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HARDANGER
EMBROIDERIES

IIND SERIES



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Hardanger Embroideries – IInd Series



EDITIONS TH. DE DILLMONT, S. à r. l.
MULHOUSE (France)

INTRODUCTION

To meet a frequently expressed desire, we are now publishing a second series of HARDANGER EMBROIDERIES, with all the details and directions necessary for facilitating their execution.

In this album we have brought together as varied a selection as possible of models of borderings, all-over grounds and separate motifs; many of them copies from ancient and classic embroideries, while others are entirely new compositions in the modern style.

The application of Hardanger embroideries as trimmings to useful and decorative articles having been adequately dealt with in the first series, we publish in this album chiefly patterns in natural size, to which are added two plates containing reproductions of the finished articles thus embroidered, in reduced size. To help our readers in making choice of suitable designs, we also give some practical instructions as to the use of each.

The borders and insertion on plate I, the narrow edgings on plates II, III and X, the background designs on plates XII and XV, and the corners shown on plate XVIII, are suitable for small napkins and tray-cloths.

To ornament larger napkins, towels, table-centres, chair-backs, table slips, &c., we recommend the wide borderings on plates II and III, as well as those on plates VI, VII, XX, XXI and XXII; for large sized table-cloths, panels, window-blinds, and portières, it is best to choose among those displayed on plates VIII, IX, X, XI and XXIII, and for side-board cloths or dinner-wagon slips, to select patterns finished with scallops or fringe, such as the models on plates XX to XXIII.

The all-over background designs of plates XII to XVII and the corner patterns of plates XVIII and XIX are used for cushions, chair-backs and all kinds of short blinds; to ornament wearing apparel, such as blouses, aprons, collars, &c., we recommend the edgings shown on plates IV and V, as well as the all-overs on plates XIV and XV.

In addition to the plates in this album, a large selection of patterns for Hardanger Embroideries will be found in the album "*Hardanger Embroideries, 1st Series*", by TH. DE DILLMONT.

Hardanger Embroideries — IInd Series

Directions for executing the work

Materials. — Hardanger embroidery should be worked upon an evenly woven cotton or linen fabric, whose warp and woof threads are of equal thickness and placed at an equal distance apart, so that the embroidered patterns may be as square in shape as possible.

For table and house linen a material of medium thickness is used; for blinds and chair-backs, pincushions, bags and sachets, a fine canvas or gauze is required.

For large sized articles, panels, window-blinds, curtains, bedspreads and so on, take a coarsely woven cotton or linen material.

For blouses, collars, aprons, &c., specially smooth and soft fabrics, sold under the name of blouse materials, are used.

Several kinds of threads are always needed for executing the embroidery.

For the setting stitches of the openwork part, the flat stitch patterns as well as the embroidery done in plaited square stitch and in weaving stitch, there is used, on a linen or coarse canvas foundation, a lightly twisted thread, such as D·M·C Pearl cotton (Coton perlé) (*) or D·M·C Floss flax or flourishing thread (Lin floche). A fine canvas or a gauze foundation, on the contrary, requires a looser thread, such as D·M·C Special stranded cotton (Mouliné spécial) or D·M·C Persian silk (Soie de Perse).

The framing of the web and the openwork lines and motifs must be done with tightly twisted threads, such as D·M·C Crochet cotton 6 cord (Cordonnet 6 fils), D·M·C Special crochet cotton (Cordonnet spécial), D·M·C Alsatia, D·M·C Flax lace thread (Lin pour dentelles) or D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter).

The foundation material may be white, cream, écreu or yellowish, but the threads used for the embroidery itself are generally white.

For embroidery done upon snow-white material, we can recommend a coloured thread; but very bright tones should always be avoided. The best effects are obtained by using pale shades of gold, bronze or copper colour.

Execution of the work. — When working Hardanger embroidery we advise that the material should be mounted in an embroidery frame and all the close work be completed before it is removed. The cutting out of threads and the working over of those left for the web, are more easily done when the work is free from the frame. Begin by embroidering the parts of the canvas which frame the openwork squares; for those designs whose setting is worked in simple square stitch (see plates, VII, IX, X,

(*) The French names in brackets are those stamped on the labels of the D·M·C articles.

XVI and XVII) the outlines are embroidered before executing the flat stitch framing of the openwork motifs.

After having finished the small motifs in close embroidery which complete the design, remove the work from the frame and cut out the canvas threads necessary for making the network ground that is to be worked over.

General instructions concerning the execution of the work having been given in the 1st series of "Hardanger Embroideries", to avoid repetition we will here confine ourselves to illustrating the stitches and motifs which do not figure in the earlier publication and a knowledge of which is necessary in order to work the patterns contained in the present album.

Openwork motifs with narrow outlines and with irregular outlines. — As a general rule the framing of openwork motifs is done

by squares consisting of 5 flat (straight) stitches worked over 4 threads of the canvas both vertically and horizontally, or else of 4 stitches worked over 3 threads. But occasionally this embroidered outline may be done narrower and the quadrangular form may be modified.

How to fill in an openwork triangle with squares worked in darning stitch.

threads of the fabric to be removed in order to make the openwork.

Triangles with narrow outlines and filling of squares worked in darning stitch (figs. 1 and 2). — The patterns on plates

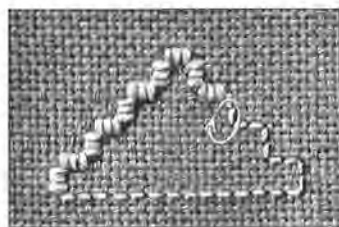


Fig. 1.

How to work a narrow outline.



Fig. 2.

How to fill in an openwork triangle with squares worked in darning stitch.

VIII and X show openwork motifs with narrow outlining, worked in flat stitch over 2 threads of the canvas.

In order to give more firmness to this sort of outline, the edges are first back-stitched all round; the stitches are done over two

threads and between the two threads of material over which the embroidery is to be worked.

Over this tracing the outline is embroidered with vertical and horizontal flat stitches, as seen in fig. 1.

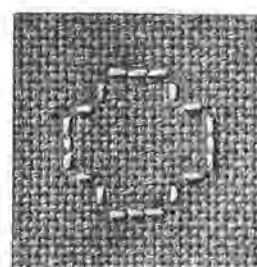


Fig. 3. How to trace the outlines.



Fig. 4. How to work over the tracing stitches.

Fig. 2 teaches the method of filling in an openwork triangle by means of squares worked in darning stitch.

To make the openwork background, 2 threads of material are alternately drawn out and left in both directions, and all the hori-

zontal bars are overcast; the darning stitch is worked over the vertical bars, filling the 5 inner squares and the one in the centre of the base.



Fig. 5. Rosette with background of free threads.

Small rosette with irregular outlines ornamented with loop stitch (figs. 3 to 6). —



Fig. 6. Rosette completed.

The outlining or framing of the little rosettes in the wide border shown on plate X, is done in a particular manner: where the material threads are to be cut out a square of 5 flat stitches

over 4 threads of material is embroidered, then in the opposite direction, right and left, there are added 3 flat stitches over 4 threads worked into the same intersection of the material threads.

Here again it is necessary to trace the outline in back-stitch.

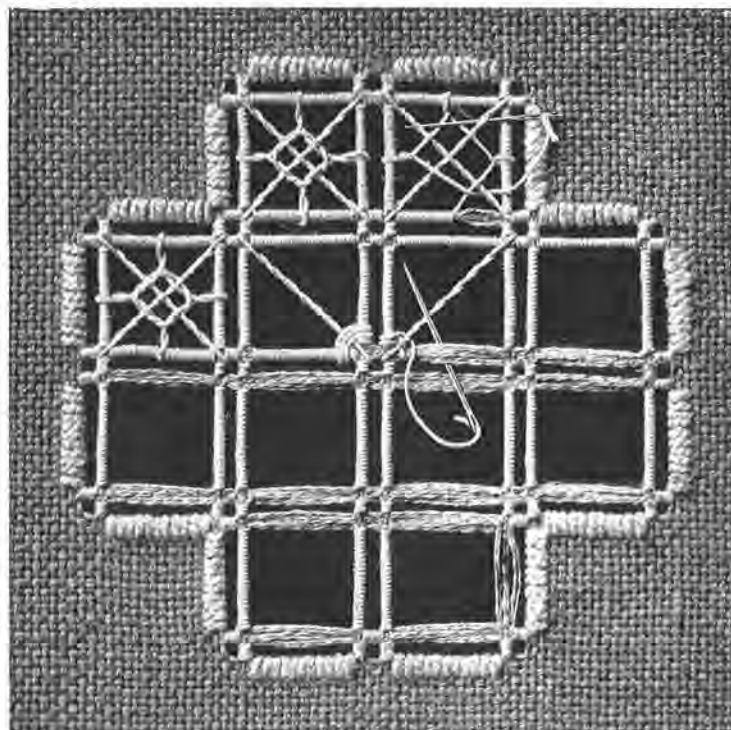


Fig. 7. Large medallion with narrow setting and irregular outlines, filled in with lace stitches.

as fig. 3 shows; over this tracing the outline is embroidered in flat stitch, fig. 4.

Fig. 5 shows a rosette in which the threads of material necessary to form the openwork figure are cut out, and fig. 6 a

rosette completed, with the free threads made into overcast bars and the centre filled in with loop stitches.

Large medallion with narrow setting and irregular outlines, filled in with lace stitches (fig. 7). — For this medallion,

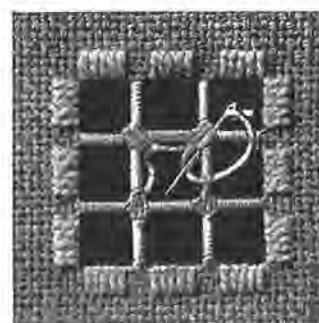


Fig. 8. How to work a motif in button-hole stitch and loop stitch.

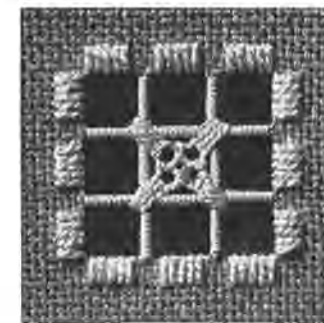


Fig. 9. Motif embroidered in button-hole stitch and loop stitch.

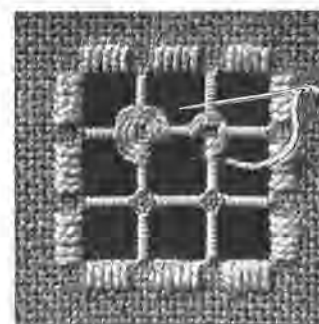


Fig. 10. How to work a motif in darning stitch and loop stitch.

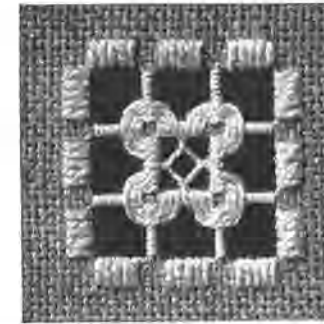


Fig. 11. Motif embroidered in darning stitch and loop stitch.

which is depicted at the bottom of plate XVII, begin by tracing the outlines with back-stitch, worked over 2 threads of material. Here, where 10 threads of canvas have to be removed for the formation of the openwork ground, 6 back-stitches and 1 back-

stitch must be done in making each corner; these isolated stitches are to be covered by 3 flat stitches worked into the same intersection of the threads of material.

The flat stitches which form the embroidered framing are worked over 3 threads of canvas; one inside and the two others outside the row of back-stitches.



Fig. 12.
Openwork hem or
insertion done in broad
knitting stitch.



Fig. 13.
Openwork insertion
done in narrow
knitting stitch.



Fig. 14.
Openwork insertion
done in narrow knitting
stitch with the edges
overcast in flat stitch.

To make the openwork figure, 10 threads each way are cut out and 6 threads of the canvas left; these 6 threads are worked up to form double rows of corded bars.

In the outer squares twisted bars are laid diagonally, and a wheel worked over them in loop stitch; see fig. 7, top right hand corner.

In the inner squares, only a single overcast bar is laid, worked towards the centre of the figure, over which a triangle is done in darning stitch; see also fig. 7.

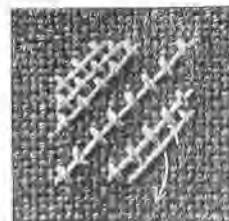


Fig. 15.
How to work a motif
in weaving stitch.

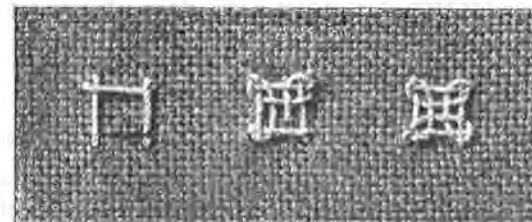


Fig. 16.
How to work a square in plaited
square stitch.

Motifs worked with a background of corded bars (figs. 8 to 11). — The designs on plate XVIII show a network or web of corded bars ornamented with little motifs embroidered in button-hole stitch, darning stitch and loop stitch.

The pattern on the left is decorated with motifs worked in button-hole stitch and loop stitch; starting from the bottom on the left hand side, at the point where the bars cross, work upwards to the point where they cross above, making 3 button-hole stitches towards the centre of the figure. In the same manner make 3 button-hole stitches where the bars cross on the right (see fig. 8), and so continue until the 4 corners have been worked,

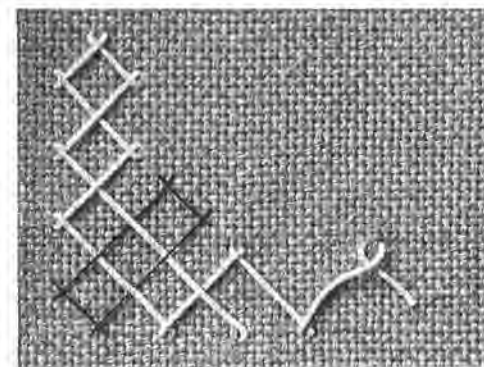


Fig. 17. How to lay the framing threads for a
narrow border in plaited square stitch.

A loop stitch is then made over each loose thread between the groups of button-hole stitch, as see in fig. 9.

The right hand pattern is completed by figures with corners done in darning stitch, with loop stitches between them.

Over the four intersections of the bars corners are worked in darning stitch, turned towards the outside, as shown in fig. 10, and the empty square in the centre is filled with loop stitch, see fig. 11.

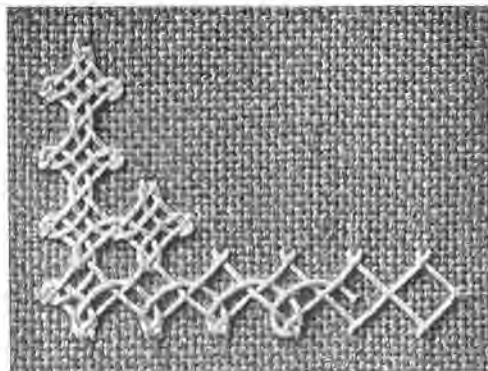


Fig. 18. How to lay the framework of threads for a narrow border worked in plaited square stitch.

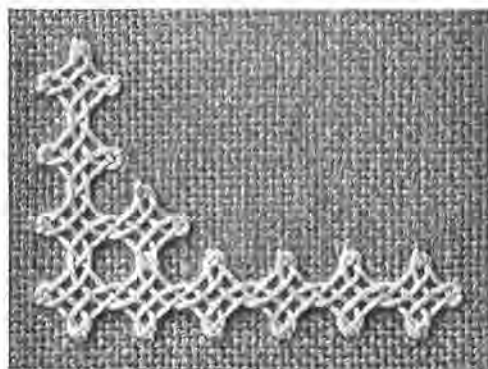


Fig. 19. Narrow border in plaited square stitch, completed.

and 2 threads in width. Work upwards, covering 3 fresh threads with each stitch. On the left hand side the stitches are inclined

from right to left, and on the right hand side in the opposite direction, that is from left to right.

For the insertion, fig. 13, 4 threads of the material are removed; here, also, the slanting stitches are worked over 6 threads in height; they are not done over the edges of the material but lie over the free threads of the openwork itself.

Fig. 14 shows narrow knitting stitch done in the centre of the openwork, as in fig. 13, and the edges of the material oversewn with horizontal flat stitch covering 2 threads in width.

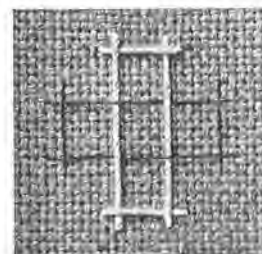


Fig. 20. How to lay the foundation for a small medallion in plaited square stitch.

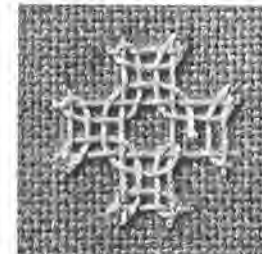


Fig. 21. How to interlace the loops for a small medallion in plaited square stitch.

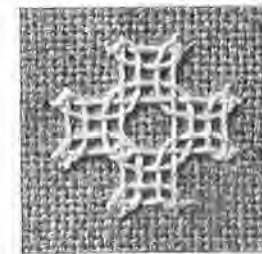


Fig. 22. Small medallion in plaited square stitch, completed.

Execution of figures and ornamental lines in close embroidery. — Large sized ornamental figures are worked in flat (satin or straight) stitch, cross stitch, weaving stitch or plaited square stitch, and decorated with star stitch; for embroidering ornamental lines use plain square stitch, stroke stitch, plaited stitch and knitting stitch.

Most of these stitches being already known to our readers, here we shall only describe weaving stitch and plaited square stitch, which, though simple of execution are at present seldom employed.

Those who have had little practice in embroideries of this sort, will find in the *Encyclopedia of Needlework* and in the albums of

Drawn thread Work (Openwork on Linen), Ist and IInd Series, all necessary information as to working the above-mentioned stitches.

Motifs worked in weaving stitch (fig. 15). — Weaving stitch is used in the designs upon plates IV and XV.

To work a motif in this stitch, first of all lay a strand obliquely over the threads of the fabric to be embroidered, then, returning, cover this strand with small cross stitches.

This latter stitch necessitates the establishment beforehand of a framework across which the threads must be regularly interlaced, passing alternately over and under the threads already laid.

The stitches should not join at the outer corners but extend about $\frac{1}{8}$ inch beyond the crossing point, in order to allow the superimposed row of stitches to interlace themselves through the framing threads.

To the framework thus prepared, add the row of loop stitches,

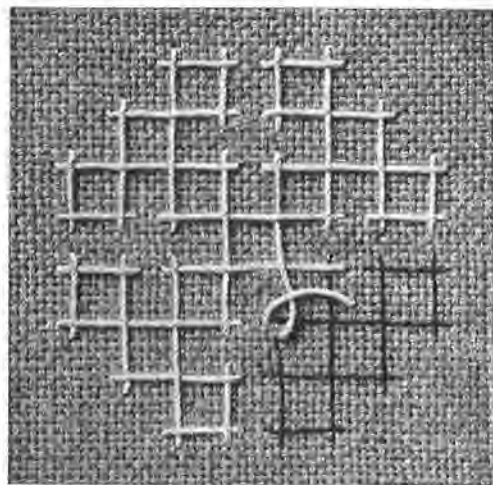


Fig. 23. How to lay the foundation threads for a large medallion in plaited square stitch.

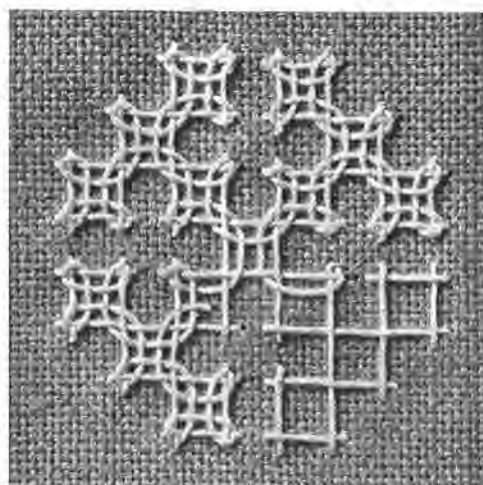


Fig. 24. How to interlace the loops for a large medallion in plaited square stitch.

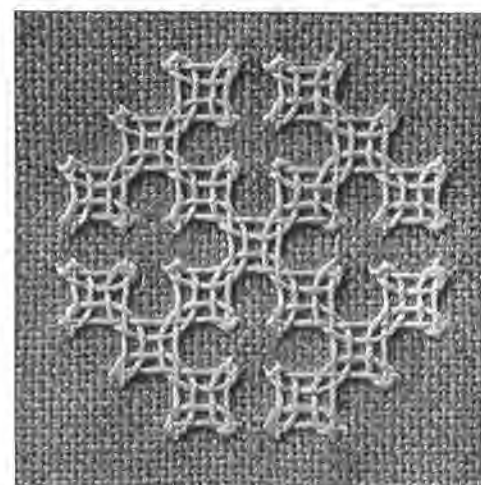


Fig. 25. Large medallion in plaited square stitch, completed.

Our illustration, fig. 15, explains the working of one of the motifs connecting the openwork figures shown in the left hand pattern on plate XV (all-over grounds), which is embroidered in weaving stitch.

Motifs worked in plaited square stitch (figs. 16 to 25). — The ornamental figures on plates III and XVIII have been worked in plaited square stitch instead of in flat stitch.

carrying the working thread round the strands forming the frame; take great care that the thread which makes the loops is drawn through very evenly, first over then under the framing threads.

Fig. 16 shows the way to form isolated squares in plaited square stitch. On the left may be seen the method of stretching the threads for the network frame, in the middle, the method of interlacing the loops, and on the right, a completed square.

In making narrow borders, like those edging the wide strip on plate III, the laying of the framework takes two journeys; 4 more threads are needed to make the corner. In fig. 17 these corner threads are indicated by black lines.

Fig. 18 teaches the manner of working these loops, which are executed in two even rows, as shown in fig. 20; fig. 19 gives a portion of the border when finished.

For the small medallions of the narrow border on plate III, the framework is laid in two processes, as indicated by fig. 20, but the loops or twists are interlaced during a single process to and fro, see fig. 21. Fig. 22 displays a medallion completed.

When laying the foundation for the large medallions adorning the wide border on plate III, a single journey is sufficient, though the lines are a little more complicated; see fig. 23. The interlacing of the loops is also done in a single process, following fig. 24. Fig. 25 shows the appearance of a finished medallion.

Trimming the work round the edge. — For table-cloths, table-slips and finger-napkins, also for table-centres and tray-cloths,

we recommend as outside edging a broad hem, which may be set off by a narrow openwork heading of fancy hem-stitch.

Panels and sofa-backs, as well as bed-spreads and cot-covers, whose embroidery takes the form of points or scallops, should be finished by means of a narrow, invisible hem, or by a row of button-hole stitches like the models given on plates XX and XXI. Those with a straight edge can be trimmed with a fringe, see plates XXII and XXIII; but very simple fringes only should be chosen, knotted or plaited with ravellings of the canvas, which can be reinforced if necessary with a bunch of cut threads.

For wearing apparel, such as blouses, dress plastrons, collars, aprons, &c., trimmings of needle-made lace or pillow lace, worked with a coarse thread in geometrical patterns, are the best to use.

A large choice of hem-stitch insertions and knotted fringes, as well as needle-made and pillow laces, will be found in the publications of the D·M·C Library, and especially in the *Encyclopedia of Needlework*, and in the albums of *Drawn thread Work Ist and IInd Series*, *Macramé*, *Knotted Fringes*, *Needle-made Laces Ist Series*, *Pillow Laces Ist and IInd Series* and *Works of various kinds*.

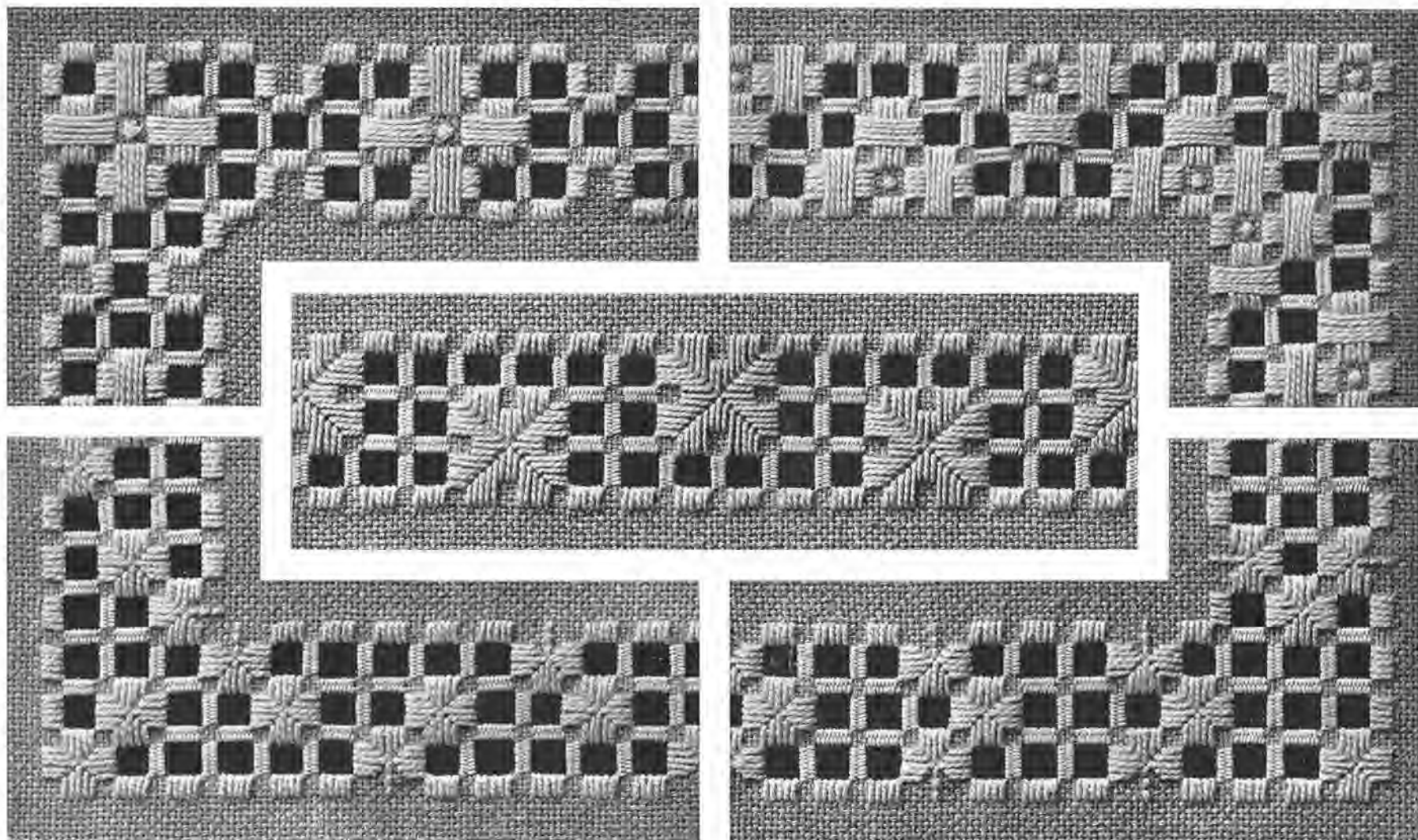
Patterns of Hardanger Embroideries

Plates I to XXV

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HARDANGER EMBROIDERIES — IInd Series

PLATE I



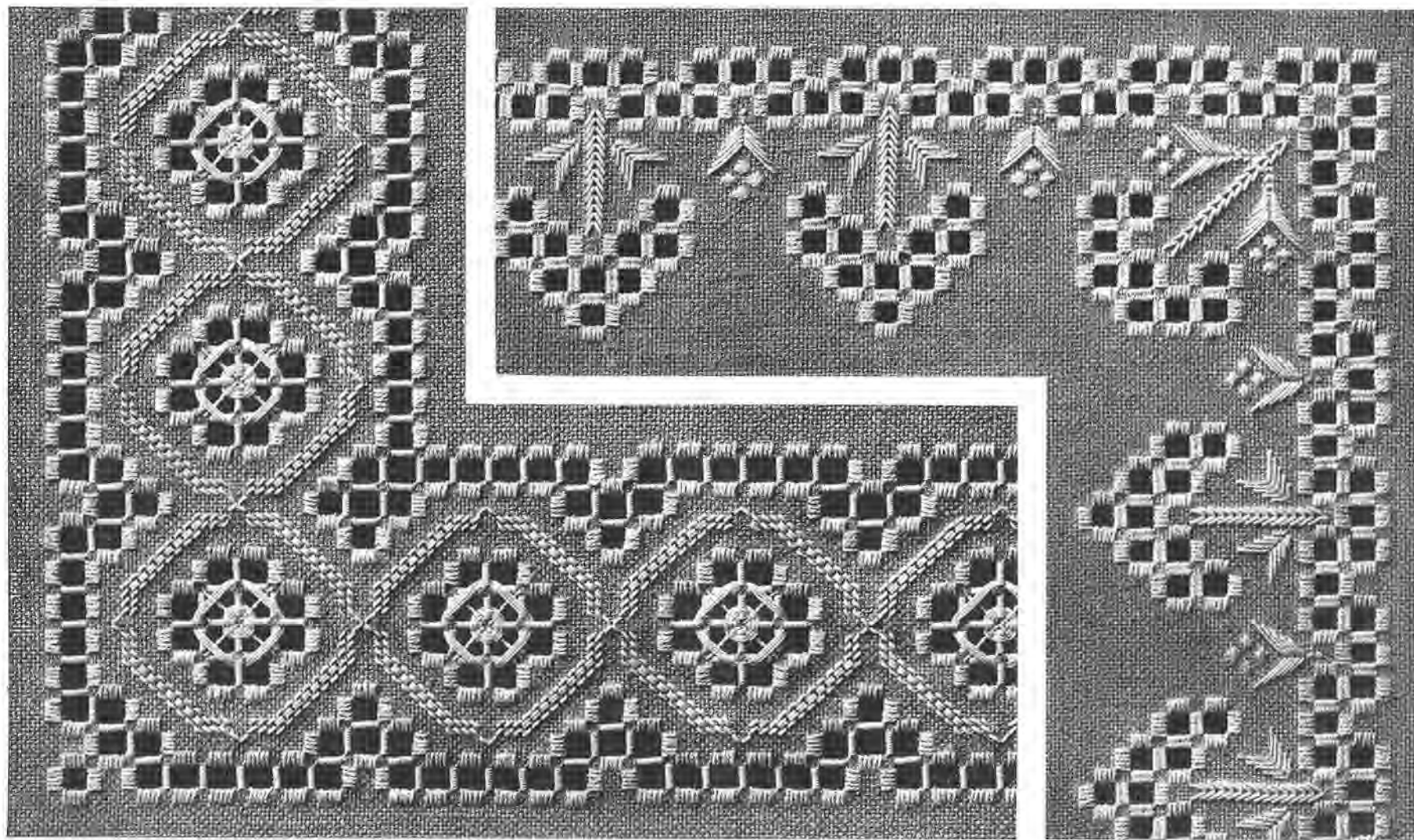
For embroidering, use the D·M·C Cotton, Flax and Silk embroidery threads

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PLATE II



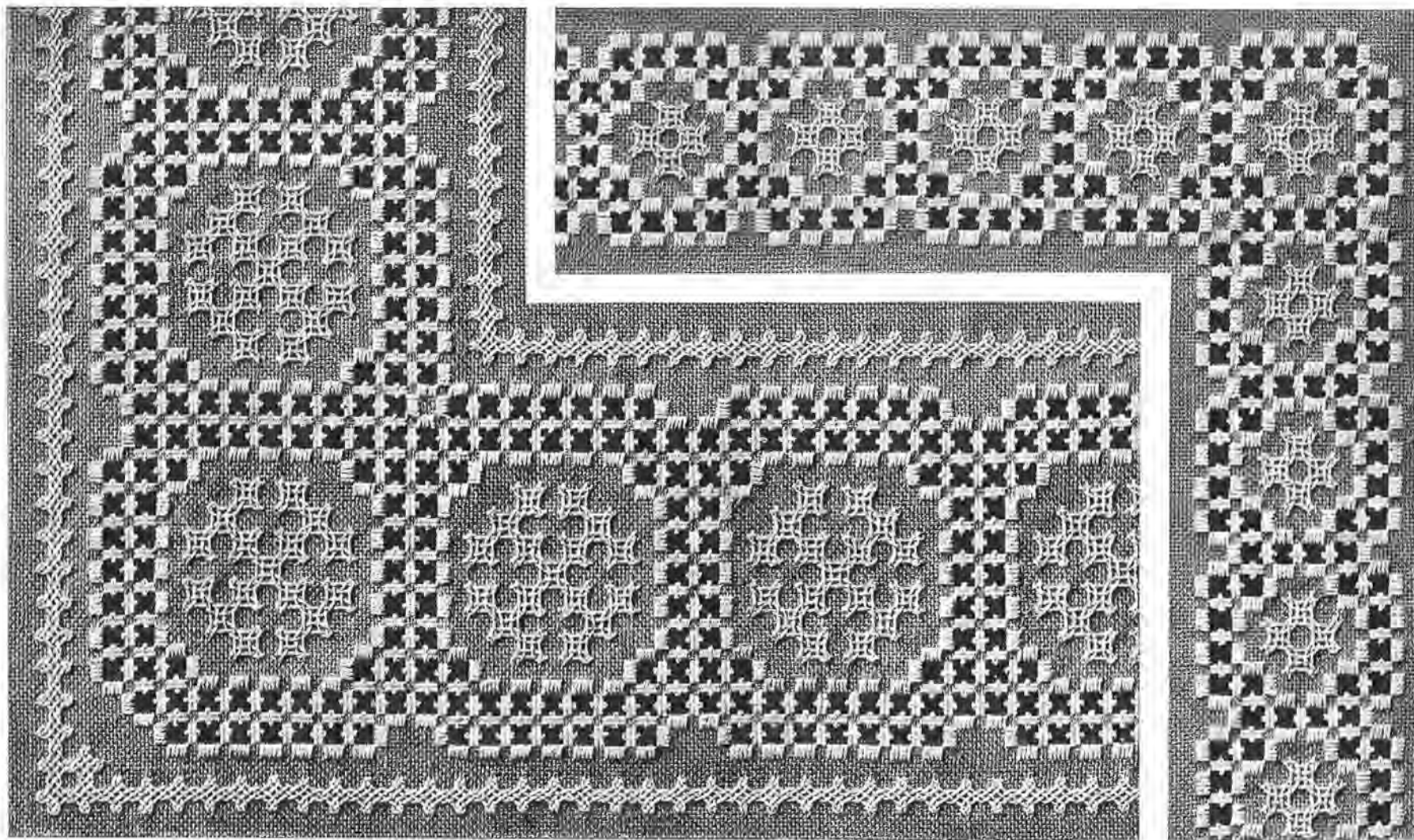
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PLATE III



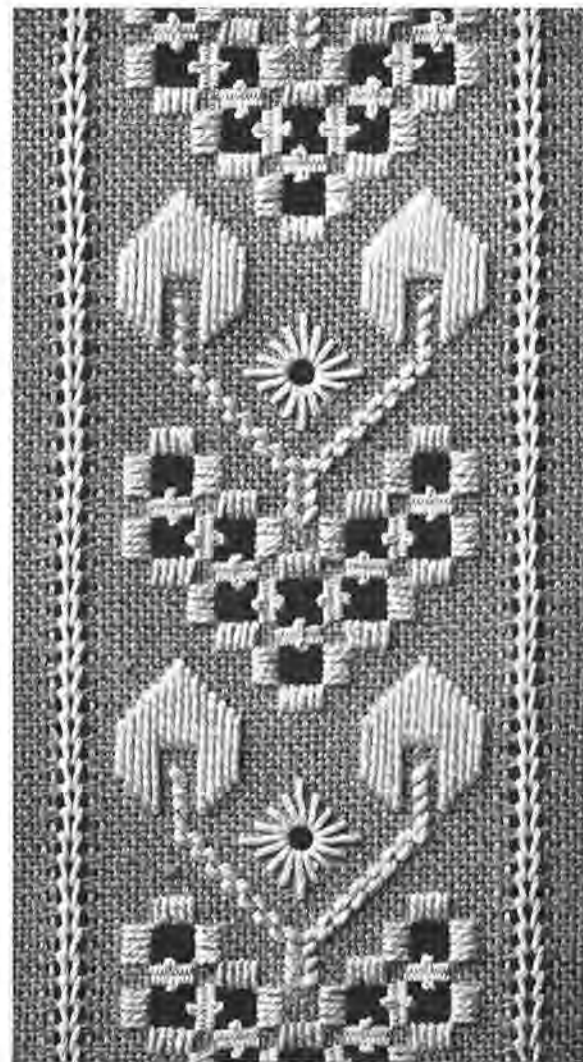
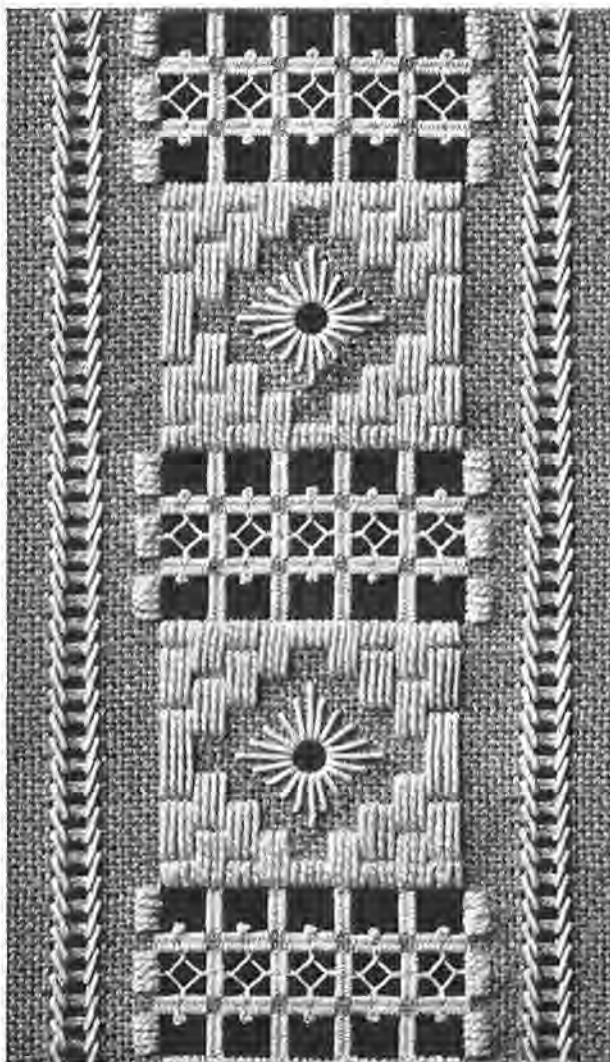
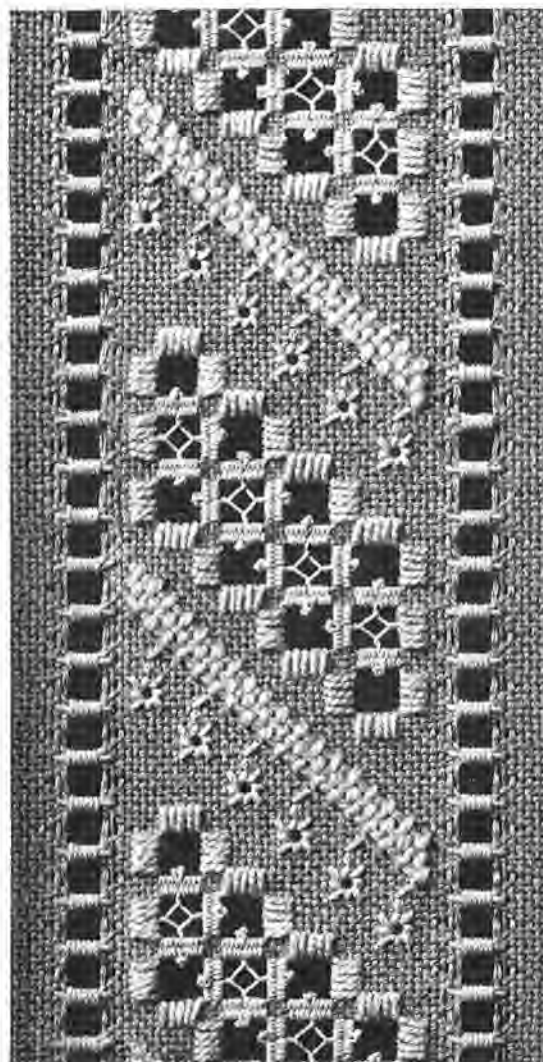
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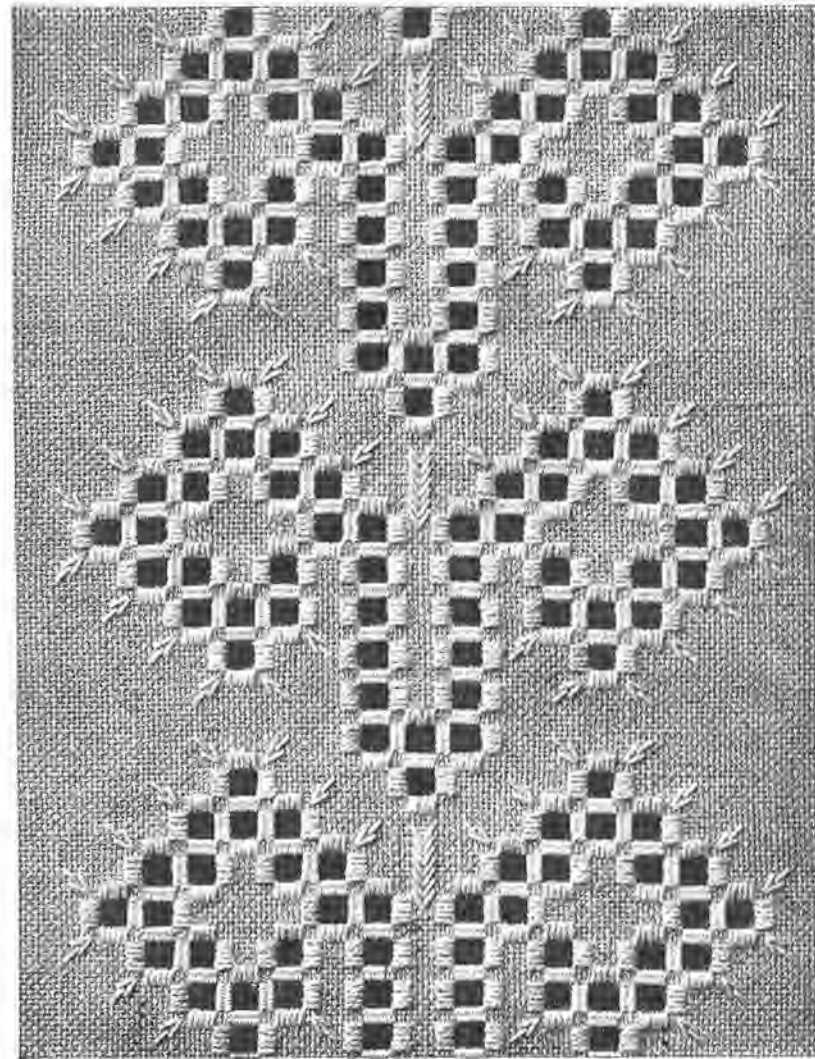
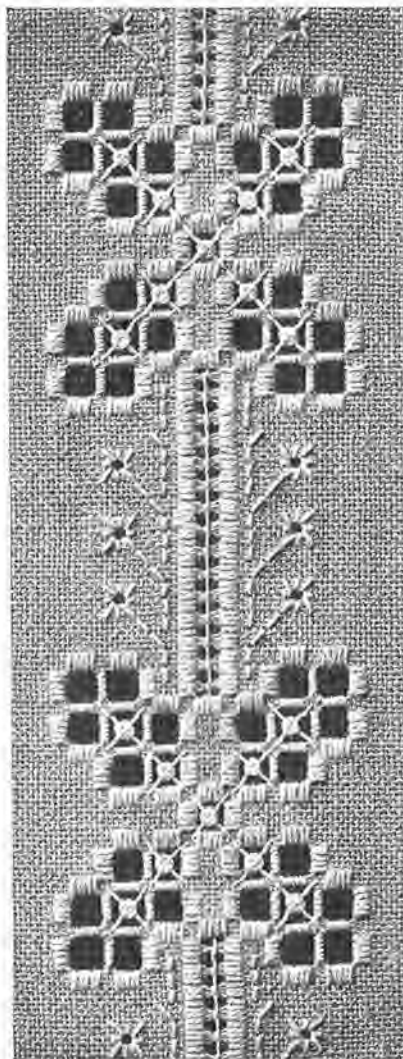
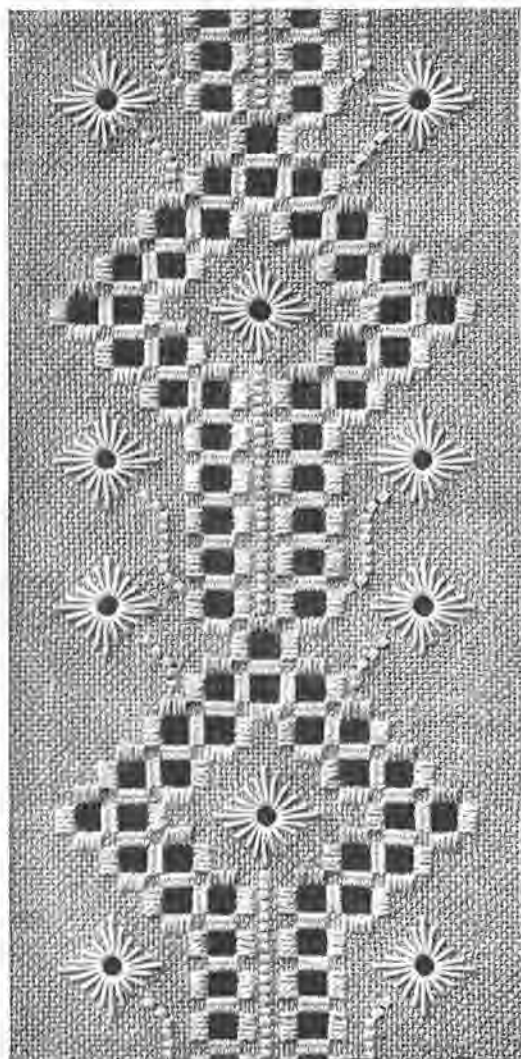
HARDANGER EMBROIDERIES — IInd Series

PLATE IV



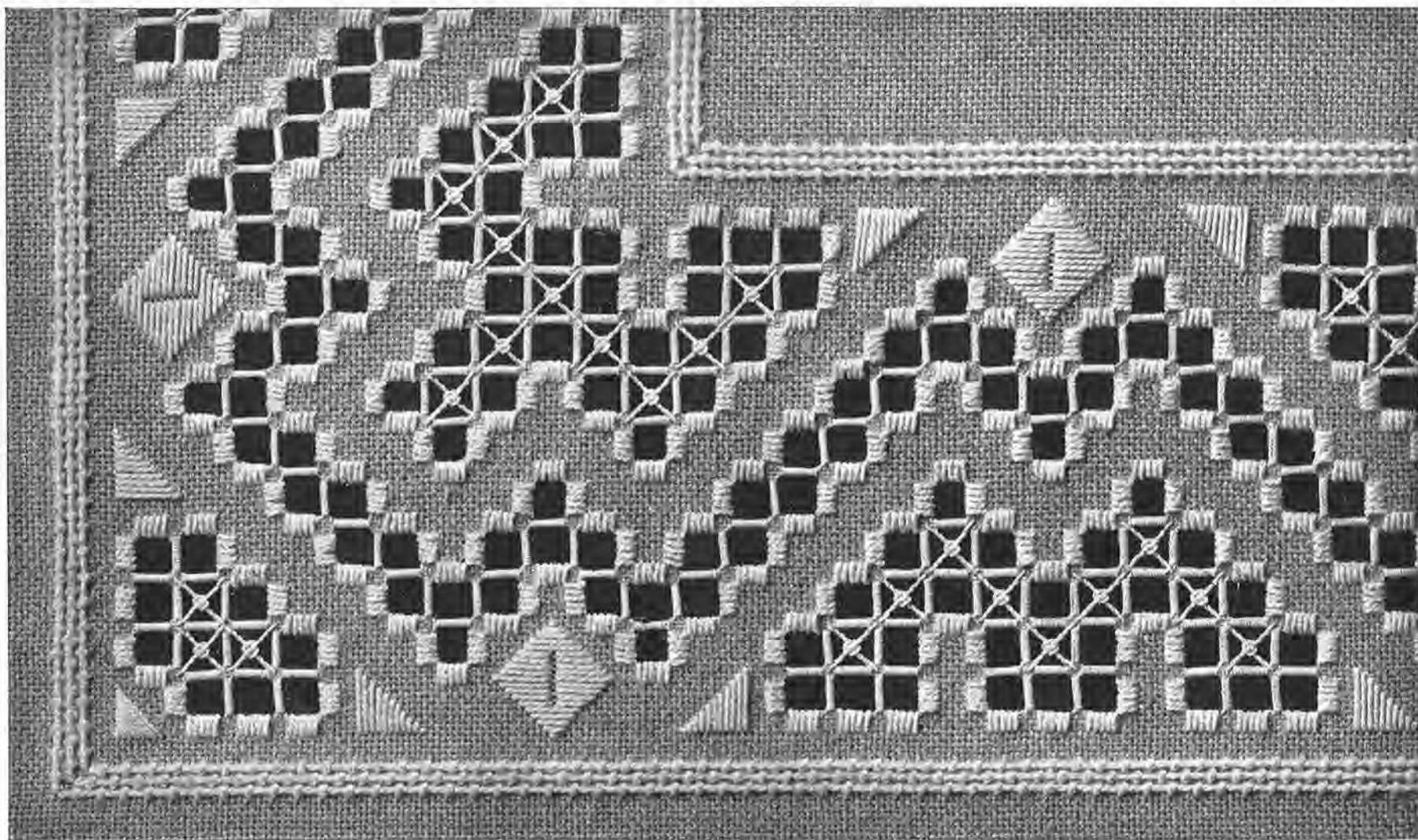
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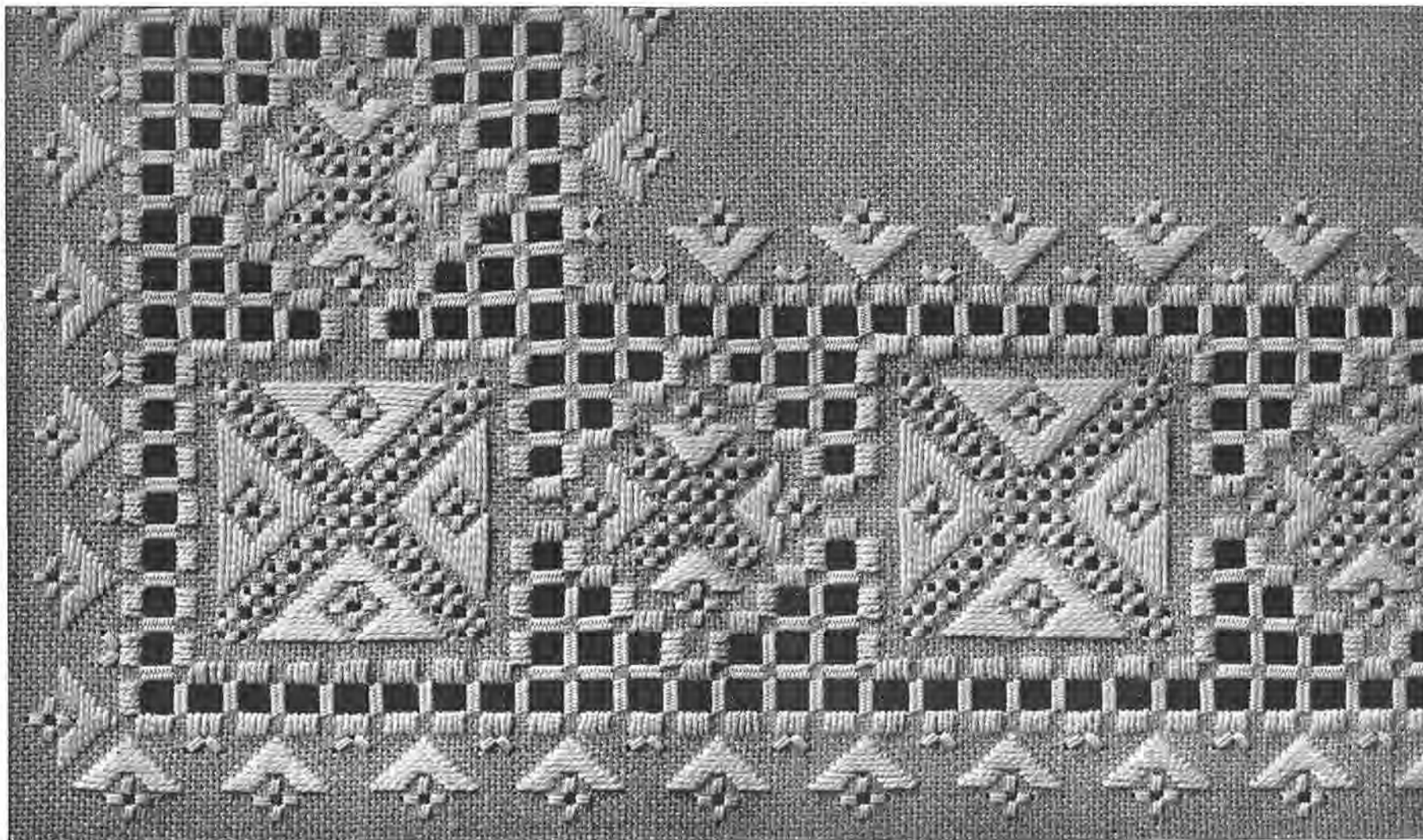
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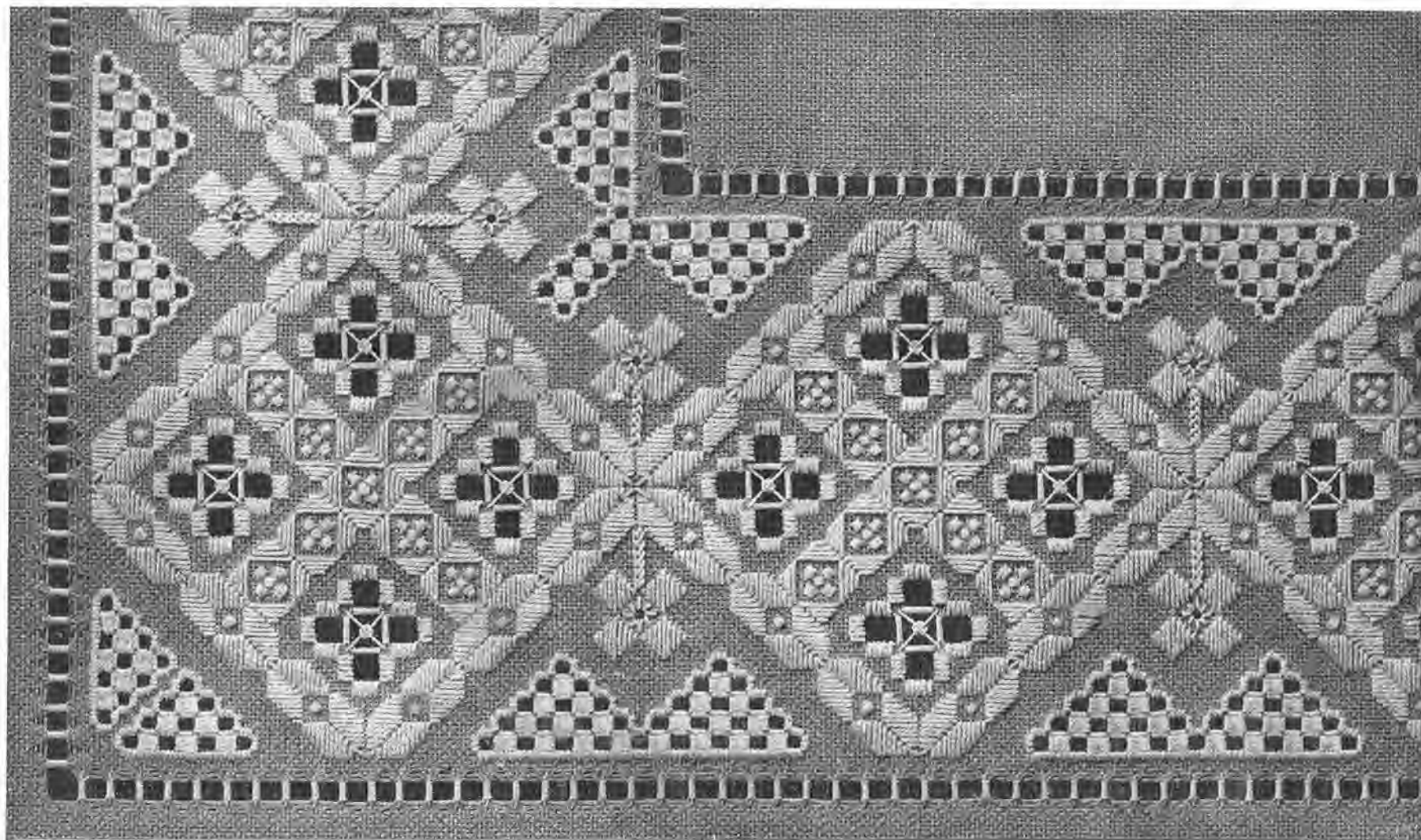
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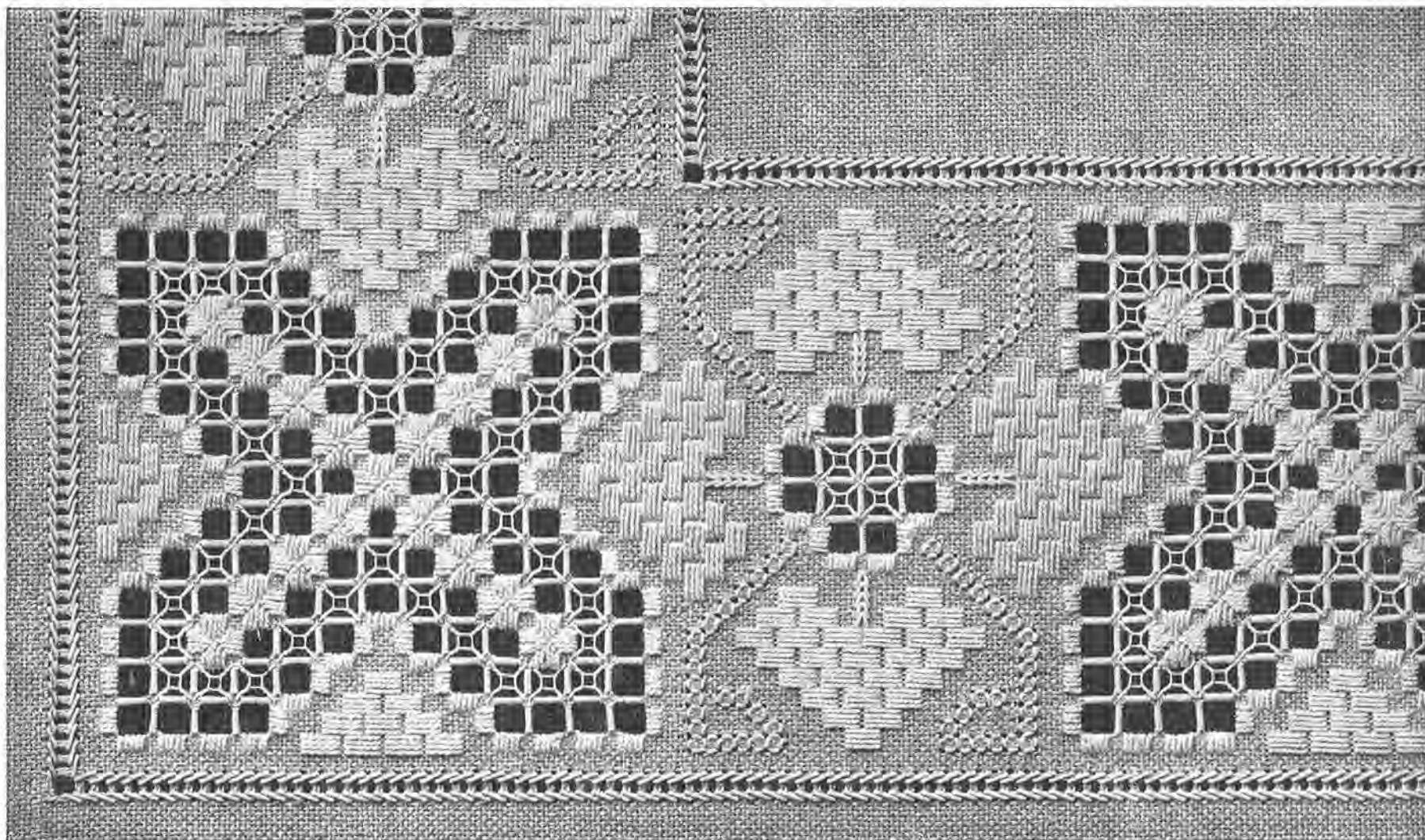
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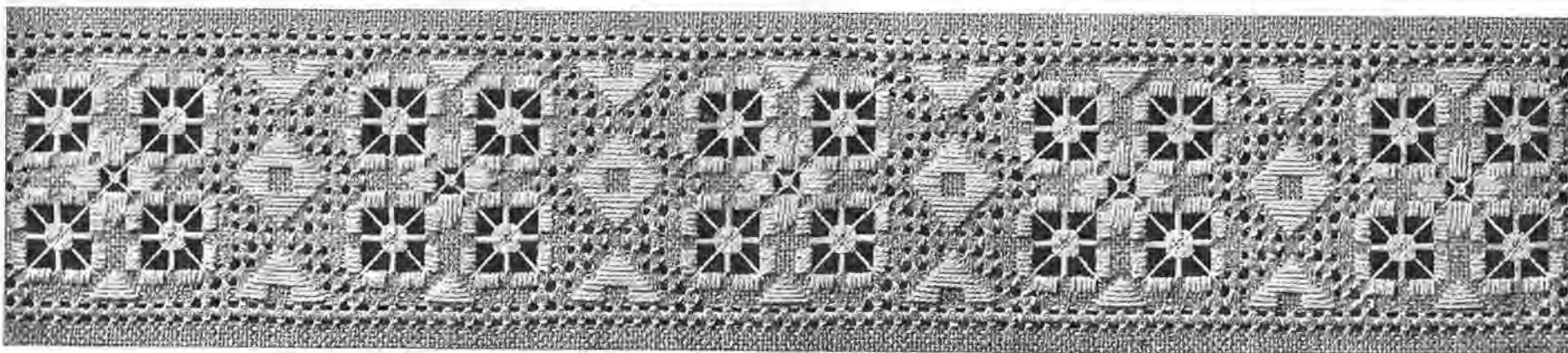
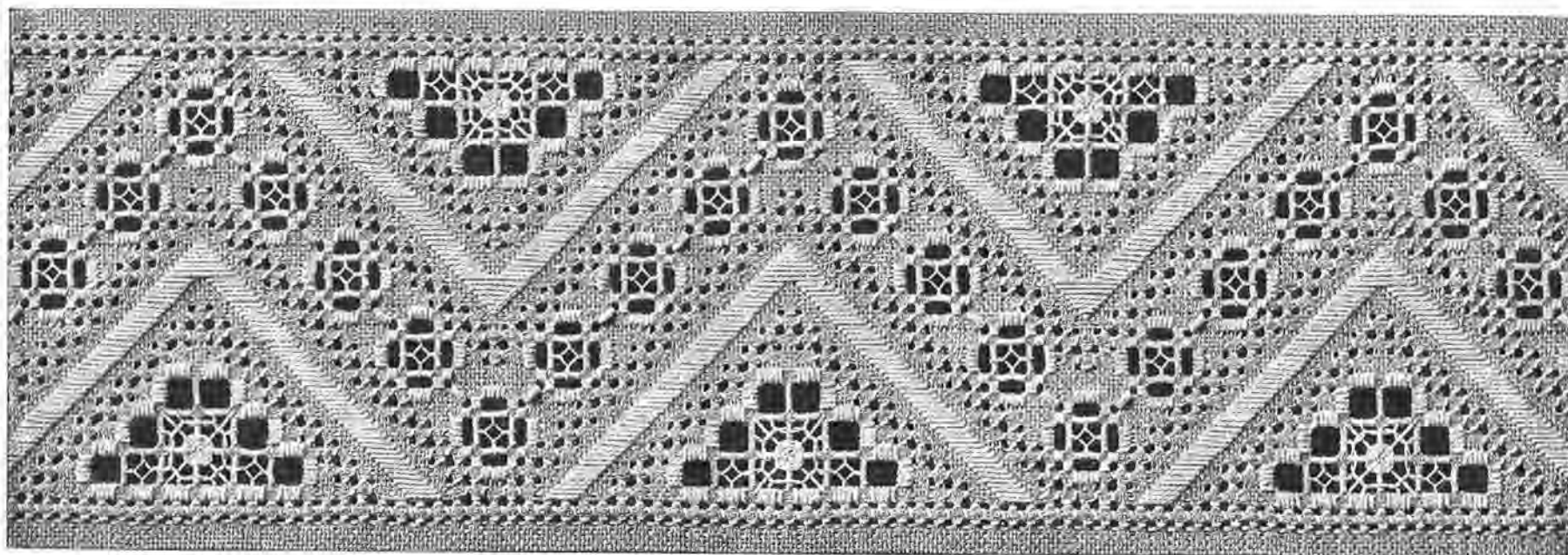
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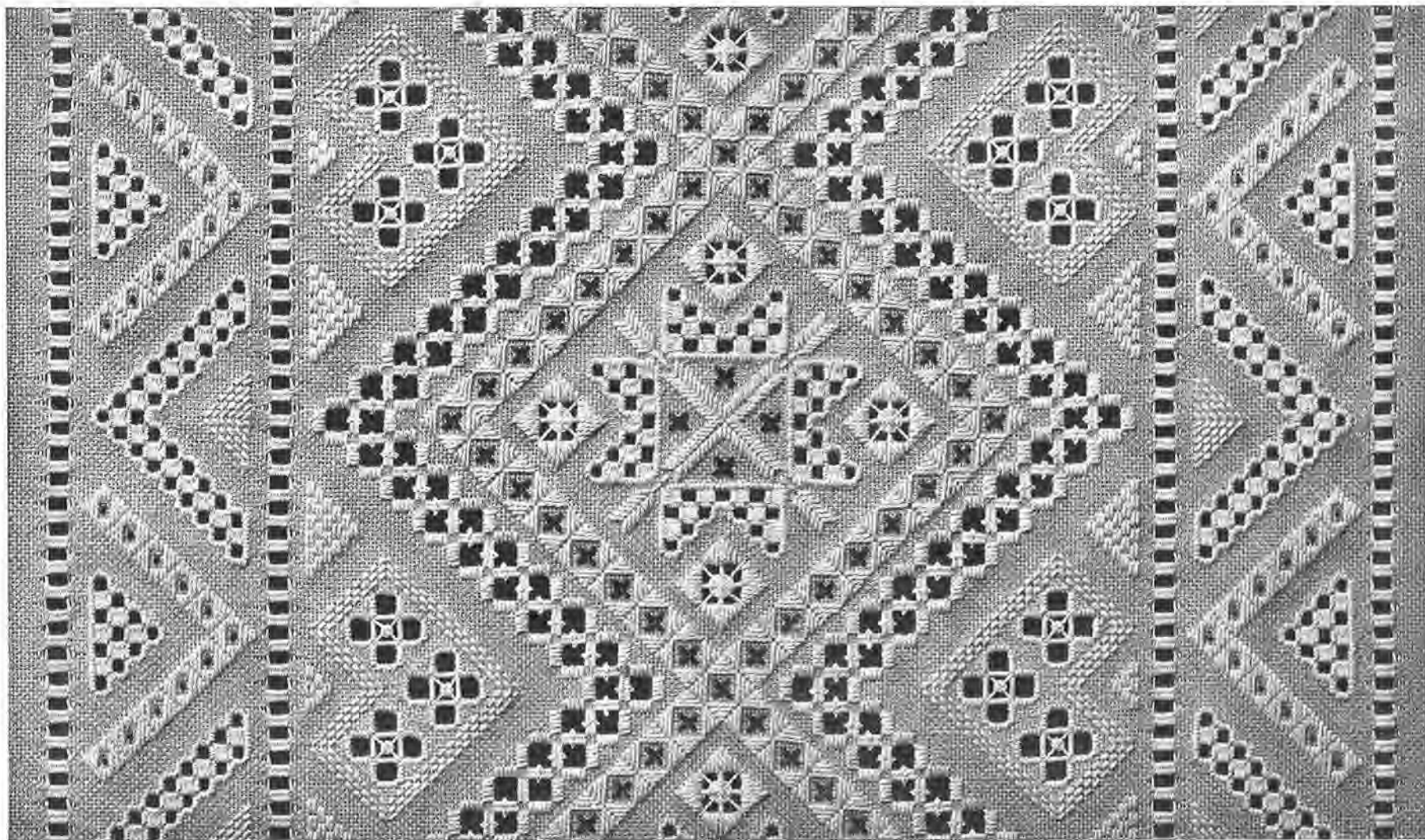
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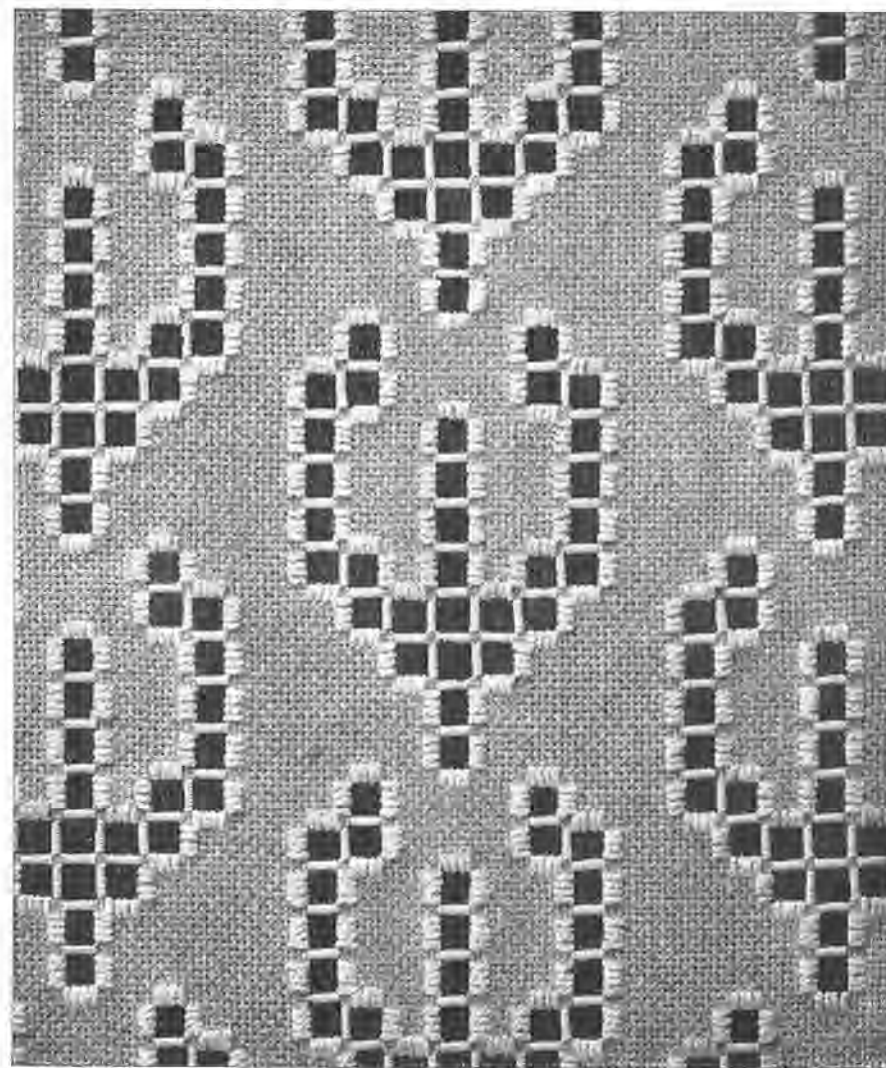
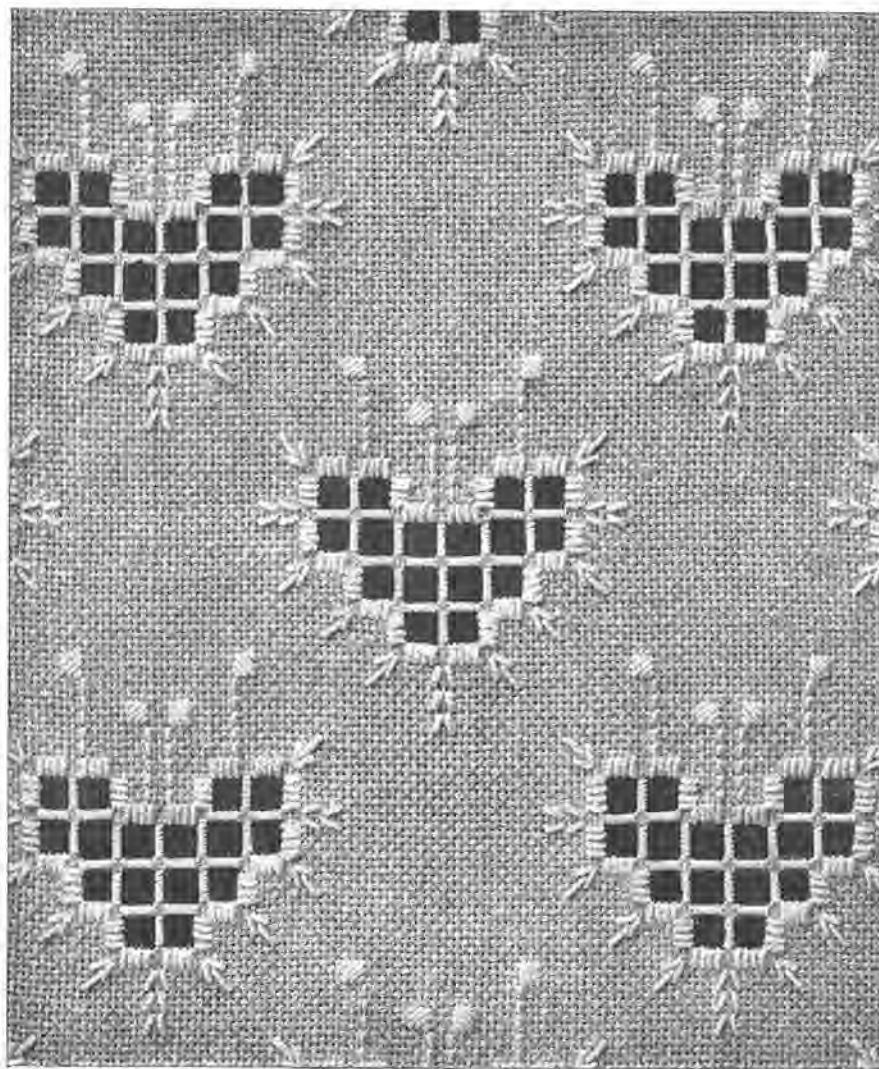
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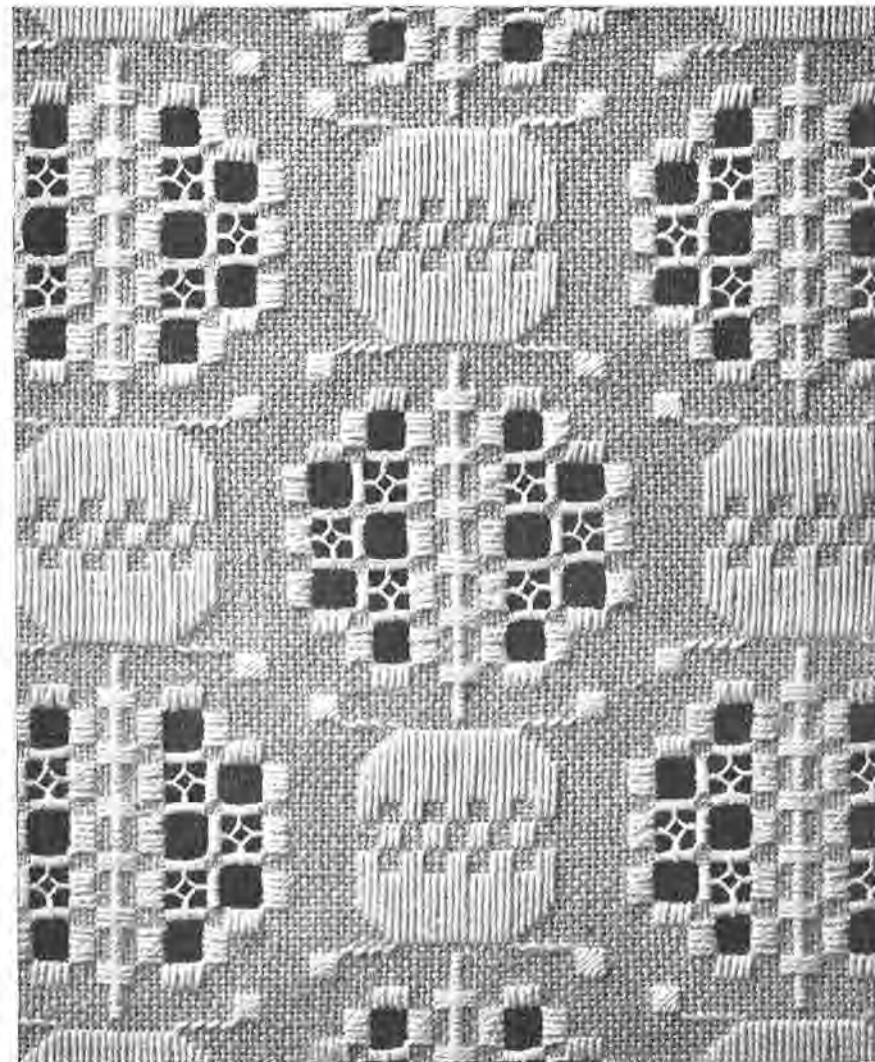
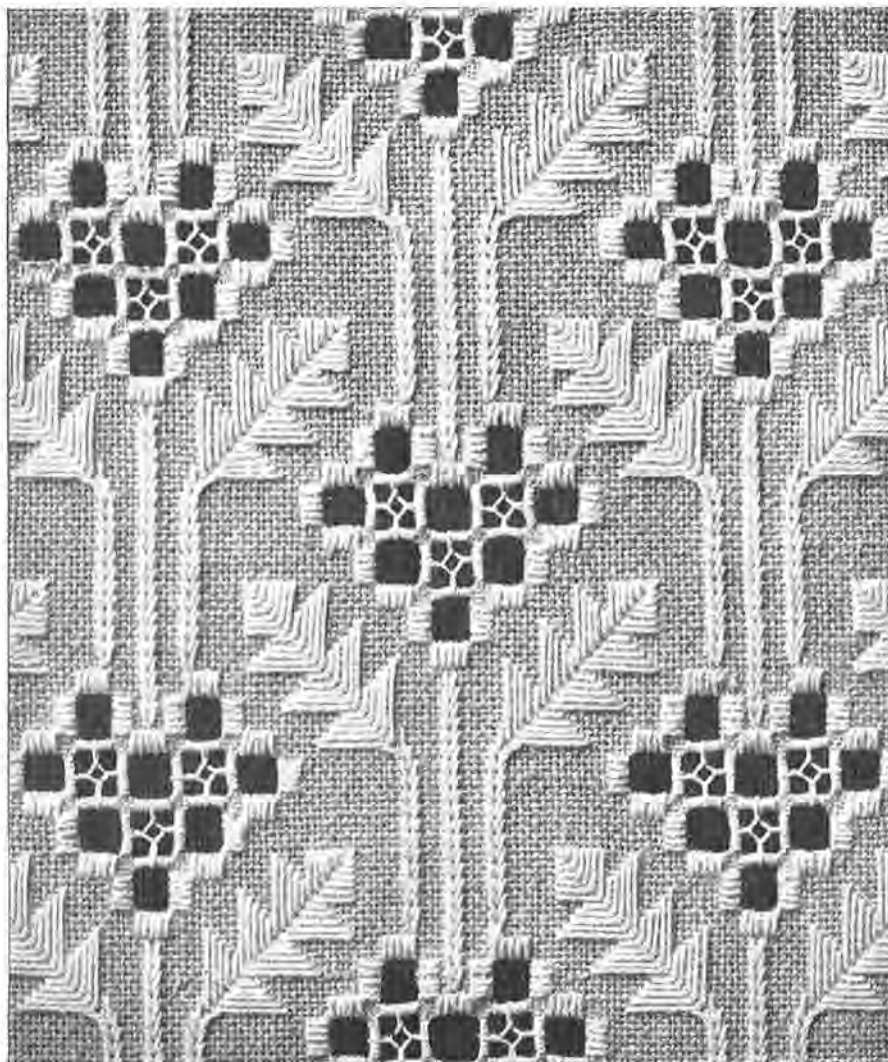
For embroidering, use the **D·M·C** Cotton, Flax and Silk embroidery threads

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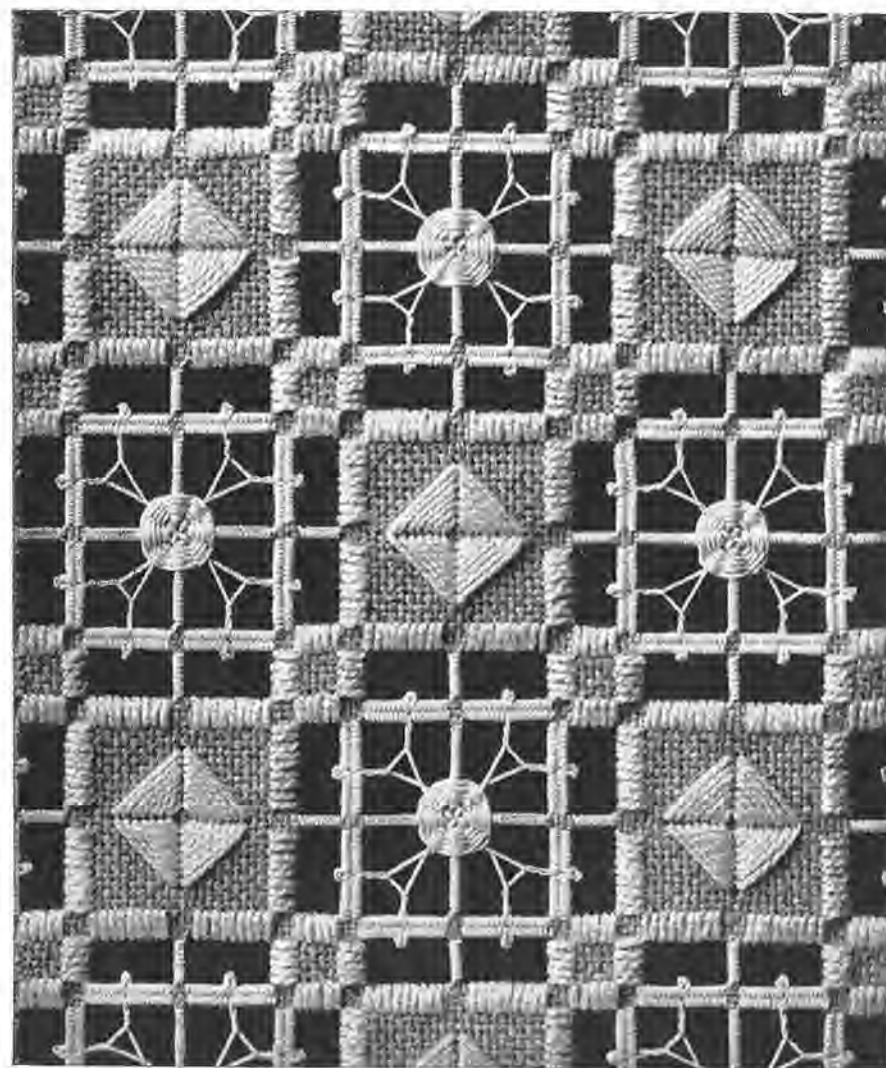
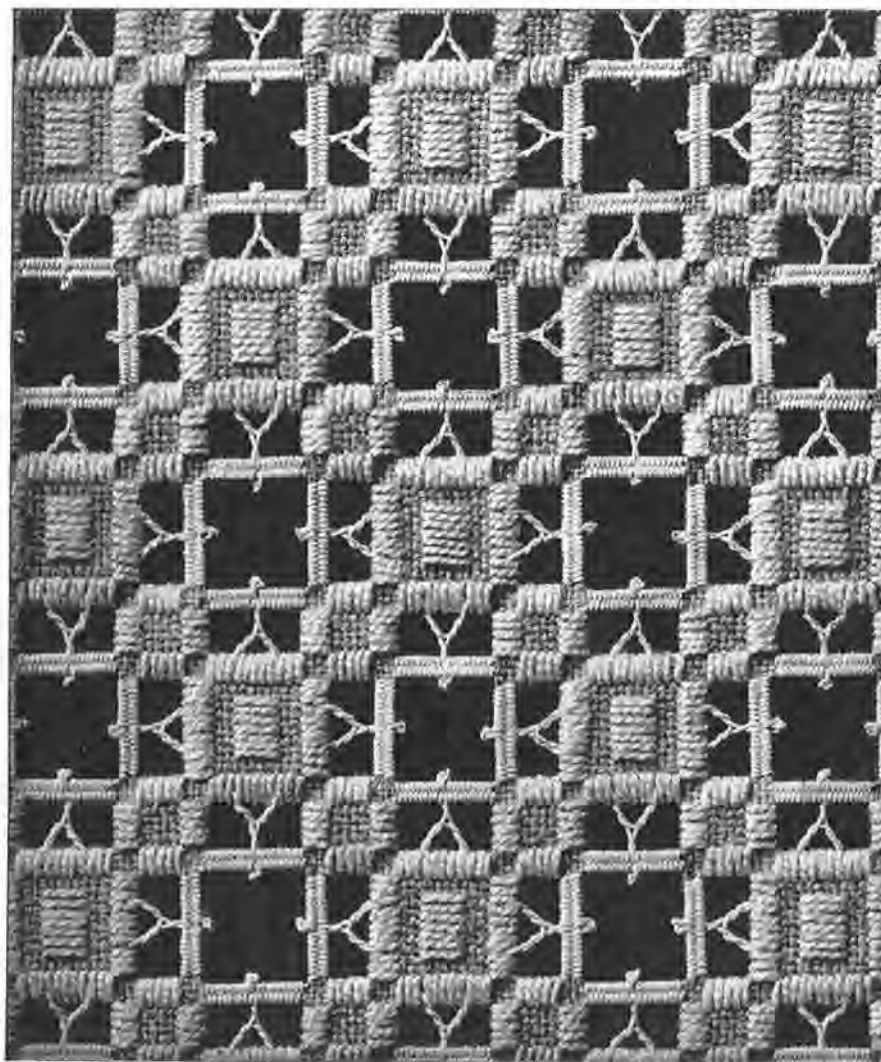
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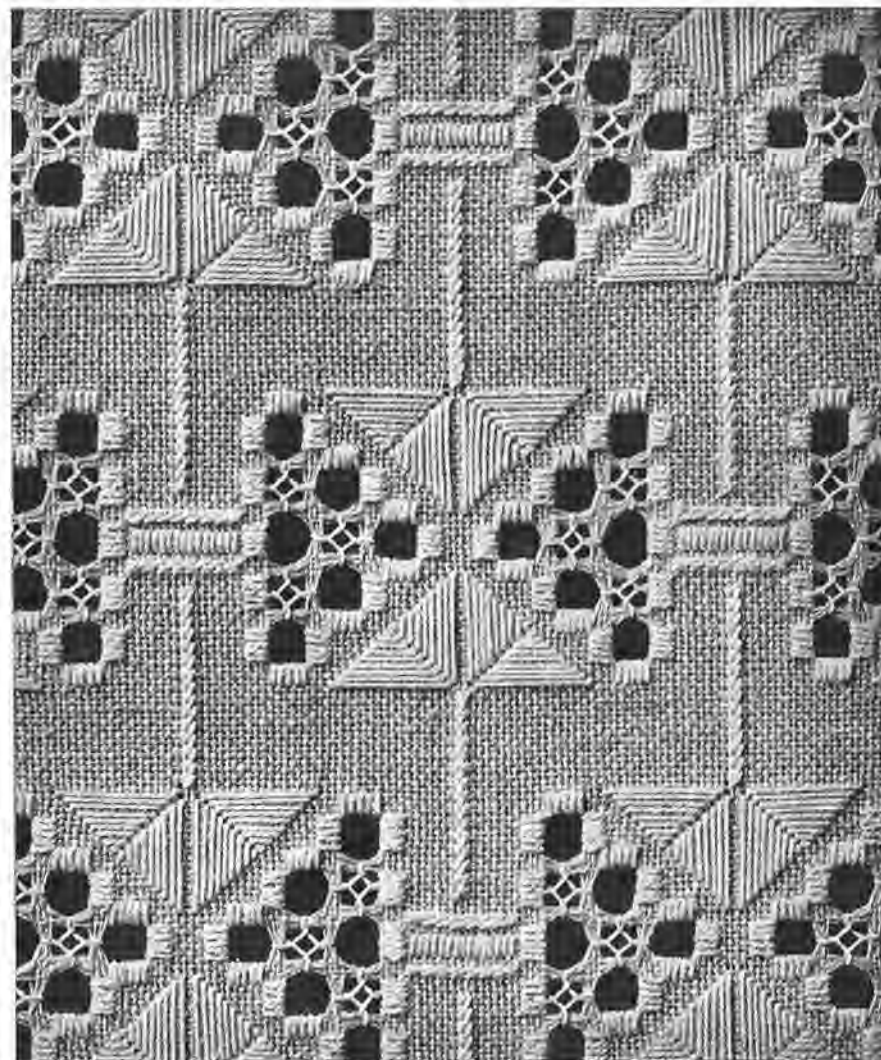
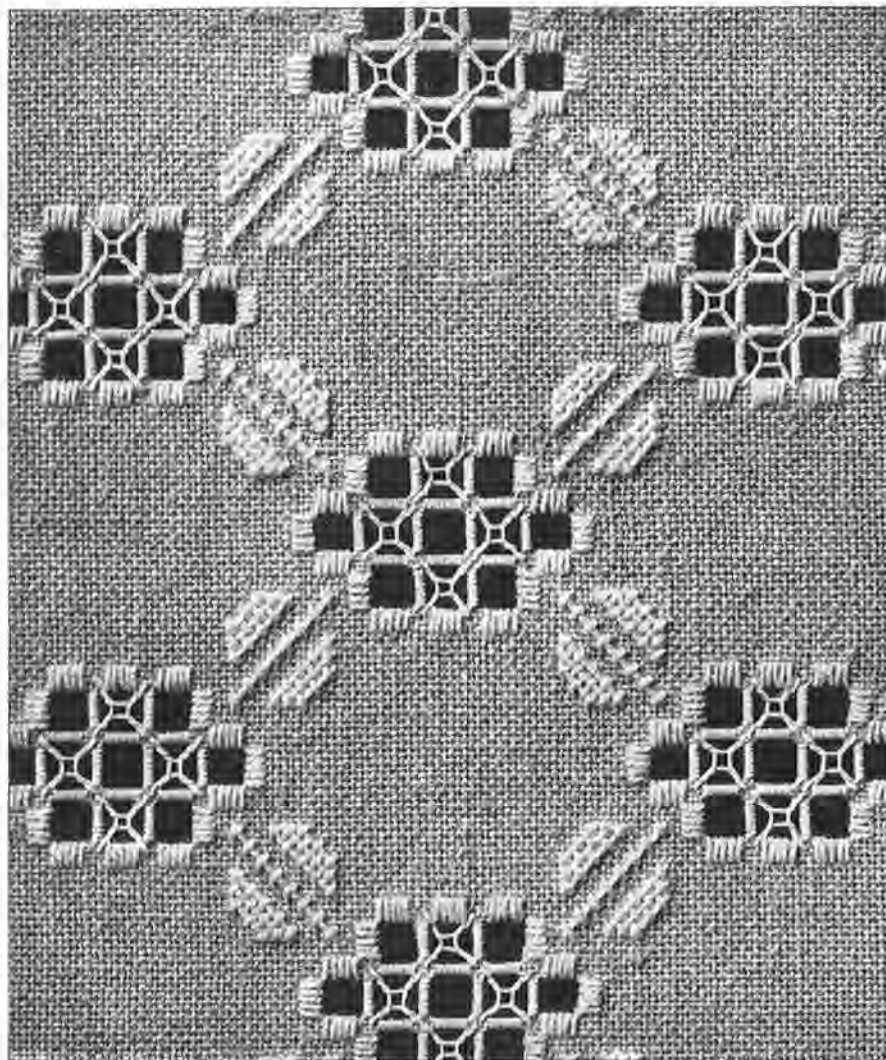
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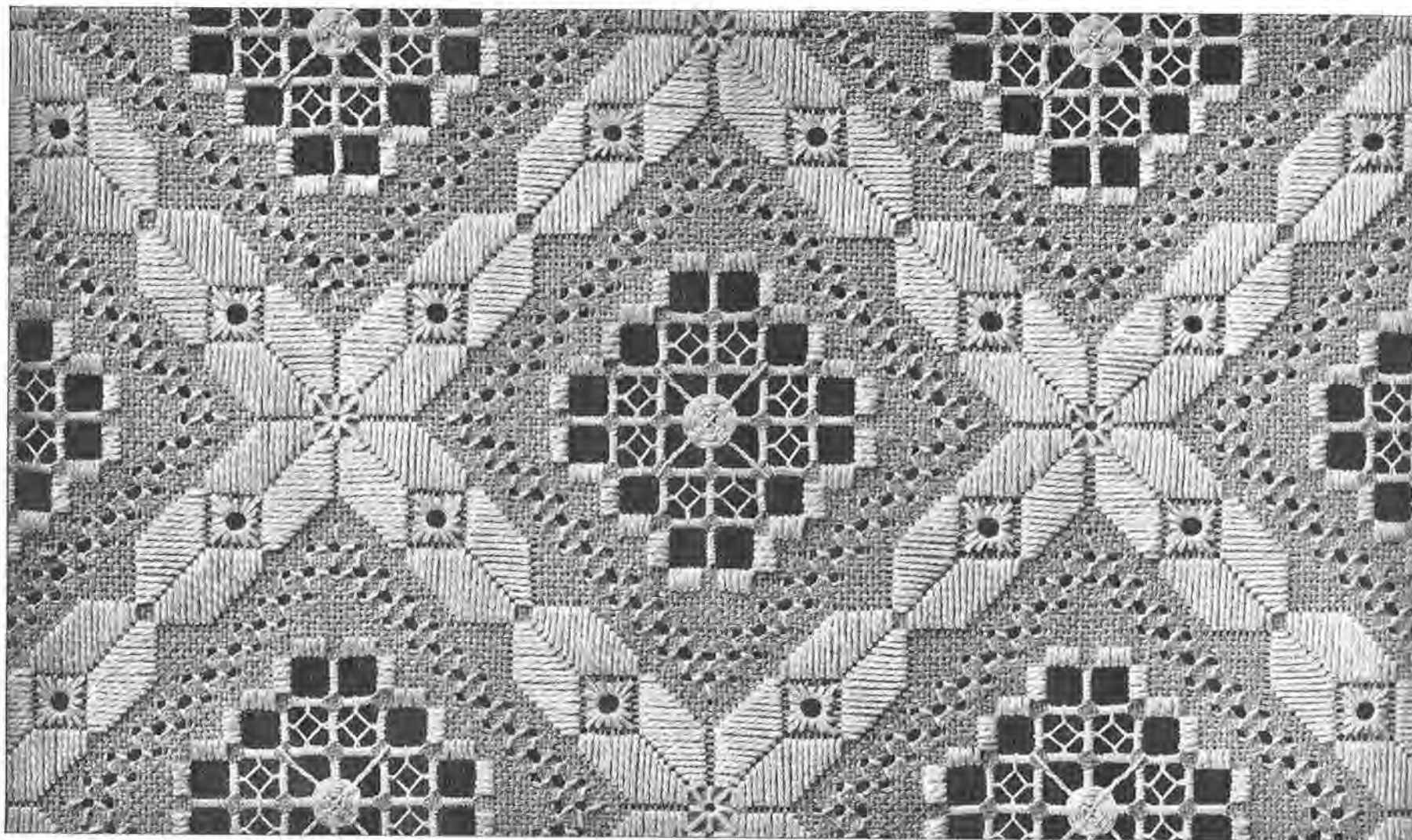
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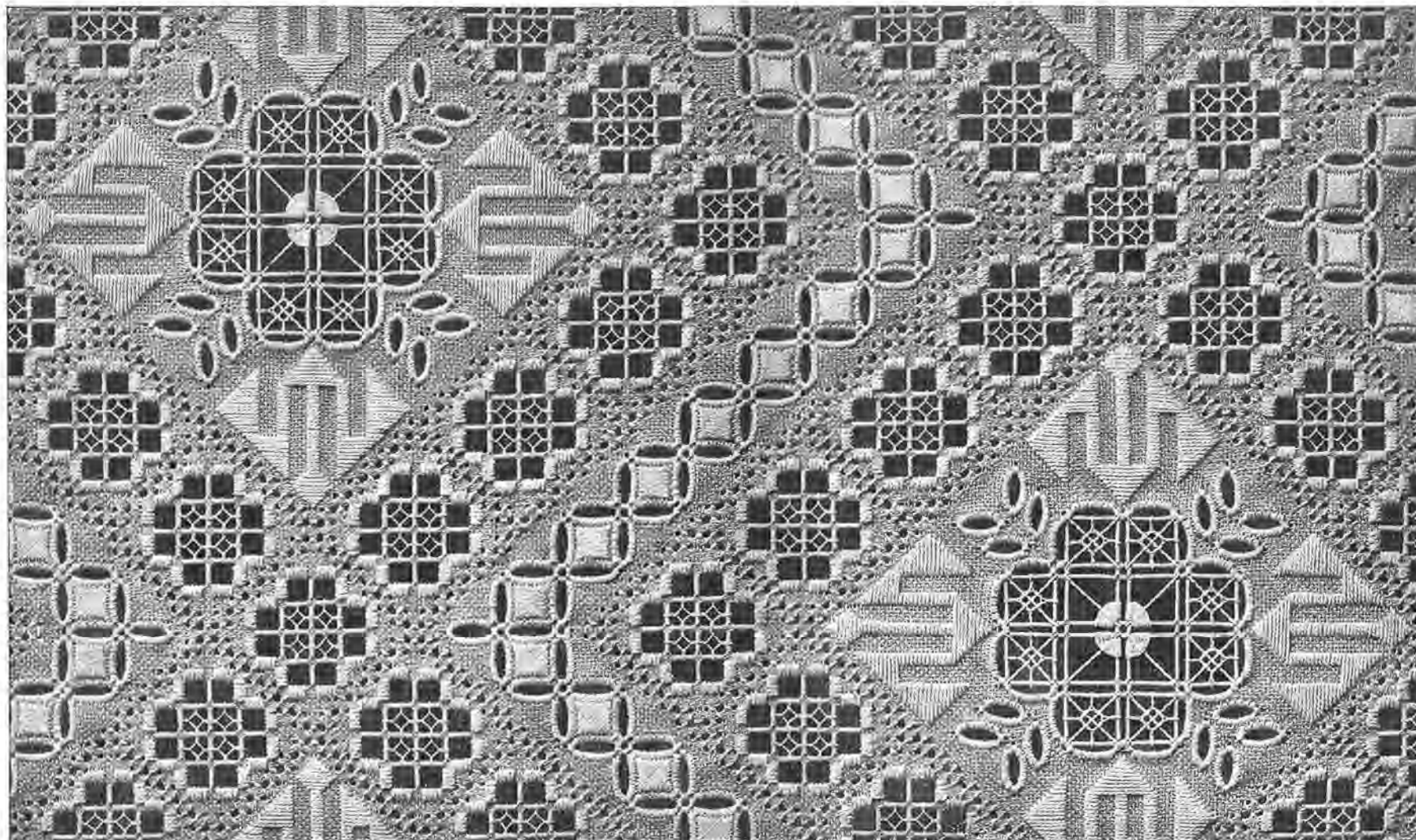
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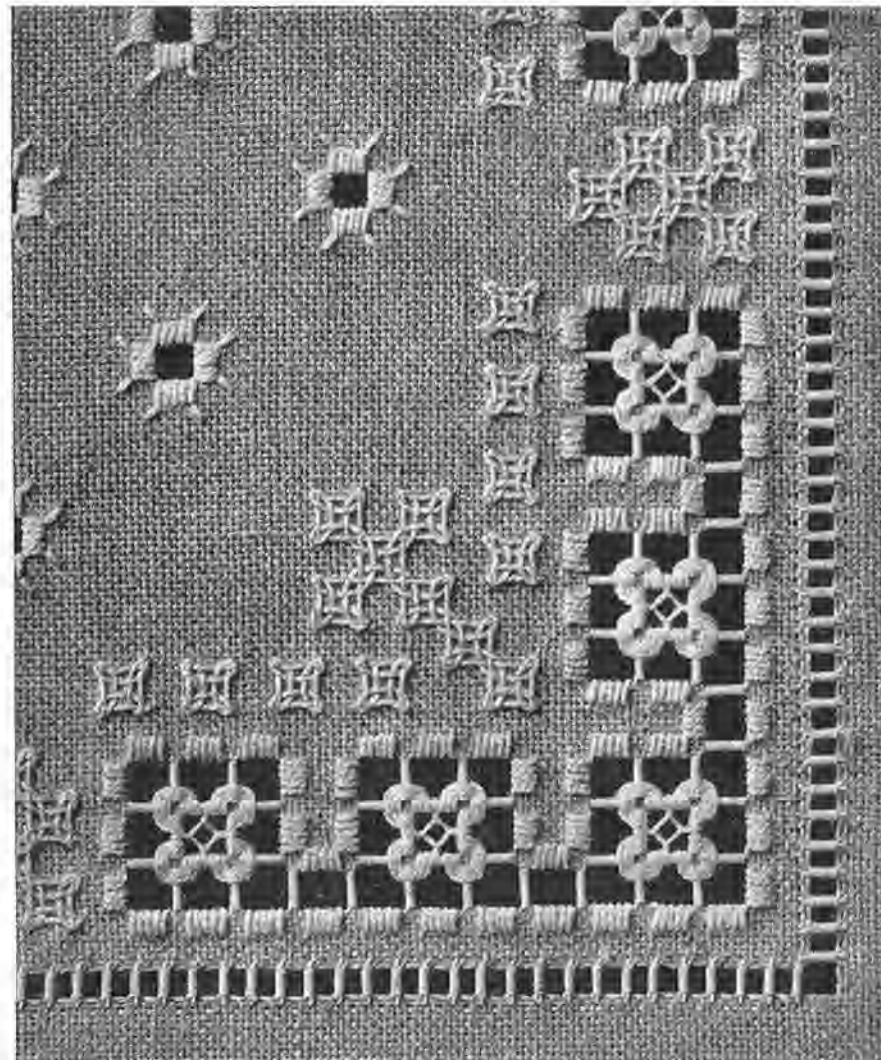
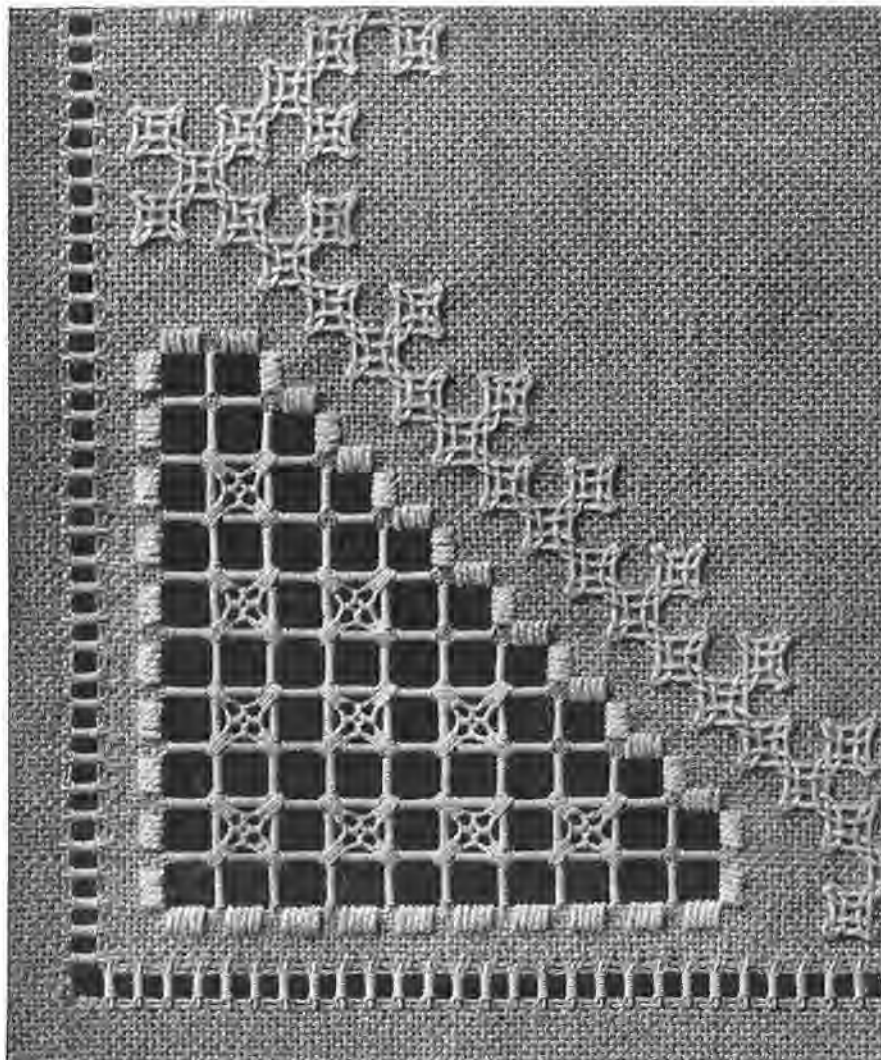
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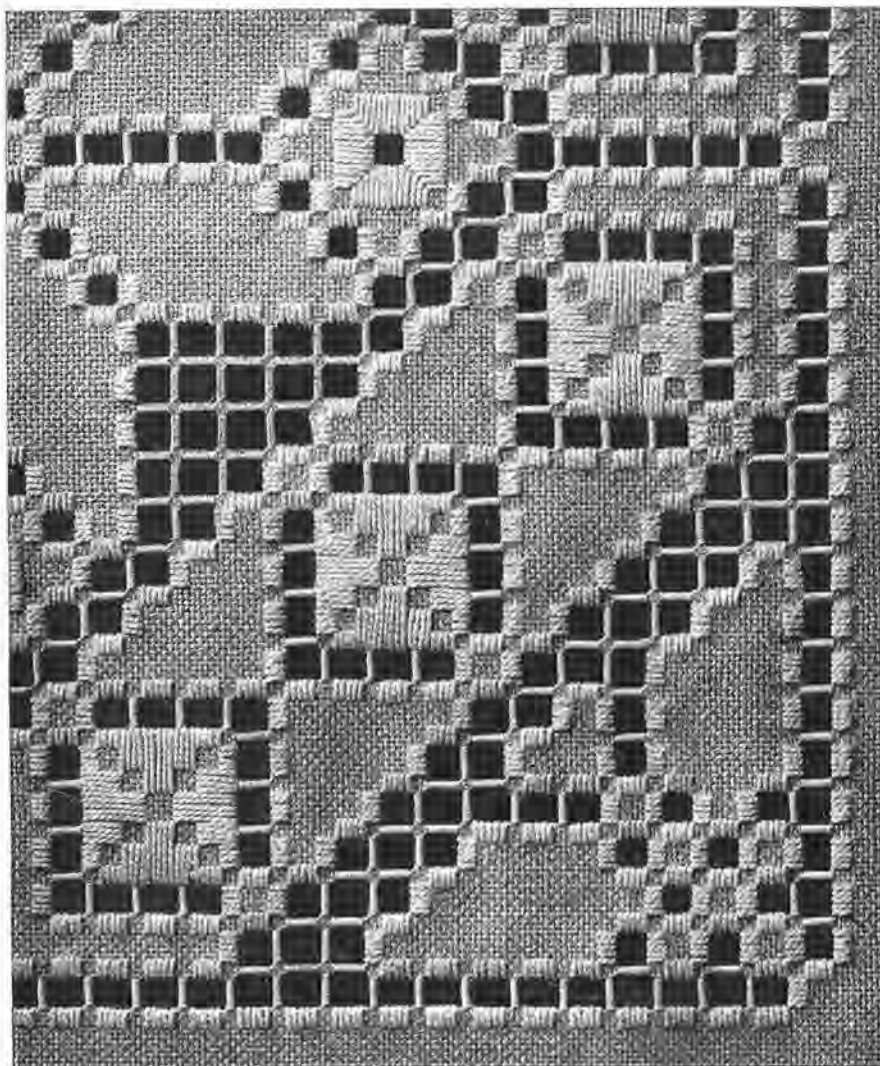
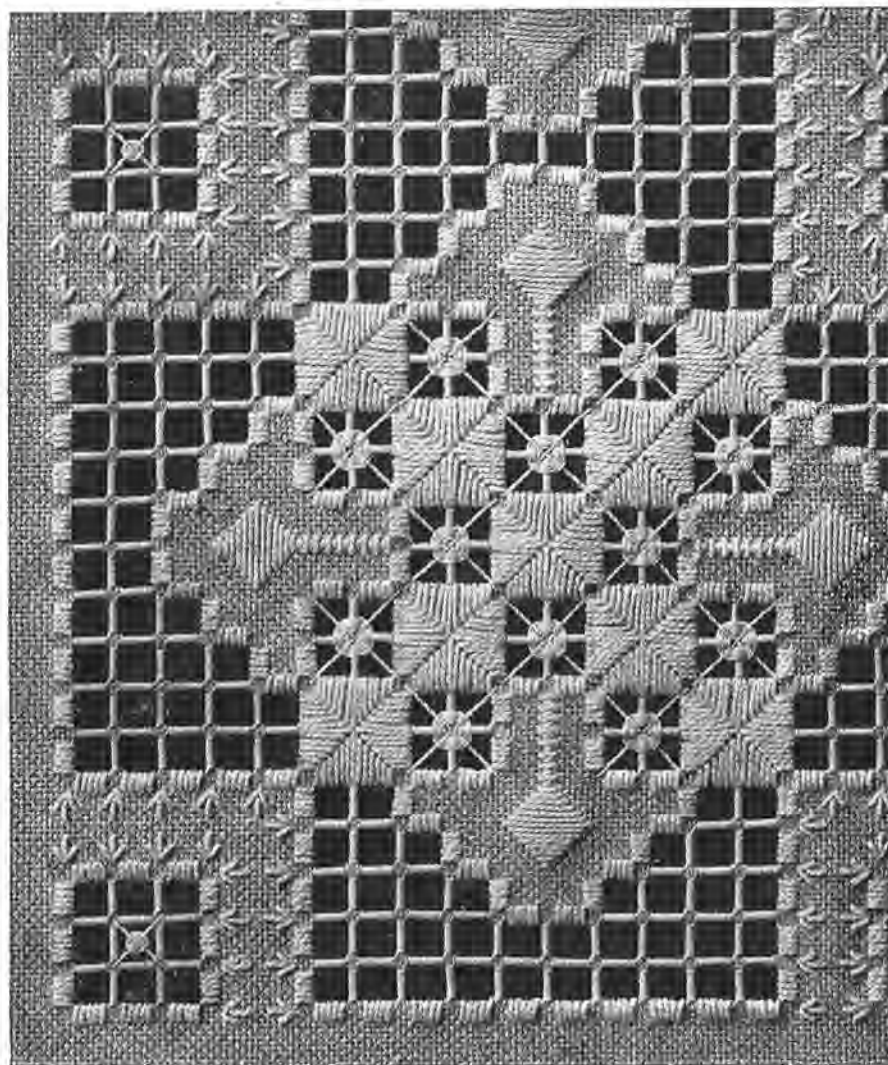
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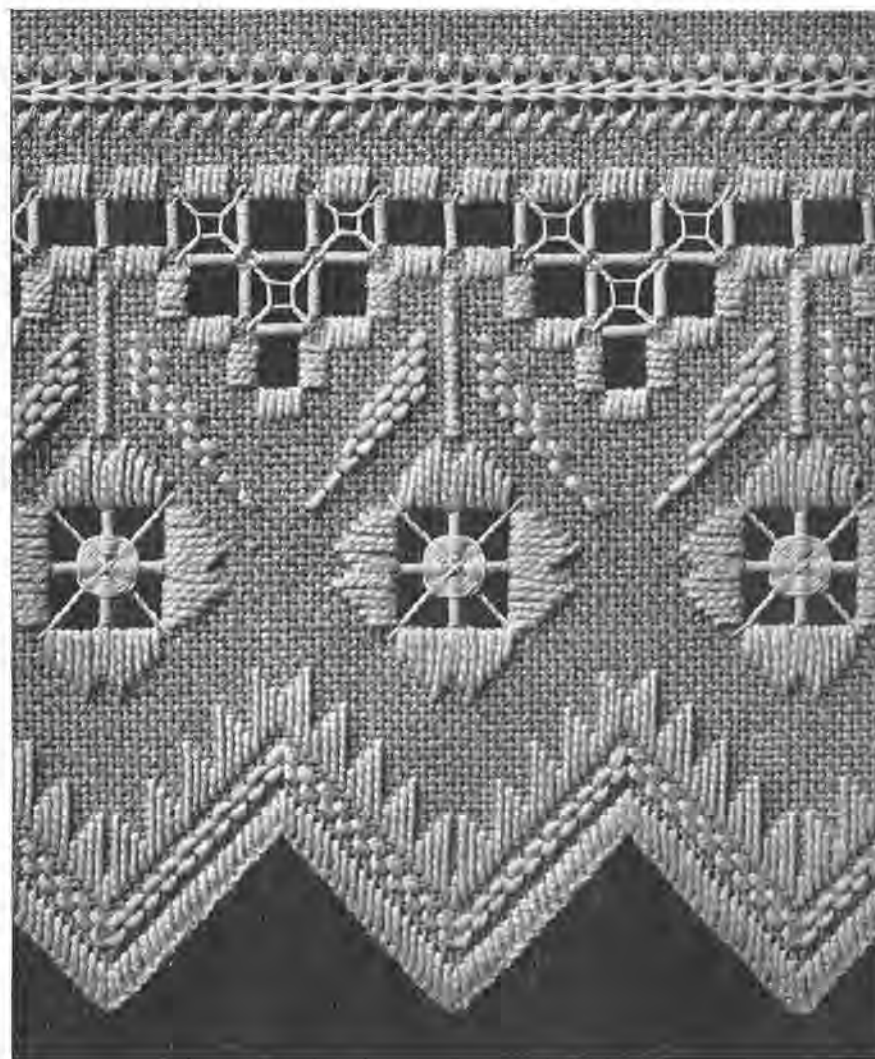
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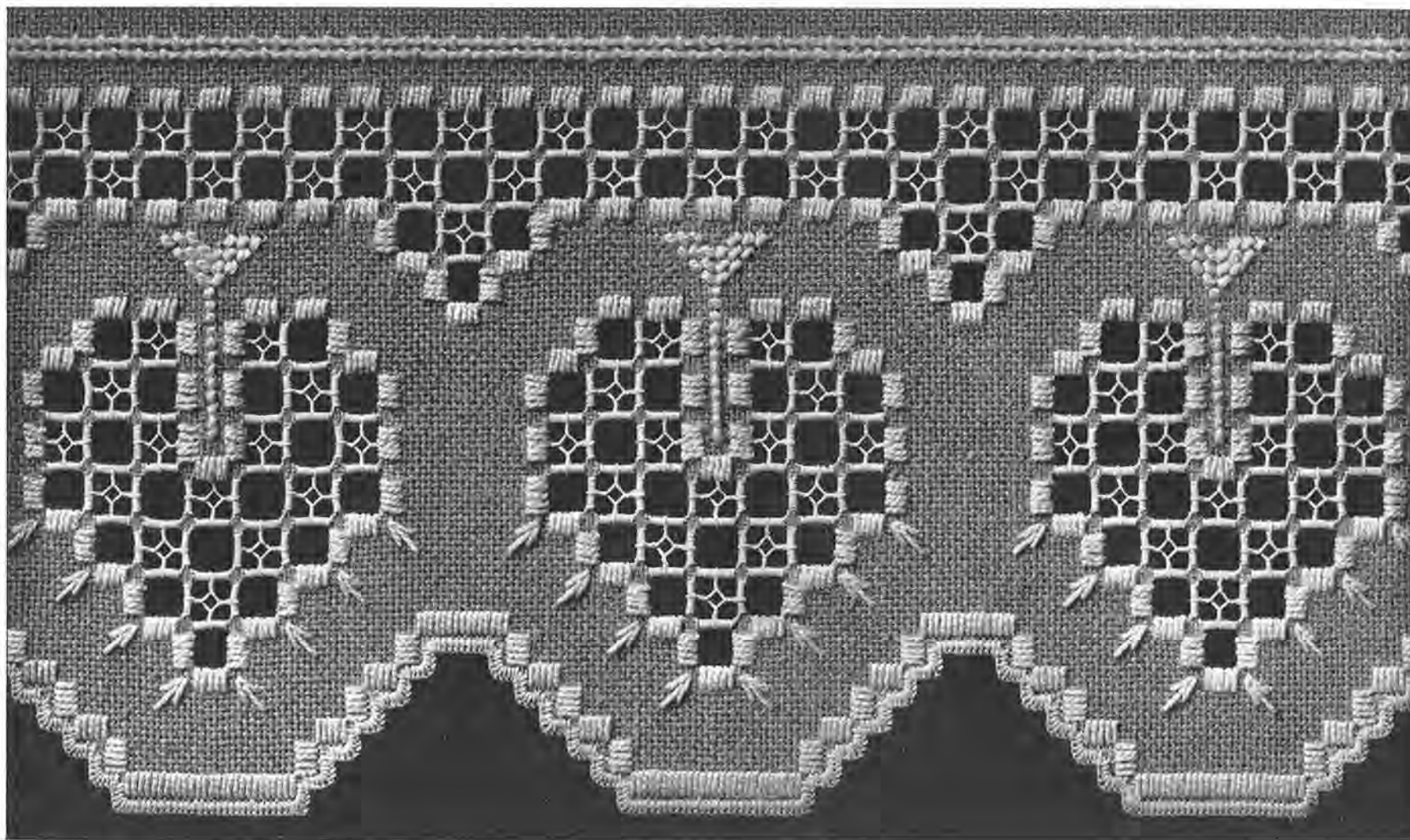
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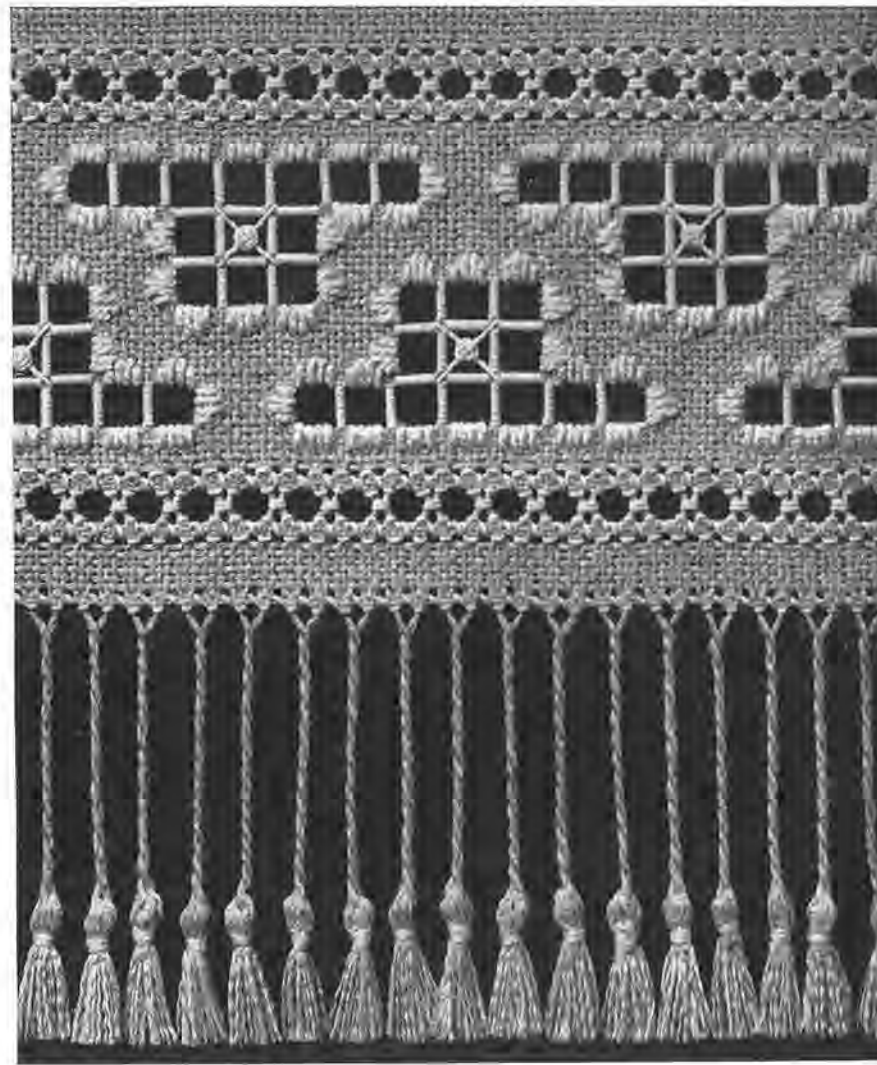
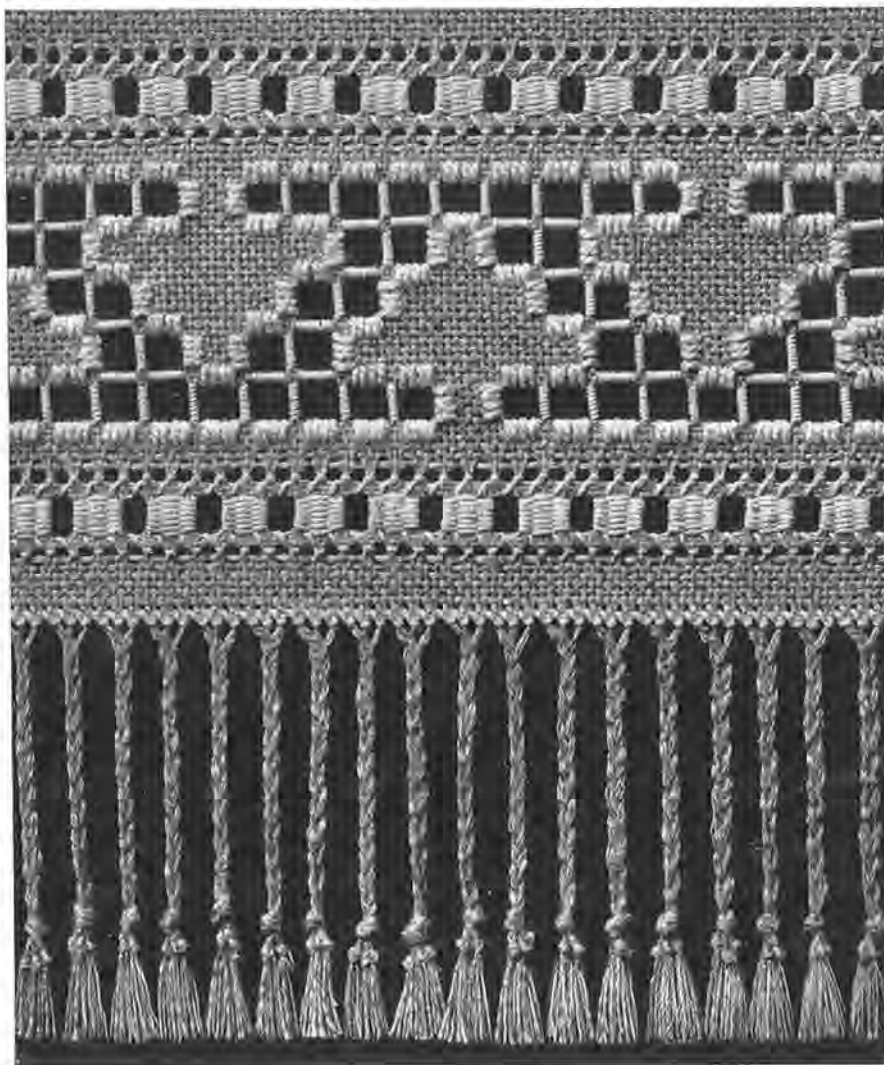
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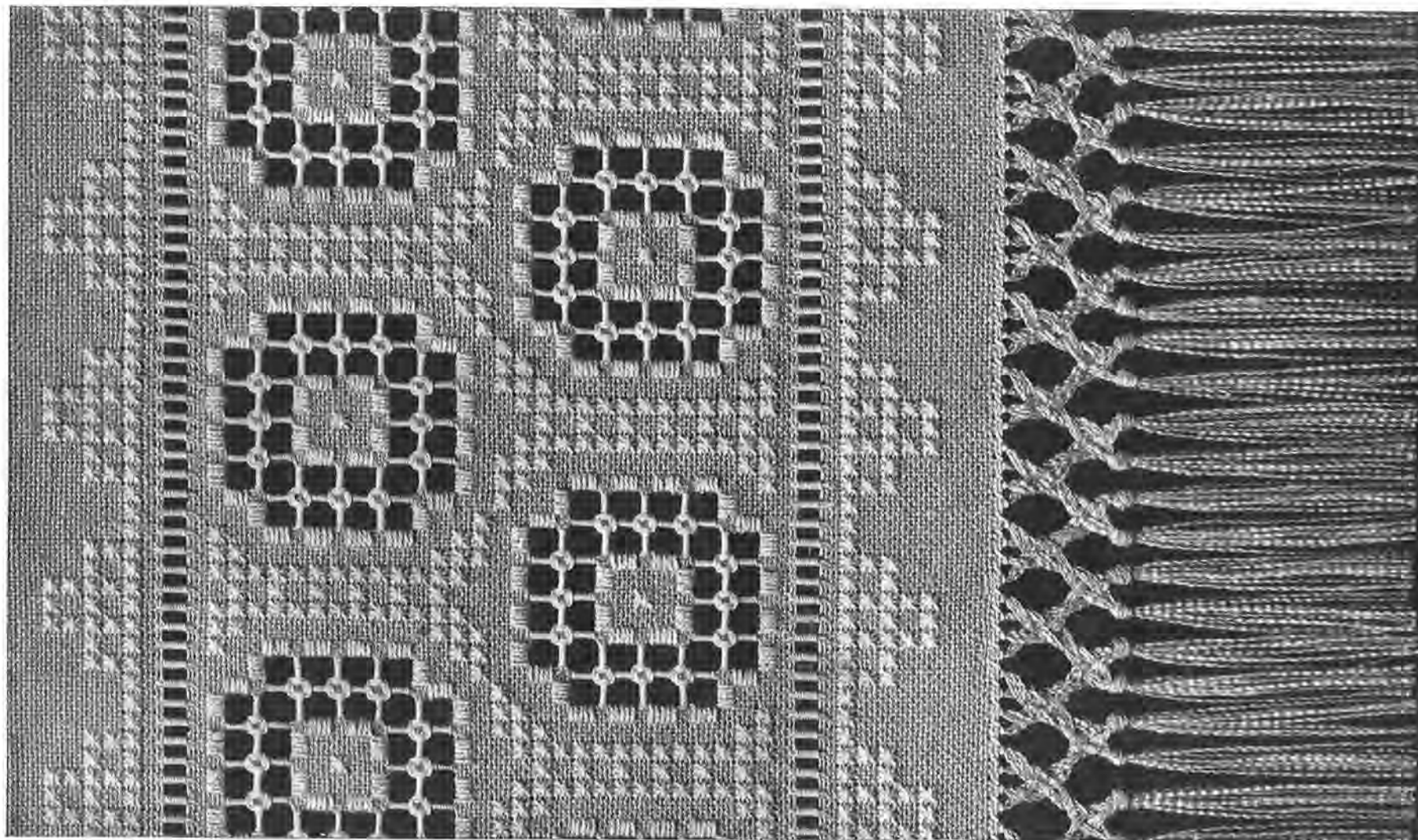
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Directions for Working the Patterns given on Plate XXIV

Two Tray-Cloths (See the details given on plate XVIII, and figures 8 to 11 and 16 to 19 in the explanatory text.)

MATERIALS: Coarse cream linen; D·M·C Pearl cotton (Coton perlé) No. 5 and D·M·C Special crochet cotton (Cordonnet spécial) No. 15, in white.

Work the outlines of the openwork parts and the plaited square stitch embroidery with D·M·C Pearl cotton No. 5, then do the openwork with D·M·C Special crochet cotton No. 15 and the motifs which ornament the background with D·M·C Pearl cotton No. 5. Finish off the tray-cloth with an openwork hem about 1 inch wide.

Slip for press or Toilet Table (See plate XXI.)

MATERIALS: Coarse cream linen; D·M·C Special stranded cotton (Mouliné spécial) Nos. 14 and 25, and D·M·C Flax lace thread (Lin pour dentelles) No. 12, in white.

Work the outlines of the openwork parts and the flat stitch embroidery of the scalloped edge with D·M·C Special stranded cotton No. 25, embroider the stalks of the leaves and the heading with D·M·C Special stranded cotton No. 14, then do the openwork with D·M·C Flax lace thread No. 12. Finish off the slip at the top and ends with a plain hem, and at the bottom with a row of scallops done in D·M·C Flax lace thread No. 12.

Two Cushions (See plate XIX.)

MATERIALS: Coarse cream linen; D·M·C Pearl cotton (Coton perlé) No. 5 and D·M·C Crochet cotton 6 cord (Cordonnet 6 fils) No. 10, in white.

Work the outlines of the openwork parts and the figures in flat stitch, with D·M·C Pearl cotton No. 5, then do the openwork itself with D·M·C Crochet cotton 6 cord No. 10. Cushions made of fancy coloured silks are provided with loose embroidered covers, easily removed.

Chair-back (See plate XVII and figure 7 of the explanatory text.)

MATERIALS: Coarse cream linen; D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter) Nos. 8 and 12, in white.

Work the rows of plain square stitch, the outlines of the openwork parts and the figures in flat stitch, with D·M·C Flax thread for knitting and crochet No. 8, then do the openwork with D·M·C Flax thread for knitting and crochet No. 12. Finish off the embroidery with a double border of coloured material about 3 inches wide.



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Directions for Working the Patterns given on Plate XXV

Pompadour Hand-Bag (See plate V.)

MATERIALS: Cream linen; D·M·C Pearl cotton (Coton perlé) No. 8 and D·M·C Crochet cotton 6 cord (Cordonnet 6 fils) No. 20, in white.

Work the outlines of the openwork parts with D·M·C Pearl cotton No. 8; count 6 threads of the fabric for each square of the lower motif, 5 threads for the middle one, and 4 threads for the upper one and those upon the handle; then do the openwork with D·M·C Crochet cotton 6 cord No. 20. The bag is lined with a dark material; it is closed at the top by means of two string cases placed inside, right and left of the handle.

Wall-Pocket (See plate XIII.)

MATERIALS: Cream linen; D·M·C Alsatia No. 15 and D·M·C Special crochet cotton (Cordonnet spécial) No. 15, in white.

Work the outlines of the openwork parts and the flat stitch figures with D·M·C Alsatia No. 15, the openwork with D·M·C Special crochet cotton No. 15. Stretch the embroidery, lined with coloured silk, over a card-board foundation; cover the back with linen of the same shade; line the pocket with the silk. Two metal rings, to hang it up by, are sewn on at the back.

Child's Frock (See plate X.)

MATERIALS: Cream linen; D·M·C Pearl cotton (Coton perlé) No. 5 and D·M·C Crochet cotton 6 cord (Cordonnet 6 fils) Nos. 5 and 15, in white.

Work the lines of plain square stitch with D·M·C Crochet cotton 6 cord No. 5, the outlines of the openwork and the figures in flat stitch with D·M·C Pearl cotton No. 5, then do the openwork itself with D·M·C Crochet cotton 6 cord No. 15. Line the yoke with coloured linen, and make up the frock in linen of a finer quality, ornamented at the bottom with a narrow rivière.

Book Holder (See plate III and figures 20 to 22 of the explanatory text.)

MATERIALS: Cream linen; D·M·C Alsatia No. 15 and D·M·C Flax lace thread (Lin pour dentelles) No. 20, in white.

Work the outlines of the openwork parts and the motifs done in plaited square stitch with D·M·C Alsatia No. 15, and do the openwork with D·M·C Flax lace thread No. 20. The embroidery is lined with a coloured material and furnished inside with two flat pockets into which the covers of the book are slipped; the straps are lined with two thicknesses of the coloured material, enclosing a strip of book muslin as stiffening.

Tea-Cosy (See plate XX and figure 14 of the explanatory text.)

MATERIALS: Cream linen; D·M·C Pearl cotton (Coton perlé) Nos. 3 and 5 and D·M·C Special crochet cotton (Cordonnet spécial) Nos. 3 and 15, in white.

Work the outlines of the openwork parts and the zig-zag lines with D·M·C Pearl cotton No. 5, the figures in slanting stroke stitch and the edges of the rivière with D·M·C Special crochet cotton No. 3, then do the openwork itself with D·M·C Special crochet cotton No. 15 and the knitting stitch in the rivière with D·M·C Special crochet cotton No. 3.

The embroidery is lined with a coloured fabric and provided at the top with a handle crocheted with D·M·C Special crochet cotton No. 3.



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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 colours.

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^{ie}, 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.

Cottons for embroidery and tapestry: D·M·C Embroidery cottons (Cotons à broder). D·M·C Floss embroidery cottons, special quality (Cotons floches à broder, qualité spéciale). D·M·C Pearl cottons (Cotons perlés). D·M·C Shaded pearl cotton (Coton perlé ombré). 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 Crochet cotton, 6 cord, special quality (Cordonnet spécial). D·M·C 6 cord cotton lace thread (Fil à dentelles). D·M·C Pearl cottons (Cotons perlés). D·M·C Shaded pearl cotton (Coton perlé ombré). D·M·C Floss crochet (Crochet floche). D·M·C Knotting cotton (Fil à pointer).



Knitting cottons: D·M·C Alsatia. D·M·C Retors pour mercerie. D·M·C Retors d'Alsace.

Darning cottons: D·M·C Special stranded cotton (Mouliné spécial). D·M·C Darning cotton, special quality (Repriser spécial). D·M·C Stranded darning cotton, 8 threads (Coton mouliné doublé, 8 fils).

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

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

Flax threads for embroidery and tapestry: D·M·C Floss flax or flourishing threads (Lins floches).

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

Pure Silk for embroidery: D·M·C Persian Silk (Soie de Perse).

Artificial Silk for embroidery: D·M·C Artificial Embroidery Silk (Soie artificielle à broder).

D·M·C LIBRARY

In the endeavour to develop the taste for fancy needlework and to make better known the use of the numerous articles made especially for sewing, embroidery, crochet work, knitting, &c., by the Société anonyme DOLLFUS-MIEG & C^{ie}, the Company has published a series of works, which together form a complete library of information dealing with every known kind of needlework.

Although these publications surpass all that has ever been done in this way before — by their artistic value, the choice of the designs, and the attention applied to their execution — yet, they are sold at a price quite inferior to their real value. They could not have been produced at such favorable prices, had it not been for the numerous editions published and the aim they are intended to serve.

Each album is edited in several languages and is composed of a series of unpublished and much varied designs accompanied by explanatory texts.

Ladies who do not find in our assortment the languages with which they are acquainted, will nevertheless be able to use successfully the albums of the D·M·C Library. Owing to the clearness as well as the perfection of the designs, the text becomes a secondary question and it will always be easy to execute most of the patterns shown in these albums without having need of the text.

Further on will be found a description of these publications, which can be obtained of booksellers, mercers and at needlework depôts or direct from the COMPTOIR ALSACIEN DE BRODERIE, anc^t TH. DE DILLMONT, MULHOUSE (France).

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

* **Encyclopedia of Needlework.** A handsome volume in-16^{mm} of about 800 pages, illustrated by 1107 engravings and 13 coloured plates. English binding. Gilt top.

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

ALBUM I: 32 plates with 274 various designs. In-4°.

ALBUM II: 40 plates with 135 coloured designs, comprising several alphabets and a treatise on embroidery. In-4°.

ALBUM III: 40 plates with 281 various designs. In-4°.

* **Cross Stitch · New Designs, Ist Series.** Album in-8°, containing 24 coloured plates, composed of grounds, borders and various subjects for cross stitch embroideries.

* **Cross Stitch · New Designs, IInd, IIIrd and IVth Series.** Three albums in large octavo, each containing 20 coloured plates, composed of grounds, borders and various subjects for cross stitch embroideries.

* **Cross Stitch · New Designs, Vth Series.** Album in large octavo, containing 16 coloured plates, composed of borders, backgrounds, detached motifs and various subjects, new in style, for cross stitch embroidery.

* **Marking Stitch, Ist Series.** Album in-8°, containing 12 coloured plates composed of alphabets, monograms and patterns for counted stitch embroideries.

* **Marking Stitch, IInd Series.** Album in-8°, containing 16 coloured plates composed of monograms, alphabets, borders, grounds and various subjects for counted stitch embroideries.

(*) The publications marked with an asterisk (*) are edited in English.

The Embroiderer's Alphabet. An album in-8°, containing 82 coloured plates composed of alphabets, monograms and patterns for counted stitch embroideries, followed by 10 plates of monograms and scallops with tracings for white embroidery.

* The same album is also edited in-16°.

* **Monograms and Alphabets for combination.** Album in-8°, containing 31 plates of 5 double alphabets for combination, and a great number of monograms.

Alphabets and Monograms (Alphabets et Monogrammes). Album in-4° (oblong shape), with gilt edges, composed of 60 plates with explanatory text.

Motifs for Embroideries, Ist and *IInd Series (Motifs pour Broderies). Two albums in-8°, each containing 32 coloured plates, composed of various designs for tapestry and embroidery, also a series of drawings upon squared paper.

* **Motifs for Embroideries, IIIrd and IVth Series.** Two albums in large octavo, each containing 20 coloured plates of various designs.

* **Motifs for Embroideries, Vth Series.** Album in large octavo, containing 15 coloured plates, a text with explanatory figures, and a series of drawings upon squared paper.

* **Colbert Embroideries.** Album in large octavo, containing 16 plates printed in colour, consisting of 18 patterns, a description of the stitches and a series of drawings upon squared paper.

* **Czecho-Slovakian Embroideries.** Album in large octavo, containing 20 plates printed in colour, consisting of 67 patterns, a text with explanatory figures, and a series of drawings upon squared paper.

* **Jugoslavian Embroideries, Ist and IInd Series.** Two albums in large octavo, each containing 20 plates printed in colour, a text with explanatory figures, and a series of drawings upon squared paper.

(*) The publications marked with an asterisk (*) are edited in English.

* **Turkish Embroideries.** Album in large octavo, containing 24 plates printed in colour, a text with explanatory figures and a series of drawings upon squared paper.

* **Assisi Embroideries.** Album in-4°, containing 24 plates printed in colour and a text with explanatory figures.

* **Irish Crochet Lace.** Album in large octavo, containing 52 pages of text with numerous explanatory figures, 7 plates of patterns and tracings on linen.

Crochet Work, Ist and IInd Series (Le Crochet). Ist Series: 8 plates composed of 64 patterns. In-4°. IInd Series: 8 plates composed of 57 patterns. In-4°.

Each series is accompanied by a detailed description of the patterns.

* **Crochet Work, IIIrd Series.** Album in large octavo, containing 14 plates, 78 pages of explanatory text and numerous figures.

* **Crochet Work, IVth Series.** Album in large octavo, containing 12 plates composed of 57 patterns and 65 pages of text.

* **Crochet Work, Vth Series (Coarse crochet).** Album in-4°, containing 9 principal plates, 13 supplementary plates and a text with explanatory figures.

Knitting, Ist and IInd Series (Le Tricot). Ist Series: 10 plates composed of 72 patterns. In-4°. — IInd Series: 10 plates composed of 63 patterns. In-4°.

Each series is accompanied by a detailed description of the patterns.

French Net Work (Le Filet-Richelieu). Album in-4°, 30 plates containing 171 patterns with explanatory text.

* **The Net Work.** Containing 28 pages of text with explanatory figures and 20 plates with various patterns. In-8°.

* **Filet-Guipure.** Album in large octavo, containing 20 plates with 68 patterns and a text with 17 explanatory figures.

Net Work Embroidery, Ist and IInd Series (La Broderie sur Lacis). Ist Series, containing 20 plates, composed of 41 patterns, with explanatory text. In-4°. — IInd Series, containing 20 plates, composed of 38 patterns, with explanatory text. In-4°.

«**Macramé**» (**Le Macramé**). Album containing 32 plates, composed of 188 patterns with explanatory text. In-4°.

* **Knotted Fringes**. Album in-4°, containing upon 20 plates 20 patterns and a text with explanatory figures.

* **Hardanger Embroideries, Ist Series**. Album in large octavo, containing 36 plates and a text with explanatory figures.

* **Hardanger Embroideries, IInd Series**. Album in large octavo, containing 25 plates and a text with explanatory figures.

* **Drawn thread Work, Ist Series**. Album in-8°, containing 54 pages of text with explanatory figures and 20 plates of patterns.

* **Drawn thread Work, IInd Series**. Album in-8°, consisting of 11 pages of text with explanatory figures and 32 plates of patterns.

Flat Stitch Embroidery (La Broderie au Passé). Album in-4°, containing 20 plates, composed of 27 patterns, with tracings and explanatory text.

* **Embroidery on Tulle, Ist Series**. Album in large octavo, containing 16 plates printed in black and 8 plates in colours, and an explanatory text.

Motifs for Coptic Embroidery, Ist, IInd and IIIrd Parts (Motifs de Broderie copte). Each Part is composed of 30 plates, one coloured, with explanatory text. In-4°.

(*) The publications marked with an asterisk (*) are edited in English.

Pillow Laces, Ist Series (Les Dentelles aux Fuseaux).

Octavo volume, containing 184 pages of text, 8 plates with patterns of laces, and 55 tracings.

Pillow Laces, IInd Series (Les Dentelles aux Fuseaux).

Album in large octavo, containing 58 pages of text, 18 plates with 25 patterns, and 66 tracings.

* **Needle-made Laces, Ist Series**. Album in large octavo, containing 15 plates, a series of patterns, and a text with explanatory figures.

Point lace (La Dentelle Renaissance). Album in-8°, containing 76 pages of text with explanatory figures, 10 plates without text and 10 patterns.

* **Teneriffe Lace Work**. Album in-8°, of 20 plates of patterns and a text with explanatory figures.

* **New Patterns in Old Style**. Work divided into two parts, each of which is composed of 12 plates, accompanied by an explanatory text and figures. In-4°.

* **Tatting**. Album in-8°, containing 8 plates presenting 38 models, and a text with explanatory figures.

Works of various kinds (Recueil d'Ouvrages divers). Album in-4° (oblong shape), 35 plates containing 242 engravings with explanatory text.

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