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TRAITÉ

DE LA

FABRICATION DES TISSUS.

TRAITE

DE LA

FABRICATION DES TISSUS.

IMPRIMERIE de J. P. RISLER , à MULHOUSE.

TRAITÉ
ENCYCLOPÉDIQUE ET MÉTHODIQUE
DE LA
FABRICATION DES TISSUS,

PAR

P. FALCOT,

DESSINATEUR, PROFESSEUR DE THÉORIE-PRACTIQUE POUR LA FABRICATION DE
TOUS LES GENRES DE TISSUS,

MEMBRE DE LA SOCIÉTÉ D'ENCOURAGEMENT POUR L'INDUSTRIE NATIONALE.

DEUXIÈME ÉDITION,

Entièrement revue, corrigée, et augmentée de plus du double.

Ornée du portrait de Jacquard et de celui de l'auteur.

Accompagnée de 500 planches d'ustensiles, mécaniques, plans de machines,
montages divers, dessins en esquisses et en mises en carte, etc.,

ainsi que d'un album contenant environ 2000 dessins

brefs ou armures applicables à tous les
genres de nouveautés.

Publication honorée de la souscription du Gouvernement.

OUVRAGE INDISPENSABLE

à toutes les personnes qui se vouent à la fabrication des tissus-nouveautés.

Prix : broché 50 francs.

PLANCHES.

A ELBEUF (sur Seine), chez l'AUTEUR.

A MULHOUSE, chez J. P. RISLER, LIBRAIRE.

1852.

TRAITÉ

ENCYCLOPÉDIQUE ET MÉTHODIQUE

DE LA

FABRICATION DES TISSUS

PAR

P. FALCOU

MEMBRE DE LA SOCIÉTÉ D'ÉCONOMIQUE INDUSTRIELLE
D'ARTS ET MÉTIERS, PROPRIÉTAIRE DE TRICOTERIE POUR LA FABRICATION DE
TOUTES LES ESPÈCES DE TISSUS

Tout Exemplaire du présent Ouvrage, qui ne porterait pas, comme ci-dessous, la signature de l'Auteur, sera contrefait. Les mesures nécessaires seront prises pour atteindre, conformément à la Loi, les fabricants et les débitants de ces Exemplaires.

Publication honorée de la souscription du Gouvernement.

OUVRAGE INDISPENSABLE

à toutes les personnes qui se vouent à la fabrication des tissus-montés.

Paris : chez M. Bachelier, Palais National, ci-devant des Arts, ci-après de la République, ci-devant de la Liberté, ci-après de la Nation, ci-devant de la Liberté, ci-après de la Nation.

PLANCHES.

A. KLEIN (pour Paris), chez l'ÉDITEUR.

A. MEUNIER, chez J. P. BACHELIER, Libraire.

1832

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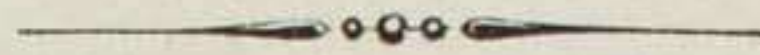
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(1) Cette planche étant destinée à être coupée par bandes, rapportées bout à bout et collées sur une tringle de bois pour donner la longueur du mètre et de ses subdivisions, ainsi que sa comparaison à l'ancienne mesure, nous avons remplacé son numéro (225) par une planche contenant la manière d'obtenir une étoffe triple, à trois couleurs, pour écossais.



Nomenclature et Table des planches d'armures.

Nos d'ordre.	NOMBRE DE		Lettres indicatives.	Nos d'ordre.	NOMBRE DE		Lettres indicatives.	Nos d'ordre.	NOMBRE DE		Lettres indicatives.
	lisses.	duites.			lisses.	duites.			lisses.	duites.	
1	satins div. de 4 à 40		A	10	10	sur 20	A	35	20	sur 20	C
	4 sur 4		pl. A	11	10	— 20	B	36	20	— 30	A
2	4 — 6		id.	12	10	— 30	A	37	20	— 40	A
	4 — 8		id.	13	10	— 40	A	38	20	— 40	B
	4 — 12		id.	14	10	— 50	A	39	20	— 40	C
	4 — 16		id.	15	11	— 11	A	40	21	— 21	A
	4 — 20		id.		11	— 22	id.	41	21	— 21	B
3	5 — 5		A	16	11	— 11	B	42	22	— 22	A
	5 — 10		id.		11	— 22	id.	43	23	— 23	A
	5 — 15		id.	17	12	— 12	A	44	24	— 24	A
	5 — 20		id.	18	12	— 24	A	45	24	— 24	B
	5 — 25		id.	19	12	— 24	B	46	25	— 25	A
4	6 — 6		A	20	12	— 36	A	47	26	— 26	A
	6 — 8		id.	21	13	— 13	A	48	27	— 27	A
	6 — 10		id.	22	13	— 26	A	49	28	— 28	A
	6 — 12		id.	23	14	— 14	A	50	29	— 29	A
	6 — 18		id.		14	— 28	id.	51	30	— 30	A
5	7 — 7		A	24	15	— 15	A	52	30	— 30	B
	7 — 14		id.	25	15	— 30	A	53	31	— 31	A
	7 — 21		id.	26	16	— 16	A	54	32	— 32	A
	7 — 28		id.	27	16	— 32	A	55	32	— 32	B
6	8 — 8		A	28	17	— 17	A	56	33	— 33	A
	8 — 12		A	29	17	— 17	B	57	34	— 34	A
7	8 — 16		id.		17	— 34	id.	58	35	— 35	A
	8 — 24		id.	30	18	— 18	A	59	36	— 36	A
8	9 — 9		A	31	18	— 18	B	60	37	— 37	A
	9 — 18		id.	32	19	— 19	A	61	38	— 38	A
	9 — 27		id.	33	20	— 20	A	62	39	— 39	A
9	10 — 10		A	34	20	— 20	B	63	40	— 40	A
								64	40	— 40	B

Suite des planches précédentes.

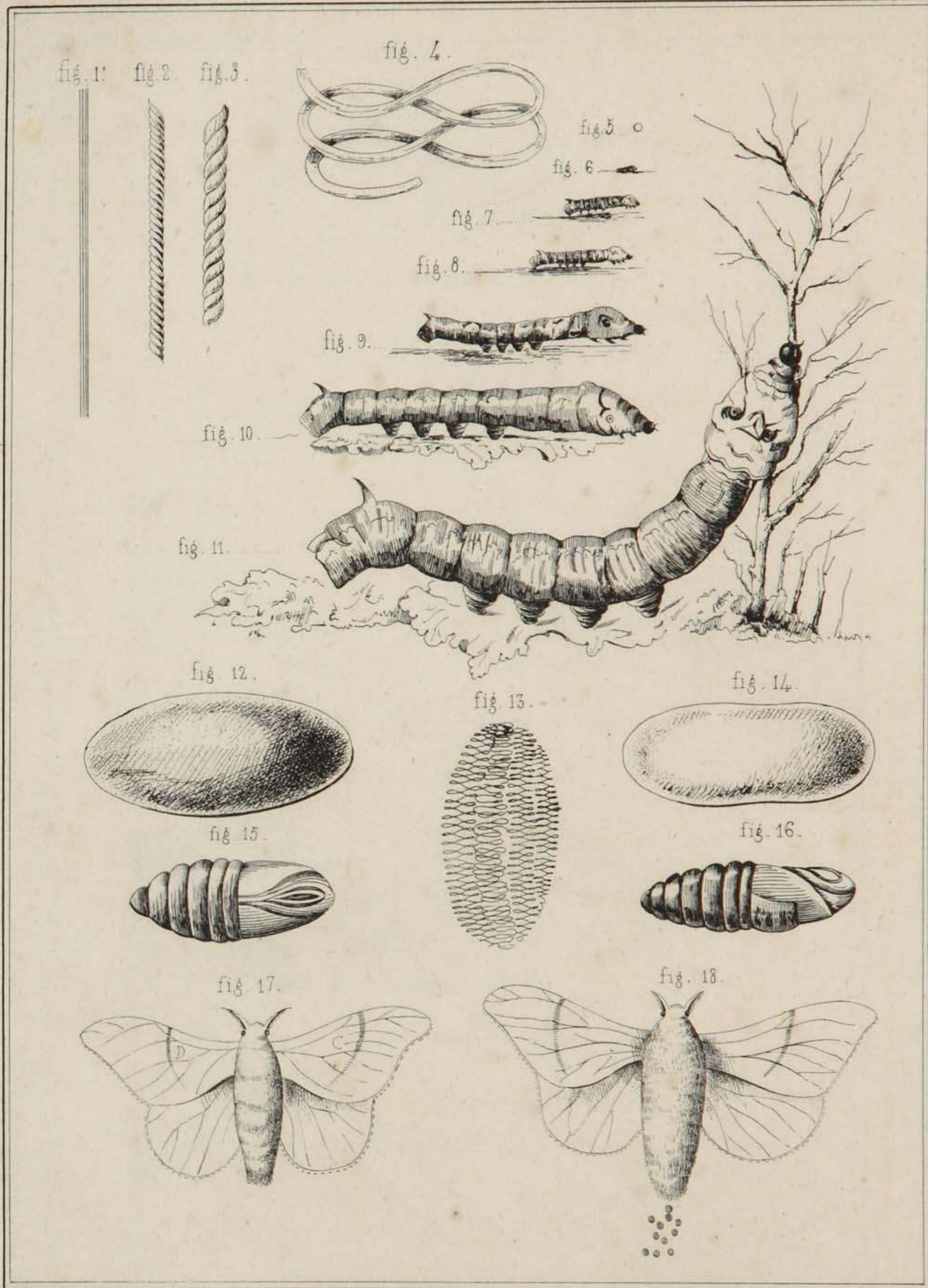
Dispositions diverses.

Coupures, filets, bandes et fonds. — Documents.

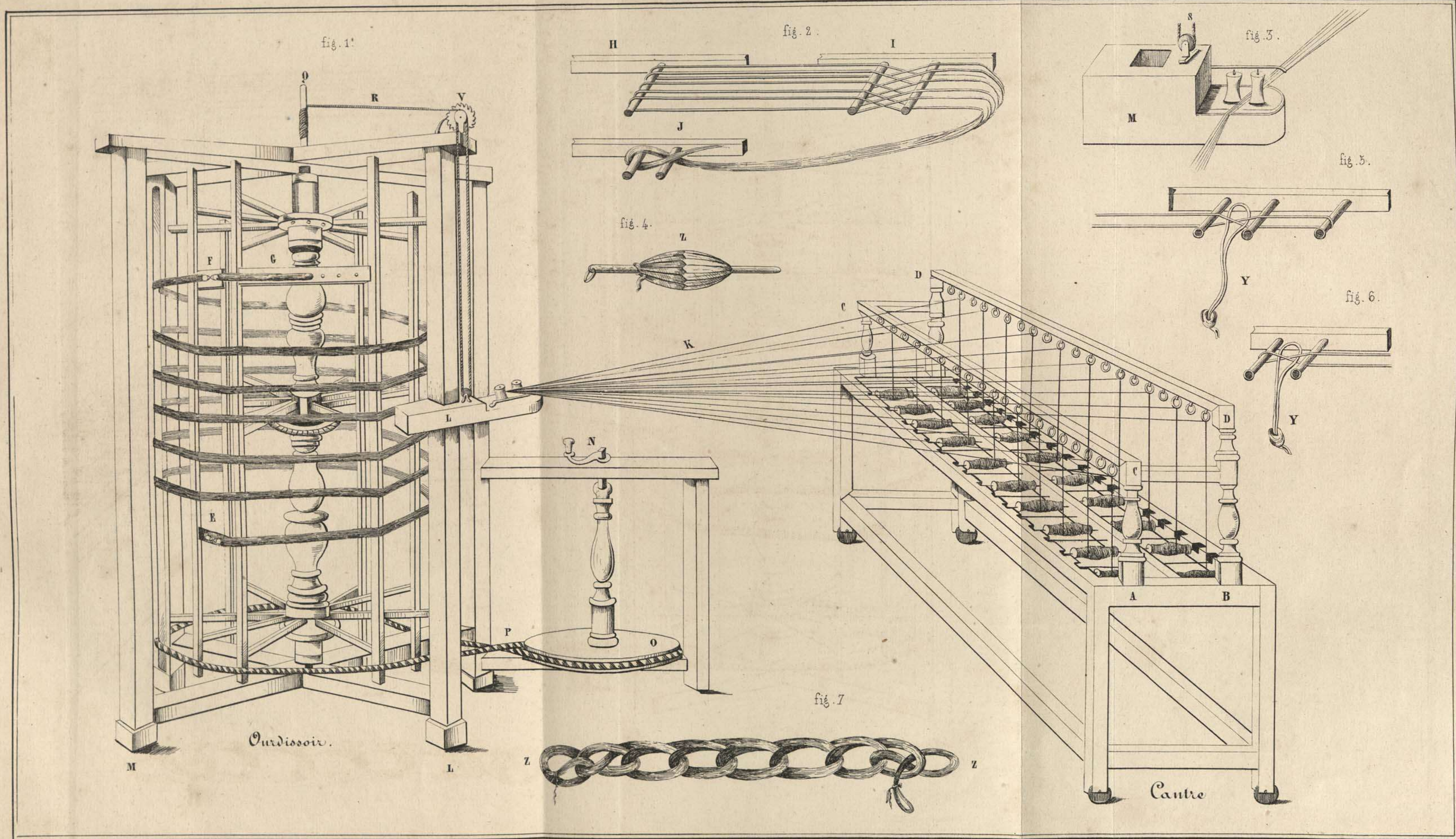
pl. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. X. Y. Z.

VERS - A - SOIE .

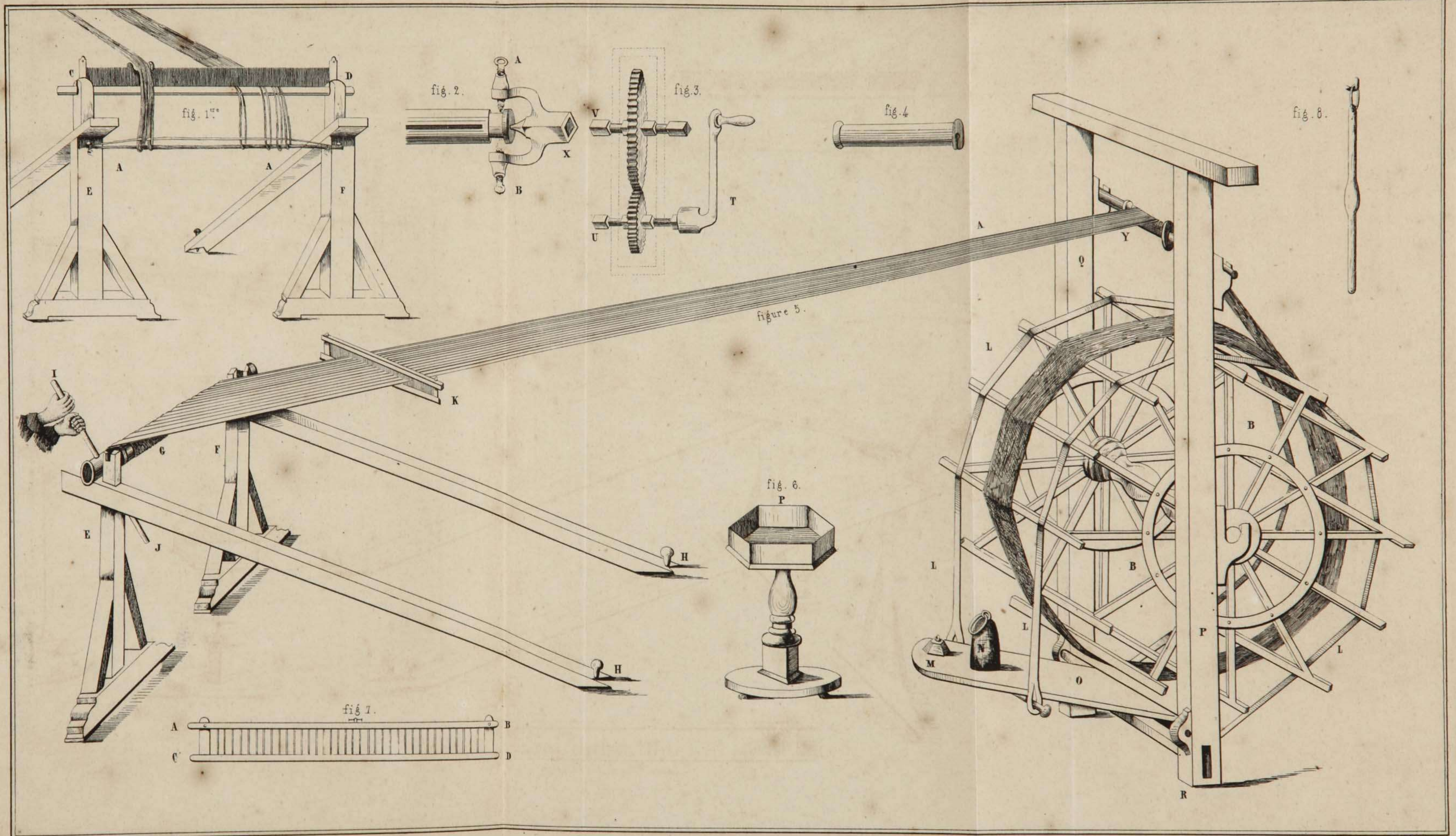
PL. I^{re}



OURDISOIR VERTICAL ET CANTRE LONGITUDINALE.



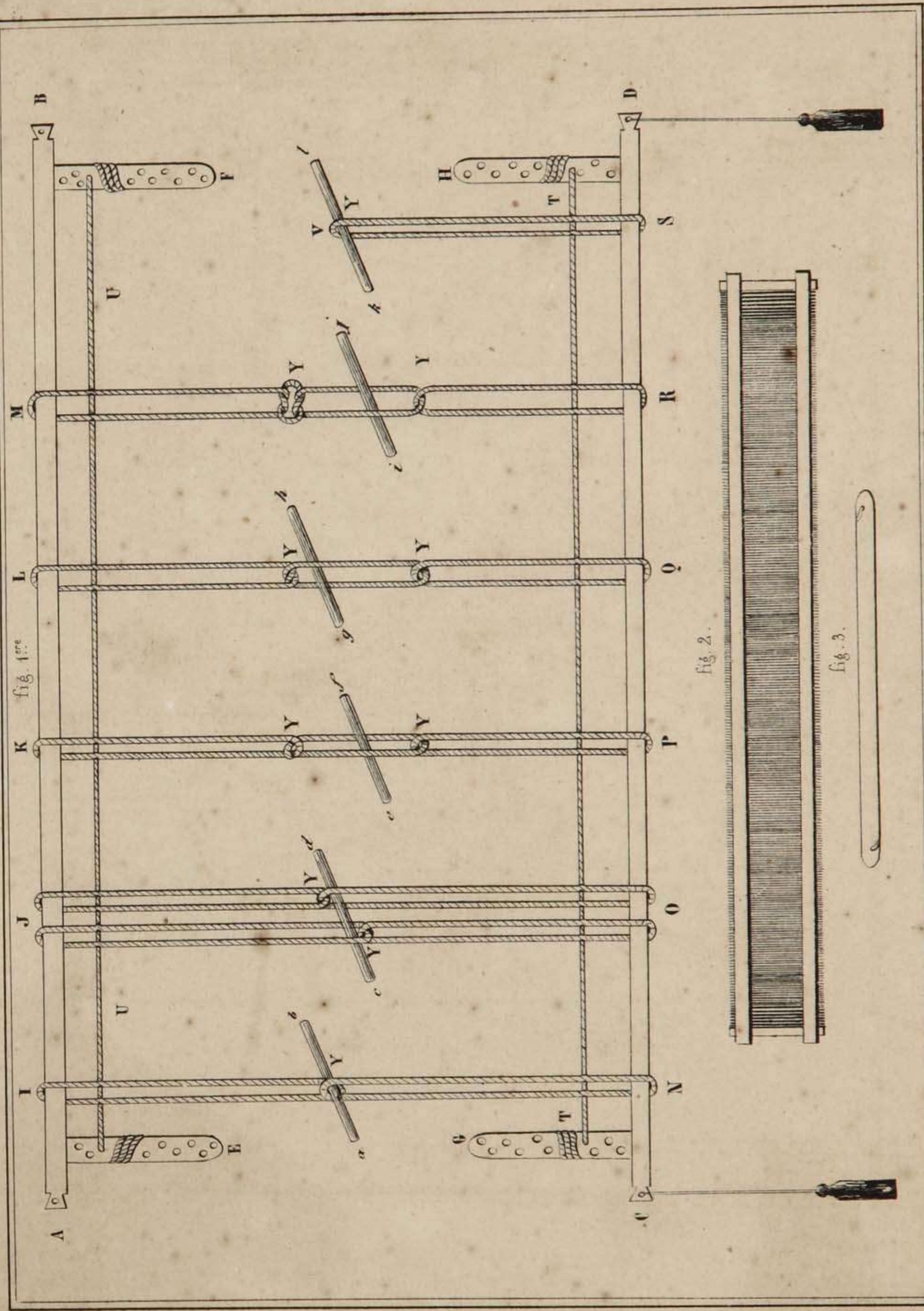
PLIAGE OU MONTOIR .



LISSES et PEIGNE.

Formation des divers genres de mailles.

PL 4.



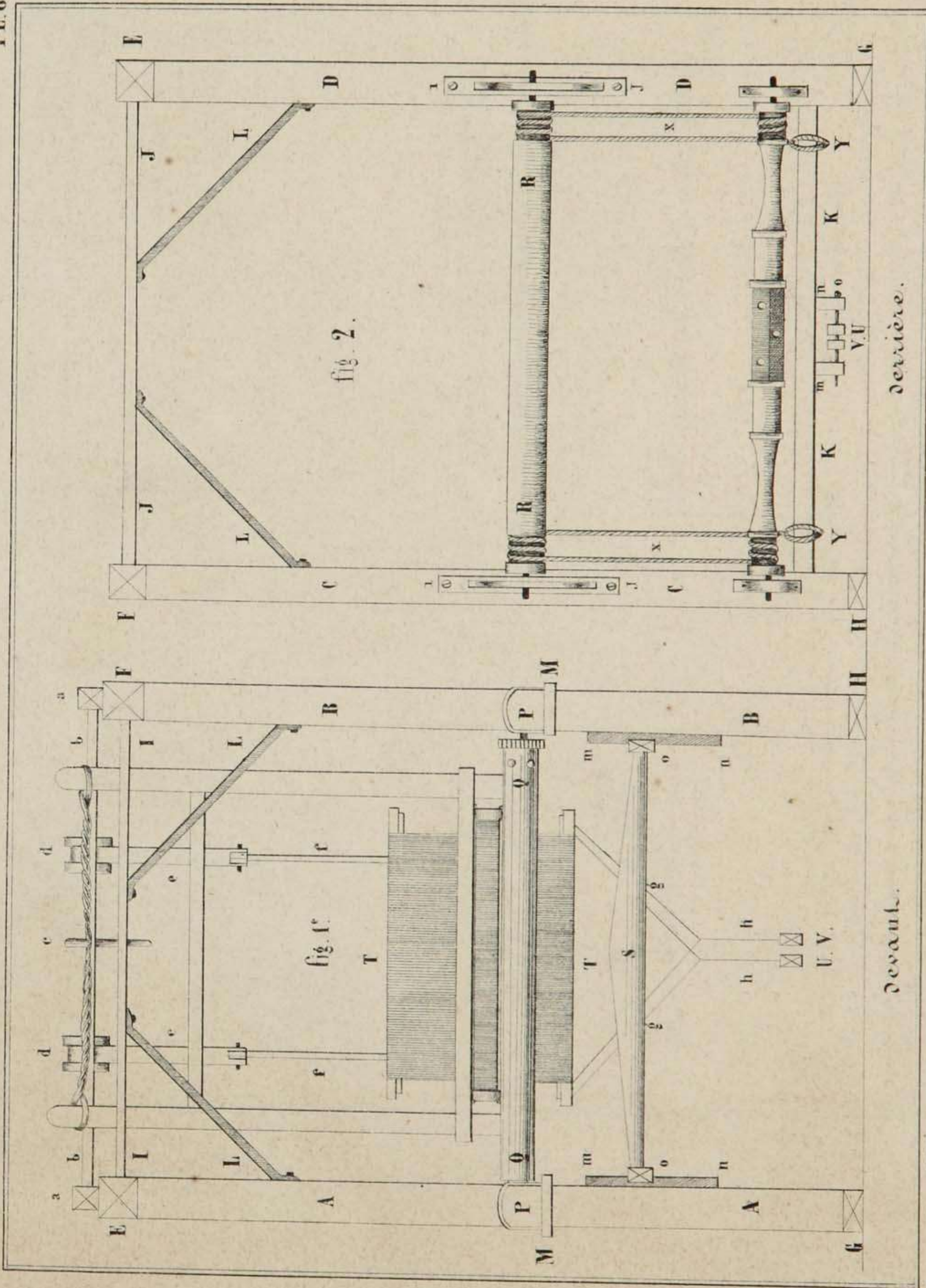
Lith de B. Bocher, Altkirch.

P. FALCOT.

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MÉTIER À TISSER.

PL. 6.



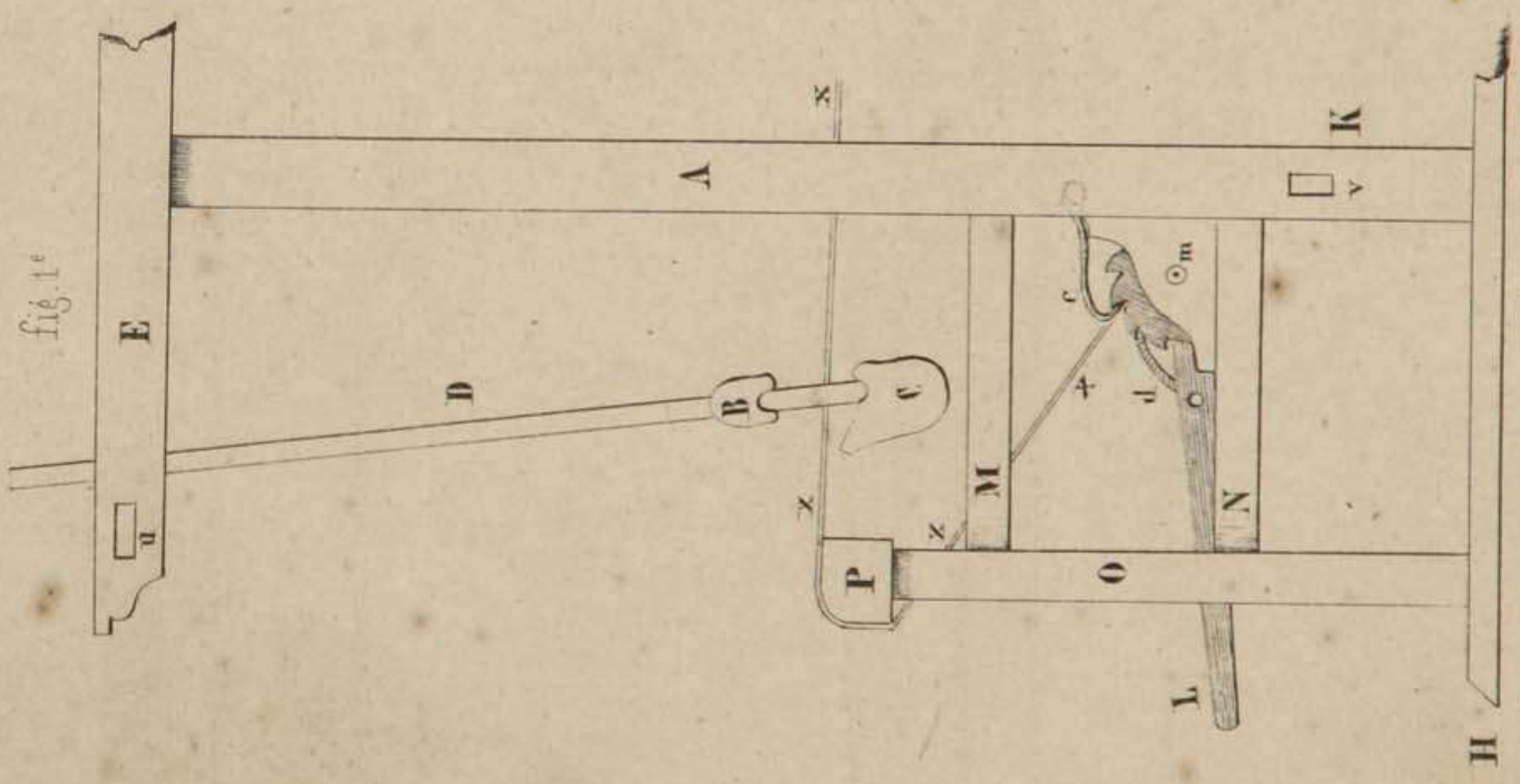
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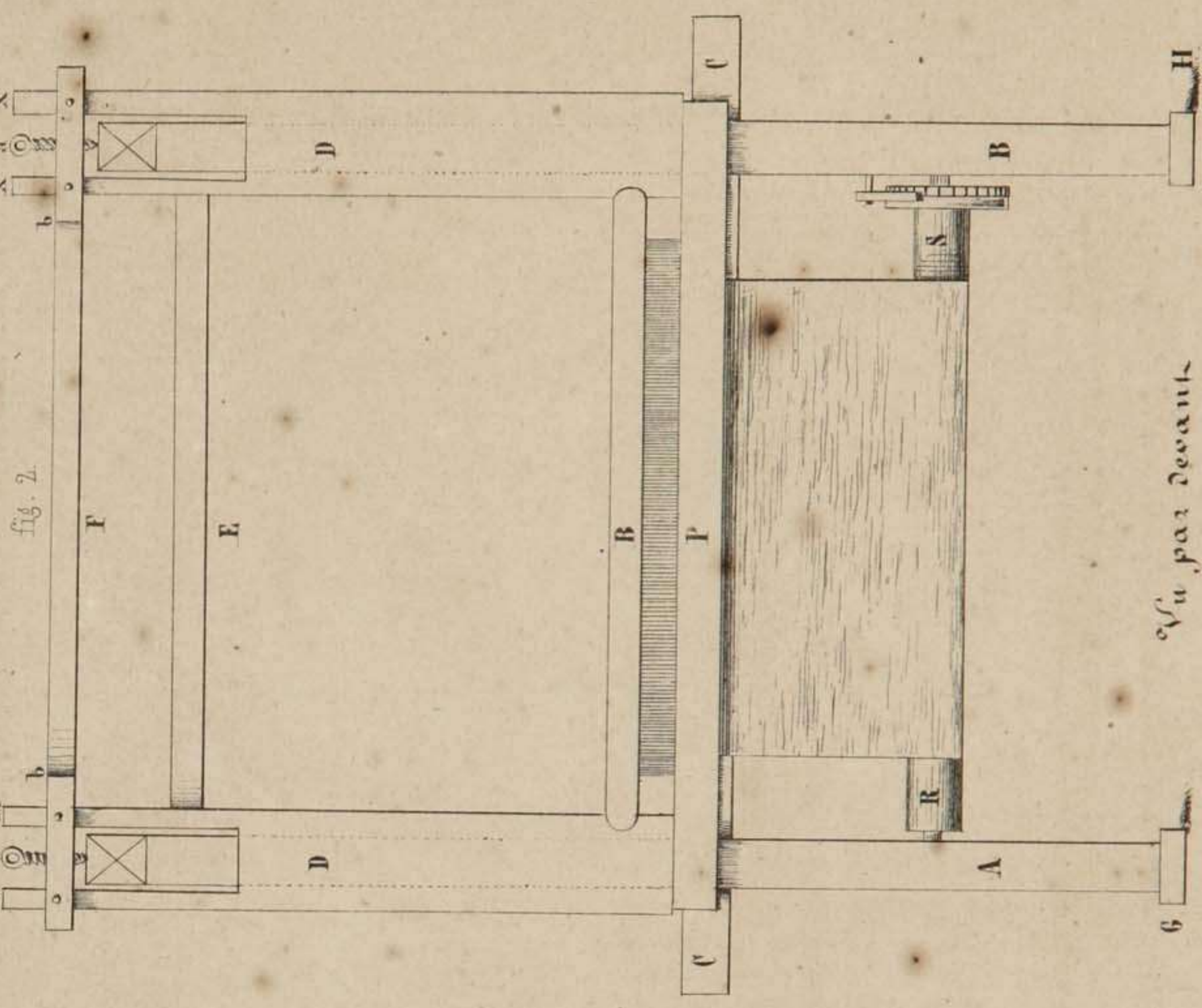
Lith. de B. Boehrer a Altkirch

MÉTIER À TISSER.

PL. 7.



(Partie de devant) ou du côté droit.



vu par devant.

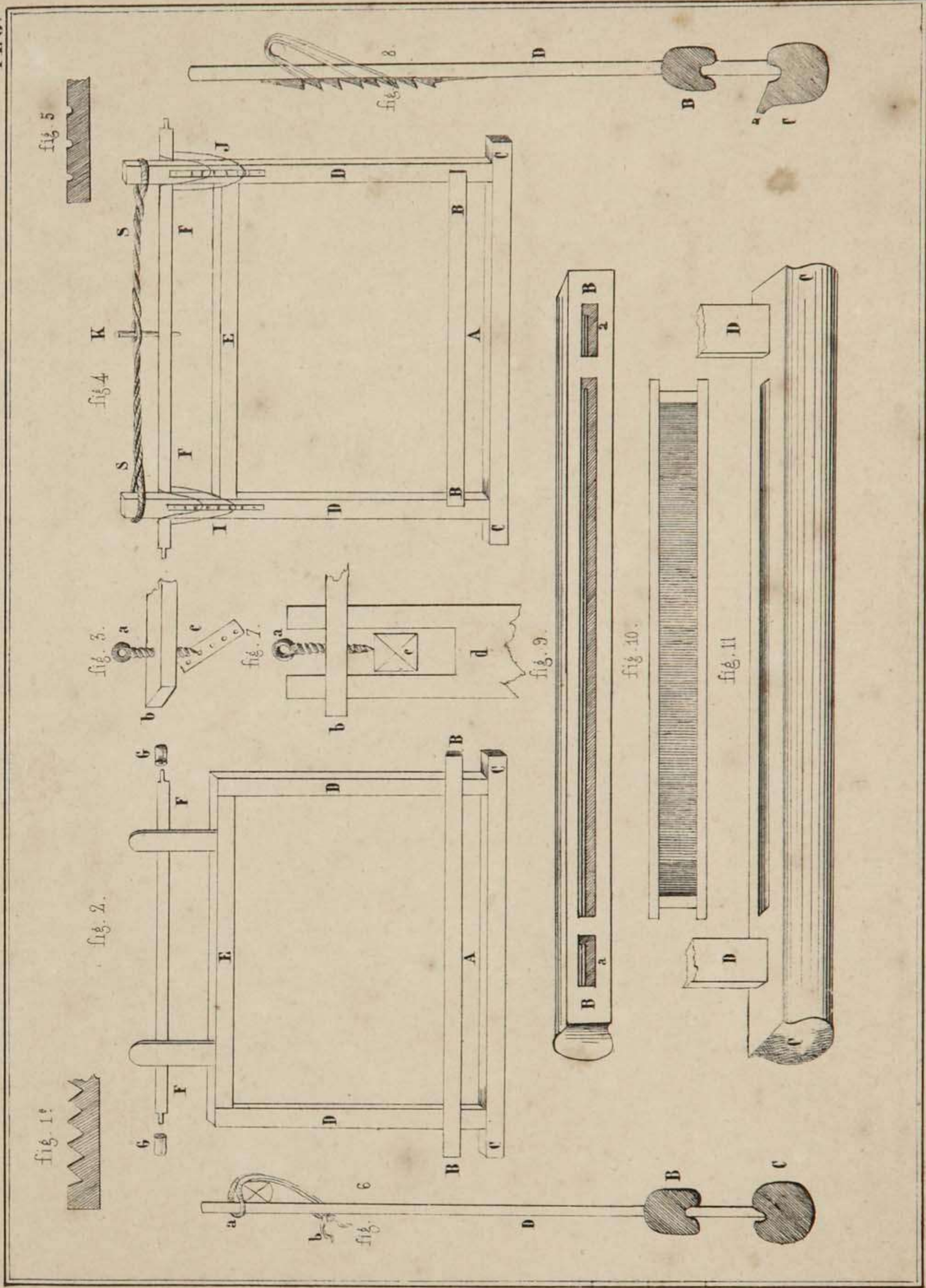
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lib. B. Bœhrer & Altinger.

BATTANS ORDINAIRES.

PL 3.



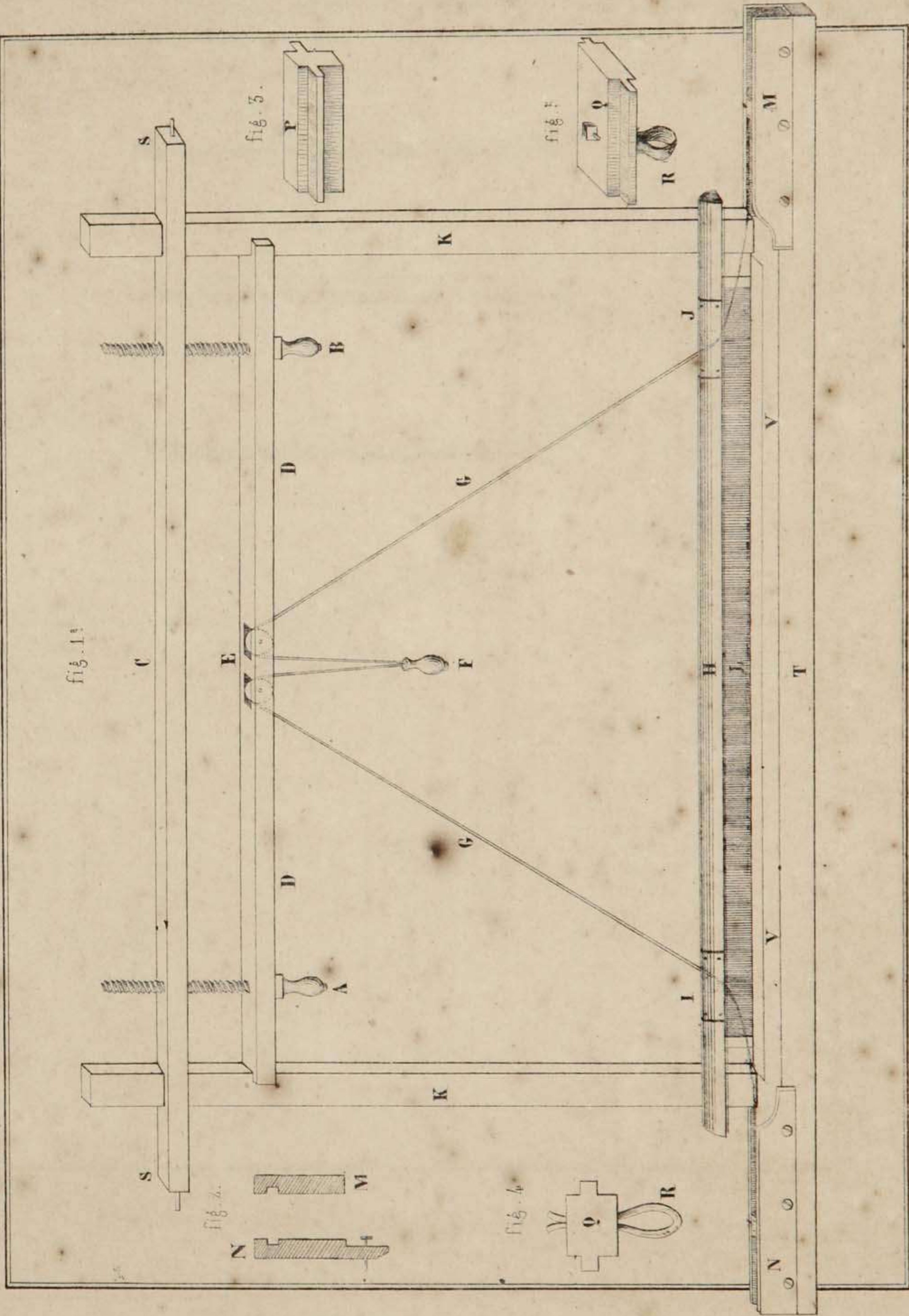
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Lith. de B. Bouchet & Allier.

BATTANT A BOITES SIMPLES .

PL. 9



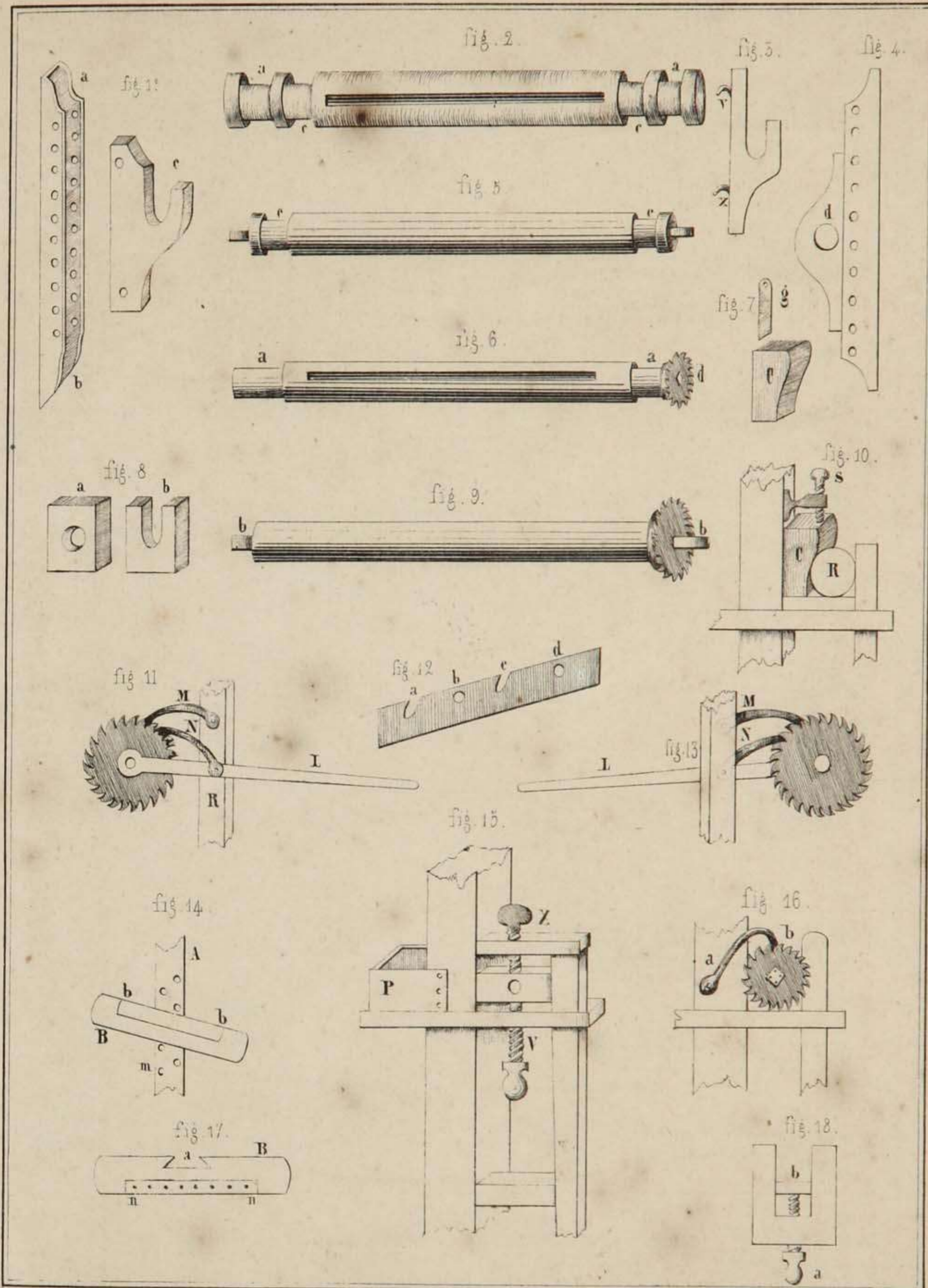
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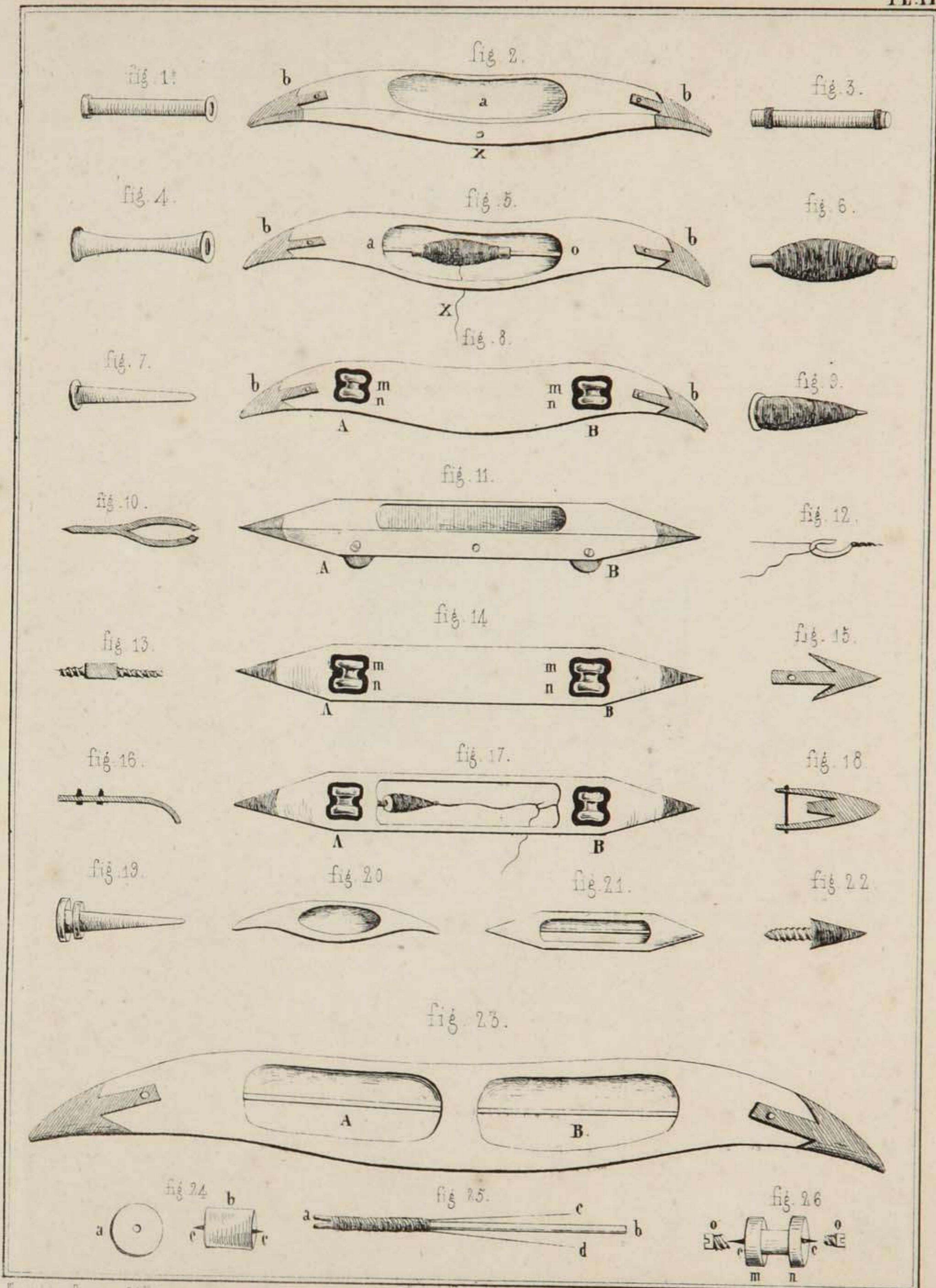
Impr. de Bouchard, Allier.

ROULEAUX ET OREILLONS.

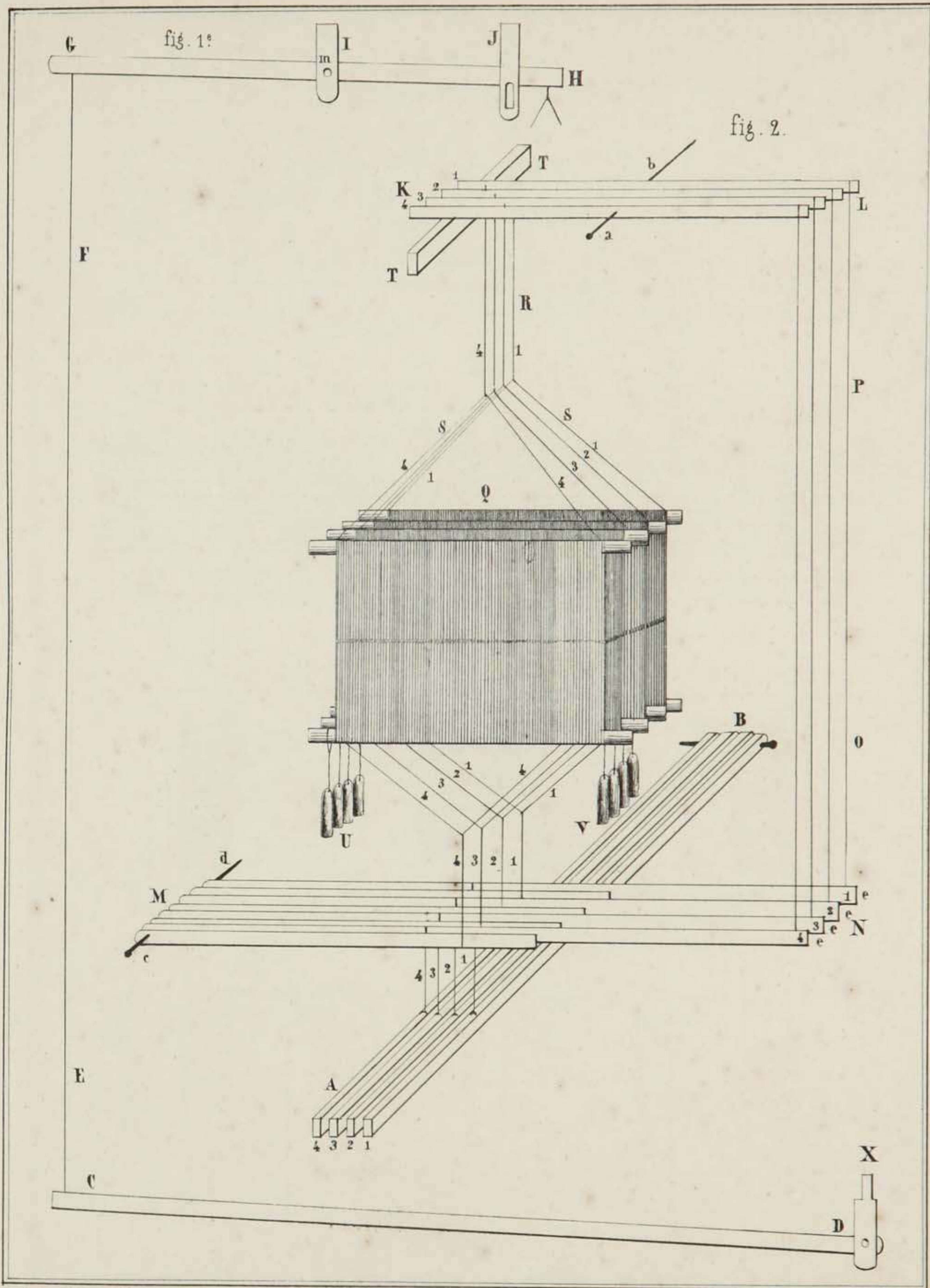
PL. 10.



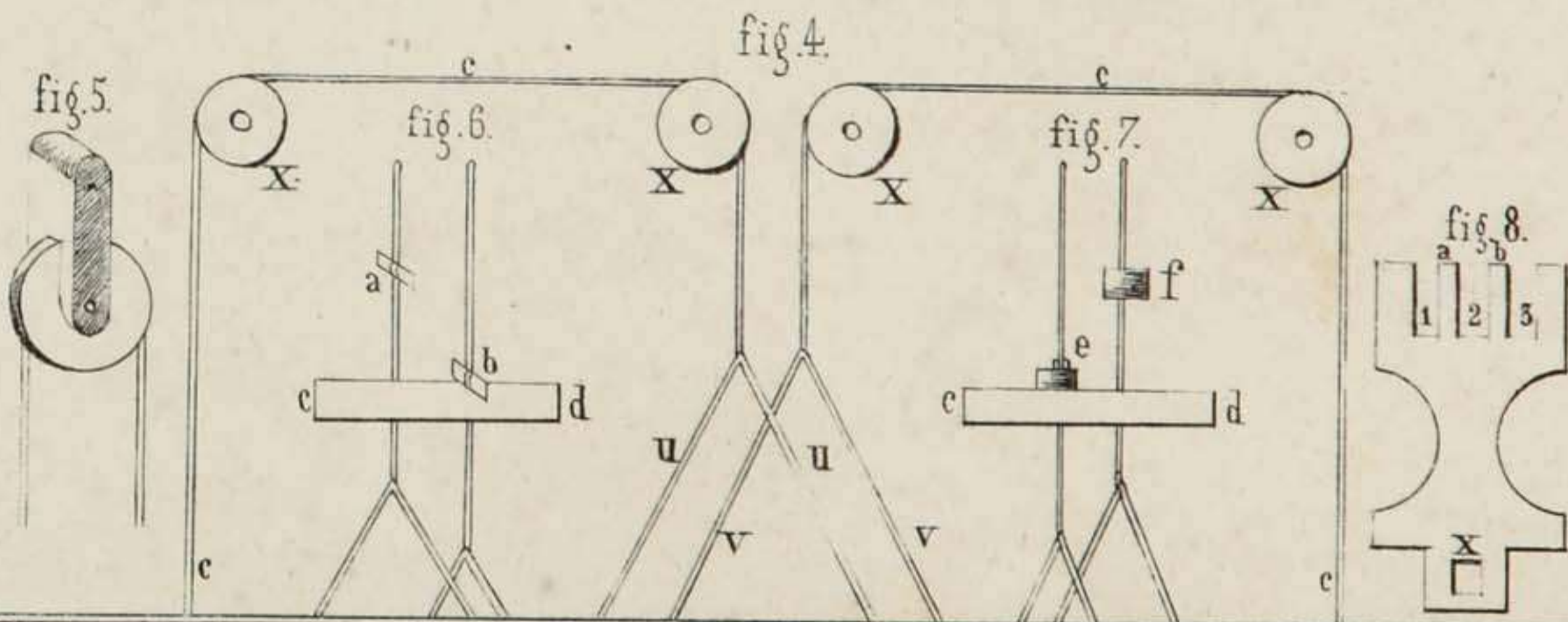
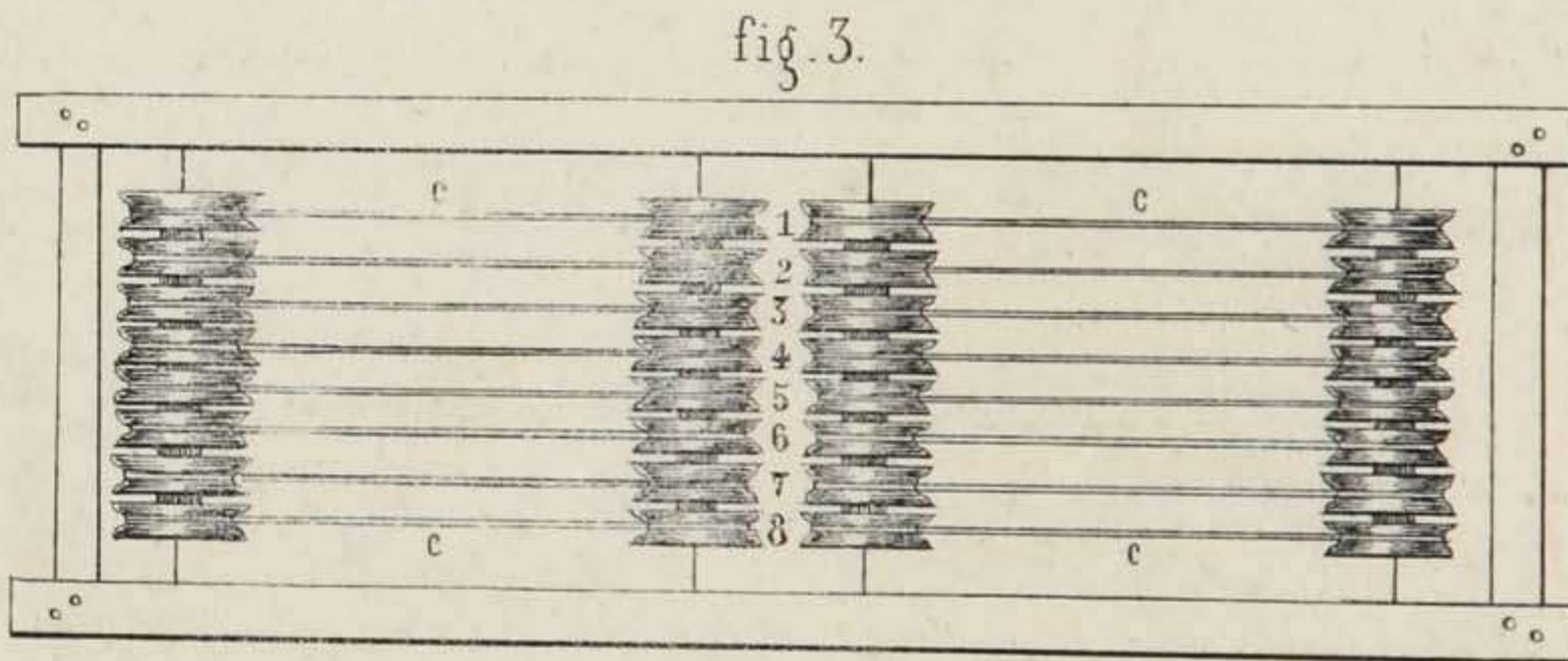
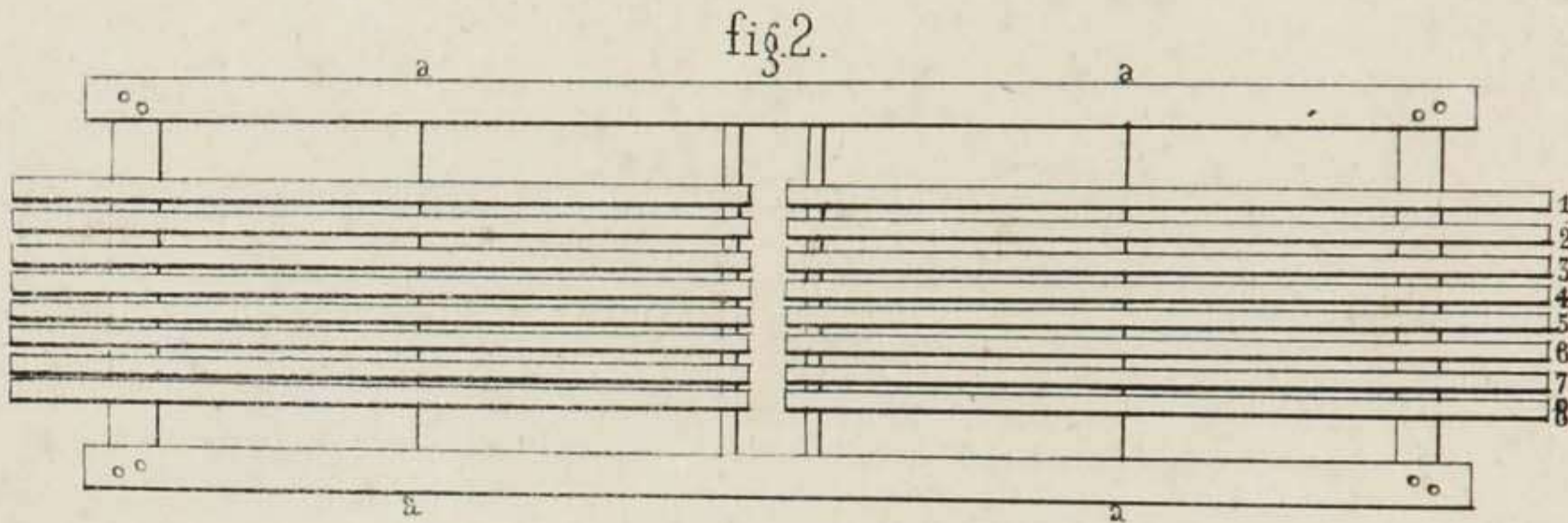
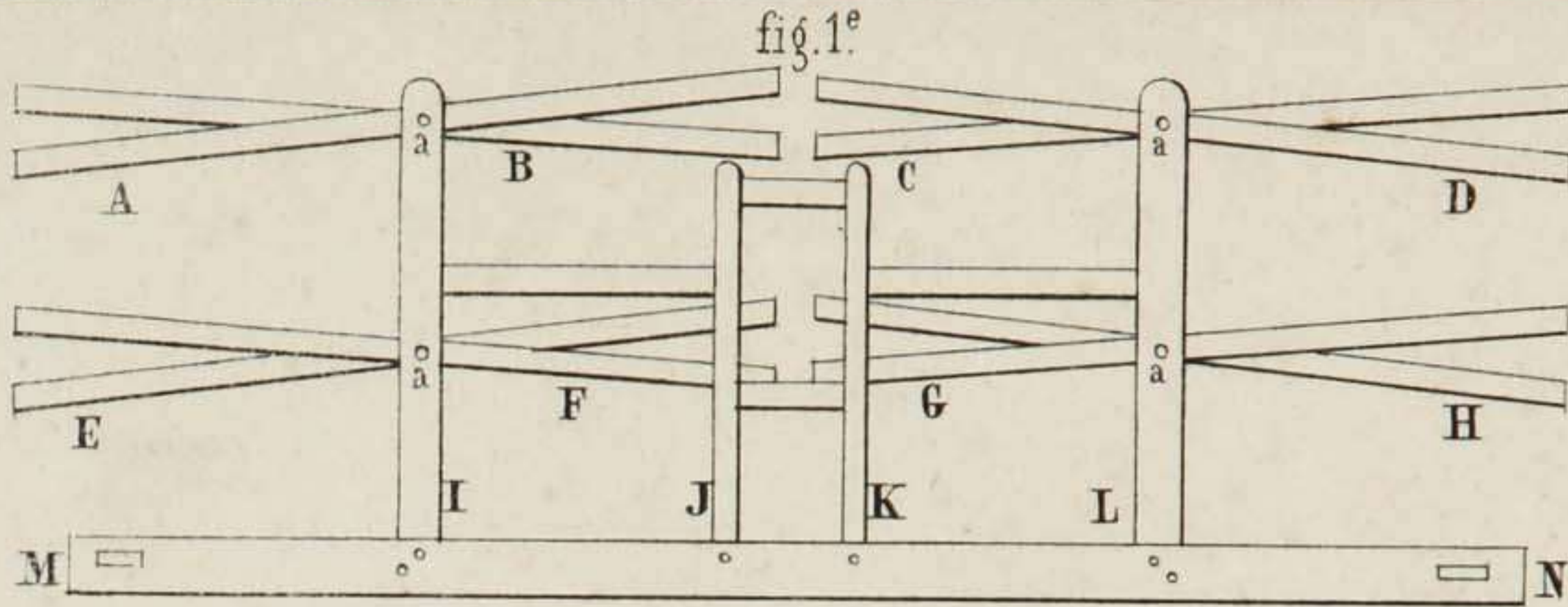
NAVETTES.



MARCHES & LEVIERS.

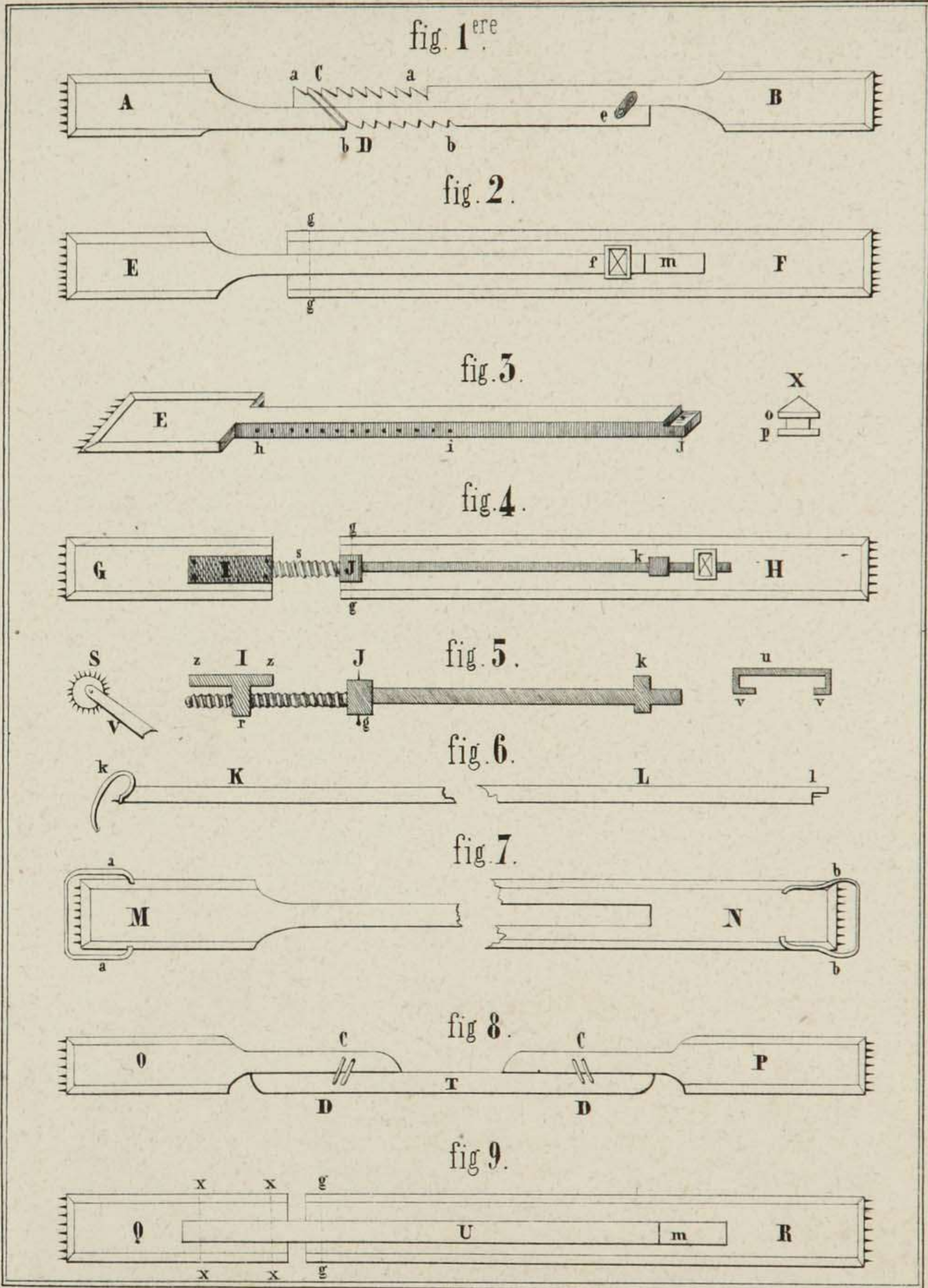


CARRETTE - CHATELET.

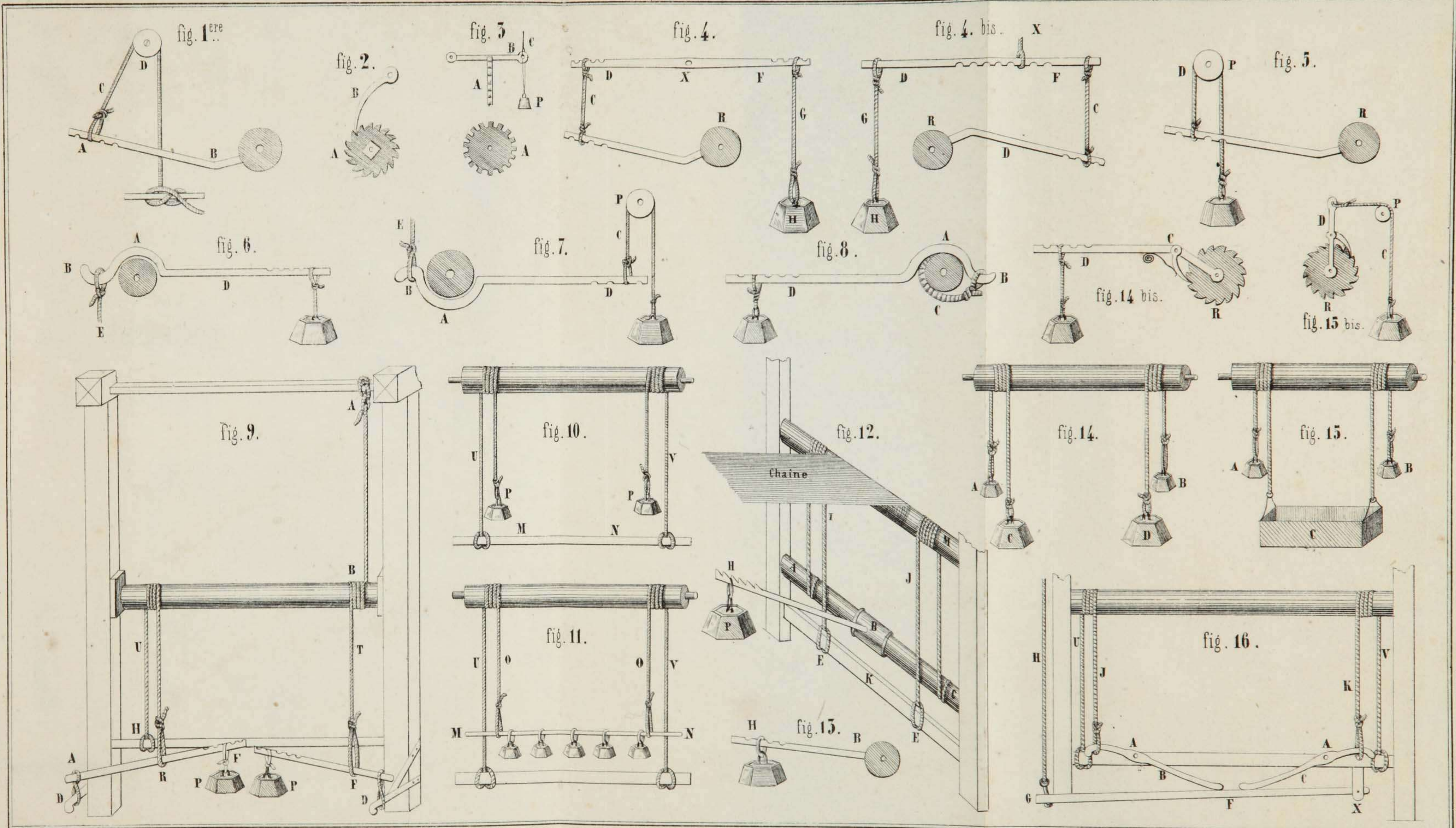


DIVERS GENRES DE TEMPIAS.

PL. 14.

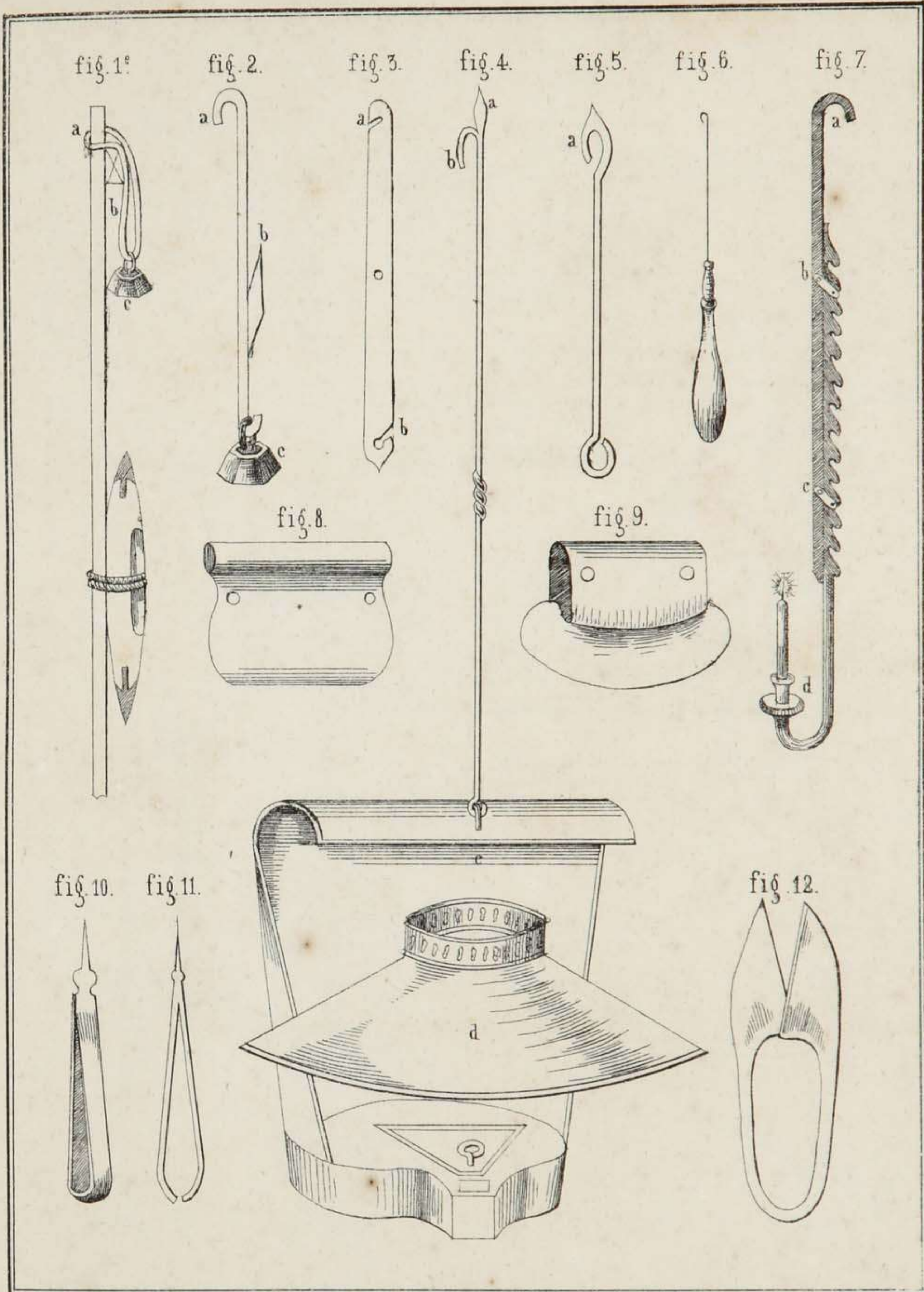


TENSION DES CHAÎNES.—BASCULES DIVERSES.



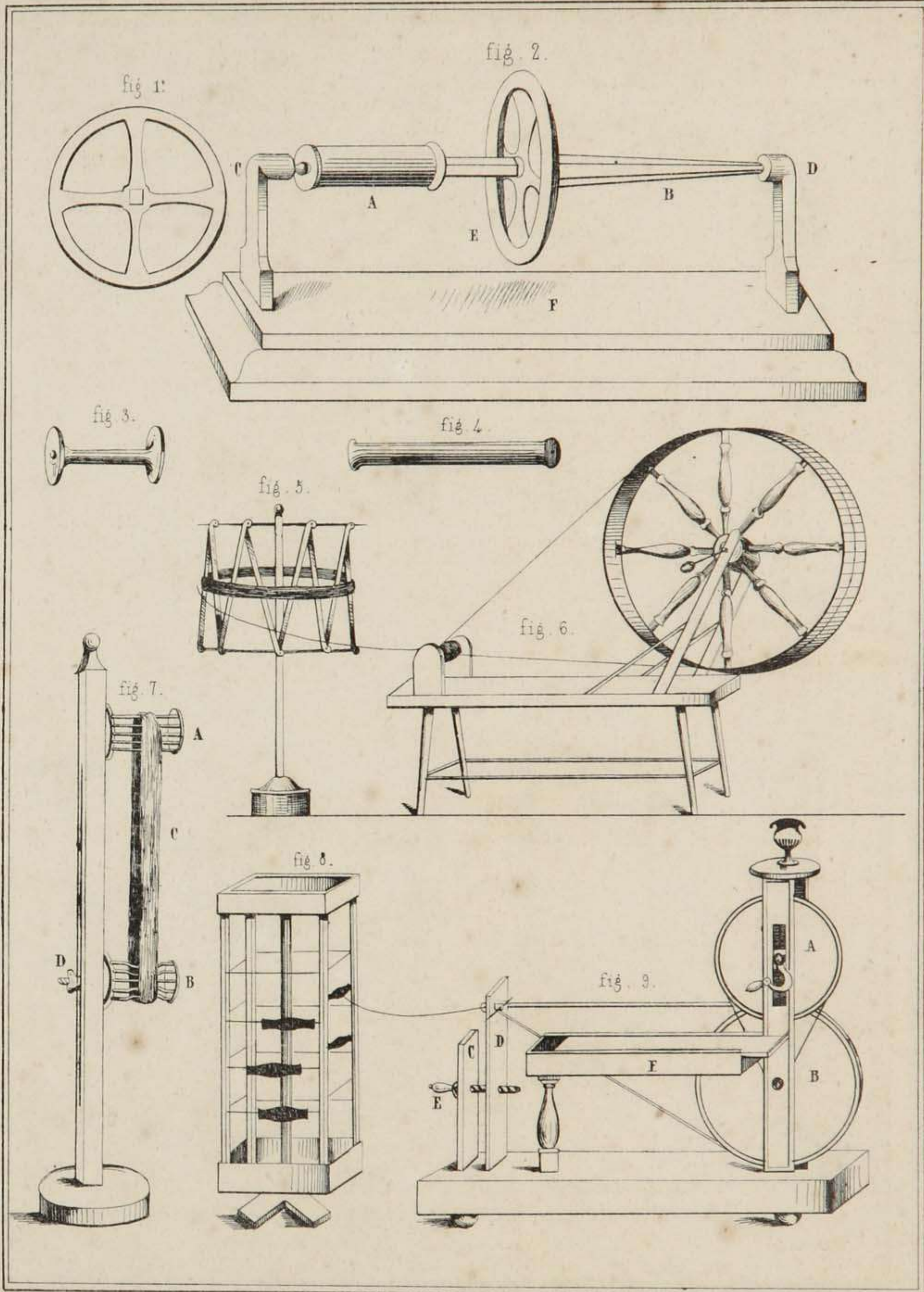
USTENSILES & ACCESSOIRES DIVERS.

PL. 16.



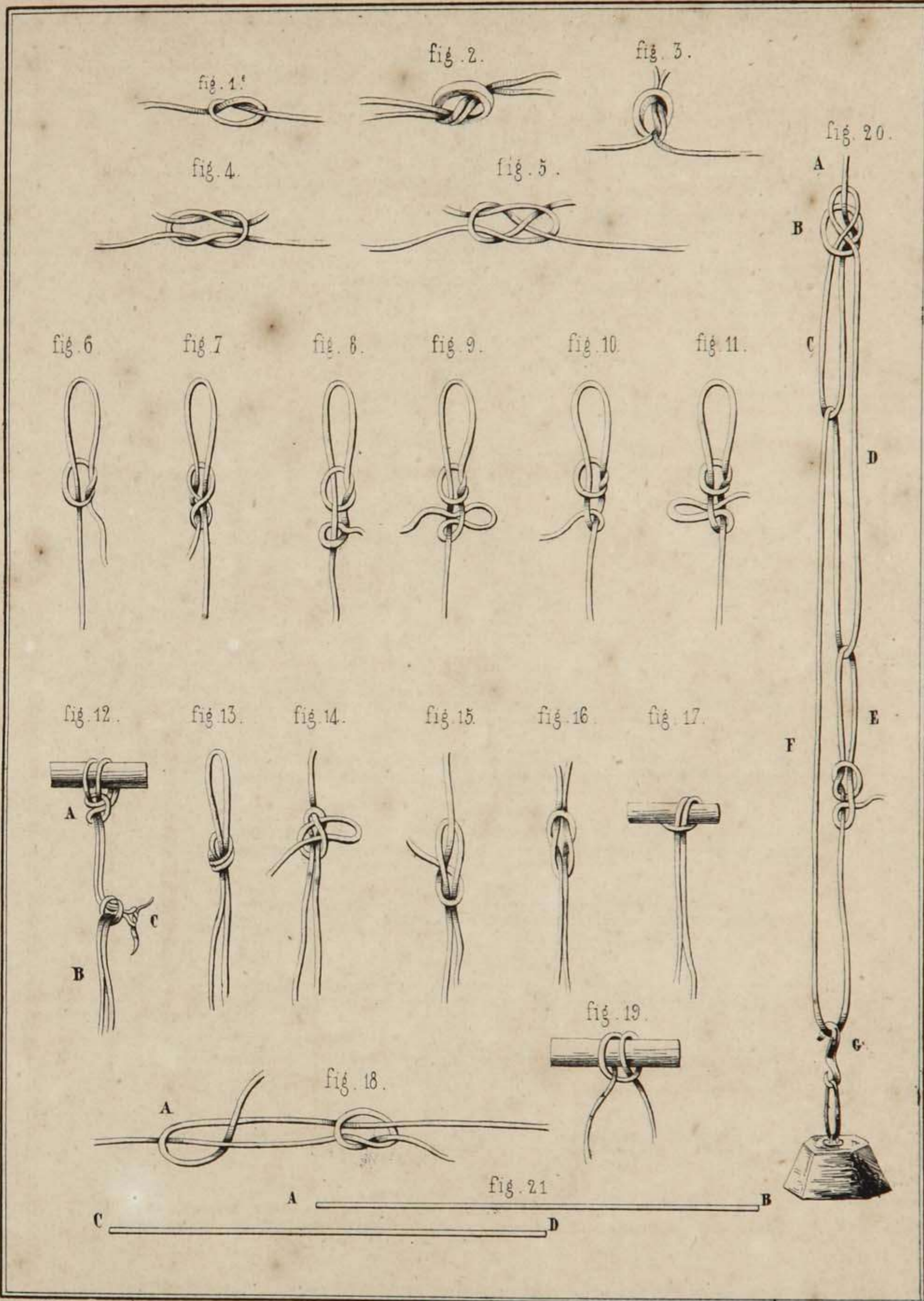
USTENSILES.

PL. 17.



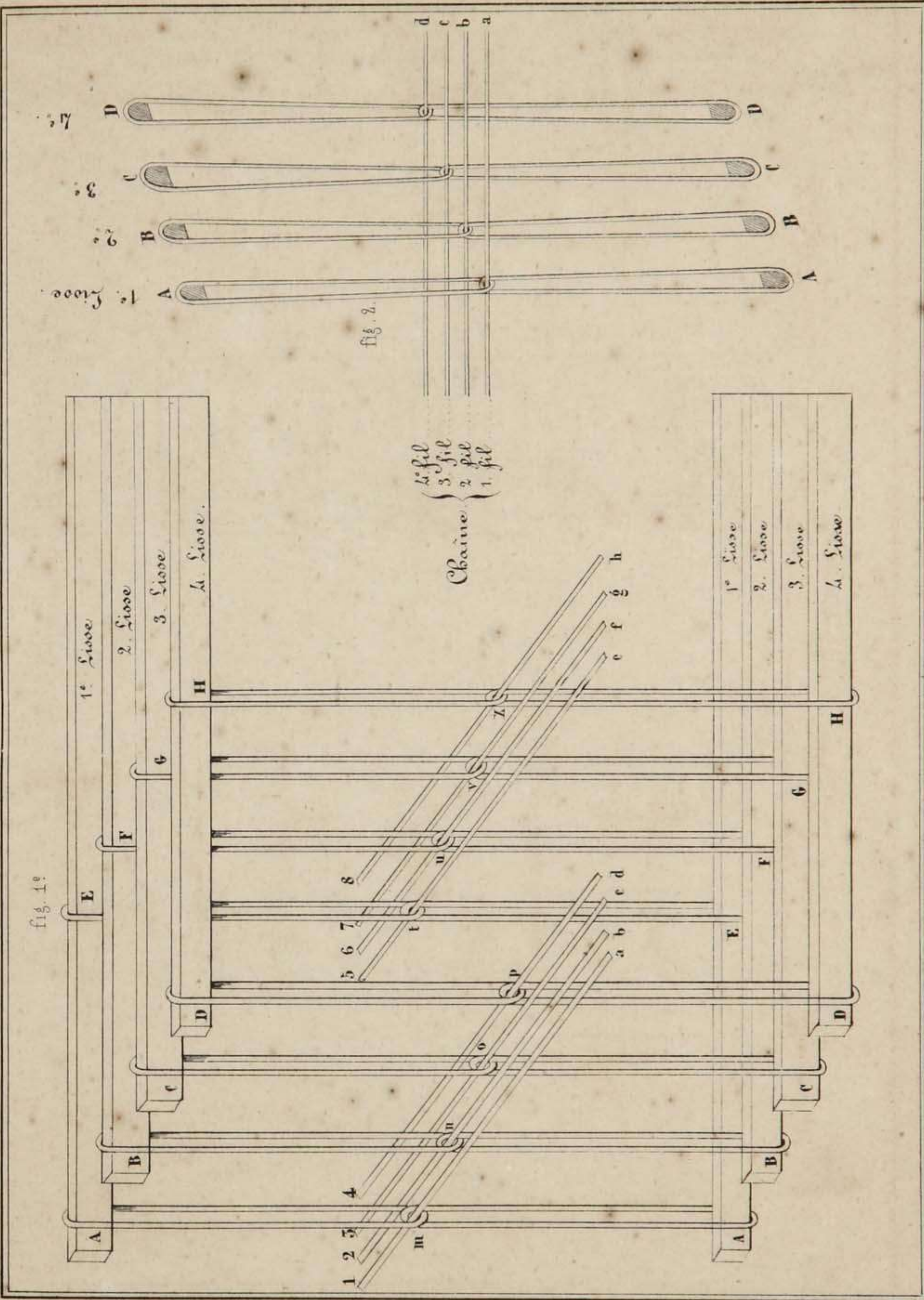
NOEUDS DIVERS.

PL. 18.



REMETTAGE

PL. 19.



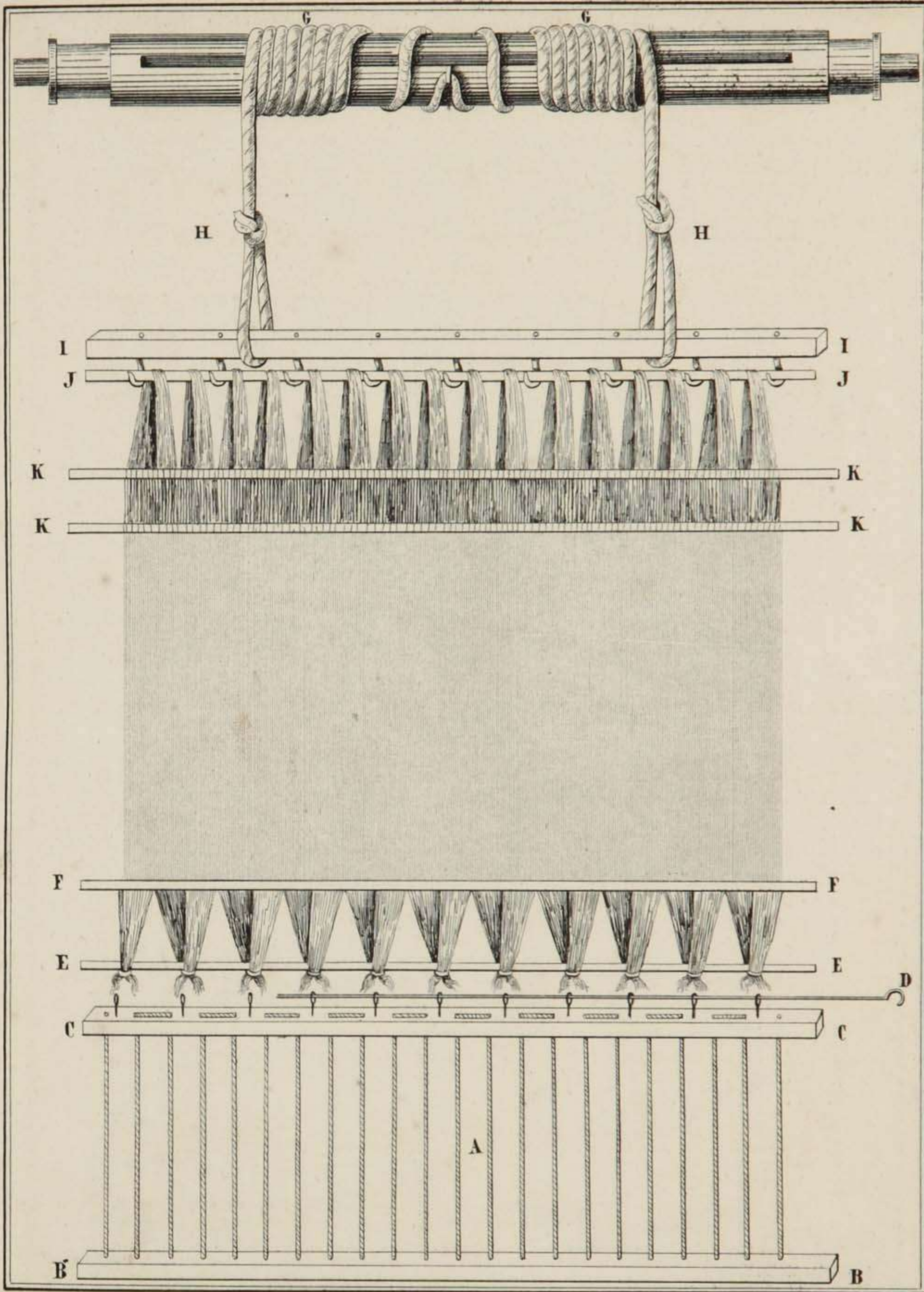
Traité des Tissus, 2^e Edition.

P. FALCOT.

lith. de B. Boehrer & Altkirch.

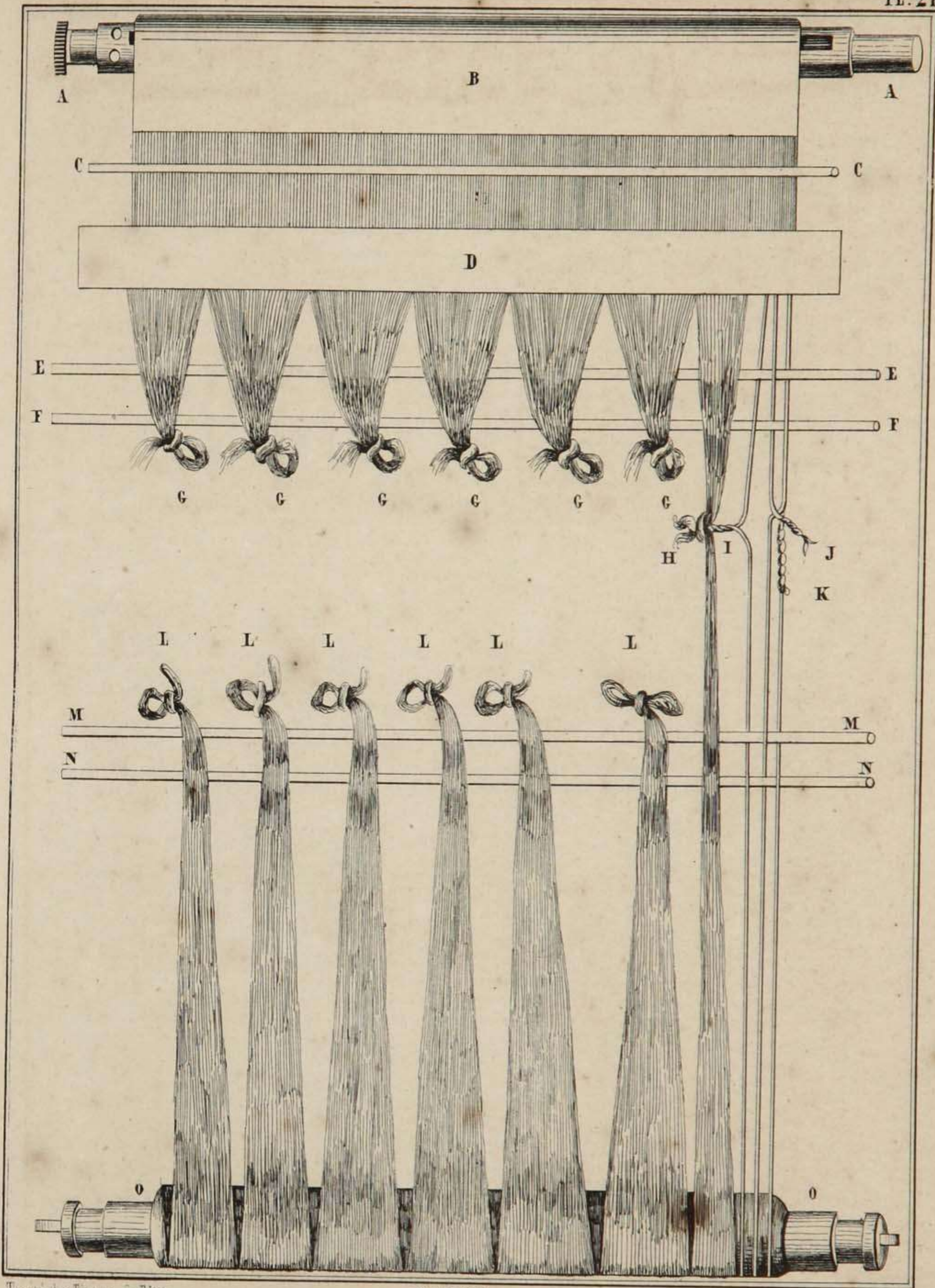
ÉGANCETTE - MISE EN CORDE.

PL. 20.



TORDAGE.

PL. 21.



REMETTAGES DIVERS

Sur un seul Remisse.

PL. 22.

fig. 1^{ere}

Remisse. } A
B
C
D

1^{re} lisse Derniere
2^e id.
3^e id. } Lisses intermediaires
4^e id. Devant

E F G H E F G H

1^e Course 2^e Course.

fig. 2.

A
B
C
D

1 8 9 16

1 2
3 4

1^e Course. 2^e Course.

fig. 3.

A
B
C
D

1^e Course. 2^e Course.

fig. 4.

1^e Course. 2^e Course.

fig. 5.

1^e Course. 2^e Course.

fig. 6.

1^e Course. 2^e Course.

fig. 7.

1^e Course. 2^e Course.

fig. 8.

A
B
C
D
E

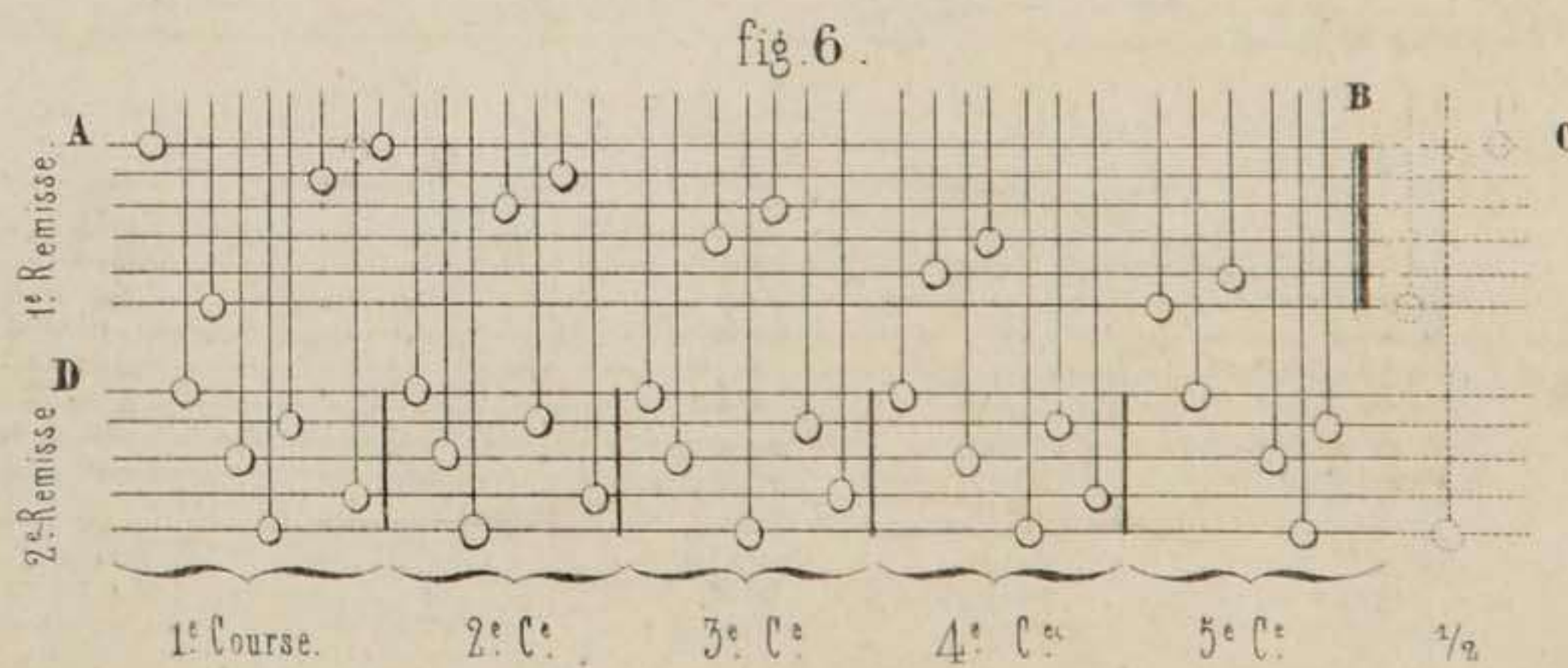
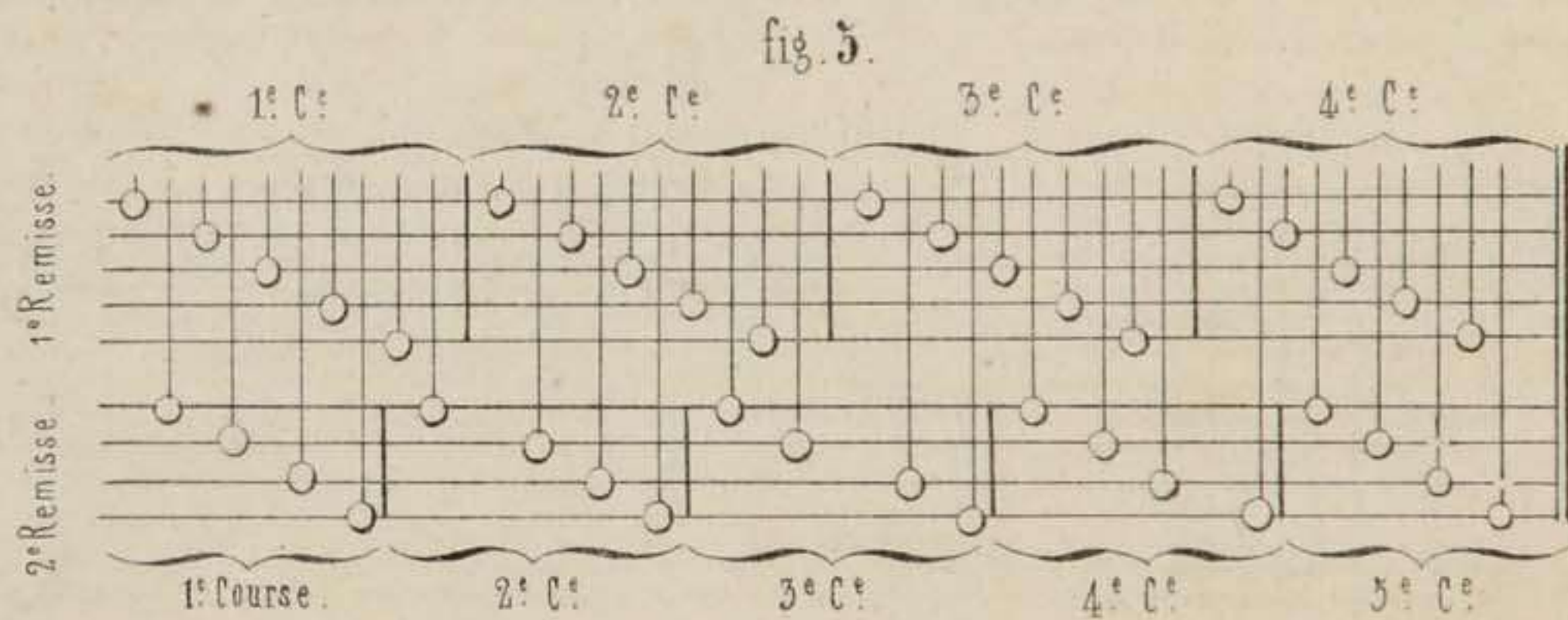
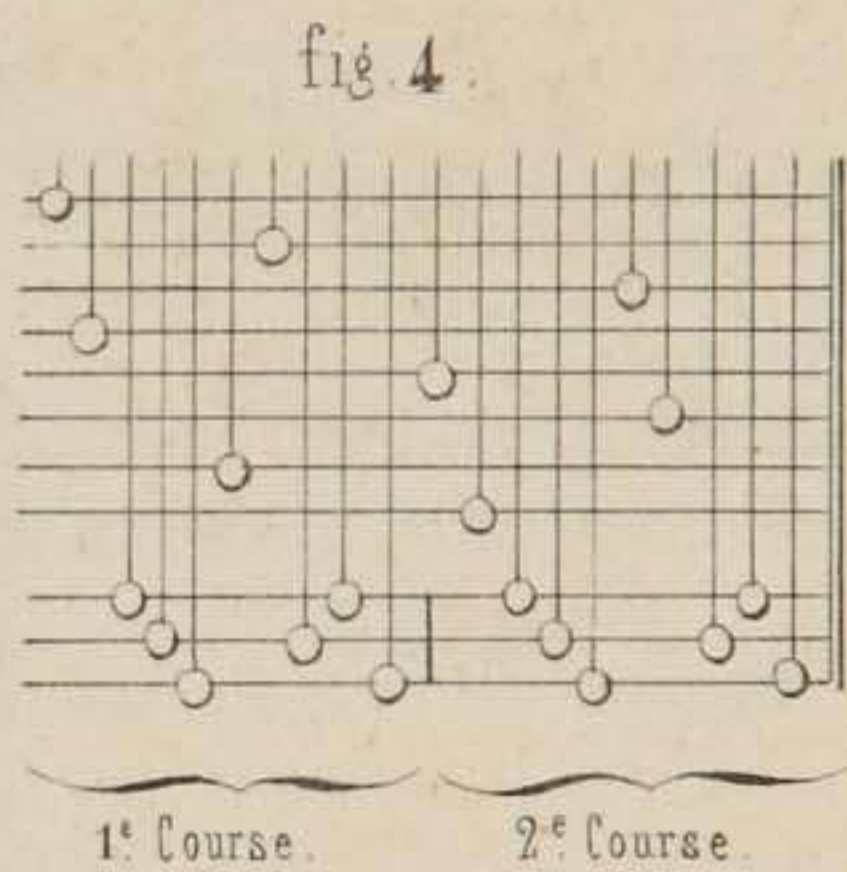
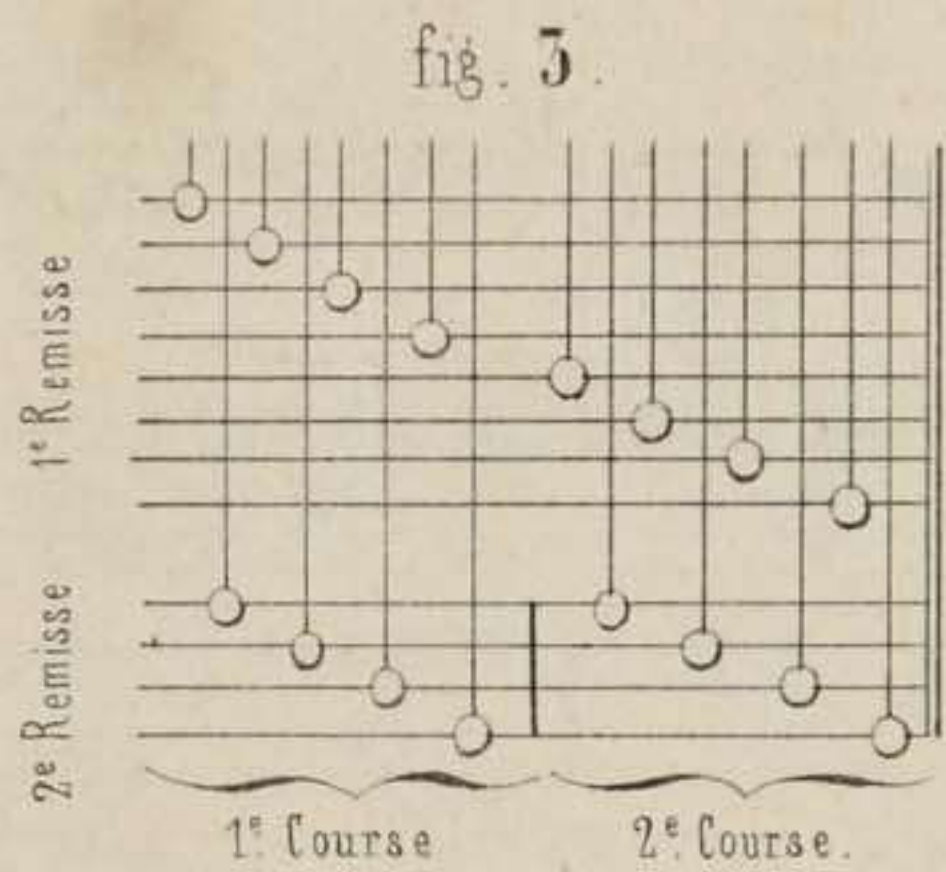
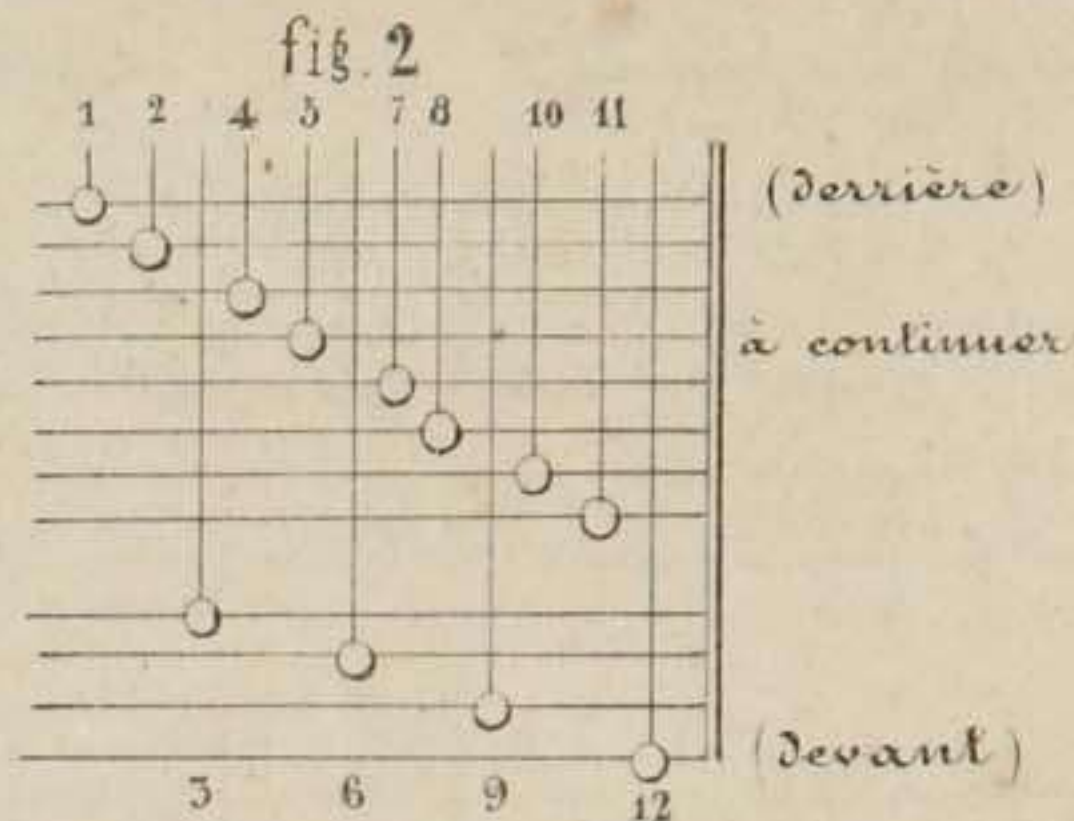
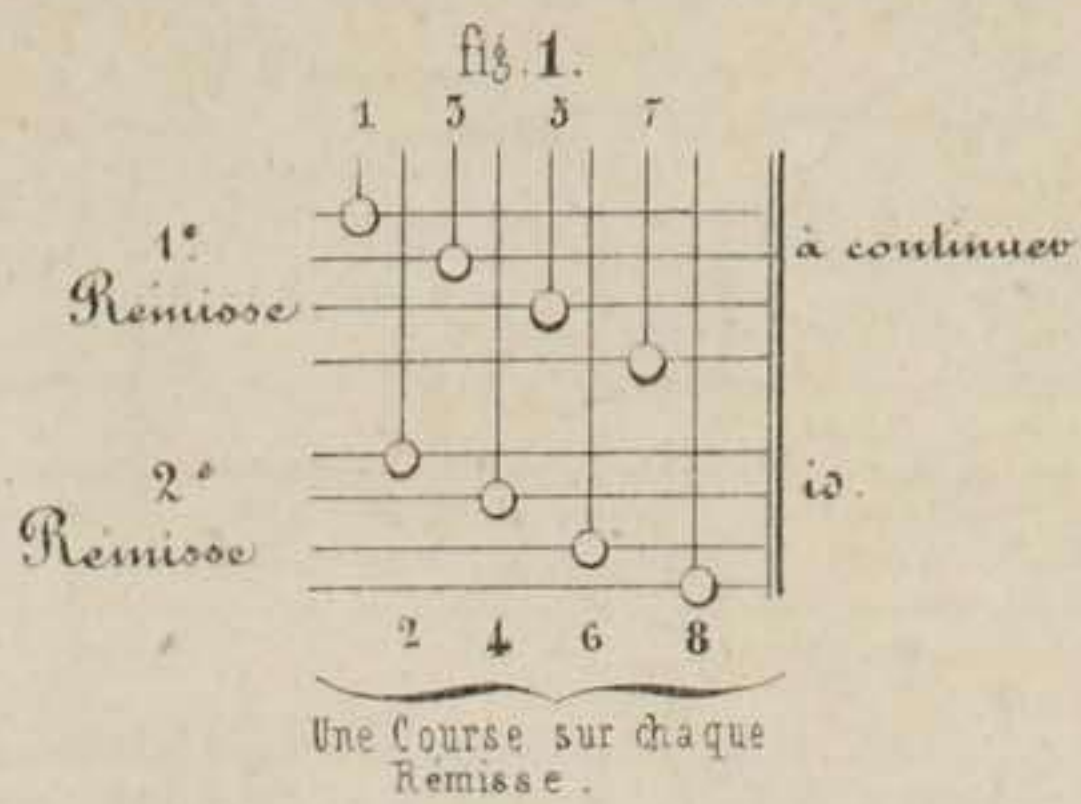
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

1^{re} lisse
2^e id.
3^e id.
4^e id.
5^e id.

Une seule Course.

REMETTAGES DIVERS

Sur deux Remises.



REMETTAGES

Sur deux et trois remisses. — Lisières dites Insurgins.

fig 1^{ère}

1^{re} Course 2^e Course 3^e Course, non finie

1^{re} Remisse. à continuer

2^e id. à répéter

fig 2

1^{re} R^{asse} à continuer

2^e id. sur les 2 remises.

1^{re} Course 2^e C^{oe} 3^e C^{oe} 4^e C^{oe} 5^e C^{oe} 6^e C^{oe} 7^e C^{oe}

fig 3

1^{re} R^{asse} à continuer sur les trois remises.

2^e id.

3^e id.

Raccord au Remettage
pour le 1^{re} remisse, 12 Courses
pour le 2^e id. 15 Courses
pour le 3^e id. 20 Courses

fig 4

Remettage d'un chevron Armure

A B

Lisses de Satin Trame

Fils de gros de tours Gauche Droite

fig 5.

G H I J K

Chaîne Chaîne

8 Fils de gros de tours. 16 Fils de Chevron. 4 Fils de gros de tours. 16 Fils de Chevron. 6 Fils de gros de tours.

EFFETS DES CROISEMENTS.

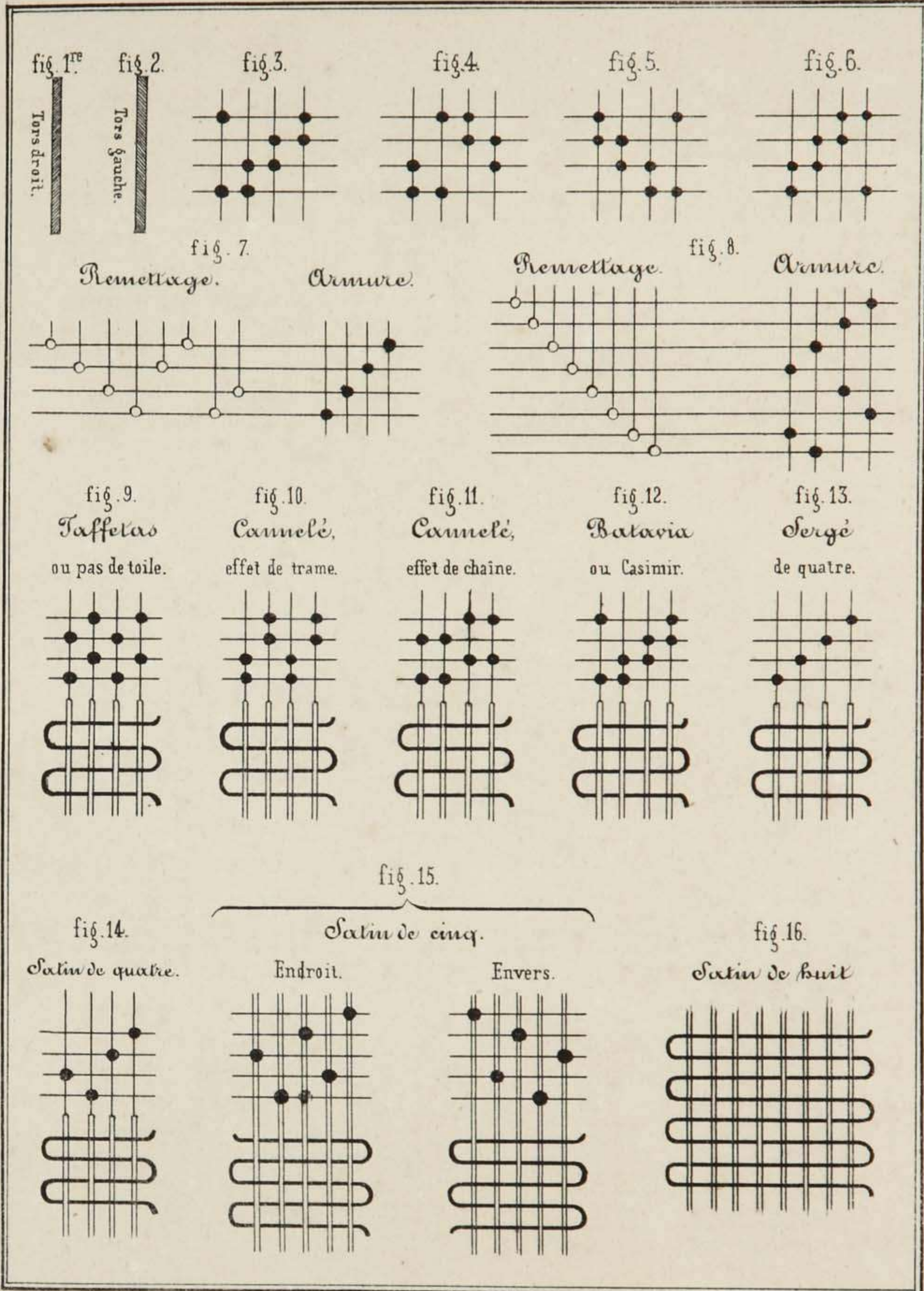


fig. 1^{re}

Taffetas sur 2 lisses.

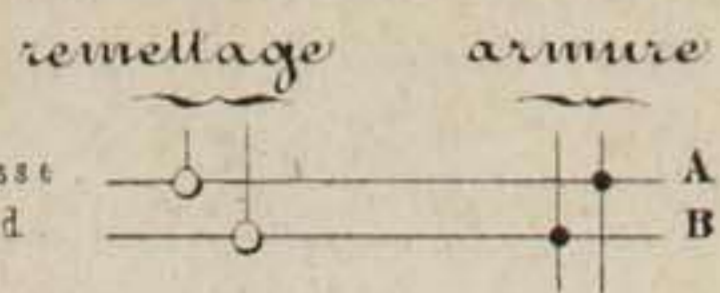


fig. 2.

Taffetas sur 4 lisses.

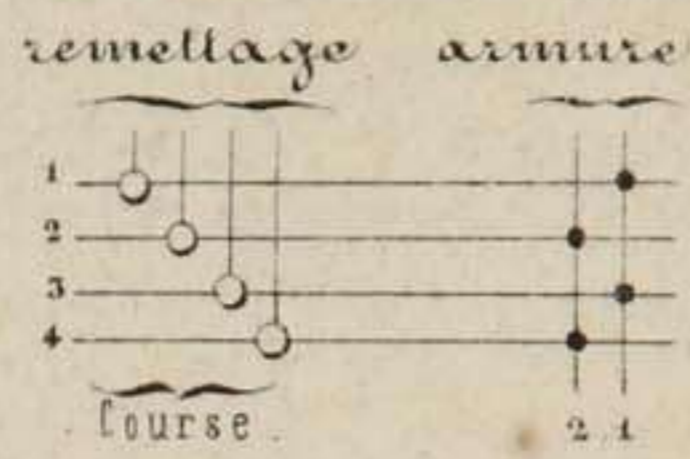


fig. 3.

Taffetas sur 6 lisses

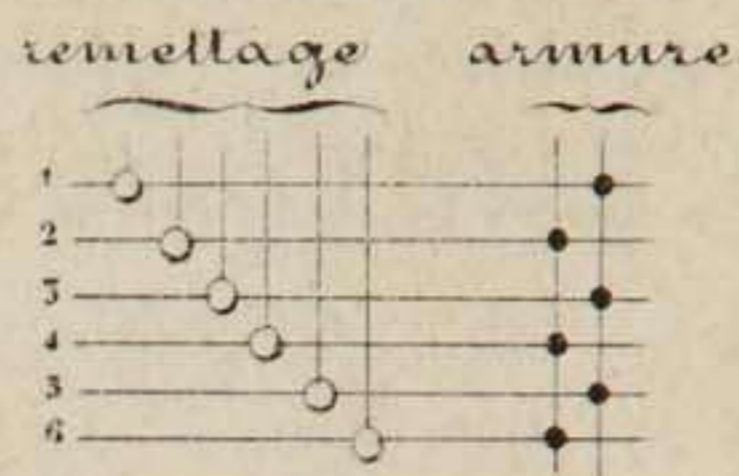


fig. 4.

Taffetas sur 8 lisses

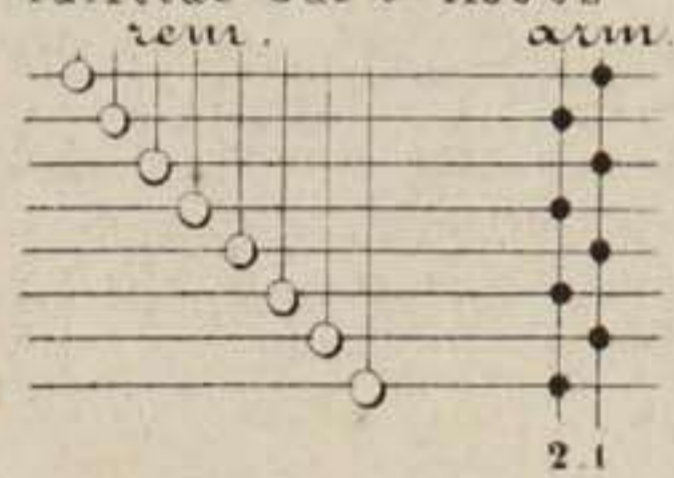


fig. 5.

Taffetas sur 3 lisses



fig. 6.

Taffetas sur 5 lisses

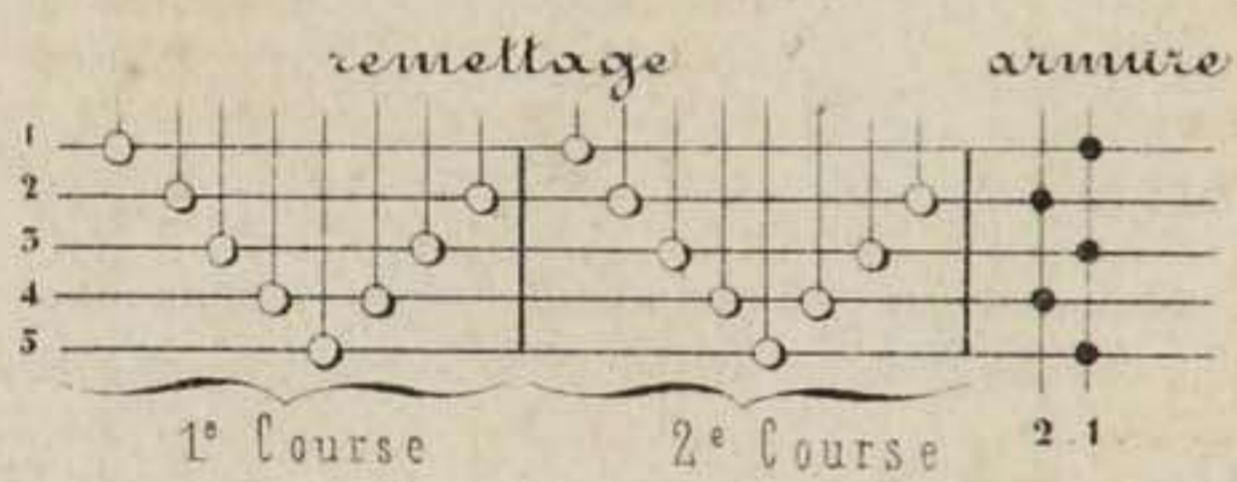


fig. 7

Batavia

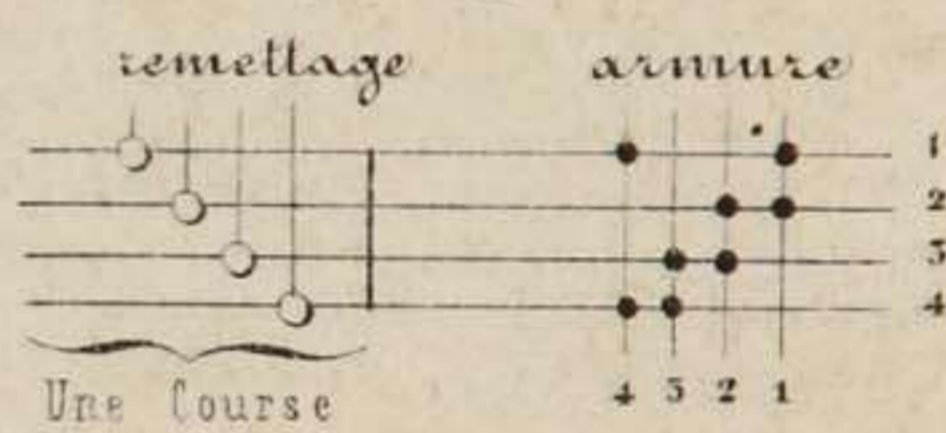


fig. 8.

Sergé de 3

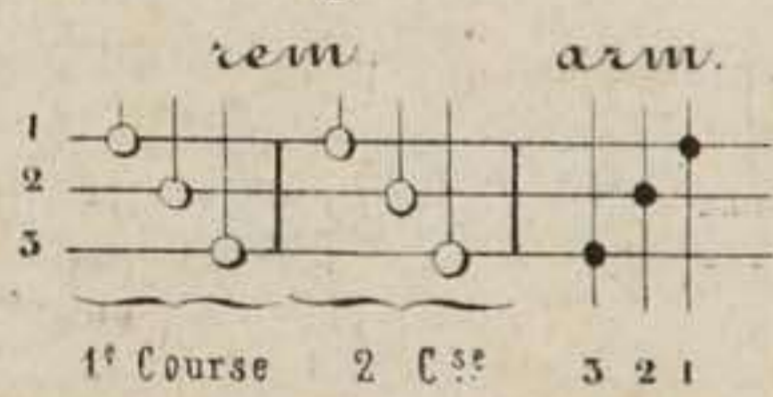


fig. 9

Sergé de 4

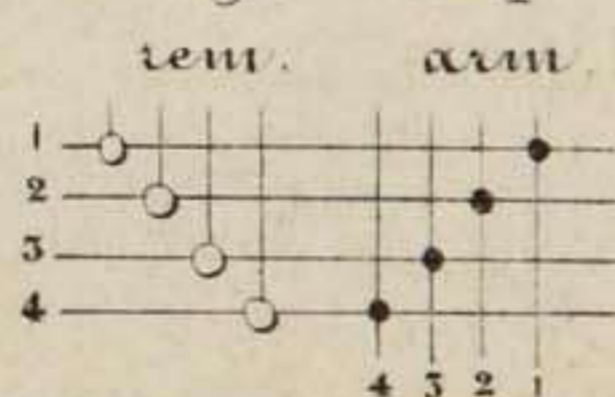


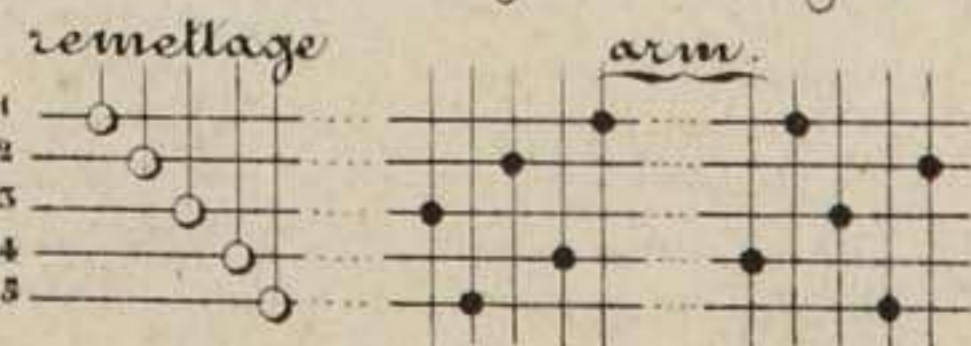
fig. 10

Sergé de 5



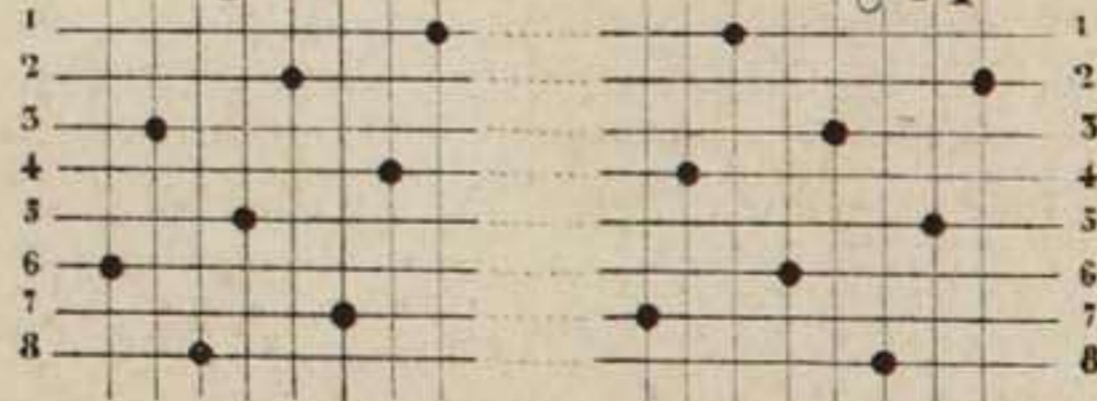
Satin de cinq.

fig. 11 fig. 12



Satin de huit.

fig. 13 fig. 14



ARMURES DIVERSES.

dérivées des Armures fondamentales.

Cannelés par effet de chaîne.

fig. 1^{re}
Cannelé de 2
remettage armure

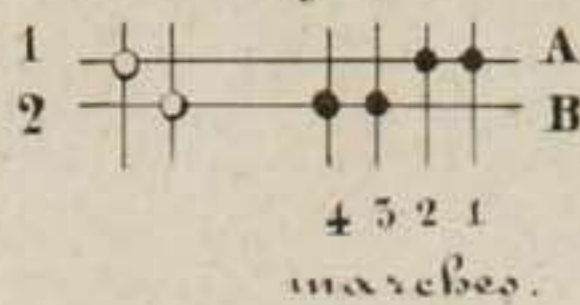


fig. 2.
Cann. de 3

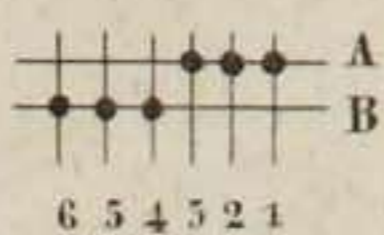


fig. 3.
Cann. de 4

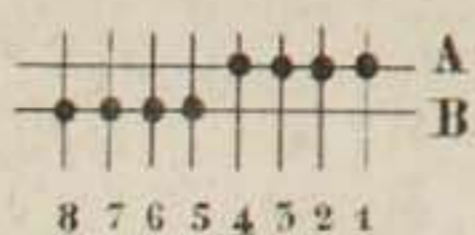


fig. 4.
Cann. de 5



Cannelé par
effet de trame

fig. 5.

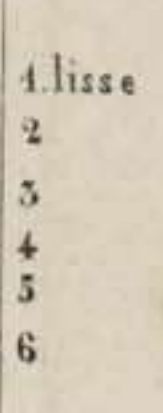


fig. 6.



fig. 7.
Batavia
dit
Casimie

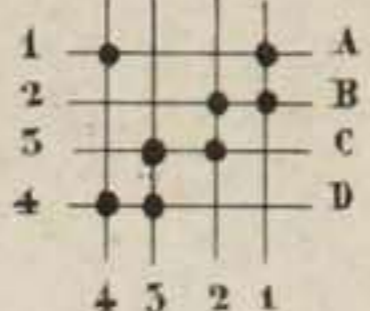


fig. 8.
Croisé
dit
2/5

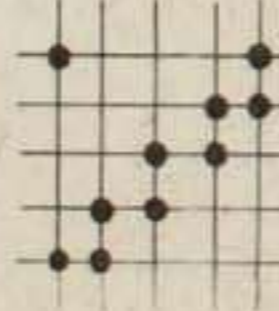


fig. 9.
Croisé
dit
2/6

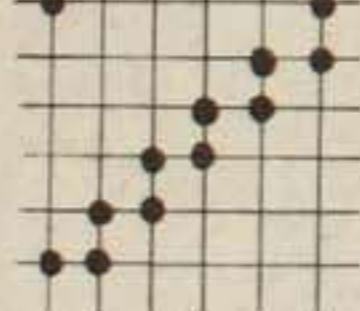
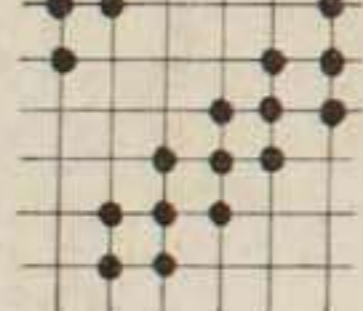


fig. 10.
Croisé
dit
3/6

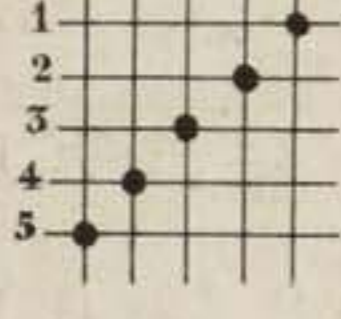


Sergés ordinaires.

fig. 11.
Sergé de 4



fig. 12
Sergé de 5



Sergés composés

fig. 13

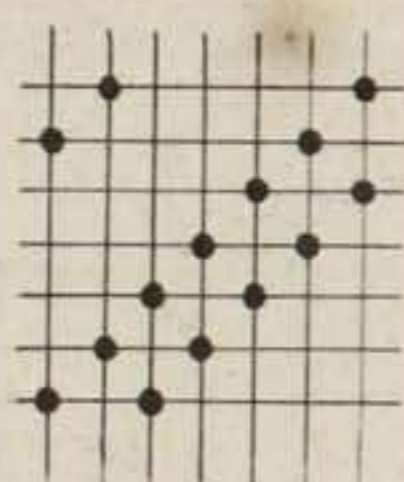


fig. 14

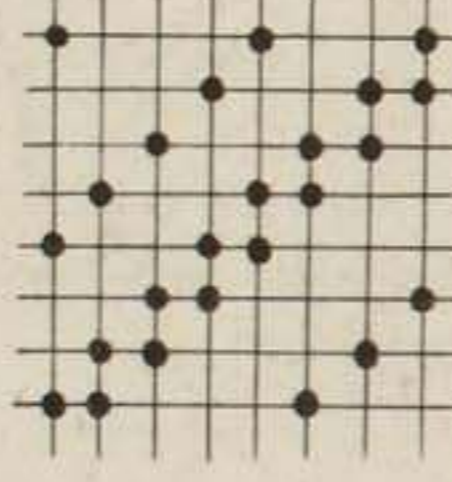
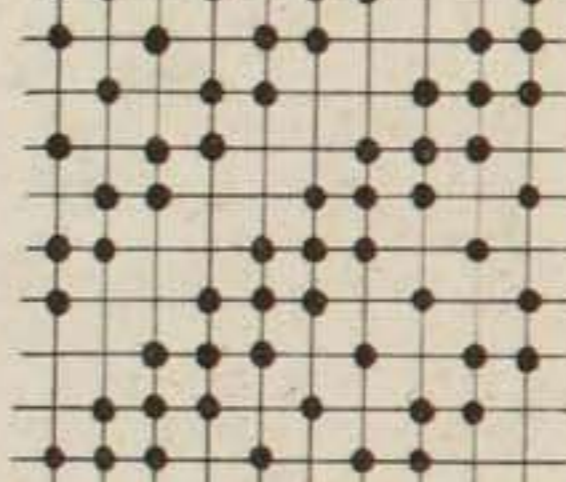


fig. 15



SATINS DIVERS.

fig. 16

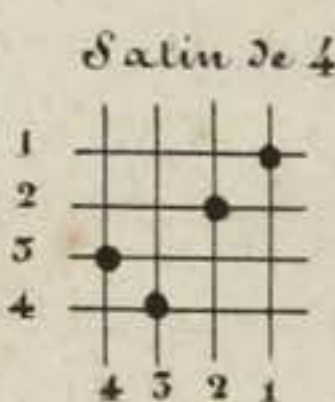


fig. 17.
de 5



fig. 18
de 6



fig. 19
de 7

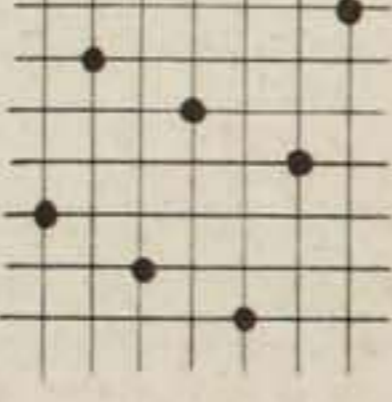


fig. 20
de 8

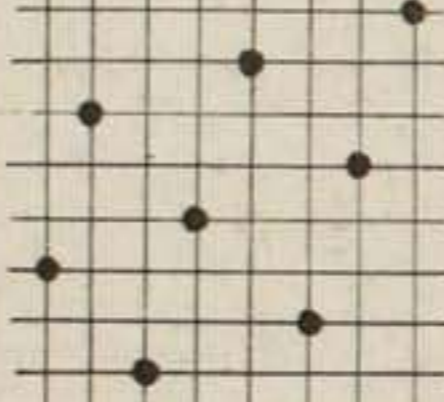


fig. 21
de 9

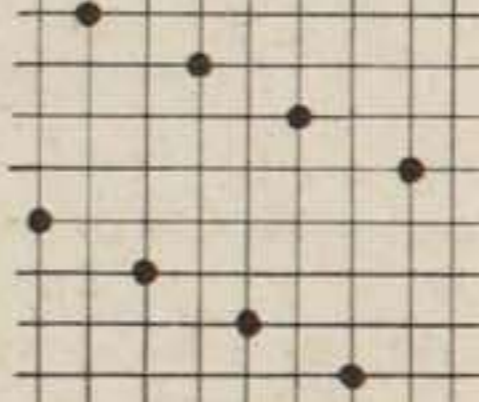


fig. 22

Satin de 10

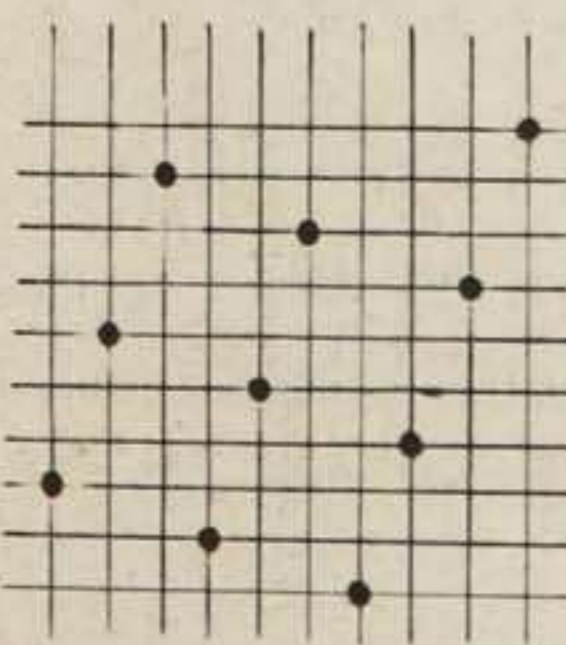


fig. 23

de 11

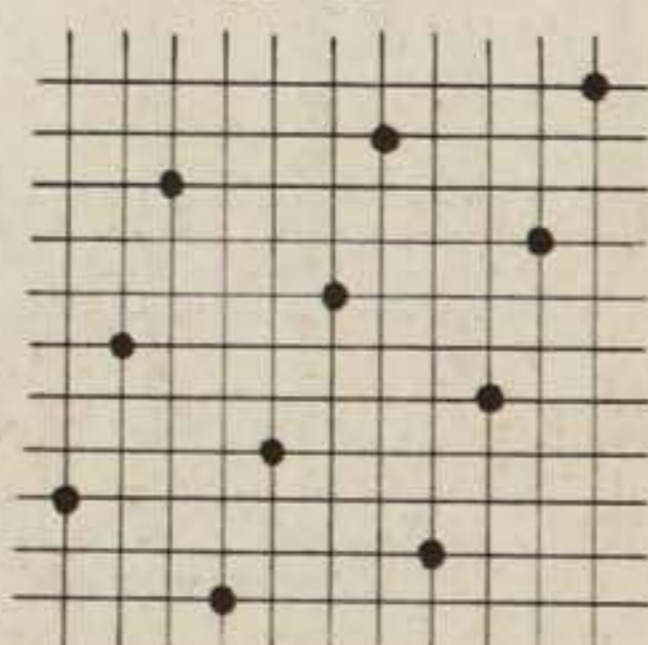
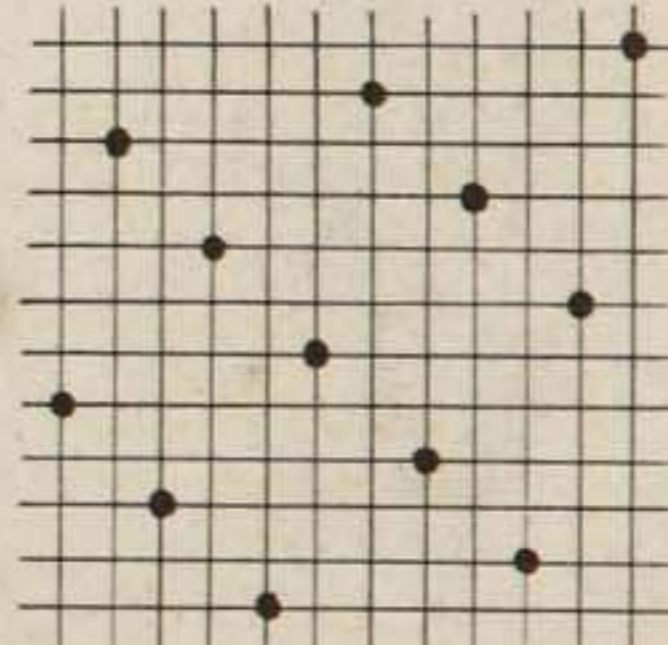


fig. 24

de 12



ESQUISSES DIVERSES

pour étoffes à bandes.

fig. 1^{re}

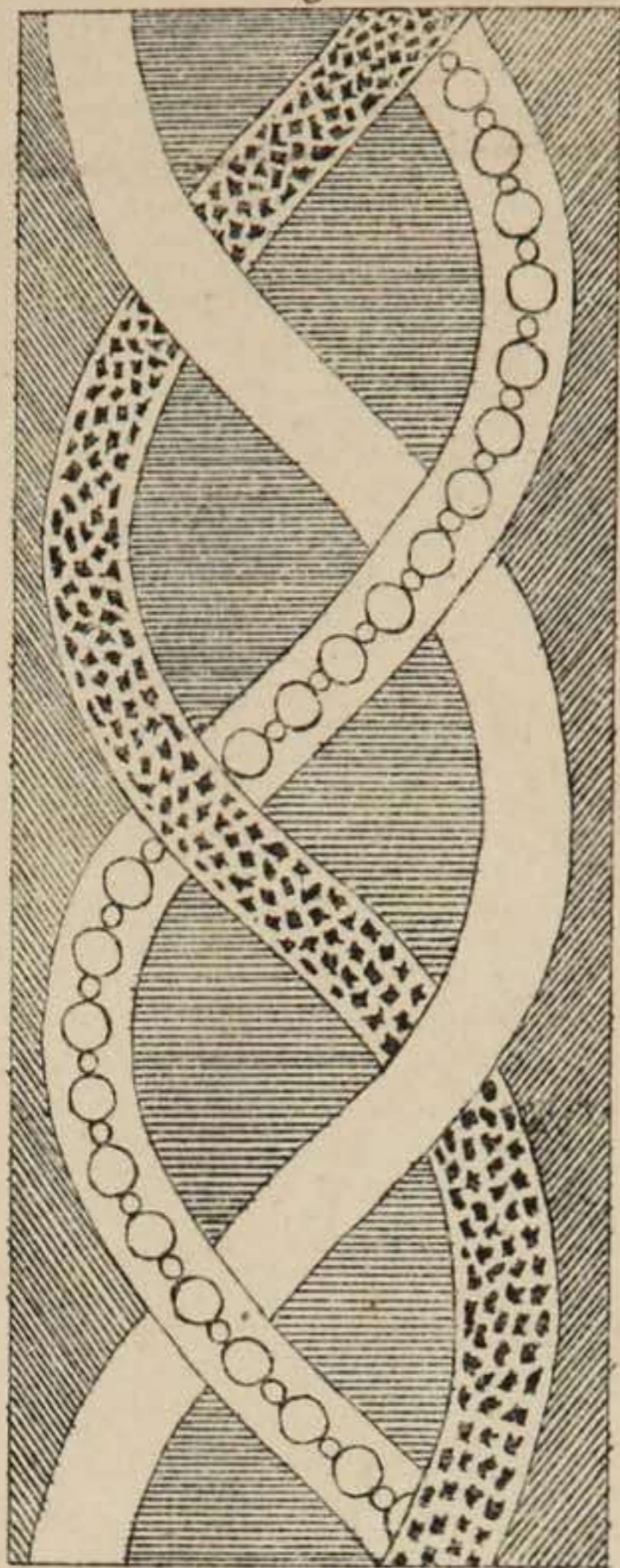


fig. 2.

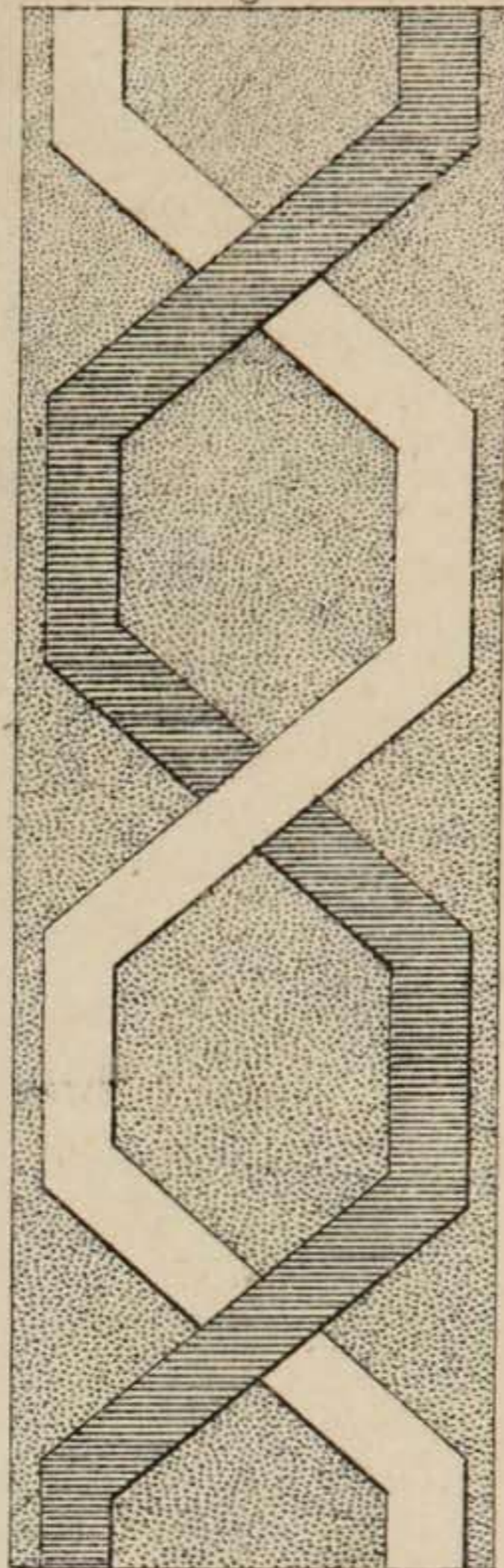


fig. 3.

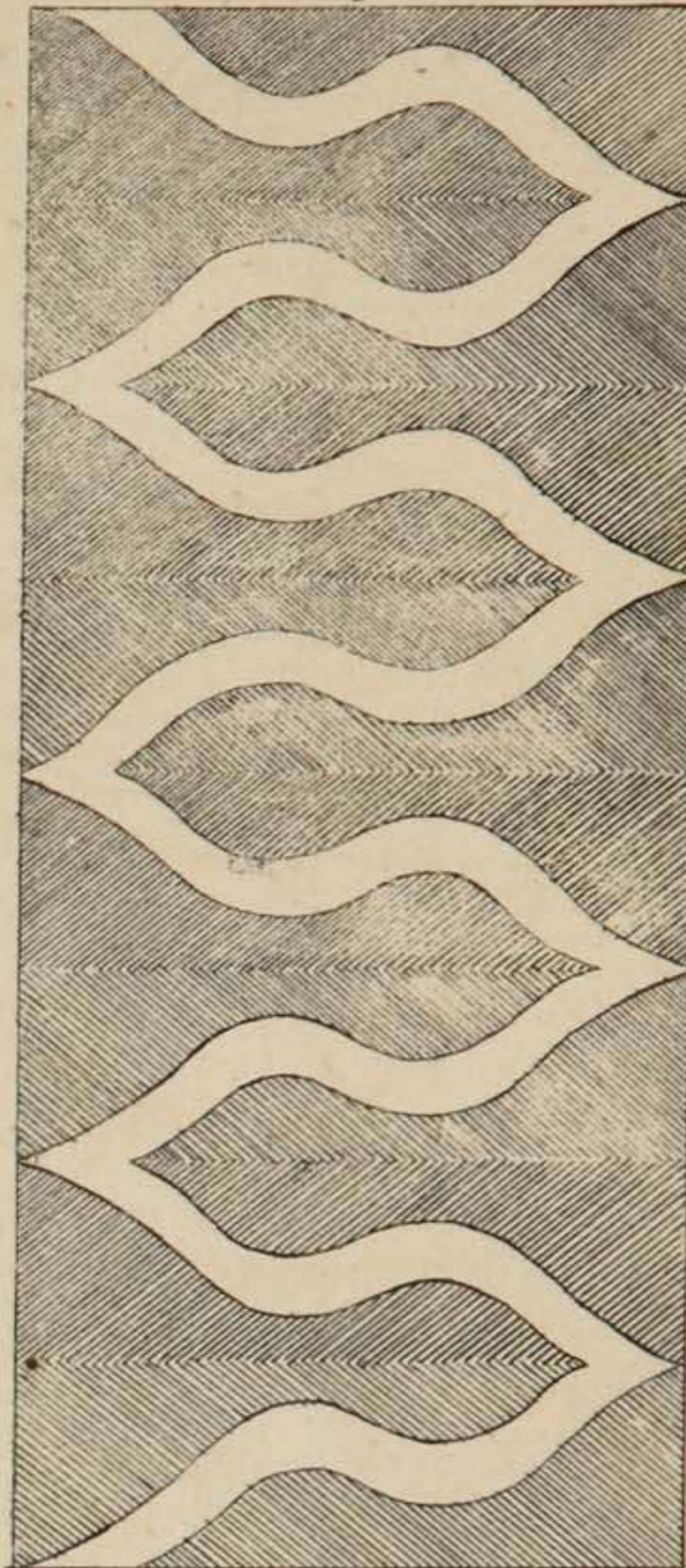


fig. 4.

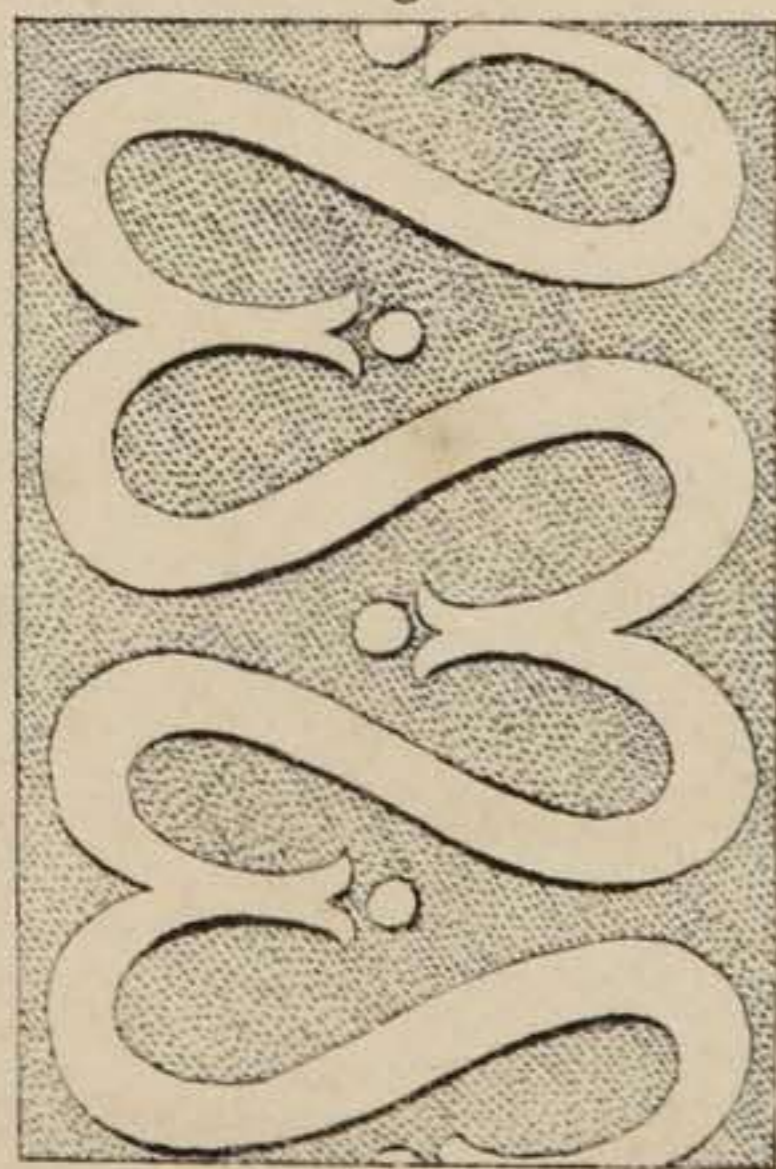


fig. 5.

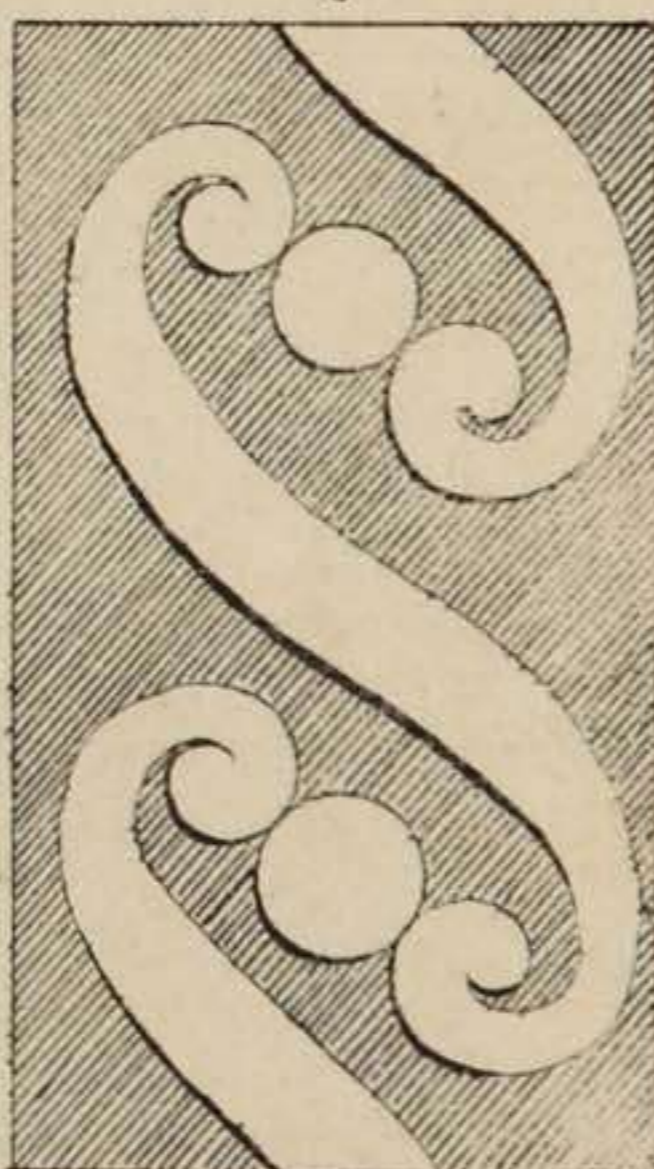
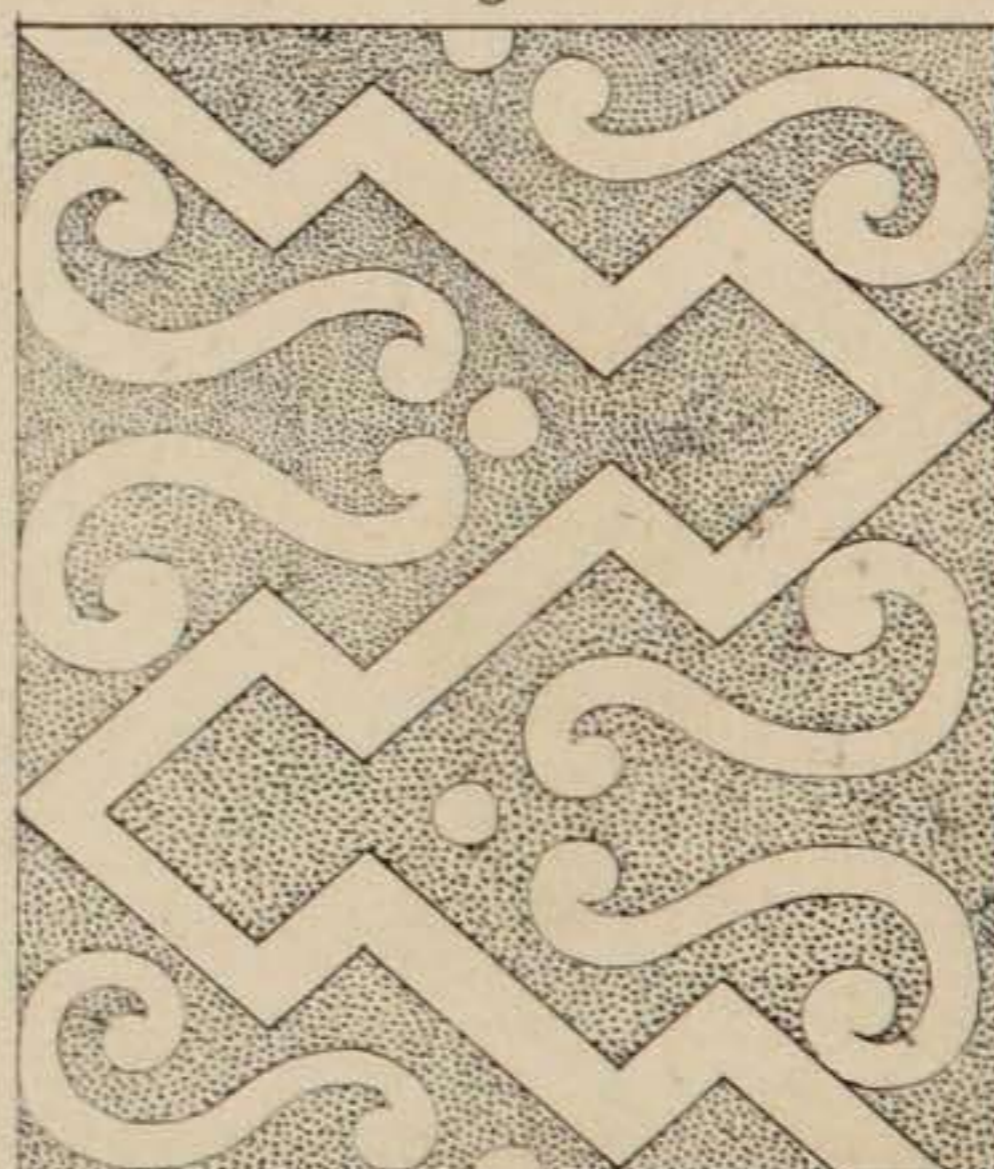


fig. 6.



ÉTOFFES À BANDES,

formées par des armures différentes, et sur les mêmes lisses.

PL 50.

fig. 1^{ere}

Sergé de 4 et Satin de 4. Armure sergé.

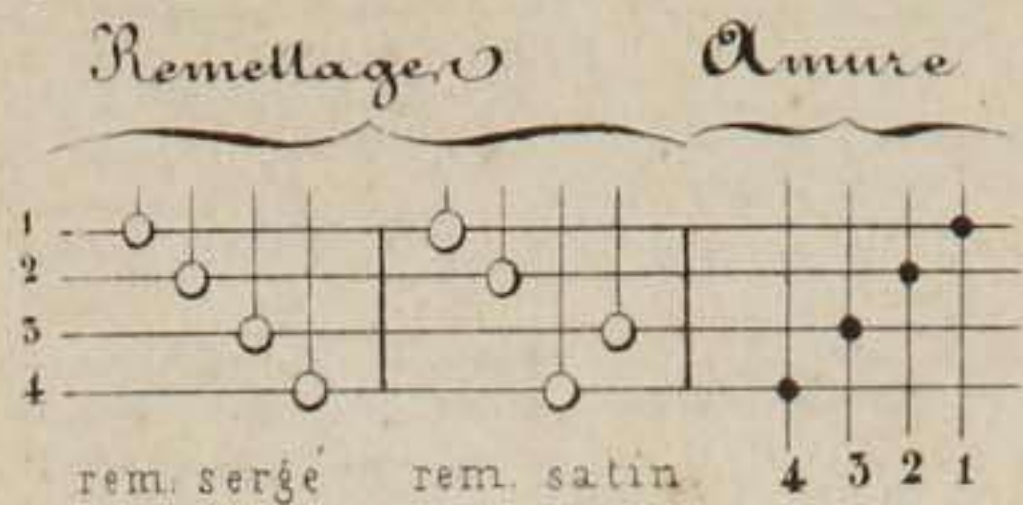


fig. 2

Sergé de 4 et Satin de 4. Armure Satin.

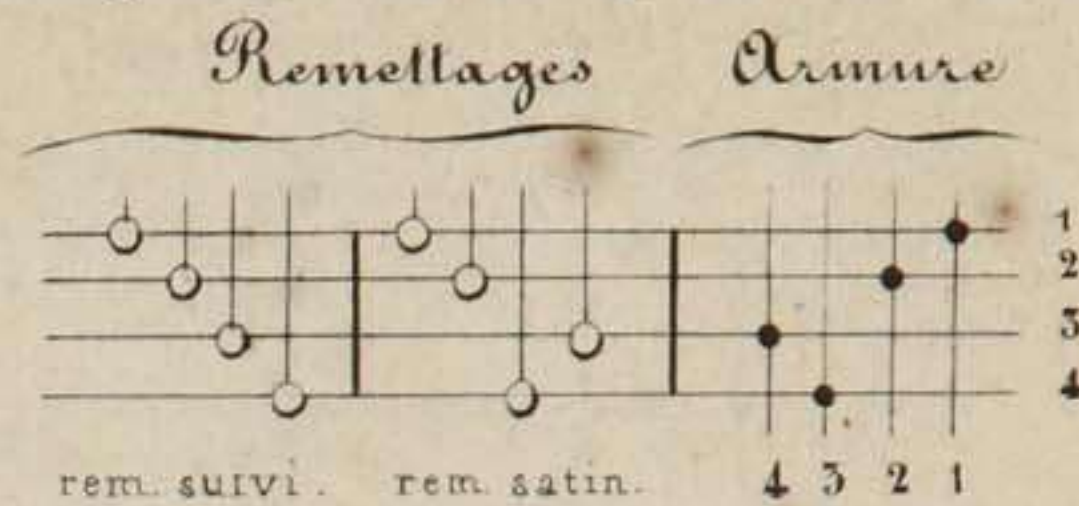


fig. 3

Sergé de 5 et Satin de 5. Armure sergé.

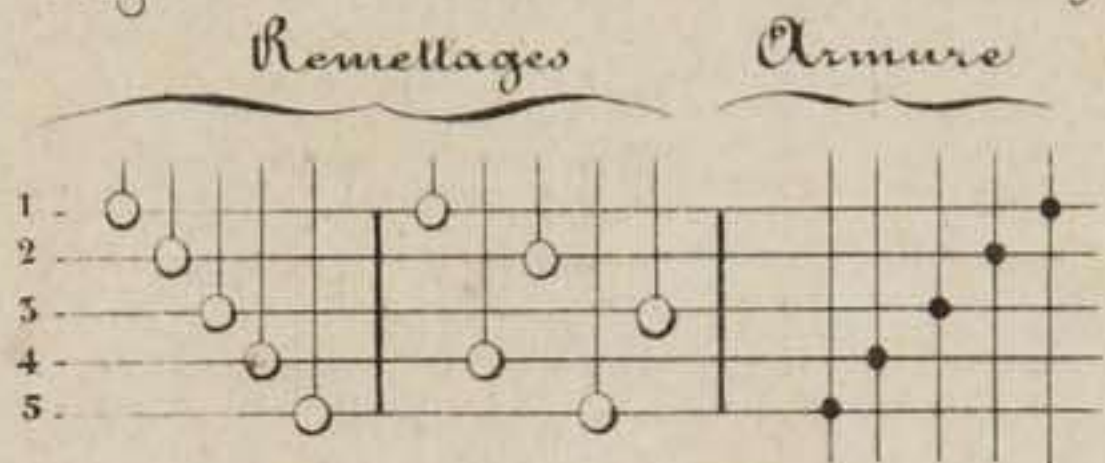


fig. 4

Sergé de 5 et Satin de 5. Armure Satin.

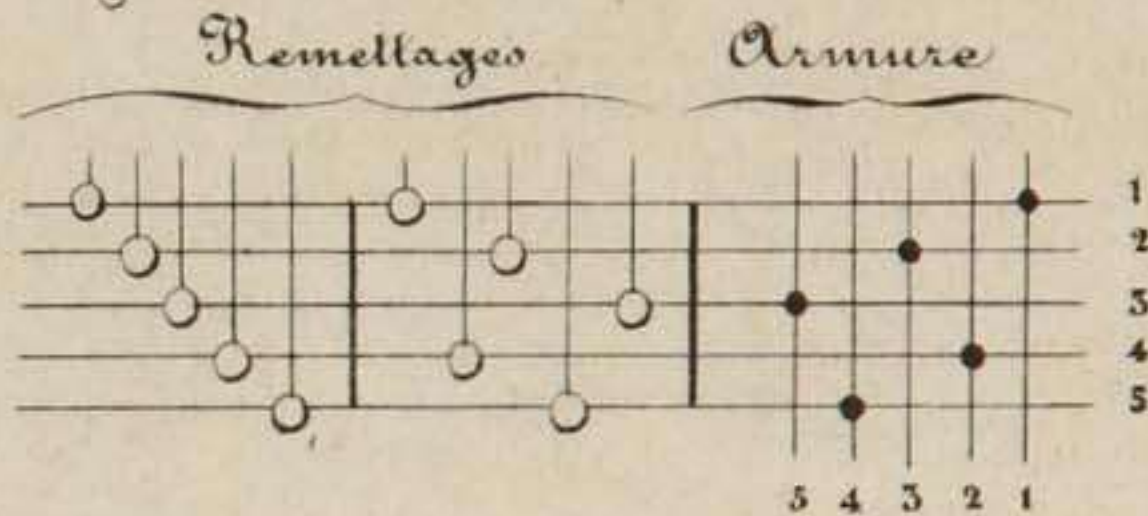


fig. 5

Sergé de 8 et Satin de 8. Armure sergé.

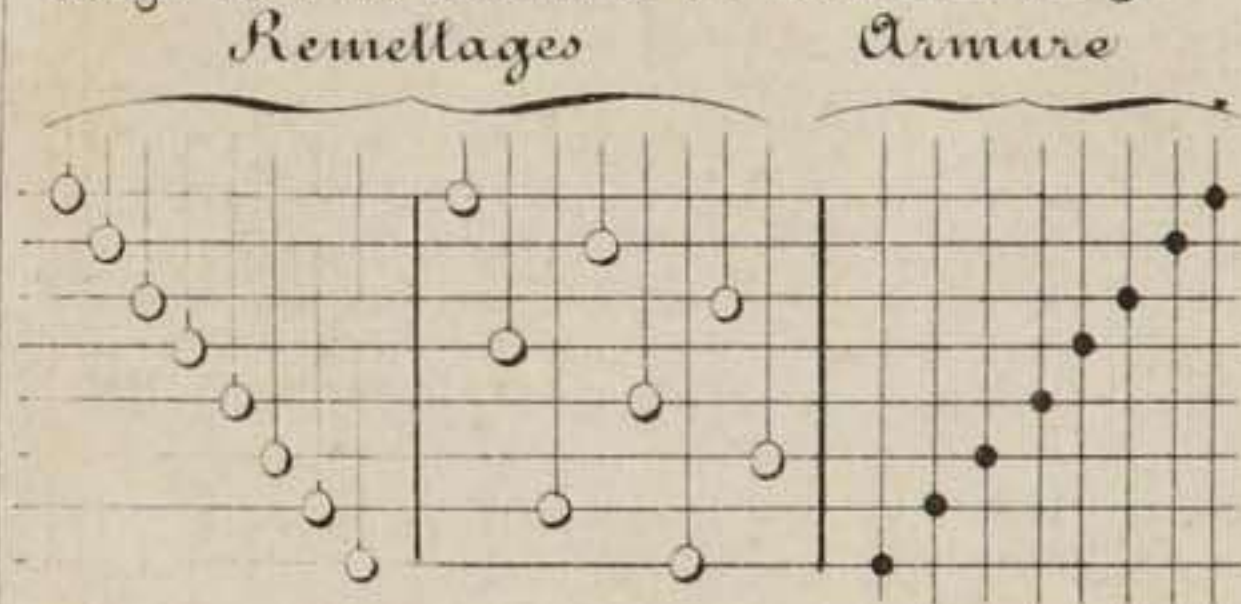


fig. 6

Sergé de 8 et Satin de 8. Armure Satin.

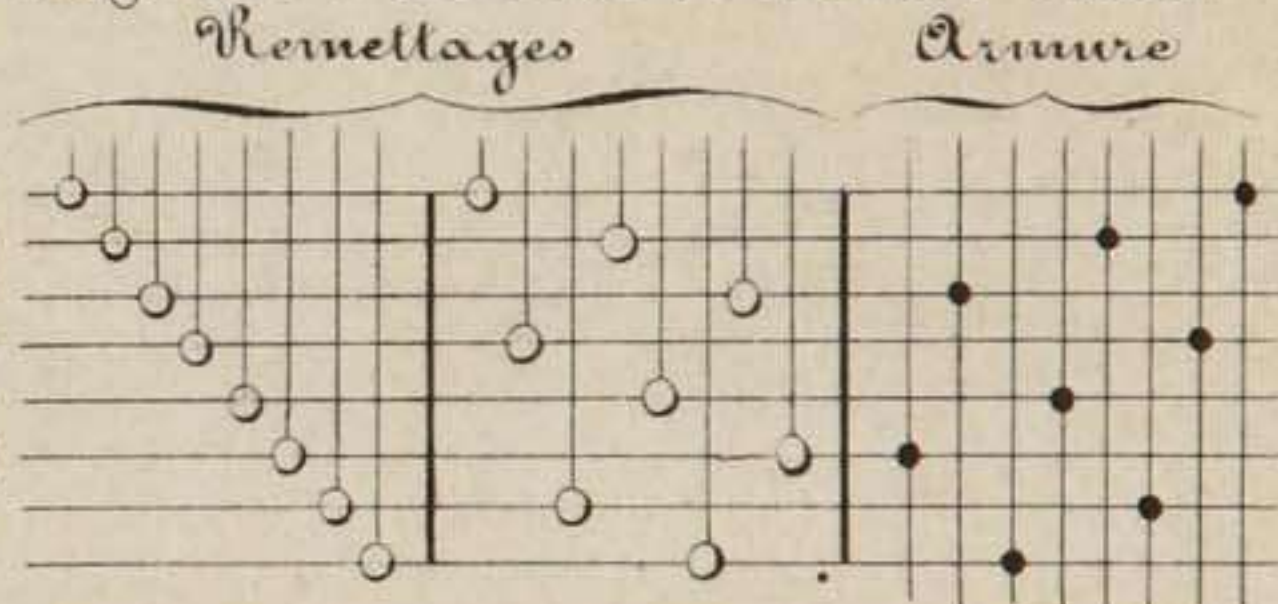
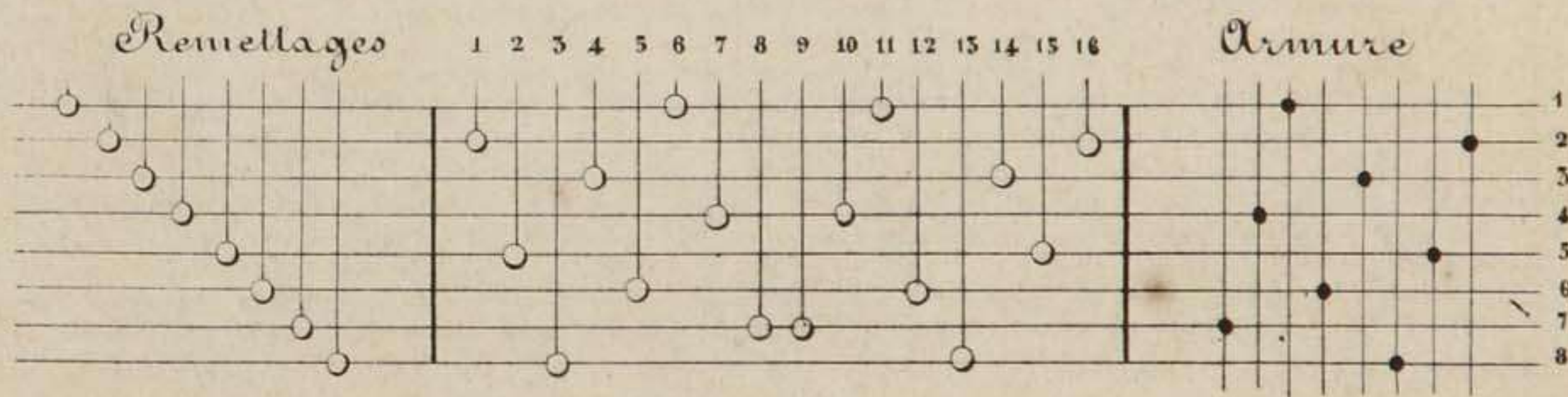


fig. 7

Satin de huit et Chevron.

Armure Satin



ÉTOFFES À BANDES

Formées sur des lisses différentes.

PL. 51.

fig. 1^{re}

Taffetas et Sergé de trois

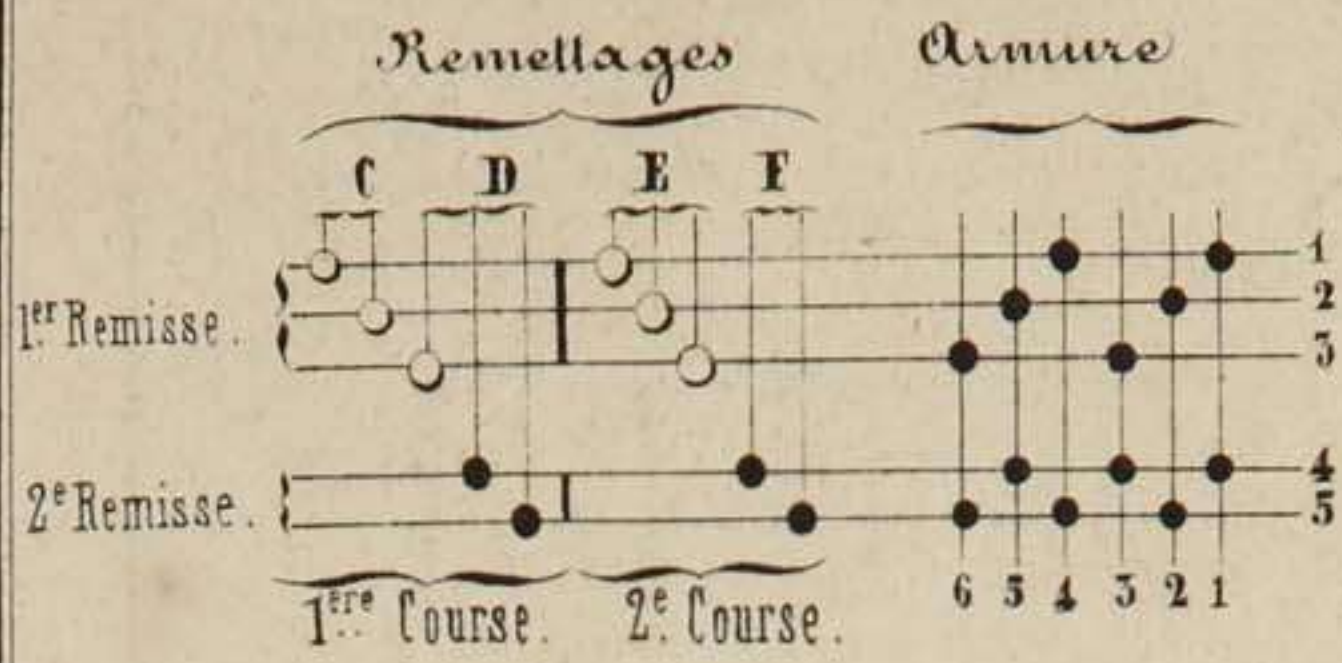


fig. 2

Taffetas et Sergé de quatre

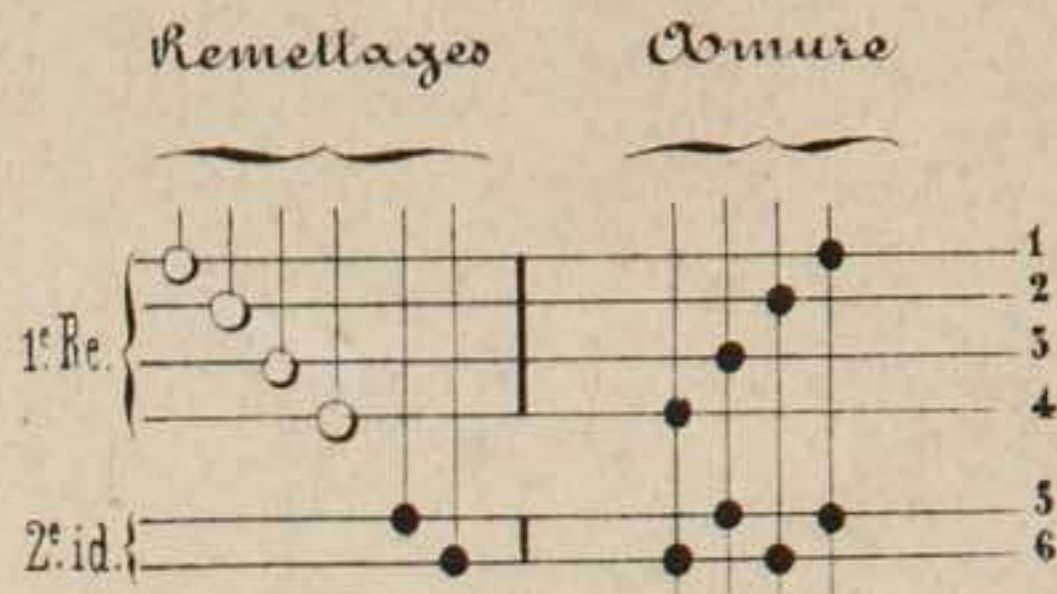


fig. 3.

Cannelé de 2 et Batavia.

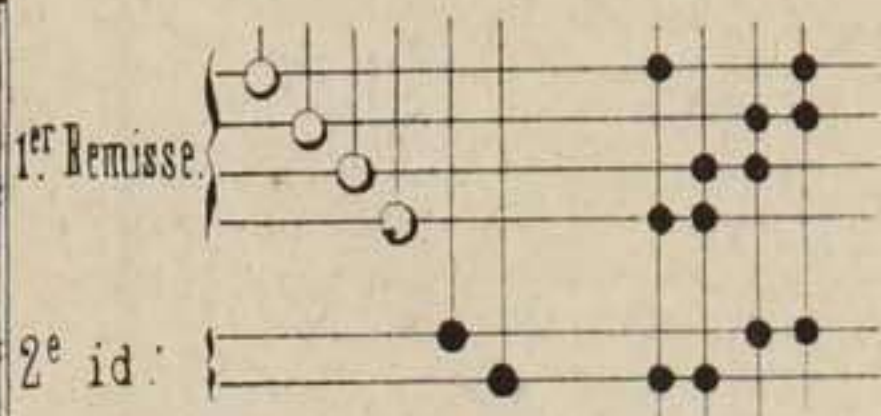


fig. 4.

Cannelé de 2 et Sergé de 4

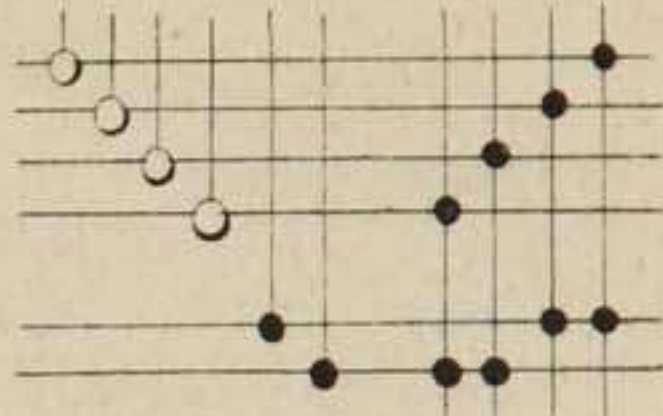


fig. 5.

Cannelé de 2 et Satin de 4.

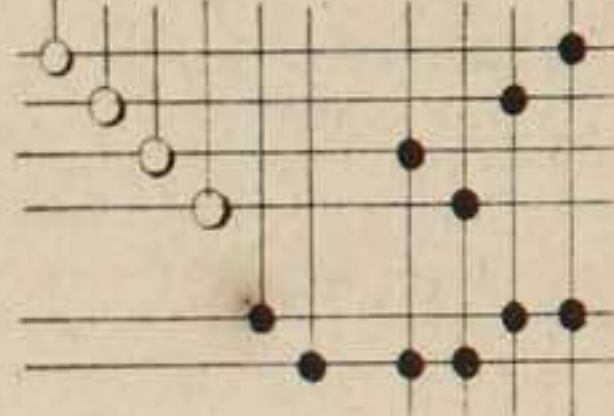


fig. 6.

Batavia et Sergé de 4.

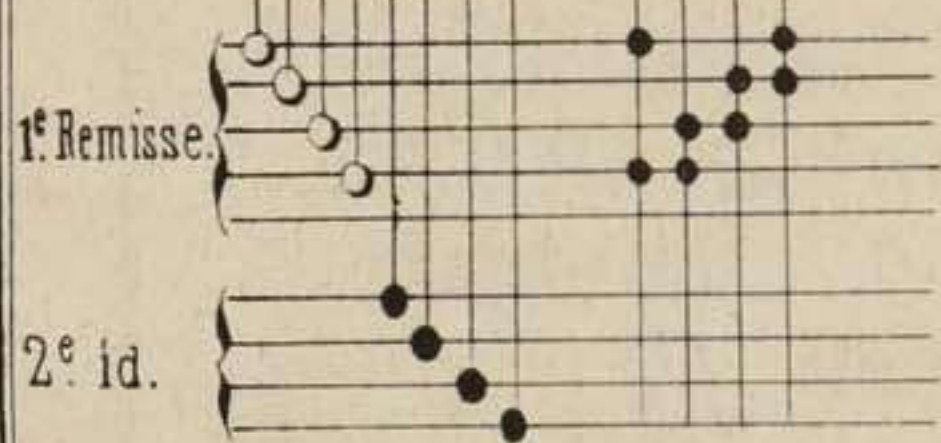


fig. 7.

Satin de 4 et Satin de 5.

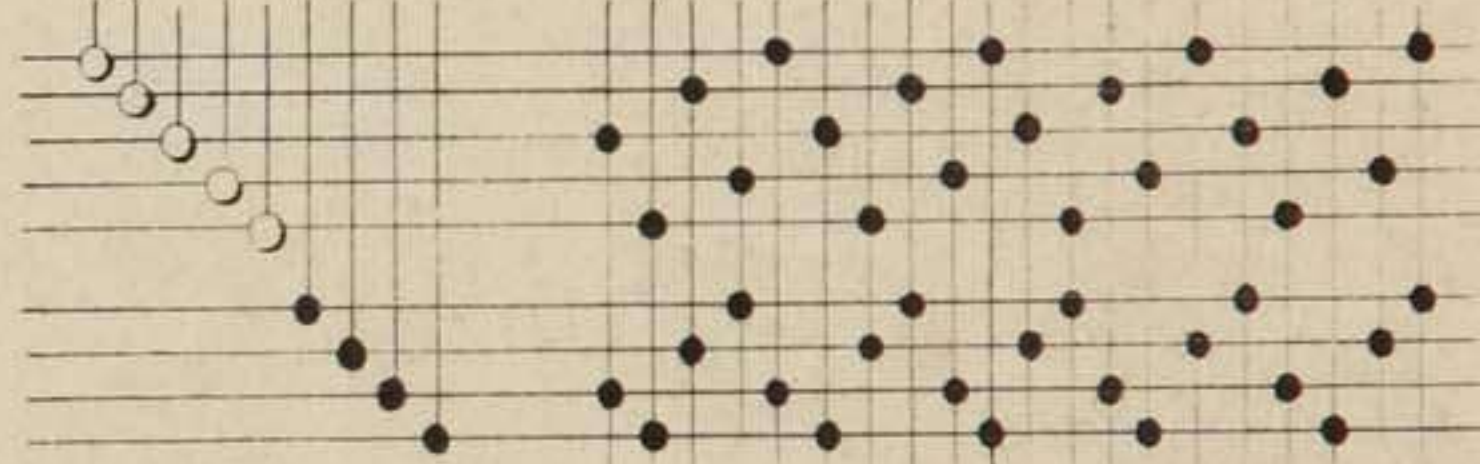


fig. 8.

Satin de cinq et Satin de huit

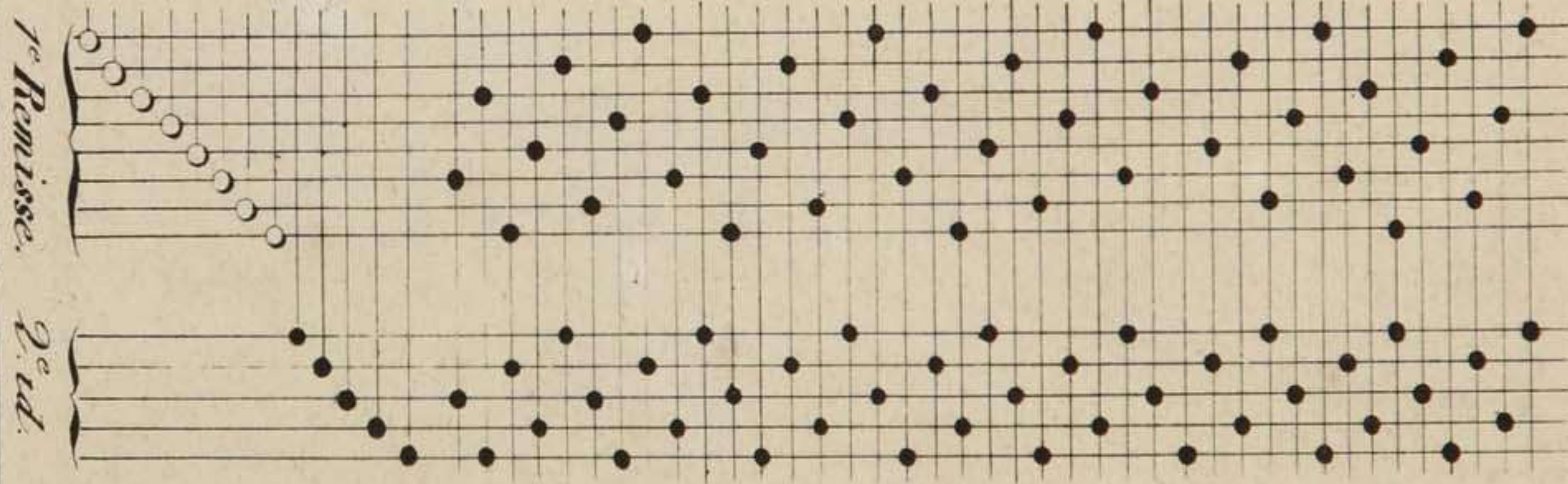


fig. 1^{ère}.

Gros de tour.
Contre Semplé par deux dents.

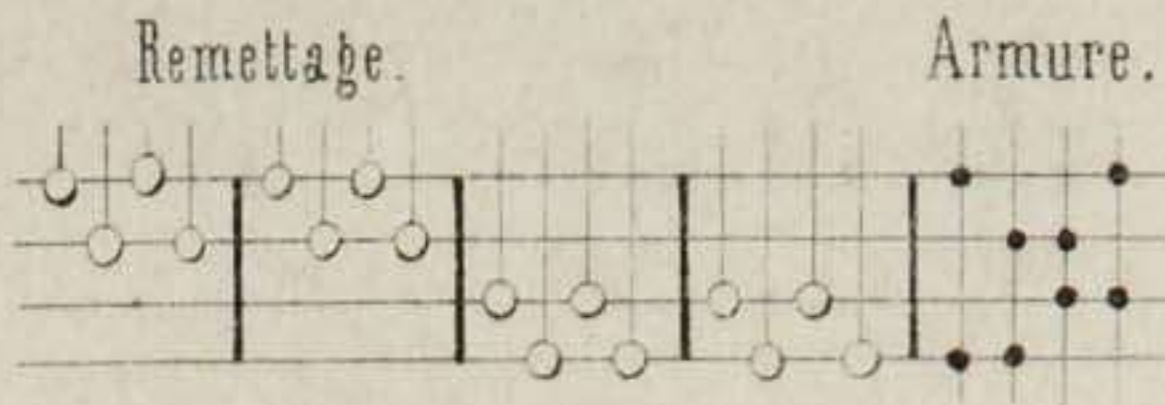


fig. 2.

Reps.
à 4 fils par dent.

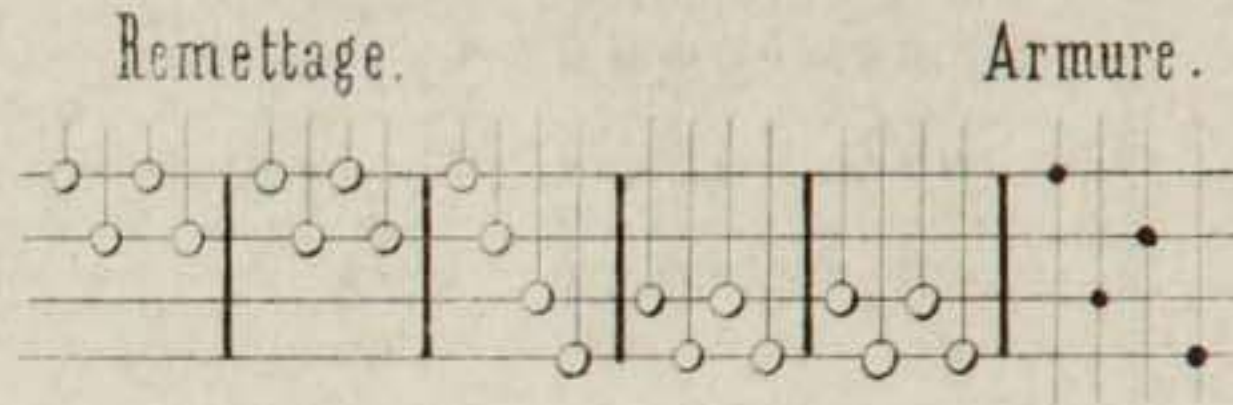


fig. 3.

Chevron et Reps, à bandes.

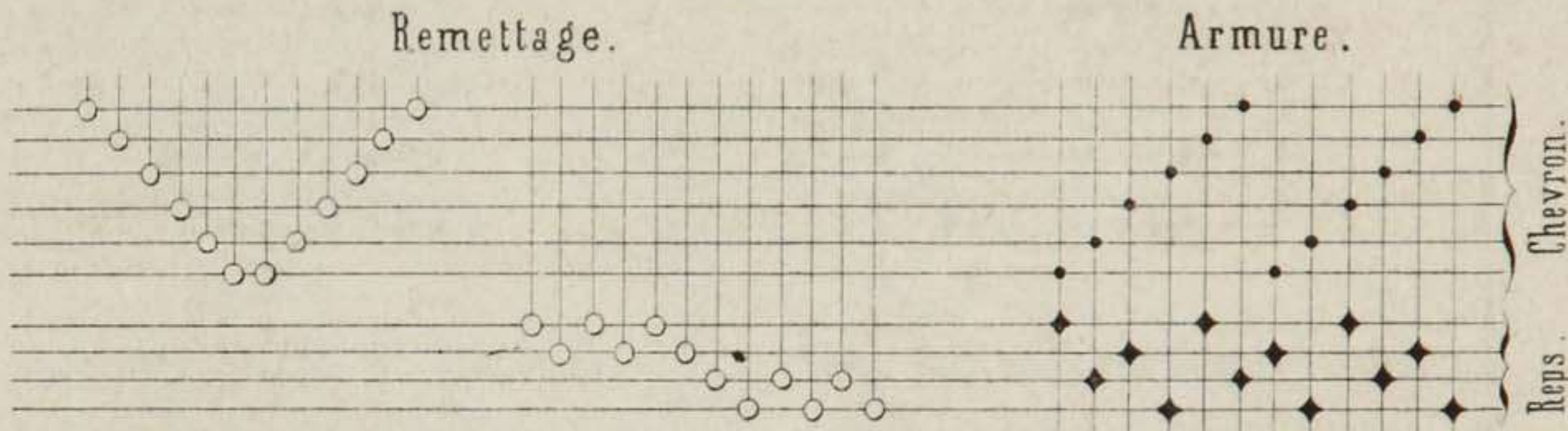


fig. 4.

Velours frisé.

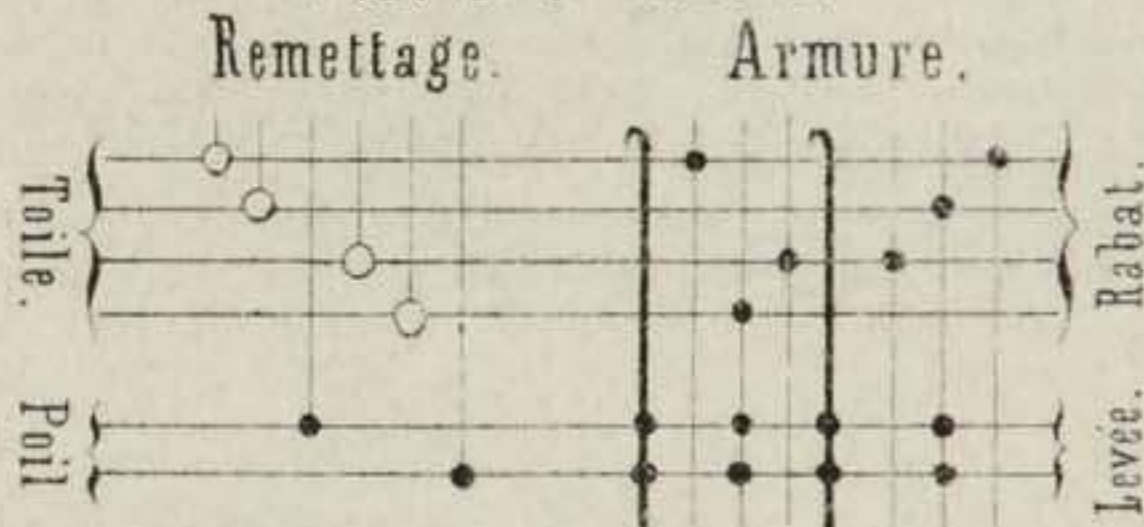
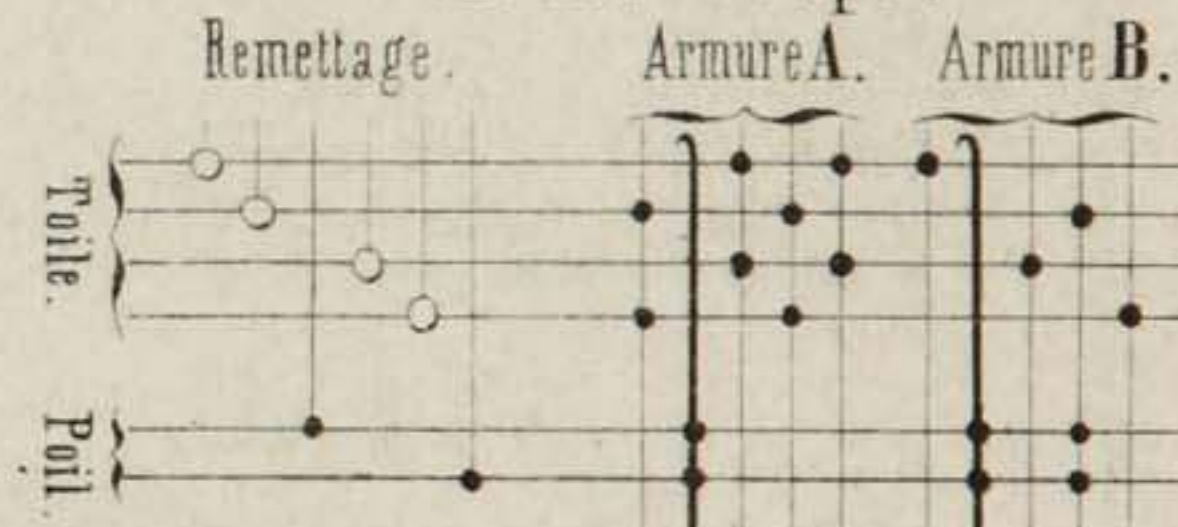


fig. 5.

Velours coupé.



VELOURS dit d'ITALIE.

fig. 6.

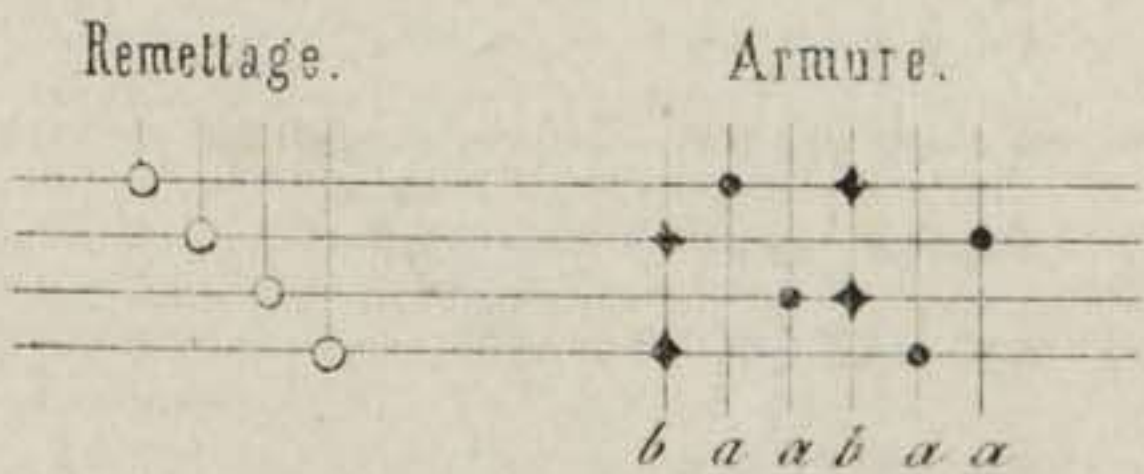
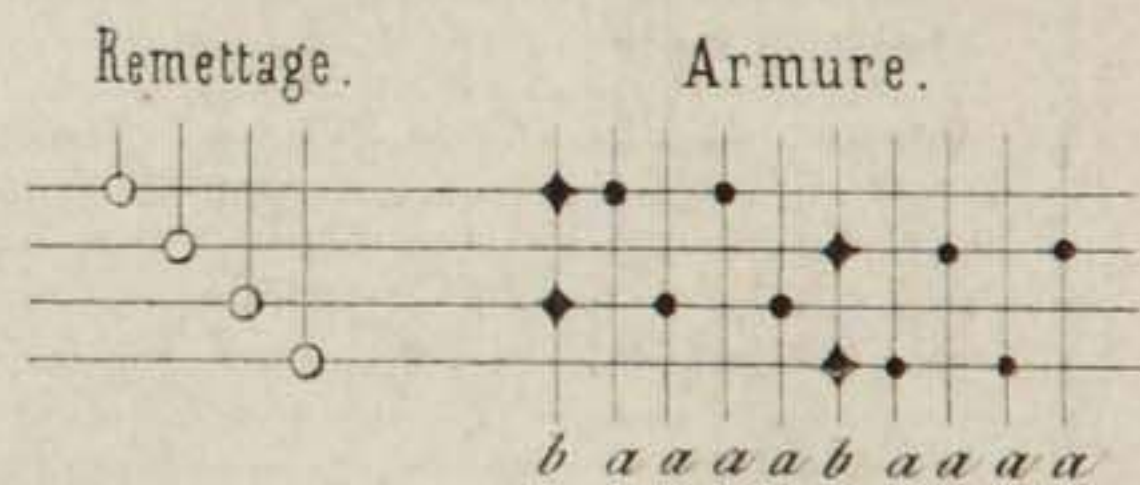


fig. 7.



(*a*, indique le coup de la trame fine, et *b*, celui de la grosse.)

ÉTOFFES À DOUBLE FACE

formées sur un seul remisse.

PL. 33.

fig. 1^{re}.

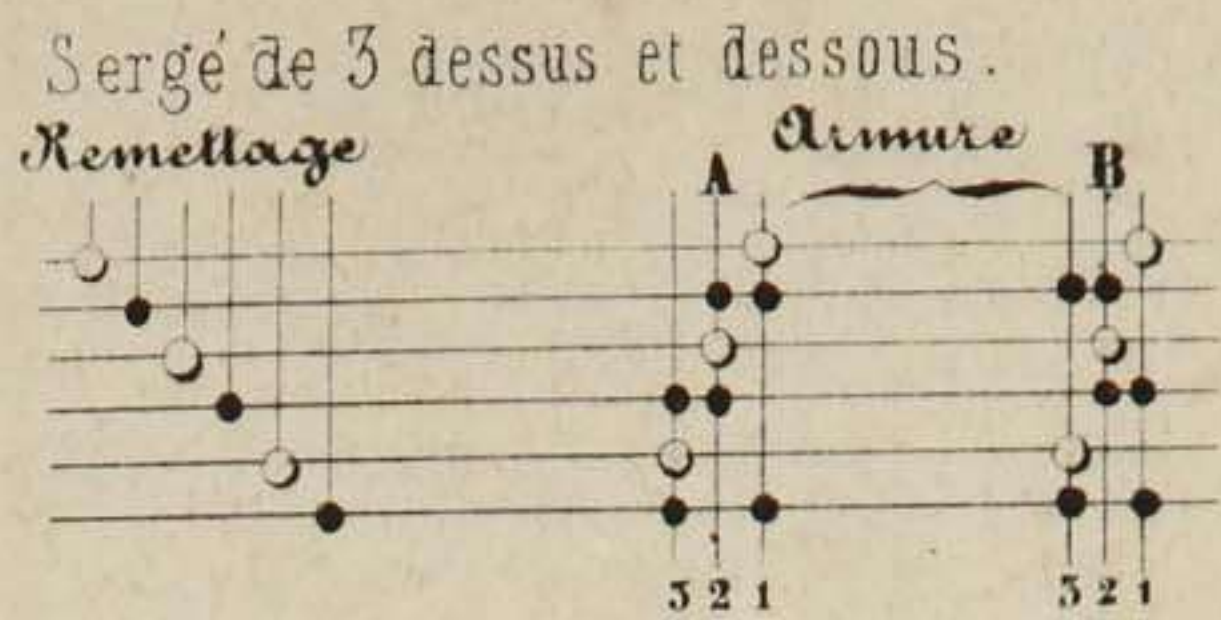


fig. 2.

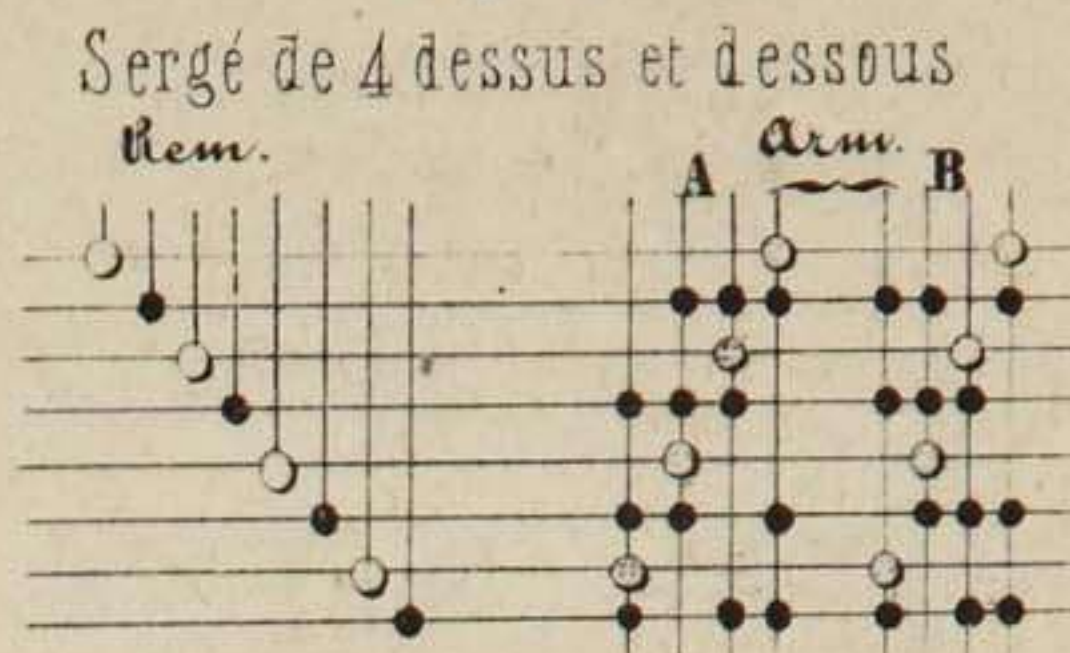


fig. 3.

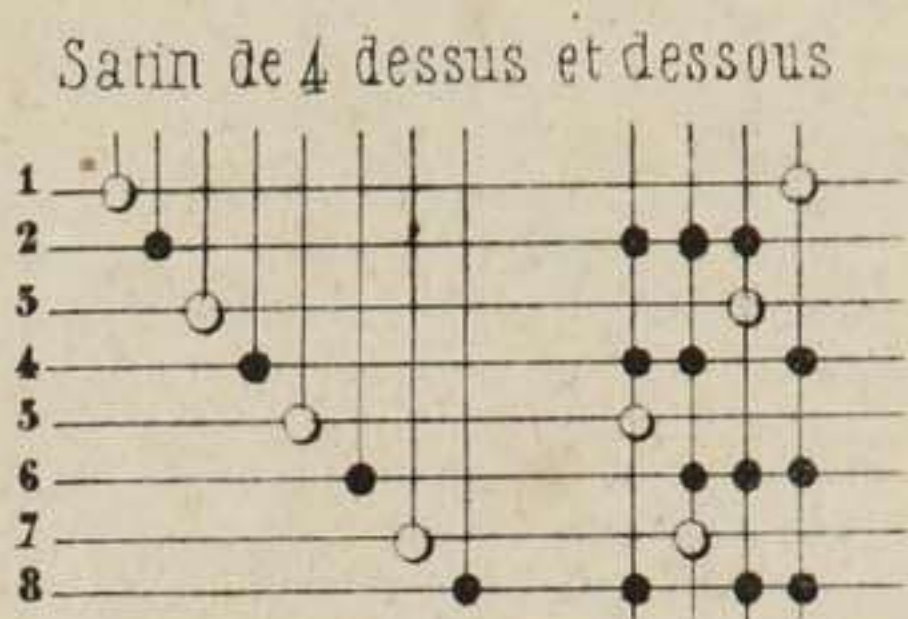


fig. 4.

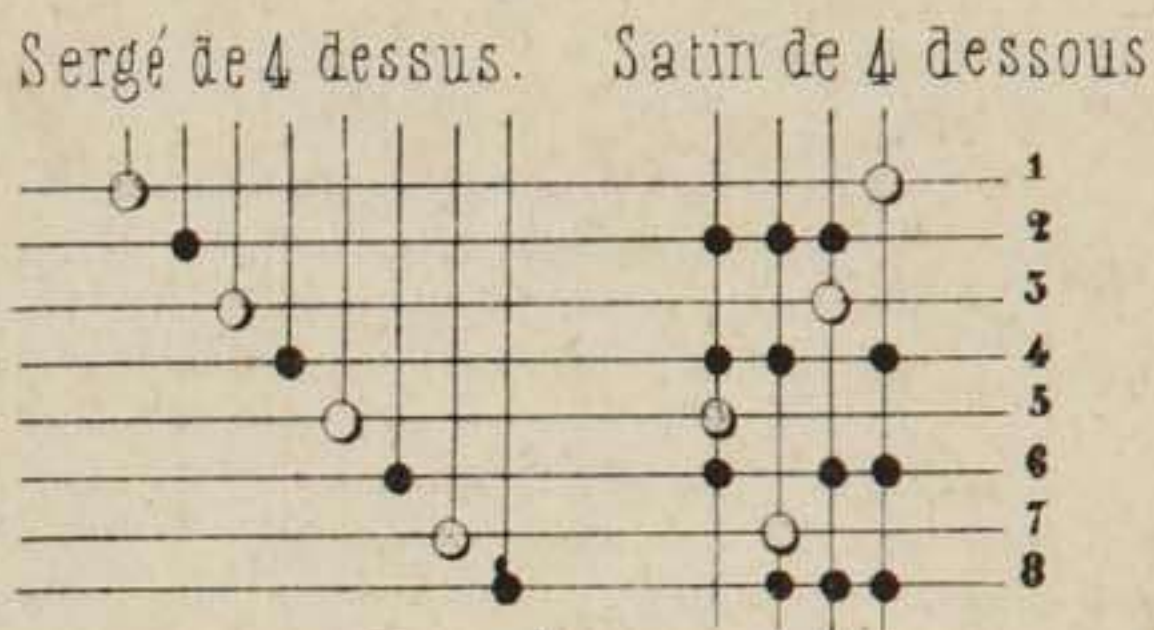


fig. 5.

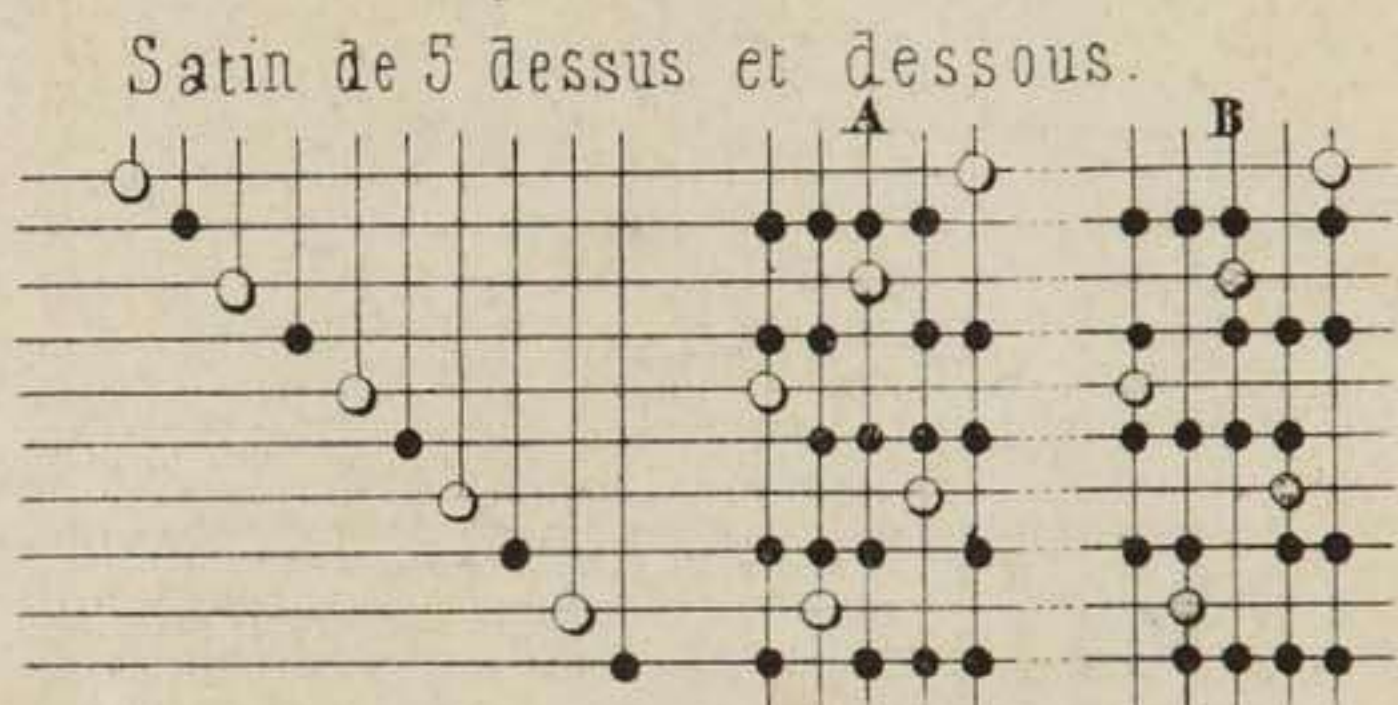


fig. 6.

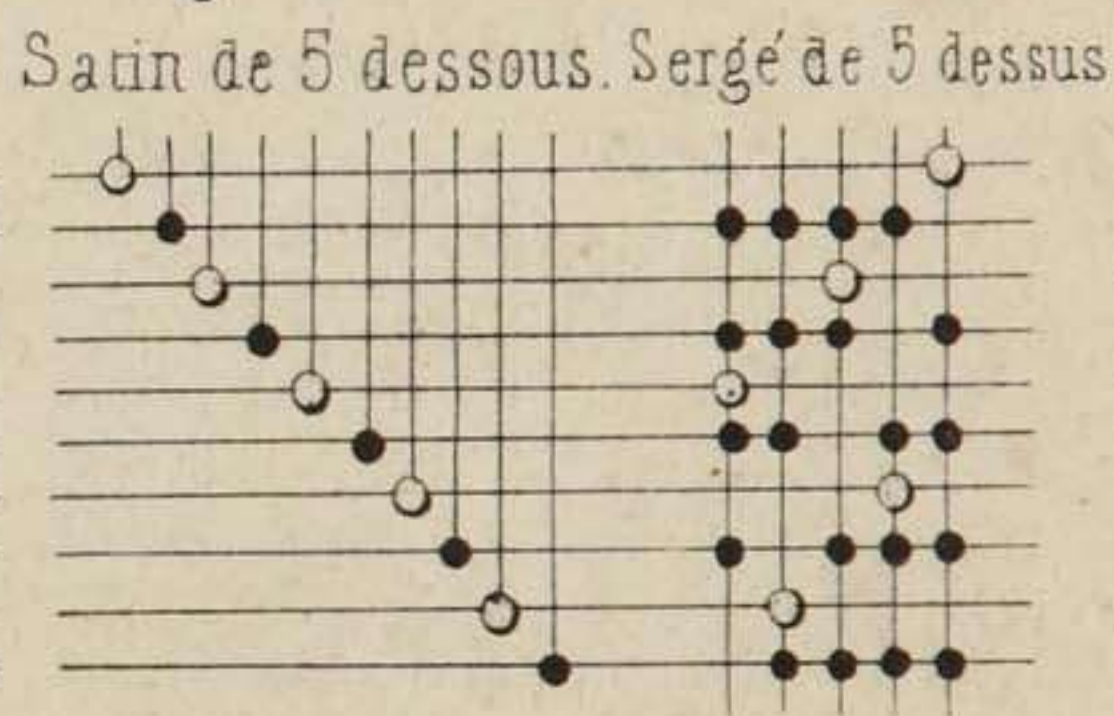


fig. 7.

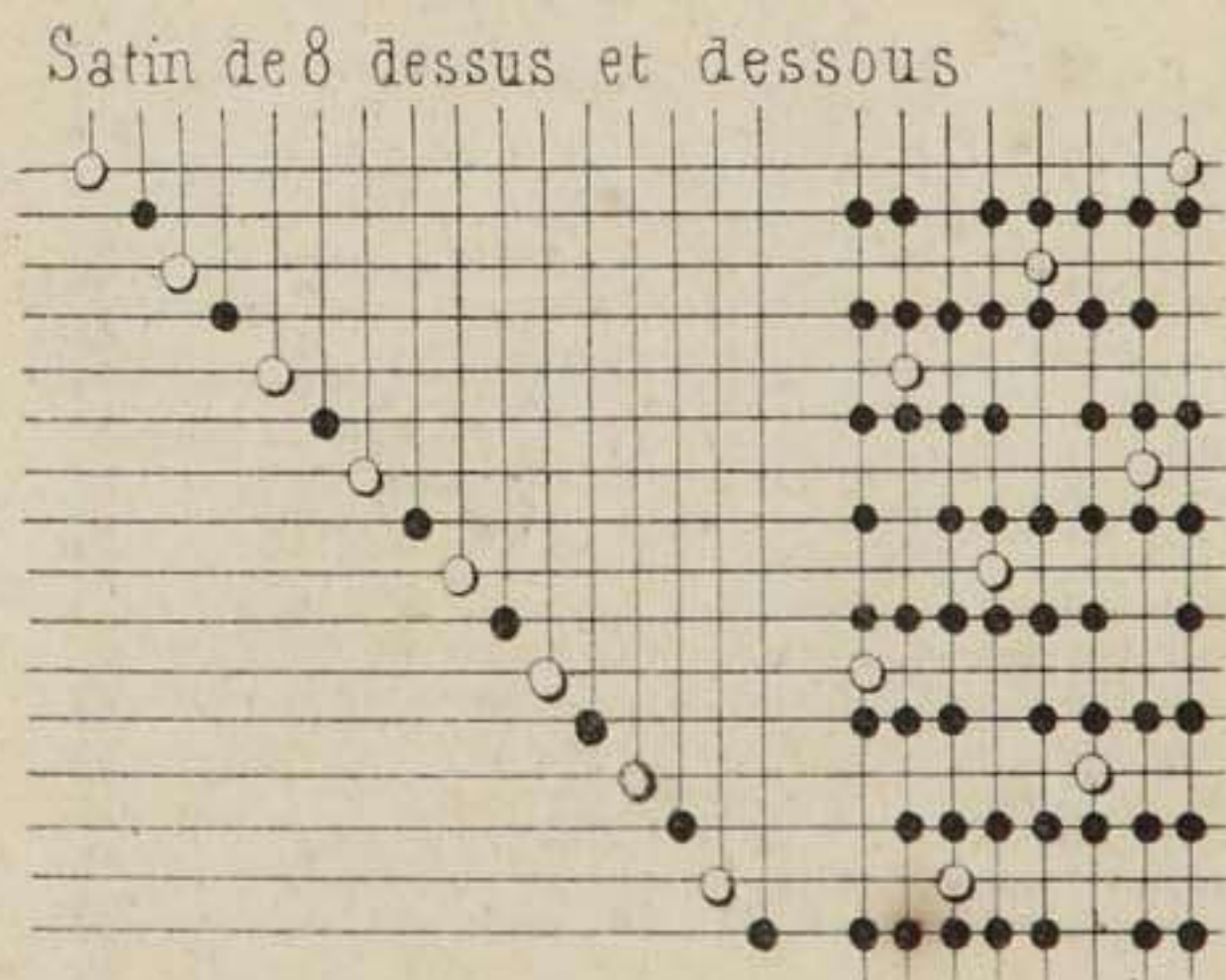
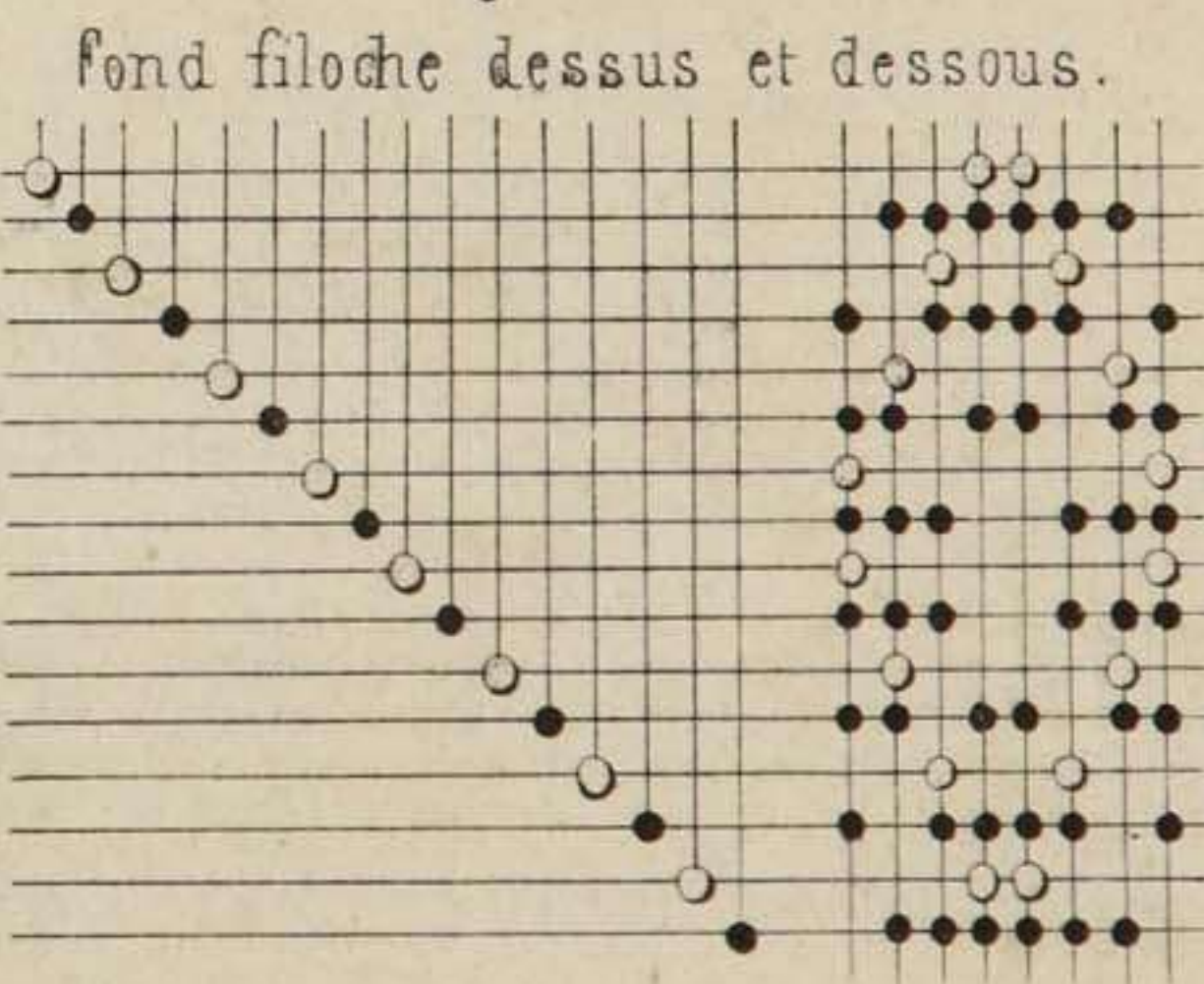


fig. 8.



ÉTOFFES À DOUBLE FACE

formées sur deux remisses.

fig. 1^{ère}

Sergé de 3 dessus et dessous.

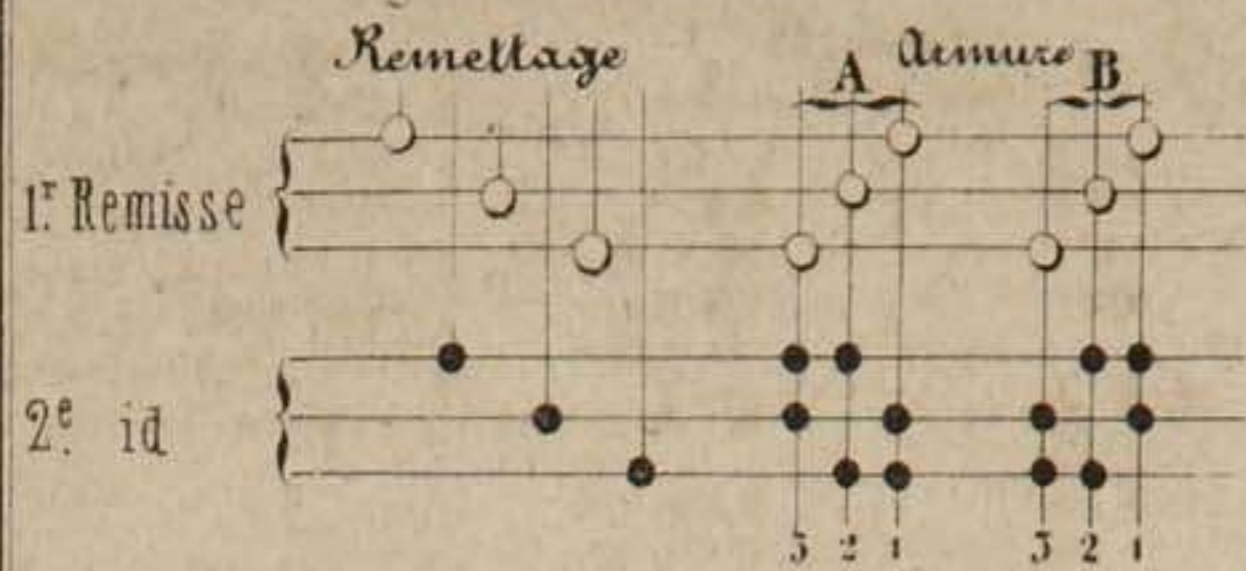


fig 2.

Sergé de 4 dessus et dessous.

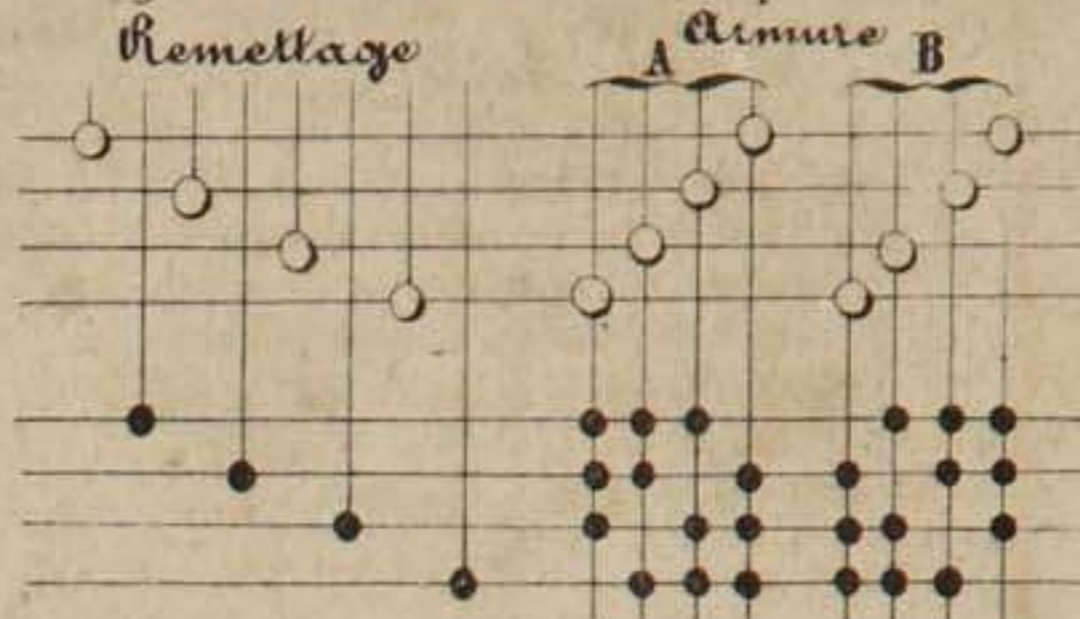


fig. 3.

Satin de 4 dessus et dessous.

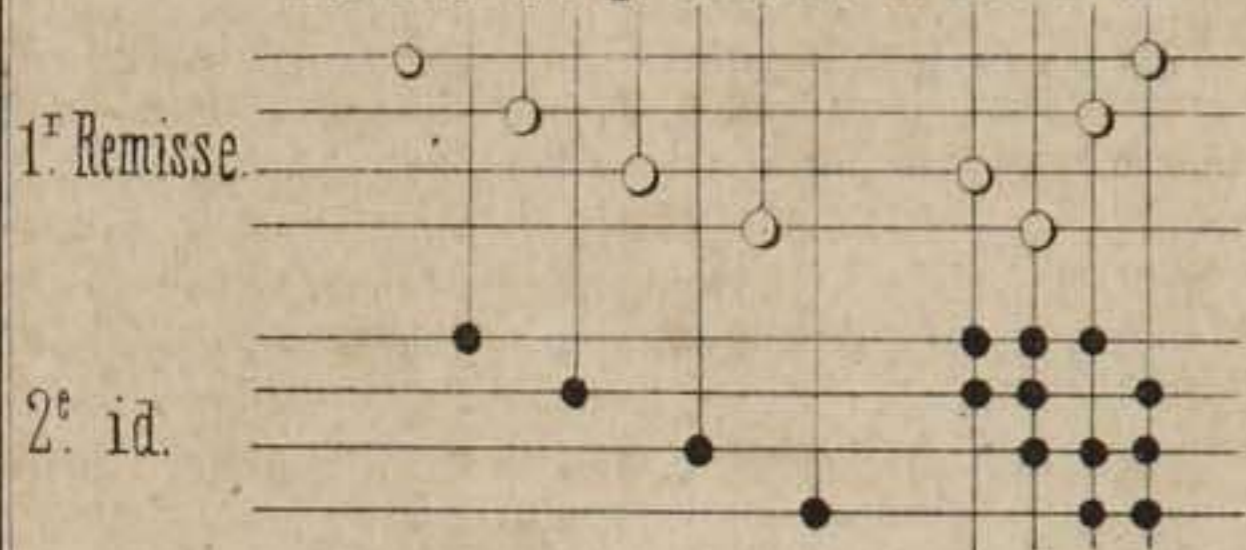


fig. 4

Sergé de 4 dessus. Satin de 4 dessous.

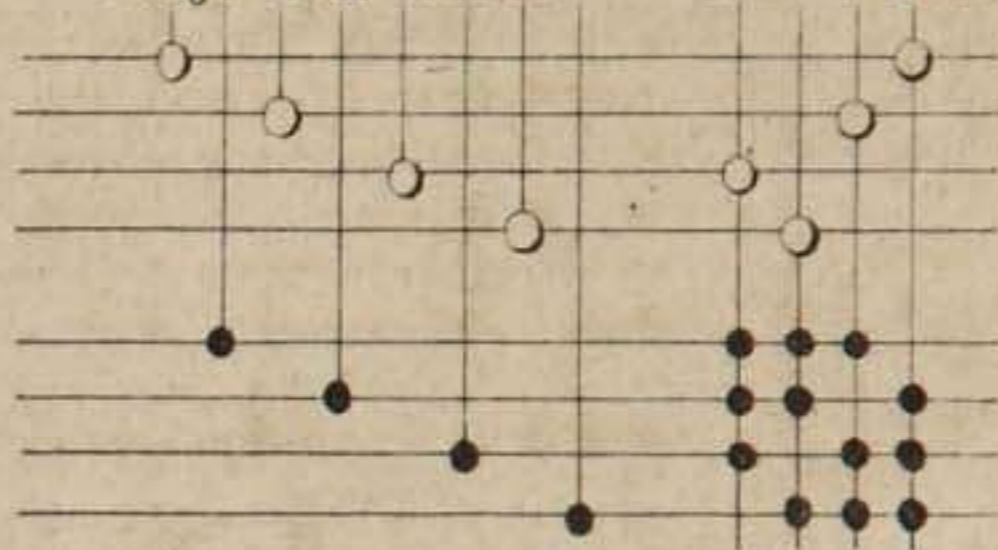


fig. 5.

Satin de 5 dessus et dessous.

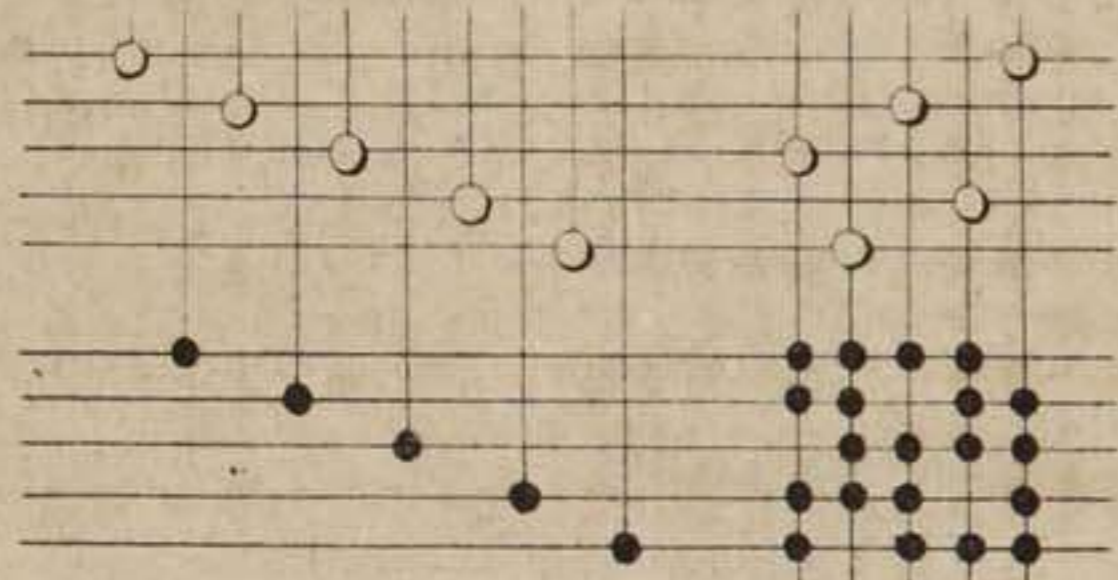


fig. 6.

Sergé de 5 dessus. Satin de 5 dessous.

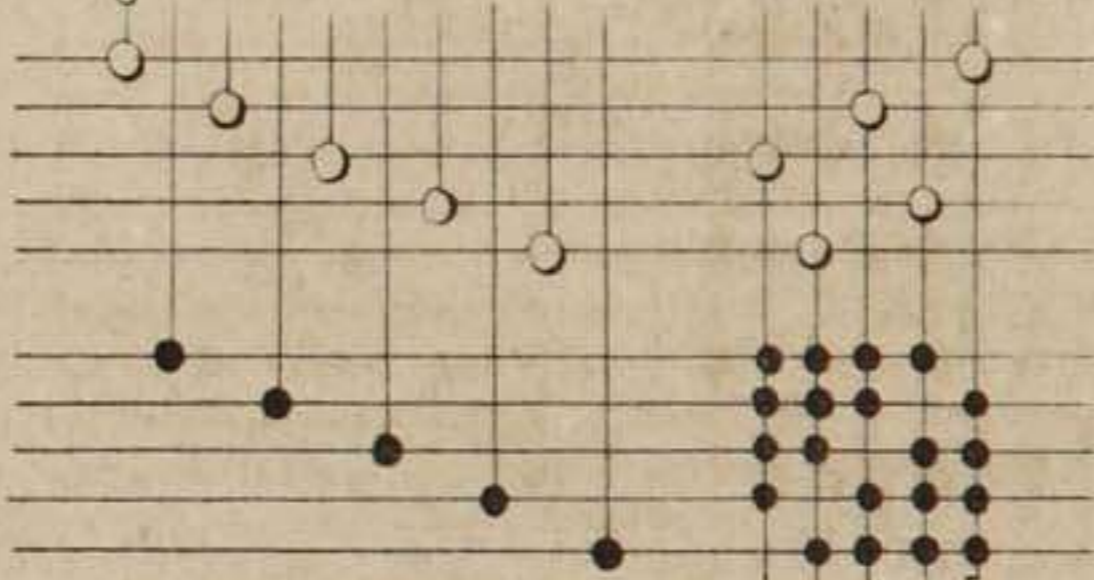


fig. 7.

Satin de 8 dessus et dessous.

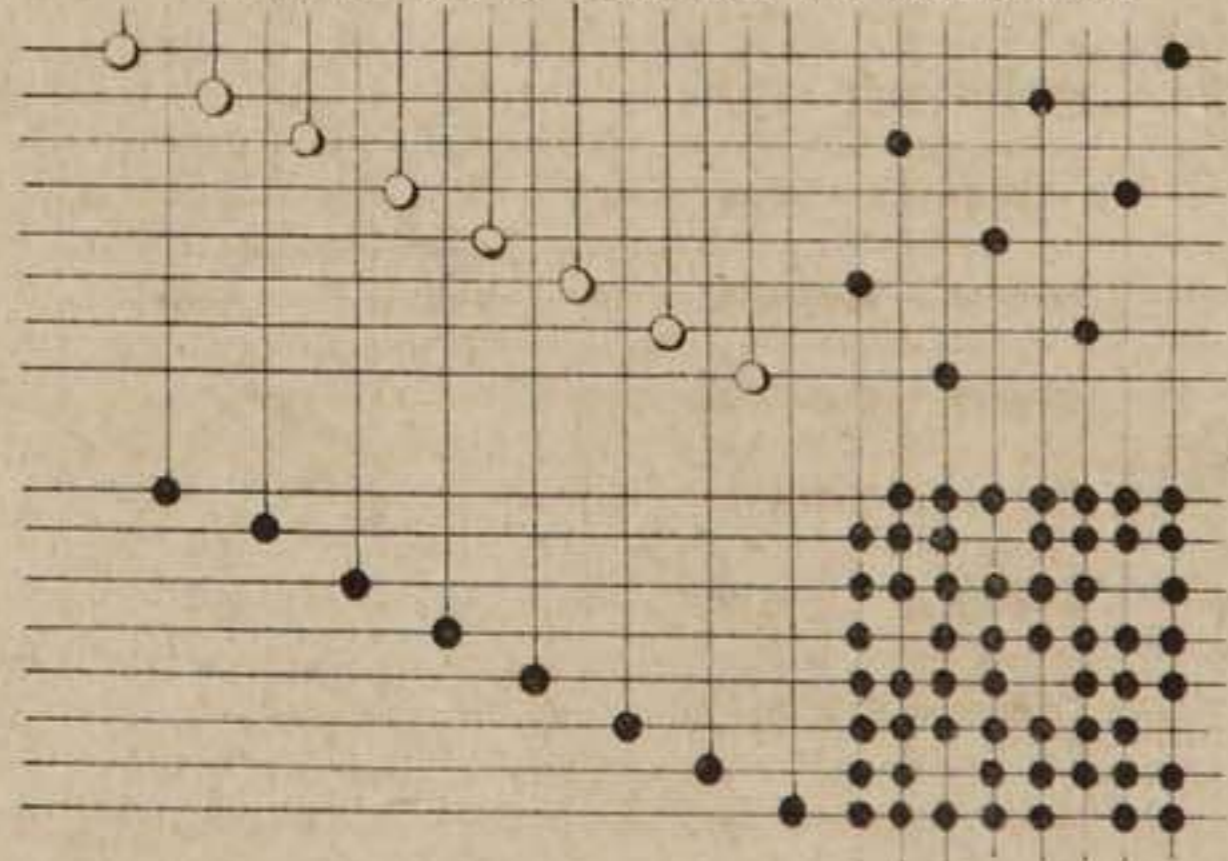
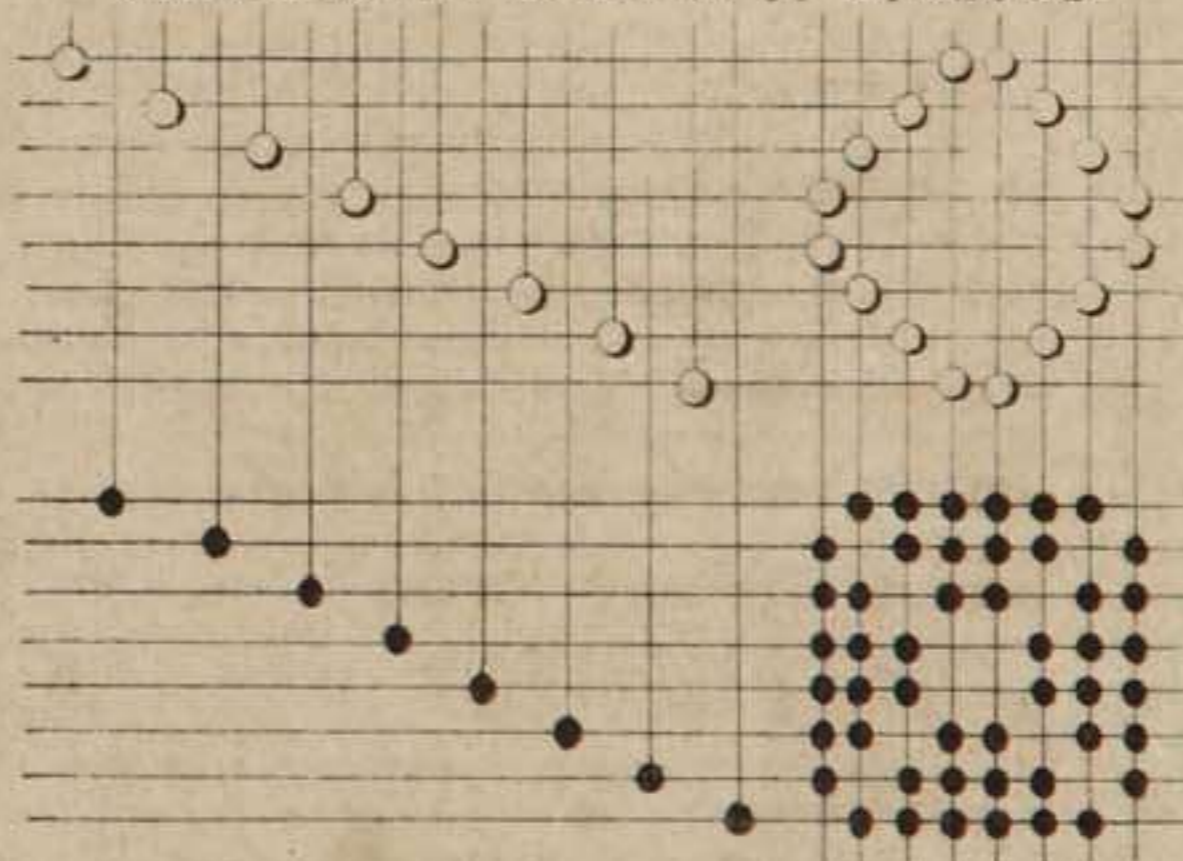


fig. 8.

Fond Filoche dessus et dessous.



ÉTOFFES DOUBLES

formées sur un seul remisse.

fig. 1^{ere}

Taffetas dessus et dessous
Remettage Armure



fig. 2

Sergé de 3 dessus et dessous.



fig. 3.

Taffetas dessus. Satin de 4 dessous.

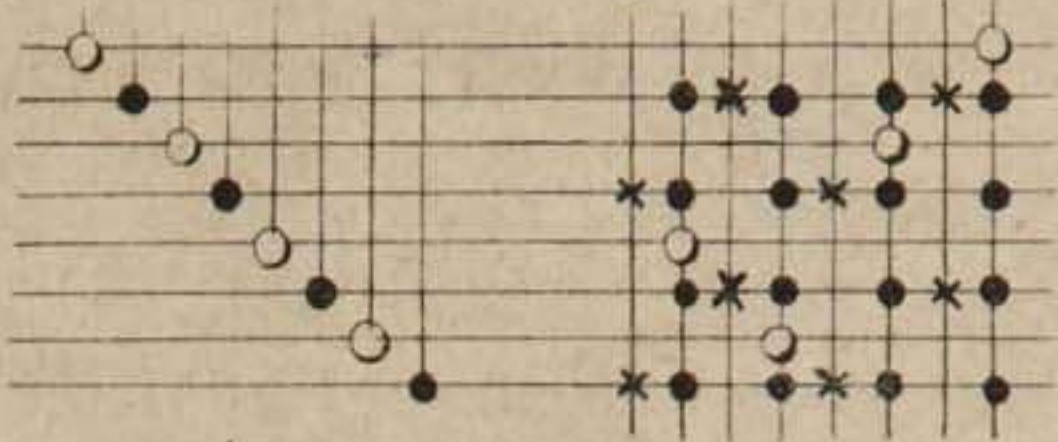


fig. 4

Taffetas dessus. Sergé de 4 dessous.

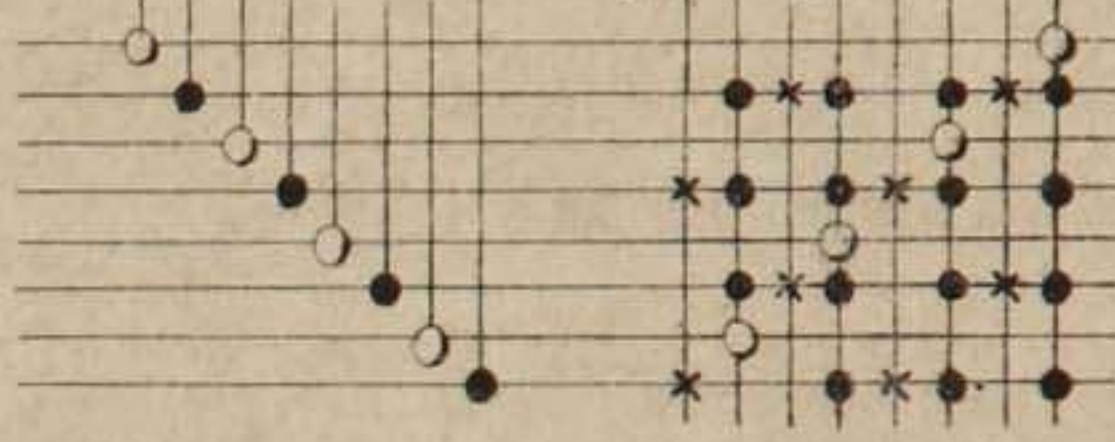


fig. 5.

Batavia dessus. Sergé de 4 dessous.

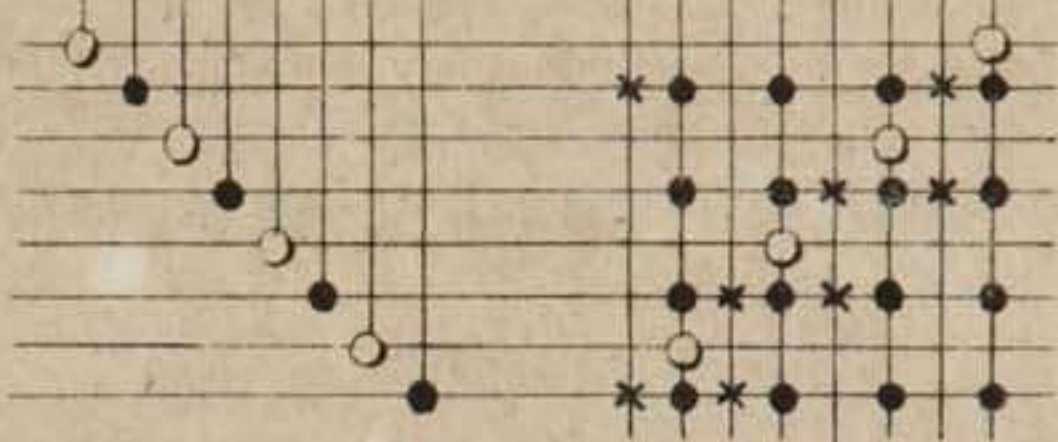


fig. 6.

Sergé de 4 dessus. Satin de 4 dessous.

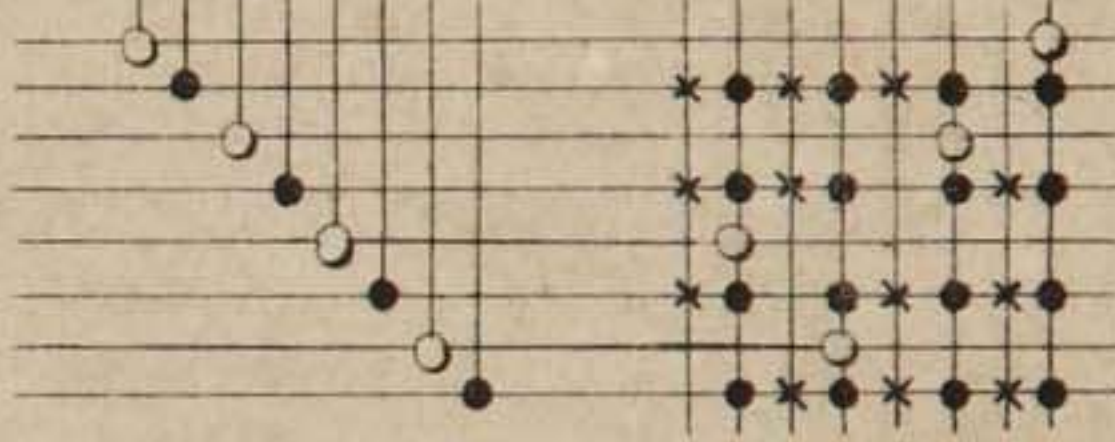


fig. 7.

Satin de 5 dessus et dessous.

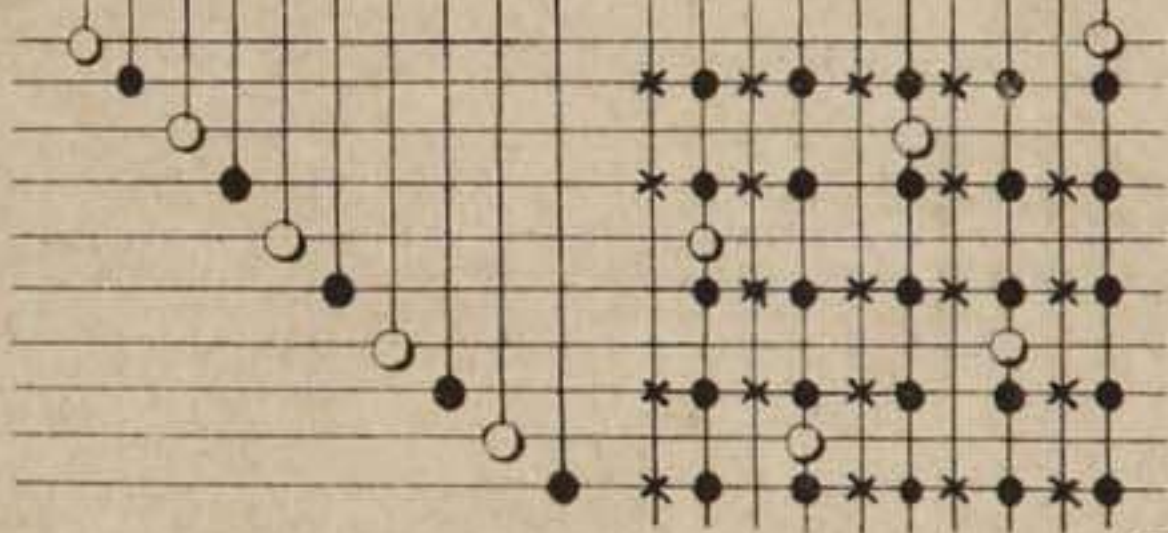


fig. 8.

Satin de 5 dessus. Sergé de 5 dessous.

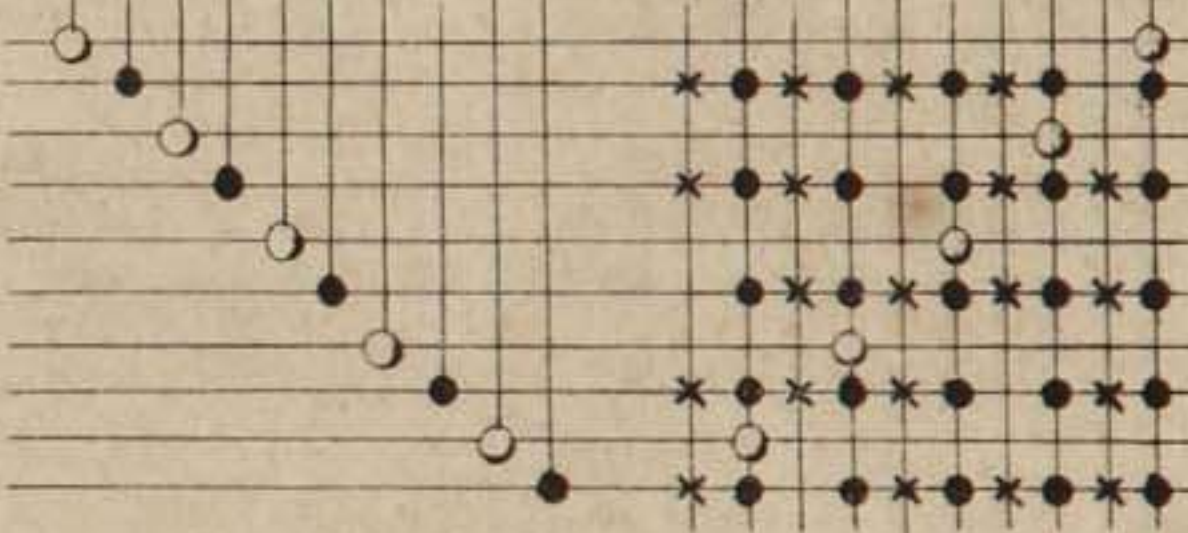
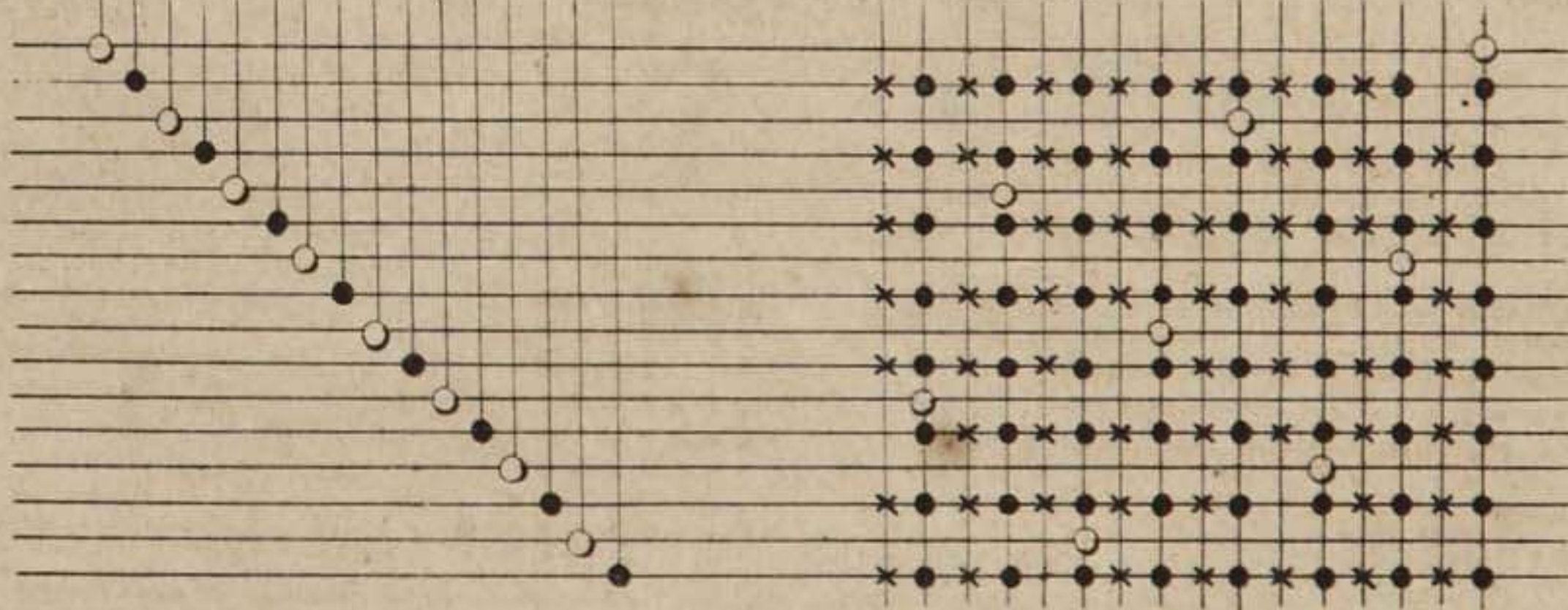


fig. 9.

Satin de 8 dessus et dessous.



ÉTOFFES DOUBLES

Formées sur deux Remisses.

PL. 36.

fig. 1^{ere}

Taffetas dessus et dessous.

Remettage. Armure

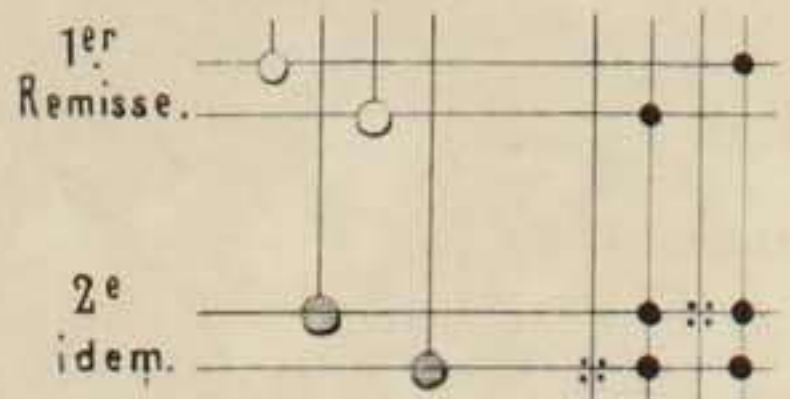


fig. 2.

Taffetas dessus, Sergé de 5 dessous.

Rem. Arm.

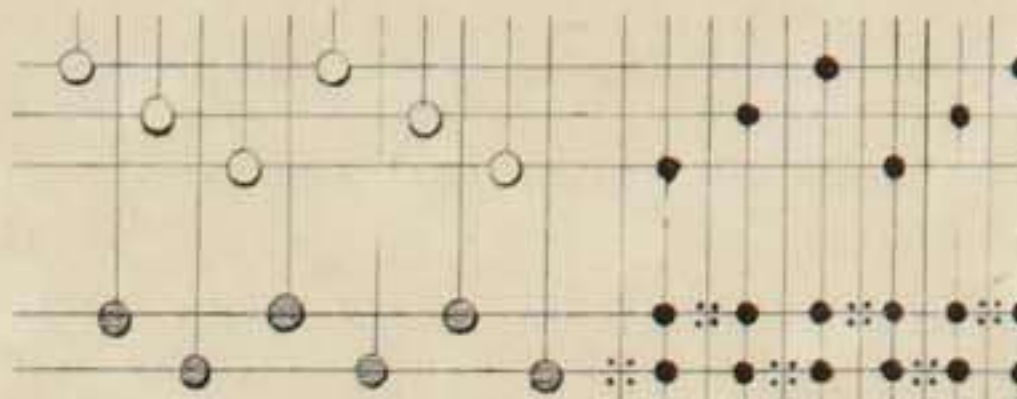


fig. 3.

Sergé de 5 dessus et dessous.

Rem. Arm.

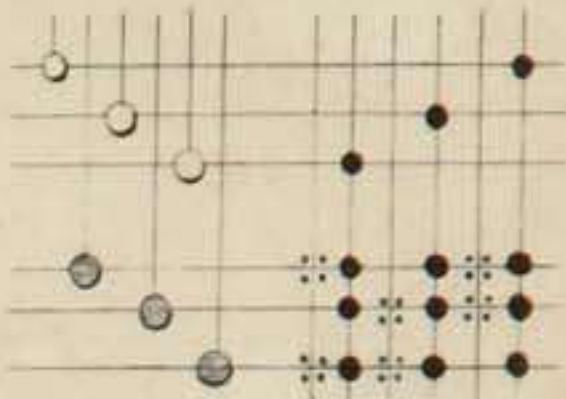


fig. 4

Taffetas dessus, Satin de 4 dessous.

Rem. Arm.

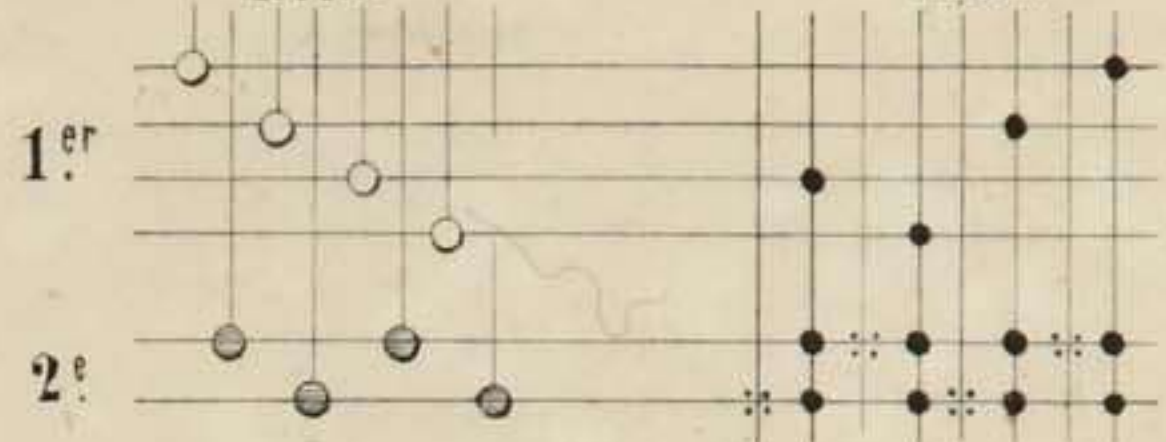


fig. 5

Taffetas dessus, Batavia dessous.

Rem. Arm.

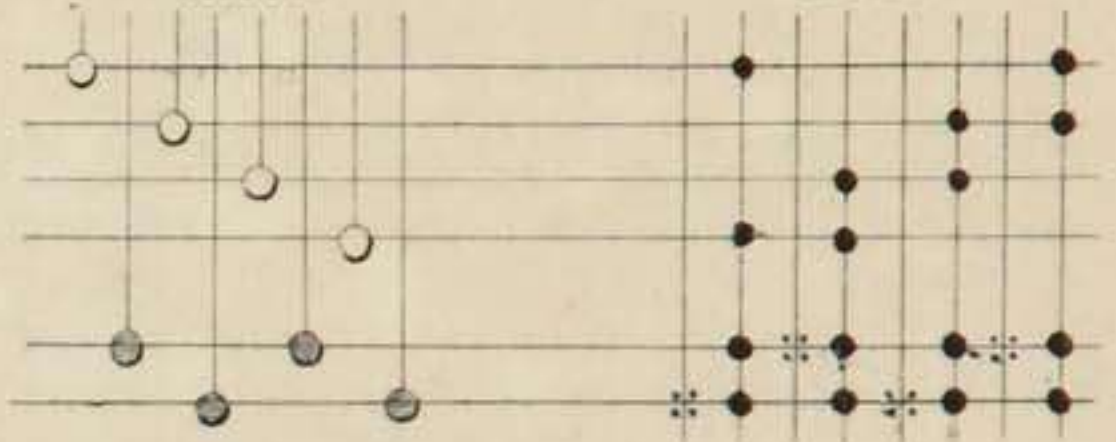


fig. 6.

Sergé de 4 dessus et dessous.

Rem. Arm.

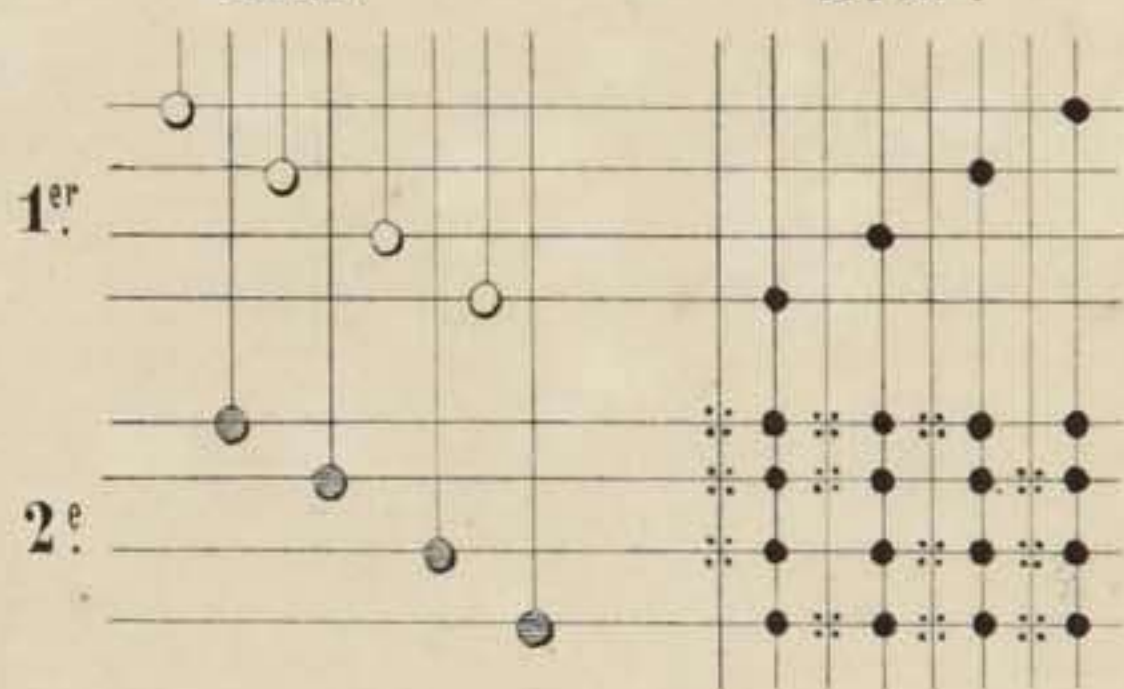


fig. 7.

Satin de 4 dessus et dessous.

Rem. Arm.

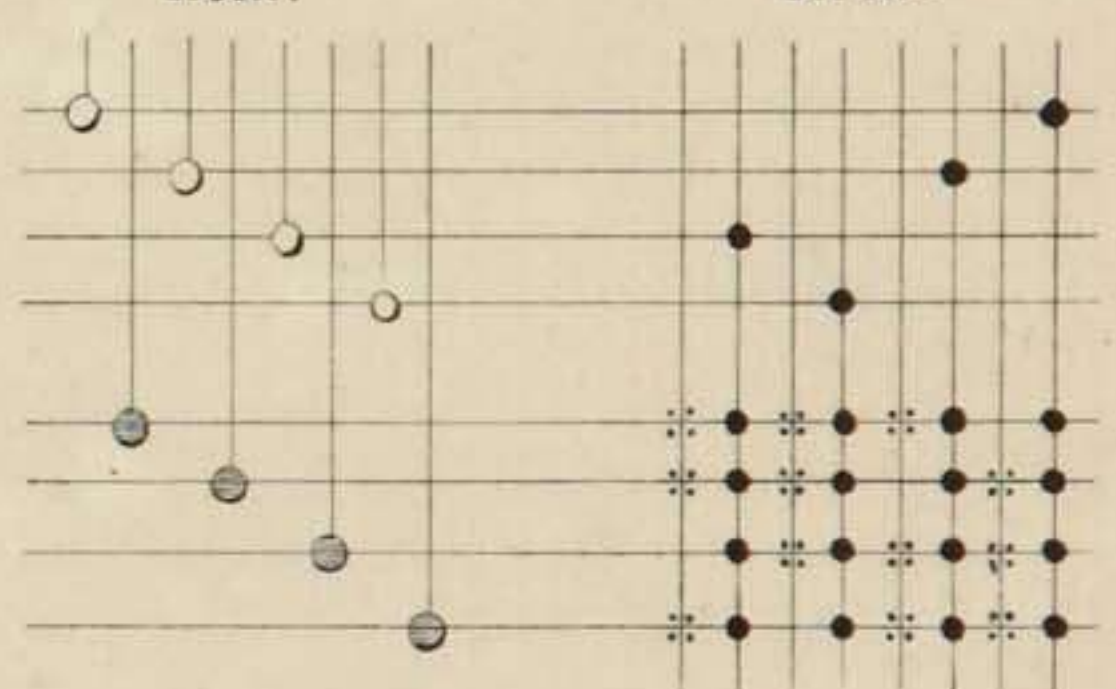
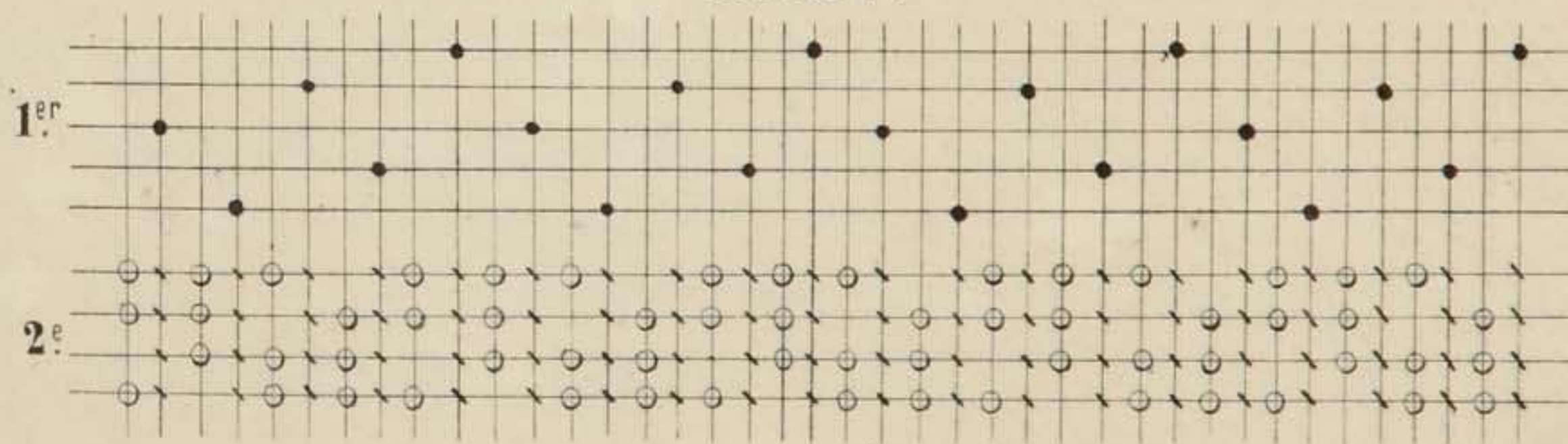


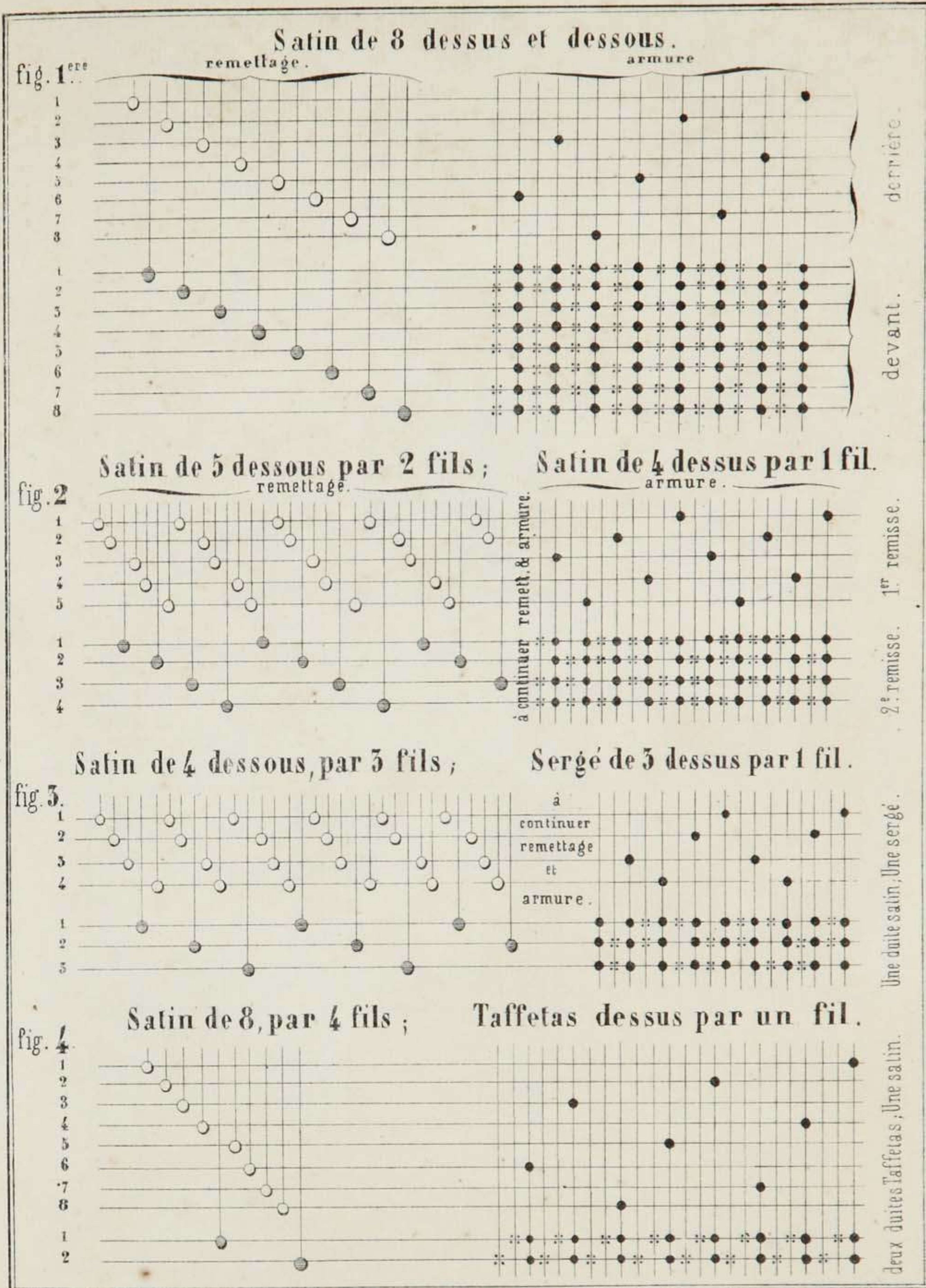
fig. 8.

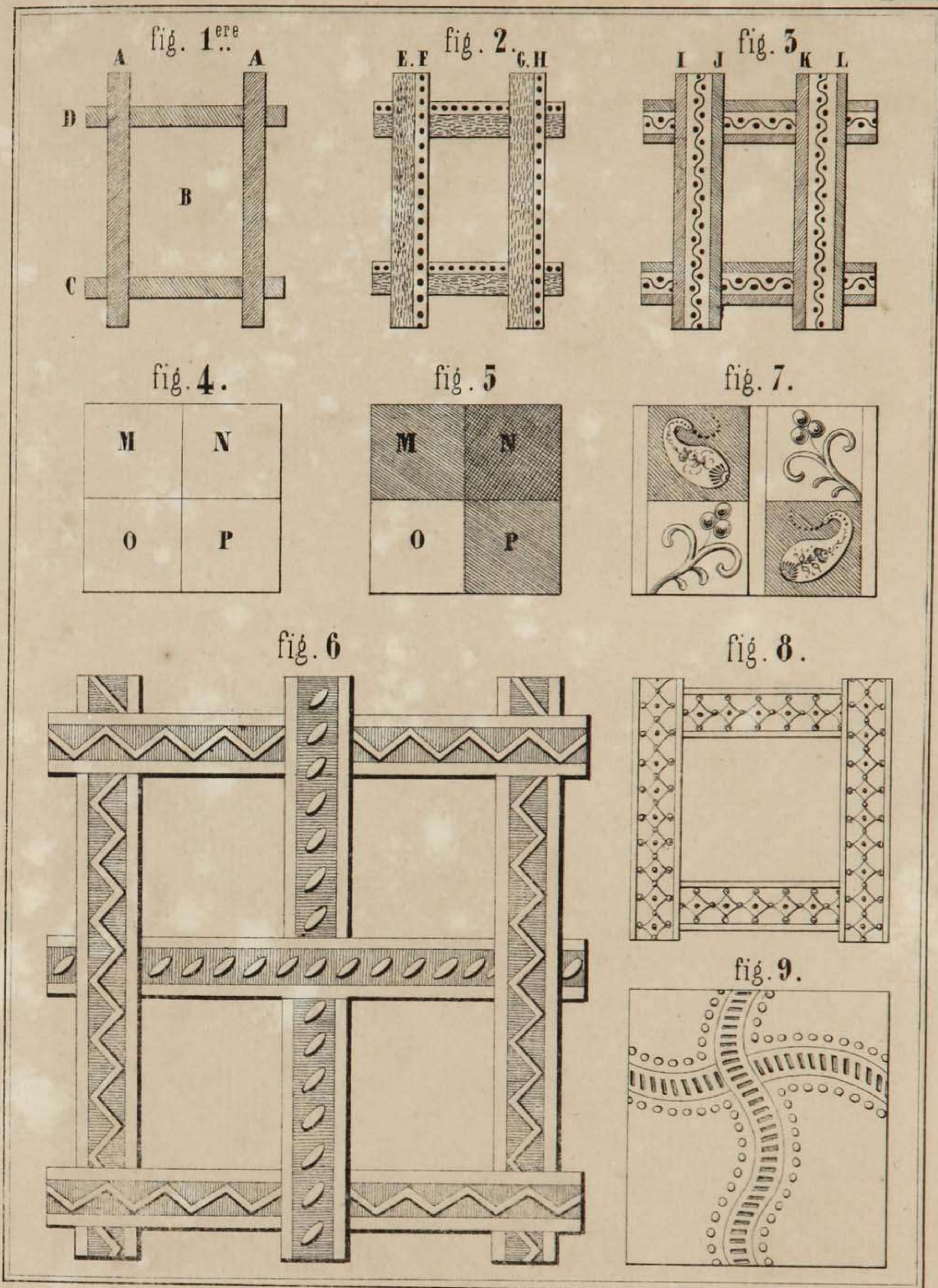
Satin de 4 dessus et Satin de 5 dessous.

Armure.



Le remettage de cette dernière figure, est semblable à celui des figures précédentes.





DISPOSITIONS DIVERSES

pour la confection des lisses ou lames à figures.

PL. 39.

fig. 1.^{ere}

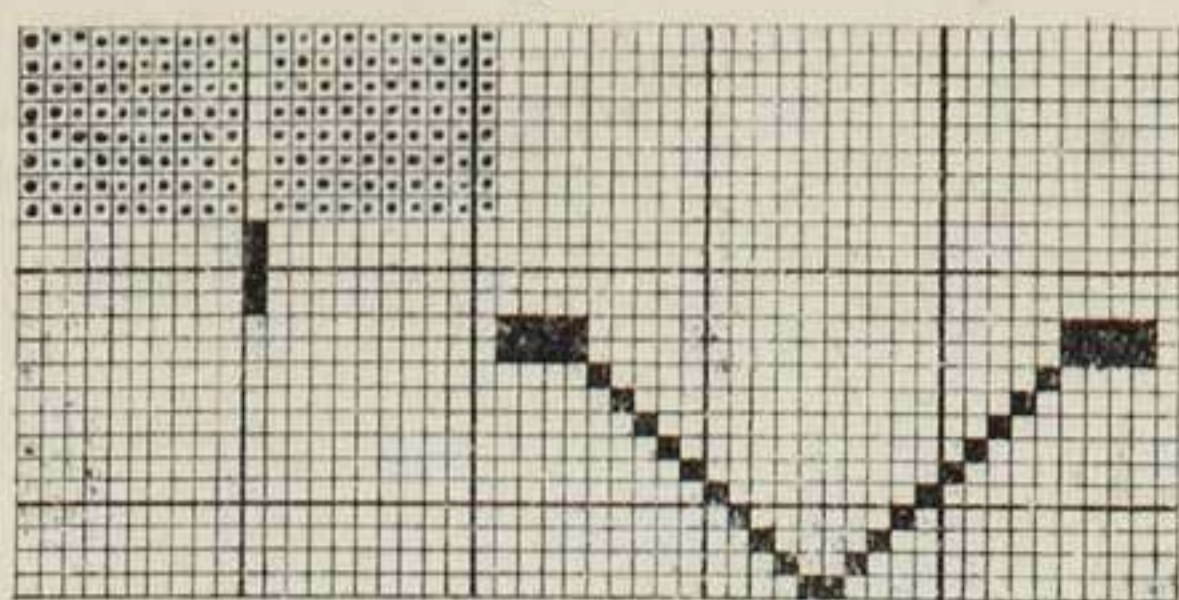


fig. 2.

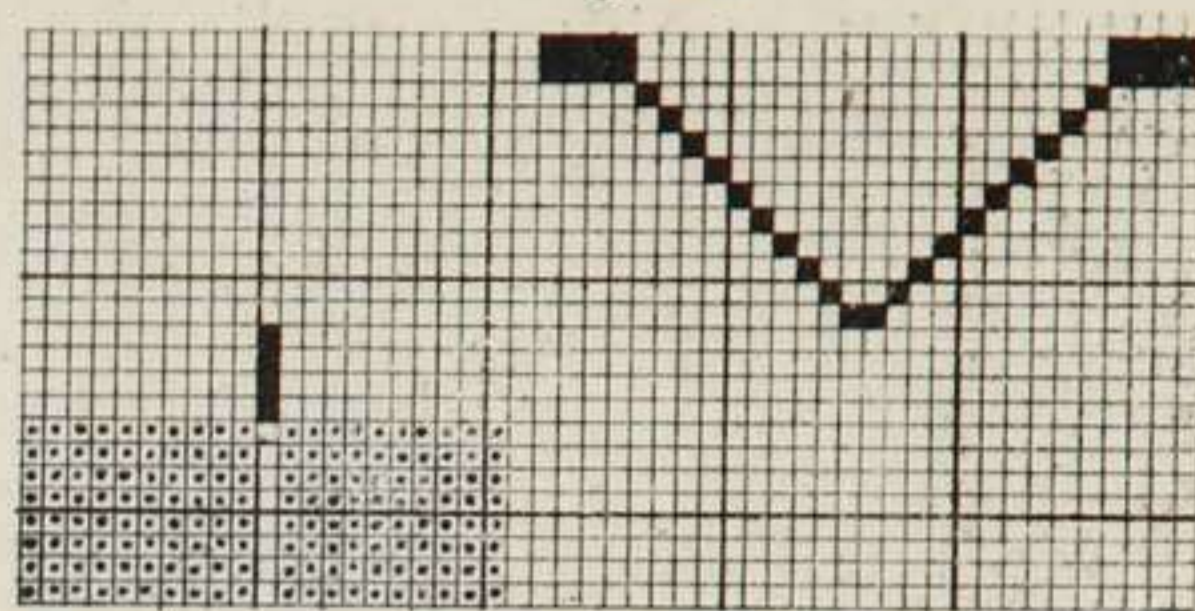


fig. 3.

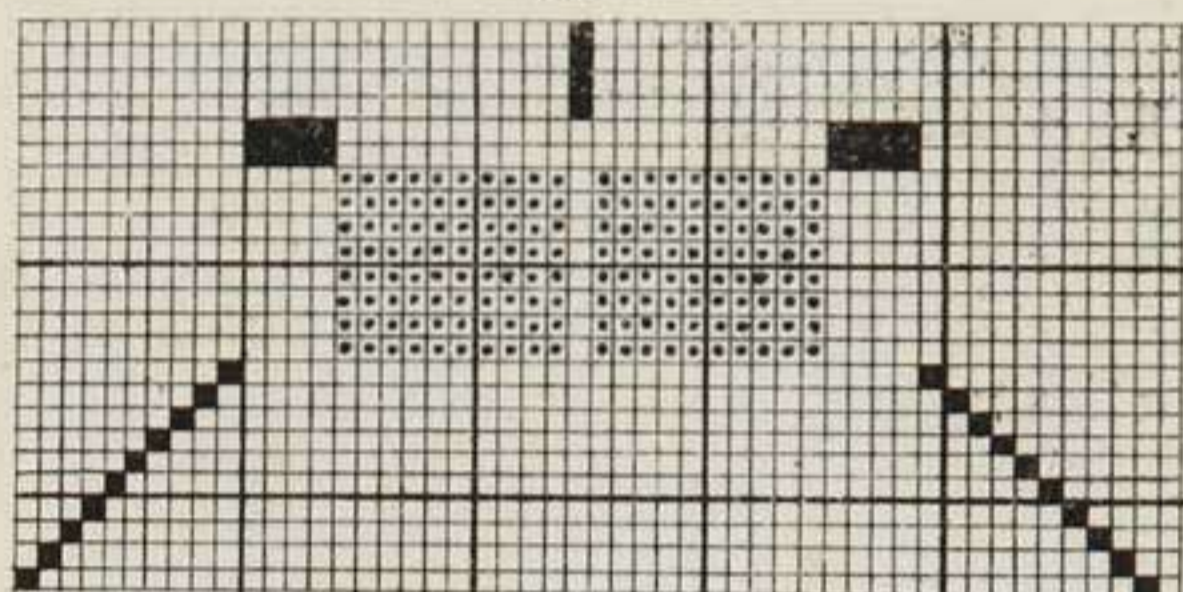


fig. 4.

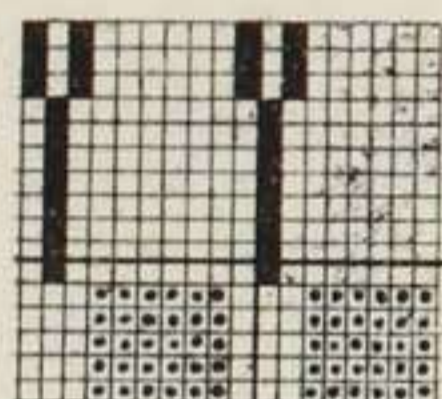


fig. 5

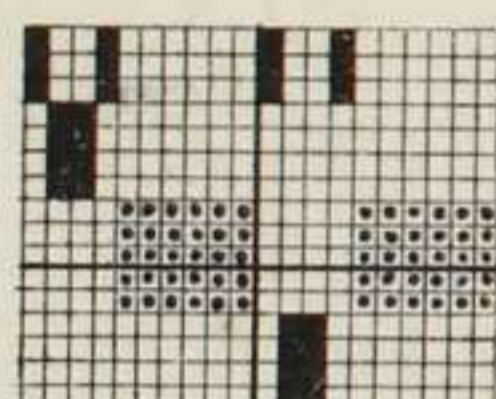


fig. 6.



PAPIERS RÉGLÉS.

pour la mise en carte des cartons.

PL. 40.

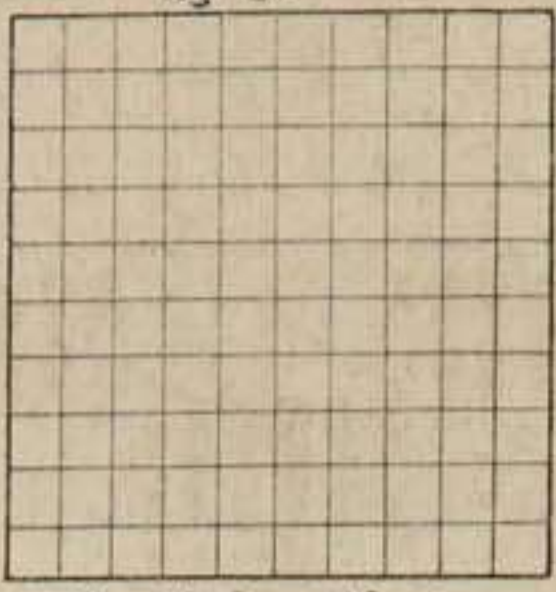



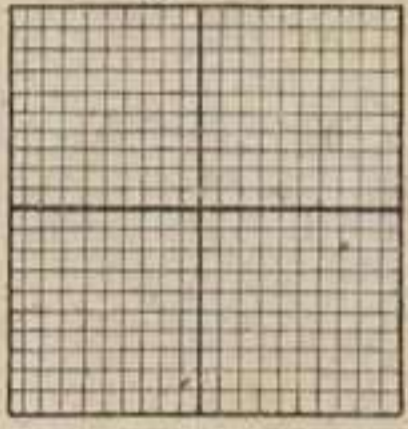


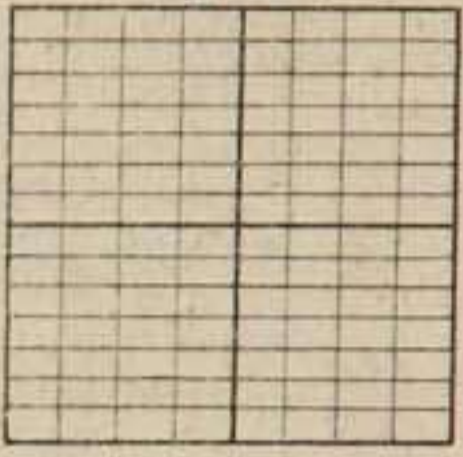
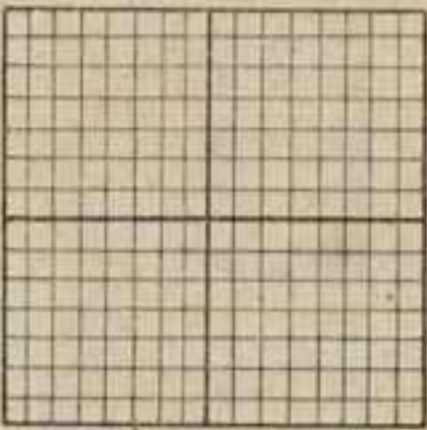
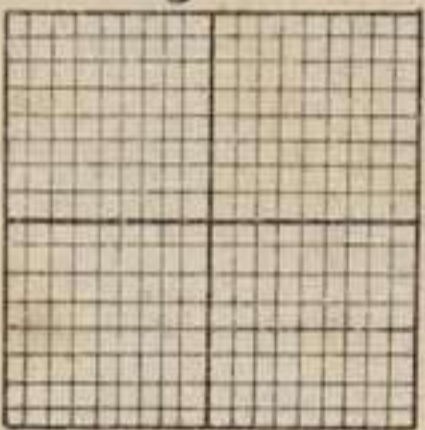
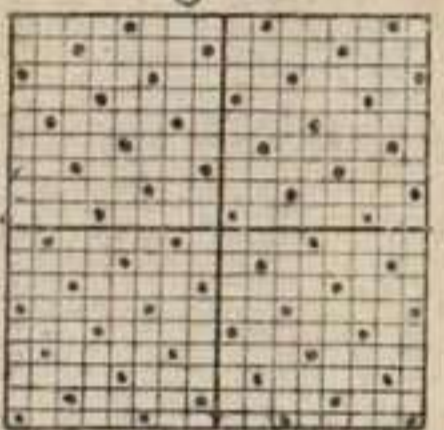
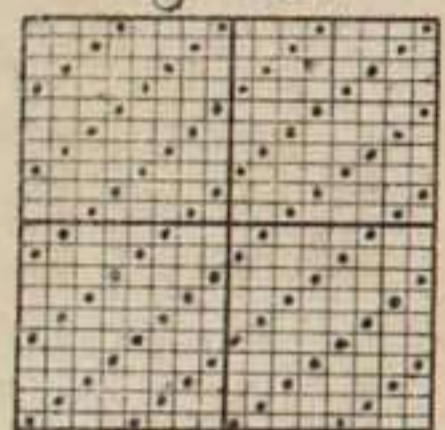
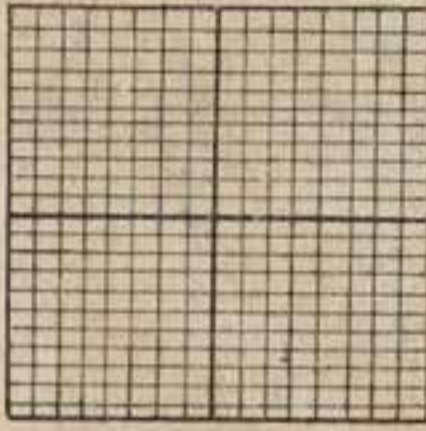

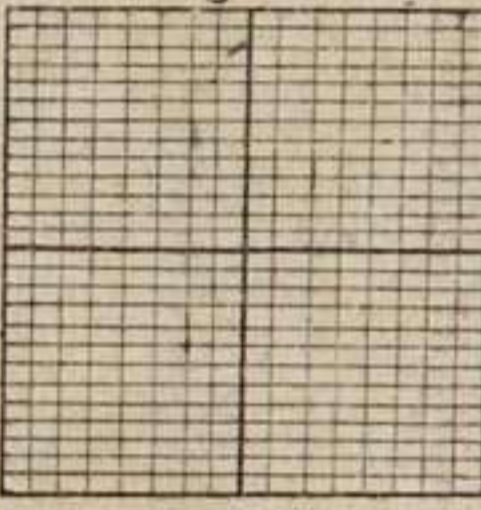
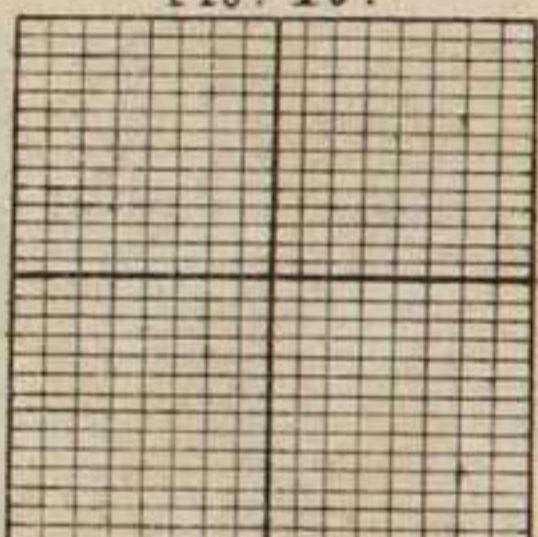






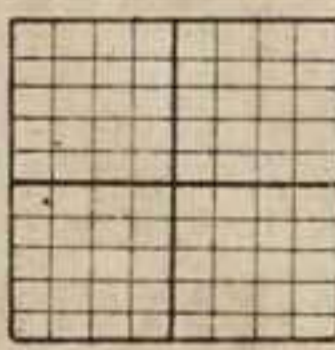
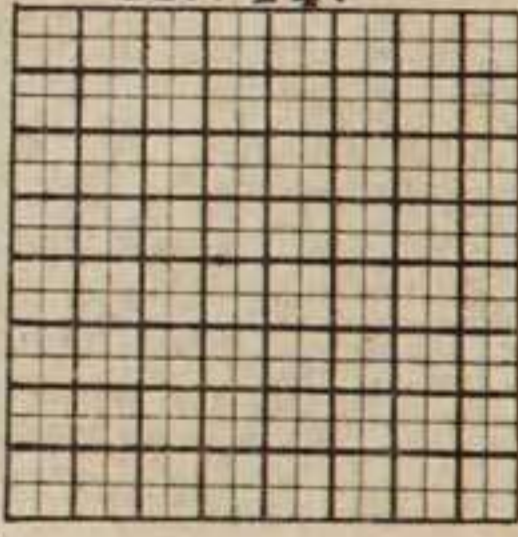
<p>fig. 1^{ère}.</p>  <p>10 en 10 - Grand Modèle.</p>	<p>fig. 2.</p>  <p>10 en 10 - N° 1.</p>	<p>fig. 3.</p>  <p>10 en 10 - N° 2 pointé en taffetas.</p>	<p>fig. 4.</p>  <p>10 en 10 - N° 3 pointé en Sergé de 3.</p>
<p>fig. 5.</p>  <p>10 en 10 - N° 4.</p>	<p>fig. 6.</p>  <p>10 en 10 - N° 7.</p>	<p>fig. 7.</p>  <p>8 en 5.</p>	<p>fig. 8.</p>  <p>4 en 7.</p>
<p>fig. 9.</p>  <p>8 en 7 - Pointé Batavia.</p>	<p>fig. 10.</p>  <p>8 en 8.</p>	<p>fig. 11.</p>  <p>8 en 9 - Pointé Satin de 5.</p>	<p>fig. 12.</p>  <p>8 en 10 - Pointé Sergé de 4.</p>
<p>fig. 13.</p>  <p>8 en 11.</p>	<p>fig. 14.</p>  <p>8 en 12 - pointé en double étoffe taffetas.</p>	<p>fig. 15.</p>  <p>8 en 13.</p>	<p>FIG. 16.</p>  <p>8 en 14.</p>
<p>fig. 17.</p>  <p>8 en 15.</p>	<p>fig. 18.</p>  <p>10 en 16.</p>	<p>fig. 19.</p>  <p>8 en 18.</p>	<p>fig. 20.</p>  <p>8 en 20.</p>
<p>fig. 21.</p>  <p>10 en 12 - Pointé satin en 8.</p>	<p>fig. 22.</p>  <p>10 en 14.</p>	<p>fig. 23.</p>  <p>4 en 5.</p>	<p>FIG. 24.</p>  <p>Caneva pour tapisserie.</p>

fig. 1^{ère}.

mise en carte sur 24.

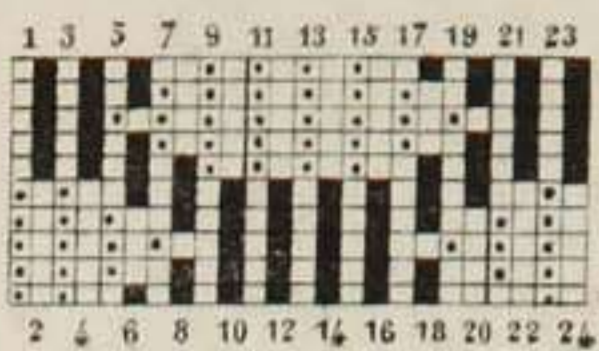


fig. 2.

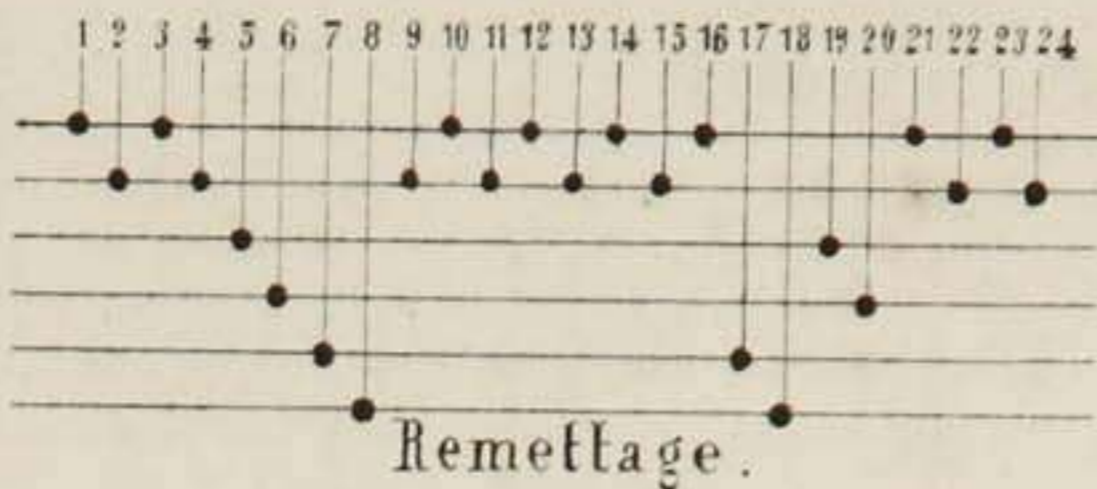


fig. 3.
Armure.

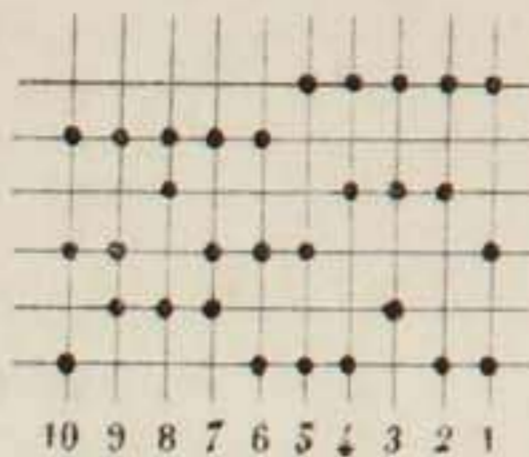


fig. 4.

mise en carte sur 22

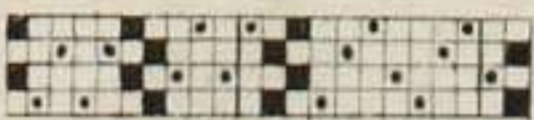


fig. 5.

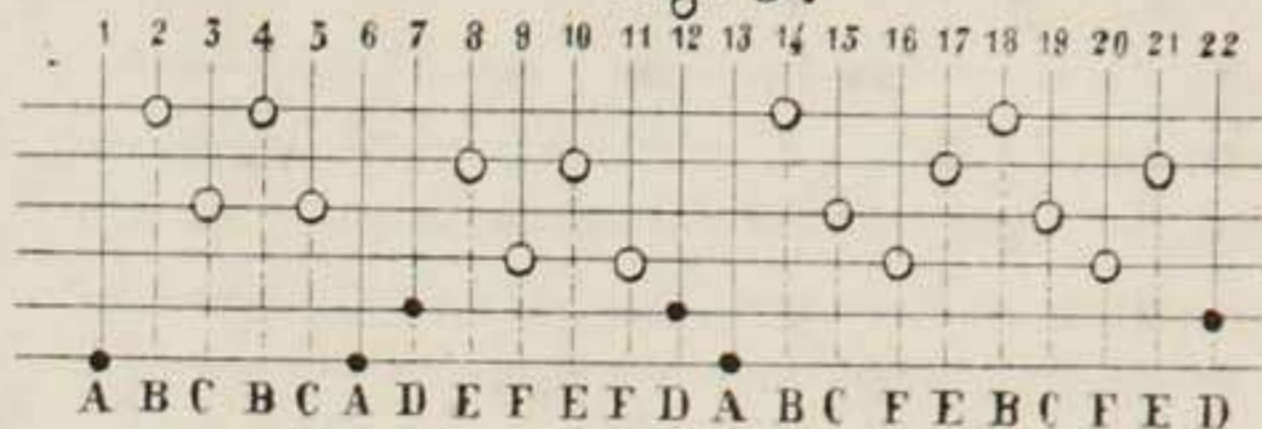


fig. 6.

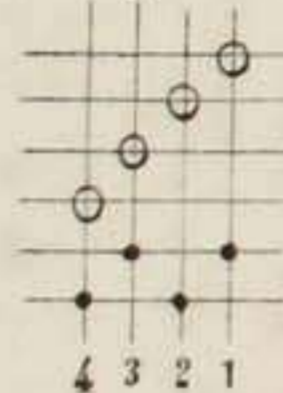


fig. 7.

Suite de fig. 4, 5 et 6.

A	1	6	13	"
B	2	4	14	18
C	3	5	15	19
D	7	12	22	"
E	8	10	17	21
F	9	11	16	20

fig. 8.

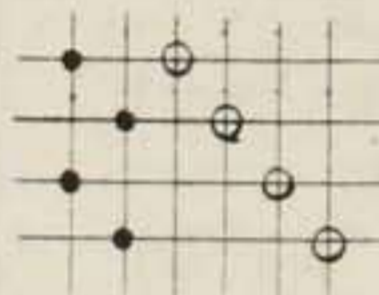


fig. 9.

4 ^e DUTE A, F	LÈVERA	1	6	9	11	13	16	20
3 ^e id.....C, D	id.....	3	5	7	12	15	19	22
2 ^e id.....A, E	id.....	1	6	8	10	15	17	21
1 ^e id.....B, D	id.....	2	4	7	12	14	18	22

fig. 10.

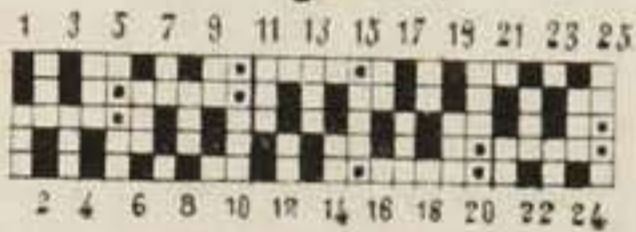


fig. 11.



fig. 12.



fig. 14.
remettage.

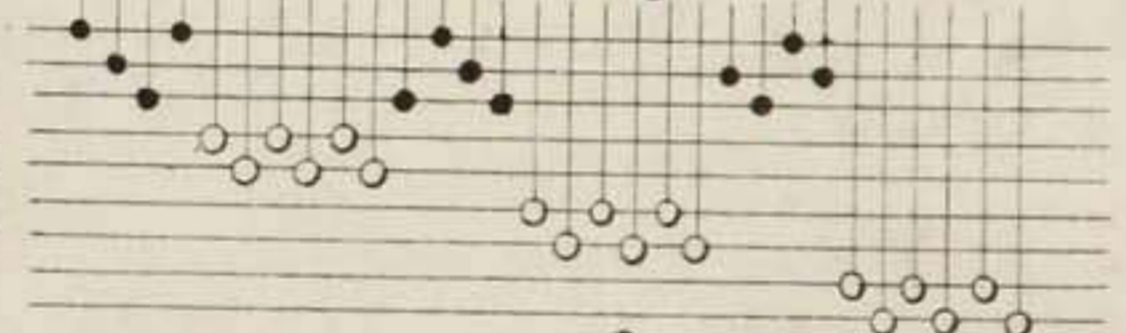


FIG. 15.
armure.

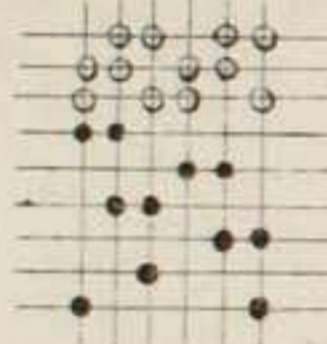


fig. 13.

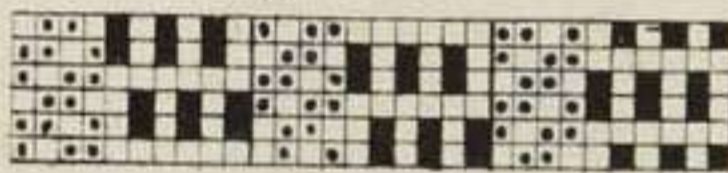


fig. 16.

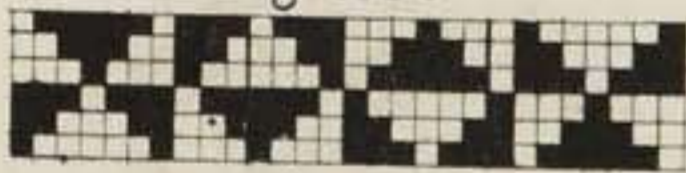


fig. 17.



fig. 19.

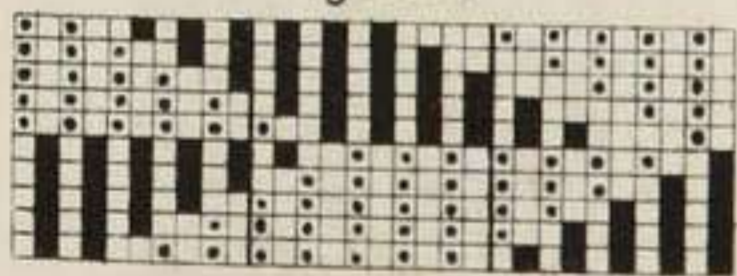


fig. 20.

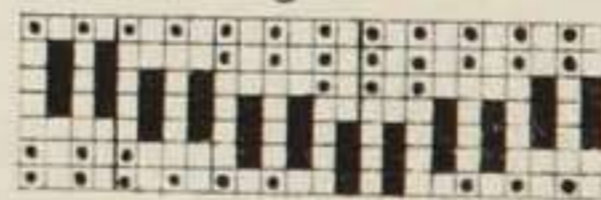


fig. 18.

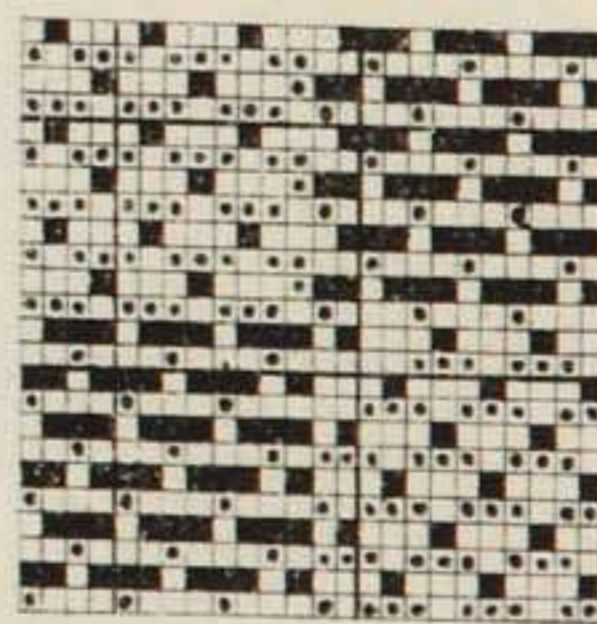


fig. 21.

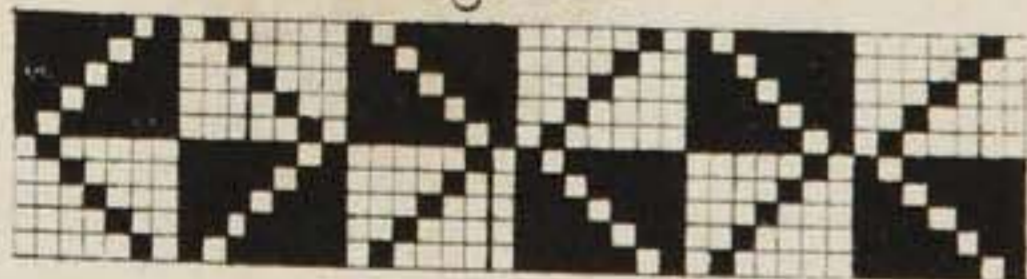
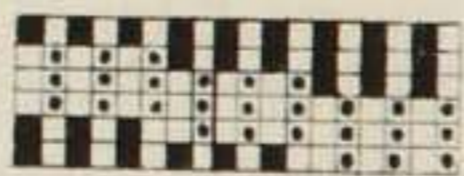


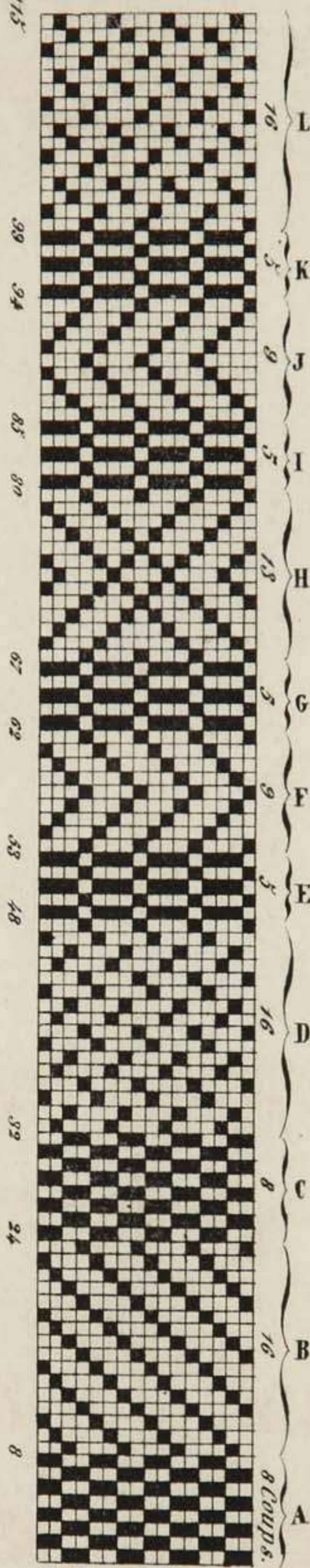
fig. 22.



ARMURE RÉDUITE.

Réduction des marches.

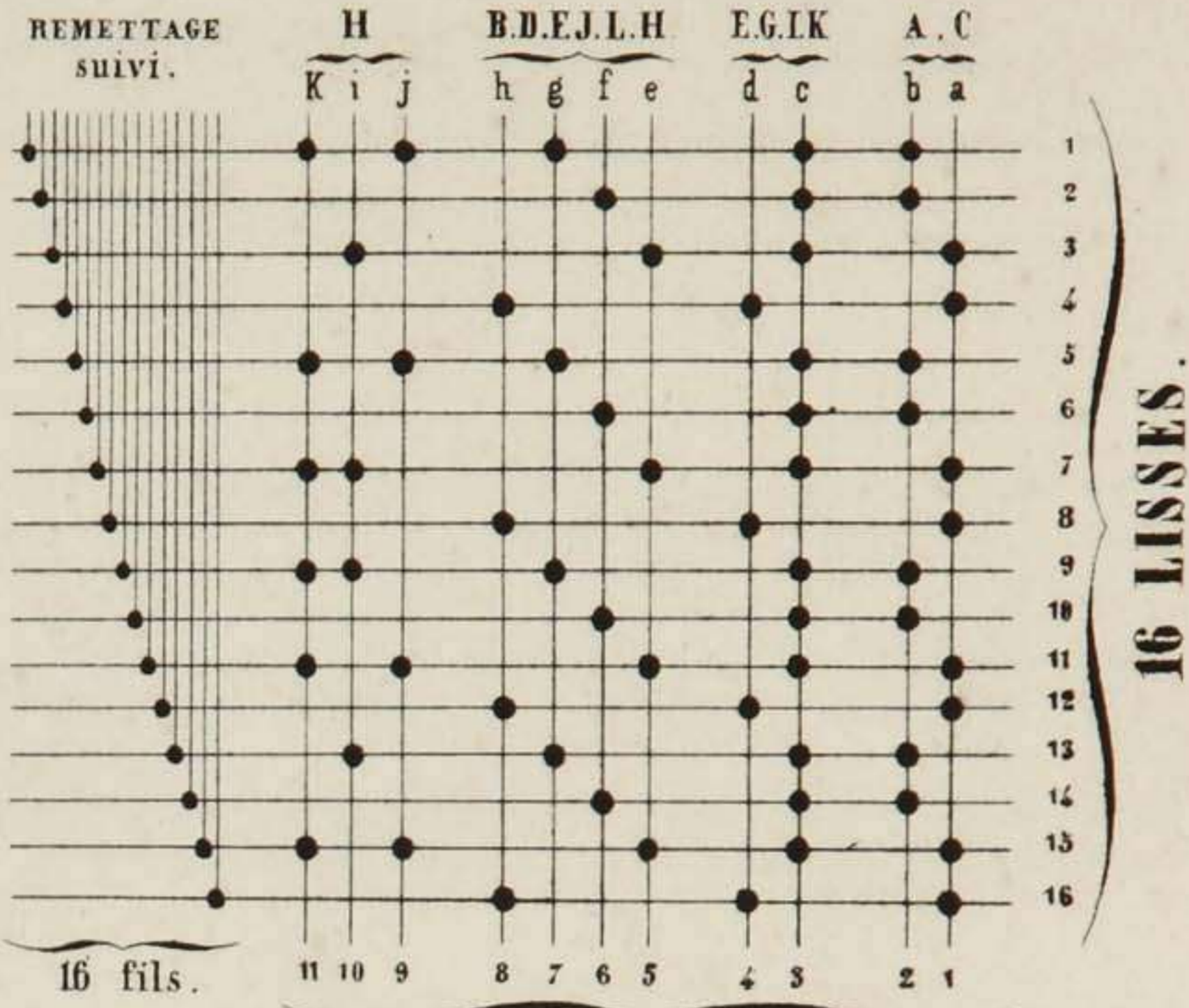
fig. 1^{ère}
mise en carte.



Duits, Cartons } 115.
ou marches.

fig. 2.

Armure réduite.



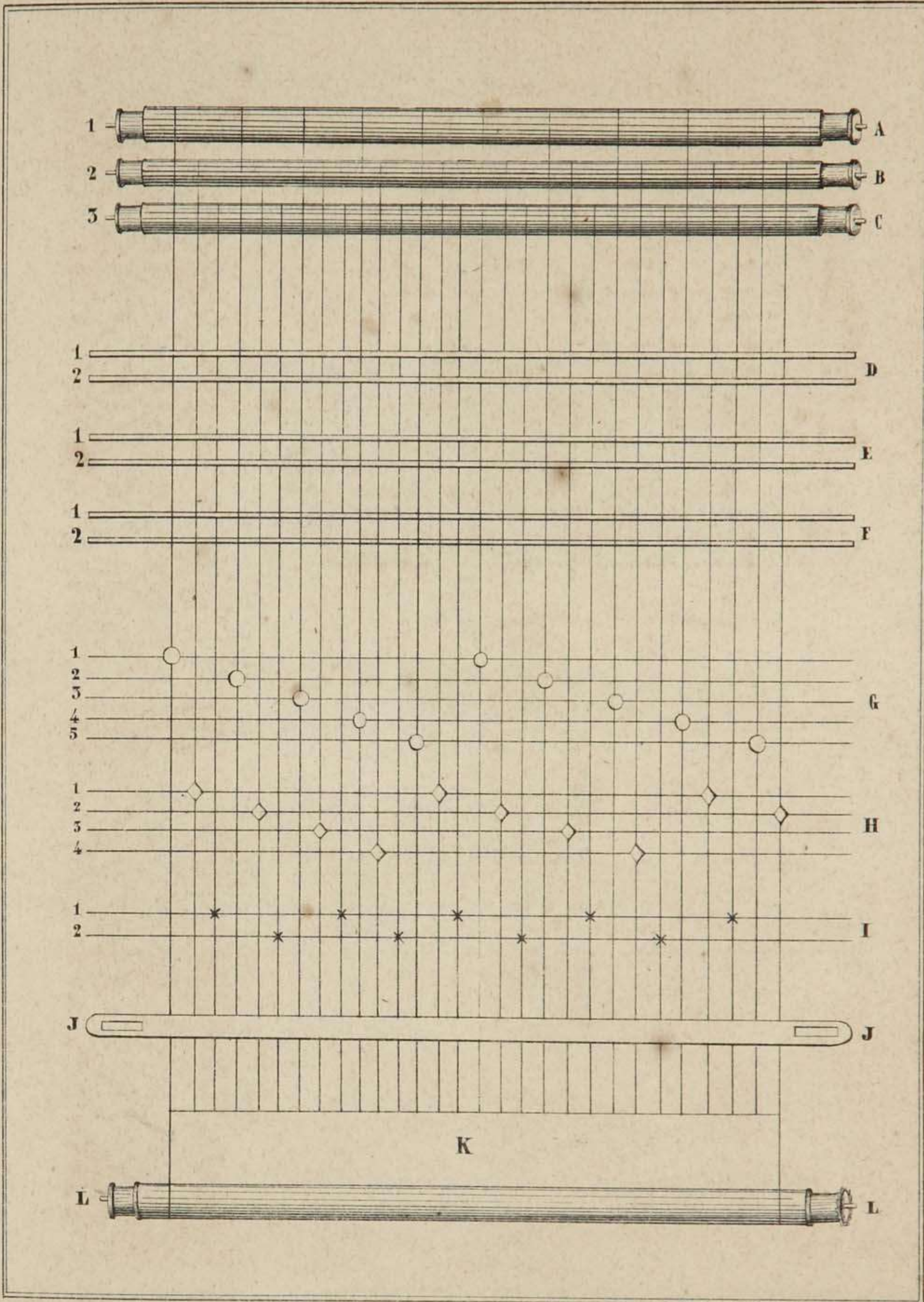
16 fils.

Onze marches.

	73 71 69	12 11 10 9	50 49	2 1	
	75 77 79	16 15 14 13	52 51	4 3	} bande A
		20 19 18 17	53	6 5	
		24 23 22 21		8 7	
		36 35 33 34	64 63	26 25	} bande C
		40 39 37 38	66 65	28 27	
		44 43 41 42	67	30 29	
		48 47 45 46		32 31	
		54 55 56 57	82 81		
		58 61 60 59	84 85		} I
		62	85		
		68 70	98 95		} K
		72 74	98 97		
		76 78	99		
		80			
		86 88 88 87			} J
		90 91 92 93			
		94			
		100, 101, 103, 102			} L
		104, 105, 107, 106			
		108, 109, 111, 110			
		112, 113, 115, 114			

AMALGAMAGE DES CHÂÎNES.

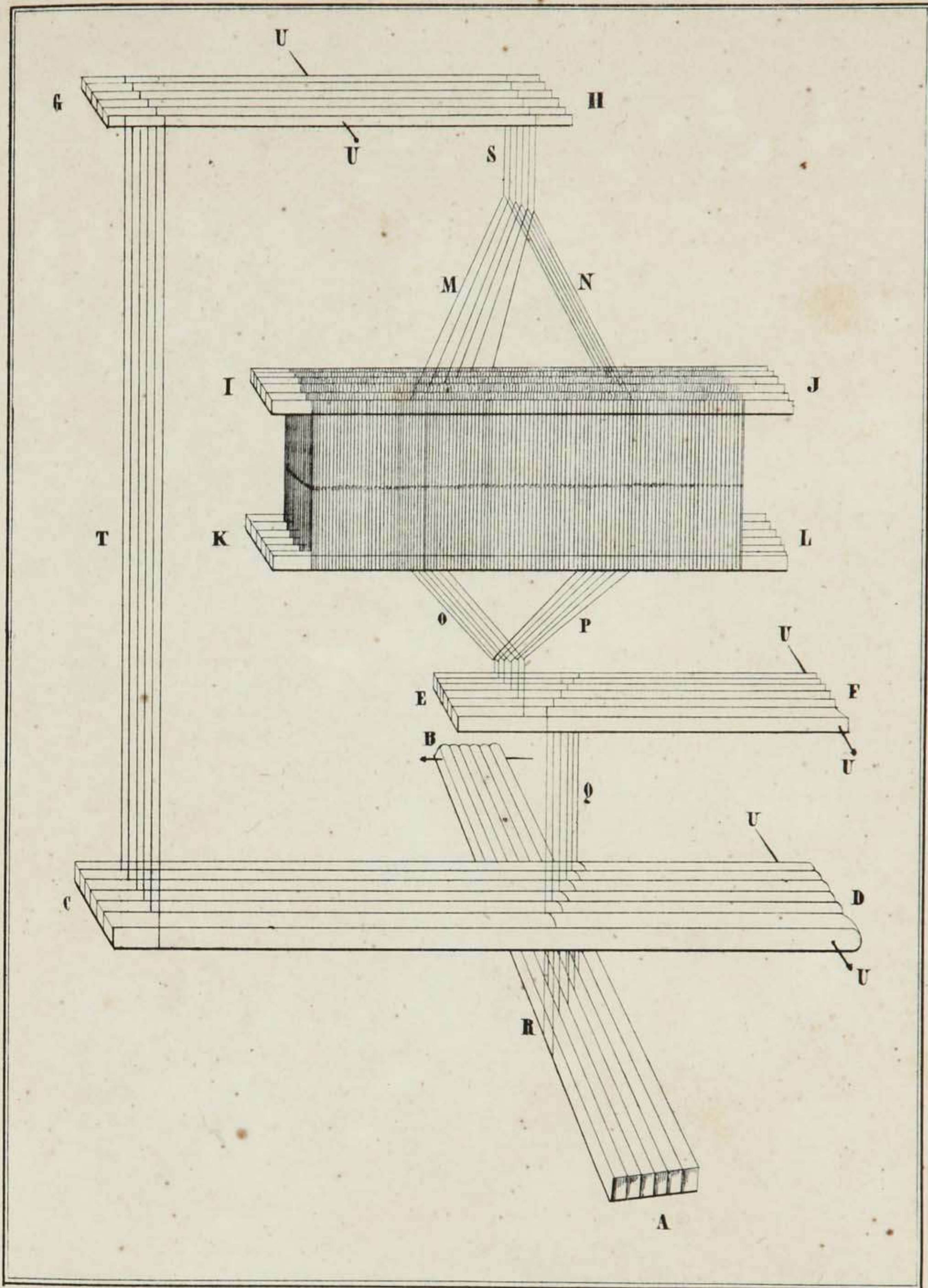
PL. 45



SYSTÈME LÈVE-BAISSE.

Métier à la marche.

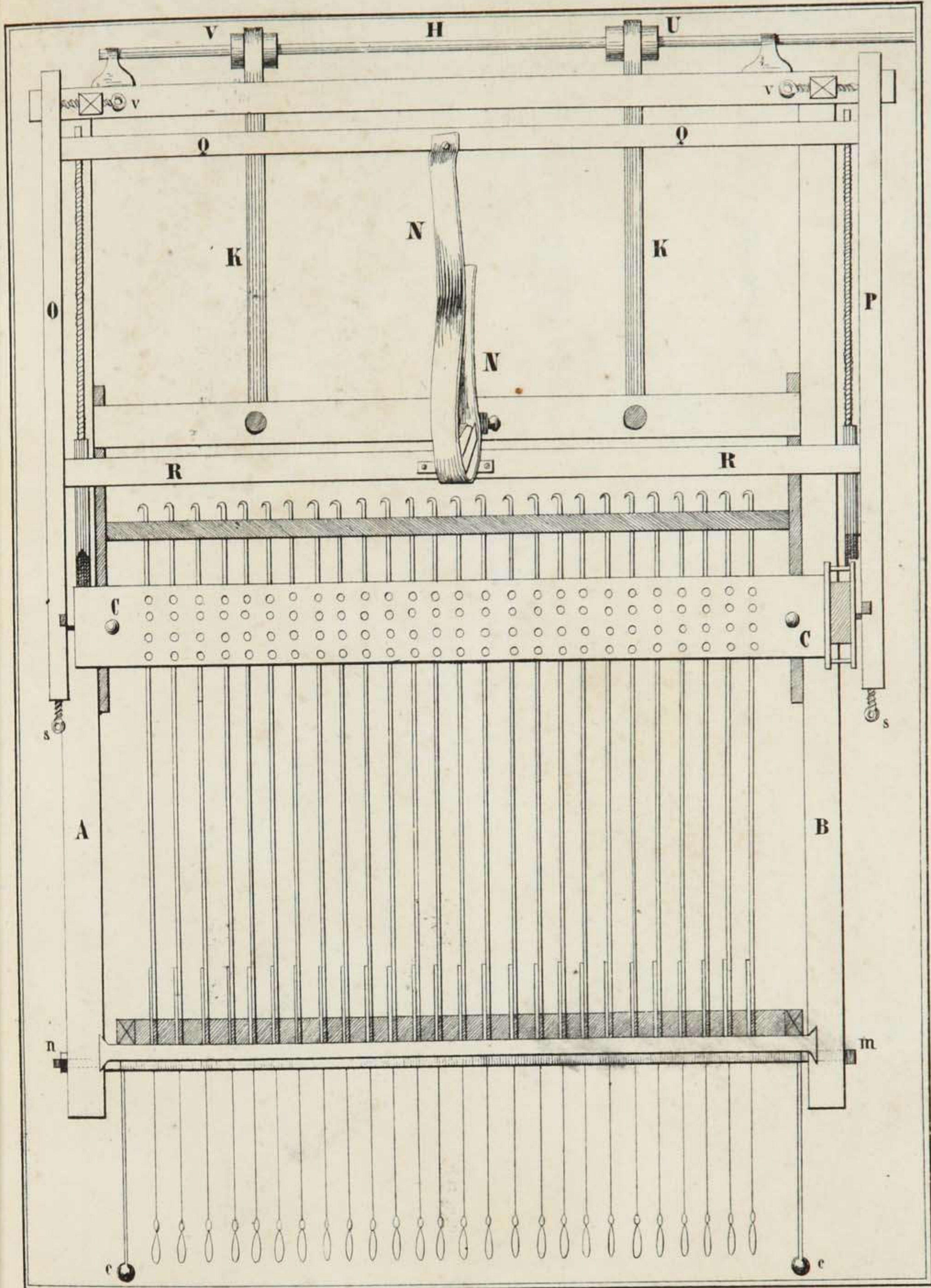
PL. 44.



MÉCANIQUE - ARMURE.

Vue longitudinale, prise du côté gauche.

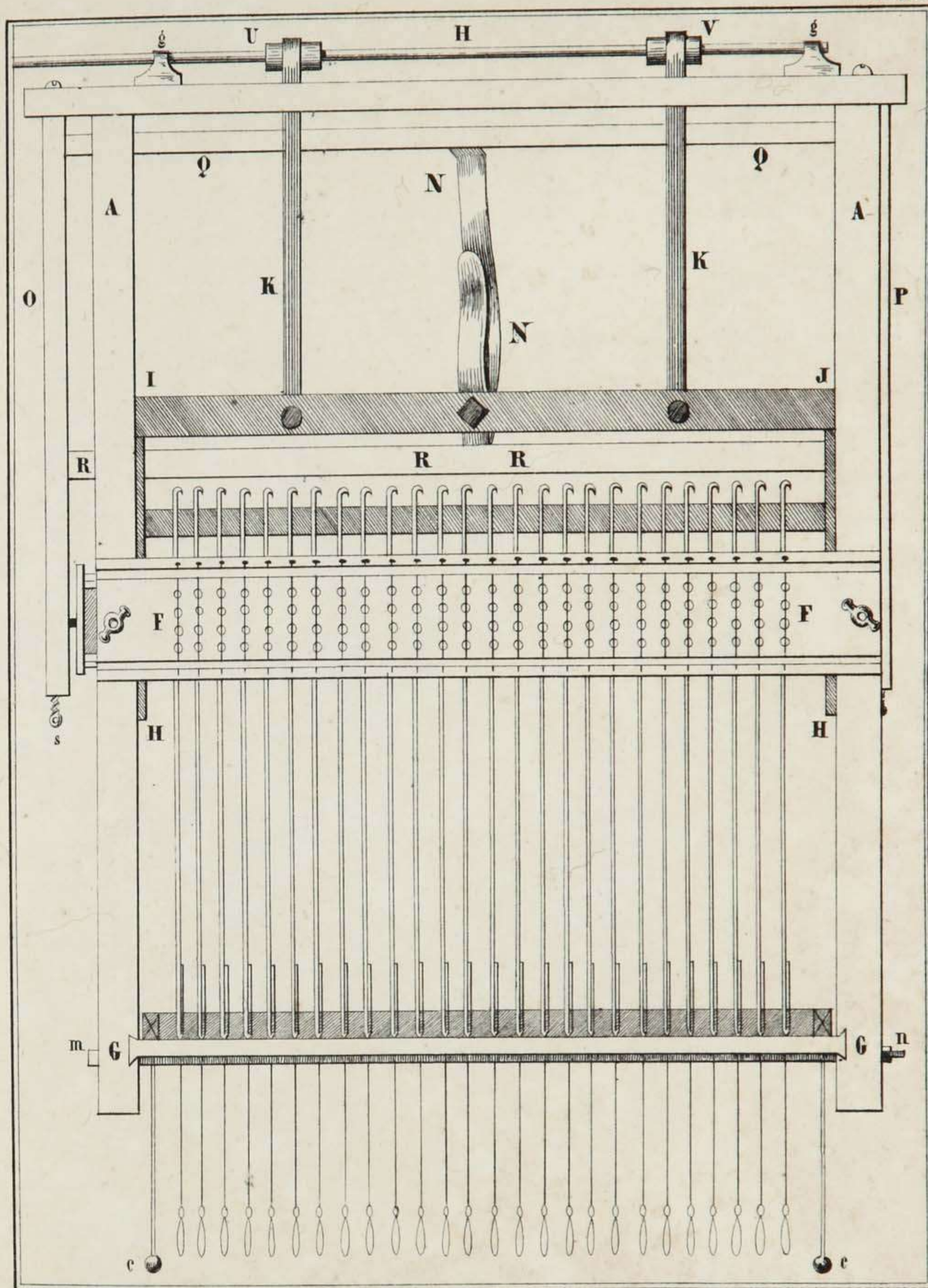
PL. 45.



MÉCANIQUE ARMURE.

Vue longitudinale, prise du côté droit.

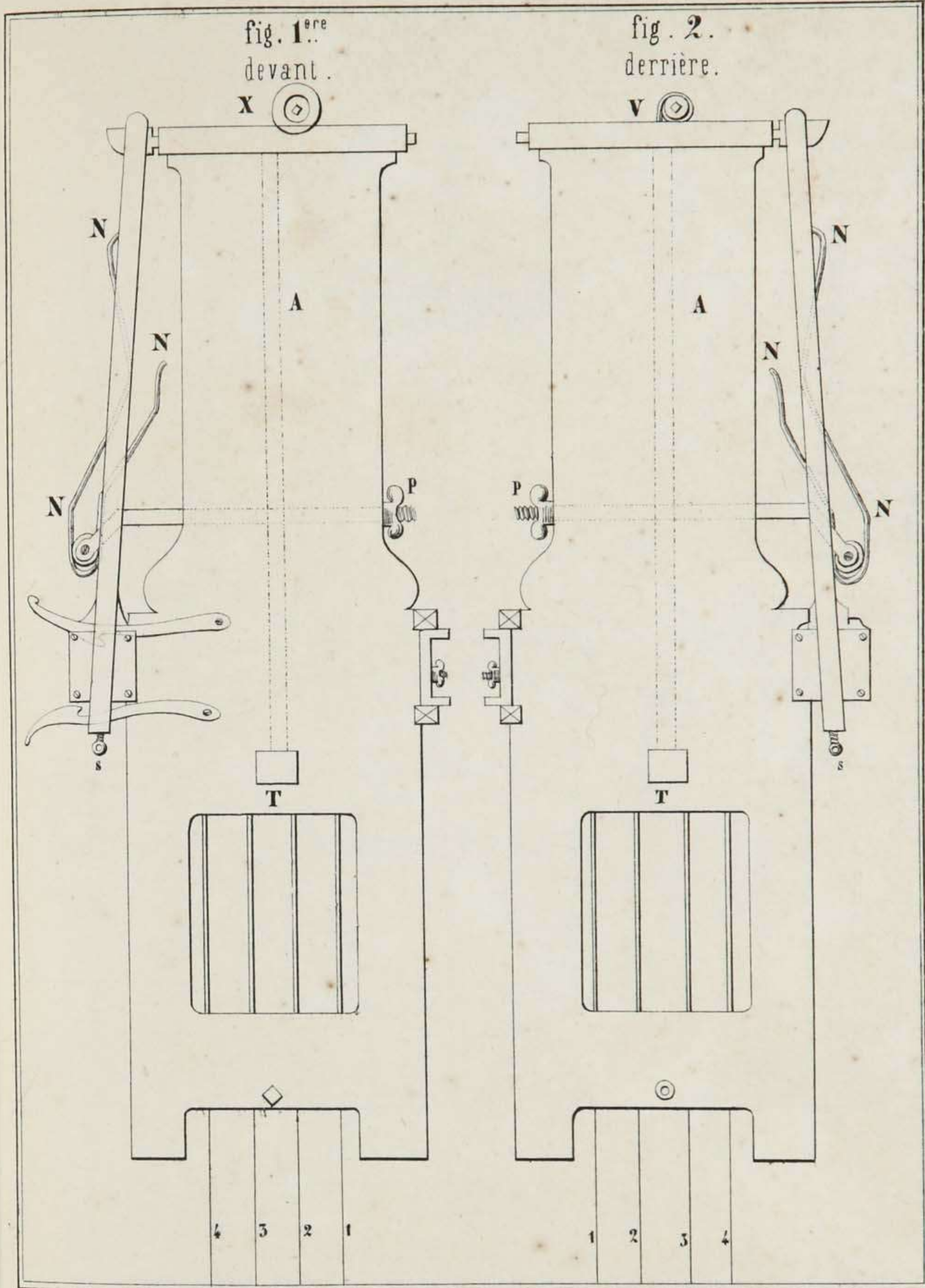
PL. 46.



MÉCANIQUE ARMURE.

Vue par devant et par derrière.

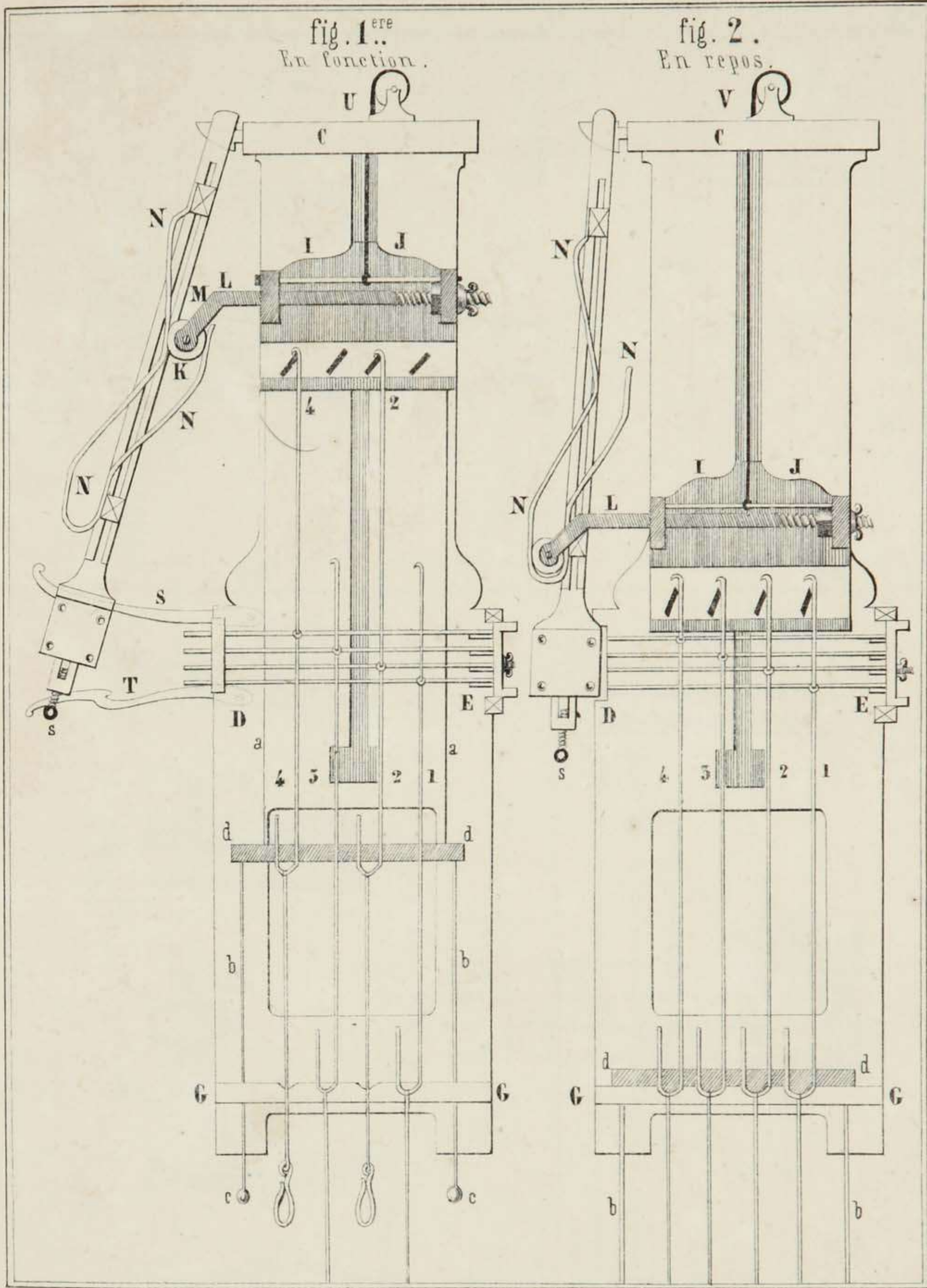
PL. 47.



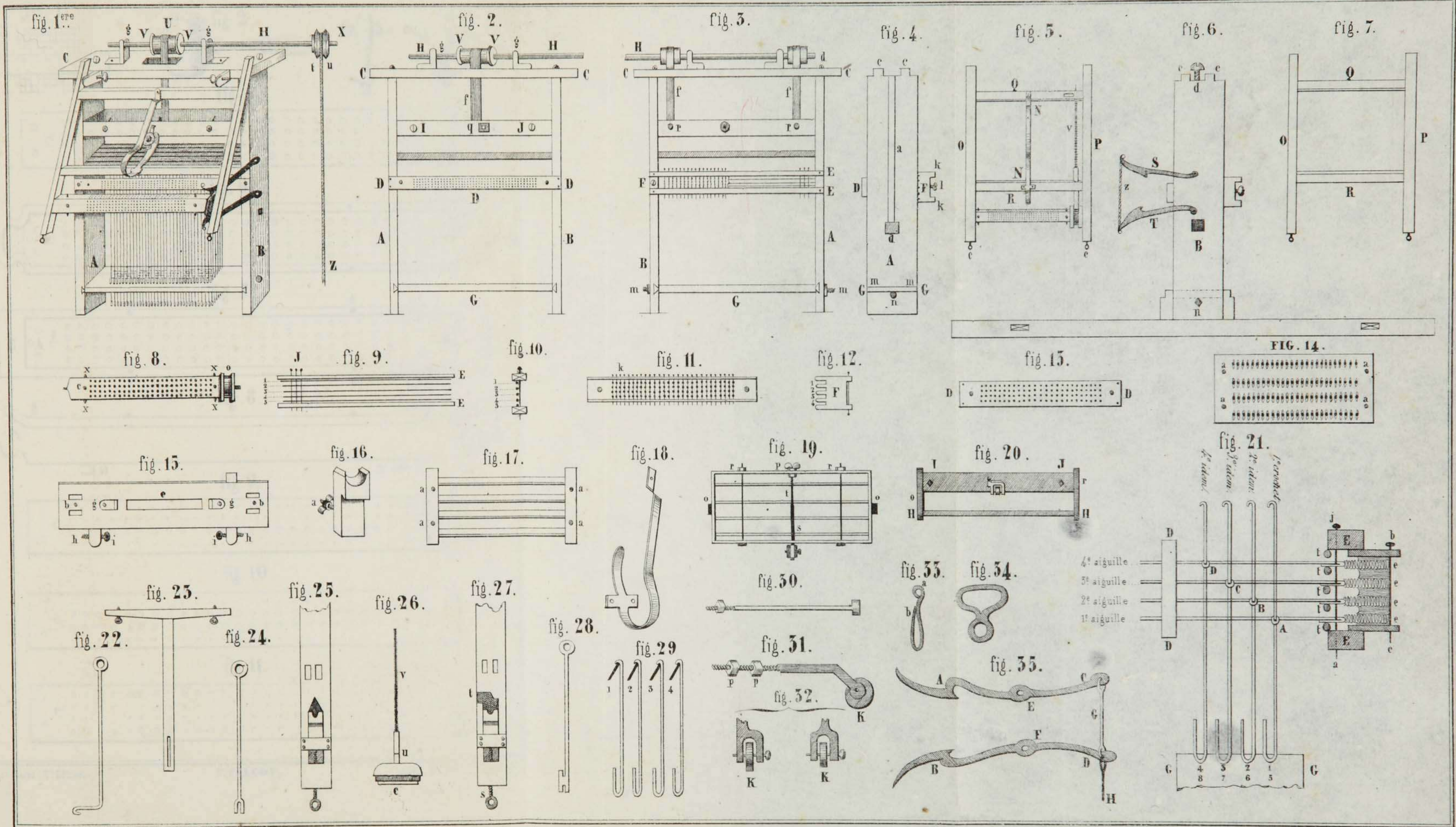
MÉCANIQUE ARMURE.

Coupe transversale.

PL. 48.



PETITE MÉCANIQUE JACQUARD, dite ARMURE.



MATRICE et PERÇAGE des CARTONS

par rang longitudinal pour la Mécanique Armure.

PL. 50

fig. 1^{ere}.

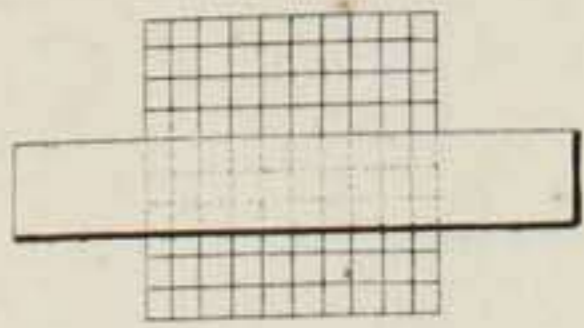


fig. 2.



fig. 3.



fig. 4.



fig. 5.

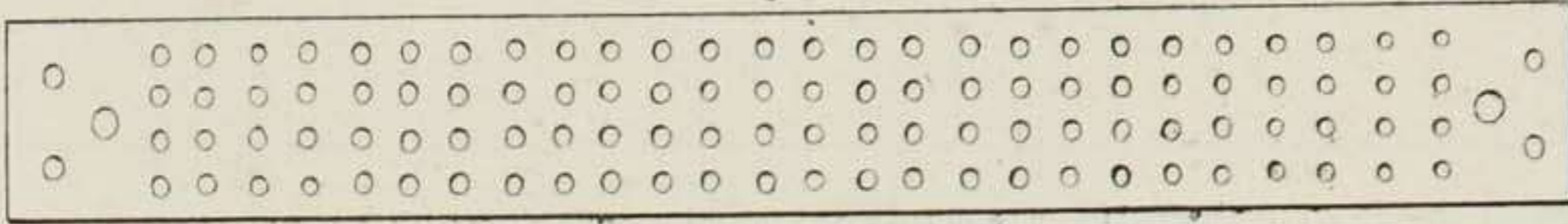


fig. 6.

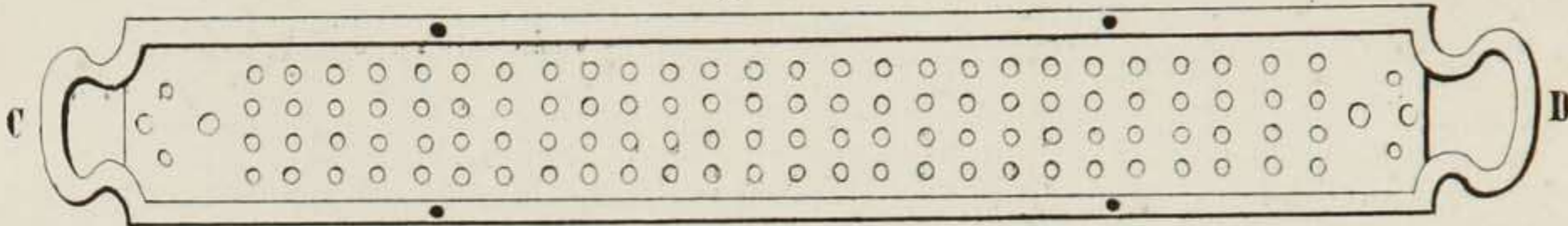


fig. 7.

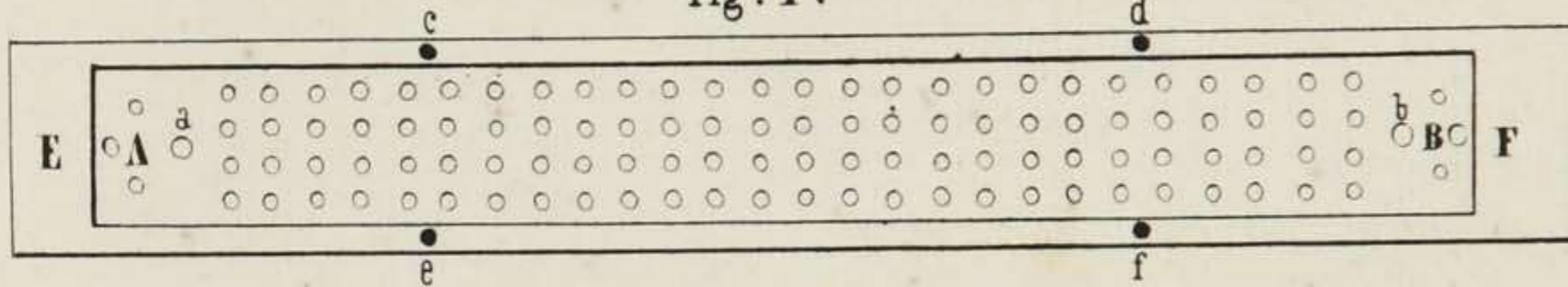


fig. 8.

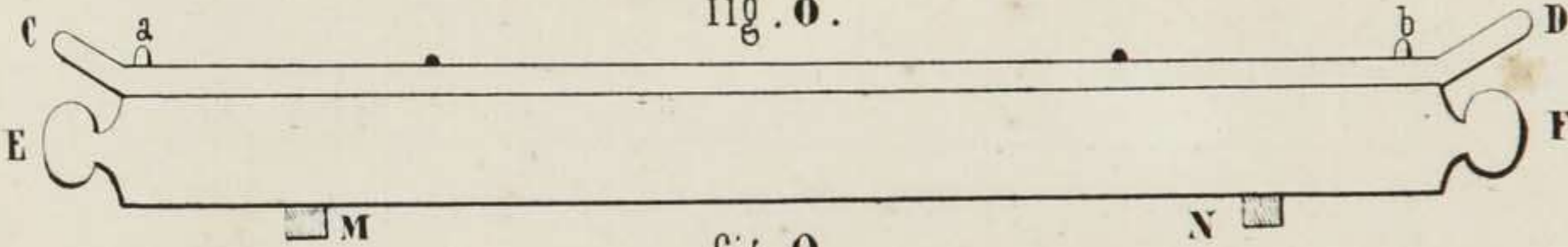


fig. 9.

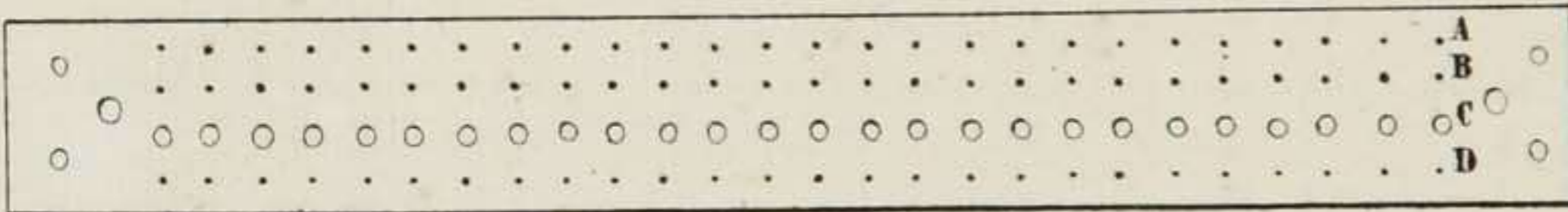


fig. 10.

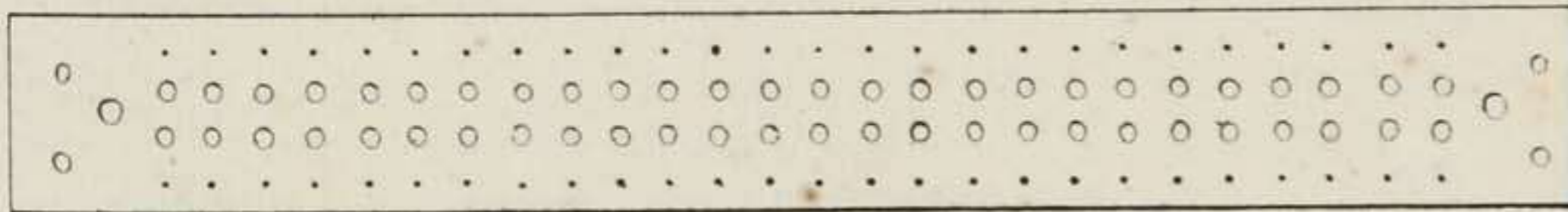
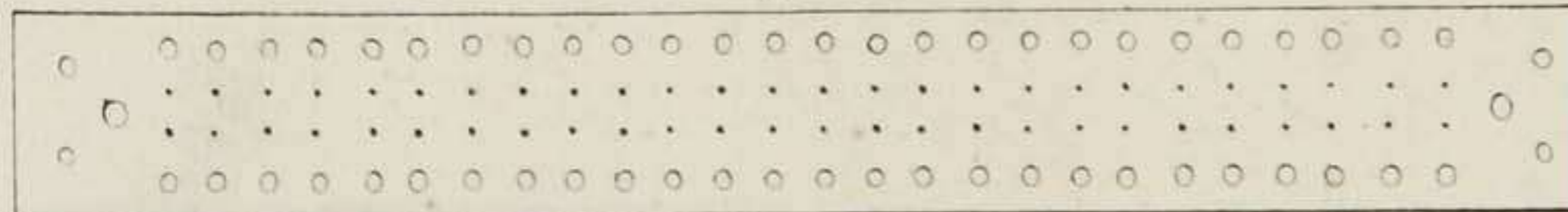


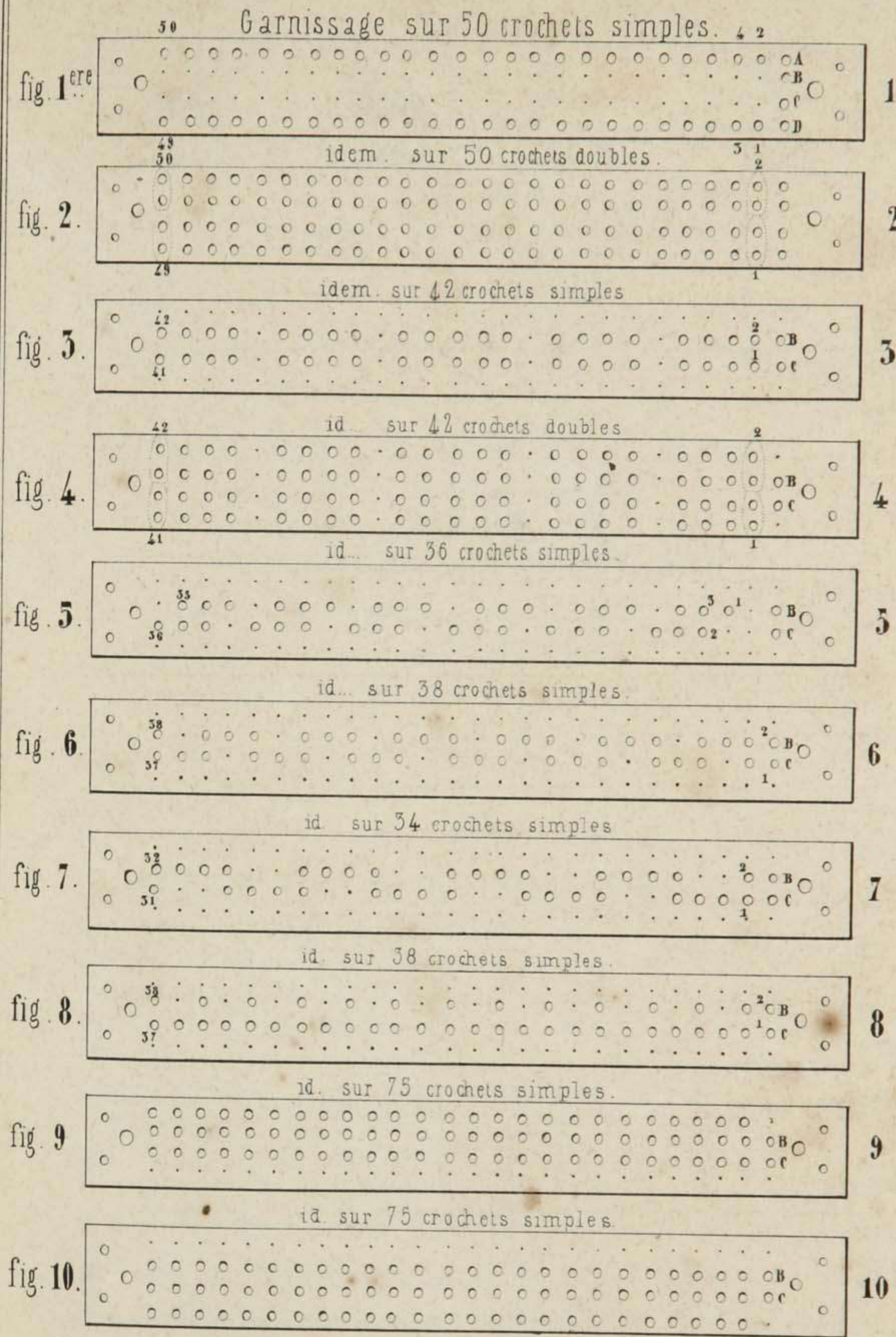
fig. 11.



MÉCANIQUE ARMURE.

Garnissages par rang longitudinal.

PL. 51.



MÉCANIQUE ARMURE .

Perçage des cartons par rang longitudinal.

PL. 52

Taffetas .

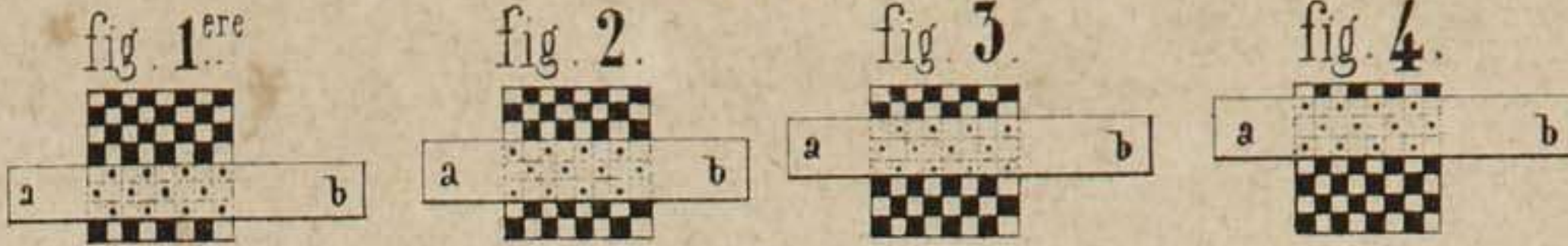


fig. 5 et 6.

Perçage par crochets simples.

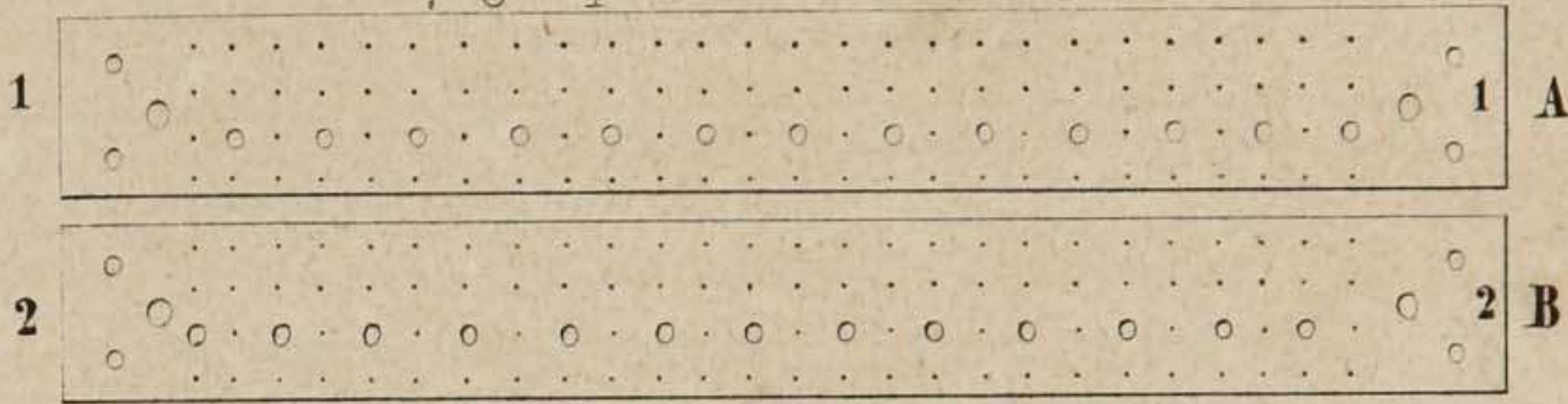


fig. 7 et 8

même perçage, par crochets doubles.

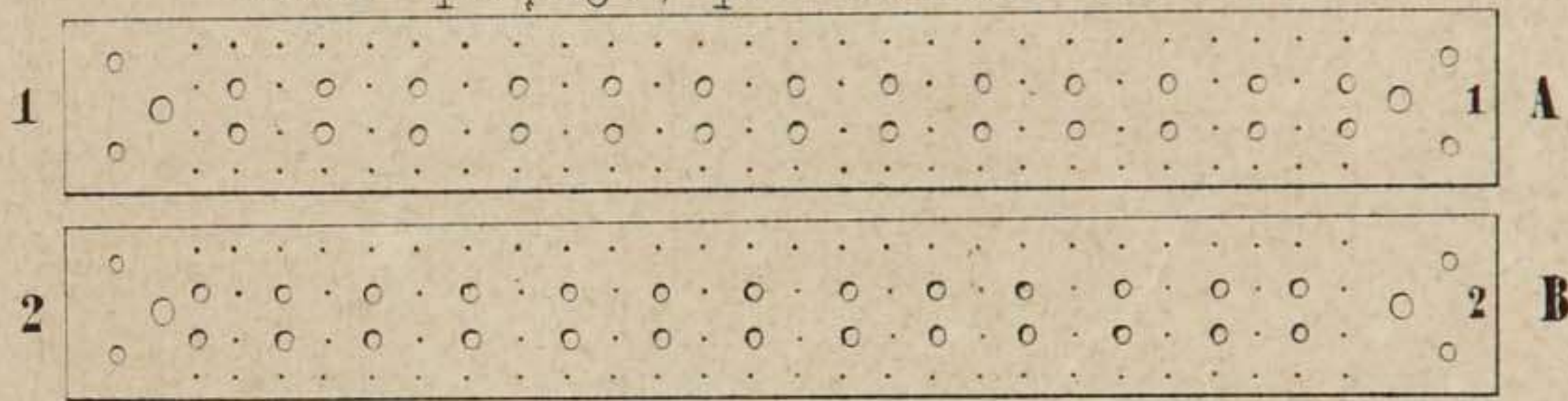
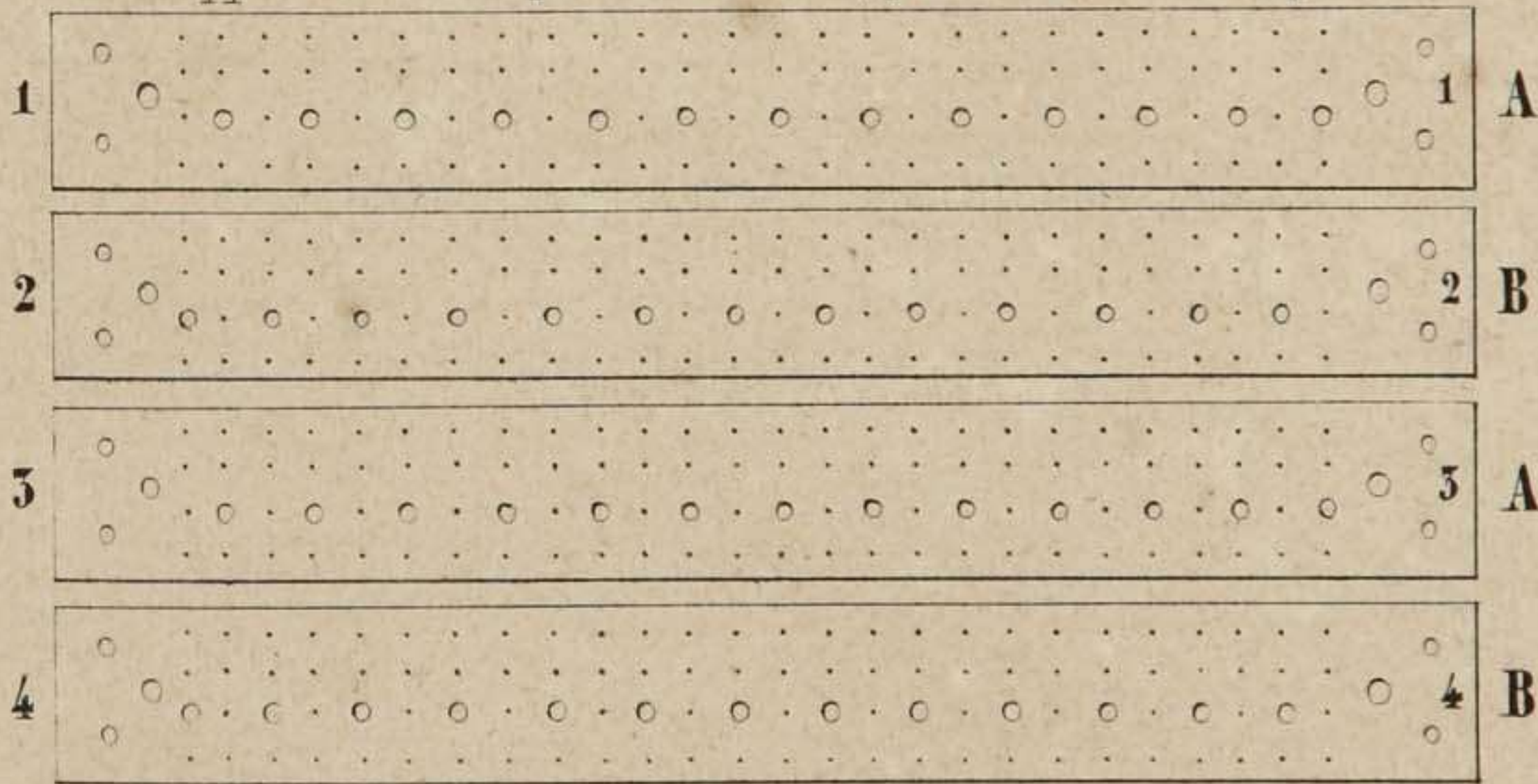


fig. 9.

Développement des quatre cartons, par crochets simples.



MÉCANIQUE ARMURE .

Perçage des cartons par rang longitudinal.

PL. 53.

Batavia.

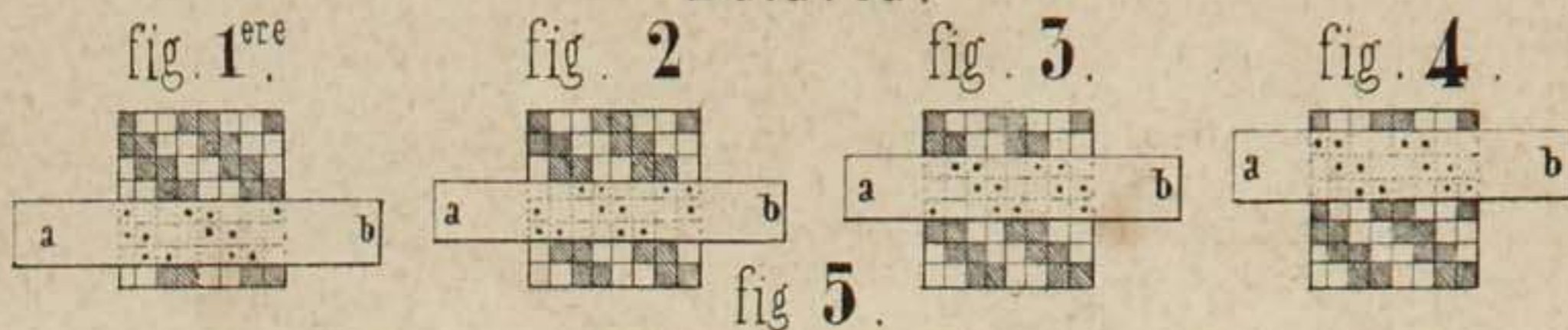
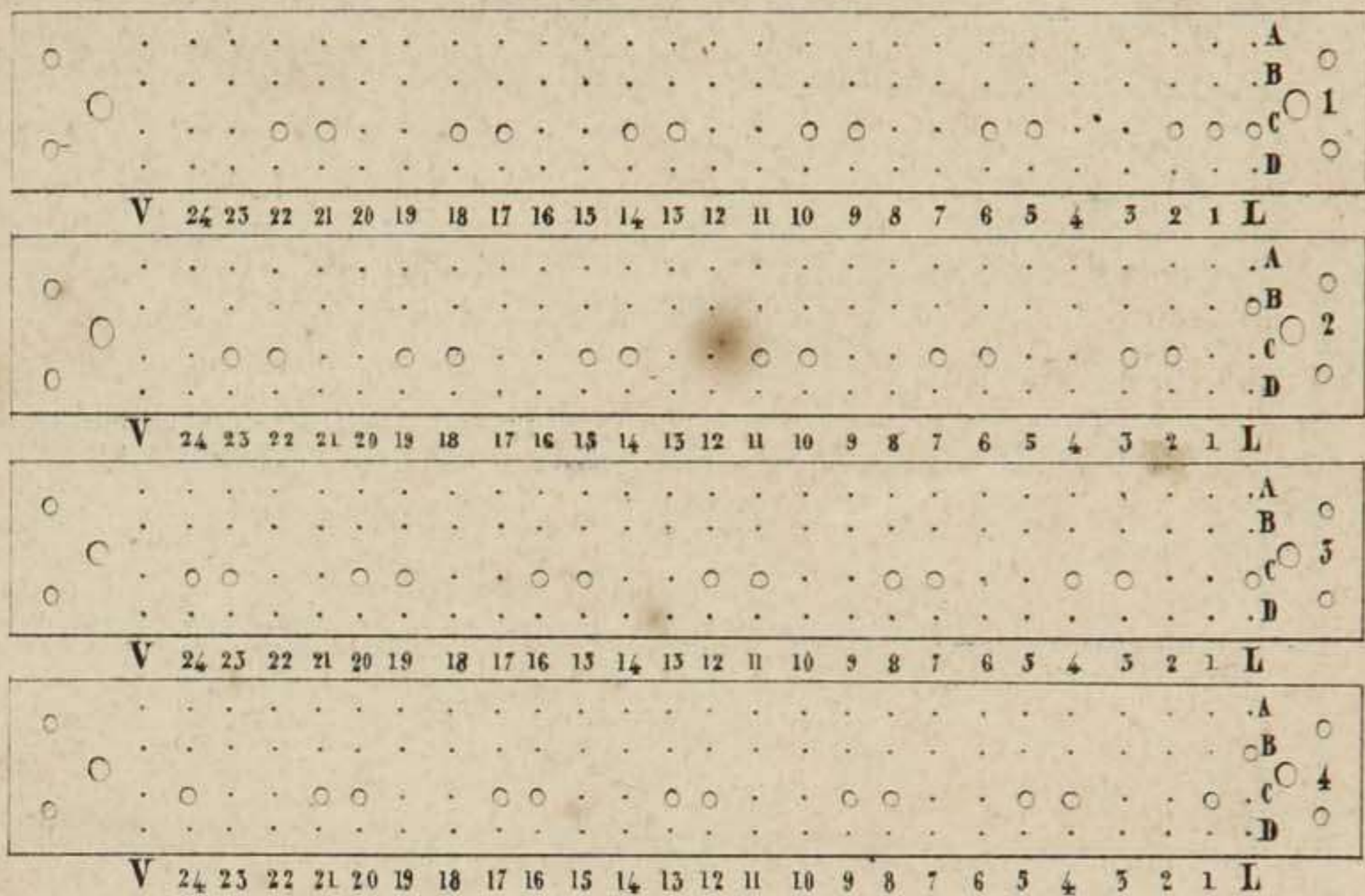
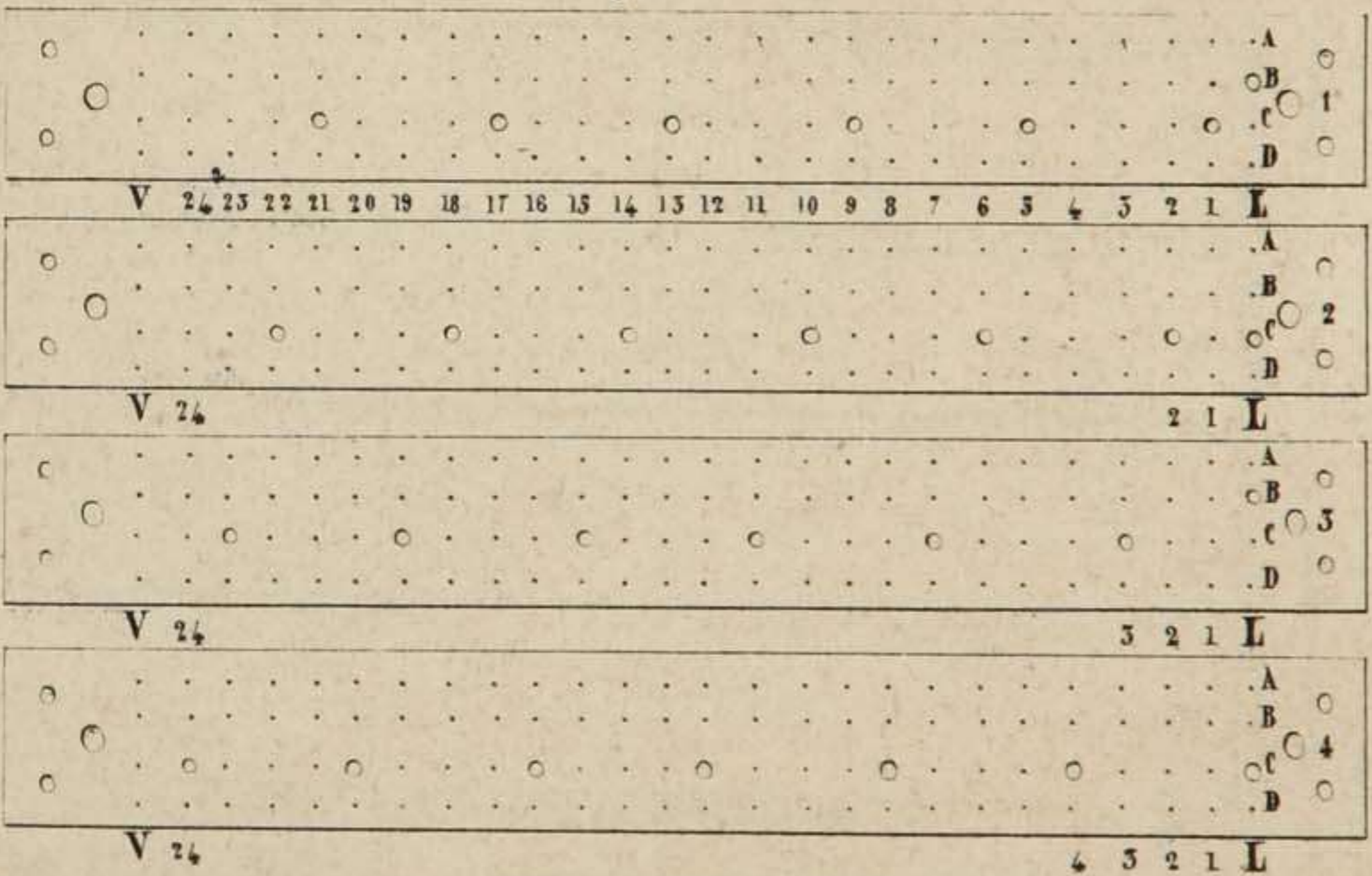
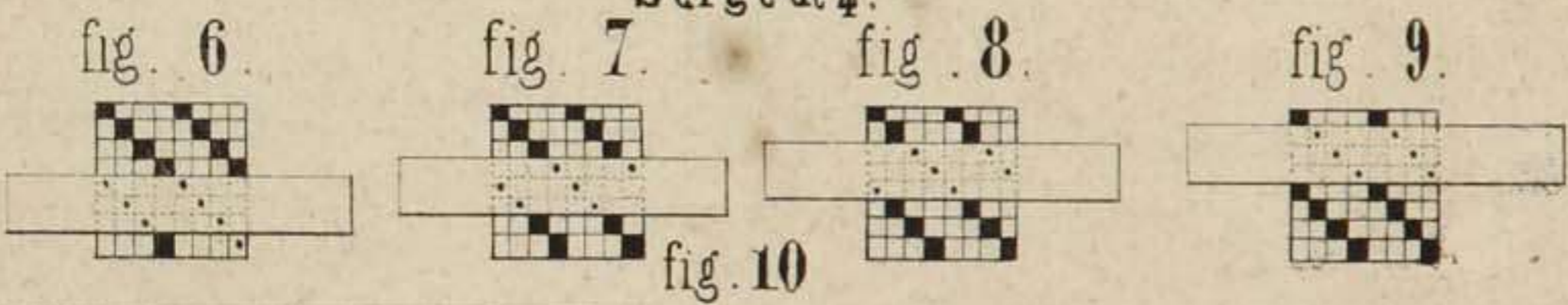


fig 5.



Sergé de 4.

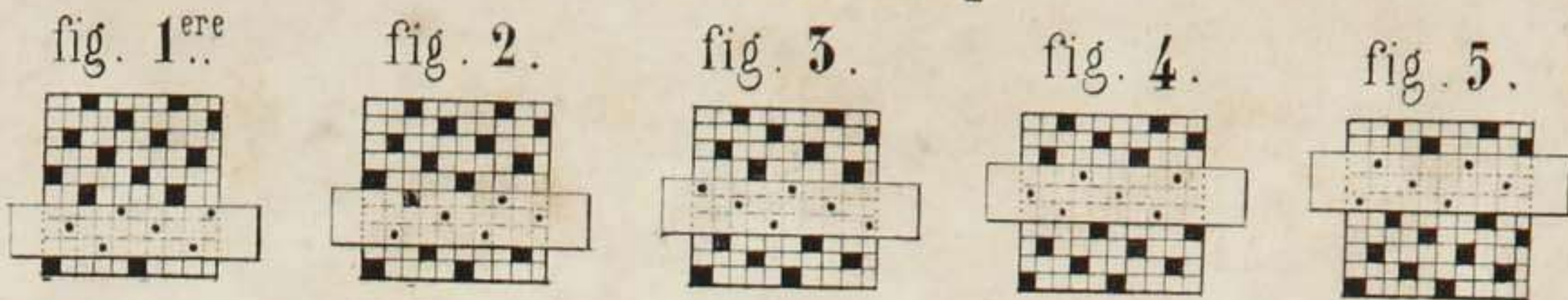


MÉCANIQUE ARMURE.

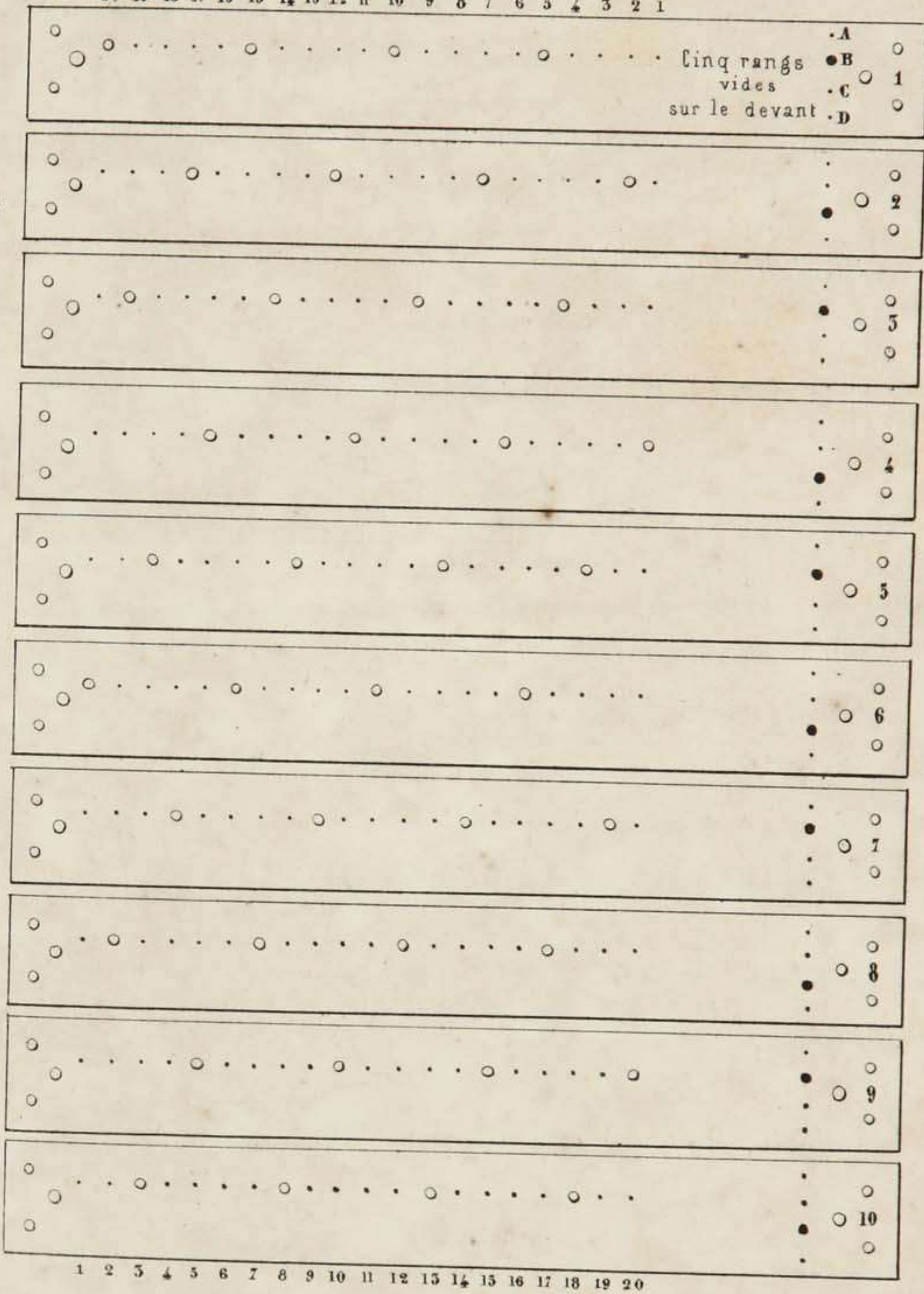
Perçage des Cartons par rang longitudinal.

PL. 54.

Satin de cinq.



20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1



Developpements des dix Cartons.

1^{ere} Série de 5 Cartons.

2^e Série.

MÉCANIQUE ARMURE.

Perçage des Cartons par rang longitudinal.

PL. 55.

Satin de huit.

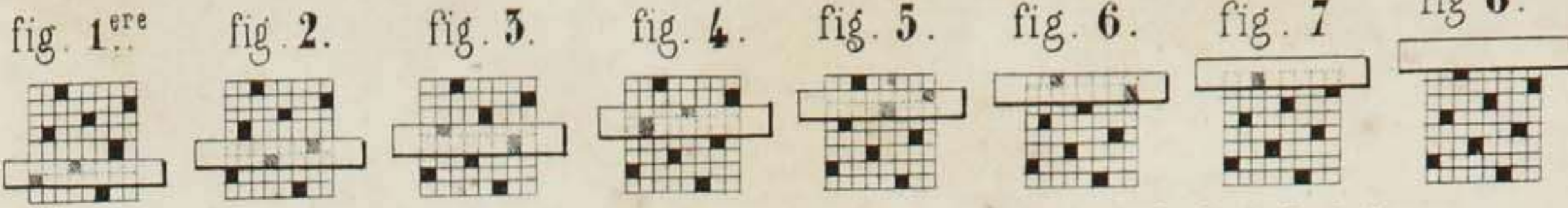
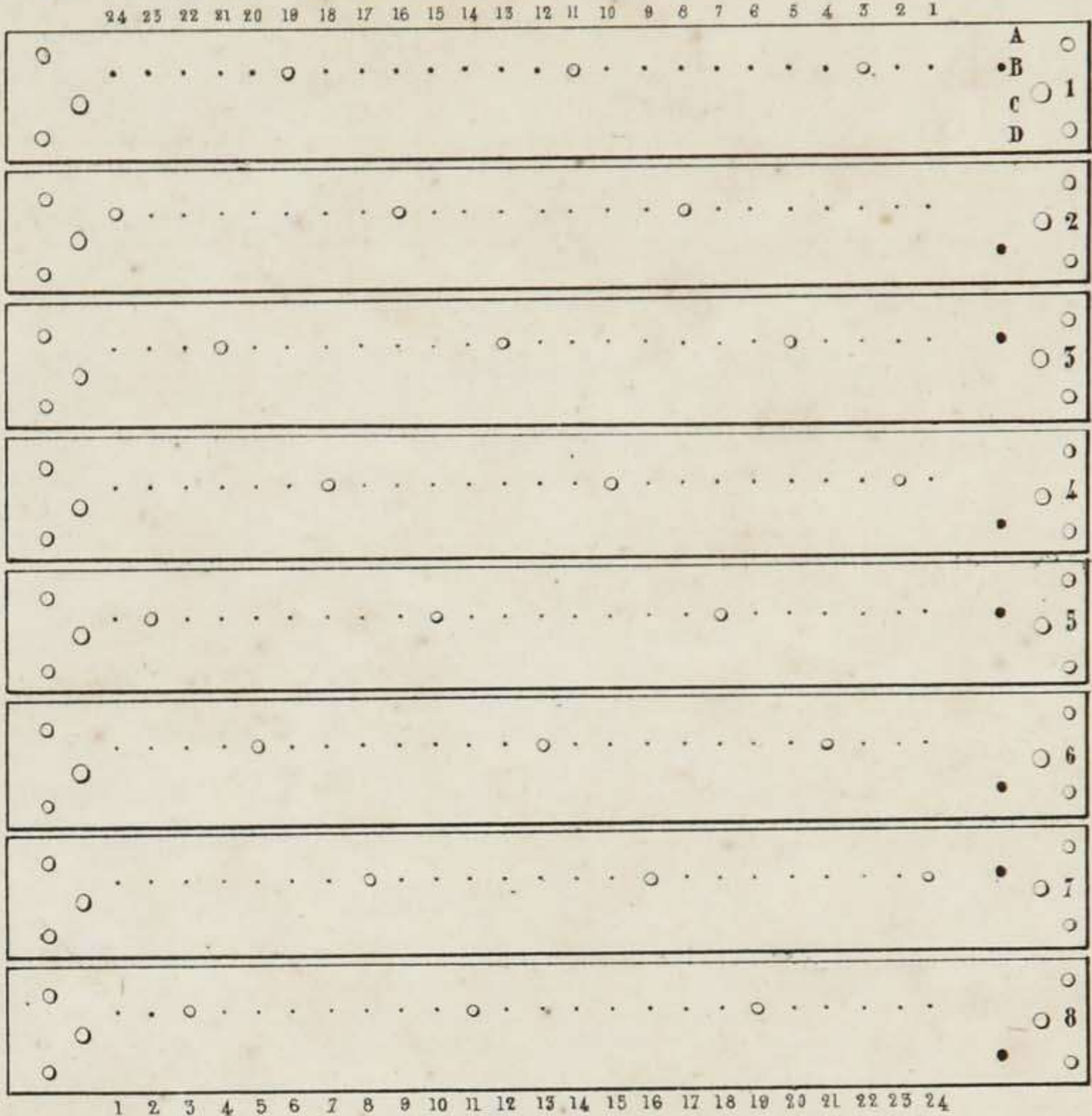


fig. 9. Garnissage sur 24 crochets, ou 3 répétitions.



Perçage des Cartons par rang transversal.

fig. 10.

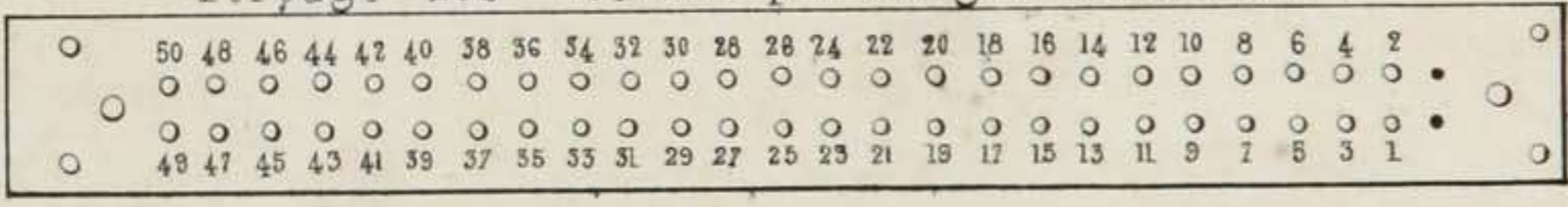


fig. 11.

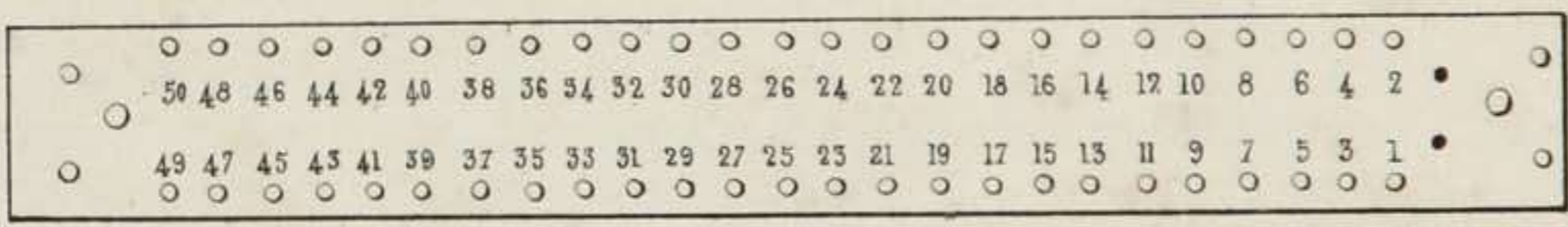
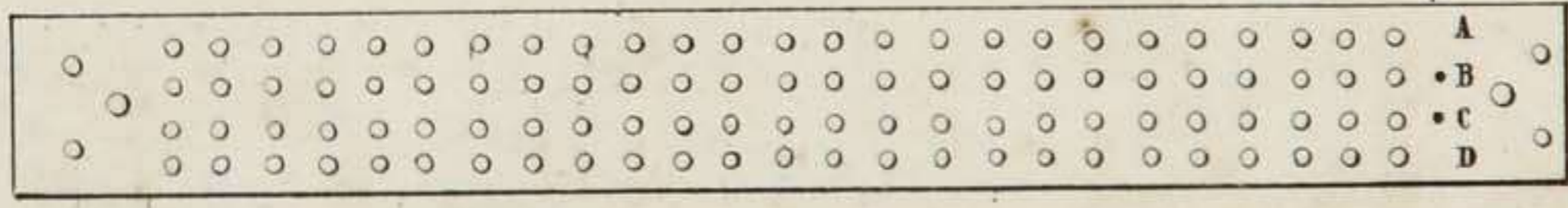


fig. 12.



PERÇAGE DES CARTONS.

par rang transversal pour la mécanique armure.

fig 1^{re}
Taffetas

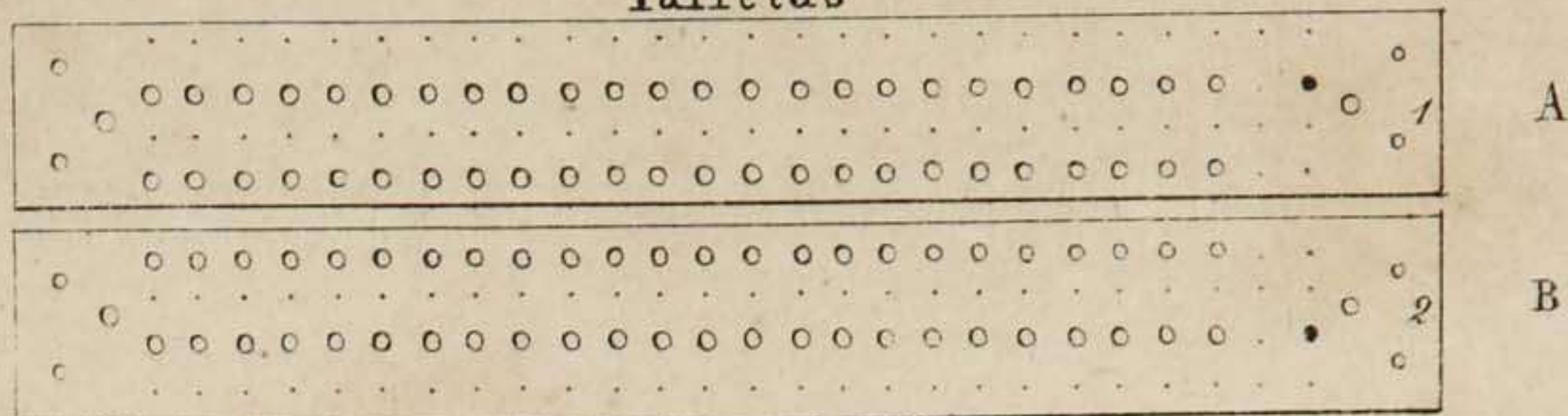


fig. 2.

Développement des quatre cartons taffetas.

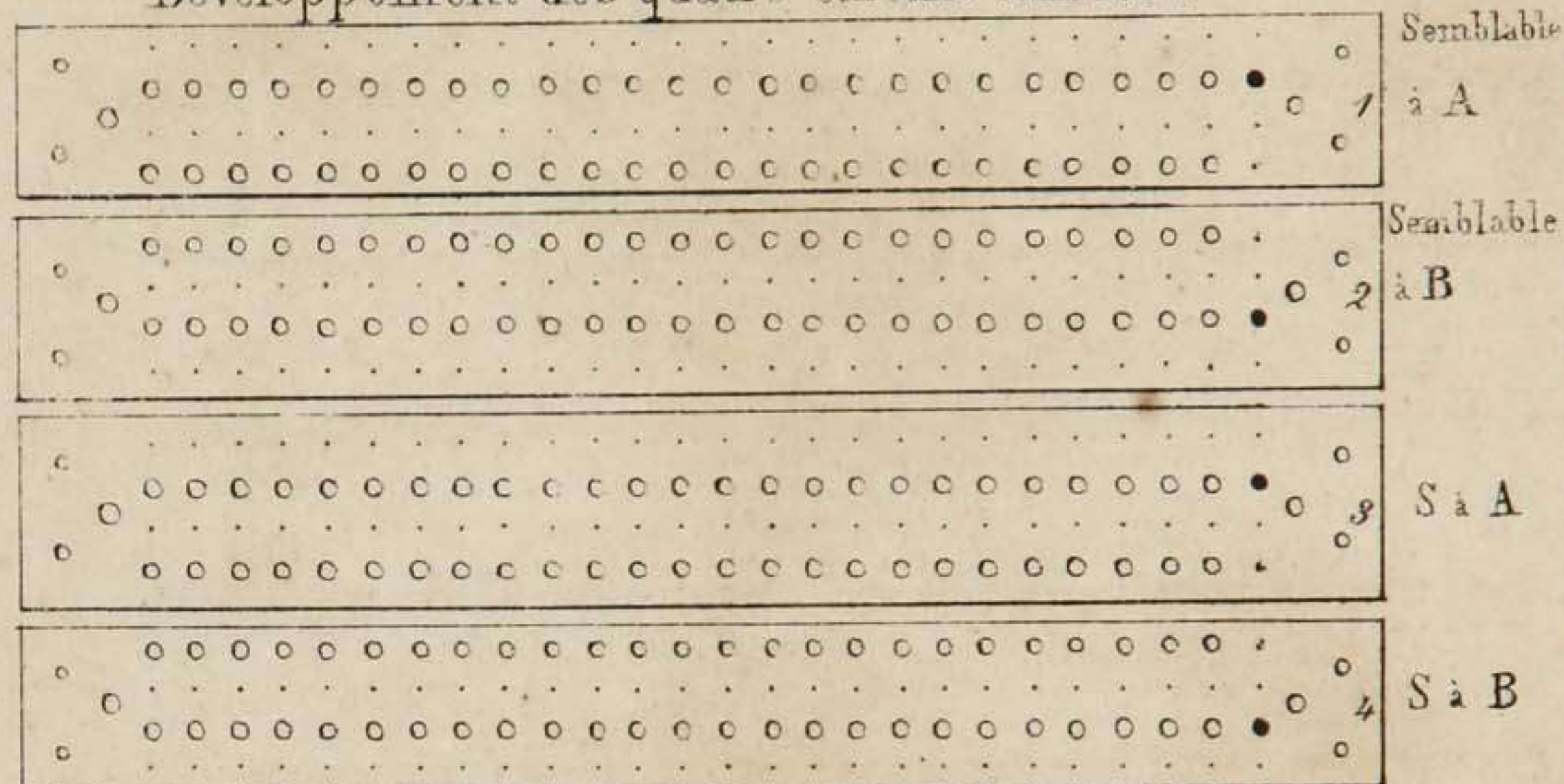
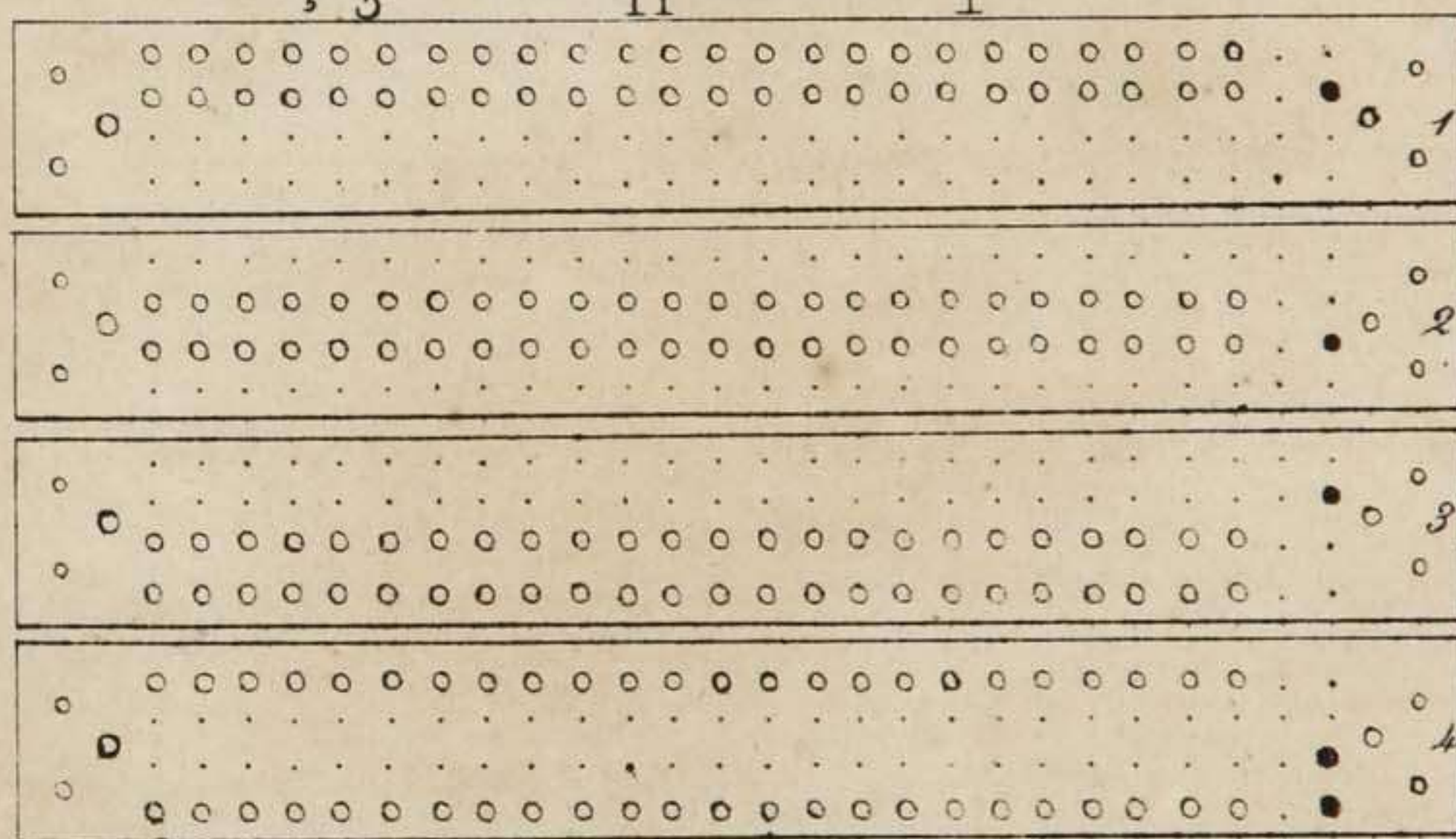


fig 3 Batavia

Perçage et développement des quatre cartons

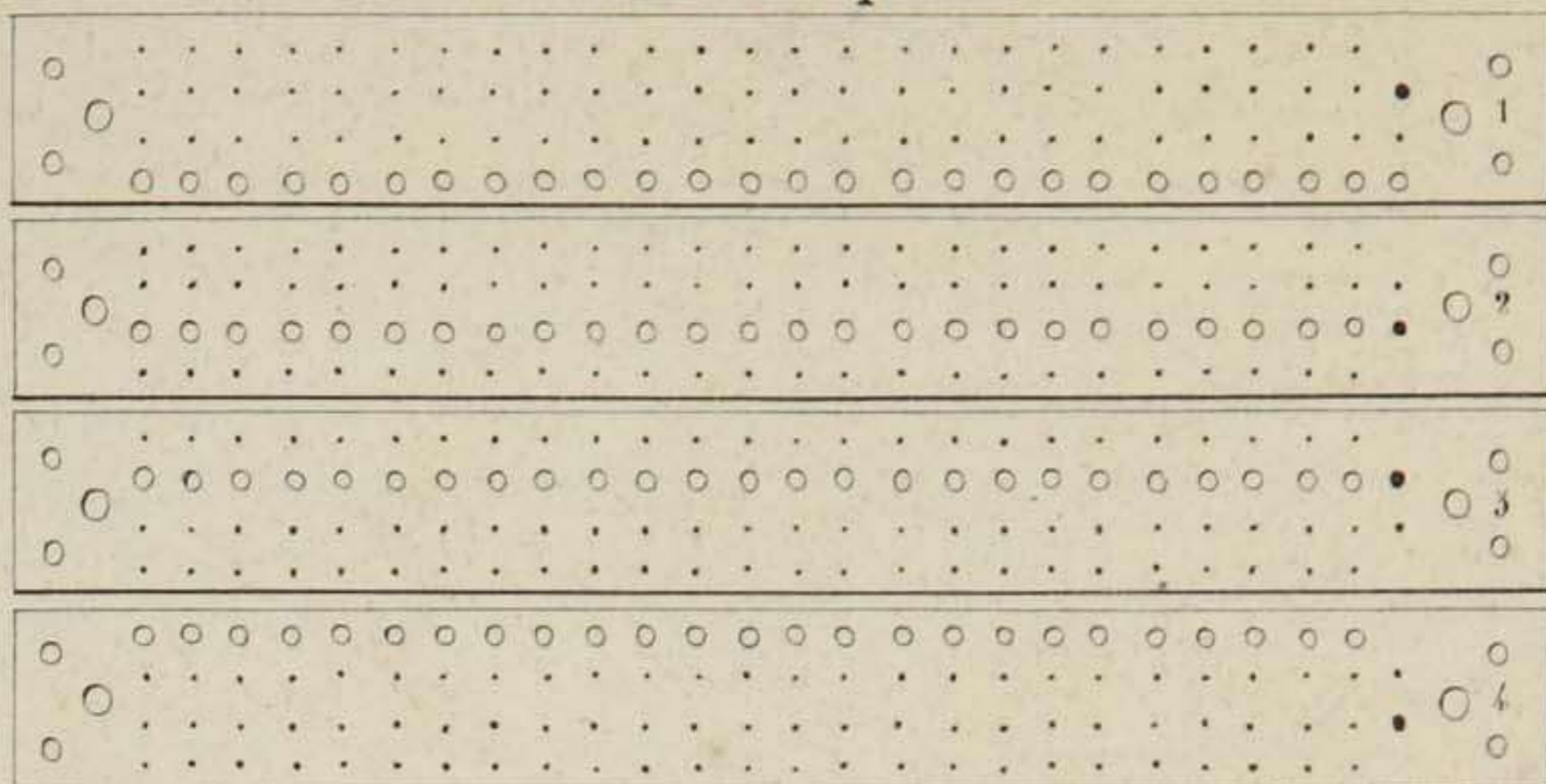


MÉCANIQUE ARMURE.

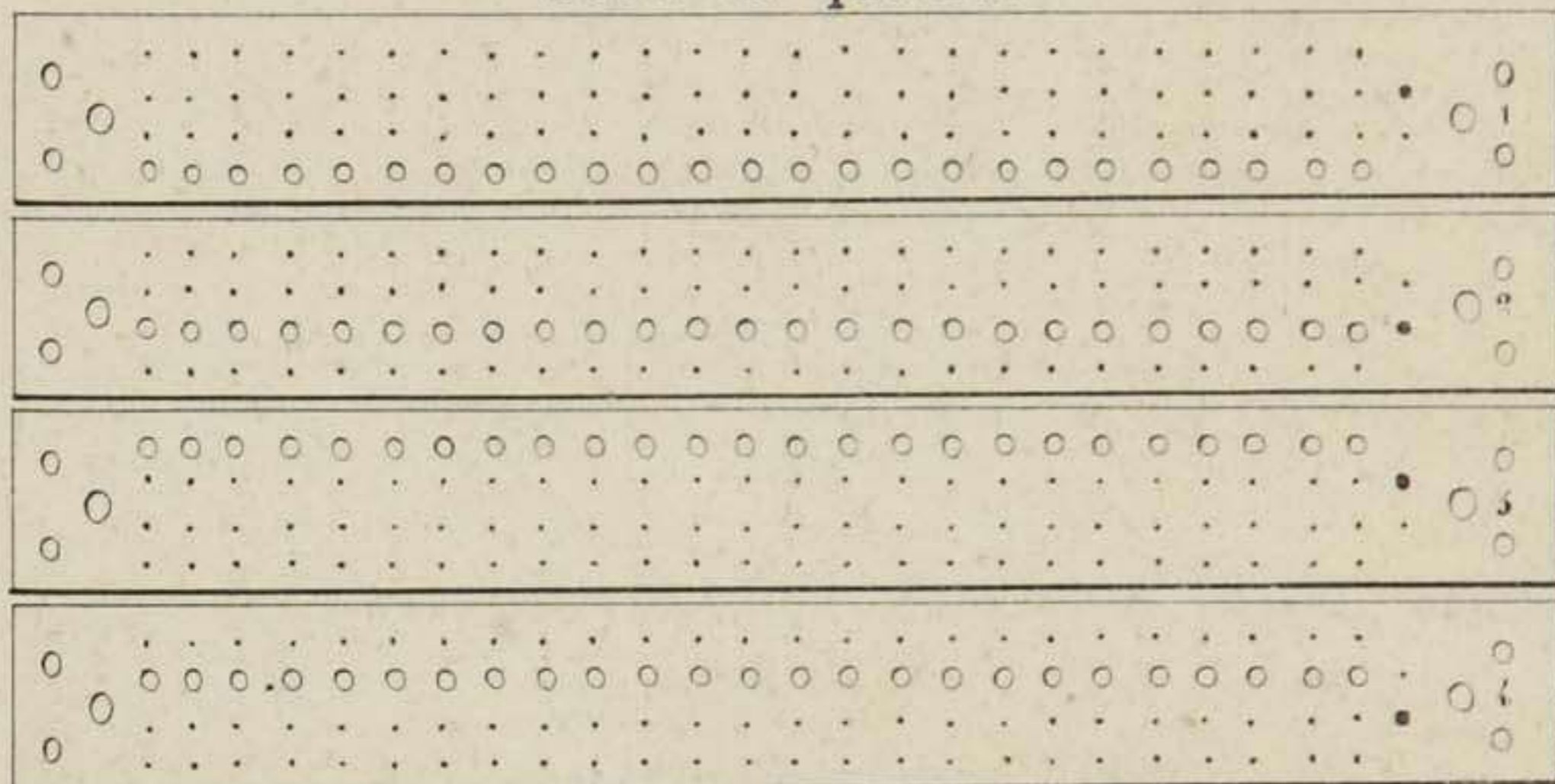
Perçage des Cartons par rang transversal.

PL. 57.

Sergé de quatre.



Satin de quatre.



Satin de cinq.

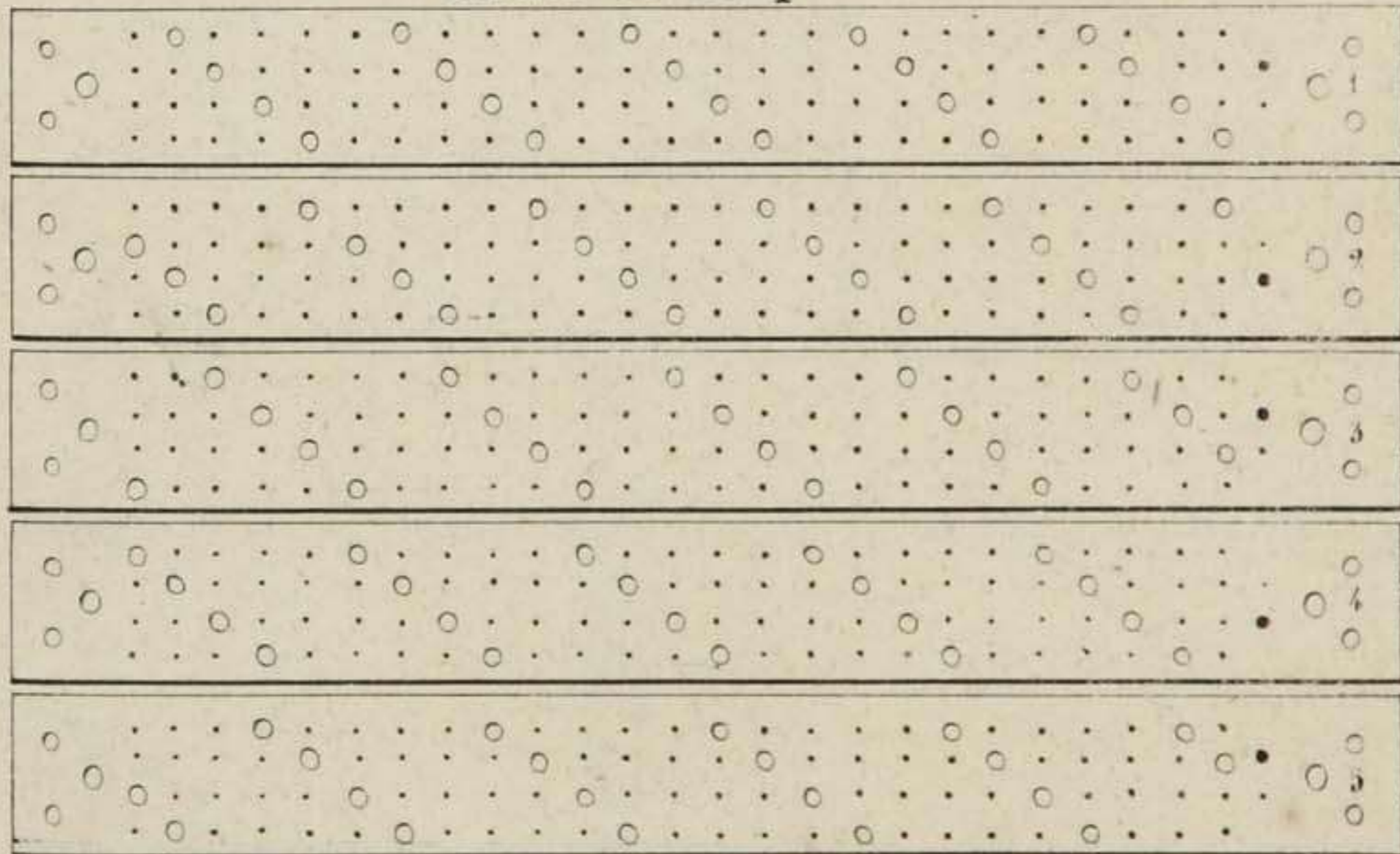


Fig. 1.^{re}

Fig. 2.

Fig. 3.

MÉCANIQUE ARMURE.

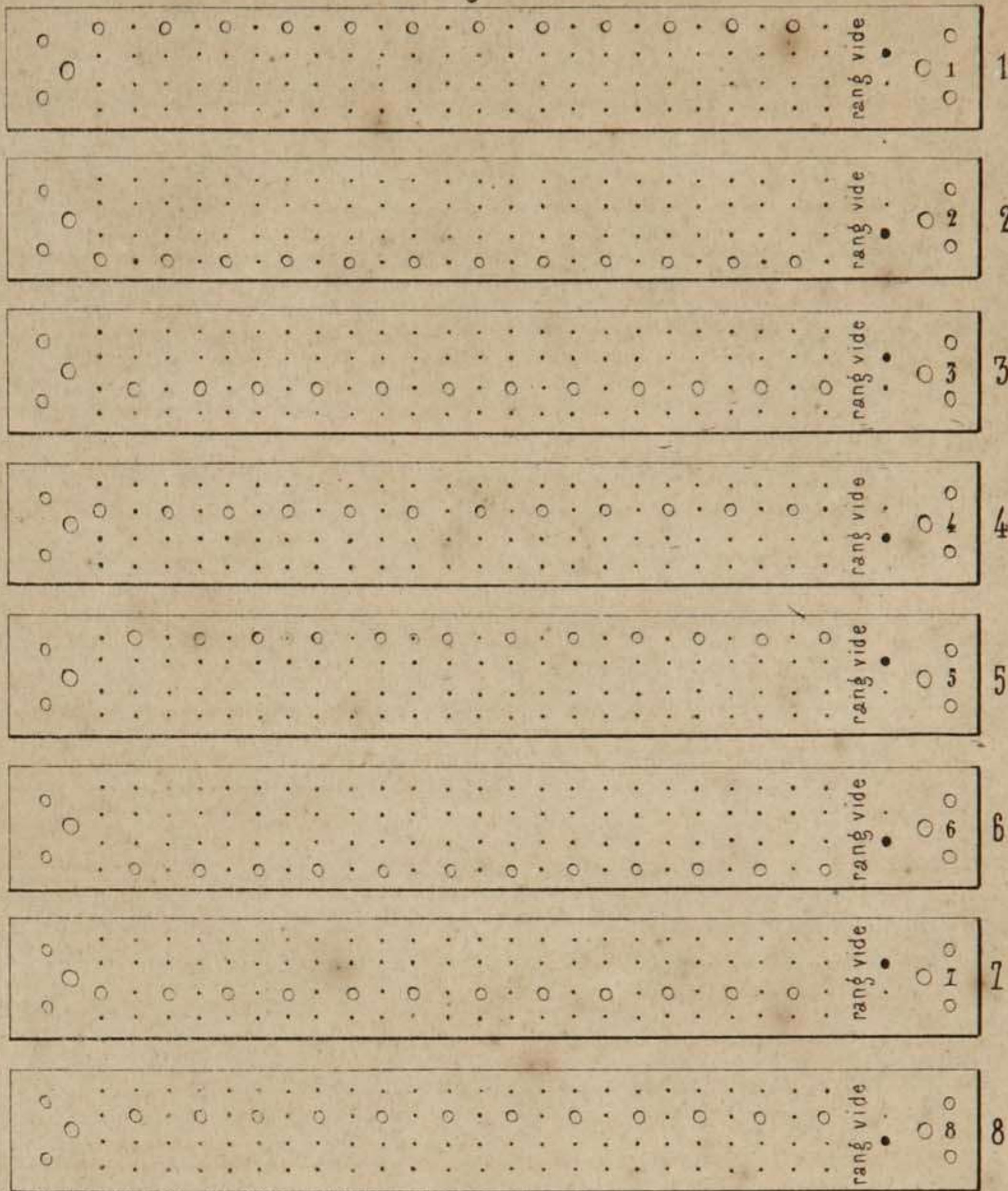
Perçage des Cartons par rang transversal.

PL. 58.

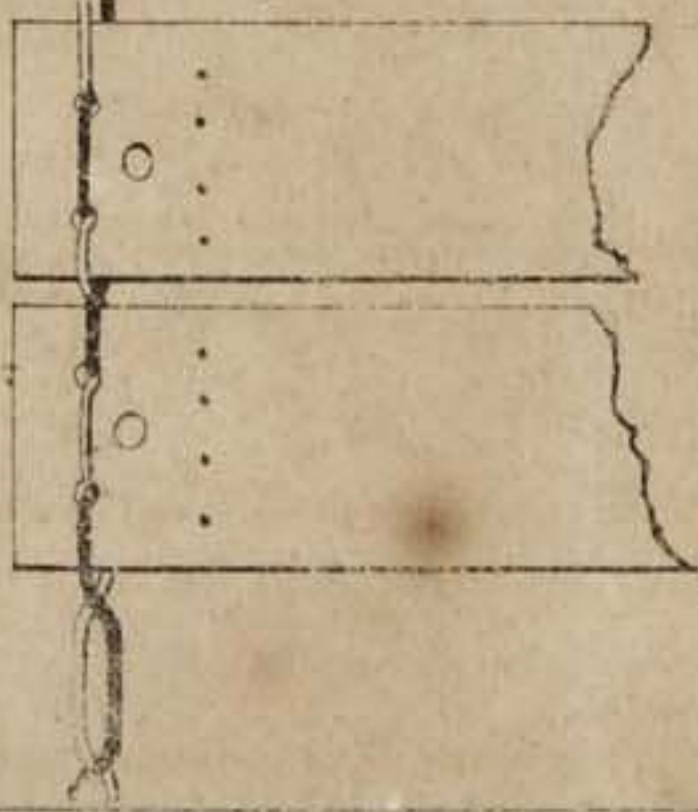
Satin de huit sur 96 crochets.

fig. 1^{re}

Développement des huit Cartons



AB. fig. 2.



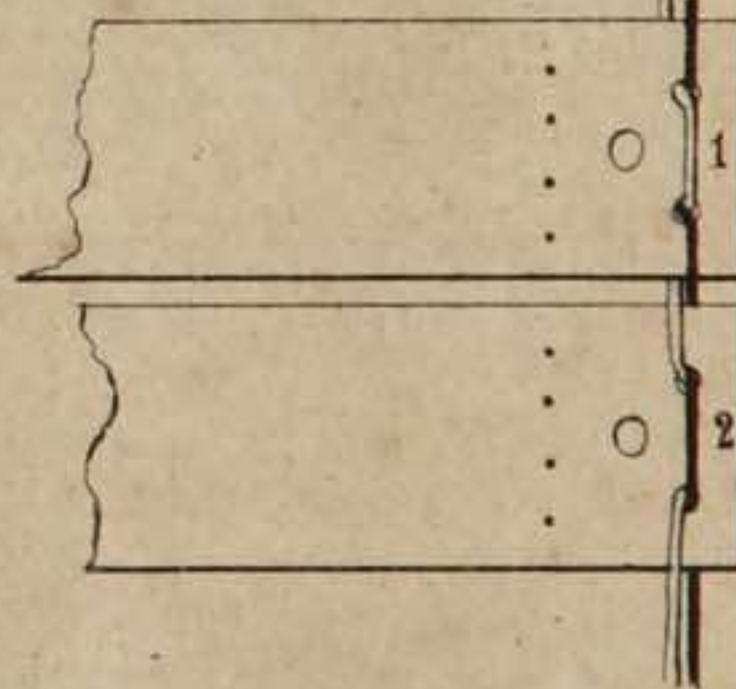
B. A.



Emplacement occupé par la largeur d'un Carton.

fig. 3.

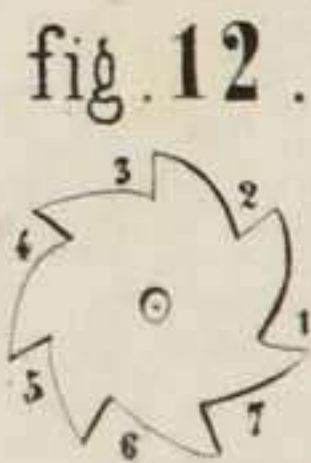
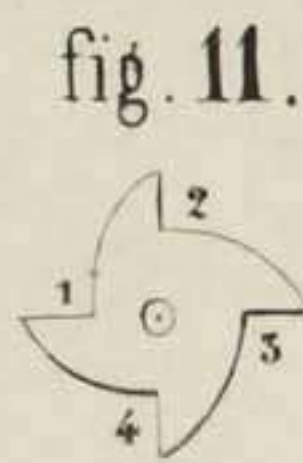
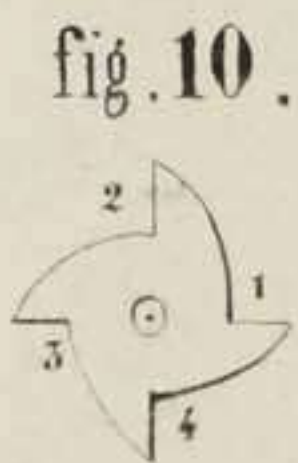
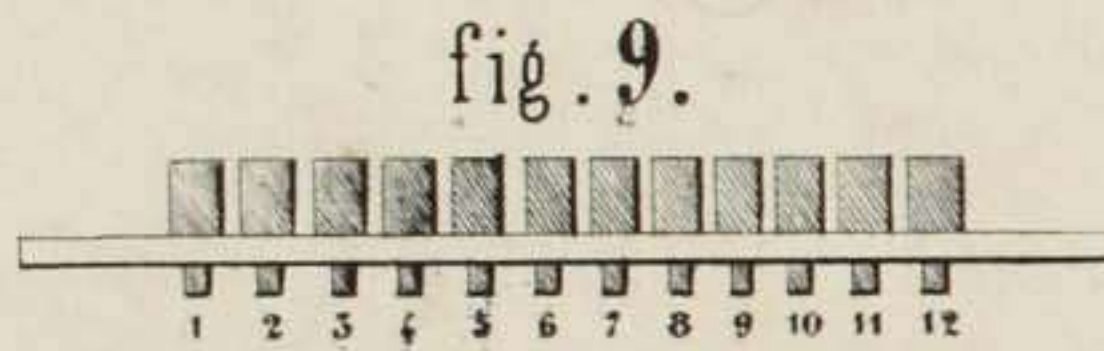
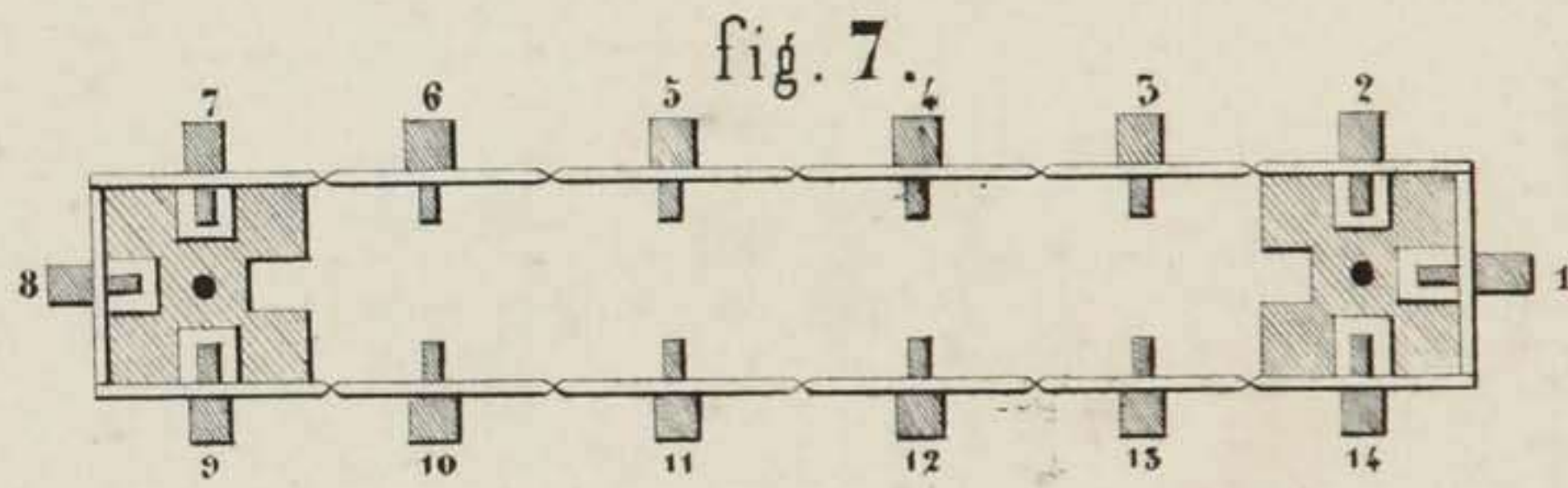
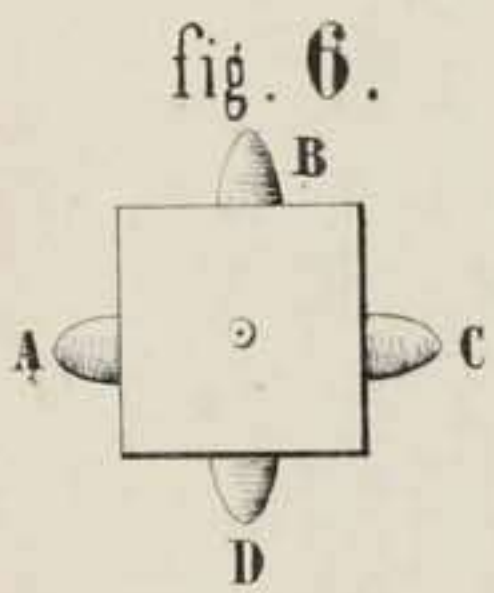
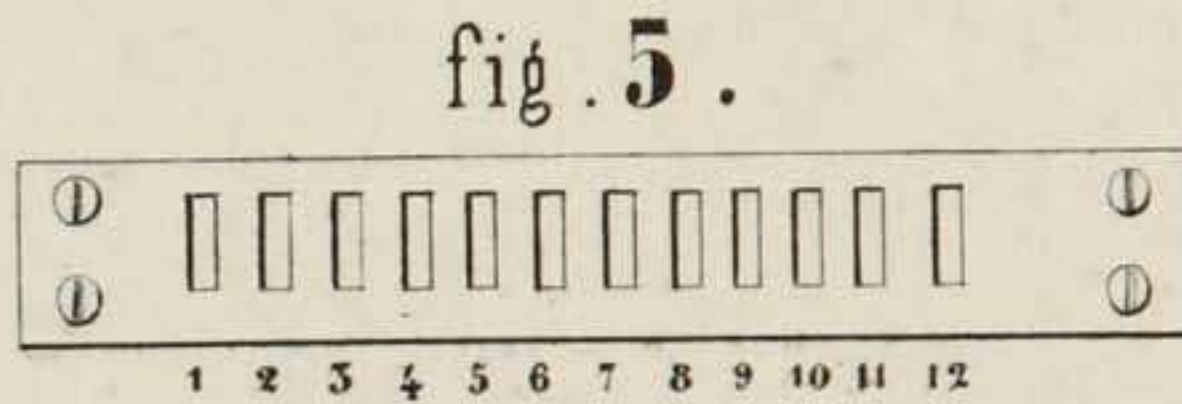
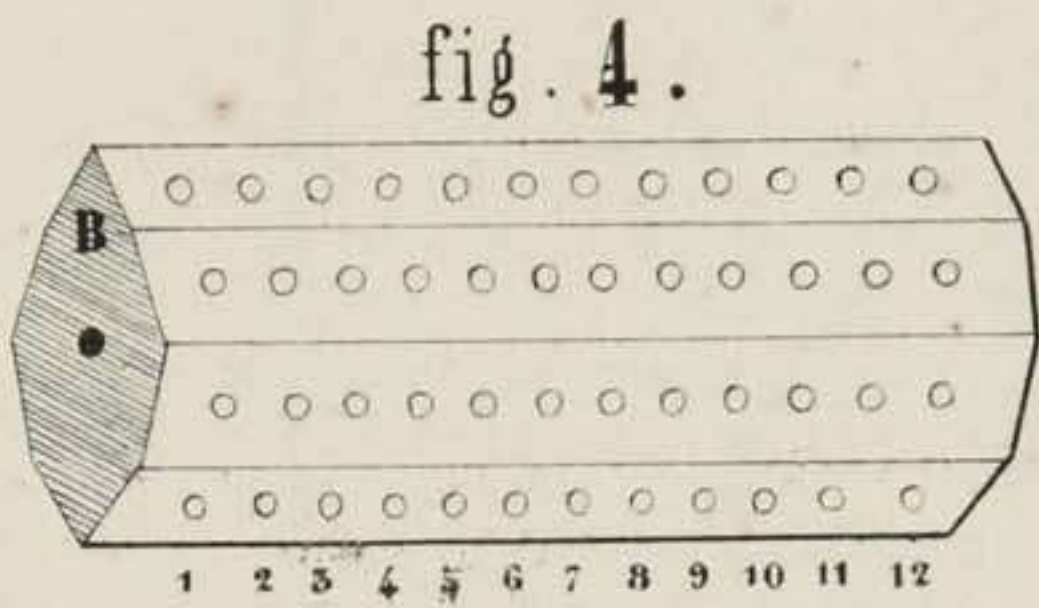
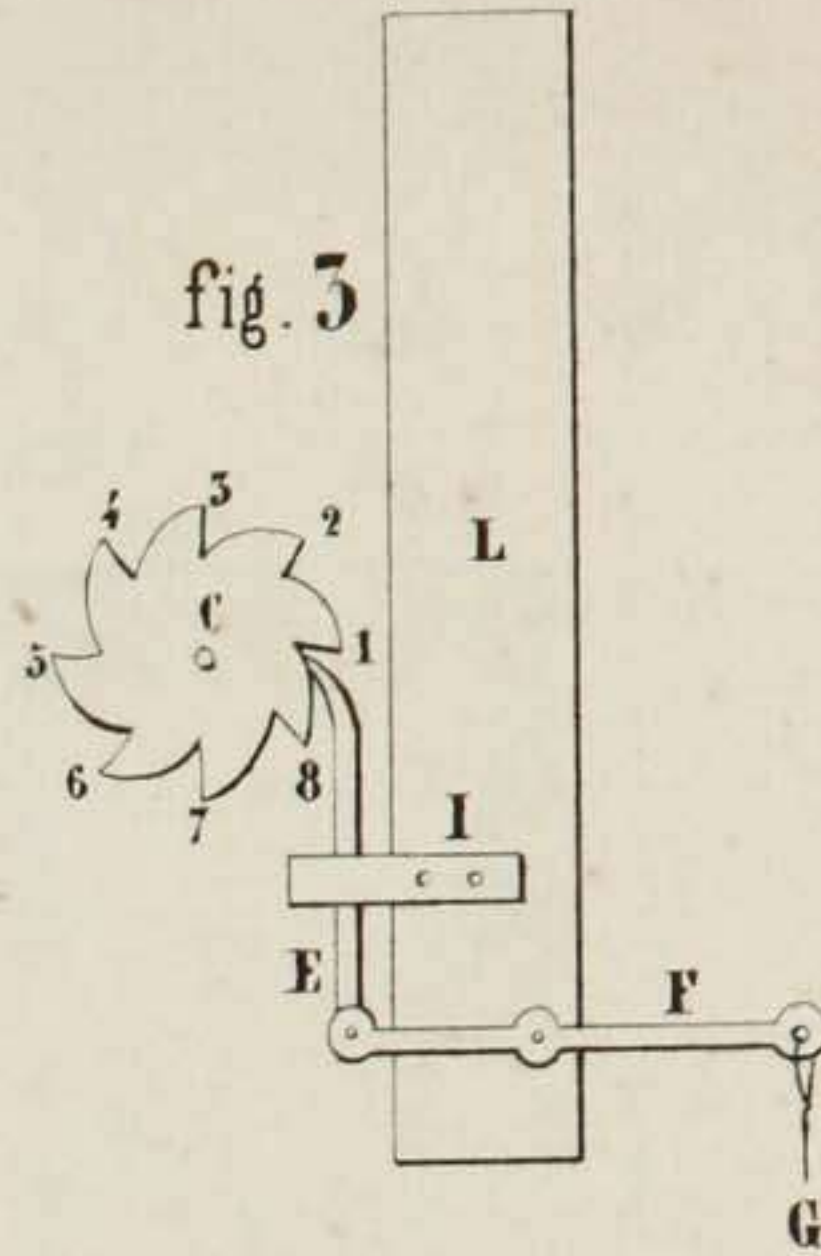
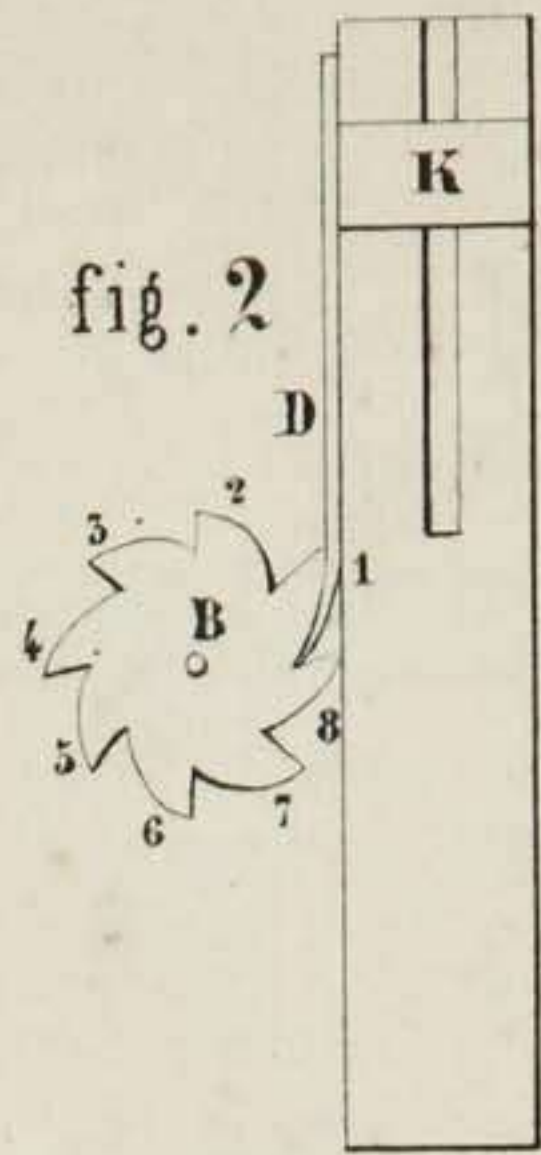
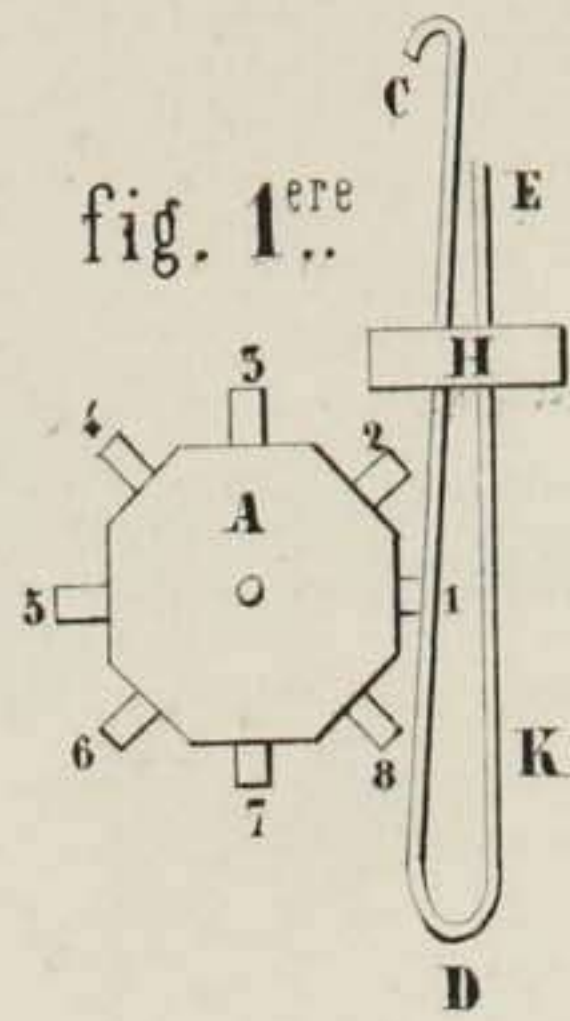
AB.



PIÈCES DÉTACHÉES

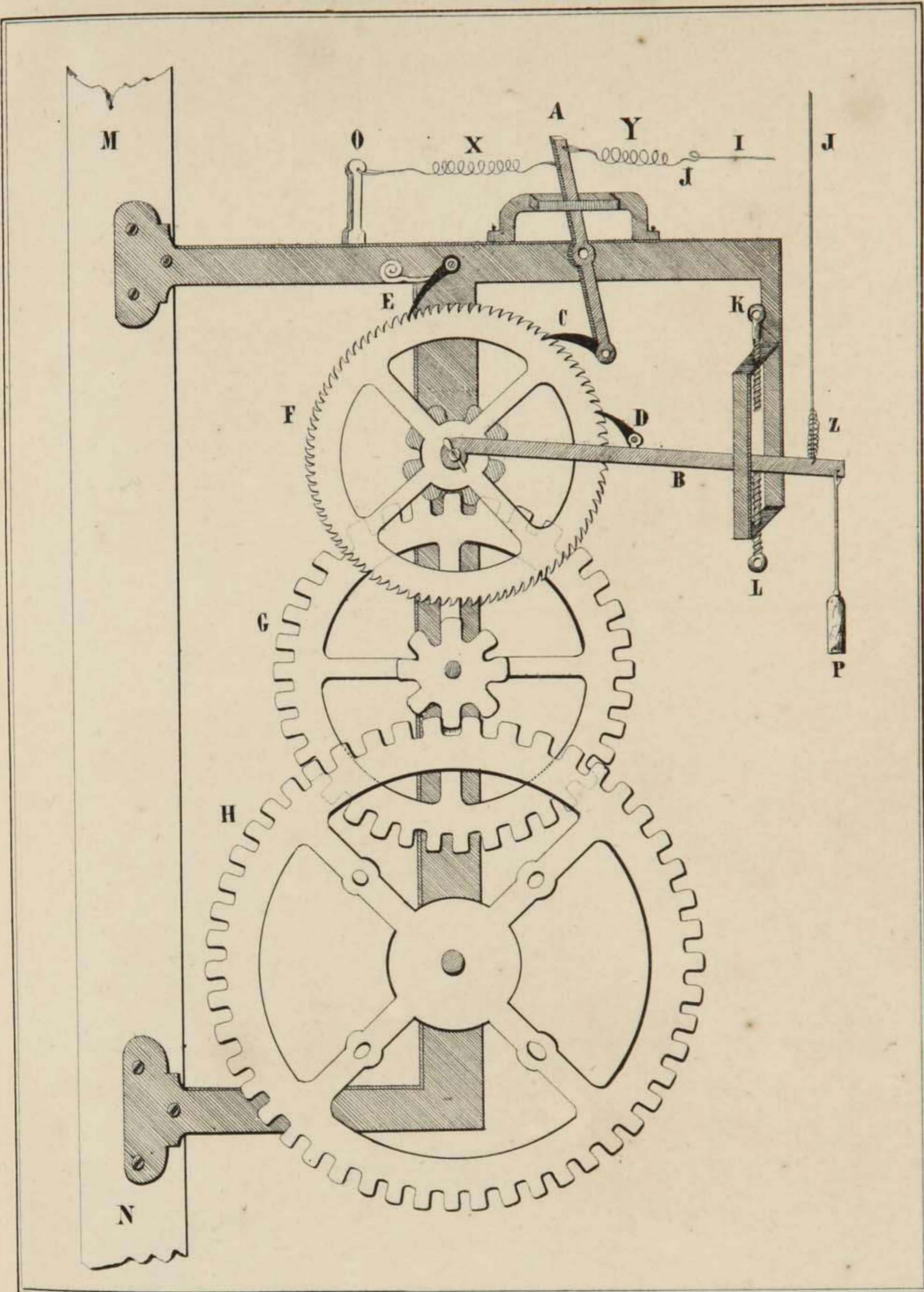
des Mécaniques dites à Tambour et à Planchettes.

PL. 59.



RÉGULATEUR
pour enroulement continu

PL.60.



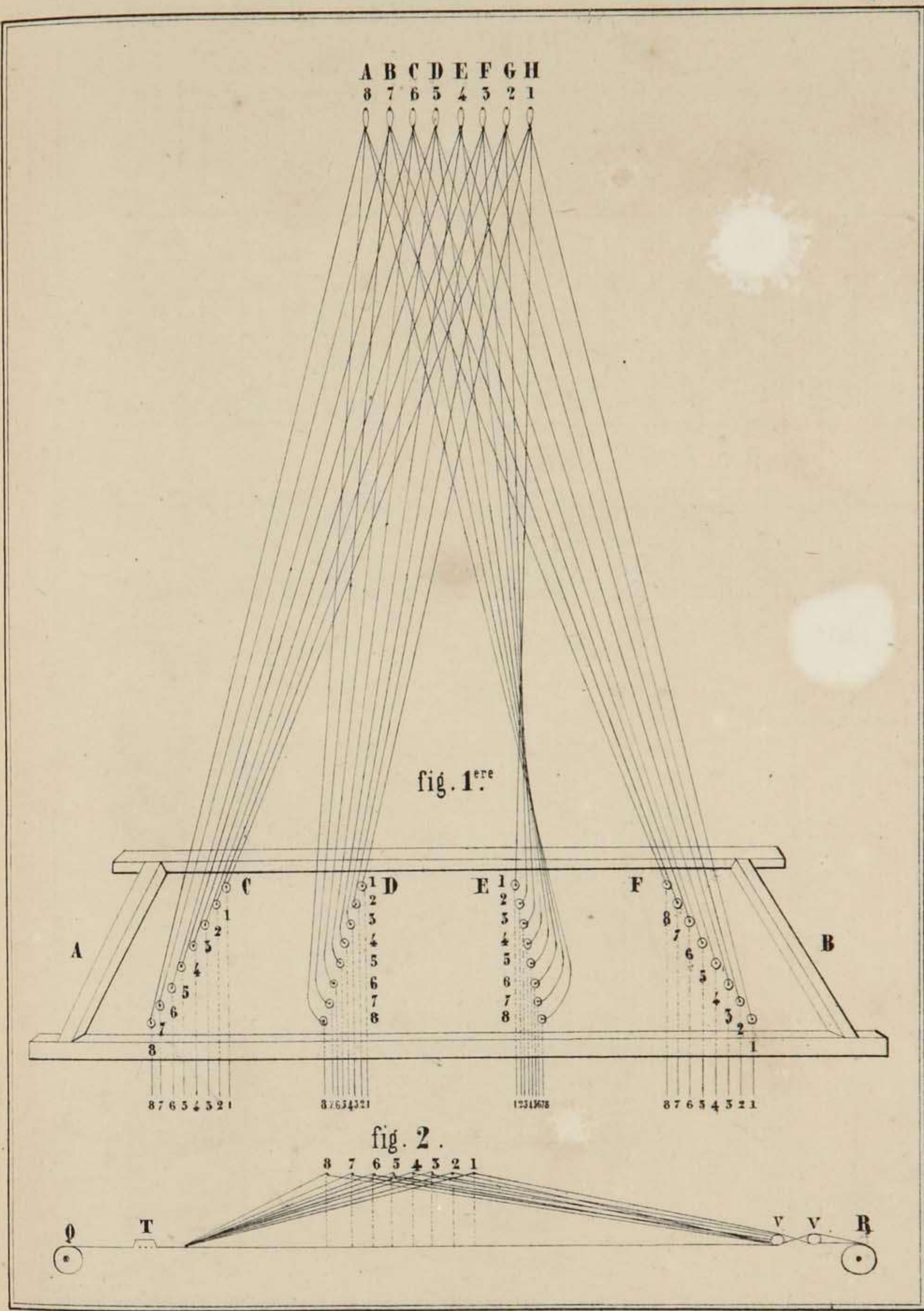


fig. 1^{re}

fig. 2

PLANCHES D'EMPOUTAGE .

Supports. — fausses-lisses — faux-corps.

PL.62

fig. 1^{ère}.

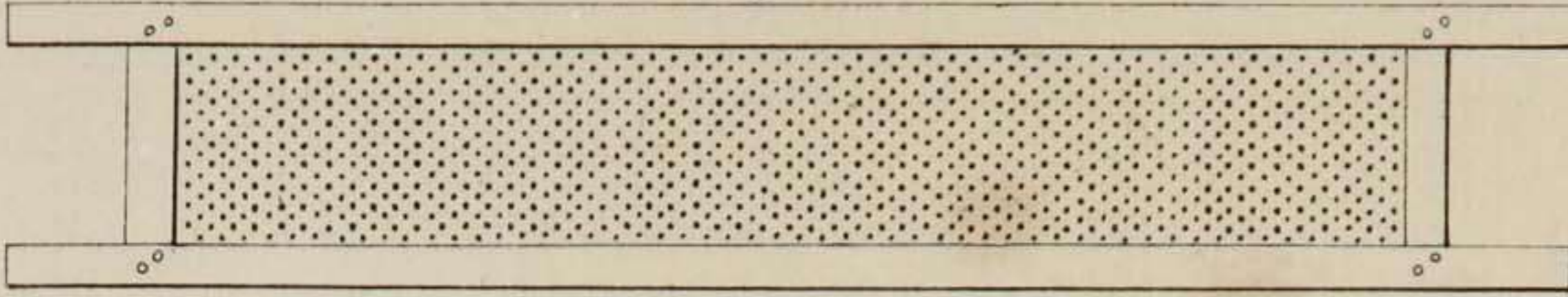


fig 2.

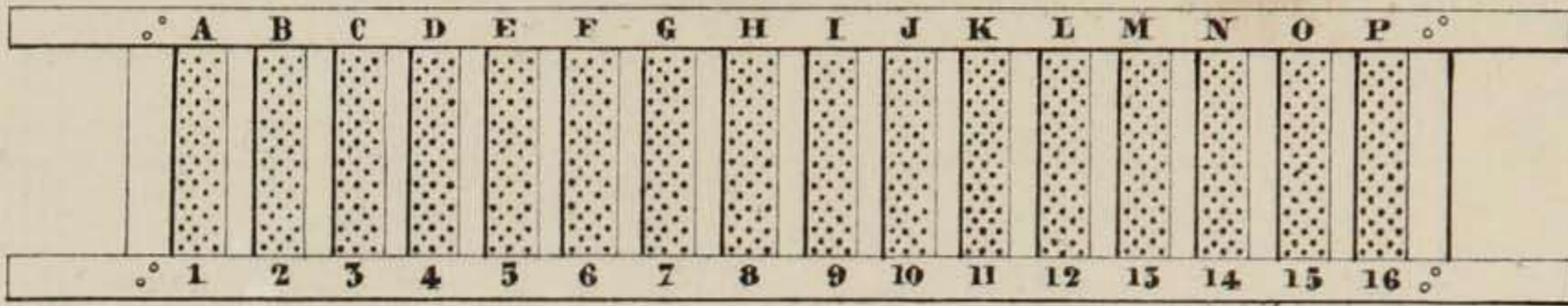


fig. 3.

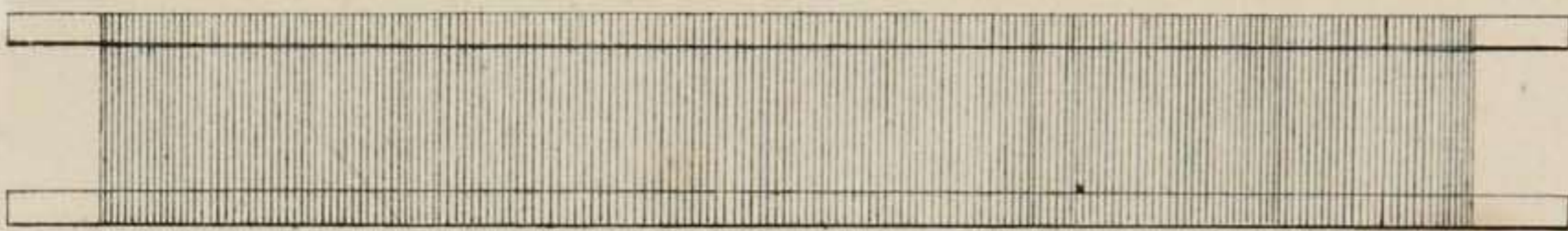


fig. 4.

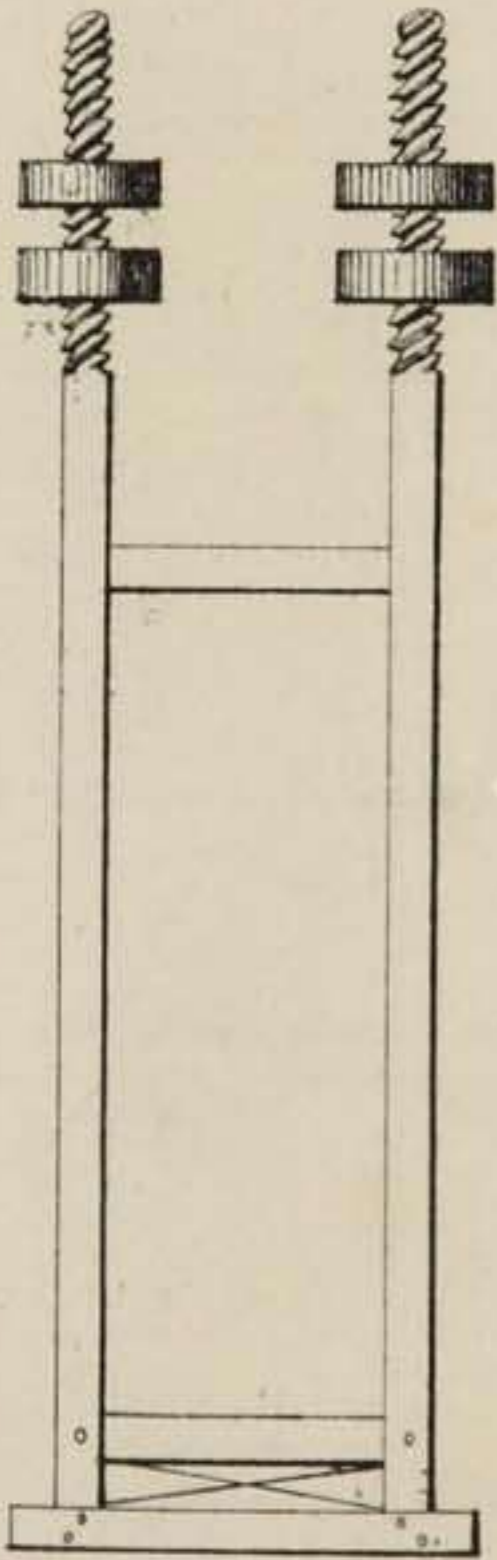


fig. 6.

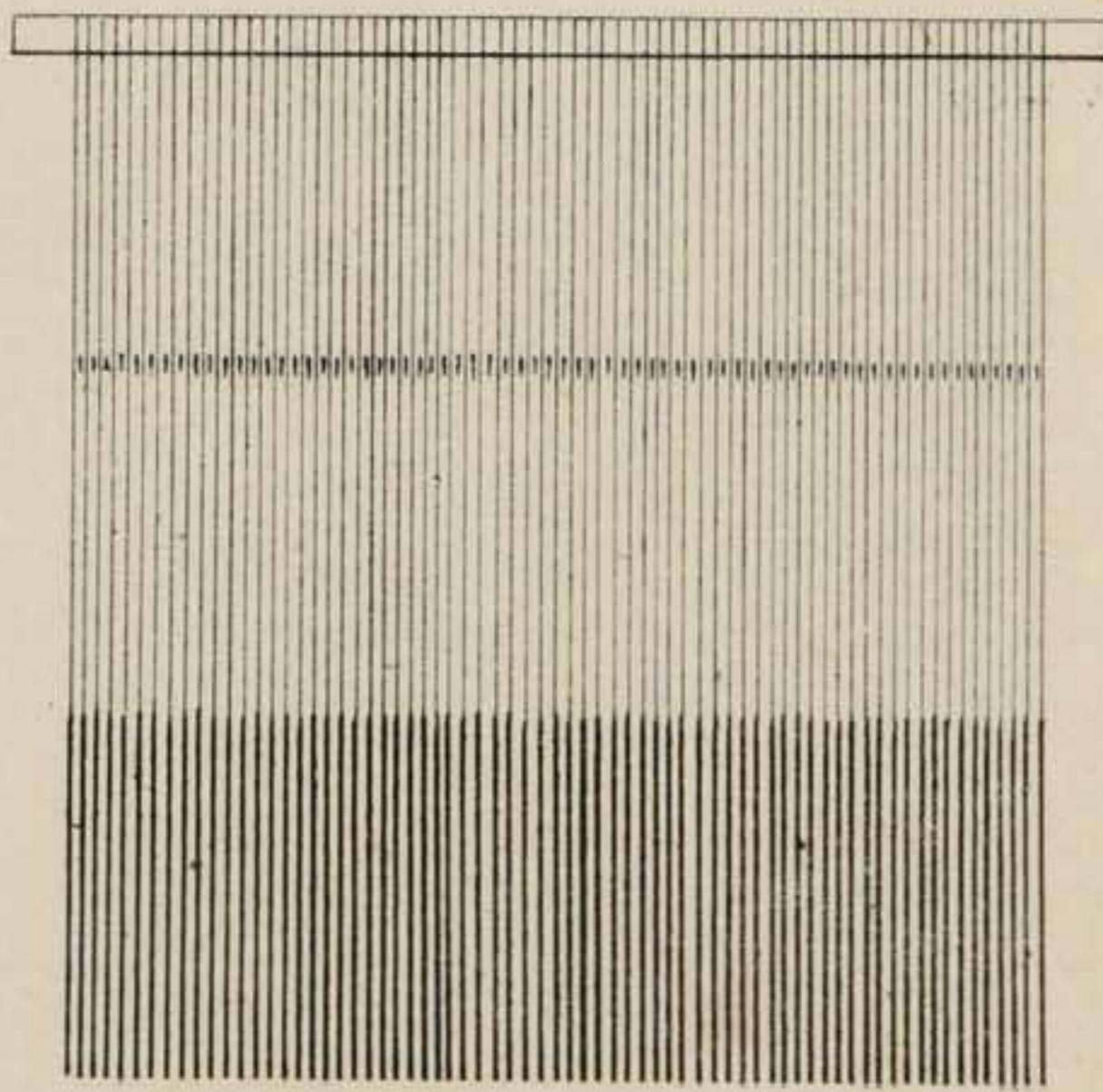
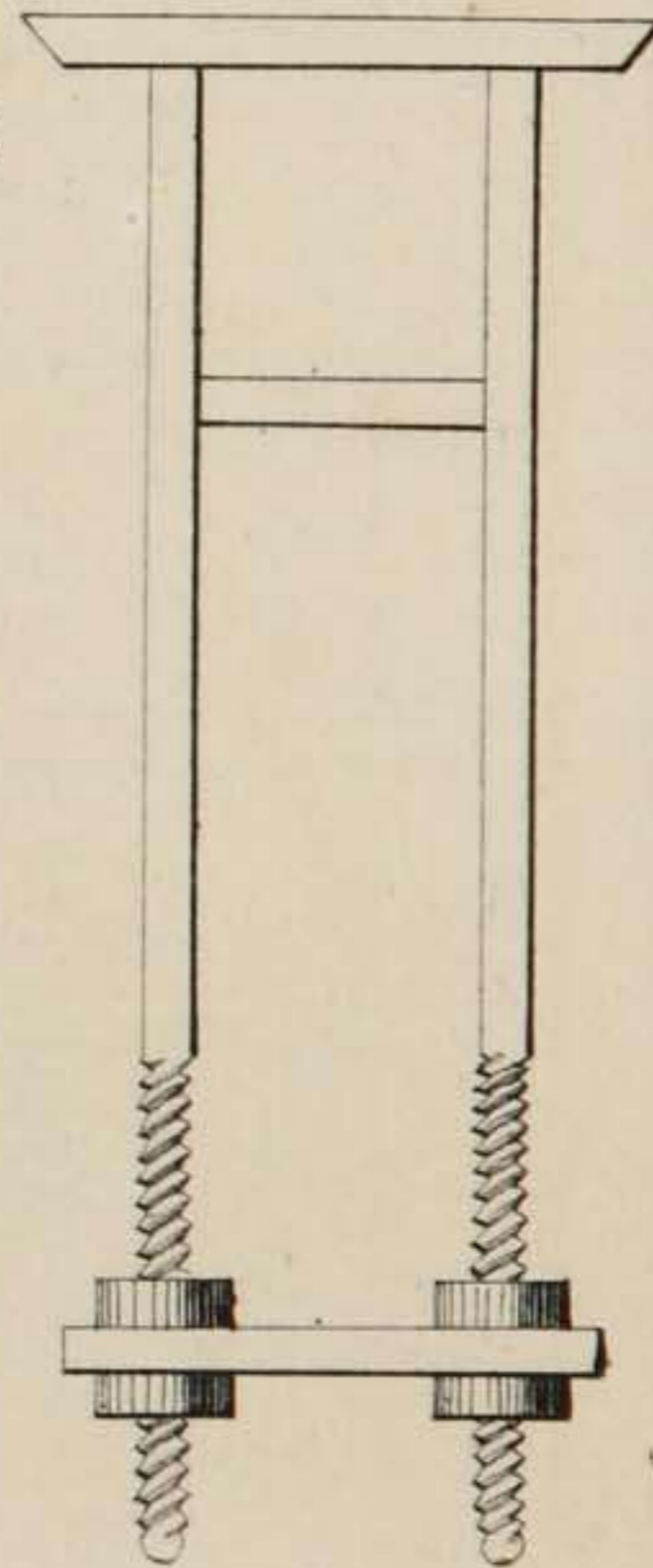


fig. 5.



- Figure 1^{ère} Planche pleine .
- idem 2 id brisée .
- id 3 Fausse-lisse .
- id 4 et 5 Supports pour planche d'arcade .
- id 6 Faux-corps .

DISPOSITIONS D'EMPOUTAGES .

PL. 63.

fig. 1^e

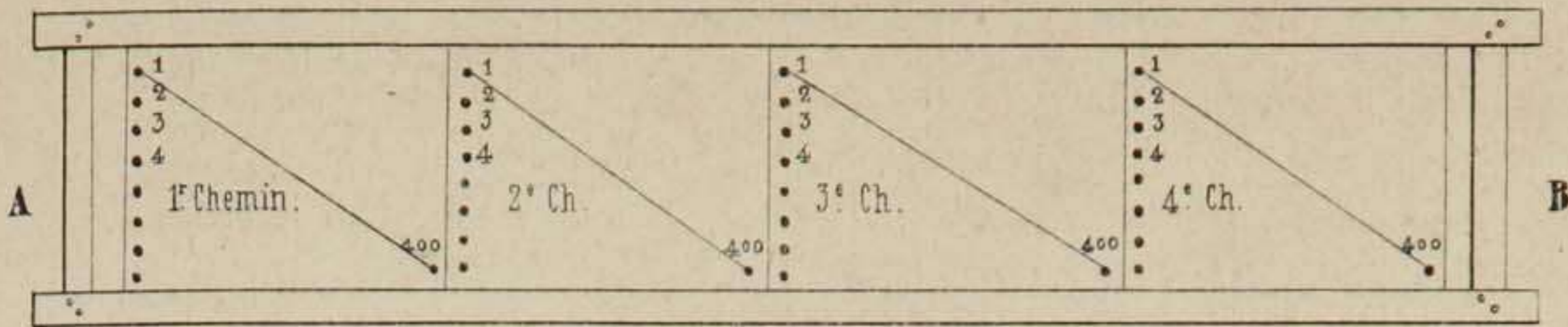


fig. 2.

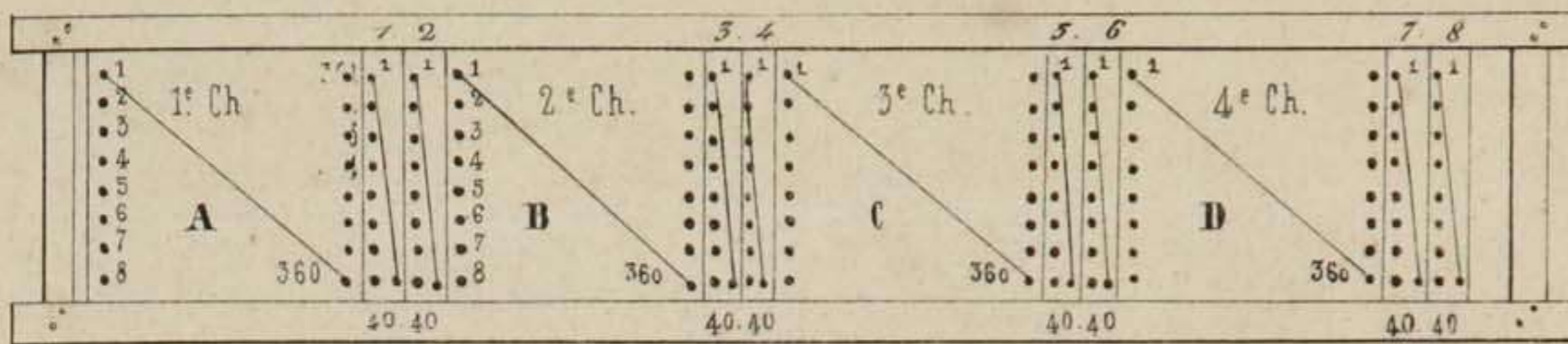


fig. 3.

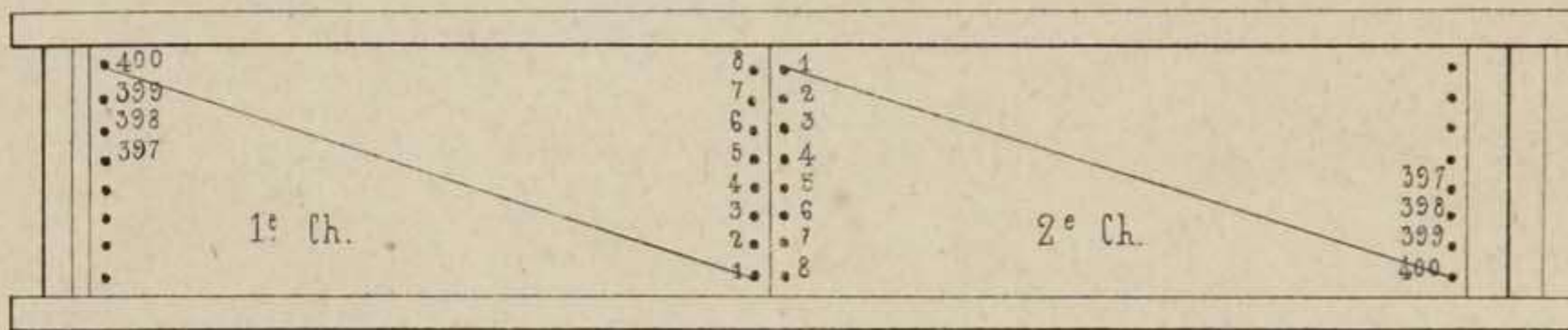


fig. 4.

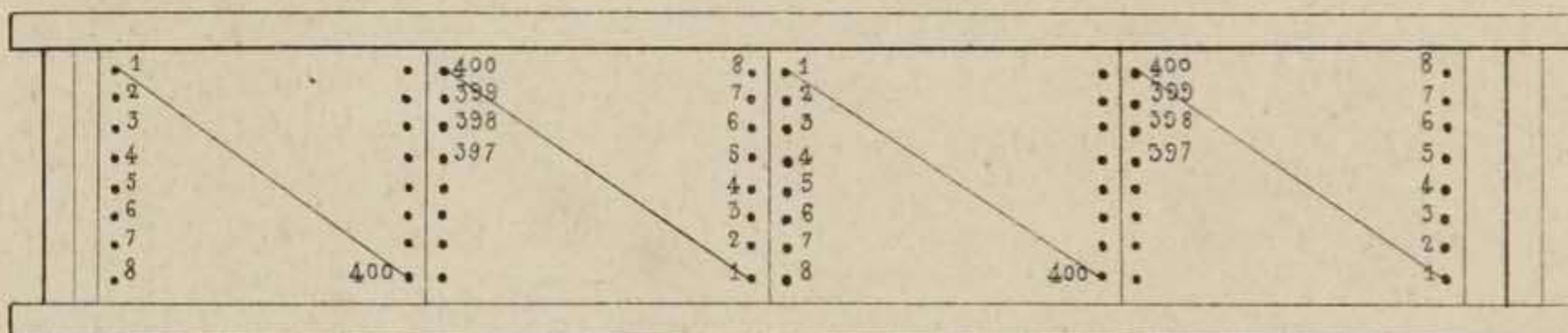
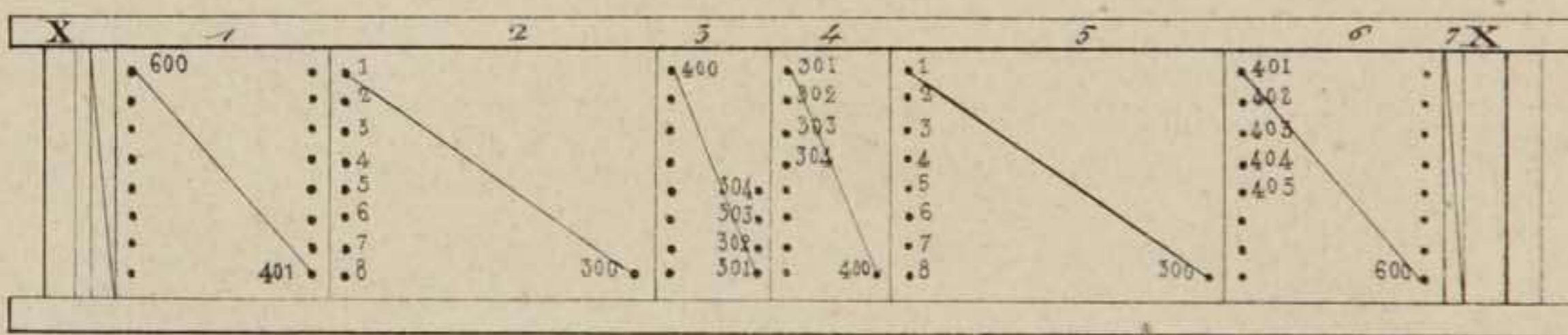


fig. 5.



DISPOSITIONS D'EMPOUTAGES.

fig. 1^{ère}

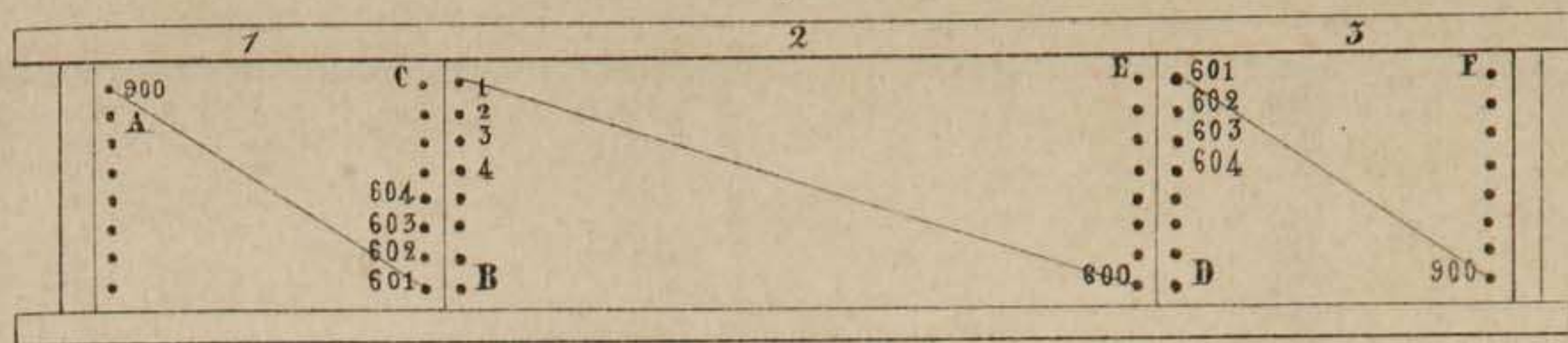


fig. 2.

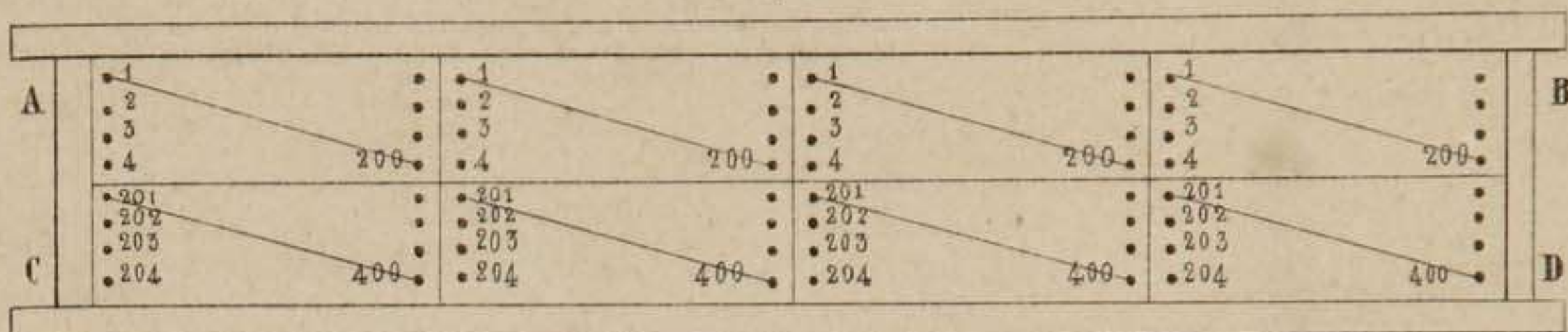


fig. 3.

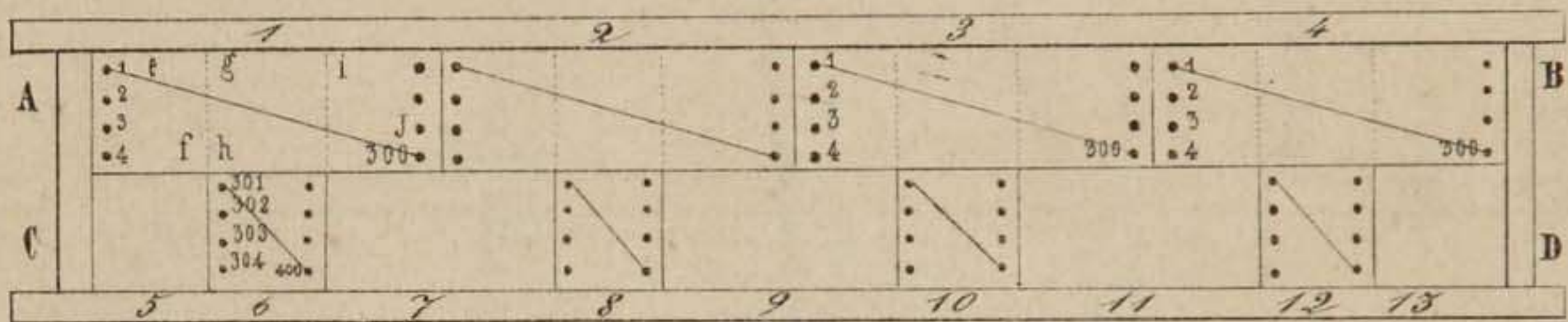


fig. 4.

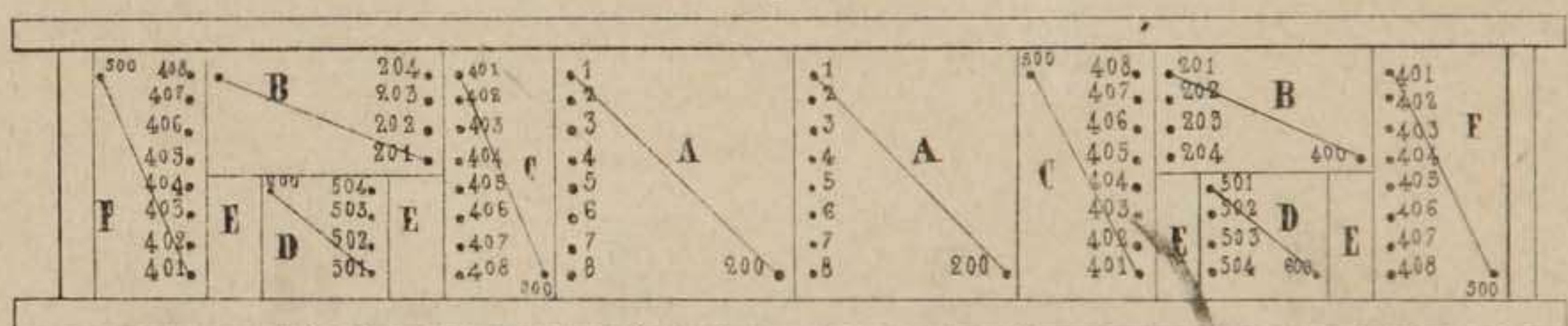
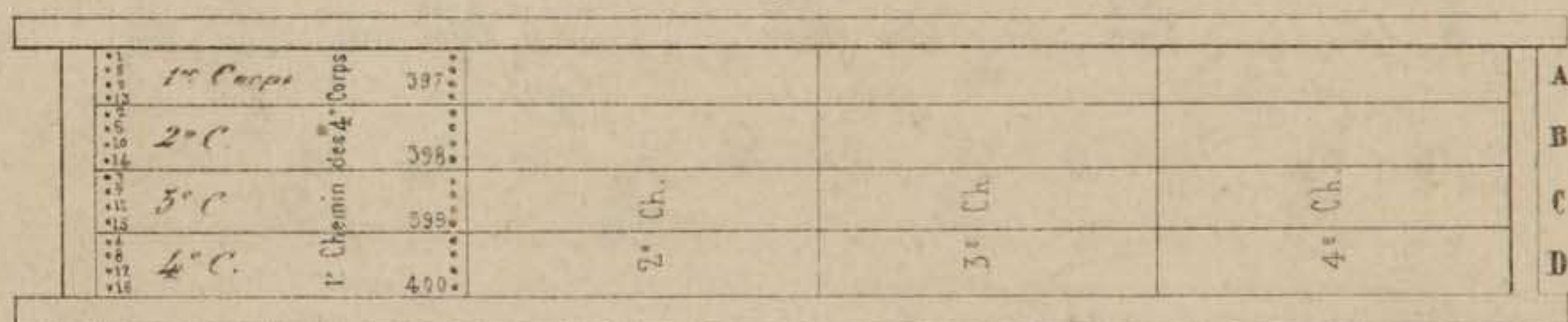
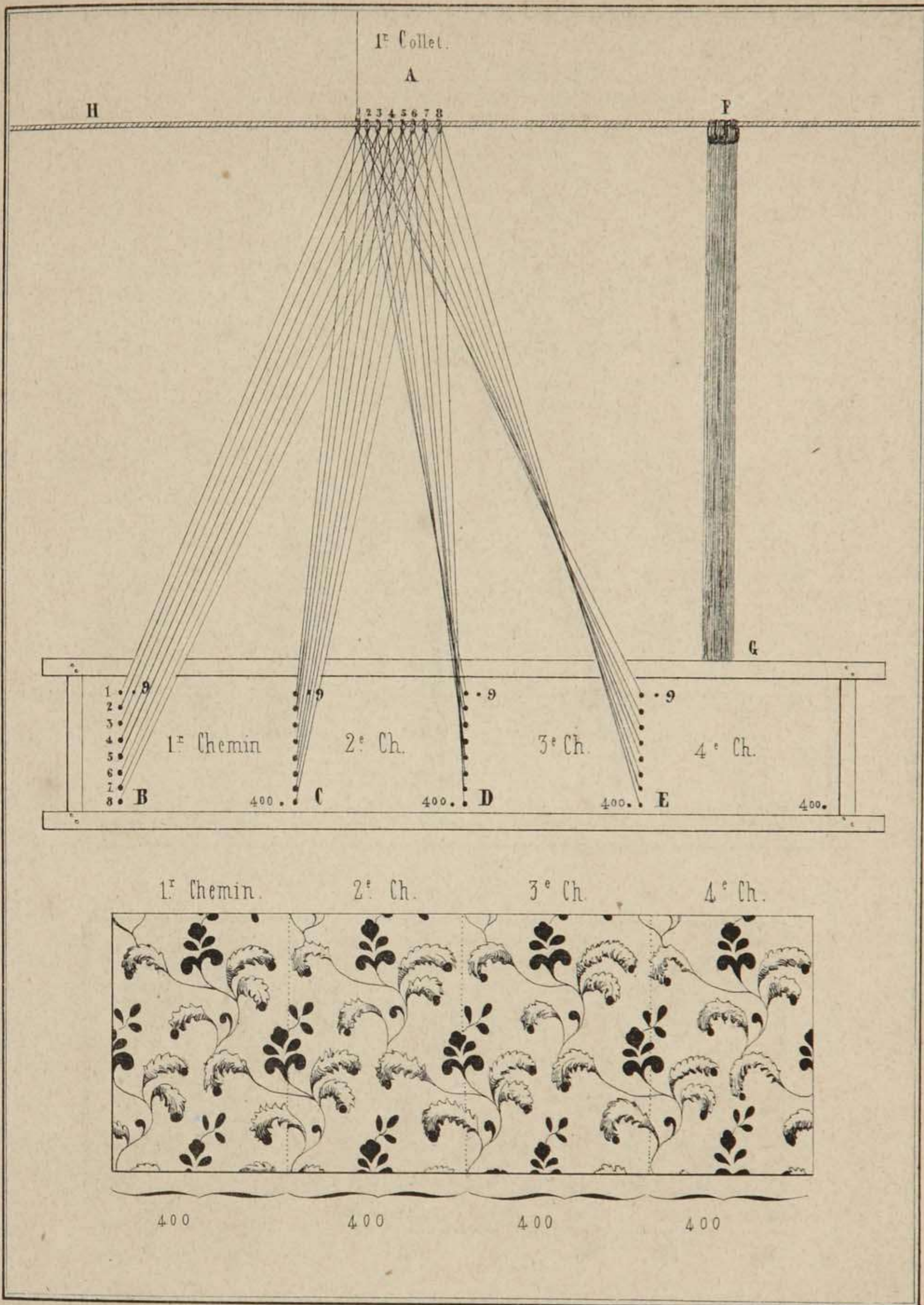


fig. 5.



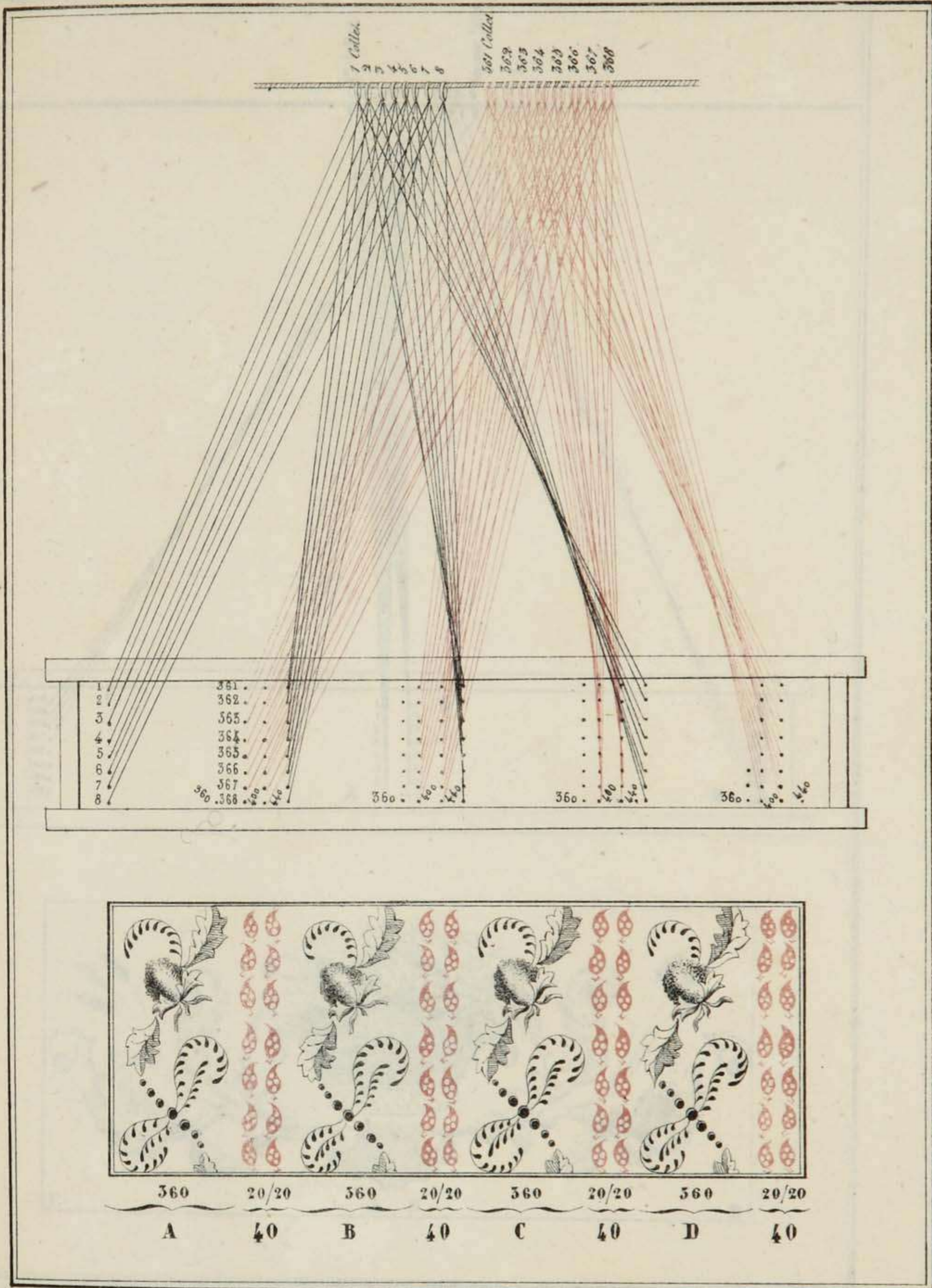
EMPOUTAGE SUIVI.

PL. 65.



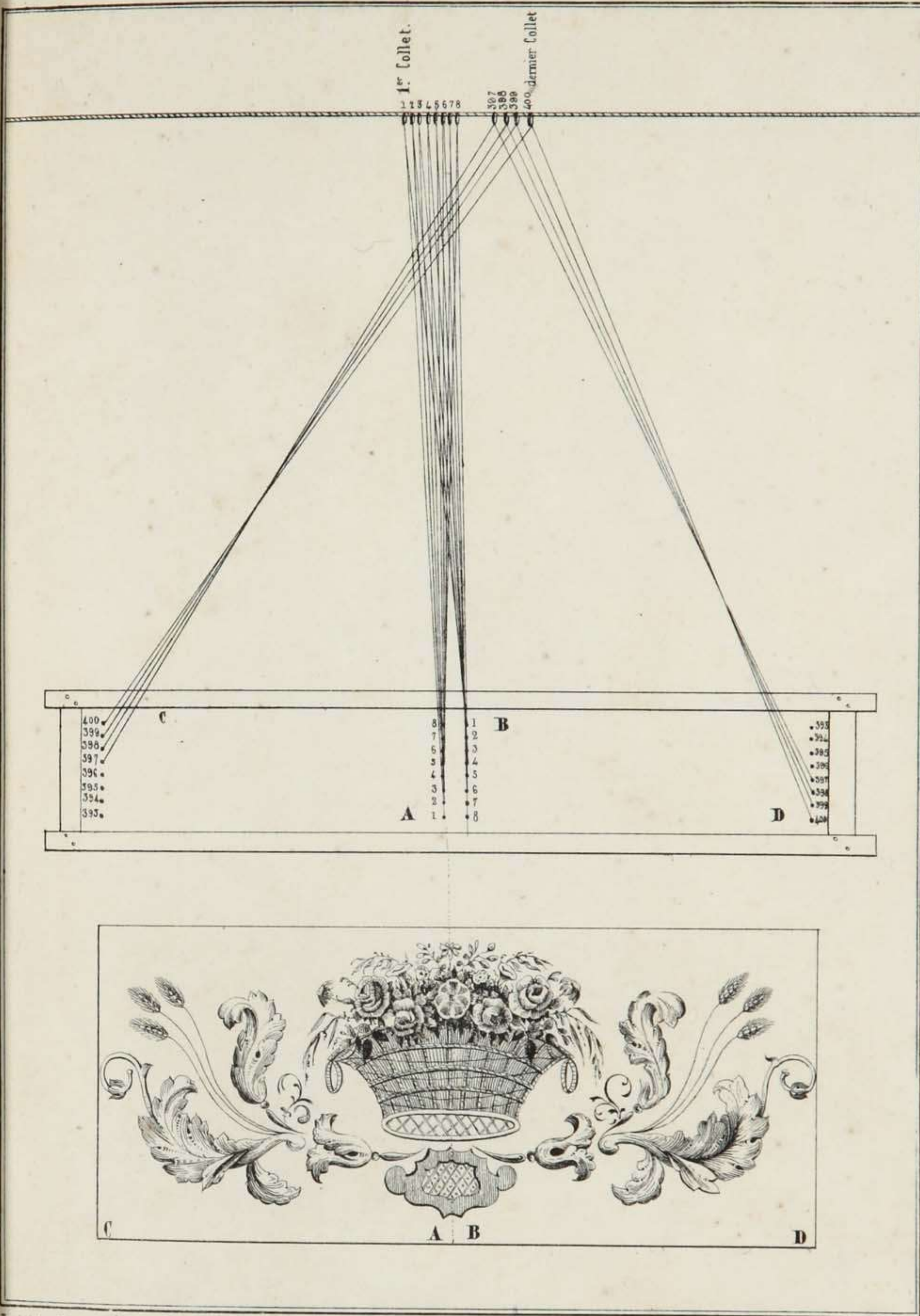
EMPOUTAGE SUIVI COMPOSÉ.

PL. 66



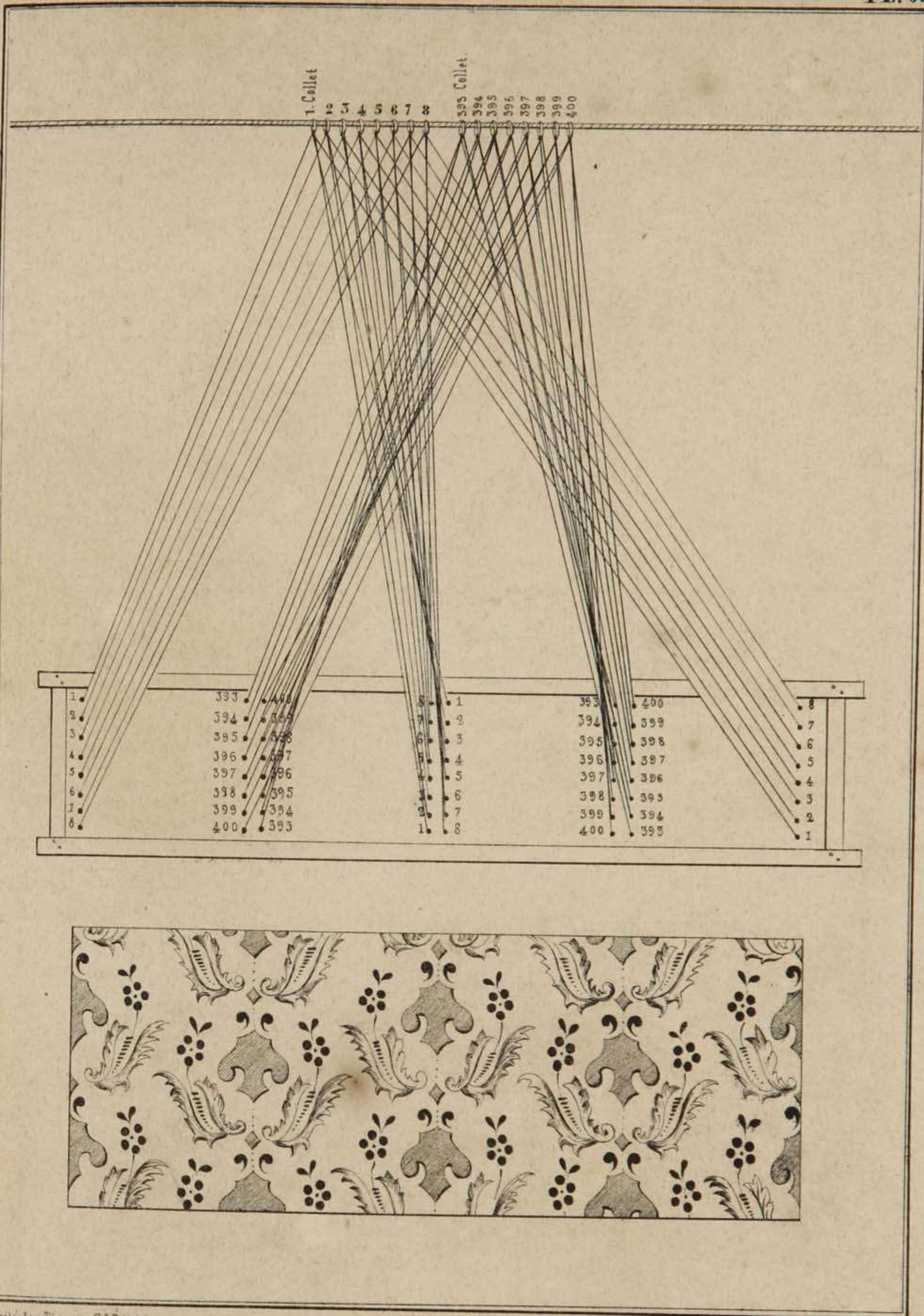
EMPOUTAGE À POINTE .

PL. 67.



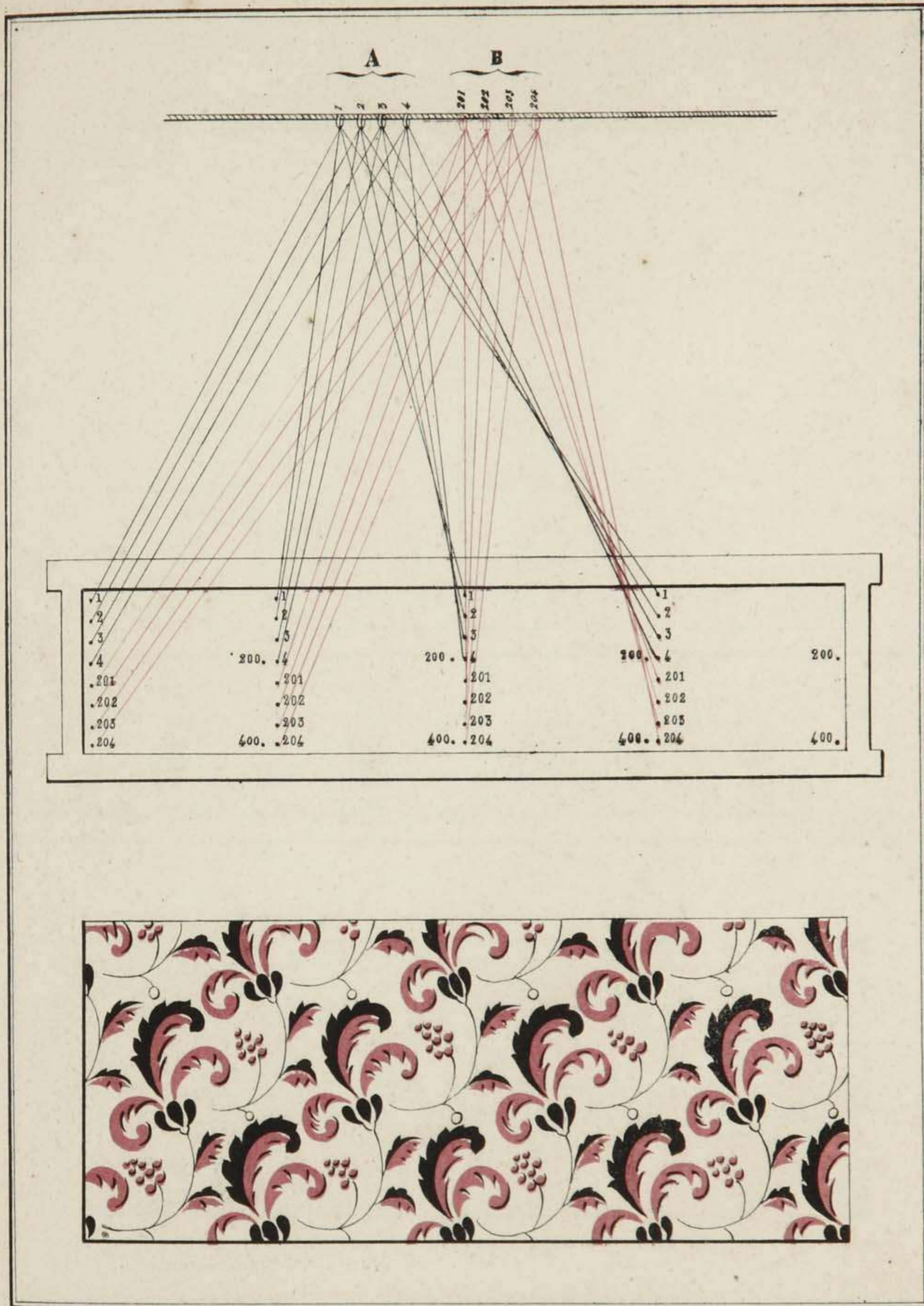
EMPOUTAGE À POINTE ET RETOUR.

PL. 68.



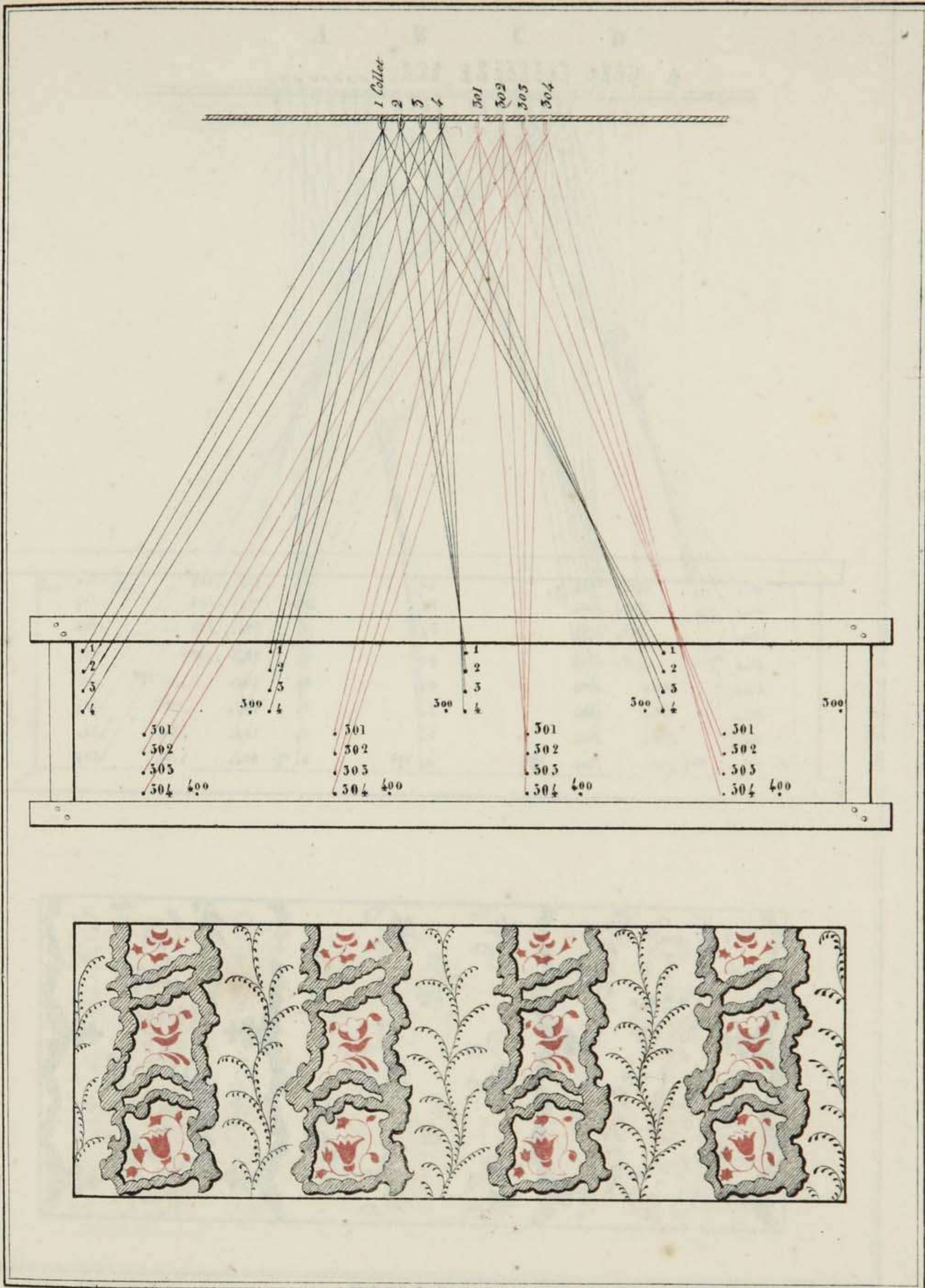
EMPOUTAGE SUIVI, SUR DEUX CORPS.

PL. 69.



EMPOUTAGE SUR DEUX CORPS , dont l'un est interrompu.

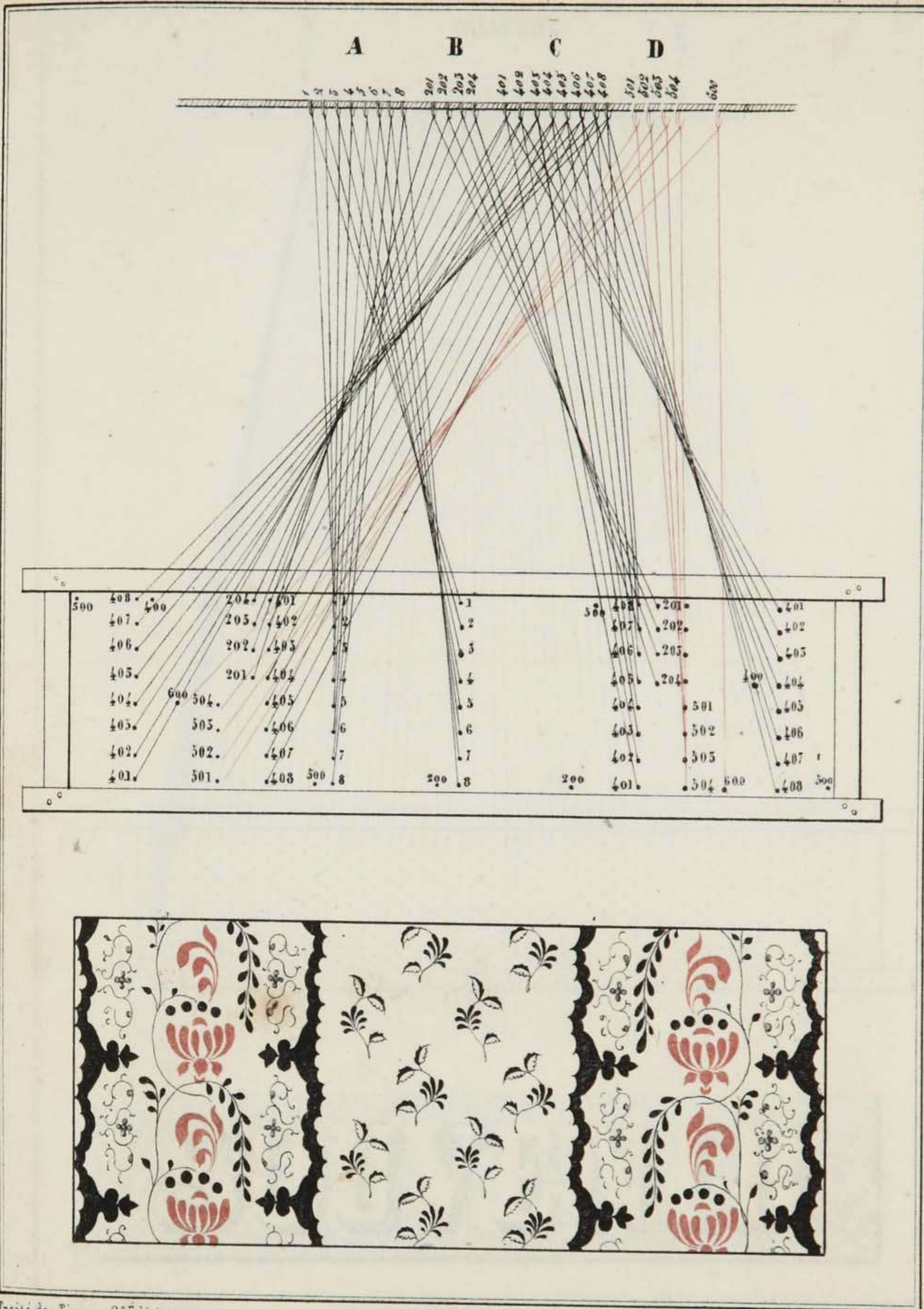
PL. 70.



EMPOUTAGE COMBINÉ,

Sur deux Corps.

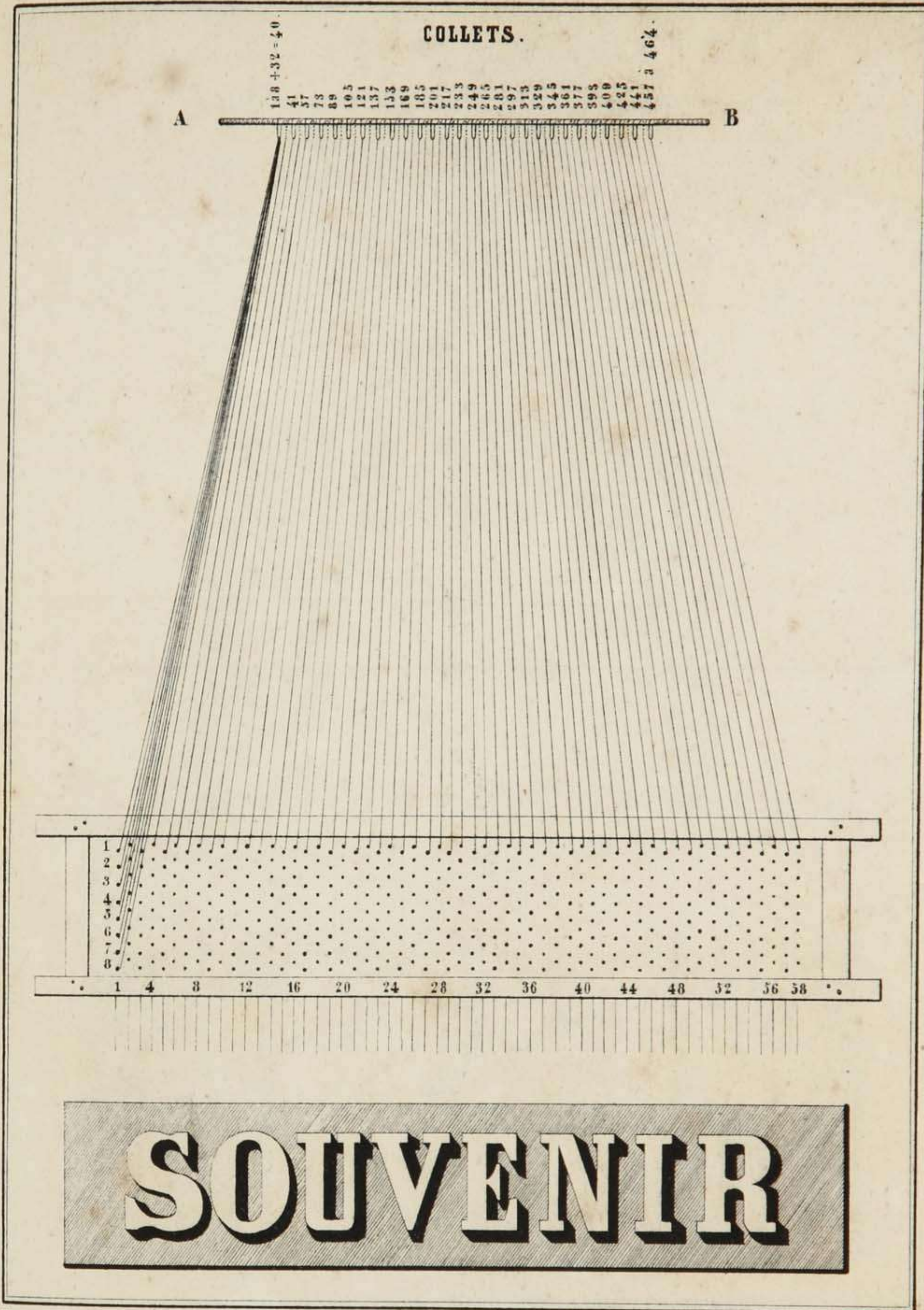
PL. 71.



EMPOUTAGE BÂTARD.

Sur 464 Cordes.

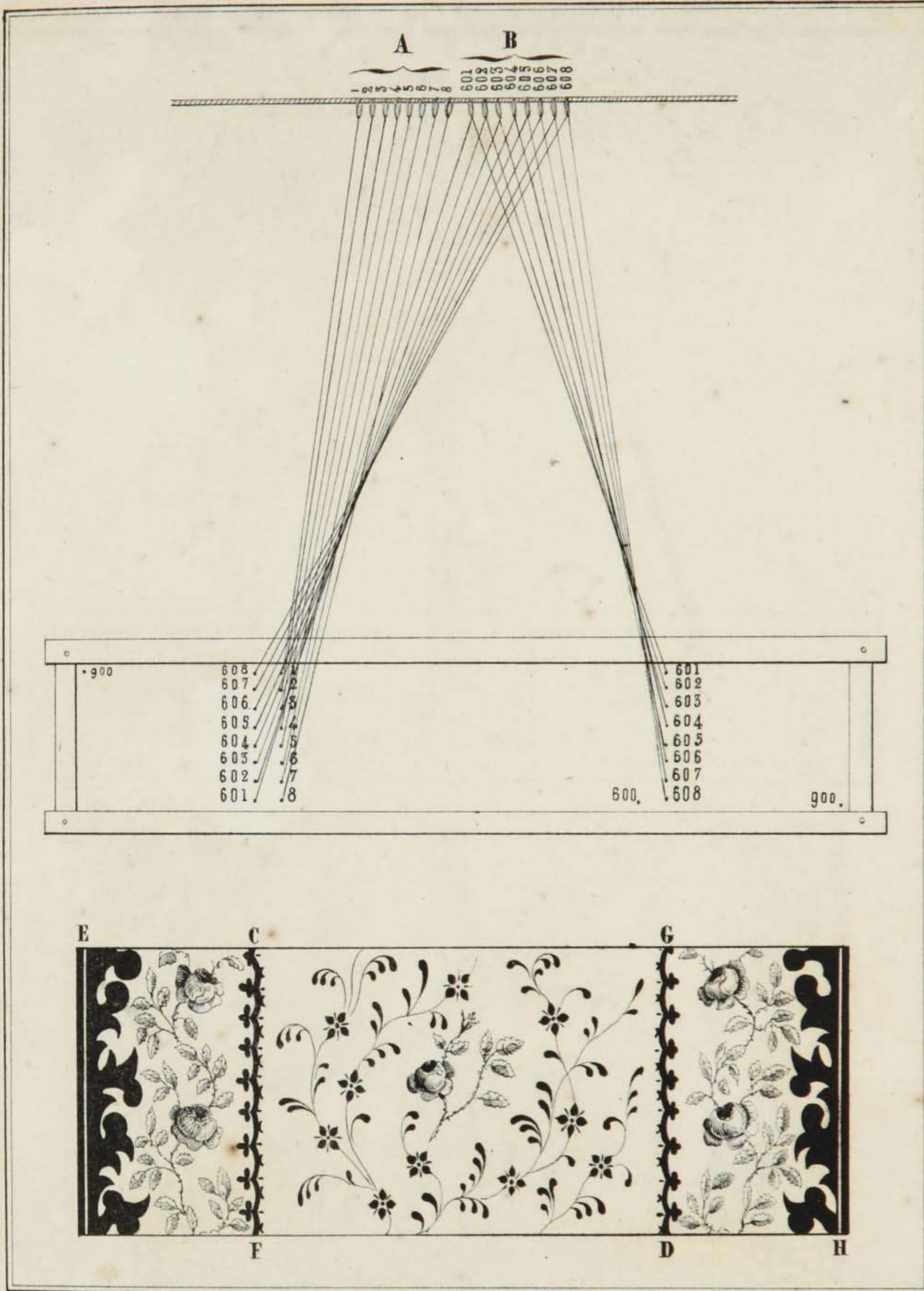
PL. 72.



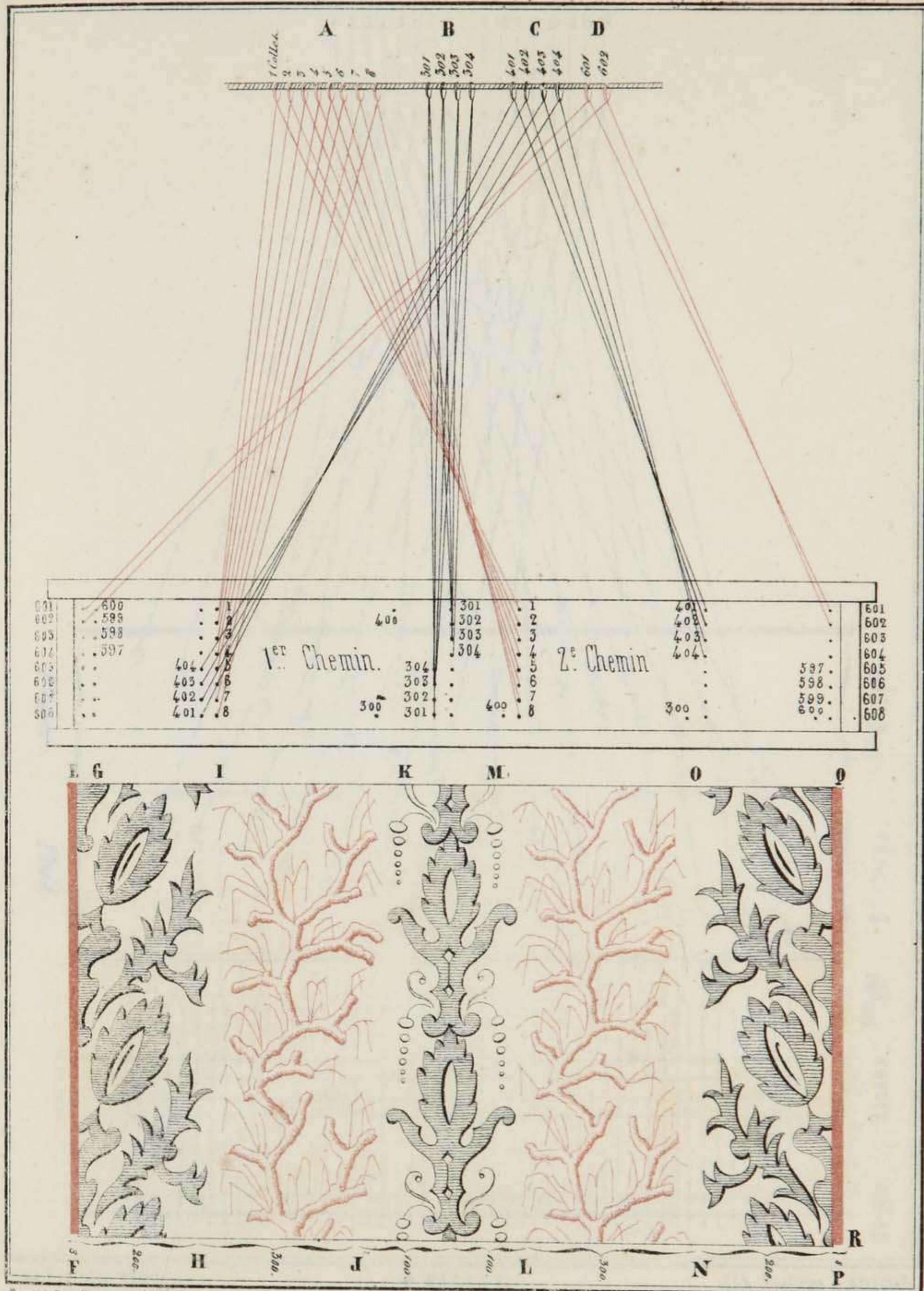
EMPOUTAGE, FOND-BÂTARD,

avec bordures à regard.

PL. 75



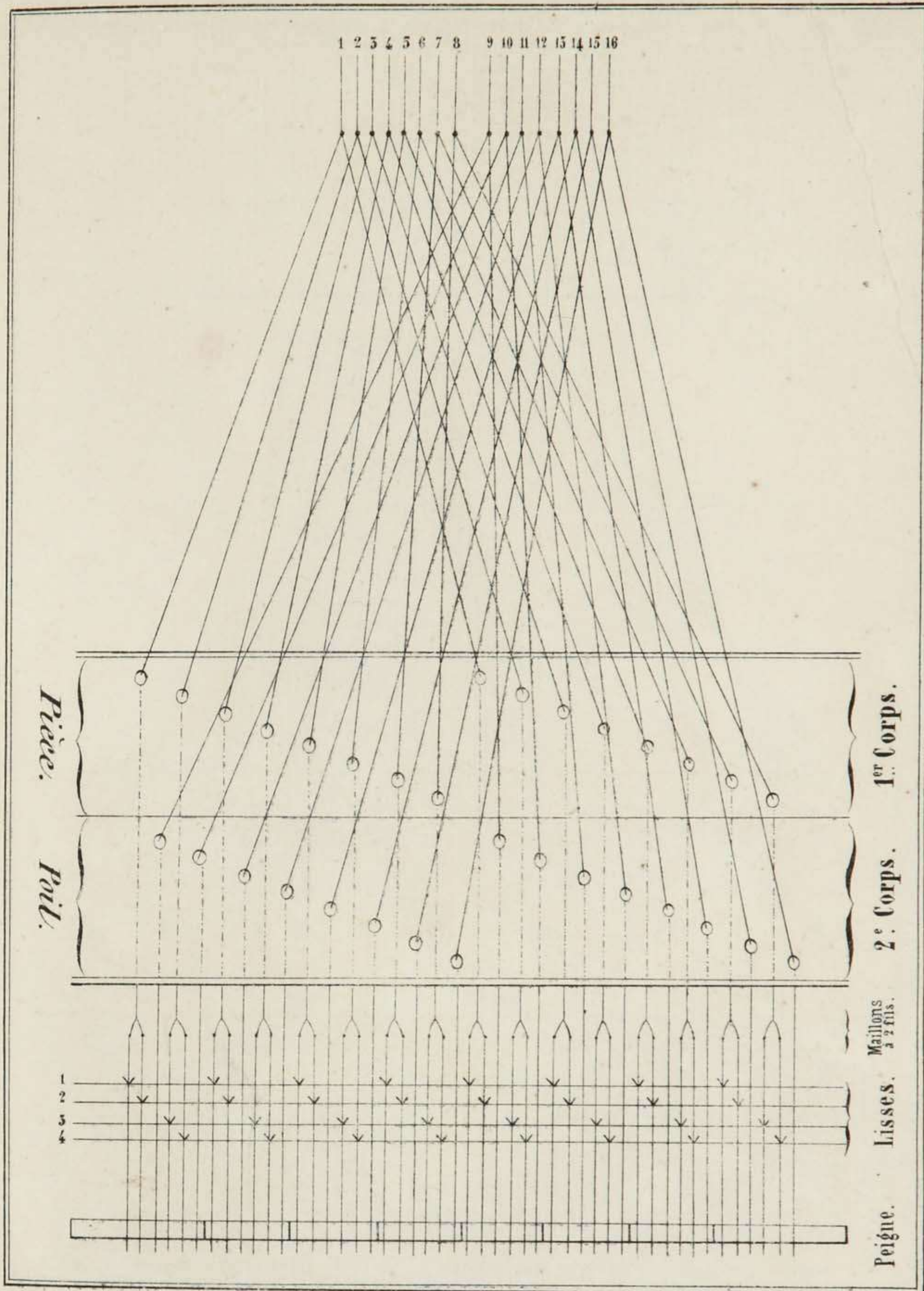
EMPOUTAGE COMBINÉ.



EMPOUTAGE

sur deux corps dont un est avec des lisses.

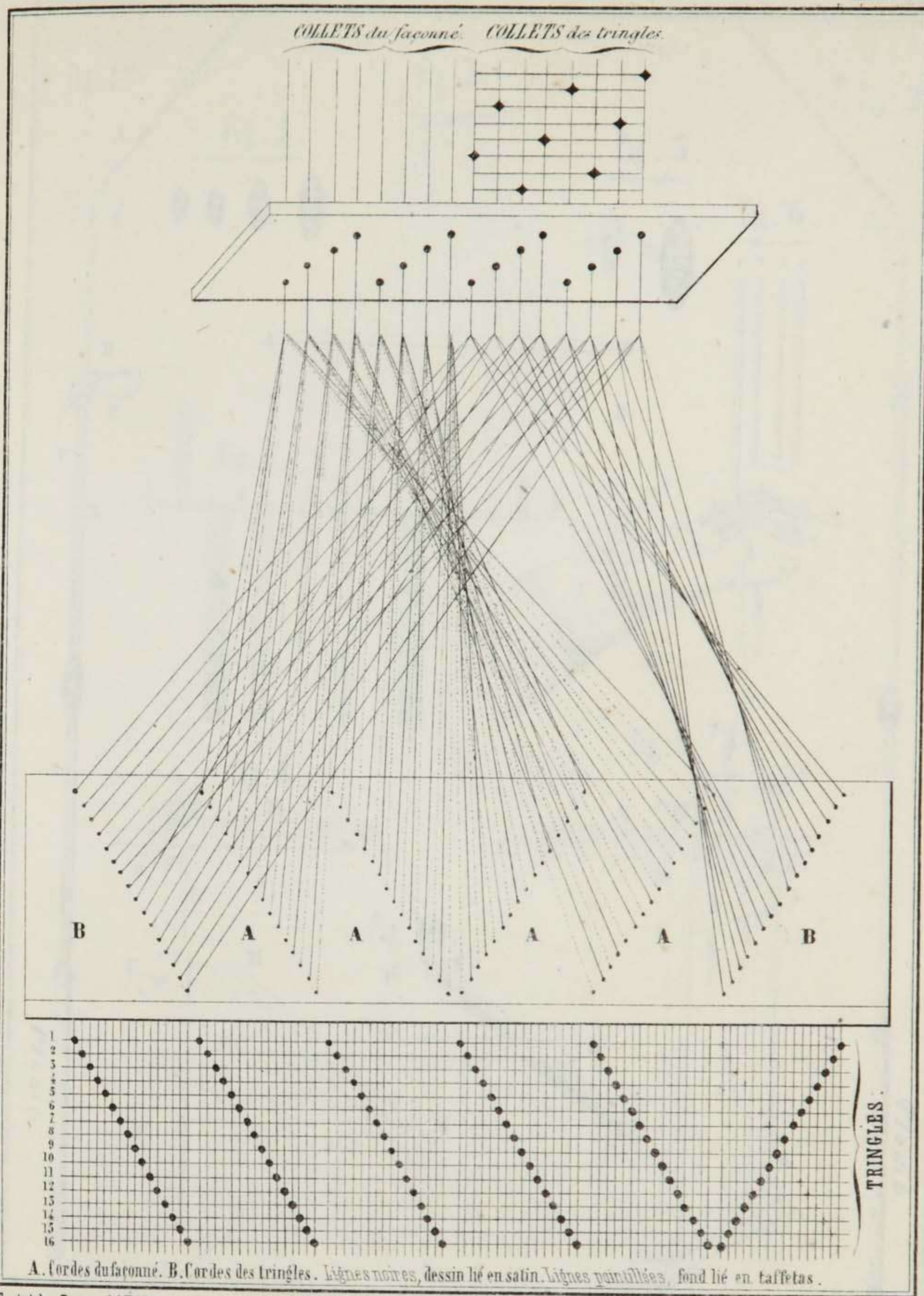
PL. 75.



EMPOUTAGE À TRINGLE,

pour crêpe de chine découpé par quatre fils.

PL. 76.

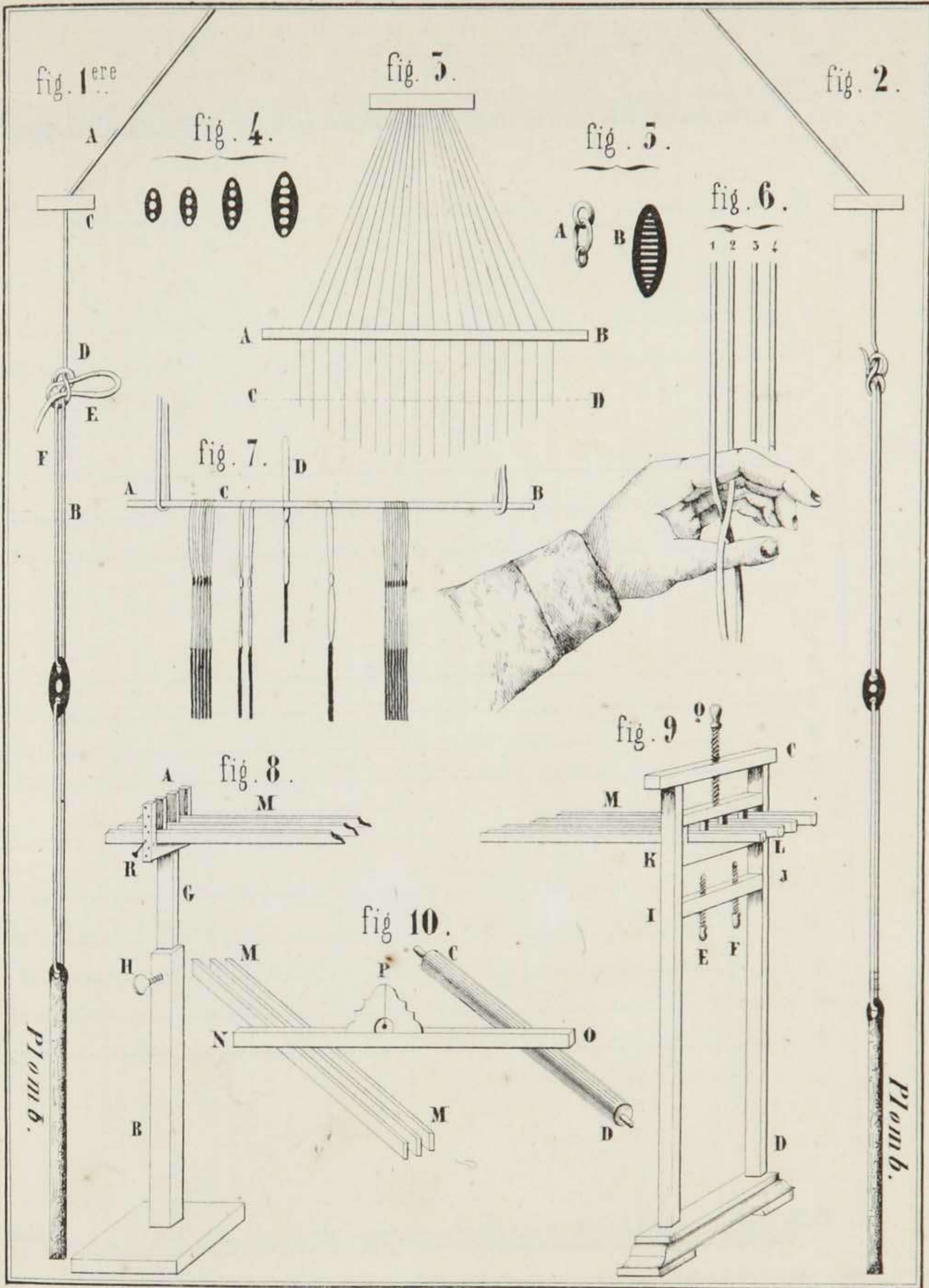


A. Cordes du façonné. B. Cordes des tringles. Lignes noires, dessin lié en satin. Lignes pointillées, fond lié en taffetas.

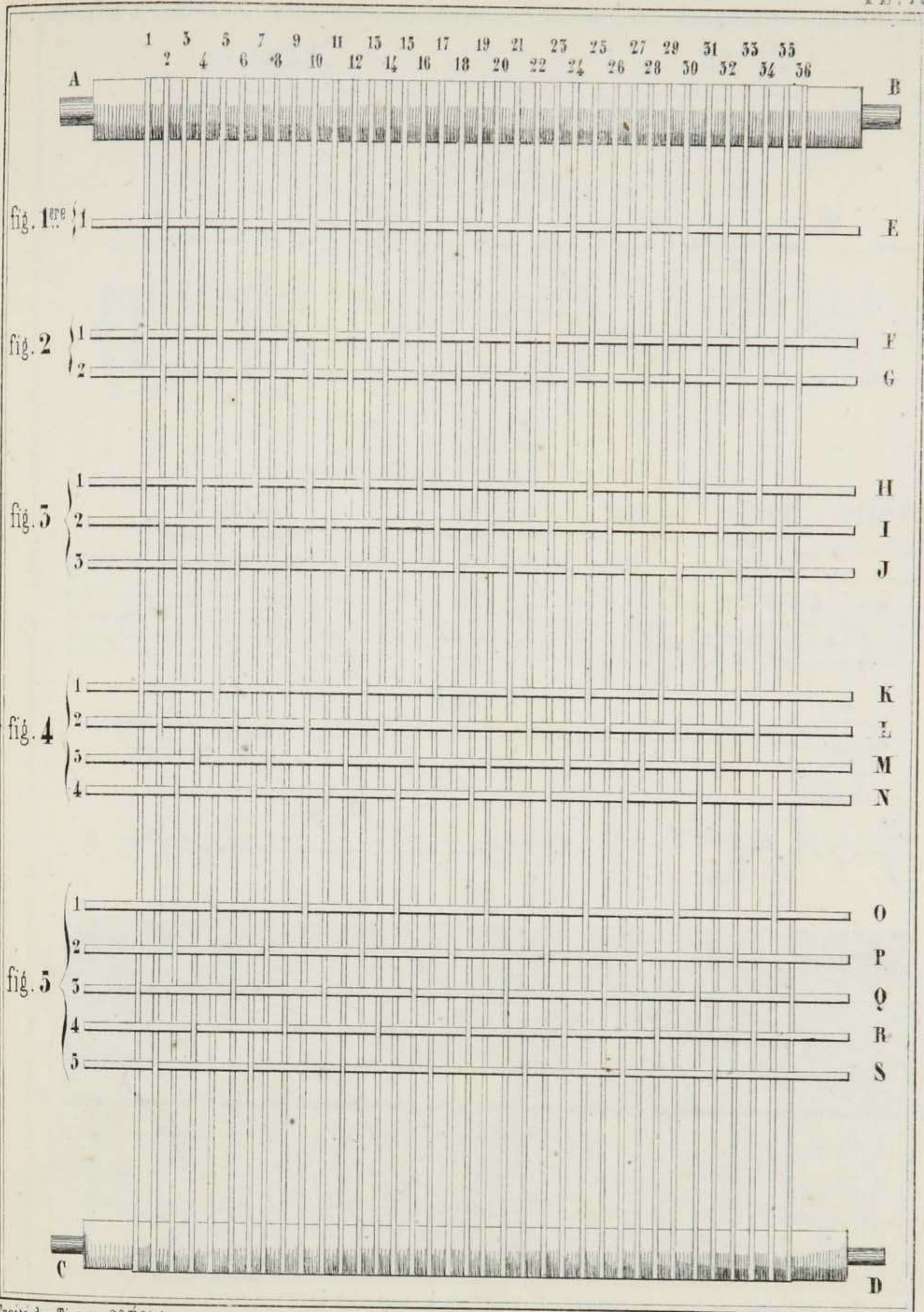
PENDAGE. APPAREILLAGE.

Enverjure de Corps.

PL. 75.



ENVERJURES OU ENCROIX DIVERS .



ACCESSOIRES.

Signes conventionnels. — mise en carte

PL. 79.

fig. 1^{ere}.

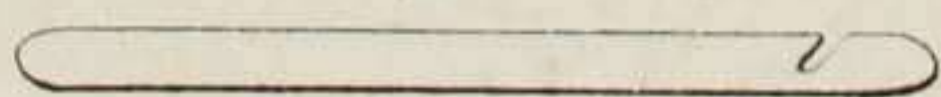


fig. 2.

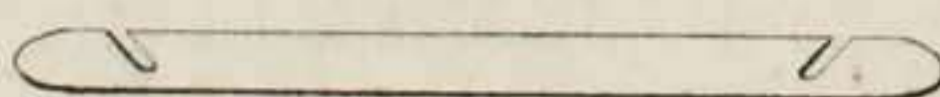


fig. 3.

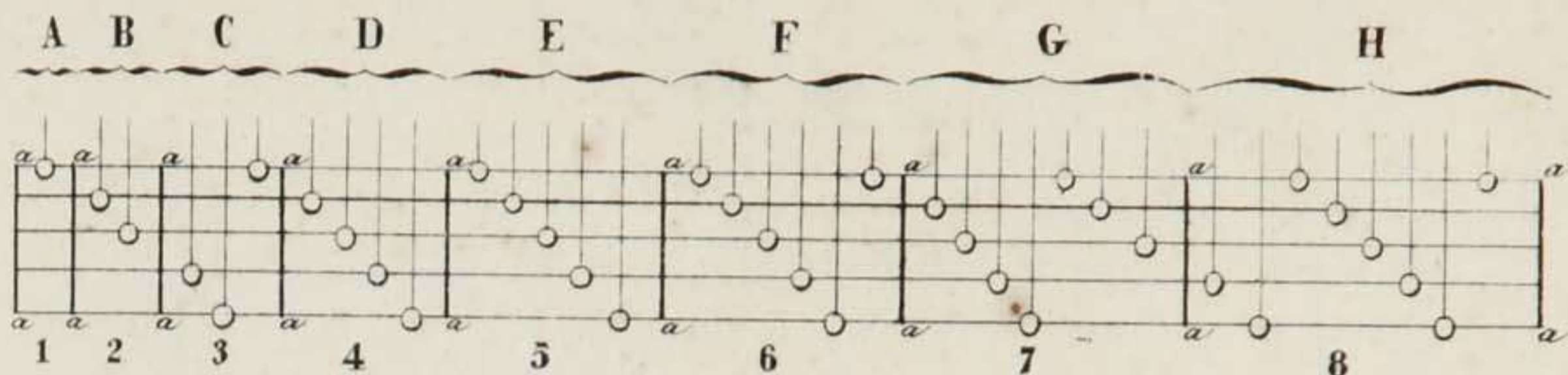


fig. 4.

Signes conventionnels pour les lisses.

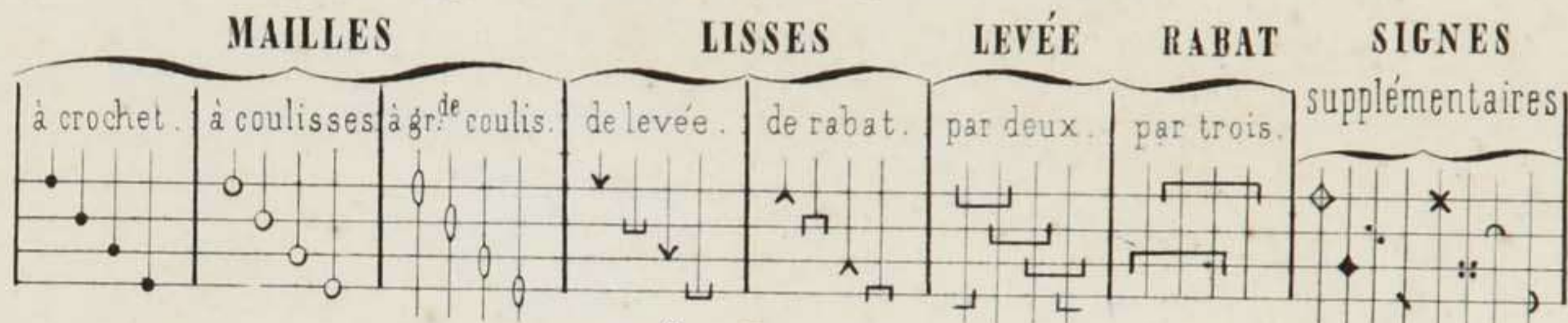


fig. 5.

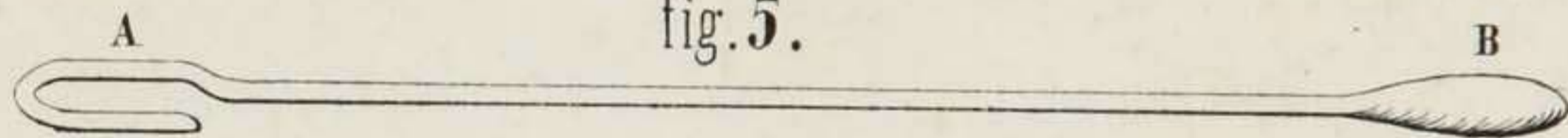


fig. 6.

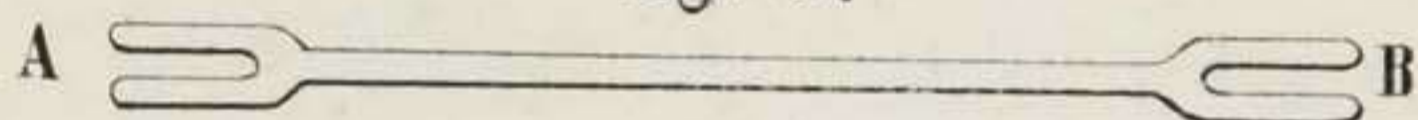
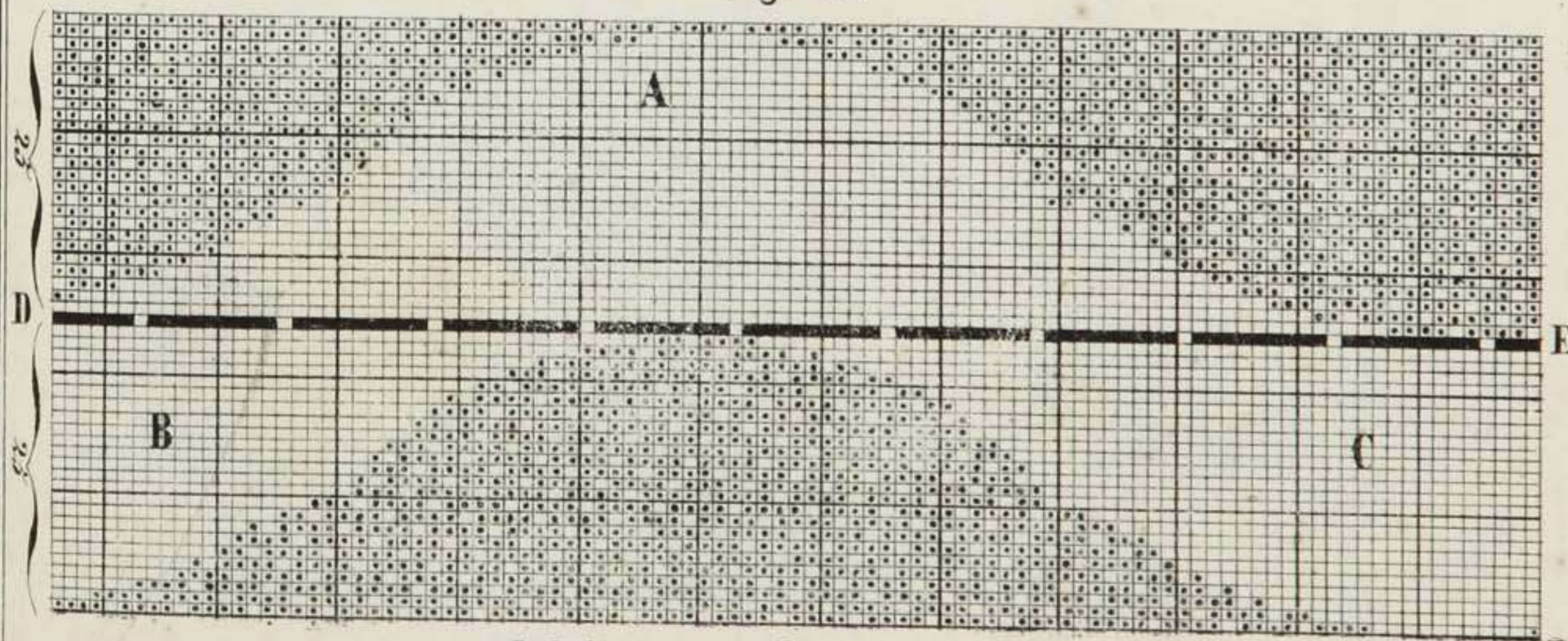
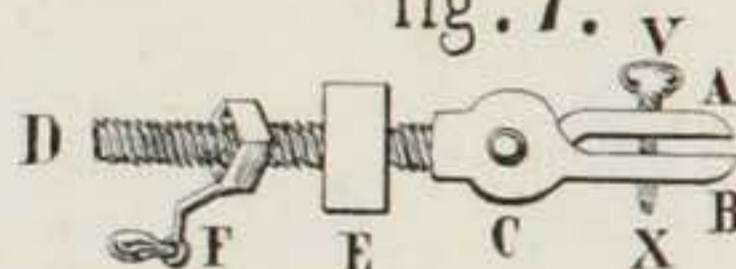


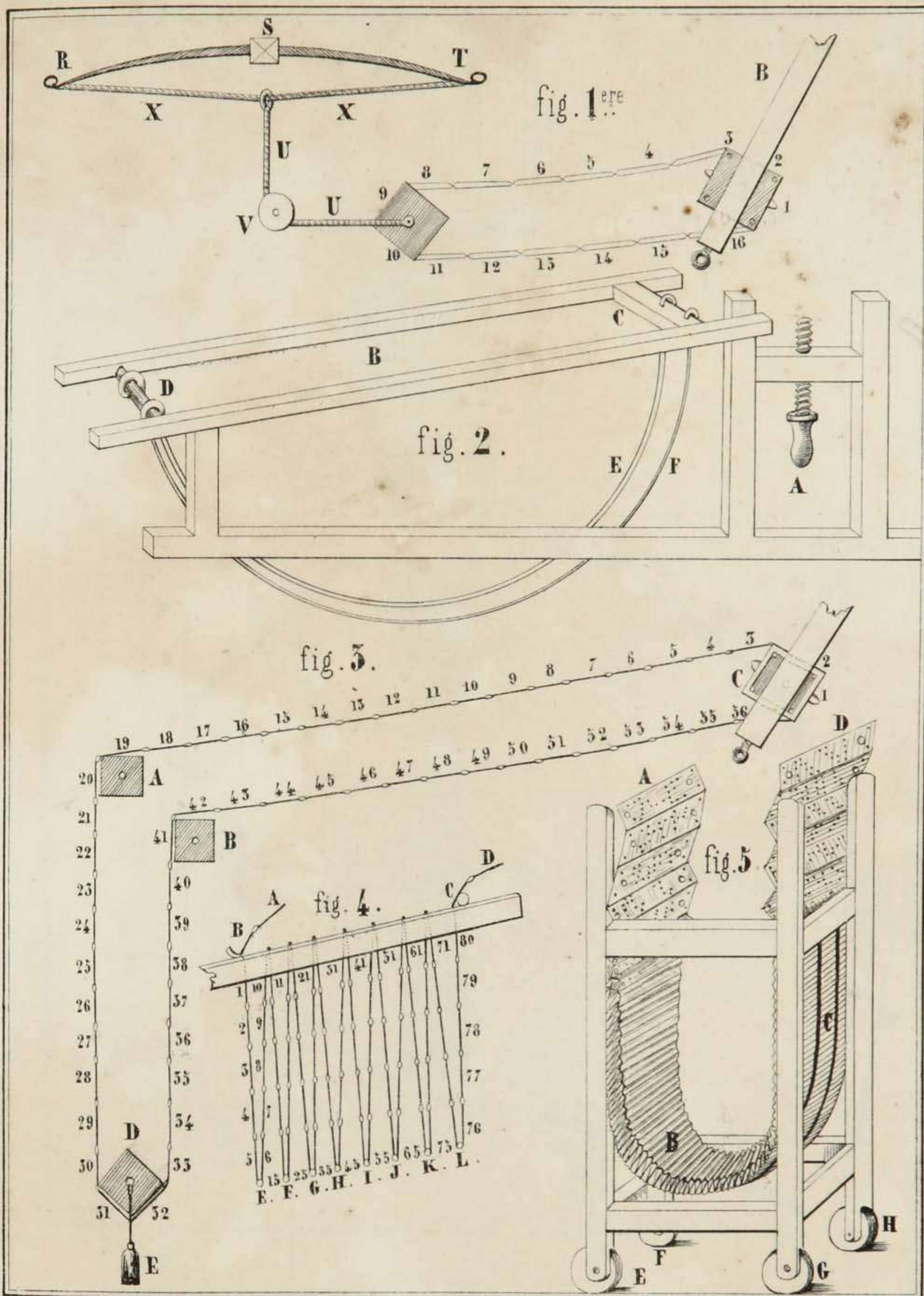
fig. 8.

fig. 7.



ondulation par effet de trame.

CERCEAUX DIVERS.



MÉTIER A LA JACQUARD.

Vu par devant .

PL. 82 .

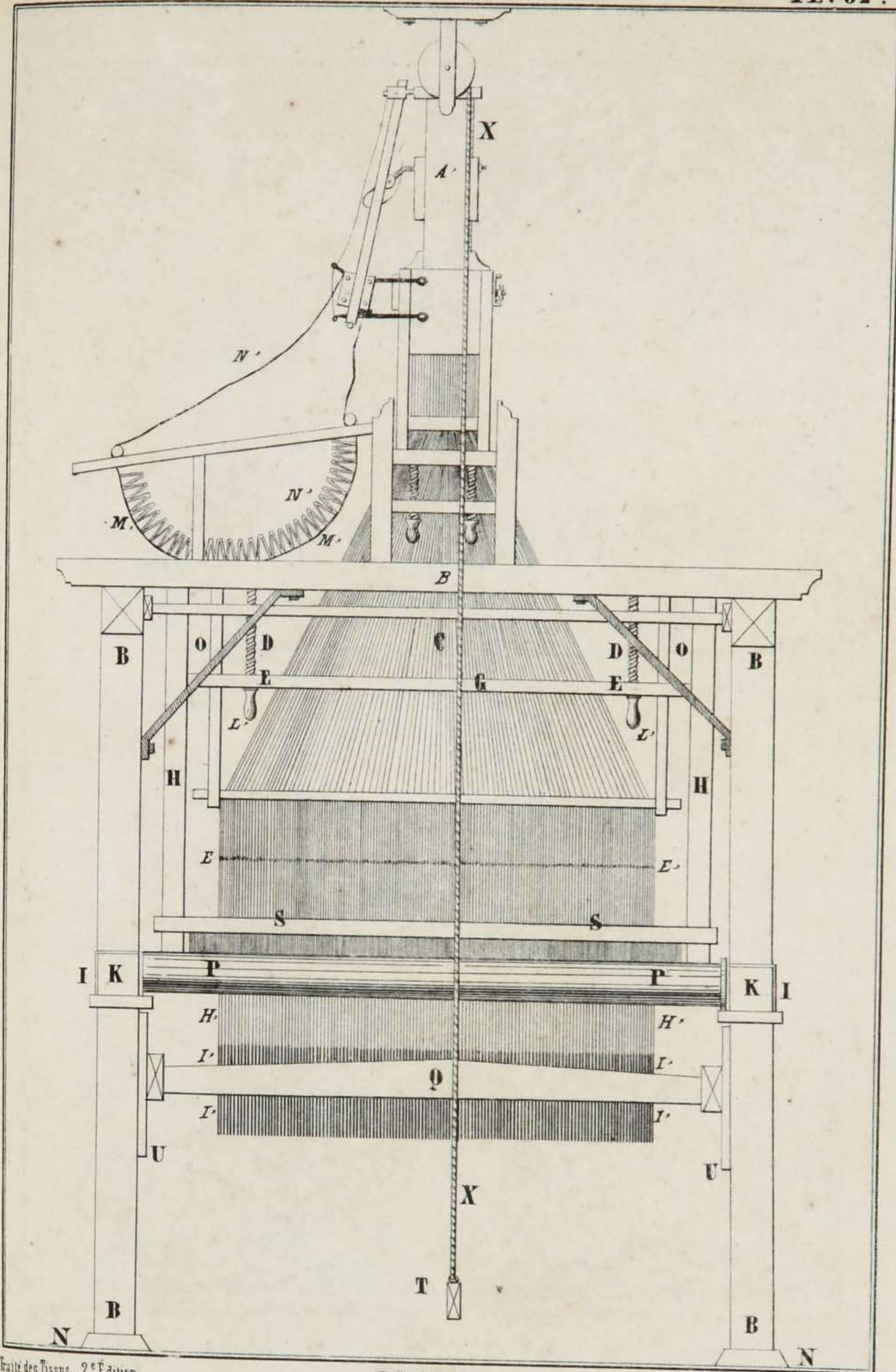


fig. 1^{ere}.

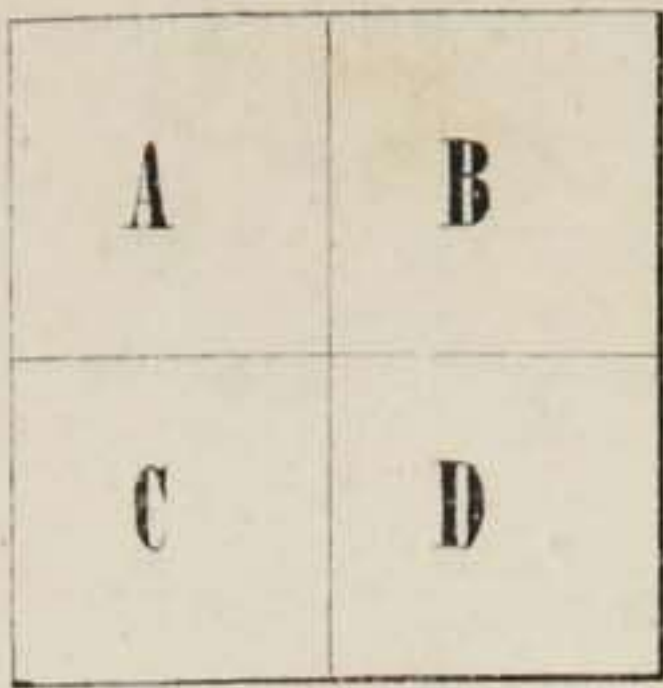


fig. 2.

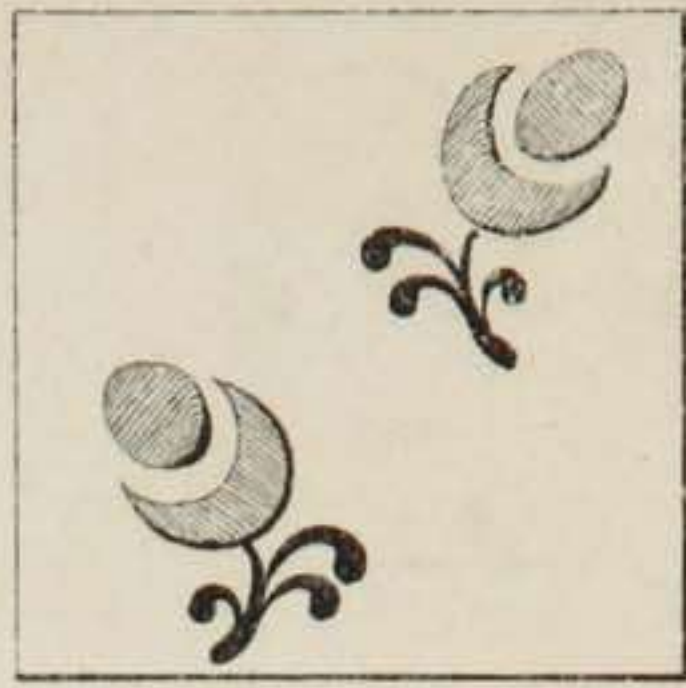


fig. 3.

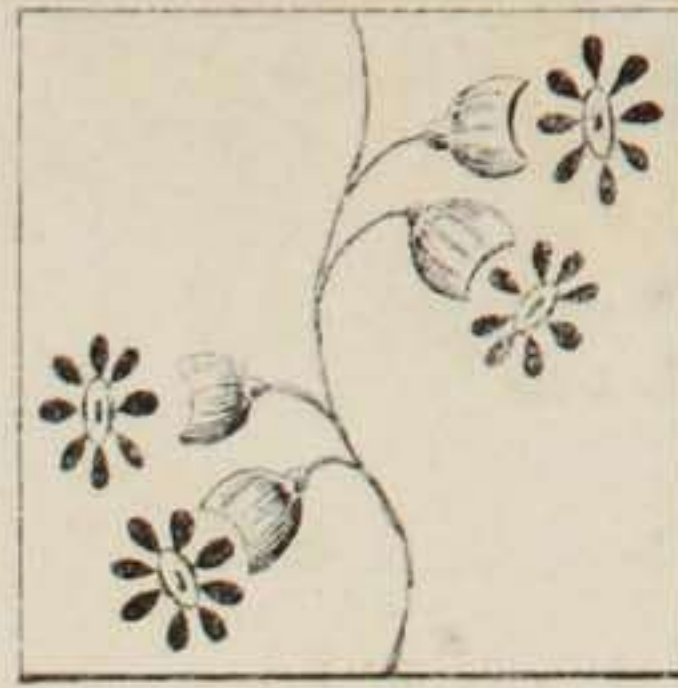


fig. 4.



fig. 5.

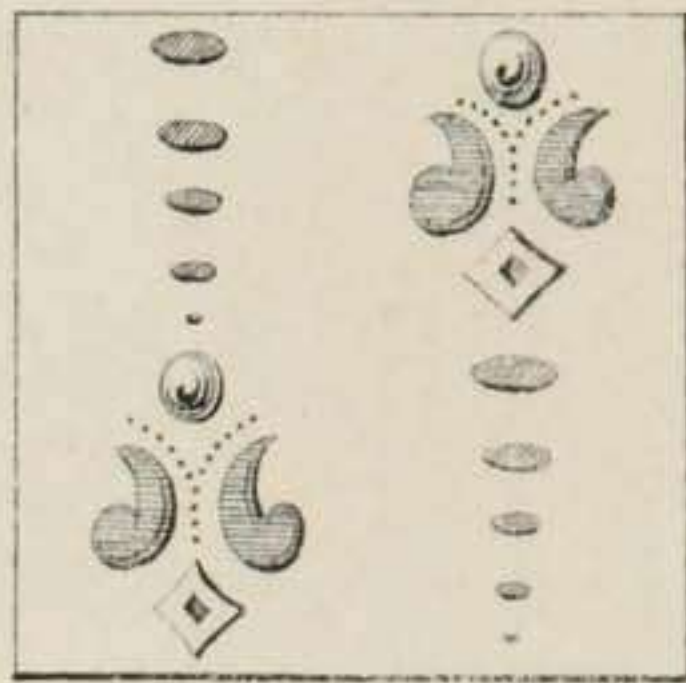


fig. 6.



fig. 7.



fig. 8.



fig. 9.



fig. 10.



fig. 1^{ere}.

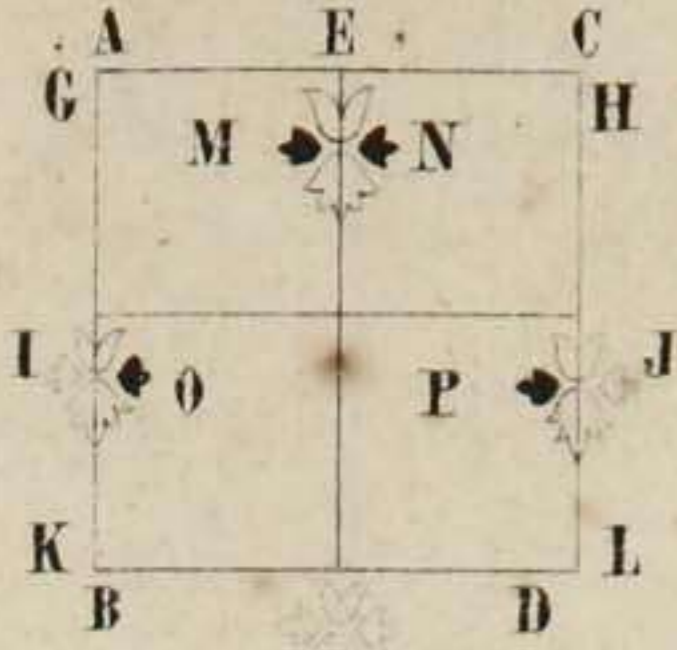


fig. 2.

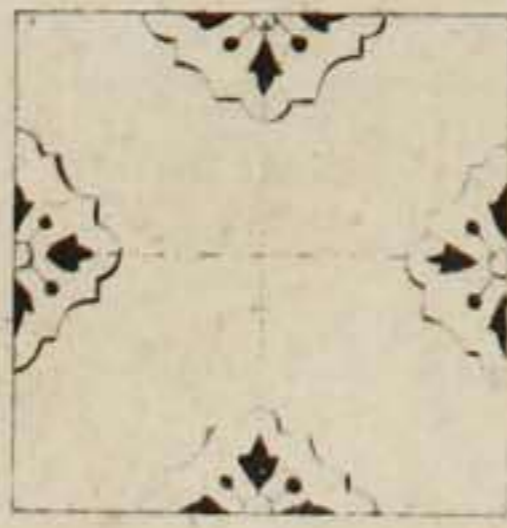


fig. 3.

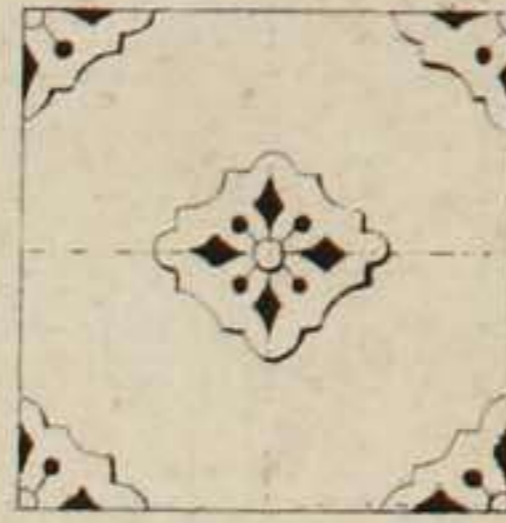


fig. 4.

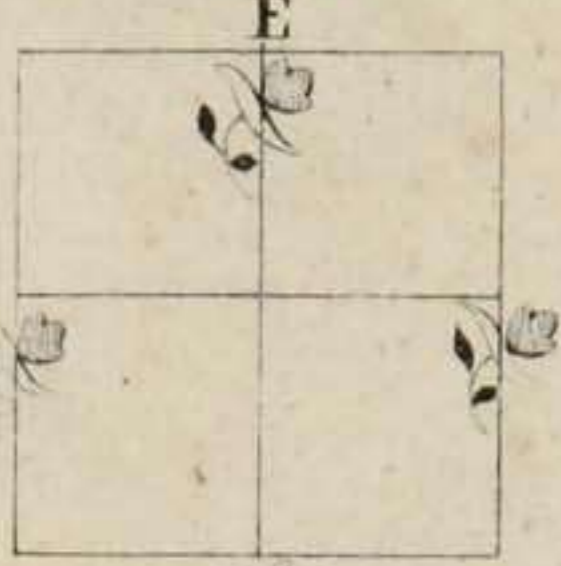


fig. 5.

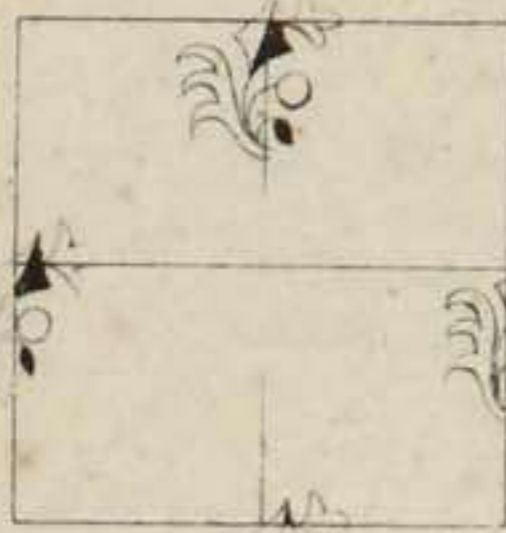


fig. 6.

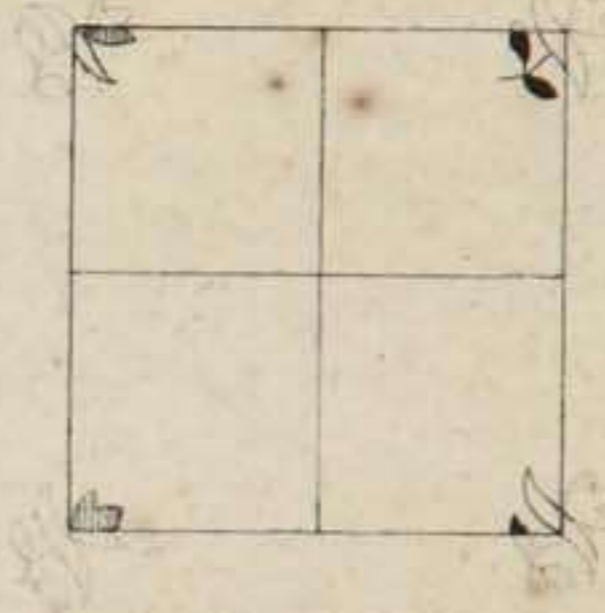


fig. 7.



fig. 8.



fig. 9.

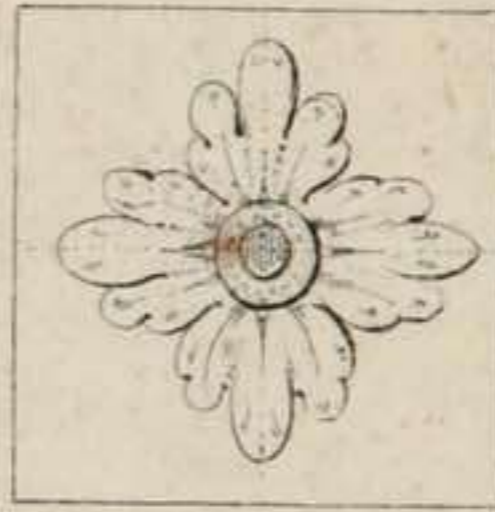


fig. 10.



fig. 11.



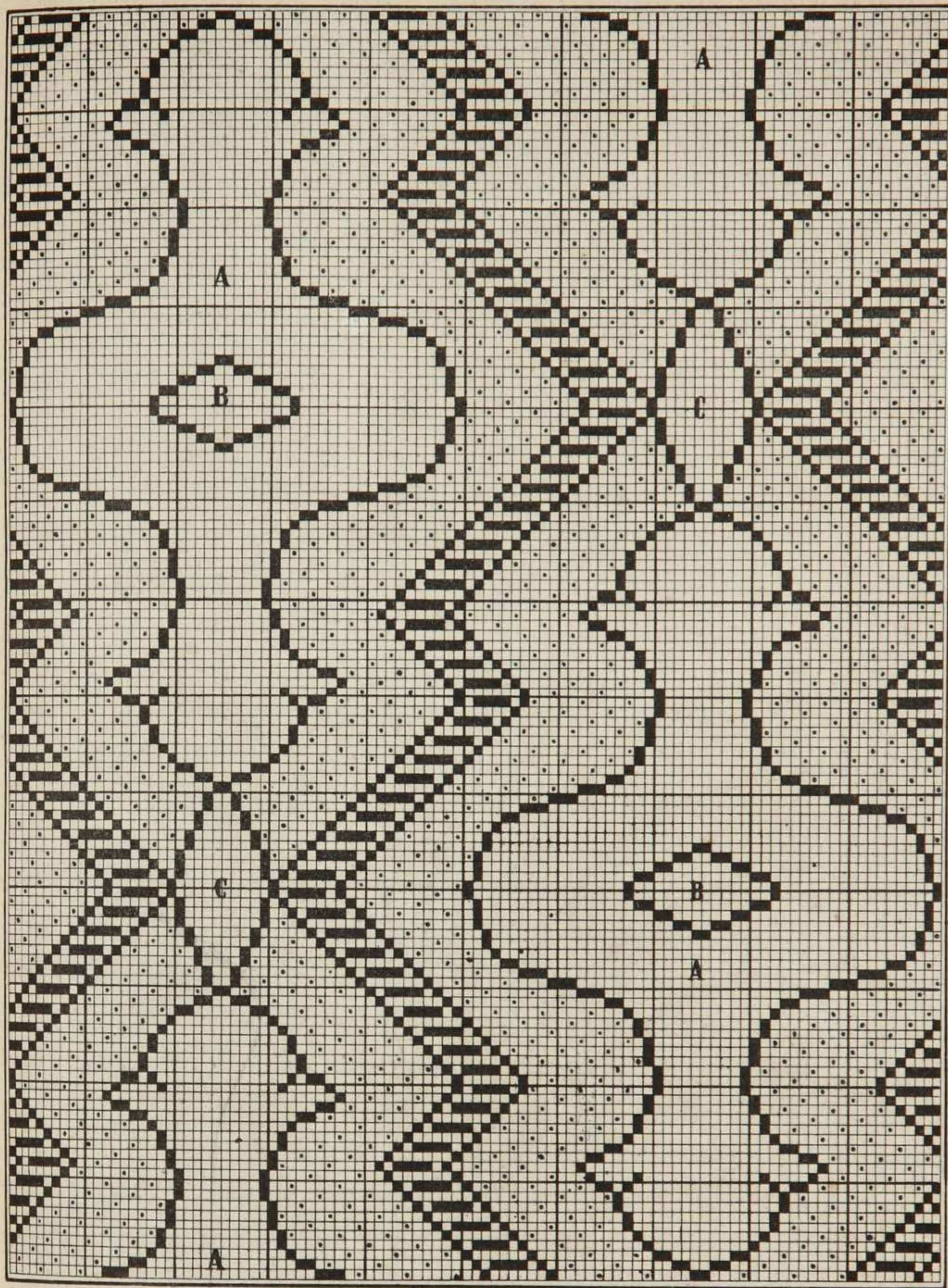
fig. 12.



TRANSPOSITION.

Effets à regards et à retours.

PL. 85



TRANSPOSITION RENVERSÉE.

PL. 86.

fig. 1^{ère}

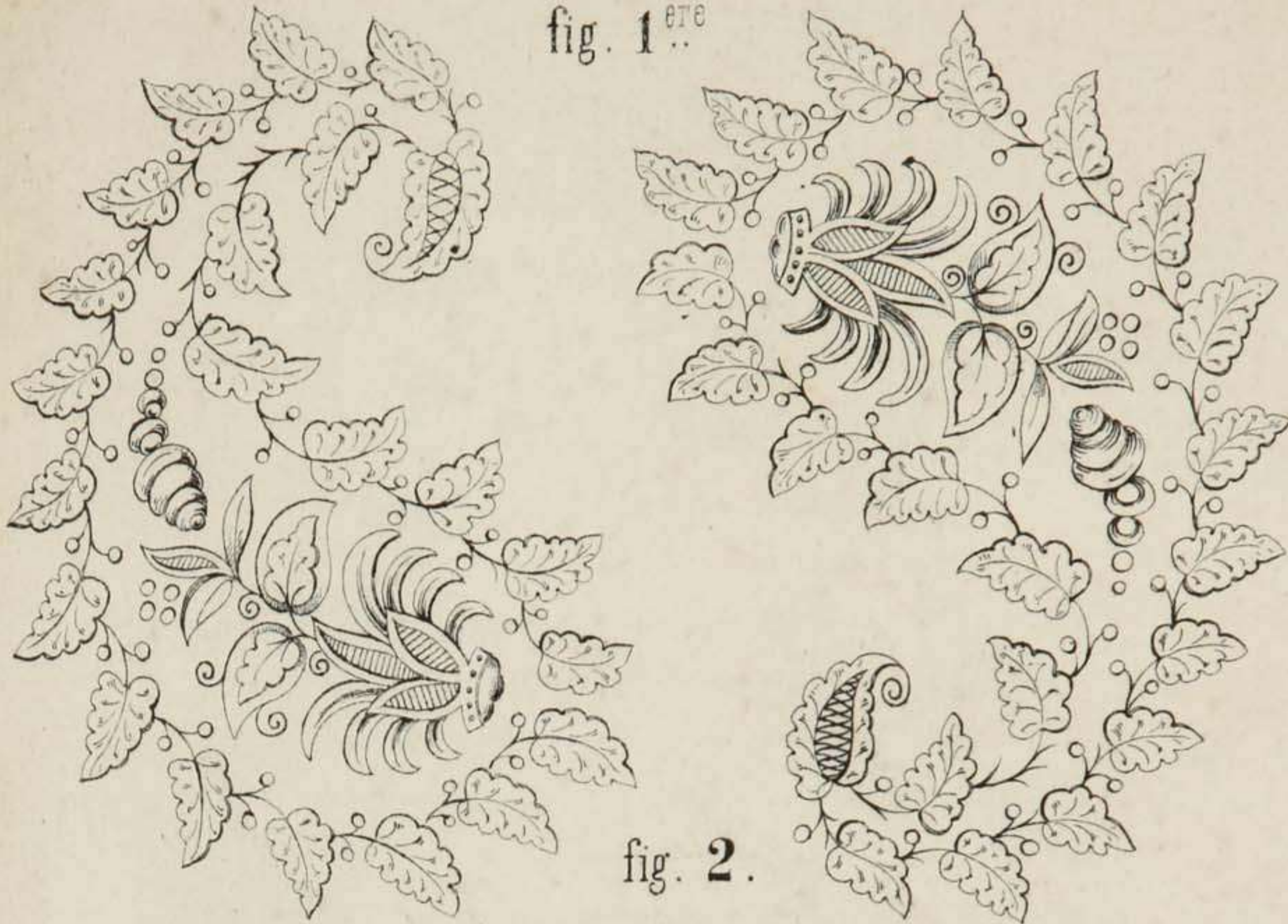
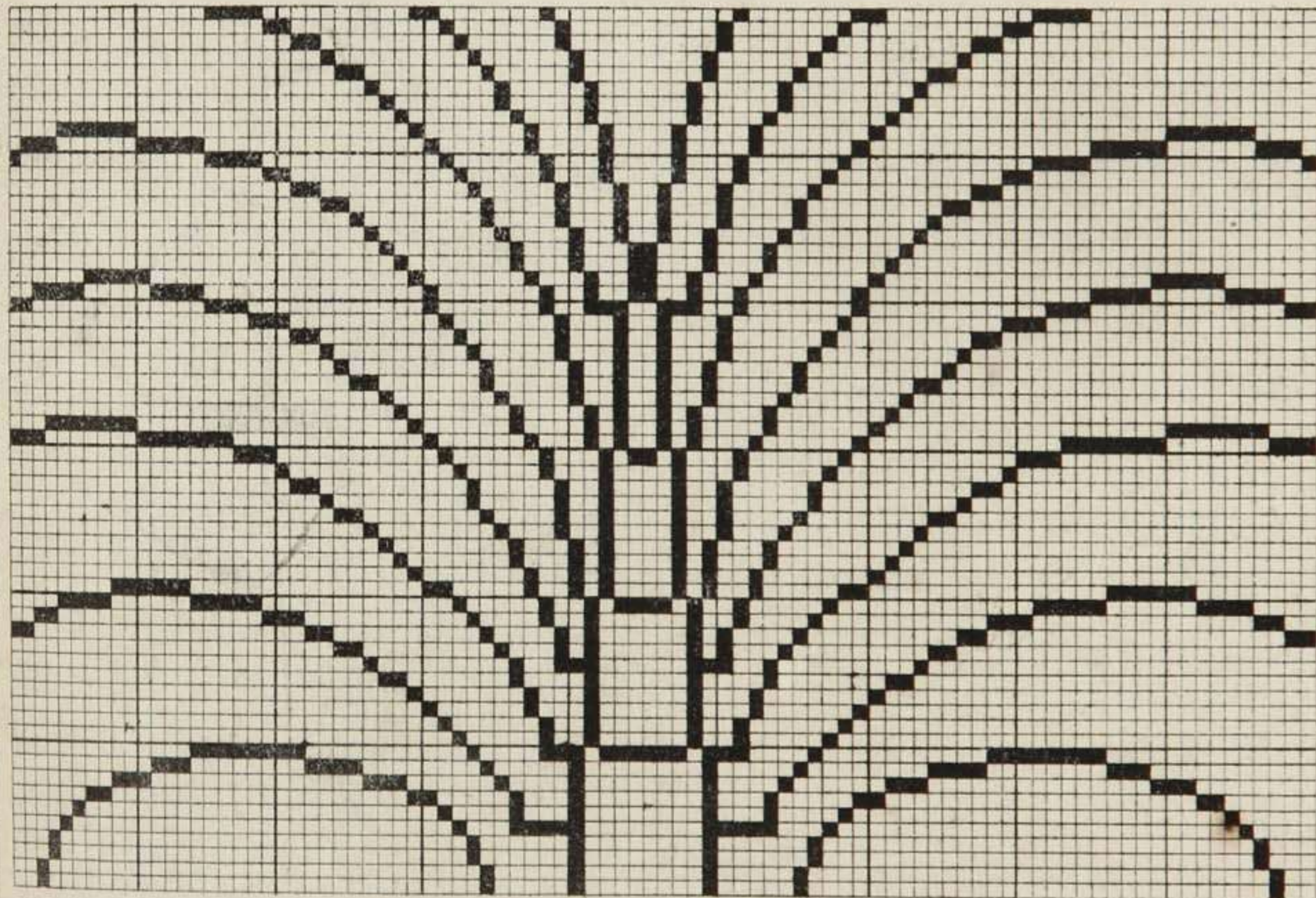


fig. 2.

Courbes diverses



RÉGULATEUR.

PL. 87.

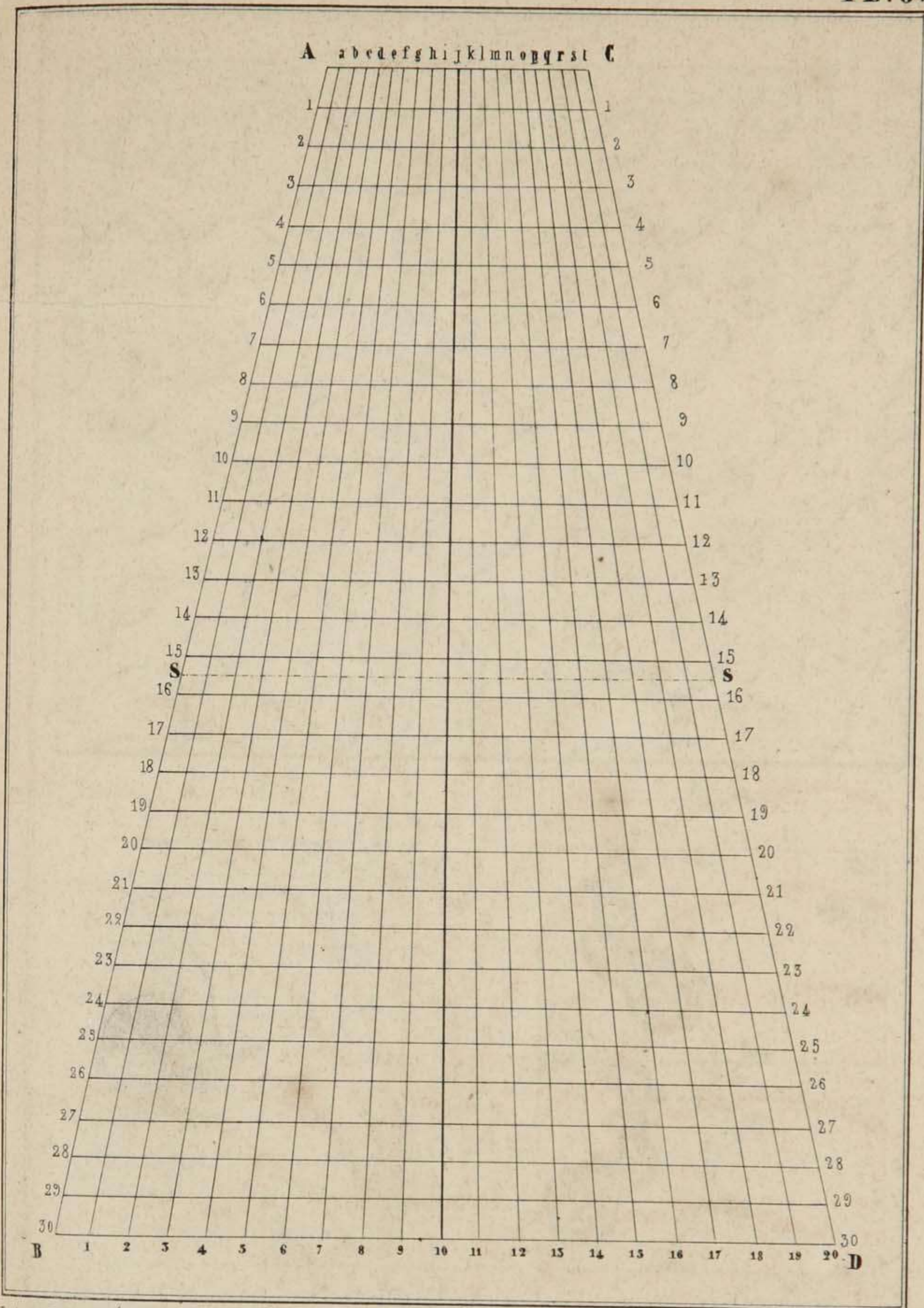


fig. 1^{ère}.

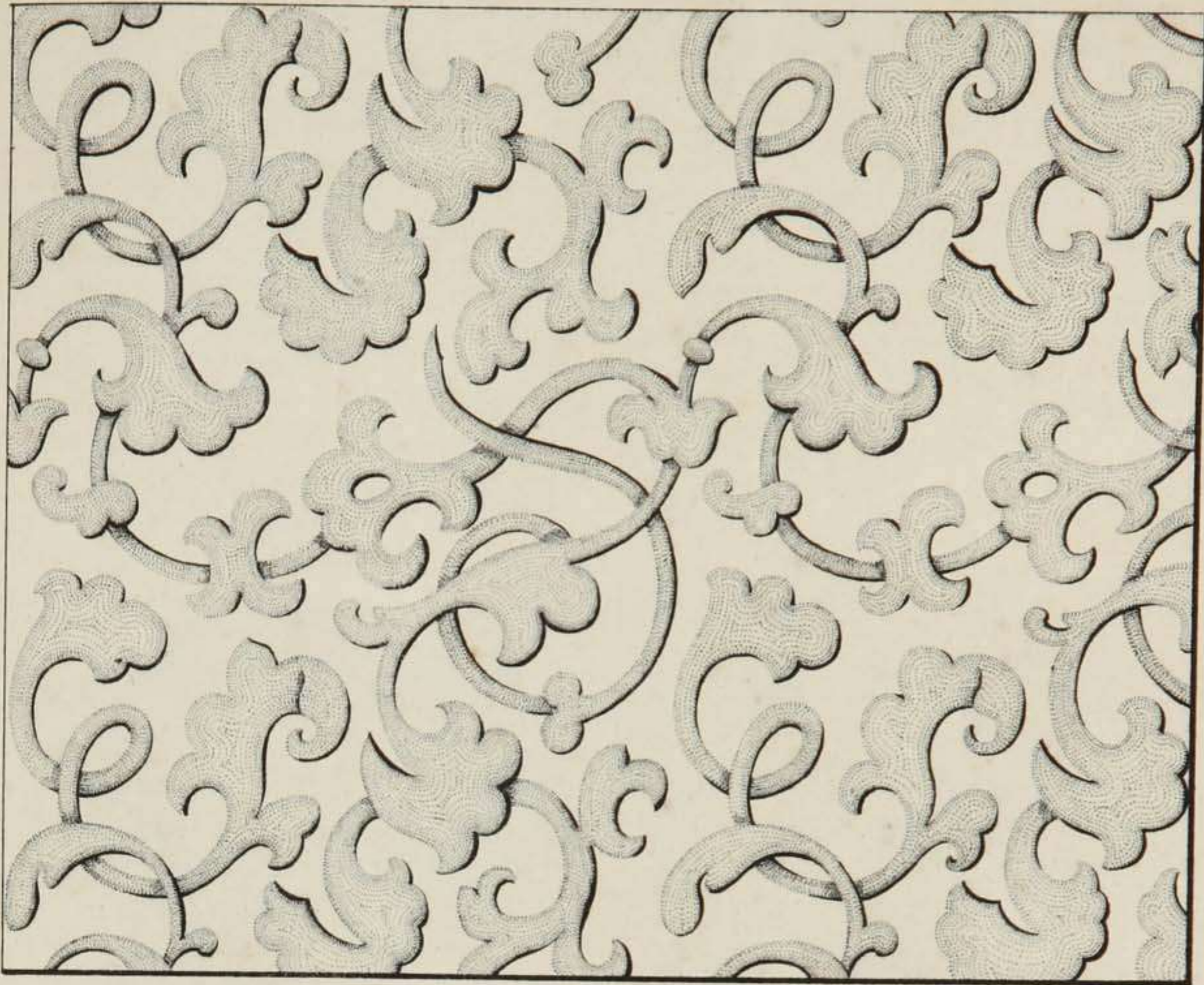
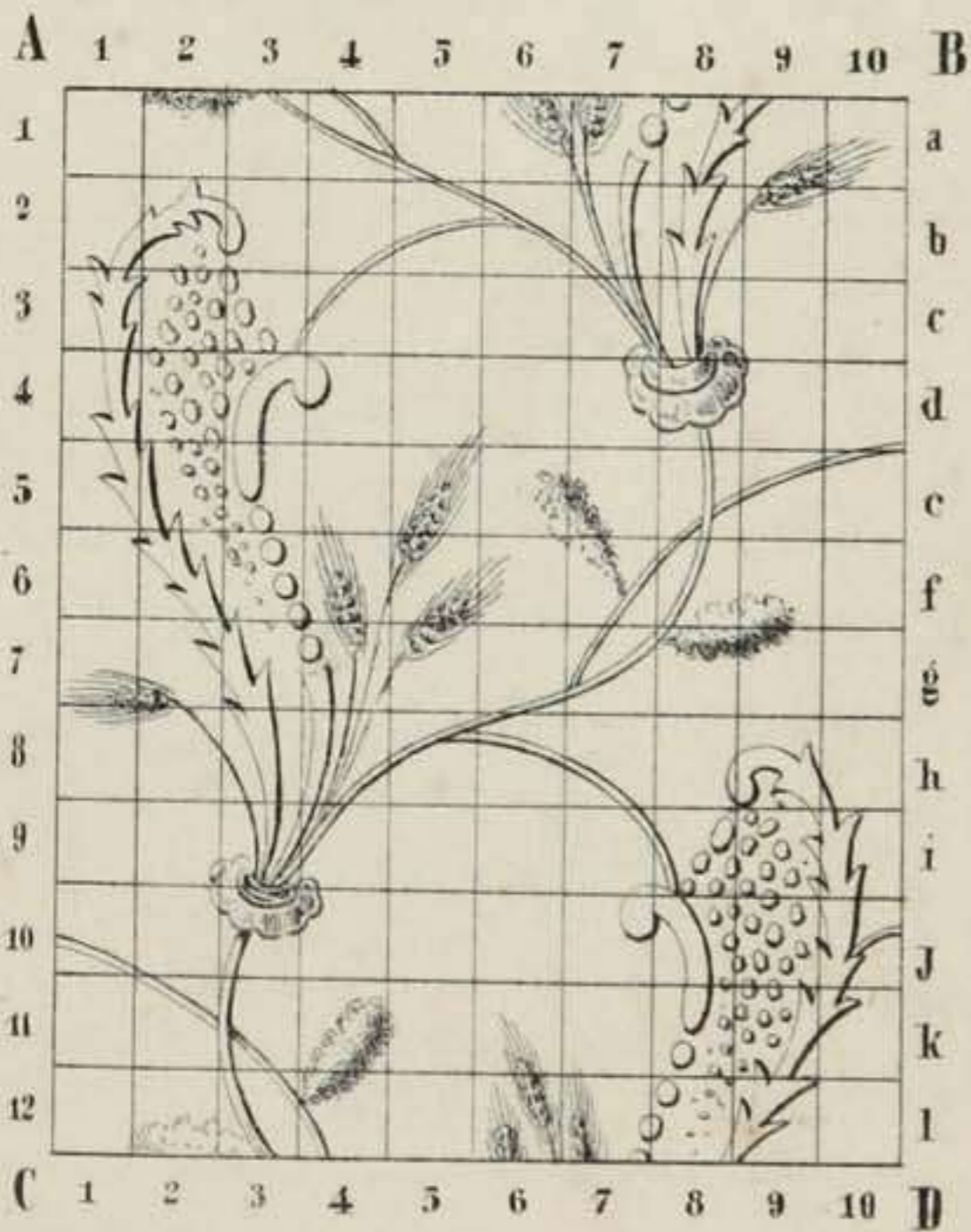


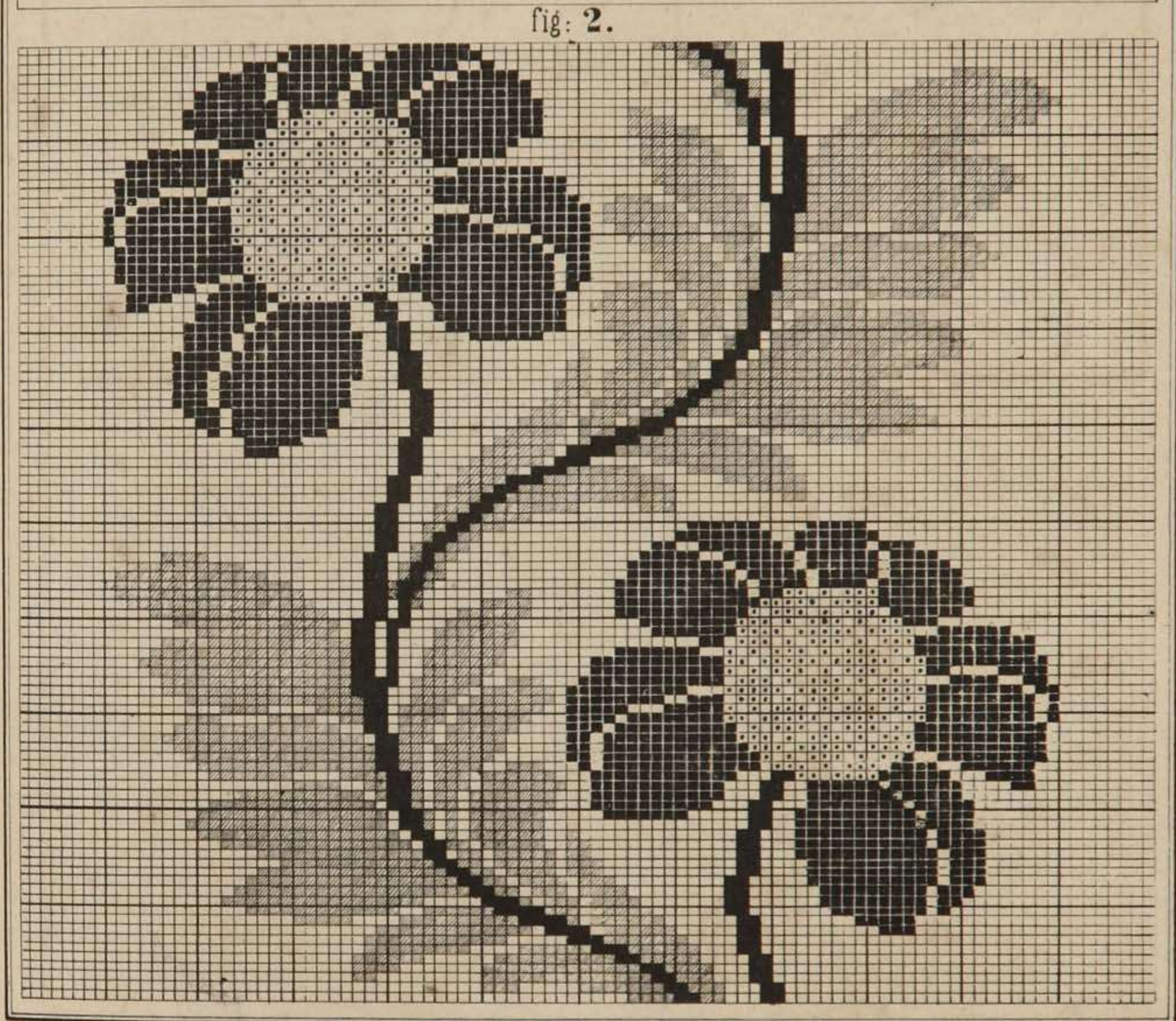
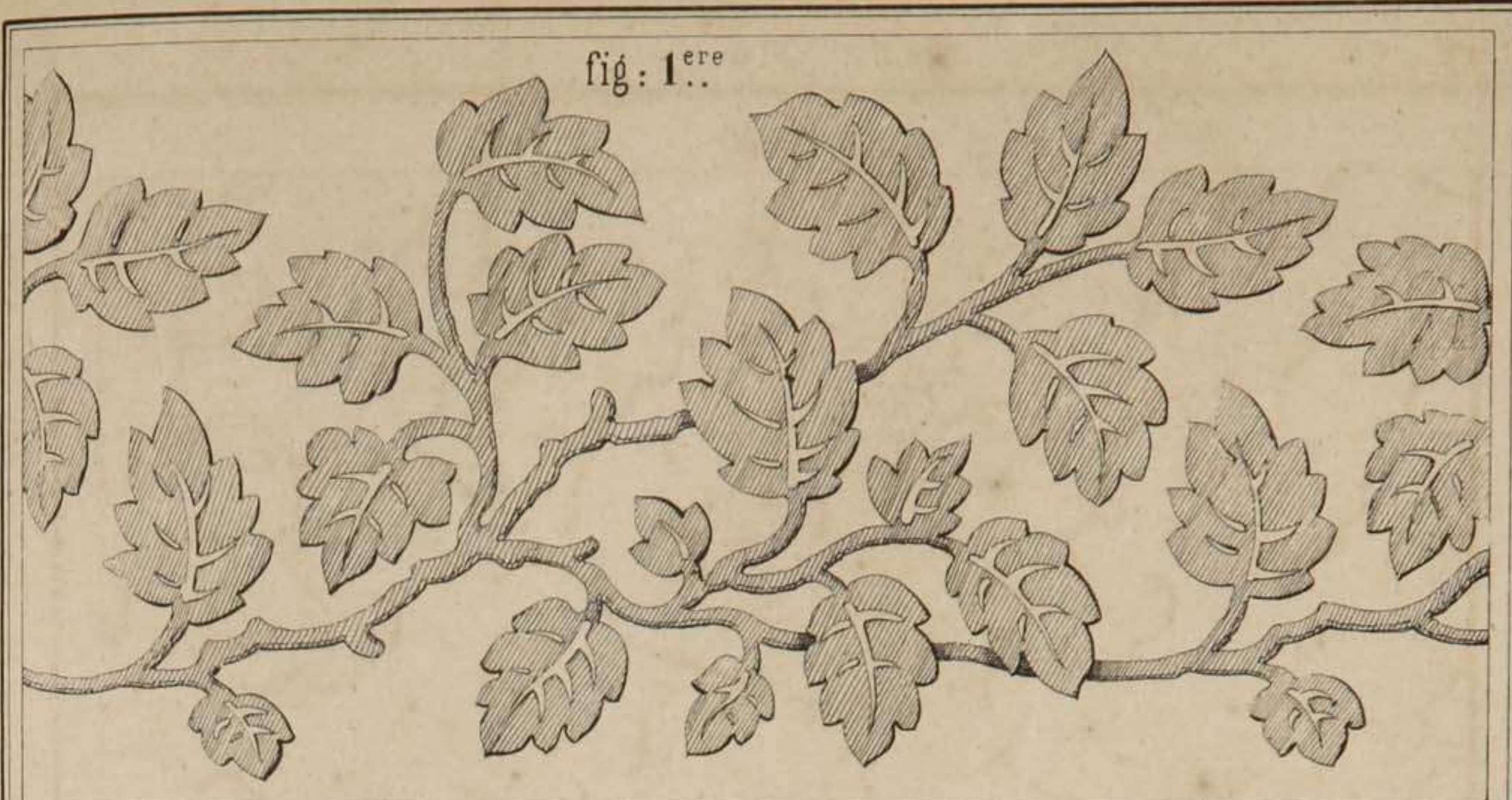
fig. 2.

fig. 3.



ESQUISSE.
mise en carte.

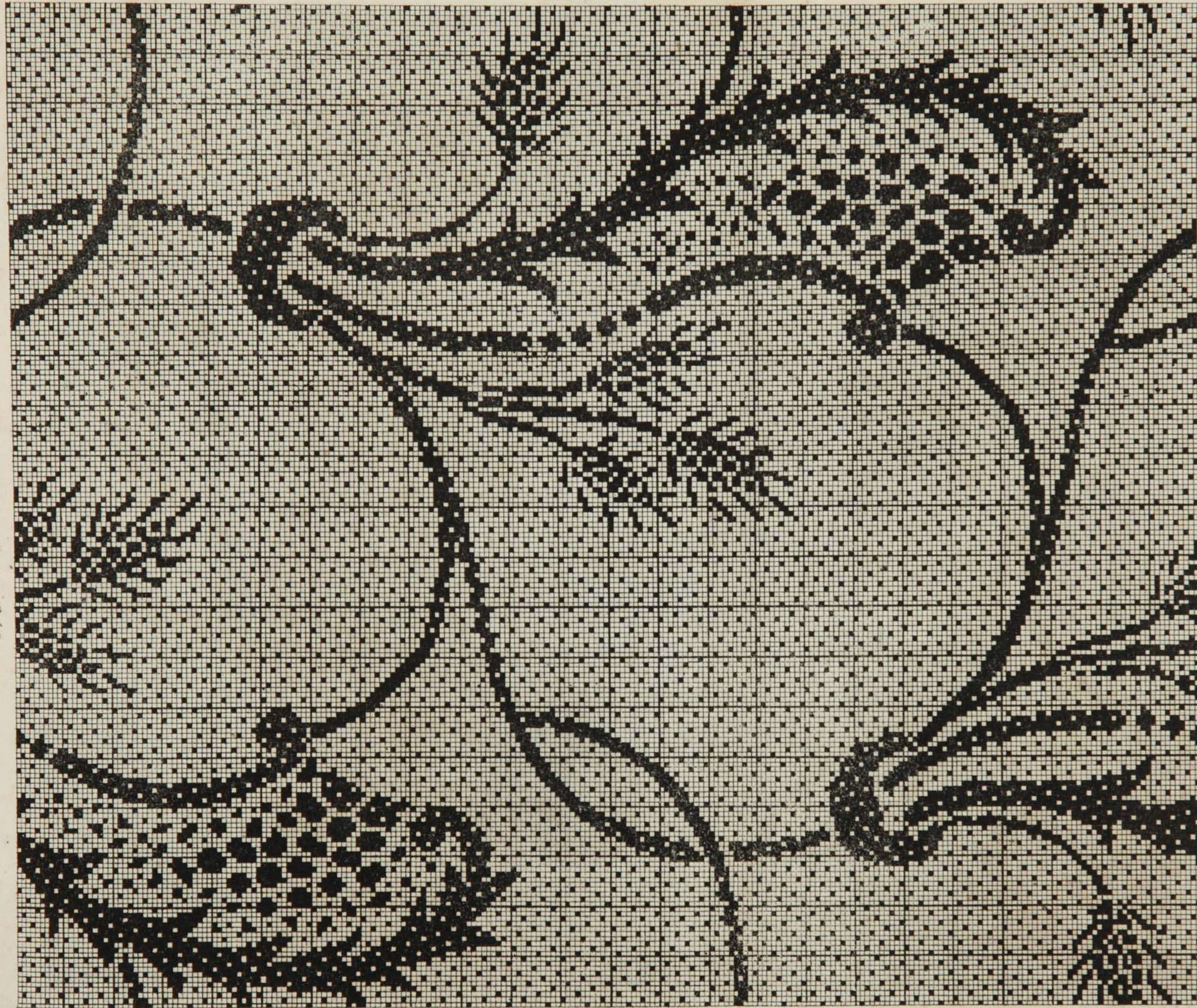
PL 89.



MISES EN CARTE.

Coté de la Lanterne.

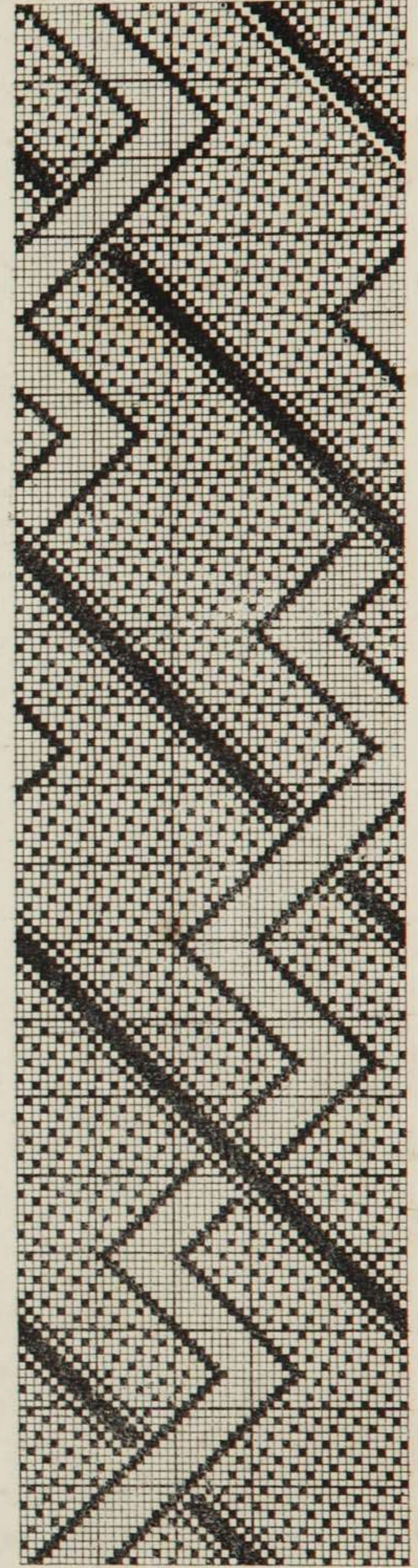
fig. 1^{re}



Bas de la carte - 200 cartés - 240 coupes.

Lanterne.

fig. 2.



Bas de la carte - 400 cartés - 50 coupes - 1/2 carte - 200 cartés.

ESQUISSES.

Principes de contre semplage.

PL. 91.

fig. 1^{ere}
en Satin de quatre.

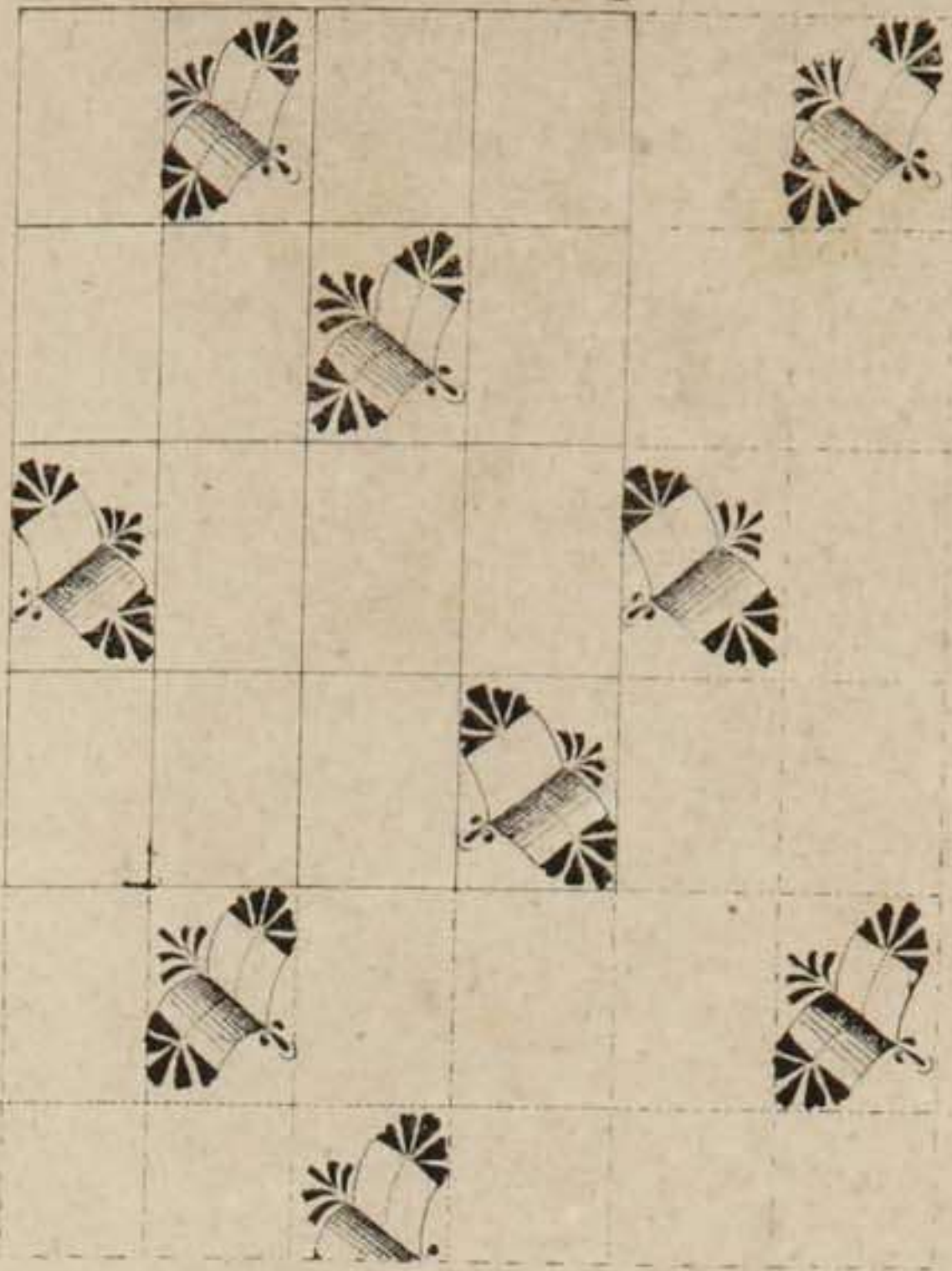


fig. 2.
en Satin de cinq.

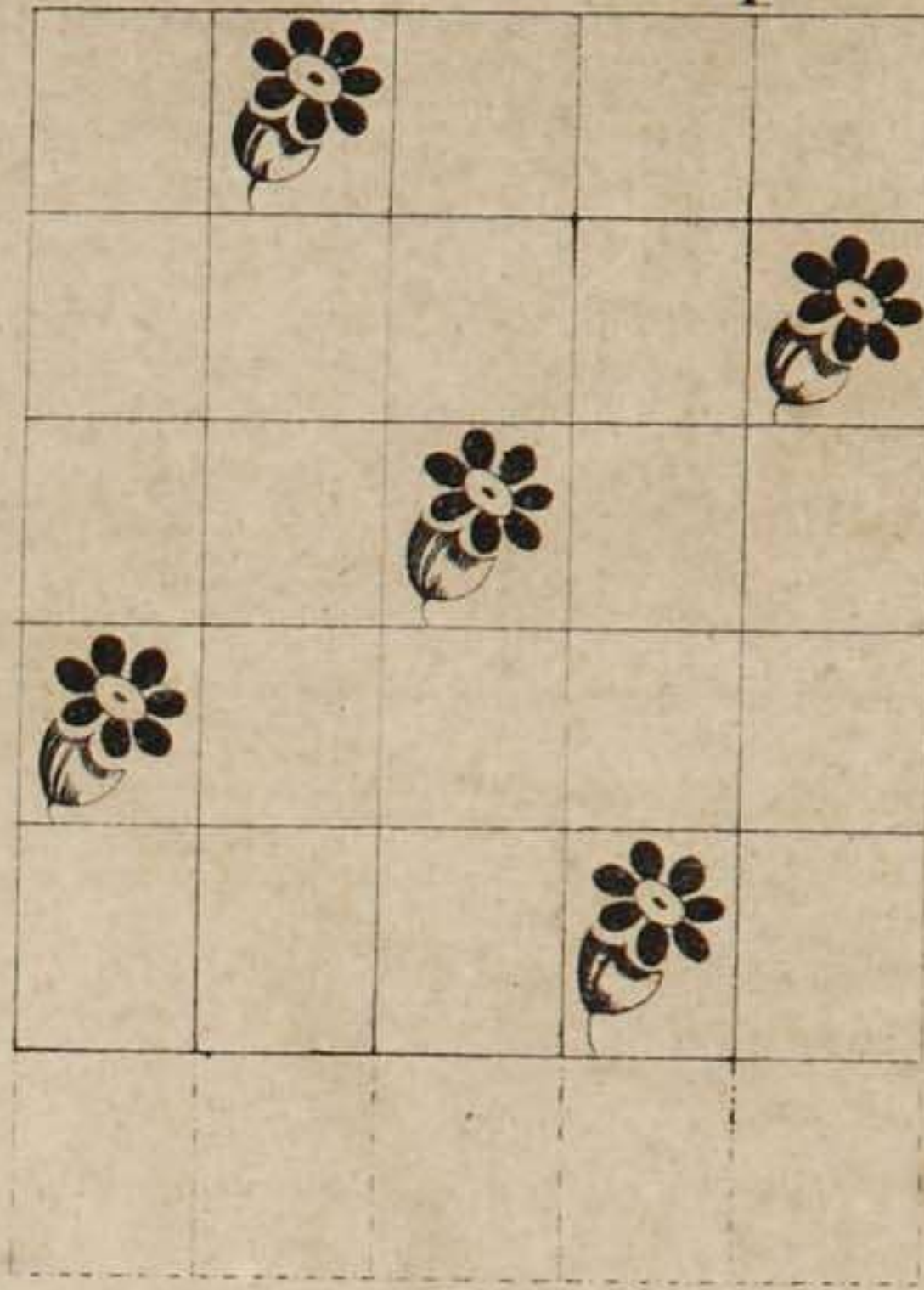


fig. 3.
en Satin de sept.

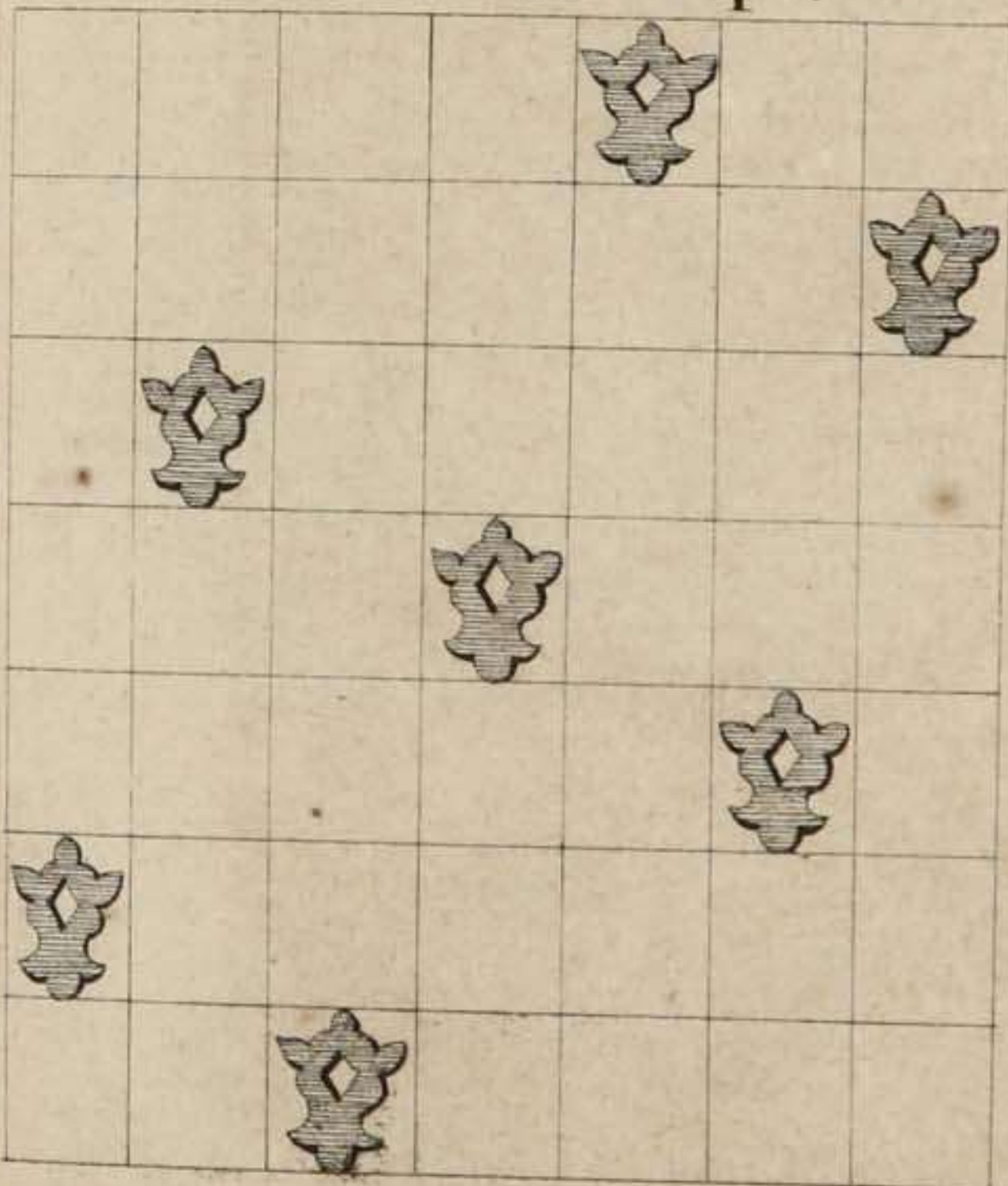


fig. 4.
en Satin de huit.



fig. 1^{ere}.

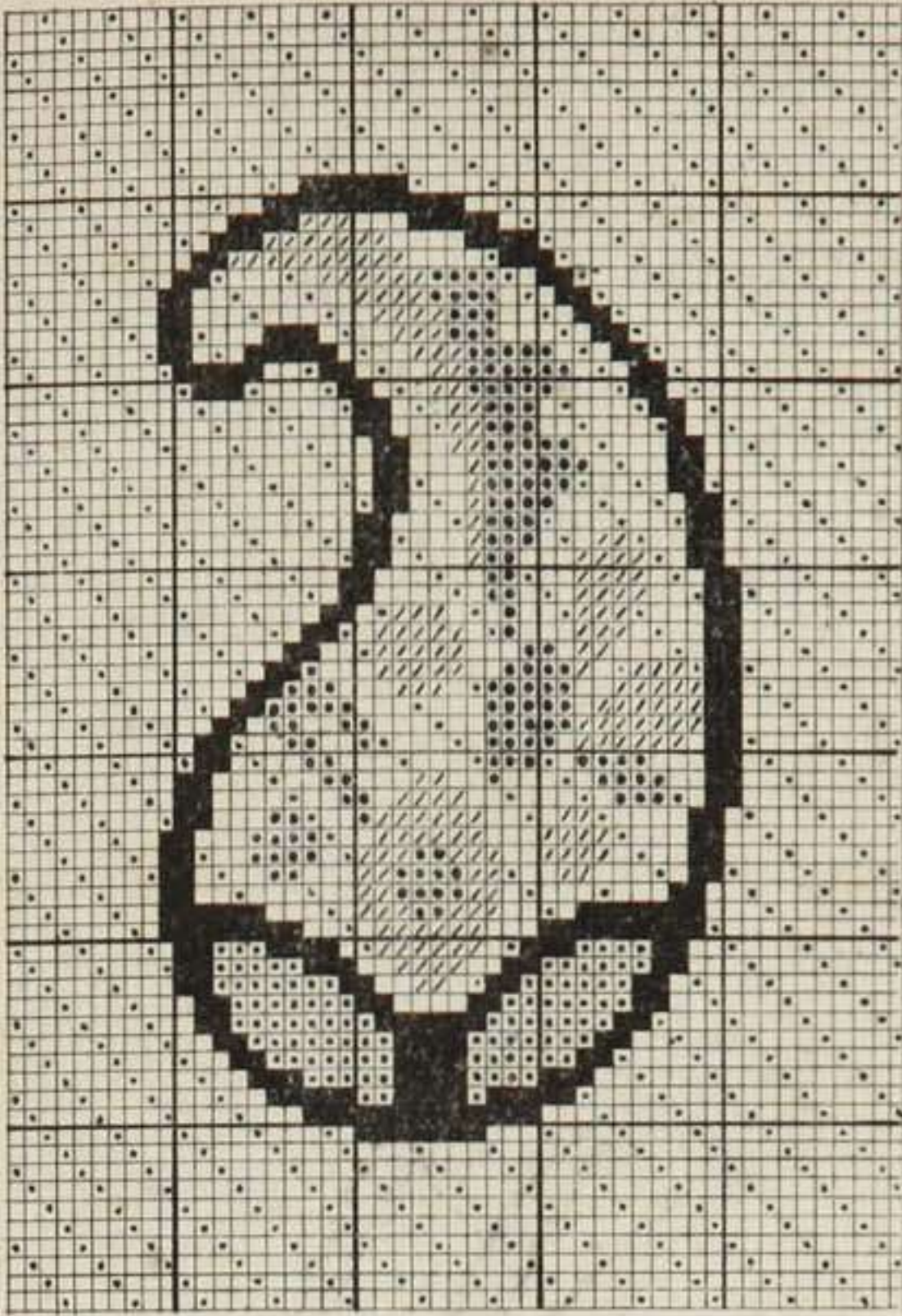


fig. 2.

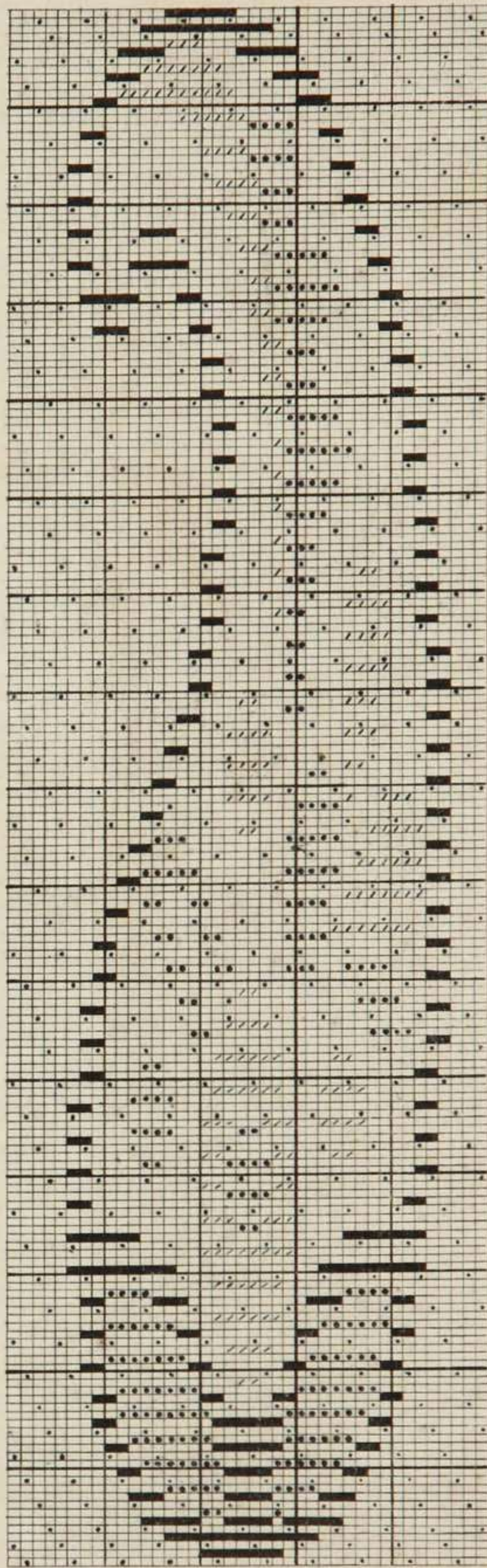


fig. 3.

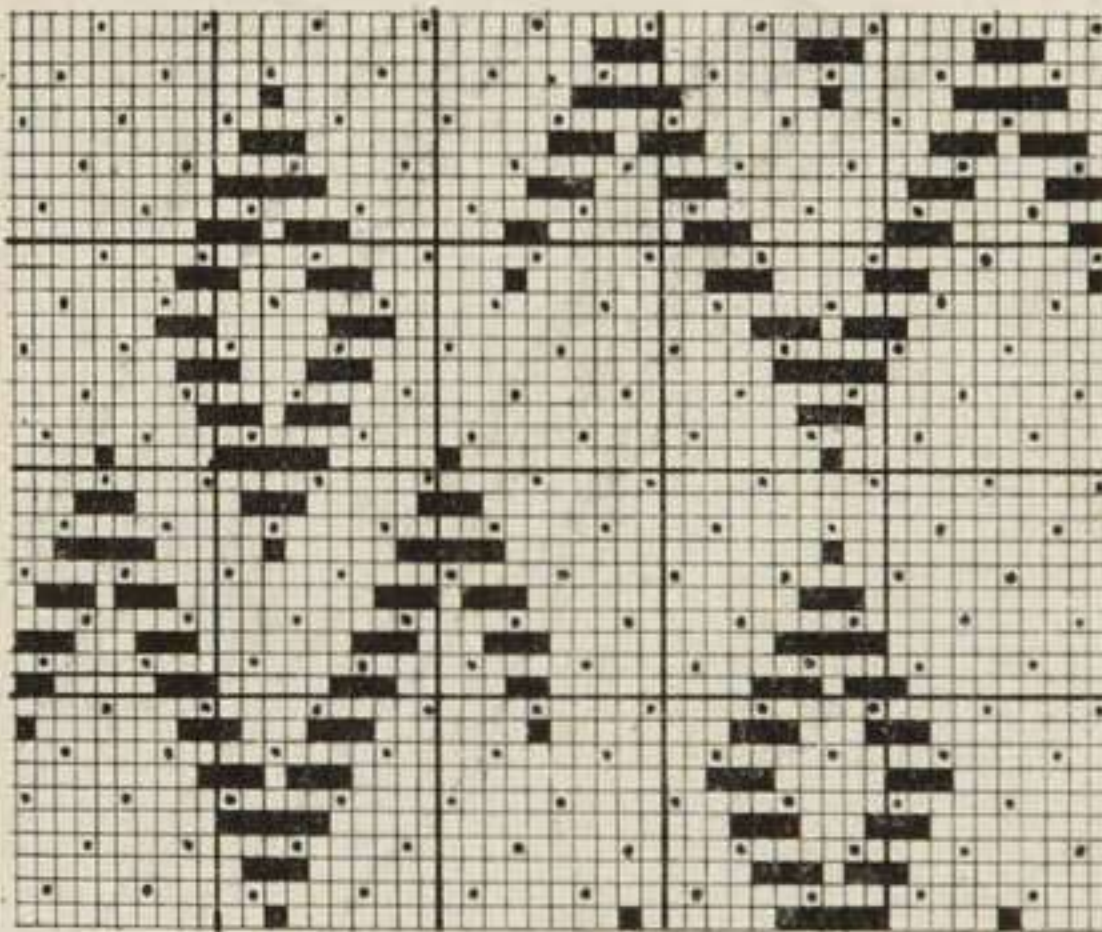
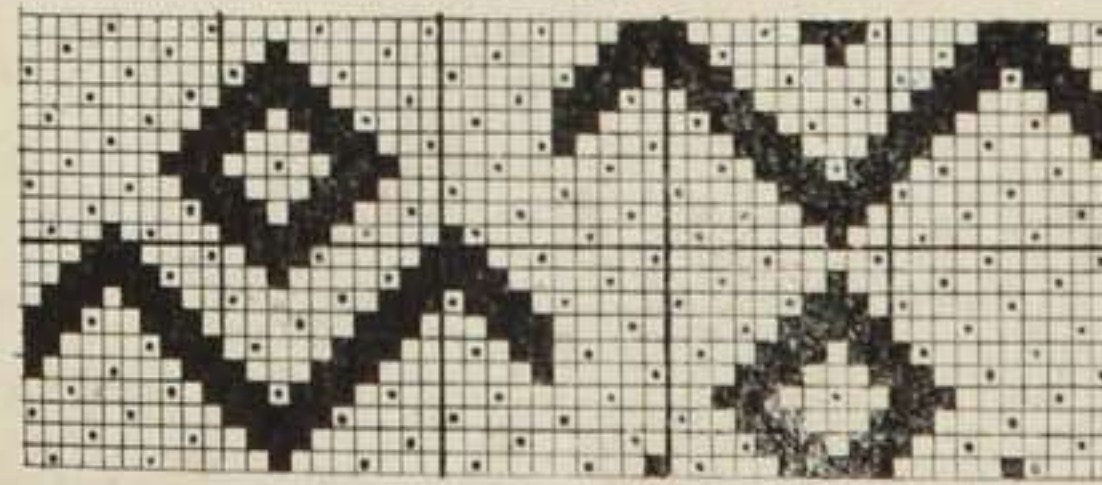


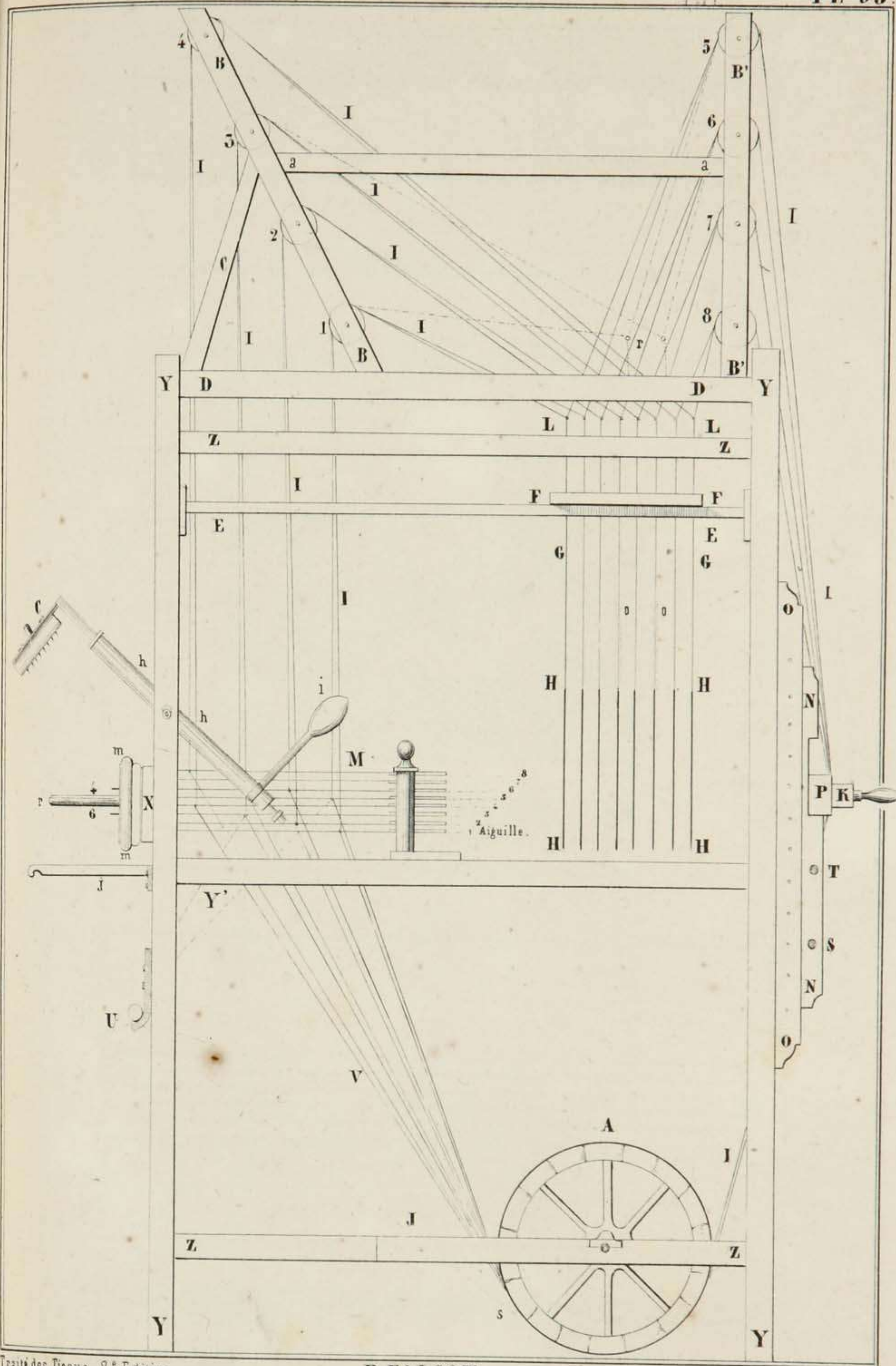
fig. 4.



LISAGE À TAMBOUR.

Vu de Côté.

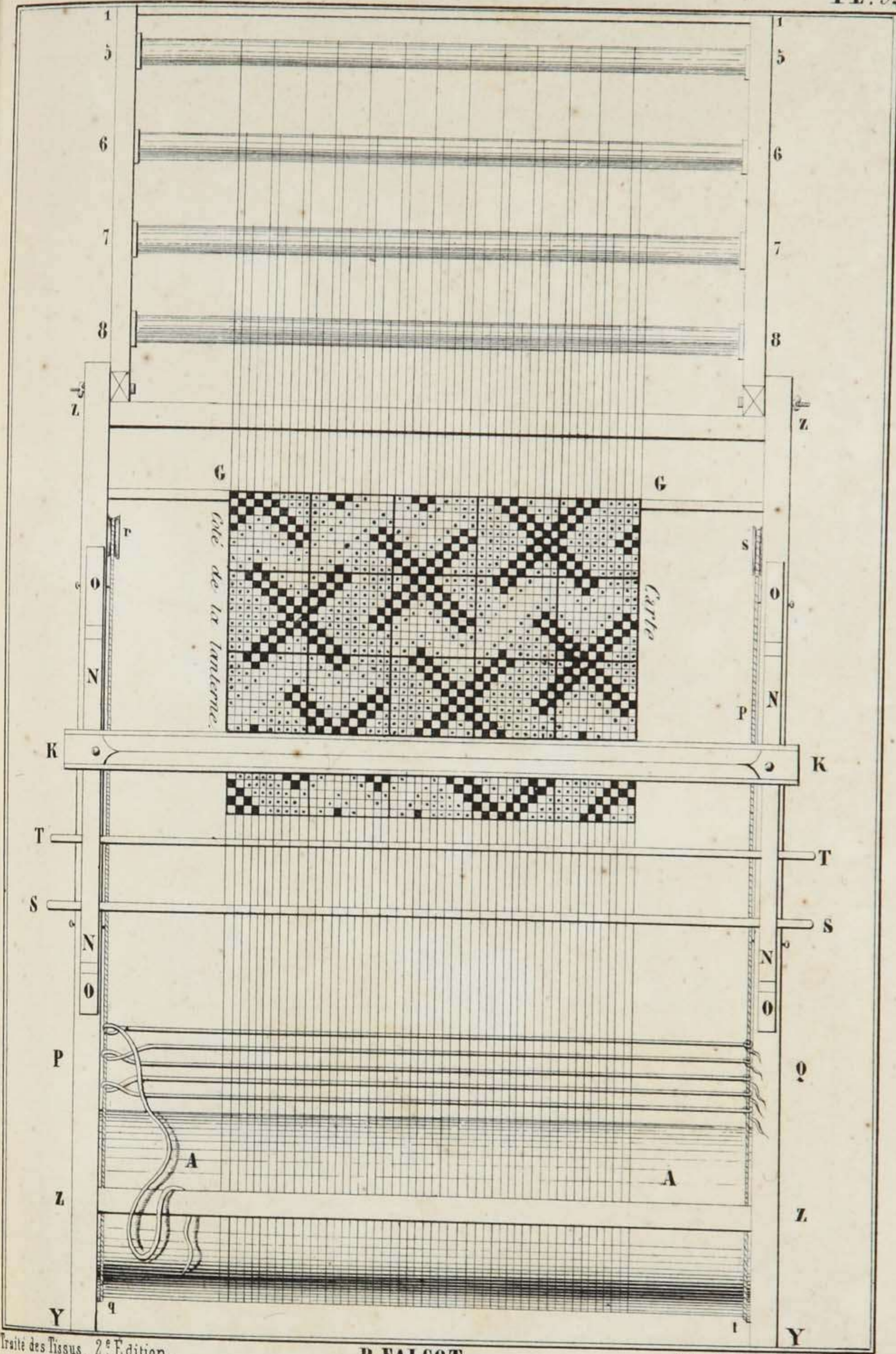
PL. 93.



LISAGE À TAMBOUR.

Vu du coté de la Lecture de la carte.

PL. 94



LISAGE À TAMBOUR

Côté du perçage.

PL. 95

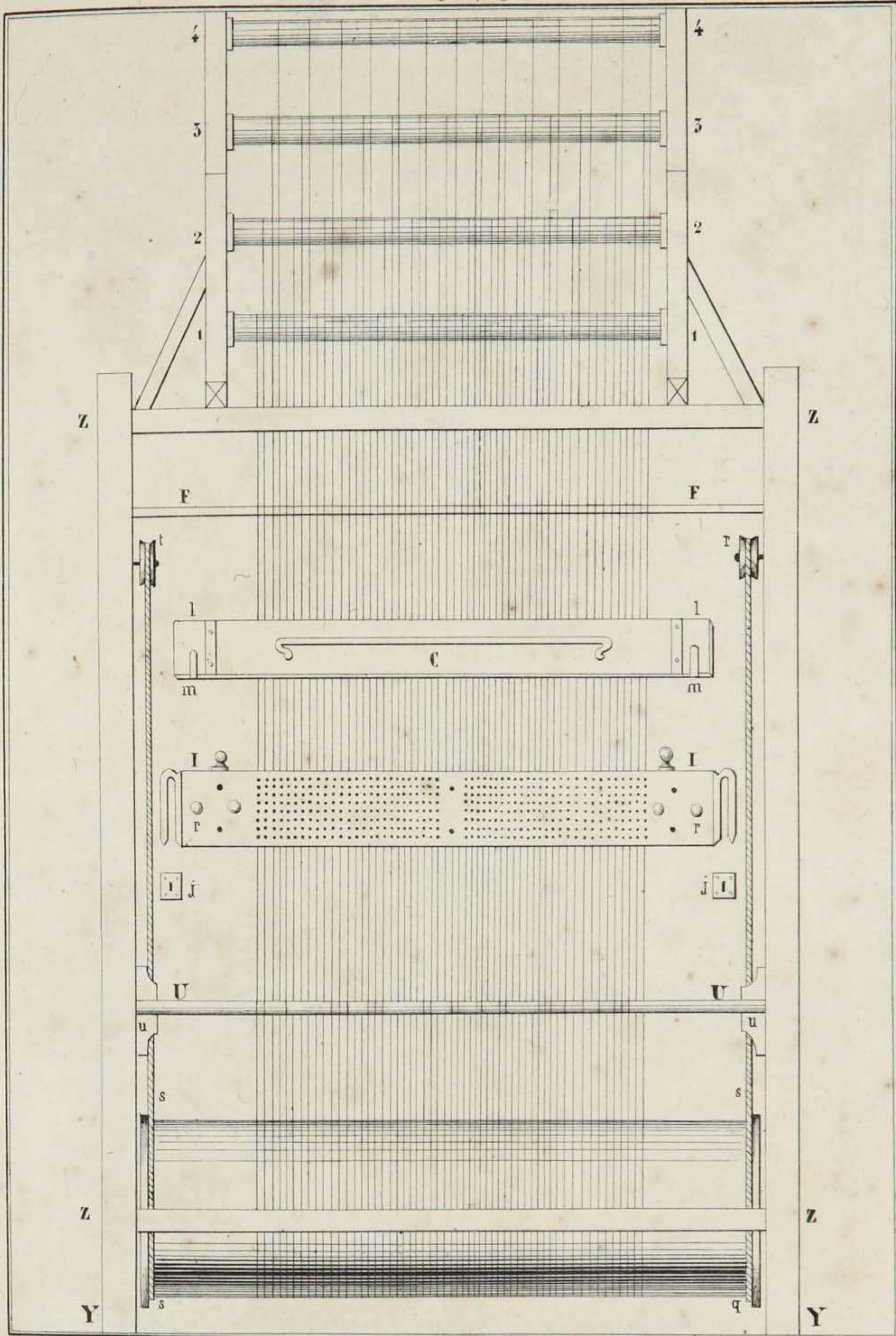


fig. 1^{ere}

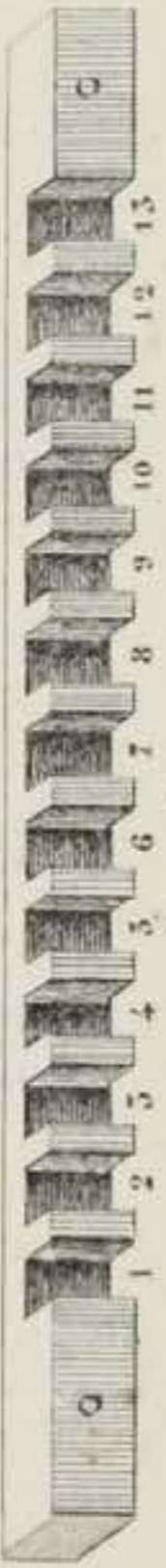


fig. 2.



fig. 3.

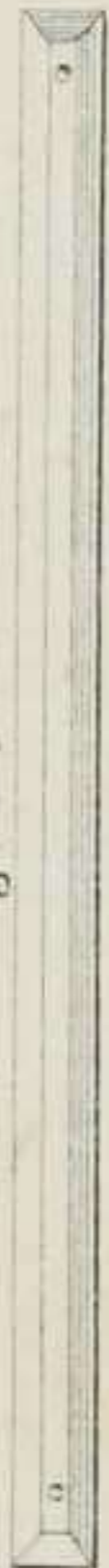


fig. 4.

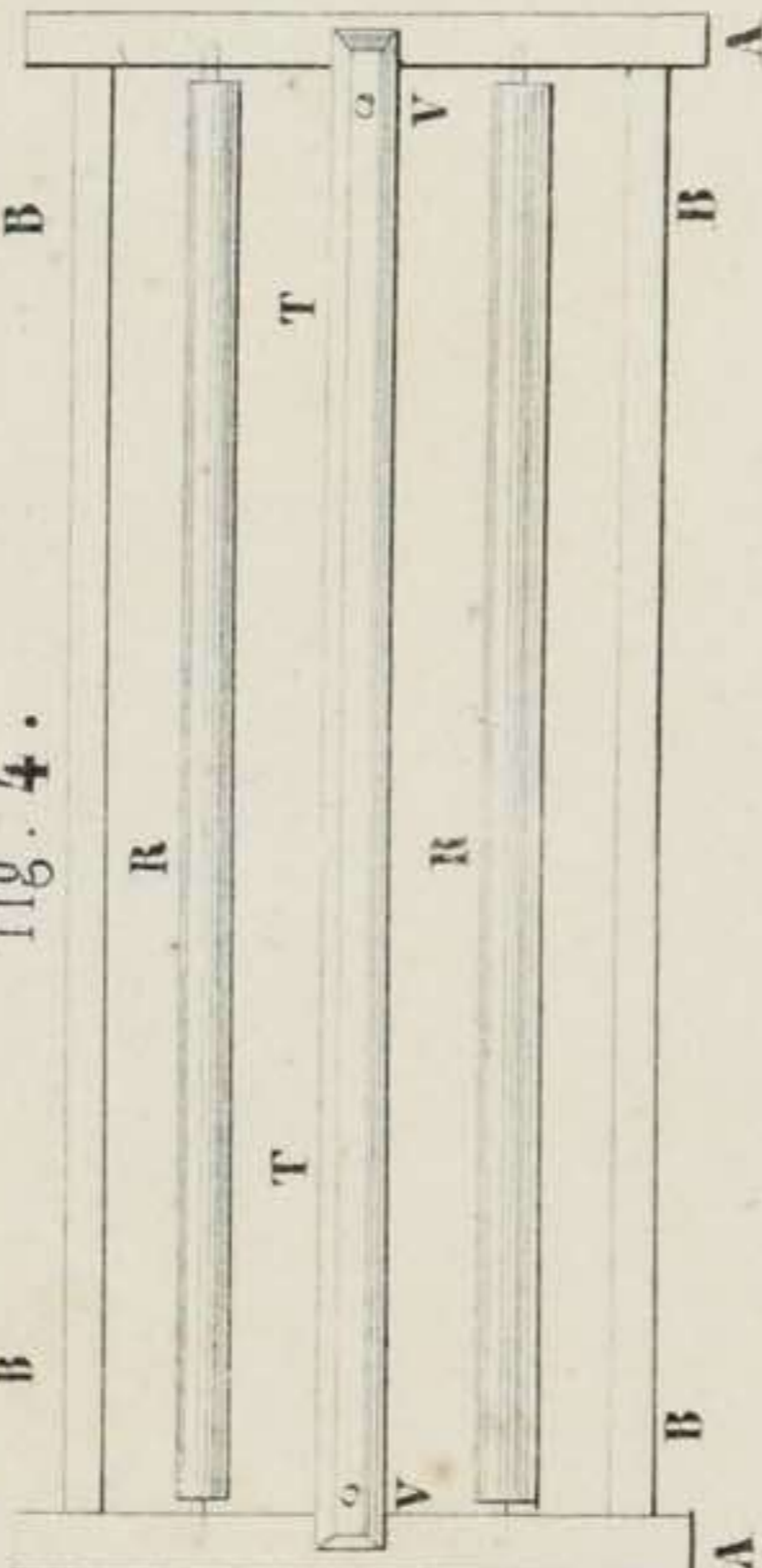


fig. 6.

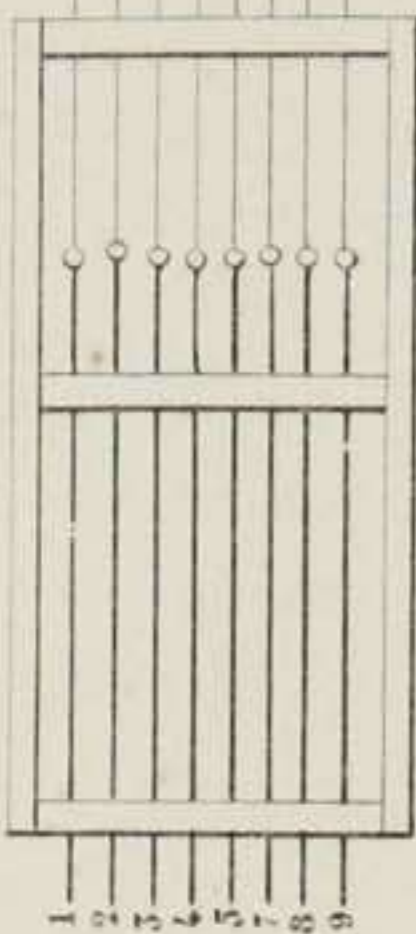


fig. 7.



fig. 8.

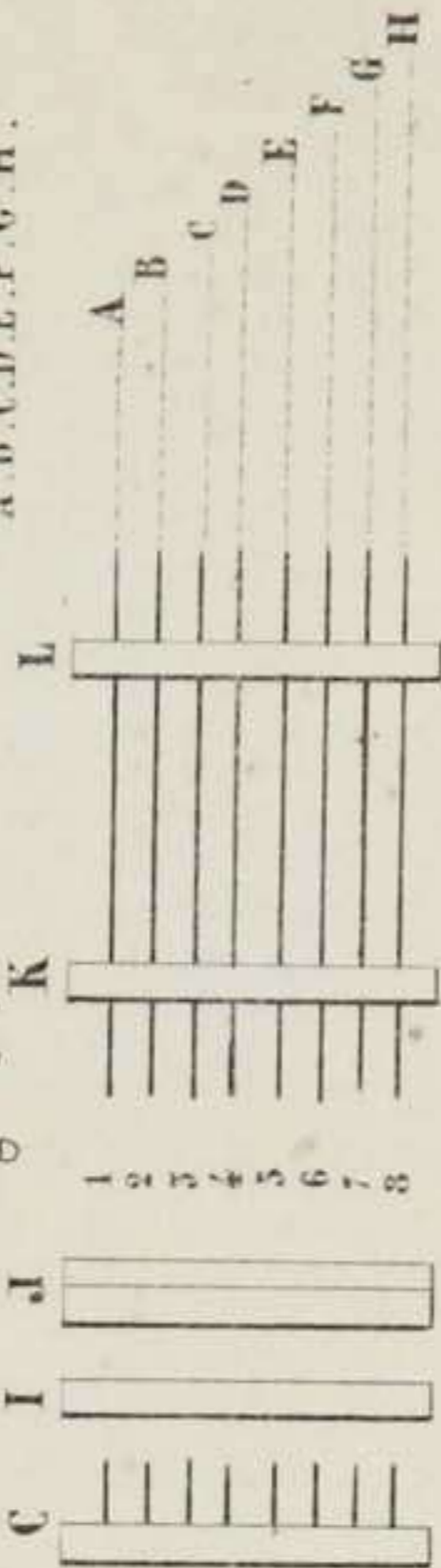


fig. 9.

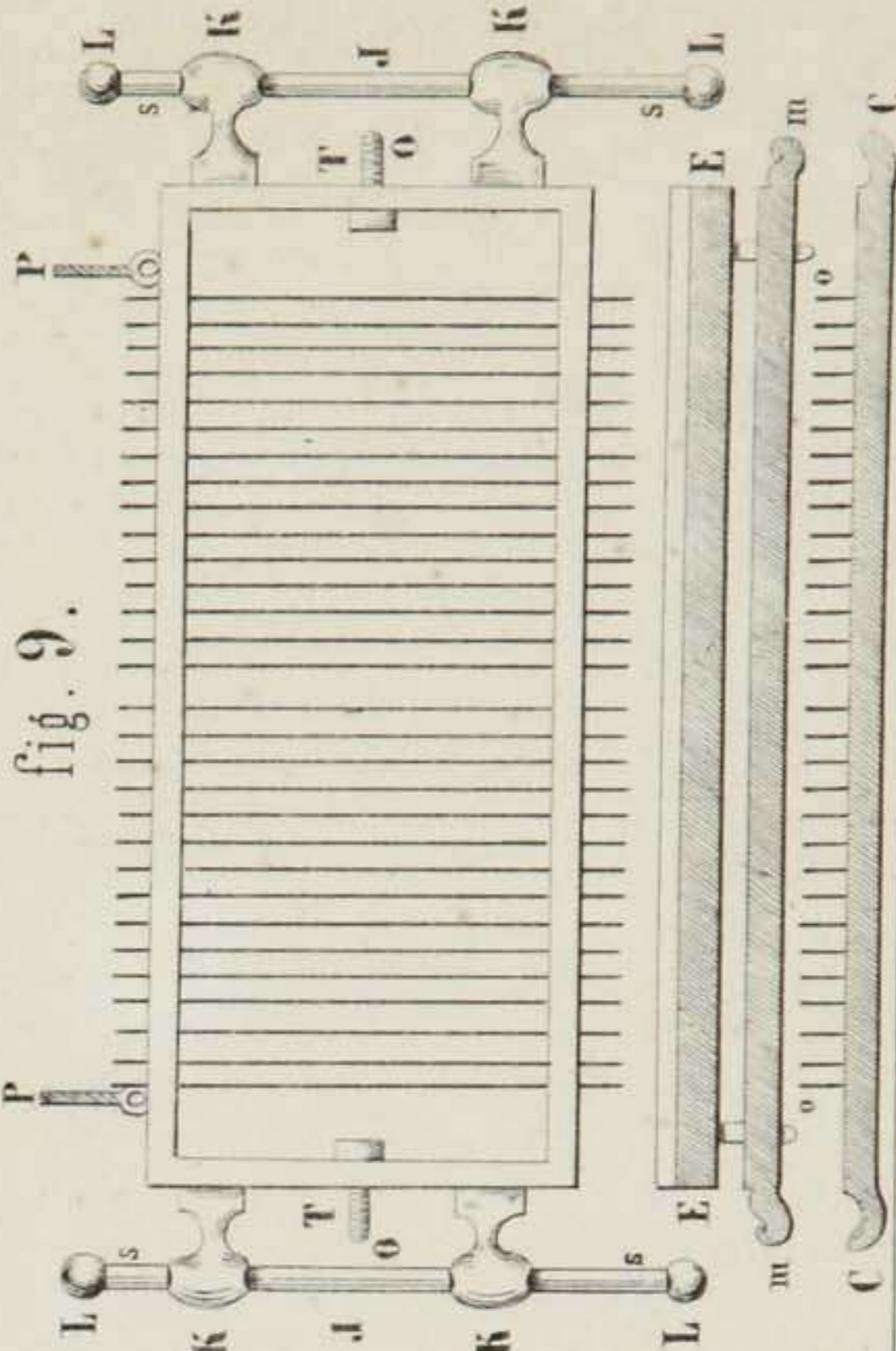
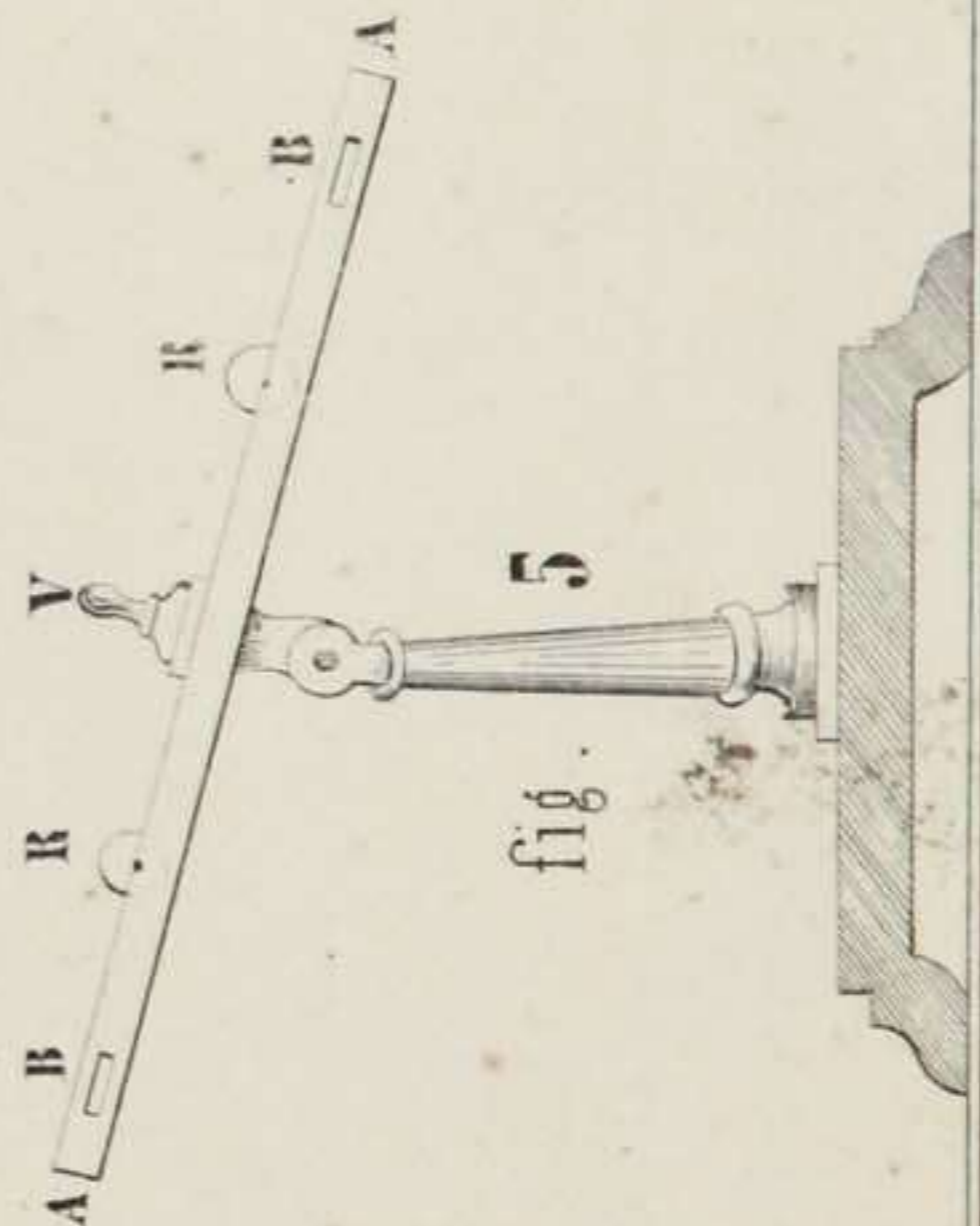


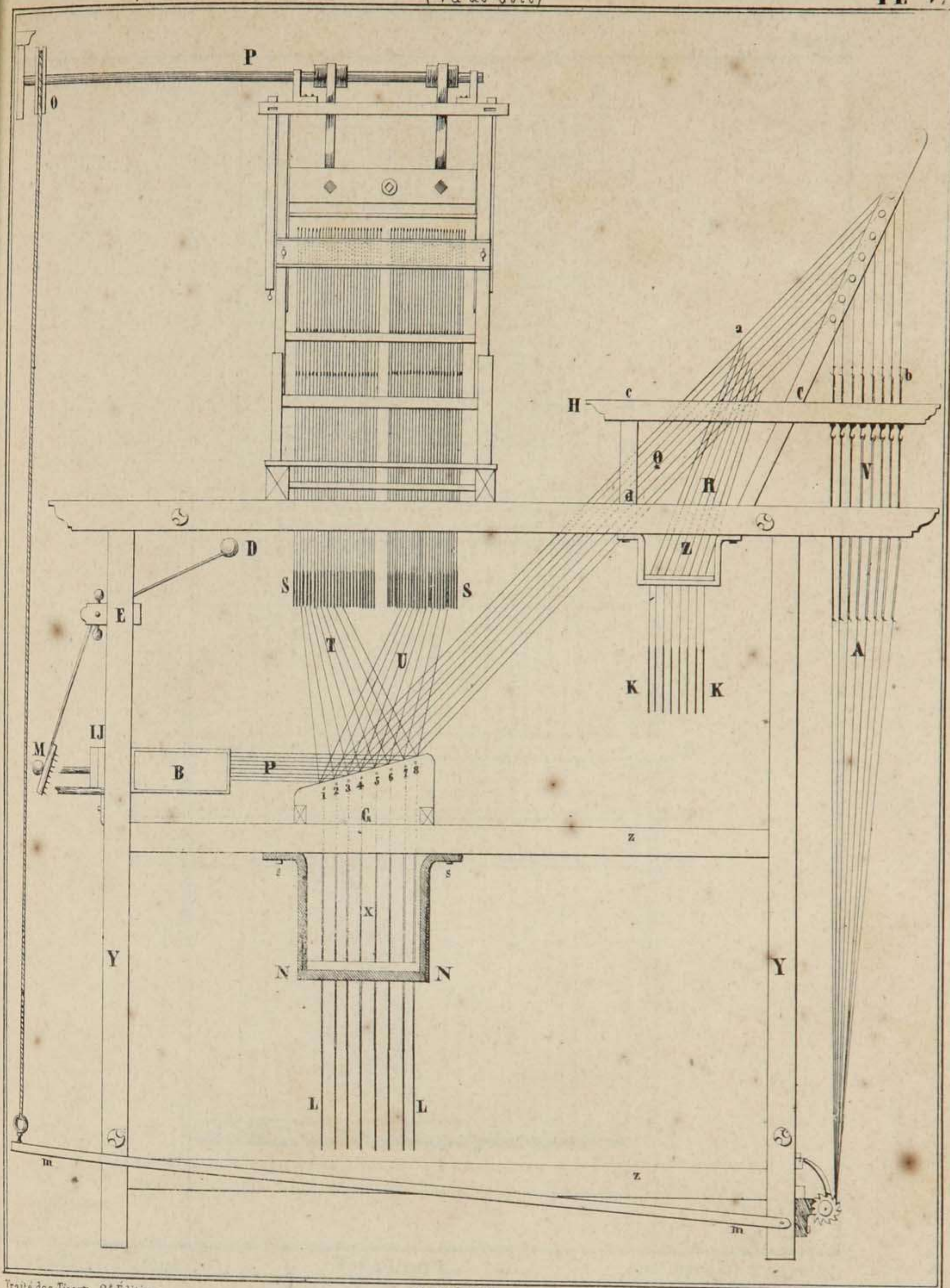
fig. 5



LISAGE ACCÉLÉRÉ.

(Vu de Coté)

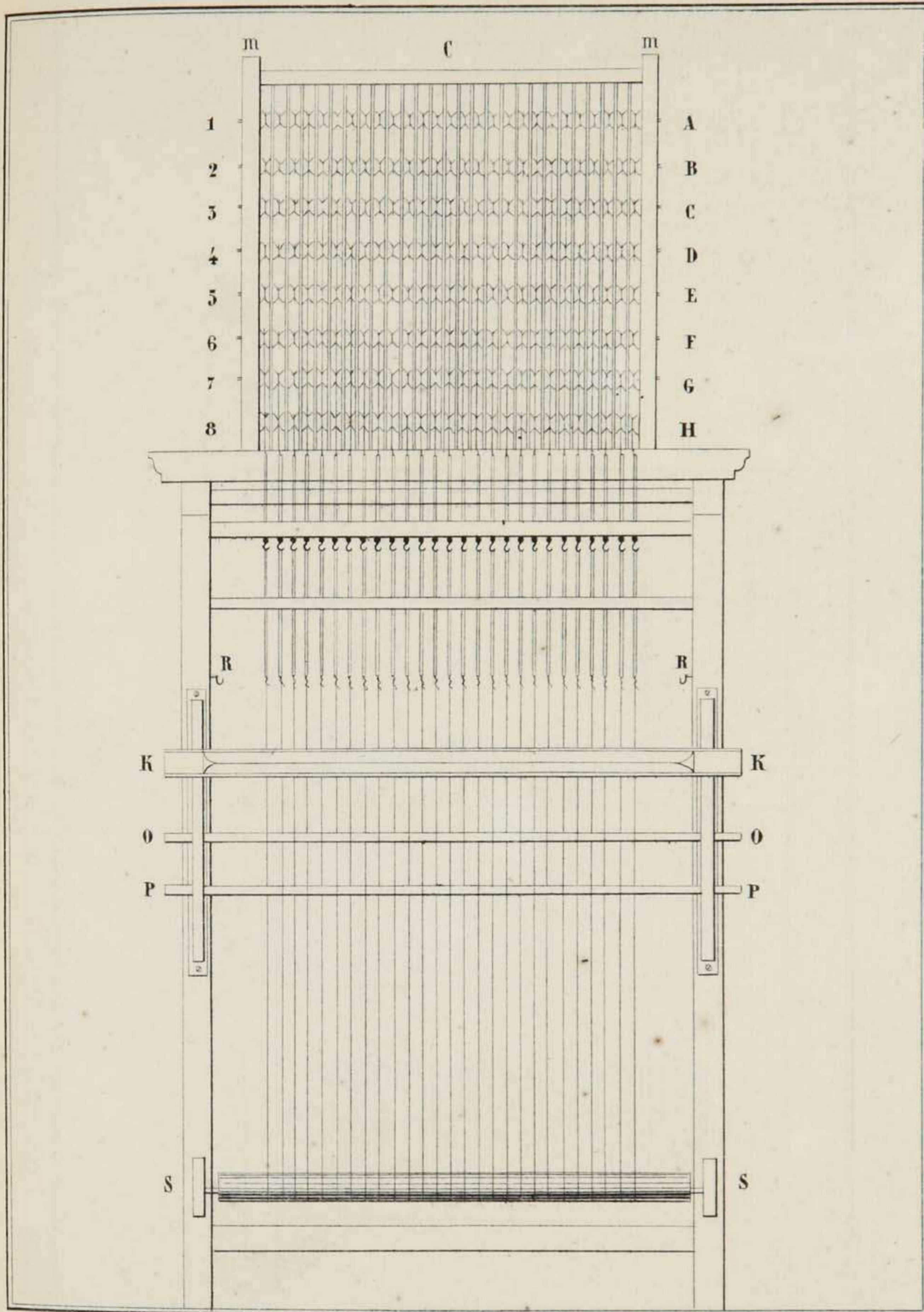
PL. 17.



LISAGE ACCÉLÉRÉ.

(Vu du côté de l'Accrochage.)

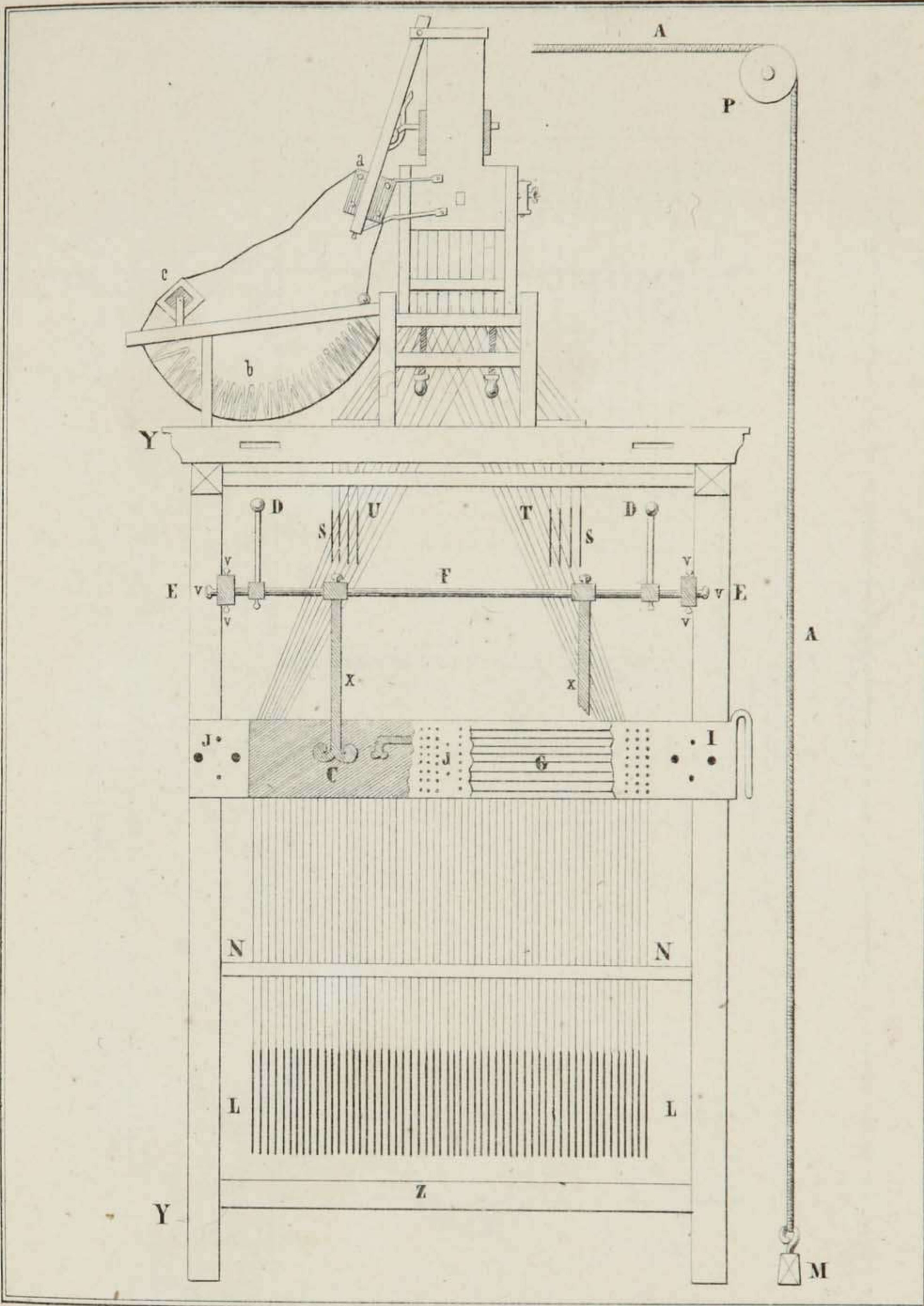
PL. 93.



LISAGE ACCÉLÉRÉ.

Vu du côté du Piquage ou Perçage.

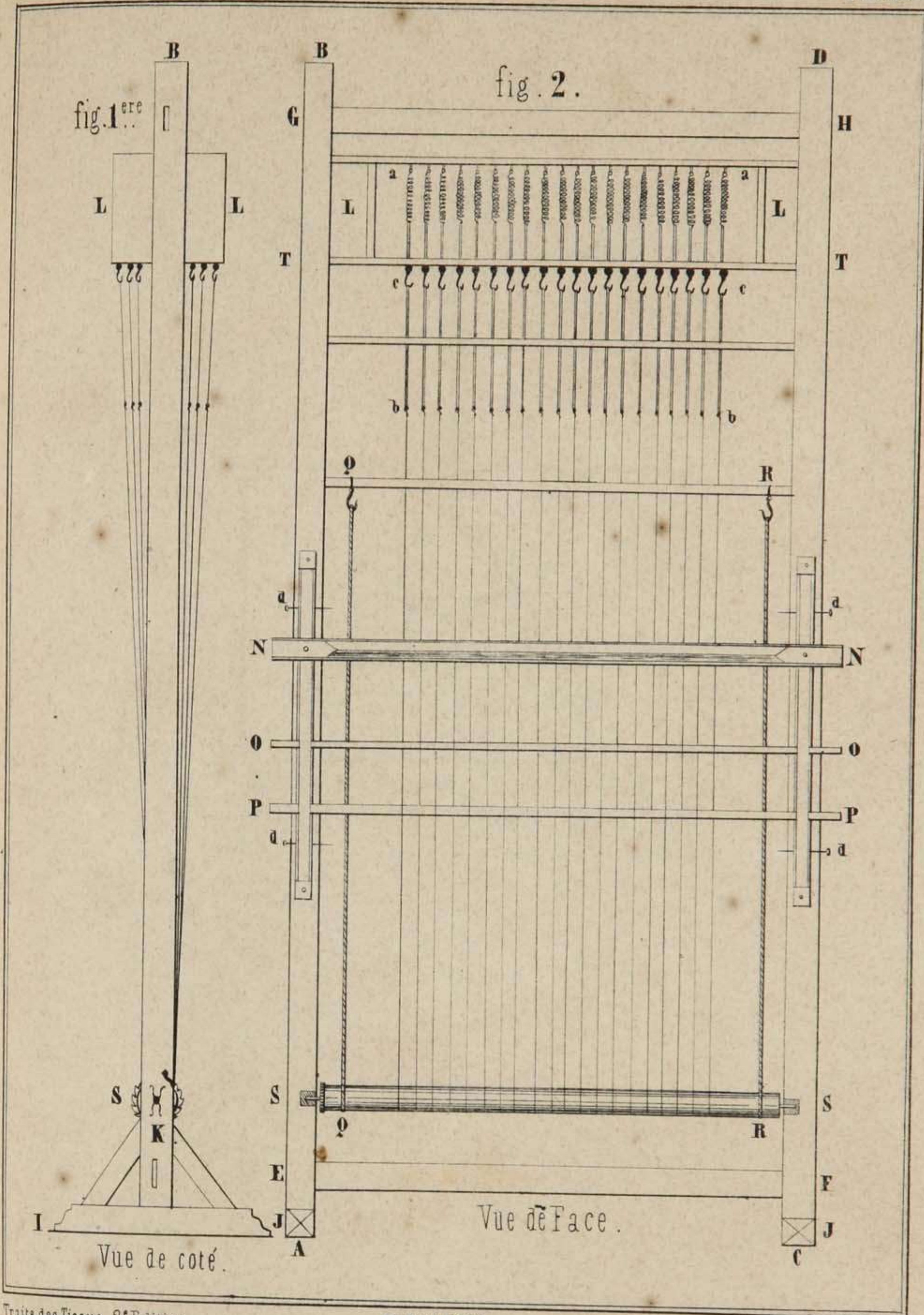
PL. 99.



LISAGE ACCÉLÉRÉ .

Accrochage portatif .

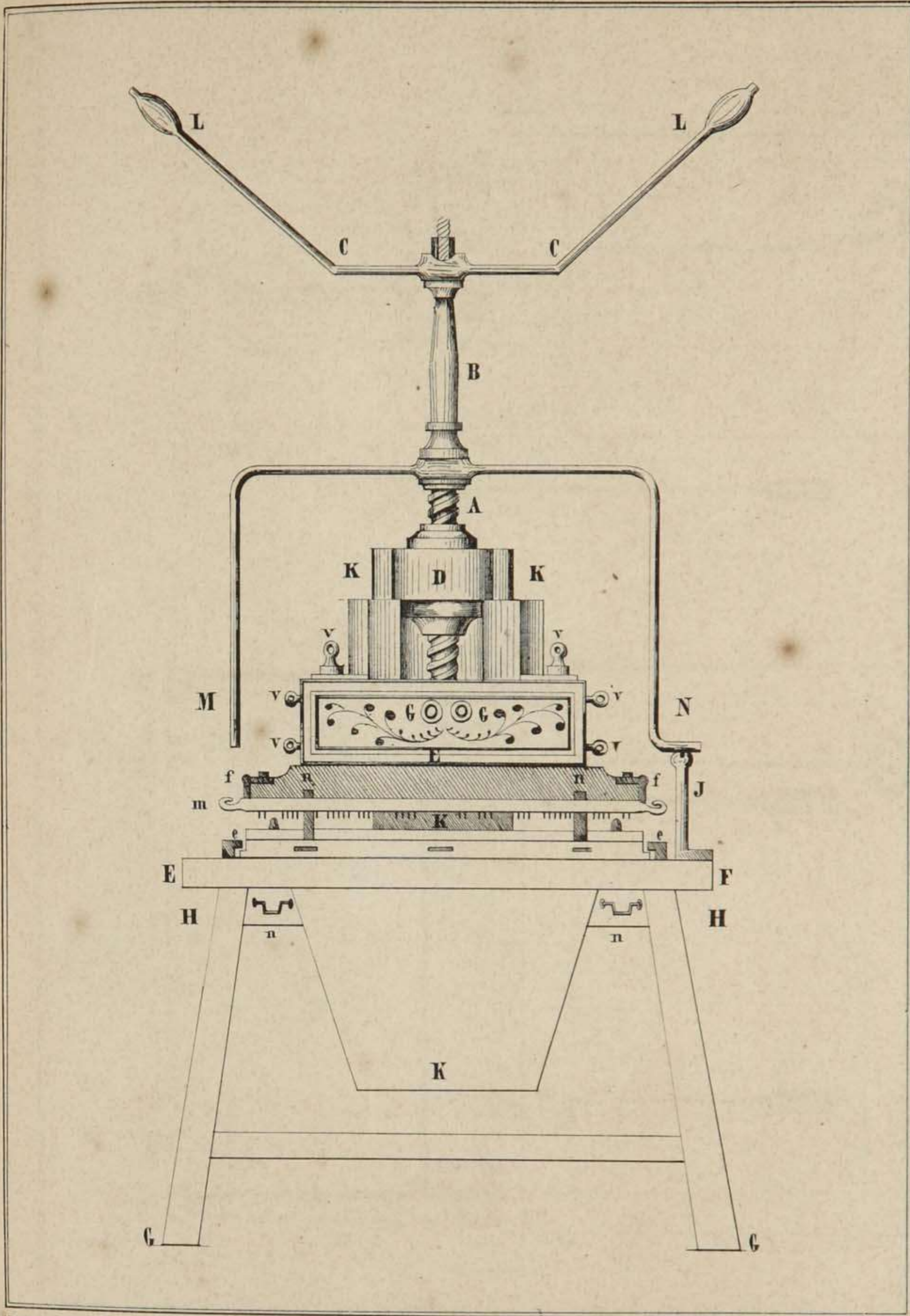
PL. 100



PRESSE

ou Machine à percer les cartons

PL .101



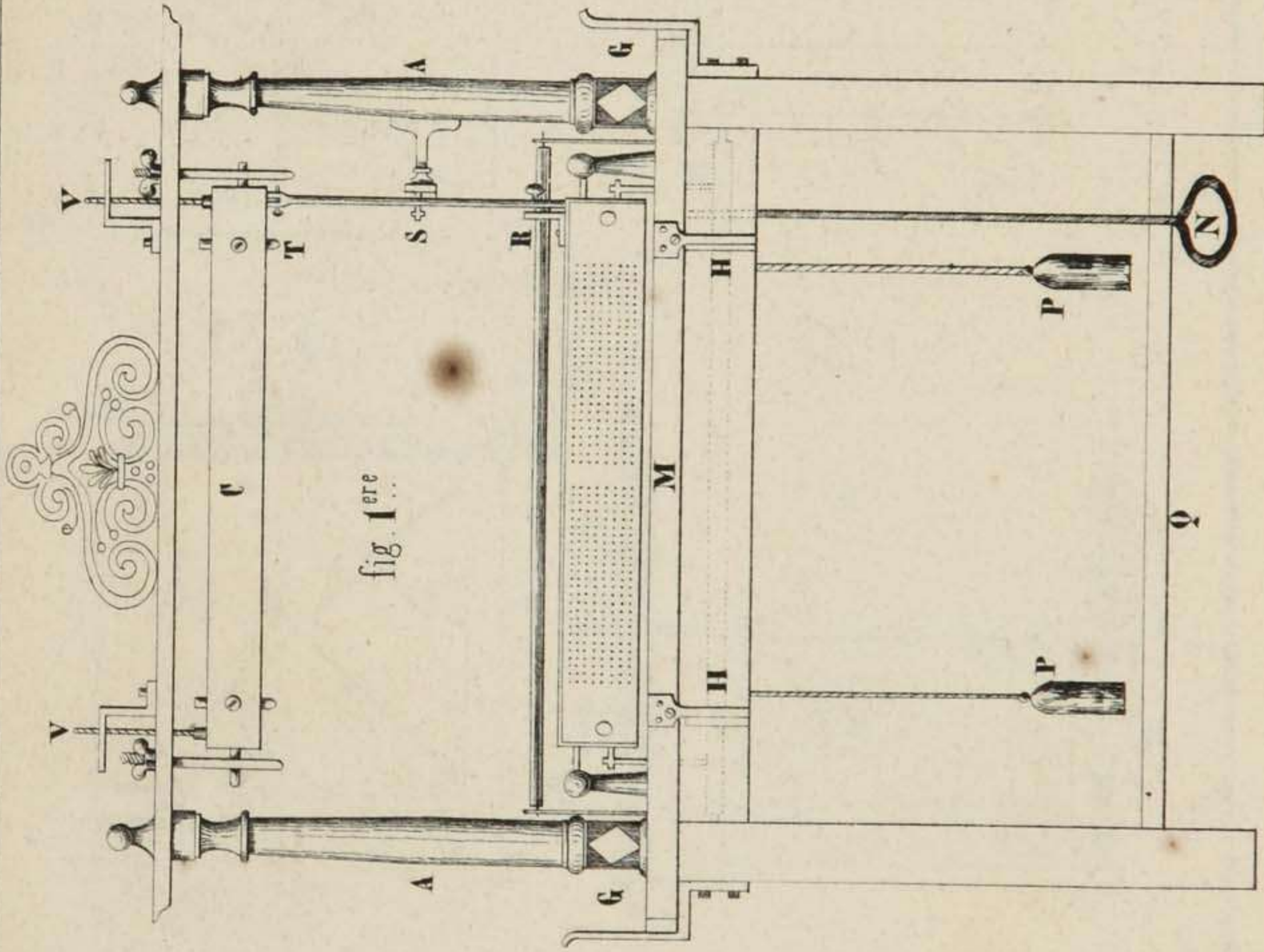


fig. 1ere

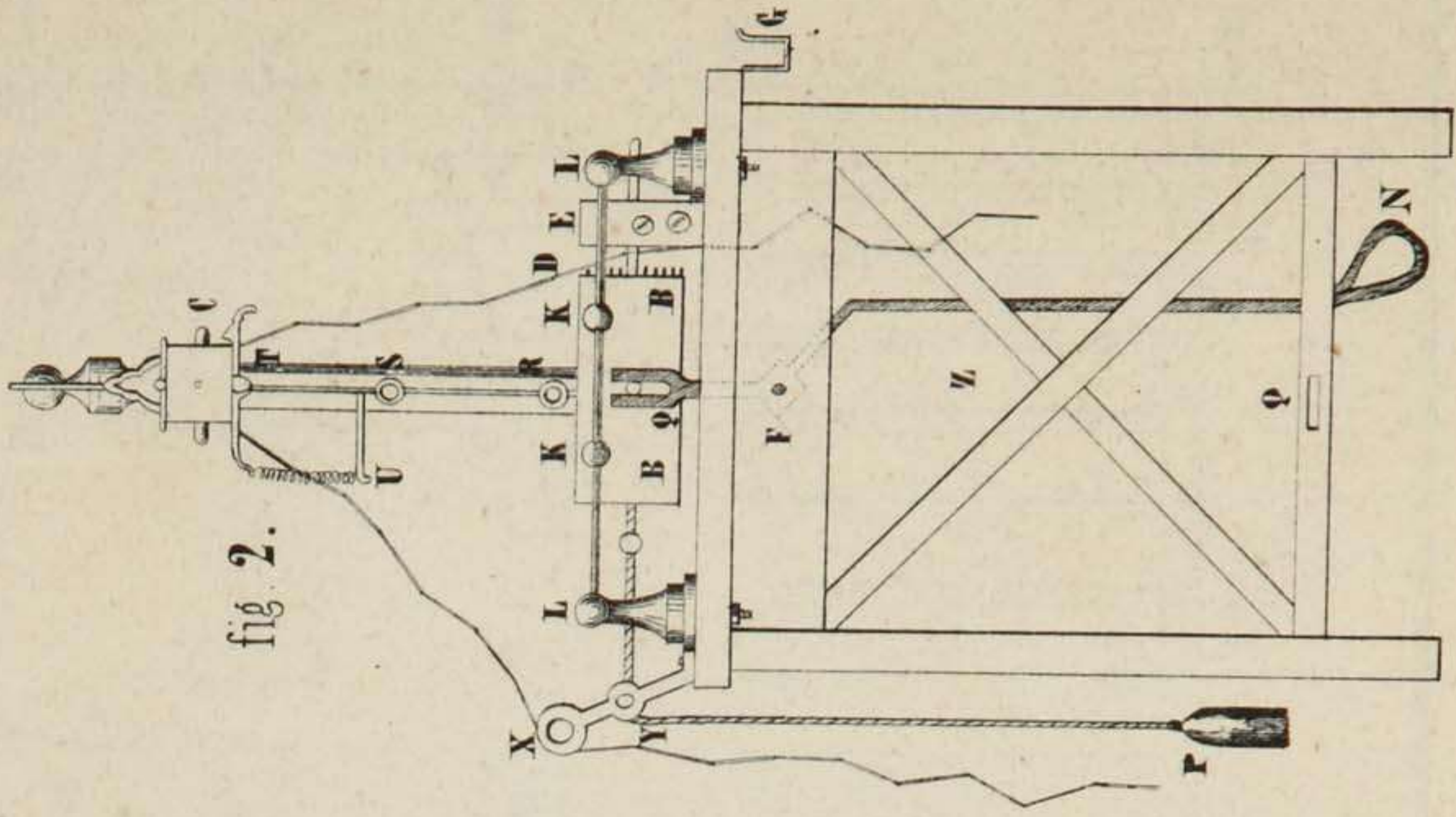
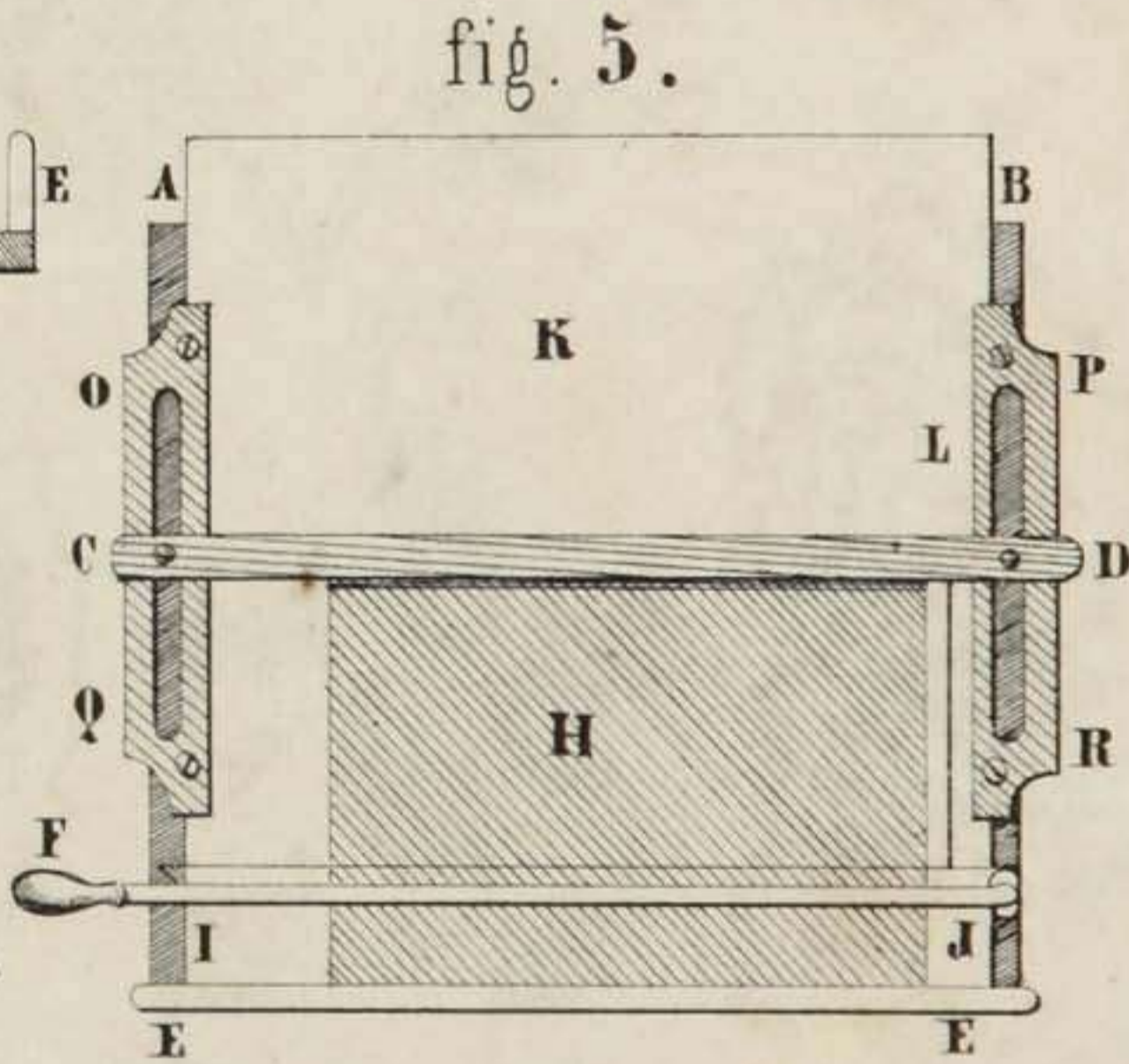
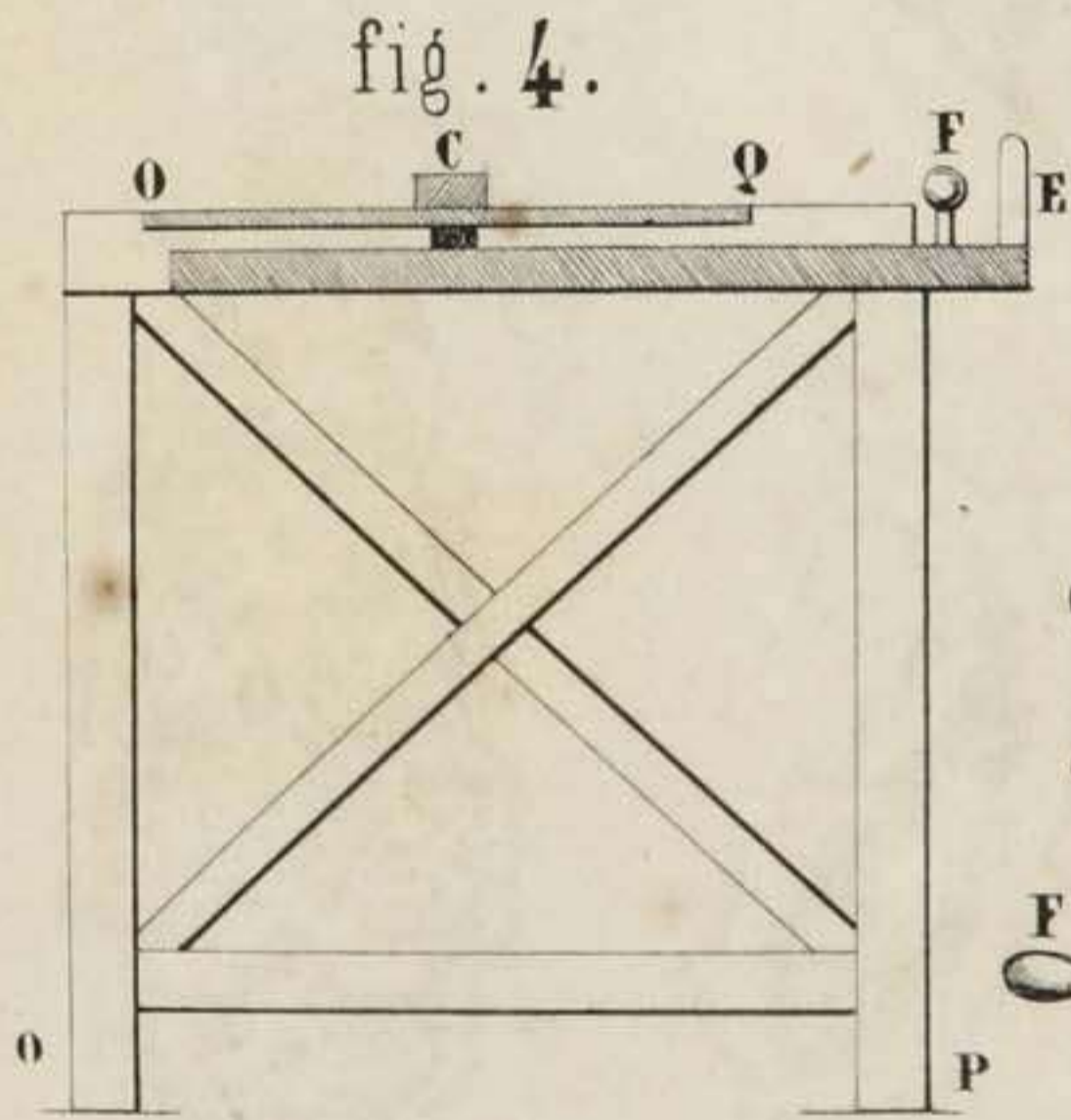
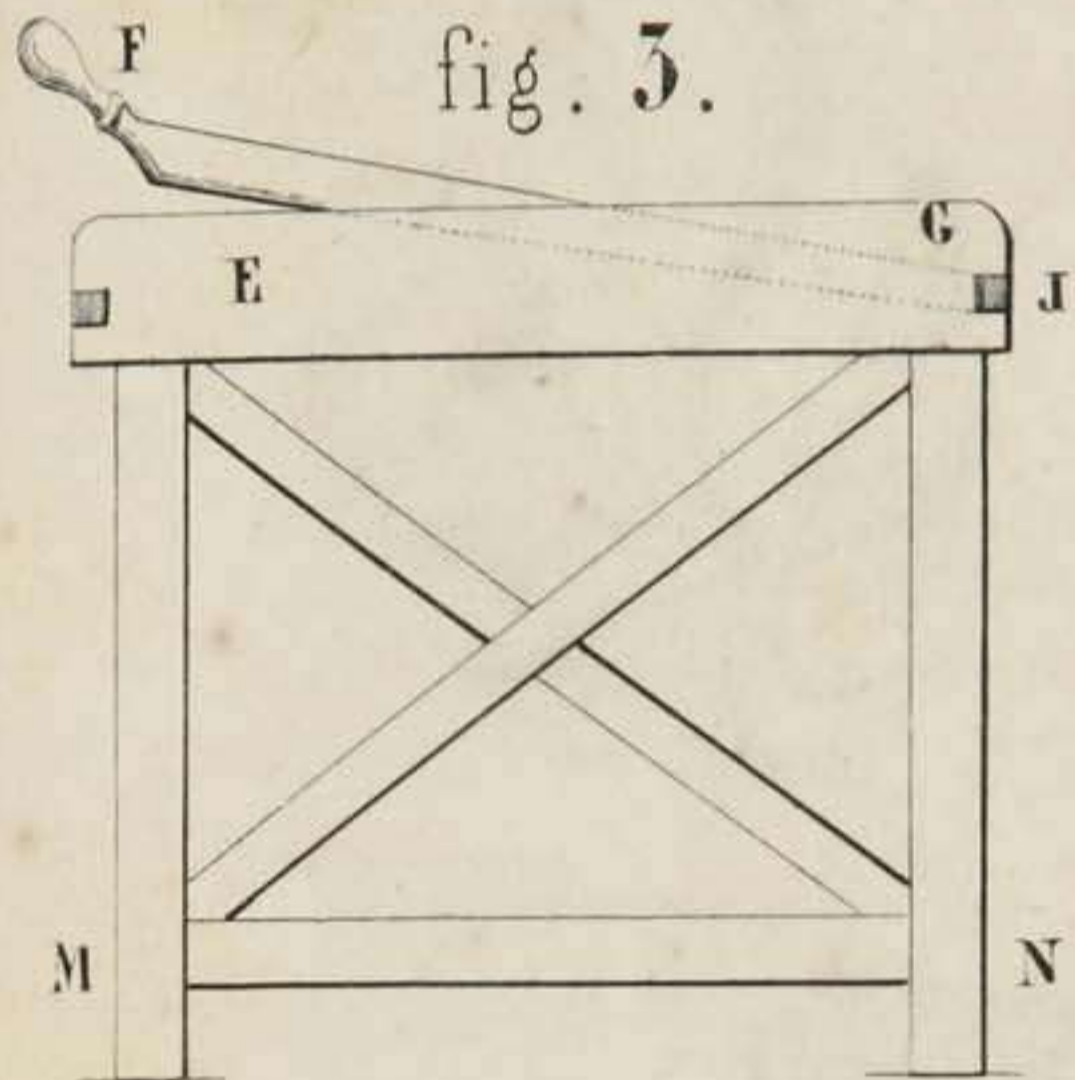
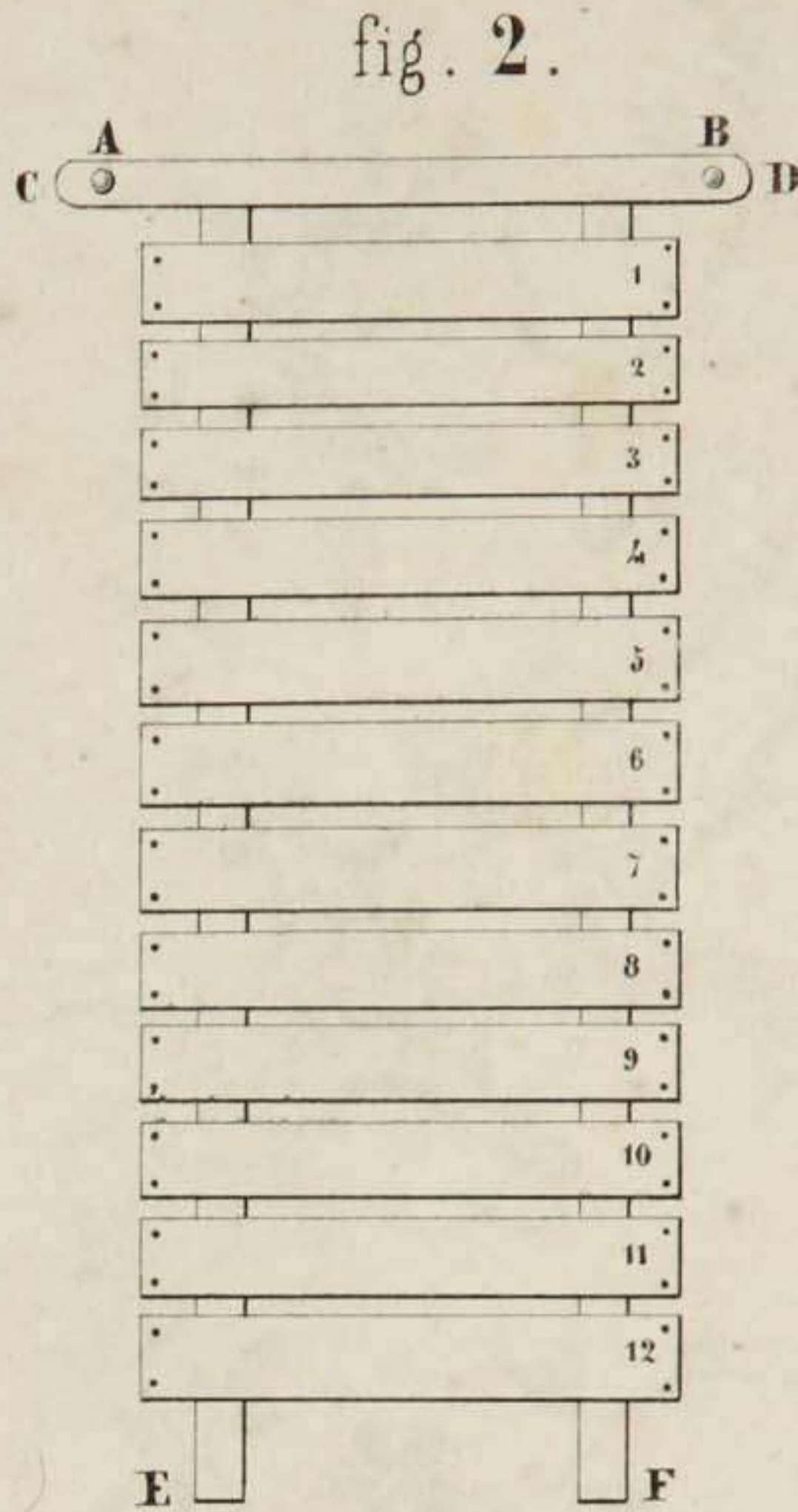
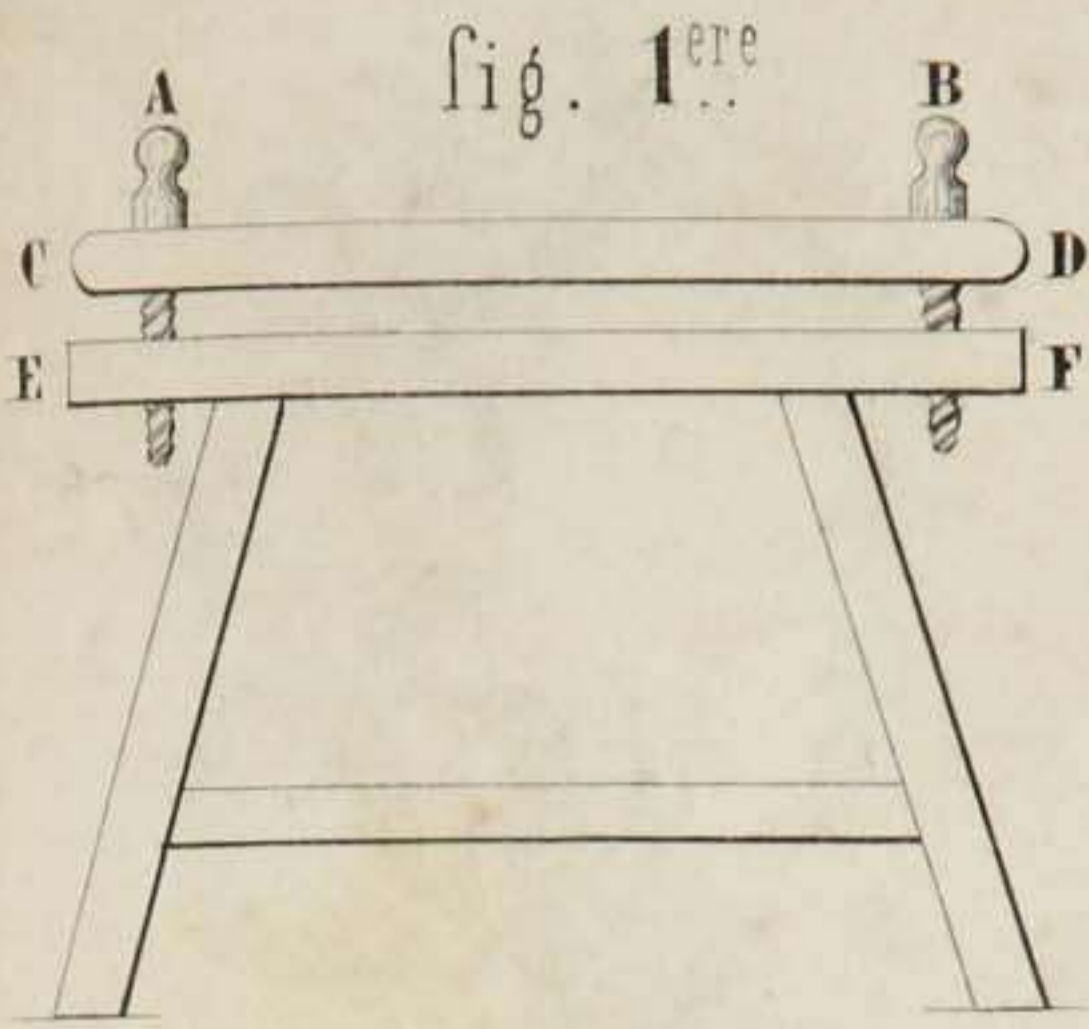


fig. 2.

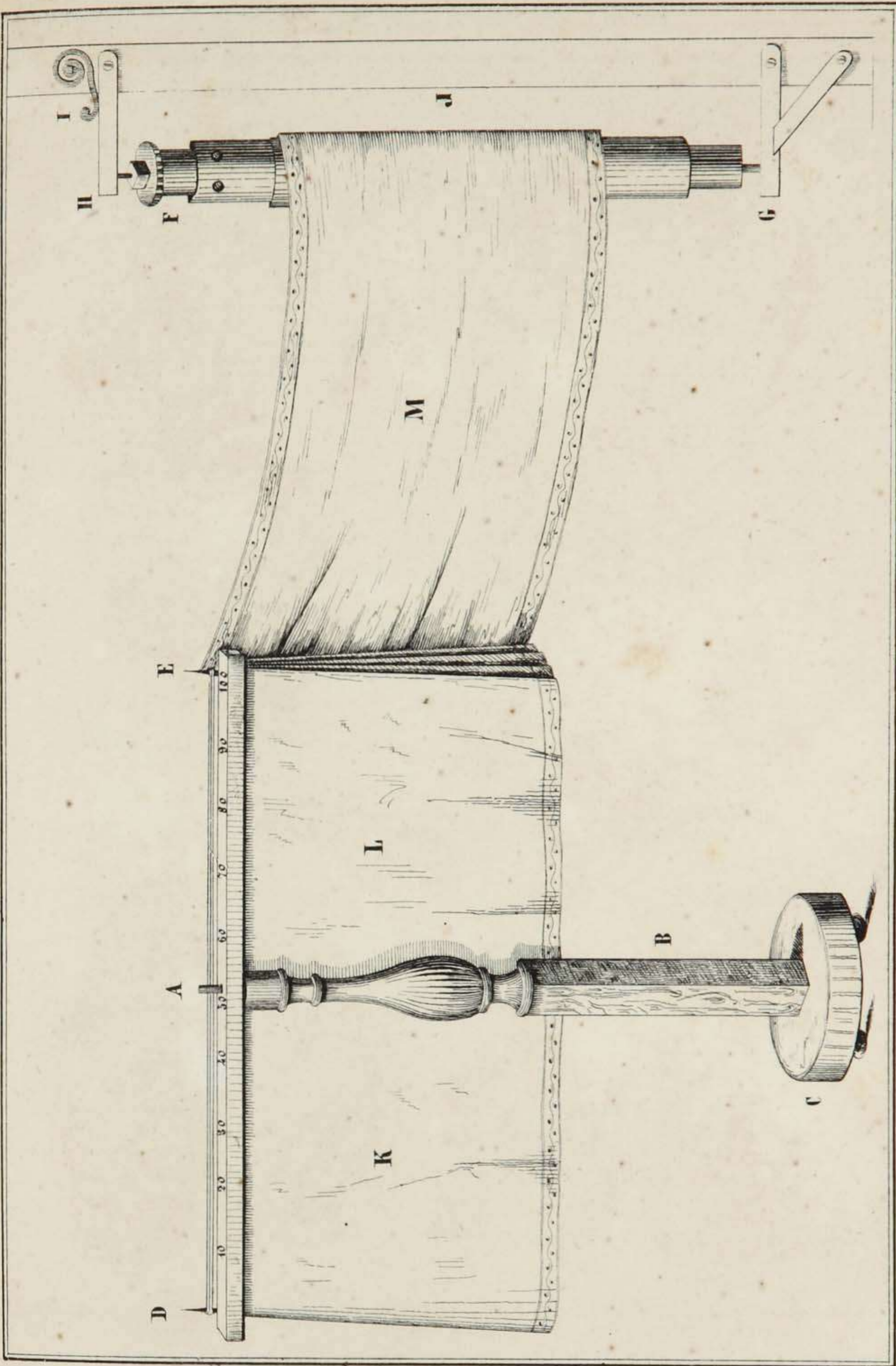
LACAGE.

Table à couper les cartons.

PL. 103







Traité des Tissus . 2.^e Édition.

P. FALCOT.

Lith Boehrer à Altkirch.

DAMASSÉS

Liages par lisses de levée et lisses derabat.

PL. 106.

fig. 1^{re}

Sergé de quatre
Remettage Armure

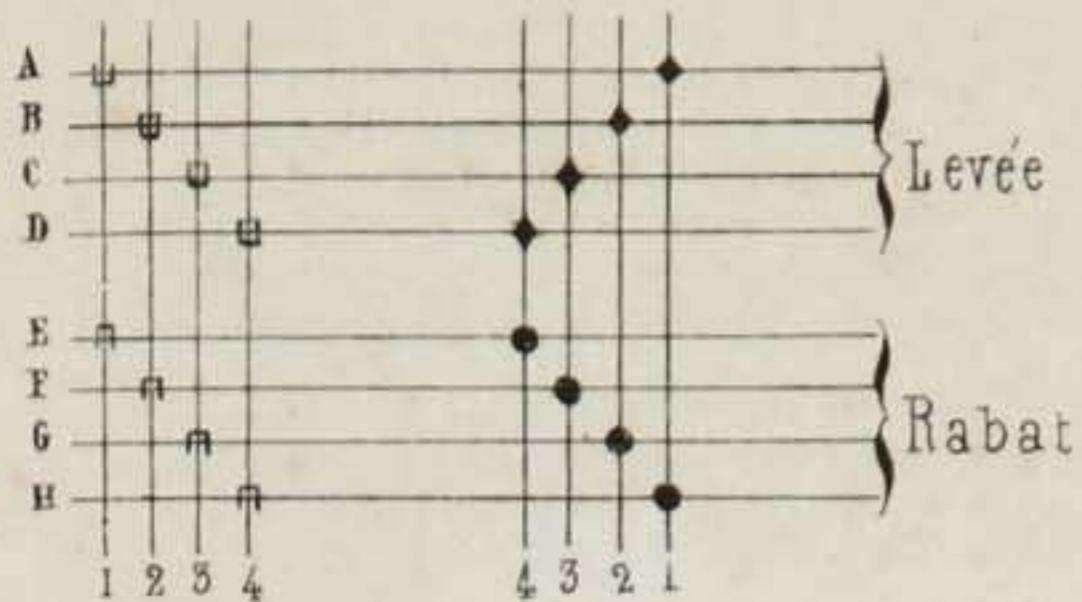


fig. 2.

Satin de cinq
Rem. Arm.

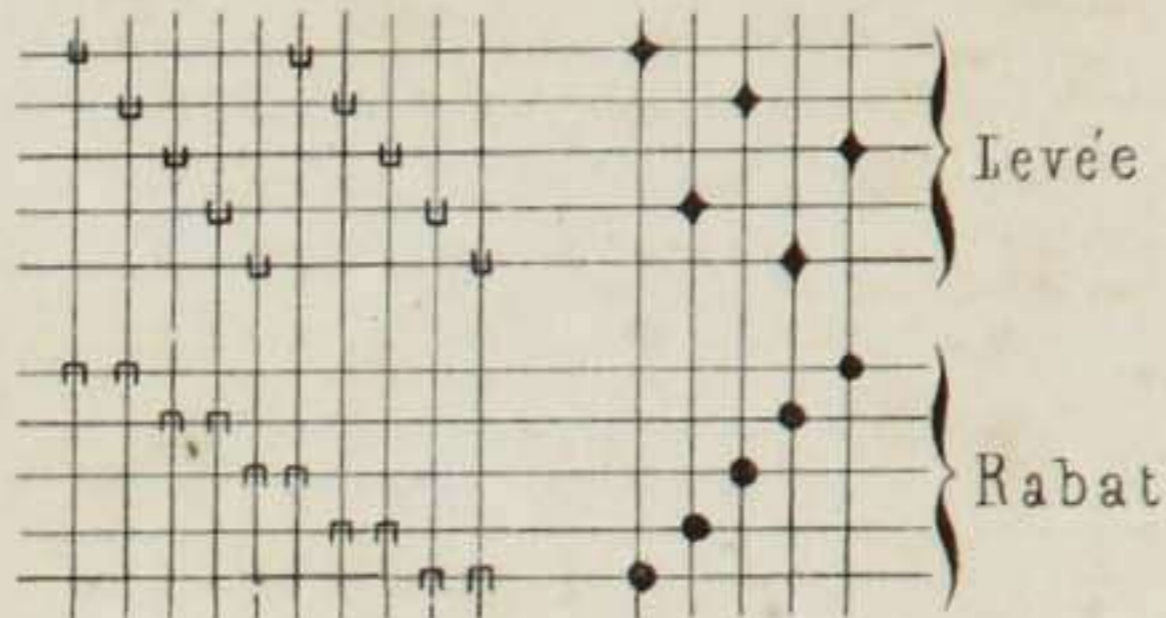


fig. 3.

Fond Filoche.
Rem. Arm.

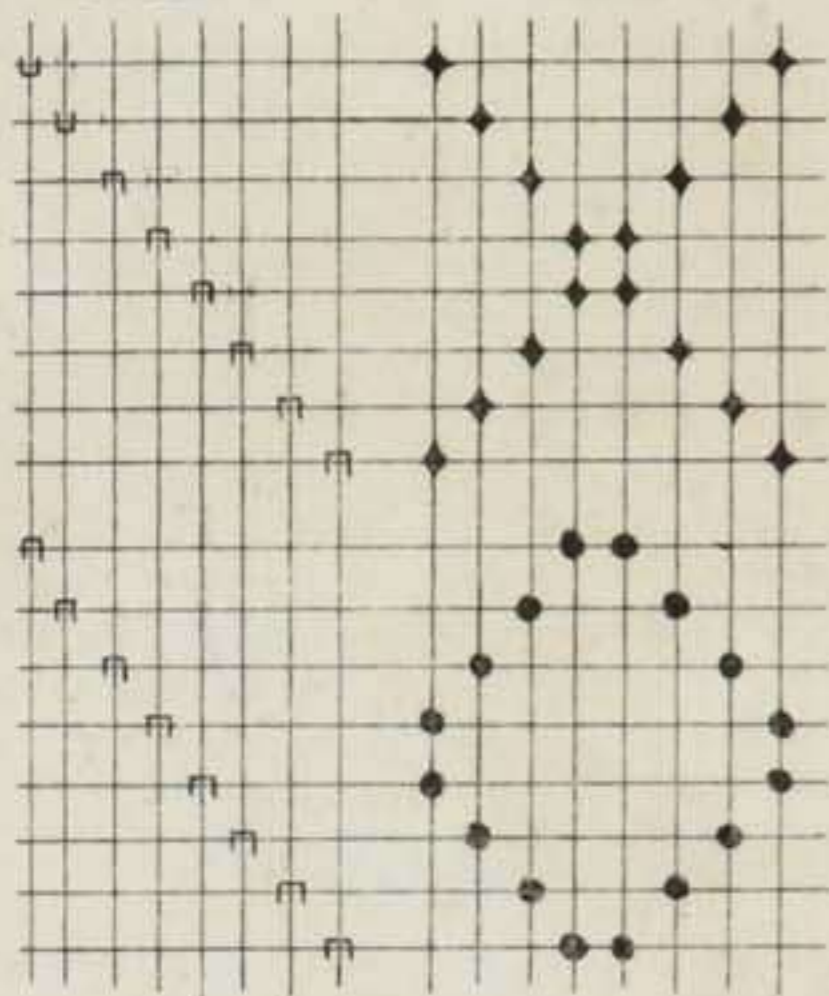


fig. 4.

Satin de 8, et Sergé composé

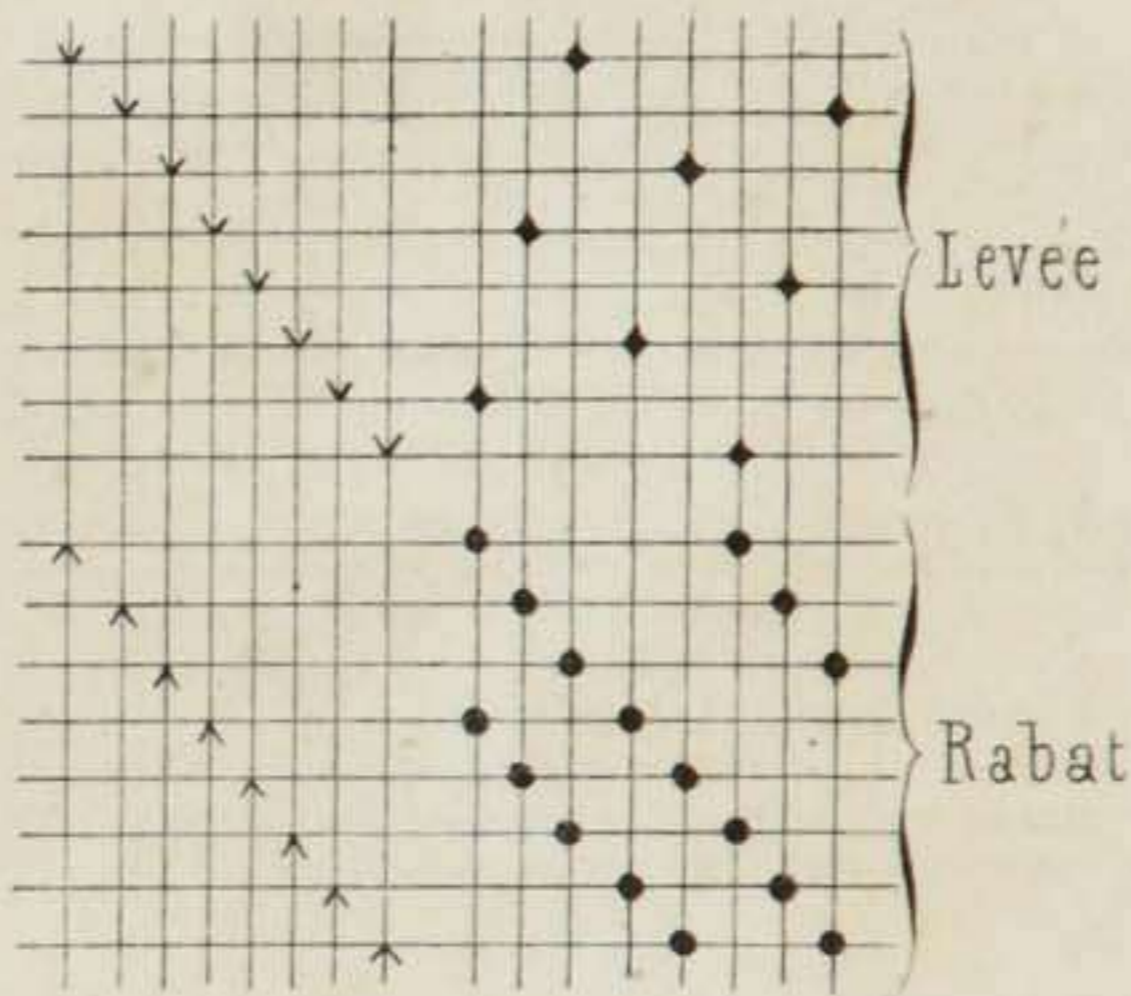
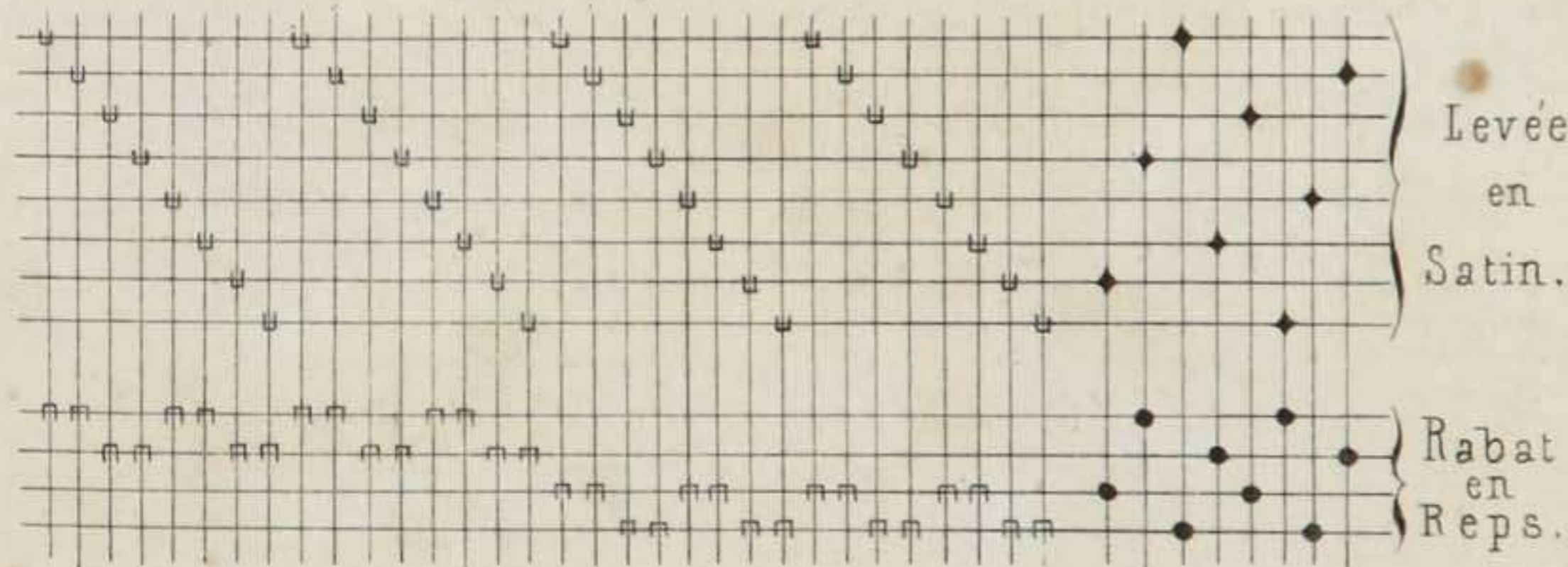


fig. 5.

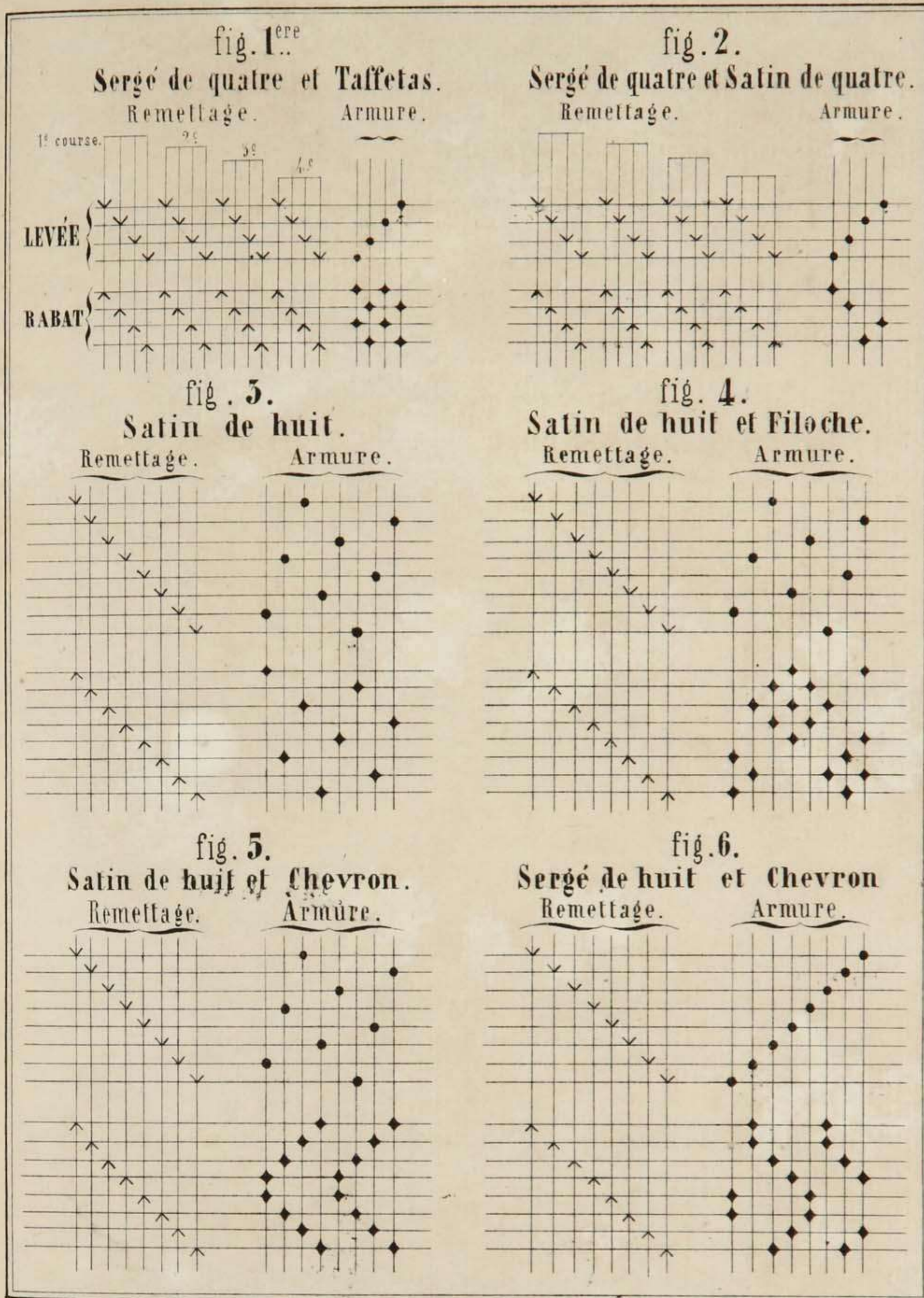
Satin et Repts.



DAMASSÉS.

Liages par lisses de levée et lisses de Rabat.

PL. 107.



MISE EN CARTE

pour damassés. — Esquisse.

PL. 108

fig. 1^{ère}

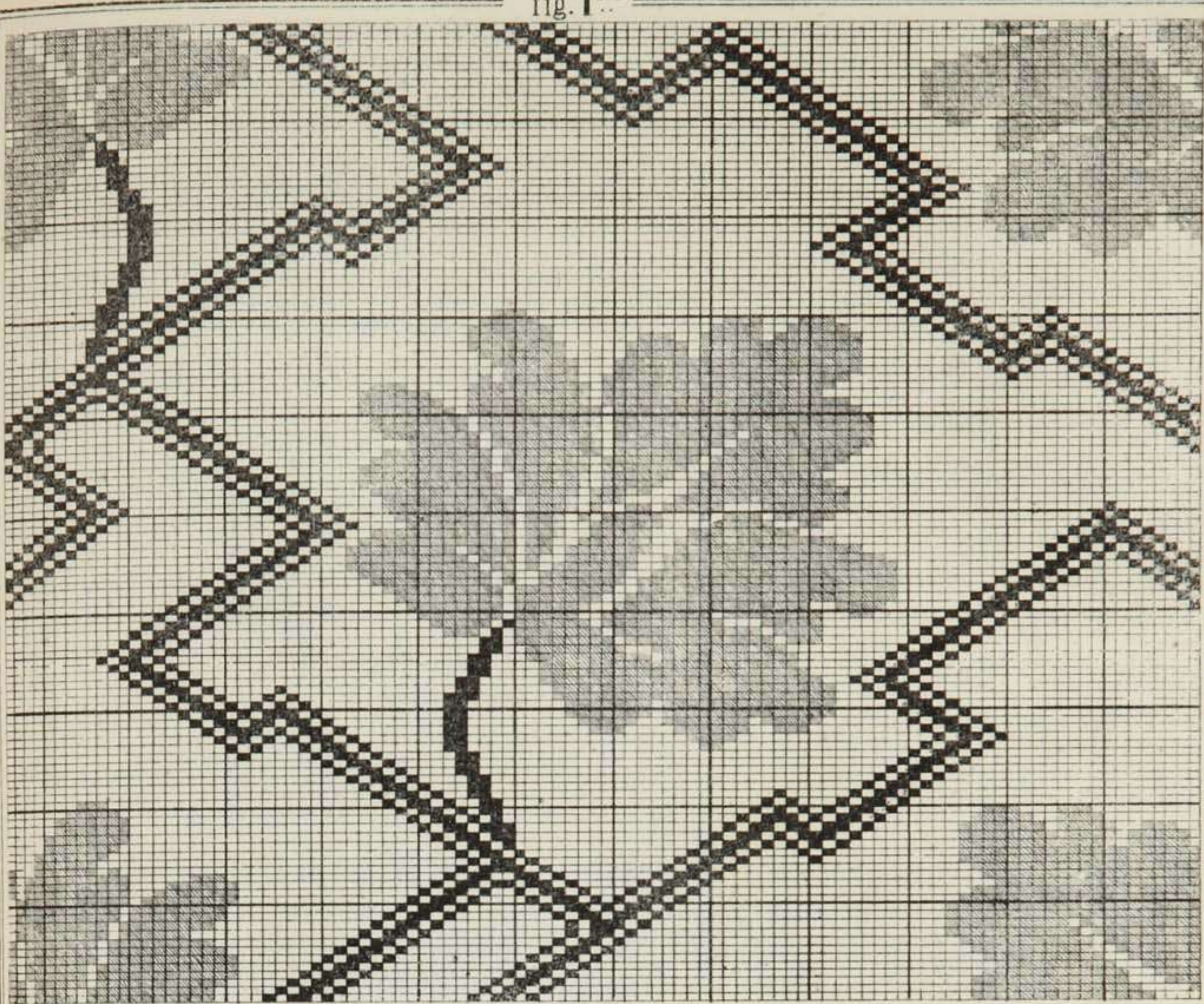
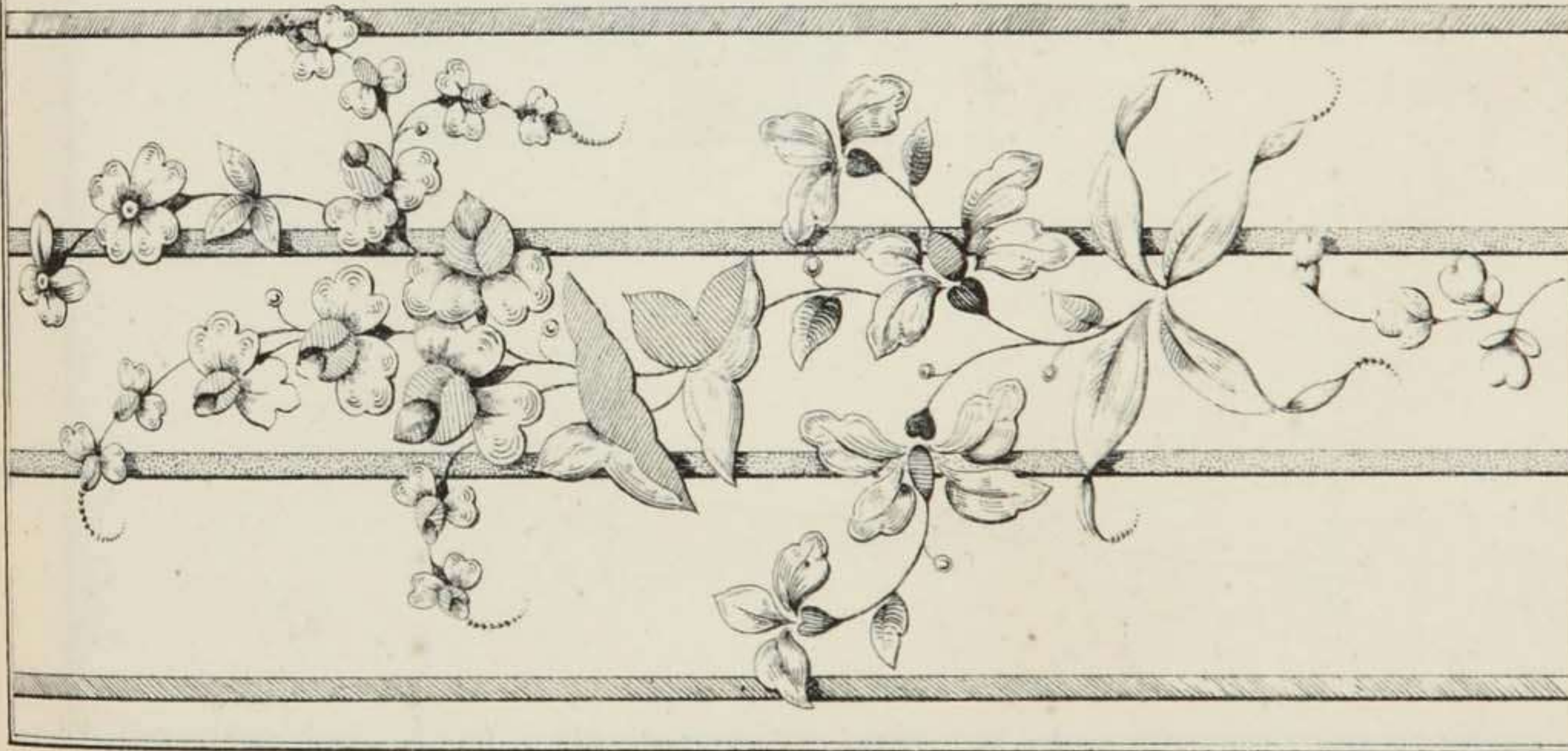
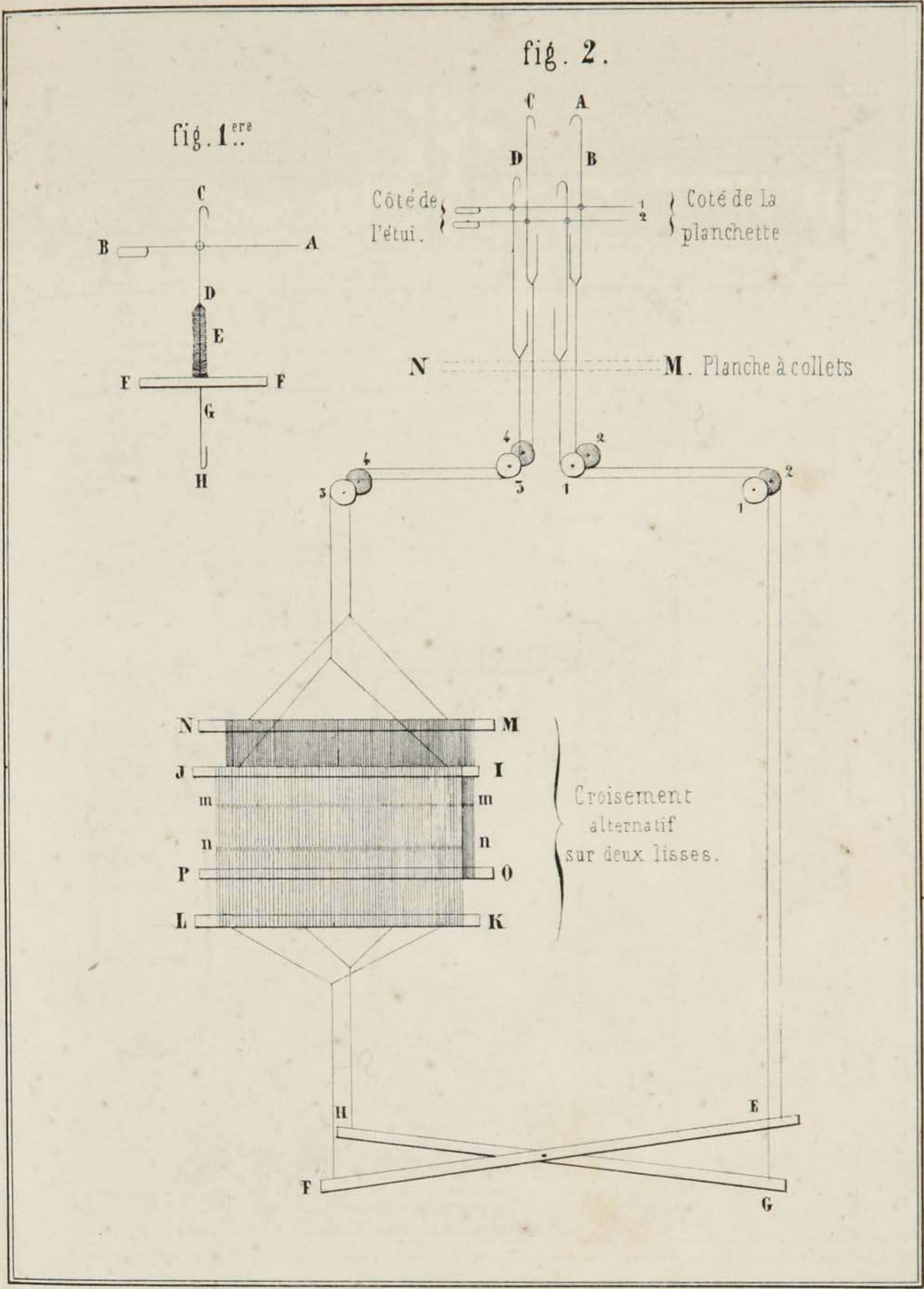


fig. 2.



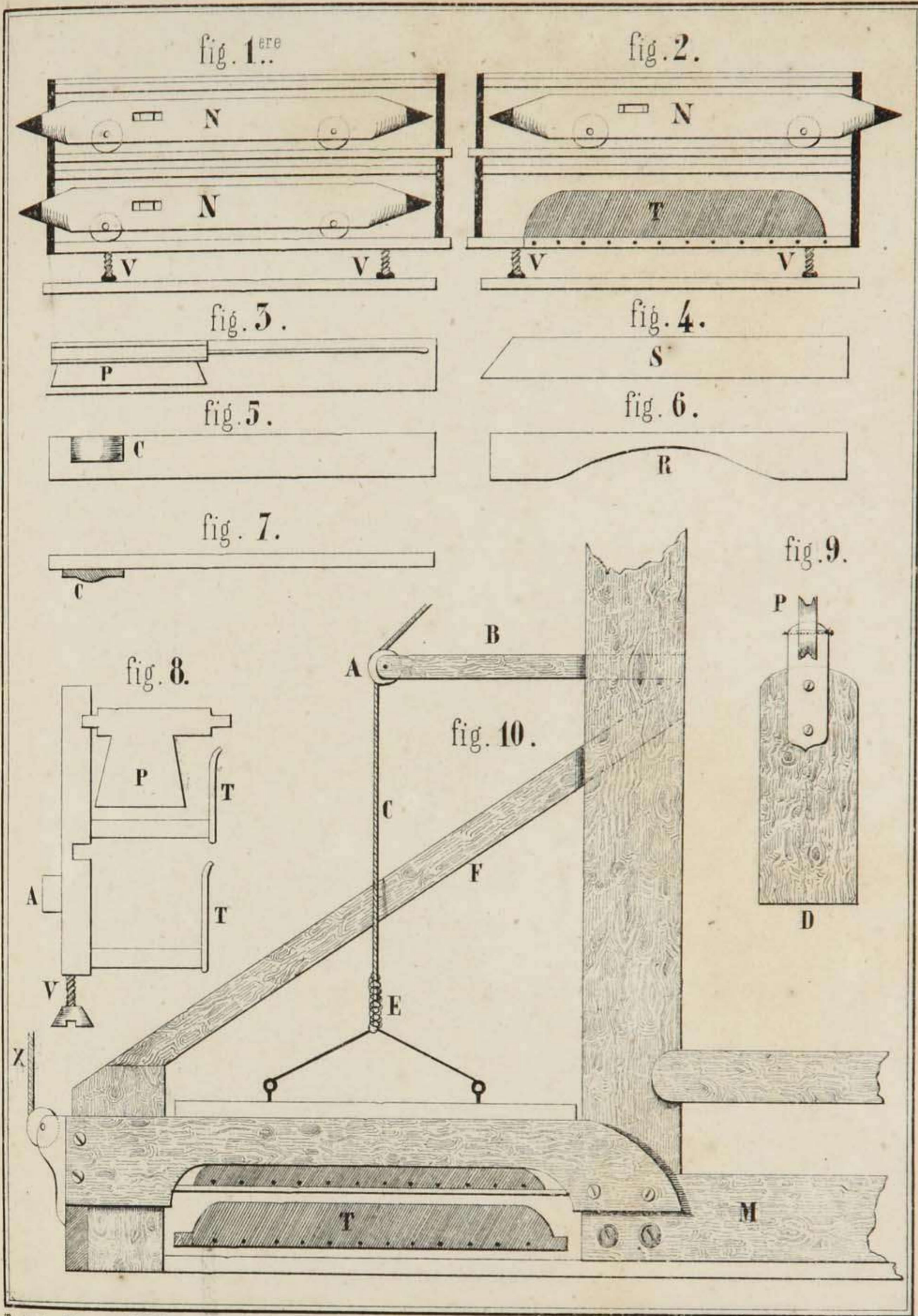
MOUVEMENT DE LÈVE ET BAISSÉ

Pour les lisses, au moyen de la mécanique Armure.



BATTANT À DOUBLES-BOITES.

PL. 110.



MANŒUVRE DE TROIS NAVETTES

Au moyen d'un Battant à doubles boites seulement

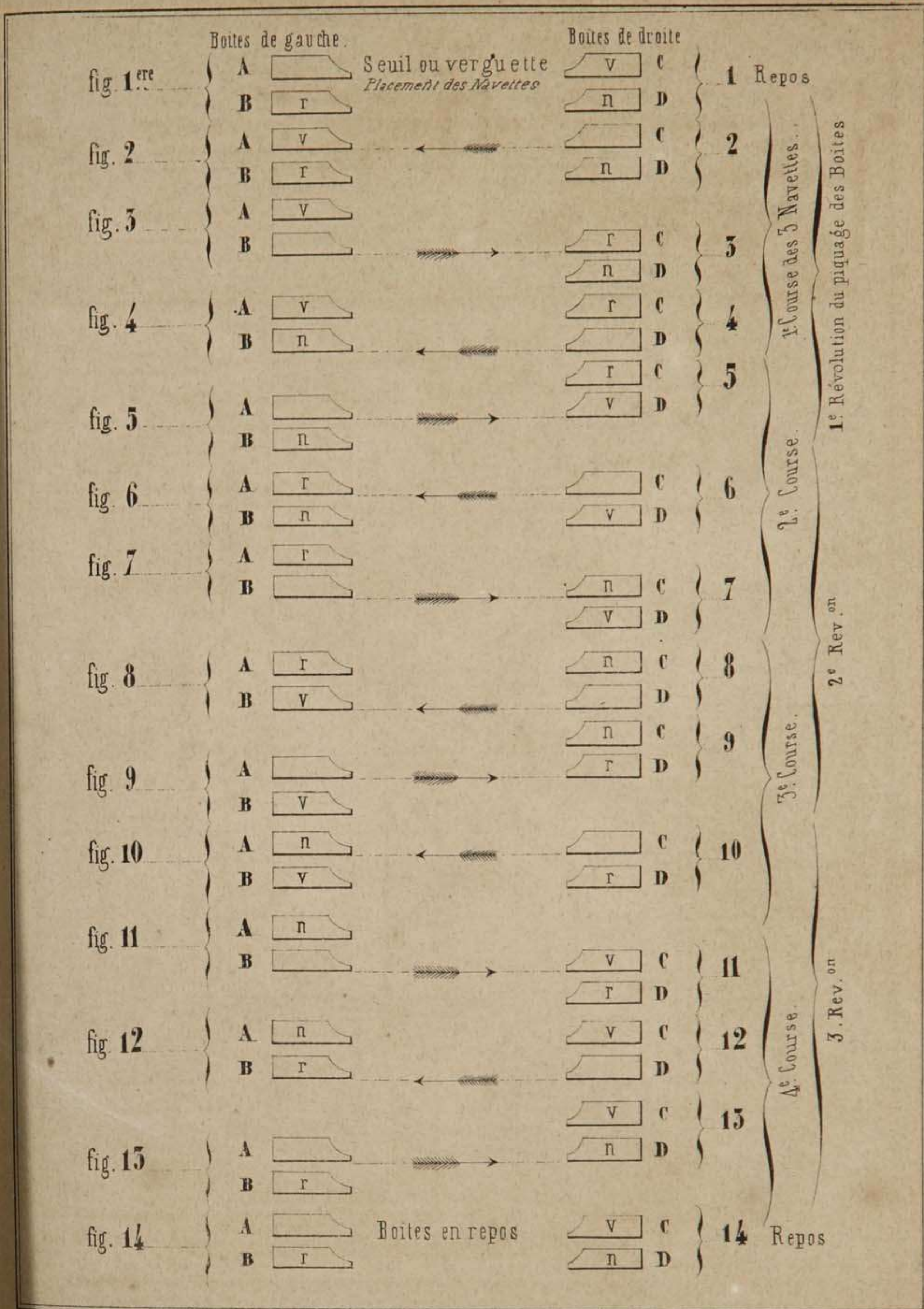
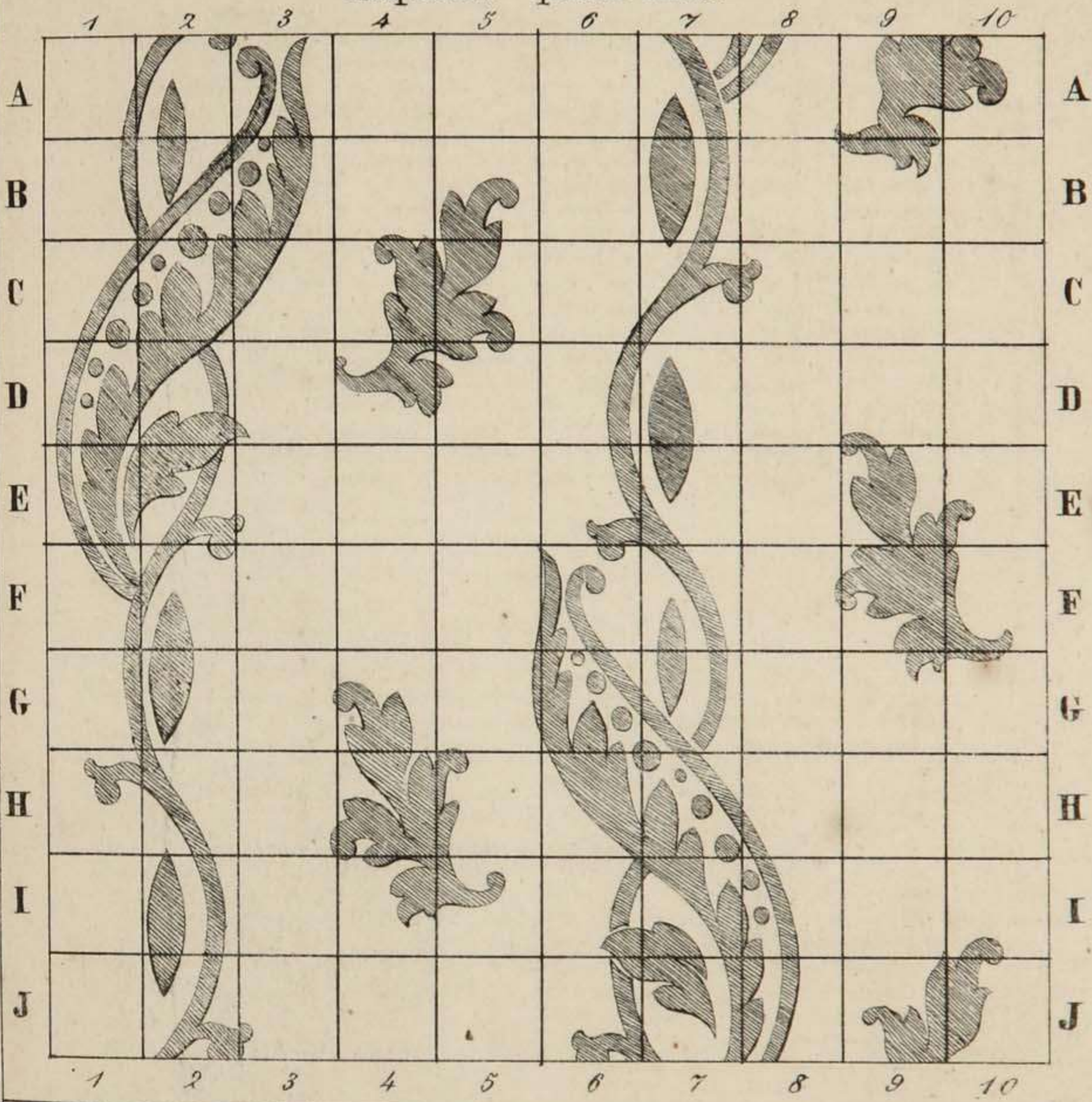


fig. 1^{re}
Placement des navettes.

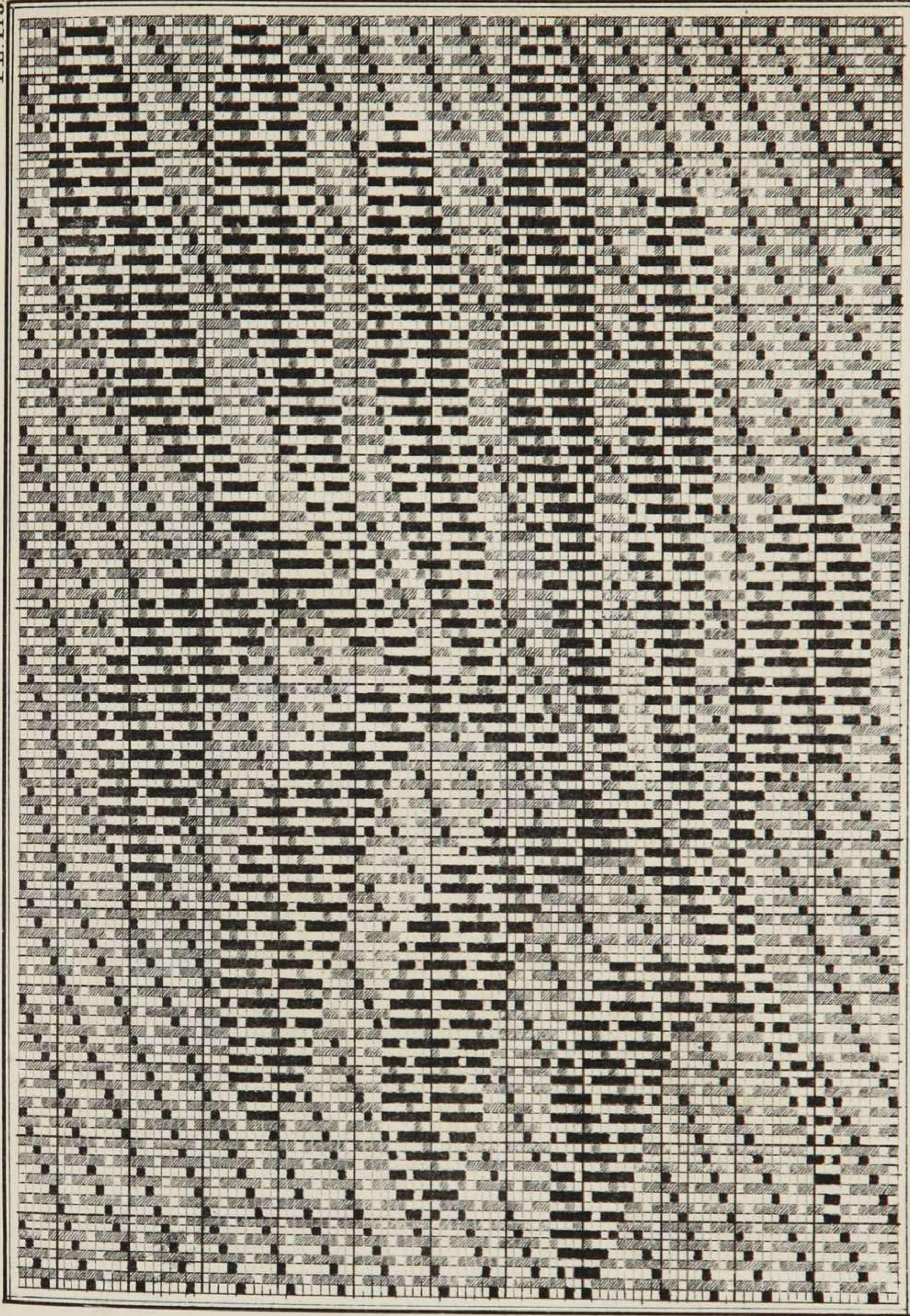


fig. 2.
Esquisse quadrillée.



BORDURE - LIAGES - POIL TRAINANT.

PL. 115



Traité des Tissus. 2^e Edition.

P. FALCOT.

Lith. Boehrer à Altkirch.

fig. 1^{ere}

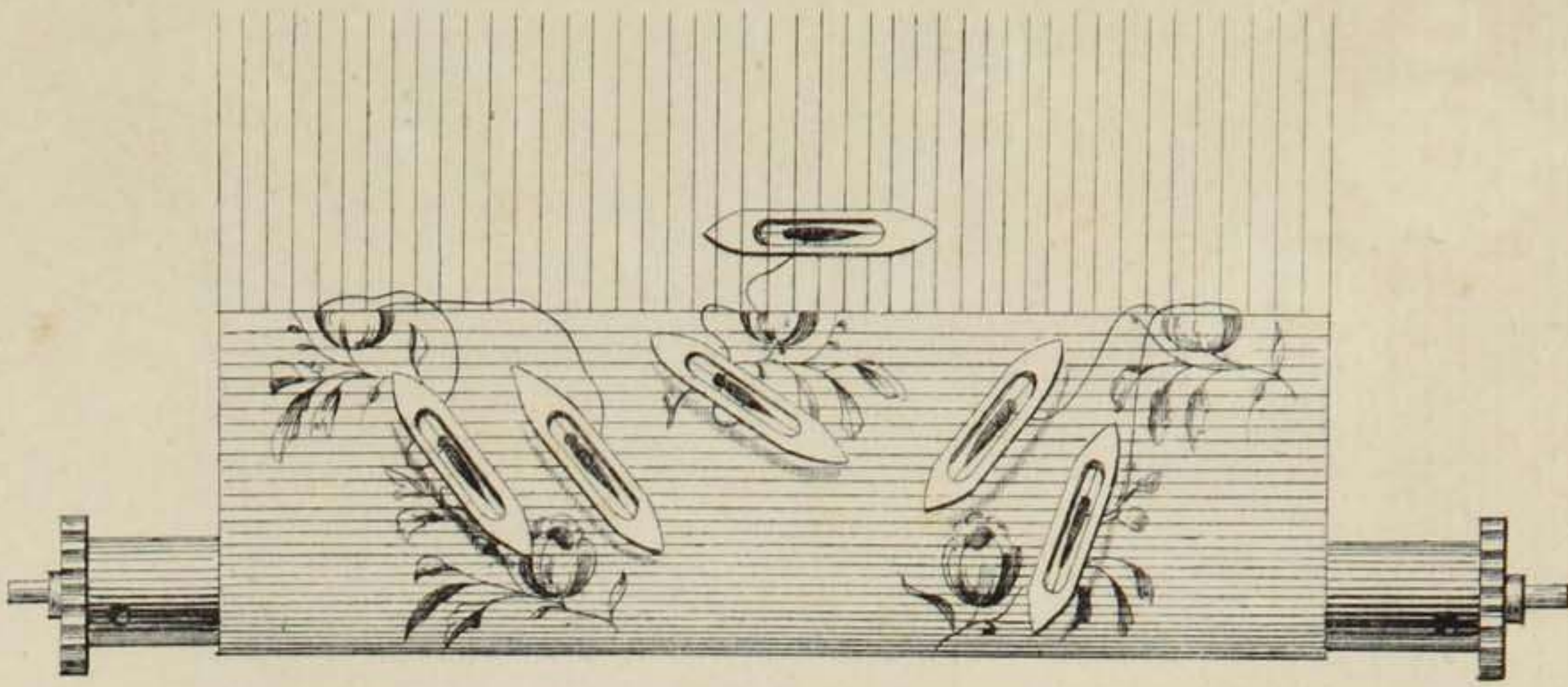


fig. 2

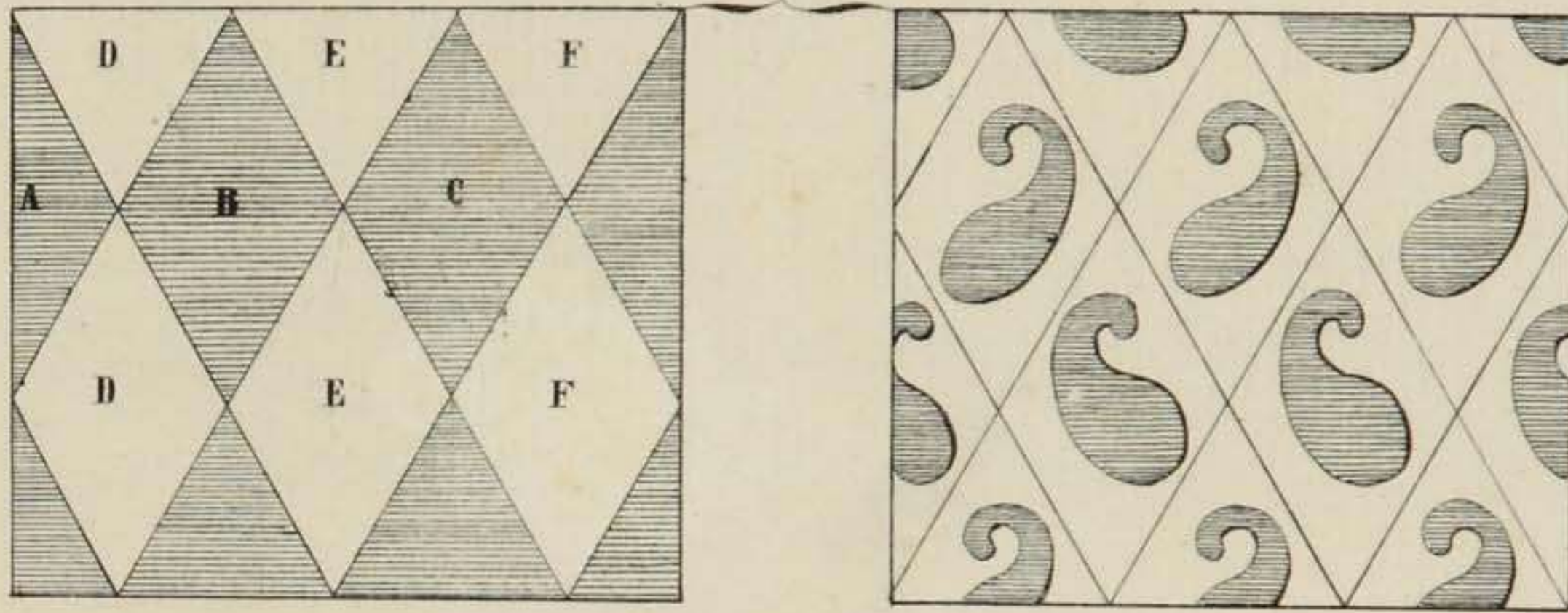
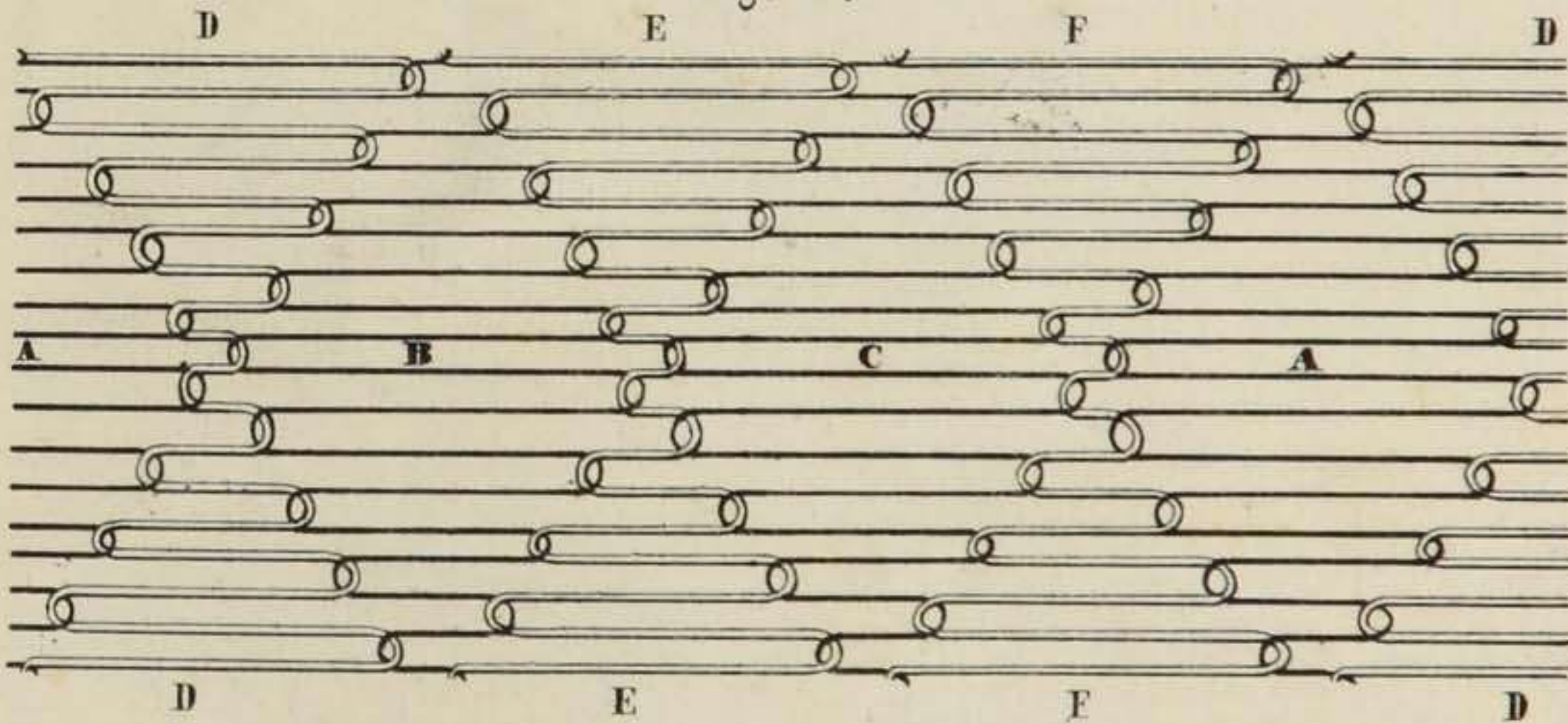


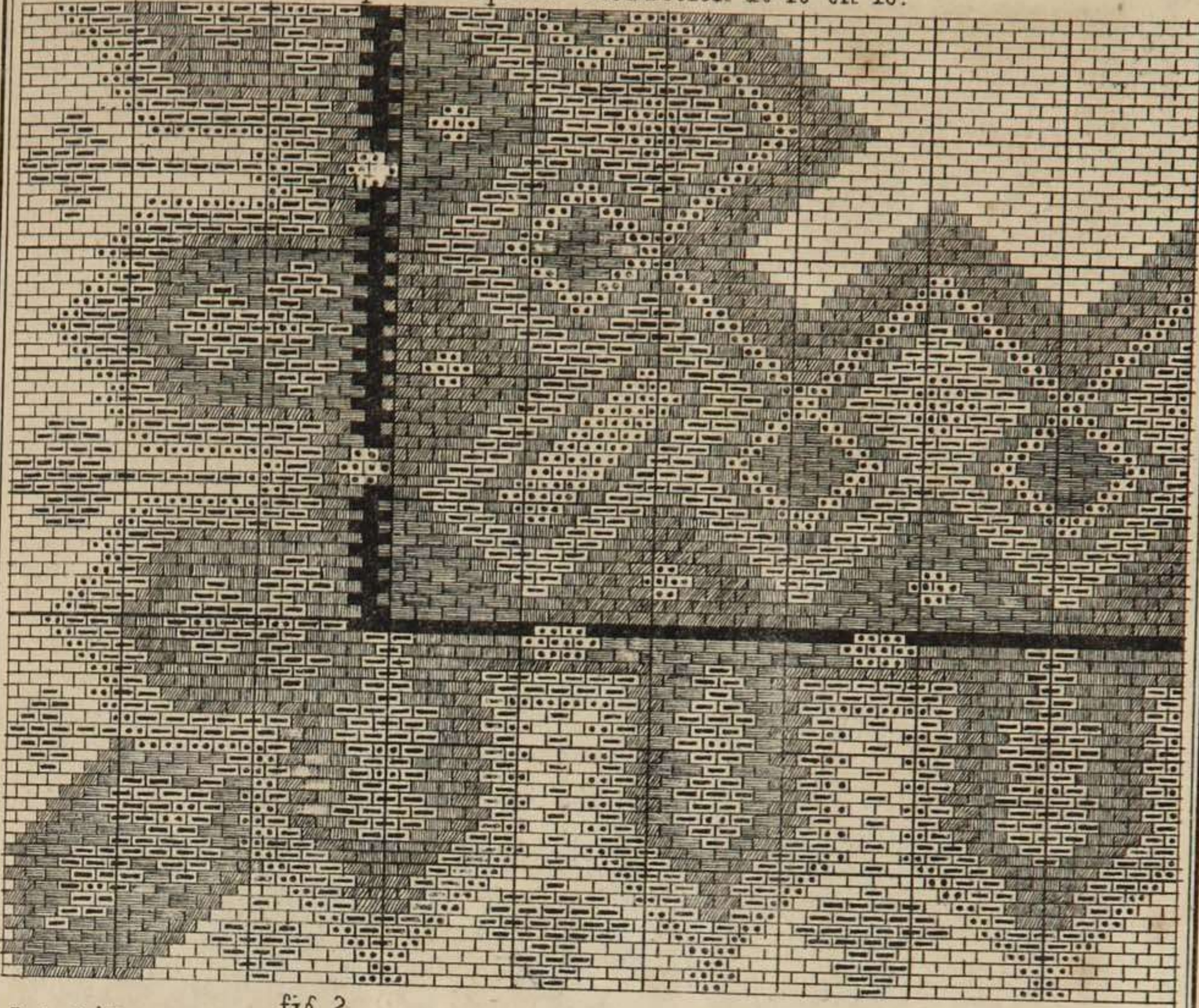
fig. 3.



FRAGMENTS DE MISES EN CARTE

sur papier Briqueté et papier Grillet.

fig. 1^{re}
Papier Briqueté. Réduction de 10 en 10.



Papier Grillet. fig. 2. Réduction de 10 en 10.

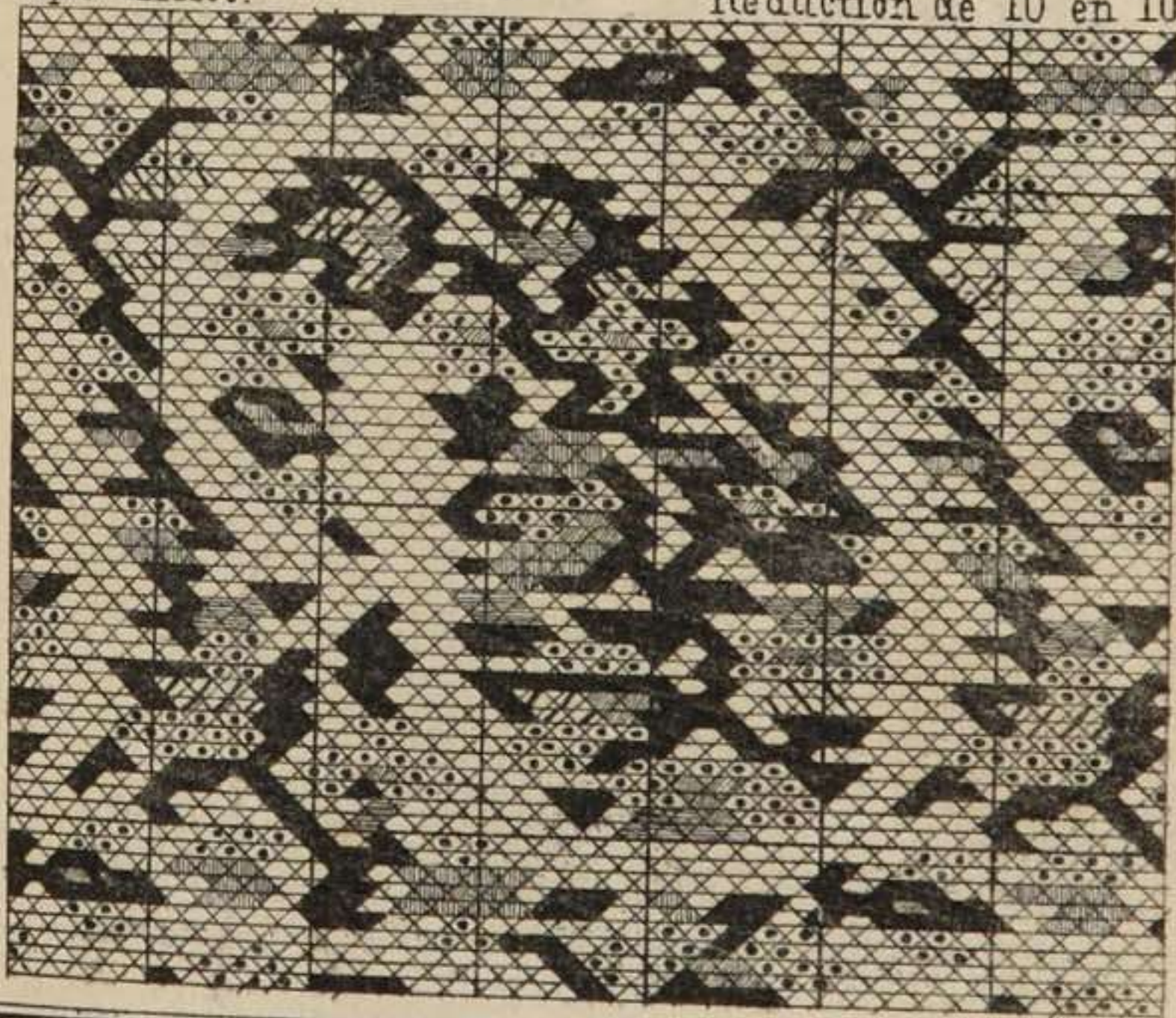


fig. 1^{re}

lats.	Signes conventionnels
1 Noir	■
2 Orange	▨
3 Bleu	▩
4 Vert	▧
5 Jaune	▦
6 Amaranthe	▥

fig. 2.

lats.	
1 Noir	/ ou \
2 Orange	/ " \
3 Bleu	/ " \
4 Vert	/ " \
5 Rouge	/ " \
6 Rose	/ " \

fig.1^{re}



fig.2.



fig.3.



PRESSES DIVERSES

pour chiner.

PL. II7.

fig. 1^{ere}.

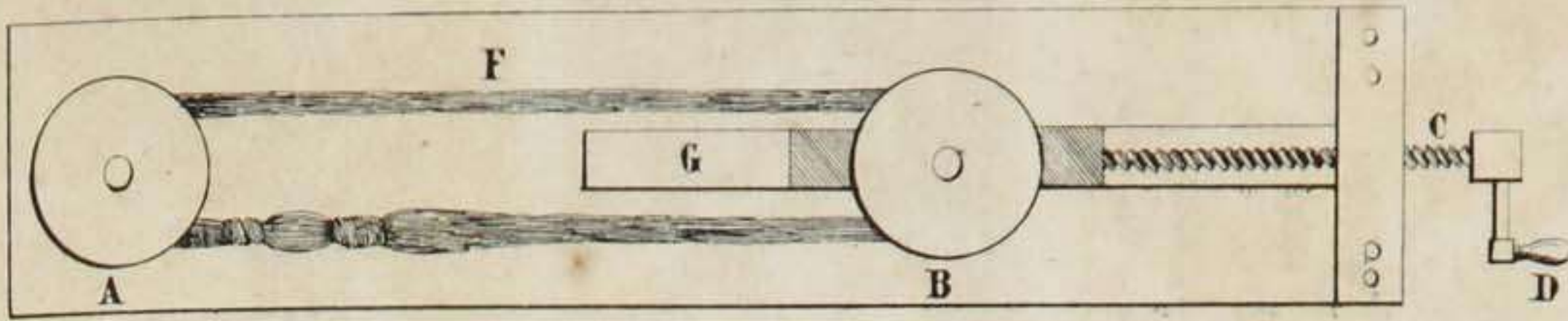


fig. 2.

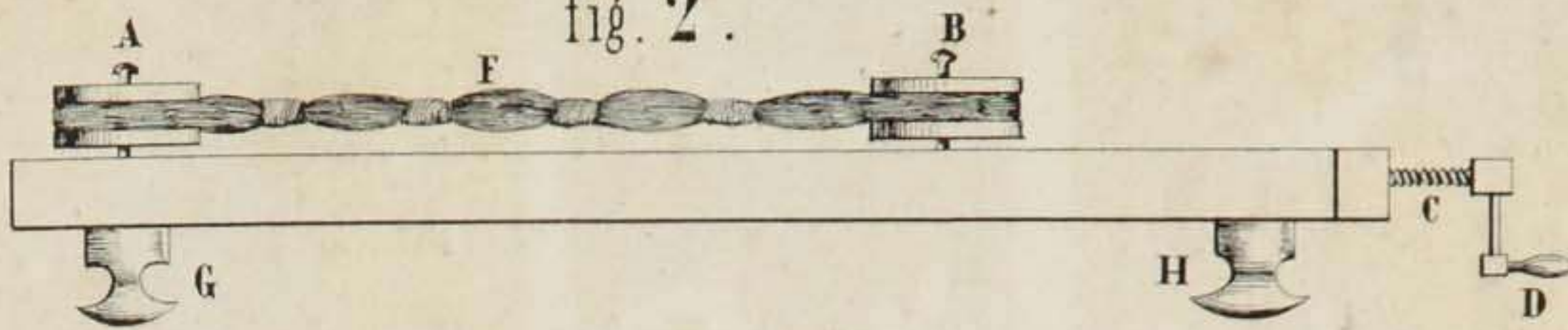


fig. 3.



fig. 4.

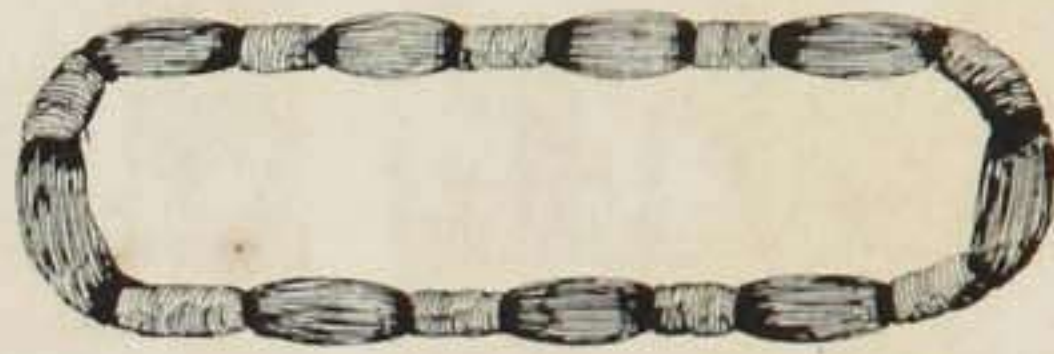


fig. 5.

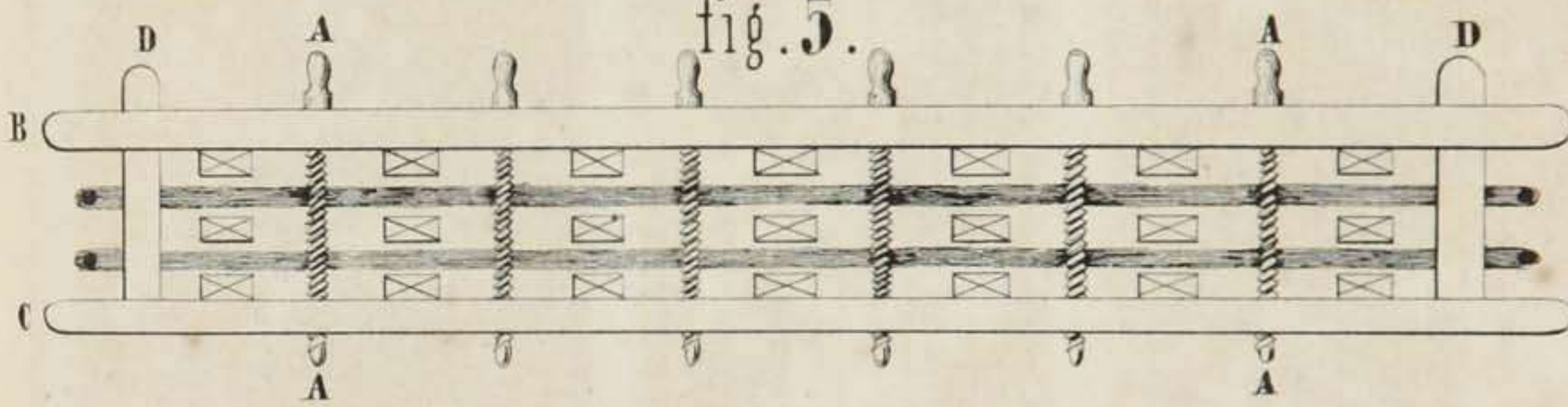


fig. 6.

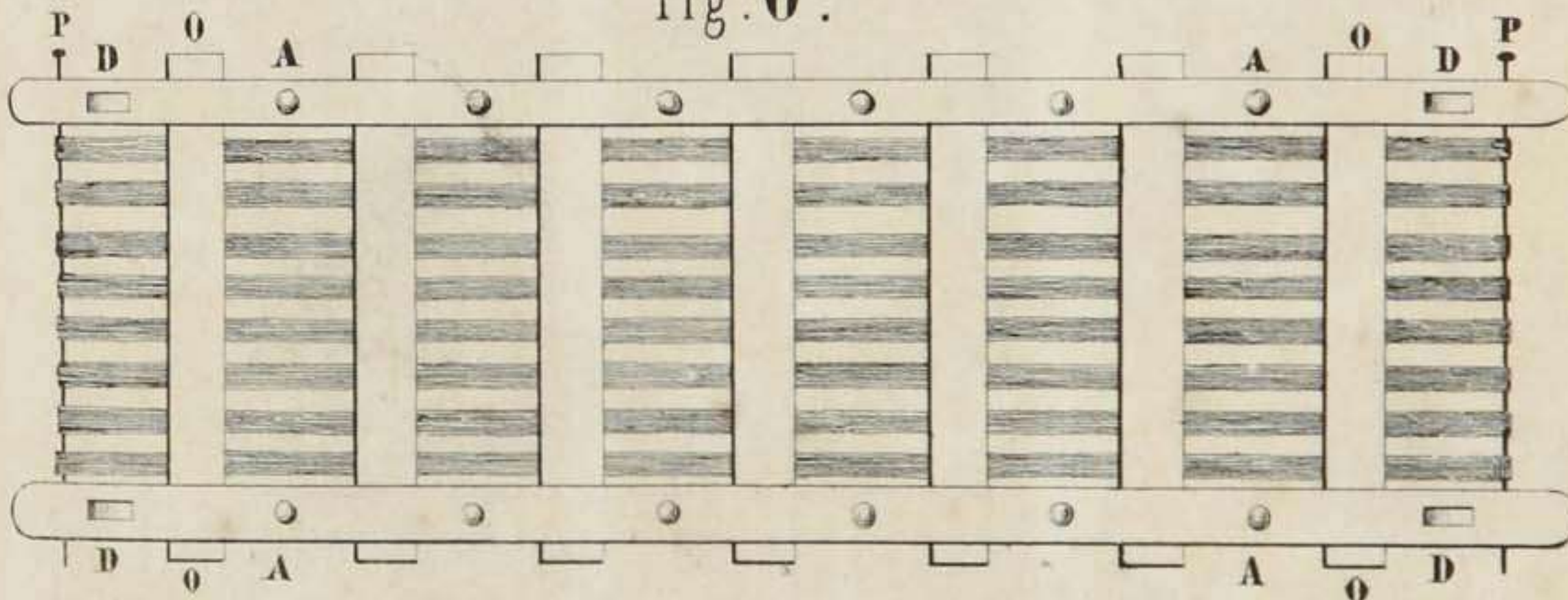


fig. 1^{re}

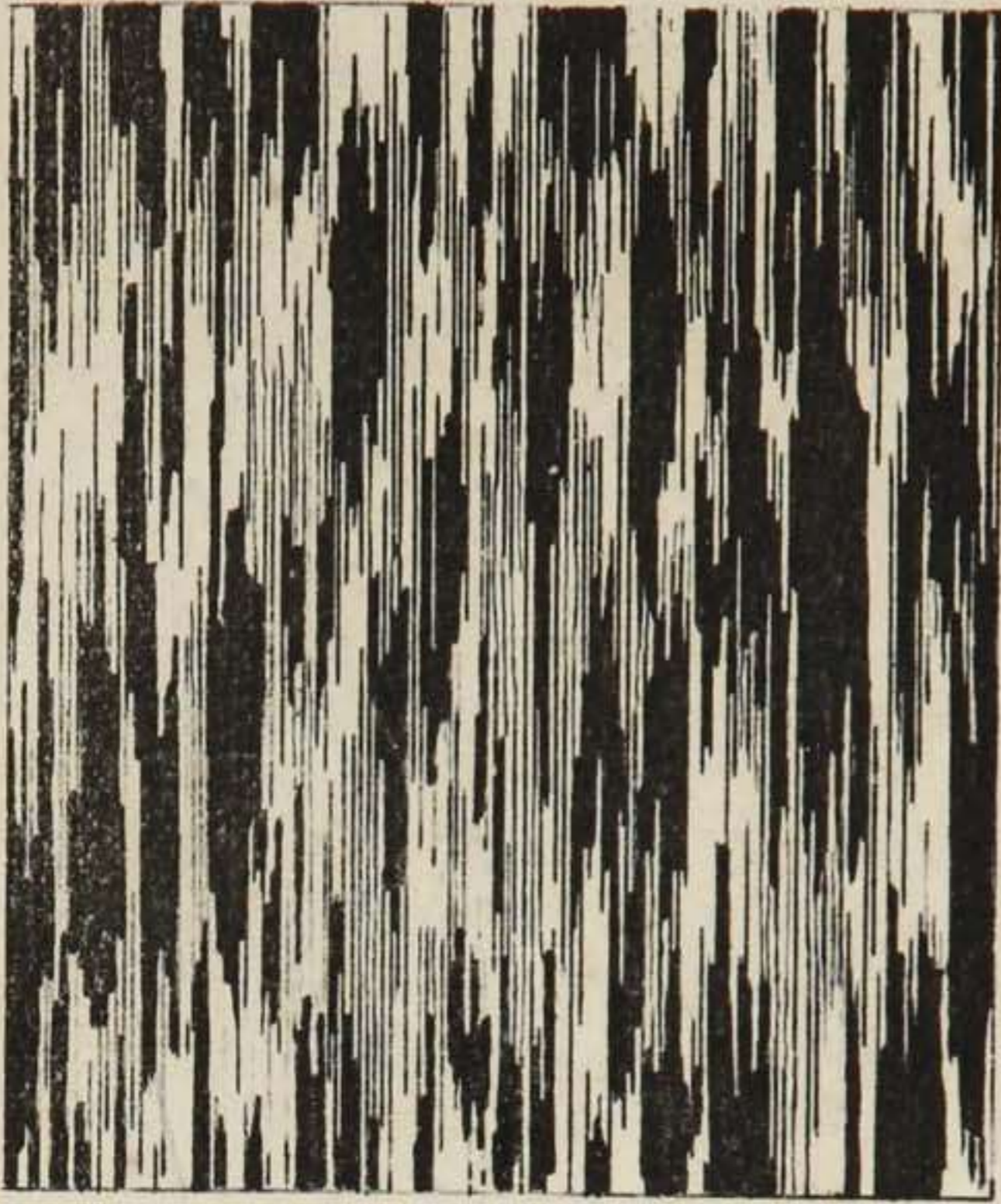


fig. 2.



fig. 3

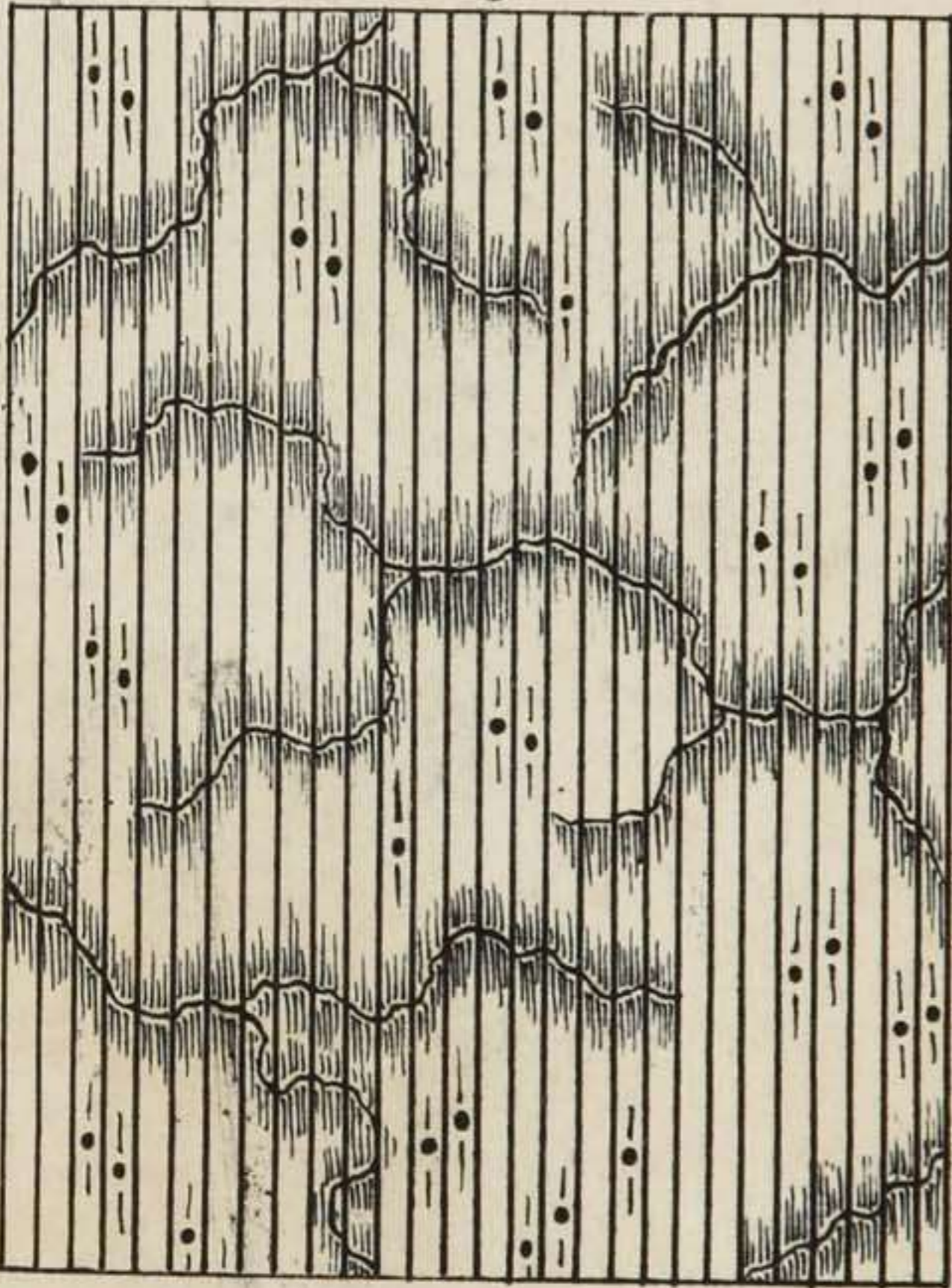
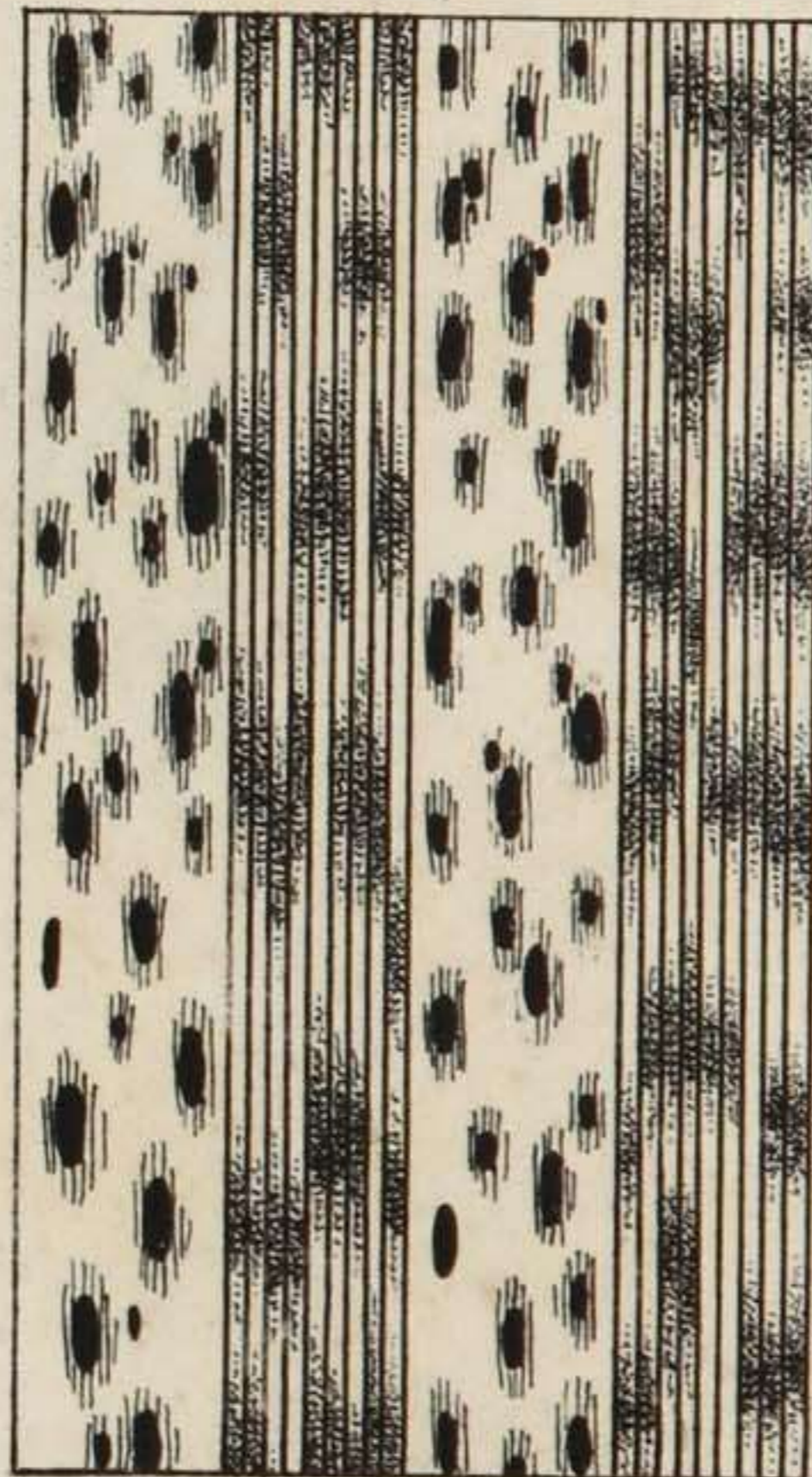


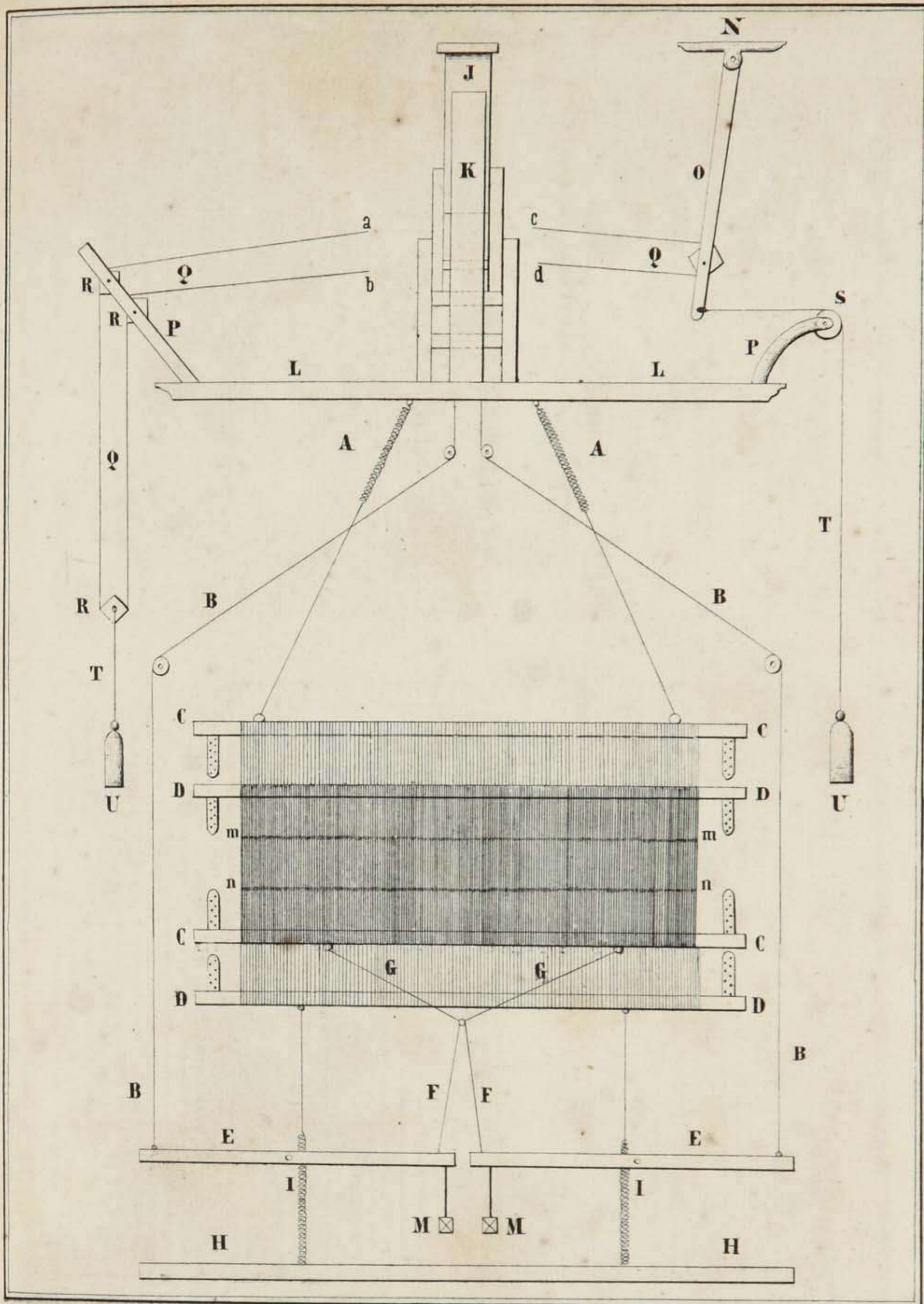
fig. 4.



DAMASSÉS.

Mouvement des lisses par effet de lève et baisse.

PL. 119.



ESQUISSES
pour ombres et fondus.

PL.120.

fig. 1^{re}

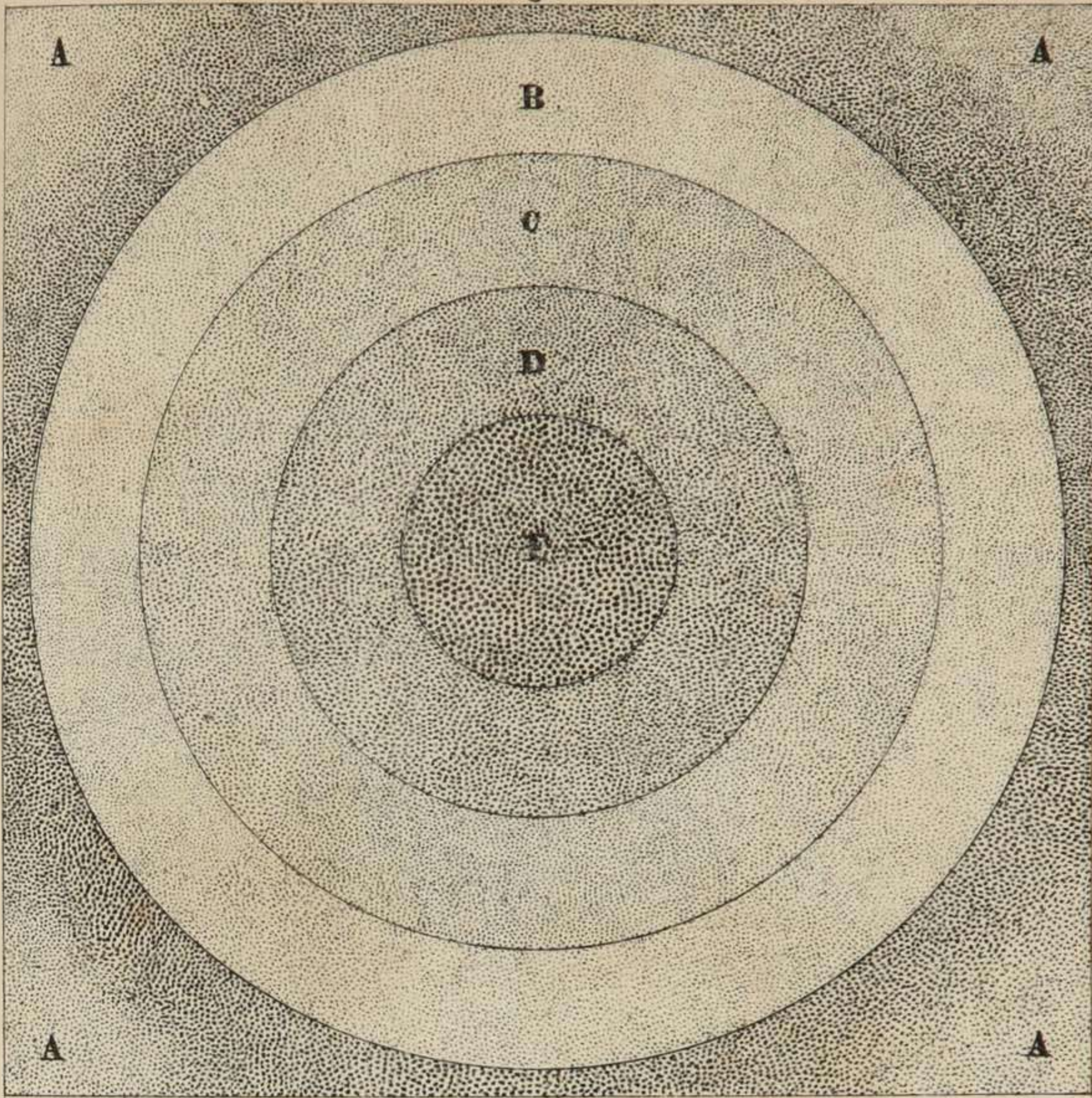


fig. 2.

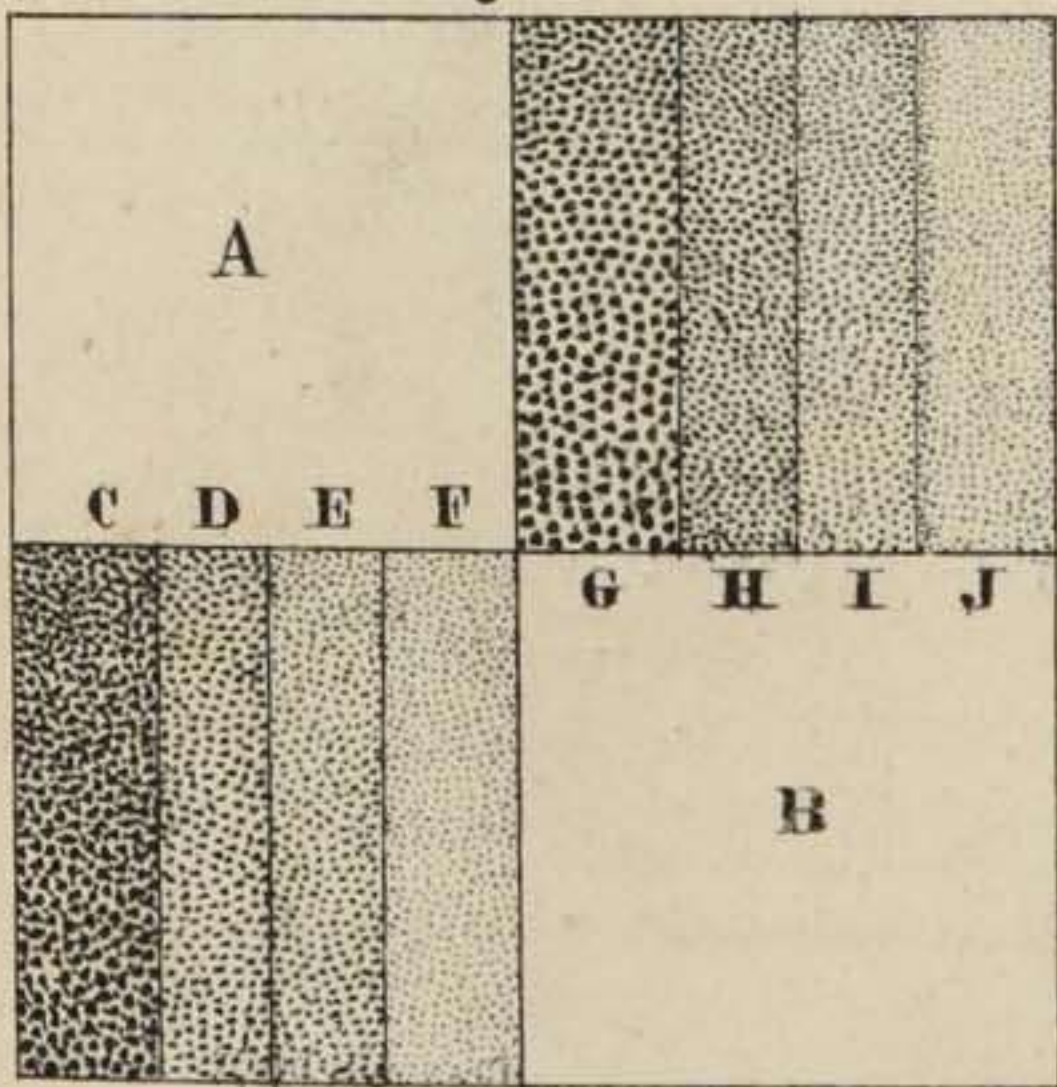
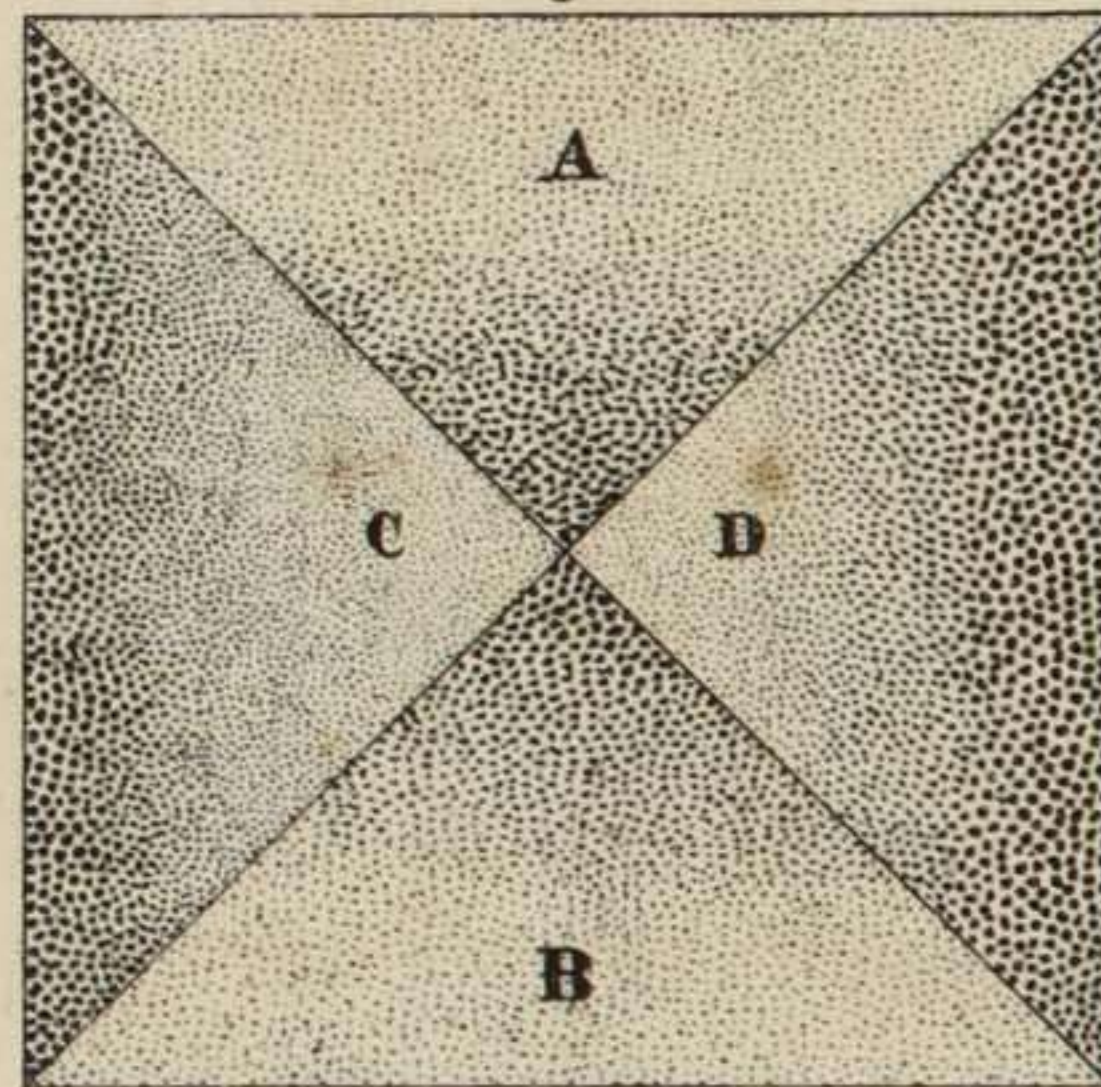


fig. 3.



FONDUS.

mises en carte.

fig: 1.^{ere}

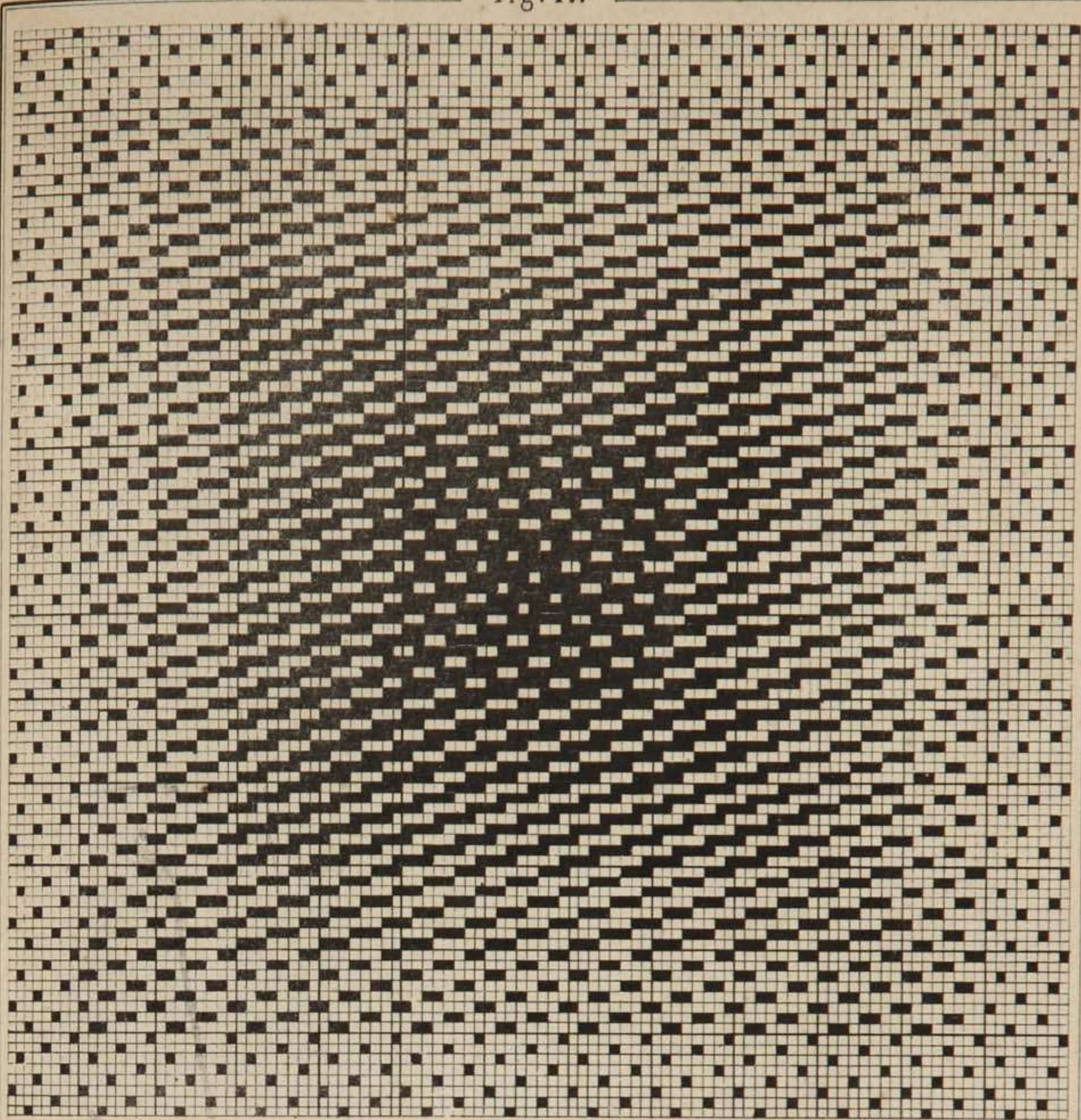
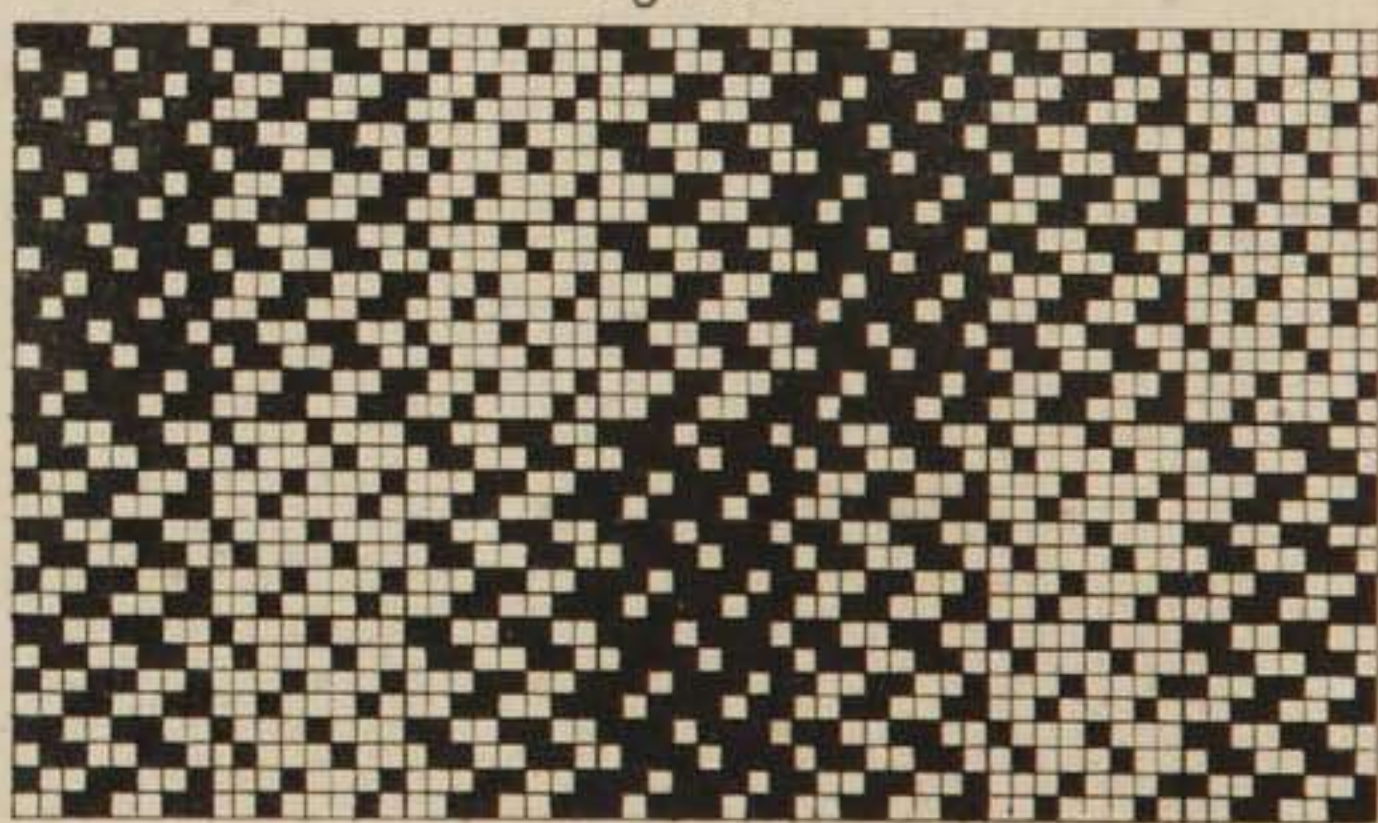
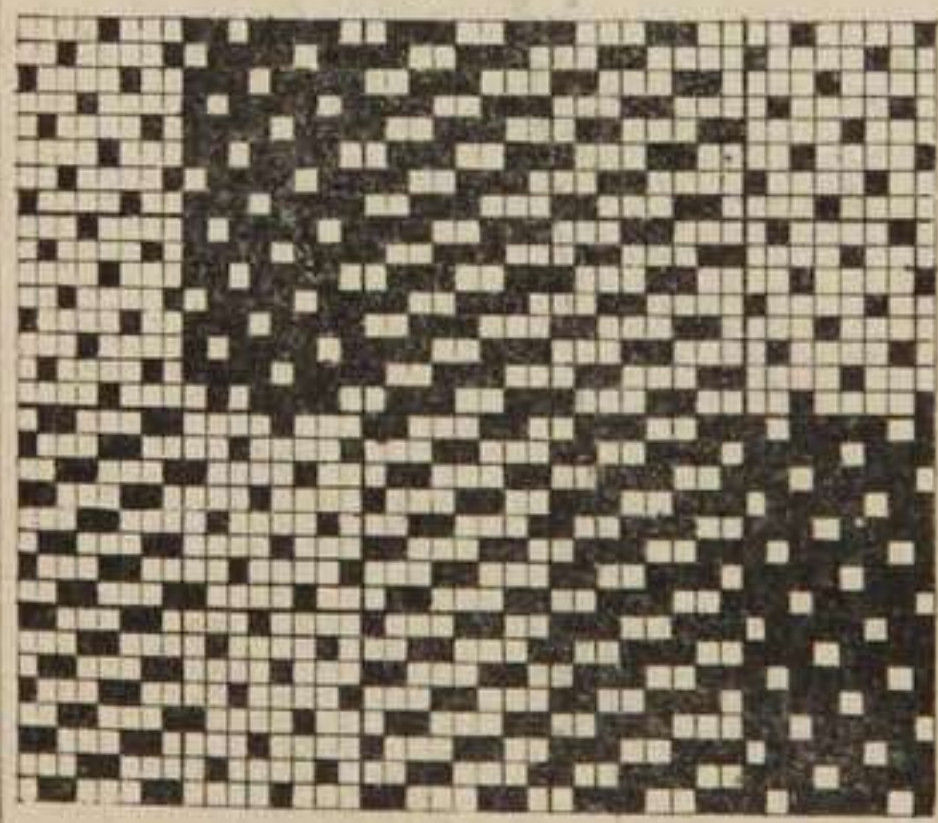


fig: 2.

fig: 3.



ESQUISSES DIVERSES.
pour labyrinthes et branches courantes

fig. 1^{re}



fig. 2.

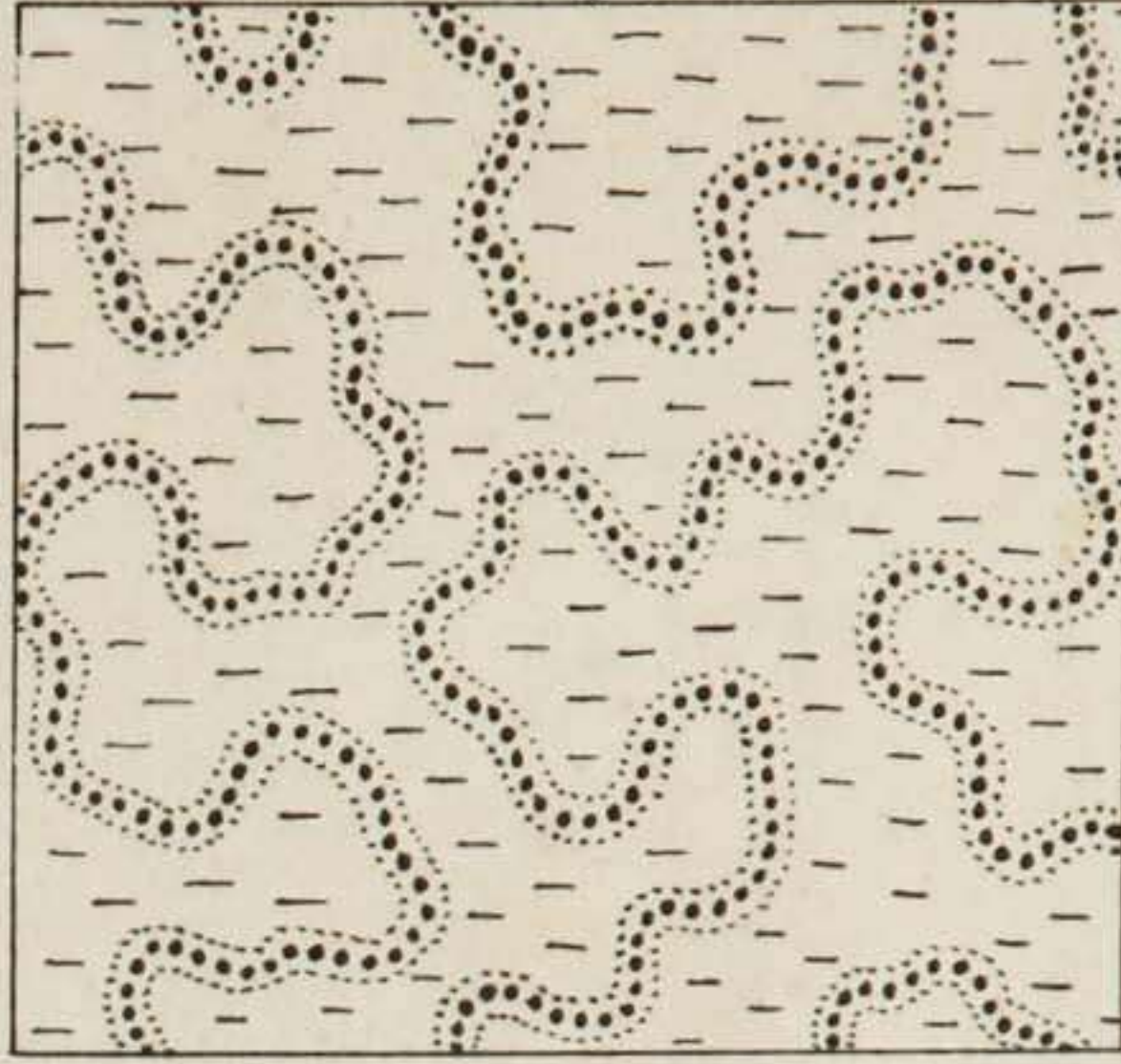


fig. 3.

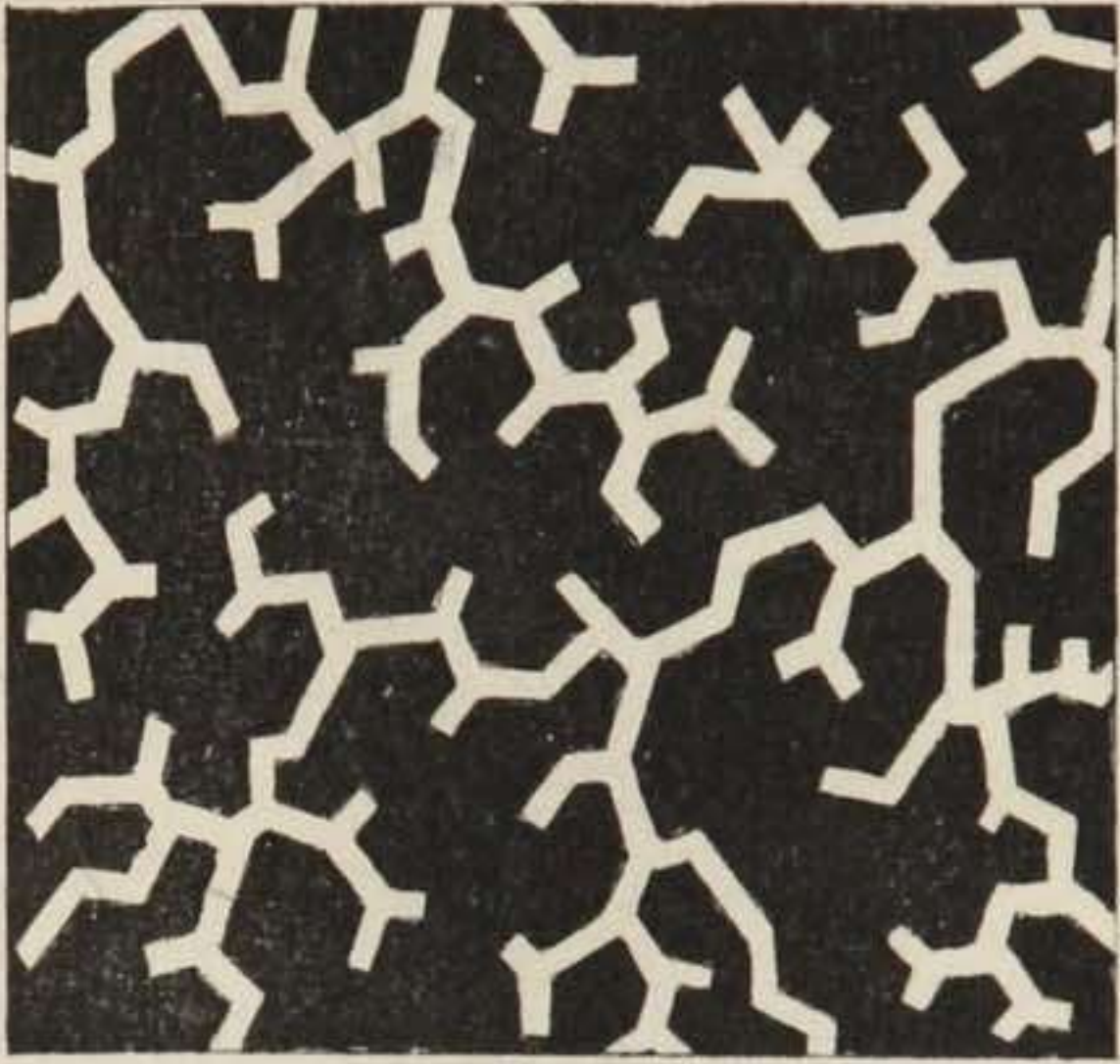


fig. 4.

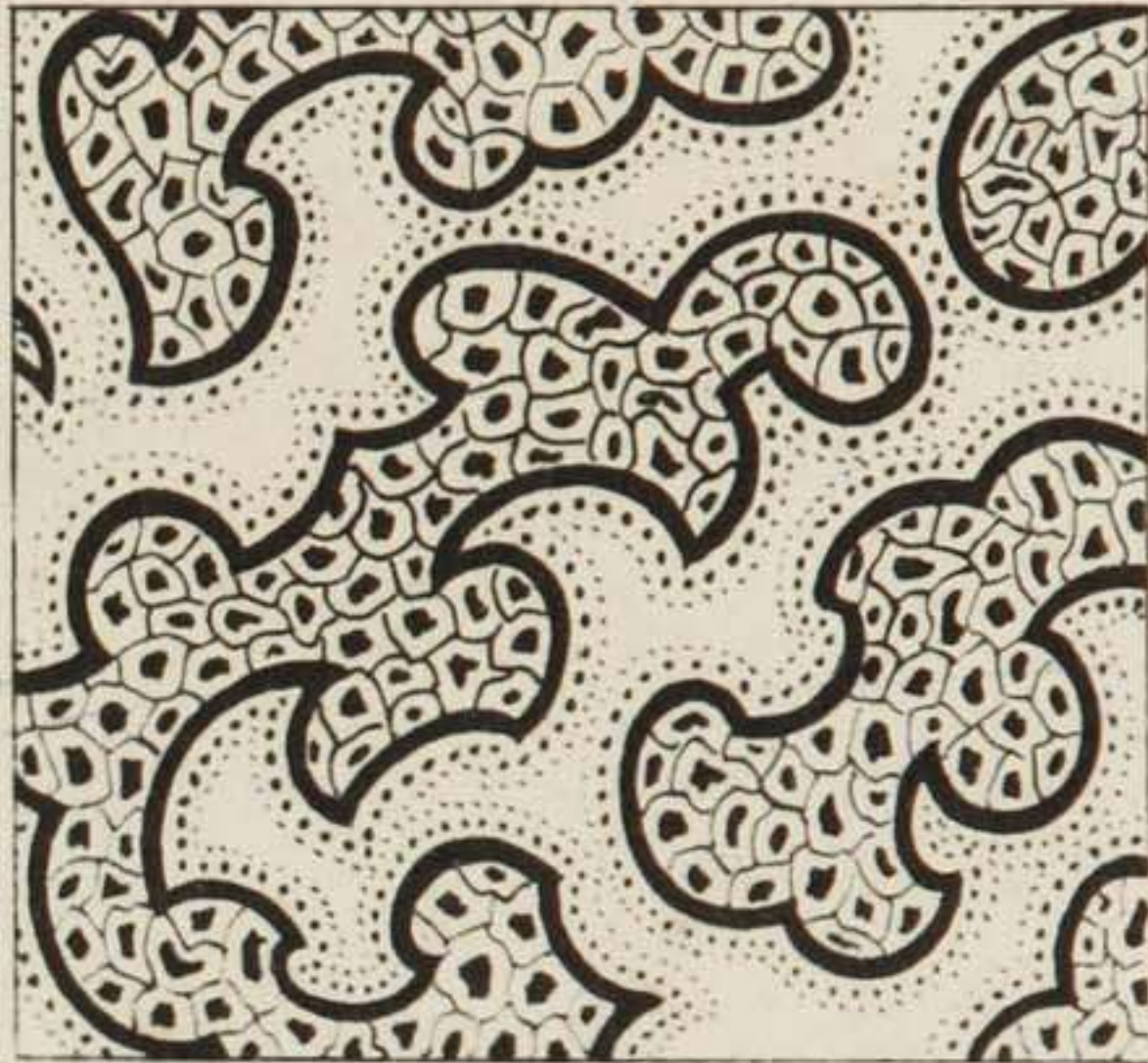


fig. 5



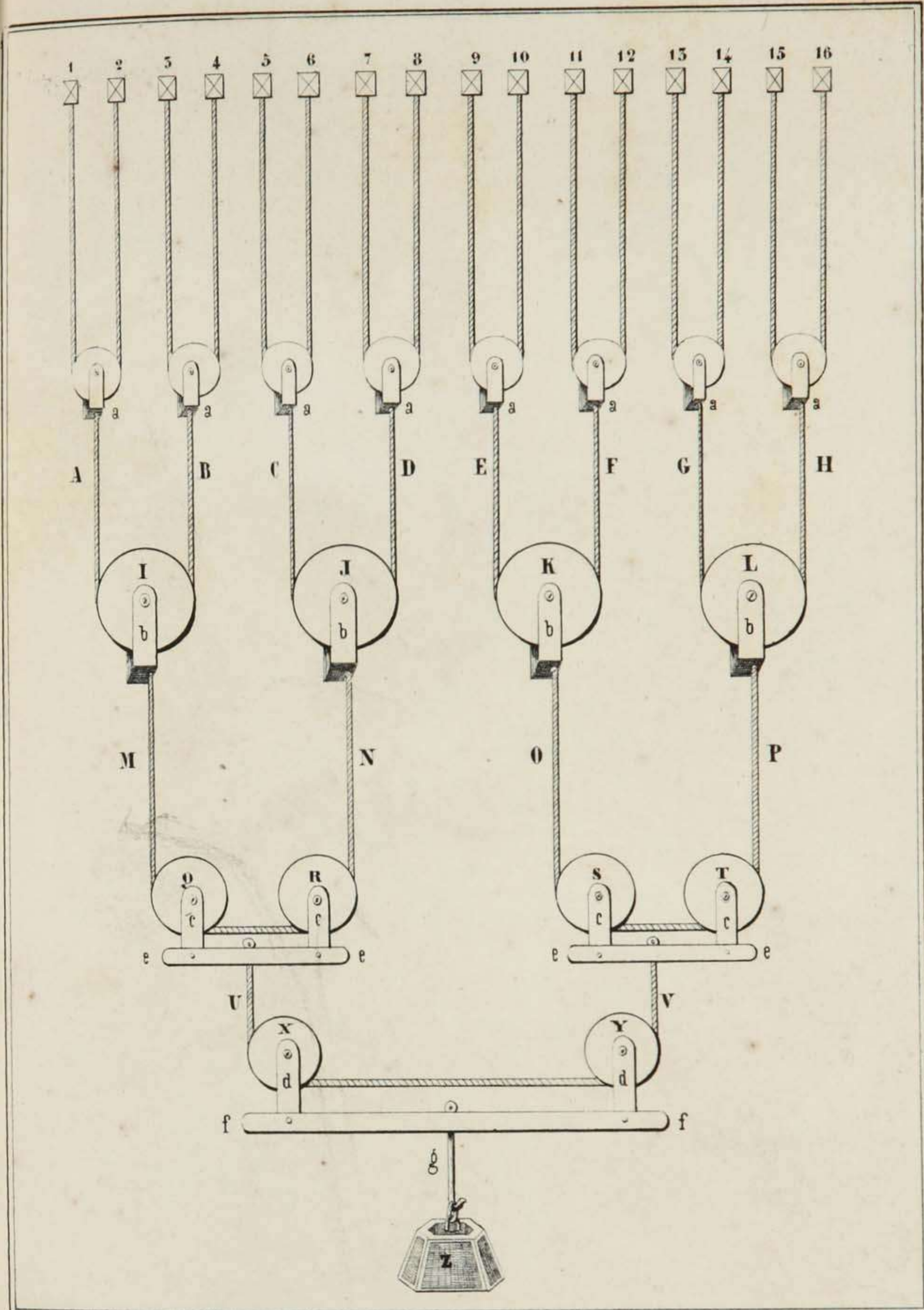
fig. 6.



RÉGULATEUR-COMPENSATEUR

des charges ou contre-poids pour les métiers à Lisses ou lames.

PL. 125.



ESQUISSES .

Sujets détachés pour Tissus façonnés.

PL. 124

fig. 1^{ere}



fig. 2.

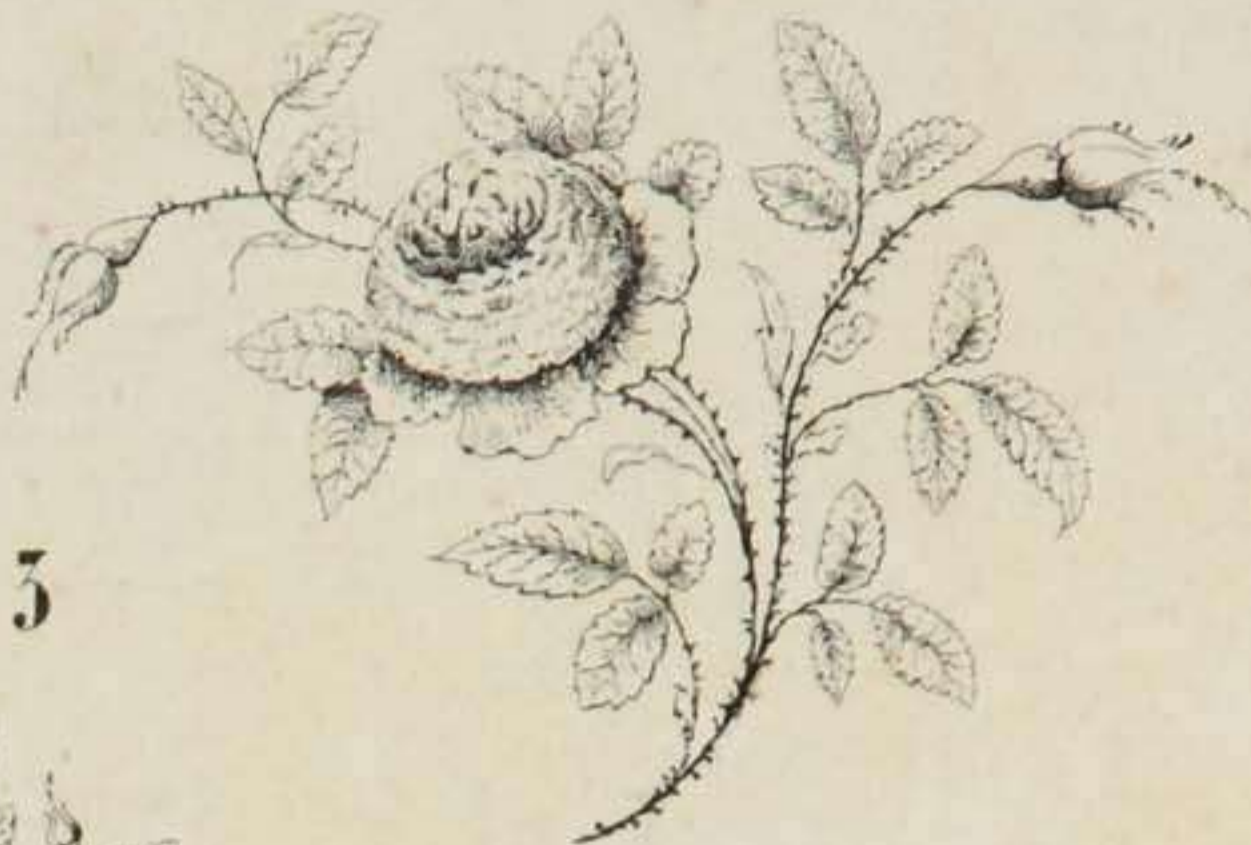


fig. 3



fig. 4 .



fig. 5 .



fig. 6 .



fig. 7.



fig. 1^{ère}.

Tissus Plumes.

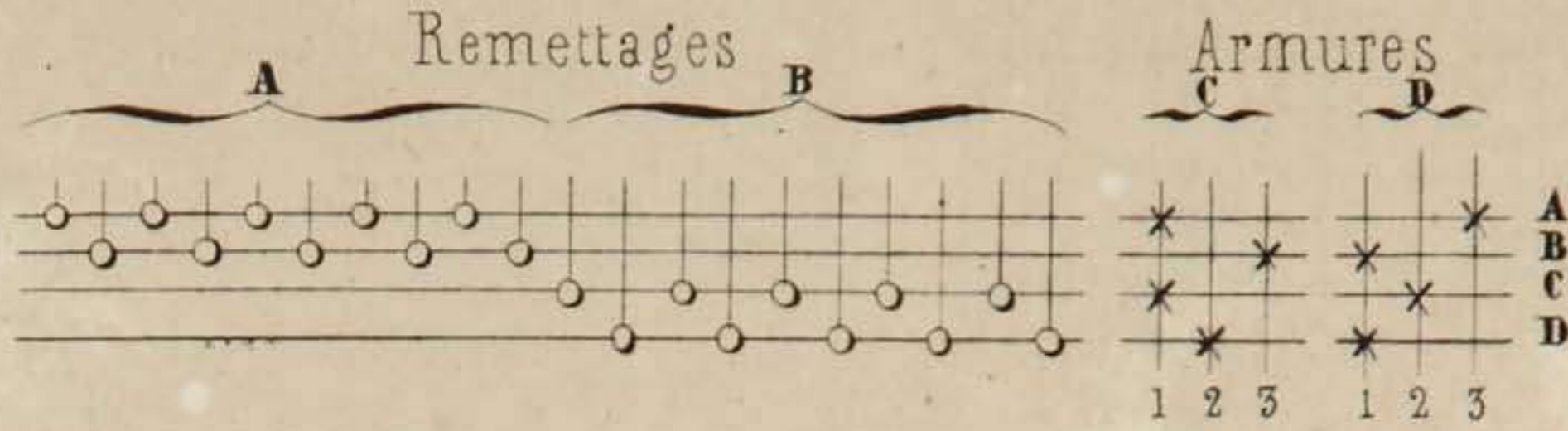


fig. 2. Matelassés. fig. 3.

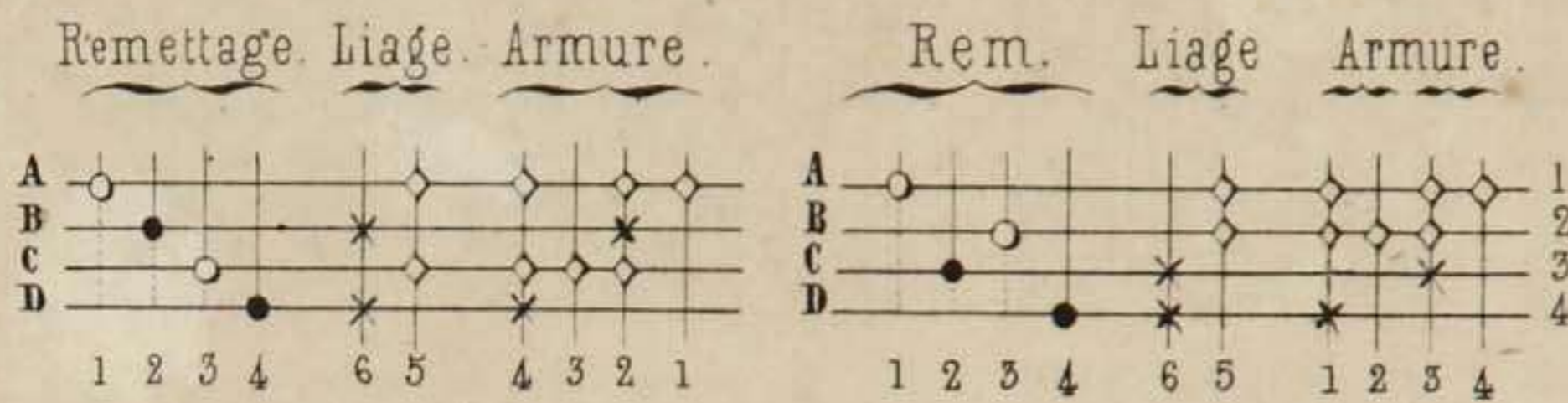


fig. 4.

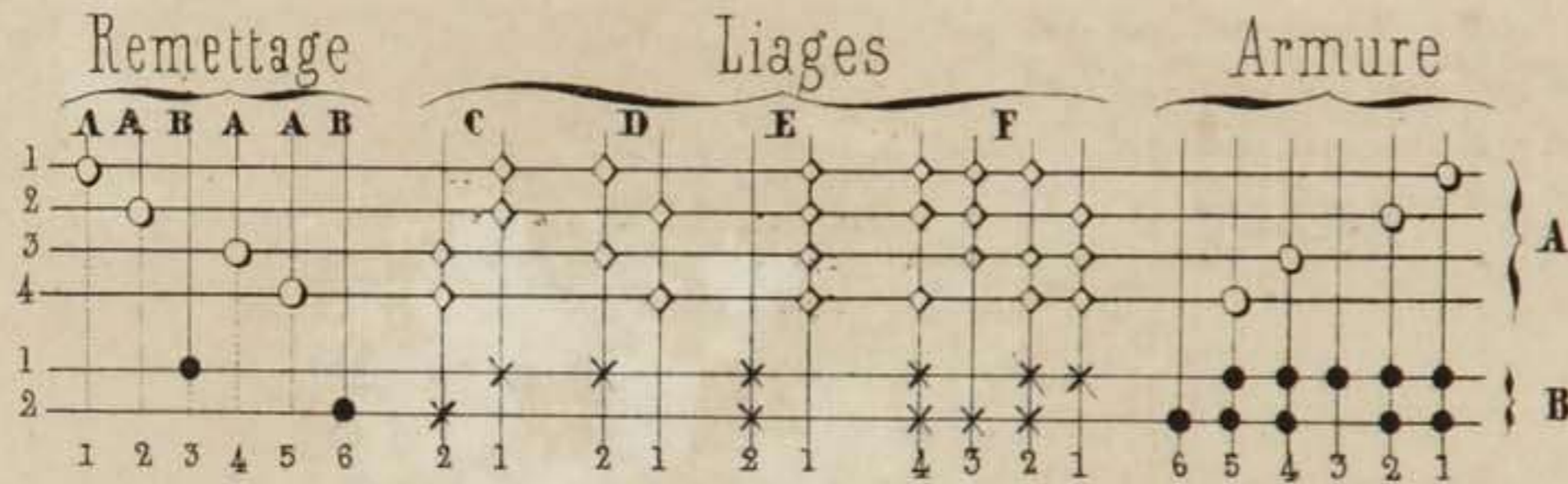


fig. 5.

Baziné

à deux fils par dent

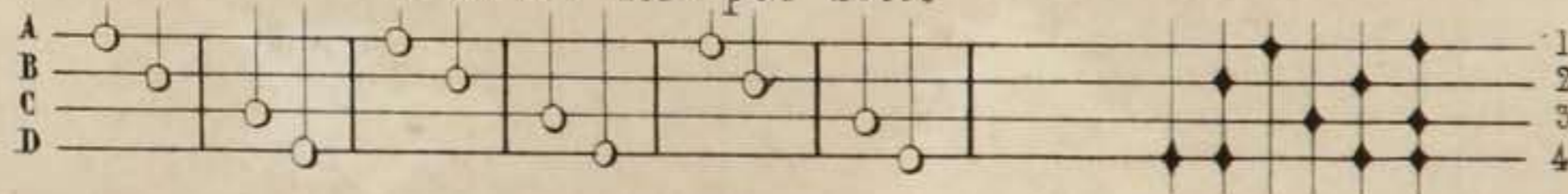
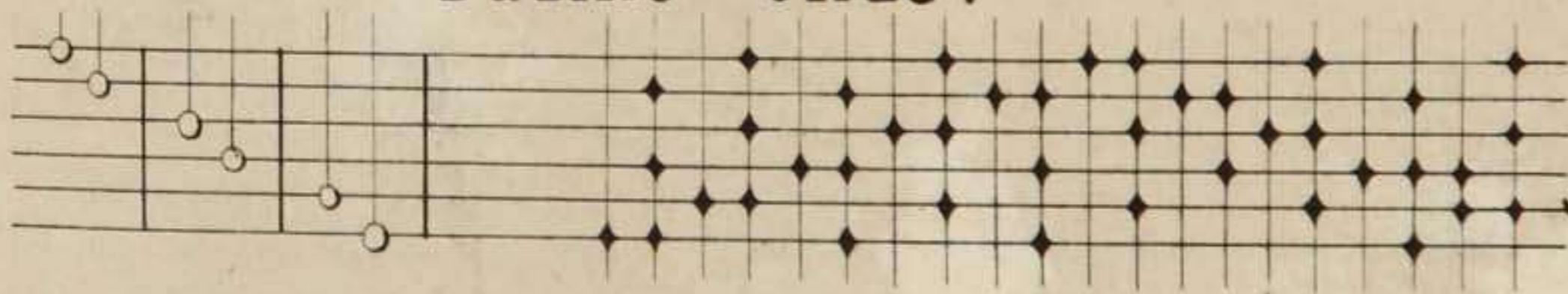


fig. 6.

Baziné Ondé.



ÉTOFFES À DOUBLE FACE.

en étoffes doubles.

fig. 1^{re}.

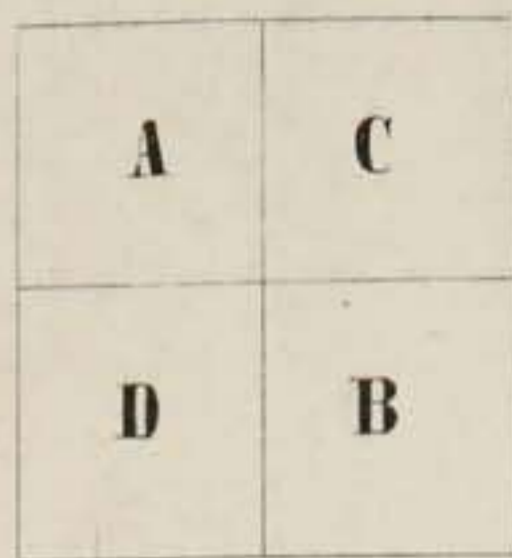


fig. 2.

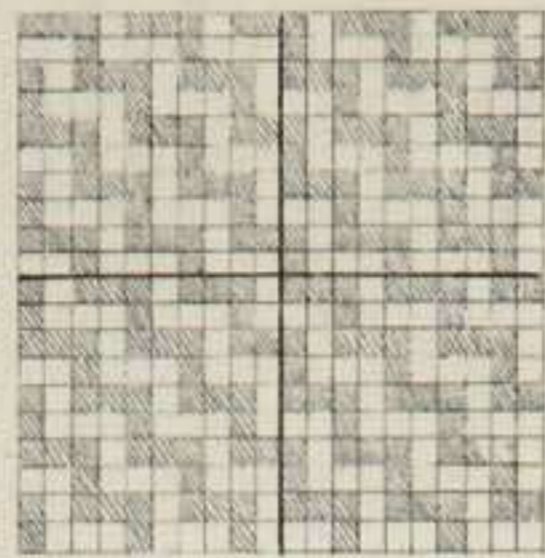


fig. 3.

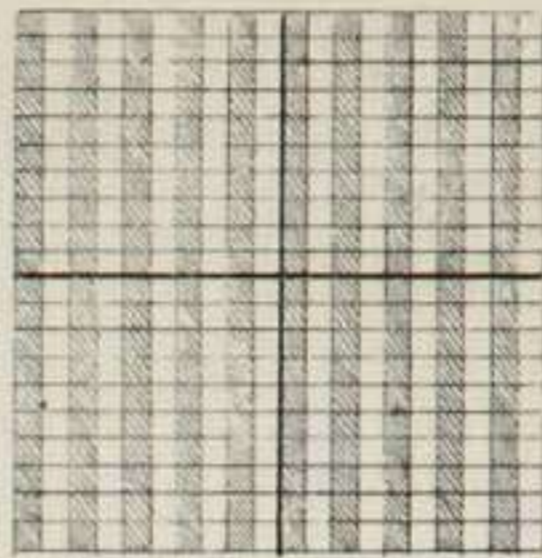


fig. 4.

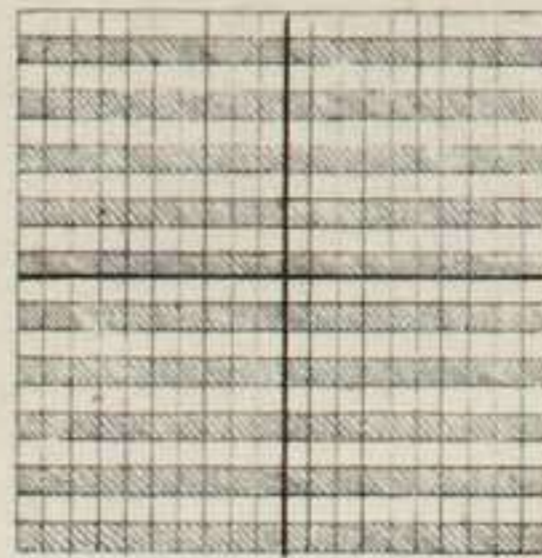


fig. 5.

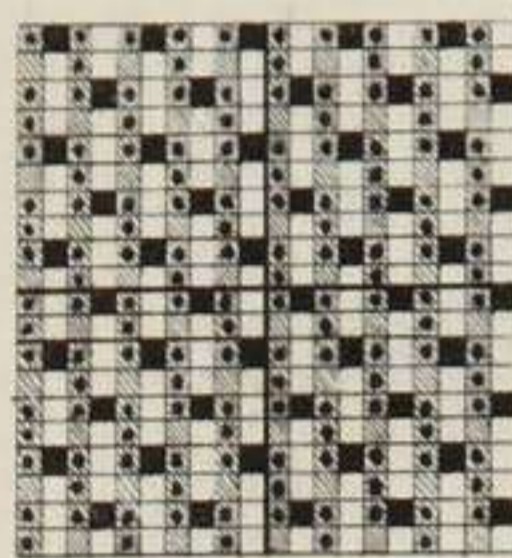


fig. 6.



fig. 7.

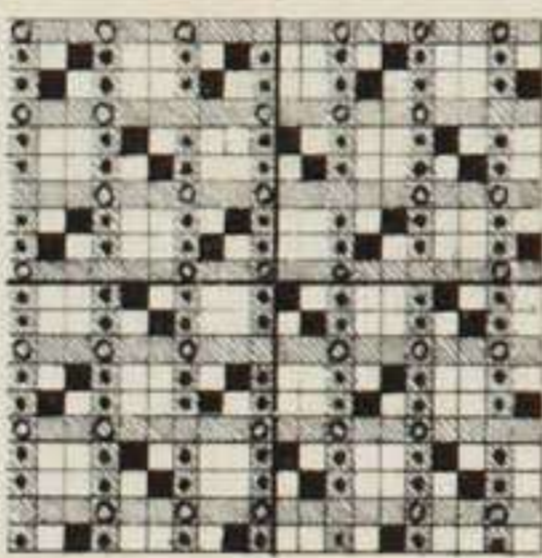
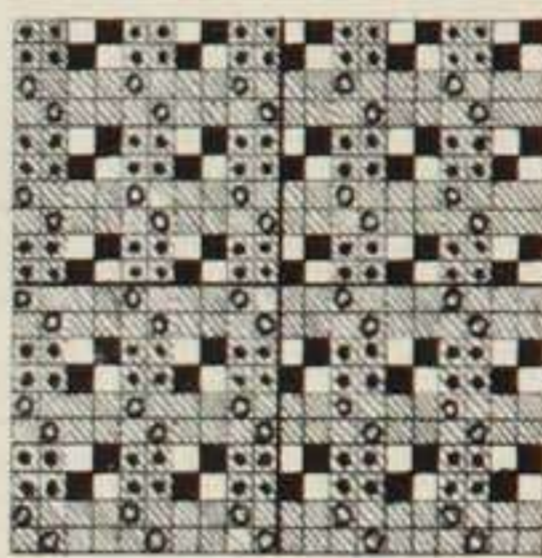


fig. 8.



Ourdissage 1 et 1 trame id.

Ourd. 1 et 2. Tr. id.

Ourd. 2 et 2. Tr. id.

fig. 9.

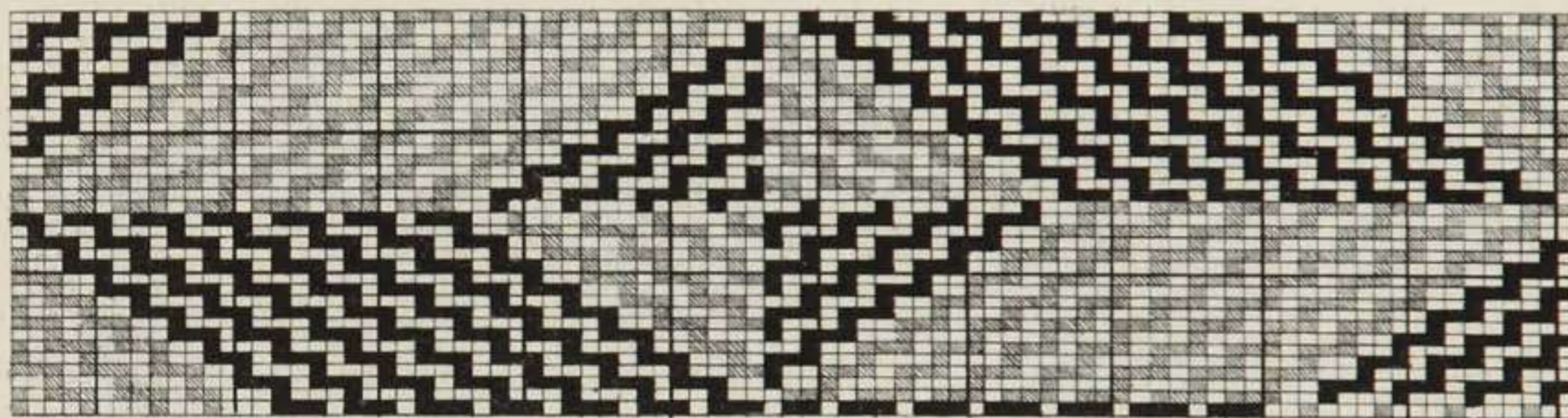


fig. 10.

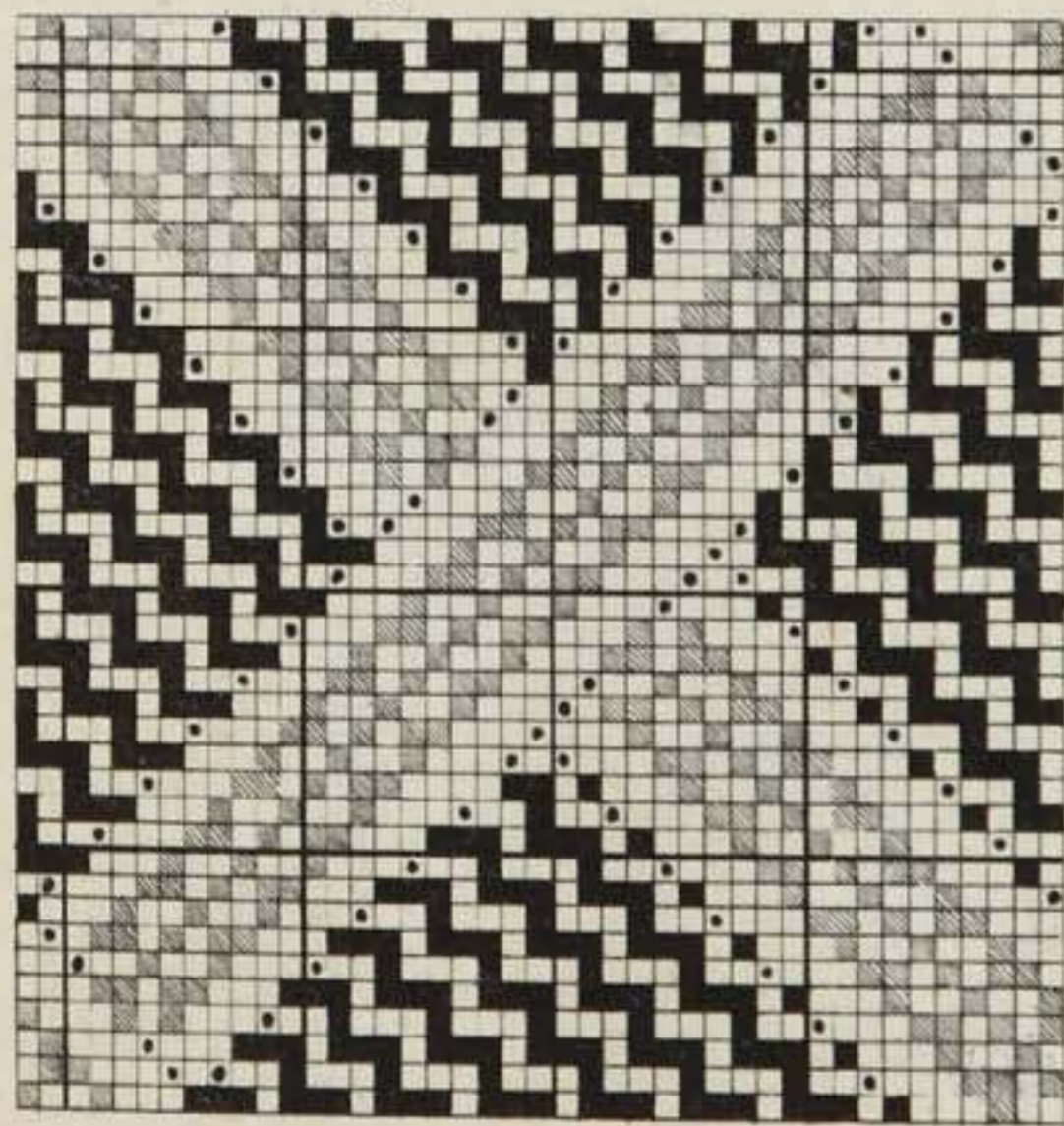
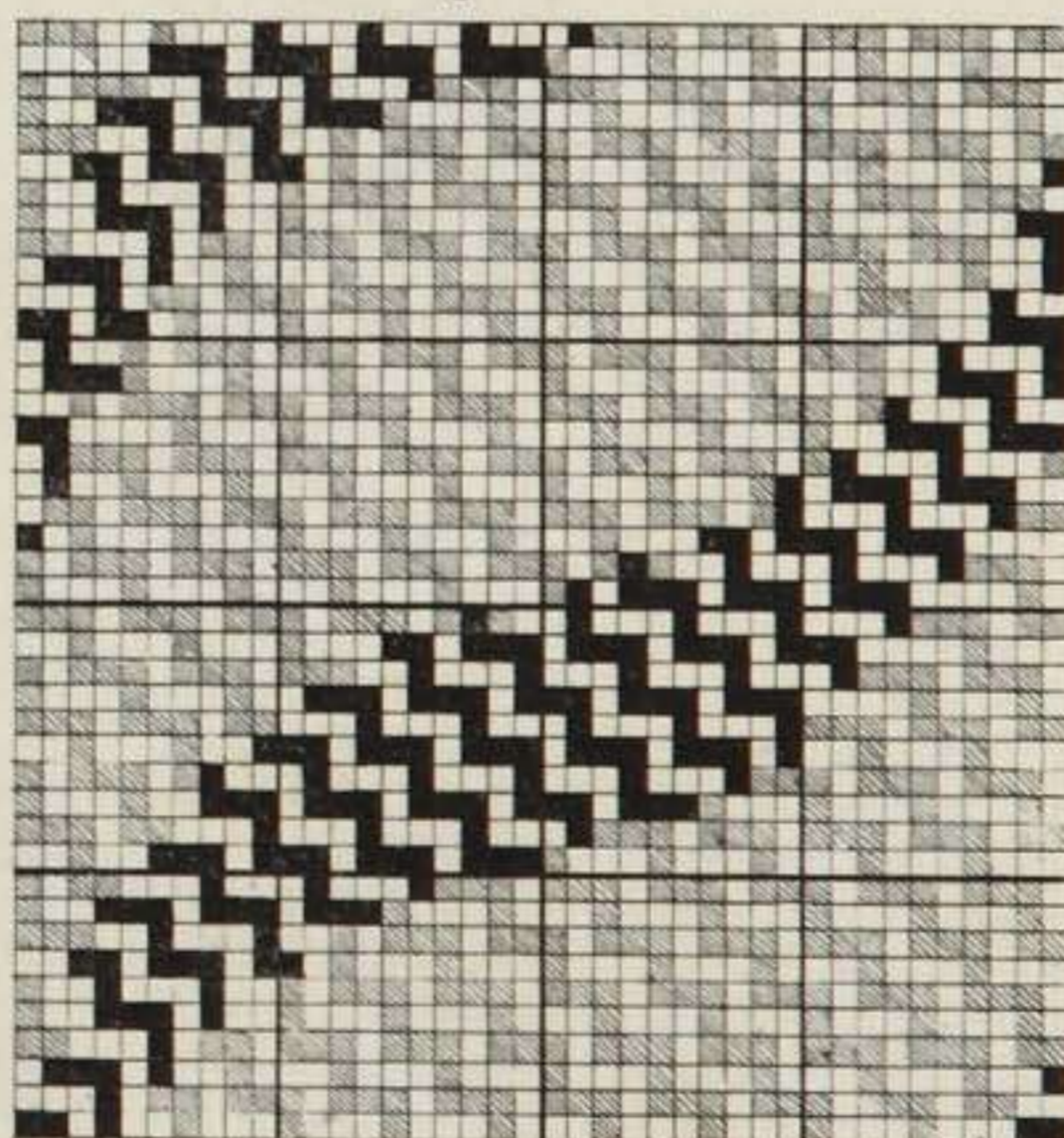


fig. 11.



ÉTOFFES DOUBLES

Armures diverses.

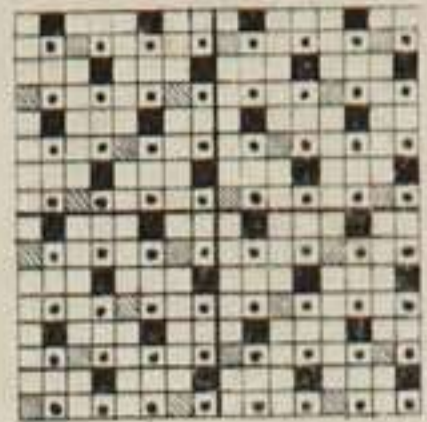
PL. 127.

fig. 1^{re}
Taffetas
dessus et dessous.



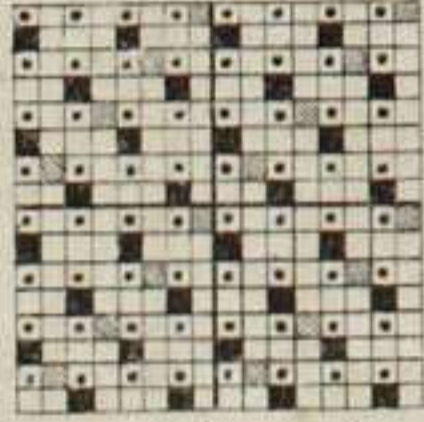
Raccord 4 sur 4.

fig. 2.
Taff. dessus
Sergé de 3 dessous.



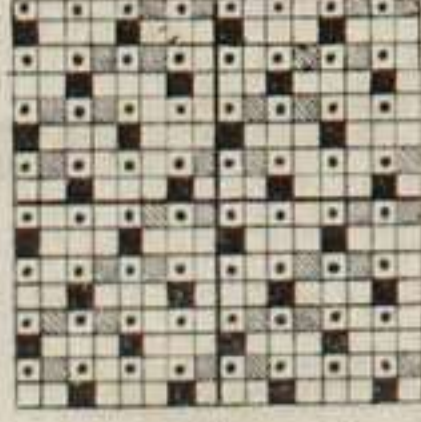
racc. 12 sur 12.

fig. 3.
Taff. dessus
Sergé de 4 dessous.



racc. 8 sur 8.

fig. 4.
Taff. dessus
Batavia dessous.



racc. 8 sur 8.

fig. 5.
Taff. dessus
Satin de 4 dessous.



racc. 8 sur 8.

fig. 6.
Taff. dessus
Satin de 5 dessous.



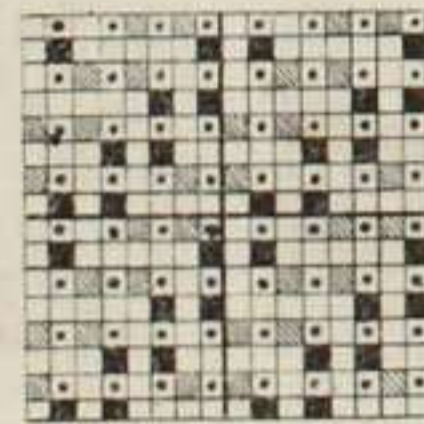
Raccord 20 sur 20.

fig. 7.
Taff. dessus
Satin de 8 dessous.



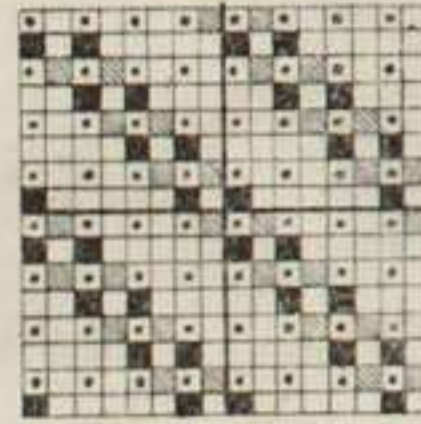
racc. 16 sur 16.

fig. 8.
Batavia dessus et dessous.



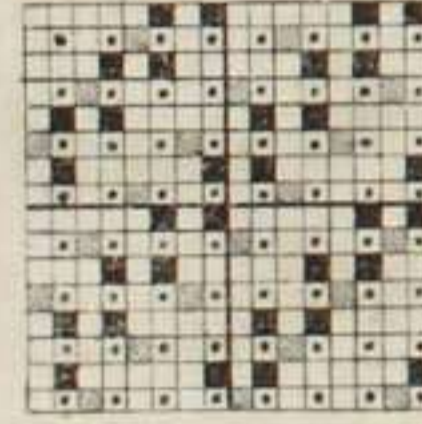
racc. 8 sur 8.

fig. 8 bis.



racc. 8 sur 8.

fig. 9.
Batavia dessus
Sergé de 3 dessous.



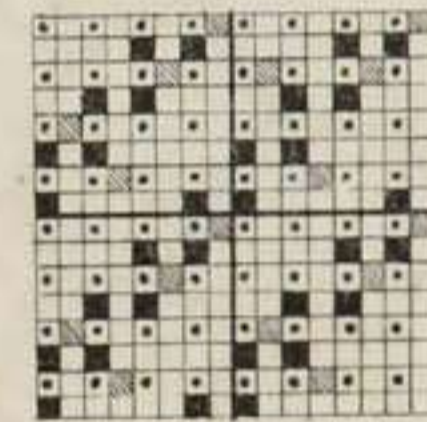
racc. 24 sur 24.

fig. 10.
Batavia dessus
Sergé de 4 dessous.



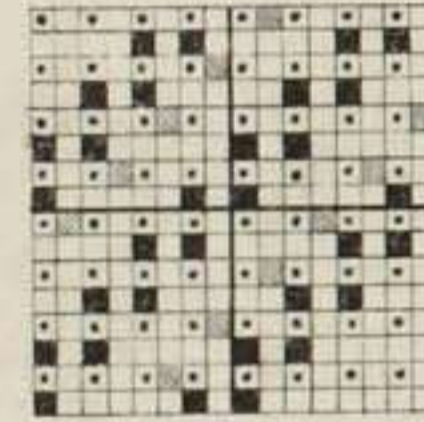
Raccord 8 sur 8.

fig. 11.
Batavia dessus
Satin de 4 dessous.



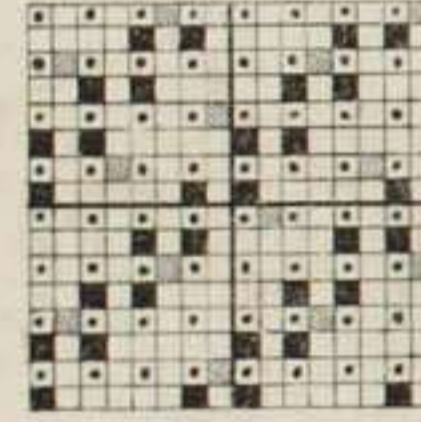
racc. 8 sur 8.

fig. 12.
Batavia dessus
Sergé de 5 dessous.



racc. 40 sur 40.

fig. 13.
Batavia dessus
Satin de 5 dessous.



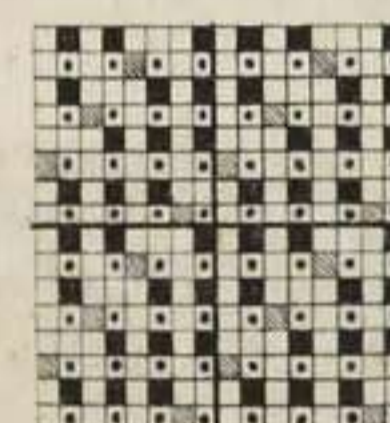
racc. 40 sur 40.

fig. 14.
Batavia dessus
Satin de 8 dessous.



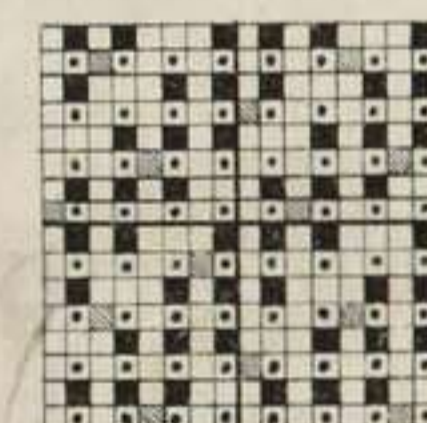
racc. 16 sur 16.

fig. 15.
Sergé de 4
dessus et dessous.



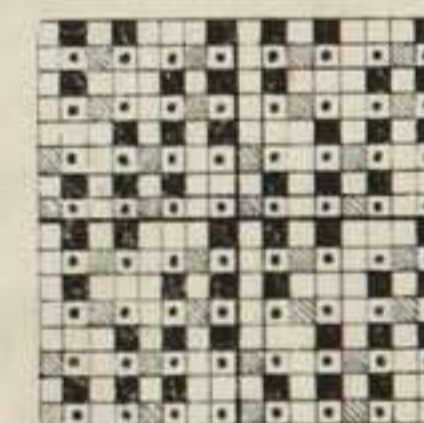
Raccord 8 sur 8.

fig. 16.
Sergé de 4 dessus
Satin de 5 dessous.



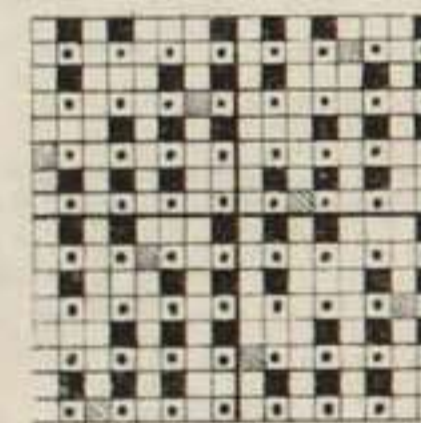
racc. 40 sur 40.

fig. 17.
Sergé de 4 dessus
Gros de Tours dessous.



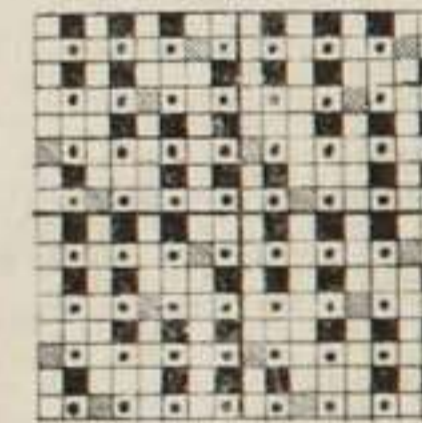
racc. 8 sur 8.

fig. 18.
Sergé de 4 dessus
Satin de 8 dessous.



racc. 16 sur 16.

fig. 19.
Satin de 4
dessus et dessous.



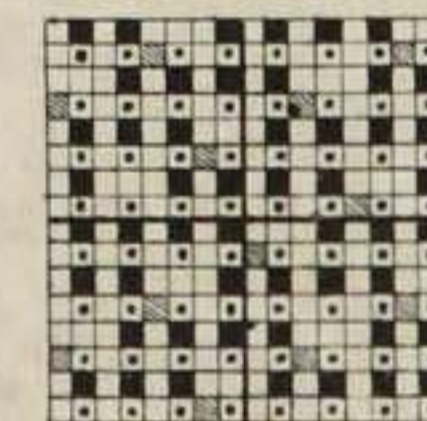
racc. 8 sur 8.

fig. 20.
Satin de 4 dessus
Satin de 5 dessous.



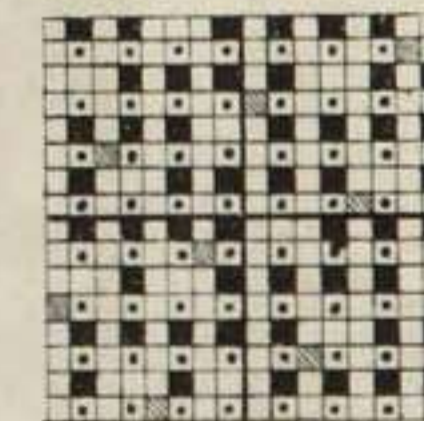
Raccord 40 sur 40.

fig. 21.
Satin de 5
dessus et dessous.



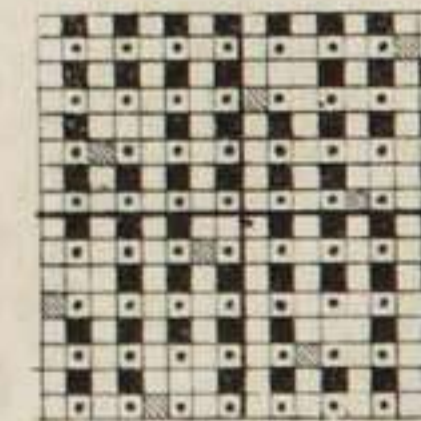
racc. 10 sur 10.

fig. 22.
Satin de 5 dessus
Satin de 8 dessous.



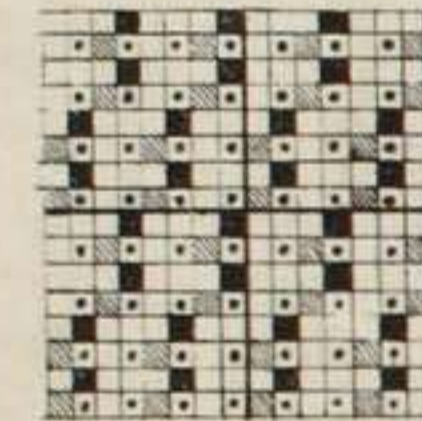
racc. 40 sur 40.

fig. 23.
Satin de 8
dessus et dessous.



racc. 16 sur 16.

fig. 24.
Cannelé ou Gros de Tours
dessus et dessous.



racc. 8 sur 8.

ESQUISSES DIVERSES,
pour Tatoués et Cailloutés.

FIG. 1^{ER}.



fig 3.

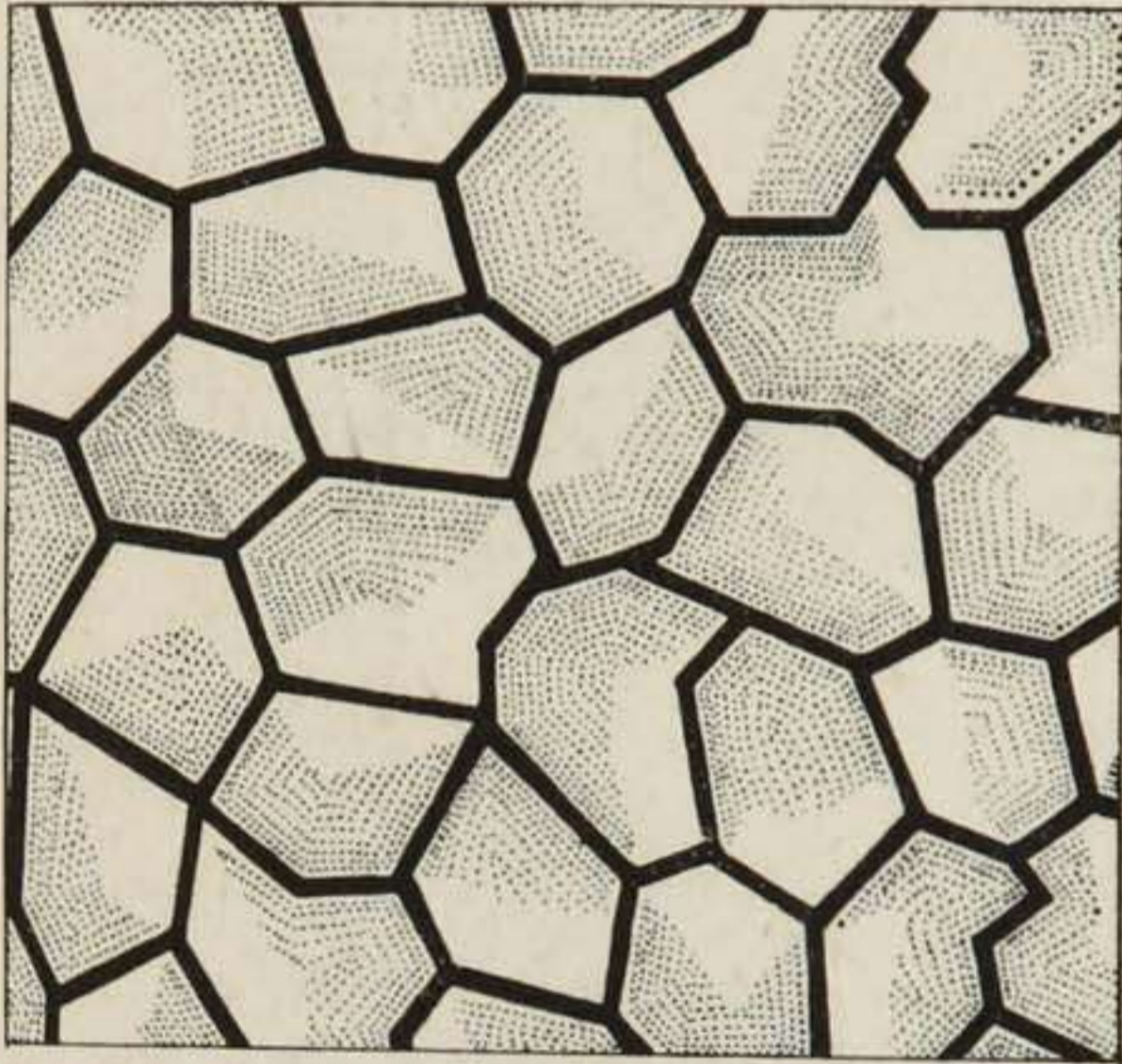


fig. 5.



FIG. 2.

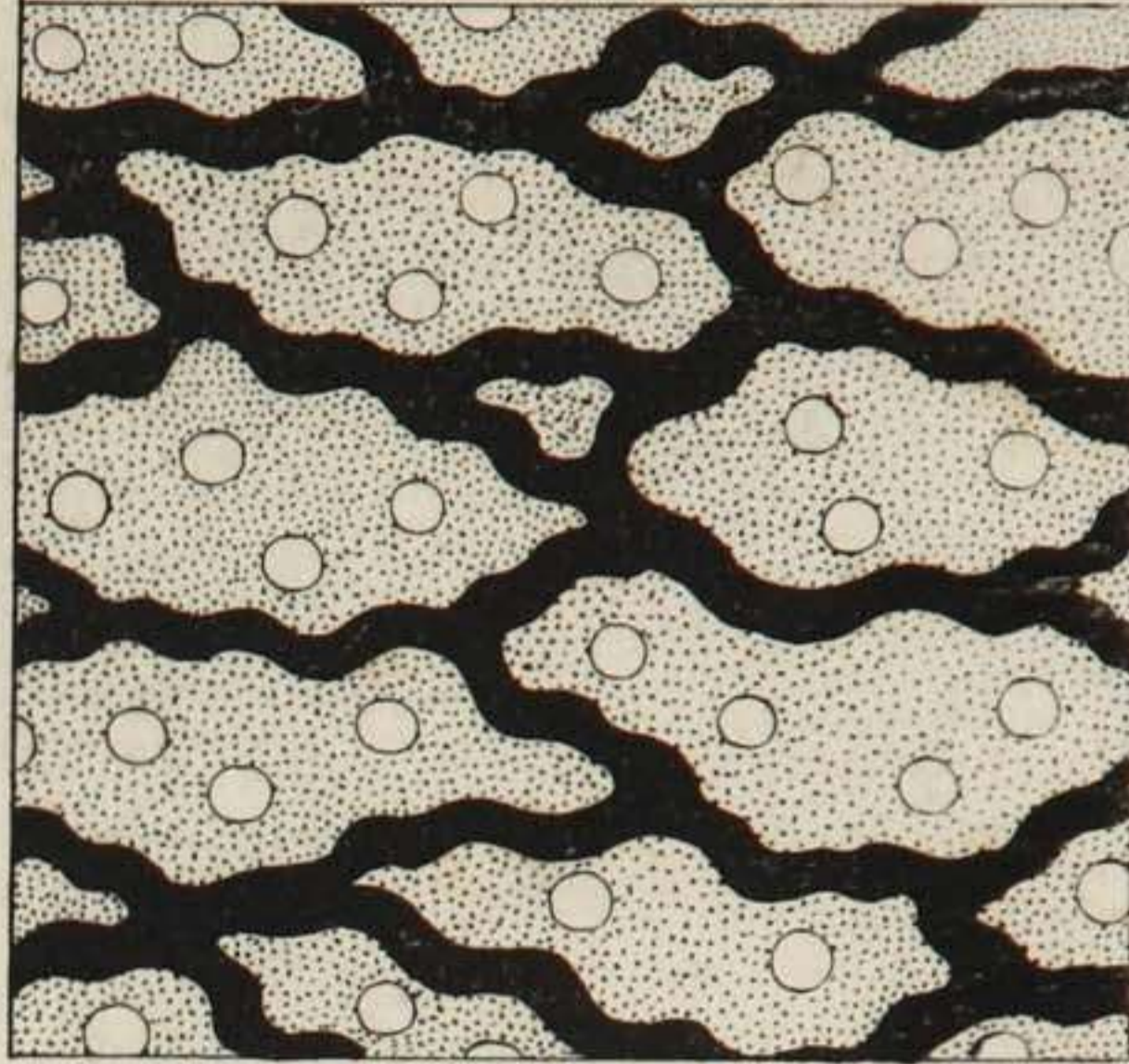


fig. 4.



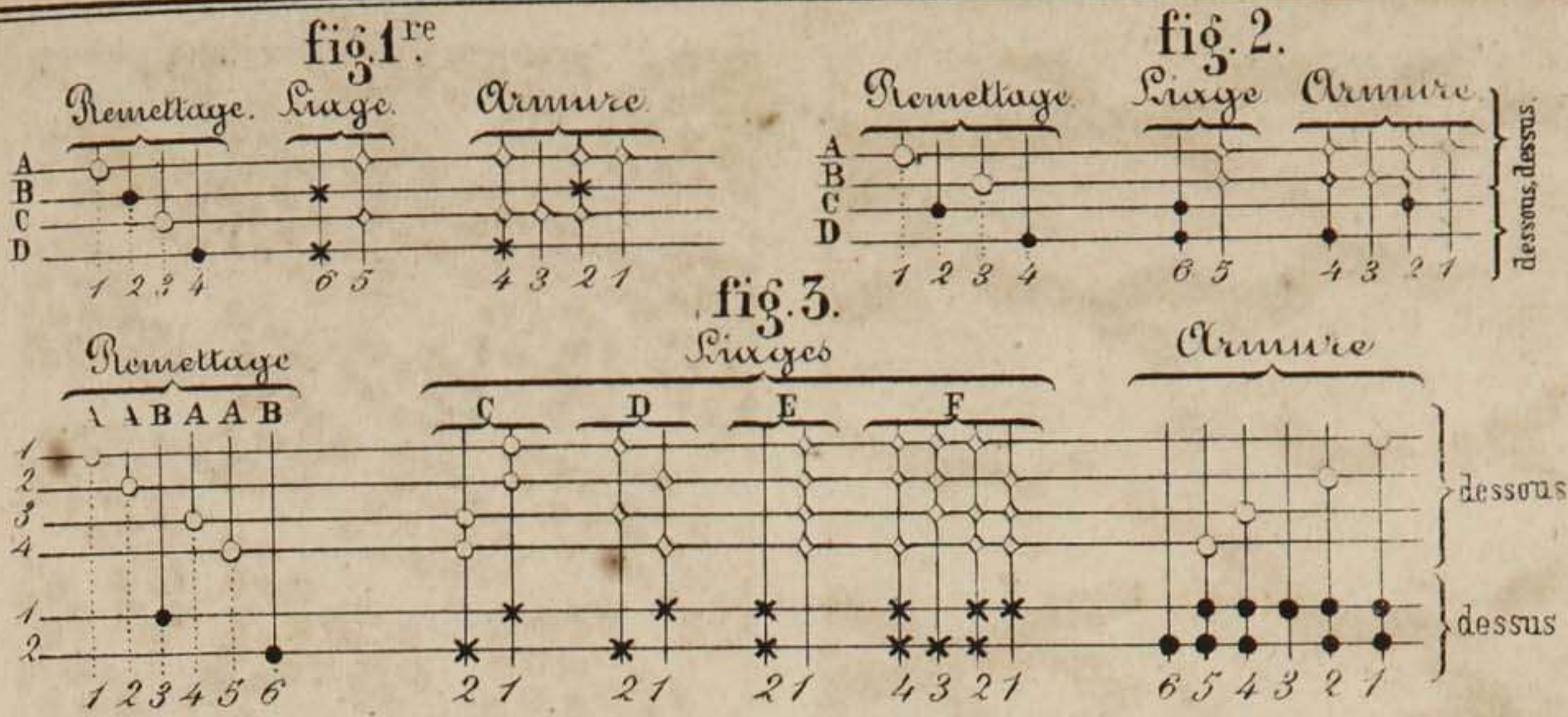
fig. 6.



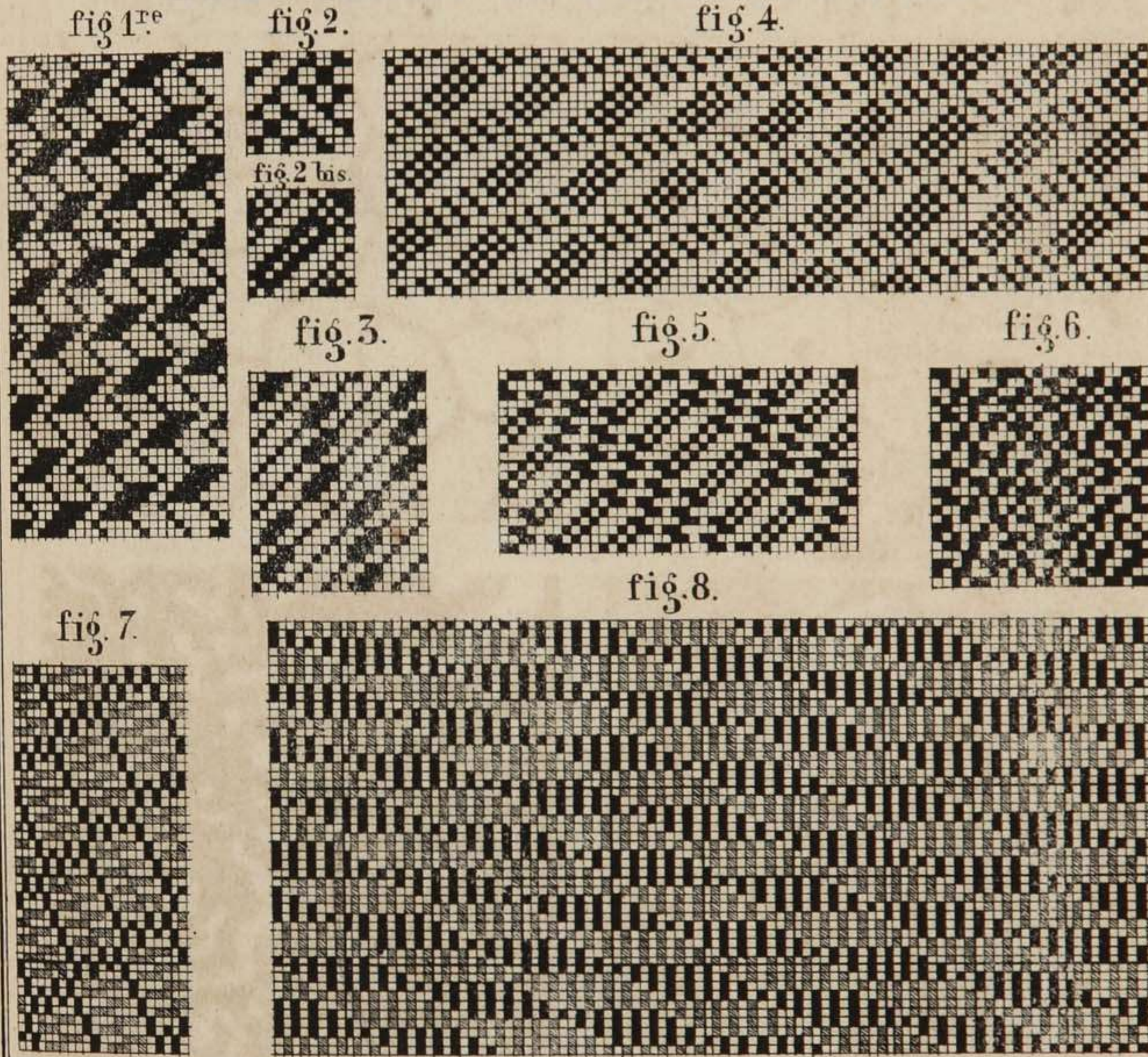
MATELASSE.

Principes relatifs au sens de la chaîne et de la trame.

PL. 129.



Armures relatives au sens de la chaîne ou de la trame.



DÉCOCHEMENTS RECTILIGNES.

(Principes.)

PL. 130.

fig. 1^{ère}.

10 en 10. N° 3.

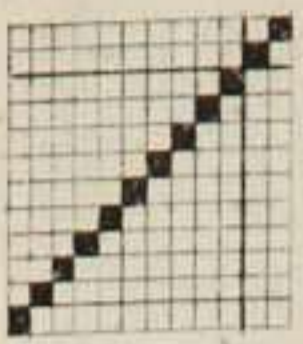


fig. 2.

8 en 7.

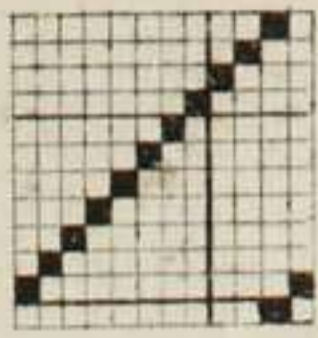


fig. 3.

11 en 8.

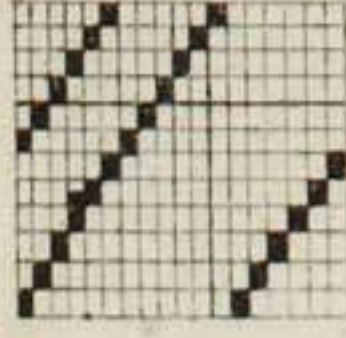


fig. 4.

12 en 8.

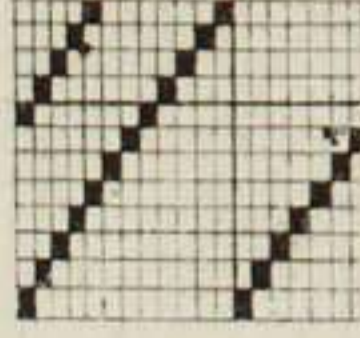


fig. 5.

13 en 8.



fig. 6.

14 en 8.

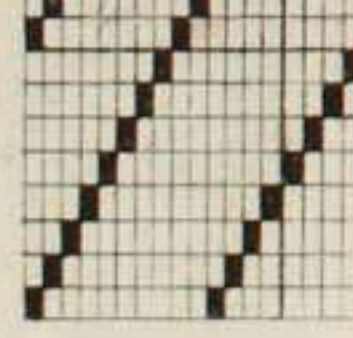


fig. 7.

10 en 10. N° 4.

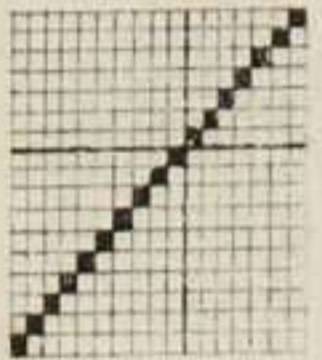


fig. 8.

7 en 8.



fig. 9.

8 en 11.

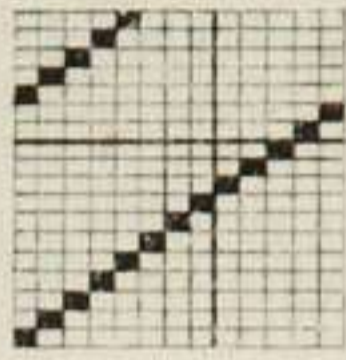


fig. 10.

8 en 12.

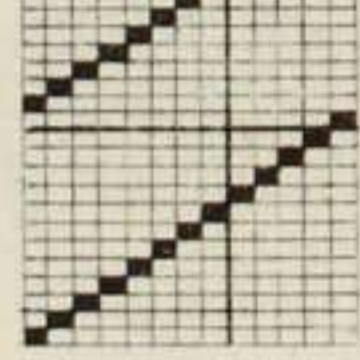


fig. 11.

8 en 13.

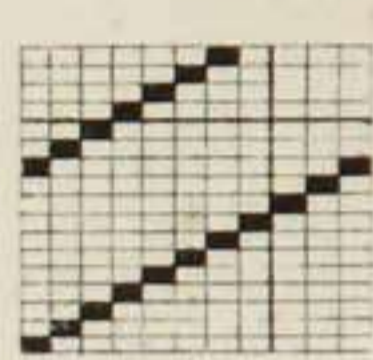


fig. 12.

8 en 14.

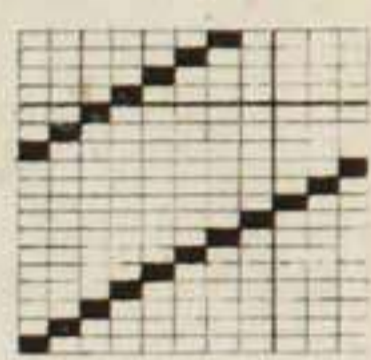


fig. 13.

10 en 10.

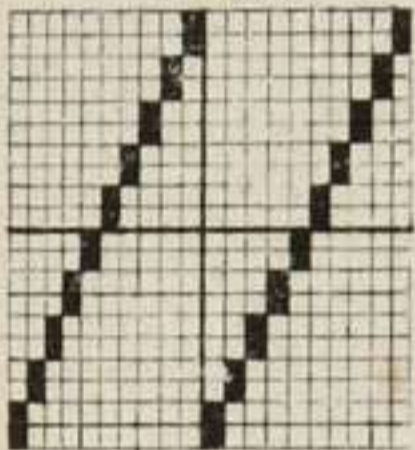


fig. 14.

10 en 10.

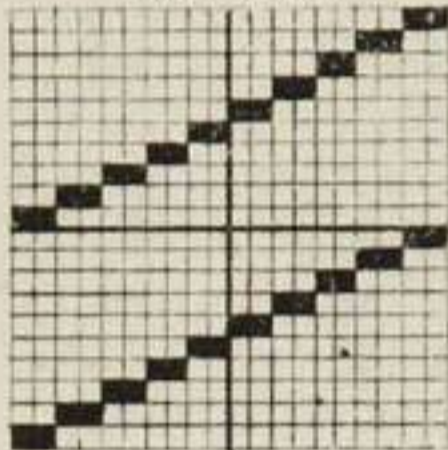


fig. 15.

10 en 10.

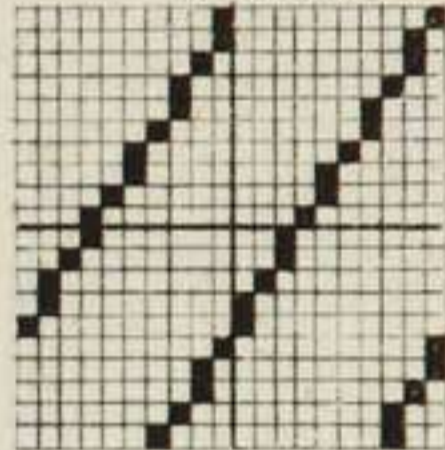


fig. 16.

10 en 10.

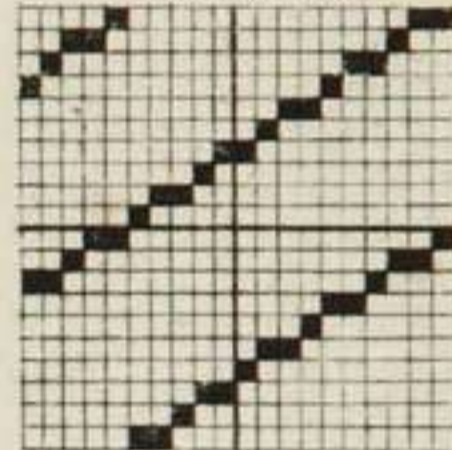


fig. 17.

8 en 10.

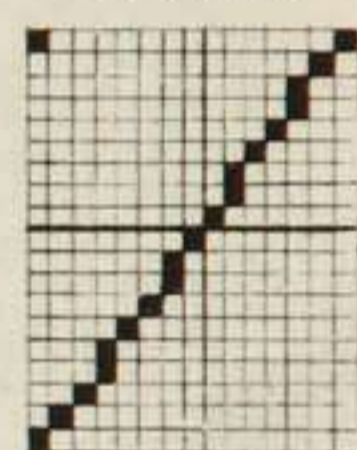


fig. 18.

8 en 12.

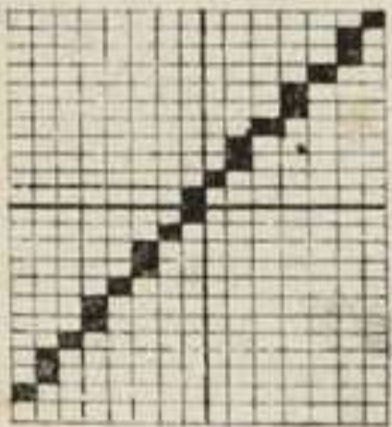


fig. 19.

10 en 10.

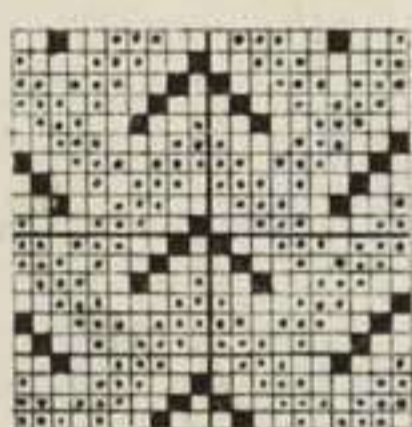


fig. 20.

10 en 10.

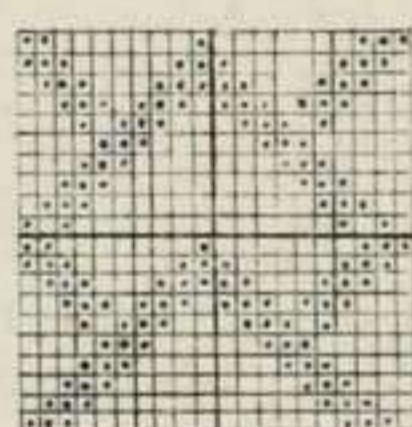


fig. 21.

10 en 10.



fig. 22.

10 en 10.

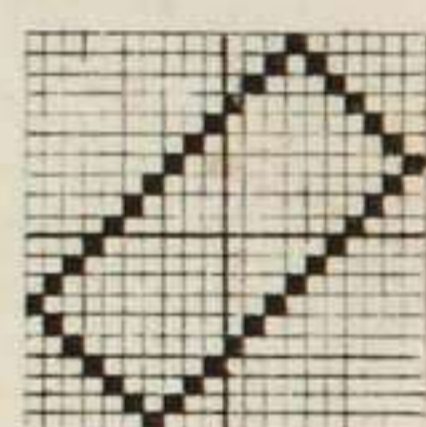


fig. 23.

12 en 8.

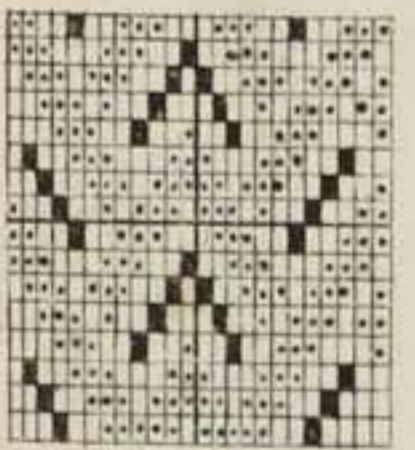


fig. 24.

8 en 10.

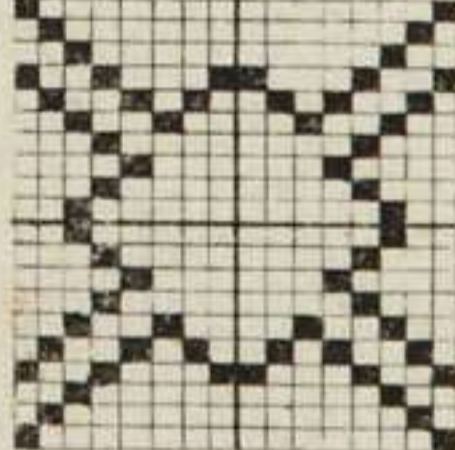


fig. 25.

8 en 12.

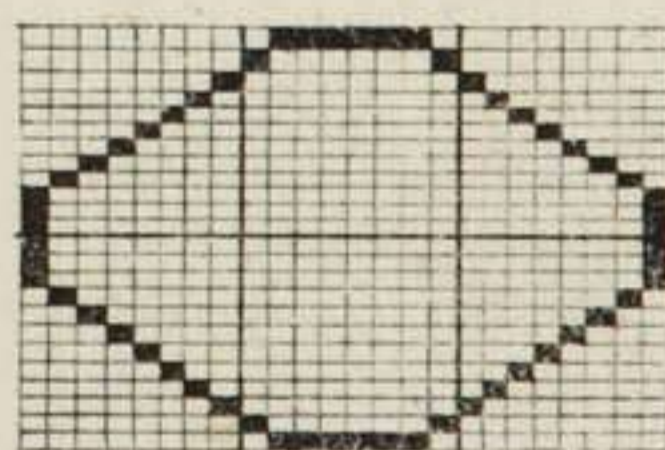
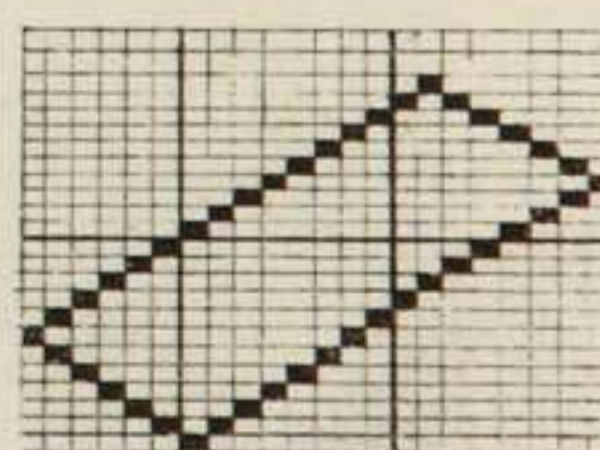


fig. 26.

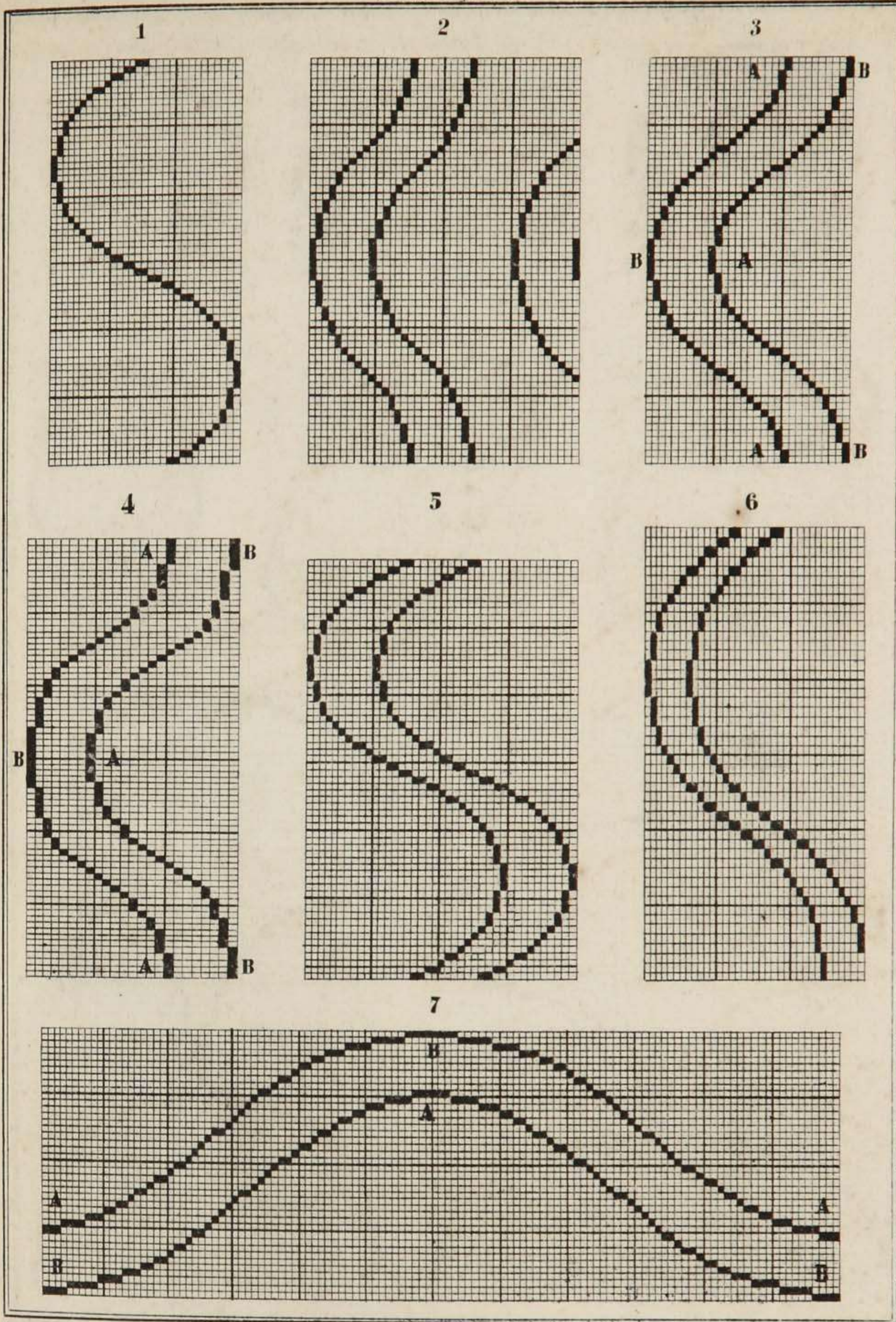
8 en 12.



DÉCOCHEMENTS CURVILIGNES.

(Principes.)

PL. 131.

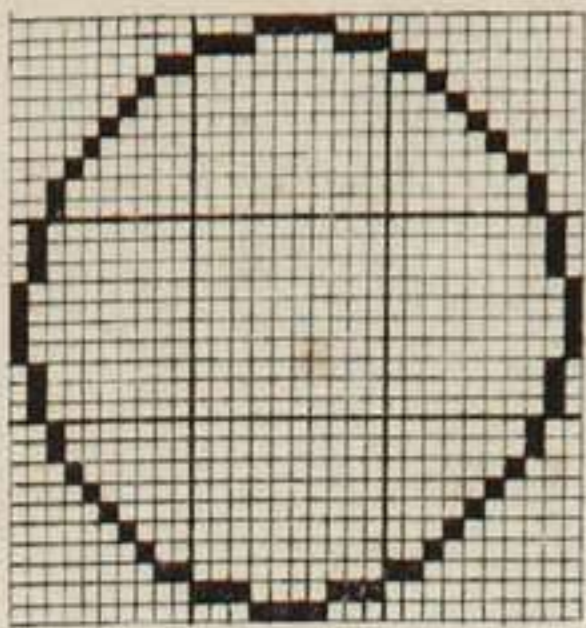


DÉCOCHEMENTS CURVILIGNES.

(Principes.)

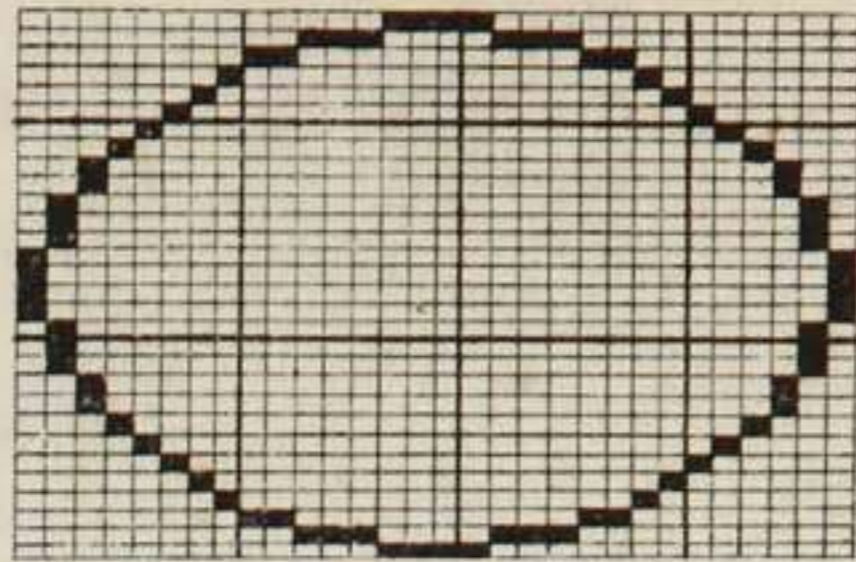
PL. 132.

1



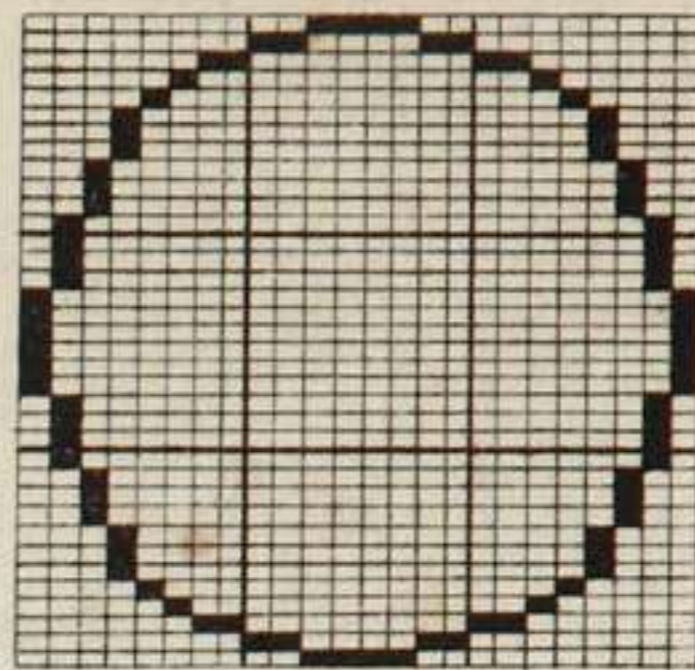
10 en 10.

2



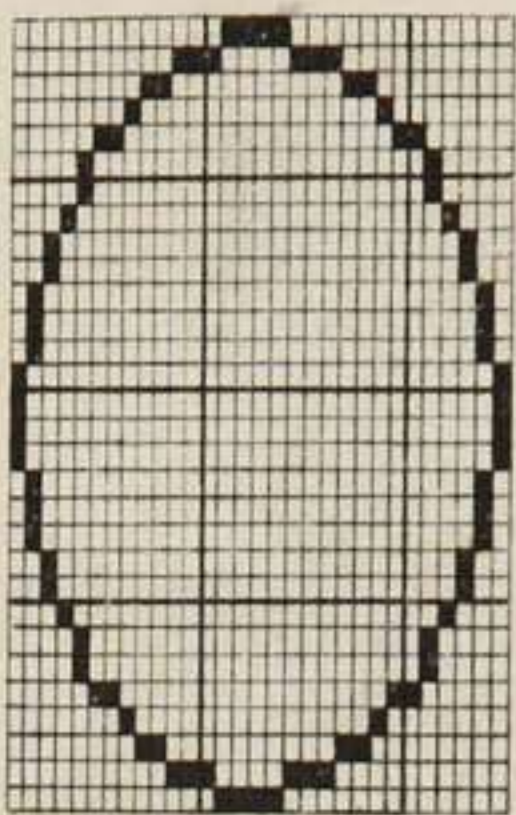
8 en 12.

3



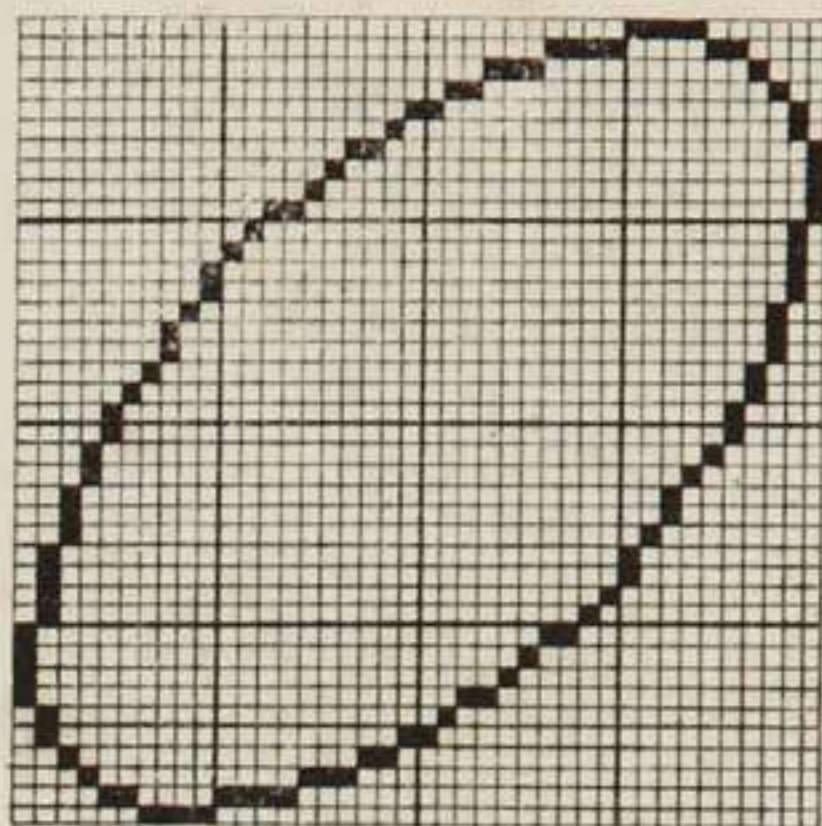
8 en 12.

4



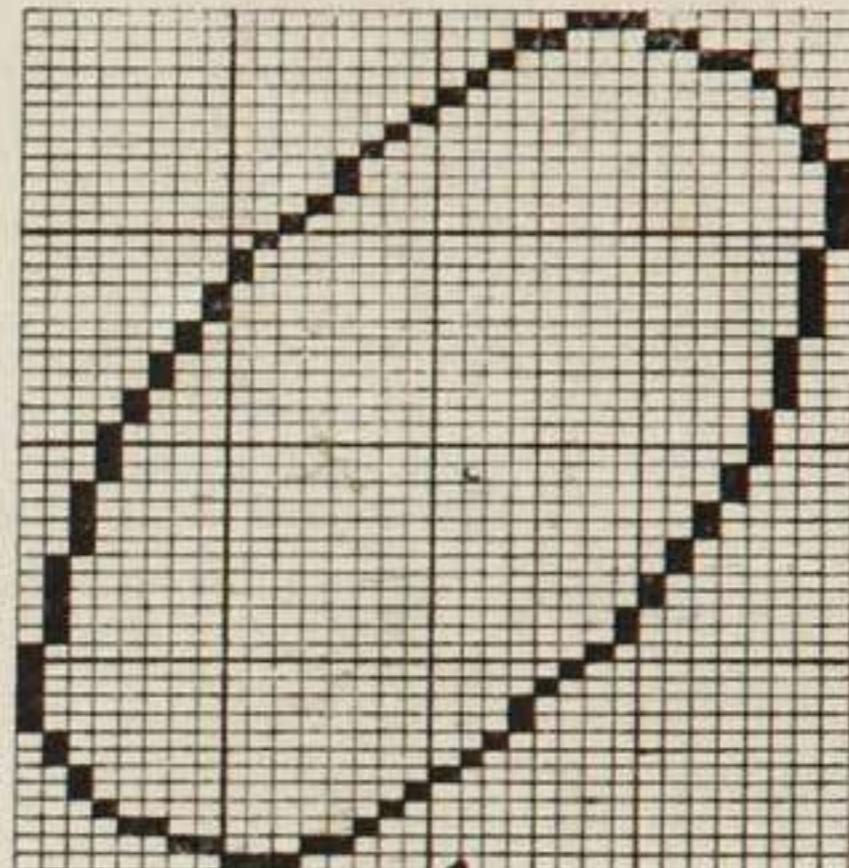
12 en 8.

5



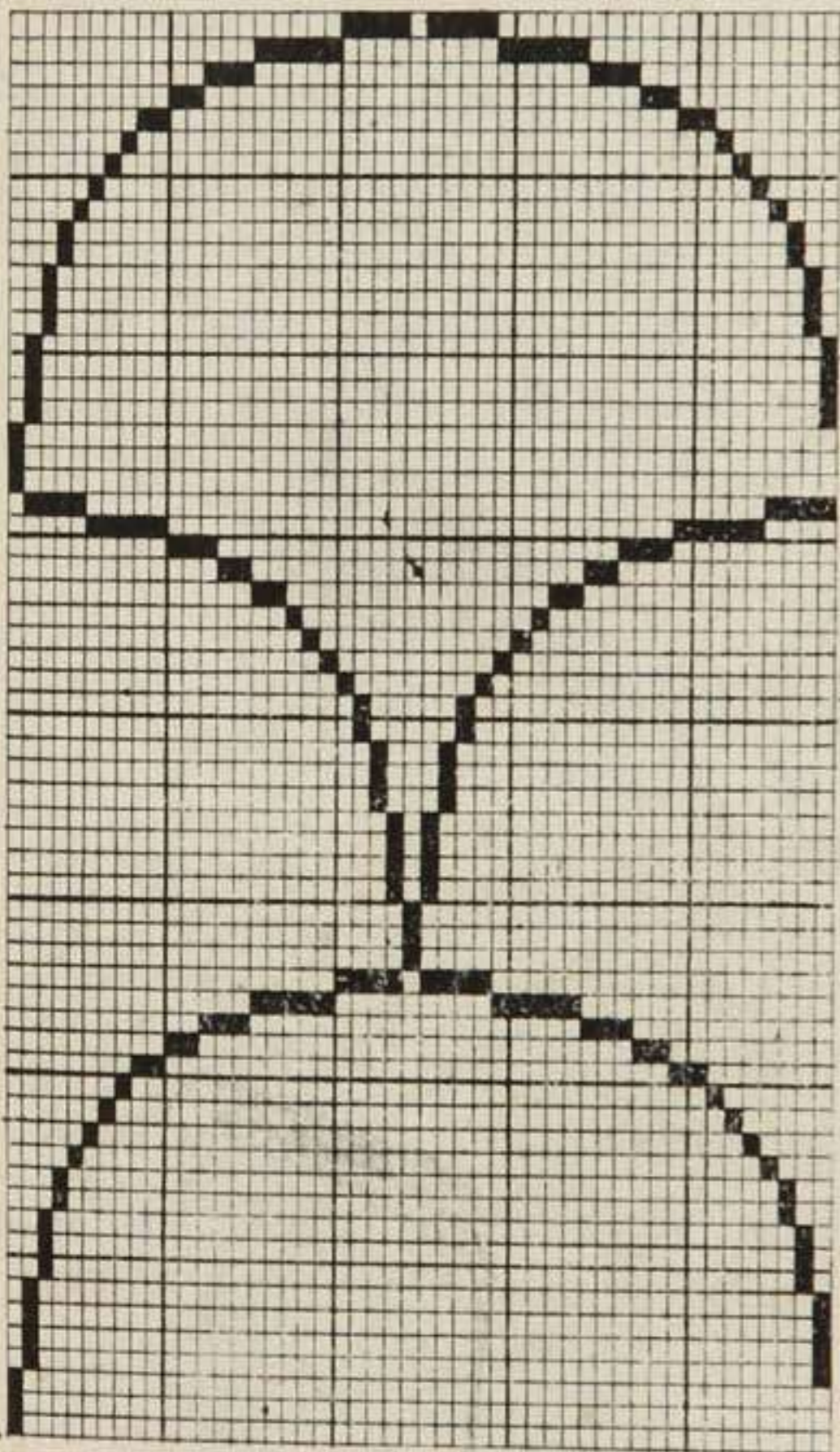
10 en 10.

6



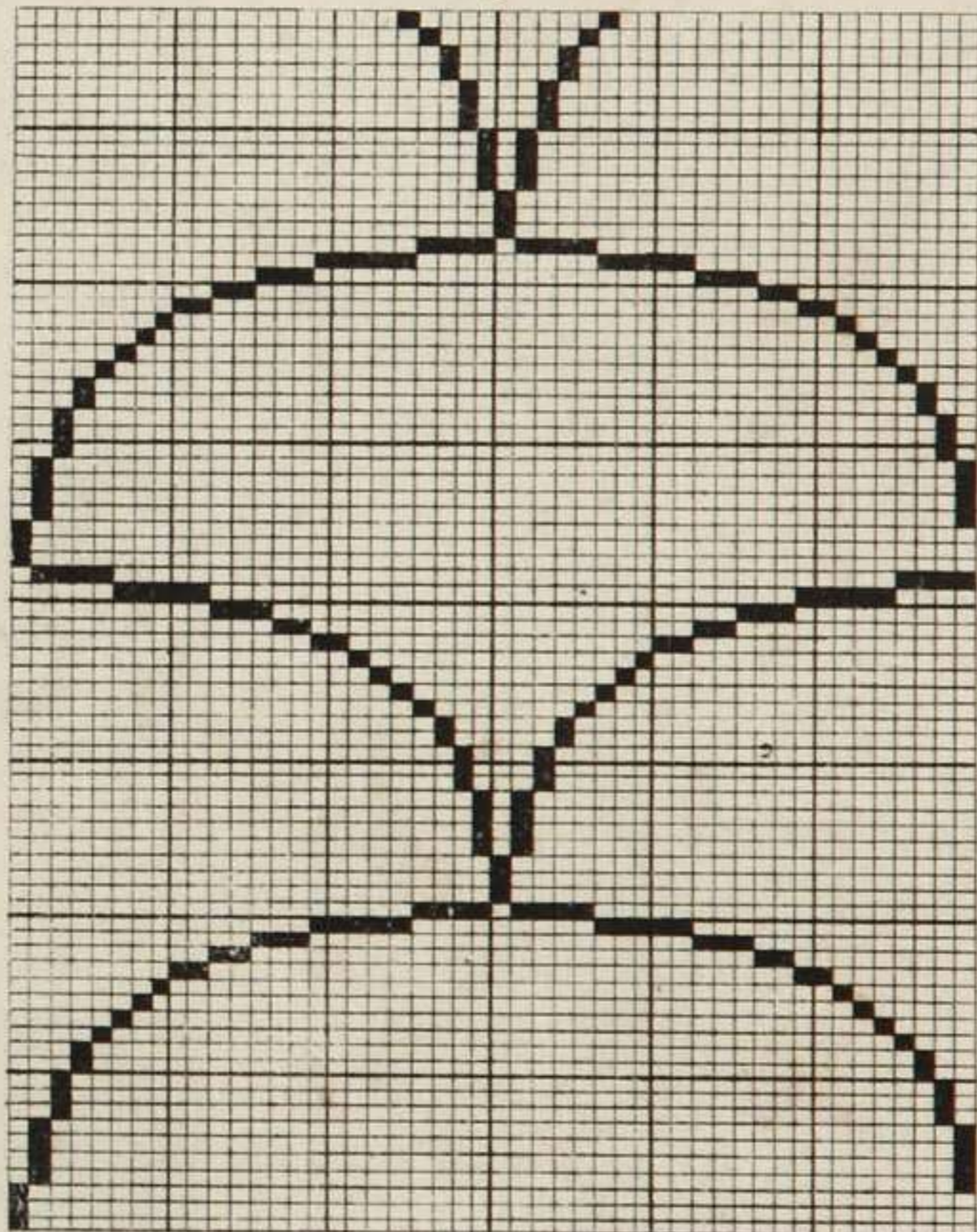
8 en 12.

7



10 en 8.

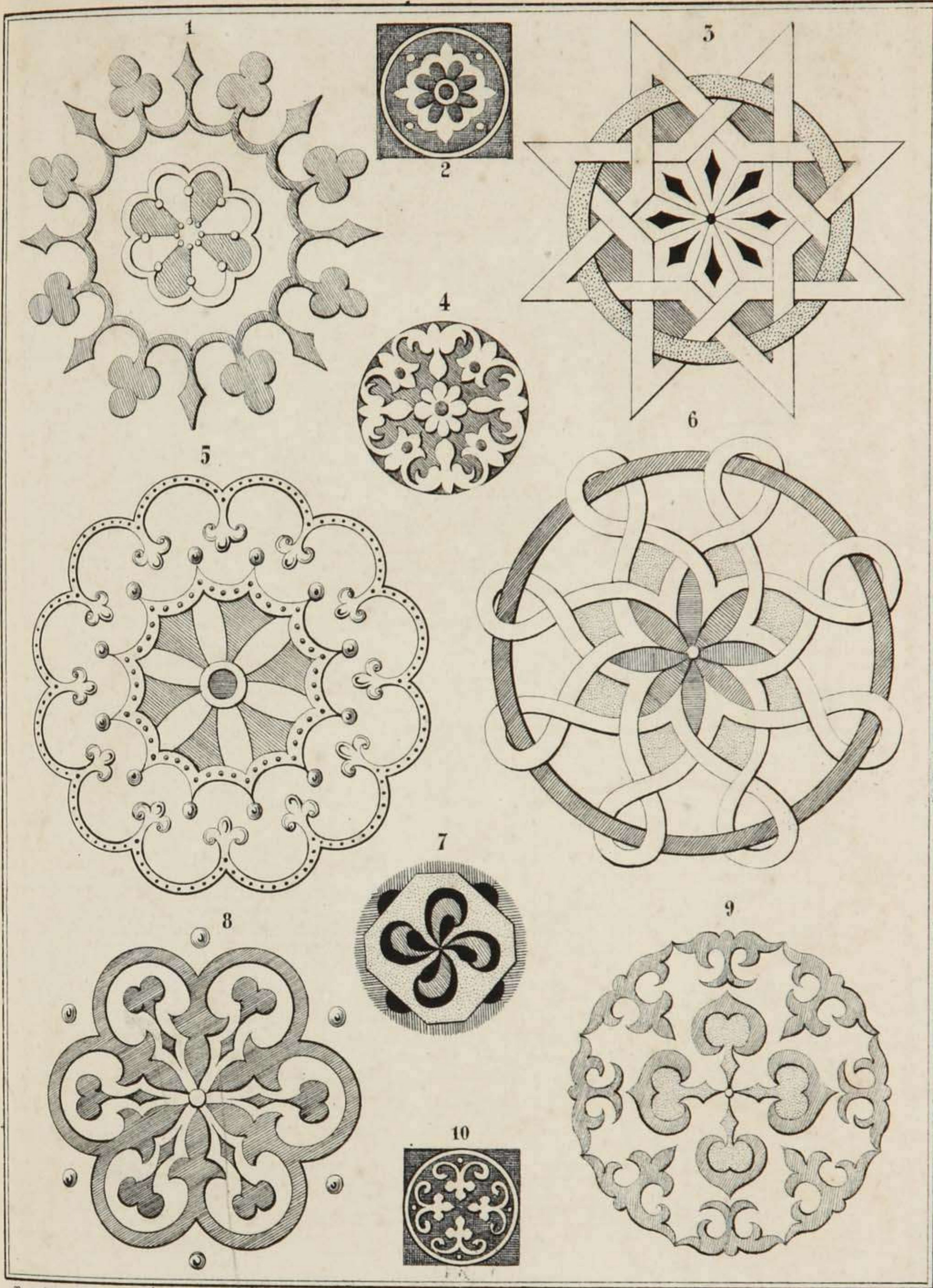
8



8 en 10.

ESQUISSES
pour Boutons et Rosaces.

PL. 133



PASSEMENTERIE.

Mises en carte pour Boutons.

fig. 1^{re}.

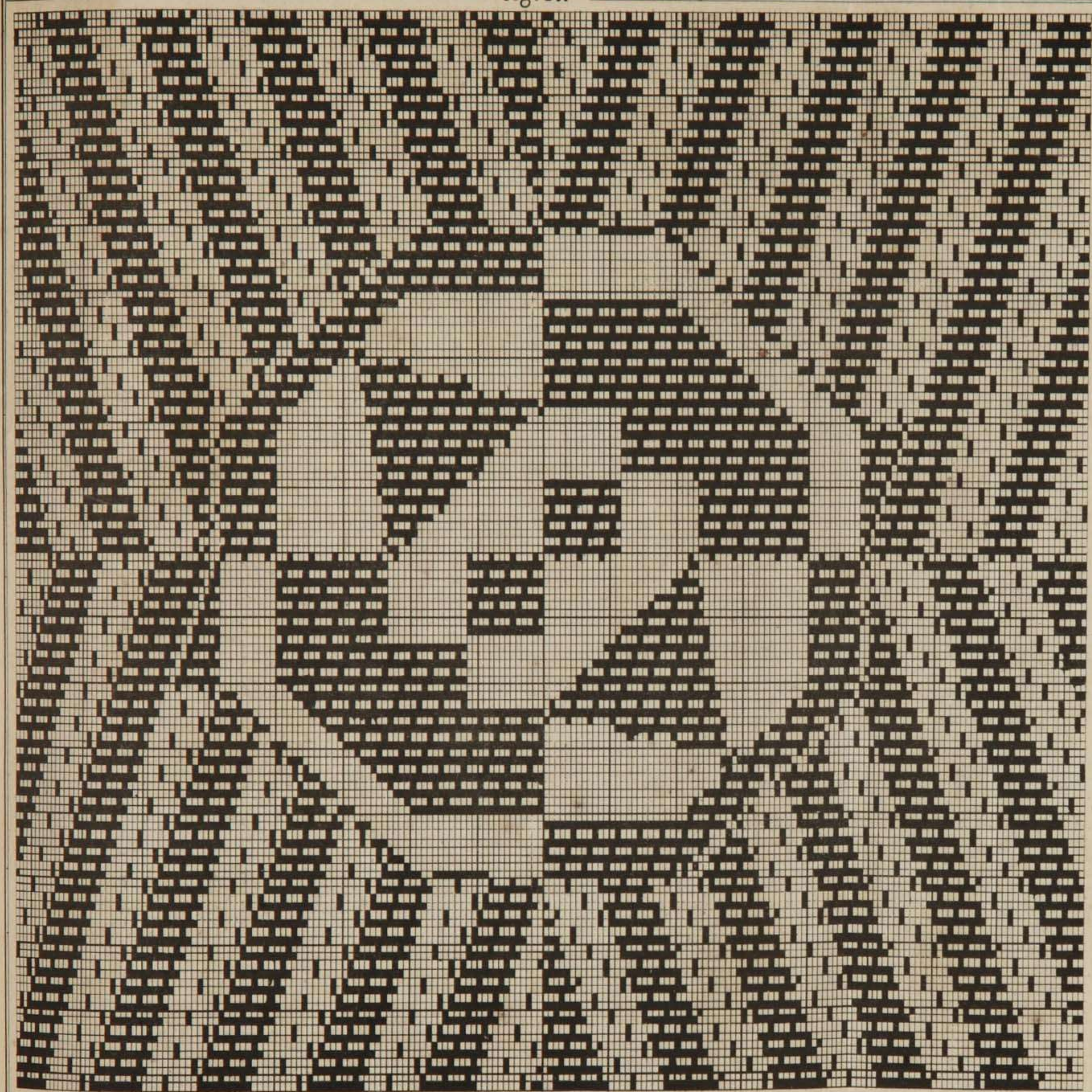
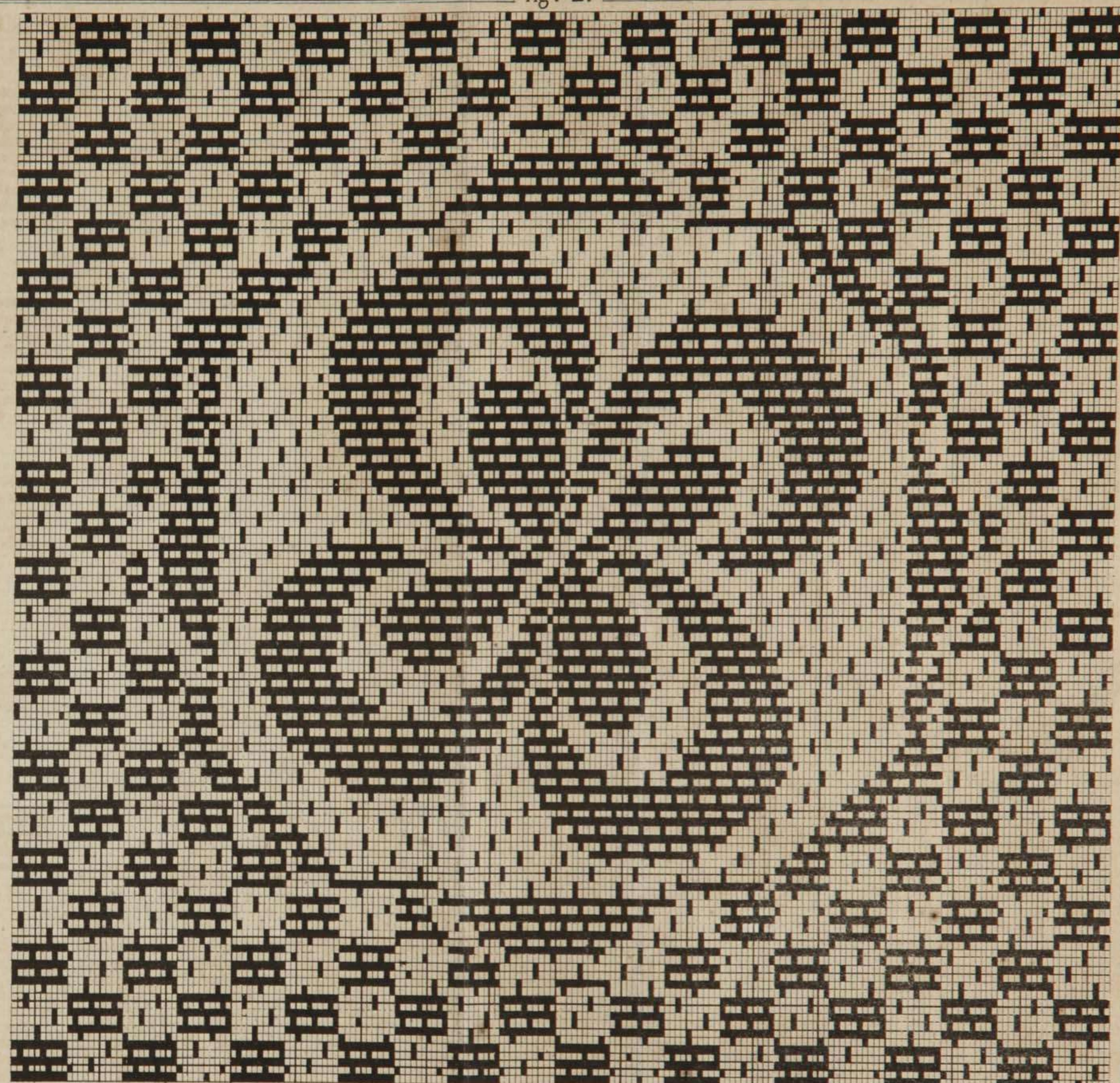
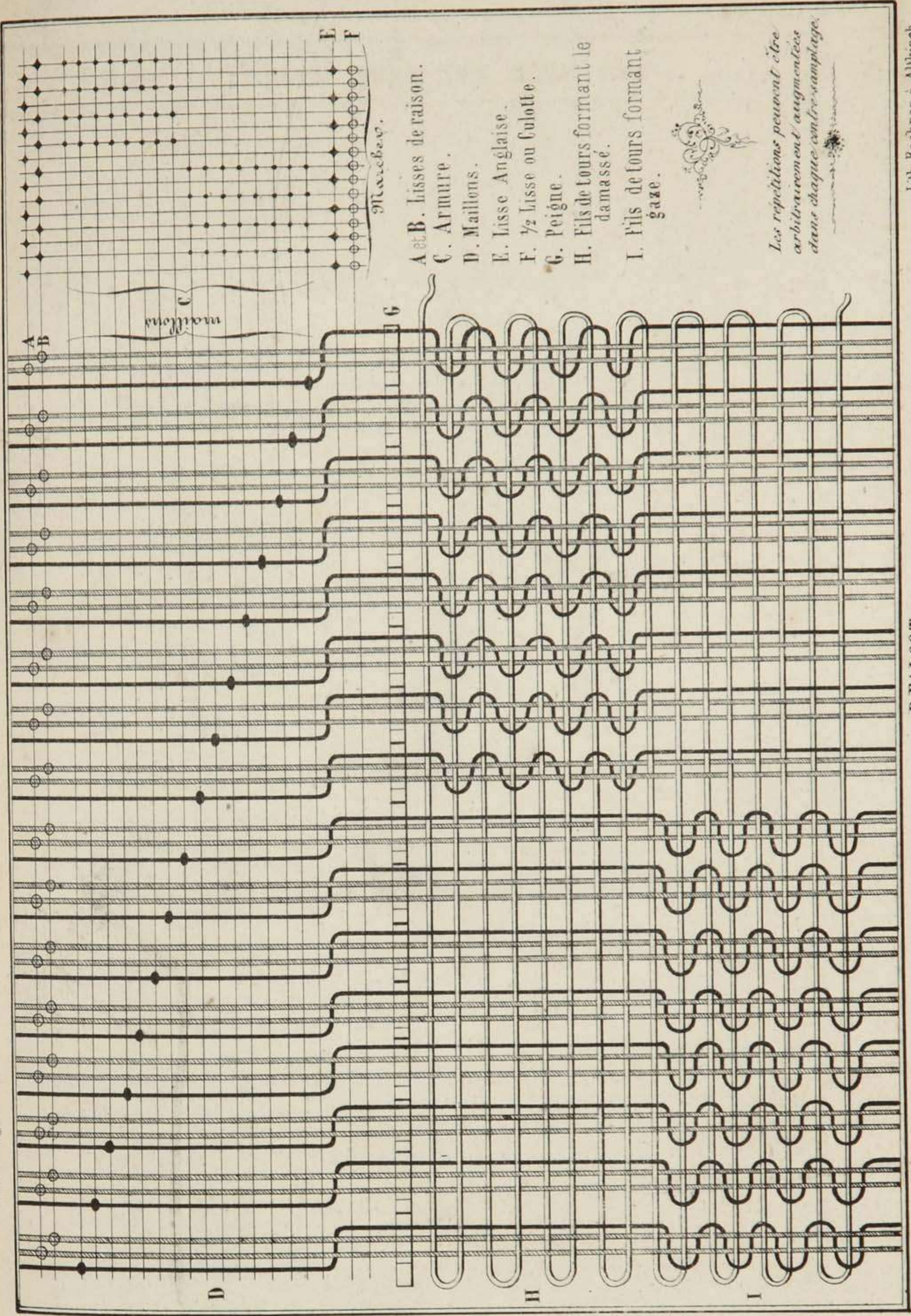


fig. 2.





Traité des Tissus. 2^e Edition.

P. FALCOT.

Lith. Boëhrer à Altkirch.

Action des lisses pour les deux pas.

fig. 1^{ere}
Pas doux.

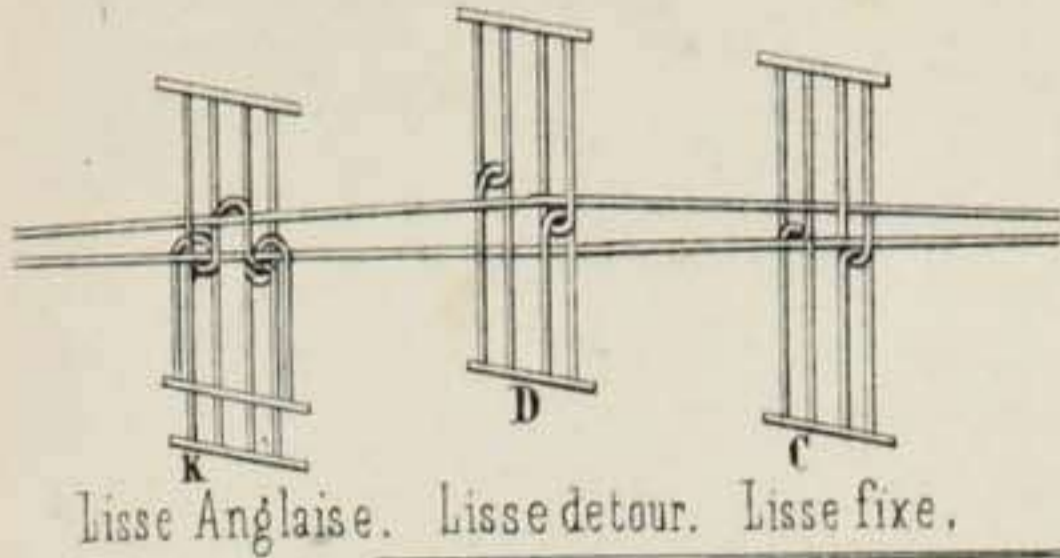
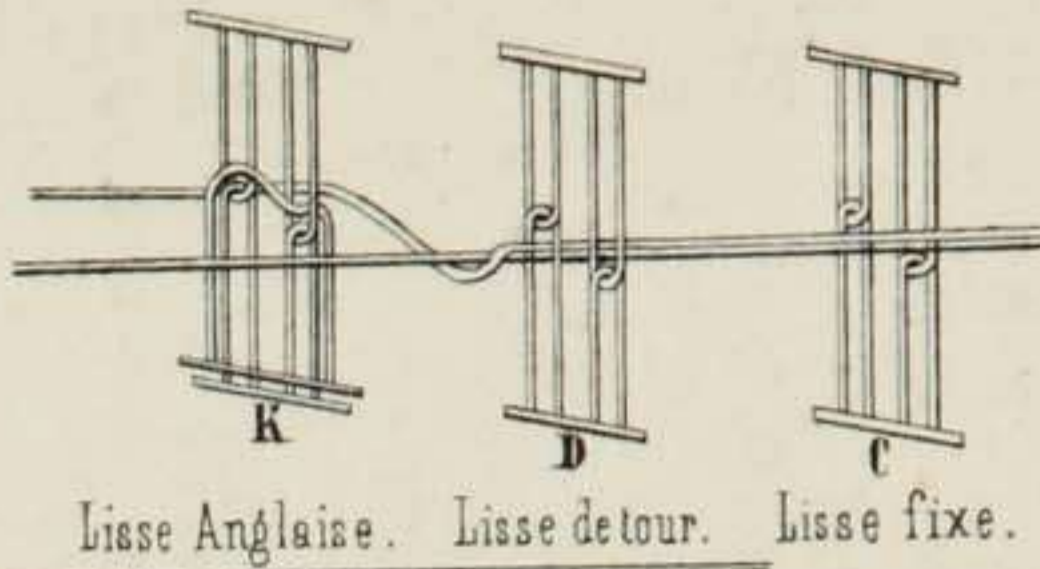


fig. 2.
Pas dur.



Lisse Anglaise. Lisse detour. Lisse fixe.

Lisse Anglaise. Lisse detour. Lisse fixe.

Double-tour Anglais, le fil de tour étant levée.

fig. 3.
par la Coulisse D.

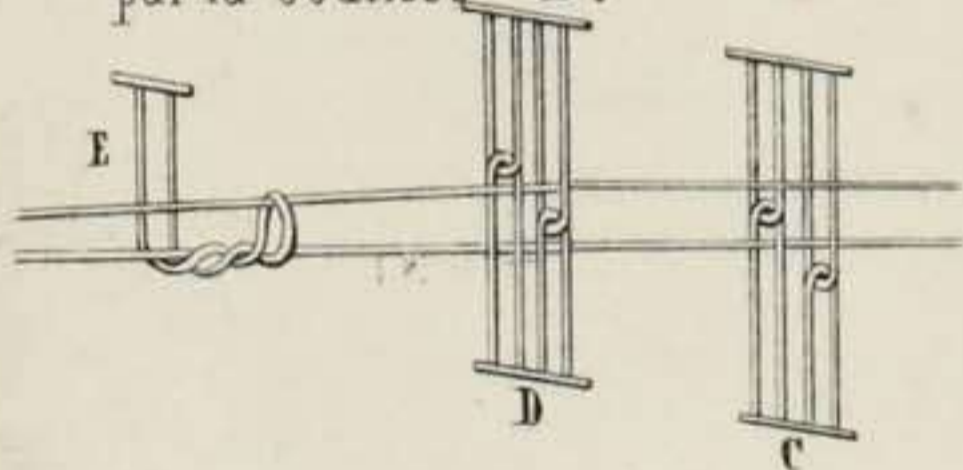
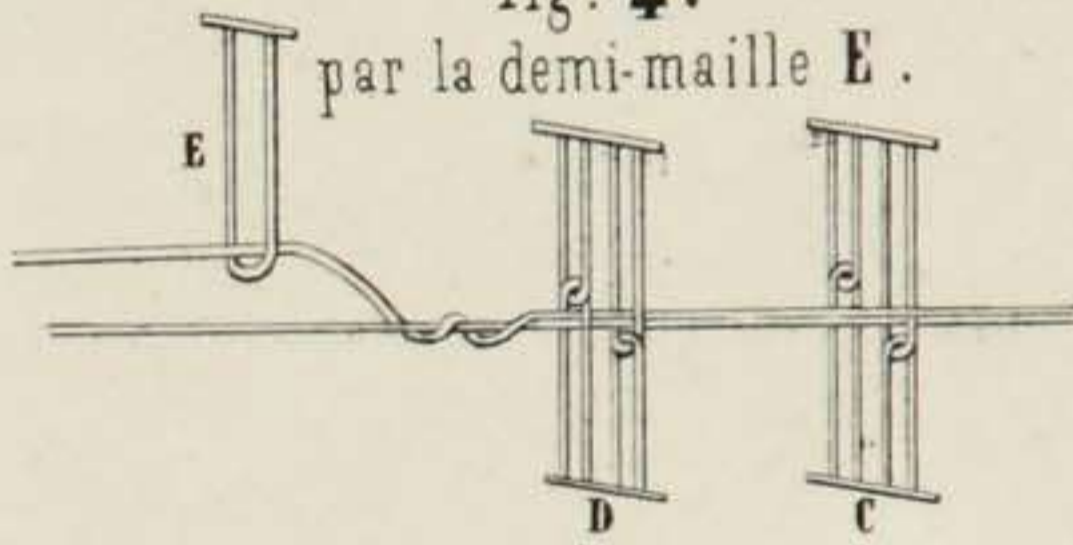


fig. 4.
par la demi-maille E.



Tour de Perle.

fig. 5.

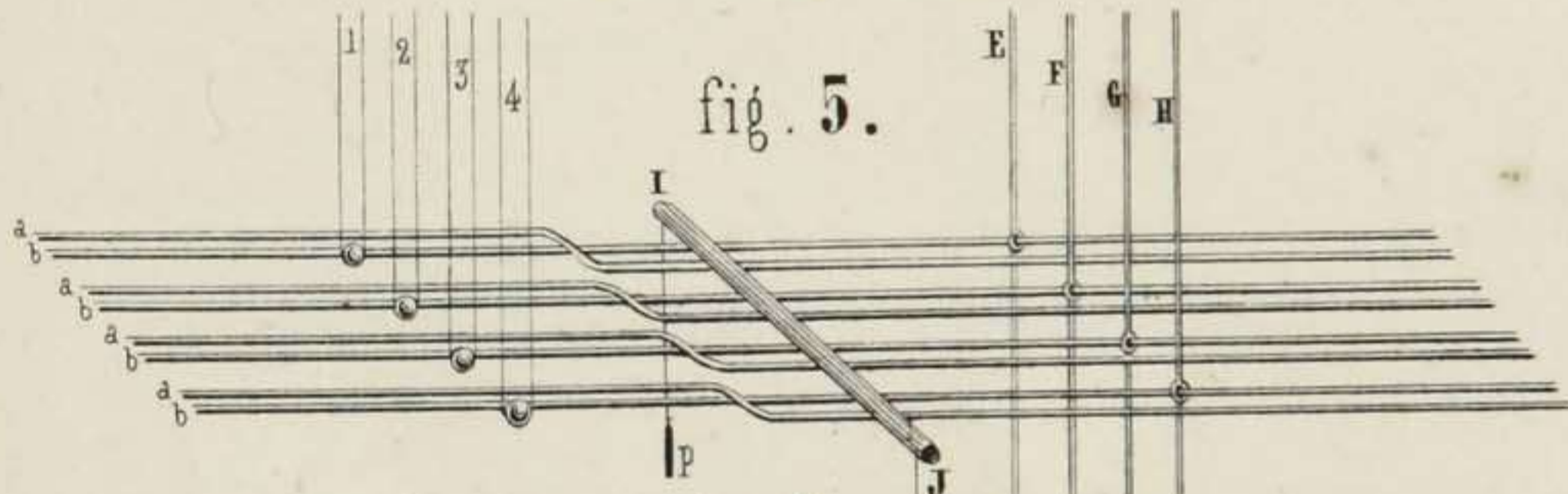
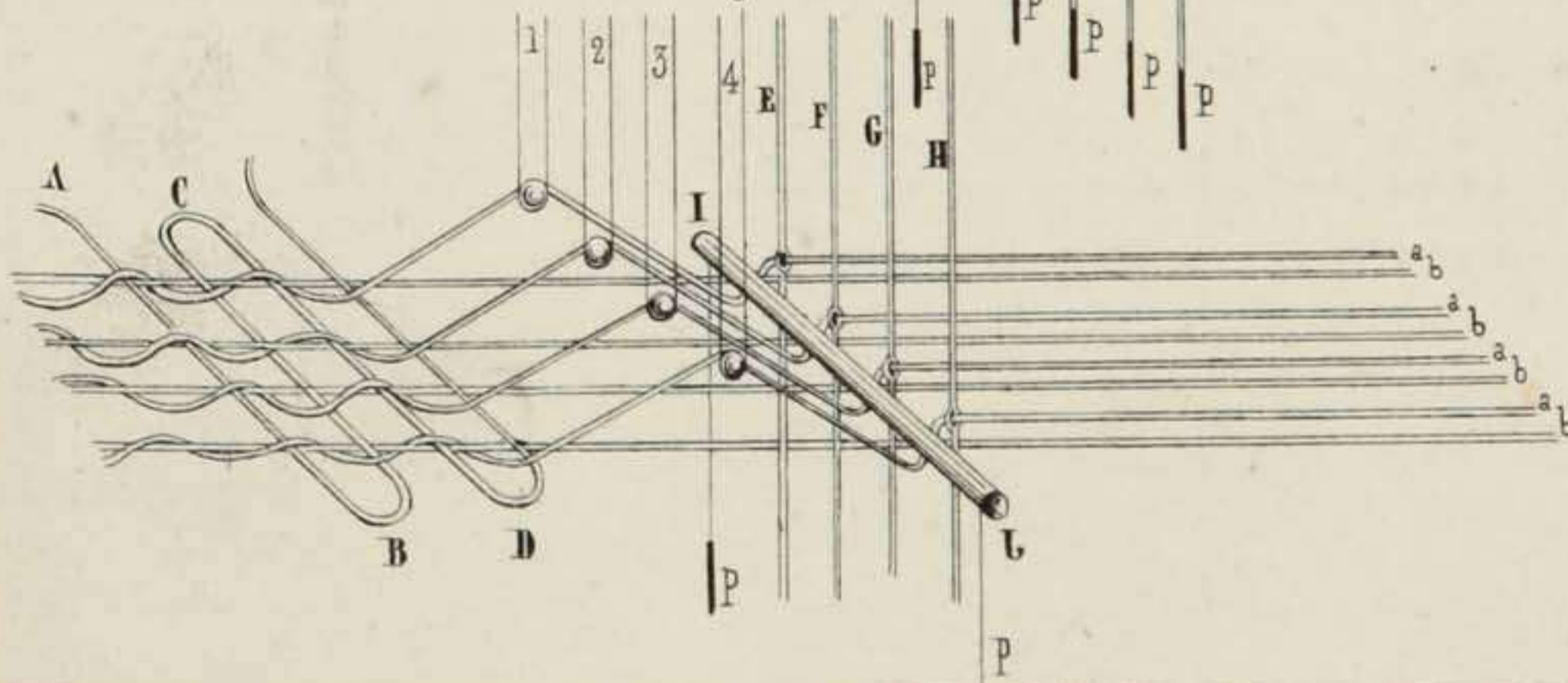


fig. 6.



GAZES.

Mouvements divers des fils de tours, simples et doubles.

fig. 1^{ere}

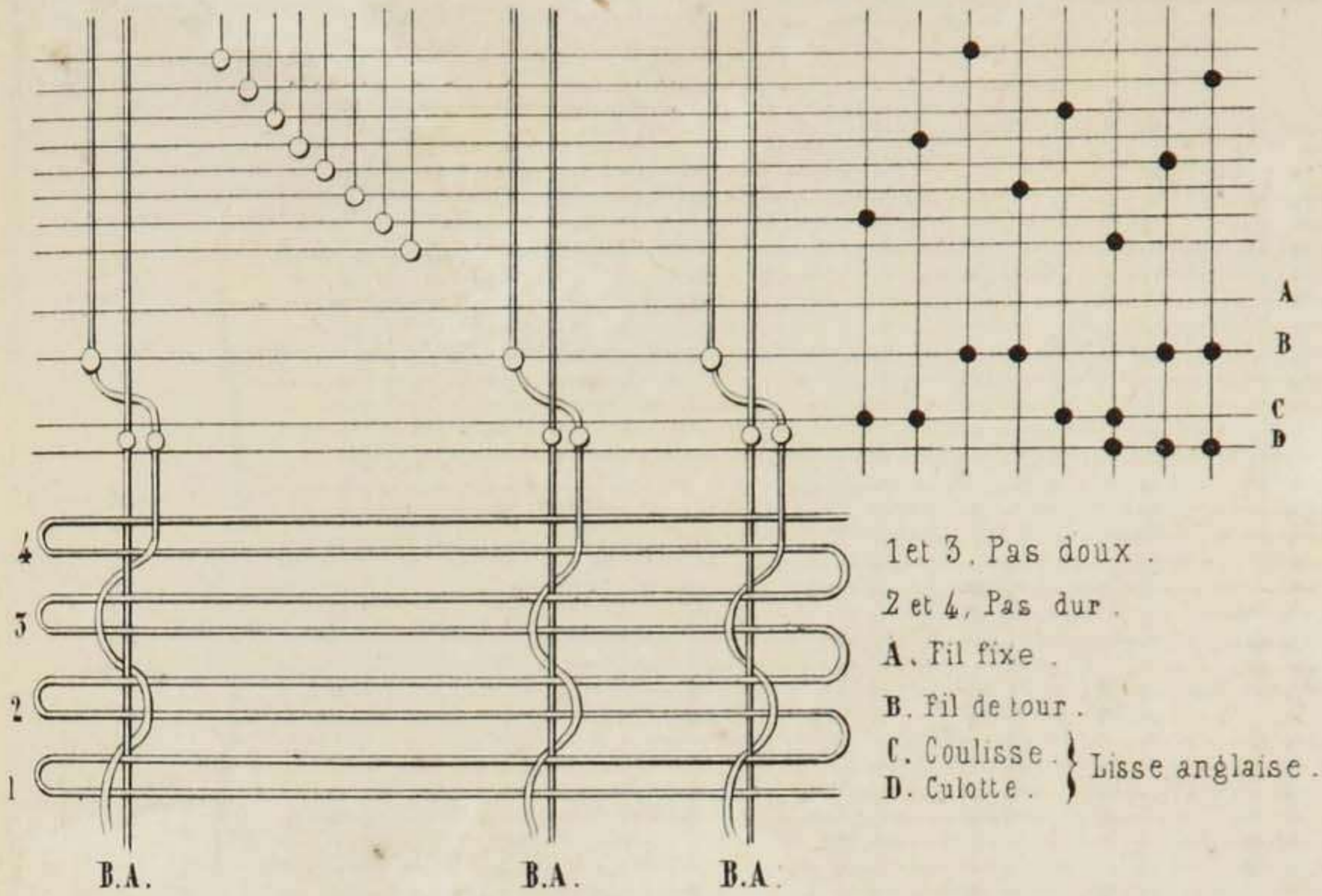


fig. 2.

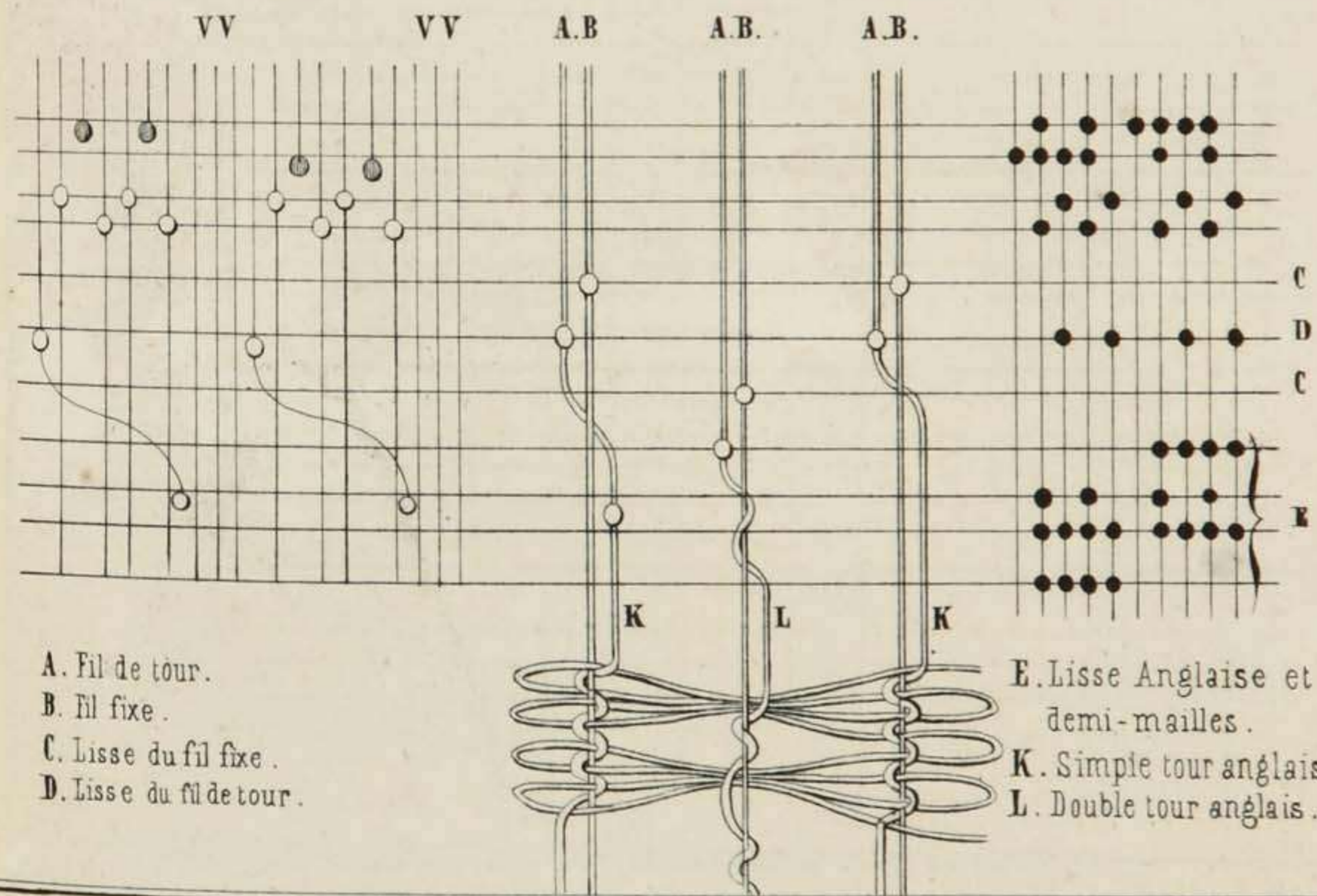


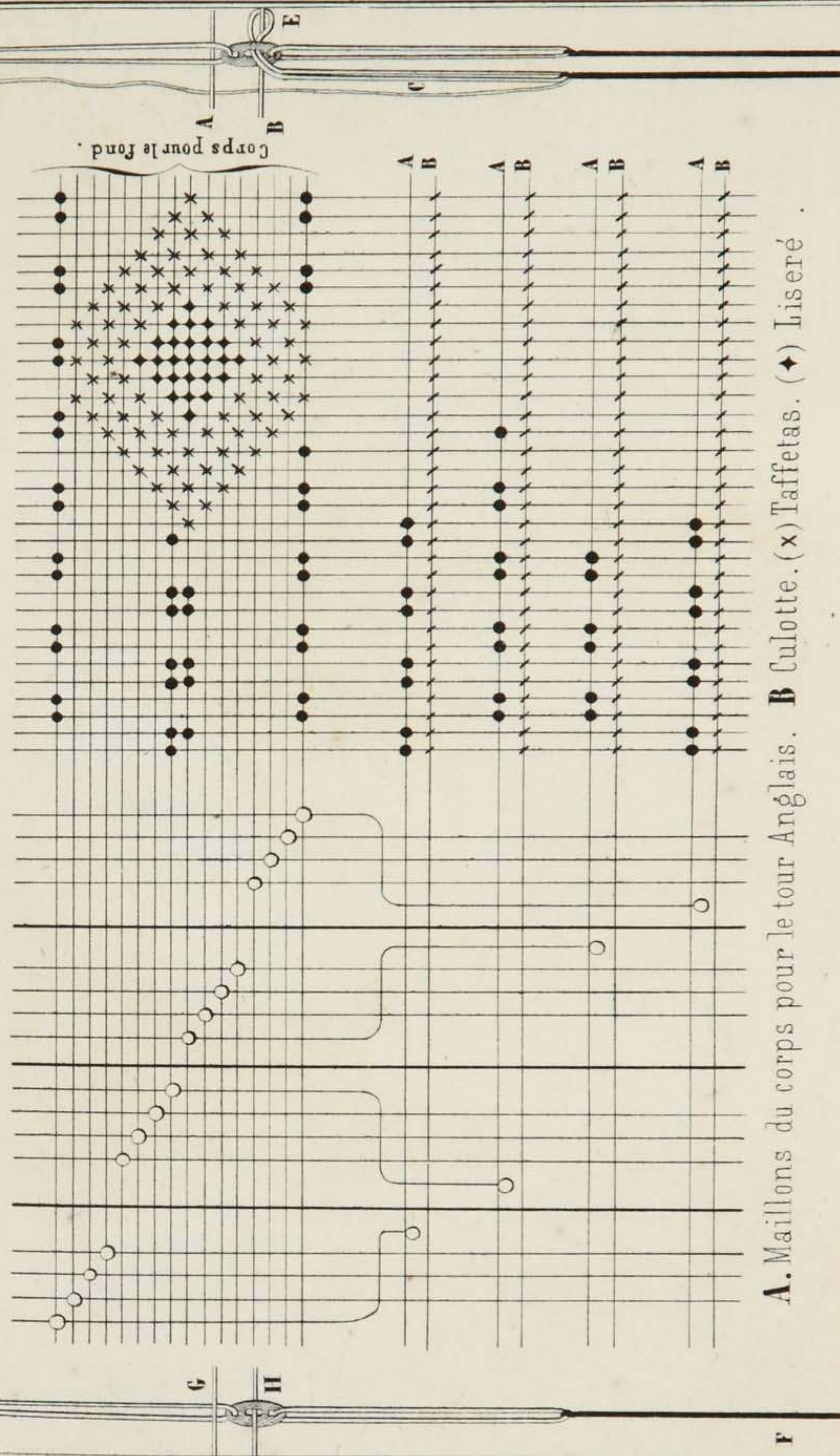
fig. 1^{ere}

fig. 5

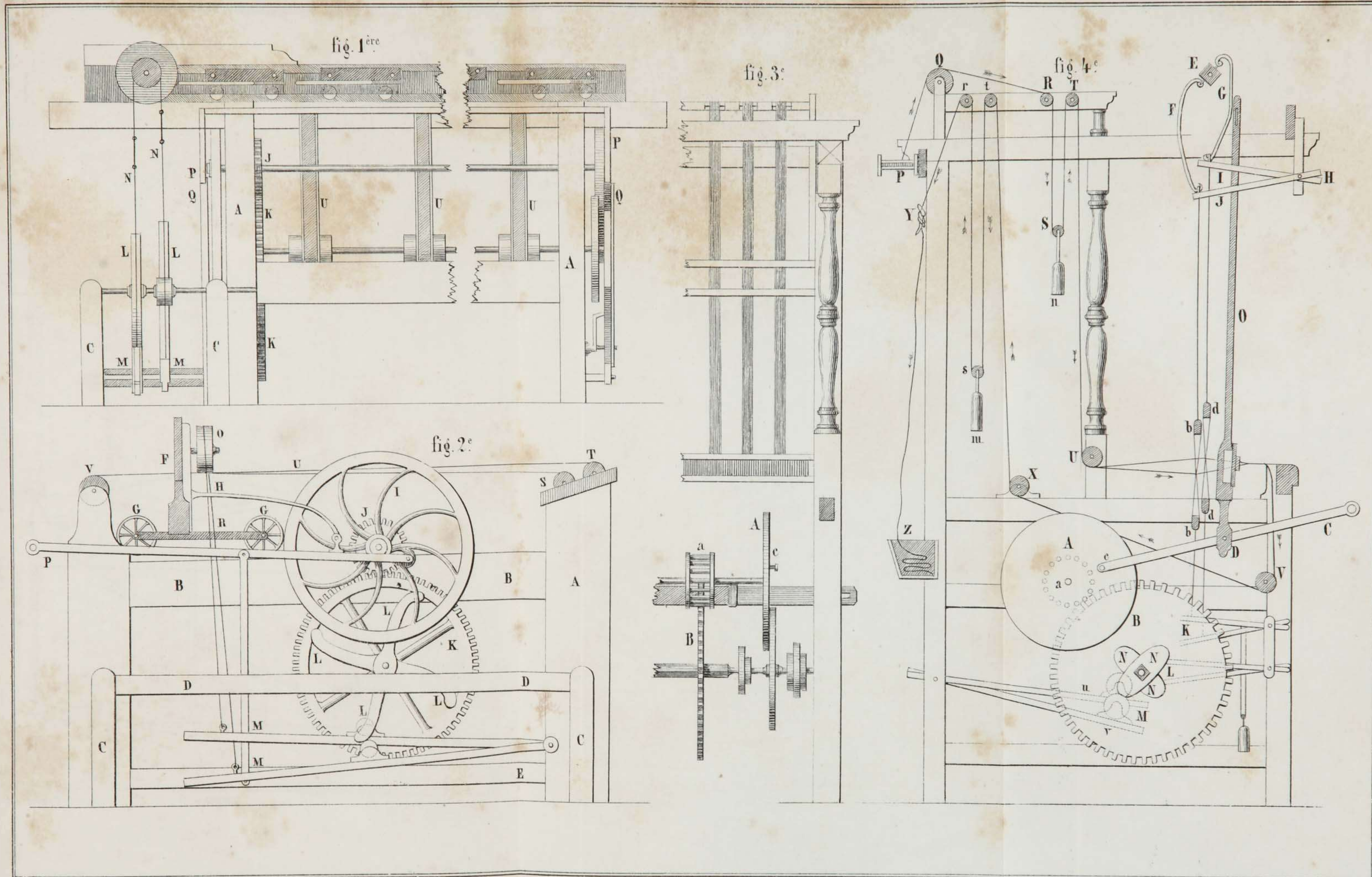
Remettage.

Armure.

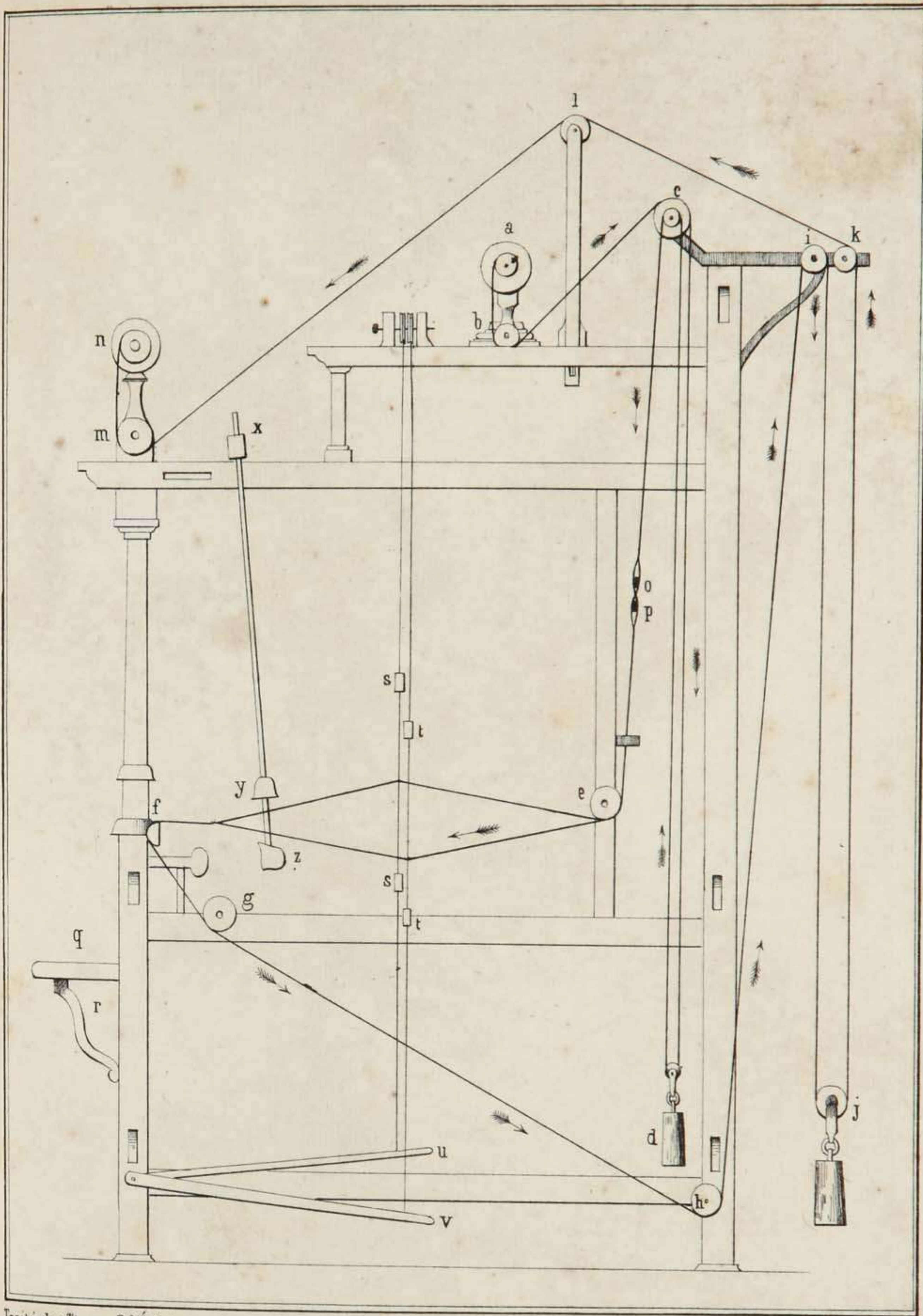
fig. 2.



A. Maillons du corps pour le tour Anglais. B Culotte. (x) Taffetas. (♦) Liseré.



. RUBANS .
Métier à basse-lisse .



ESQUISSES POUR RUBANS.

Contre-Semplages divers.

PL. 142.

fig. 1^{re}.

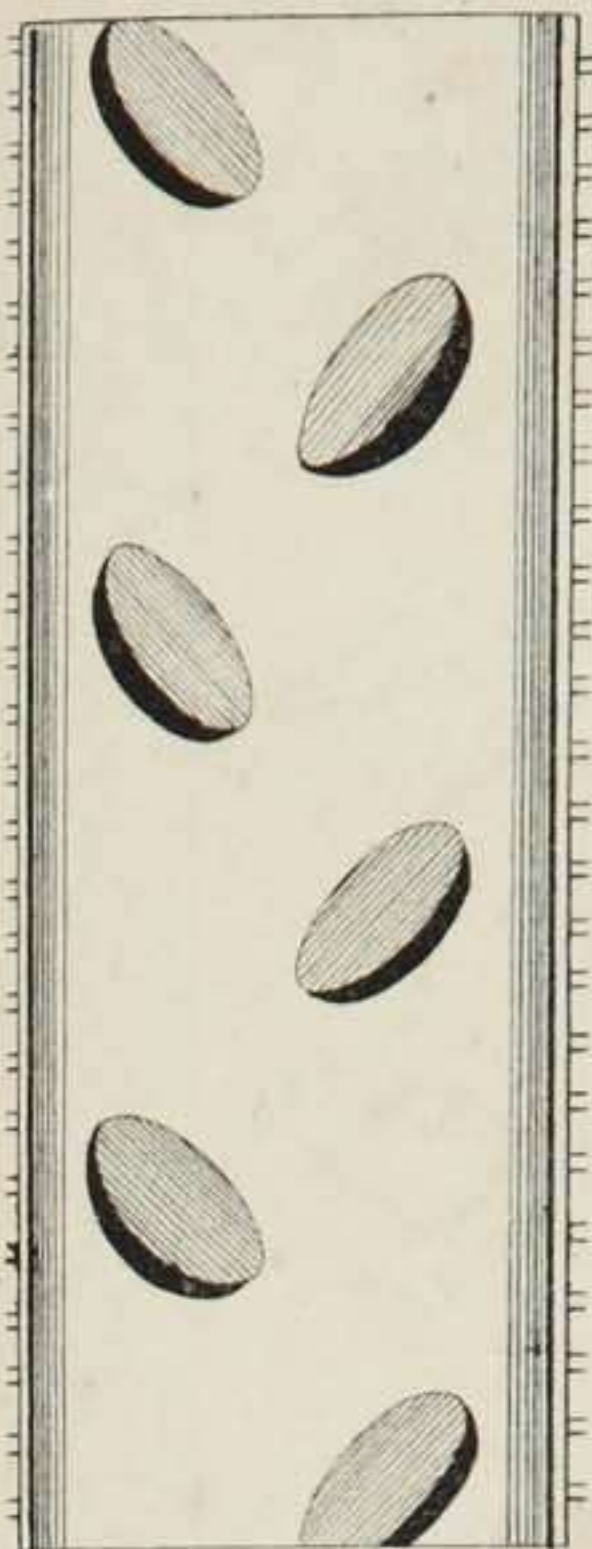


fig. 2.

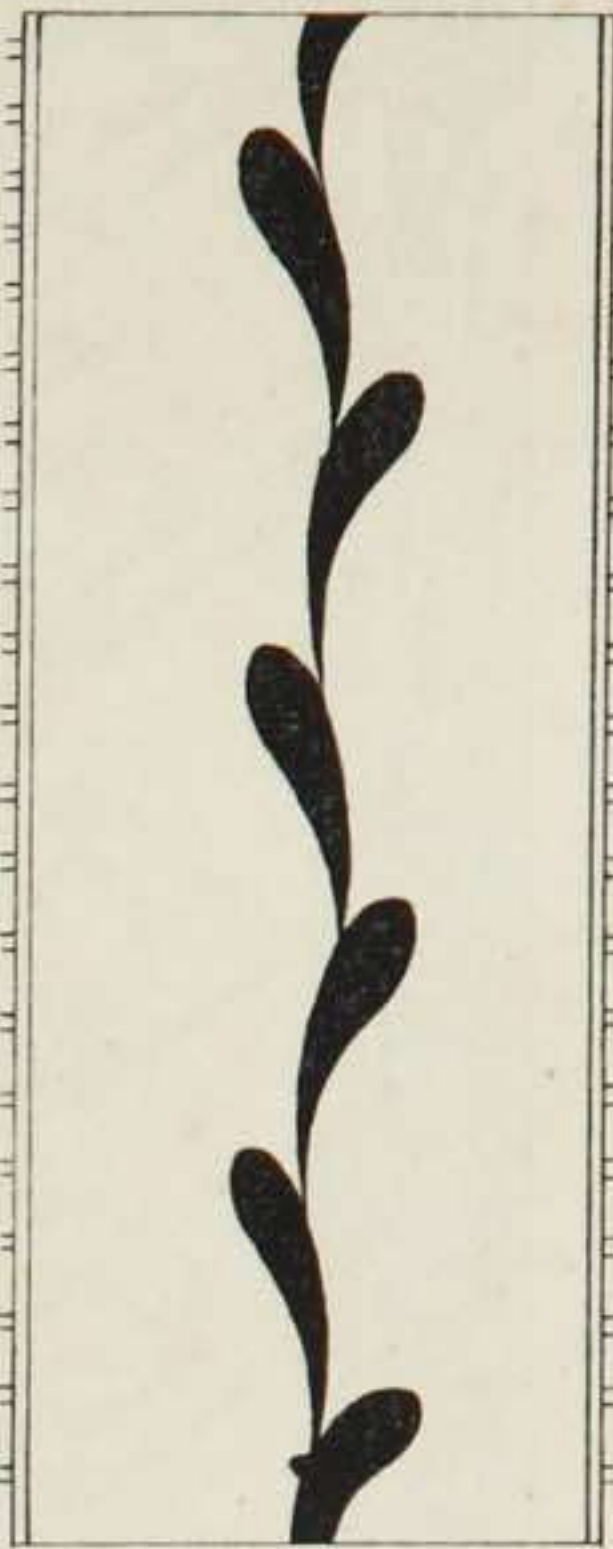


fig. 3.

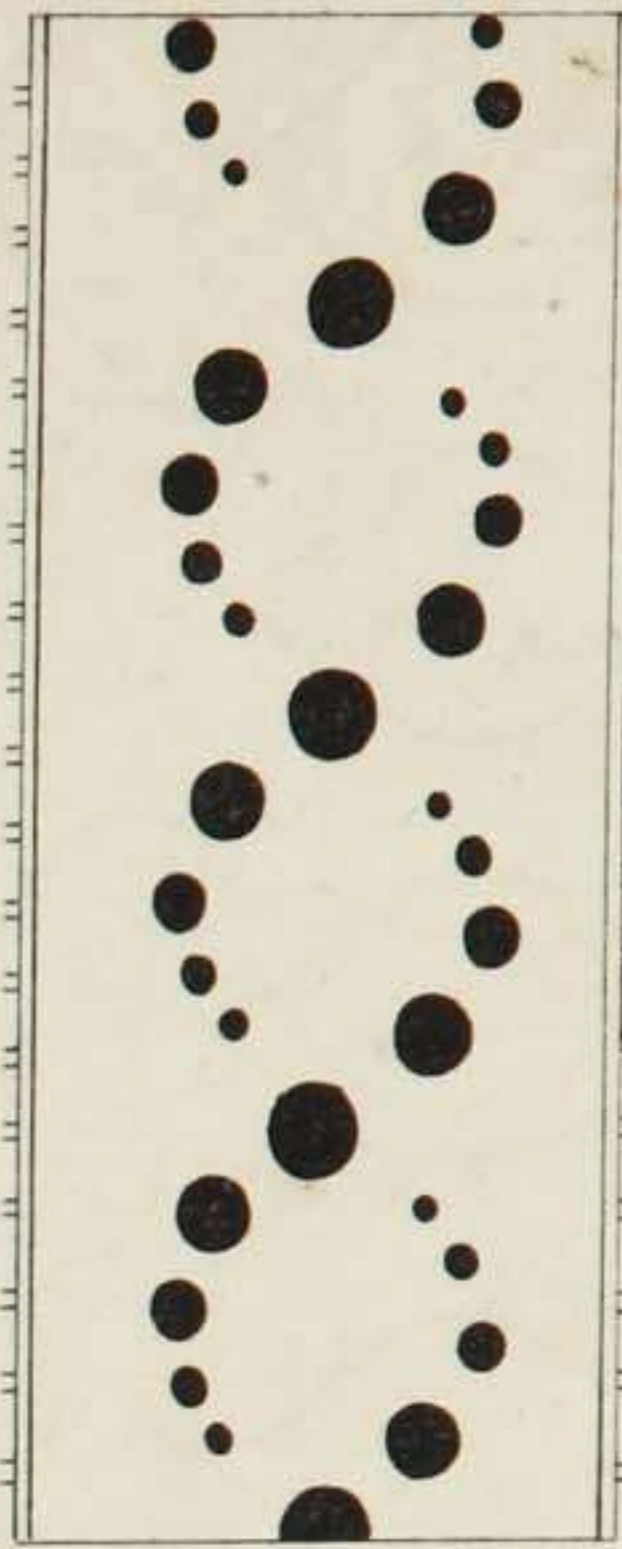


fig. 4.



fig. 5.

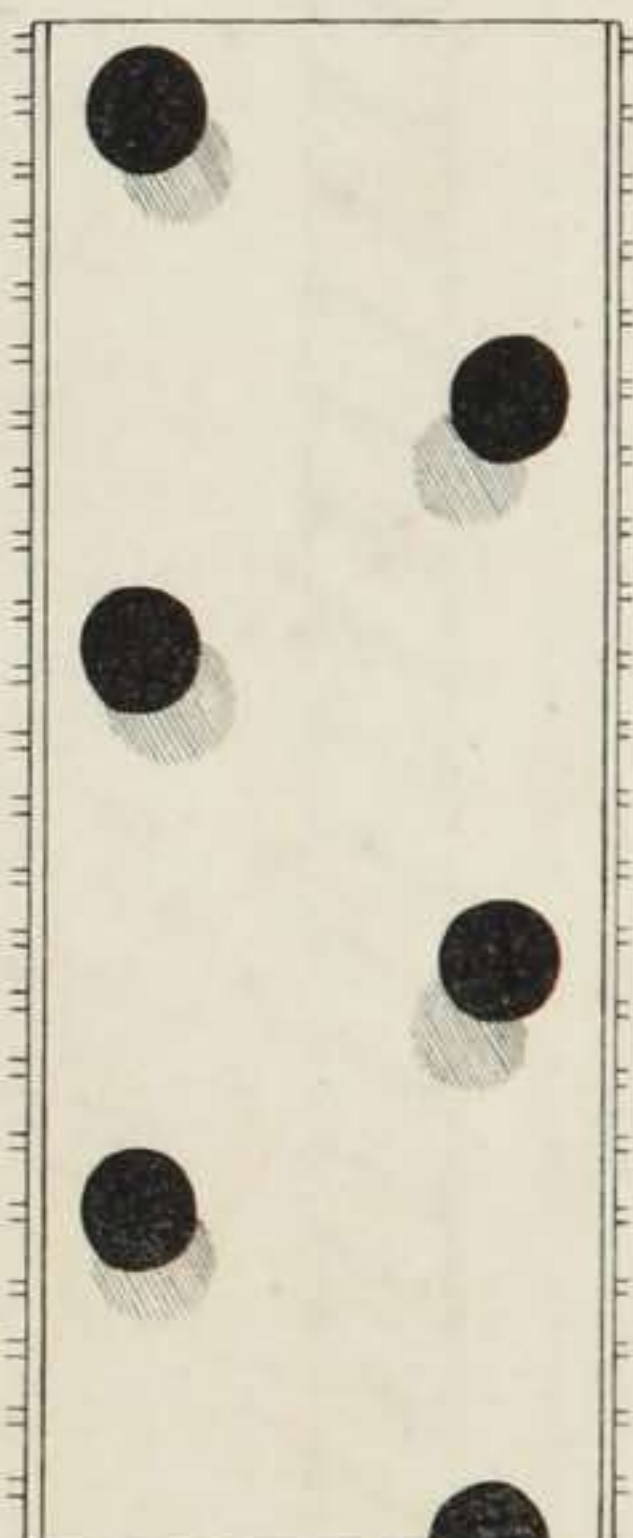


fig. 6.

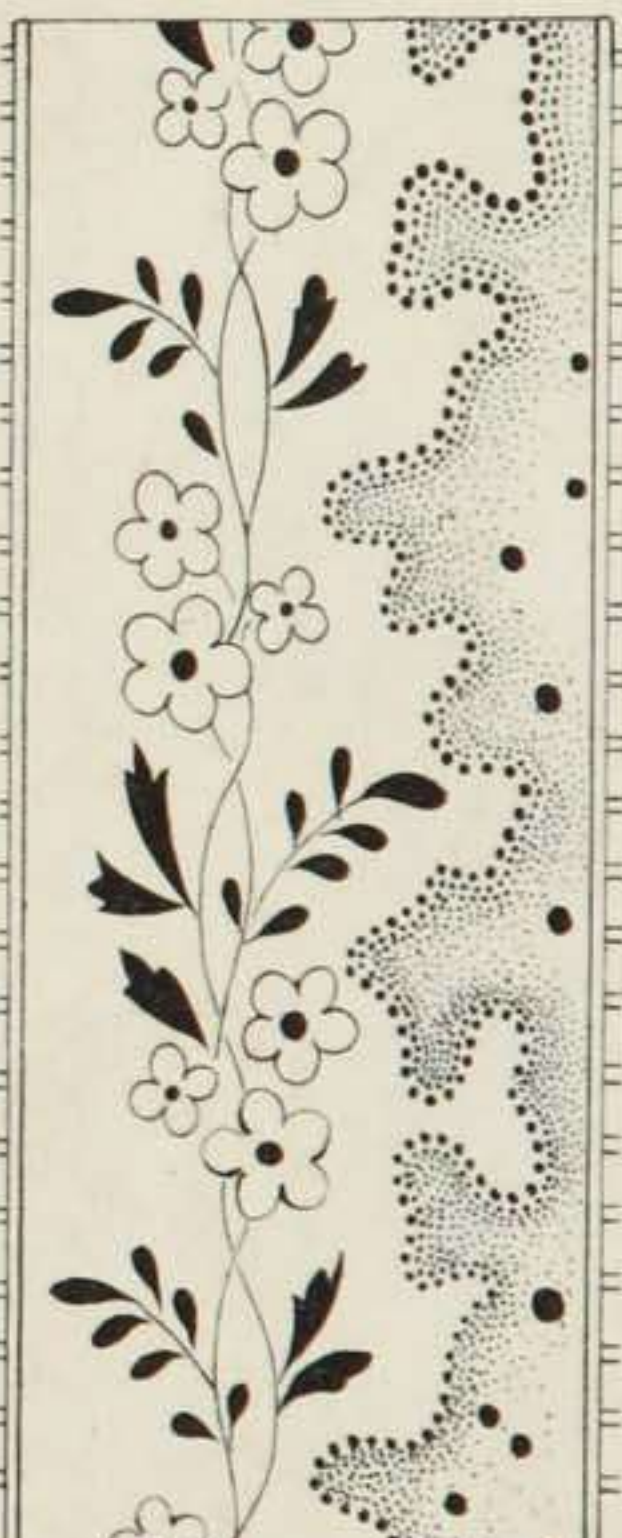


fig. 1^{ere}.

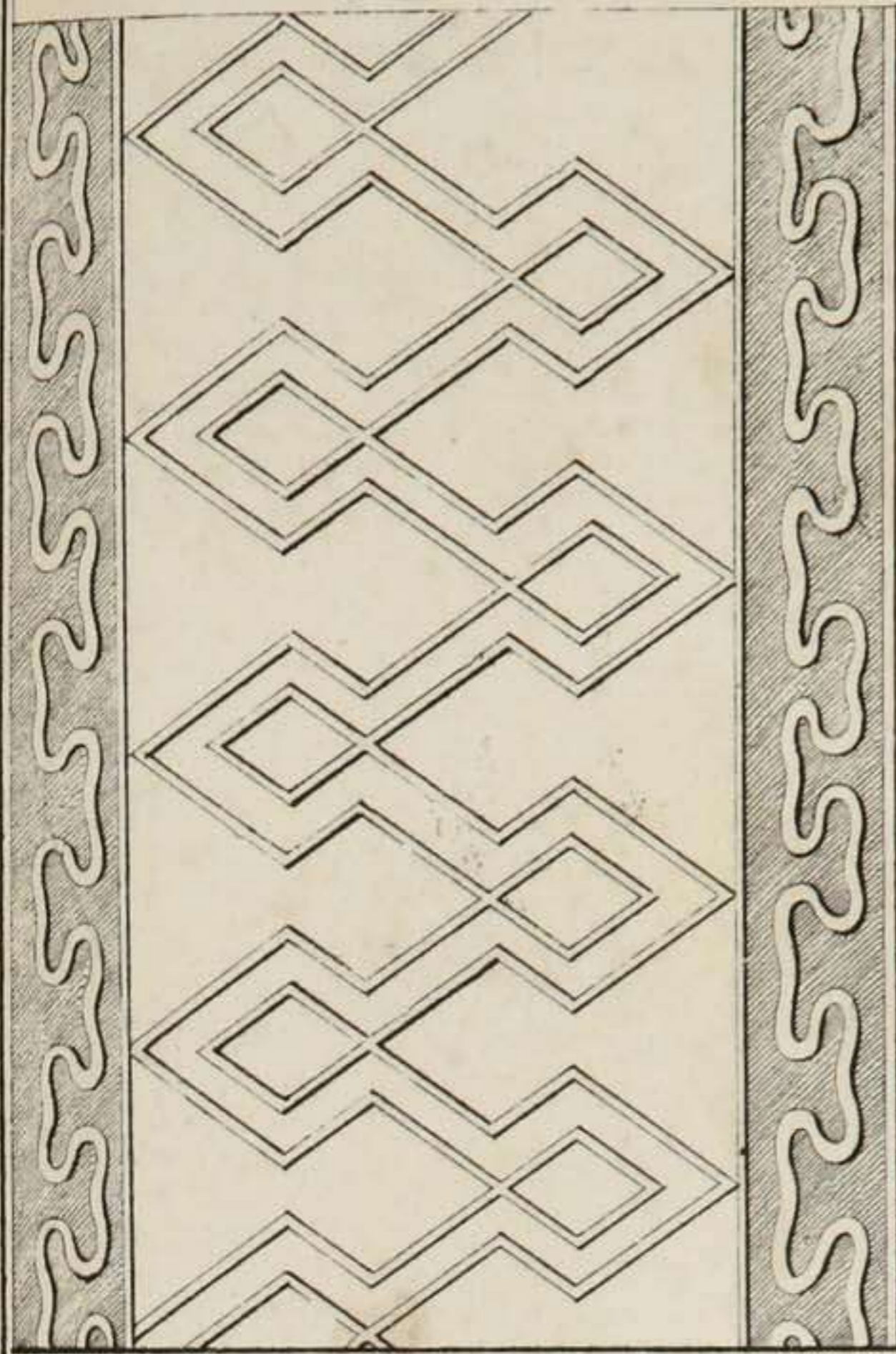


fig. 2.

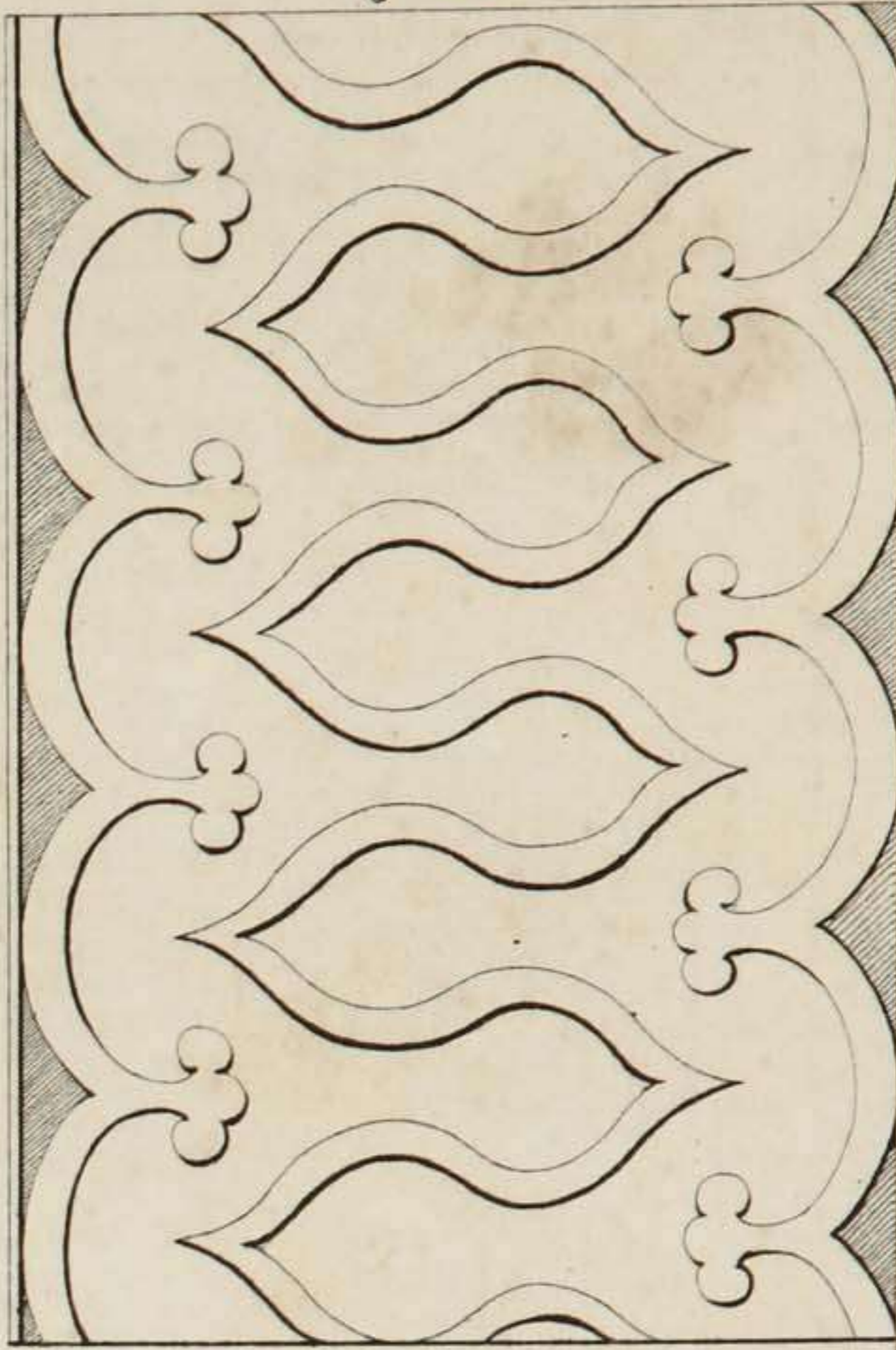


fig. 3.

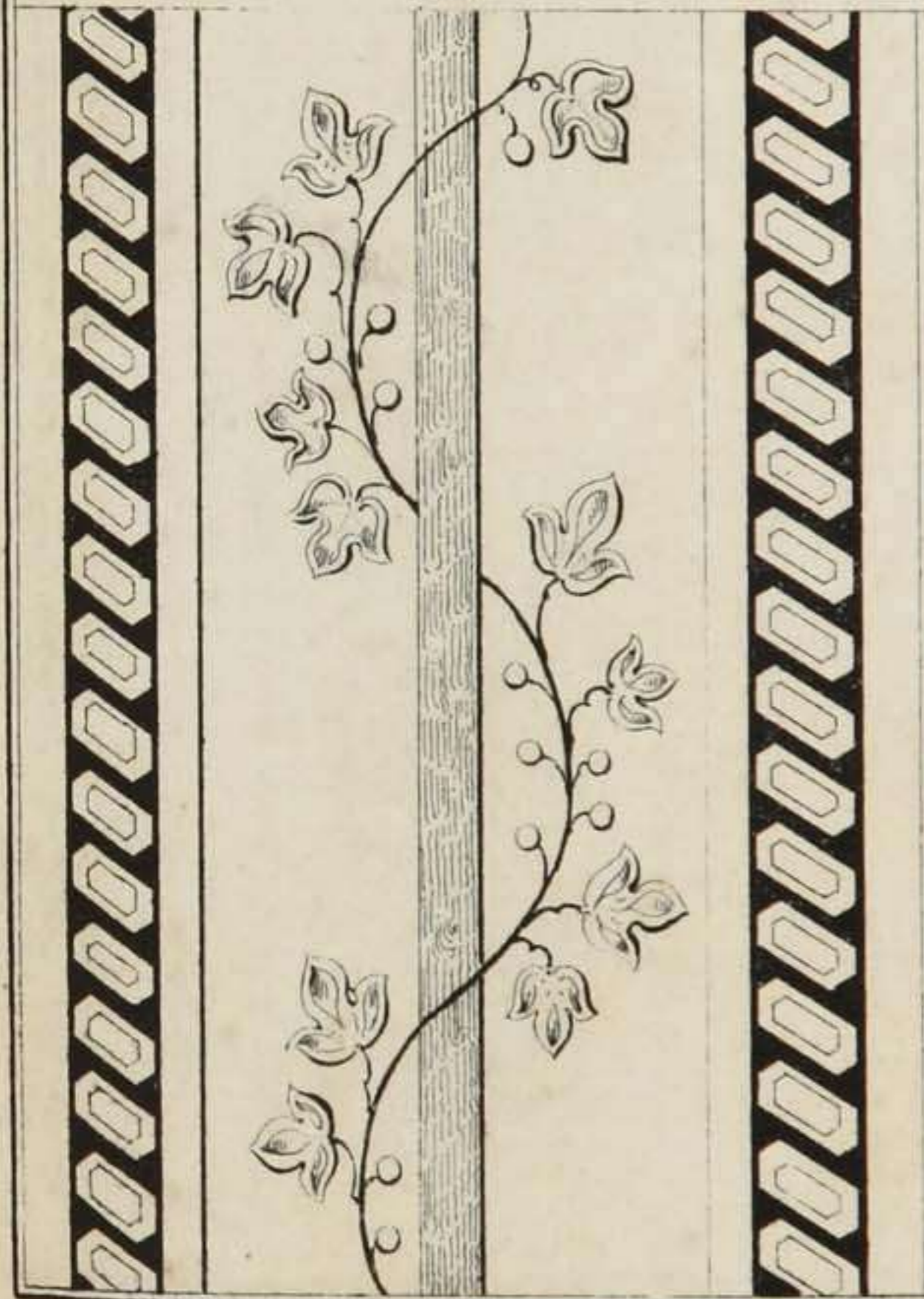
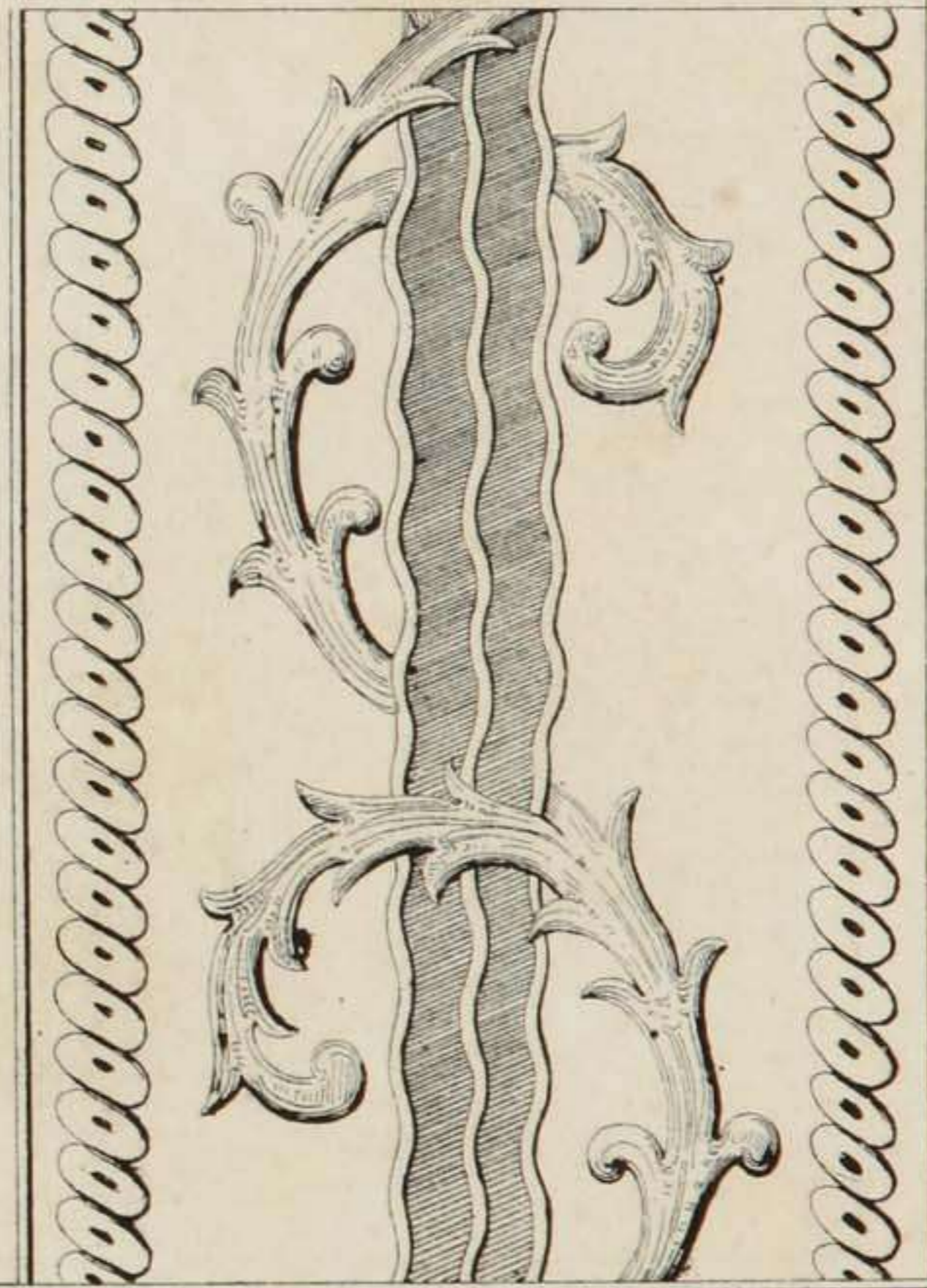


fig. 4.



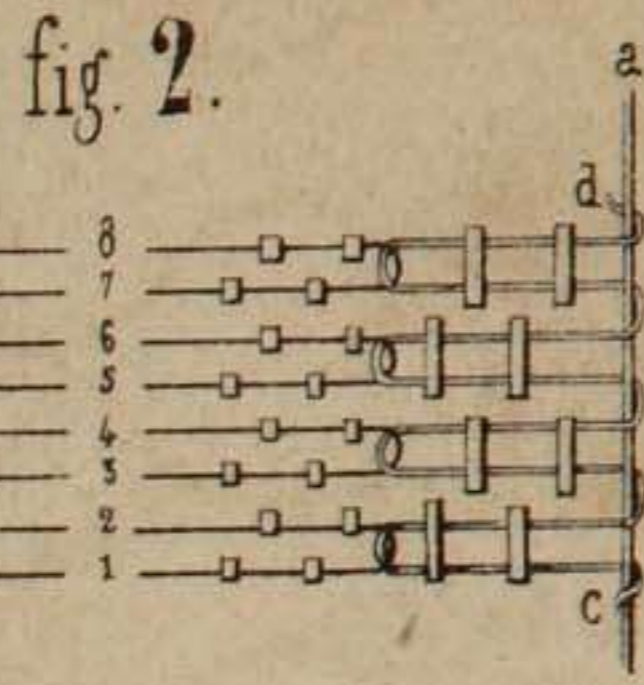
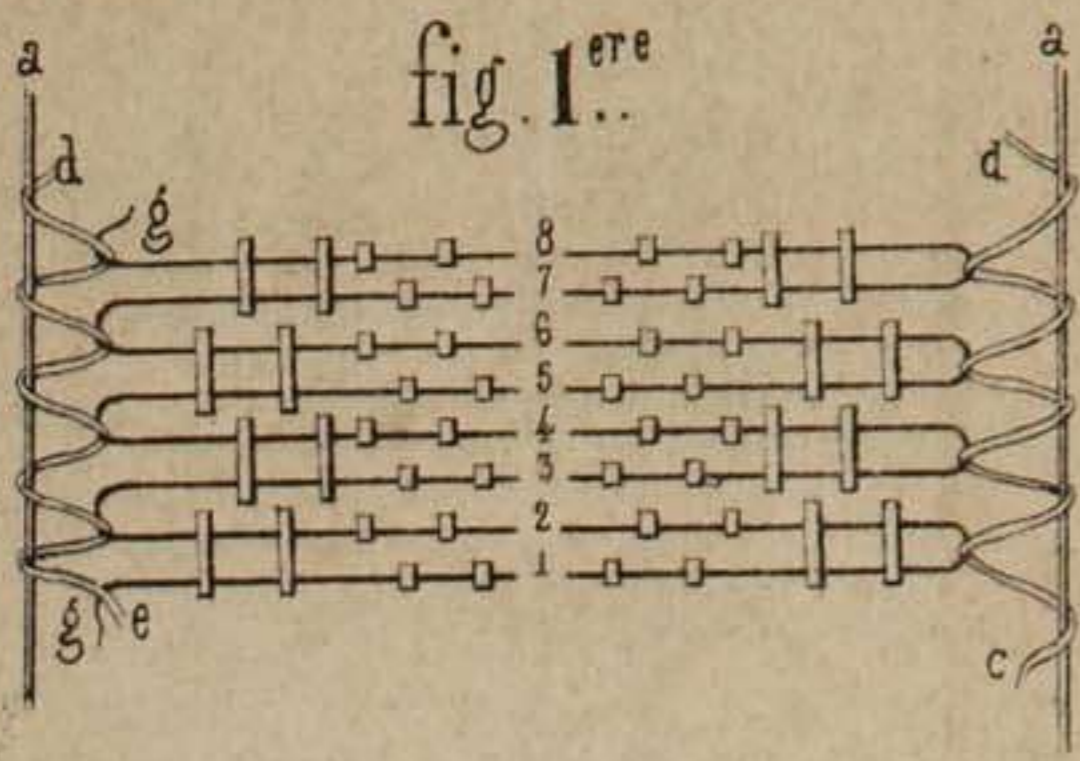


fig. 3.

fig. 4.

fig. 5.

Bord
N° 1
1/2
Picot.
fig. 3
4 et 5.

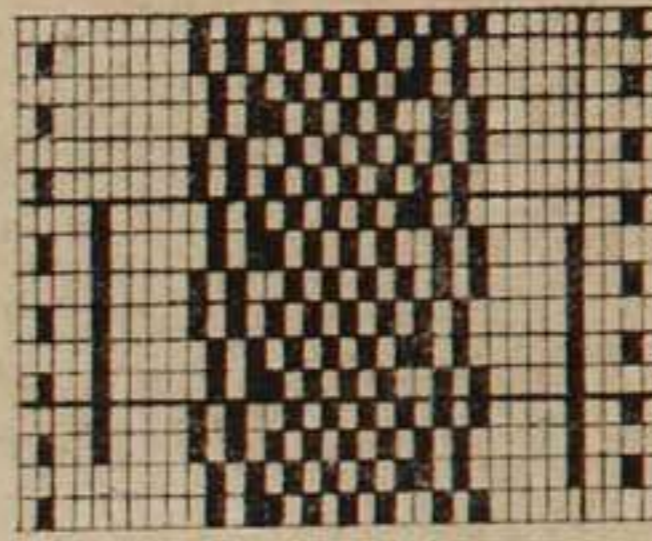
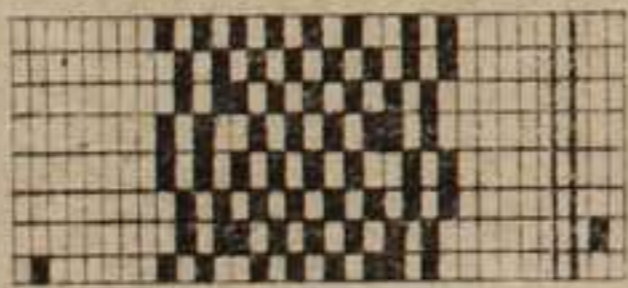


fig. 6.

fig. 7.

fig. 8.

Bord
N° 2.
Picot
fig. 6.
7 et 8.

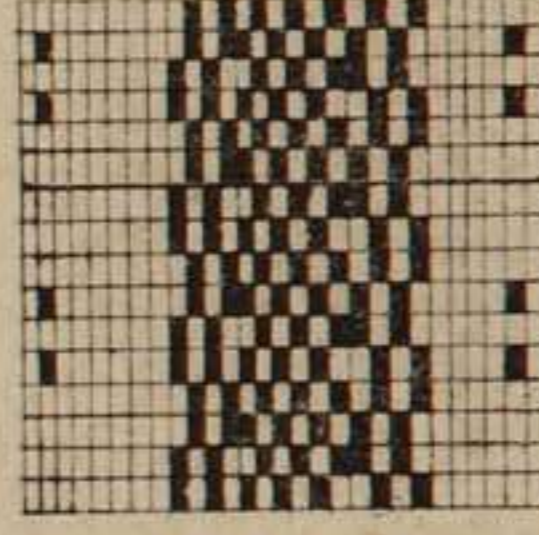
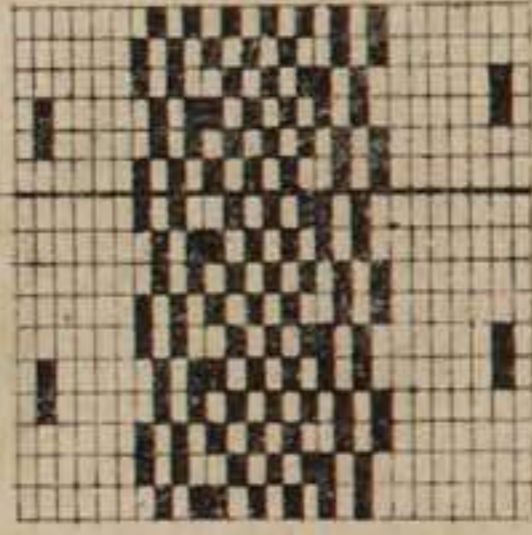
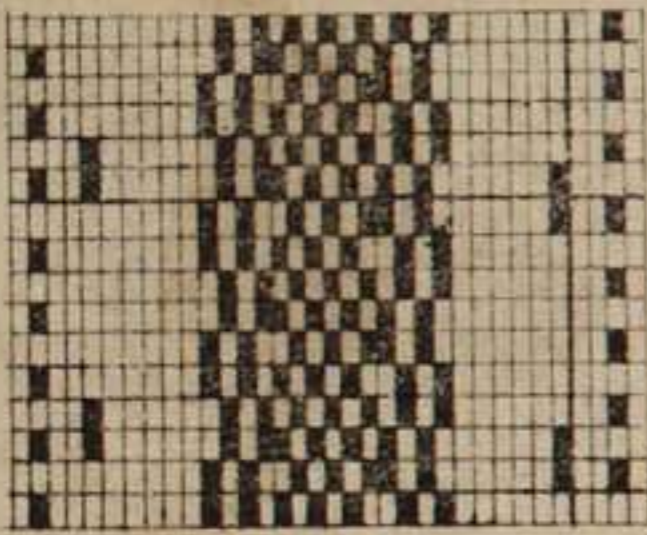


fig. 9.

fig. 10.

fig. 11.

Bord
N° 3.
Picot
à
3 Boucles
fig. 9.
10 et 11

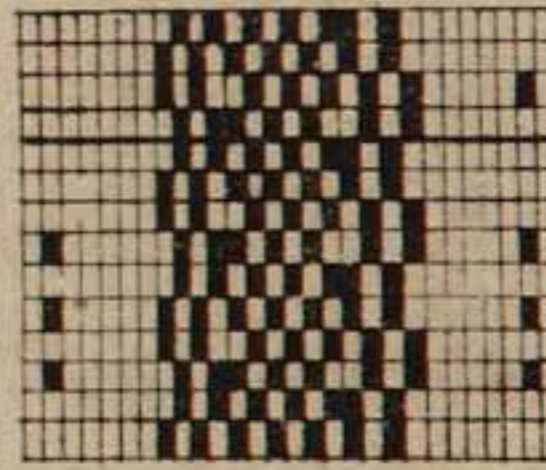
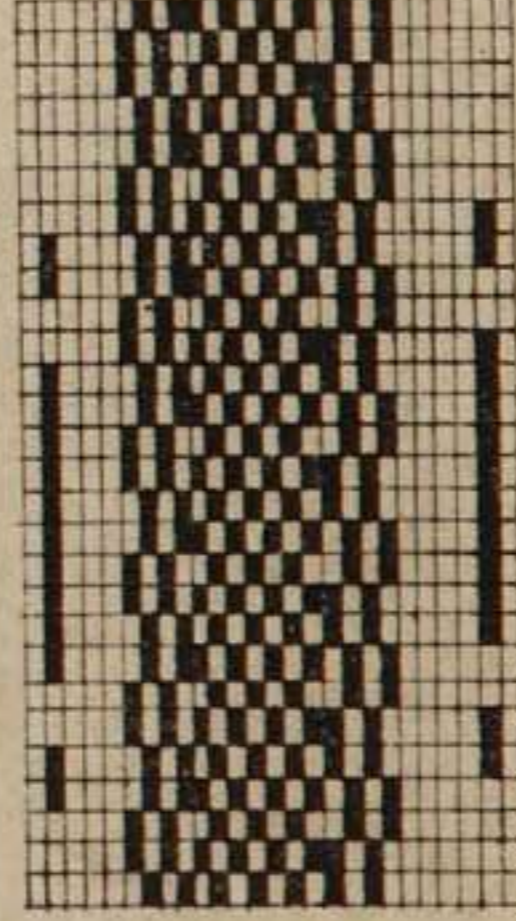
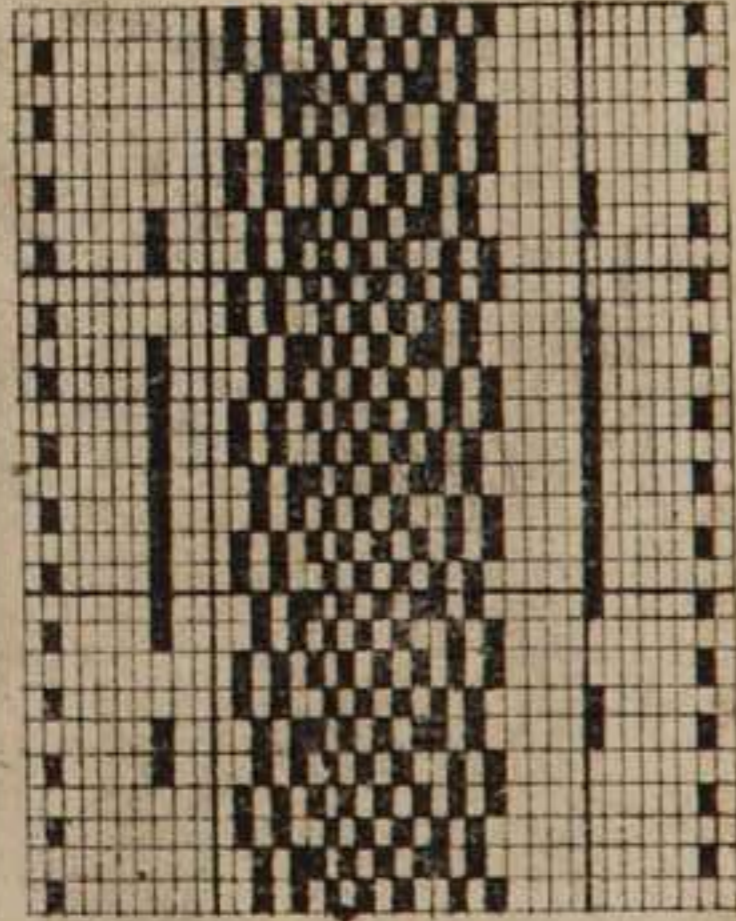


fig. 1^{ere}.

fig. 2 .

fig. 3 .

Bord
N° 4.
Picot
Boucles
fig. 1.
2 et 3.

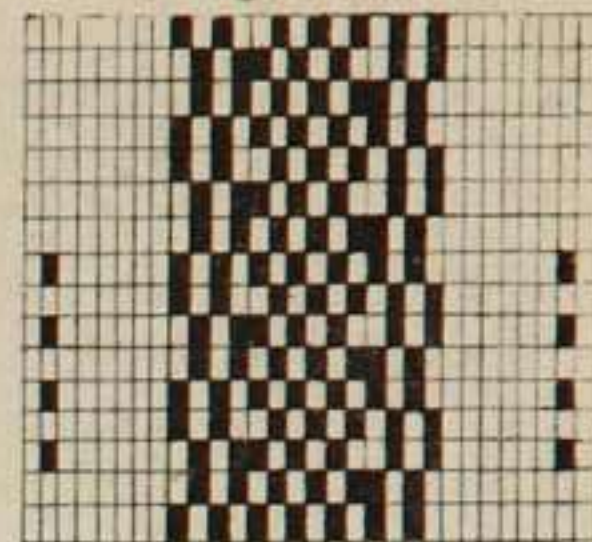
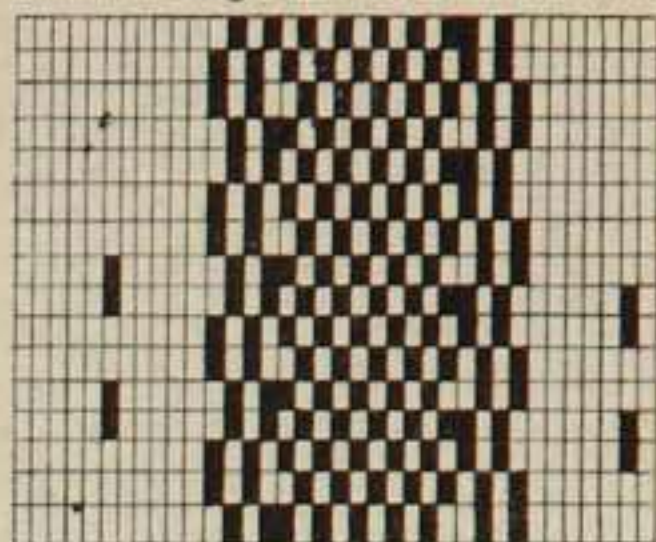
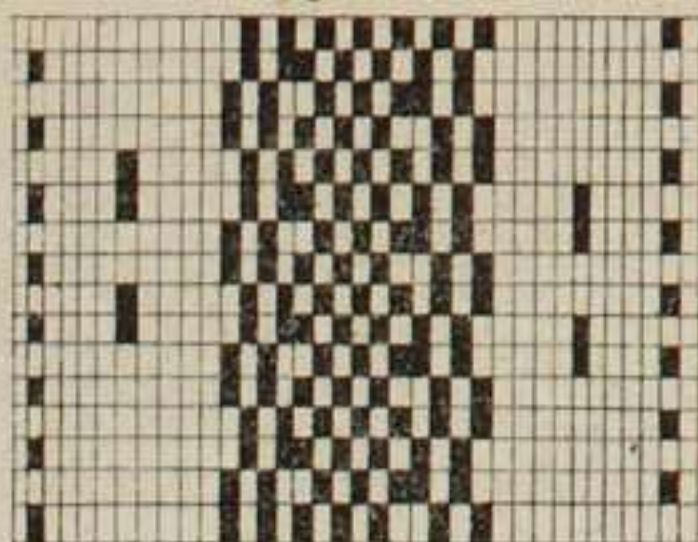


fig. 4 .

fig. 5 .

fig. 6 .

Bord
N° 5
Dent
de Scie.
fig. 4.
5 et 6.

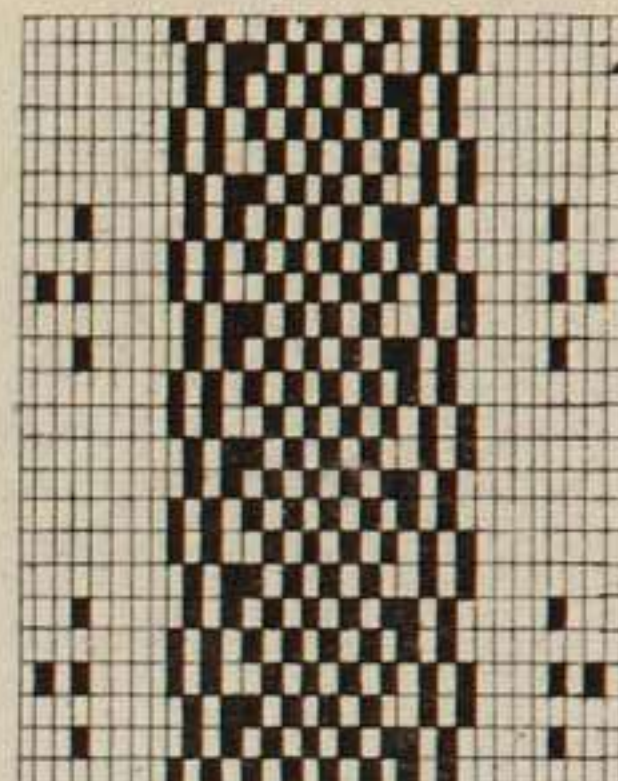
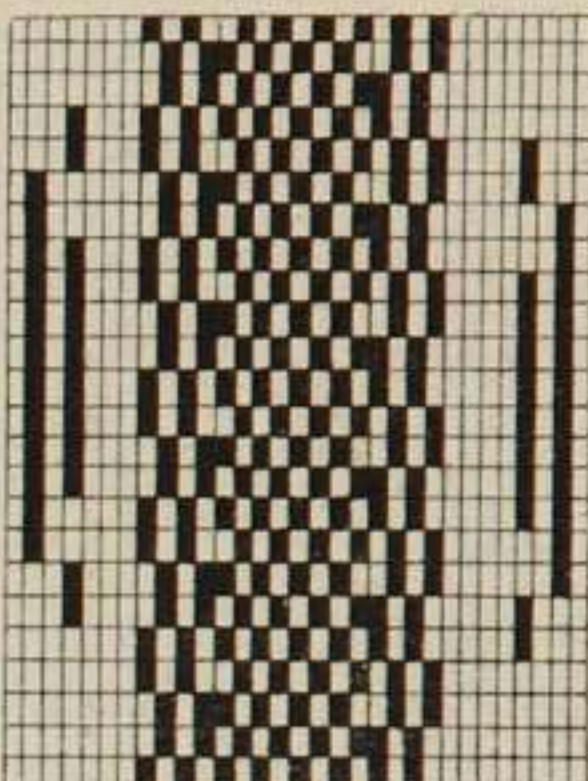
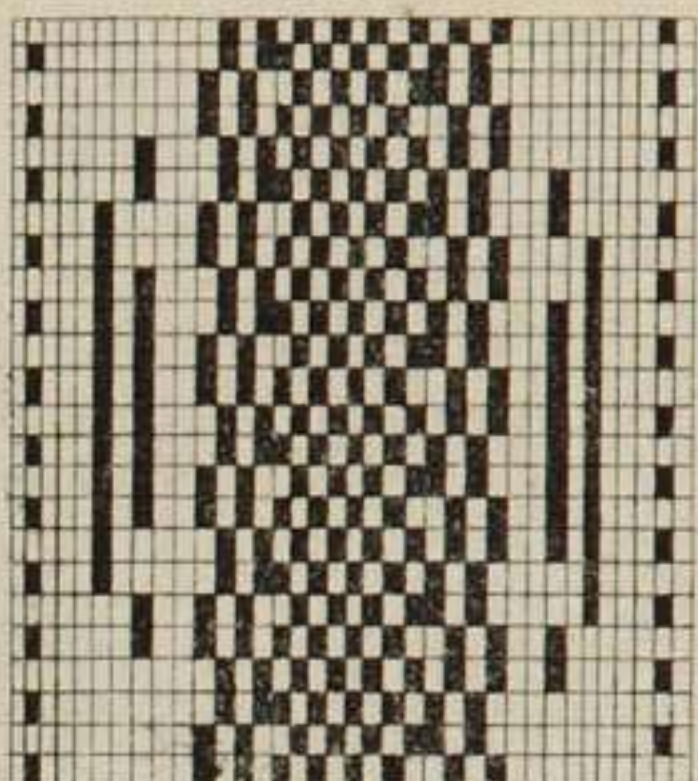


fig. 7 .

fig. 8 .

fig. 9 .

Bord
N° 6.
Frangé
à deux
crins.
fig. 7,
8 et 9.

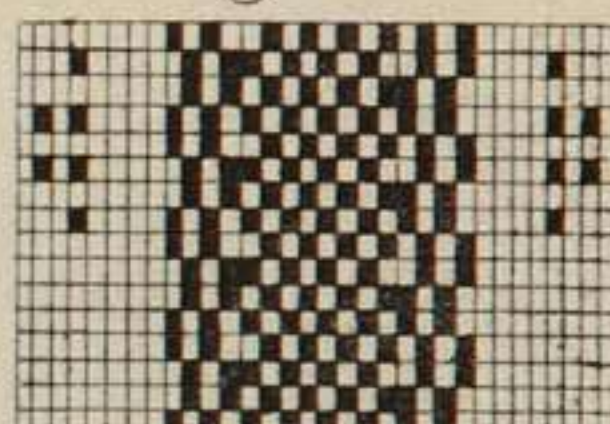
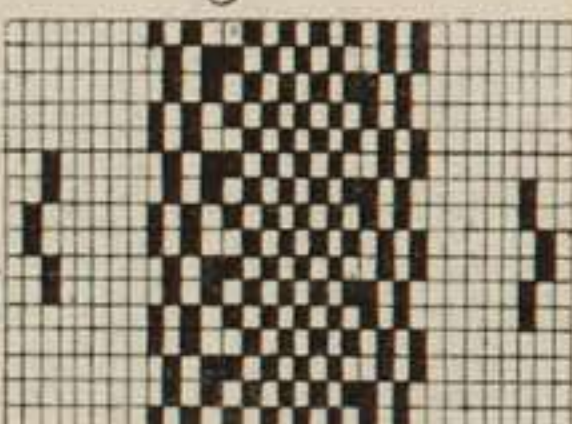
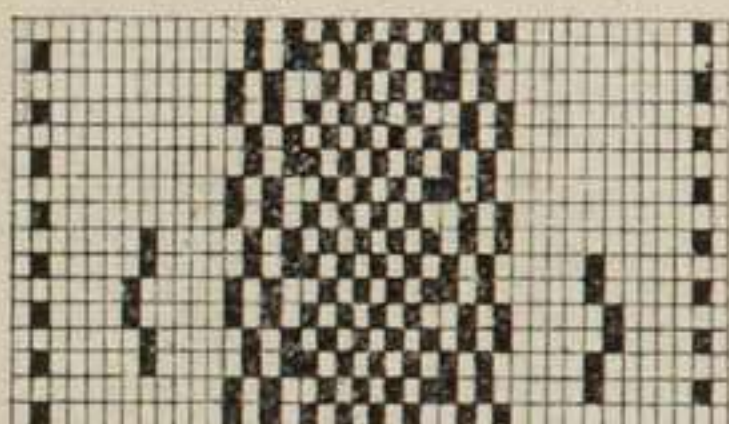
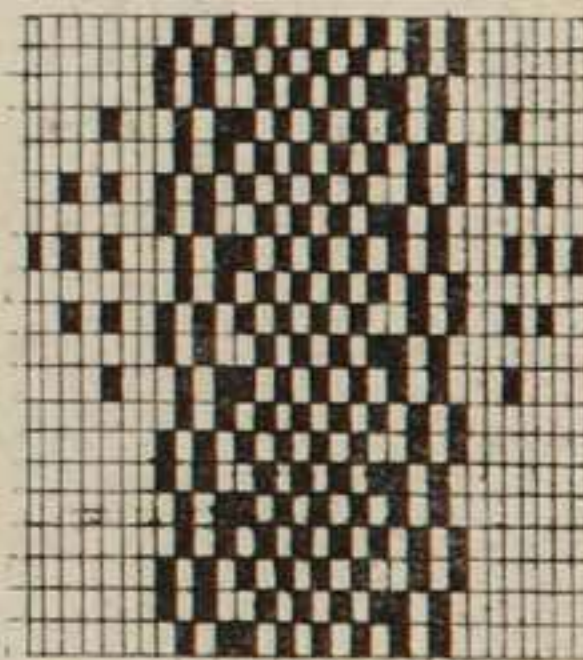
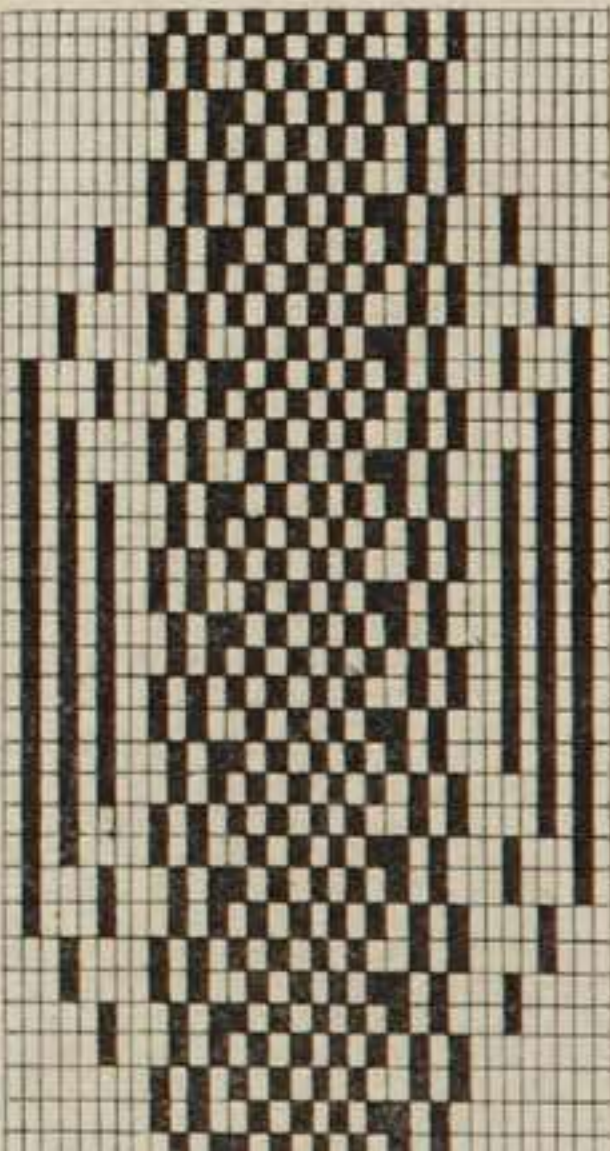
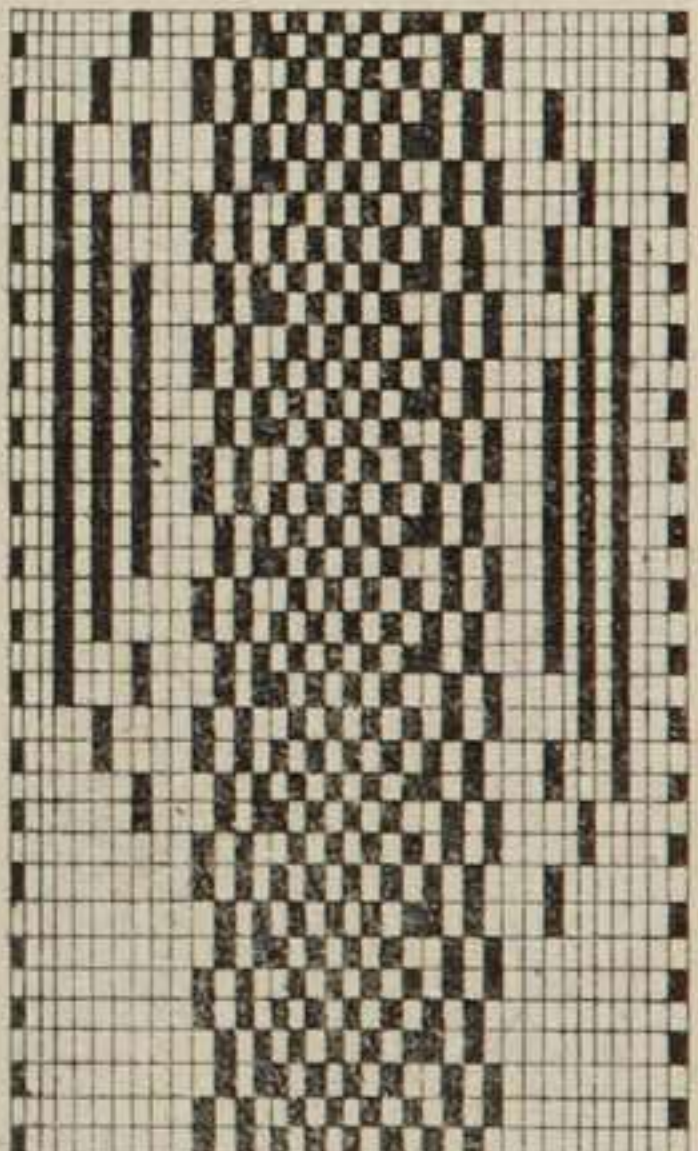


fig. 10 .

fig. 11 .

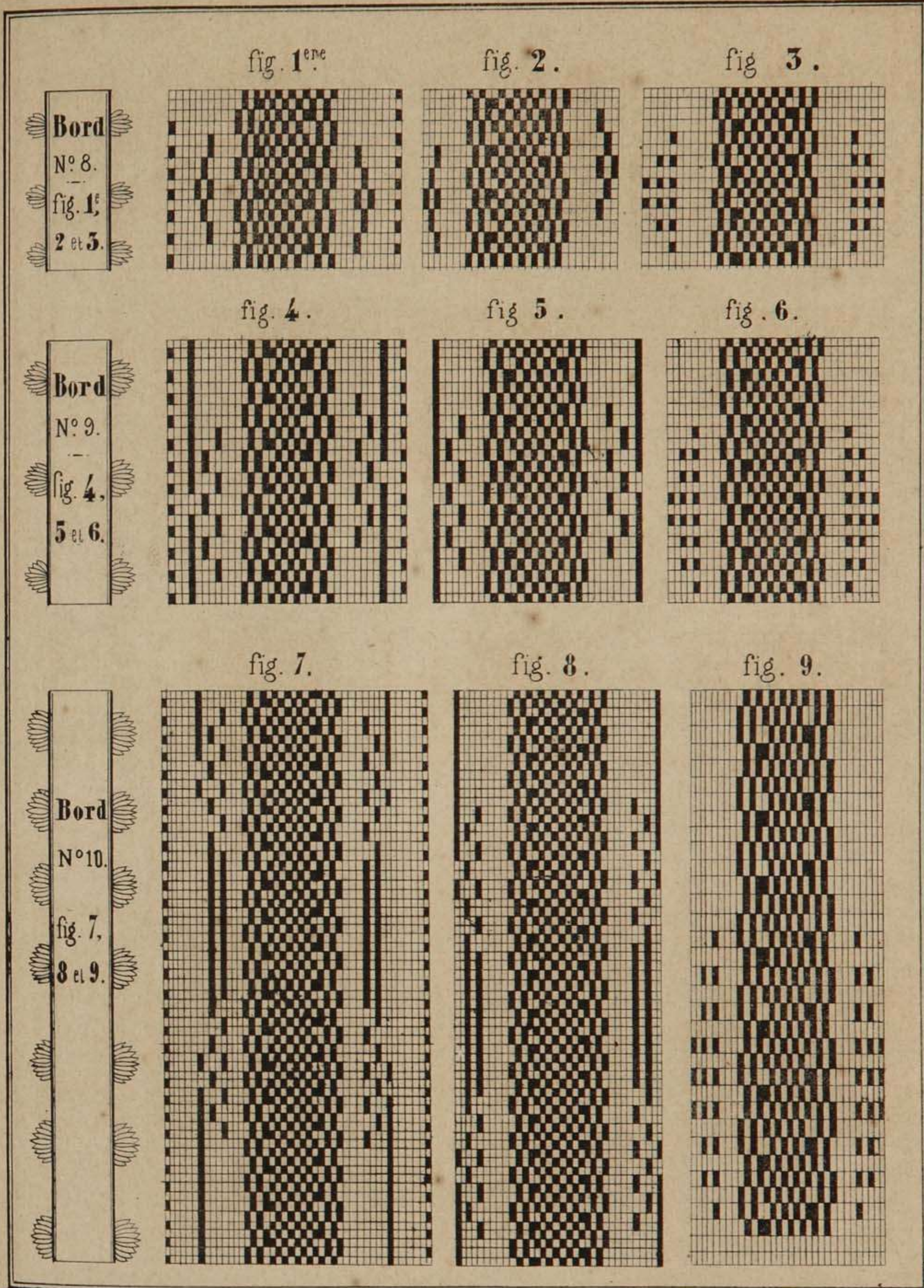
fig. 12 .

Bord
N° 7.
fig. 10,
11 et 12.



RUBANS.

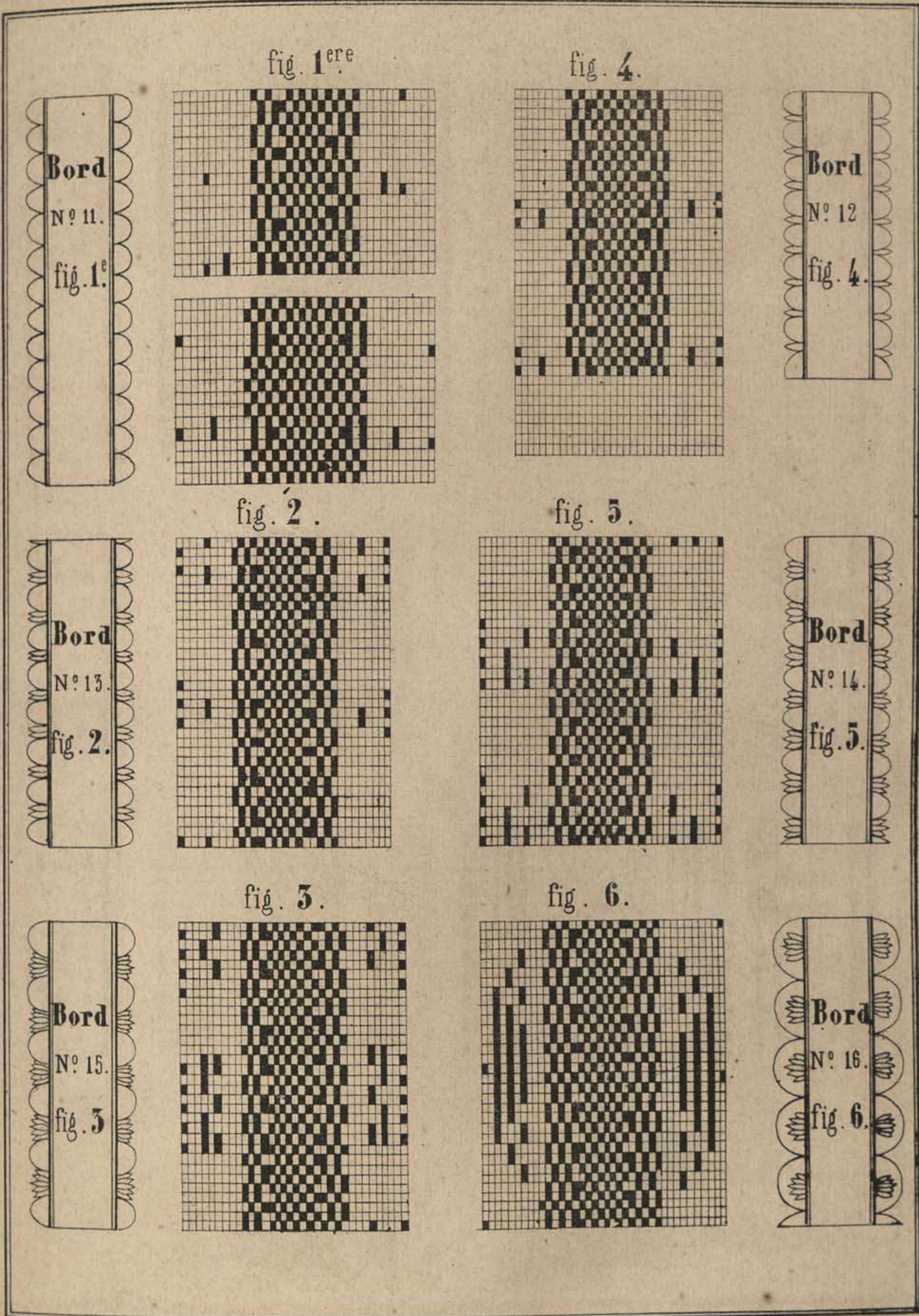
BORDS dents de Scie.



RUBANS

Engrelures.

PL. 147.



RUBANS

Engrelures.

fig. 1^{ère}.

fig. 4.

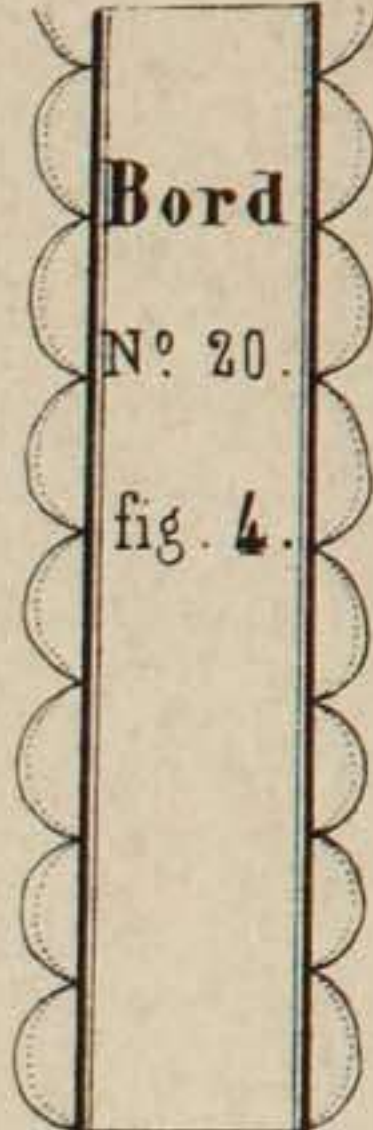
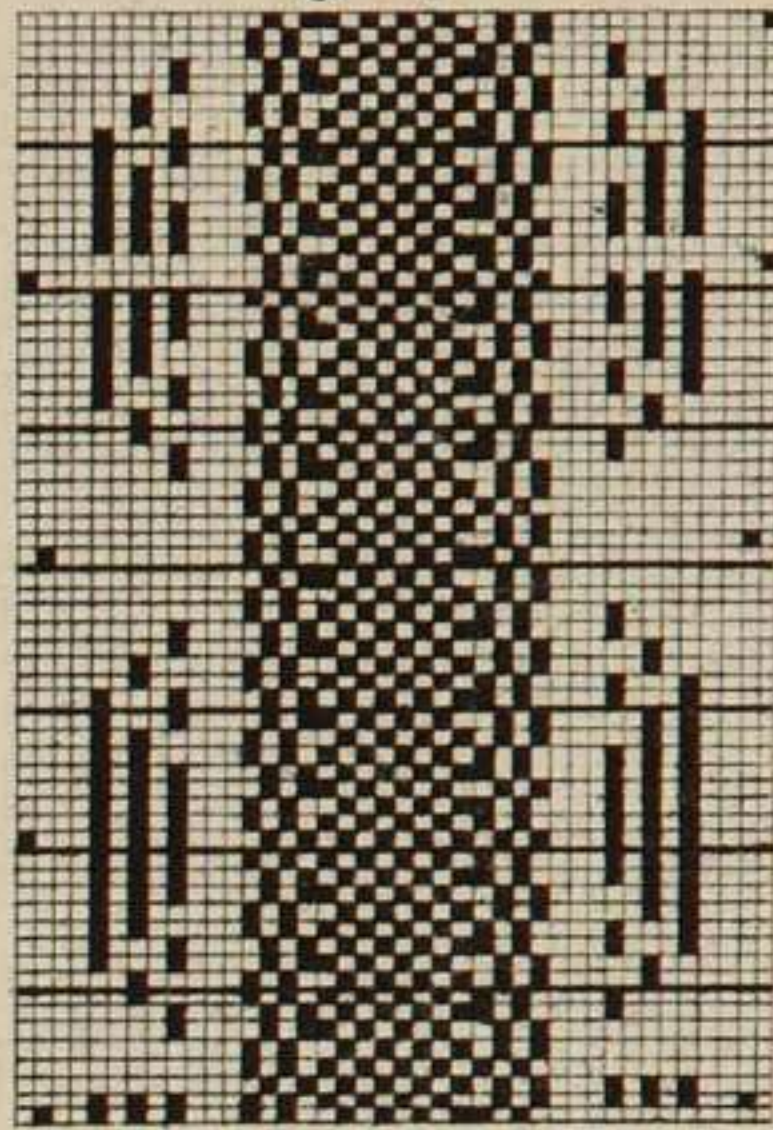
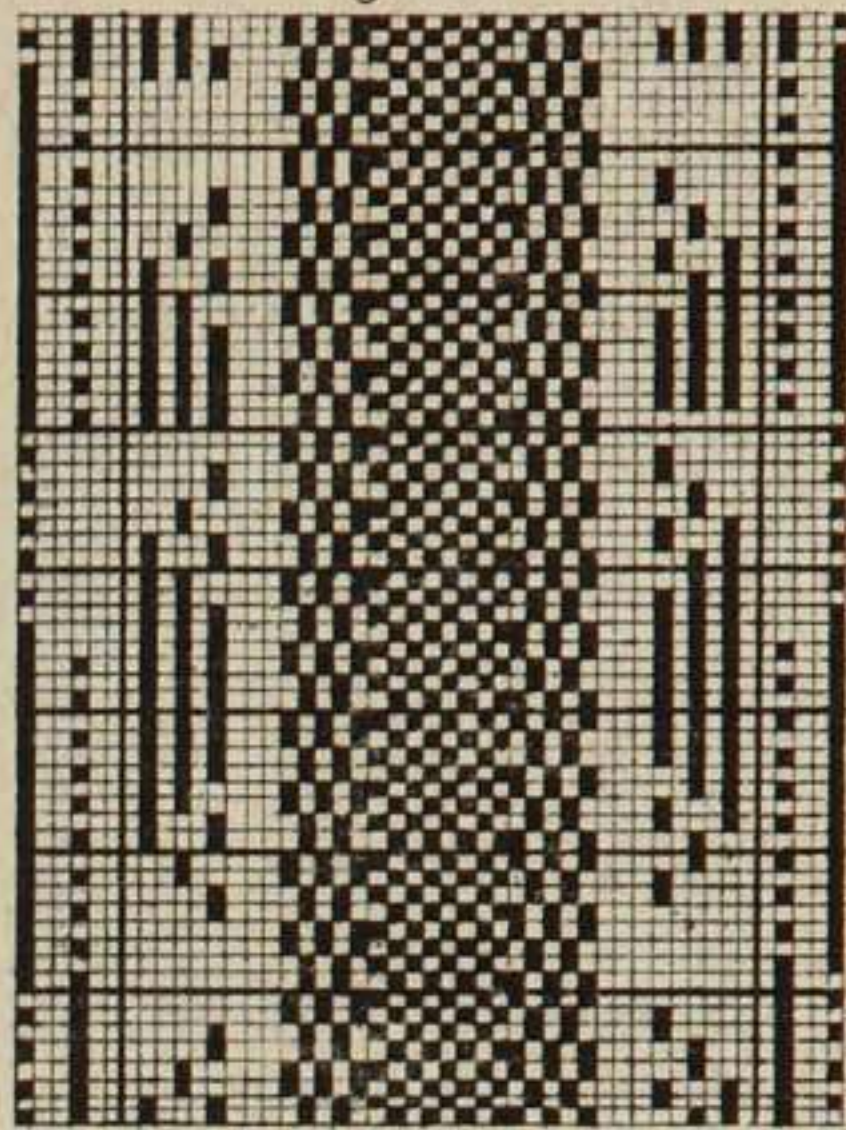


fig. 2.

fig. 5.

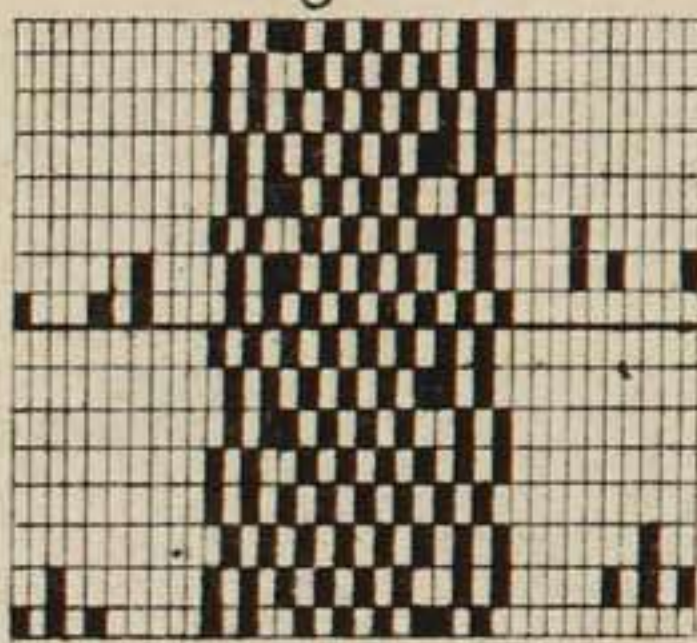
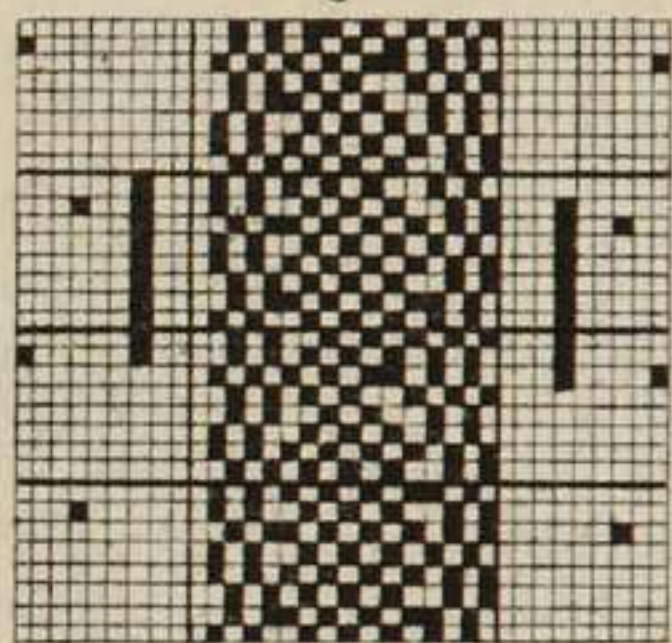


fig. 3.

A

fig. 6.

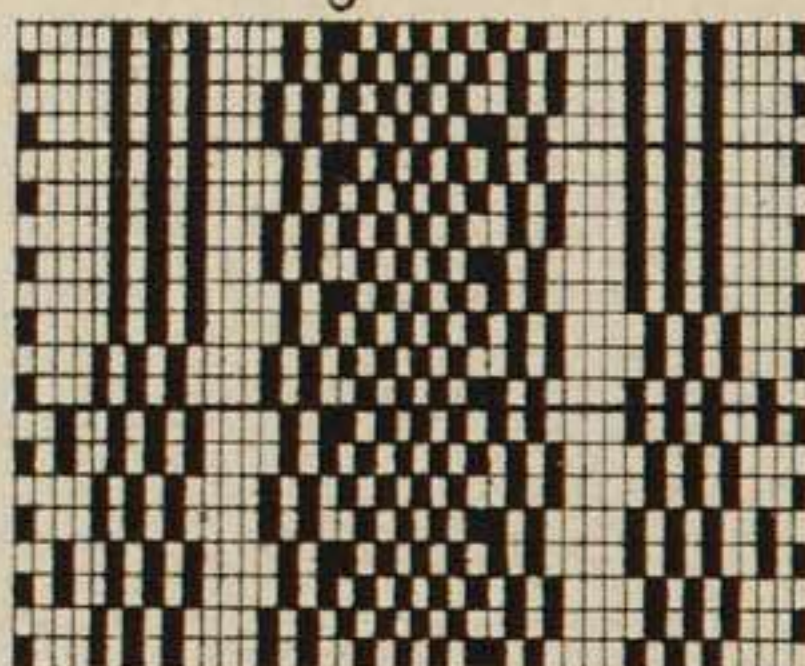
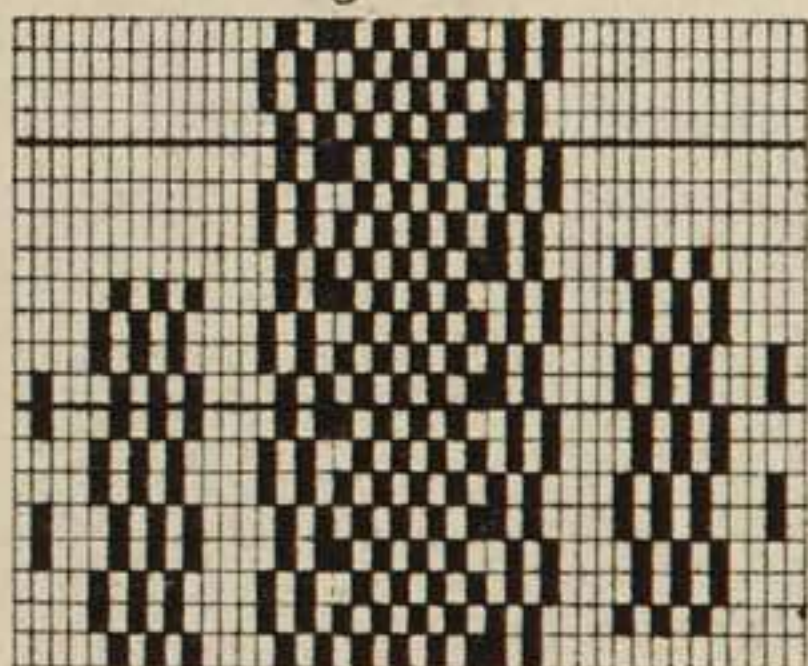
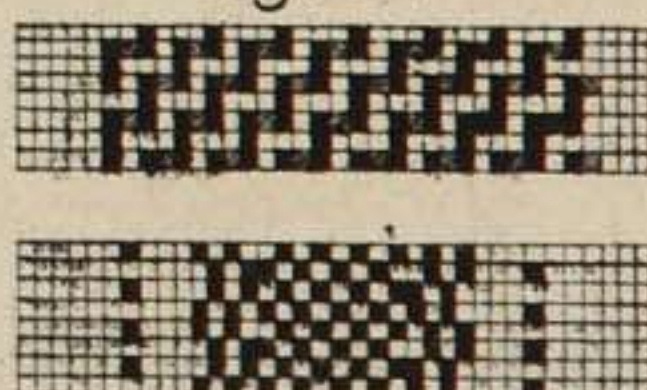
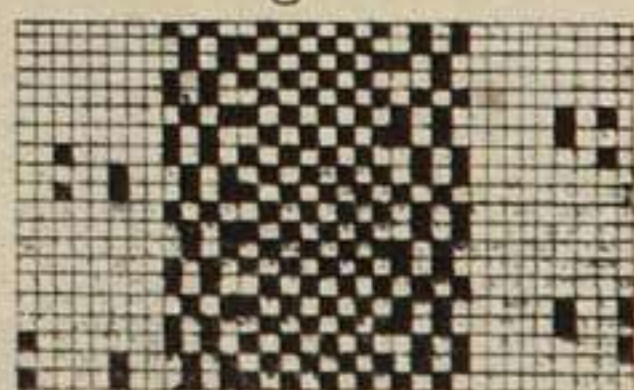


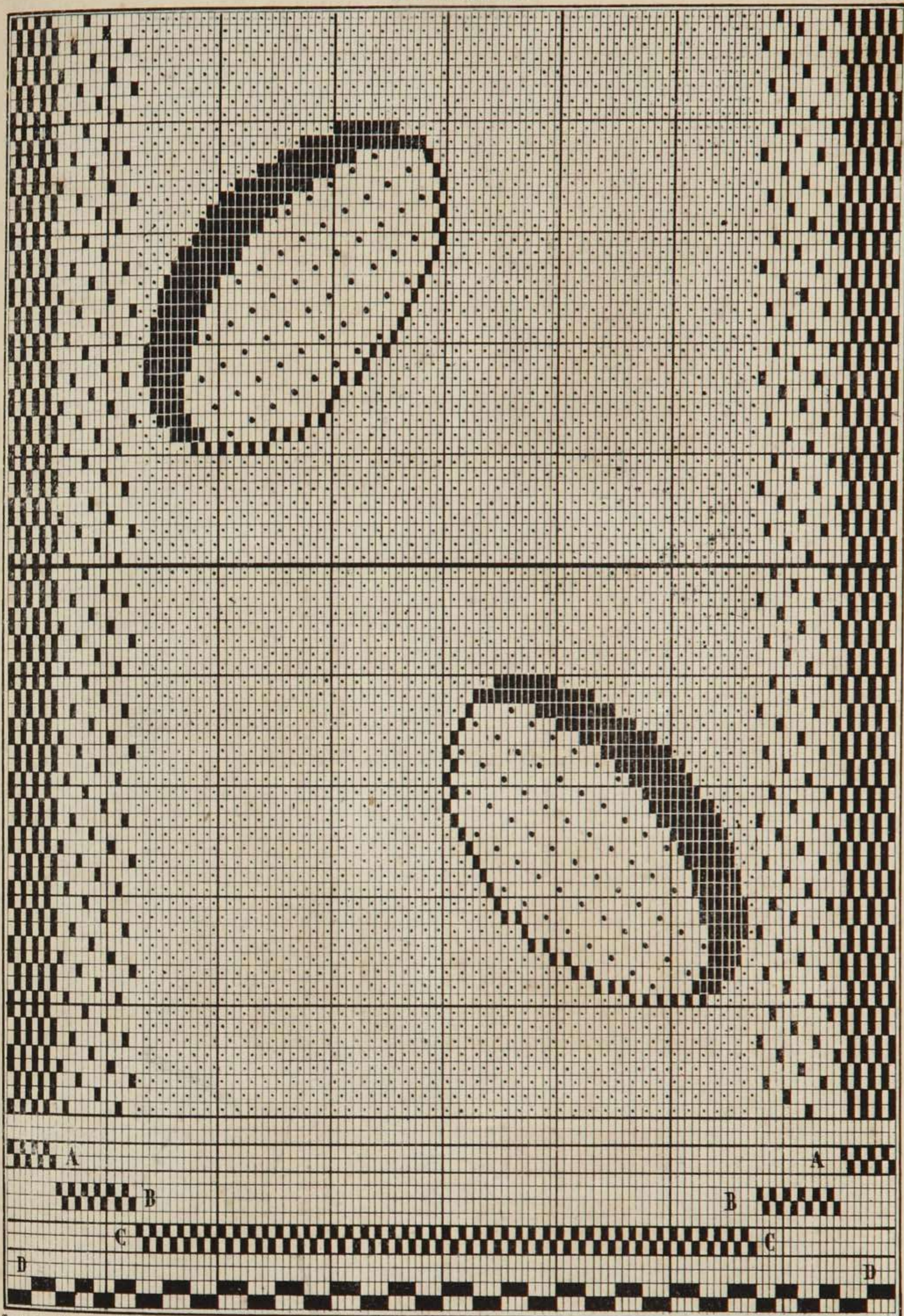
fig. 7.

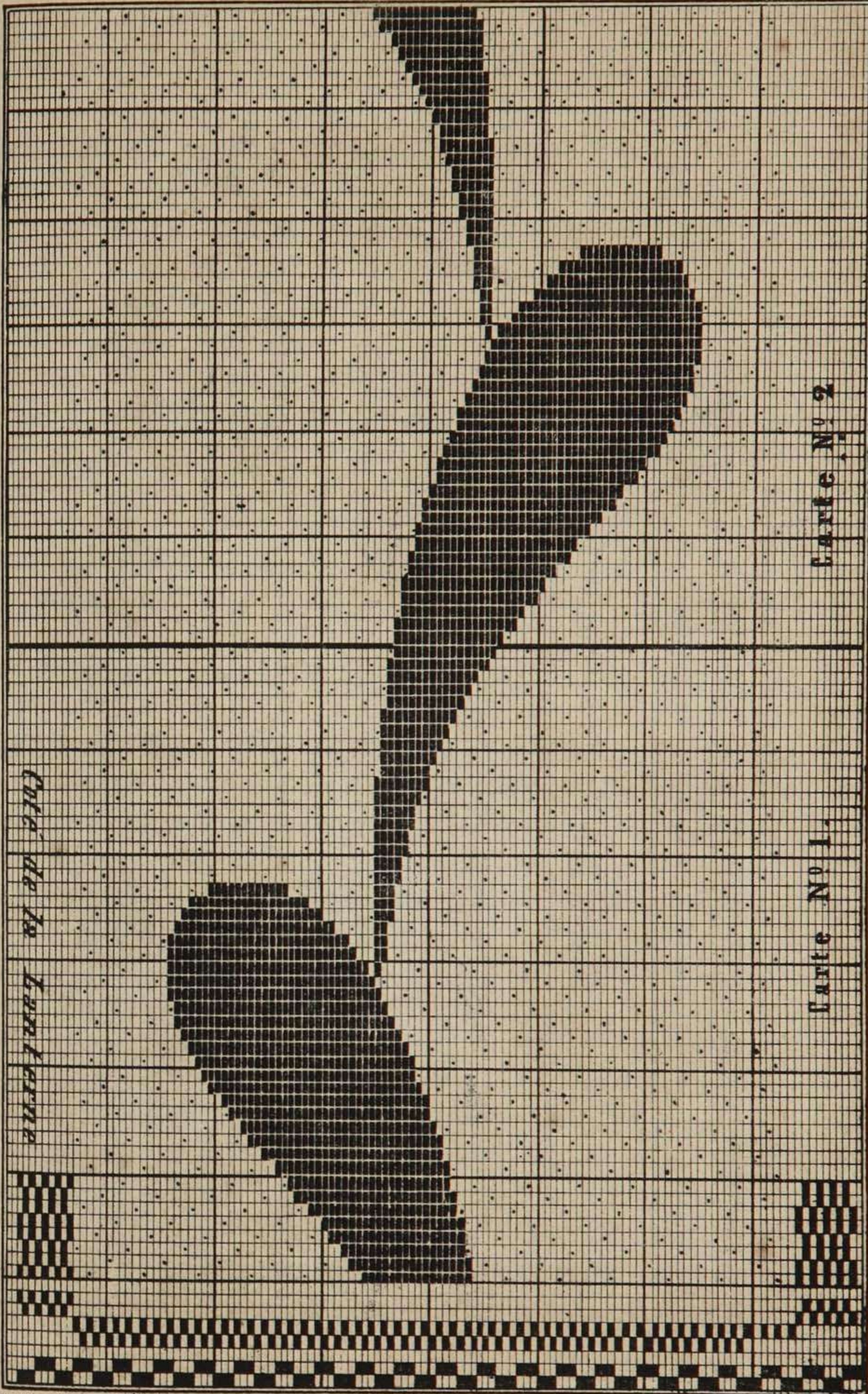
fig. 8.

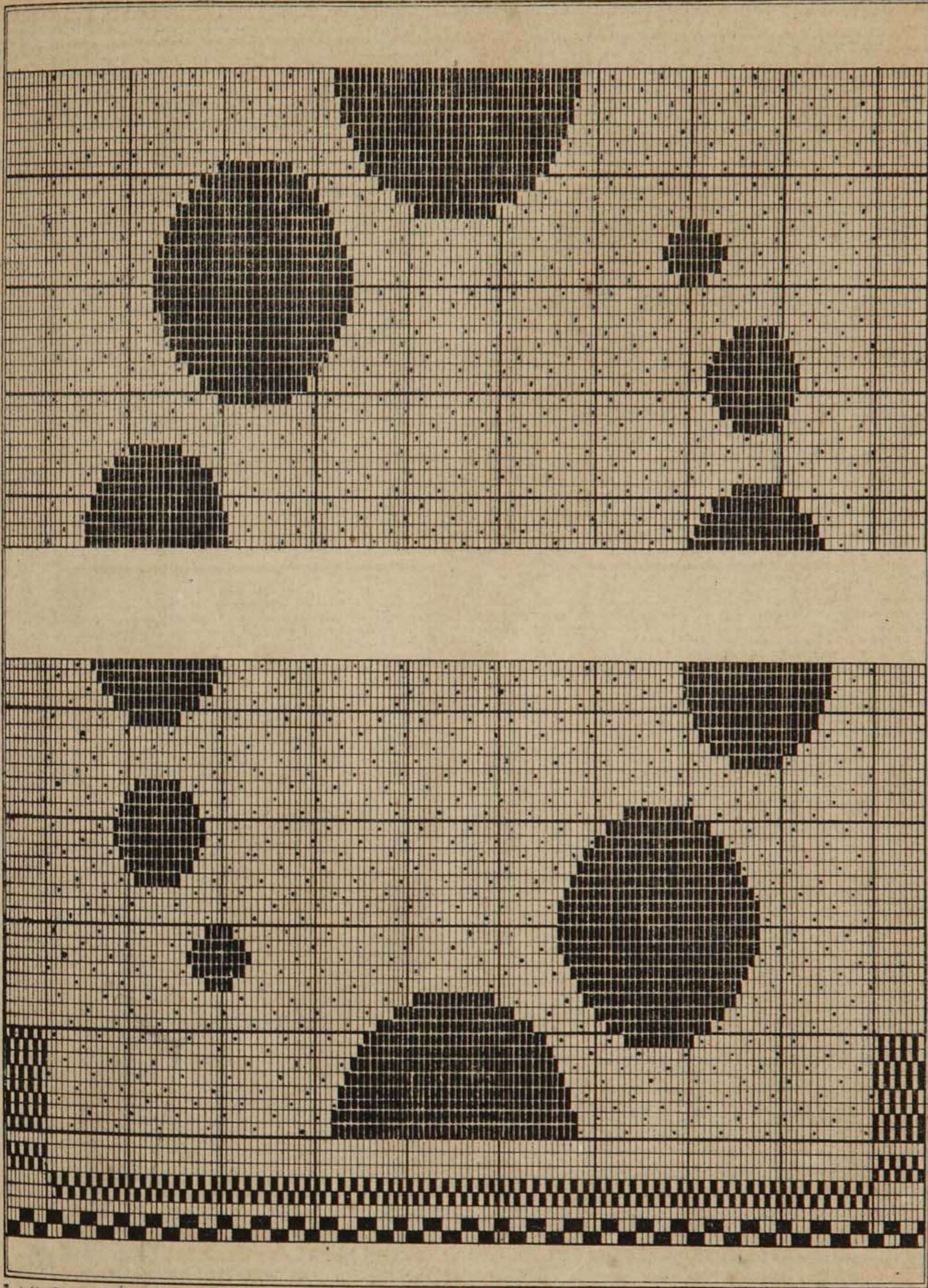


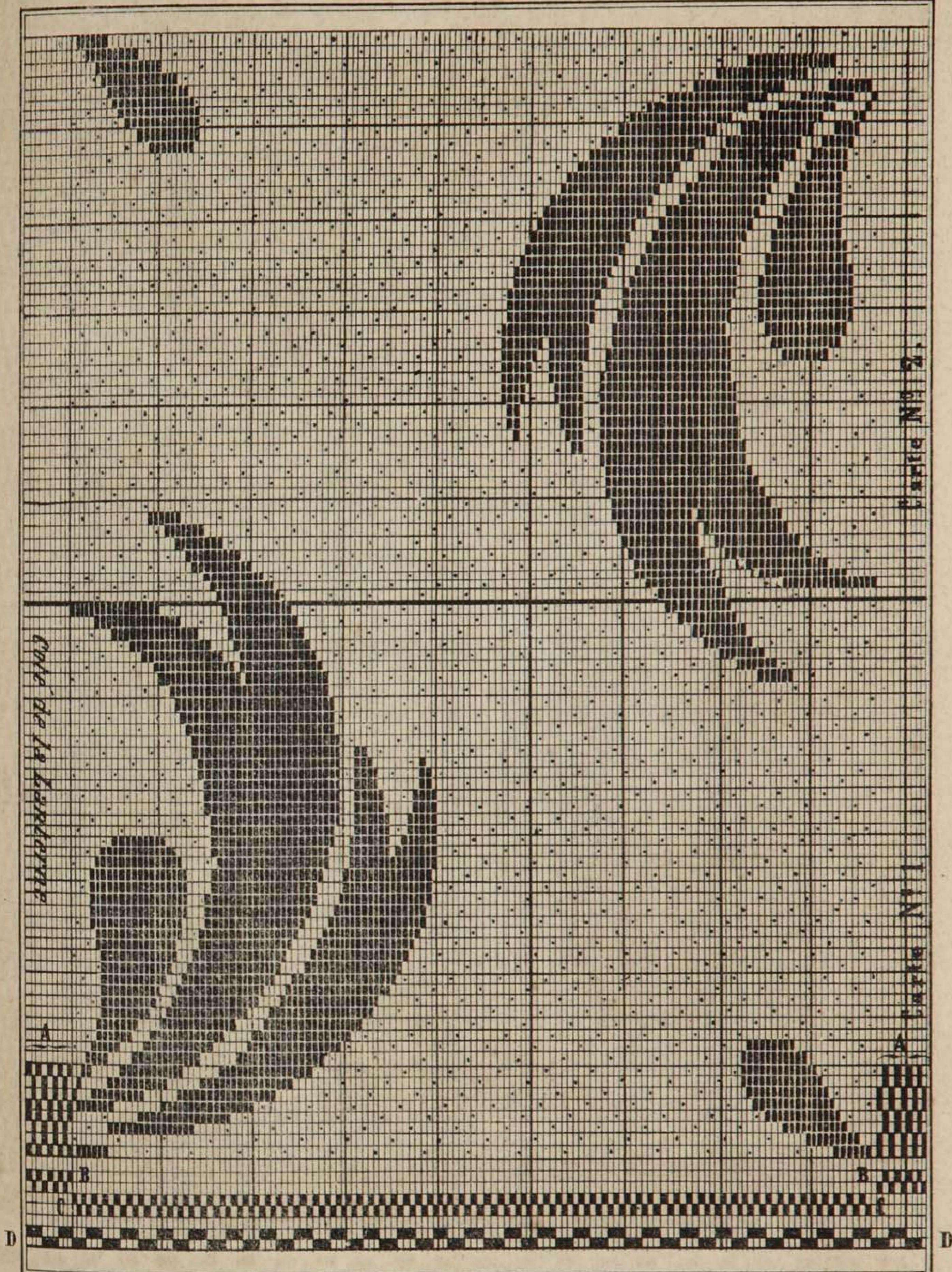
Bord. N° 23. lisière ronde.

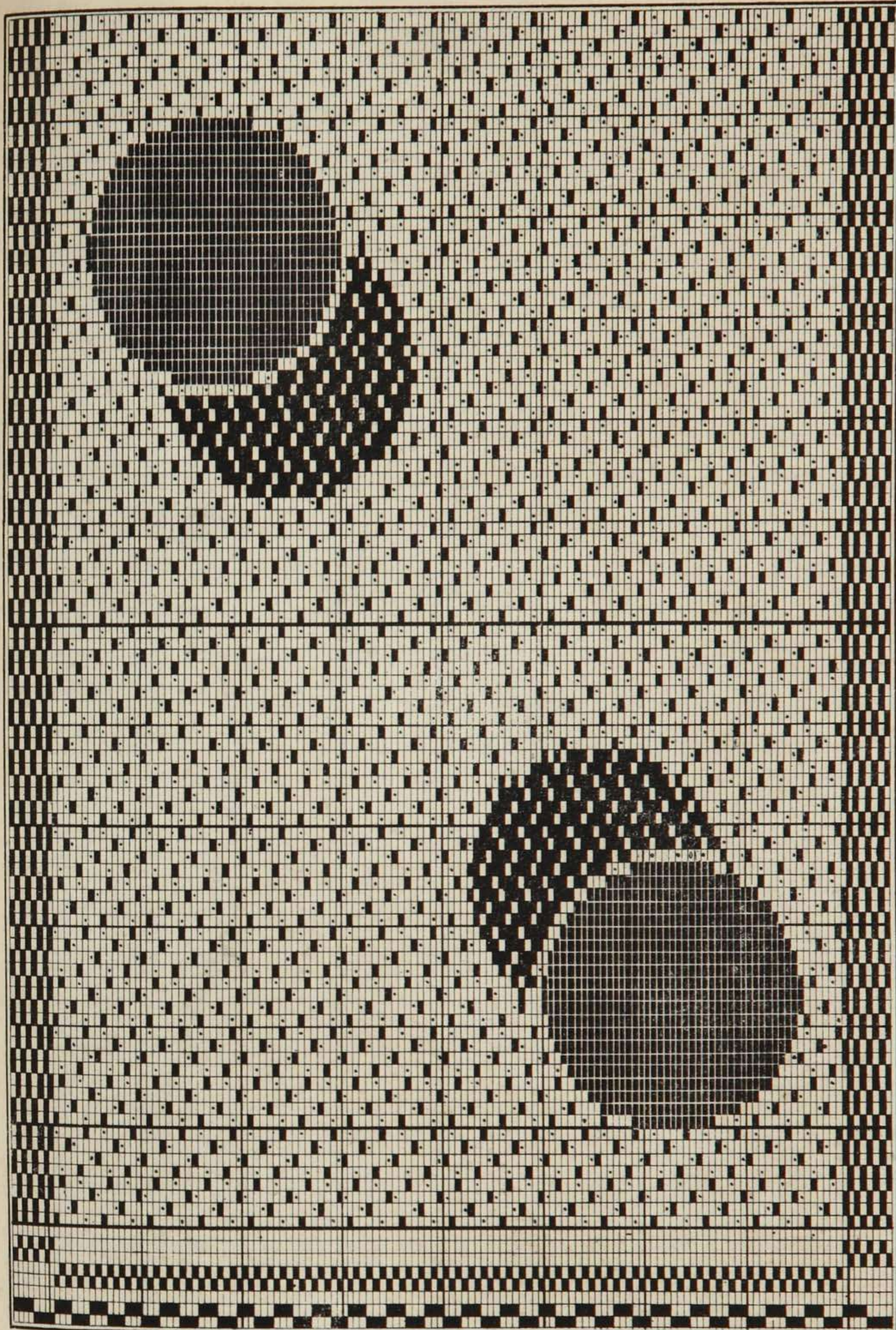
Bord. N° 24. lisière à boyau.





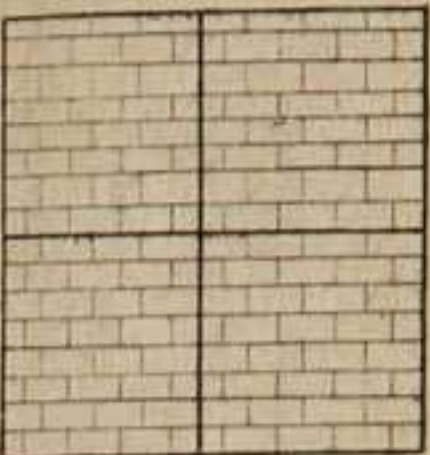

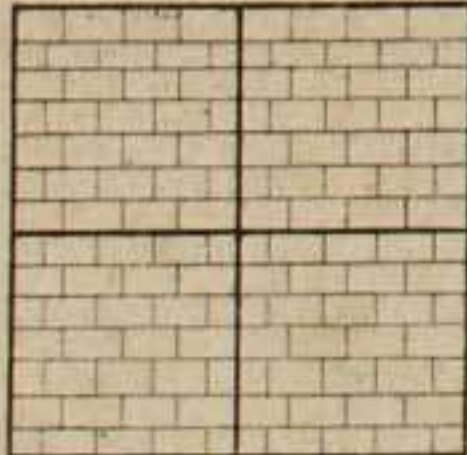
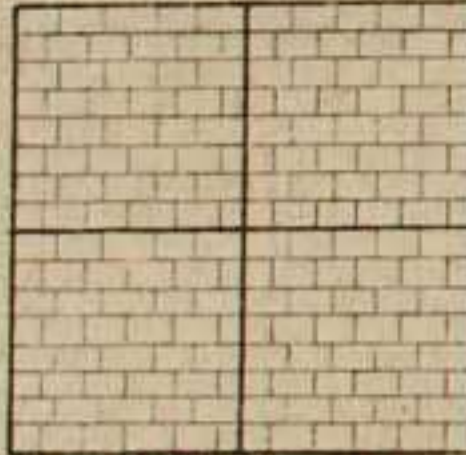
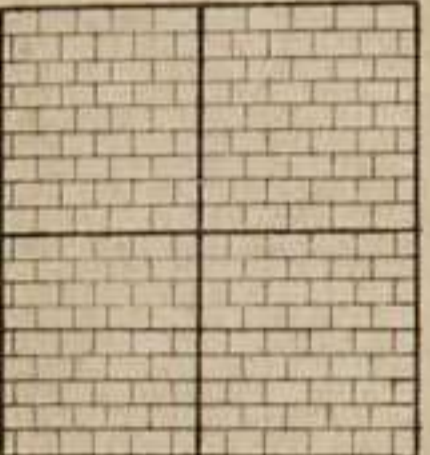
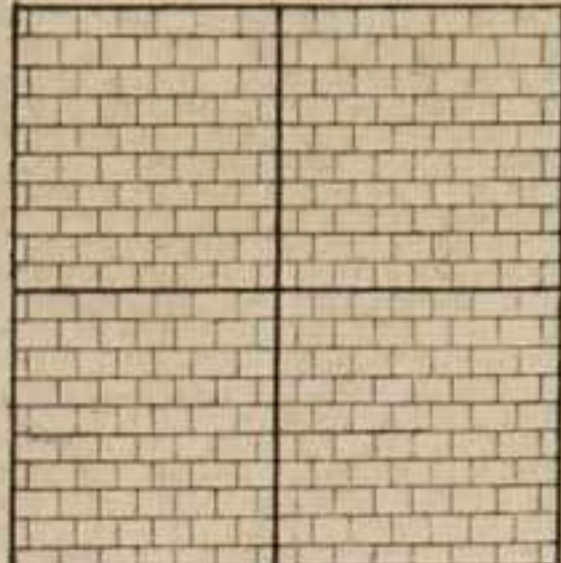
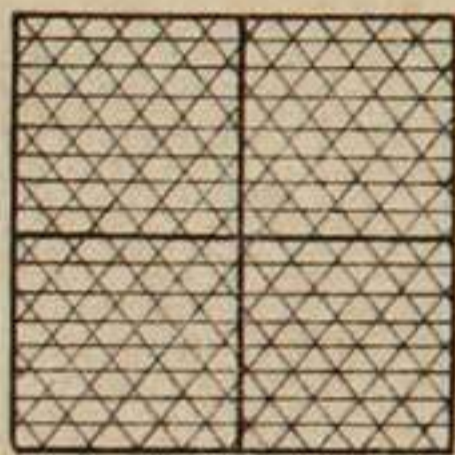
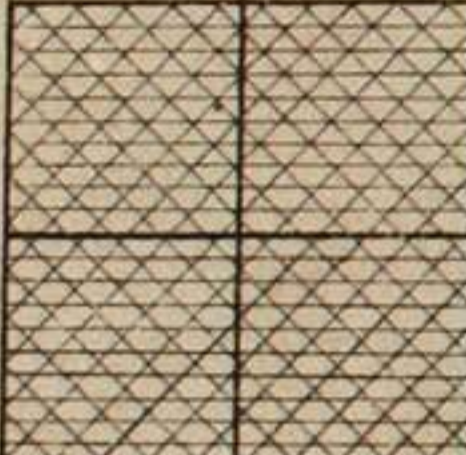
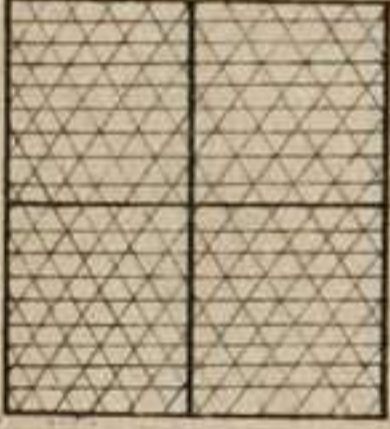
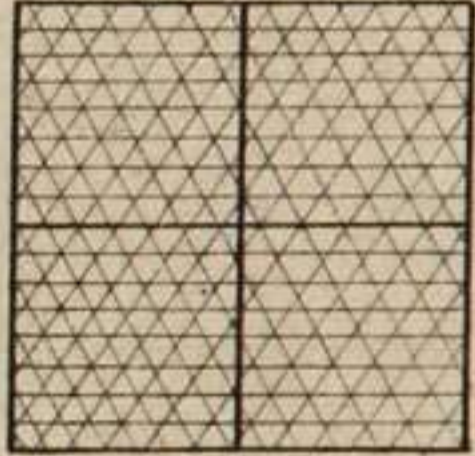
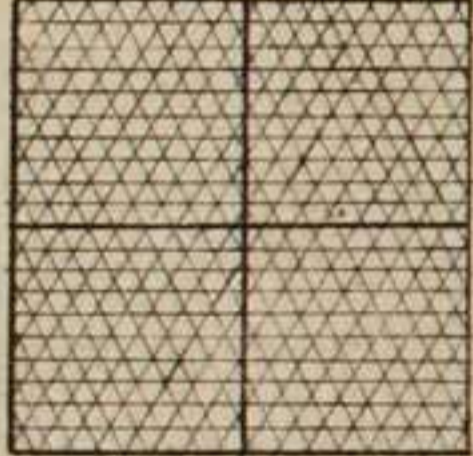
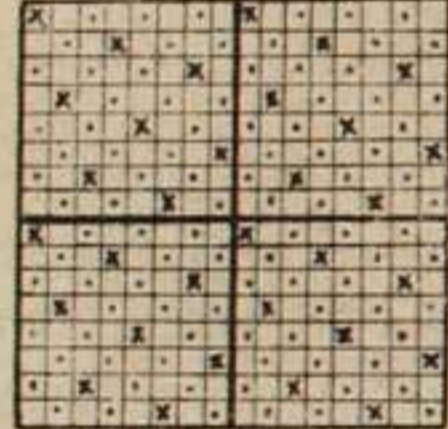
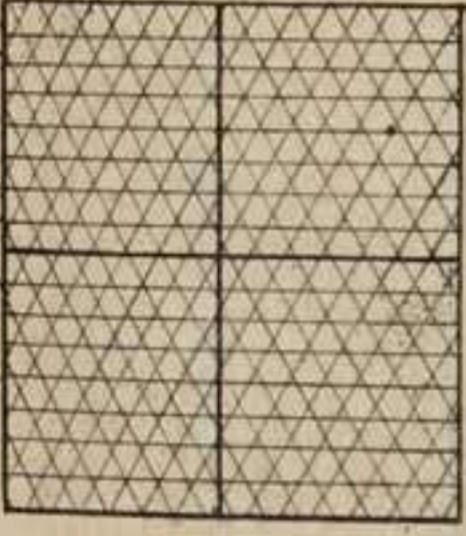
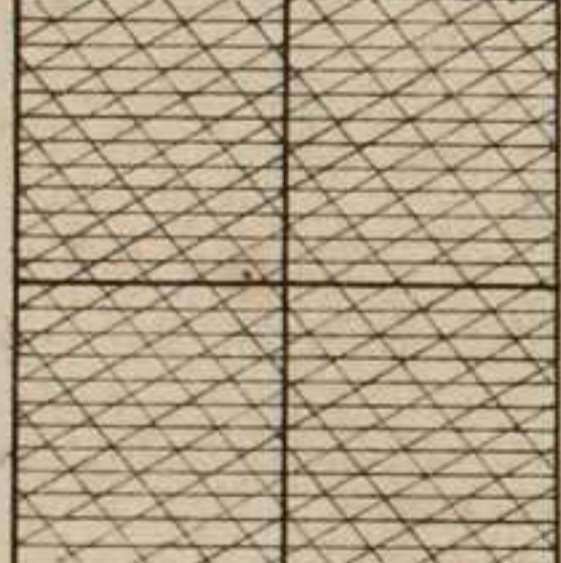
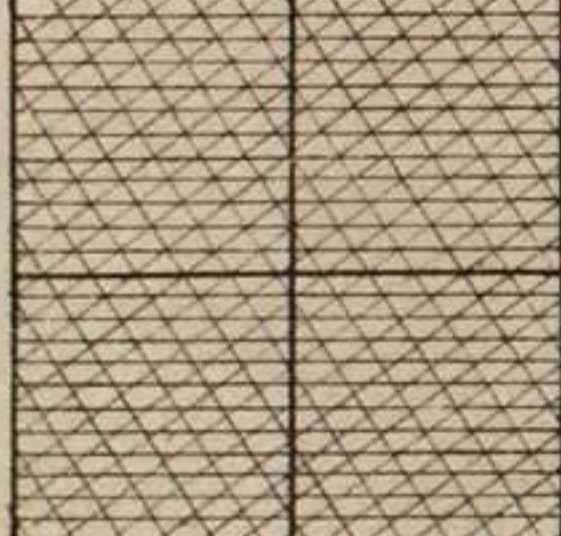
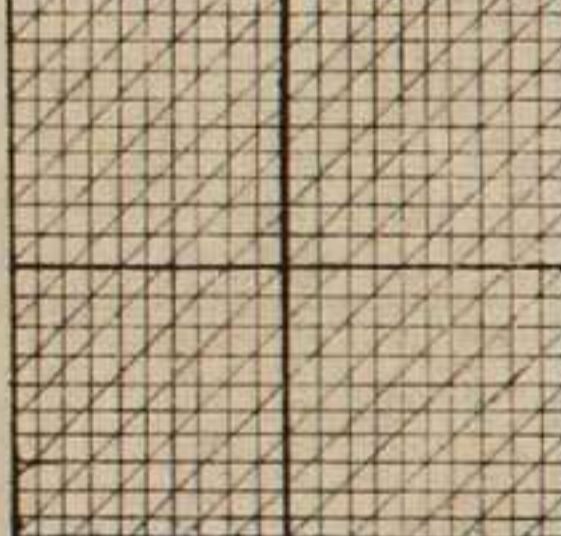
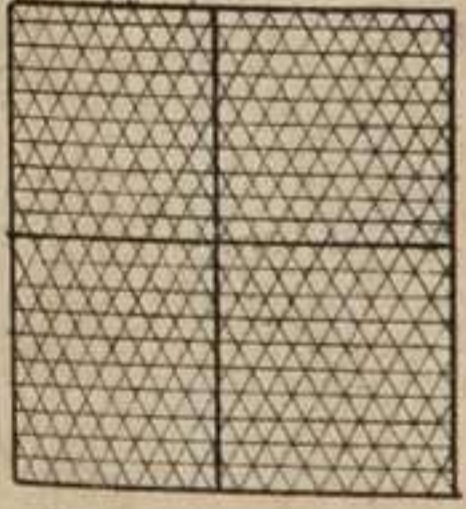


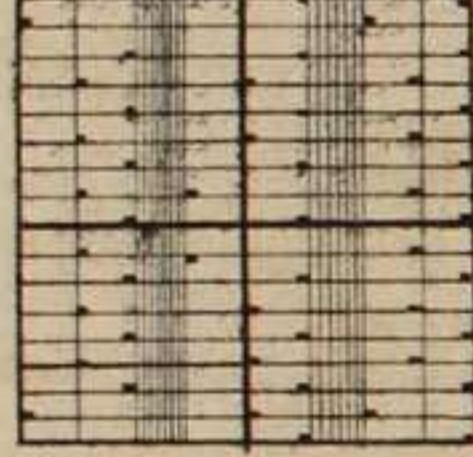






PAPIERS DIVERS

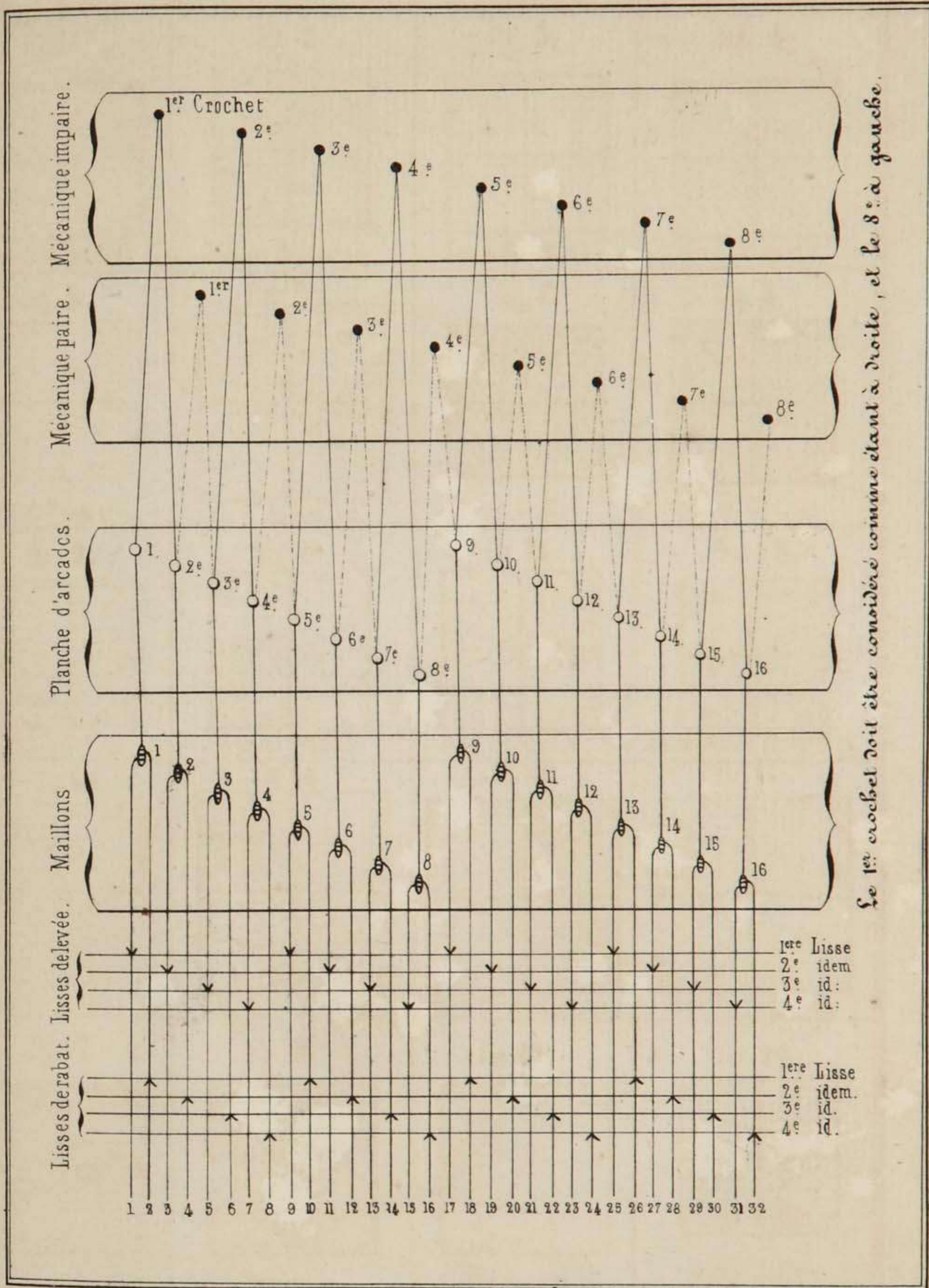
pour la mise en carte.

<p>fig 1^{ere}.</p>  <p>8 en 8. Briqueté.</p>	<p>fig. 2.</p>  <p>10 en 10. Briqueté.</p>	<p>fig 3.</p>  <p>8 en 7. Briqueté.</p>	<p>fig. 4</p>  <p>10 en 8. Briqueté.</p>
<p>fig. 5.</p>  <p>10 en 9. Briqueté.</p>	<p>fig. 6.</p>  <p>14 en 10. Briqueté.</p>	<p>fig. 7.</p>  <p>10 en 8. Grillet</p>	<p>fig. 8.</p>  <p>10 en 10. Grillet.</p>
<p>fig. 9.</p>  <p>10 en 9. Grillet</p>	<p>fig. 10.</p>  <p>12 en 8. Grillet</p>	<p>fig. 11.</p>  <p>16 en 10. Grillet.</p>	<p>fig. 12.</p>  <p>Satin 8 lisses sur taffetas.</p>
<p>fig. 13.</p>  <p>14 en 8. Grillet.</p>	<p>fig. 14.</p>  <p>12 en 12. trois lisses.</p>	<p>fig. 15.</p>  <p>18 en 12. trois lisses.</p>	<p>fig. 16.</p>  <p>10 en 10. Diagonale.</p>
<p>fig. 17.</p>  <p>17 en 10. Grillet.</p>	<p>fig. 18.</p>  <p>Dentelle.</p>	<p>fig. 19.</p>  <p>Diagonale.</p>	<p>fig. 20.</p>  <p>4 en 8. Tulle.</p>

CHALES.

Empoutage pour mécanique paire et impaire ; Les deux cordes dans un même trou.

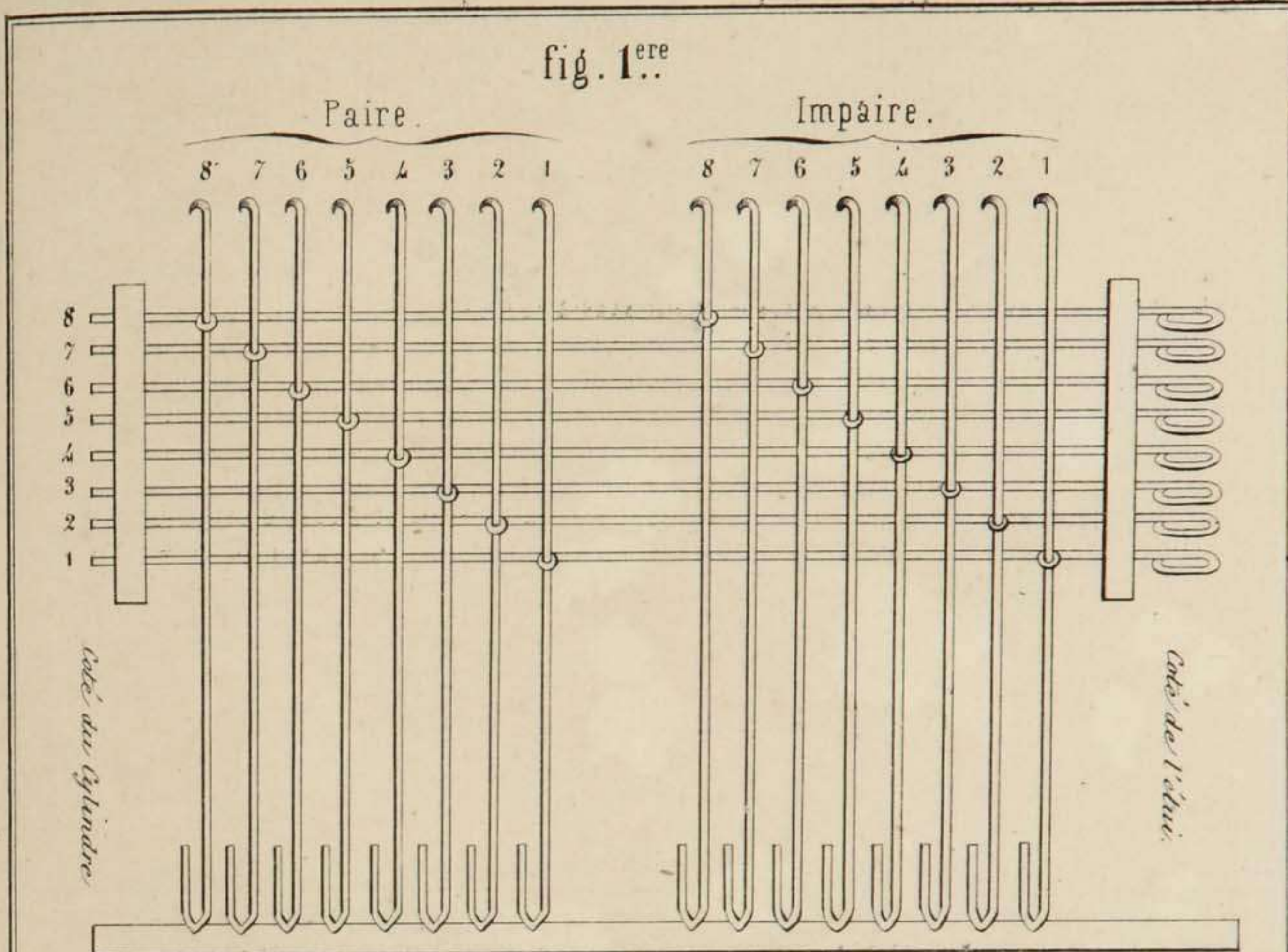
PL. 155



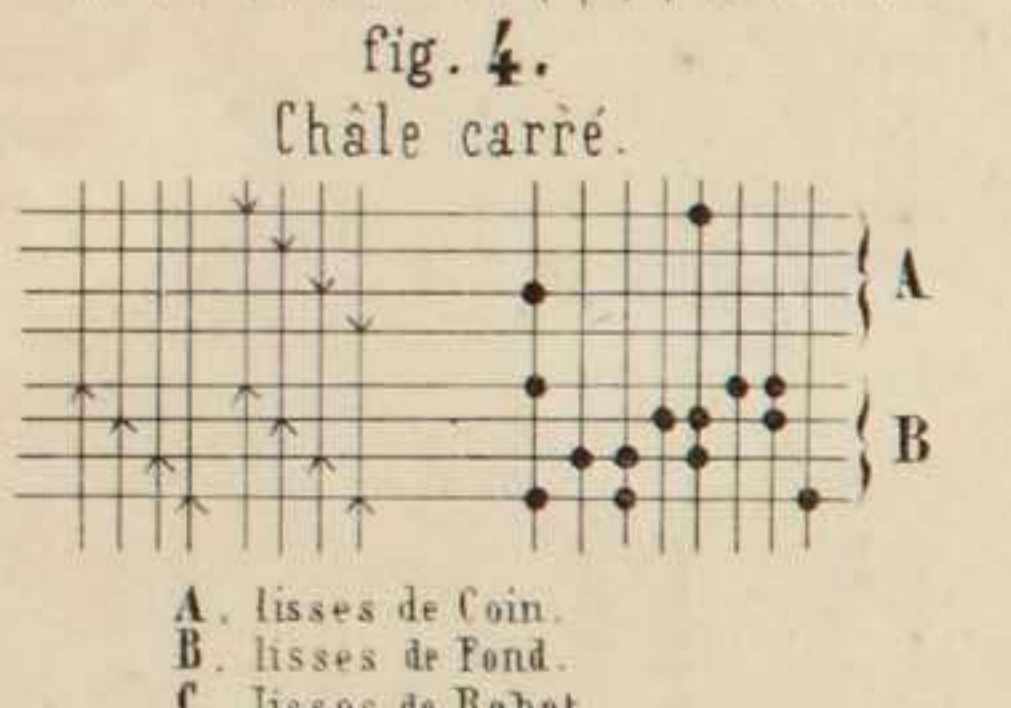
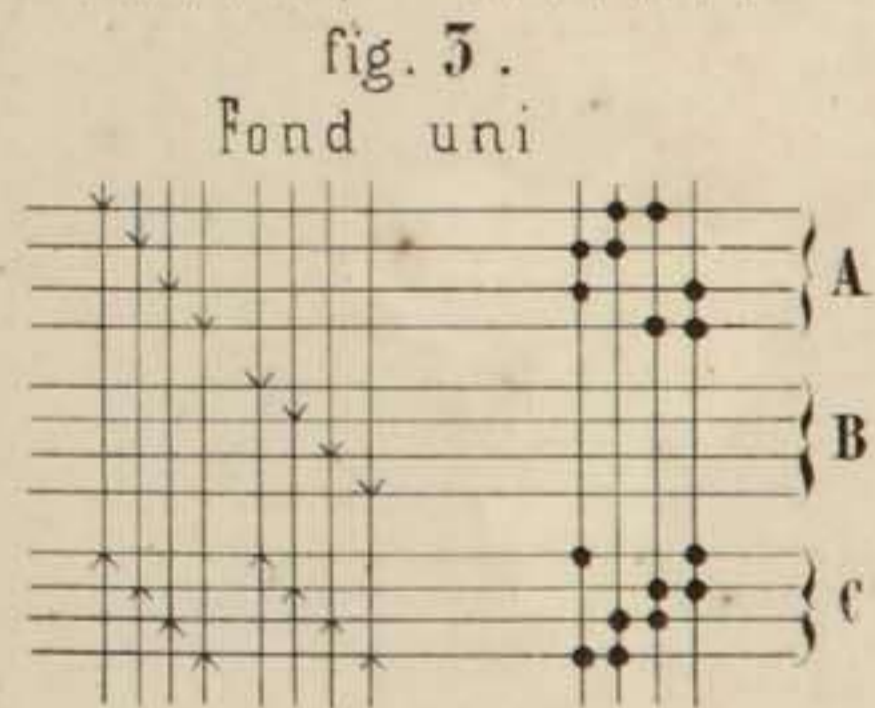
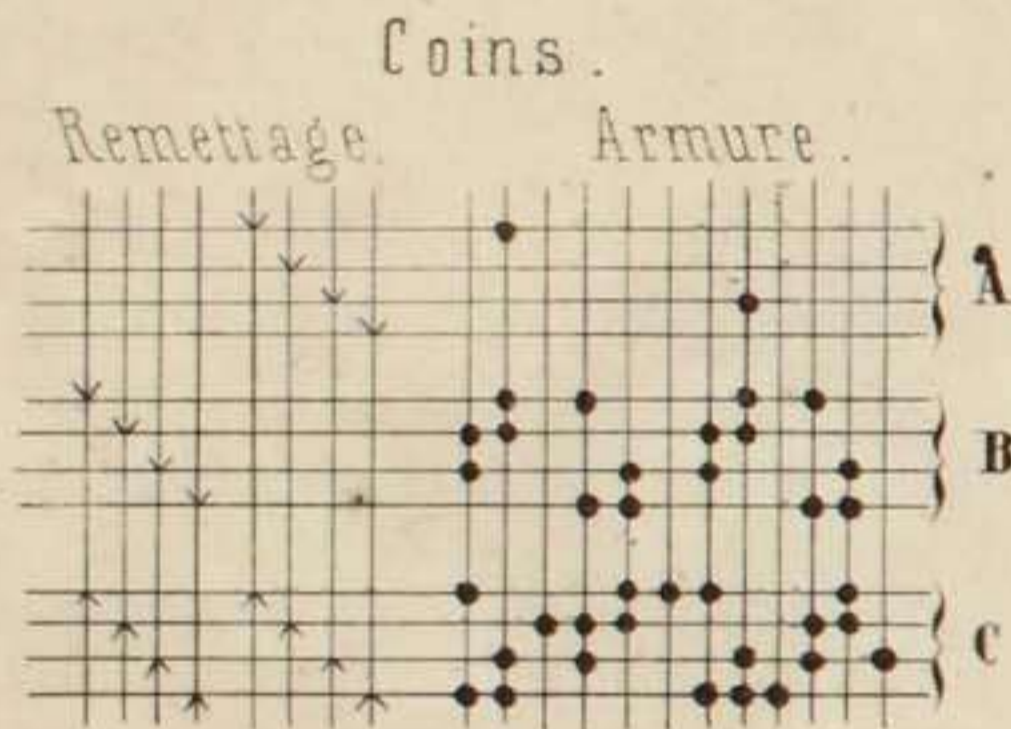
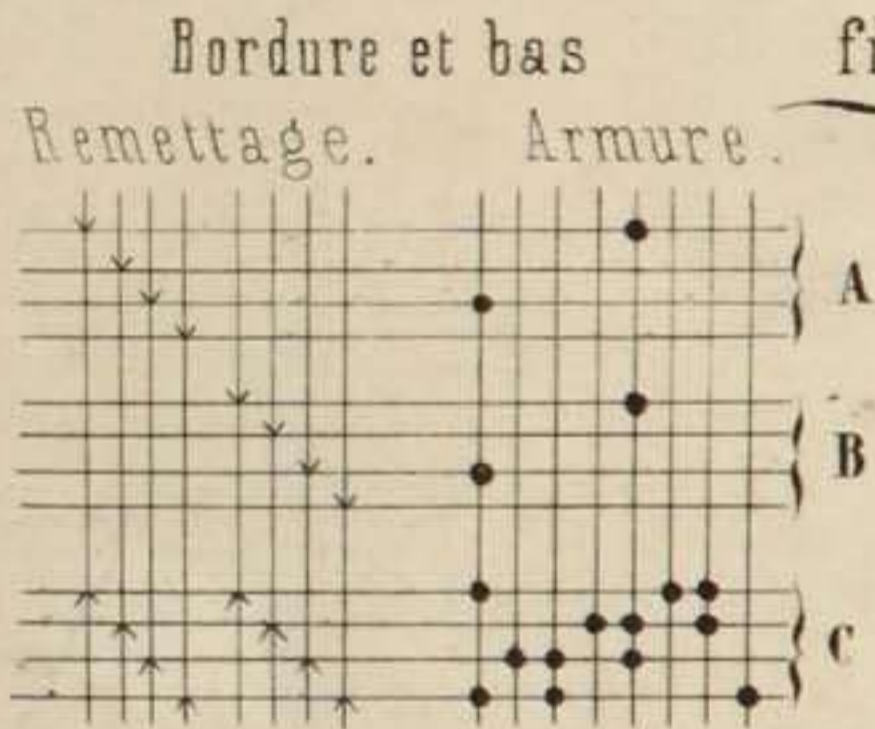
MÉCANIQUE JACQUARD.

Garnissage d'une mécanique double dite Brisée.

PL. 156.



Remettages et Armures pour Châles.



A. lisses de Coin.
B. lisses de Fond.
C. lisses de Rabat.

CHÂLES.

Empoutage à planchettes.

PL.157.

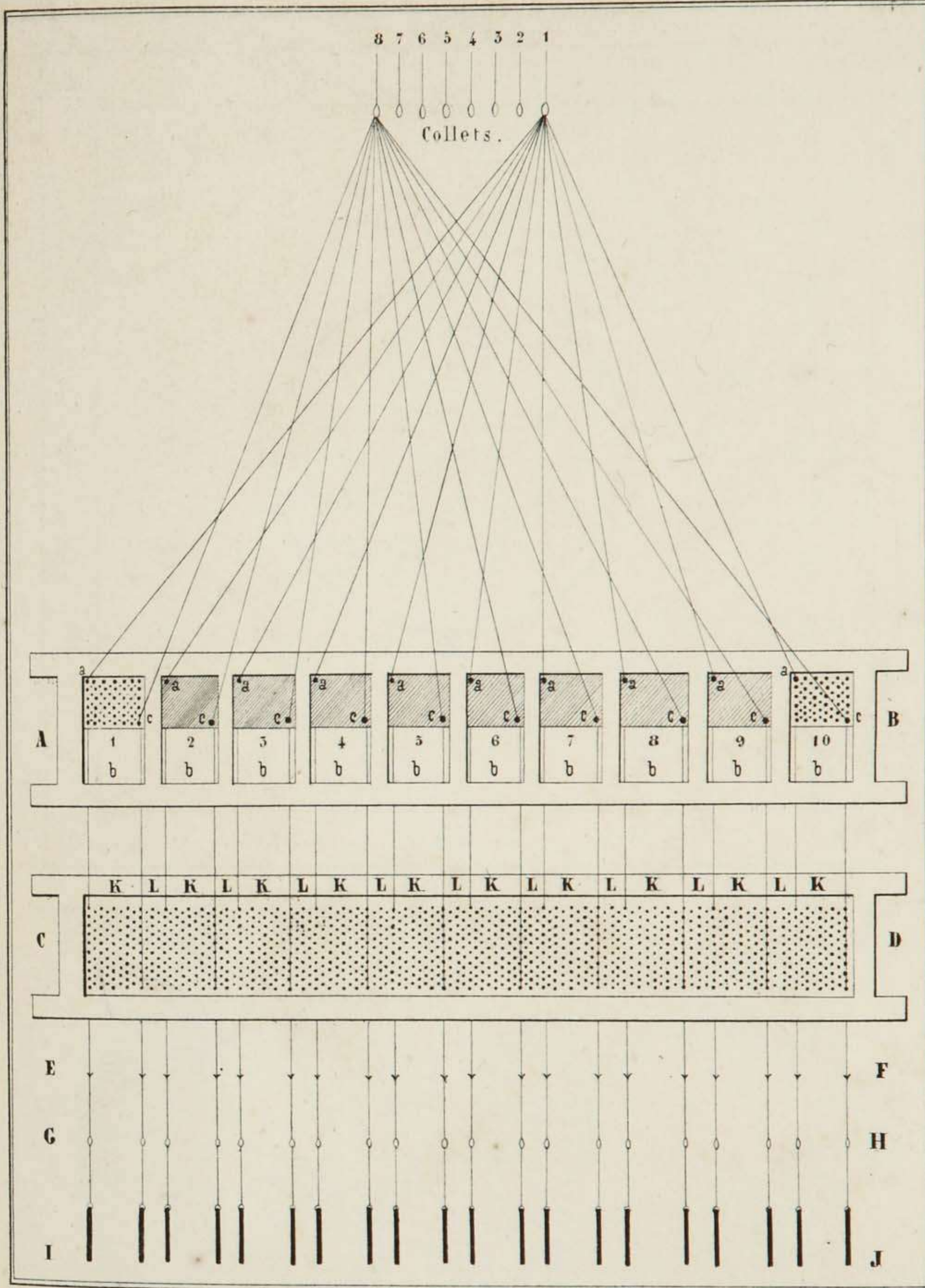


FIG. 1^{RE}

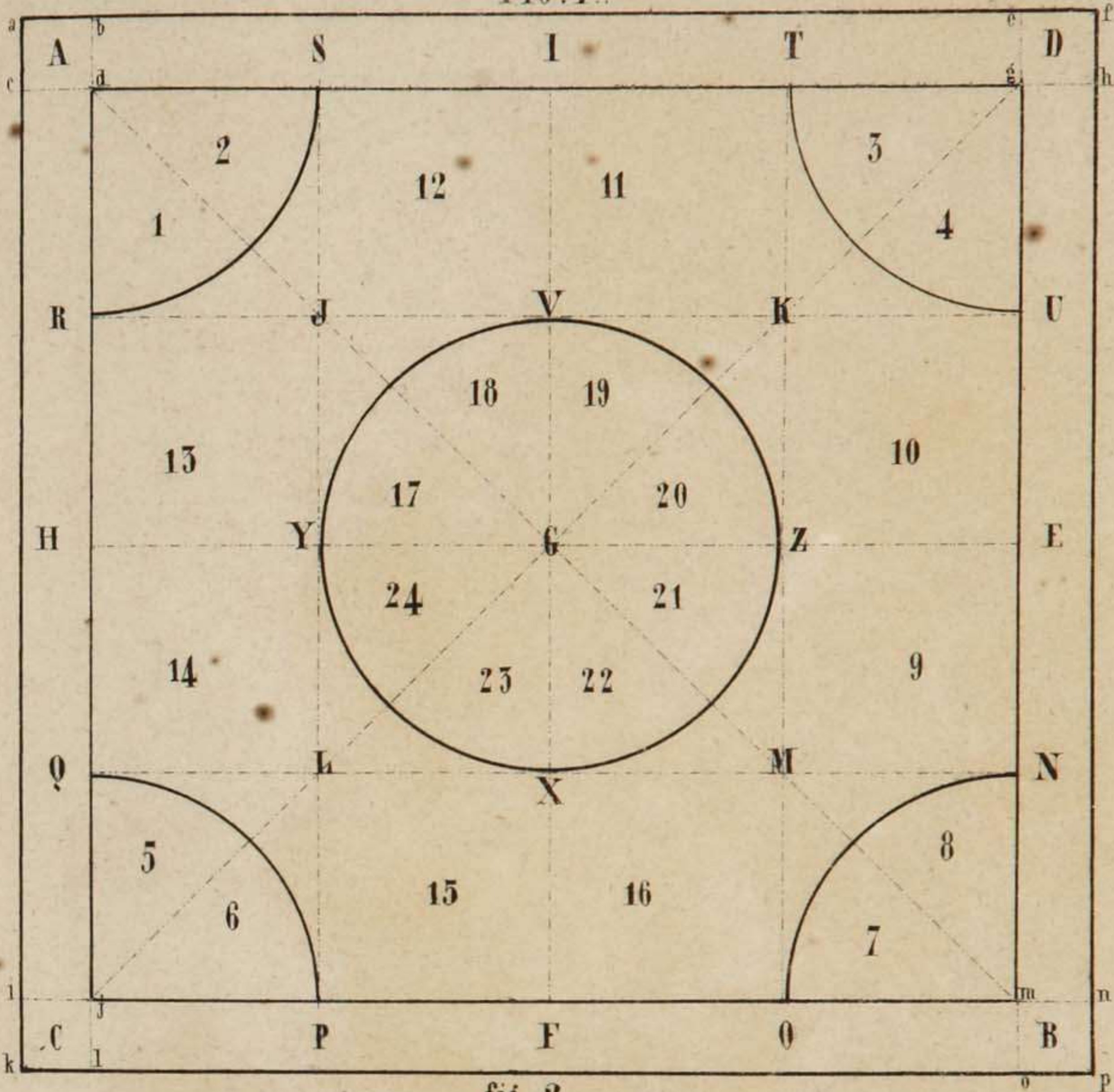
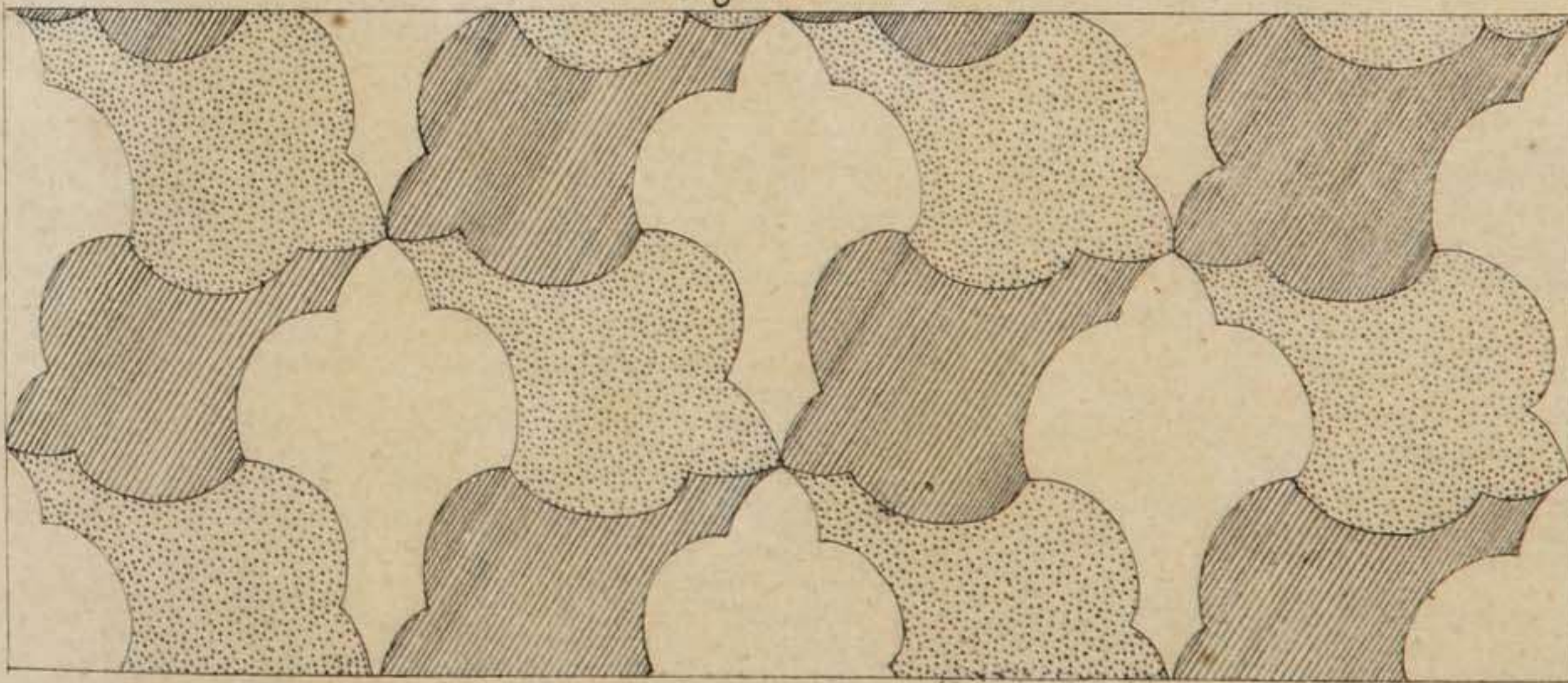


fig. 2.



ESQUISSES DIVERSES.

fig 1^{re}



fig. 2.

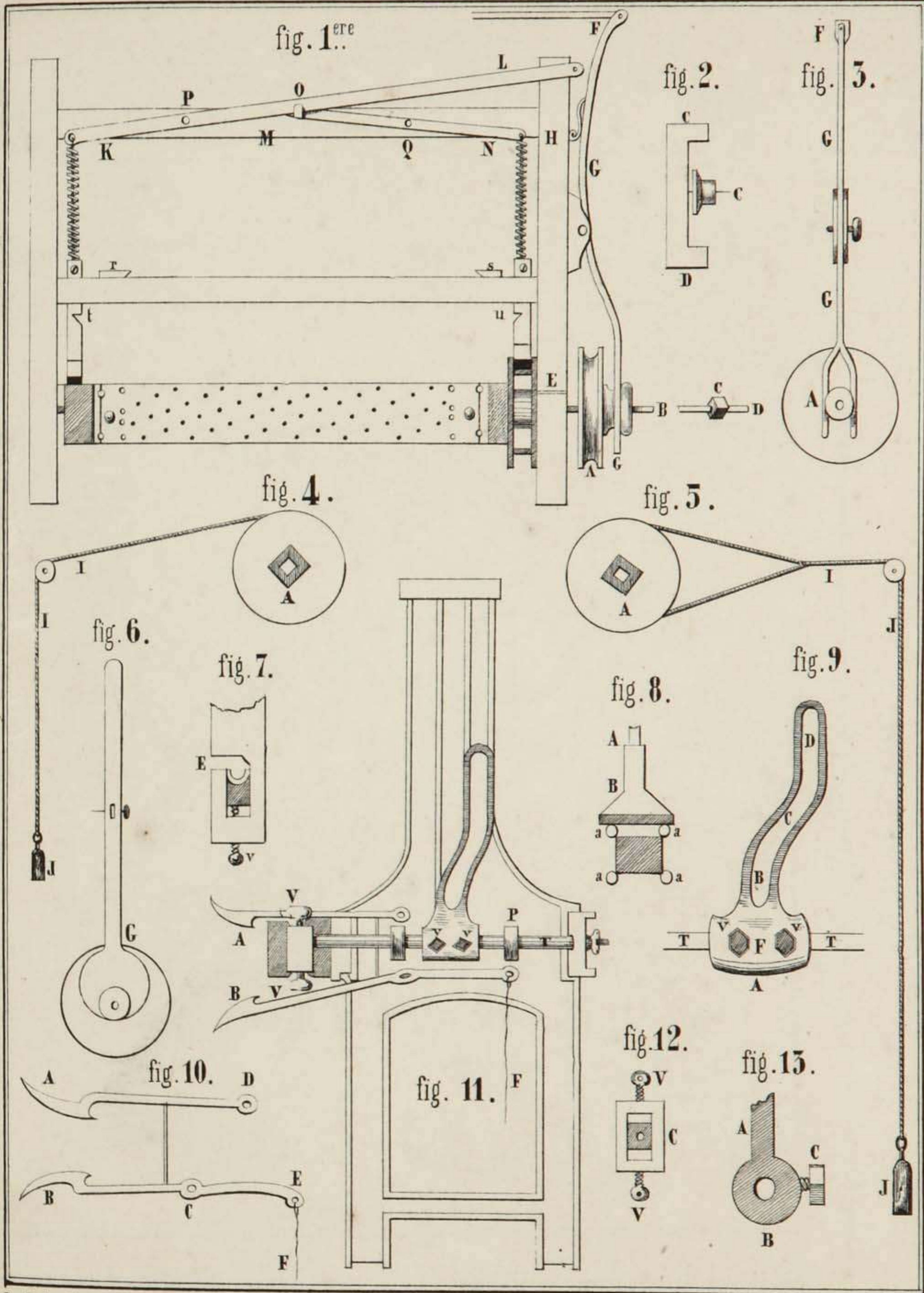


fig. 3.



DÉROULAGE.

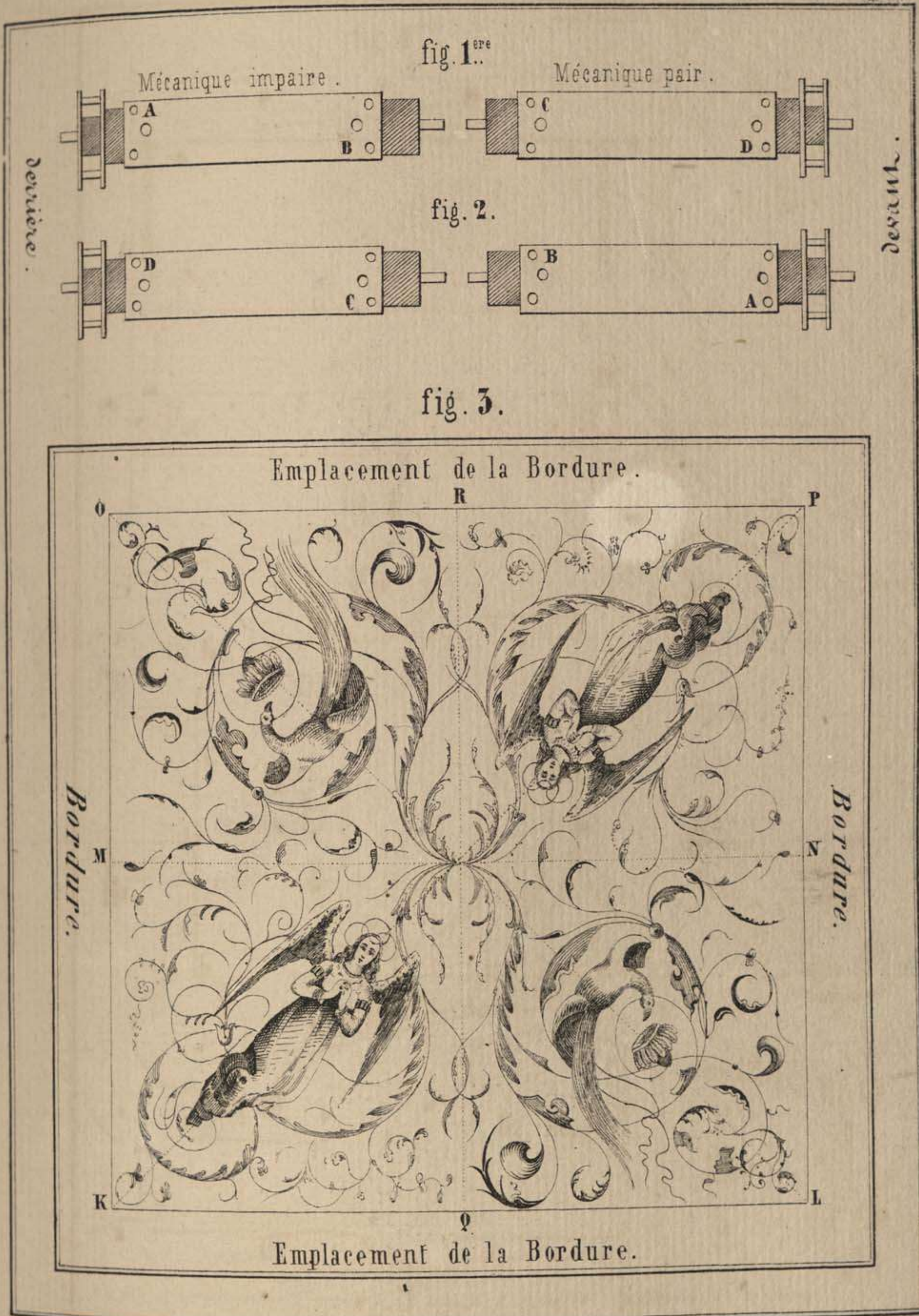
PL. 160



CHÂLES.

Résultat du renversement des Cartons.

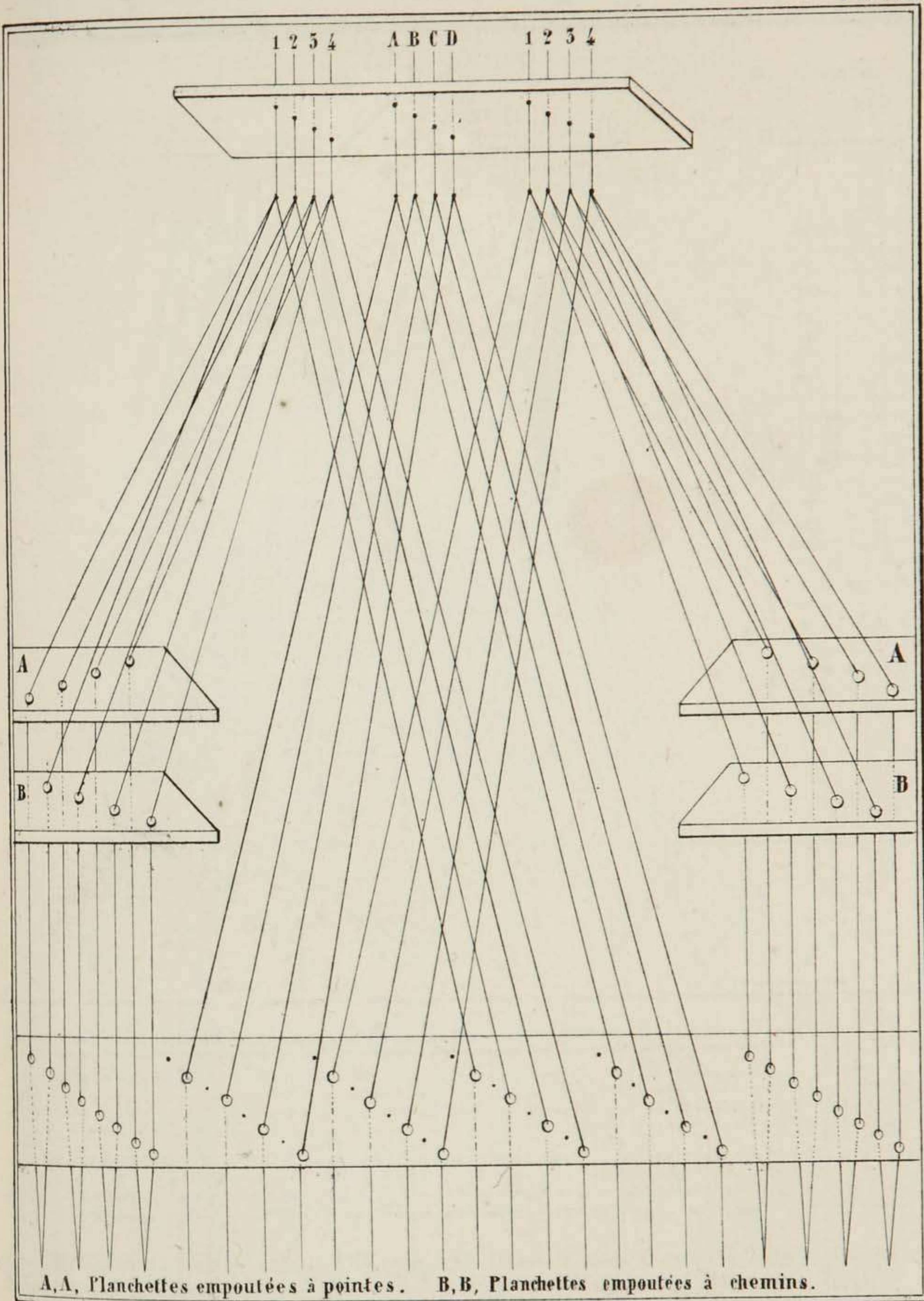
PL. 161



EMPOUTAGE POUR CHÂLE,

dont les arcades des coins tirent à chemins et à pointes.

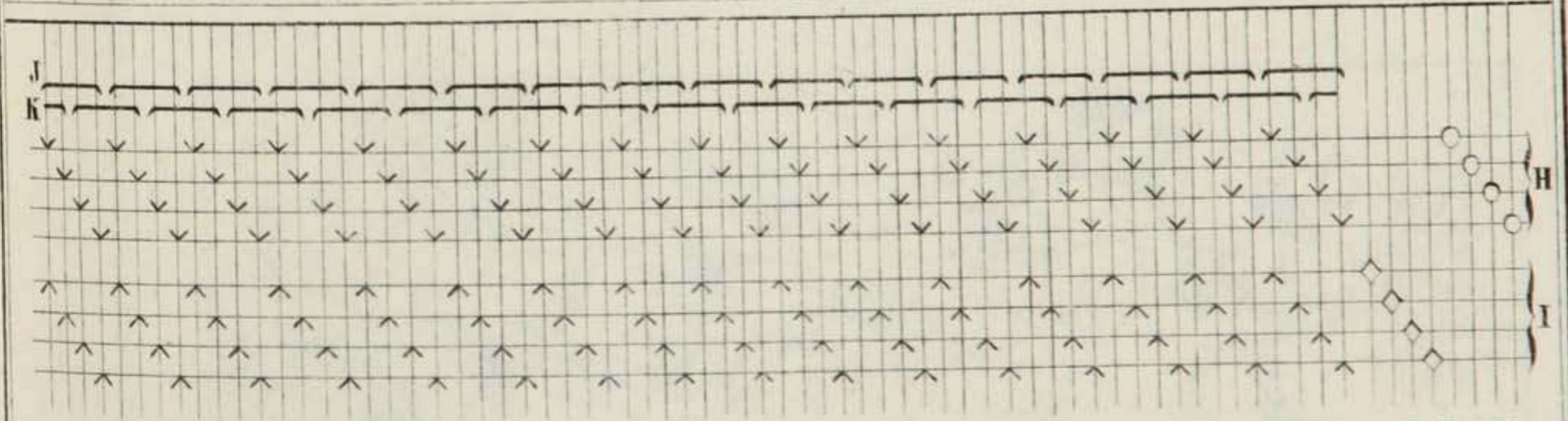
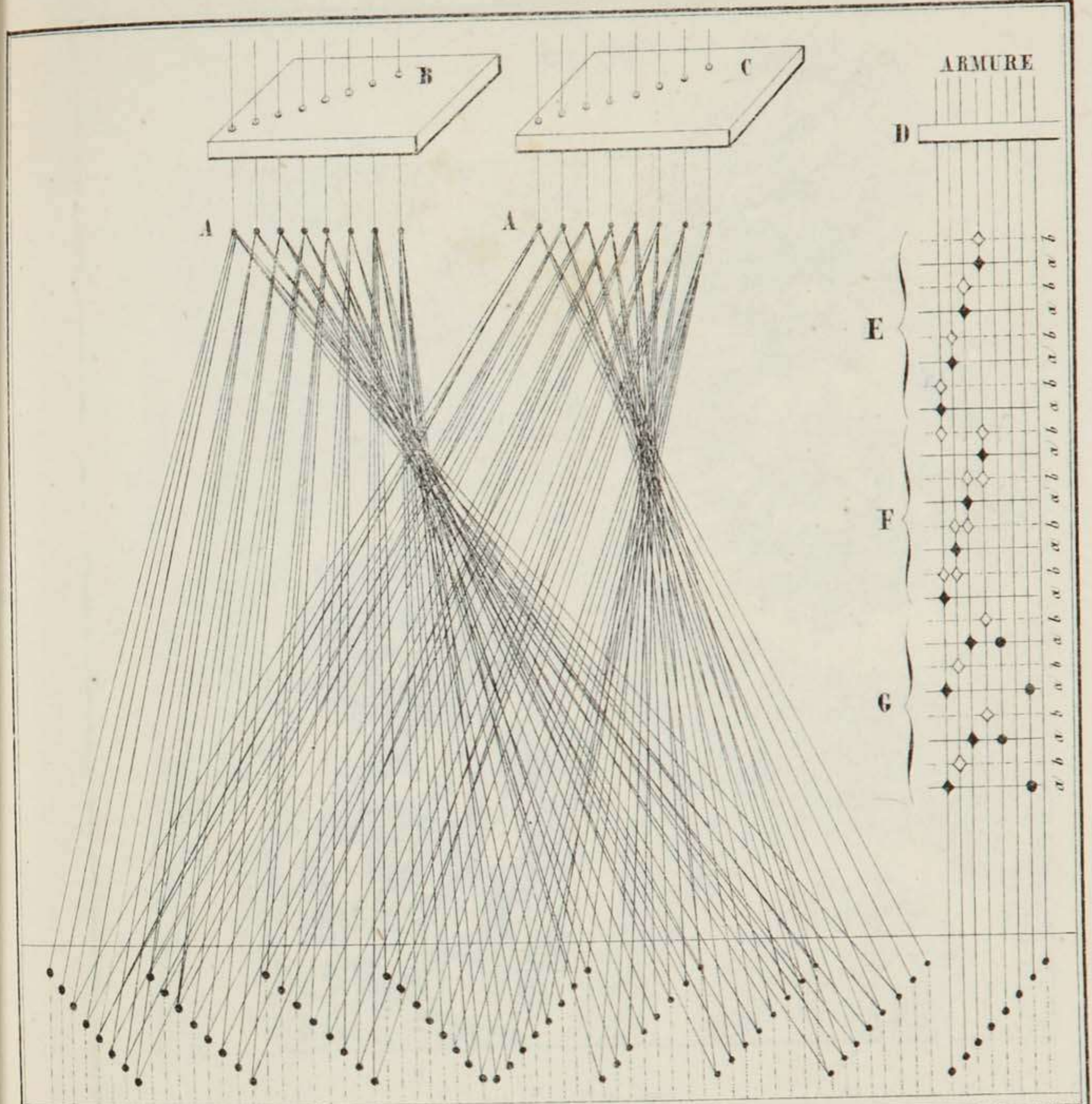
PL. 162.



A, A, Flanchettes empoutées à pointes. B, B, Flanchettes empoutées à chemins.

CHÂLE AU QUART.

Empoitage pour mécanique impaire et mécanique paire avec lisses de levée et lisses de rabat
 PL. 165.



A, Côté de la lanterne. B, Mécanique impaire. C, Méc. paire. D, Méc. armure. E, Sergé de quatre. F, Batavia. G, Fond.
 H, Lisses de levée. I, Lisses de rabat. J, Briquet. K, Demi-brique. α α , Coups de fond. bb Coups de lancé.

fig 1^{re}

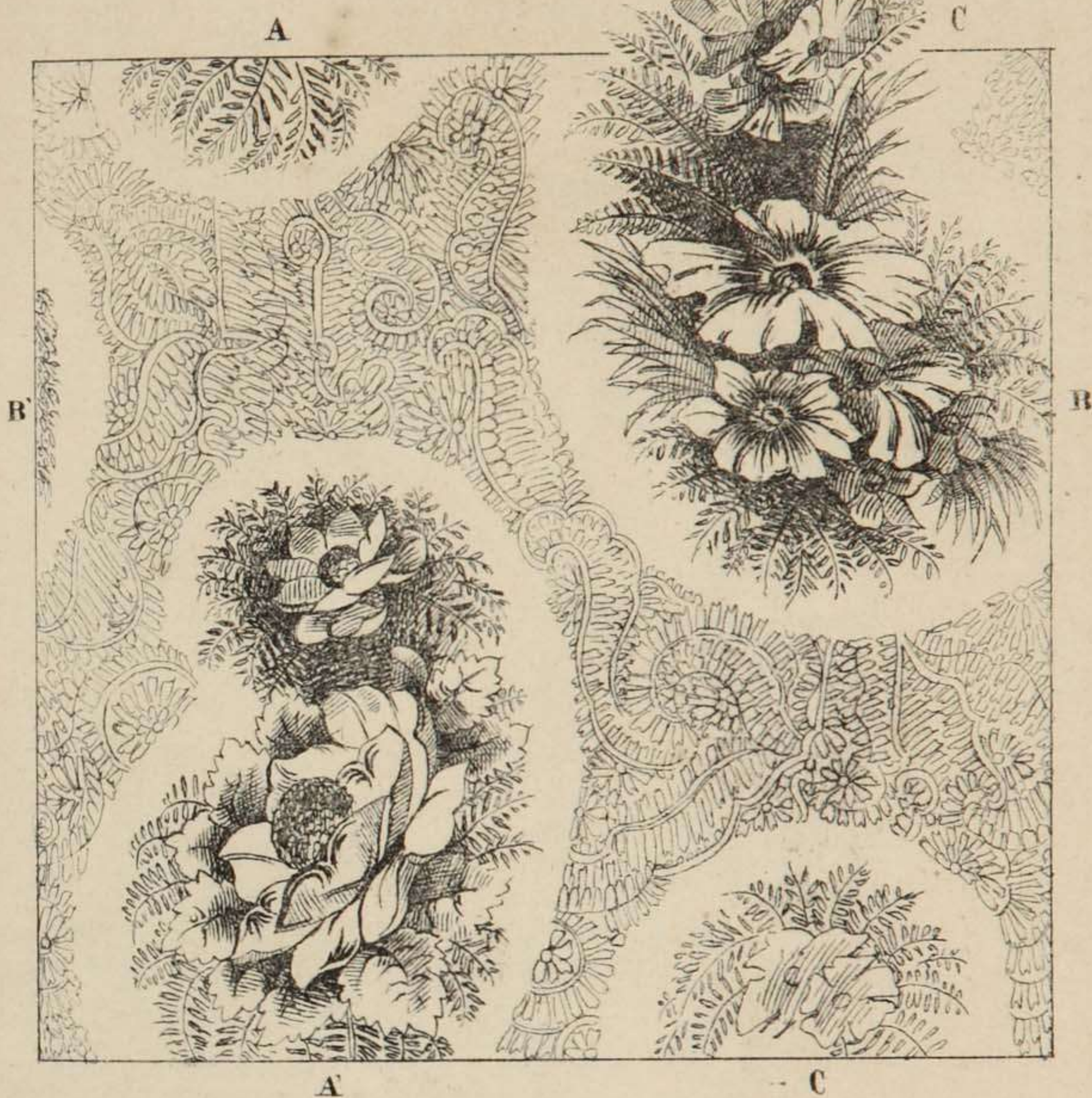
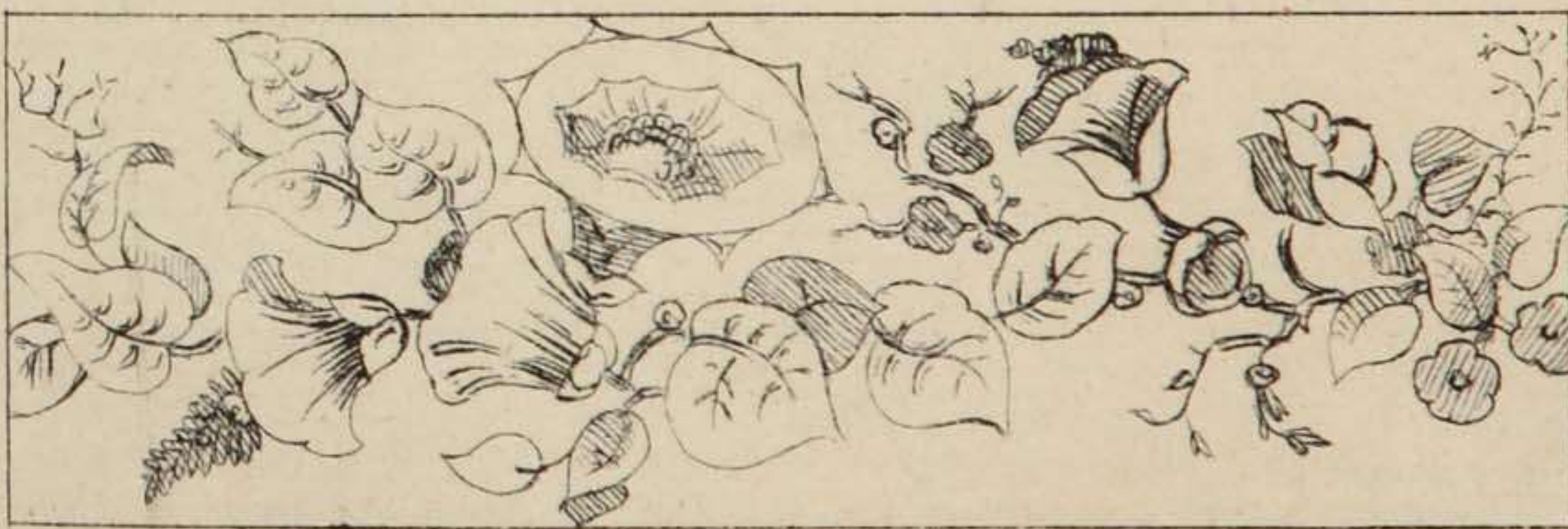


fig. 2.



ESQUISSE POUR CHALES.

PL.165

fig. 1^{re}



fig. 2^e



ESQUISSE POUR TATOUÉS.

PL. 166.



Lith. de Engelmann p. & f. à Mulhouse.

P. FALCOT.

Traité des Tissus. 2^e Edition.



CHÂLE.

Scapulaire d'un Châle long.

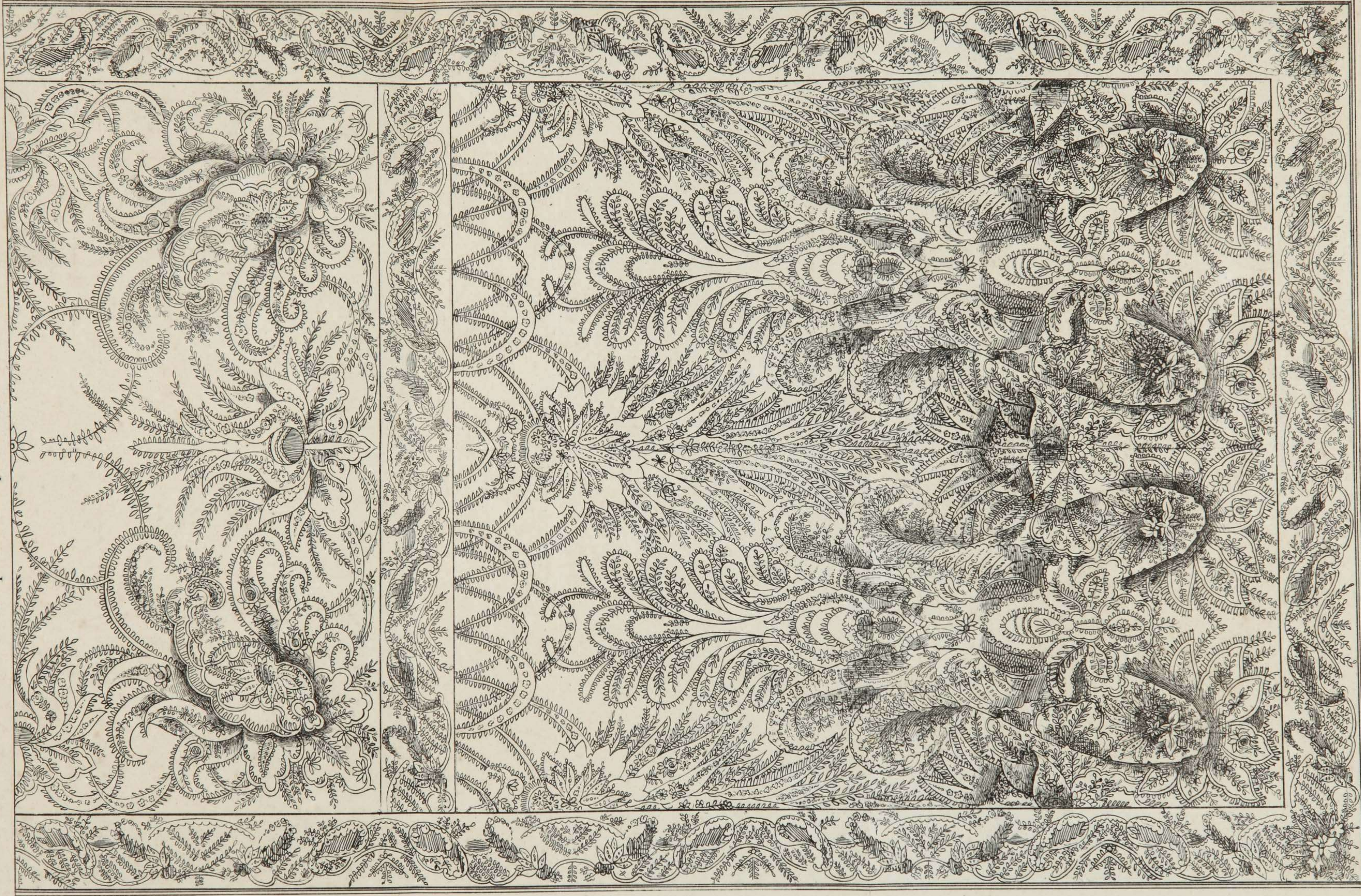
FL. 168.



CHÂLE LONG.

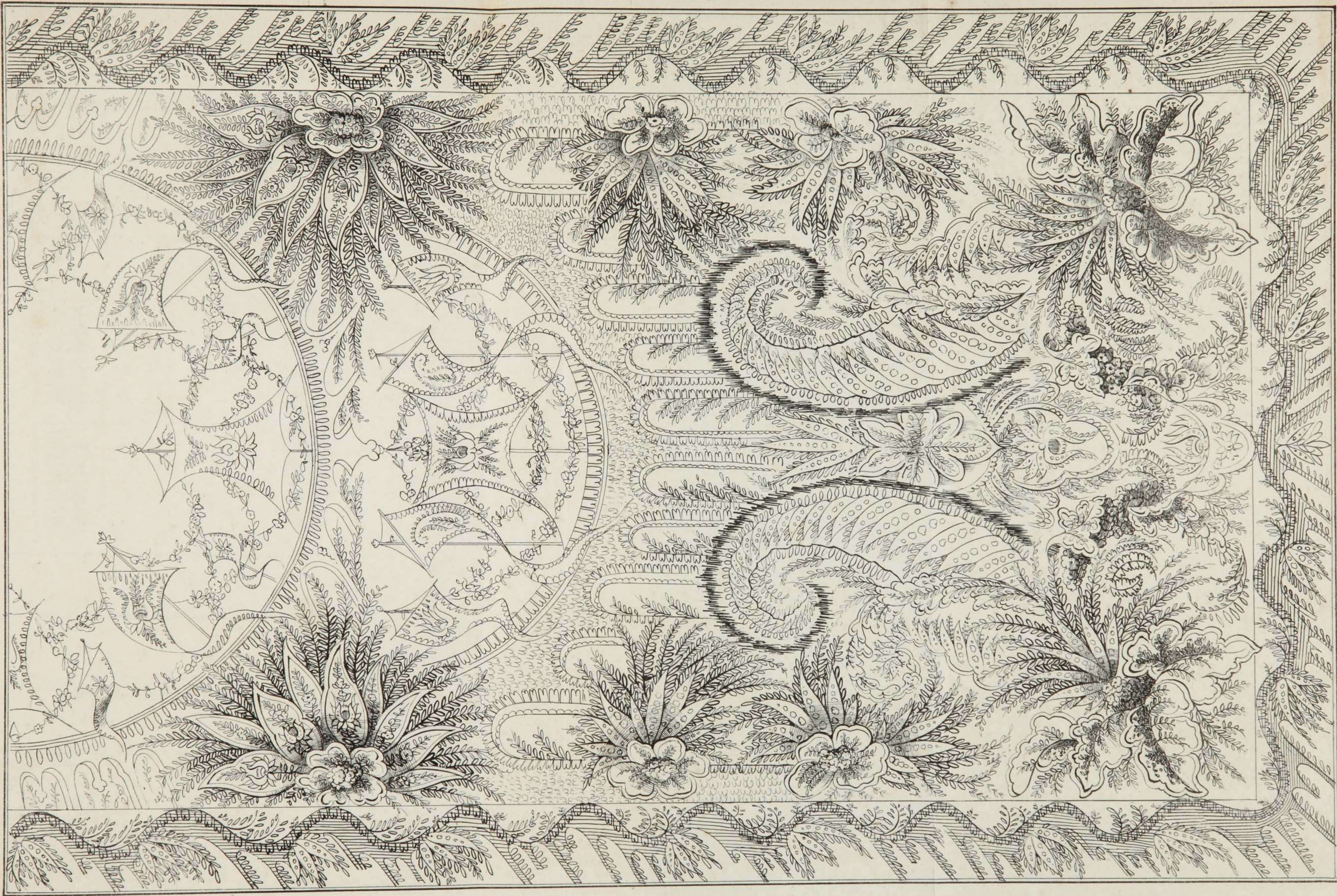
Scapulaire empouté à pointe & retour.

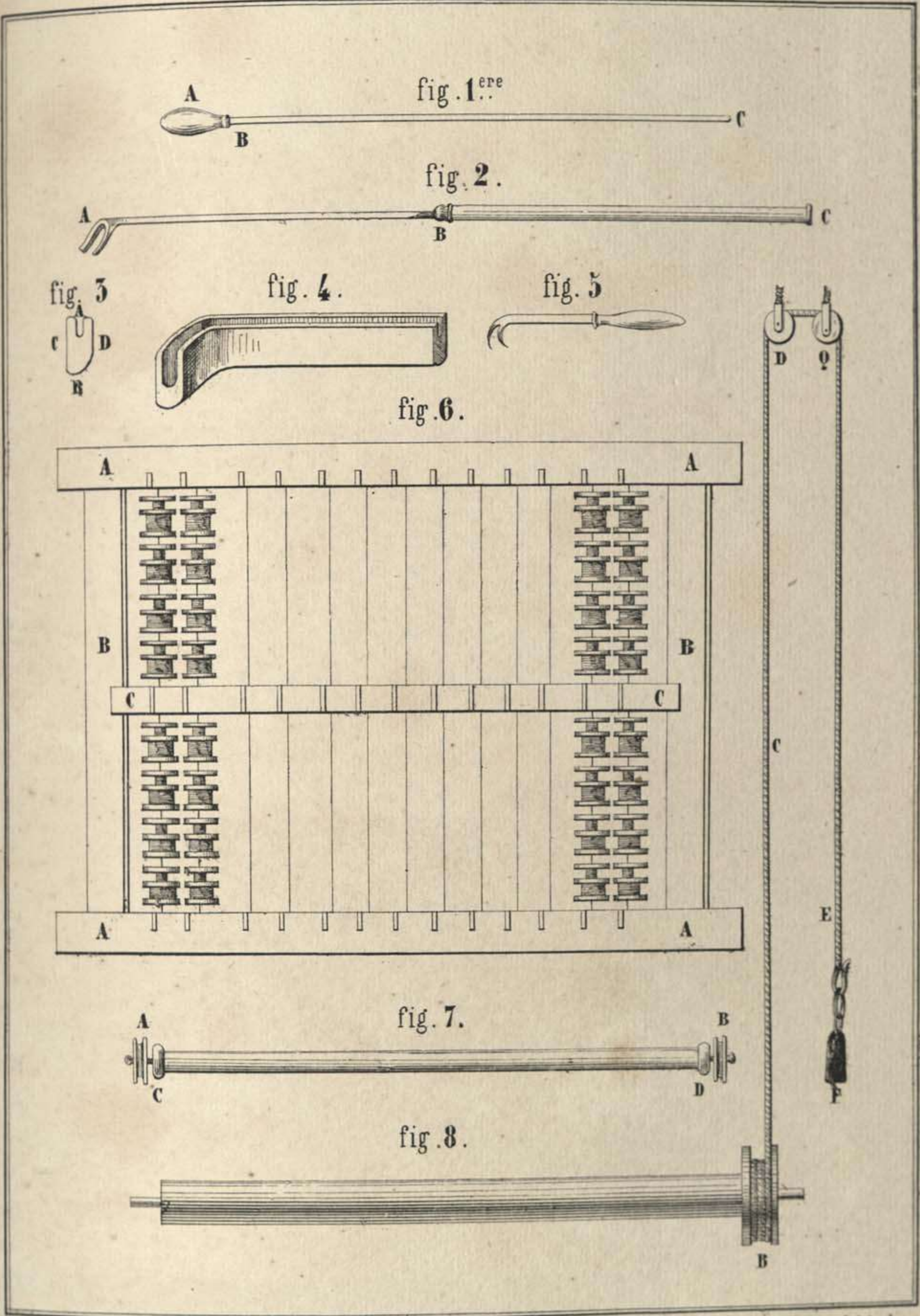
Pl. 169.



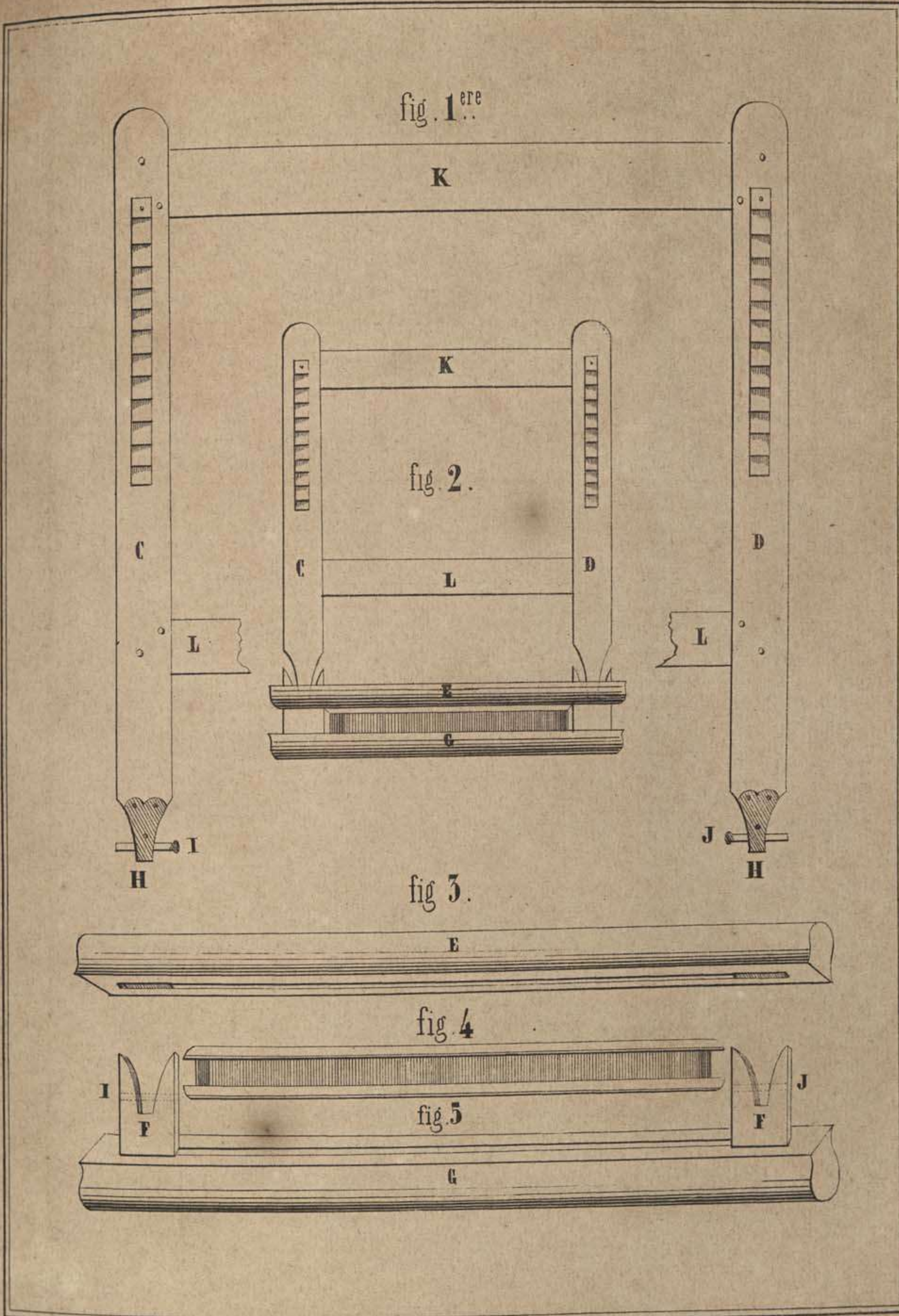
CHÂLE LONG.
Empouté à pointe.

Pl. 170.





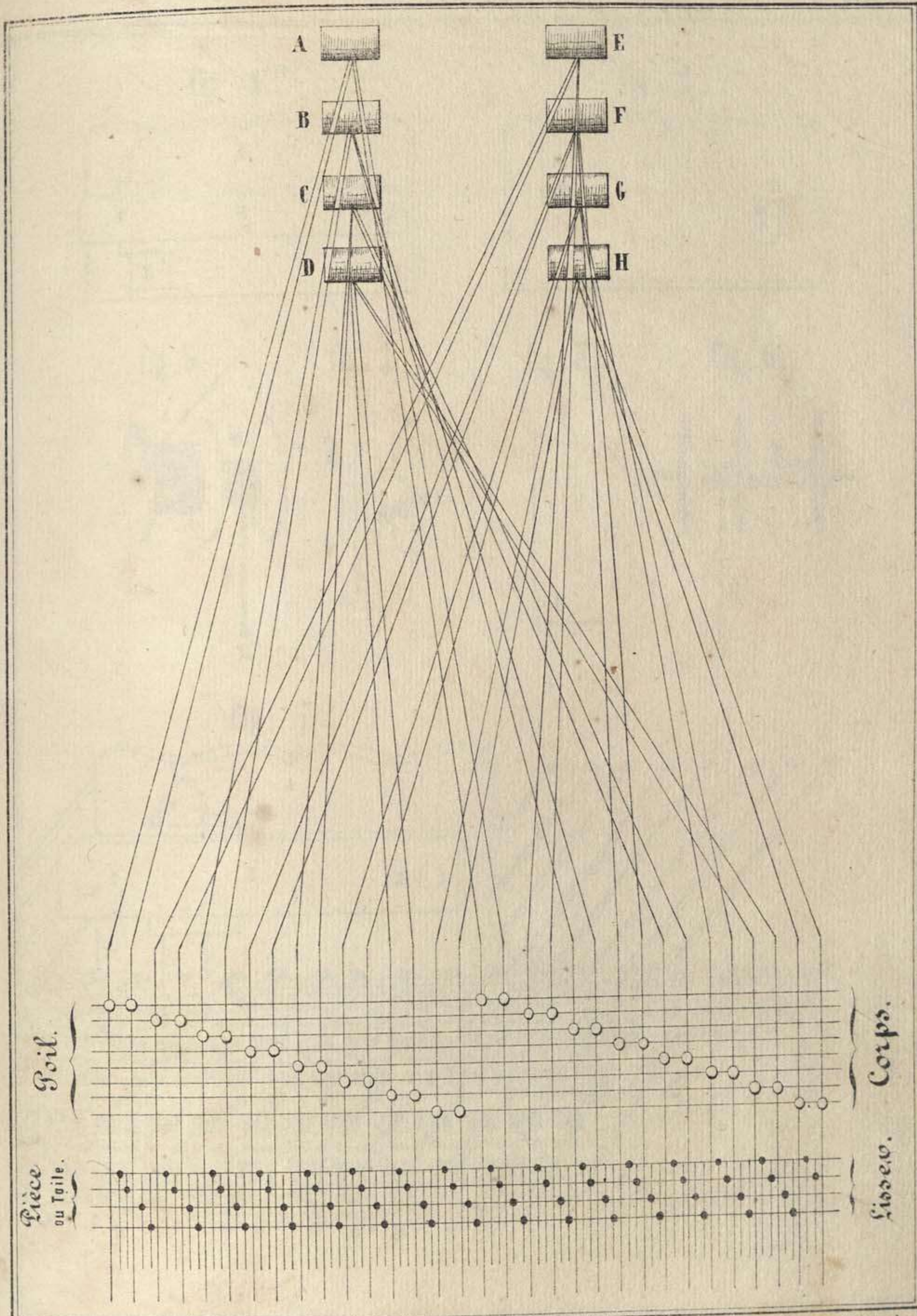
BATTANT BRISÉ, pour velours.



VELOURS

Disposition de la Cantre pour Velours façonnés.

PL.175.



VELOURS .

Ustensiles . Coupe du Velours - Soie .

PL. 174.

fig. 1^{ere}.

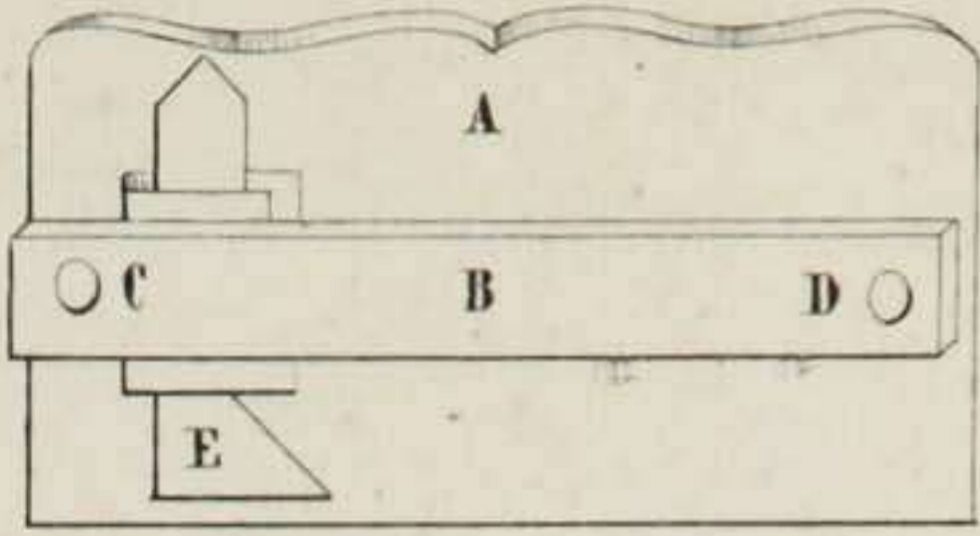


fig. 2.

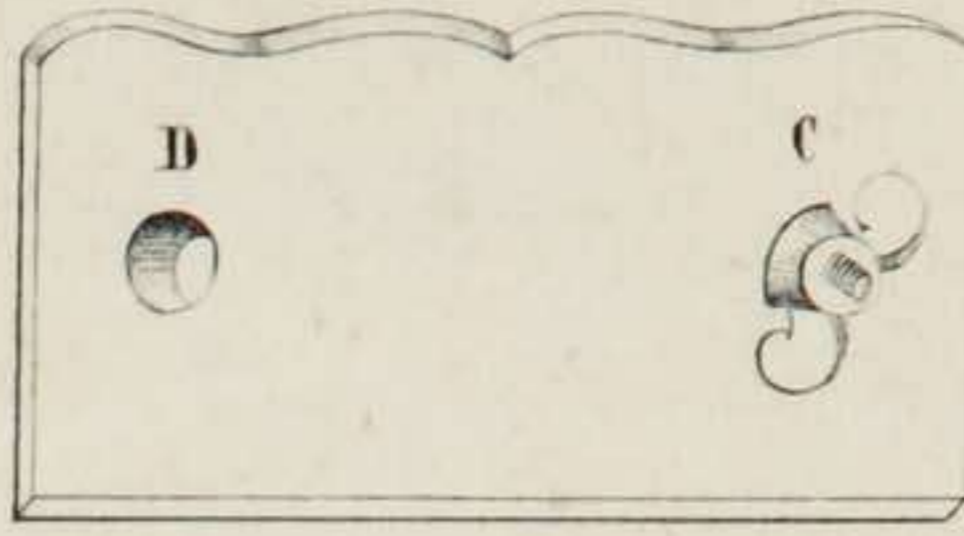


fig. 3.

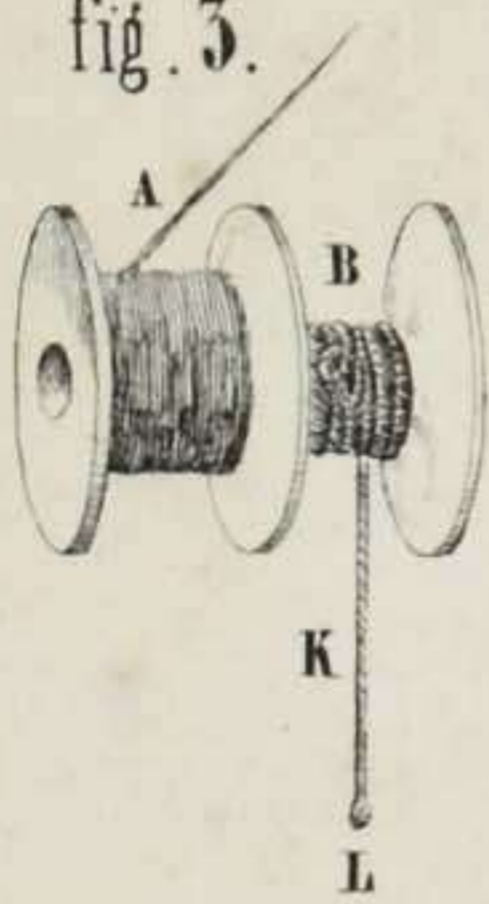


fig. 4.

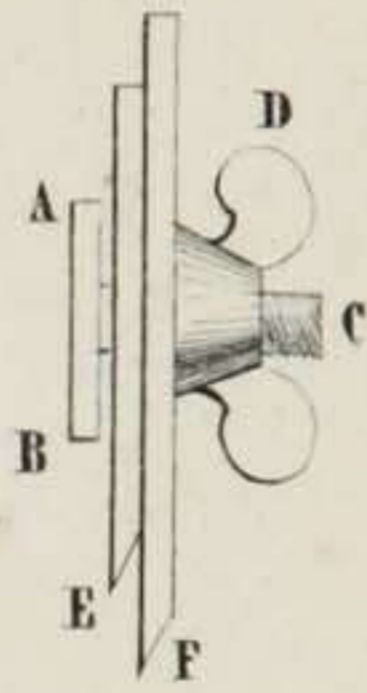


fig. 5.

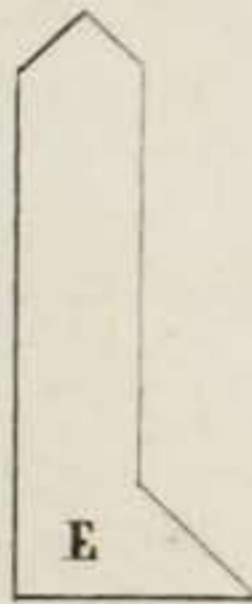


fig. 6.

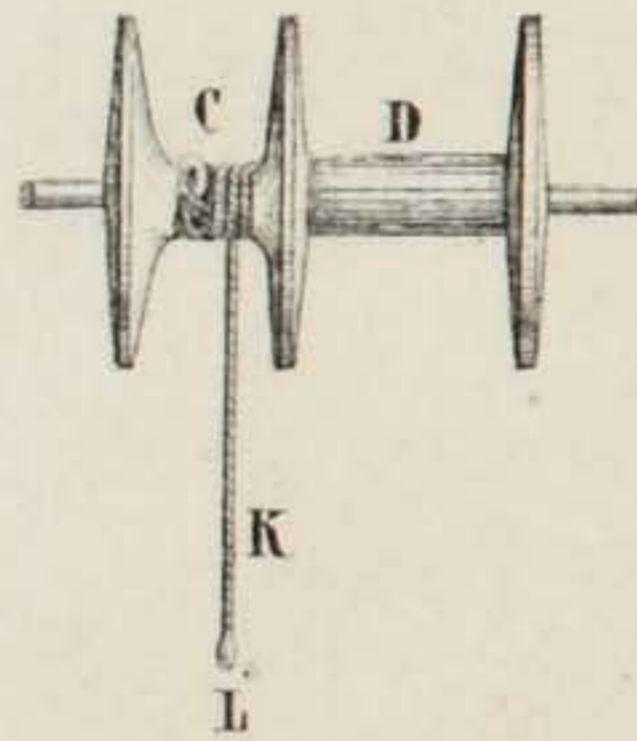
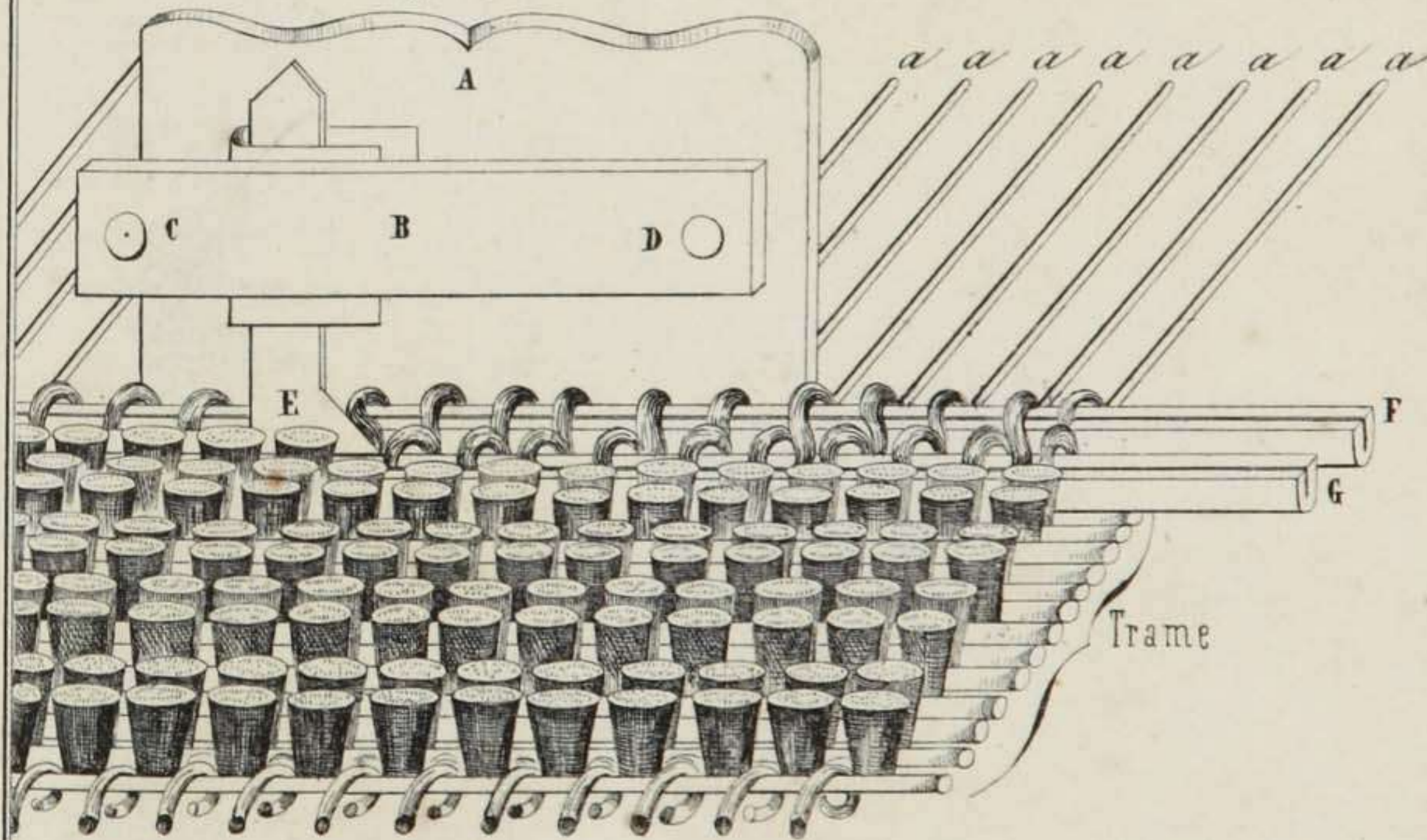


fig. 7.



USTENSILES POUR VELOURS.

Sinuosités du poil, vu au microscope.

PL. 175.

fig. 1^{ere}.

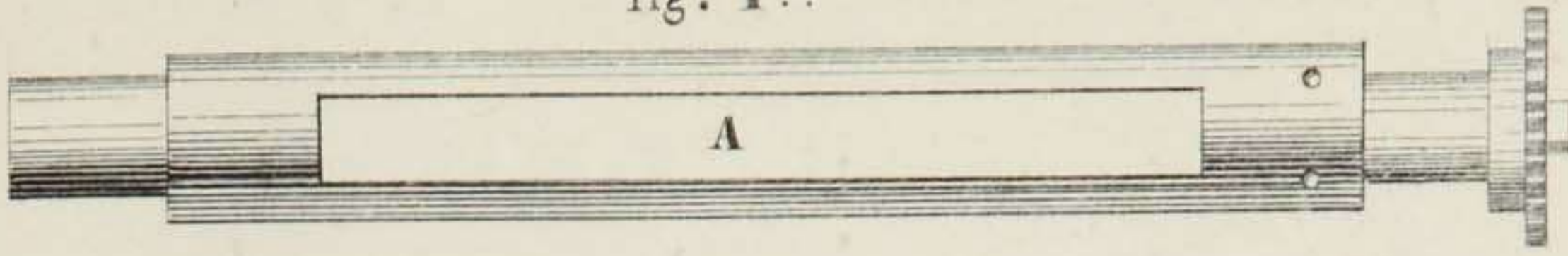


fig. 2.

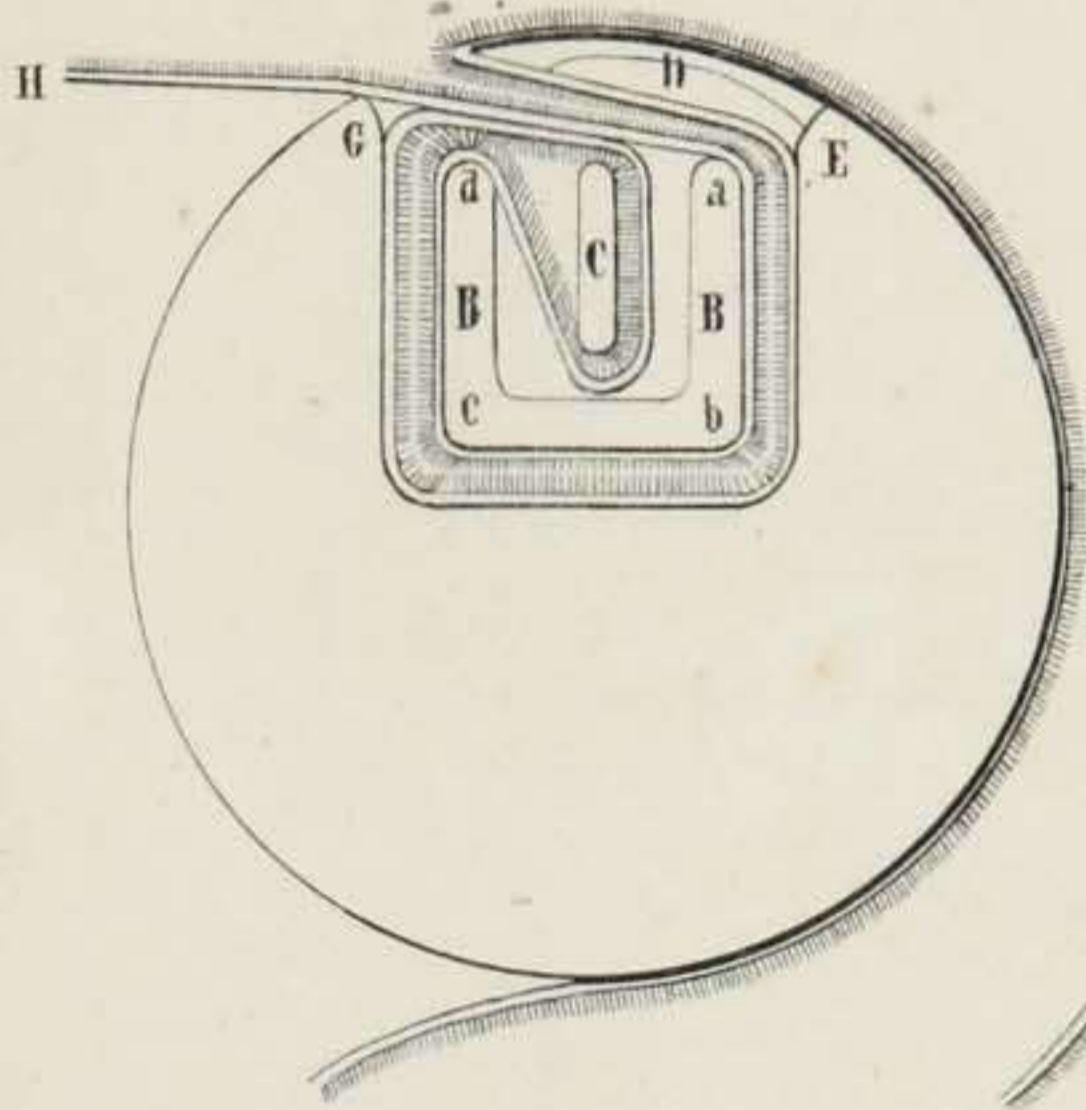


fig. 3.

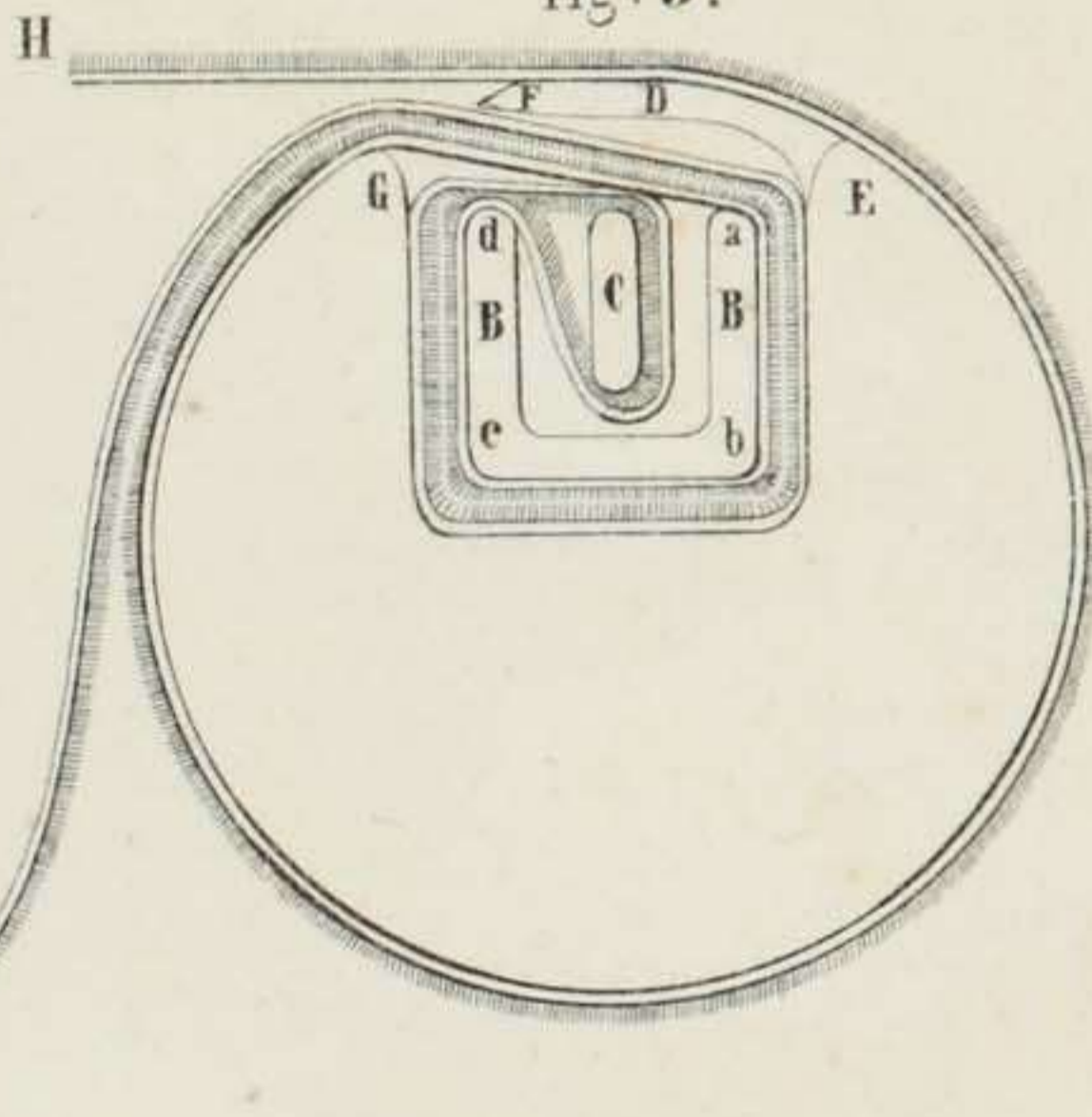


fig. 4.

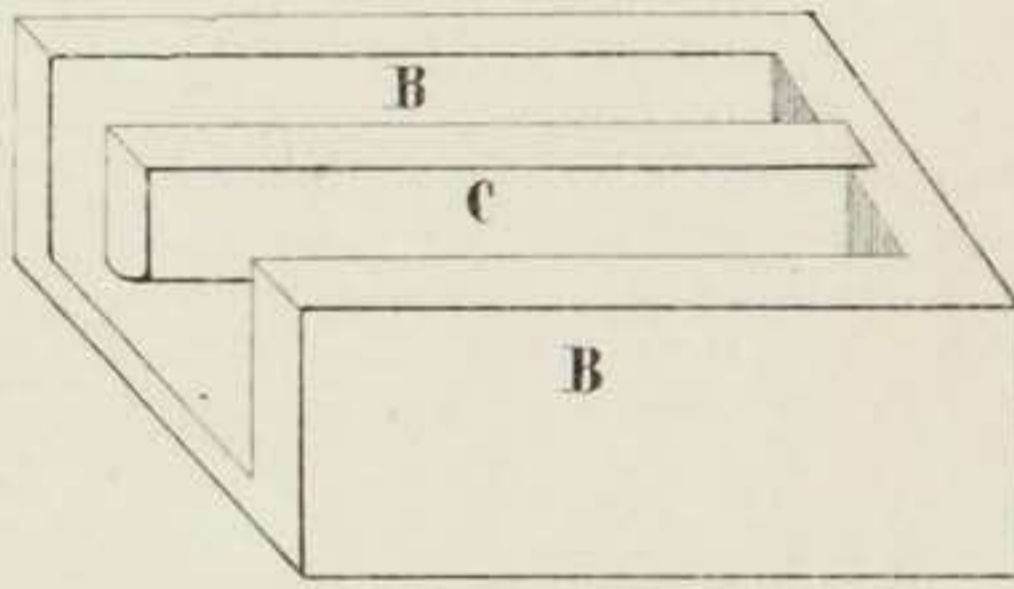
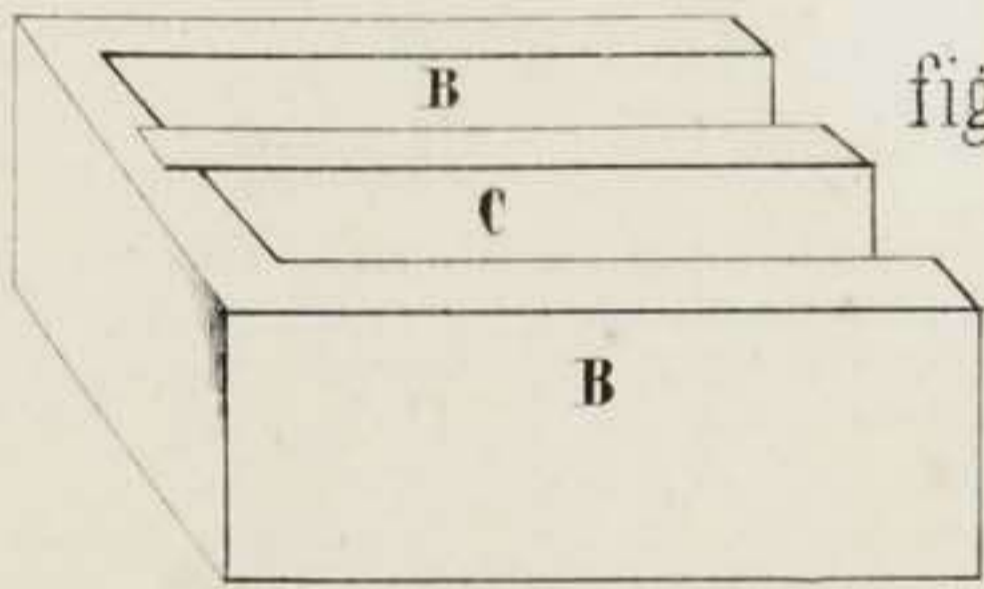


fig. 5.

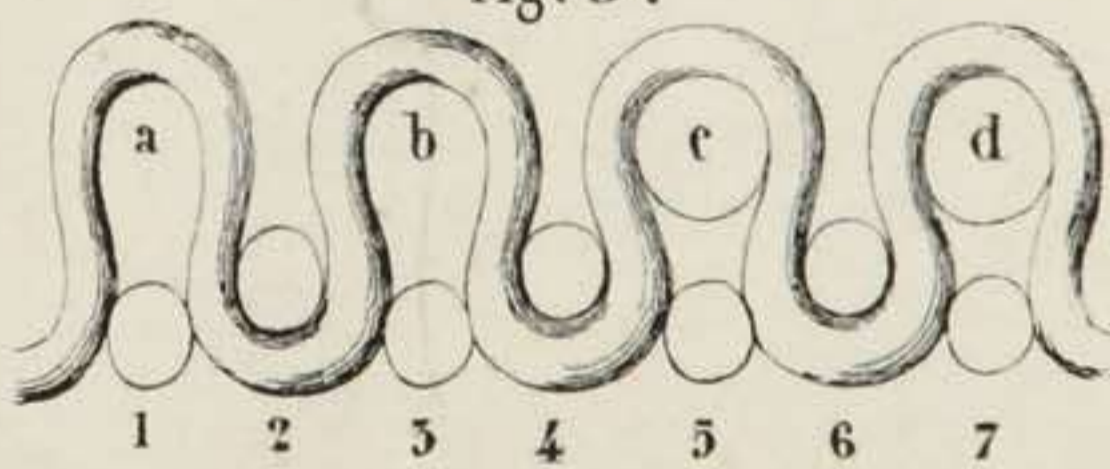


fig. 6.

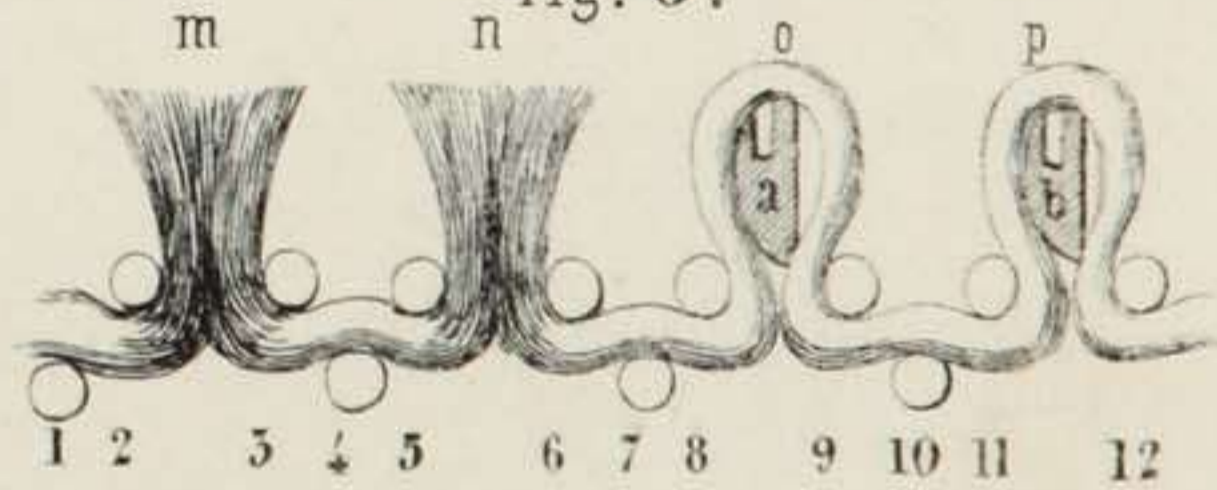


fig. 7.

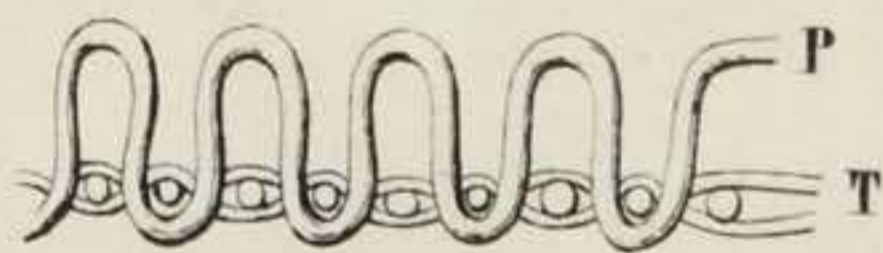
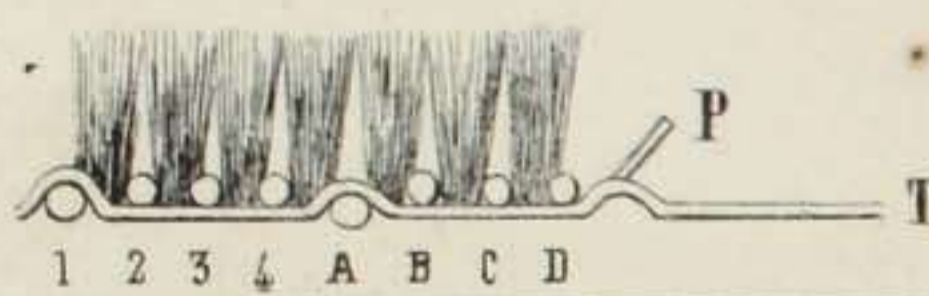


fig. 8.



REMETTAGES ET ARMURES

pour velours et peluches.

fig. 1^{ere}

Velours dit à la Reine
Sur 4 lisses.

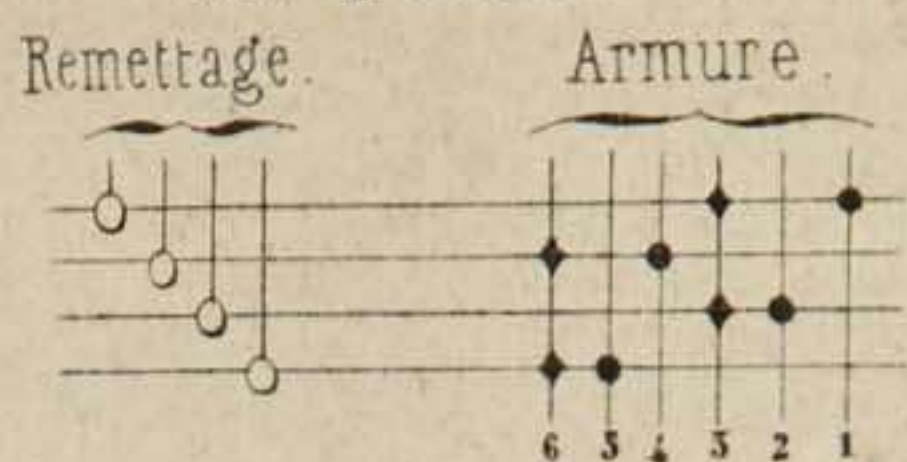
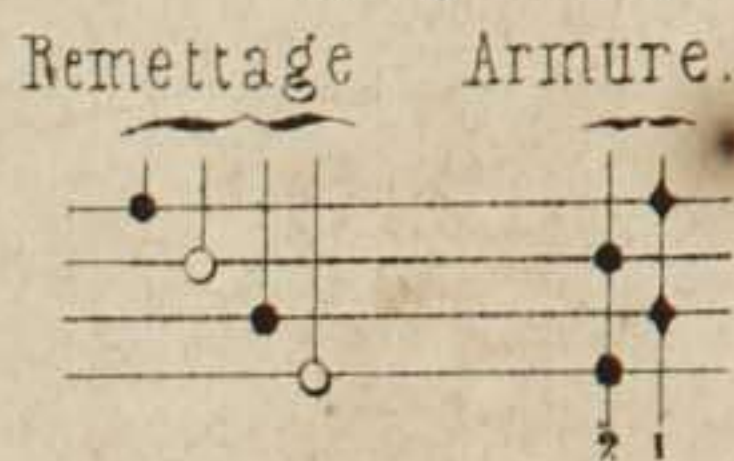
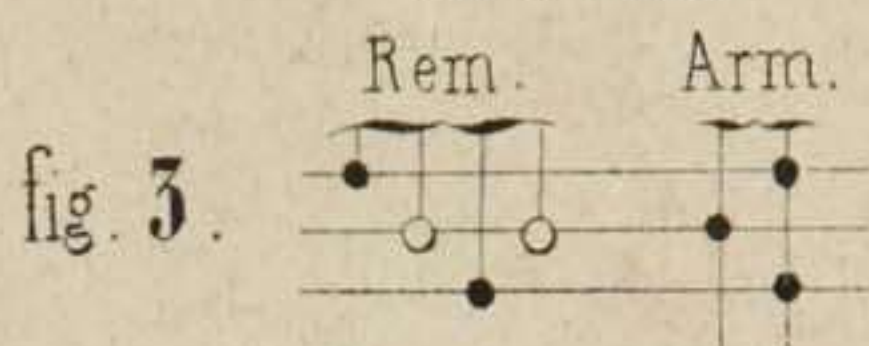


fig. 2.

Velours dit Simulé
Sur 4 lisses.



Velours simulé
Sur 3 lisses.



Peluche

2 Coups sur le fer.

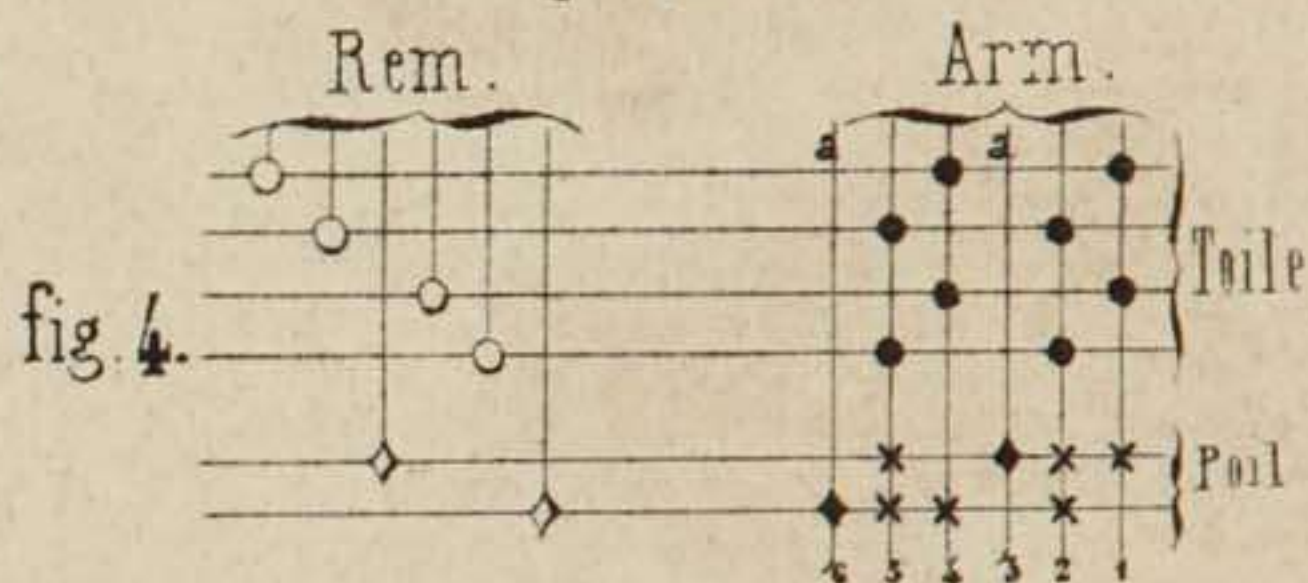


fig. 5.

Peluche

3 Coups sur le fer.

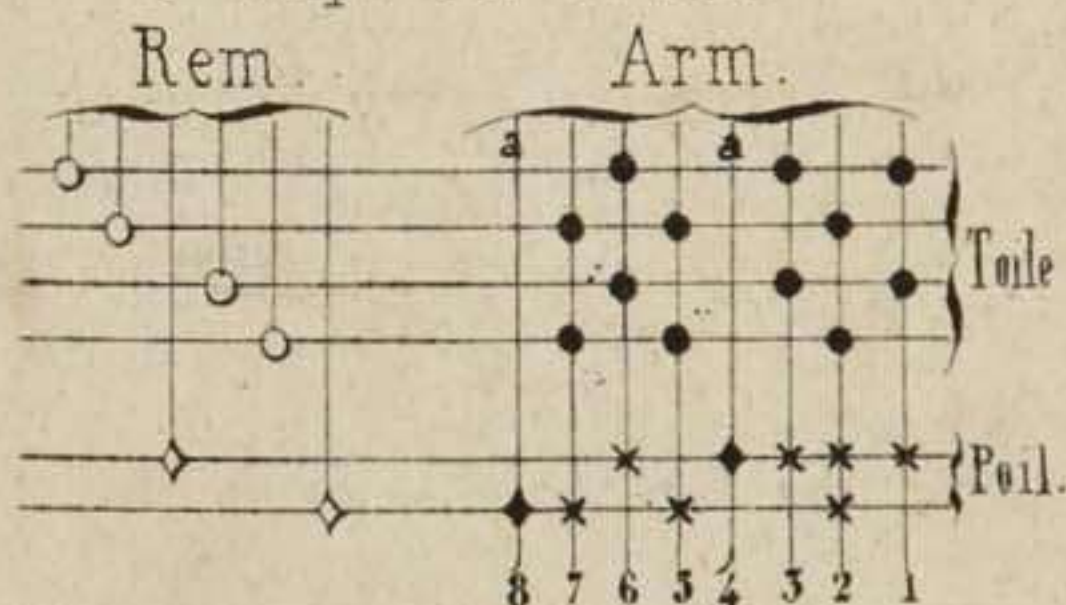
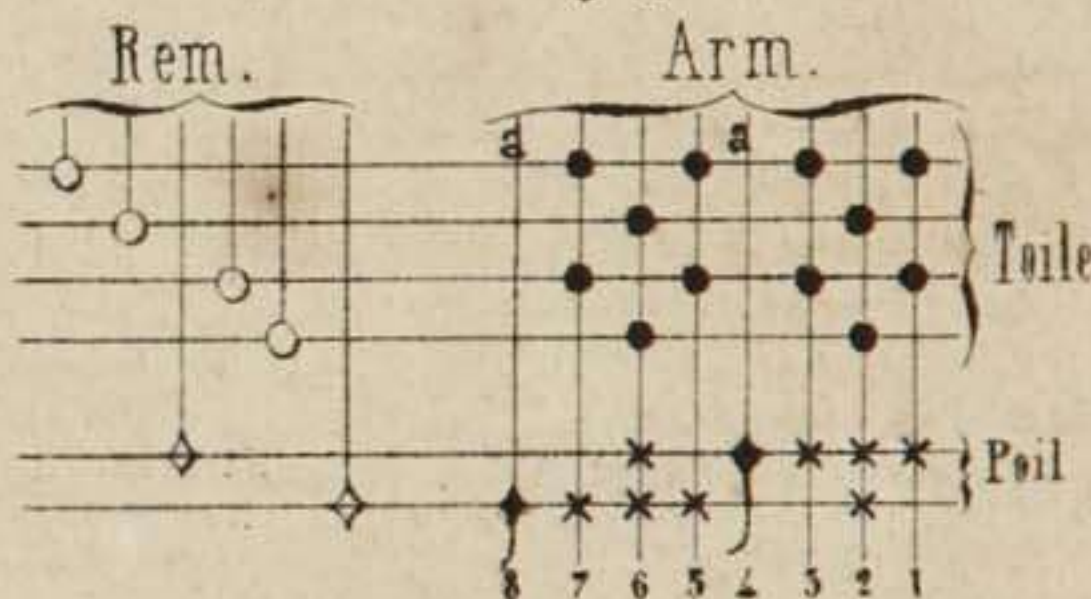
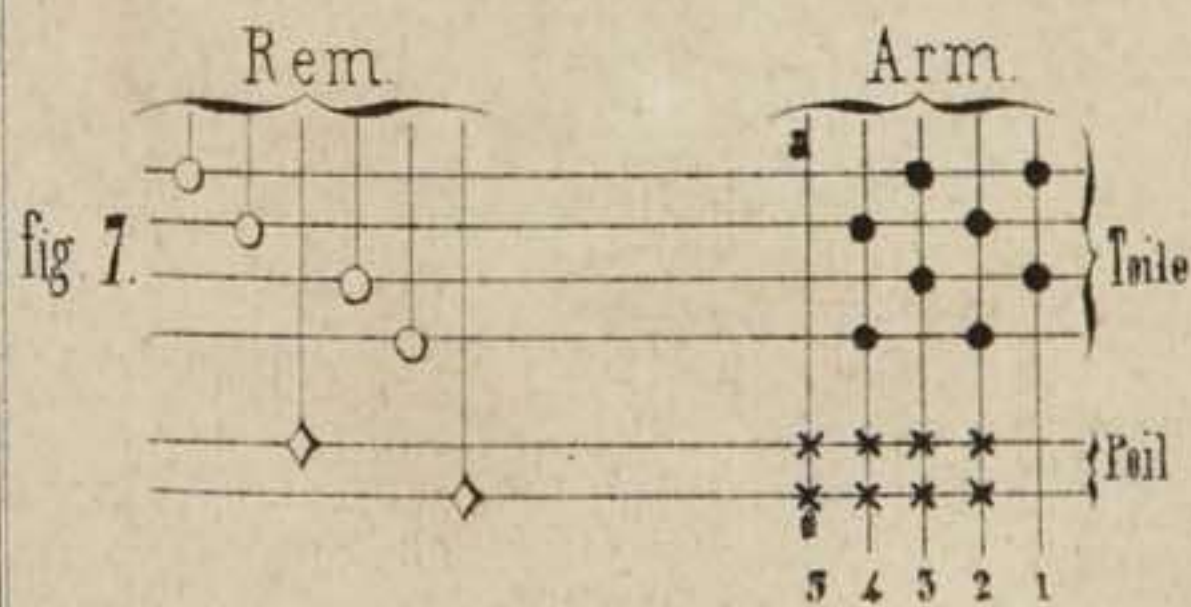


fig. 6.

Modification de la fig. précédente.

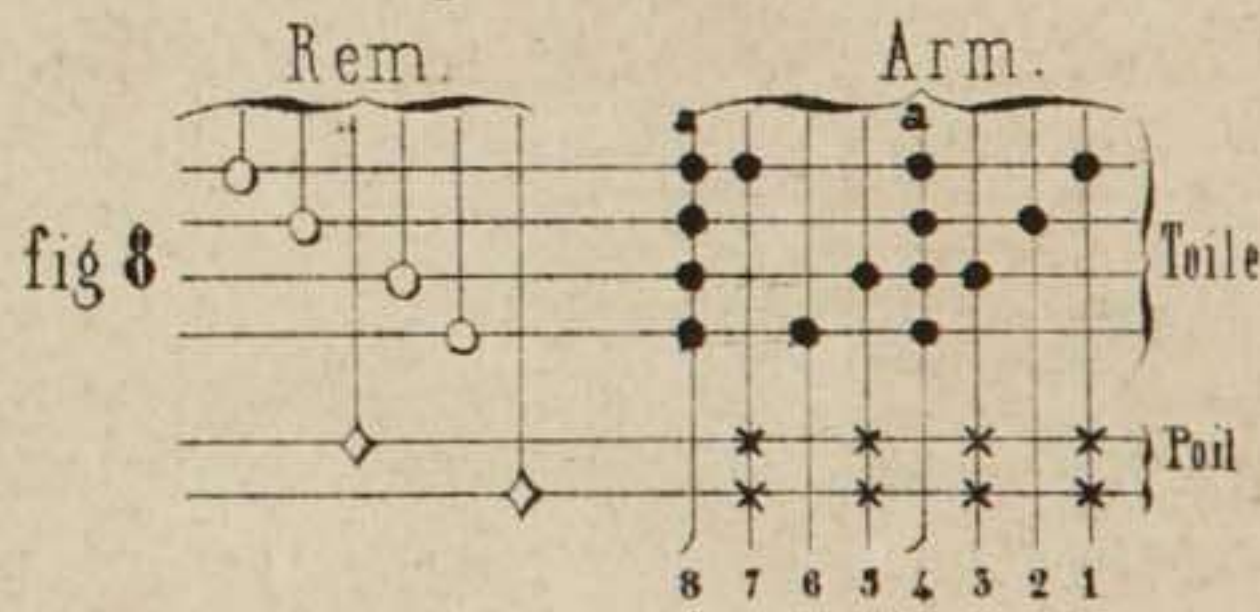


Velours frisé
Sur fond Taffetas.



Velours coupé

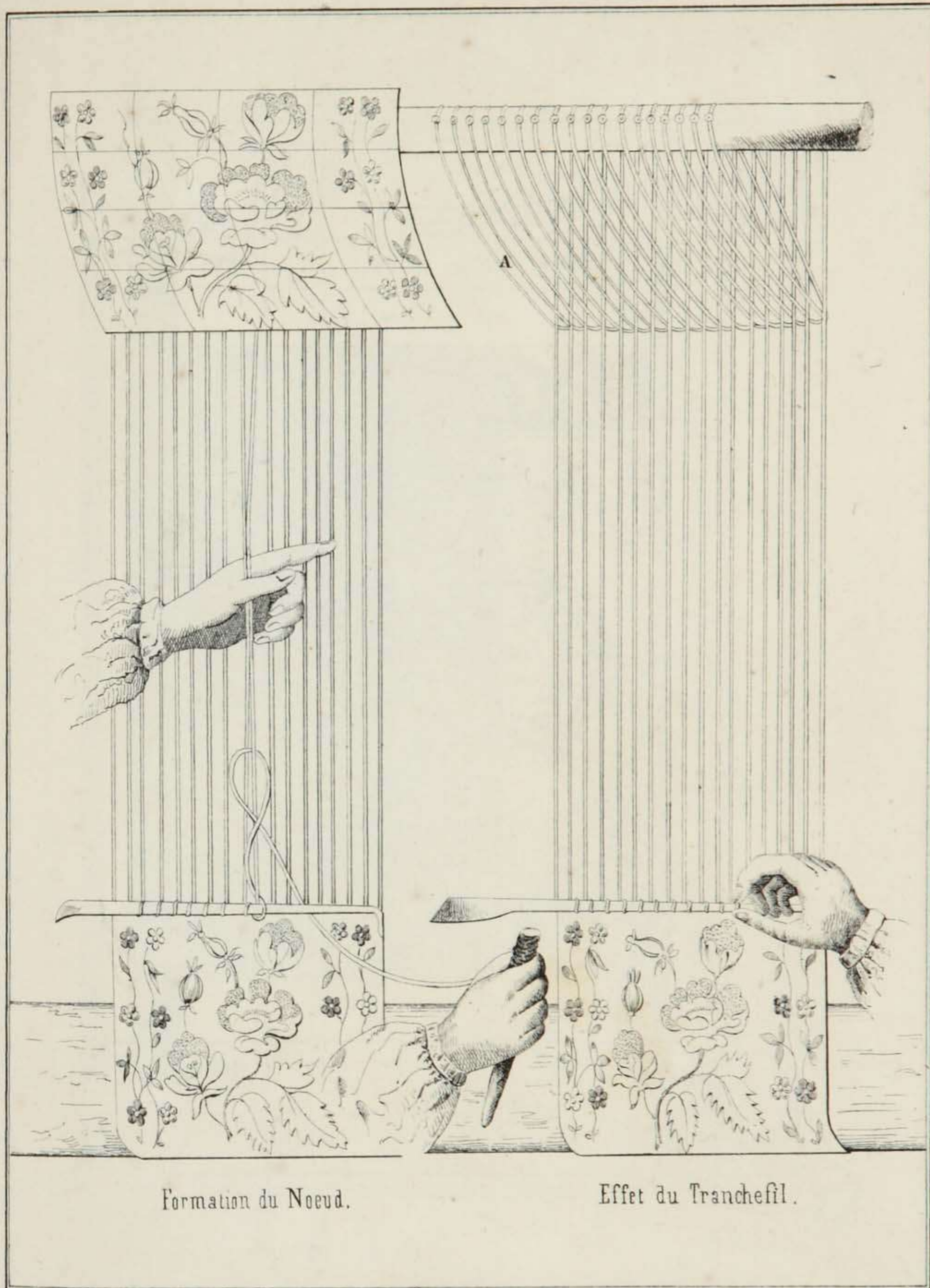
fond sergé de 4. levée en rabat



TAPIS.

Manière d'obtenir le velouté.

PL. 178.

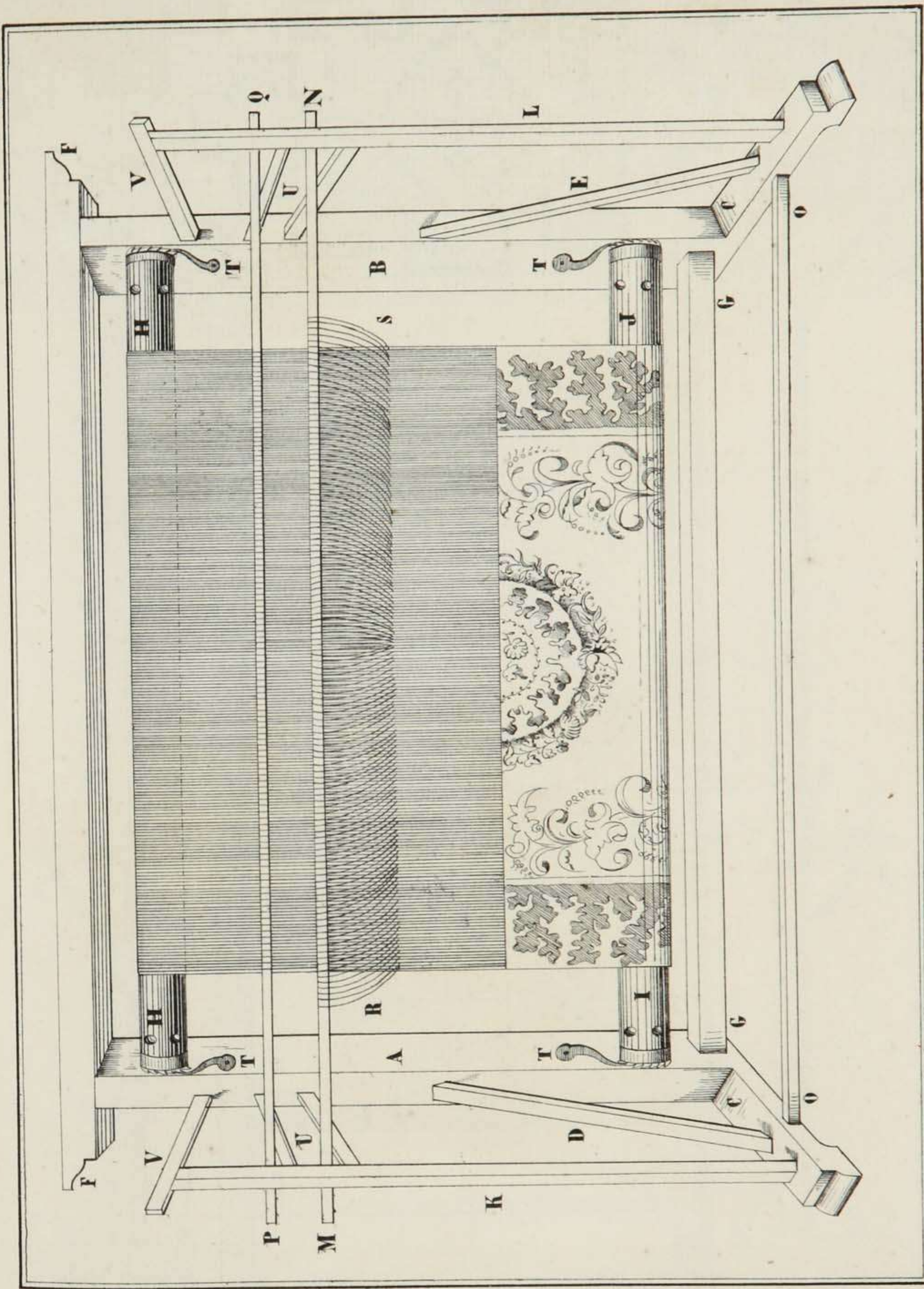


Formation du Noeud.

Effet du Tranche-fil.

MÉTIER POUR TAPIS.

PL. 179



Traité des Tissus. 2^e Edition.

P. FALCOT.

Lith. Boehrer à Altkirch.

FIG. 1^{re}

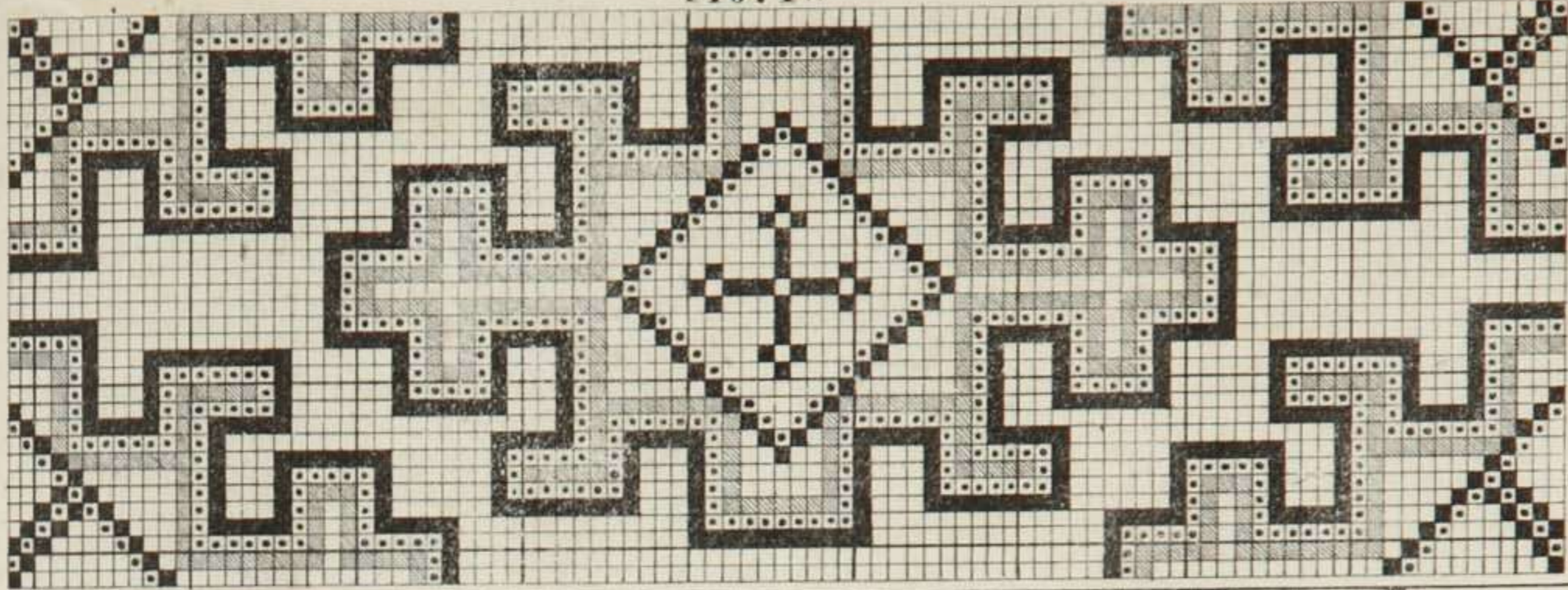
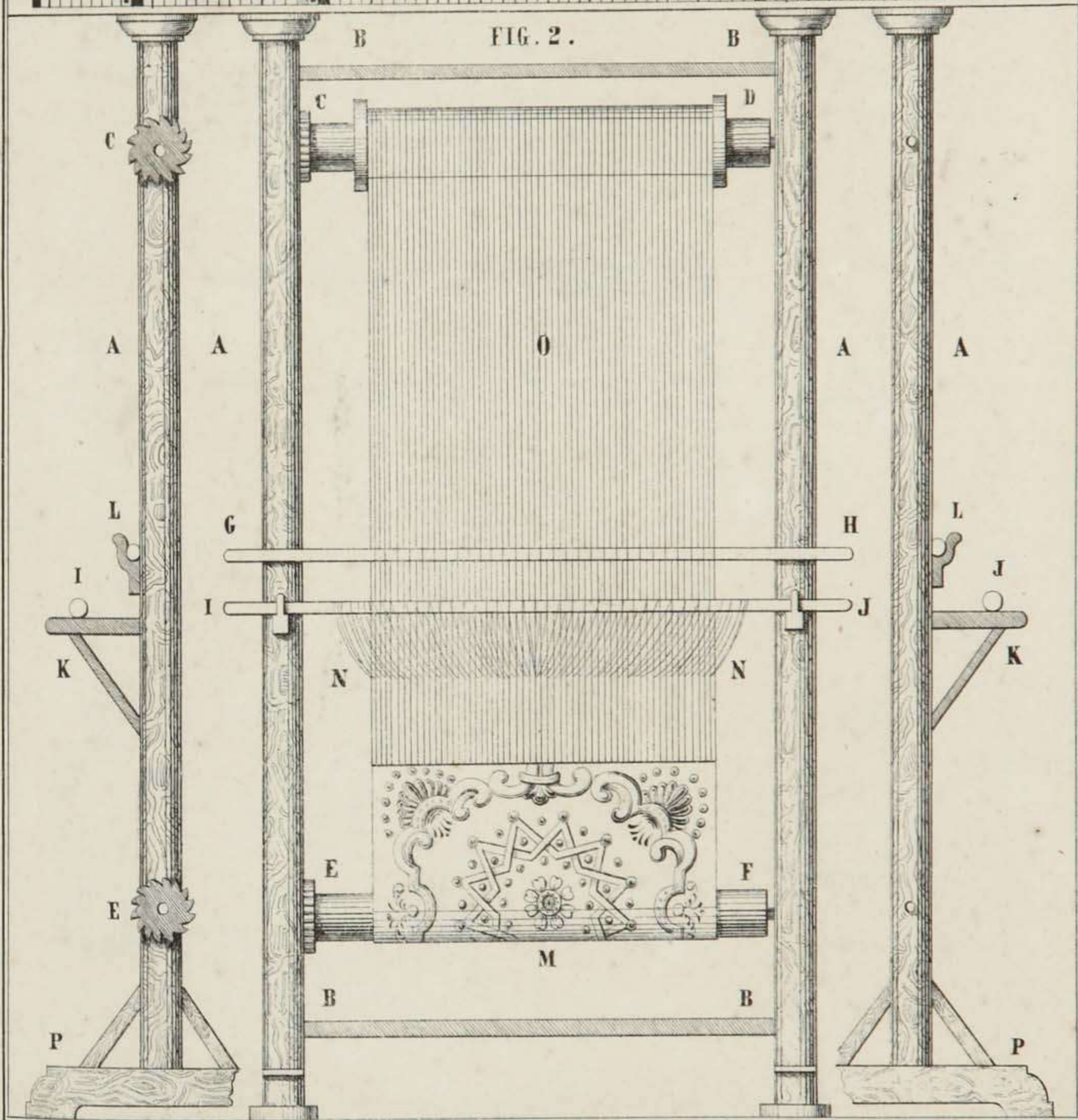


FIG. 2.



TAPIS.

Ourdissage et ustensiles divers.

PL. 181.

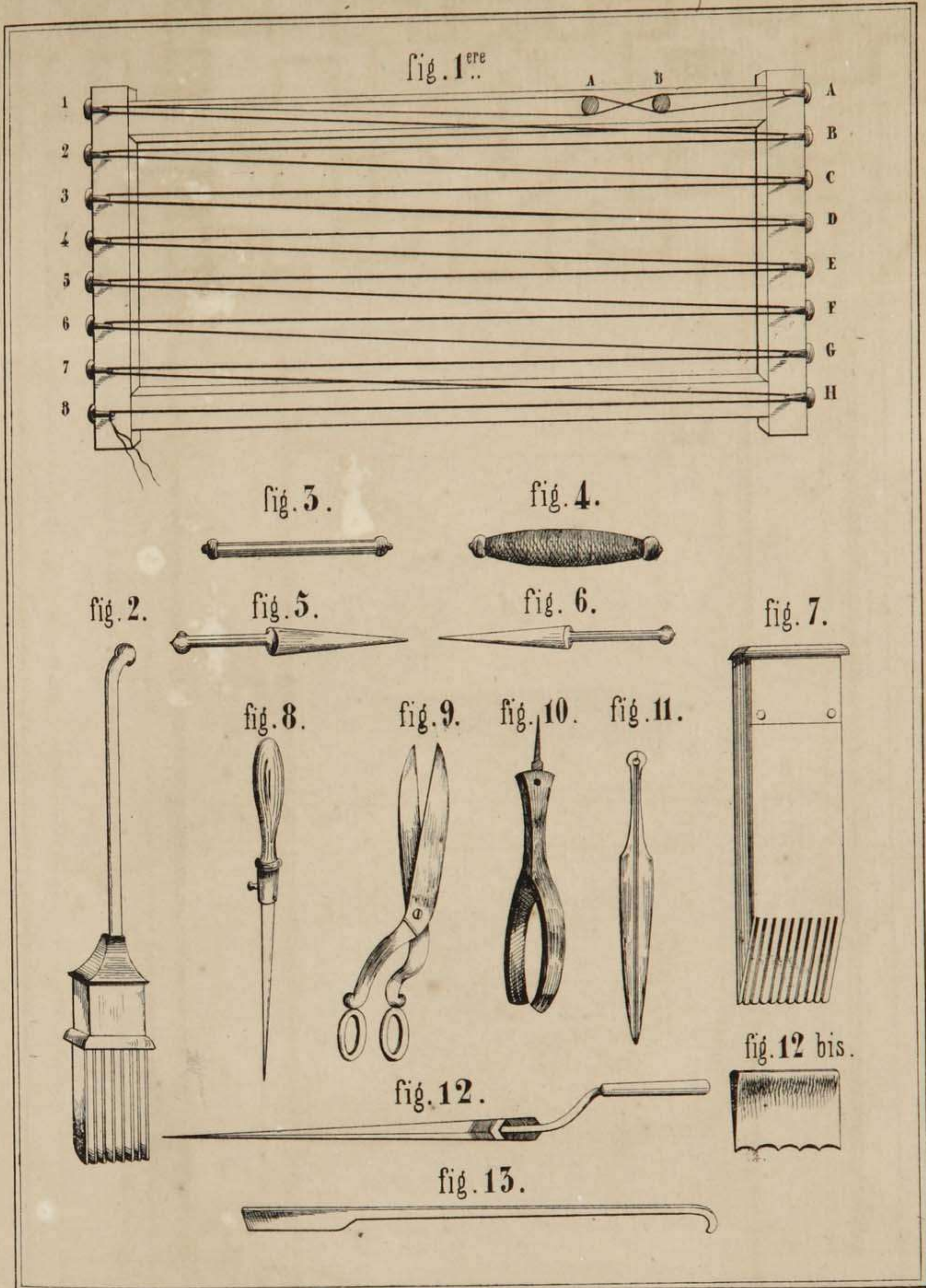




fig. 1^{re}.

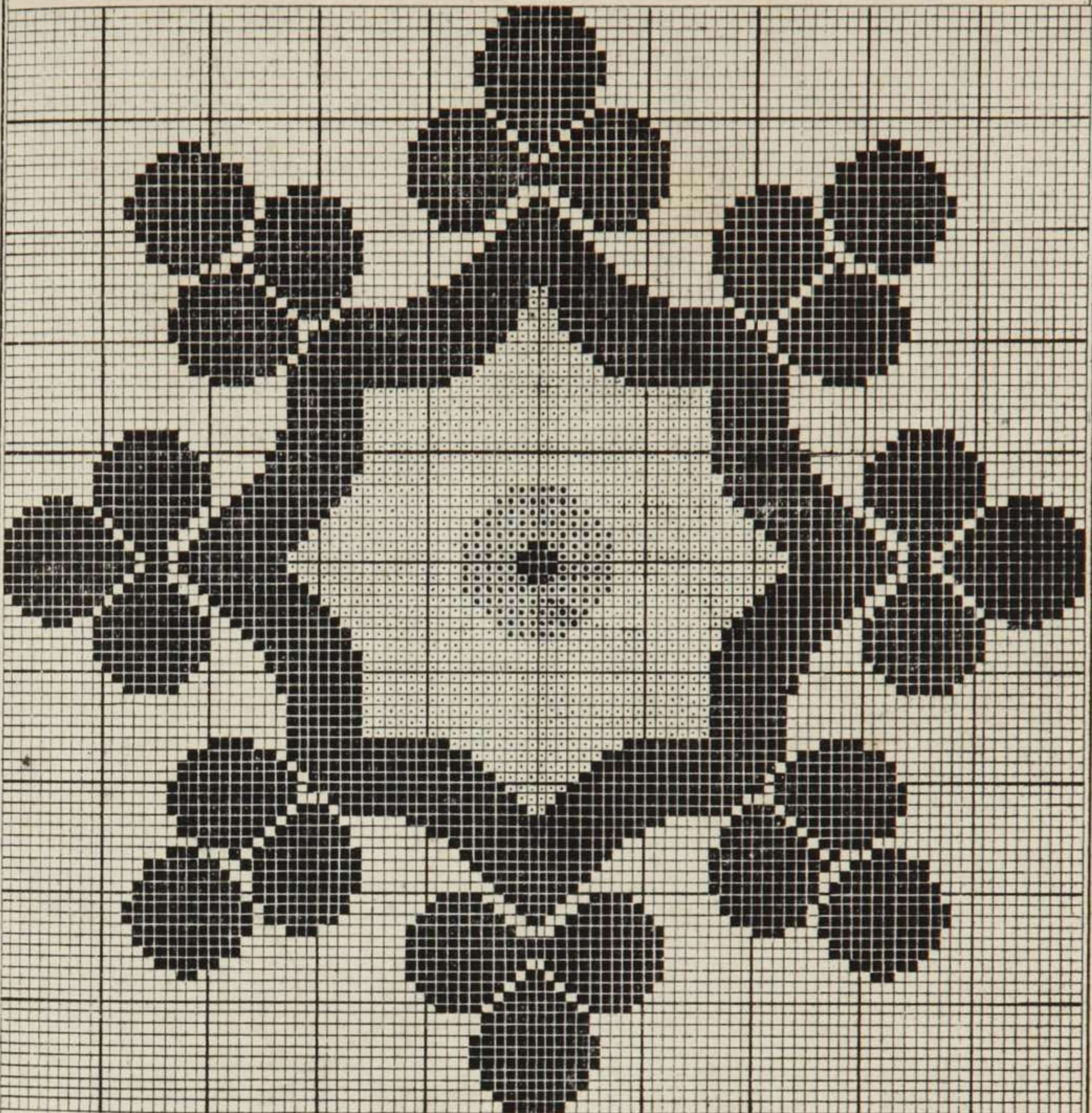
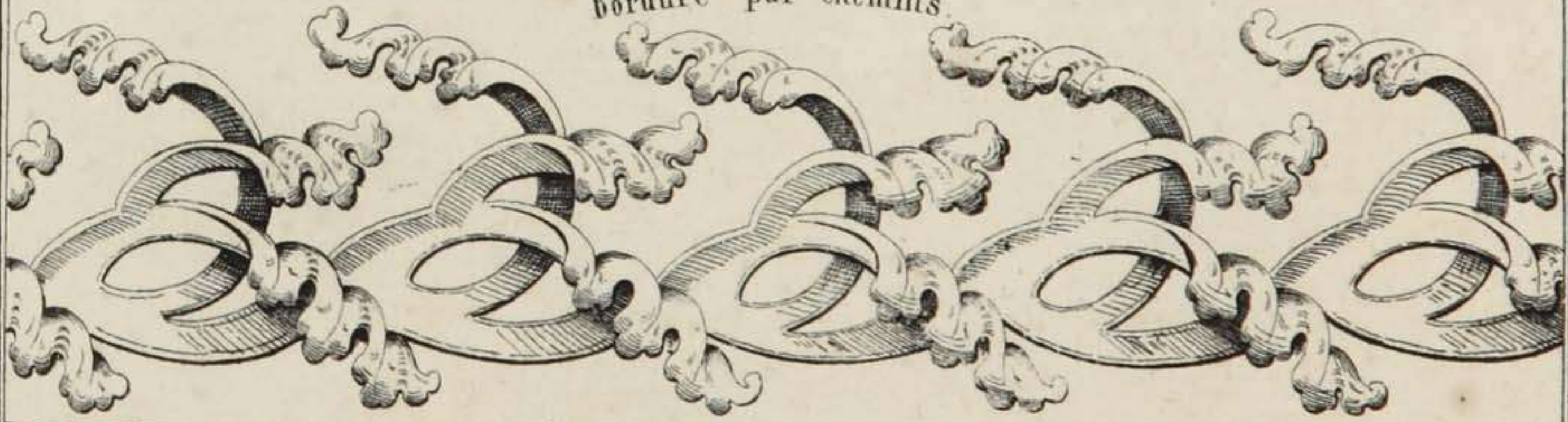
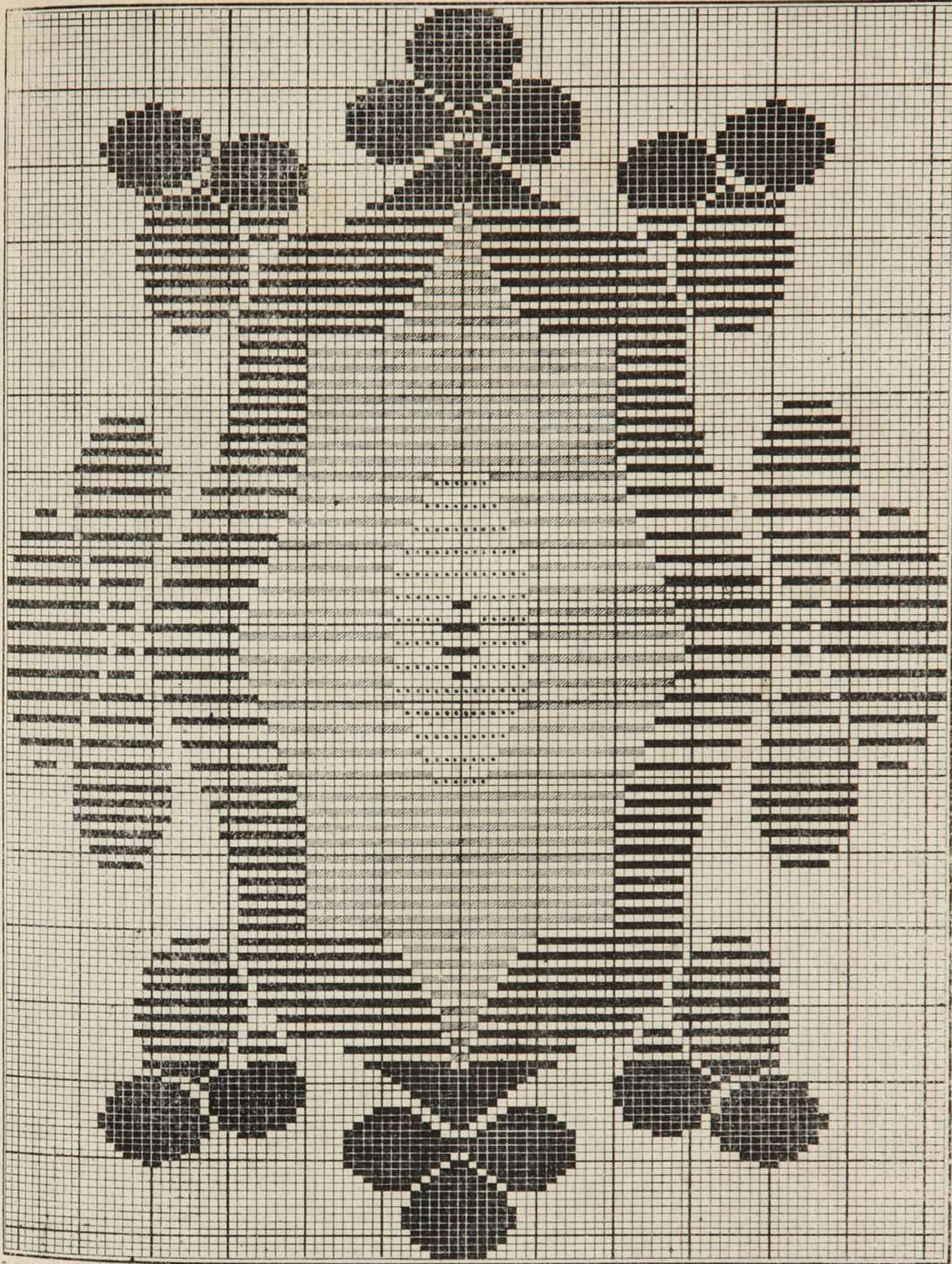


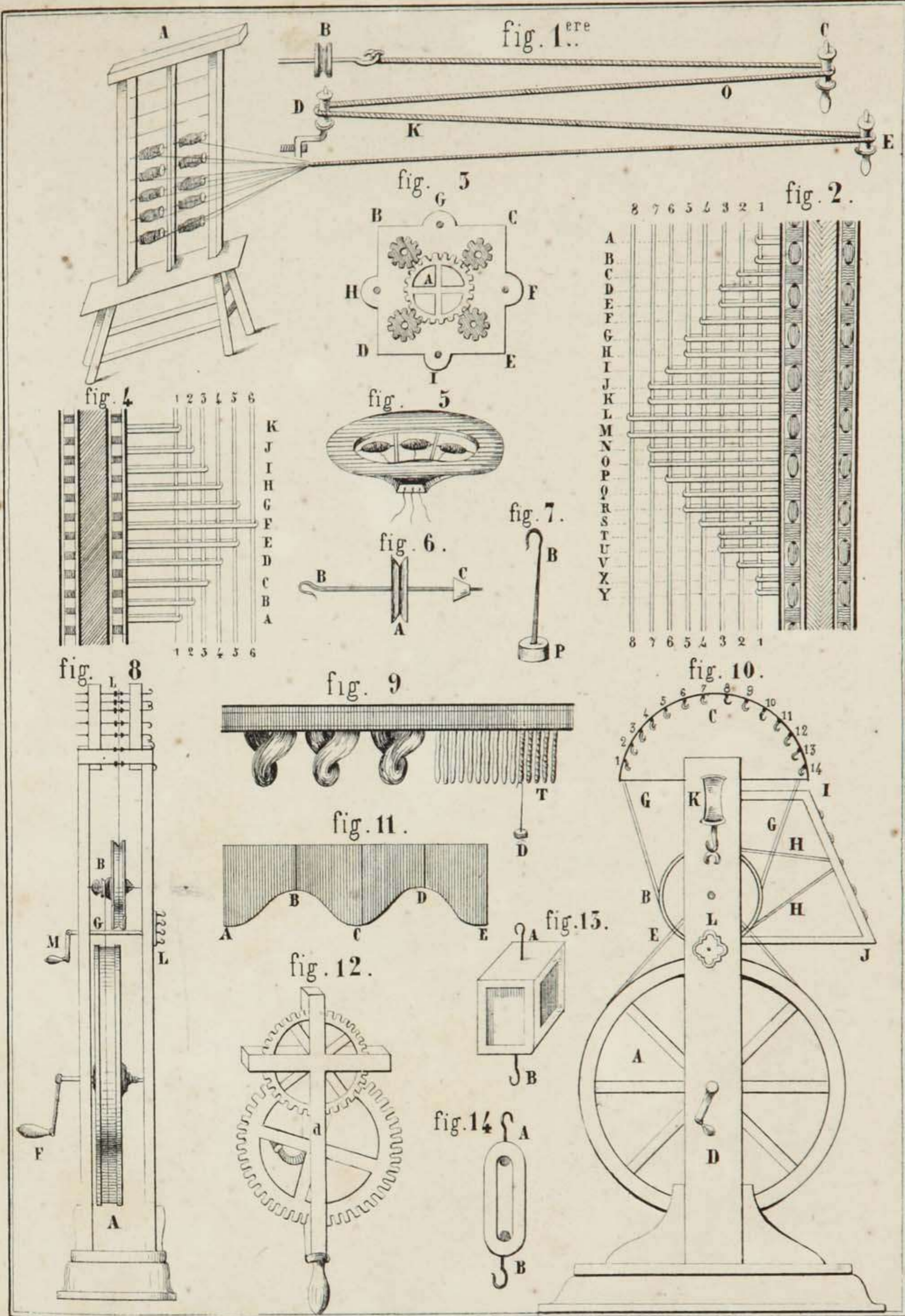
fig. 2.
Bordure par chemins.

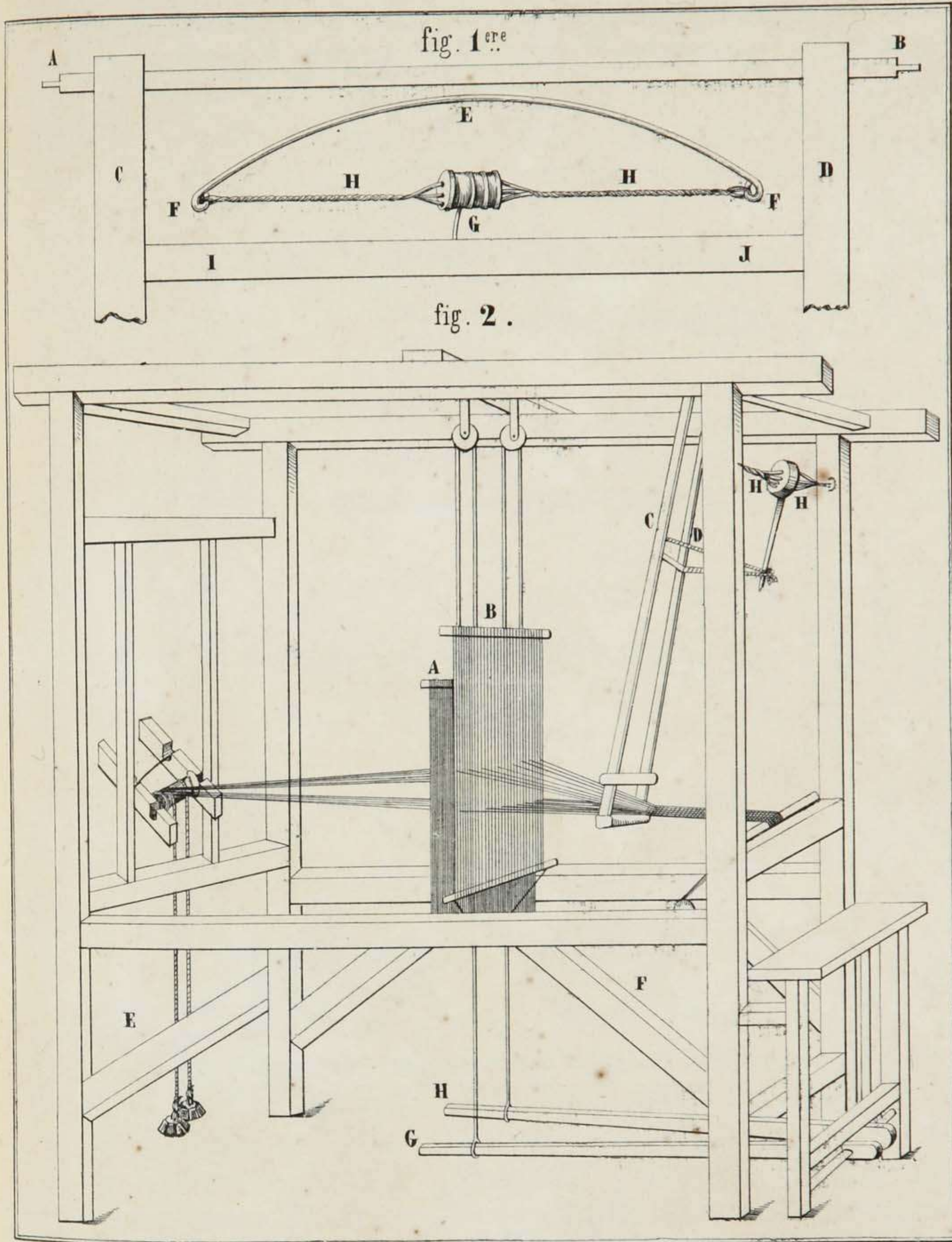


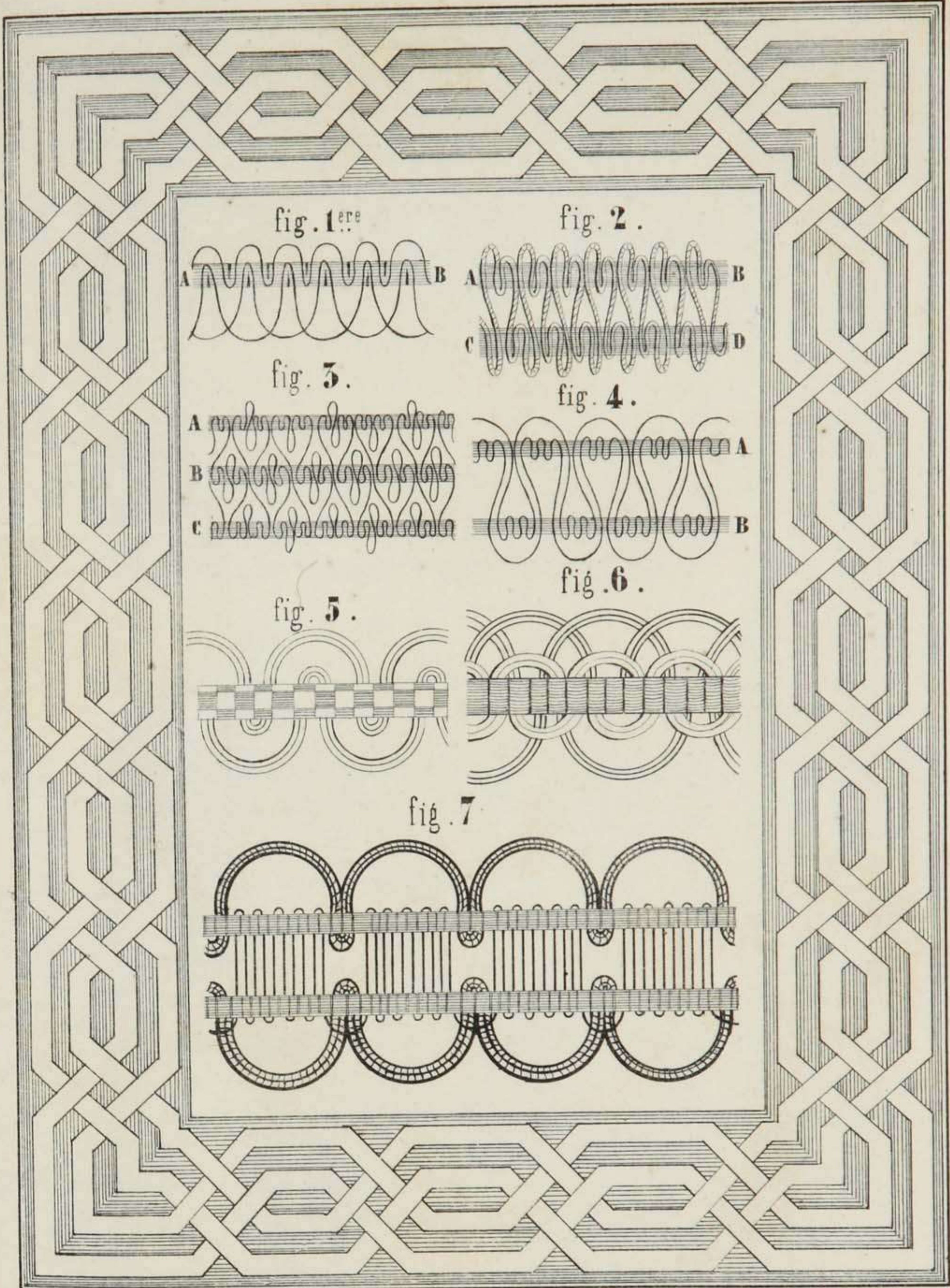
TRANSLATAGE,
Sur trois lats par regard et retour.

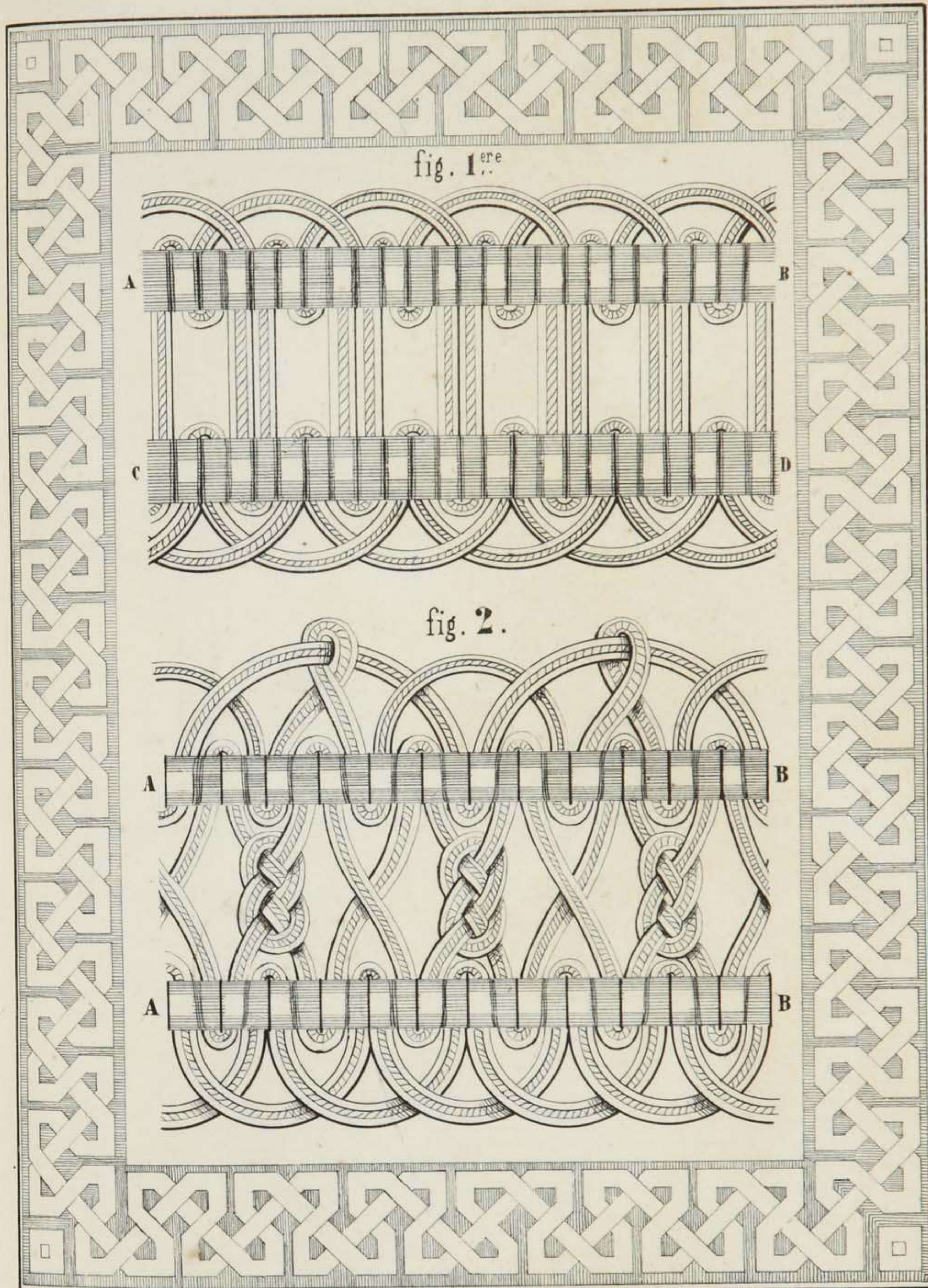
PL. 184.







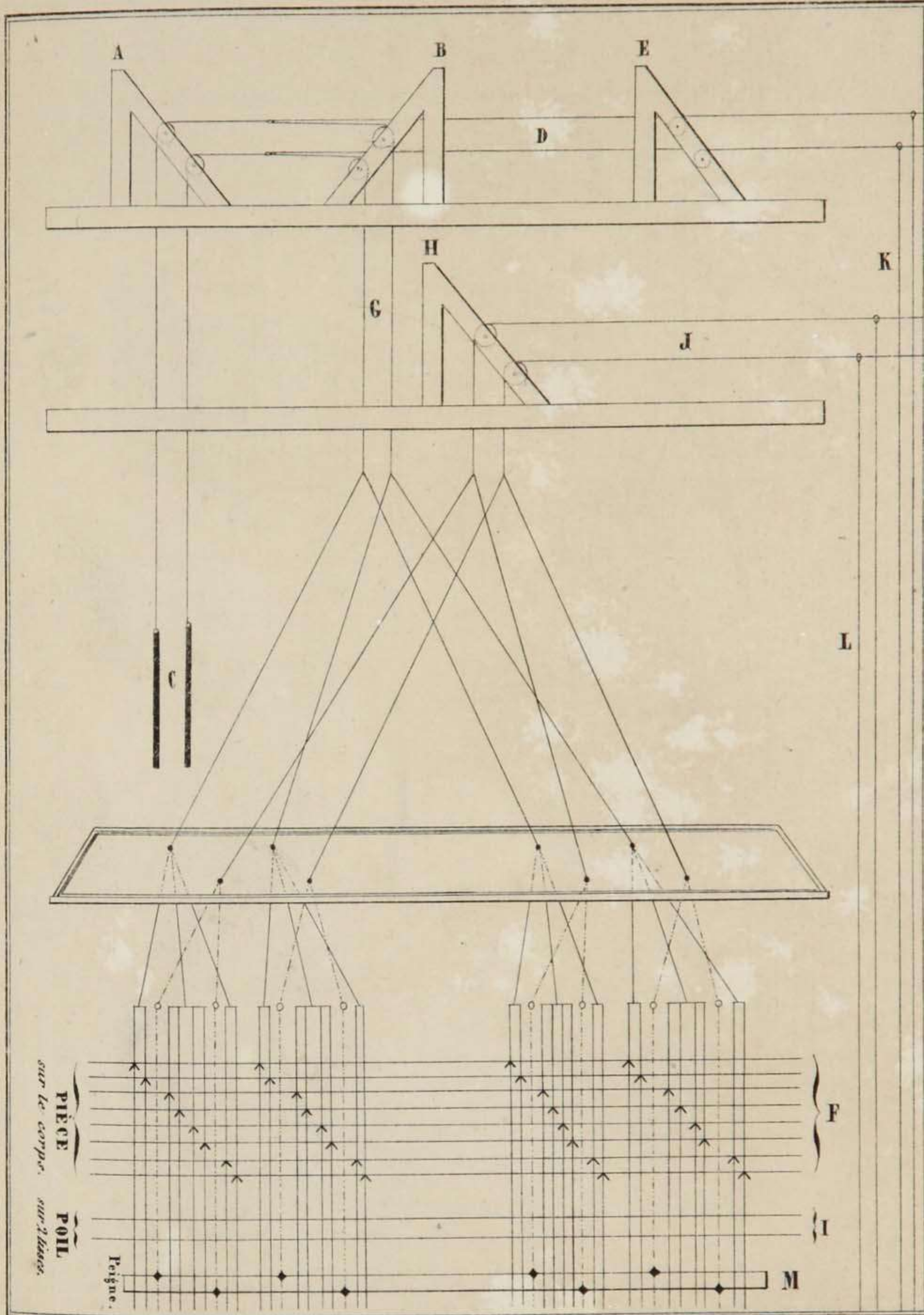




MÉTIER À LA TIRE.

Systeme à Rabat appliqué aux Samples.

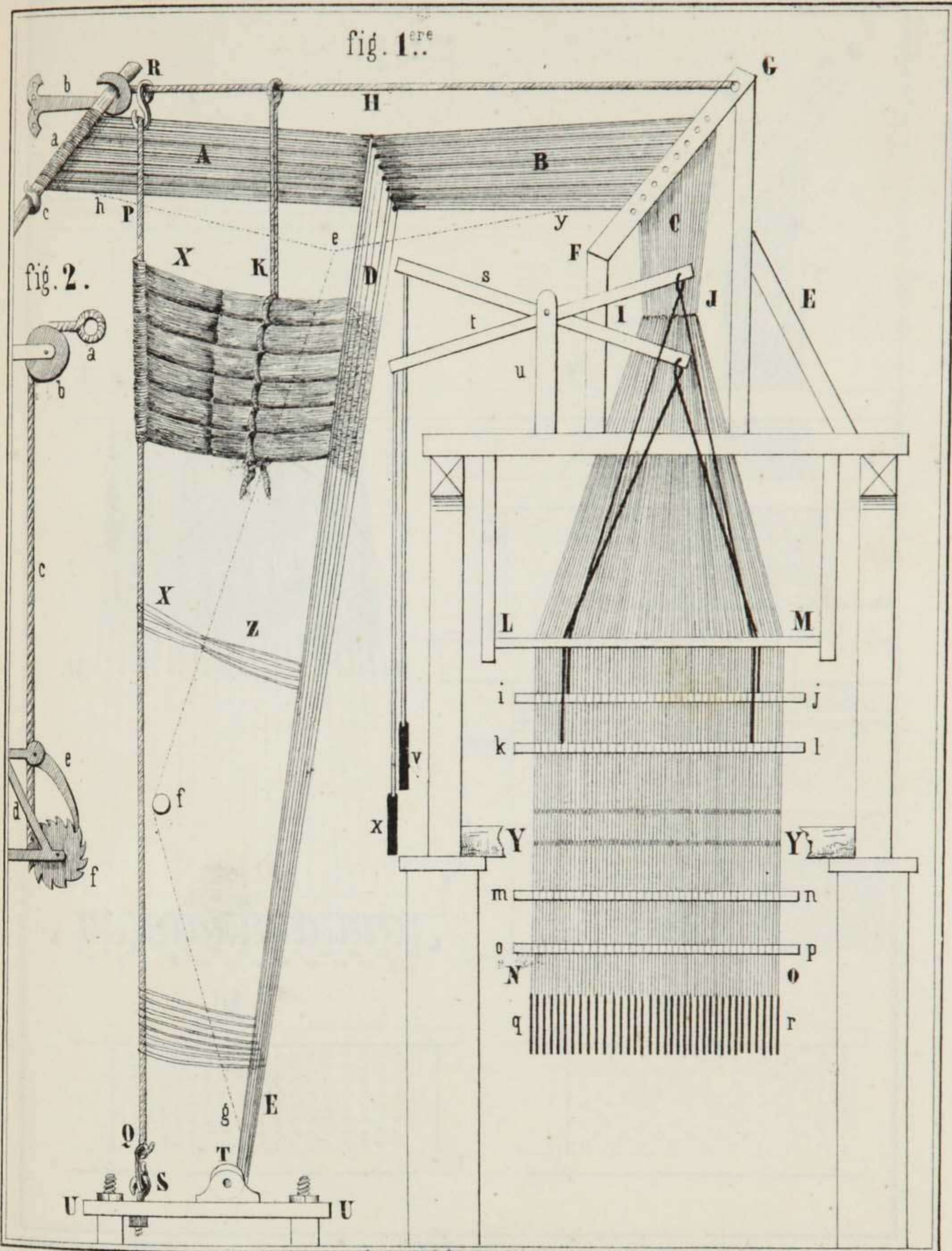
PL. 189.



ANCIEN MÉTIER À LA TIRE.

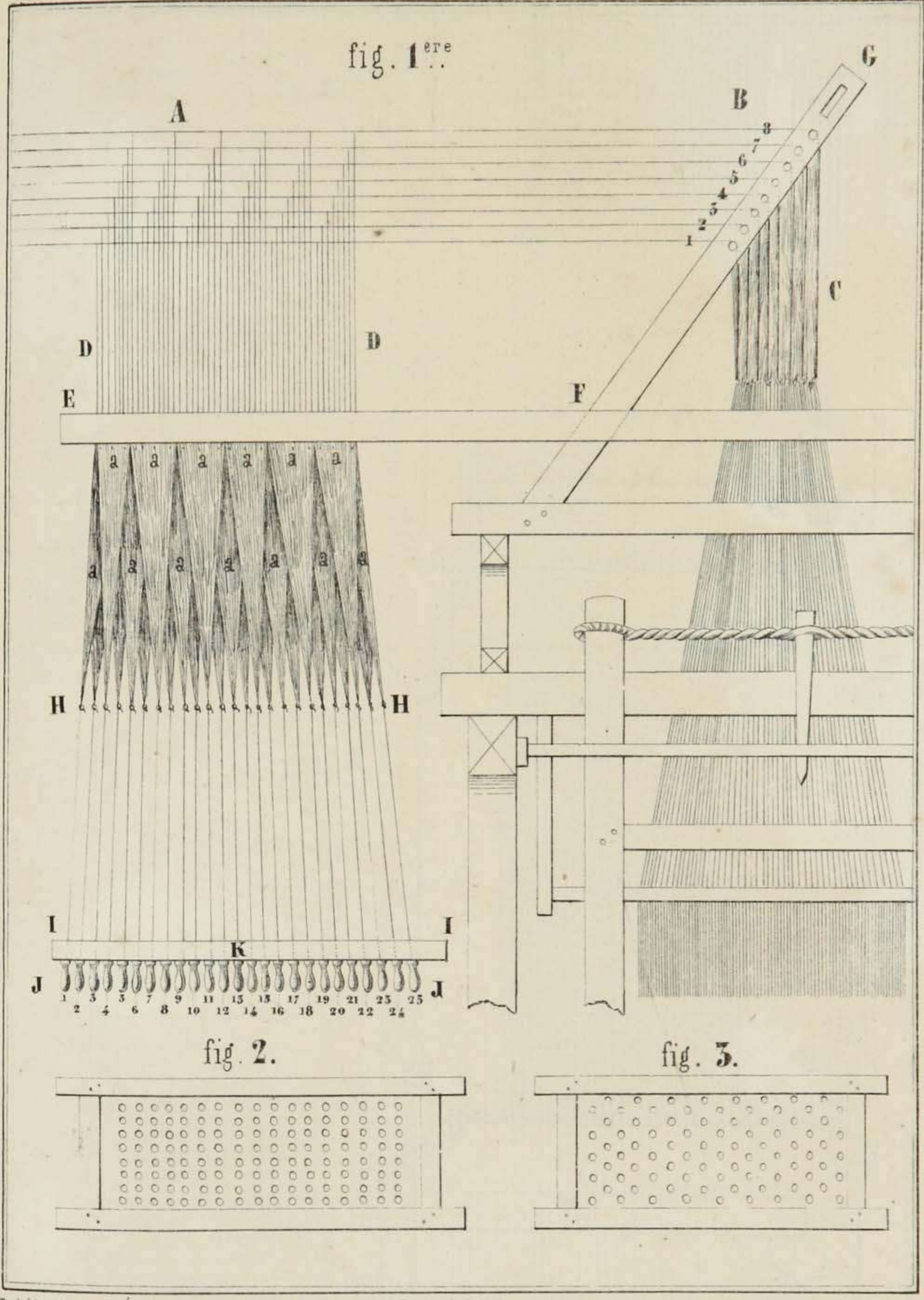
Pour étoffes façonnées, à Sample.

PL. 190.



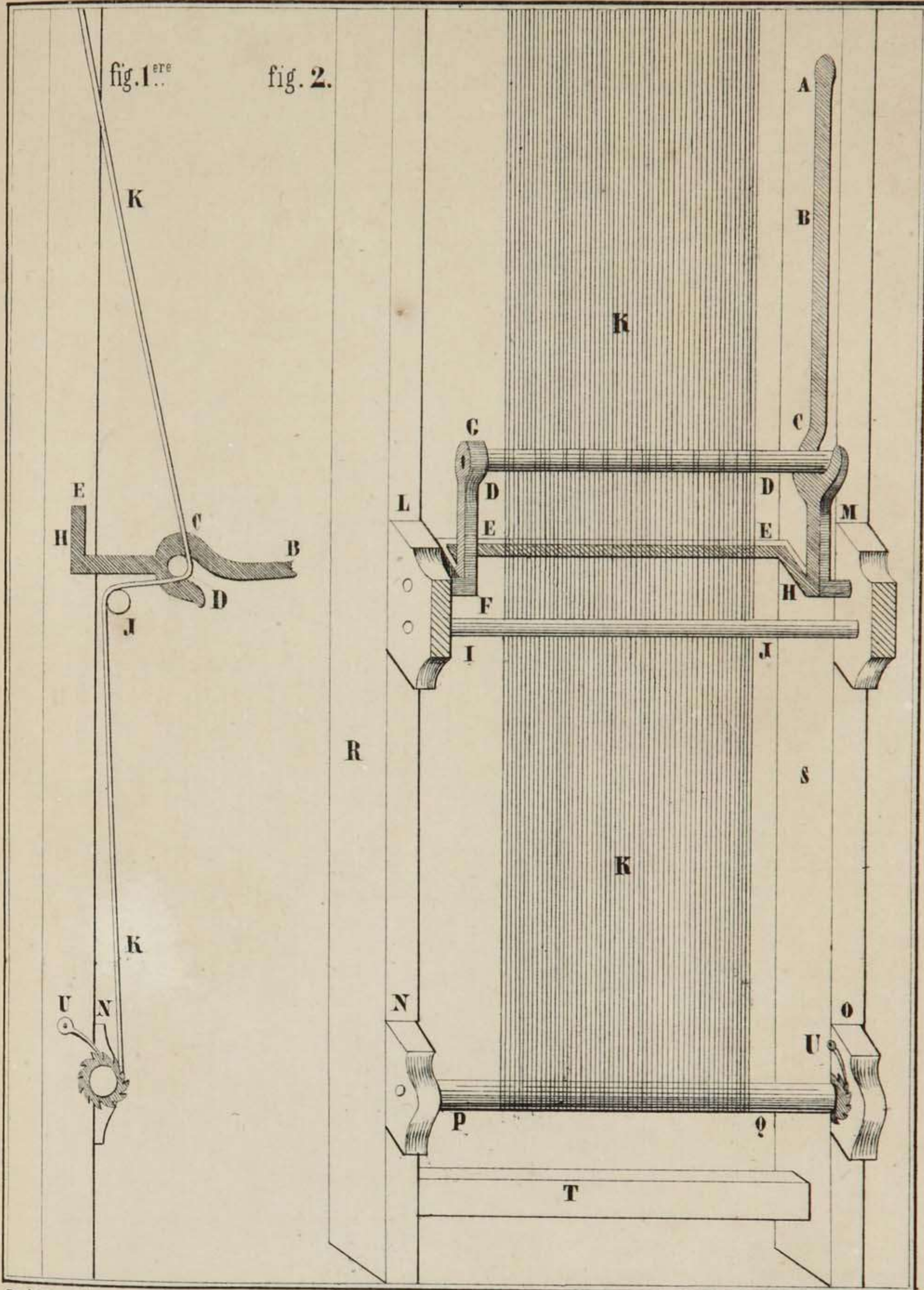
MÉTIER À BOUTONS,

Ancien Système pour les étoffes façonnées.



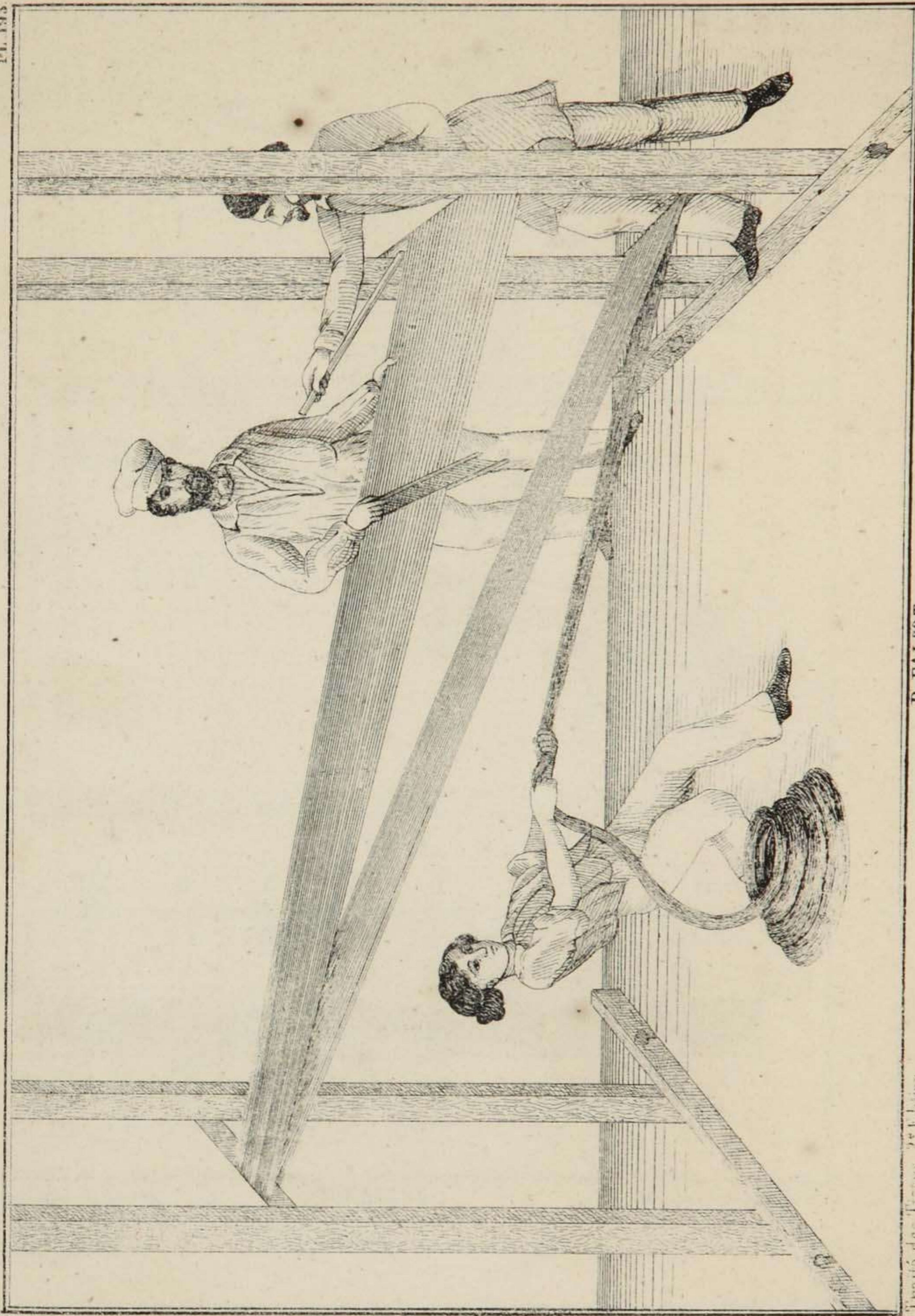
MACHINE À TIRER LES LATS.

PL. 192.



MONTOR A BARRES
pour les chaines en grosses matieres.

PL. 193



Traité des Tisseurs 2^e Edition

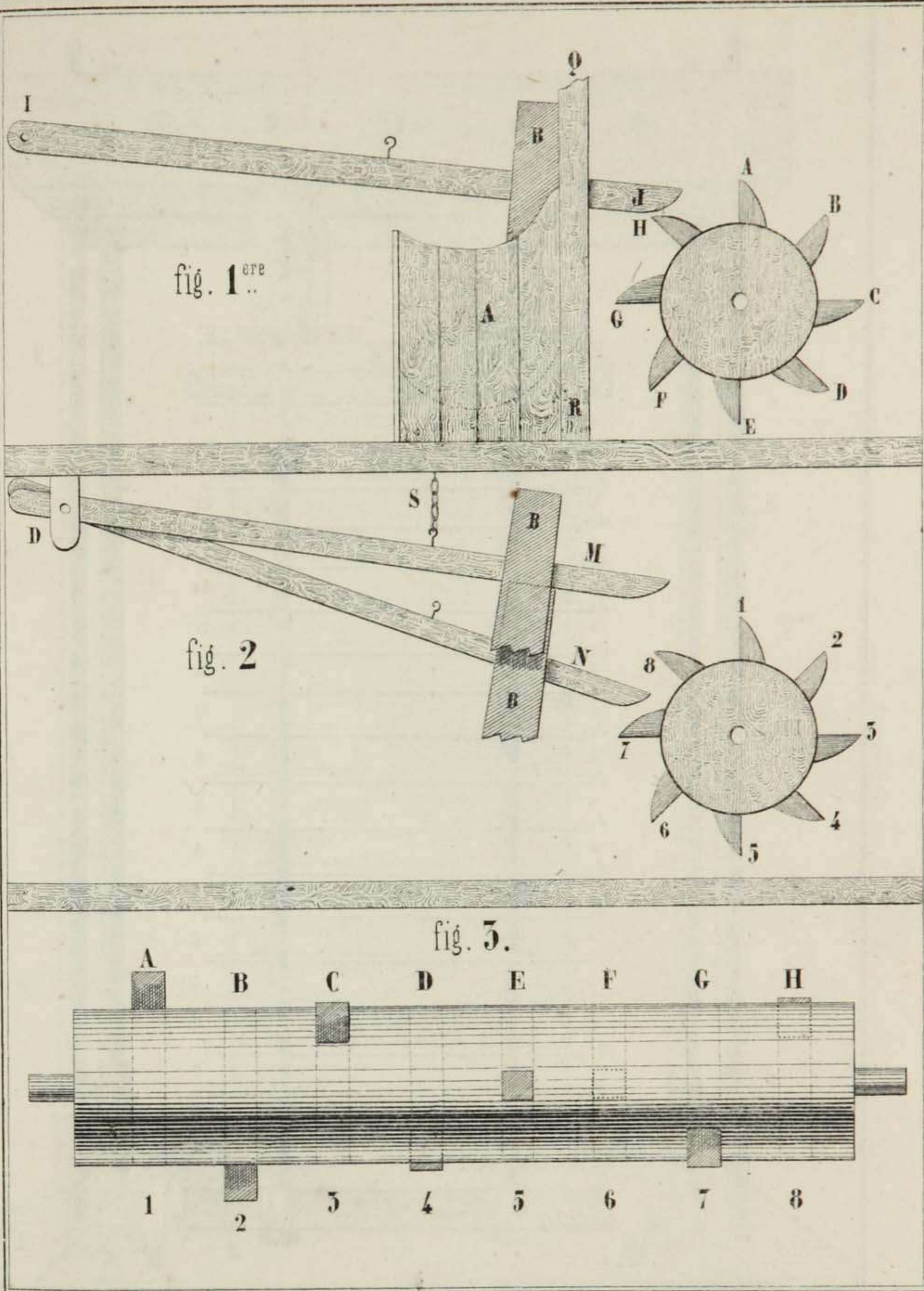
P. FALCOT

Lith Boehrer & Altkirch.

FOULAGE.

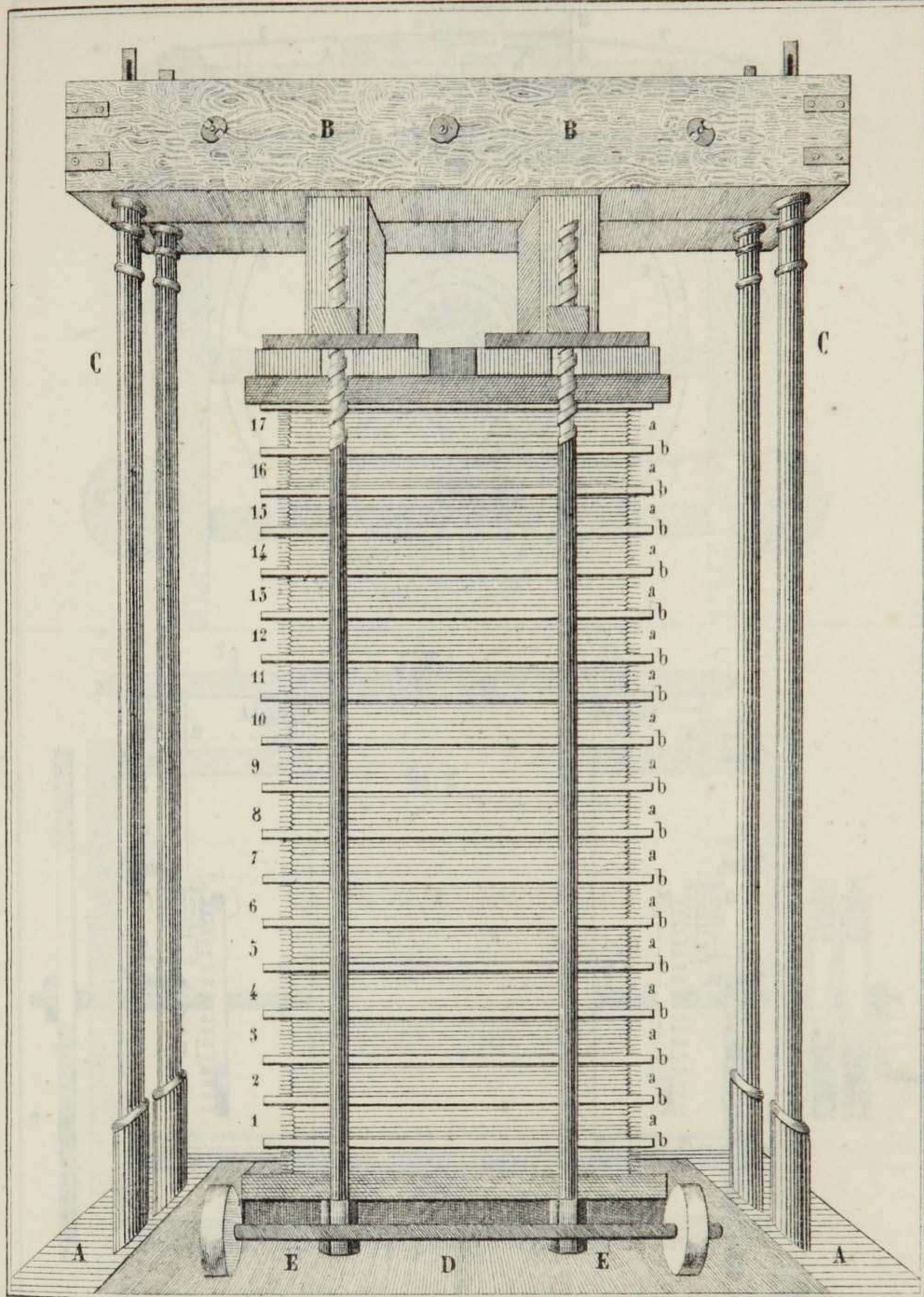
Moulin à Foulon. — Piles à Maillets.

PL. 194



PRESE HYDRAULIQUE.

PL. 195.



RATINAGE DES ÉTOFFES .

fig. 1^{re}

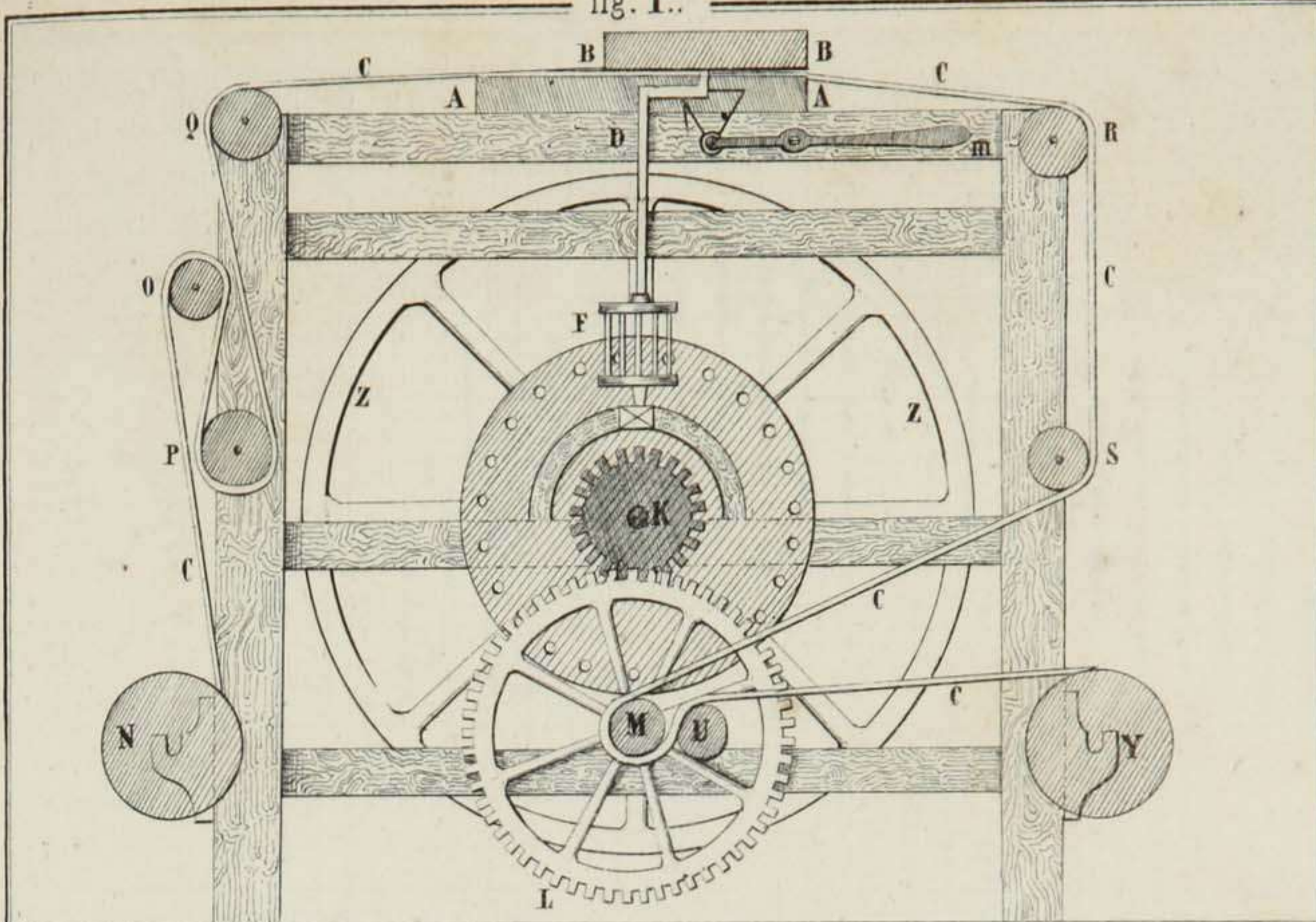
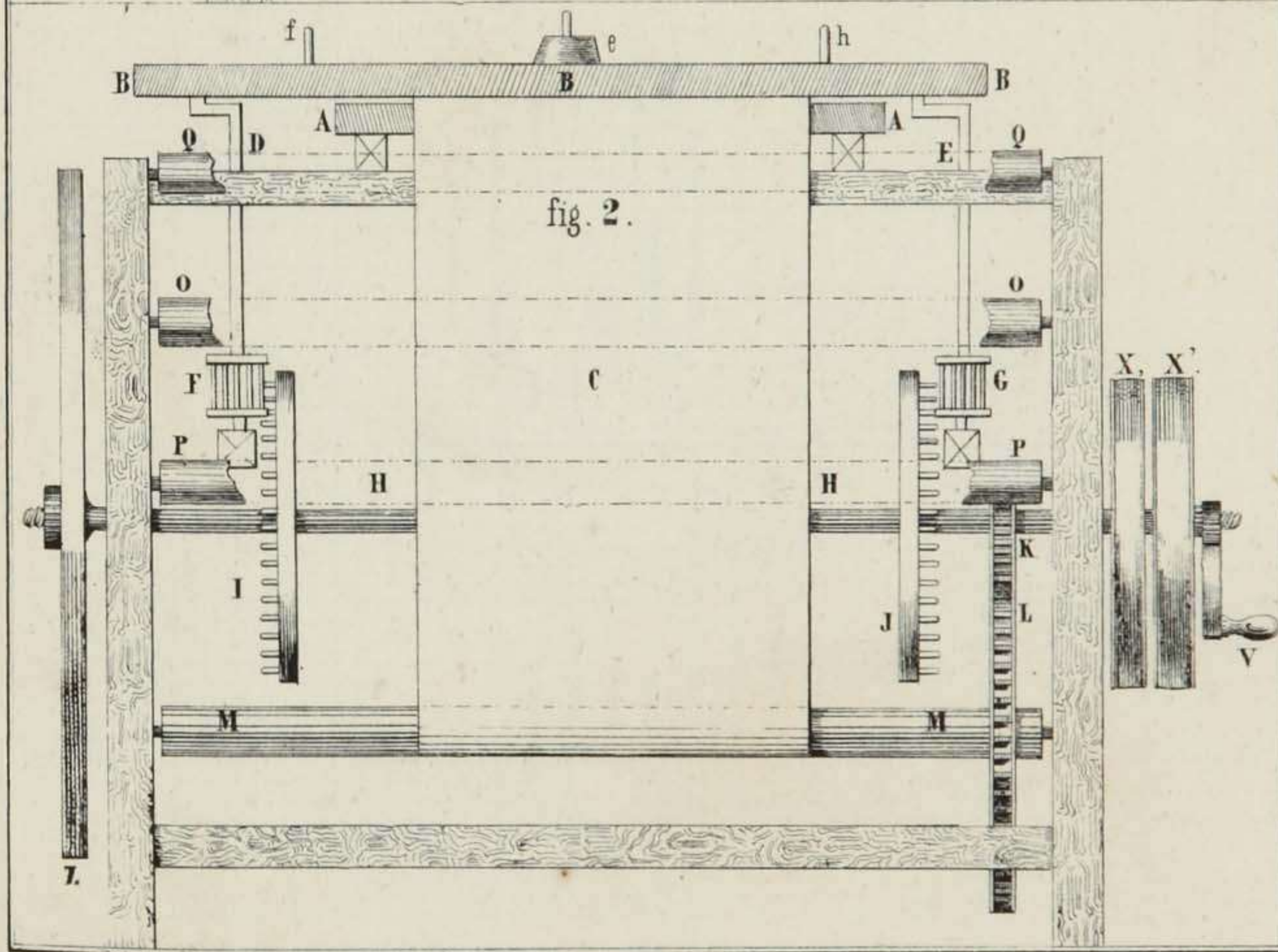


fig. 2.



MISE EN CARTE
pour poils trainants doubletés.

PL. 197.

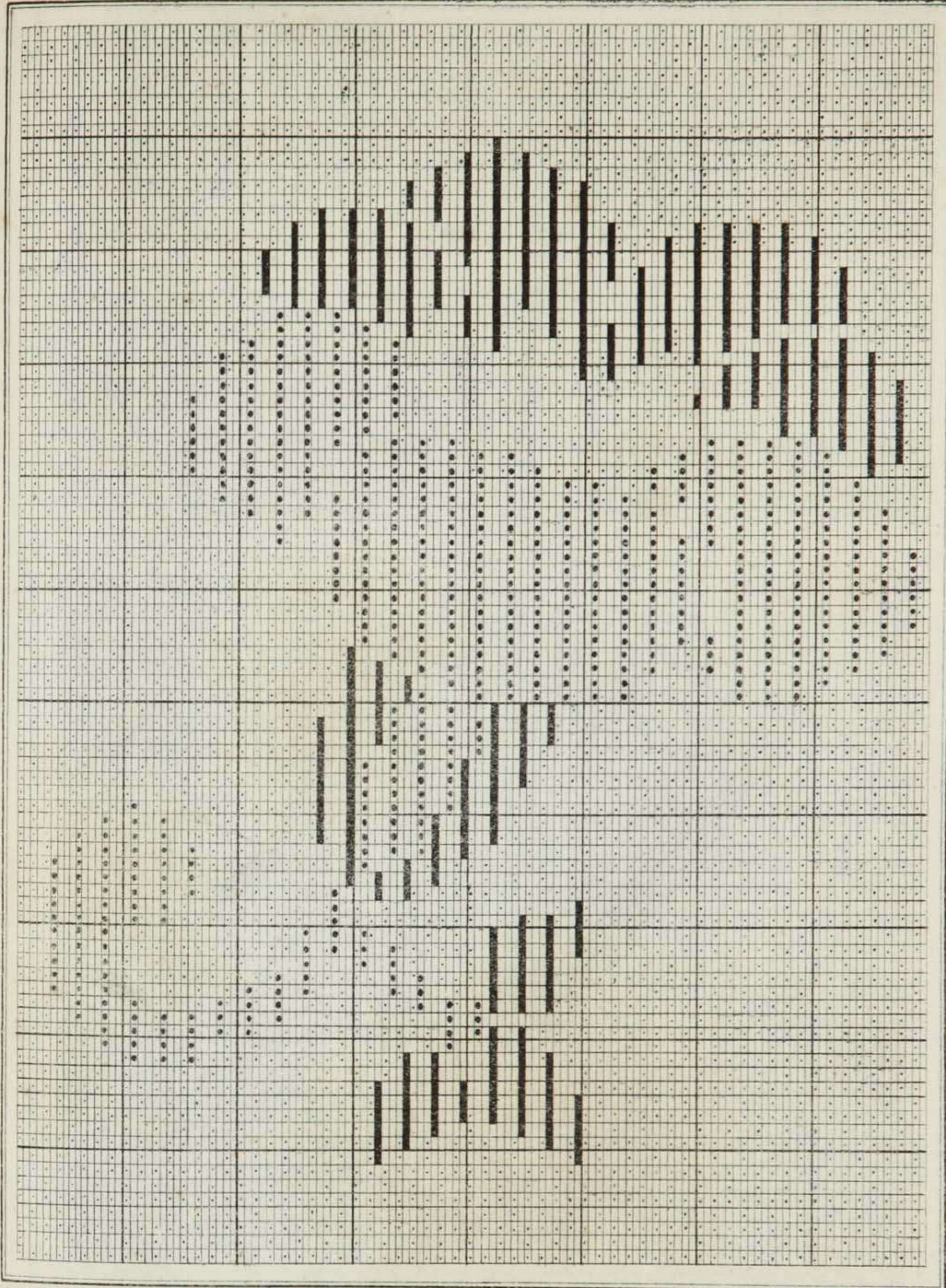


FIG. 1^{ère}.

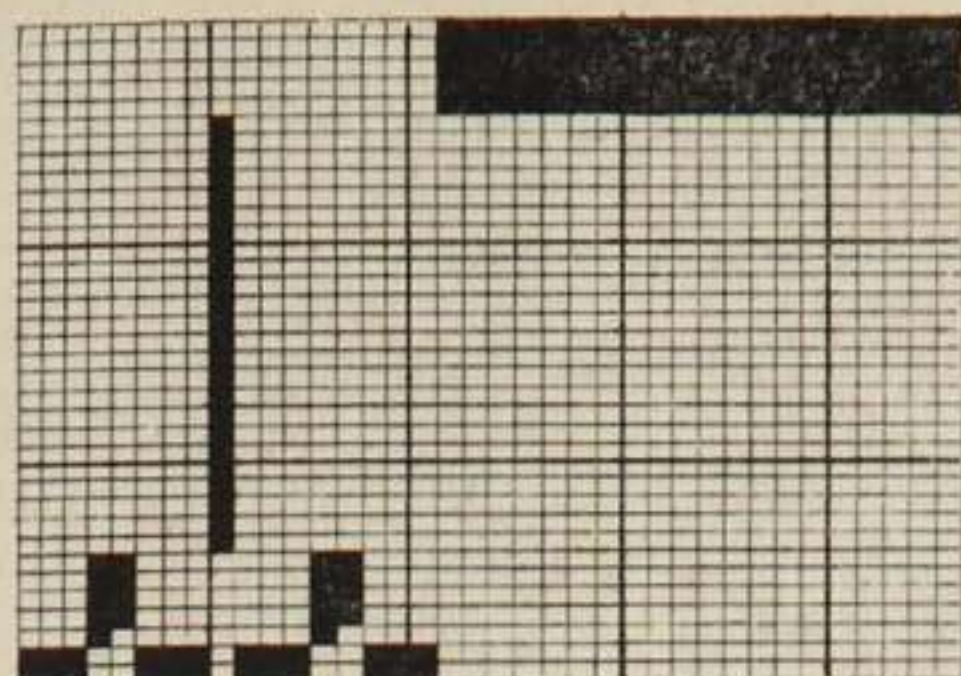


FIG. 2.

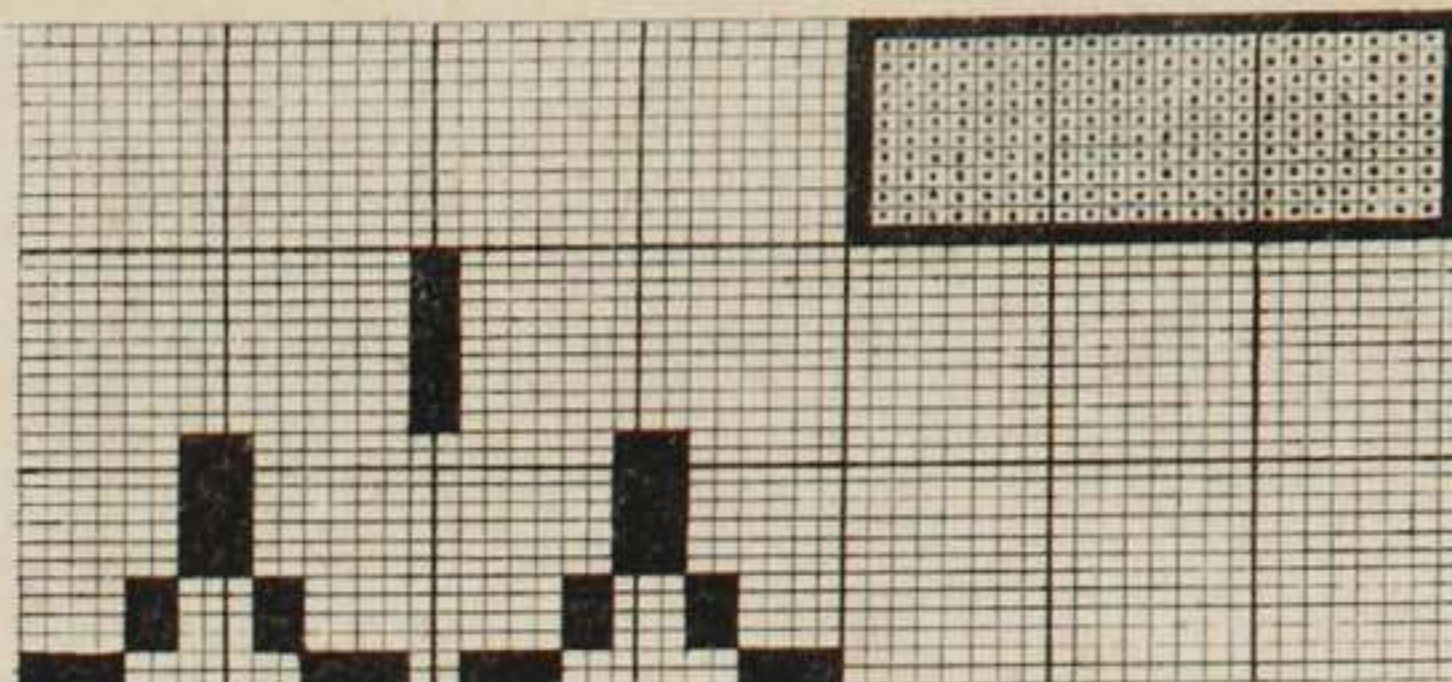


FIG. 3.

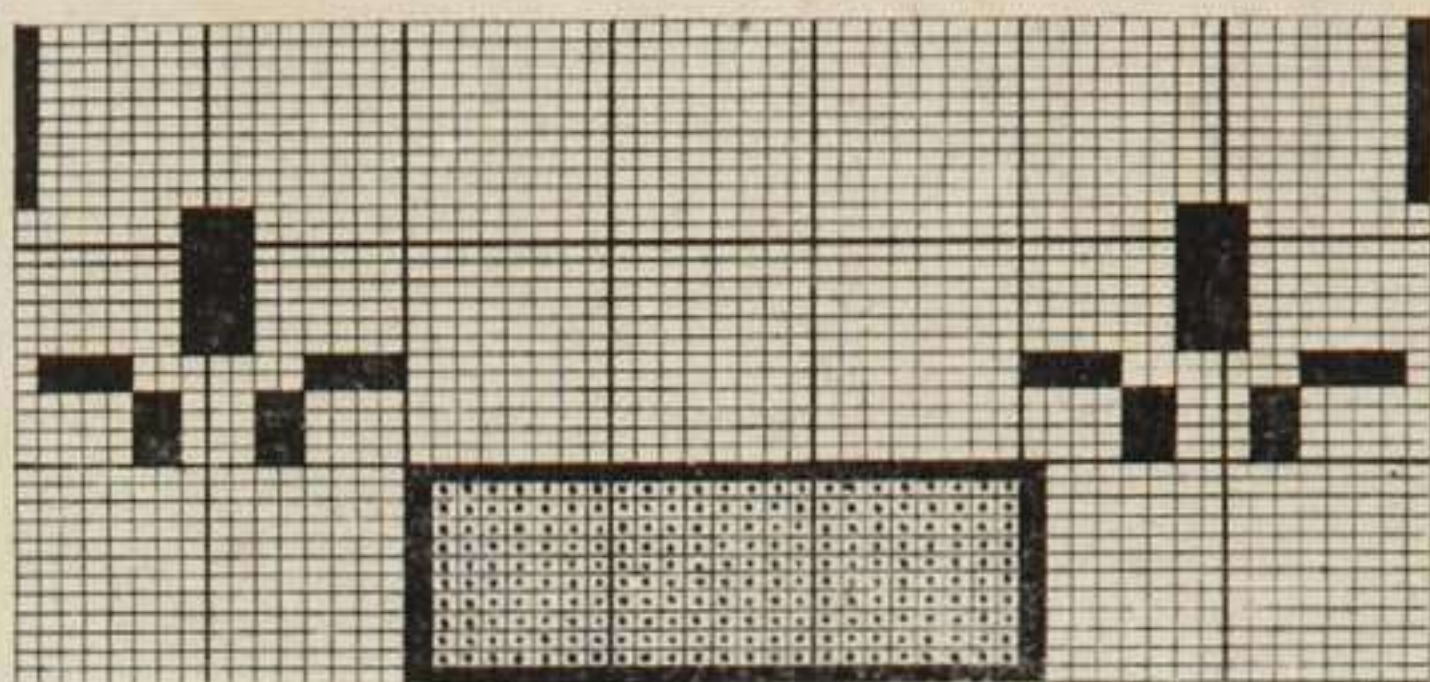


FIG. 4.

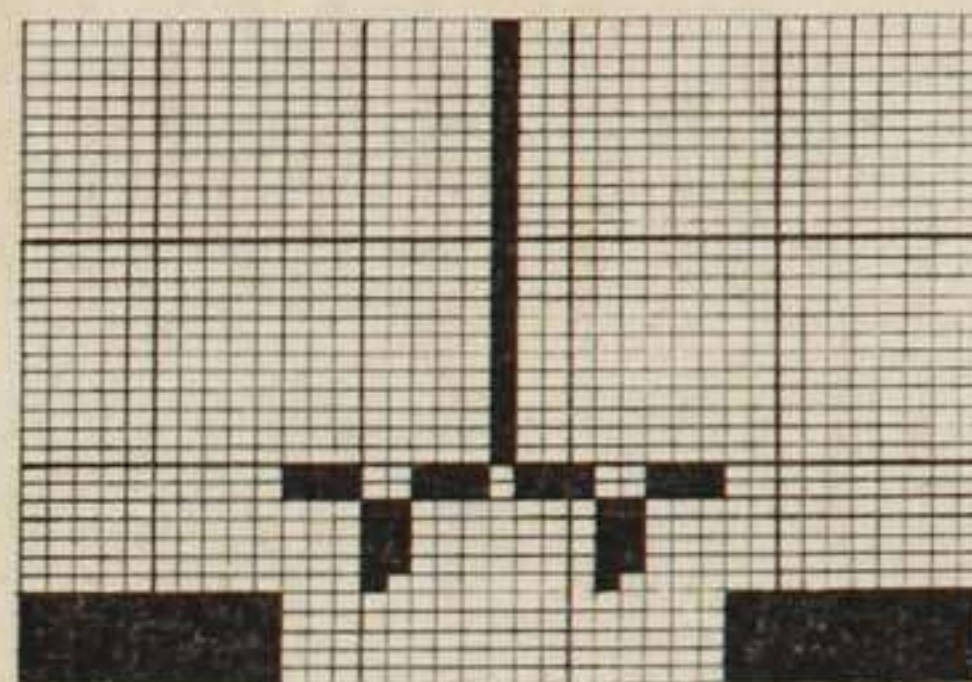


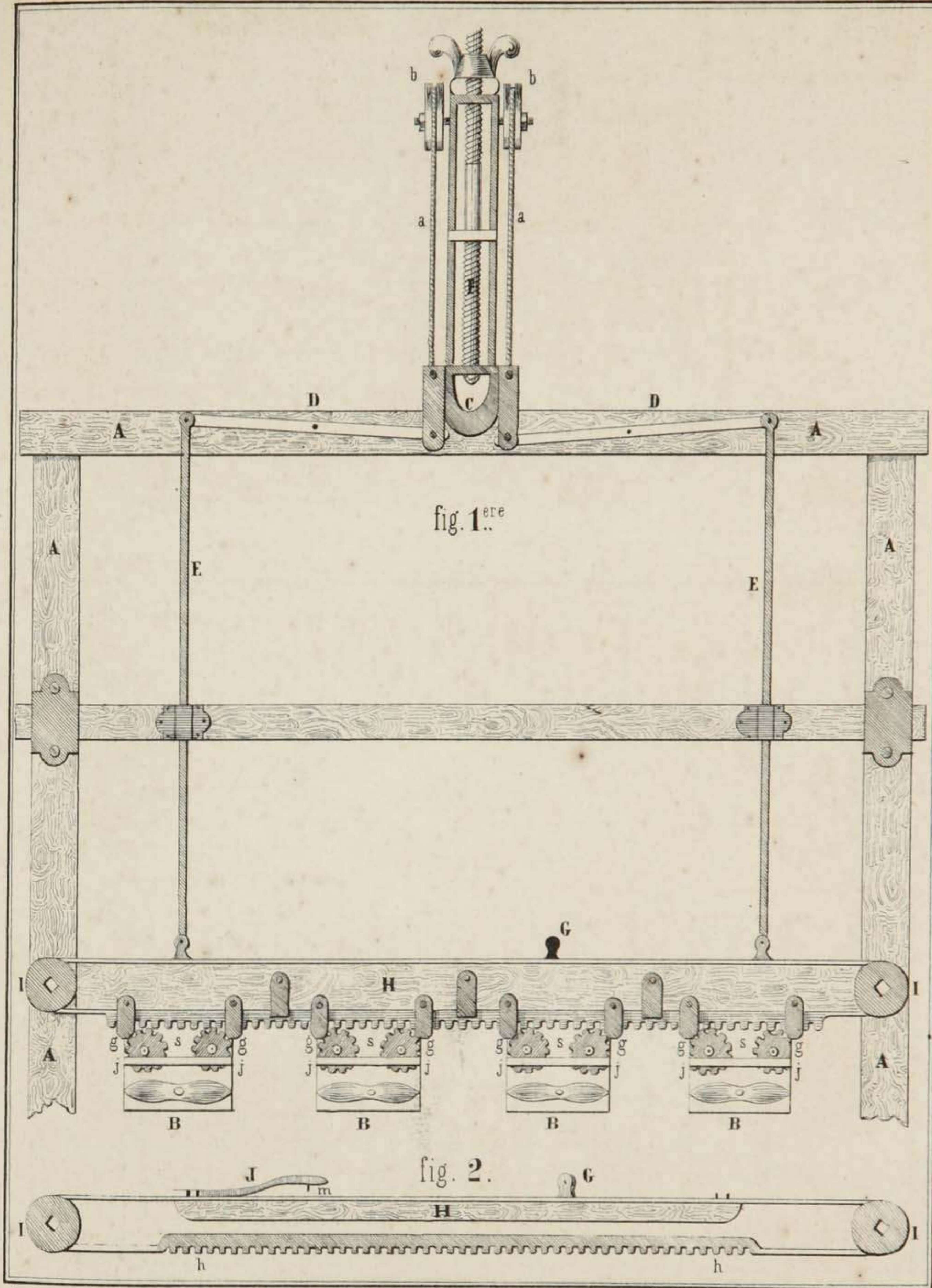
FIG. 5.

Dépouillement de la planche précédente. (197.)



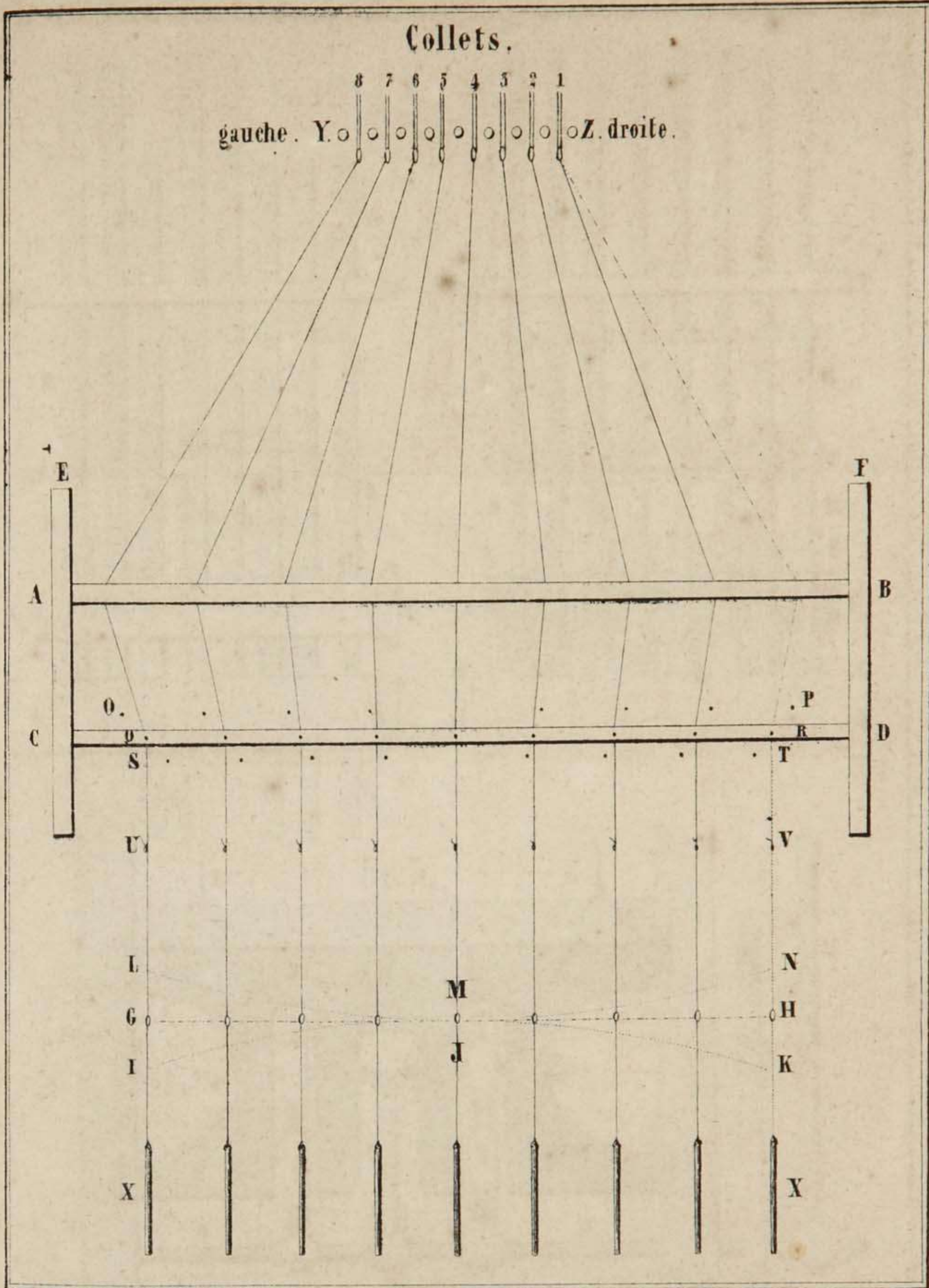
BATTANT BROCHEUR.

PL. 199.



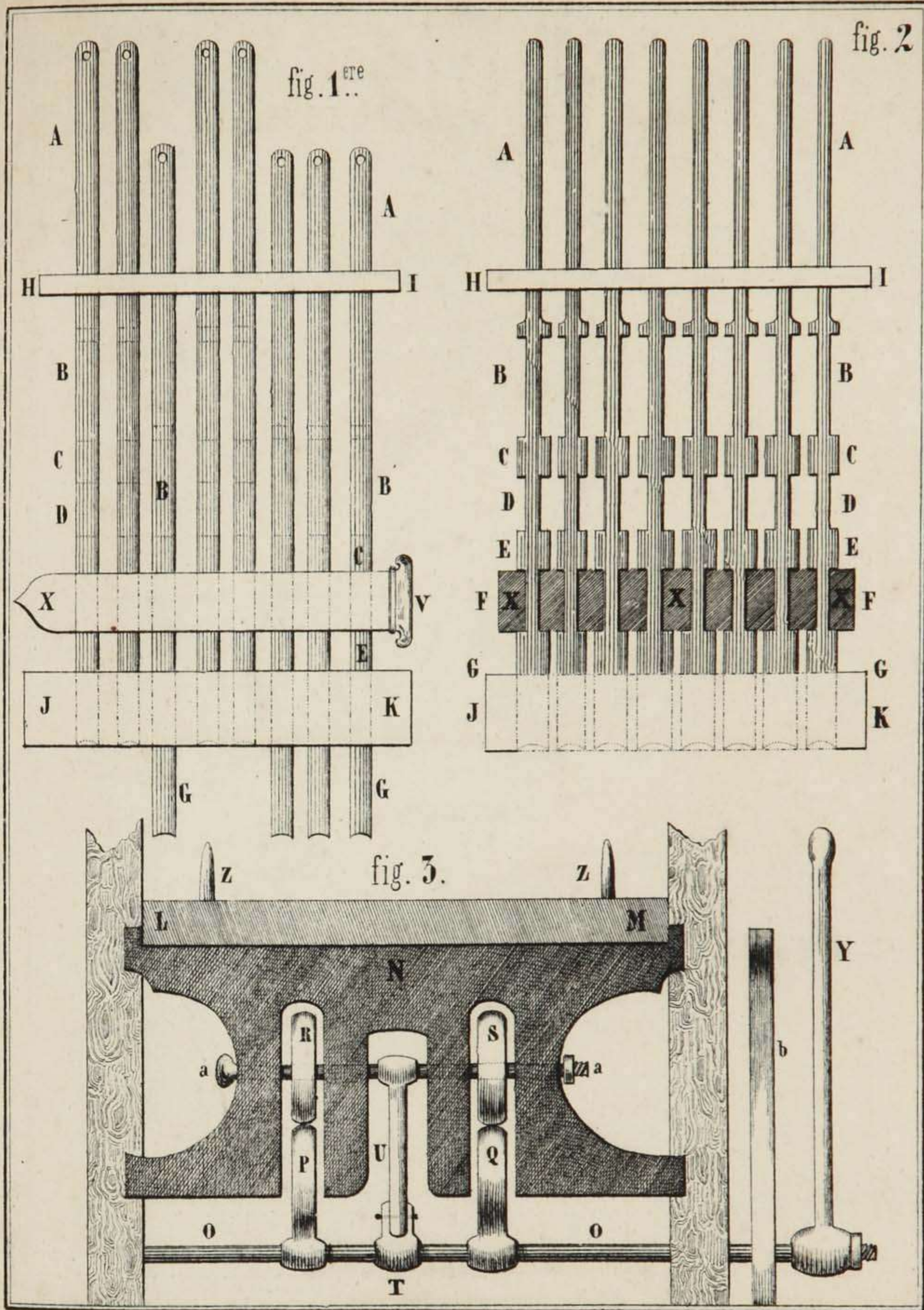
EMPOUTAGE MOBILE.

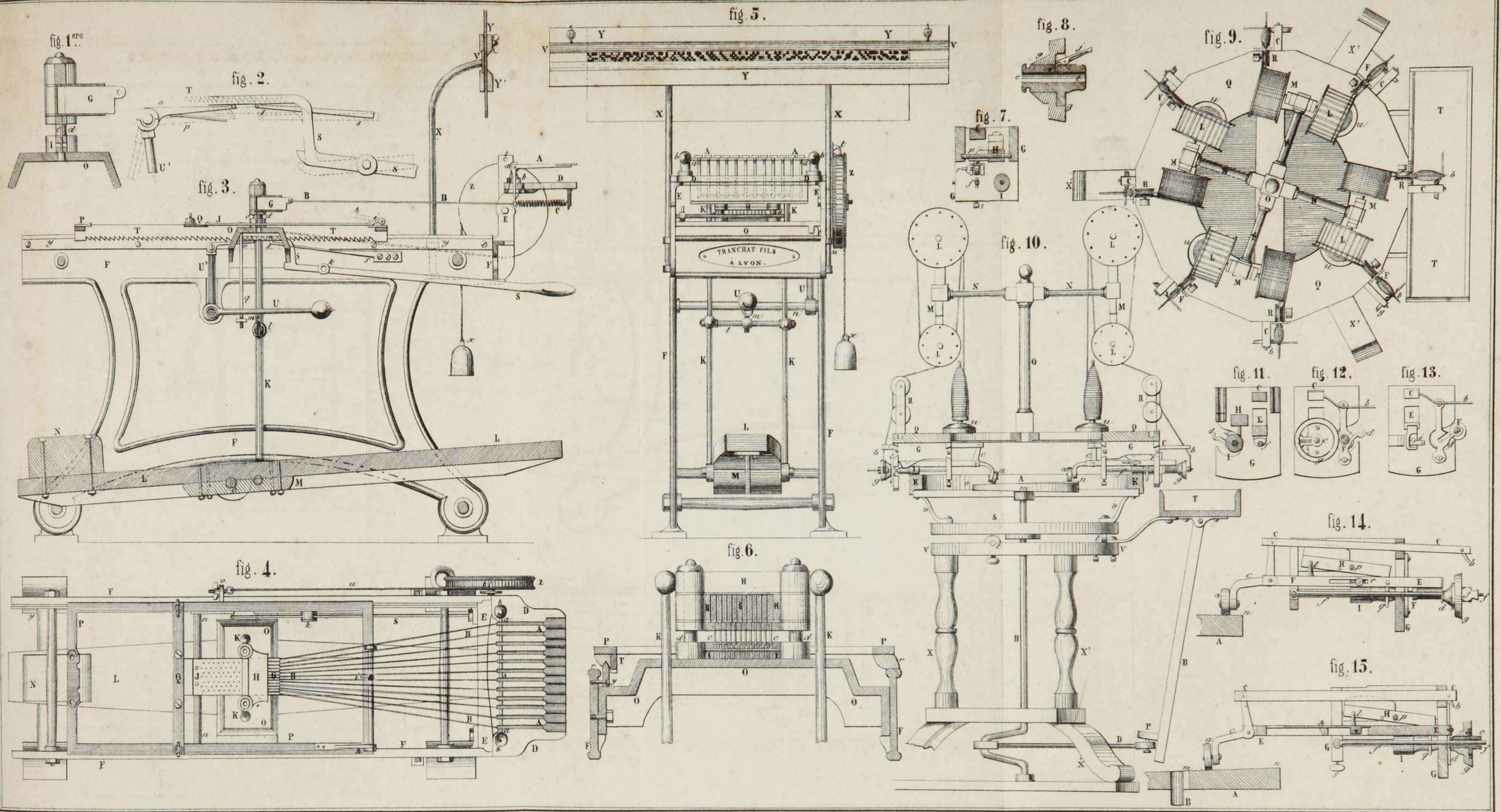
PL. 200

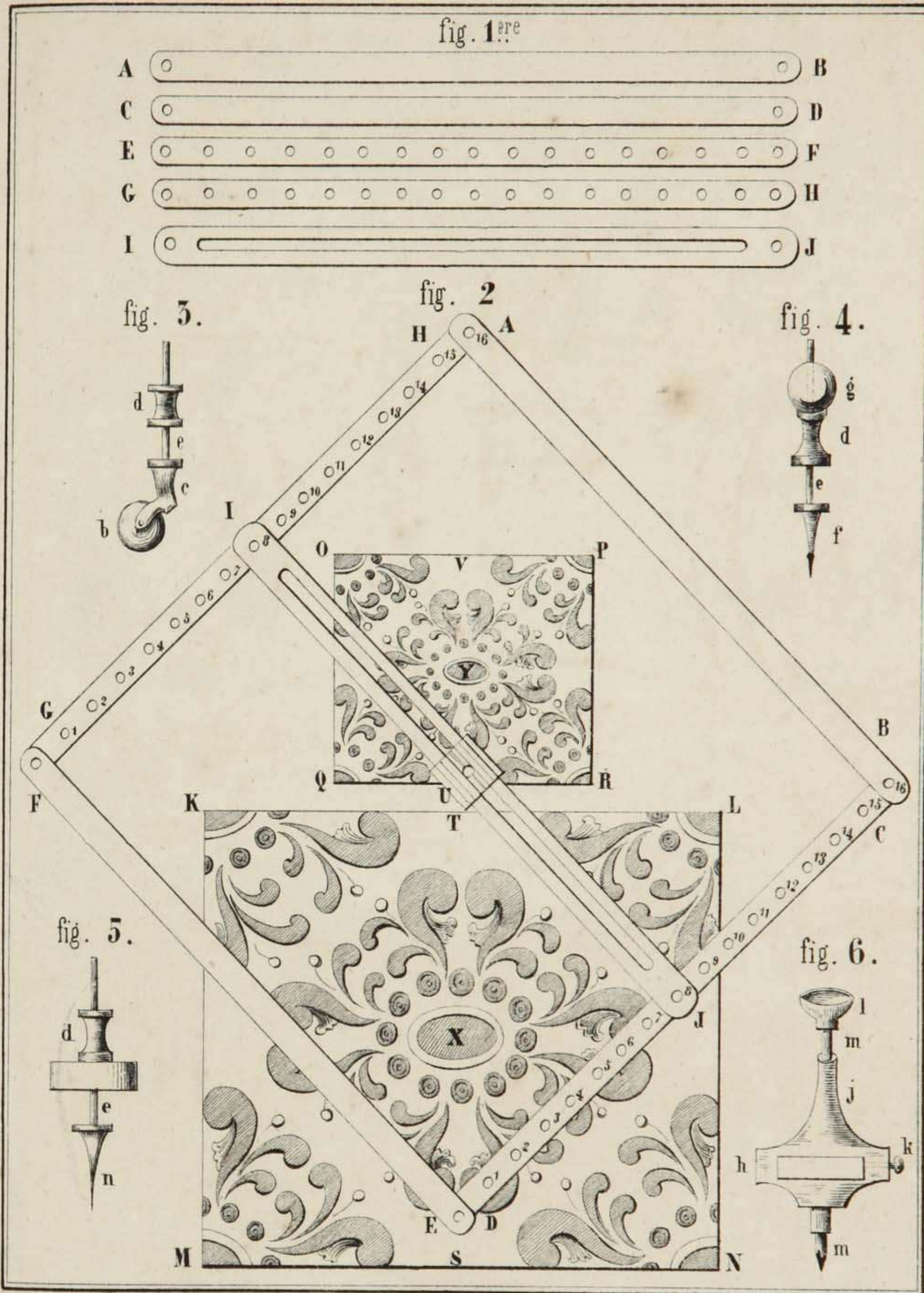


GRAND LISAGE, PERÇAGE, ACCÉLÉRÉ.

PL. 201.







PARAGE CONTINU.

Esquisse.— Quinconce sur 25.

PL. 204.

FIG. 1^{ère}

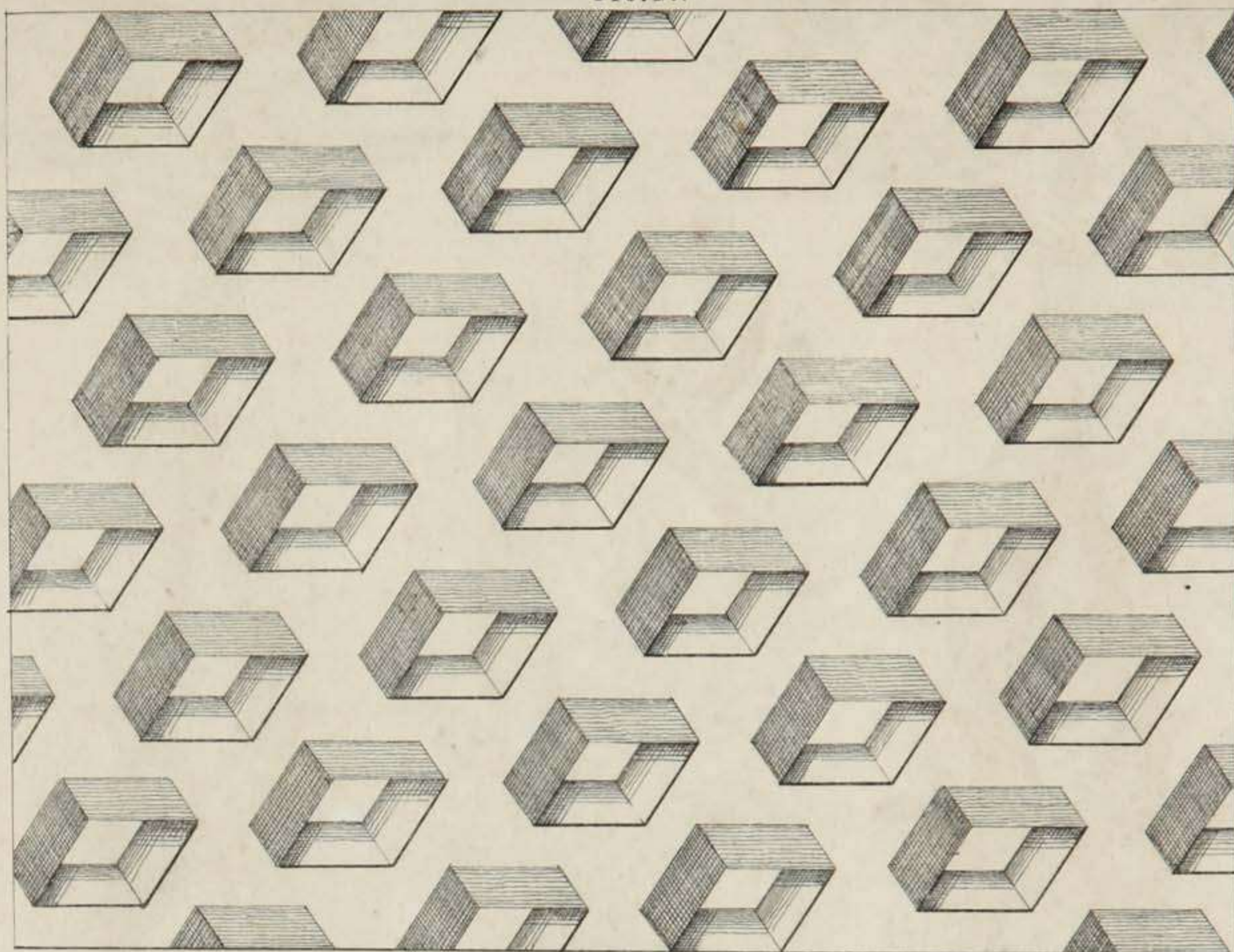
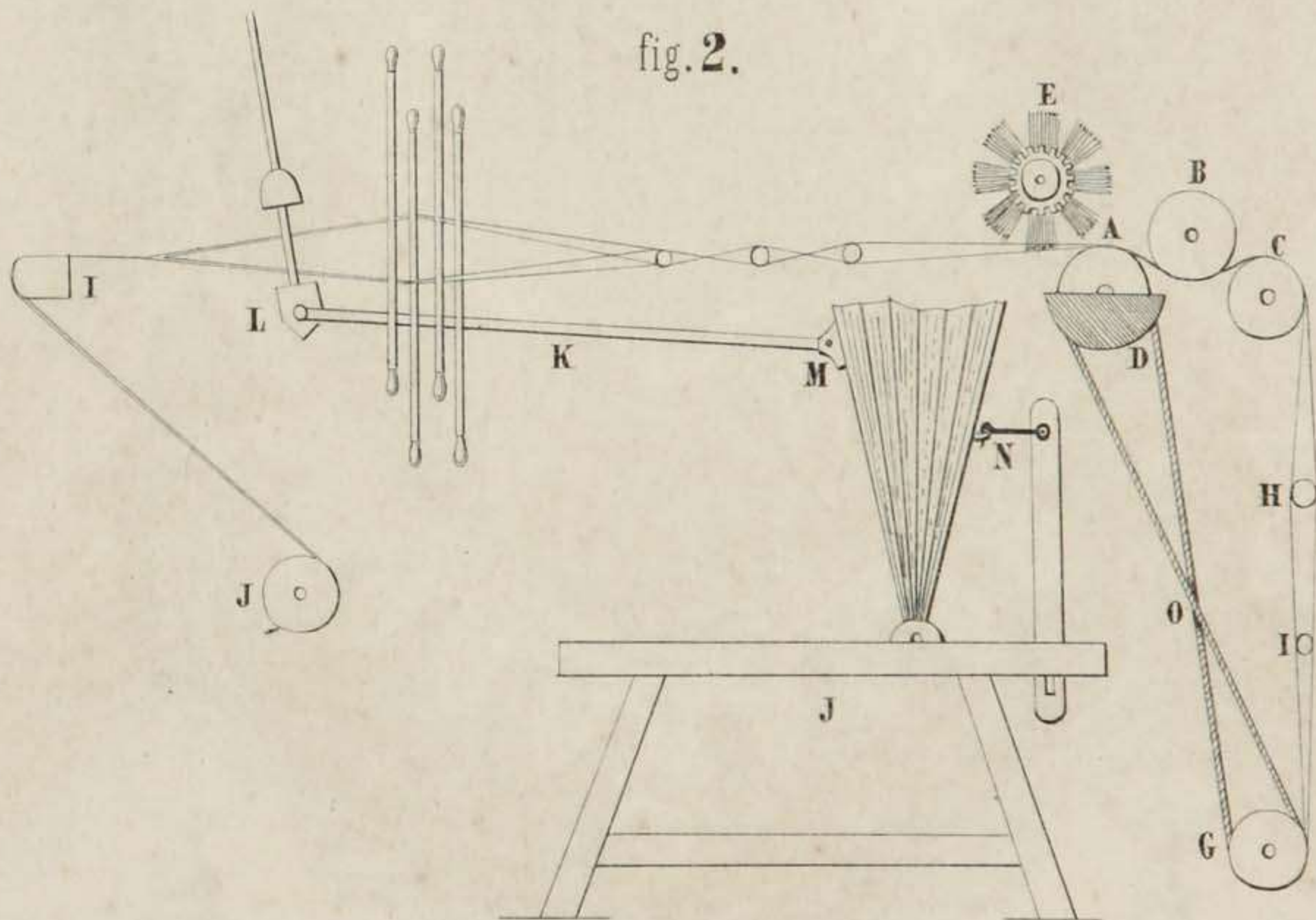
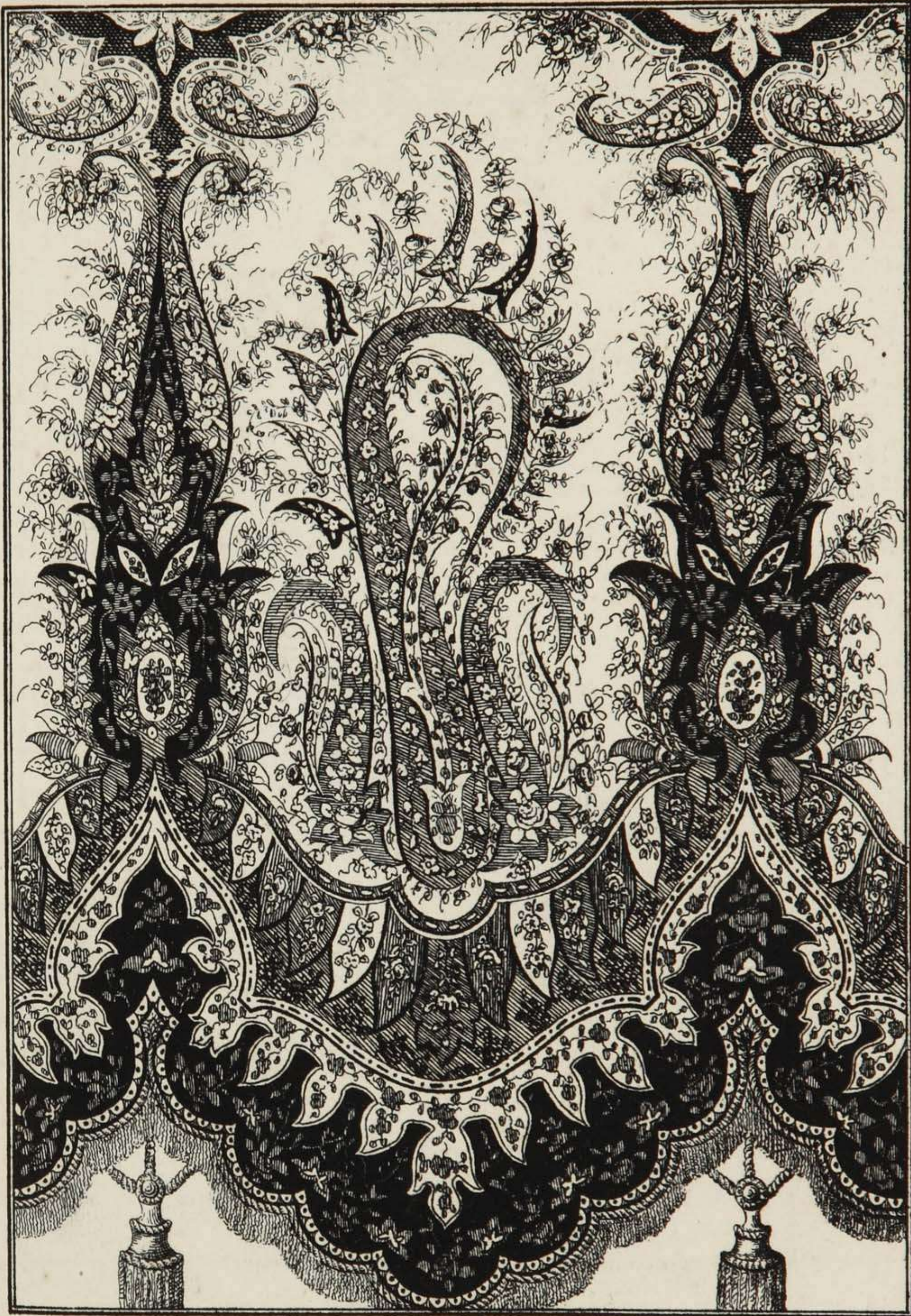


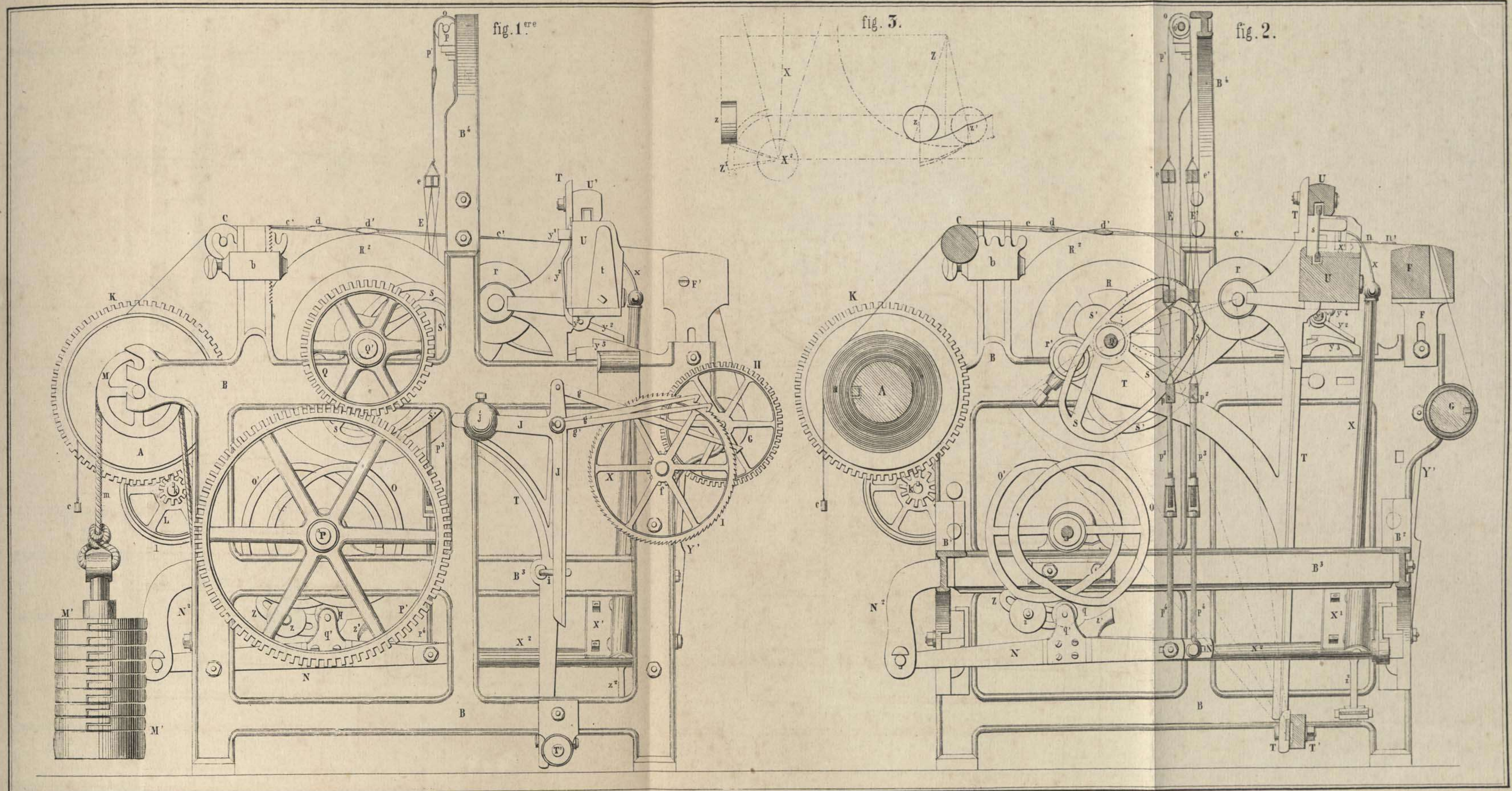
fig. 2.

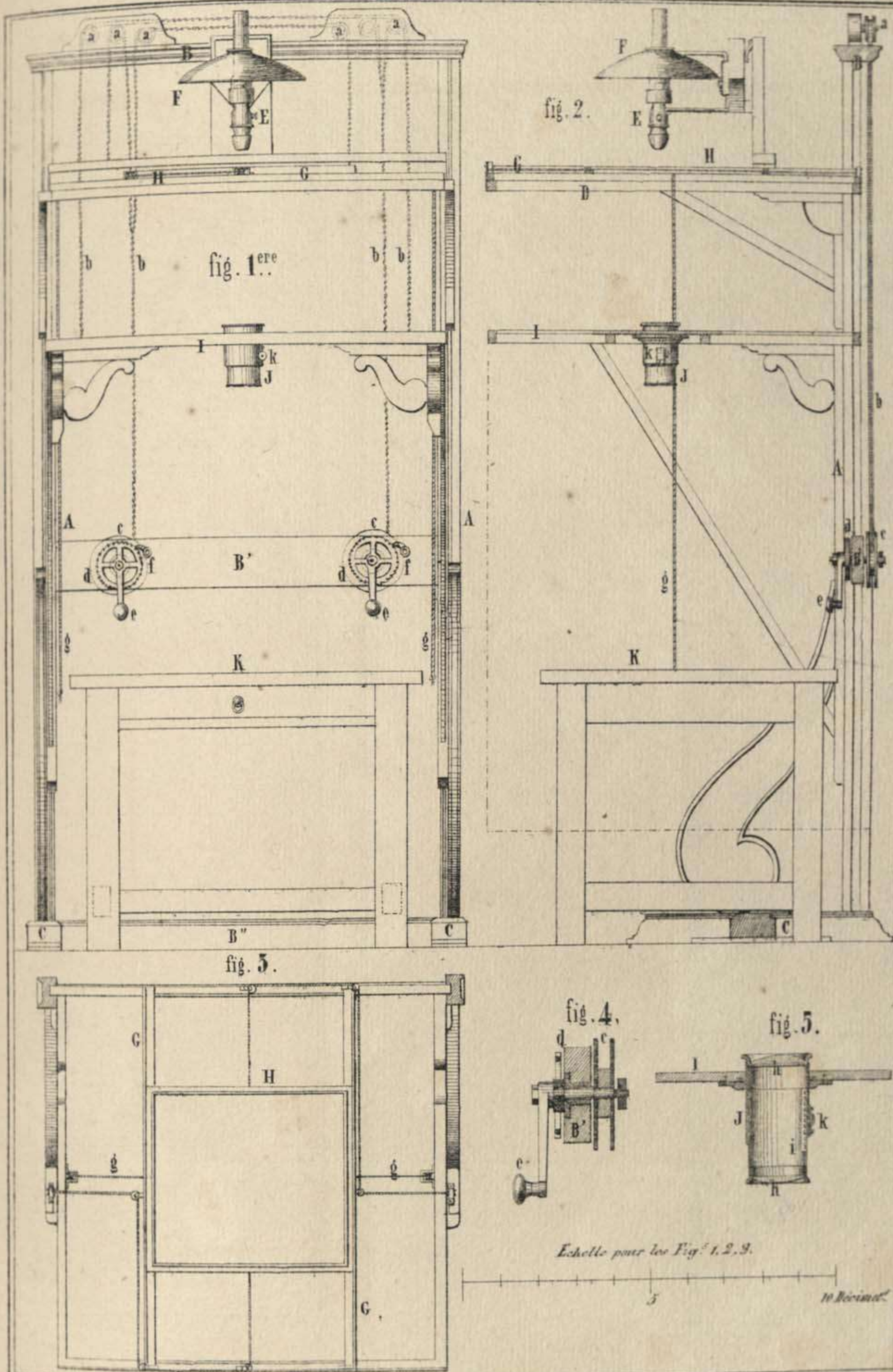


CHÂLE LONG
fragment d'un scapulaire.

PL 205







ESQUISSES DIVERSES.

fig. 1^{re}



fig. 2.

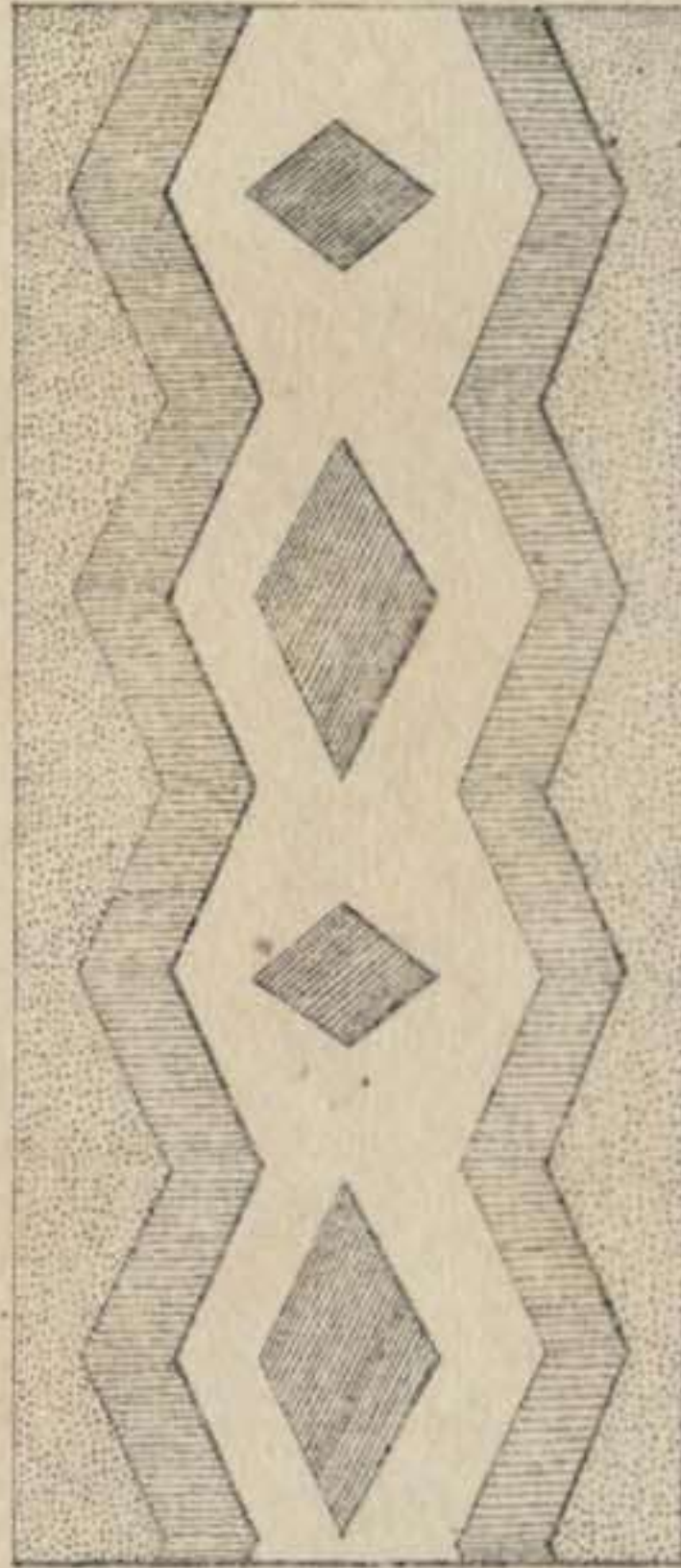


fig. 3.

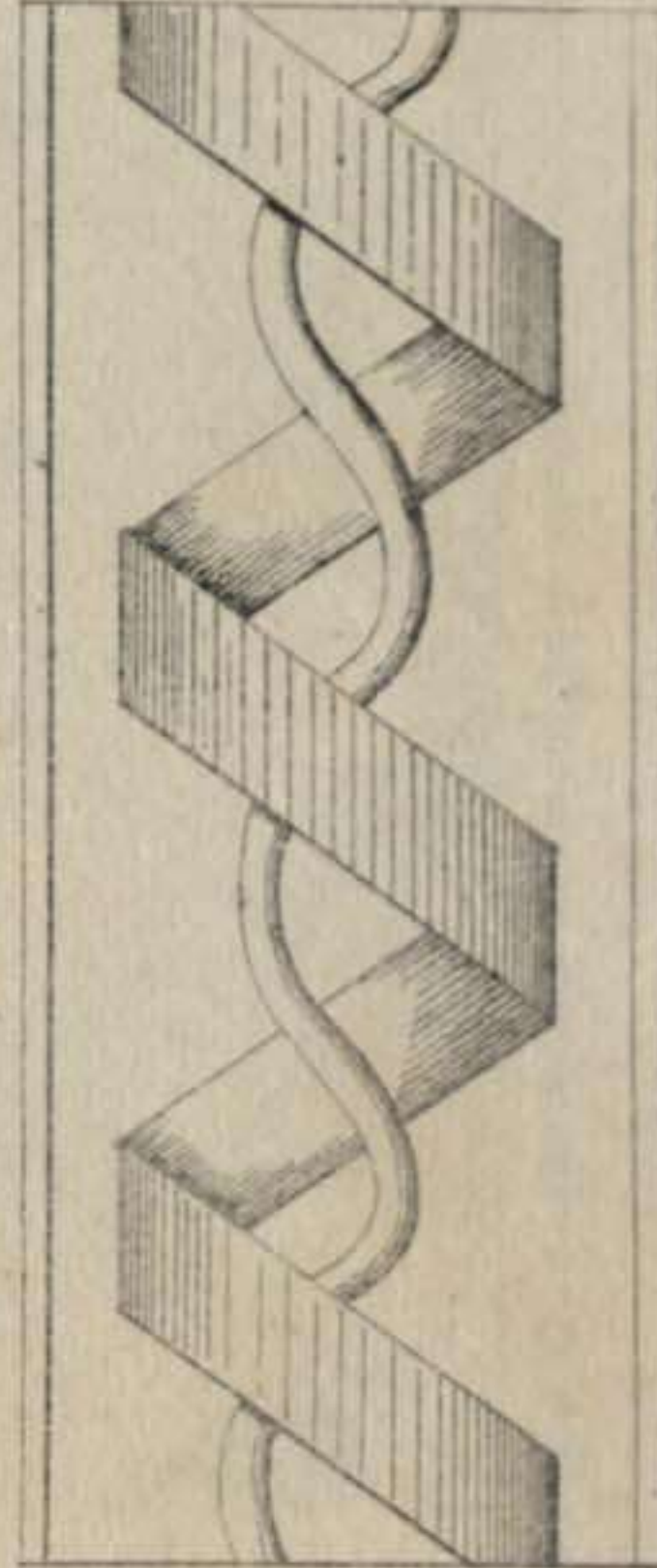


fig. 4

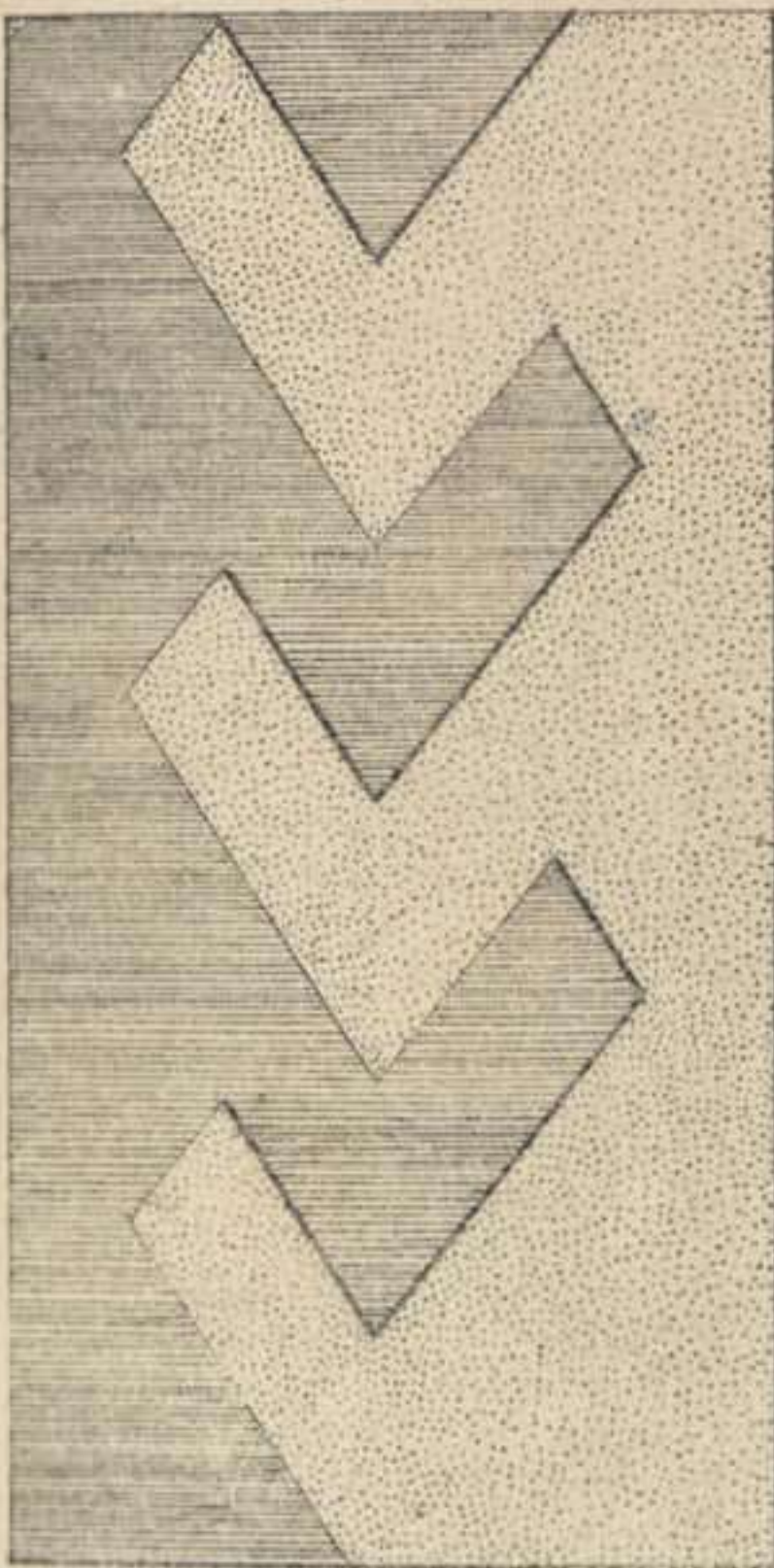


fig 5.

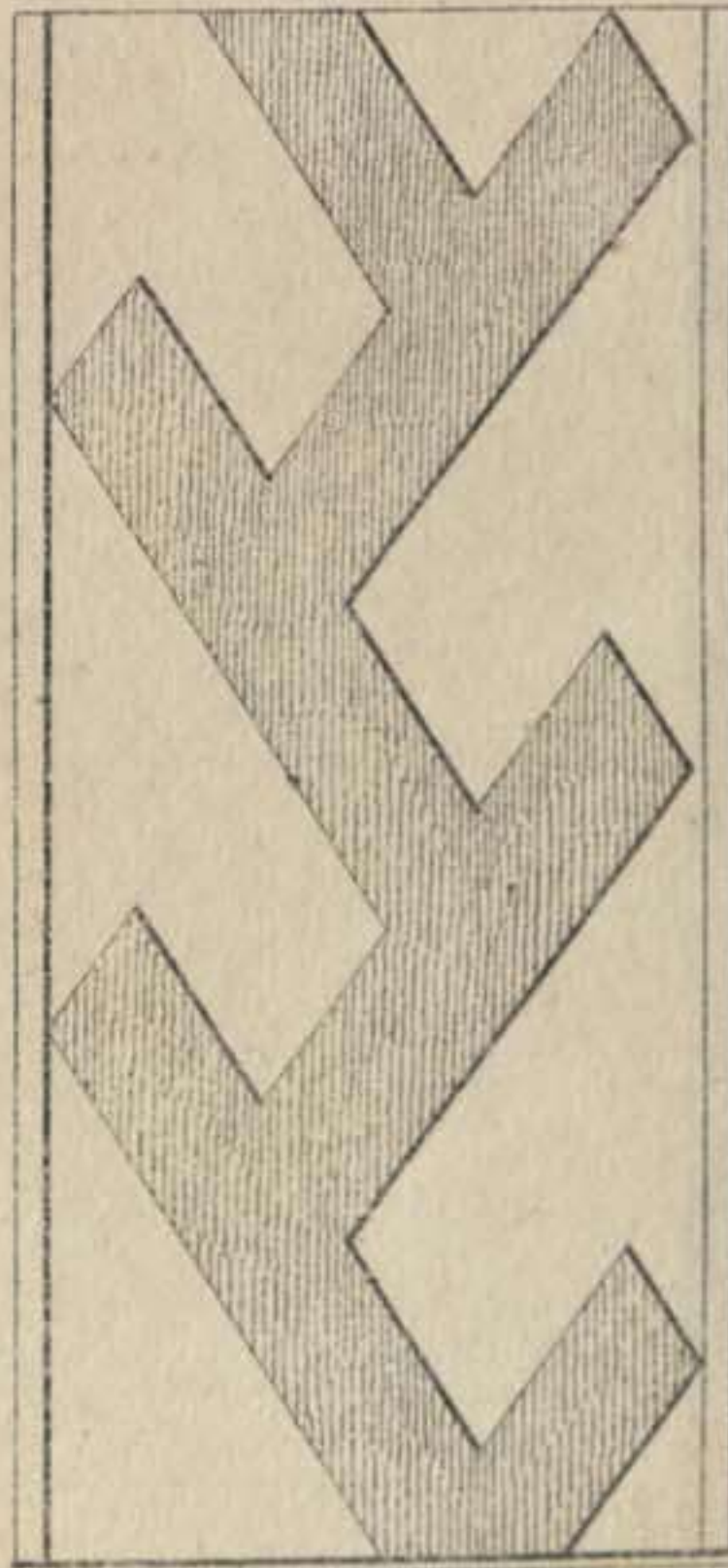


fig. 6.

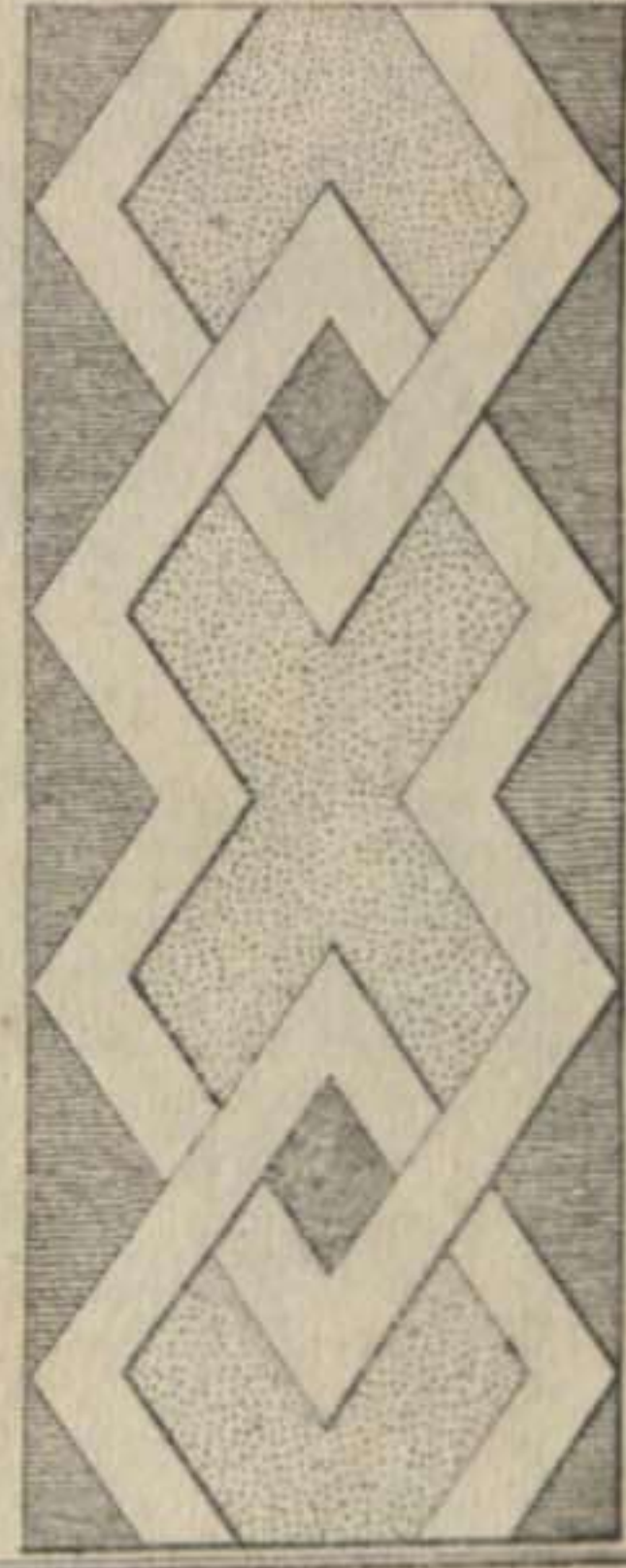


fig. 1^{ere}.

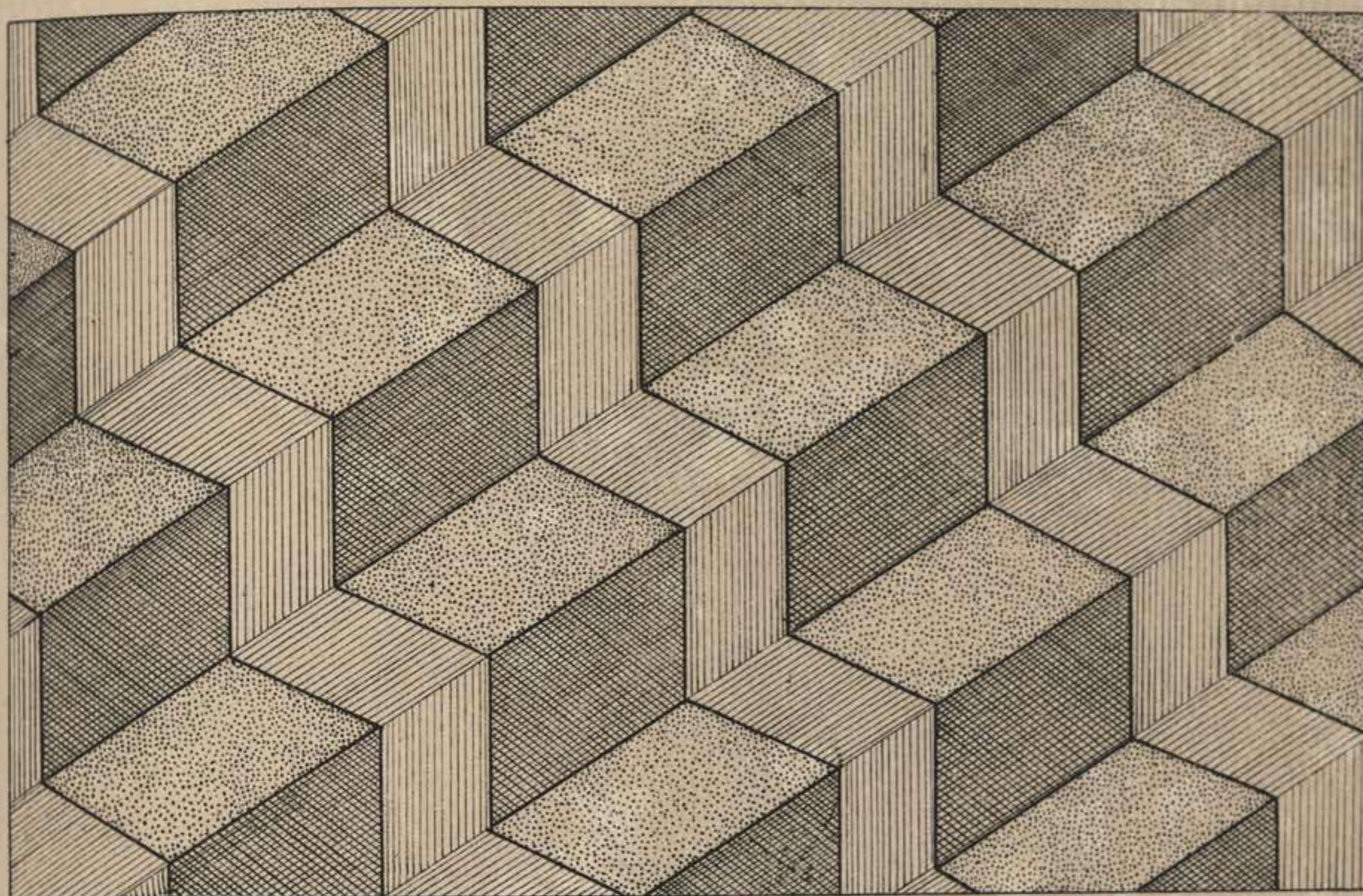
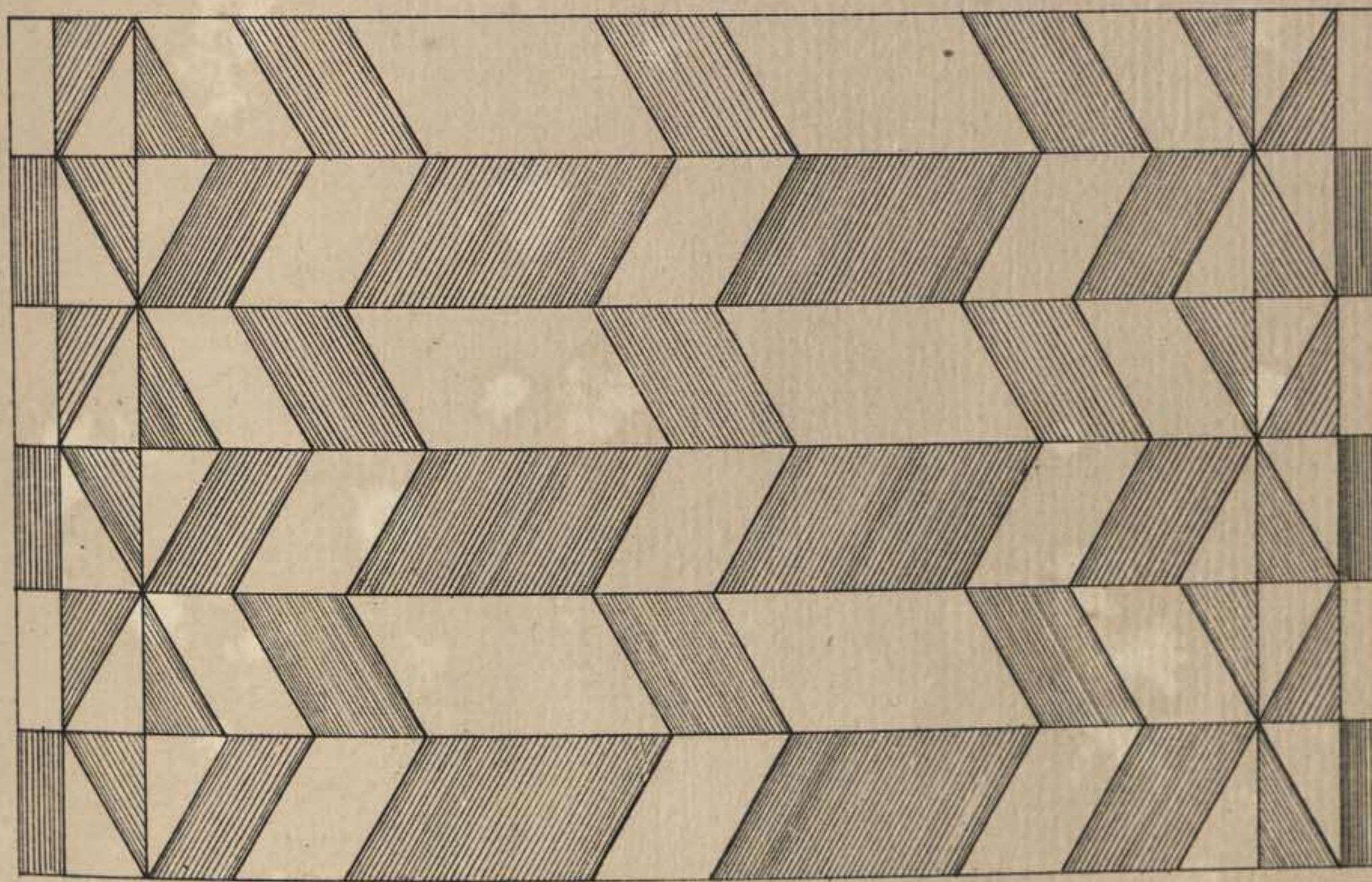


fig. 2.



ESQUISSES DIVERSES .

PL. 211.

fig. 1^{ere}

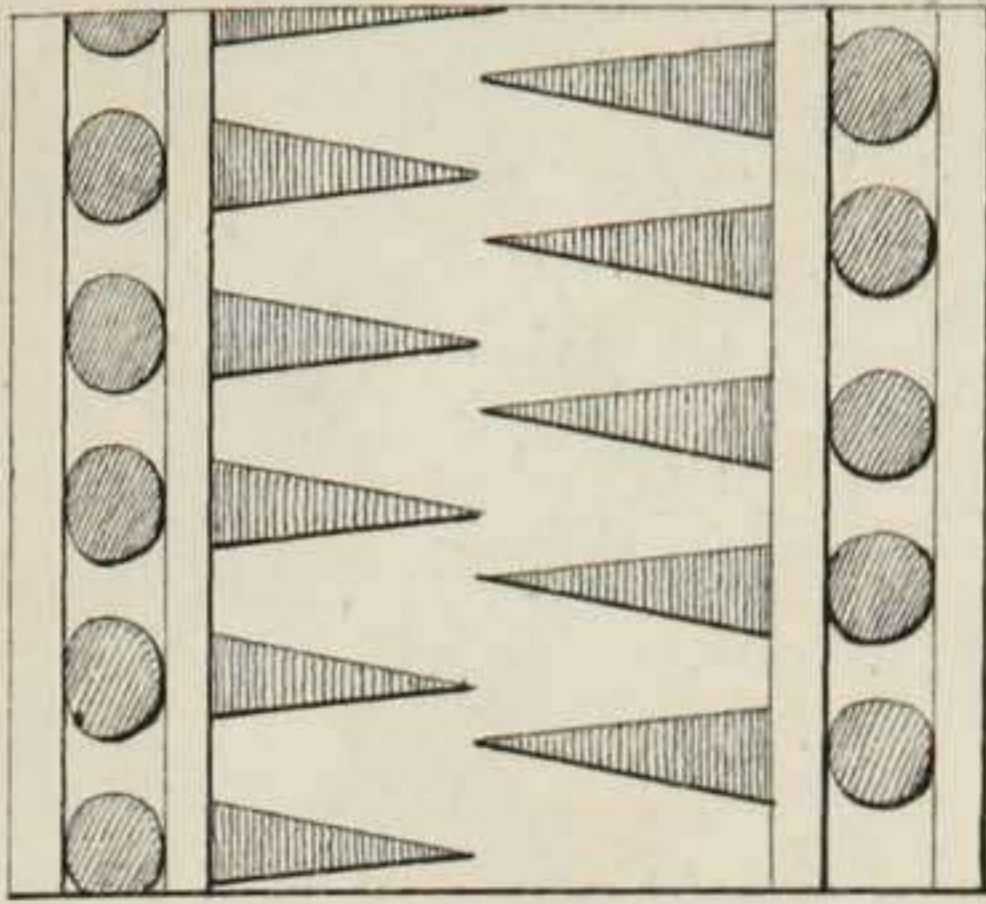


fig. 2.

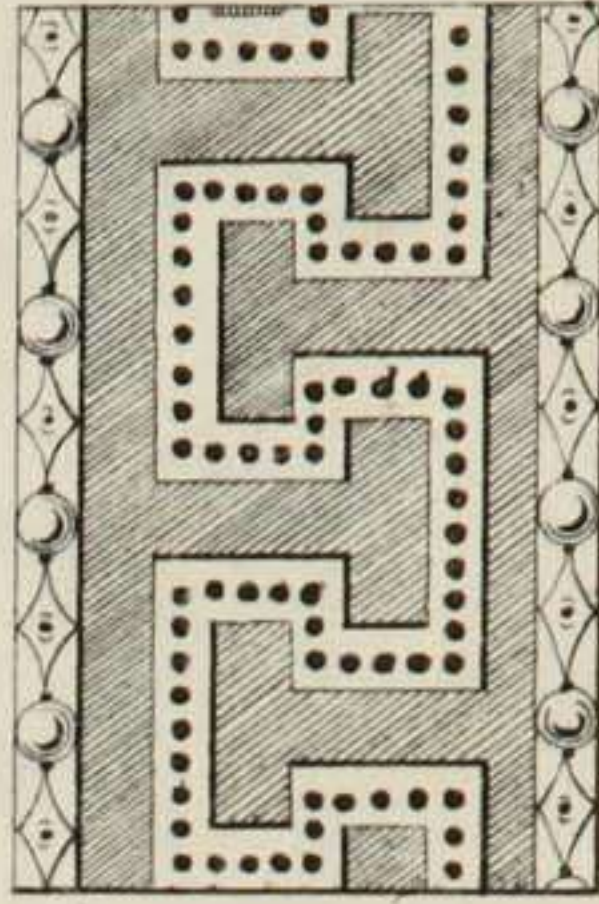


fig. 3.

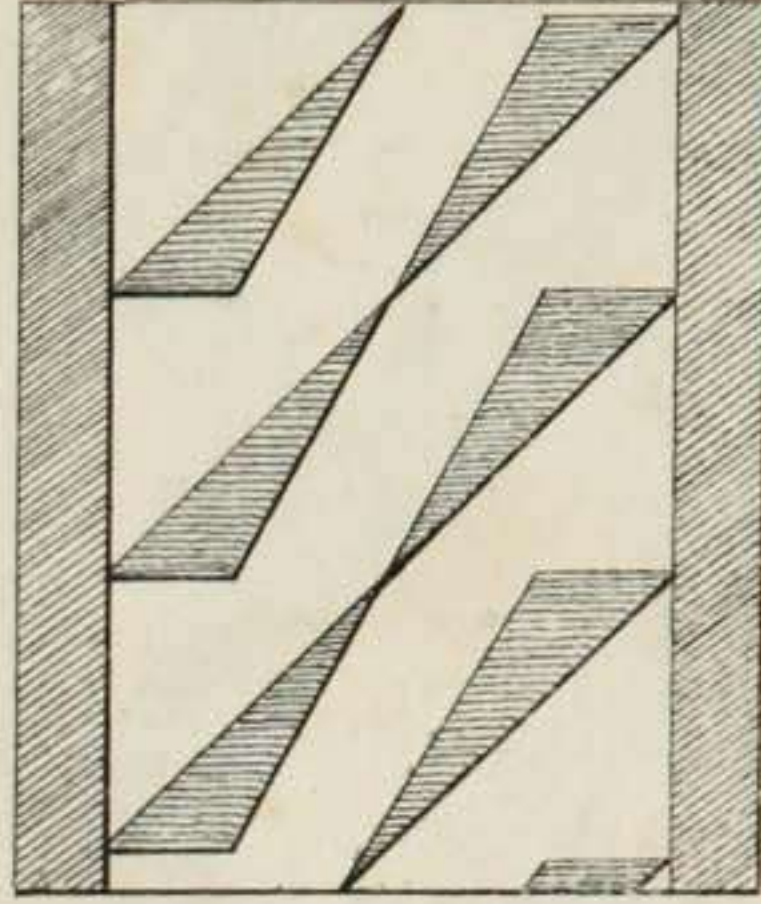


fig. 4



fig. 5.

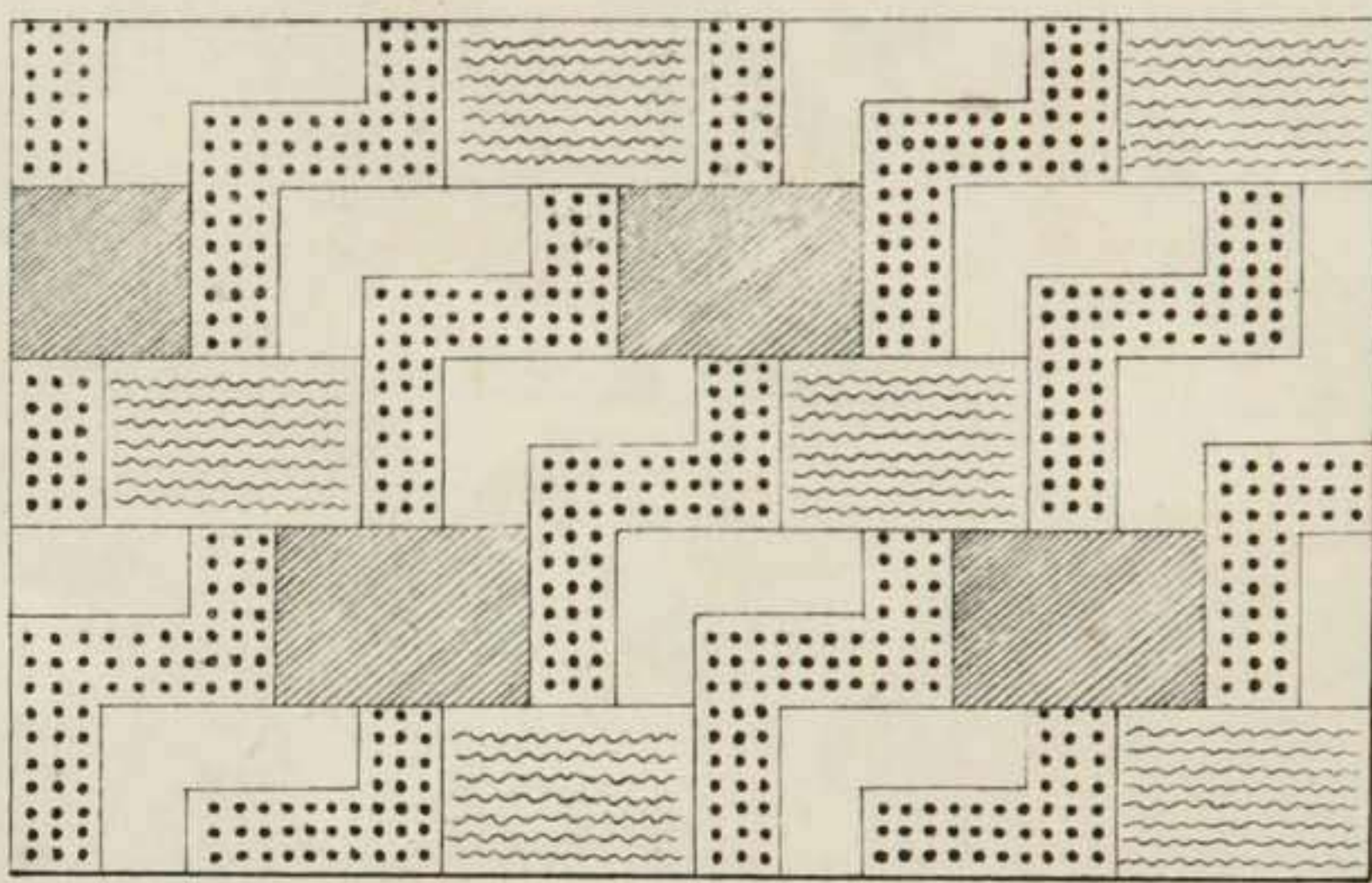


fig. 6.



fig. 7

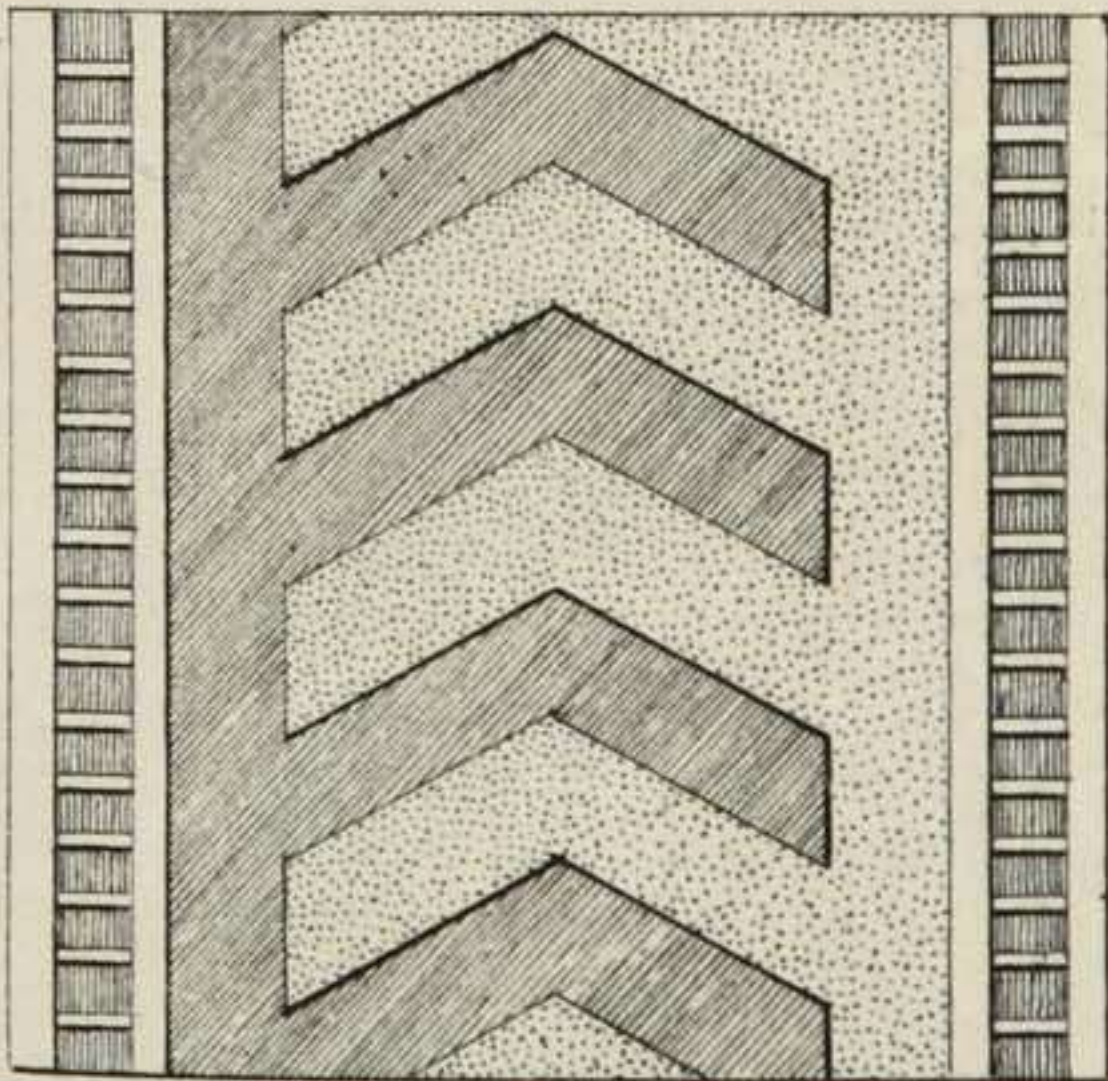
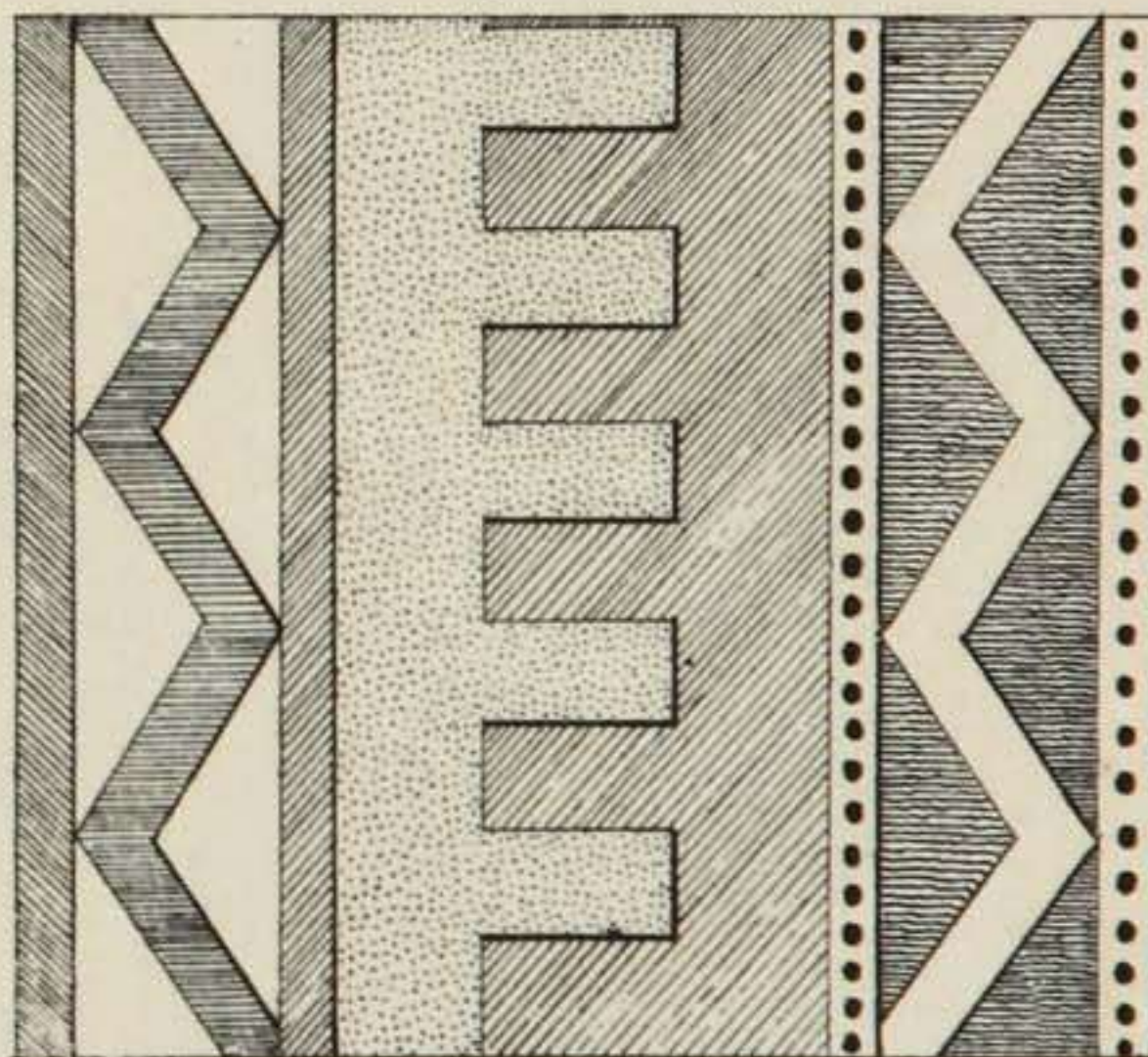


fig. 8.



ESQUISSES DIVERSES.

PL. 212

fig. 1^{ere}.

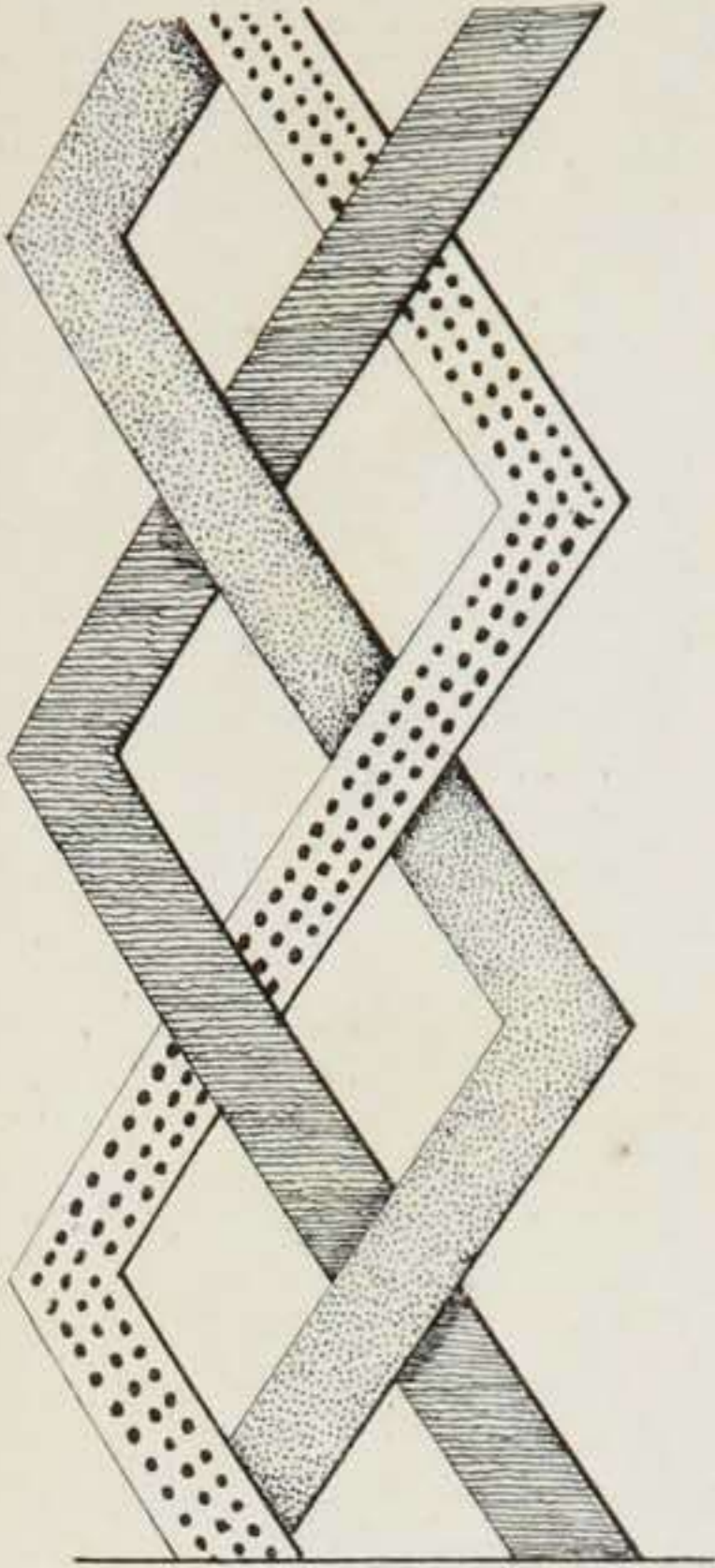


fig. 2.

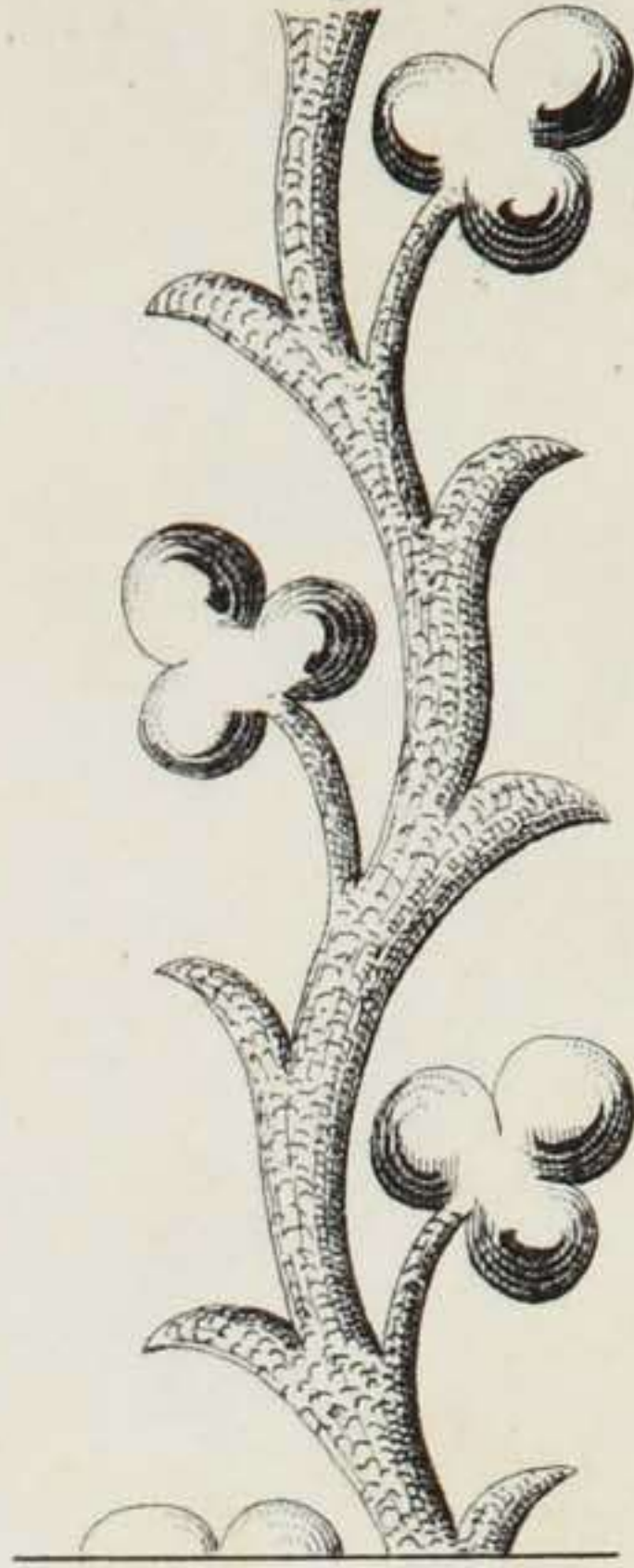


fig. 3.

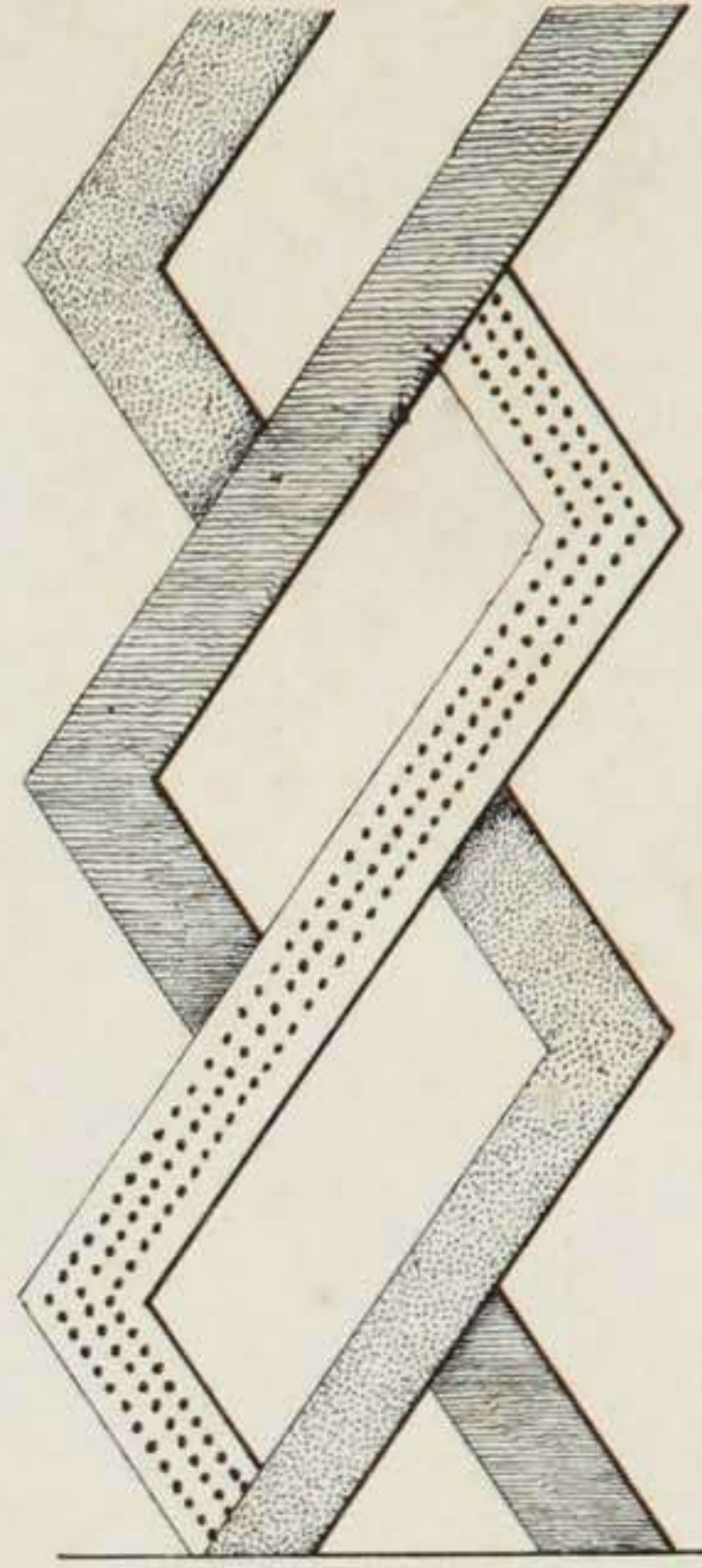


fig. 4.

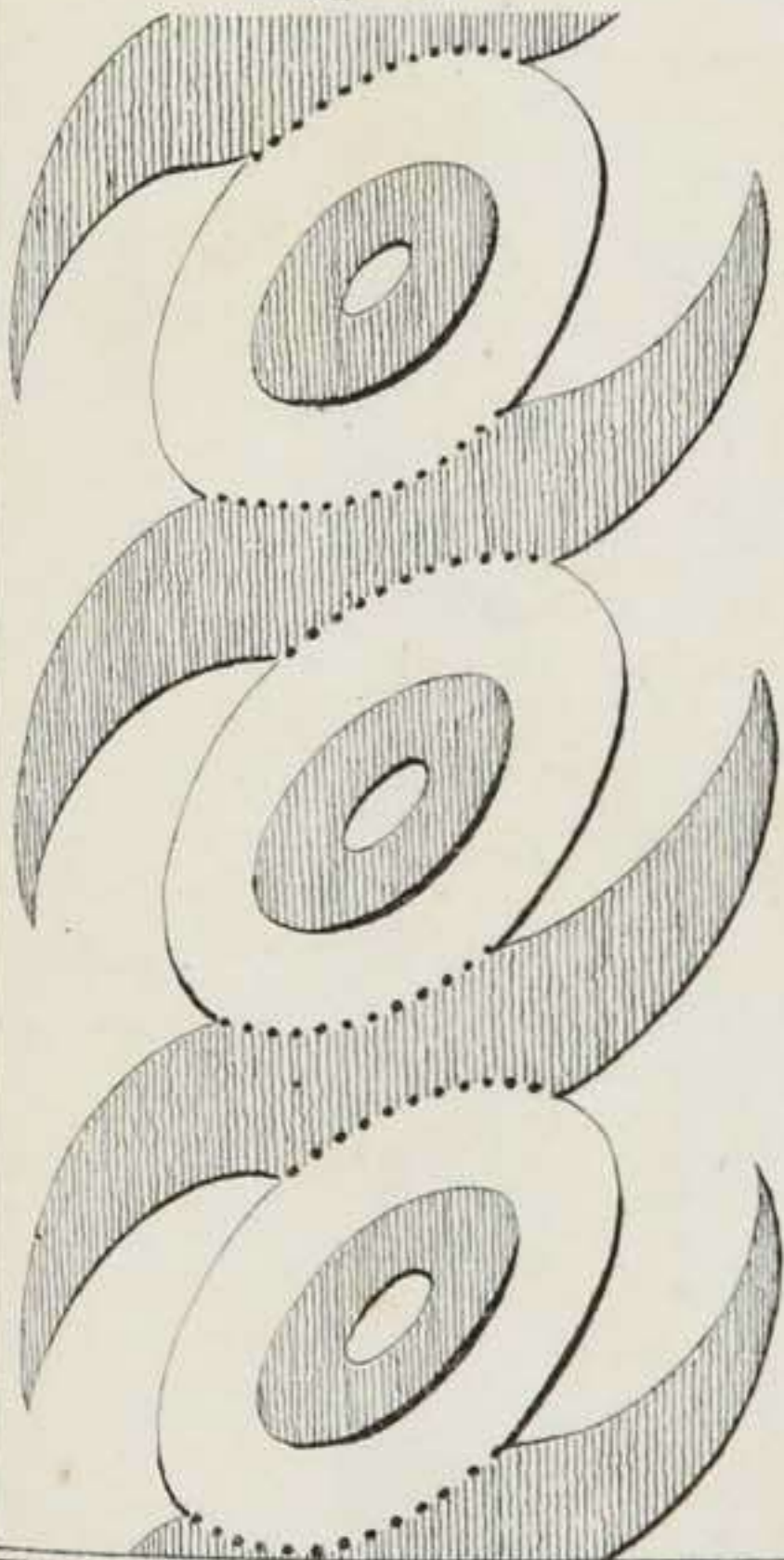


fig. 5.

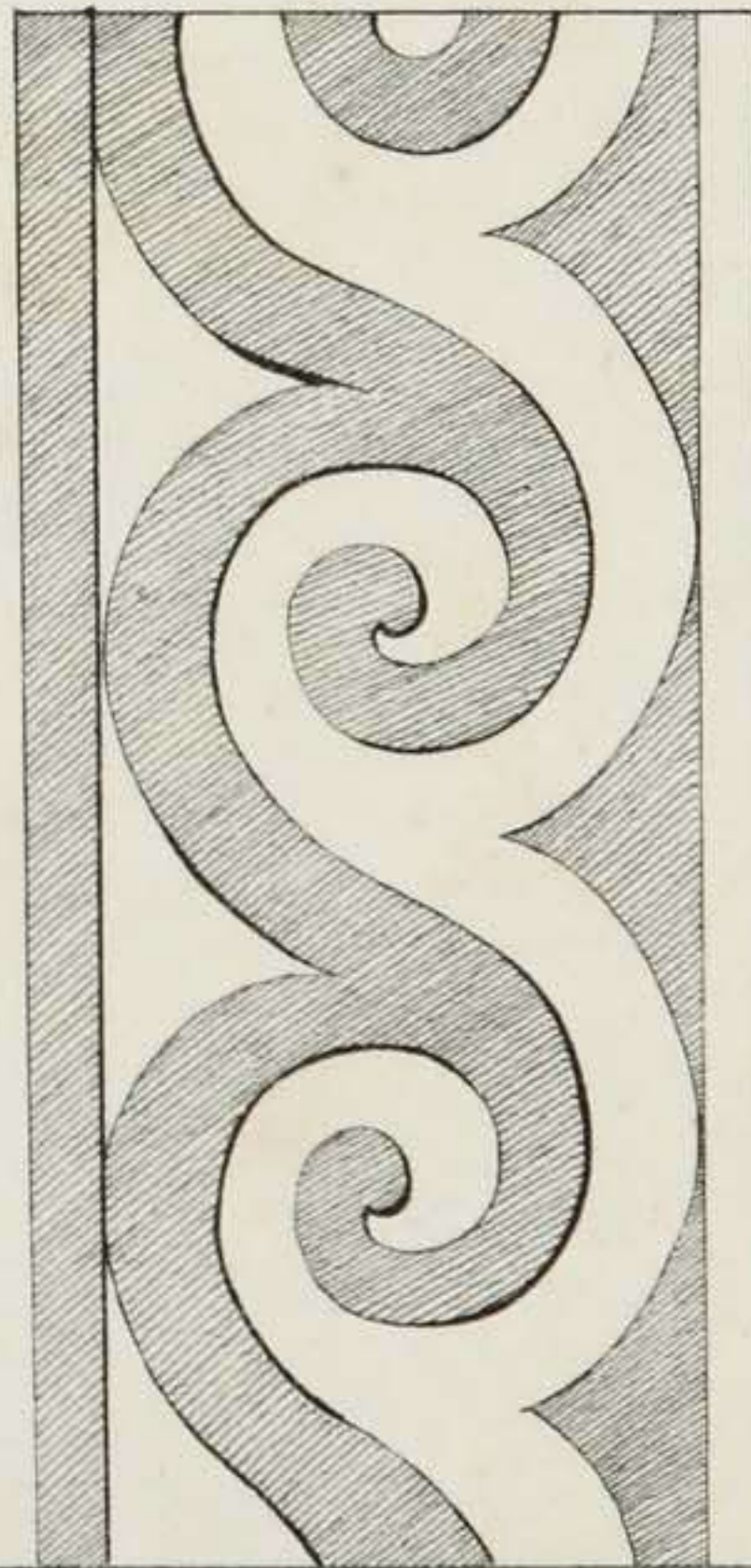


fig. 6.

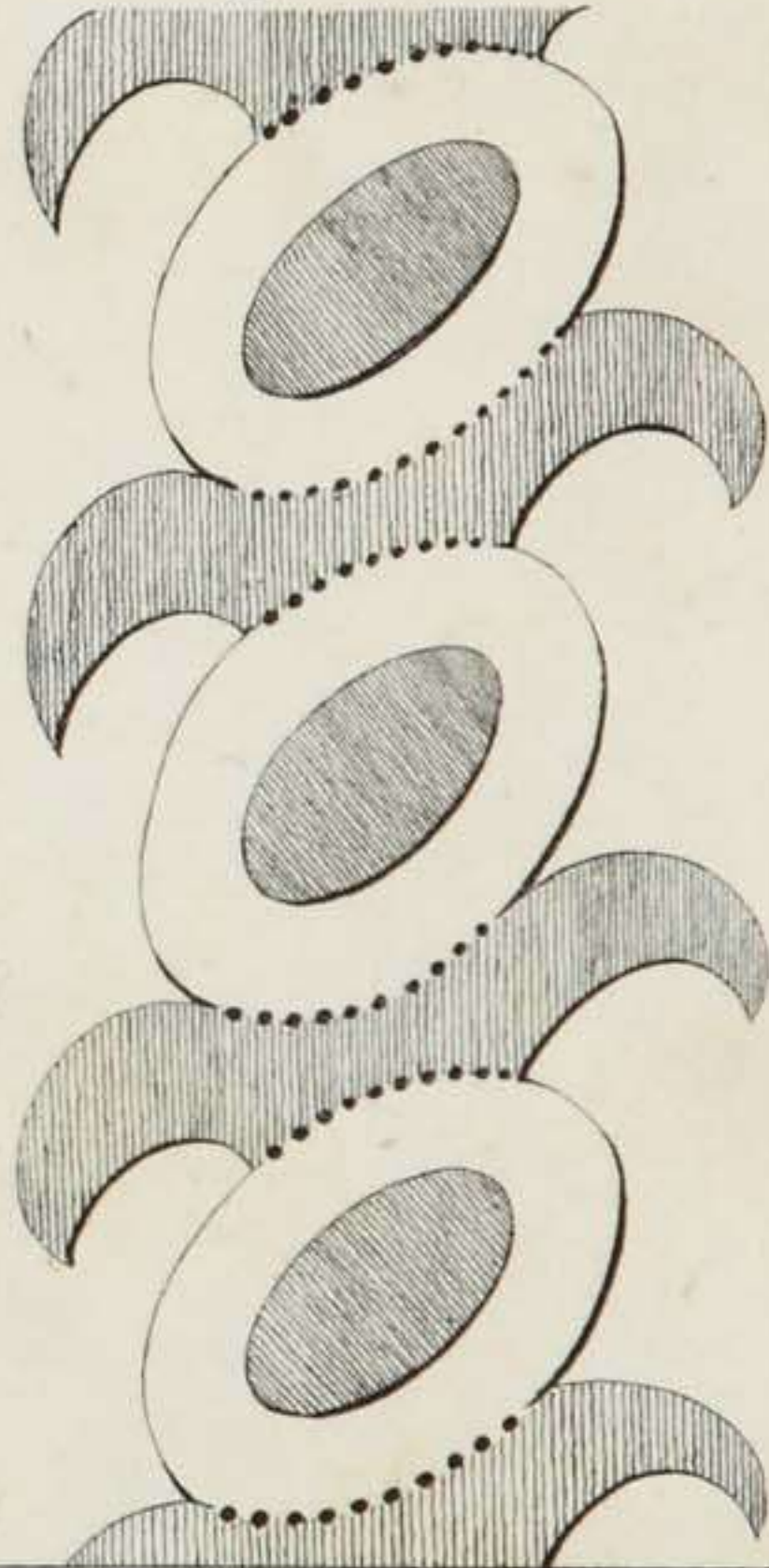


fig. 1^{ere}.

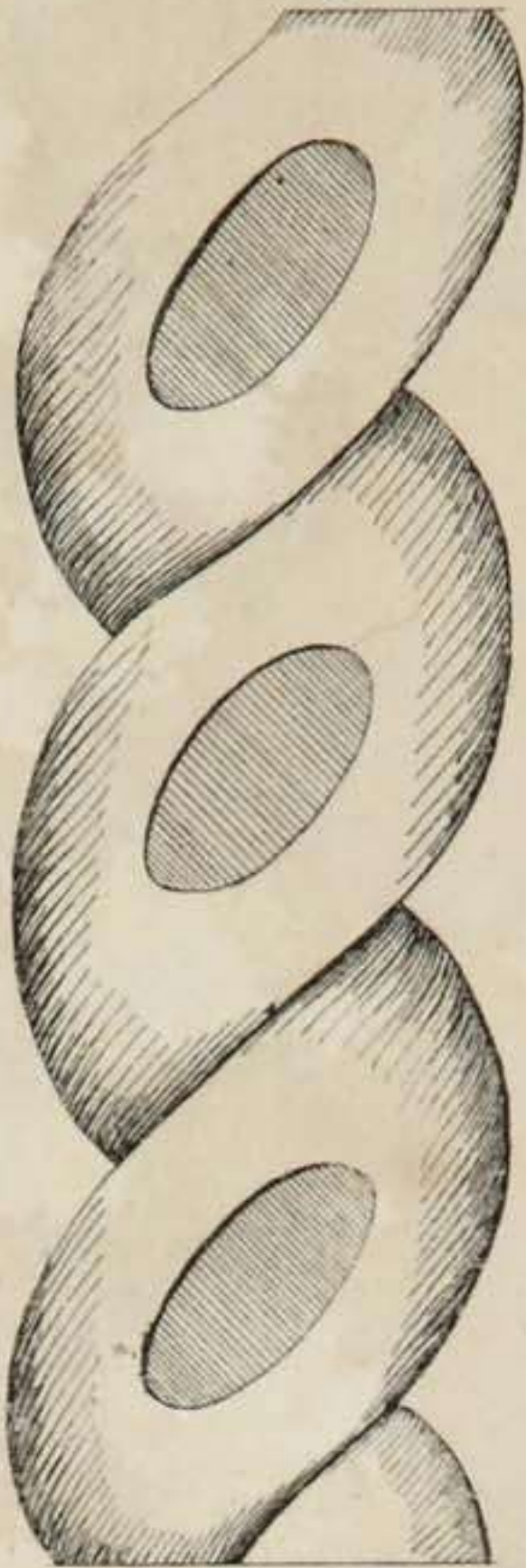


fig. 2.



fig. 3.

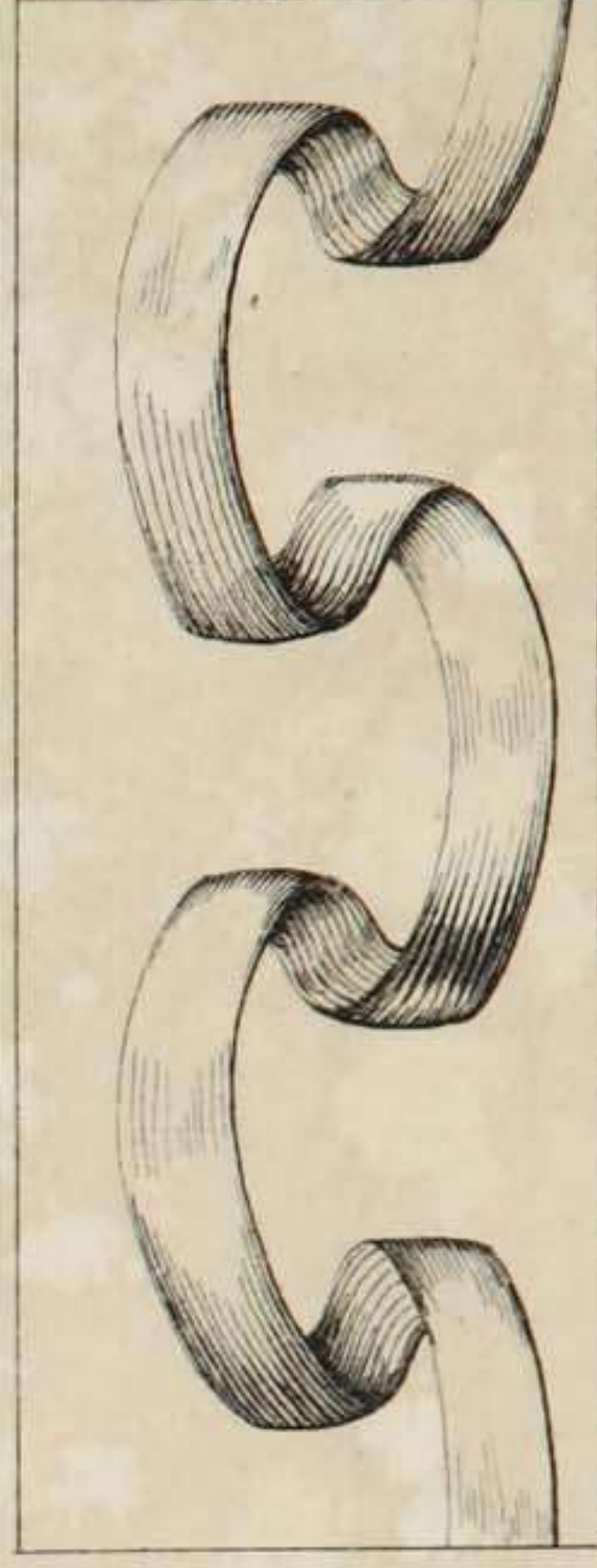


fig. 4.

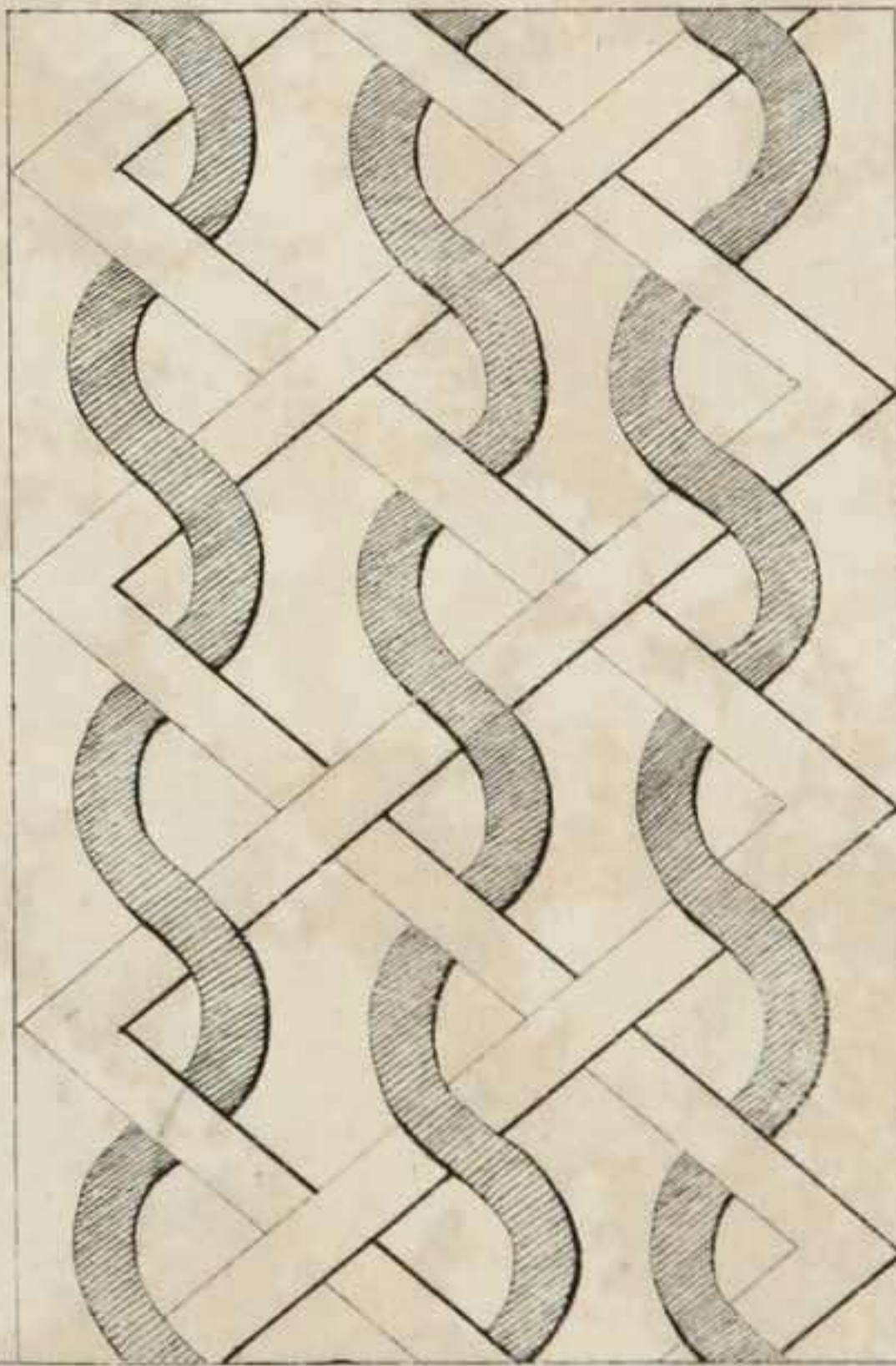
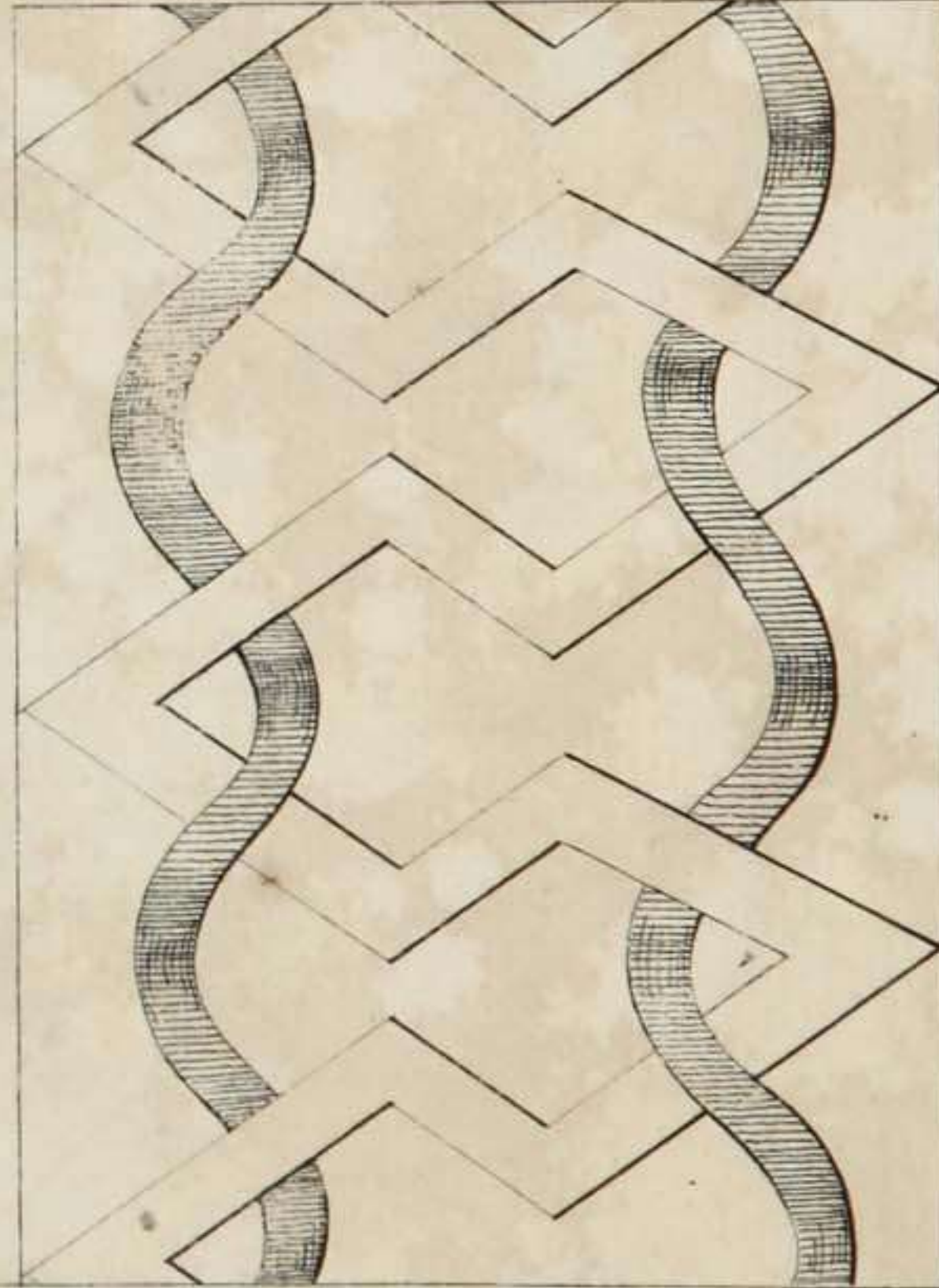


fig. 5.



ESQUISSES DIVERSES.

PL. 214

fig. 1^{ère}

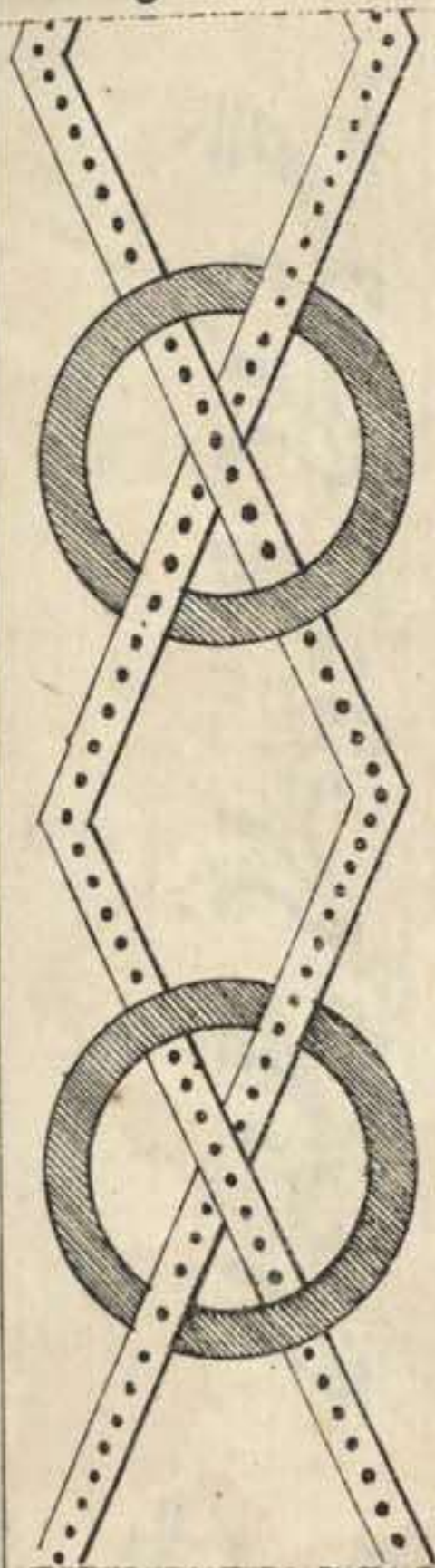


fig. 2.

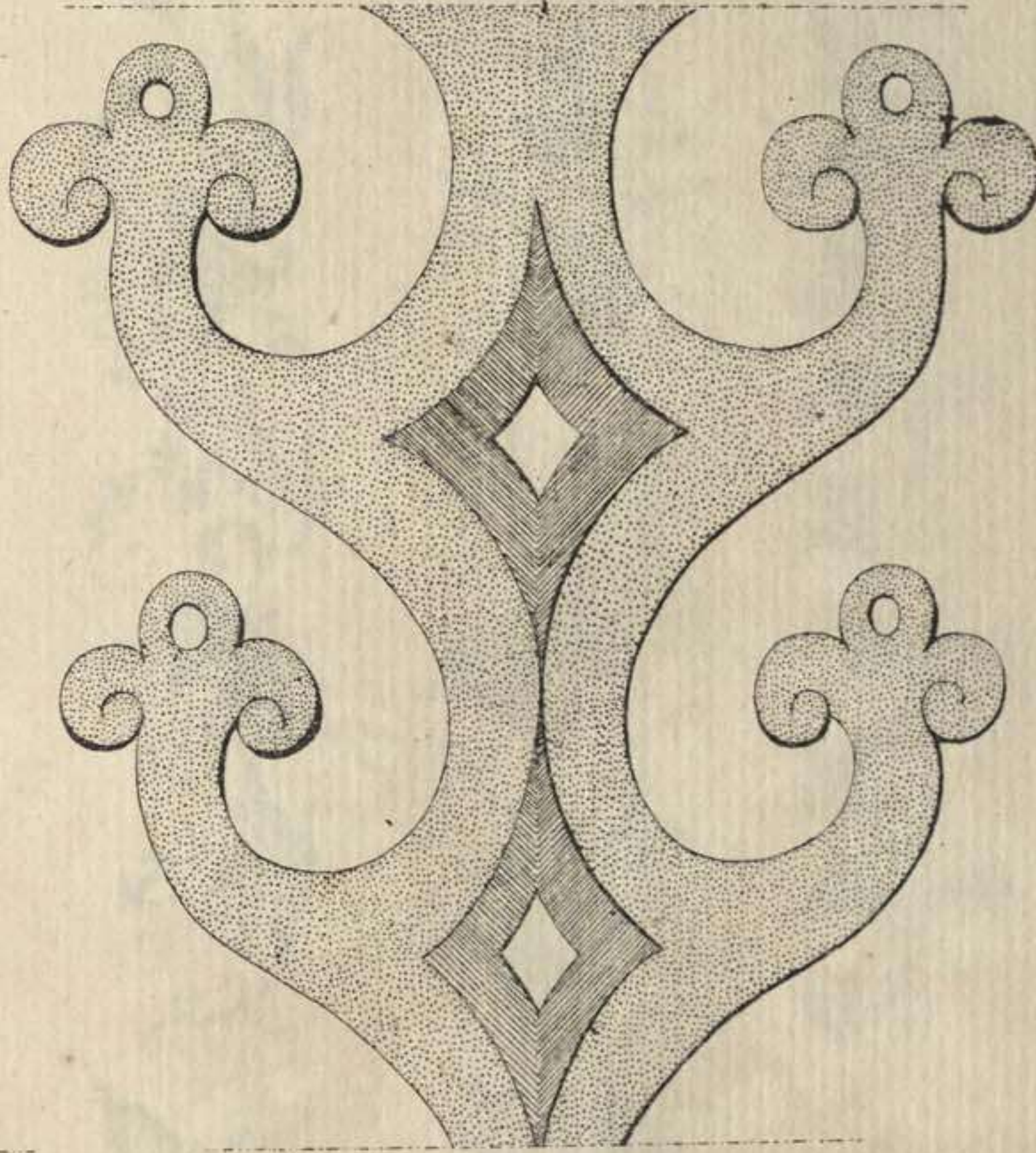


fig. 3.

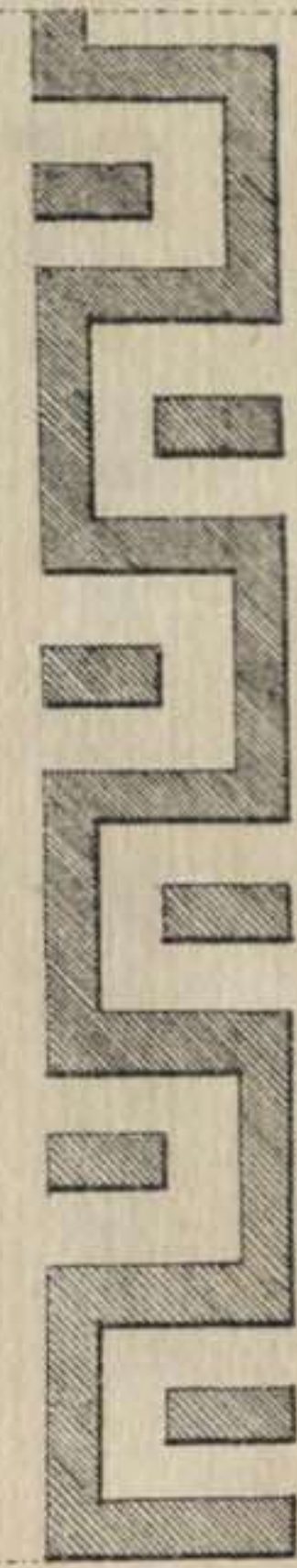


fig. 4.

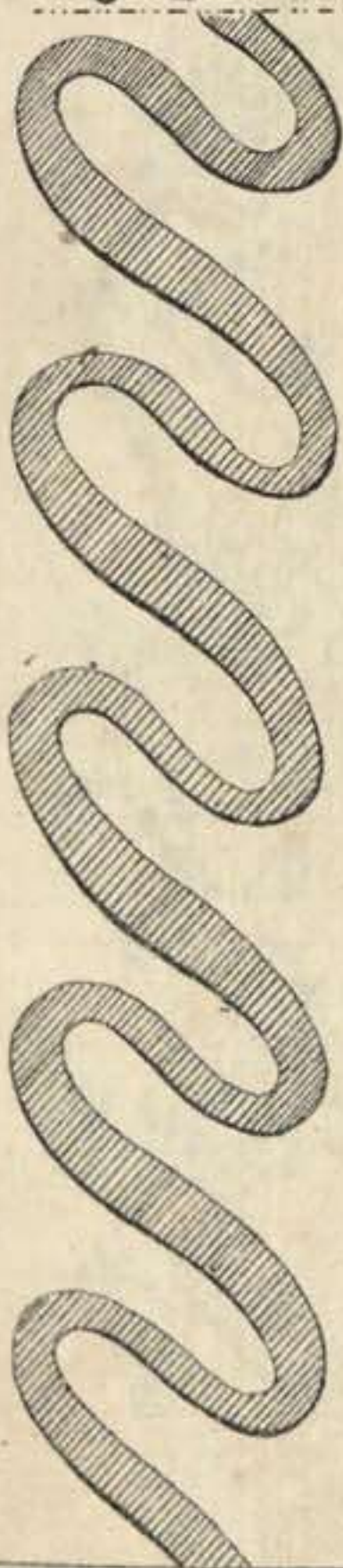


fig. 5

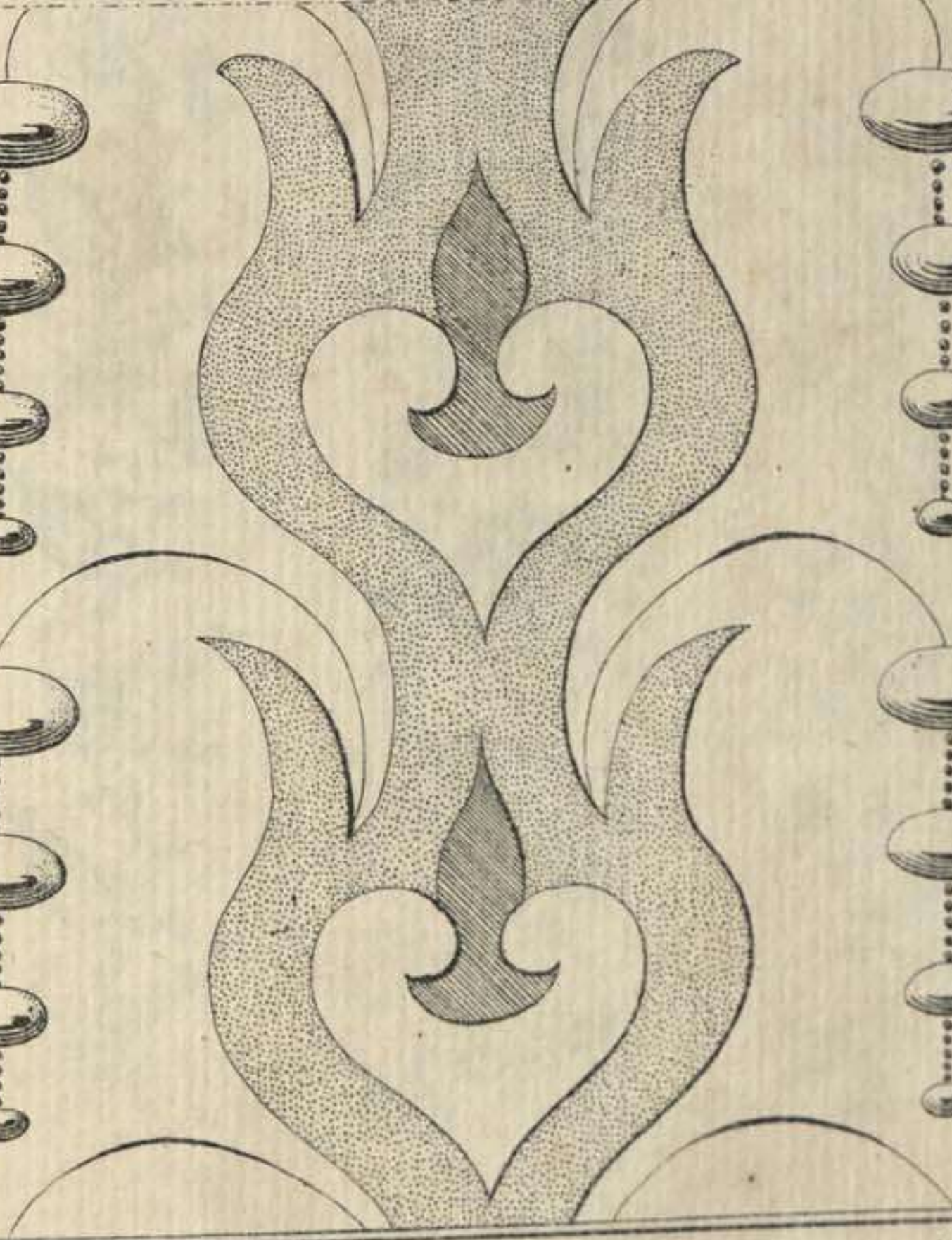


fig. 6.



ESQUISSES DIVERSES,
pour étoffes à bandes façonnées.

PL. 215.



ESQUISSES DIVERSES,
pour étoffes à bandes façonnées.

PL. 216



ESQUISSES DIVERSES,

pour étoffes façonnées.

PL. 217

FIG. 1^{re}



FIG. 2



FIG. 3



FIG. 4



ESQUISSES DIVERSES.

PL. 218

fig. 1^{ere}.



fig. 2.

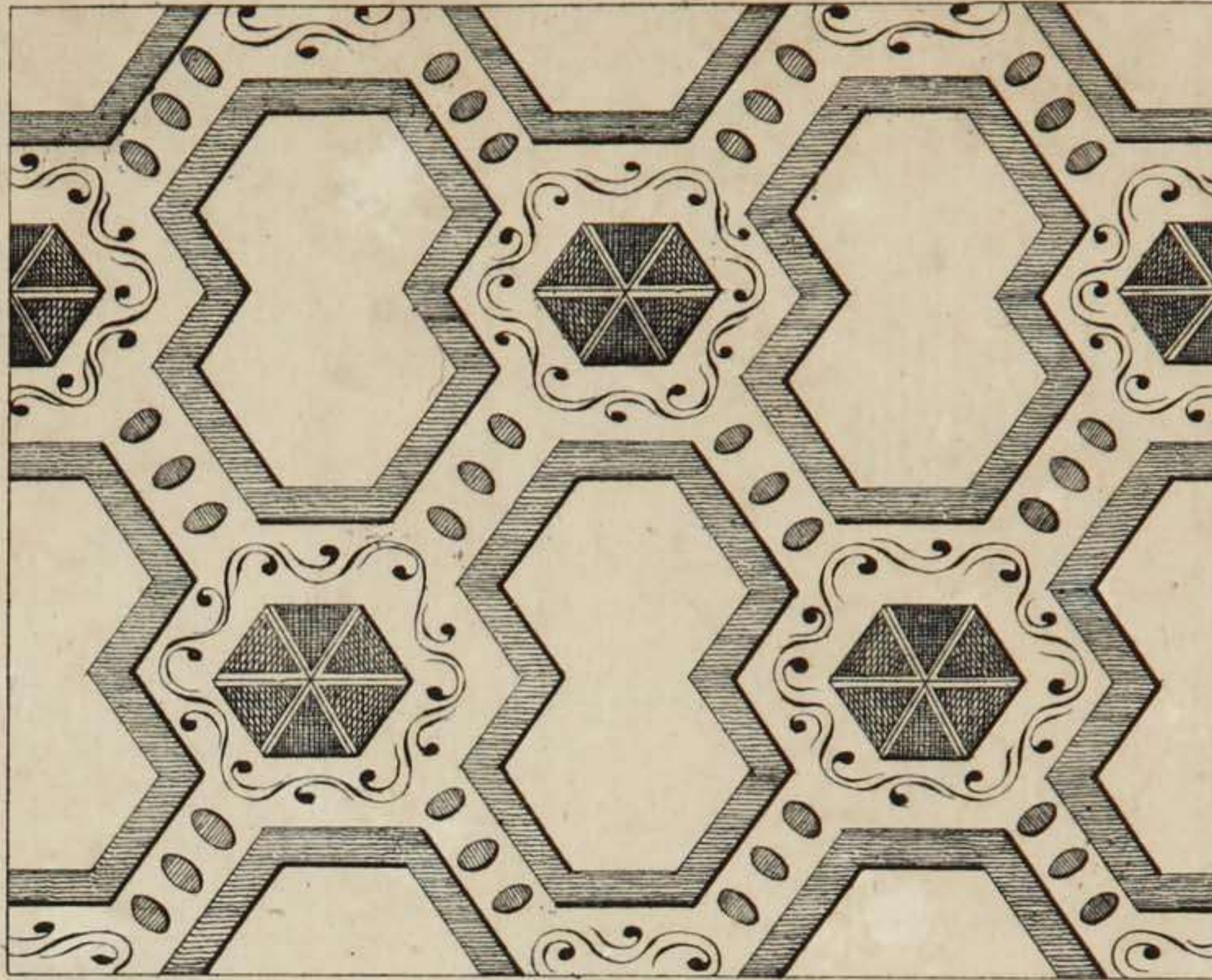


fig. 3.



fig. 4.

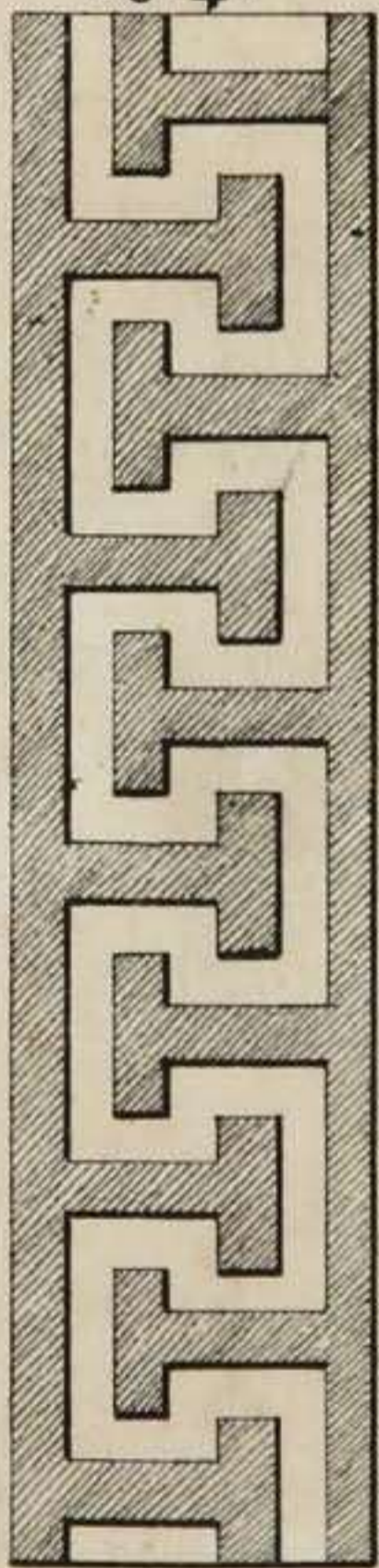


fig. 5.

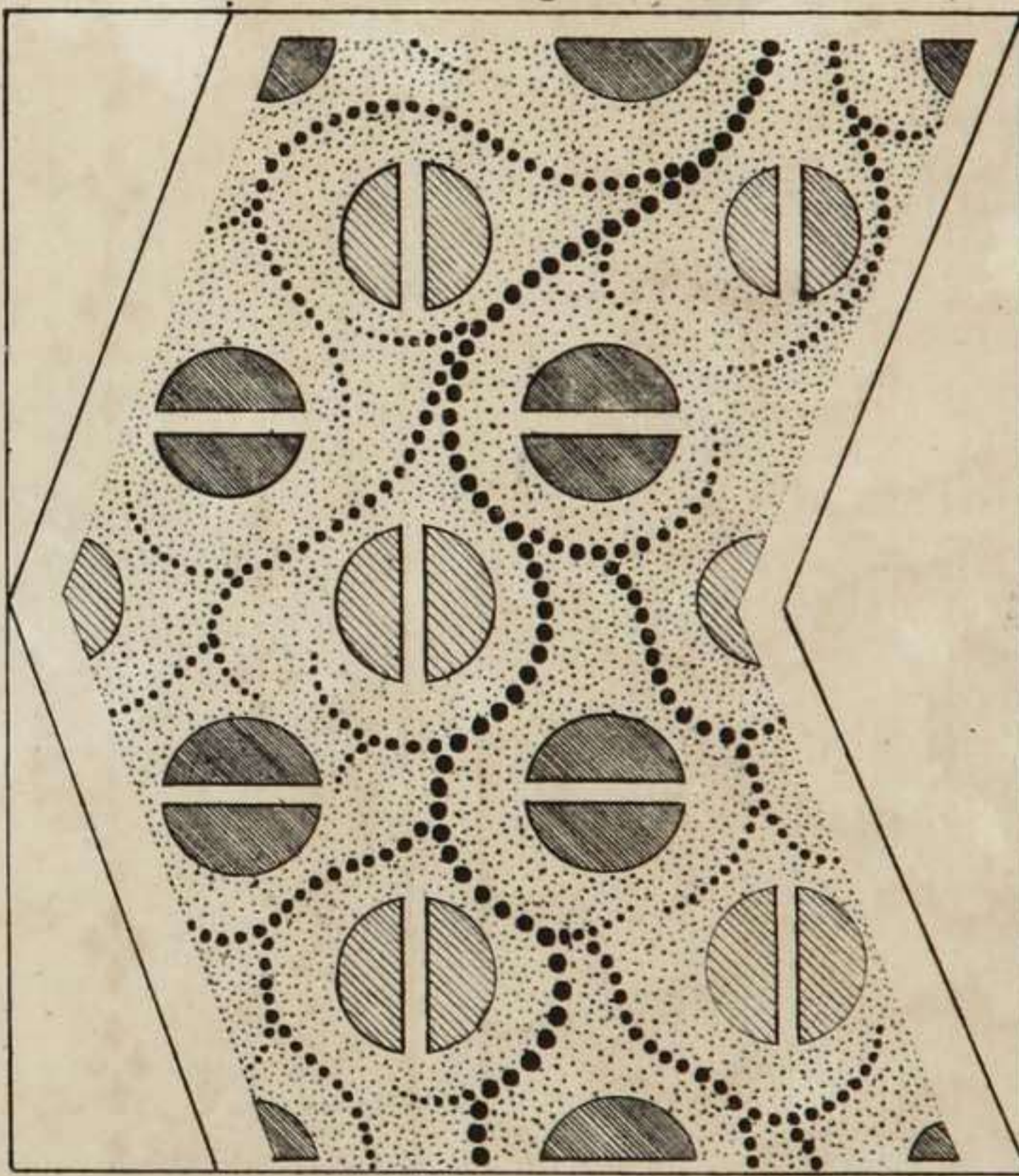
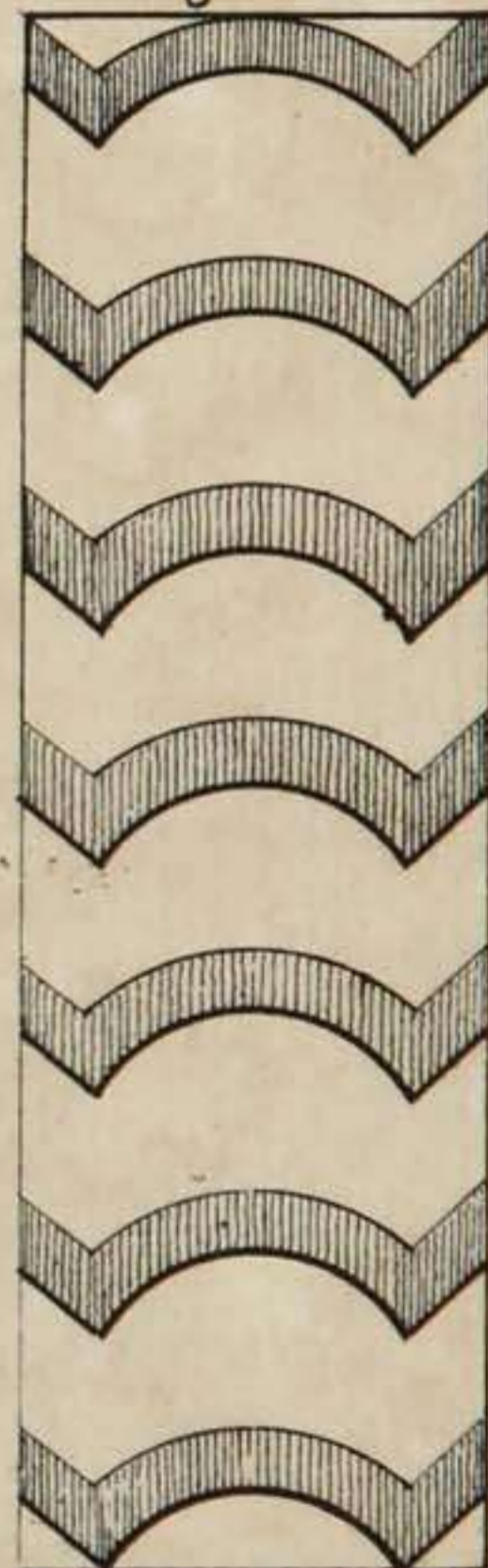


fig. 6.



ESQUISSES DIVERSES,
Pour deux lats.

PL. 219.

FIG. 1^{ère}.



FIG. 2.

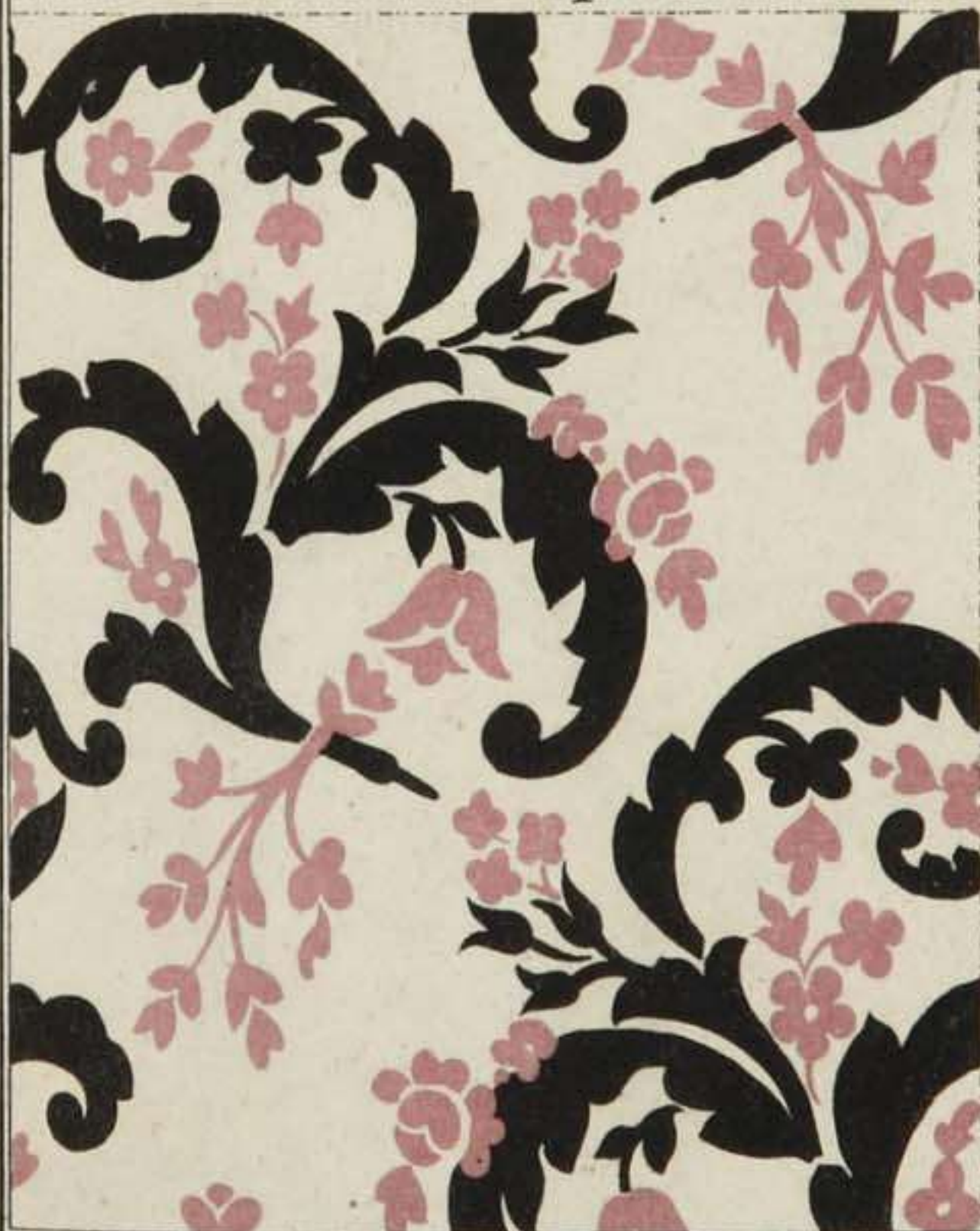


FIG. 3.



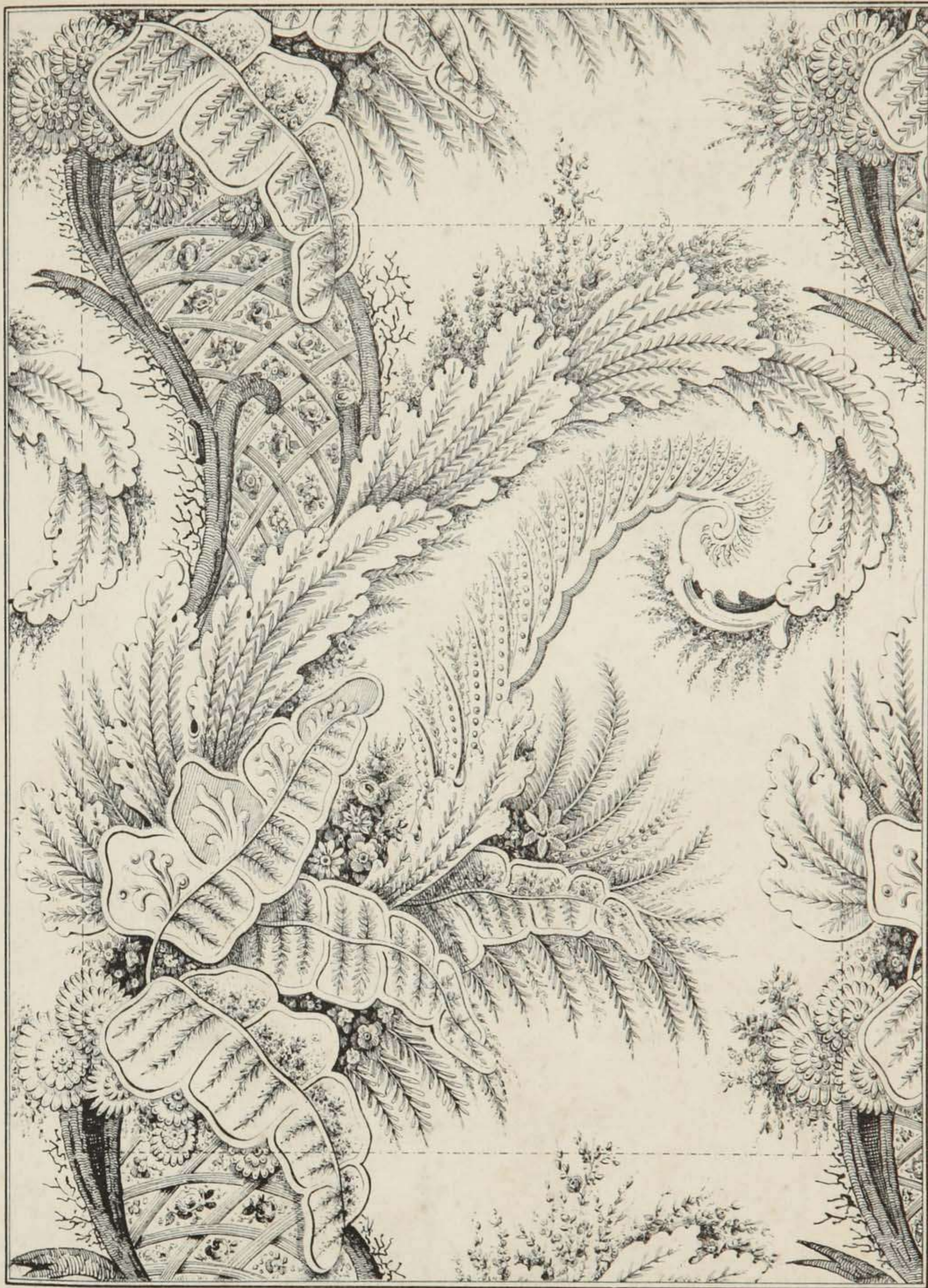
FIG. 4.

FIG. 5.



ESQUISSE POUR GILETS.

PL 220.



Traité des Tissus 2^e Edition.

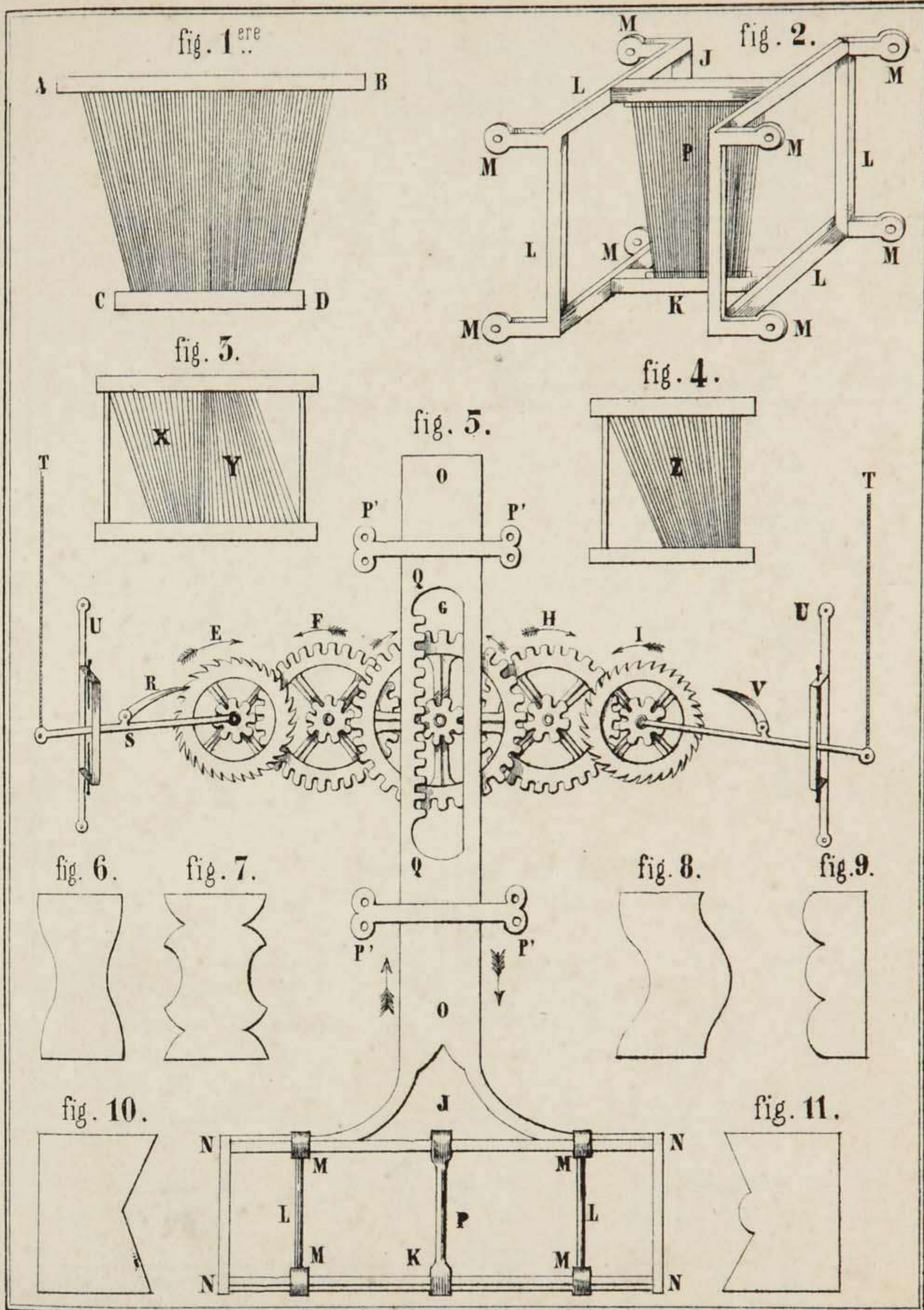
P. FALCOT.

Lith. Boehrer à Altkirch.

PEIGNE CONIQUE

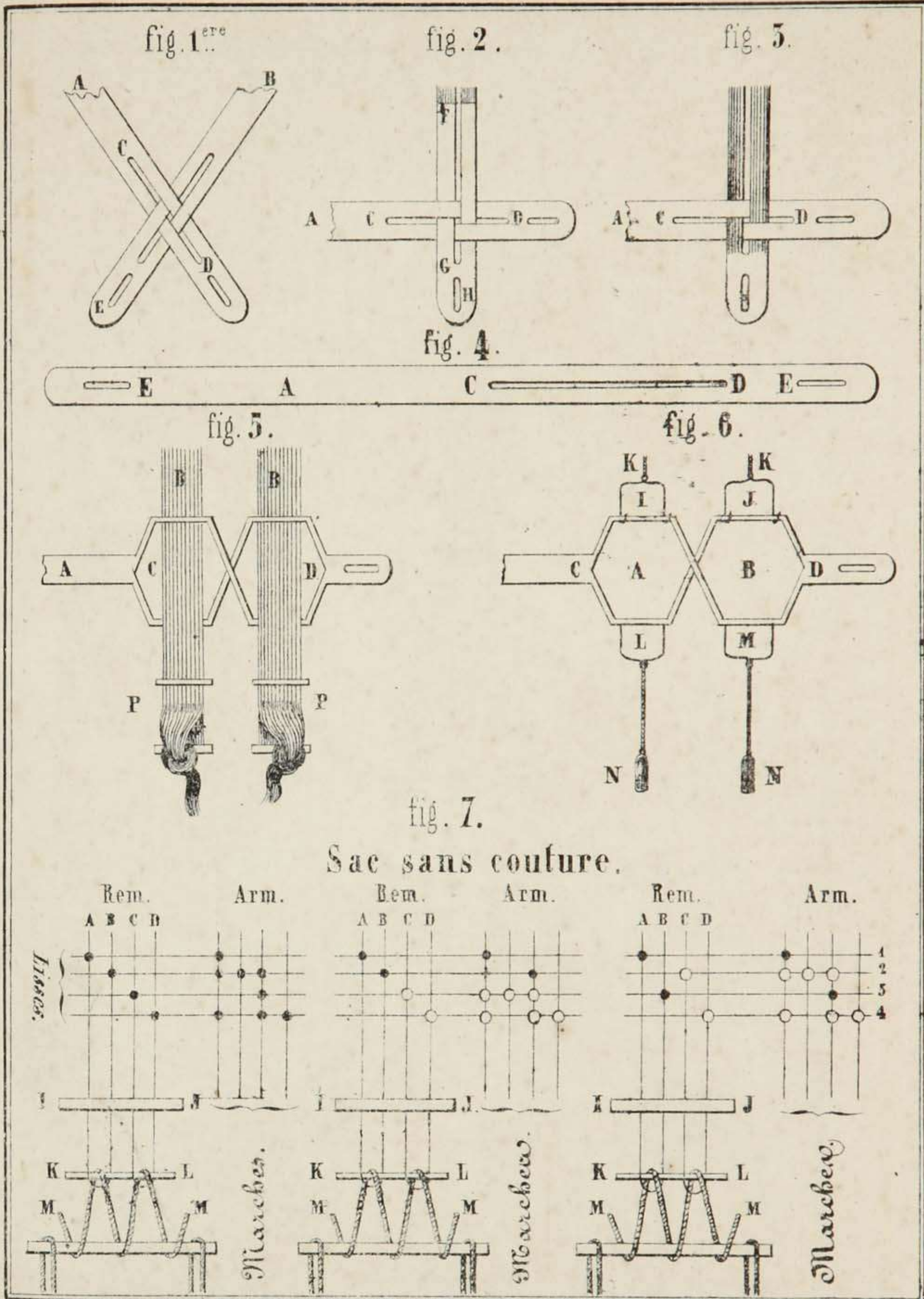
pour élargir et rétrécir un tissu sans interrompre le tissage.

PL. 221.



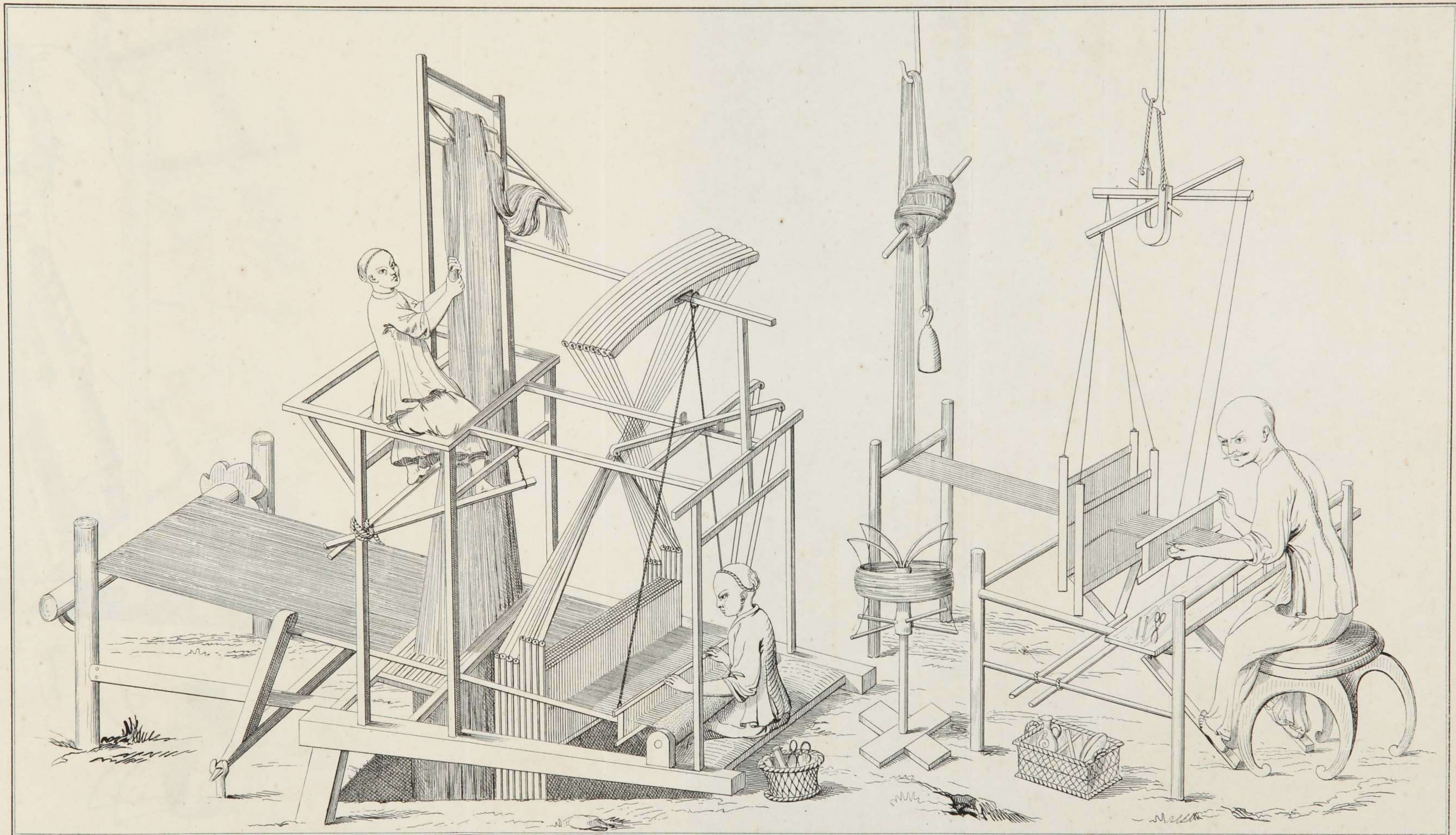
BRETELLES ENTRELACÉES.

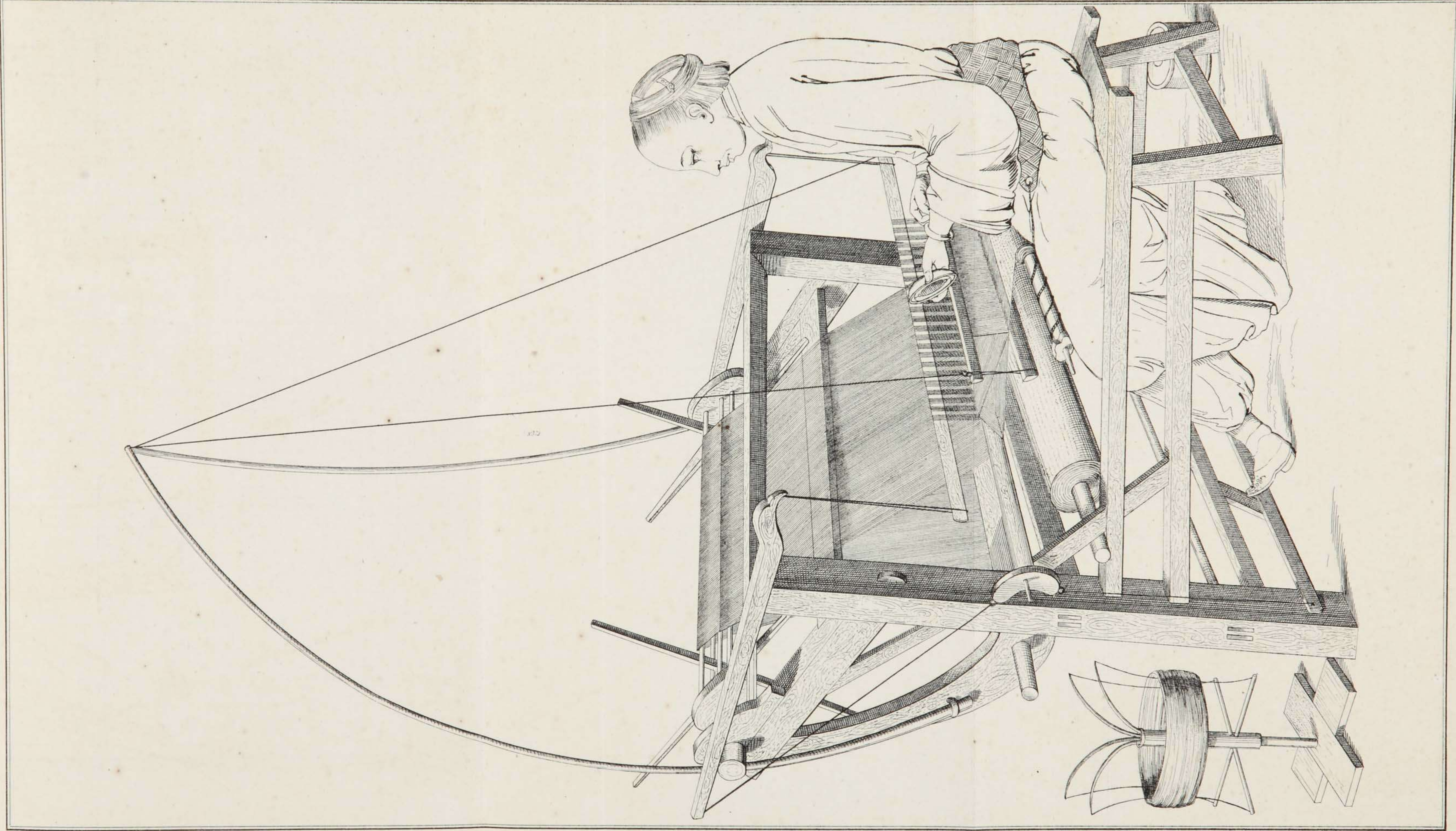
Sac sans couture.



MÉTIER CHINOIS.

Pl. 225.





ÉTOFFE TRIPLE.

pour Écossais à trois Couleurs.

fig. 1^{re}

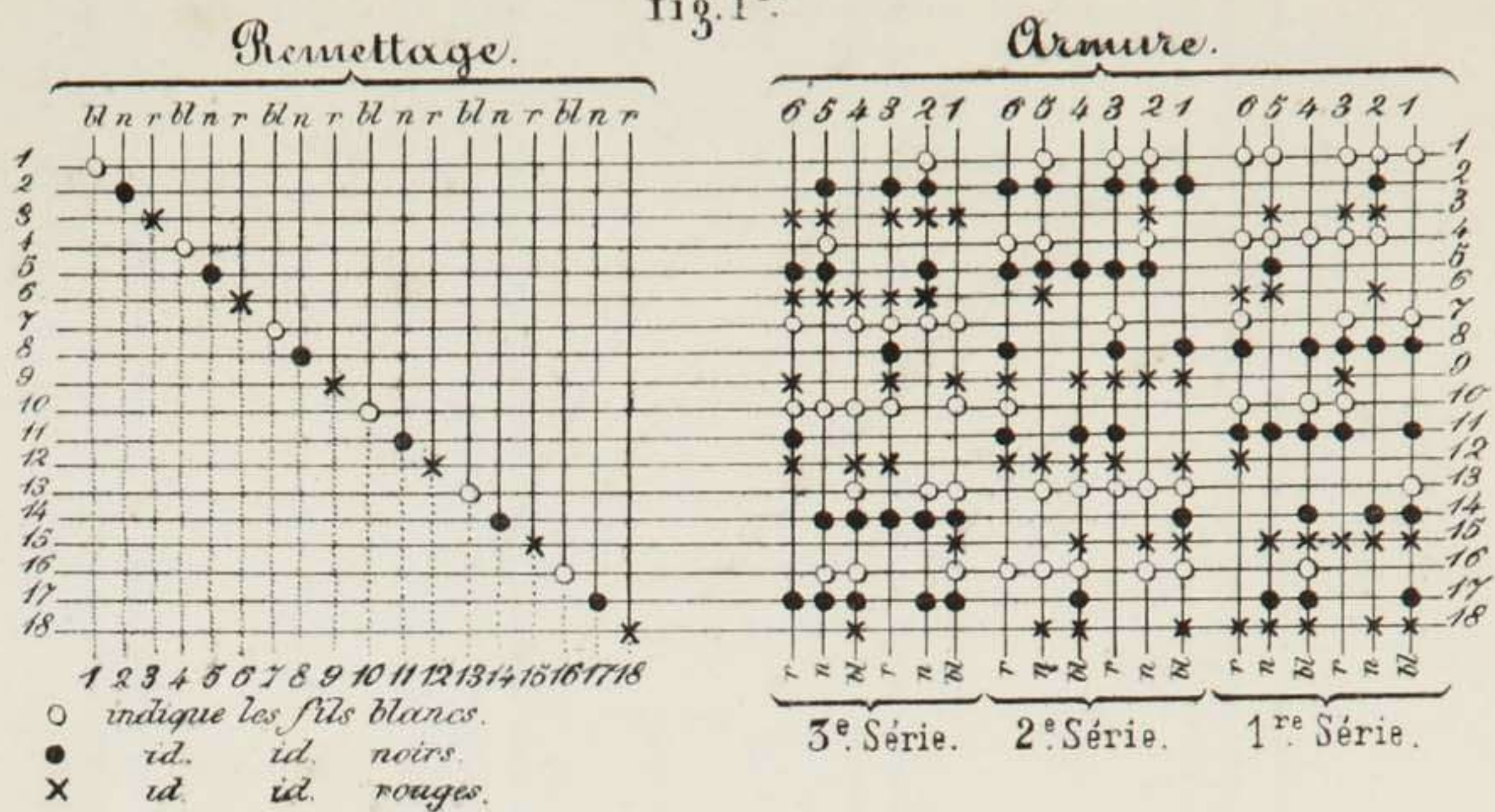


fig. 2.

Même étoffe que ci-dessus remise sur trois corps.

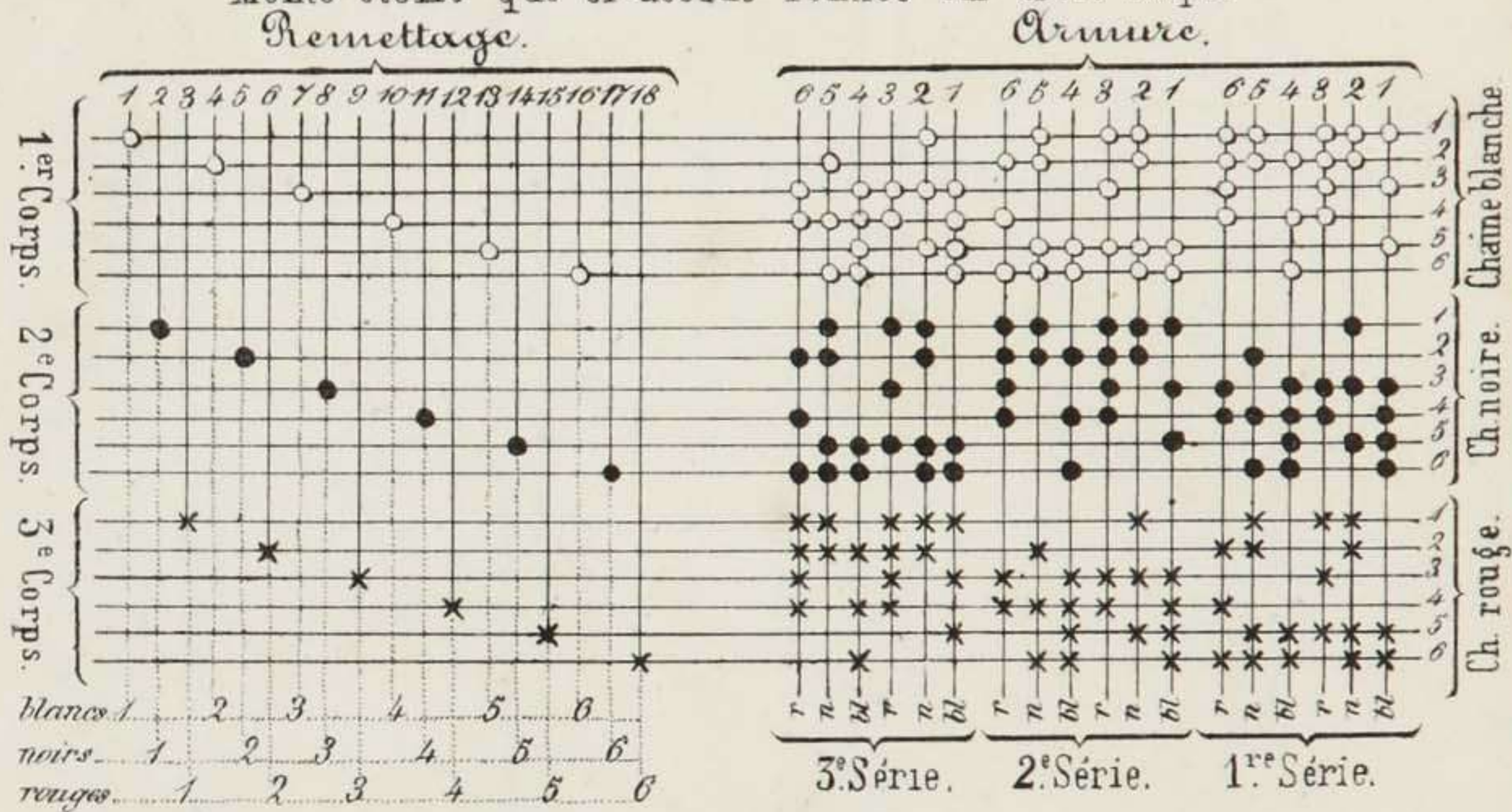


fig. 3.

dessus.

N	R	B
R	B	N
B	N	R

fig. 4.

milieu.

B	N	R
N	R	B
R	B	N

fig. 5.

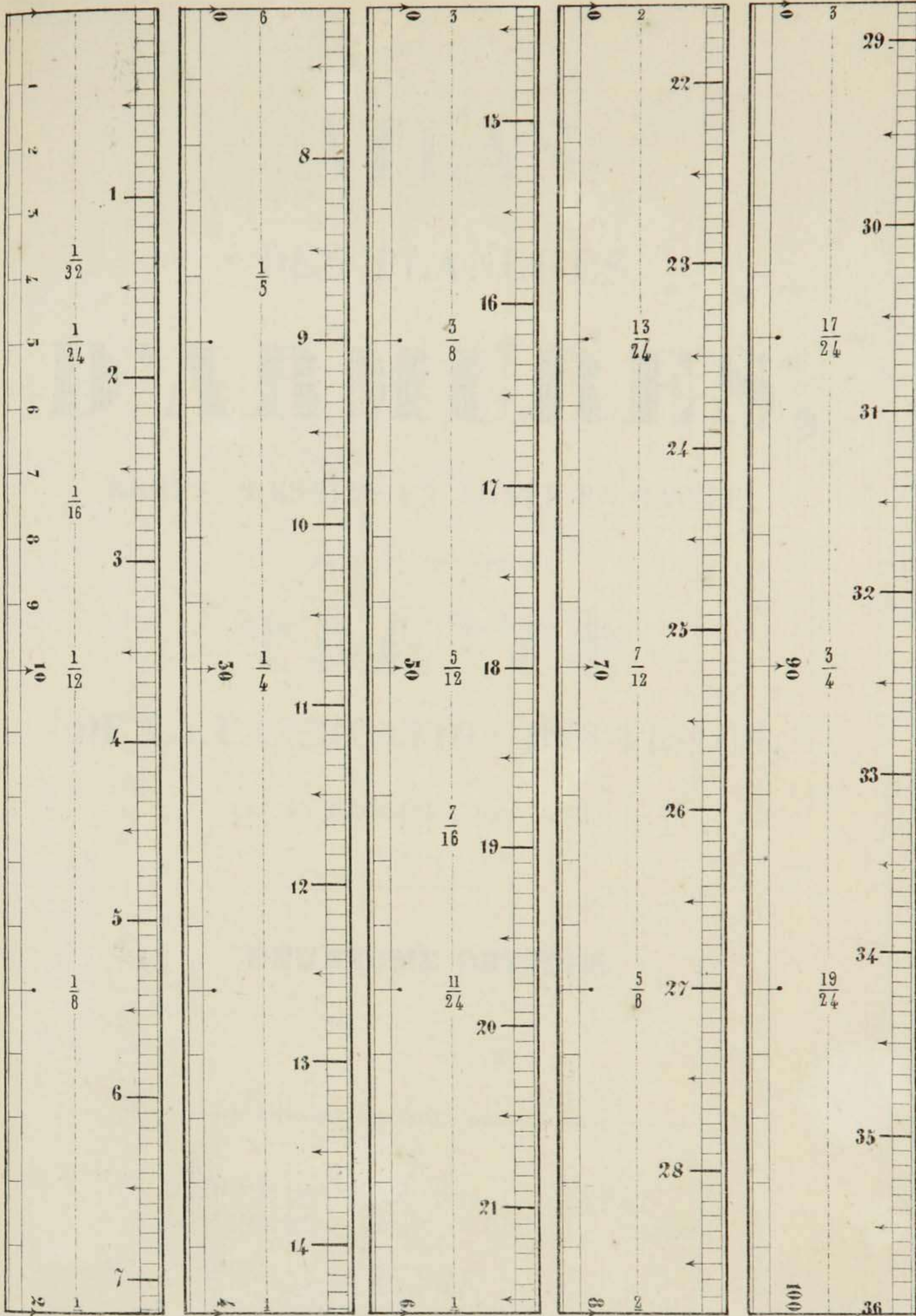
dessous.

R	B	N
B	N	R
N	R	B

DIVISION DU MÈTRE

Comparée aux anciennes mesures du pied (métrique) et fractions de l'aune.

PL. 225.



NOTA: Les cinq parties étant coupées et collées tout à bout reproduisent exactement le mètre et ses comparaisons aux anciennes mesures.

ATLAS
DES PLANCHES
D'ARMURES,

BREFS, DESSINS ET MISES EN CARTE,

FAISANT SUITE AU

TRAITÉ

DE LA FABRICATION DES TISSUS,

PAR **P. FALCOT**, DESSINATEUR.

DEUXIÈME ÉDITION.

A ELBEUF (sur Seine), chez l'AUTEUR.

A MULHOUSE, chez J. P. RISLER, LIBRAIRE.

1852.

*Tout exemplaire du présent ouvrage qui ne porterait pas la signature
de l'Auteur, sera réputé contrefait et poursuivi conformément aux lois.*

A highly decorative, cursive handwritten signature in brown ink, enclosed within a large, ornate oval flourish. The signature appears to read 'E. Falcoz'.

NOTICE

relative aux planches d'armures contenues dans cet atlas.

La différence dans la grosseur des matières, la diversité des réductions, tant en chaîne qu'en trame, variant à l'infini, il est matériellement impossible d'établir, comme bases, les réductions de *mises en carte*, de manière à ce qu'elles soient mathématiquement en rapport avec toutes les différentes réductions ou comptes de chaîne ou de trame; c'est pour cette raison que, de préférence, nous avons généralement employé le papier dit carré, tel que le 8 en 8 et le 10 en 10.

Pour faciliter la recherche des croisements qui peuvent être appliqués à la suite les uns des autres sur un même montage de métier, nous avons classé toutes les armures régulièrement et par planches graduées, à partir du nombre quatre jusqu'à celui de quarante inclusivement; ce dernier nombre étant pour ainsi dire le plus élevé en ce qui concerne les *lisses* ou *lames*, cette collection satisfait à tous les montages établis par remettage ou rentrage *suivi*, autrement dire *à la course*; quant au nombre de duites ou cartons, techniquement appelés *coups* dans la dénomination des mises en carte pour façonnés, il n'est pas nécessaire qu'il soit égal à celui des fils de chaîne ou lisses, puisque l'on peut immédiatement, sans rien changer au montage du métier, faire suivre indistinctement une armure de 8 sur 9, sur 10, etc. à une armure de 8 sur 8. Il en est de même de tous autres nombres.

Quel que soit le genre des armures régulières, il est à remarquer qu'elles produisent presque toujours un des effets suivants; effets que l'on peut classer en cinq catégories.

La première est l'*uni* qui, outre le taffetas, comprend également le batavia ou casimir, les sergés, les satins, les gros de Tours ou petits cannelés, ainsi que tous autres croisements dont le résultat produit un effet insensible ou à peu près tel.

La deuxième comprend les cordons obliques et très sensibles, nom-

més aussi diagonales, plus ou moins convexes, et formés, soit par une soit par plusieurs couleurs, en effet de chaîne ou en effet de trame.

La troisième comprend les côtes droites longitudinales ou transversales (même observation que pour la précédente en ce qui concerne la couleur, la convexité, ainsi que les effets de chaîne ou de trame).

La quatrième comprend tous les tissus que l'on appelle généralement *petits façonnés*. Cette catégorie renferme des combinaisons de toute nature qui participent d'une infinité de croisements combinés entre eux, et qui, de même que les précédents, s'étendent jusqu'aux points déterminés par les raccords.

La cinquième et dernière catégorie comprend les dispositions diverses, fonds, filets, coupures, bandes longitudinales, transversales et obliques, ainsi que les écossais et les ombrés, qu'elles proviennent soit d'une seule couleur en chaîne comme en trame, soit d'effets de couleurs diverses provenant des combinaisons d'ourdissage ou de tissage. Cette dernière catégorie est par conséquent celle qui offre le plus de variété sous tous les rapports.

Afin que chacun puisse utiliser convenablement les nombreuses armures, brefs, billures et dispositions diverses contenues dans cet Atlas, soit en les exécutant telles quelles, soit en les considérant seulement comme *matériaux*, nous croyons devoir placer ici quelques observations relatives au choix à faire dans les différentes armures, conformément à leur application, aux modifications dont elles sont susceptibles et aux matières qu'elles exigent.

Nous ferons d'abord remarquer que bien souvent il arrive qu'une armure flattant l'œil par le seul effet de la mise en carte ne produit qu'un très-mauvais effet dans le tissu; ces essais infructueux proviennent uniquement de ce que la réduction ou bien la grosseur des matières n'est pas proportionnelle à la mise en carte; c'est souvent aussi pour ce même motif que telle armure qui produit un très-bon effet pour un tissu ne peut convenir pour un autre. Aussi, il n'est pas rare que, faute d'une application étudiée et raisonnée, on soit susceptible de mettre au rebut une armure qui, bien comprise et appliquée aux matières couleurs, et réductions convenables, aurait donné d'heureux résultats. Il faut donc, avant de mettre une armure en exécution, l'étudier sérieusement, en prenant pour guide les principes suivants :

1° Le nombre de points successivement pris ou sautés, soit en long soit en travers, représente les brides de chaîne ou de trame; de ce même nombre de points dépend la longueur des brides sur l'étoffe, aussi bien à l'endroit qu'à l'envers du tissu. Pour obtenir de bons résultats, les armures formées par des brides longues exigent des matières plus fines que pour celles formées par des brides courtes. C'est pour cette raison qu'à l'égard des satins, celui de huit, qui est généralement appliqué à la soierie, est remplacé par le satin de cinq pour les étoffes en draperies et autres en grosses matières.

2° D'après la position des points dans la mise en carte, il peut arriver qu'une armure exige ou permette de former le tissu par une, deux ou trois chaînes qui peuvent différer entr'elles en matières, en grosseur ou en couleur. Pour s'en rendre compte, il suffit de suivre attentivement la pose des points et l'ordre des levées, en examinant si, dans l'espace nécessité pour le raccord de l'armure, tels ou tels fils de chaîne forment un croisement plus ou moins répété que tels ou tels autres fils.

3° Certaines armures peuvent servir à deux fins; mais pour cela, il faut que le nombre de lisses soit égal au nombre de duites; tel serait, par exemple, 8 sur 8, 9 sur 9, ... 20 sur 20, etc. Dans ce cas, il arrive souvent que le pointage permet de prendre indistinctement la chaîne pour la trame; la plupart de ces changements produisent un résultat tout-à-fait différent auquel on n'aurait peut-être jamais songé. Il va sans dire que pour faire cette application à des armures irrégulières, telles seraient 12 sur 18, 20 sur 40, etc., la première deviendra 18 sur 12, et la deuxième 40 sur 20; par conséquent, chaque exécution exigera un montage particulier.

4° Pour les effets exécutés par retour, et principalement pour les chevrons, il faut employer des fils de tors différents, seul moyen d'obtenir de bons résultats, surtout pour les étoffes formées de grosses matières. Cette observation s'applique également aux retours par effet de trame.

5° Pour les ourdissages ainsi que pour les tissages par un et un, en nombres impairs, il faut doubler le nombre de fils et de duites pour obtenir le véritable raccord; sans cette précaution l'ordre régulier des couleurs se trouverait interrompu immédiatement après chaque raccord de la mise en carte, qui, dans ce cas, devient double. Cette

condition n'est pas toujours de rigueur, attendu que pour certaines armures l'interruption de couleurs produit même un bon effet.

6° Par suite du dépouillement, certaines armures ou dispositions sont quelquefois susceptibles de réductions; dans ce cas, la quantité des lisses peut être réduite à un nombre plus minime. Bien que pour profiter des avantages que présentent ces sortes de réductions, il faille le plus souvent avoir recours aux remettages ou rentrages composés, l'économie que l'on obtient pour la confection des lisses et pour la facilité du tissage commande de le faire.

7° Certaines armures sont encore susceptibles de recevoir divers ourdissages, suivis ou interrompus; cette modification produit toujours un résultat qui diffère essentiellement des effets que produirait un ourdissage d'une seule couleur. Ces sortes de changements et combinaisons peuvent quelquefois aussi être exécutés par effets de trame, à plusieurs couleurs, selon que le demande le pointage de la carte.

8° Pour divers genres de tissus, et surtout pour la draperie-nouveauté, il peut arriver qu'après l'essai, moyennant un léger changement, une armure puisse parfaitement se convertir d'article d'hiver en article d'été et réciproquement. Dans le premier cas on ajoutera sur la carte de nouveaux points placés et combinés de manière à restreindre la réduction de la trame. Dans le second cas on opérera contrairement, c'est-à-dire, qu'on supprimera des points. Cette suppression devra, autant que possible, avoir lieu sur les points qui s'opposent le plus à la réduction de la trame.

Il est à remarquer que ces sortes de modifications changent parfois totalement l'effet d'une armure, sans pour cela déprécier sa valeur ou son mérite, comme aussi elles peuvent d'une bonne armure en faire une mauvaise.

Outre ces diverses observations, il est encore essentiellement nécessaire de se rendre un compte précis du rapport qui pourra exister entre la chaîne et la trame, surtout lorsque le genre et la forme des effets exigent que leur confection soit exactement proportionnelle à la mise en carte. C'est pour cette raison qu'il faut en faire les calculs, ainsi que nous l'avons amplement expliqué dans le chap. XIV.

Lorsque par erreur de calcul ou par inattention, l'épreuve est par

trop éloignée de la véritable réduction (ce dont on s'aperçoit facilement après un certain nombre de duites), on peut néanmoins parvenir à l'obtenir, sans pour cela changer la réduction de la chaîne. Dans cette hypothèse, si le dessin formé par le tissu est trop allongé, il suffit, ou d'augmenter le *battage*, c'est-à-dire de resserrer la trame plus fortement, ou, si cela ne se peut, employer une trame plus fine; dans le cas contraire (si les effets sont trop écrasés), il faut ou frapper moins ou employer une plus grosse trame.

Il est vrai que deux motifs peuvent venir en opposition aux moyens de rectification que nous venons d'indiquer.

Le premier est que, pour les chaînes très-serrées en compte, il n'est guère facile d'augmenter la réduction de la trame sans diminuer celle de la chaîne; cette modification nécessite un repiquage du peigne ou ros.

Le second se présente toutes les fois qu'il y a impossibilité de varier la réduction, ainsi que la grosseur des matières; alors, par suite de l'obligation où l'on se trouve d'employer la chaîne et la trame telles qu'elles se trouvent filées, il faut nécessairement avoir recours à une nouvelle mise en carte établie sur un numéro de papier correspondant exactement à la réduction convenable.

NOTIONS

relatives aux planches ayant pour titre :

Dispositions diverses. — Documents.

Quoique les dispositions contenues dans ces planches puissent être mises à exécution telles qu'elles sont établies, sauf à compléter ou à déterminer arbitrairement la partie concernant le fond de chacune, notre but n'a pas été de les donner comme modèles à suivre exactement pour le nombre de fils dont chaque coupure, filets ou bandes, sont composées, ainsi que pour leur distribution, mais bien seulement pour venir en aide à la formation de ces genres de tissus, quelles qu'en soient les matières et les couleurs.

Pour transporter les coupures, filets ou bandes, d'une disposition dans l'autre, il faut, autant que possible, réunir les croisements

dont le nombre de coups produit un prompt raccord. Cette précaution économise toujours un grand nombre de cartons.

Avant de faire confectionner les lames ou lisses destinées à la formation des articles à bandes, il est nécessaire d'examiner attentivement la mise en carte, afin de reconnaître l'ordre le plus convenable au placement des lisses de chaque série; néanmoins les lisses qui forment le fond doivent de préférence être placées sur le devant, par la raison que l'angle d'ouverture de la chaîne étant plus aigu sur les lisses de devant que sur celles de derrière, l'étoffe est moins susceptible de former des piqûres; en outre, le grand emplacement qu'occupent souvent les lames figurées ne peut être que préjudiciable à la bonne confection du tissu. Cependant cette règle n'est pas sans exception, parce que si le croisement des lisses *figurées* produit un effet de trame, il vaut mieux placer ces dernières sur le devant, attendu qu'étant placées sur le derrière, il s'ensuit que les lisses des levées étant plus nombreuses, elles sont plus susceptibles d'enlever avec elles le peu de lisses qui doivent rester en fond à chaque duite.

METHODE ABREVIATIVE

Pour former instantanément des armures diverses sur un nombre déterminé de lisses, depuis quatre jusqu'à quarante inclusivement.

Lorsqu'on établit une armure sans en calculer préalablement les raccords, il n'est guère possible de prévoir d'une manière précise à quel point on en trouvera le raccord et sur les deux sens; c'est pour cette raison qu'on est souvent obligé d'en composer un certain nombre avant que de parvenir à en composer une sur le nombre déterminé; et bien que cette recherche puisse être considérée comme un travail utile, d'autant plus qu'il peut être mis de côté pour être utilisé plus tard dans des circonstances opportunes, ces tâtonnements retardent toujours le travail prémédité.

Pour établir les armures avec certitude d'obtenir, dès le premier pointage, un raccord déterminé, il suffit de pointer sur le nombre

carré (soit 12 sur 12 — 15 sur 15 ou sur tous autres nombres) un satin basé sur le nombre qui fait l'objet de la composition. Le satin étant établi à raison d'un seul point sur chaque lisse et sur chaque coup de trame, on posera, ou contre ou autour de chacun de ces points, un ou plusieurs points contigus ou non, qui produiront des effets régulièrement espacés et identiquement semblables les uns aux autres. Le raccord parfait ayant été préalablement établi par la pose des points primitifs, on n'aura donc pas à s'en occuper.

Le tableau synoptique placé au commencement de cet Atlas, donnant tous les satins depuis quatre jusqu'à quarante inclusivement, satisfera à la formation d'une très-grande quantité d'armures carrées.

Nous disons seulement une très-grande quantité, parce que, malgré tous les avantages que présente ce tableau, nous ne conseillons pas de s'en servir constamment et comme base indispensable pour la composition de toutes les armures en général, attendu que beaucoup de petits effets façonnés, établis au-dessous de quarante lisses, ne concordent pas exactement avec les pointages satins dont nous venons de parler. Ce dont on peut facilement se rendre compte à l'inspection des nombreuses armures dont cet Atlas est composé.

Ce tableau peut également servir à la formation des armures doubles ou triples en largeur ou en hauteur.

Supposons qu'au lieu d'une armure 20 sur 20 on ait besoin d'en établir une de 20 sur 40.

Pour trouver ce raccord de vingt sur quarante dès la première pose des points, il suffit d'exécuter le même pointage de 20 sur 20, mais en sautant chaque fois deux coups pour un sur la hauteur. Tous les points étant posés, il résulte que sur deux lignes une est restée en blanc, ce qui ne nuit en rien, puisque chacun de ces points doit être ensuite entouré semblablement de points quelconques, qui nécessairement formeront des levées sur les duites ou coups, primitivement non pourvus de points.

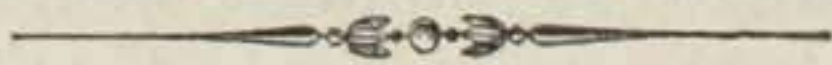
De même, si au lieu de 20 sur 40, on désire établir un 40 sur 20, on pointera, sur la largeur, de la même manière que nous venons de l'indiquer pour la longueur ou hauteur.

En suivant le même principe, on triplera également et avec la même facilité sur la hauteur ou sur la largeur indistinctement.

On peut encore augmenter carrément la distribution des points

de base, de manière à obtenir le même nombre d'effets sur un nombre double, triple ou quadruple de fils.

Pour obtenir le double, un point du satin pris pour base en vaudra quatre; pour obtenir le triple, un point en vaudra neuf; enfin pour le quadruple, un point en vaudra seize. Donc, le satin de 25 sur 25, distribué quadruplement, donnera une distribution dont le raccord sera exact à 100 sur 100. On atteindrait le même nombre en distribuant quintuplement le satin de 20 sur 20.



Nomenclature et Table des planches d'armures.

Nos d'ordre.	NOMBRE DE		Lettres indicatives.	Nos d'ordre.	NOMBRE DE		Lettres indicatives.	Nos d'ordre.	NOMBRE DE		Lettres indicatives.
	lisses.	duites.			lisses.	duites.			lisses.	duites.	
1	satins div. de 4 à 40,		A	10	10	sur 20	A	35	20	sur 20	C
	4	sur 4	pl. A	11	10	— 20	B	36	20	— 30	A
2	4	— 6	id.	12	10	— 30	A	37	20	— 40	A
	4	— 8	id.	13	10	— 40	A	38	20	— 40	B
	4	— 12	id.	14	10	— 50	A	39	20	— 40	C
	4	— 16	id.	15	11	— 11	A	40	21	— 21	A
	4	— 20	id.		11	— 22	id.	41	21	— 21	B
3	5	— 5	A	16	11	— 11	B	42	22	— 22	A
	5	— 10	id.		11	— 22	id.	43	23	— 23	A
	5	— 15	id.	17	12	— 12	A	44	24	— 24	A
	5	— 20	id.	18	12	— 24	A	45	24	— 24	B
	5	— 25	id.	19	12	— 24	B	46	25	— 25	A
4	6	— 6	A	20	12	— 36	A	47	26	— 26	A
	6	— 8	id.	21	13	— 13	A	48	27	— 27	A
	6	— 10	id.	22	13	— 26	A	49	28	— 28	A
	6	— 12	id.	23	14	— 14	A	50	29	— 29	A
	6	— 18	id.		14	— 28	id.	51	30	— 30	A
5	7	— 7	A	24	15	— 15	A	52	30	— 30	B
	7	— 14	id.	25	15	— 30	A	53	31	— 31	A
	7	— 21	id.	26	16	— 16	A	54	32	— 32	A
	7	— 28	id.	27	16	— 32	A	55	32	— 32	B
6	8	— 8	A	28	17	— 17	A	56	33	— 33	A
	8	— 12	A	29	17	— 17	B	57	34	— 34	A
		— 16	id.		17	— 34	id.	58	35	— 35	A
7	8	— 24	id.	30	18	— 18	A	59	36	— 36	A
	9	— 9	A	31	18	— 18	B	60	37	— 37	A
	8	9	— 18	id.	32	19	— 19	A	61	38	— 38
9		— 27	id.	33	20	— 20	A	62	39	— 39	A
9	10	— 10	A	34	20	— 20	B	63	40	— 40	A
								64	40	— 40	B

Suite des planches précédentes.

Dispositions diverses.

Coupures, filets, bandes et fonds. — Documents.

pl. A.B.C.D.E.F.G.H.I.J.K.L.M.N.O.P.Q.R.S.T.U.V.X.Y.Z.

ATLAS

des Planches d'Armes

faisant suite au

TRAITE

DE LA FABRICATION

DES TISSUS

PAR

P. FALCOT

Deuxieme Edition

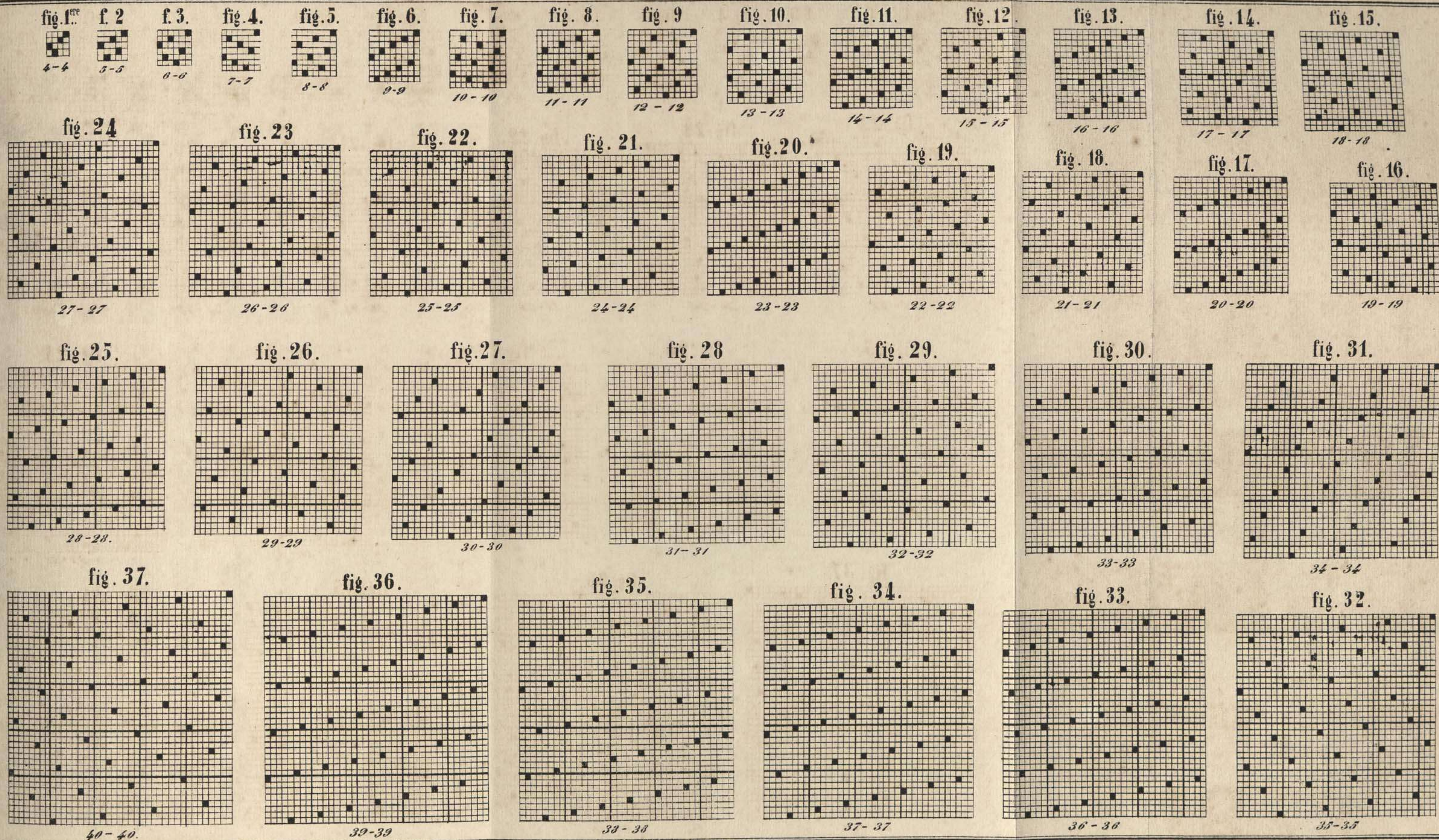
1852.

Lith. B.Boehrer à Altkirch.

TABLEAU SYNOPTIQUE,

Servant à la formation des croisements dits Armures ou Petits Façonnés, depuis quatre jusqu'à quarante inclusivement

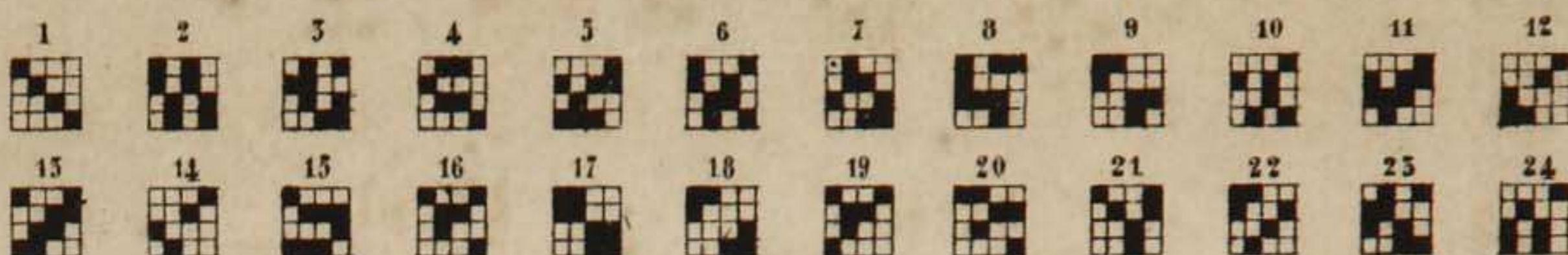
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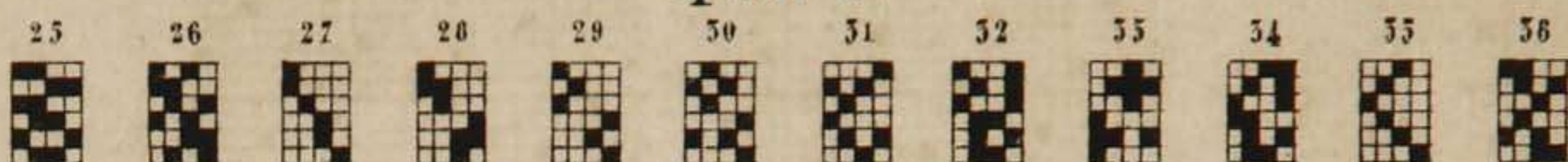
ARMURES DIVERSES.

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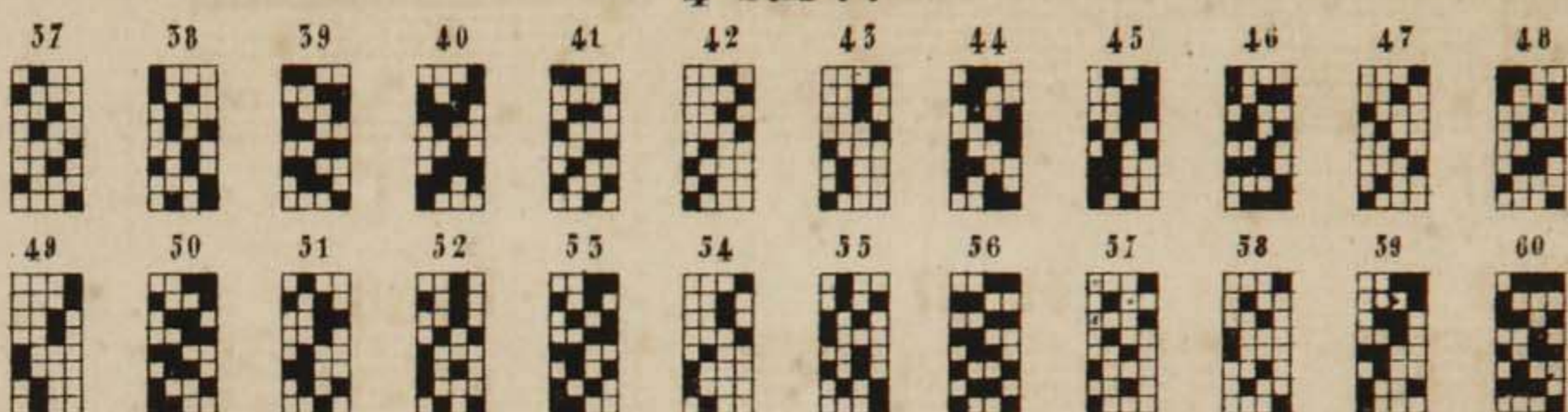
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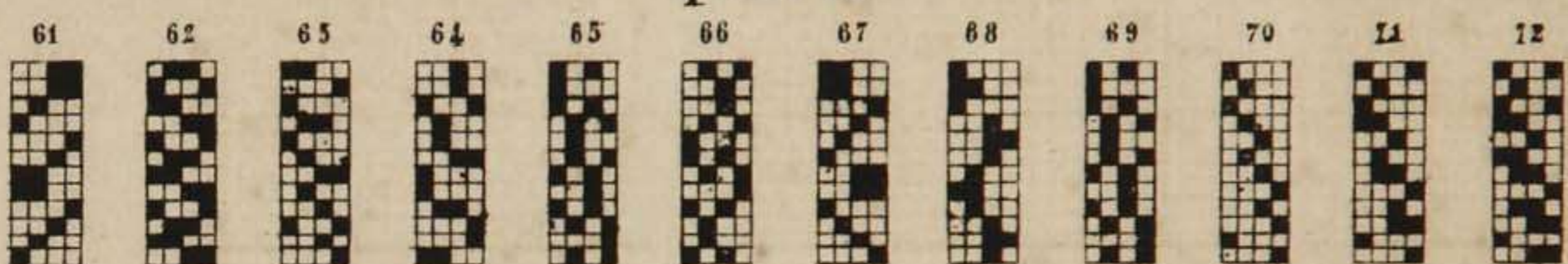
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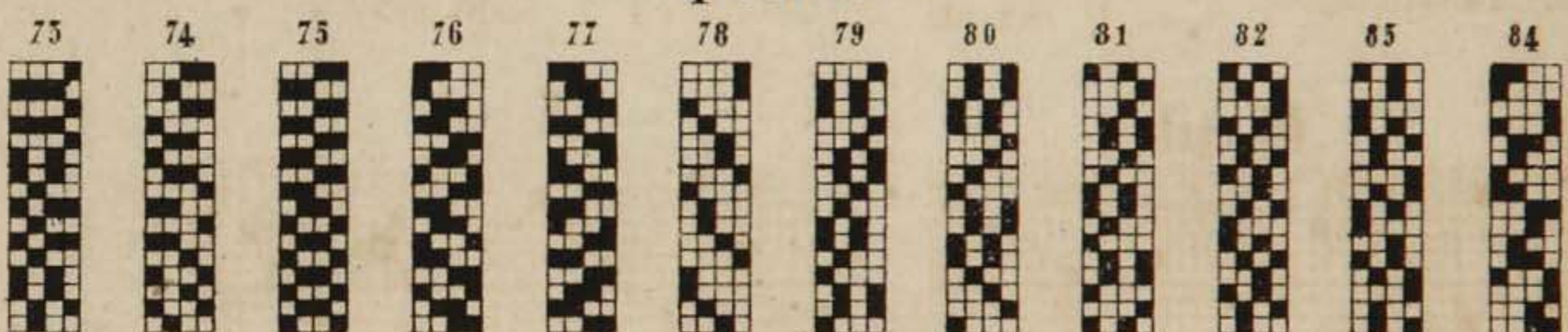
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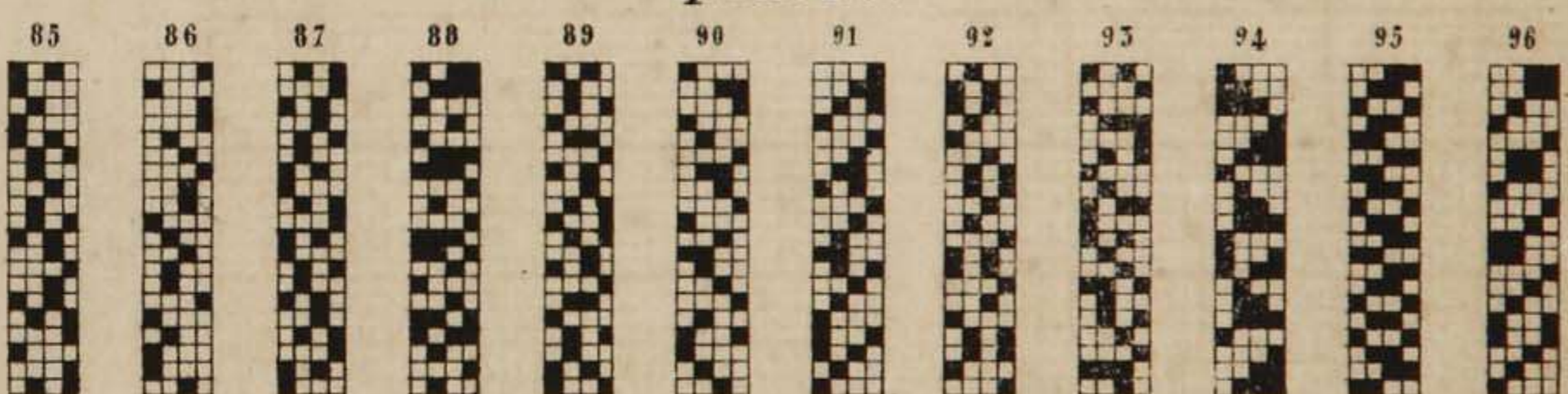
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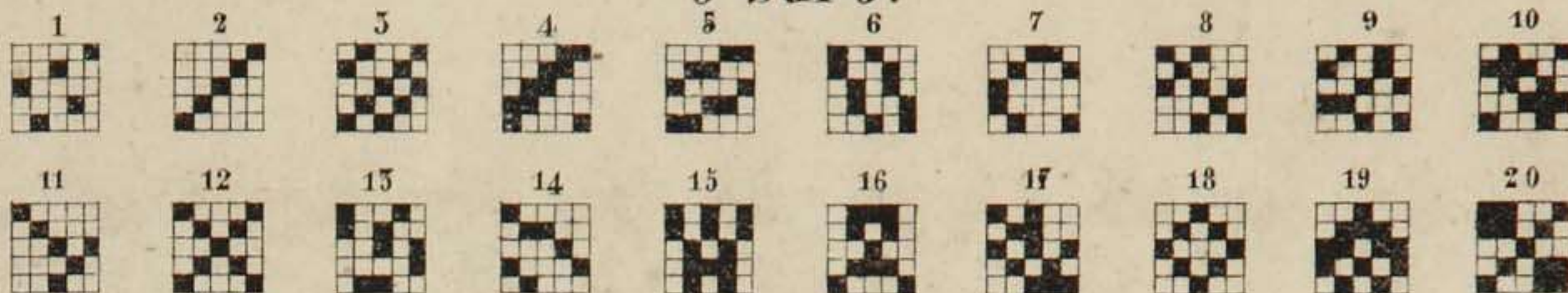
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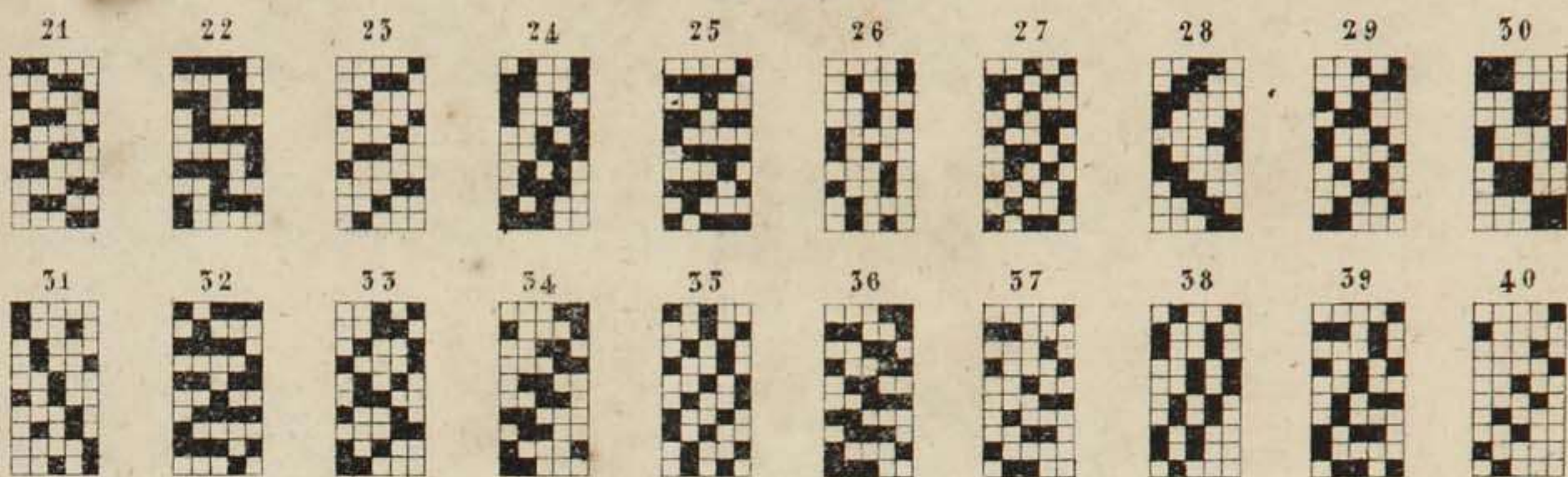
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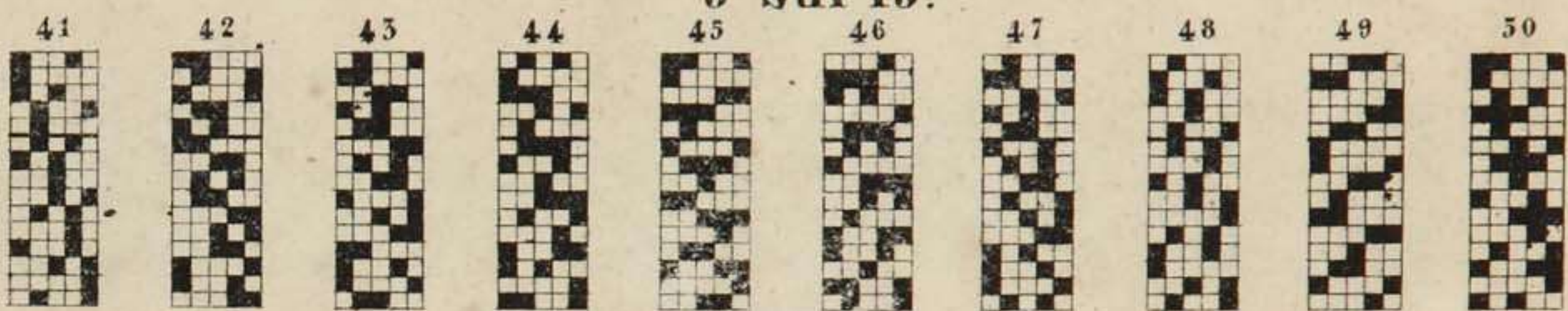
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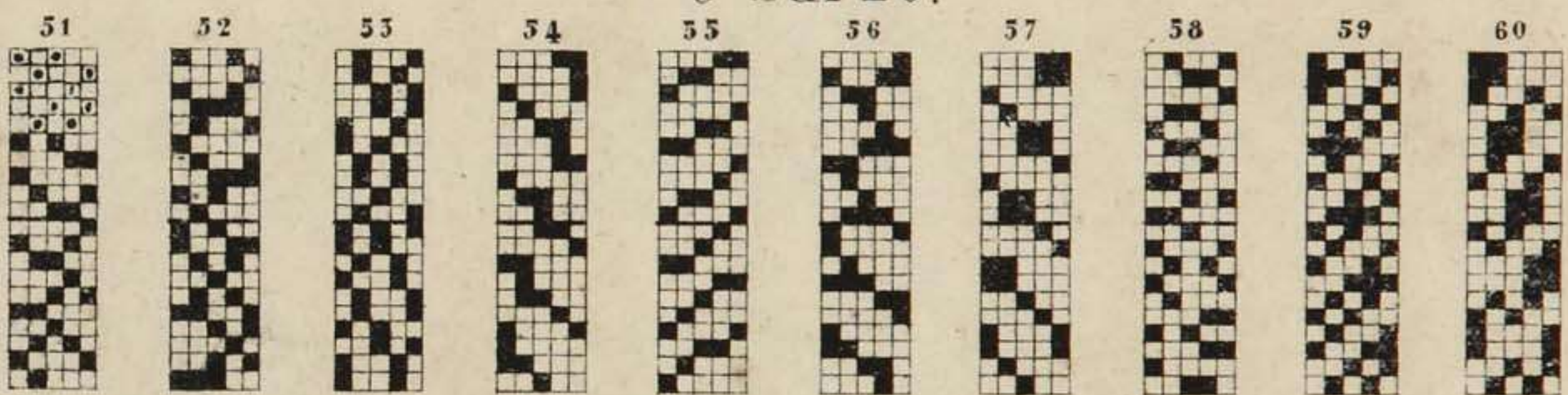
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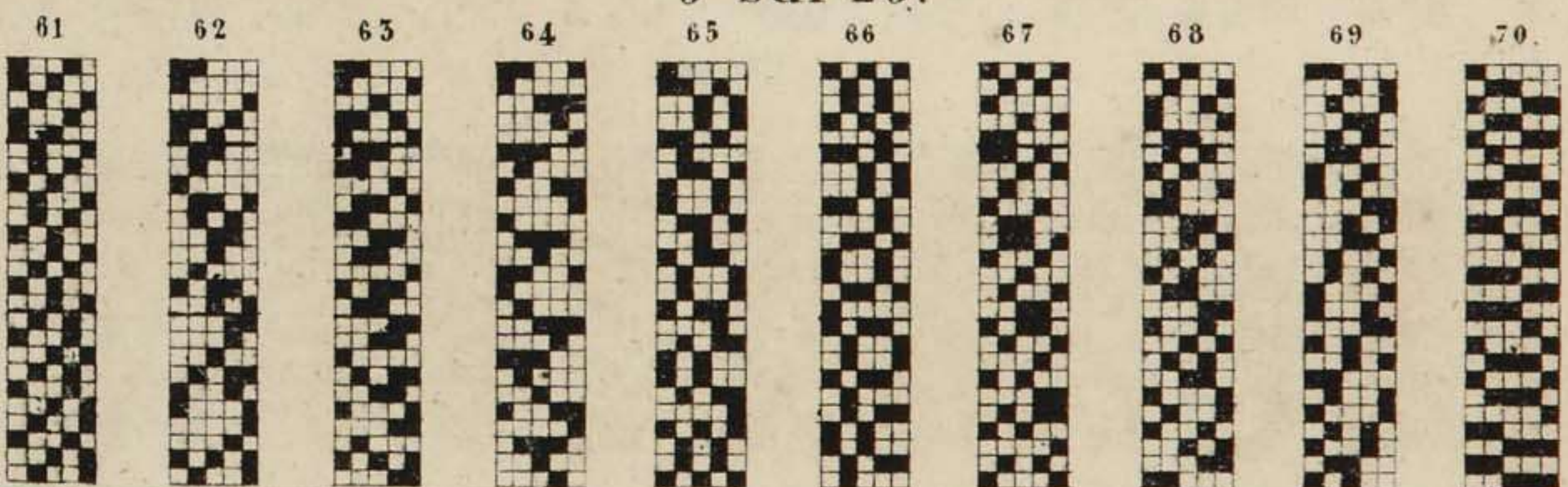
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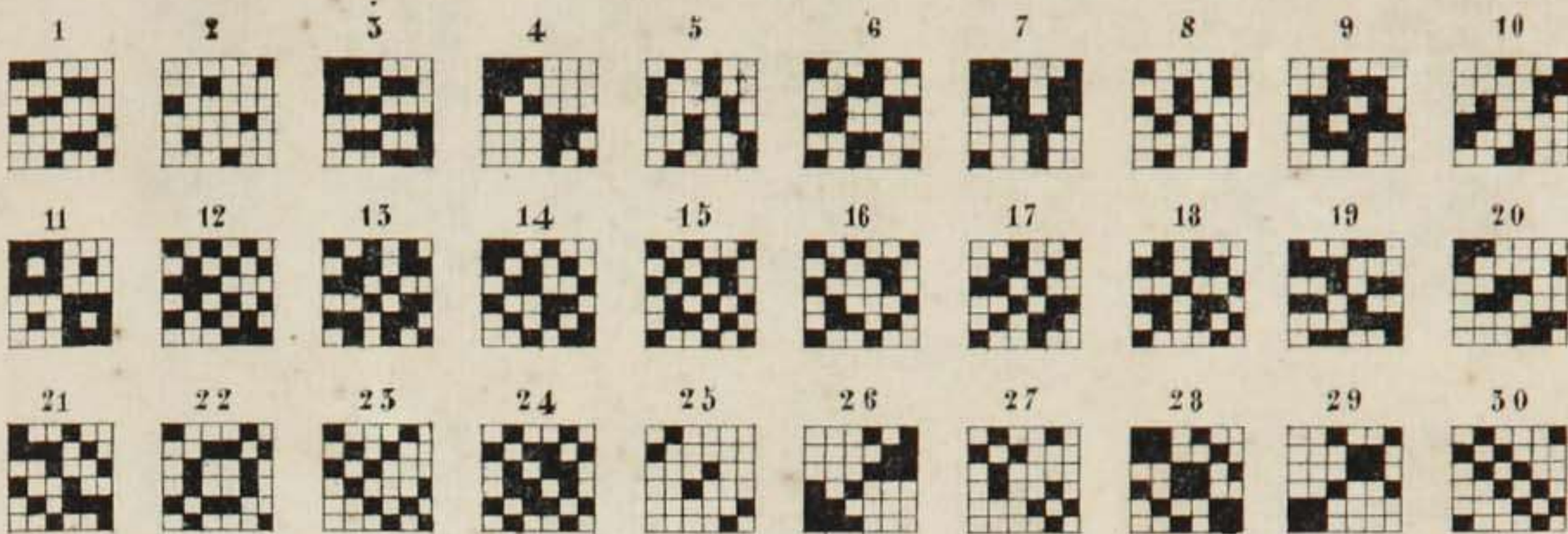
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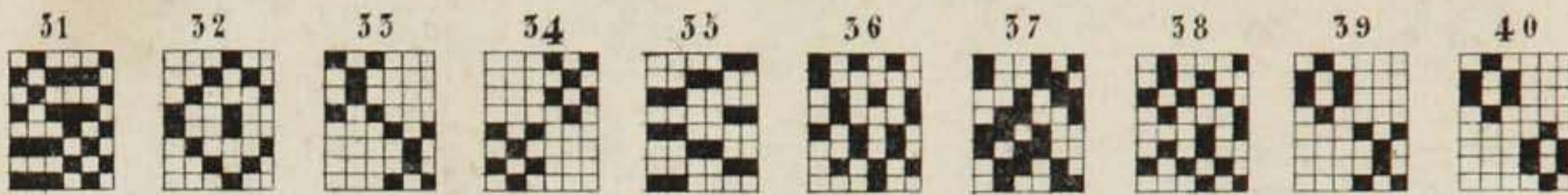
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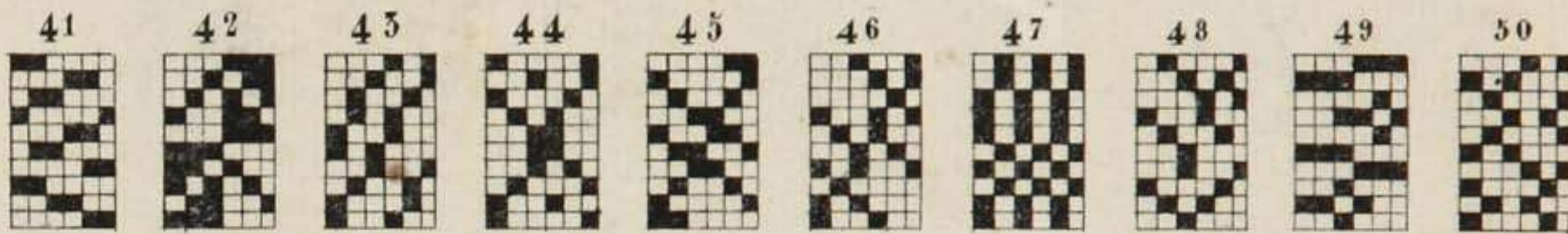
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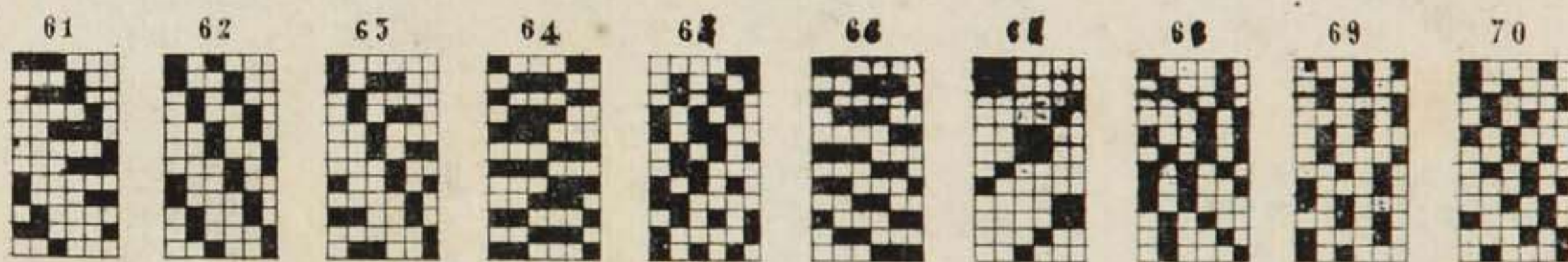
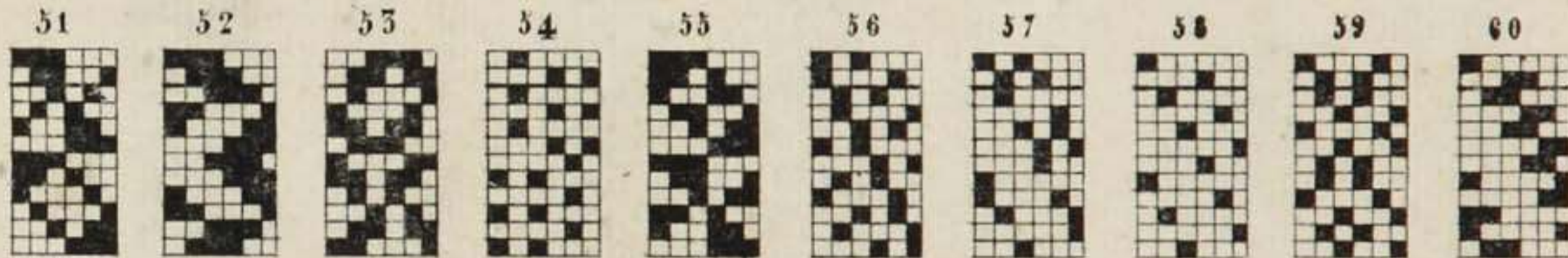
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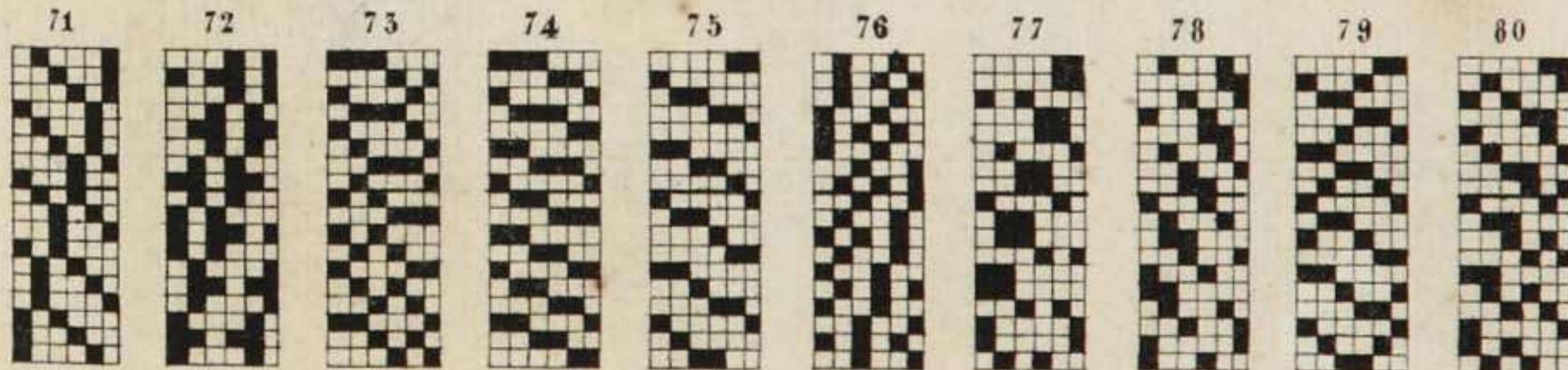
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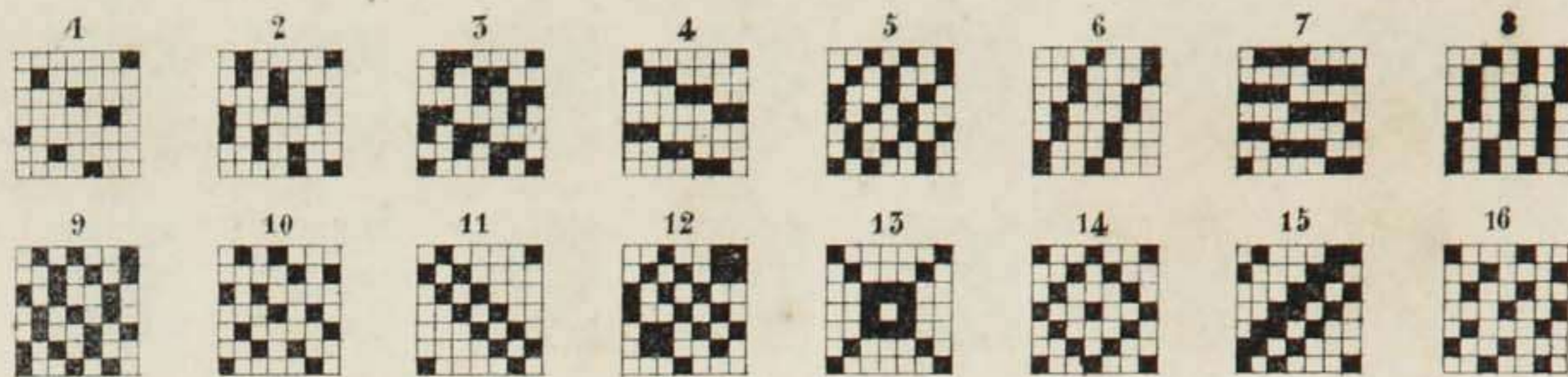
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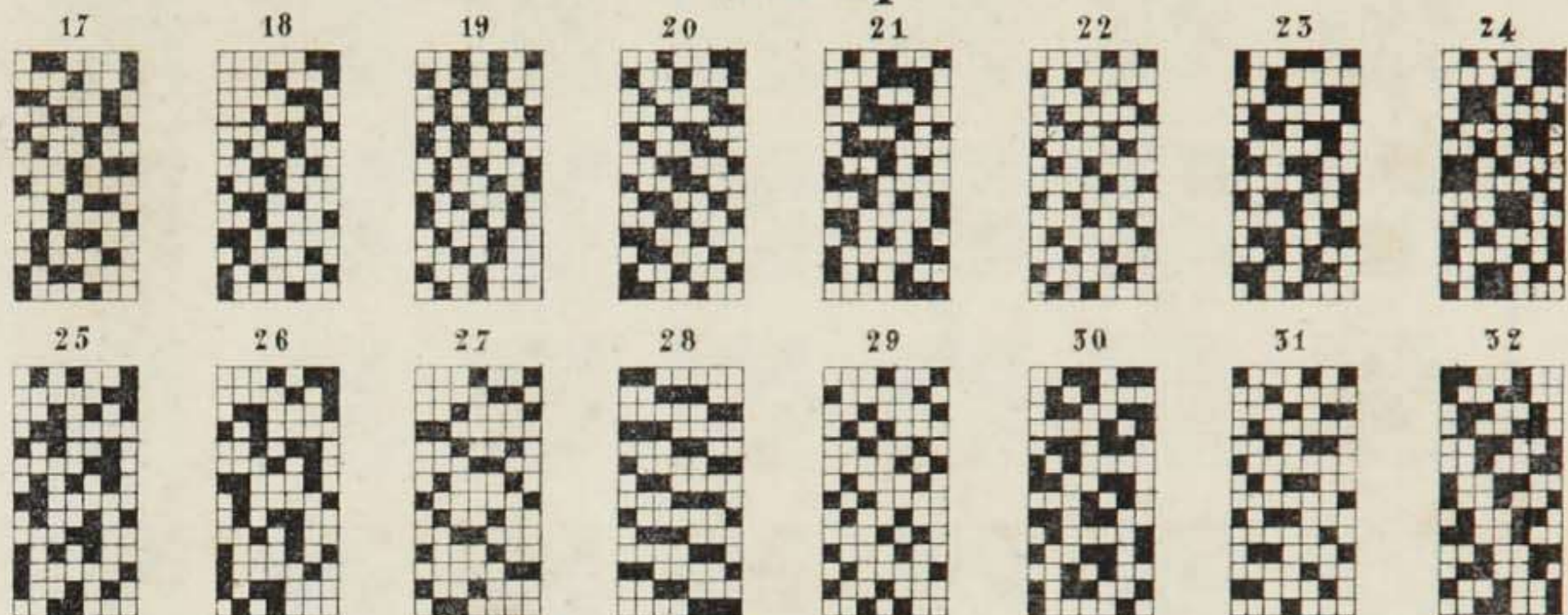
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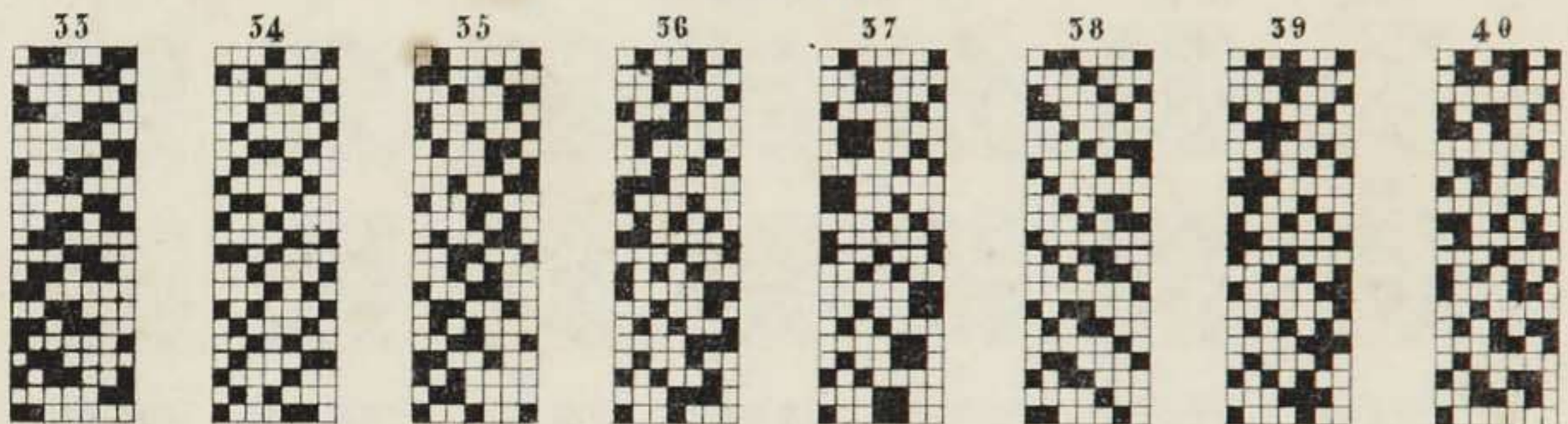
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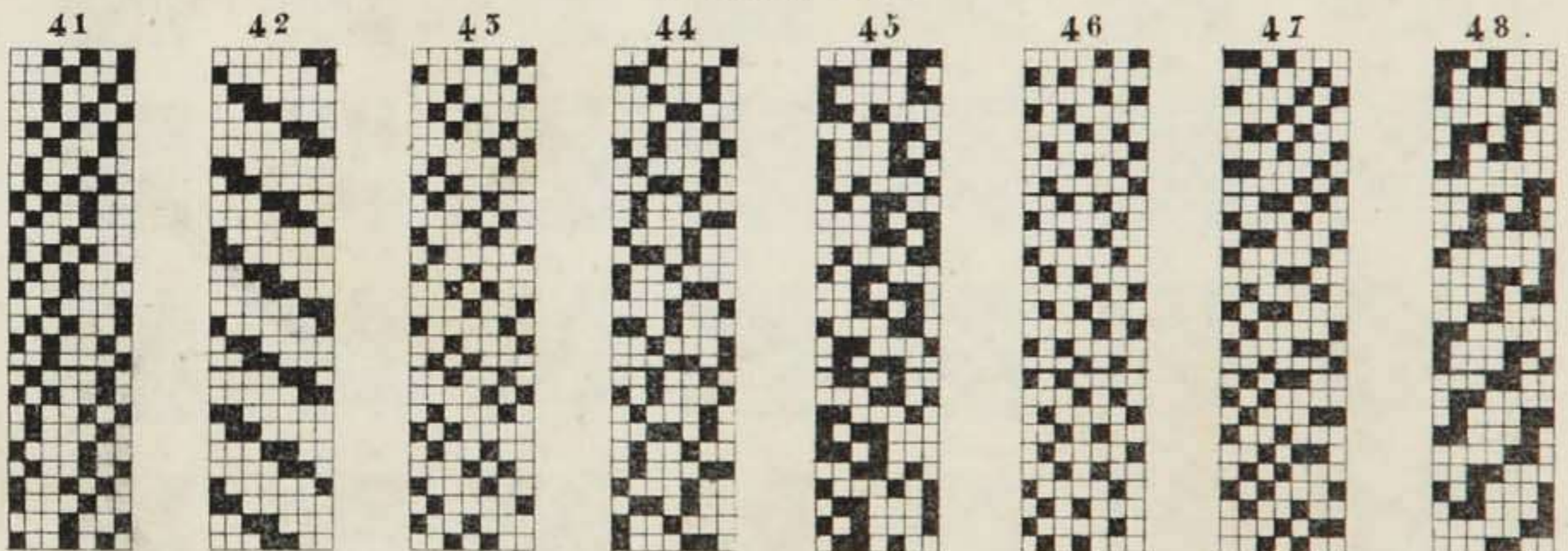
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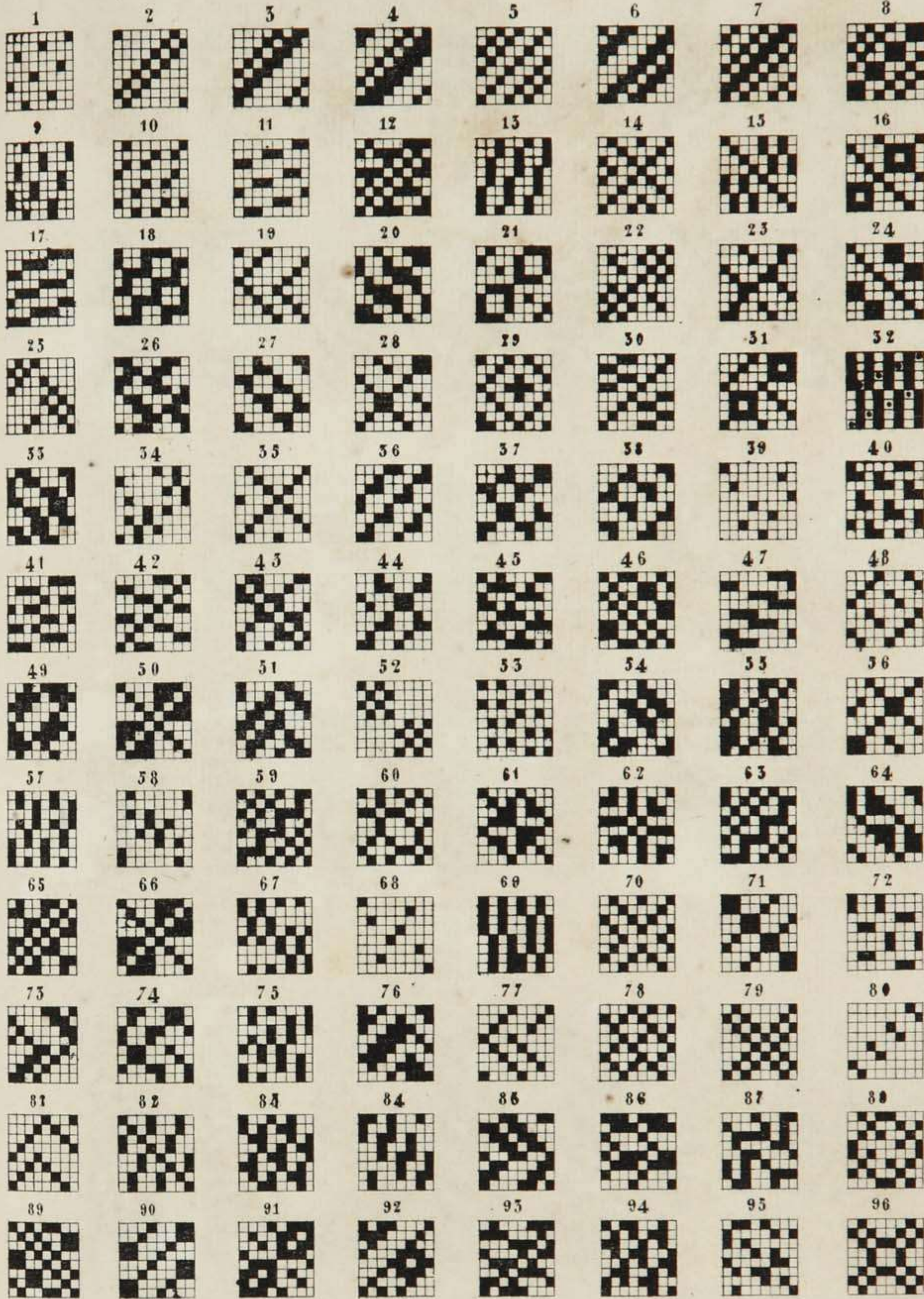
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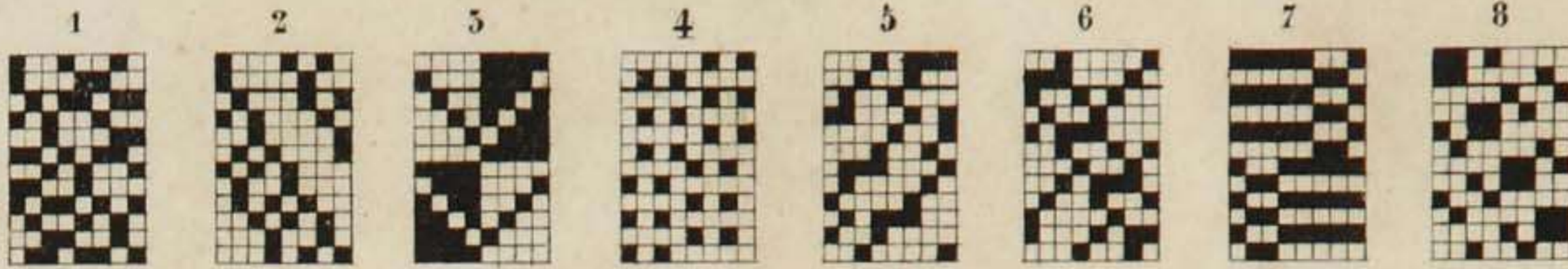
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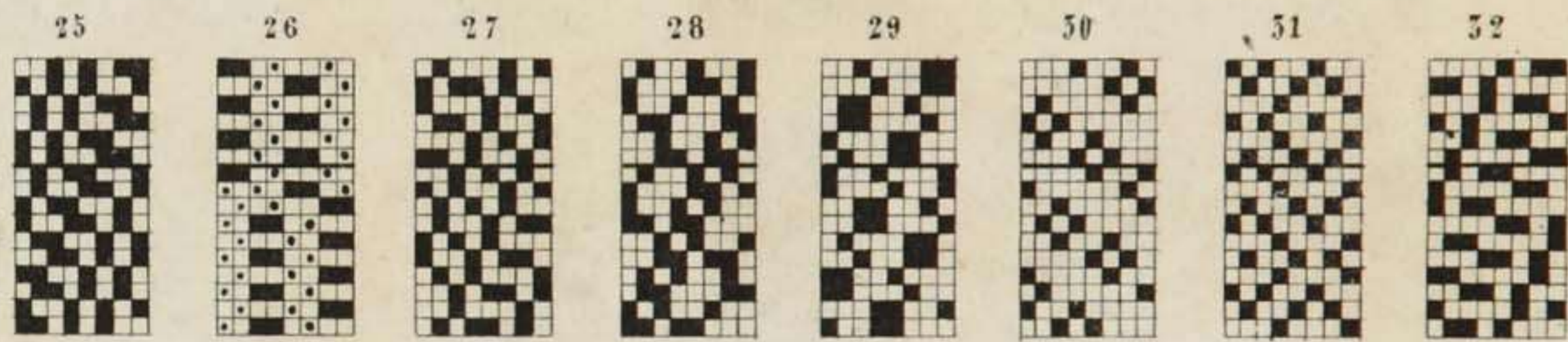
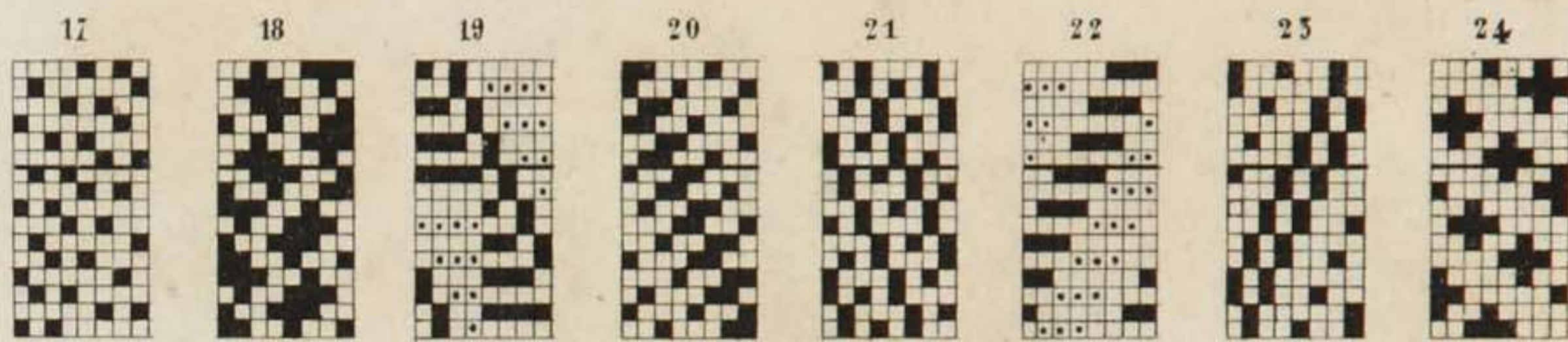
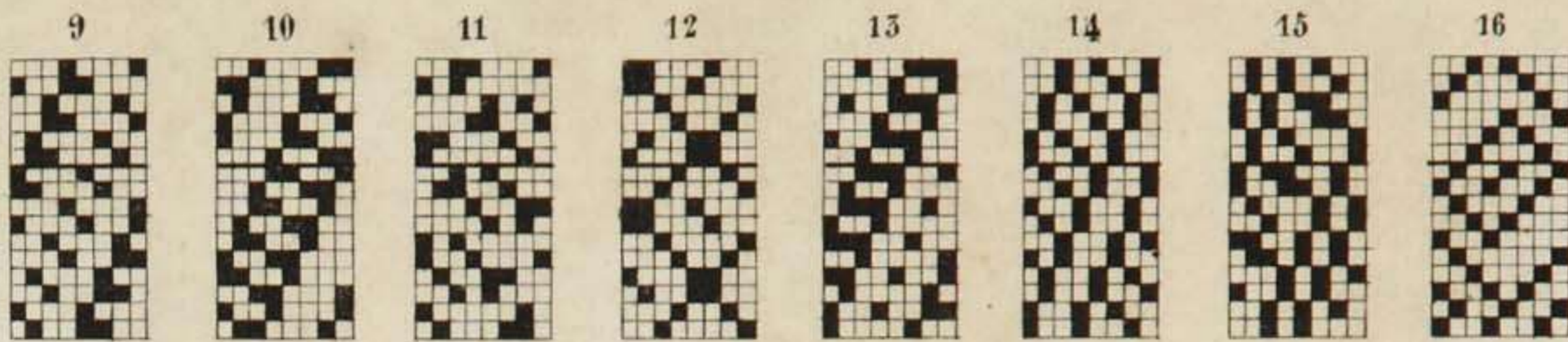
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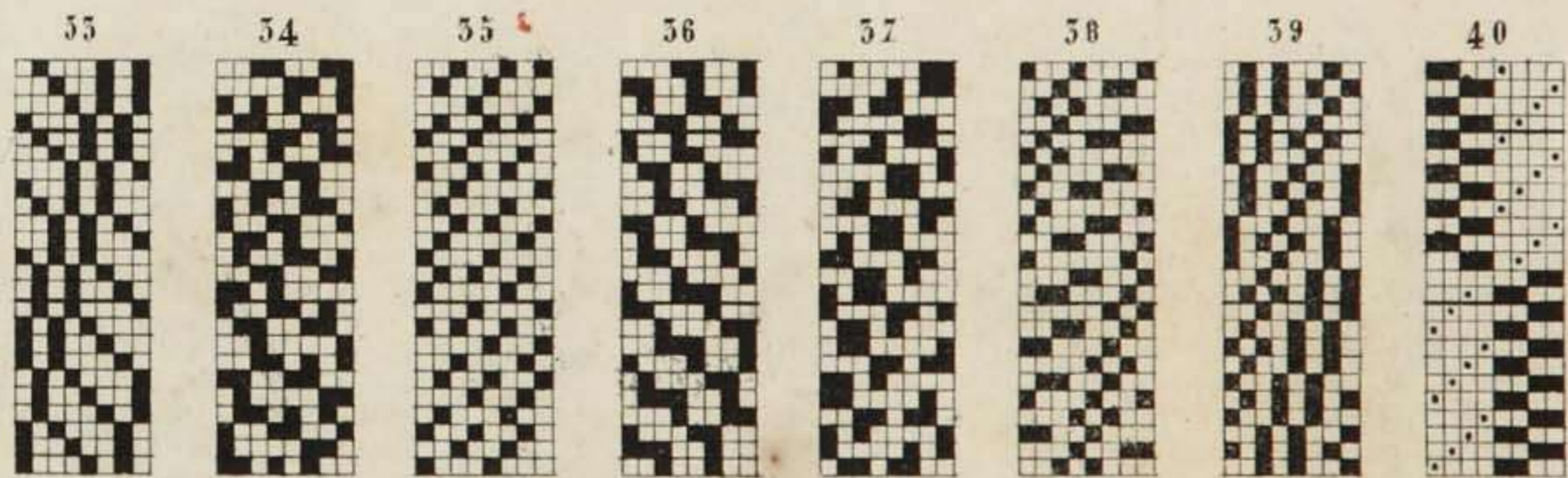
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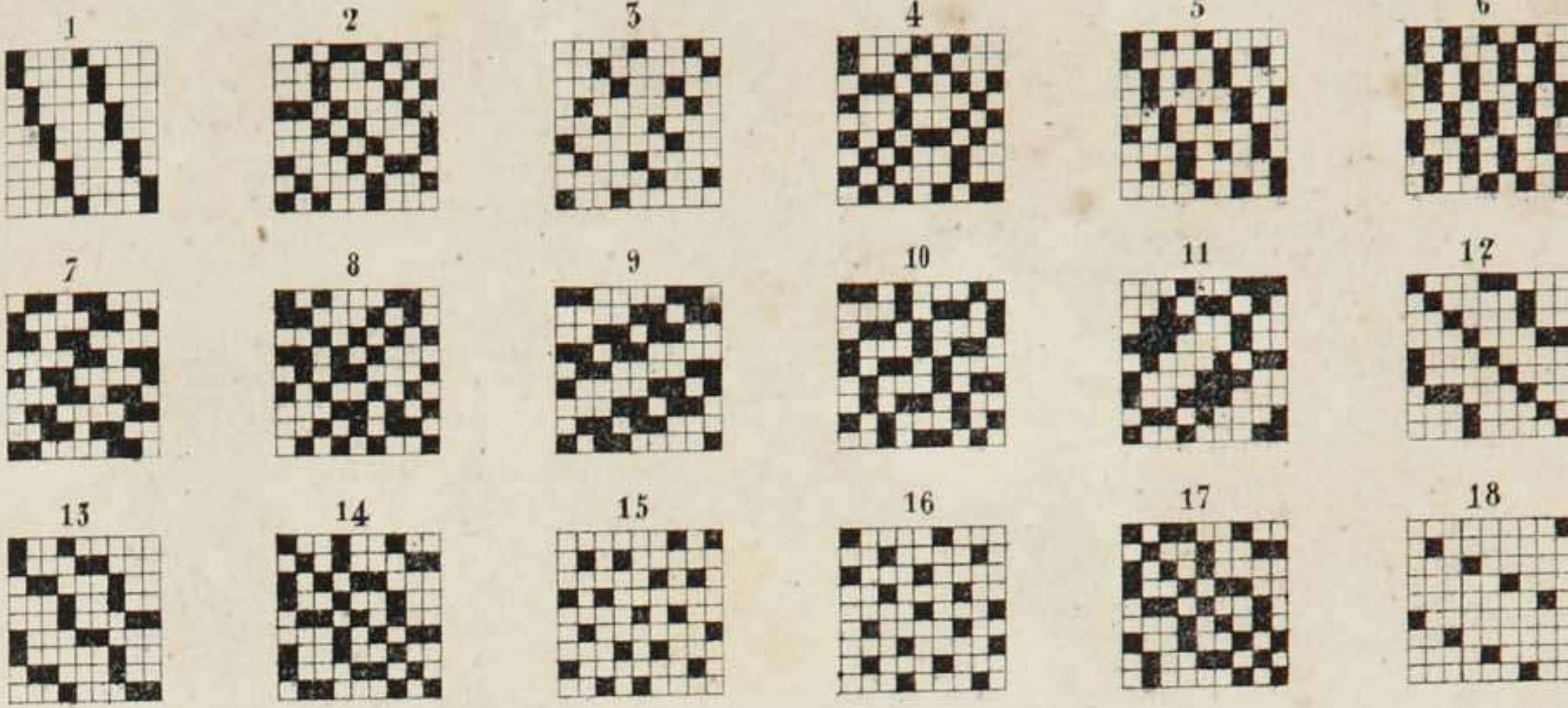
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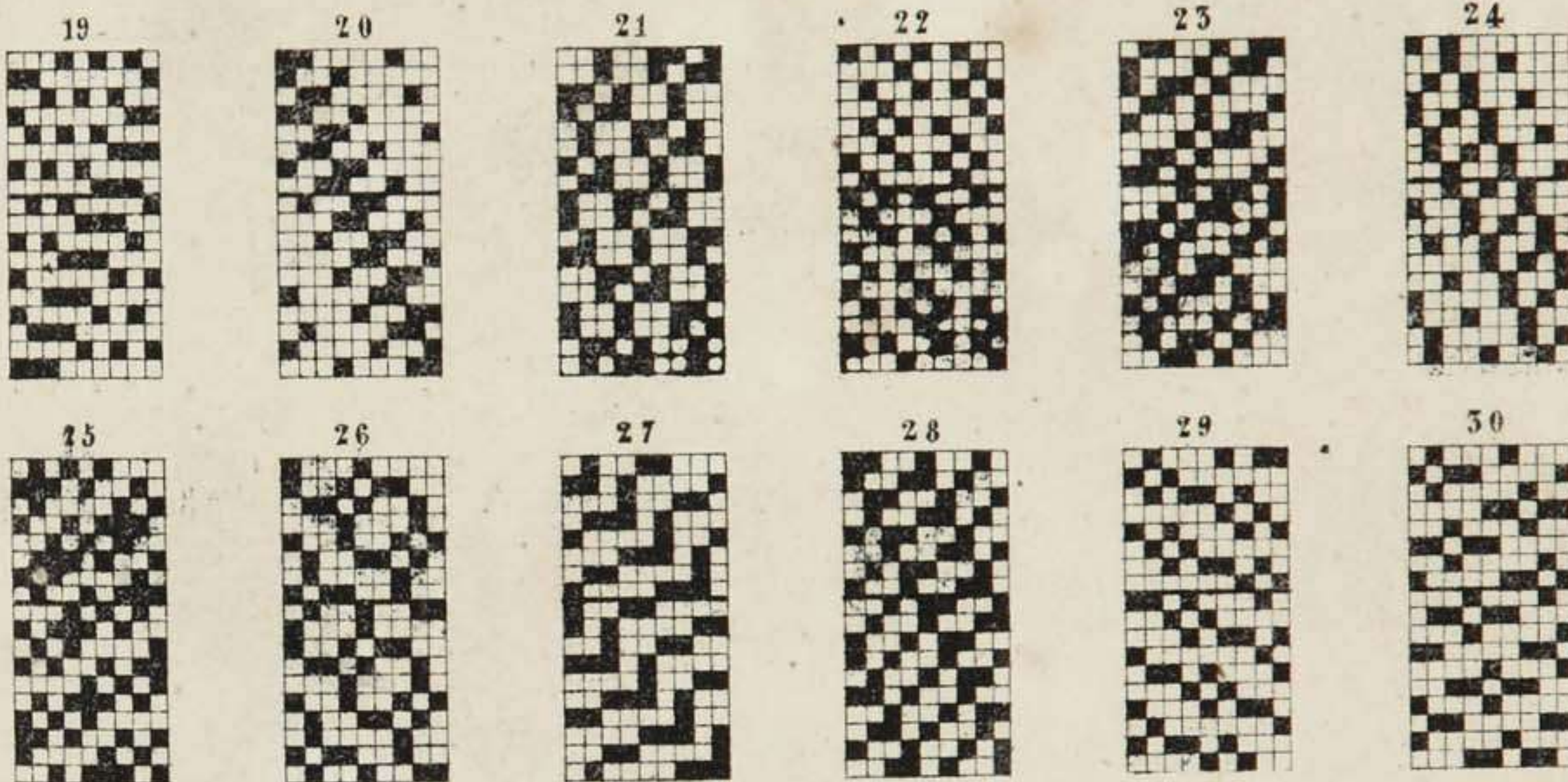
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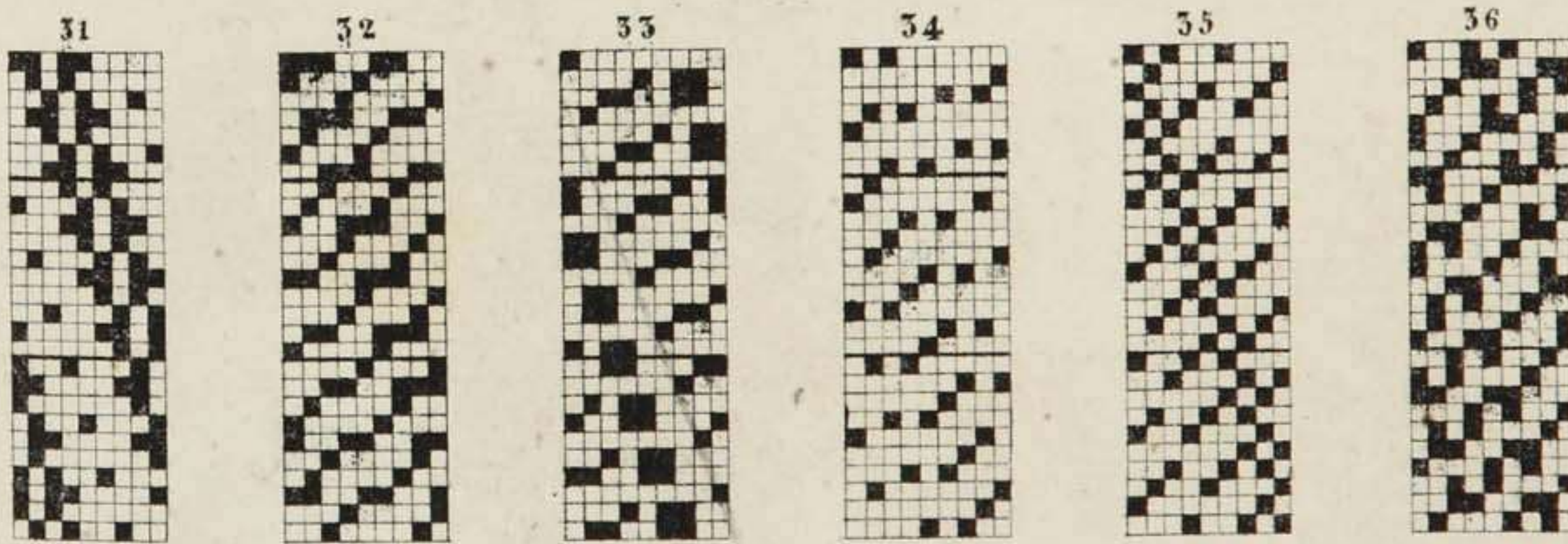
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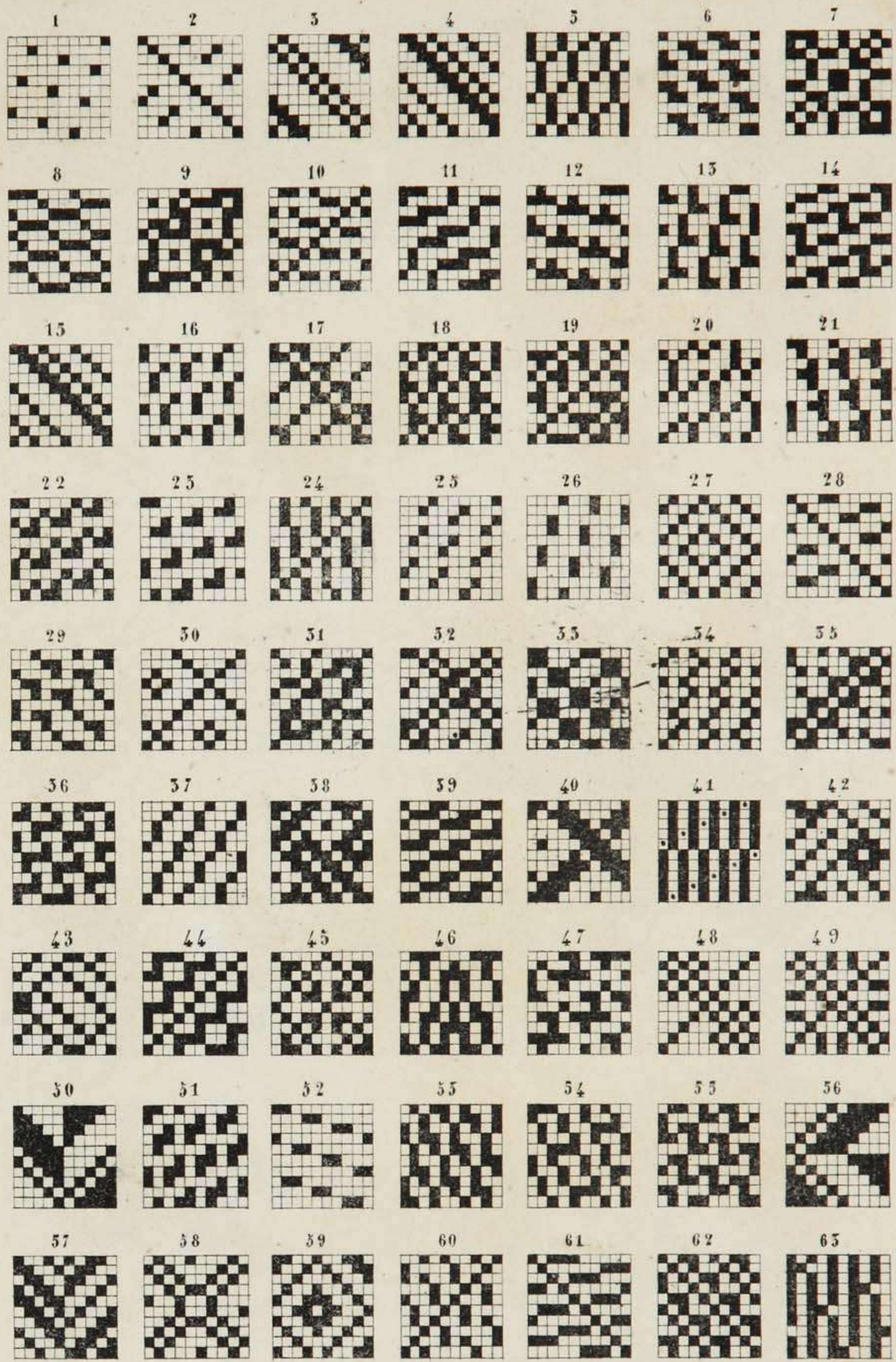
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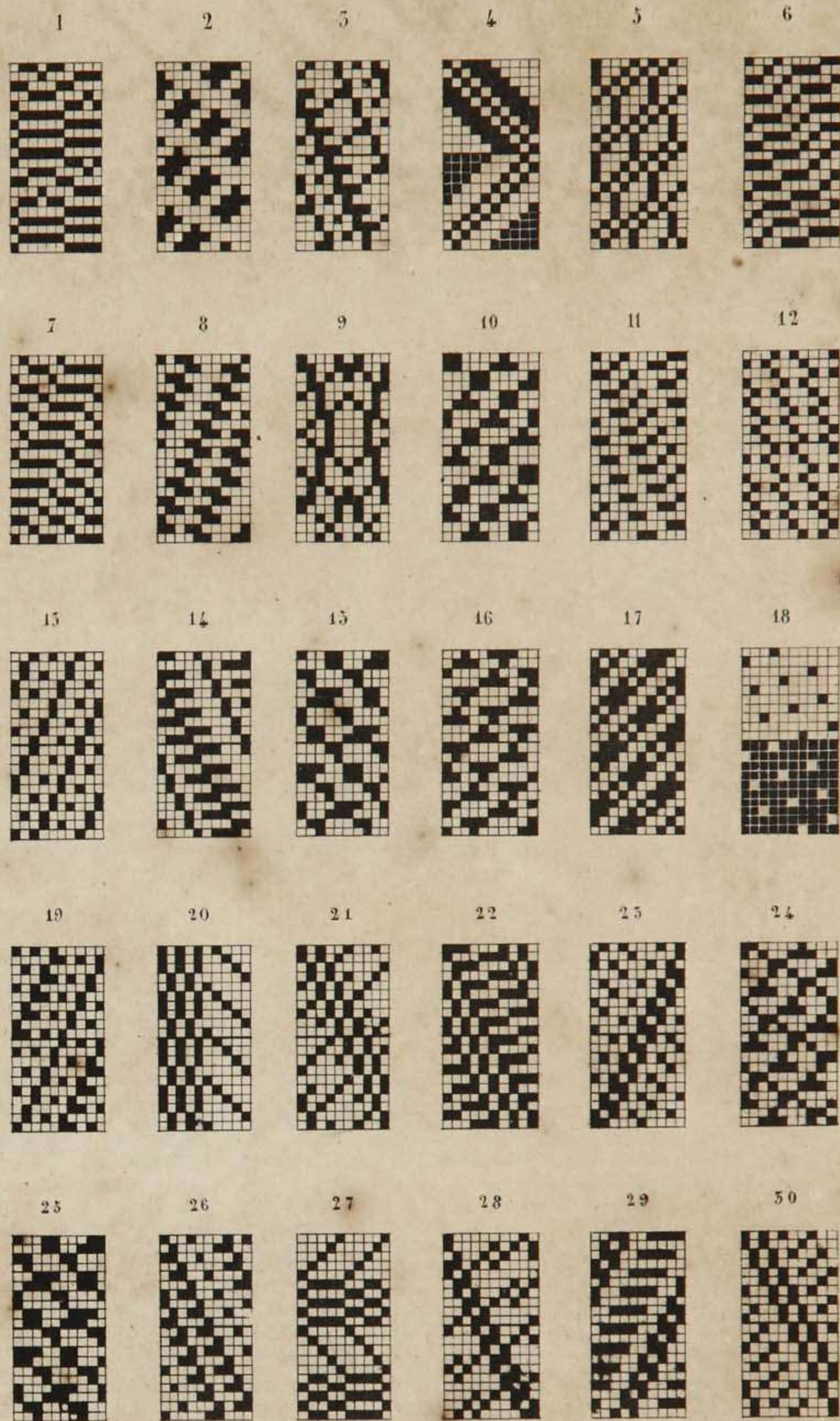
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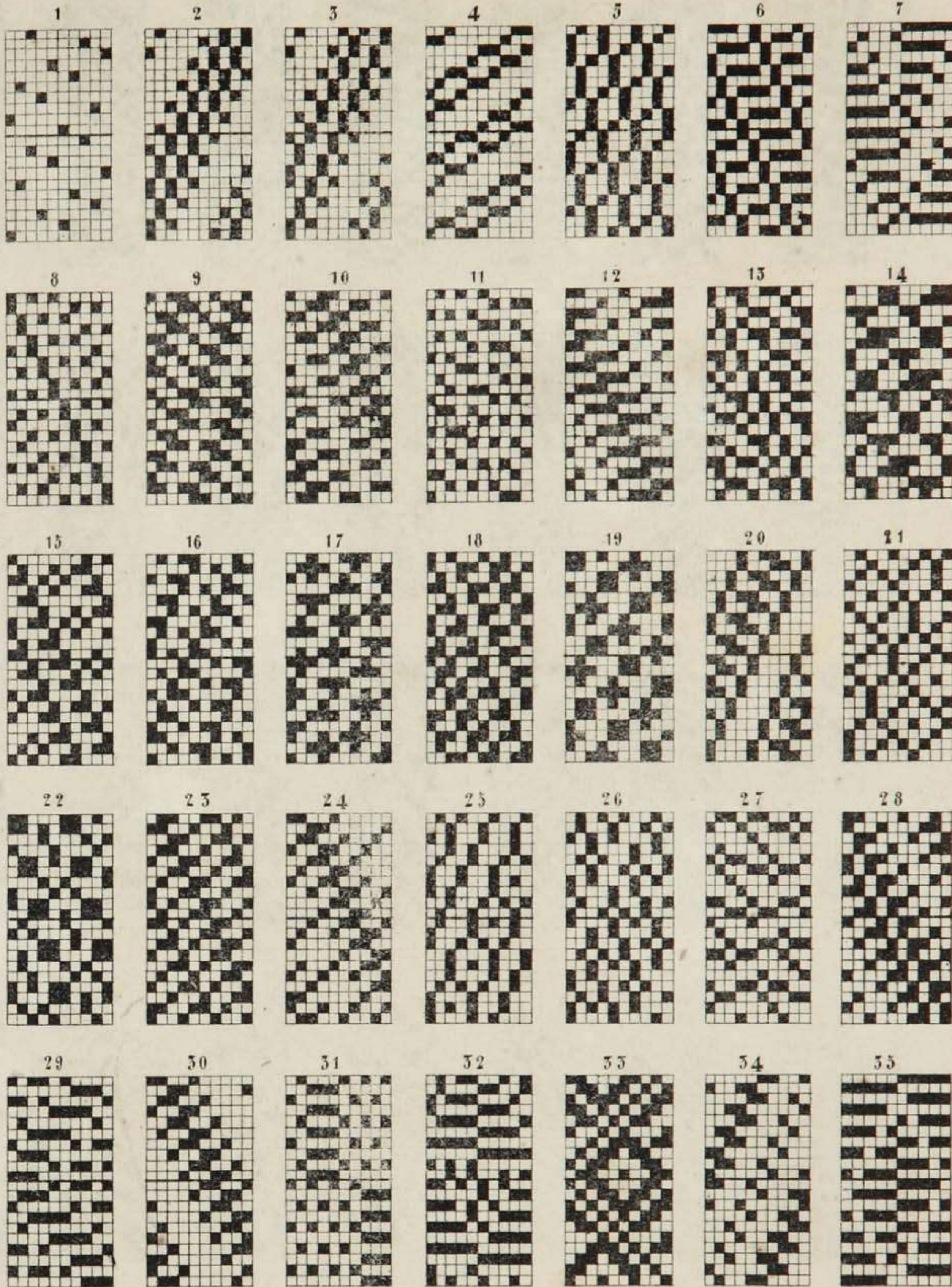
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ARMURES DIVERSES.

PL. B.

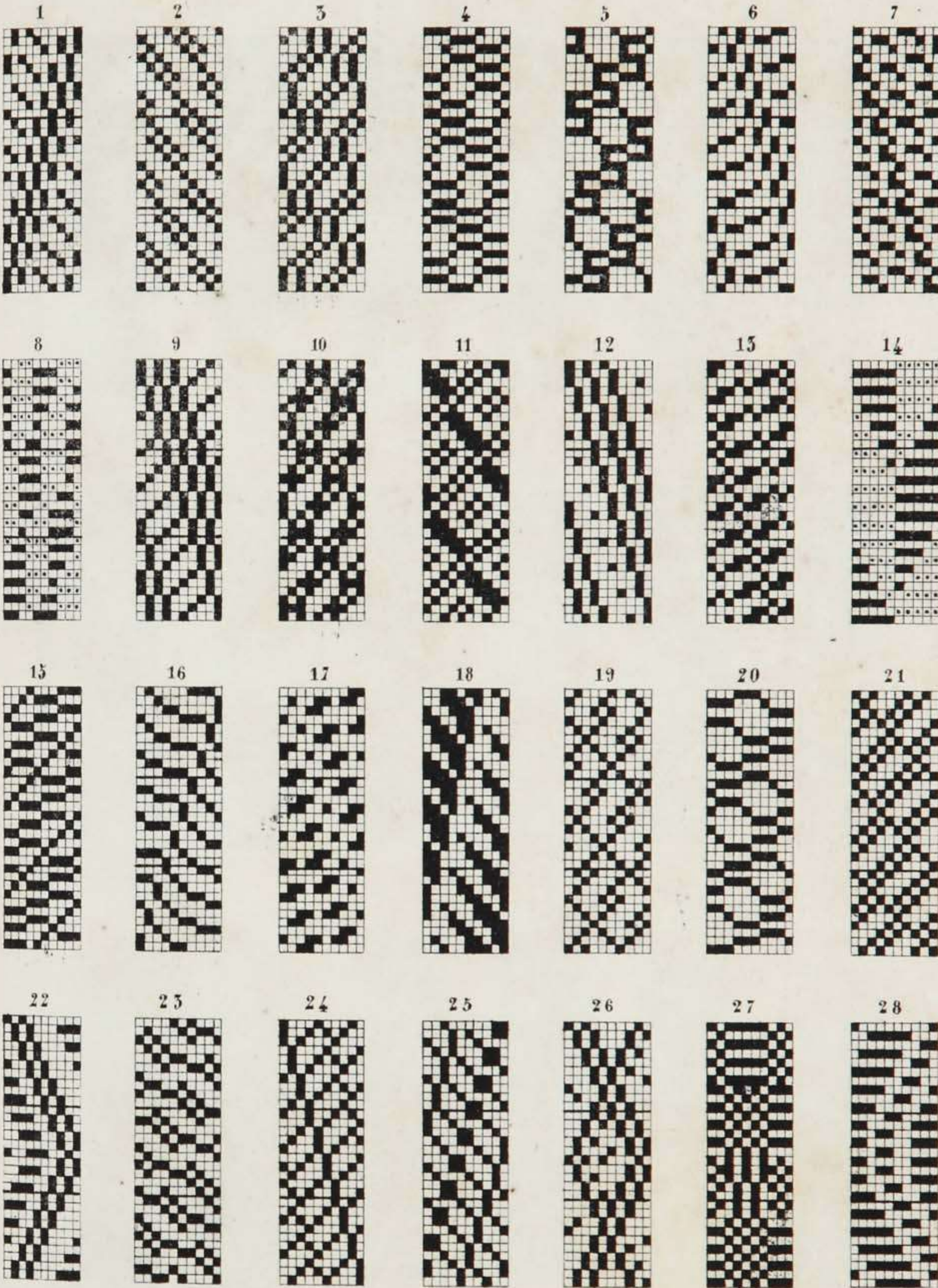
10 sur 20.



ARMURES DIVERSES.

PL. A.

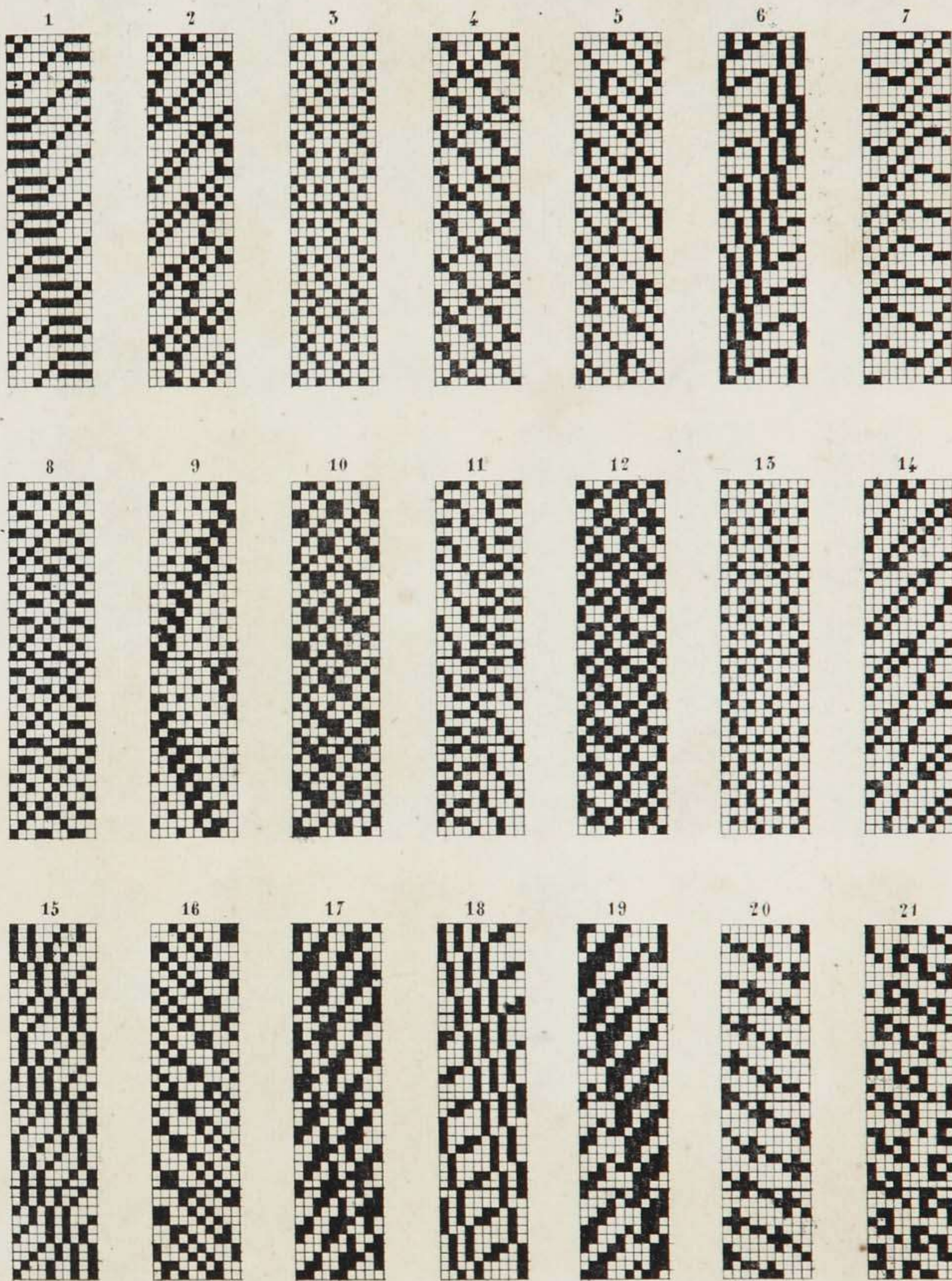
10 sur 50.



ARMURES DIVERSES.

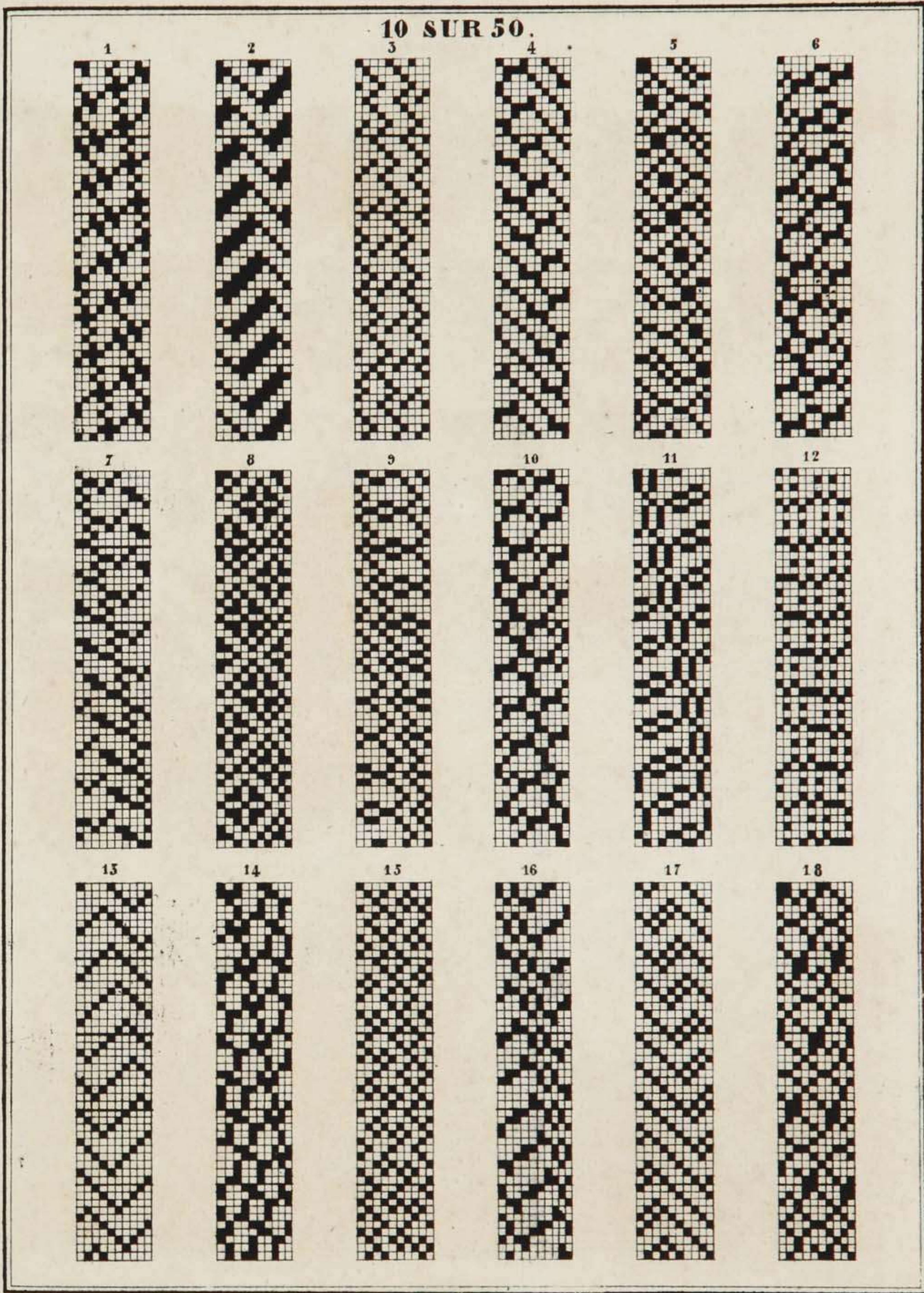
PL. A

10 sur 40.



ARMURES DIVERSES.

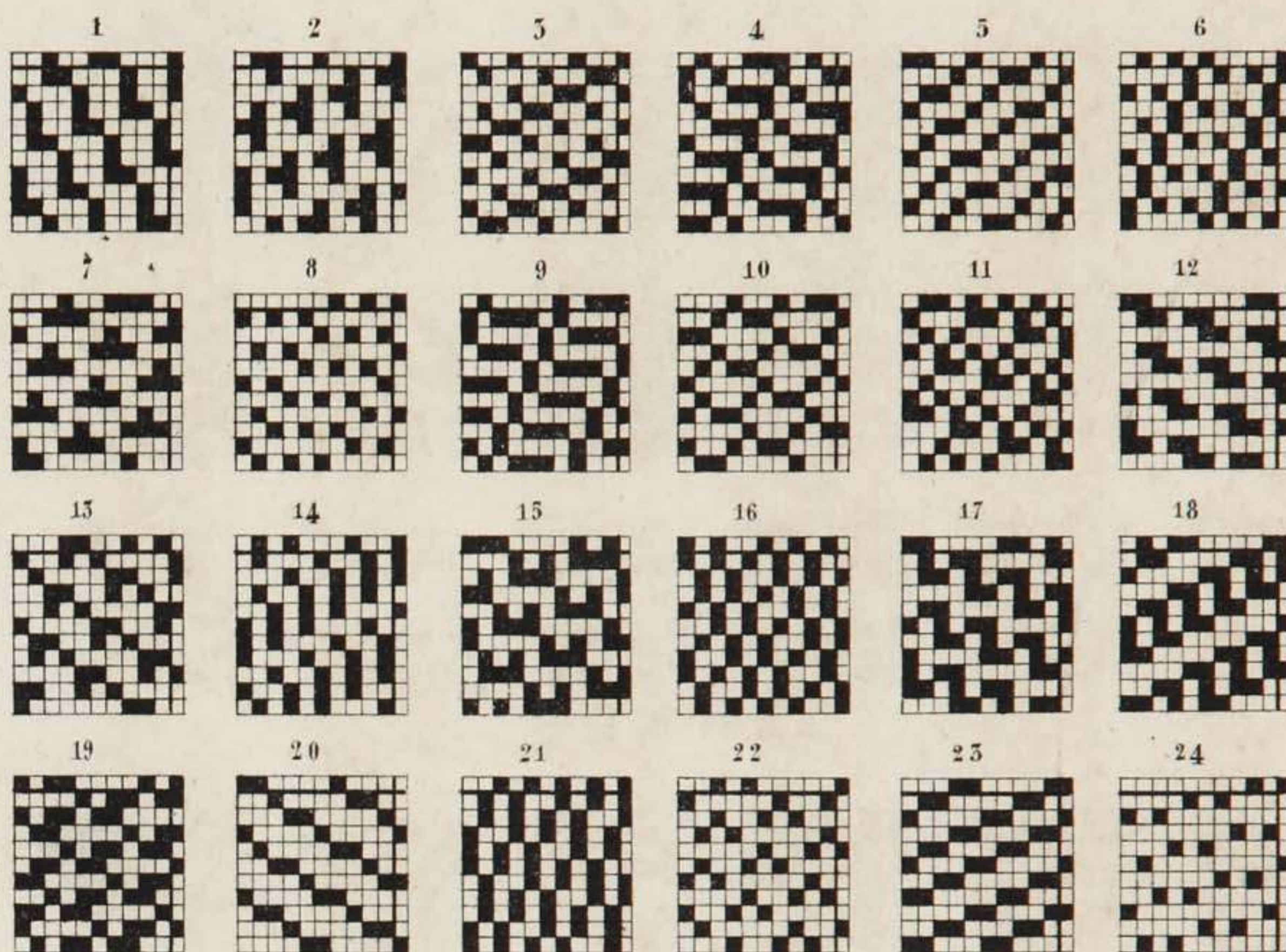
PL. A.



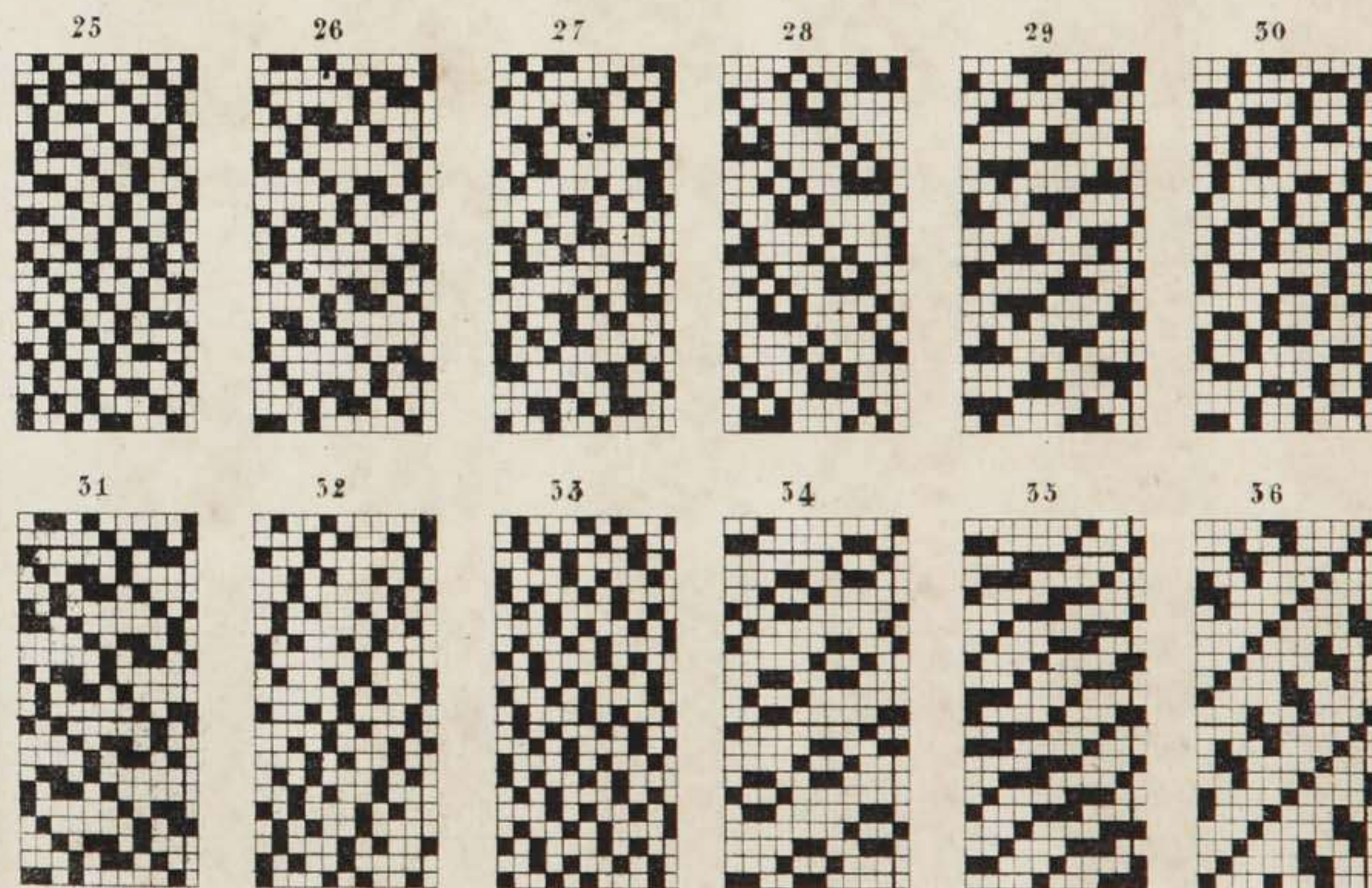
ARMURES DIVERSES.

PL. A.

11 Sur 11.



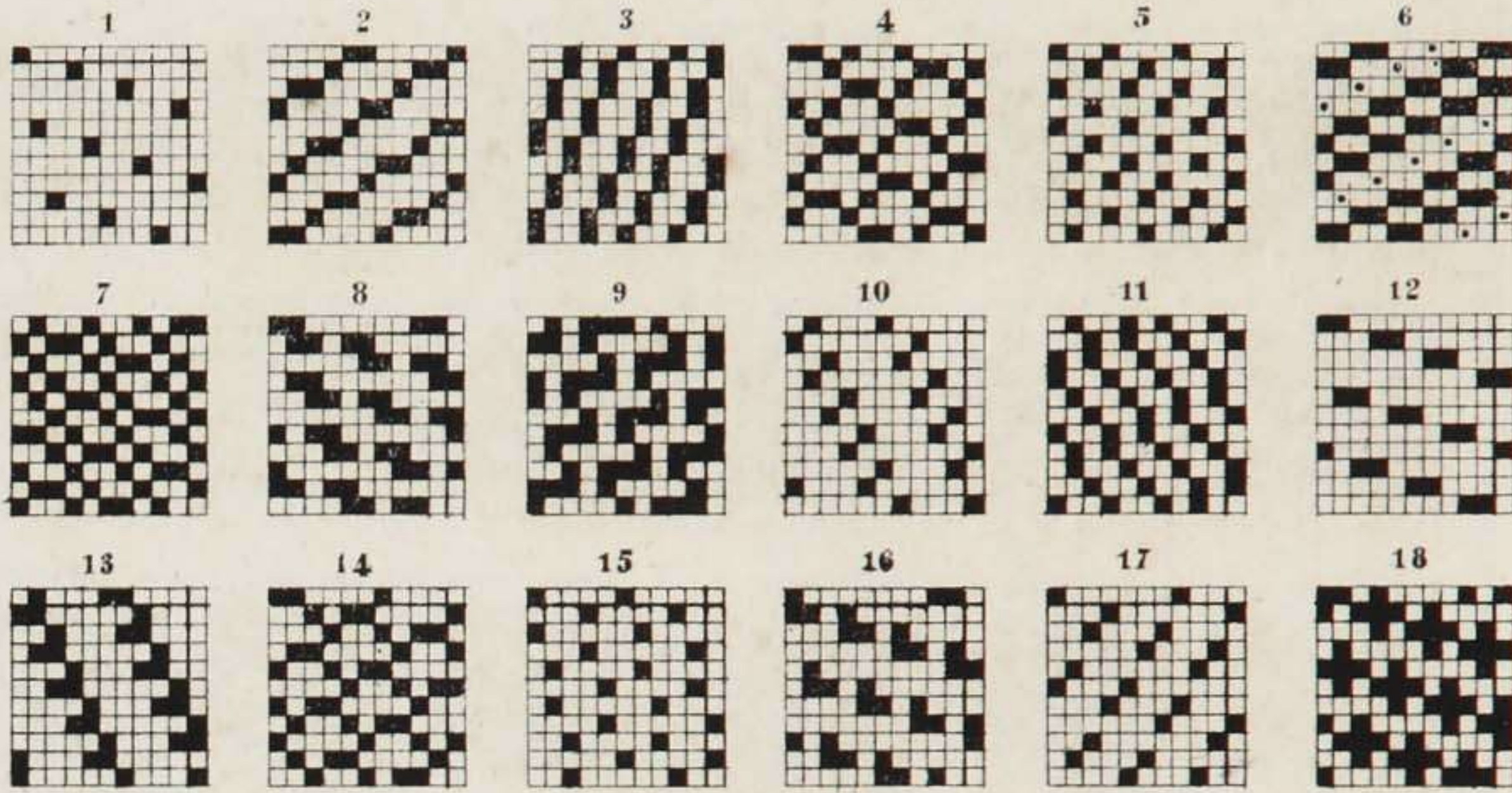
11 Sur 22.



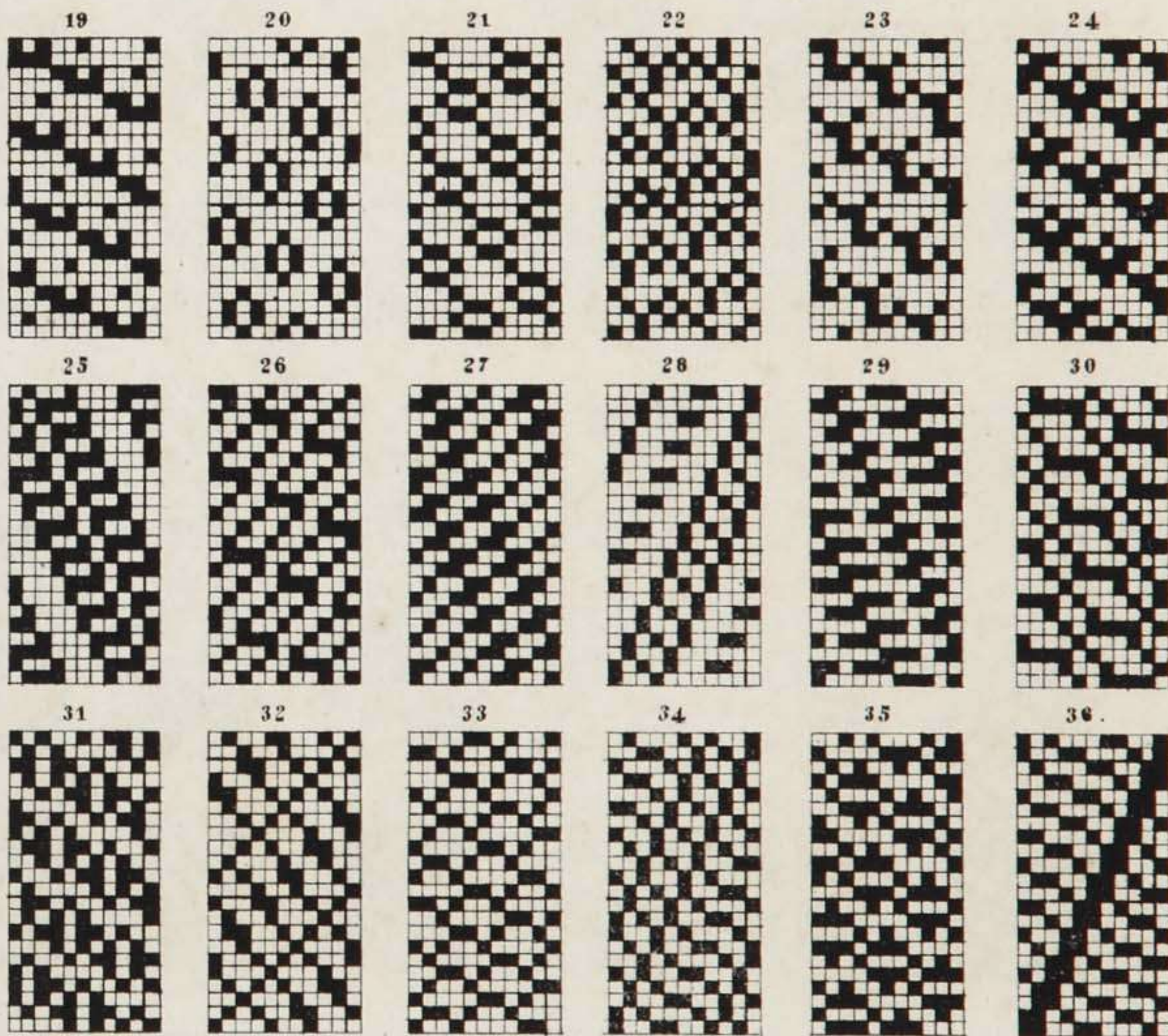
ARMURES DIVERSES.

PL. B.

11 Sur 11.



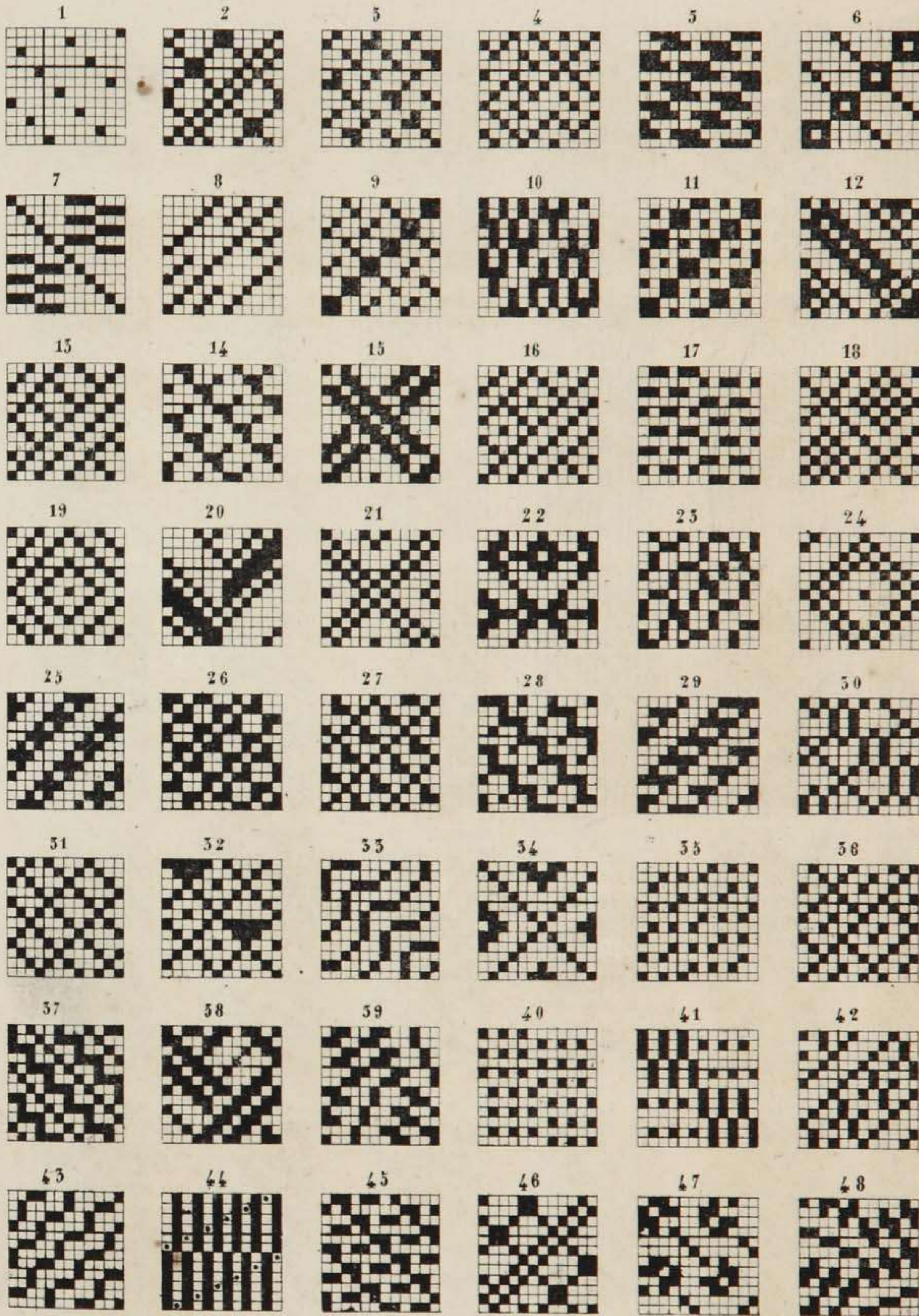
11 Sur 22.



ARMURES DIVERSES.

PL. A.

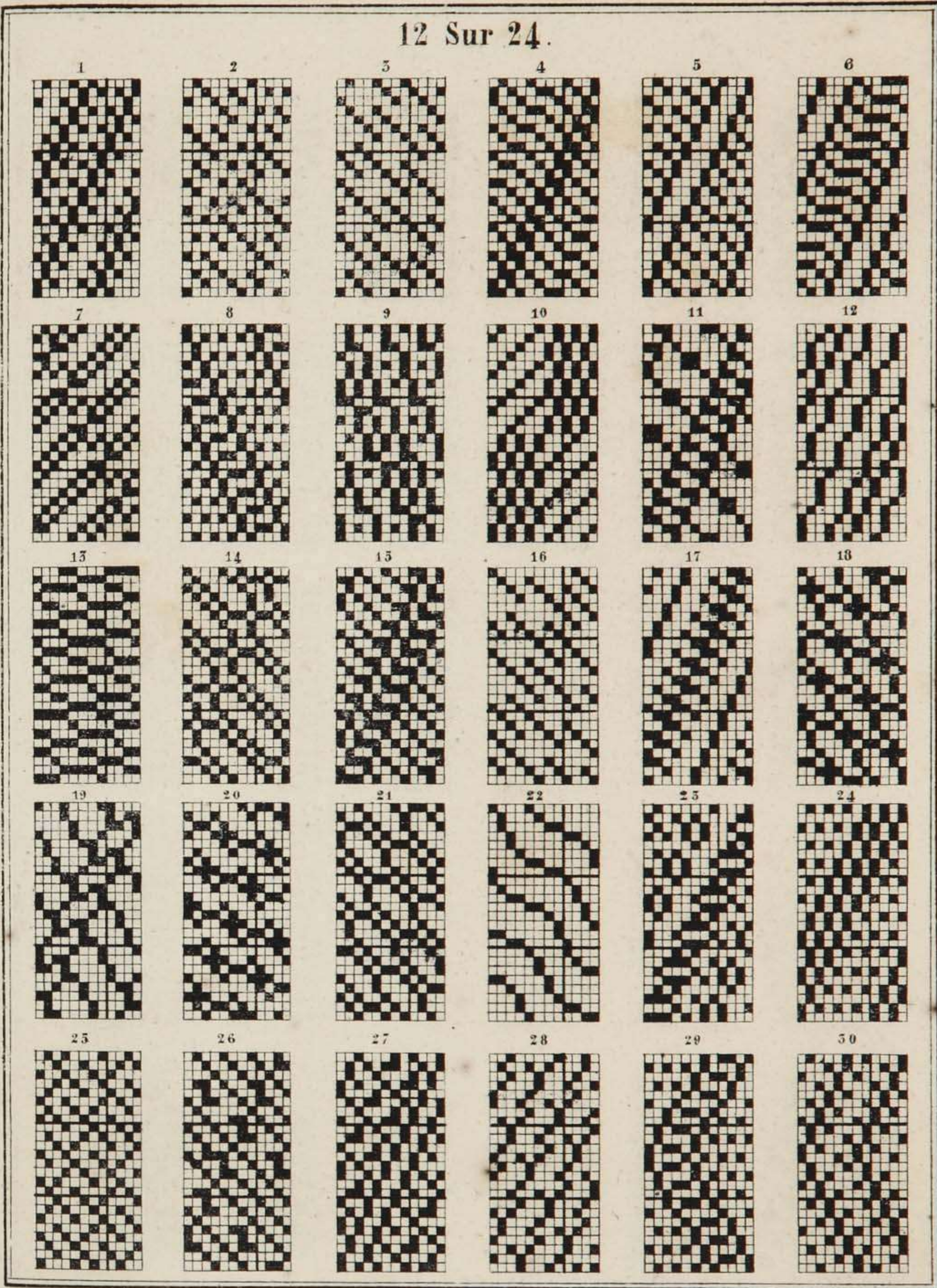
12 sur 12.



ARMURES DIVERSES.

PL. A.

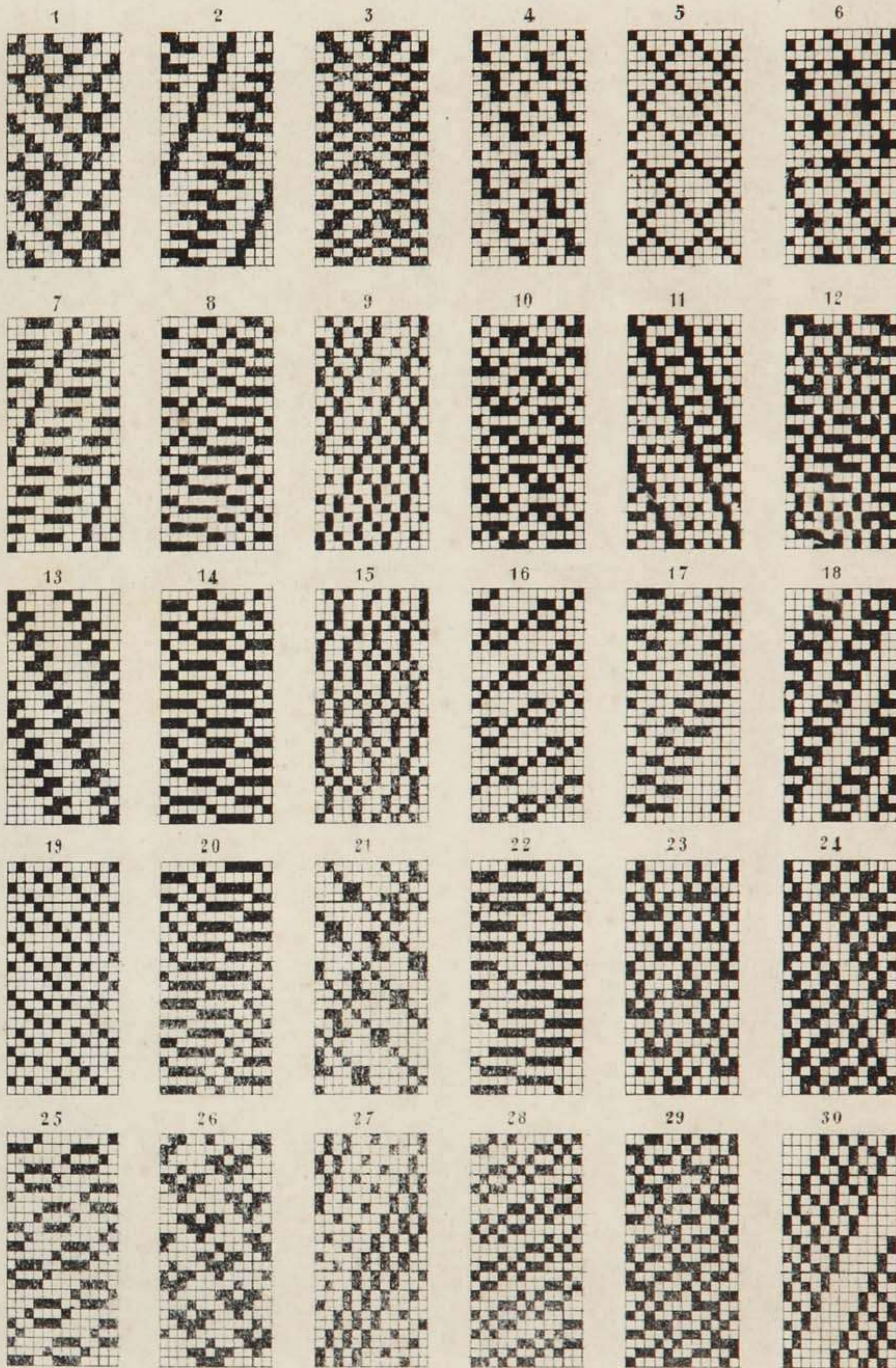
12 Sur 24.



ARMURES DIVERSES.

P.L. B.

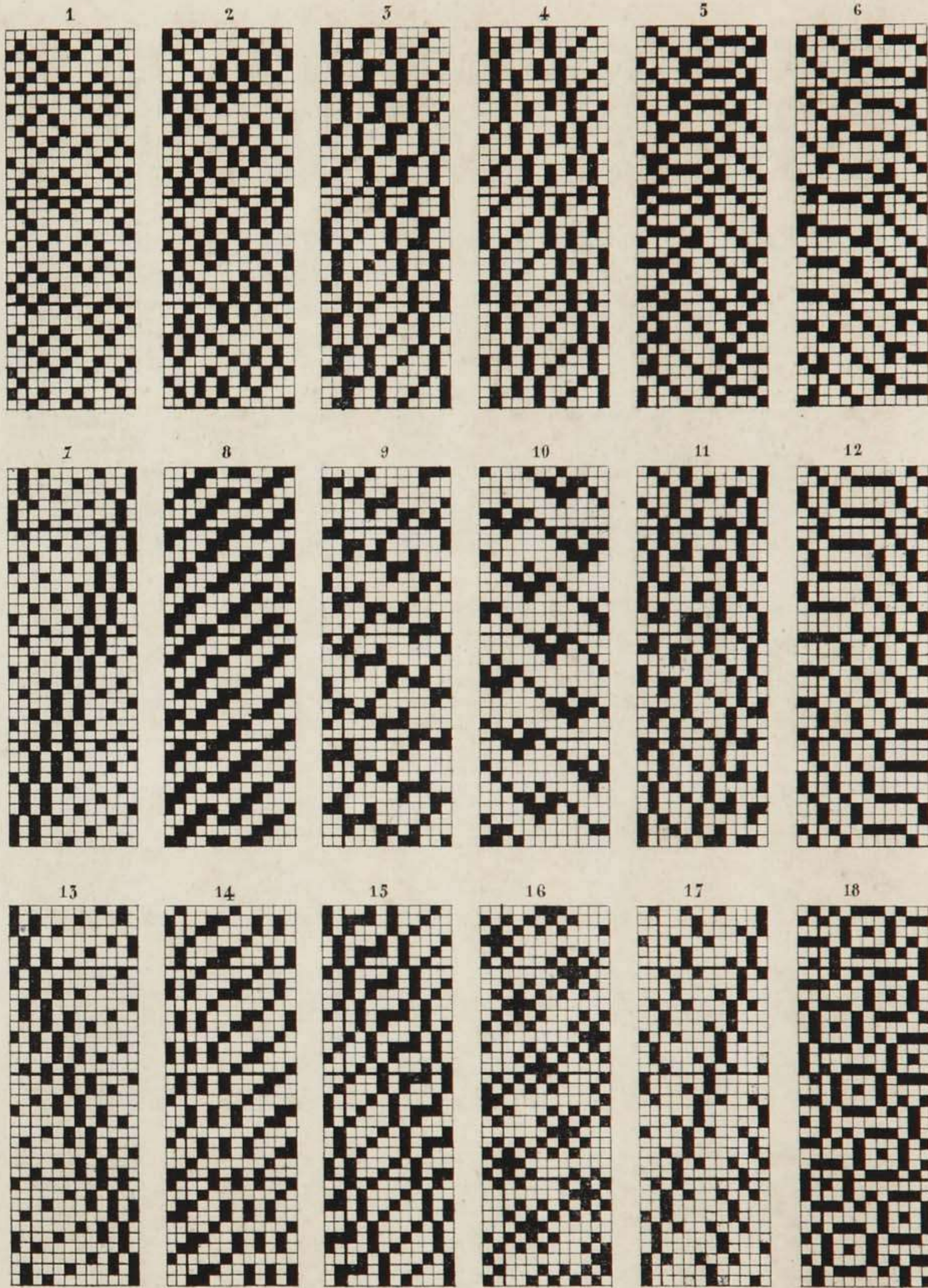
12 Sur 24.



ARMURES DIVERSES.

PL. A.

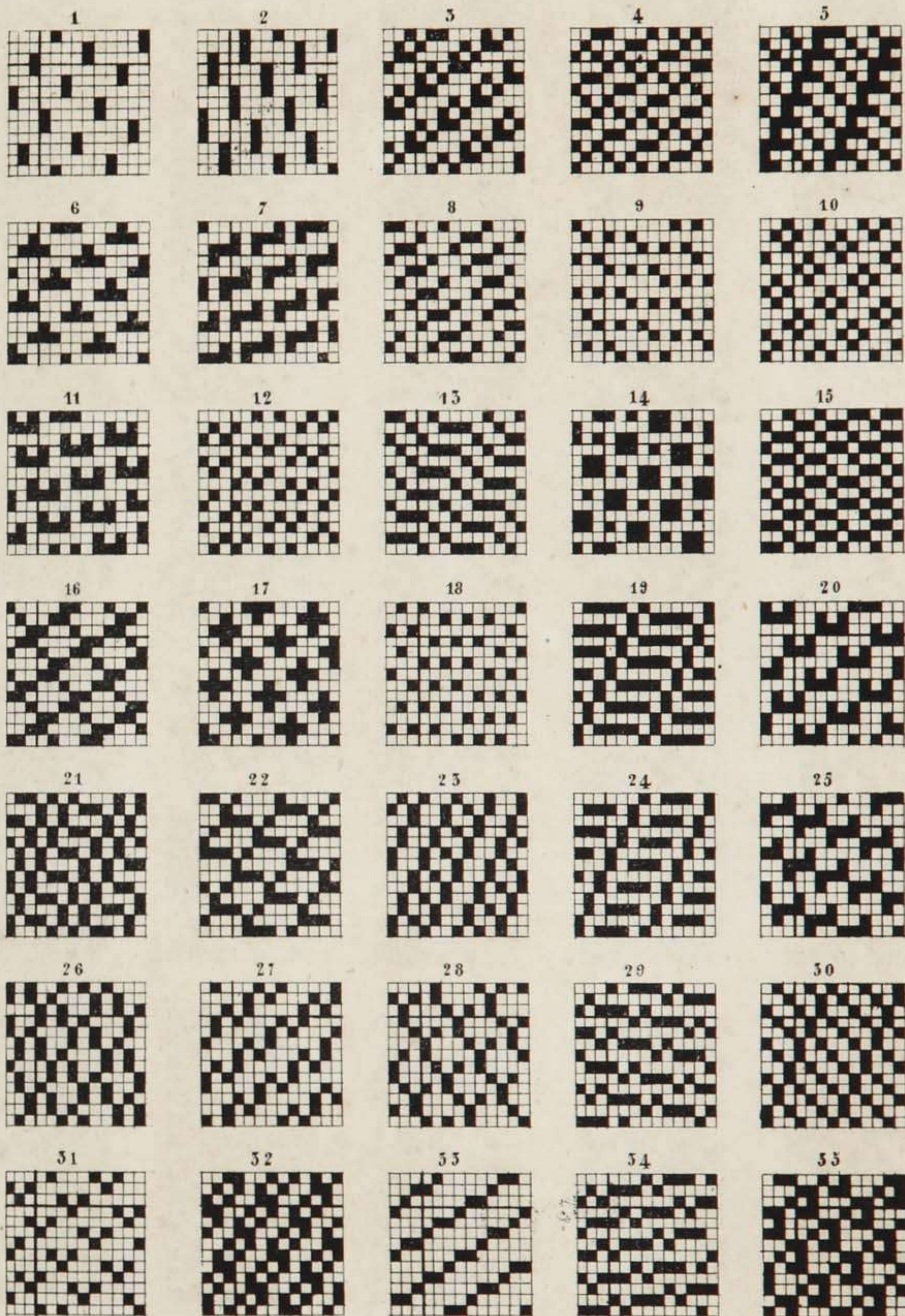
12 Sur 36.



ARMURES DIVERSES.

PL. A.

13 SUR 13.

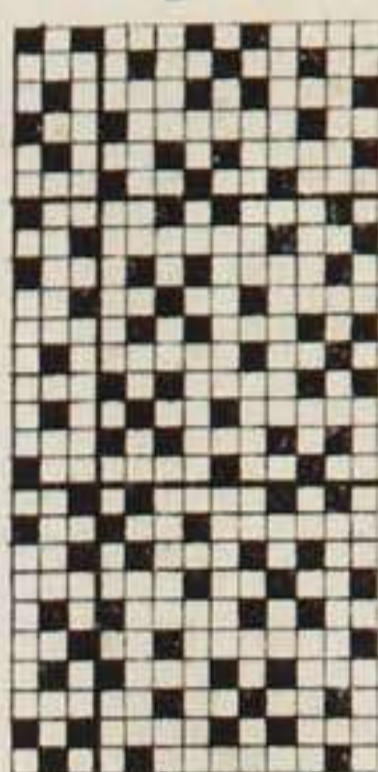


ARMURES DIVERSES.

PL. A.

13 Sur 26.

1



2



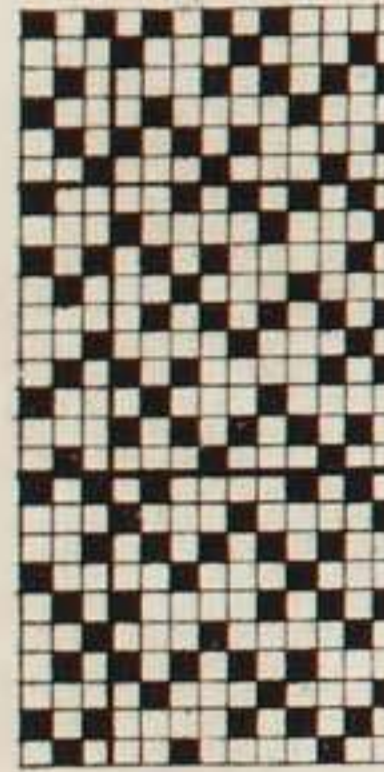
3



4



5



6



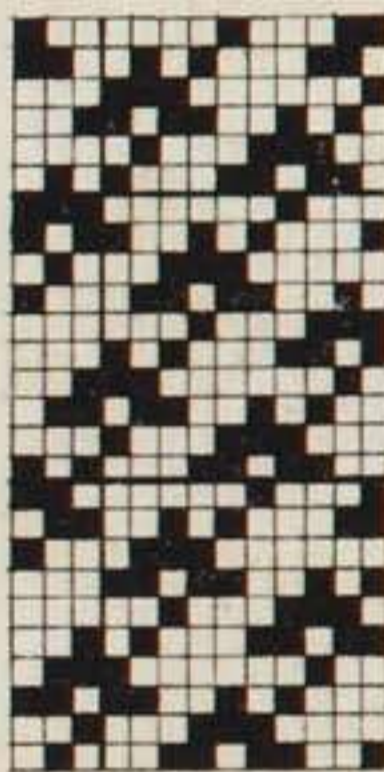
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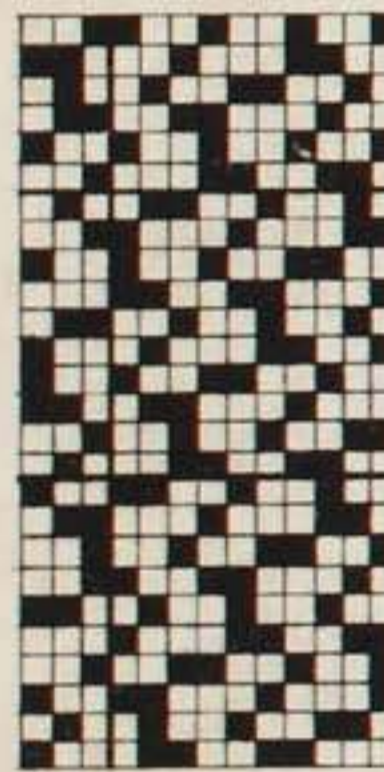
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9



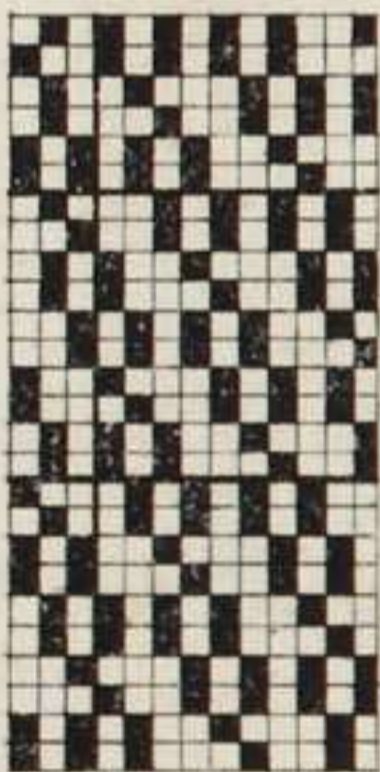
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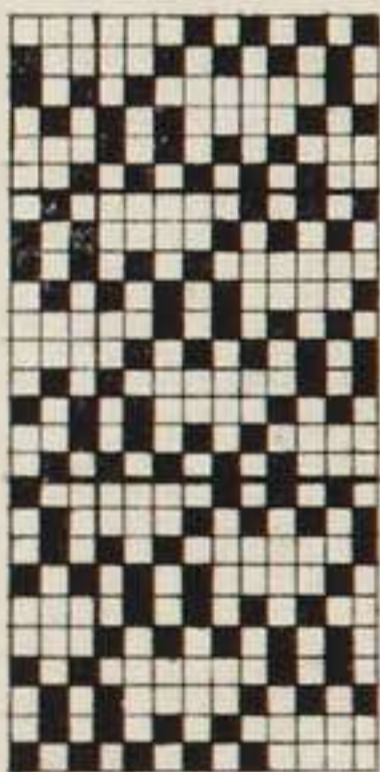
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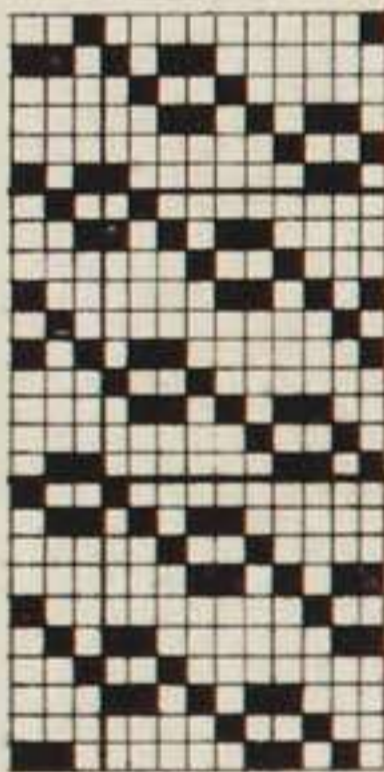
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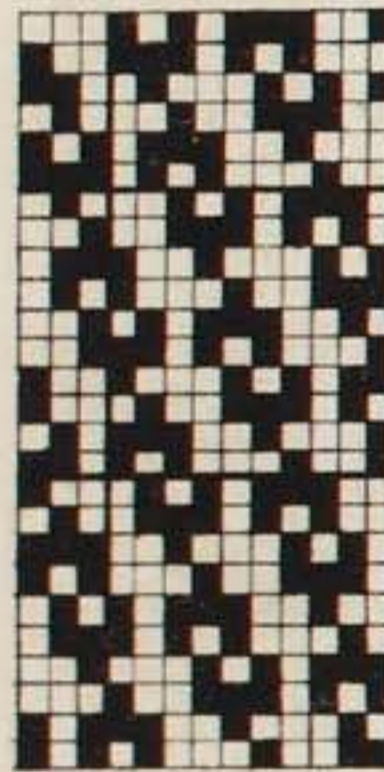
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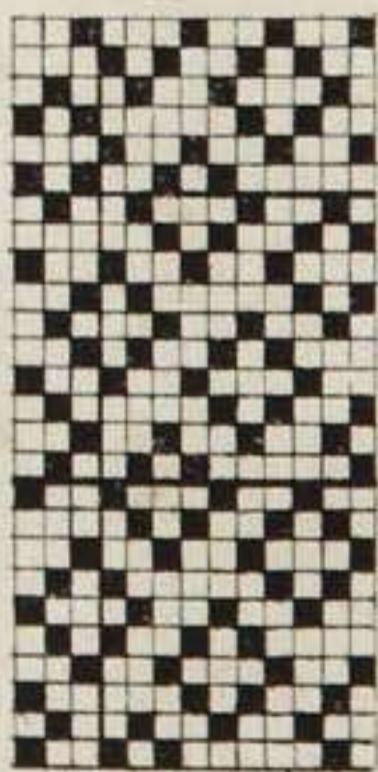
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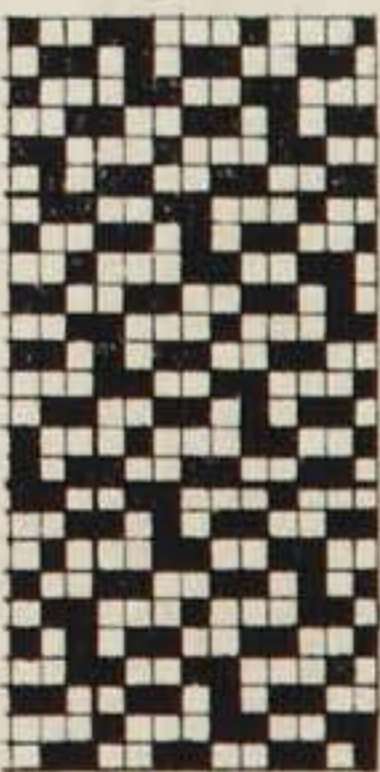
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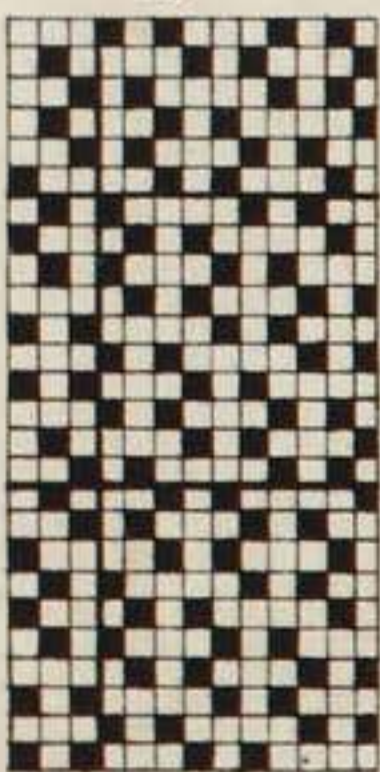
16



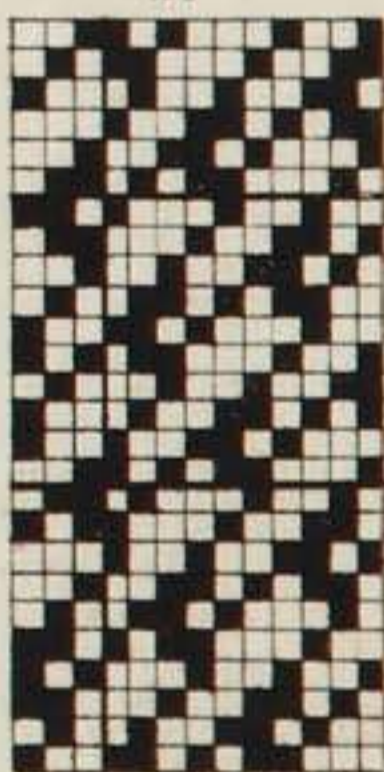
17



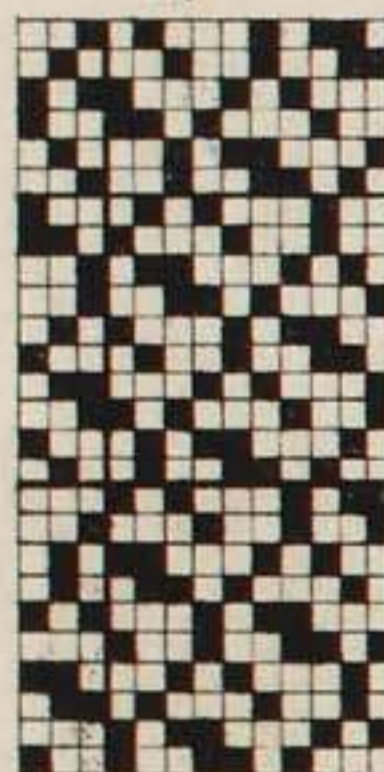
18



19



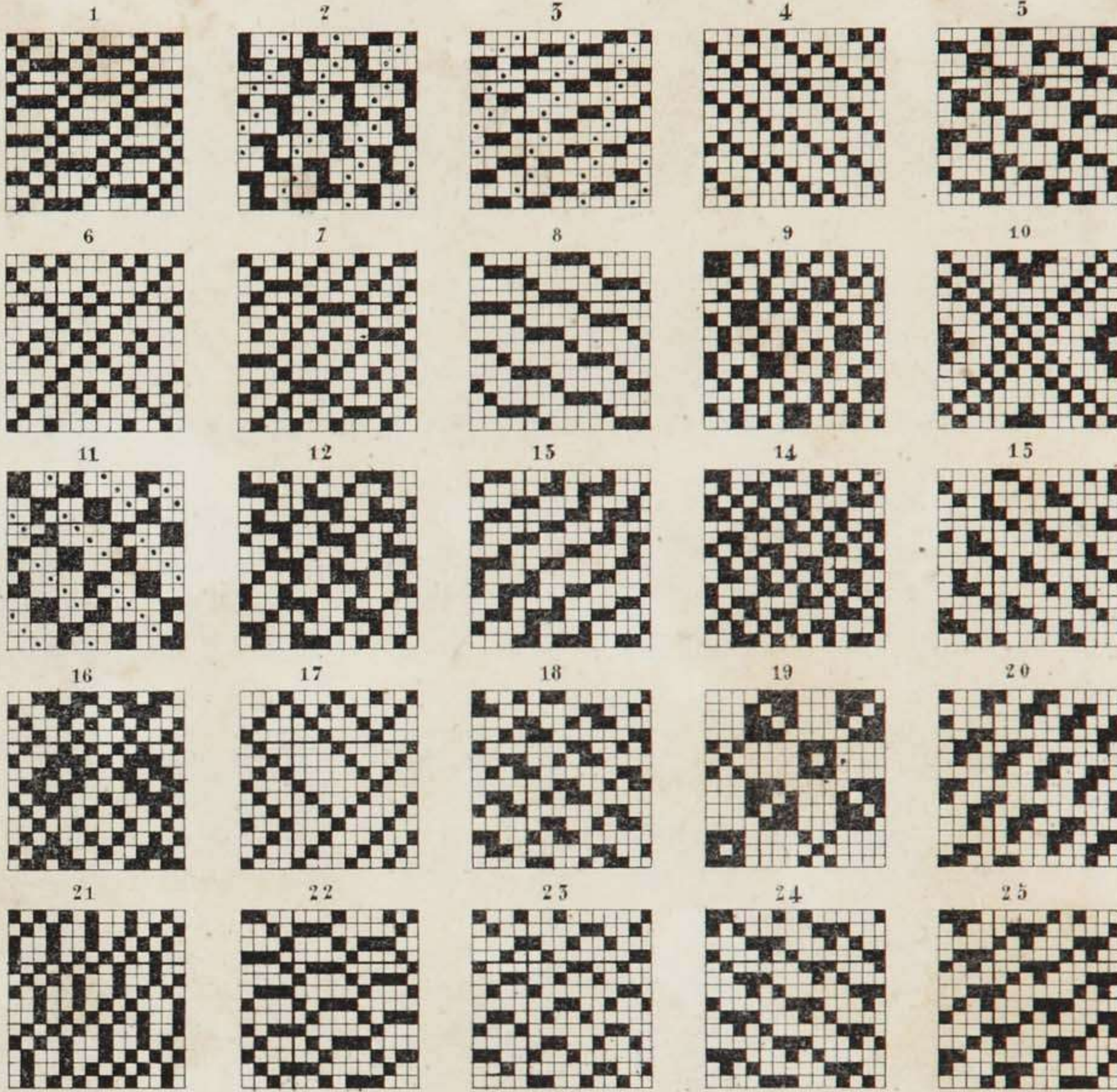
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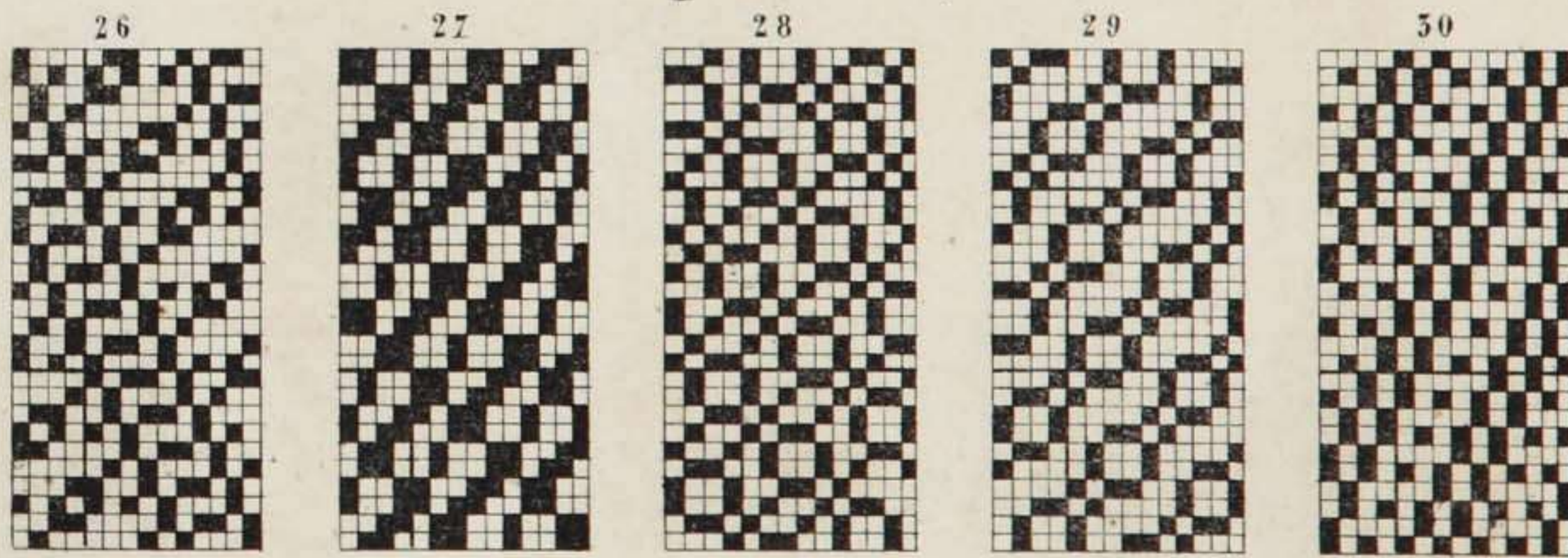
ARMURES DIVERSES .

PL. A.

14 Sur 14 .



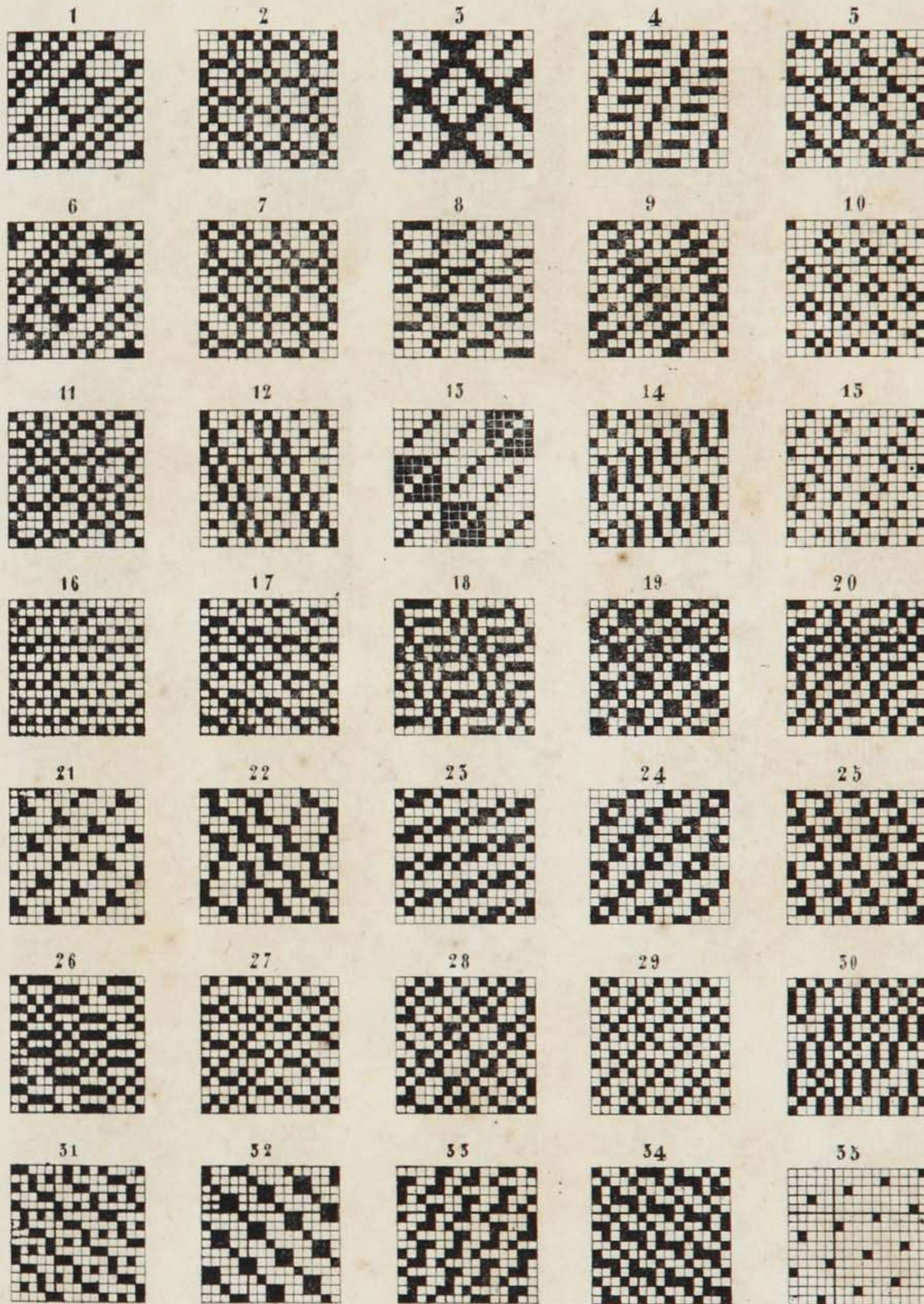
14 Sur 28 .



ARMURES DIVERSES.

PL. A.

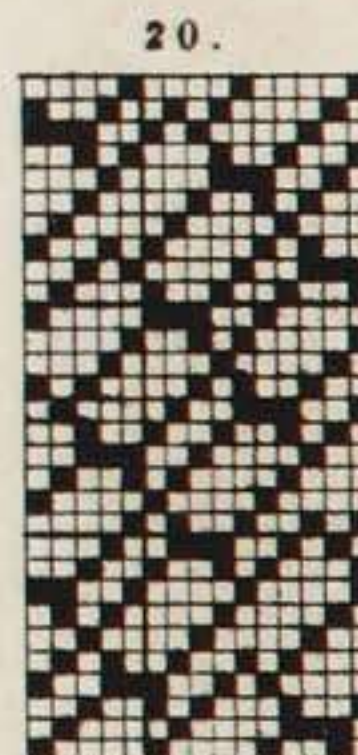
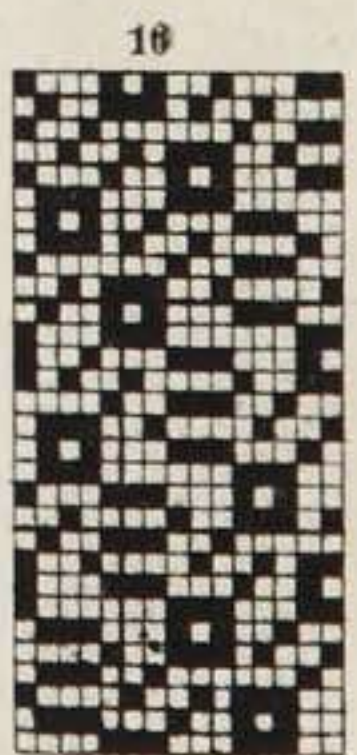
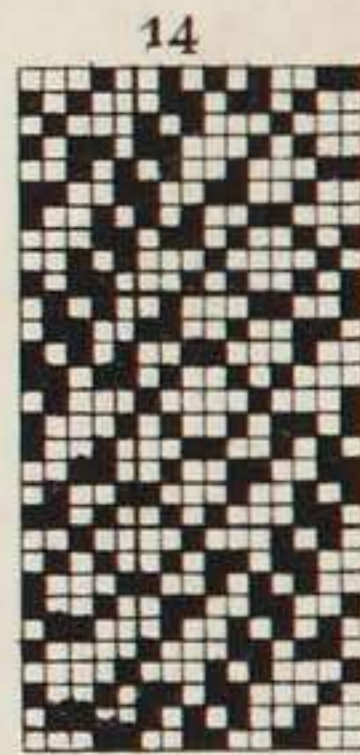
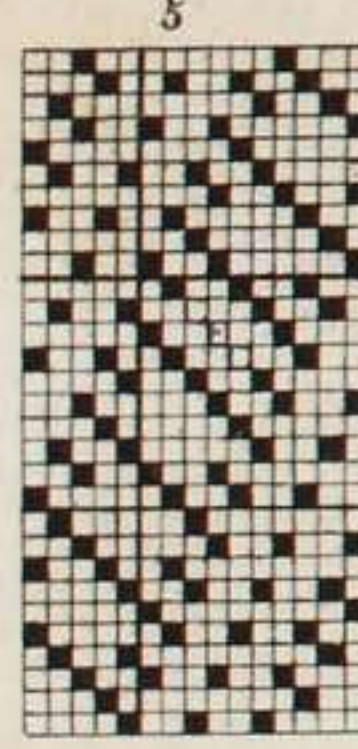
15 sur 15.



ARMURES DIVERSES.

PL. A.

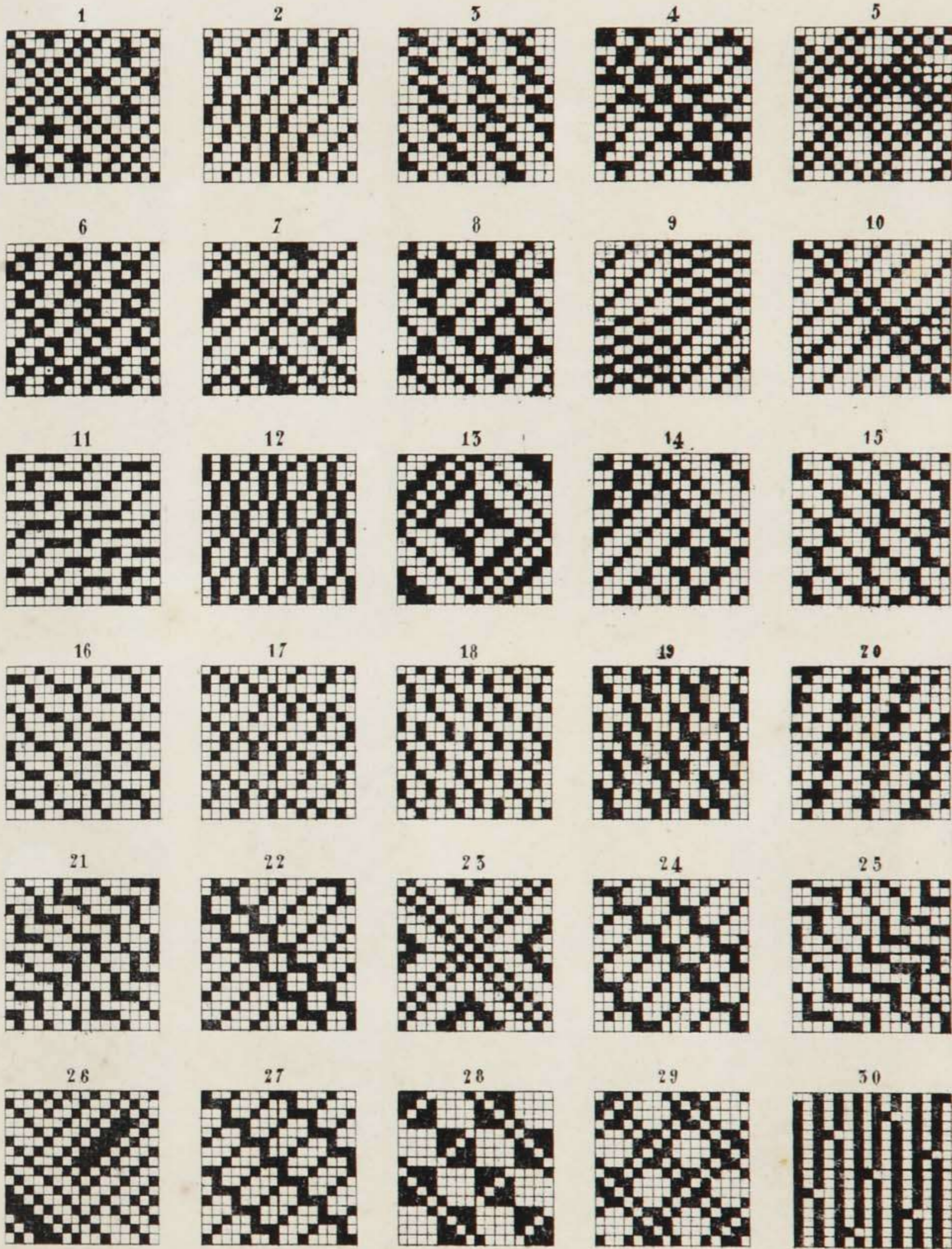
15 Sur 30.



ARMURES DIVERSES.

PL. A.

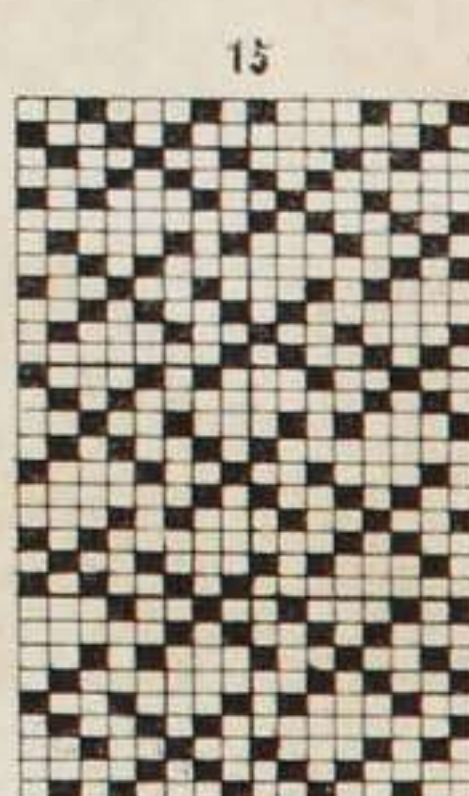
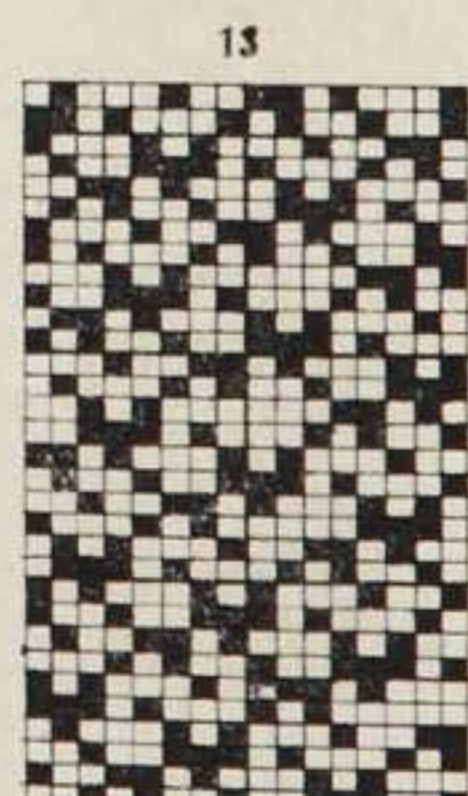
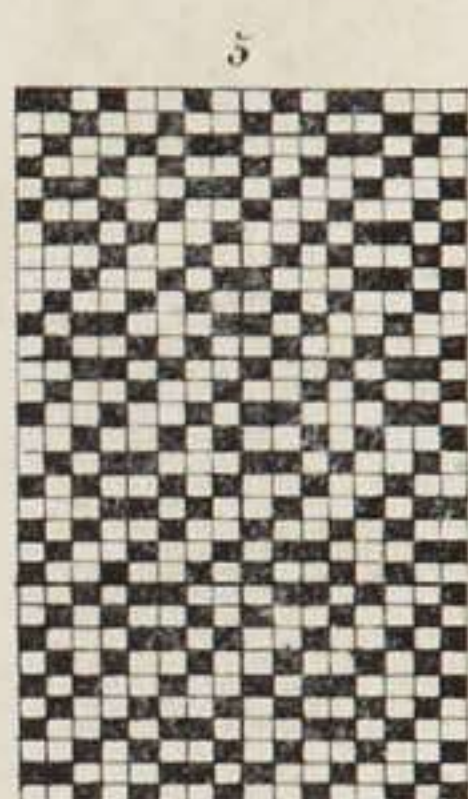
16 sur 16.



ARMURES DIVERSES.

PL.A.

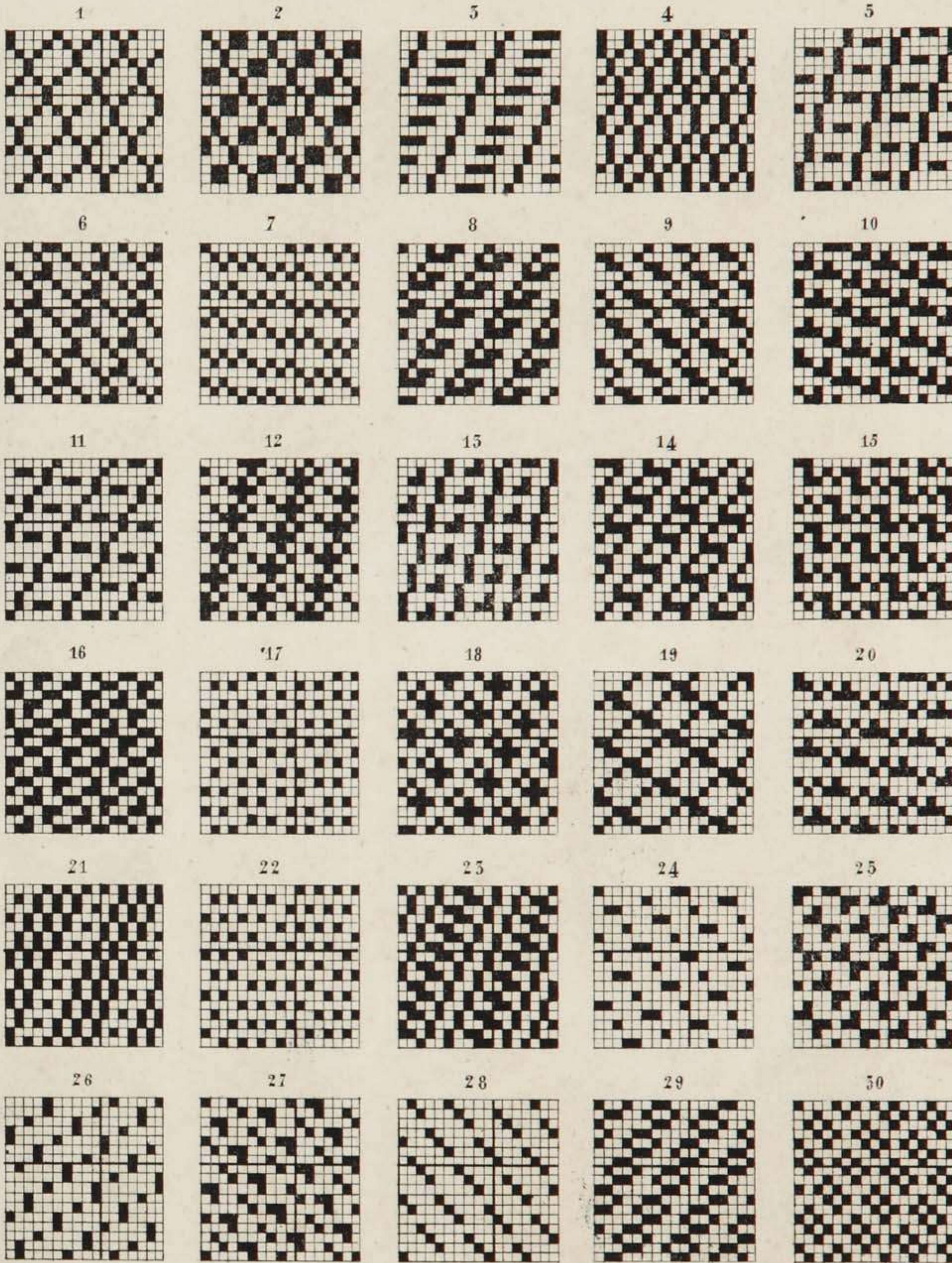
16 Sur 32.



ARMURES DIVERSES.

PL. A.

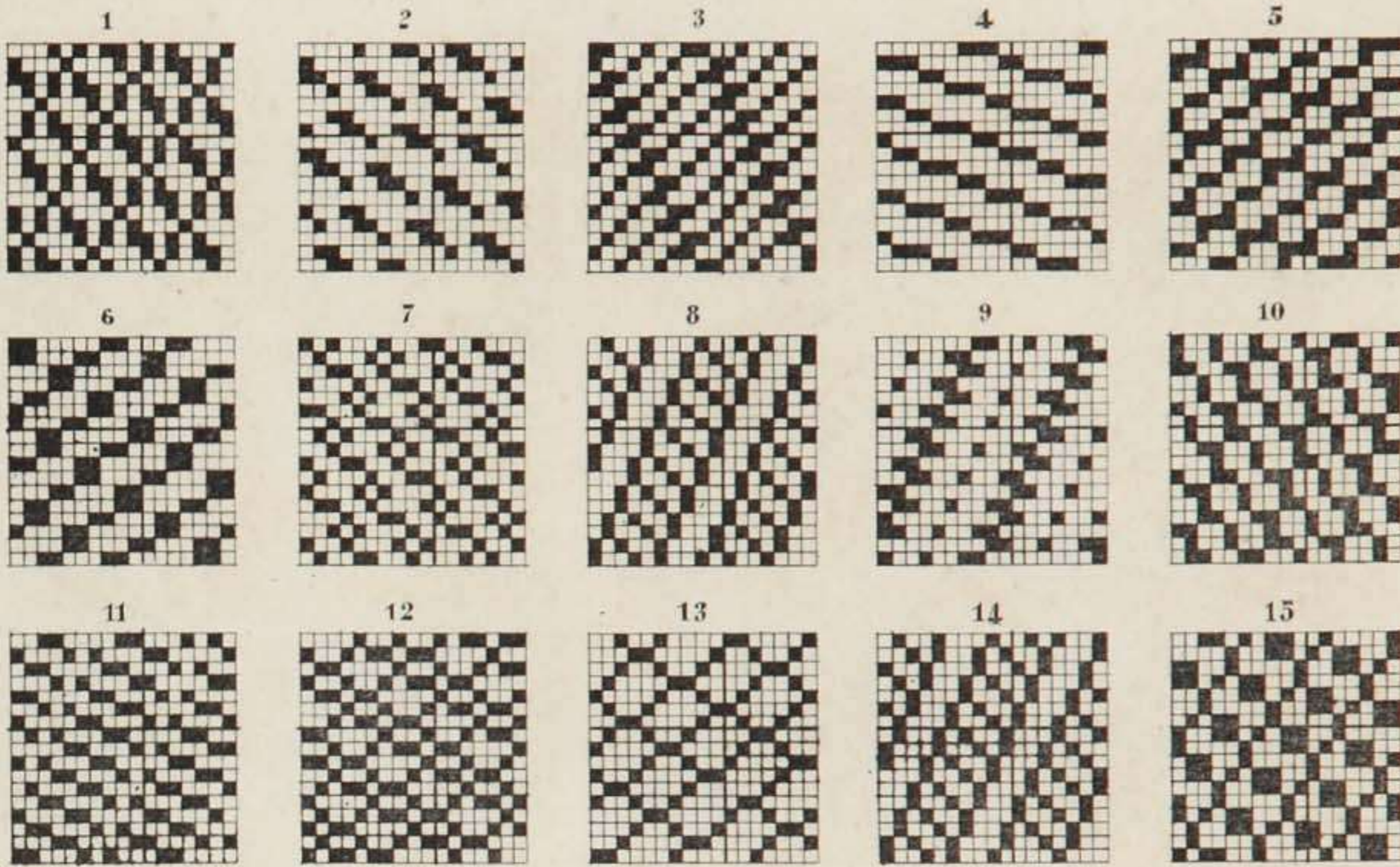
17 Sur 17.



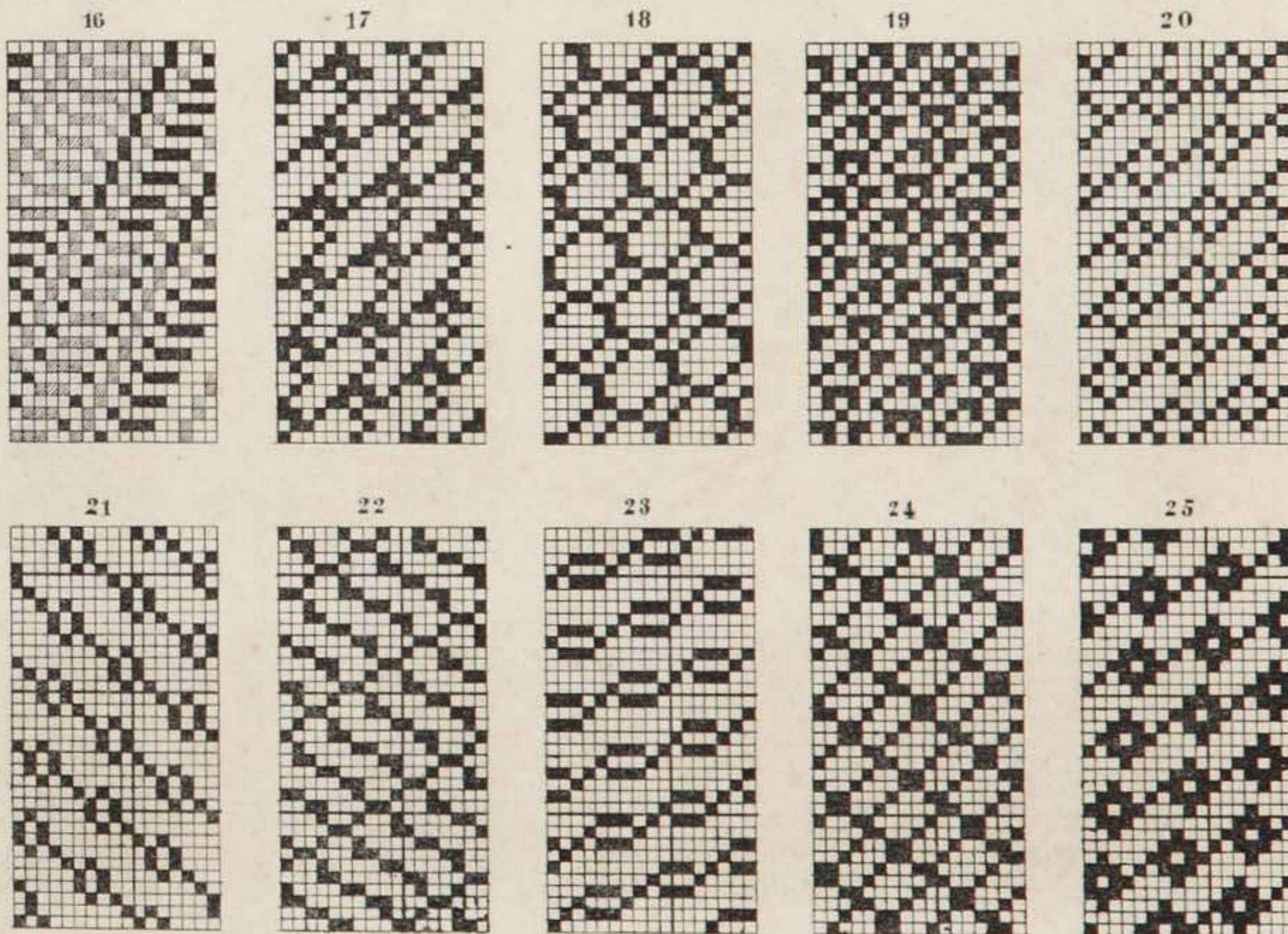
ARMURES DIVERSES.

PL. B.

17 Sur 17.



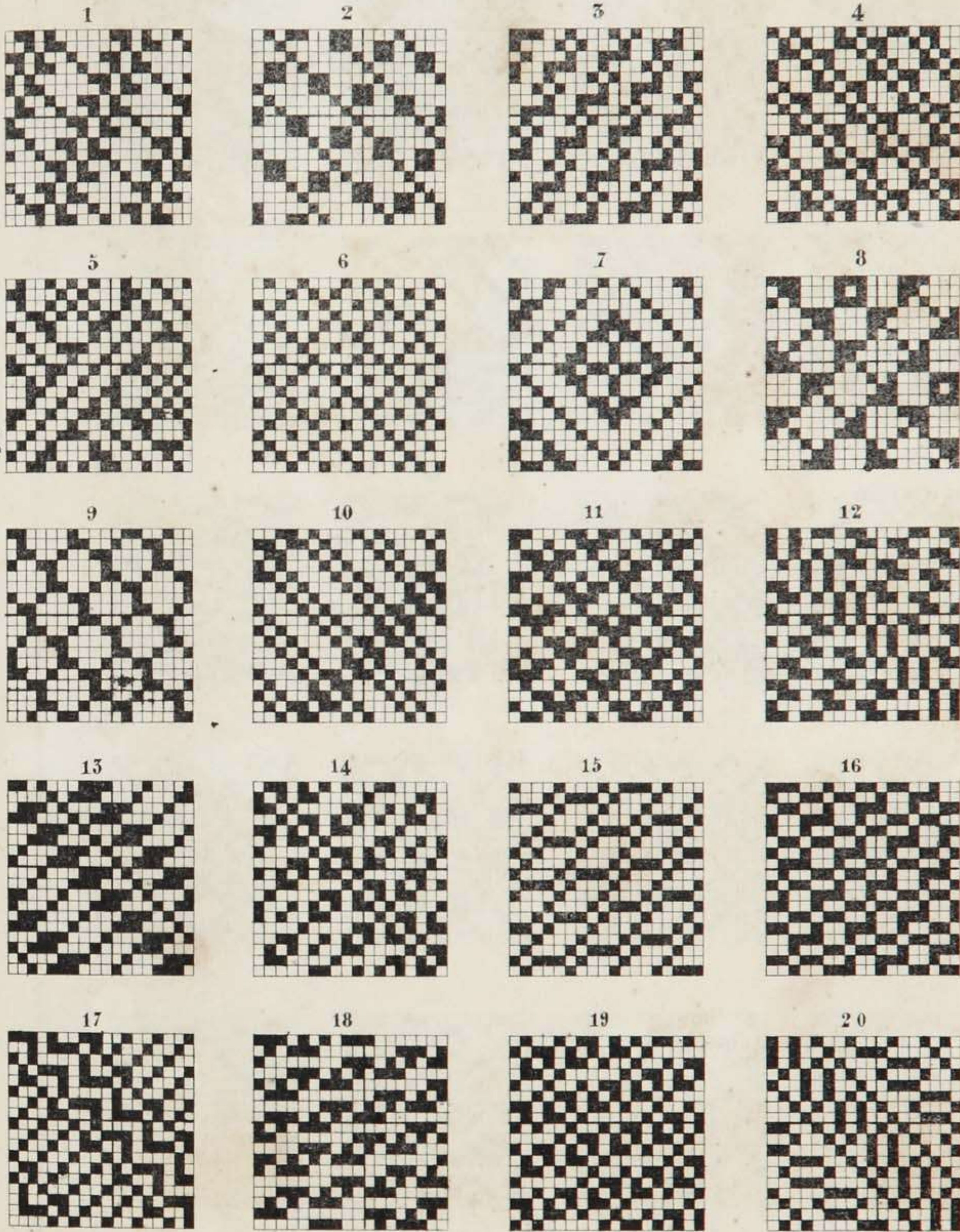
17 Sur 34.



ARMURES DIVERSES.

PL. A

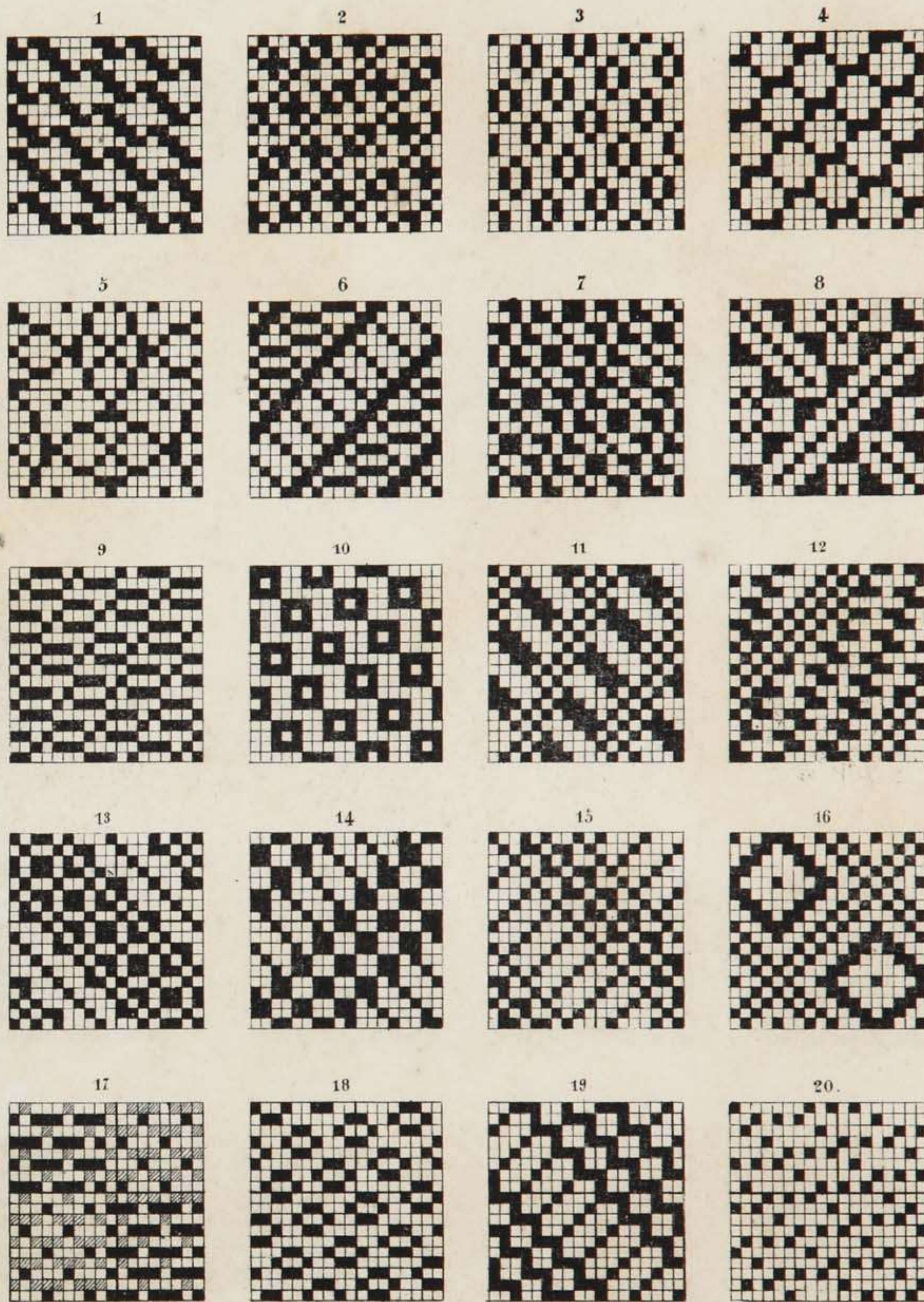
18 Sur 18.



ARMURES DIVERSES

PL. B.

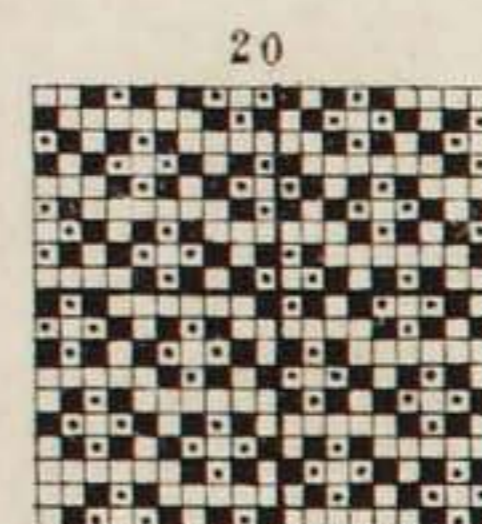
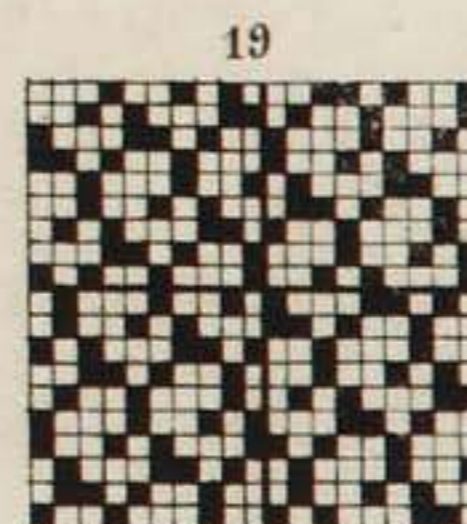
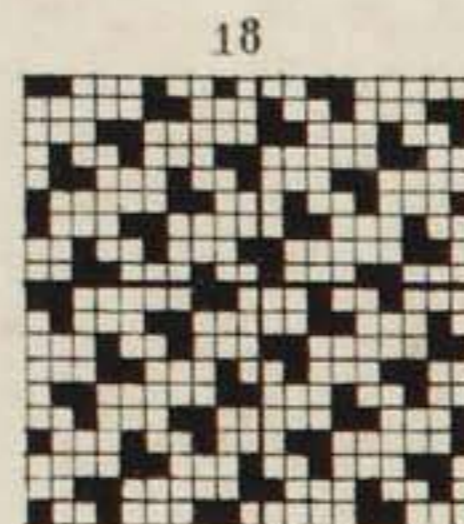
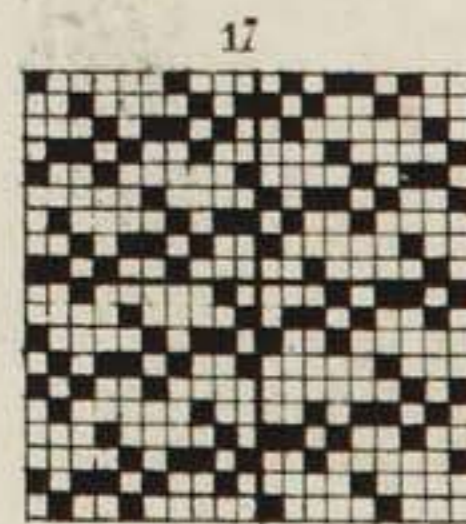
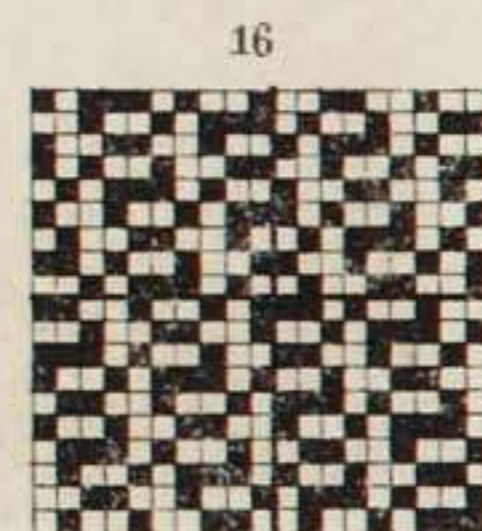
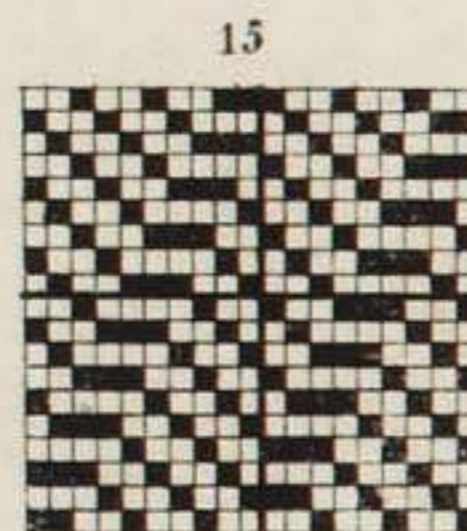
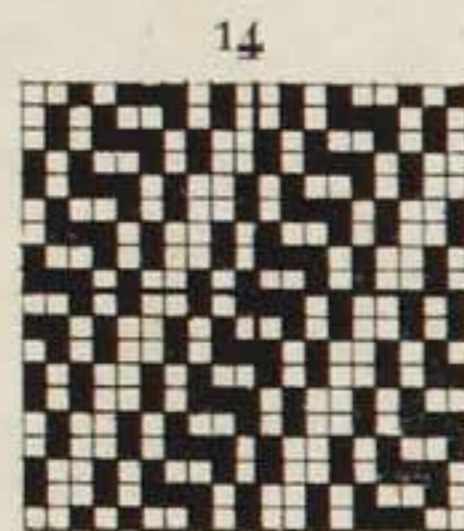
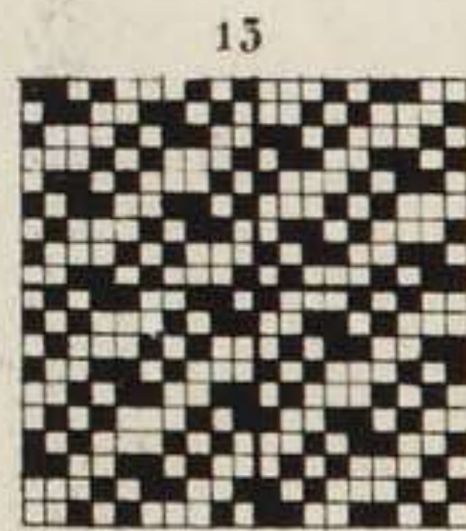
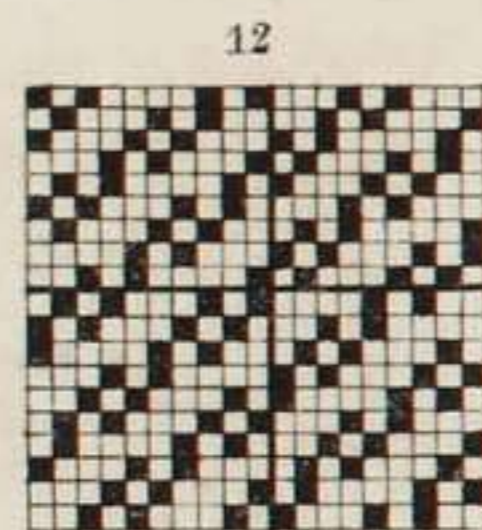
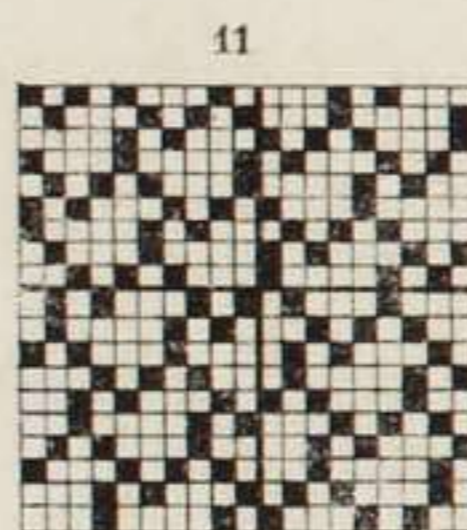
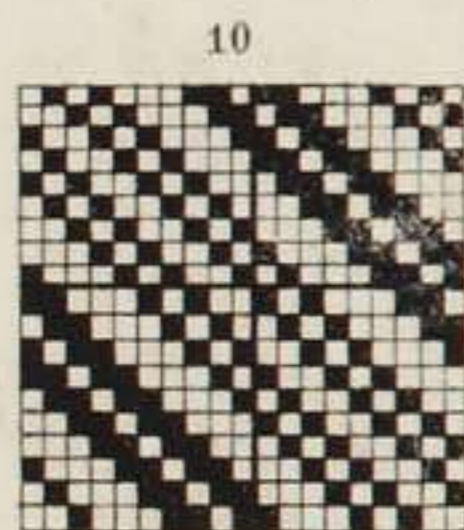
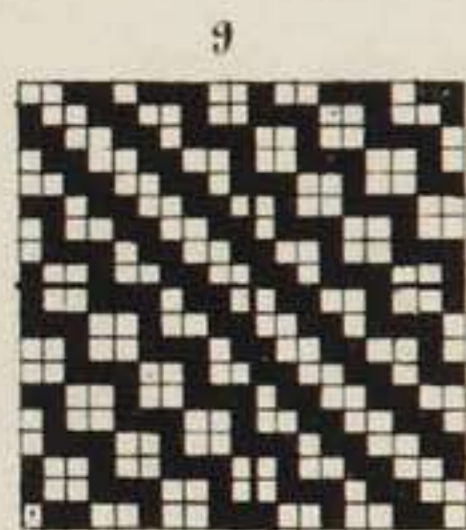
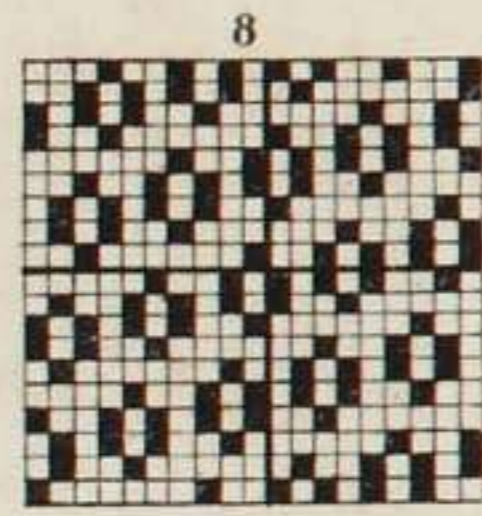
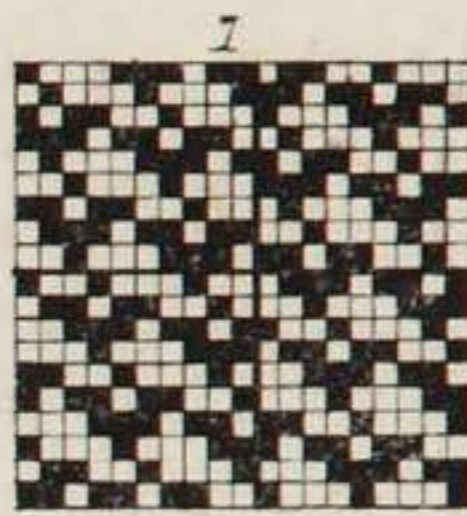
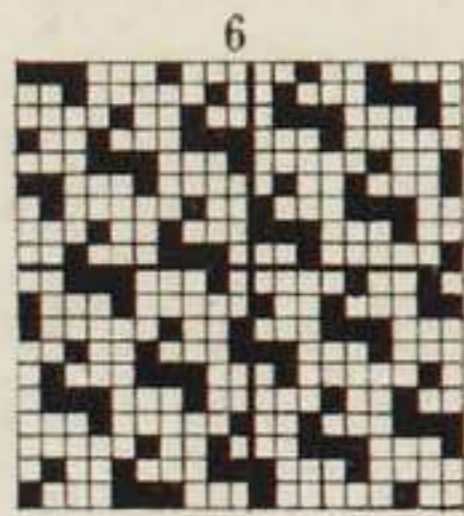
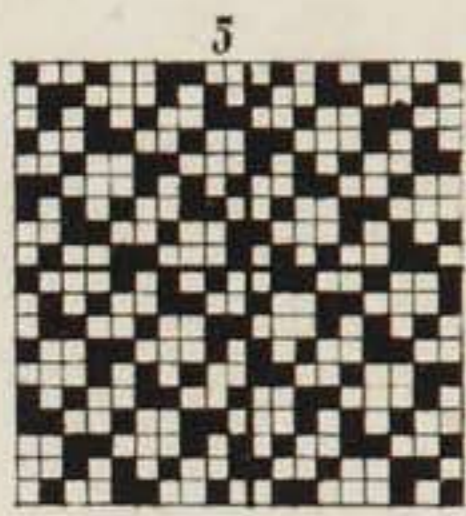
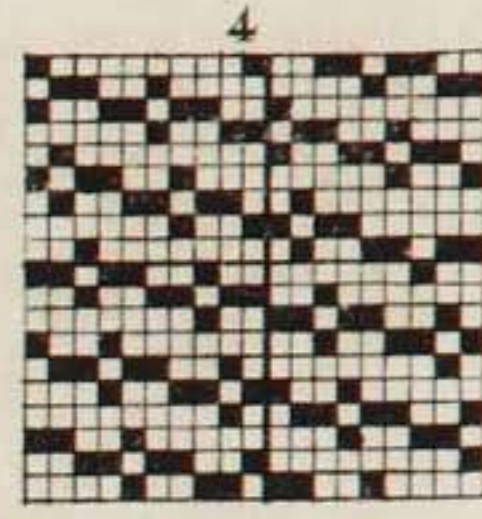
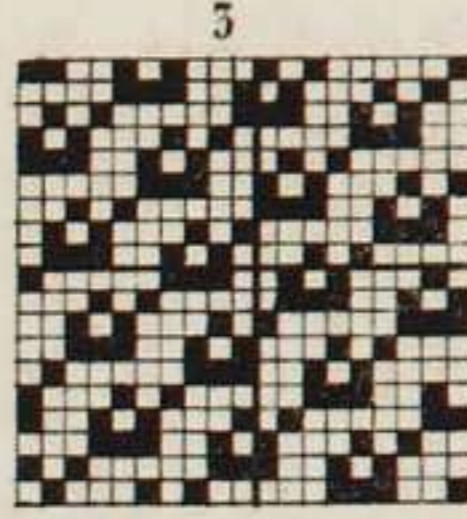
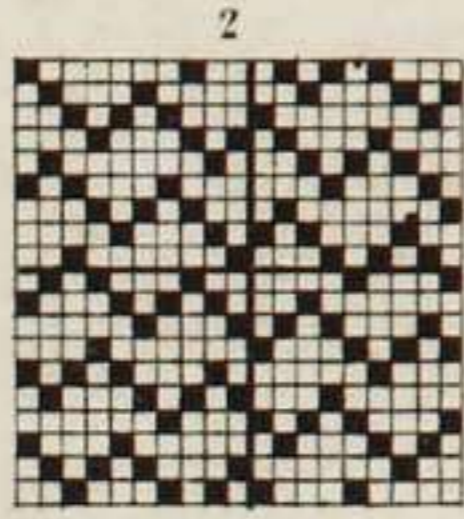
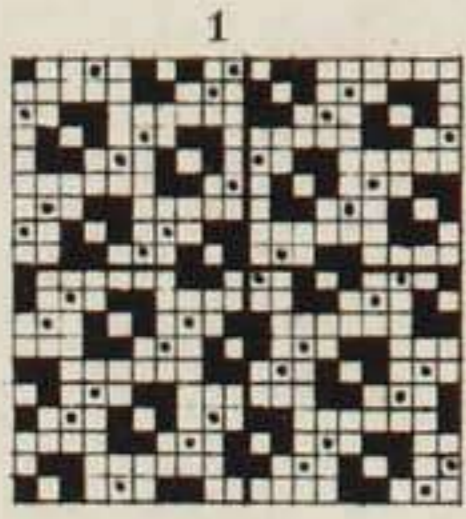
18 Sur 18.



ARMURES DIVERSES.

PL. A.

19 Sur 19.



ARMURES DIVERSES.

PL. A.

20 sur 20.

1



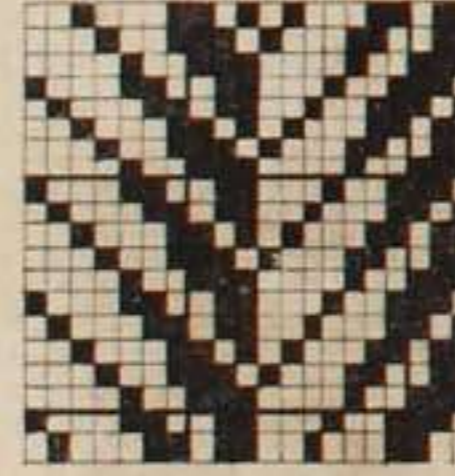
2



3



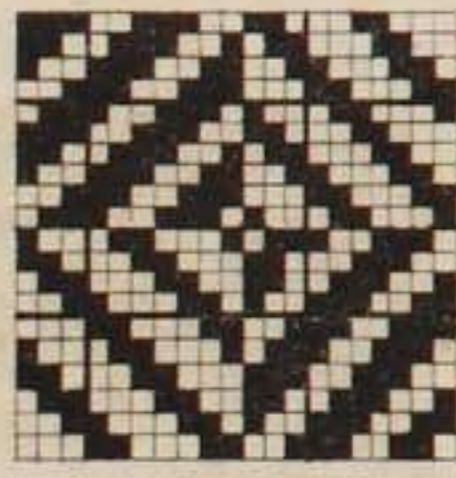
4



5



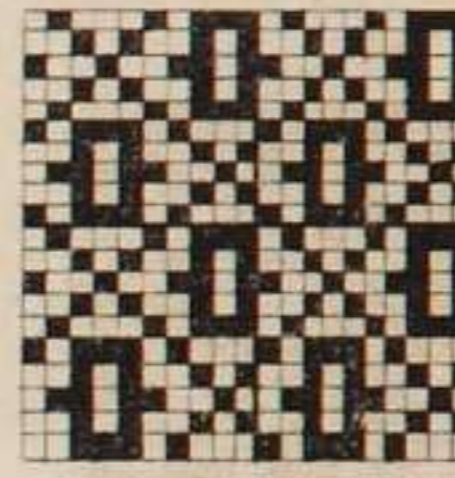
6



7



8



9



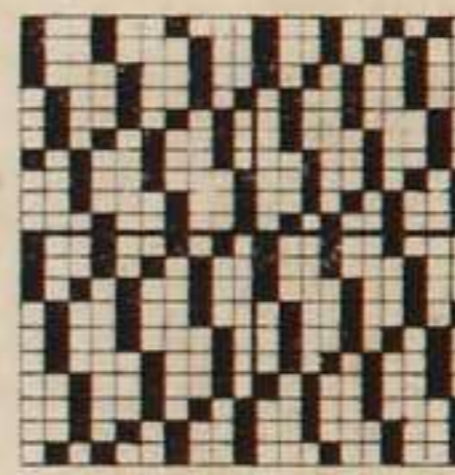
10



11



12



13



14



15



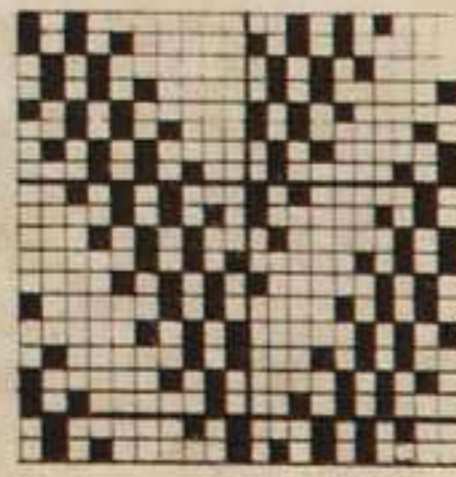
16



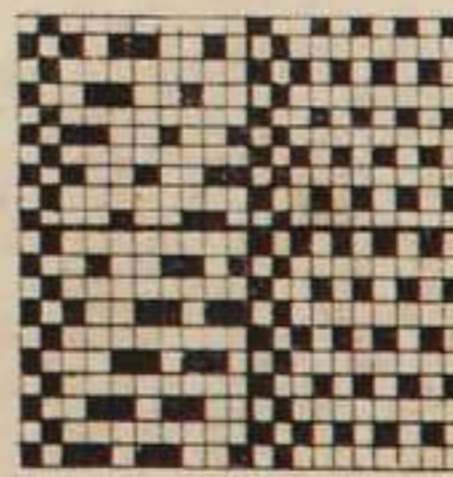
17



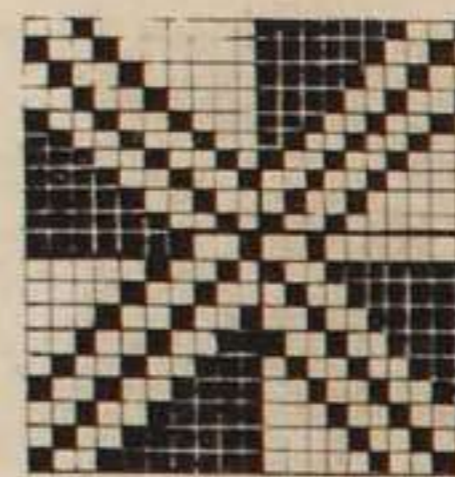
18



19



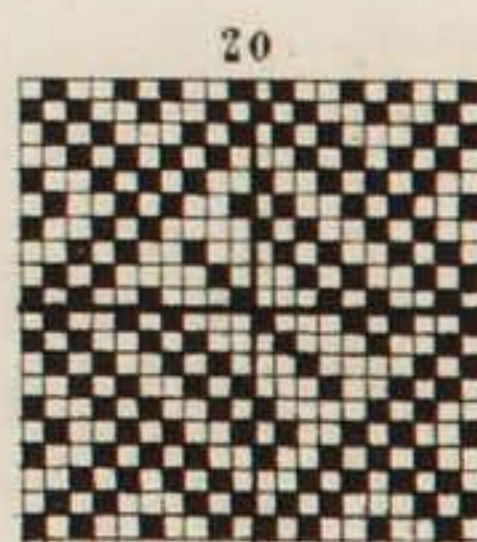
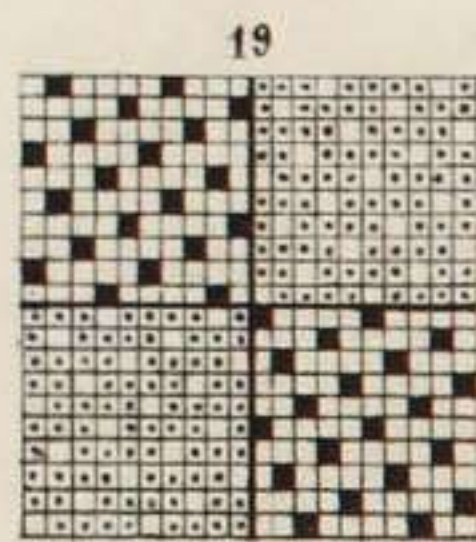
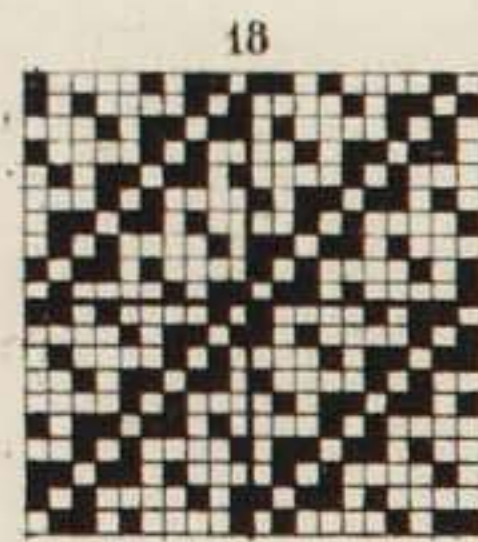
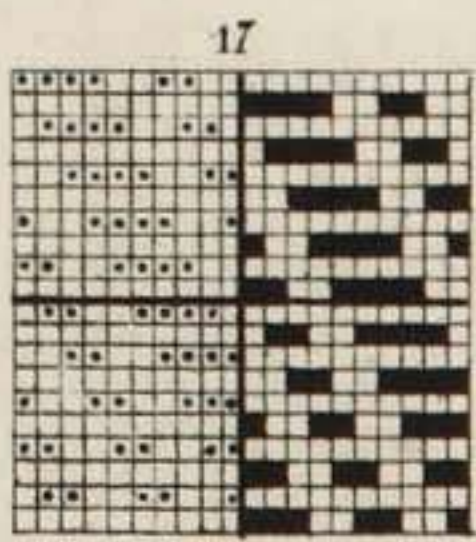
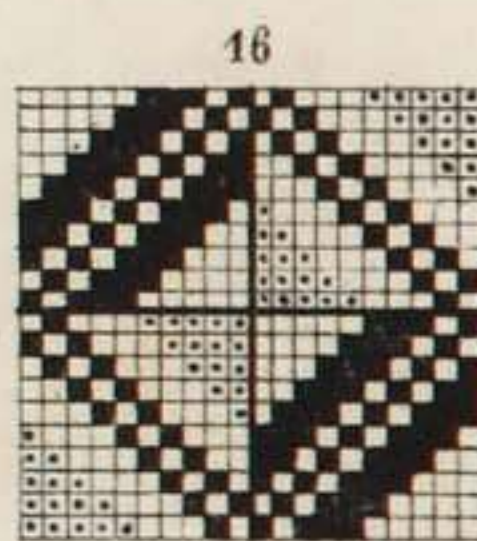
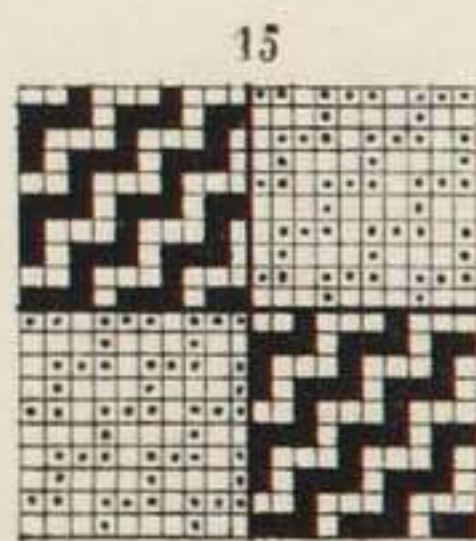
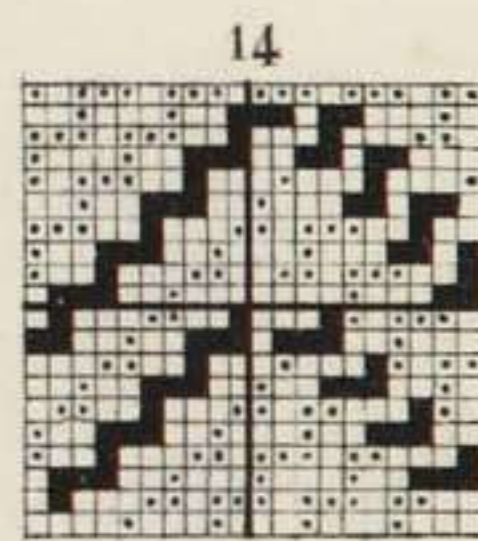
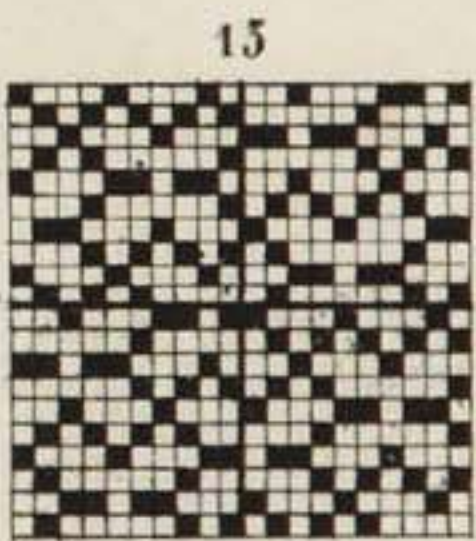
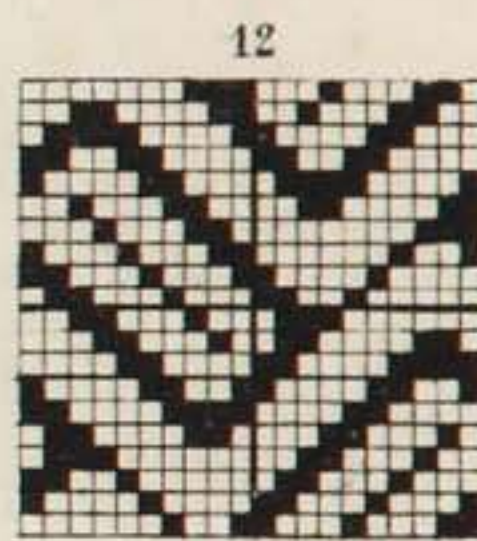
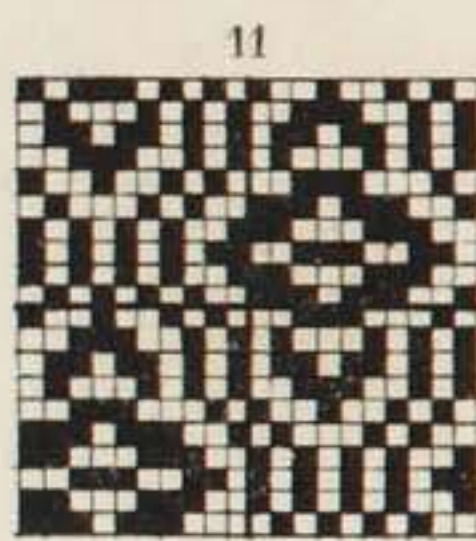
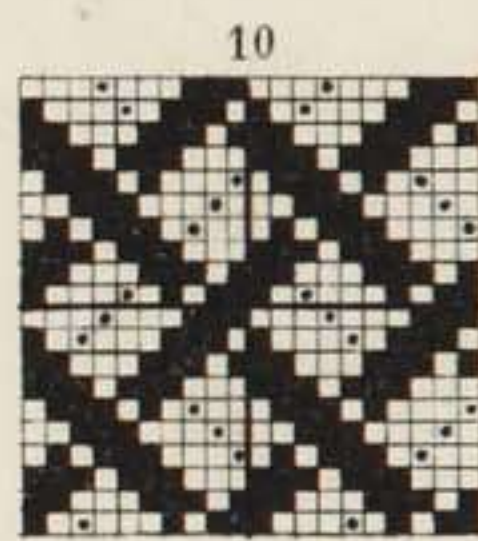
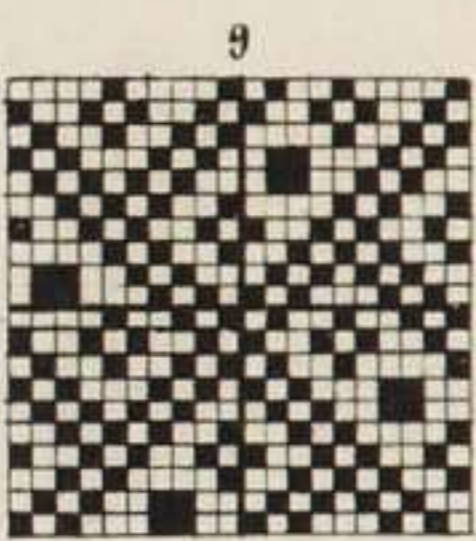
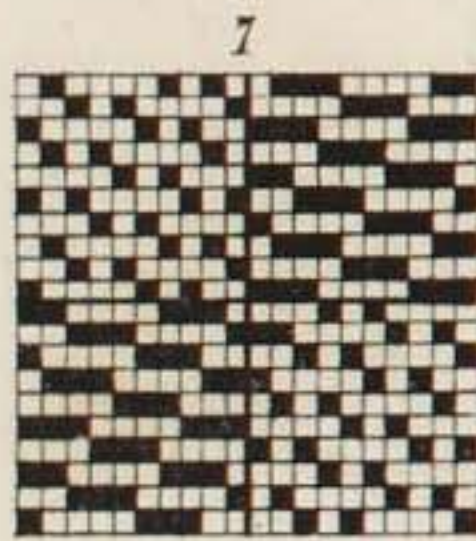
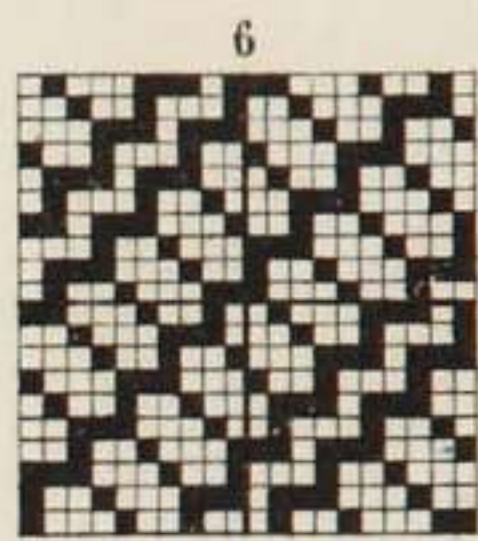
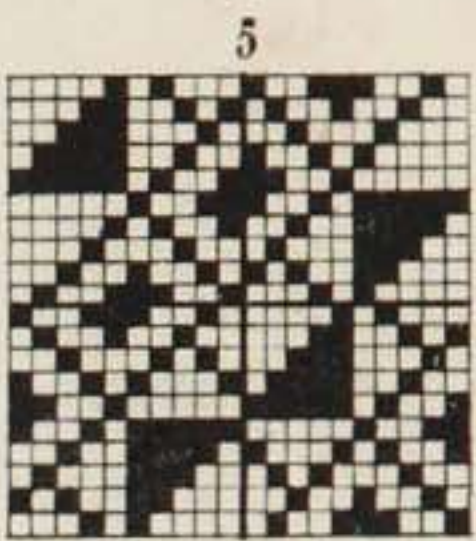
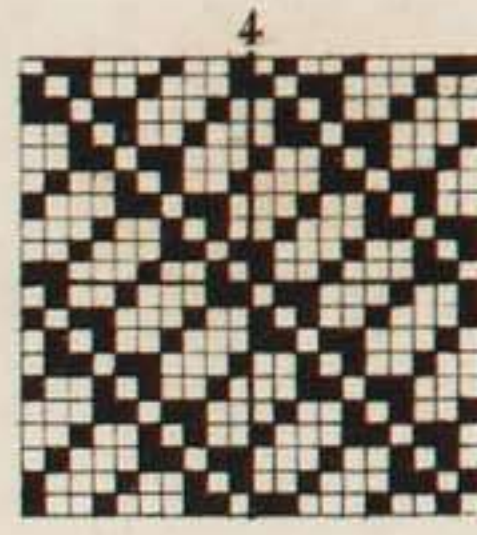
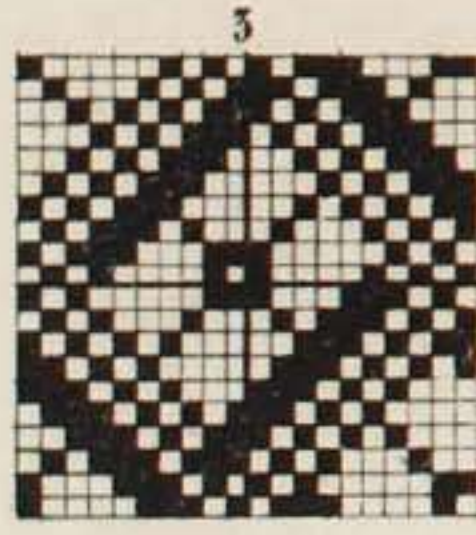
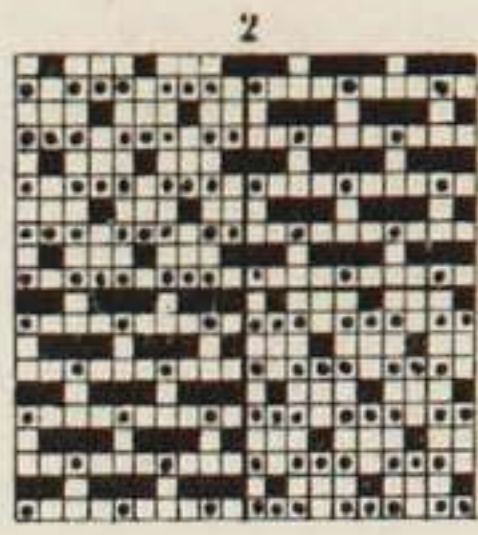
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ARMURES DIVERSES.

PL. B.

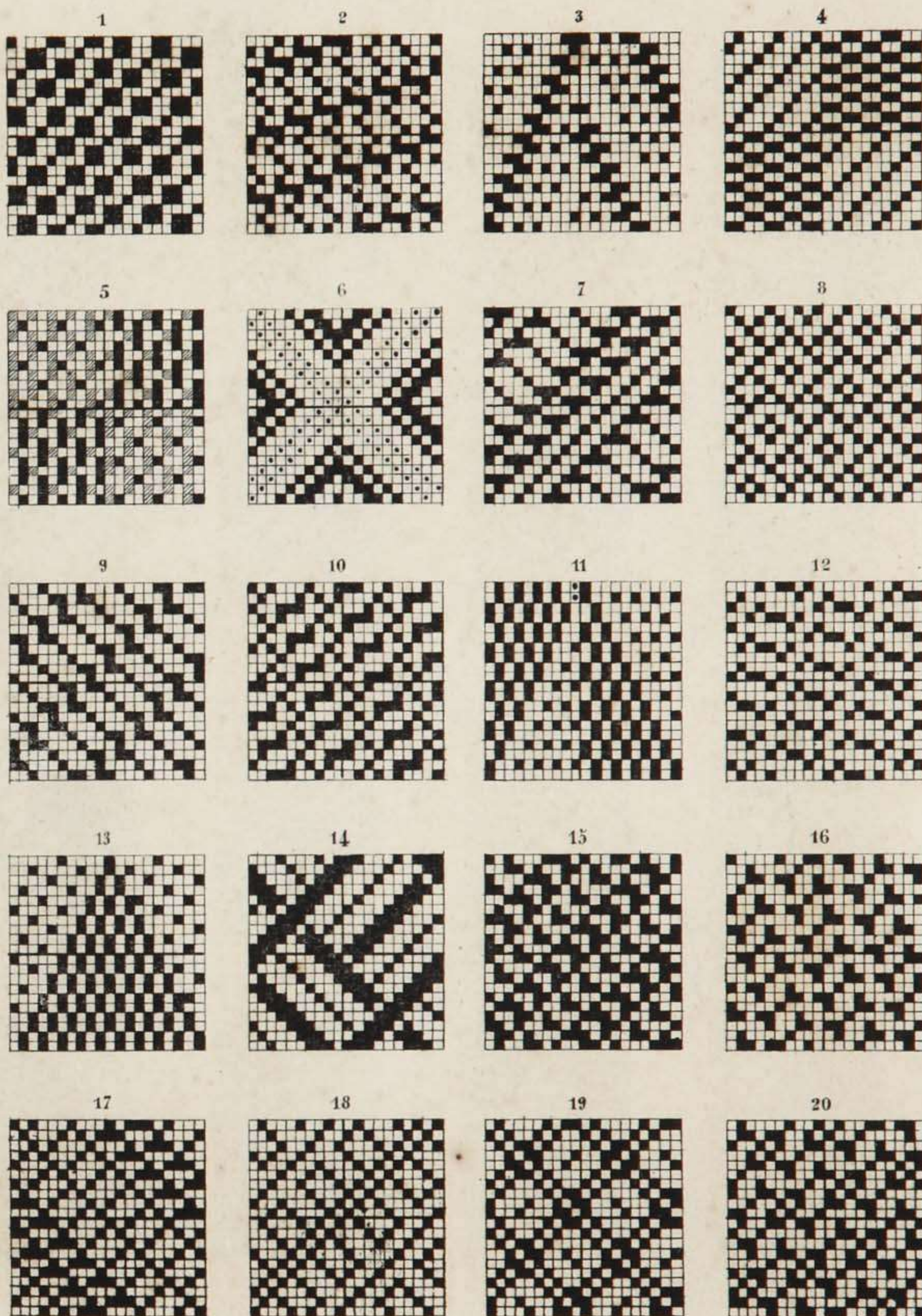
20 SUR 20.



ARMURES DIVERSES .

PL. C.

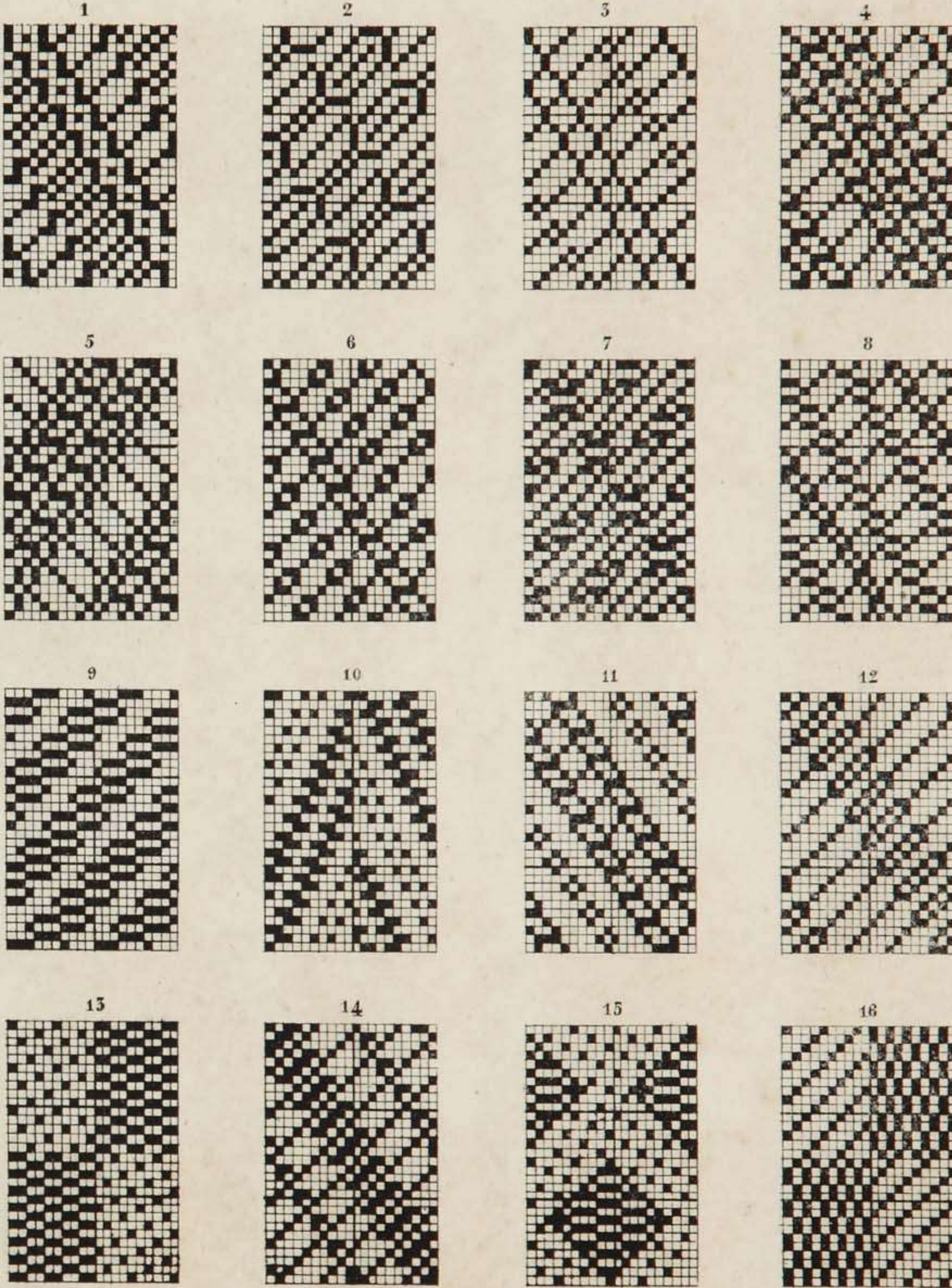
20 Sur 20.



ARMURES DIVERSES.

PL. A.

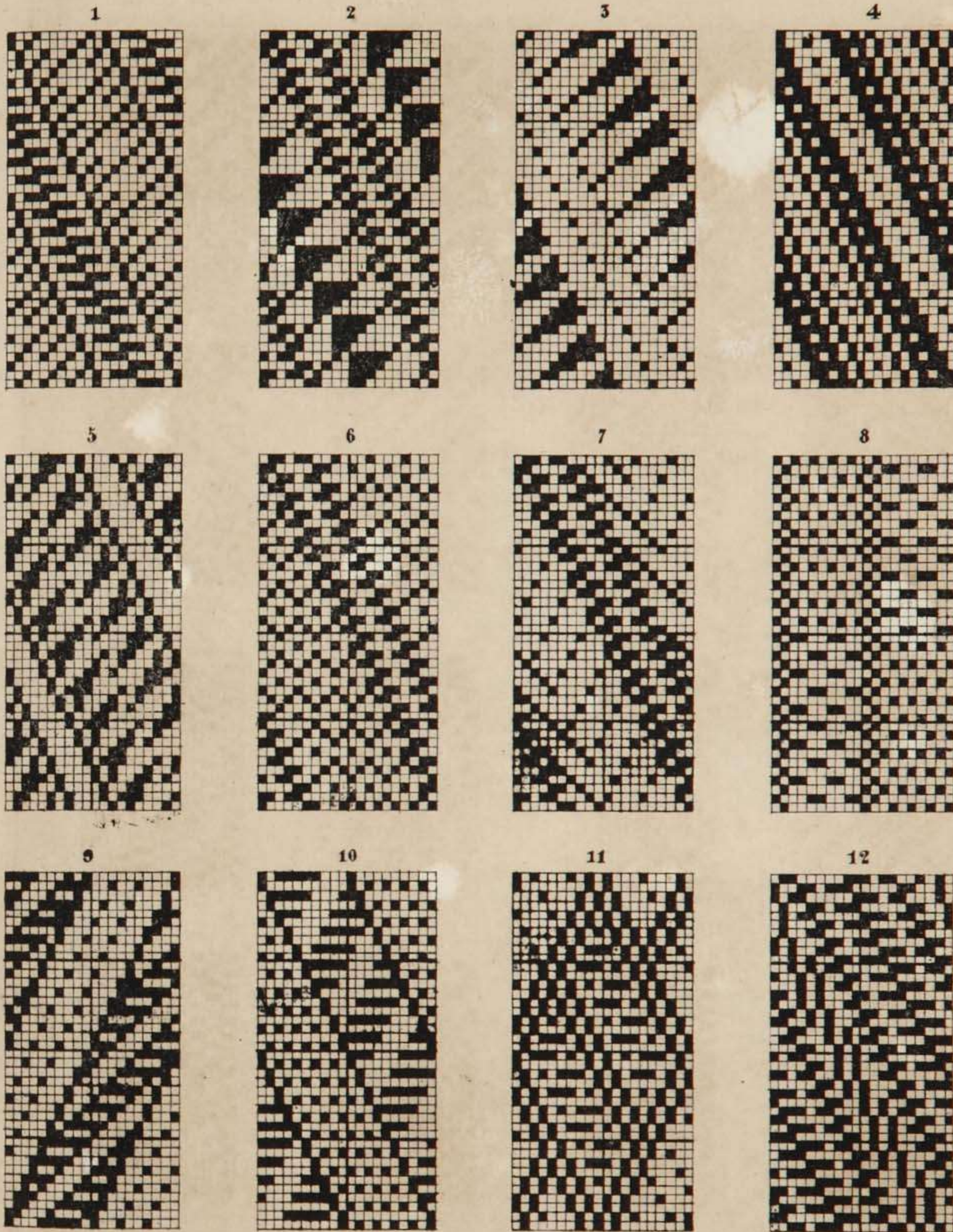
20 Sur 30.



ARMURES DIVERSES.

PL. A.

20 sur 40.



ARMURES DIVERSES.

PL. B.

20 sur 40.

1



2



3



4



5



6



7



8



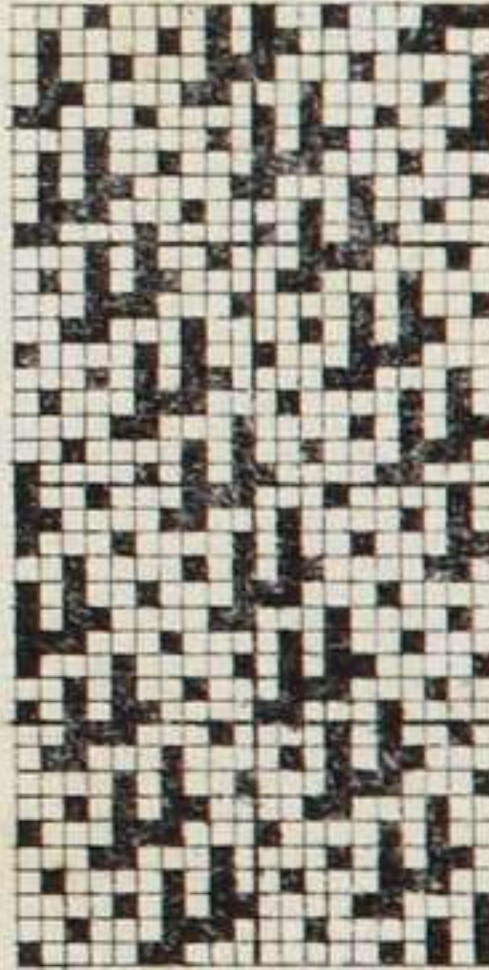
9



10



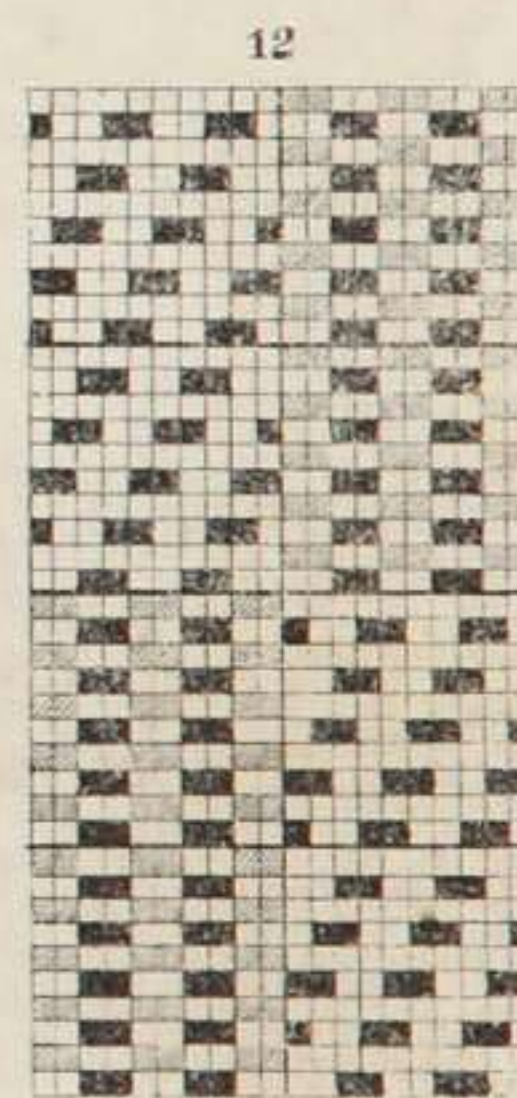
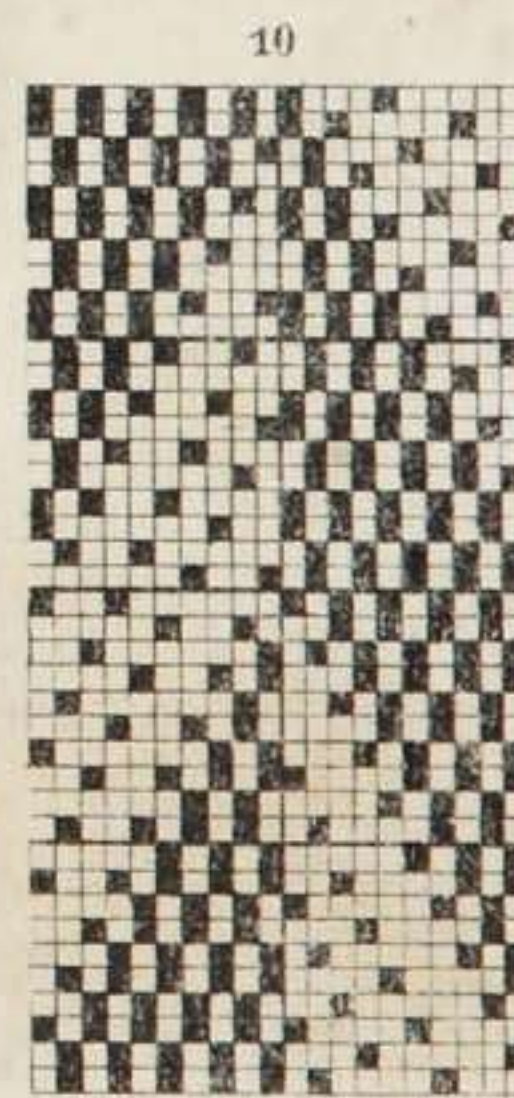
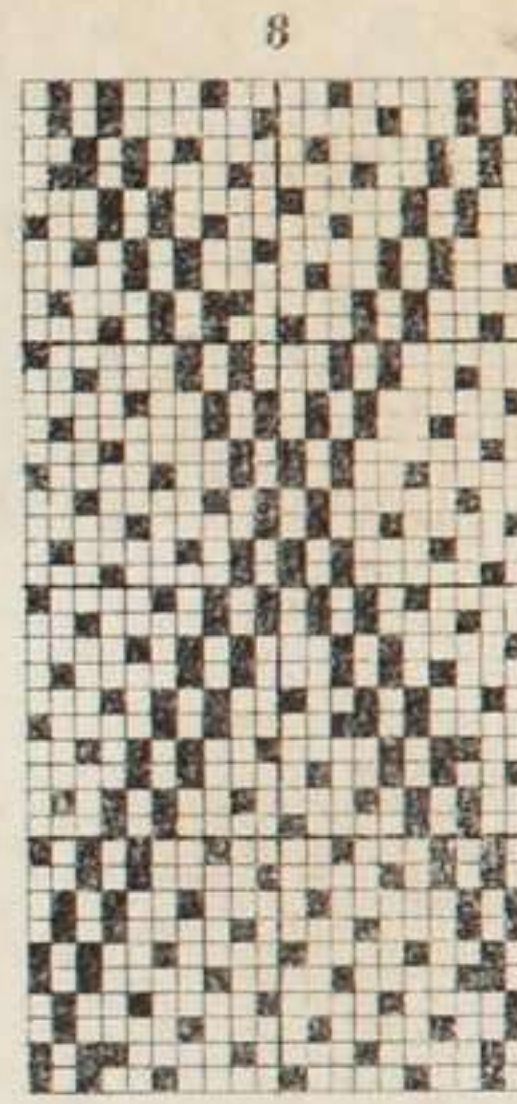
11



12



20 Sur 40.

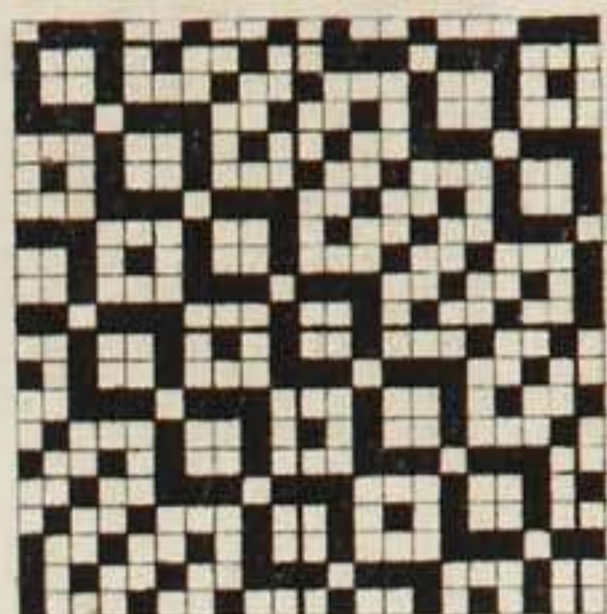


ARMURES DIVERSES.

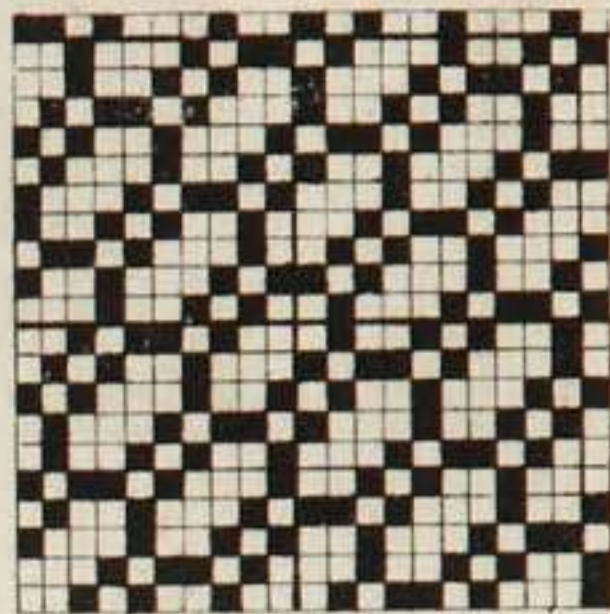
PL. A.

21 SUR 21.

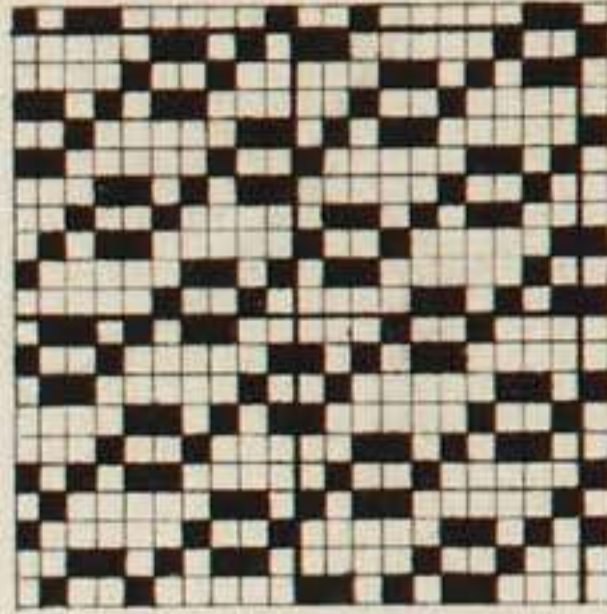
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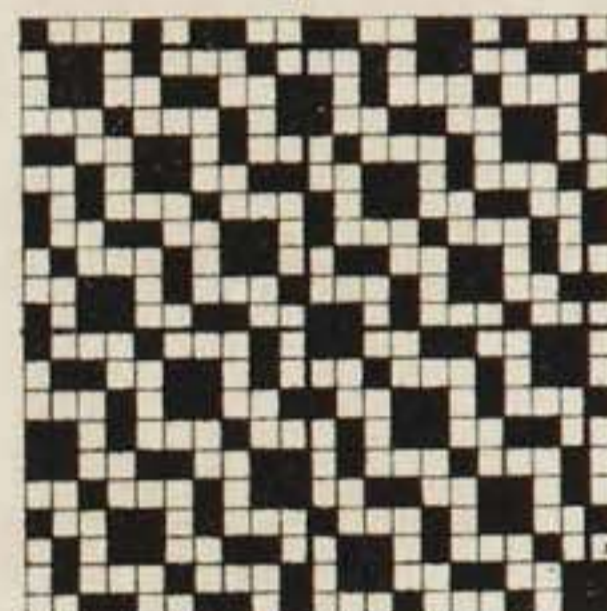
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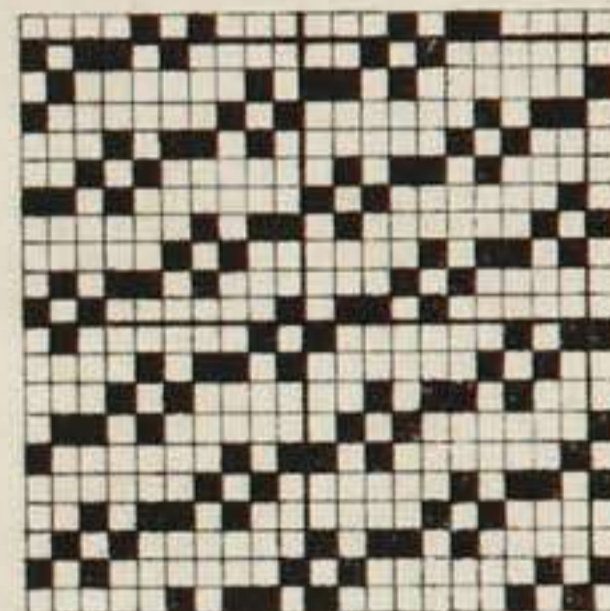
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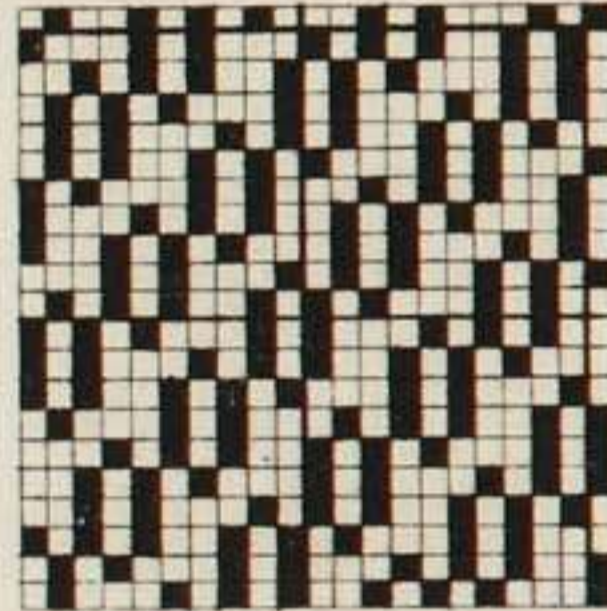
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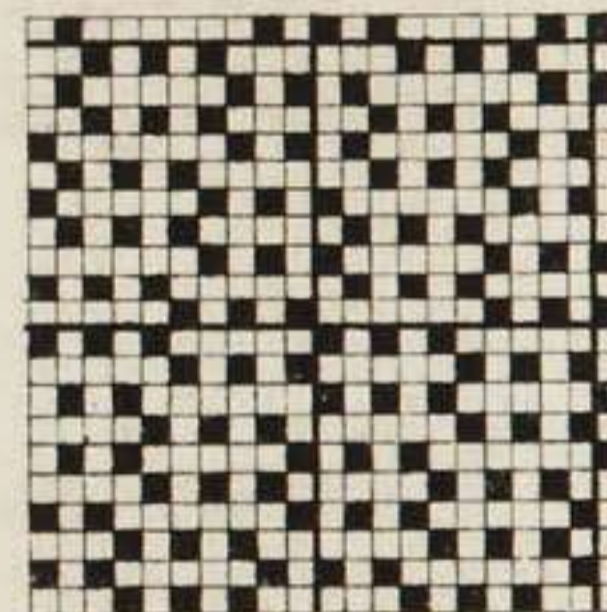
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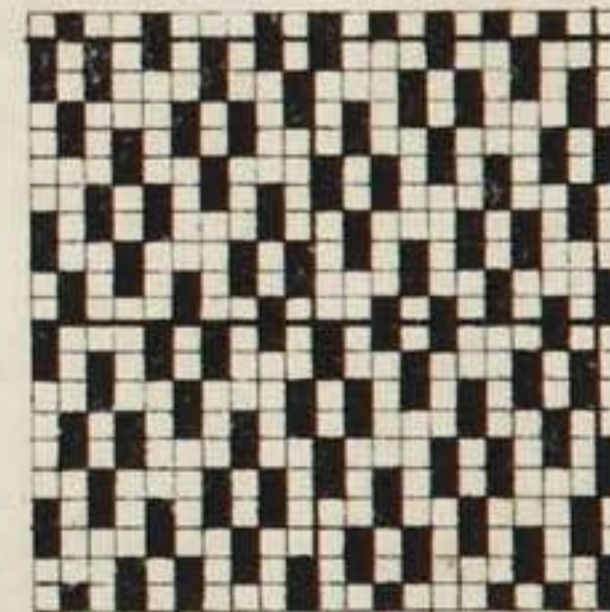
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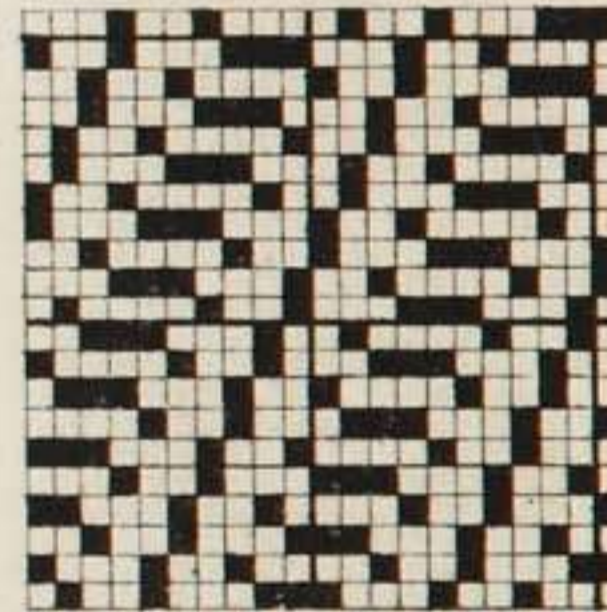
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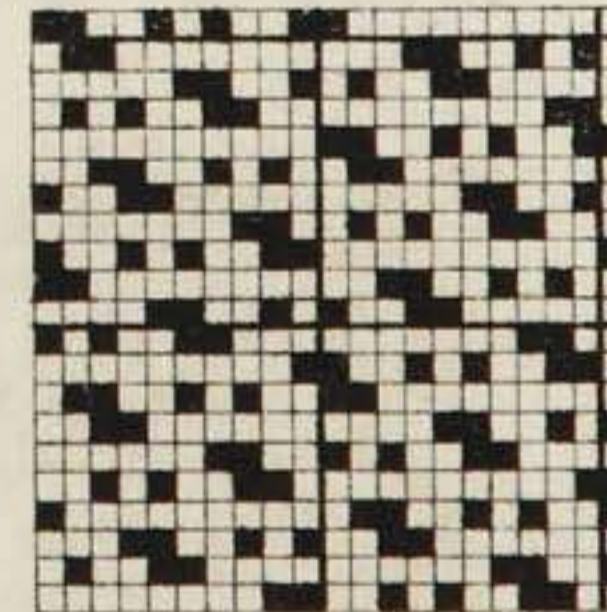
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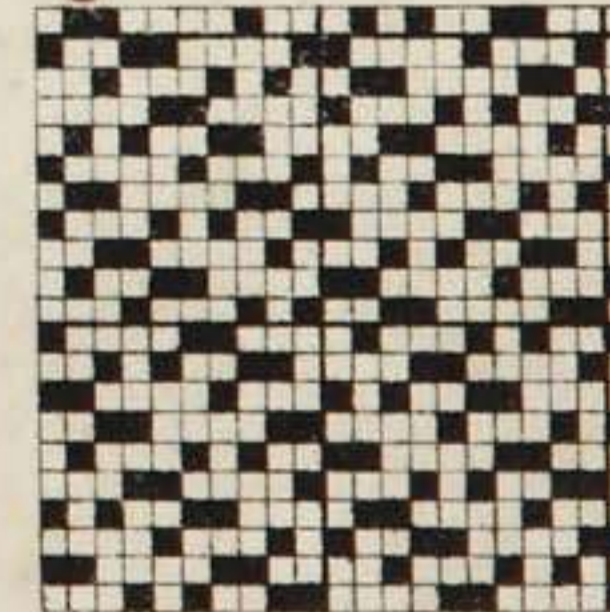
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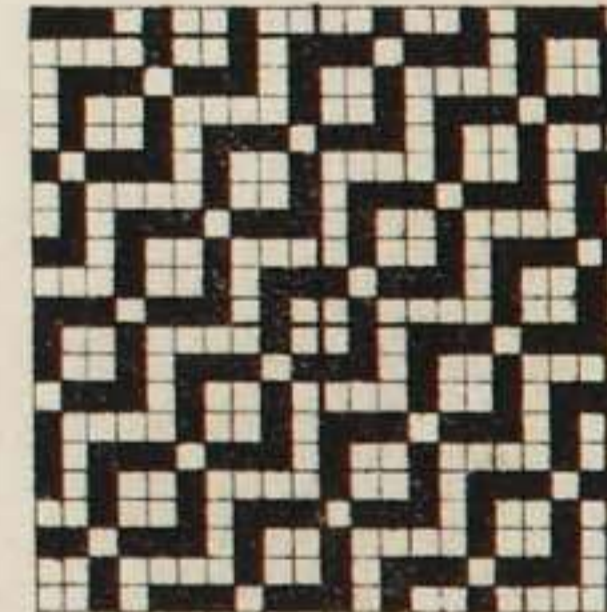
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11



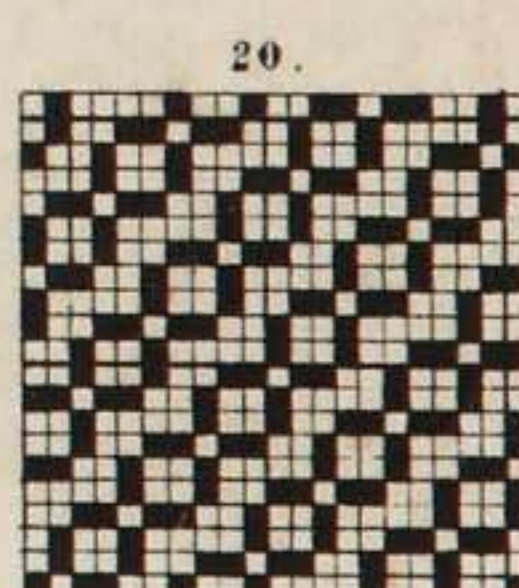
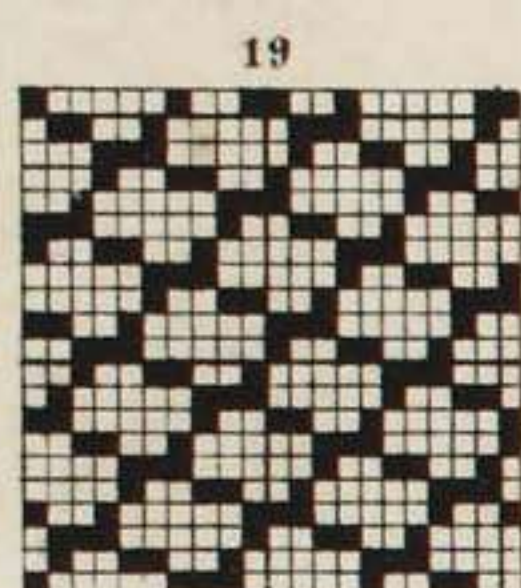
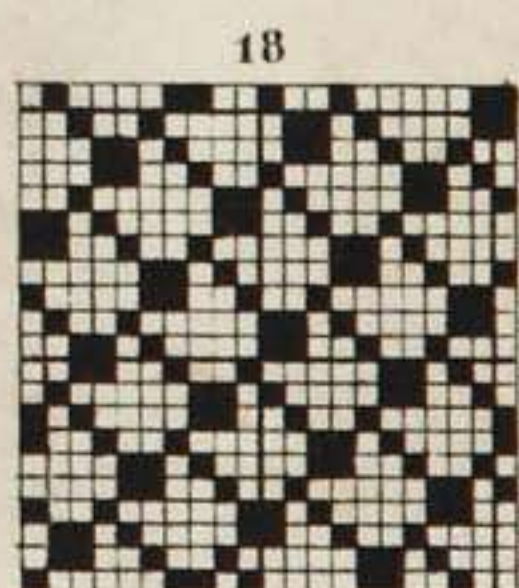
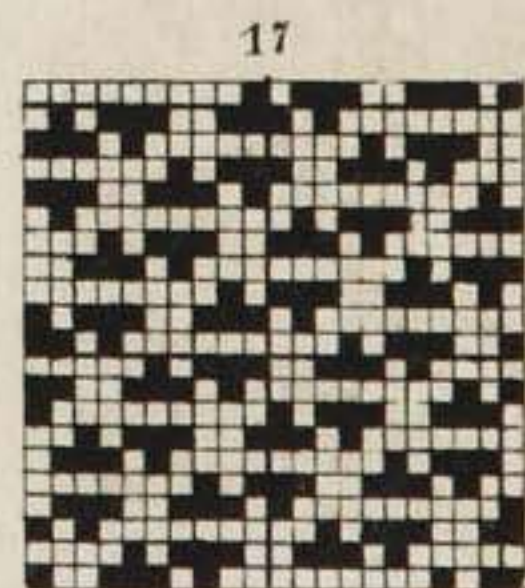
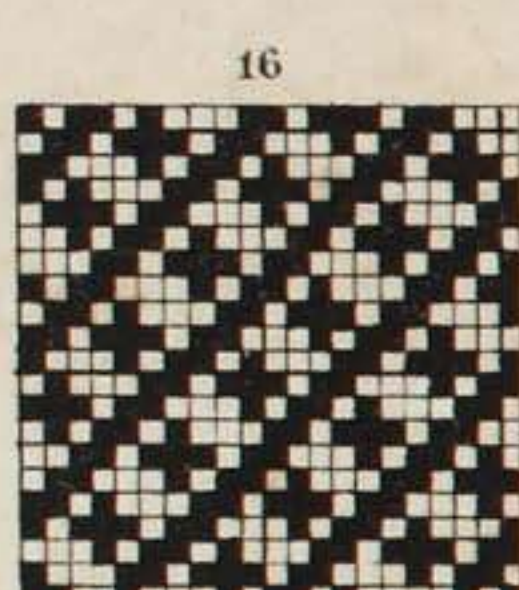
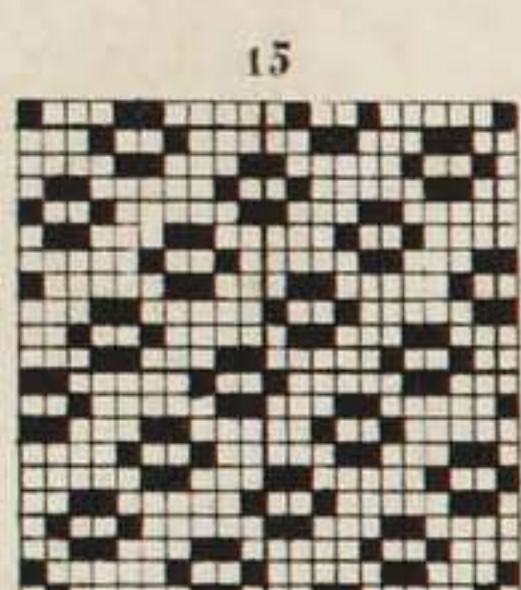
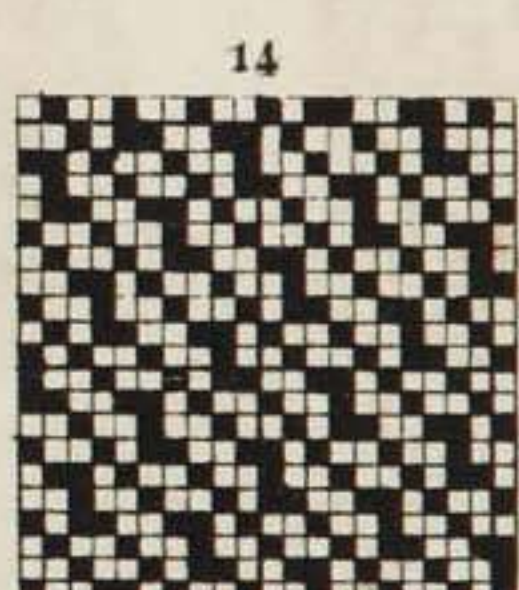
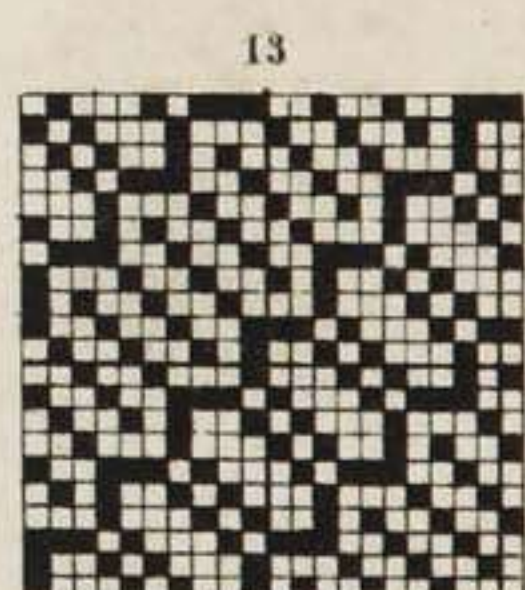
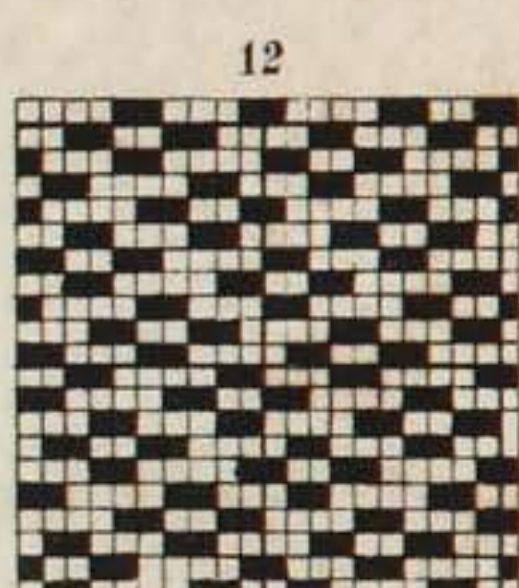
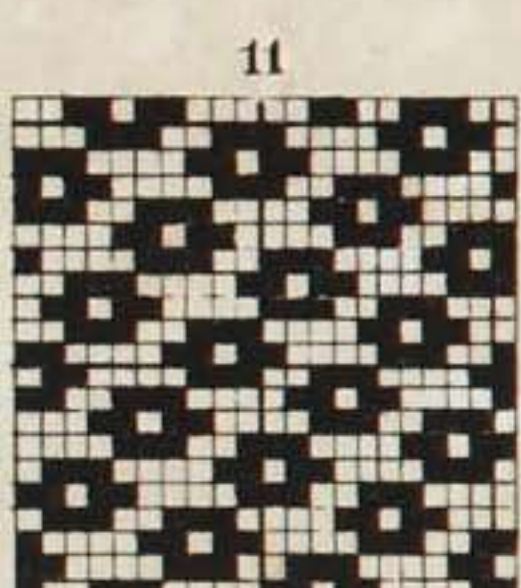
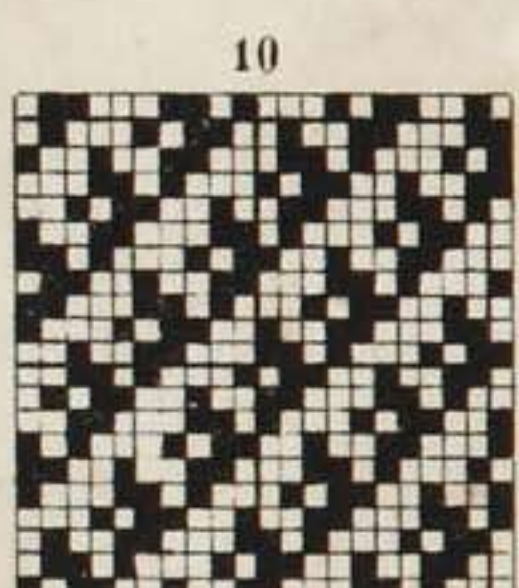
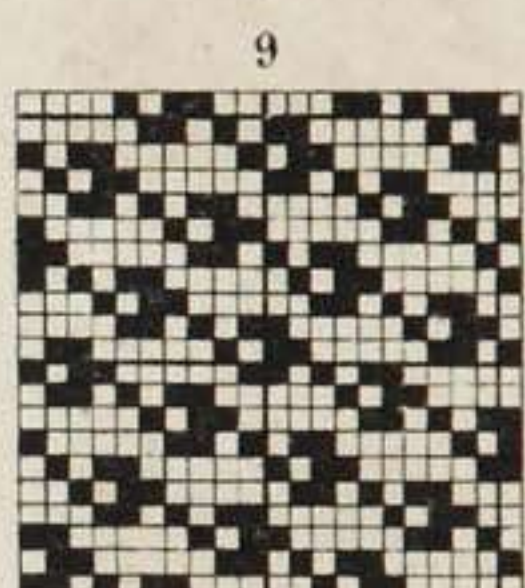
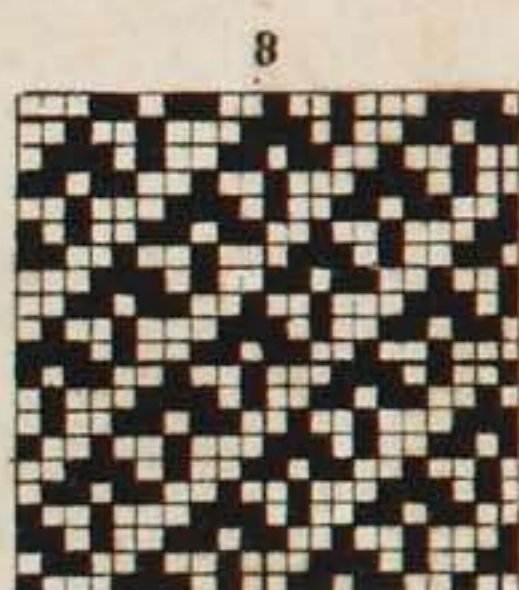
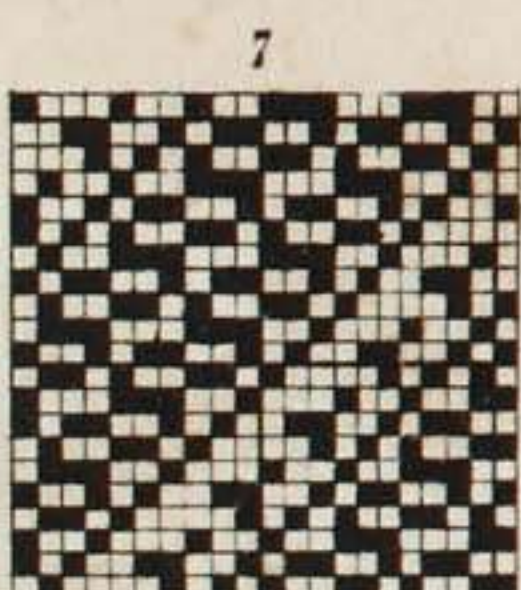
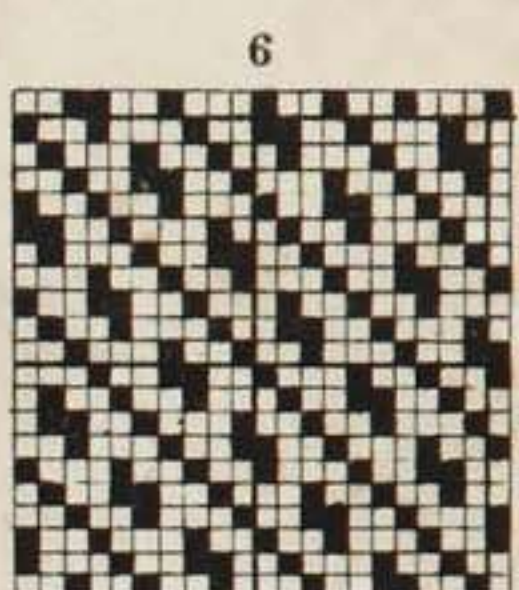
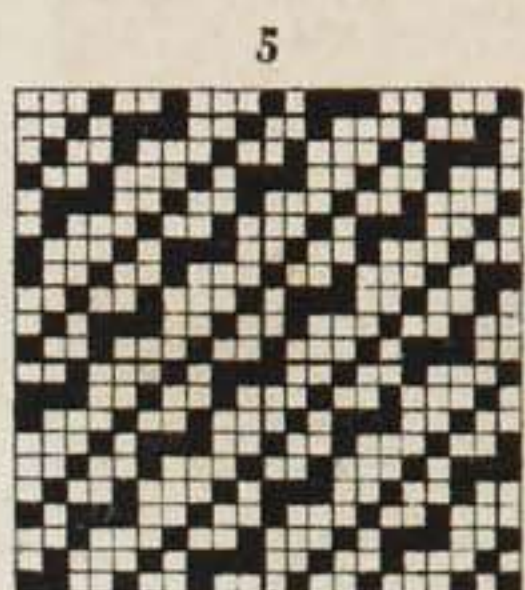
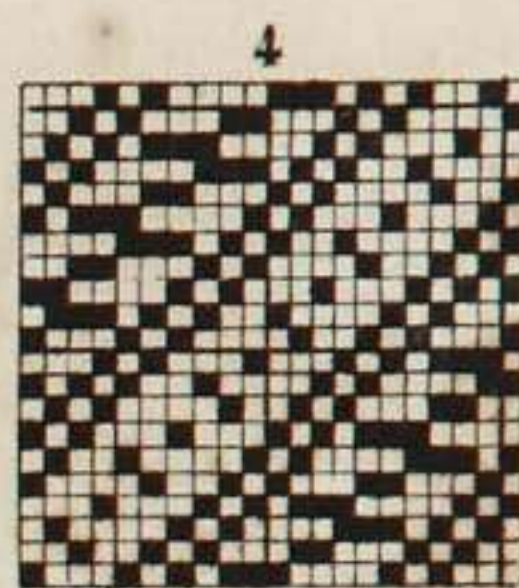
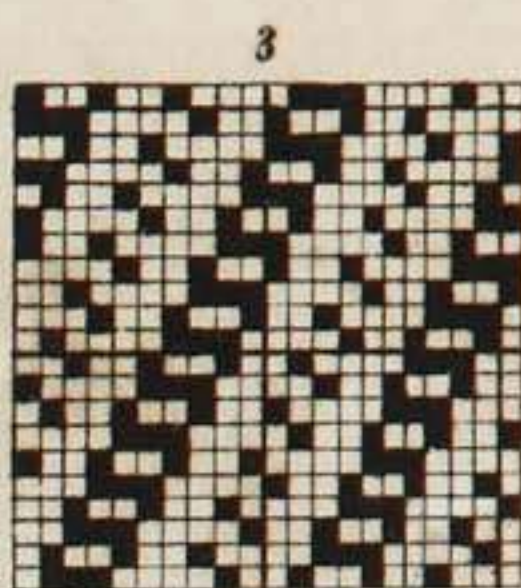
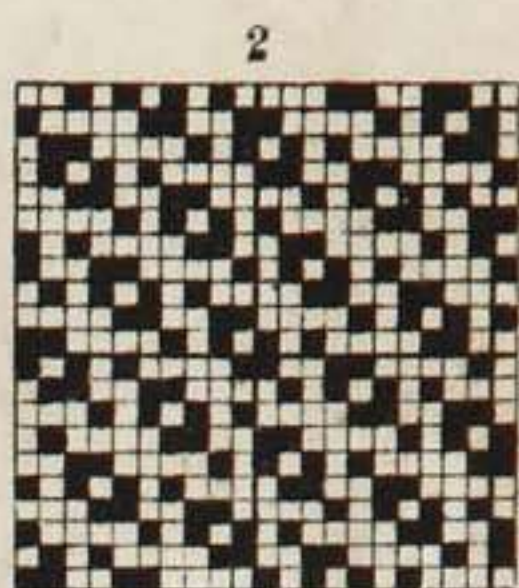
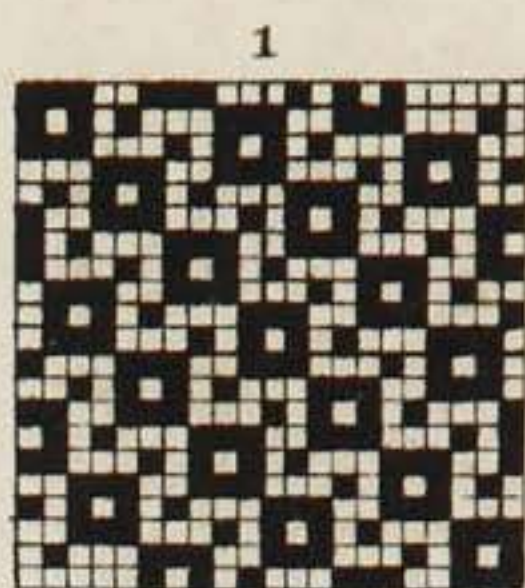
12



ARMURES DIVERSES.

PL. B.

21 Sur 21.

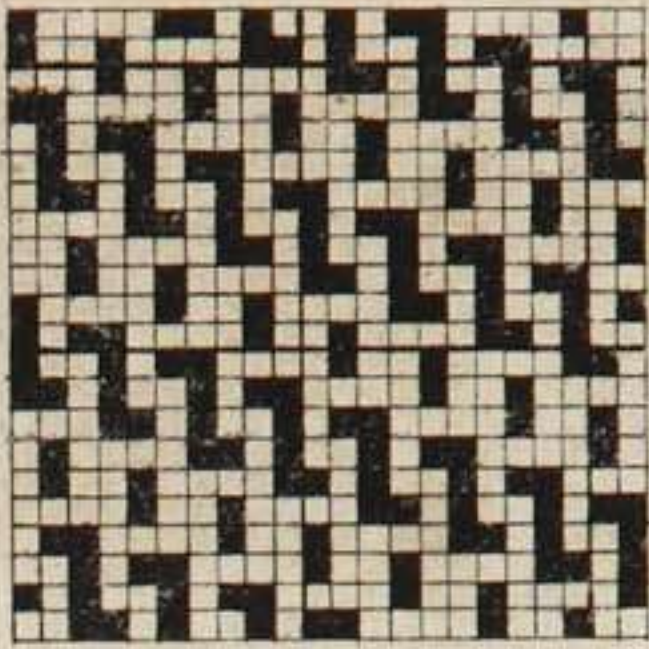


ARMURES DIVERSES.

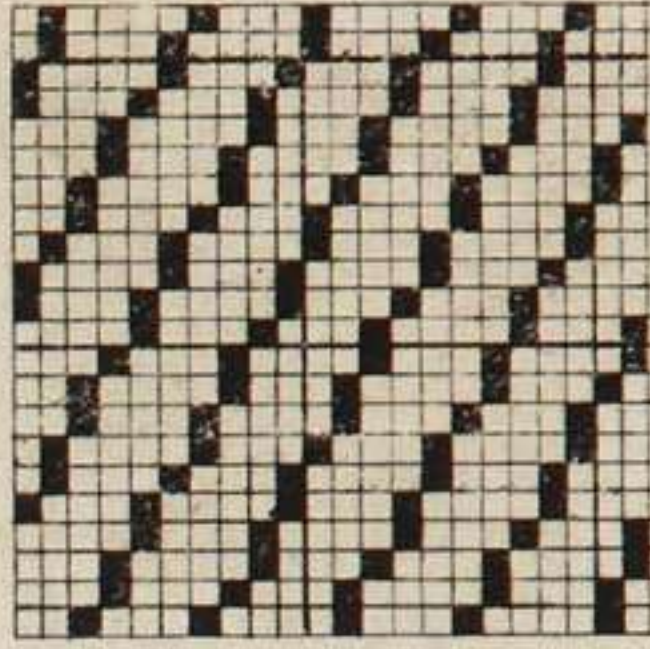
PL. A.

22 SUR 22.

1



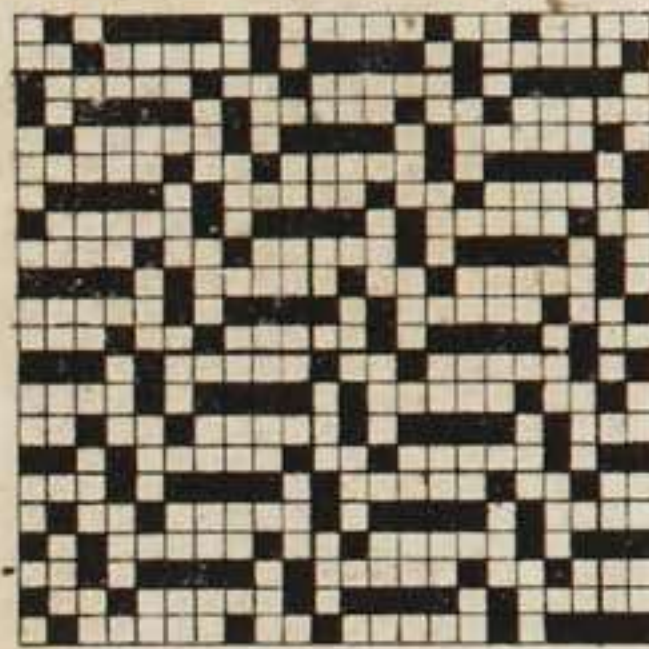
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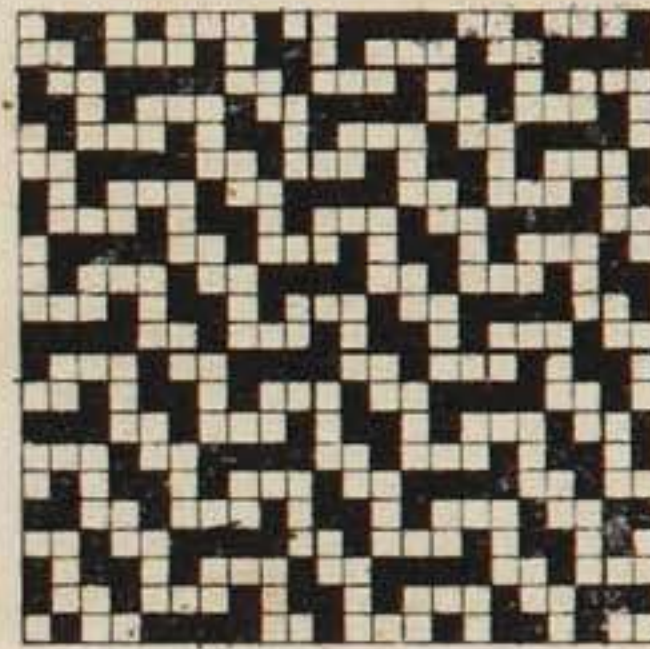
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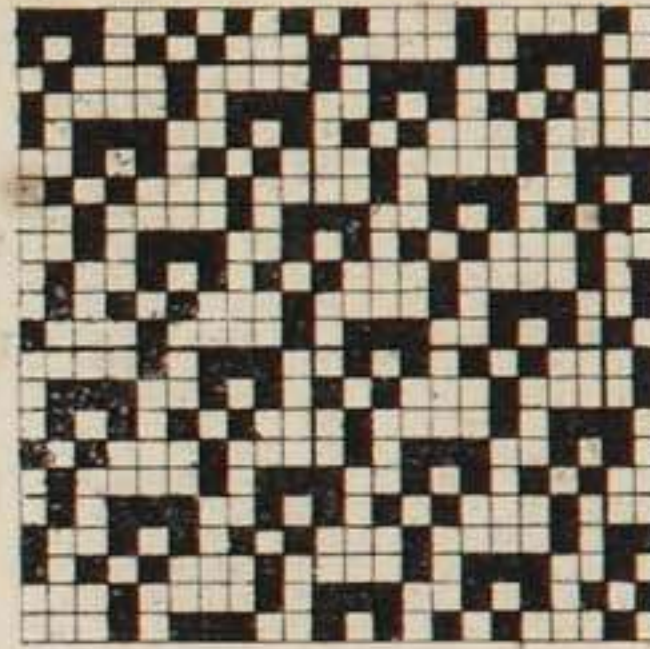
4



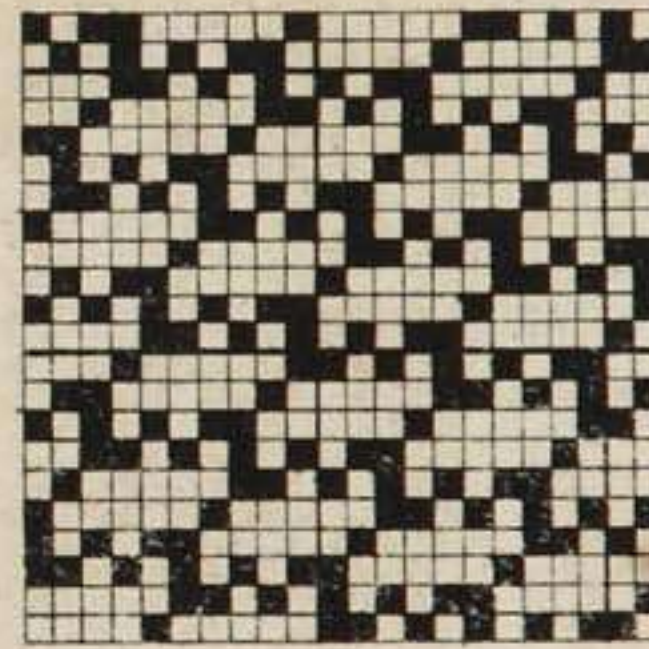
5



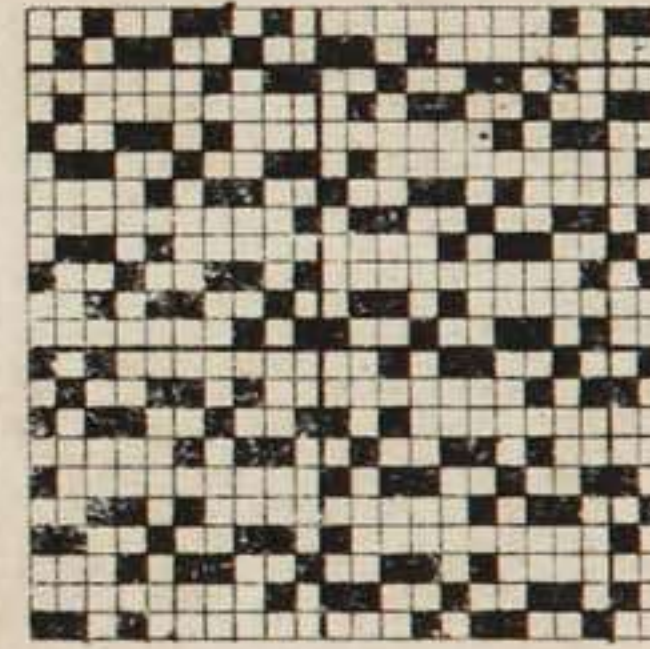
6



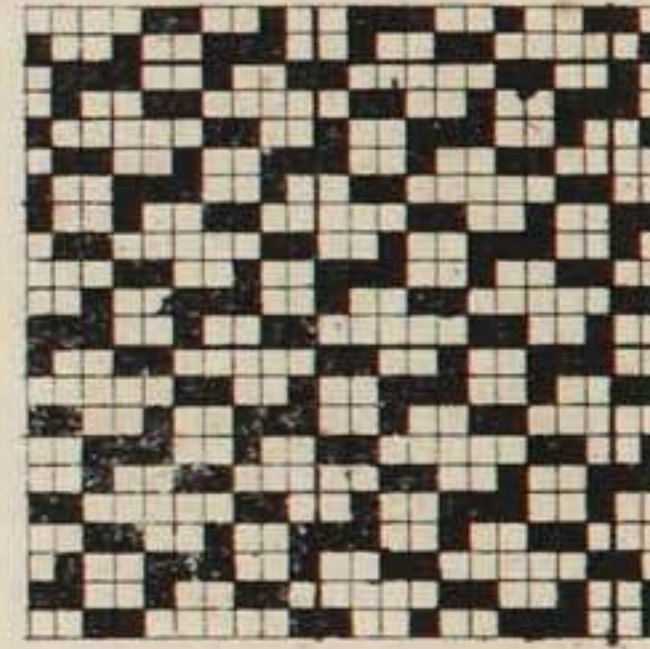
7



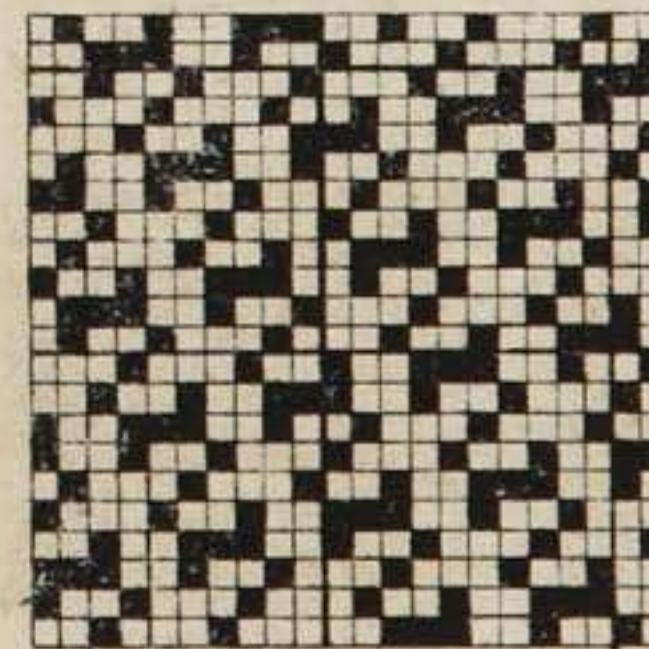
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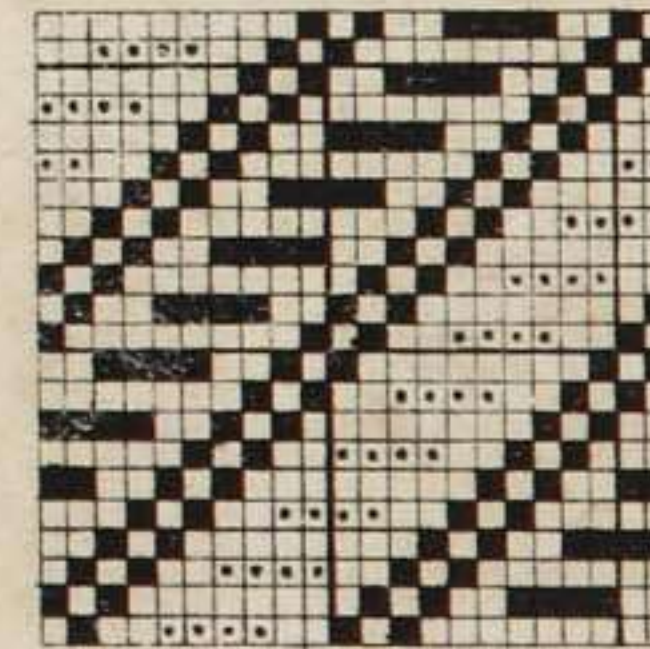
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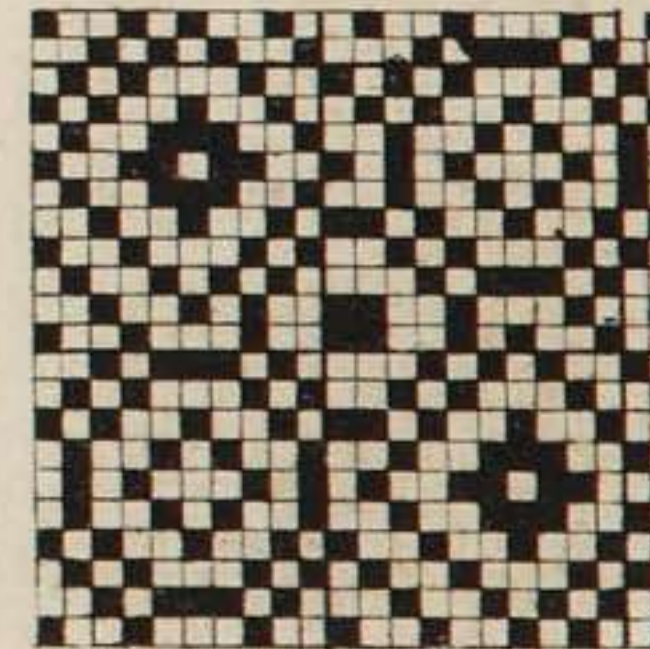
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11

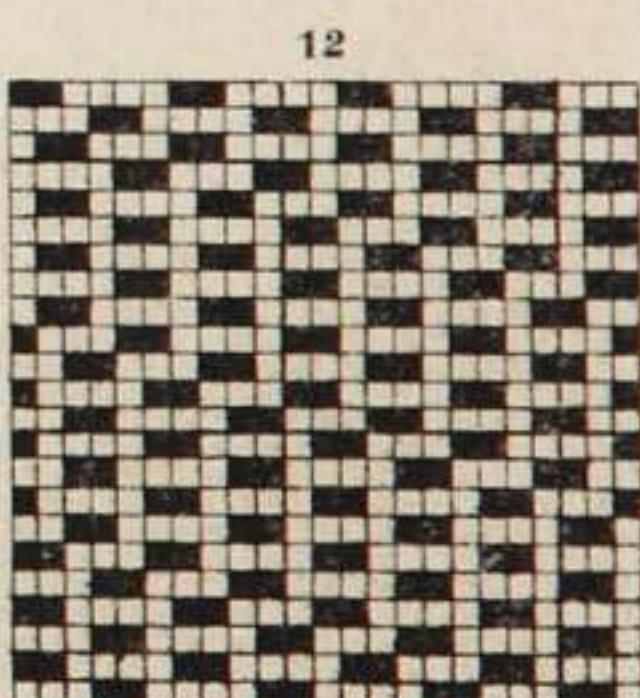
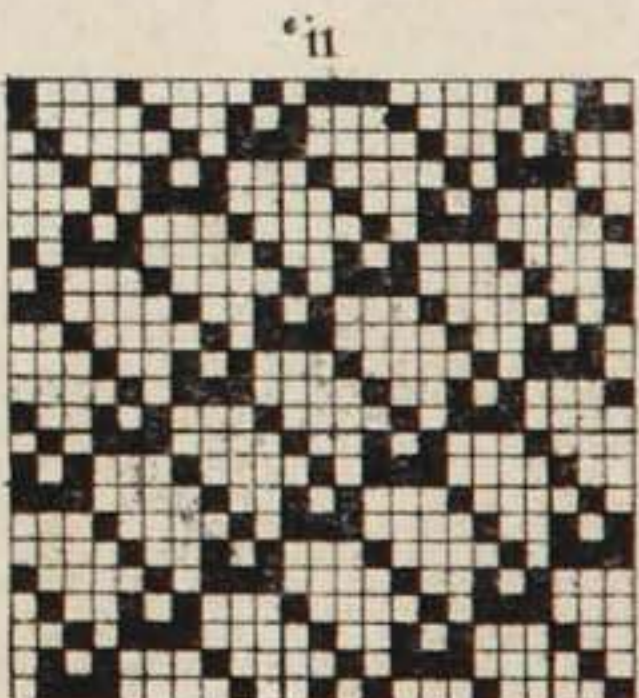
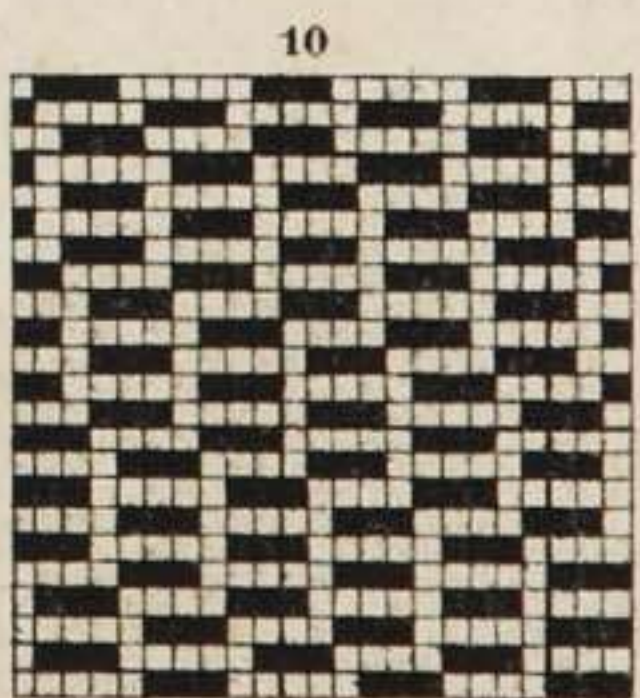
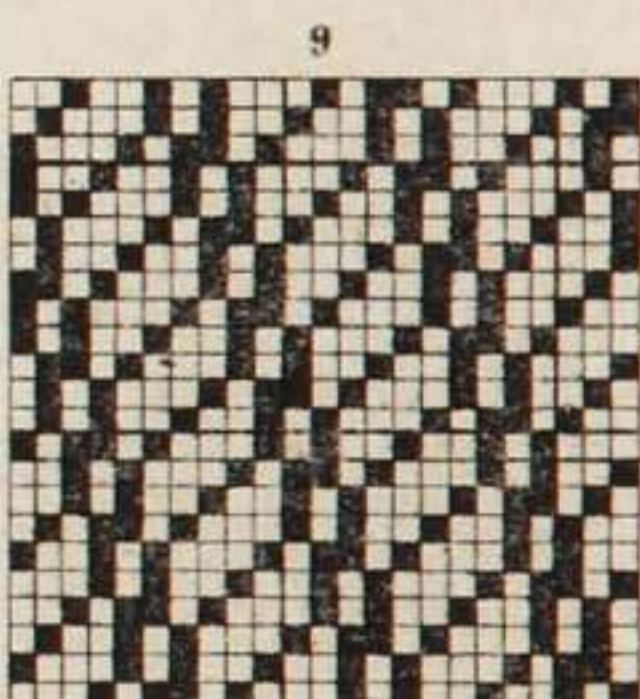
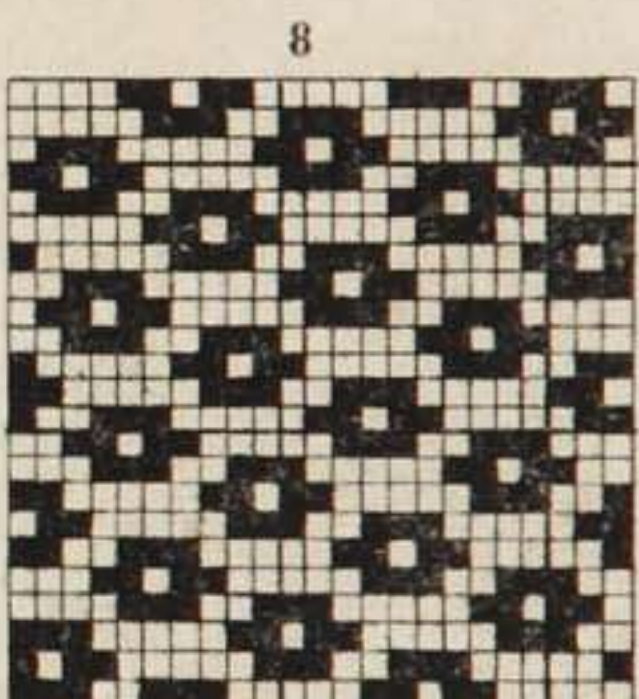
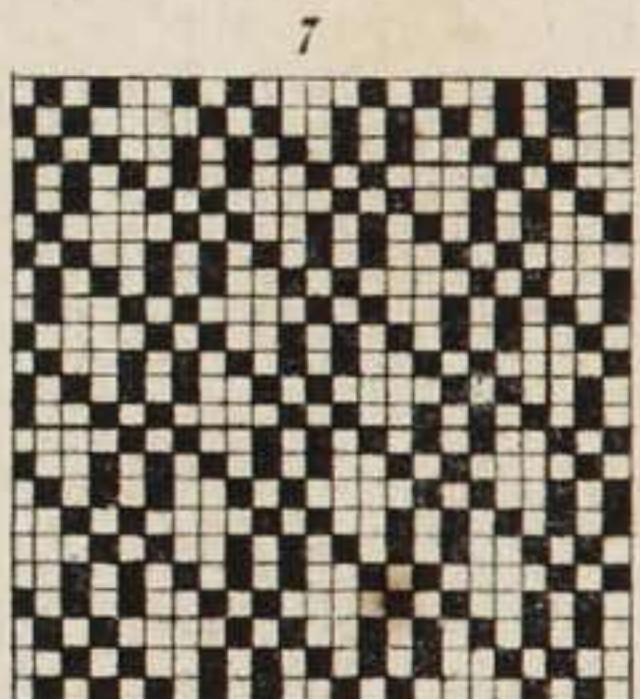
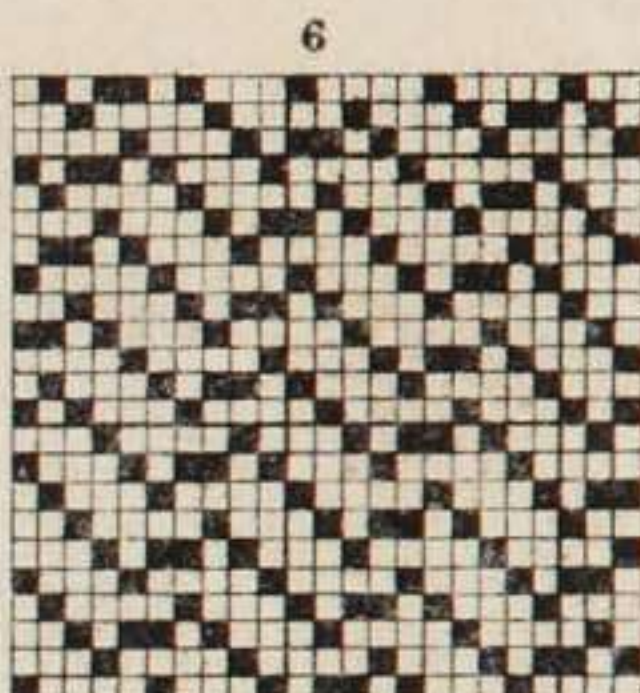
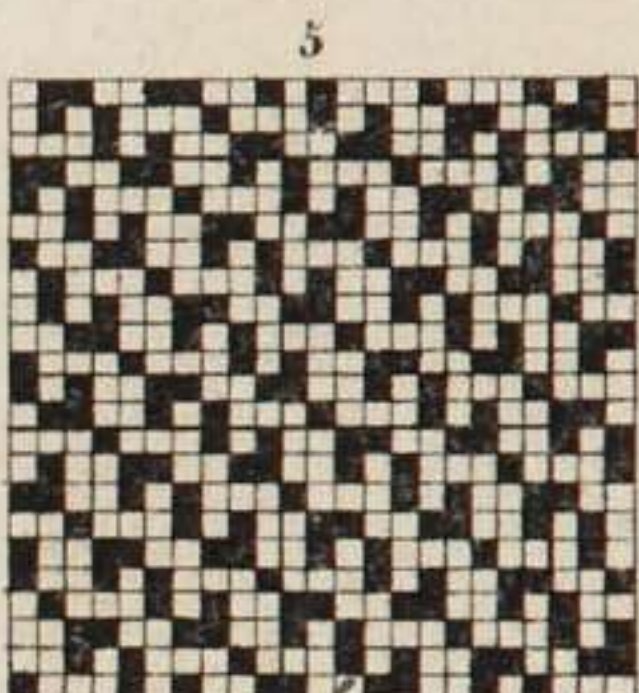
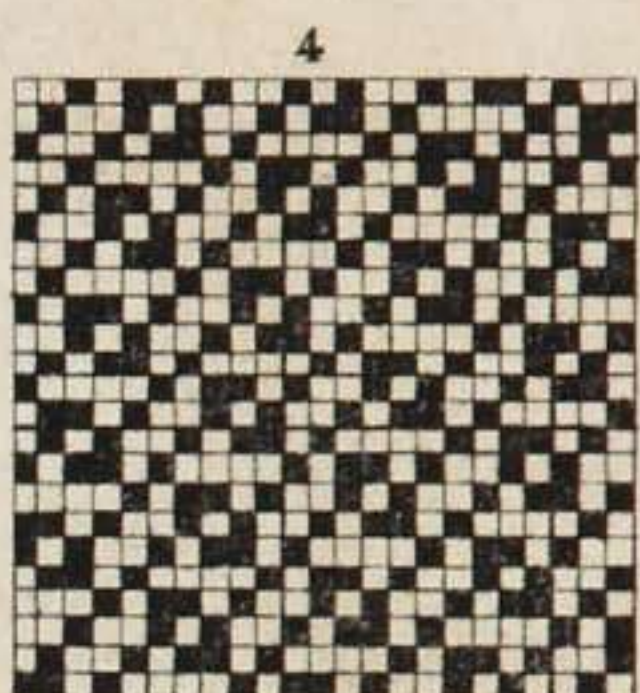
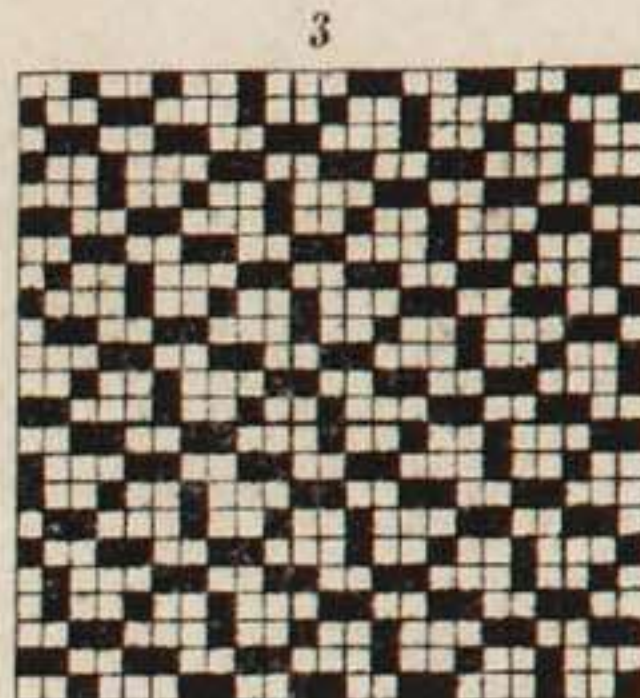
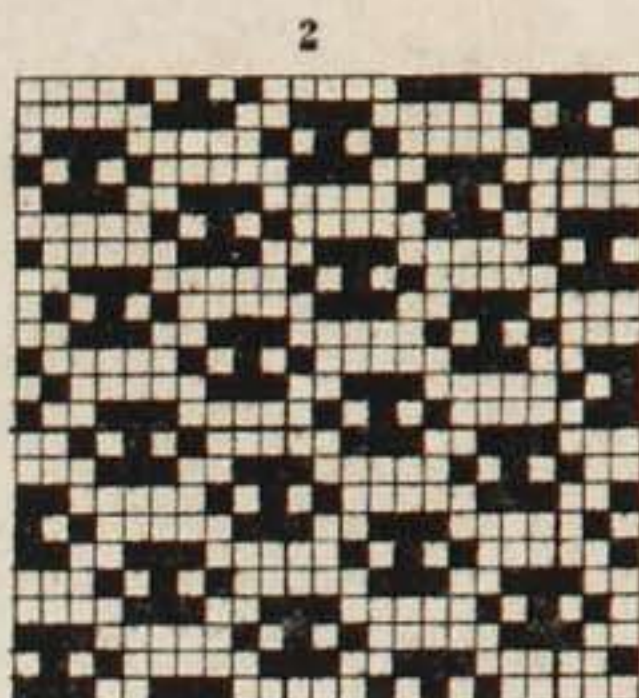
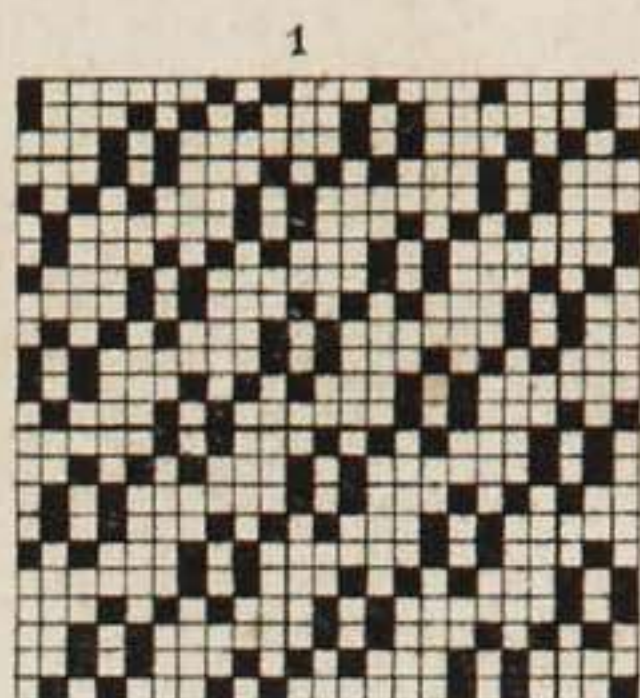


12



ARMURES DIVERSES.

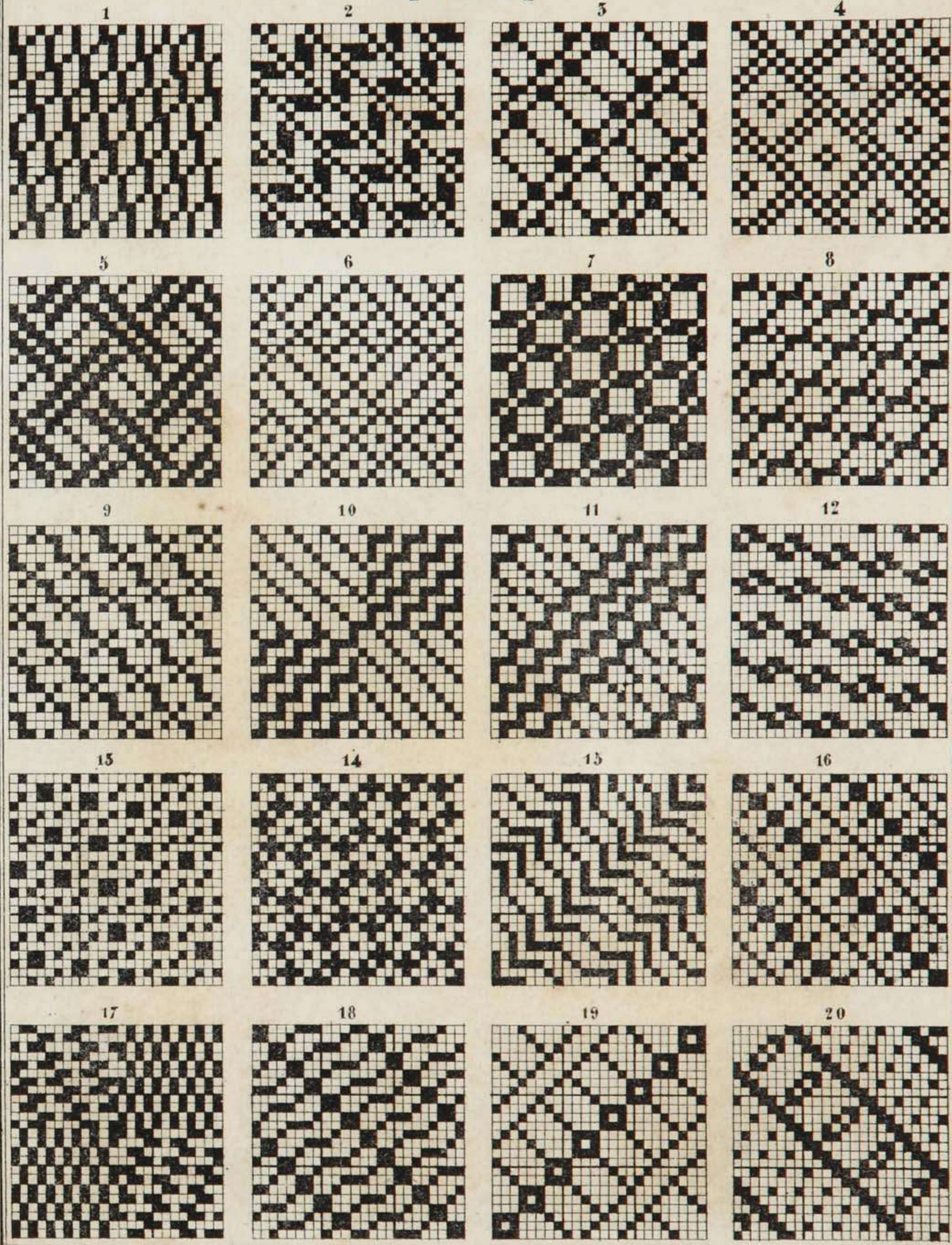
23 Sur 25.



ARMURES DIVERSES.

PL. A.

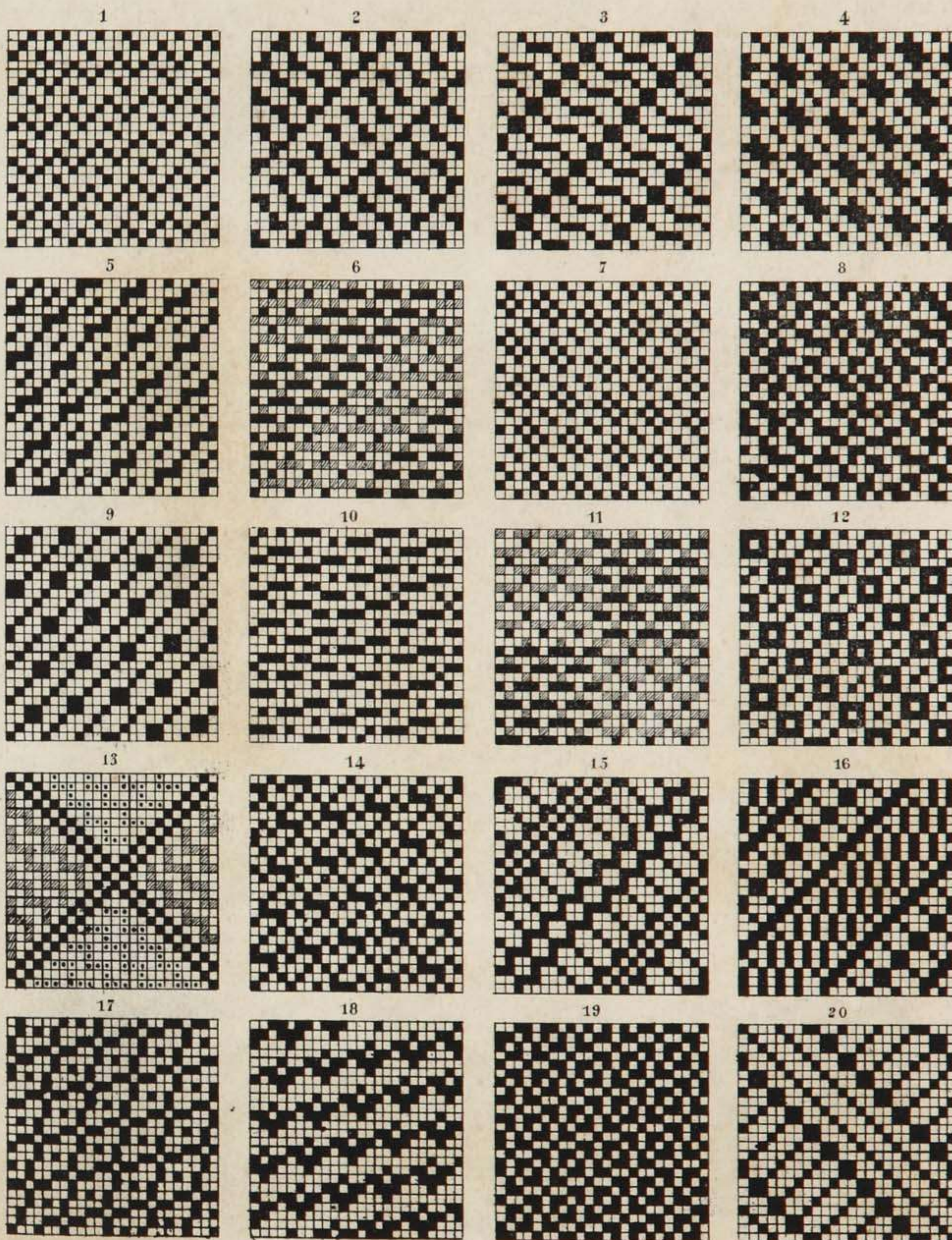
24 Sur 24.



ARMURES DIVERSES.

PL. B.

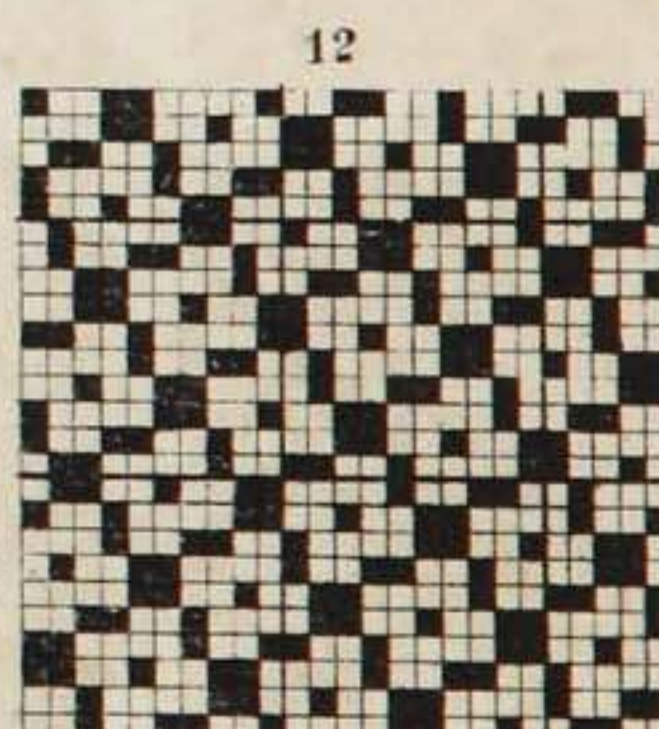
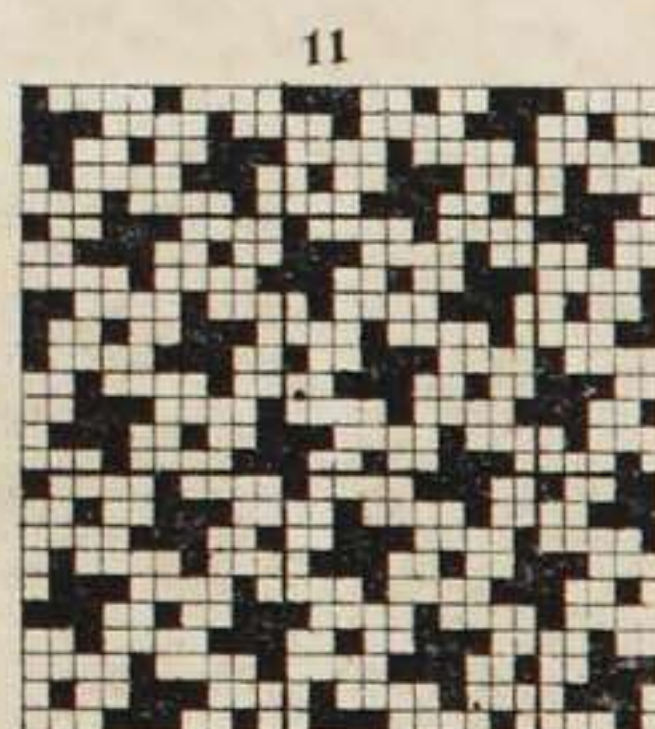
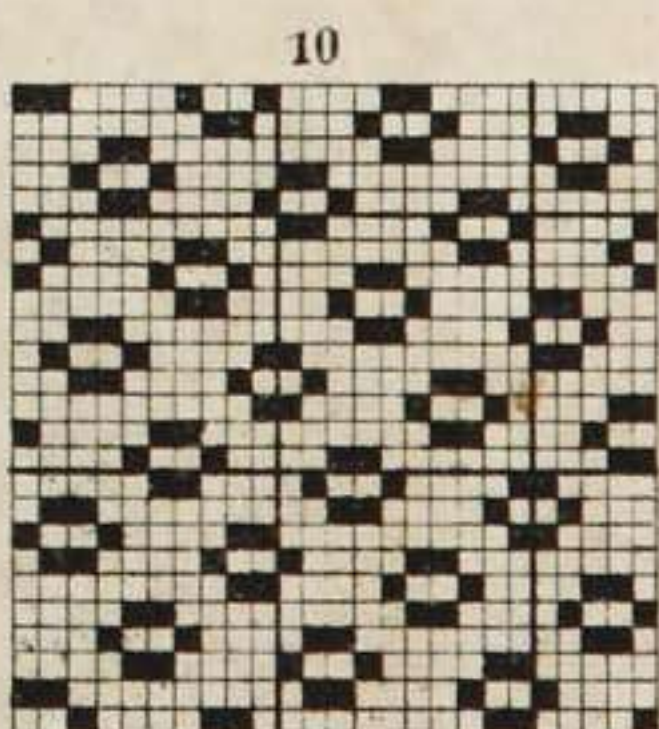
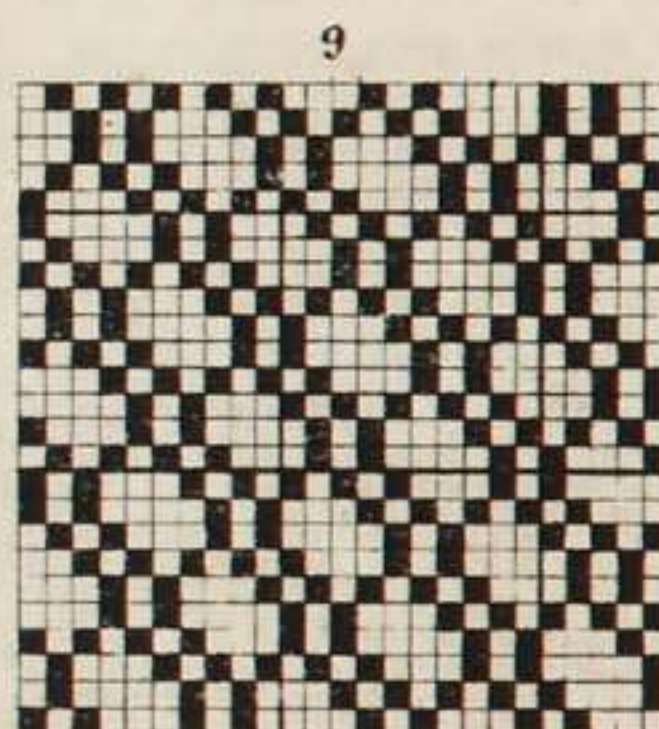
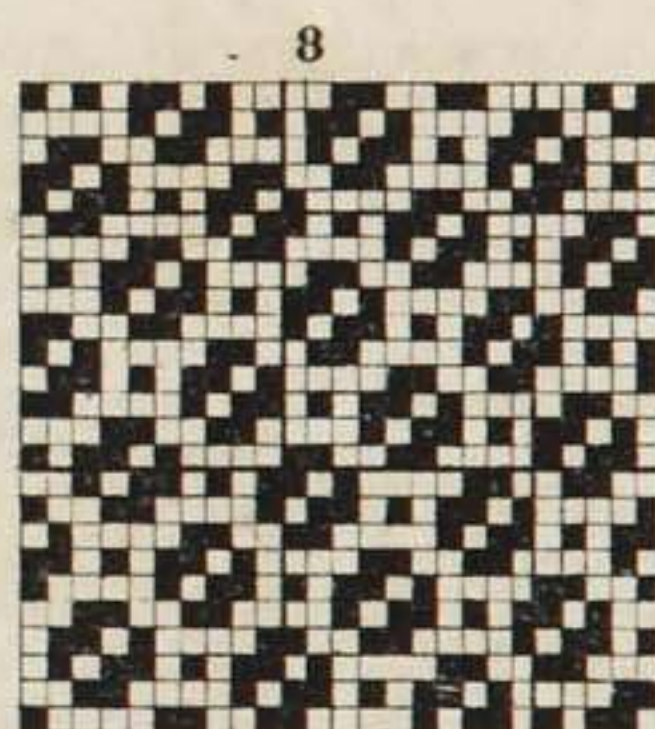
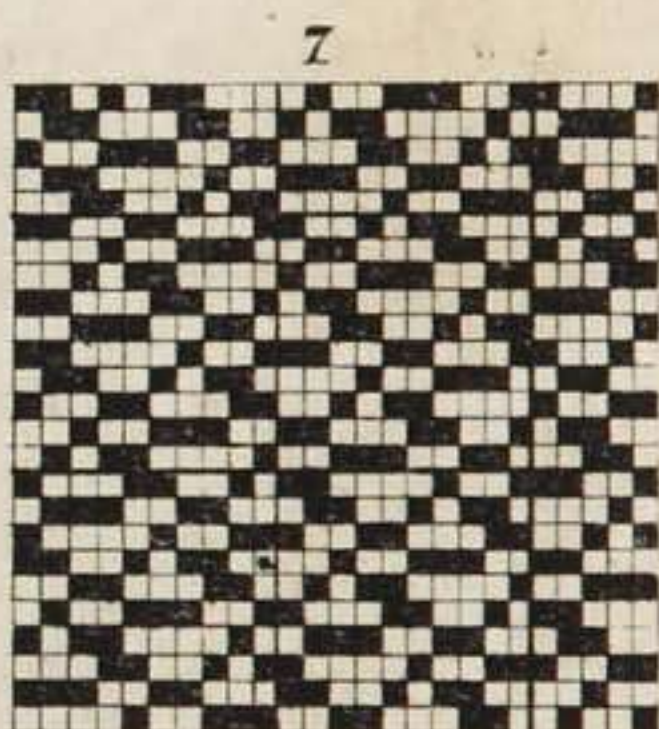
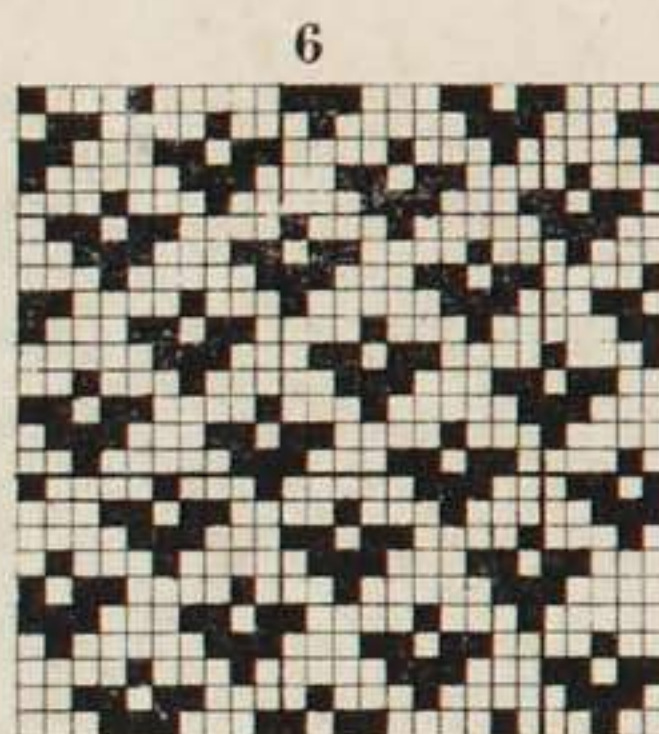
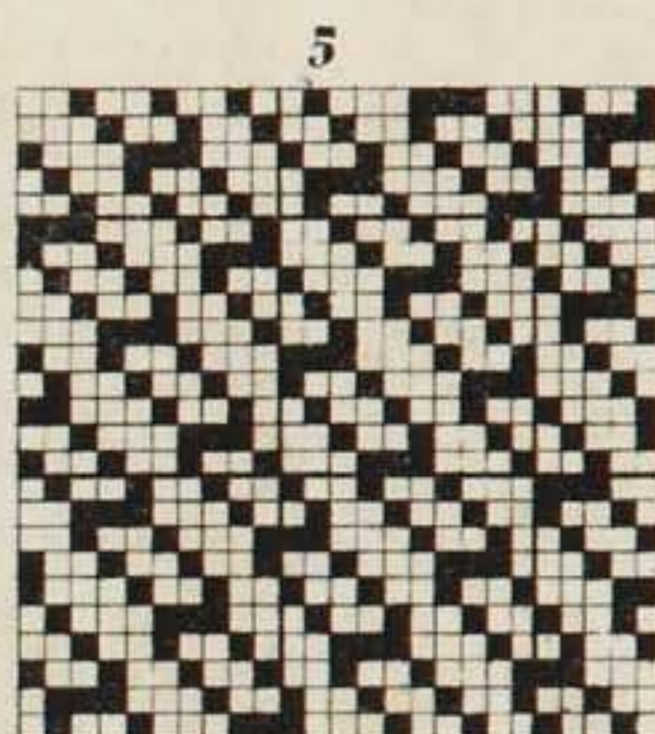
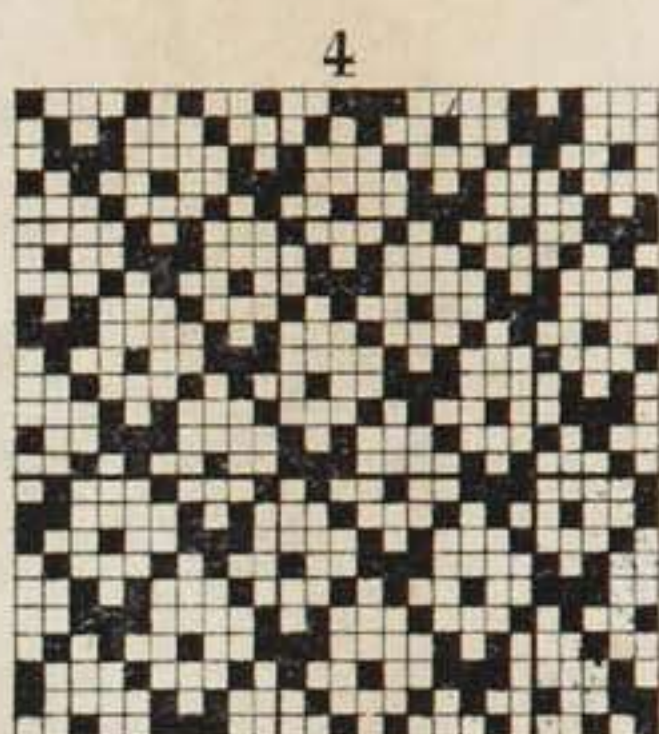
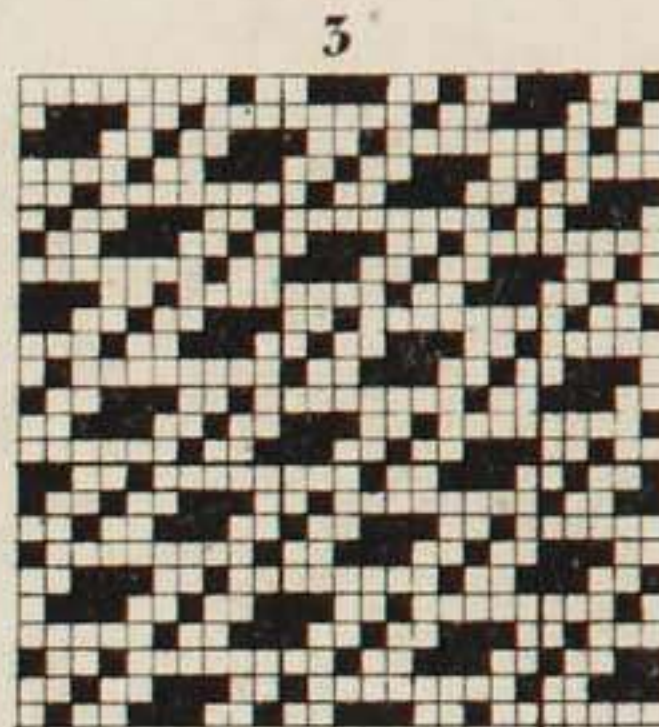
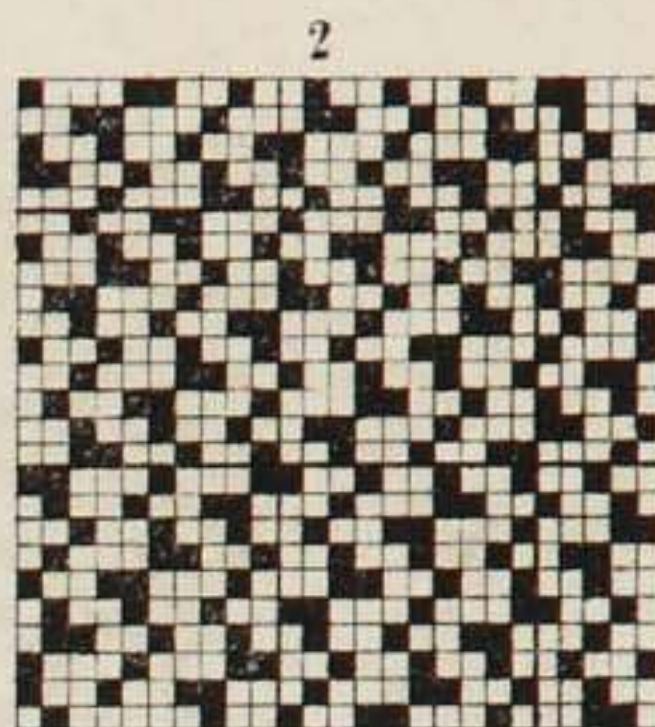
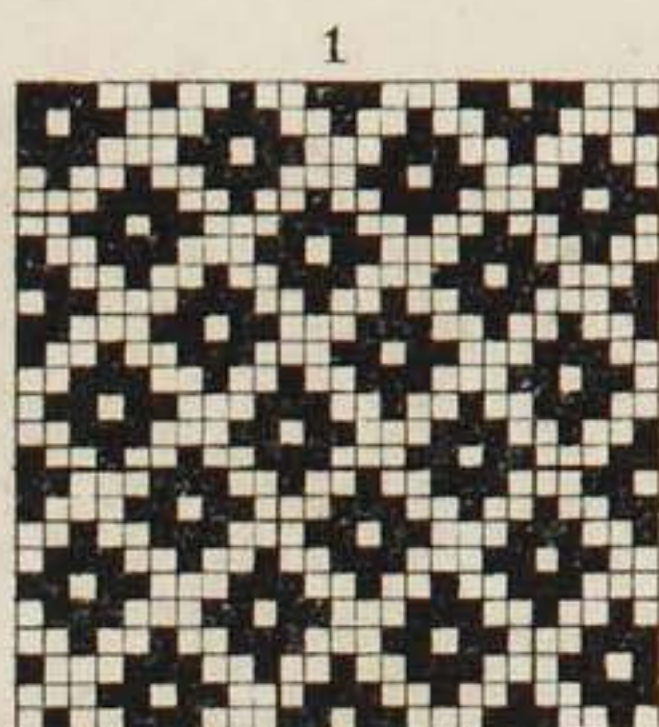
24 Sur 24.



ARMURES DIVERSES.

PL. A.

25 Sur 25.

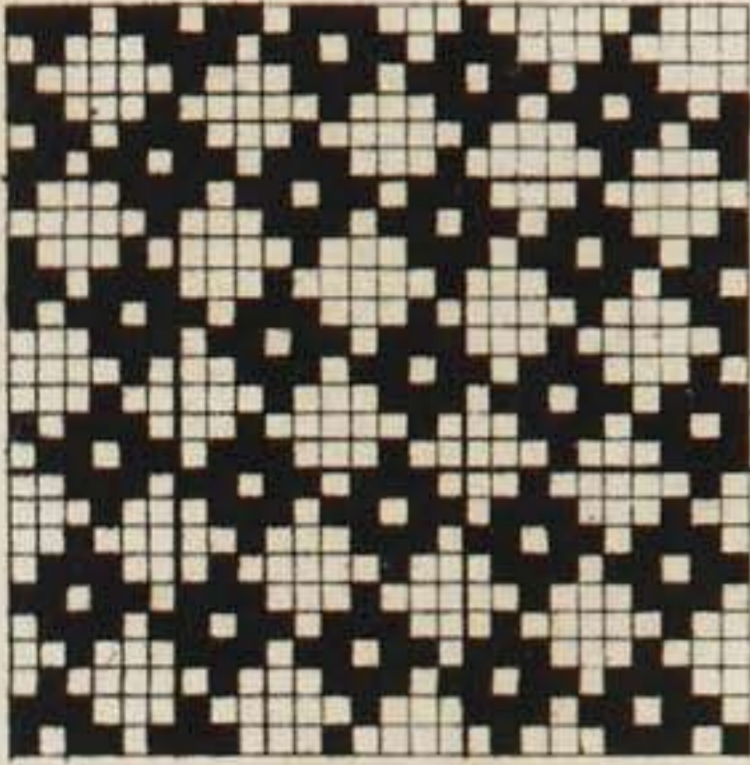


ARMURES DIVERSES.

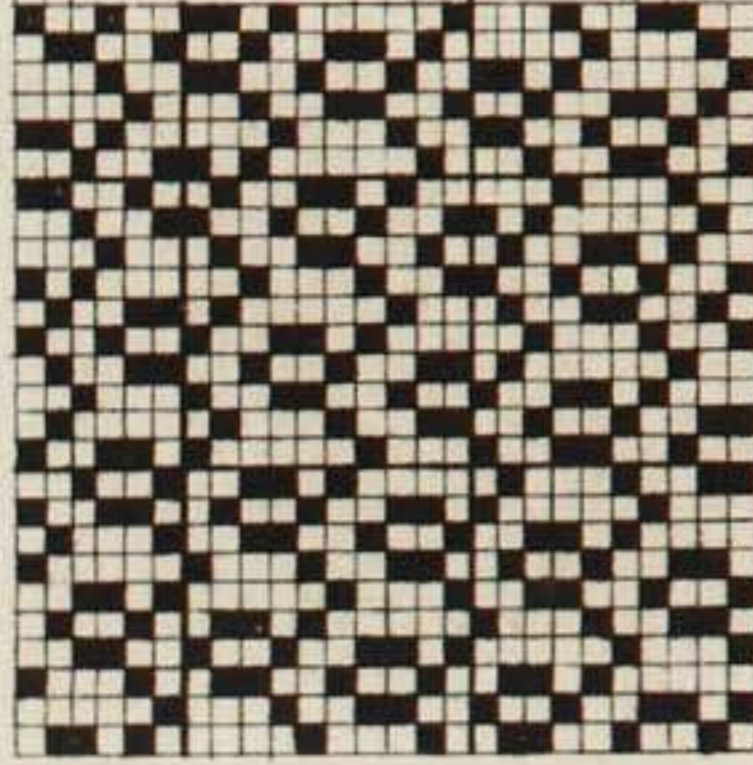
PL. A.

26 Sur 26.

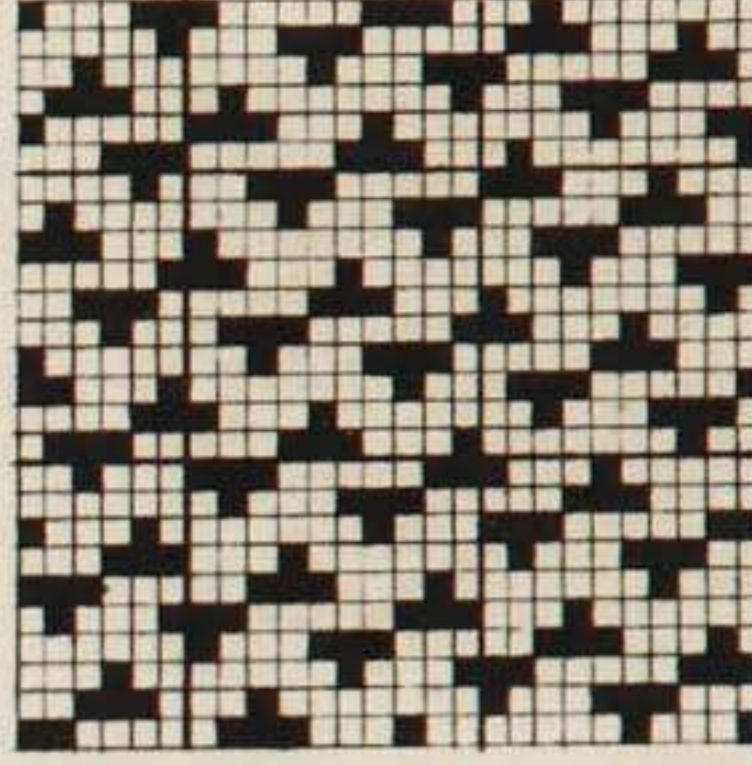
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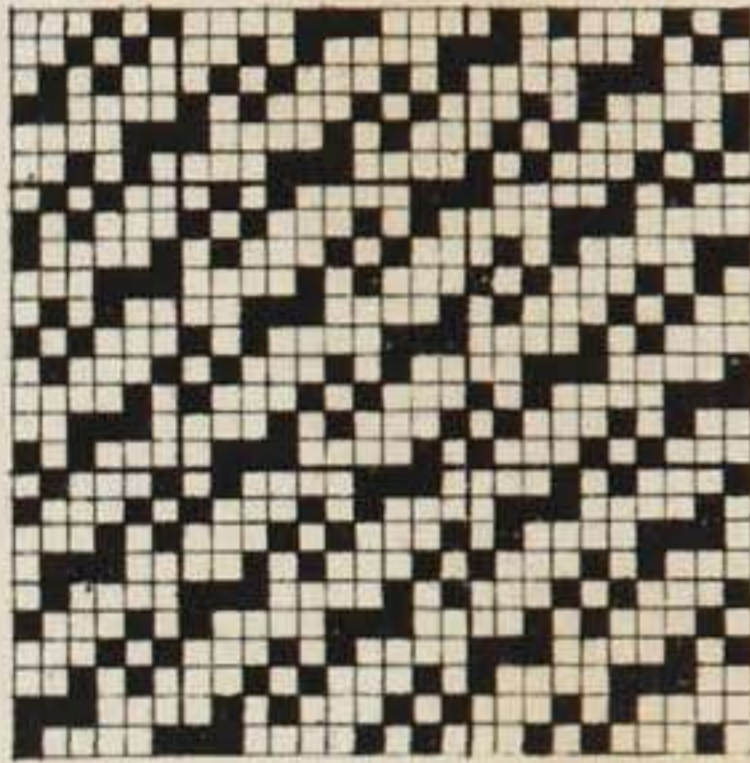
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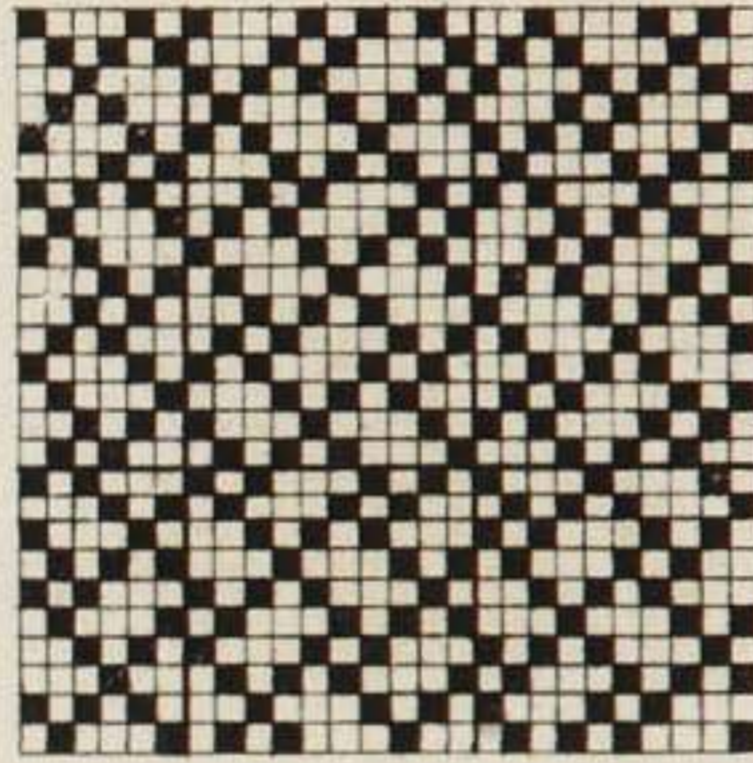
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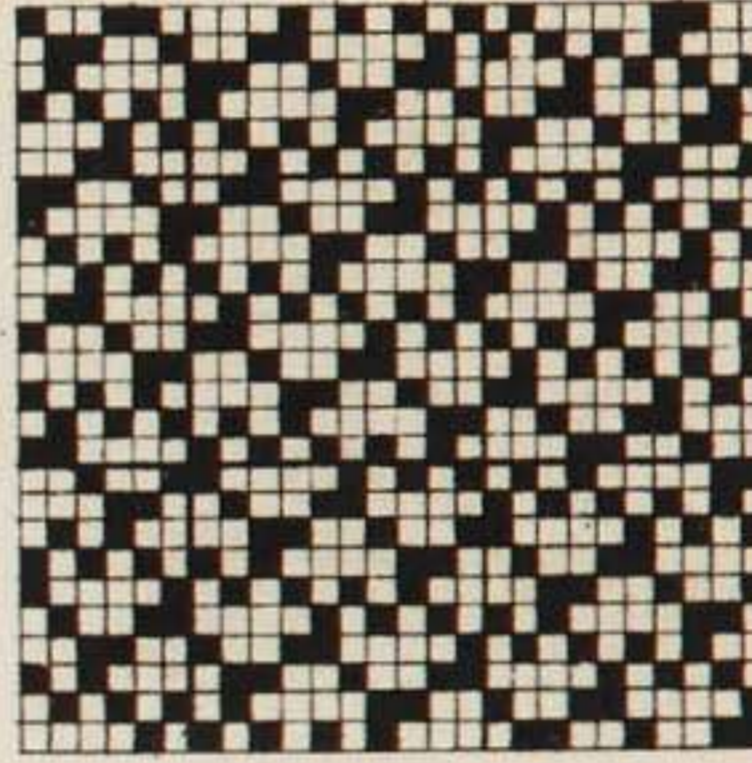
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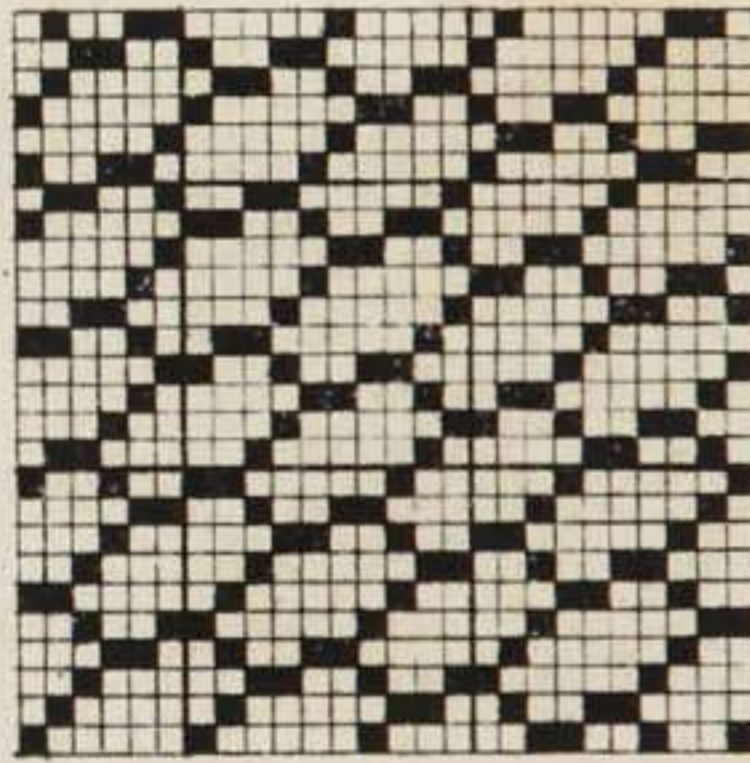
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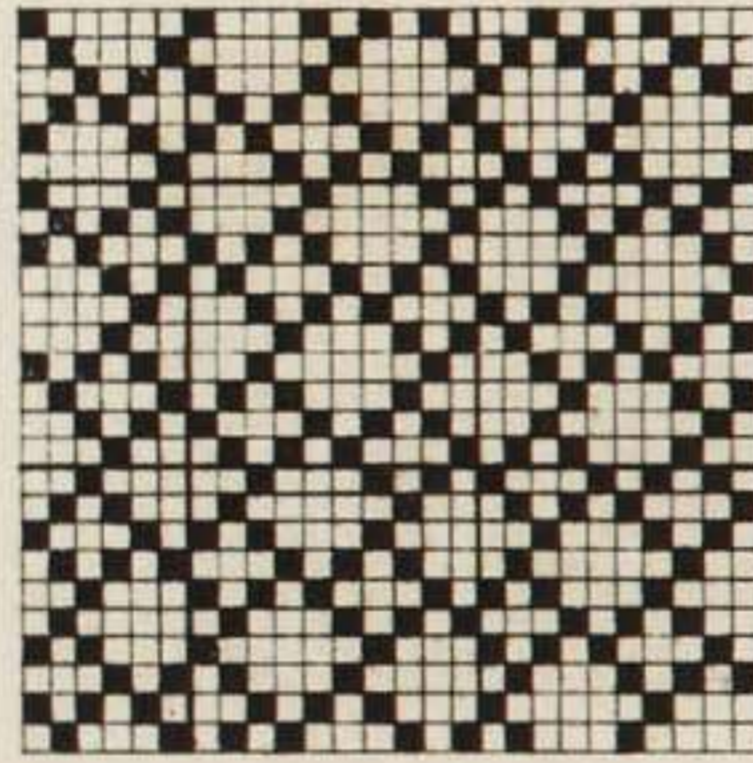
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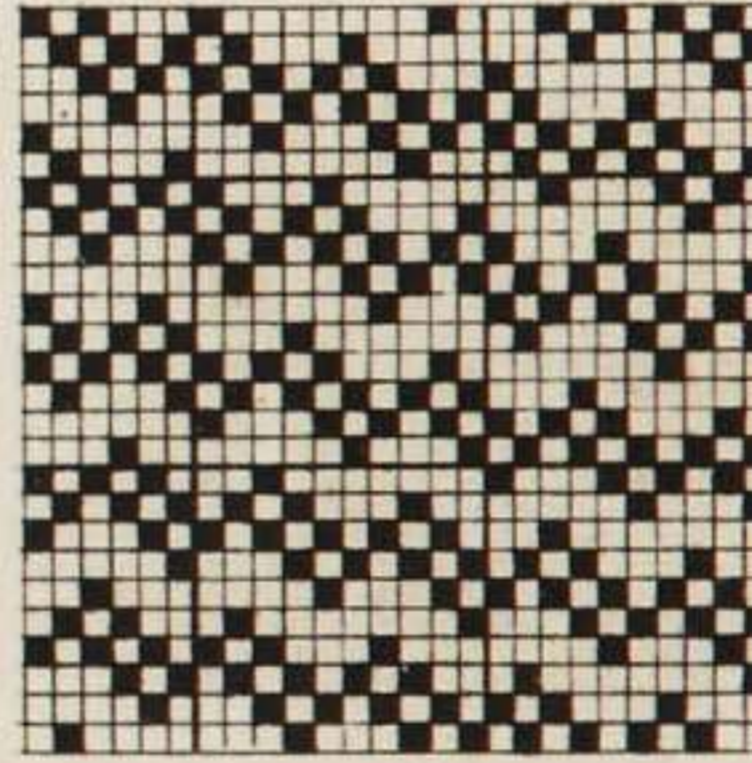
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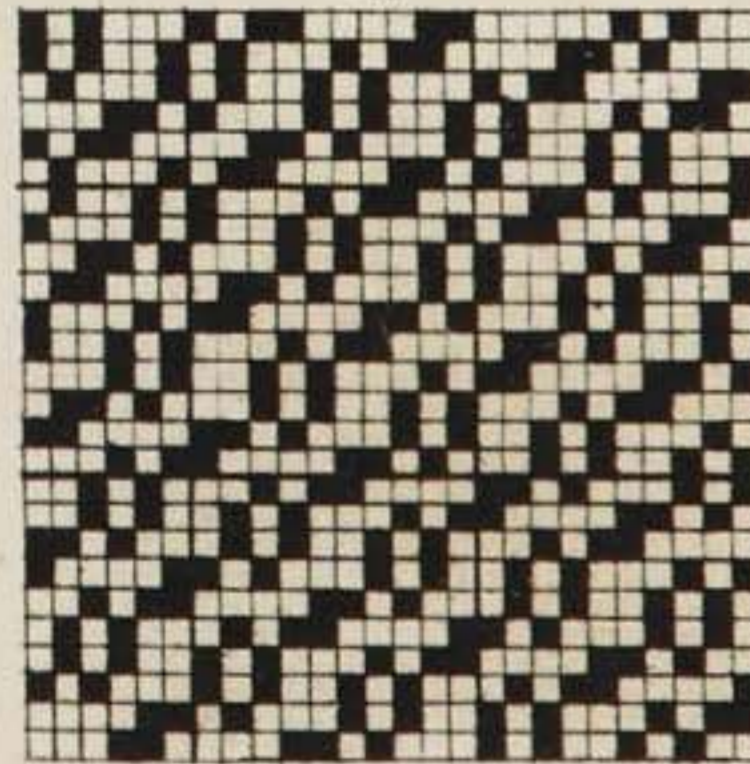
8



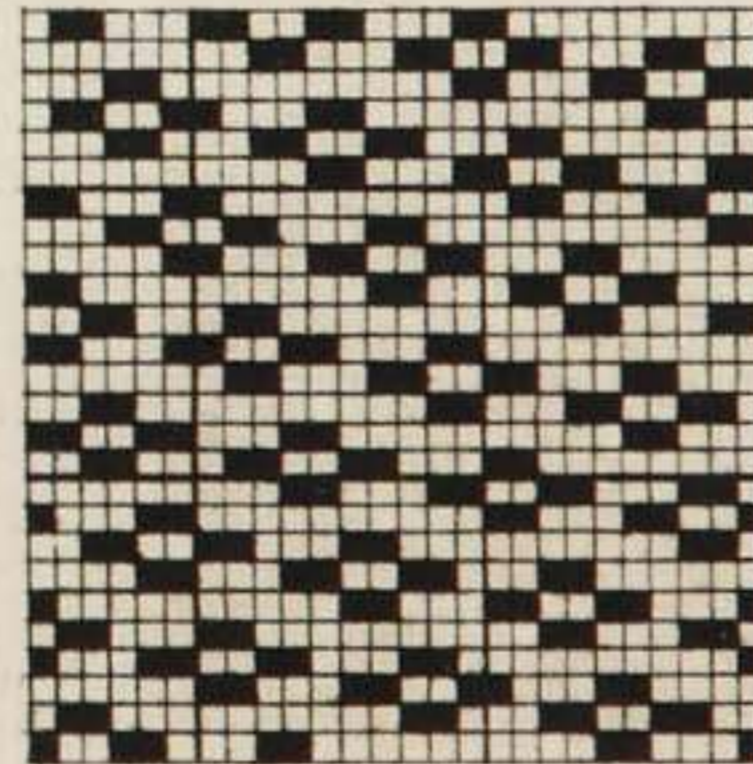
9



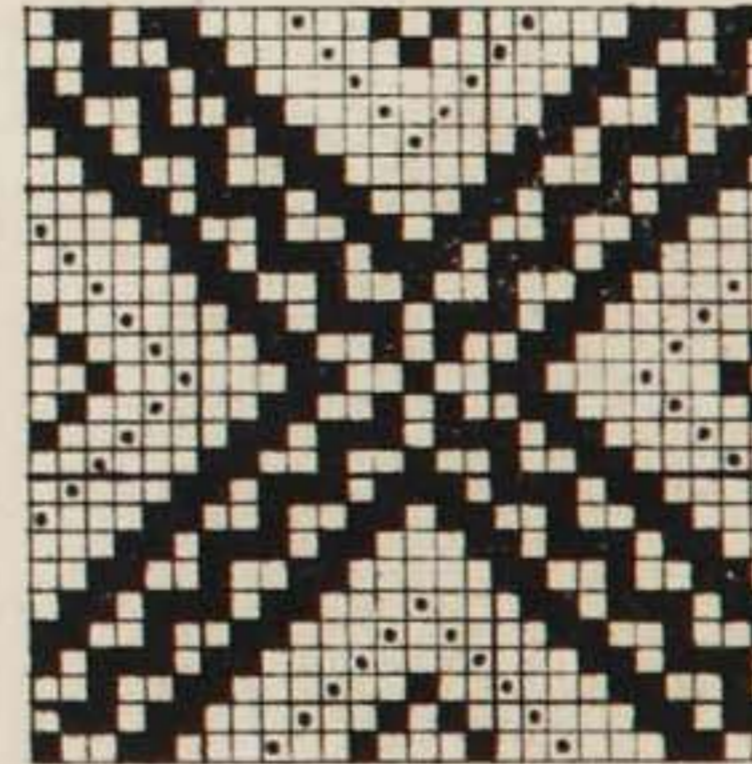
10



11



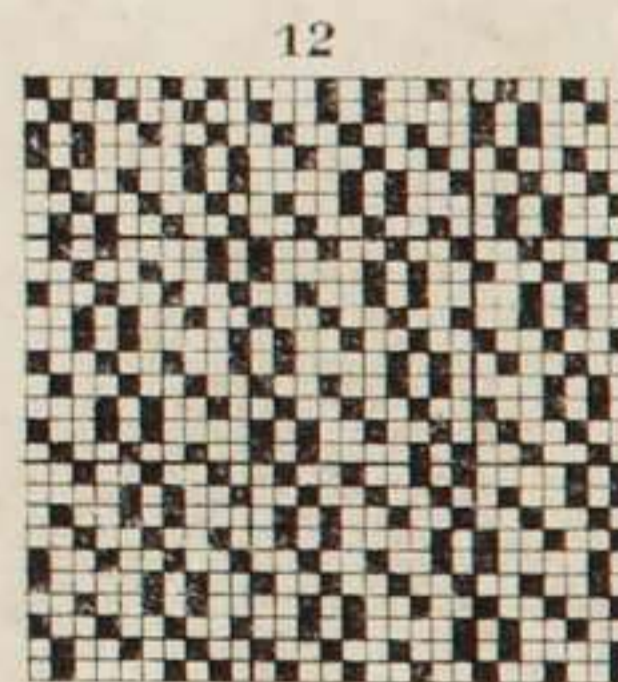
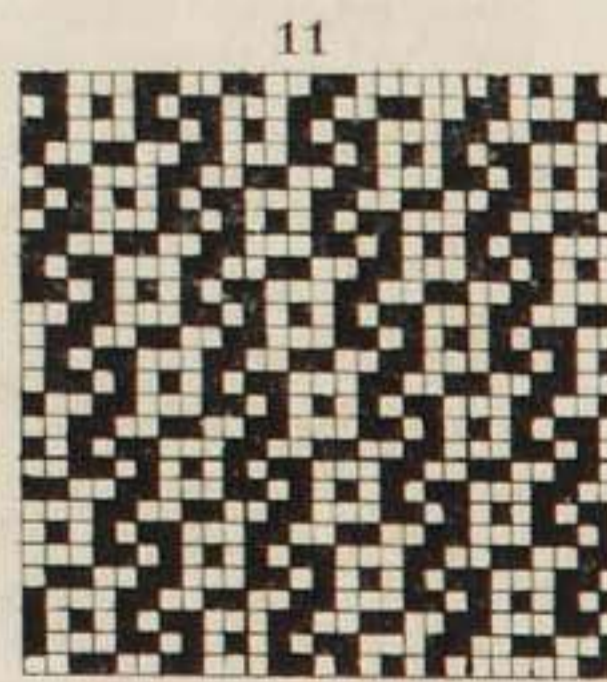
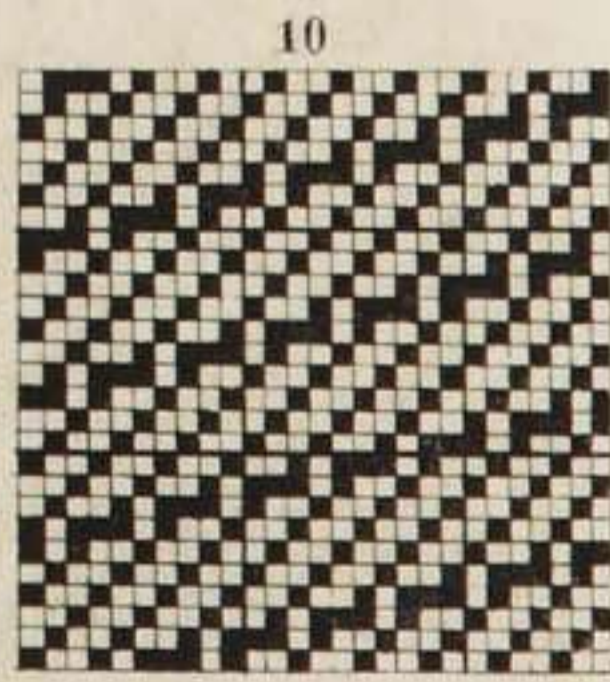
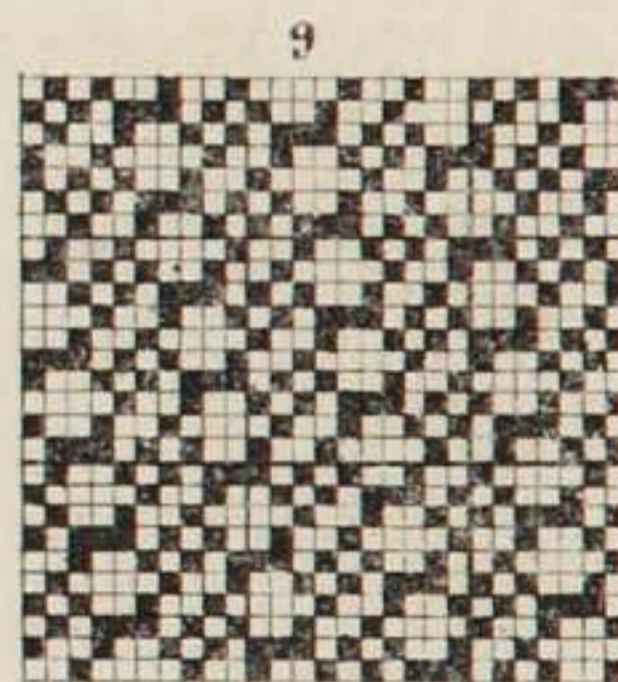
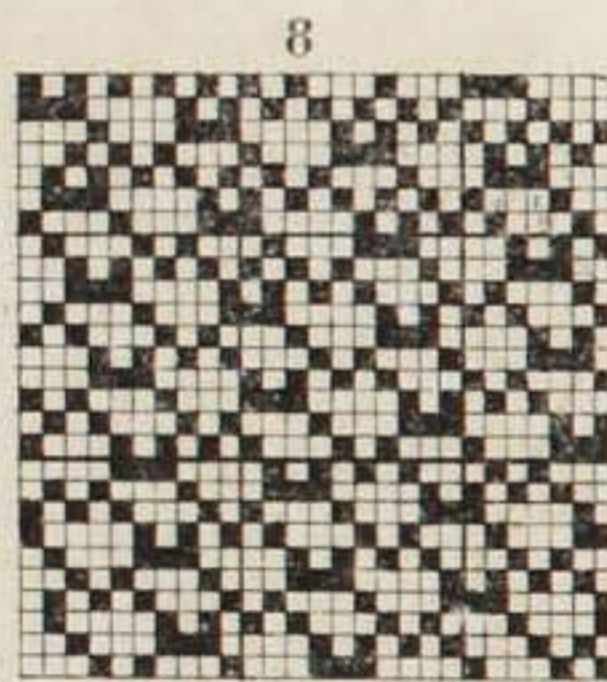
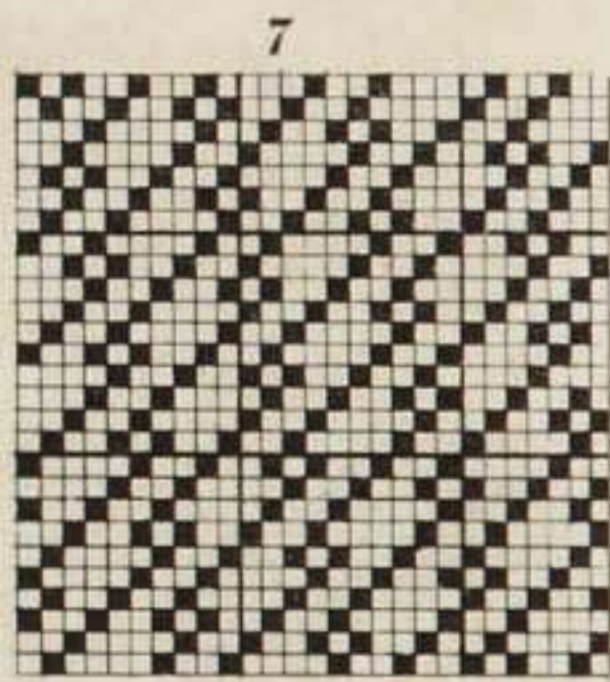
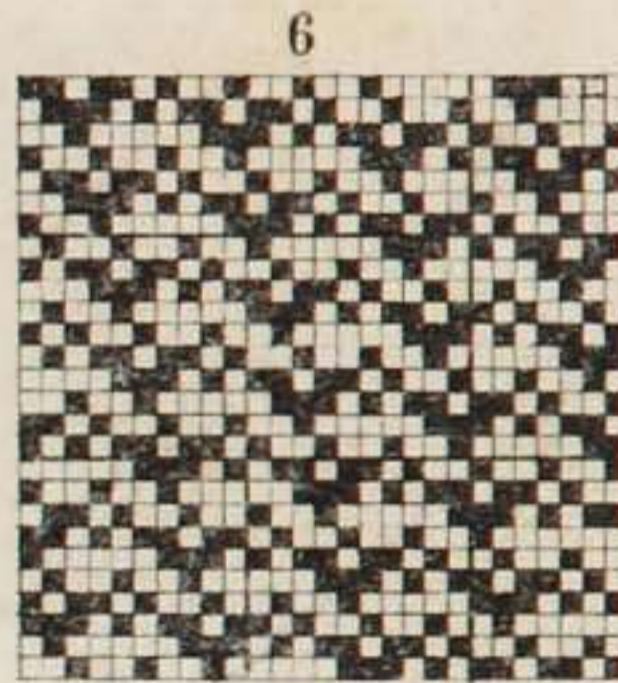
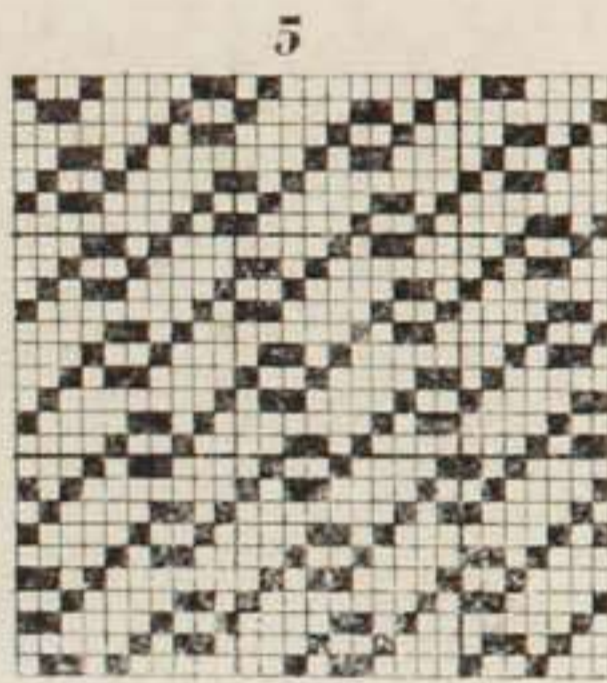
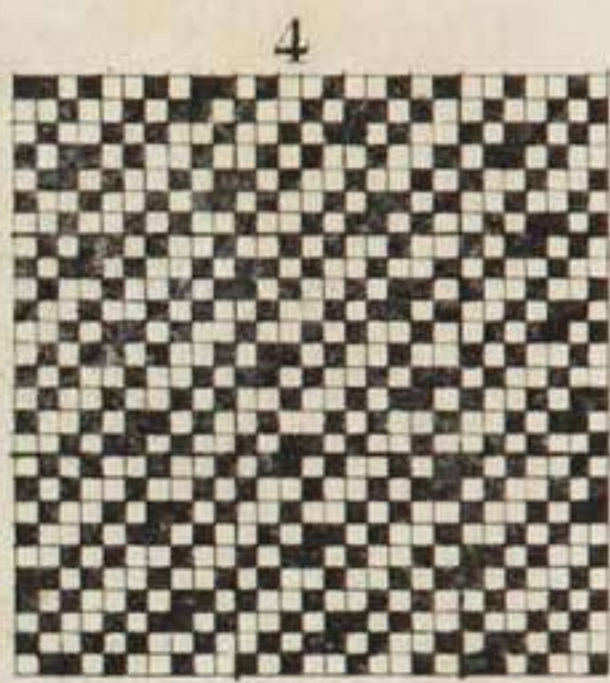
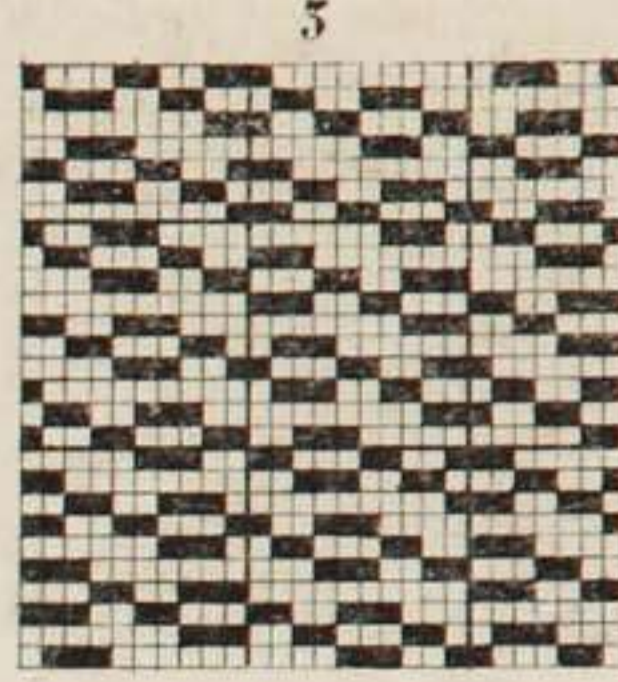
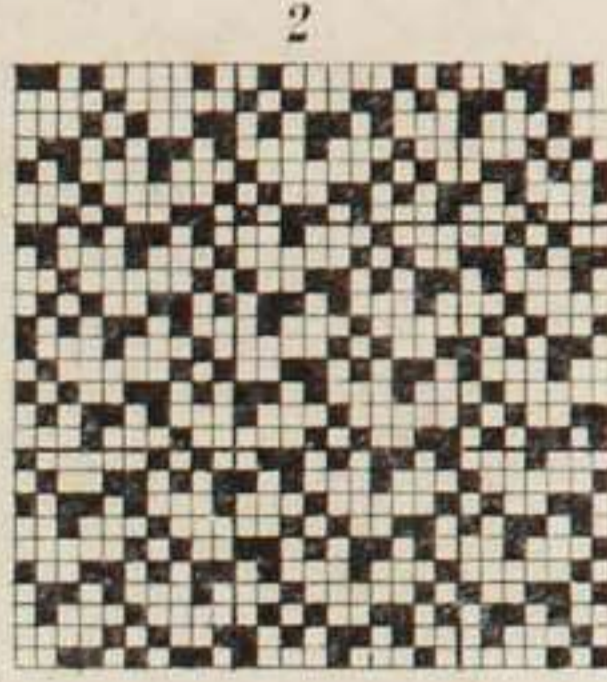
12



ARMURES DIVERSES.

PL. A.

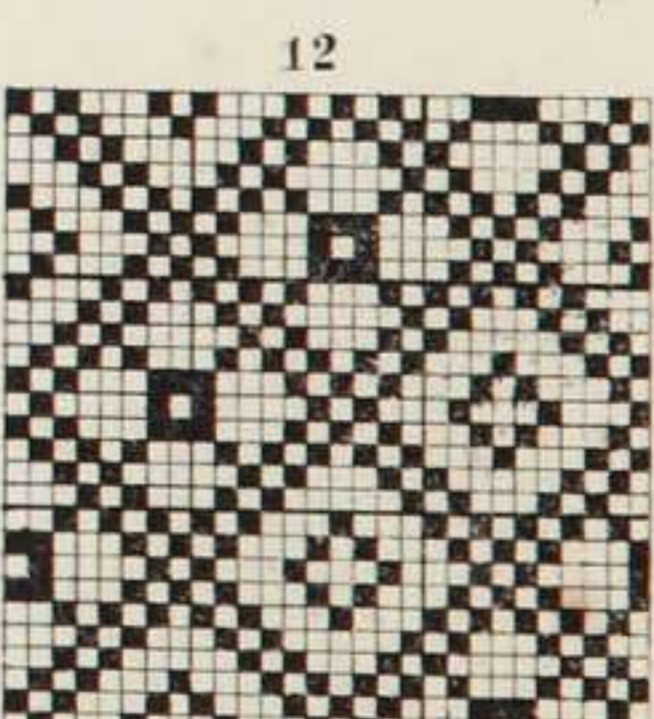
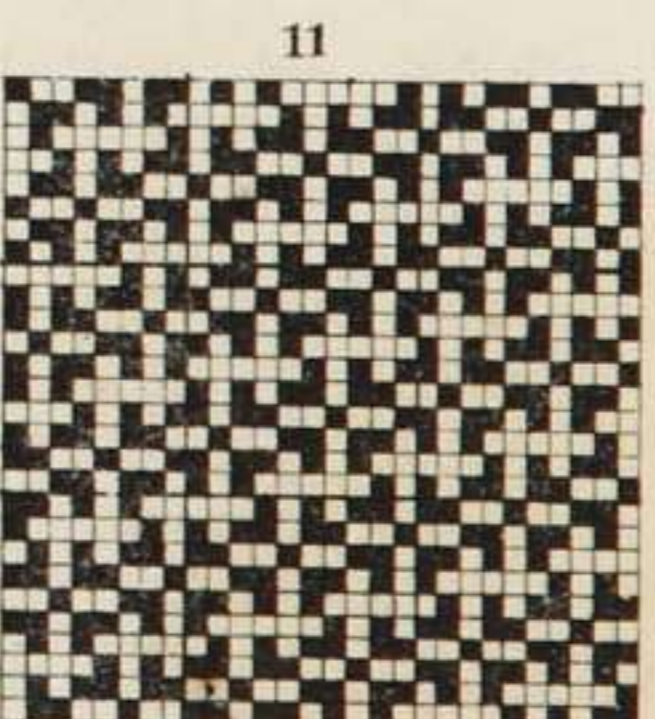
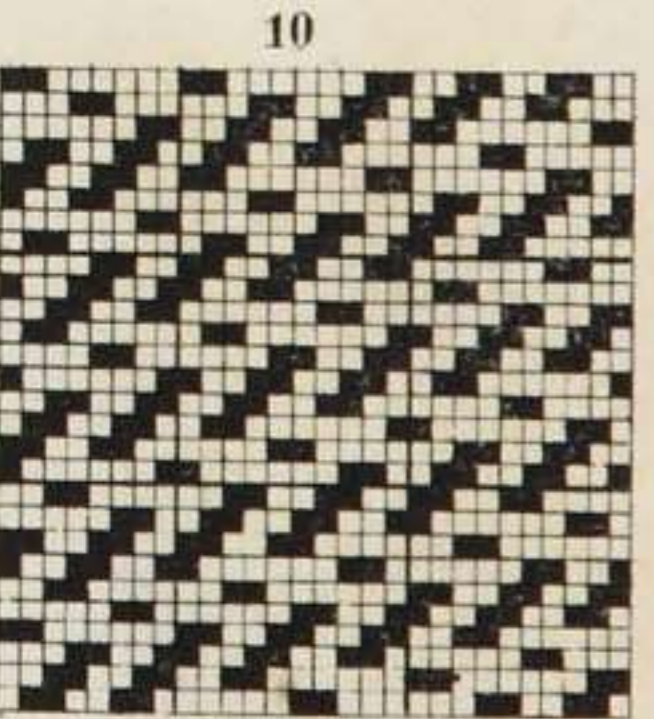
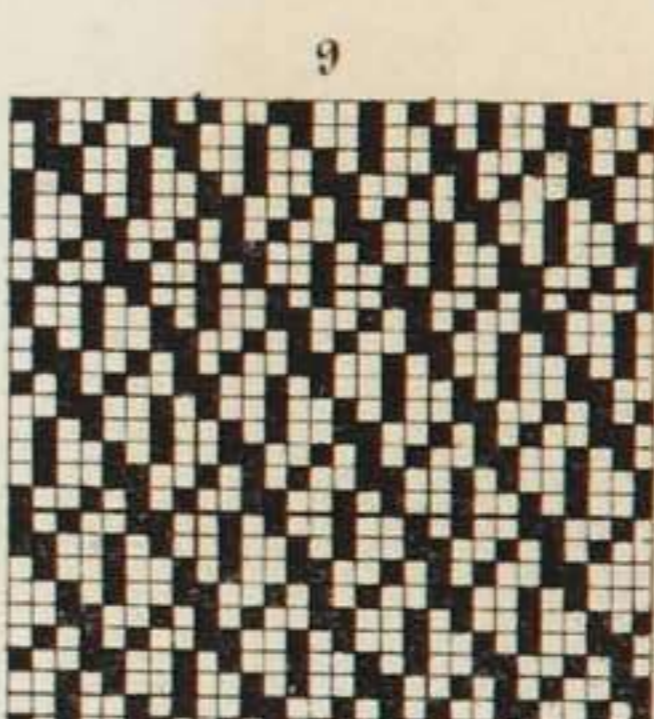
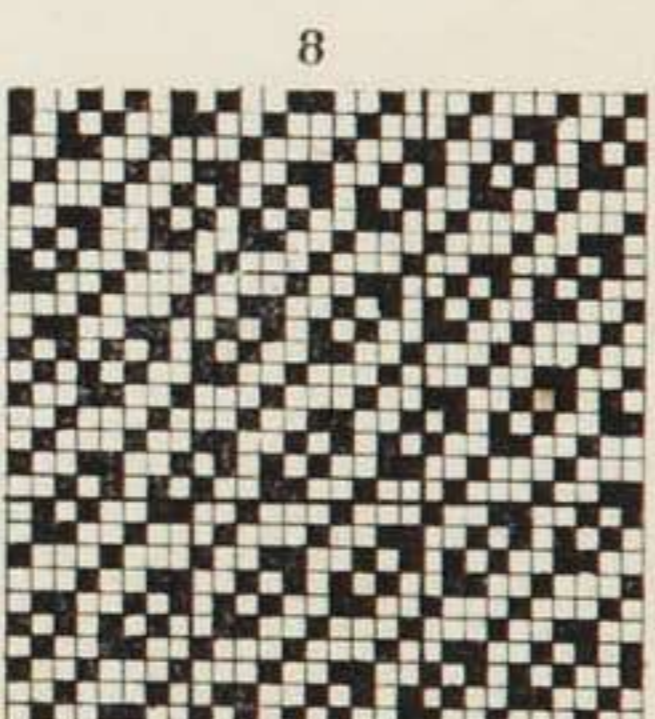
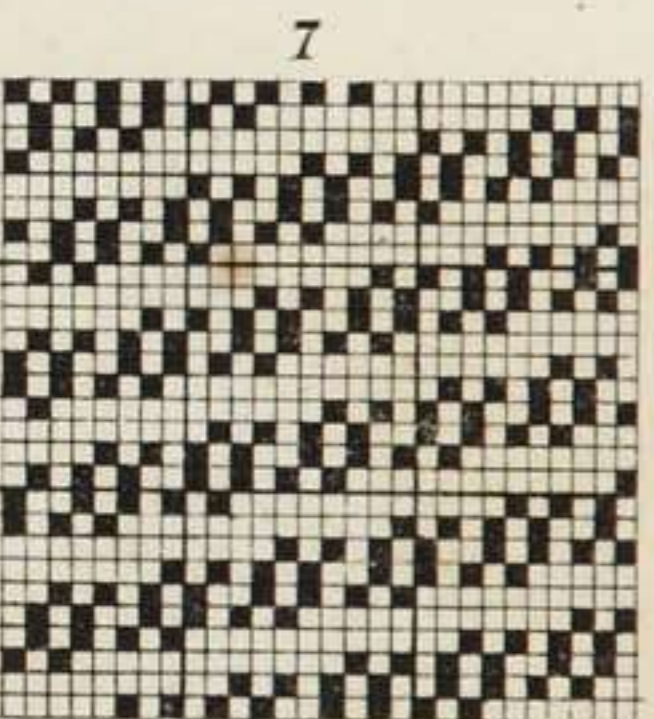
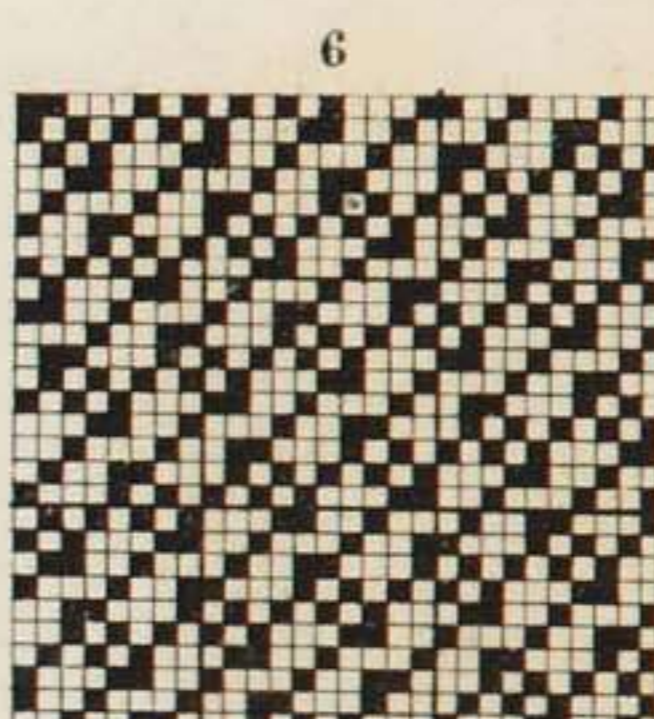
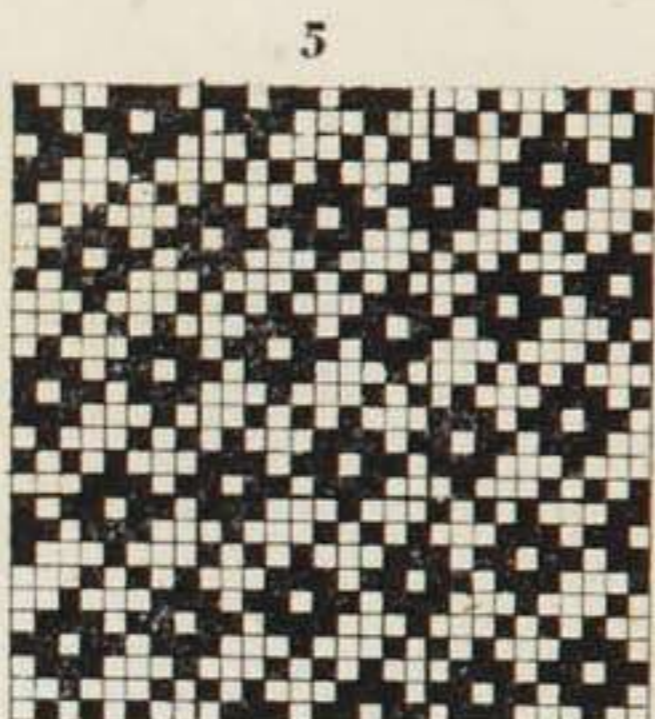
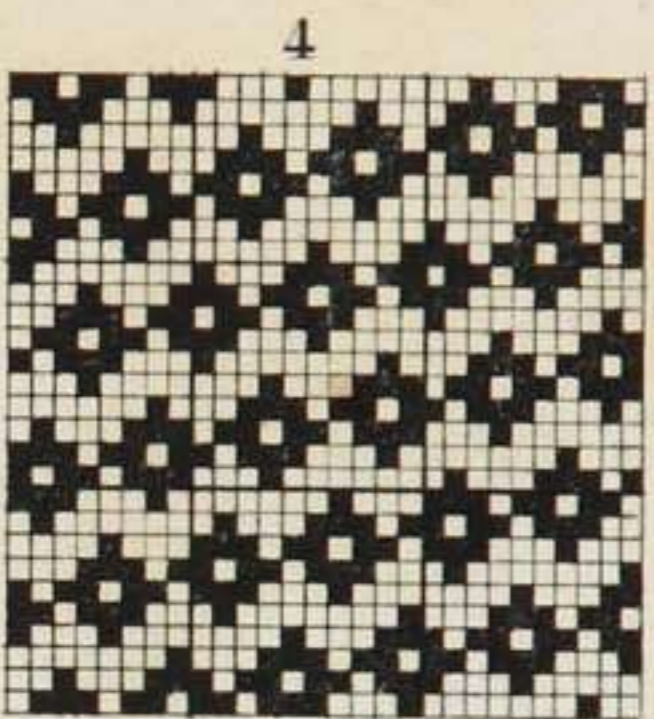
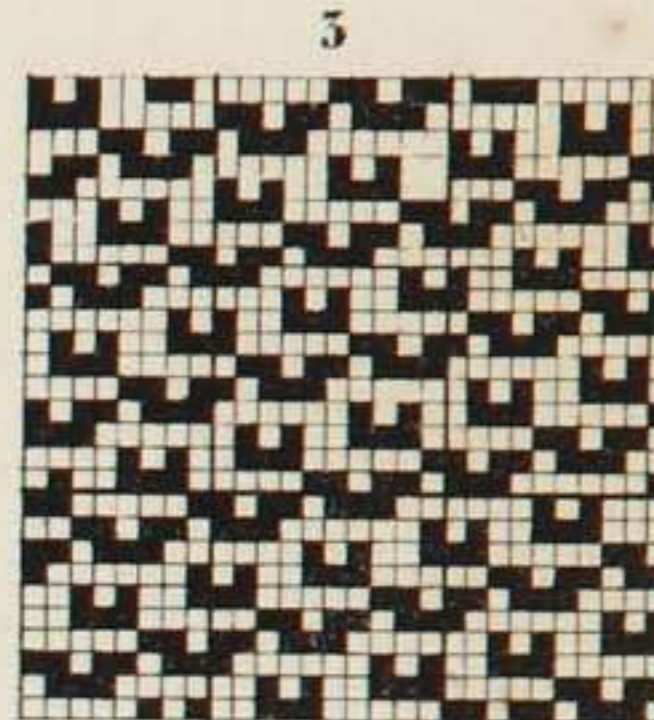
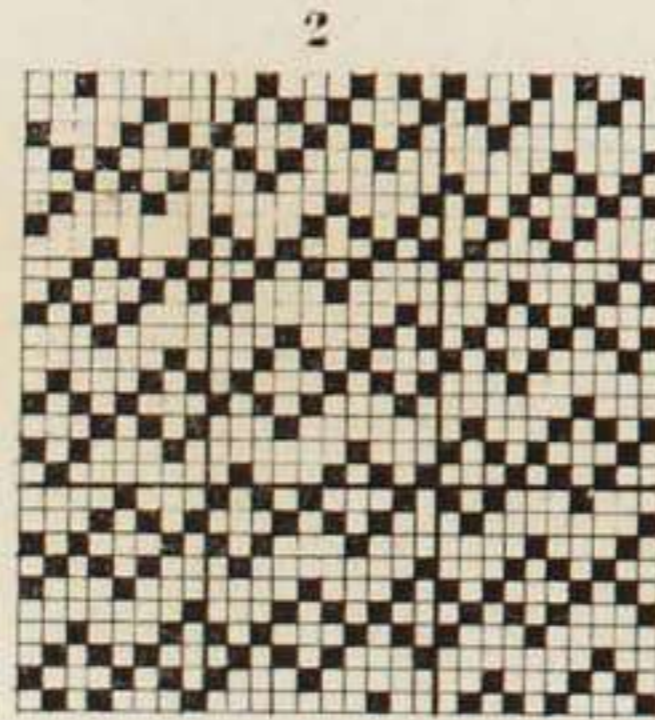
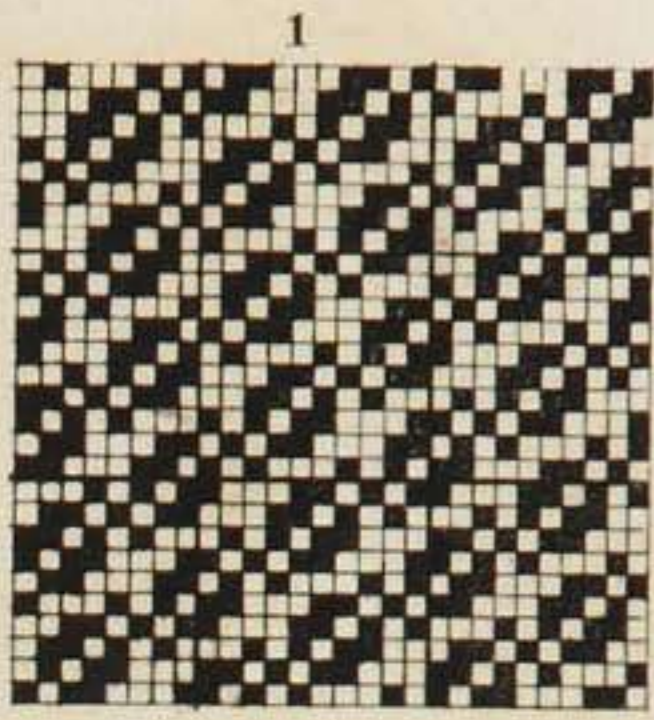
27 SUR 27.



ARMURES DIVERSES.

PL. A.

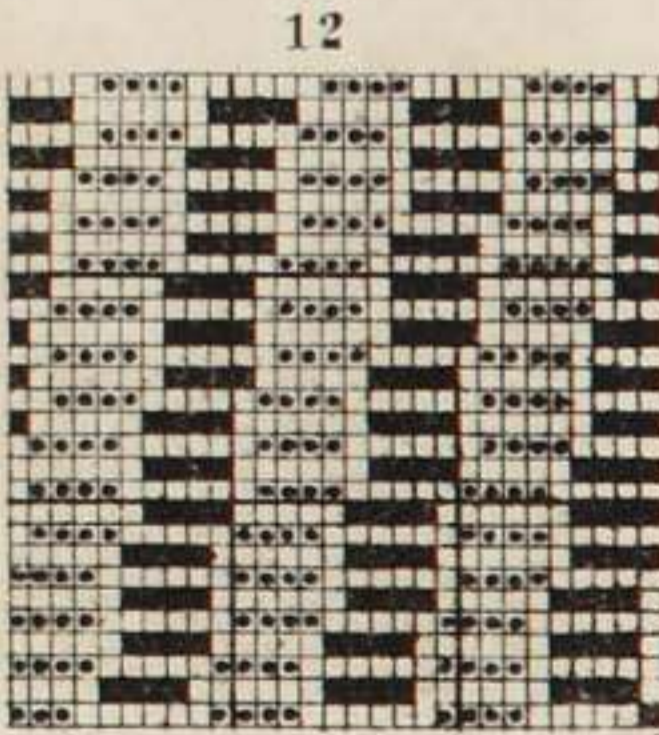
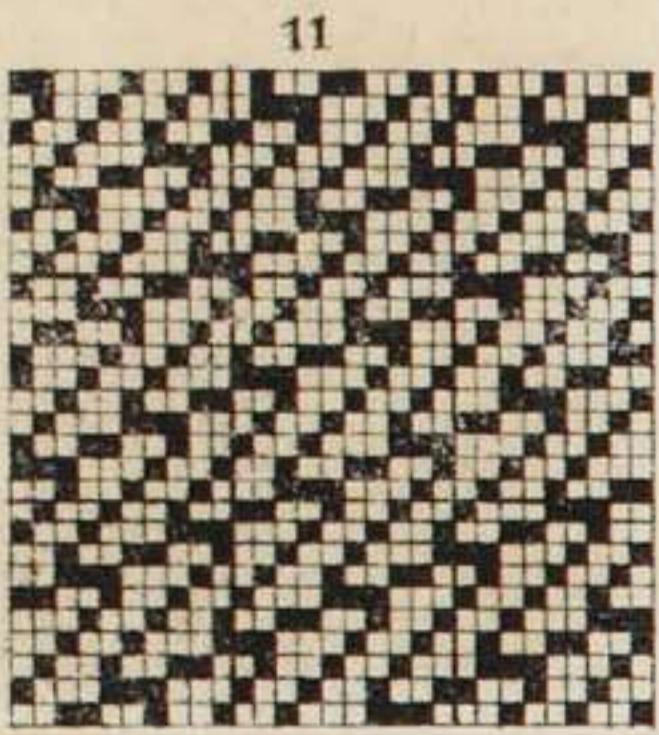
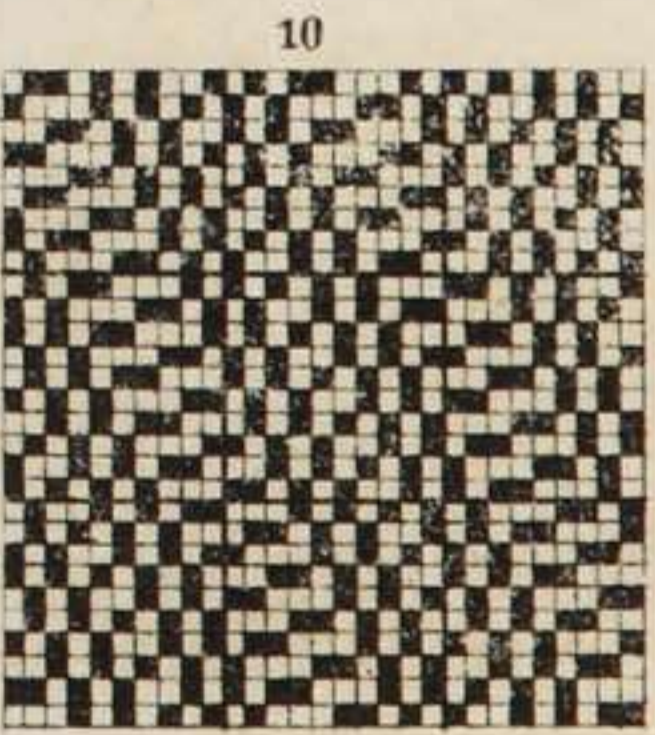
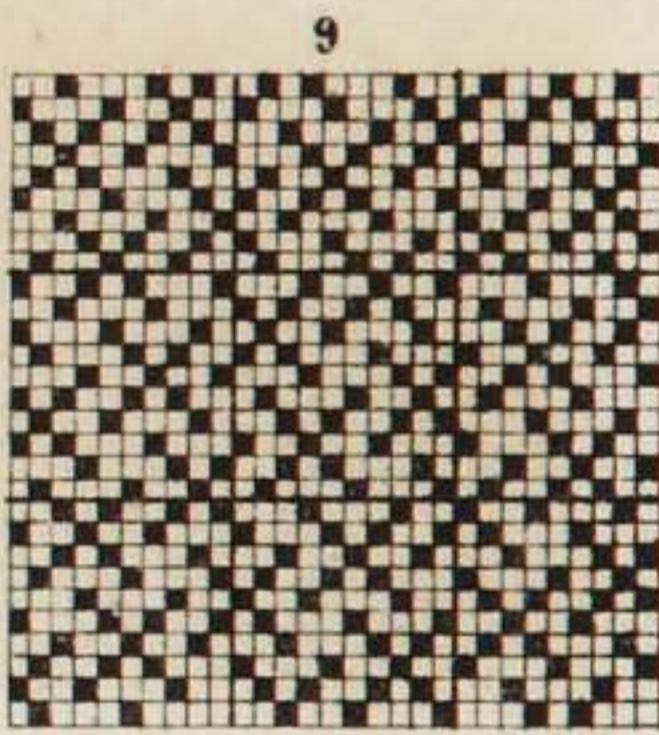
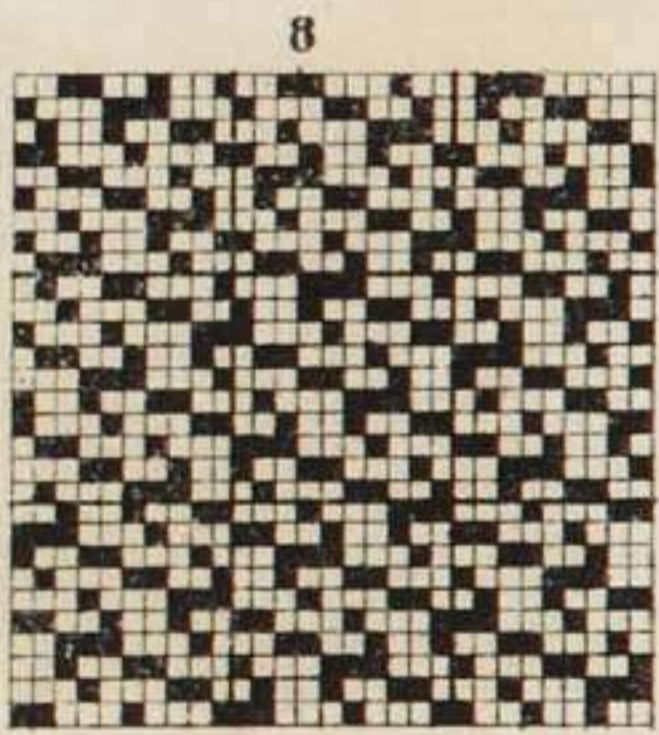
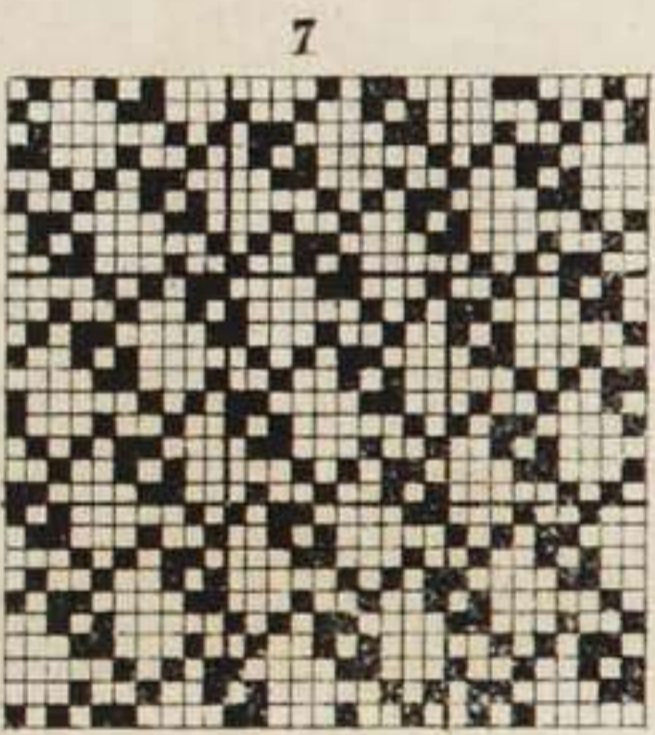
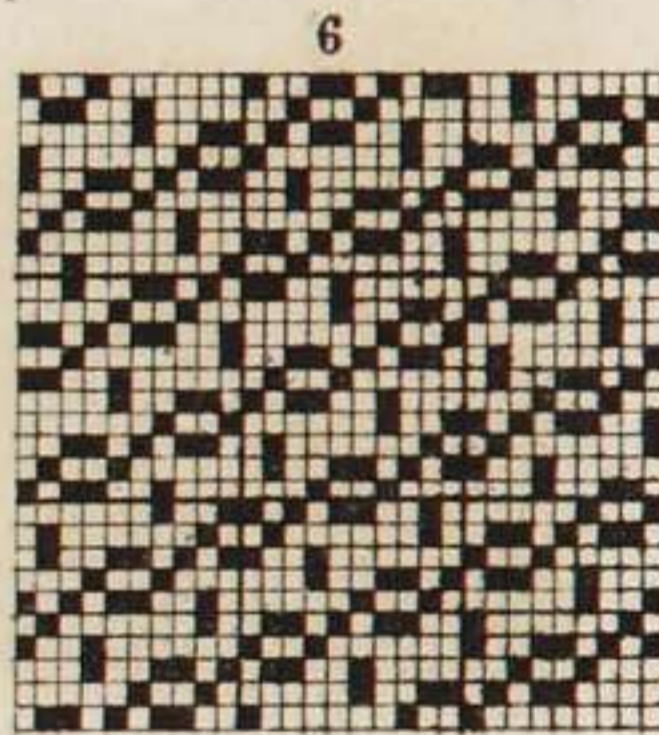
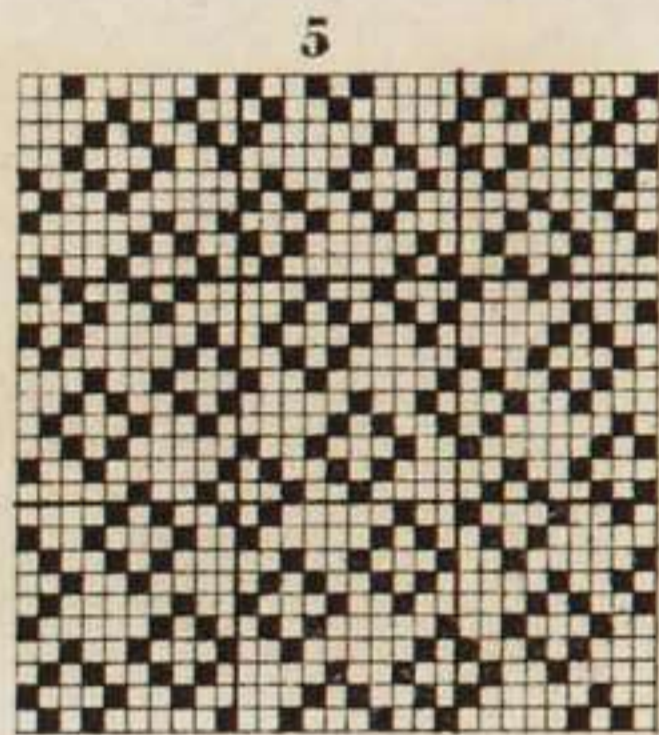
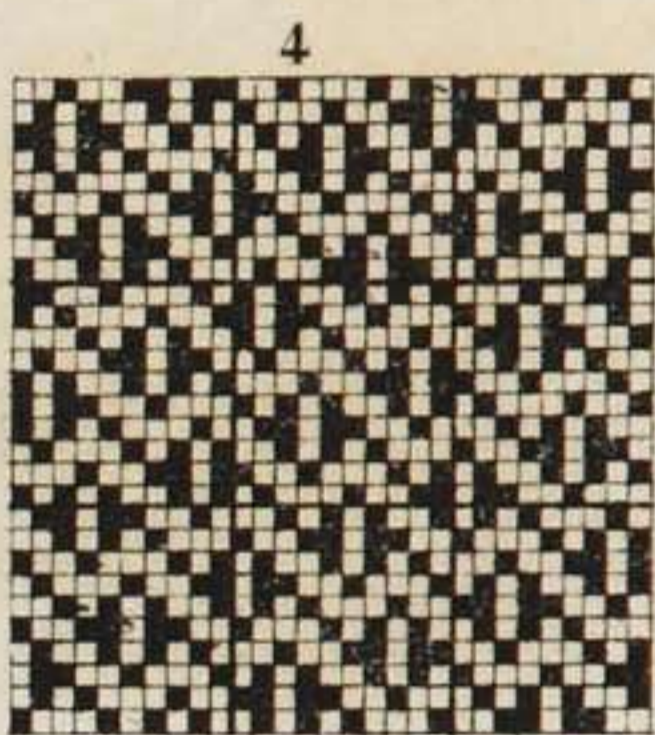
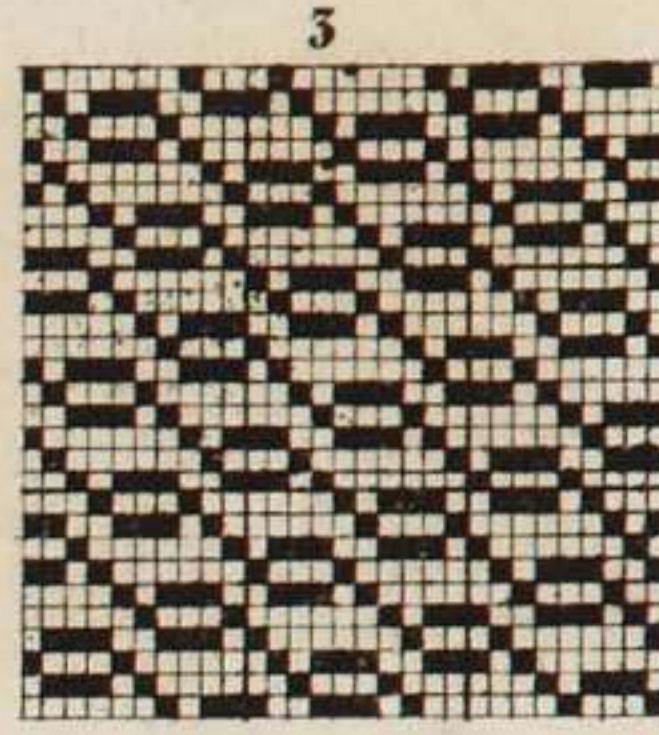
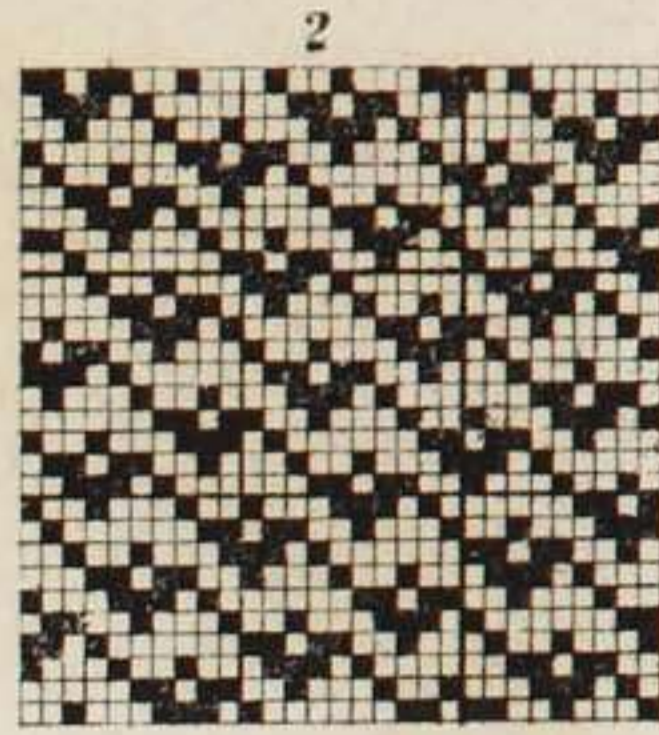
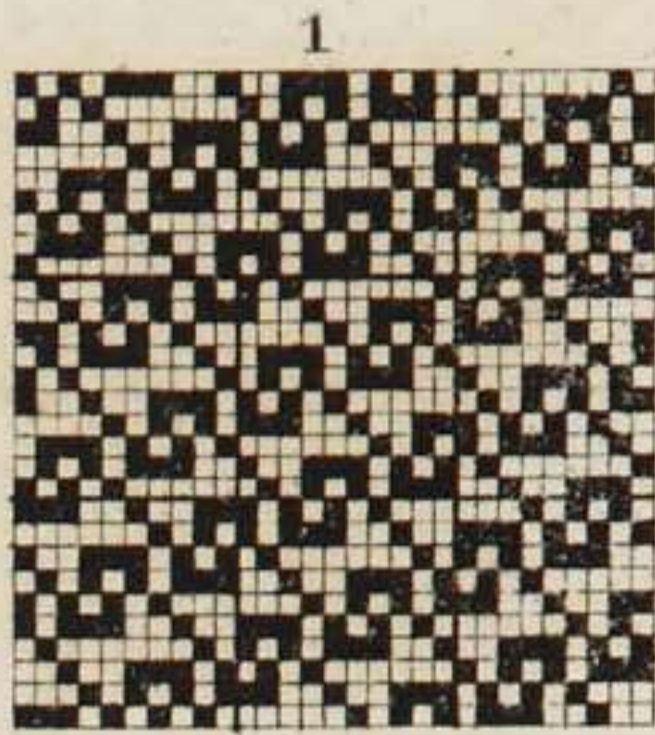
28 SUR 28.



ARMURES DIVERSES.

PL. A

29 Sur 29.



ARMURES DIVERSES .

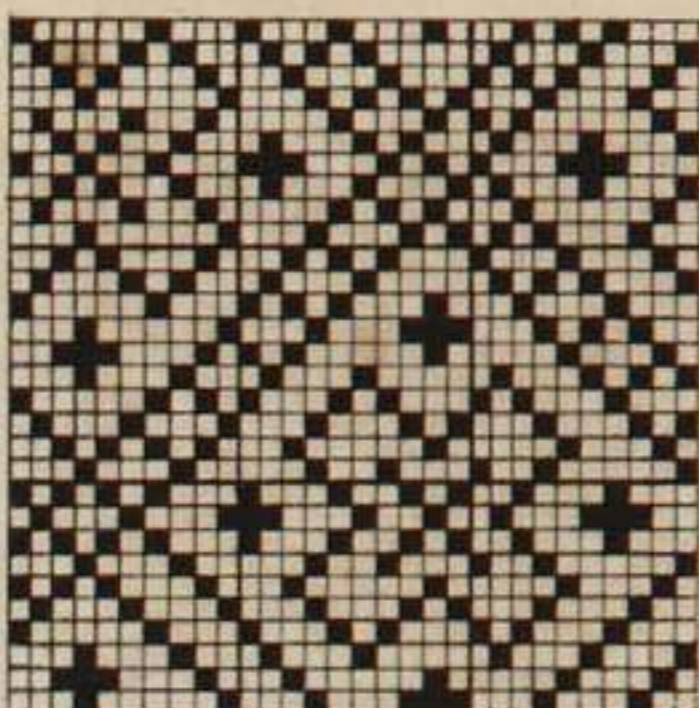
PL. A.

30 sur 30.

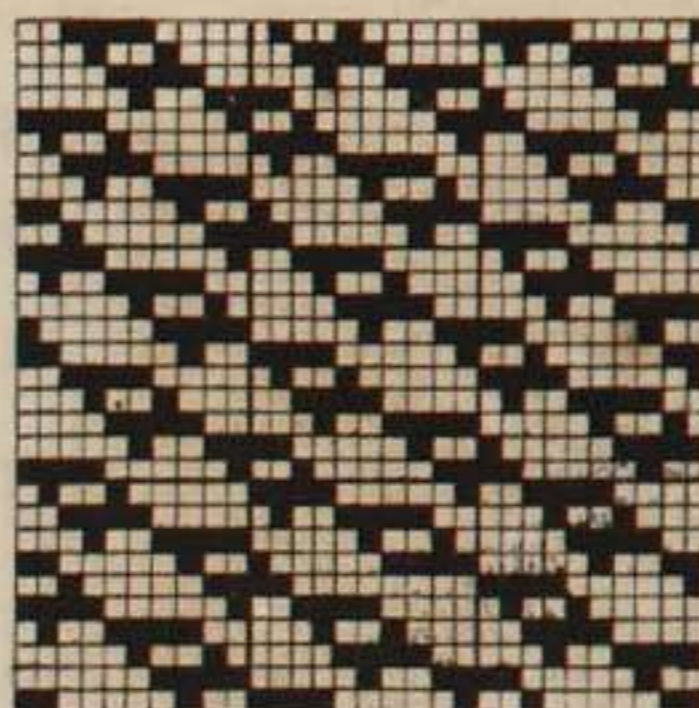
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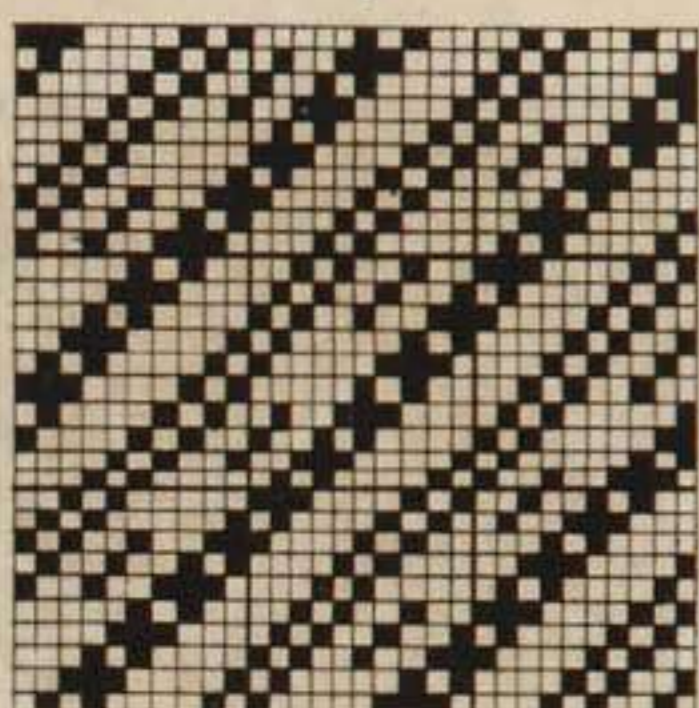
2



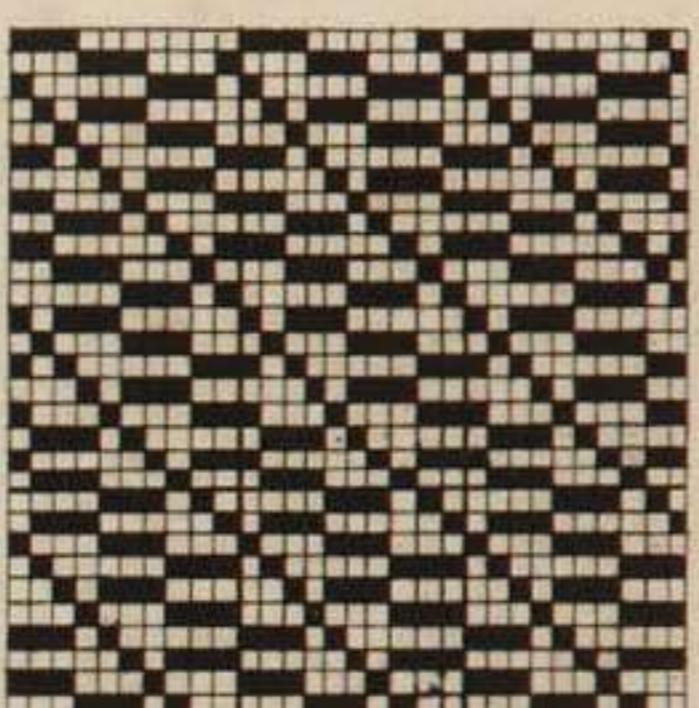
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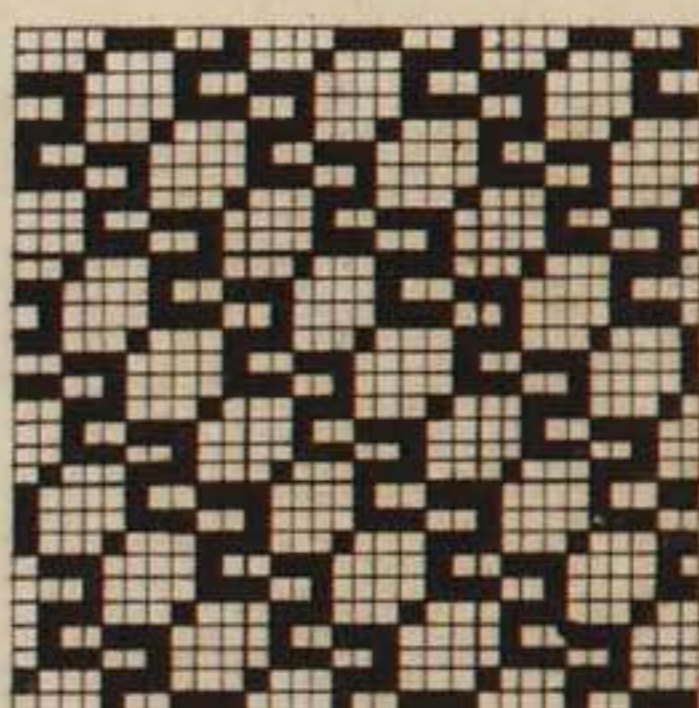
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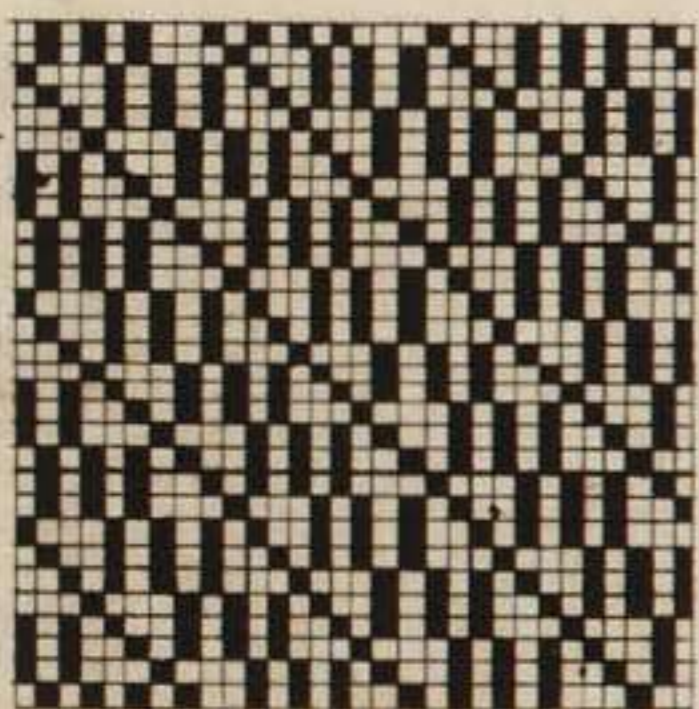
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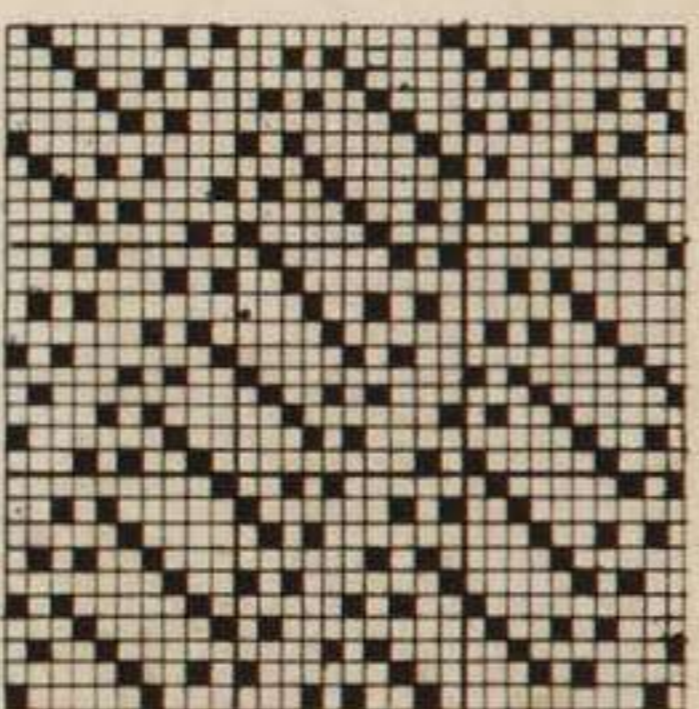
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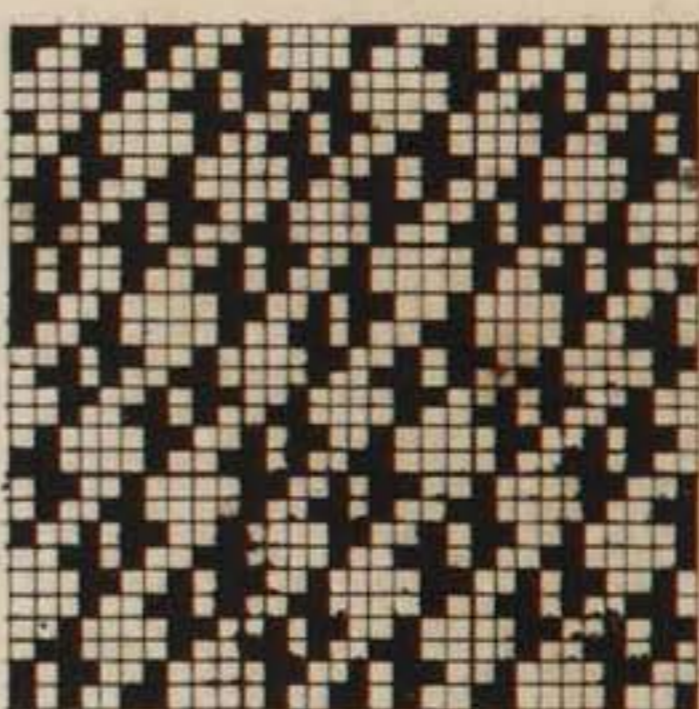
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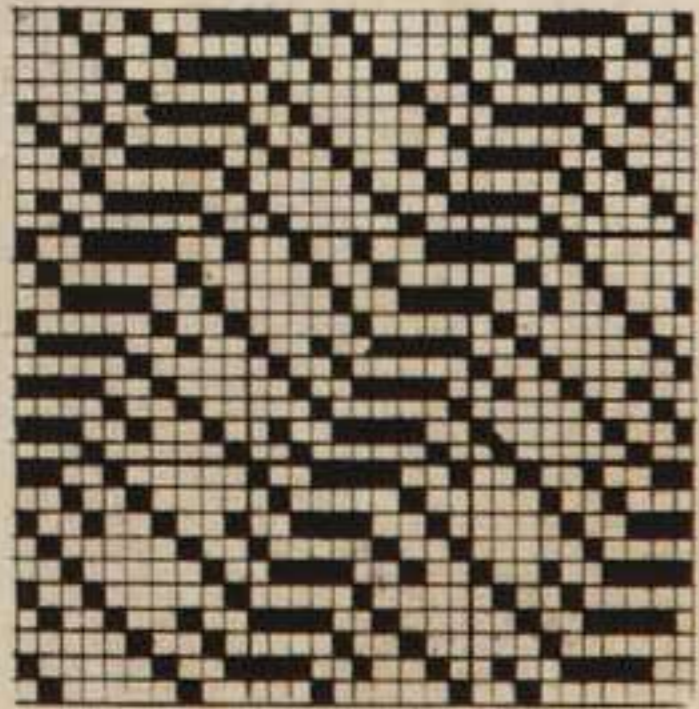
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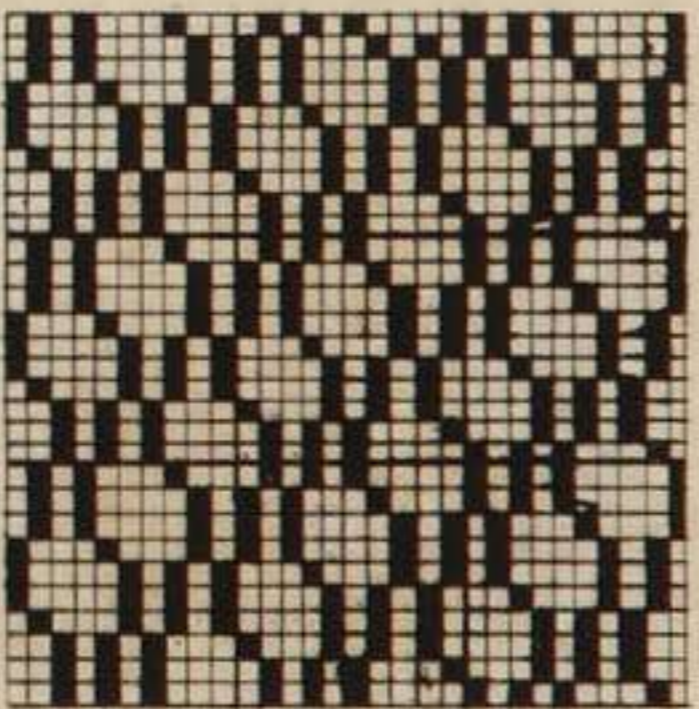
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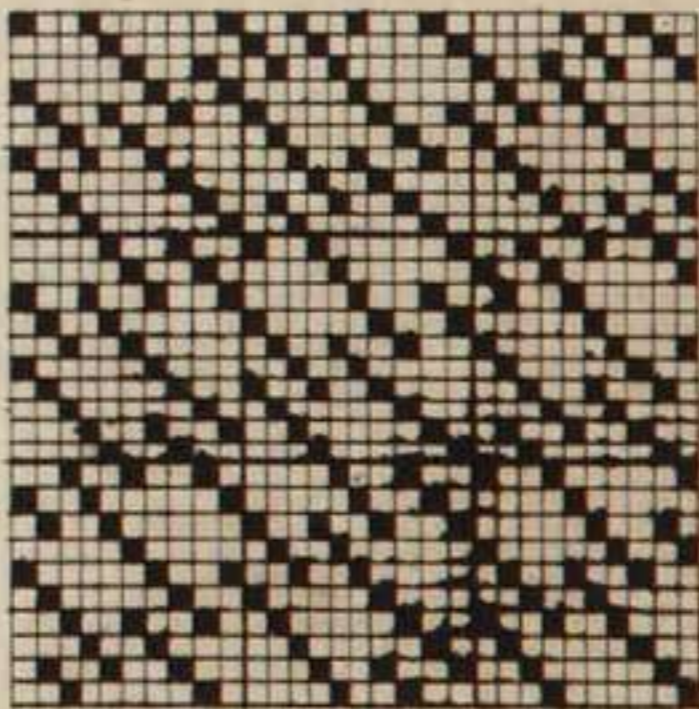
10



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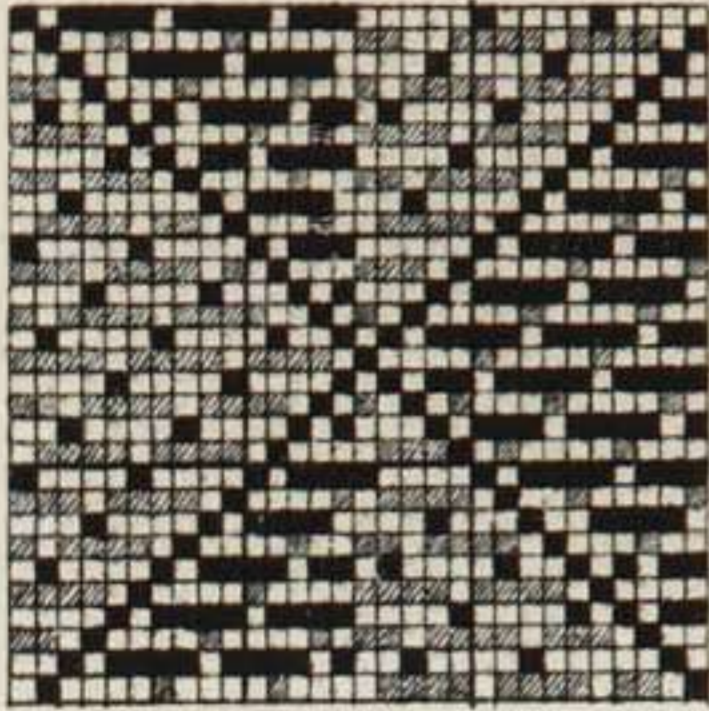


ARMURES DIVERSES.

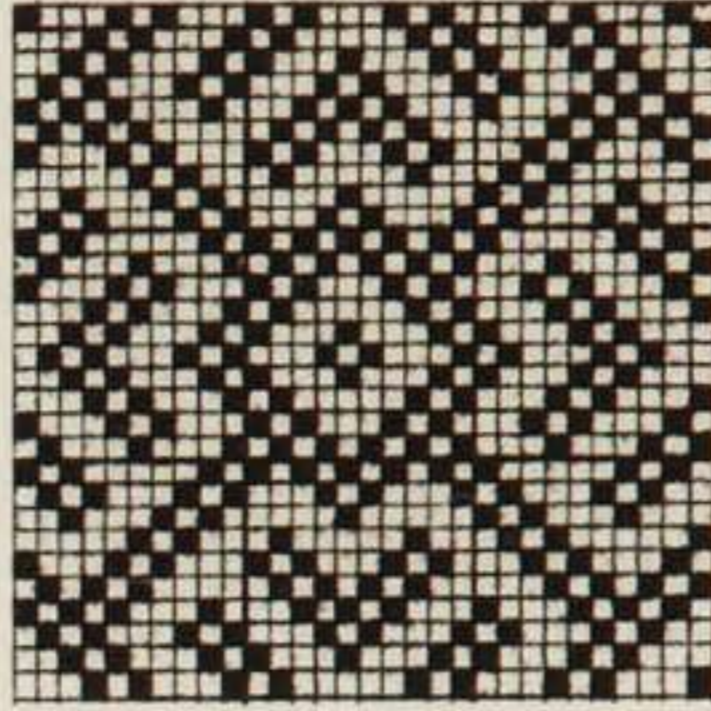
PL. B.

30 Sur 30.

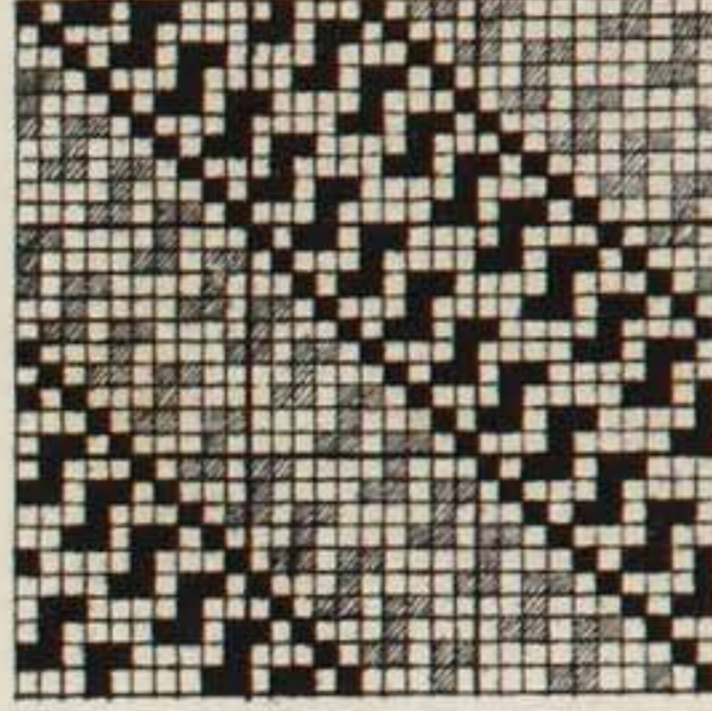
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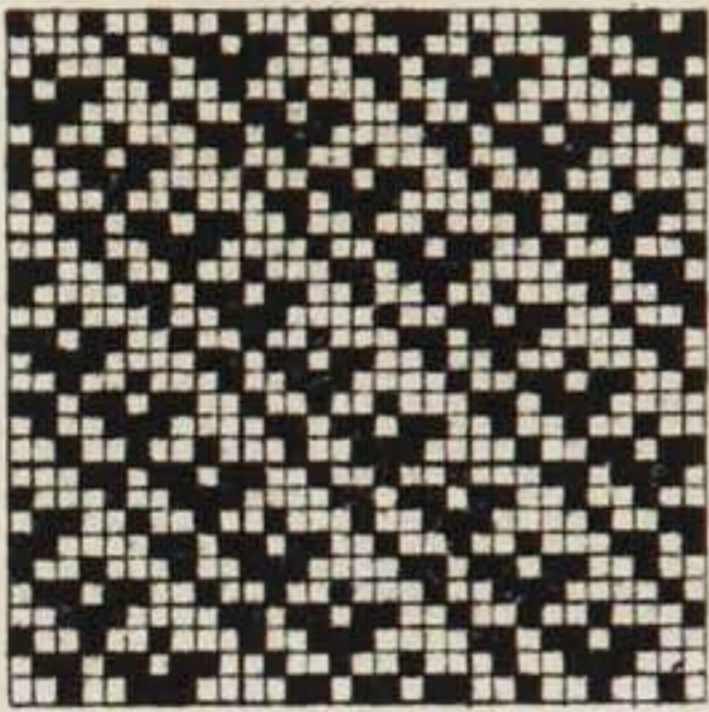
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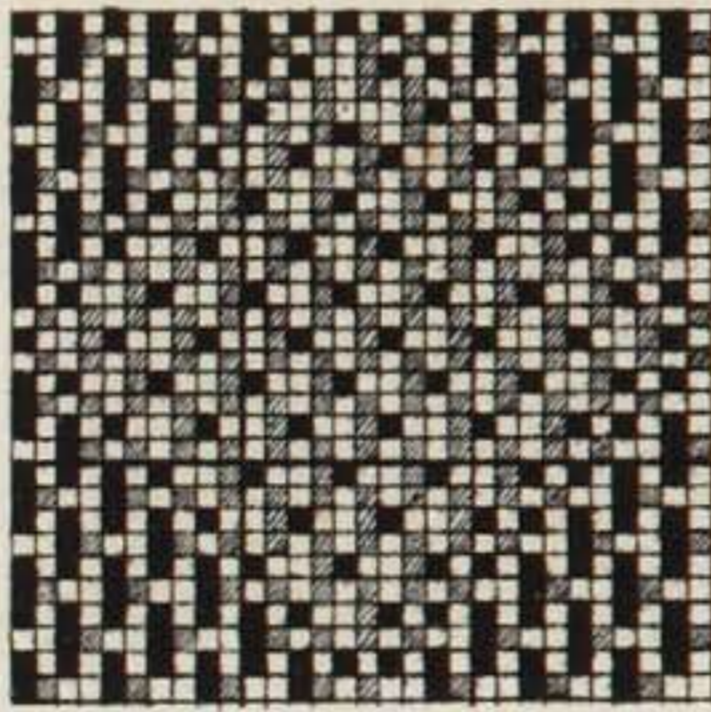
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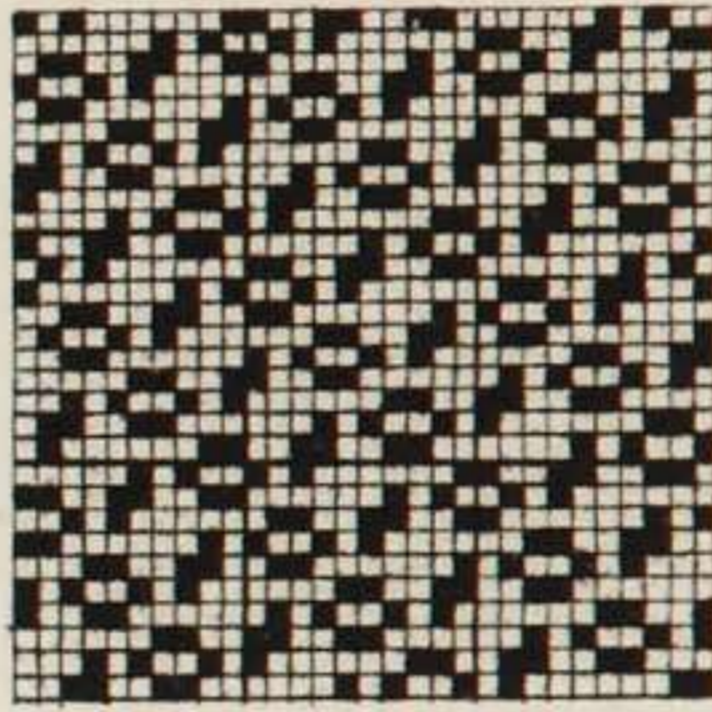
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5



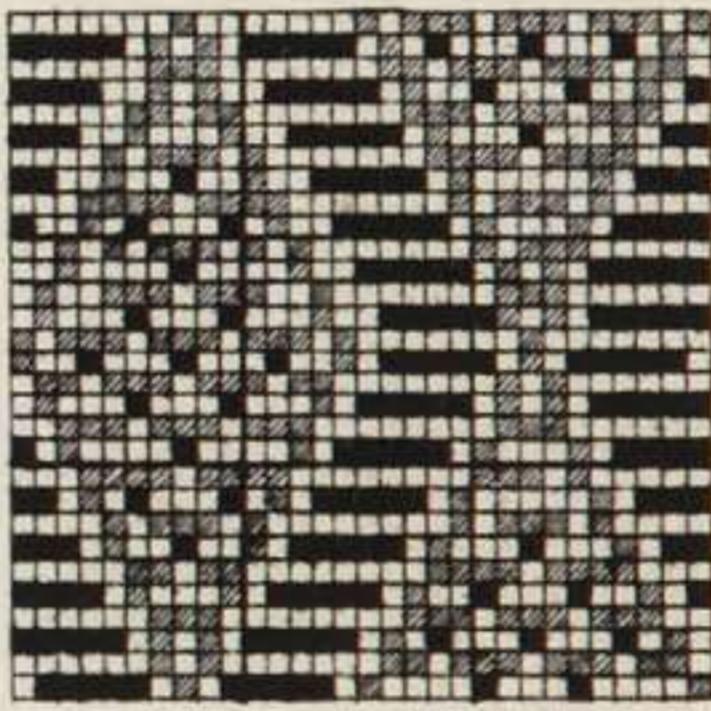
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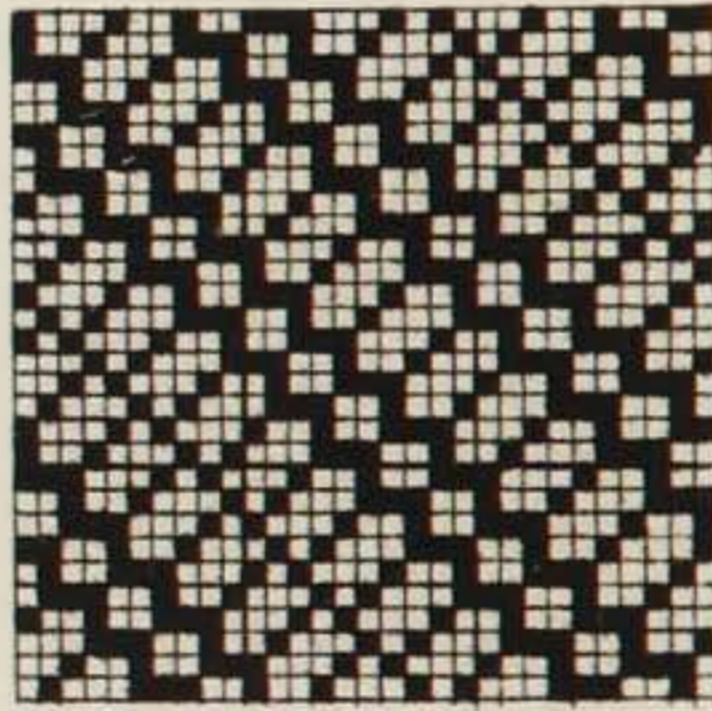
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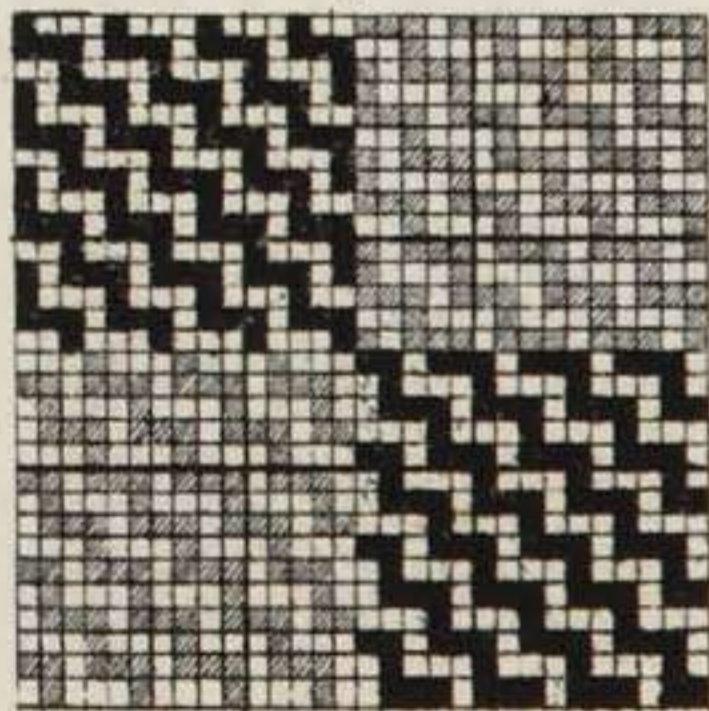
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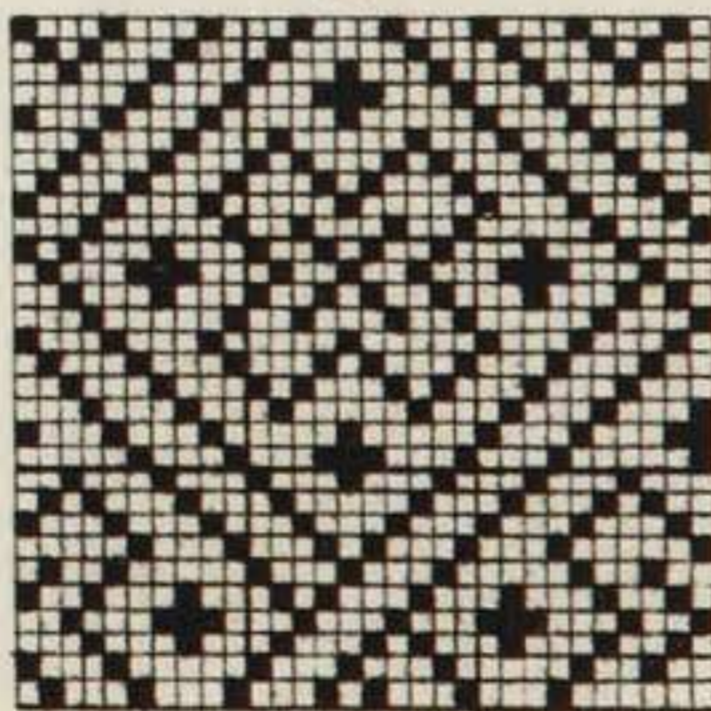
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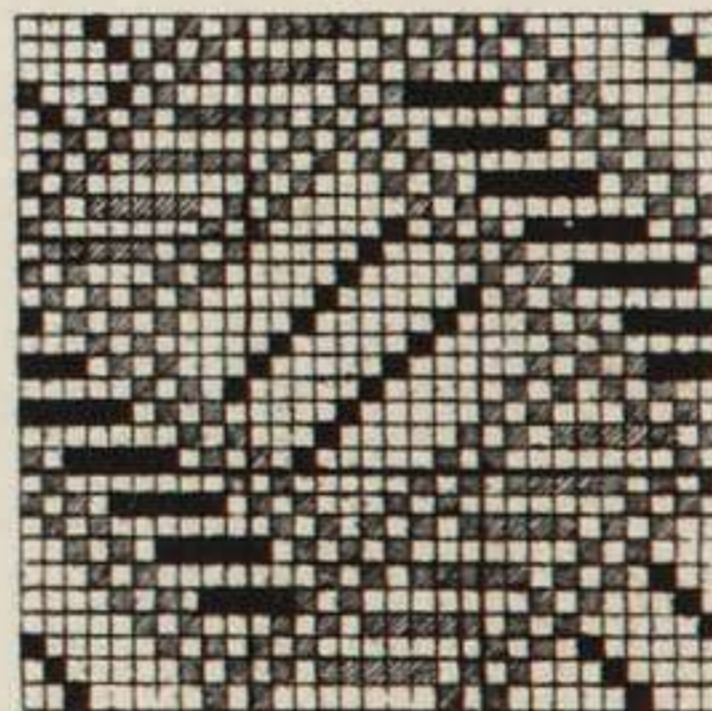
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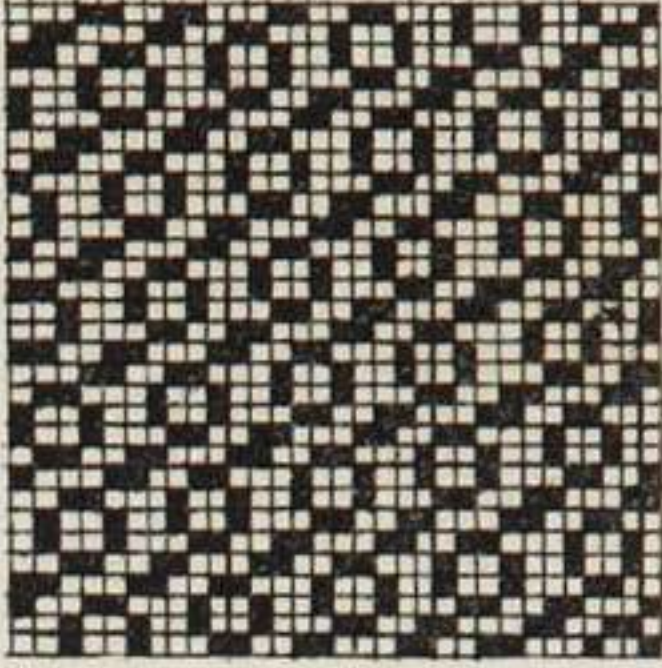


ARMURES DIVERSES.

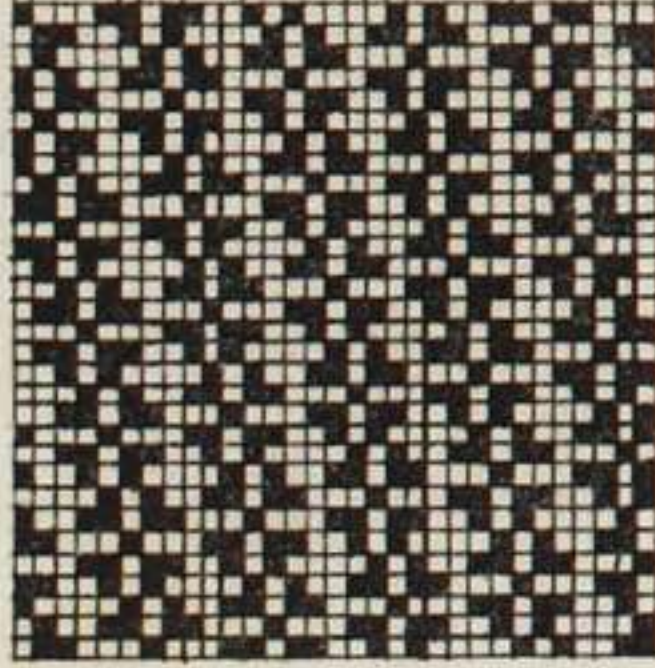
PL. A.

31 sur 31.

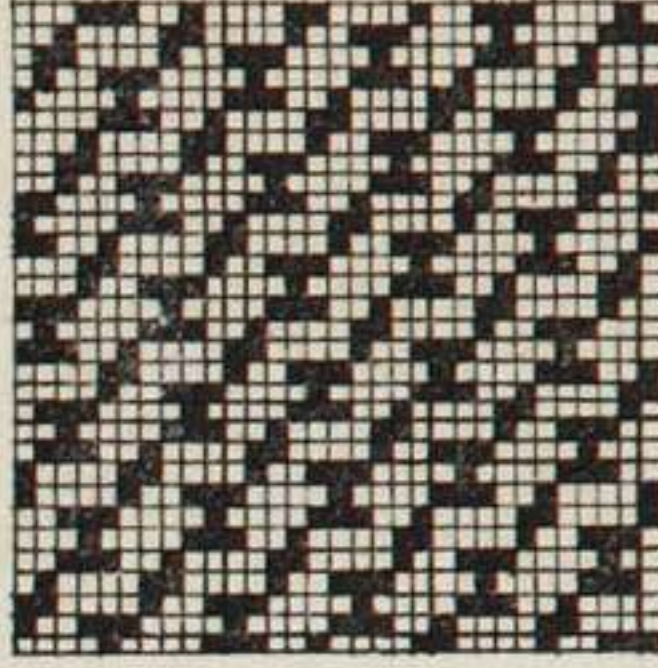
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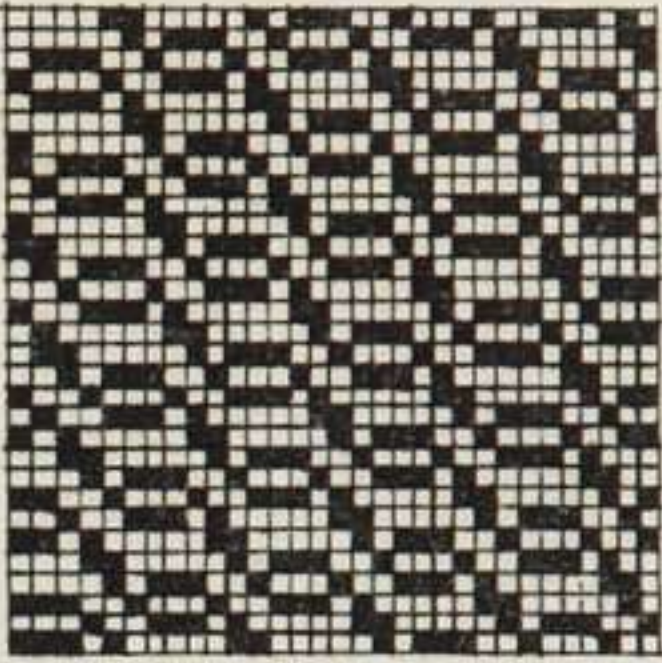
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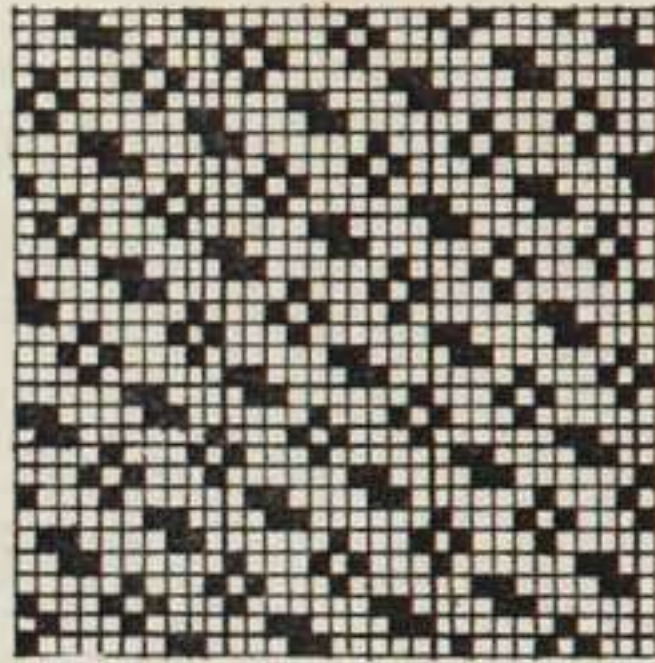
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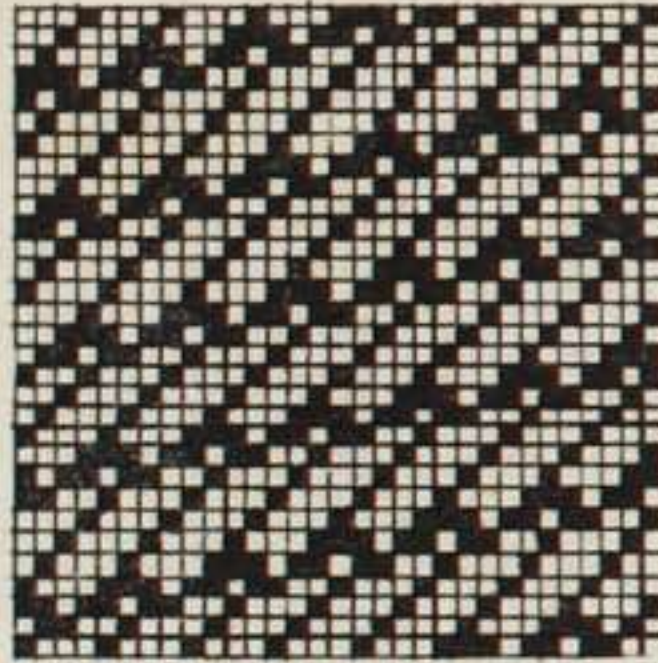
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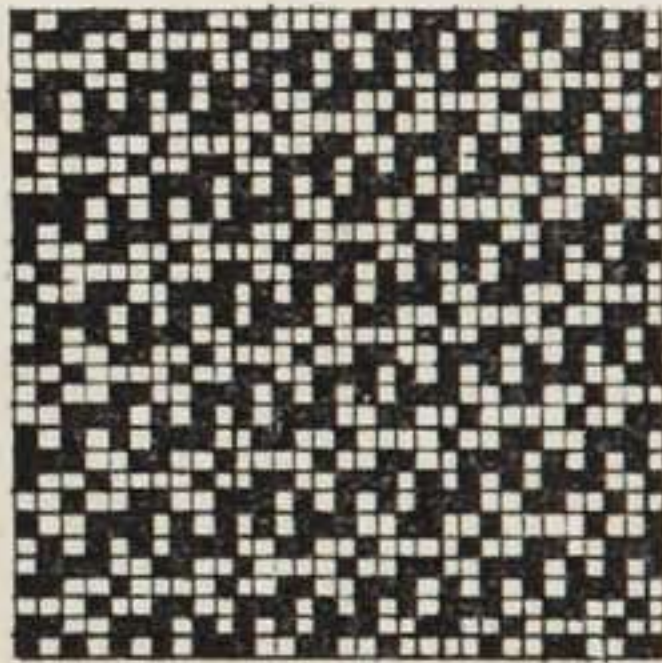
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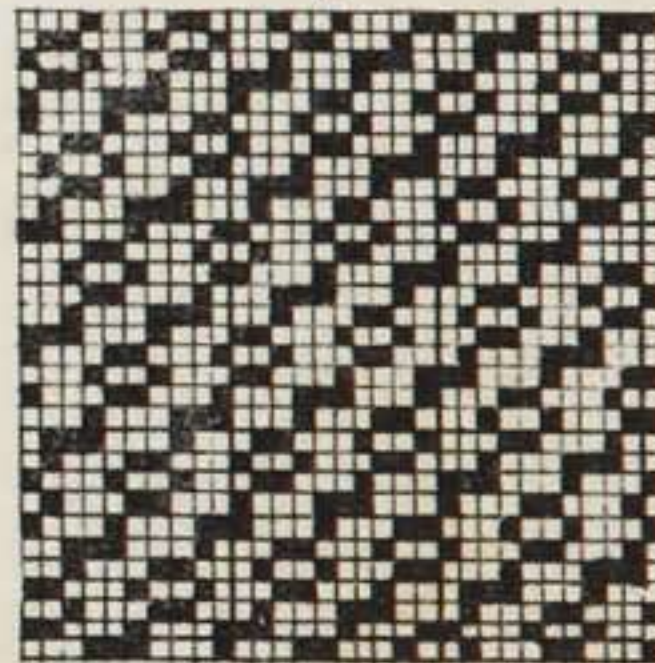
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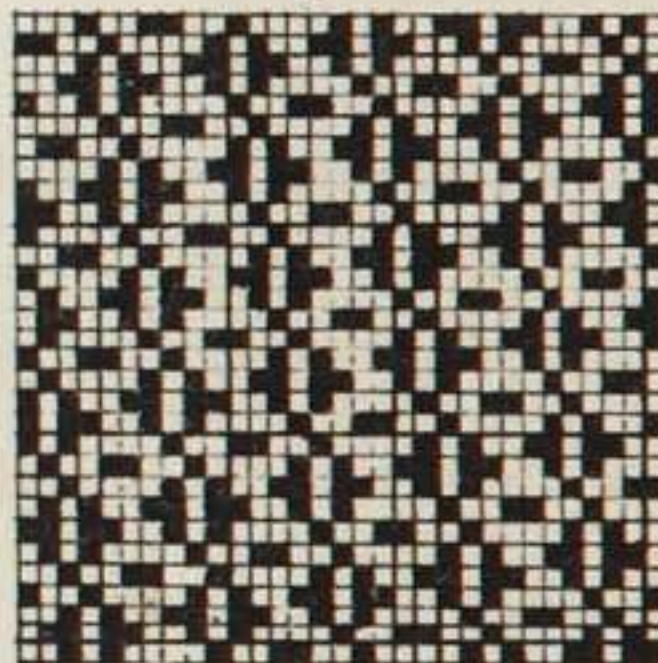
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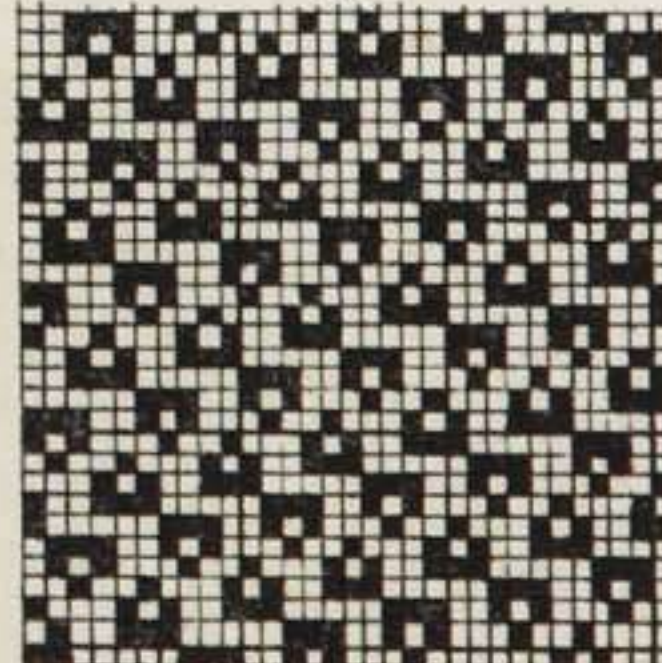
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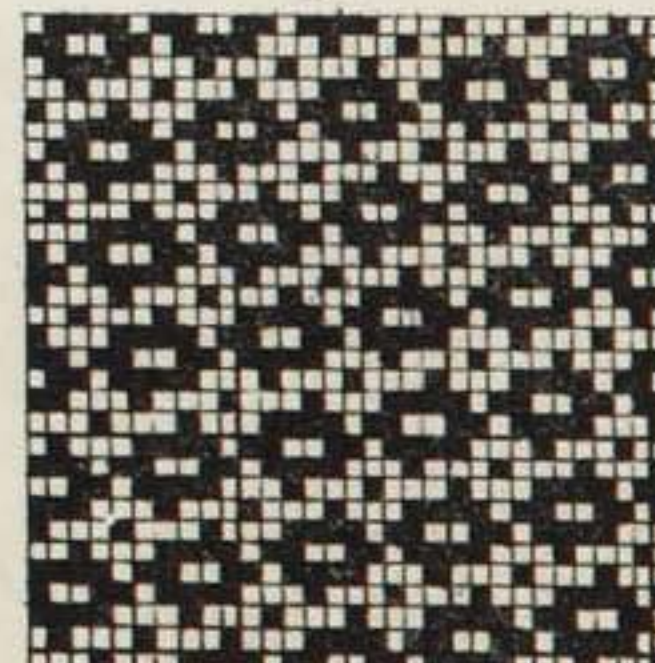
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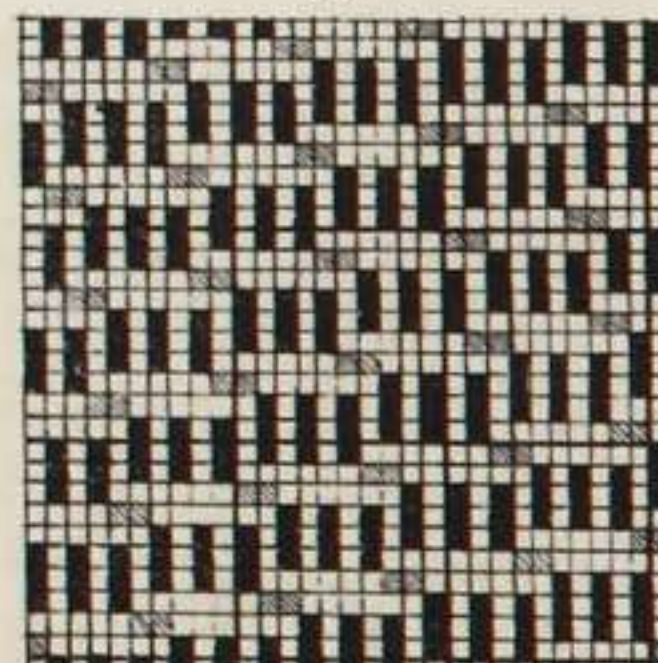
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11



12



ARMURES DIVERSES.

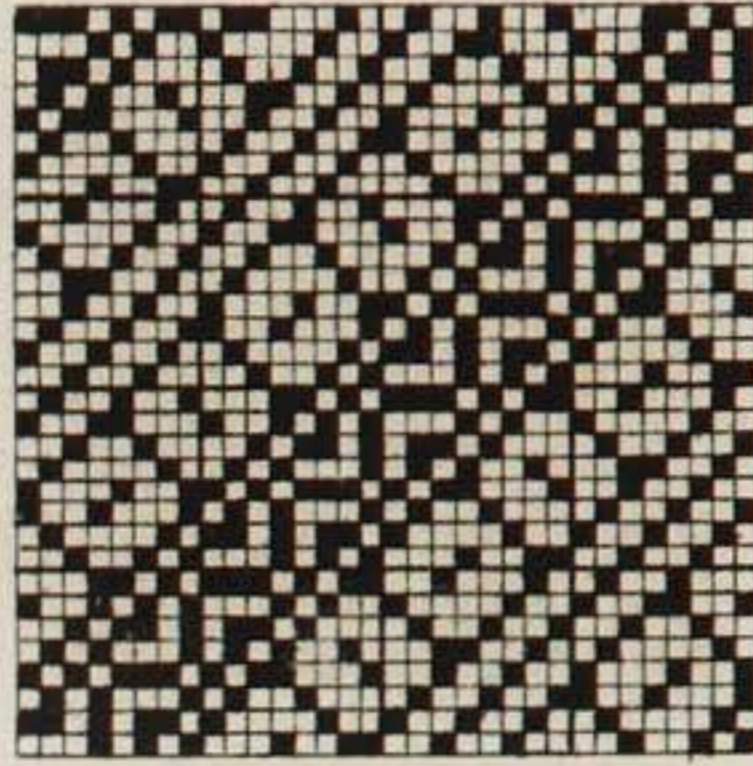
PL. A.

32 Sur 32.

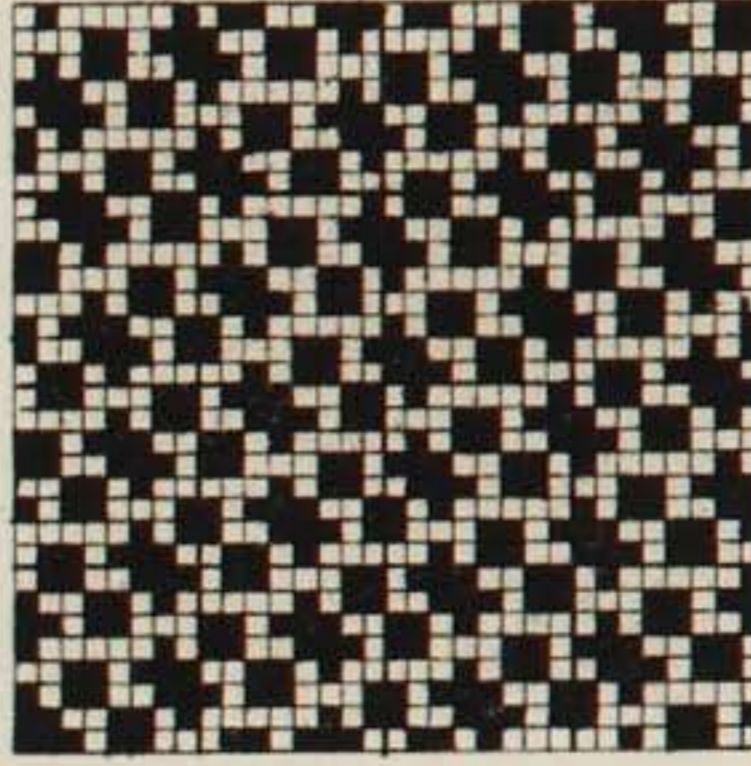
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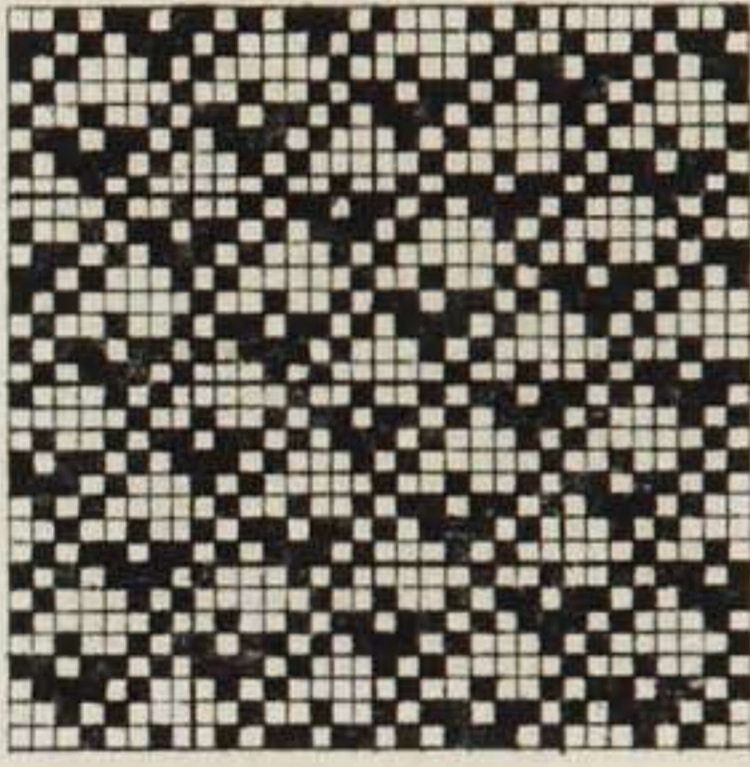
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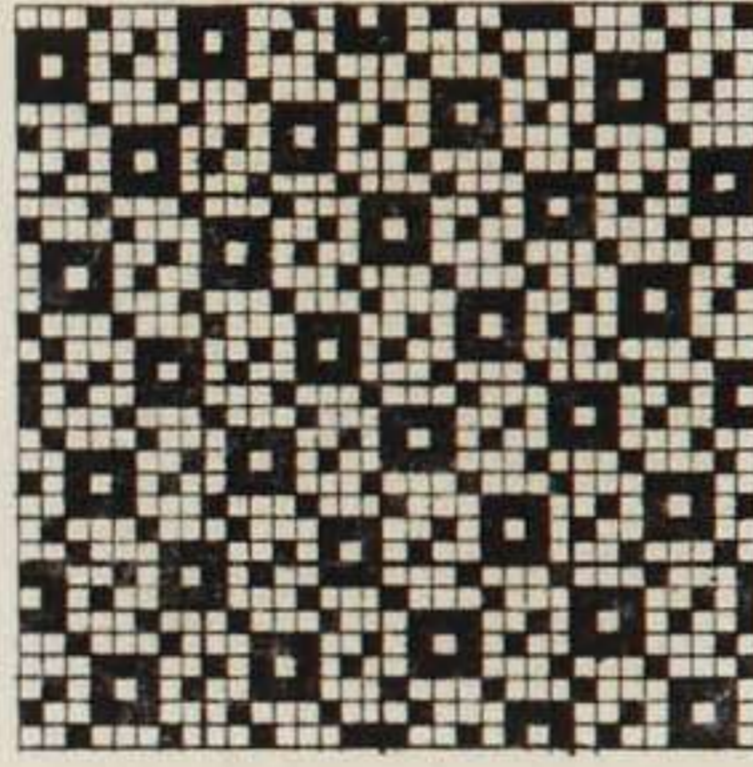
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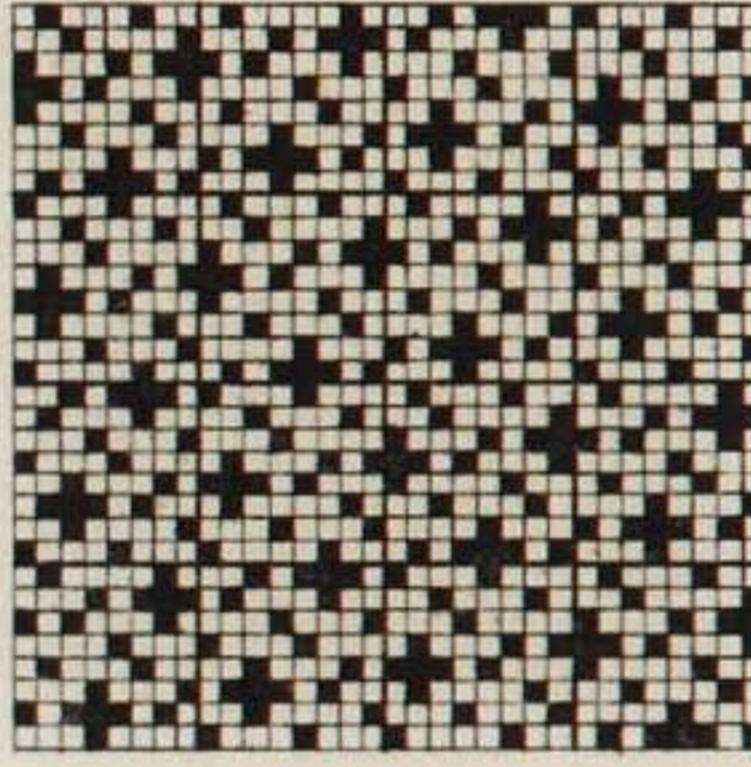
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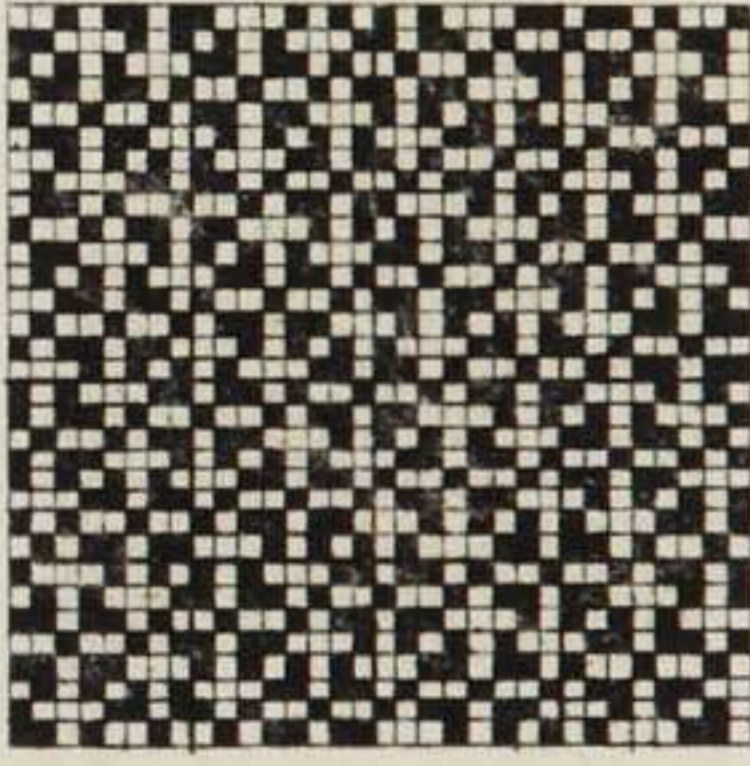
5



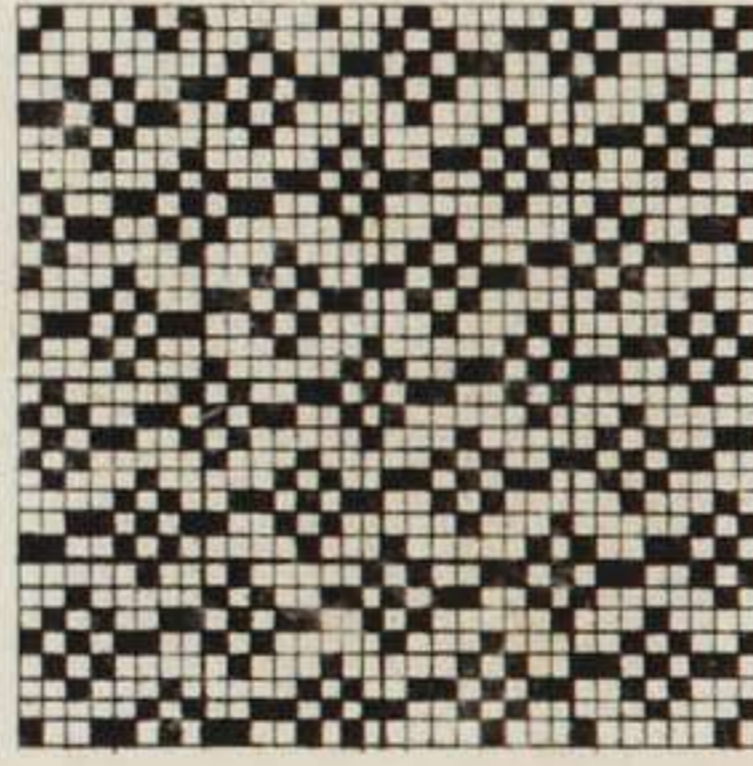
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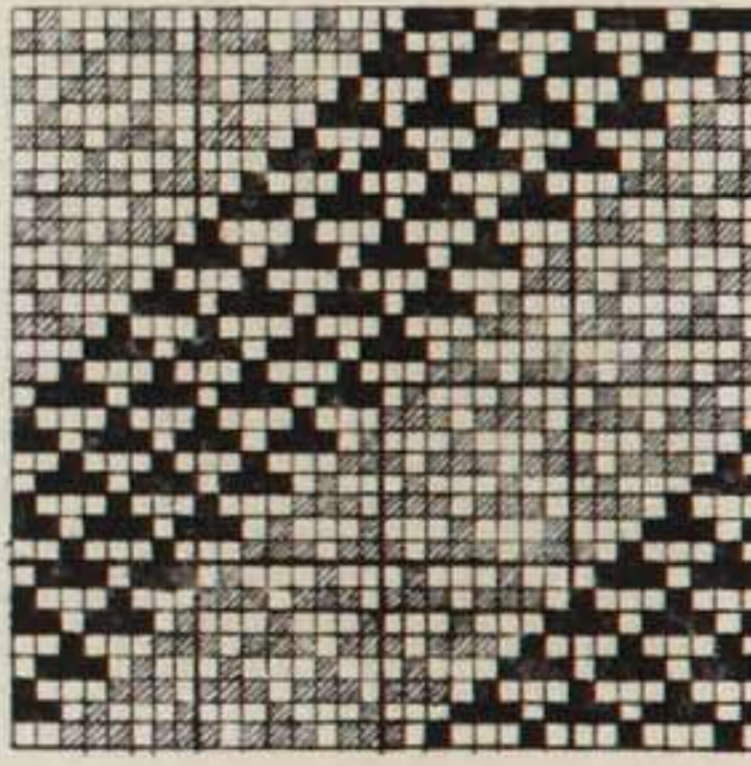
7



8



9



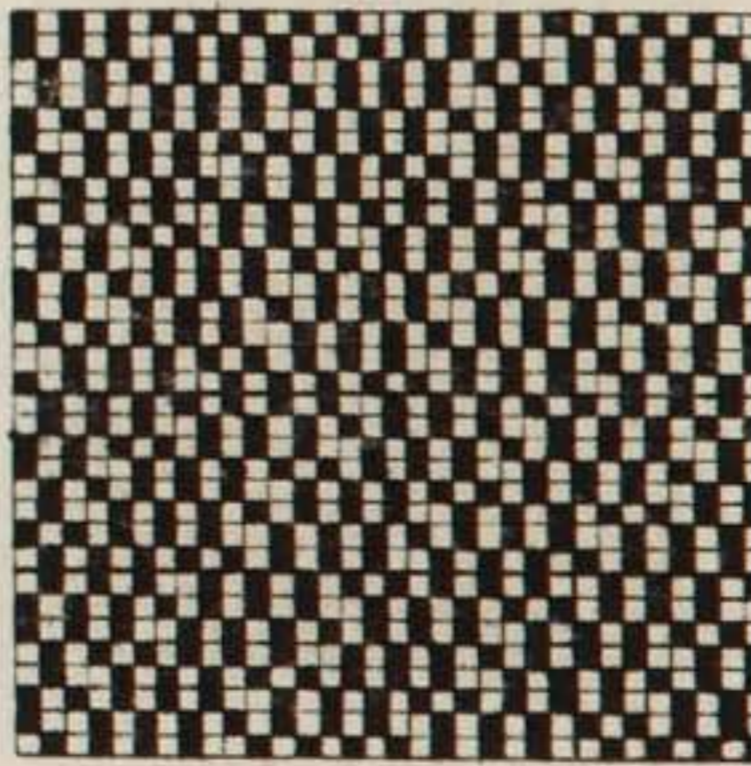
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11



12

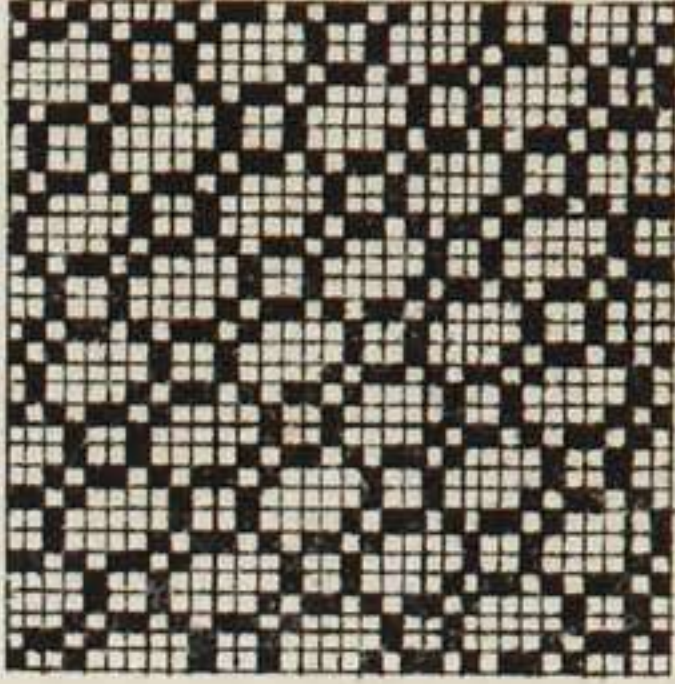


ARMURES DIVERSES.

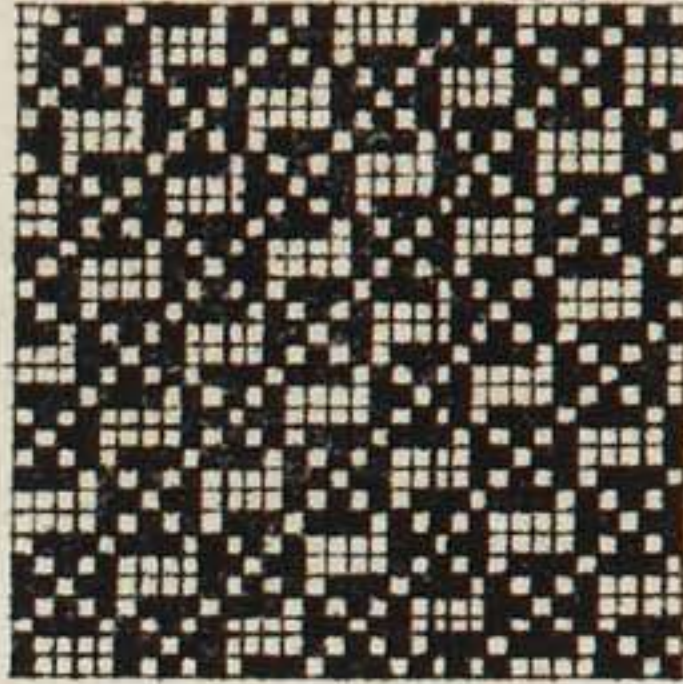
PL. II.

32 sur 32.

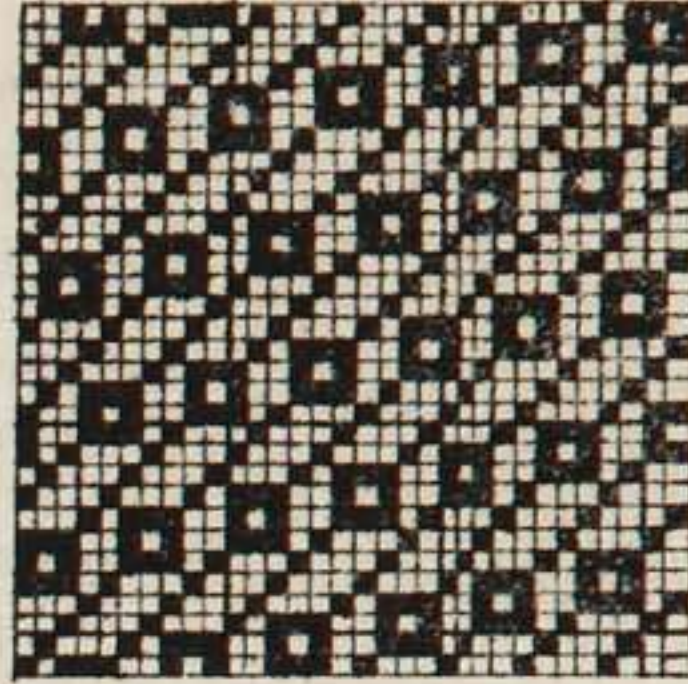
1



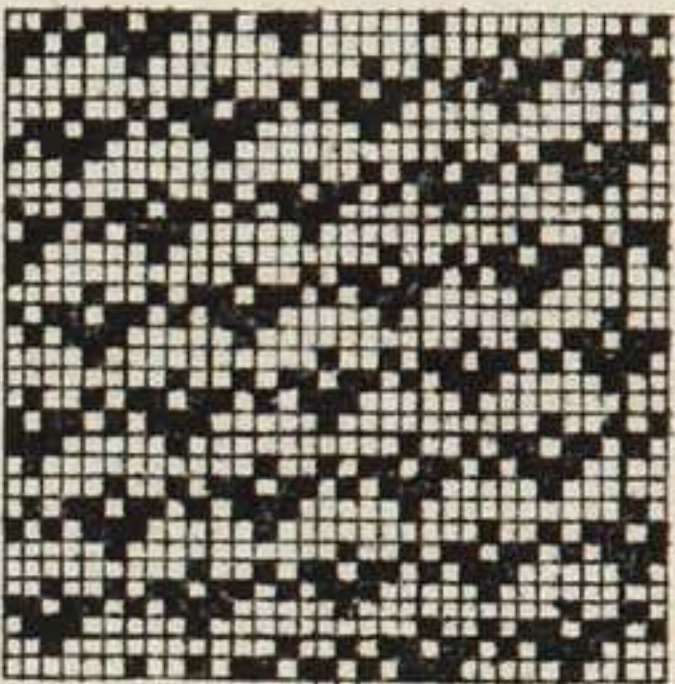
2



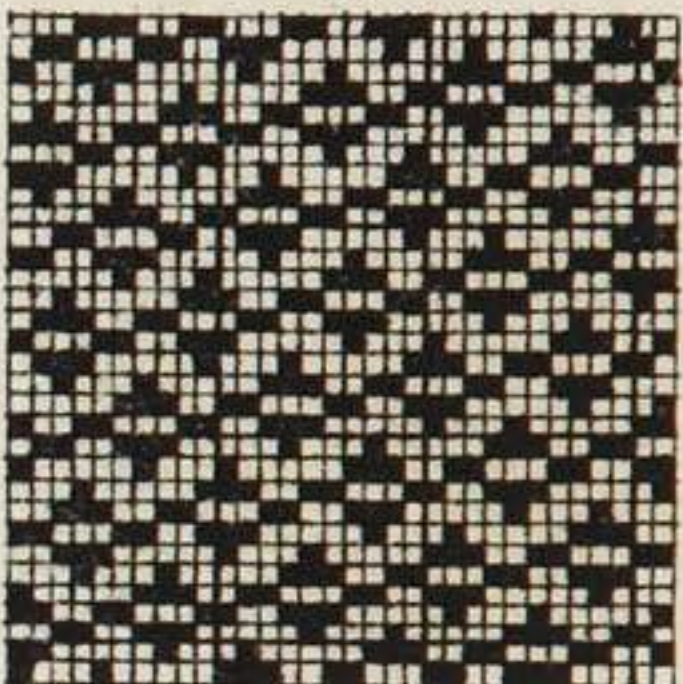
3



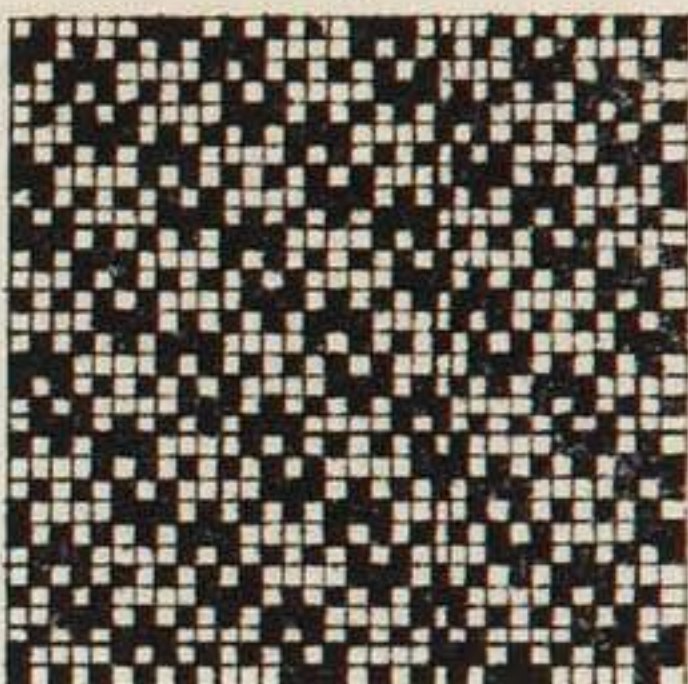
4



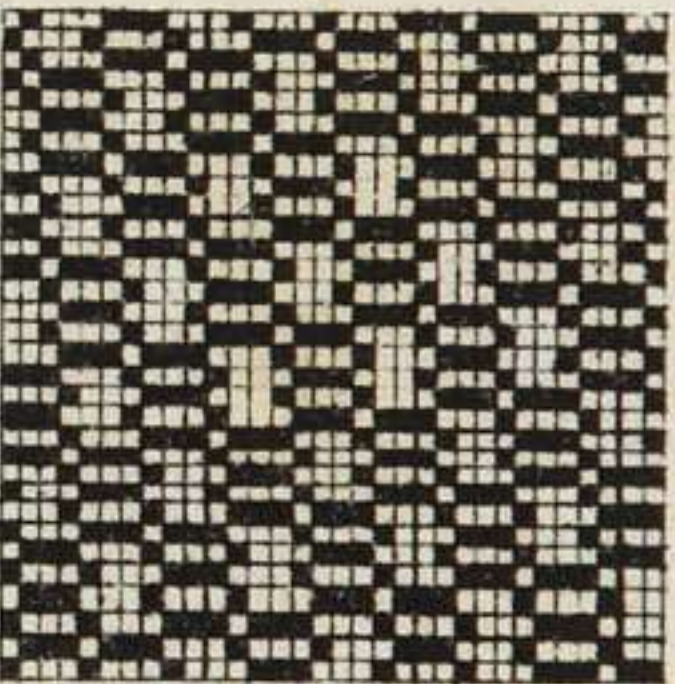
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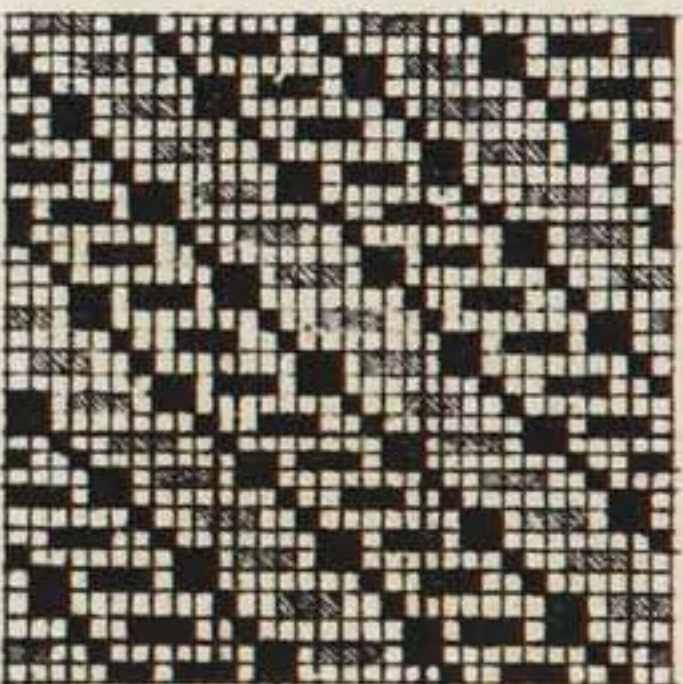
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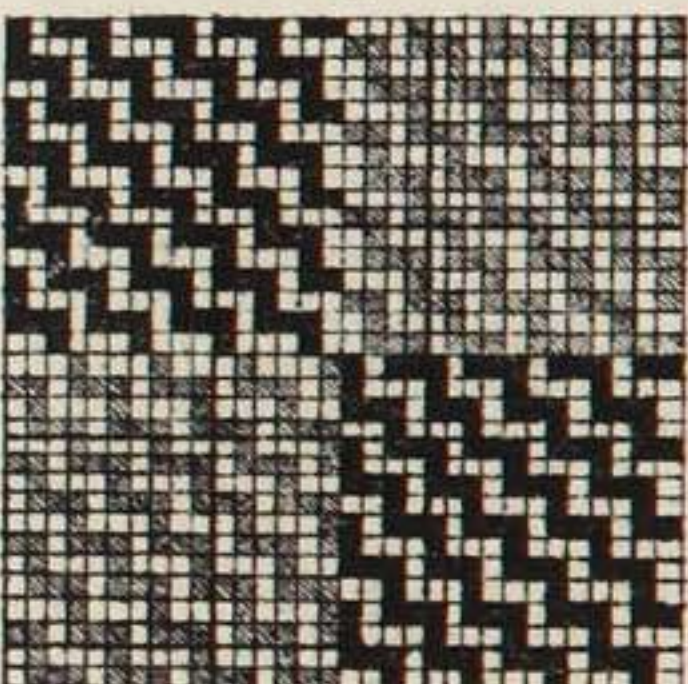
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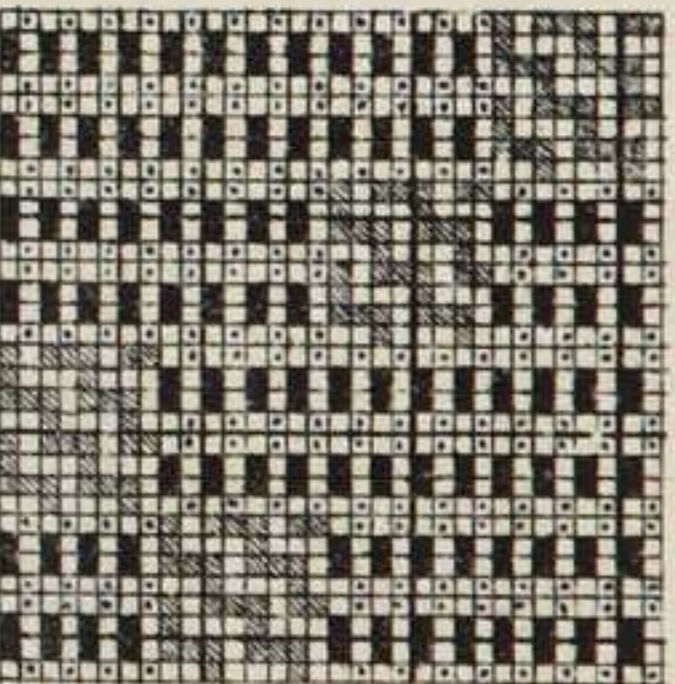
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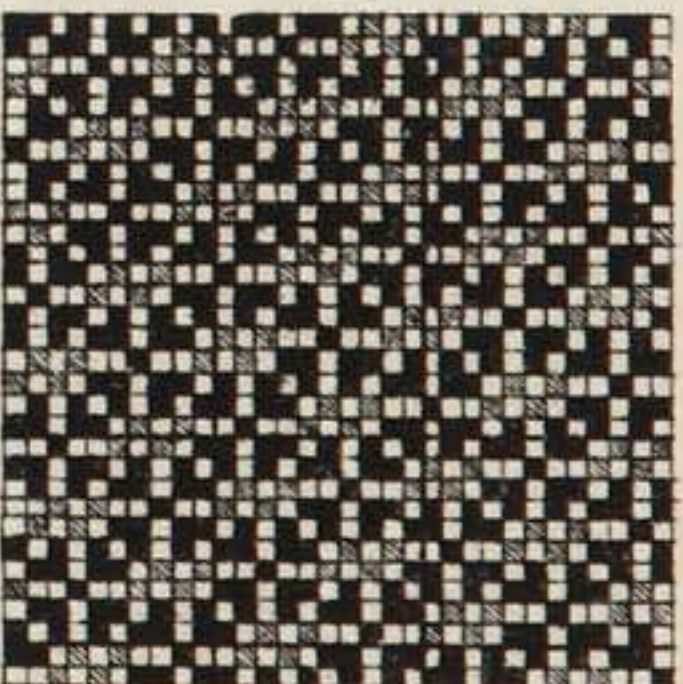
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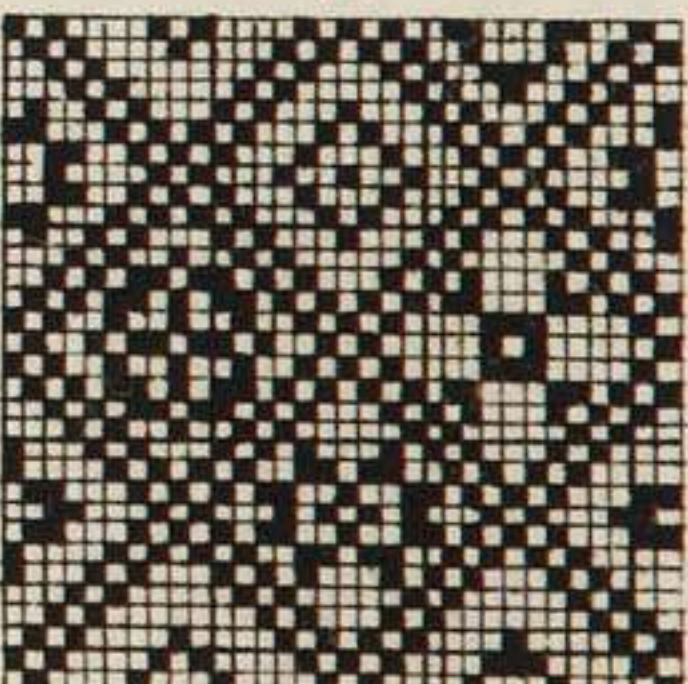
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11



12

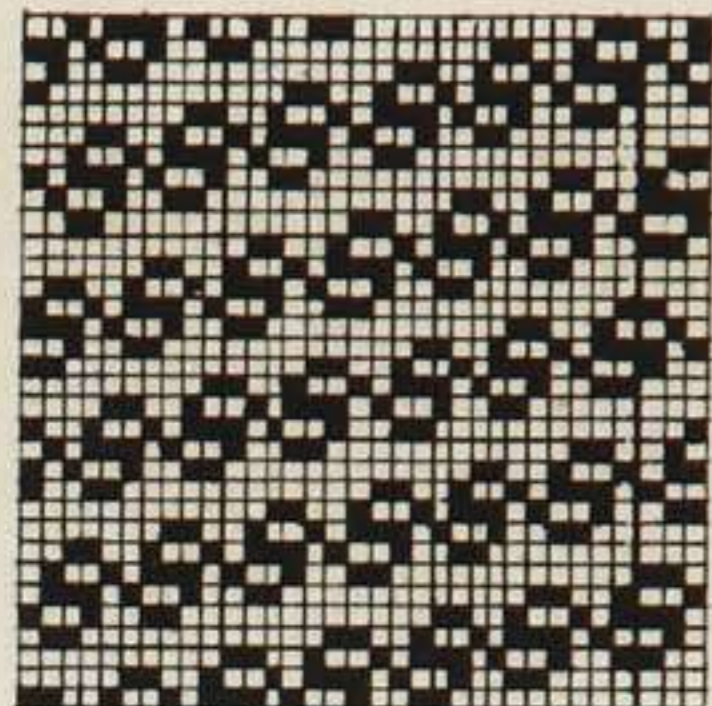


ARMURES DIVERSES.

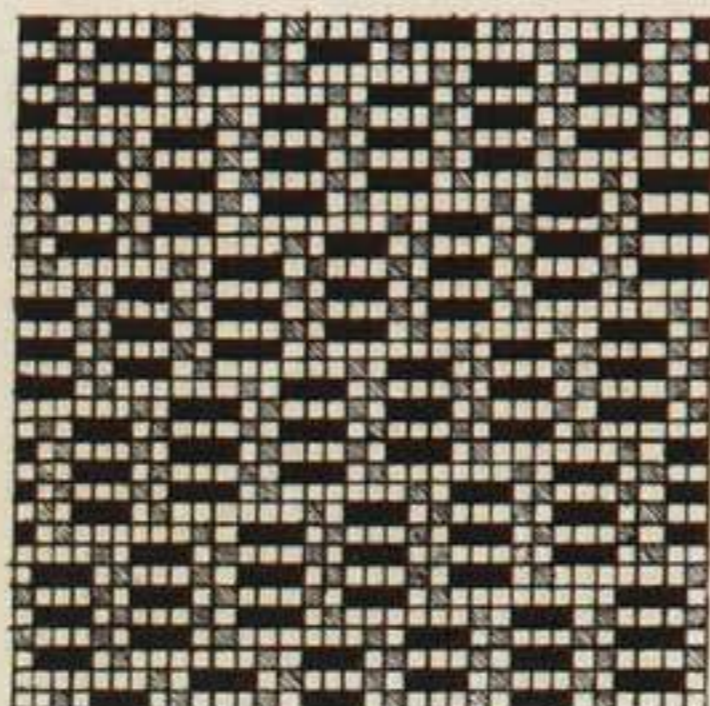
PL. A.

33 sur 33.

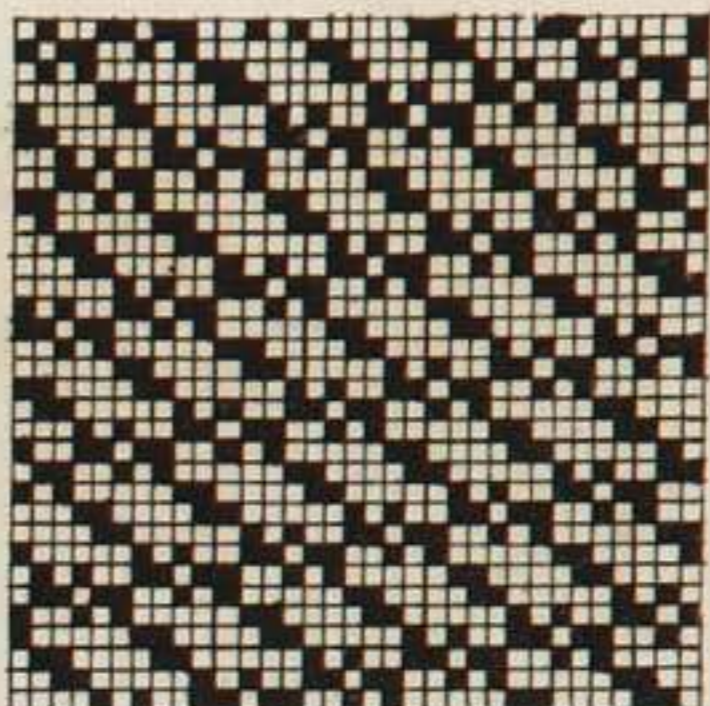
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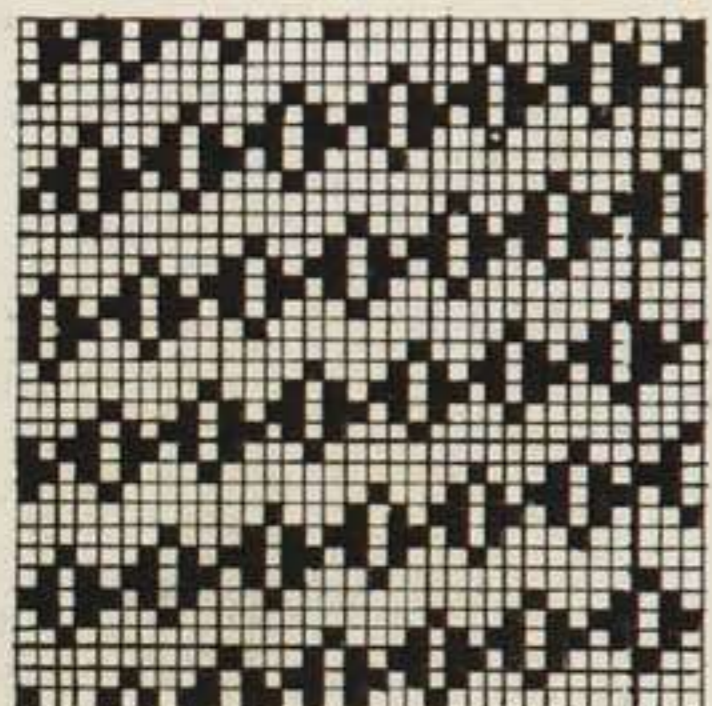
2



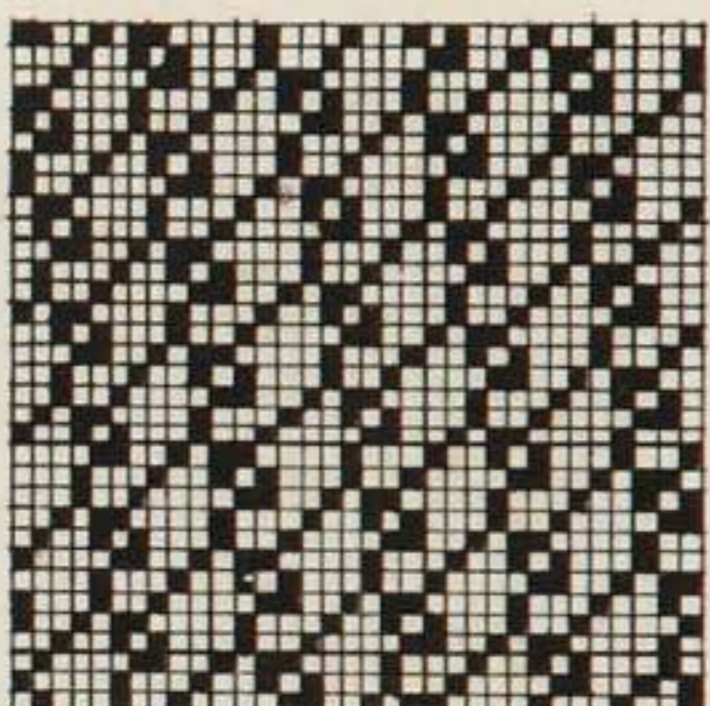
3



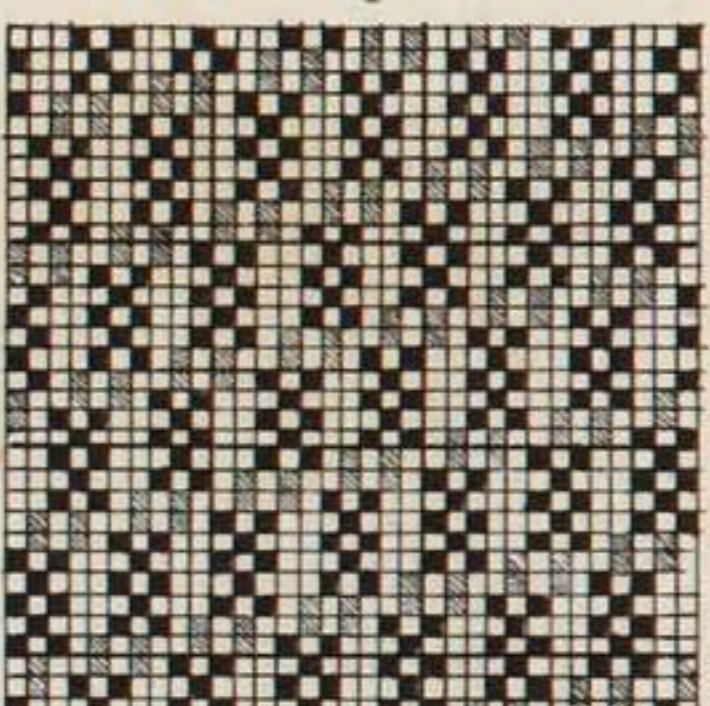
4



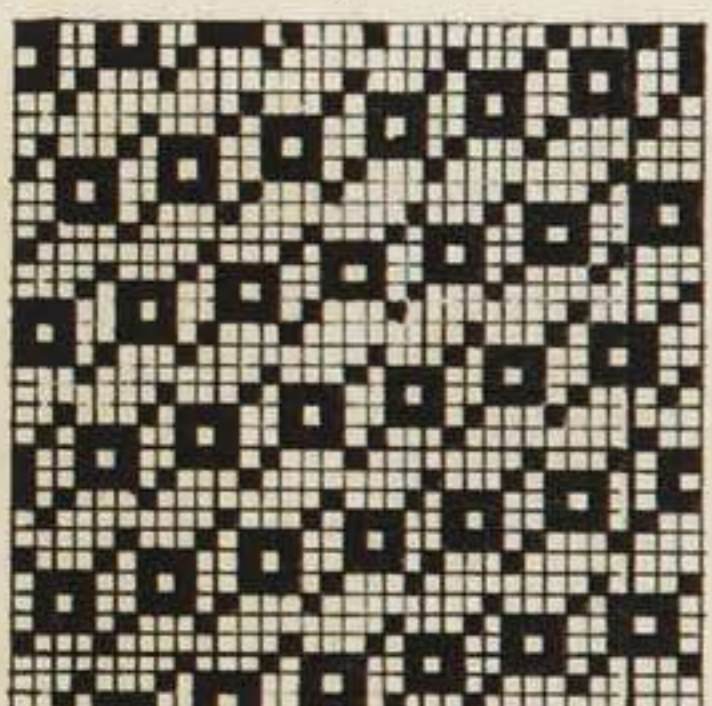
5



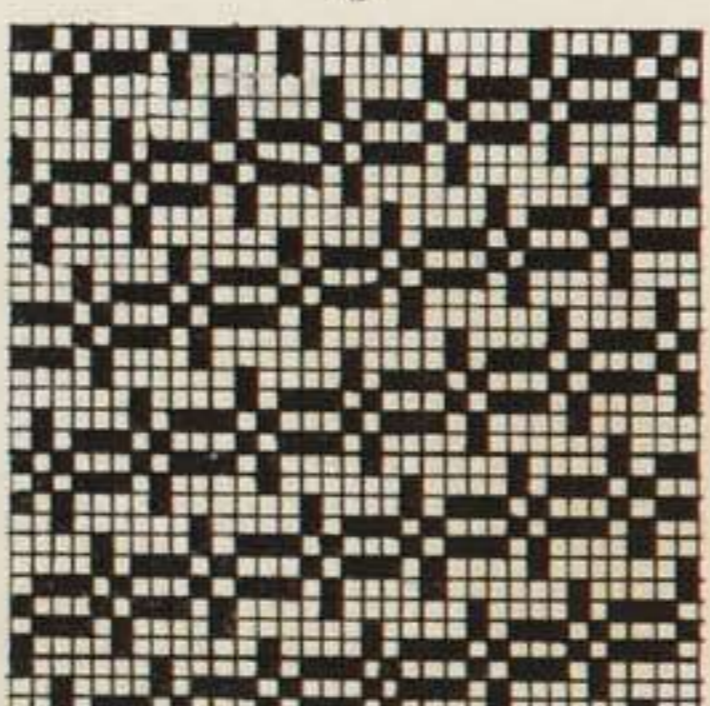
6



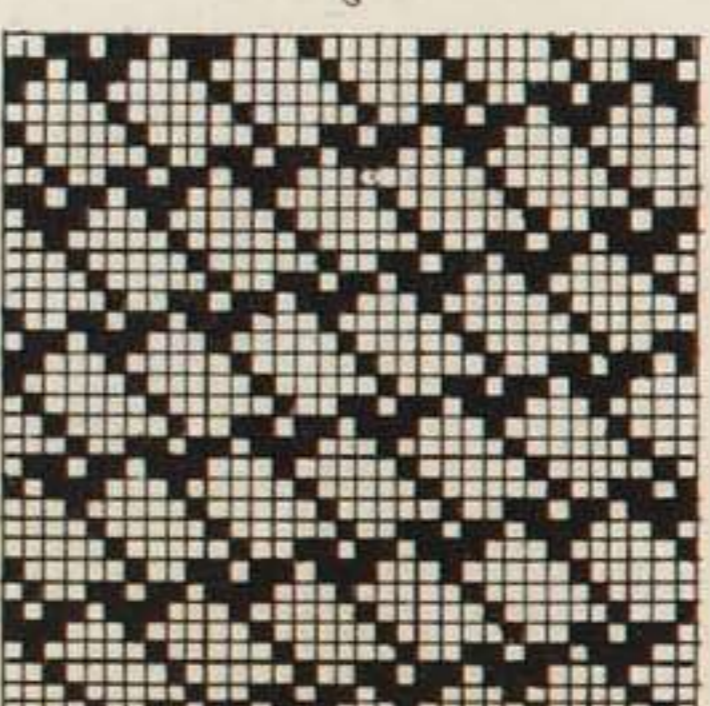
7



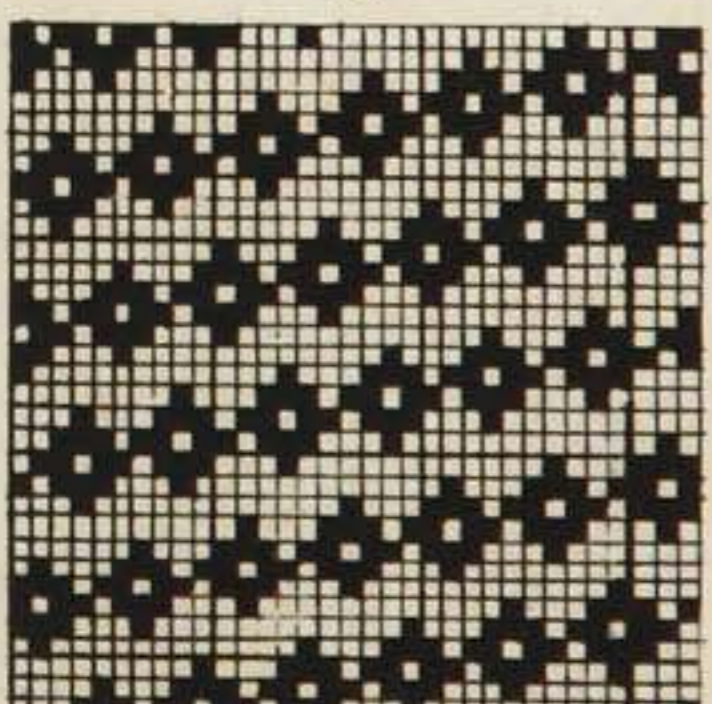
8



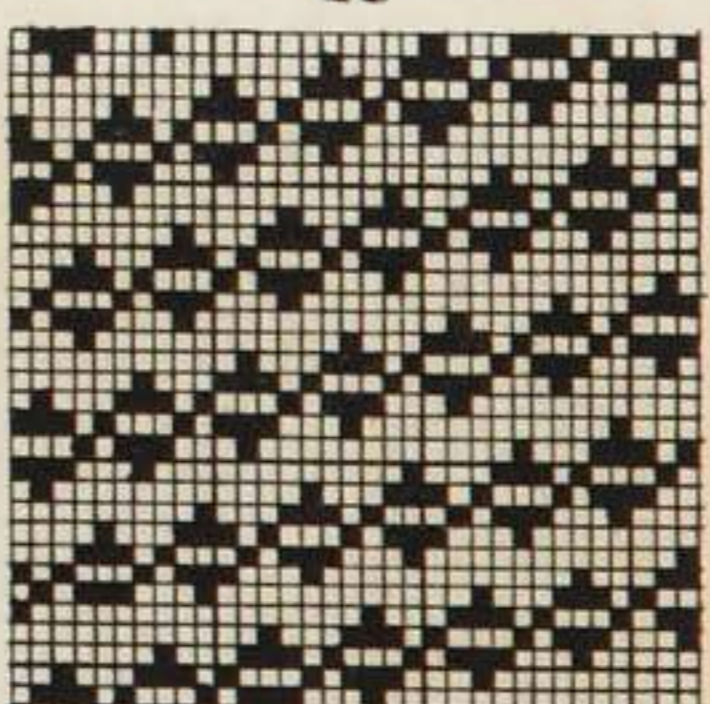
9



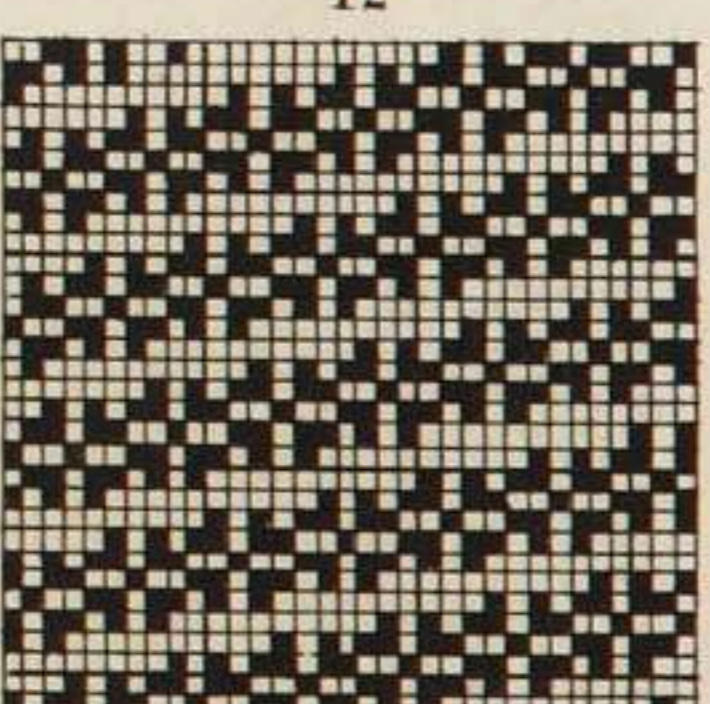
10



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ARMURES DIVERSES.

PL. A

34 sur 34.

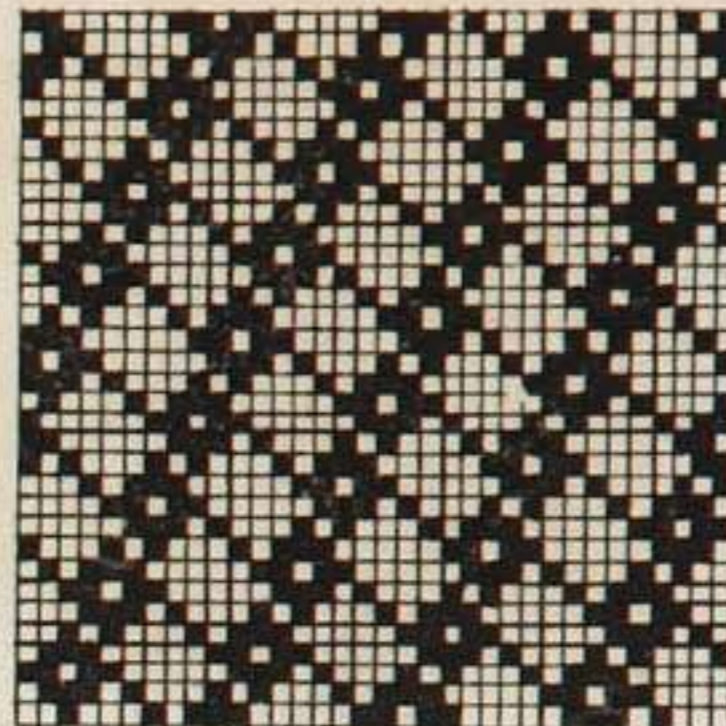
1



2



3



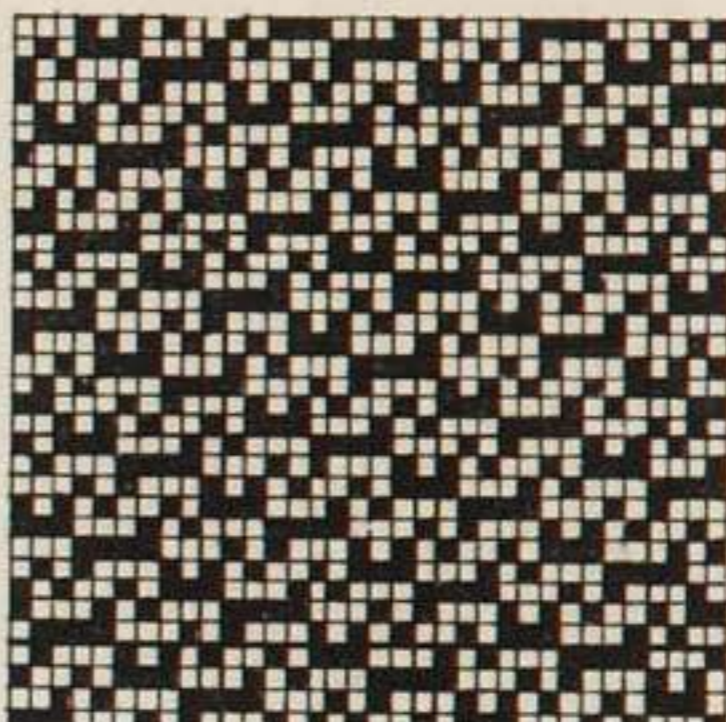
4



5



6



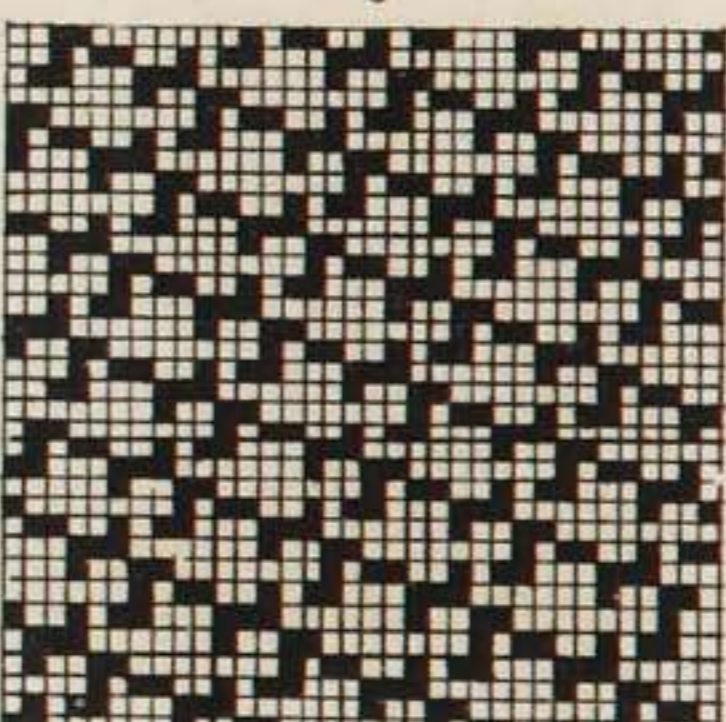
7



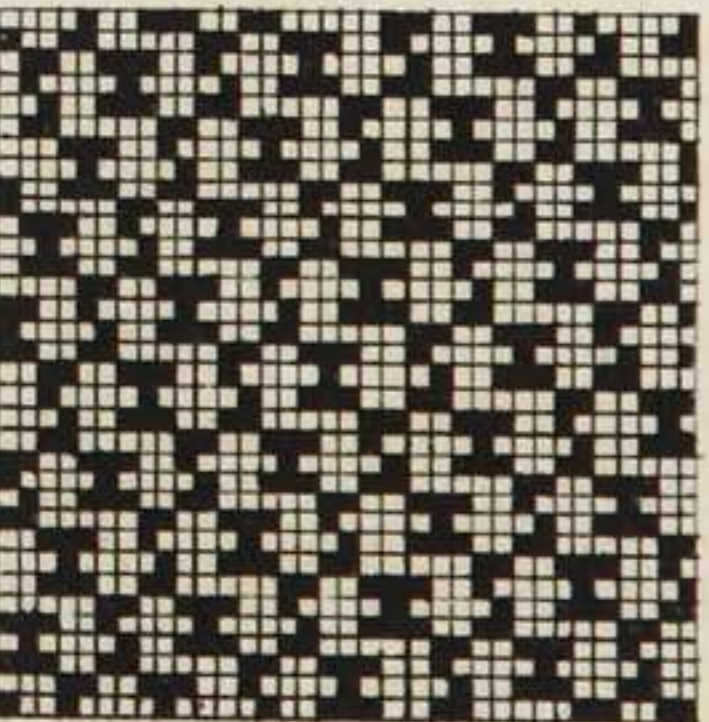
8



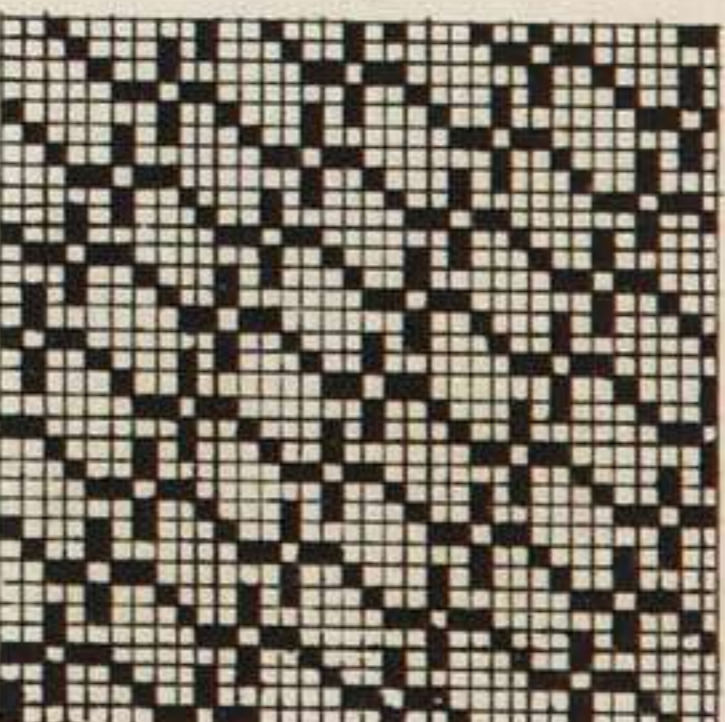
9



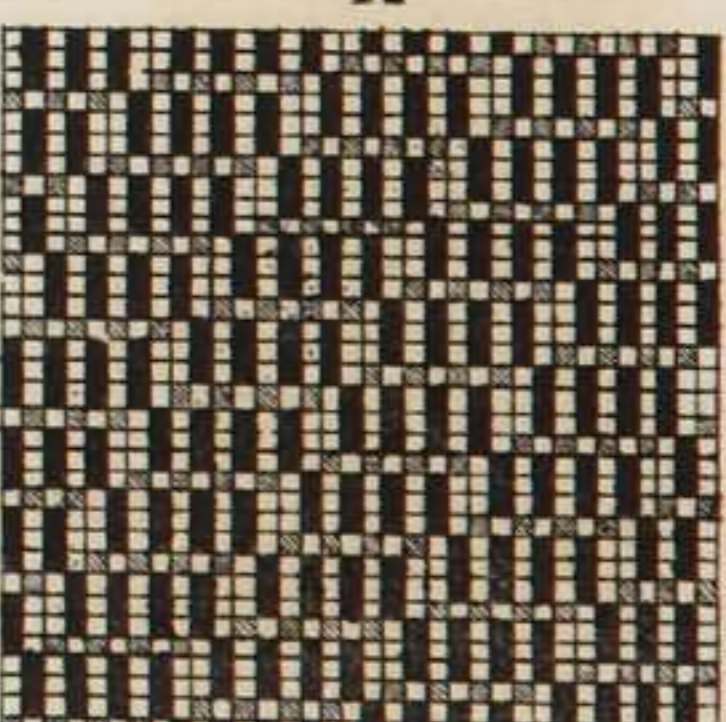
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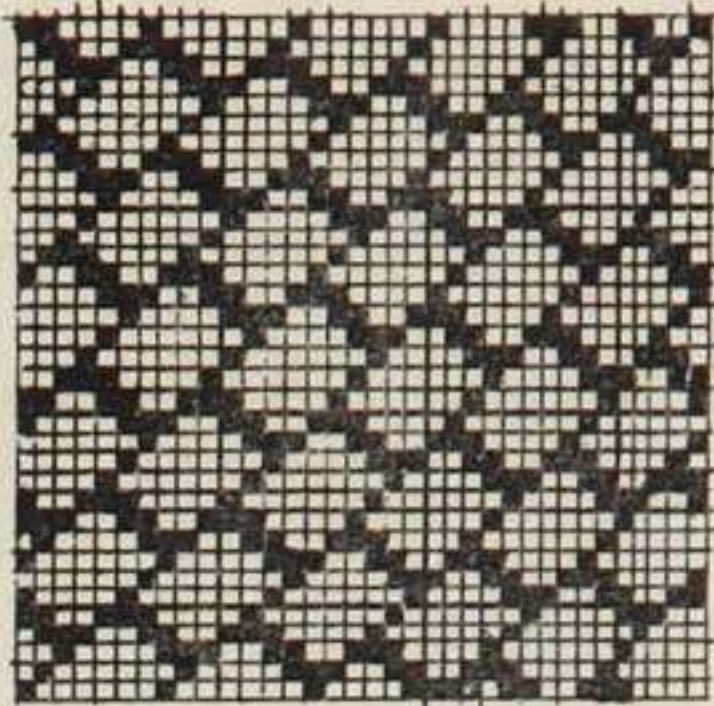


ARMURES DIVERSES.

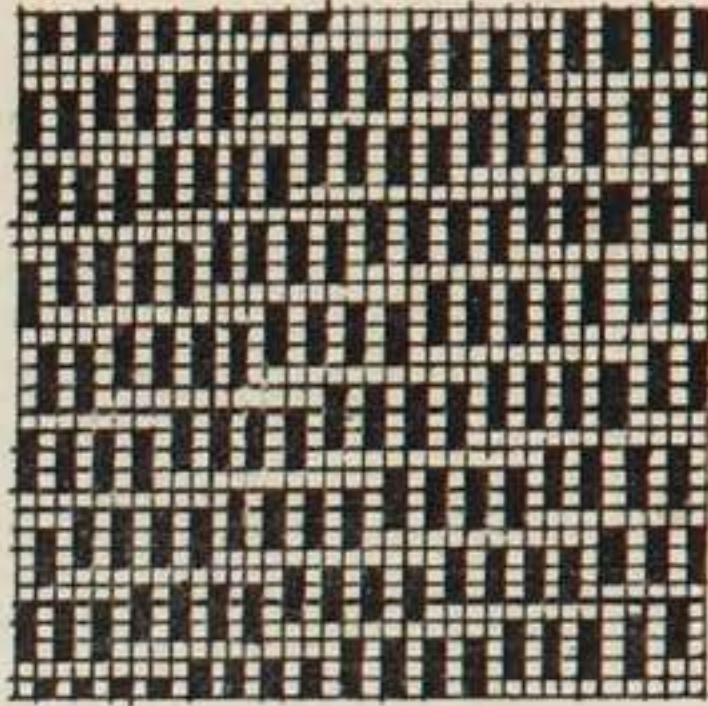
PL. A.

35 sur 35.

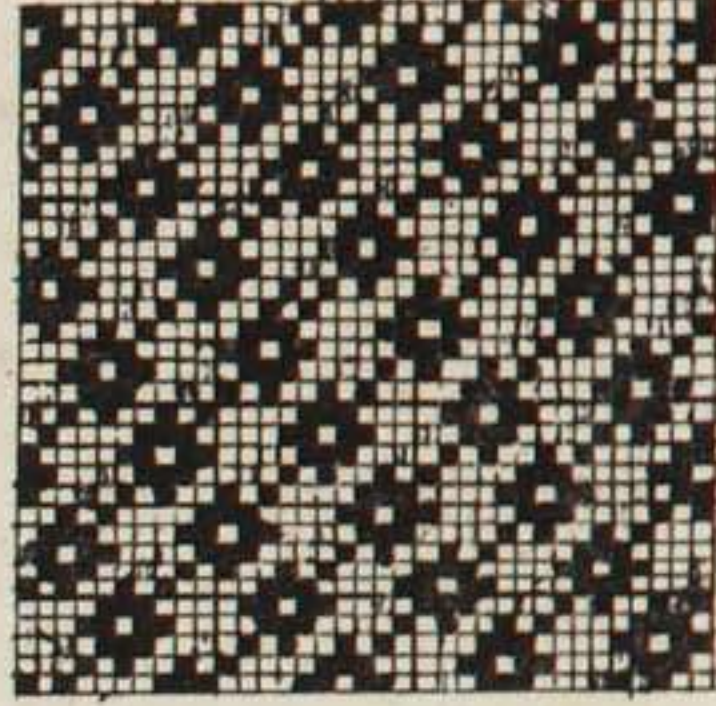
1



2



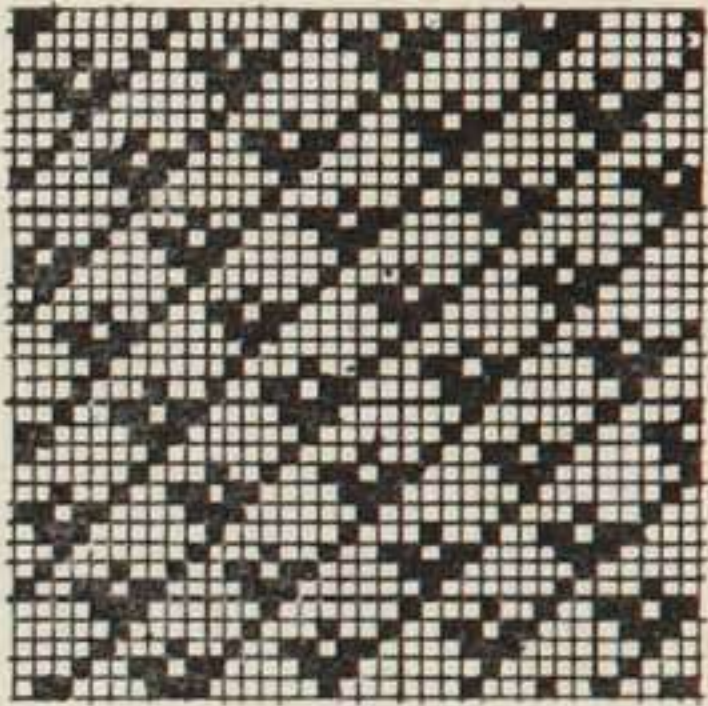
3



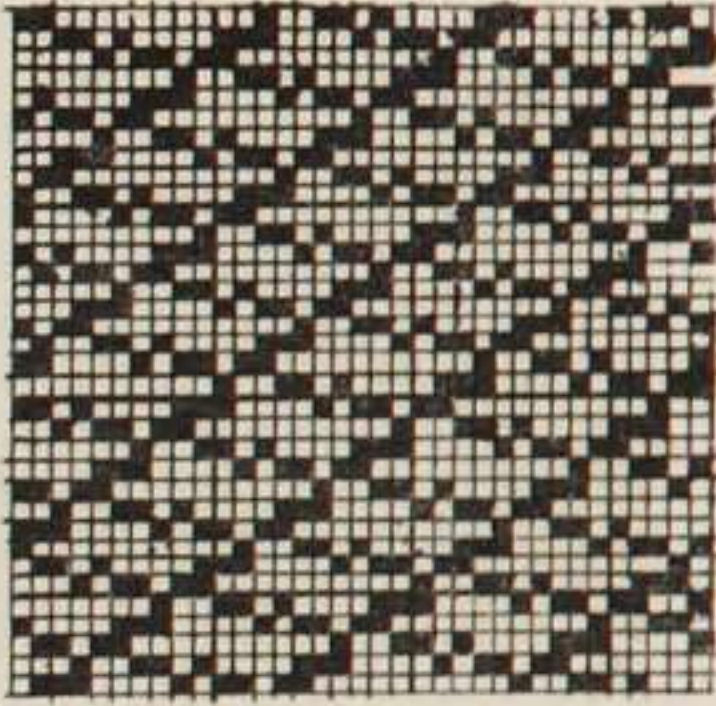
4



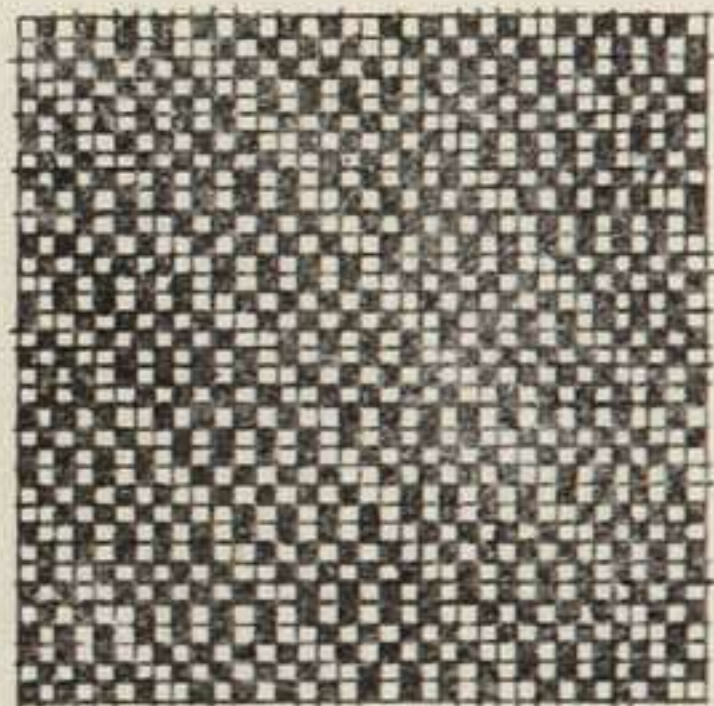
5



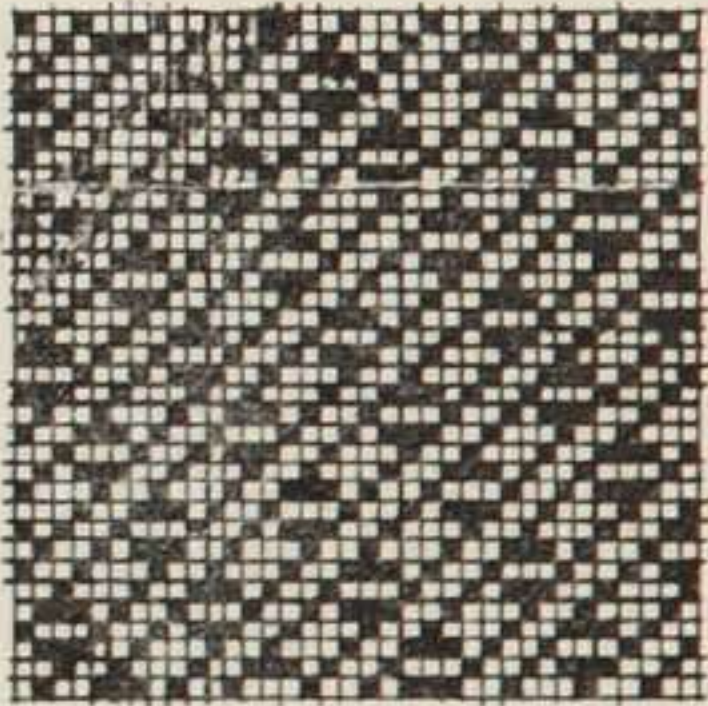
6



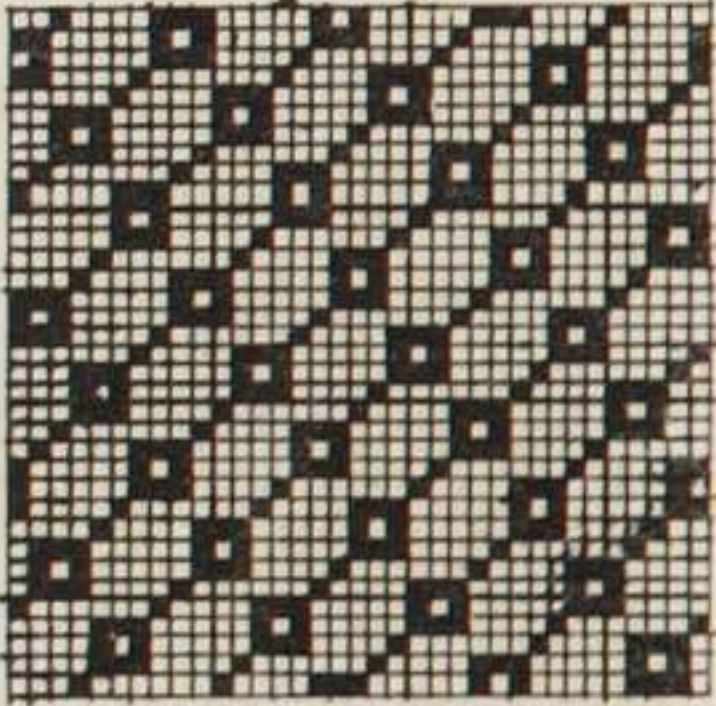
7



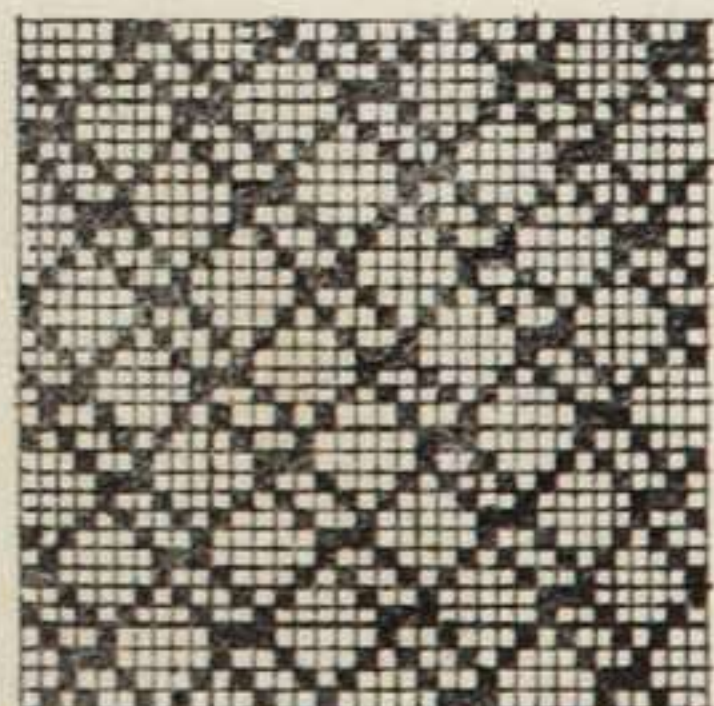
8



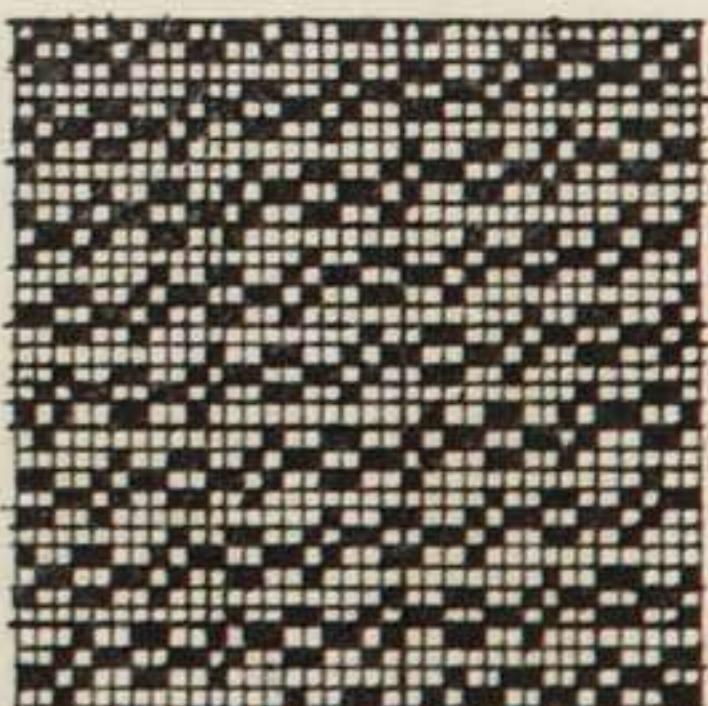
9



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ARMURES DIVERSES.

PL. A.

36 sur 36.

1



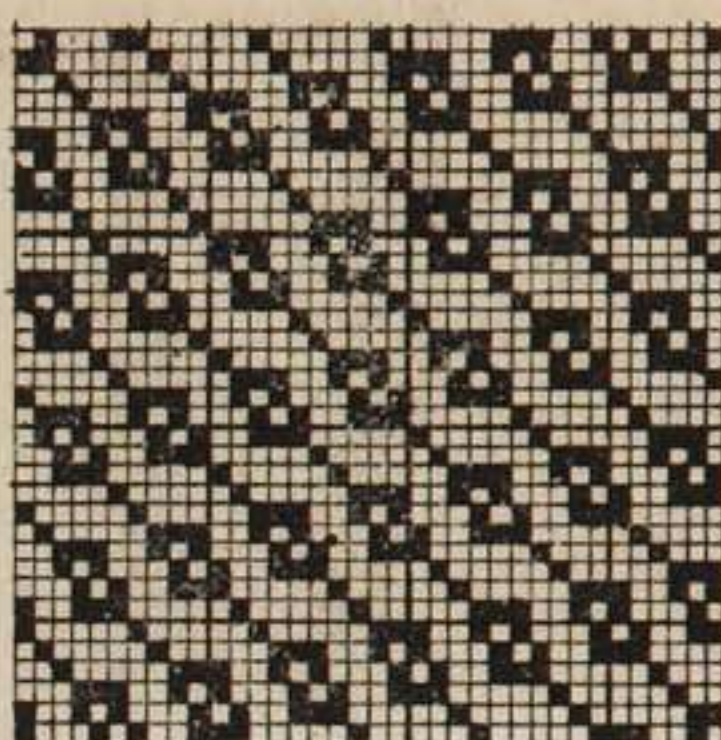
2



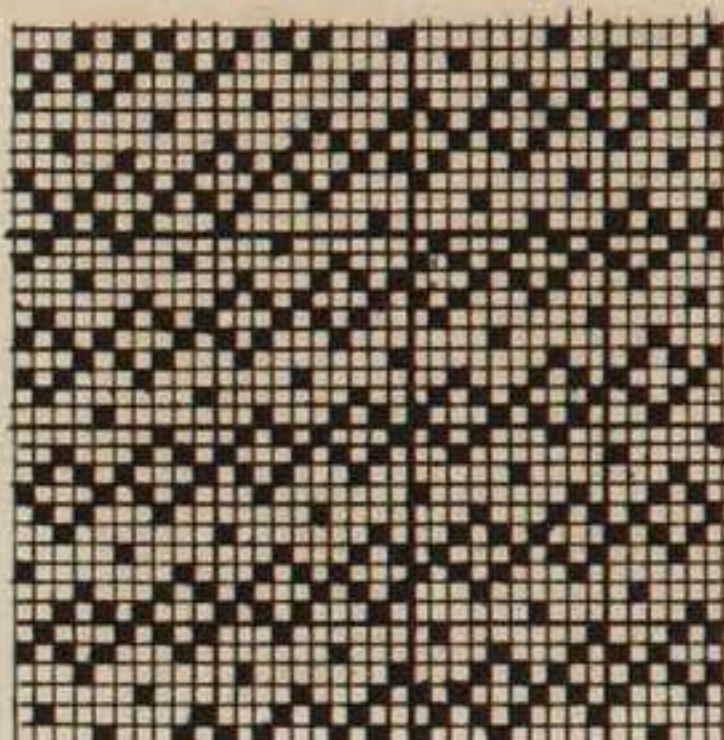
3



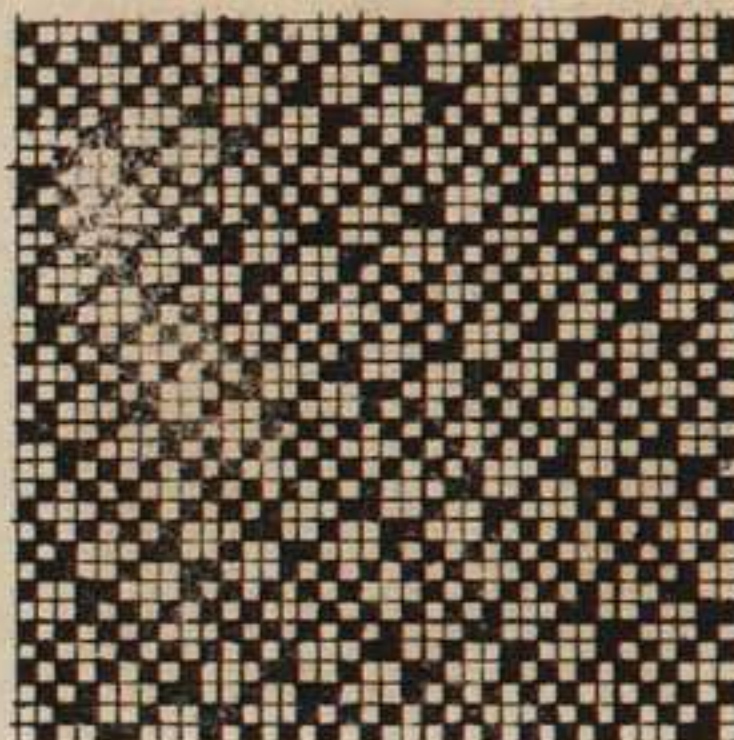
4



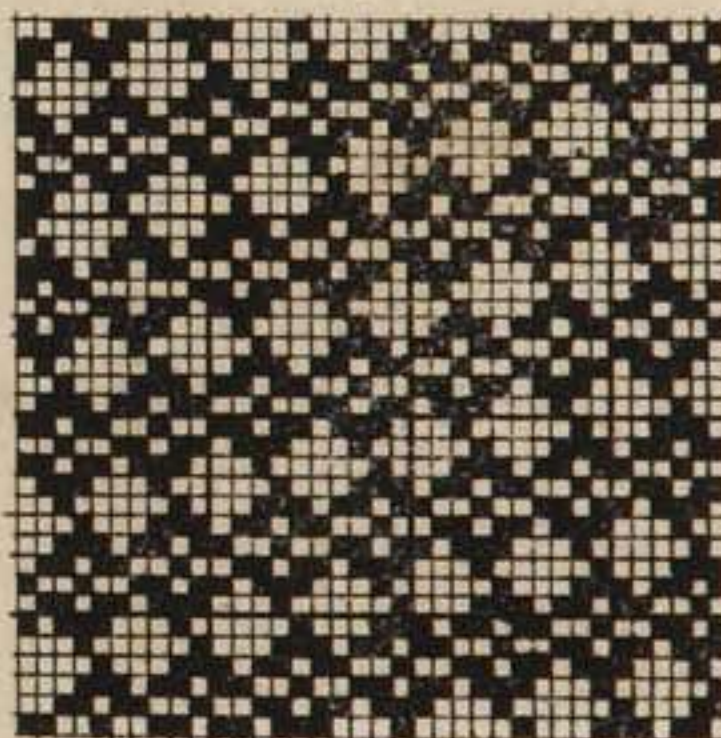
5



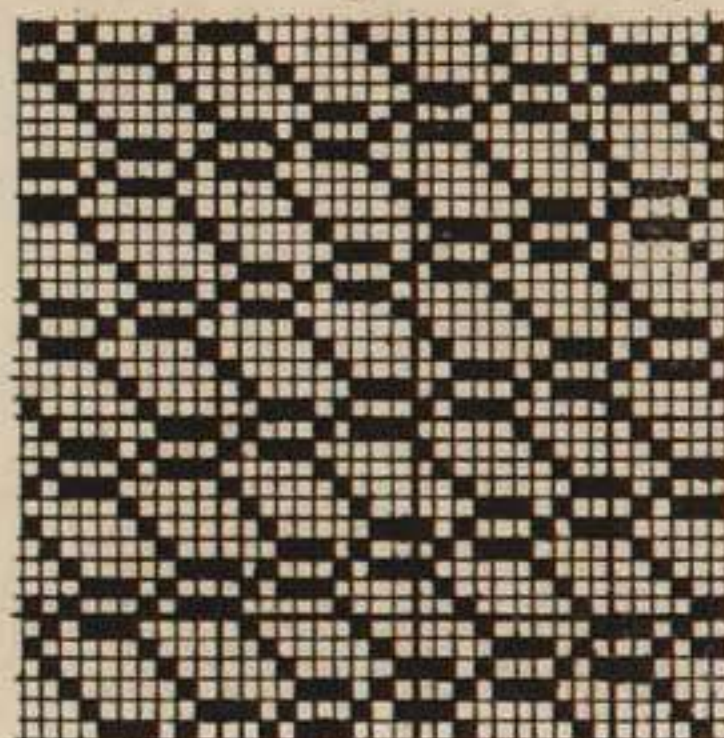
6



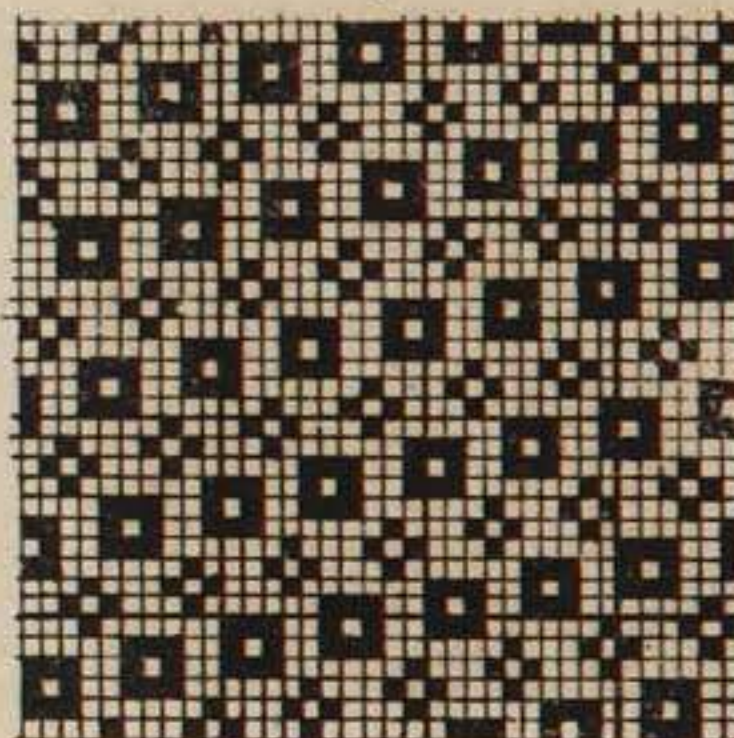
7



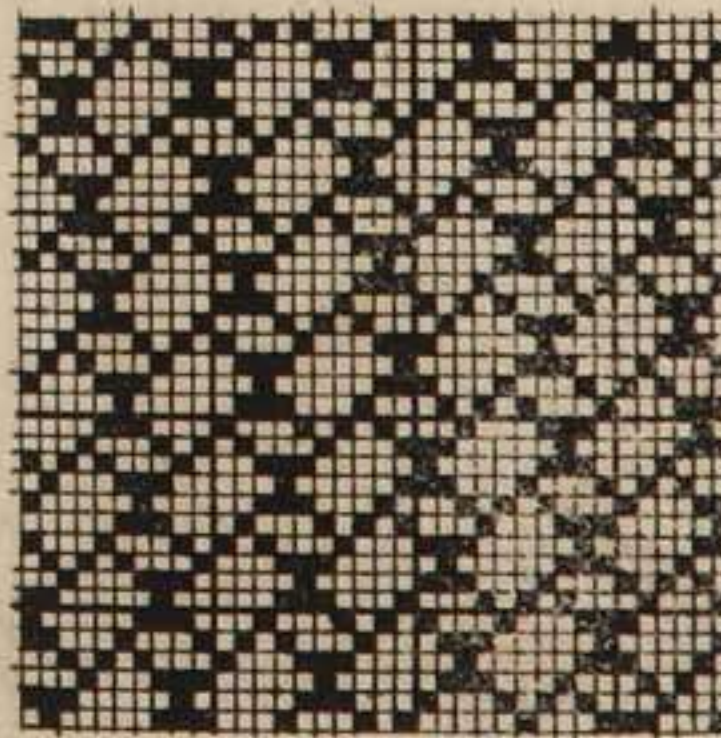
8



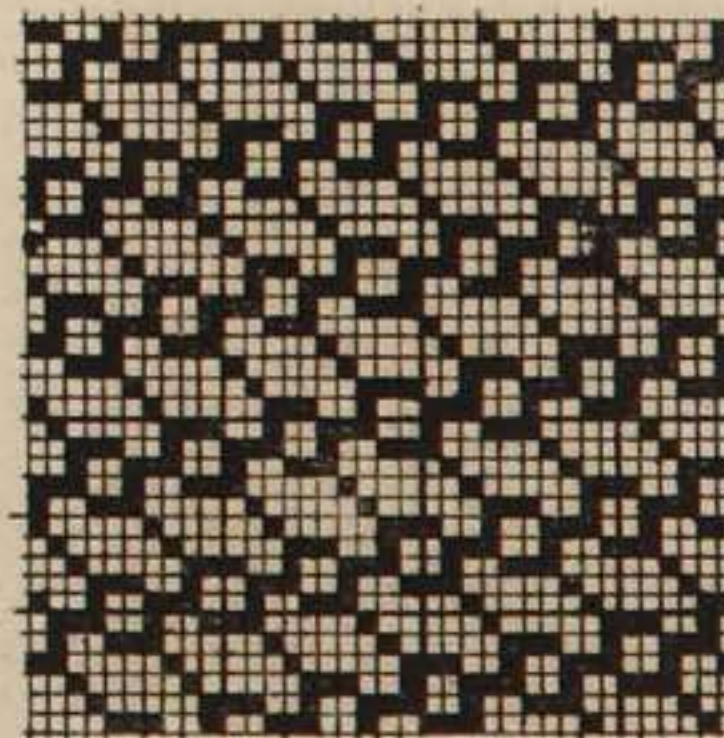
9



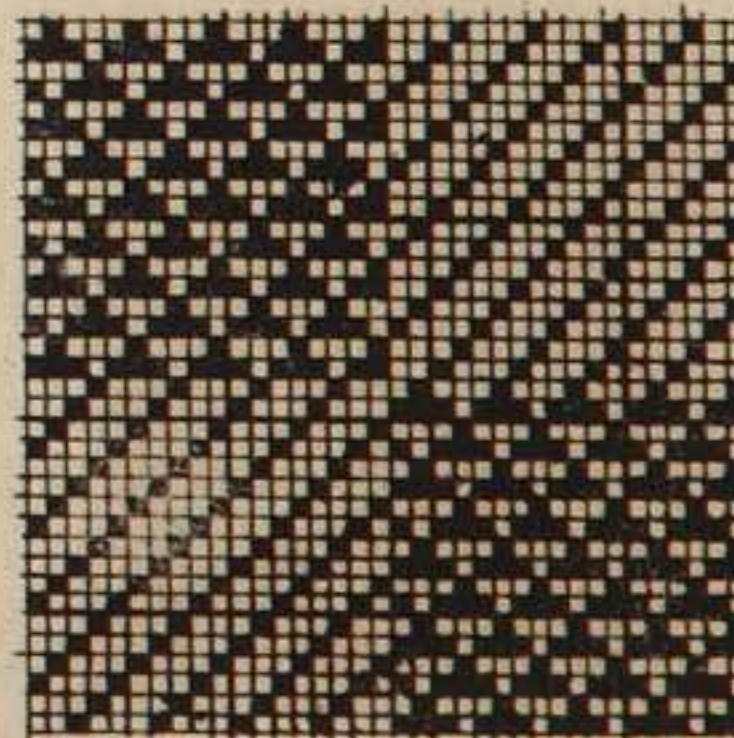
10



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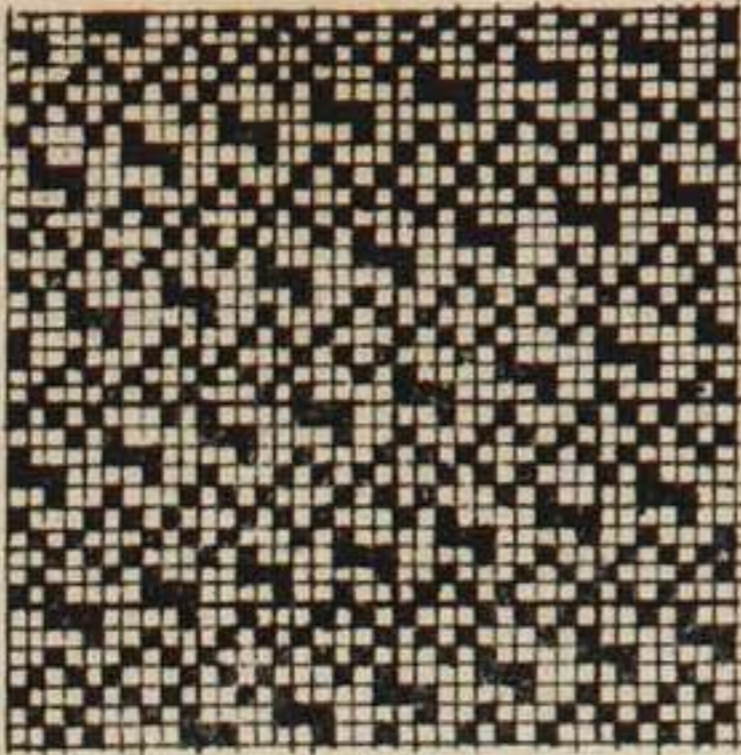


ARMURES DIVERSES.

PL. A.

37 sur 37.

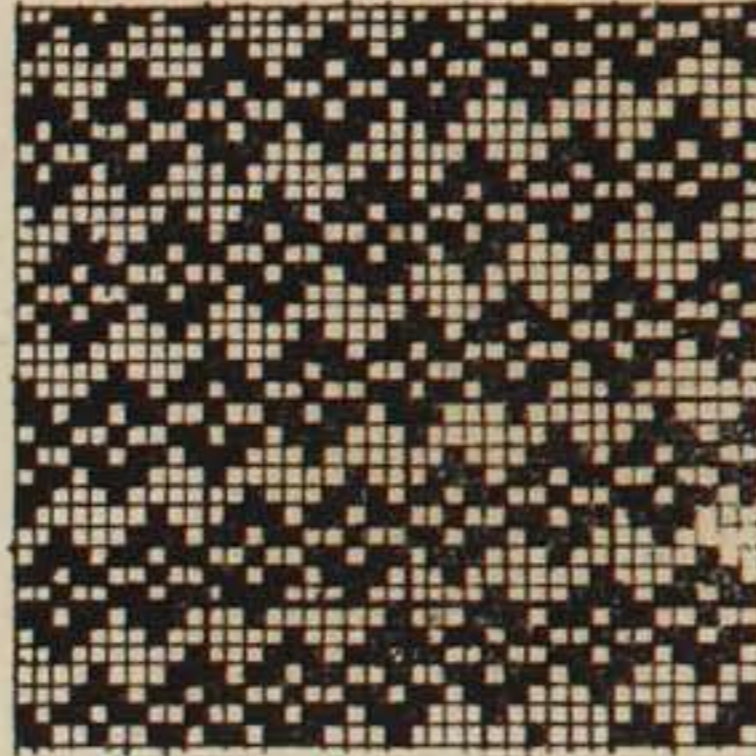
1



2



3



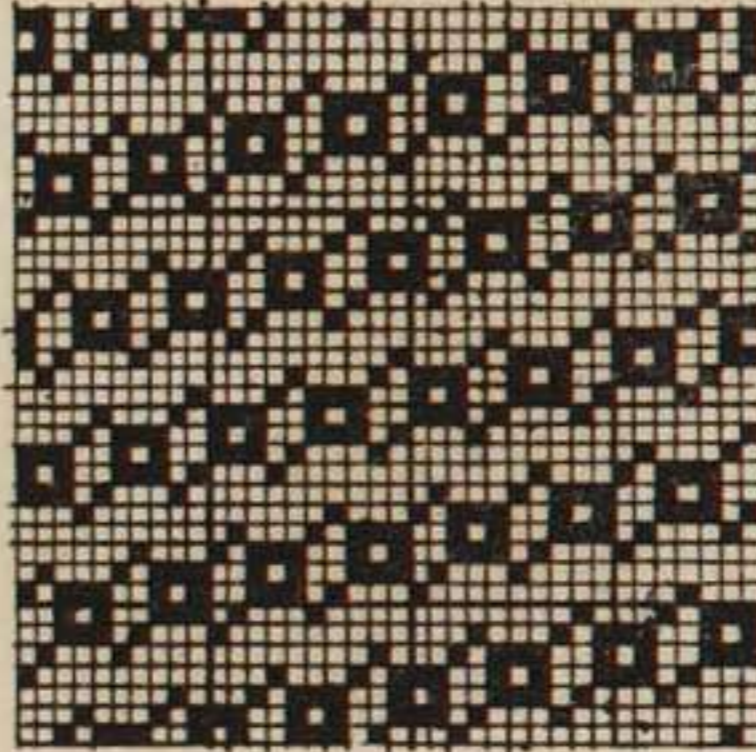
4



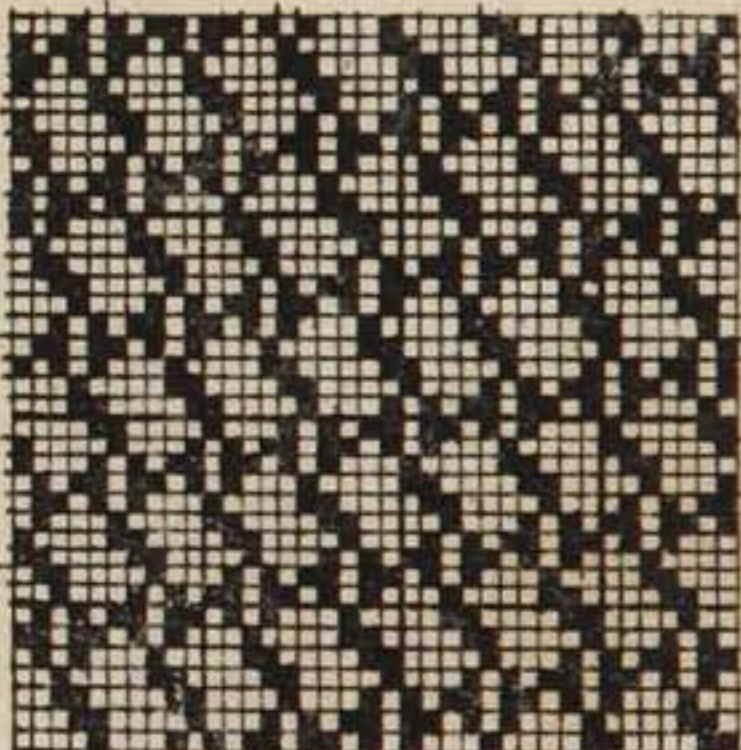
5



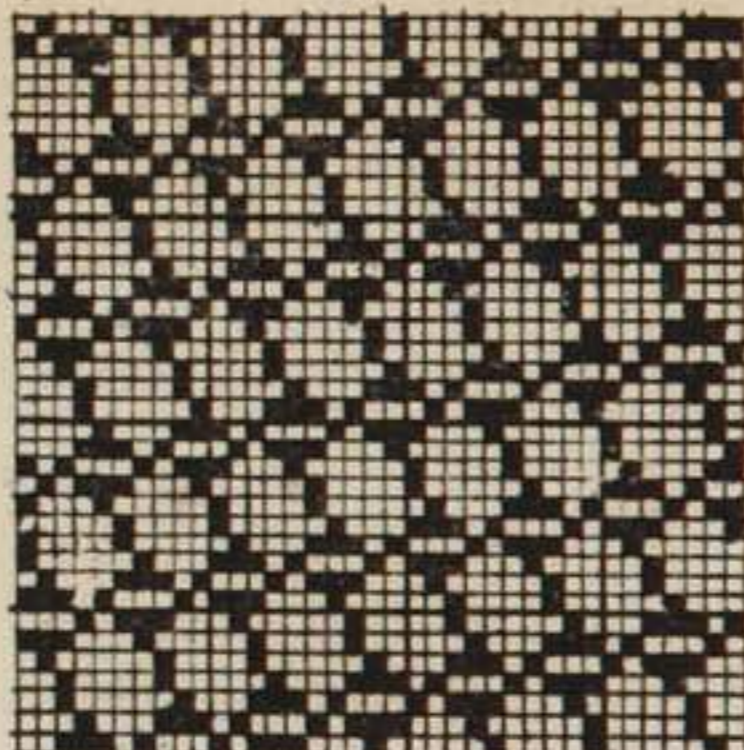
6



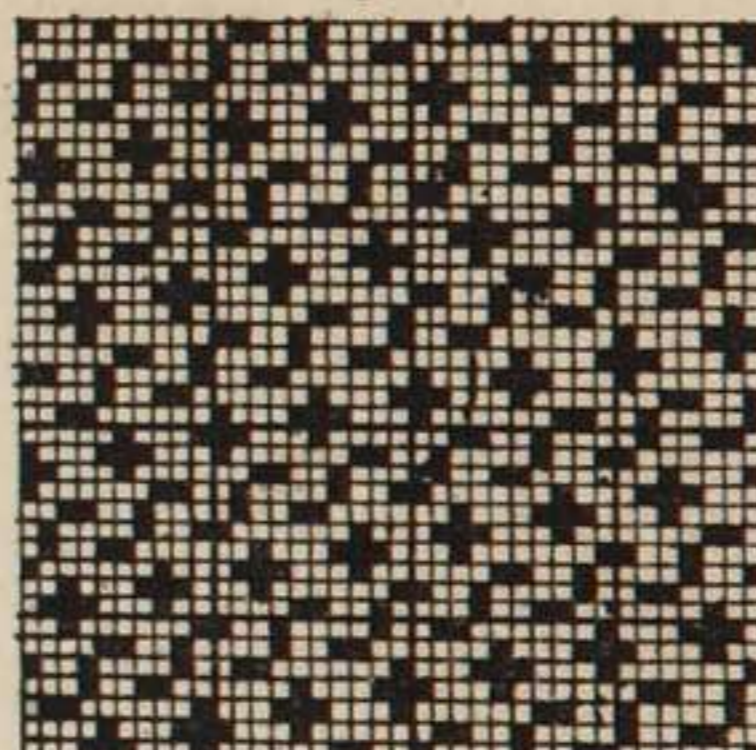
7



8



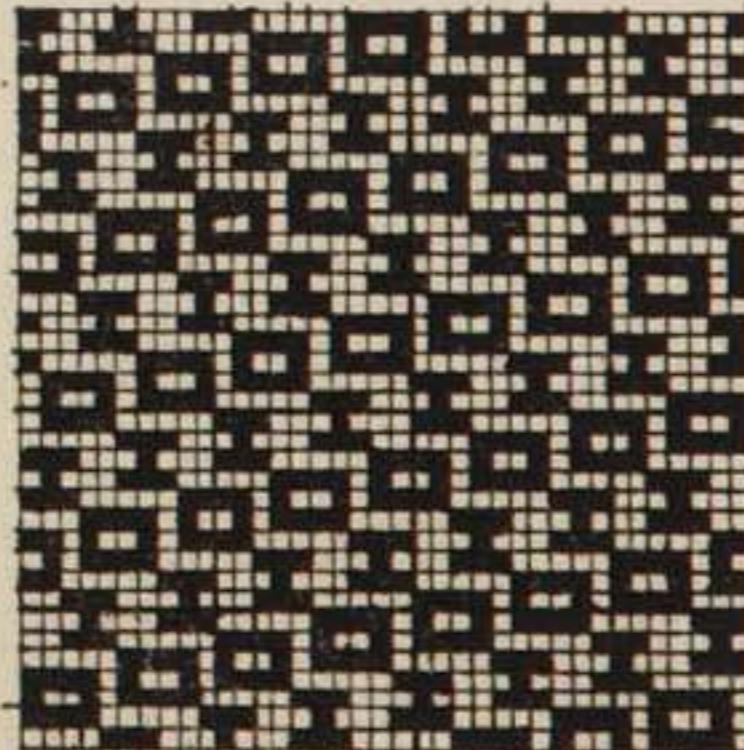
9



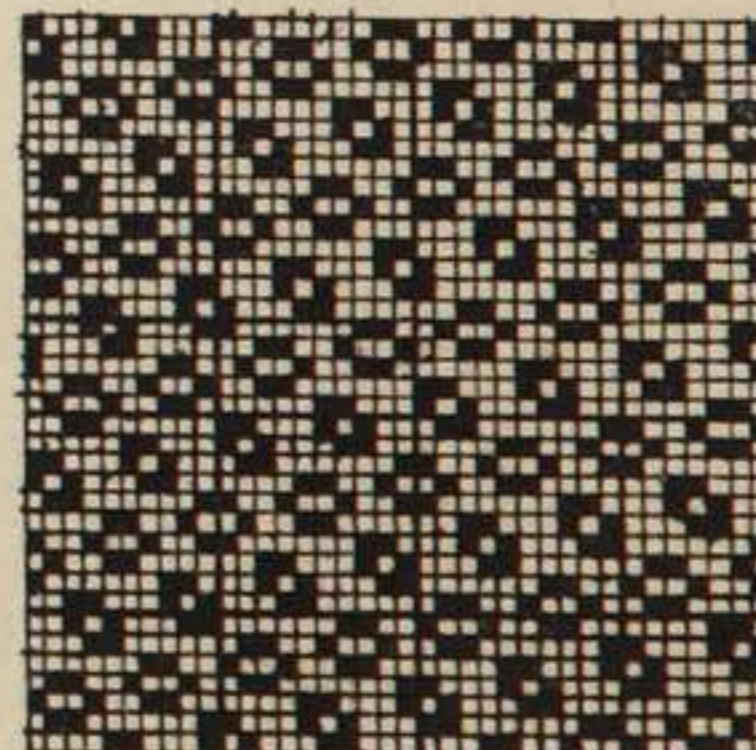
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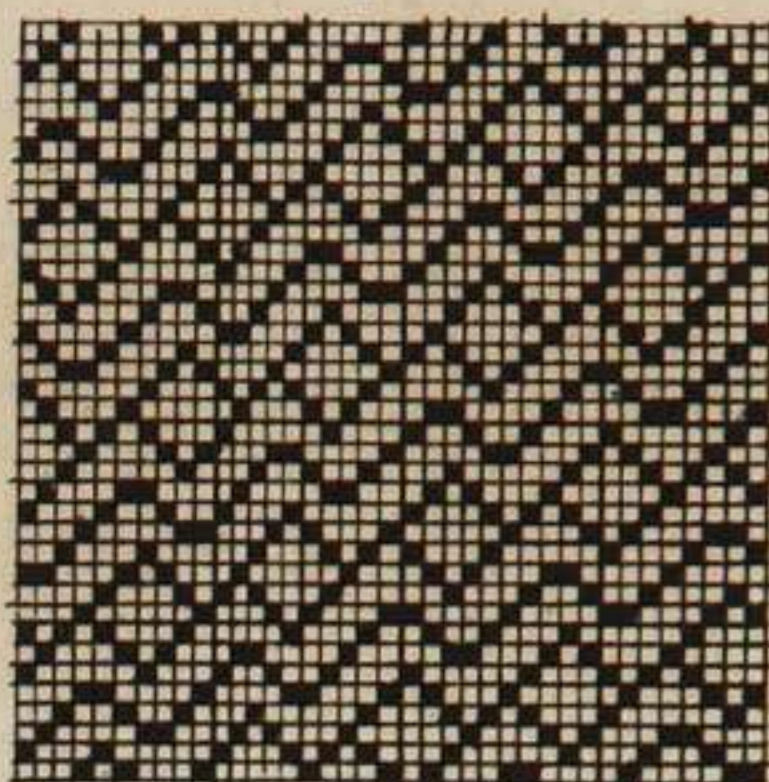


ARMURES DIVERSES.

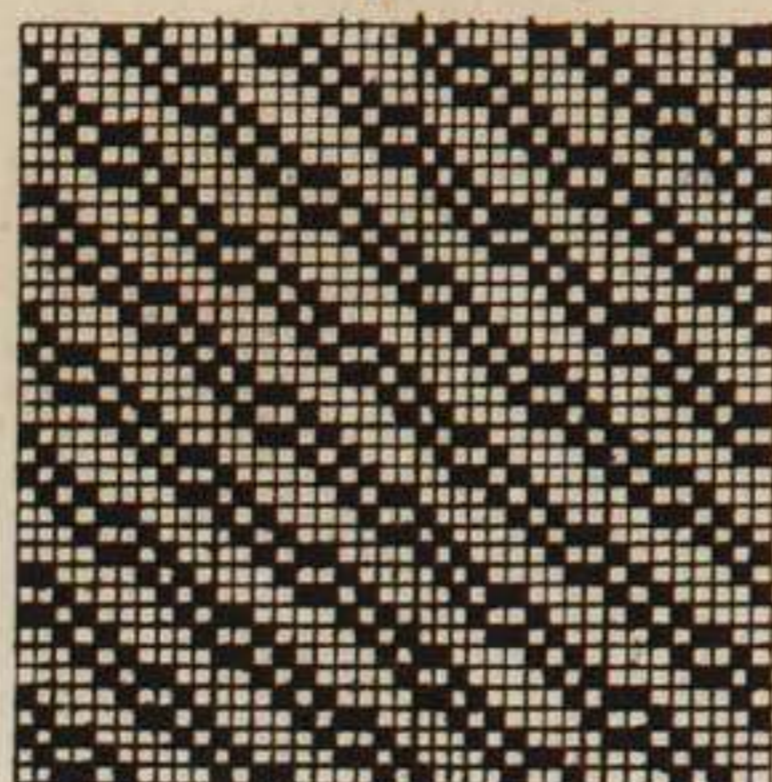
PLA.

38 sur 38.

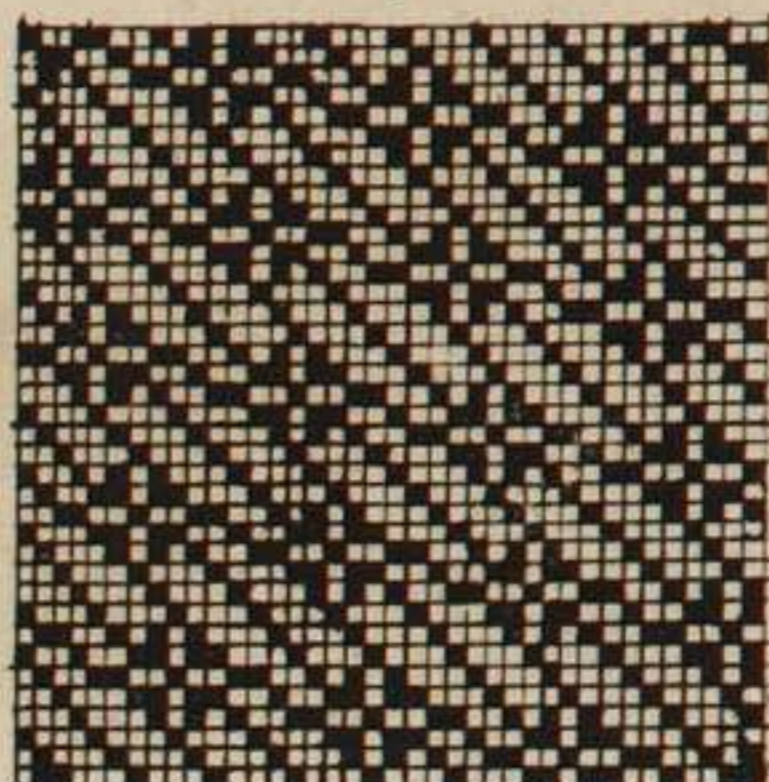
1



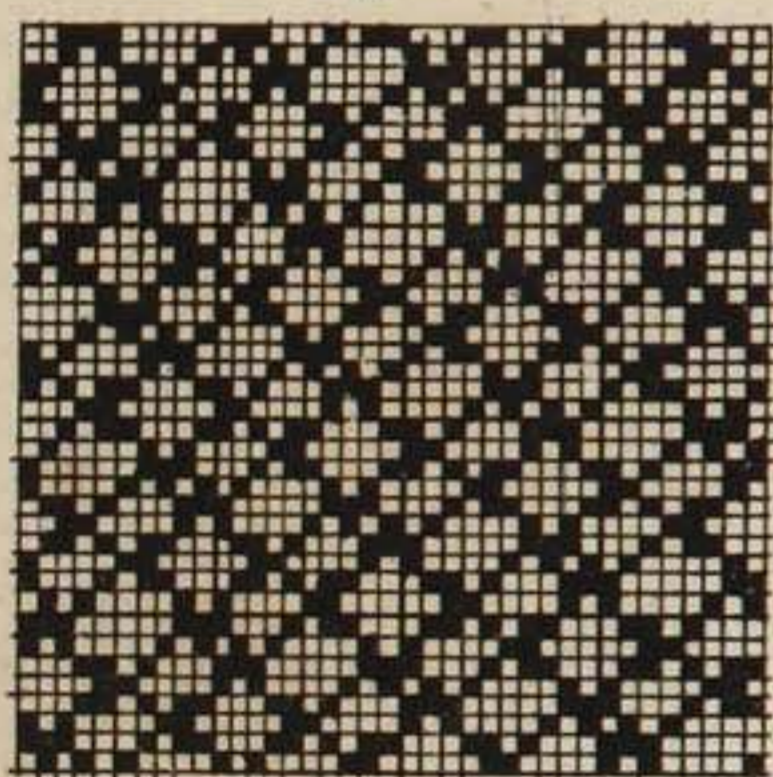
2



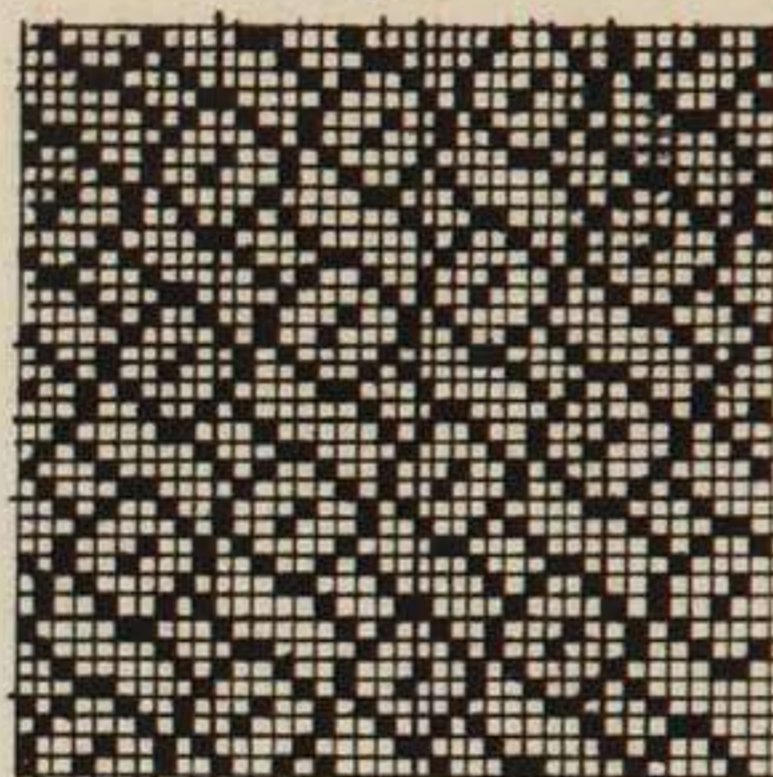
3



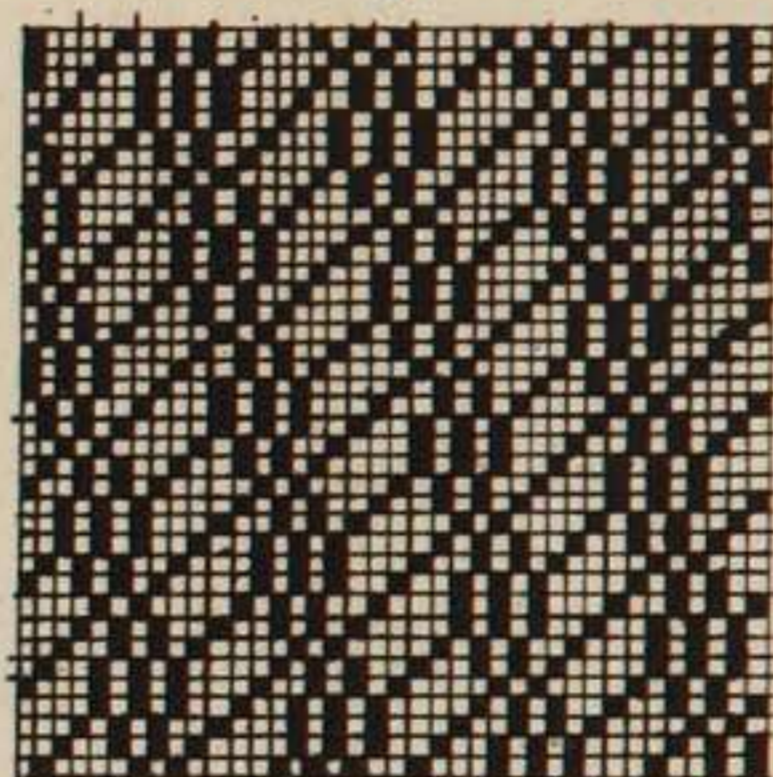
4



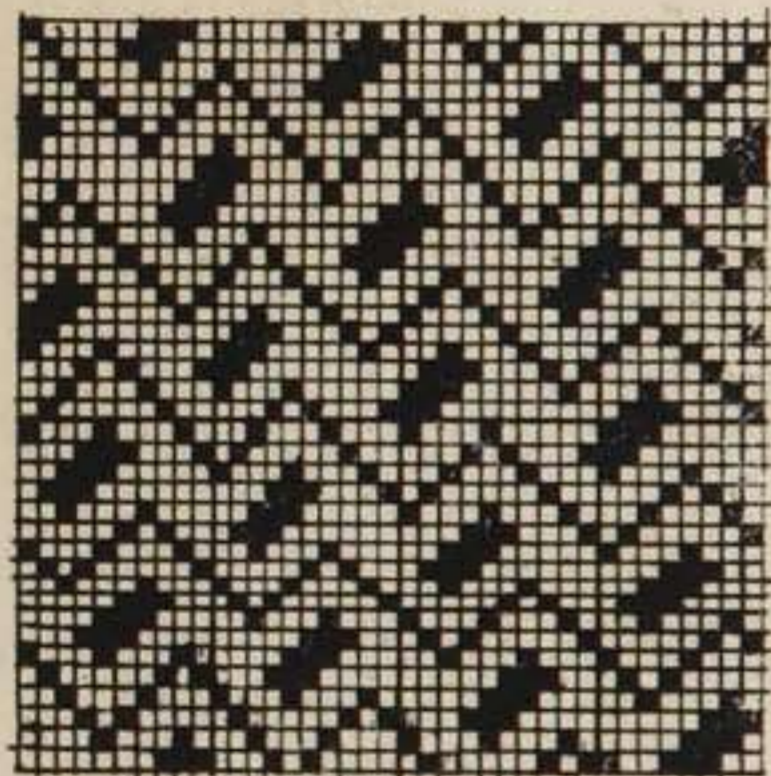
5



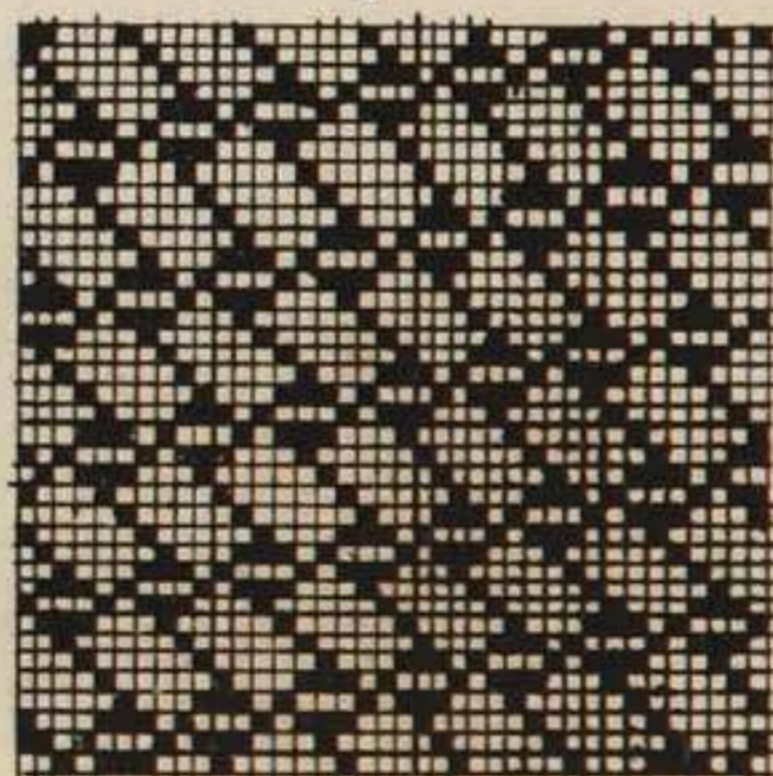
6



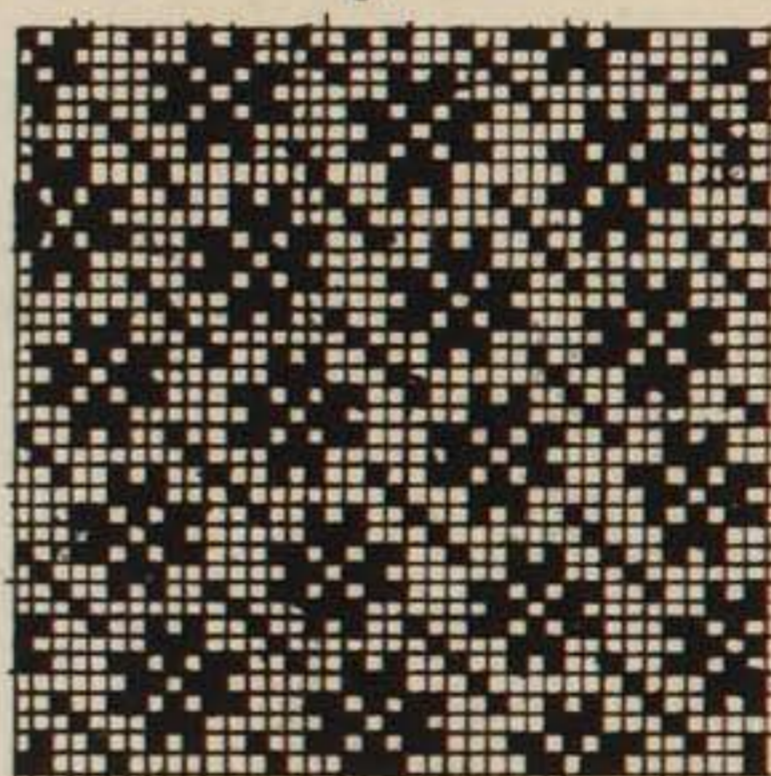
7



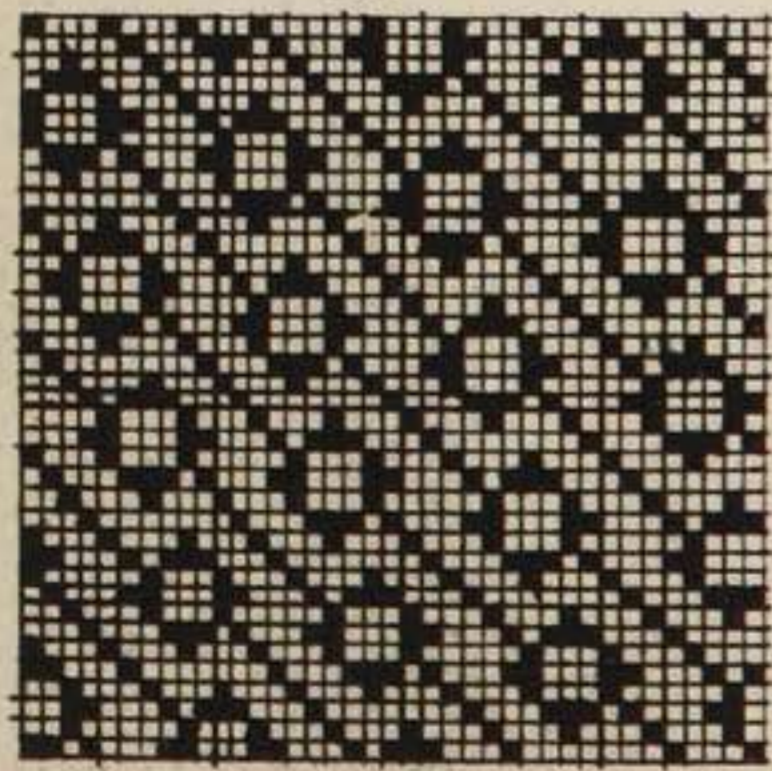
8



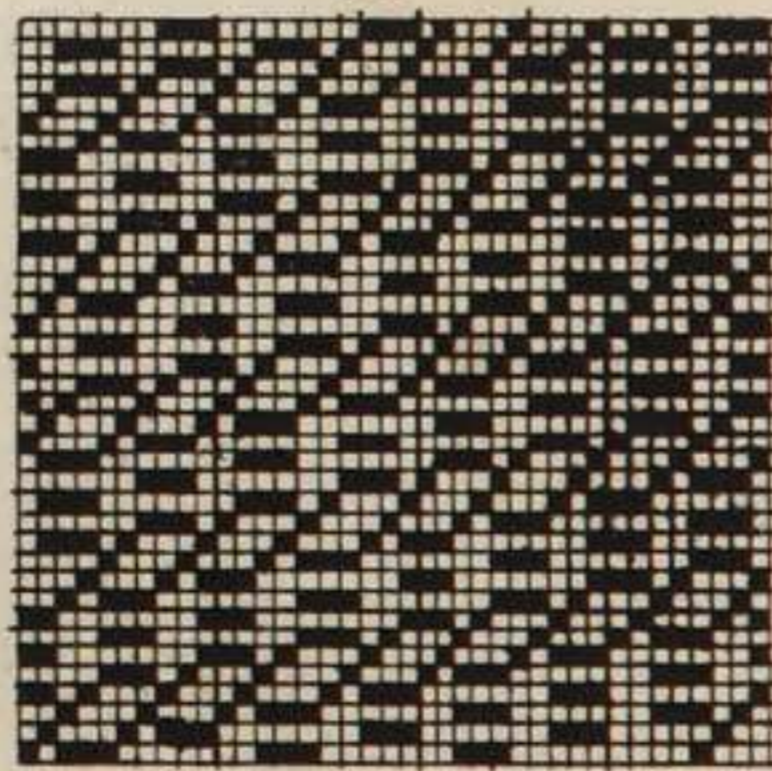
9



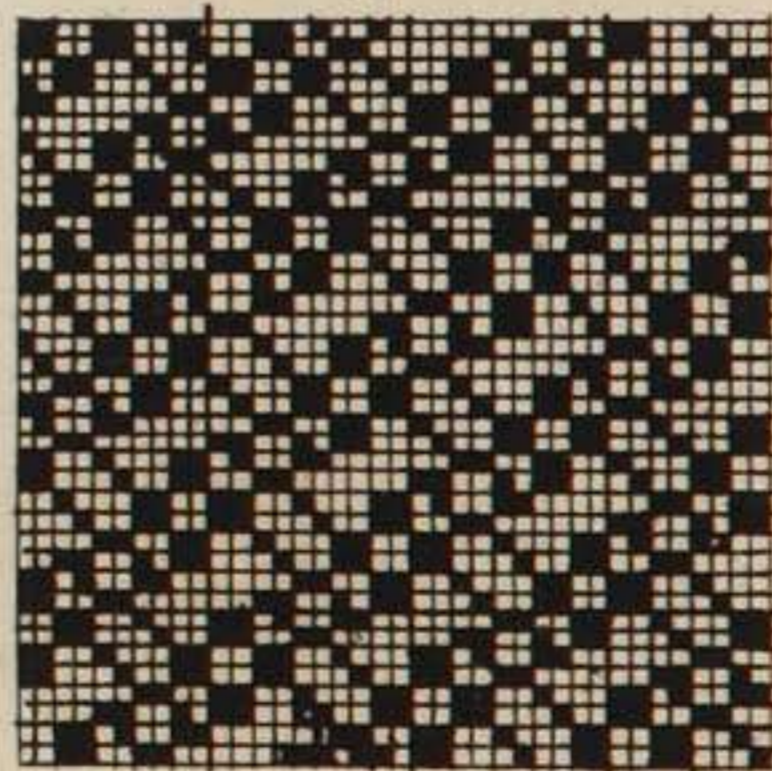
10



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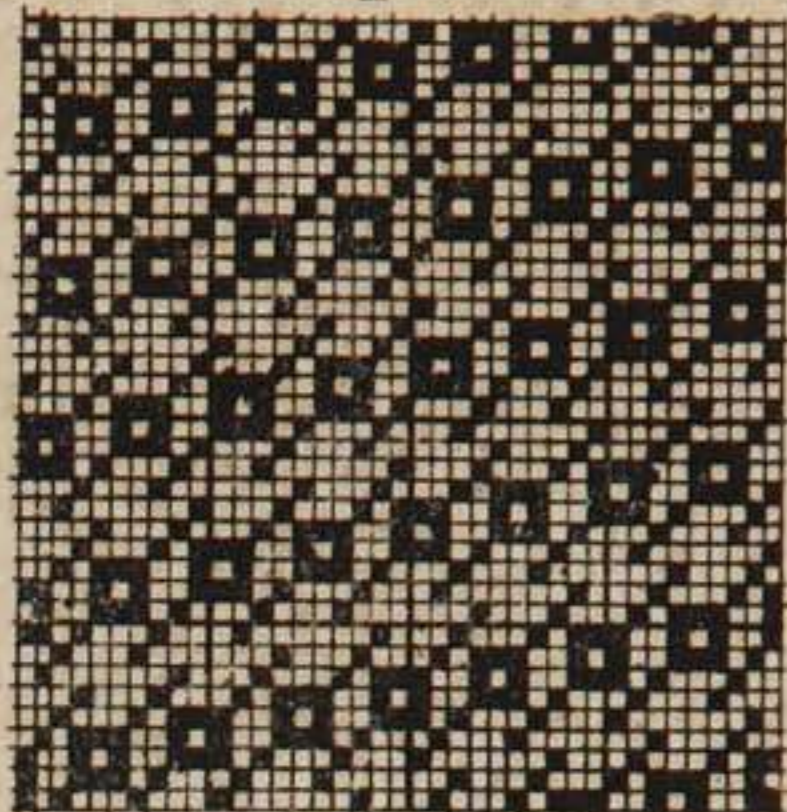


ARMURES DIVERSES.

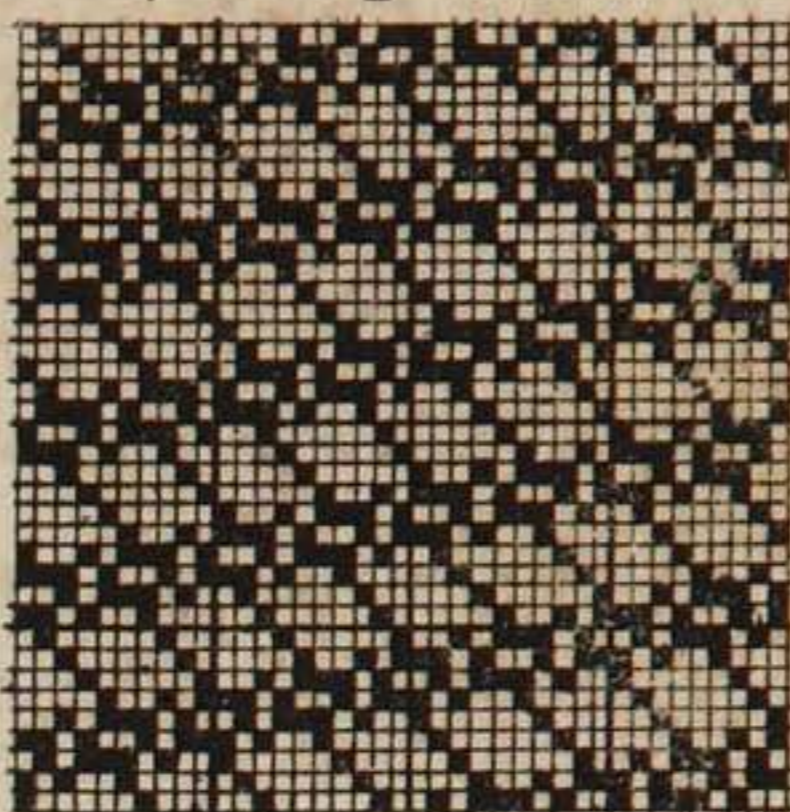
PL. A.

39 sur 39.

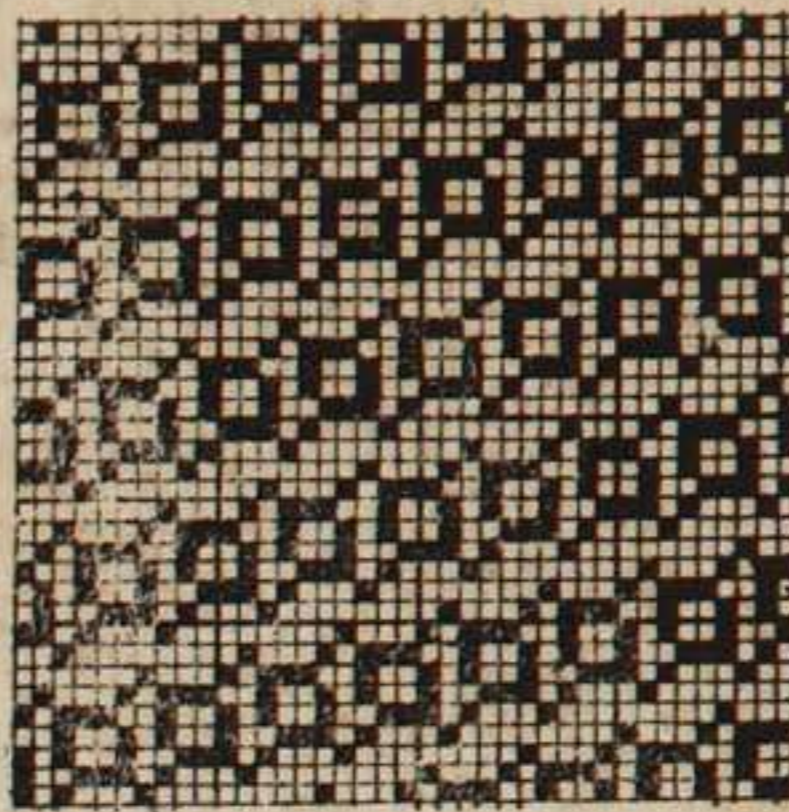
1



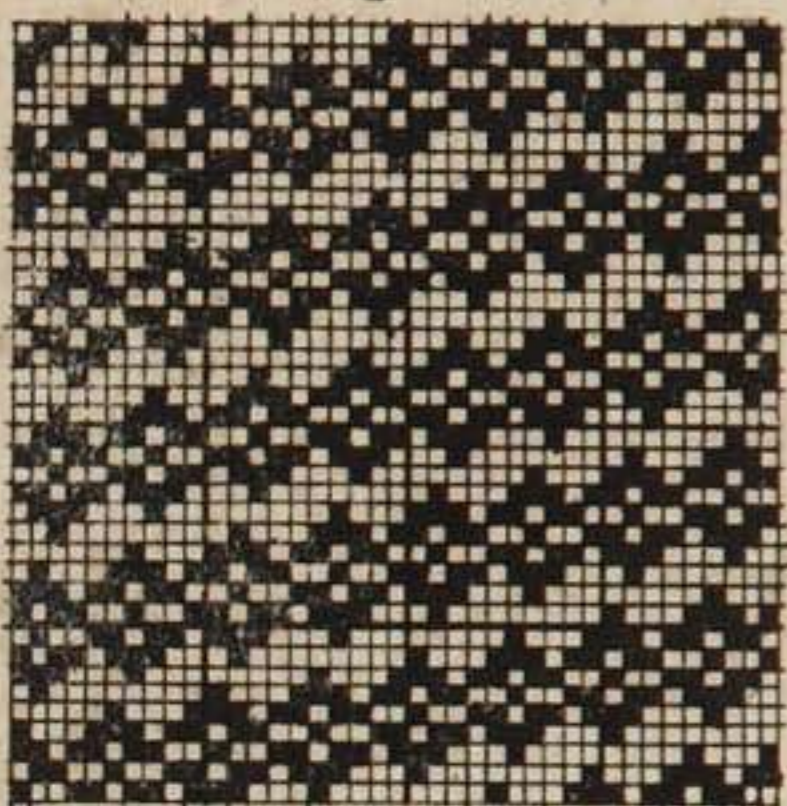
2



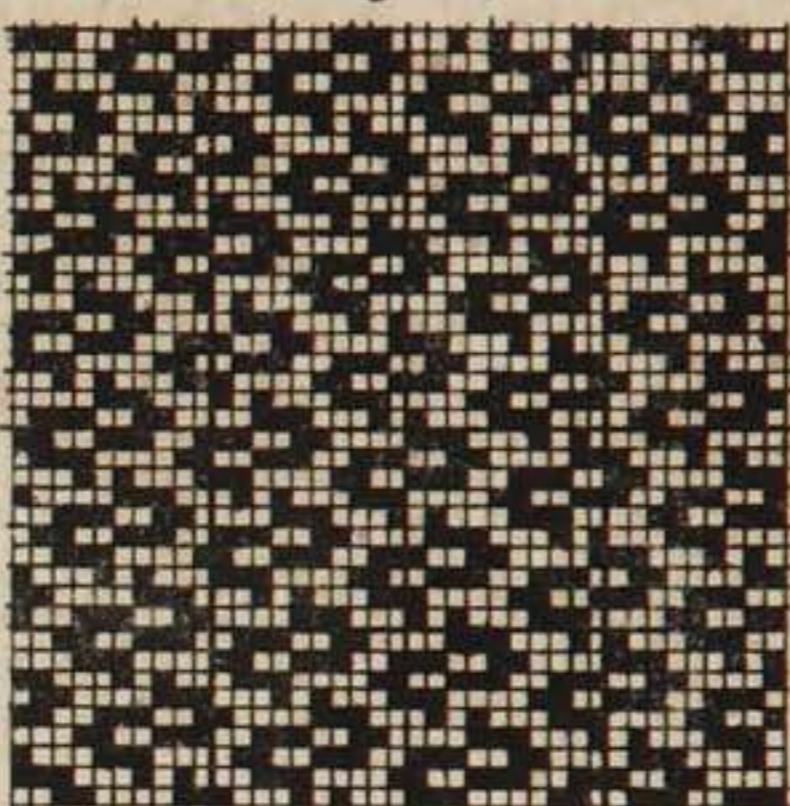
3



4



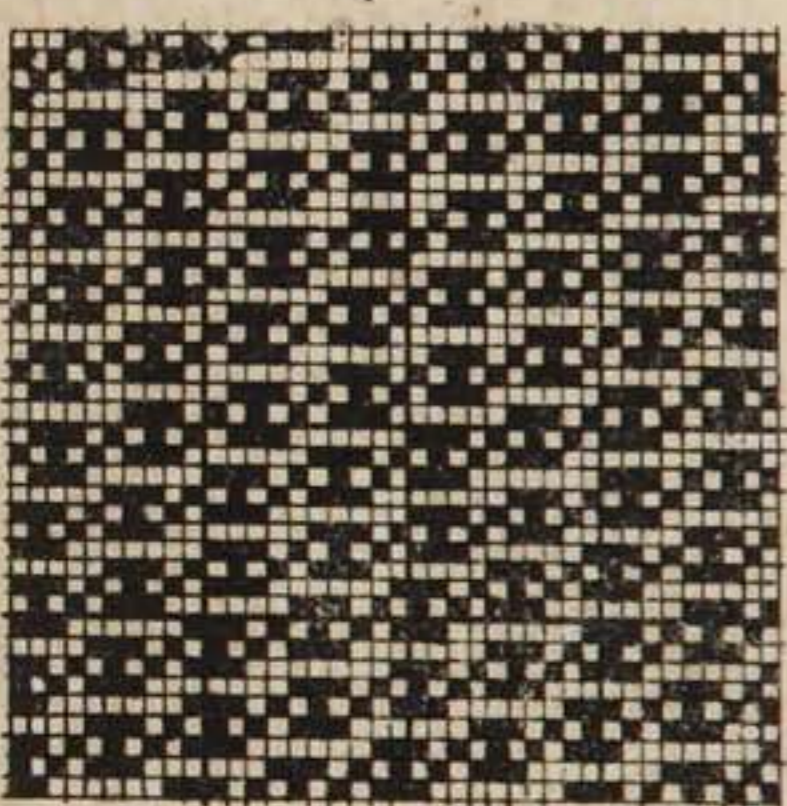
5



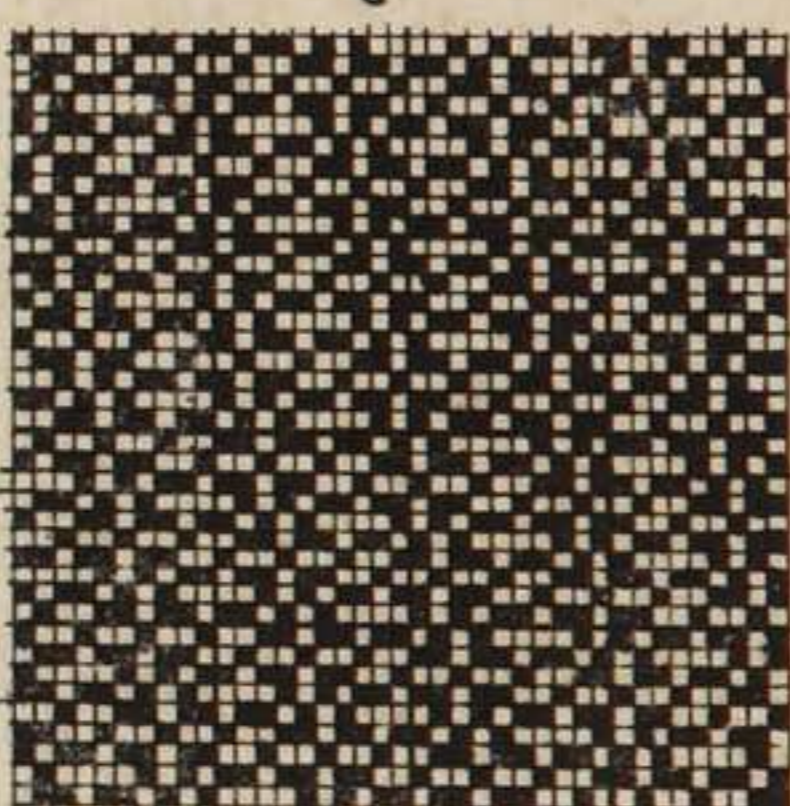
6



7



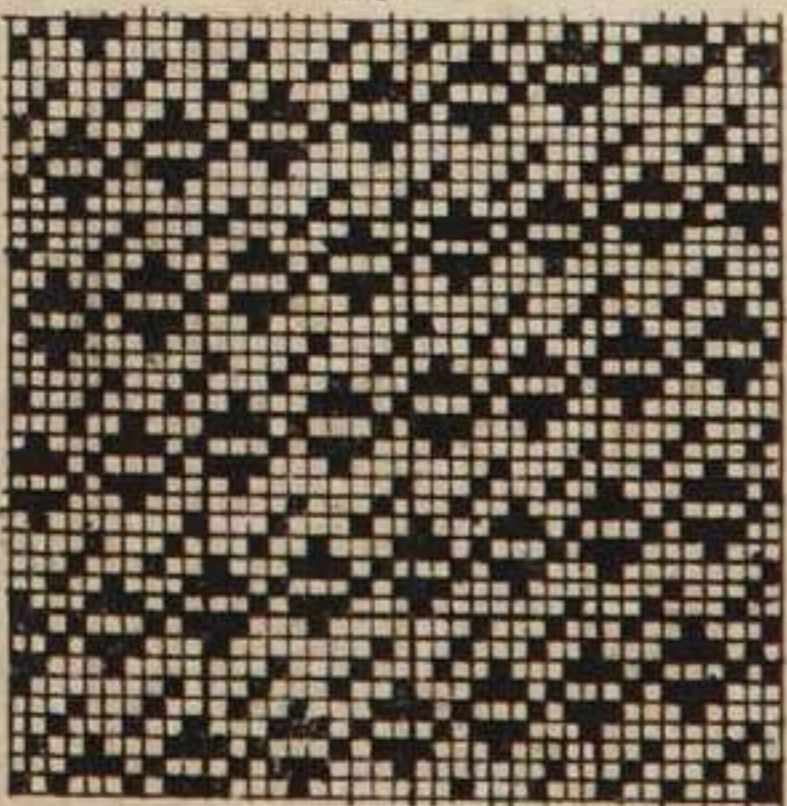
8



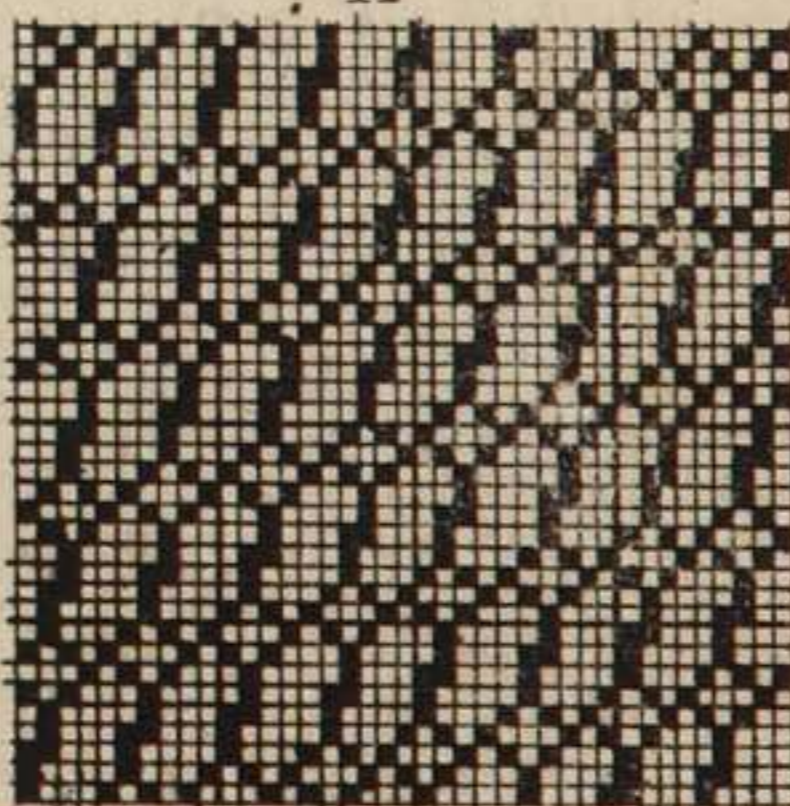
9



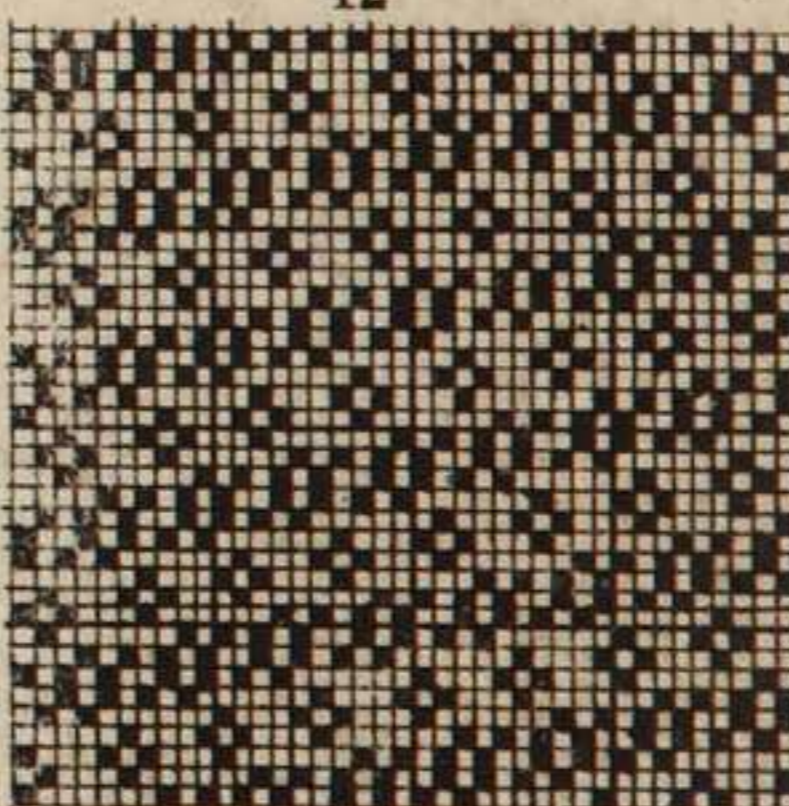
10



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ARMURES DIVERSES.

Pl. A.

1

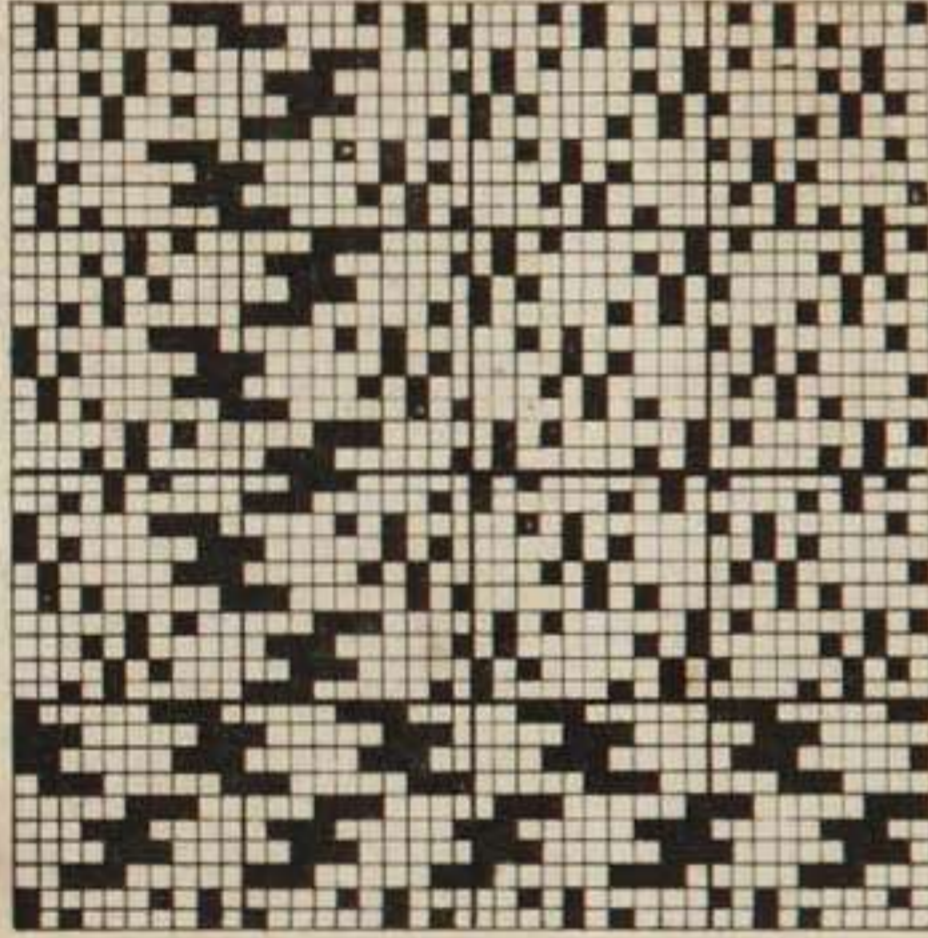
40 sur 40.

2



3

4



5

6

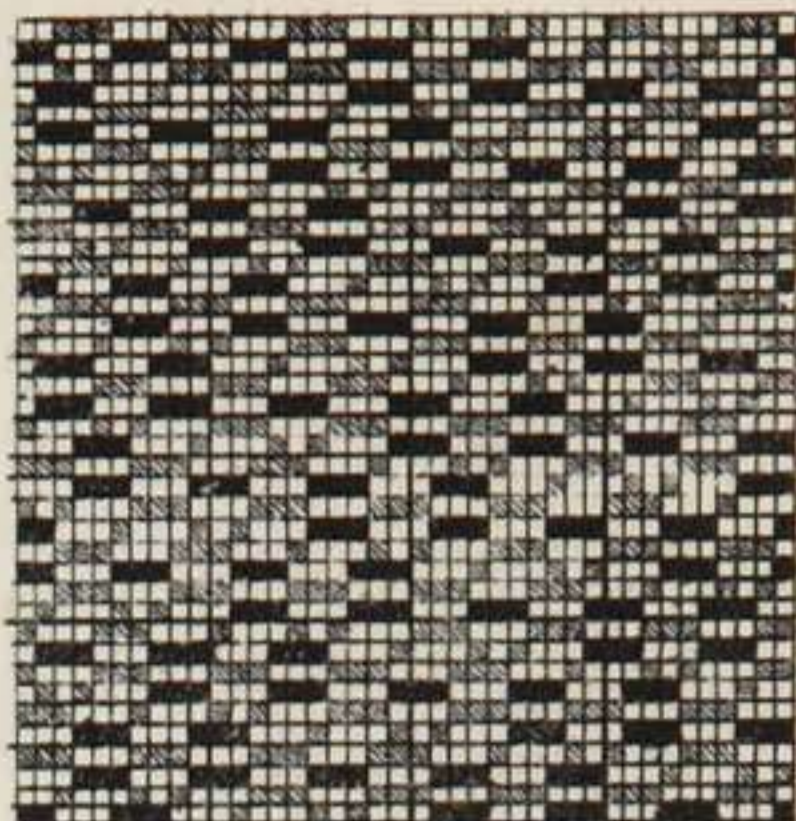


ARMURES DIVERSES.

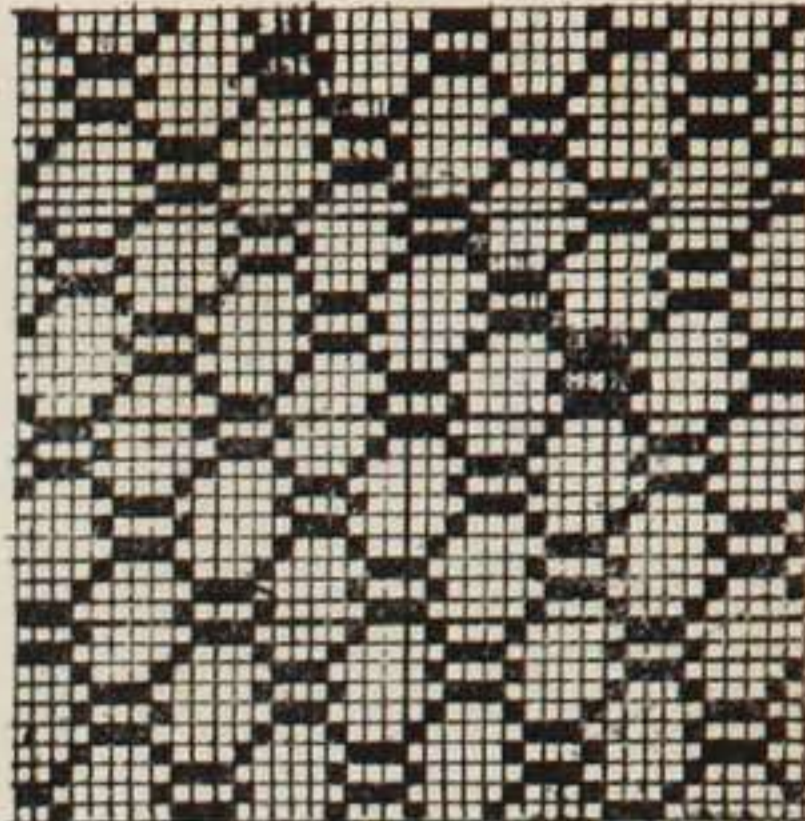
PL. IB.

40 sur 40.

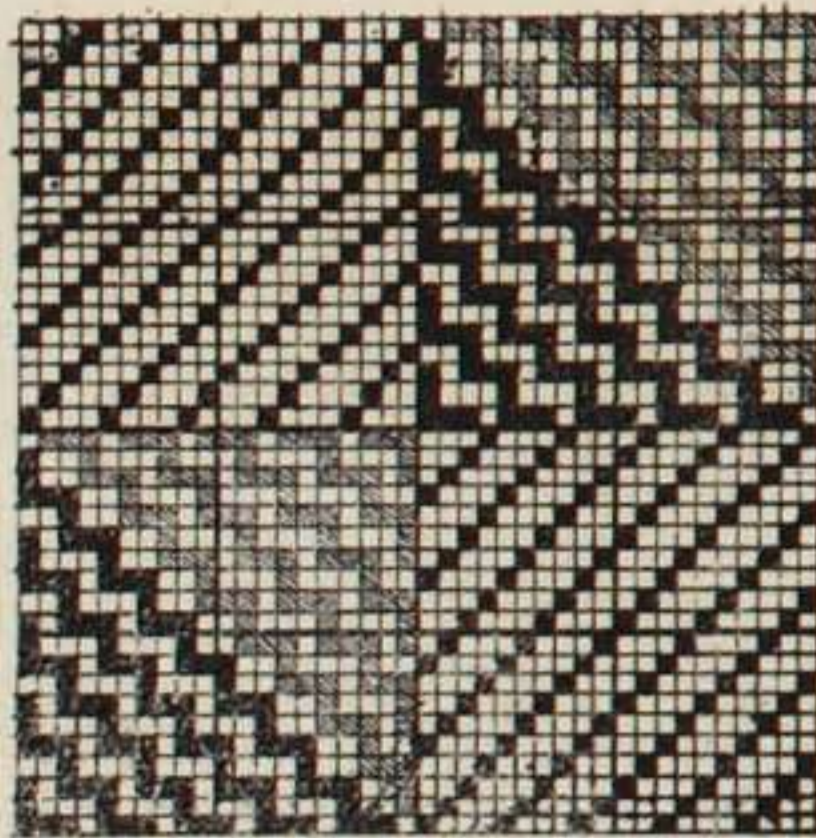
1



2



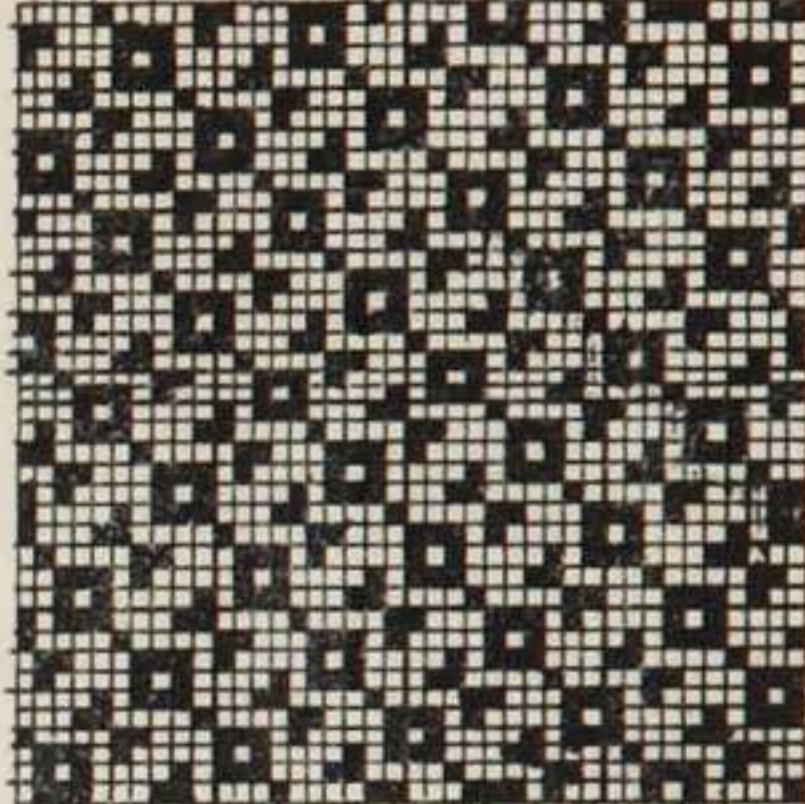
3



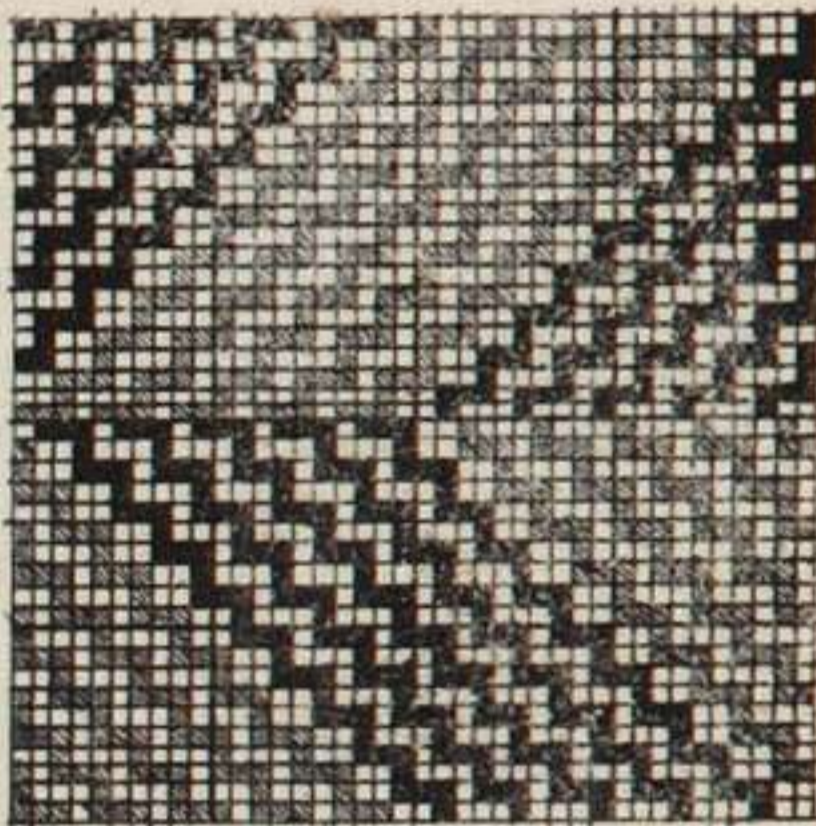
4



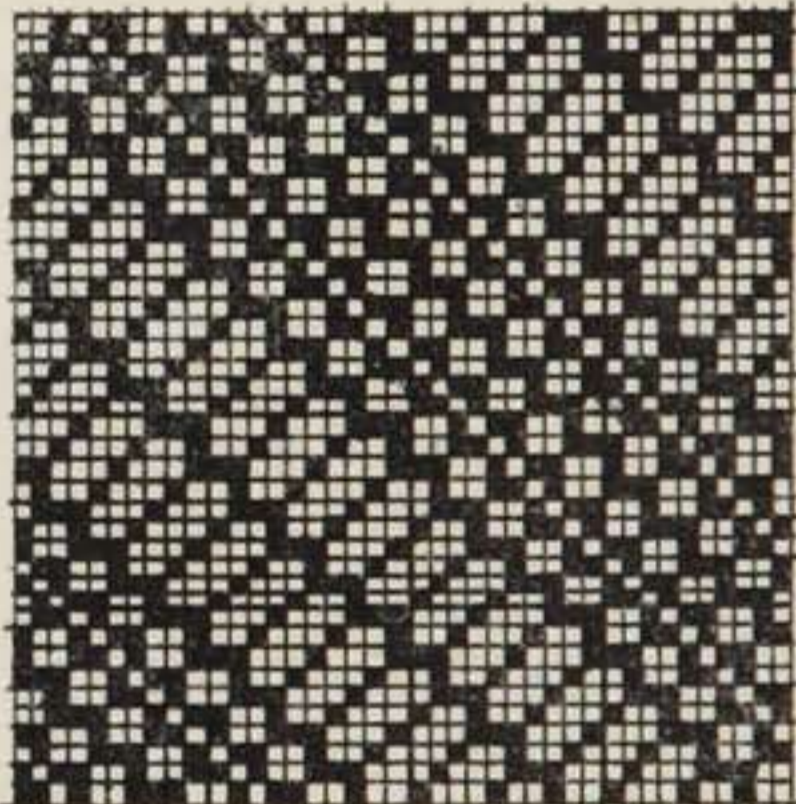
5



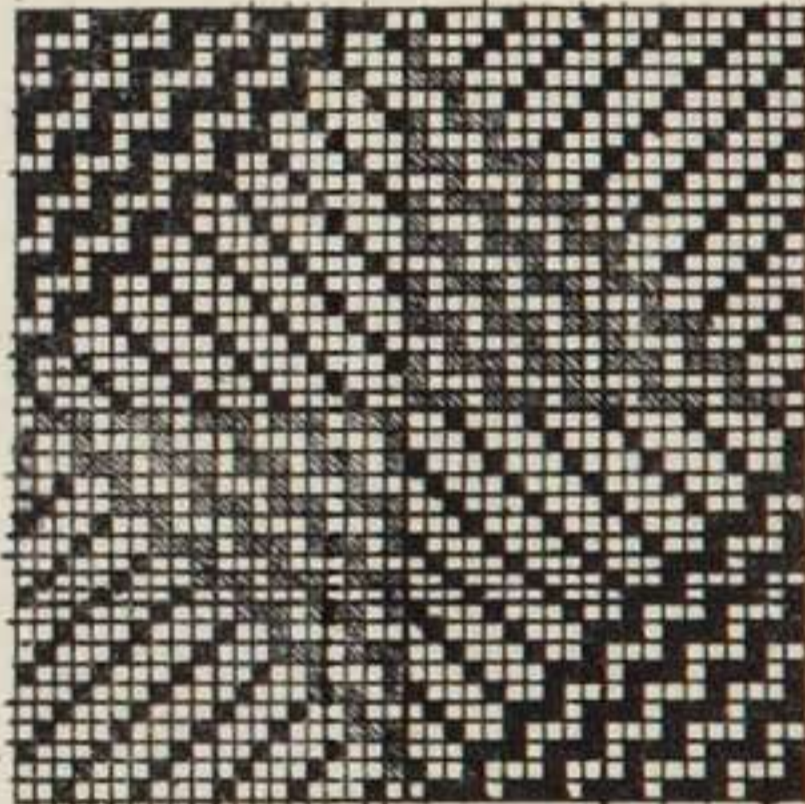
6



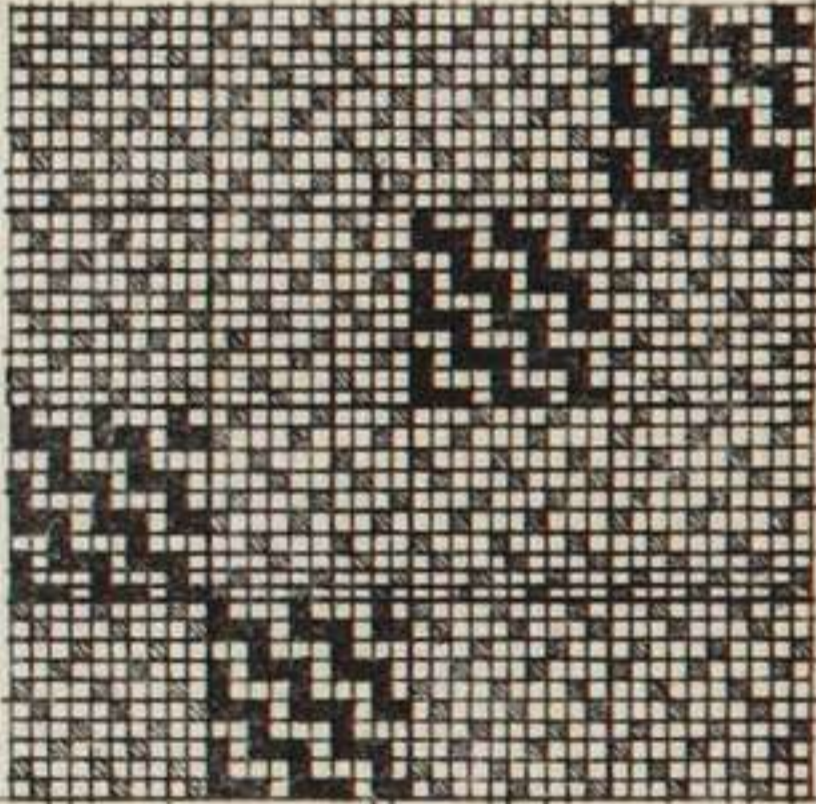
7



8



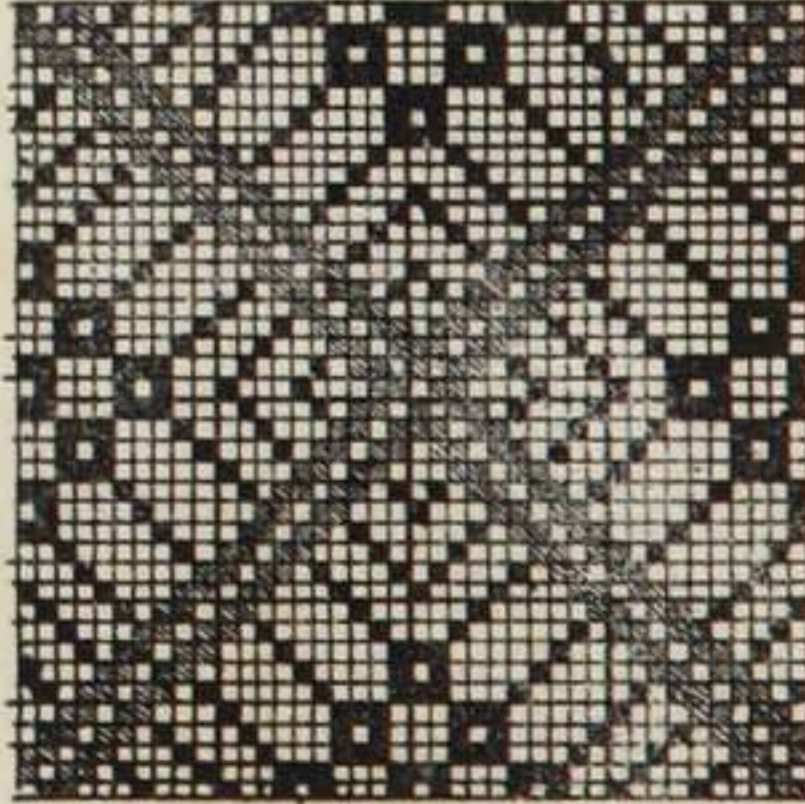
9



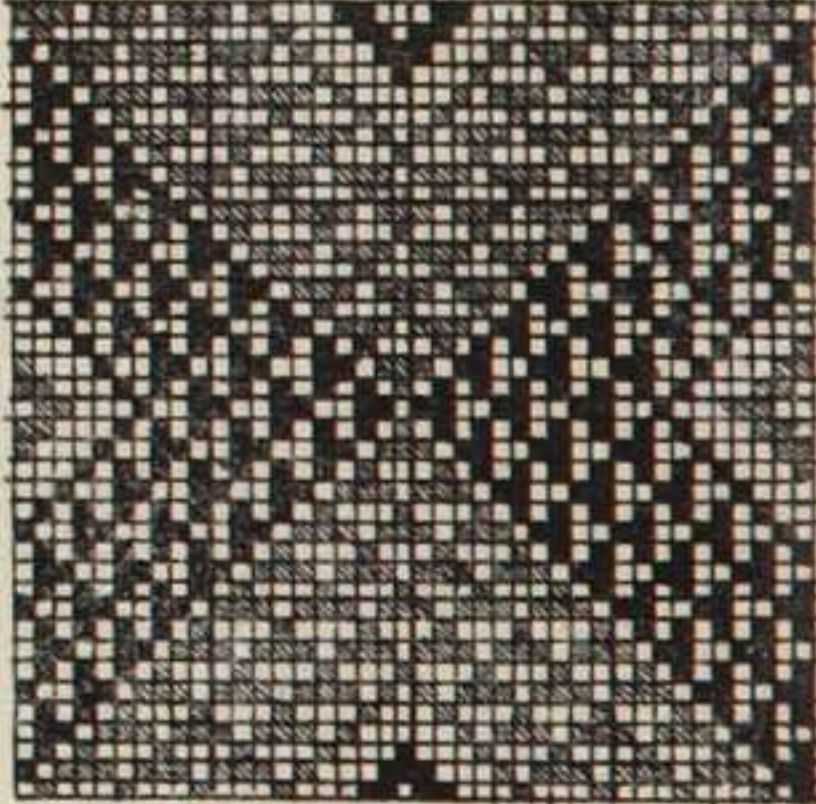
10



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12



BANDES & FILETS.

Dispositions diverses.- Documents.

PL. A

FIG. 1^{re}

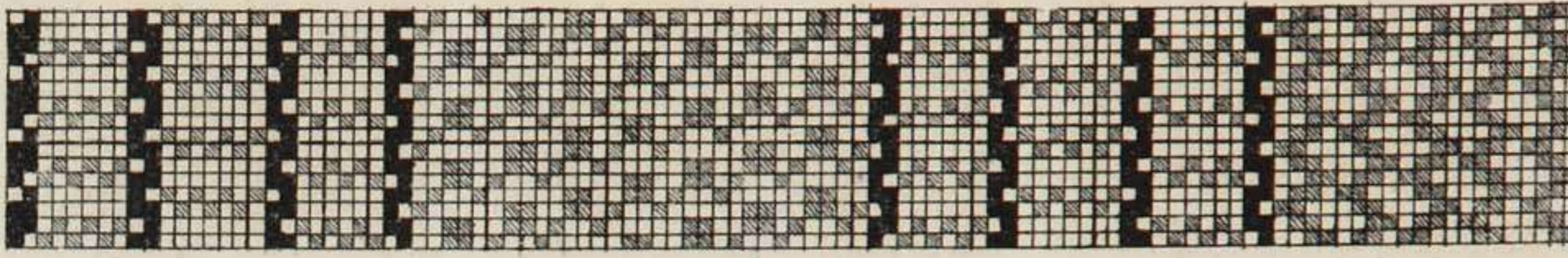


FIG. 2.

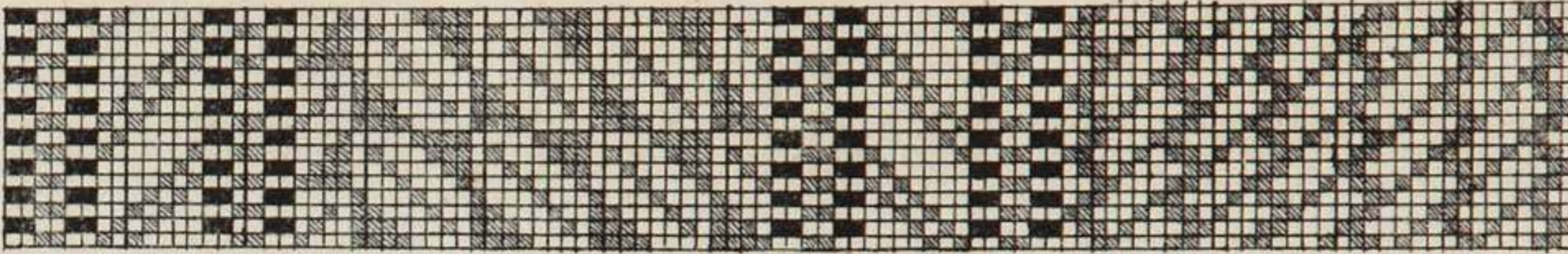


FIG. 3.

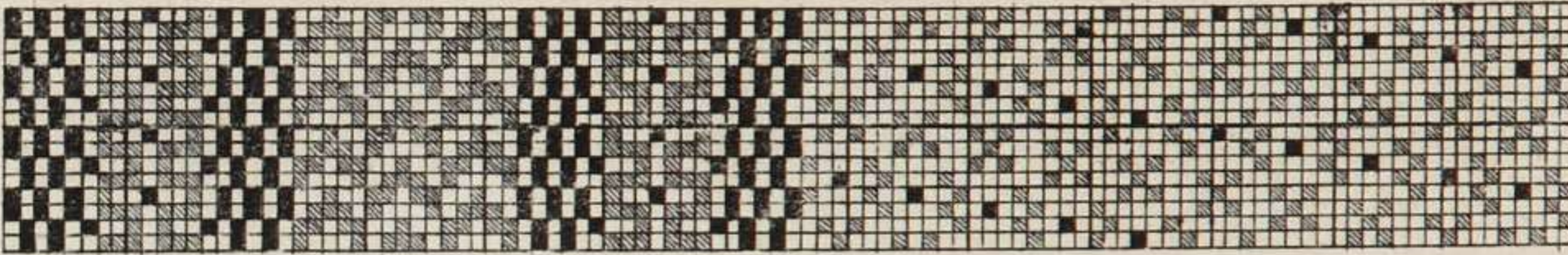


FIG. 4.

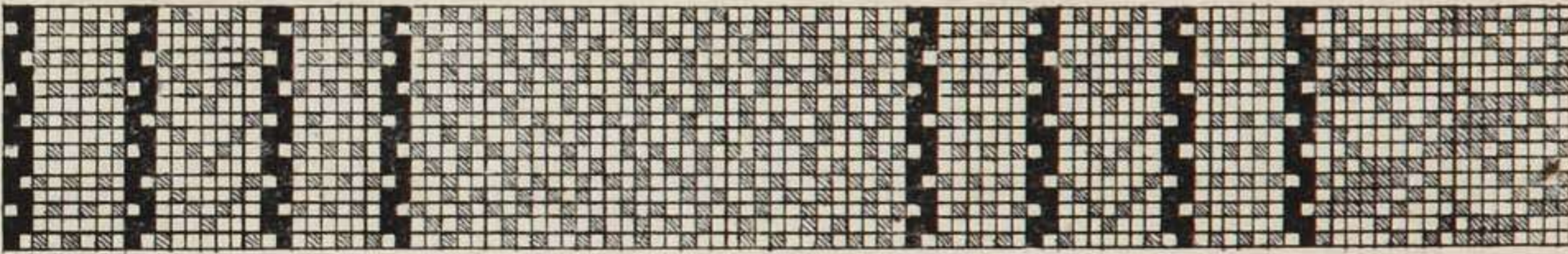


FIG. 5.

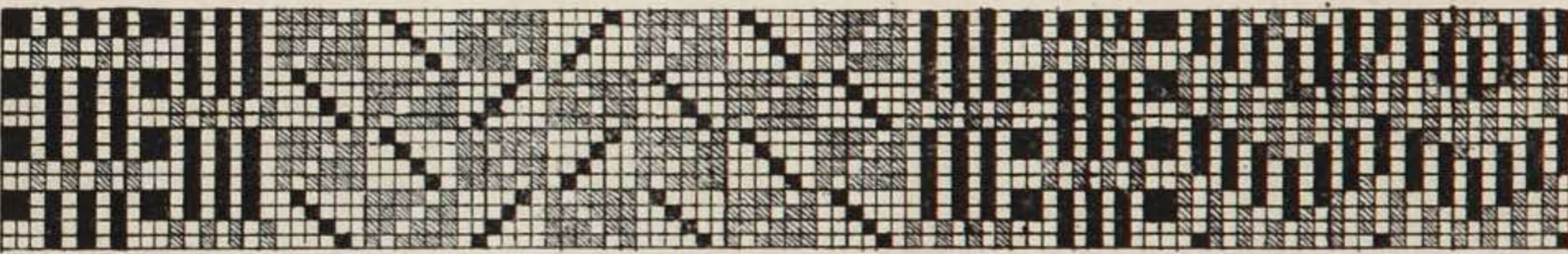


FIG. 6.

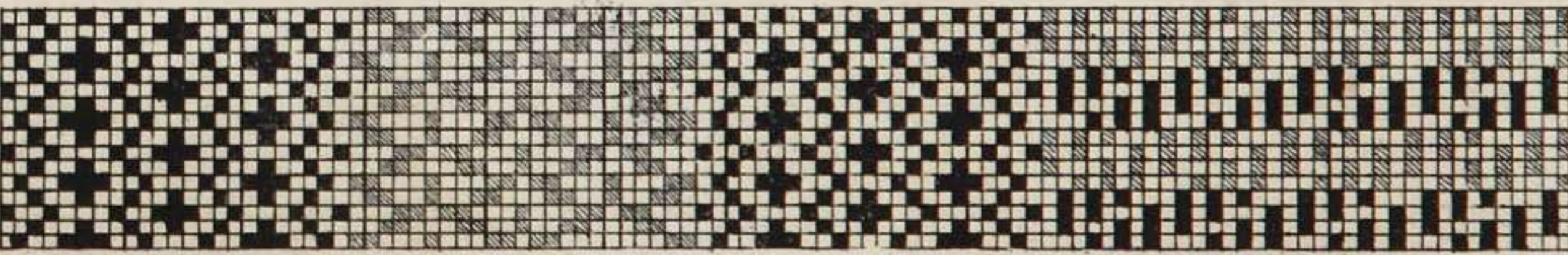
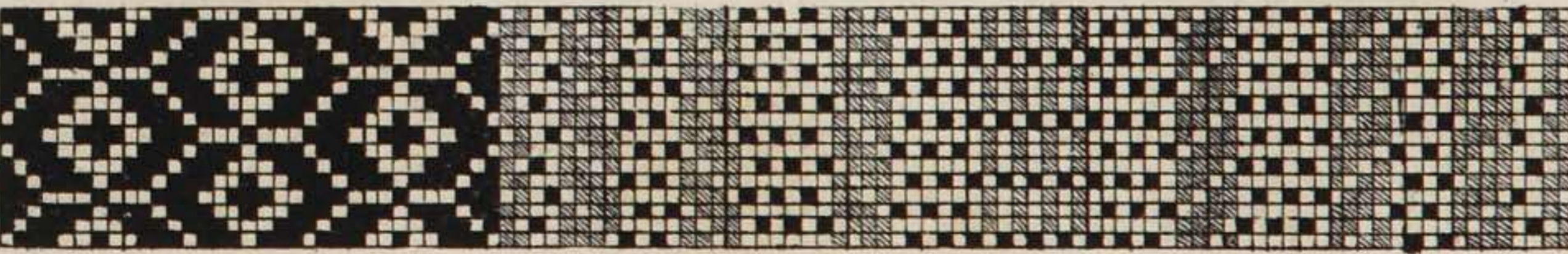


FIG. 7.



BANDES & FILETS.

Dispositions diverses. - Documents.

IPL.B

FIG. 1^{re}

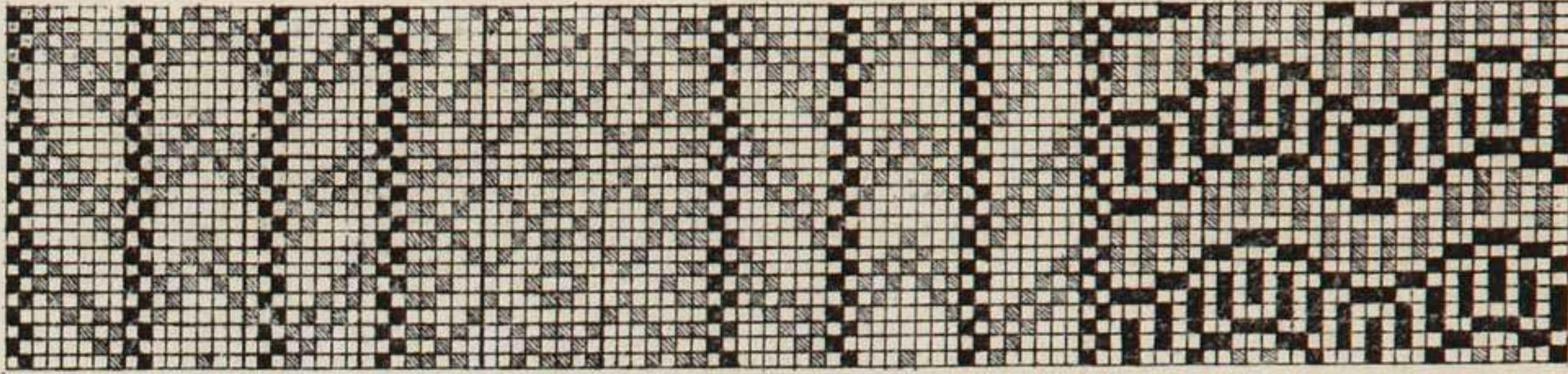


FIG. 2.

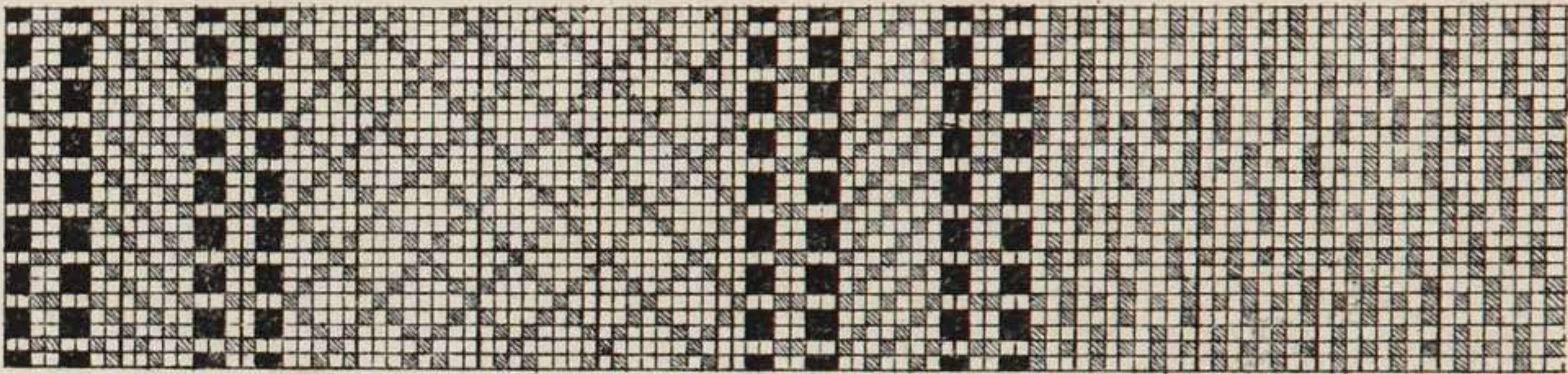


FIG. 3.

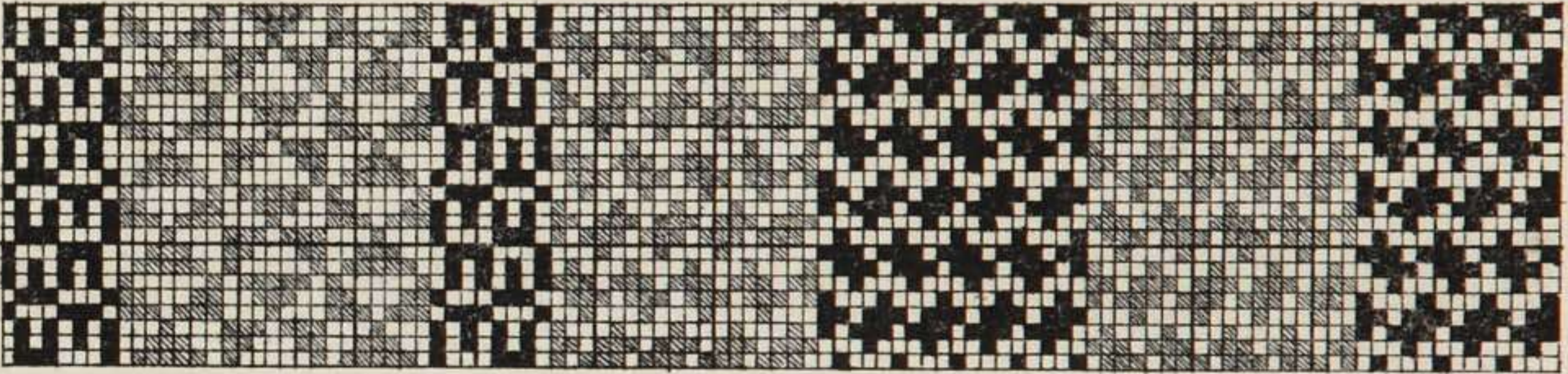


FIG. 4.

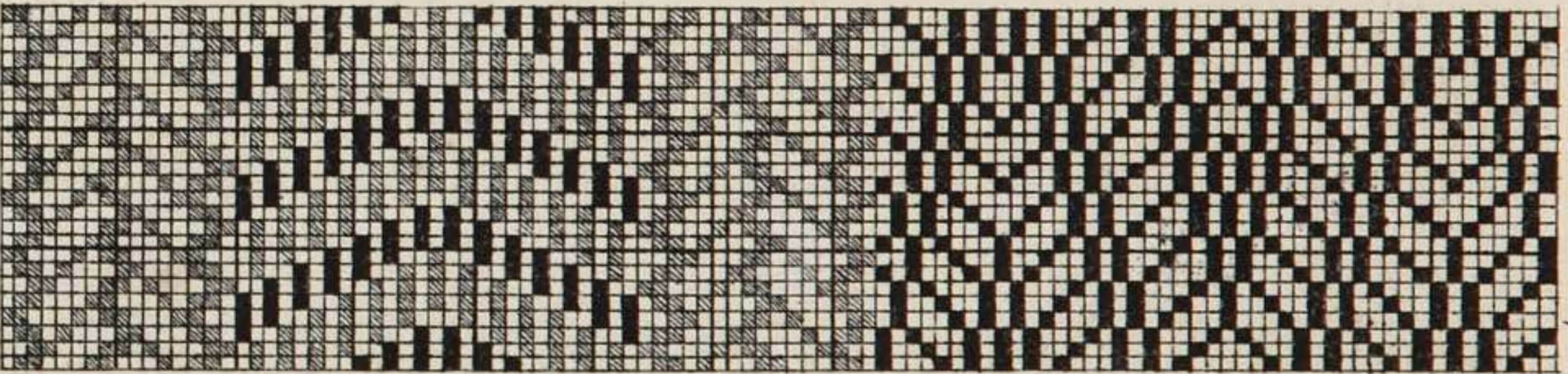
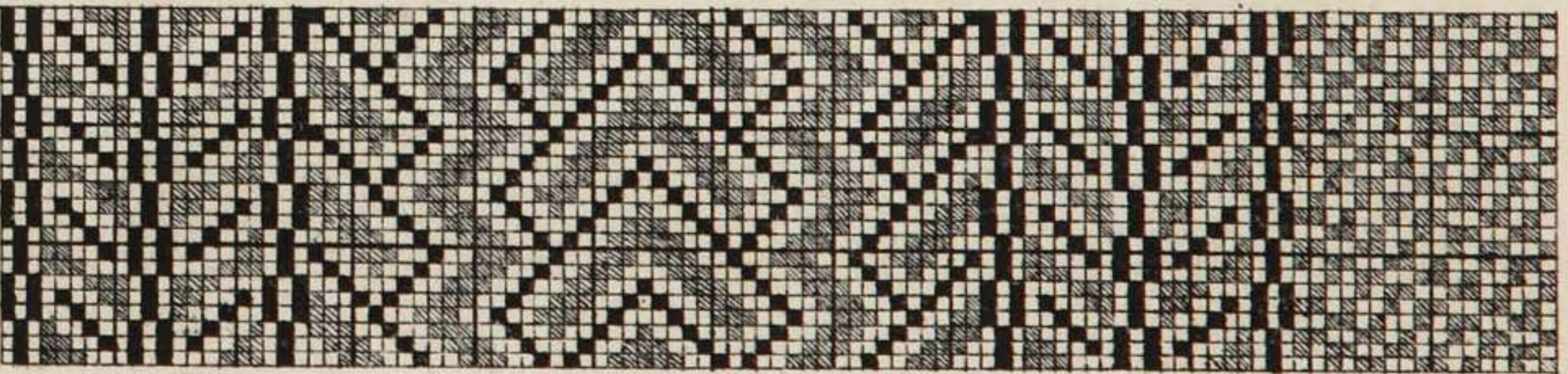


FIG. 5.



BANDES & FILETS.

Dispositions diverses. - Documents.

PL. C

FIG. 1^{re}

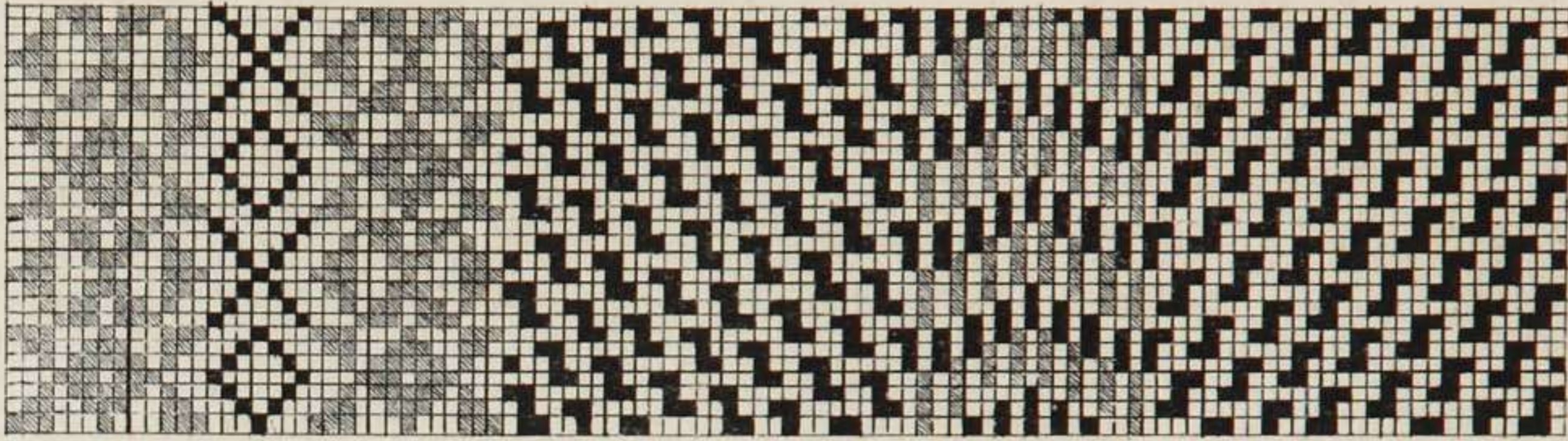


FIG. 2.

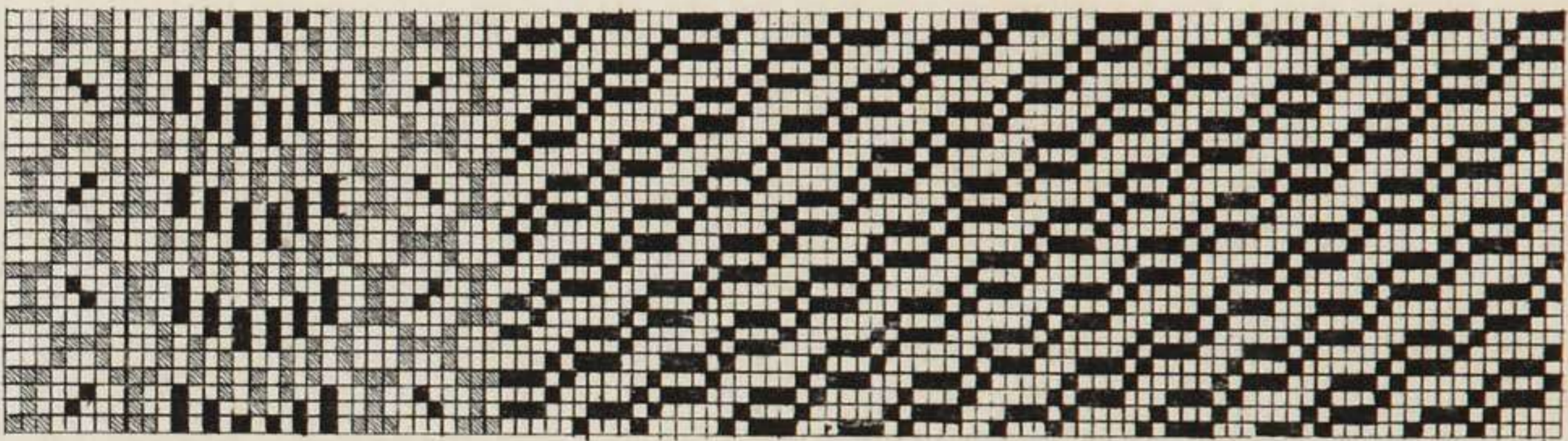


FIG. 3.

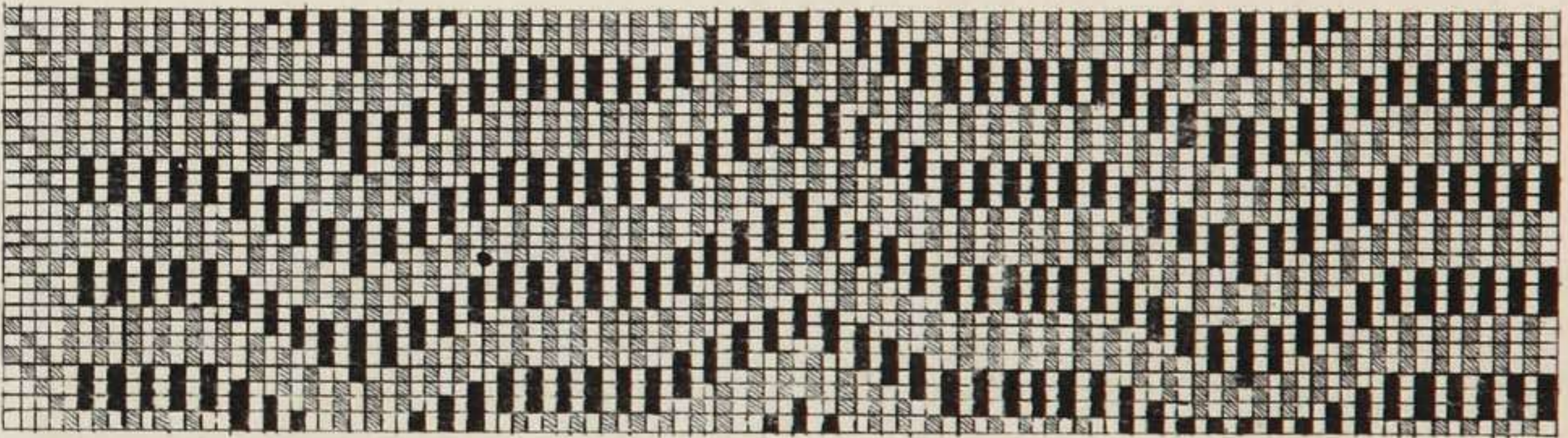
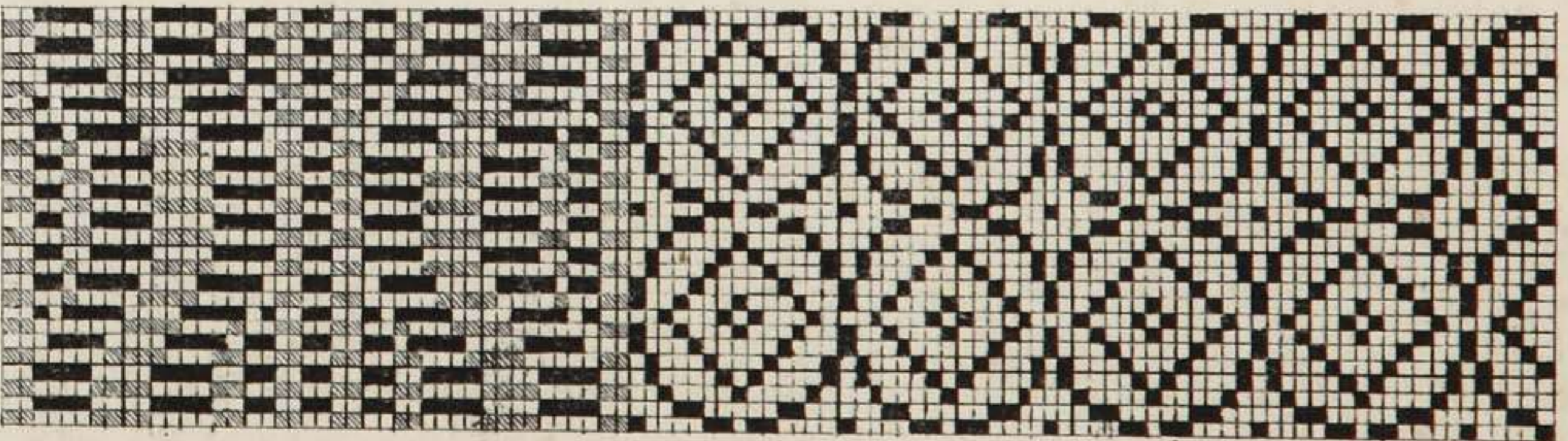


FIG. 4.



BANDES & FILETS.

Dispositions diverses. - Documents.

PL. II

FIG. 1^{re}

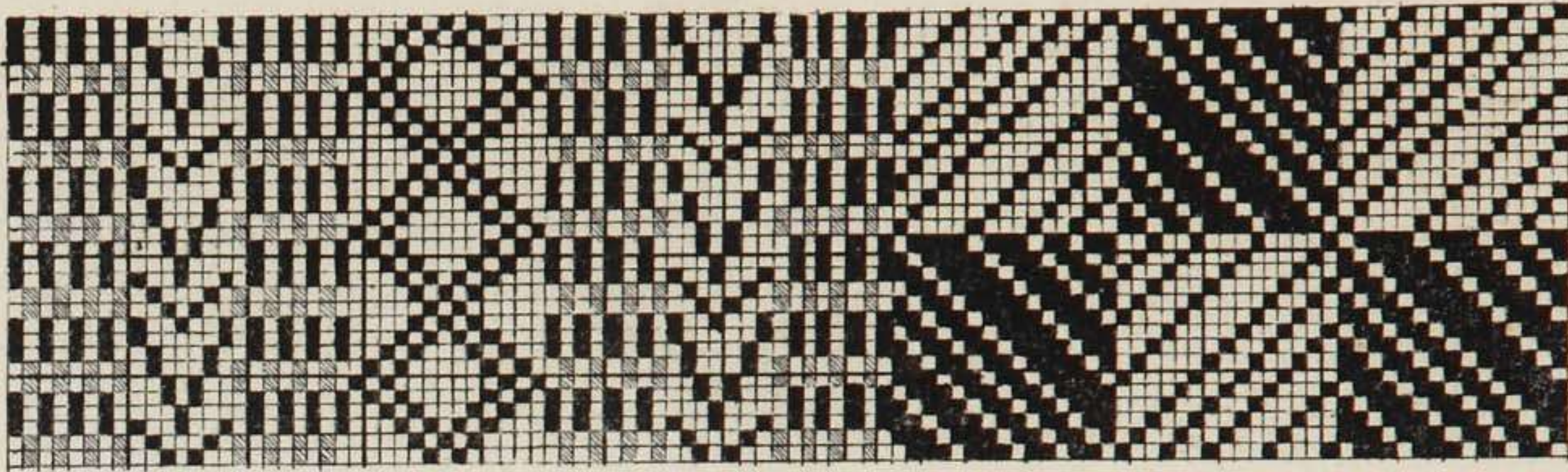


FIG. 2.

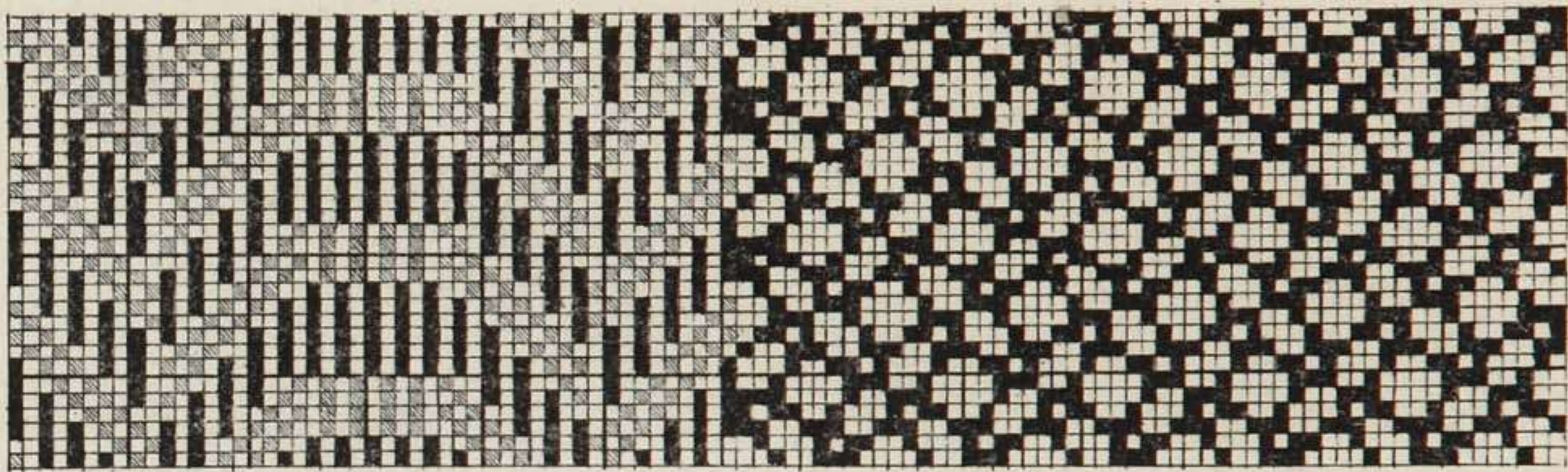


FIG. 3

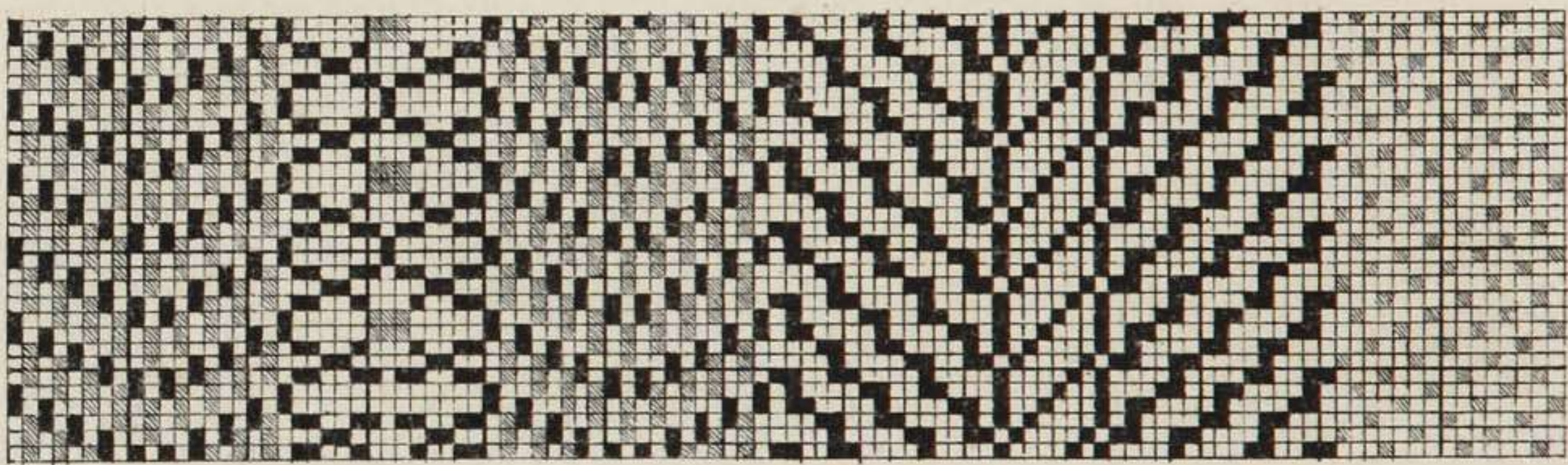
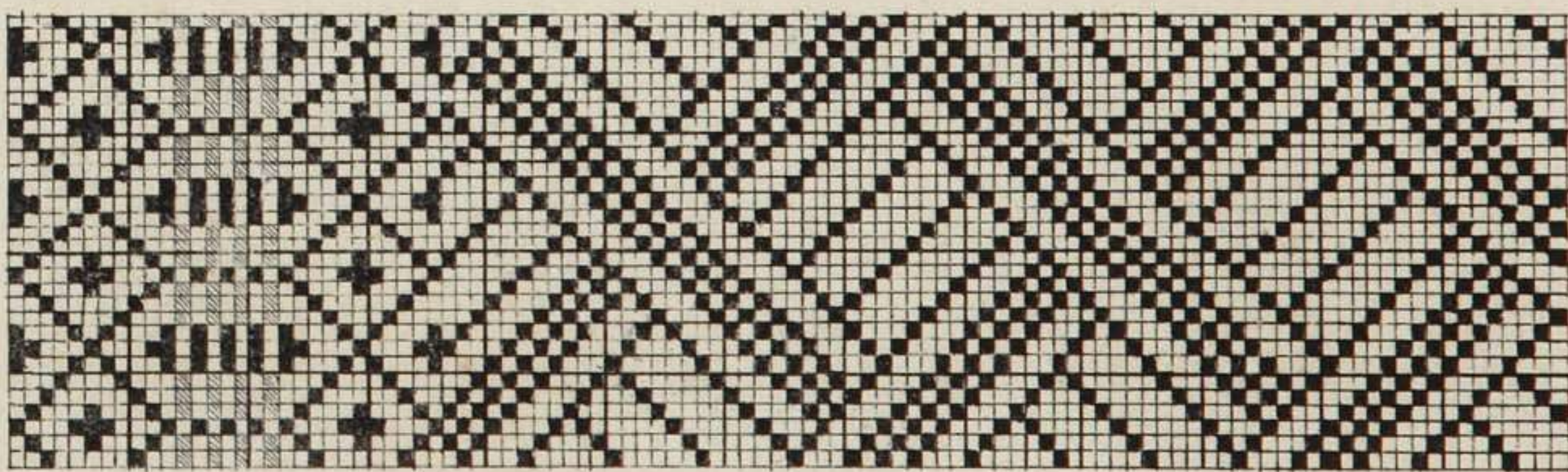


FIG. 4.



BANDES & FILETS.

Dispositions diverses.—Documents.

PL. E.

fig. 1^{re}.

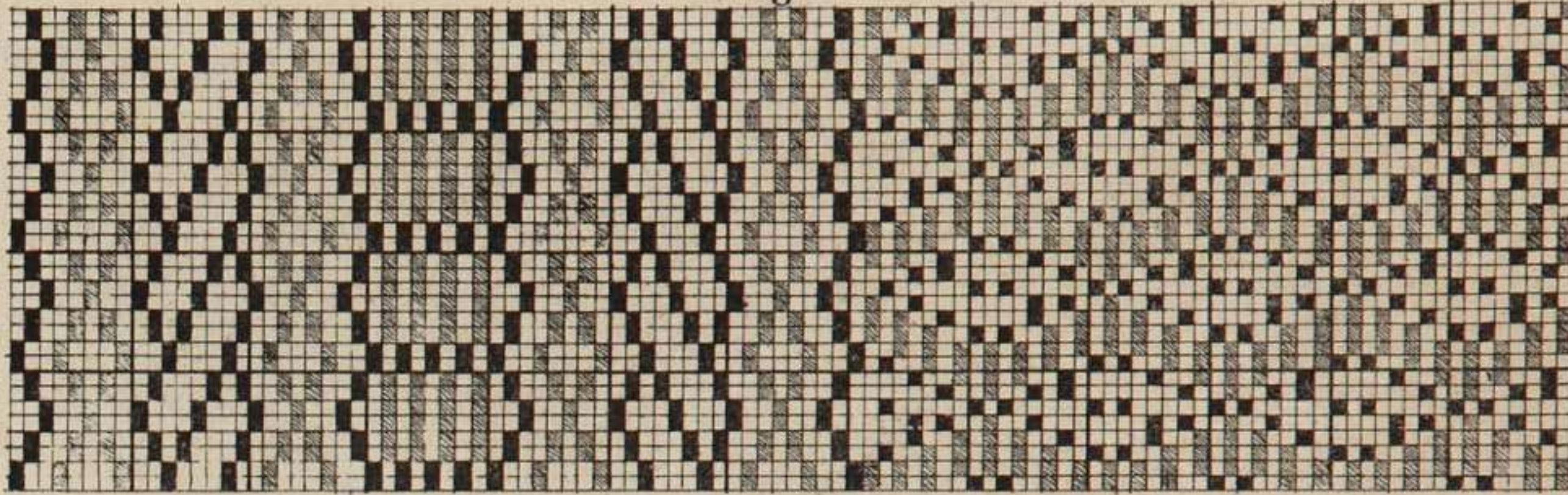


fig. 2.

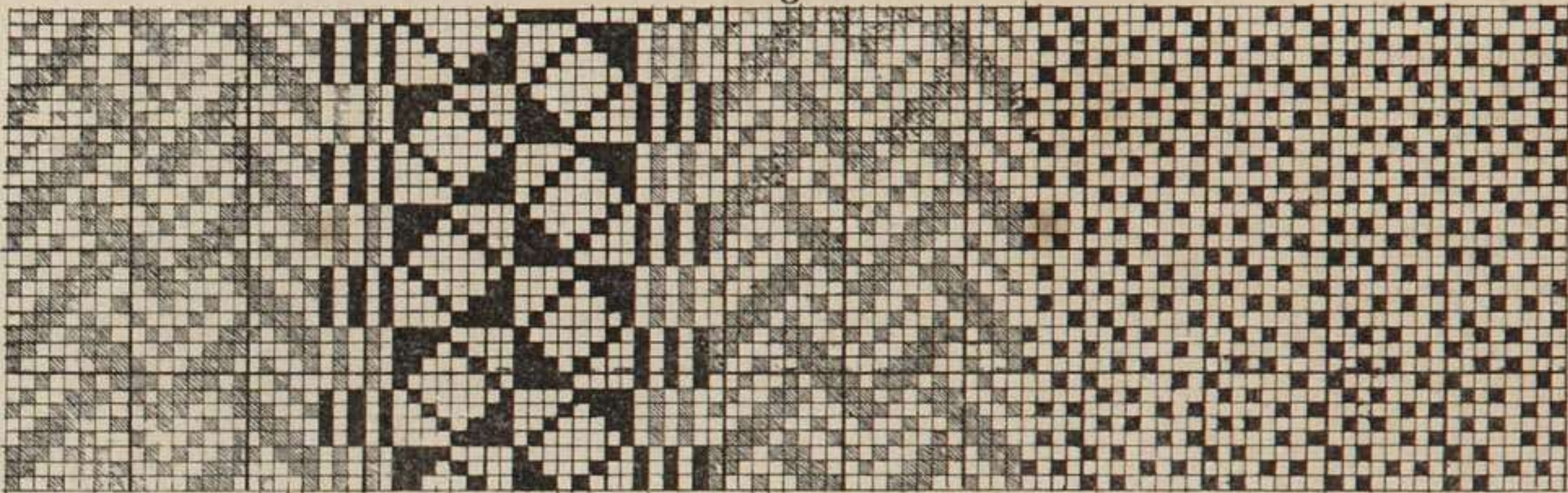


fig. 3.

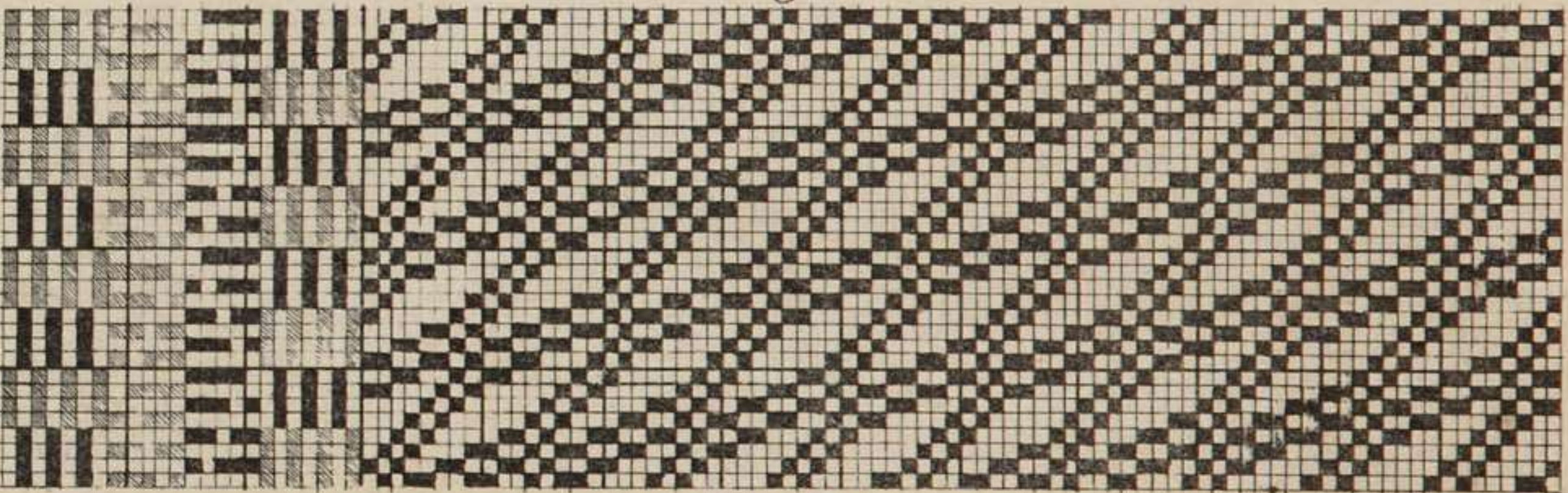
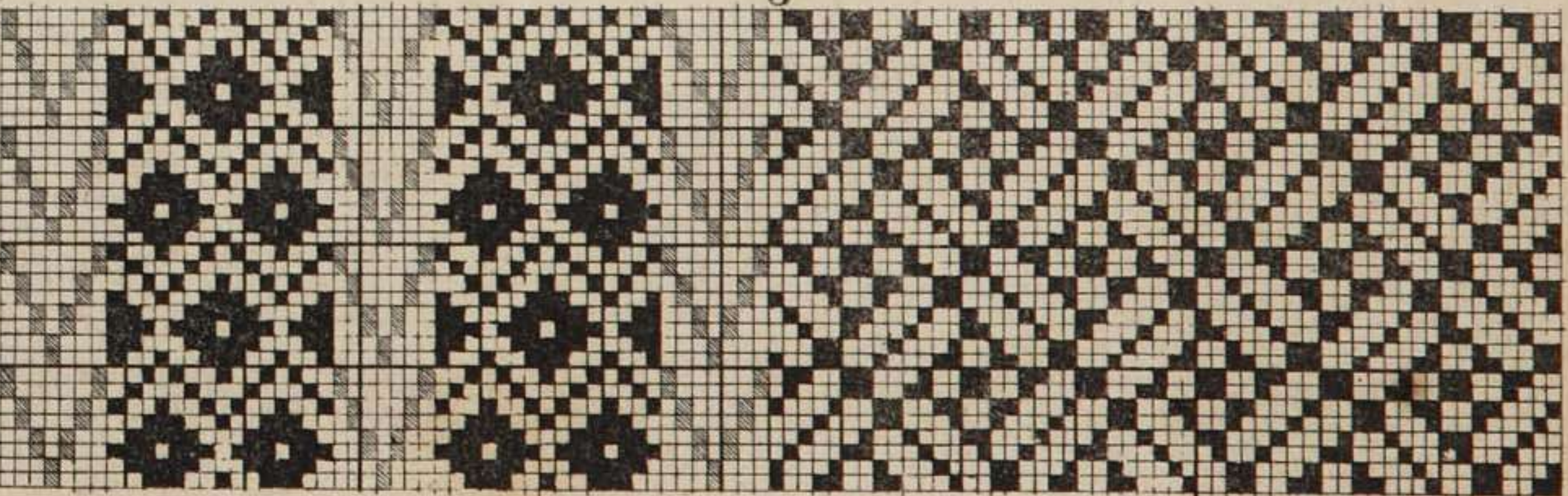


fig. 4.



BANDES & FILETS.

Dispositions diverses. — Documents.

PL. F.

fig. 1^{re}

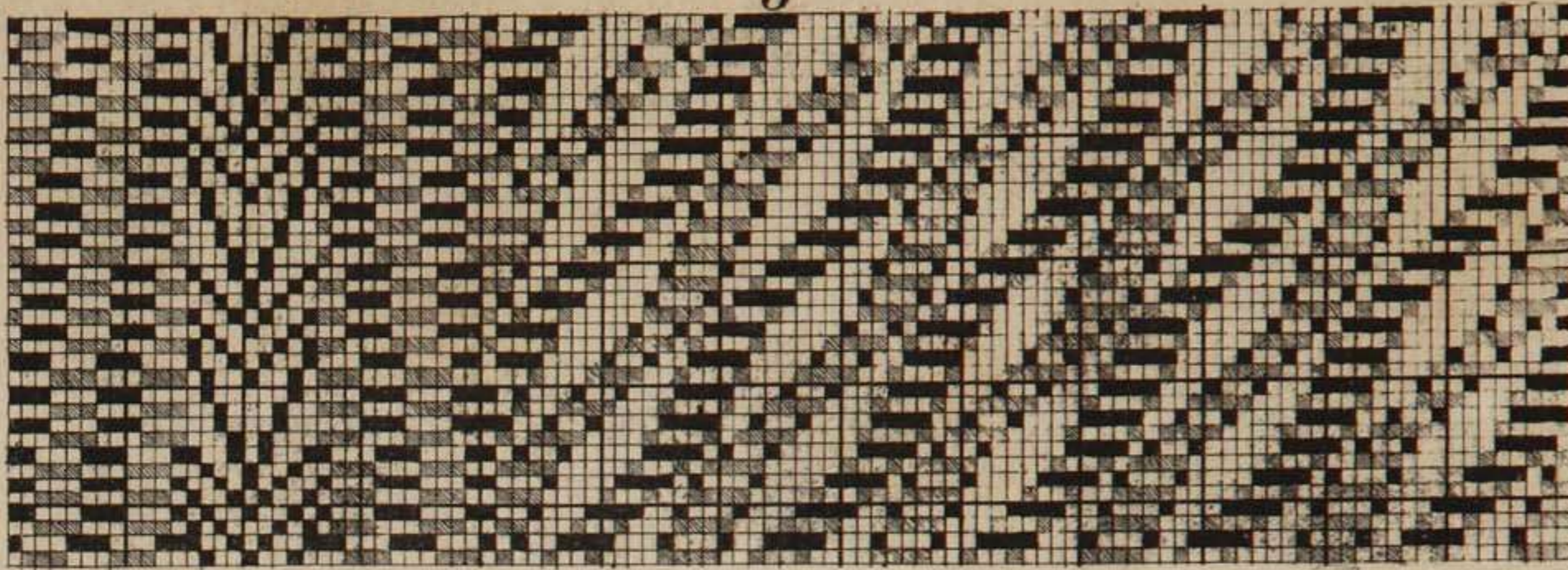


fig. 2.

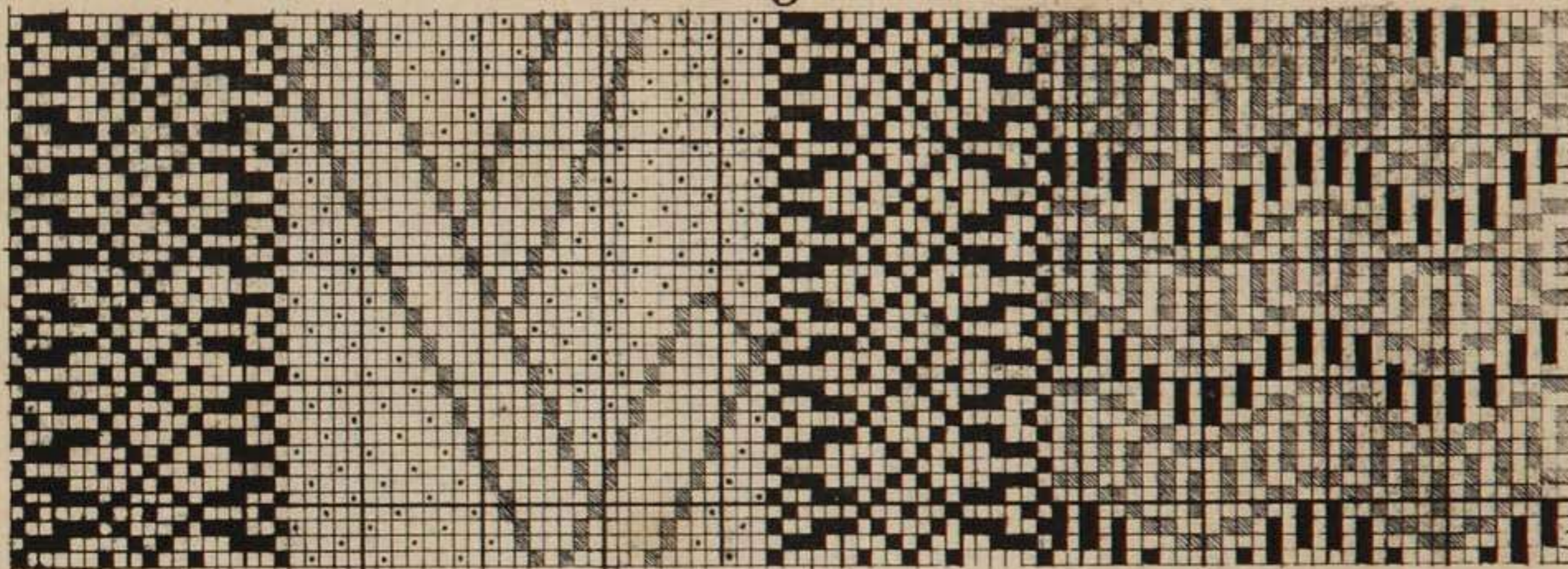
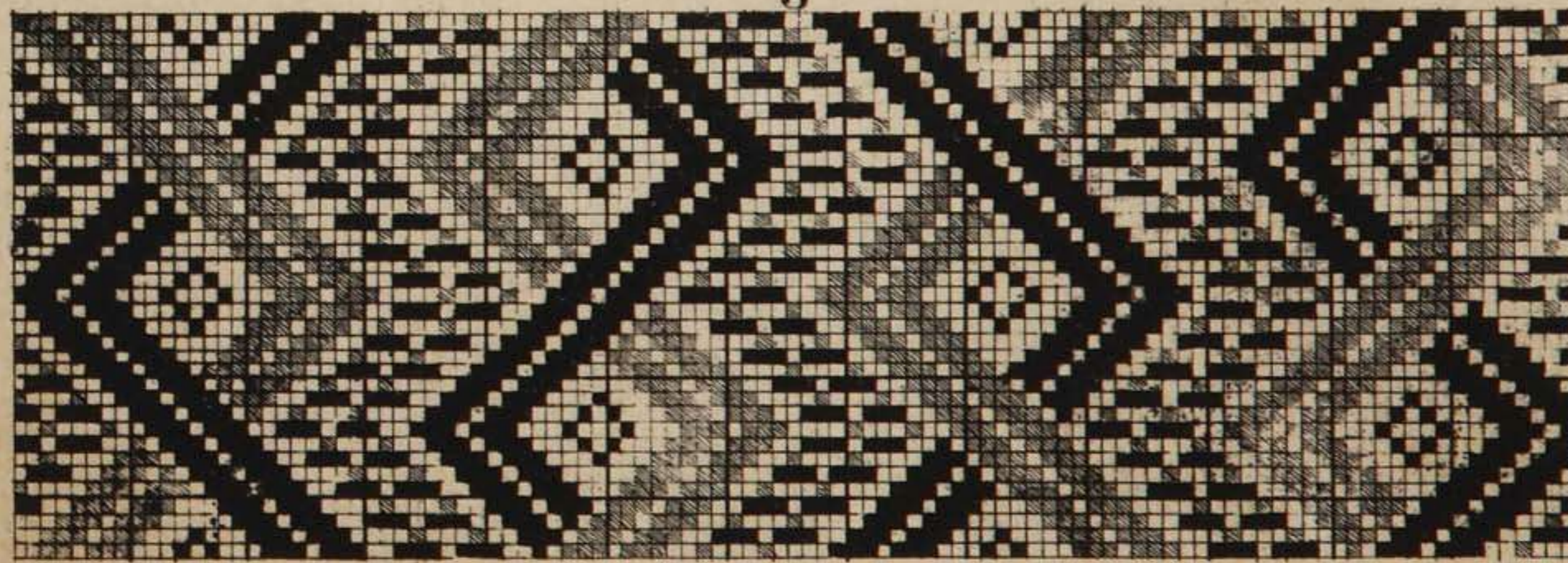


fig. 3.



BANDES & FILETS.

Dispositions diverses. - Documents.

PL. G.

fig. 1^{re}.

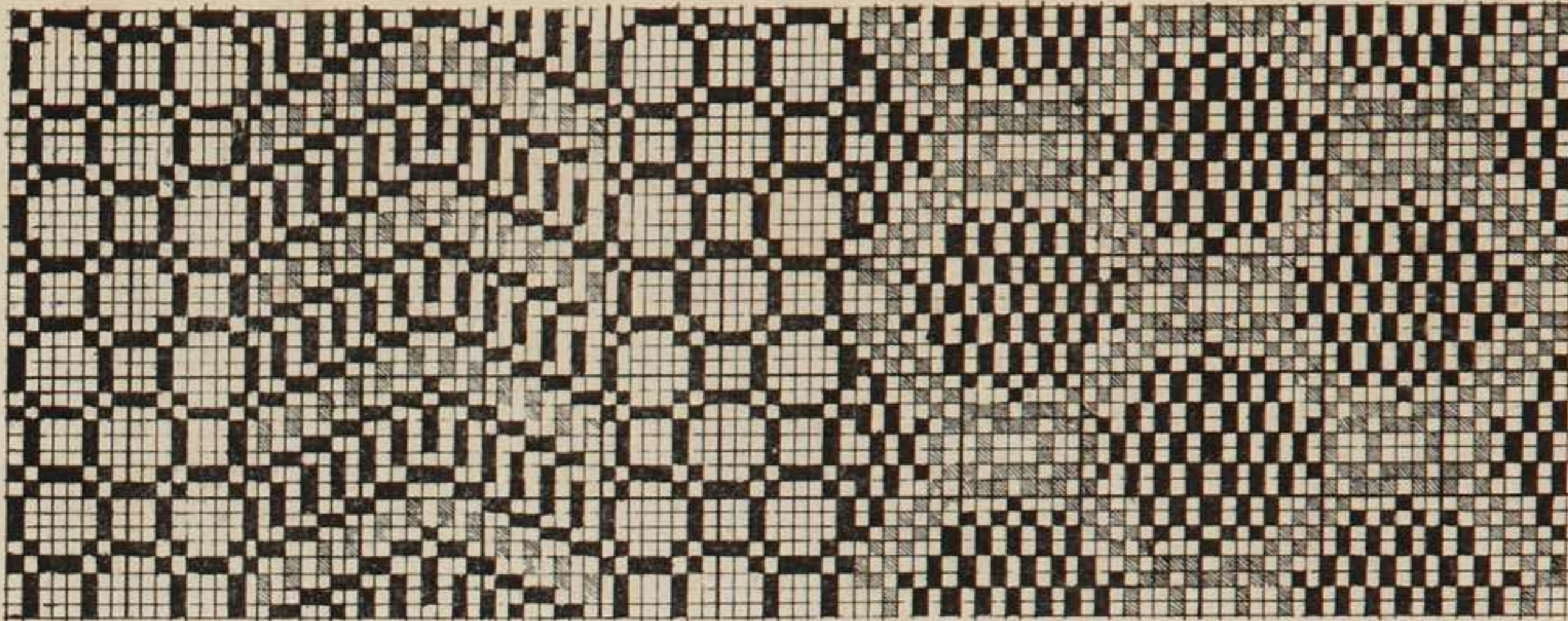


fig. 2.

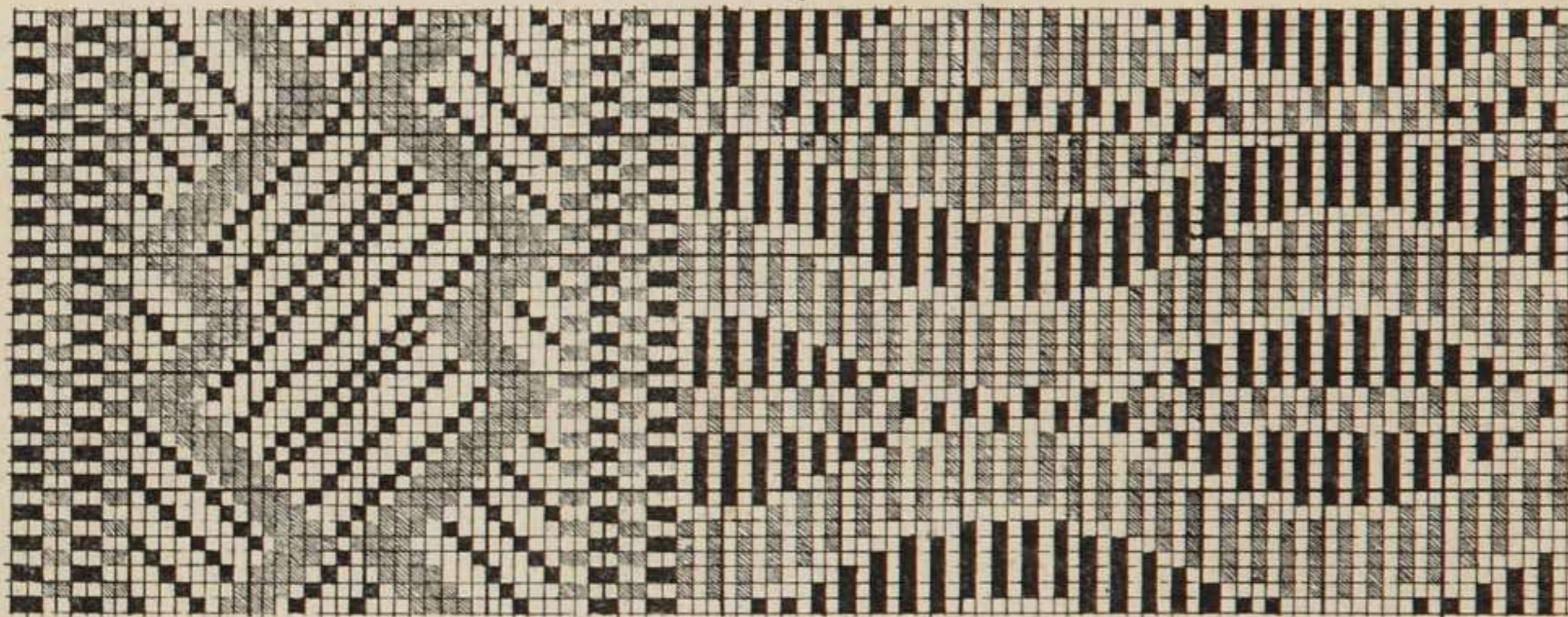
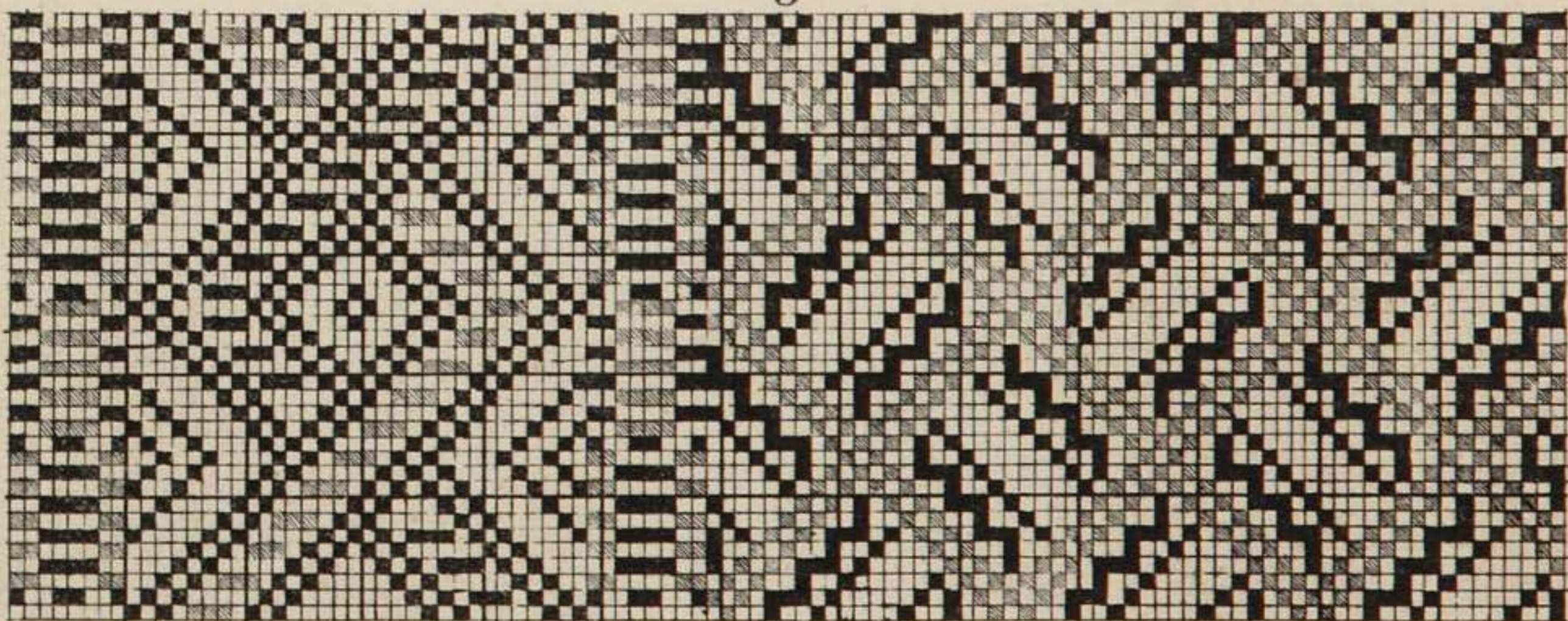


fig. 3.



BANDES & FILETS.

Dispositions diverses.—Documents.

Pl. III.

fig. 1^{re}

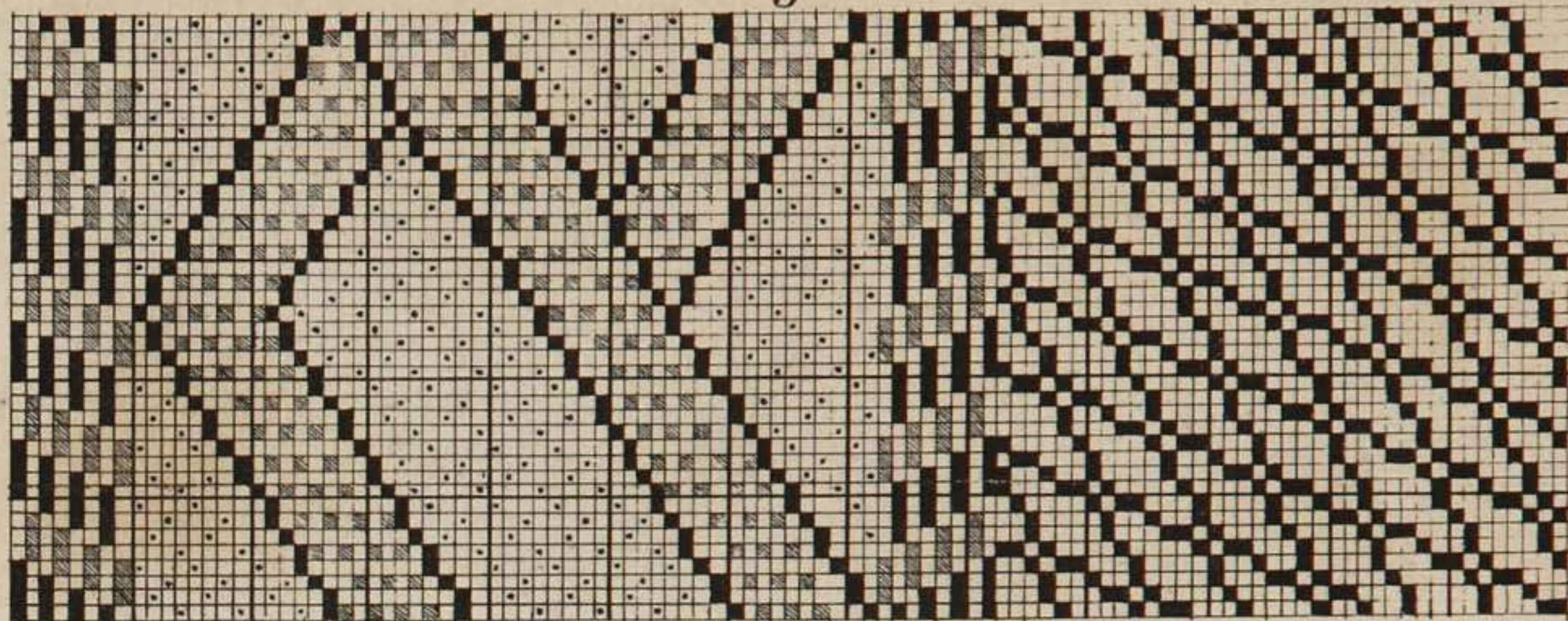


fig. 2.

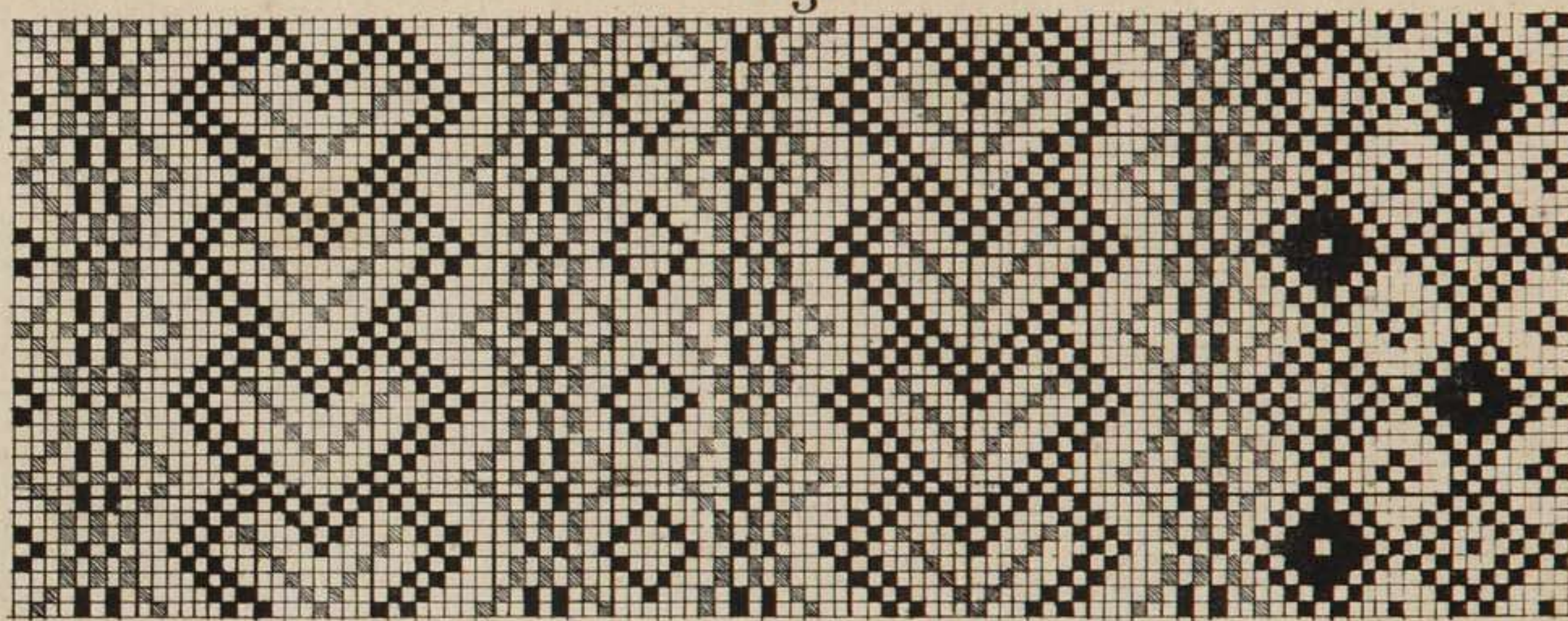
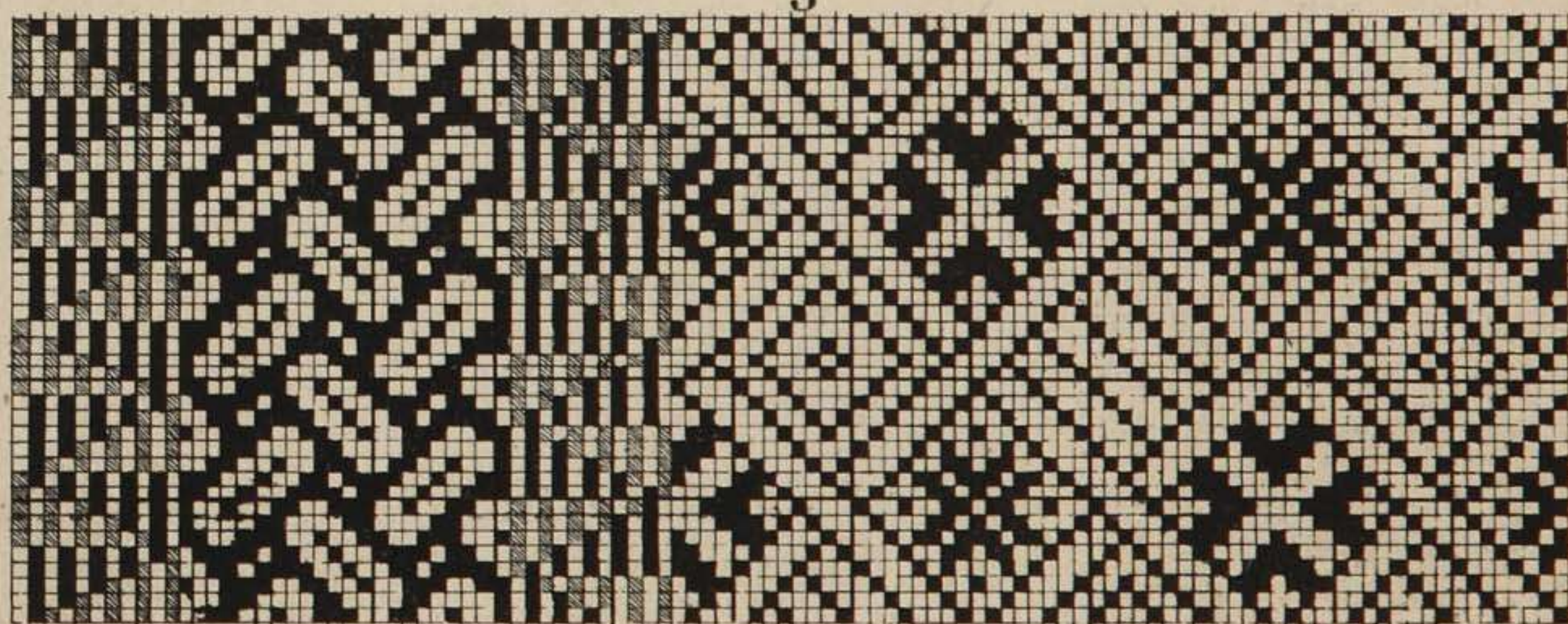


fig. 3.



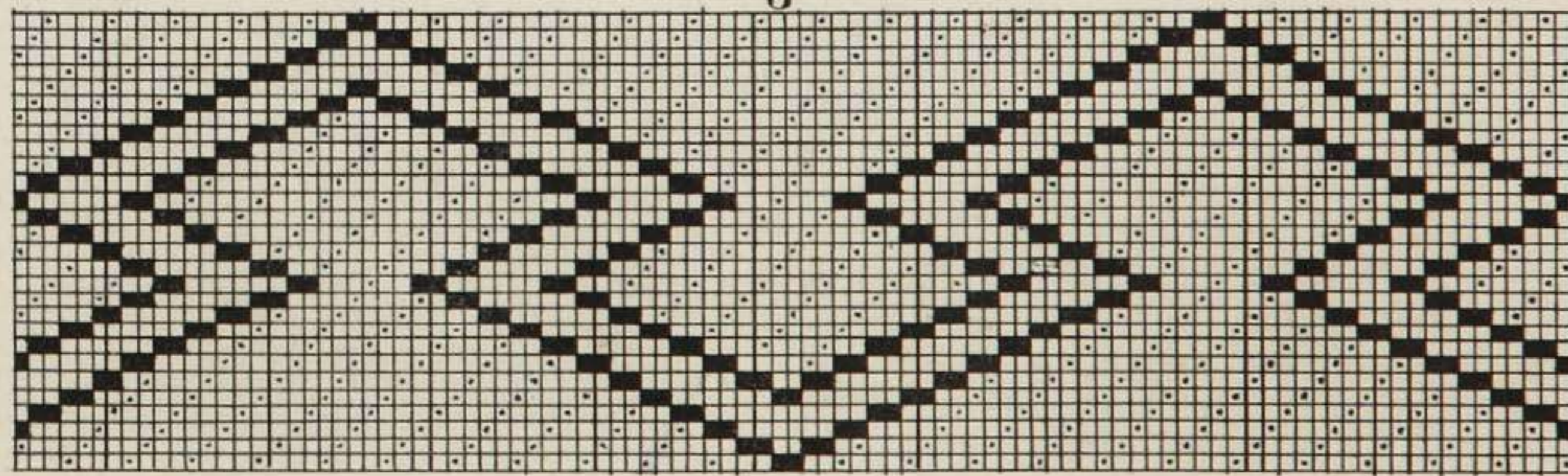
ARMURES DIVERSES
pour fonds, bandes, filets. - Documents.

PL. II.

fig. 1^{re}



fig. 2.



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PL. 7

fig. 1^{re}

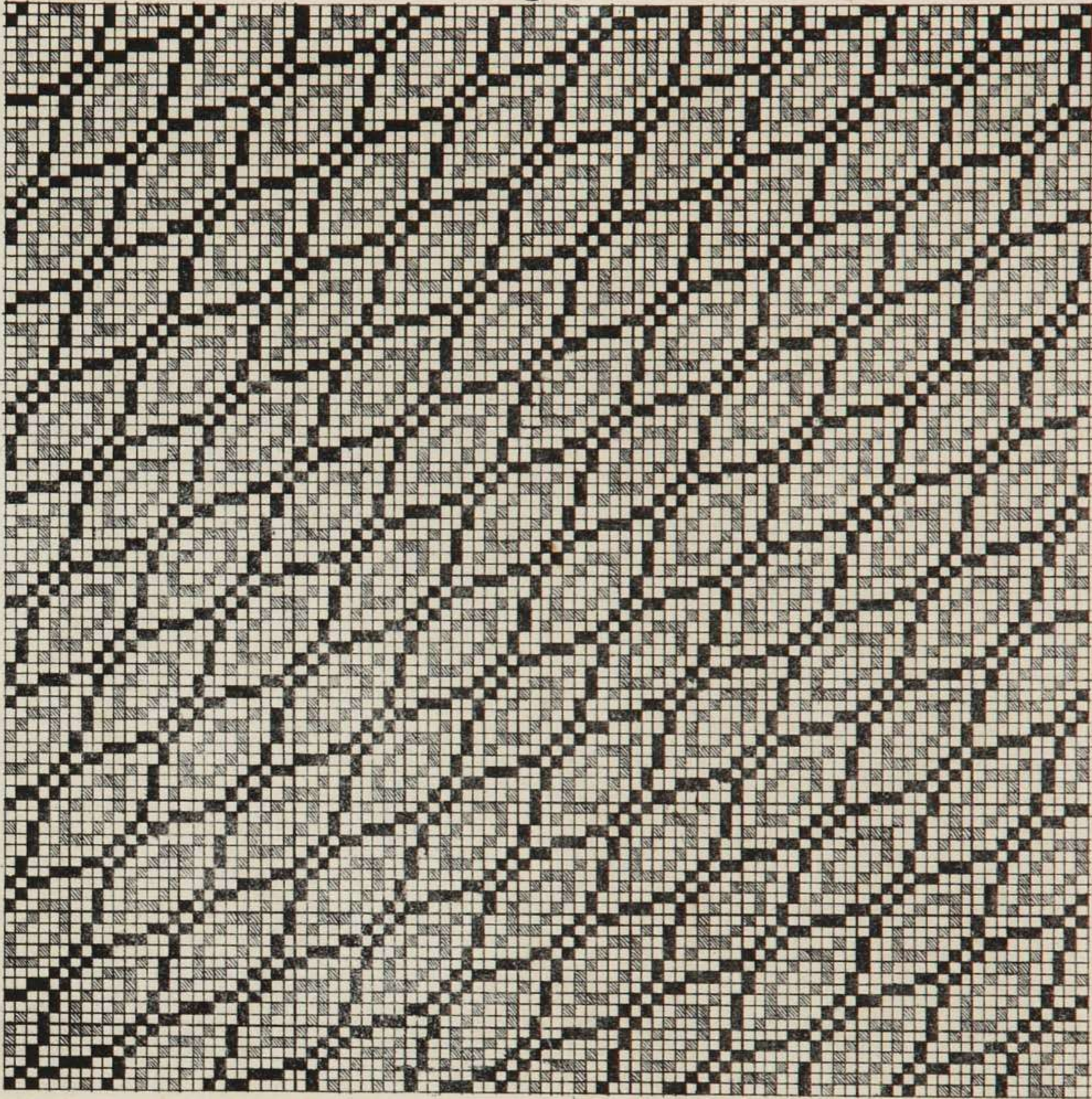
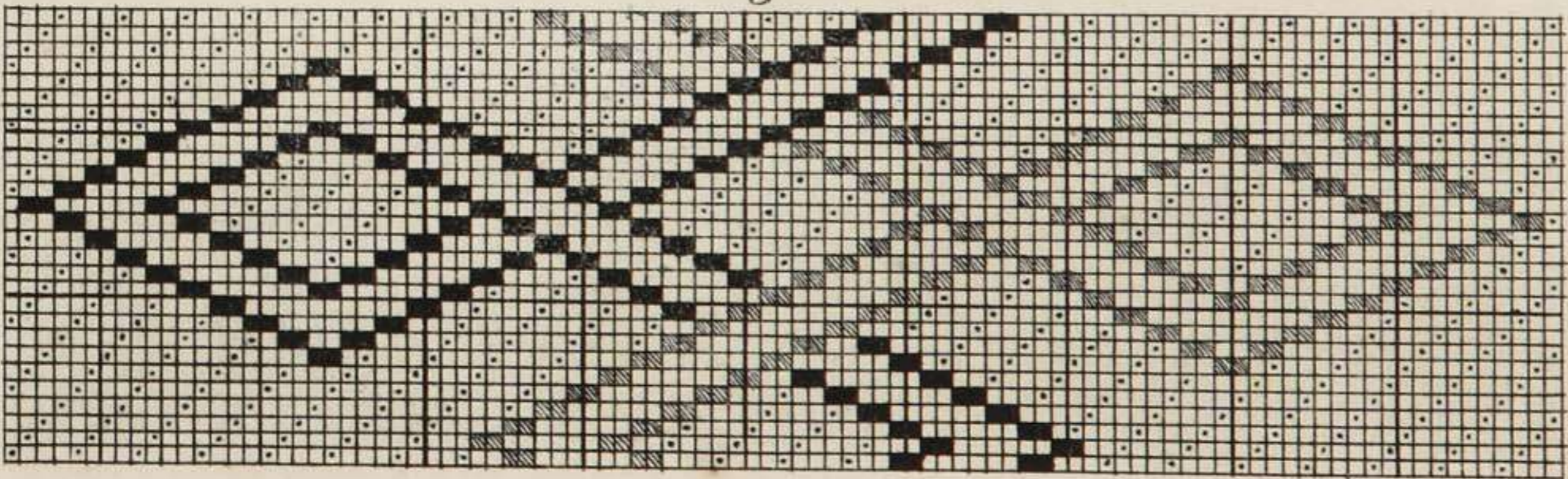


fig 2



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PL. II.

fig 1^{re}

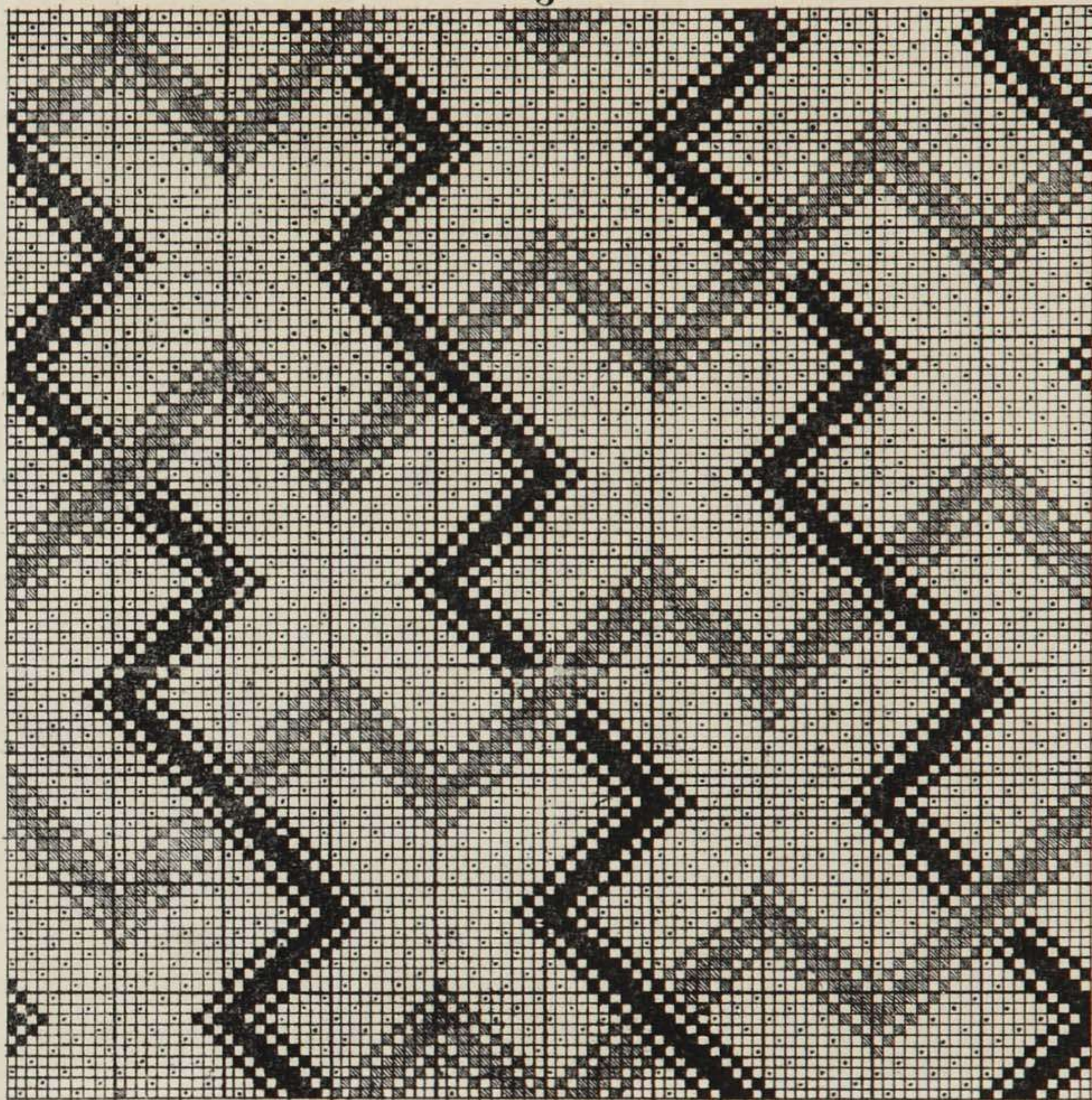
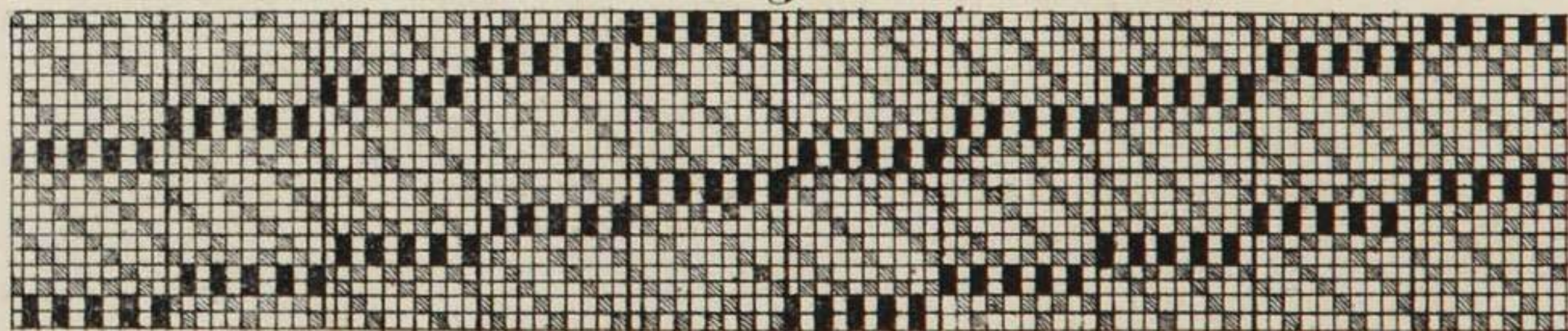


fig 2



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PL. II.

fig. 1^{re}

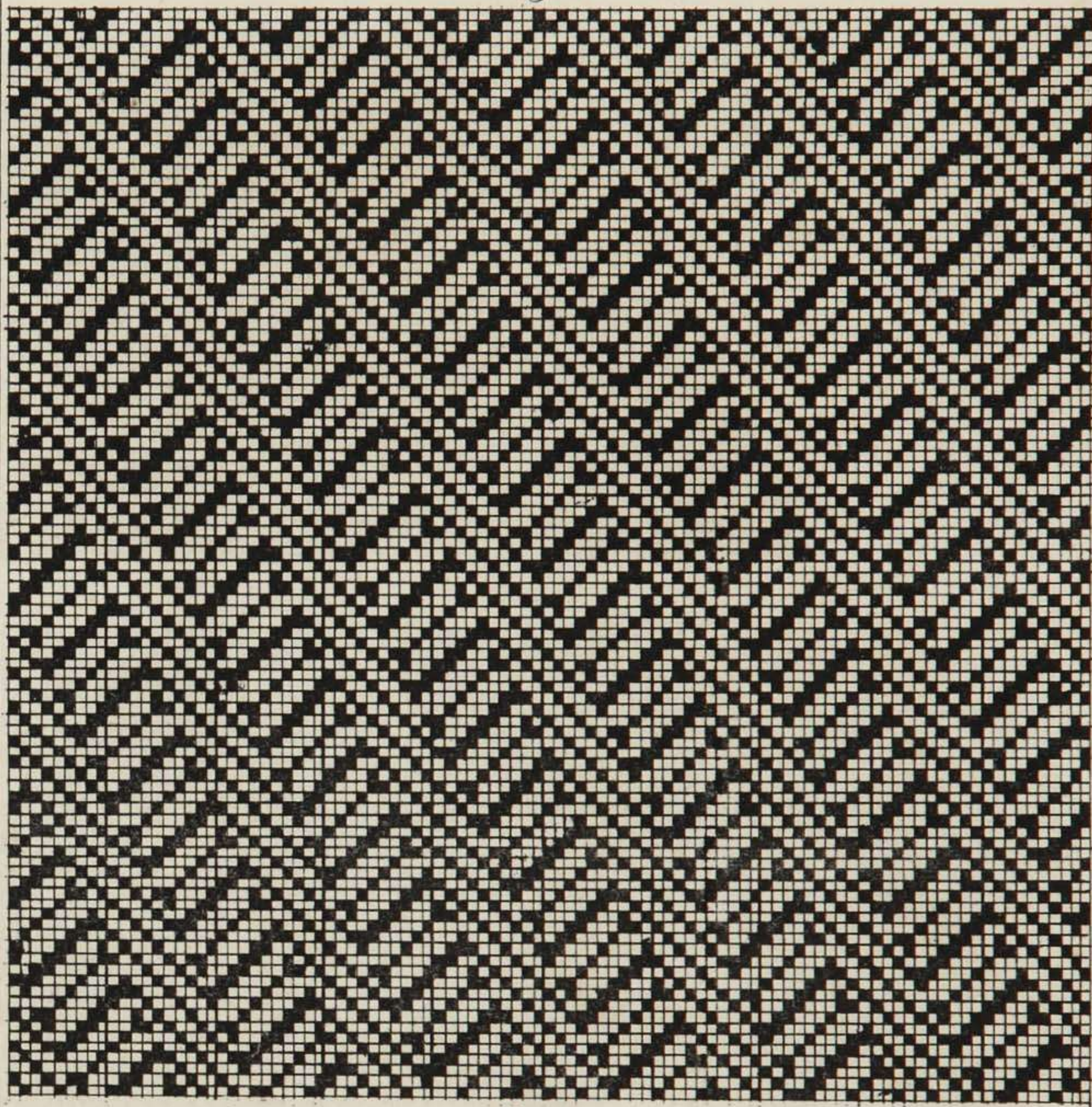
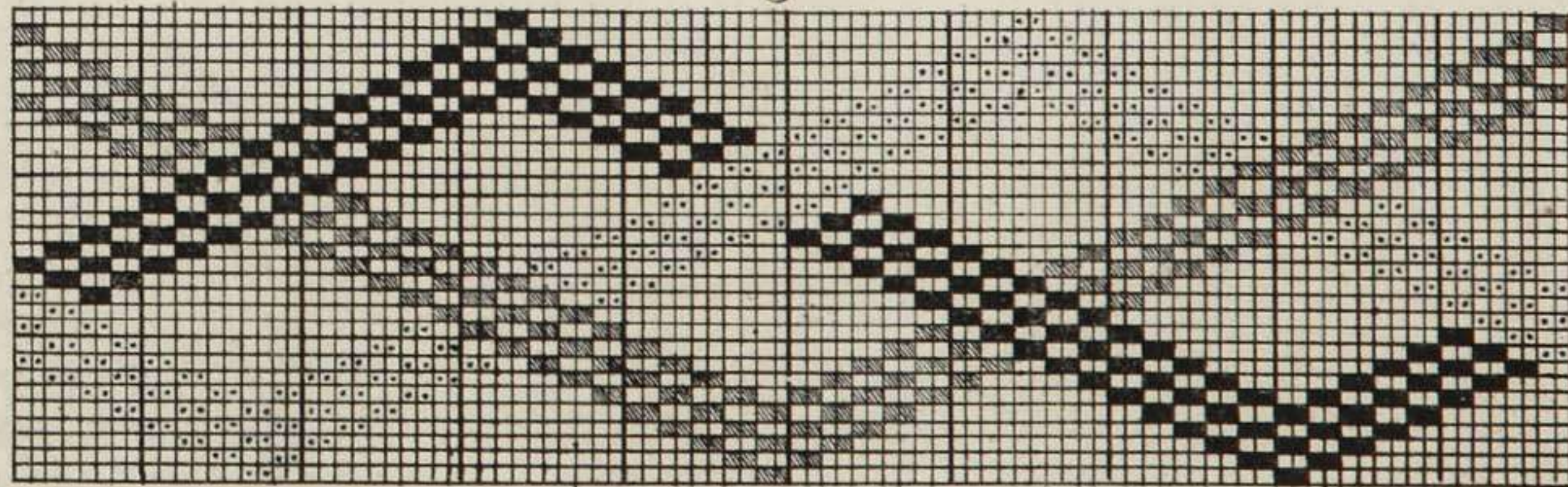


fig. 2.



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IPIL.MI.

fig. 1^{re}

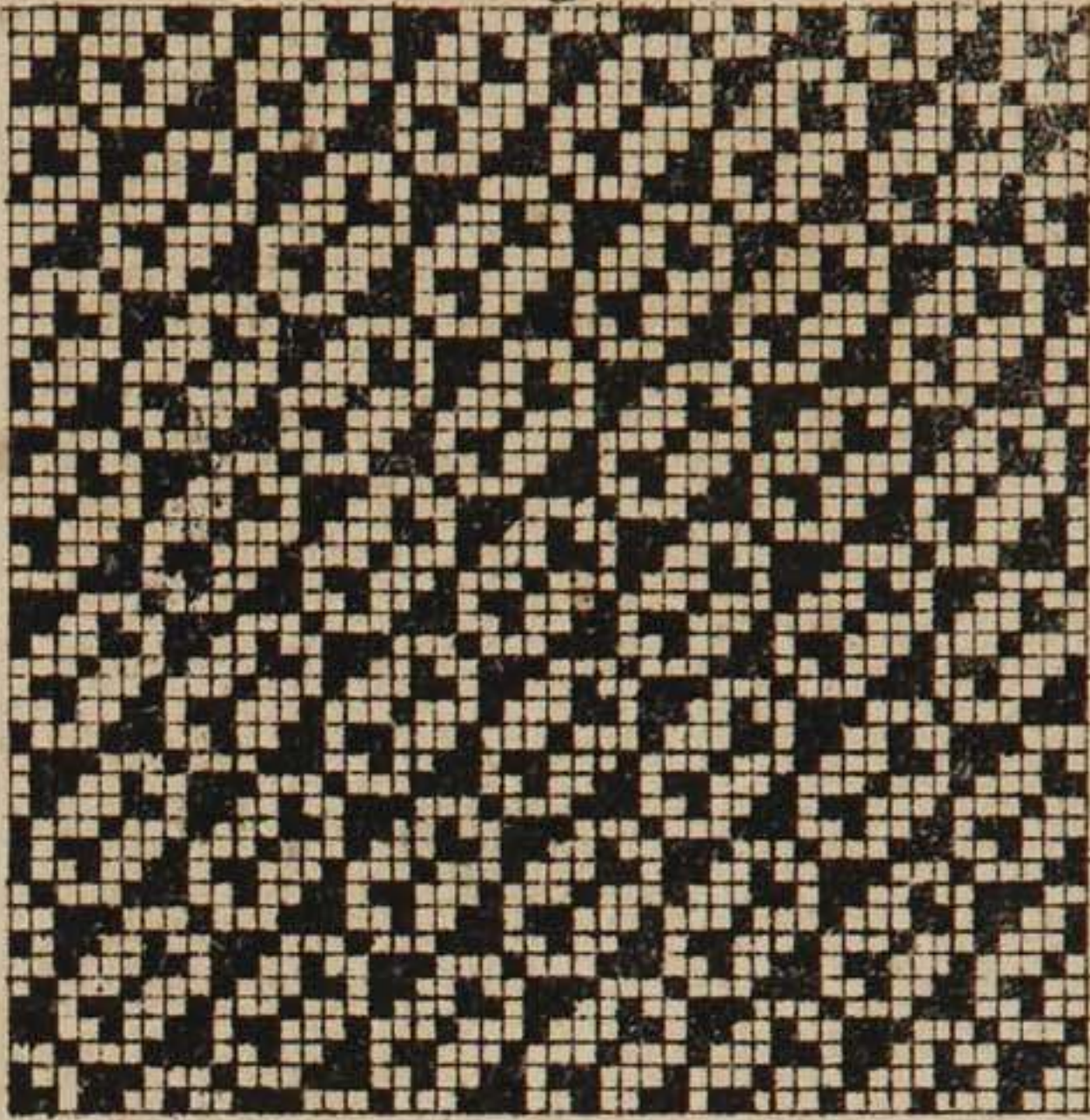


fig. 2.

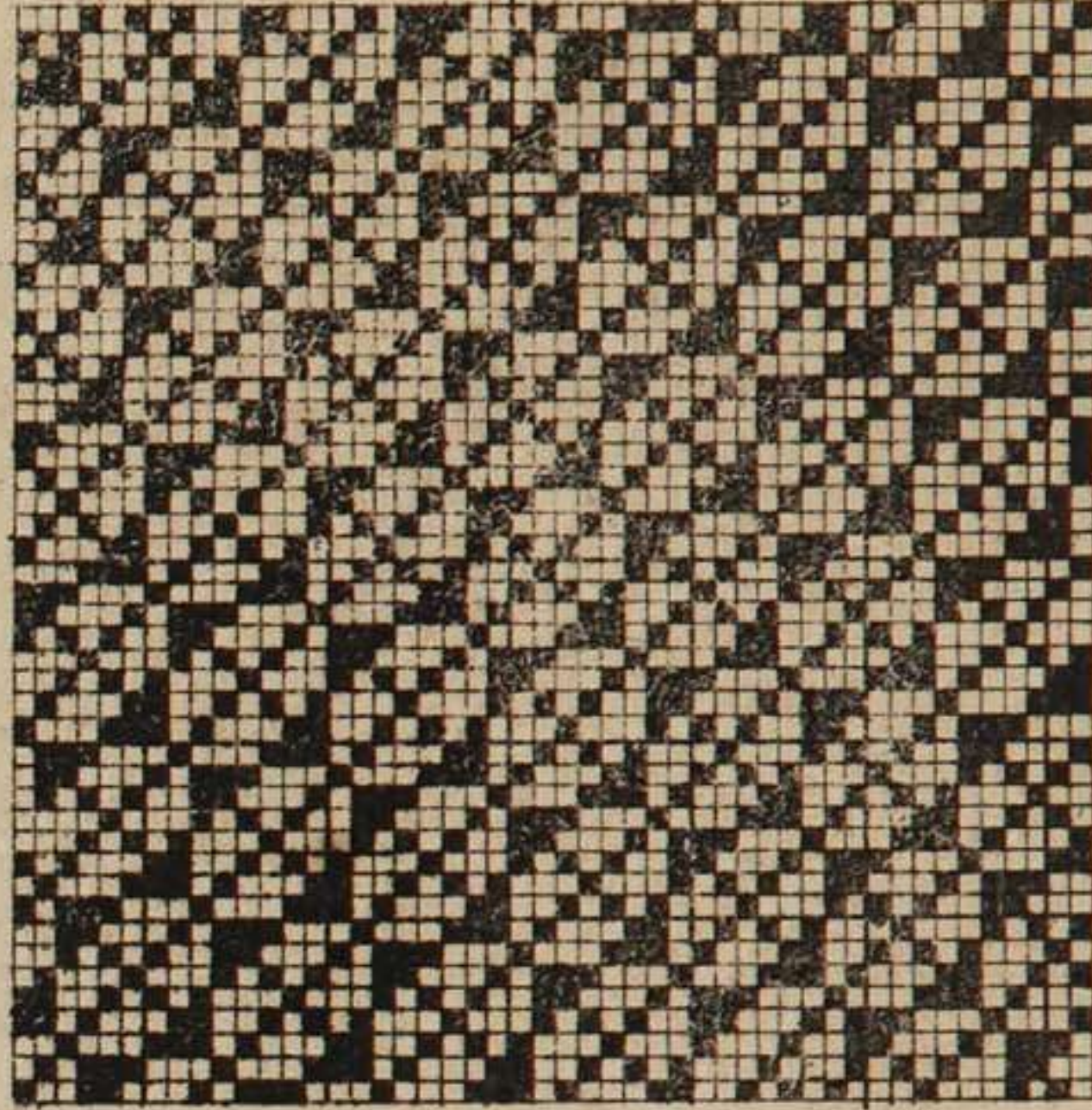
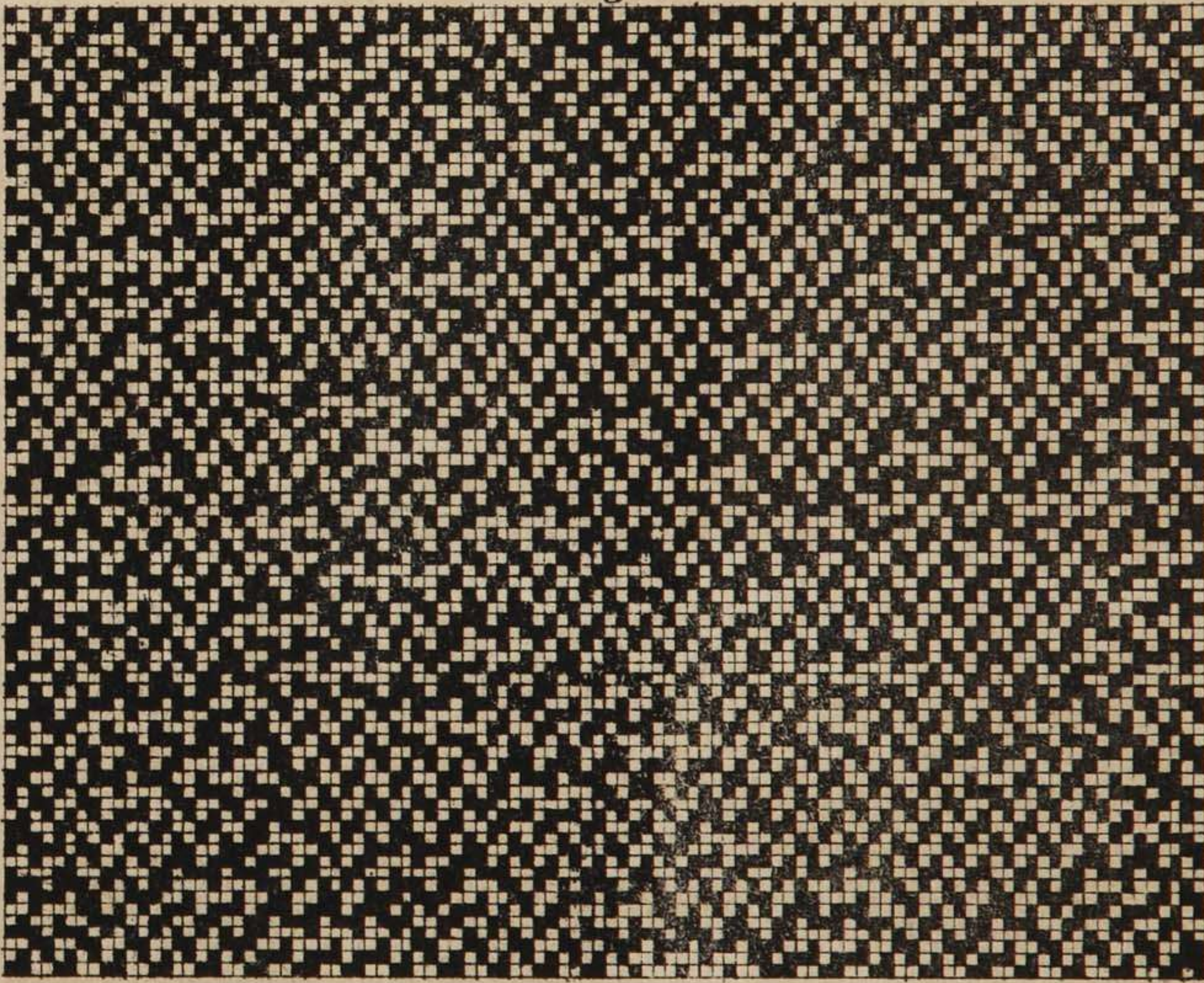


fig 3



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PL.N.

fig. 1^{re}

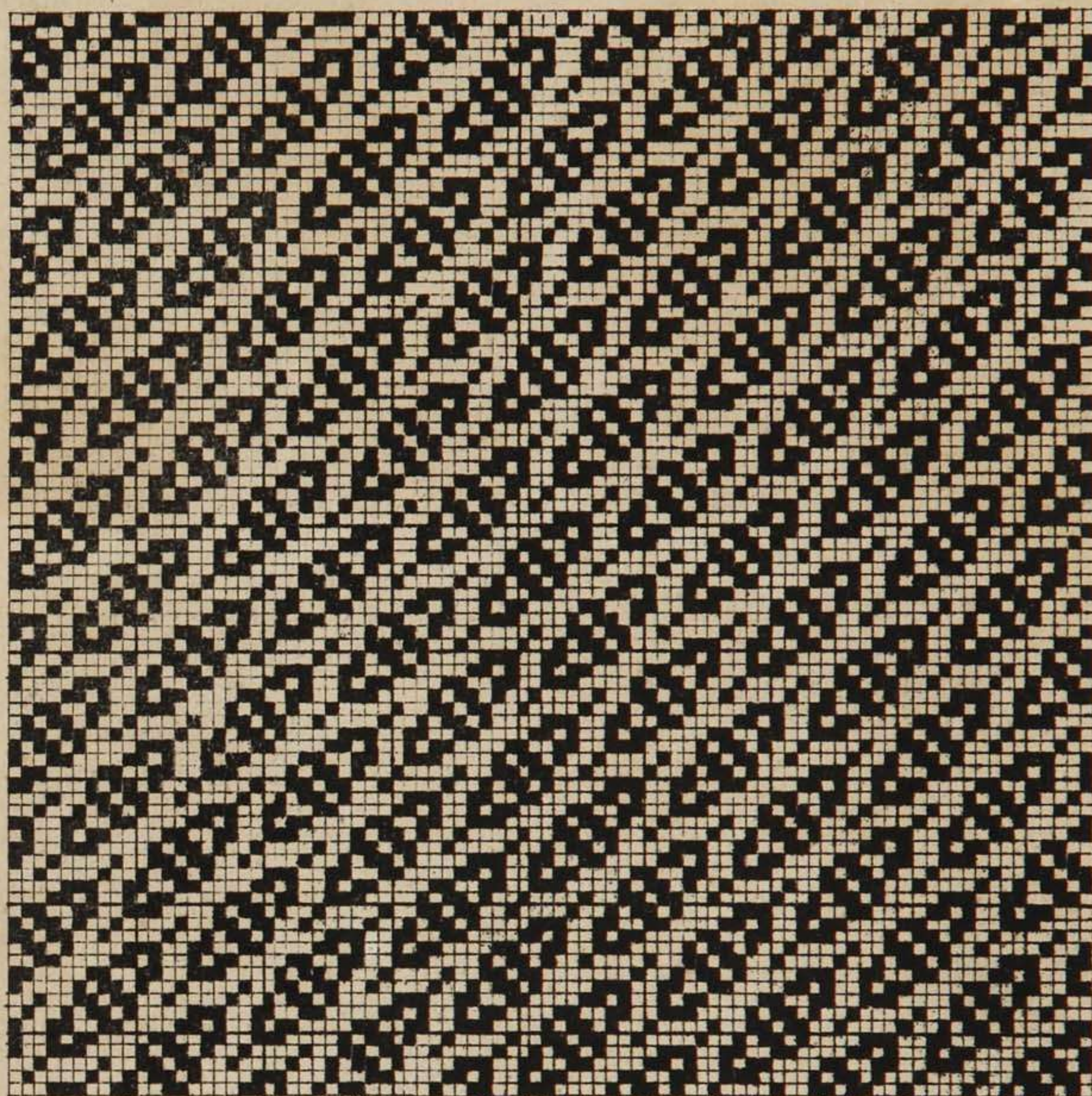
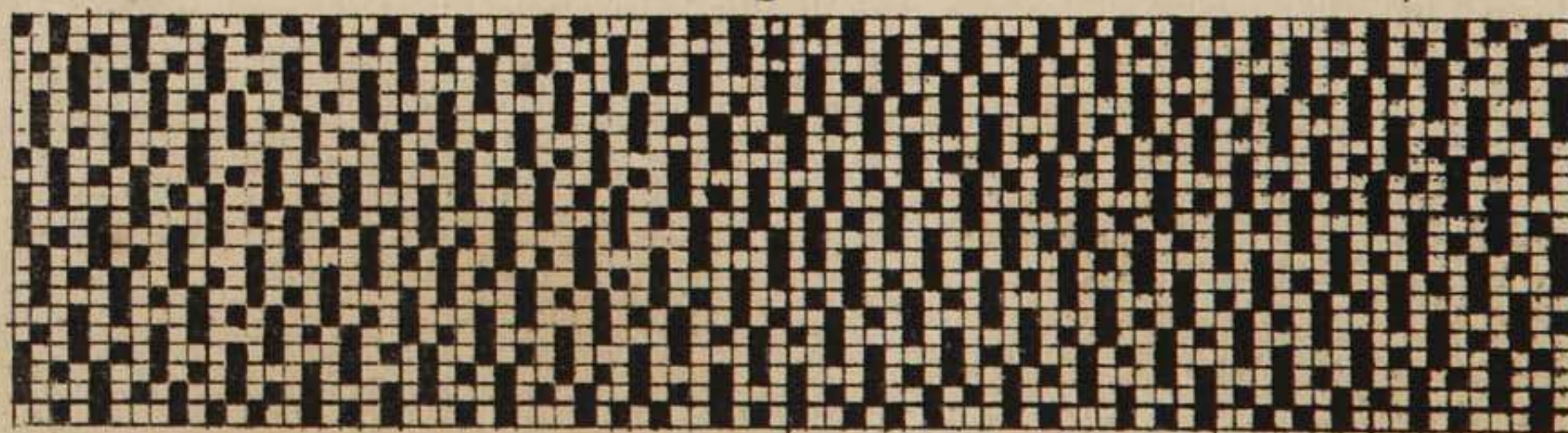


fig. 2.



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PL. D.

fig 1^{re}

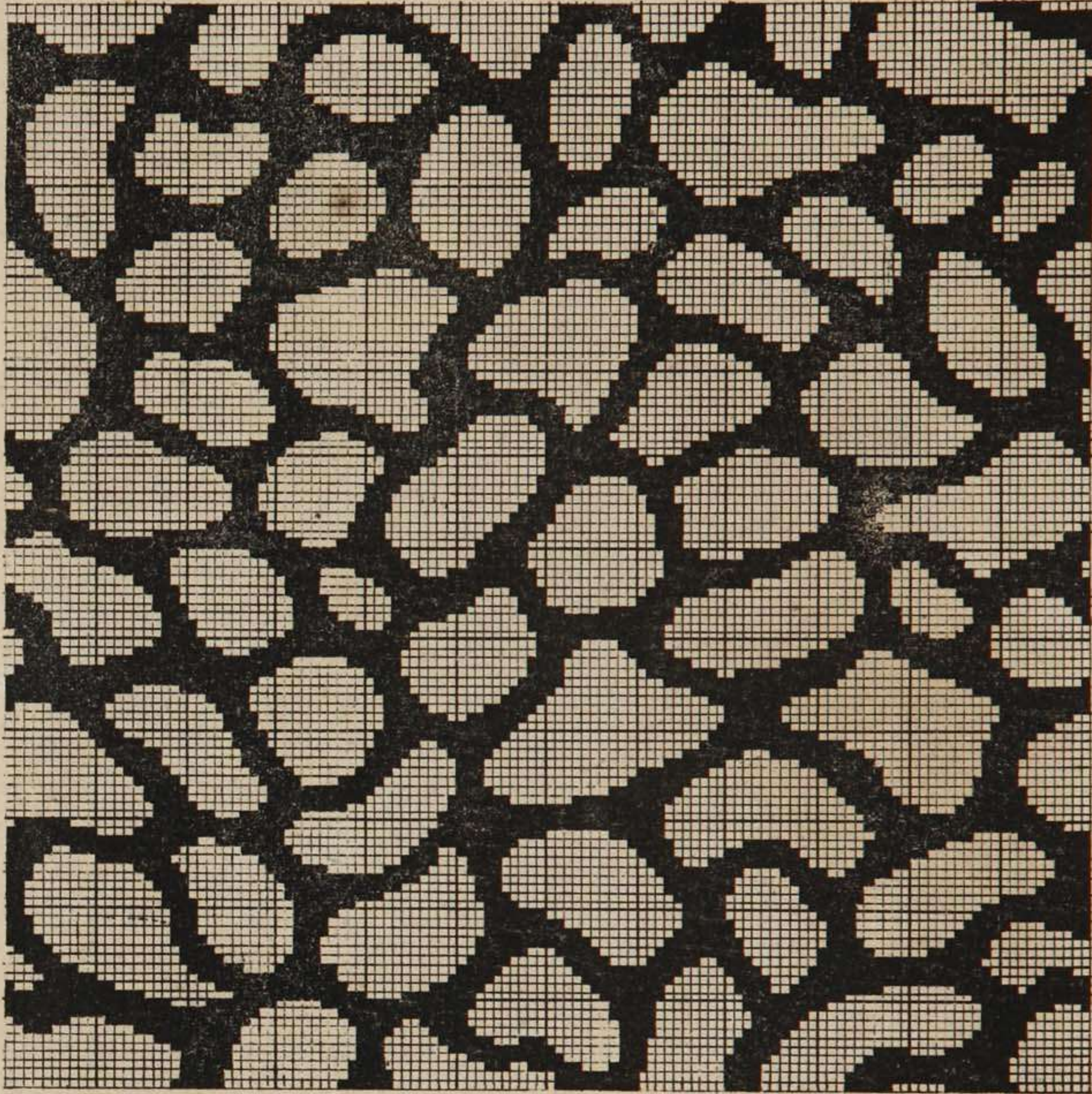
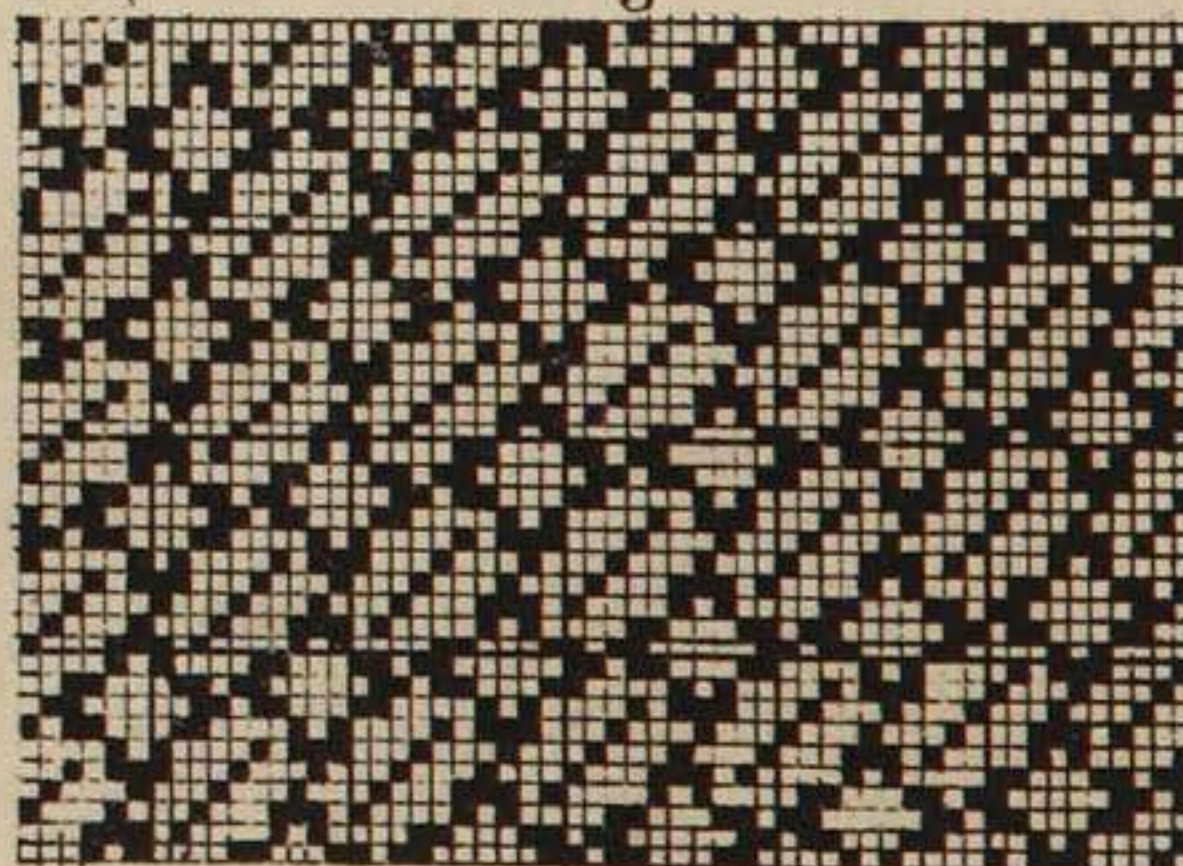
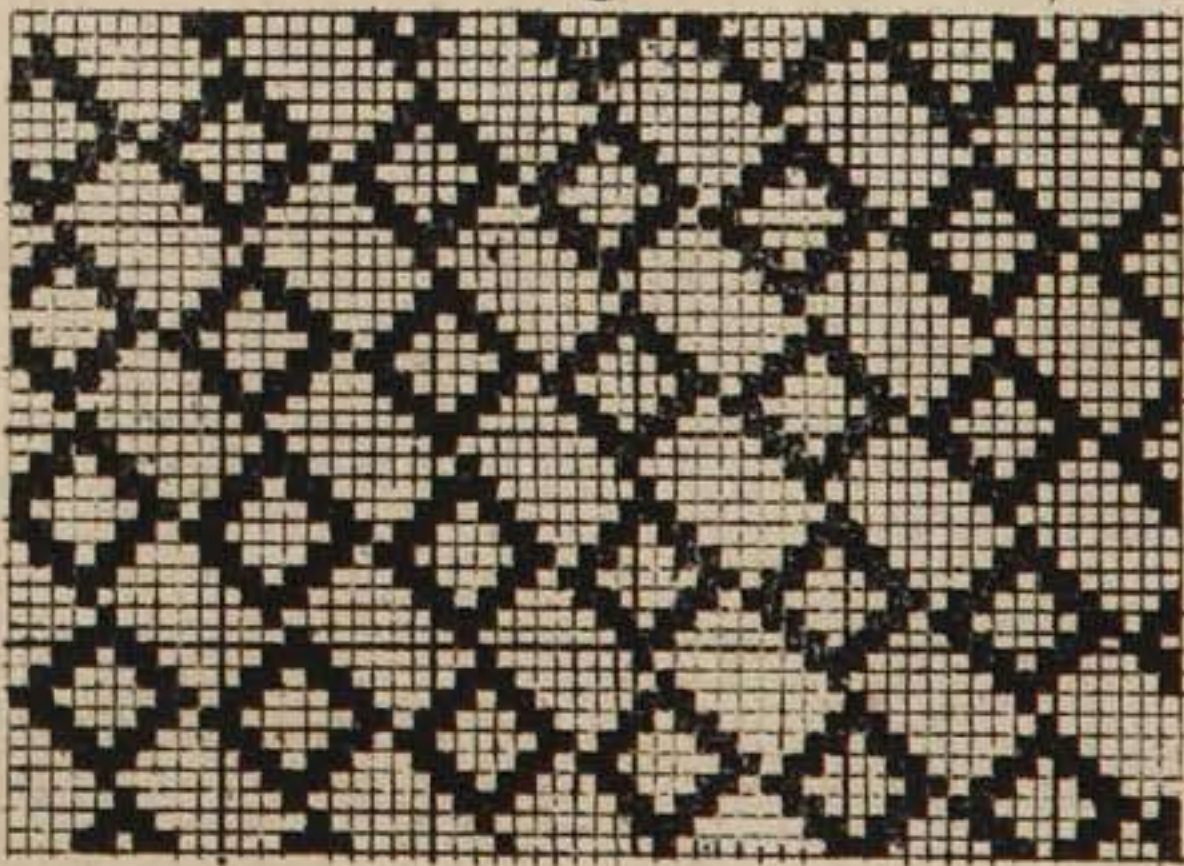


fig. 2. raccords à 80 sur 80. fig. 3.



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PL. II

fig. 1^{re}

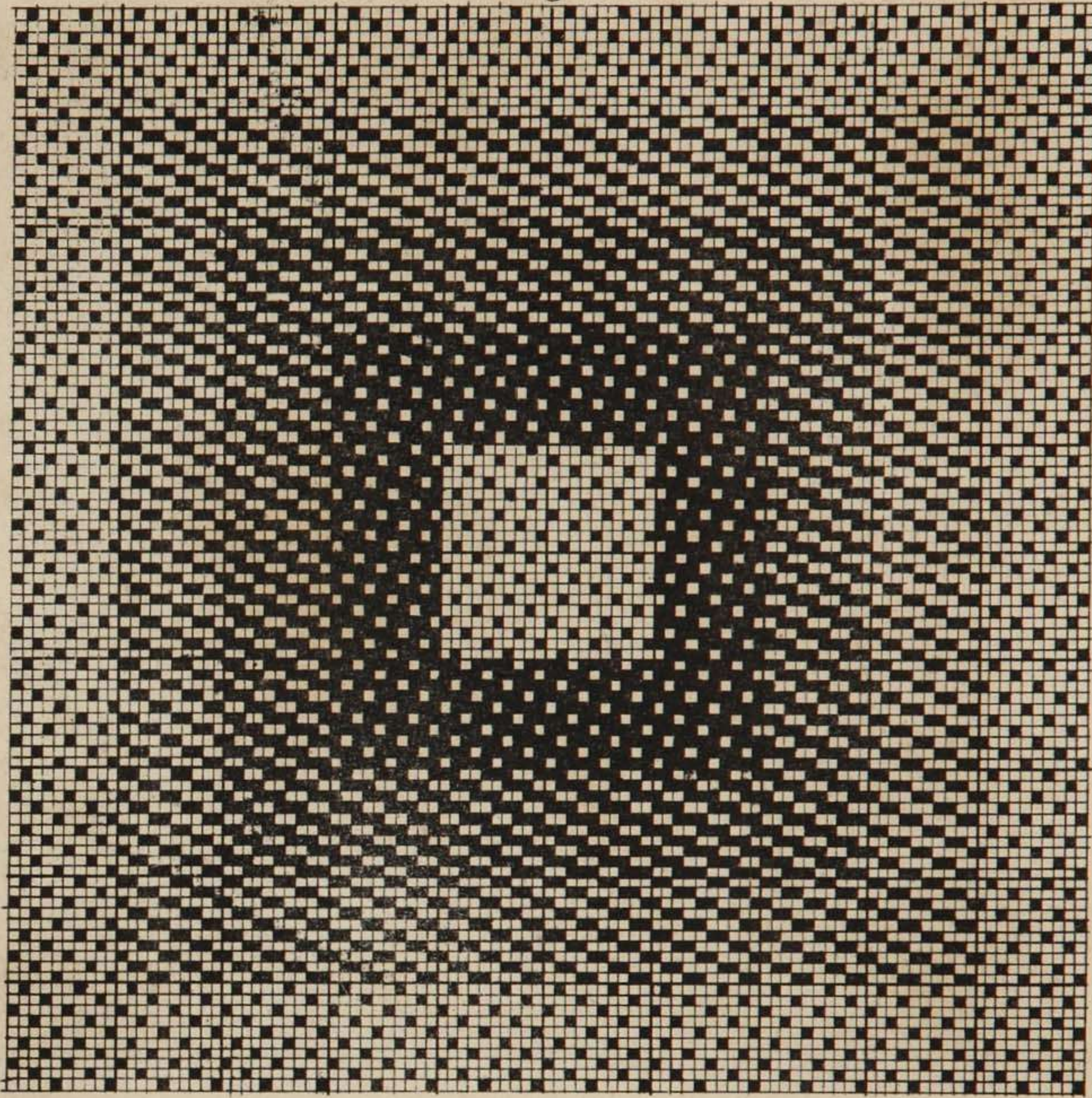
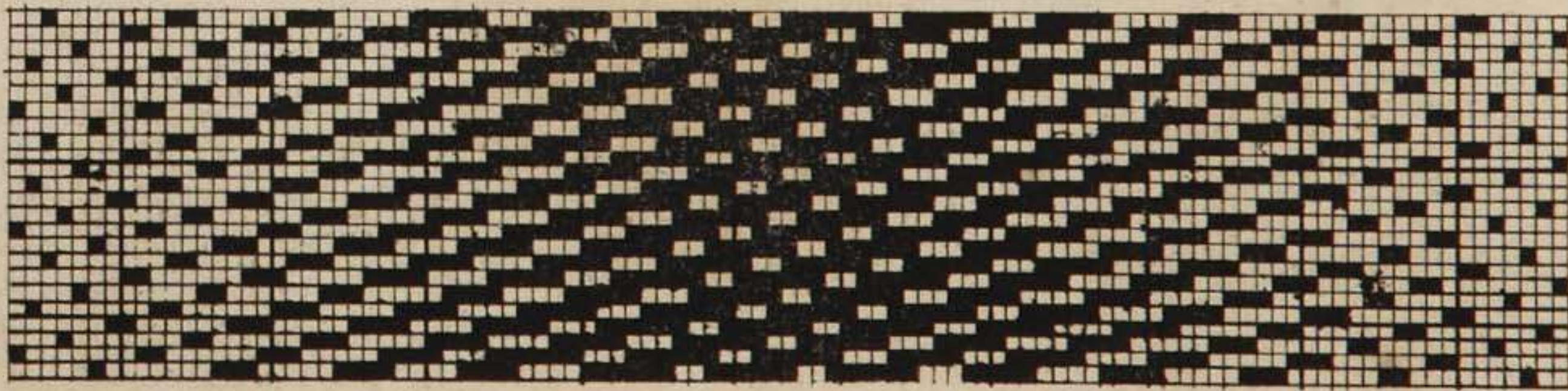


fig. 2.



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IPIL. Q.

fig. 1^{re}

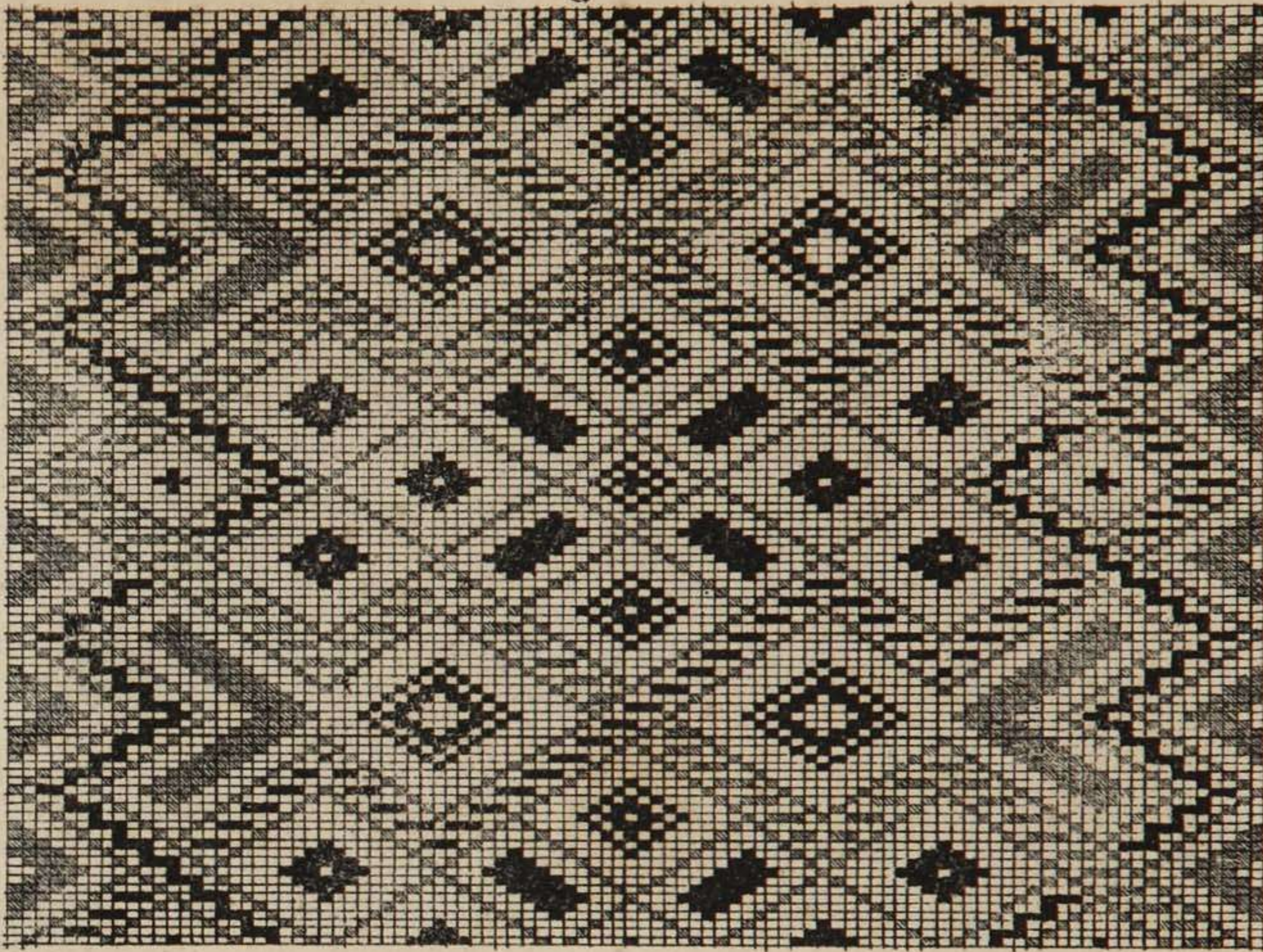
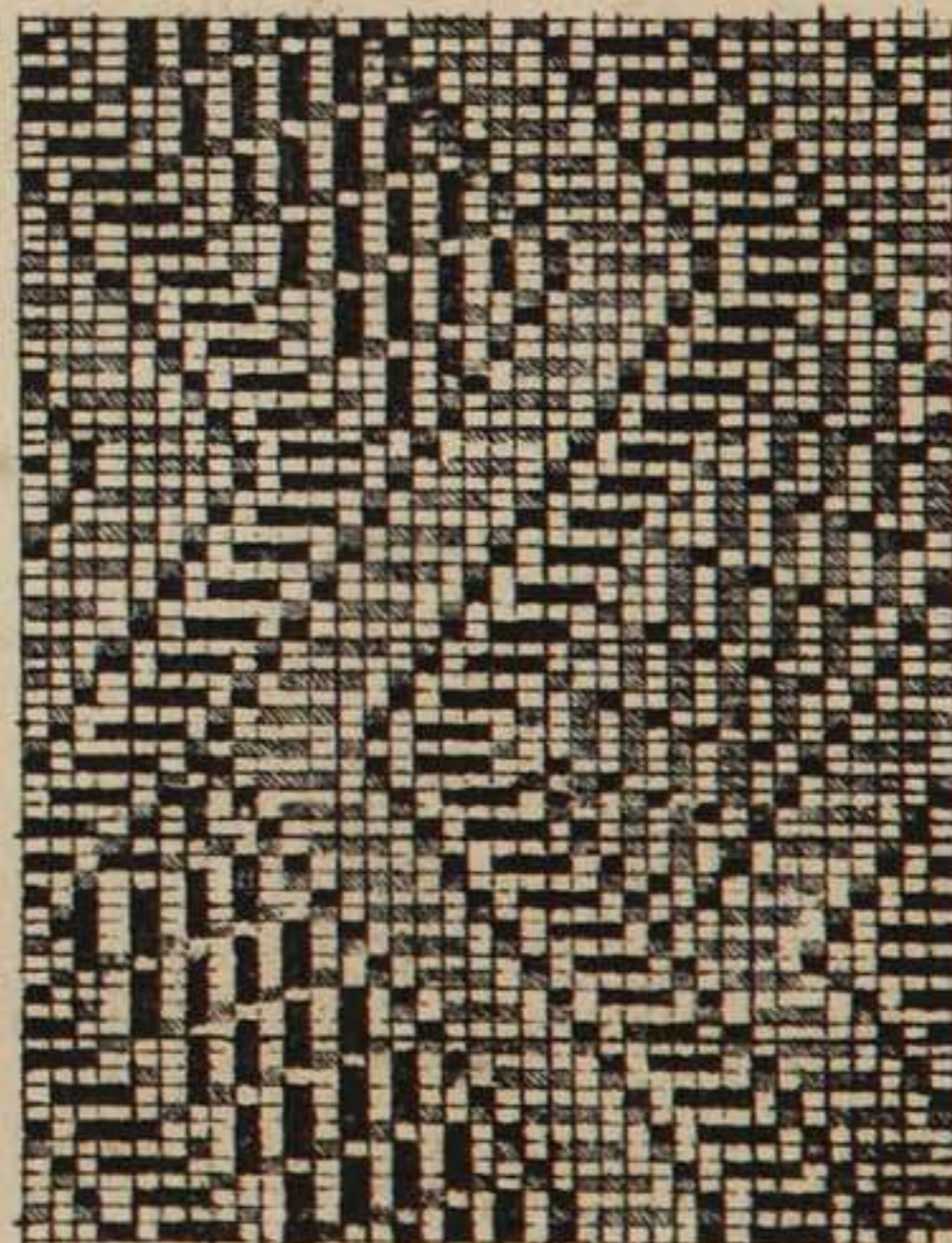


fig. 2.



fig. 3.



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T.P.L.R.

fig. 1^{re}
Raccords à 352, sur les deux sens.

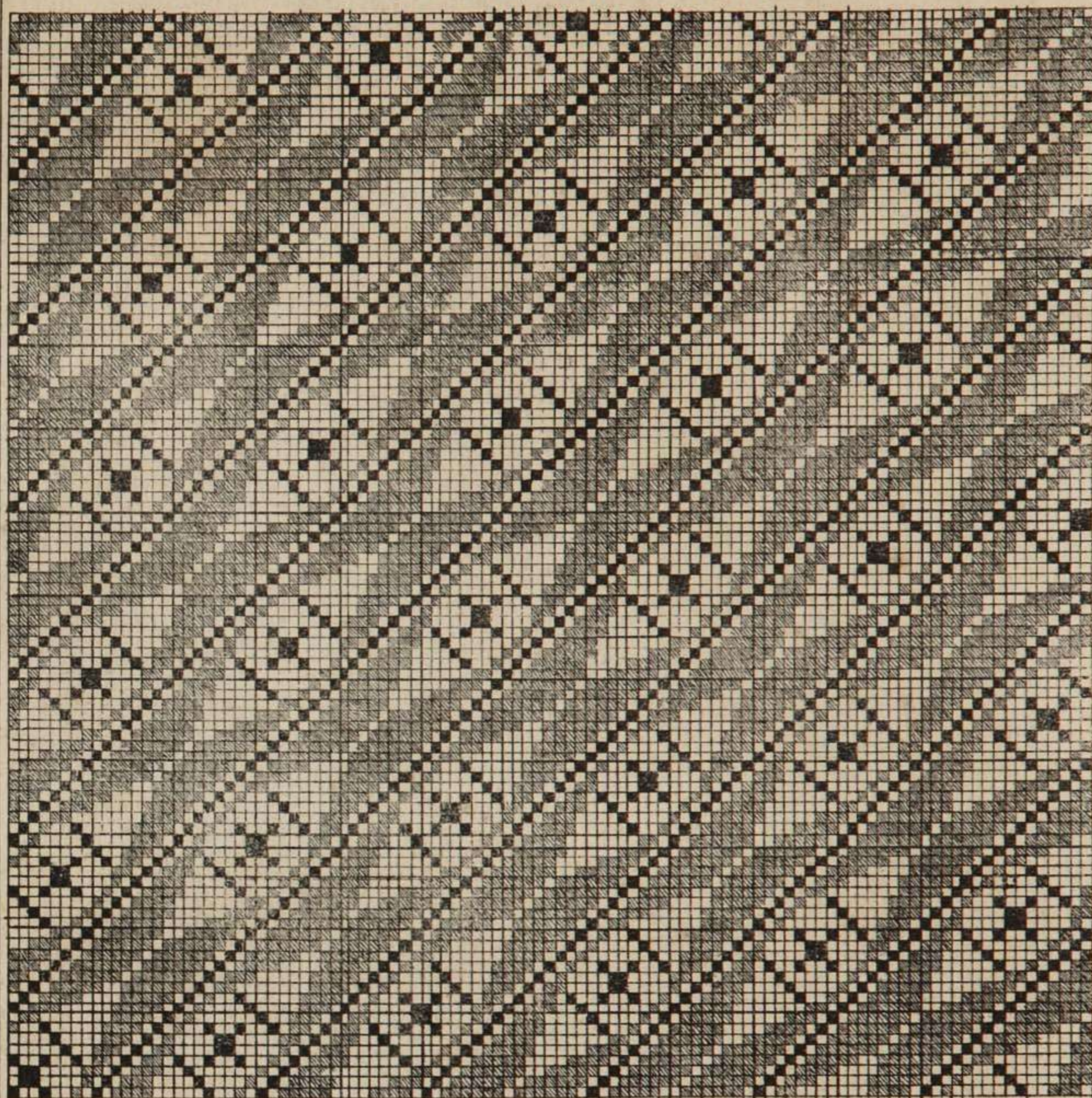
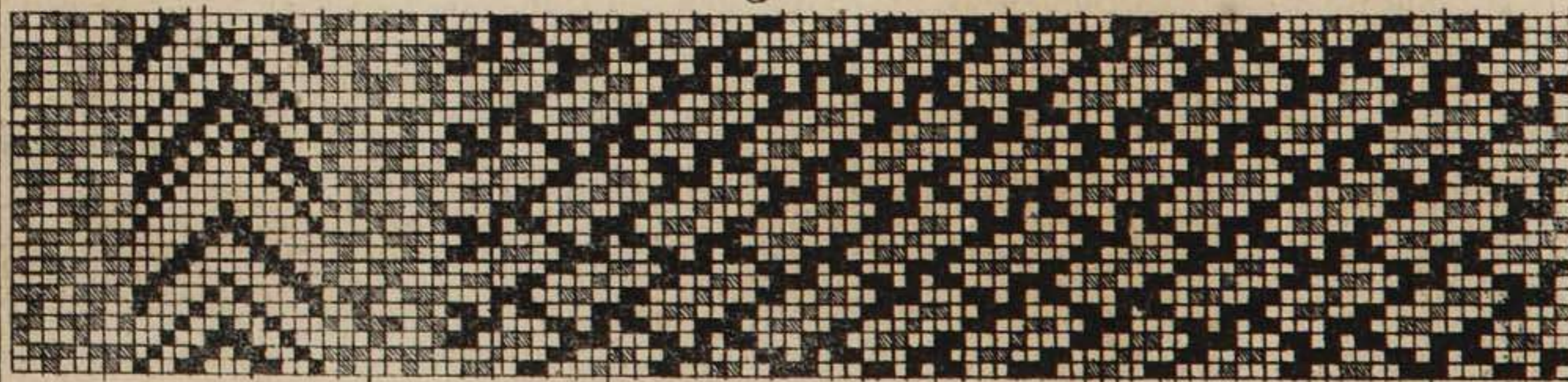


fig. 2.



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PL. S.

fig. 1^{re}

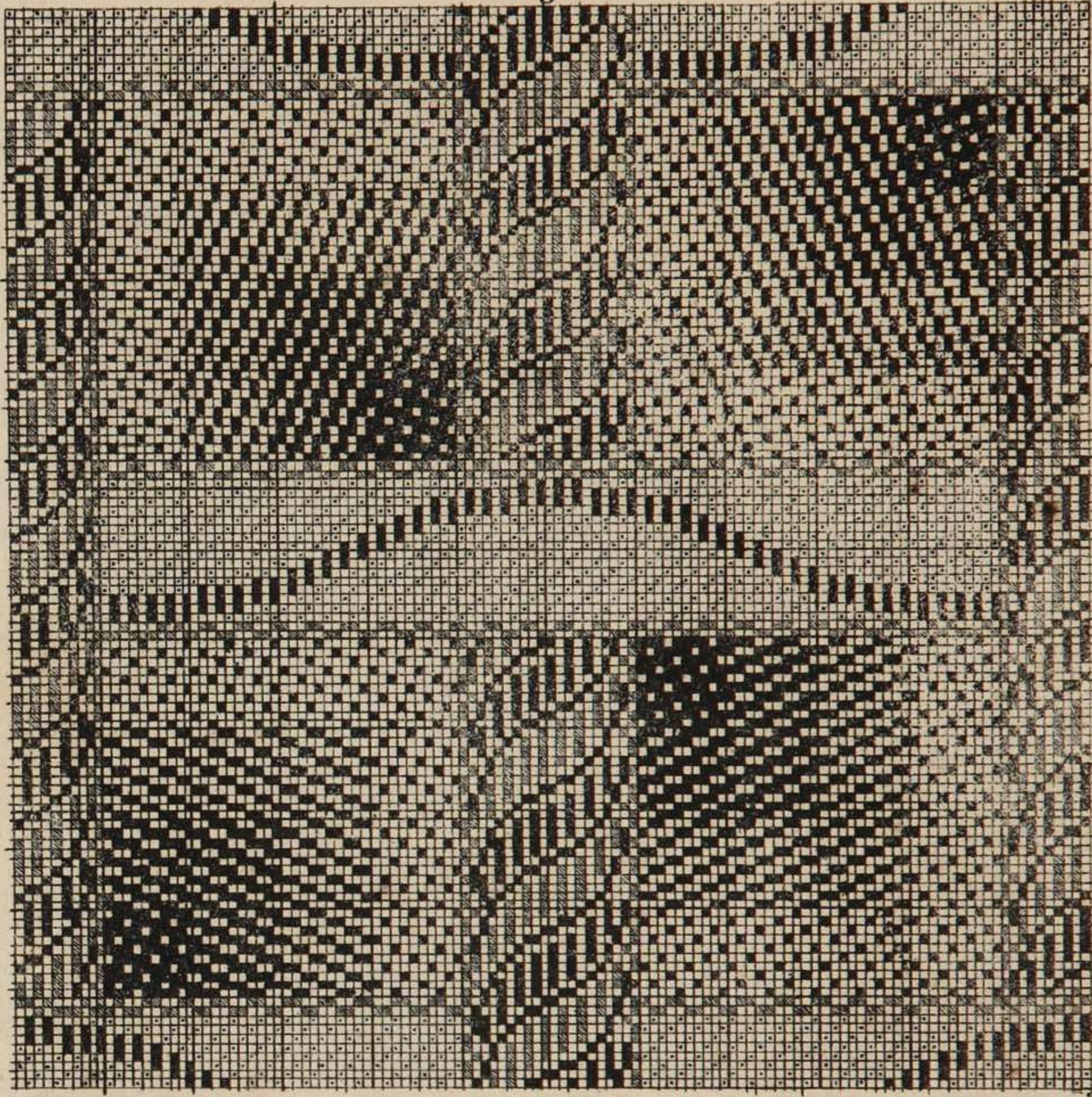
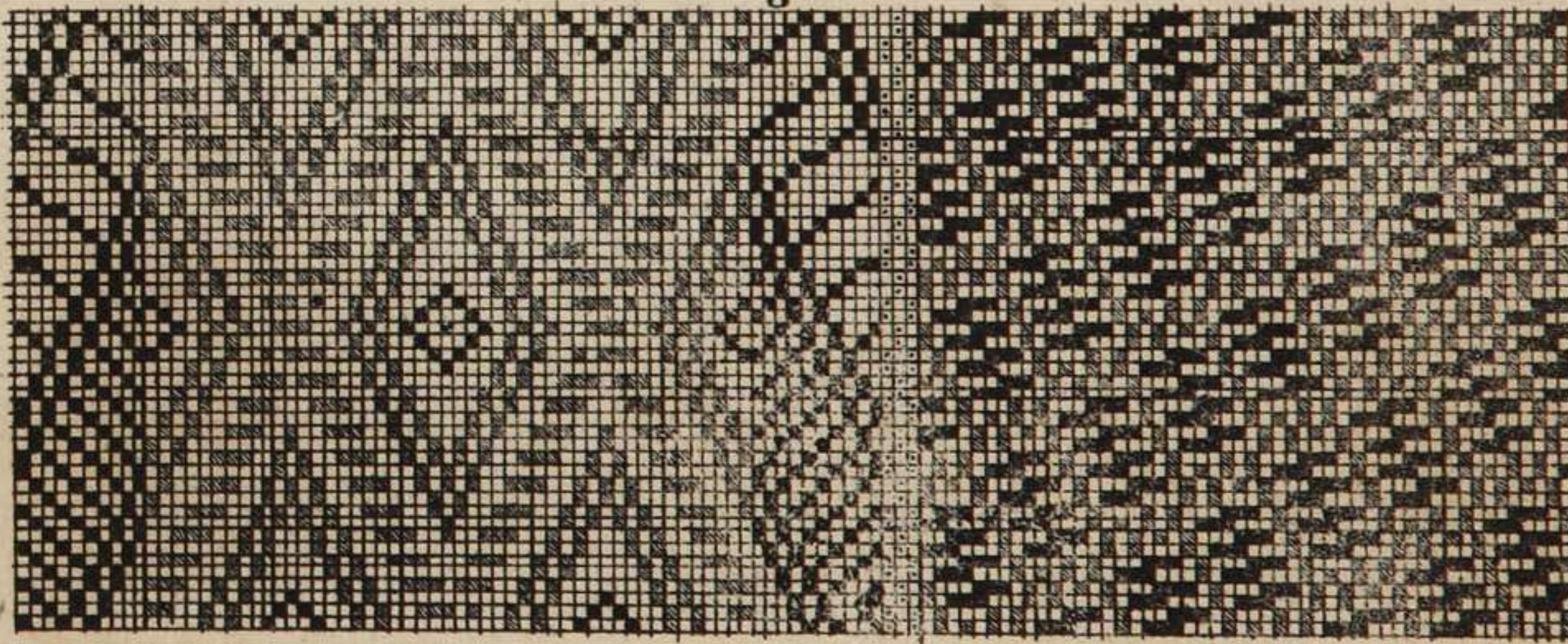


fig. 2.



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IPIL. 5E

fig. 1^{re}

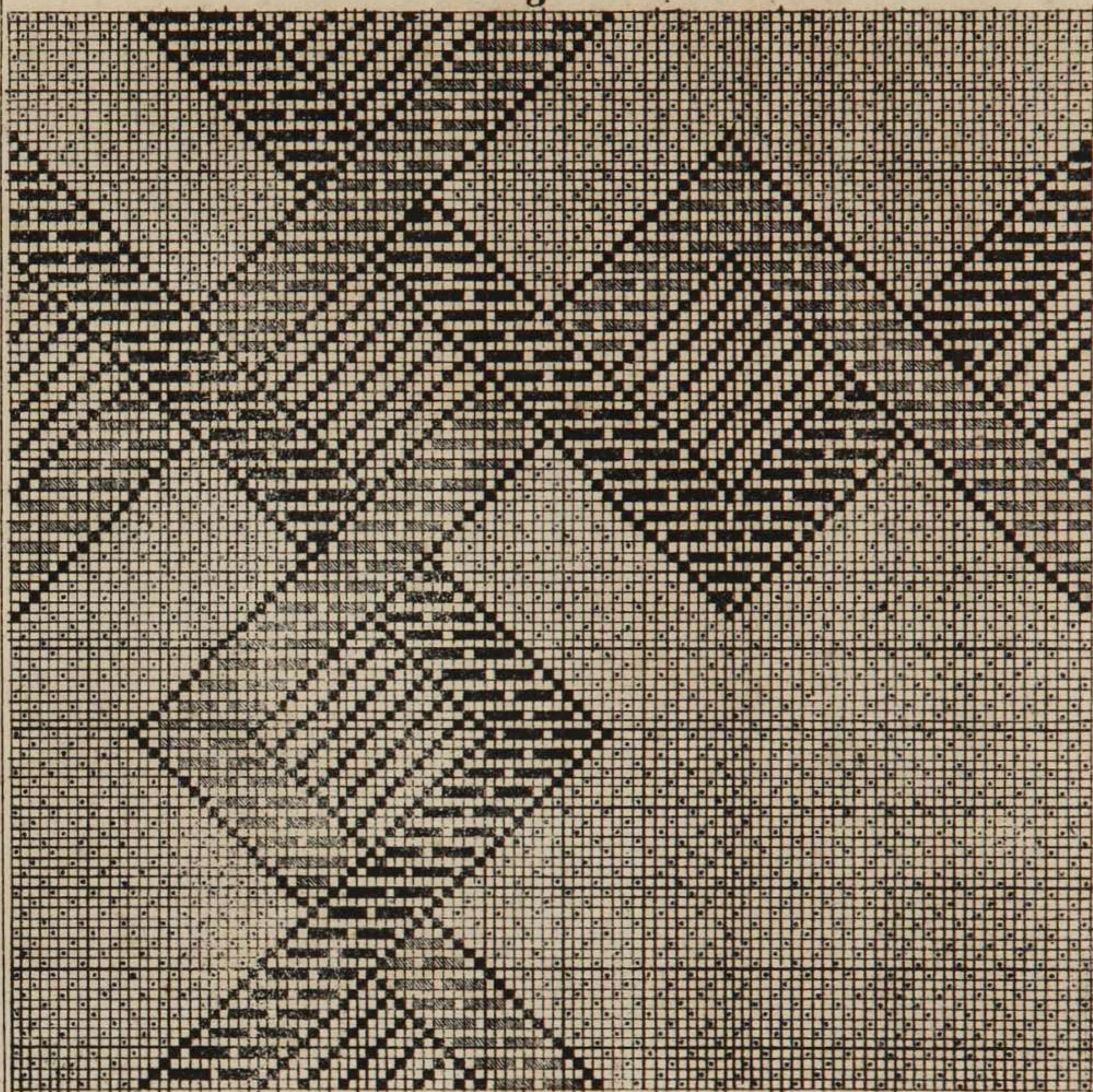
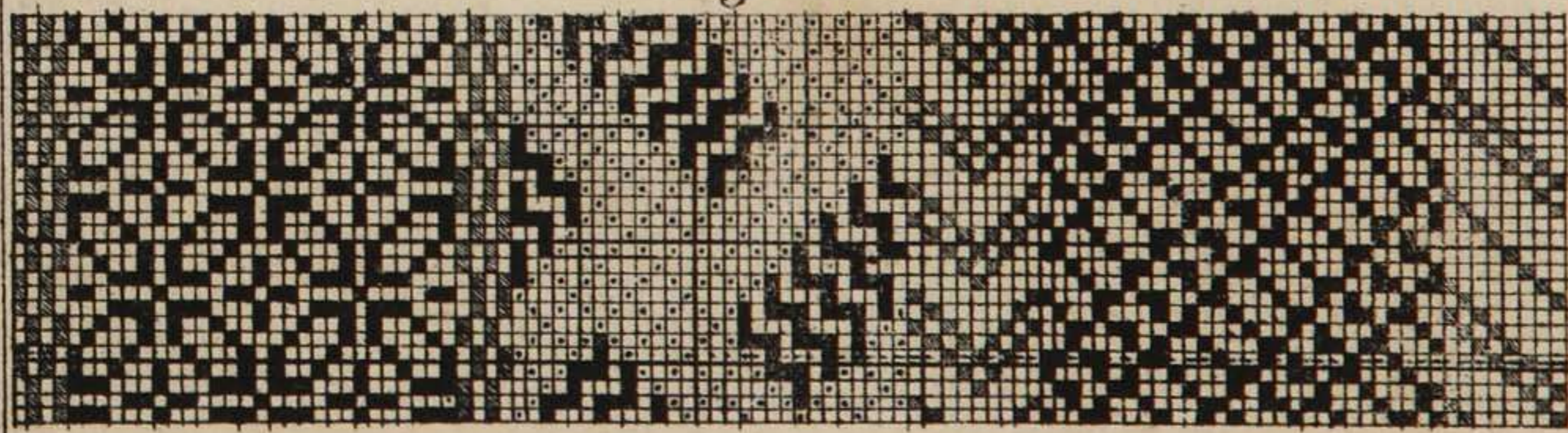


fig. 2



ARMURES DIVERSES
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IPIL.U.

fig. 1^{re}

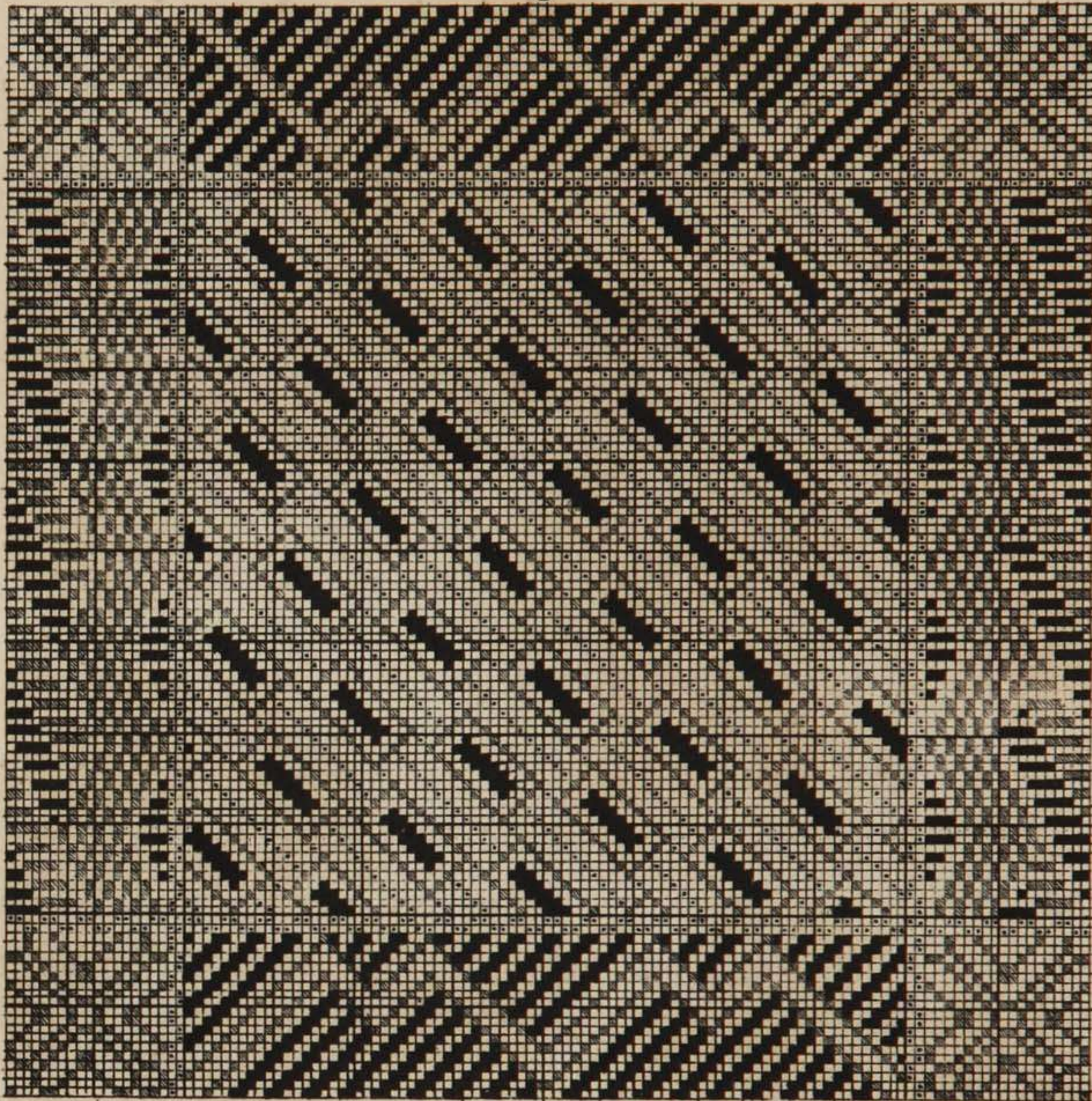
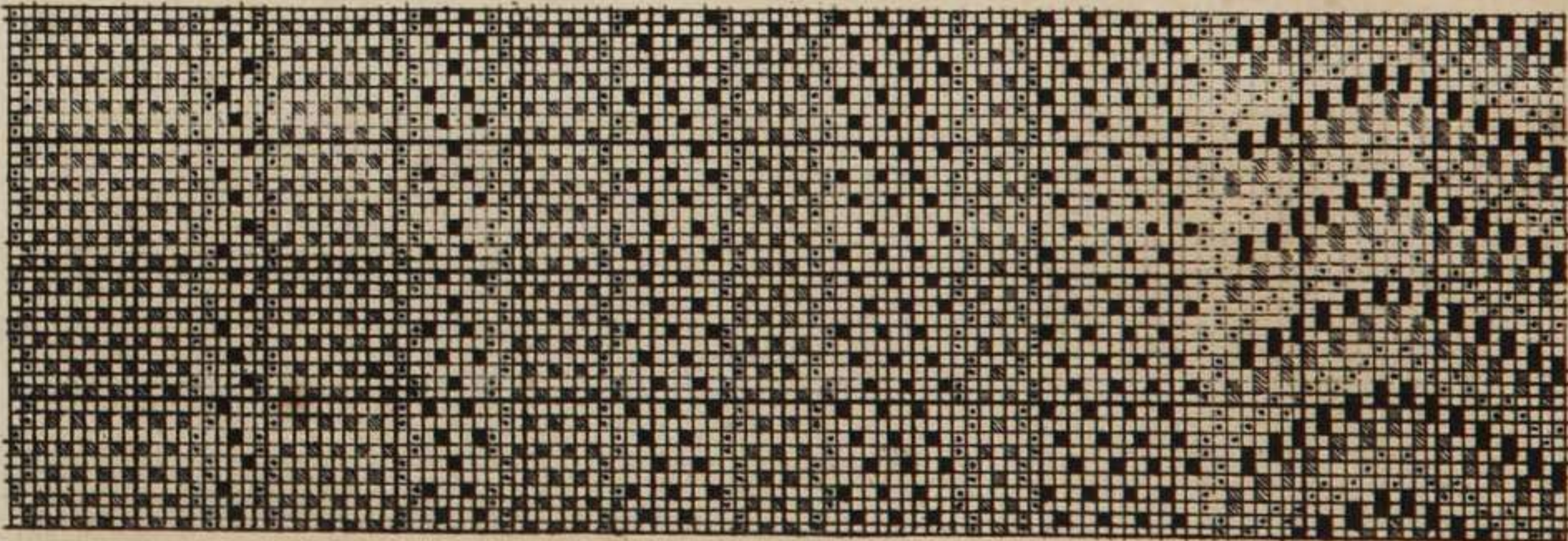


fig. 2.



ARMURES DIVERSES
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IPL.V.

fig 1^{re}

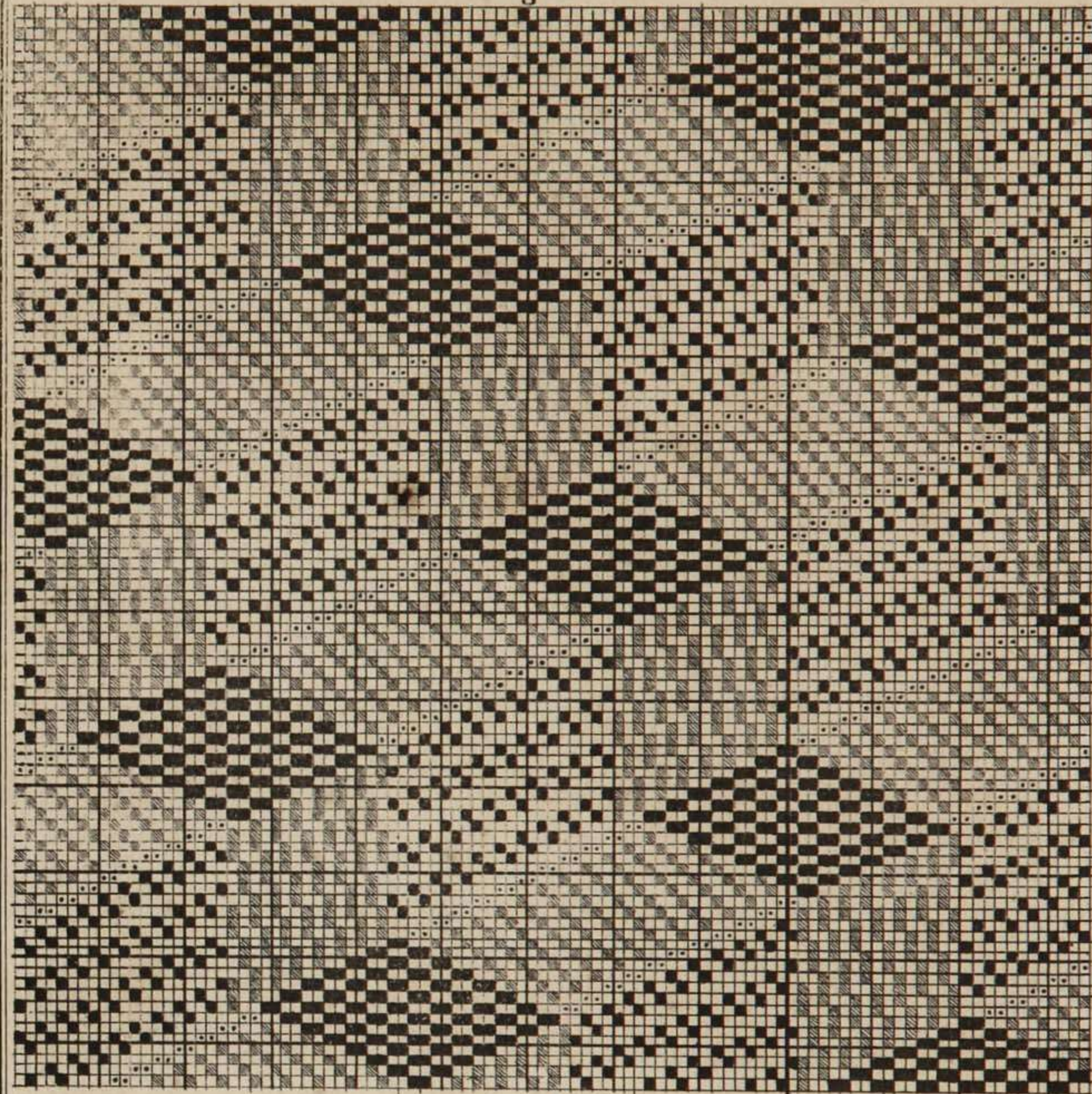
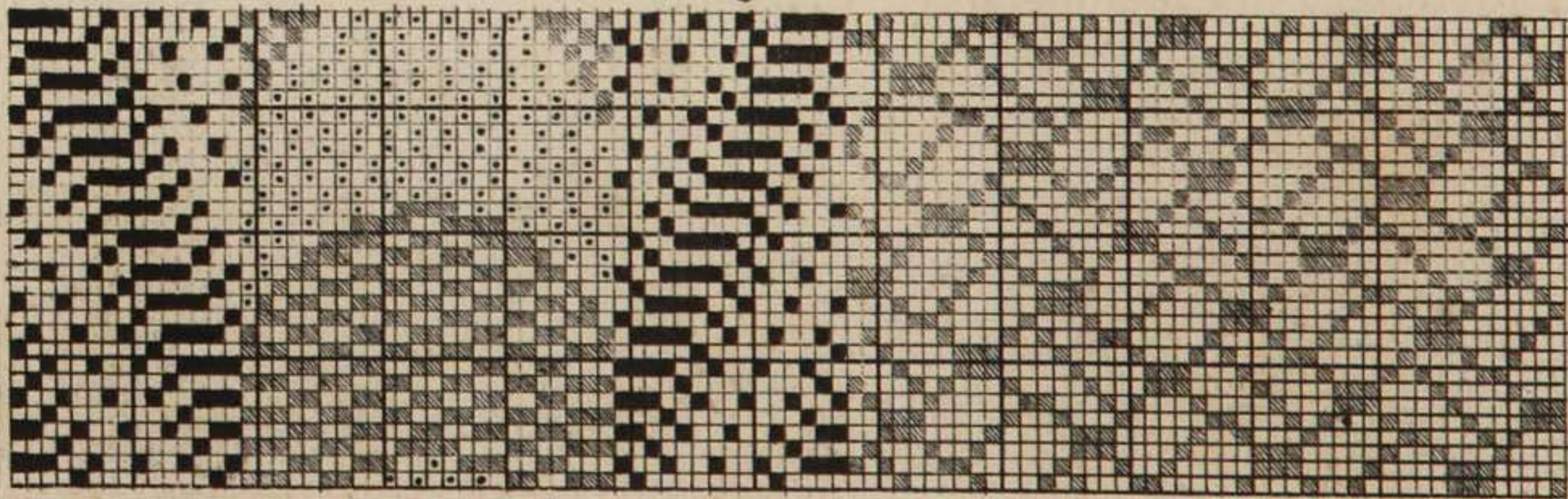
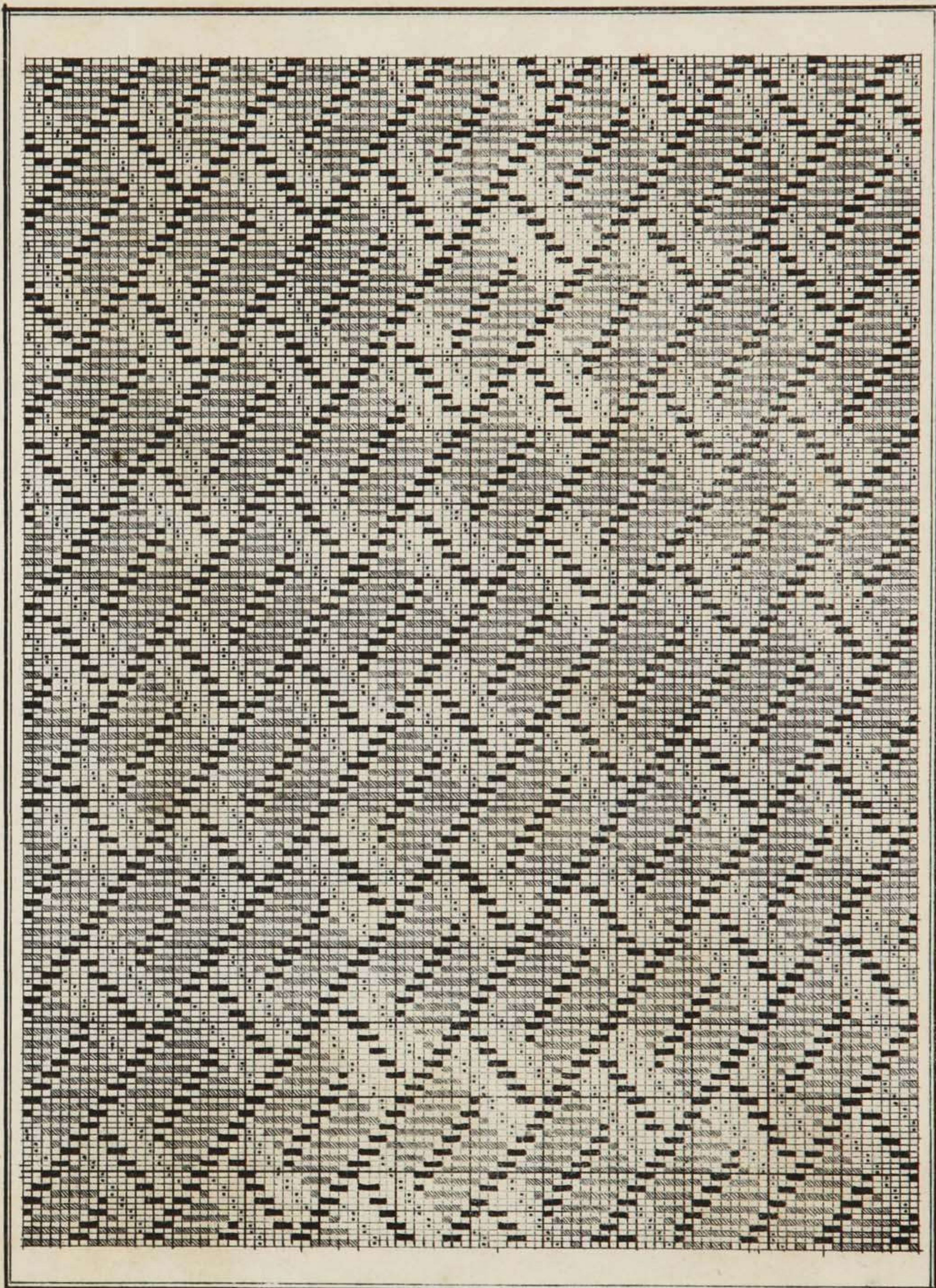


fig. 2.



ARMURES DIVERSES
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IPILX

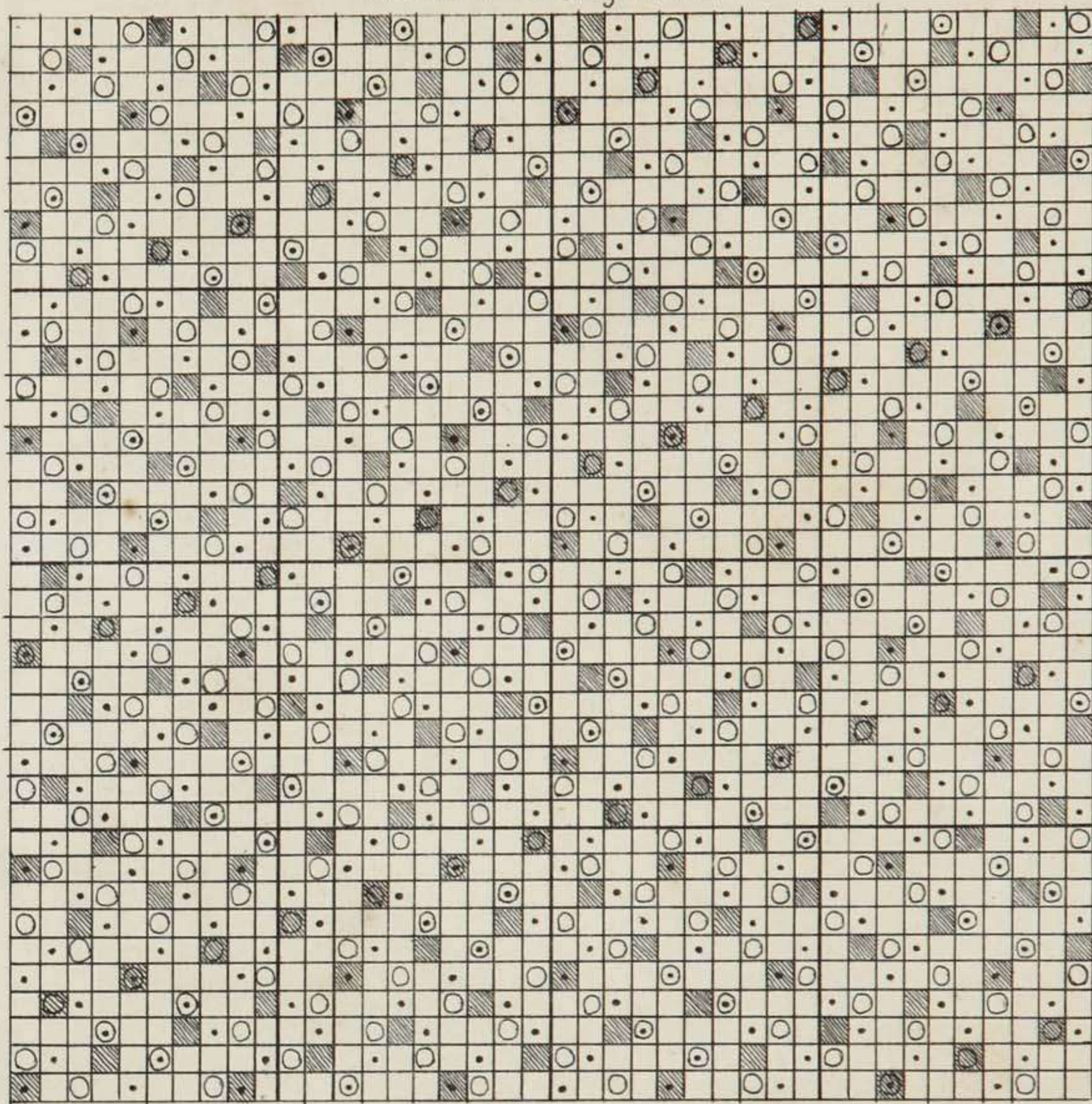


ARMURES DIVERSES

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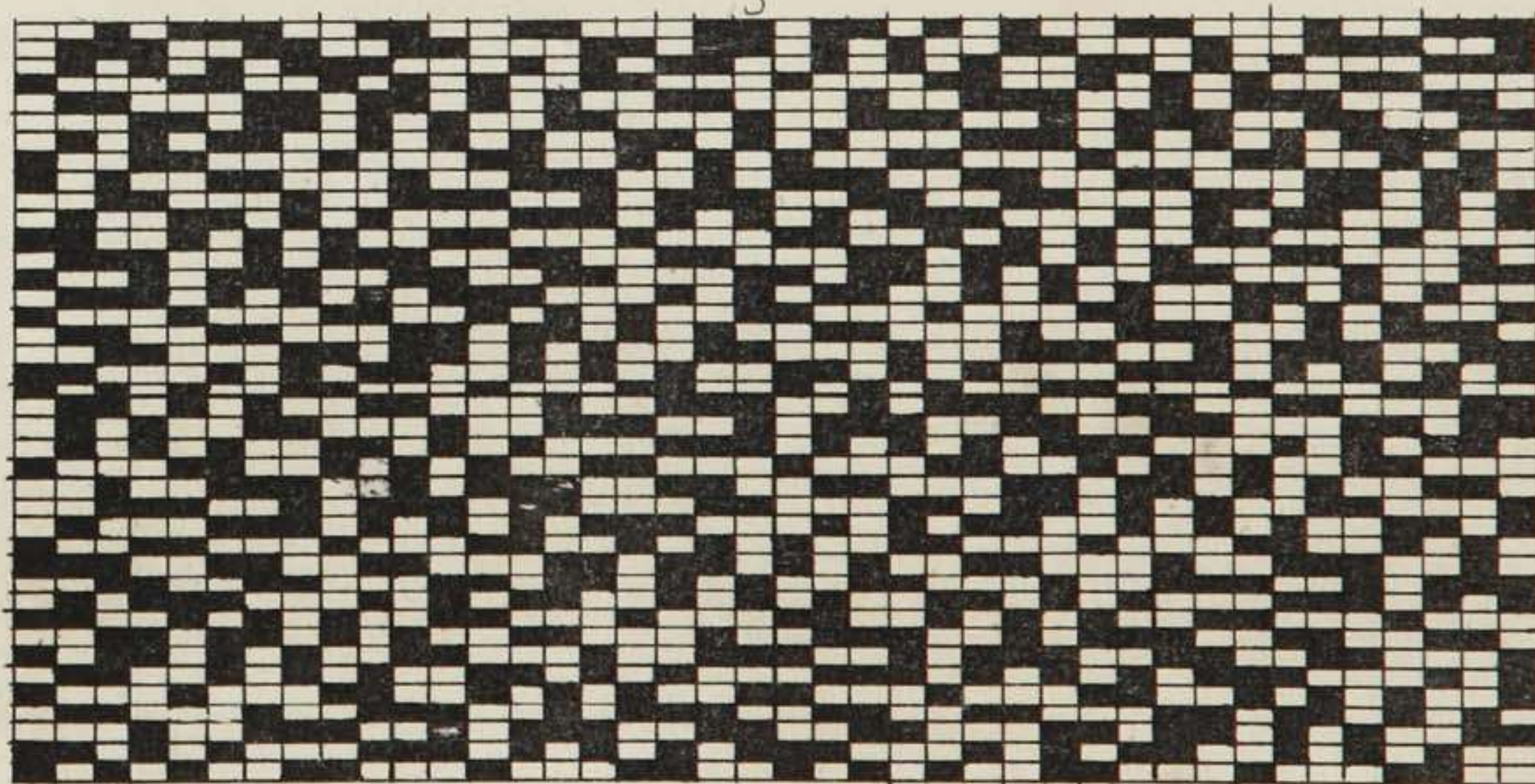
IPL.Y

fig. 1^{re}
Armures amalgamées.



Les points noirs désignent un satin de quatre.
 " " ronds " " satin de cinq.
 " " grisés " " satin de huit.
 N.B.

fig. 2.



Répétition de la figure ci-dessus.

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PL. Z.

