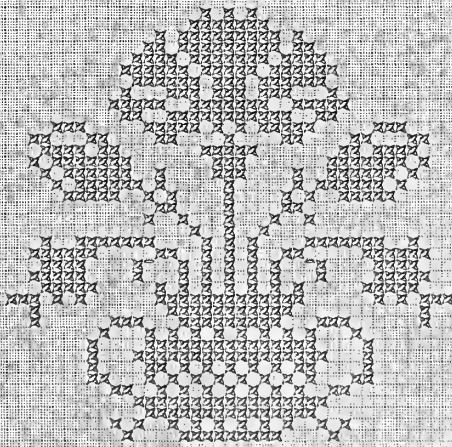
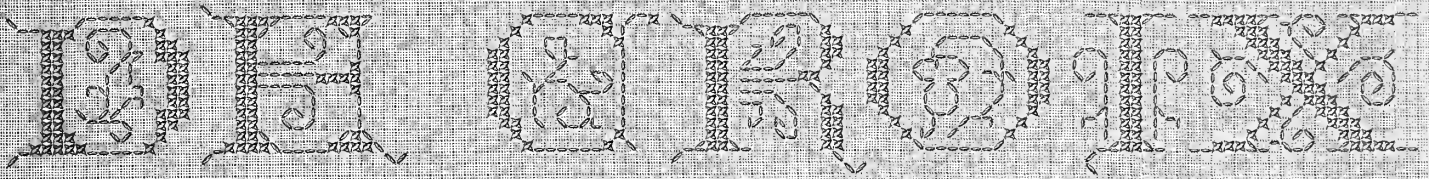
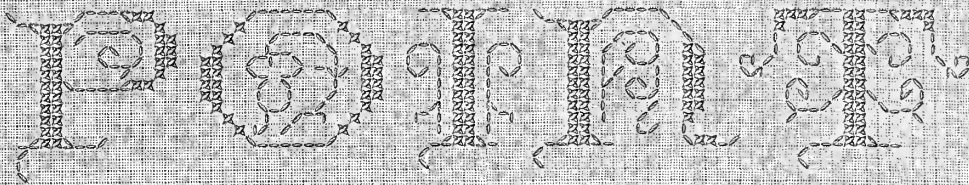
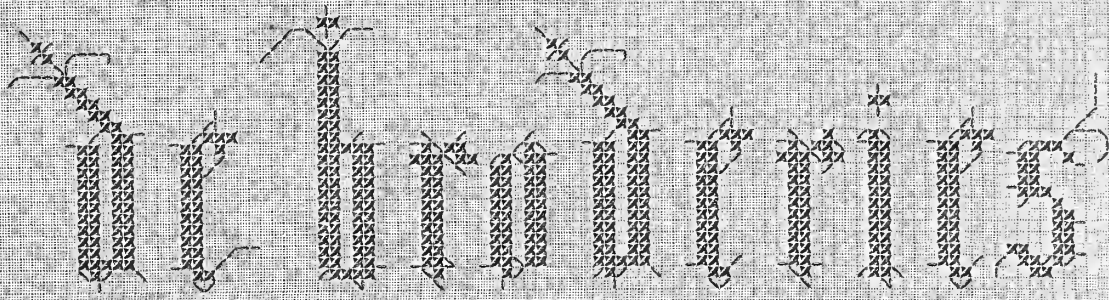
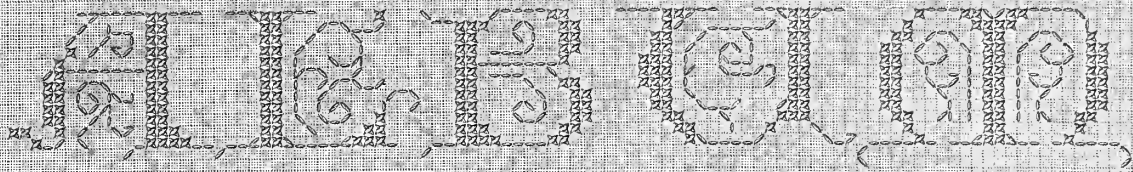


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AVIS

On trouvera dans les Comptoirs de la Maison TH. DE DILLMONT, dont les adresses sont indiquées ci-dessous, toutes les fournitures nécessaires pour exécuter les ouvrages décrits dans l'Album de Broderies au Point de Croix, telles que tissus, cotons de toutes couleurs et grosseurs, aiguilles, crochets, miroirs, métiers à broder, etc., etc.

Envoi franco du tarif à toute personne qui en fera la demande.

PARIS
COMPTOIR ALSACIEN DE BRODERIE
25, Faubourg St-Honoré

VIENNE
COMPTOIR ALSACIEN DE BRODERIE
1, Stefansplatz, 6



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2202/17

ALBUM DE BRODERIES AU POINT DE CROIX

(ALBUM OF CROSS-STITCH EMBROIDERY).

32 Plates with 278 Figures and artistic boards. Price : Sh. 1.6

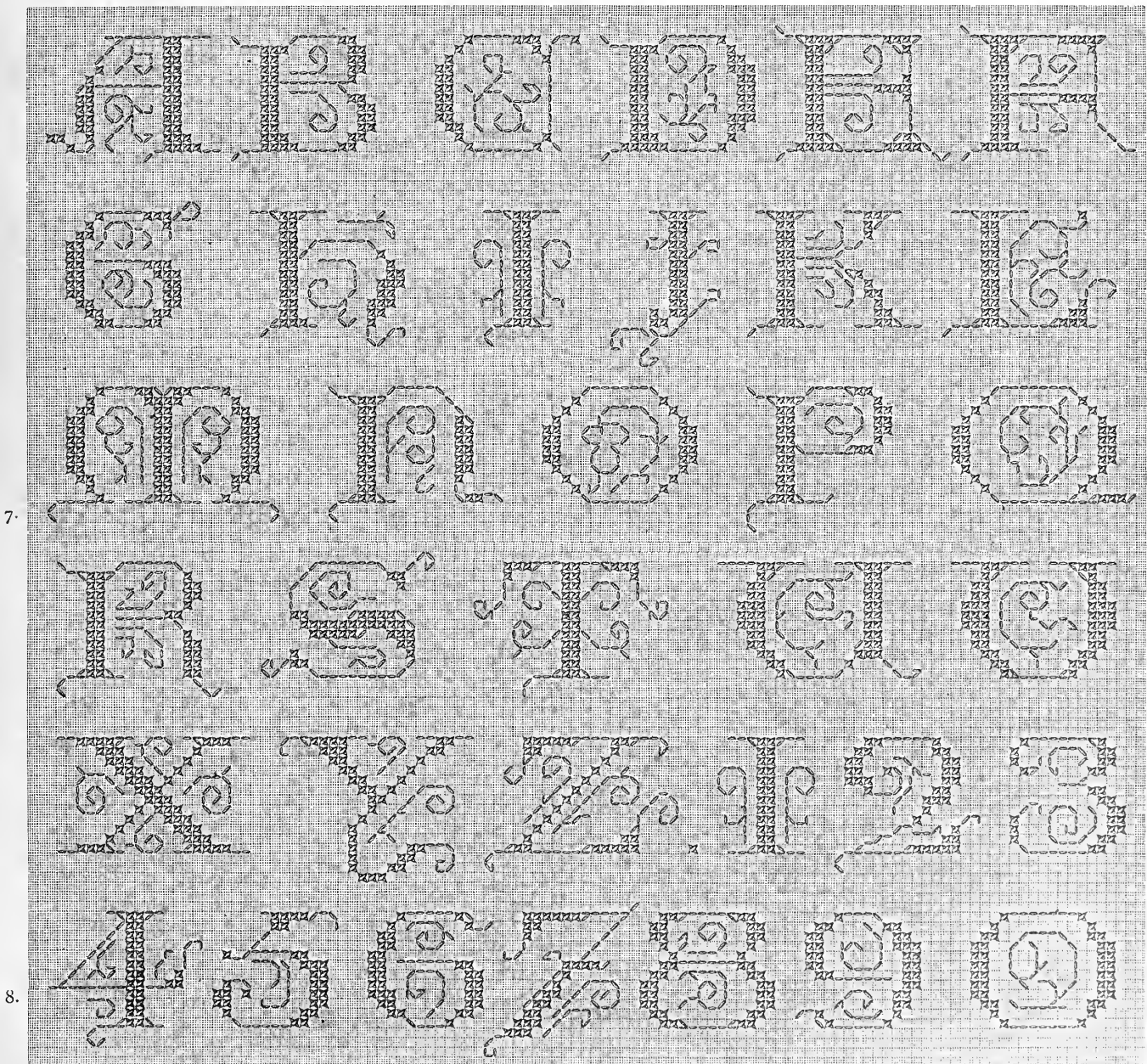
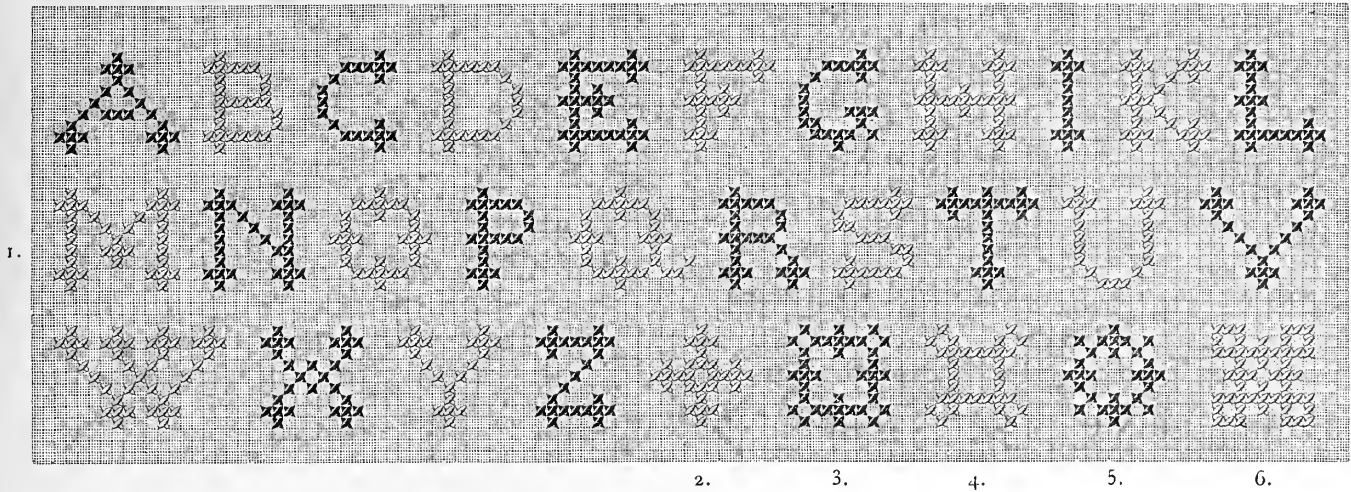
The Text of the above Album consists, for the most part, of extracts from the
ENCYCLOPEDIA OF NEEDLEWORK, BY TH. DE DILLMONT.

1 vol. 8°, 550 pp., with about 900 woodcuts. English bound, gilt edges and case.

The above work is in the press and will be published in three languages. — Price : Sh. 3.

ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT

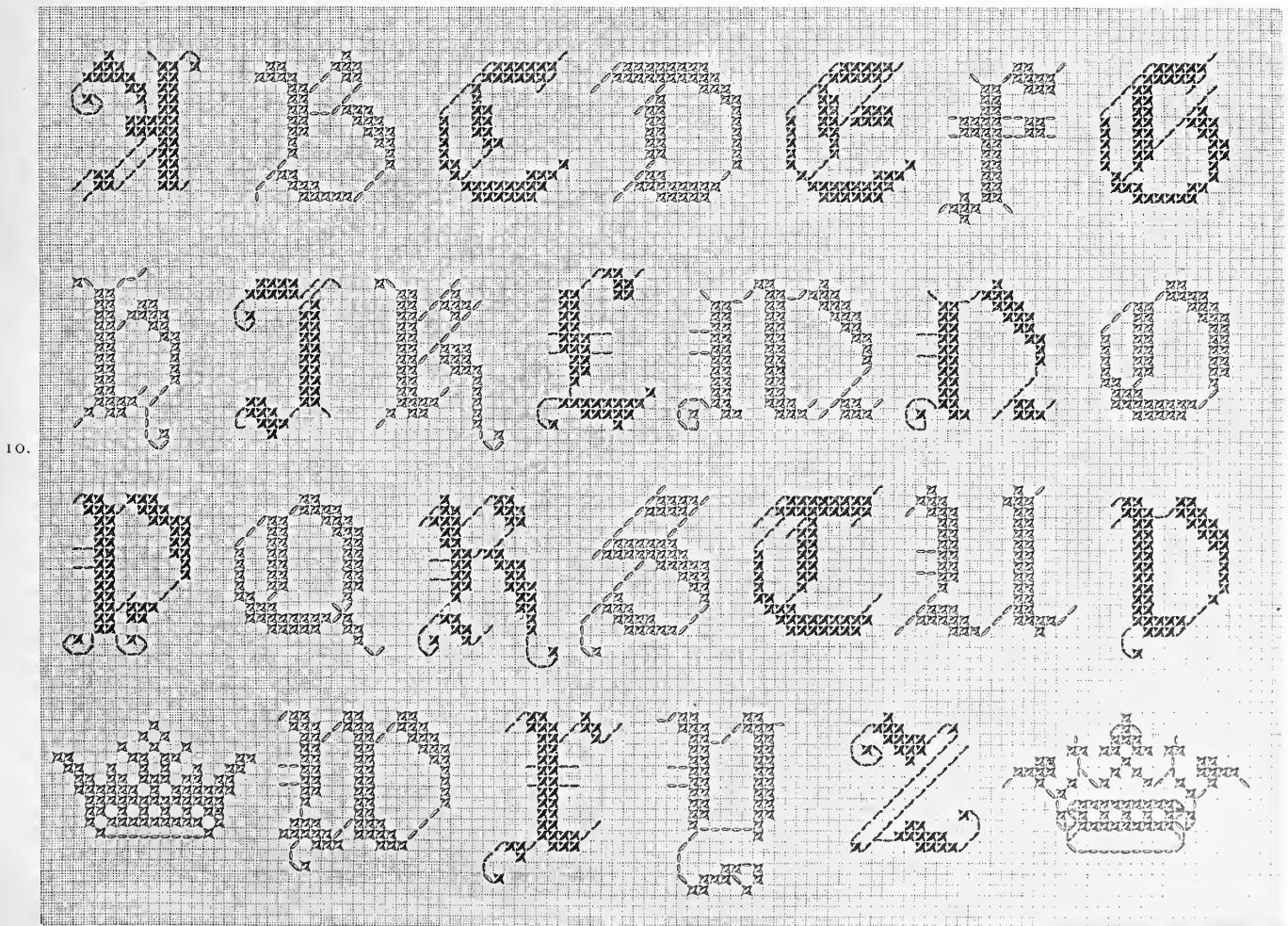
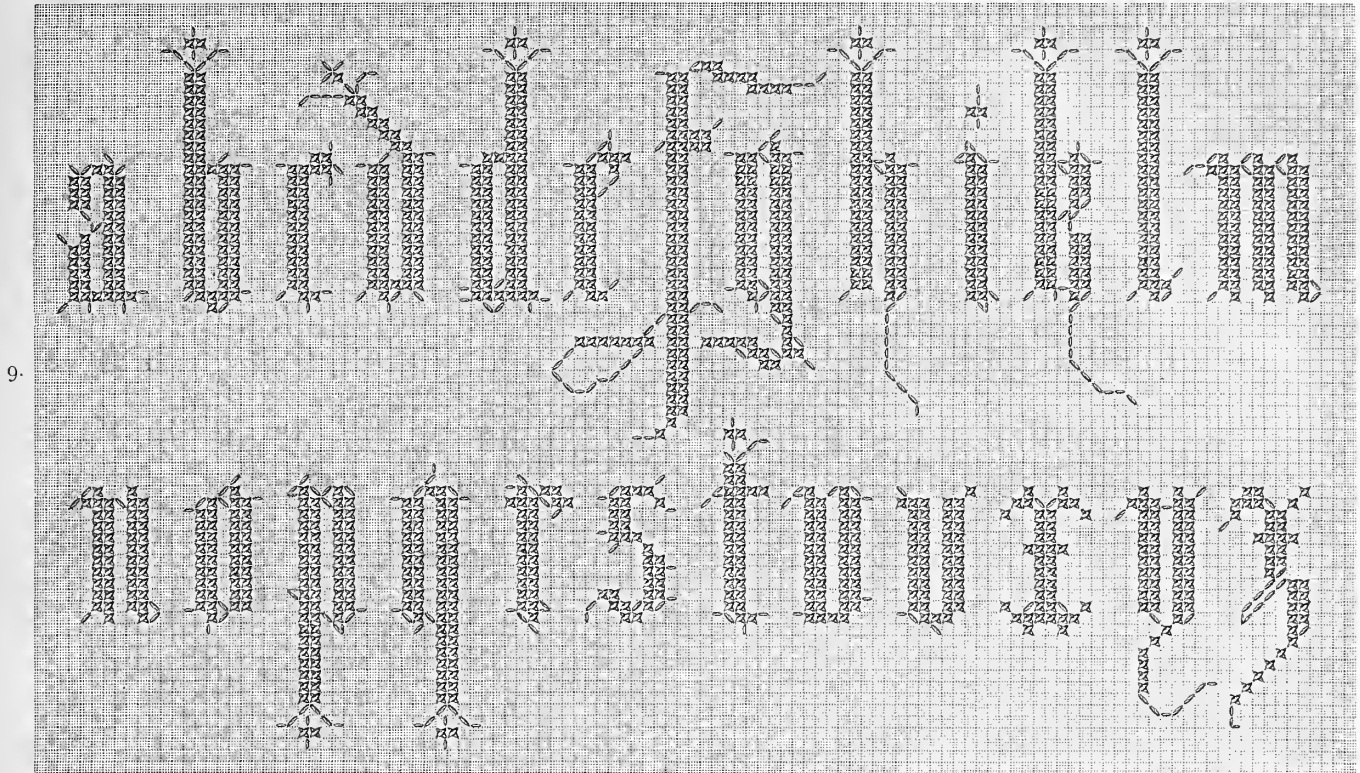


Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

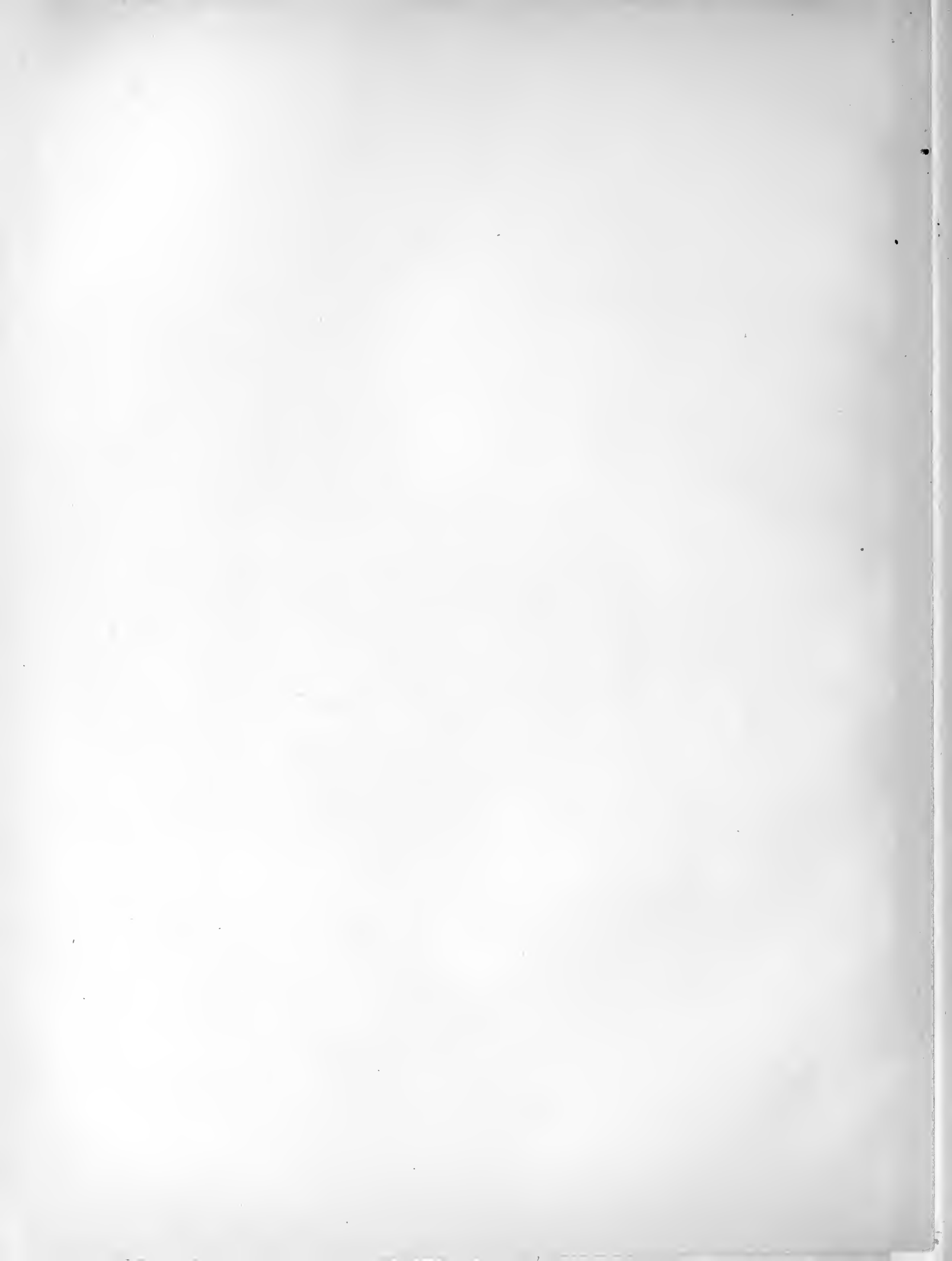


ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT



Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C



ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT



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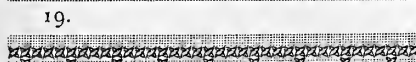
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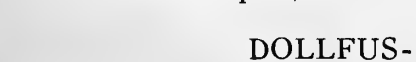
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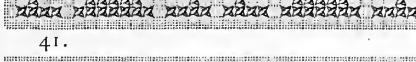
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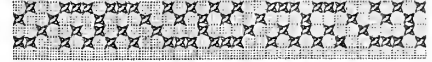
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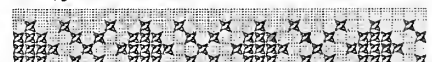
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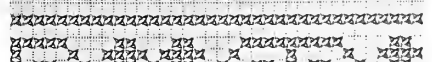
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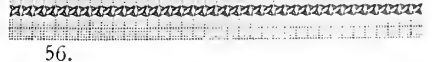
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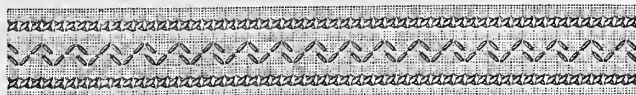


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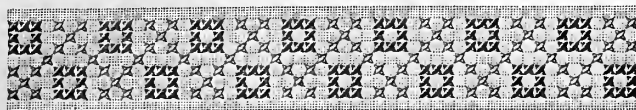
Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

ALBUM DE BRODERIES AU POINT DE CROIX

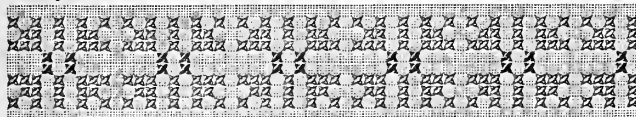
PAR TH. DE DILLMONT



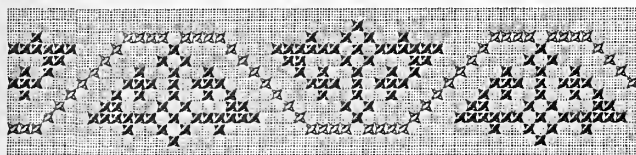
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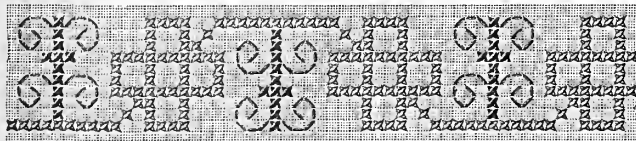
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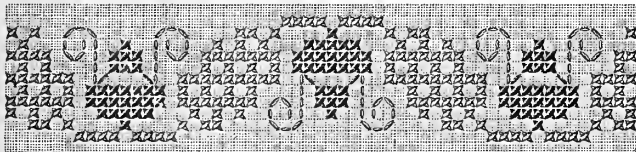
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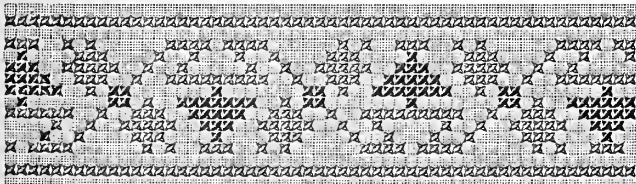
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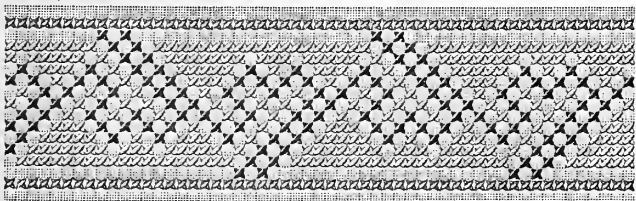
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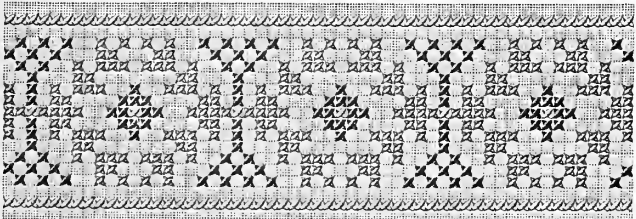
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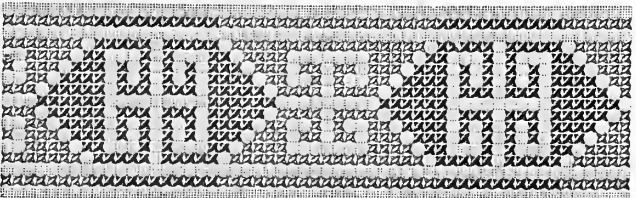
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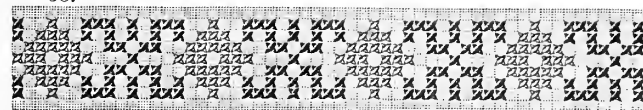
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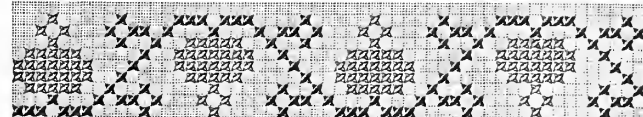
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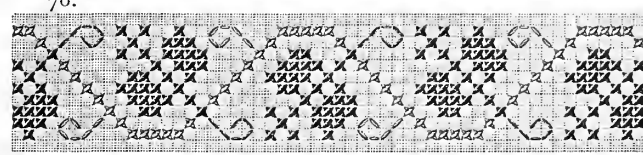
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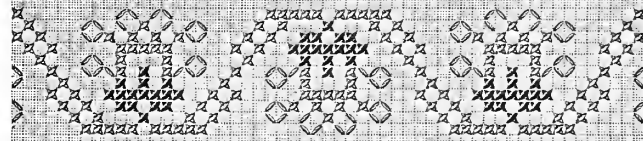
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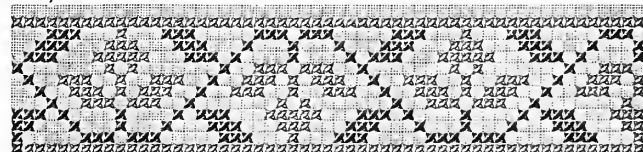
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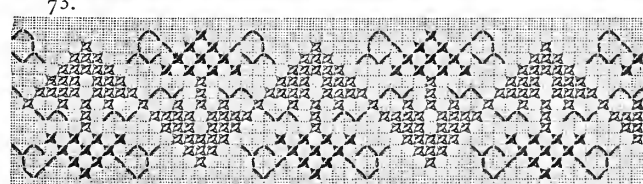
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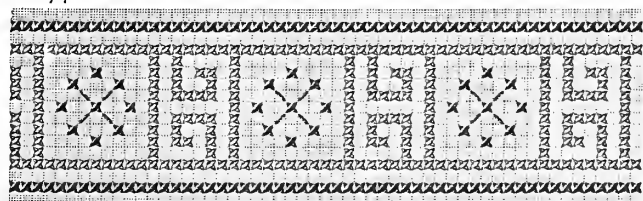
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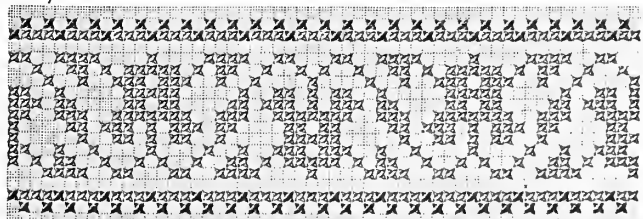
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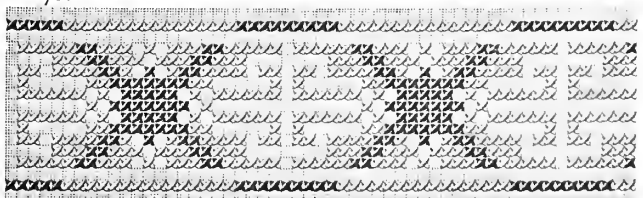
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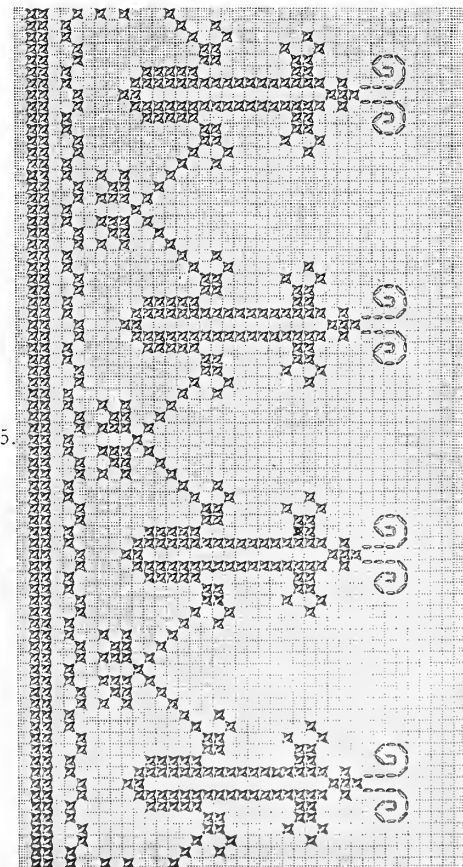
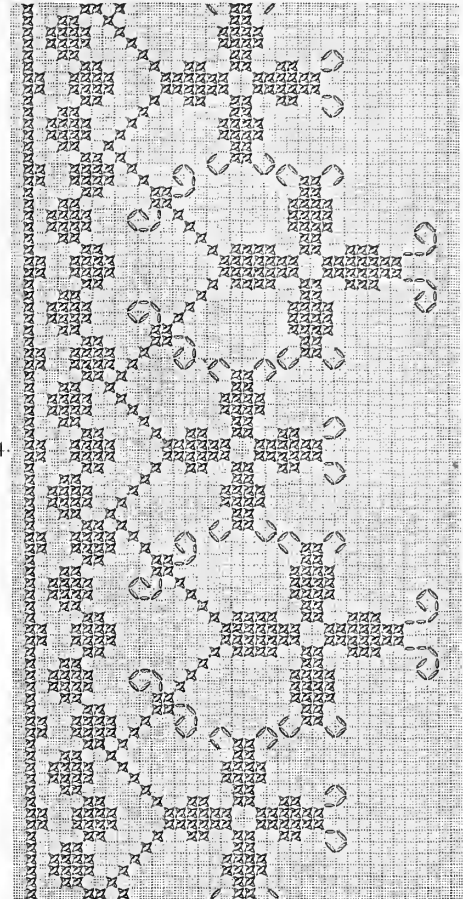
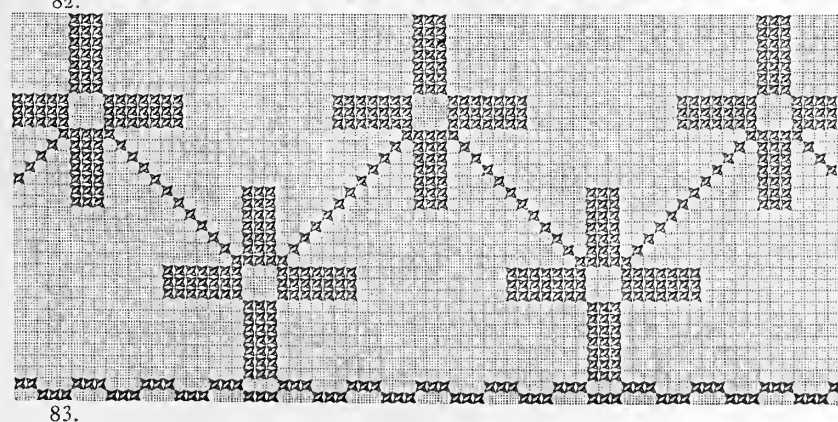
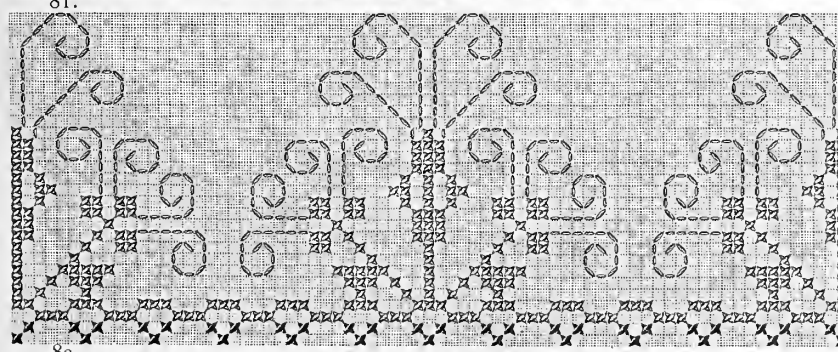
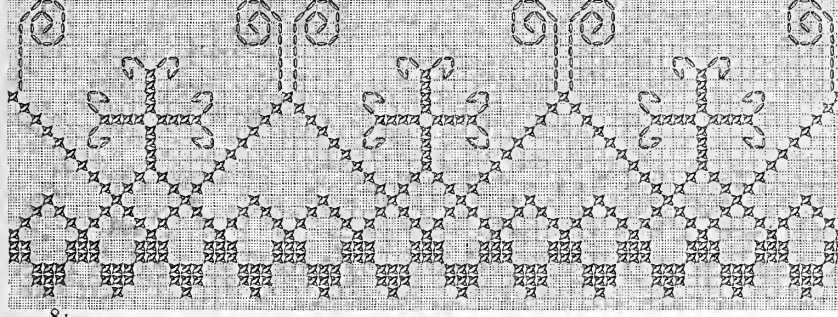
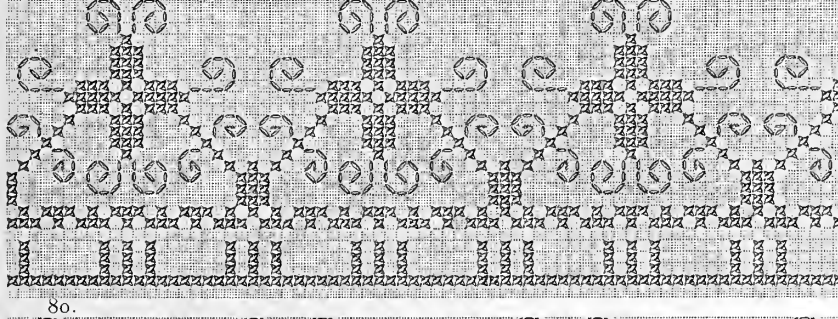
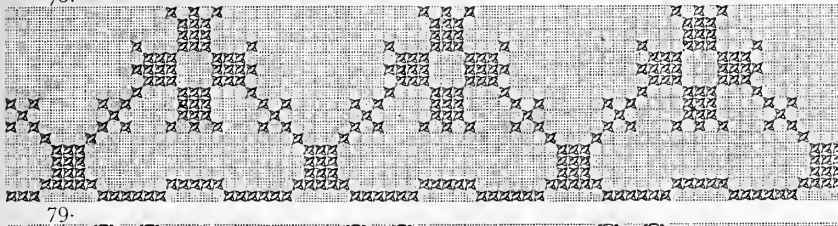
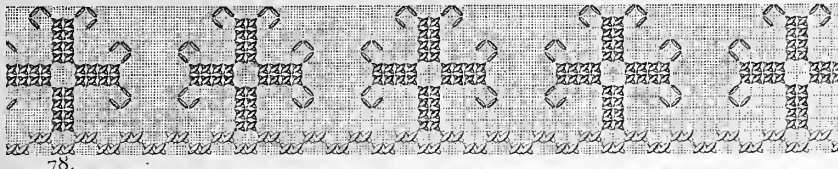


77.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT

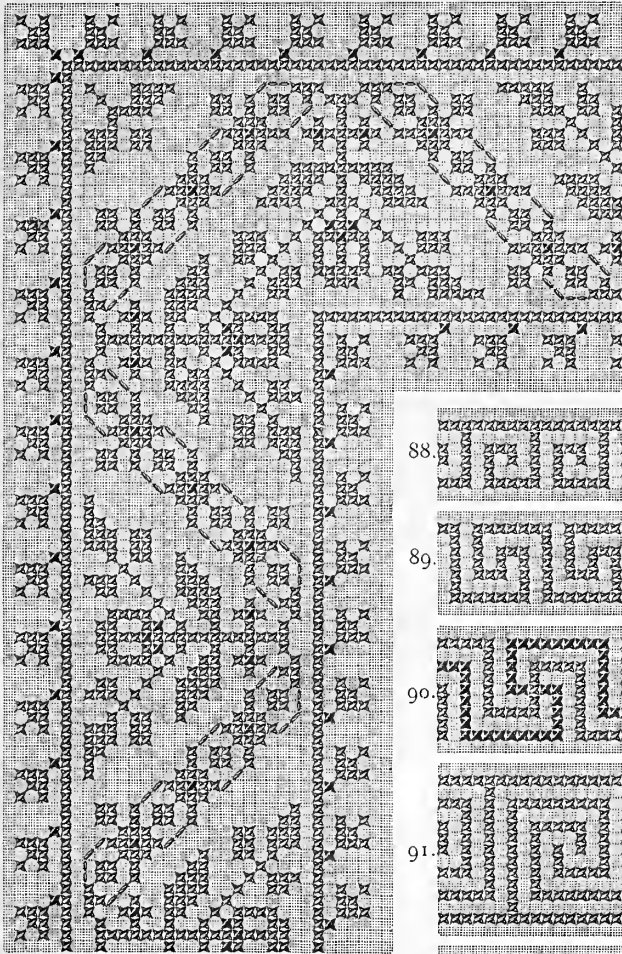


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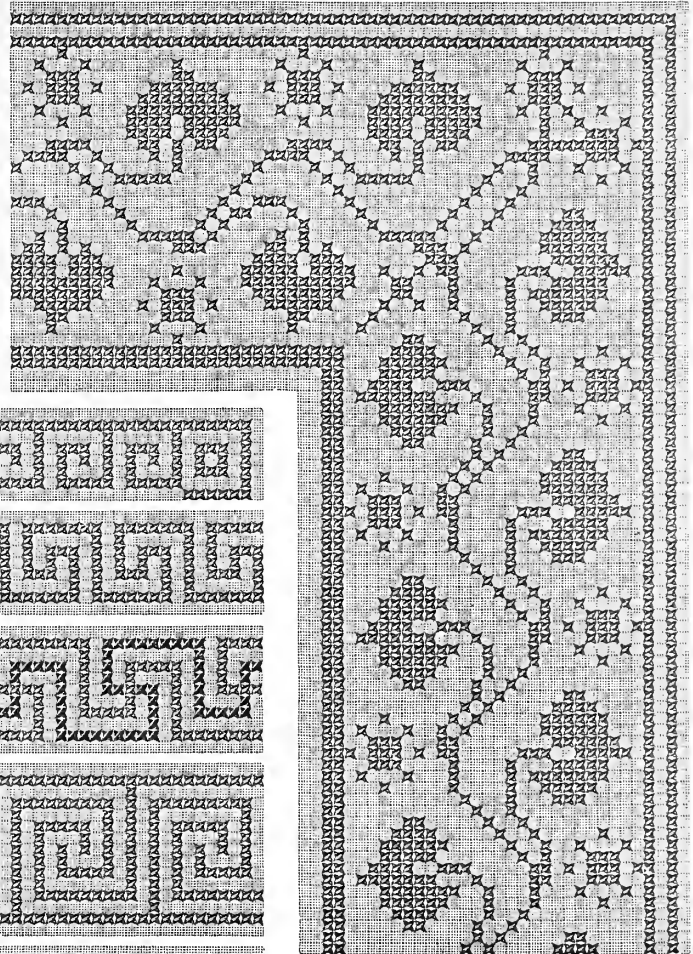


ALBUM DE BRODERIES AU POINT DE CROIX

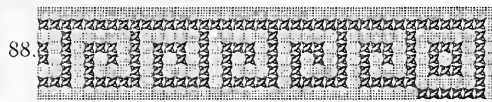
PAR TH. DE DILLMONT



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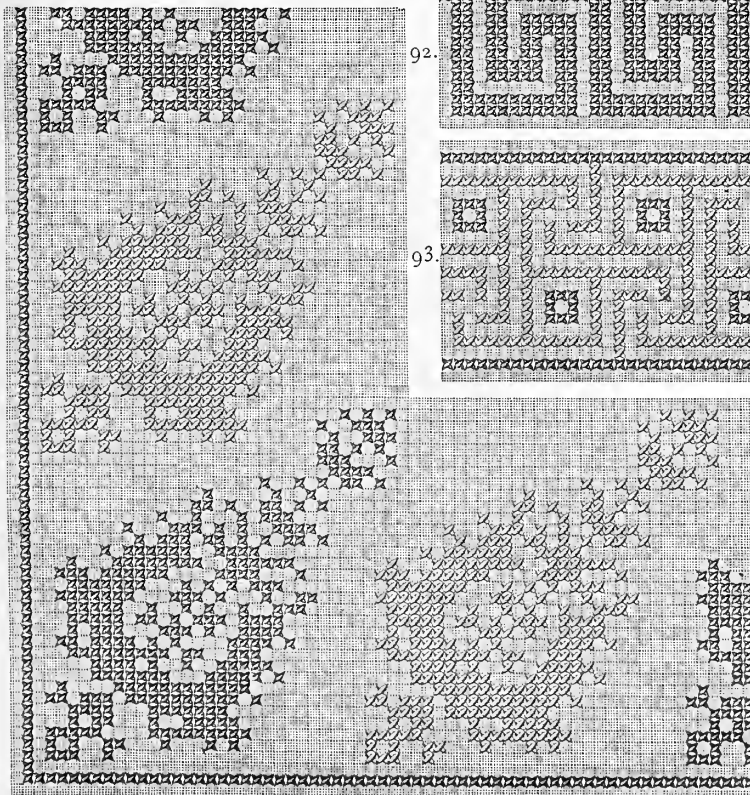
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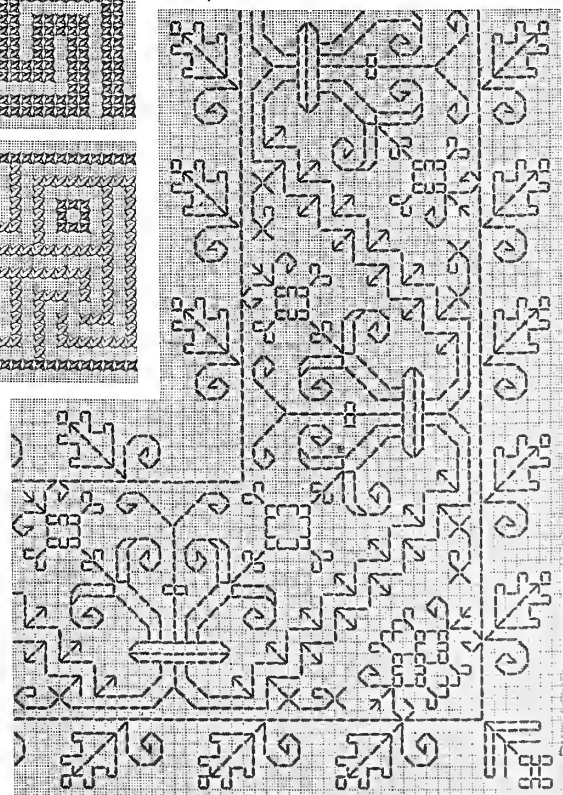
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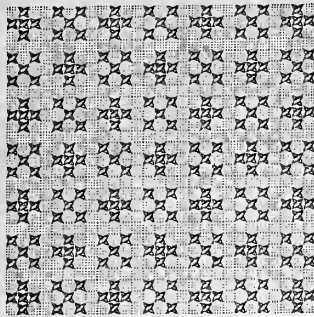


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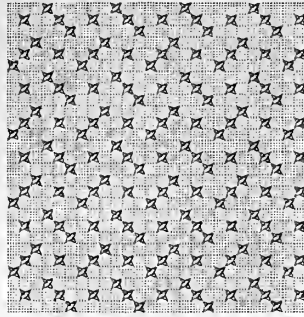
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ALBUM DE BRODERIES AU POINT DE CROIX

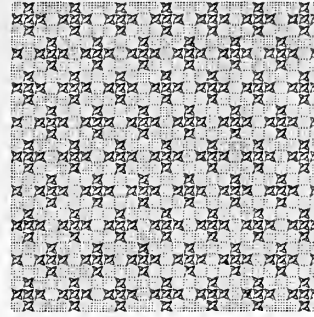
PAR TH. DE DILLMONT



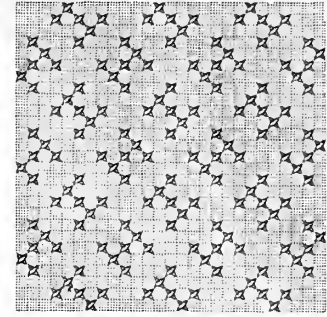
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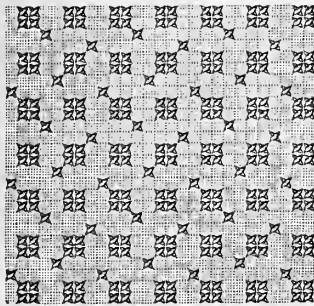
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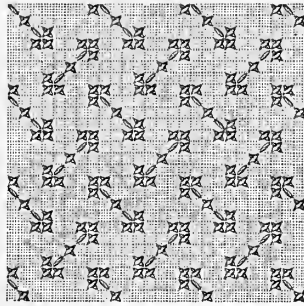
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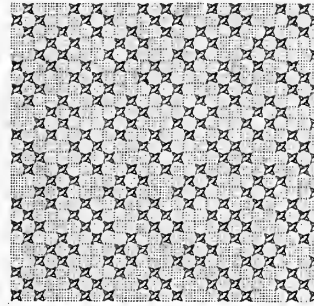
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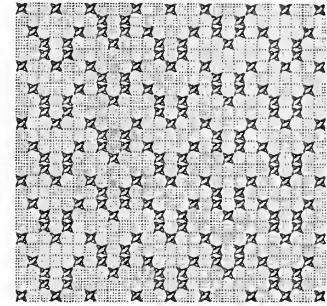
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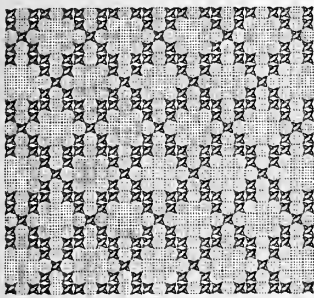
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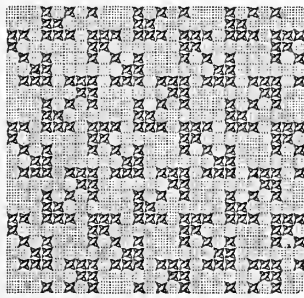
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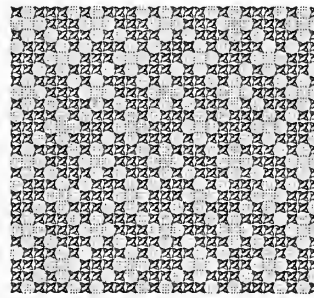
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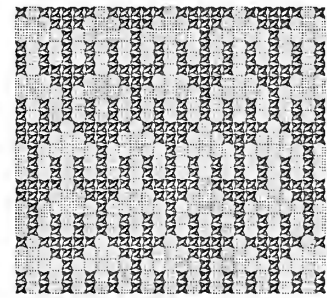
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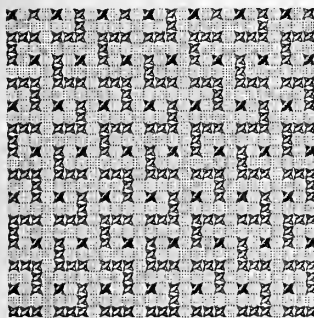
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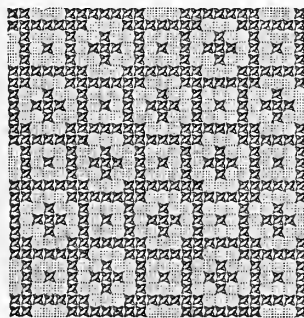
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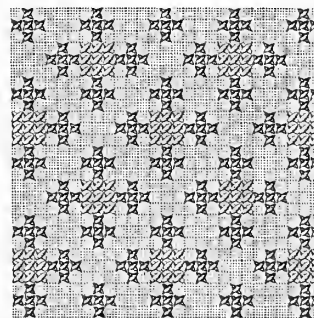
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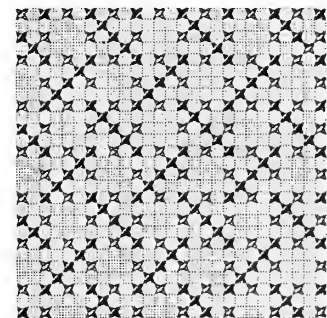
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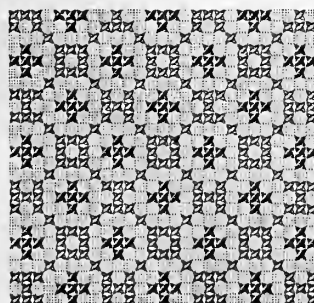
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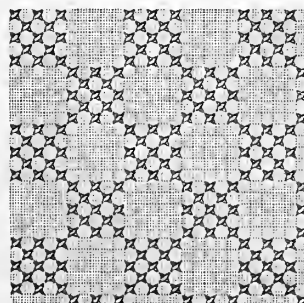
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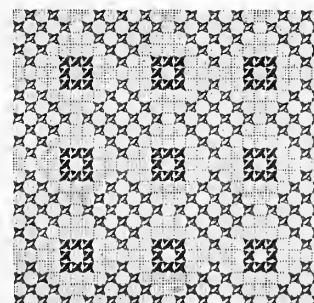
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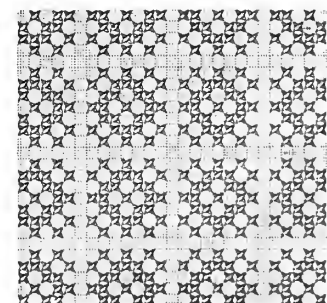
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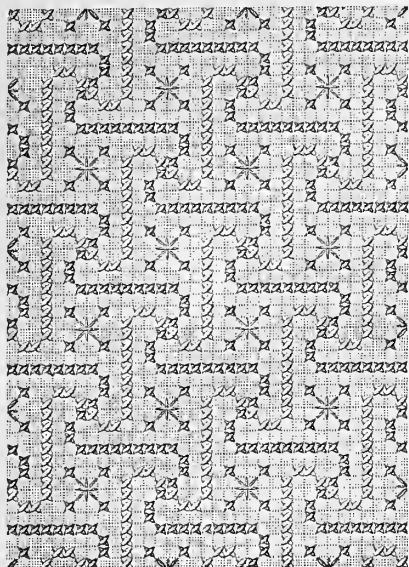
115.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

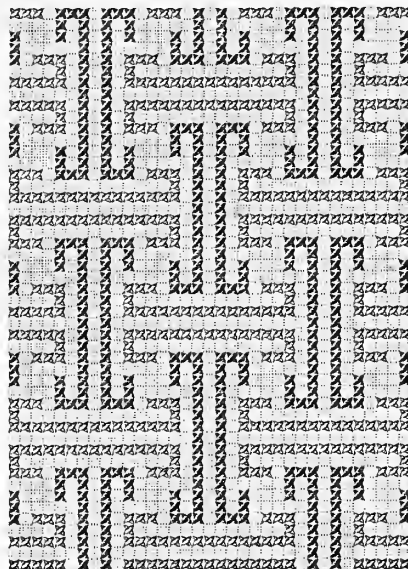


ALBUM DE BRODERIES AU POINT DE CROIX

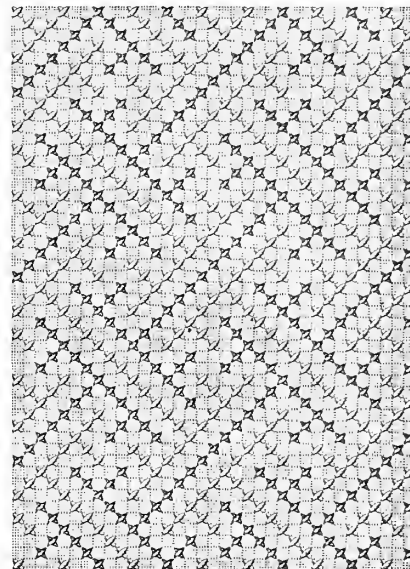
PAR TH. DE DILLMONT



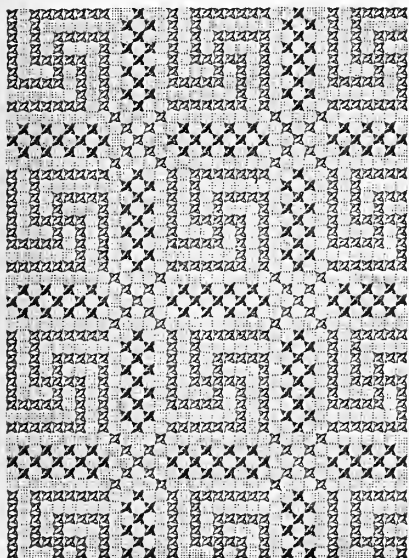
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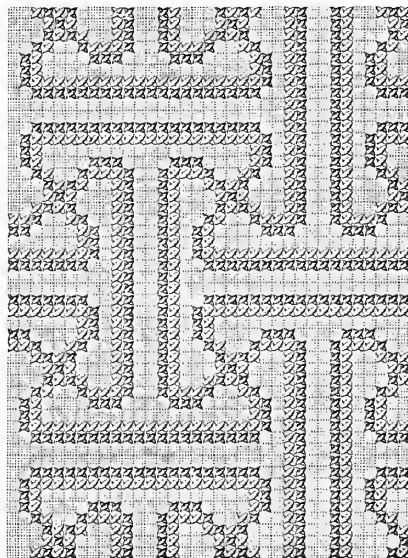
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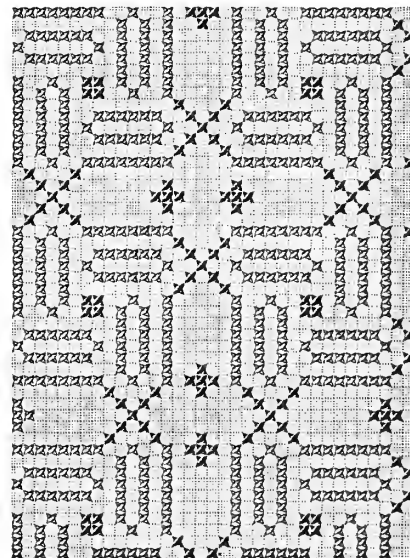
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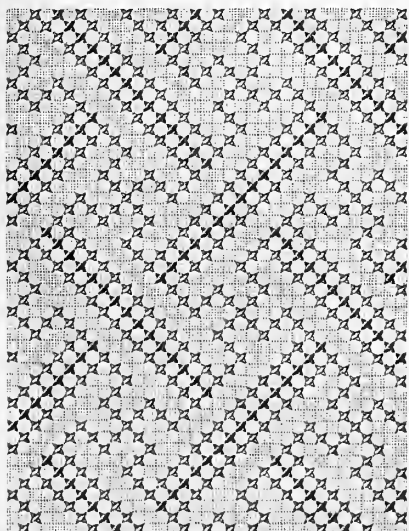
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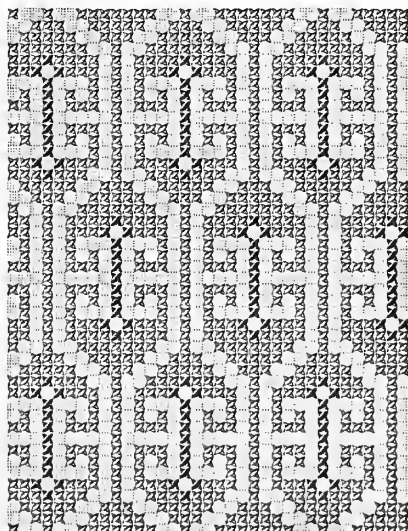
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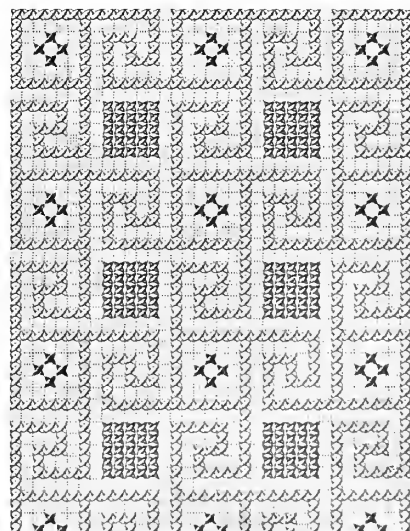
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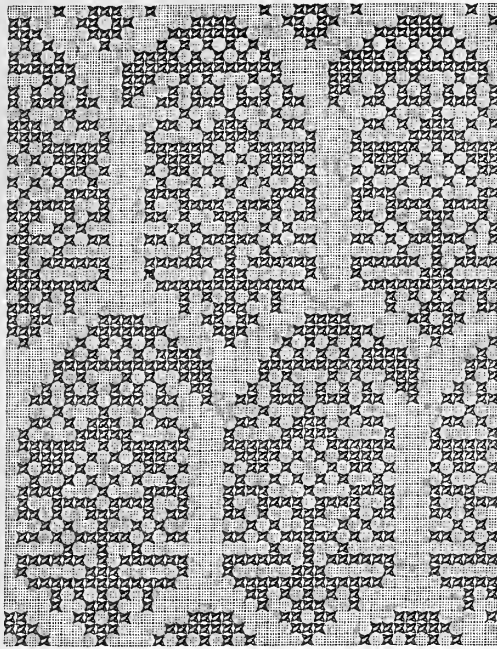


124.

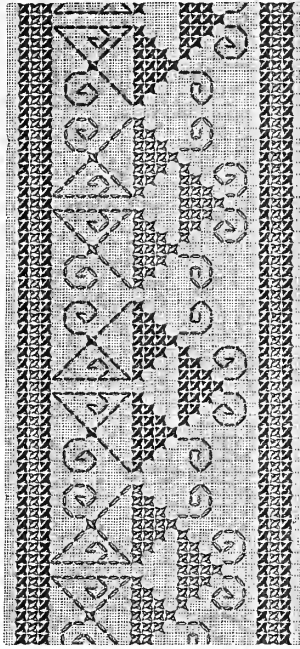
Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

ALBUM DE BRODERIES AU POINT DE CROIX

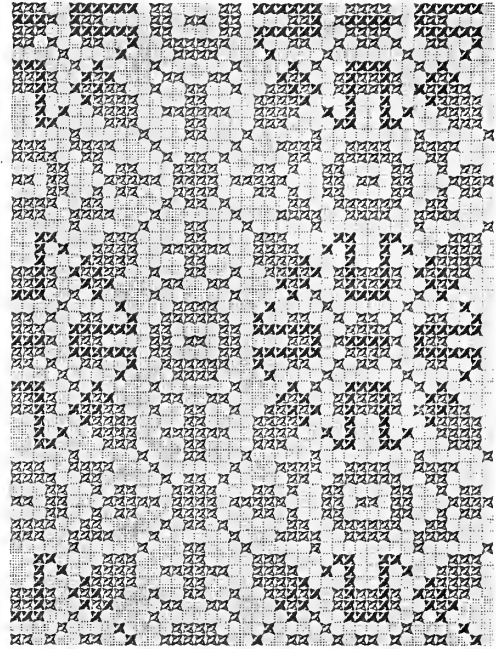
PAR TH. DE DILLMONT



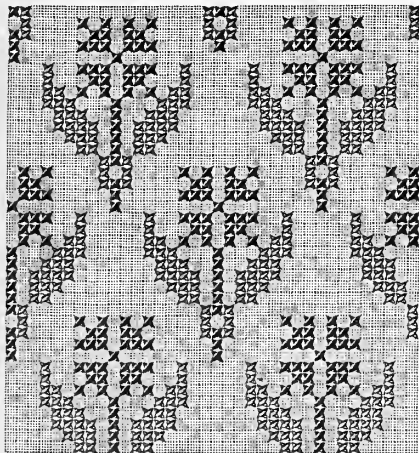
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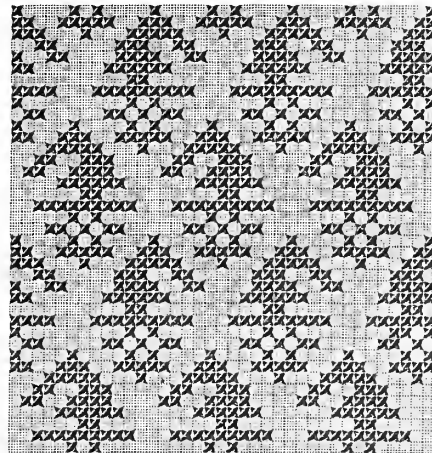
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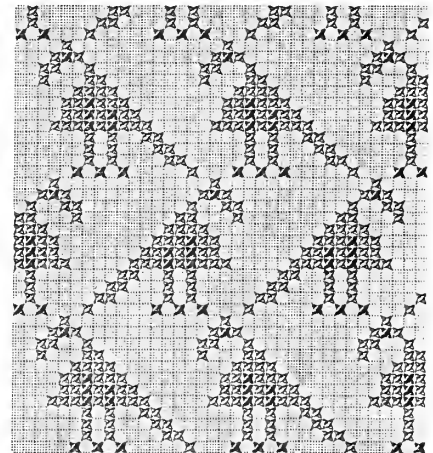
127.



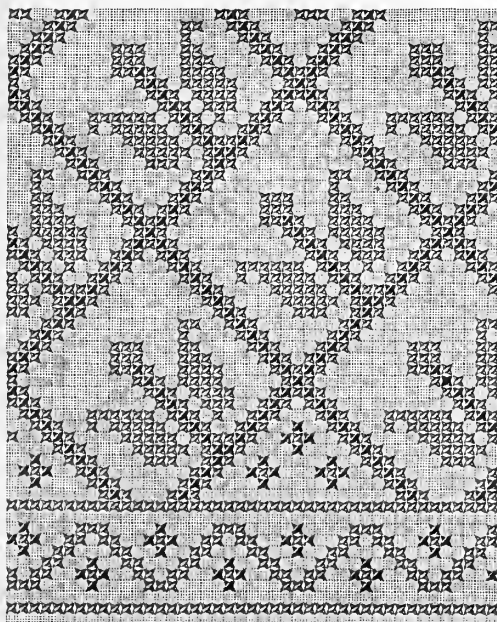
128.



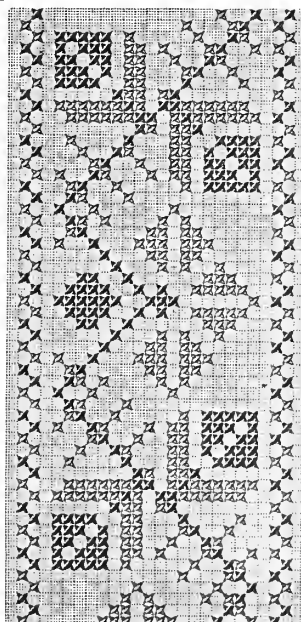
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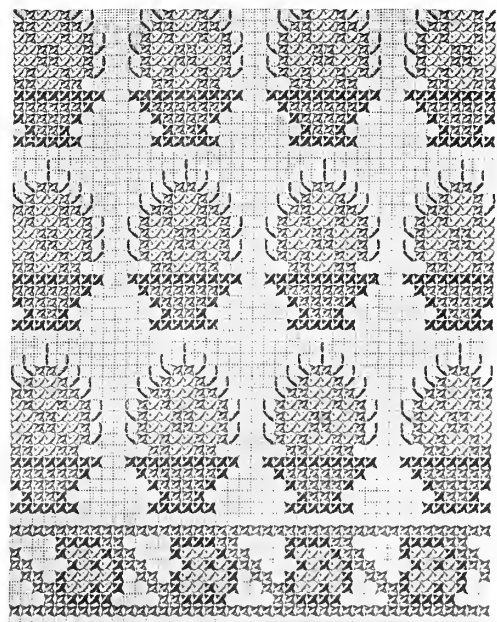
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131.



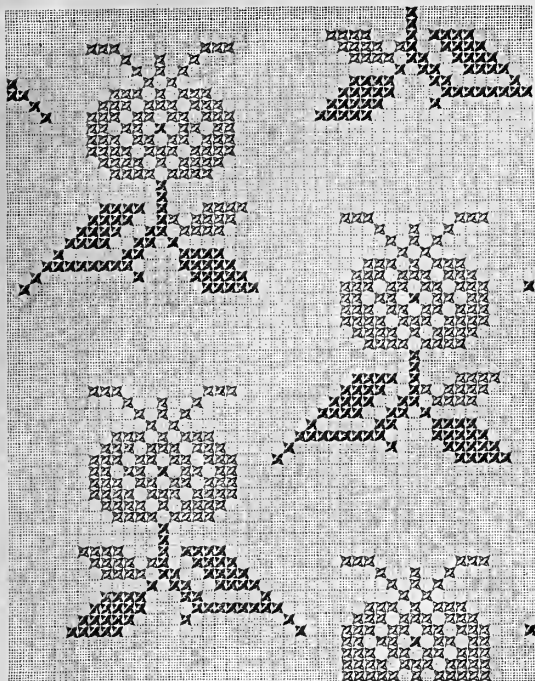
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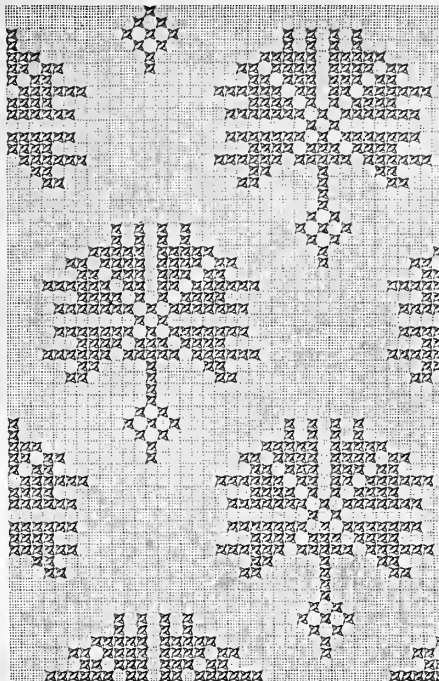
133.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

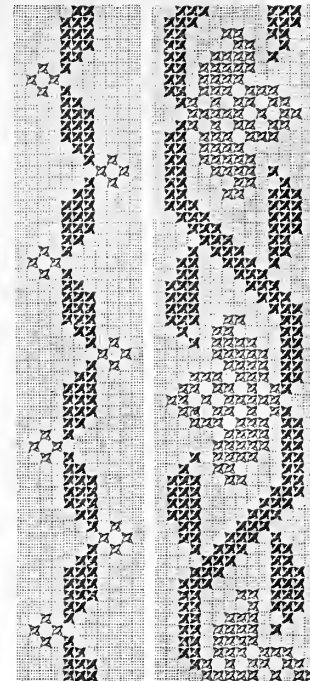




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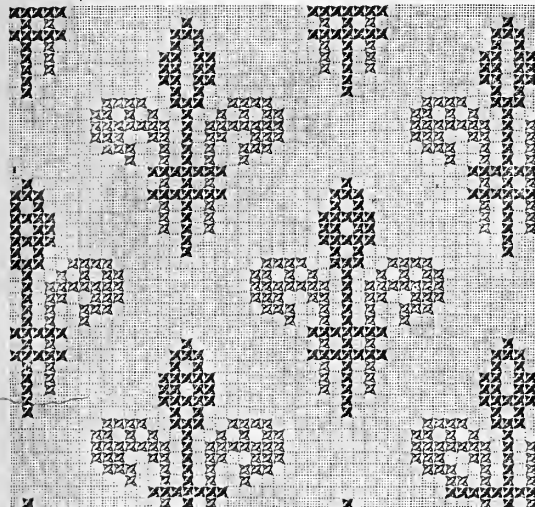


135.

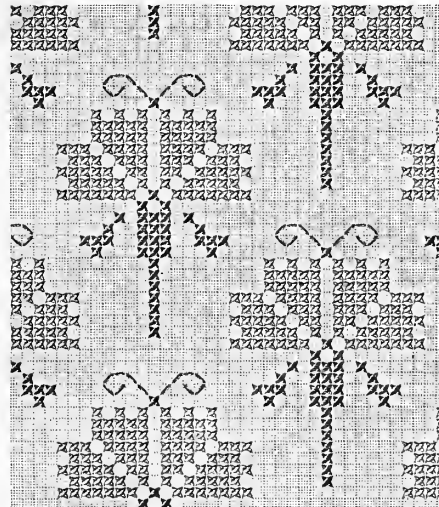


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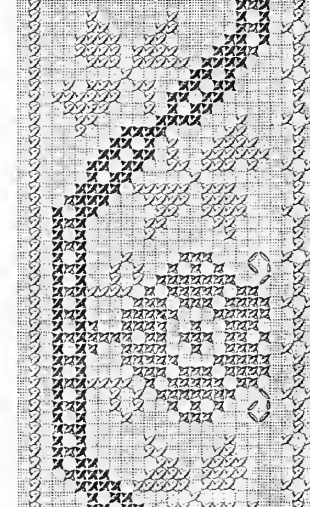
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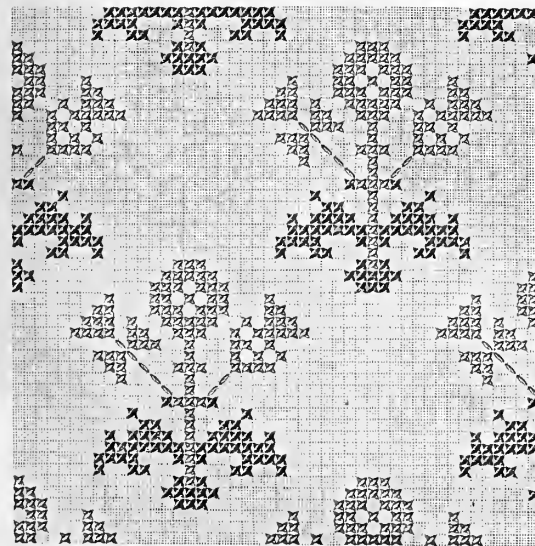
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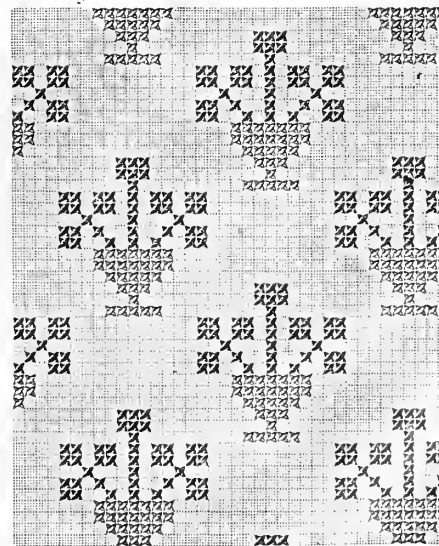
139.



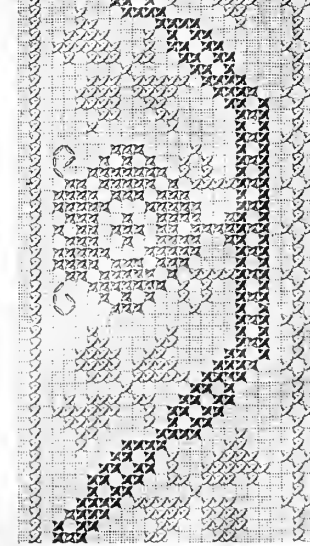
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141.



142.



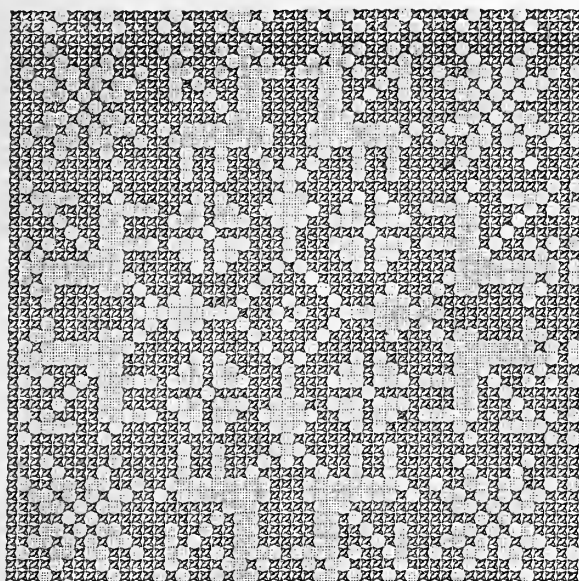
143.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

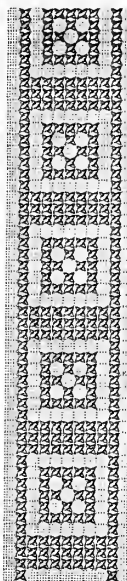


ALBUM DE BRODERIES AU POINT DE CROIX

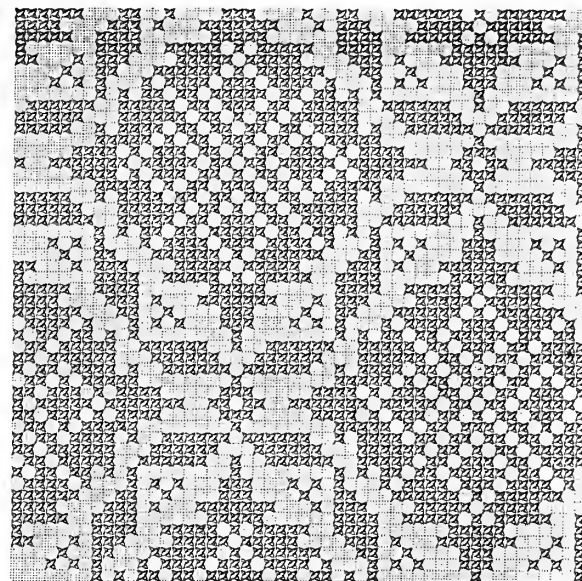
PAR TH. DE DILLMONT



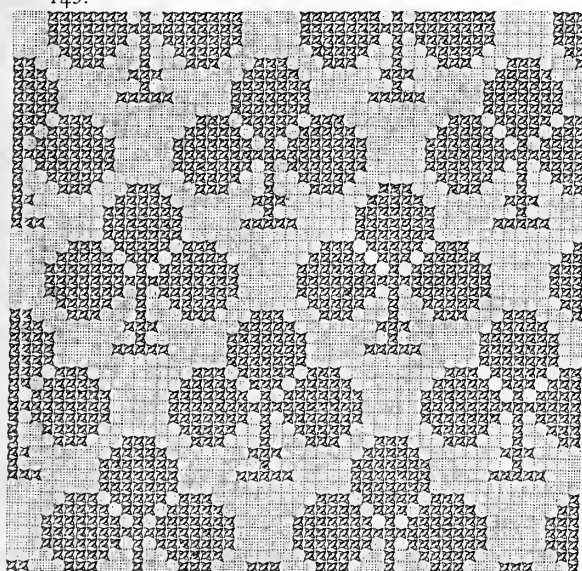
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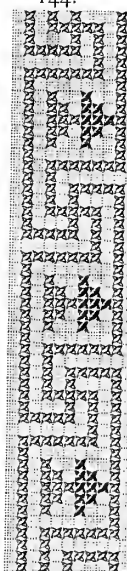
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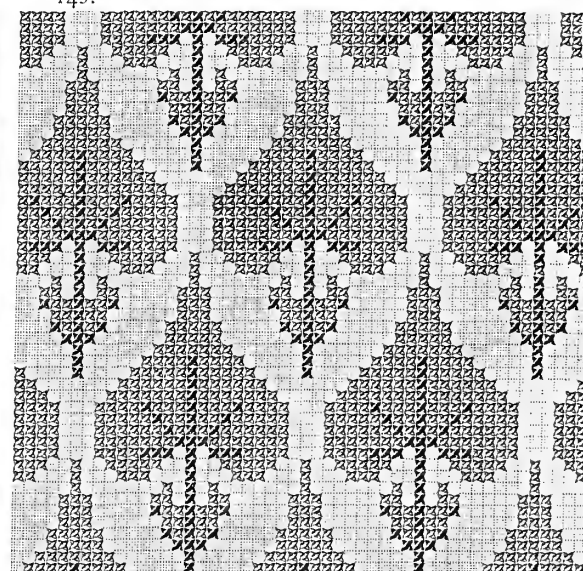
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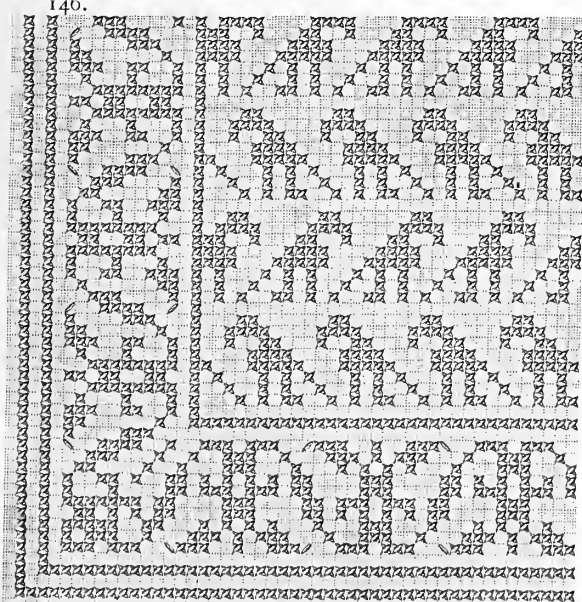
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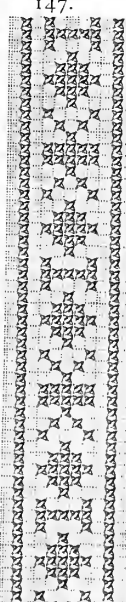
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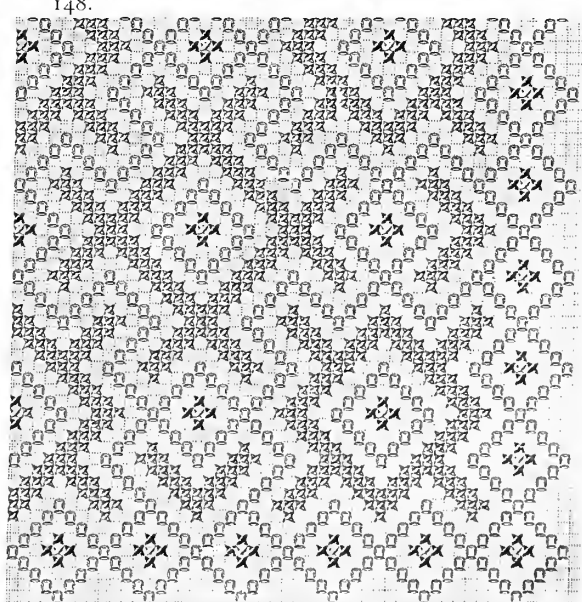
148.



149.



150.



151.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

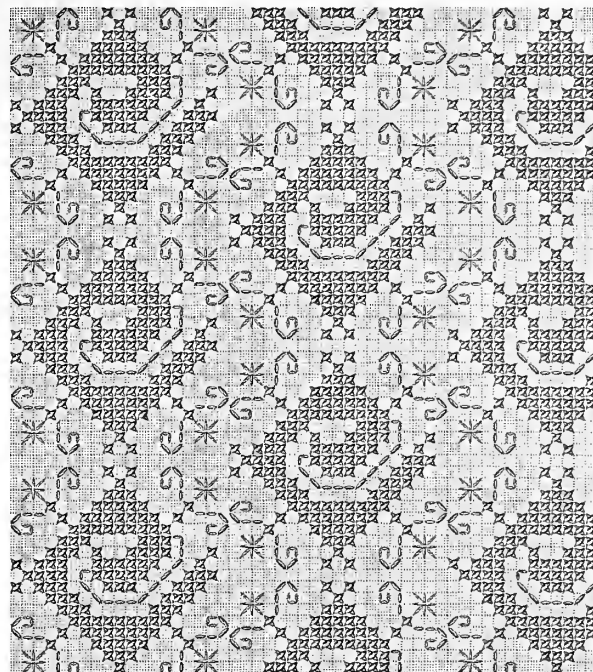


ALBUM DE BRODERIES AU POINT DE CROIX

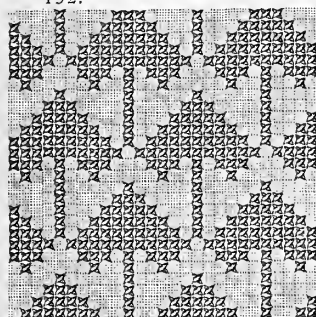
PAR TH. DE DILLMONT



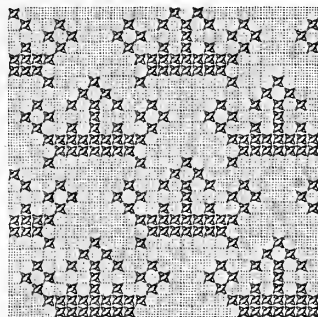
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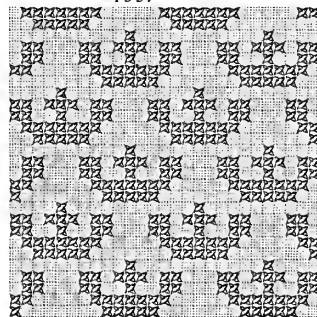
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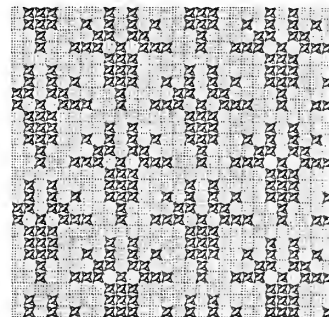
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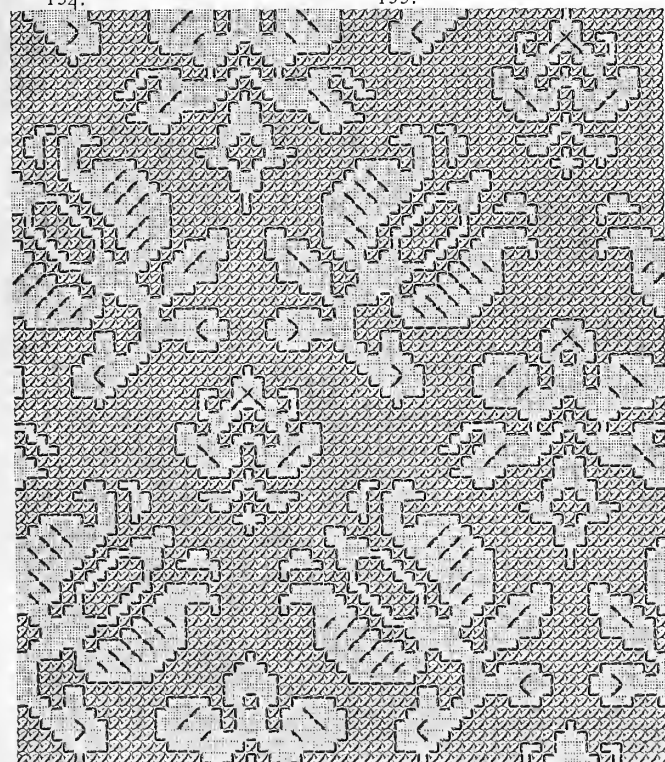
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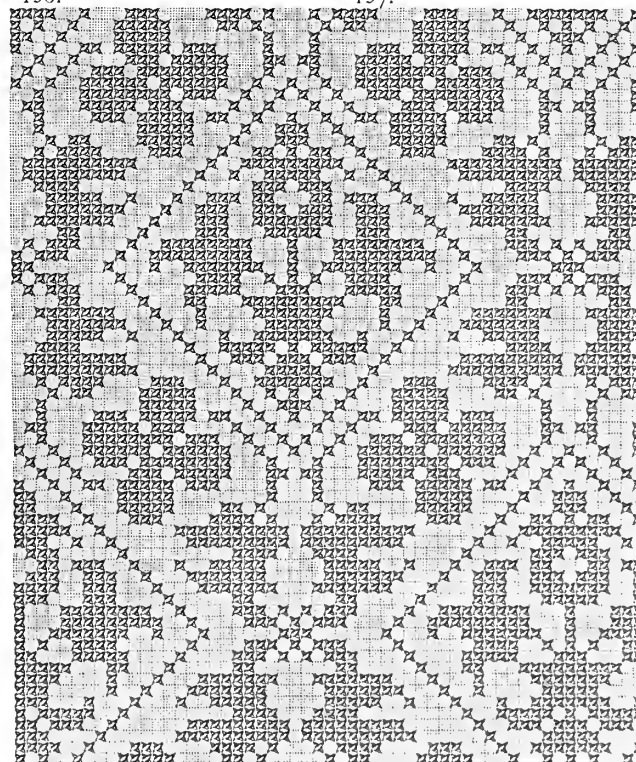
156.



157.



158.

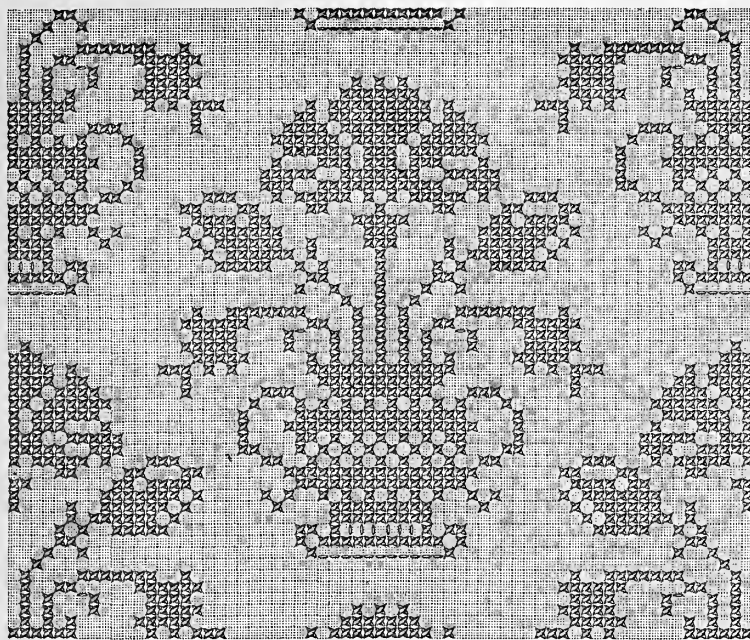


159.

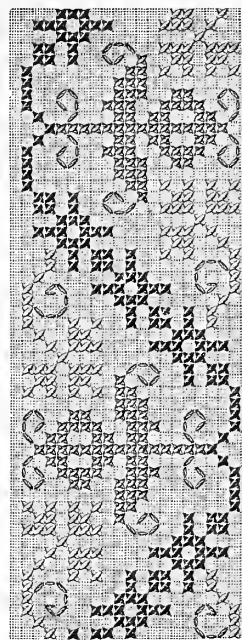
Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

ALBUM DE BRODERIES AU POINT DE CROIX

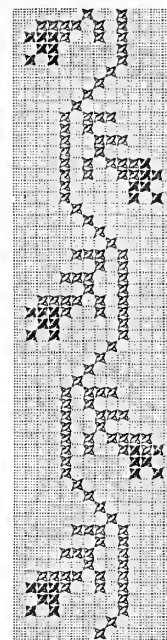
PAR TH. DE DILLMONT



100.



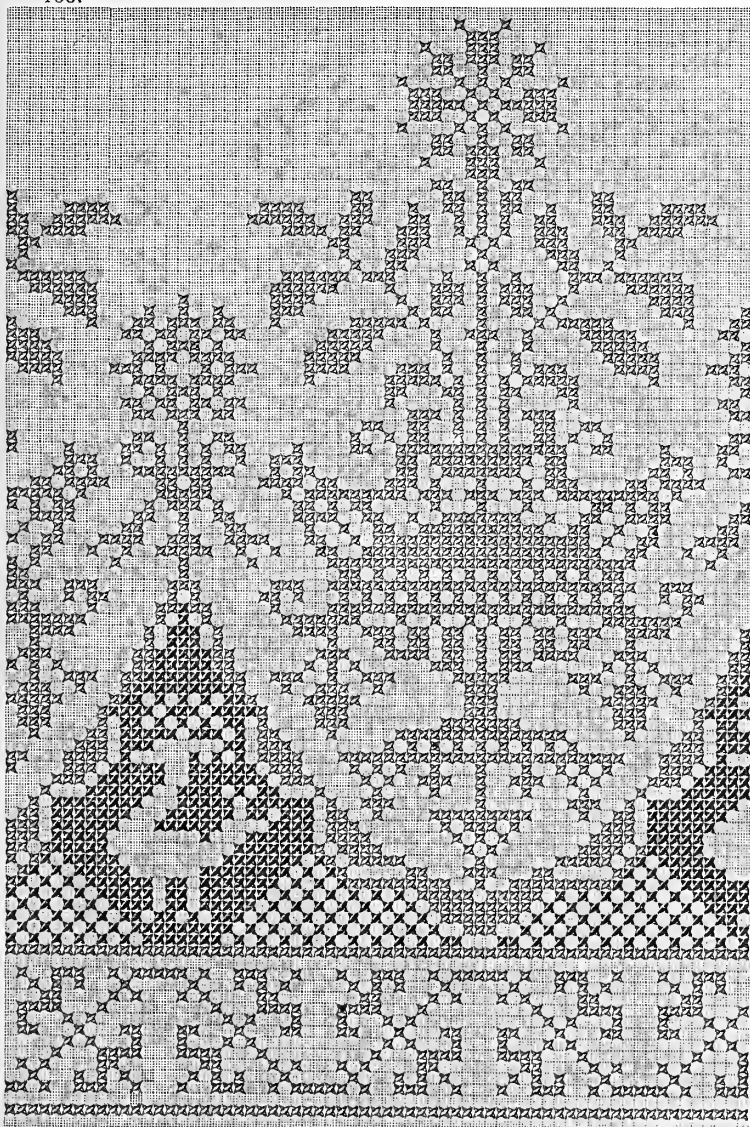
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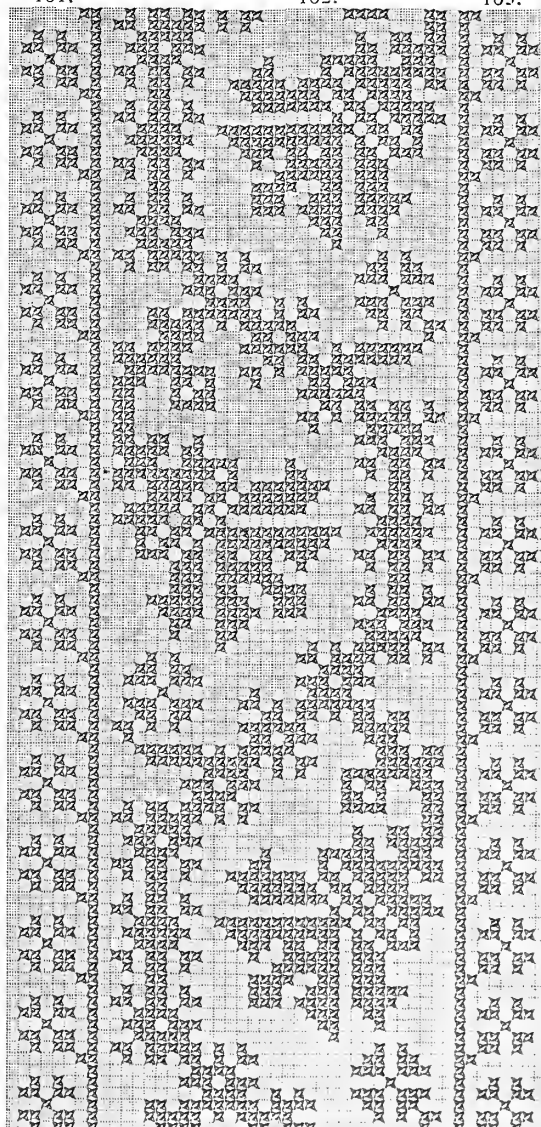
162.



163.



164.



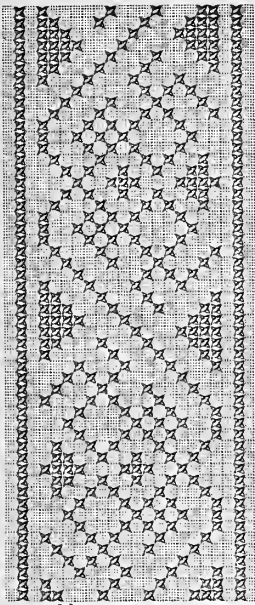
165.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

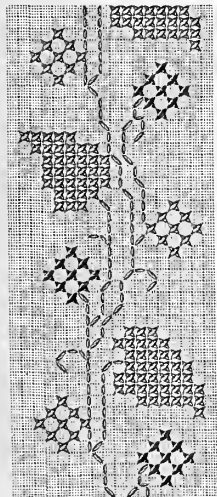
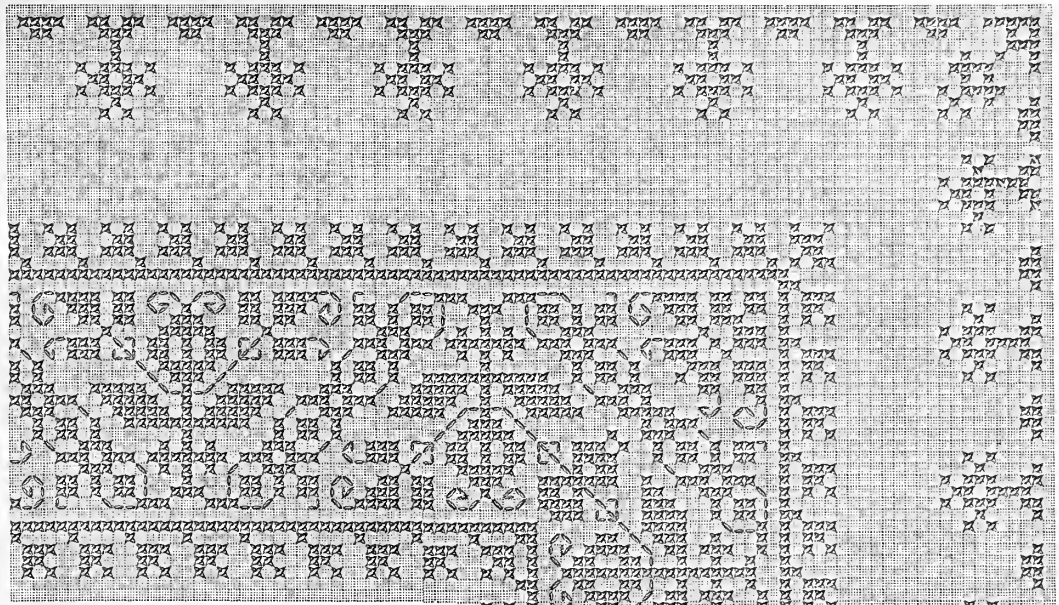


ALBUM DE BRODERIES AU POINT DE CROIX

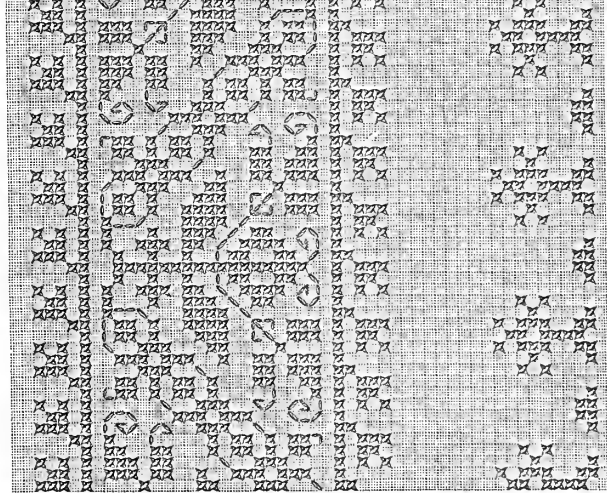
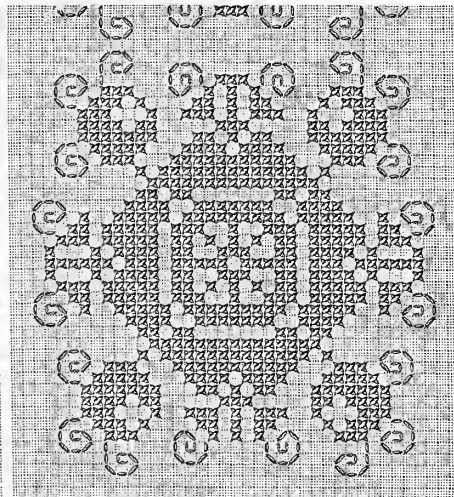
PAR TH. DE DILLMONT



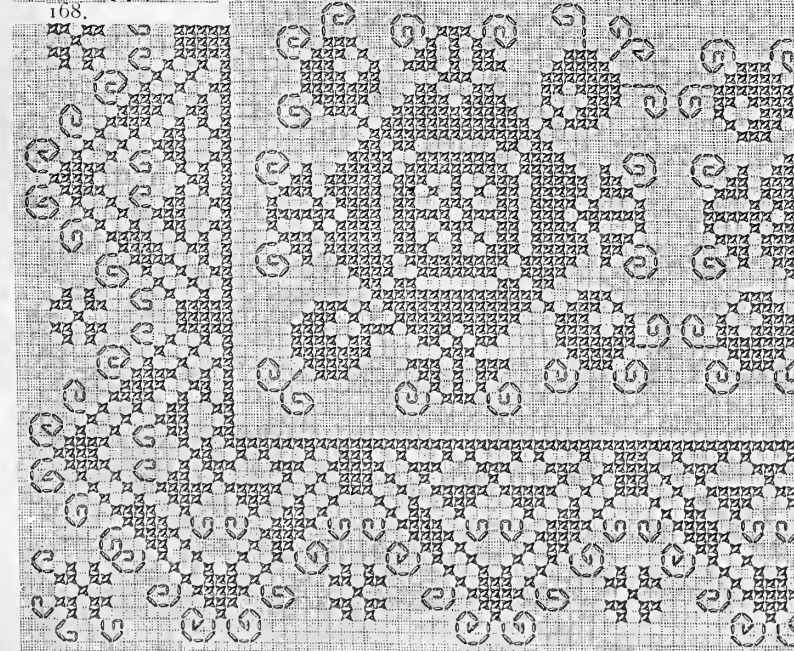
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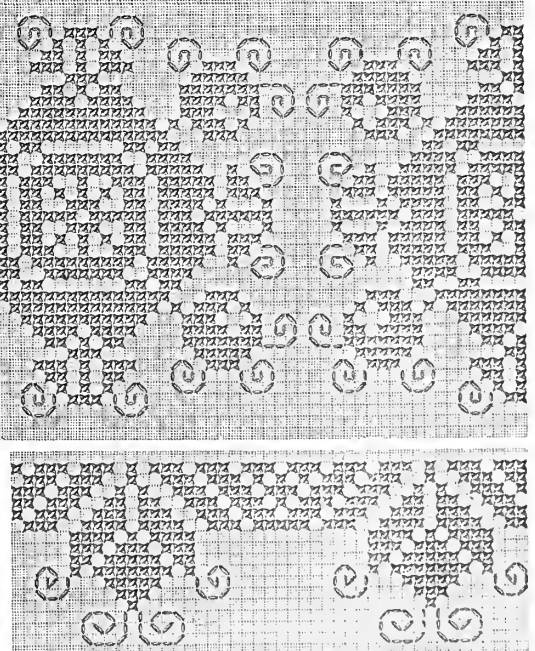
168.



167.



169.

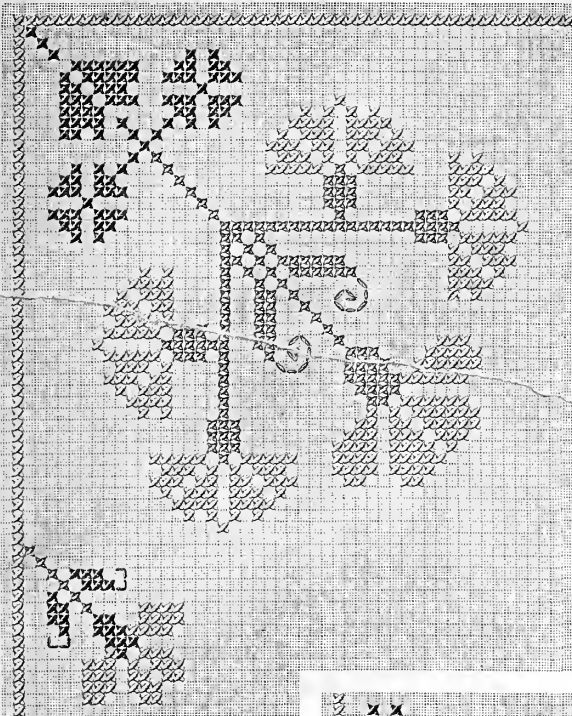


170.

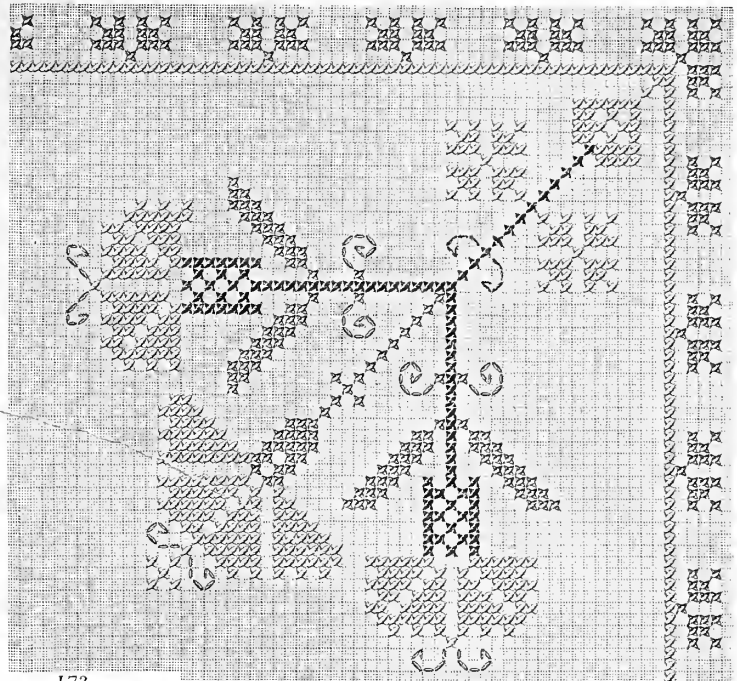
Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

ALBUM DE BRODERIES AU POINT DE CROIX

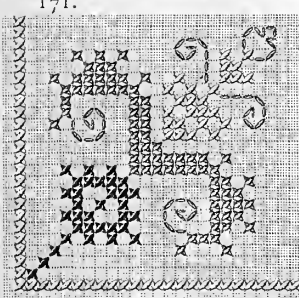
PAR TH. DE DILLMONT



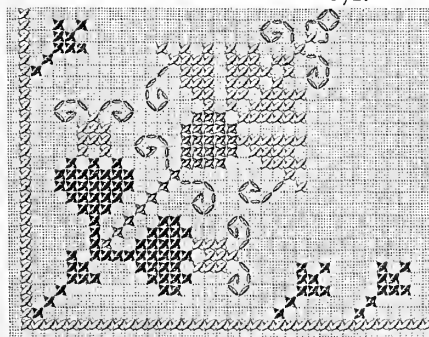
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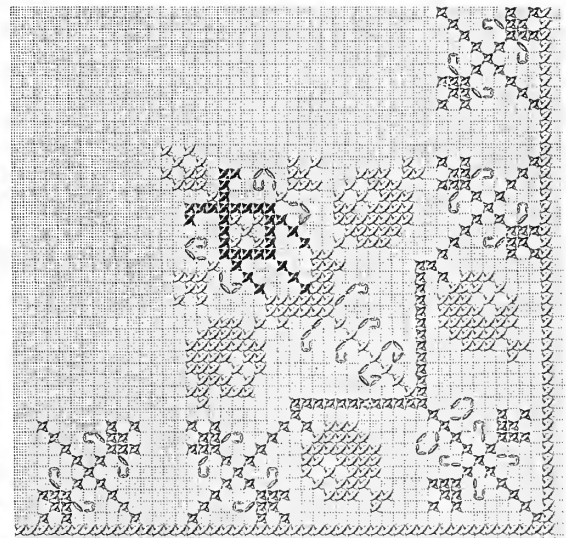
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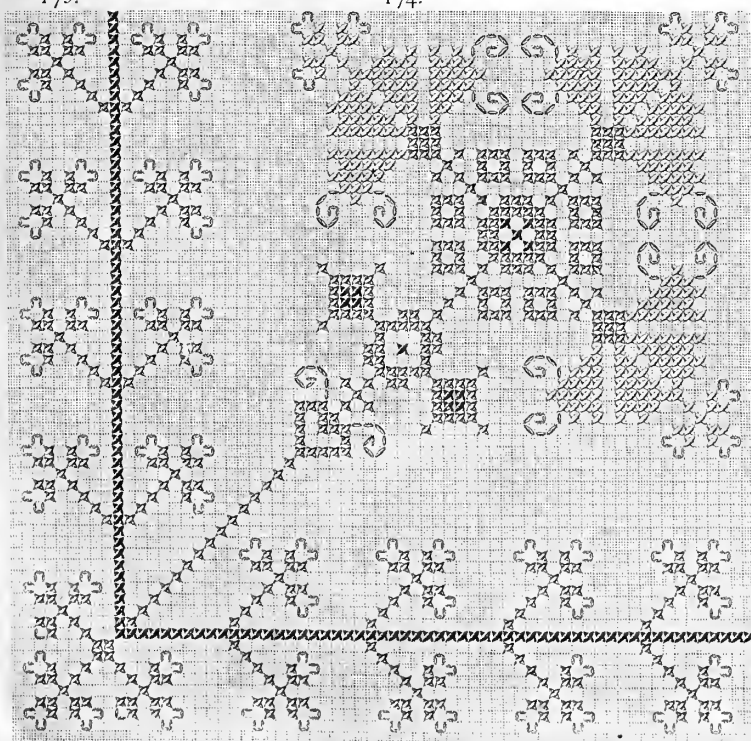
173.



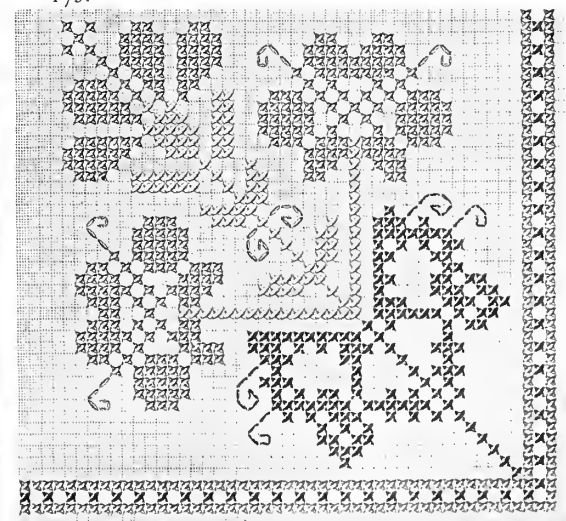
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175.



176.



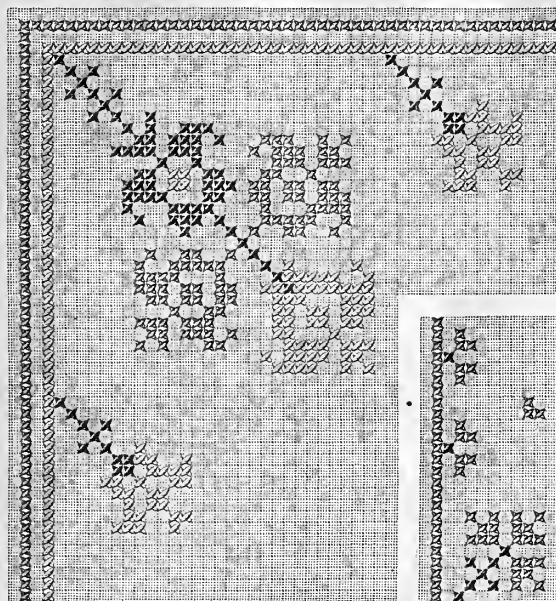
177.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

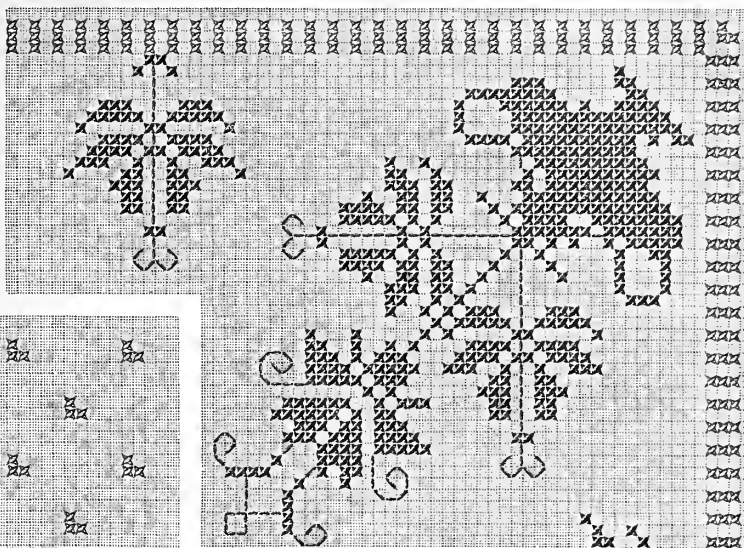


ALBUM DE BRODERIES AU POINT DE CROIX

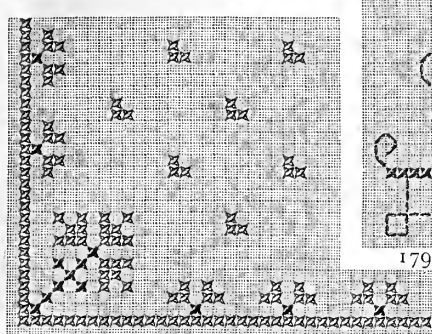
PAR TH. DE DILLMONT



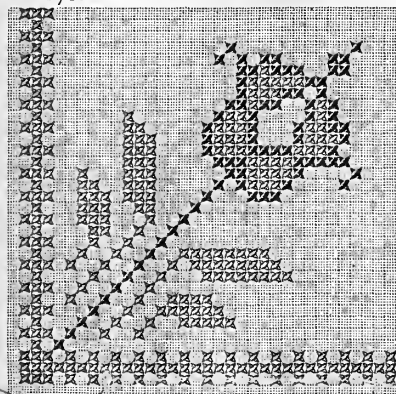
178.



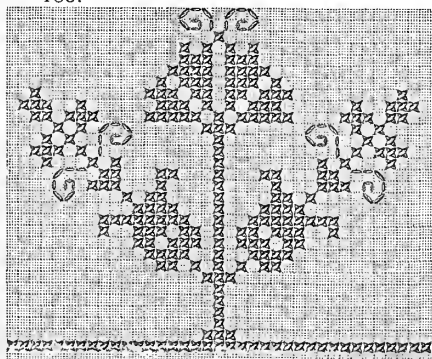
179.



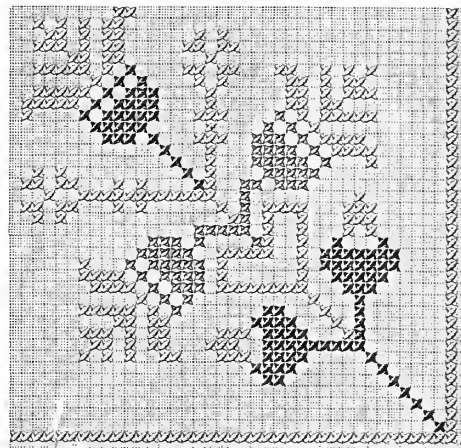
180.



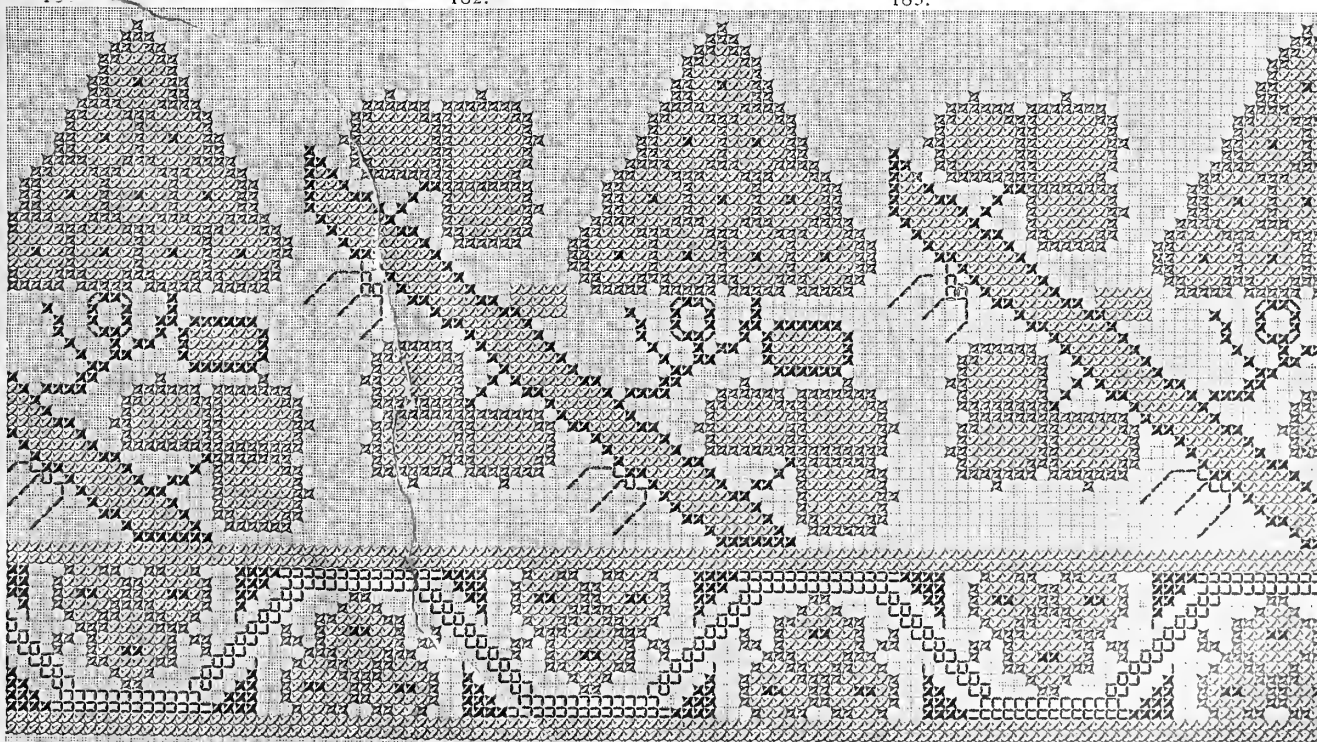
181.



182.



183.



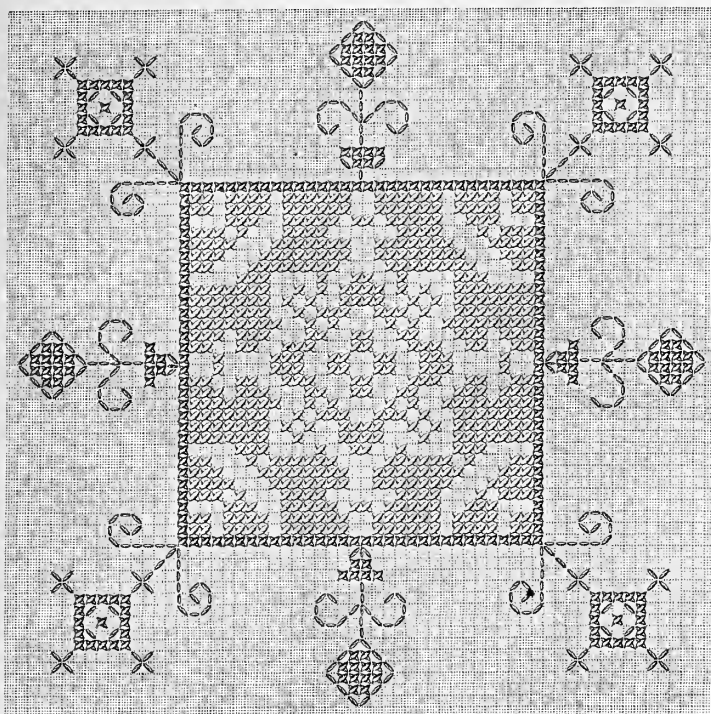
184.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

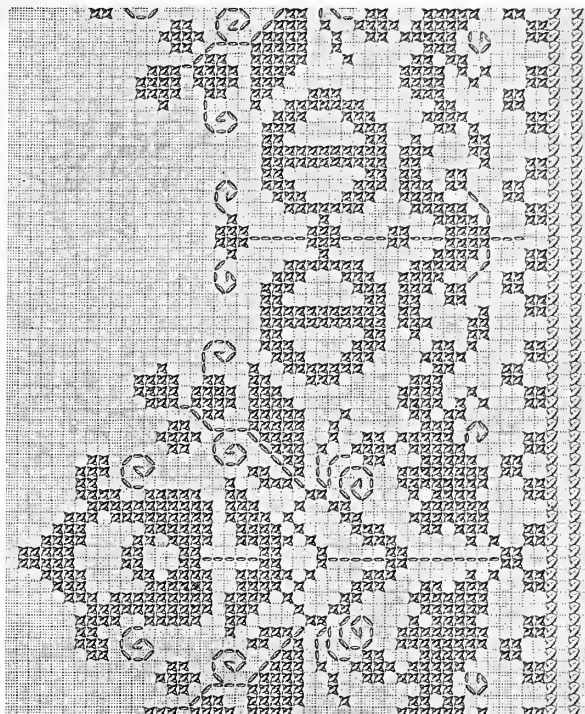


ALBUM DE BRODERIES AU POINT DE CROIX

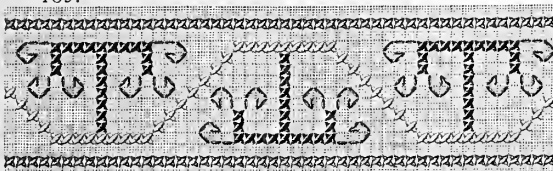
PAR TH. DE DILLMONT



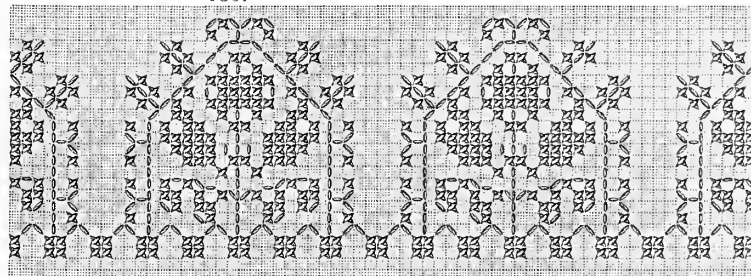
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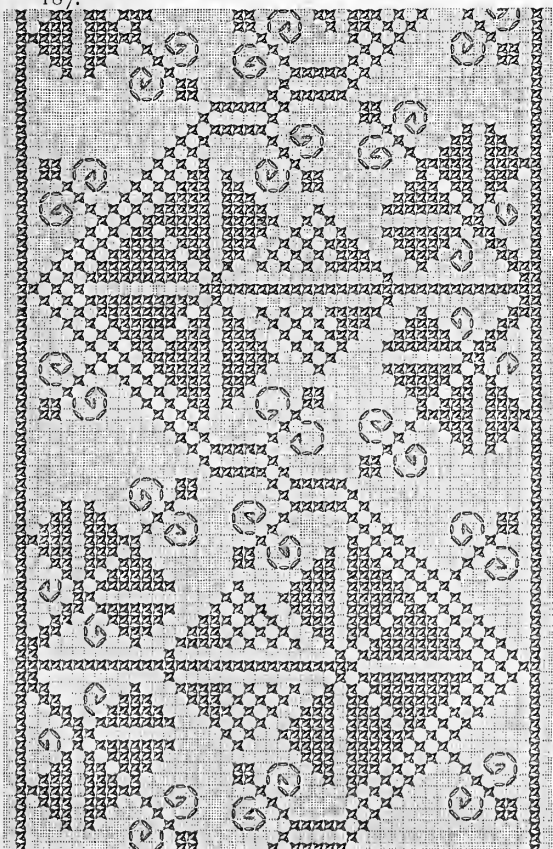
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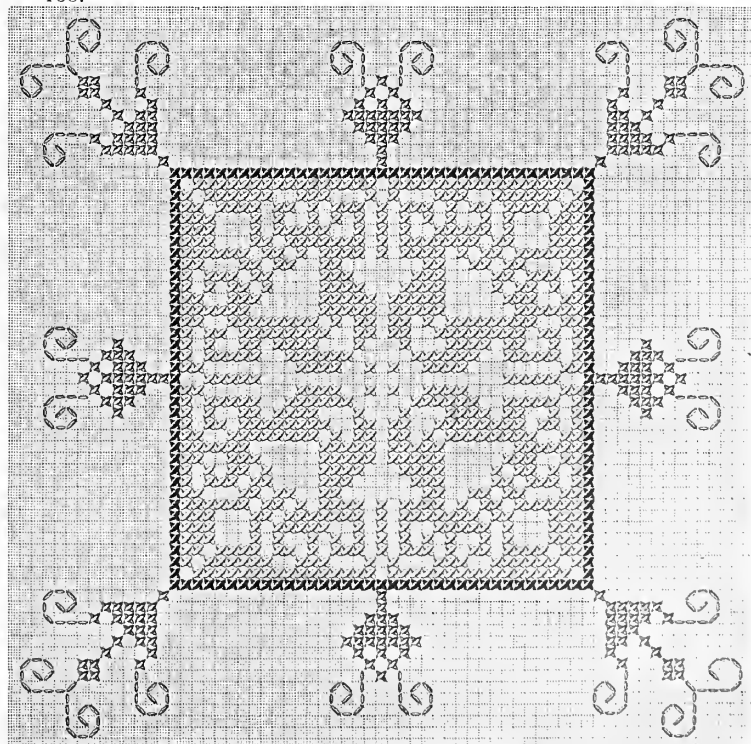
187.



188.



189.

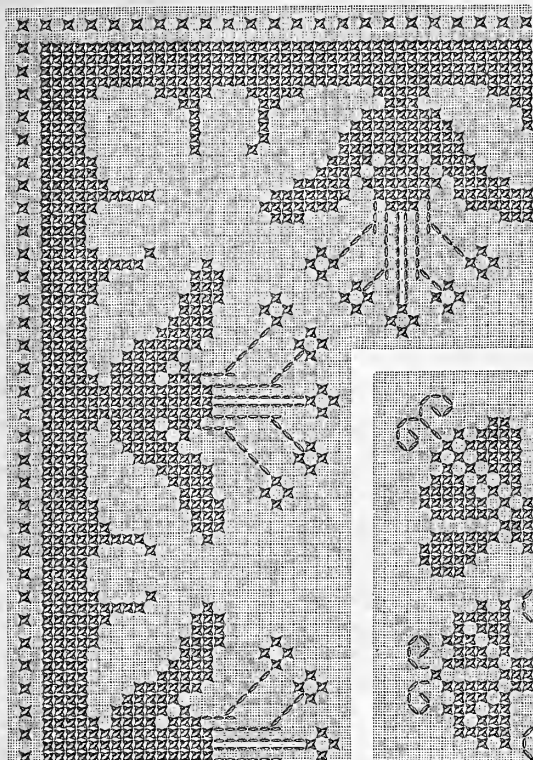


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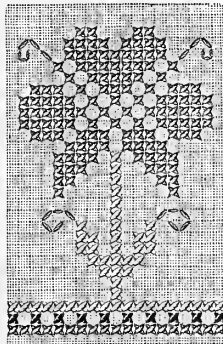
Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

ALBUM DE BRODERIES AU POINT DE CROIX

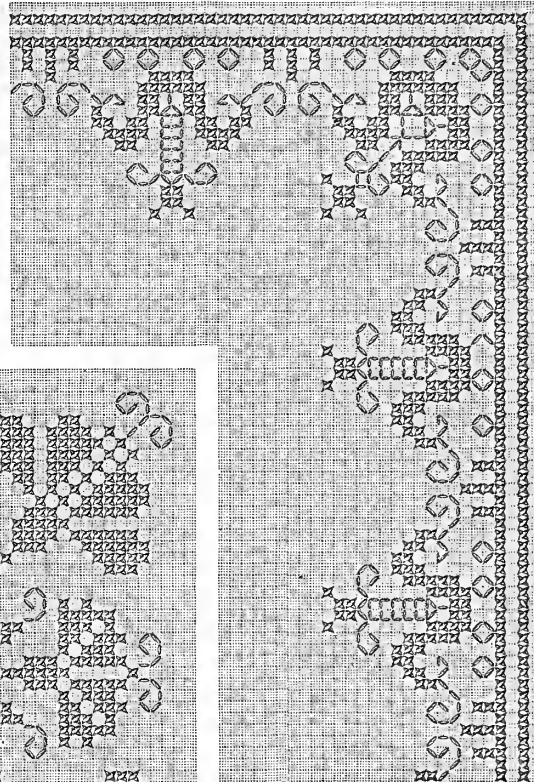
PAR TH. DE DILLMONT



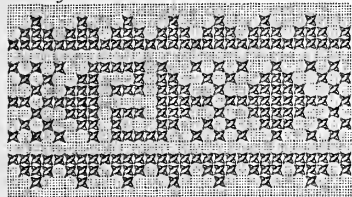
191.



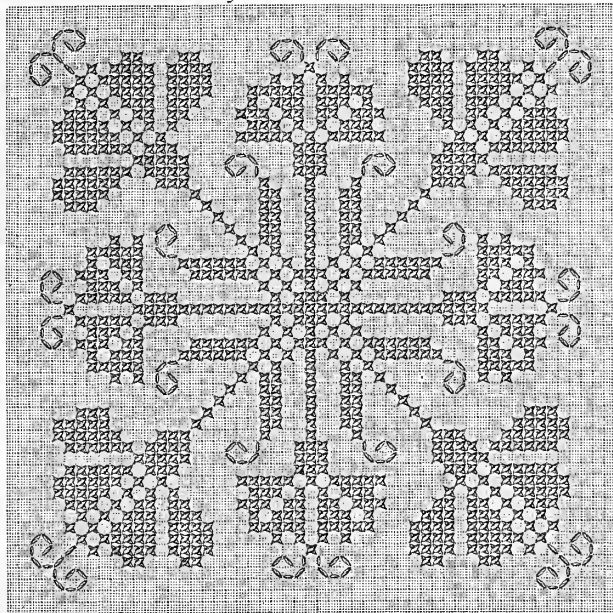
192.



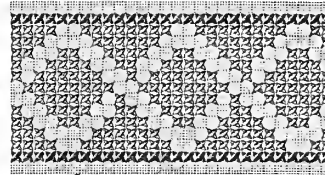
193.



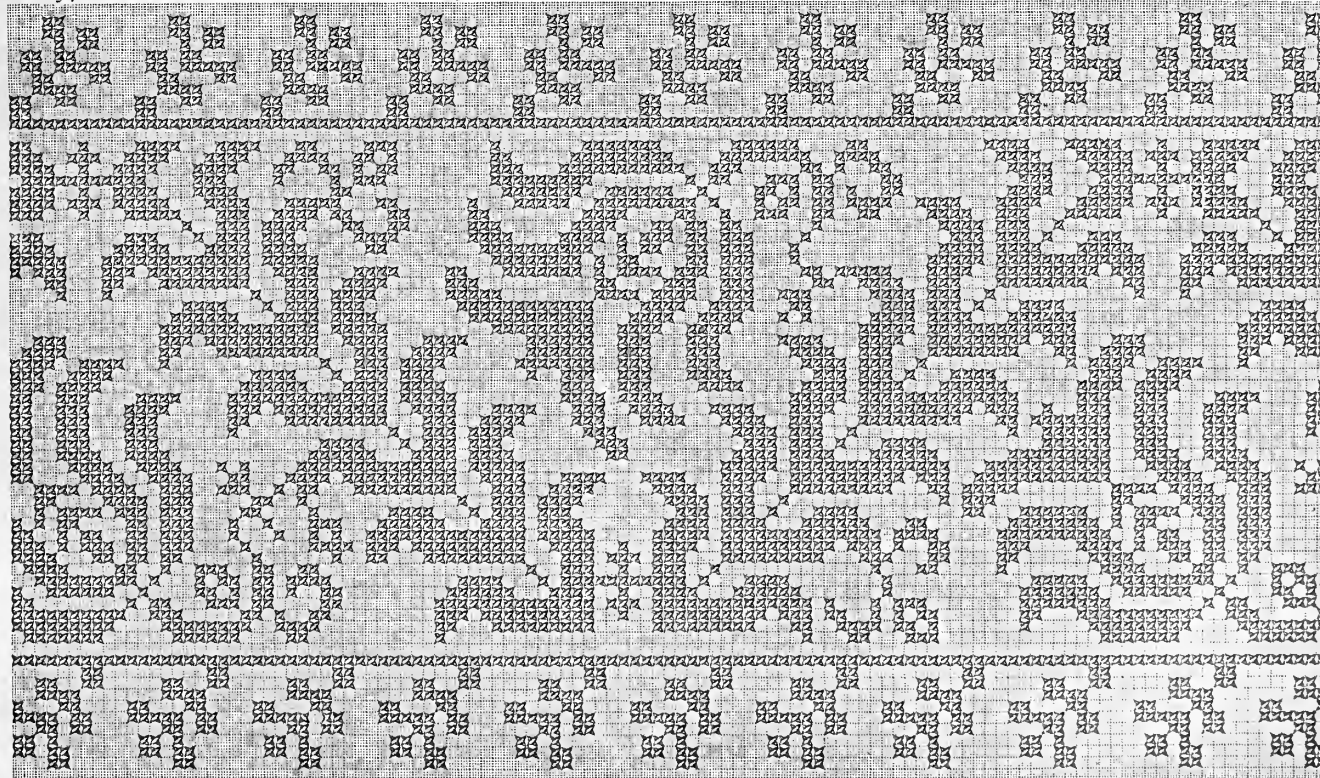
194.



195.

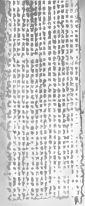


196.



197.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

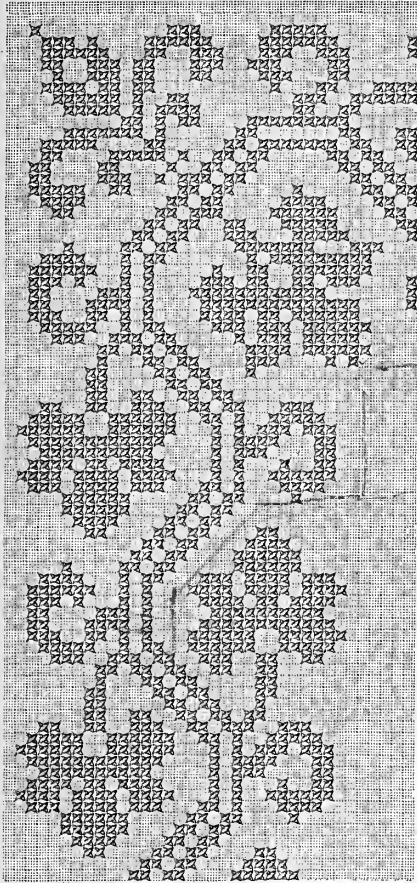


100

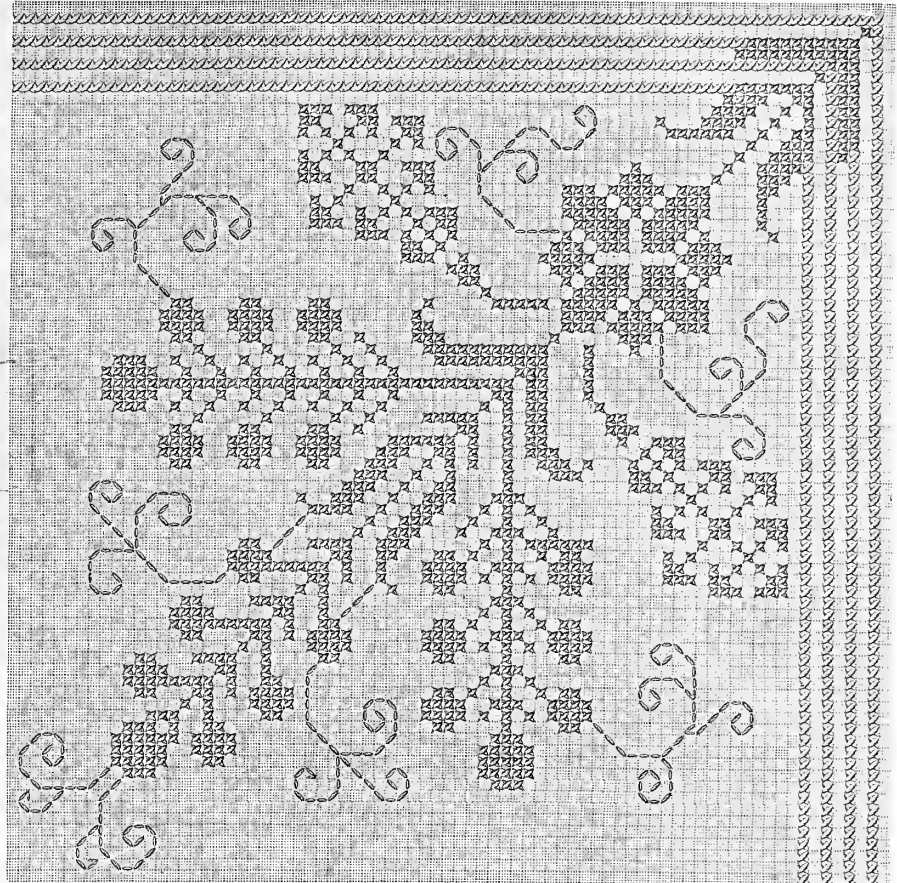
100

ALBUM DE BRODERIES AU POINT DE CROIX

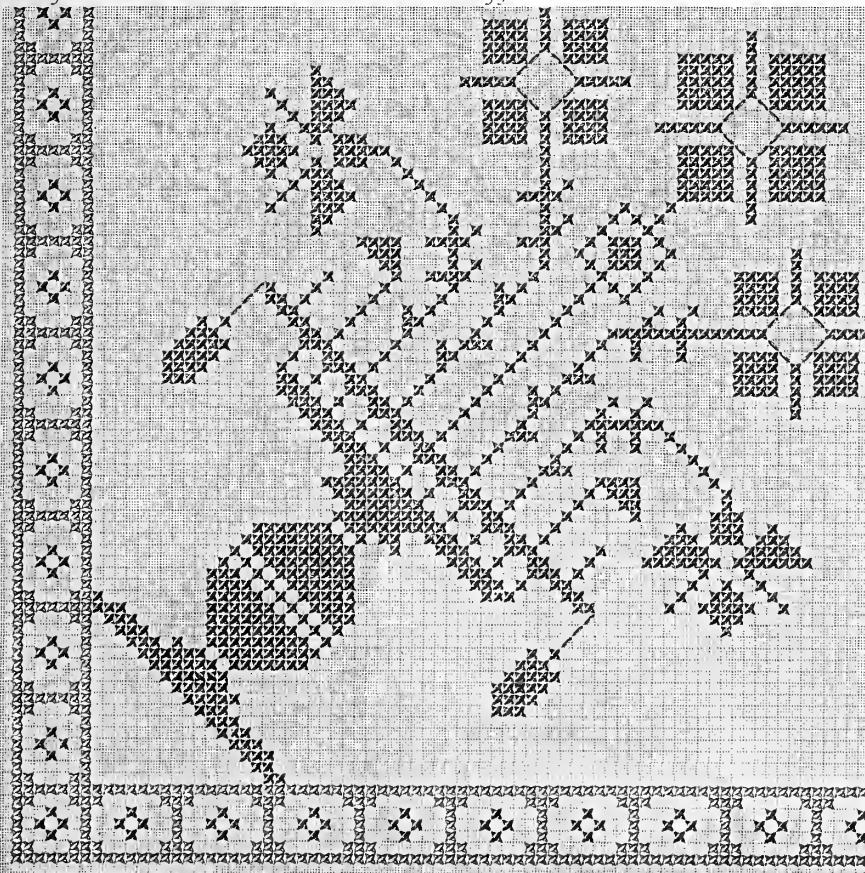
PAR TH. DE DILLMONT



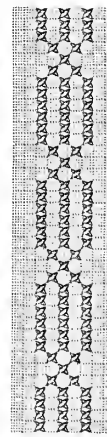
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199.



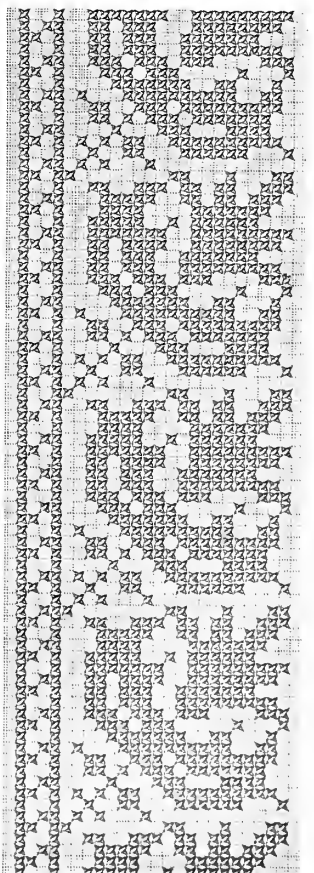
200.



201.



202.

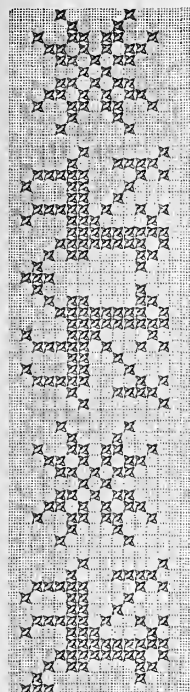


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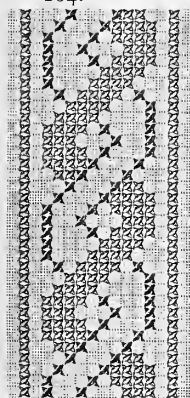
Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

ALBUM DE BRODERIES AU POINT DE CROIX

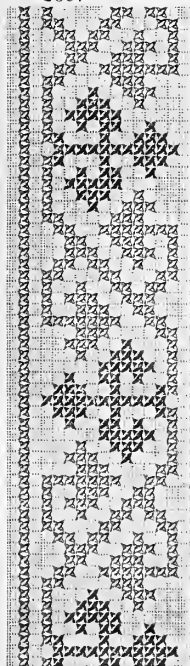
PAR TH. DE DILLMONT



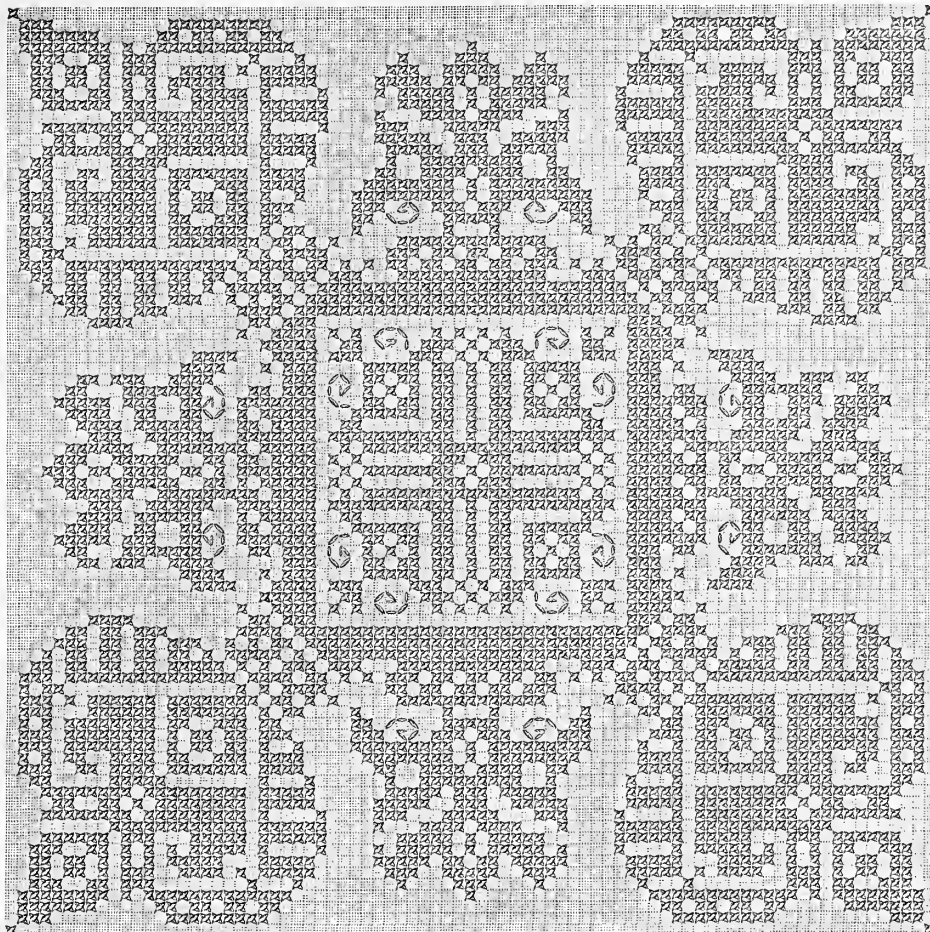
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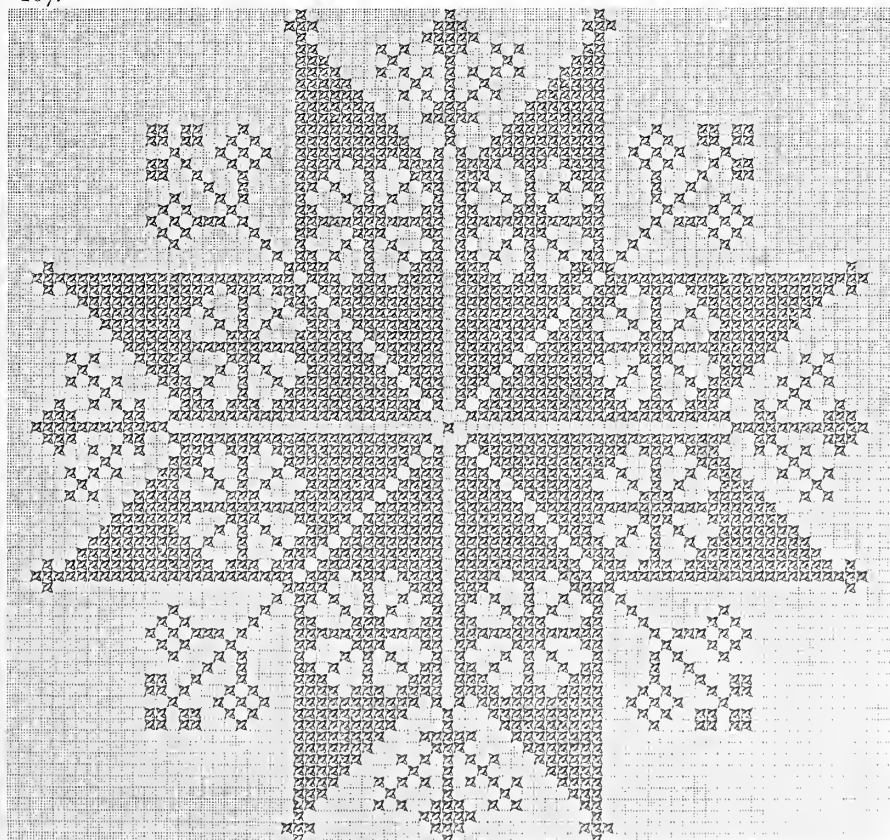
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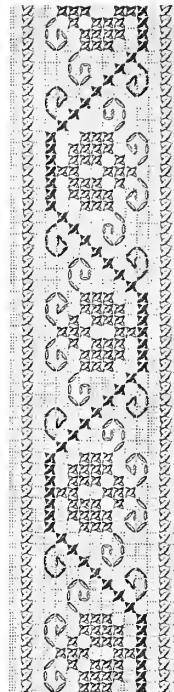
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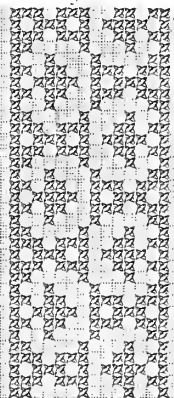
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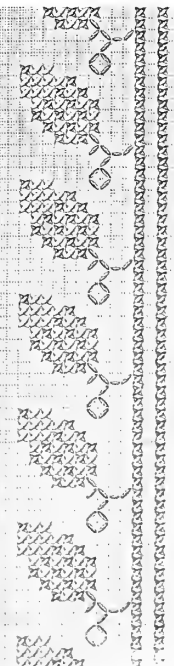
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211.



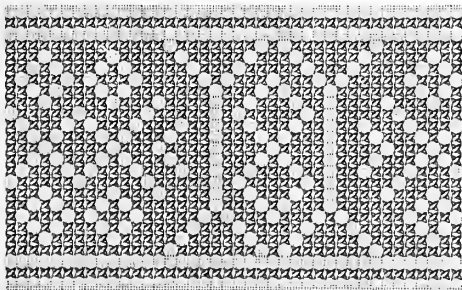
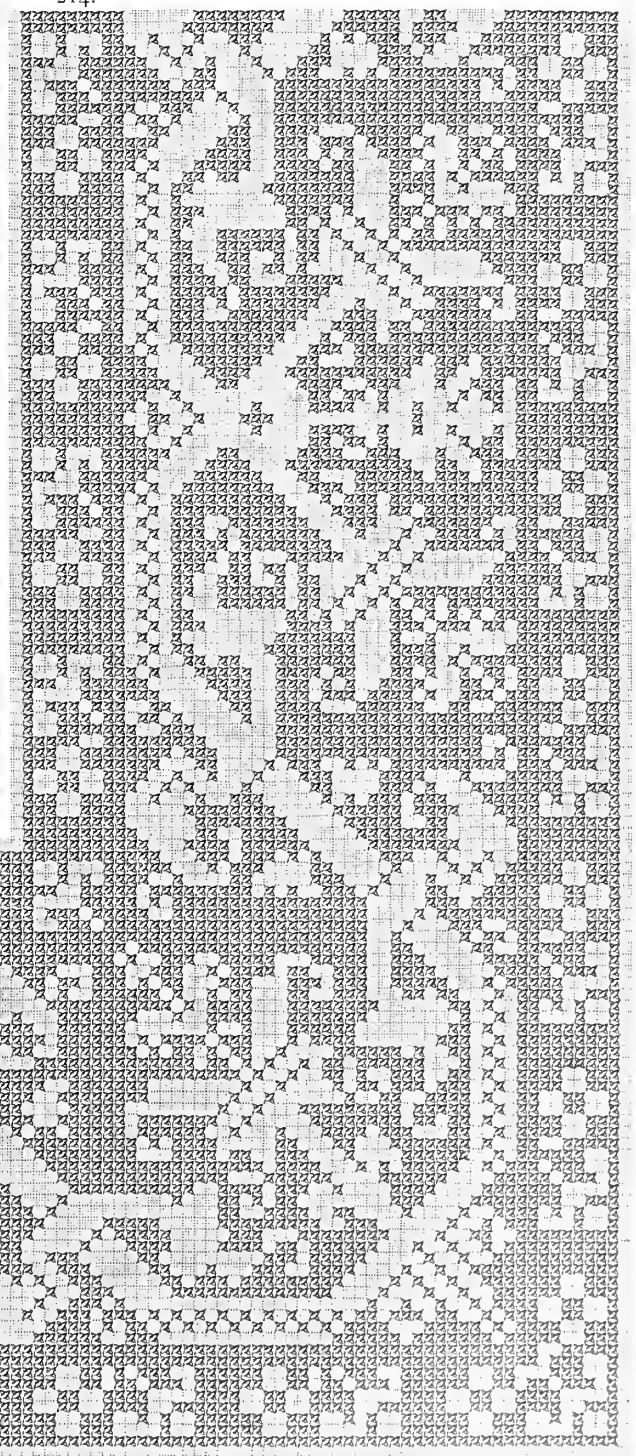
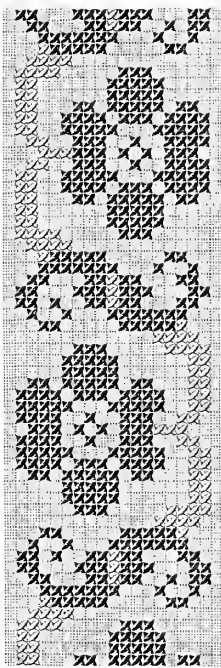
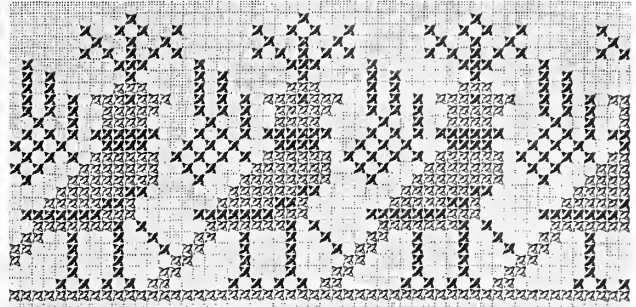
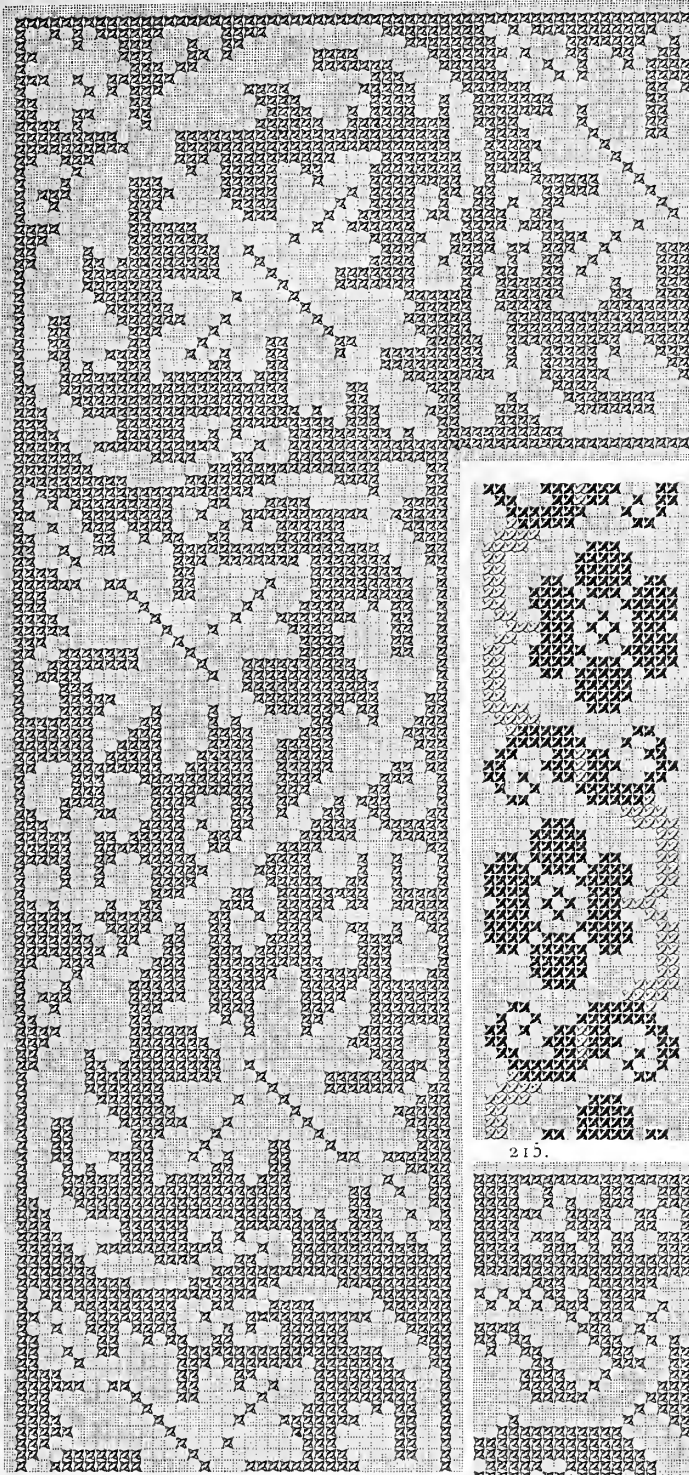
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Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C



ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT

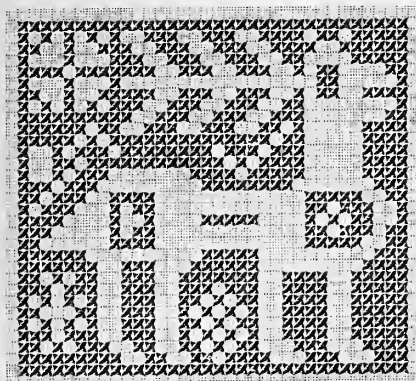


Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

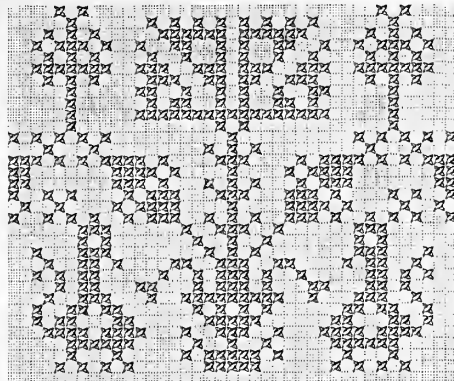


ALBUM DE BRODERIES AU POINT DE CROIX

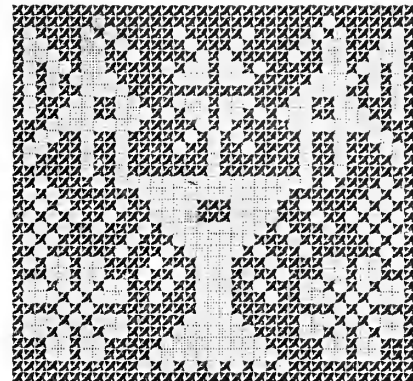
PAR TH. DE DILLMONT



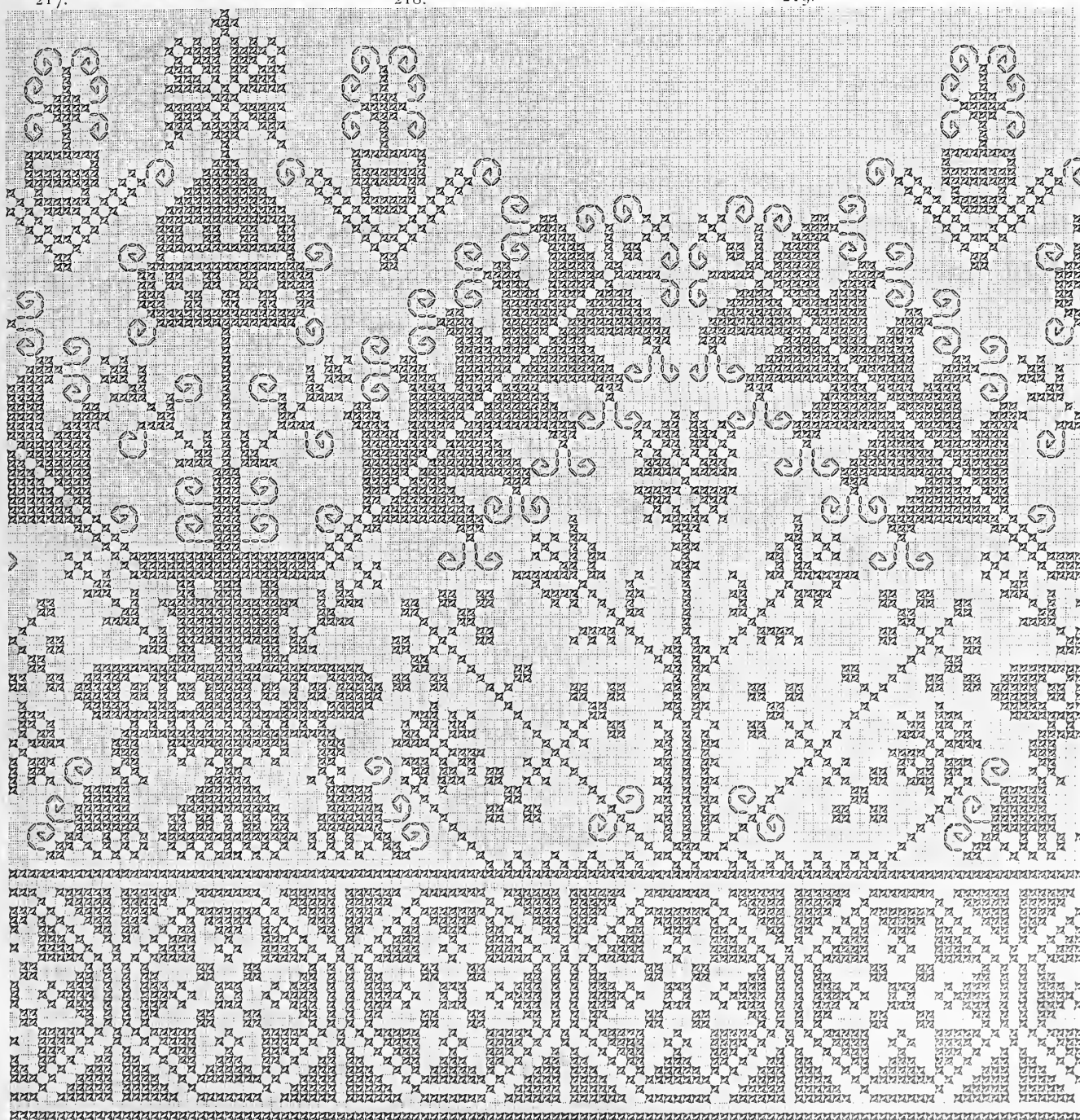
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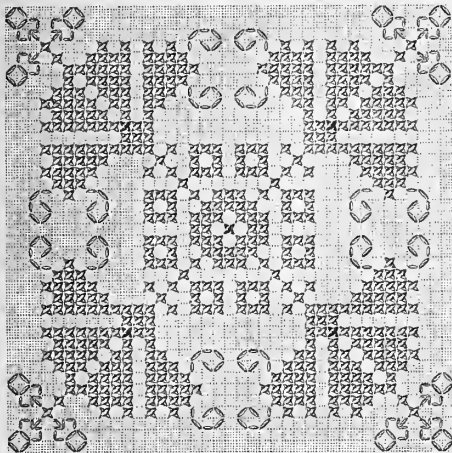
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Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

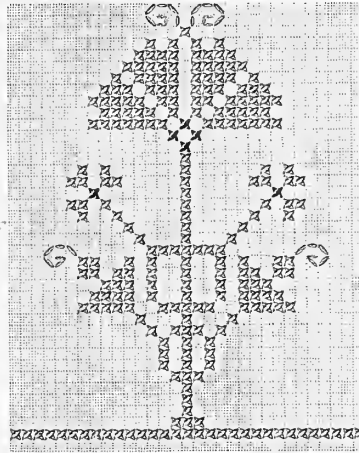


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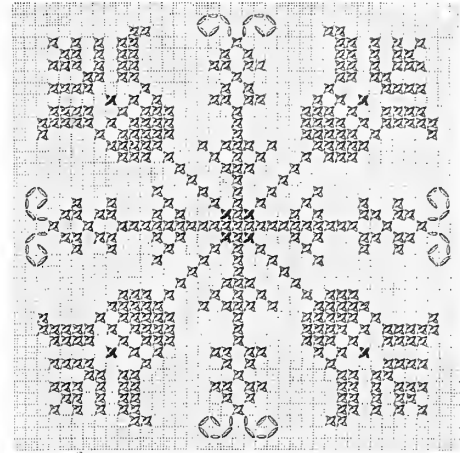
PAR TH. DE DILLMONT



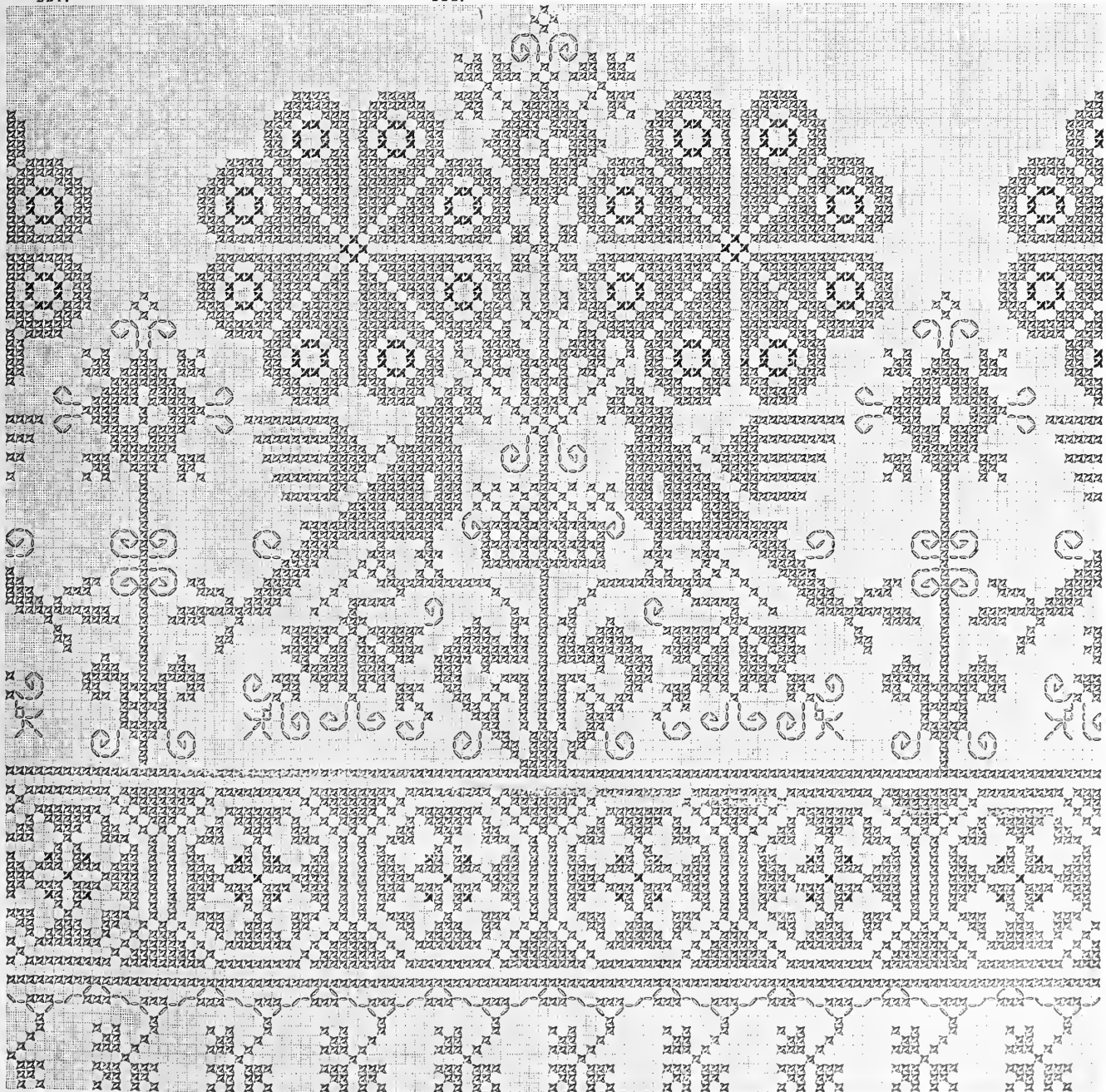
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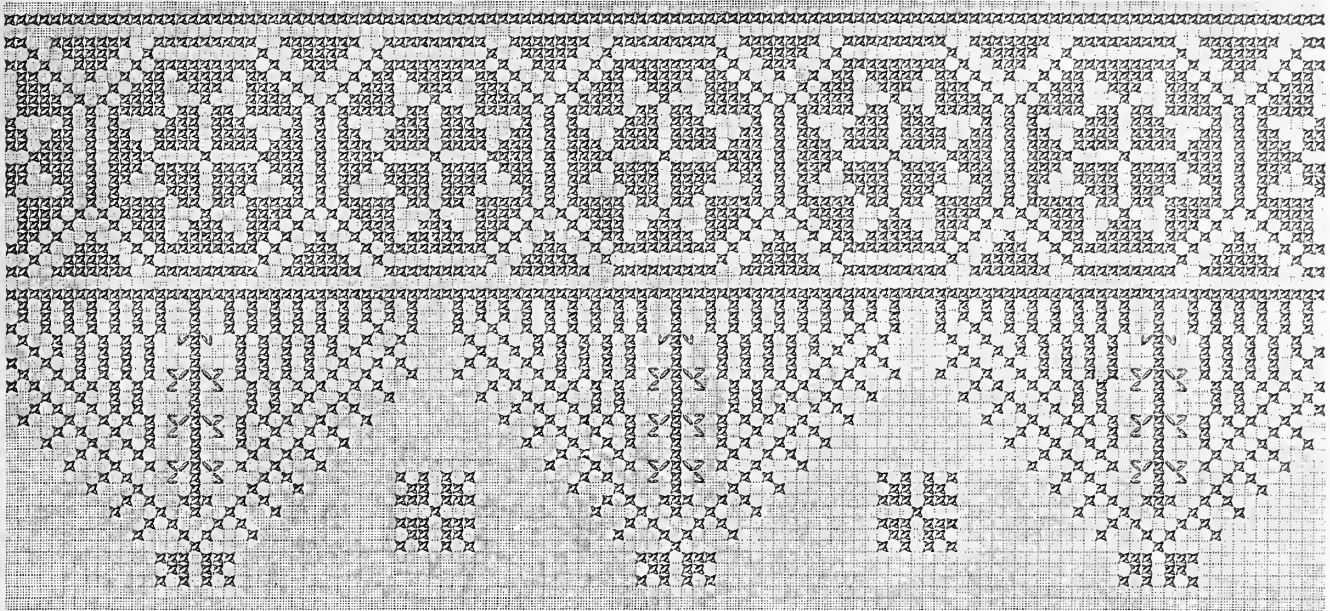
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Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

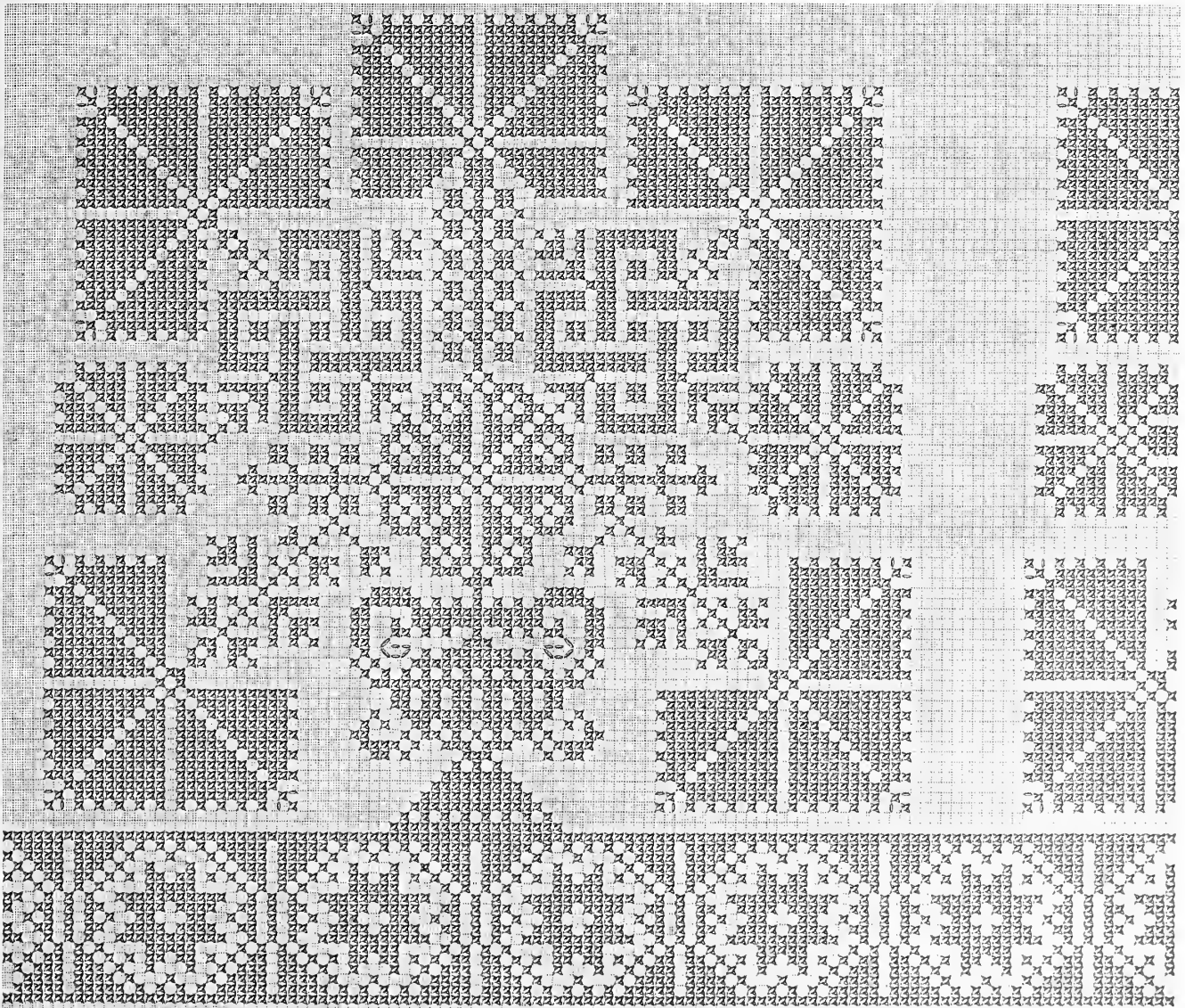


ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT



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226.

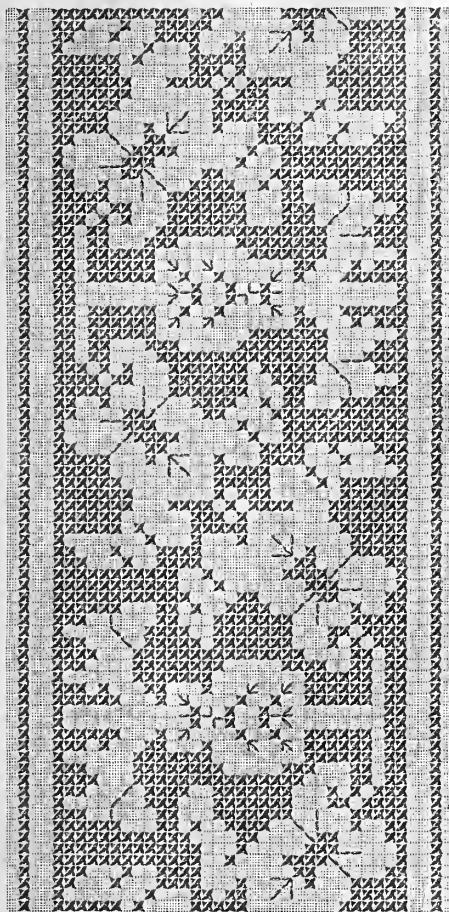
Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

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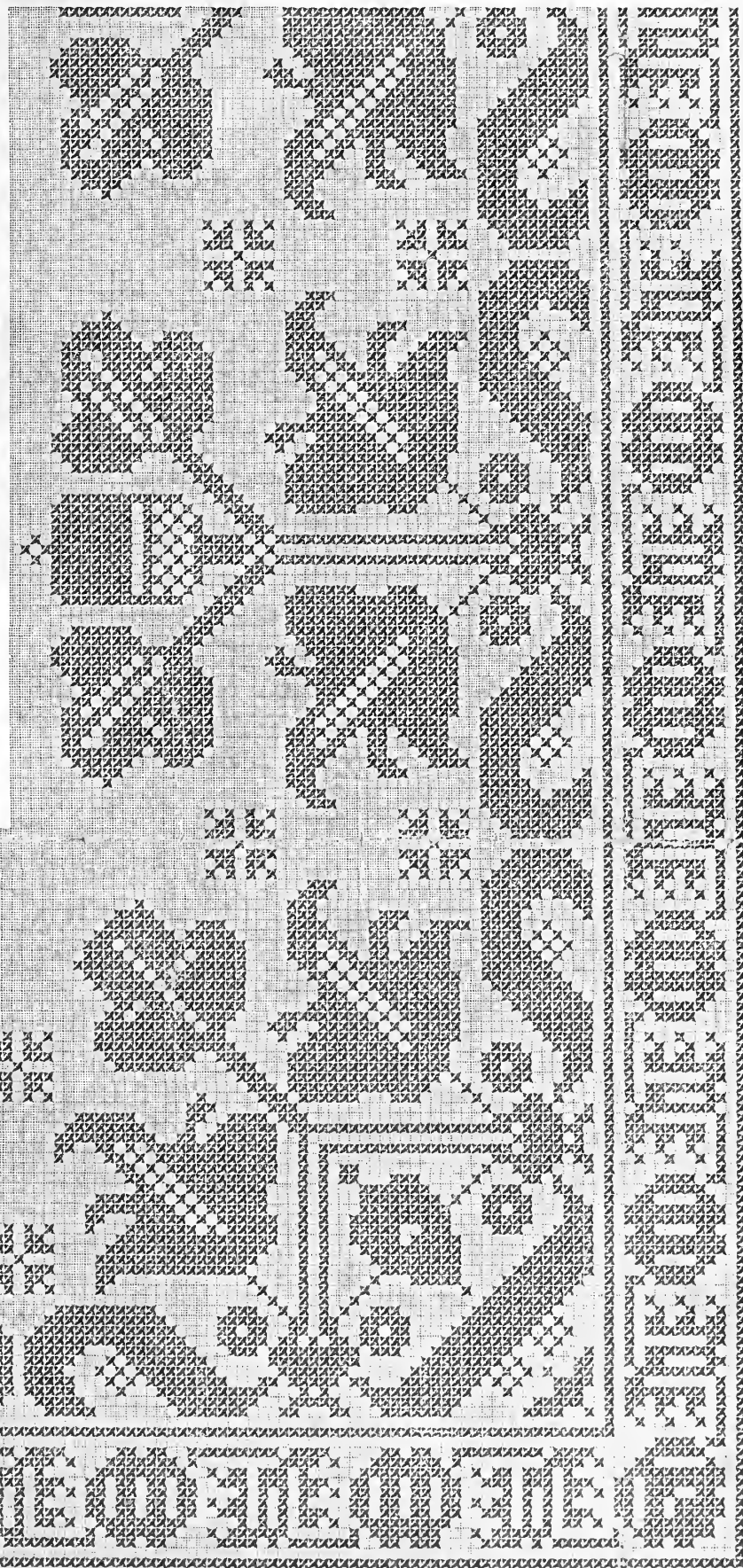


ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT

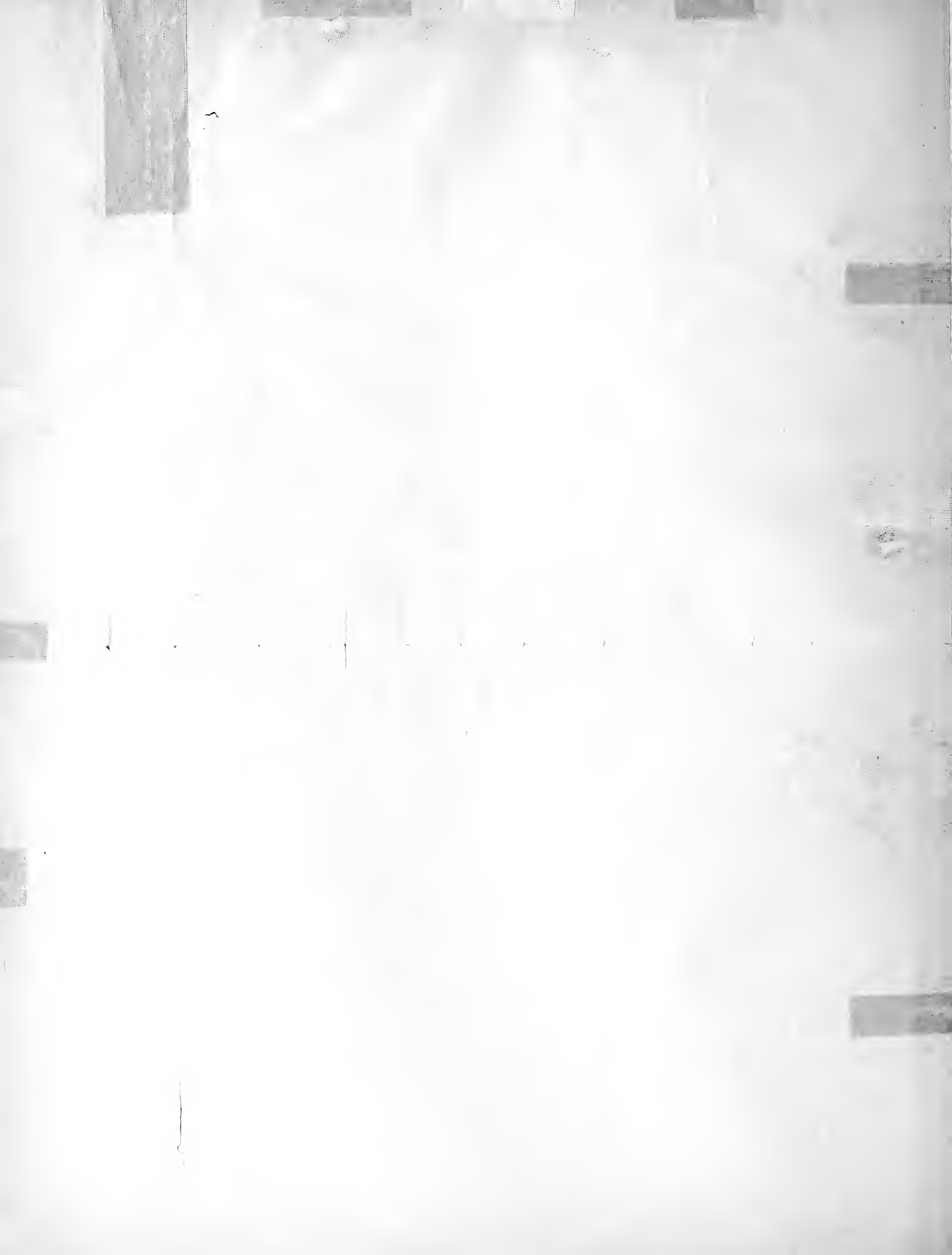


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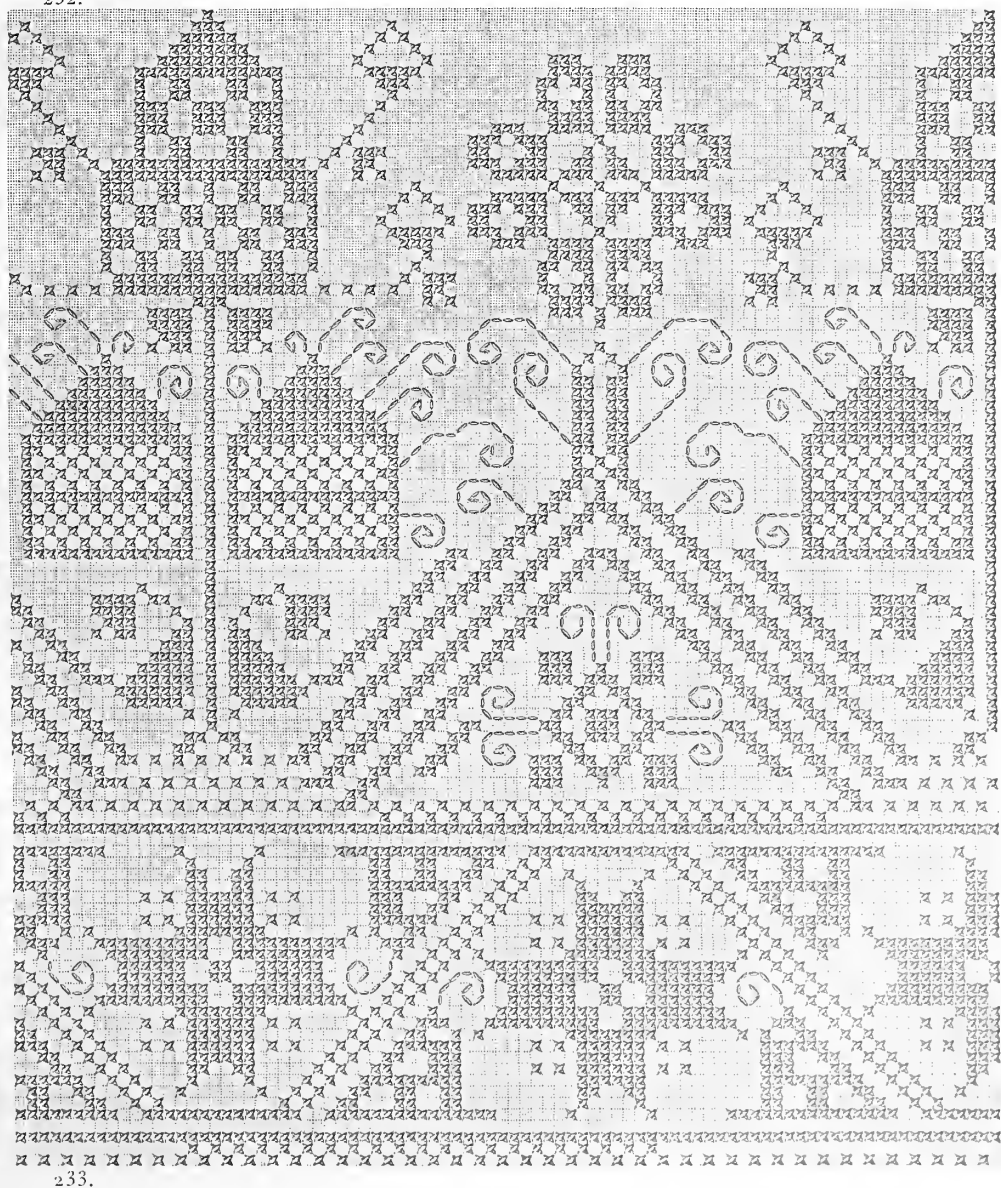
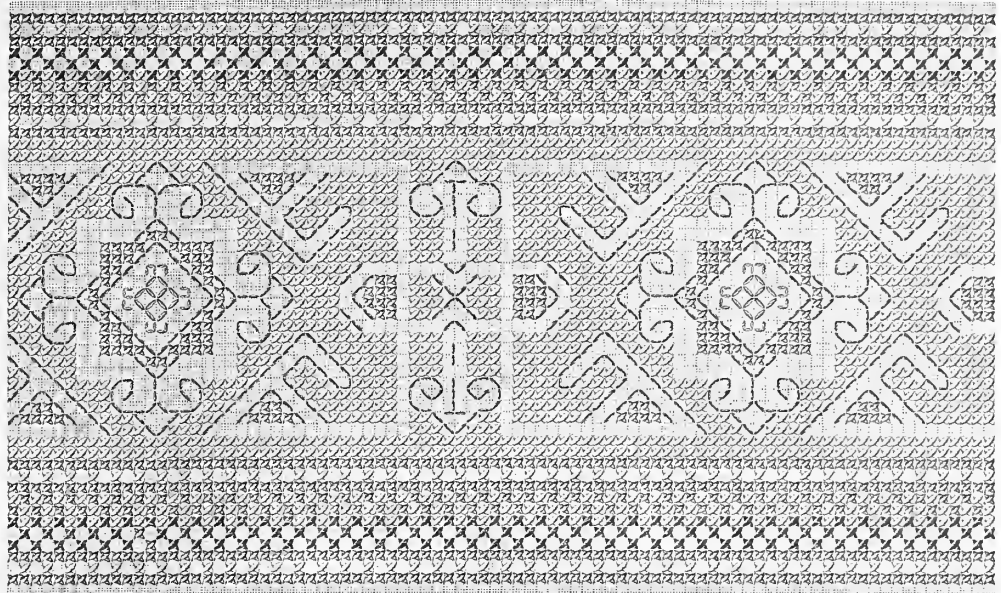
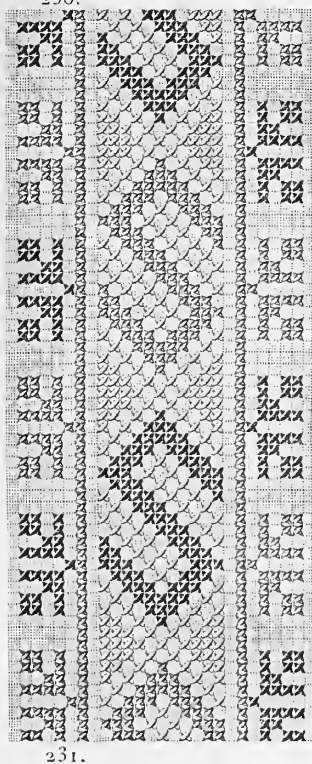
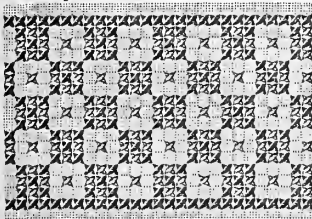
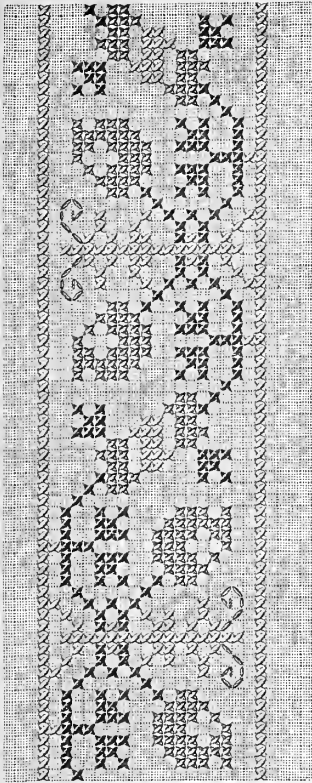
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Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C.



ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT

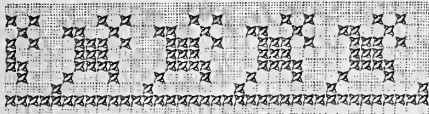


Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C



ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT



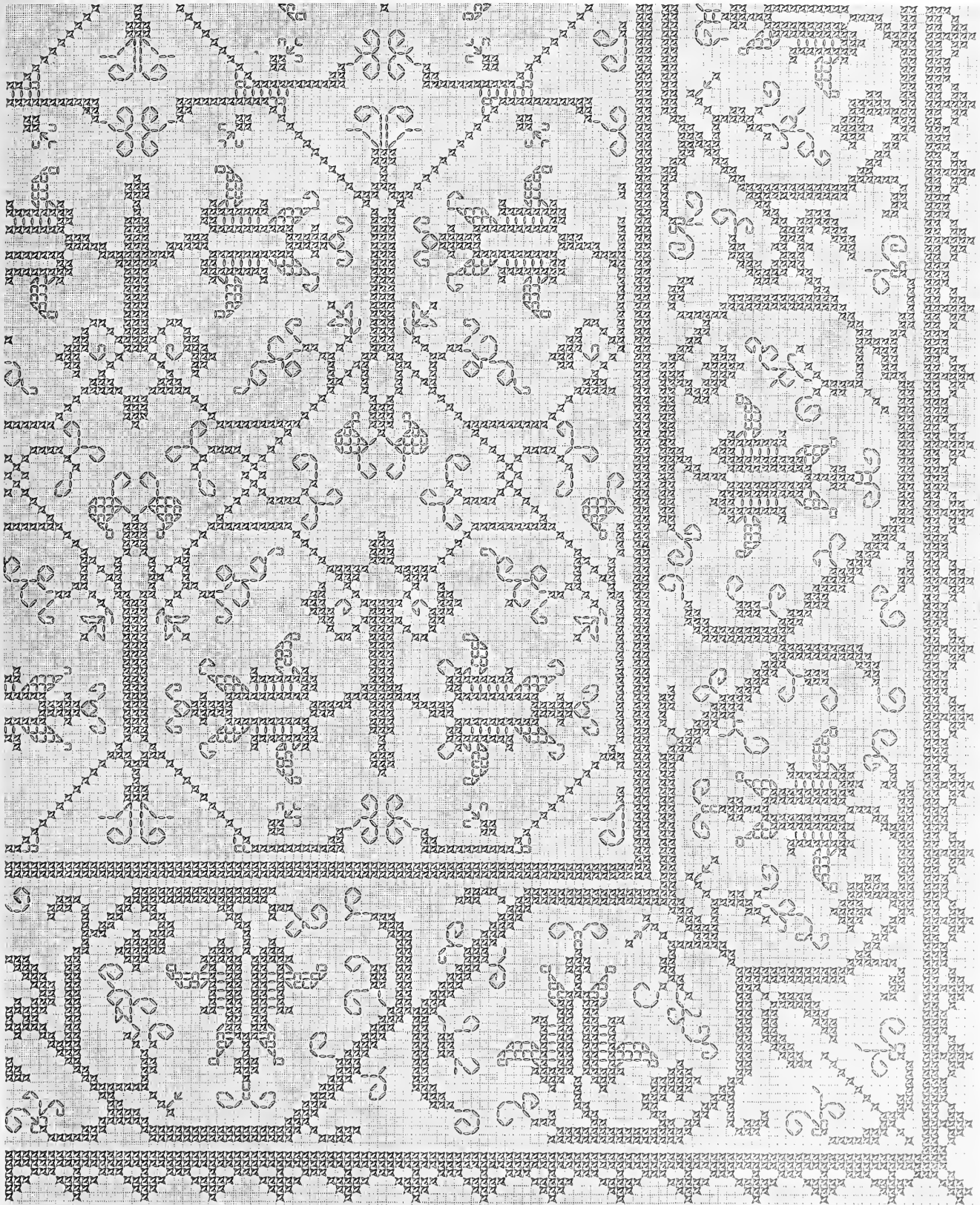
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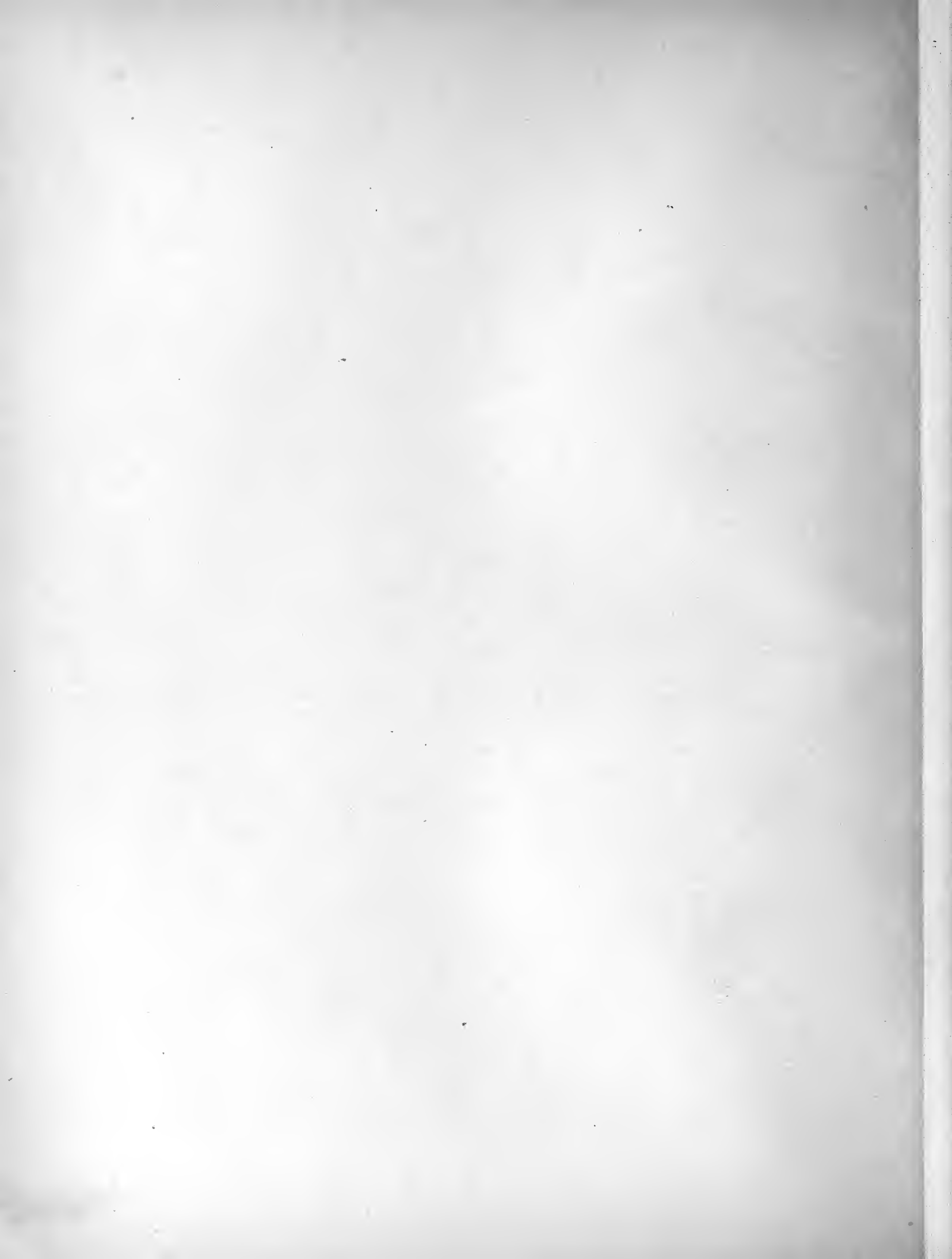


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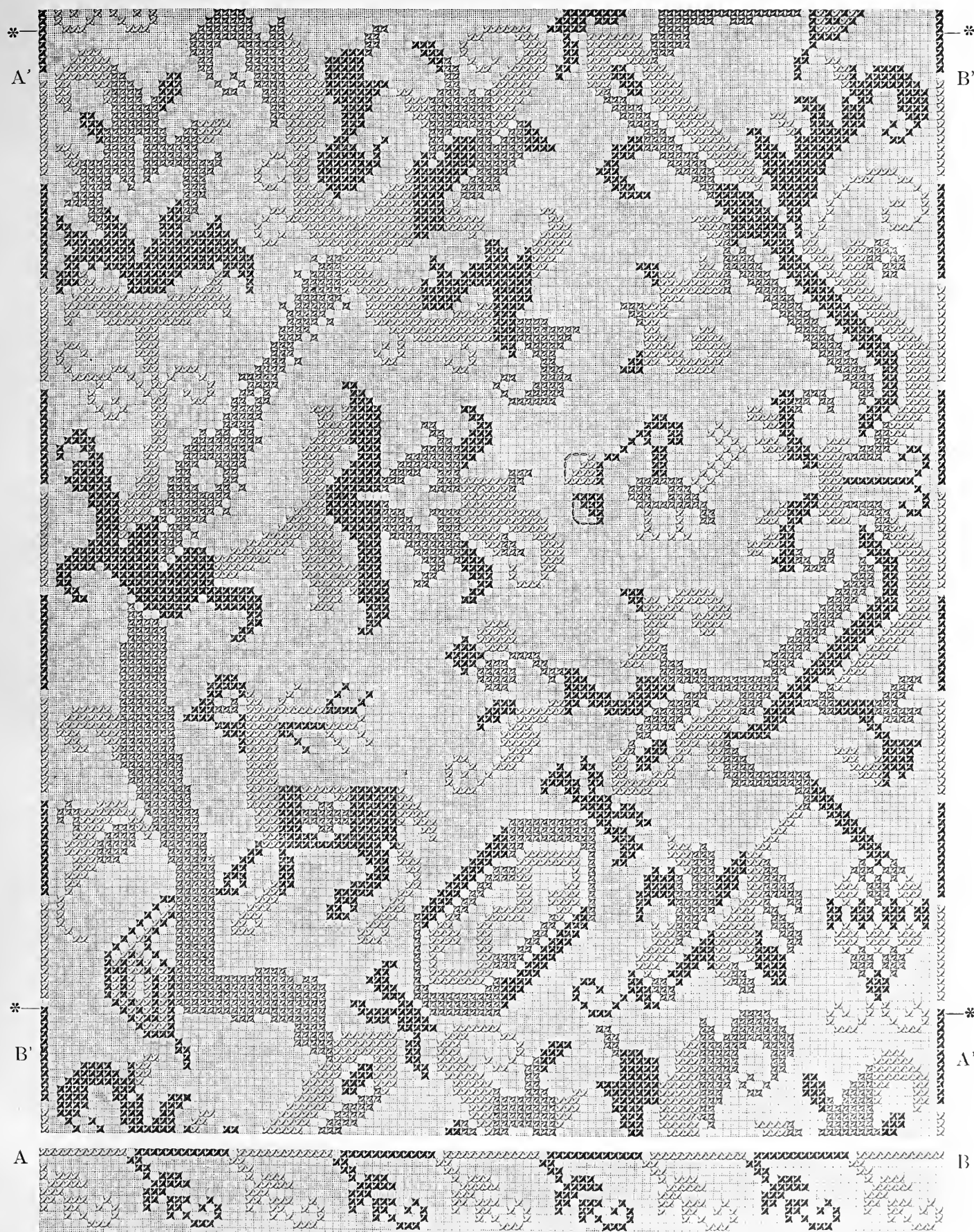
237.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C



ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT

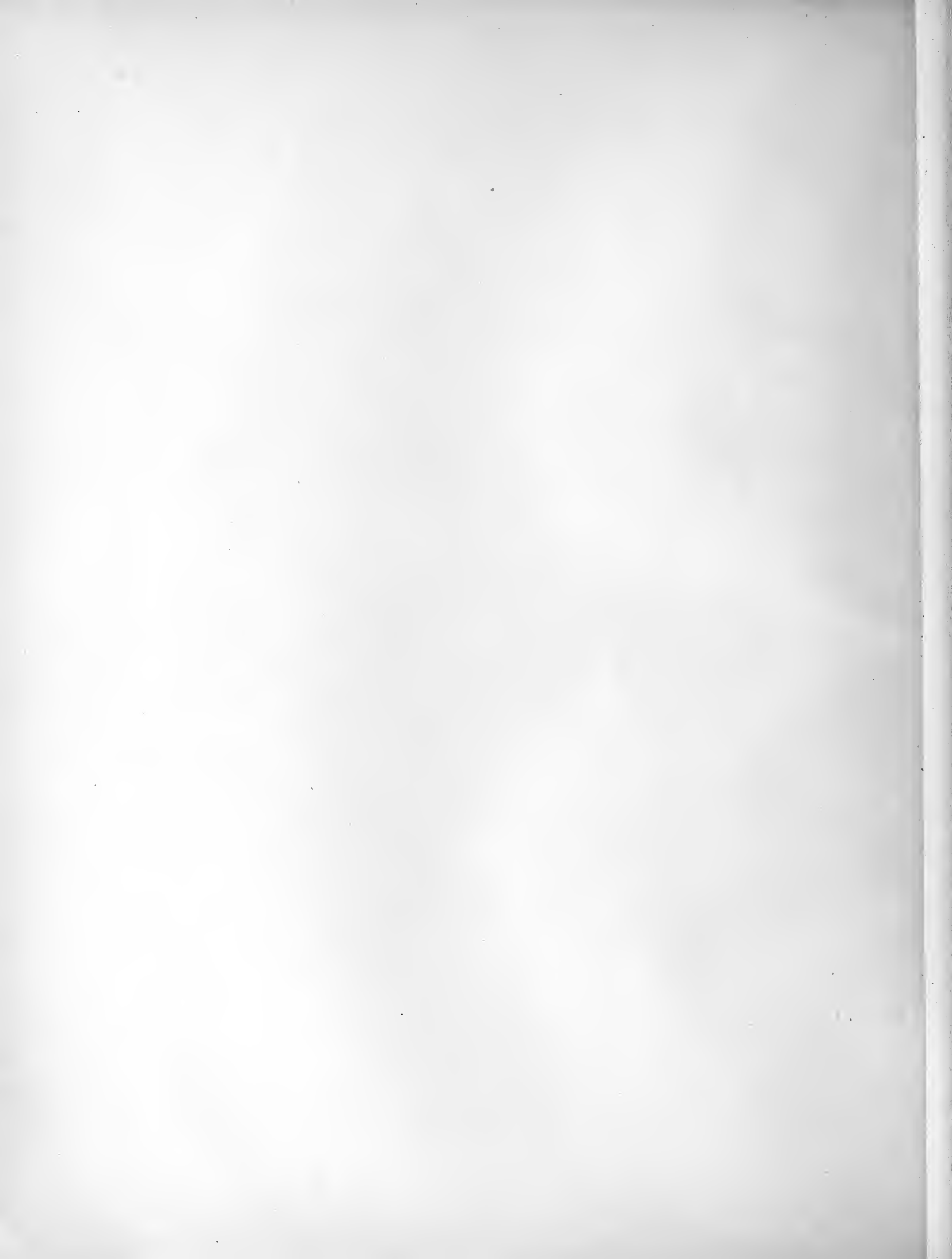


238.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

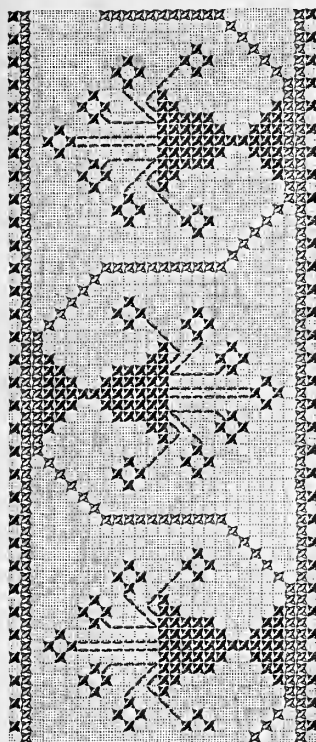
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La petite bordure est à placer des deux côtés de la bande, la ligne A B sur la ligne A' B'. — La bordure verticale ne représente que la moitié du dessin ; pour obtenir le rapport complet, il faut doubler la longueur comprise entre les deux astérisques (*) et placer pour la seconde moitié.

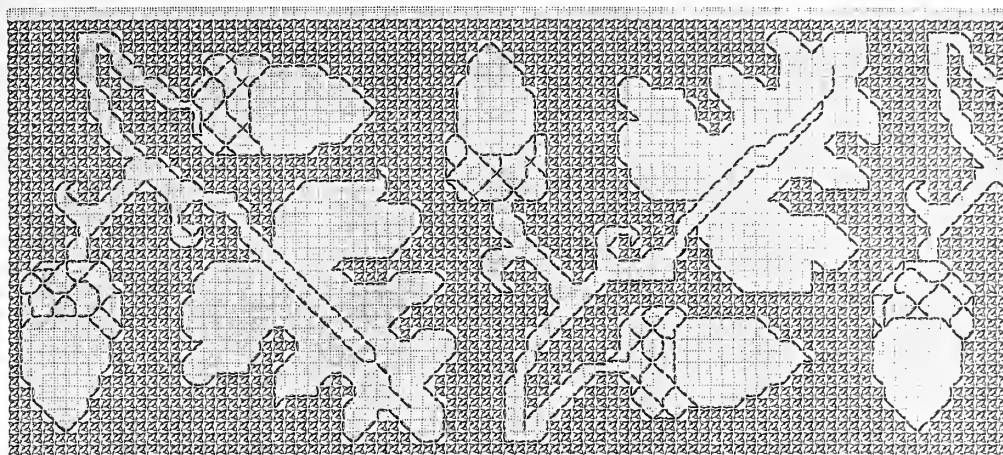


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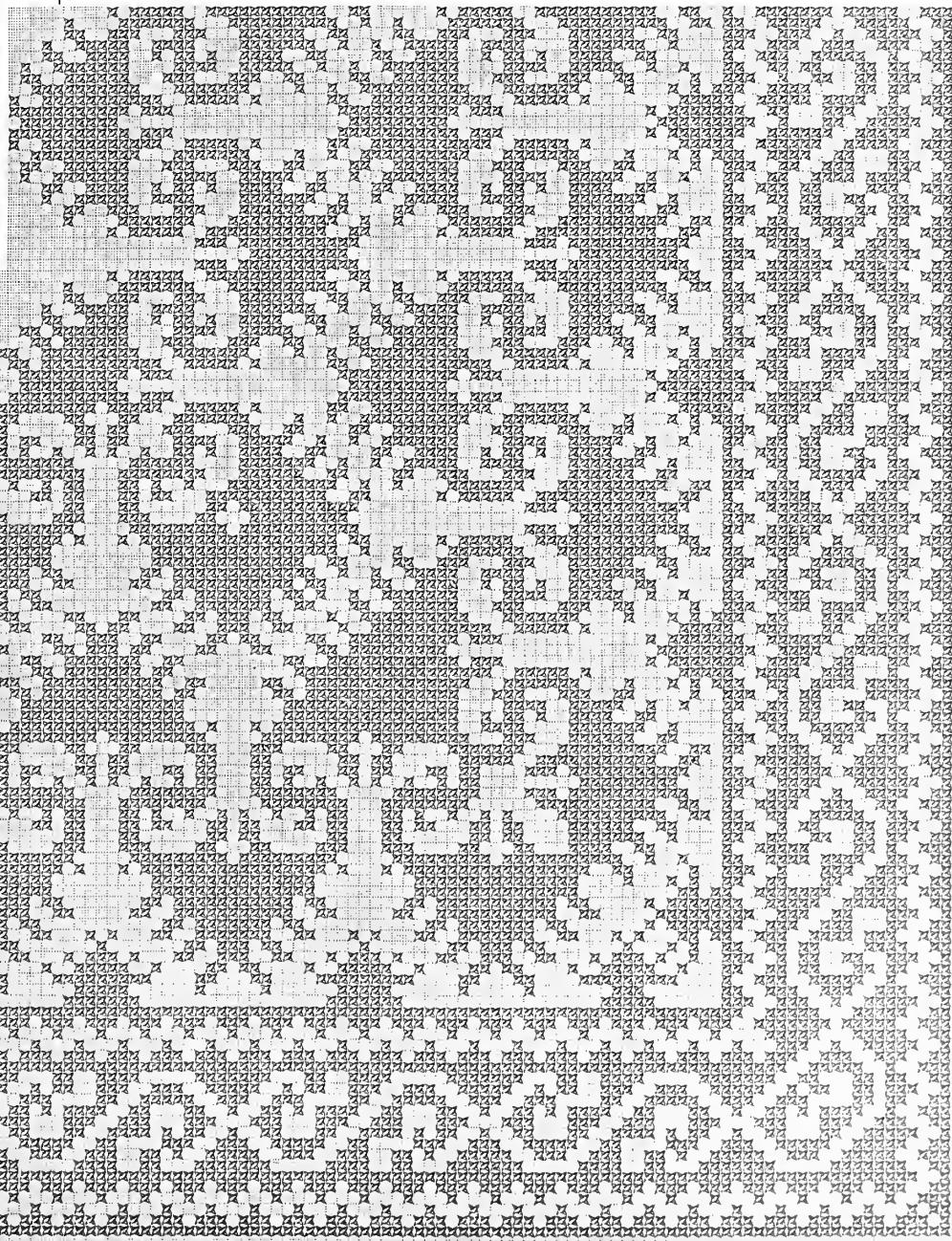
PAR TH. DE DILLMONT



23g.



240.

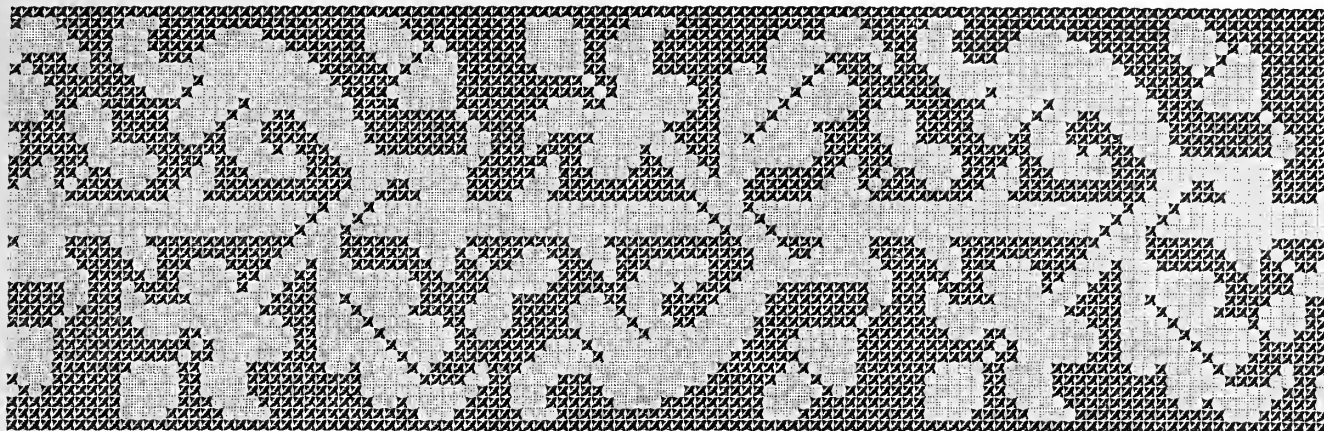


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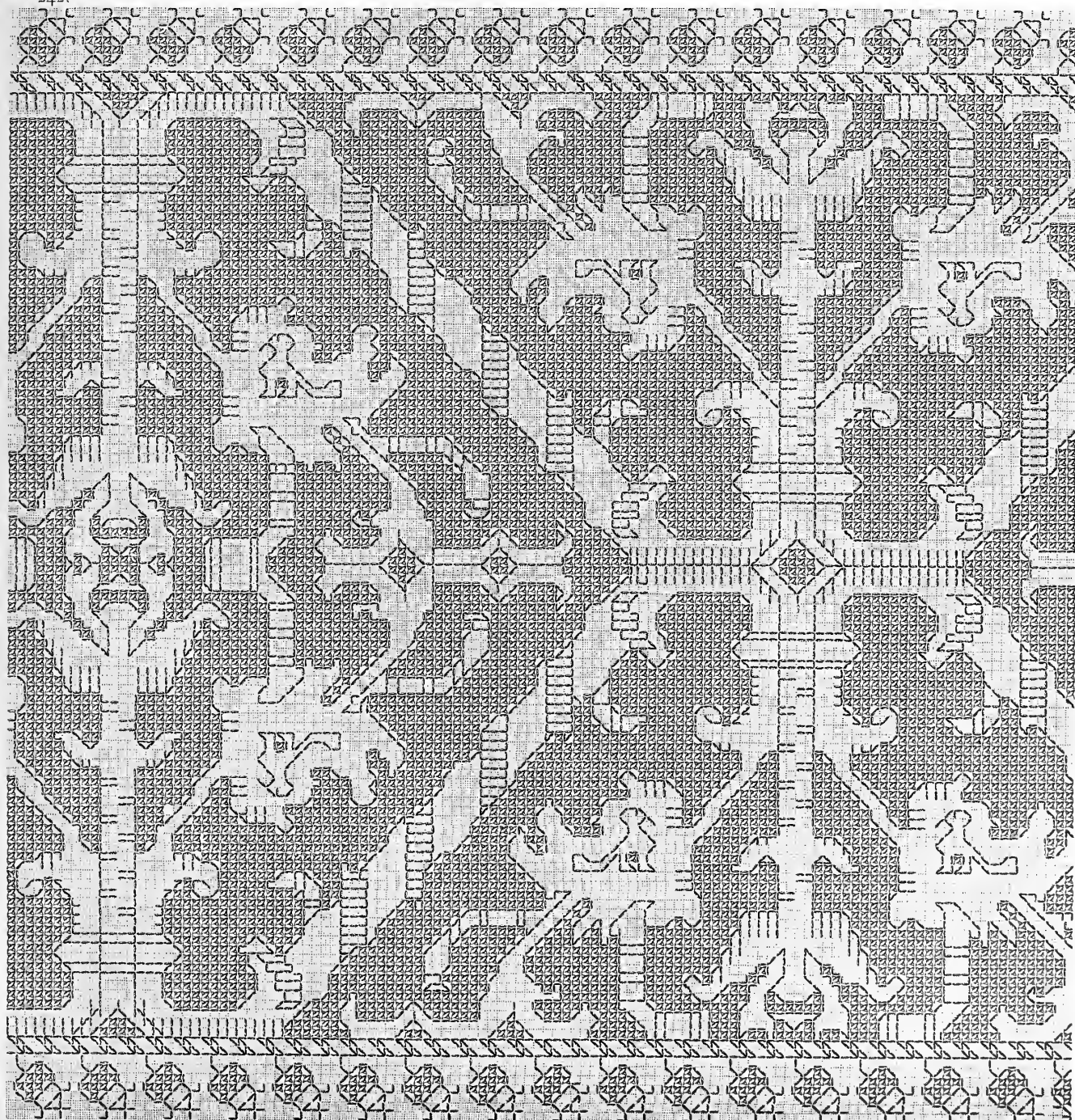
Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT



242.

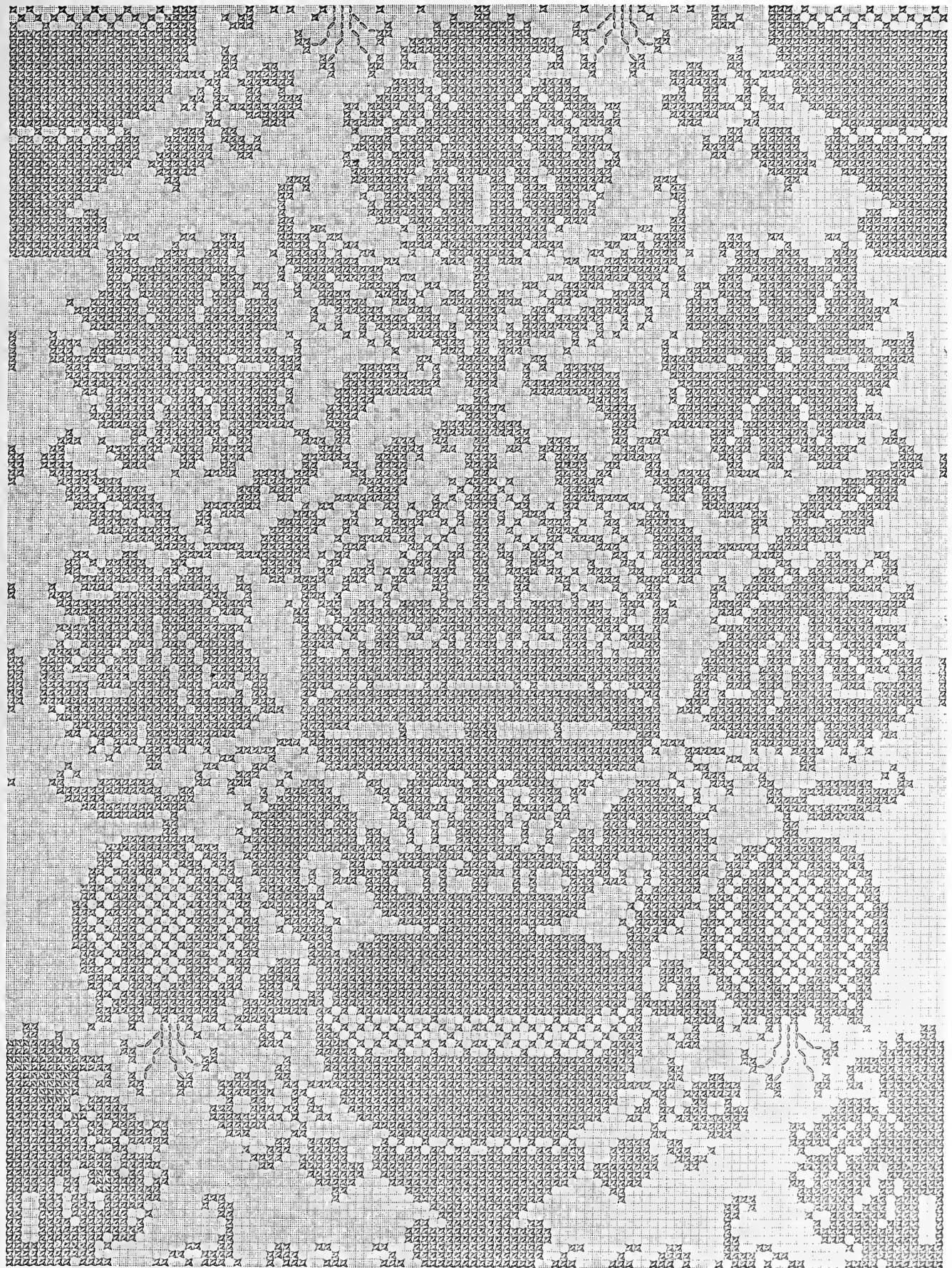


243.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT



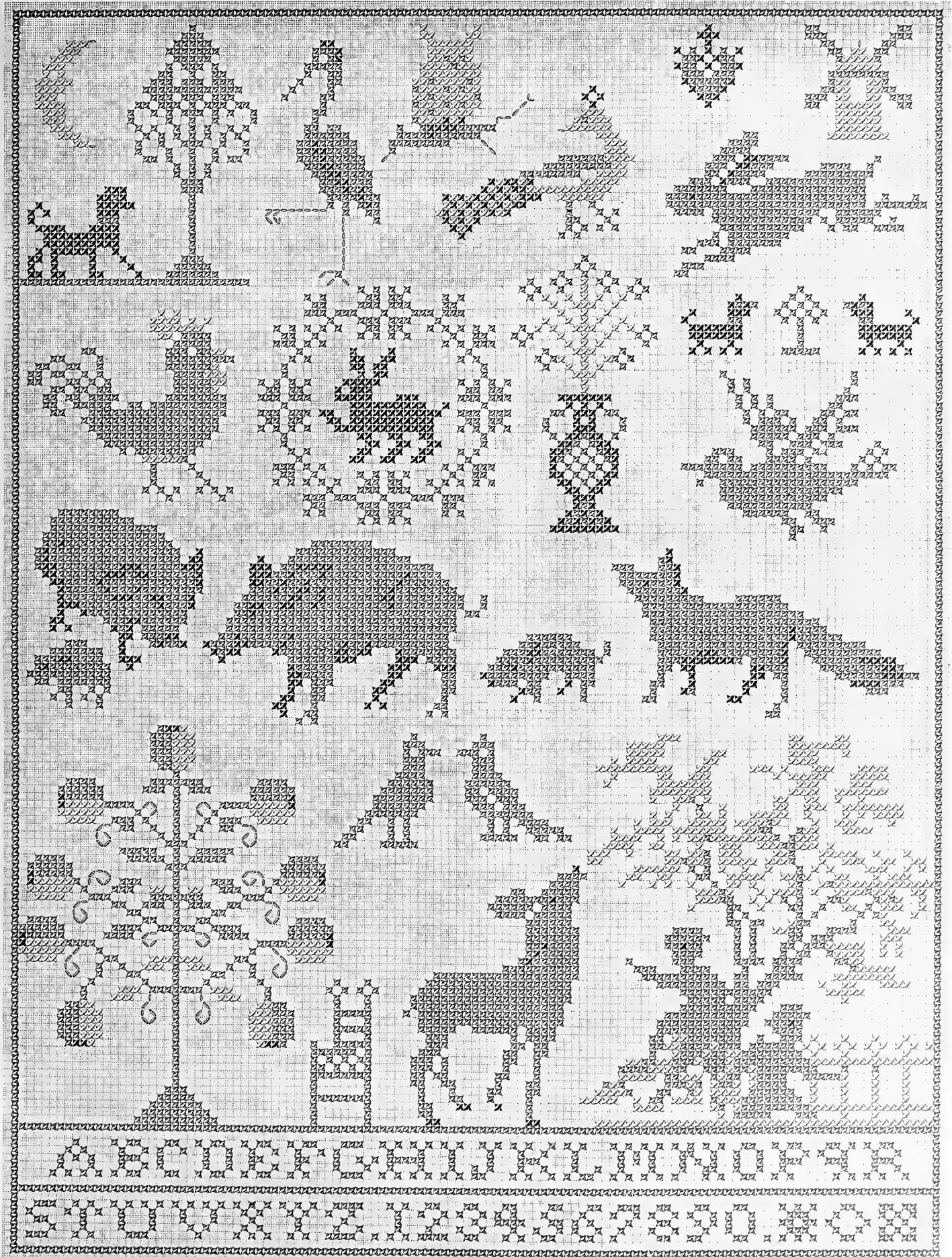
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Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

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PAR TH. DE DILLMONT

PAGE DES ENFANTS



245 à 274

30 petits sujets à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

TREATISE

ON CROSS-STITCH EMBROIDERY.



INTRODUCTION.

Visitors to the Vienna Exhibition of 1873 may have noticed, amongst the various kinds of needlework exhibited there, some imitations of old embroidery executed in cross-stitch on white stuffs.

The revival of this kind of embroidery, once carried to such perfection, was eagerly welcomed, and the taste for it has now become so universal that it is to be met with in almost every house.

As a natural consequence the publication of various collections of patterns, suitable for cross-stitch work, followed, but these collections, all hitherto drawn from the same sources, belong to one period only, and are therefore of a local and circumscribed character.

In order to make the "Album of Cross-Stitch Embroidery" more varied and comprehensive every design with any originality or beauty to recommend it has been included. It contains no less than 278 patterns, systematically arranged, and likely to satisfy all tastes and requirements.

By means of the accompanying directions they can be copied by the most unskilled and unpractised hand.

The patterns will be found applicable to many other kinds of needlework and can be worked in almost any stitch.

For this reason it was thought advisable to add some directions as to the choice of stuff, and the kind of cotton and the colours best suited to the stuff, the adaptation of the pattern to the required size, and finally a description of various kinds of embroidery-stitches.



STUFFS.

Most of the old Italian and Persian embroidery is done on very fine linen. Such fine work as this requires more time and patience than people in these days are as a rule able to give to work that is done merely for pleasure or pastime. To meet the present needs therefore, besides the fine linens, stuffs with stout round distinct threads that can be easily counted are now made. On the Cuba, Ceylon and Batavia Linens the Cross-stitch will be large and coarse, on the Linen-canvas, Russian Linen, Twisted Tammy, and Rhôdes Linen it will be small and fine.

Besides these there are any number of fancy-materials, not to mention cloth, satin, velvet and plush, all available for cross-stitch embroidery.

Most of the linens are either white, unbleached ⁽¹⁾ or cream-coloured ⁽²⁾. All three make good grounds, but the coloured cottons look softest on the cream-coloured; on white they are apt to look hard and violent, and on the unbleached dull and faded.

COTTONS AND COLOURS.

The choice of the cottons and the colours is quite as important as that of the stuff. Before beginning a piece of embroidery its intended use and ultimate setting, as well as the colour of the grounding should be considered.

If the stuff selected be coarse, a coarse cotton should be chosen, such as Knitting cotton (Coton à tricoter D.M.C) N^{os} 6, 8, 10, 12, 14 ⁽³⁾ which is a good substitute for wool, or else Six-cord crochet cotton (Cordonnet 6 fils D.M.C) N^{os} 3, 4, 5, 10 and 15 ⁽⁴⁾ which gives quite as full and brilliant a stitch as silk-twist. For the finer stuffs, finer cotton should be used, such as Embroidery cotton (Coton à broder D.M.C) N^{os} 16 to 200 ⁽⁵⁾ or Lace-thread (Fil à dentelle D.M.C) N^{os} 30 to 150 ⁽⁶⁾. Darning cotton (Coton à repriser D.M.C) N^o 25 can also be used, as like the Algerian silk, it can be split or doubled to suit the material. When the kind of cotton has been decided upon, the colour is next to be considered. Red is without doubt the most durable. Almost all the old embroidery that has been preserved is in red, very little in blue, less still in yellow or black. This lack of variety in the colours cannot be ascribed to want of taste or to ignorance of the laws of colour, but simply to the fact that in those days so few fast dyes had been discovered. In the present century the secret of how to obtain perfectly fast dyes even in these few colours was temporarily lost, and probably on that account this kind of coloured embroidery on linen went out of favour for a time. When the taste for it revived, the demand for cottons that would not fade in the washing created a supply of all kinds, but as regards both quality and dye the D.M.C cottons are undoubtedly the best. They are to be had in 360 different colours and shades, including the brightest and the gayest, as well as the most subdued and faded for imitating the old embroideries.

For patterns that are left blank and outlined by the grounding, for patterns in stripes, and for those which do not look well worked in several colours, the medium shades only should be used, such as Bleu-Indigo 320 or 322, Rouge-Cardinal 347, Brun-Caroubier 356, Jaune-Rouille 364, Gris-Tilleul 393, and so forth.

Thus one colour only should be used for patterns N^{os} 7, 8, 9, 13 to 24, 28 to 33, 46 to 51, 80, 81, 83, 84, 85, 87, 88, 89, 91, 92, 143, 144, 145, 152, 158, 191, 197, 207, 208, 212, 213, 216, 217, 210, 227, 240, 242, 243, 244.

When on the contrary a pattern is to be worked in two colours in contrast to each other, as for instance blue and red, blue and brown, brown and yellow, two shades which have the same value of tone in each scale of colour should be taken; for example Bleu de France 339 with Rouge-Cardinal 347, Brun-Caroubier 356 with Gris-Tilleul 393, or Violet-Mauve 375 with Jaune vieil-Or 680, and so on.

⁽¹⁾ Unbleached answers to Gris-Ficelle N^o 462 on the colour chart D.M.C. — ⁽²⁾ Cream-coloured answers to Gris-Amadou N^o 386 on the colour chart D.M.C. — ⁽³⁾ ⁽⁴⁾ ⁽⁵⁾ ⁽⁶⁾ See p. 18 the table of the sizes of the D.M.C cottons.

The deepest shade of a colour combines very well with the lightest, and produces the effect of two different colours: thus Rouge-Grenat 358 and 335 will be found to harmonise well together, Jaune-Rouille 363 and 366, Gris-Noisette 420 and 423, Vert-Mousse 468 and 472, etc.

Quite a peculiar effect is obtained by working a pattern in 4 or 5 graduated shades of the same colour. Take for instance the border N^o 241, Plate 29, and 5 shades of one colour, and work the first four rows in the darkest shade, and so on with the second, third, fourth and fifth shades; the effect will be found to be very soft and harmonious, much more so than if a single shade of one colour, or several different colours combined, were used.

By varying the stuff, the stitch, the grounding and the distribution of the colours, one and the same pattern is capable of many different treatments, in proof of which 100 ways of working out pattern N^o 129, Plate 9, are appended to this treatise.

GENERAL DIRECTIONS.

Before beginning a piece of embroidery of any importance it is advisable to lay in a larger stock of cotton than you are likely even to require to avoid the danger of running short, and having either to leave the work unfinished or finish it with cotton that does not exactly match, there being generally a slight difference of shade between cottons bought at different times, or, as may easily happen, considering the large number of colours ⁽¹⁾, the buyer or seller may mistake the number.

In order to ascertain that the colour is fast, loosen the skeins, pour boiling water over them and leave them in the water for about a quarter of an hour, then soap and rub them gently with the hand from end to end, and rinse them out thoroughly in several changes of cold water until the water remains perfectly clear, when they should be squeezed and dried without exposure to the sun. In the case of the fast dyes ⁽²⁾ the washing only removes the superfluous colouring matter which the fibres were not able to absorb, and does not in the least affect the beauty of the colour.

Should a piece of work happen to have been done with cottons not previously washed, and the colour run in the first washing, all that is necessary to restore the stuff to its original freshness is to rinse it out thoroughly in several changes of luke-warm water.

⁽¹⁾ The D.M.C colour-chart numbers 360 shades, half of them fast. — See the list of colours p. 19.

⁽²⁾ The colours whose numbers begin with 3 and 4 are the fastest. By fast is meant Cottons that will stand repeated ordinary washing. The only really permanent ones, unaffected by any chemical agency whatever, are those which are underlined in the colour-chart: amongst these black will be found to be absolutely indestructible.

PREPARATORY WORK.

Stuffs, the threads of which cannot be counted, and which have to be covered with canvas or some other auxiliary fabric, to facilitate the counting of the stitches, should be mounted on an embroidery frame. To do this take the middle of the piece of stuff and the middle of the webbing of the frame, and pin them together, stretch the stuff equally, right and left and sew it firmly (overcasting) to the webbing of the frame, and fasten the other side in the same way.

Before sewing the canvas on to the stuff, mark it out with a coloured thread into spaces of ten threads each, along two sides at least, in the length and breadth. Count the number of stitches both ways, divide them in two and starting, in both cases from the middle stitch, trace two lines, one horizontal, the other vertical, right across the canvas. The point of intersection will determine the centre. This frame-work or scale of measurement will greatly facilitate the working out of the pattern and should on no account be pulled out until half the pattern at least be finished.

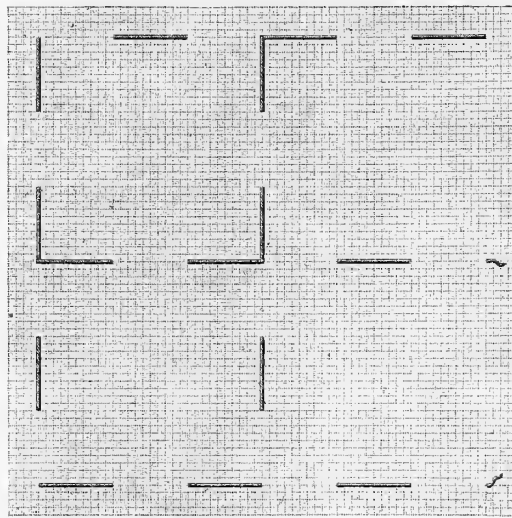


FIG. 1. MARKING OUT OF THE STITCHES TO FACILITATE THE WORKING OUT OF THE PATTERN.

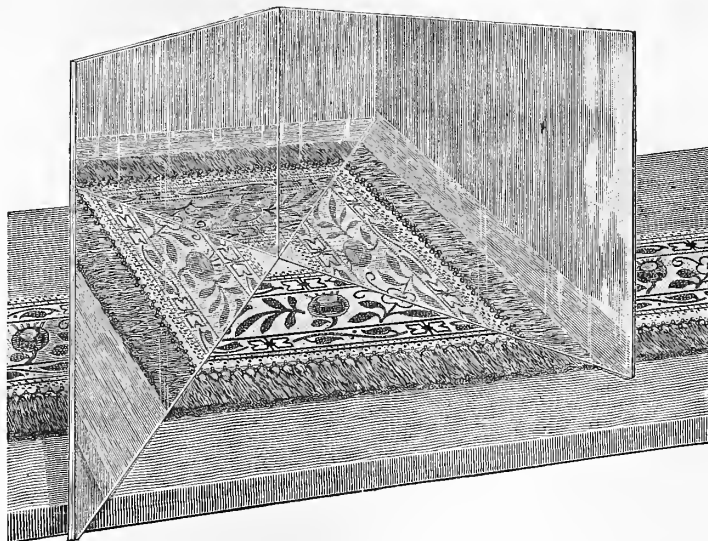


FIG. 2. CONVERSION OF A PATTERN FOR A STRIPE INTO A SQUARE PATTERN BY THE AID OF TWO MIRRORS.

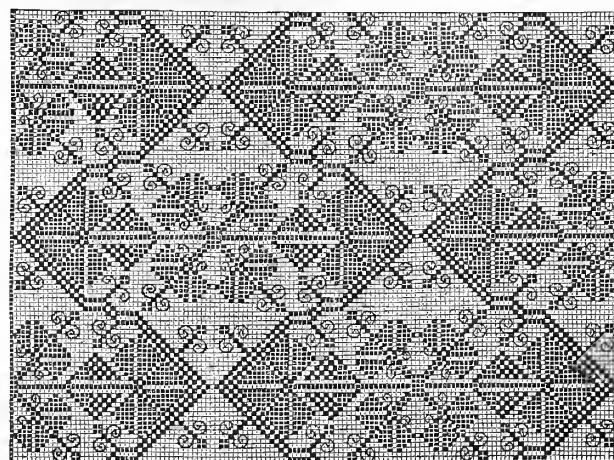


FIG. 3. CONVERSION OF A NARROW STRIPE INTO A GROUNDING. SEE PATTERN N° 189 OF THE ALBUM.

If moreover, there are corners to be worked, or if a pattern has to be reversed in the angle of a piece of embroidery, it is advisable to trace a diagonal line, as well, from the corner to the centre.

The number of stitches in a pattern seldom corresponds with the number contained in the piece of stuff to be embroidered so that patterns have frequently to be reduced, cut, or lengthened as the case may be, and straight lines converted into broken ones and so forth.

These alterations, sometimes so difficult as to need the help of a designer, are greatly facilitated by the use of unframed looking-glasses, called Penelope mirrors, which carefully placed, as shown in Fig. 2, produce wonderful results.

If you wish to use only one part of a pattern, or to magnify it, or to adapt it to a centre or a corner, you place the mirror, in the first two cases, in a straight line, or in the latter case diagonally across the pattern at the point from which it is to be either repeated or reversed, and you will have it reflected in the mirror

as it is to be worked.

To compose a square you must use two mirrors, joining them where the diagonal lines meet, and you have your square, as seen in Fig. 2.

All parts of a pattern are not equally suitable for repetition and you will have to pick out the part best adapted for forming a centre or corners.

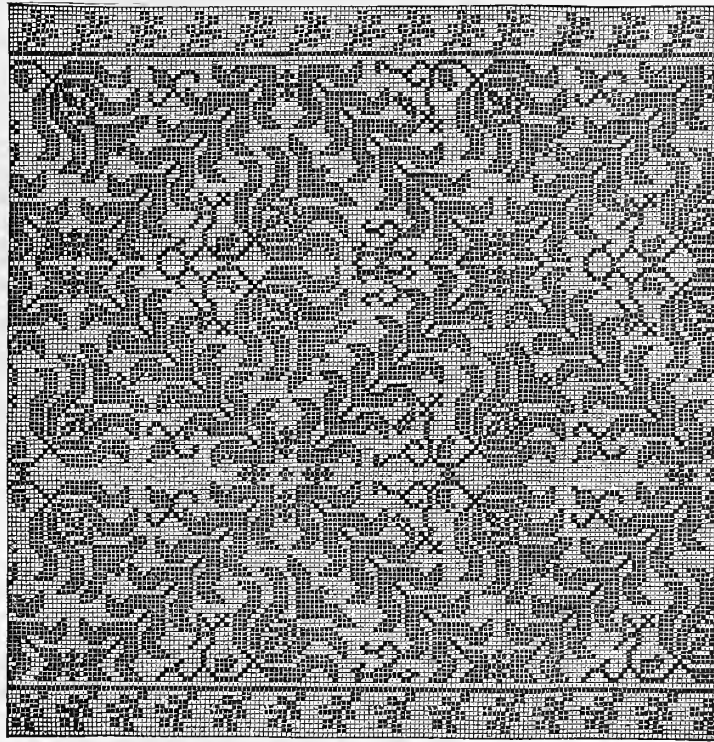


FIG. 4. CONVERSION OF A NARROW STRIPE INTO A WIDE STRIPE. THE INNER SUBJECT IS TRIPLED, THE OUTER BORDER IS DOUBLED. SEE PATTERN N° 197 OF THE ALBUM.

The mirrors will further be found useful in the case of patterns that are either too wide or too narrow, and have to be either made narrower or doubled or trebled, as the case may be. Figs 3 and 4 show pattern N°s 189 and 197 repeated three times, in the latter case it will be observed that the small tree-border is only repeated once.

STITCHES.

Cross-stitch on auxiliary canvas.

Plain cross-stitch, commonly called marking stitch, is so familiar to every one that it seems almost needless to describe it here. Yet it is as well to observe that, where an auxiliary material is used, it should be most carefully tacked — following the line of the thread — to the stuff

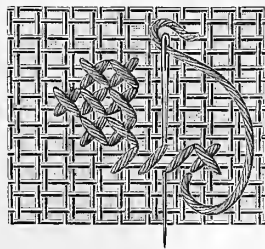


FIG. 5. CROSS-STITCH ON AUXILIARY CANVAS.

beneath, and a sufficient margin left to facilitate the drawing out of the threads of the canvas when the work is finished.

Care should also be taken in forming the stitch to pass the needle in and draw it out at the point where it first pierces a hole in the stuff.

Two-sided cross-stitch, worked in four rows of stitches.

(Figs 6 to 8.)

Straight rows of cross-stitch, alike on both sides, can be worked in two journeys to and fro. Working from left to right, and beginning by fastening your thread, not with a knot, but by making two or three little stitches in the stuff in the direction of the first stitch, you bring it out at

the proper place for the first cross-stitch. Directing your needle to the right, you pass it diagonally across four threads of the canvas, (four threads, that is, counted each way upwards from the hole your needle comes out of, and horizontally to the hole where you insert it again) then

in the same way under four threads and so on, as shown in Fig. 6, to the end of your row.

Having come to the last stitch, you bring the thread back to the middle of the same, and drawing it out there you make an auxiliary diagonal

right to left, which completes the stitches begun by the first row. After making the last stitch you again bring the thread back to the right, and start on your second journey from left to right, filling up with half-crosses the empty spaces left by the

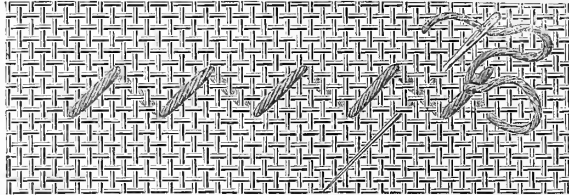


FIG. 6. FIRST HALF OF THE FIRST JOURNEY AND AUXILIARY STITCH FOR RETURNING.

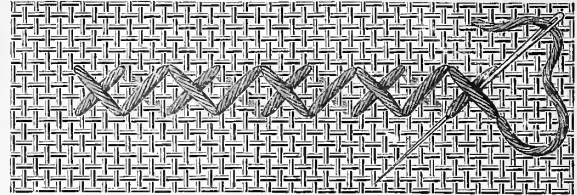


FIG. 7. ONE JOURNEY AND FIRST HALF OF THE SECOND FINISHED. AUXILIARY STITCH FOR THE SECOND RETURN.

stitch downwards to the right, bring your needle up again in the middle of the last stitch, and thence, carrying it upwards to the left across two threads, you begin the return-journey, from

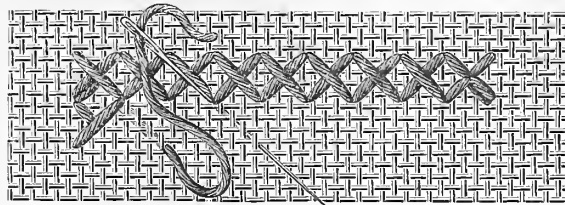


FIG. 8. THE TWO JOURNEYS TO AND FRO, COMPLETING ONE ROW OF CROSS-STITCH, BOTH SIDES ALIKE.

two first rows of stitches. In the auxiliary stitch with which you begin the second journey back, the thread will be double on both sides. Fig. 8 shows how you pass to the next row beneath.

Two-sided marking-stitch.

(Figs 9 and 10.)

The above manner of working cross-stitch alike on both sides is not applicable either to letters, or patterns in broken lines, consisting chiefly of isolated stitches. Figs 9 and 10 show

how to form the stitches in embroidery of this kind. Letter A, Fig. 9 shows the introduction of the thread and the position of the needle for the first and second stitches; B, the first two stitches as completed, with an auxiliary stitch to the right, the thread as it

should come out on the right, and the position of the needle for the fifth stitch that completes the cross; C shows the completion of the stitch be-

gun at B and the position of the needle for a second stitch to the right; D, one cross-stitch finished, and another begun immediately beneath A. Letter E, Fig. 10, shows how to make stitches to the left; F, an auxiliary stitch to the right; G, auxiliary stitches between two isolated cross-stitches and H, a second and last auxiliary stitch to complete the cross.

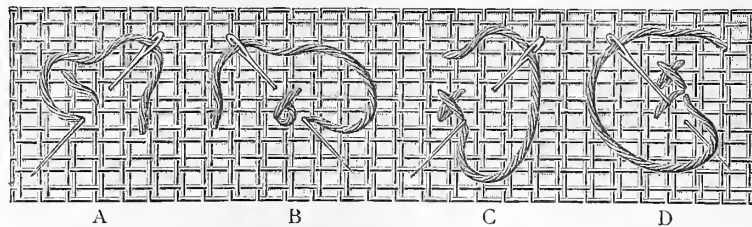


FIG. 9. VARIOUS POSITIONS OF THE NEEDLE IN MARKING.

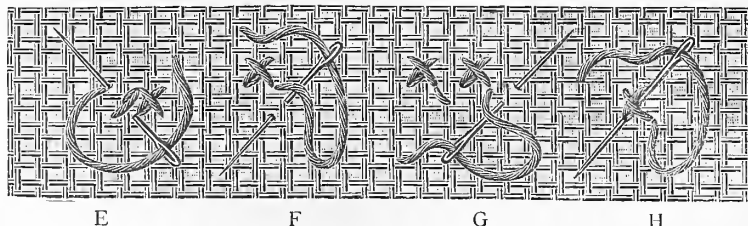


FIG. 10. VARIOUS POSITIONS OF THE NEEDLE IN MARKING.

It is only by practise and careful calculation, before beginning each cross-stitch, that this two-sided marking can be done without the stuff being disfigured by unnecessary auxiliary stitches.

Cross-stitch forming a square at the back.

(Fig^s 11 and 12).

We find many beautiful alphabets in the old samplers worked in a cross-stitch that forms a square or check on the reverse side. It is not difficult to do and each cross-stitch is completed before the next is begun. If you follow carefully the course of the stitches and compare Fig^s 11 and 12, which representing the two sides, you soon master the secret of this way of marking. Letter A, Fig. 11, shows the introduction of the thread, and the position of the needle for forming half the

cross-stitch on the right side, and the second side of the square on the wrong, as shown in Fig. 12, letter A. Letter B, Fig. 11, shows the cross-stitch finished, and the position of the needle for the third side of the square at the back,

as seen in Fig. 12, B. Letter C, in both Fig^s 11 and 12, shows a stitch which is double on the right side, and at the back completes the fourth side of the square, whilst letter D, also in both Fig^s, shows how to pass on to the next stitch.

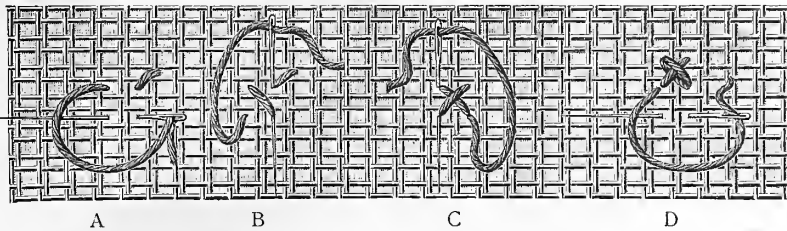


FIG. 11. RIGHT SIDE OF THE CROSS-STITCH SHOWING A SQUARE AT THE BACK.

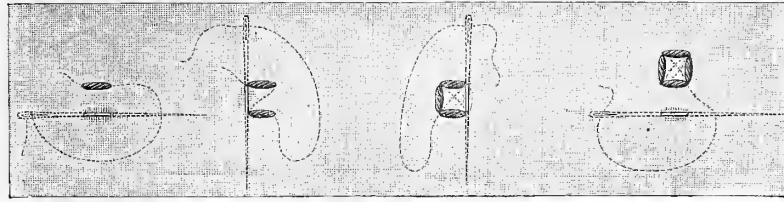


FIG. 12. SQUARE STITCH FORMING THE BACK OF THE CROSS-STITCH.

Two-sided Italian stitch.

(Fig^s 13 to 16).

The Italian stitch consists of cross-stitches alike on both sides, separated from each other by horizontal and vertical stitches. The

right to left, for the first stitch; Fig. 14, the position of the needle from left to right to form the cross at the back and the vertical stitch to the left at the

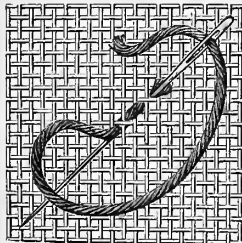


FIG. 13. INTRODUCTION OF THE THREAD AND POSITION OF THE NEEDLE FOR THE FIRST STITCH.

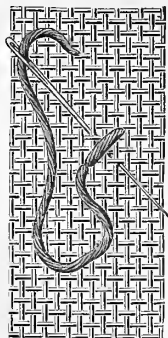


FIG. 14. POSITION OF THE NEEDLE FOR THE 2. AND 3. STITCHES.

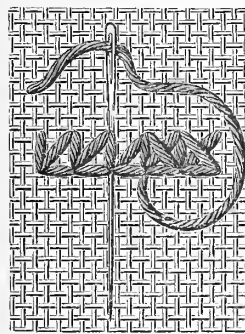


FIG. 16. RETURN JOURNEY WHICH COMPLETES THE CROSS-STITCH.

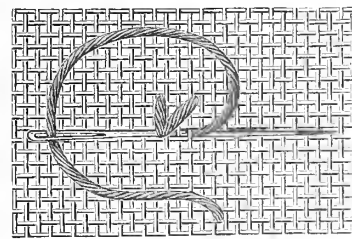


FIG. 15. POSITION OF THE NEEDLE FOR THE 4. AND 5. STITCHES.

upper and underneath stitches must all lean the same way as in plain cross-stitch.

The Italian stitch is worked in one journey to and fro. Fig. 13 shows the introduction of the thread and the position of the needle, from

right side; Fig. 15, the position of the needle for making the lower horizontal two-sided stitch, at the bottom of the cross, after which you proceed as shown in Fig. 13. Fig. 16, explains the return-journey completing the double-crosses

and the lines between. The horizontal lines omitted on the first journey are filled in on the way back. To make a final row you pass the needle from left to right over and under the bottom threads, beginning at the last cross-stitch,

before passing it under the vertical stitch indicated in Fig. 16. On the thinner kinds of stuff this stitch, if the thread be tightly drawn in the working, produces a transparent effect which is exceedingly pretty.

Two-sided Slavonic or Montenegrin Stitch.

(Fig^s 17 to 19).

The Slavonic tribes of the southern countries of E. Europe, and especially the inhabitants of Montenegro, have a great predilection for the stitch represented in Fig. 19, and which, as far as we know, has not yet been described in any

book on needle-work. It is composed of cross-stitches, separated, as in the Italian stitch we just described, by vertical stitches, but here the cross-stitches are worked on the right

side, over two oblique threads, whilst the back presents only ordinary cross-stitches with vertical stitches between.

Coarse cotton should be used for this kind of embroidery; it produces a richer effect, covers the threads of the stuff better, as also the underneath stitch, which in the Slavonic embroideries is completely hidden by the cross-stitches.

You begin, as shown in letter A, Fig. 17, by one long slanting stitch across 4 and 8 threads,

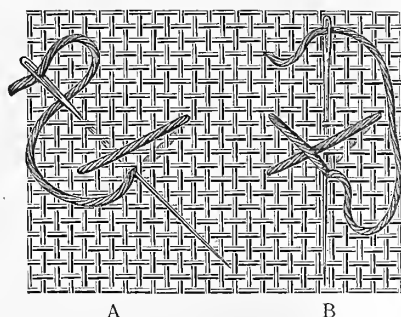


FIG. 17. 1., 2., 3., 4. AND 5. STITCHES AND TRANSVERSAL STITCH.

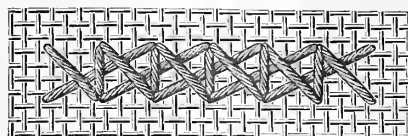


FIG. 19. STITCHES FINISHED.

(in height and breadth), of the material, then bringing your needle back from right to left, underneath four threads, you draw it out and carrying it over the first long slanting stitch, you insert it again from left to right underneath the

first four threads of the canvas.

These four stitches finished, you pass on to the fifth and sixth, (vertical ones, back and front) see letter B, which

cross the first four, after which you begin again at the first stitch.

The threads forming the stitches on the wrong side are al-

ways opposed to each other, the result being that one cross leans to the right, the other to the left, as seen in Fig. 18.

The regular change of inclination of the threads, counted a fault in the plain cross-stitch, is a merit in this stitch, giving as it does a particular charm to the reverse side.

needle back from right to left underneath the vertical threads counted for the first stitch, carry it downwards, and then from right to left, to a distance of four threads beyond the first stitch. The next stitch is like the first.

You can join each succeeding row to the fore-

Greek Stitch.

The stitch, known by this name, differs from the common cross-stitch in the oblique inclination of the threads and in the manner of beginning it.

Instead of taking on your needle the two threads that follow the first stitch, you bring the

going one, either by the short or by the long stitches; but one way must be followed throughout. In many Slavonic districts this stitch is used for the decoration of linen garments, and there

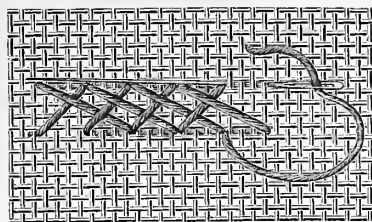


FIG. 20. GREEK STITCH.

we usually find the short stitches made to encounter the long ones.

Coarse cotton should be used, for this stitch, and for the Montenegrin, as the effect is poor if the stuff be not well covered.

Plaited Algerian Stitch.

This stitch is of the same genus as the preceding one, its distinguishing characteristic being that you never advance more than one thread at a time, so that it is best to begin your rows with an uneven number

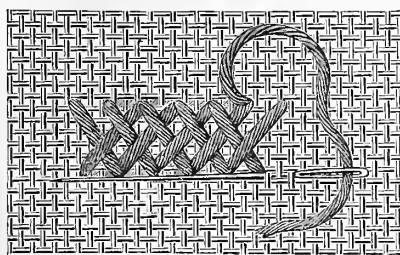


FIG. 21. PLAITED ALGERIAN STITCH.

of vertical threads. For this stitch likewise coarse cotton is to be preferred and the rows may touch each other, either at the top or at the bottom of the stitch, but the same system must be followed throughout.

Two-sided Plaited Spanish Stitch.

(Fig^s 22 and 23).

This stitch has the advantage of being very effective and very quickly done. It is worked in two rows forward and backward. All the cross-stitch patterns can be worked in the Spanish stitch. The spaces left by the long stitches must be filled in with shorter ones.

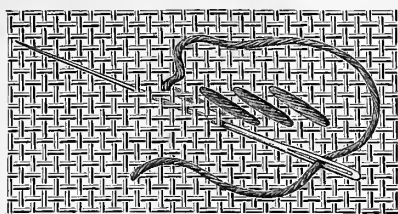


FIG. 22. FIRST ROW.

itself consists of slanting stitches, 3 threads apart, alike on both sides, and it advances three threads at a time, as shown in Fig^s 22 and 23. We find the same kind of stitch, alike on both sides, employed in certain oriental carpets, only the threads are much closer than in the Spanish stitch.

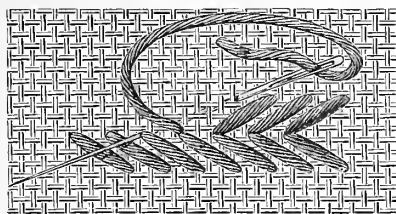


FIG. 23. SECOND ROW.

The stitch

Two-sided Line-Stitch.

(Fig^s 24 and 25).

The four-sided stitch, the Holbein-Stitch, the two-sided stroke-stitch, and the setting-stitch, are all worked upon the same principles. Although all these two-sided stitches

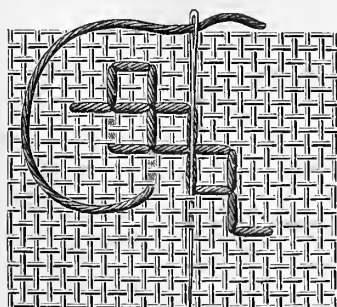


FIG. 24.
FORWARD ROW.

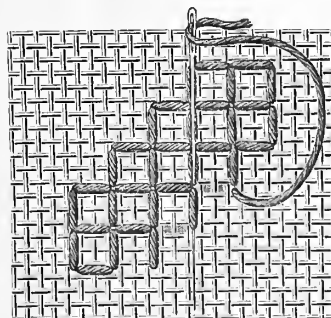


FIG. 25.
BACKWARD ROW.

are of the same genus and easy of execution, yet a novice to the kind of work will require a little practise to master the course of the stitches.

Fig. 24 explains

how the needle passes alternately, step by step, over and under the threads of the stuff; Fig. 25, shows how the threads first left blank on both sides are covered in returning.

The great difficulty in the line-stitch is so to place your first stitches as to insure an unbroken course back. It is best on undertaking a

work of this kind, to begin by studying the course the thread should take, so as to avoid double or slanting stitches on the wrong side. When you pass obliquely across the stuff, as you have to do in patterns N^{os} 82, 95, 153, 232, 233, 237, 240 and 243, you take the same course as in covering the straight threads of a fabric.

Triangular Turkish Stitch.

(Fig^s 26 to 29).

Amongst the many pretty stitches for which the Turkish embroideries are distinguished, there is one in particular, which, though apparently puzzling, is in reality extremely easy of execution.

It resembles the line-stitch upon straight threads, only the Orientals generally work it in diagonal lines, each row requiring two journeys to and fro to complete it. At first starting, to work out Fig. 26 carry the needle first over, then underneath two threads in diagonal line, and so on to the end of the row.

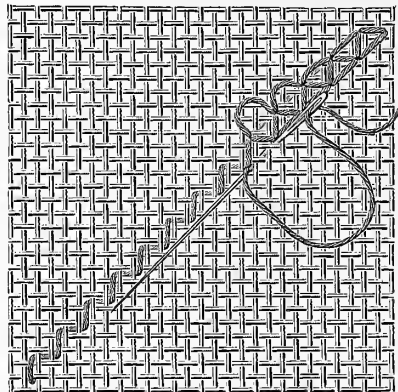


FIG. 26. FIRST JOURNEY TO AND FRO, FORMING A HALF ROW OF STITCHES.

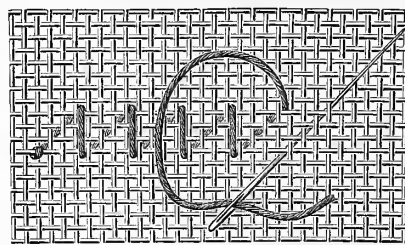


FIG. 28. FIRST HALF OF THE FIRST JOURNEY FOR THE TRIANGULAR TURKISH STITCH.

cal threads, insert the needle behind them, and backwards under the two vertical and the two horizontal threads, bringing it out again at the upper vertical stitch and inserting it once more

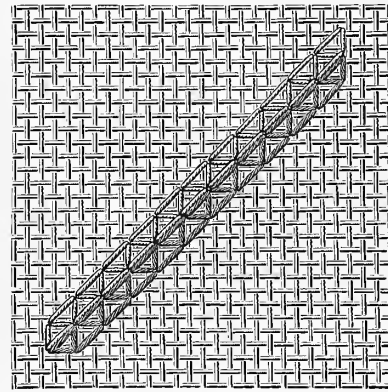


FIG. 27. TWO JOURNEYS TO AND FRO, FORMING THE COMPLETE ROW.

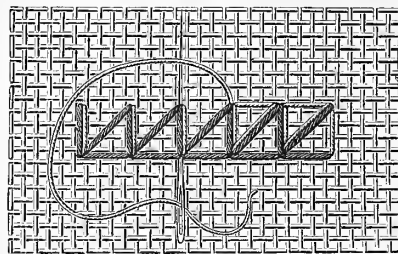


FIG. 29. FIRST JOURNEY TO AND FRO AND FIRST HALF OF THE SECOND COMPLETED. THE SECOND RETURN IN COURSE OF EXECUTION.

at the lower vertical stitch; pass it under the same and out to begin again with the back-stitch upwards. Four threads should meet in every hole the needle makes. Fig. 27 exhibits two such rows of stitches worked in two colours that are a good contrast; all cross-stitch-patterns can be worked in this

Coming back, you pass the needle under the stuff and the stitch, on the right side, and out at the bottom of the stitch; then you make a back-stitch over two horizontal and two vertical threads, lay the thread across the two verti-

way, but in straight not diagonal rows of stitches.

The darker shade in Fig 29. shows the first row of stitches, the lighter, the second, or rather the 3^d and 4th, as four rows of stitches are required to make one row of cross-stitch.

Smyrna Stitch worked with a crochet-needle.

(Figs 30 to 33).

Should any of the patterns in this album be chosen for the making of a carpet or mat they can be worked with a crochet needle instead of a needle. Take a very coarse cotton, for instance N° 6, 8, or 10 of Knitting cotton (Coton à tricoter D.M.C) cut it into lengths of 8 cm., fold two lengths together in half, for each tassel, stick the crochet-needle in upwards under two threads of the canvas, take hold of the loop with the hook, see Fig. 30, and draw it in; then push out the

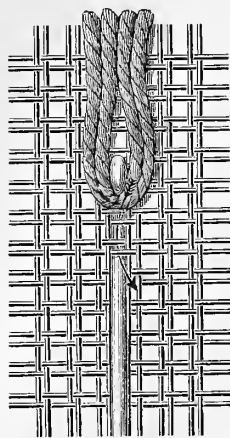


FIG. 30. INTRODUCTION OF THE LENGTHS OF THREAD BY MEANS OF THE CROCHET-NEEDLE.

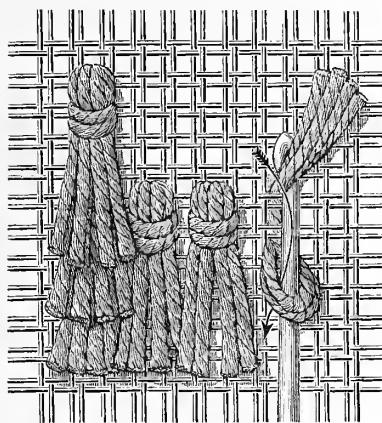


FIG. 31. KNOTTING OF THE THREADS.

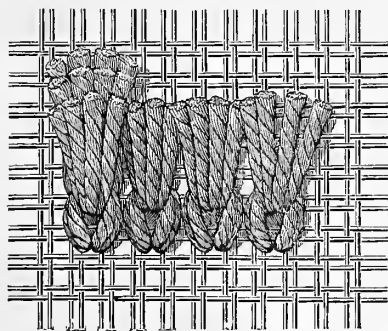


FIG. 32. THE KNOTS ARE SEEN FROM BENEATH.

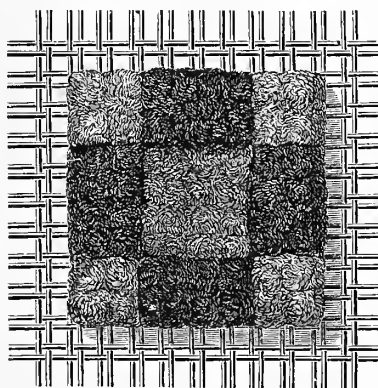


FIG. 33. APPEARANCE OF THE WORK WHEN FINISHED.

hook, seize the ends of the cotton and draw it through the loop which is on the needle, as indicated by the little arrow in Fig. 31. The tassels should be two or three threads apart. As each row is finished, you comb the ends of the tassels carefully out with a fine metal comb. When the whole is finished you shear the entire surface with a pair of sharp scissors. Fig. 33 shows a square of the work completed, presenting that warm velvety appearance which distinguishes the Smyrna carpets.

Chain-Stitch.

Generally speaking, this stitch is only used for the ornamentation of under-linen or small articles of fancy-work, but it can perfectly well be employed in the reproduction of cross-stitch patterns. In many old collections we meet with most original pieces of needlework, such as hangings and screens with figure-subjects, executed in chain-stitch.

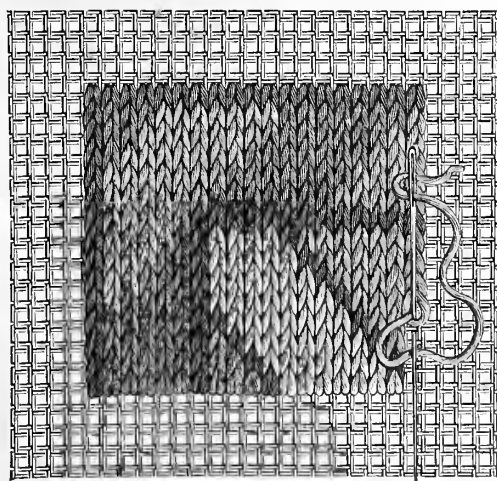


FIG. 34. CHAIN-STITCH.

Many-coloured patterns gain immensely by being worked in this stitch, the colours blend better and even the shape of the stitch contributes to soften a contrast of colours.

Chain-stitch cannot be worked forwards and backwards as other stitches can, nor can you finish all the stitches that are to be in one colour first, as you generally

can in cross-stitch work; you must begin every row separately, and always from the same side, and you must have a needle for every colour as the cotton has often to be changed. The stitch is worked as follows: after fixing your thread, draw the needle out and insert it again at the same hole and bring it out again two threads

lower down. The loop formed by the thread must remain under the point of the needle. The thread must not be drawn tightly, as it should form a round and rather loose loop. For the second stitch you must insert your needle at the side of the thread that comes out of the loop.

Two-sided Insertion

(Figs 35 to 41).

We conclude this series of stitches by the description of an extremely pretty insertion that can be used to connect broad patterns with narrow. The old handsome

many-coloured patterns are often intersected by a band of stitching or open-work, and for such, this insertion supplies a worthy and suitable substitute.

Fig. 35. explains the first stitch and the course of the second, from left to right, underneath three vertical and three horizontal threads, likewise the third stitch to the left, over 6 threads, and the position of the needle for the fourth stitch. Figs 36 and 37 show the fourth stitch completed, the course of the fifth and the sixth and the position

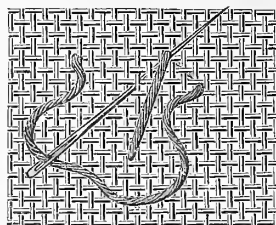


FIG. 35.
1. 2. AND 3. STITCHES.
POSITION OF THE NEEDLE
FOR THE 4.

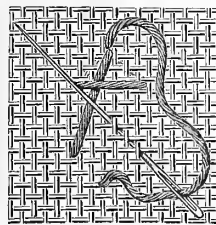


FIG. 36.
4. STITCHES FINISHED
AND POSITION OF THE
NEEDLE FOR THE 6.

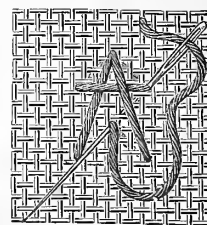


FIG. 37.
6. STITCH FINISHED AND
POSITION OF THE NEEDLE
FOR THE 7. AND 8.

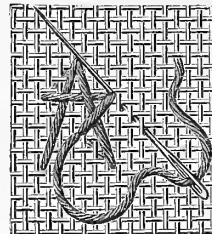


FIG. 38.
8. STITCH FINISHED AND
POSITION OF THE NEEDLE
FOR THE 9. AND 10.

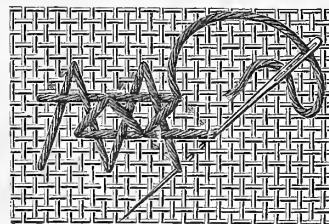


FIG. 39.
10. STITCH FINISHED
AND POSITION OF THE NEEDLE
FOR THE 11. AND 12.

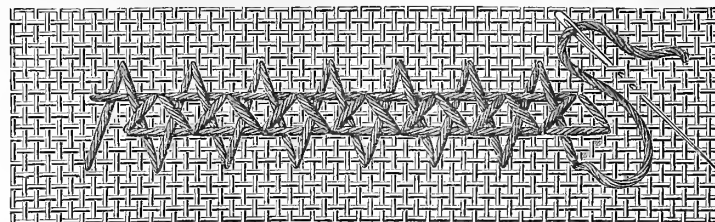


FIG. 40. ROW OF STITCHES FINISHED.

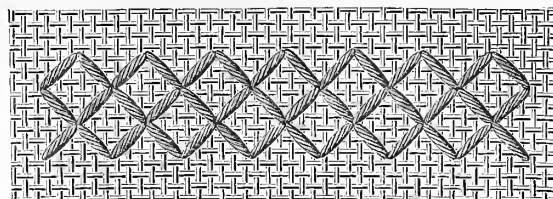


FIG. 41. BACK VIEW OF INSERTION FIG. 40.

of the needle for the seventh and the eighth; Fig. 38 shows the ninth and lower horizontal stitch across 6 threads, as also the return-stitch under 3 threads; Fig. 39, the tenth stitch finished, and the next step to the eleventh and the twelfth stitches. Fig. 40 shows a row of stitches completed and Fig. 41, the back of the work which presents quite a different pattern from the right side.

These insertions can be worked on any sort of stuff, but the stitches must be done both ways on a number of threads which is divisible by 3. Thus you may make your stitch to cover 6, 9 or 12 threads, but you will never succeed if you attempt it over 8, 10 or 14.

Hundred different ways of working one pattern of the Album and directions as to the materials, cottons and colours to be used.

(Pattern N° 129, Sheet 9).

ON TOILE D'ESPAGNE (Spanish Linen) : **N° 1.** Cross-stitch over 2 threads. Fil à dentelle D.M.C (Lace thread) N° 50. Rouge-Turc 321. — **N° 2.** Cross-stitch over 2 threads. Coton à broder D.M.C (Embroidery Cotton) N° 40. Rouge-Turc 321 and Bleu-Indigo 312. One horizontal row of palms in blue, one in red. — **N° 3.** Cross-stitch over 2 threads. Coton à broder D.M.C (Embroidery Cotton) N° 40. Brun-Caroubier 303 and Rouge-Géranium 352. Every diagonal row of palms in one colour. — **N° 4.** Cross-stitch over 2 threads. Coton à broder D.M.C (Embroidery Cotton) N° 40. Gris-Tilleul 391 and 330. — **N° 5.** Half cross-stitch over 3 threads. Coton à repriser D.M.C (Darning Cotton) N° 25. Violet-Mauve 376. — **N° 6.** Half cross-stitch over 3 threads. Coton à repriser D.M.C (Darning Cotton). Brun-Havane 456 and Bleu cendré 448, Or fin D.M.C pour la broderie (Washing Gold) N° 30. You count from the top down-wards 8 horizontal rows of stitches in Brun-Havane, the five lower rows in washing gold; the 4 stitches between the eighth and the twelfth row in Bleu cendré.

ON GAZE DE LIN (Linen Gauze) : **N° 7.** Two-sided cross-stitch over 3 threads. Coton à repriser D.M.C (Darning Cotton) N° 25. Jaune-Rouille 365 and Or fin D.M.C pour la broderie (Washing gold) N° 30. The pattern left blank and outlined with gold. — **N° 8.** Cross-stitch and stroke-stitch over 3 threads. Coton à broder D.M.C (Embroidery Cotton) N° 25 and 100. Bleu-Indigo 322. The palms in cross-stitch in N° 25, the grounding in N° 100.

ON TOILE DE RHODES N° 1 (Rhodes Linen) : **N° 9.** Plaited Slavonic stitch over 2 threads. Cordonnet 6 fils D.M.C (Six cord crochet-cotton) N° 20 Rouge-Géranium 340. — **N° 10.** Plaited Slavonic stitch, the pattern is left blank, outlined by the grounding; Cordonnet 6 fils D.M.C (Six cord crochet cotton) N° 20. Violet-Evêque 451. — **N° 11.** Straight Gobelin stitch (*) over 3 threads; Cordonnet 6 fils D.M.C (Six cord crochet-cotton) N° 25. Rouge-Cornouille 449. — **N° 12.** Greek stitch over 3 threads. Coton à broder D.M.C (Embroidery Cotton) N° 16. Rouge-Grenat 326.

N TOILE ALGERIENNE (Algerian Linen) : **N° 13.** Cross-stitch and setting-stitch over 3 threads. Draw out every fourth thread of the material both ways, to make it more transparent. Coton à broder D.M.C (Embroidery Cotton) N° 16 and 40. N° 16 for the cross-stitches in Jaune-Rouille 308, N° 40 in white for the setting-stitch. — **N° 14.** Triangular Turkish stitch, over 4 threads. Chiné d'or D.M.C (Coloured gold) N° 30; Rouge et or and Vert et or. The horizontal rows are alternately green and red. — **N° 15.** Triangular Turkish stitch. Chiné d'or D.M.C (Coloured gold) N° 30; Rouge et or and Vert et or. The pattern is left blank, outlined by the grounding. — **N° 16.** Draw out every fourth thread as in N° 13. Cross-stitch and cut-work-stitch. Fil à pointer D.M.C (Knitting Cotton) N° 30, white for the palms and Fil à dentelle D.M.C (Lace thread) N° 60 white, for the cut-work.

ON TOILE DE RHODES N° 2 (Rhodes Linen) : **N° 17.** Cross-stitch and darning-stitch. Coton à broder D.M.C (Embroidery Cotton) N° 16 for the cross-stitch, and N° 40 for the darning stitch. Rouge-Cardinal 305. — **N° 18.** Cross-stitch. Coton à broder D.M.C (Embroidery Cotton) N° 16 for the palms, and Fil à dentelle D.M.C (Lace thread) N° 70 for the grounding. Rouge-Cardinal 346. — **N° 19.** Cross-stitch

and stroke-stitch. Coton à broder D.M.C (Embroidery Cotton) N° 16 for the palms, and Fil à dentelle D.M.C (Lace thread) N° 70 for the grounding. Bleu cendré 448. — **N° 20.** Cross-stitch and Sand-stitch. Coton à repriser D.M.C (Darning Cotton) N° 25 for the palms in cross-stitch, and Fil à dentelle D.M.C (Lace thread) N° 60 for the grounding. Jaune-Rouille 363.

ON TOILE COLBERT, (Colbert Linen) : **N° 21.** and **N° 22.** Stroke-stitch over 2 threads. Coton à broder D.M.C (Embroidery Cotton) N° 16. Violet-Mauve 376 for N° 21, Bronze doré 585 for N° 22. — **N° 23.** Cross-stitch and stroke-stitch. Coton à broder D.M.C (Embroidery Cotton) N° 16. Brun-Cachou 435 for the cross-stitch and Jaune-veil-Or 680 for the stroke stitch. — **N° 24.** Cross-stitch. Coton à broder D.M.C (Embroidery Cotton) N° 16. Bleu-Indigo 334 and Jaune d'Or 667.

ON TOILE RUSSE (Russian Linen) : **N° 25.** Cross-stitch. Coton à broder D.M.C (Embroidery Cotton) N° 16. Rouge-Grenat 326 and 335, a dark and a light stitch alternately. — **N° 26.** Cross-stitch. Coton à broder D.M.C (Embroidery Cotton) N° 16, and Fil à dentelle D.M.C (Lace thread) N° 80. Brun-Cachou 435. The palm with the Lace thread, the grounding with the Embroidery Cotton. — **N° 27.** Cross-stitch; Coton à broder D.M.C (Embroidery Cotton) N° 16. Vert métallique 465 and 467. Four palms light and four dark green. — **N° 28.** Cross-stitch. Cordonnet 6 fils D.M.C (Six cord crochet cotton) N° 15. Rouge-Grenat 326 and Bleu-Indigo 312. One diagonal row of palms light and one dark blue.

ON TOILE BATAVIA (Batavian Linen) : **N° 29.** Point au passé (Satin stitch) Soutache D.M.C N° 2. Rouge-Turc 321 and Bleu-Indigo 312. One horizontal row red and the next blue and so on. — **N° 30.** Point au passé (Satin-stitch); Soutache D.M.C N° 2. Bleu-Indigo 312. — **N° 31.** Half Cross-stitch. Coton à repriser D.M.C (Darning Cotton) N° 25. Bleu-Indigo 334. — **N° 32.** Half Cross-stitch. Coton à repriser D.M.C (Darning Cotton) N° 25. Vert-Pistache 320.

ON TOILE DES VOSGES (Vosges Linen) : **N° 33.** Point coupé (Cut Work, Punto tirato). Fil à dentelle D.M.C (Lace thread) N° 60. Rouge-Turc 321 for the little bars. Coton à repriser D.M.C (Darning Cotton) N° 80, white for the centre of the palms. — **N° 34.** Bar-stitch. Fil à dentelle D.M.C (Lace thread) N° 60. Rouge-Grenat 326. — **N° 35.** Cross-stitch on auxiliary canvas N° 30. Coton à broder D.M.C (Embroidery Cotton) N° 35. Rouge-Turc 321. — **N° 36.** Cut-stitch (Punto tagliato). Cordonnet 6 fils D.M.C (Six cord crochet cotton) N° 50. Bleu pâle 668.

ON CANEVAS PÉNÉLOPE (Penelope Canevas) N° 50 or 60. **N° 37.** Cross-stitch. Coton à tricoter D.M.C (Knitting Cotton) N° 14. Bleu cendré 448 for the grounding; Gris-Amadou 329 for the palm; Jaune d'Ocre 676 for the four stitches between the eighth and the twelfth rows. — **N° 38.** Cross-stitch, Coton à tricoter D.M.C (Knitting Cotton) N° 14. Vert-Pistache 319 for the grounding; Jaune-Rouille 364 for the palm and Rouge-Cardinal 347 for the four inside stitches. — **N° 39.** Cross-stitch. Coton à tricoter D.M.C (Knitting Cotton) N° 14. Rouge-Cornouille 449 for the palm and Vert-Mousse 469 for the grounding. — **N° 40.** Cross-stitch. Coton à tricoter D.M.C (Knitting Cotton) N° 14. Rouge-Turc 321 for one row of palms and Jaune-Rouille 308 for

(*) For the stitches not described in this treatise see „*Encyclopædia of Needlework*“ by TH. DE DILLMONT.

the next and so on alternately. Bleu-Indigo 311 for the grounding. — **N° 41.** Minute-stitch and Cross-stitch. Coton à tricoter D.M.C (Knitting Cotton) N° 16. Jaune d'Ocre 677 for the palm in minute-stitch and Brun-Caroubier 303 for the grounding in cross-stitch. — **N° 42.** Spanish plaited and cross-stitch. Coton à repriser D.M.C (Darning Cotton) N° 25. Rouge-Groseille 606 for the palm and Gris-Amadou 305 for the grounding. — **N° 43.** Chain-stitch. Coton à tricoter D.M.C (Knitting Cotton) N° 14. Rouge-Cardinal 346 and 305 for the palm; Gris-Tilleul 330 for the grounding. — **N° 44.** Oblique chain-stitch. Cordonnet 6 fils D.M.C (Six cord crochet cotton) N° 10. Bleu pâle 668 and Rouge-Géranium 352 for the palms, Jaune-vieil-Or 680 for the grounding.

ON CANEVAS UNI (Plain canvas): **N° 45.** Spanish plaited stitch over 2 threads. Coton à repriser D.M.C (Darning Cotton) N° 25. Rouge-Cardinal 347, Violet-Lie-de-Vin 373, Jaune-vieil-Or 680 for the palms, one slanting row in each colour, and Bronze doré 585 for the grounding. — **N° 46.** Oblique Gobelín-stitch over 3 threads. Coton à repriser D.M.C (Darning Cotton) N° 25. Gris-Tilleul 330 for the palms, Vert-Mousse 468 for the grounding. — **N° 47.** Smyrna-stitch. Coton à repriser D.M.C (Darning Cotton) N° 25. Rouge-Grenat 359 for the palms, Gris-Tilleul 330 for the inside stitches, Bronze doré 586 for the grounding. — **N° 48.** Star and cross-stitch. Coton à tricoter D.M.C (Knitting Cotton) N° 14. Rouge-Cornouille 450. Bleu-Indigo 311 and 322 for the palms worked in star-stitch in 3 colours alternately. Brun-Havane 458 for the grounding in cross-stitch.

ON CANEVAS FICELLE (Hemp Canvas): **N° 49.** Montenegrin-stitch. Coton à tricoter D.M.C (Knitting Cotton) N° 8. Rouge-Turc 321. — **N° 50.** Astrachan or plush-stitch. Coton à tricoter D.M.C (Knitting Cotton) N° 6. Rouge-Grenat 358. — **N° 51.** Plush-stitch (called also Cut-Smyrna-stitch). Coton à tricoter D.M.C (Knitting Cotton) N° 6. Rouge-Grenat 358. — **N° 52.** Plush-stitch. Coton à tricoter D.M.C (Knitting Cotton) N° 6. Bronze doré 585 and Rouge-Turc 321 in alternate horizontal lines.

ON CANEVAS DE LIN (Flax Canvas): **N° 53.** Star-stitch. Coton à repriser D.M.C (Darning Cotton) N° 25. Gris-Tilleul 392. — **N° 54.** Damask-stitch. Coton à repriser D.M.C (Darning Cotton) N° 25. Gris-Tilleul 392. — **N° 55.** Long cross-stitch over 2 threads in width and 4 threads in height. Coton à repriser D.M.C (Darning Cotton) N° 25. Rouge-Cardinal 347. The pattern is left blank and outlined by the grounding. — **N° 56.** Long cross-stitch over 2 threads in width and 4 in height. Coton à repriser D.M.C (Darning Cotton) N° 25. Rouge-Géranium 351.

ON CANEVAS FILET (Net Canvas): **N° 57.** Darning-stitch. Coton à broder D.M.C (Embroidery Cotton) N° 25. Brun-Caroubier 356. — **N° 58.** Two-sided cross-stitch. Coton à repriser D.M.C (Darning Cotton) N° 25. Brun-Caroubier. The pattern is left blank outlined by the grounding. — **N° 59.** Cross-stitch. Coton à repriser D.M.C (Darning-Cotton) N° 25. Rouge-Cornouille 449. The palm is embroidered. — **N° 60.** Two-sided Italian-stitch. Coton à broder D.M.C (Embroidery Cotton) N° 16. Brun-Caroubier 357.

ON TOILE CEYLAN (Ceylon Linen): **N° 61.** Square or Holbein-stitch. Coton à tricoter D.M.C (Knitting Cotton) N° 12. Vert-de-Gris 474. — **N° 62.** Square-stitch. Coton à tricoter D.M.C (Knitting Cotton) N° 12. Brun-Acajou 301. — **N° 63.** Setting-stitch and cross-stitch. Coton à tricoter D.M.C (Knitting Cotton) N° 12. Bleu de France 338 and 341. The palm in 338 set with 341. — **N° 64.** Cross-stitch and setting stitch. Coton à tricoter D.M.C (Knitting Cotton) N° 12. Bleu de France 338 and 341. The pattern is left blank and outlined with Bleu 338.

ON TOILE MATELAS (Java Linen): **N° 65.** Chenille-stitch. Coton à tricoter D.M.C (Knitting Cotton) N° 6. Brun-Caroubier 356 and Jaune-Rouille 364 for the palms. Gris-Coutil 323 for the grounding. — **N° 66.** Coton à tricoter

D.M.C (Knitting Cotton) N° 8. Smyrna-stitch for the palms and cross-stitch for the grounding. Brun-Caroubier 303. ON TRICOT (Stocking net): **N° 67.** Plain Knitting and Cross-stitch. Fil à pointer D.M.C (Knitting Cotton) N° 30. Bleu-Indigo 311 and Rouge-Géranium 349. The palms are to be knitted in the blue grounding in red. — **N° 68.** Plain knitting and cross-stitch. Fil à pointer D.M.C (Knitting Cotton) N° 30. Brun-Havane 455 for the knitting and Brun-Cuir 325 for the palm in cross-stitch.

ON CROCHET GROUND: **N° 69.** Tunisian Crochet and Cross-stitch. Coton à tricoter D.M.C (Knitting Cotton) N° 8. White cotton for the crochet. Bleu-Indigo 334 for the palms in cross-stitch. — **N° 70.** Tunisian crochet and cross-stitch. Coton à tricoter D.M.C (Knitting Cotton) N° 8. Bleu-Indigo 334 for the grounding and white for the palms. — **N° 71.** Tunisian Crochet. Fil à pointer D.M.C (Knitting Cotton) N° 30. Bleu-cendré 448 for the grounding and Jaune-vieil-Or 679 for the palms which work in crochet. — **N° 72.** Tunisian Crochet. Fil à pointer D.M.C (Knitting Cotton) N° 36. Gris-Ficelle 461 for the grounding and Rouge-Turc 321 for the palms in cross-stitch.

ON FILET (Net): **N° 73.** For the net. Fil à dentelle D.M.C (Lace thread) N° 60. Rouge-Cardinal 347; Cordonnet 6 fils D.M.C (Six cord crochet Cotton) N° 25. Jaune-vieil-Or 680 for the palms in point d'esprit. — **N° 74.** Fil à dentelle D.M.C (Lace thread) N° 60. Rouge-Cardinal 347 for the net; Cordonnet 6 fils D.M.C (Six cord crochet cotton) N° 30. Bronze doré 588 for the palms in the Spider-stitch. — **N° 75.** Fil à dentelle D.M.C (Lace thread) N° 50, white, for the net. Cordonnet 6 fils D.M.C N° 25. (Six cord crochet Cotton) Ecrú, for the palms in double point d'esprit. — **N° 76.** Fil à dentelle D.M.C N° 50. white for the net. Or fin D.M.C pour la broderie (Washing gold) N° 30 for the palms in cross-stitch.

ON PIQUÉ (Piquet): **N° 77.** Cross-stitch on auxiliary canvas (plain canvas N° 30); Coton à broder D.M.C (Embroidery cotton) N° 16. Rouge-Turc 321. Setting of the palms with Soutache D.M.C N° 2. — **N° 78.** Cross-stitch on auxiliary canvas (plain canvas N° 30); Coton à broder D.M.C (Embroidery cotton) N° 16; Rouge-Turc 321. When the palms are finished the rows of stitches are to be edged with Soutache D.M.C N° 1½. Vert-Mousse 470.

ON ETAMINE MAILLÉE (Stitch-Tammy): **N° 79.** Tuft-stitch. Coton à repriser D.M.C (Darning cotton) N° 25. Violet-Mauve 376, Jaune d'Ocre 676. One diagonal row in one colour and the other in the other and so on. — **N° 80.** Gobelín-stitch. Coton à repriser D.M.C (Darning Cotton) N° 25. Vert-de-Gris 474. The pattern is left blank and outlined by the grounding.

ON ETAMINE CABLÉE (Twisted Tammy): **N° 81.** Two-sided Bulgarian-stitch. Coton à repriser D.M.C (Darning Cotton) N° 25. Rouge-Grenat 335. — **N° 82.** Castilian-stitch. Coton à broder D.M.C (Embroidery Cotton) N° 25; Rouge-Cornouille 450 and Vert-Pistache 320. — **N° 83.** Athenian-stitch forming a square at the back. Fil à dentelle D.M.C (Lace thread) N° 30. Bleu-Indigo 322.

ON SATIN ANGLAIS (English cotton-backed satin): **N° 84.** On Satin Bleu-Indigo 322. Cross-stitch on auxiliary canvas (Plain canvas N° 30); Coton à broder D.M.C (Embroidery Cotton) N° 30. Bleu pâle 668. — **N° 85.** On Black satin. Cross-stitch on auxiliary canvas (Penelope canvas N° 60); Coton à broder D.M.C (Embroidery Cotton) N° 30. Gris-Ficelle 462. — **N° 86.** On violet satin 452. Cross-stitch on auxiliary canvas. (Double twisted Tammy) Or fin D.M.C pour la broderie (Washing gold) N° 30. — **N° 87.** On red satin 346. Star and setting-stitch on auxiliary canvas (Twisted-Tammy). The stitch is done on 3 threads; Coton à broder D.M.C. (Embroidery Cotton) N° 40. Bleu-Indigo 334 for the palms in star-stitch and Jaune-Citron 307 for the setting of each star. — **N° 88.** On black satin. Cross-and setting-stitch on auxiliary canvas (Plain canvas N° 30) Coton à broder D.M.C (Embroidery Cotton) N° 25. Rouge-

Grenat 326 for the palms in cross-stitch and Or fin D.M.C pour la broderie (Washing gold) N° 40 for the outline in setting-stitch. — **N° 89.** On Red satin 321. Cross- and setting-stitch on auxiliary canvas (Linen gauze). The stitch is done on 2 threads. Coton à broder D.M.C (Embroidery Cotton) N° 35. Bronze doré 586 for the palms in cross-stitch and Noir 310 for the outlining in setting-stitch. — **N° 90.** On Gold-coloured satin. Cross-stitch on auxiliary canvas (Plain canvas N° 30); Coton à broder D.M.C (Embroidery cotton) N° 16. Rouge-Cardinal 347. — **N° 91.** Olive-green satin 393. Holbein-stitch on auxiliary canvas (Plain canvas N° 30). Coton à broder D.M.C (Embroidery Cotton) N° 20. Rouge-Grenat 359. — **N° 92.** On Ivory-white satin. Cross-stitch on auxiliary canvas (Plain canvas N° 30). Coton à broder D.M.C (Embroidery Cotton) N° 20. Bleu-Indigo 334 for the palms and Rouge-Cardinal 347 for the four inside stitches. — **N° 93.** On grey satin 393. Cross-stitch on auxiliary canvas (Double-twisted Tammy); Gansé turque D.M.C (Turkish gold cord) N° 12. — **N° 94.** On Blue satin 322. Minute-stitch on auxiliary canvas (Twisted-Tammy); Coton à broder D.M.C (Embroidery Cotton) N° 30. Jaune-

viell-Or 680 — **N° 95.** On Yellow satin. Cross-stitch on auxiliary canvas (Twisted-Tammy); Coton à broder D.M.C (Embroidery Cotton) N° 30. Bleu-Indigo 312. — **N° 96.** On white satin. Cross-stitch on auxiliary canvas. Coton à broder D.M.C (Embroidery Cotton) N° 35. Rouge-Turc 321. ON SATIN DE SOIE (Silk-satin): **N° 97.** Plum-coloured silk-satin. Cross-stitch on auxiliary canvas (Twisted-Tammy) Coton à broder D.M.C (Embroidery Cotton) N° 35. Vert-Pistache 369. ON DRAP (Cloth): **N° 98.** Black cloth. Gobelin-stitch on auxiliary canvas (Double-twisted-Tammy). Cordonnet 6 fils D.M.C (Six cord crochet cotton) N° 2 and N° 30; the first for stuffing, the second for the stitches. Jaune-vieil-Or 680 ON VELOURS (Velvet): **N° 99.** On black velvet. Cross-stitch on auxiliary canvas (Twisted-Tammy). Cordonnet 6 fils D.M.C (Six cord crochet cotton) N° 15. Gris-Cendré 415. ON PELUCHE (Plush): **N° 100.** On red plush. Weaving stitch on auxiliary canvas (Double-twisted-Tammy). Cordonnet 6 fils D.M.C (Six cord crochet cotton) N° 15 and Chiné d'or D.M.C (Coloured gold) N° 30. The first thread Vert-Mousse 472, the second Bleu et or.

Table giving the length of 10 stitches of embroidery on stuffs,
named below, the threads of which can be counted.

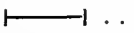
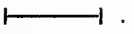
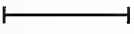


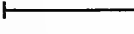

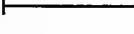


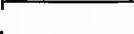










NAMES OF THE STUFFS	Length of 10 Stitches	No. of Stitches in 100 m/m.
Toile d'Espagne (Spanish or Antique Linen)	10 $\frac{m}{m}$ 	92
Toile algérienne (Algerian Linen)	12 $\frac{m}{m}$ 	84
Gaze de lin..... (Linen Gauze)	16 $\frac{m}{m}$ 	62
Toile de Rhôdes N° 1 ... (Rhodes Linen N° 1)	16 $\frac{m}{m}$ 	61
Toile Colbert (Colbert Linen).....	18 $\frac{m}{m}$ 	57
Toile de Rhôdes N° 2 ... (Rhodes Linen N° 2)	20 $\frac{m}{m}$ 	50
Etamine câblée..... (Twisted Tammy).....	21 $\frac{m}{m}$ 	50
Toile Batavia (Batavian Linen)	21 $\frac{m}{m}$ 	48
Toile russe..... (Russian Linen)	23 $\frac{m}{m}$ 	43
Canevas Pénélope N° 60. (Penelope Canvas N° 60) ..	24 $\frac{m}{m}$ 	41
Toile matelas..... (Java Linen)	26 $\frac{m}{m}$ 	37
Canevas de lin (Flax Canvas)	28 $\frac{m}{m}$ 	37
Etamine renforcée..... (Double Twisted Tammy) .	28 $\frac{m}{m}$ 	34
Etamine maillée (Stitch Tammy)	28 $\frac{m}{m}$ 	36
Canevas uni (Plain Canvas)	28 $\frac{m}{m}$ 	35
Canevas Pénélope N° 50. (Penelope Canvas N° 50) ...	29 $\frac{m}{m}$ 	34
Toile Ceylan..... (Ceylon Linen)	33 $\frac{m}{m}$ 	31
Toile Cuba (Cuba Linen)	33 $\frac{m}{m}$ 	29
Canevas filet..... (Net Canvas).....	42 $\frac{m}{m}$ 	24
Canevas ficelle..... (Hemp Canvas)	43 $\frac{m}{m}$ 	23
Pattern in the Album of Cross-stitch Embroidery	15 $\frac{m}{m}$ 	67

Table of the Sizes of the D.M.C Cottons and the Widths of the Braids and Soutaches

These articles will be found useful in the execution of every kind of fancy-work

Gold and Silver stamps on steel-blue paper

150
DMC
80 MÈT.

FIL D'ALSACE

30 _____
36 _____
40 _____
50 _____
60 _____
70 _____
80 _____
90 _____
100 _____
110 _____
120 _____
130 _____
140 _____
150 _____
160 _____
180 _____
200 _____
250 _____
300 _____
400 _____
500 _____
600 _____
700 _____

Black and white in all Numbers, Turkey-red 321 (rouge grand-teint) and blue 311, 312, 322, in Numbers 30-150.
In all colours in Numbers 70.
The colours are to be had in boxes containing 24 balls of 80 to 100 meters and in boxes containing 12 balls of 40 meters.

Gold stamp on steel-blue paper

A BRODER
DMC
30
40 mètres.
DOLLFUS-MIEG & Co
Mulhouse - Paris.

COTON A BRODER
(Embroidery Cotton)

16 _____
18 _____
20 _____
22 _____
25 _____
30 _____
35 _____
40 _____
45 _____
50 _____
55 _____
60 _____
65 _____
70 _____
75 _____
80 _____
90 _____
100 _____
120 _____
150 _____

In all Numbers : écreu, white, black 310 (noir grand-teint) and in all colours.

Gold stamp on steel-blue paper

DMC
40
GRAMMES
DOLLFUS-MIEG & Co
MULHOUSE - BELFORT - PARIS

COTON A MARQUER
(Marking Cotton)

5 _____
6 _____
8 _____
10 _____
12 _____
16 _____
20 _____
24 _____
30 _____
35 _____
40 _____
45 _____
50 _____
60 _____
70 _____
80 _____
90 _____
100 _____
120 _____
150 _____
200 _____

In all Numbers : écreu, white, Turkey-red 321 (rouge grand-teint) blue 311 and black 310 (noir grand-teint)

Silver stamp on ultra machine blue paper

DOLLFUS-MIEG & Co
COTON A REPRISER
DMC
14
GRAMMES
MULHOUSE - PARIS

COTON A REPRISER
(Darning Cotton)

8 _____
10 _____
12 _____
14 _____
16 _____
18 _____
20 _____
25 _____
30 _____
35 _____
40 _____
45 _____
50 _____
60 _____
70 _____
80 _____
90 _____
100 _____

Écreu and white in all Numbers.
Black 310 (noir grand-teint) and in all colours, only in the

Silver stamp on steel-blue paper

200
DMC
200 MÈT.

FIL A DENTELLE
(Lace Thread)

25 _____
30 _____
35 _____
40 _____
50 _____
60 _____
70 _____
80 _____
90 _____
100 _____
120 _____
150 _____
200 _____

In all Numbers white, black 310 (noir grand-teint) and in all colours.

Only white of a greenish-blue tint.

COTON SPÉCIAL
pour la broderie anglaise
(Madeira Embroidery Cotton)

40 _____
50 _____
60 _____

Only white and écreu

COTON A BRODER SURFIN
(Embroidery Cotton for Monograms and for Cambric)

100 _____
120 _____
150 _____

Gold stamp on steel-blue paper

DOLLFUS-MIEG & Co
COTON A TRICOTER
DMC
35
GRAMMES
MULHOUSE - BELFORT - PARIS

COTON A TRICOTER
(Knitting Cotton)

6 _____
8 _____
10 _____
12 _____
14 _____
16 _____
18 _____
20 _____
25 _____
30 _____
35 _____
40 _____
50 _____

In all Numbers : écreu, white, black 310 (noir grand-teint) and in all colours all the numbers from 20 upwards are suitable for hand and machine-knitting.

Red stamp on white paper

DOLLFUS-MIEG & Co
LACETS SUPERFINS D'ALSACE
DMC
MULHOUSE - BELFORT - PARIS

LACETS SUPERFINS D'ALSACE
(Braids)

No.	Width in millimeters
1	1 m/m
1 1/2	1 1/4 "
2	1 1/2 "
3	2 "
4	2 1/2 "
5	3 "
6	3 1/2 "
7	4 "
8	4 1/2 "
9	5 1/2 "
10	6 "
12	7 "
14	9 "
16	10 "
18	11 "
20	13 "
24	15 "
28	19 "
32	22 "

Écreu and white in all widths
Black 310 (noir grand-teint)

Silver stamp on steel-blue paper

DOLLFUS-MIEG & Co
CORDONNET 6 FILS
DMC
50
GRAMMES
MULHOUSE - BELFORT - PARIS

CORDONNET 6 FILS
(Six-Cord Crochet cotton)

1 _____
1 1/2 _____
2 _____
2 1/2 _____
3 _____
4 _____
5 _____
10 _____
15 _____
20 _____
25 _____
30 _____
40 _____
50 _____
60 _____
70 _____
80 _____
90 _____
100 _____
120 _____
150 _____
200 _____

In all Numbers : écreu, white, black 310 (noir grand-teint) and in all colours.

Red stamp on white paper

OR FIN A BRODER
30 Mètres No 30

OR FIN POUR LA BRODERIE
(Washing Gold)

20 _____
30 _____
40 _____

On Ivory reels 30 meters on a reel 6 reels in a box

Ecreu and gold
Red and gold
Blue and gold
Green and gold
Black and gold

CHINÉ D'OR POUR LA BRODERIE
(Washing Coloured Gold)

30 _____

Ecreu and gold

GANSE TURQUE
(Washing Turkish Gold Cord)

6 _____
12 _____

Black stamp on grey paper

DOLLFUS-MIEG & Co
FIL A POINTER
DMC
30
GRAMMES
MULHOUSE - BELFORT - PARIS

FIL A POINTER
(Knotting Thread)

10 _____
15 _____
20 _____
30 _____

White, écreu, black 310 (noir grand-teint) and in all colours.

Gold stamp on steel-blue paper

DOLLFUS-MIEG & Co
COTON A FEUTRER
DMC
25
GRAMMES
MULHOUSE - BELFORT - PARIS

COTON A FEUTRER
(Felting Cotton)

25 _____

In écreu, white, black 310 (noir grand-teint) and in all colours.

Bistre stamp on white paper

DOLLFUS-MIEG & Co
CROCHET 4 FILS
DMC
18
GRAMMES
MULHOUSE - BELFORT - PARIS

CROCHET 4 FILS
(Four-cord Crochet Cotton)

6 _____
8 _____
10 _____
12 _____
14 _____
16 _____
18 _____
20 _____
24 _____
30 _____
40 _____

In all Numbers : écreu, white, black 310 (noir grand-teint) and in all colours.

Bistre stamp on white paper

DOLLFUS-MIEG & Co
SOUTACHE D.M.C.
DMC
C
N°1 1/2
GRAMMES
MULHOUSE - BELFORT - PARIS

SOUTACHE D.M.C
(Narrow Braid)

No.	Width in millimeters
1	1 m/m
1 1/2	1 1/4 "
2	2 "
2 1/2	2 1/2 "
3	3 "

In all widths : écreu, white, black 310 (noir grand-teint) and in all colours.

Alphabetical list of the names and the numbers of the 360 shades contained in the D.M.C colour-chart, in any of which shades the D.M.C Alsace Thread, Sewing and Embroidery Cottons, Knitting Cotton, Soutaches and Braids etc. are to be had.

Couleurs Colours	Très-foncé Very dark	Foncé Dark	Moyen Medium	Clair Light	Très-clair Very light	Couleurs Colours	Très-foncé Very dark	Foncé Dark	Moyen Medium	Clair Light	Très-clair Very light
Bleu cendré.....			448°			Jaune-Citron.....		307°	445	446	
Bleu de Ciel.....	515°	516	517°	518	519	Jaune-Mais.....	575	576	577	578	579
Bleu de France.....	337°	338	339°	340	341	Jaune d'Ocre.....			676	677	
Bleu-Indigo.....	336°	311°	312°	322°	334°	Jaune-Orange.....			443°	444	
Bleu-Lapis.....	342°	333°	343°	344	345	Jaune-Rouille.....	363°	364	308°	365	366
Bleu-Marin.....	505	506	507	508	509	Jaune d'Or.....			667		
Bleu-Outremer.....		682	683°			Jaune-veil-Or.....	678	679°	680°		
Bleu pâle.....				668°		Lilas gris.....	313°	398	314	328°	399
Bleu vert.....	525°	526	527°	528	529	Noir grand Teint.....	310°				
Bleu violacé.....		674	675			Noir-Jais.....	681				
Bronze doré.....	585	586	587	588	589	Noir vert.....	473				
Brun-Acajou.....	300°	400	301°	401	402	Rose-Eglantine.....	570	571°	572	573°	574
Brun-Cachou.....	433	434	435	436	437	Rose vif.....	565	566	567	568	569
Brun-Cannelle.....	660	661	662	663	664	Rouge-Aurore.....	360°	306	361	332	362
Brun-Caroubier.....	354°	355	303°	356	357	Rouge-Cardinal.....	346°	347°	304°	305°	348°
Brun-Chamois.....	416°	417°	324°	418	419	Rouge-Corinthe.....			447		
Brun-Cuir.....	430	431	302°	432	325	Rouge-Cornouille.....		449	450		
Brun-feuille-morte.....	615	616	617	618	619	Rouge-Ecarlate.....			464°		
Brun-Havane.....	454°	455°	456°	457	458	Rouge-Géranium.....	349	350°	351	352°	353
Brun-Loutre.....	438°	439	440	441°	442	Rouge-Grenat.....	358°	359°	326°	309°	335°
Brun-Marron.....	403	404	405	406	407	Rouge-Groseille.....	605	606	607	608	609
Brun-Myrthe.....			463			Rouge-Turc.....			321°		
Brun-Puce.....	459					Rouge-Vermillon.....			666°		
Gris-Acier.....	650	651	652	653	654	Vert-Bronze.....	669	670	671	672	673
Gris-Amadou.....	329°	383	384°	385	386	Vert-Canard.....	545°	546°	547°	548	549
Gris-Bleu.....	590	591	592	593	594	Vert-Corbeau.....			665		
Gris-Bois.....	610	611	612	613	614	Vert doré.....	580°	581	582°	583	584
Gris-Brun.....	408	409°	410	411°	412	Vert-de-gris.....		474°	475°		
Gris-Castor.....	645	646	647	648	649	Vert-Emeraude.....	555	556	557	558	559
Gris-Cendre.....	413	317°	414	318°	415	Vert-Lierre.....	500	501	502	503	504
Gris-Coutil.....	387	388	323°	389°	390	Vert-Malachite.....	560°	561	562°	563	564
Gris-Deuil.....	655	656	657	658	659	Vert métallique.....	465°	466°	467°		
Gris de Fer.....	600	601	602	603	604	Vert-Mousse.....	468	469	470°	471	472°
Gris-Feutre.....	635	636	637°	638	639°	Vert-Myrthe.....	535	536	537	538	539
Gris-Ficelle.....		460	461°	462°		Vert-Olive.....	510	511	512	513	514
Gris-Foin.....	520	521	522	523	524	Vert-Pistache.....	319°	367	320°	368	369
Gris-Fumée.....	640	641°	642	643°	644	Violet-Evêque.....	451°	452°	453°		
Gris neutre.....	620	621°	622	623°	624	Violet-Lie-de-vin.....	370	371	372	373	374
Gris-Noisette.....	420	421	422	423	424	Violet-Mauve.....	375	315°	376	316°	377
Gris-Perle.....	625	626	627	628	629	Violet-de-Parme.....	540	541	542	543	544
Gris-Plomb.....	378	379°	380	381°	382	Violet-Pensée.....	530	531	532	533	534
Gris-Poussière.....	630	631	632	633	634	Violet-Prune.....	550	551	552	553	554
Gris-Souris.....	425	426	427°	428	429	Violet-Scabieuse.....	394	327°	395	396°	397
Gris-Tilleul.....	391°	392°	393	330°	331						
Gris verdâtre.....	595	596	597	598	599						

The colours whose numbers begin with 3 or 4 are the fastest.

The above names only give an approximate idea of the colours. As however the classification has been made with great care, orders can safely be given by this table, and without reference to the colour-chart.

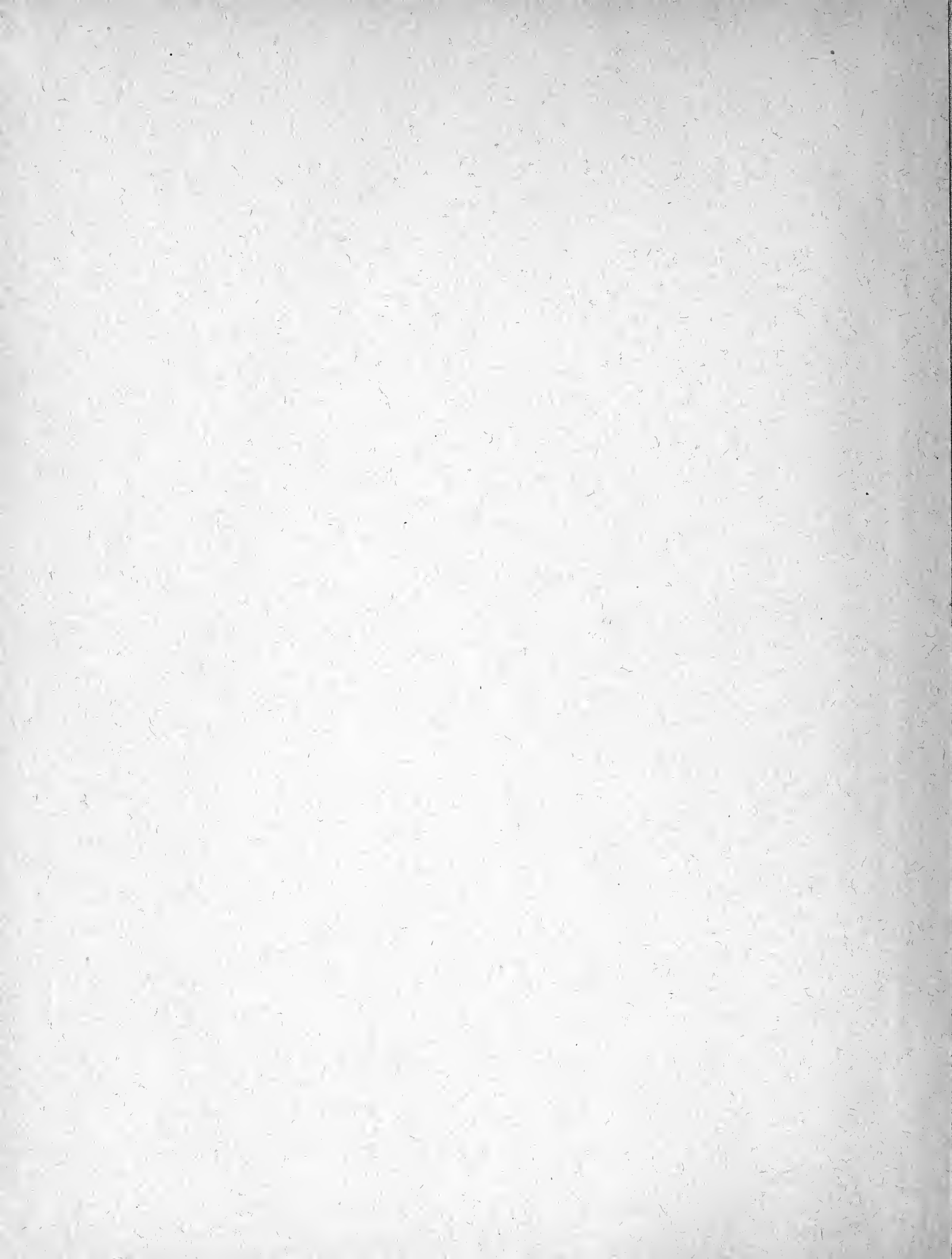
The names marked ° or °° figure in the chart of 102 colours; those marked °° figure only in the reduced chart of 54 colours appended below. It will be found safer to choose the numbers marked °, or better still, those marked °°, as these being in much greater request than the others, are more likely to be kept in stock.

336	346	468	451	438	317
311	347	470	453	441	318
312	348	472	313	300	641
322	321	580	328	303	643
334	360	582	327	391	409
333	358	545	396	330	411
343	326	547	443	461	454
668	309	319	307	363	456
448	335	320	679	310	323

MM. DOLLFUS-MIEG & Co agents will forward post-free a colour-chart containing one hundred of the colours most in demand, to any person applying for the same by letter, postage paid. The shades are taken from D.M.C's complete colour-chart, a pretty little volume elegantly bound in morocco. Price: 10 francs.



IMPRIMERIE BRUSTLEIN & C^{ie}
Mulhouse (Alsace)





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