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MOTIFS FOR
EMBROIDERIES N° 5



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MOTIFS

FOR EMBROIDERIES

(Vth Series)

TH. DE DILLMONT, EDITOR
MULHOUSE (ALSACE)

INTRODUCTION

This new series of MOTIFS FOR EMBROIDERIES differs from those we have published hitherto, not only as regards the character of the patterns but also the manner of their execution.

The embroideries of this Vth Series are all executed after a tracing in the simple easy stitches used in white embroidery. Those who have had little practice in this kind of work would do well to mount the stuffs on waxed cloth before beginning the embroidery so as not to pucker the work by drawing the stitches too tight; the patterns can be reproduced without the help of a frame.

To facilitate the execution of the embroideries, tracings in the natural size are added at the end of the album by means of which the patterns can quickly be transferred to the stuff (see *Encyclopedia of Needlework*, chapter headed « Miscellaneous directions »).

The embroideries in satin stitch finished off with fancy stitches, now much in vogue, are no longer done exclusively in white but coloured threads are introduced producing novel and very charming effects.

Our album contains embroidery patterns in colours particularly suitable for articles of ladies' and children's dress.

The patterns of the plates I, II, III, IX and XII are appropriate for collars, cuffs, children's caps, blouses, pinafores, aprons, petticoats, &c. : those of plates IV, V, VI, VII, VIII, X and XIII, may be used for ornamenting little serviettes, tea-cloths, bags, reticules, pincushions, blotting-books, sachets, &c., whilst those of plates XI, XIV and XV are suitable for larger-sized articles, such as cushions, pillows, carpets, chair-covers, footstools, &c.

The pattern of plate XV was worked with the sewing-machine and all the patterns in this album can be done in the same way.

Motifs for Embroideries — Vth Series

Description of the stitches and directions as to the materials to be used for executing the embroideries

THE STITCHES. — Our patterns have been worked almost exclusively in the stitches used in white embroidery, such as run stitch, button-hole stitch, knot stitch, satin stitch, chain stitch, herringbone stitch, plaited stitch, &c.

The way to do the plain stitches is so familiar as to need no explanation, we therefore confine ourselves to giving the necessary directions for the ornamental stitches.

Chain stitch (figs. 1 to 5). — Chain stitch and also stem stitch are used for all the straight and curved lines.

After bringing out the thread at the desired point, you re-insert the needle at the same place whence the thread was drawn out, leaving a little loop on the right side of the stuff and bringing the needle out again a few threads distant from the first stitch. Hold the loop of thread fast with the thumb of your left hand and put it under the point of the needle, then draw up the thread and the stitch is finished. Afterwards you stick the needle in

again at the point whence it last came out, form the loop, and so on, see fig. 1; the last loop is secured by a little vertical stitch.

To give more importance to this stitch you can increase the size of the loops and fasten them down at the sides by oblique stitches, see fig. 2.

Figure 3 illustrates the working of diagonal chain stitch.

To form the stitch you carry the needle over the thread and insert it a few millimeters below the starting point so as to have a little bit of thread free above the loop.

The loop itself is placed slanting and fastened down by a little stitch also set slanting.

Figure 4 shews the execution of the Roman chain stitch which differs from plain chain stitch in

that the loops of thread remain open at the top.

After drawing out the thread you insert the needle on the right, a few threads in front of the point you started from and draw it out again vertically on the left under the starting point.

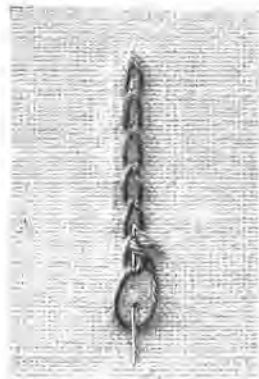


Fig. 1.
Plain chain stitch.



Fig. 2. Chain stitch edged
with oblique stitches.

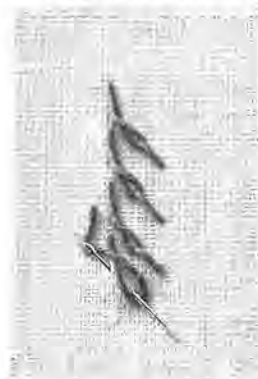


Fig. 3.
Diagonal chain stitch.

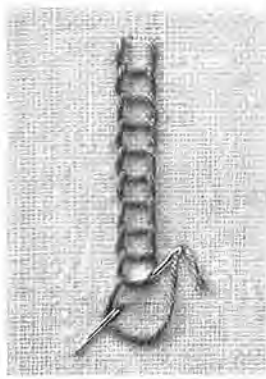


Fig. 4.
Roman
chain stitch.

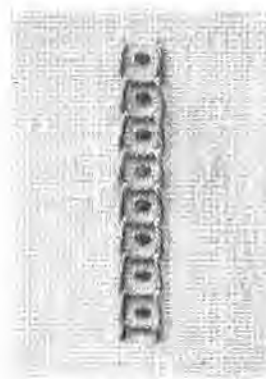


Fig. 5.
Roman chain stitch with
embroidered dots.

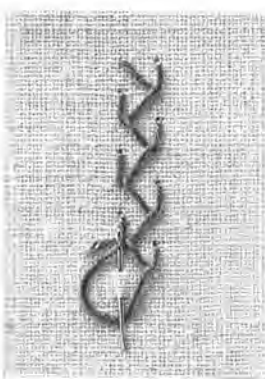


Fig. 6.
Herringbone stitch with
vertical stitches outside.



Fig. 7.
Herringbone stitch with
oblique stitches outside.



Fig. 8.
Leaf embroidered with
crossed flat stitches.



Fig. 9.
Leaf embroidered with
plaited stitch in slight relief.



Fig. 10.
Leaf embroidered with
flat plaited stitch.



Fig. 11.
Leaf embroidered with
herringbone stitch.



Fig. 12. Round
leaf embroidered with long
button-hole stitches.

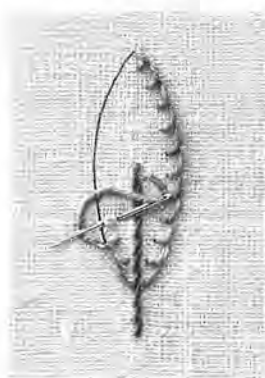


Fig. 13.
Pointed leaf outlined with
short button-hole stitches.

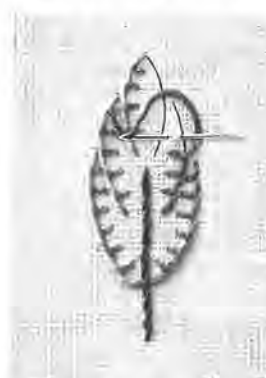


Fig. 14. Scalloped leaf
consisting of several rows of
short button-hole stitches.

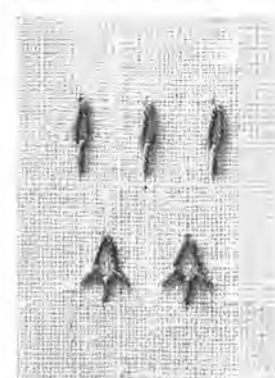


Fig. 15. Isolated
chain stitches secured by
one and three stitches.

Figure 5 shews how to ornament the little empty squares with embroidered dots.

Herringbone stitch (figs. 6 and 7). — This stitch consists of button hole stitches set alternatively one to the right and the other

to the left; it can be worked in two different ways: the outside stitches are set vertically and the inside ones form a zig-zag line, see fig. 6, the outside stitches are placed obliquely and in this way a vein of vertical stitches is obtained, see fig. 7.

How to embroider the leaves (figs. 8 to 14). — This is done by using stitches that entirely cover the stuff thus enabling you to give more or less relief to the forms, or else light openwork stitches which allow the stuff between the threads to be seen.

The leaves are generally embroidered in satin stitch; besides this well-known stitch flat cross stitch is also sometimes used, also plaited and button-hole stitch as seen in our patterns.

Figure 8 represents a leaf embroidered in crossed flat stitch. You begin by a vertical stitch downwards from the point to which

you add, alternately, an oblique stitch to the right and an oblique one to the left. These oblique stitches must project about 2 millimeters beyond the vein, thus crossing each other in the middle.

The leaves in plaited stitch can be worked in two different ways.

To give it a little relief without padding you make the plaited stitch so that it has double horizontal stitches on the wrong side, see fig. 9; if you want flat forms you make little vertical stitches projecting on both sides, see fig. 10.

Figure 11 shews a leaf worked in herringbone stitch; the stitches

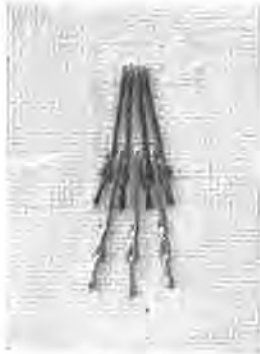


Fig. 16.
Bud in diagonal
chain stitch.

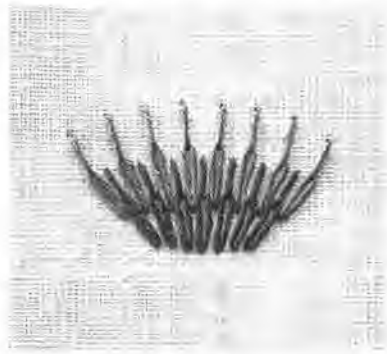


Fig. 17.
Flower filled in with detached
chain stitches.

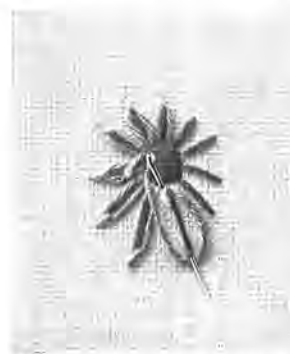


Fig. 18. Flower with petals
in chain stitch with a stitch
from the middle.

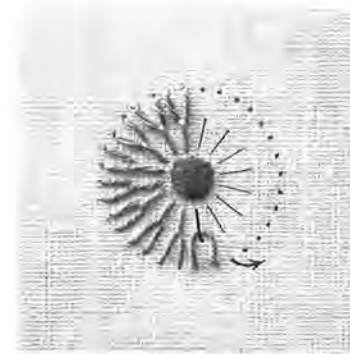


Fig. 19.
Daisy worked with open
chain stitches.

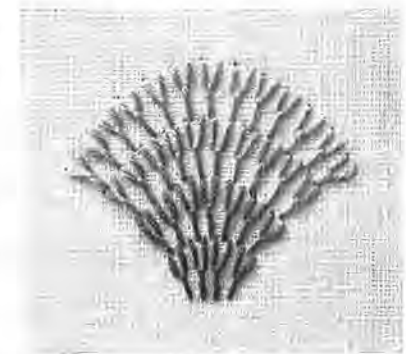


Fig. 20.
Petal embroidered with open
chain stitches.

must be close enough to cover the stuff entirely.

Figure 12 shews how to embroider a round leaf with long button-hole stitches.

The stitches, set rather far apart, widthways, to shew the stuff between, must be long enough to meet in the middle of the figure.

Figure 13 shews a little pointed leaf the outlines of which are embroidered with short button-hole stitches with spaces between them. You begin below at the stalk and work upwards towards the right and left; the two rows meet at the point.

Figure 14 shews a scalloped leaf composed of several rows of short button-hole stitches.

Each half requires three rows of stitches worked on the right in a dark shade, on the left in a light one.

How to embroider the flowers and the buds (figs. 15 to 20). The same stitches used to embroider the leaves are used for the flowers and the buds; besides these, chain stitch, executed in different ways, is also frequently used.

Figure 15 represents detached chain stitches secured by one or

three stitches; these are used as a powdering for filling in big petals, see plates IV and VII.

Figure 16 shews a little bud, embroidered in two shades, with diagonal chain stitches.

Figure 17 shews a leaf with detached chain stitches. The bottom row is worked in dark thread, the top one in light and the light stitches are placed between the dark ones, so as to get a well covered shape, see plates III and IX.

Figure 18 shews how to work the petals in chain stitch with a straight stitch inside. You begin by making dark stitches round the

dot, pointing towards the centre and round these chain stitches in light thread.

Figure 19 shews how to work daisies with open chain stitch. To make this stitch, you insert, in returning, the needle to the right, a few threads beyond the starting point, as explained before, for the Roman chain stitch; the loop thus remaining open at the top.

In conclusion, figure 20 shews how to embroider a petal in four shades with four rows of open chain stitch. You begin at the bottom with the darkest shade and you work upwards using the lighter shades.

MATERIALS. — The patterns contained in this album can be reproduced on all kinds of fine linens: satinet, cambric, as well as on all plain woollen and silken fabrics.

Our originals are worked on linen or satinet, with **D.M.C Embroidery cotton**, special quality; plates VIII and XIV with **D.M.C Embroidery cotton** N° 16, plate XI with **D.M.C Embroidery cotton** N° 20, plates I, II, III, IV, V, VI, VII, IX, X, XII and XIII with **D.M.C Embroidery cotton** N° 25.

Besides **D.M.C Embroidery cotton** we recommend for embroidery on linen or cotton **D.M.C Pearl cotton** N°s 5, 8 and 12, **D.M.C Floss flax** N°s 8, 16 and 25 and **D.M.C Special stranded cotton** N°s 14 and 25. These very brilliant threads are also greatly appreciated for embroidery on woollen and silken stuffs.

For rich handsome pieces of embroidery strands of **D.M.C Persian silk** should be used.

Plate XV is done with the machine, on fine cloth, with one strand of **D.M.C Persian silk**.

For machine embroidery on firm stuffs that will not drag we recommend **D.M.C Alsa** and for fine soft stuffs **D.M.C Alsatian twist** N° 30, or one strand of **D.M.C Persian silk**; all which articles are to be had in a great variety of shades.

D.M.C Alsa, **D.M.C Alsatian twist** and **D.M.C Persian silk** should be used for the top threads (the bobbin threads); for the underneath ones (the shuttle threads) white **D.M.C Machine thread** N° 150 should be used. For embroidery that is to be alike on both sides the bobbin and the shuttle threads must be the same.

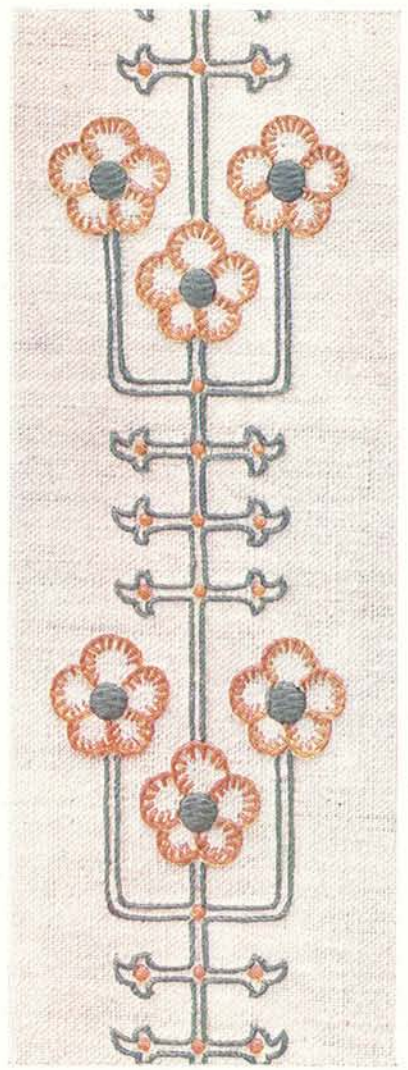
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For the embroidery, use the Cotton, Flax or Silk embroidery threads, mark D.M.C

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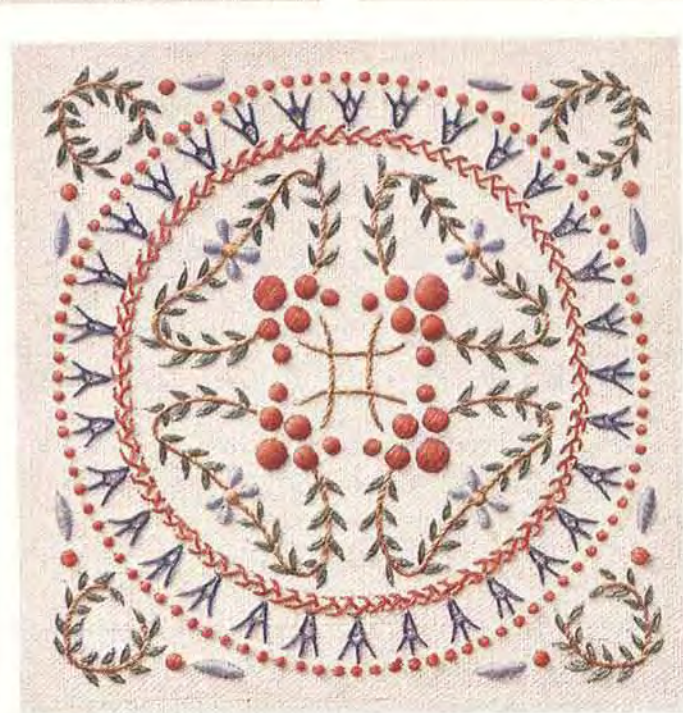
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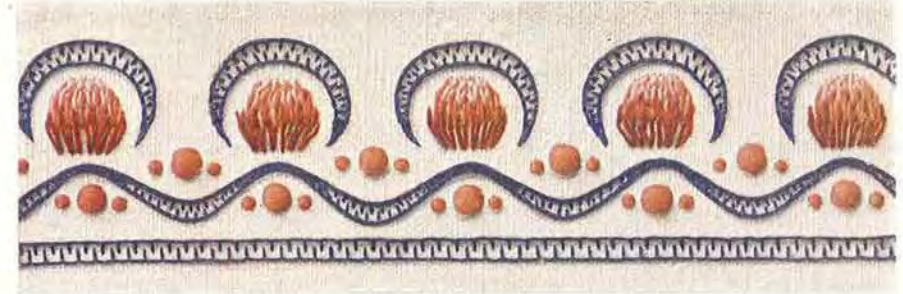
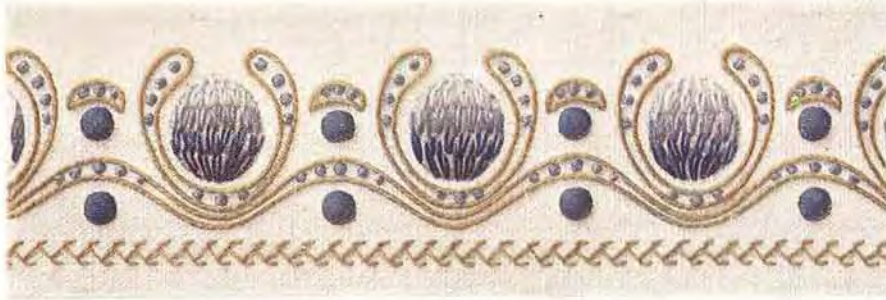
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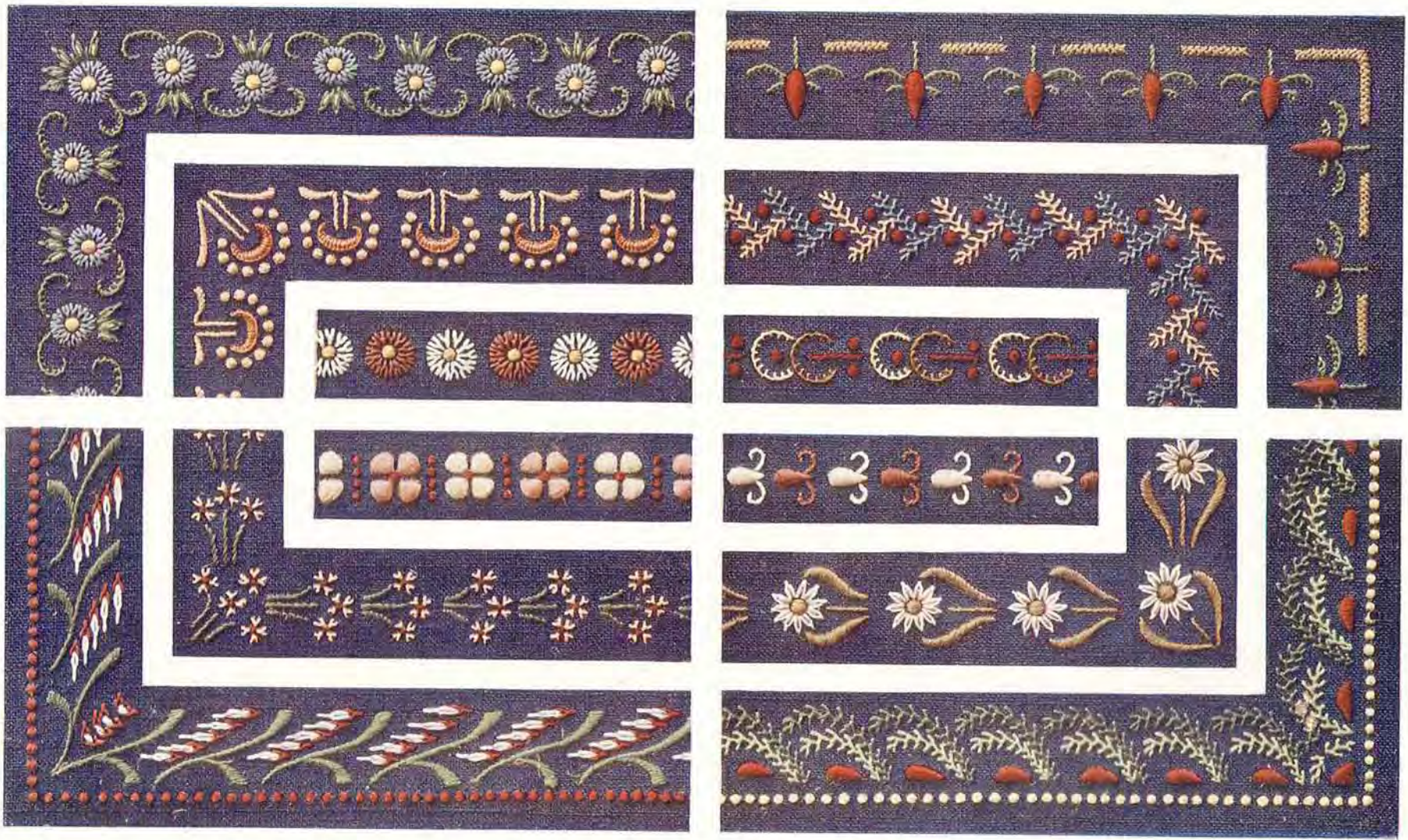
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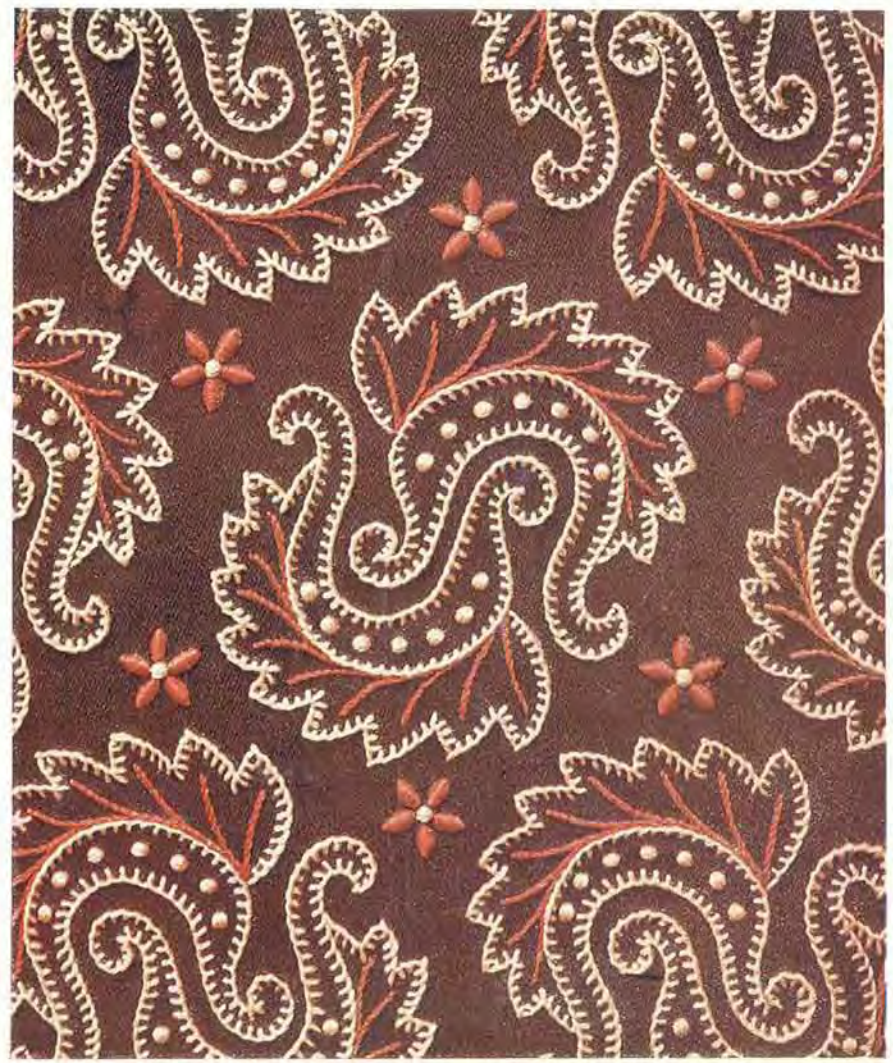
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TRACINGS

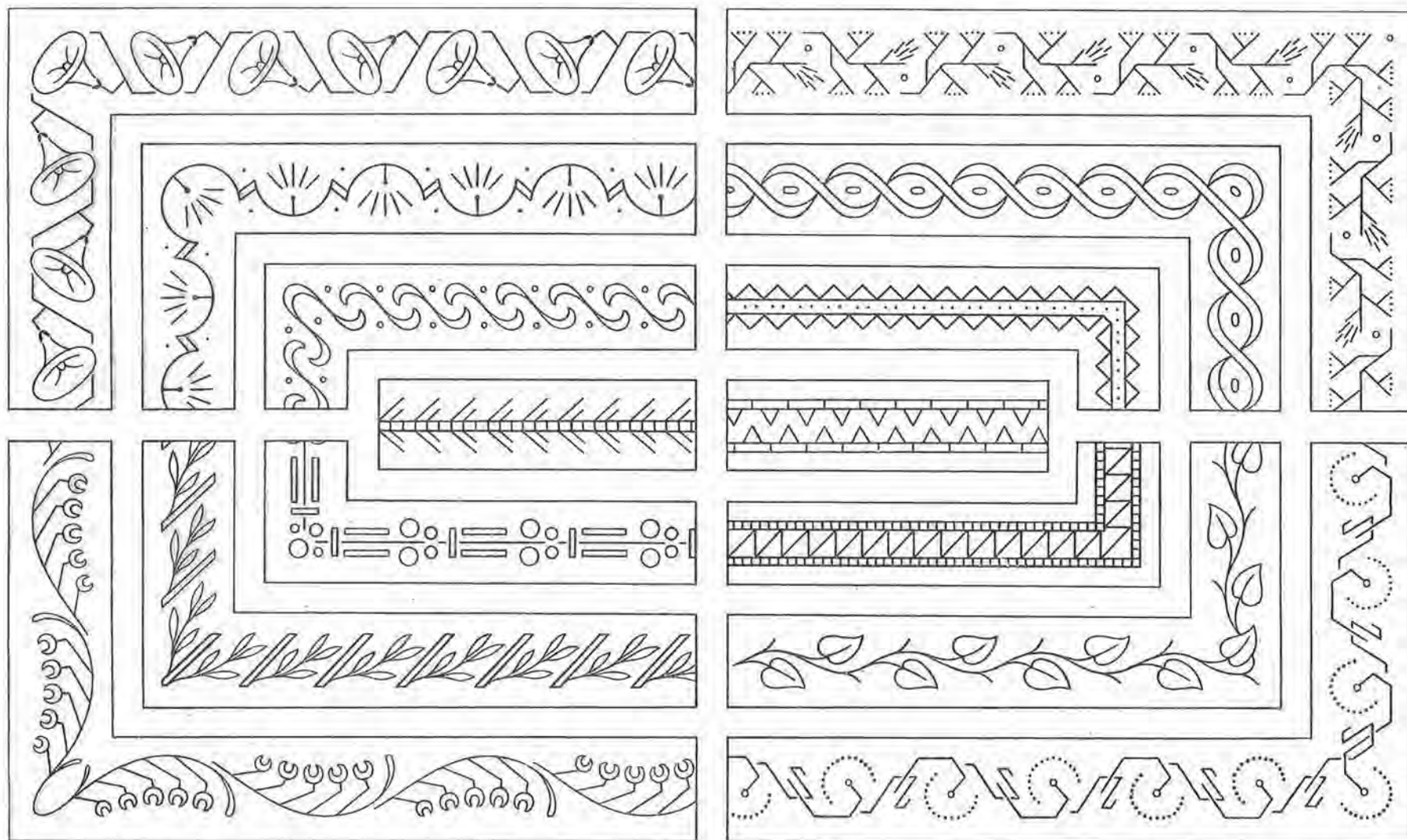
for executing the patterns reproduced on plates I to XV

(The tracings are printed on perforated sheets so that they can be detached from each other.)



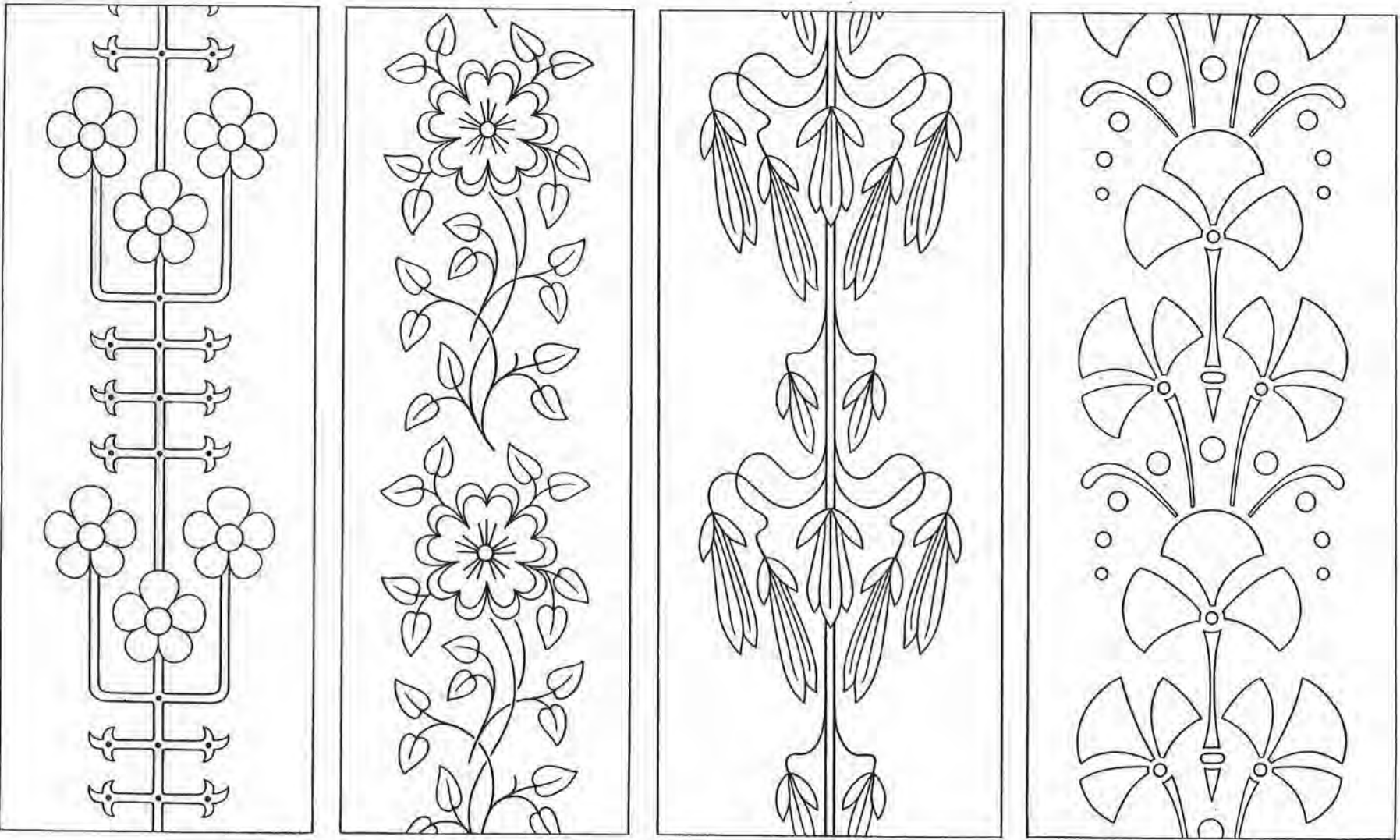
Tracing the patterns. — Place the tracing on a layer of cloth, well pressed, and prick out all the outlines of the pattern with a pricker or a pin. This done, lay the paper on the stuff and pounce the pattern on to it with a pad sprinkled with charcoal or coloured chalk. Then go over all the outlines of the pattern with a very fine brush or pen, dipped in a thinly diluted colour to which a drop of gum arabic or a pinch of sugar has been added.

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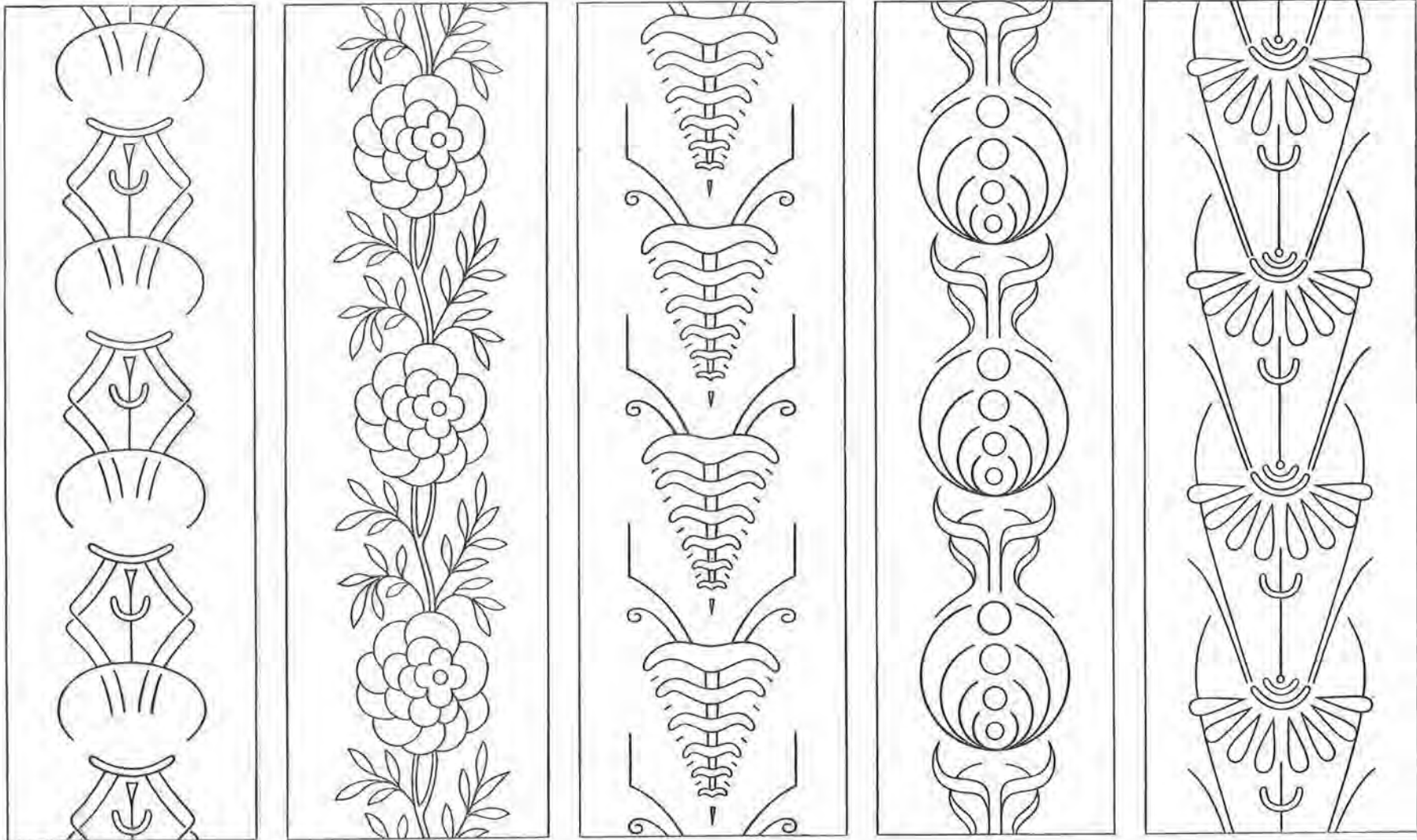
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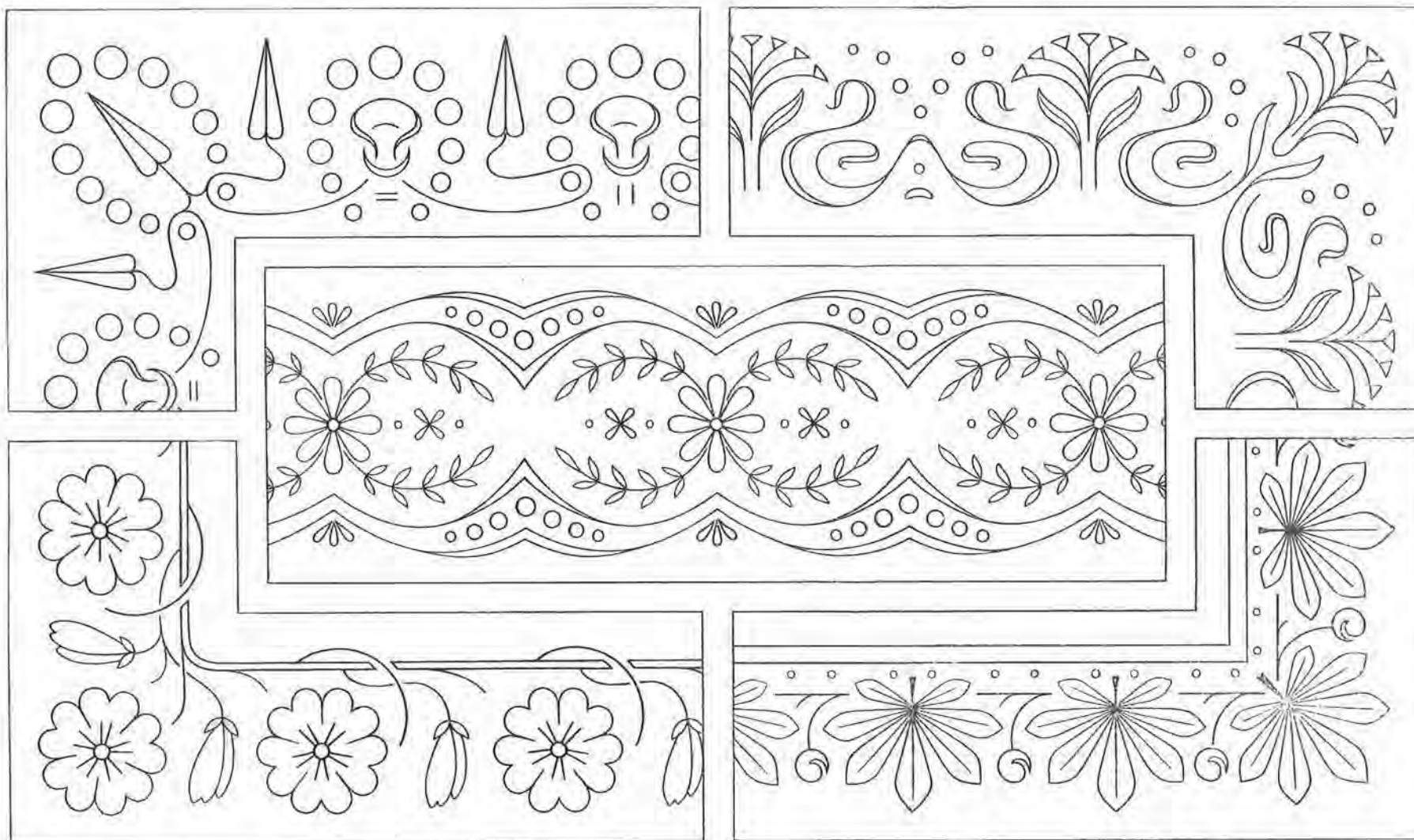
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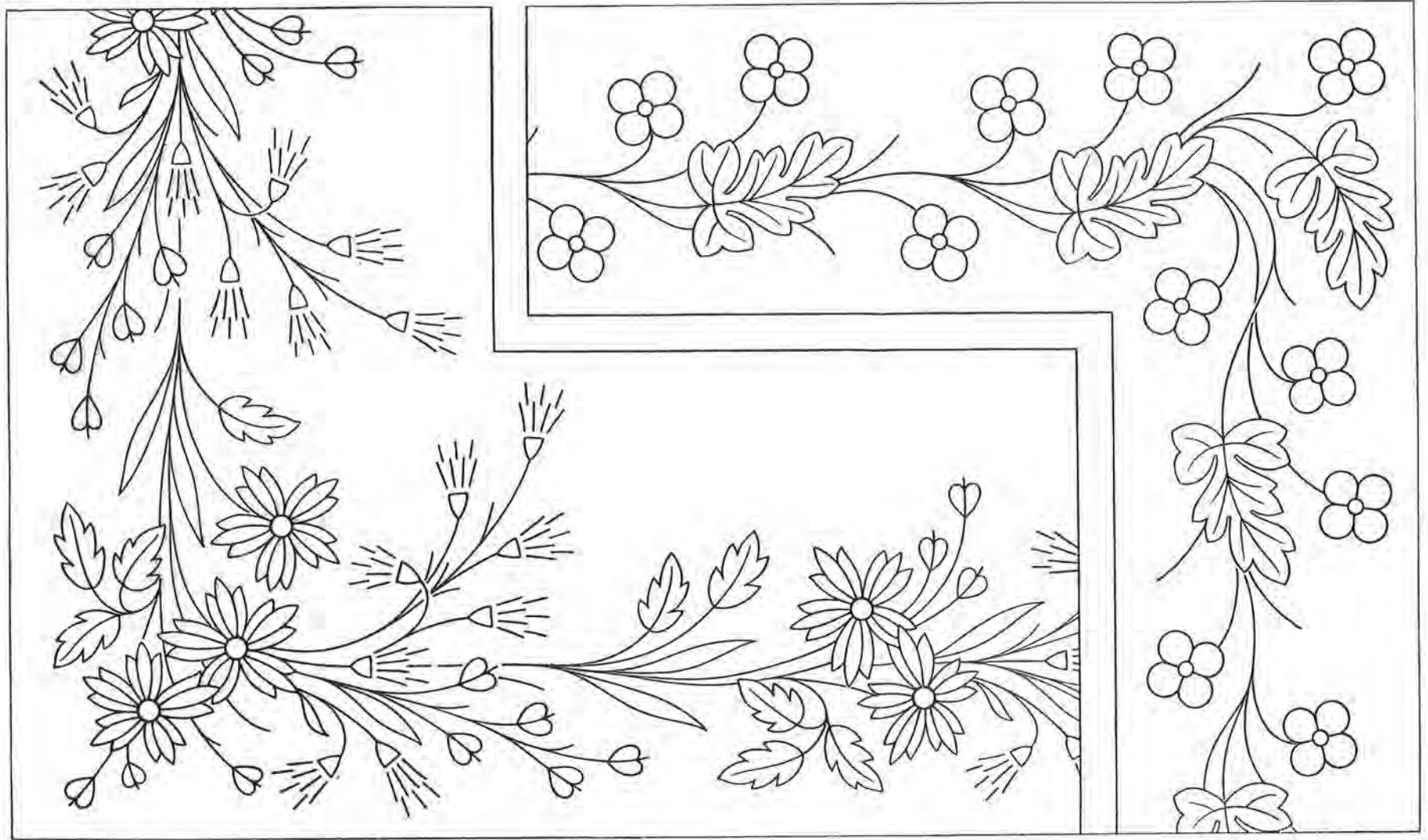
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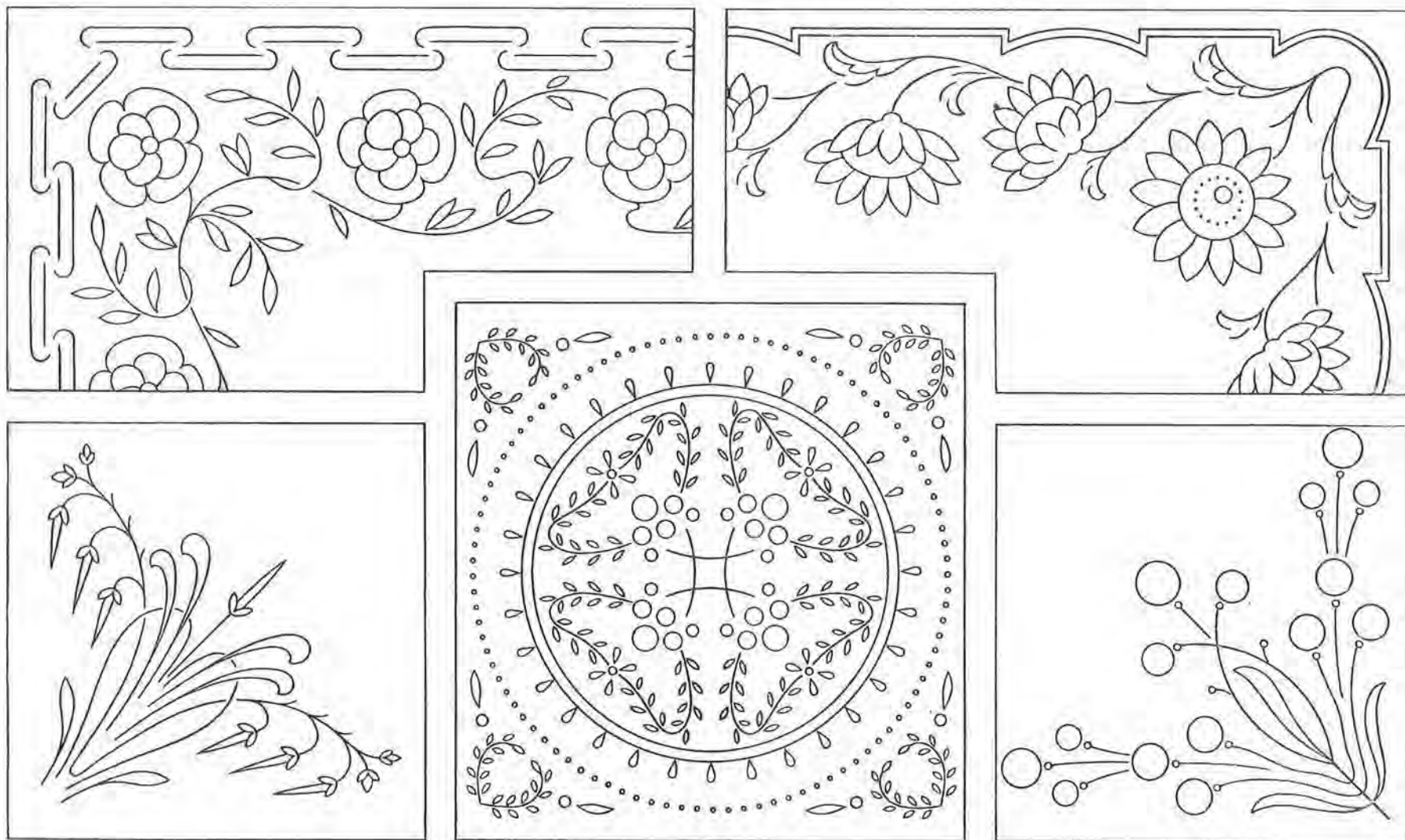
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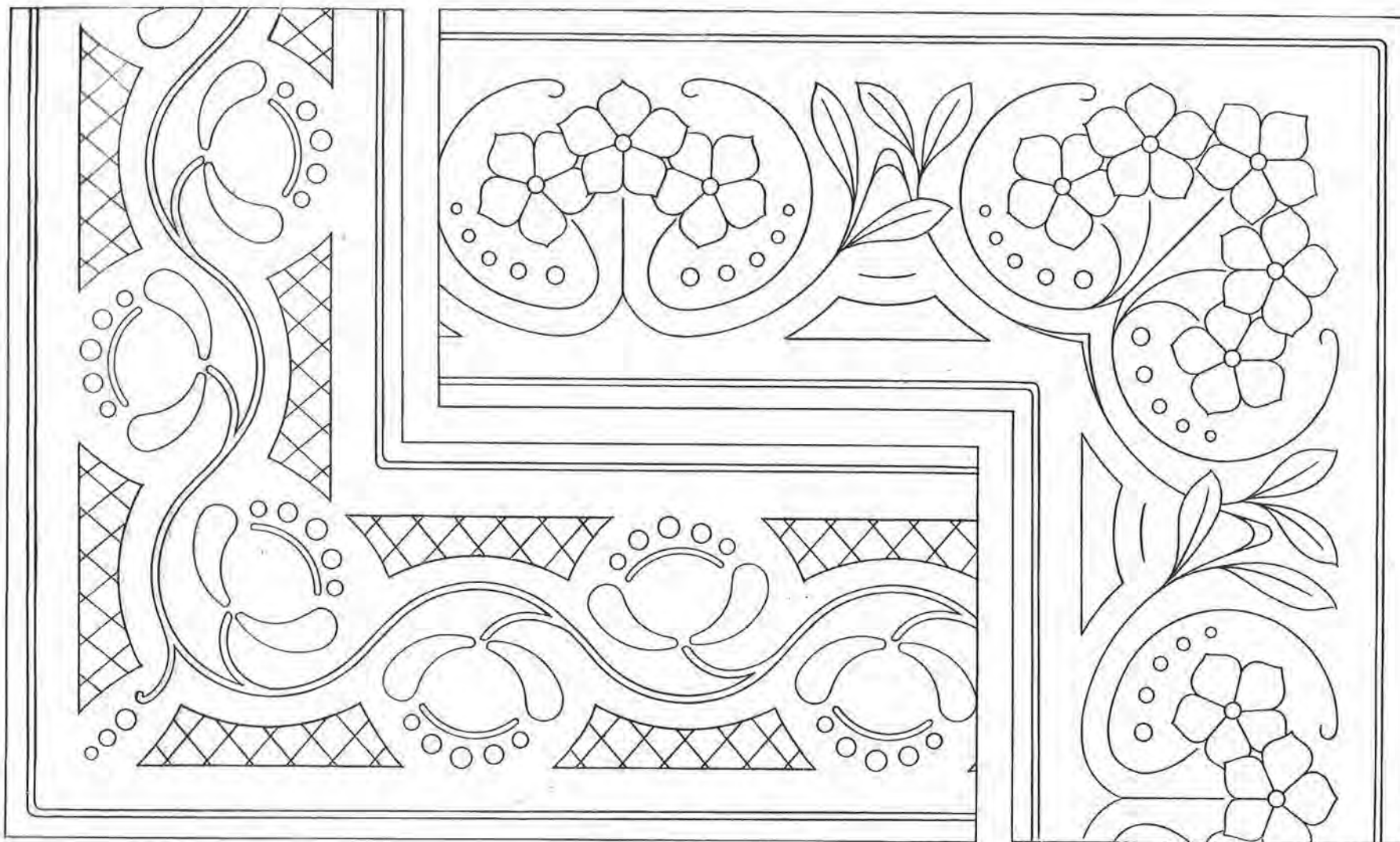
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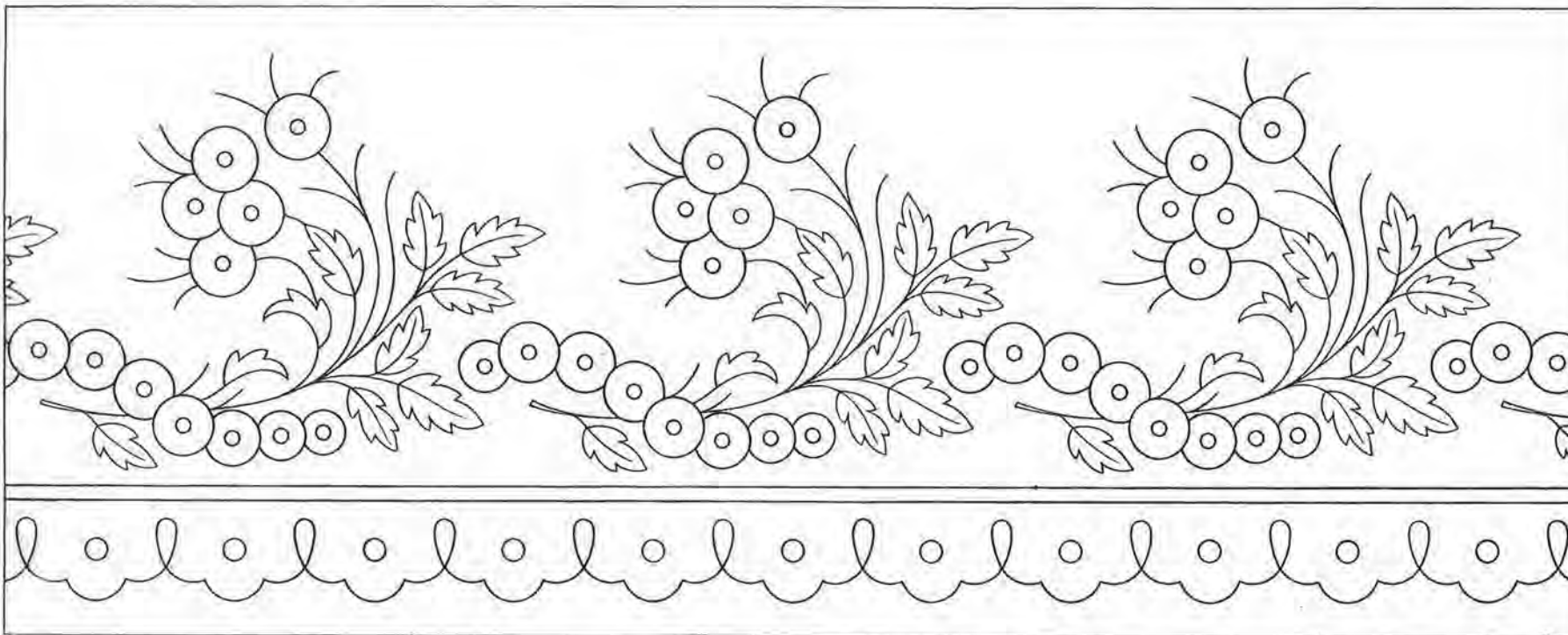
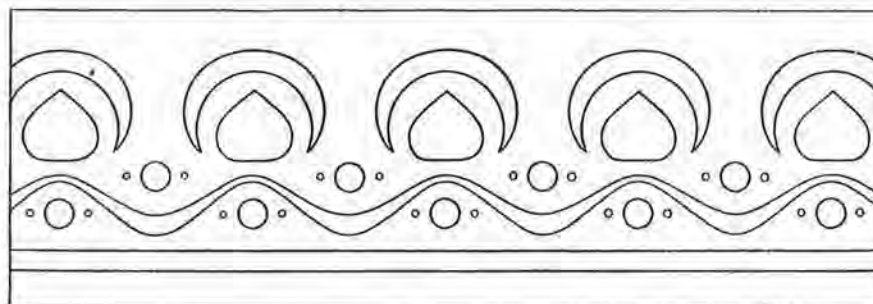
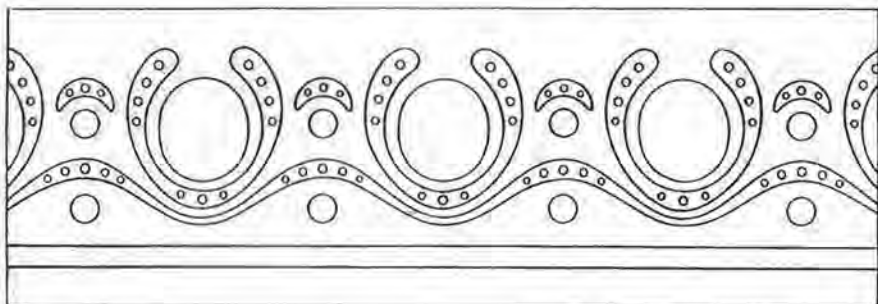
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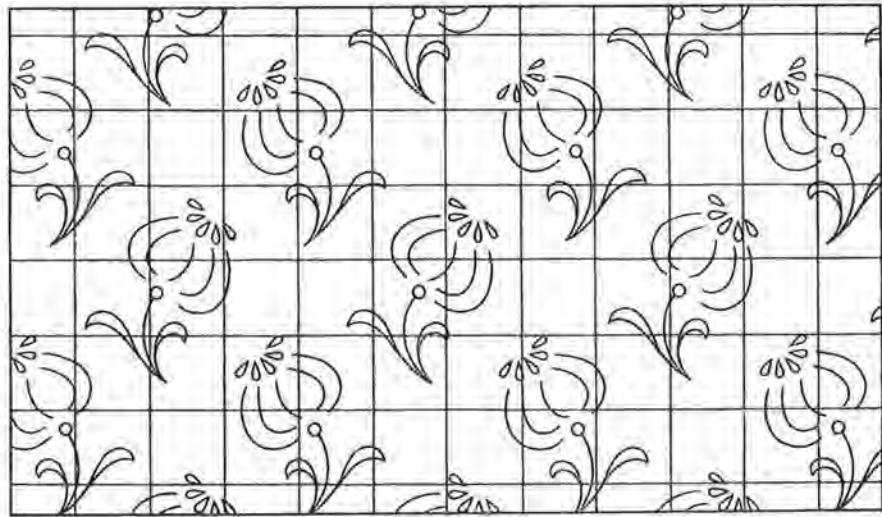
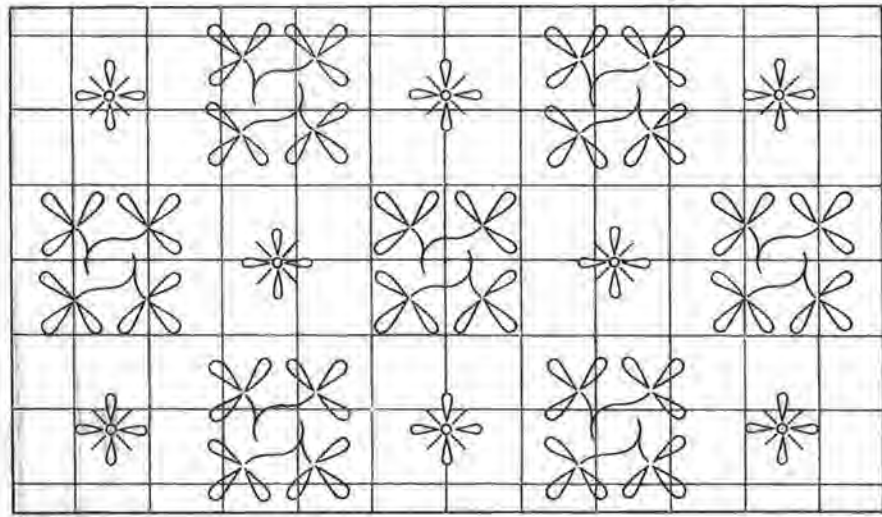
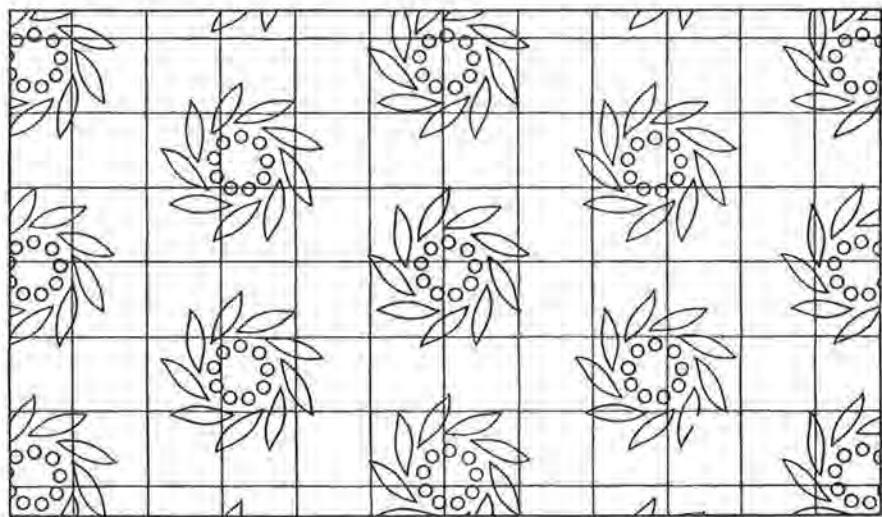
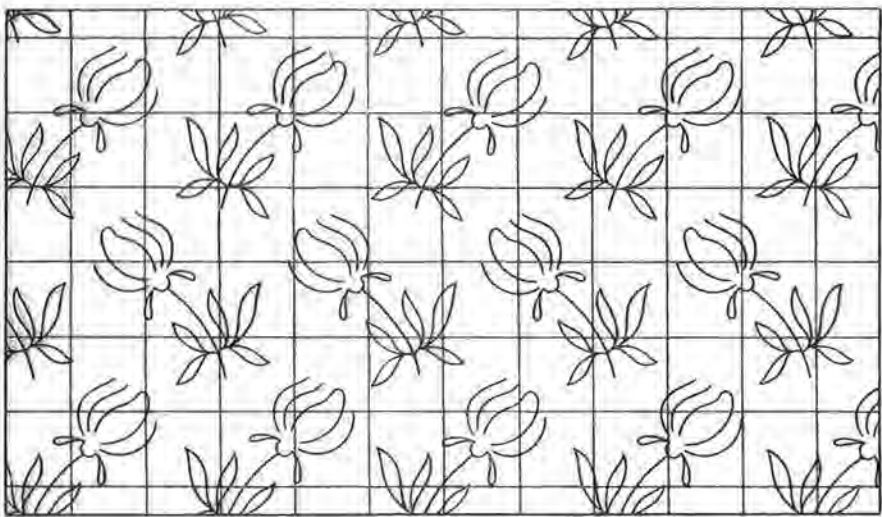
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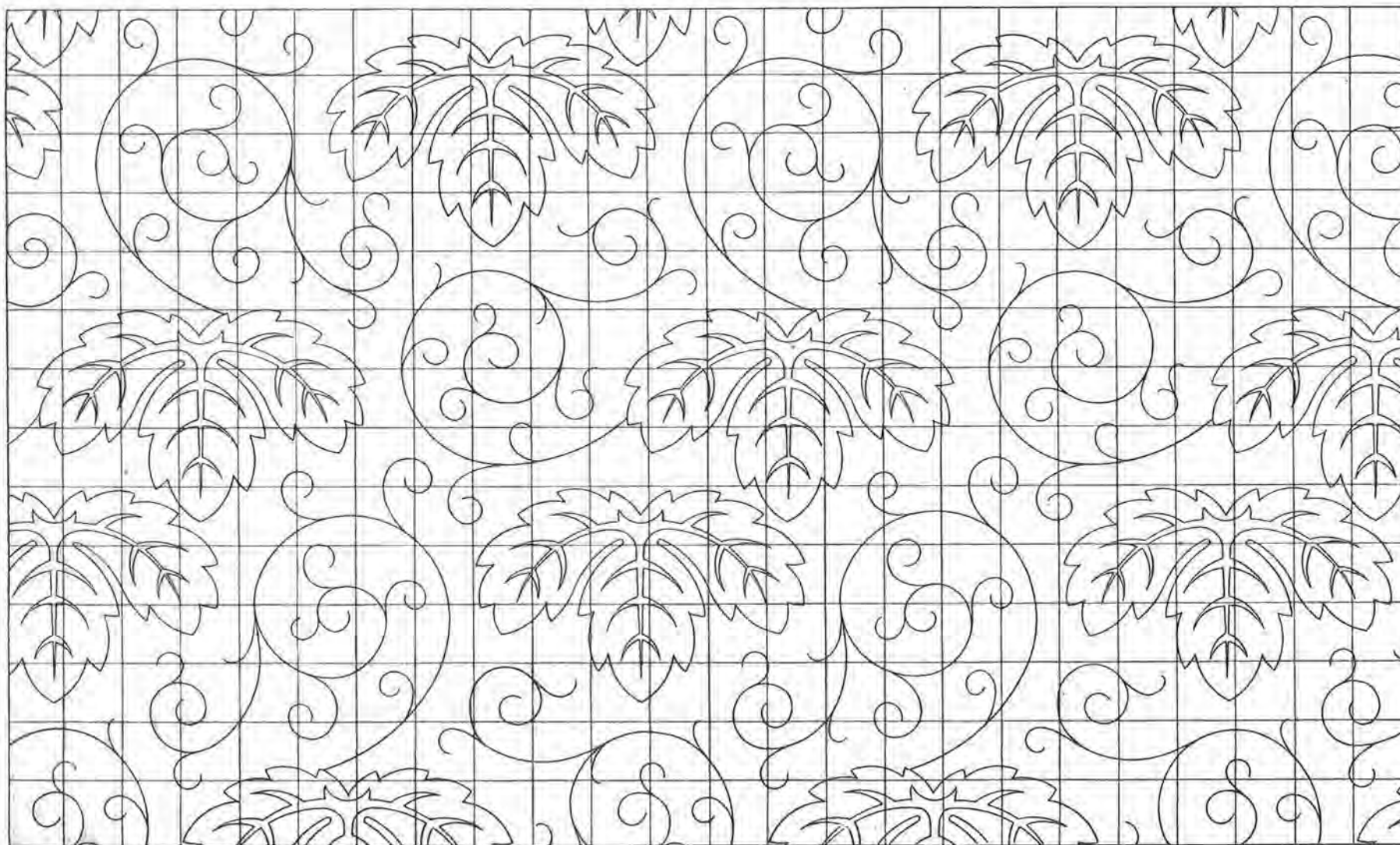
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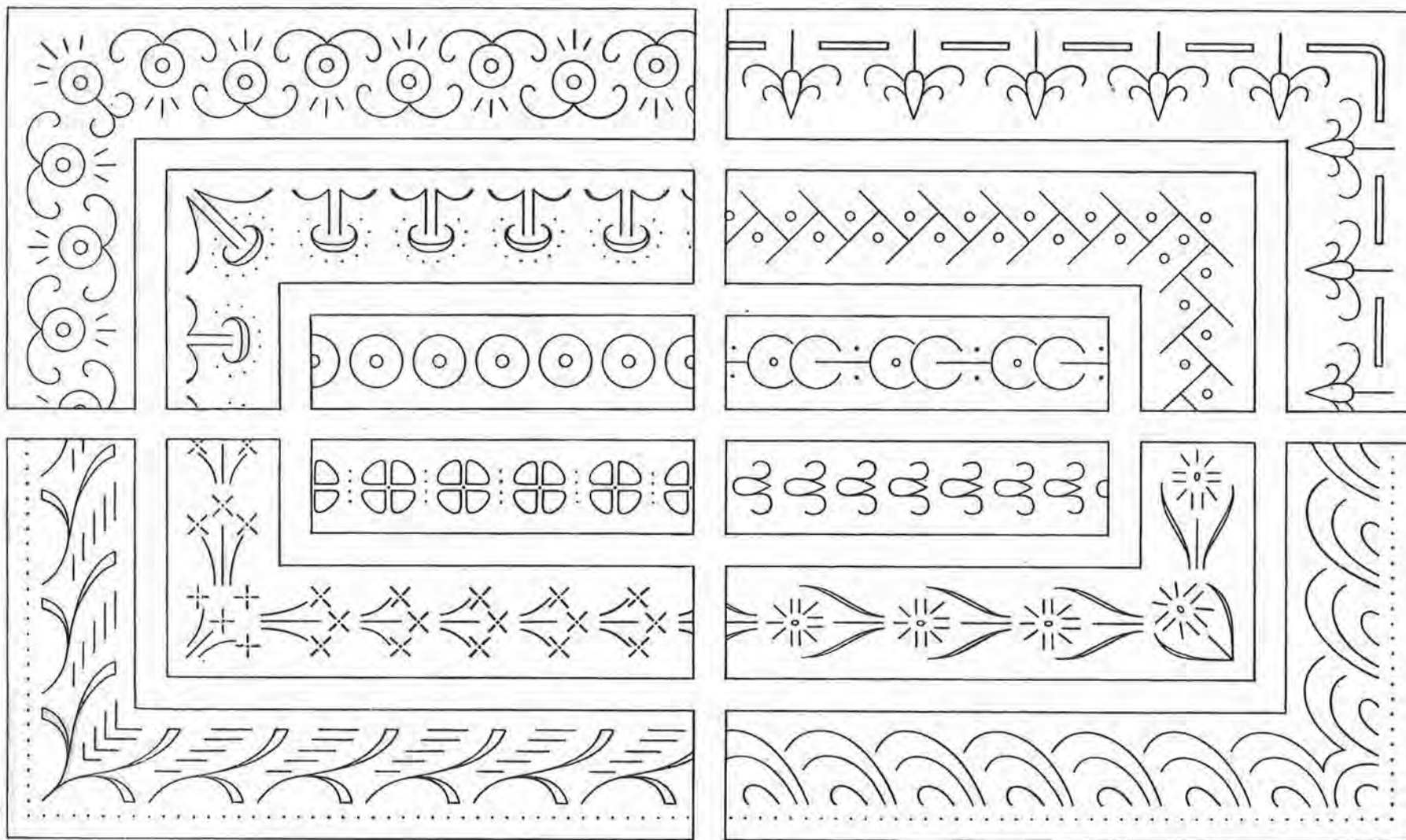
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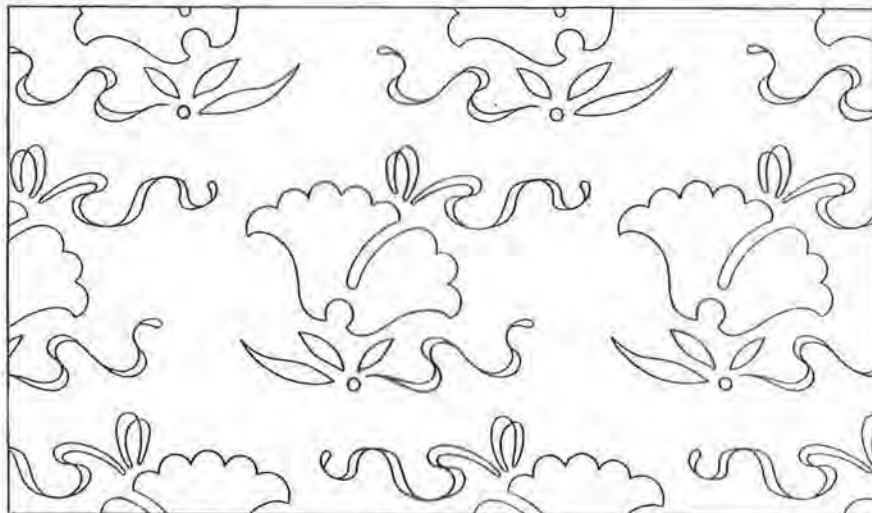
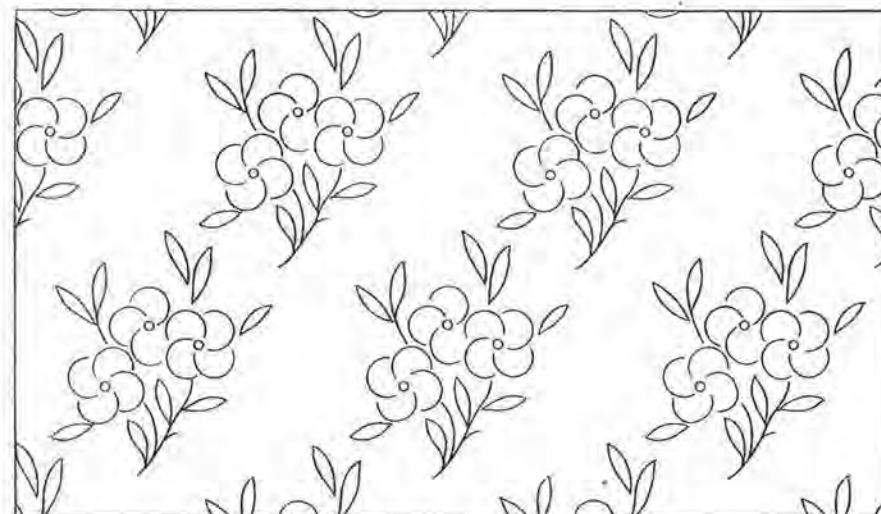
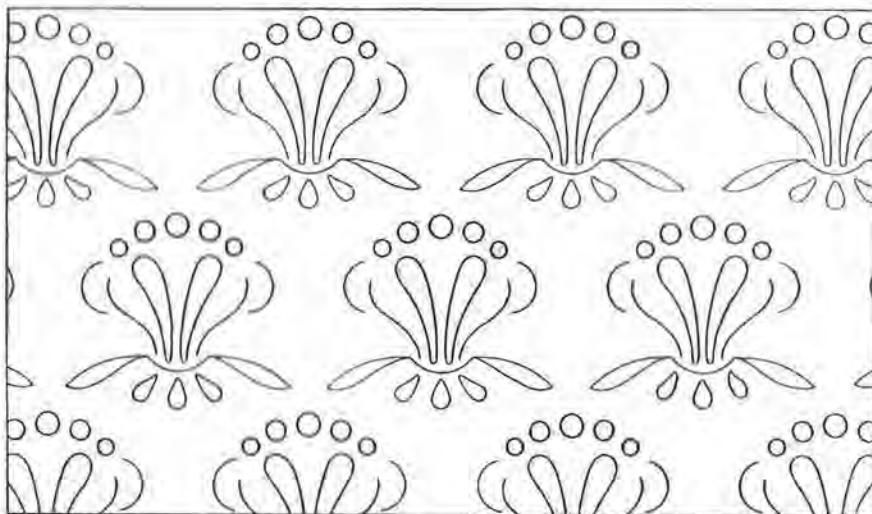
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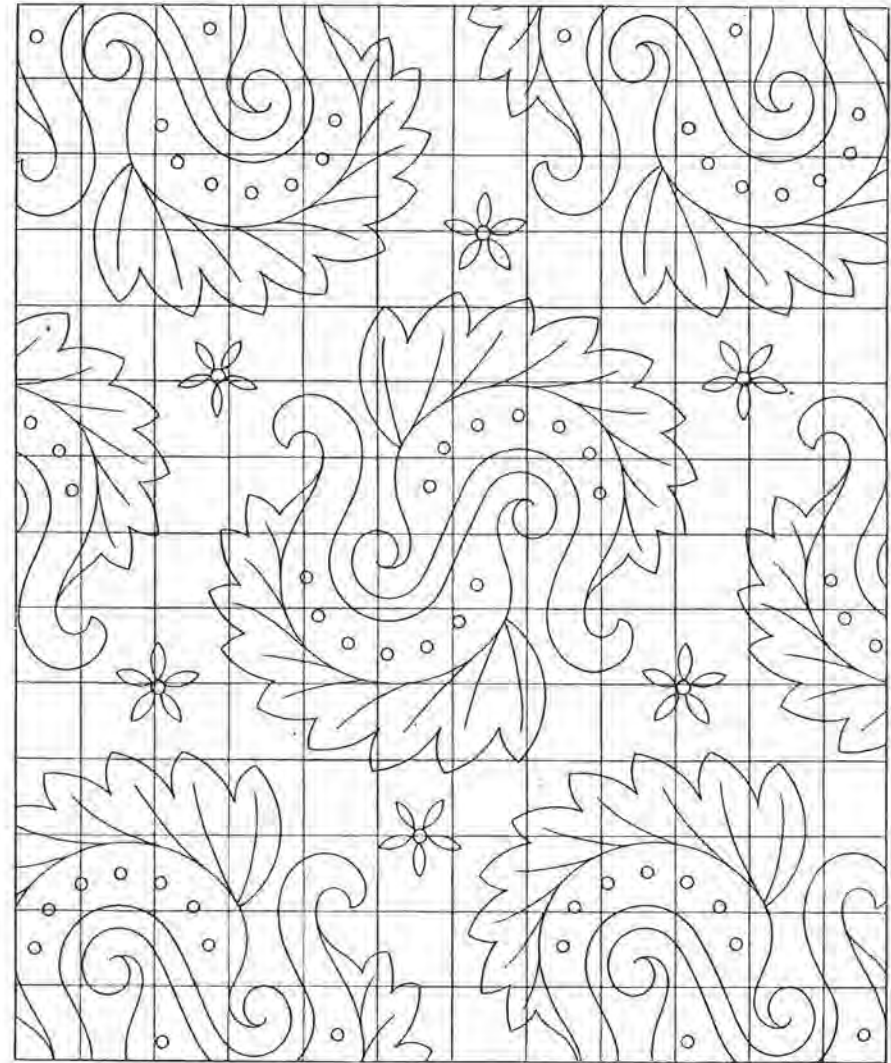
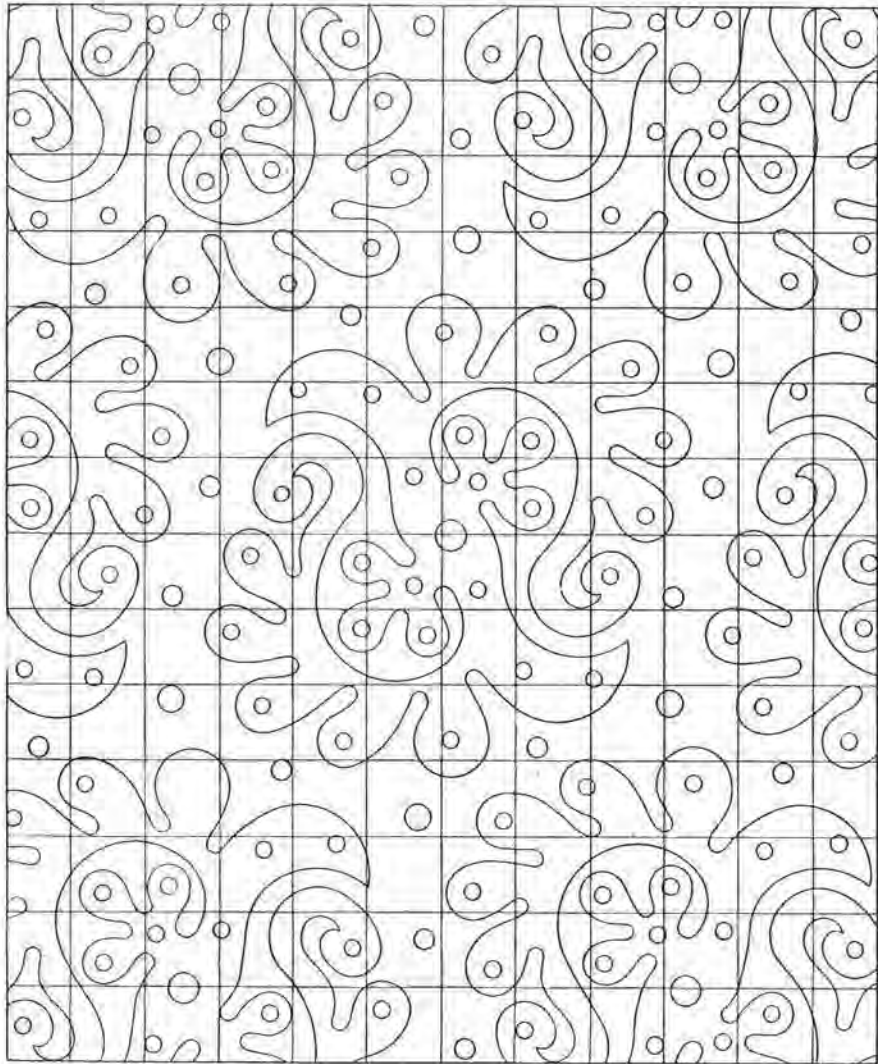
MOTIFS FOR EMBROIDERIES — Vth Series



For the embroidery, use the **Cotton**, **Flax** or **Silk** embroidery threads, mark **D.M.C**

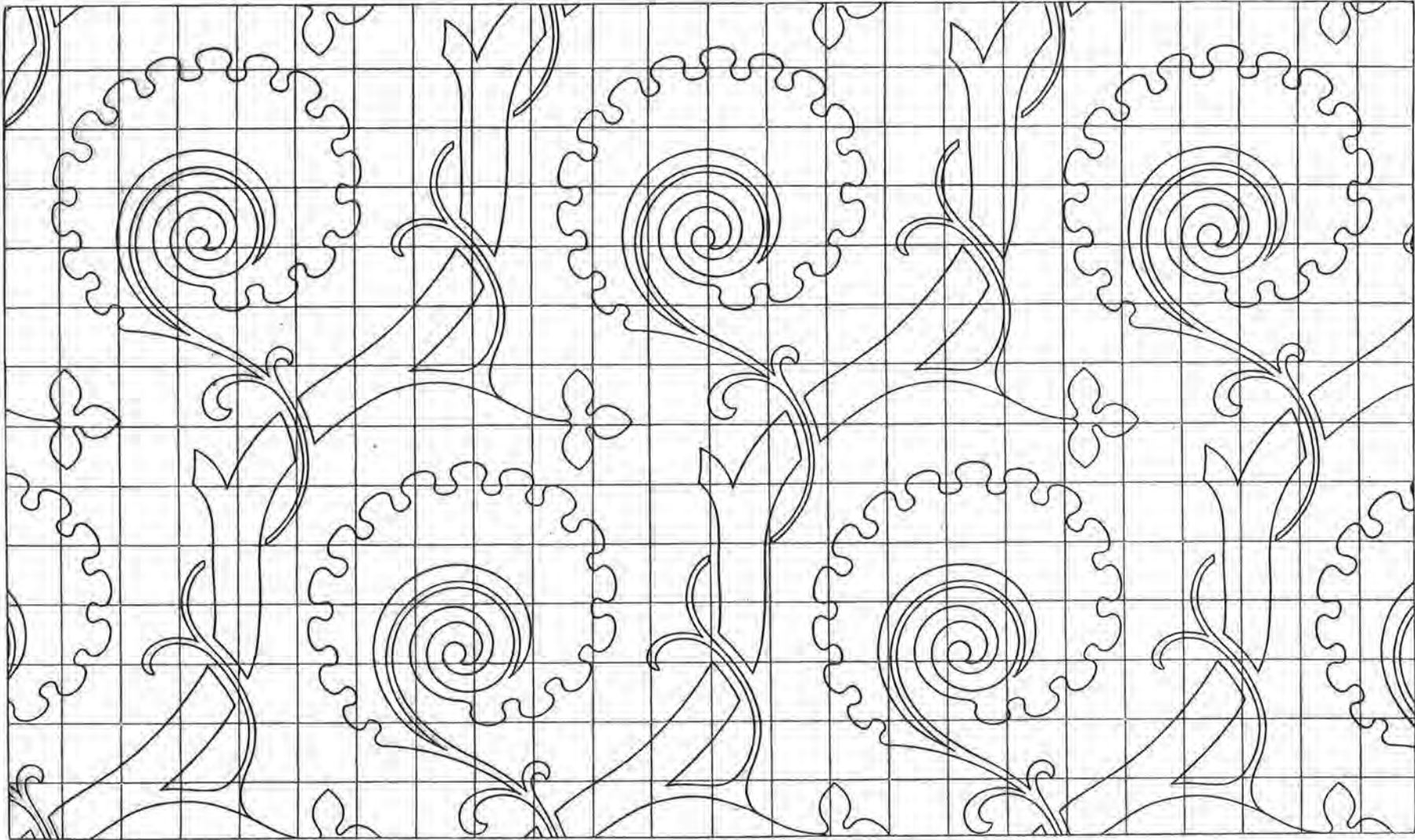
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DOLLFUS-MIEG & C^{ie}, Société anonyme, Mulhouse-Belfort-Paris

manufacture and put on sale under the trade mark of



D·M·C



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

COTTON, LINEN AND SILK

These articles are supplied in all sizes in écreu, white, black and all colours.

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

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

LIST OF THE D·M·C ARTICLES



Cottons for embroidery and tapestry: D.M.C Embroidery cottons (Cotons à broder). D.M.C

Pearl cottons (Cotons perlés). D.M.C Special stranded cotton (Mouliné spécial).

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

Crochet cottons: D.M.C Alsatia. D.M.C Cordonnets. D.M.C Pearl cottons (Cotons perlés).

D.M.C Floss crochet (Crochet floche).

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



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

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

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

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

Flax lace thread (Lin pour dentelles).

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

Motifs de Broderie copte
(Motifs for Coptic Embroidery)

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

Le Tricot (Knitting, Ist and IInd Series)

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

La Broderie sur Lacs

(Net-work embroidery, Ist and IInd Series)

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

Alphabets et Monogrammes

(Alphabets and Monograms)

An album in-4° (oblong shape), with gilt edges, composed of 60 plates with explanatory text..... Price: 2/-

*** New Patterns in Old Style**

Work divided into two parts, each of which is composed of 12 plates, accompanied by an explanatory text and figures. In-4°..... Price: 3/- each.

Recueil d'Ouvrages divers (Works of various kinds)

An album in-4°, of 35 plates containing 242 engravings with explanatory text..... Price: 1/8

La Dentelle Renaissance (Point lace)

Containing 76 pages of text with explanatory figures, 10 plates of patterns with tracings on cambric for executing the designs reproduced on these plates. In-8°..... Price: 1/3

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

*** The Net Work**

Containing 28 pages of text with explanatory figures and 20 plates with patterns for embroidery on net. Artistic cover. In-8°..... Price: 5^d.

Le Crochet (Crochet Work, Ist and IInd Series)

Two albums in-4°, containing the first 64, and the second 57 patterns for crochet work and a detailed description of the patterns. Artistic cover..... Price: 2/- each.

*** Crochet Work, IIIrd Series**

An album in large octavo, containing 14 plates with a great variety of patterns for crochet work and an explanatory text with figures..... Price: 10^d.

La Broderie au Passé (Flat-stitch Embroidery)

An album in-4°, of 20 plates accompanied by tracings for reproducing the designs, with explanatory text. Polychrome cover..... Price: 2/-

Motifs pour Broderies

(Motifs for Embroideries, Ist and *IInd Series)

Two albums in-8°, each containing 32 coloured plates, composed of grounds, borders, floral designs, &c., also a series of tracings to facilitate the reproducing and enlarging of the patterns..... Price: 1/- each.

*** Motifs for Embroideries, IIIrd and IVth Series**

Two albums in large octavo, each containing 20 coloured plates, composed of various designs in modern style, for embroidery on counted threads..... Price: 6^d each.

