

N^o 16



EXPOSITION
1844



EXPOSITION
1849



S A J O U

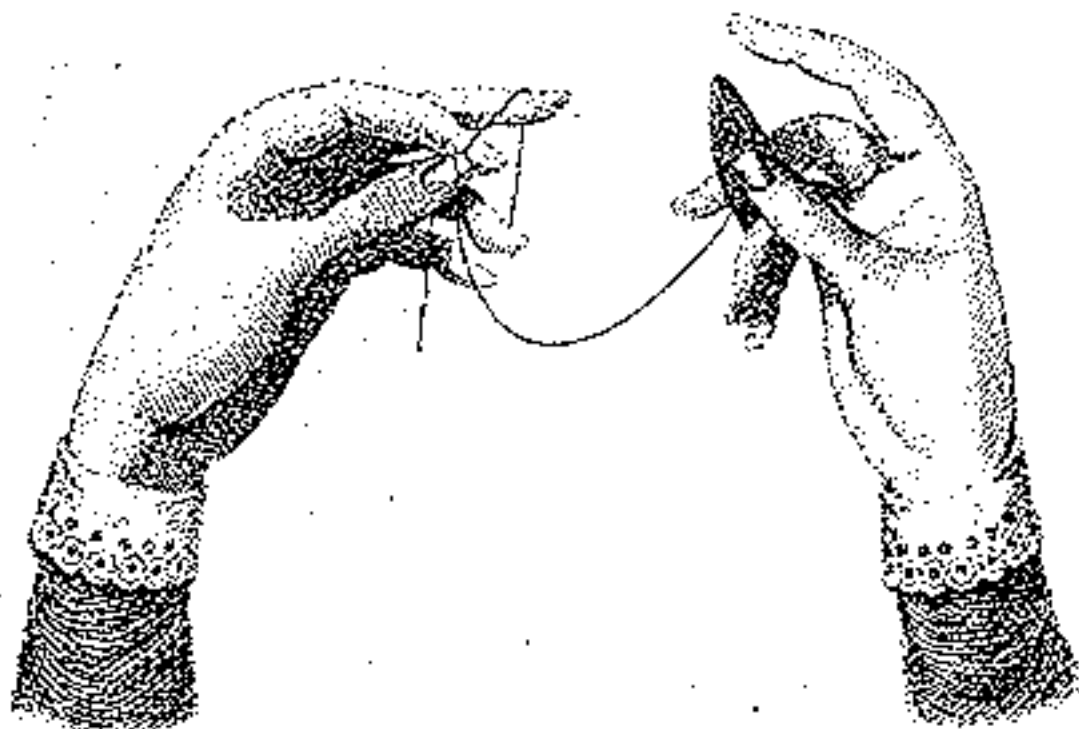
Embroidery and Tapestry Patterns Manufacturer

52, Rue Rambuteau,
Near Rue St. Martin.

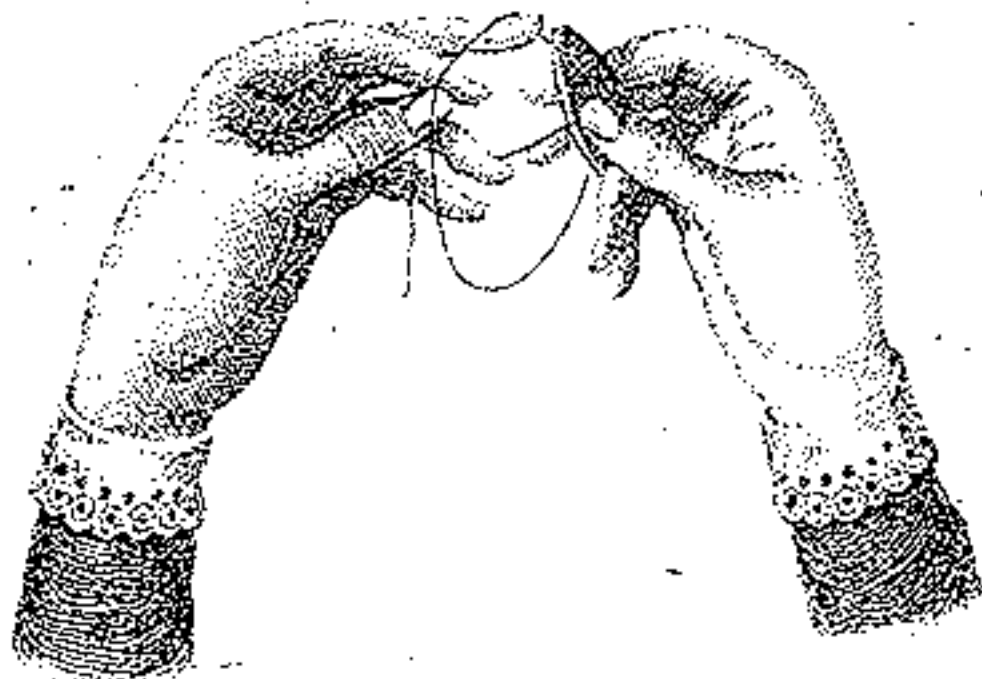
PARIS.

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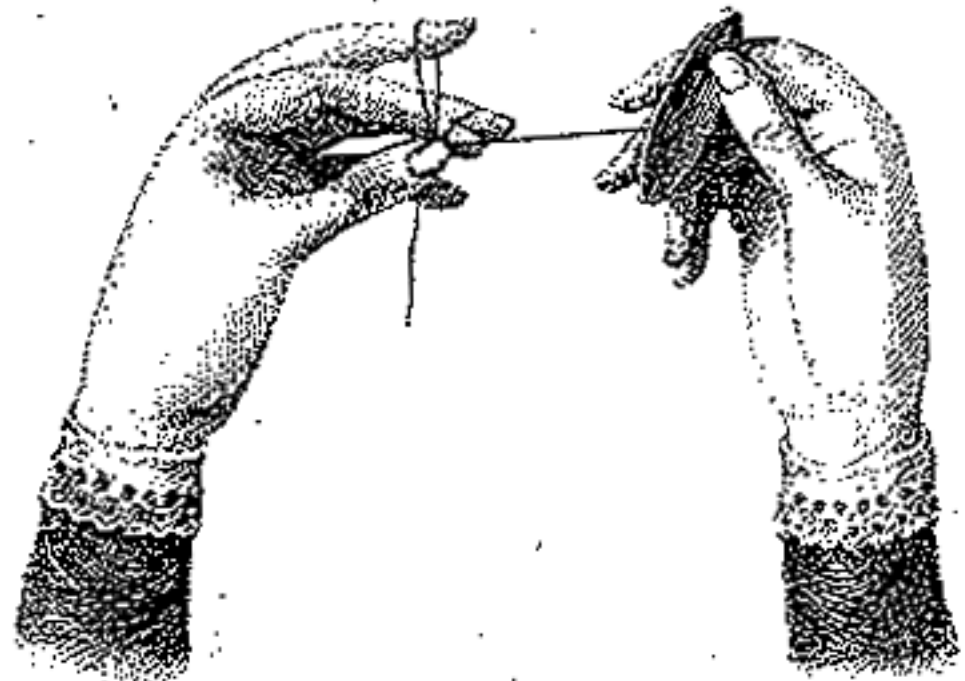


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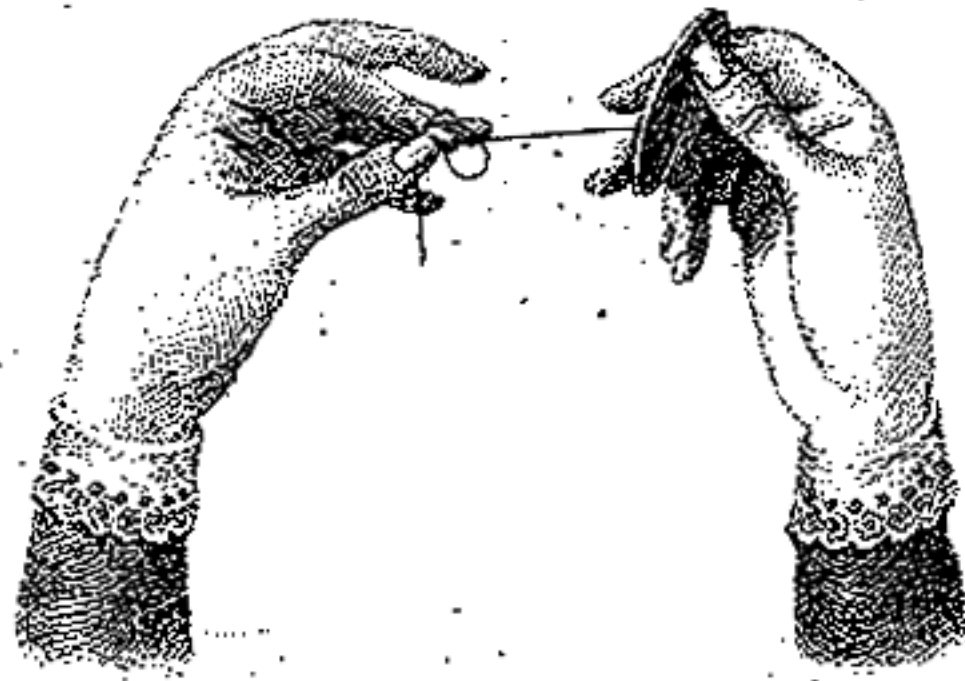


Sajou, rue Rambuteau, 50 à Paris.

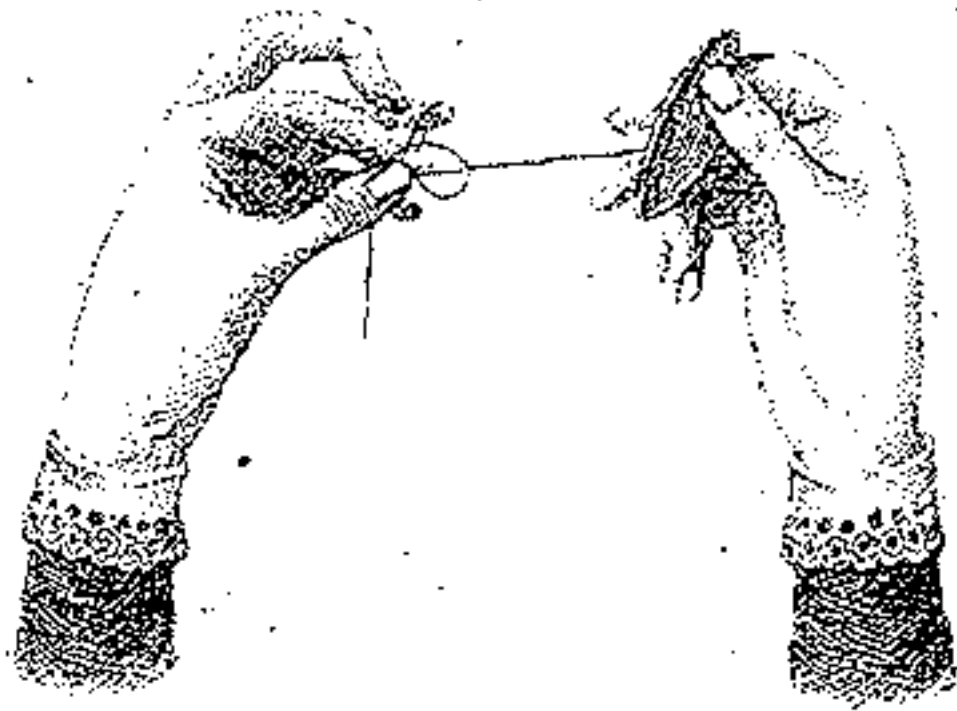
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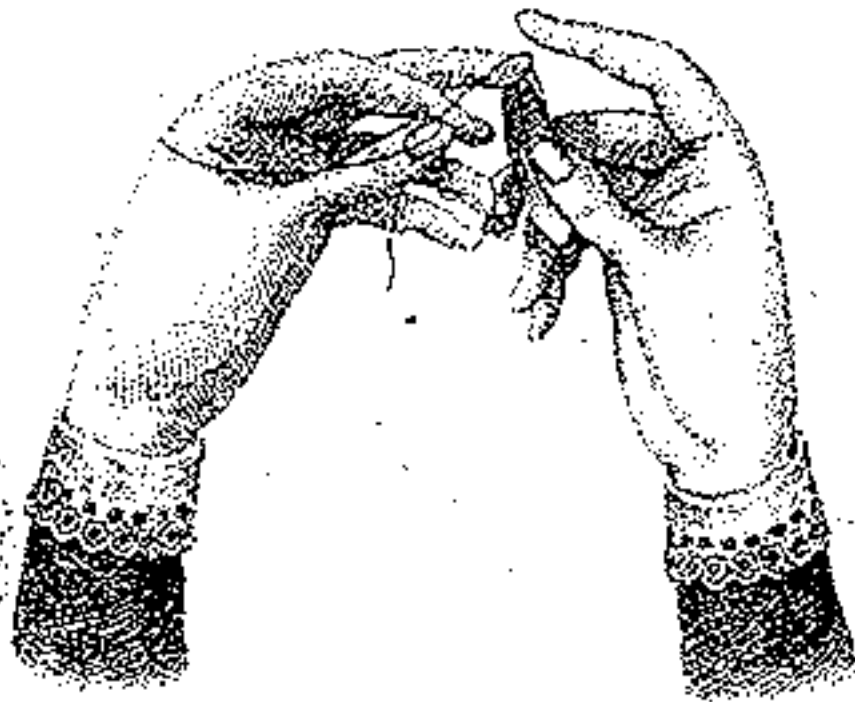


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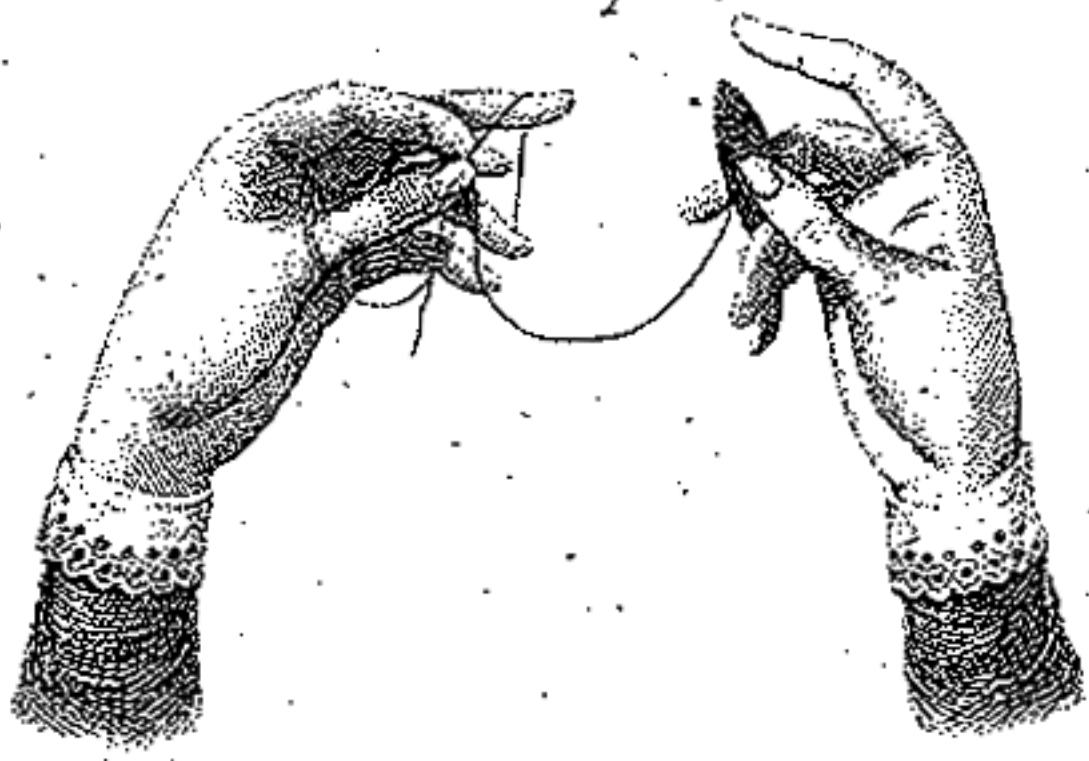
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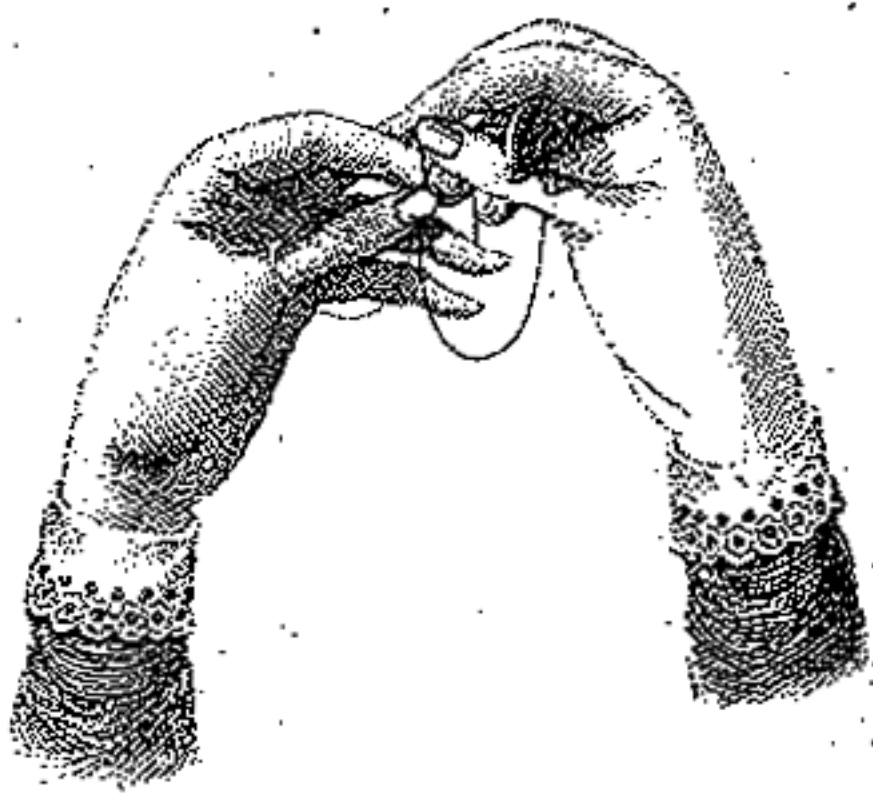


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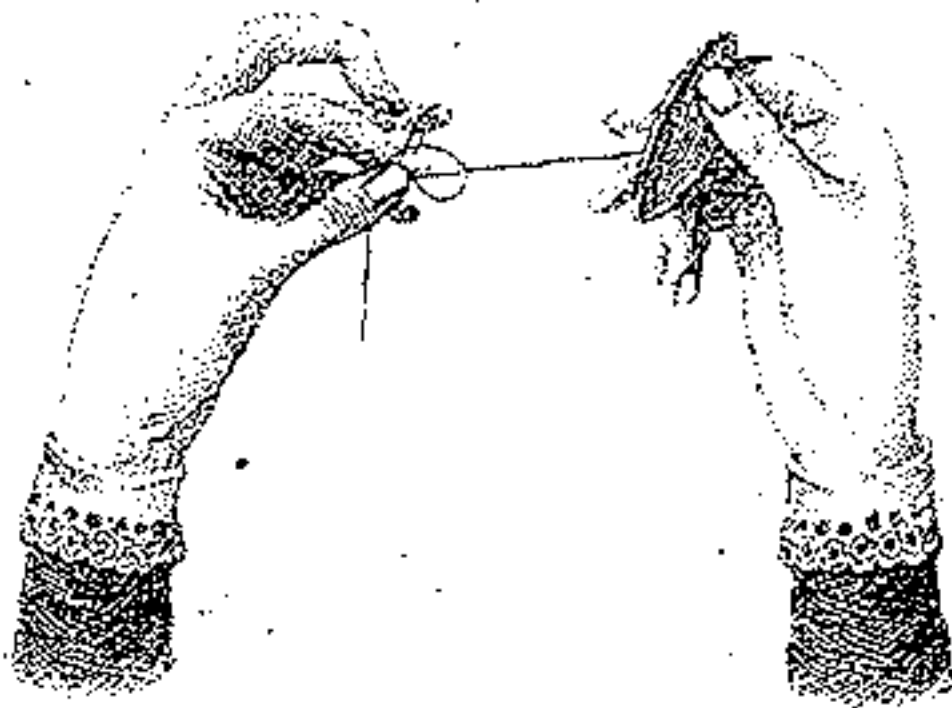
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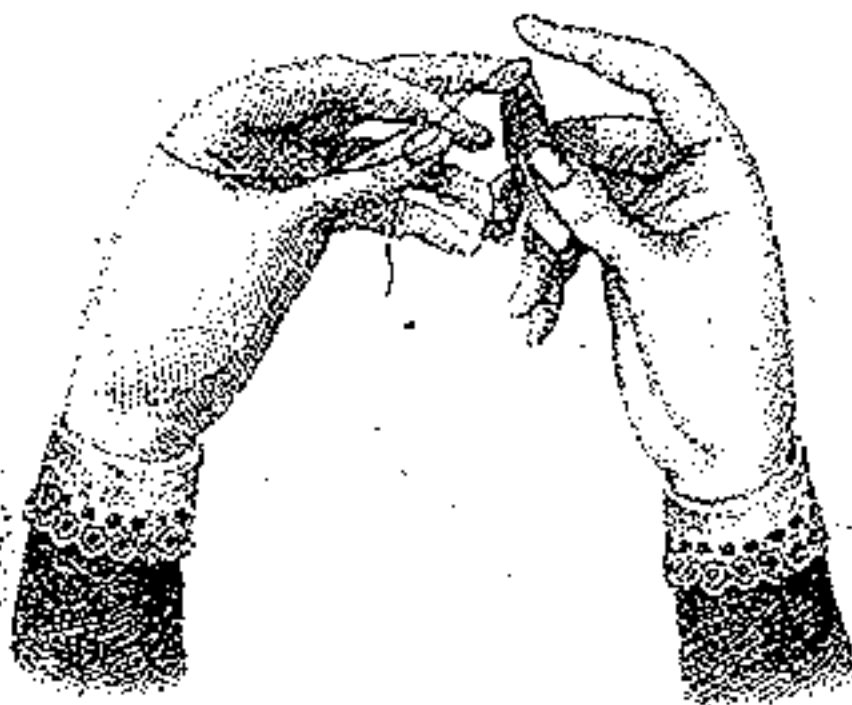
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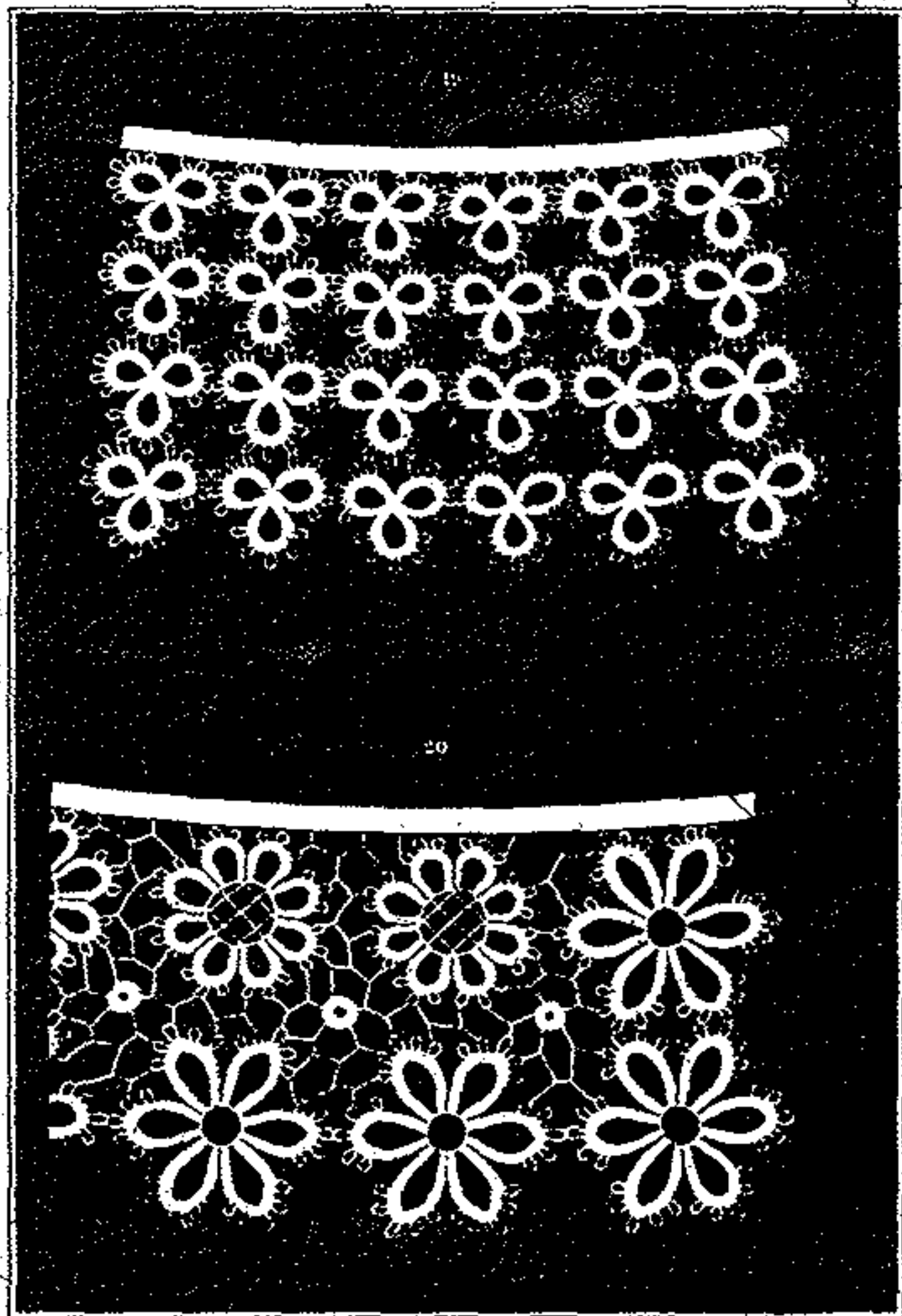
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Sajou, rue Rambuteau 50 à Paris.

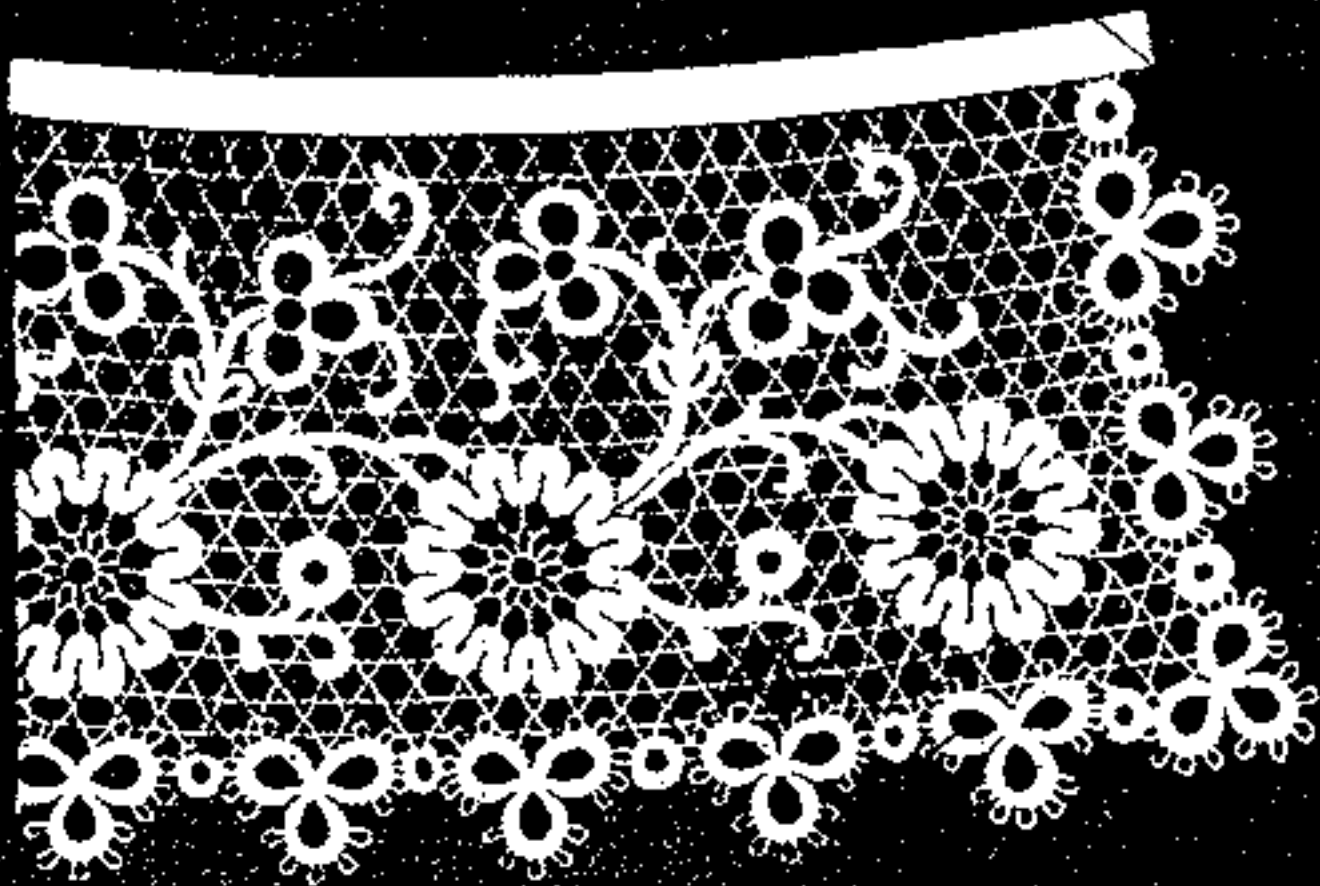


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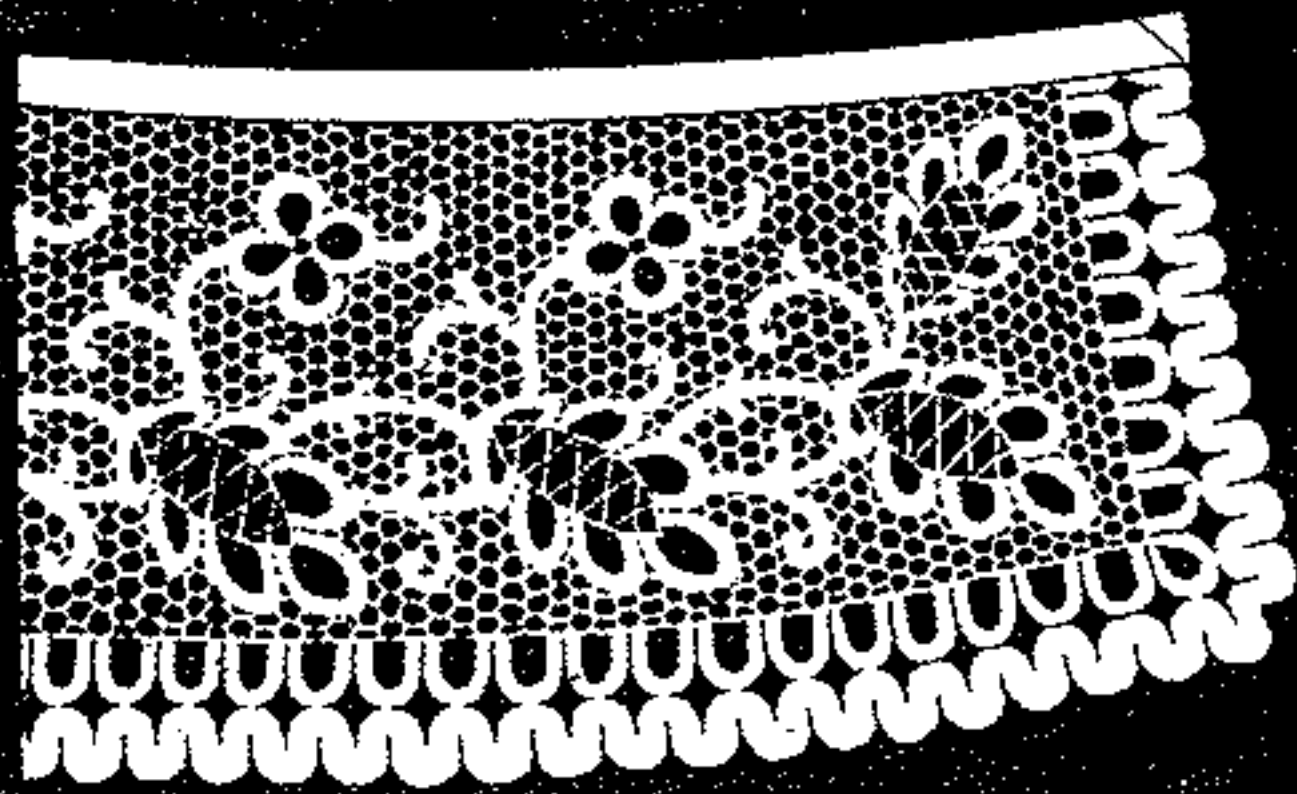


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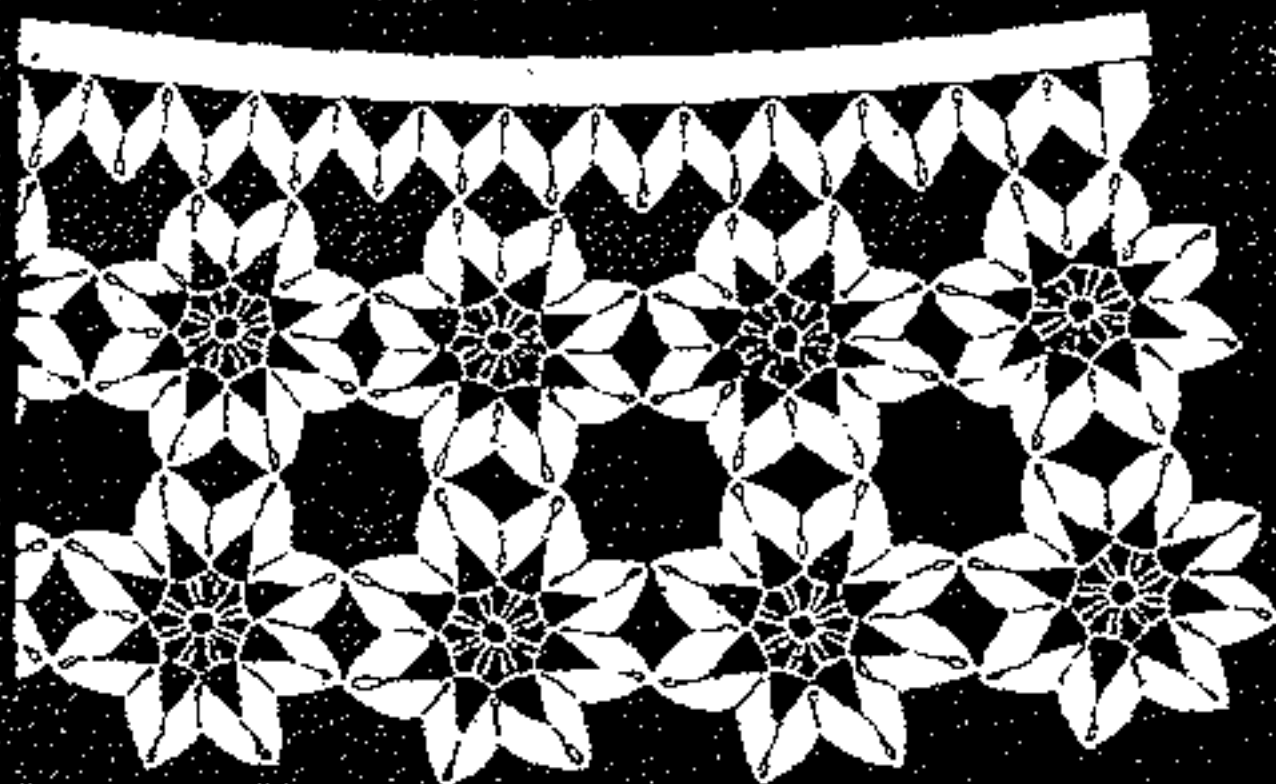
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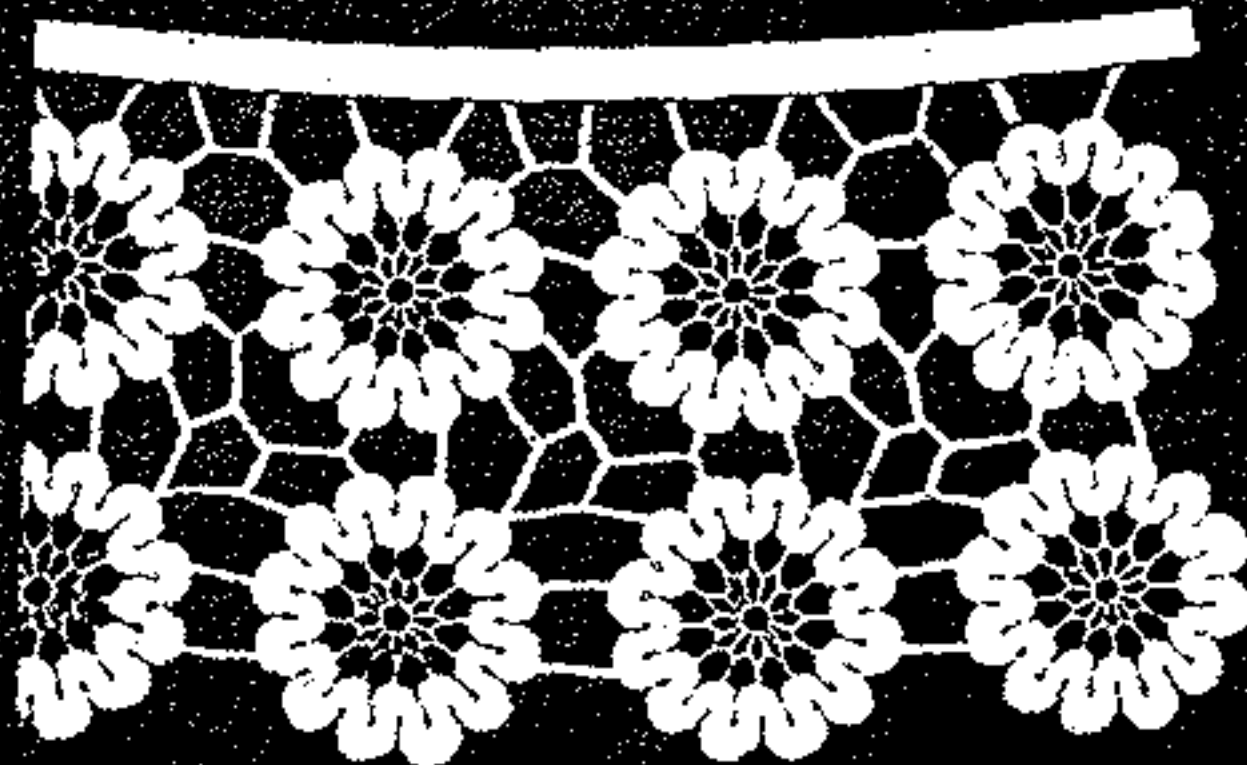
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LA MAISON

Of all the pretty fancy works that ladies like to execute, there is none that shows best the skill and gracefulness of the hands than Frivolity. The manner to hold the *shuttle* and make the knots must be particularly studied. The easy and plain method I now publish will, I believe, completely satisfy the persons who wish to undertake that work.

The shuttle is the only tool wanted; it must be 7 centimètres (about 2 inches) long.

FIG. the 1st. — Position of the hands.

Hold the shuttle between the second and third fingers of the right hand, make it rest on the thumb, take the thread between the thumb and forefinger of the left hand, let the end fall inside of the hand. Put the thread on the second and third fingers, gradually remove the third finger from the second one; then bring the thread back between the thumb and forefinger of the left hand.

FIG. the 2^d, 3^d, 4th and 5th. — Knot made on the right side.

Pass the shuttle between the two threads,

conduct it towards you, when it is half way, take it with the thumb and forefinger of the hand that holds it (fig. the 2nd), draw it on the right side, so as to stretch the thread horizontally (fig. the 3rd), in order to tie very tight with it the first and second fingers of the left hand. Let fall the thread that is on the second finger of your left hand (fig. the 4th). Next, let down the said finger, to make it get under the thread that ties the two fingers we have spoken of (fig. the 5th), in order that in raising it up, it ties the knot and comes back to its position (fig. the 1st).

I cannot insist too much on the necessity of strongly stretching the horizontal thread in the 3rd, 4th and 5th positions. All the knots are made upon that thread by the left hand's work, and consequently the stretched thread must always remain perfectly free and independent; all the knots must form upon it a sort of groove.

The persons neglecting that recommendation would immediately see the knots formed by the independent thread, and thereby be in the absolute impossibility to continue their work.

When the thread that is round the fingers be-

comes too short to let the shuttle pass easily, draw from the left to the right, side the one that passes under the third finger of the left hand.

FIG. the 6th. — Knot made by the wrong side.

Place your thread and hands as in figure the 1st; throw the thread on the left hand (fig. the 6th), conduct the shuttle towards the second finger of the left hand, pass it underneath, between the two stretched threads, and get it out between the second and third fingers (fig. the 6th). Let down the second finger; stretch the thread with the shuttle, and tie the knot in the same way as the right side one, viz : in raising up the second finger.

Essential observation.

The wrong side knot is to be preferred to the right side one, which is never to be exclusively employed.

It is well to alternate with a knot by the wrong side and one by the right side. But observe always to begin by the wrong side one.

FIG. the 7th, 8th, 12th, 13th. — Manner to make the purl.

Pass the thumb of the left hand in the *ring* n^o 12;

take the *pin* n° 13 between the thumb and forefinger of the same hand, on the left side of the thread (fig. the 7th). Pass the thread that is round the fingers over the *pin* (fig. the 8th), make the wrong side knot. The knot being tied, there must remain an eyelet called *perl*.

FIG. the 9th. — Eye.

Make alternately a wrong side knot and a right side one. Repeat as many times as you like, according to the size of the thread and dimension of the eye you want to make.

The thread n° 90 is the proper size for collars.

For the eyes, make alternately 16 wrong side knots and 16 right side ones.

FIG. the 10th. — Plain trefoil.

Having made an eye (n° 9), make two more very near each other. Cut the thread and pass the ends of it in the two eyes; tie three times the two ends of thread and cut them near the trefoil.

FIG. the 11th. — Purled trefoil.

Pass the thumb in the ring n° 12, and let freely fall the chain and *pin* n° 13. Make

1 wrong side knot. } Repeat three times.
1 right side knot. }

Put the *pin* between the thumb and forefinger of the left hand, on the left side of the thread which is on the second finger (fig. the 7th), take the thread with the right hand, put it on the *pin* (fig. the 8th); make then : 1 wrong side knot, 1 right side one, 1 wrong side one, 1 right side one. Put again the thread on the *pin*, and continue in the same manner till you have 5 purls. End with

1 wrong side knot. } Repeat three times.
1 right side knot. }

Make the second and third fingers of the left hand leave the thread that is round them, and draw the one that is on the shuttle to tie the eye.

Make two eyes more, and tie them together as I have said for n° 10.

FIG. the 14th. — Scollop for trimmings.

Petticoats.	. Thread n° 10,	38 knots for a scollop.
Children's aprons.	" n° 20,	38 ditto ditto.
Cuffs	" n° 50,	30 ditto ditto.

FIG. the 15th. — Irregular scollop.

Petticoats. Thread n ^o 10	} Smalls collop, 22 knots. Large scollop, 38 "
Aprons . . . " 20	
Cuffs . . . " 50	

FIG. the 16th. — Fancy purled scollops.

Plain round scollop, 36 knots.

Purled round scollop : 10 knots. } Repeat three
1 purl. } times.
4 knots. }

1 purl.
10 knots.

Purled long scollop : 22 knots. } Repeat once.
1 purl. }
6 knots. }

1 purl.
22 knots.

Tie this scollop with a needle near the 20th knot.

FIG. the 17th. — Irregular scollops with clears.

(Thread n^o 20.)

Scollop with clears. 34 knots.

Long scollop. . . . 38 "

Small scollop . . . 18 "

The clears in the round scollop are made with festoon stitch when sewing the trimming.

FIG. the 18th. — The five scolloped crest.

Small scollop :	12 knots, 1 purl, 12 knots.
Middle sized scollop :	12 knots, 1 purl, 4 knots, 1 purl, 4 knots, 1 purl, 12 knots.
Large scollop :	16 knots. } 1 purl. } Repeat 3 times. 4 knots. } 1 purl. 16 knots.

FIG. the 19th. — The purléd trefoil collar.
(Thread n° 90).

Make 132 trefoils; tie them together by the purl with thread n° 1000.

To finish the collar, sew it on a narrow ribbon.

FIG. the 20th. — The star and rose collar.

Stars with thread n° 100. 18 knots, 1 purl, 6 knots (repeat 4 times), 1 purl, 18 knots (repeat all 5 times), and tie in a round.

Roses with thread n° 90. 14 knots, 1 purl, 4 knots, 1 purl, 4 knots, 1 purl, 14 knots (repeat 7 times); tie on a round.

When the stars and roses are ready, take a pattern on green paper n° 9568 to sew them slightly upon it; unite them with thread n° 1000, so as to make very light clears; next make the eyes with the festoon stitch, and finish the collar in sewing it up a narrow ribbon.

FIG. the 21st. — Fancy collar on greek tulle.

Make 31 purred trefoils for the edge,
23 plain trefoils for the pattern (leave to each of these bits of thread about 2 inches long),
44 plain eyes, in Frivolity,
12 plain midsts ditto,
13 daisies in puckered ribbon. (For the explanation, see collar n° 24.)

Take a pattern on a green paper n° 9569, sew slightly the *tulle* upon it. Set upon the *tulle*, with thread n° 1000, the trefoils, *eyes*, midsts and daisies. This done, trace the foliage with the bits of thread left, cover with the festoon stitch (Irish

thread n° 100), and take care to make the stitches very near each other.

Cut the *tulle* inside the daisies, and make clears with a needle.

It remains only to overcast the *tulle* with the trefoils and eyes, all round the collar and on the wrong side.

FIG. the 22a. — The palm leaf collar in Frivolity.

Make 18 palm leaves,

14 roses,

120 hollow and plain scollops, 26 knots (thread n° 70) to each.

Put the whole on a Brussels *tulle*, which must beforehand be put on a green paper pattern n° 9570.

Bits of thread having been left to the palm leaves and roses, for the foliage, employ the same method as for collar n° 21.

When you have done, pucker a ribbon (see n° 24) and sew it outside of the Frivolity scollop.

Overcast solidly the *tulle* with the thread that holds the scollops ; the inside of the palm leaves and make the clears.

FIG. the 23^d. — The folded lace collar.

The pattern shows the width of the lace.

At first, make a row of 112 crossed onglets or 56 double points, which must give about one foot in length.

Make 38 stars with eight points; sew them all as the pattern shows, and make clears inside the stars.

FIG. the 24th. — The lace and festoon collar.

Take a ribbon of the width of the pattern; cut it in bits 11 centimètres long (about 3 inches and a half), sew the two ends together.

Take thread n^o 100, double it, make a zigzag with very small stitches, so as to go twenty-four times from edge to edge, which gives twelve scollops.

Pucker slightly the ribbon by little and little as you sew; to end, draw the thread close till the round is completely formed.

Thirty rounds are wanted for a common sized collar.

Sew slightly the rounds and the ribbon that is to be put round the neck, on a green paper pattern

n° 9571; unite them with bars in festoon stitch, for which you take thread n° 40.

The clear inside the rounds is made with two rows of festoon stitch held together. The second row must be *edged* and drawn close to finish the rose.

Instead of ribbon, you can use narrow lace, out of which a thread is drawn; but it is less solid.

Manner to wash the Frivolity works.

Take any cylindrical object, a bottle per example. Have a piece of flannel; put it very flat and well stretched on the bottle.

Sew your work on the flannel, cover it with a muslin. Rub well the muslin with soap in the direction of the Frivolity, and let it soak about four hours. Rinse in clear water and leave it to dry in the air before unsewing it.

To quicken the operation, you may put in the water some drops of the acid known under the name of *eau de Javelle*.



Abstract taken from the Report

GIVEN TO THE ENCOURAGEMENT SOCIETY FOR NATIONAL INDUSTRY,

ON

M. SAJOU'S tapestry patterns.

Sirs, we have been a long time Prussia's tributaries for an industry which, at first sight, seems of a slight importance; yet, on a closer inspection, it appears to us as worthy all your attention.

This industry consists in the confection of the kind of patterns used to execute, upon canvass, figures, landscapes, or coloured ornaments, either in *worsted* or *silk*. Those products are known under the name of *Berlin stitch*. Fashion, and principally the agreements offered by this sort of work, have given it such an extension, that there are no less than twelve to fifteen thousand persons occupied in Prussia to make the patterns used for the confection of carpets and an infinite quantity of works that most ladies like to execute themselves to charm their leisure time, and thereby find the pleasant means to satisfy all their friendship and family remembrances.

We should be surprised to see that an industry founded on the art of drawing, and on taste which gives us such a marked superiority over the other states in Europa, has been neglected in France, were it not to be remarked that the profits which could be got by it were not, till now, in any proportion with the labour required to bring it to such a perfection, so as to enable it to conquer the prejudice most generally spread, that none of our coloured patterns could replace the Berlin ones.

It is not the difficulty of the operation that could prevent the introduction of that industry in France; in fact, there is not any thing plainer than the proceeding on which it is founded.

The question is at first, to compose or copy a coloured pattern, then to put it in cards; that is to say, to reproduce it with square dots on a squared paper (*papier quadrillé*) not with melted but degraded tones, according to the original drawing, as it is done for mosaics, for which the softening of tincts cannot be obtained but by a series of degraded and flat tones.

Several attempts have been made to endow our country with this useful industry. M^r Sajou,

struck with the state of imperfection in which was the fabrication of patterns, and convinced of the advantage there would be in making of it a special occupation, has, several years past, given himself to the confection of the patterns requisite for the embroidery on canvass.

M^r Sajou, though praising the persons who first made the attempt, has put under your eyes a collection of patterns made under his direction, *which differ in no point, for the beauty and neatness of the colours, from the Berlin ones.*

The works we have spoken of are in full activity; they form a new industry of which France is endowed, and which has the merit to give a sufficient livelihood to a numerous class rather unintelligent and too often exposed to all the vices that idleness engenders.

.....
Your committee for the economical arts, to whom you have sent M^r Sajou's patterns, has examined them with much interest, and thinks they can withstand the concurrence with the more advantage, not only *because they equal the Berlin ones in beauty, but also because their price is much more reduced.*

ABSTRACT TAKEN FROM THE REPORT

MADE BY THE CENTRAL JURY

On the Products of the French Industry in 1844.

— Tome III, page 594. —

M^r Sajou's exposition is remarkable by its commercial side. We have distinguished in it several patterns on squared paper (papier quadrillé) carefully executed, and perfectly applicable for the worsted embroidery on canvass. They constitute a real speciality which, by its great sale, has a certain commercial importance.

.
and his perfect imitations of the Berlin patterns, obtained at a cheap price, show his inimitable superiority in this kind.

FABRIQUE

DE

DESSINS DE TAPISSERIE ET DE BRODERIE

Pour la France et l'Exportation.

SAJOU,

52, RUE DE RAMBUTEAU, A PARIS.

Tarif des Dessins de Tapisserie.

	fr. c.		fr. c.
N ^{os} 0 et 2.	» 65	N ^{os} 13.	3 50
3.	» 95	14.	3 75
4.	1 25	15.	4 40
5.	1 50	16.	4 70
6.	1 65	17.	5 »
7.	1 90	18.	5 30
8.	2 25	19.	5 65
9.	2 40	20.	6 60
10.	2 50	21.	7 50
11.	2 80	22.	8 50
12.	3 15		

GRAND ASSORTIMENT

DE

MOUSSELINES DESSINÉES et ÉCHANTILLONNÉES.