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CZECHO-SLOVAKIAN

EMBROIDERIES

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# Czecho-Slovakian Embroideries



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

# INTRODUCTION

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The favour in which brilliant colours are held by the Slav nations has always been evidenced by their choice of shades for the patterns employed in all kinds of dress trimmings and the interior decorations of their dwellings, even down to the various household utensils.

Owing as much to natural good taste as to the care and precision with which their work is done, these peoples have succeeded in creating a special kind of artistic needlework which has aroused the greatest interest among competent judges in all parts of the world.

Having often been requested to provide albums of Slav patterns, we have now decided to offer our readers a first series containing Czecho-Slovakian original models, derived from ancient documents preserved by the families and in the museums of Bohemia, Moravia and Slovakia. To enhance the interest of our album, we mention the place of origin of all our patterns, as well as the nature of the articles themselves — old Czech and Slovak state costumes — for whose adornment they were designed.

The execution of Czecho-Slovakian embroideries being as a rule very laborious, we have, in order to facilitate the task, considerably simplified the original patterns: the cross stitch models have been reproduced upon less fine linen, while for certain plates we have entirely modified the method of working the embroidery.

Considered from the point of view of needlework, the Czecho-Slovakian embroideries may be grouped into two different categories: one comprising those done with counted stitches, the other those which are worked along a traced pattern.

In the first group we class the models upon plates I to VIII done in cross stitch, stroke stitch, plaited stitch, straight stitch and back stitch, set off by fancy stitches and lines of openwork. The dimensions of these motifs vary according to the material used as foundation. Most of the embroidery stitches are well known, and can be

easily copied from the plates themselves; therefore we confine our directions to a description of the little Slovak rivières which are less frequently used.

As to the embroideries in the second category, worked in flat stitch and stem stitch with various fillings, we have collected them together upon plates IX to XX. The manner of working the stitches into the linen is clearly visible, so we can dispense with any special directions regarding them; if more is needed, all requisite information will be found in the chapters Embroidery upon White Materials and Embroidery upon Linen in the *Encyclopedie of Needlework* by TH. DE DILLMONT. With a view to facilitating their enlargement or reduction in size, we have had the patterns contained by these last 12 plates drawn out upon a chequered background at the end of the album.

The original Czecho-Slovakian embroideries were executed in silk, cotton and wool. Our models have been worked with the D·M·C brilliant cotton threads, which we particularize, for each plate, further on. Instead of these cottons the D·M·C linen and silk threads may be used, such as D·M·C Floss Flax (Lin floche), D·M·C Artificial embroidery silk (Soie artificielle à broder) and D·M·C Persian silk (Soie de Perse). These patterns will be most advantageously employed wherever coloured embroidery is in general use. The richness of design and harmony of colouring will at once ensure them a high position in the decoration of toilet articles and lingerie for ladies and children; and they will prove equally valuable for trimming furniture covers, curtains and other draperies.



# Czecho-Slovakian Embroideries

## Directions for working the patterns.

### PLATE I.

Six borderings, worked in straight stitch, plaited Slav stitch, square stitch and button-hole stitch, with openwork lines or rivières.

*Origin of models Nos. 1 to 6 :*

*Trimmings for women's chemisettes and scarves, Velká (Moravia).*

**Border (mod. No. 1).** — Plain woven linen, cream; D·M·C Special stranded cotton (Mouliné spécial) (\*) No. 25, in Cachou brown 738, Black fast dye 310 and Scarlet 304, is used for the embroidery in straight and square stitch, as well as for the lines of openwork done in slanting button-hole stitch.

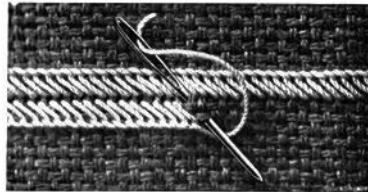


Fig. I. Rivière done in slanting button-hole stitch.

The method of working the rivière in slanting button-hole stitch is explained by fig. I. It shows the first row of stitches, going from right to left, completed, and the second row, from left

to right, partly done; the stitches are worked sideways over 2 threads of material, but only over 1 thread lengthwise.

**Border (mod. No. 2).** — Plain woven linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Saffron yellow 726, is used for the embroidery in straight and stroke stitch, as well as for the button-holed eyelets and the zigzag rivière.

The zigzag rivière, finishing off the border at the base, is worked in one row going from right to left, as shown in fig. II; begin at the bottom with a horizontal stitch thrown over 2 threads of material, then skip 3 threads upwards and work a second horizontal stitch towards the right; continue with a horizontal stitch at the bottom, and so on.

**Border (mod. No. 3).** — Plain woven linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Black fast dye 310, Locust-bean brown 356, Saffron yellow 725 and Smoke grey 822, is used for the embroidery in straight stitch, square stitch and plaited Slav stitch, as well as for the button-holed eyelets.

**Border (mod. No. 4).** — Plain woven linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Red brown 920, Old blue 929 and Wood grey 614, is used for the embroidery in straight and stroke stitch.



Fig. II. Zigzag rivière.

**Border (mod. No. 5).** — Plain woven linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Saffron yellow 726, is used for the embroidery in straight stitch, square stitch and star stitch, as well as for the button-holed eyelets.

**Border (mod. No. 6).** — Plain woven linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Hazel-nut brown 422, is used for the straight stitch and square stitch embroidery, as well as for the button-holed eyelets.

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

## PLATE II.

Five borderings, worked in cross stitch, with background fillings and rivières.

*Origin of models Nos. 7 to 11 :*

*Mod. Nos. 7 and 9, trimmings for women's chemisettes, Velká Blatnice (Moravia); mod. No. 8, trimming for women's chemisettes, Hroženkov (Moravia); mod. No. 10, trimming for women's chemisettes, Lieskoré (Slovakia); mod. No. 11, trimming for women's chemisettes, Vlčnov (Moravia).*

**Border (mod. No. 7).** — Double thread linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Negro's head brown 938, Paroquet green 906, Turkey red 321, French blue 797, Saffron yellow 725 and Wood grey 614, is used for the motifs embroidered in cross stitch, and the same in Saffron yellow 725 for the background filling of plaited Spanish stitch.



Fig. III. Rivière worked in horizontal stitches.

**Border (mod. No. 8).** — Double thread linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Black fast dye 310, Old blue 931, Orange yellow 444 and Cream yellow 579, is used for embroidering the cross stitch motifs, and the same in Scarlet 304 for the ground fillings worked in plaited Slav stitch; D·M·C Special crochet cotton (Cordonnet spécial) No. 1, in Cream yellow 579, for the rivières.

The rivières, which give a somewhat openwork effect, are done with a tightly-drawn thread, in one journey, working from left to right, horizontal stitches being thrown over 4 threads of material and overlapping the completed stitches by 2 threads. (See explanatory

engraving, fig. III). By drawing the threads of the material close together little open spaces are formed between the stitches.

**Border (mod. No. 9).** — Double thread linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Black fast dye 310, Turkey red 321, Beetle green 3346, French blue 797, Lemon yellow 307 and Wood grey 804, is used for working the plain cross stitch motifs, and the same in Mandarin yellow 741 for the ground filling of oblong cross stitch.

**Border (mod. No. 10).** — Double thread linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Red brown 920, Orange yellow 444, Ash grey 413 and Cream yellow 579, is used for embroidering the cross stitch and stroke stitch motifs; the same in Ash grey 413 for the ground filling worked in plaited Slav stitch and weaving stitch; D·M·C Special crochet cotton (Cordonnet spécial) No. 1, in Cream yellow 579 for the narrow rivières. (See fig. III.)

**Border (mod. No. 11).** — Double thread linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Black fast dye 310, Paroquet green 906 and Old pink 3352, is used for the cross stitch motifs, and the same in Hazel-nut brown 422 for the ground filling of plaited Slav stitch.

## PLATE III.

Four borderings, worked in cross stitch, stroke stitch, straight stitch and herring-boning.

*Origin of models Nos. 12 to 15 :*

*Mod. Nos. 12 and 13, trimmings for women's chemisettes, Velká Blatnice (Moravia); mod. Nos. 14 and 15, trimmings for women's chemisettes, Vlčnov (Moravia).*

**Border (mod. No. 12).** — Double thread linen, rust yellow; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Black fast dye 310, is used for embroidering the part done in black cross

stitch; D·M·C Pearl cotton (Coton perlé) No. 3, in Turkey red 321, Forget-me-not blue 825, Moss green 470, Smoke grey 822 and Red brown 922 for the coloured portions worked in cross and straight stitch; D·M·C Pearl cotton (Coton perlé) No. 8, in Smoke grey 822 for the filling of openwork cross stitch done with a fine thread.

**Border** (mod. No. 13). — Double thread linen, rust yellow; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Black fast dye 310, is used for working the black cross stitch done with coarse thread; D·M·C Pearl cotton (Coton perlé) No. 3, in Geranium red 350, Moss green 470, Forget-me-not blue 825 and Smoke grey 822, for the coloured portions done in cross stitch and straight stitch; D·M·C Pearl cotton (Coton perlé) No. 8, in Black fast dye 310, for the ground filling of black cross stitch done with fine thread and in Smoke grey 822 for the light cross stitch done with fine thread.



Fig. IV. Riviére done in horizontal button-hole stitch. Working the first row.

**Border** (mod. No. 14). — Double thread linen, rust yellow; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Negro's head brown 938, is used for embroidering the outlines done in cross stitch and the outside bordering in stroke stitch; D·M·C Pearl cotton (Coton perlé) No. 3, in Moss green 470, Indigo blue 334 and Smoke grey 822 for grounding the coloured motifs in weaving stitch; D·M·C Pearl cotton (Coton perlé) No. 8, in Smoke grey 822, for the light fillings worked with fine thread.

**Border** (mod. No. 15). — Double thread linen, rust yellow; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Indigo blue 939, is used for embroidering all the dark parts done in cross stitch and for the three horizontal bands worked in herring-bone stitch; D·M·C Pearl cotton (Coton perlé) No. 3, in Moss green 470, Turkey red 321, Forget-me-not blue 825 and Mandarin yellow 742, for grounding the coloured motifs in cross and straight stitch.

## PLATE IV.

Three borderings, worked in cross stitch with button-holed rivières.

*Origin of models Nos. 16 to 18:*

*Mod. Nos. 16 and 17, trimmings for men's shirts, Vlčnov (Moravia); mod. No. 18, trimming for women's chemisettes, Velká Blatnice (Moravia).*

**Border** (mod. No. 16). — Double thread linen, rust brown; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Indigo blue 336, Garnet red 326 and Smoke grey 644, is used for the cross stitch embroidery.

**Border** (mod. No. 17). — Double thread linen, rust brown; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Black fast dye 310, Garnet red 326, Sky blue 519 and Cream yellow 746, is used for the cross stitch embroidery.



Fig. V. Riviére done in horizontal button-hole stitch. Working the second row.

**Border** (mod. No. 18). — Double thread linen, rust brown; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Black fast dye 310, French blue 798, Scarlet 304 and Paroquet green 905, is used for embroidering the cross stitch motifs, and in Saffron yellow 725 for the button-holed rivières; D·M·C Embroidery cotton, special quality (Coton à broder, qualité spéciale), No. 25, in Saffron yellow 725, for outlining the motifs in finer cross stitch. The two yellow rivières at the head of the border are made by working two horizontal lines of button-holing, taking up 2 threads of material lengthwise for each stitch. The button-hole stitches are thrown over 2 separate threads of the material; engraving fig. IV shows the first row being worked from right to left, and engraving fig. V the second row worked from left to right, as well as part of the completed riviére.



## PLATE V.

Four borderings, worked in cross stitch and square stitch, with filling stitches and button-holed rivières.

*Origin of models Nos. 19 to 22 :*

*Mod. No. 19, trimming for men's shirts, Vlčnov (Moravia) ; mod. Nos. 20 and 21, trimmings for women's chemisettes, Hroženkov (Moravia) ; mod. No. 22, trimming for women's chemisettes, Kostelany (Moravia).*

**Border** (mod.No.19). — Double thread linen, cream ; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Cachou brown 437 and Sèvres blue 798, is used for the cross stitch motifs and the button-holed rivières (see figs. IV and V) ; in Negro's head brown 898 for the cross stitch background filling.

**Border** (mod.No.20). — Double thread linen, cream ; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Black fast dye 310, Saffron yellow 725 and Smoke grey 822 for the cross stitch motifs and the button-holed rivières (see figs. IV and V) ; and Red brown 920 for the cross stitch background filling.

**Border** (mod.No.21). — Double thread linen, cream ; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Mandarin yellow 740 and Sèvres blue 798, is used for the motifs worked in cross stitch and the button-holed rivières (see figs. IV and V) ; in Ash grey 413 for the cross stitch background filling.

**Border** (mod.No.22). — Double thread linen, cream ; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Black fast dye 310, Mandarin yellow 741, Saffron yellow 725, French blue 797, Paroquet green 906 and Garnet red 326, is used for the motifs worked in cross stitch, square stitch and straight stitch ; and in Saffron yellow 725, 4 threads together, for the background filling of Smyrna cross stitch.

## PLATE VI.

Two borders with corners, worked in plaited Slav stitch and cross stitch.

*Origin of models Nos. 23 and 24 :*

*Trimmings for men's shirts, Vlčnov (Moravia).*

**Borders** (mod. Nos. 23 and 24). — Double thread linen, cream ; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Morocco red 3327 and Sèvres blue 798, is used for the embroidery in plaited Slav stitch and cross stitch.

## PLATE VII.

Six borderings, four of them with corners, worked in cross stitch, plaited Slav stitch and stroke stitch.

*Origin of models Nos. 25 to 30 :*

*Trimmings for men's shirts, Vlčnov (Moravia).*

**Border with corner** (mod. No. 25). — Double thread linen, cream ; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Cachou brown 433, is used for the embroidery done in plaited Slav stitch.

**Border with corner** (mod. No. 26). — Double thread linen, cream ; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Ash grey 413, is used for the embroidery done in plaited Slav stitch.

**Borders** (mod. Nos. 27 and 28). — Double thread linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Black fast dye 310, is used for the embroidery done in cross and stroke stitch.

**Border with corner** (mod. No. 29). — Double thread linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Ash grey 317, is used for the cross stitch embroidery.

**Border with corner** (mod. No. 30). — Double thread linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Negro's head brown 801, is used for the cross stitch embroidery.

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### PLATE VIII.

Ten openwork insertion patterns or rivières, worked in back-stitch.

*Origin of models Nos. 31 to 40:*

*Trimmings for women's chemisettes, Velká (Moravia).*

**Rivière** (mod. No. 31). — Plain woven linen, écreu; D·M·C Pearl cotton (Coton perlé) No. 5, in Indigo blue 311 and 334 and Garnet red 326.

**Rivière** (mod. No. 32). — Plain woven linen, écreu; D·M·C Pearl cotton (Coton perlé) No. 5, in Indigo blue 823 and Saffron yellow 725.

**Rivière** (mod. No. 33). — Plain woven linen, écreu; D·M·C Pearl cotton (Coton perlé) No. 5, in Mandarin yellow 740 and Smoke grey 644.

**Rivière** (mod. No. 34). — Plain woven linen, écreu; D·M·C Pearl cotton (Coton perlé) No. 5, in Garnet red 309 and Azure blue 3325.

**Rivière** (mod. No. 35). — Plain woven linen, écreu; D·M·C Pearl cotton (Coton perlé) No. 5, in Locust-bean brown 355 and Mandarin yellow 745.

**Rivière** (mod. No. 36). — Plain woven linen, écreu; D·M·C Pearl cotton (Coton perlé) No. 5, in Indigo blue 823 and Hazel-nut brown 424.

**Rivière** (mod. No. 37). — Plain woven linen, écreu; D·M·C Pearl cotton (Coton perlé) No. 5, in Geranium red 349, Sèvres blue 798 and Saffron yellow 725.

**Rivière** (mod. No. 38). — Plain woven linen, écreu; D·M·C Pearl cotton (Coton perlé) No. 5, in Saffron yellow 725 and Mandarin yellow 740.

**Rivière** (mod. No. 39). — Plain woven linen, écreu; D·M·C Pearl cotton (Coton perlé) No. 5, in Indigo blue 823, Locust-bean brown 303 and Saffron yellow 725.

**Rivière** (mod. No. 40). — Plain woven linen, écreu; D·M·C Pearl cotton (Coton perlé) No. 5, in Locust-bean brown 303 and Wood grey 614.

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### PLATE IX.

Six borderings, worked in flat stitch and running stitch.

*Origin of models Nos. 41 to 46:*

*Trimmings for women's chemisettes, Čataje (Slovakia).*

**Borders** (mod. Nos. 41, 44 and 45). — Fine linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, 4 threads together, in Saffron yellow 725 and Red brown 922, is used for the flat stitch embroidery.

**Borders** (mod. Nos. 42, 43 and 46). — Fine linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, 4 threads together, in Saffron yellow 725 and Mandarin yellow 741, is used for the embroidery worked in flat stitch and running stitch.

## PLATE X.

Three borderings, worked in running stitch with fancy stitches added.

*Origin of models Nos. 47 to 49:*

*Trimmings for women's caps, Rybný (Slovakia).*

**Border** (mod. No. 47). — Fine linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Hazel-nut brown 421, 4 threads together, is used for the fillings and the small leaves done in flat stitch; D·M·C Pearl cotton (Coton perlé) No. 5, in Hazel-nut brown 420 for outlining the motifs and the other parts worked in running stitch.

**Border** (mod. No. 48). — Fine linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Locust-bean brown 303, is used for outlining the motifs and for the connecting lines done in overcast chain stitch, as well as for the portions worked in running stitch; for the little leaves done in fish-bone stitch, as well as for the ground fillings of the large motifs, take D·M·C Pearl cotton (Coton perlé) No. 3, in Cachou brown 436, to be caught down by overcast stitches worked with 2 threads of D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Cachou brown 436.

Always begin the filling-in close to the embroidered outline and work towards the centre of the figure, placing each row close to the last one; continue thus until the ground is entirely covered.

**Border** (mod. No. 49). — Fine linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Saffron yellow 725, 4 threads together, is used for the fillings and the little leaves worked in flat stitch; D·M·C Pearl cotton (Coton perlé) No. 5, in Golden yellow 783, for outlining the motifs and the parts done in running stitch.

## PLATE XI.

Two borderings, one of them with corner, worked in flat stitch outlined with running stitch.

*Origin of models Nos. 50 and 51:*

*Trimming for women's chemisettes, Čataje (Slovakia).*

**Border with corner** (mod. No. 50). — Fine linen, cream; D·M·C Pearl cotton (Coton perlé) No. 5, in Garnet red 309 and Saffron yellow 725, is used for the flat stitch embroidery; D·M·C Pearl cotton (Coton perlé) No. 12, in Black fast dye 310, for the outlines in running stitch.

**Border** (mod. No. 51). — Fine linen, cream; D·M·C Pearl cotton (Coton perlé) No. 5, in Garnet red 309 and Saffron yellow 725, is used for the flat stitch embroidery; D·M·C Pearl cotton (Coton perlé) No. 12, in Indigo blue 311, for the outlines in running stitch.

## PLATE XII.

Border with corner, worked in flat stitch and fish-bone stitch.

*Origin of model No. 52:*

*Trimming for women's chemisettes, Vajnory (Slovakia).*

**Border with corner** (mod. No. 52). — Fine linen, cream; D·M·C Pearl cotton (Coton perlé) No. 8, in Negro's head brown 898, is used for the flat stitch embroidery, and in Peacock blue 807 for the filling of fish-bone stitch.

**PLATE XIII.**

Border with corner, worked in flat stitch with overcast eyelet holes.

*Origin of model No. 53:*

*Trimming for women's chemisettes, Pišťany (Slovakia).*

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**Border with corner** (mod. No. 53). — Fine batiste, white; D·M·C Embroidery cotton, special quality (Coton à broder, qualité spéciale) No. 20, in Saffron yellow 725, is used for the flat stitch embroidery, and the same, No. 25, for the overcast eyelet holes.

**PLATE XIV.**

Two borders with corner, worked in raised embroidery and button-hole stitch, with overcast eyelet-holes and needle-made medallions.

*Origin of models Nos. 54 and 55:*

*Trimming for women's shawls, Trnava (Slovakia).*

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**Borders** (mod. Nos. 54 and 55). — Fine batiste, cream; D·M·C Embroidery cotton, special quality (Coton à broder, qualité spéciale) No. 12, in white, is used for padding the raised motifs, No. 16 for the raised embroidery and the button-holed scallops at the edge and No. 25 for the overcast eyelet-holes; D·M·C Cotton lace thread (Fil à dentelles) No. 30, in white, for the needle-made medallions.

**PLATE XV.**

Four scalloped edgings, worked in raised embroidery and button-hole stitch, with overcast eyelets and needle-made spiders.

*Origin of models Nos. 56 to 59:*

*Mod. No. 56, trimming for women's aprons, Smíchov (Bohemia); mod. No. 57, trimming for women's aprons, Mladá Boleslav (Bohemia); mod. No. 58, trimming for women's shawls, Soběslava (Boh.); mod. No. 59, trimming for women's shawls, Tábor (Boh.).*

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**Scalloped borders** (mod. Nos. 56 to 59). — Fine batiste, cream; D·M·C Embroidery cotton, special quality (Coton à broder, qualité spéciale) No. 12, in white, is used for padding the motifs, No. 16 for the raised embroidery and for the outer edge of the scallops, No. 25 for the overcast eyelet-holes; and D·M·C Cotton lace thread (Fil à dentelles) No. 30, in white, for the little needle-made spiders.

**PLATE XVI.**

One large and three small flower sprays, worked in flat stitch.

*Origin of models Nos. 60 to 63:*

*Trimming for men's shirt fronts, modern Czech embroidery.*

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**Flower sprays** (mod. Nos. 60 to 63). — Fine linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, 3 threads together, in Beetle green 895, Paroquet green 906, Mandarin yellow 741, Lemon yellow 307, Plum violet 551, French blue 796, Scarlet 498 and Geranium red 349, is used for the flat stitch embroidery; D·M·C Pearl cotton (Coton perlé) No. 5, in Geranium red 349 for the little outside border of fig. 60.

**PLATE XVII.**

Border, worked in flat stitch powdered with French knots.

*Origin of model No. 64:*

*Trimming for women's shawls, Soběslava (Bohemia).*

**Border** (mod. No. 64). — Fine linen, cream; D·M·C Pearl cotton (Coton perlé) No. 3, in Bishop's violet 915 and 917, Scabious violet 395 and 327, Saffron yellow 726 and Pistachio green 367, is used for the flat stitch embroidery, and the same in Golden yellow 783 for the powdering of French knots.

**PLATE XVIII.**

Border with corner, worked in flat stitch and running stitch with fillings.

*Origin of model No. 65:*

*Trimming for women's shawls, Lanžhot (Moravia).*

**Border with corner** (mod. No. 65). — Fine linen, cream; D·M·C Special stranded cotton (Mouliné spécial) No. 25, 3 threads together, in Locust-bean brown 303 and Cachou brown 437, is used for embroidering the flat stitch and the fine lines in running stitch; D·M·C Pearl cotton (Coton perlé) No. 8, in Locust-bean brown 303 and Cachou brown 437, for the filling stitches and the thick outlines done in running stitch.

**PLATE XIX.**

Border with corner and separate motif, worked in flat stitch and running stitch.

*Origin of model No. 66:*

*Trimming for women's shawls, Tréboň (Bohemia).*

**Border with corner and separate motif** (mod. No. 66). — Fine linen, cream; D·M·C Pearl cotton (Coton perlé) No. 3, in Hazel-nut brown 422 and Old pink 3350, is used for the flat stitch embroidery and the thick stalks worked in running stitch; D·M·C Pearl cotton (Coton perlé) No. 5, in Hazel-nut brown 422, for the fine stalks done in running stitch.

*(In the pattern given on the plate this embroidery is shown reduced to half-size.)*

**PLATE XX.**

Border and separate motif, worked in flat stitch and running stitch.

*Origin of model No. 67:*

*Trimming for women's aprons, Čataje (Slavonia).*

**Border and separate motif** (mod. No. 67). — Black linen; D·M·C Pearl cotton (Coton perlé) No. 5, in Paroquet green 906, French blue 797, Cornflower blue 791, Geranium red 349, Raspberry red 3685 and Golden yellow 783, is used for the flat stitch embroidery and for the waved lines done in running stitch; D·M·C Pearl cotton (Coton perlé) No. 8, in Cream yellow 746, for the light lines in running stitch.



1.



2.



3.



4.



5.



6.

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

**DOLLFUS-MIEG & C<sup>ie</sup>**, Société anonyme  
MULHOUSE-BELFORT-PARIS



7.



8.



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11.

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

DOLLFUS-MIEG & C<sup>ie</sup>, Société anonyme  
MULHOUSE-BELFORT-PARIS



12.



13.



14.



15.

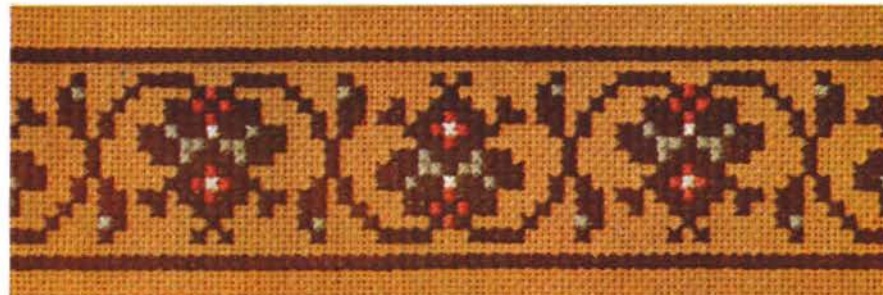
For embroidering, use the **D·M·C Cotton, Flax and Silk embroidery threads**

**DOLLFUS-MIEG & C<sup>ie</sup>**, Société anonyme  
MULHOUSE-BELFORT-PARIS





16.



17.



18.

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

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19.



20.



21.



22.

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

**DOLLFUS-MIEG & C<sup>ie</sup>, Société anonyme**  
MULHOUSE-BELFORT-PARIS



23.



24.

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

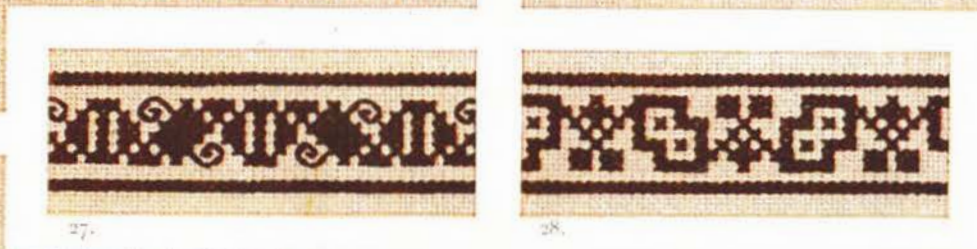
**DOLLFUS-MIEG & C<sup>ie</sup>, Société anonyme**  
MULHOUSE - BELFORT - PARIS



25.



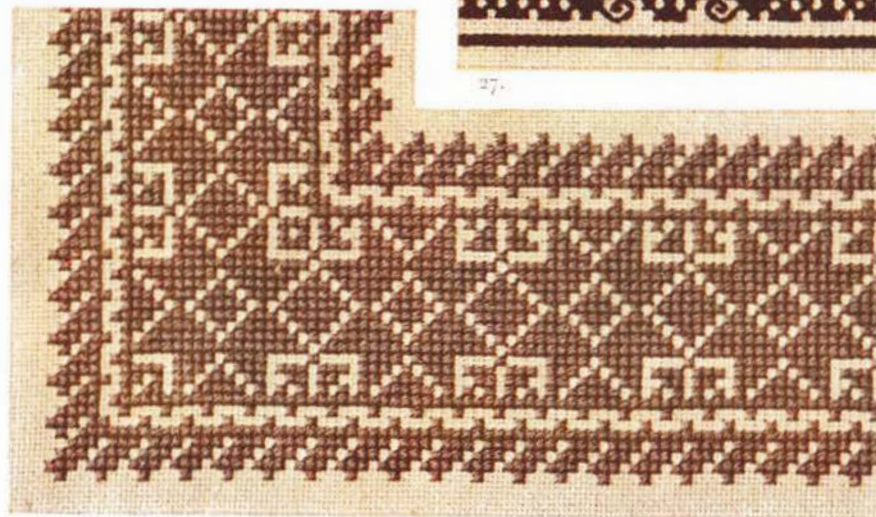
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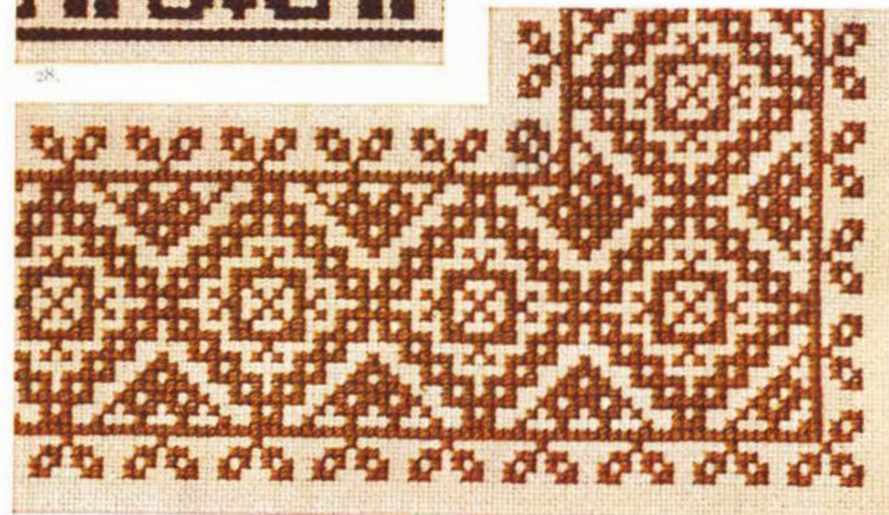
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28.



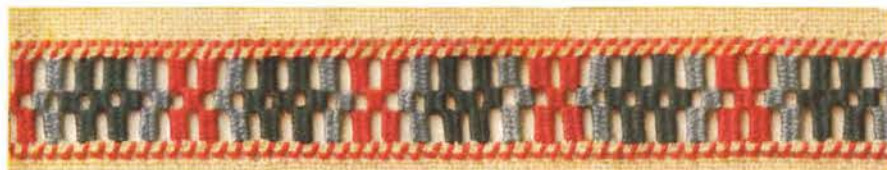
29.



30.

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

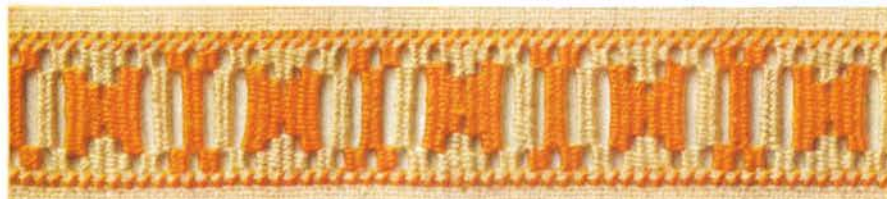
**DOLLFUS-MIEG & C<sup>e</sup>**, Société anonyme  
MULHOUSE-BELFORT-PARIS



31.



32.



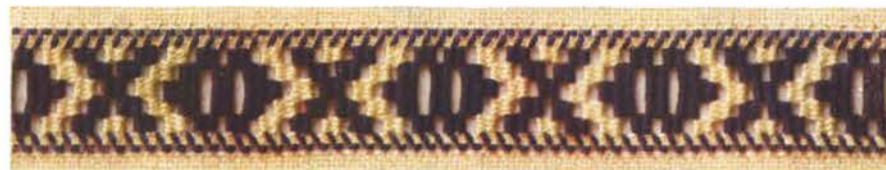
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34.



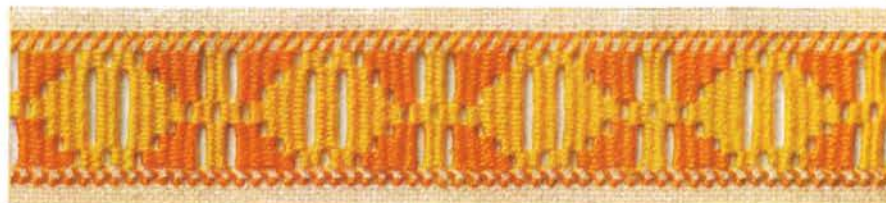
35.



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40.

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

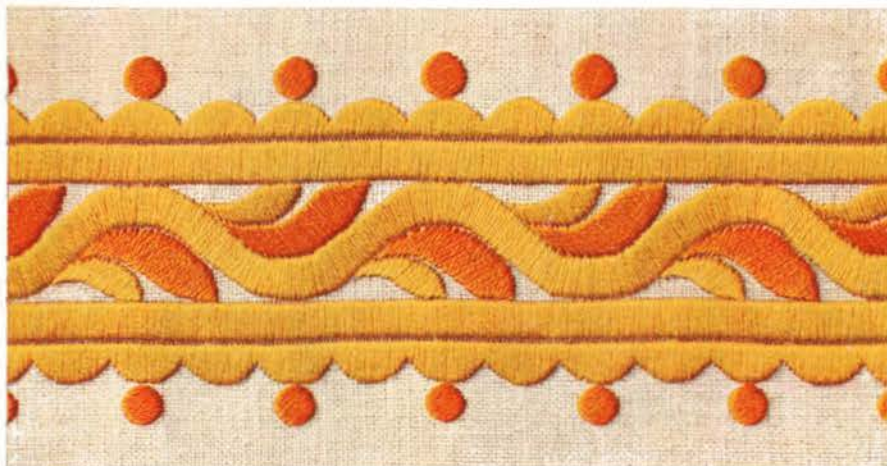
**DOLLFUS-MIEG & C<sup>ie</sup>**, Société anonyme  
MULHOUSE-BELFORT-PARIS



41.



42.



43.



44.



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46.

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

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47.



48.



49.

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

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50.



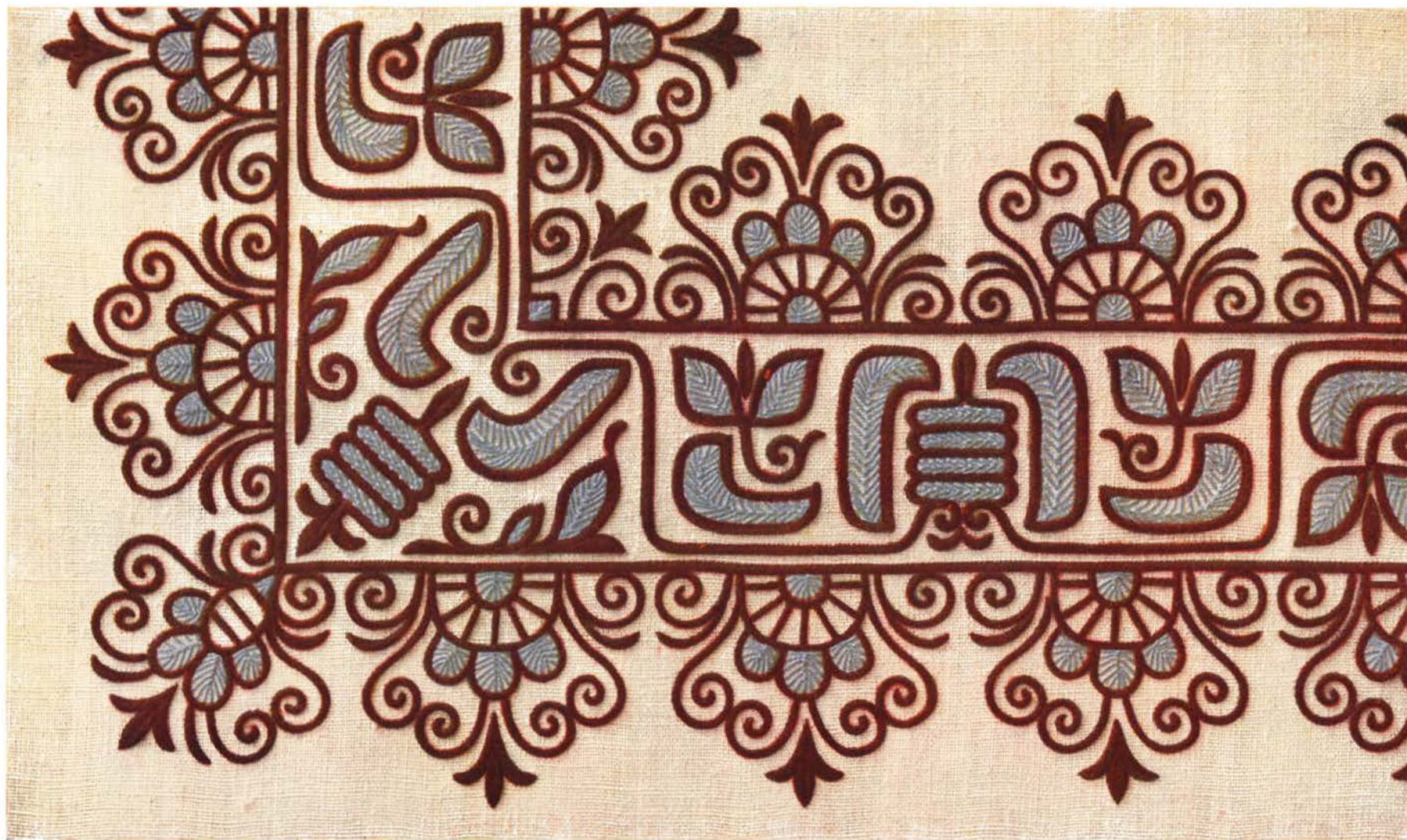
51.



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

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52.

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

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53.

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

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54.

55.

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

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56.



57.



58.



59.

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

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60.



61.



62.



63.

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

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64.

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

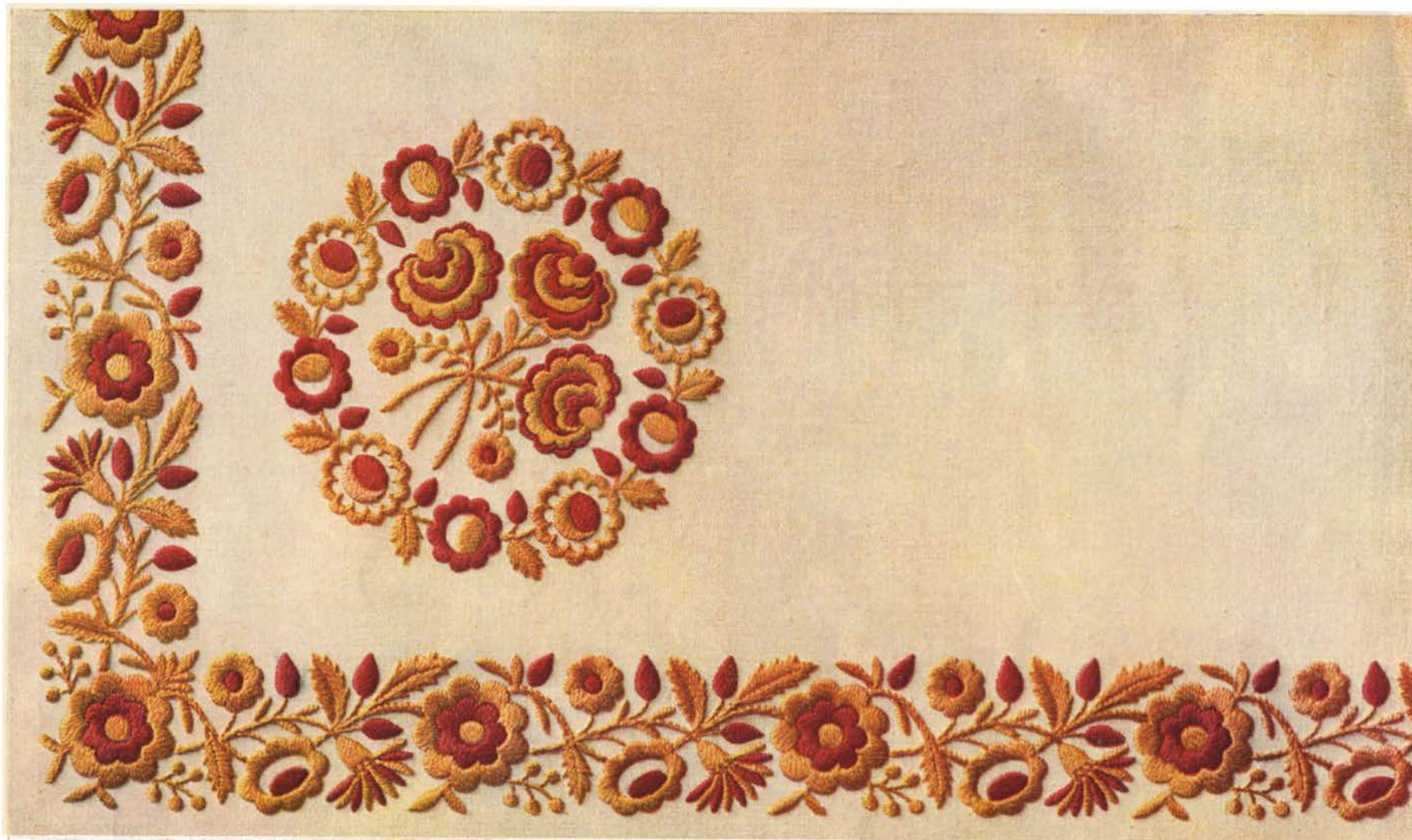
**DOLLFUS-MIEG & C<sup>e</sup>**, Société anonyme  
MULHOUSE - BELFORT - PARIS



65.

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

**DOLLFUS-MIEG & C<sup>ie</sup>, Société anonyme**  
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66.

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

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65

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

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# PATTERNS

for the reproducing, enlarging or reducing of the models  
shown on Plates IX to XX.

(See at the back directions as to the use of these patterns.)

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## How to trace patterns upon material

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In order to obtain the reproduction of a pattern, lay over it a sheet of fairly strong tracing paper and upon this draw the complete design by following all the lines of the original with a specially prepared pencil or with a pen dipped into tracing ink. The reproduction is then transferred to the material by means of a warm iron. However, it should here be remarked that, done in this manner, the design would be reproduced upon the material wrong way about. To avoid this disadvantage, all unsymmetrical patterns should be drawn upon transparent paper with an ordinary pen or pencil; then the paper must be turned over and the whole contour of the design followed along the back in special ink or with a prepared lead pencil. This process will enable the pattern to be correctly reproduced upon the material. The tracing must previously be tacked face downwards upon the material with a few large stitches to keep it in place during the process of ironing.

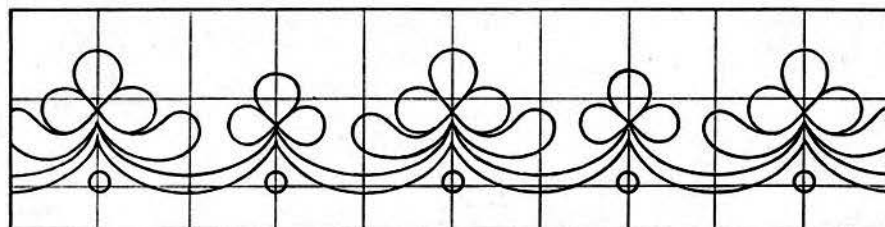
This method of reproduction is very simple and greatly to be preferred, but when a special pencil or tracing ink is not obtainable, it is necessary to have recourse to pouncing which is rather more complicated. When the drawing is finished, proceed to prick it out.

For this, place the paper upon soft material folded several times and prick along every line of the whole pattern. After fastening the perforated paper upon the material, take a pouncing pad dipped into the powder and rub it lightly all over the surface; then carefully lift off the paper, and with a fine brush paint along the outlines in water-colour. As the perforated pattern can be used many times over this process is much to be recommended when the same design is required for several articles.

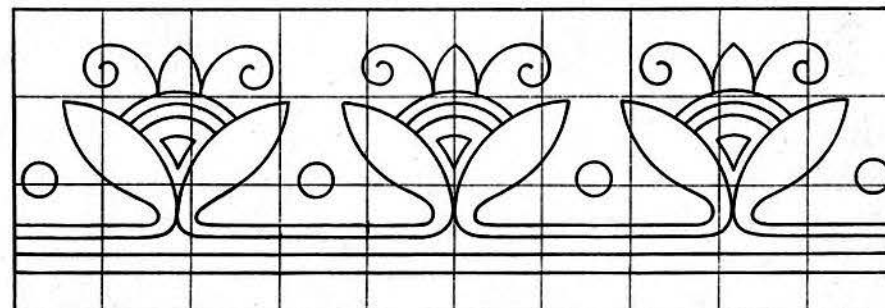
To change the dimensions of a model, get a sheet of paper divided into suitable sized squares, and copy the pattern upon it in corresponding dimensions. This sketch will provide the necessary tracing for reproduction.

The process of altering the proportions of any design by use of a squared background is clearly explained in the chapter "Miscellaneous Directions" in the *Encyclopedia of Needlework* by TH. DE DILLMONT.

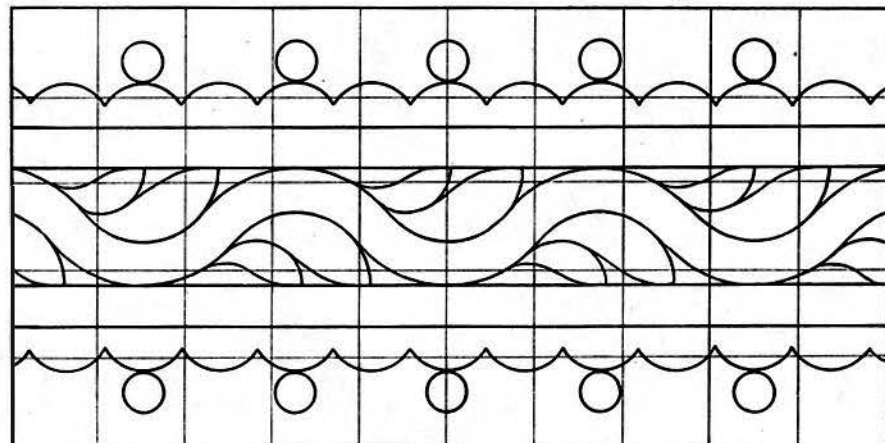
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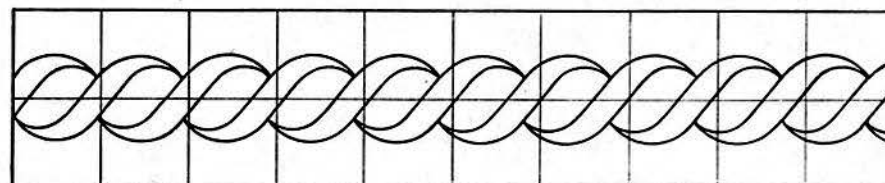
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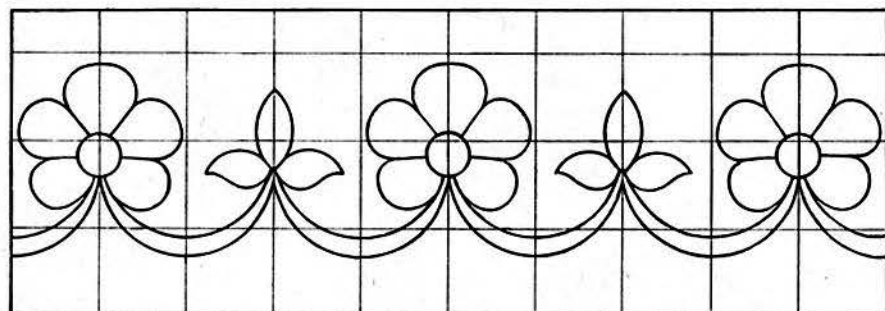
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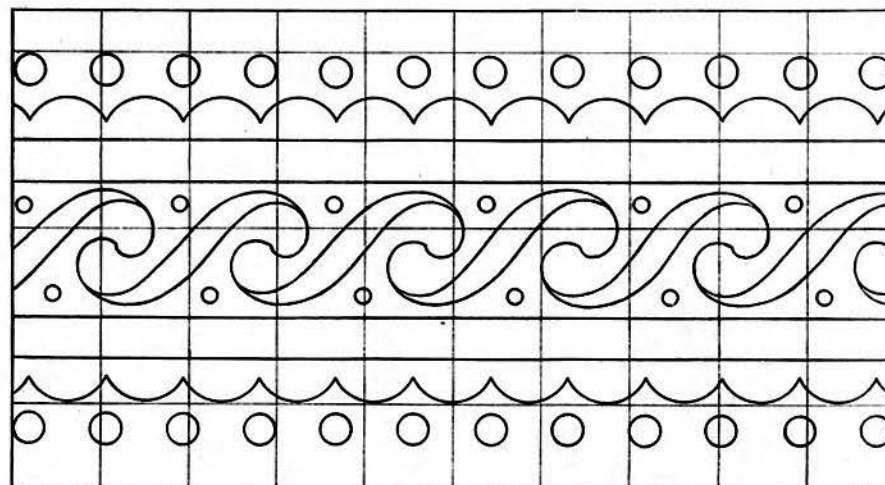
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44.



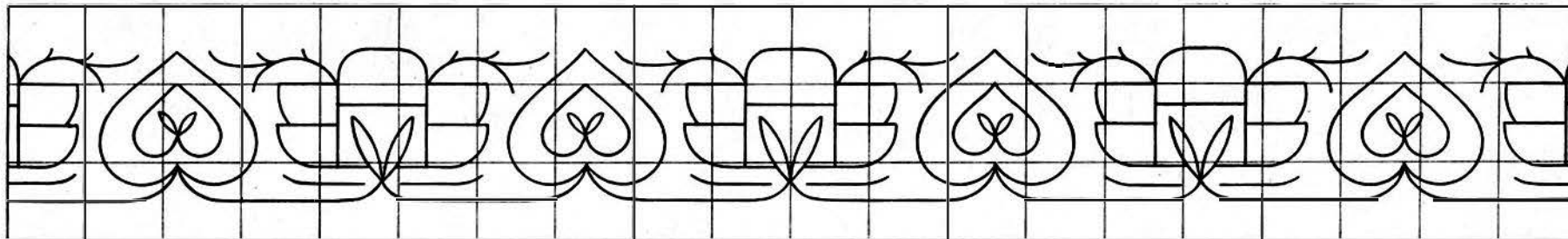
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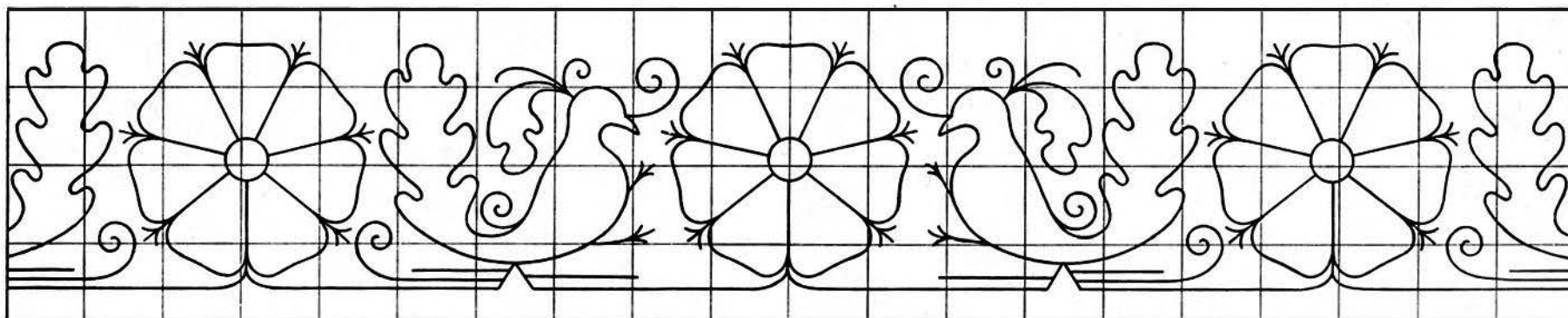
46.

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

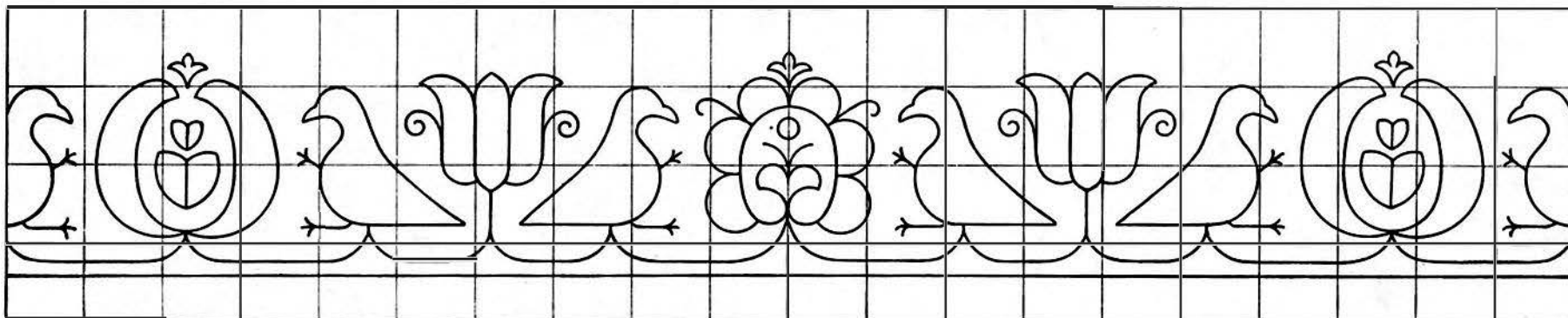
**DOLLFUS-MIEG & C<sup>ie</sup>, Société anonyme**  
**MULHOUSE-BELFORT-PARIS**



47.



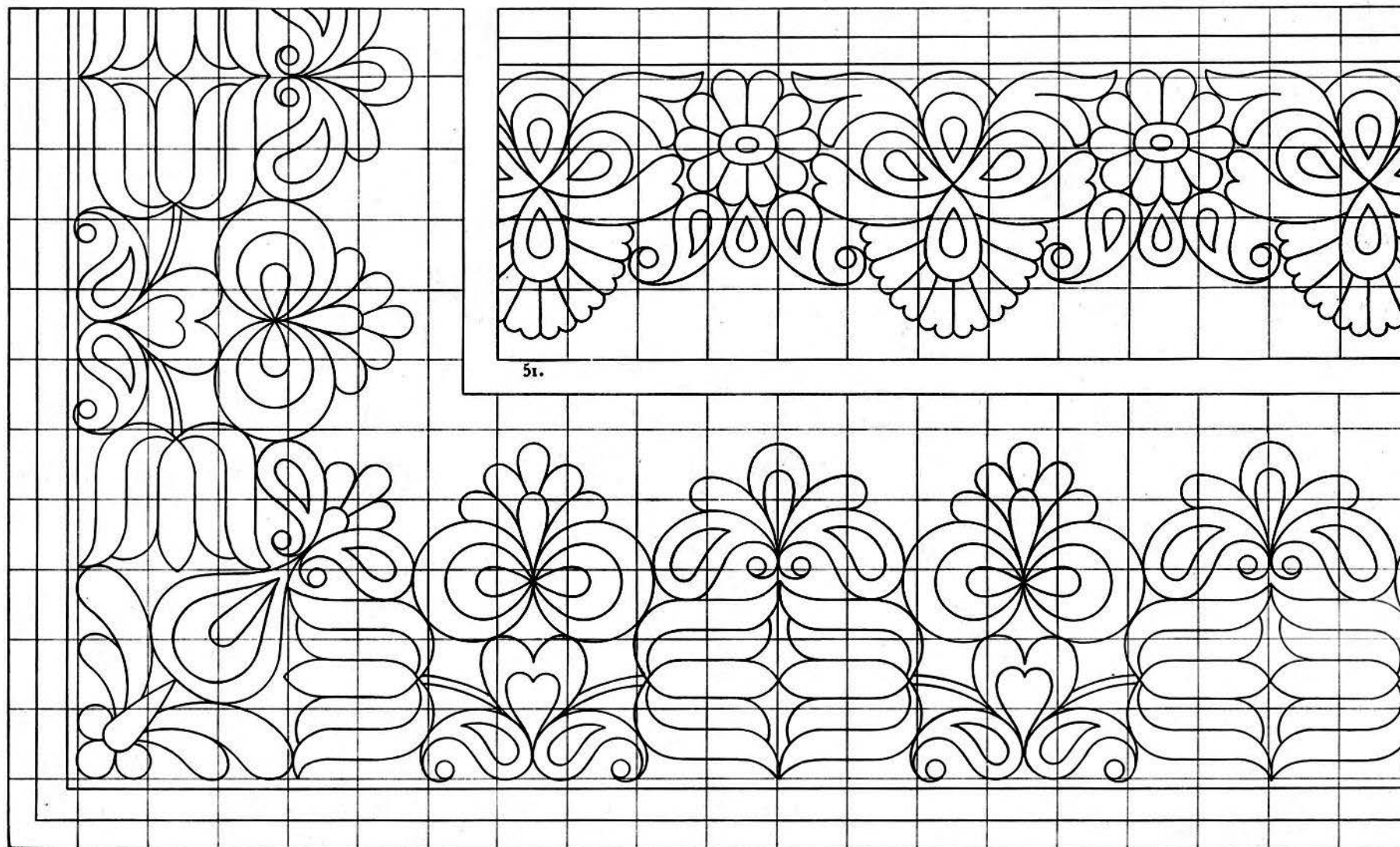
48.



49.

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

**DOLLFUS-MIEG & C<sup>ie</sup>, Société anonyme**  
**MULHOUSE - BELFORT - PARIS**

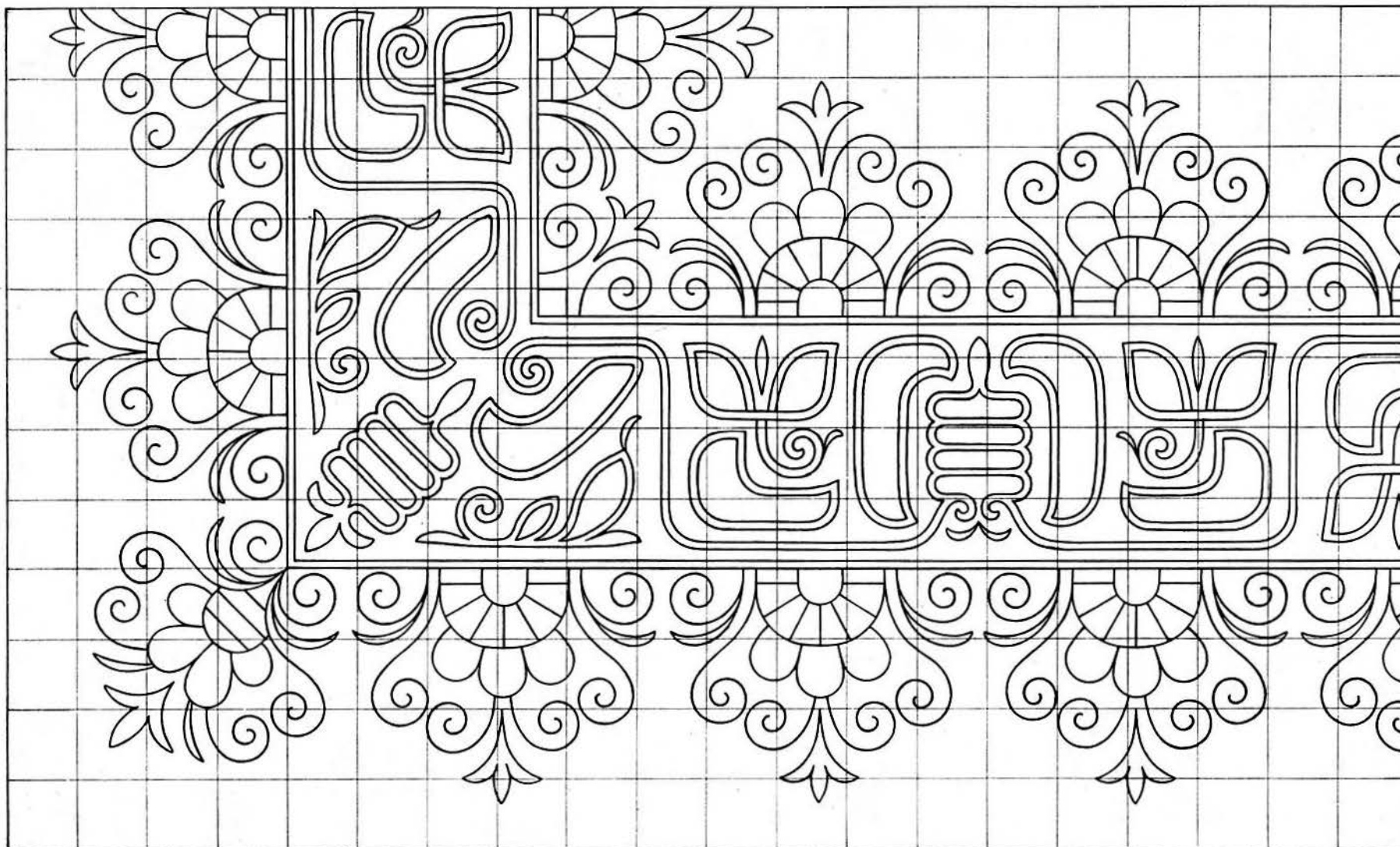


50.

51.

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

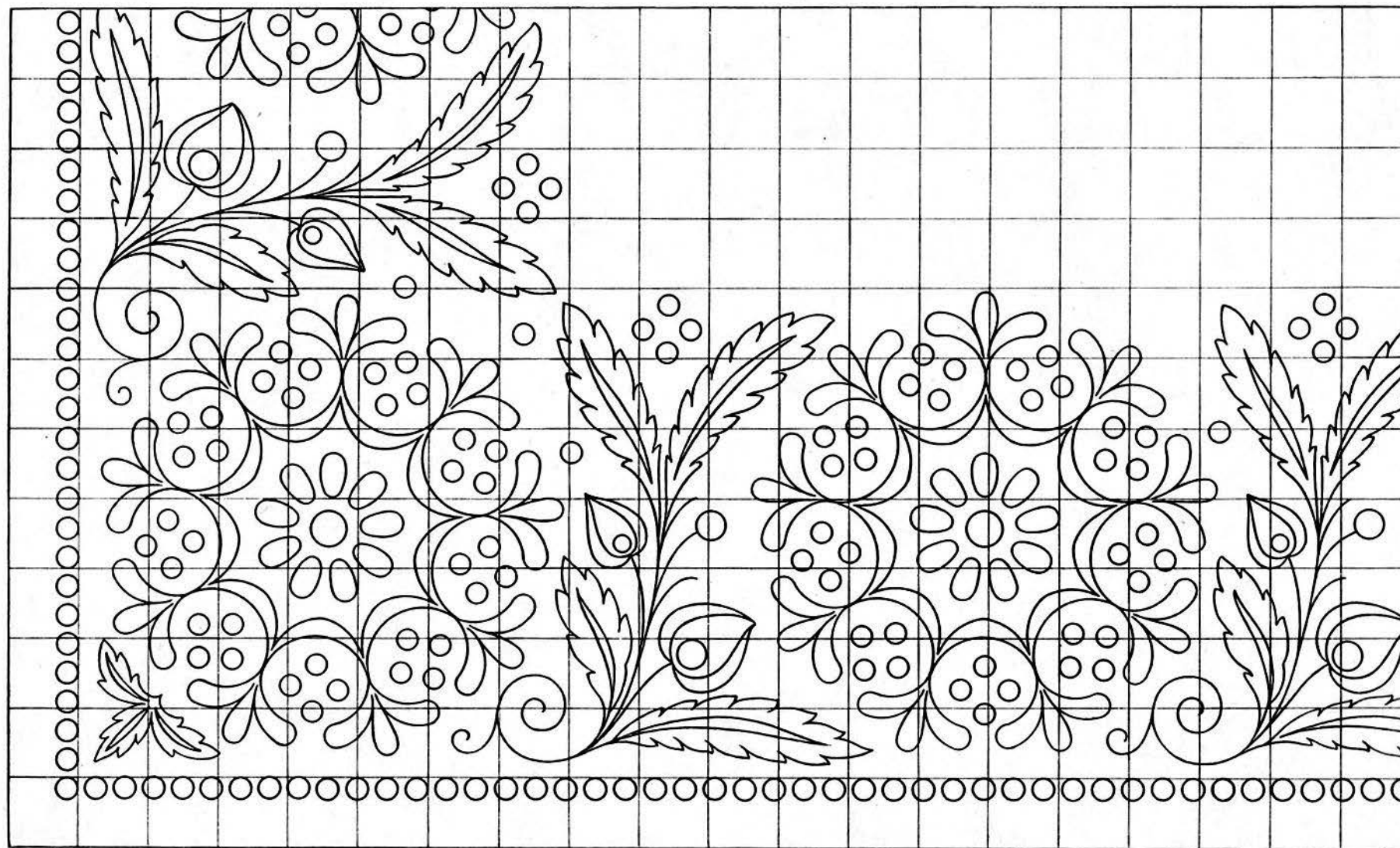
**DOLLFUS-MIEG & C<sup>ie</sup>, Société anonyme**  
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52.

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

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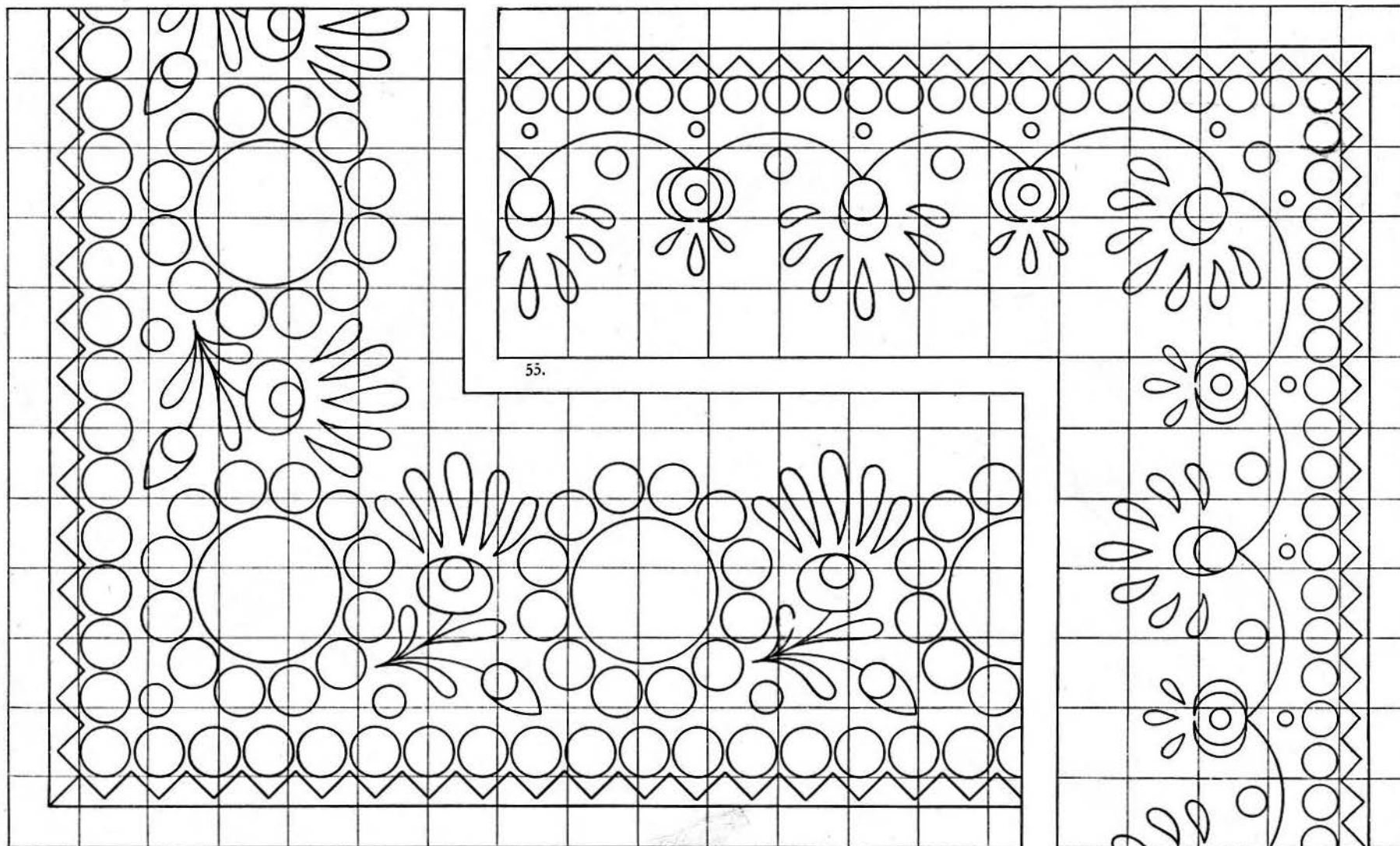


53.

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

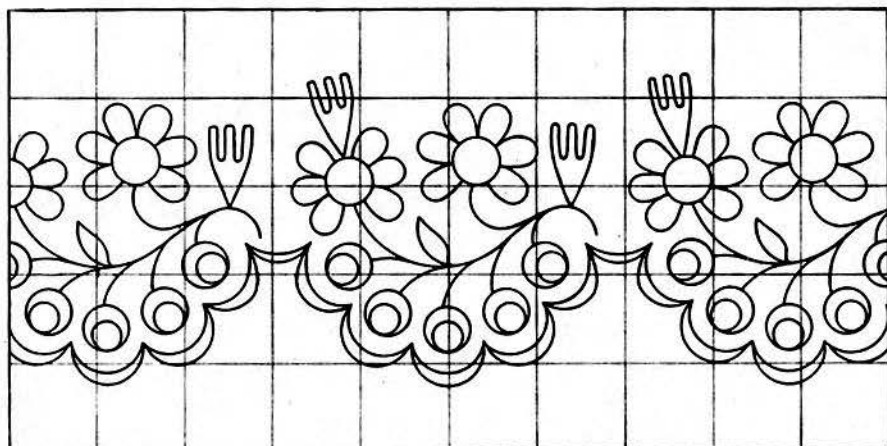
**DOLLFUS-MIEG & Cie, Société anonyme**  
MULHOUSE-BELFORT-PARIS



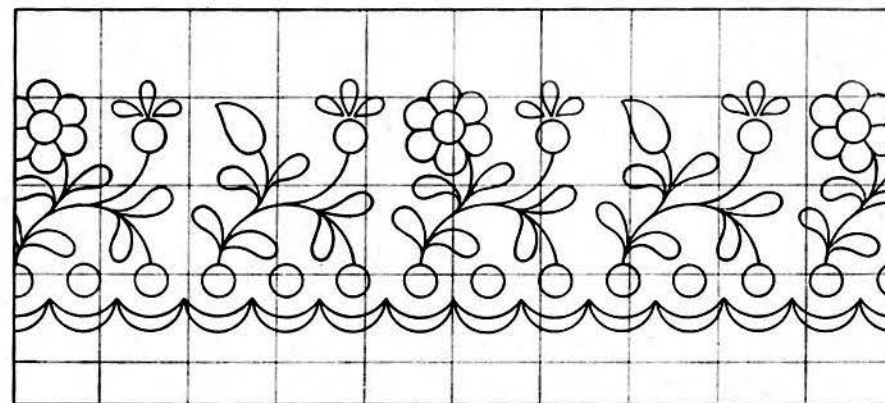


For embroidering, use the **D·M·C Cotton, Flax and Silk embroidery threads**

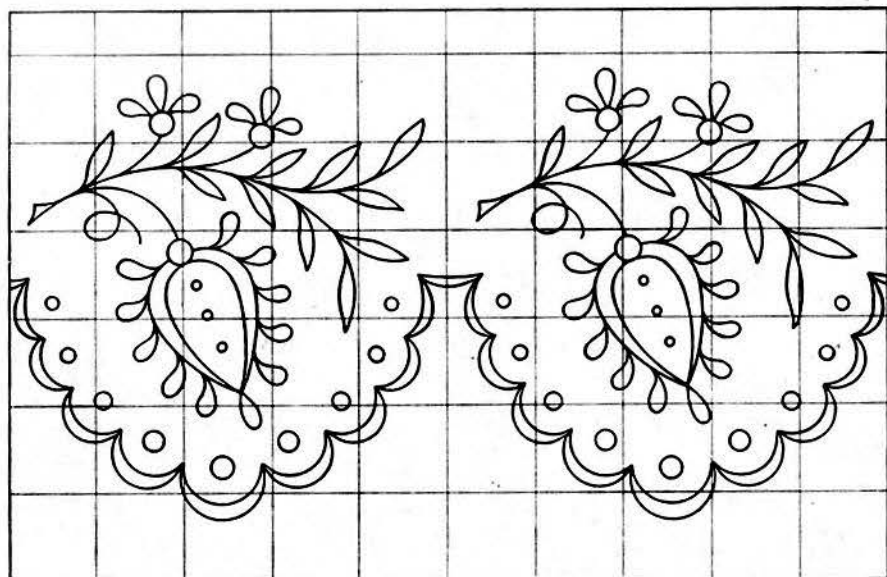
**DOLLFUS-MIEG & C<sup>ie</sup>, Société anonyme**  
**MULHOUSE-BELFORT-PARIS**



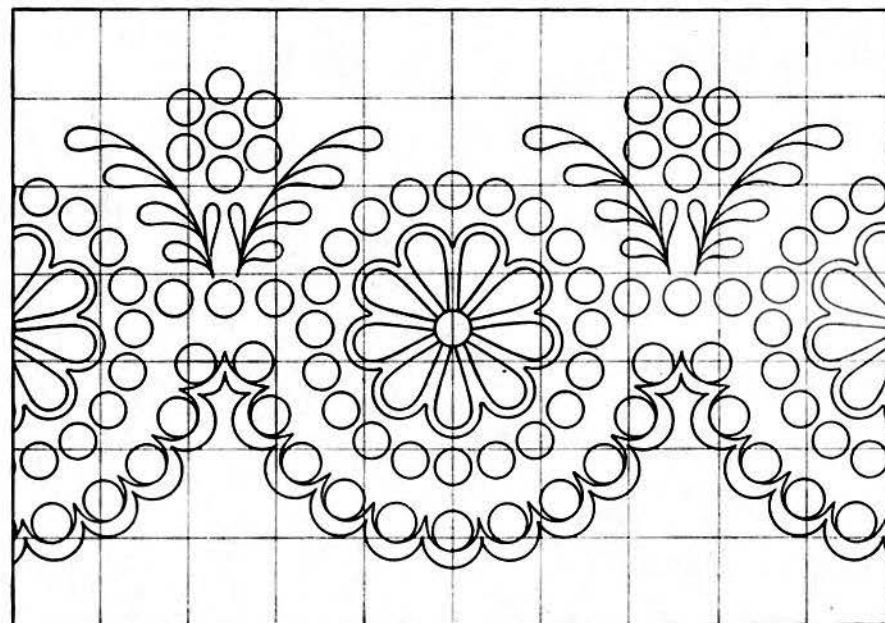
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57.



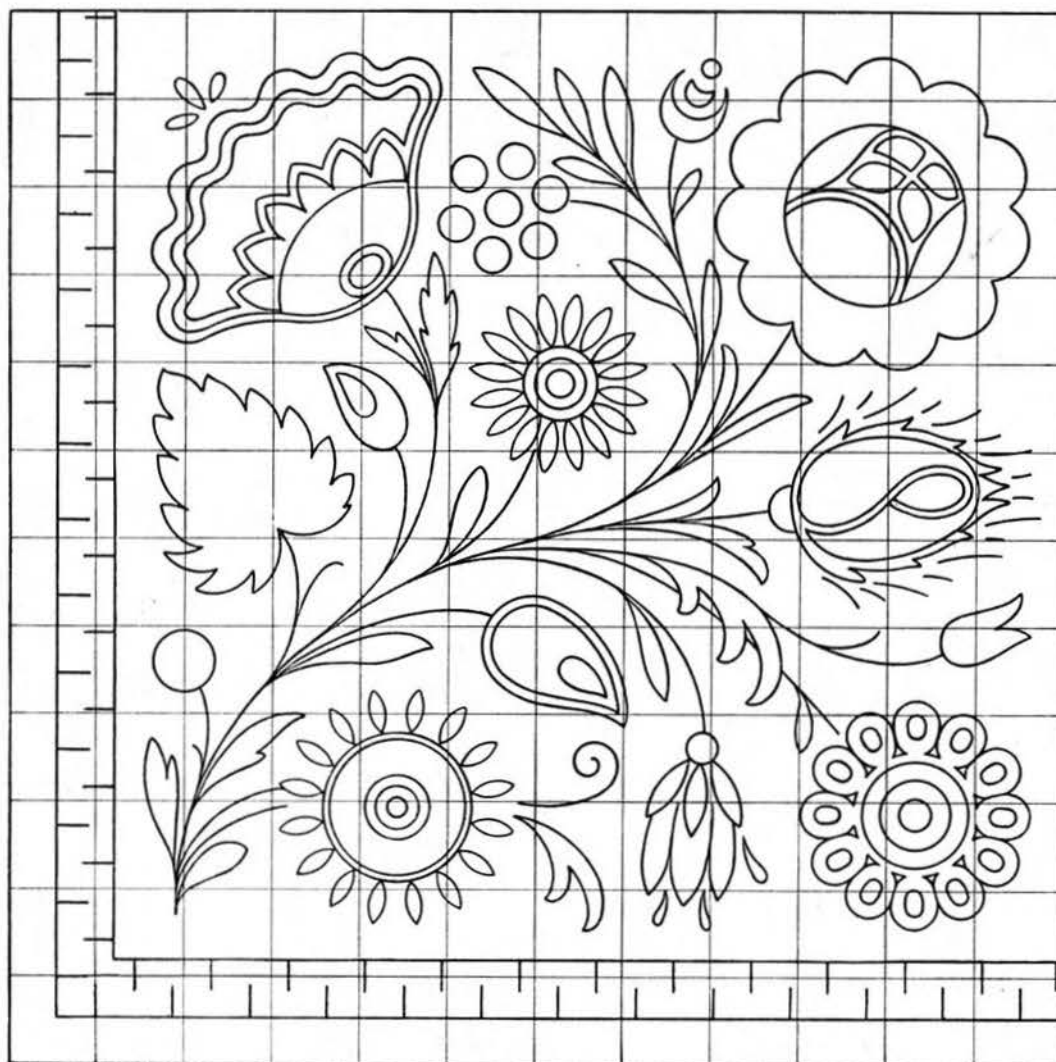
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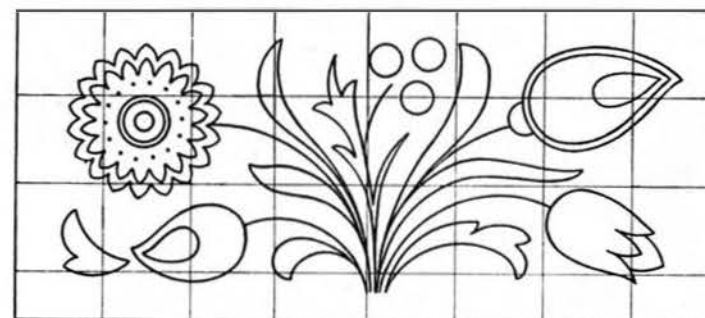
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For embroidering, use the **D·M·C Cotton, Flax and Silk embroidery threads**

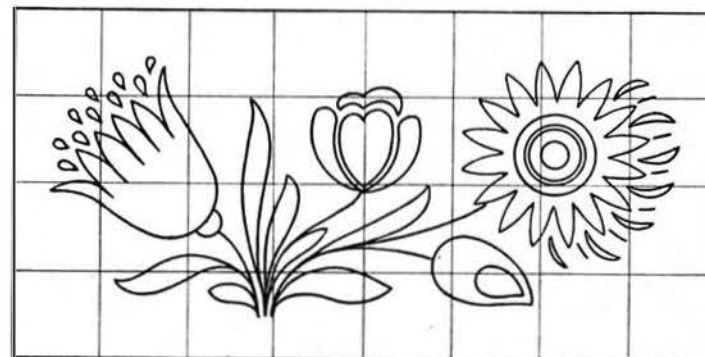
**DOLLFUS-MIEG & C<sup>ie</sup>, Société anonyme**  
MULHOUSE-BELFORT-PARIS



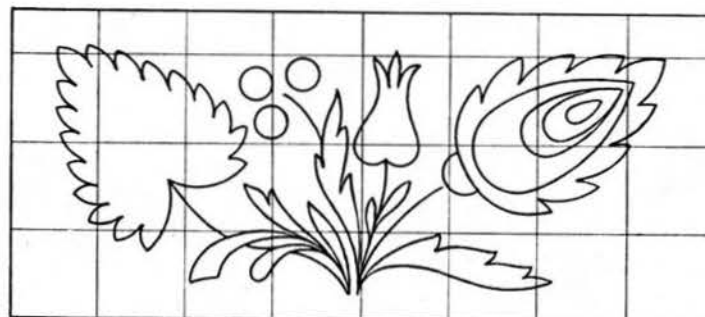
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61.



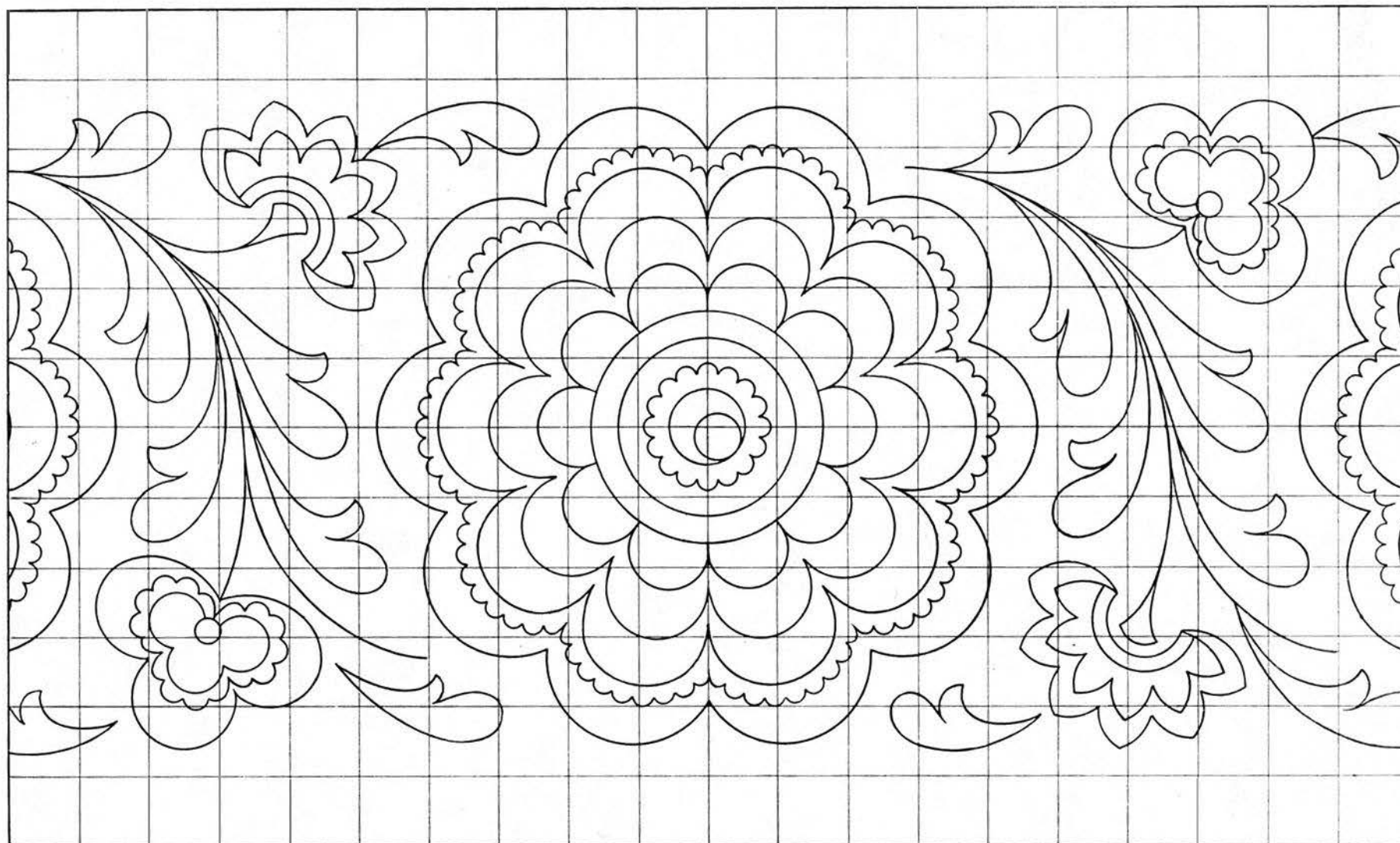
62.



63.

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

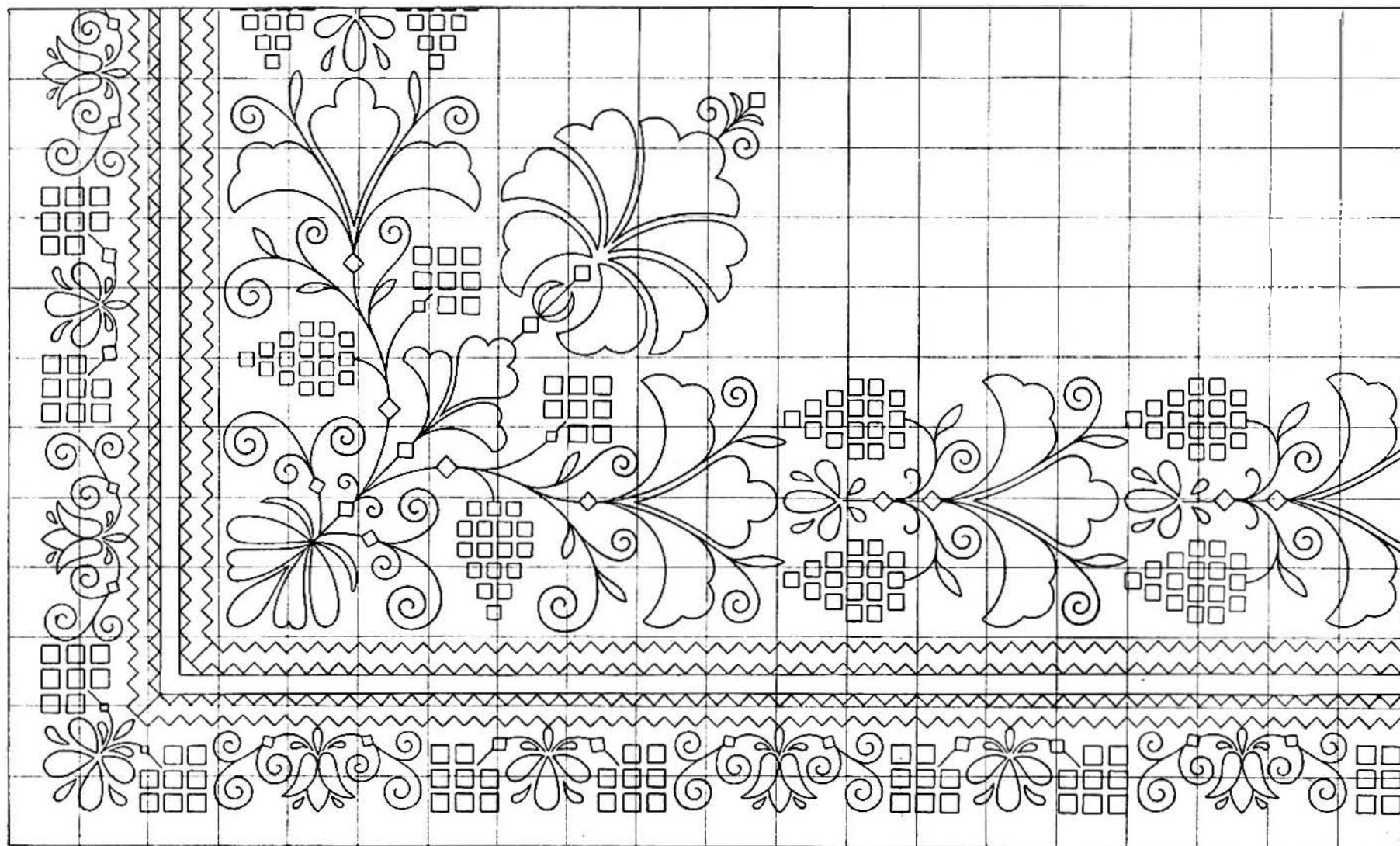
**DOLLFUS-MIEG & C<sup>ie</sup>, Société anonyme**  
MULHOUSE-BELFORT-PARIS



64.

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

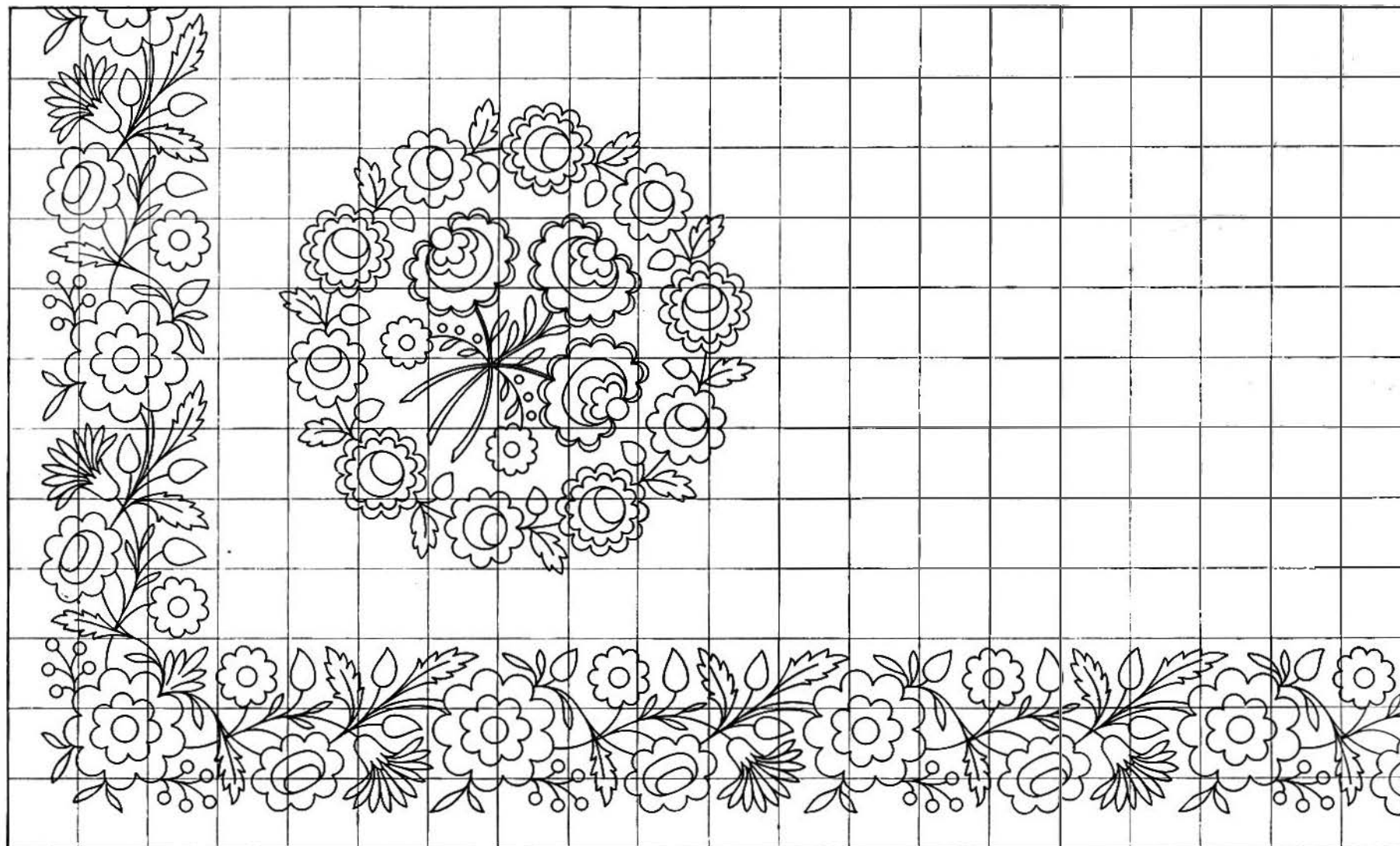
**DOLLFUS-MIEG & C<sup>ie</sup>, Société anonyme**  
MULHOUSE-BELFORT-PARIS



65.

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

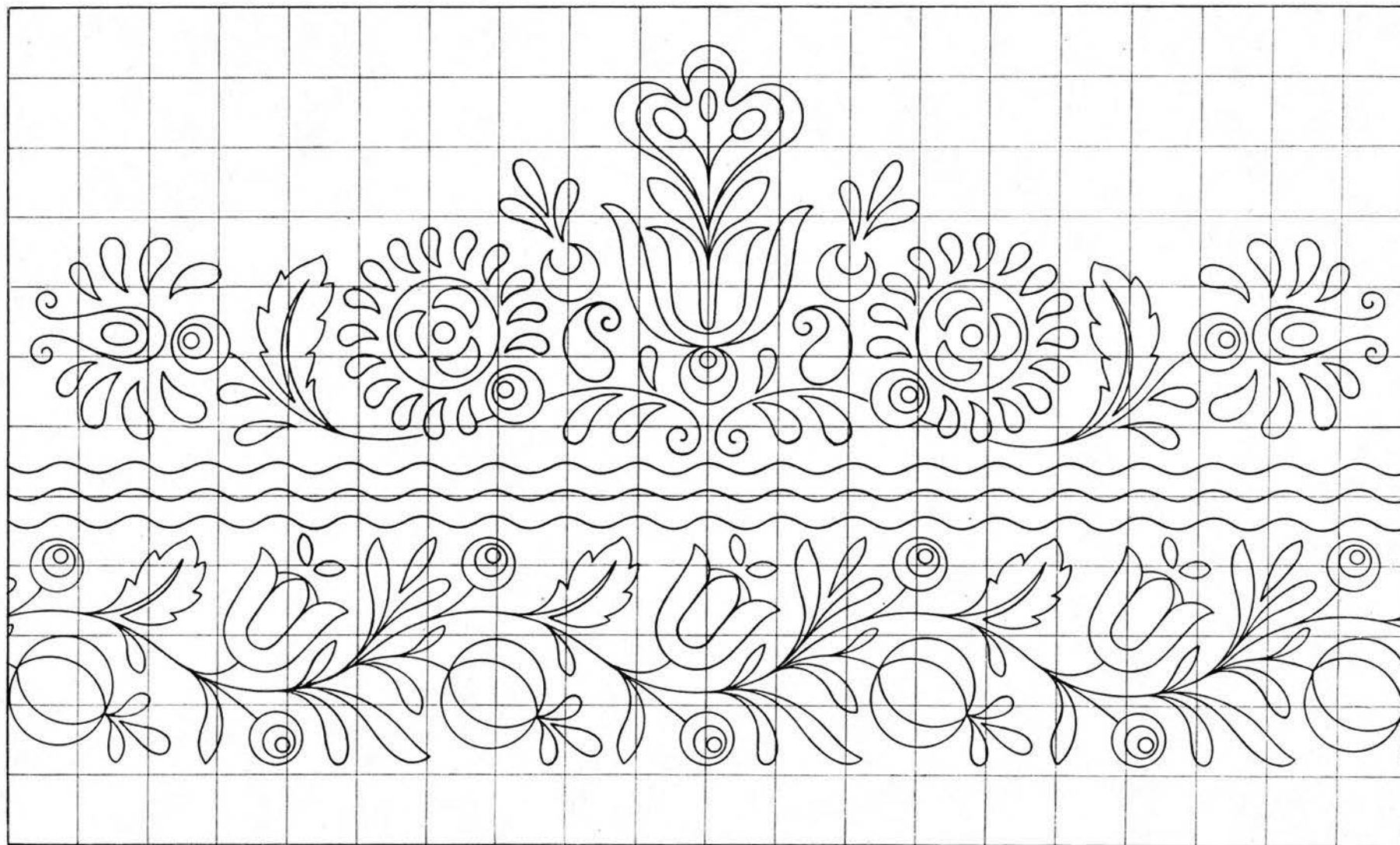
**DOLLFUS-MIEG & C<sup>ie</sup>, Société anonyme**  
**MULHOUSE-BELFORT-PARIS**



60.

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

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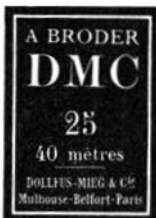
67.

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

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**MULHOUSE-BELFORT-PARIS**

# 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 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<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.

**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 floché). 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 scalloping 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<sup>ie</sup>, 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, and TH. DE DILLMONT, MULHOUSE (France).

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

\* **Encyclopedia of Needlework.** A handsome volume in-16<sup>mo</sup> 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: 33 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, I<sup>st</sup> Series.** Album in-8°, containing 24 coloured plates, composed of grounds, borders and various subjects for cross stitch embroideries.

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

\* **Cross Stitch · New Designs, II<sup>nd</sup>, III<sup>rd</sup> and IV<sup>th</sup> 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, V<sup>th</sup> 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, I<sup>st</sup> Series.** Album in-8°, containing 12 coloured plates composed of alphabets, monograms and patterns for counted stitch embroideries.

\* **Marking Stitch, II<sup>nd</sup> Series.** Album in-8°, containing 16 coloured plates composed of monograms, alphabets, borders, grounds and various subjects for counted stitch embroideries.

\* **Marking Stitch, III<sup>rd</sup> Series.** Album in-8° of 16 coloured plates, composed of modern monograms, a Gothic alphabet, grounds, borders and various figure subjects, for counted stitch embroideries.

**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<sup>mo</sup>.

\* **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, I<sup>st</sup> and \* II<sup>nd</sup> 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, III<sup>rd</sup> and IV<sup>th</sup> Series.** Two albums in large octavo, each containing 20 coloured plates of various designs.

\* **Motifs for Embroideries, V<sup>th</sup> 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.

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

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

\* **Jugoslavian Embroideries, I<sup>st</sup> and II<sup>nd</sup> 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.

\* **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.

\* **Bulgarian Embroideries.** Album in large octavo, containing 16 plates printed in colour, consisting of 88 patterns of borders, grounds, squares and detached motifs, for embroidery on counted threads. A text with explanatory figures accompanies the plates.

\* **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, I<sup>st</sup> and II<sup>nd</sup> Series (Le Crochet).** I<sup>st</sup> Series: 8 plates composed of 64 patterns. In-4°. II<sup>nd</sup> Series: 8 plates composed of 57 patterns. In-4°.

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

\* **Crochet Work, III<sup>rd</sup> Series.** Album in large octavo, containing 14 plates, 78 pages of explanatory text and numerous figures.

\* **Crochet Work, IV<sup>th</sup> Series.** Album in large octavo, containing 12 plates composed of 57 patterns and 65 pages of text.

\* **Crochet Work, V<sup>th</sup> Series (Coarse crochet).** Album in-4°, containing 9 principal plates, 13 supplementary plates and a text with explanatory figures.

**Knitting, I<sup>st</sup> and II<sup>nd</sup> Series (Le Tricot).** I<sup>st</sup> Series: 10 plates composed of 72 patterns. In-4°. — II<sup>nd</sup> Series: 10 plates composed of 63 patterns. In-4°.

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

\* **Knitting, III<sup>rd</sup> Series.** Album in-8°, containing 12 plates composed of 46 knitting patterns accompanied by 56 pages of text with explanatory figures.

**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, I<sup>st</sup> and II<sup>nd</sup> Series (La Broderie sur Lacis).** I<sup>st</sup> Series, containing 20 plates, composed of 41 patterns, with explanatory text. In-4°. — II<sup>nd</sup> 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, I<sup>st</sup> Series.** Album in large octavo, containing 36 plates and a text with explanatory figures.

\* **Hardanger Embroideries, II<sup>nd</sup> Series.** Album in large octavo, containing 25 plates and a text with explanatory figures.

\* **Openwork embroideries.** Album in large octavo, containing 20 plates composed of 48 patterns of borders, with or without corners, and some backgrounds; the plates are preceded by 10 pages of text with explanatory figures.

\* **Drawn thread Work, I<sup>st</sup> Series.** Album in-8°, containing 54 pages of text with explanatory figures and 20 plates of patterns.

\* **Drawn thread Work, II<sup>nd</sup> 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.

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

\* **Embroidery on Tulle, I<sup>st</sup> Series.** Album in large octavo, containing 16 plates printed in black and 8 plates in colours, and an explanatory text.

**Motifs for Coptic Embroidery, I<sup>st</sup>, II<sup>nd</sup> and III<sup>rd</sup> Parts (Motifs de Broderie copte).** Each Part is composed of 30 plates, one coloured, with explanatory text. In-4°.

**Pillow Laces, I<sup>st</sup> Series (Les Dentelles aux Fuseaux).** Octavo volume, containing 184 pages of text, 8 plates with patterns of laces, and 55 tracings.

**Pillow Laces, II<sup>nd</sup> 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, I<sup>st</sup> 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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