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# MACRAMÉ

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# MACRAMÉ

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## INTRODUCTION

The word "Macramé", of Arabic origin, is bestowed upon certain work produced by plaiting or knotting threads together.

After many years of complete neglect, this kind of work has reappeared as a "novelty" which has rapidly found an important place in the domain of needlework, thanks to the variety of patterns in which it can be executed and the durability of the work itself. Owing to the favour with which this kind of work has been received, we have decided to publish the album here offered to our readers; it contains a valuable collection of fringes, gimps and foundations, which should contribute to the popularity of the work.

The operation is only difficult in appearance; the few pages which follow, and which are an extract from the chapter devoted to macramé in our "Encyclopedia of Needlework" will enable even those who have no knowledge of work of this sort to copy our models with the greatest ease.

# INSTRUCTIONS

## HOW TO WORK MACRAMÉ

**Materials.** — Macramé consisting almost entirely of knots, requires very stout, tough threads, which will not break in the working. Such threads will naturally have a strong twist and be in consequence well rounded: the knots made with them can be much accentuated, producing the effect of a row of beads, which will greatly contribute to the beauty and clearness of the patterns.

A less twisted thread, being softer and looser, would fray in the handling, and the work when finished would present an untidy, fluffy appearance.

For making fringes or braids to trim furniture and other household effects, the best cotton material to select is D·M·C Brilliant 6-cord crochet cotton (Cordonnet spécial) (\*), manufactured in *écru*, white and colours. As coloured threads, use the D·M·C Brilliant pearl cotton (Coton perlé), Nos. 3, 5, 8 and 12. For trimming table and household linen the threads should always match the fabric itself; if the article be embroidered in colours, a few coloured threads may be introduced into the macramé; but we advise as few shades as possible.

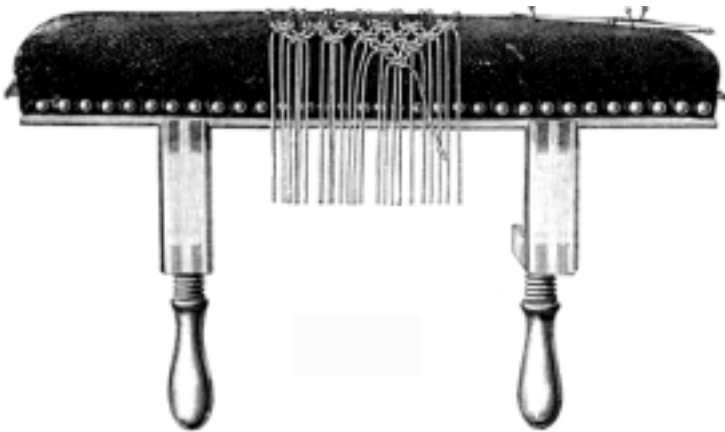


Fig. 1. Macramé cushion.

**Cushion and accessories for macramé** (fig. 1). — The only important requisite for working macramé is a plain, well-stuffed cushion mounted on wood (see fig. 1). This should be so made that it can be screwed to a table.

The cushion represented in fig. 1 will serve for all kinds of macramé work; it is indispensable for patterns begun with a picot heading, as well as those to be finished off by a border of picots.

The pegs with rounded heads at the ends of the cushion are for fixing the threads forming the headings and the cords carrying the knots.

Besides the cushion, one must have some strong round-headed pins, made expressly for the purpose of fixing the loops and picots; a crochet hook for pulling the threads through the edge of materials; scissors and a yard measure to measure off the threads to required lengths.

To these accessories there may further be added a metal comb for teasing out the ends of the threads, and a steel ruler to press down upon the fringe after it has been combed out, so that the uneven threads may be trimmed to equal length by the scissors.

The length of the knotting threads will depend upon their substance; thus, should the thread be coarse and stiff, a knot will take up more of it than of a fine, soft one, so extra allowance must be made.

**Formation of the knots.** — Beginners in macramé work should be careful to keep the foundation threads which, as shown in our descriptions, carry the knots, and which we shall in future call "cords", perfectly motionless. Those with which the knots are made will be known in the descriptions as "knotting threads".

These two threads often change places; now one of the knotting threads becomes the "cord", now the cord becomes in turn the "knotting thread".

The interlacing of the thread which forms the macramé knot is a sort of loop or noose, that is drawn tightly over a stretched thread.



Fig. 2.  
Knotting threads onto  
a cord.

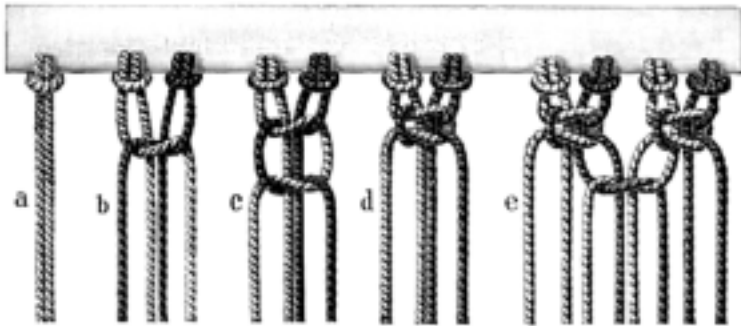


Fig. 3. Knotting threads onto material and formation of a flat knot.

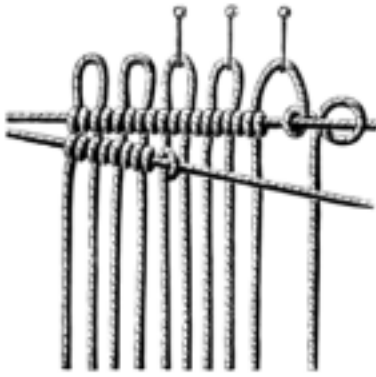


Fig. 4.  
Knotting on threads with plain picots.

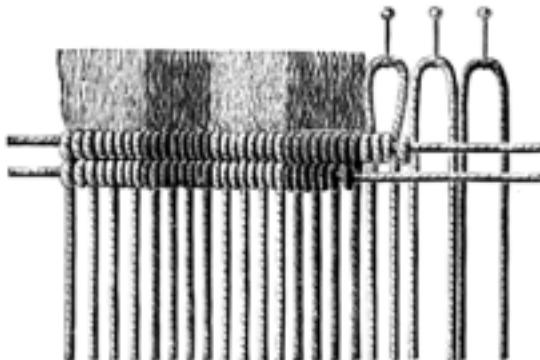


Fig. 5.  
Knotting on threads with a fringed heading.

**Knotting threads onto a cord** (fig. 2). — The lengths of thread are knotted onto a foundation cord.

The strands must be cut twice the length that the fringe is to be deep, and they are folded in half; the loop thus formed serves to fasten them round the foundation cord, which constitutes the heading of the fringe.

Put the loop, from behind downwards, over the cord from above, pass the ends through the loop and draw the knot tight, as shown in the engraving, where the first detail, *a*, shows the loop open, the second detail, *b*, the loop closed up.

**Knotting threads onto a material and formation of a flat knot** (fig. 3). — Push a crochet hook through the edge of the material from below,

catch hold of the loop produced by folding the thread in half, draw it to the wrong side and put the ends through the loop, *a*; in this manner place two threads, folded in half, fairly close together, and make the first interlacing of the threads for the flat knot. Take the two outer threads of the four hanging down, and pass the right thread under and the left thread over the two middle ones. Whilst making this movement to cross the outer threads, hold the two inner tightly extended with the 3rd and 4th fingers of the left hand, *b*.

The return of the two crossed threads is accomplished as shown in the third detail, *c*; then the thread is tightened, and the flat knot is made as shown in the fourth detail, *d*.

In the fifth detail, *e*, two flat knots are shown finished; this detail also shows how to pass to a third knot, for which two right threads are connected with two left threads.

**Knotting on threads with plain picots** (fig. 4). — Fasten the doubled threads with pins to the cushion, about  $\frac{1}{4}$  inch ( $\frac{1}{2}$  centimetre), or at most  $\frac{1}{2}$  inch (1 centimetre) apart; fix the foundation cord to one of the pegs on the left, and hold it tightly stretched in a horizontal line with the right hand.

Make the knots with the left hand; take singly each end of the threads held by the pins, and pass it twice, upwards from below, over the cord

The first time the thread stops on the left, the second time it passes from right to left, with the result that, when the second passage is accomplished, the thread is held between two loops or knots which again form the "double knot". See this double interlacing at fig. 4.

One series of knots forms a bar. The second bar is like the first. Hold the foundation cord as close to the first bar as possible, so that the passage of the threads from one to the other may not be visible. Bars can be made horizontally, vertically or obliquely, as will be seen in the following descriptions.

These round picots are also used to ornament vertical edges; see plate IV.

**Knotting on threads with crossed picots.**

— For certain patterns, where the threads have to be knotted on singly, the threads of the picots are interlaced; see the models on our plates III to VI, IX, X, XXI and XXIII.

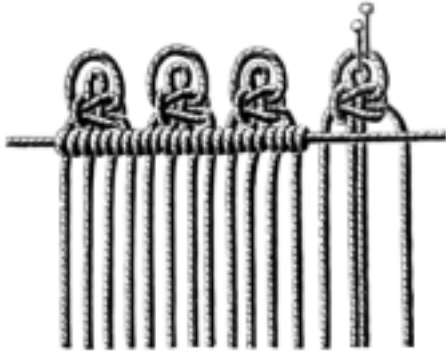


Fig. 6.

Knotting on threads with picots and flat knots.

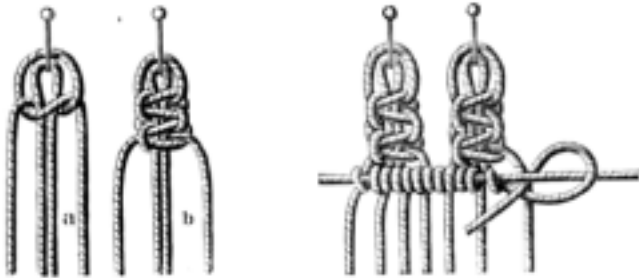


Fig. 7.

Knotting on threads with picots and two flat knots.

Fig. 8.

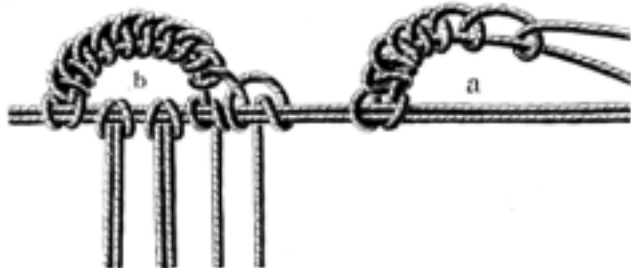


Fig. 9. Knotting on threads with scallops.

**Knotting on threads with a fringed heading** (fig. 5). After knotting on the threads with a picot heading as already described, cut the loops and untwist the ends, producing a fringed heading to the work; but the threads may also be left uncut, as in the models upon plate II.

**Knotting on threads with picots and flat knots** (fig. 6). — Pin two cut threads as before very close together, make a flat knot, fig. 3, tying the outside threads over the inside ones, and loop the ends over a foundation cord to make a bar of knots.

**Knotting on threads with picots and two flat knots** (figs. 7 and 8). — Pin the two threads on as for the last figure, make first one flat knot and then another, according to detail fig. 7, *a*, which shows the beginning of the knot, and complete with two knots, *b*. Fig. 8 shows the picots secured by a horizontal bar of knots.

**Knotting on threads with scallops** (fig. 9). — For scallops the thread must be cut much longer than those which are to be knotted in the middle of the scallops. The knots must turn outwards, and 10 knots are made with the left hand thread over the right hand one, *a*; after this, 2 double threads are knotted on under the scallop, and finally, knots are also made with the threads coming from the scallops, *b*. To make narrow scallops the inside threads are omitted; see plates XVIII and XXIV.

**Knotting on threads with loops** (fig. 10). — Pin on two threads, folded in half, a little distance apart, detail *a*, and join them together with a flat knot.

Pin on three more threads quite close to them, detail *b*, and unite them by a "large collecting knot", made over four threads. What is called a "large collecting knot" is a flat knot made over more than two threads, see also fig. 15.

The rest of the knotting on is done in the usual way.

**Knotting on threads with triple scallops** (fig. 11). — Knot on single threads in succession; first the middle one, then the second one with the knot to the right and left and the loop fastened at the necessary distance to form the scallop; then the third in the same way. Double scallops are worked in the same manner; see plates XIV and XV.

These double scallops may also be used as a vertical edging; see plate XXI.

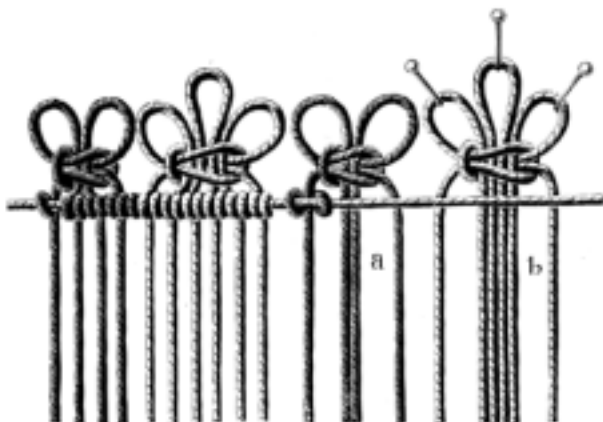


Fig. 10. Knotting on threads with loops.

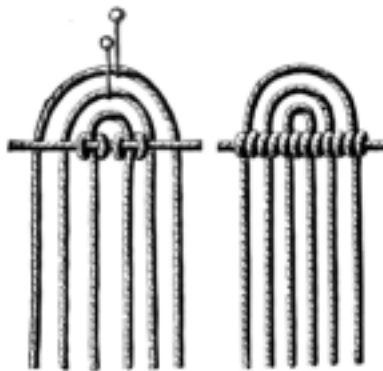


Fig. 11.

Knotting on threads with triple scallops.

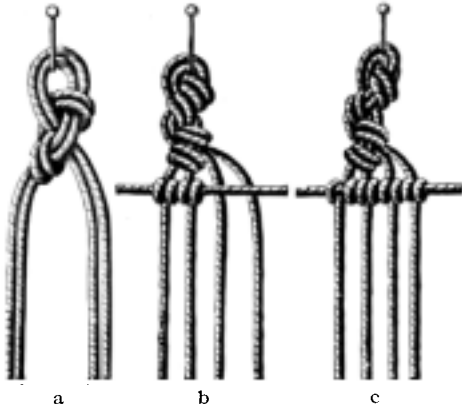


Fig. 12. Knotting on threads with ribbed picots.

**Knotting on threads with ribbed picots** (fig. 12). — Take a double thread and make two bars of knots as shown in detail *a*, then finish and secure the picots by a horizontal bar, as shown in *b* and *c*.

These picots can also be worked with single threads, and with one double knot; see plates XVII and XXXII.

**Plaited knot** (fig. 13). — This knot occurs chiefly in Italian or Slavonic fringes, wherein it takes the place of the horizontal bars of knots. As one sees in fig. 13, the row of knots is begun by the second thread on the right, with which a loop is formed on the first thread.

The third thread is then passed in front of the second, and drawn by means of a crochet hook behind the first loop that has been tightened.

**Small collecting knot** (fig. 14). — The name collecting knot is used for a knot which collects several threads together. For the small collecting knot, fig. 14, a knot is made with the first thread on the right over the next two threads.

For this purpose, make a loop with the right hand thread, cross it over two threads, then under these same threads into the loop, and draw it up, carrying the knot behind so as to have only a single thread in front.

**Large collecting knot** (fig. 15). — As was mentioned in the description of fig. 10, flat knots which unite more than two threads are thus called. The engraving shows first the flat knot made over two threads, finished, and the first crossing of the threads for the collecting knot; the next detail shows the second crossing of the threads; the third detail points out how the collecting knots may be continued, if desired, over 4 threads, and the fourth, how the large collecting knot may be finished off by a flat knot.

**Plaited and waved knots** (fig. 16). — Plaited knots are produced by an unbroken sequence of the first intercrossing of the threads of the flat knot, detail *a*; waved knots by a slight twist of the knots from left to right, detail *b*. These plaits of waved knots are fixed by joining the threads of opposite clusters together, two and two, with a flat knot.

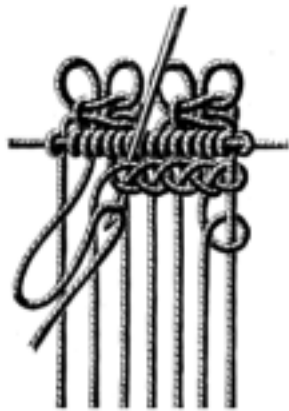


Fig. 13. Plaited knot.

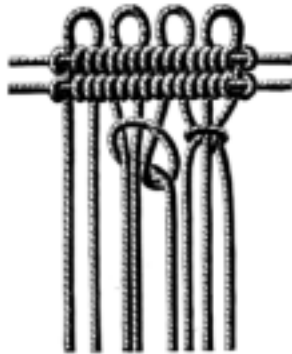


Fig. 14. Small collecting knot.

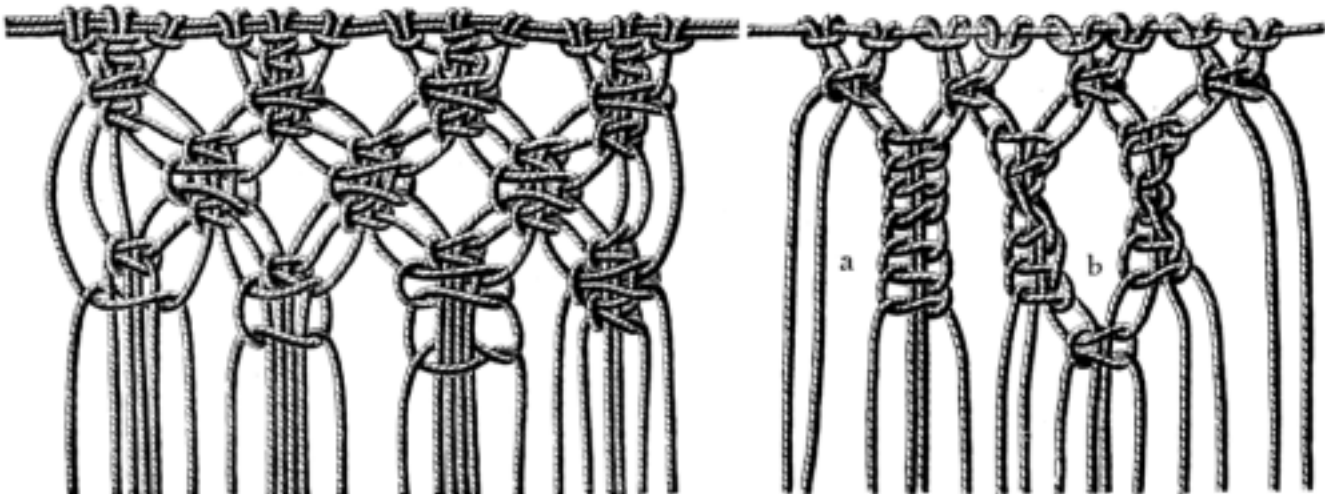


Fig. 15. Large collecting knot.

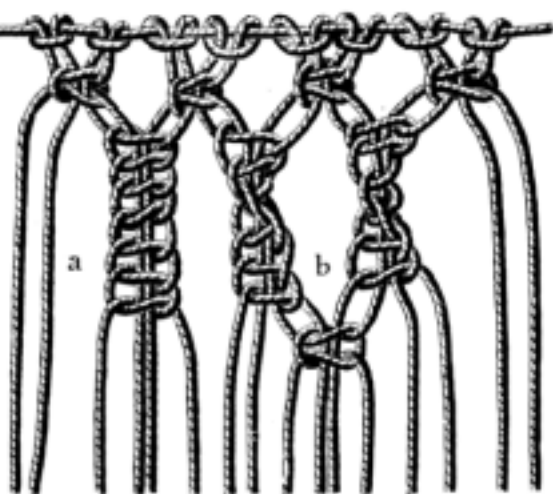


Fig. 16. Plaited and waved knots.

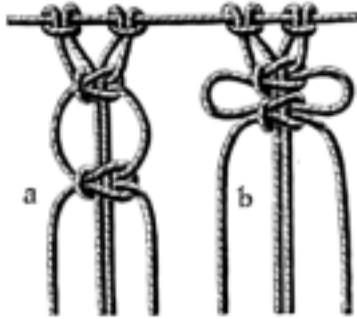


Fig. 17. Looped picot.

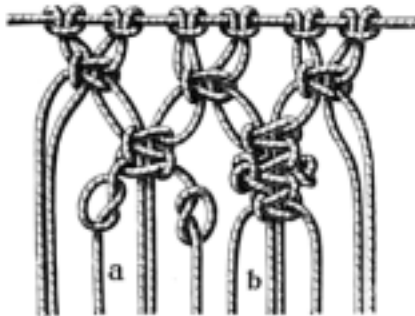


Fig. 18. Knotted picot.

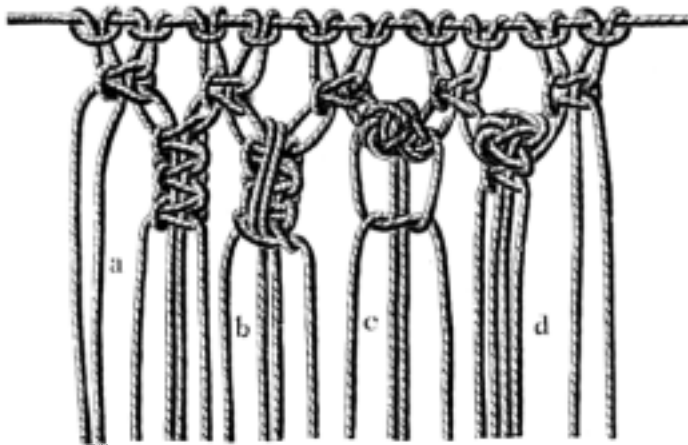


Fig. 19. Beaded knot or small shell knot.



Fig. 20.  
Button-hole loop  
towards the right.

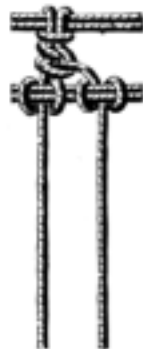


Fig. 21.  
Fastening the  
threads to the cord.

**Looped picot** (fig. 17). — Looped picots are made along a plait of flat knots placed a little distance apart, so that the thread left between the knots forms picots when they are pushed close together.

In fig. 17, *a* shows picot begun, *b* shows them finished.

**Knotted picot** (fig. 18). — Knotted picots, fig: 18, are formed after one or more flat knots. The picot is produced by a knot made with the outside thread; this knot is placed quite close to the flat knot. In order to get it as near as possible to the latter, stick a large pin into the loop while loose, and with that push it into its place, leaving the pin there until the knot is drawn tight.

Letter *a* shows the crossing of the threads to form the picots, letter *b*, gives the picots finished and followed by a flat knot. These picots are always made along both sides, and can be repeated several times down a string of knots.

These knotted picots, worked either with single or double threads, are also used for knotting on; see plates XI, XII, XVI, XXII, XXV, XXVI, XXVII and XXXII.

**Beaded knot or small shell knot** (fig. 19). — The beaded knot or small shell knot is made by turning the threads back over a series of flat knots already completed. Detail *a* gives three flat knots already made, detail *b* shows how to turn the inside threads back over the knots and between the outer threads; at detail *c* one sees how the threads which serve to make the knots are brought between the two threads coming from left and right, and detail *d* shows the bead knot finished and followed by a flat knot.

**Large tufted knot.** — Join several threads together by a flat knot, pass the inside threads over a mesh and secure them at the bottom by a second flat knot. When the mesh has been drawn out the loops of thread will form tufts; see plate XVI.

**Bars of knots to the right and left** (figs. 20, 21, 22, 23, 24, 25, 26 and 27). — After mounting a sufficient number of working threads upon a double foundation cord, make two button-hole loops with the right hand thread over the left hand thread, fig. 20.

A right hand bar is now made by knotting each thread twice over the foundation cord, fig. 21; these knots should be as close together as possible.

This bar being finished, begin the oblique bars with 4 threads, slanting from left to right, fig. 22.

The first thread on the left, marked 1 in fig. 23, serves as cord to the threads 2, 3, 4, which are looped successively over it.

Fig. 24 represents threads 2, 3, 4 knotted over thread 1 and also shows how, in the second bar, thread 2 becomes foundation cord in its turn, replacing thread 1, and how threads 3, 4, 1 are thrown and knotted twice over thread 2, which must be held tightly stretched by the right hand. The knots are made with the left hand.

In fig. 25, representing a bar inclined from right to left, it is thread 4 that becomes foundation cord and threads 3, 2, 1 are knotted over it; then in the second row, fig. 26, thread 3 takes its place, to have knotted over it threads 2, 1, 4.



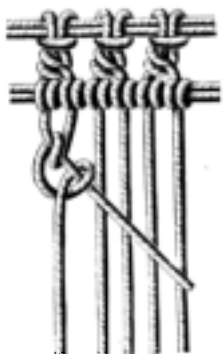


Fig. 22.  
Bar slanting to the right.  
Knot open.

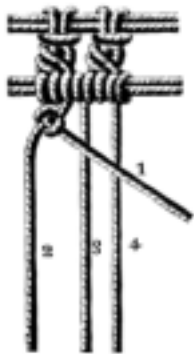


Fig. 23.  
Bar slanting to the right.  
Thread 2 knotted over thread 1.

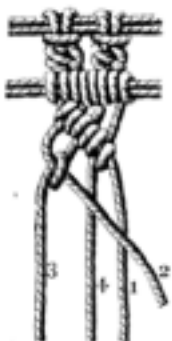


Fig. 24.  
Bar slanting to the right.  
Threads 3, 4 and 1 to be knotted over thread 2.

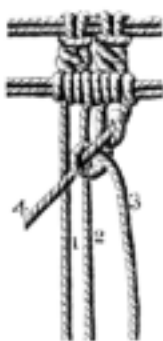


Fig. 25.  
Bar slanting to the left.  
Threads 3, 2 and 1 to be knotted over thread 4.

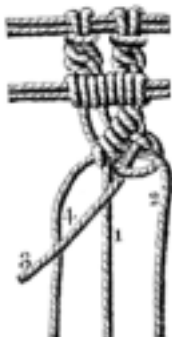


Fig. 26.  
Bar slanting to the left.  
Threads 2, 1 and 4 to be knotted over thread 3.

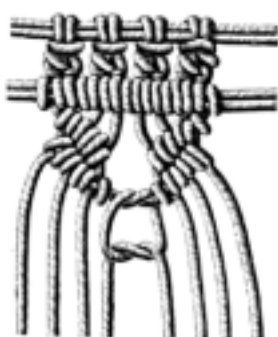


Fig. 27.  
Connected bars.  
Bars joined by a flat knot.

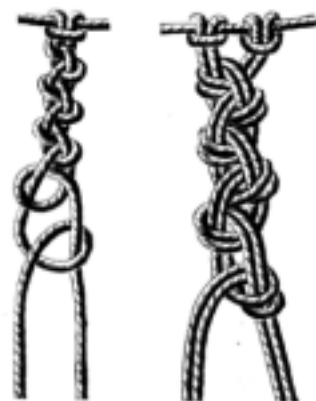


Fig. 28.  
Single chain.



Fig. 29.  
Double chain.

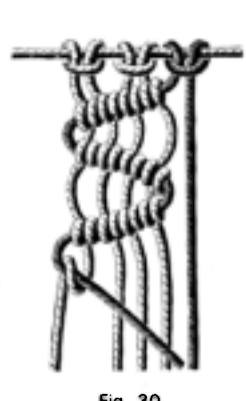


Fig. 30.  
Galoon with ribbed bar.

Here it is the left hand that holds the thread taut from right to left, and the right hand that makes the knots.

Fig. 27 explains how the slanting double bars are joined together by a flat knot.

It is advisable to finish a series of knots throughout the whole length of the work before passing to another; the work becomes more regular because the hand gets accustomed to the kind of movement required for making the knot, and by continued practice greater quickness is attained.

**Single chain** (fig. 28). — In macramé the single chain, made with two single threads, is produced by constantly reversing the position of the threads and by the direction given them while the knots are being made.

Two knots of a single chain will serve for knotting on; see plates XXV, XXVI and XXIX.

**Double chain** (fig. 29). — The double chain is made in the same way as the single, with this difference only, that two and sometimes even three threads are employed. Both these chains are very commonly used in macramé gimps and braids, as they are a means of passing from one colour to another or of conducting the threads across to the place needed for carrying on the pattern, which could not otherwise be managed.

**Galoon with ribbed bar** (fig. 30). — Here, contrary to the manner in which the bars of knots described in figs. 22 to 27 are made, the same foundation cord runs to and fro under the four knotting threads. In order to more easily distinguish the knotting threads from the cord, the latter is represented in a darker shade.

**Macramé fringe** (figs. 31, 32 and 33). — Entire length for the knotting threads of D·M·C Brilliant pearl cotton (Coton perlé) No. 3: 32 inches (80 centimetres).

1st series — knot on the threads as shown in fig. 2, in the following order: 1 blue thread, 1 white, 1 red and so on.

2nd series — make a horizontal bar of knots, fig. 4, over a second cord.

3rd series — 3 button-hole knots, each executed with 2 threads; see figs. 20 and 21.

4th series — the same as the second.

5th series — make slanting bars of double knots to the right and left, counting 6 threads for each bar, therefore 12 threads for two bars. The first and 12th threads are covered with knots made by the 10 threads which separate them. In the second series of knots which forms the double bar, another double knot is made over the cord with the thread which served as cord in the preceding series. When the bars are finished, bring them as close together as possible, tighten the last thread on the left and make another double knot with the right thread, fig. 32. Then continue the bars in the opposite direction, in doing which the cord on the left is stretched over the right hand group of threads, and the cord on the right over the left hand group.

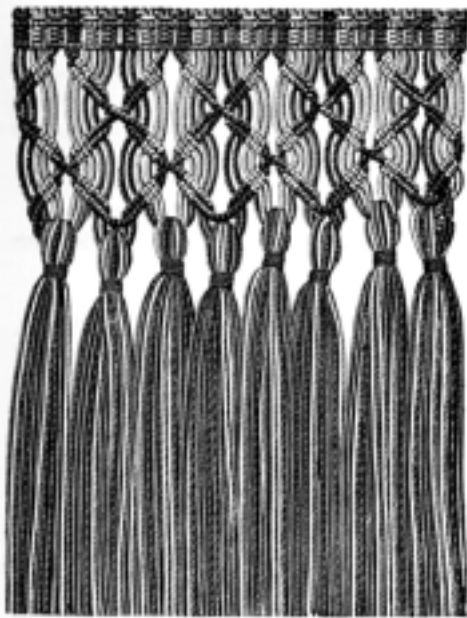


Fig. 31. Macramé fringe.  
Materials: D·M·C Brilliant 6-cord crochet cotton,  
Nos 1 to 30  
or D·M·C Brilliant pearl cotton, Nos. 3 to 8,  
in Blue, Red and White.

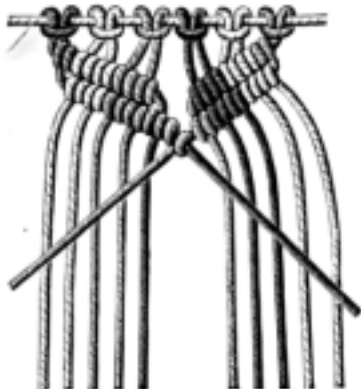


Fig. 32. Method of joining the bars.  
Detail of fig. 31.

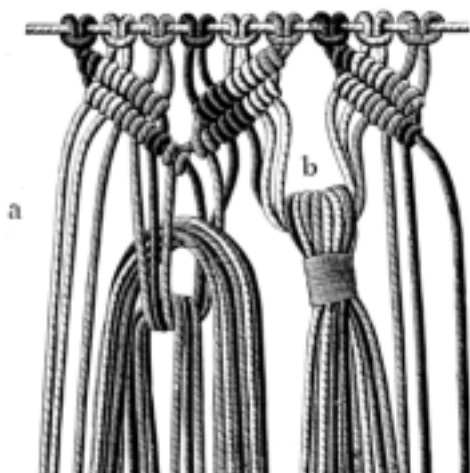


Fig. 33. Method of making the tassels.  
Detail of fig. 31.

Having made three rows of double bars, take in each case 3 threads of a left hand group and 3 threads of a right hand group, and tie them lightly together with a plain knot; then put in above the knot a bunch of 9 threads, 6 inches (15 centimetres) long, fig. 33, *a*, draw up the knot close to the bars and wind a thread several times round the tassel, fig. 33, *b*.

**Fringe of shell knots with mosaic border** (figs. 34, 35 and 36). — Entire length for the threads of D·M·C Brilliant pearl cotton (Coton perlé) No 3, 56 inches (140 centimetres).

1st series — knot on alternately, as in fig. 2, an écu and a dark grey thread, beginning and ending with a single écu thread, and follow with a single bar of double knots which must not be pressed very closely together.

2nd to 5th series — 4 rows of shell knots which are shown on a large scale in the making at fig. 35, and closed up at fig. 36, the closed knot being preceded and followed by a flat knot.

The colours alternate in the knots; in the 2nd and 4th series they are framed by the light thread, in the 3rd and 5th the dark thread frames the shell knot.

6th series — a horizontal bar of double knots on a newly added cord.

7th series — add another cord, make another horizontal bar of knots, and between every 2 light double knots loop on 1 red thread; the loop that fastens it to the cord takes the place of a knot.

8th series — add a third cord, and make 2 double knots with the red thread between the light coloured knots.

9th series — add a fourth cord, make a half-knot with every red thread.

10th series — add a fifth cord, then make an horizontal bar as in the 6th series; take the red threads to the wrong side and leave them out.

Join the ends of the threads together, in clusters of 6, with a plain knot, at the distance of  $\frac{5}{8}$  inch (15 millimetres) from the last bar.

The same pattern can also serve as a ground; for this purpose, the red thread must be fastened off at the back of the work, and the series of shell knots be repeated after the mosaic band.

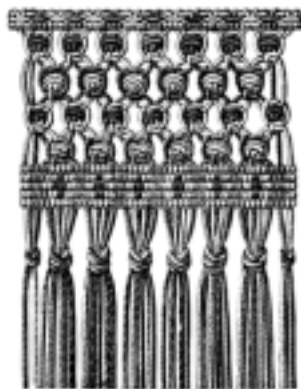


Fig. 34. Fringe of shell knots  
with mosaic border.  
Materials: D·M·C Brilliant  
pearl cotton Nos. 3 to 8, in Grey,  
Red and Ecu or D·M·C Brilliant 6-cord  
crochet cotton, Nos. 1 to 20.



Fig. 35.  
Little knot open,  
Detail of fig. 34.



Fig. 36.  
Little knot closed  
Detail of fig. 34.

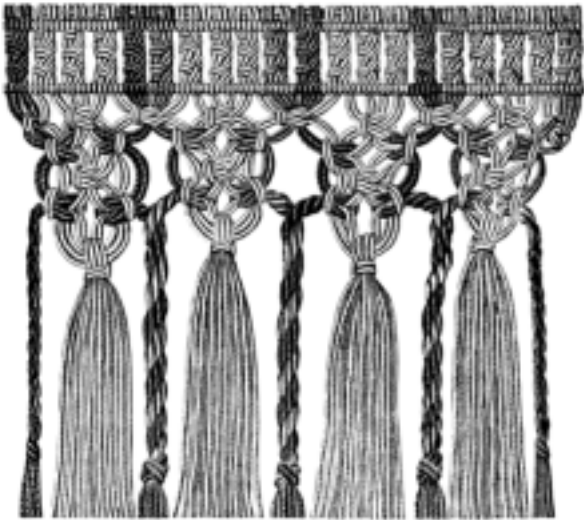


Fig. 37. Macramé fringe.  
Materials : D·M·C Brilliant pearl cotton Nos. 3 and 5, in Light blue, Dark blue and Ecu.

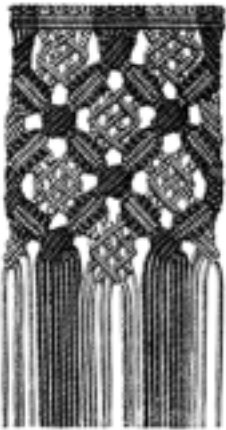


Fig. 38. Macramé ground.  
Materials : D·M·C Brilliant pearl cotton Nos. 3 and 5, in Yellow and Blue.

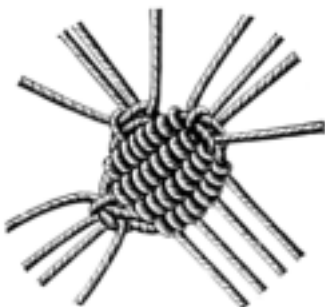


Fig. 39. Shell knot.  
Detail of fig. 38.

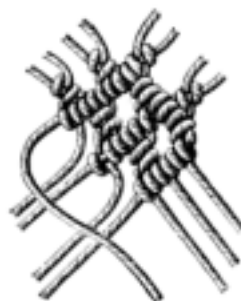


Fig. 40. Openwork motif.  
Detail of fig. 38.

**Macramé fringe** (fig. 37). — Entire length for the threads of D·M·C Brilliant pearl cotton (Coton perlé) No. 3: 32 inches (80 centimetres).

1st series — knot on as in fig. 2 but the reverse way, with threads taken double, which will be counted as single in the working directions : \* 2 yellow threads, 6 écu, 2 yellow, 2 red. 6 écu, 2 red, and repeat from \* ; then make a plain horizontal bar.

2nd series — make a double chain, fig. 29, with five twists of the thread.

3rd series — a plain horizontal bar.

4th series — make large collecting knots, fig. 15, with the écu threads over the 4 coloured threads, and flat knots over the écu ones.

5th series — make flat knots over the écu threads with 2 coloured threads and 1 écu.

6th series — make flat knots with and over the écu threads that are in the middle of the group of knots.

7th series — the same as the 5th.

Then pick up the coloured threads from right and left, roll them between the thumb and forefinger from left to right, treating each bunch separately as if for a cord. After making several convolutions, join the sets of threads together by twisting them this time from right to left. The twists are done simultaneously, and the cord thus produced is fastened off with a knot below which the ends of the thread form a little tassel. The écu threads are collected and made into a thick tassel by the addition of supplementary threads.

**Macramé ground** (figs. 38, 39 and 40). — The length of the threads is regulated by the depth of the ground. Allow 14 inches (35 centimetres) of D·M·C Brilliant pearl cotton (Coton perlé) No. 3 : for each detail of the pattern.

1st series — knot on the threads according to fig. 2; begin with 2 blue threads, then alternately 4 yellow and 4 blue, ending with 2 blue threads; follow with a double horizontal bar.

2nd series — begin in the middle with 2 flat knots made with the 8 blue threads; with the 4 blue threads on the left make a quadruple bar over the 4 blue threads on the right.

These quadruple bars, called "shell knots", are shown in detail fig. 39. Unite the blue threads at the sides by flat knots.

The beginning and the continuation of the openwork motif are explained in fig. 40.

The threads which proceed from the last group of knots serve for making the knotted bar whose two inside rows are light and the two outside rows dark. The two coloured bars being completed, all the light threads are again collected to make the following openwork motifs; thus all the shell knots are blue and all the openwork motifs light.

**Macramé insertions** (figs. 41, 42, 43 and 44). These two insertions are worked across the width : 30 inches (75 centimetres) will therefore suffice for the lengths of D·M·C Brilliant pearl cotton (Coton perlé) No. 3.

Begin both patterns by knotting on the threads as in fig. 2, followed by a single horizontal bar.

For fig. 41 make triple oblique bars of knots, with 4 threads, one inclined to the left and the other to the

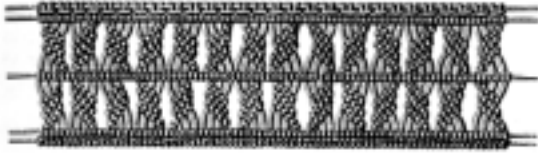


Fig. 41. Macramé insertion.

Materials: D·M·C Brilliant pearl cotton Nos. 3 to 8, Beige brown, Golden green, Ash grey or French bleu.

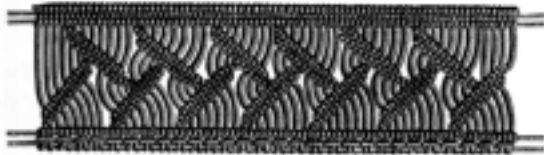


Fig. 42. Macramé insertion.

Materials: D·M·C Brilliant pearl cotton Nos. 3 to 8, in Turkey red, Smoke grey, Indigo blue or Cachou brown.

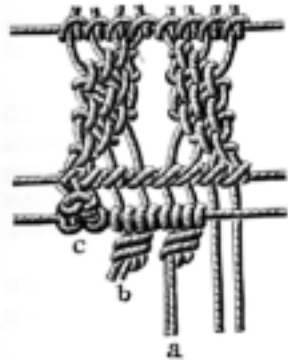


Fig. 43. Method of fastening off the threads.

Detail of figs. 41 and 42.

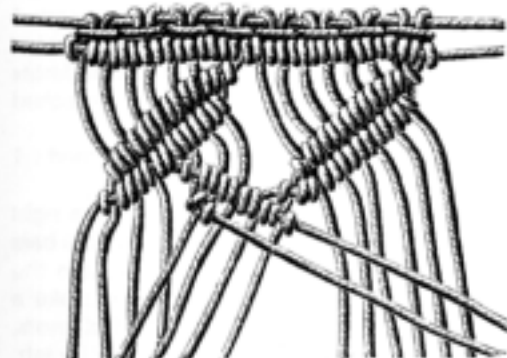


Fig. 44.  
Method of overlapping the bars.  
Detail of fig. 42.

right; then make a single horizontal bar and add another series of triple bars slanting the opposite way; complete the pattern by an horizontal bar, but upon the wrong side of the work, and finish by tying the threads together 2 by 2, as shown in fig. 43, *a*, cut them off, *b*, and press the knot hard upon the back of the work, *c*.

For fig. 42, 8 single threads must be allowed for each section of the pattern.

First make all the double oblique bars slanting from right to left, fig. 44, then, counting from left to right, take the 5th thread as foundation cord, see again fig. 44, and begin the second series of knotted bars, slanting from left to right.

Fasten off the threads after this series of knots, as seen in the detail fig. 43, where *a* shows the knotted thread, *b* the extra length of thread cut off, *c* the knot turned up and pressed at the back.

To finish off these gimps in a different way work a final row of button-holed knots, one turned to the right the other in the opposite direction, turned to the left. Skip each second thread, and join them together at the back with the thread which was used to make the button-holed knots. The appearance of the knots at the bottom resembles that of the knots with which the work was begun, see plate XXIX.



Fig. 45. Gimp made with macramé shuttles or bobbins.

Materials: D·M·C Brilliant pearl cotton Nos. 3 to 8, in Indigo blue and Cachou brown, or D·M·C Brilliant 6-cord crochet cotton, Nos. 1 to 10.



Fig. 46.  
Macramé shuttle or bobbin.

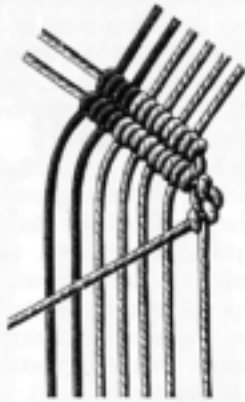


Fig. 47.  
Slanting bars and return  
of the cord.  
Detail of fig. 45.

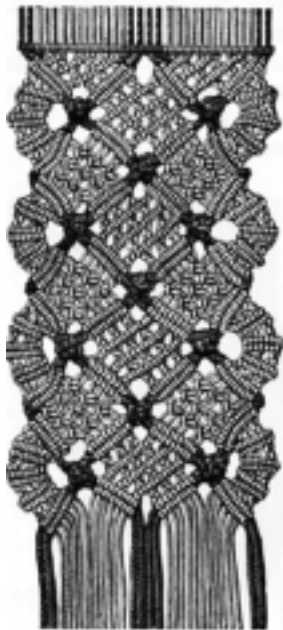


Fig. 48.  
Gimp with large shell knots.  
Materials : D·M·C Brilliant pearl cotton  
Nos. 3 and 5,  
in Beetle green and Garnet red,  
or D·M·C Brilliant 6-cord  
crochet cotton, Nos. 3 to 20.



Fig. 49.  
Large shell knot begun,  
Detail of fig. 48.



Fig. 50.  
Large shell knot completed.  
Detail of fig. 48.

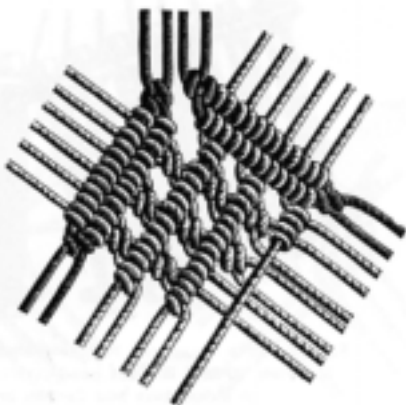


Fig. 51. Interchanging the threads.  
Detail of fig. 48.

**Gimp made with macramé shuttles or bobbins** (figs. 45, 46 and 47). — In order to avoid having to add to the thread in the middle of a piece of work, and also to avoid long threads which get in the worker's way, we advise the employment of a new macramé bobbin, a kind of spool somewhat resembling those used in making pillow lace, upon which the threads are wound and fastened with a special knot. Prepare 8 double threads of a length required for the gimp, allowing 10 inches (25 centimetres) of D·M·C Brilliant pearl cotton (Coton perlé) No. 3, for each detail of the pattern.

Knot on the threads as in fig. 2, 3 blue, 2 brown and 3 blue; followed by a single knotted bar; then leave 2 threads on the right and 2 on the left, and with every 4 threads between make 3 flat knots.

Make double knots over the 16th thread on the right with the 15th, 14th, 13th, 12th, 11th, 10th and 9th threads; then make knots with the same threads over the 15th thread as cord; upon the left make a similar double bar over the 1st thread with the 2nd, 3rd, 4th, 5th, 6th, 7th and 8th threads, and over the 2nd thread with the same. To connect the two bars make double knots with the foundation cords of the left bar upon those of the right bar.

On the two sides and with the 4 outer threads do : 4 flat knots, fig. 3, two more bars on the right and left, but in the opposite direction, and knotting up to the last thread, fig. 47. Take the 4 middle threads and make 6 flat knots, after which work the knotted bars back towards the middle. The return of the thread is also shown in fig. 47.

**Gimp with large shell knots** (figs. 48, 49, 50 and 51). — The length of the threads here depends upon the depth of gimp required. Allow 16 inches (40 centimetres) of D·M·C Brilliant pearl cotton No. 3 (Coton perlé) for each division of the pattern. Wind the threads upon the macramé bobbins.

1st series — knot the threads on as in fig. 5, with 1 red, 6 green, 2 red, 6 green, 1 red, followed by a single bar.

2nd series — from left to right on the 1st red thread : 1 double knot with the 2nd thread; on the 1st green thread : 1 double knot with the 2nd; from right to left double knots with the 3rd, 2nd and 1st green thread on the 4th green thread — from left to right : 1 double knot with the 6th green thread on the 5th, and with the 4th thread on the 3rd — from right to left : 5 double knots over the 8th green thread — from left to right : 1 double knot over the 9th thread, 1 double knot over the 7th thread, 1 double knot over the 5th thread — from right to left : 7 double knots over the 12th thread — from left to right : 3 detached double knots.

From right to left and on the 4th red thread : 1 double knot with the 3rd red thread.

Then from left to right and afterwards from right to left — with 6 green threads : 2 slanting double bars over the 2 red threads (see top of fig. 51); join the 4 red threads in the middle and with them make a large shell knot, fig. 50, which consists of 6 flat knots, fig. 49; take 2 threads on the right and 2 on the left, turn them down to the left and right and then from the wrong side to the right side over the threads issuing from the bars and close with a flat knot.

At the sides, make 3 double bars and, between each two bars, do a little chain with two changes of the threads.

Fill the space under the outside shell knot with 9 flat knots; under the centre shell knot make bars of intercrossed knots, such as are clearly illustrated in fig. 51.



Fig. 52.  
Macramé gimp with  
corner.  
Materials :  
D·M·C Brilliant pearl cotton  
Nos. 3 and 5, in  
Smoke grey and  
Turkey red,  
or Golden green  
and Scabious violet.



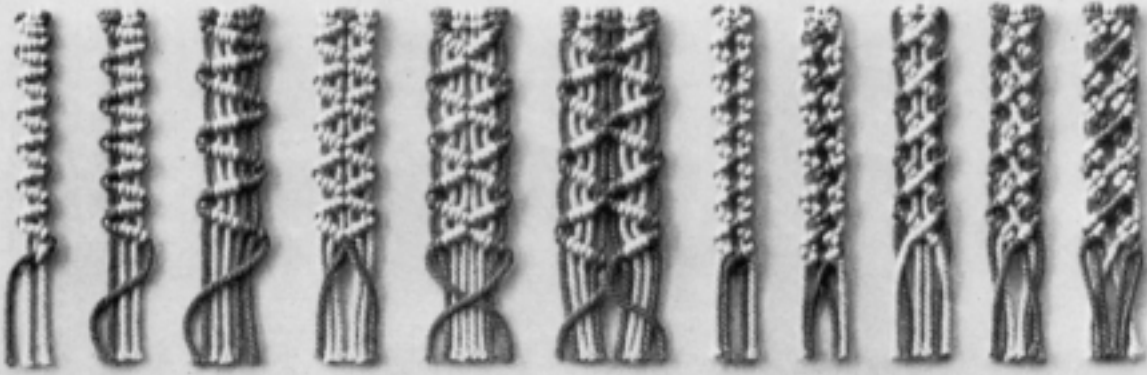
Fig. 53.  
Group of leaves.  
Detail of fig. 52.

**Macramé gimp with corner** (figs. 52 and 53). — For gimp worked as a square bordering, the middle of each length of thread must be fastened to the macramé cushion, and both ends be wound upon macramé bobbins. Allow 11 inches (28 centimetres) of D·M·C Brilliant pearl cotton (Coton perlé) No. 3 for each section of the pattern.

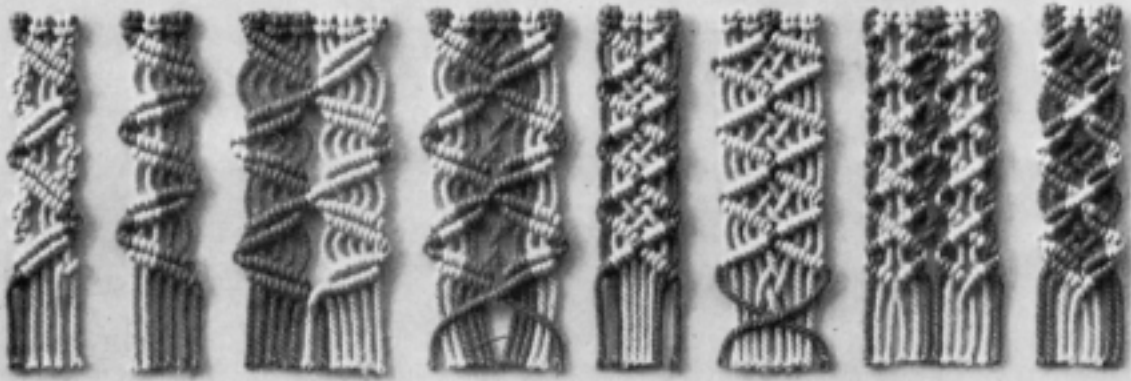
Work the gimp in both directions, and at the place where the two ends meet, fasten off the ends invisibly on the wrong side of the work.

The gimp, fig. 52, requires 8 light threads, Smoke grey and 8 dark threads, Turkey red; they are fastened on so that the 8 light threads are in the middle with 4 dark threads on either side of them, and the work is begun by making oblique bars with the light threads over the dark ones. Two bars are made turned towards the outside of the corner and one bar turned towards the inside; these being finished, count 6 dark threads in the middle of the gimp and with them make the dark quadruple bar turned towards the corner. With the 4 light outer threads, knot the little chains which encircle the corner in the form of a scallop, then continue with three light oblique bars and the corner is completed. There are now 8 light threads in the middle and 4 dark threads on either side; the dark threads serve to make the little outside leaves; the light ones are united in the middle by a waved knot, fig. 16 a, with two changes of the threads.

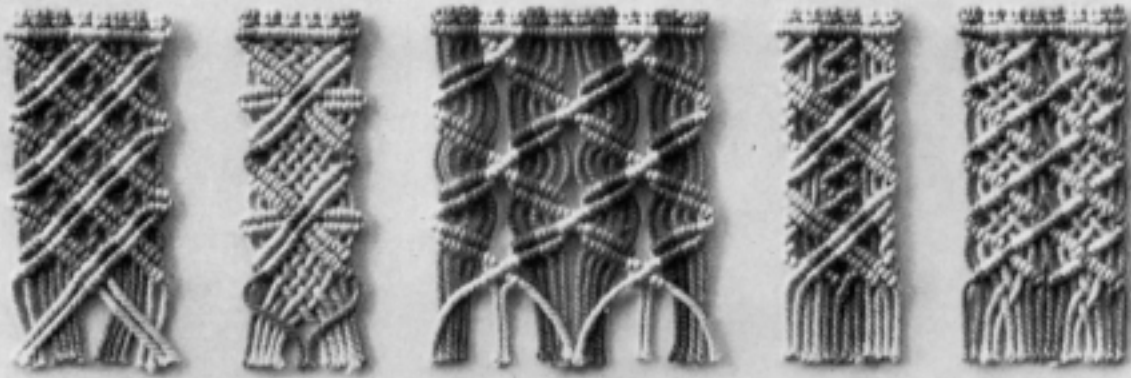
The pattern is continued by working the light oblique bars; fig. 53 shows clearly how the dark figure with four little leaves is made.



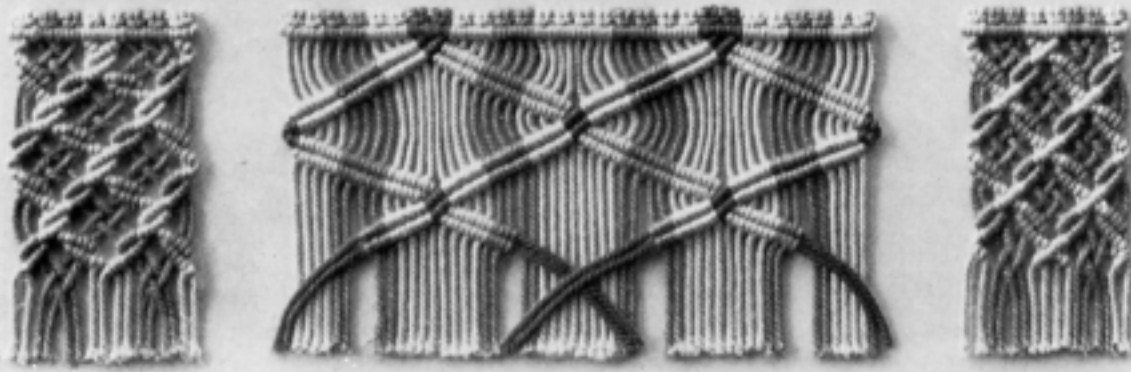
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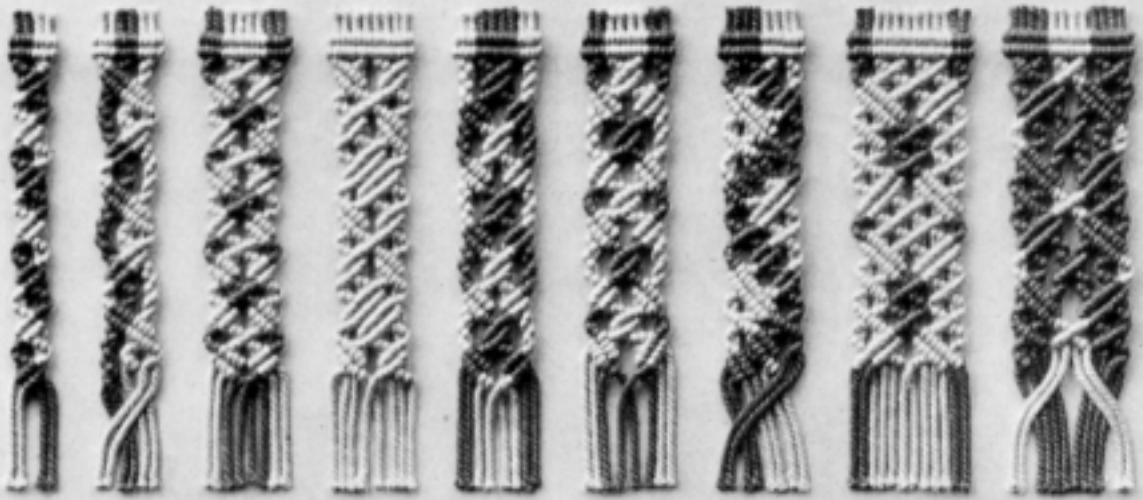
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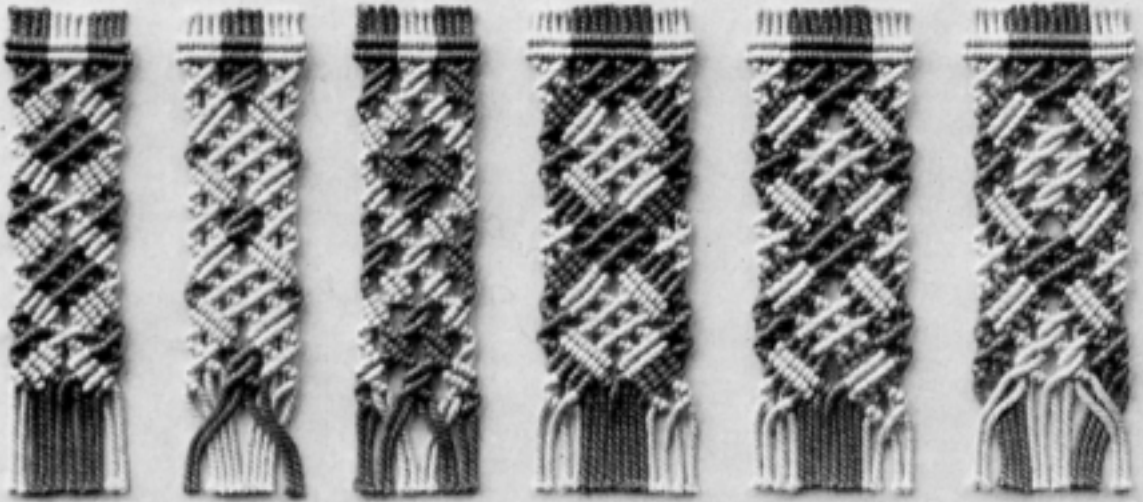
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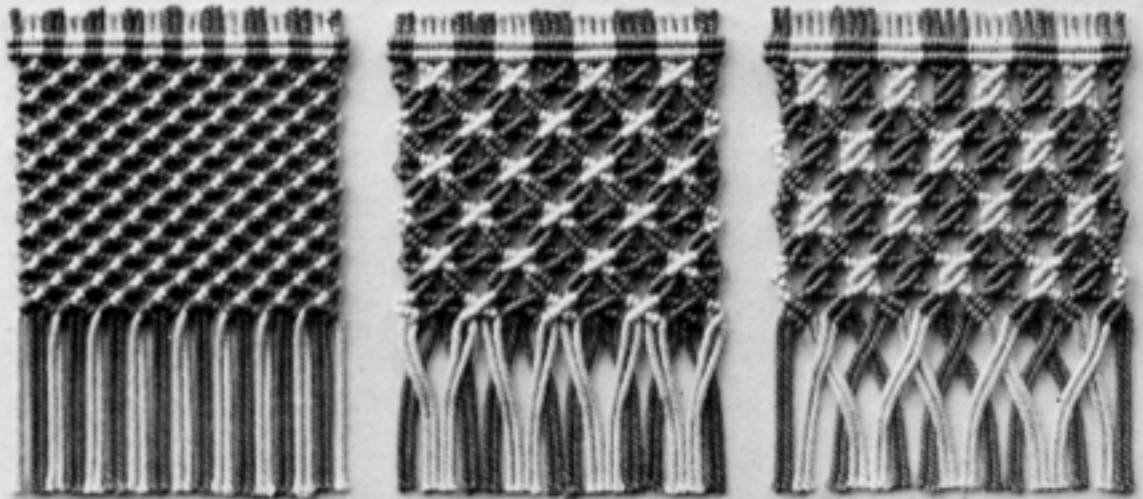
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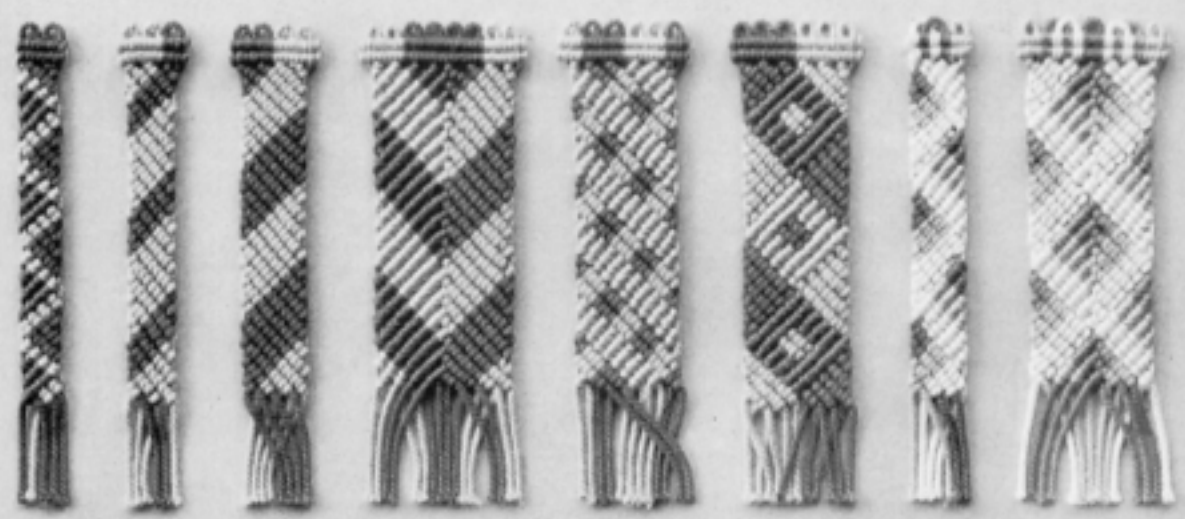
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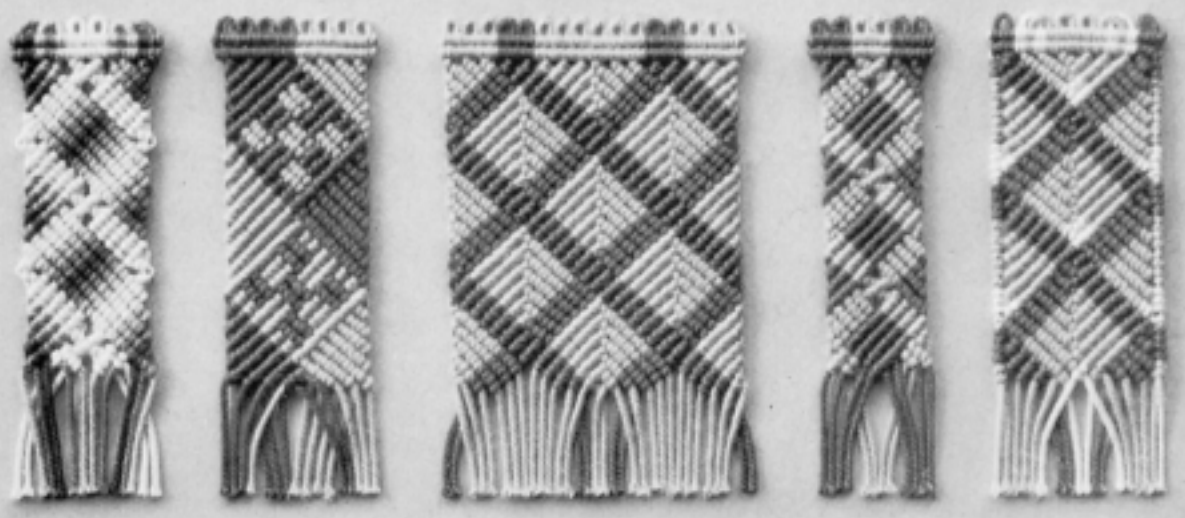
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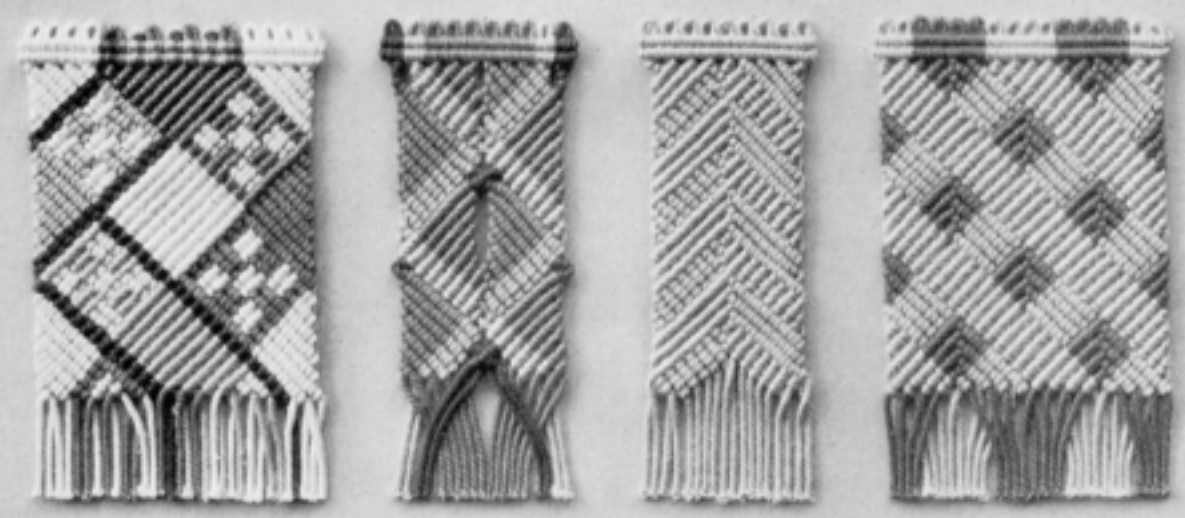




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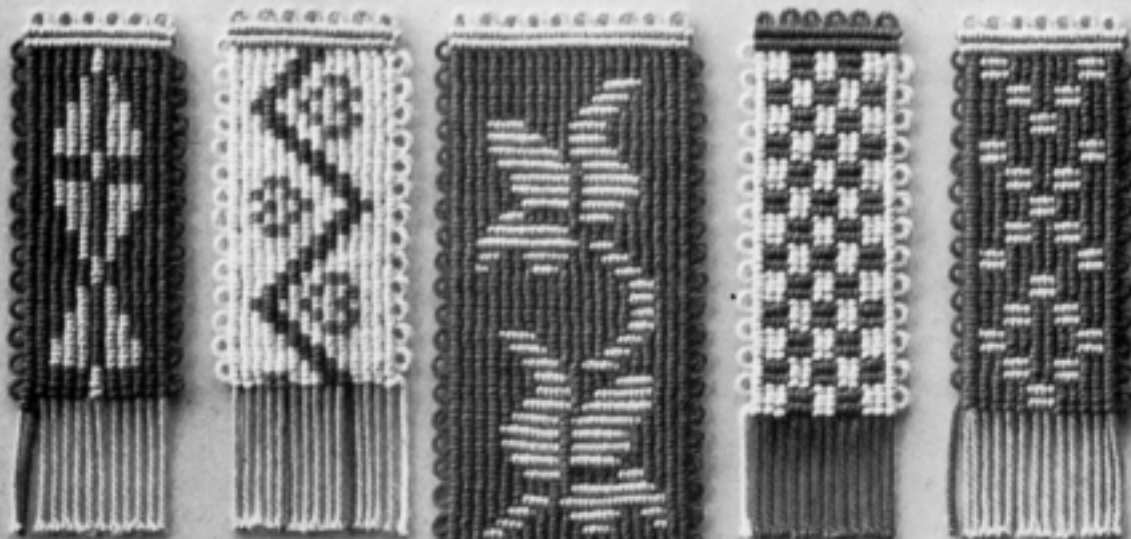
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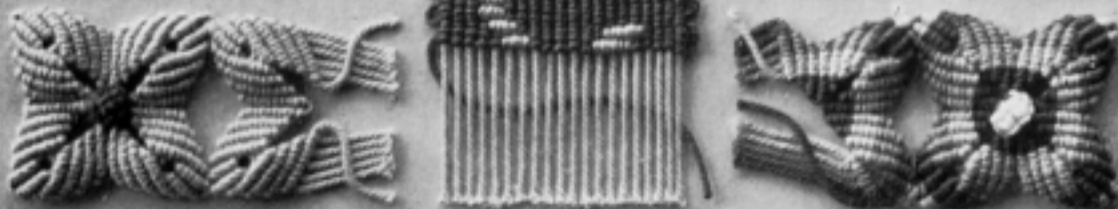
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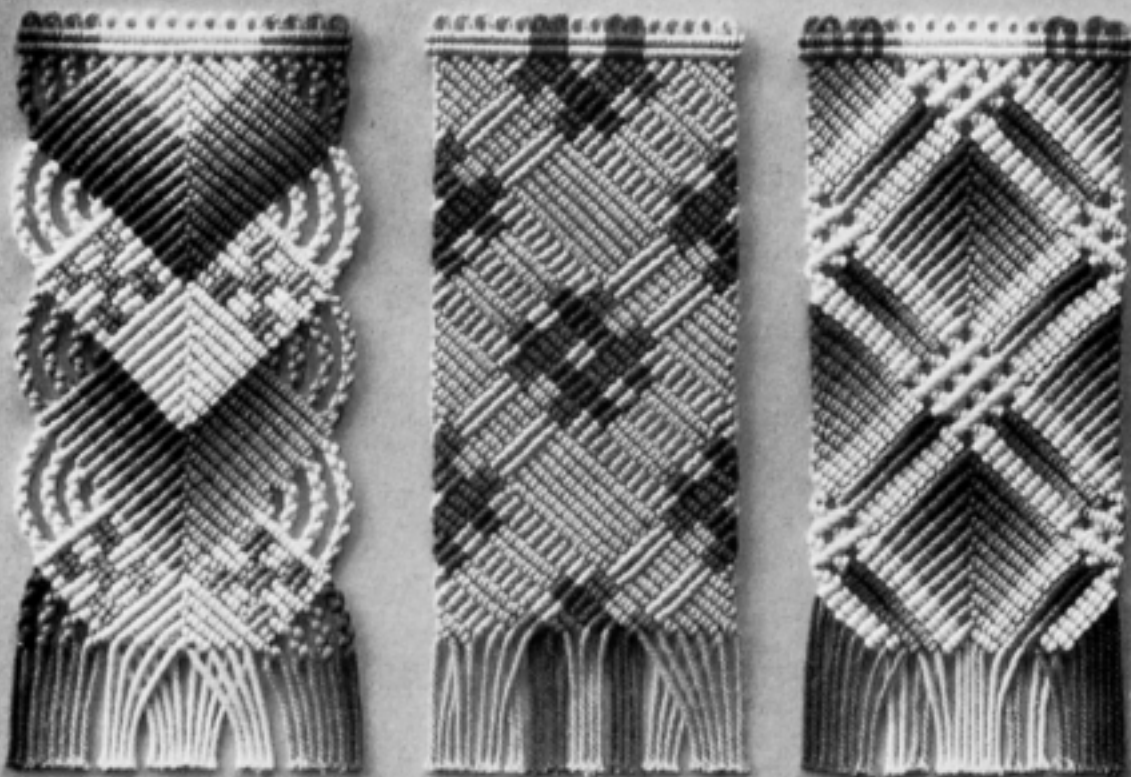
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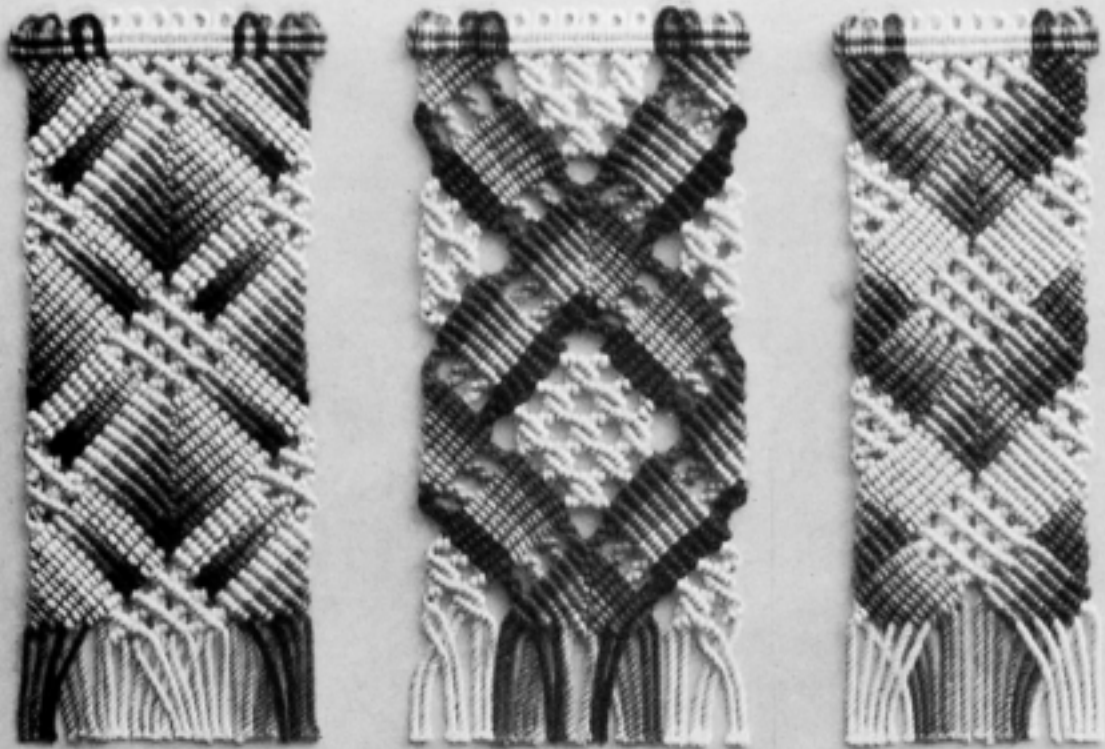


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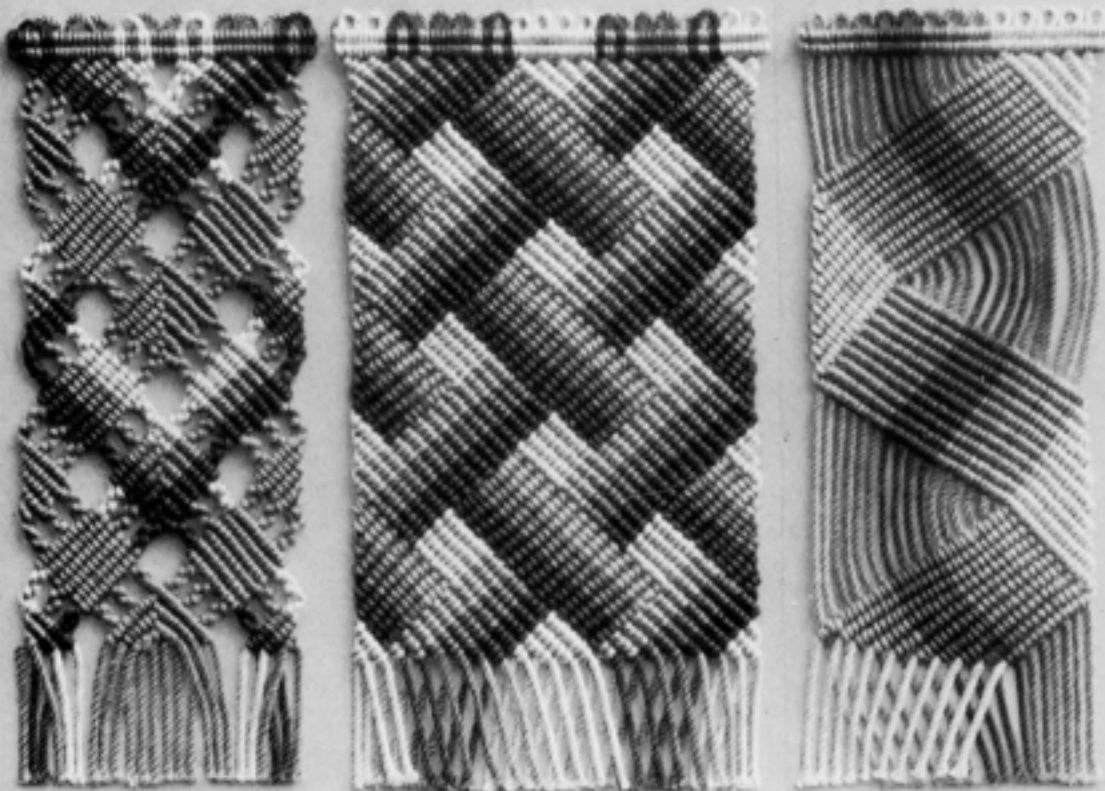


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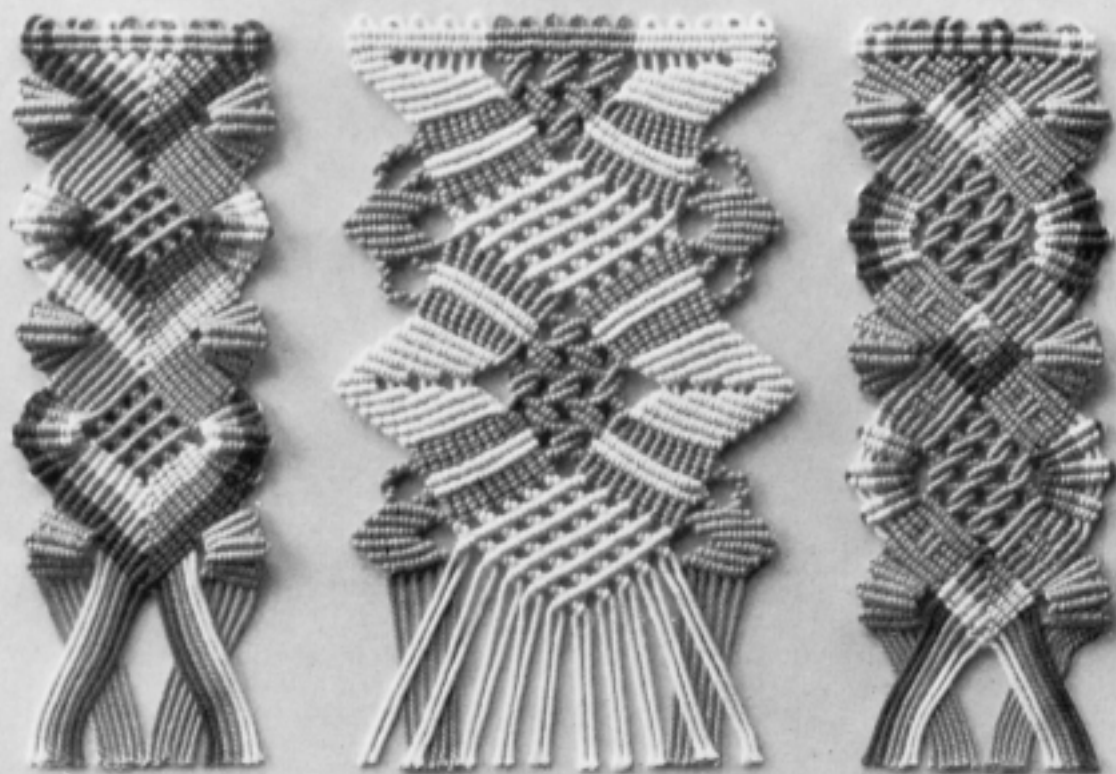
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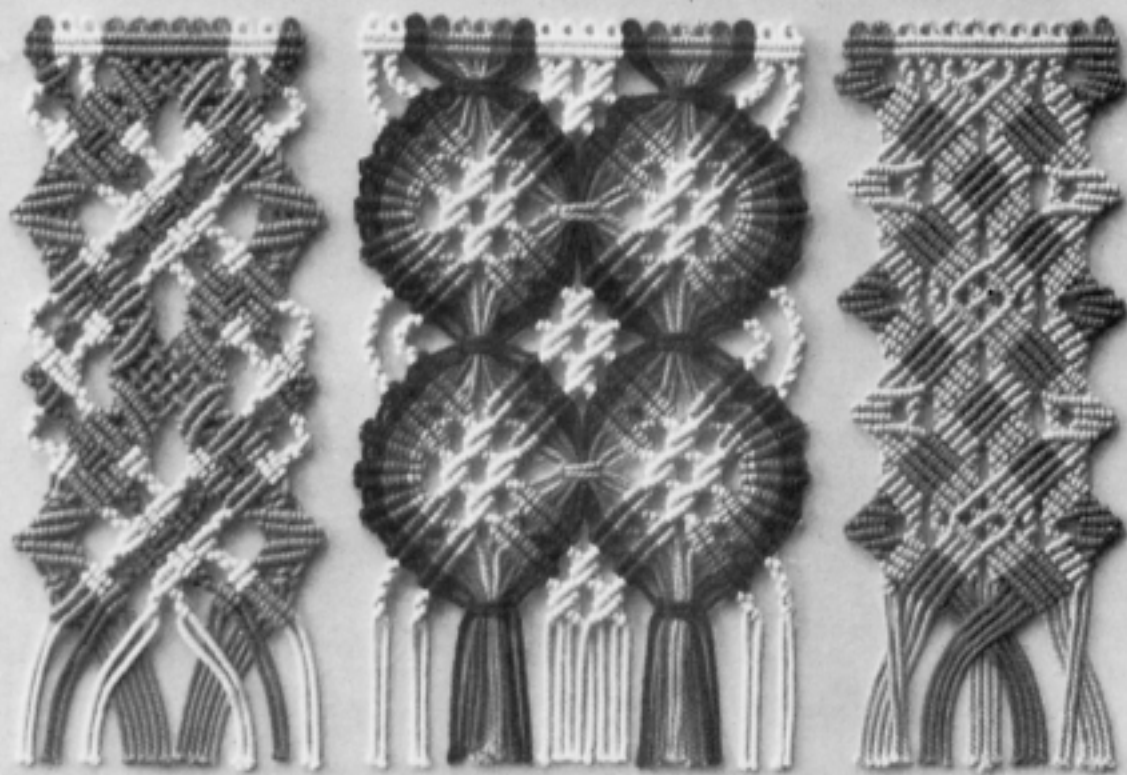
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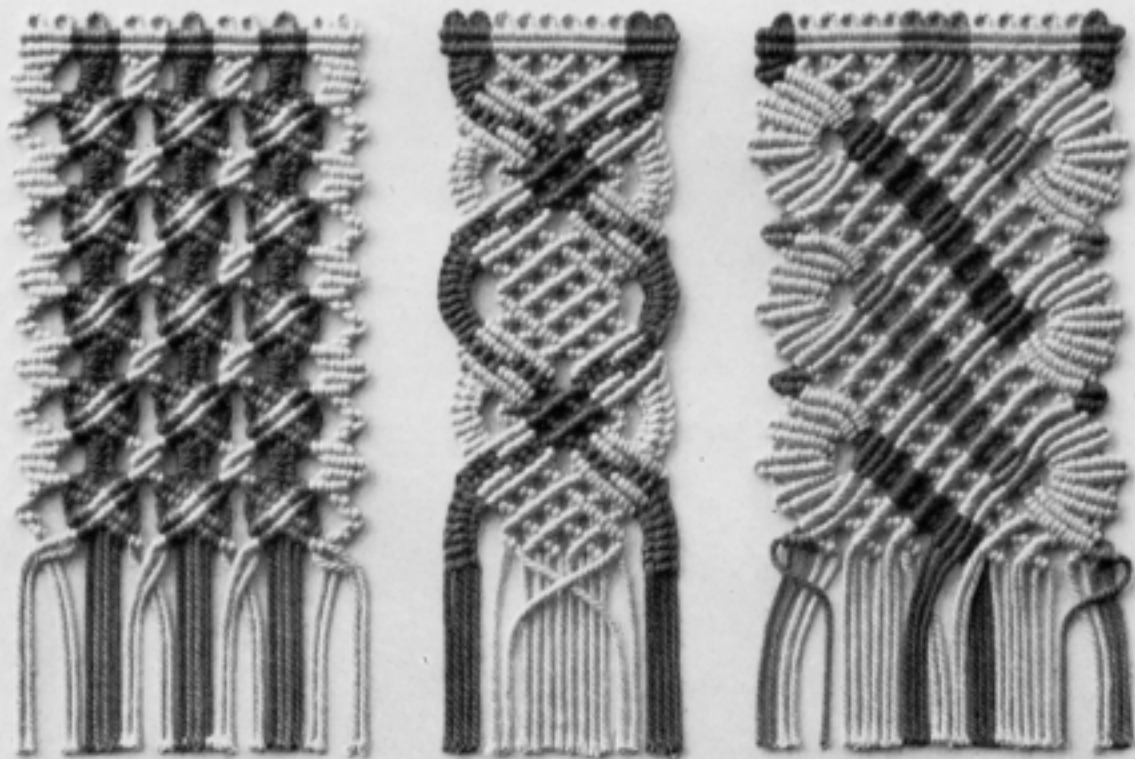


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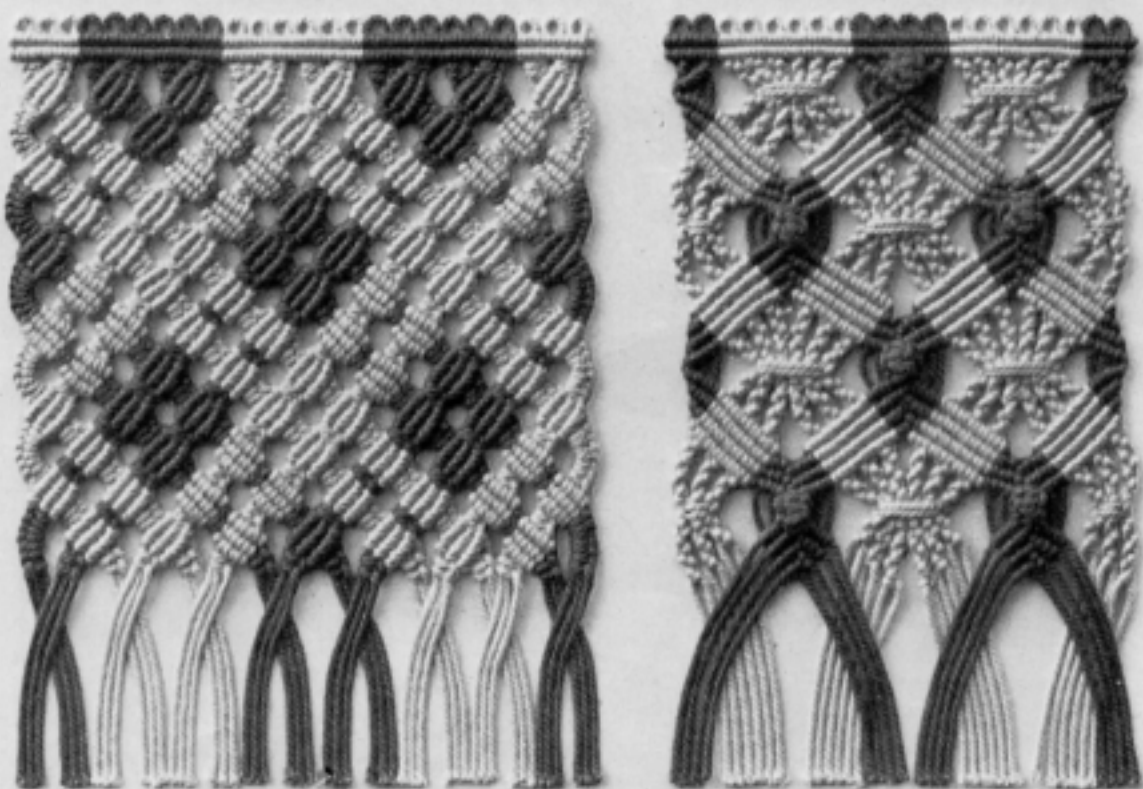


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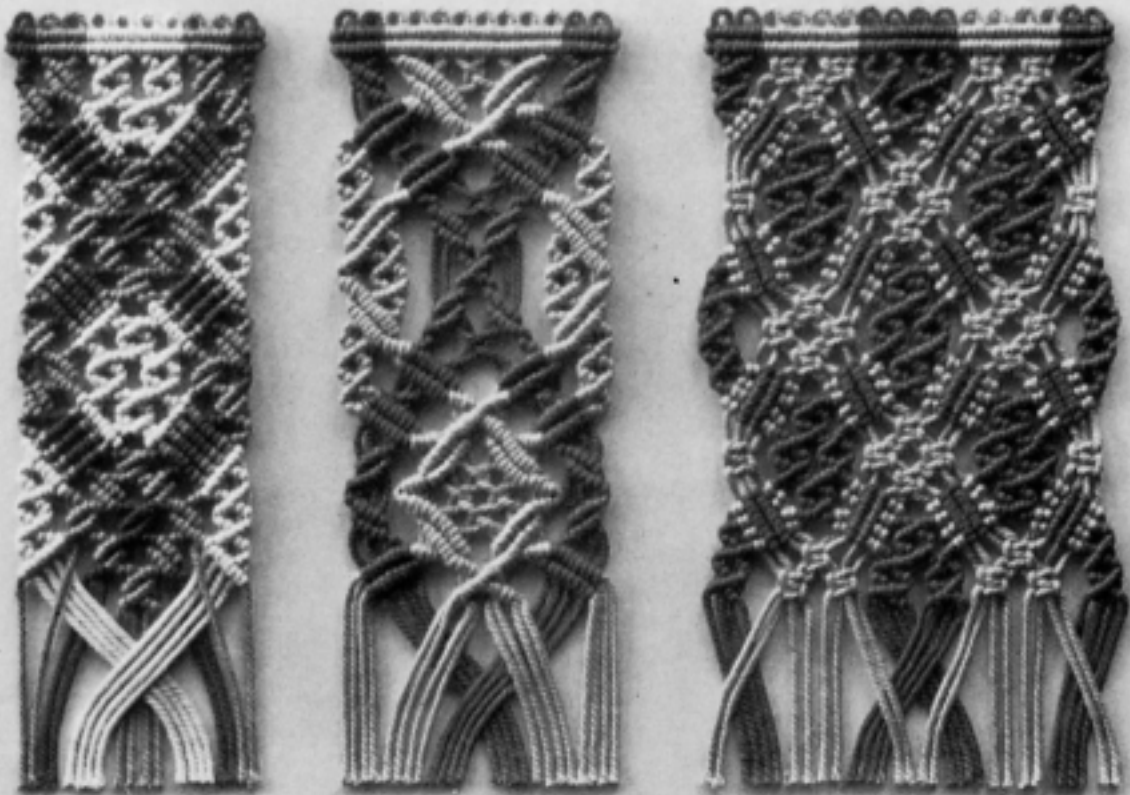
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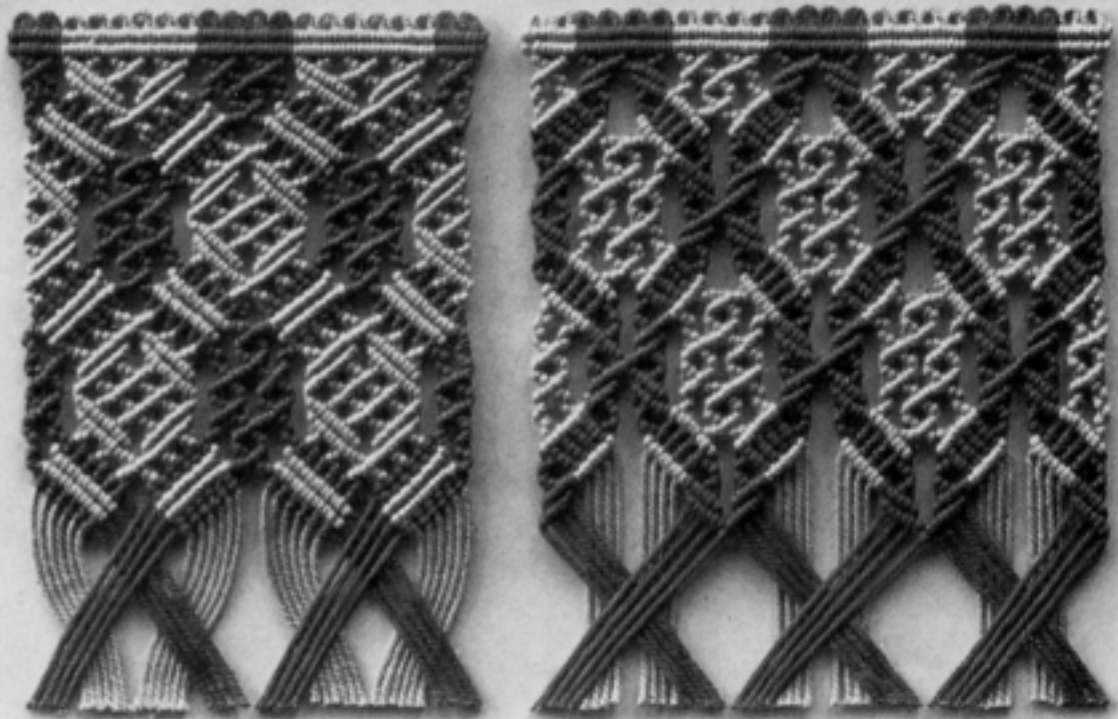
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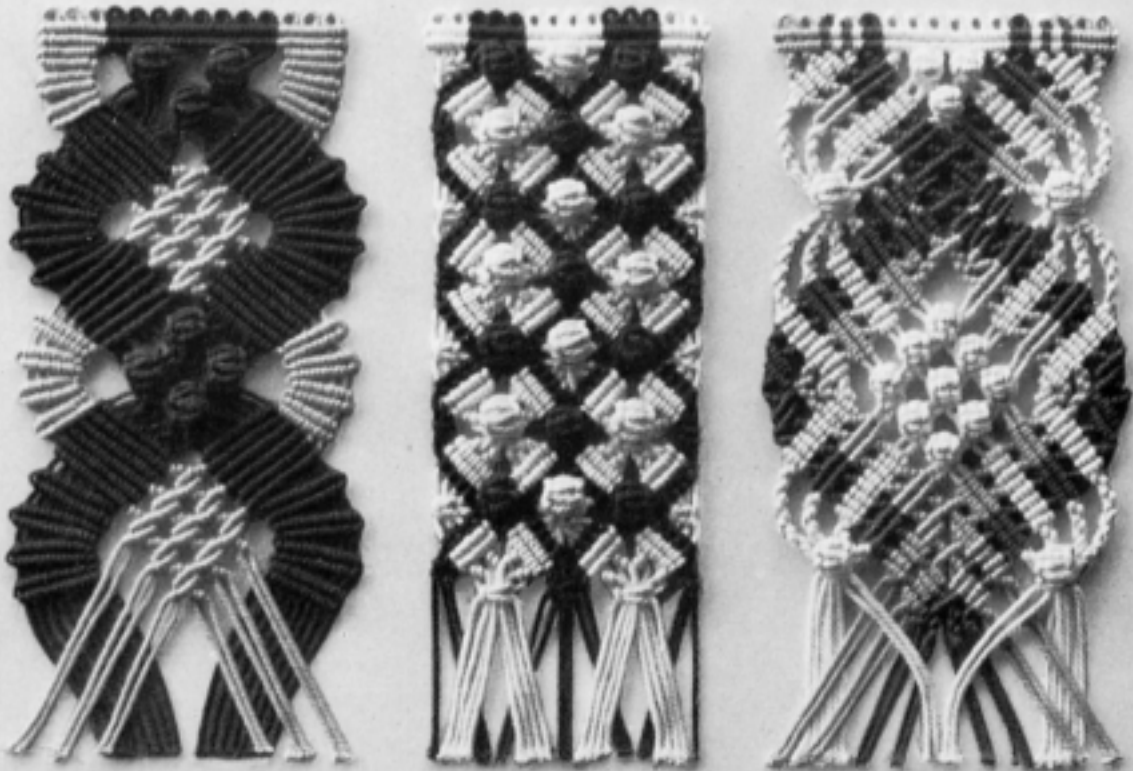


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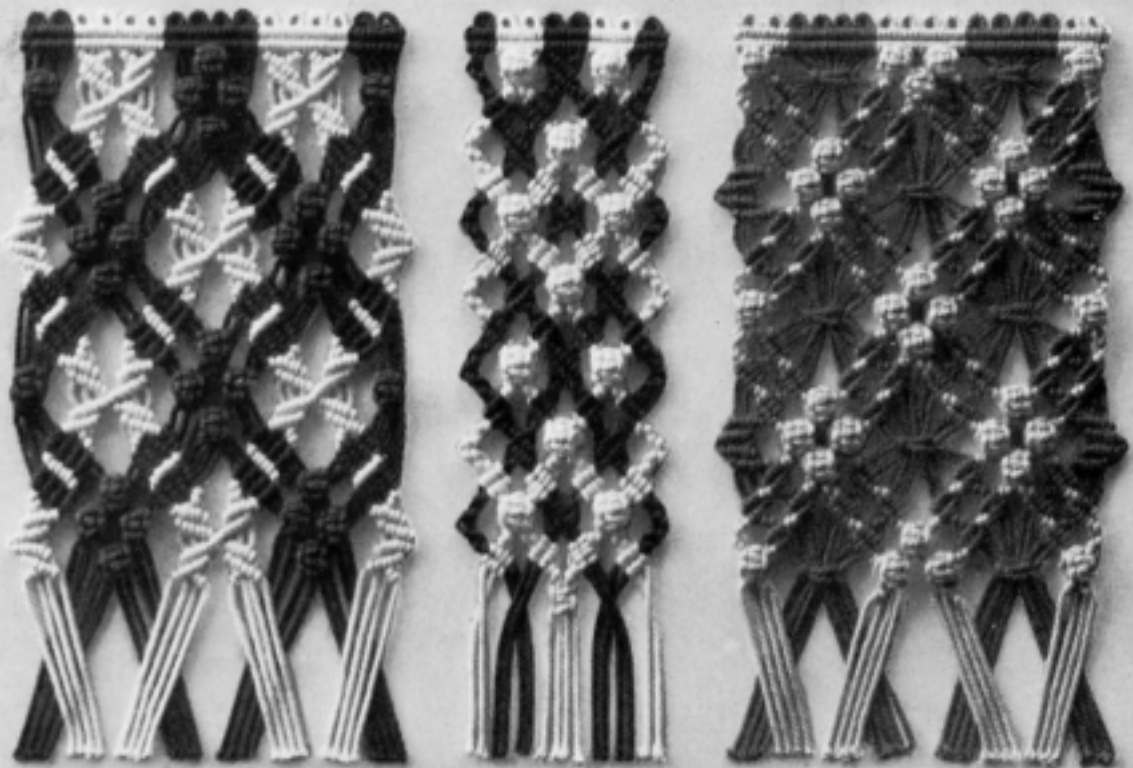




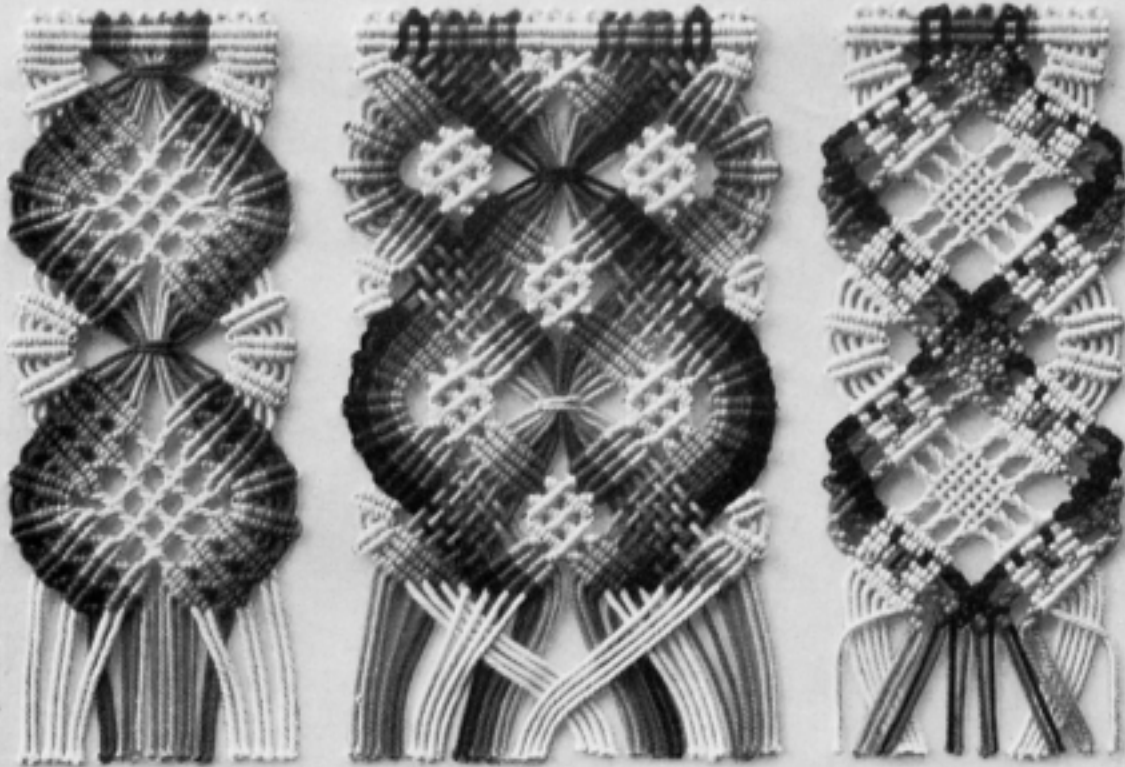
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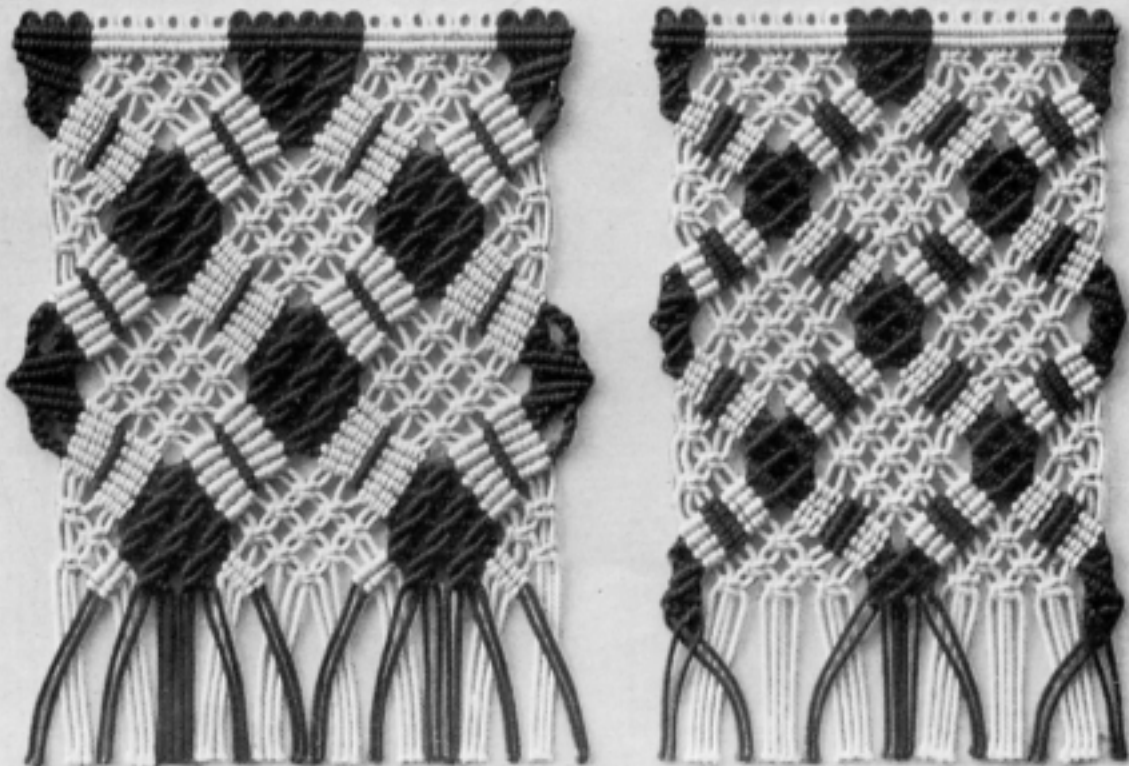
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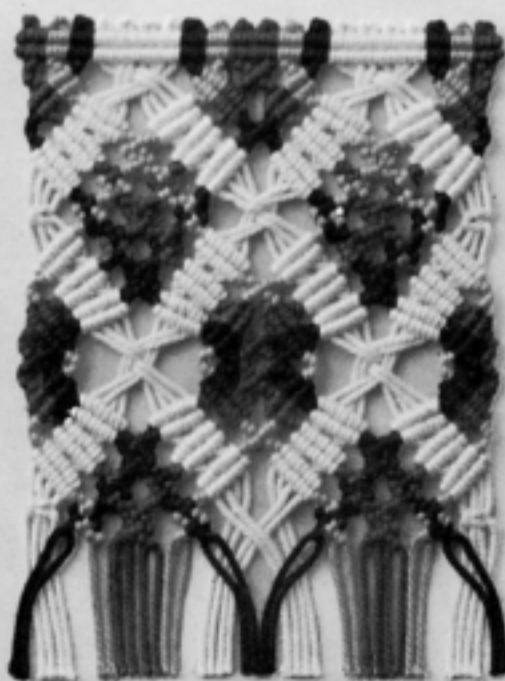
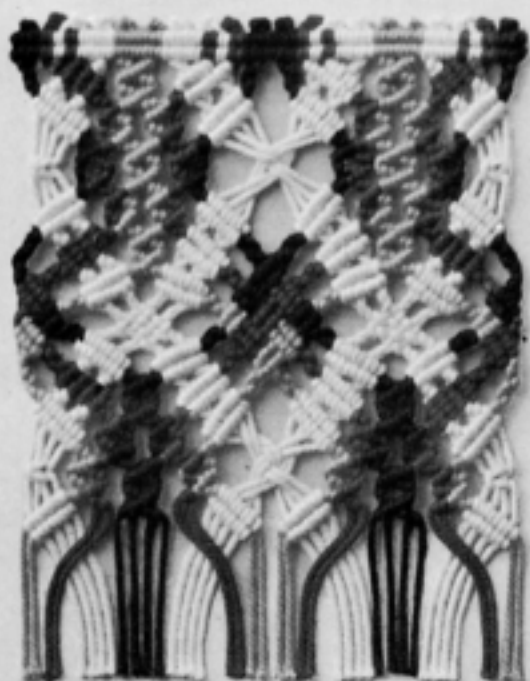


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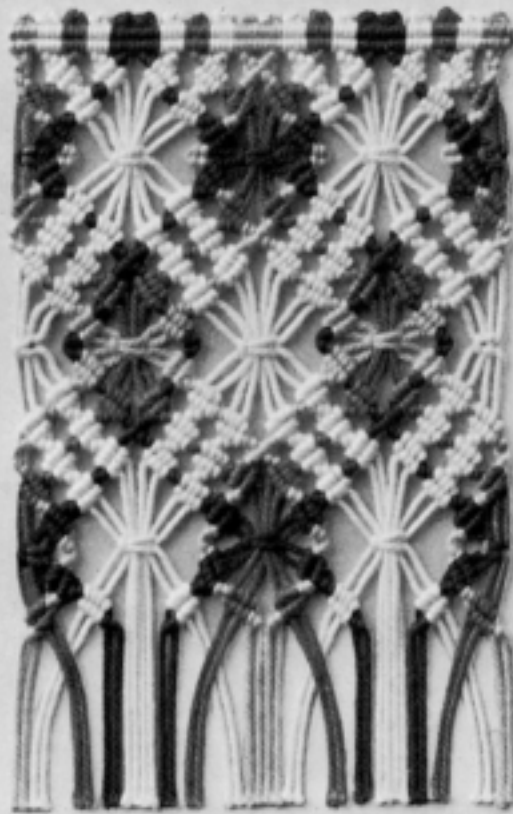
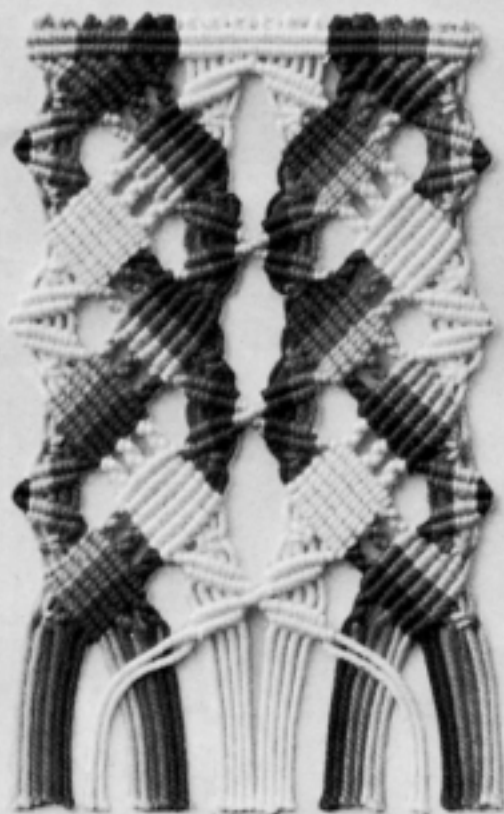


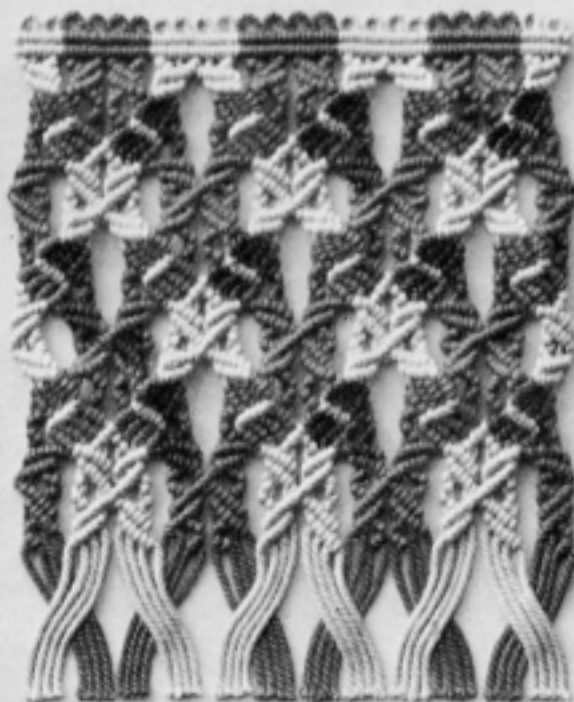
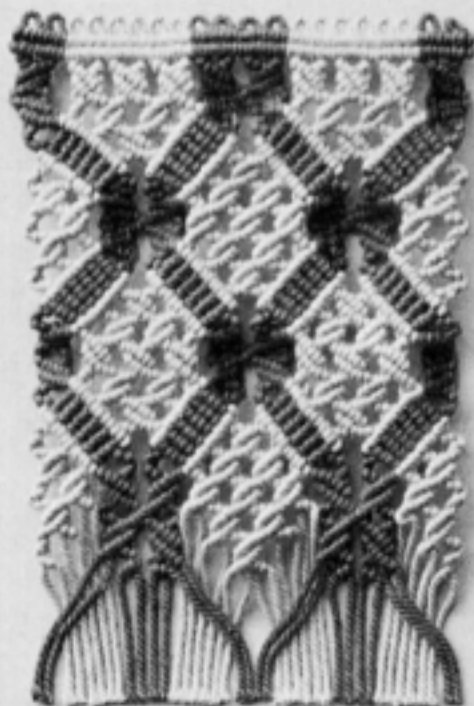
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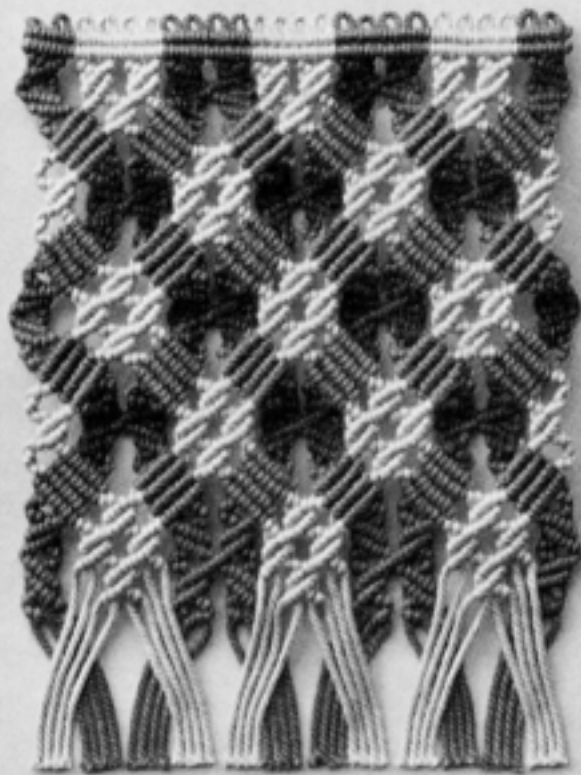
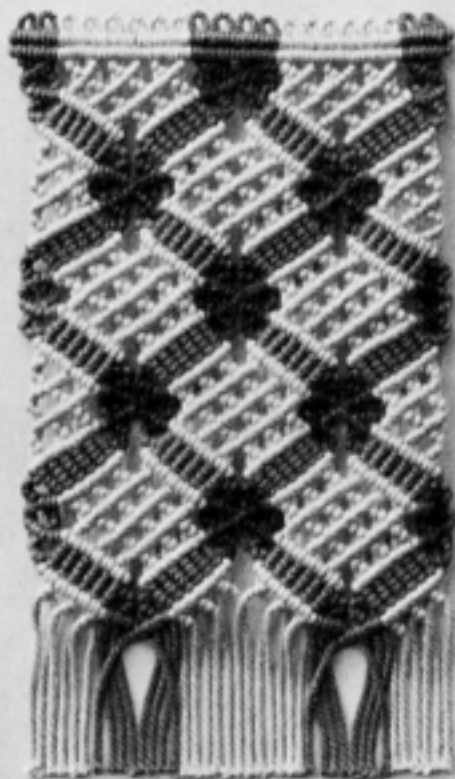


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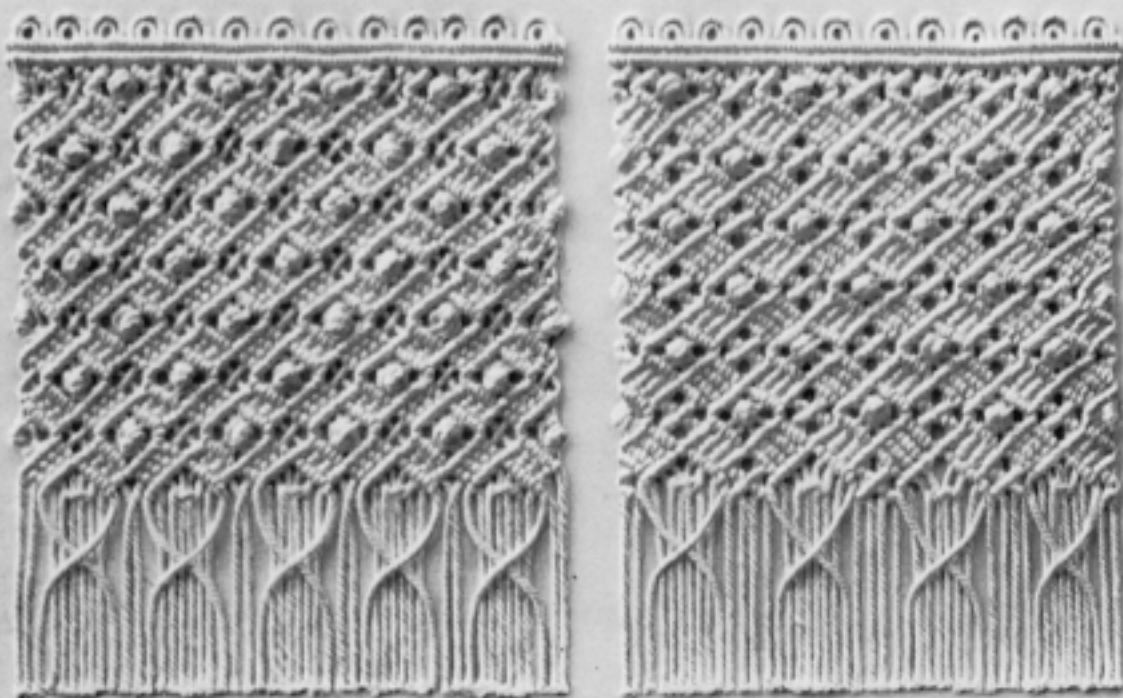


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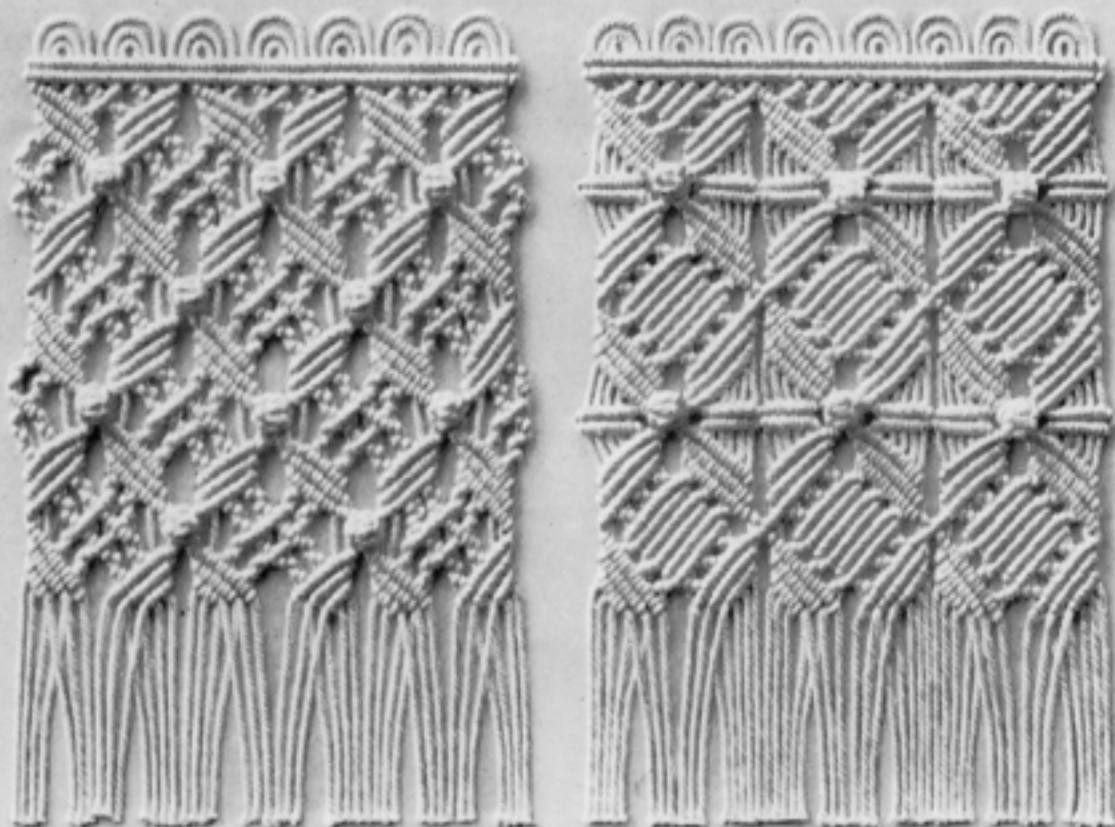


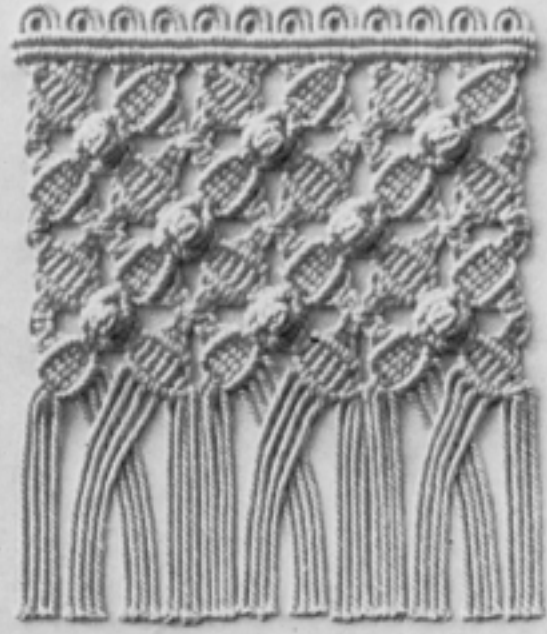
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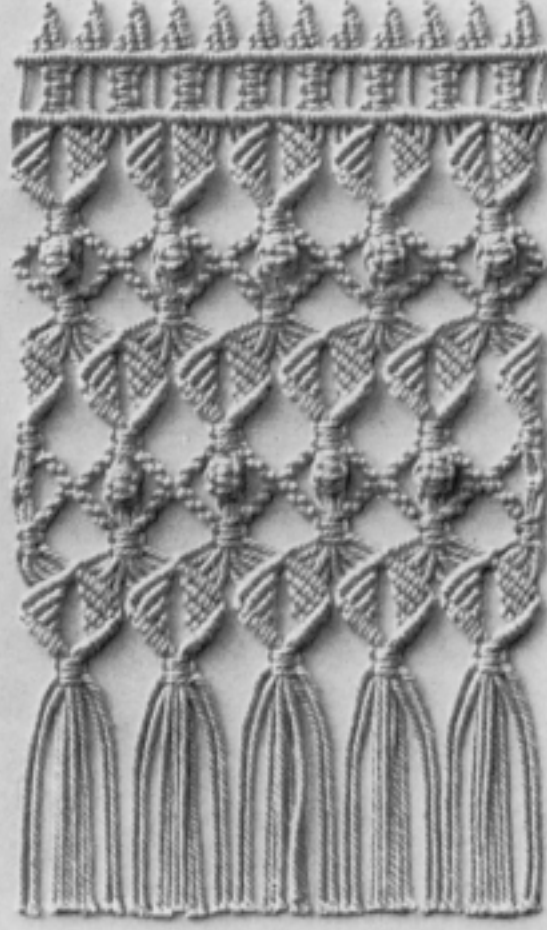
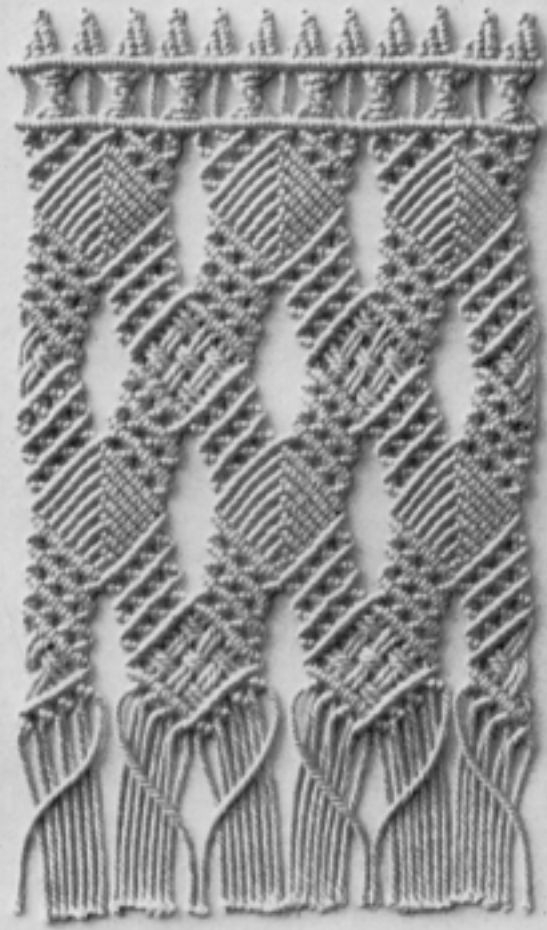


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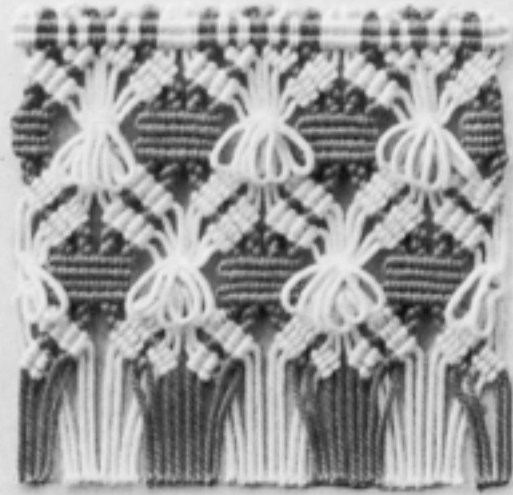
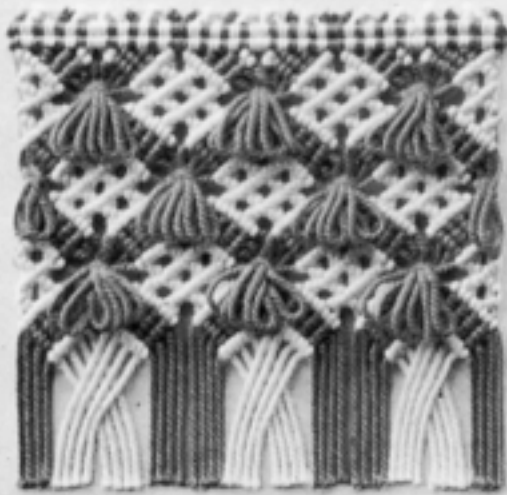
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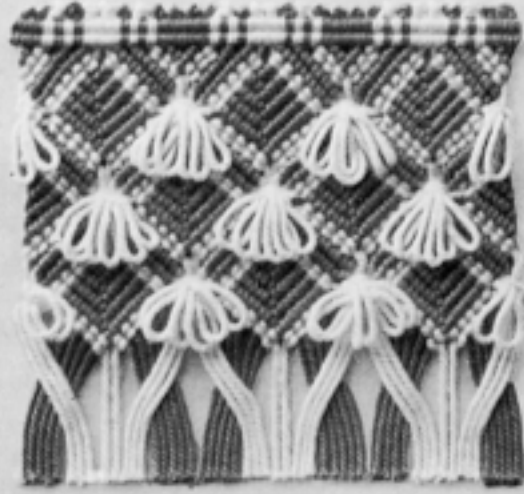
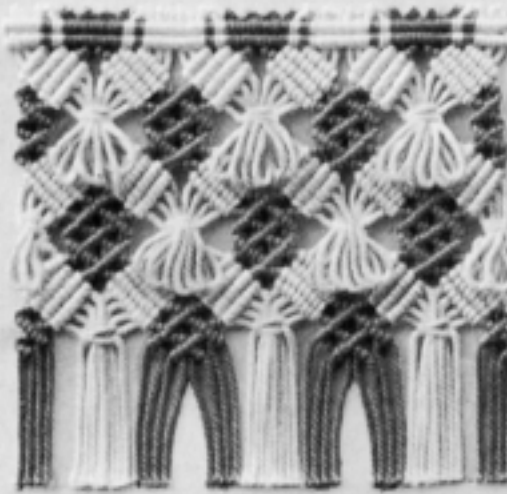
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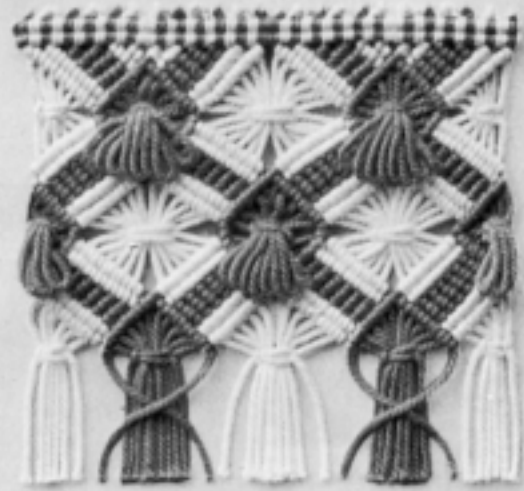
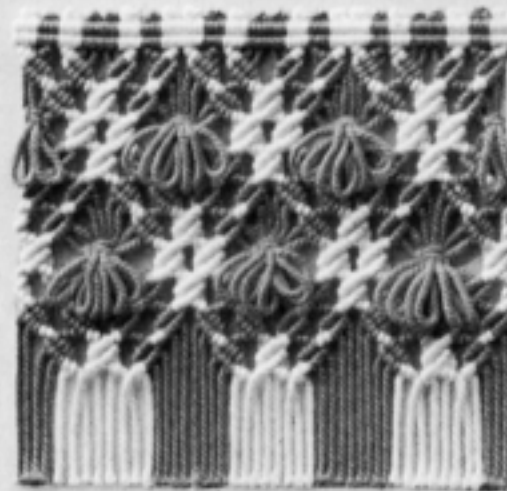
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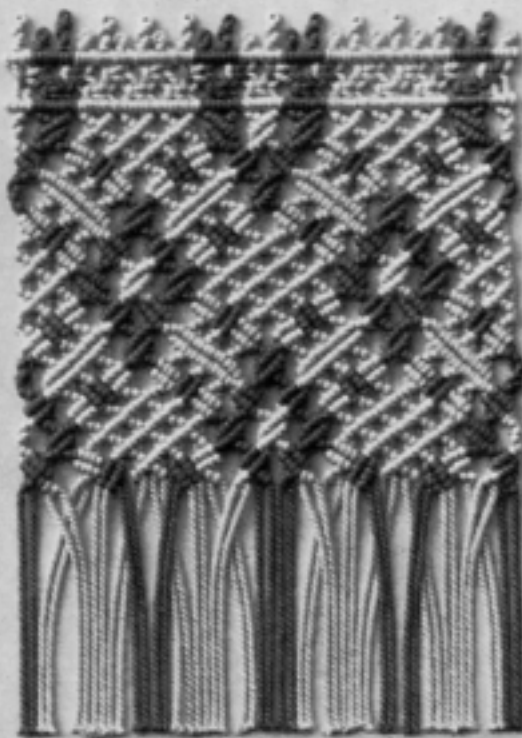
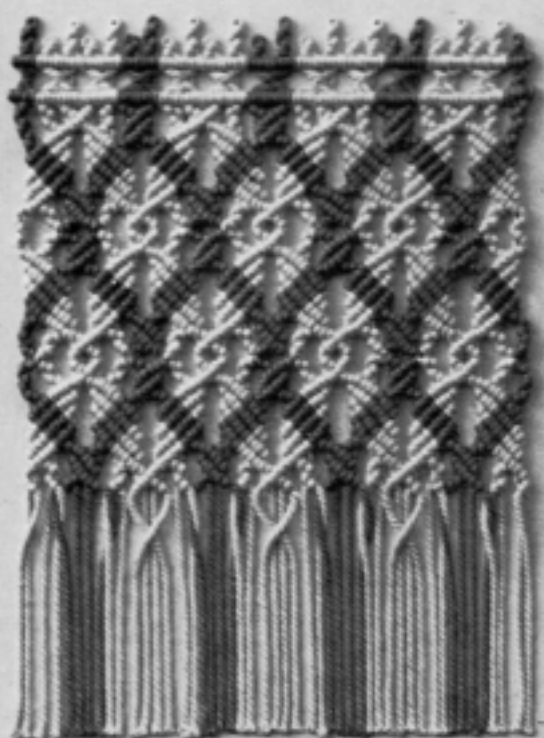


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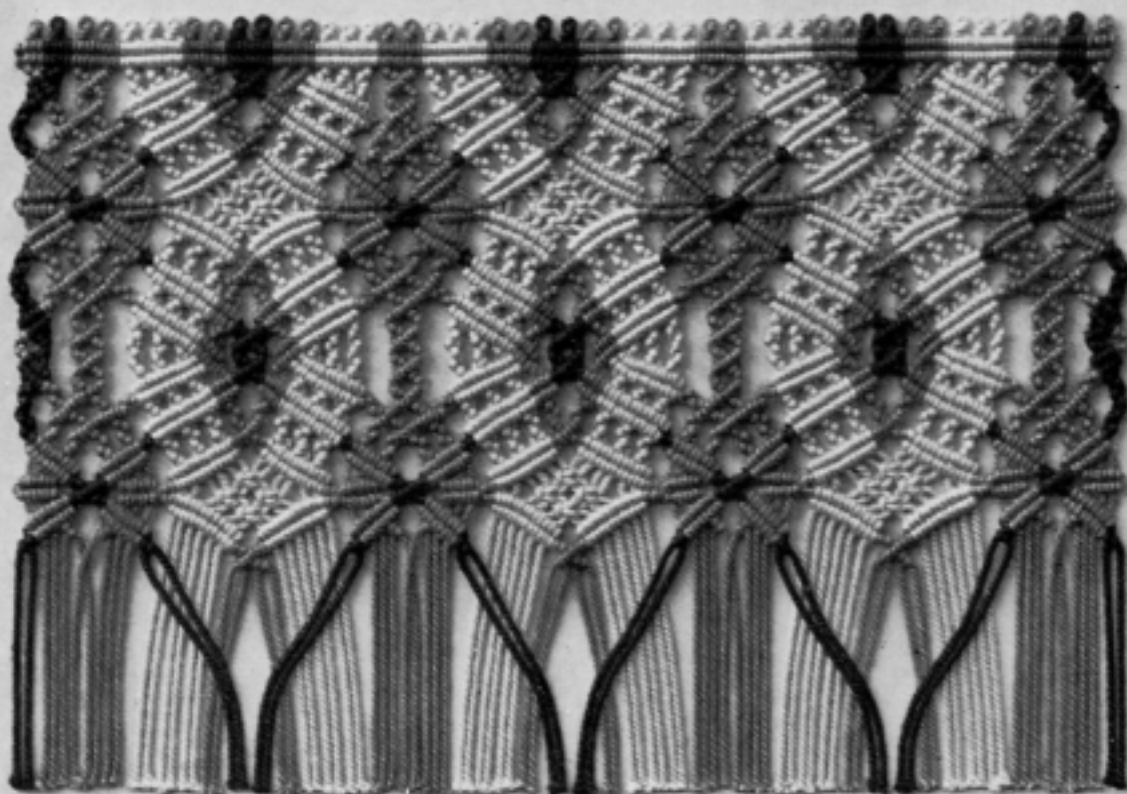


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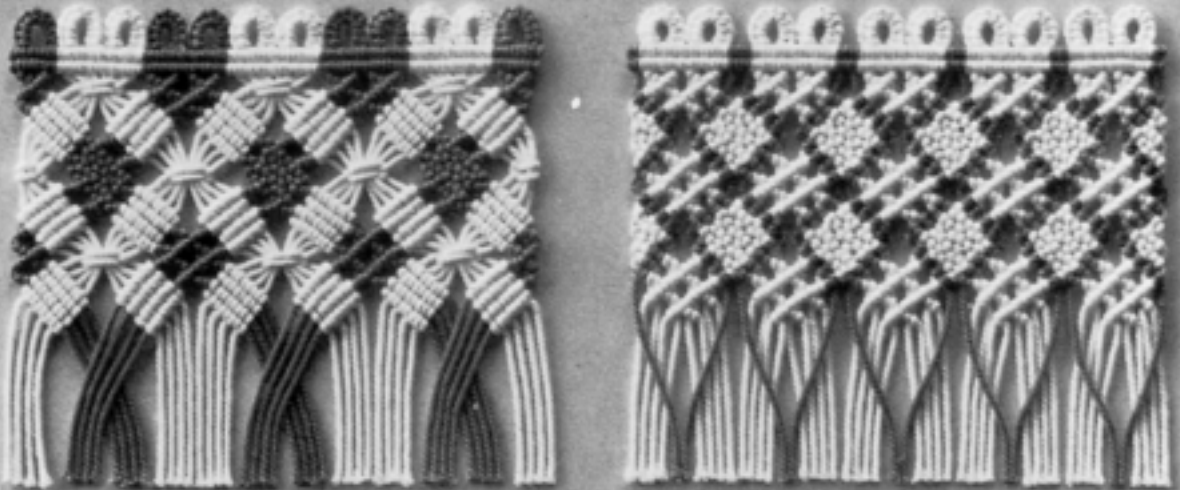
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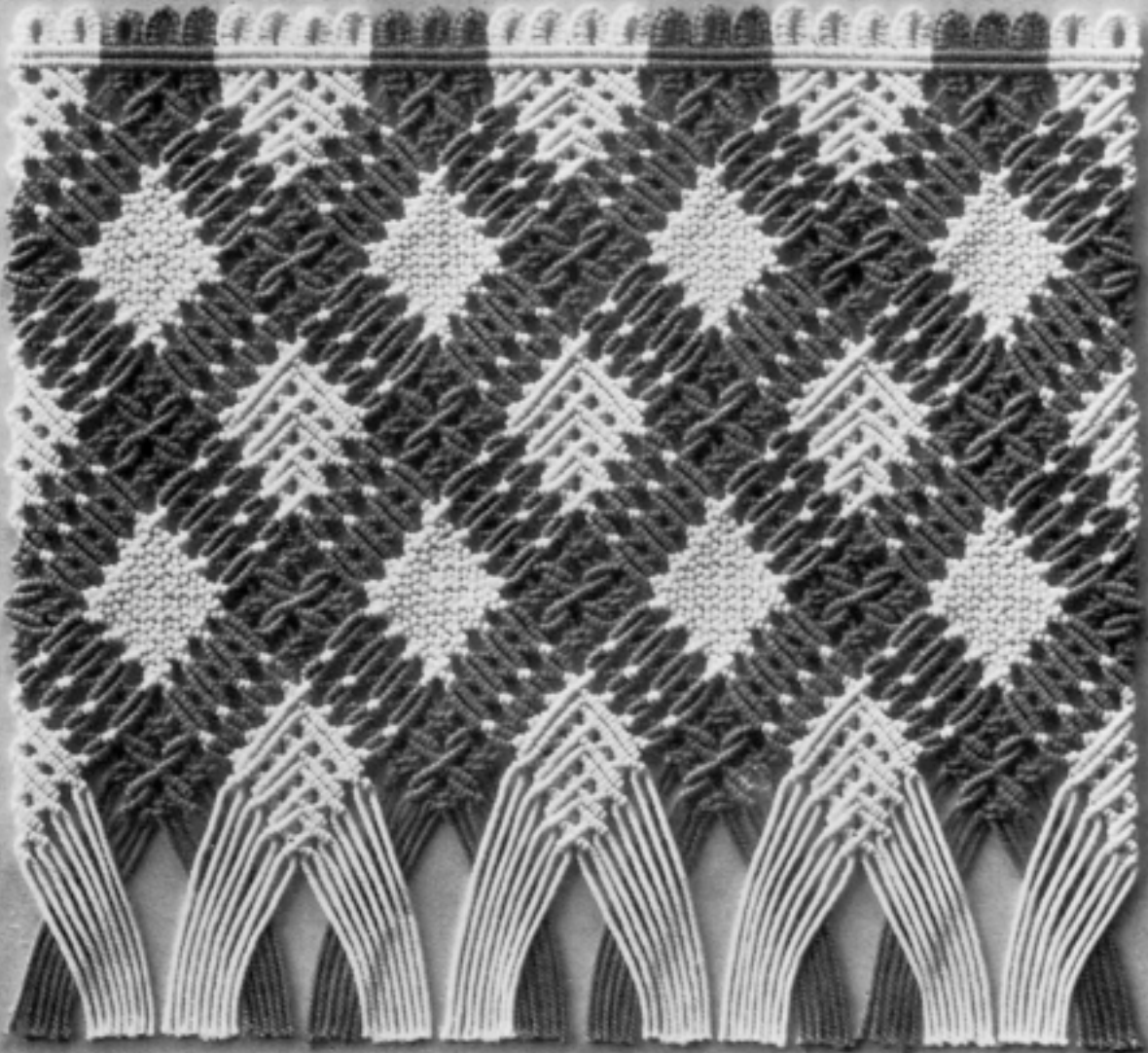
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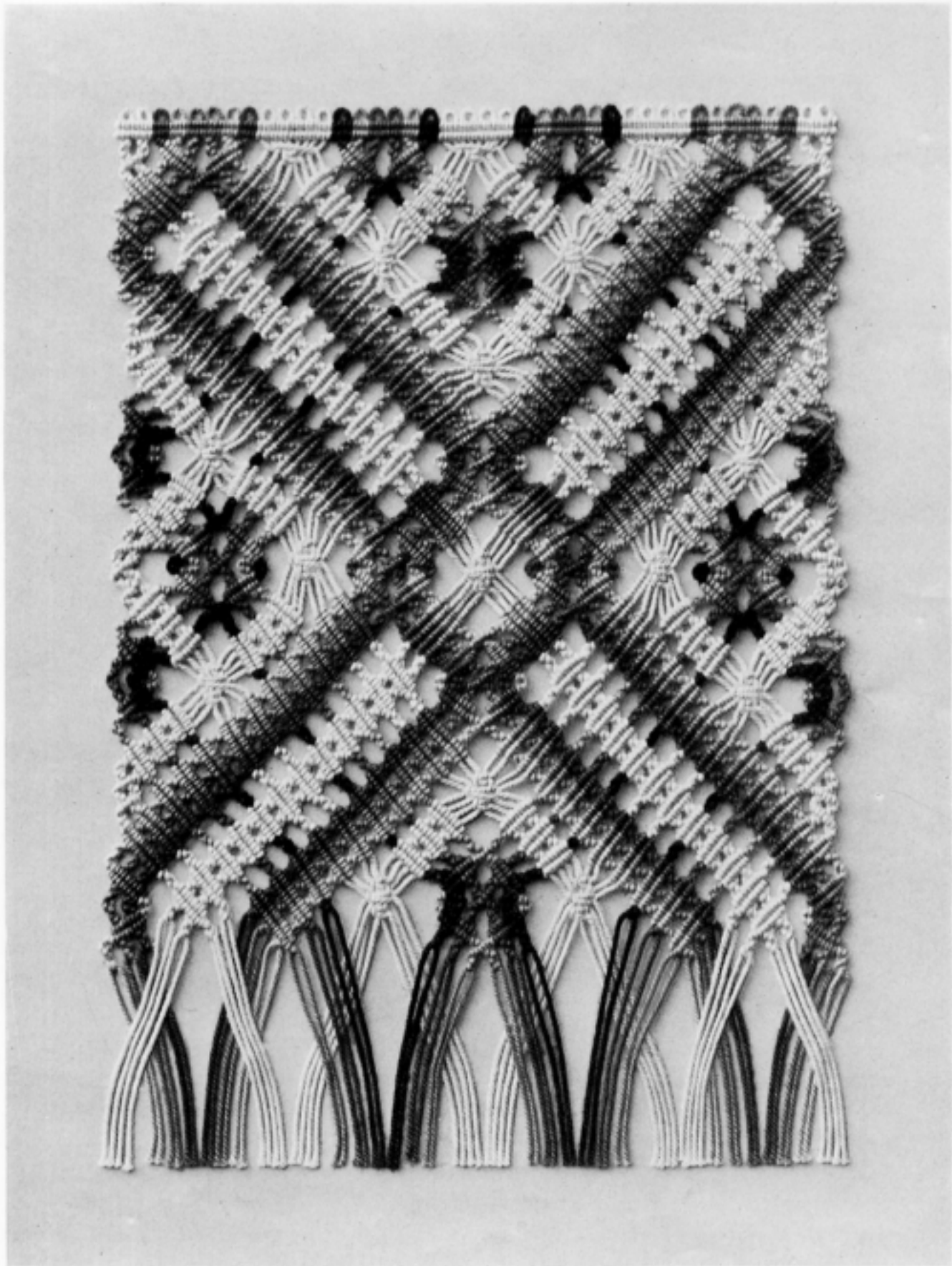
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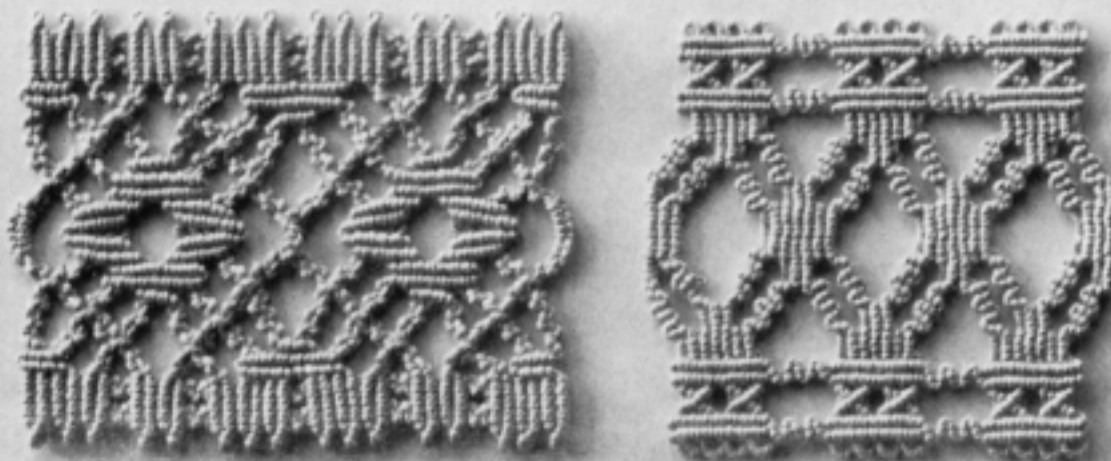
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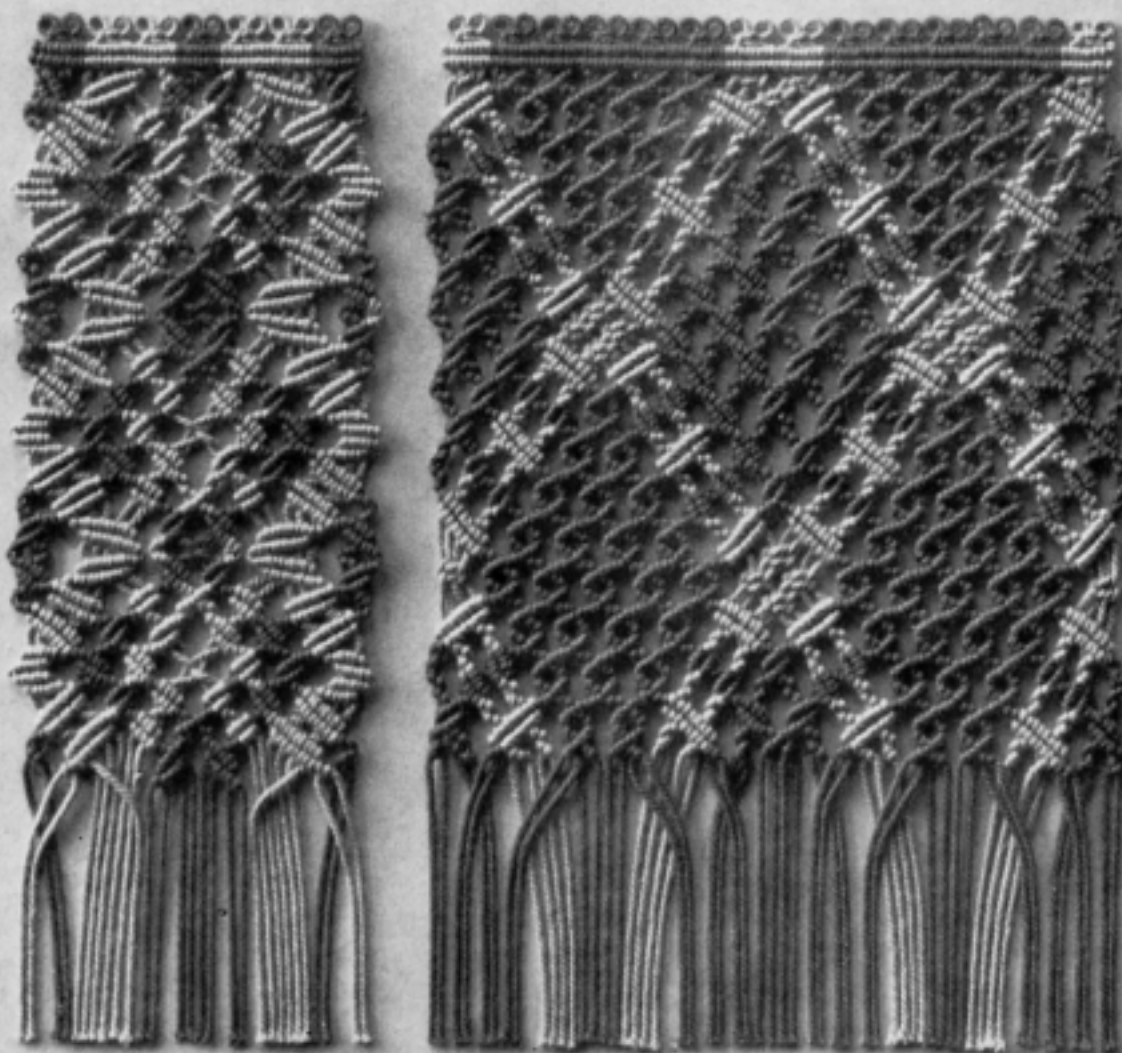


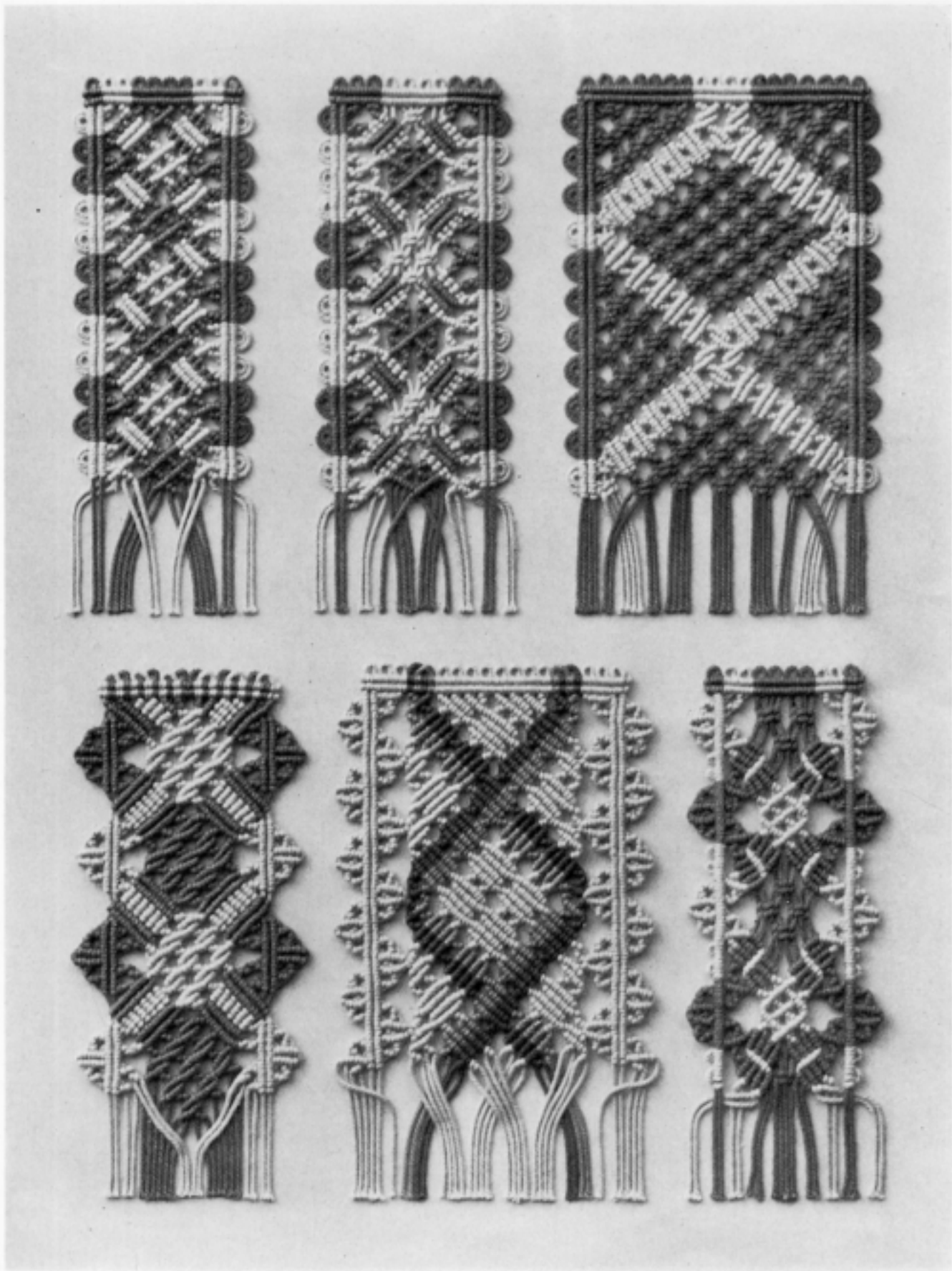


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144-145.



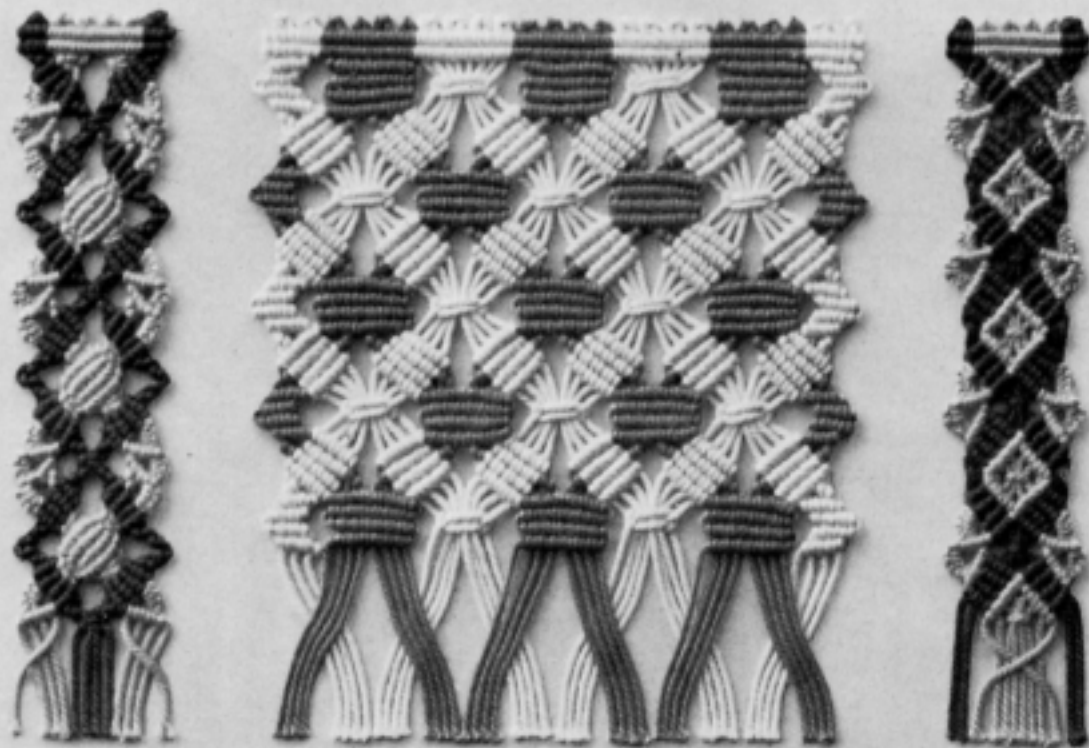


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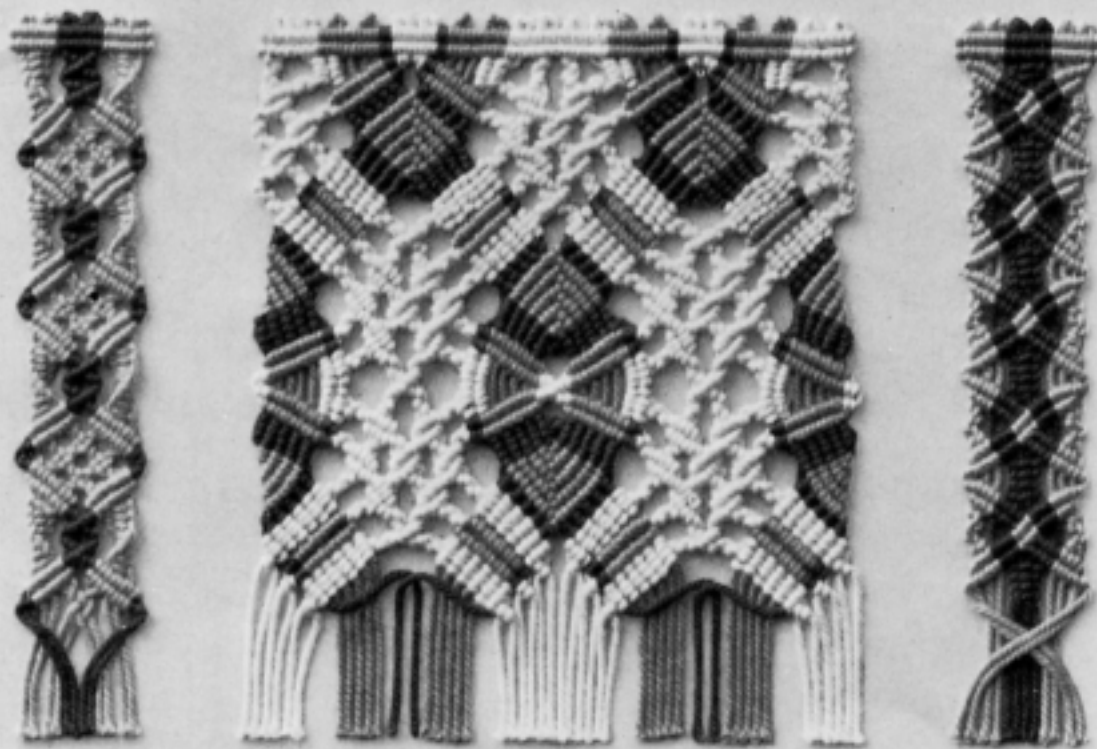
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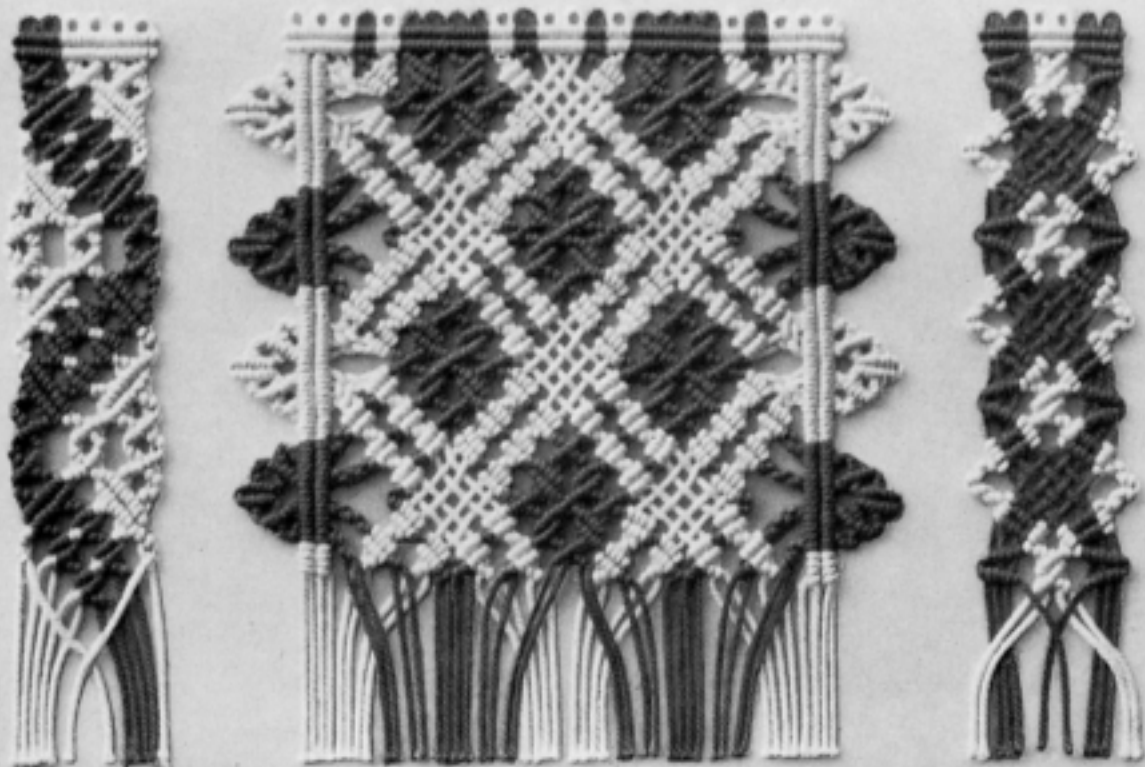


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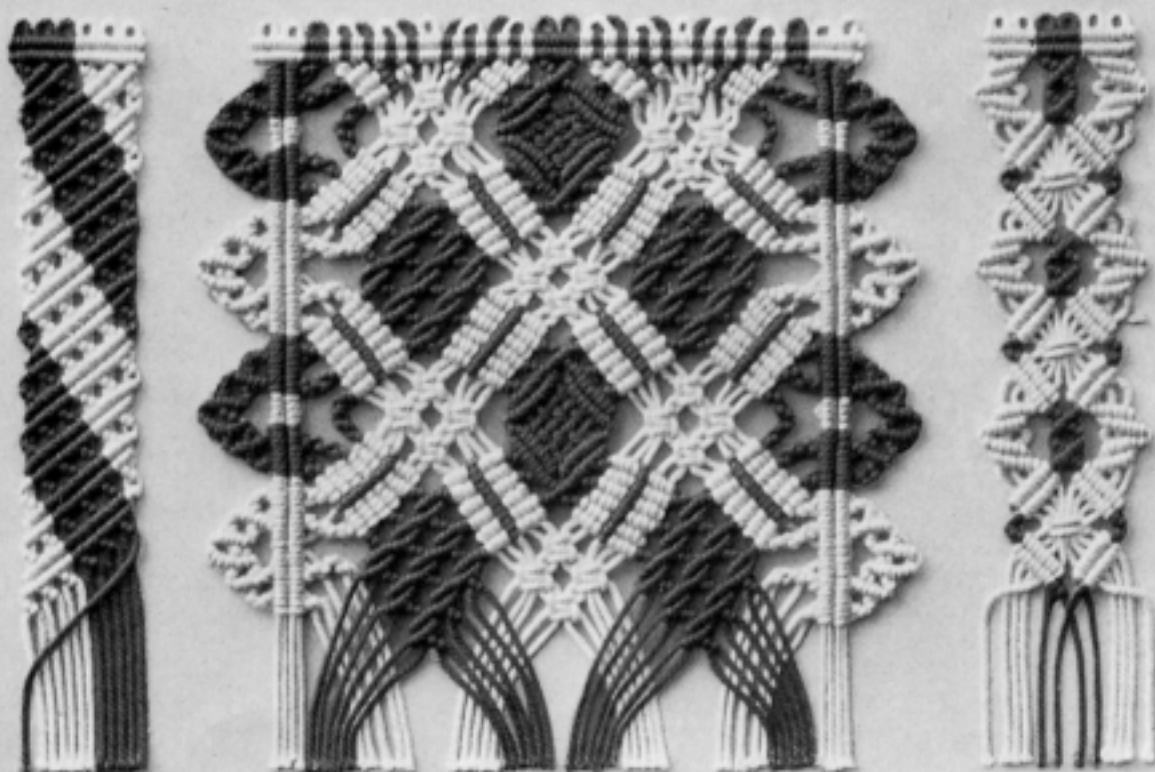


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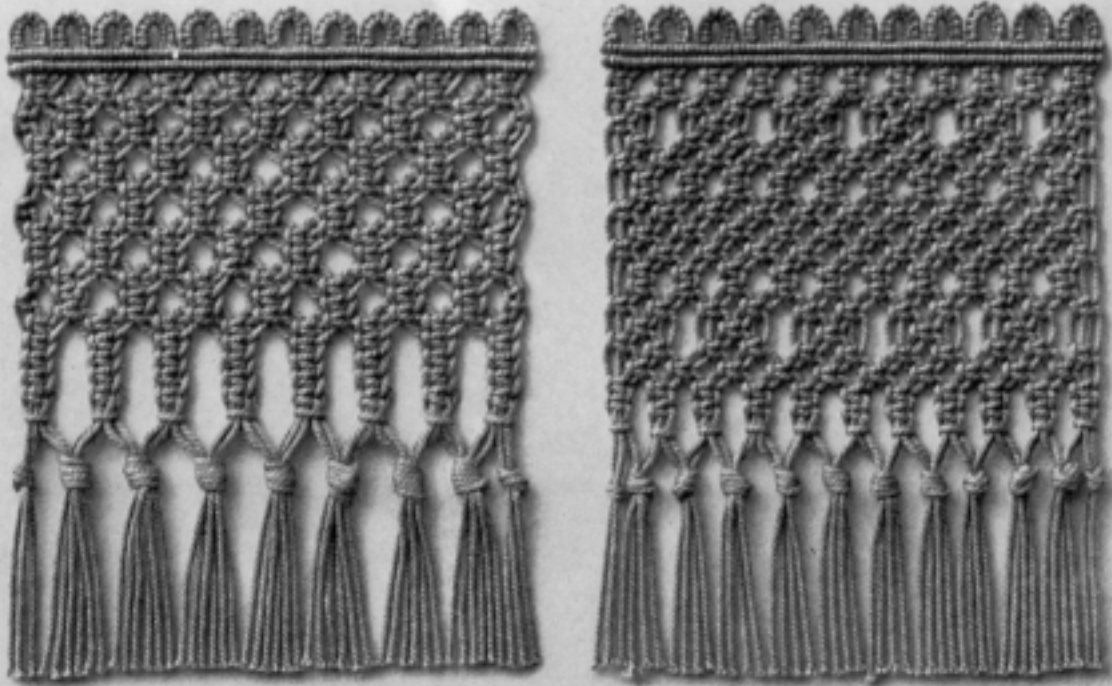
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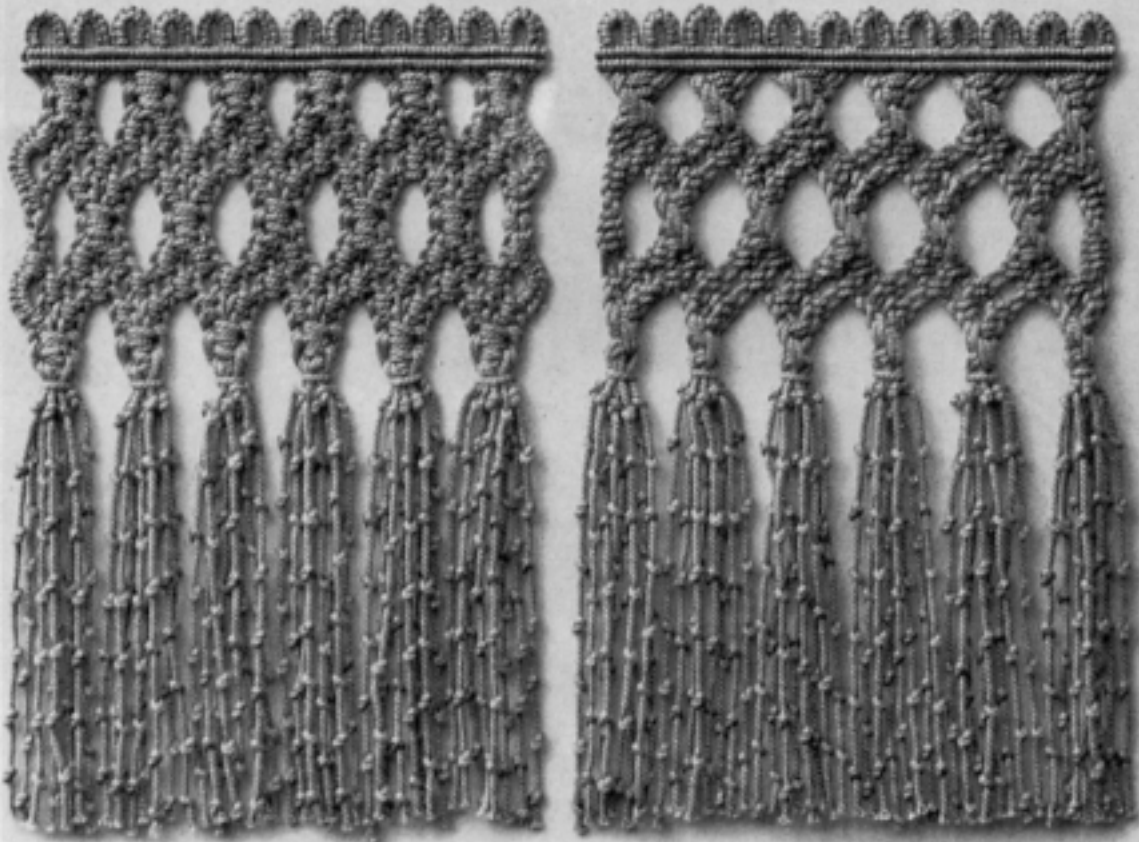
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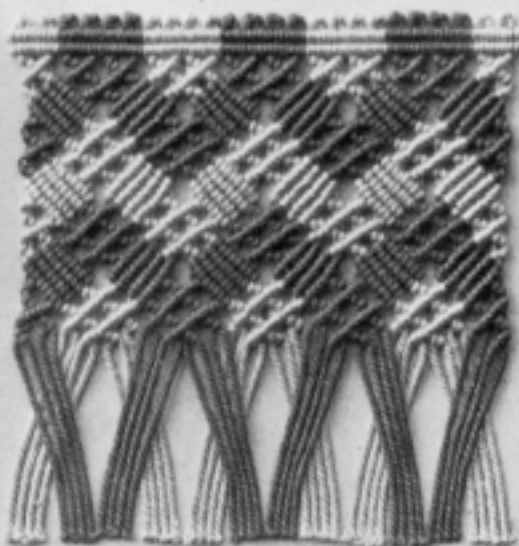
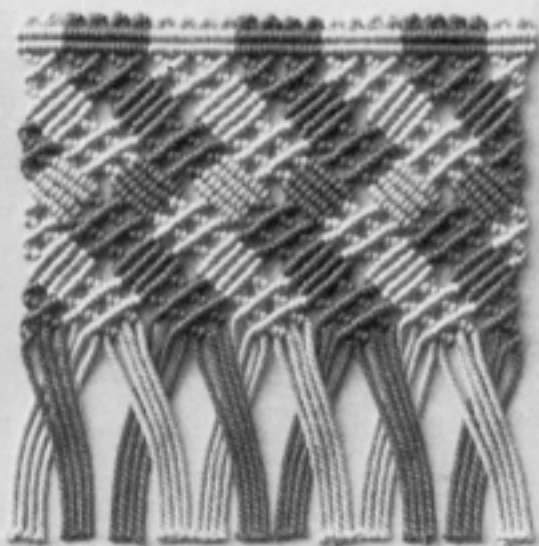


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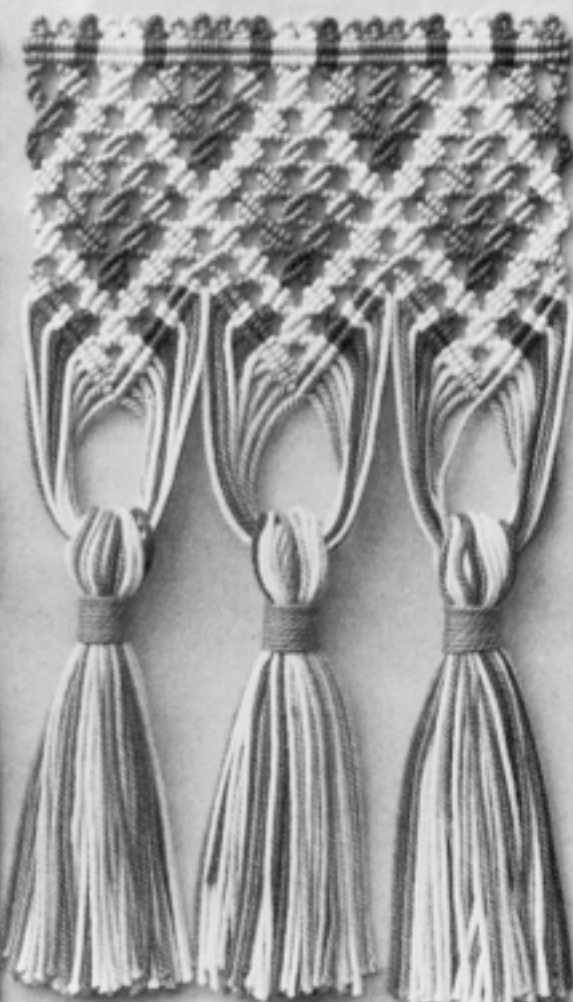
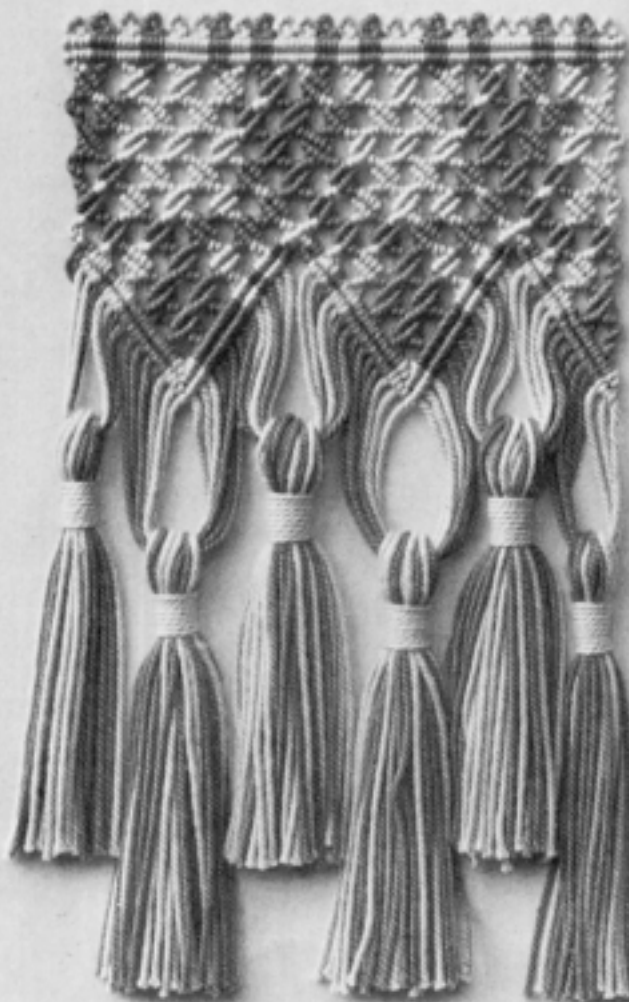


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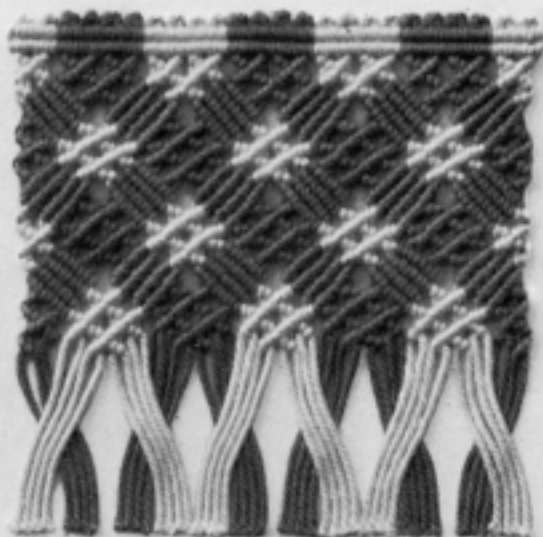
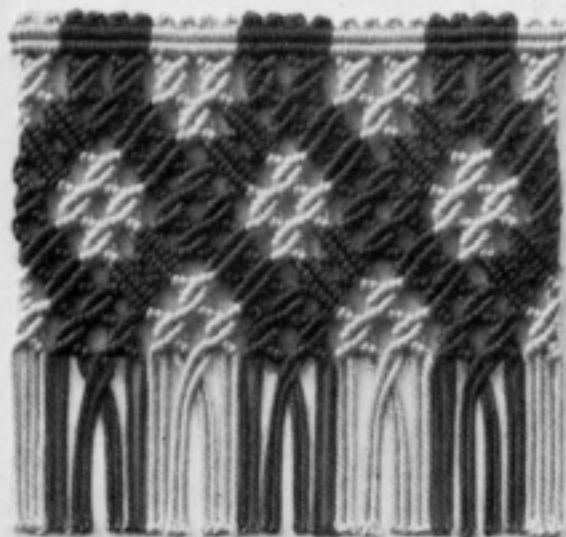
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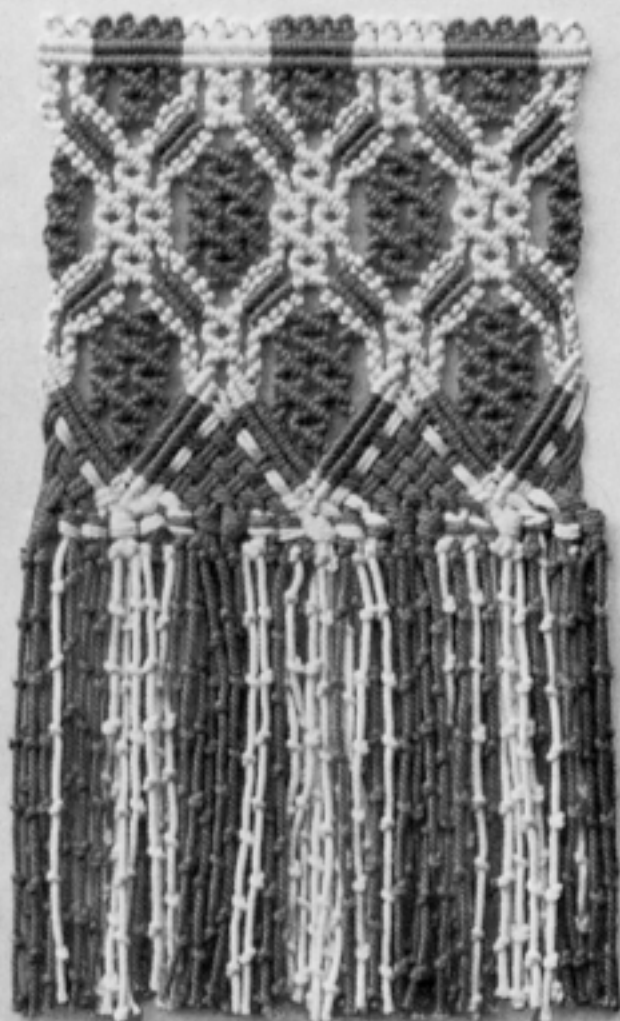
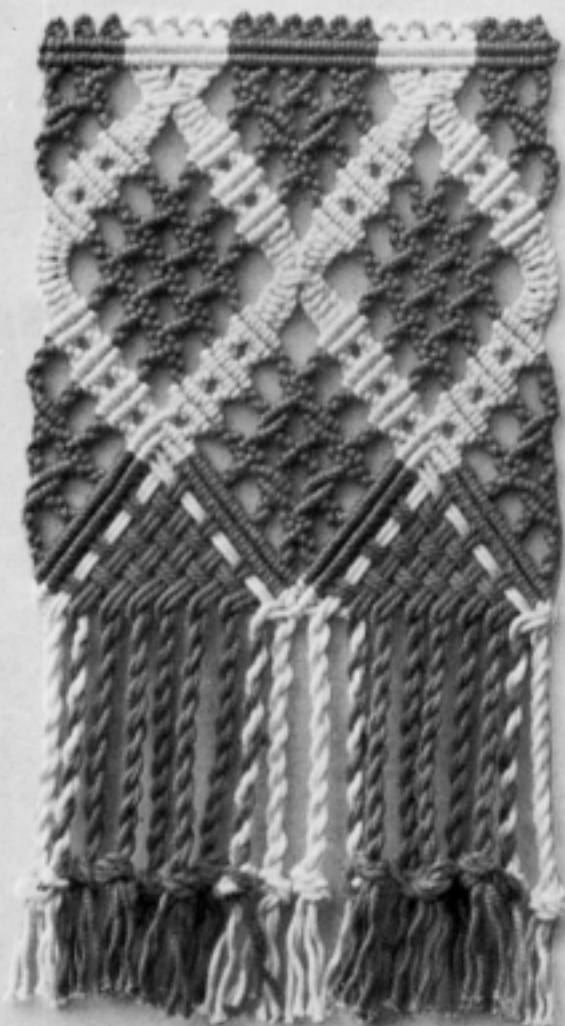
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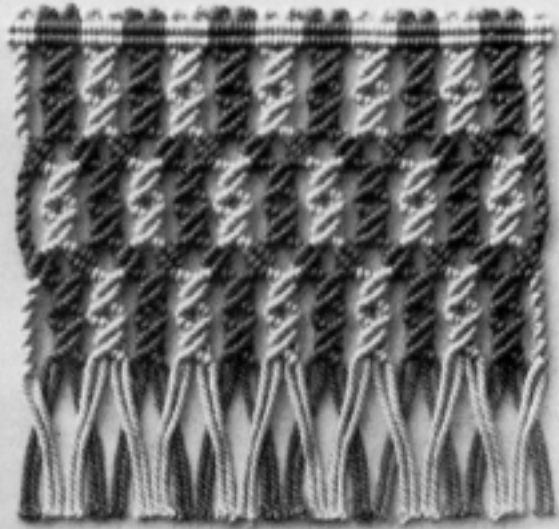
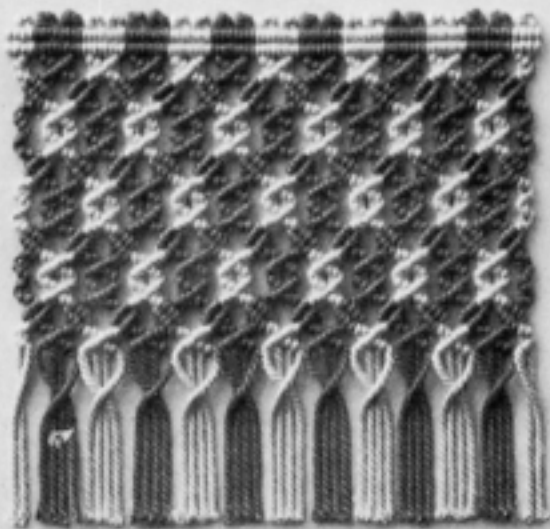
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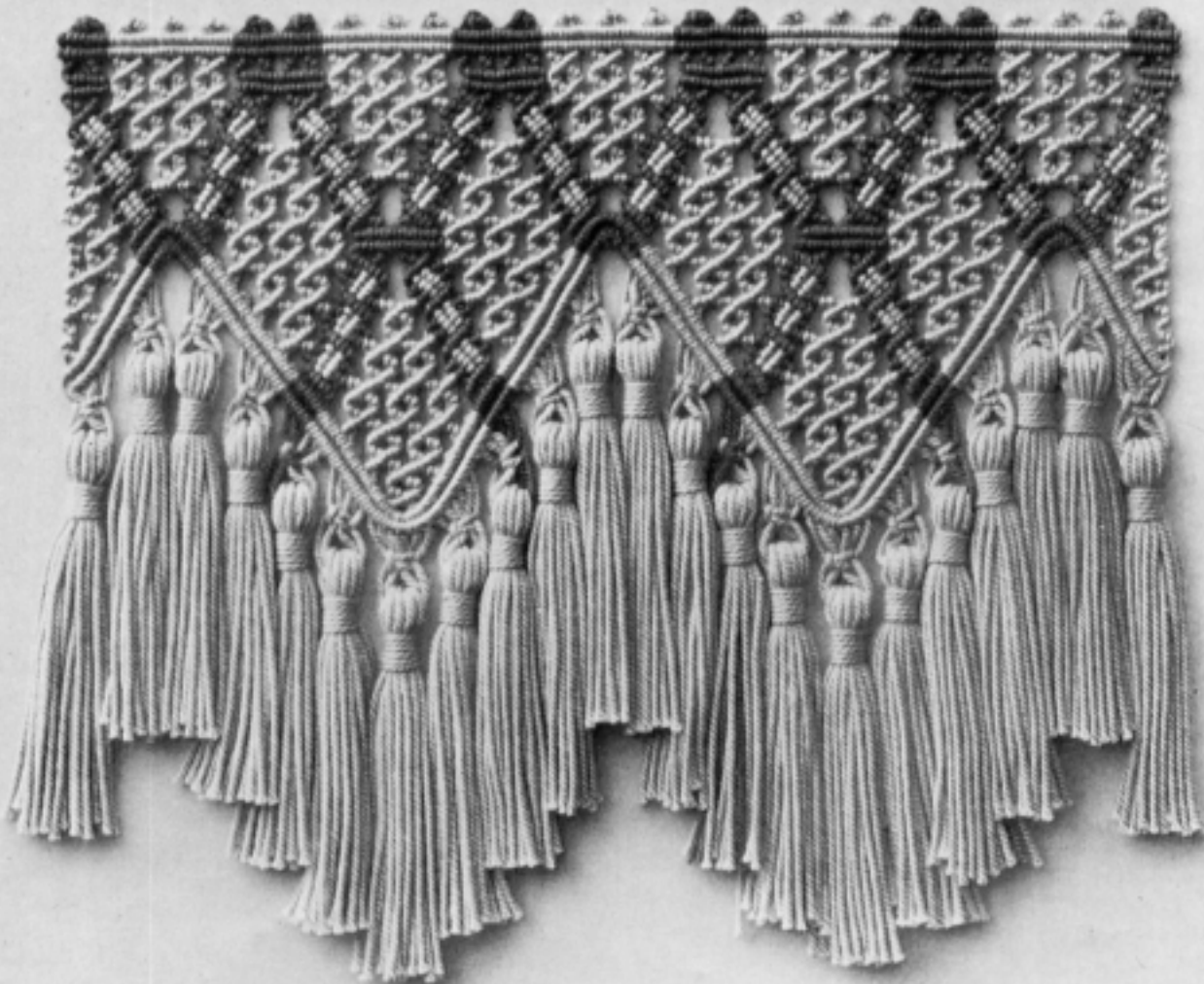
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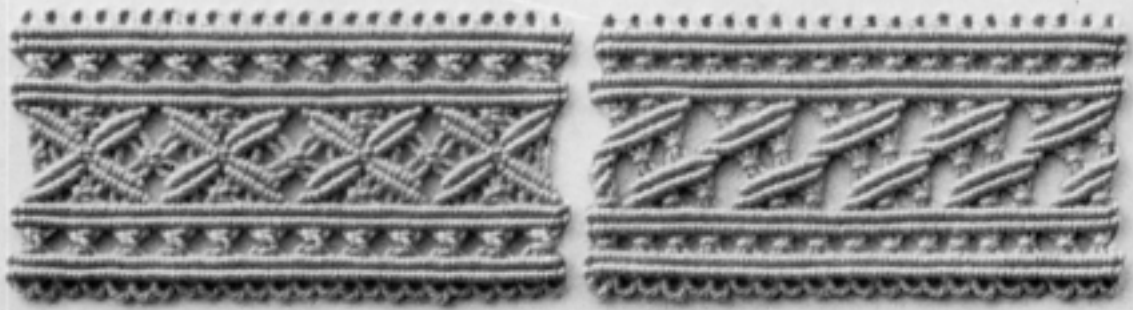
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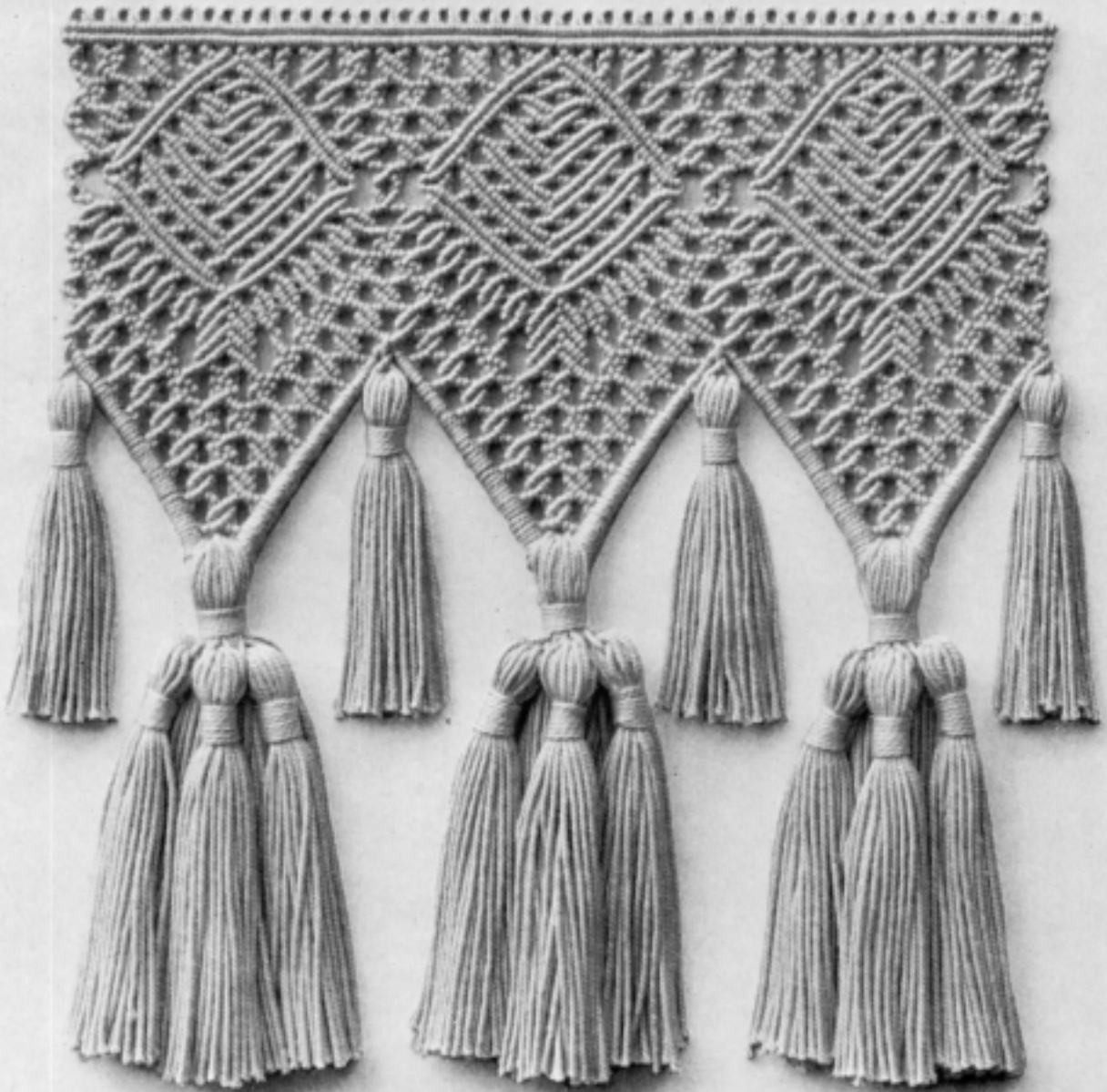
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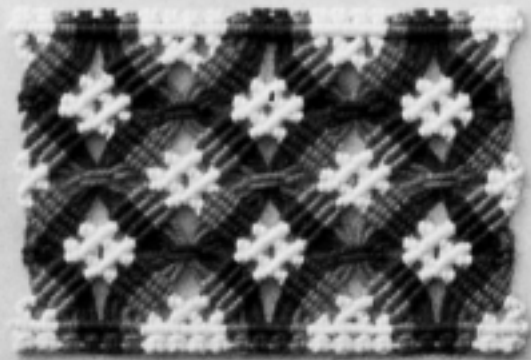
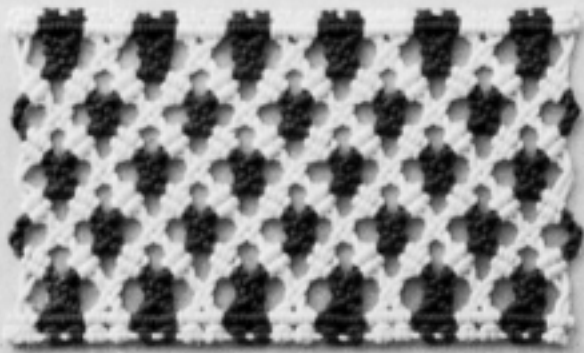


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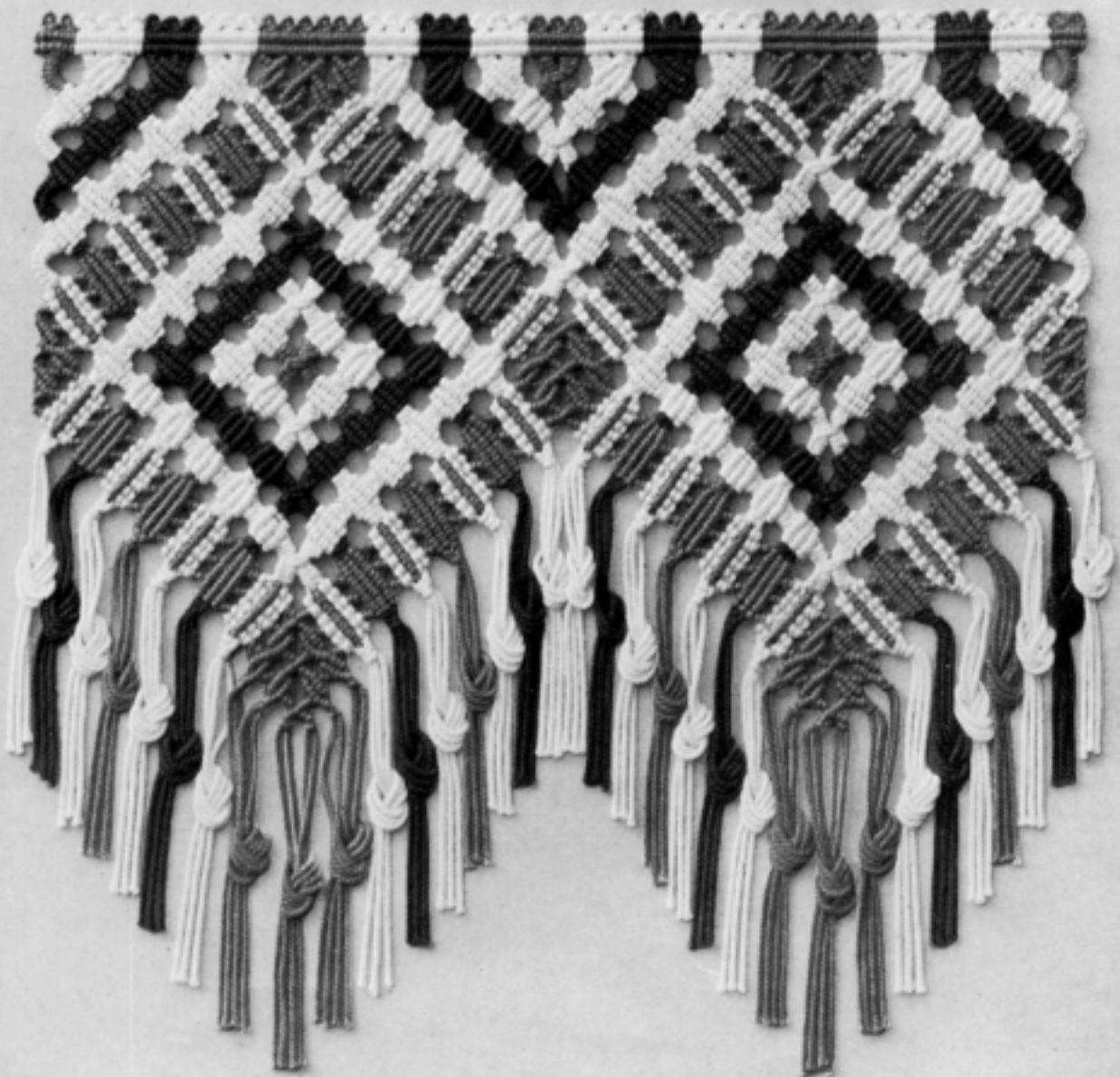


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182-183.

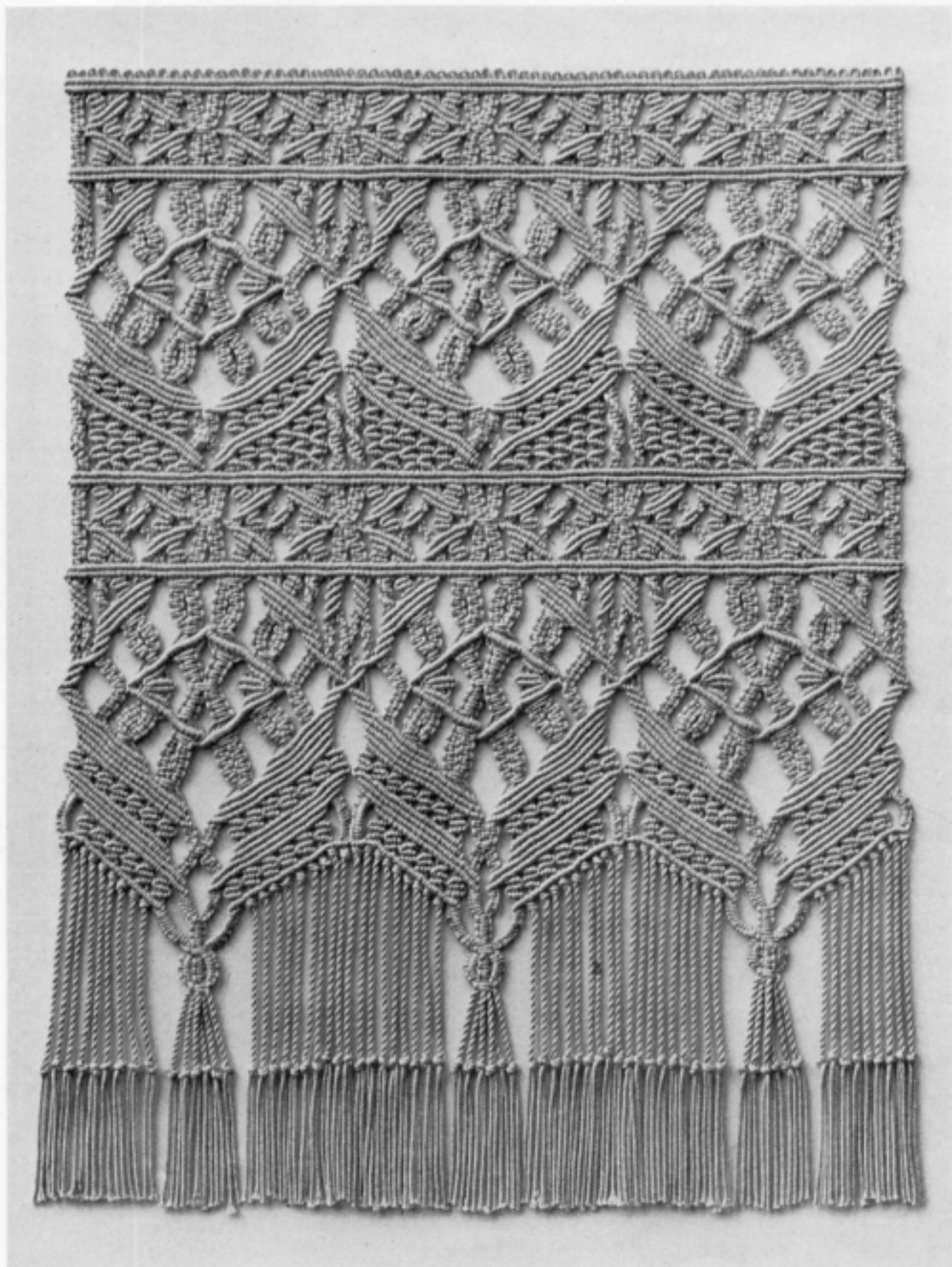


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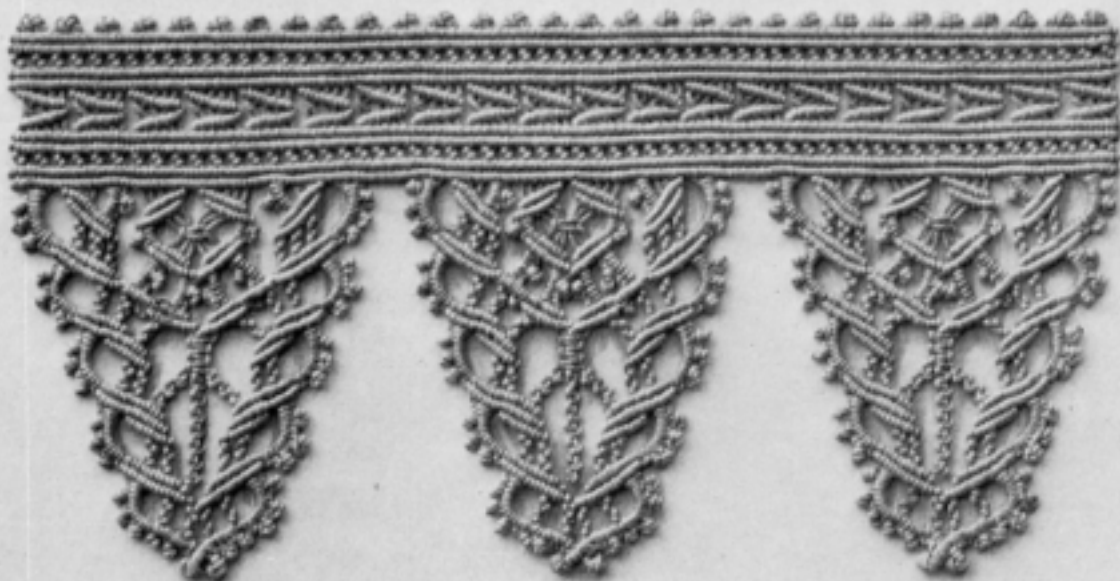


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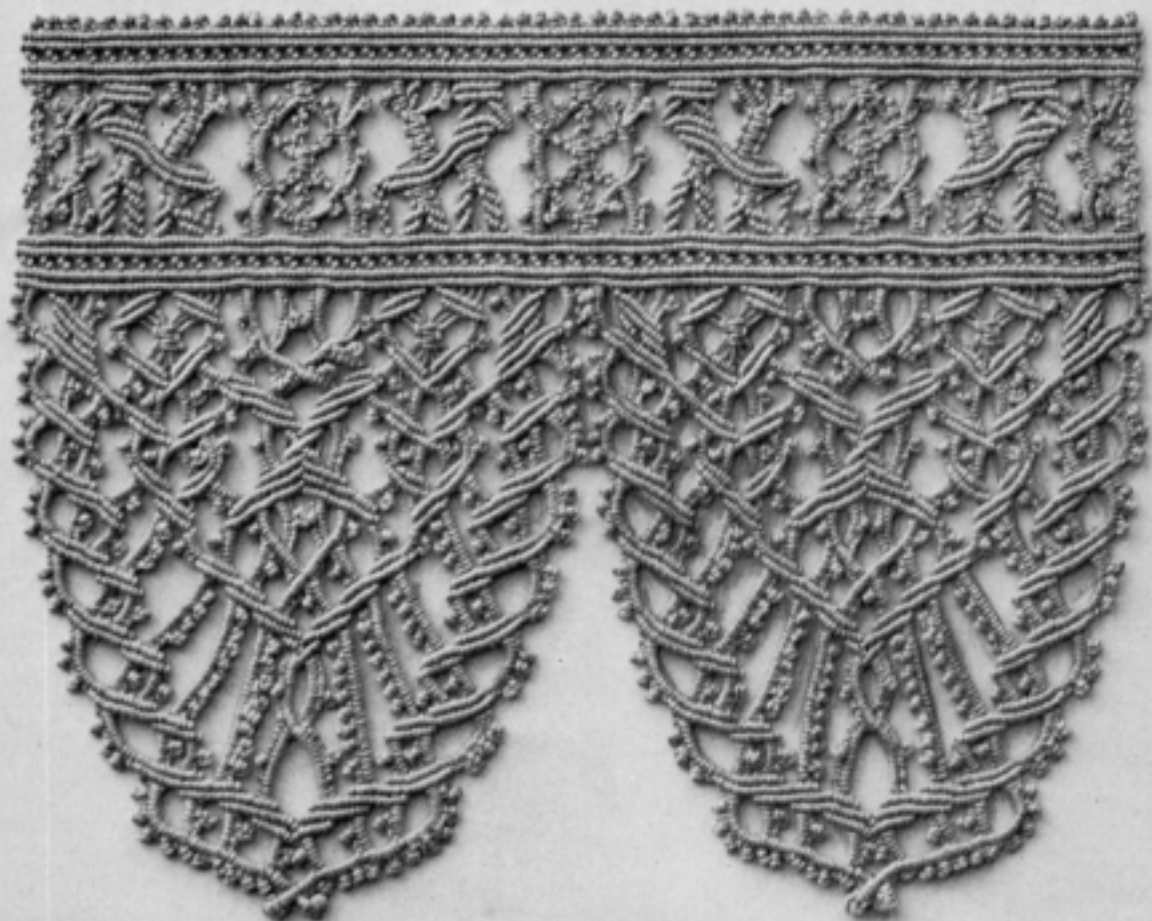




187.



188.



## LIST OF ARTICLES

manufactured and put on sale by DOLLFUS-MIEG & Cie  
under the trade mark

**DMC**

for embroidery, crochet, knitting  
and all kinds of needlework in general

**Cottons for embroidery and tapestry :** Brilliant embroidery cotton (Coton à broder, qualité spéciale). Brilliant floss embroidery cotton (Coton floche à broder). Soft embroidery twist (Retors à broder). Brilliant pearl cotton (Coton perlé). Brilliant shaded pearl cotton (Coton perlé ombré). Brilliant 6-strand cotton (Coton mouliné spécial). Brilliant shaded 6-strand cotton (Coton mouliné spécial ombré).

**Cottons for crochet and lace making :** Brilliant 6-cord crochet cotton (Cordonnet 6 brins, qualité spéciale). Brilliant 6-cord tatting cotton (Fil à dentelles, 6 brins). Brilliant pearl cotton (Coton perlé). Brilliant shaded pearl cotton (Coton perlé ombré).

**Knitting cottons :** Soft knitting twist (Retors pour tricot). Brilliant knitting cotton (Coton à tricoter, qualité spéciale). Alsatian twist (Retors d'Alsace). C·B Brilliant knitting cotton (Coton lustré pour tricot C·B).

**Threads for machine embroidery, scalloping and darning :** " Retors d'Alsace " Brilliant machine embroidery twist.

**Cotton braids :** Superfine braid, tape (Lacet superfin d'Alsace).

These articles are delivered, in all sizes, in écru, white, black and all colours.

They can be obtained from smallware merchants, needlework shops, Department Stores, etc.; however, articles bearing the D·M·C brand are so varied that it is impossible, even for the best stocked dealers, to have them all on their shelves. But those among them who are in contact with DOLLFUS-MIEG & Cie, or any of their agent-stockists, being able to procure even quite small quantities, consumers can always get their requirements through them.

## D·M·C LIBRARY

With a view of developing the taste for fancy needlework, while making better known the uses of the numerous articles it manufactures especially for embroidery, crochet work, knitting, sewing, etc., the firm of DOLLFUS-MIEG & Cie has caused to be published a series of works forming together a complete library dealing with all branches of what is collectively known as ladies' fancy-work or simply needlework.

Although these publications, by reason of their artistic worth, the choice of models and the care devoted to their execution, surpass everything hitherto produced in this field, they are sold at prices well below their commercial value ; if they are marketed at such favourable rates, this is possible only owing to the large numbers printed at a time and the objective the publishers keep before them.

Each album is edited in several languages and is composed of a series of unpublished, greatly varied designs, printed black on white or in colours and accompanied in certain cases by explanatory texts. Thanks to the clarity and perfection with which they are reproduced, it is moreover easy to utilize most of the patterns without reference to the text, which is of secondary importance.

These publications will be found on sale in bookshops, smallware and needlework stores or if need be, can be obtained from the Comptoir Alsacien de Broderie, formerly Th. de Dillmont, at Mulhouse (France).

### Encyclopedia of Needlework

by Th. de DILLMONT

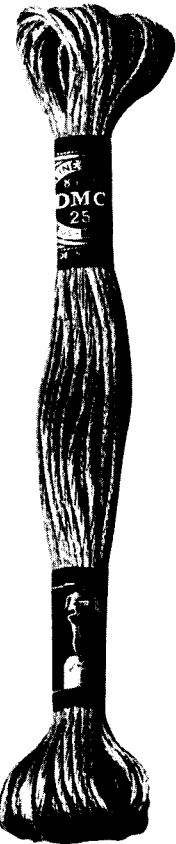
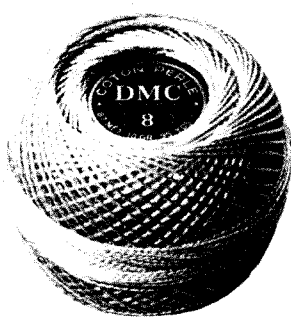
Volume of some 787 pages (4½" x 6" = 11,5 x 15,5 cm)

illustrated by 1174 engravings and 16 coloured plates, comprising 20 chapters entitled :

Plain Sewing — The Sewing and Embroidering Machine — Machine Sewing and Embroidering — Mending — Embroidery on White Materials — Linen Embroidery — Embroidery on Silk and Velvet — Gold Embroidery — Appliqué Work — Tapestry — Knitting — Crochet — Tatting — Macramé — Filet Lace — Openwork on Linen — Needle-made Laces — Pillow Laces — Needlework Trimmings — Miscellaneous Directions.

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**18 Alphabets à décalquer au fer chaud**

8½" x 11½" = 21,5 x 28,5 cm., 32 plates comprising 18 alphabets, 12 ornaments and the signs of the Zodiac, to be transferred by means of a hot iron. Text with explanatory figures.

**Cross Stitch**

\* 3rd and \* 4th series : 11¾" x 7¾" = 29,5 x 19,5 cm., 20 colour plates.

\* 5th, \* 6th and \* 7th series : each volume 11¾" x 7¾" = 29,5 x 19,5 cm., 16 colour plates composed of borders, grounds, etc.

**Point de Croix**

8th series : 5¾" x 8½" = 14,5 x 22 cm., 16 colour plates.

9th and 10th series : each volume 11¾" x 7¾" = 29,5 x 19,5 cm., 17 colour plates.

**\* Scandinavian Cross Stitch**

11¾" x 8½" = 29,5 x 21 cm., 16 plates of which 12 colour plates including 94 cross stitch motifs.

**Marking Stitch**

1st, \* 3rd, \* 4th, \* 5th and 6th series : each volume 8½" x 5¾" = 21 x 14,5 cm., 16 colour plates.

**\* Assisi Embroideries**

9" x 12¼" = 23 x 31 cm., 24 colour plates, and a text with explanatory figures.

**Broderies Colbert**

11½" x 7¾" = 29,5 x 19,5 cm., 16 colour plates and a series of patterns on squared ground.

**Motifs for Embroideries**

\* 3rd and \* 4th series : each volume 11½" x 7¾" = 29,5 x 19,5 cm., 20 colour plates composed of varied designs.

\* 5th series : 11½" x 7¾" = 29,5 x 19,5 cm., 15 colour plates and a series of patterns on squared ground.

\* 6th and \* 7th series : each volume 8½" x 5¾" = 21 x 14,5 cm., 16 colour plates composed of divers patterns in modern style.

**\* Czecho-Slovakian Embroideries**

11½" x 7¾" = 29,5 x 19,5 cm., 20 colour plates and a series of patterns on squared ground.

**\* Furnishing embroideries - Hungarian Style**

6" x 9" = 15,5 x 23 cm., borders and motifs for tapestry and embroideries.

**\* Yugoslavian Embroideries**

1st and 2nd series : each volume 11½" x 7¾" = 29,5 x 19,5 cm., 20 colour plates and a series of patterns on squared ground.

**\* Turkish Embroideries**

11½" x 7¾" = 29,5 x 19,5 cm., 24 colour plates and a series of patterns on squared ground.

**\* Bulgarian Embroideries**

11½" x 7¾" = 29,5 x 19,5 cm., 16 colour plates composed of counted thread embroidery models.

**\* Morocco Embroideries**

11½" x 7¾" = 29,5 x 19,5 cm., 18 colour plates, composed of 61 models of borders, grounds and motifs, plus a series of patterns on squared paper.

**\* Hardanger Embroideries**

1st series : 11½" x 7¾" = 29,5 x 19,5 cm., 34 plates and a text with explanatory figures.

2nd series : 11½" x 7¾" = 29,5 x 19,5 cm., 25 plates and a text with explanatory figures.

**\* Openwork Embroidery**

11½" x 7¾" = 29,5 x 19,5 cm., 48 patterns and a text with explanatory figures.

**\* Gifts to embroider**

6" x 9" = 15,5 x 23 cm., numerous ideas for little presents, with text and figures.

**Une nappe pour chaque repas**

6" x 9" = 15,5 x 23 cm., 7 different table-cloths, with details of the embroidery, explanatory texts and full-sized designs to facilitate the reproduction on each.

**Nappes des grands jours**

6" x 9" = 15,5 x 23 cm., of different table-cloths, with details of the embroidery, explanatory texts and full-sized designs to facilitate the reproduction on each.

**\* Machine Embroidery**

6" x 9" = 15,5 x 23 cm., 36 patterns for borders and motifs for machine embroidery.

**\* Spot Embroidery**

7" x 9½" = 17,5 x 23,5 cm., 20 pages with 50 coloured motifs.

**La Tapisserie**

8¾" x 11" = 22 x 28 cm., 16 colour plates.

**\* Knitting**

5th series : 11½" x 7¾" = 29,5 x 19,5 cm., 42 pages with 15 patterns of openwork knitting.

**\* Crochet Work**

6th series : 8" x 5½" = 20,5 x 14 cm., 8 plates composed of patterns of lace edgings and narrow insertions, plus 46 pages of text.

7th series : 8" x 5½" = 20,5 x 14 cm., 40 pages with 11 explanatory figures and 19 patterns, of which 13 are devoted to FILET CROCHET.

**\* The Art of Crochet**

7" x 9½" = 17,5 x 23,5 cm., 44 pages with 7 explanatory figures of base stitches and numerous models of crochet with text and figures.

**Knitting**

**Crochet**

**Lace**

**Various**

**\* Tatting**

7" x 9½" = 17,5 x 23,5 cm., 32 pages with 60 explanatory texts and figures.

**\* New Smock**

7" x 9½" = 18 x 24 cm., 37 patterns and a text with explanatory figures.



