted fringes and pillow laces will be found in the publications of the D·M·C library and especially in the *Encyclopedia of Needlework* and the albums of *Drawn thread work, 1<sup>st</sup> and 11<sup>nd</sup> Series*.



## Directions for working the patterns given on Plate I

### Six dessert d'oyleys

(See the details given on plates II, III and IV and figures 1, 5, 6 and 10 in the explanatory text.)

**MATERIALS:** Coarse cream linen; D·M·C Special stranded cotton (Mouliné spécial) N° 25, D·M·C Special crochet cotton (Cordonnet spécial) N° 3 and D·M·C Flax lace thread (Lin pour dentelles) N° 12, white.

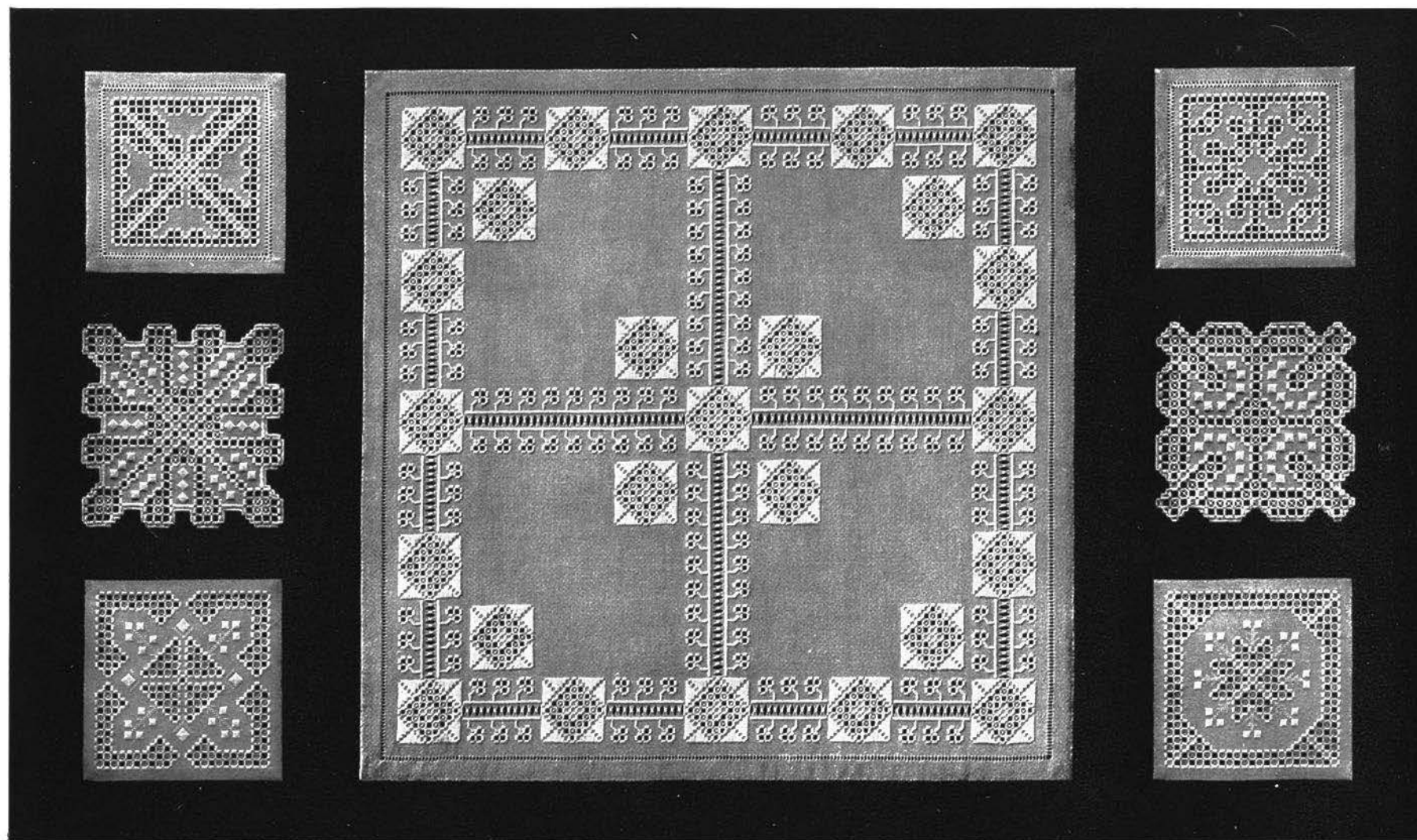
Begin by the outlines of the openwork parts, which are embroidered with D·M·C Special stranded cotton N° 25, then make the stalks with D·M·C Special crochet cotton N° 3 and the lozenges with D·M·C Special stranded cotton N° 25; draw out the threads of the stuff for the openwork parts and do the openwork with D·M·C Flax lace thread N° 12. Finish off the first and second dessert d'oyley with a small openwork hem, the third and fourth with a row of festoon stitches, the fifth and sixth with a plain hem.

### Small finger-napkin

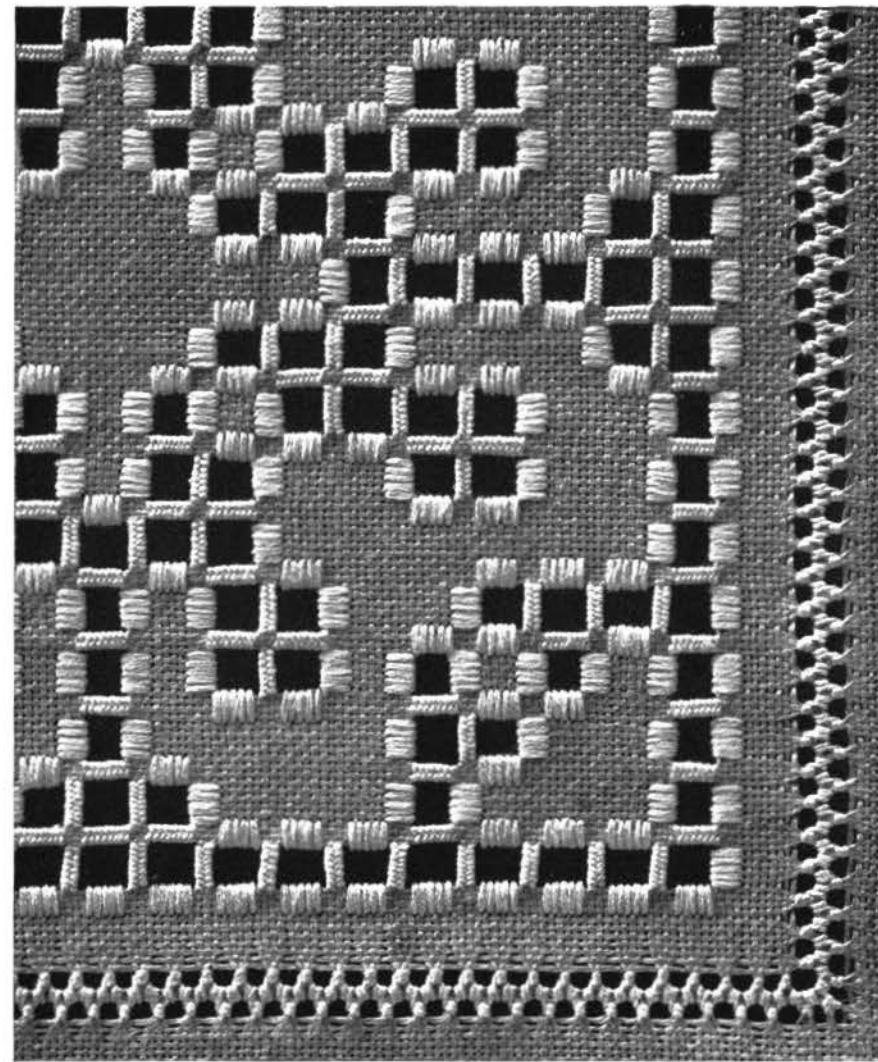
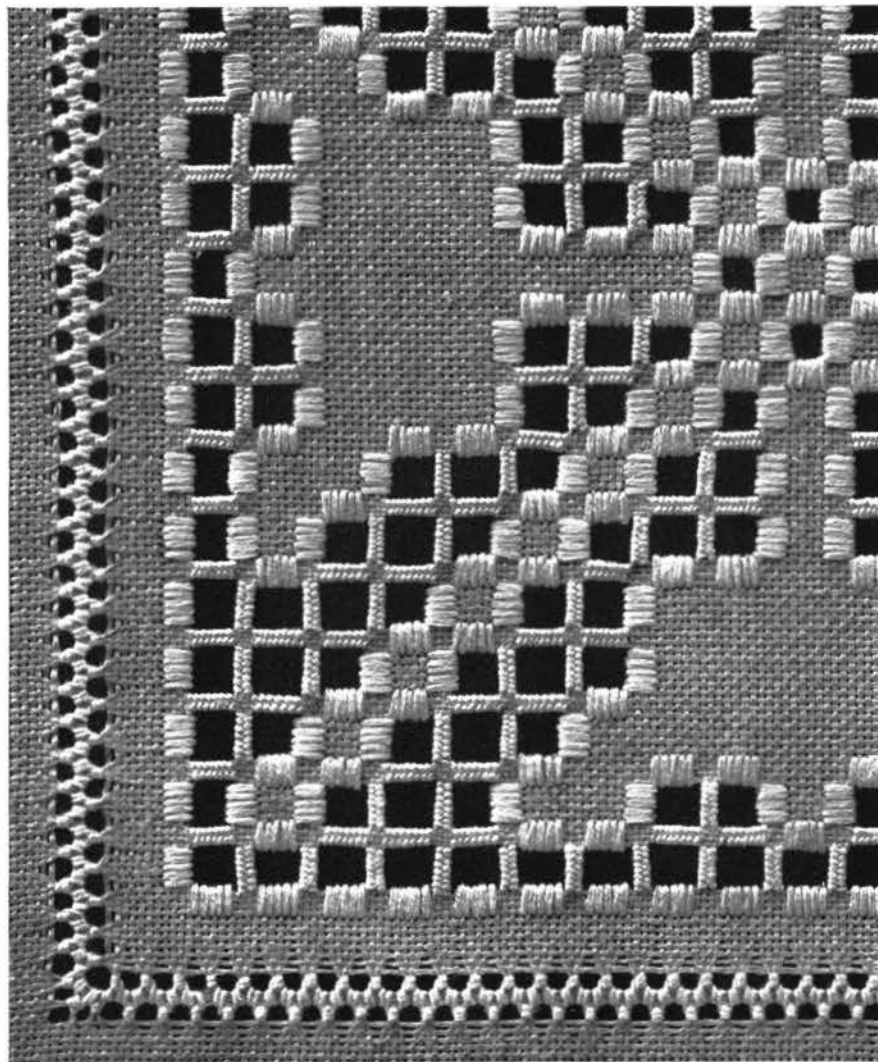
(See the details on plate V and figures 1, 5 and 6 in the explanatory text.)

**MATERIALS:** Cream linen of medium coarseness; D·M·C Pearl cotton (Coton perlé) N° 5 and D·M·C Flax lace thread (Lin pour dentelles) N° 16, white.

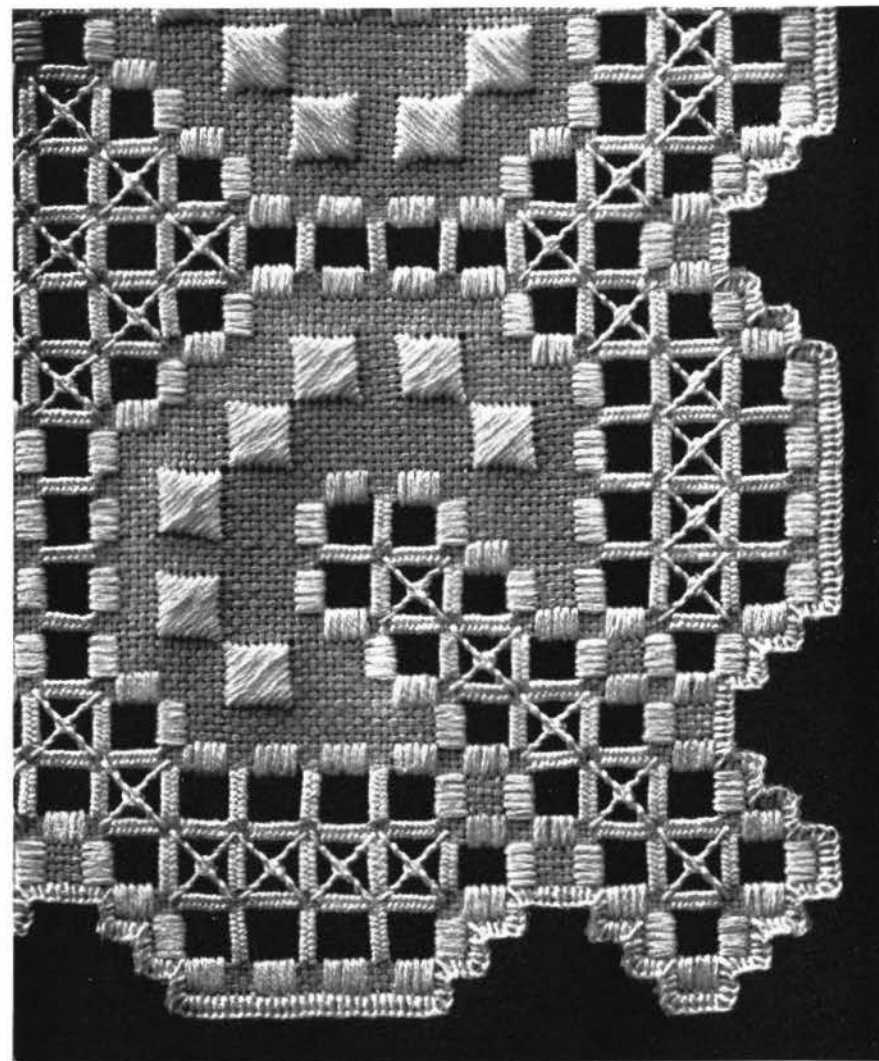
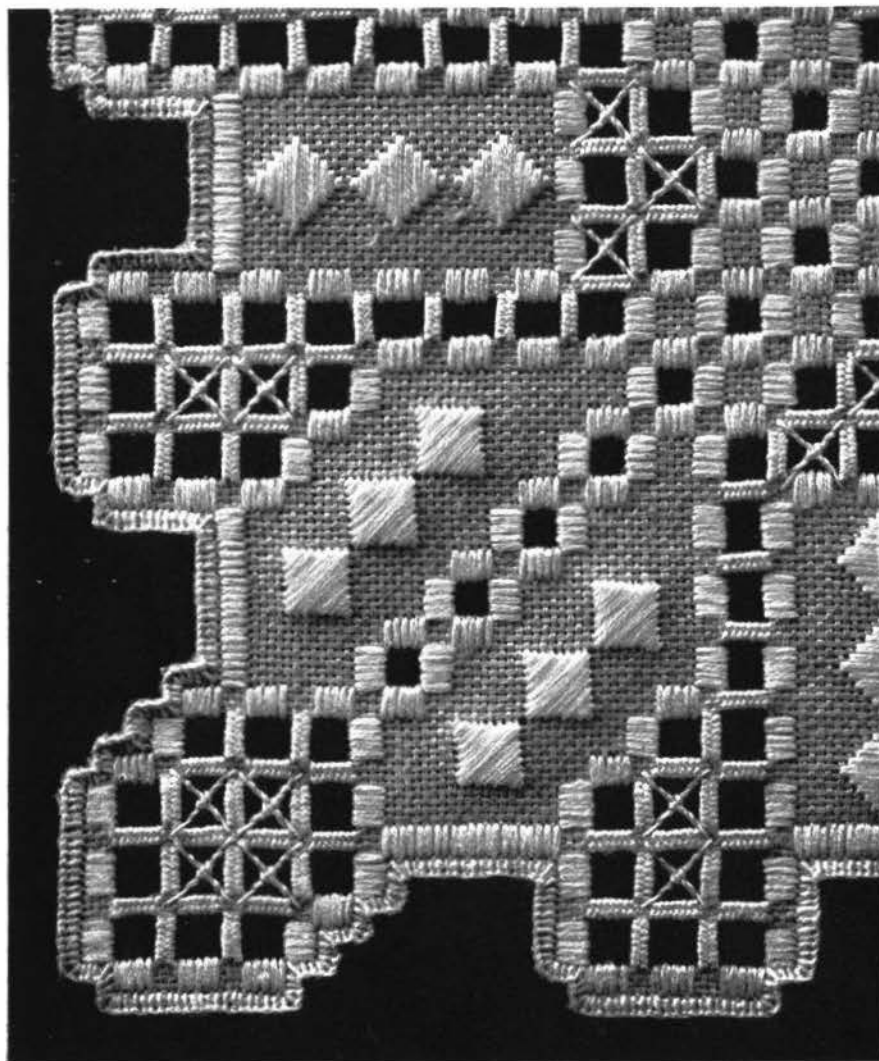
Begin by the outlines of the openwork parts, then make the triangles and stalks with D·M·C Pearl cotton N° 5; draw out the threads of the stuff for the openwork parts and do the openwork with D·M·C Flax lace thread N° 16. Finish off with an openwork hem.



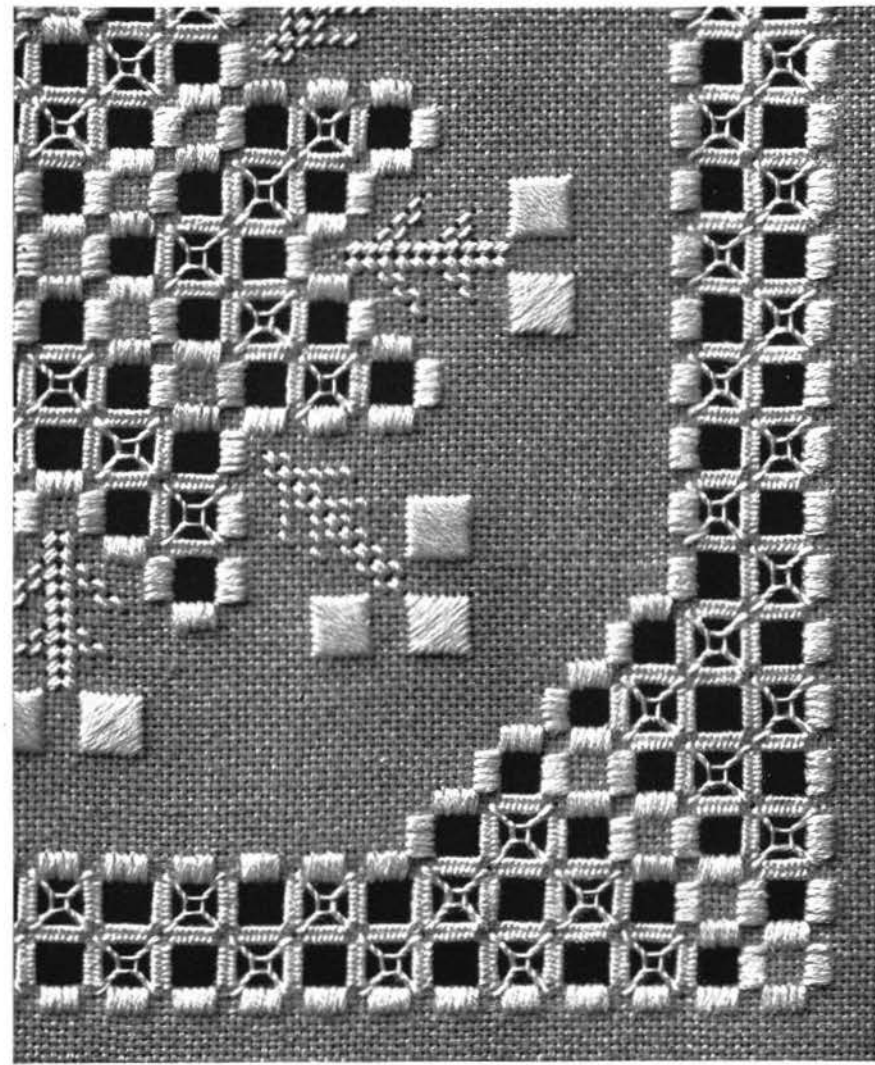
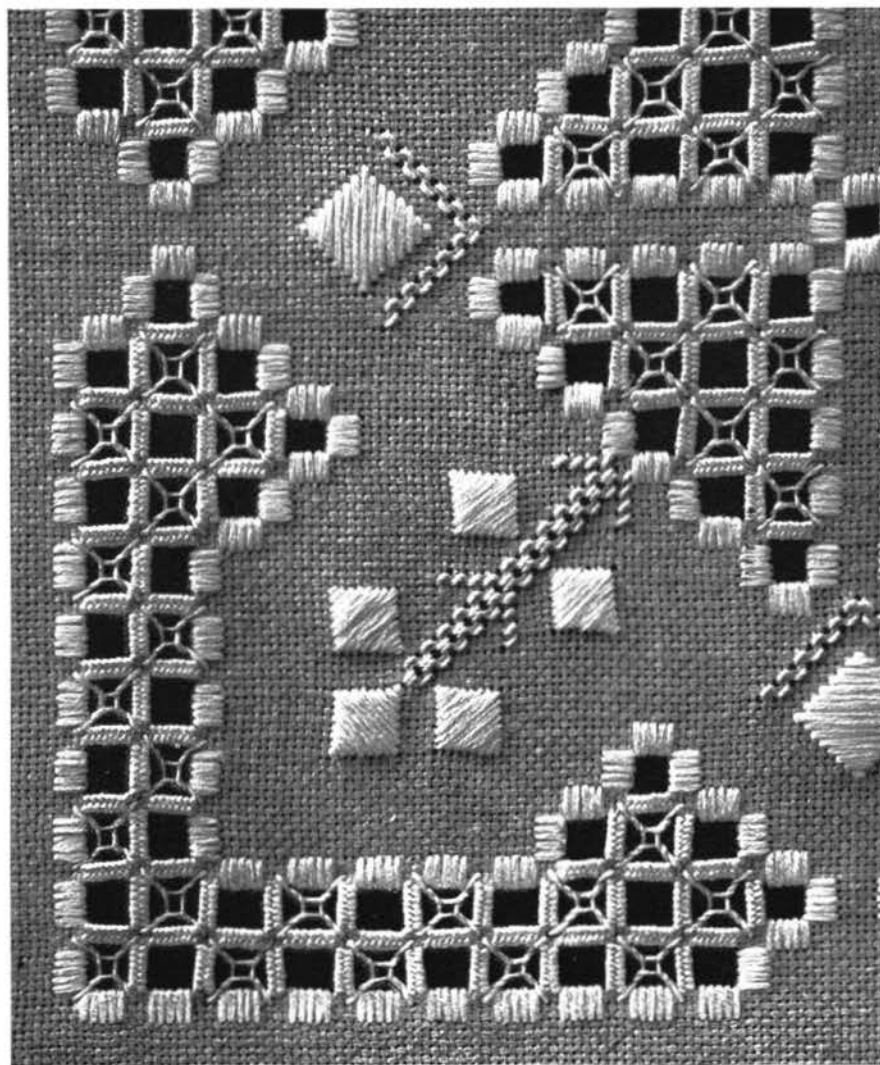
D'oyleys and small finger-napkin.



Details of d'oyleys, plate I.

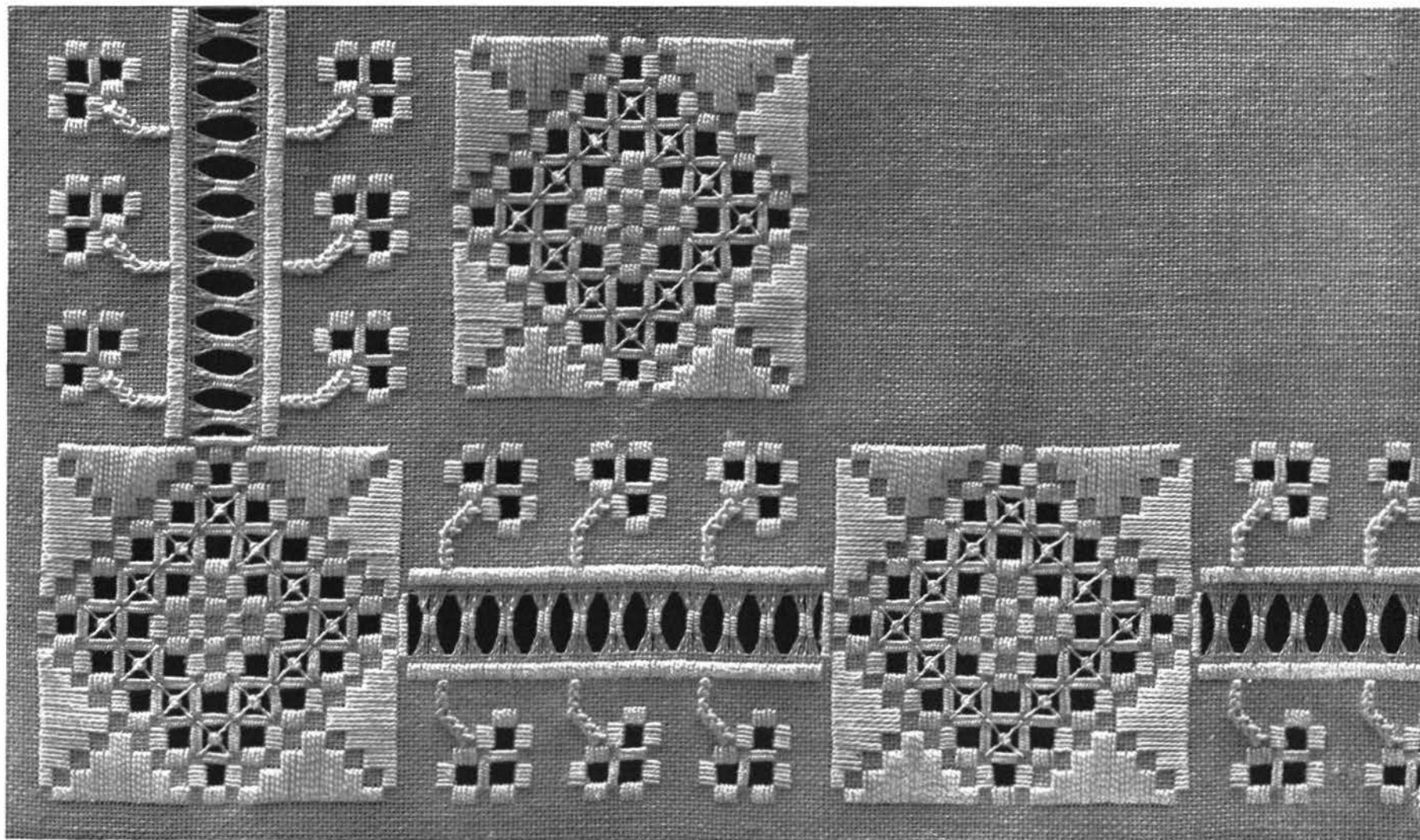


Details of d'oyleys, plate I.



Details of d'oyleys, plate I.





Detail of the finger-napkin, plate I.

## Directions for working the patterns given on Plate VI

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### Four tray-cloths

(See the details given on plates VII and VIII and figures 1, 2, 3 and 4 in the explanatory text.)

**MATERIALS :** Cream linen of medium coarseness ; D·M·C Pearl cotton (Coton perlé) N° 5 and D·M·C Flax lace thread (Lin pour dentelles) N° 16, white.

Begin by the outlines of the openwork parts and make the ornamental figures with D·M·C Pearl cotton N° 5 ; draw out the threads of the stuff for the openwork parts and do the openwork with D·M·C Flax lace thread N° 16. Finish off the tray-cloths with a narrow openwork hem.

### Dresser-cloth

(See the details given on plate IX and figures 1, 2 and 5 of the explanatory text.)

**MATERIALS :** Coarse cream linen ; D·M·C Special stranded cotton (Mouliné spécial) N° 25 and D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter) N° 12, white.

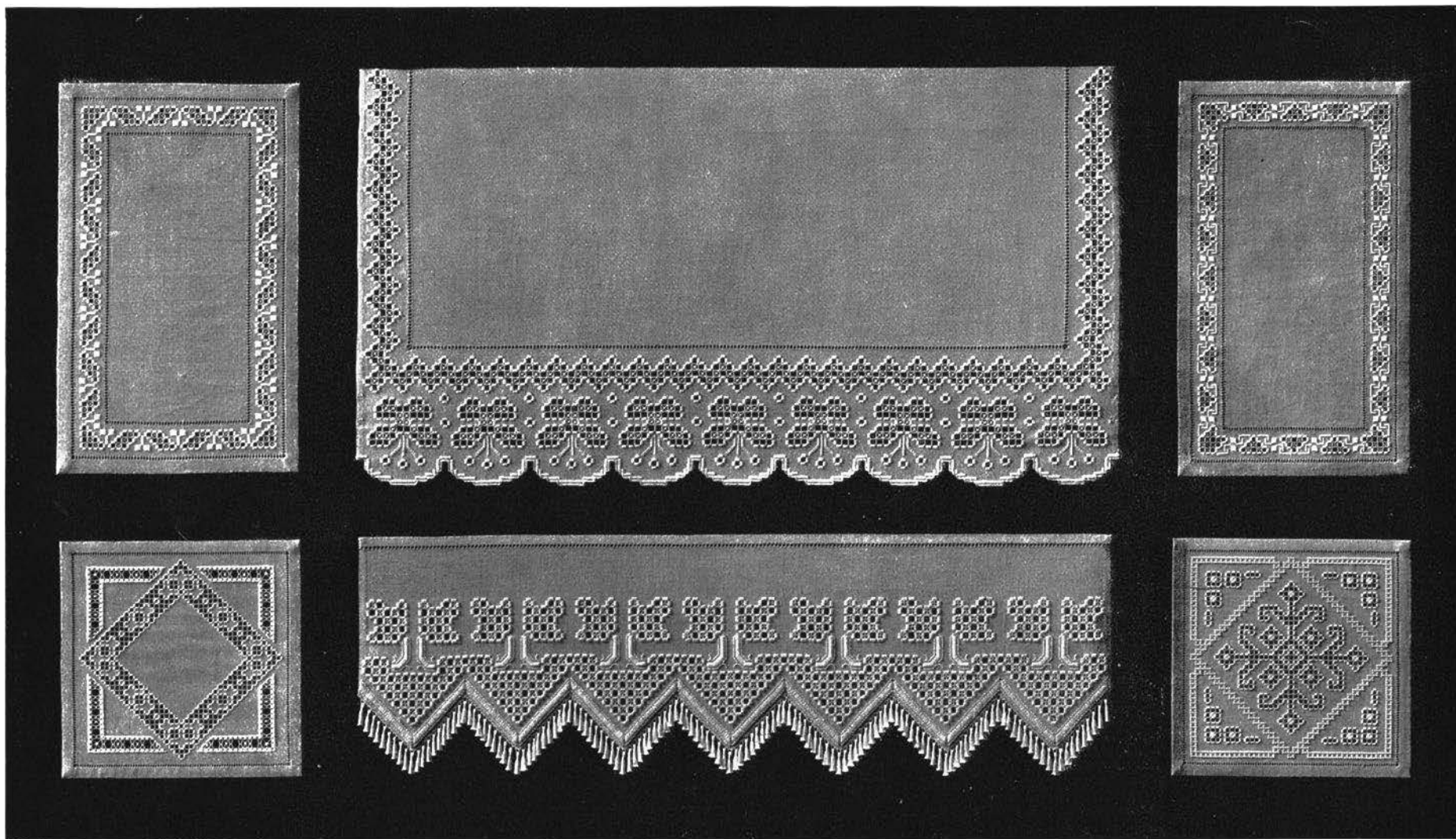
Begin by the outlines of the openwork parts which are embroidered in D·M·C Special stranded cotton N° 25, then do the stalks and the outside festoon with D·M·C Flax thread for knitting and crochet N° 12 ; draw out the threads of the stuff for the openwork parts and do the openwork with D·M·C Flax thread for knitting and crochet N° 12. Finish off the scallops by the festoon and the straight edges with a plain hem.

### Lambrequin for shelf

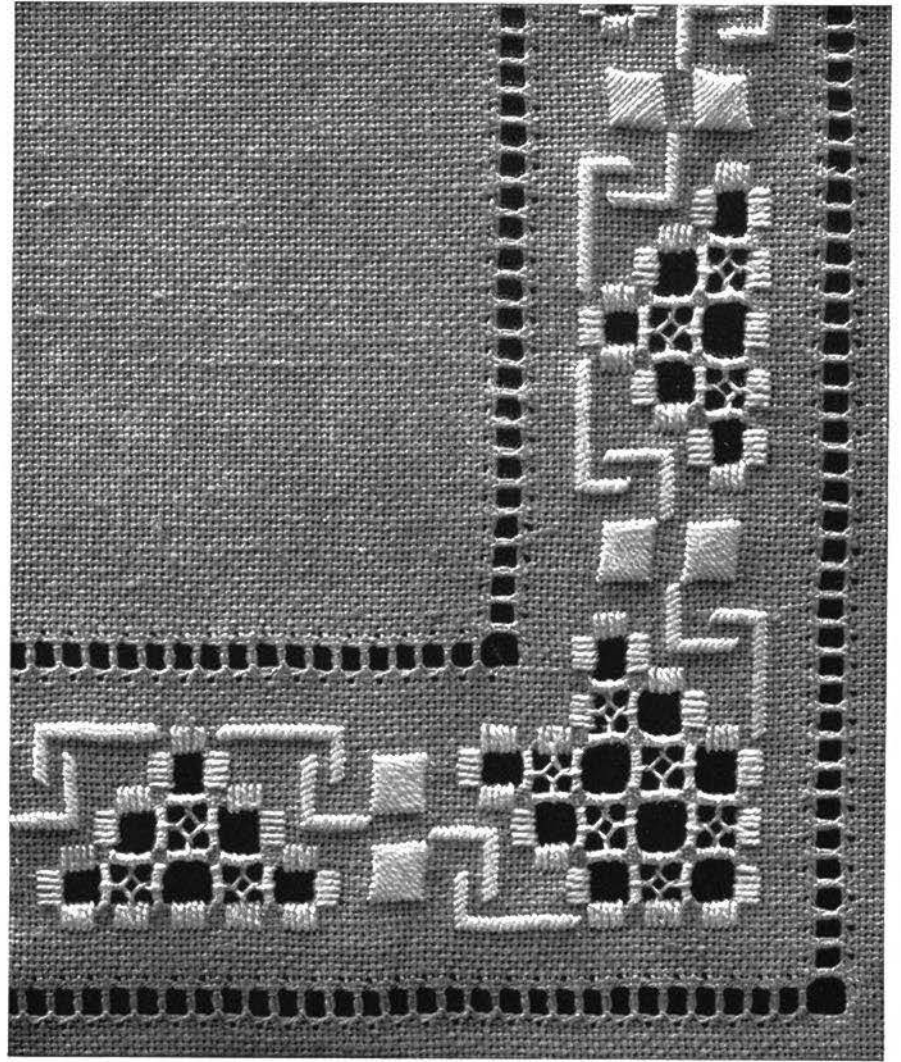
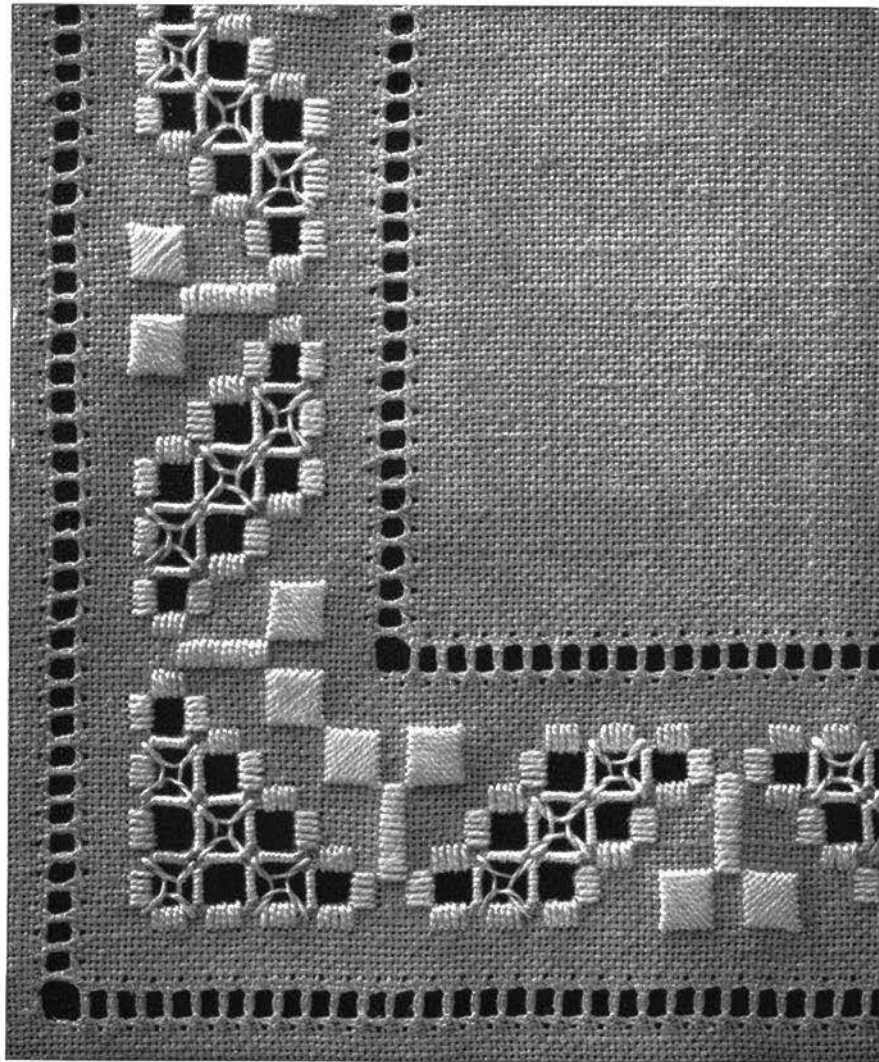
(See the details given on plate X and figures 1 and 9 of the explanatory text.)

**MATERIALS :** Coarse écru linen ; D·M·C Pearl cotton (Coton perlé) N° 3. D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter) N° 10 and D·M·C Stranded flax thread (Lin mouliné), white.

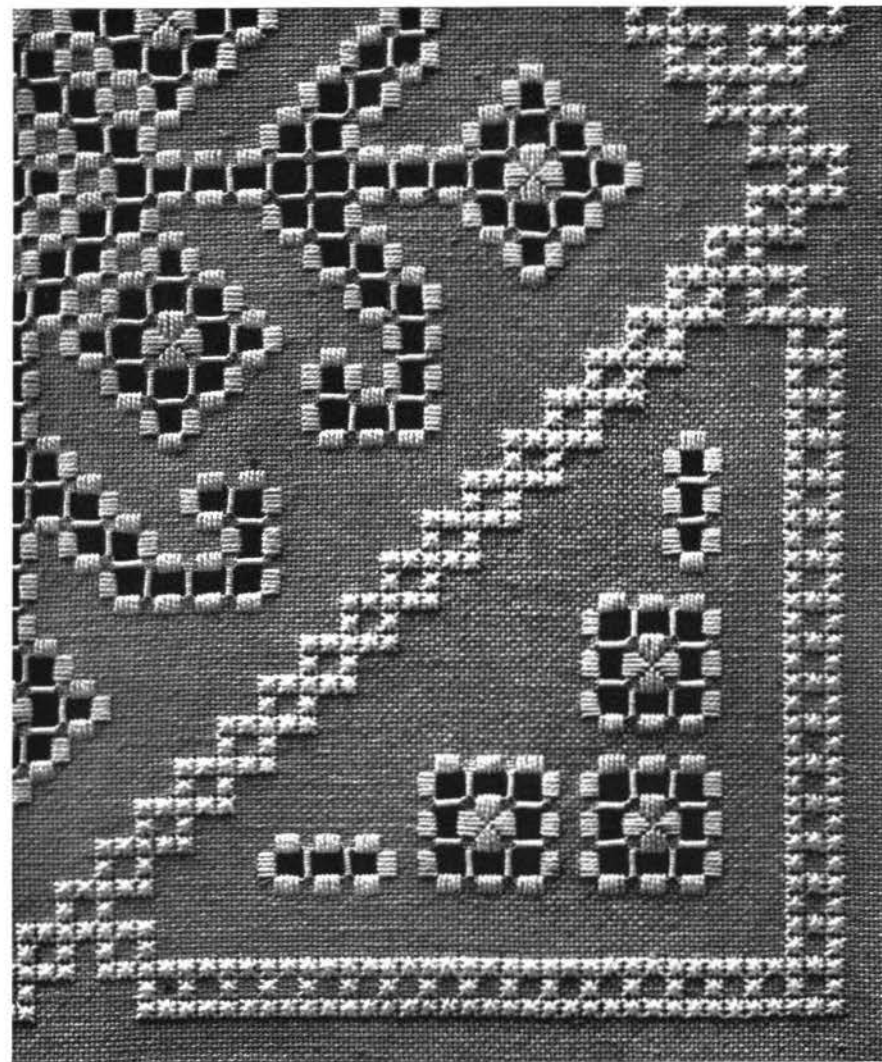
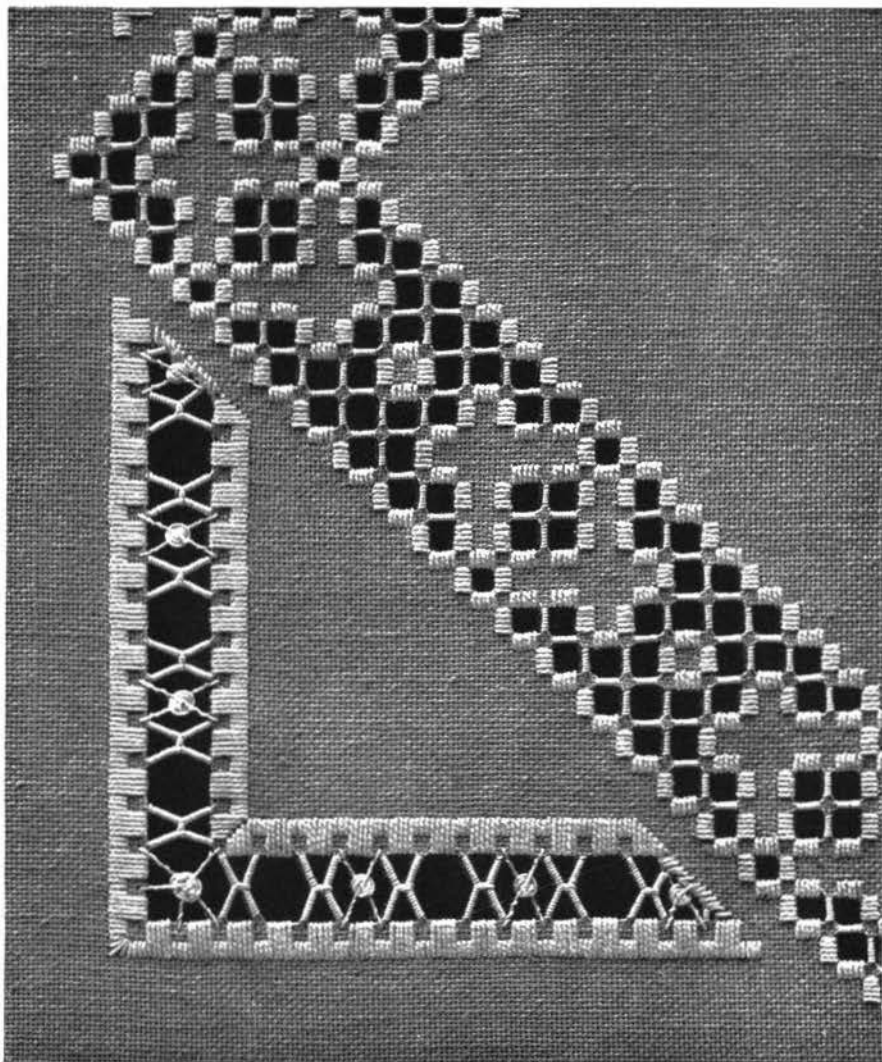
Begin by the outlines of the openwork parts, then make the stalks of the leaves and the scallops with D·M·C Pearl cotton N° 3 ; draw out the threads of the stuff for the openwork parts and do the openwork with D·M·C Flax thread for knitting and crochet N° 10. Finish off the top of the lambrequin by an openwork hem, the left and right sides as well as the scallops of the bottom side by a plain hem ; ornament the scallops with a tasseled fringe made with D·M·C Stranded flax thread.



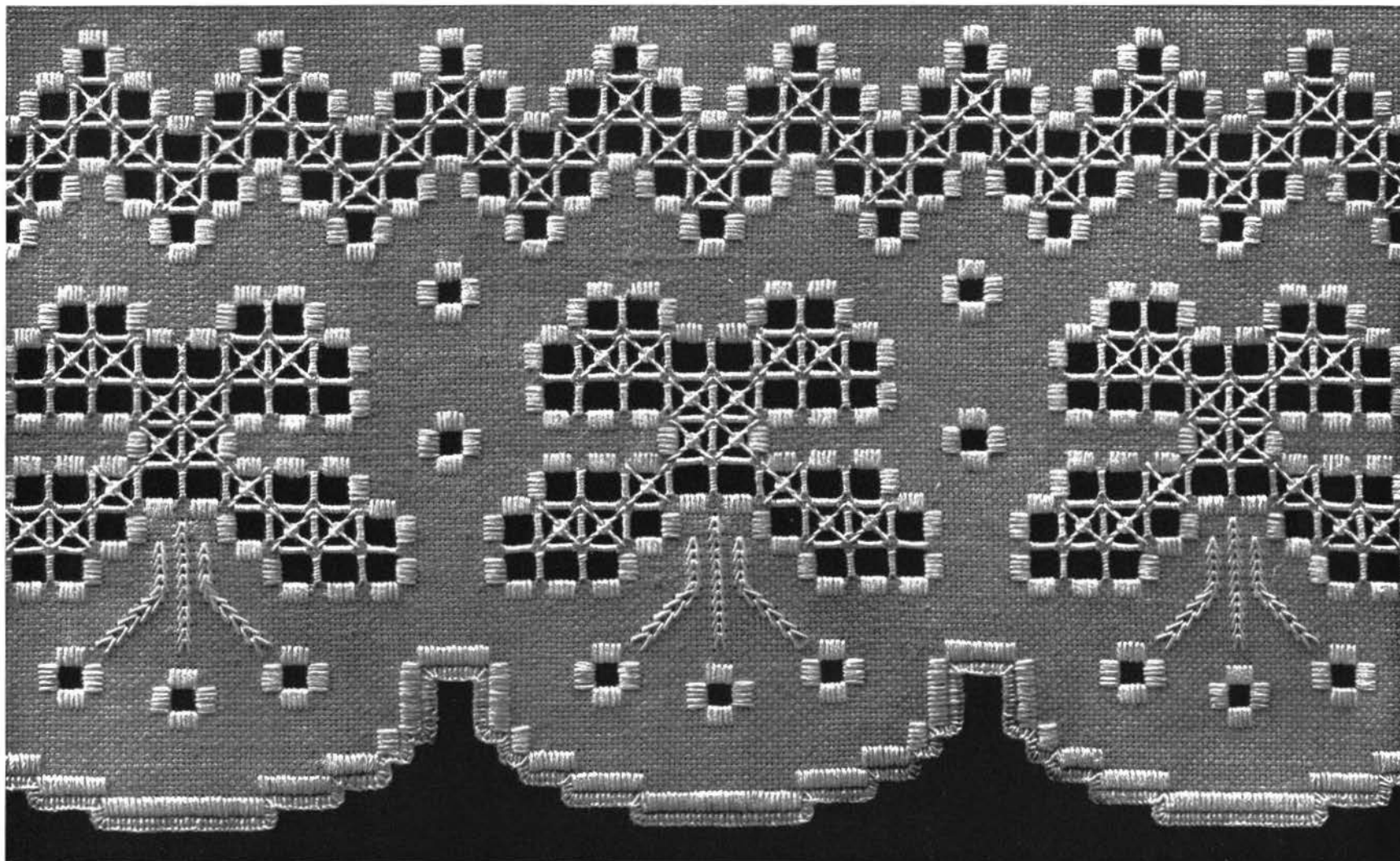
Tray-cloths, dresser-cloth and lambrequin for shelf.



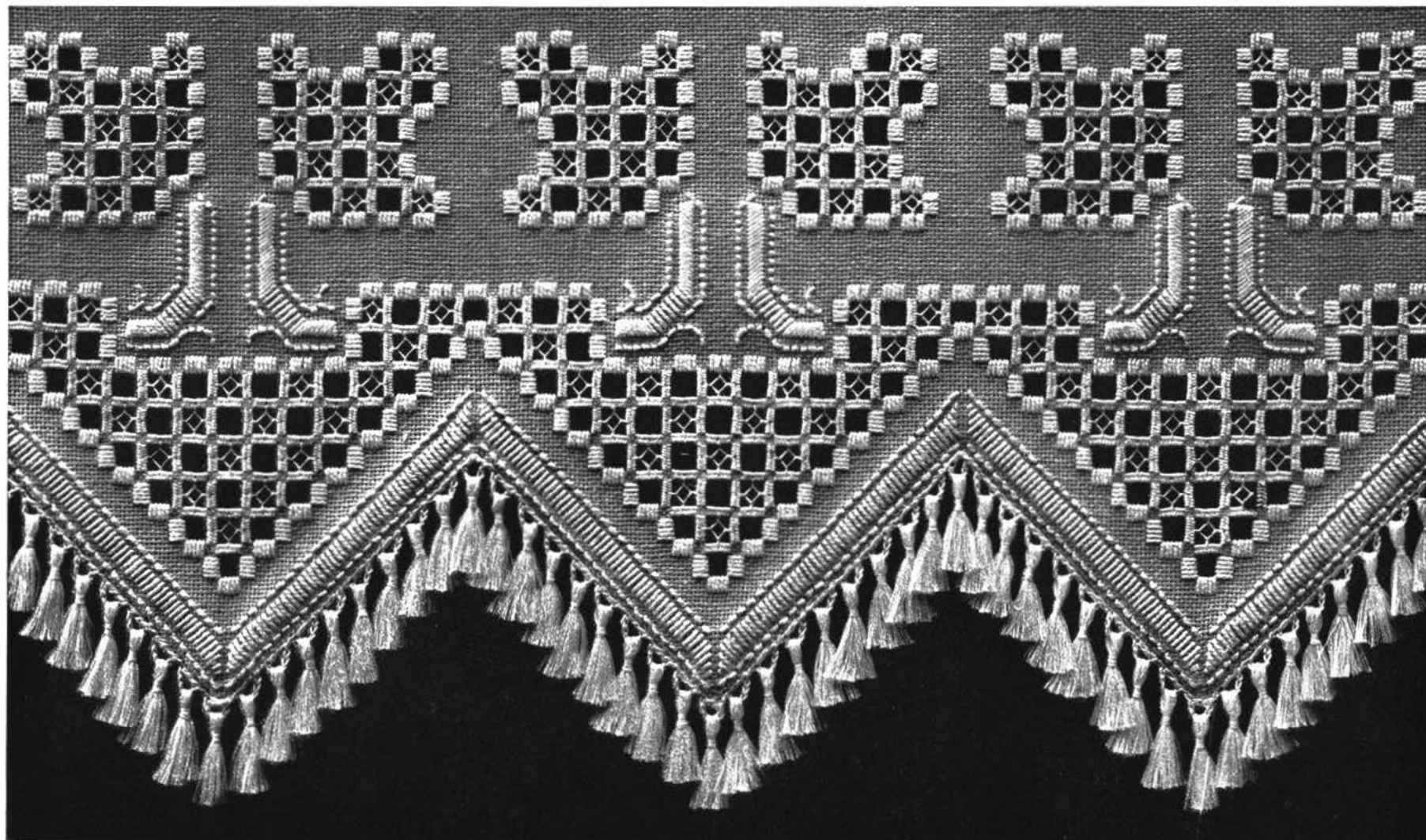
Details of the long tray-cloths, plate VI.



Details of the square tray-cloths, plate VI.



Detail of the dresser-cloth, plate VI.



Detail of the lambrequin, plate VI.

## Directions for working the patterns given on Plate XI

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**Border** (See the details given on plate XII and figures 1, 5, 6, 14 and 15 in the explanatory text.)

**MATERIALS :** Coarse cream linen ; D·M·C Pearl cotton (Coton perlé) N° 3, D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter) N°s 3 and 10 and D·M·C Stranded flax (Lin mouliné), white.

Begin by the outlines of the openwork parts, which are embroidered with D·M·C Pearl cotton N° 3, then make the stalks and leaves with D·M·C Flax thread for knitting and crochet N° 3 ; draw out the threads of the stuff for the openwork parts and do the openwork with D·M·C Flax thread for knitting and crochet N° 10. Finish off the top part of the panel by an openwork hem, the sides by a plain hem and the bottom part by a tasseled fringe, made with D·M·C Stranded flax.

**Chamber-towel** (See the details given on plate XIII and figures 1, 7, 9, 21 and 22 in the explanatory text.)

**MATERIALS :** White linen of medium coarseness ; D·M·C Pearl cotton (Coton perlé) N° 5, D·M·C Special crochet cotton (Cordonnet spécial) N° 2 and D·M·C Flax lace thread (Lin pour dentelles) N° 16, white.

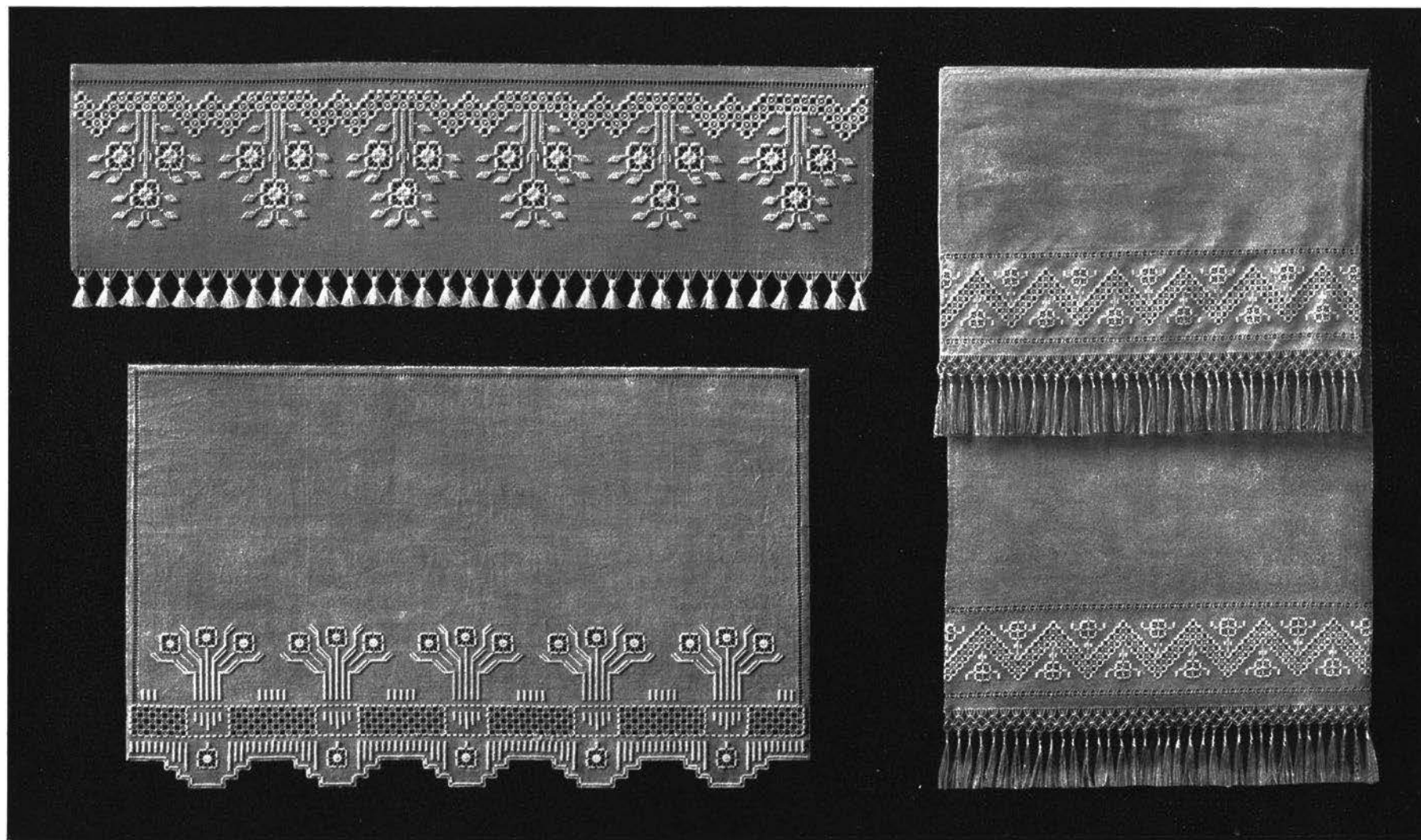
Begin by the outlines of the openwork parts, which are embroidered with D·M·C Pearl cotton N° 5, then do the stalks in square stitch with D·M·C Special crochet cotton N° 2 ; draw out the threads of the stuff for the openwork parts and do the openwork parts with D·M·C Flax lace thread N° 16. Finish off the long sides of the chamber-towel by a plain hem and the two ends by a knotted fringe made of the threads of the stuff.

**Dresser-cloth** (See the details given on plates XIV and XV and figures 1, 4 and 16 in the explanatory text.)

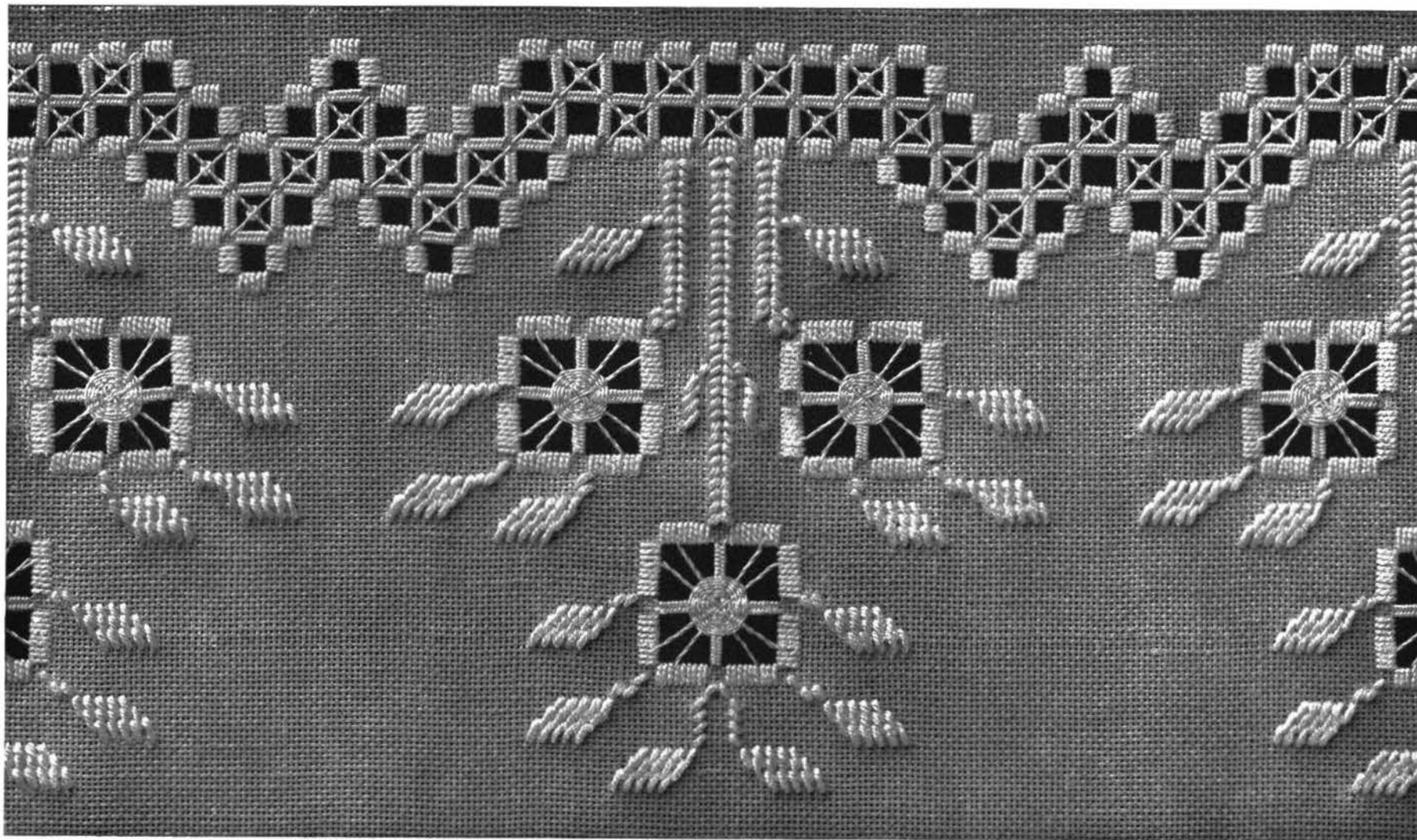
**MATERIALS :** Coarse cream linen ; D·M·C Special stranded cotton (Mouliné spécial) N° 25, D·M·C Pearl cotton (Coton perlé) N° 5 and D·M·C Flax lace thread (Lin pour dentelles) N° 12, white.

Begin by the outlines of the openwork parts which are embroidered with D·M·C Special stranded cotton N° 25, then do the embroidery in plaited stitch with D·M·C Pearl cotton N° 5 ; draw out the threads of the stuff for the openwork parts and do the openwork and the festoon with D·M·C Flax lace thread N° 12. Finish off the scallops by the festoon and the straight edges by an openwork hem.

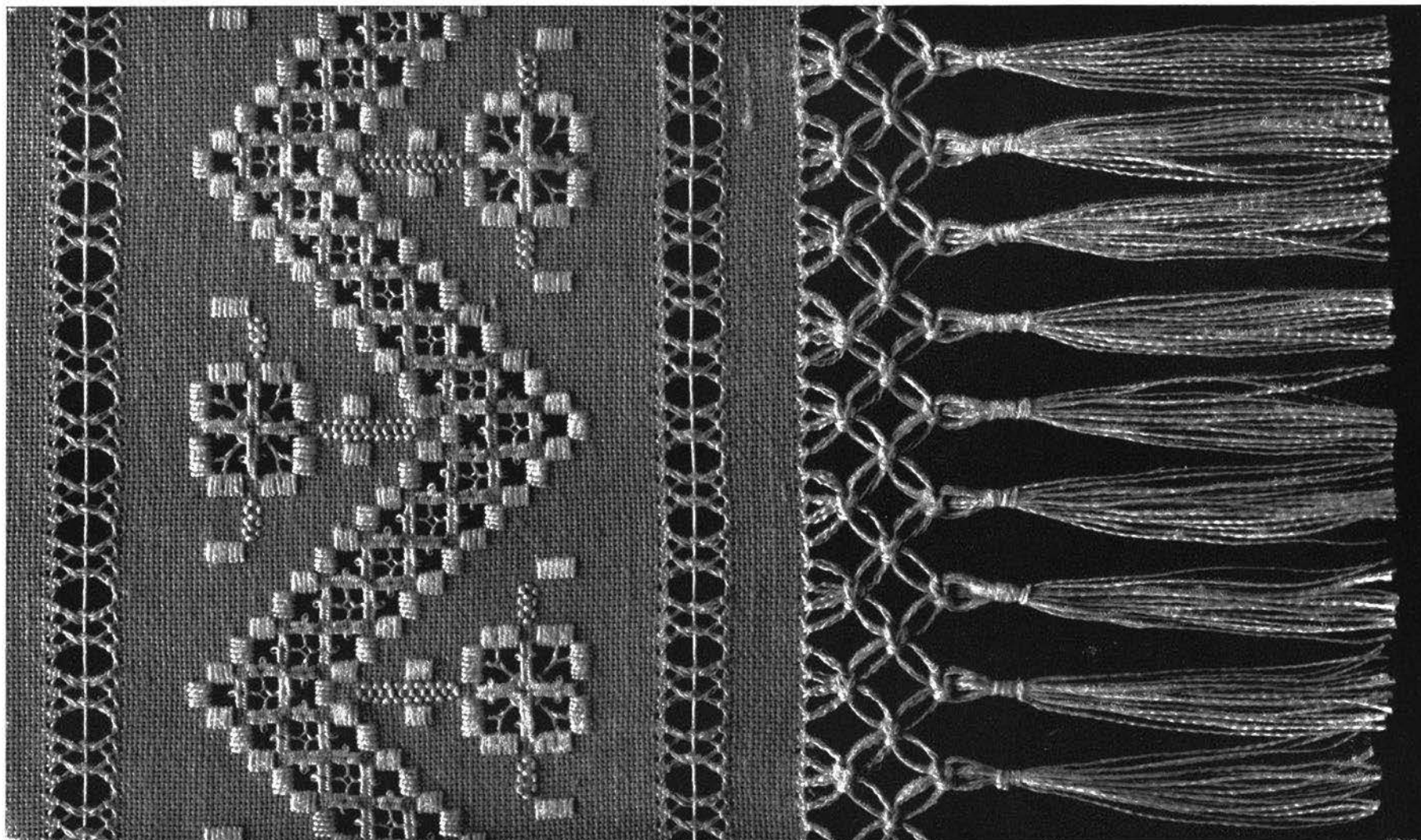




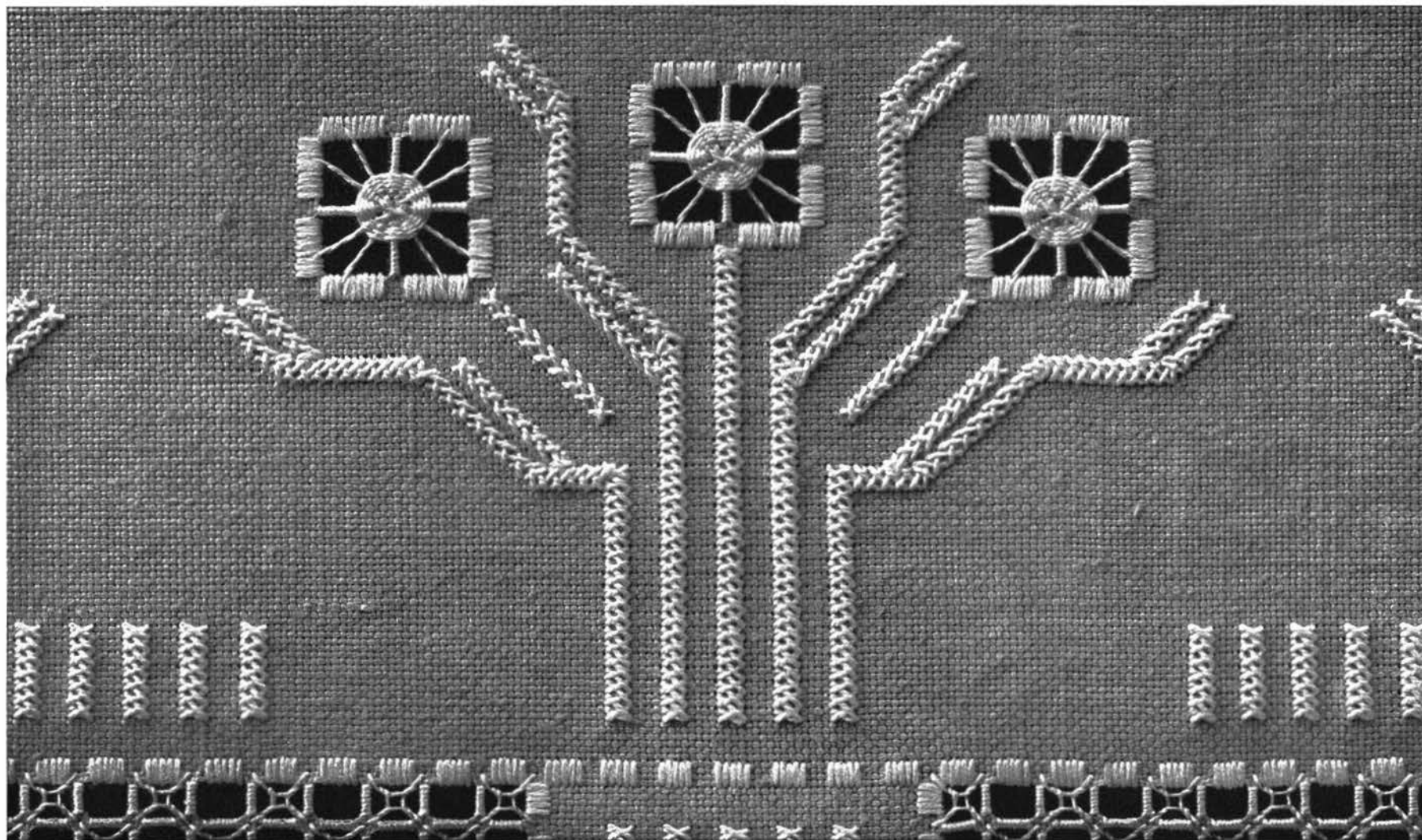
Border, chamber-towel and dresser-cloth.



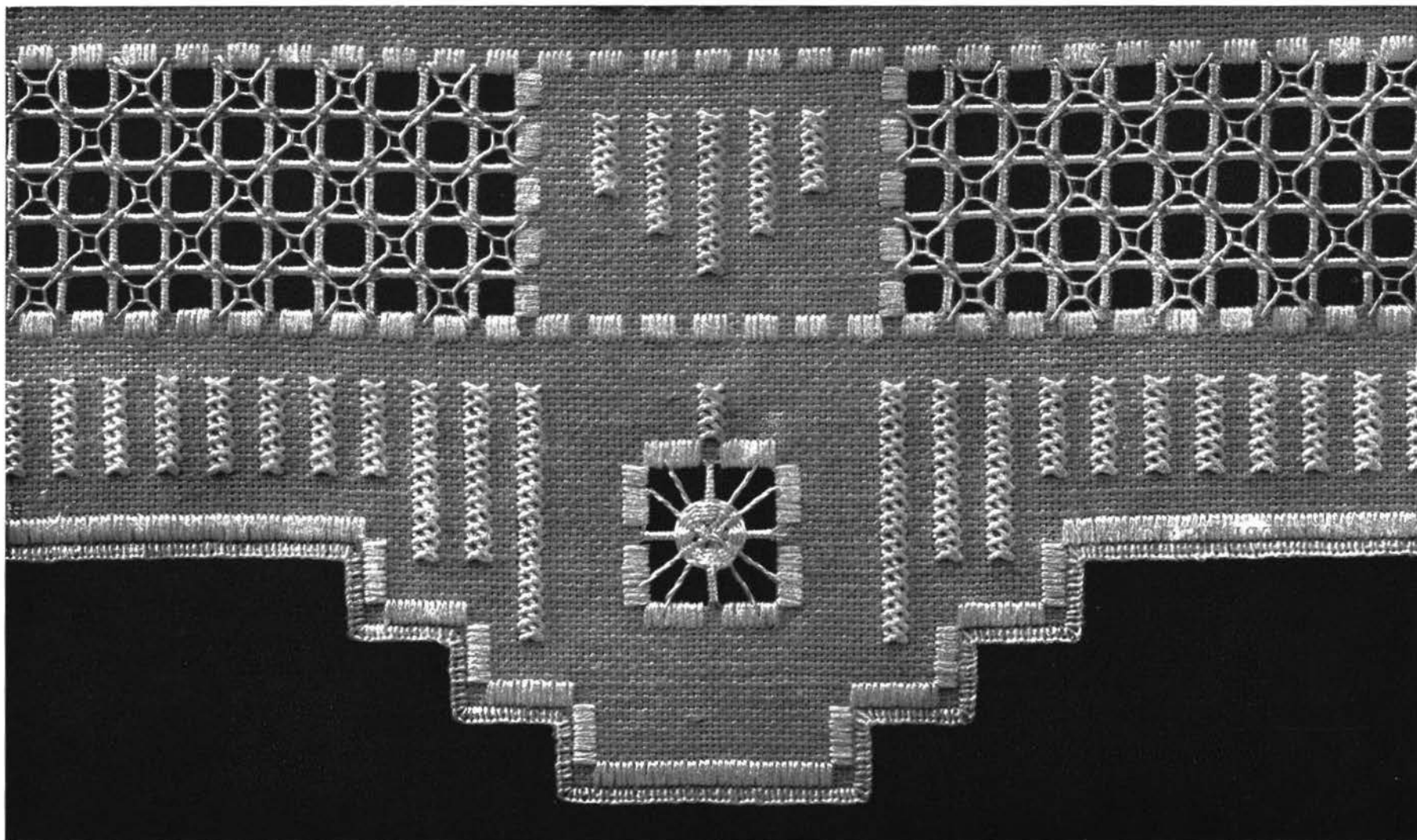
Detail of the border, plate XI.



Detail of the chamber-towel, plate XI.



Detail of the dresser-cloth, plate XI.



Detail of the dresser-cloth, plate XI.

## Directions for working the patterns given on Plate XVI

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### Two square cushions for sofas

(See the details given on plate XVII and figures 1 and 13 in the explanatory text.)

**MATERIALS :** Fine cream tammy cloth ; D·M·C Persian silk (Soie de Perse), in blueish white 1186. (\*)

Begin by the outlines of the openwork parts and then do the ornamental figures with D·M·C Persian silk ; draw out the threads of the stuff for the openwork parts and do the openwork with two strands only of D·M·C Persian silk.

The cushions, made of linen and stuffed with feathers, are covered with dark red silk which forms a lining for the embroidery.

### Three long cushions for the backs of chairs

(See the details given on plates XVIII, XIX and XX and figures 1, 11 and 12 in the explanatory text.)

**MATERIALS :** Coarse écreu tammy cloth ; D·M·C Pearl cotton (Coton perlé) N° 3 and D·M·C Special crochet cotton (Cordonnet spécial) N° 3, white.

Begin by the outlines of the openwork parts and do the ornamental figures with D·M·C Pearl cotton N° 3 ; draw out the threads of the stuff for the openwork parts and do the openwork with D·M·C Special crochet cotton N° 3.

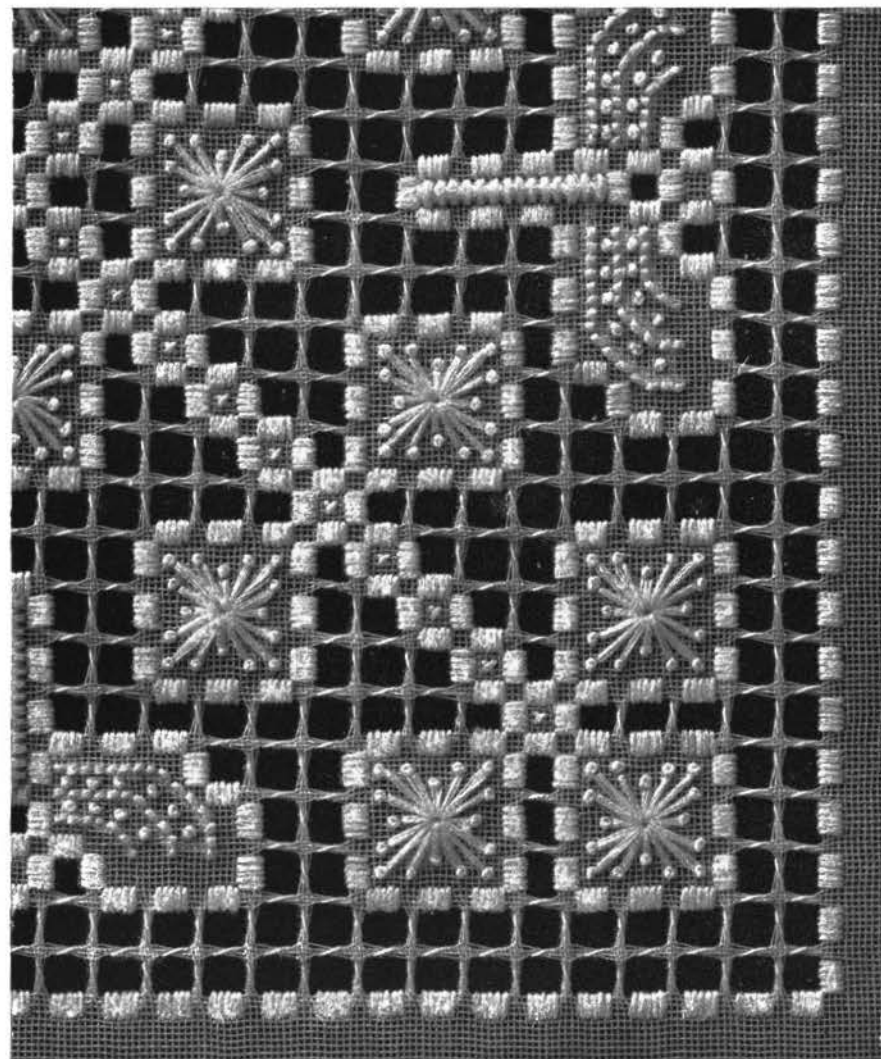
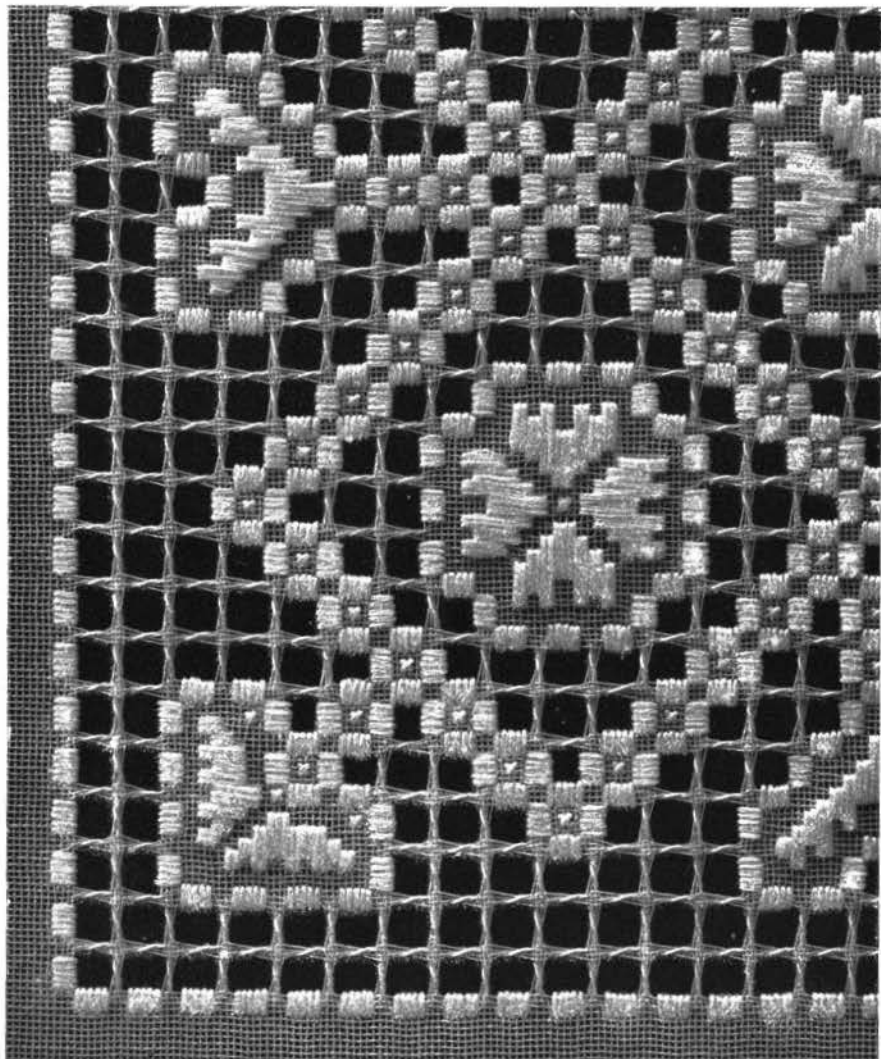
The cushions, made of linen and stuffed with feathers, are covered with dark greenish blue silk which forms the lining for the embroidery.

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(\*) This number refers to a color on the D·M·C color-cards. These cards can be consulted at all mercers' and embroidery shops.

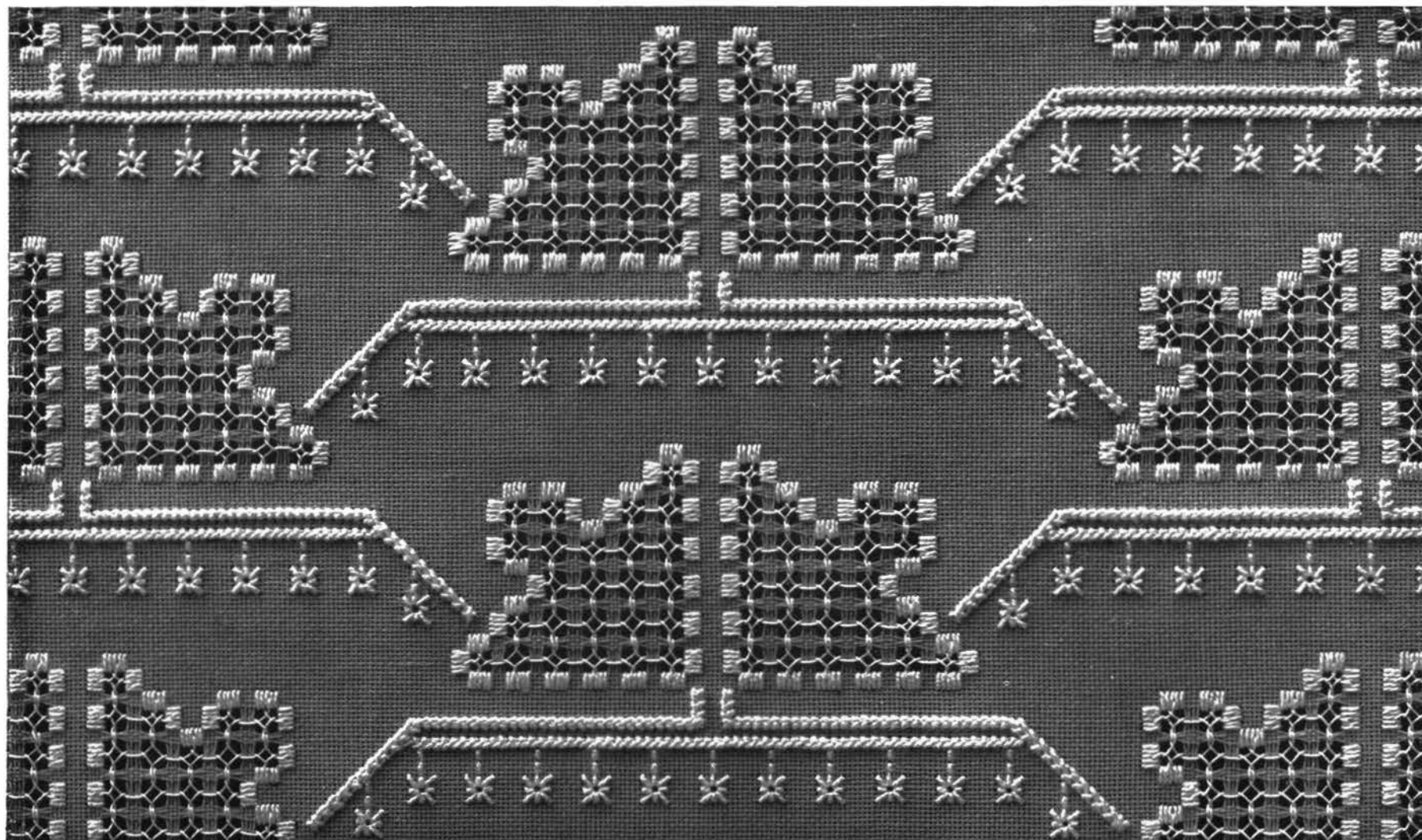


Square cushions for sofas and long cushions for the backs of chairs.

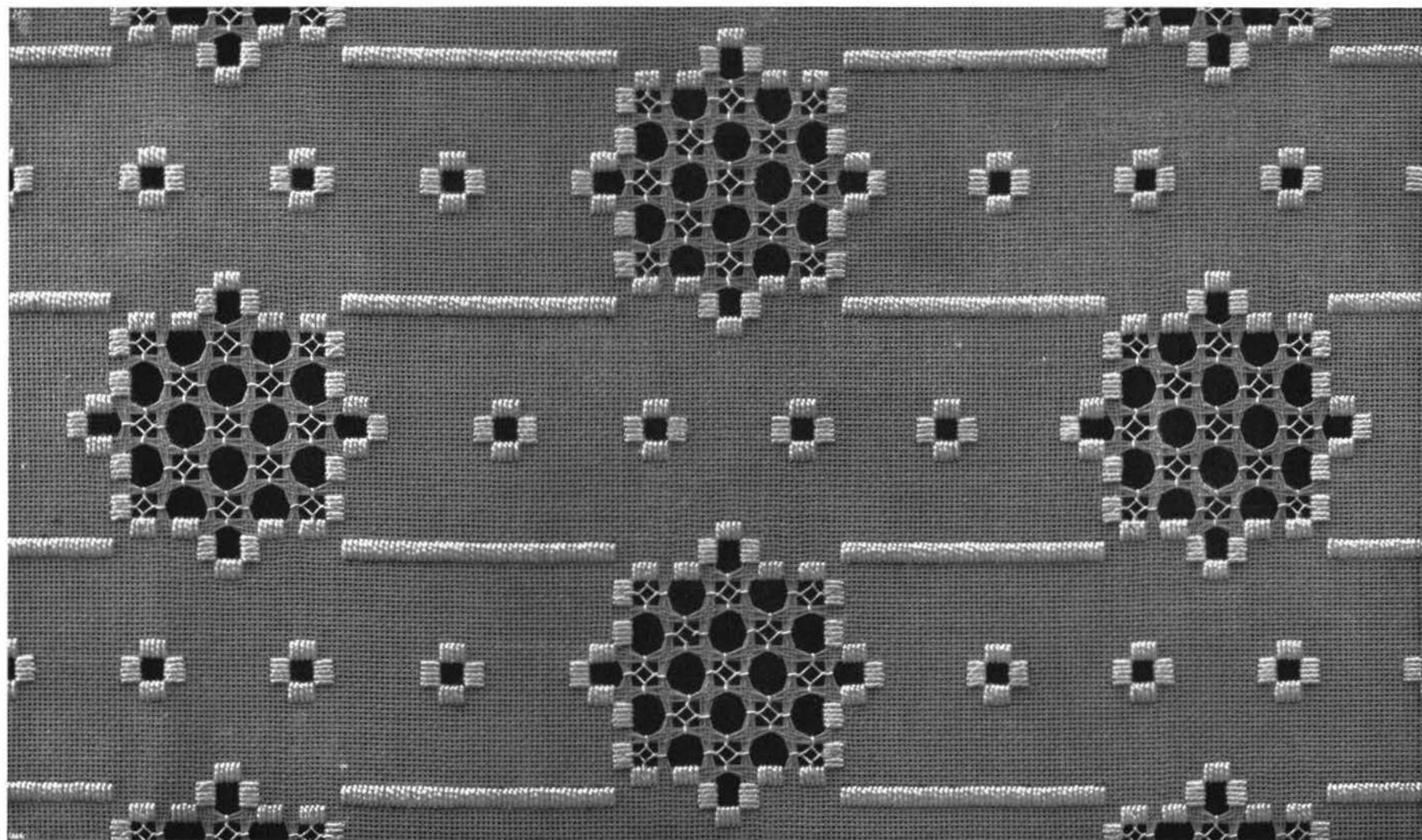


Details of the square cushions, plate XVI.

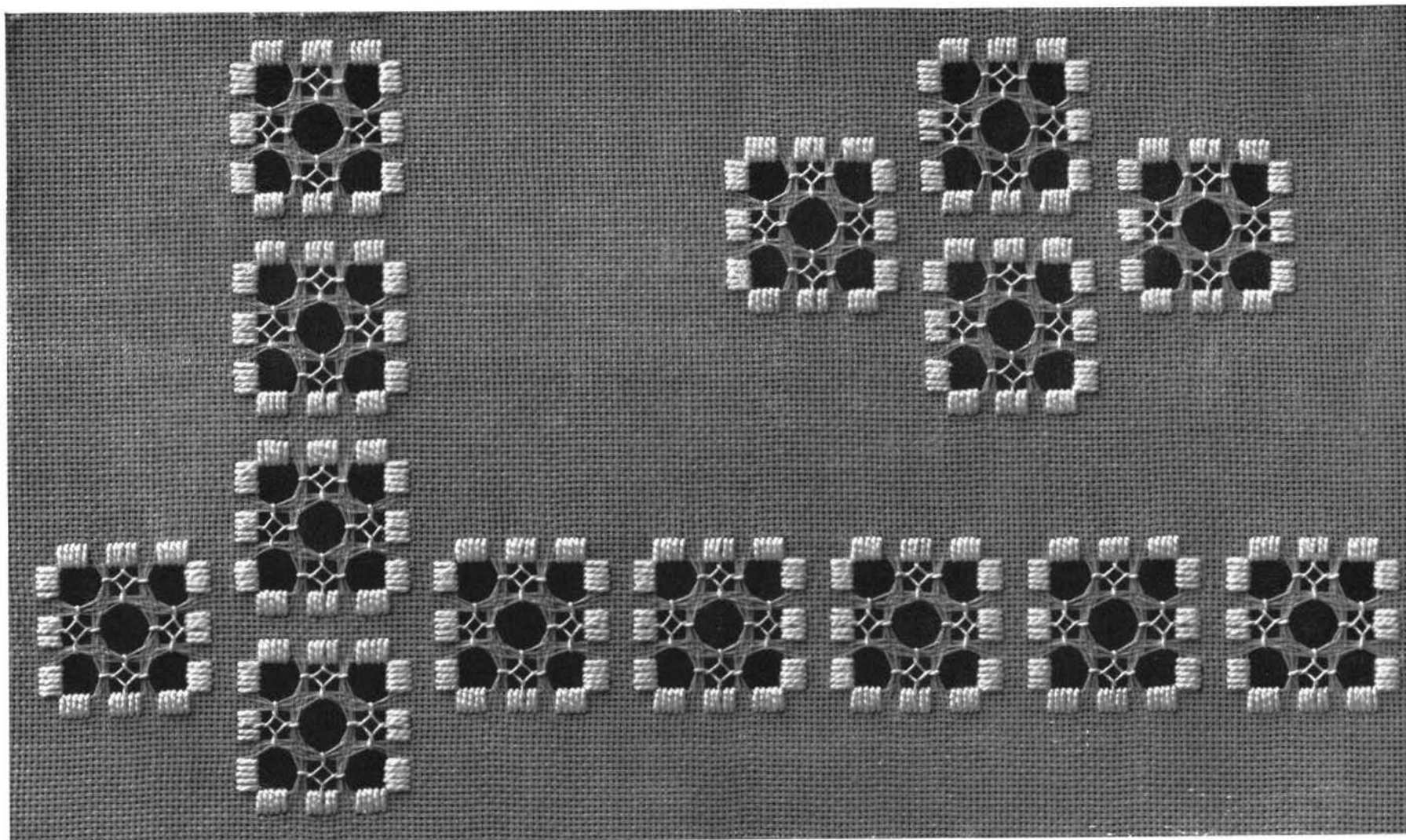




Detail of one of the long cushions, plate XVI.



Detail of one of the long cushions, plate XVI.



Detail of one of the long cushions, plate XVI.

## Directions for working the patterns given on Plate XXI

### Two ladies' collars

(See the details given on plates XXII and XXIII and figures 1, 2, 17, 18, 23 and 24 in the explanatory text.)

**MATERIALS :** Cream blouse stuff ; D·M·C Pearl cotton (Coton perlé) N° 8 and D·M·C Special crochet cotton (Cordonnet spécial) N°s 3 and 20, white.

Begin by the outlines of the openwork parts which are embroidered with D·M·C Pearl cotton N° 8 ; draw out the threads of the stuff for the openwork parts and do the openwork with D·M·C Special crochet cotton N° 20. Finish off the first collar with an openwork hem, the second with a plain hem ornamented with oblique stitches, worked with D·M·C Special crochet cotton N° 3.

### Two reticules with hem and runner

(See the details given on plate XXIV and figures 1, 2 and 9 in the explanatory text.)

**MATERIALS :** Coarse cream linen ; D·M·C Pearl cotton (Coton perlé) N° 3, D·M·C Flax lace thread (Lin pour dentelles) N° 12 and D·M·C Special crochet cotton (Cordonnet spécial) N° 2.

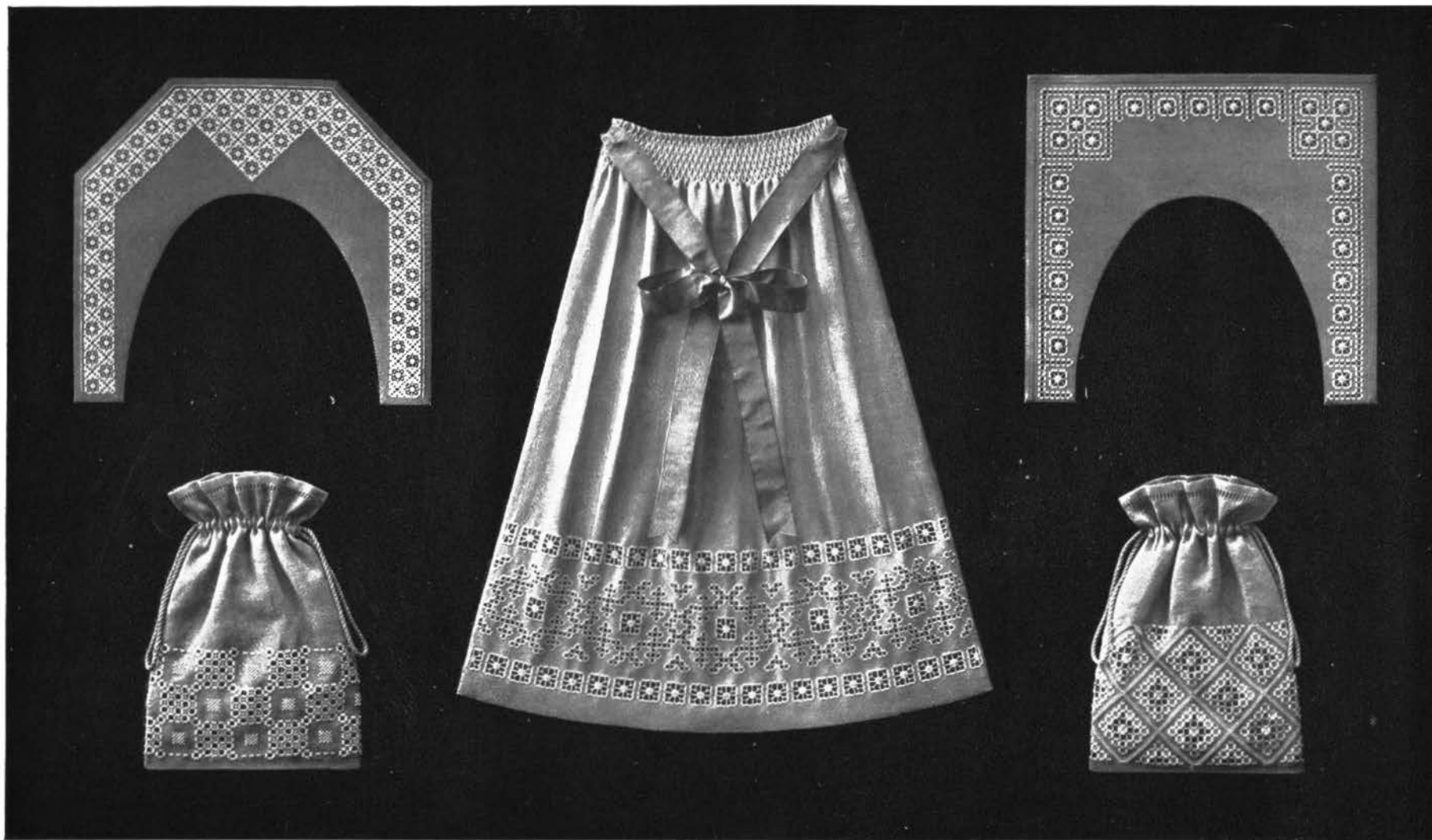
Begin by the outlines of the openwork parts, then do the isolated squares of the first reticule, which are embroidered with D·M·C Pearl cotton N° 3 ; do the oblique squares of the second reticule with D·M·C Special crochet cotton N° 2 ; draw out the threads of the stuff for the openwork parts and do the openwork with D·M·C Flax lace thread N° 12. The reticules are lined with dark stuff and closed at the top by a cord run into a hem.

### Ladies' apron

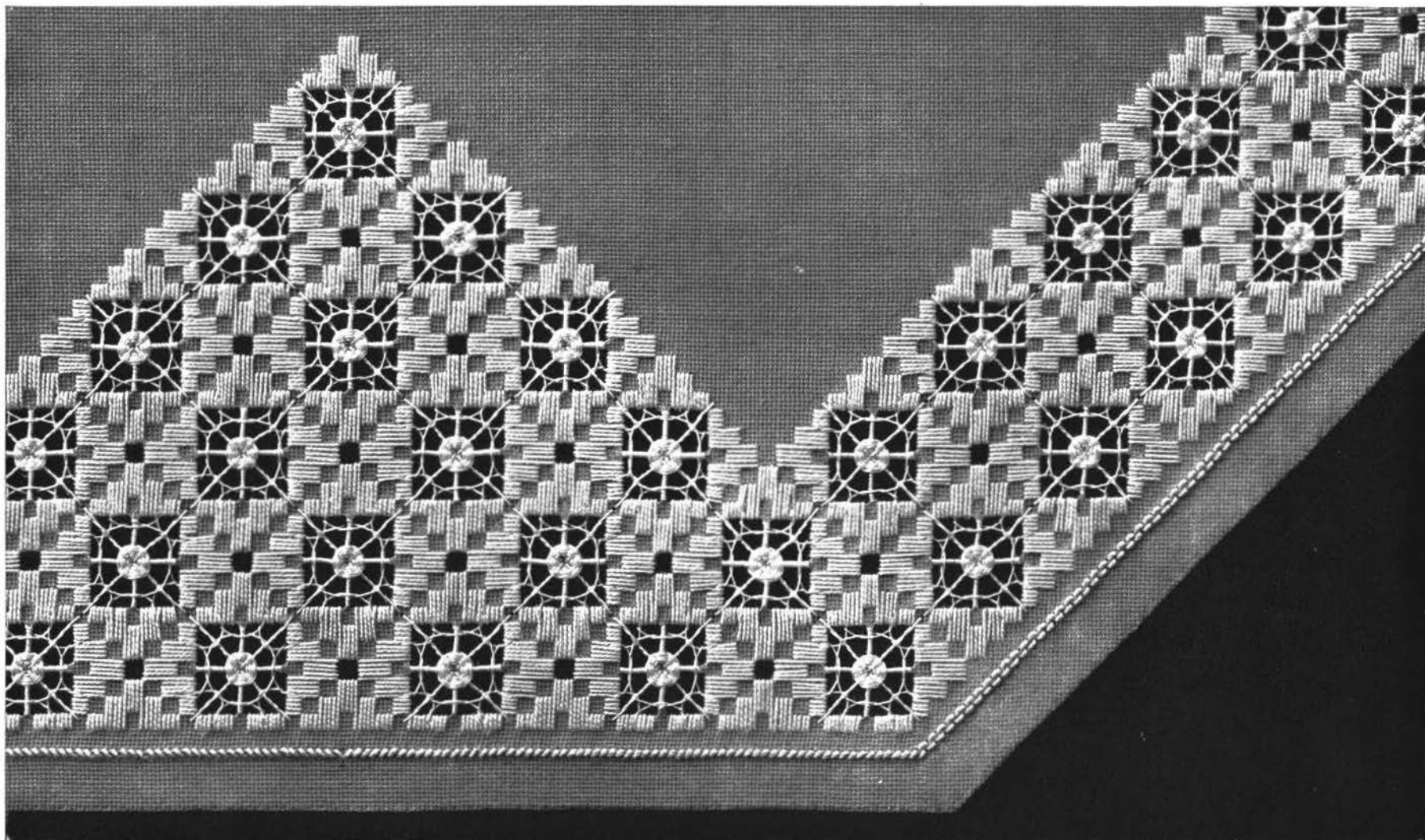
(See the details given on plate XXV and figures 1, 2, 19 and 20 in the explanatory text.)

**MATERIALS :** Coarse cream linen ; D·M·C Special stranded cotton (Mouliné spécial) N° 25 and D·M·C Special crochet cotton (Cordonnet spécial) N° 3.

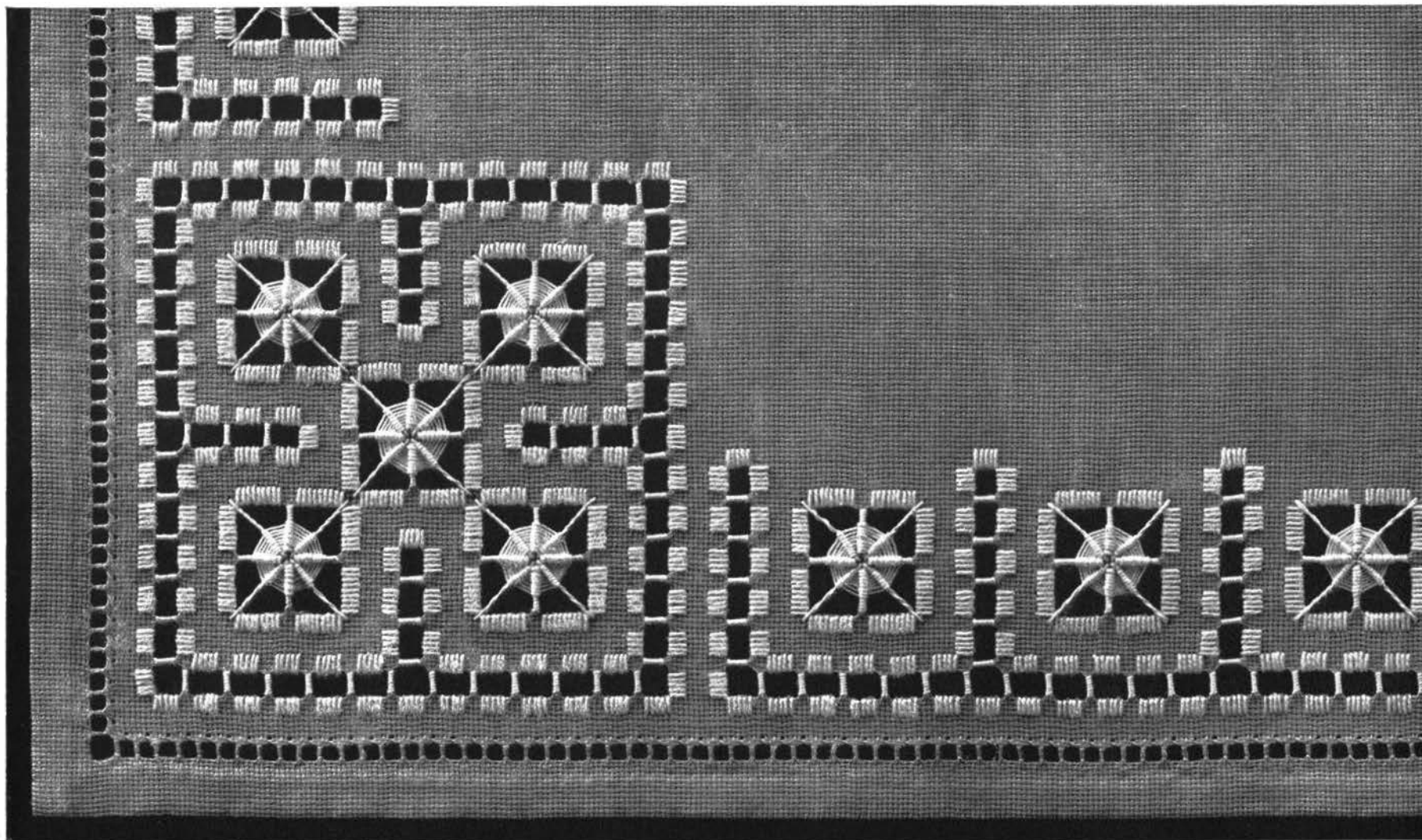
Begin by the outlines of the openwork parts which are embroidered with D·M·C Special stranded cotton N° 25 ; draw out the threads of the stuff for the openwork parts and do the openwork with D·M·C Special crochet cotton N° 3. Gather the apron at the top by a small smocking and finish off the straight edges by a plain hem.



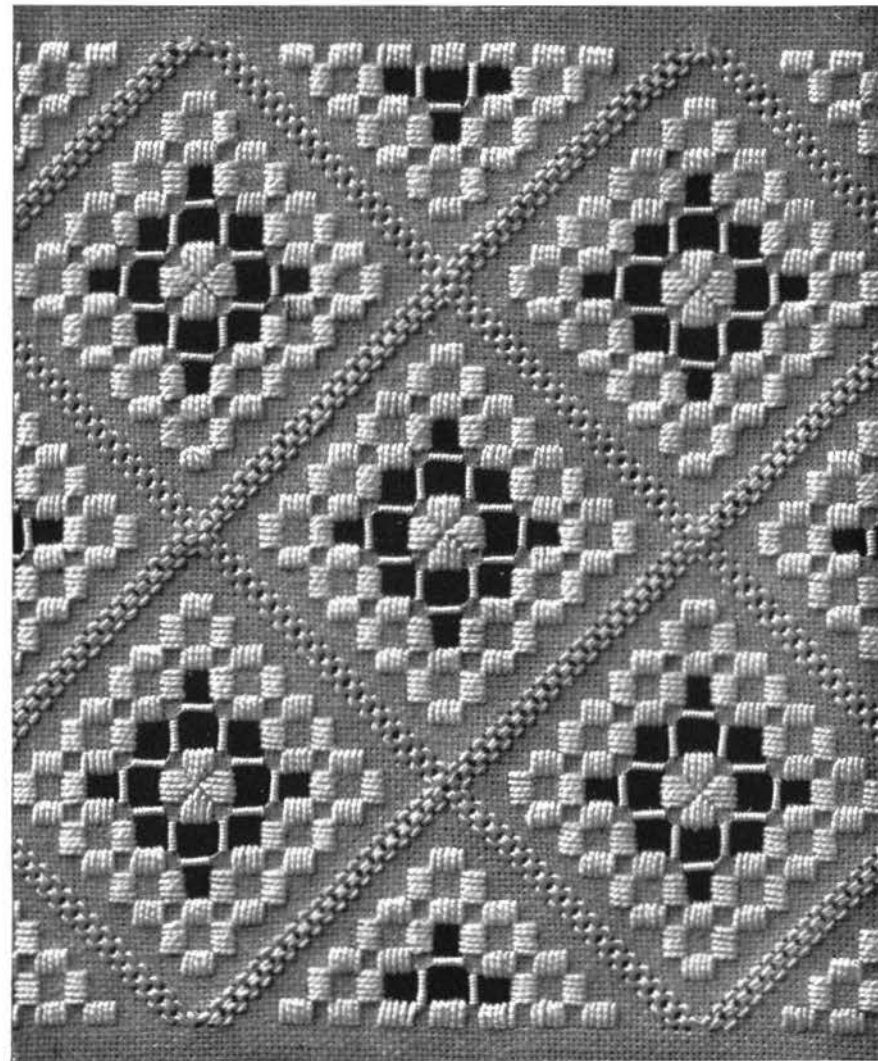
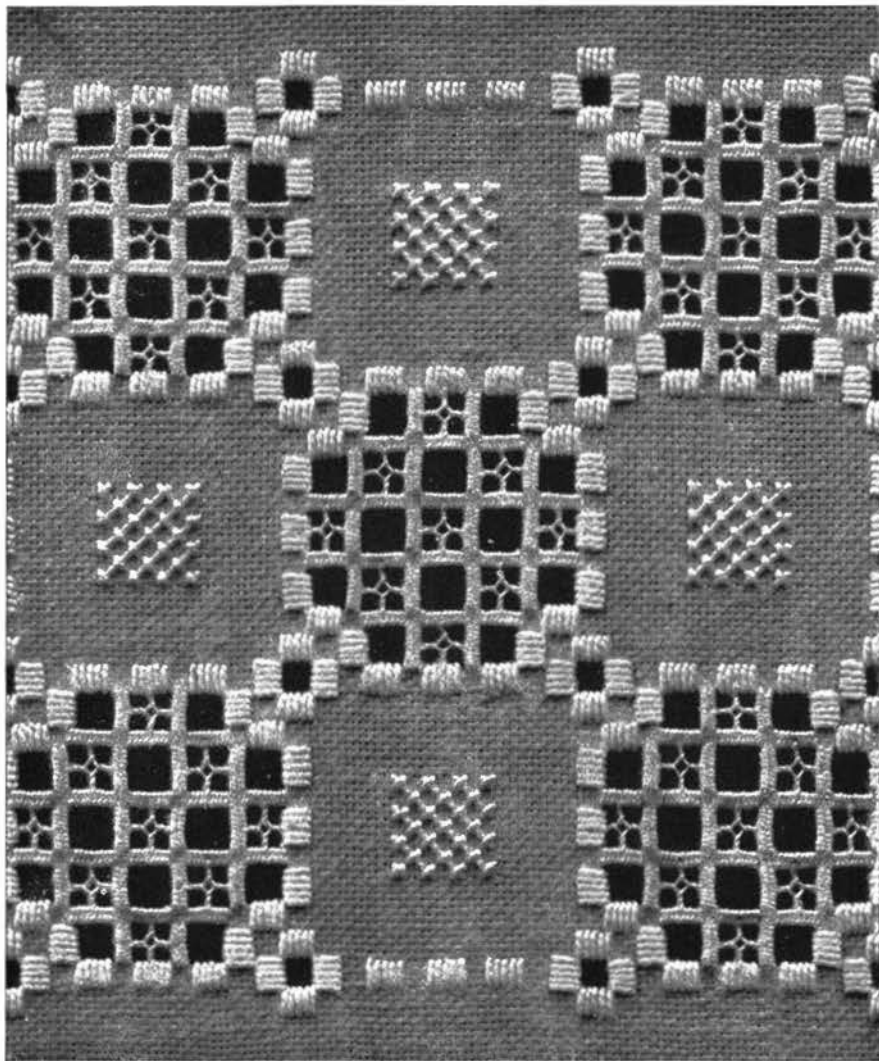
Ladies' collars and apron. Reticules with hem and runner.



Detail of a collar, plate XXI.

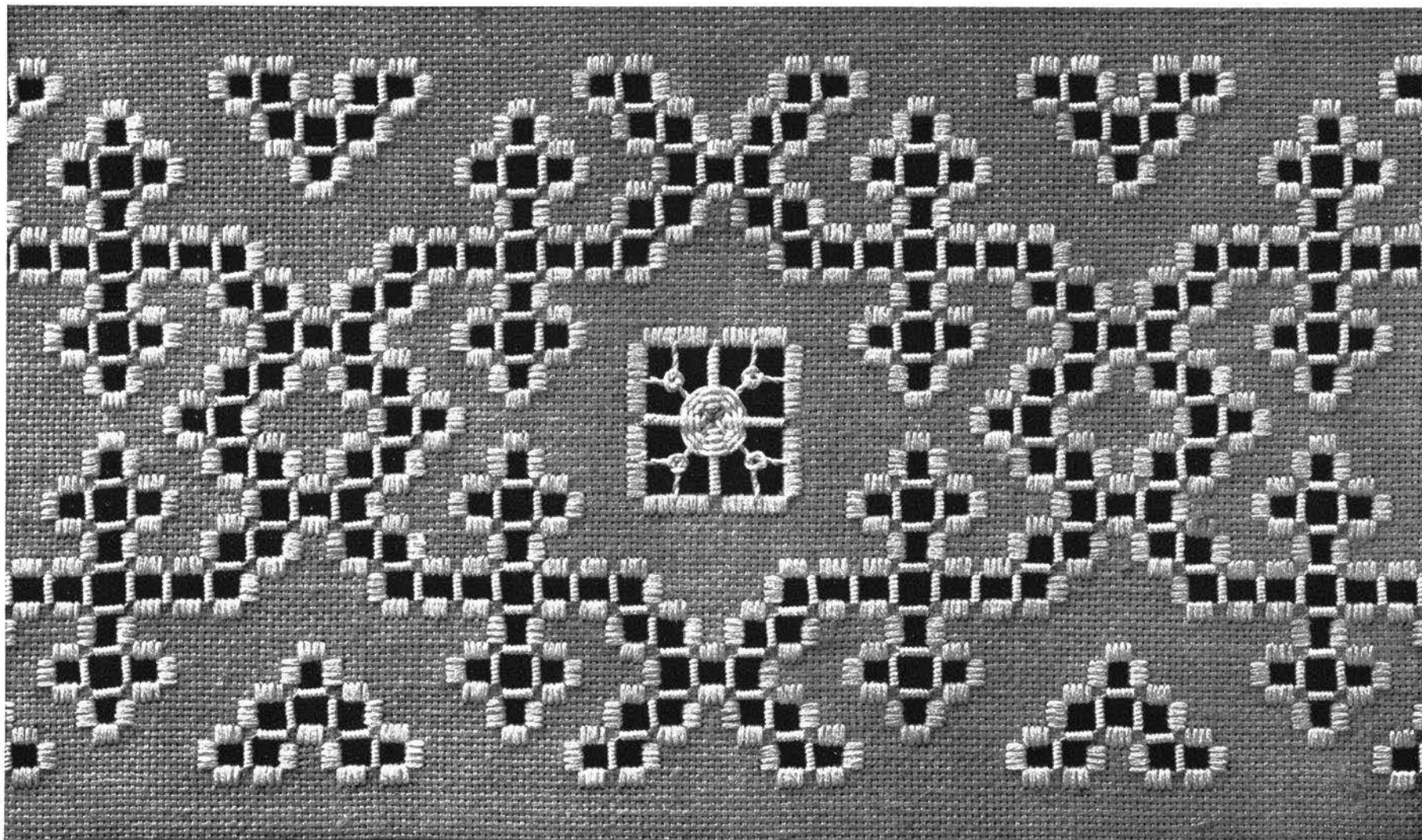


Detail of a collar, plate XXI.



Details of the reticules, plate XXI.





Detail of the apron, plate XXI.

## Directions for working the patterns given on Plate XXVI

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### Two ladies' blouses

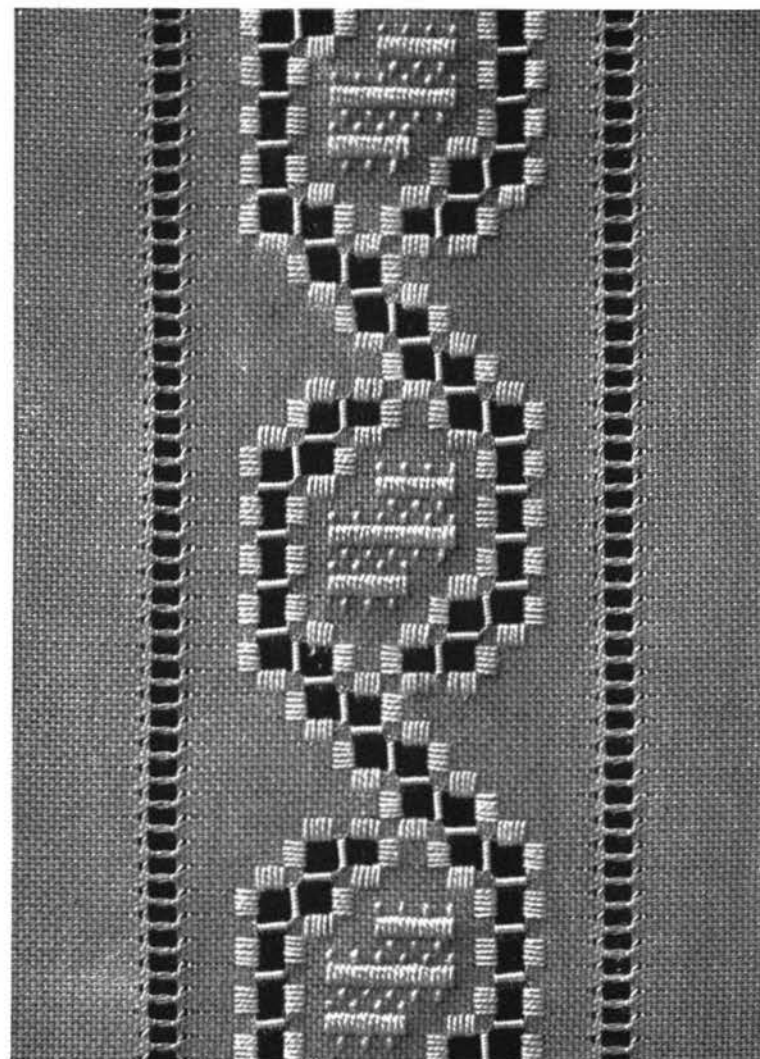
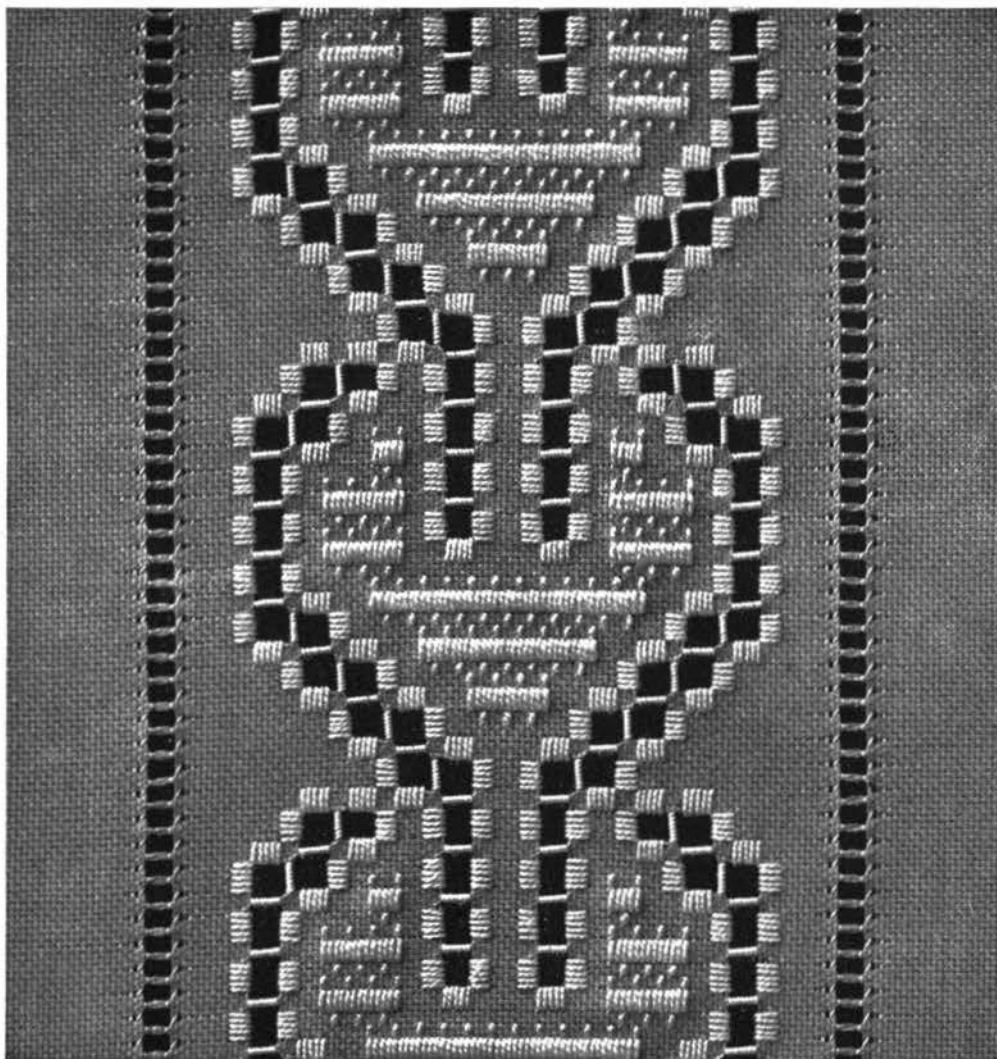
(See the details given on plates XXVII and XXVIII and figures 1, 2 and 16 in the explanatory text.)

**MATERIALS :** Coarse cream linen for blouses ; D·M·C Pearl cotton (Coton perlé) N° 8  
and D·M·C Special crochet cotton (Cordonnet spécial) N° 20, white.

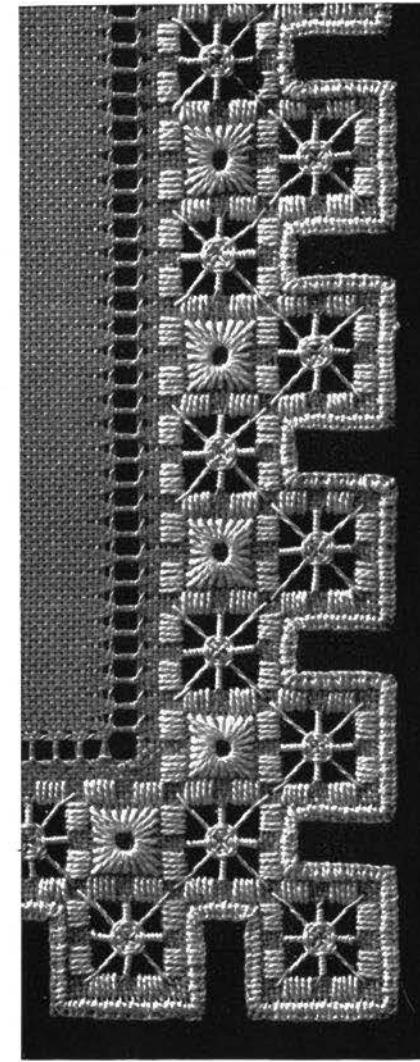
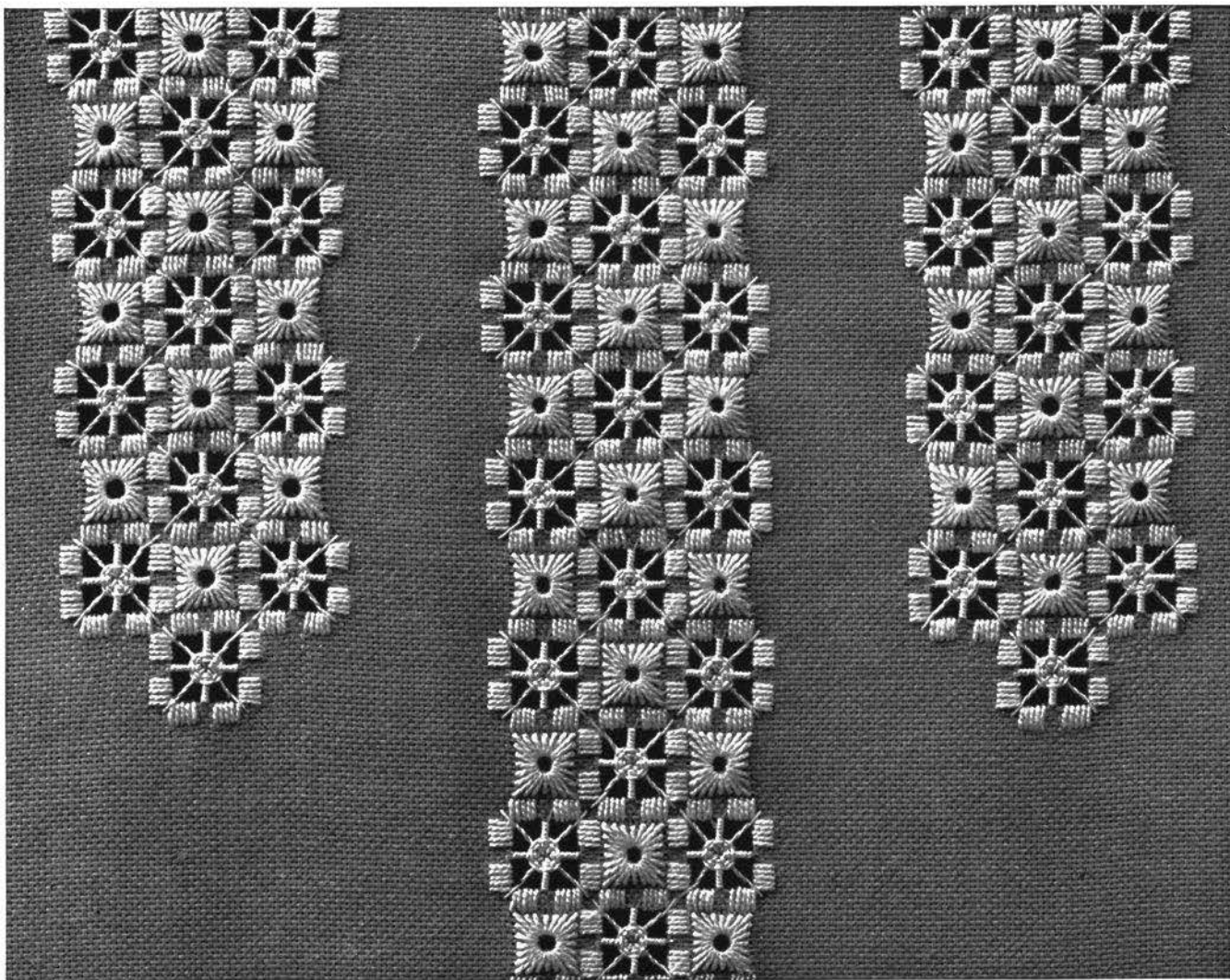
Begin by the outlines of the openwork parts and do the ornamental figures with D·M·C Pearl cotton N° 8 ; draw out the threads of the stuff for the openwork parts and do the openwork with D·M·C Special crochet cotton N° 20. Line the blouses with silk of a colour that will show up the openwork pattern.



Ladies' blouses.



Details of a blouse, plate XXVI.



Details of a blouse, plate XXVI.

## Directions for working the patterns given on Plate XXIX

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### Lambrequin for window

(See the details given on plate XXX and figures 1 and 13 in the explanatory text.)

**MATERIALS :** Coarse écru plaited tammy cloth ; D·M·C Pearl cotton (Coton perlé) N° 3, D·M·C Special crochet cotton (Cordonnet spécial) N° 3 and D·M·C Special stranded cotton (Mouliné spécial) N° 14, white.

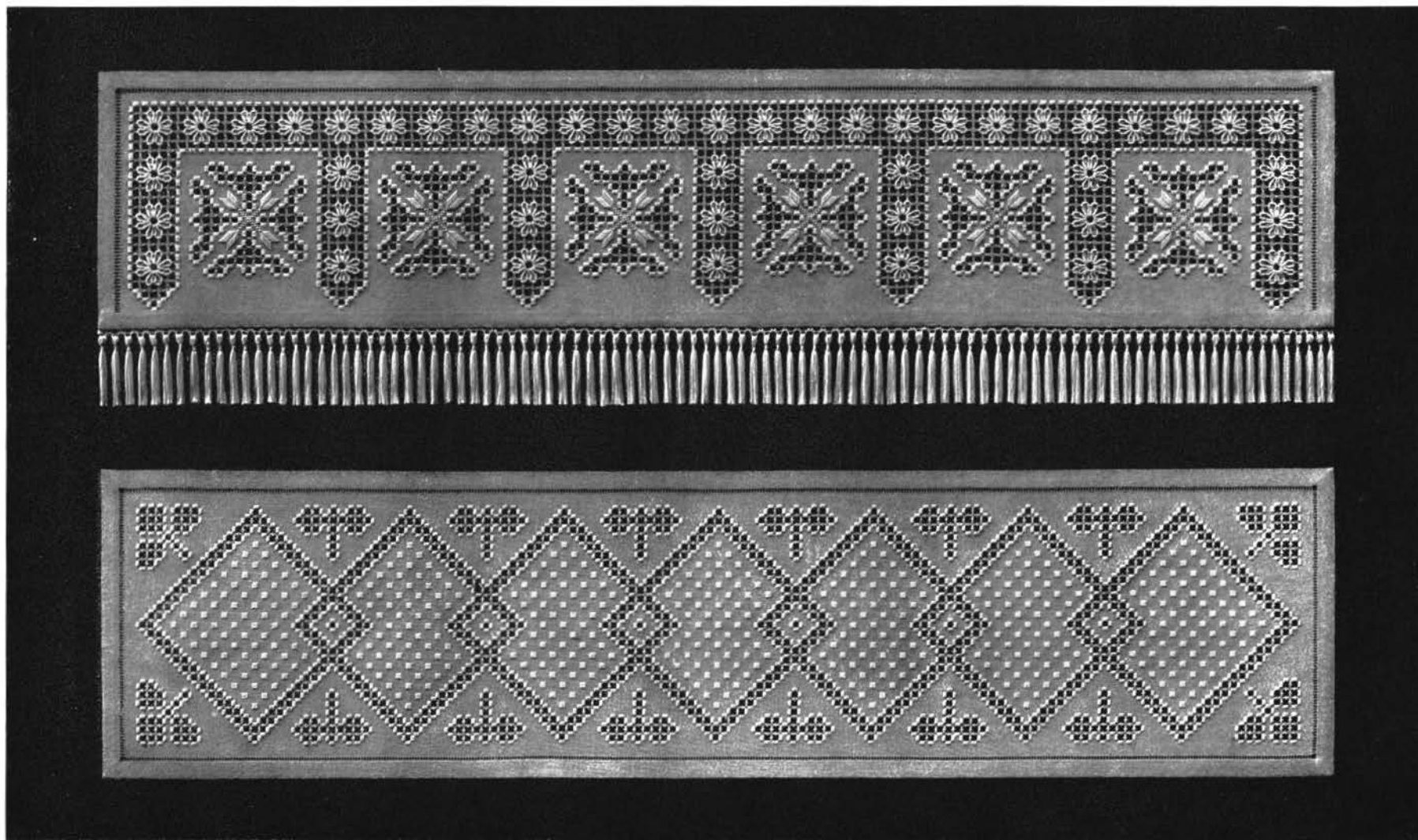
Begin by the outlines of the openwork parts, which are embroidered with D·M·C Pearl cotton N° 3, then draw out the threads of the stuff for the openwork parts and do the openwork with D·M·C Special crochet cotton N° 3 ; do the little rosettes that ornament the openwork with D·M·C Special stranded cotton N° 14. Finish off the top part and the short sides of the lambrequin with an openwork hem ; the bottom part with a plain hem and a tasseled fringe, made of D·M·C Special stranded cotton N° 14.

### Table-centre

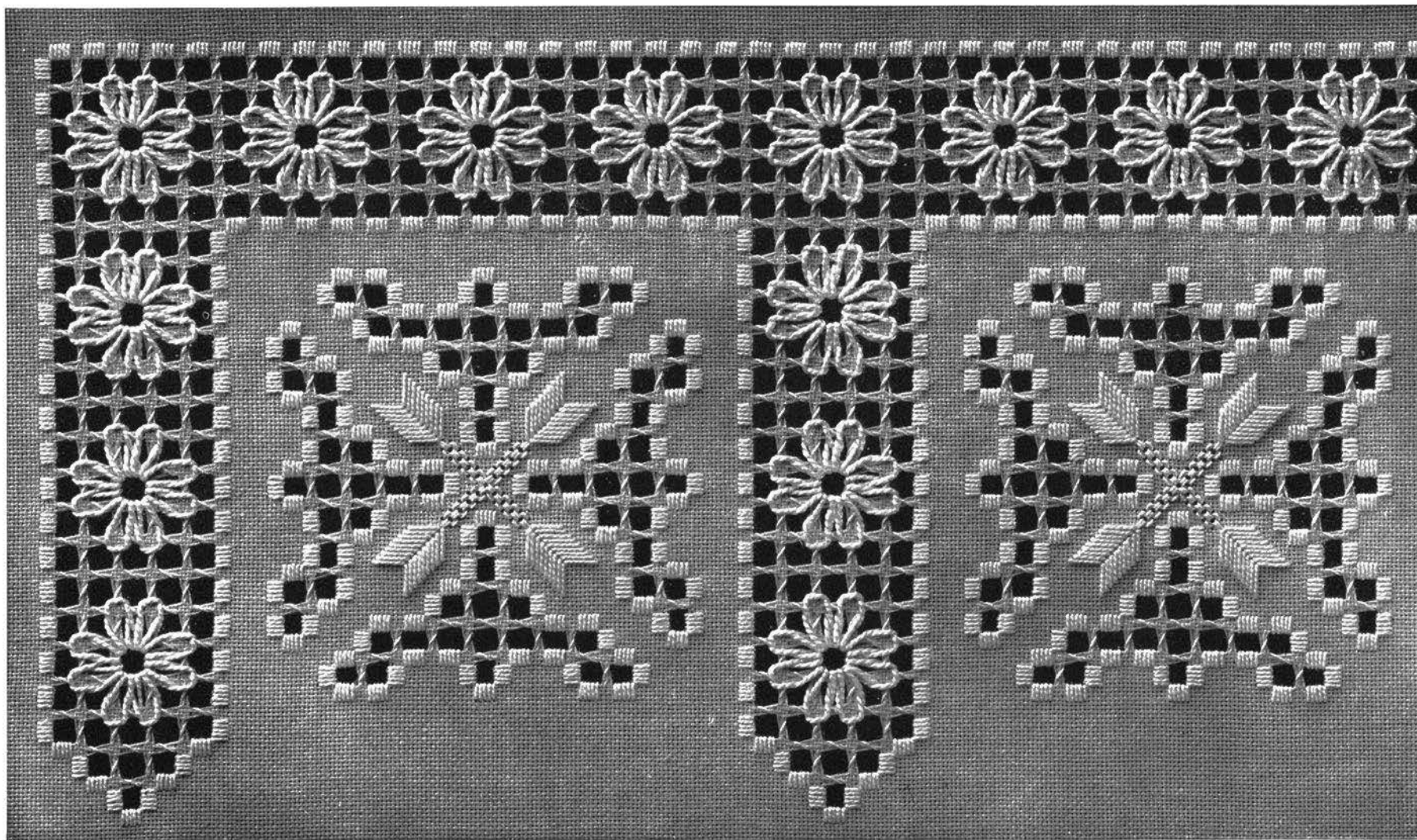
(See the details given on plate XXXI and figures 1 and 7 in the explanatory text.)

**MATERIALS :** White linen of medium coarseness ; D·M·C Pearl cotton (Coton perlé) N° 5 and D·M·C Flax lace thread (Lin pour dentelles) N° 16, white.

Begin by the outlines of the openwork parts, and make the little squares which are embroidered with D·M·C Pearl cotton N° 5, then draw out the threads of the stuff for the openwork parts and do the openwork with D·M·C Flax lace thread N° 16. Finish off the table-centre with an openwork hem.

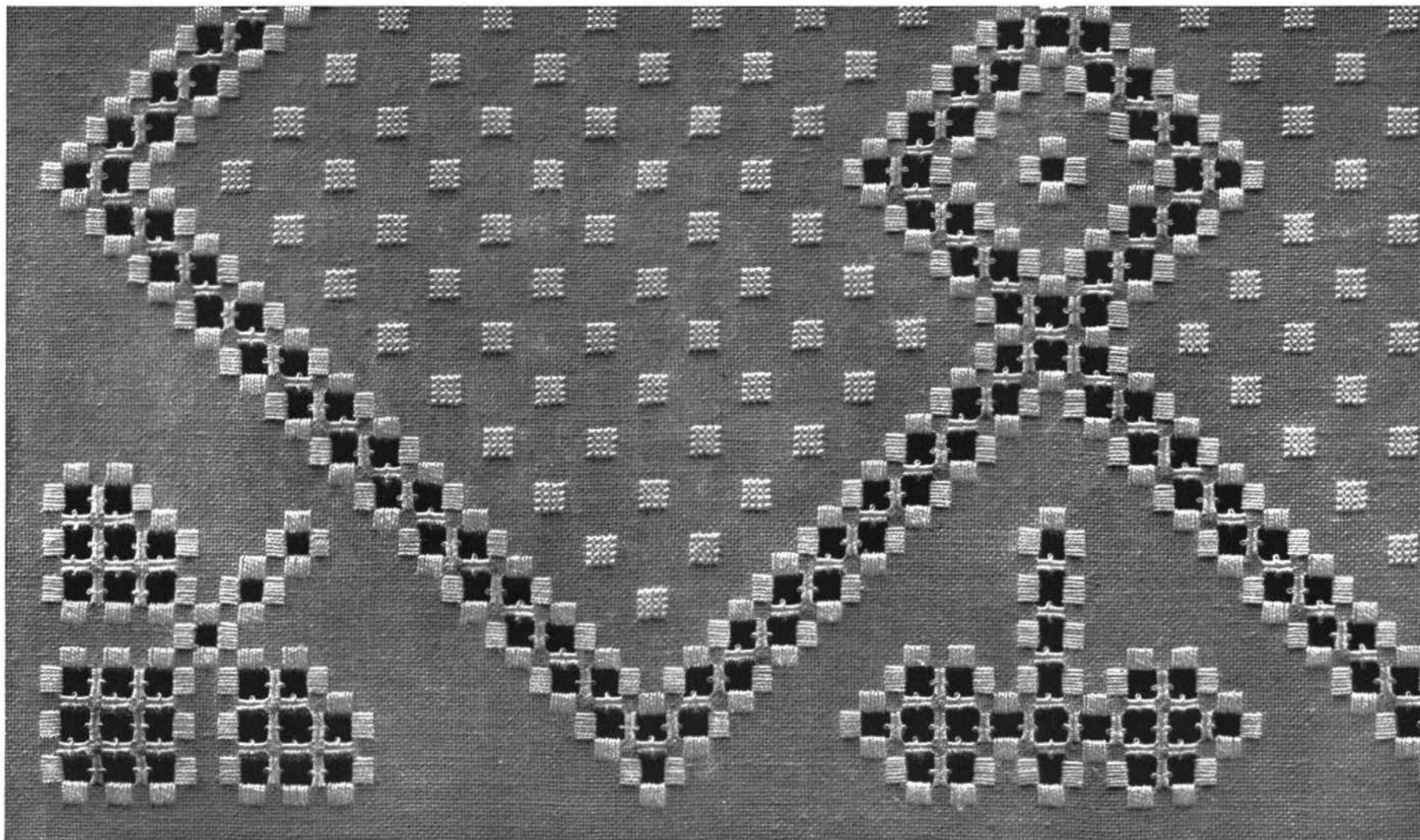


Lambrequin for window and table-centre.



Detail of the lambrequin, plate XXIX.





Detail of the table-centre, plate XXIX.

## Directions for working the patterns given on Plate XXXII

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### Two chair-backs for arm-chairs

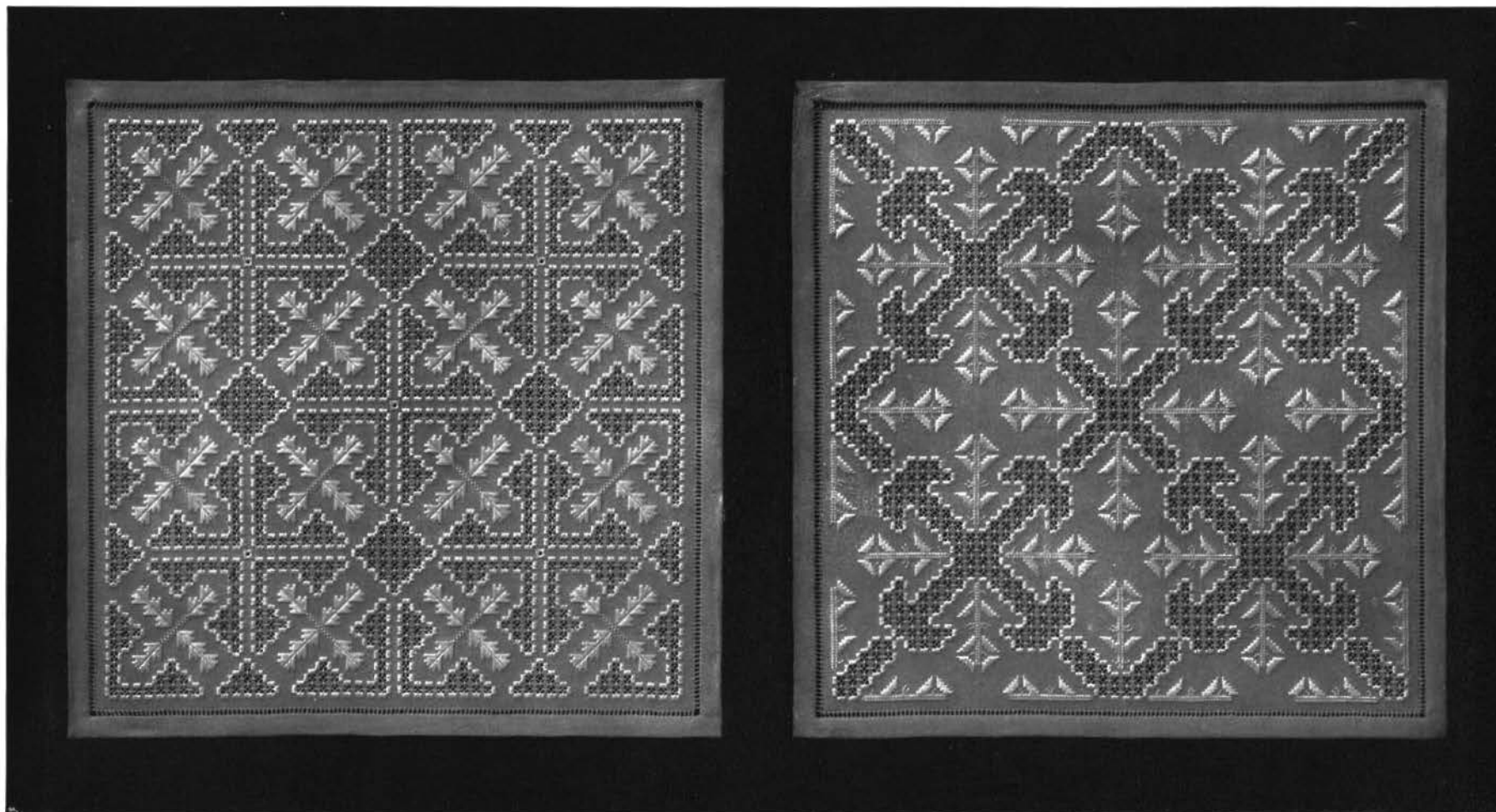
(See the details given on plates XXXIII and XXXIV and figures 1 and 11 in the explanatory text.)

**MATERIALS :** Cream tammy cloth of medium coarseness ; D·M·C Pearl cotton (Coton perlé) N° 5 and D·M·C Special crochet cotton (Cordonnet spécial) N°s 3 and 10, Cream-yellow 712. (\*)

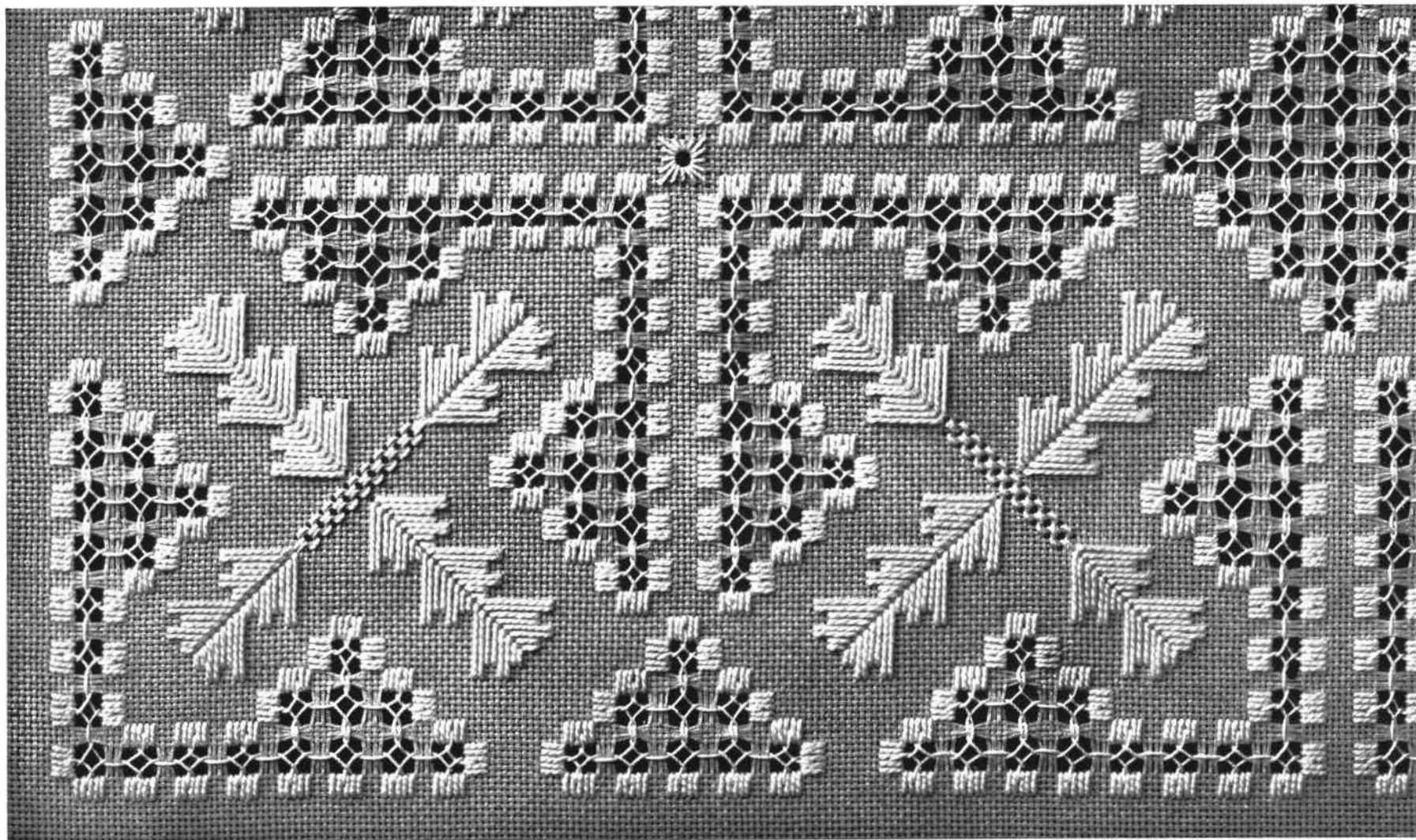
Begin by the outlines of the openwork parts, which are embroidered with D·M·C Pearl cotton N° 5, then do the stalks with D·M·C Special crochet cotton N° 3 and the parts in straight stitch with D·M·C Pearl cotton N° 5 ; draw out the threads of the stuff for the openwork parts and do the openwork with D·M·C Special crochet cotton N° 10. Finish off the chair-backs with a narrow openwork hem.

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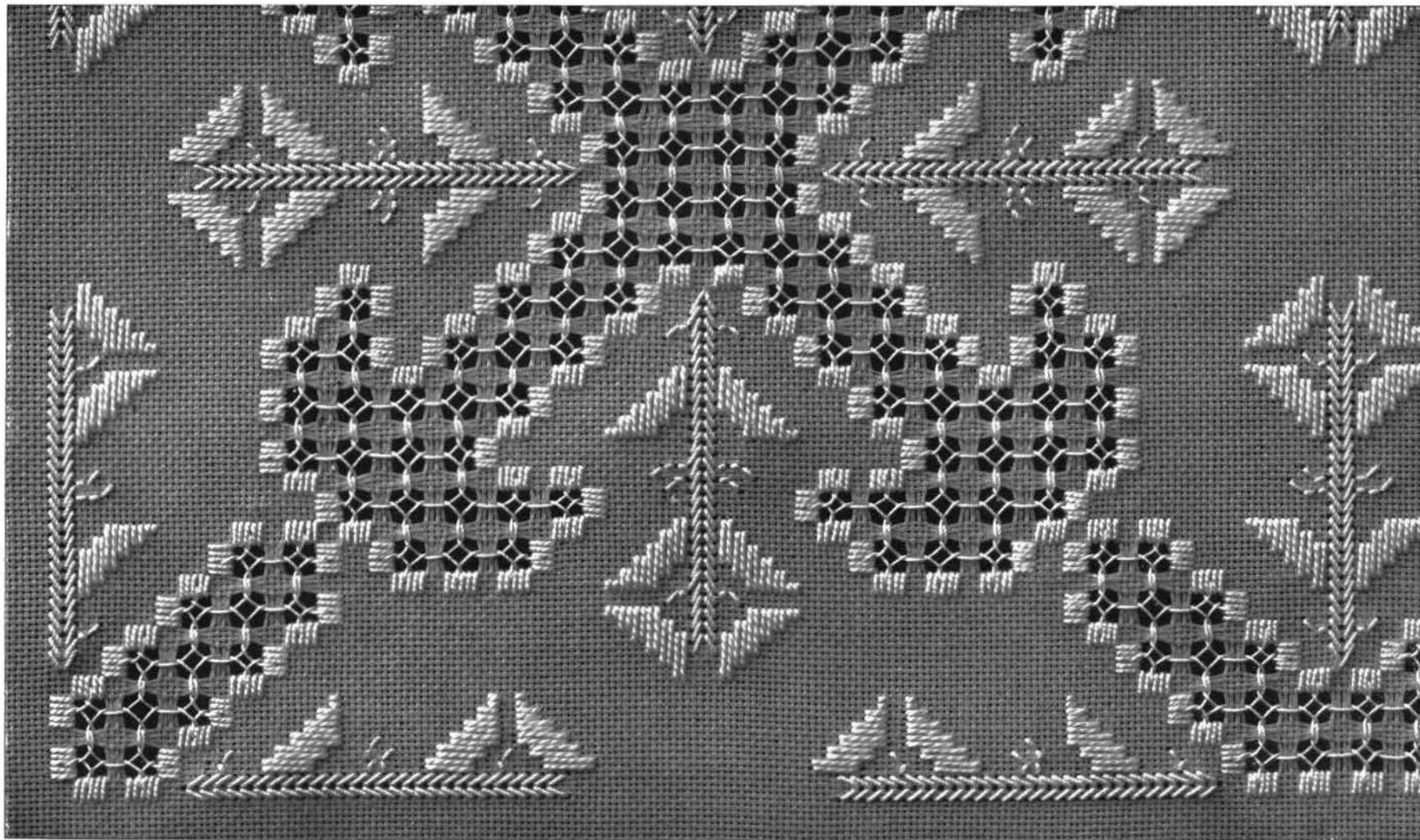
(\*) This number refers to a color on the D·M·C color-cards. These cards can be consulted at all the mercers and embroidery shops.



Chair-backs.



Detail of a chair-back, plate XXXII.



Detail of a chair-back, plate XXXII.

## Directions for working the pattern given on Plate XXXV

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### Bed-spread

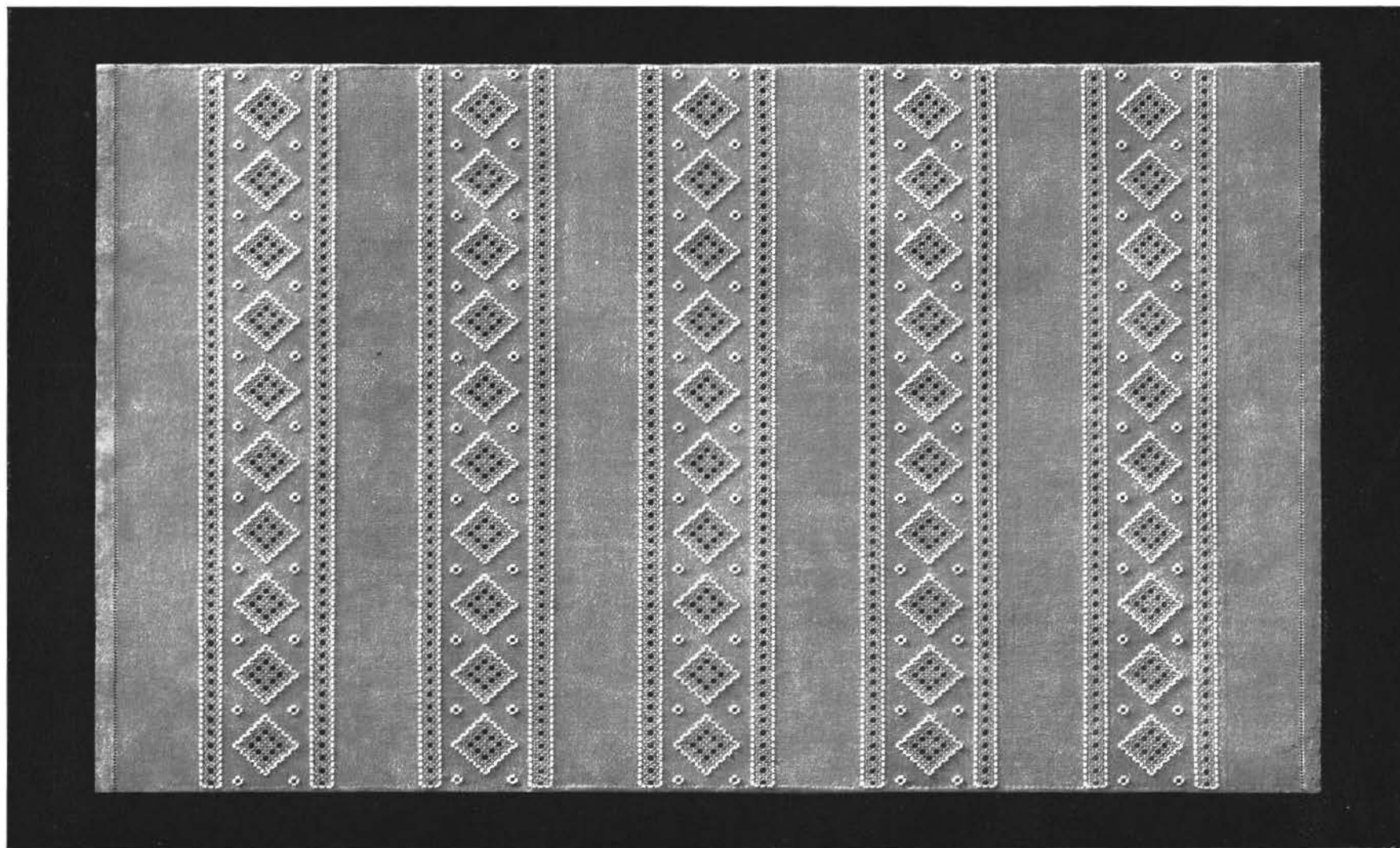
(See the details given on plate XXXVI and figures 1, 11 and 12 in the explanatory text.)

**MATERIALS :** Coarse écru tammy cloth ; D·M·C Pearl cotton (Coton perlé) N° 3 and D·M·C Special crochet cotton (Cordonnet spécial) N° 3, in Mandarin-yellow 746. (\*)

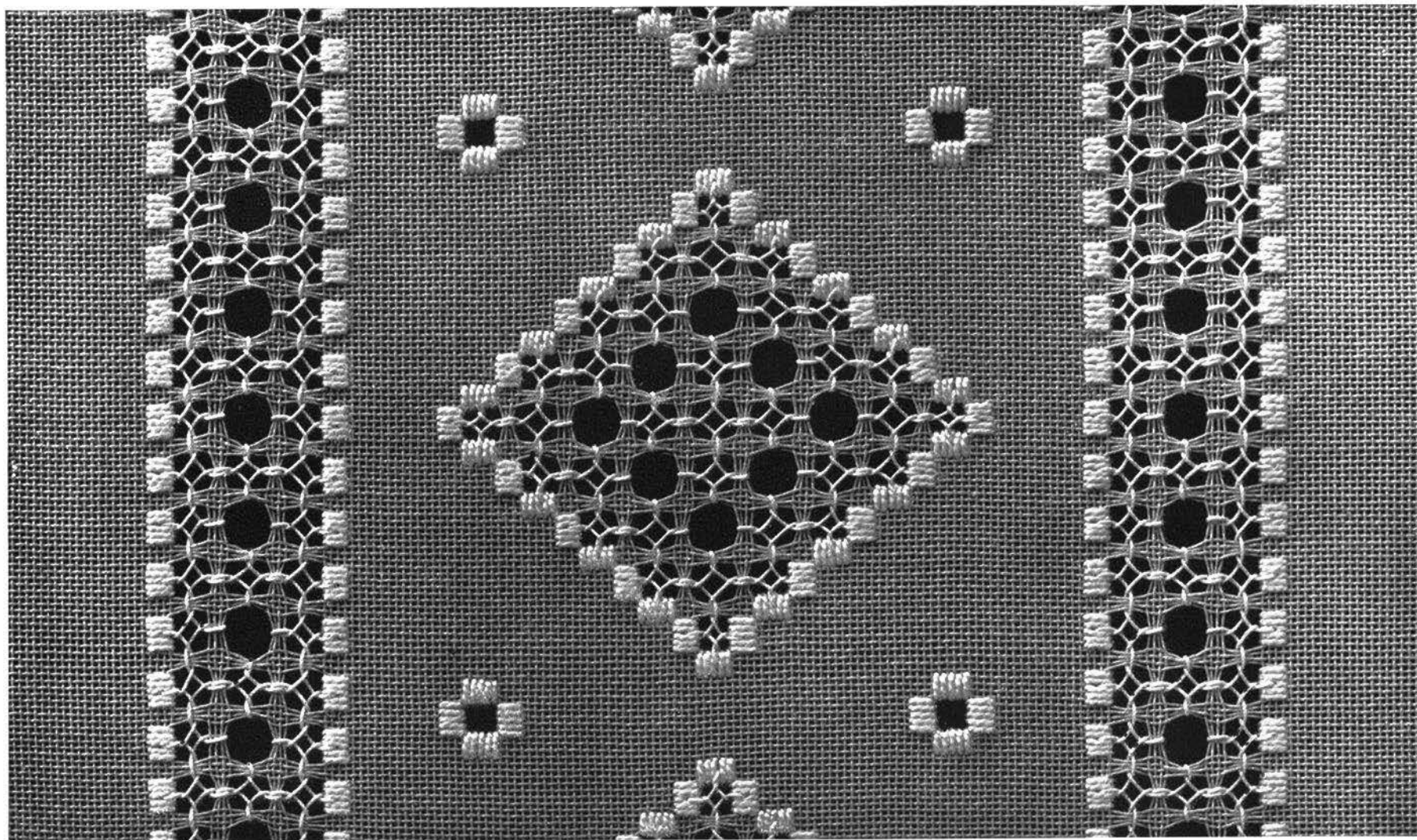
Begin by the outlines of the openwork parts, which are embroidered with D·M·C Pearl cotton N° 3, then draw out the threads of the stuff for the openwork parts and do the openwork with D·M·C Special crochet cotton N° 3. Finish off the short sides of the bed-spread with an openwork hem and the long sides with a plain hem.

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(\*) This number refers to a color on the D·M·C color-cards. These cards can be consulted at all the mercers and embroidery shops.



Bed-spread.

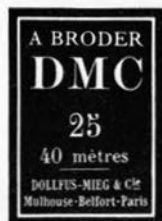


Detail of the bed-spread, plate XXXV.



# DOLLFUS-MIEG & C<sup>ie</sup>, Société anonyme, Mulhouse-Belfort-Paris

manufacture and put on sale under the trade mark of



## D·M·C



articles specially intended for embroidery, sewing, knitting, crochet, lace work and generally for all kinds of needlework in the following materials:

## COTTON, LINEN AND SILK

These articles are supplied in all sizes in ecru, white, black and all colors.

They can be procured from all mercers, fancy repositories, art needlework depôts, &c. ; but the variety of the D·M·C goods is so great that it is impossible for even the best supplied houses to keep them all in stock.

As however customers of DOLLFUS-MIEG & C<sup>ie</sup>, SOCIÉTÉ ANONYME, or their wholesale agents have every facility of procuring any quantity of goods, it is always possible to obtain the articles wanted through them.

### LIST OF THE D·M·C ARTICLES



**Cottons for embroidery and tapestry:** D·M·C Embroidery cottons (Cotons à broder). D·M·C Pearl cottons (Cotons perlés). D·M·C Special stranded cotton (Mouliné spécial).

**Sewing cottons:** D·M·C Alsatian sewing cotton (Fil d'Alsace). D·M·C Alsa.

**Crochet cottons:** D·M·C Alsatia. D·M·C Cordonnets. D·M·C Pearl cottons (Cotons perlés). D·M·C Floss crochet (Crochet floche).

**Knitting cottons:** D·M·C Alsatia. D·M·C Retors pour mercerie.

**Embroidery and festooning machine twist:** D·M·C Alsatian twist (Retors d'Alsace). D·M·C Embroidery cotton (Coton à broder).

**Cotton braids:** D·M·C Cotton braid (Lacet, première qualité). D·M·C Superfine braid (Lacet superfin).

**Flax threads for embroidery and tapestry:** D·M·C Floss flax (Lin floche). D·M·C Stranded flax thread (Lin mouliné).

**Flax threads for knitting, crochet and lace work:** D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter).

D·M·C Flax lace thread (Lin pour dentelles).

**Washing embroidery silk:** D·M·C Persian silk (Soie de Perse).



## D·M·C LIBRARY

In the endeavour to develop the taste for fancy needlework and to make the use of the numerous articles made specially for sewing and embroidery by the SOCIÉTÉ ANONYME DOLLFUS-MIEG & C<sup>e</sup> better known, the Society has published a series of works which together form a complete library of information dealing with every known kind of needlework.

Each album is composed of a series of very varied designs with an explanatory text by the aid of which it will be found easy to carry out even the most complicated work.

Although these publications — by their artistic value, the choice of the designs, and the attention applied to their execution — surpass all that has ever been done in this line before, yet, they are sold at a price quite inferior to their real value. They could not have been produced under more favourable conditions, in consequence of the important editions and their intended aim.

All these publications are edited in French and German, and some in English (\*). As the text however is but of secondary importance while the designs are the principal feature, all these works can be used to great advantage even in the countries where other languages are spoken than those in which they are edited.

Further on will be found a description of these publications which can be obtained of booksellers, mercers and at needlework depôts or of the editor direct, TH. DE DILLMONT, MULHOUSE (Alsace).

### List of the publications of the D·M·C Library

#### \* Encyclopedia of Needlework

A handsome volume of about 800 pages, illustrated by 1107 engravings and 13 colored plates. English binding. Gilt top. Bound in-16<sup>m</sup>..... Price : 1/3

#### The Embroiderer's Alphabet

Album containing 82 colored plates composed of alphabets, monograms and patterns for counted stitch embroideries, followed by 10 plates of monograms and festoons with tracings for white embroidery.

\* Bound in-16<sup>m</sup>..... Price : 5<sup>d</sup>.  
Bound in-8<sup>o</sup>..... Price : 10<sup>d</sup>.

(\* The publications marked with an asterisk (\*) and of which the title is underlined are edited in English.

#### Albums de Broderies au Point de Croix (Albums for Cross Stitch Embroidery)

##### ALBUM I :

In-4<sup>o</sup>, 32 plates with 278 designs. Artistic cover..... Price : 1/3

##### ALBUM II :

In-4<sup>o</sup>, 40 plates with 136 colored designs, comprising several alphabets. Artistic cover..... Price : 2/-

##### ALBUM III :

In-4<sup>o</sup>, 40 plates with 182 designs..... Price : 1/3

#### **Le Macramé (Macramé)**

An album in-4<sup>o</sup>, of 32 plates with explanatory text. Artistic cover..... Price : 2/-

**Motifs de Broderie copte (Motifs for Coptic Embroidery)**

This work is divided into 3 parts, each of which is accompanied by an explanatory text. Artistic cover. In-4°. Price: 2/- each.

**Le Tricot (Knitting, I<sup>st</sup> and II<sup>nd</sup> Series)**

Two albums in-4°, containing the first 72, and the second 63 patterns for knitting. Artistic cover..... Price: 2/- each.

**La Broderie sur Lacis**

(Net Work Embroidery, I<sup>st</sup> and II<sup>nd</sup> Series)

Two albums in-4°, composed of 20 plates each with explanatory text. Artistic cover..... Price: 1/3 each.

**Alphabets et Monogrammes**

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