

Album of Ukrainian Embroidery Patterns from 1886

Adapted from

Альбом малороссийских рисунков для вышивания

Edited by Helen Hough

Hough, Helen (Editor).

Album of Ukrainian Embroidery Patterns from 1886: Adapted from Альбом малороссийских рисунков для вышивания

James G. Collins & Associates, Arlington, Texas, 2022

Volume includes

“The History of Ukraine: An Introduction” by Diane Prenatt

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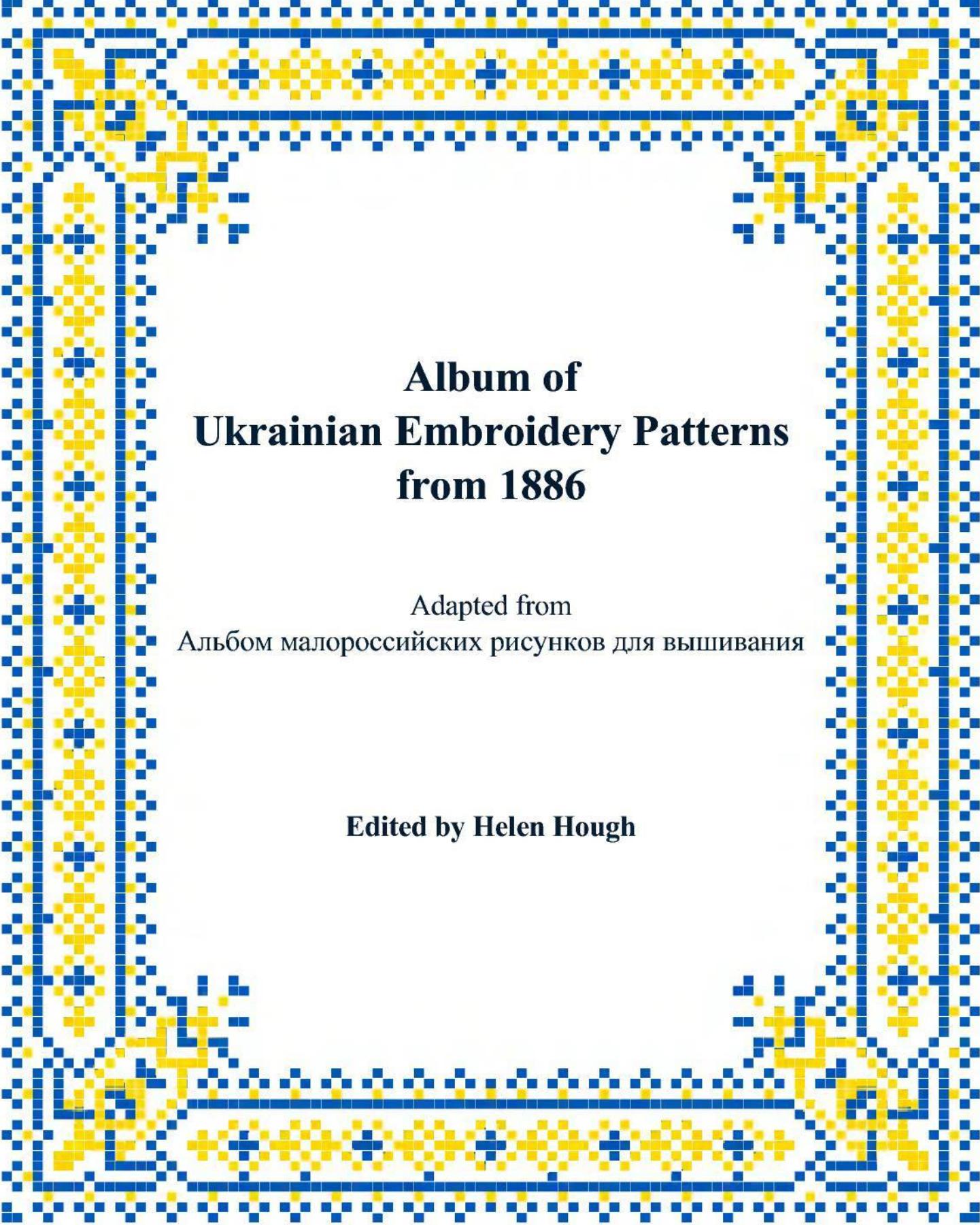
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Consider also Archive.org as it helps make many resources available to all of us.

We would be surprised if any person or organization returns even a nominal donation.



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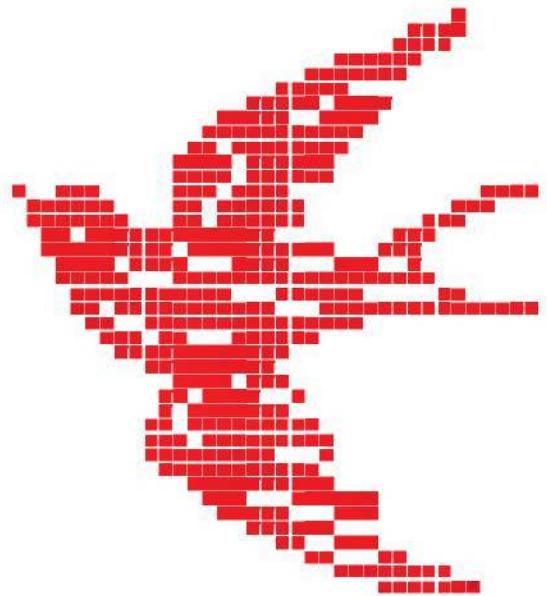
Introduction

As we incorporate older designs in more modern needlework, we should keep in mind that the colors of older patterns may be a feature of the printing process, not the actual embroidery of that period. The original publication, Альбом малороссийских рисунков для вышивания, is composed of beautiful sheets with attractive layouts that are printed with red and either black or blue ink. While red and black threads, sometimes with flashes of blue, were often used in embroideries in the 1880s, by no means were the fiber artists restricted to these three colors. Natural dyes were used to color the threads, often in shades of yellow, green, and brown, and used for embroidery. In the second half of the 1800s, the development and distribution of synthetic dyes further brightened needleworker's craft.

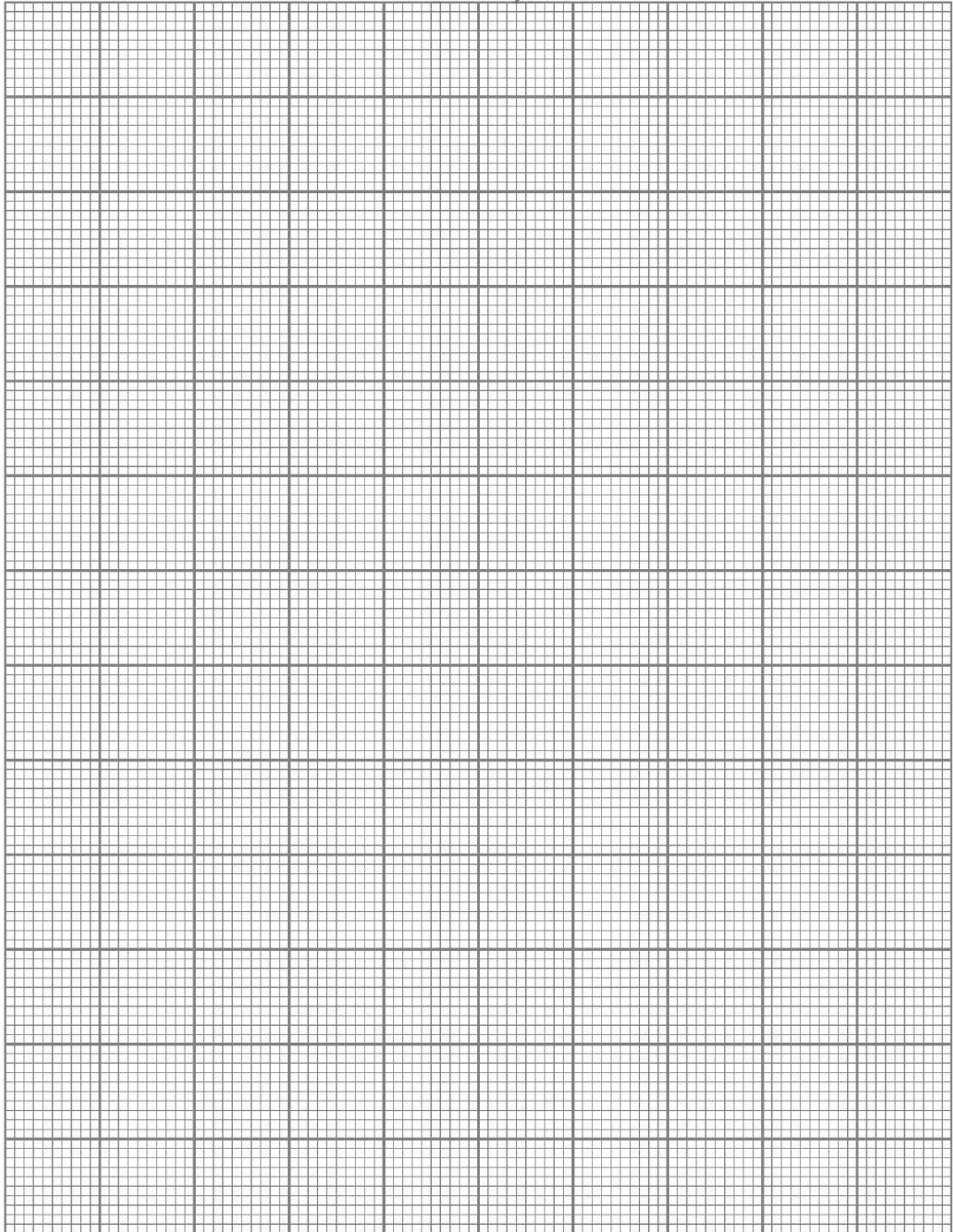
The expanded palette of embroidery and fabric colors was difficult for printers of that period to reproduce. The printers had to create a separate image for each color that was printed. If a page was printed in one color, usually black, only one pressing was needed. If the design was in two colors, two plates were needed to create each page as the sheet of paper was sent through the press twice, once for each color's plate. This layering of color at least doubled the time to create each page and it was not easy to align the printing plates so the different colors were in the correct place relative to each other. Time and complexity made the process much more expensive. To limit the cost for the person who might buy these publications, printers restricted the number of color inks they used, trusting that the purchaser understood this issue. These are folk designs, and we are also folk – modern folk - and we can do as people have always done. We can adjust colors and patterns to meet our sense of beauty and material available to use.

This reworking assists modern designers in their selection of patterns as the elements are rearranged into categories and then sorted by size. For reference purposes, small images of the pages of the original publication are available at the back of this volume. A high resolution scan of the original publication is currently available online through the Российская государственная библиотека [Russian State Library] - <https://dlib.rsl.ru/01007578689>

Helen Hough



Album of Ukrainian Embroidery Patterns from 1886



The History of Ukraine: An Introduction

Modern-day Ukraine has emerged from a struggle for sovereignty dating back more than a millennium, a struggle due in large part to its geographical location. The second-largest country in Europe, it is situated on a central plain (the steppe) that extends from the Baltic Sea in the north to the Black Sea in the south. With no natural borders except the Carpathian Mountains in the southwest, its boundaries were often contested by neighboring peoples and it was left vulnerable to invaders. Ukraine (which means “borderland”) is itself a frontier separating Europe from Asia.

Kyiv Rus, the precursor of modern Ukraine, was founded in the ninth century by Vikings who established control over the tribal East Slavs in the area. Kyiv Rus, which extended across the steppe, eventually collapsed under repeated Mongol invasions in the thirteenth century. In the absence of any state protection, a class of rough nomadic warriors, the Cossacks, formed to defend the steppe from continued invasions by Mongols, Turks, Tatars, and others. By this time, a distinct Ukrainian language had developed as well as some sense of cultural identity based in part on an affiliation with Byzantine Christianity.

In 1569, Kyiv Rus and the surrounding Ukrainian territories fell under the control of neighboring Poland-Lithuania. Subsequently, Russia provided defense against invaders on the steppe, disempowering the Cossacks and gaining the allegiance of many eastern Ukrainians who were encouraged to think of their territory as “little Russia.” The Romanov dynasty, which came to power in Russia in 1613, wanted to “Russify” Ukraine, with an eye on its rich natural resources and strategic location. Ukrainian peasant farmers typically worked as serfs, in a Russian system of servitude to a landowner dating back to the Middle Ages. Western Ukrainians, however, continued to identify with Poland, which included Galicia with its capital of Lwow (Ukrainian Lviv) and which, after 1795, had become part of the Hapsburg (Austrian) Empire.

By the beginning of the nineteenth century, Ukrainians were divided not only between Polish and Russian loyalties, but between the Byzantine and Roman Catholic faiths of those two countries, and between the educated urban “elites,” many of them Jewish, and illiterate rural peasants who dominated their respective demographics. This internal tension halted Ukraine’s progress toward national sovereignty. Modern European political and philosophical discourse had shifted to liberal and democratic ideas challenging aristocratic rule and supporting national rather than ethnic identity, but these ideas did not reach the general Ukrainian population. In 1804, Alexander I of Russia banned the use of the Ukrainian language in schools, theaters, and publications—a ban that lasted until the Bolshevik Revolution of 1917. During this period of suppression, Ukraine’s ancient folk art tradition continued to express its cultural legacy. Embroidered and woven textiles, metal work, painted wood, pottery, and the decorated Easter egg (pysanka) incorporated motifs that had been used since pre-Christian days. The work of some folk artists—notably the painter and embroiderer Maria Prymachenko (1909-1997)—gained a wider audience. Picasso is said to have praised Prymachenko’s work, and the paintings of the internationally-known Russian abstractionist Wassily Kandinsky include folk motifs he may have observed during his childhood in Odessa, Ukraine.

Ukraine’s educated urban class participated in the relatively free exchange of ideas permitted in the nearby Austrian empire but, as historian George O. Liber points out, it was unable to introduce those ideas to the illiterate peasantry in the east through the pamphlets and newspapers of the day. A movement for Ukrainian nationhood centered in Lviv failed to gain traction throughout the rest of the territory. Furthermore, the enfranchisement of the working class, which became a central element of progressive political thinking, was contrary to the interests of imperial Russia. Although the serfs were legally emancipated in 1861, rural Ukrainian workers remained outside the systems of civic and economic power. Throughout the course of the nineteenth century, industrialization drew workers to urban centers, especially in the Donbas region, and promoted a corresponding

rise in literacy, although agricultural production remained strong. The population of Ukraine doubled between 1870 and 1914, and by 1905, Ukraine, with its strategic seaport of Odessa, had become “the breadbasket of Europe.”

Russians and Ukrainians fought on the side of the Allies in World War I (1914-18) against the Austrian and Ottoman empires. A year before the end of the war, Vladimir Lenin led the Bolshevik Revolution in Russia, abolishing the Romanov dynasty and establishing a socialist state. For a few months in 1918-19, Ukraine enjoyed independence under the leadership of Mikhailo Hrushevskyi. By 1922, however, Vladimir Lenin’s party had established the USSR (Union of Soviet Socialist Republics) and Ukraine became one of the Soviet republics.

Joseph Stalin succeeded Lenin in 1924 and embarked on a ruthless campaign to consolidate power, eliminate dissent, and collectivize the Soviet economy (i.e., replace capitalism with communism). Rural Ukrainians resisted collectivization of their hard-won farmland. In 1932, Stalin ordered the execution of educated Ukrainians, including teachers, journalists, and clergy, and forced the farming population into starvation, seizing their crops and establishing armed guards over grain storehouses. At least 3 million died in this horrific chapter in Ukrainian history called the Holodomor (death by starvation). In World War II, the USSR, including Ukraine, again joined with the Allies against Germany under Adolf Hitler, whose plan for a “pure” Germany included the elimination of Slavs as well as Jews and the settlement of the steppe by Aryans. The 1941 massacres at Babi Yar in Kyiv and in Odessa, in which about 35,000 and 50,000 Ukrainians, respectively, were killed, number among the genocidal war crimes committed by the Nazis.

Ukraine, including the city of Lviv, which had been ceded to the Soviets in 1939, became an independent country in 1991 with the collapse of the Soviet Union following the 1989 fall of the Berlin Wall. Today, Ukraine is a country of about 40 million people. Although it is a poor country, its wheat production is the highest in Europe. It is home to the largest nuclear power plant in Europe; it is also the site of the disastrous Chernobyl nuclear power plant accident of 1986. In 2022, Ukraine was invaded by Russia. On February 27, 2022, the Ivankiv Museum of Local History, housing some 25 paintings by Prymachenko, was burned to the ground by Russian troops. Staff at the National Museum of Ukrainian Decorative Folk Art in Kyiv are working to secure the holdings of that museum, including 650 works by Prymachenko, as Ukraine continues to fight for national sovereignty under its sixth president, Volodymyr Zelensky.

For further reading:

Anne Applebaum. *Red Famine: Stalin’s War on Ukraine*. Random House: 2017.

Serhiy Bilenky. *Romantic Nationalism in Eastern Europe: Russian, Polish, and Ukrainian Political Imaginations. Stanford Studies on Central and Eastern Europe*. Ed. Norman Naimark and Larry Wolff. Stanford U P: 2012.

Vasily Grossman. *Everything Flows*. [1964] Trans. Robert and Elizabeth Chandler with Anna Aslanyan. New York Review Books: 2009.

Alison Hilton. *Russian Folk Art*. Indiana University Press: 1995

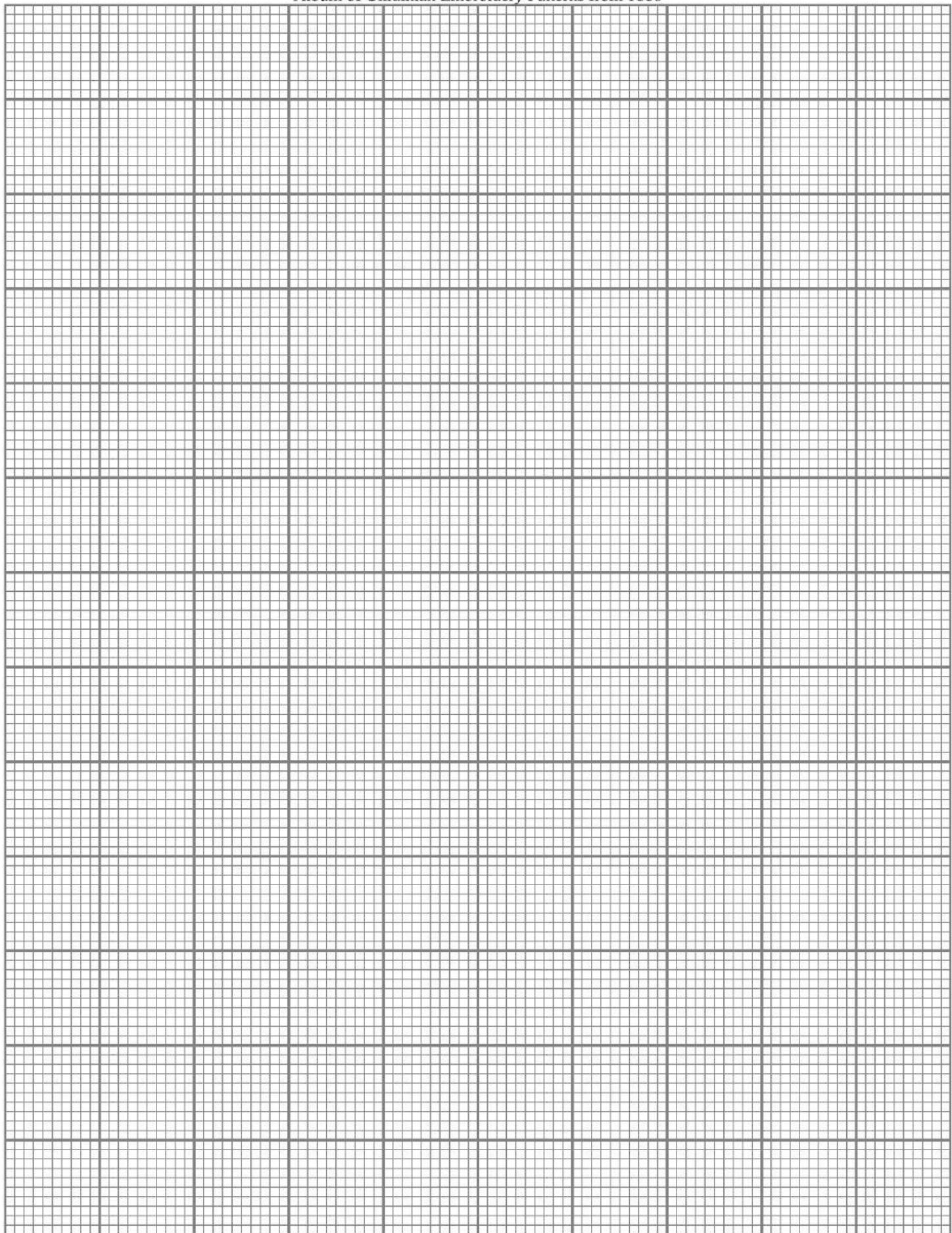
Mikhailo Hrushevskyi. *A History of Ukraine*. 1911. Trans. Wasyl Halich et al. Ed. O. J. Frederiksen. Yale U P: 1941.

George O. Liber. *Total Wars and the Making of Modern Ukraine, 1914-1954*. U Toronto P: 2016

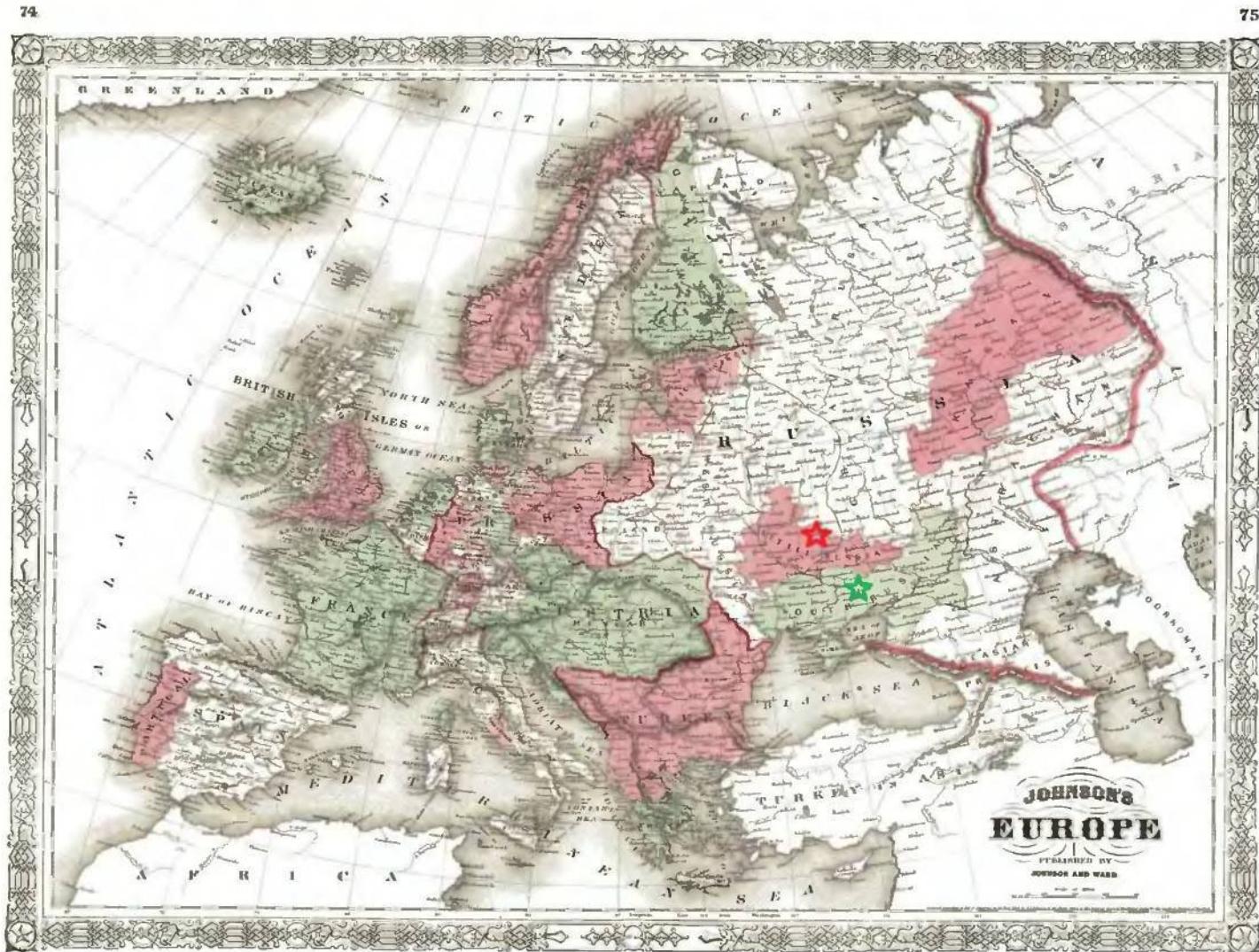
Luczkiw Ukrainian-Canadian Digital Archive, University of Toronto, at
<https://pjrc.library.utoronto.ca/content/luczkiw-ukrainian-canadian-digital-archive>

Diane Prenatt

Album of Ukrainian Embroidery Patterns from 1886



Album of Ukrainian Embroidery Patterns from 1886
Maps



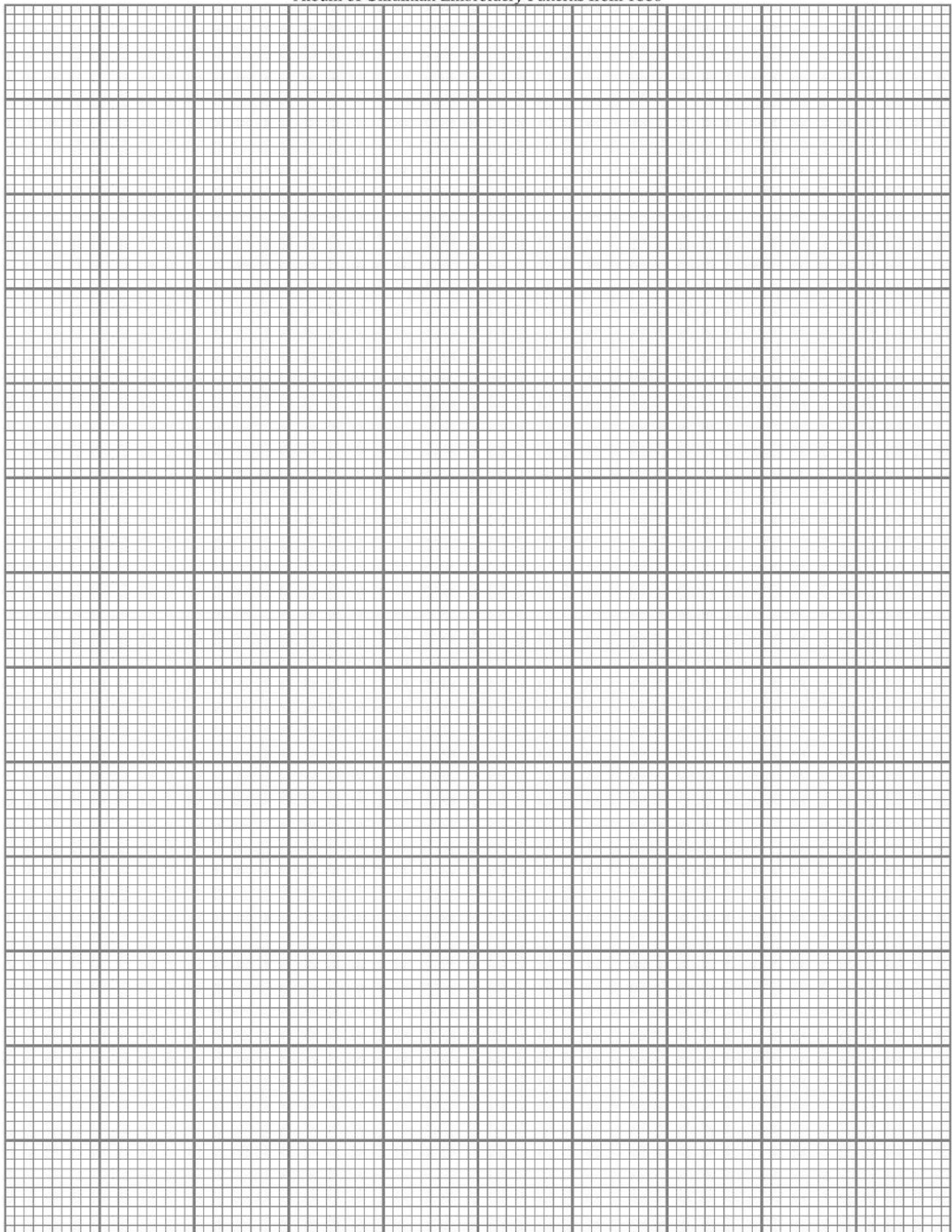
1864 Map of Europe.

Noted Imperial Russian regions include **Little Russia** (also known as Malorussia; in red with red star) and **South Russia** (in green with green star).

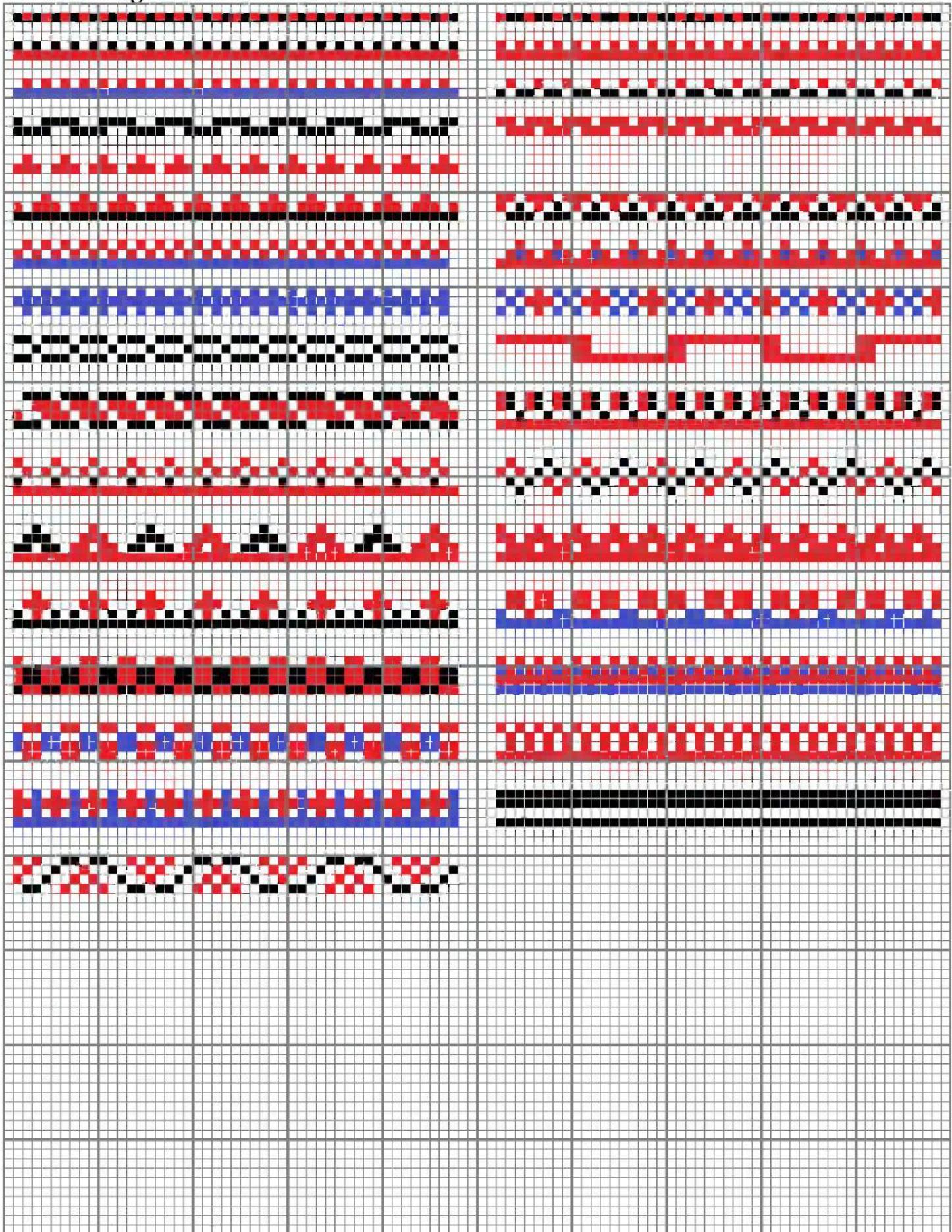
Johnson, Alvin Jewett et al. *Johnson's New Illustrated (Steel Plate) Family Atlas, with Physical Geography...* New York: Johnson and Ward, 1865.



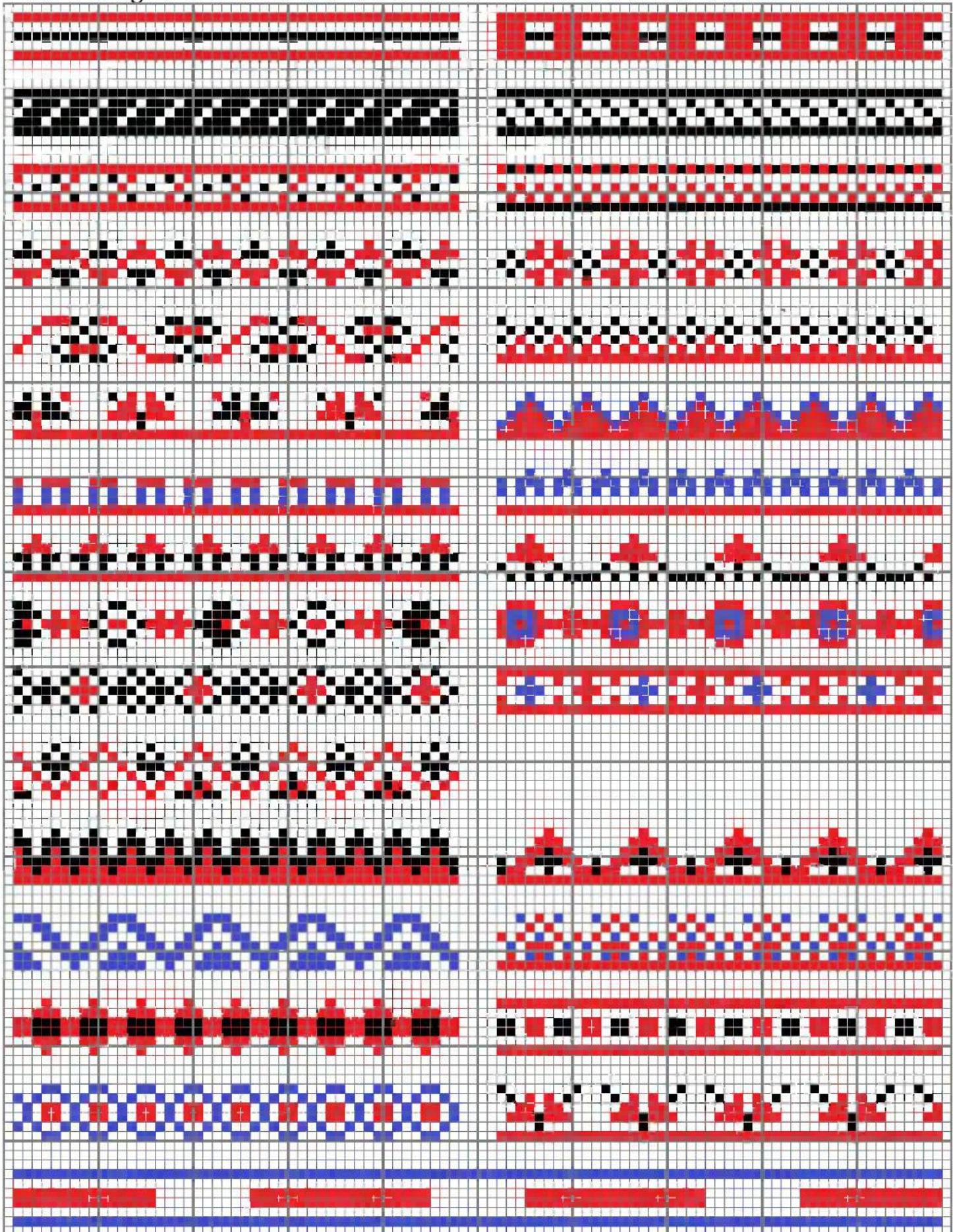
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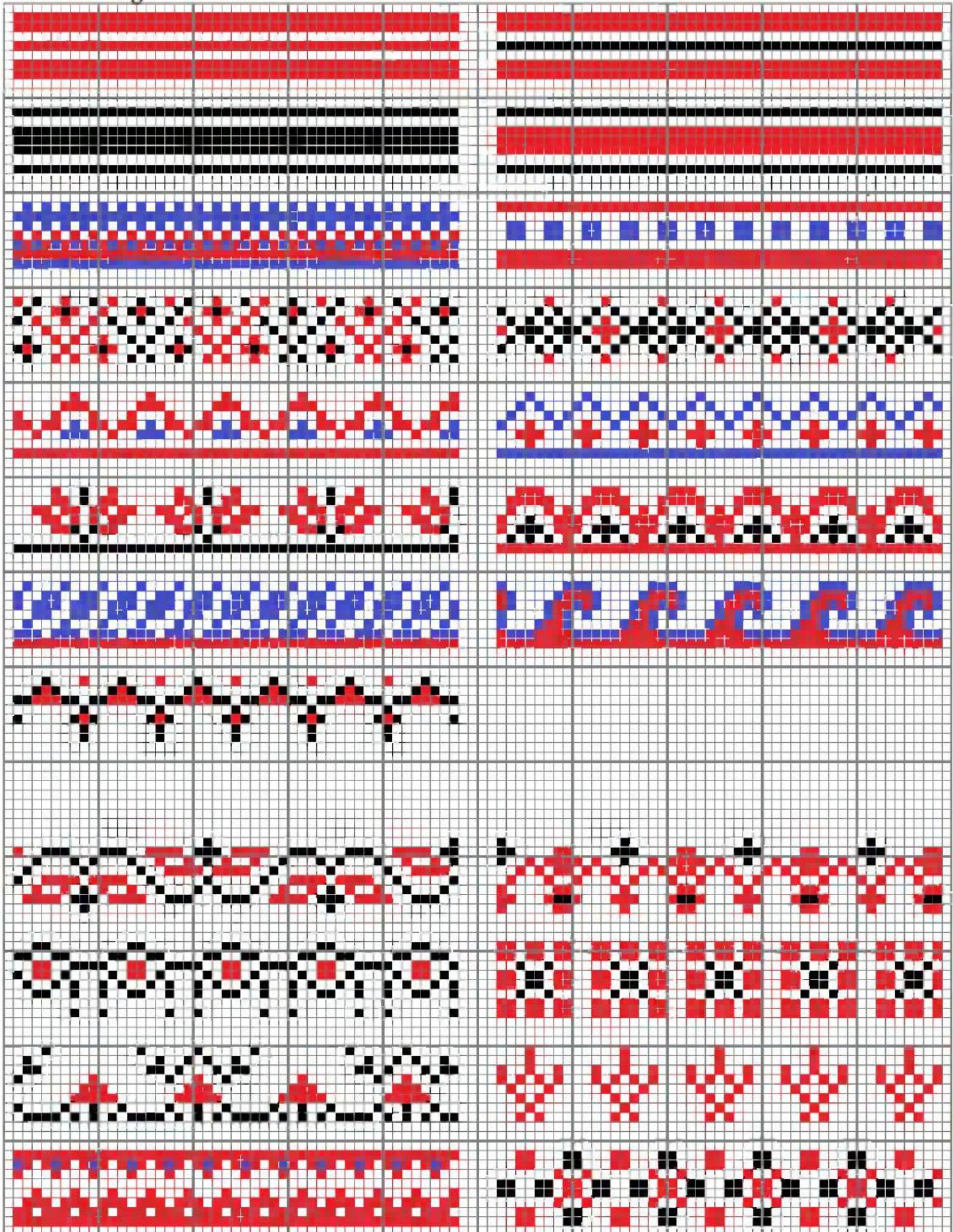
Bands – Height 1-4



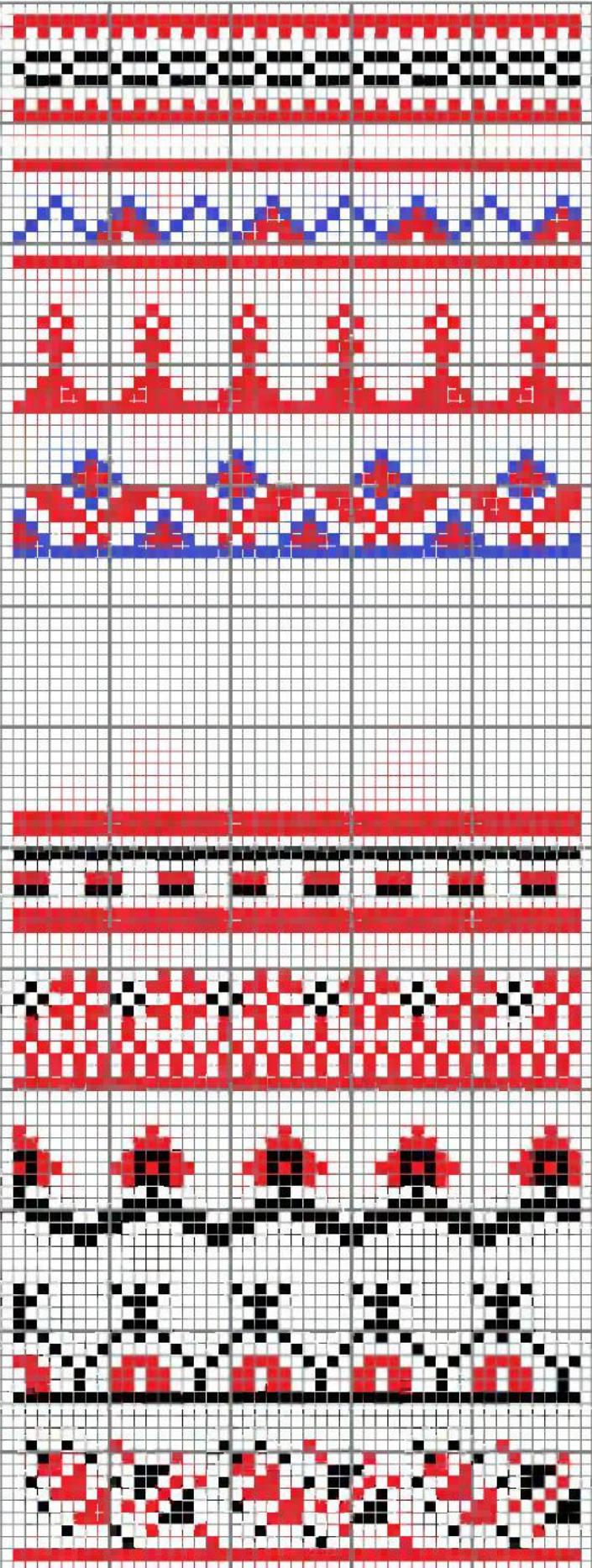
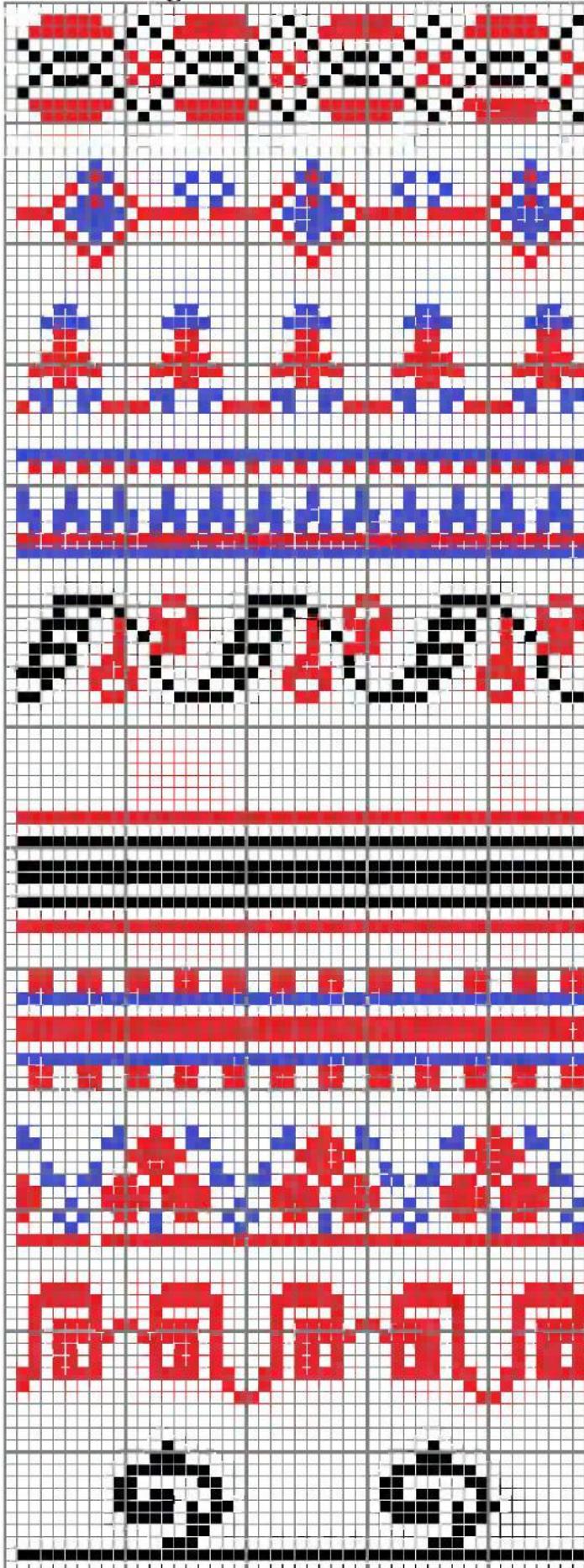
Bands – Height 5-6



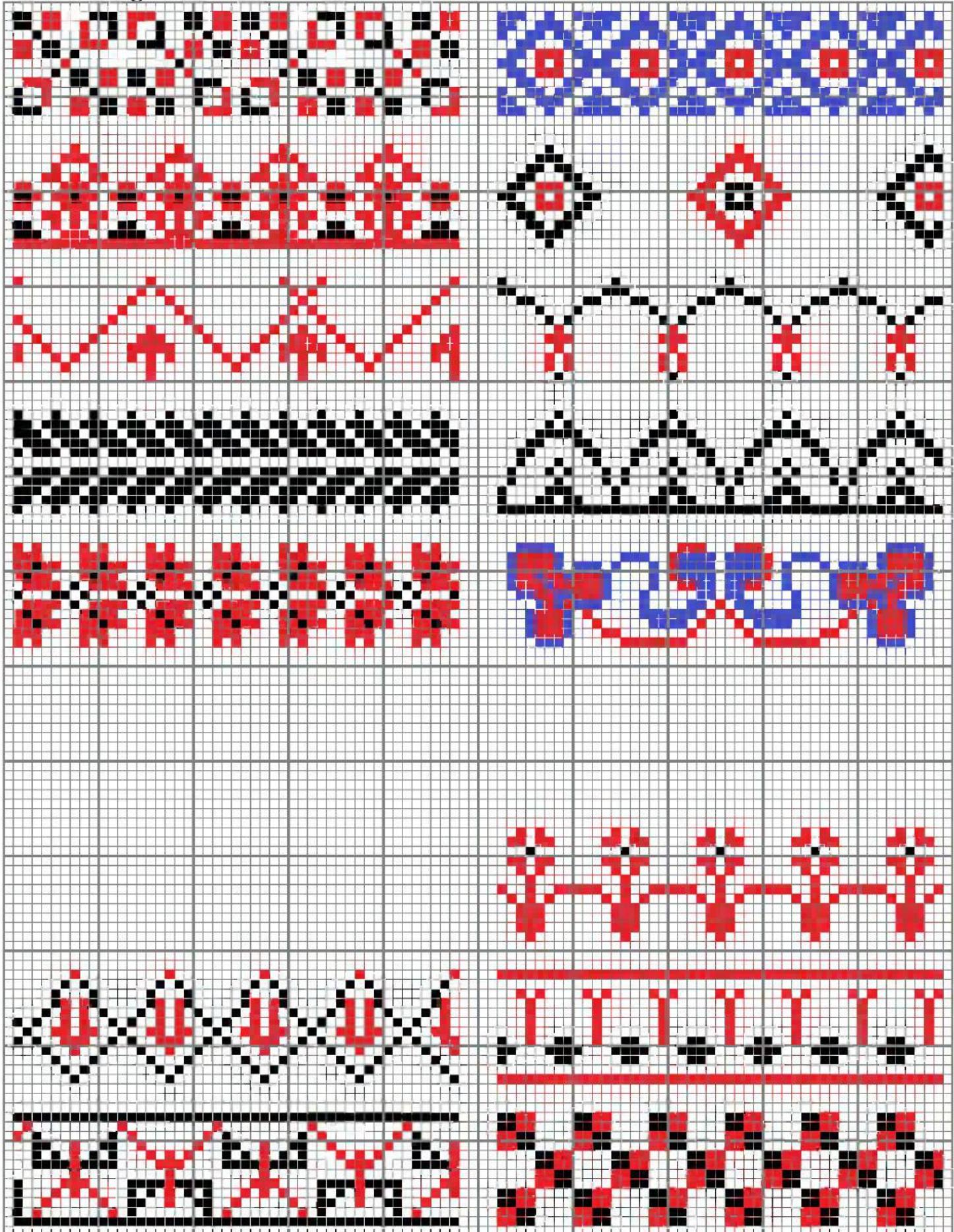
Bands – Height 7-8



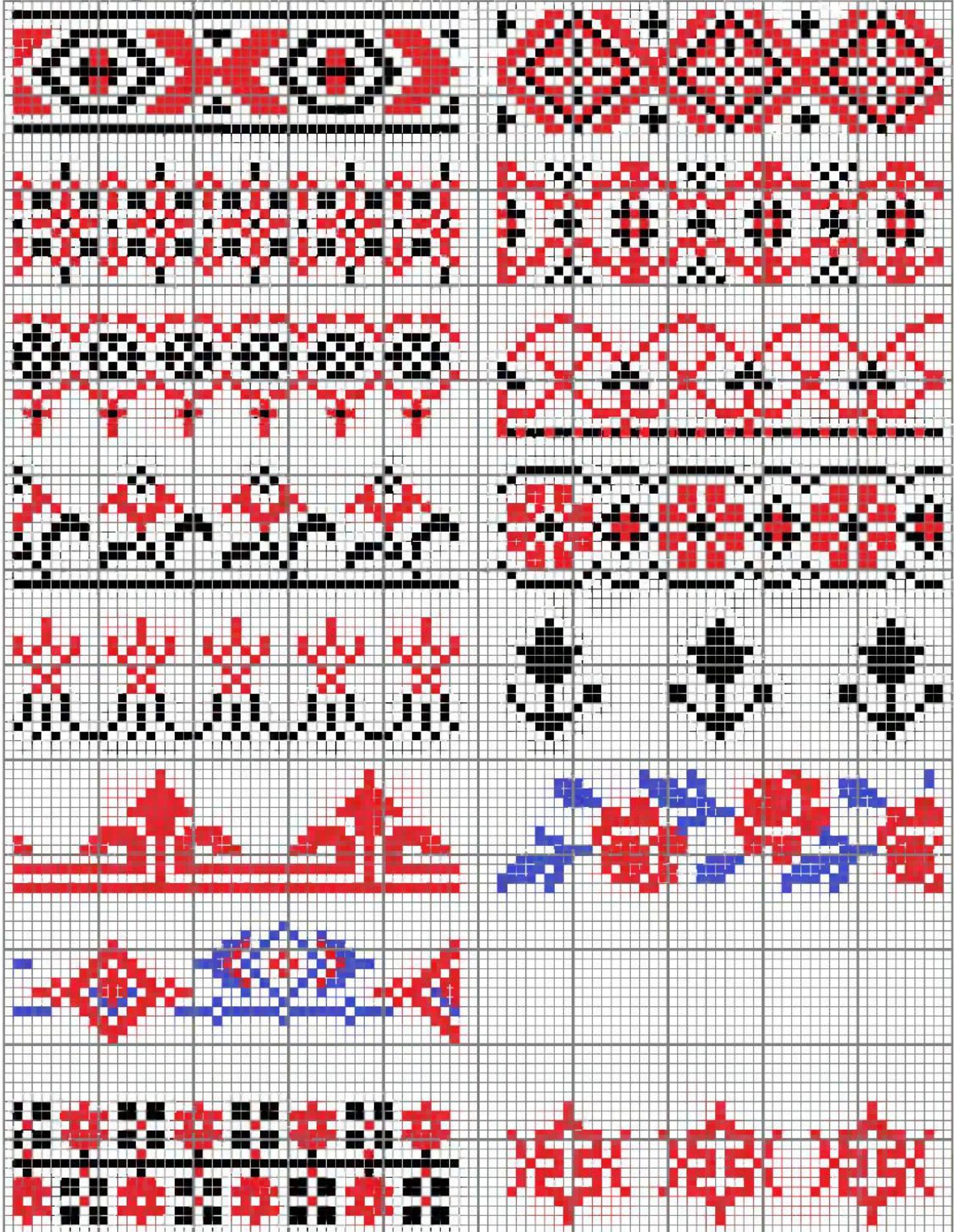
Bands – Height 9-10



Bands – Height 11-12



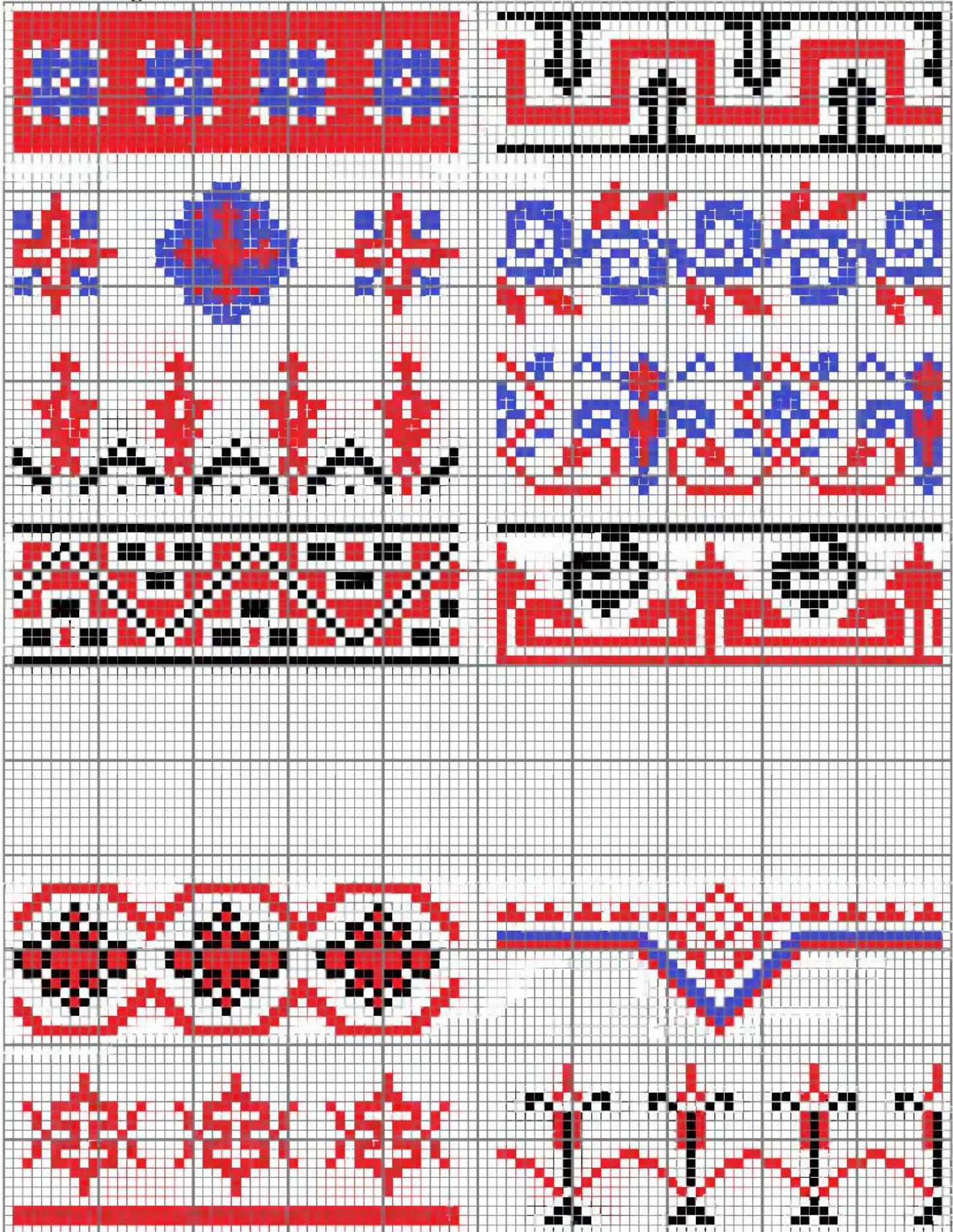
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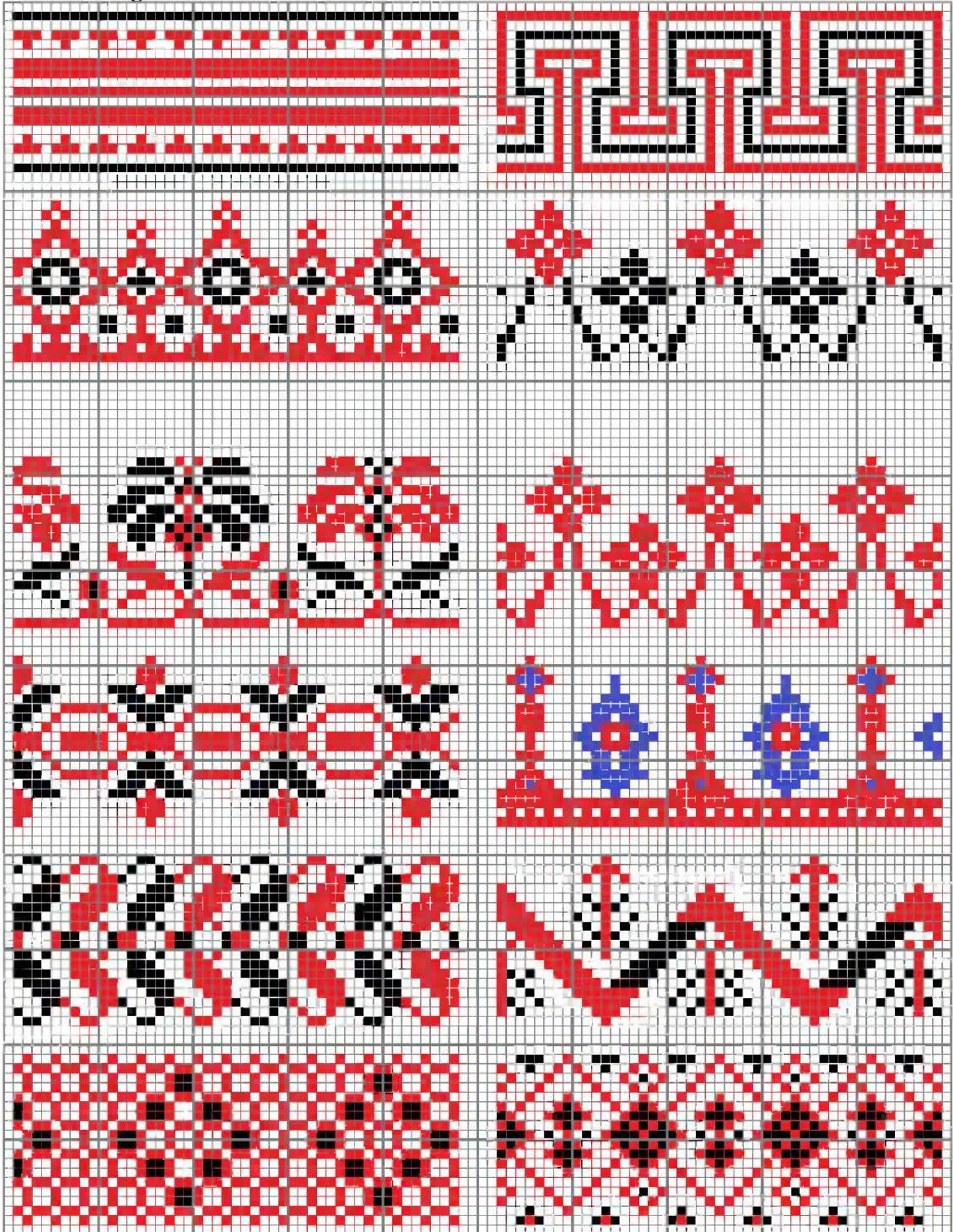
Bands – Height 14



Bands – Height 15-16



Bands – Height 17-18



Bands – Height 19



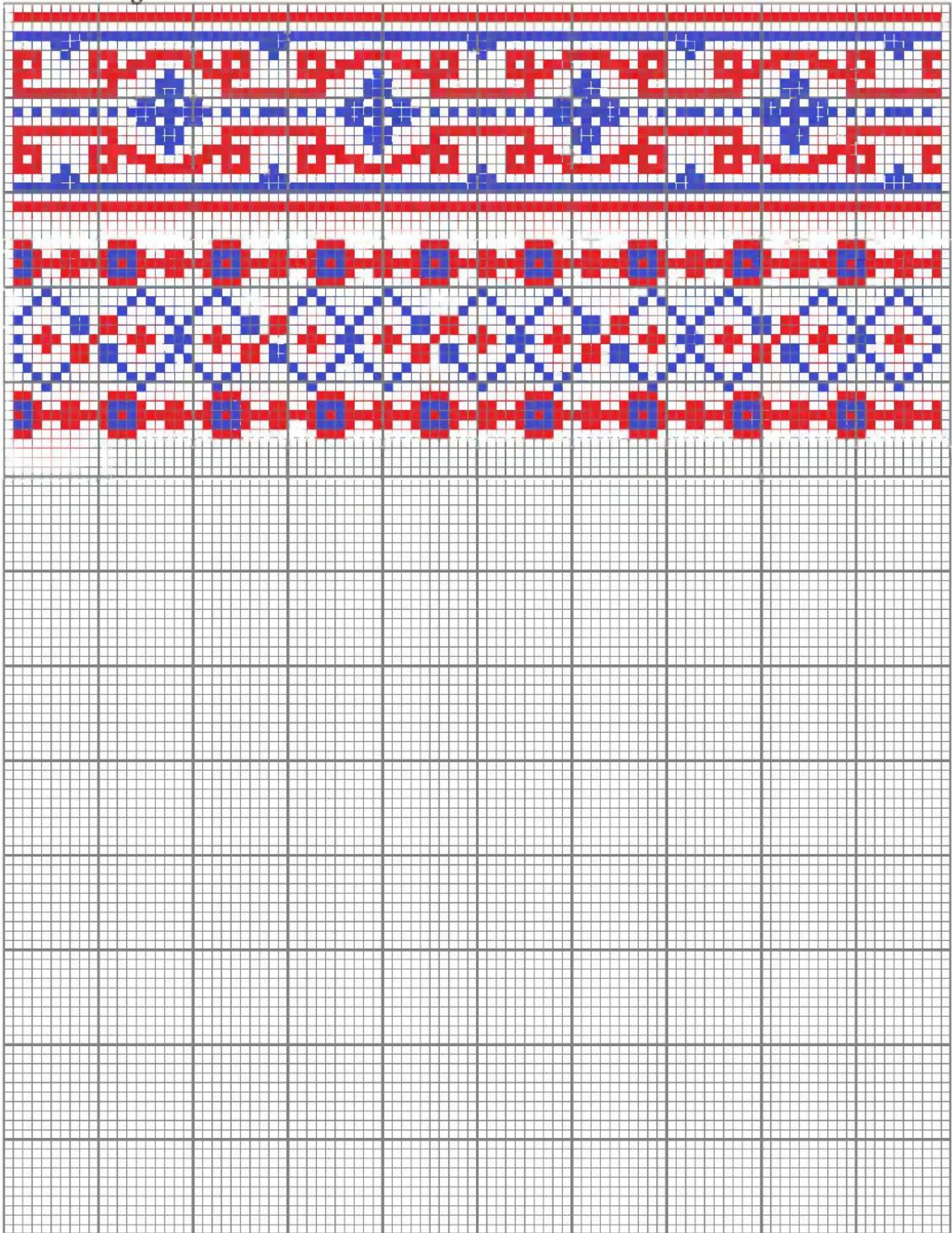
Bands – Height 20



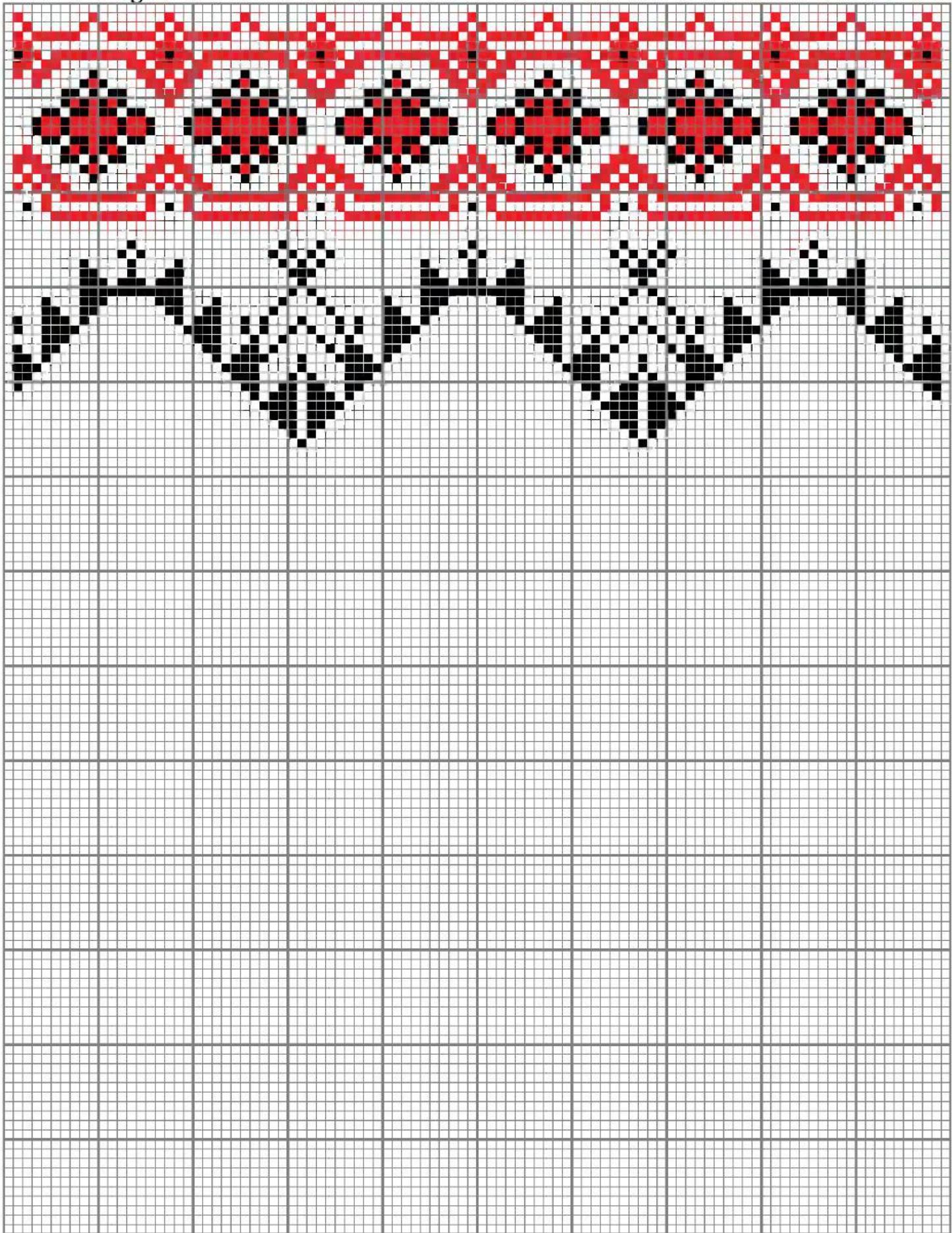
Bands – Height 21



Bands – Height 21



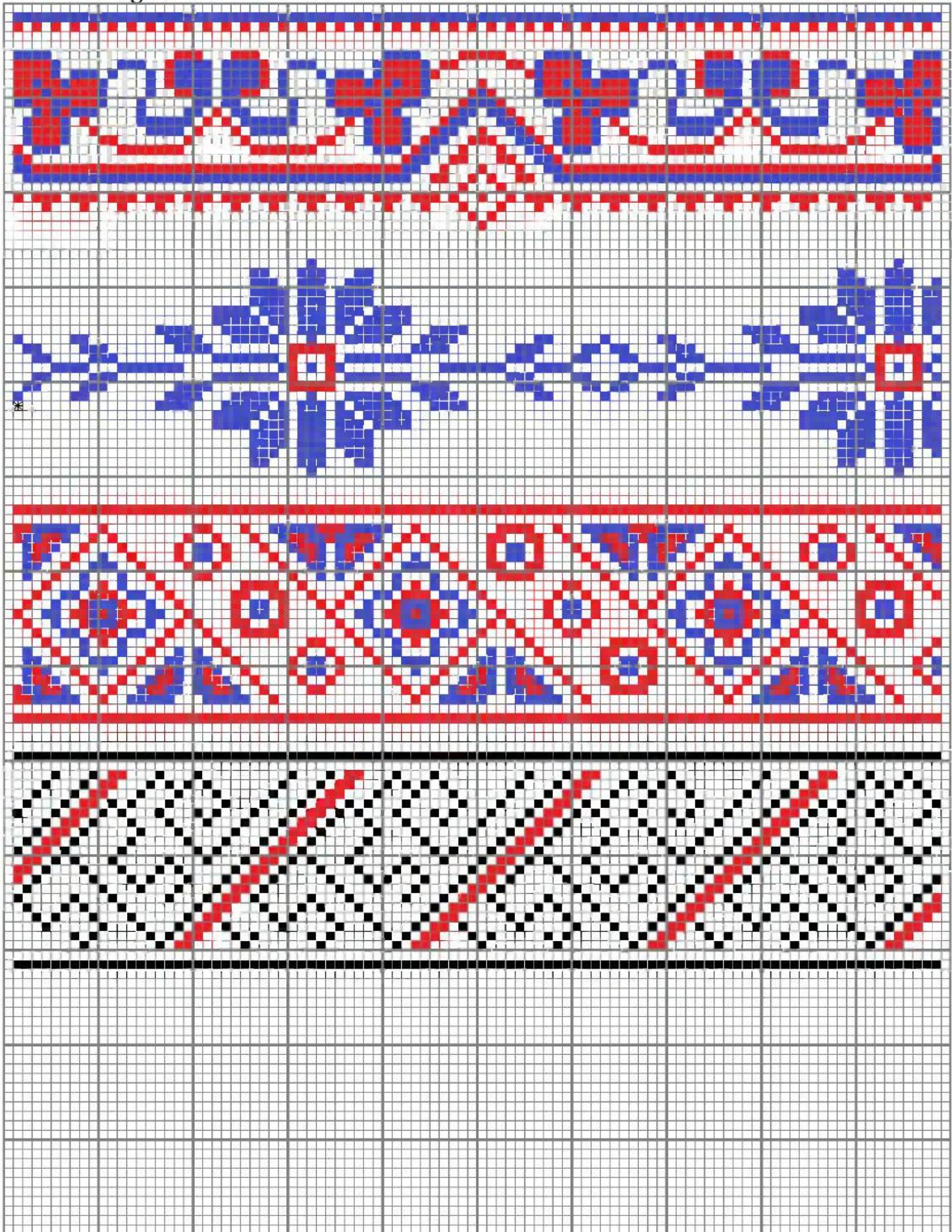
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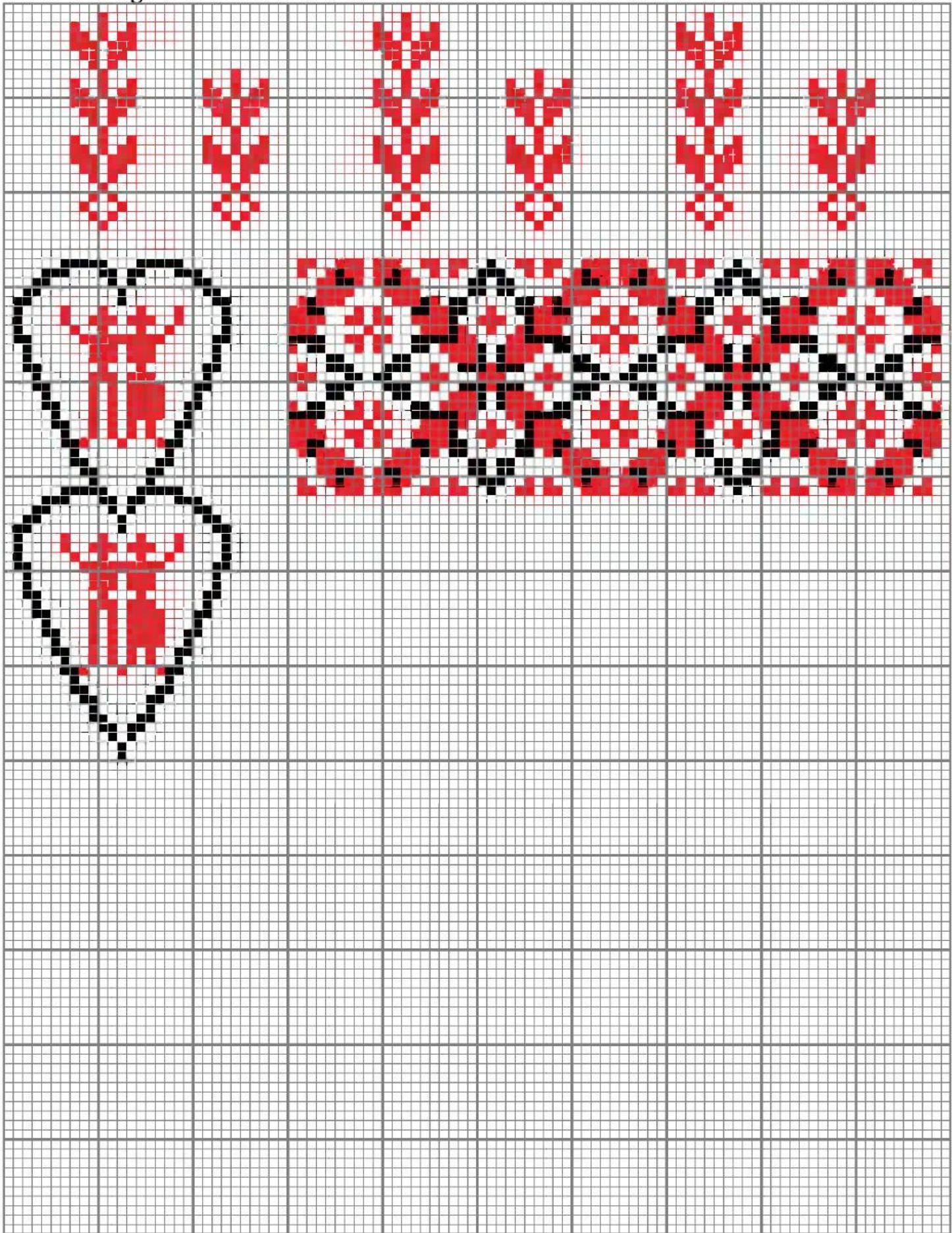
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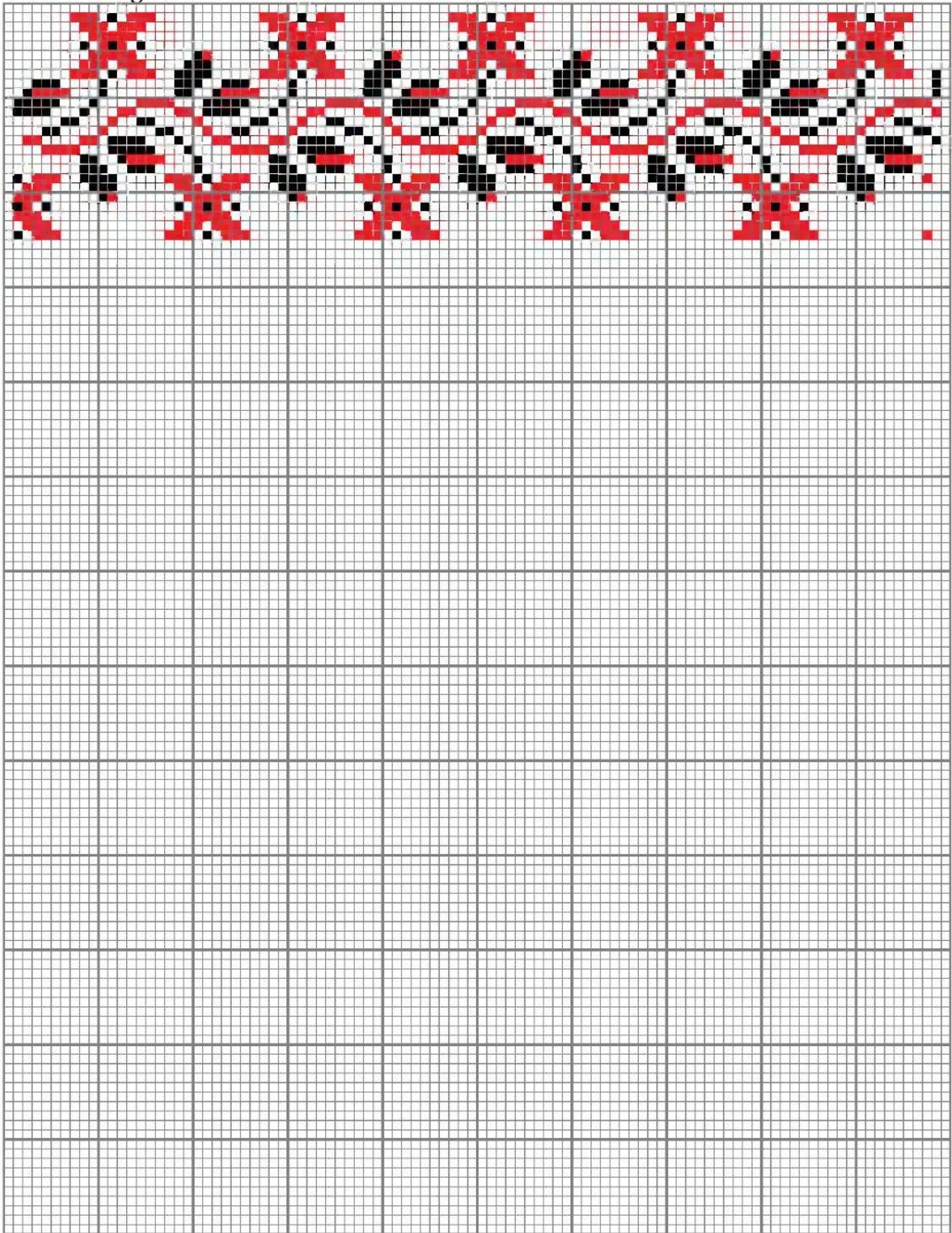
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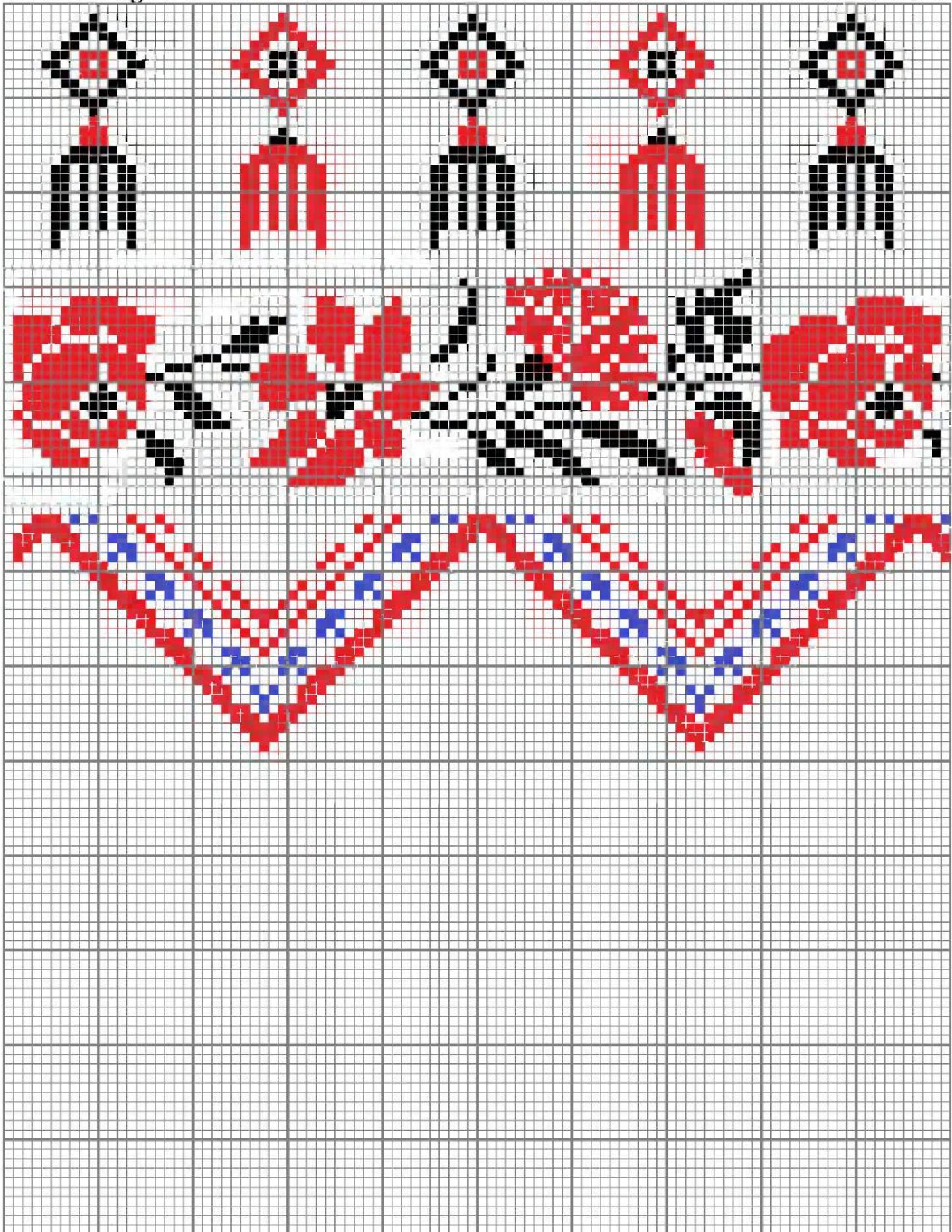
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Bands – Height 24



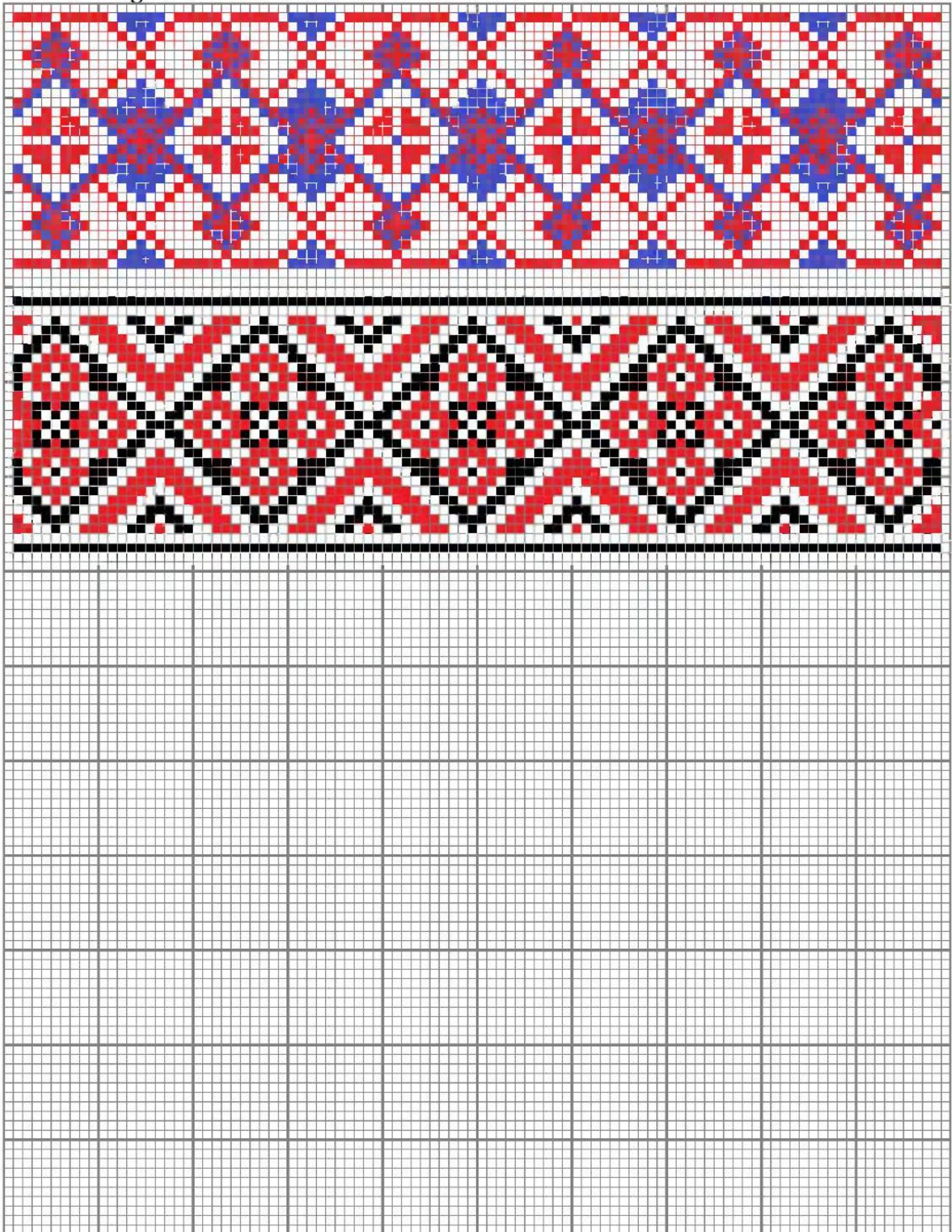
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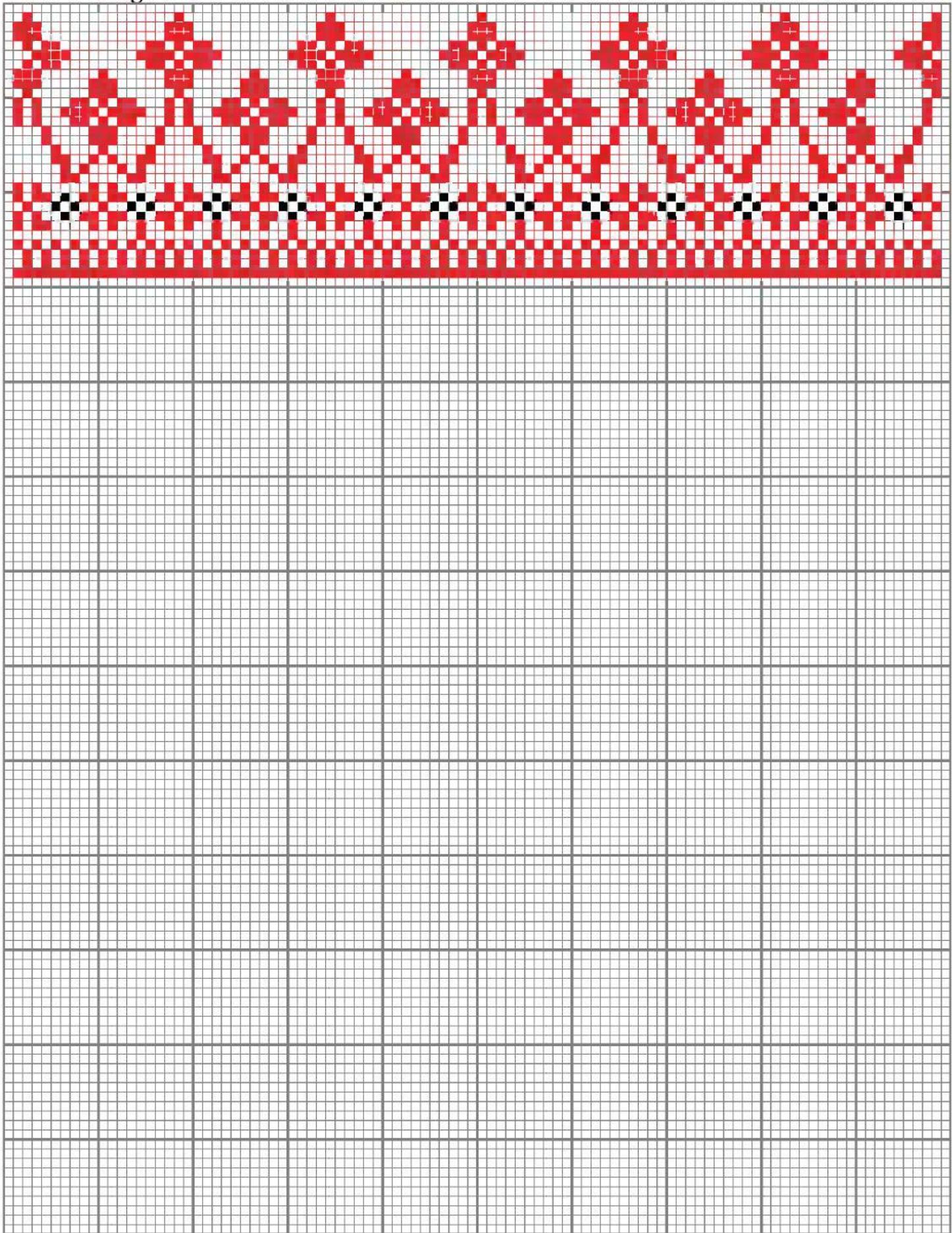
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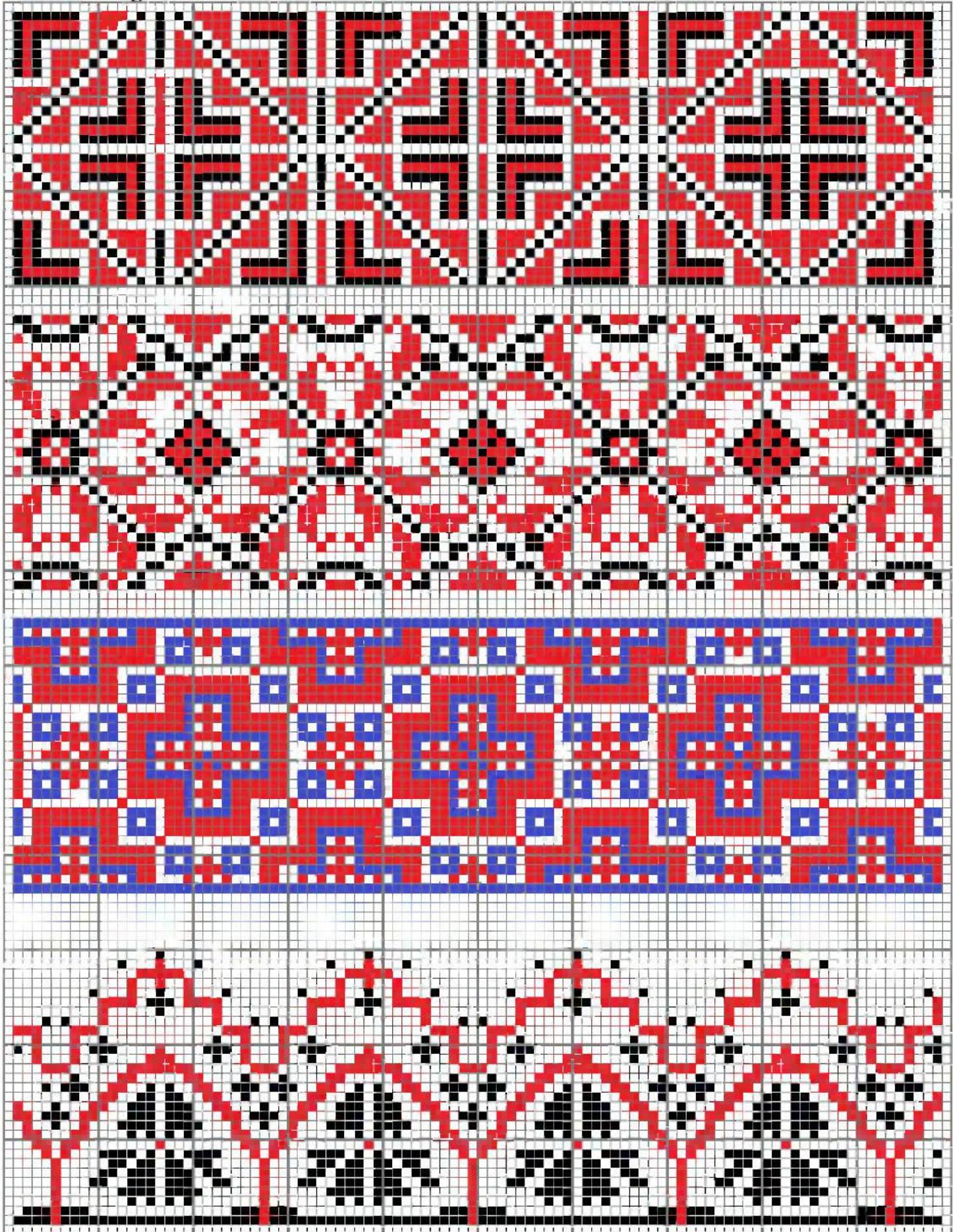
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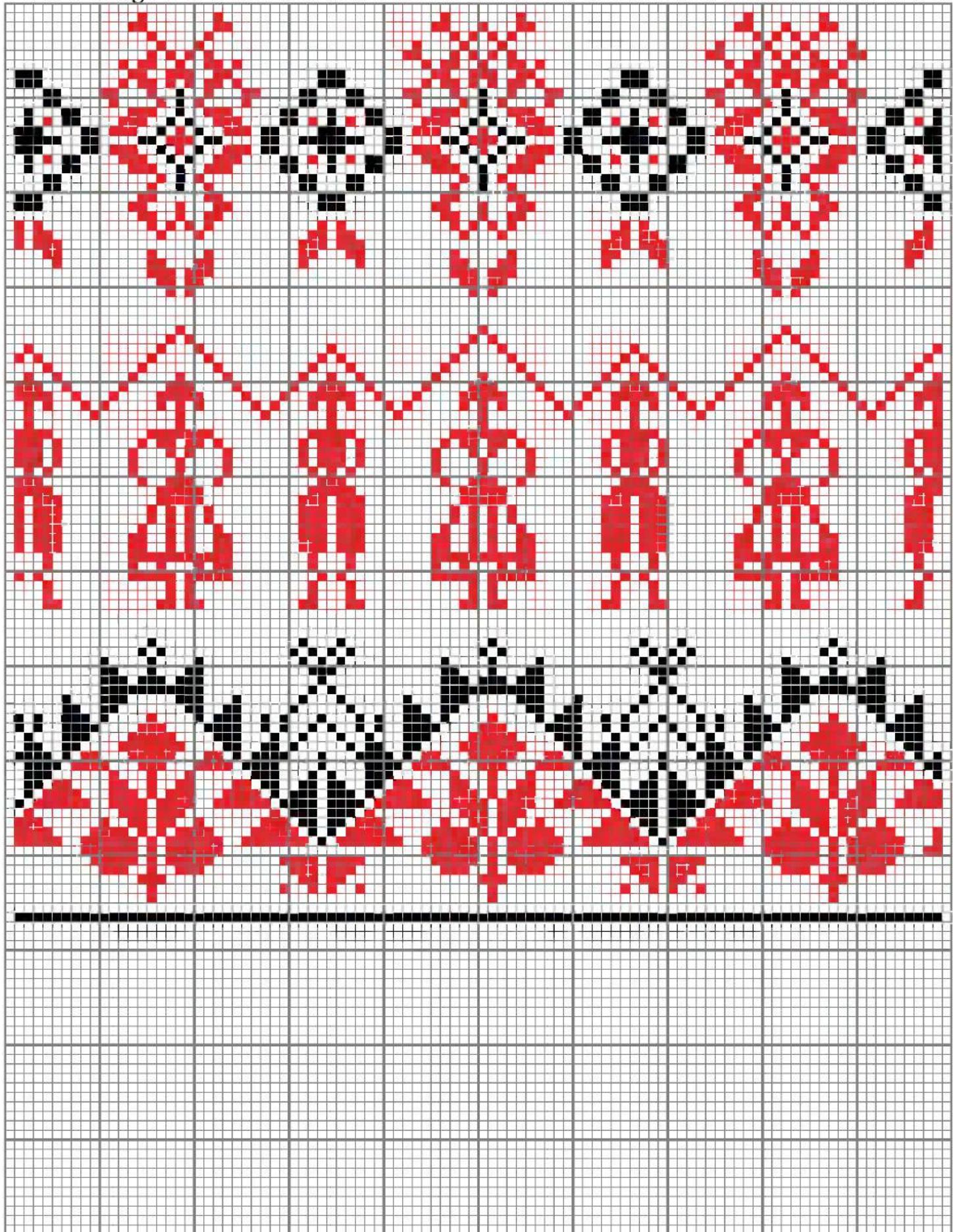
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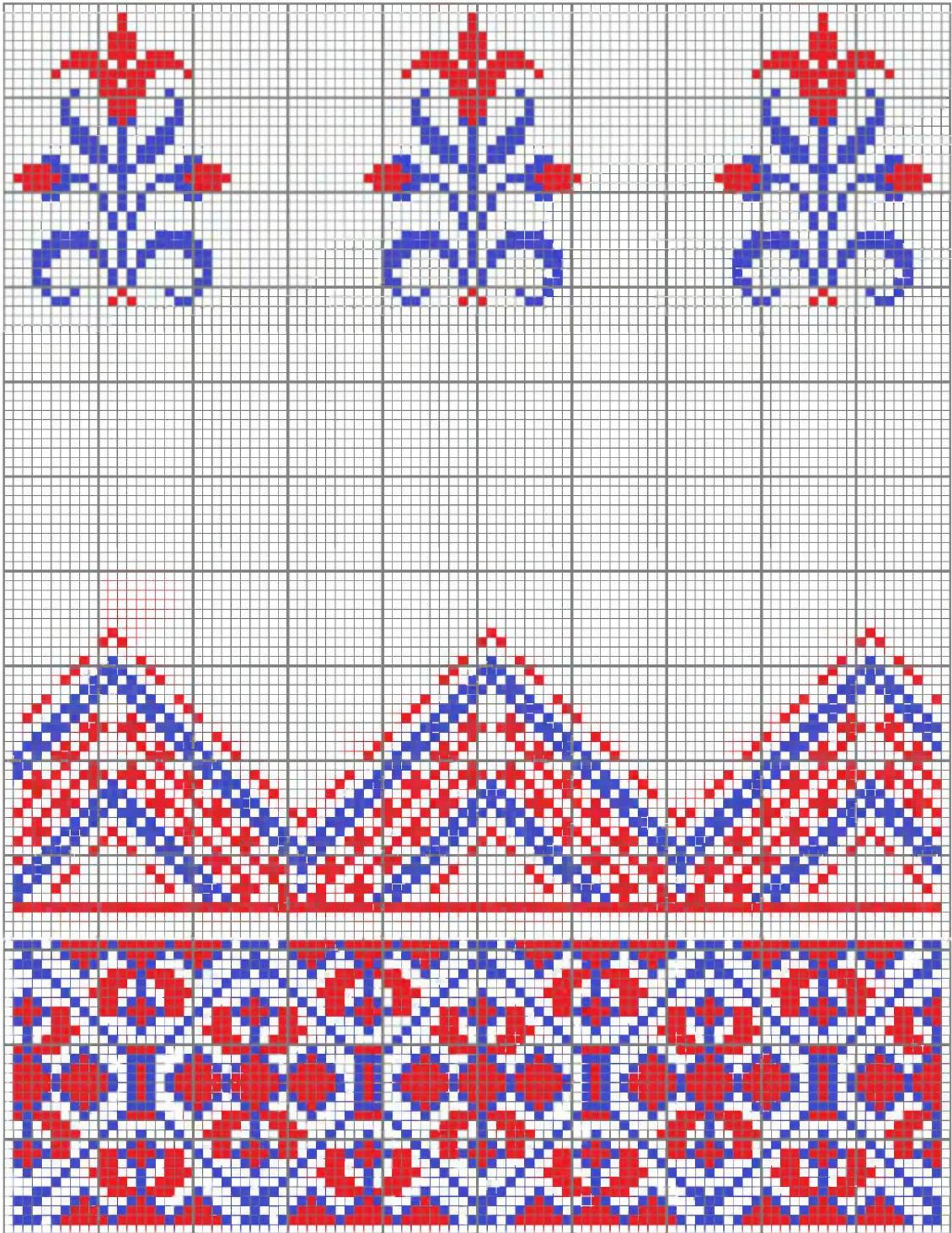
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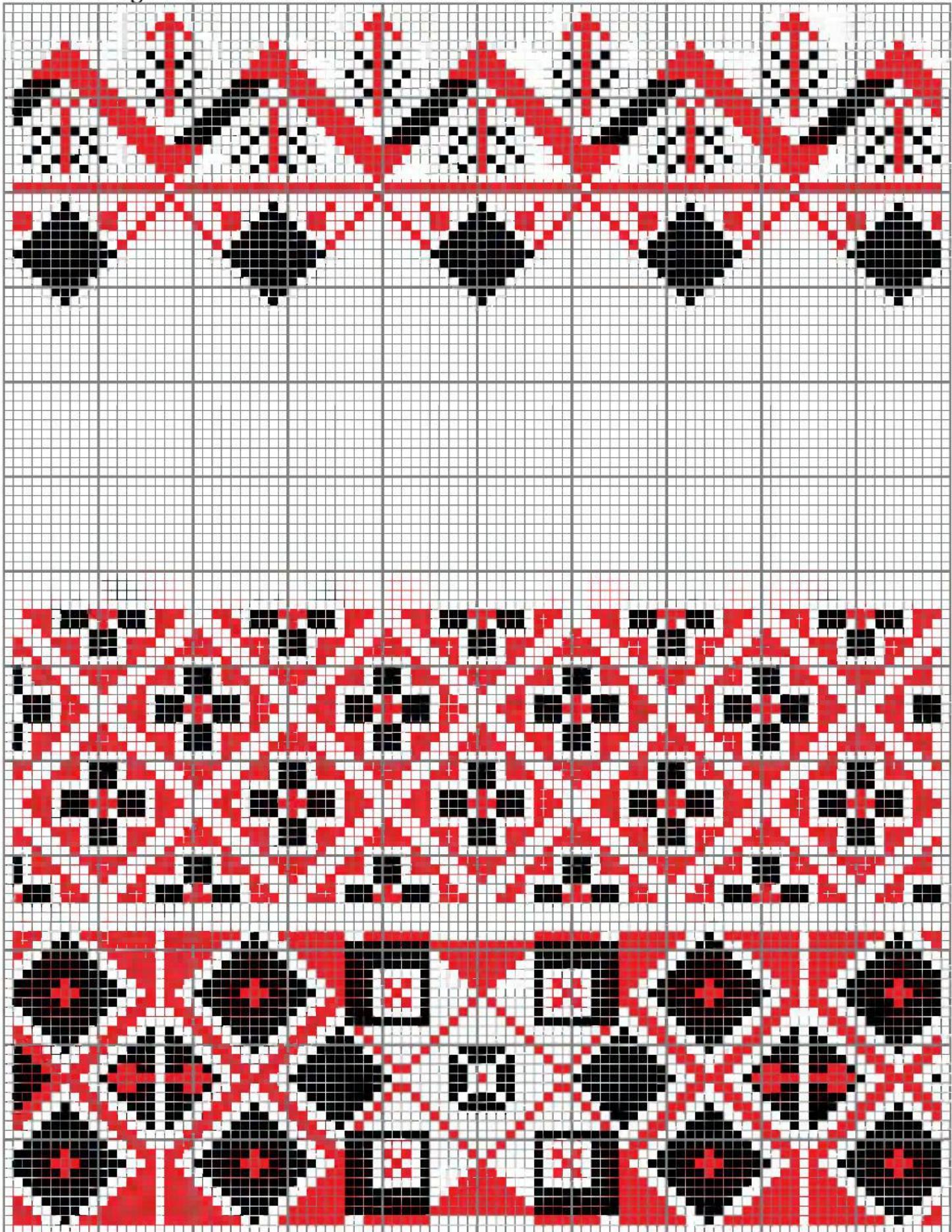
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Bands – 30



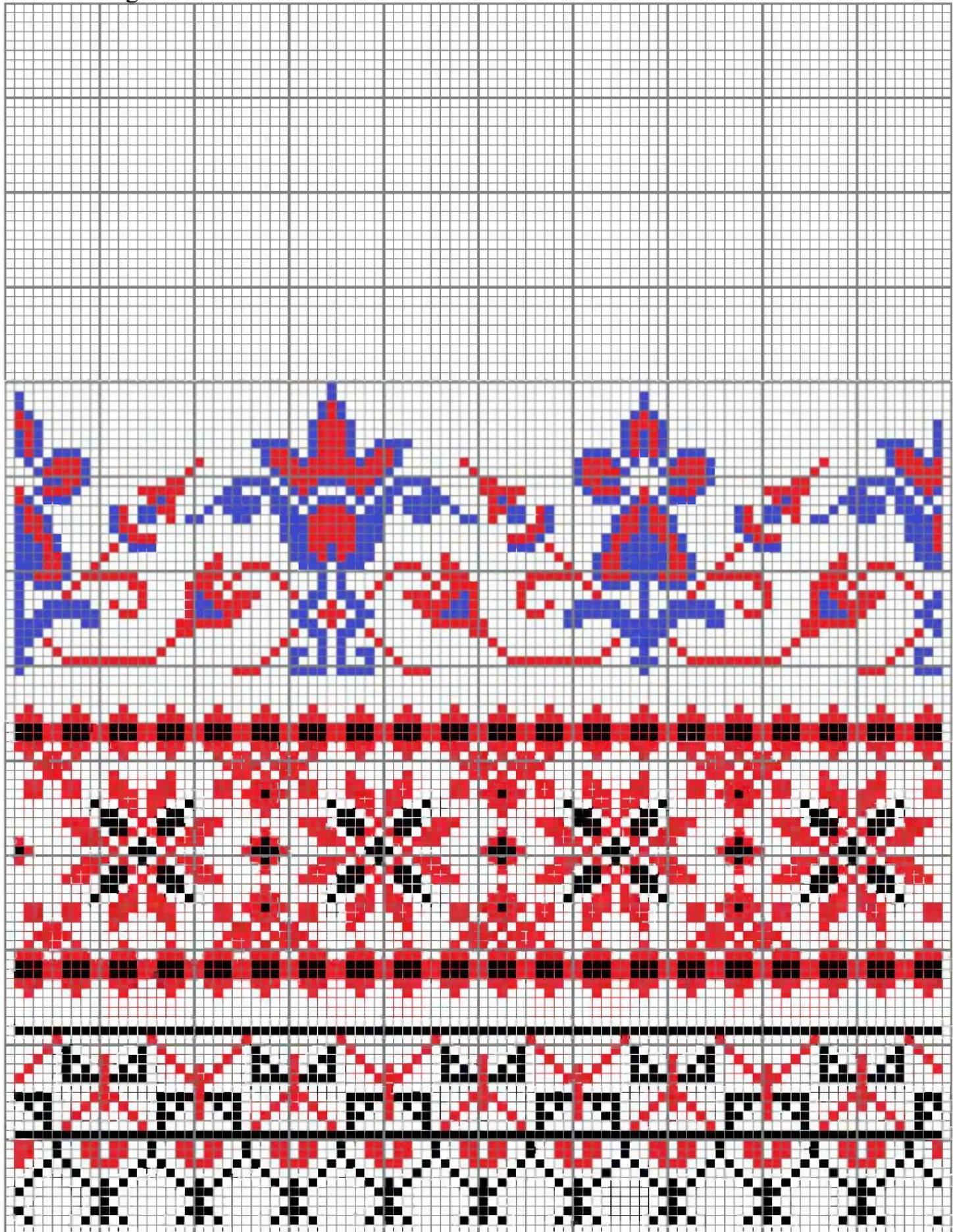
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Bands – Height 31



Bands – Height 31



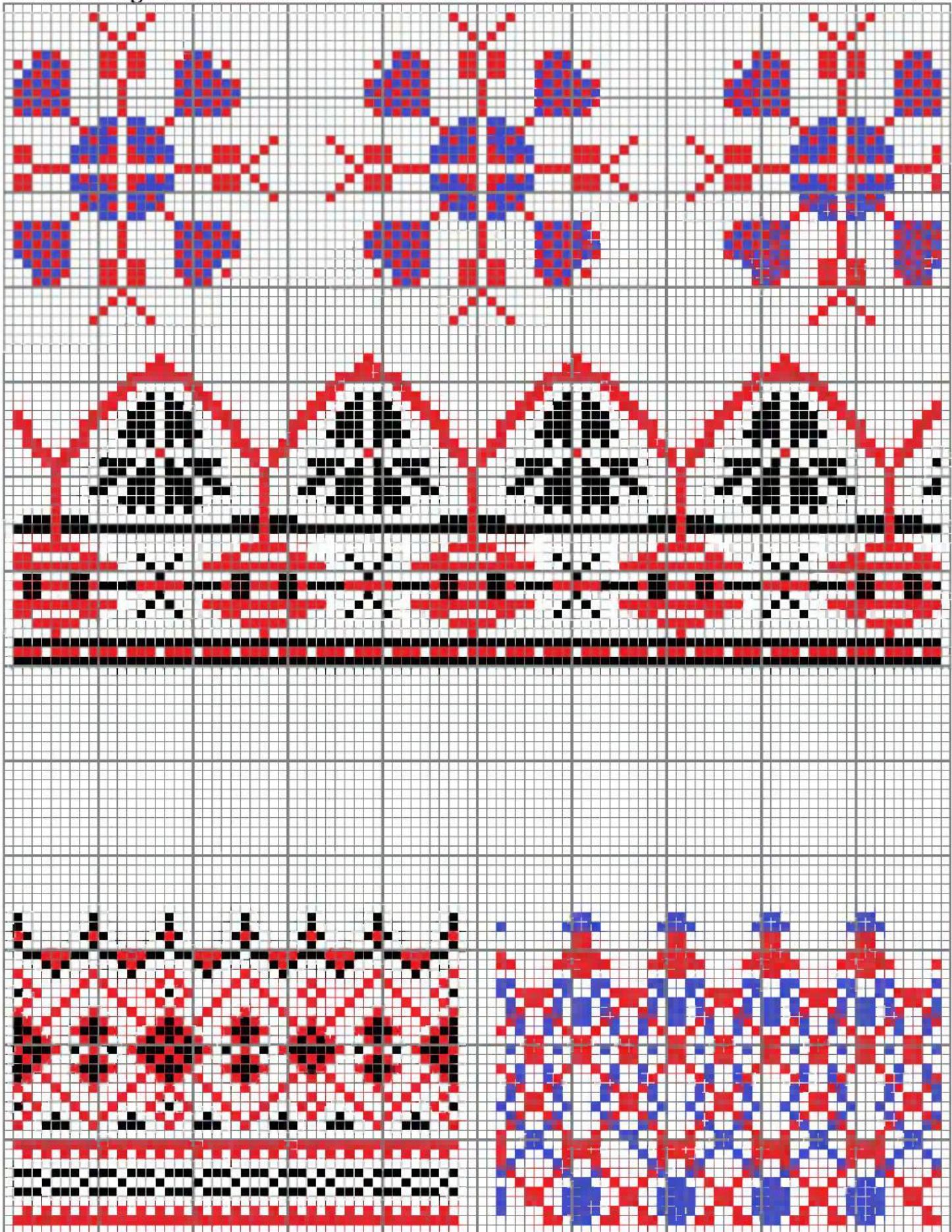
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Bands – Height 32



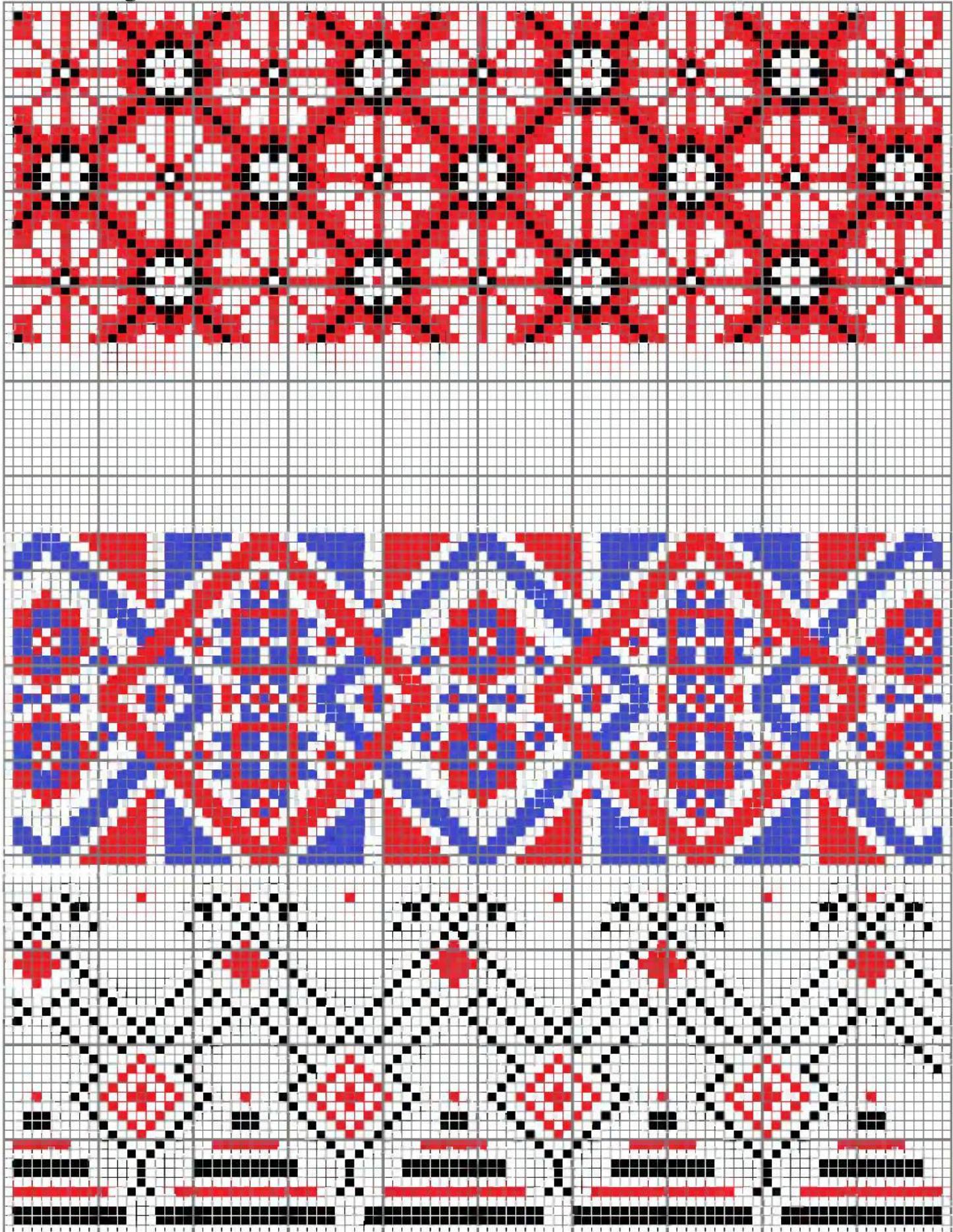
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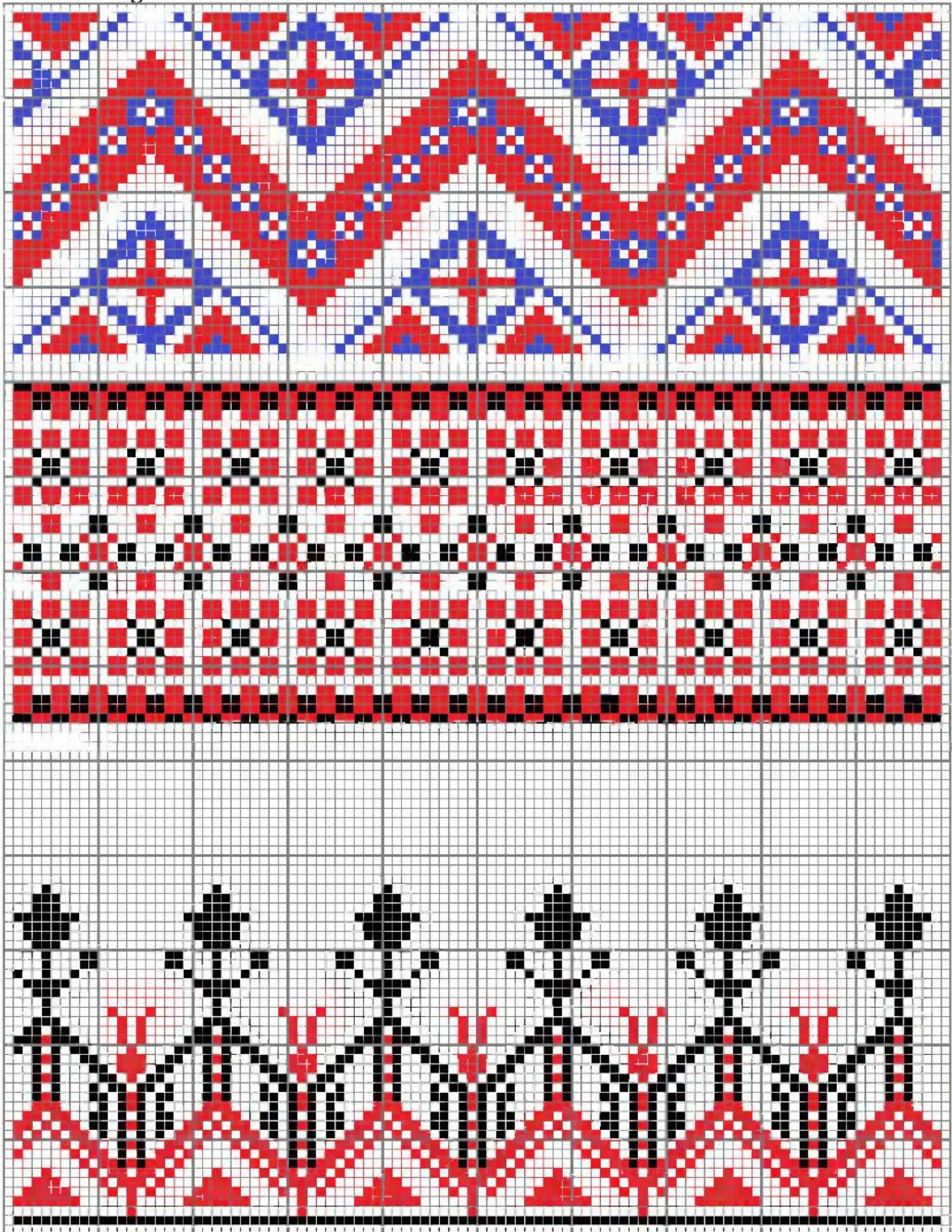
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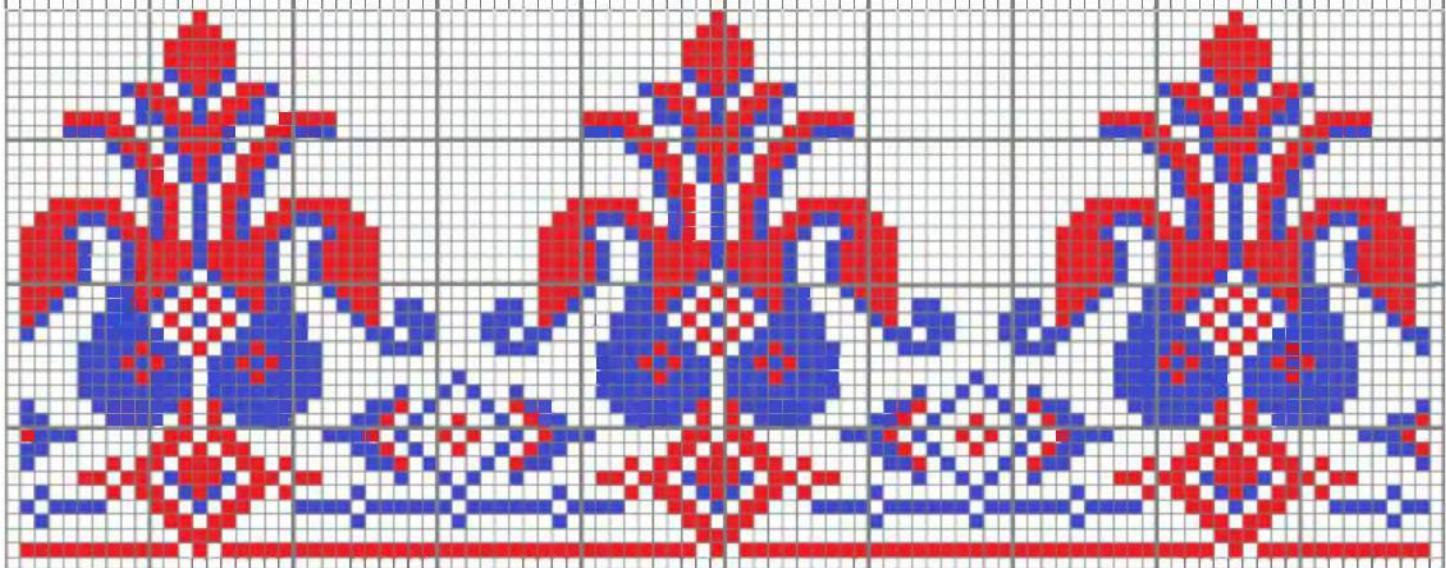
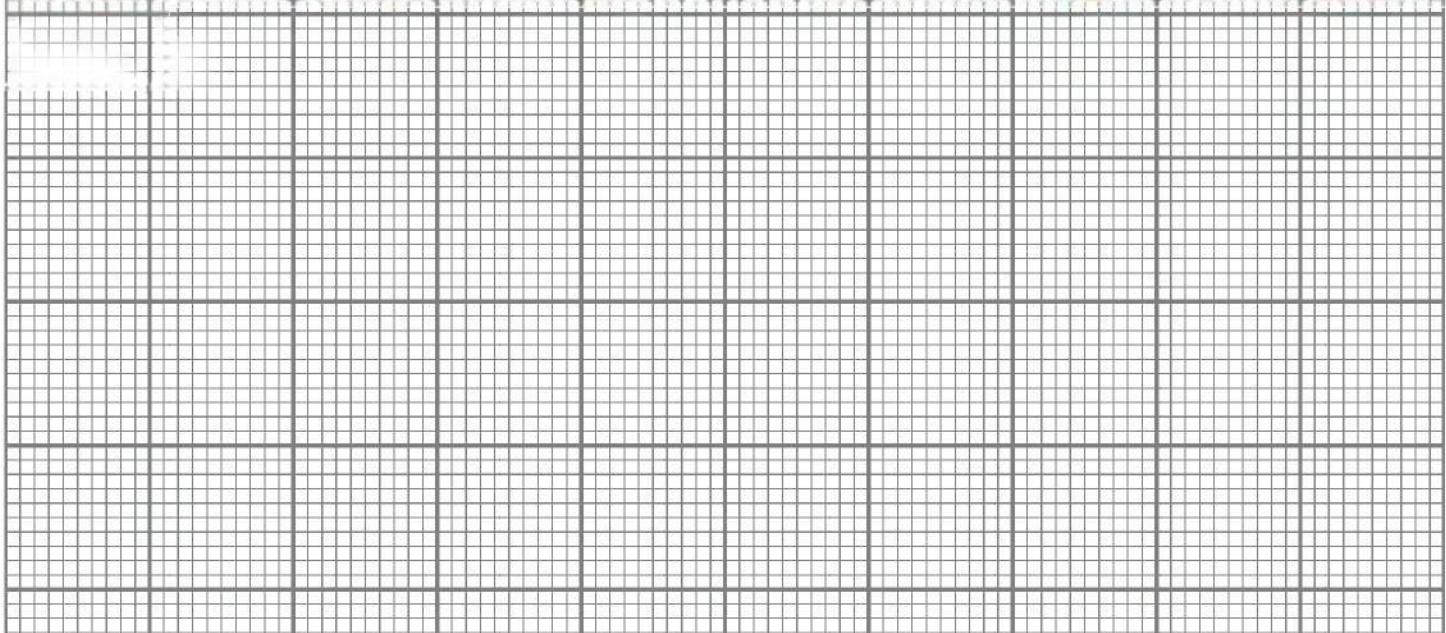
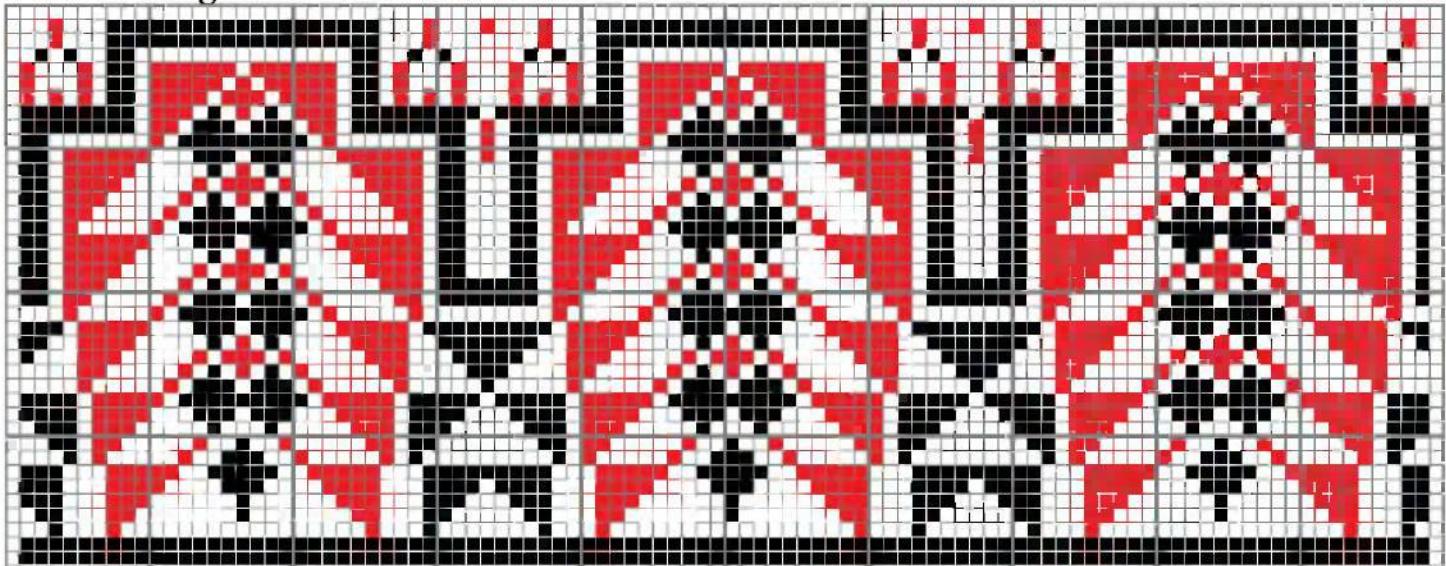
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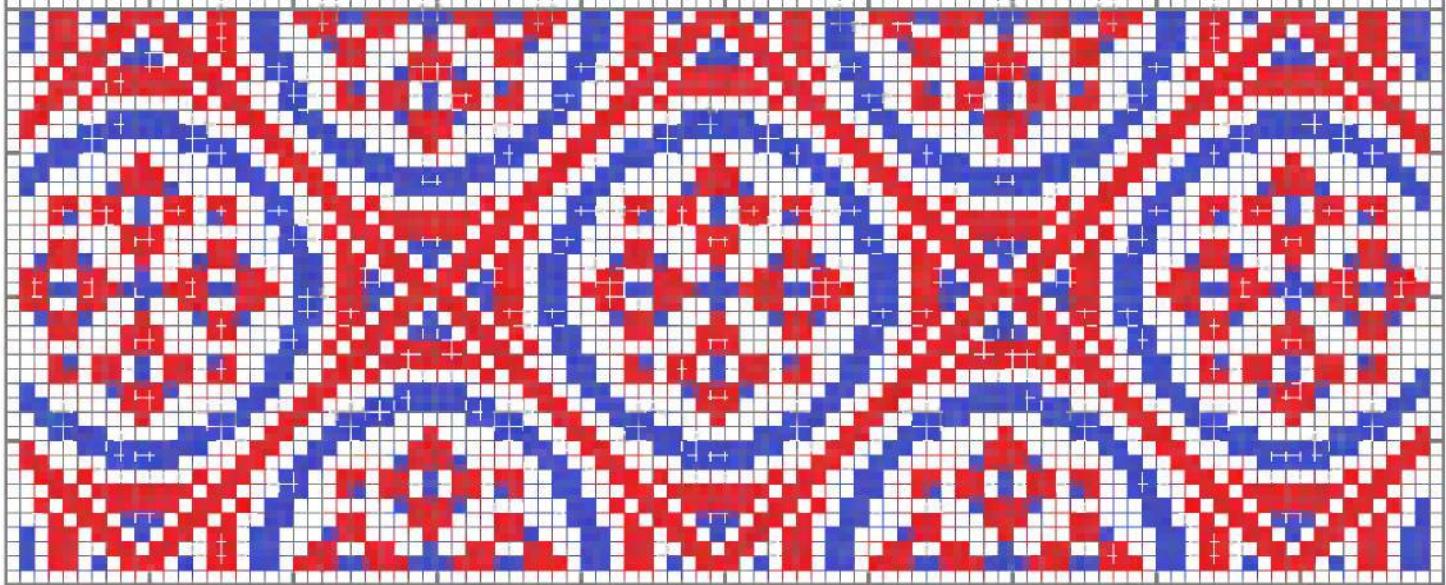
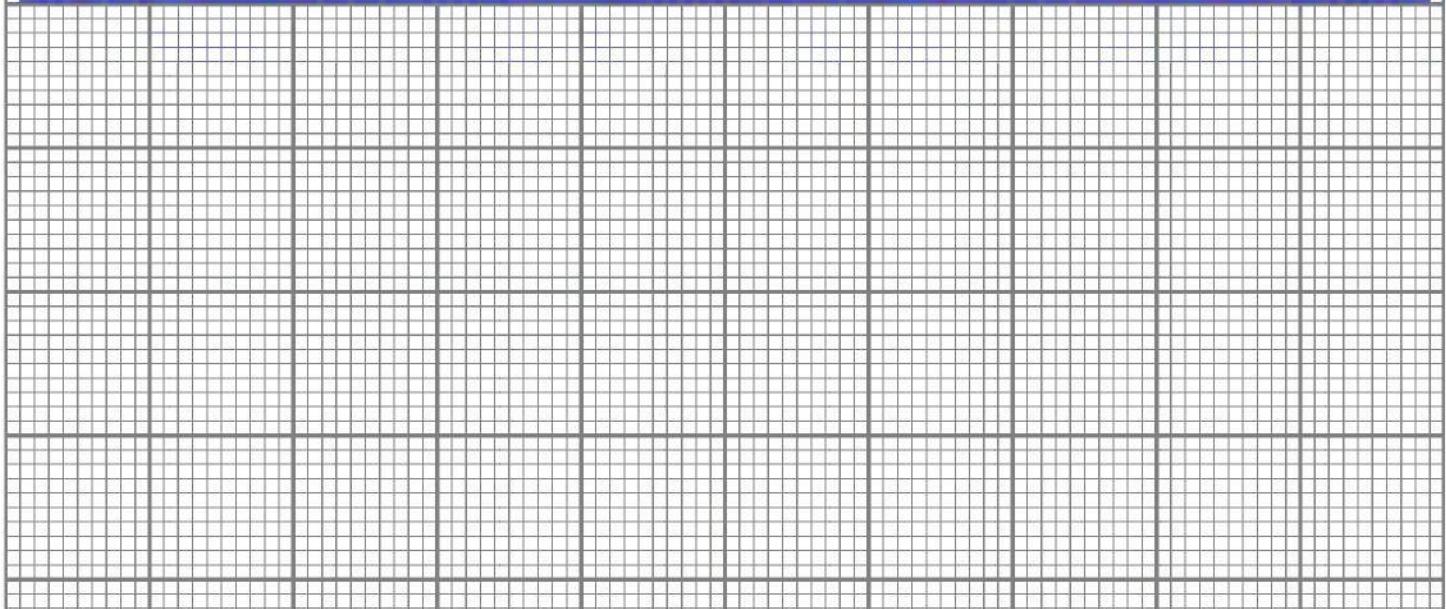
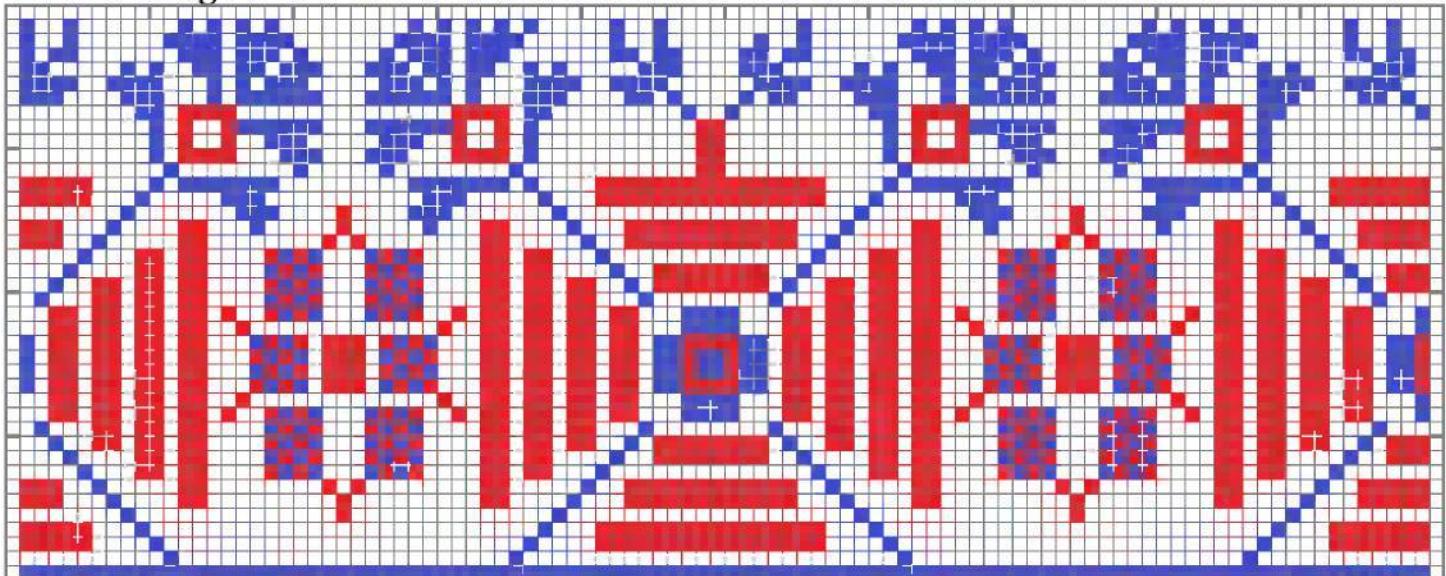
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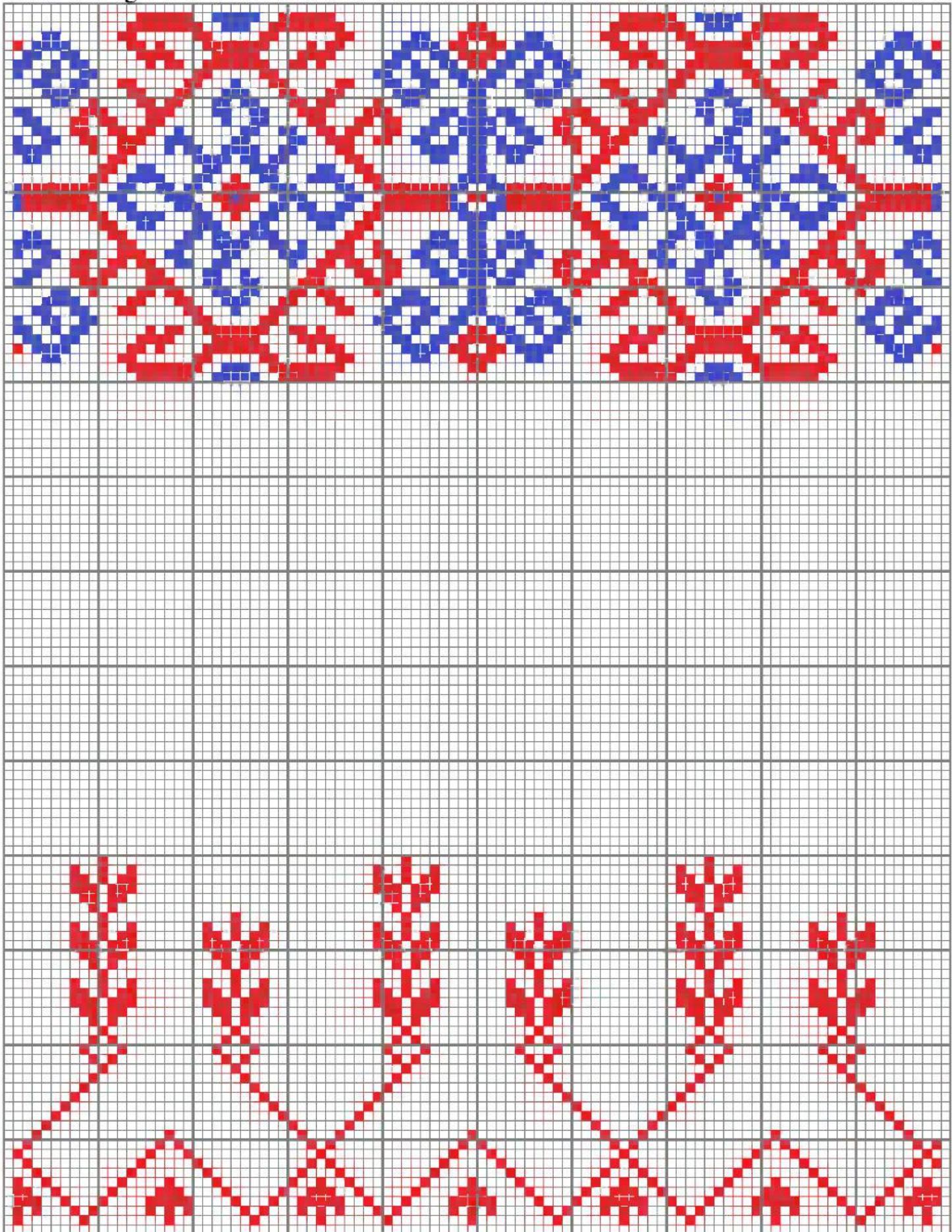
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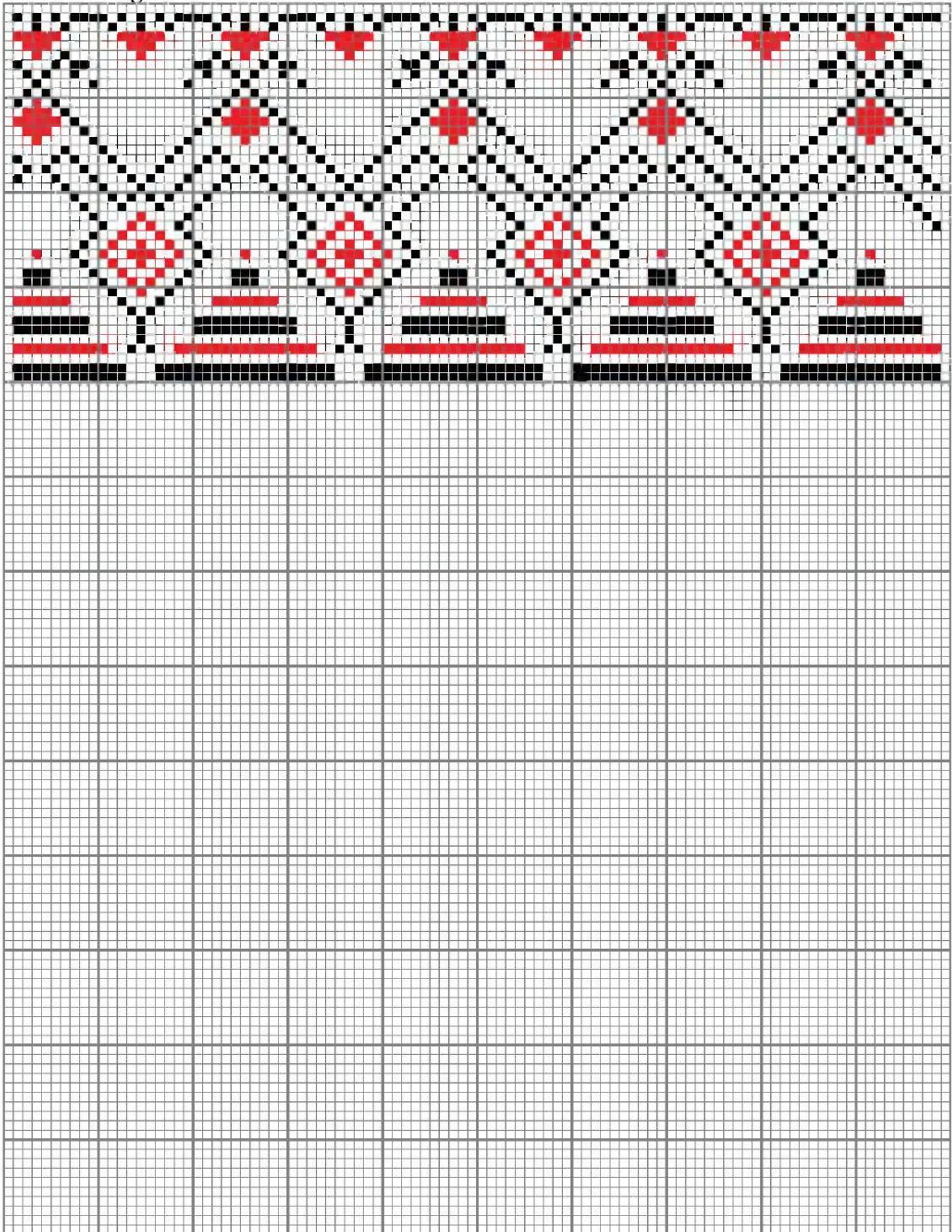
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Bands – Height 39



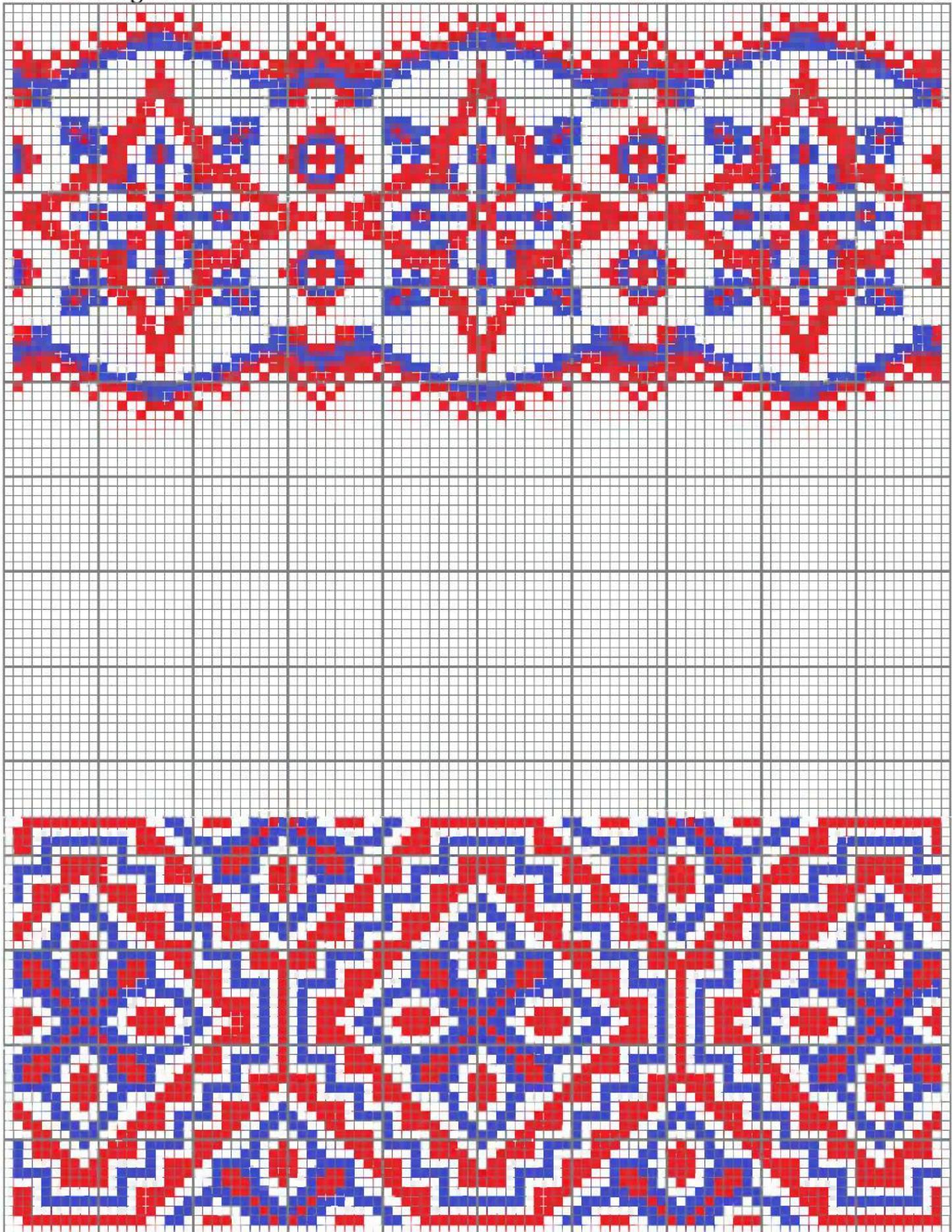
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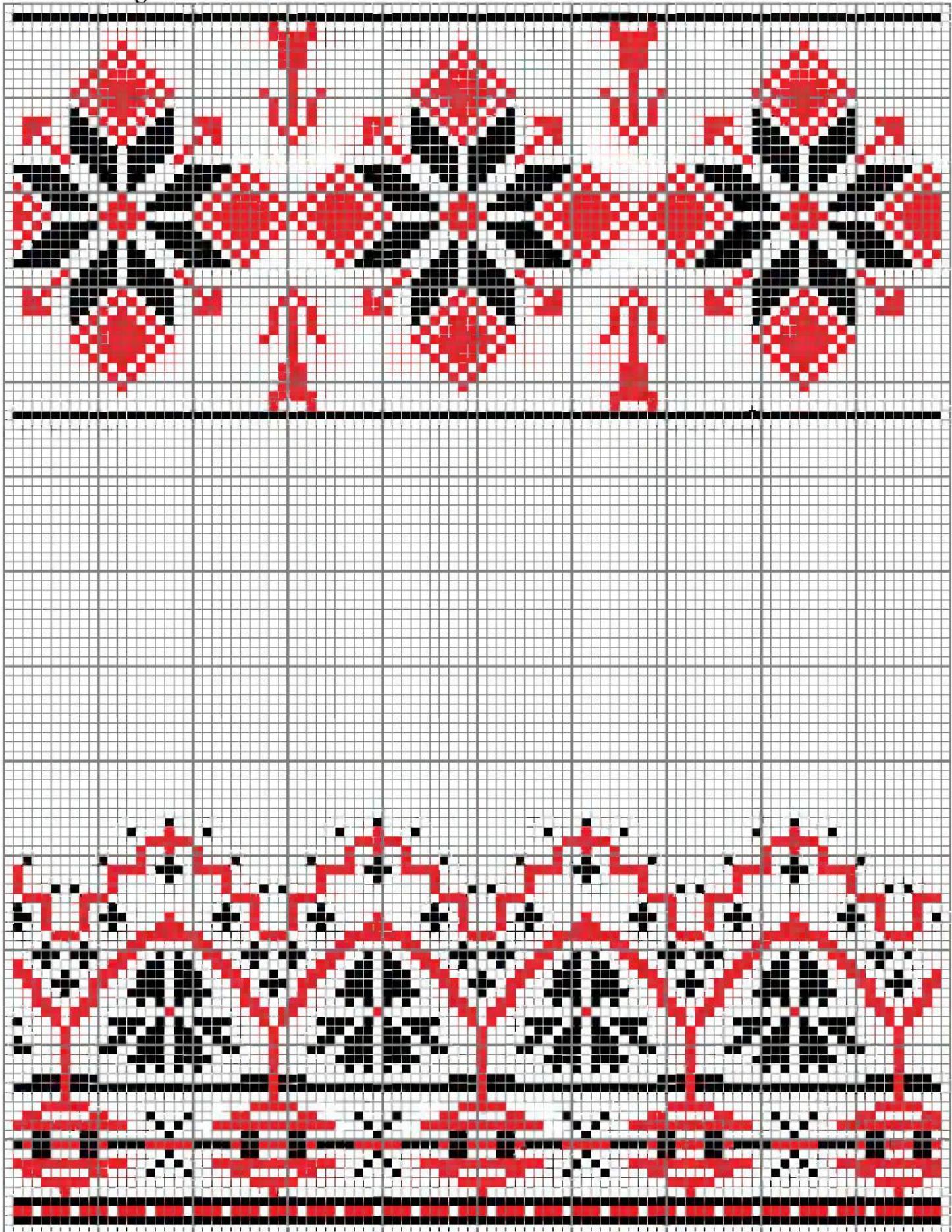
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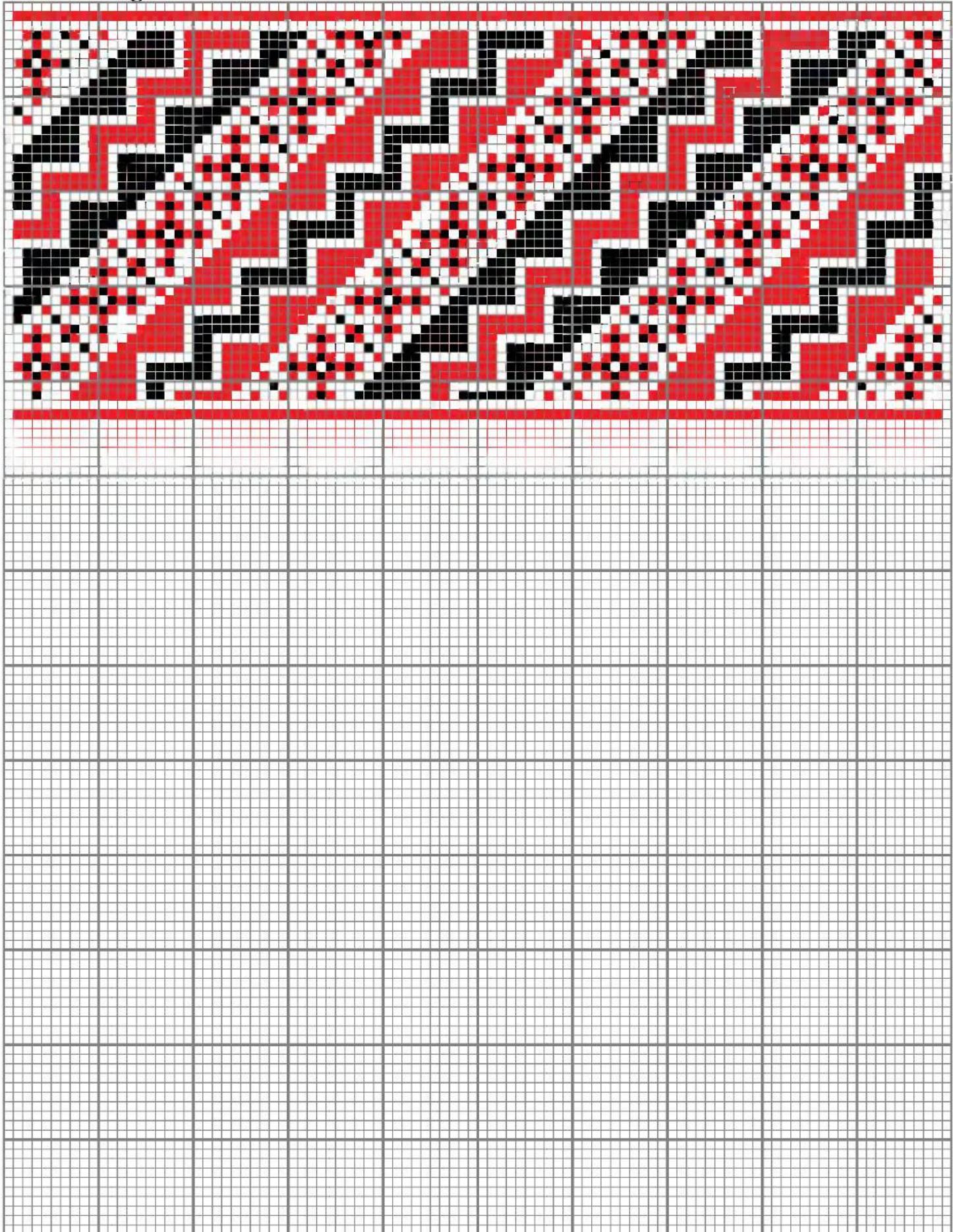
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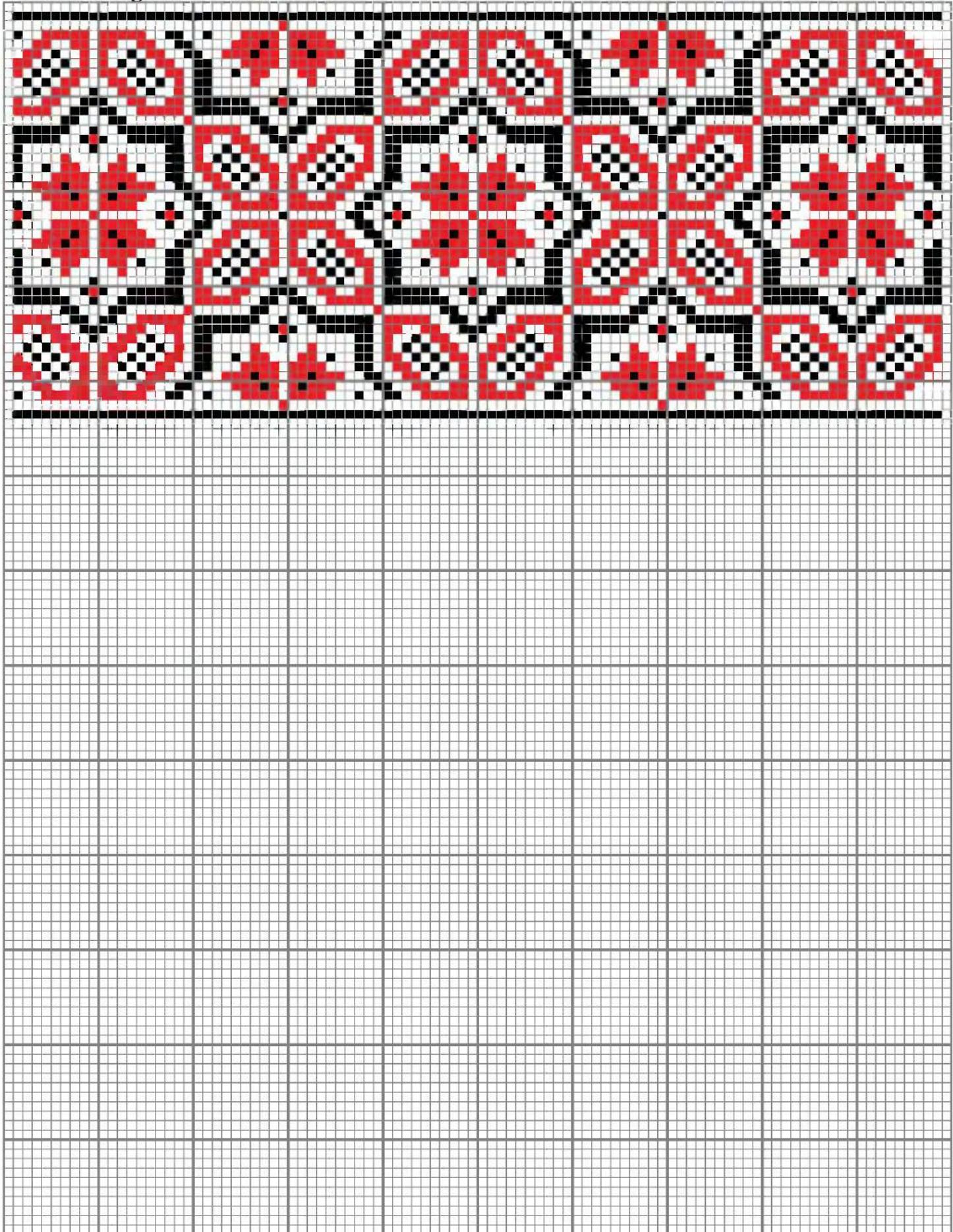
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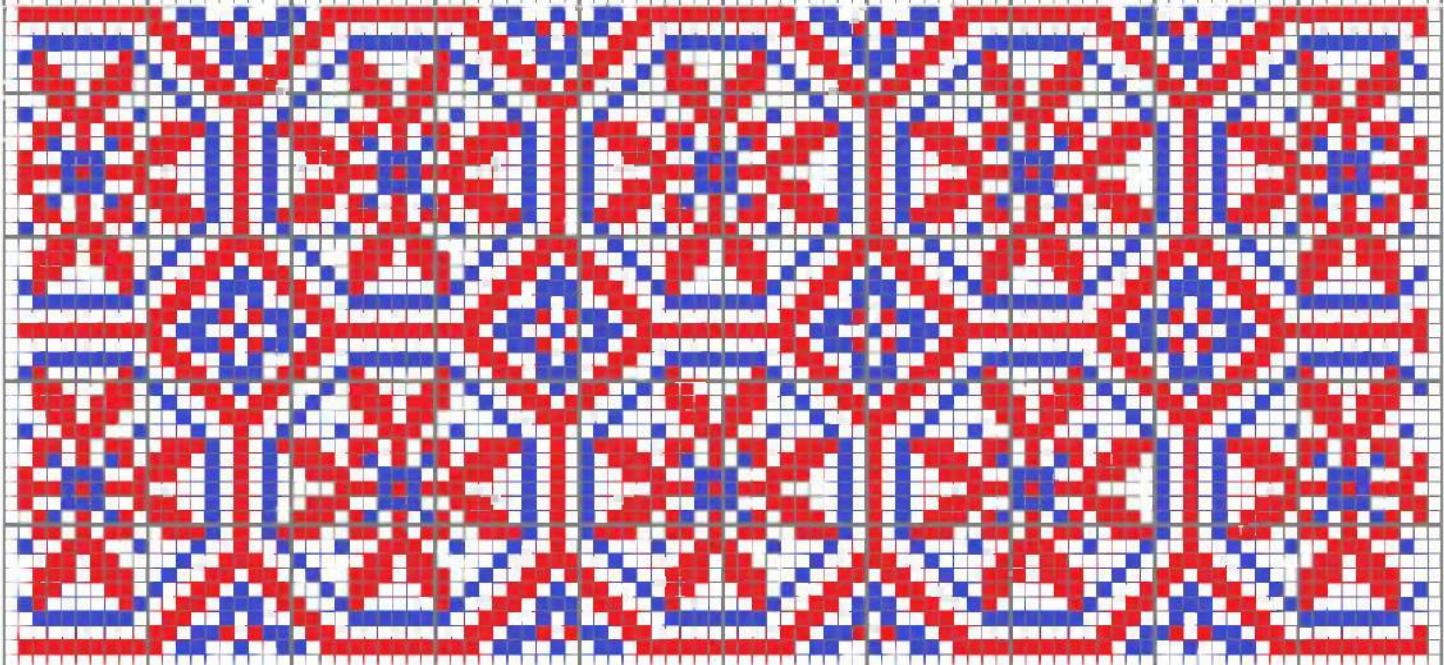
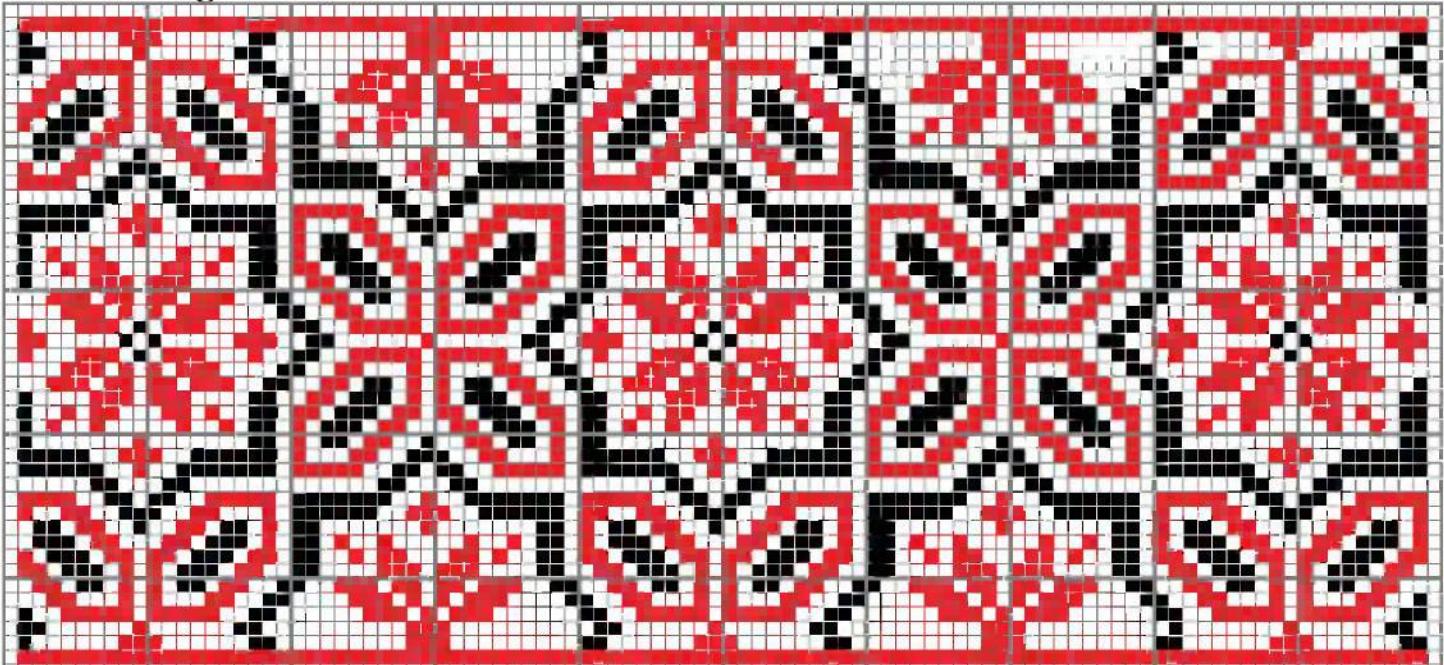
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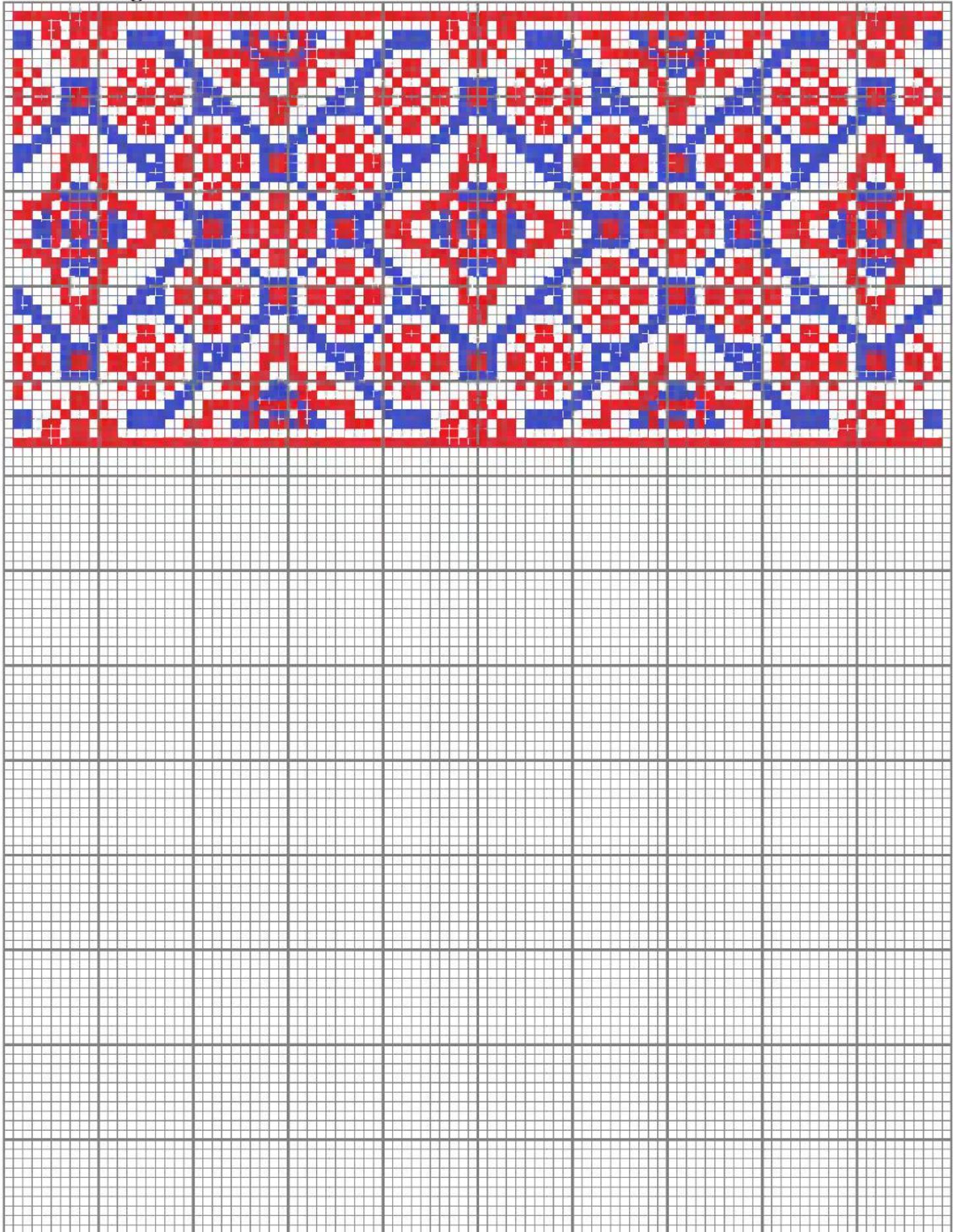
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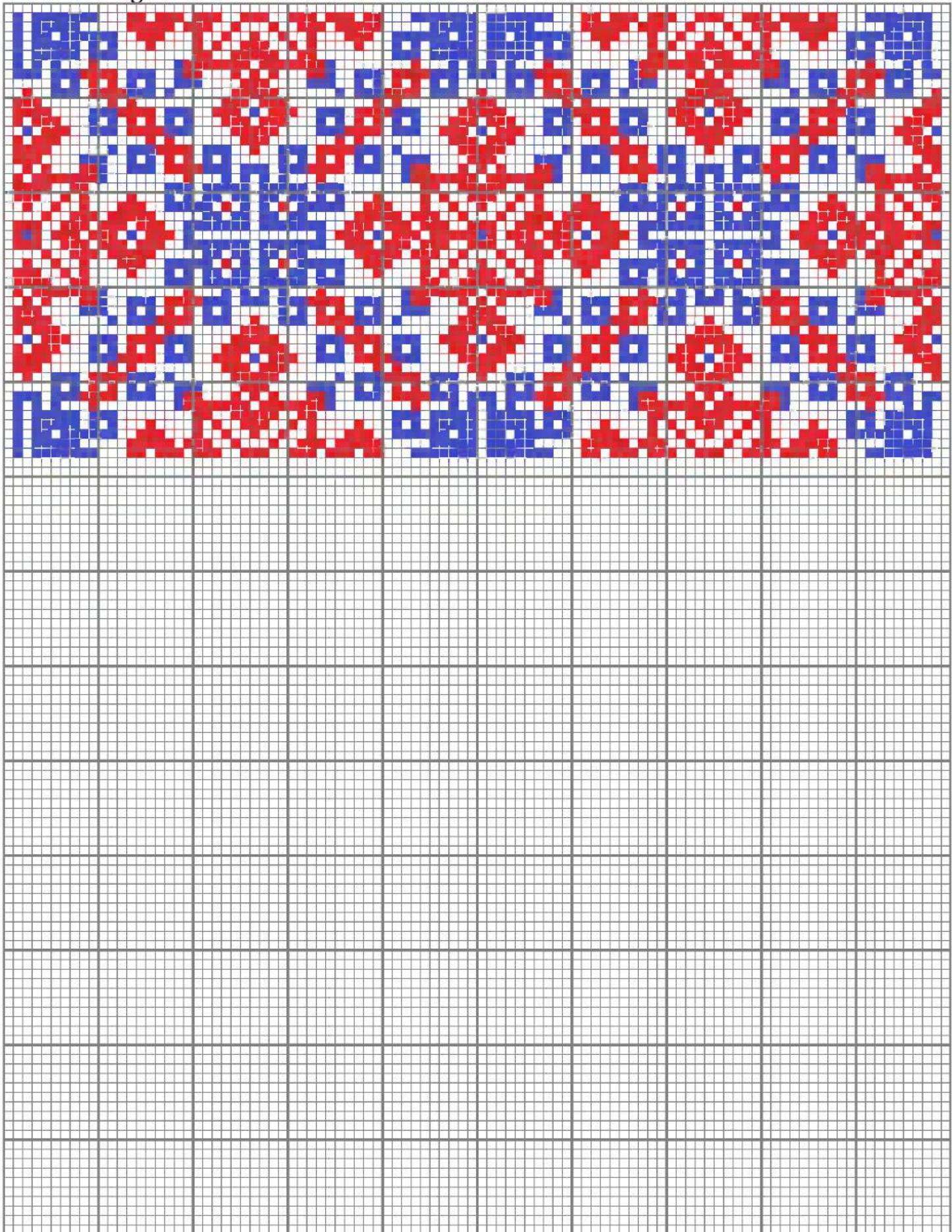
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Bands – Height 46



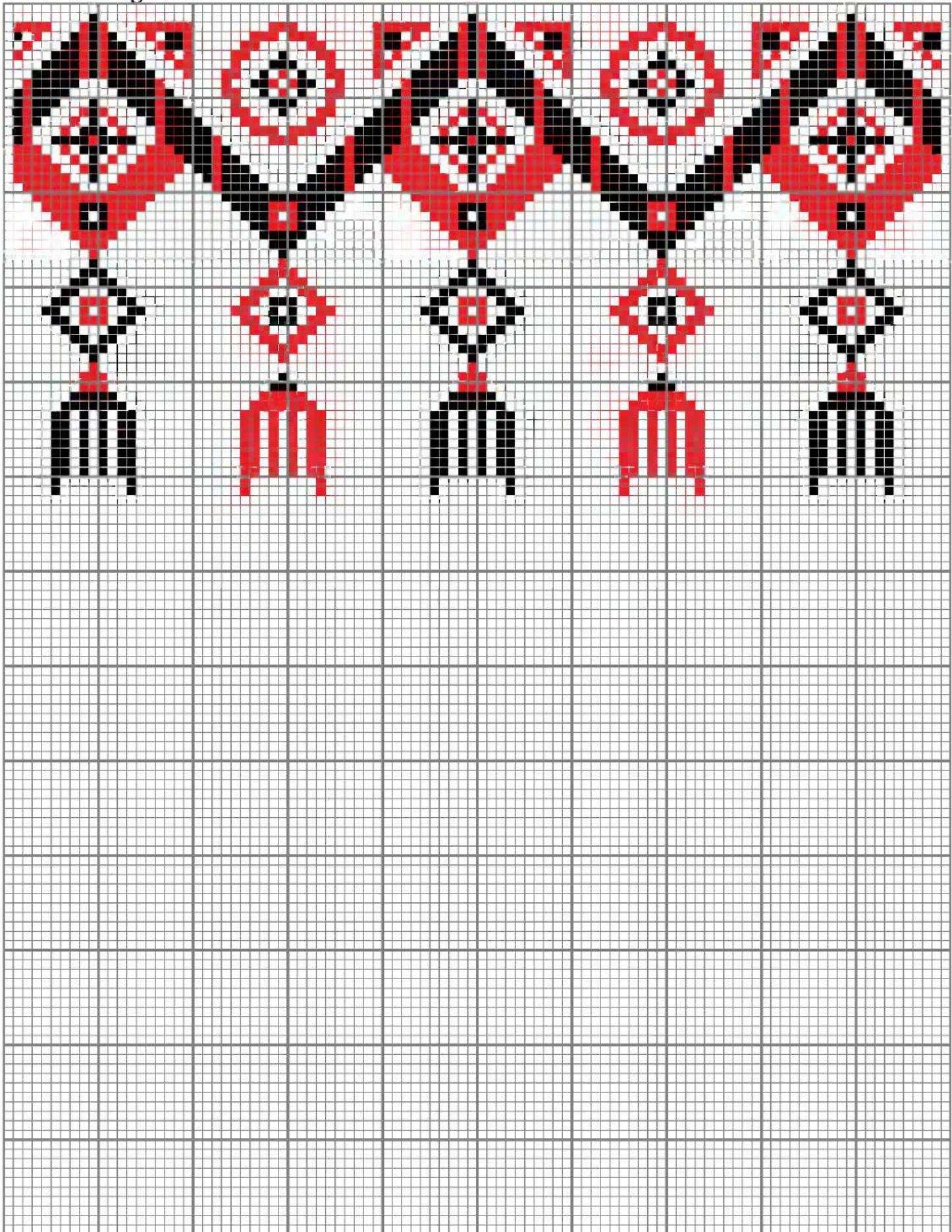
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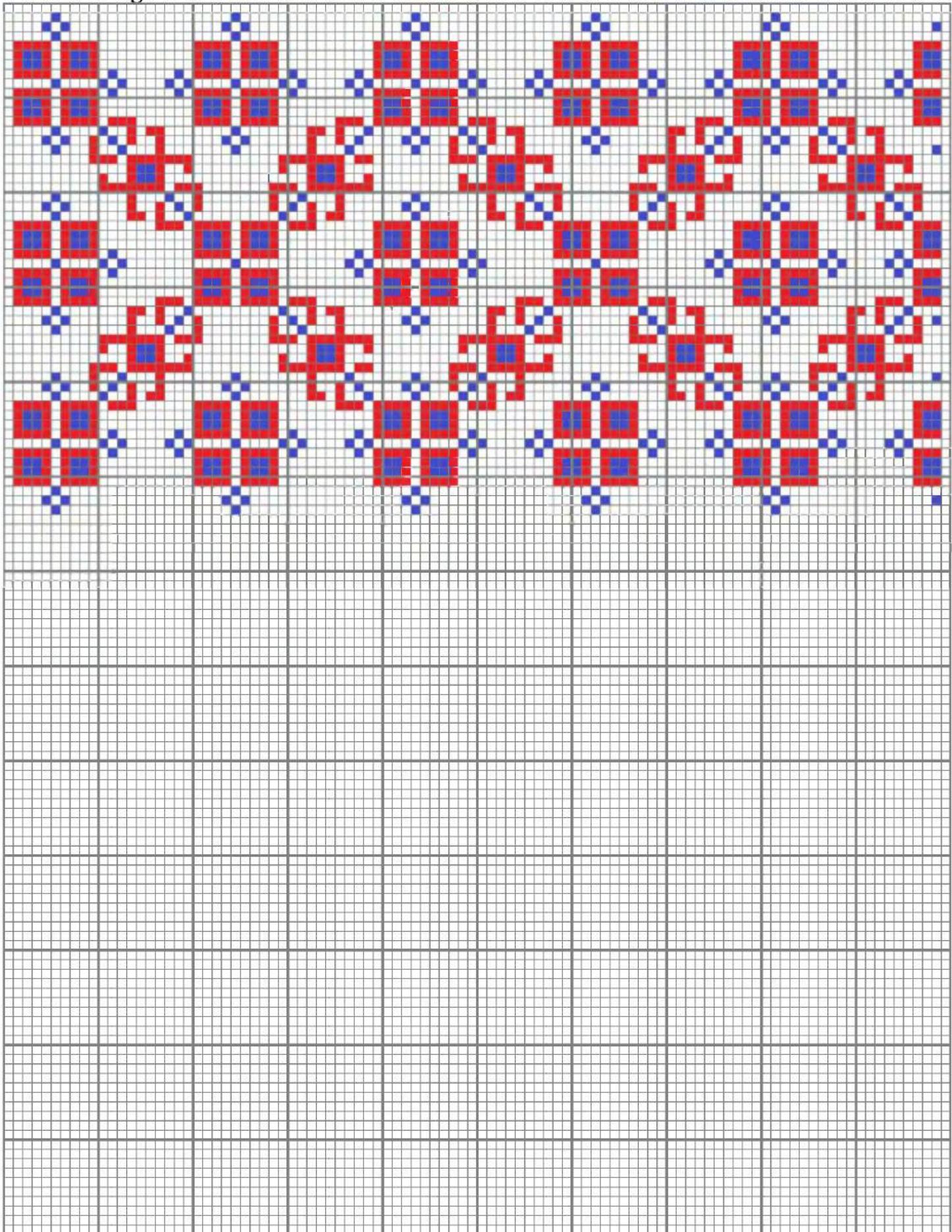
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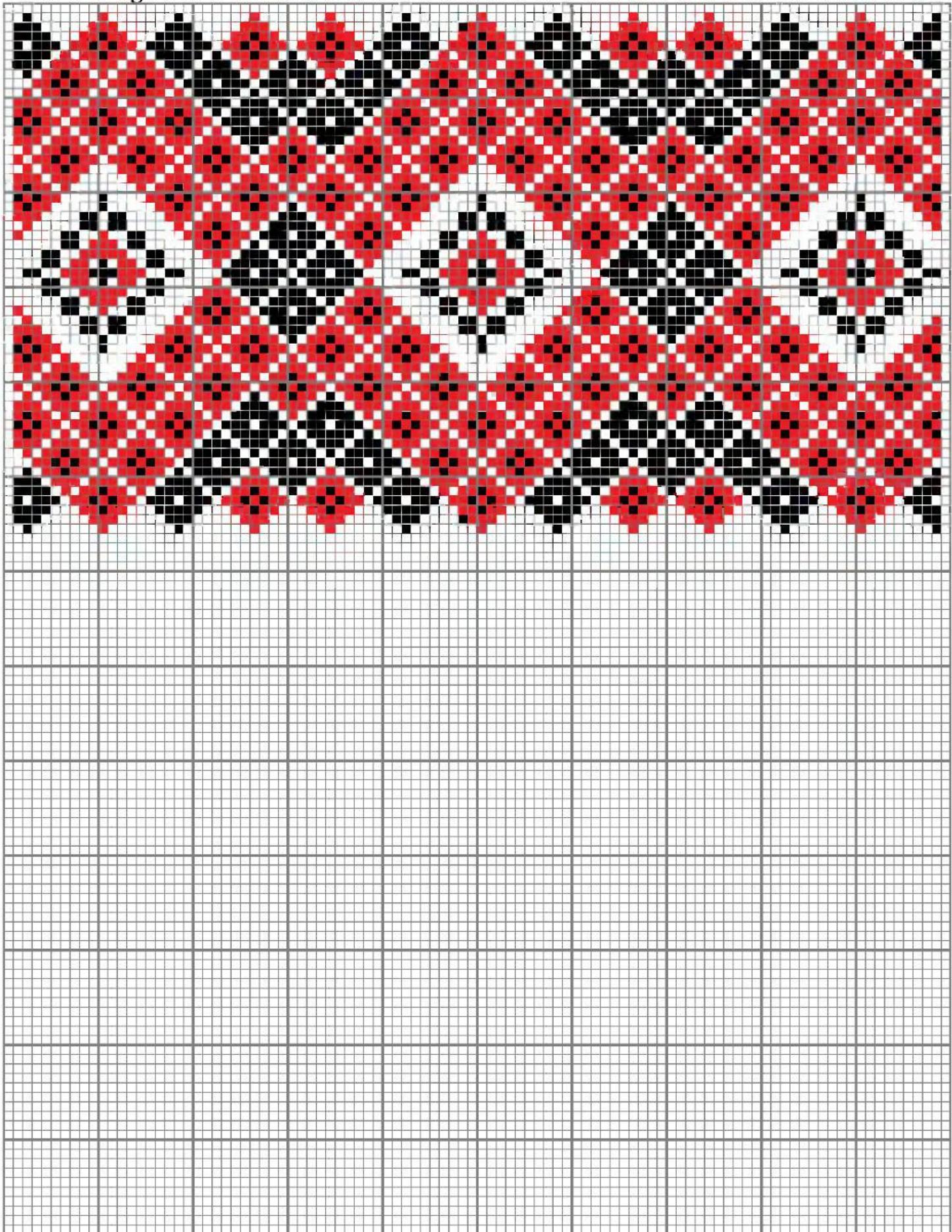
Bands – Height 51



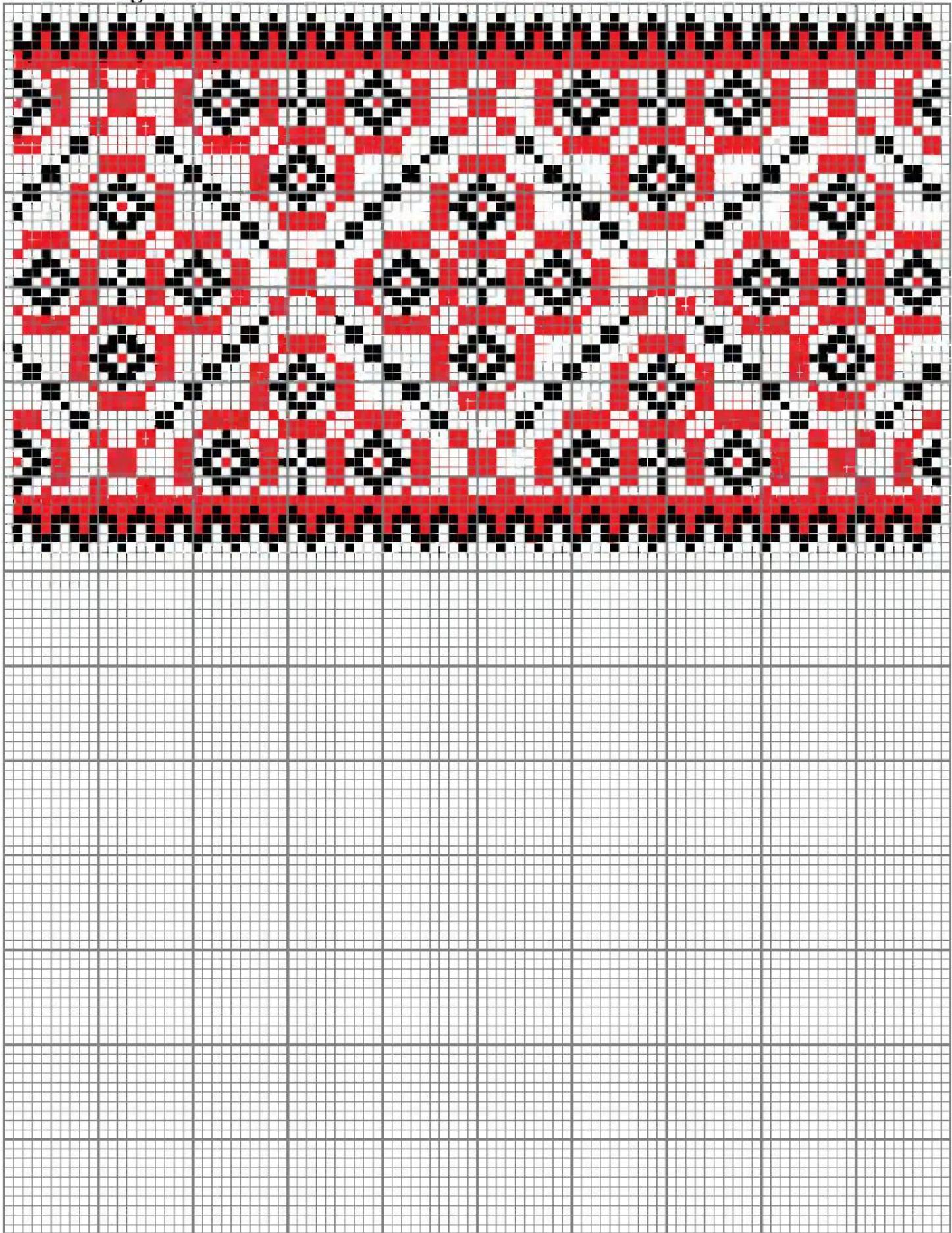
Bands – Height 53



Bands – Height 55



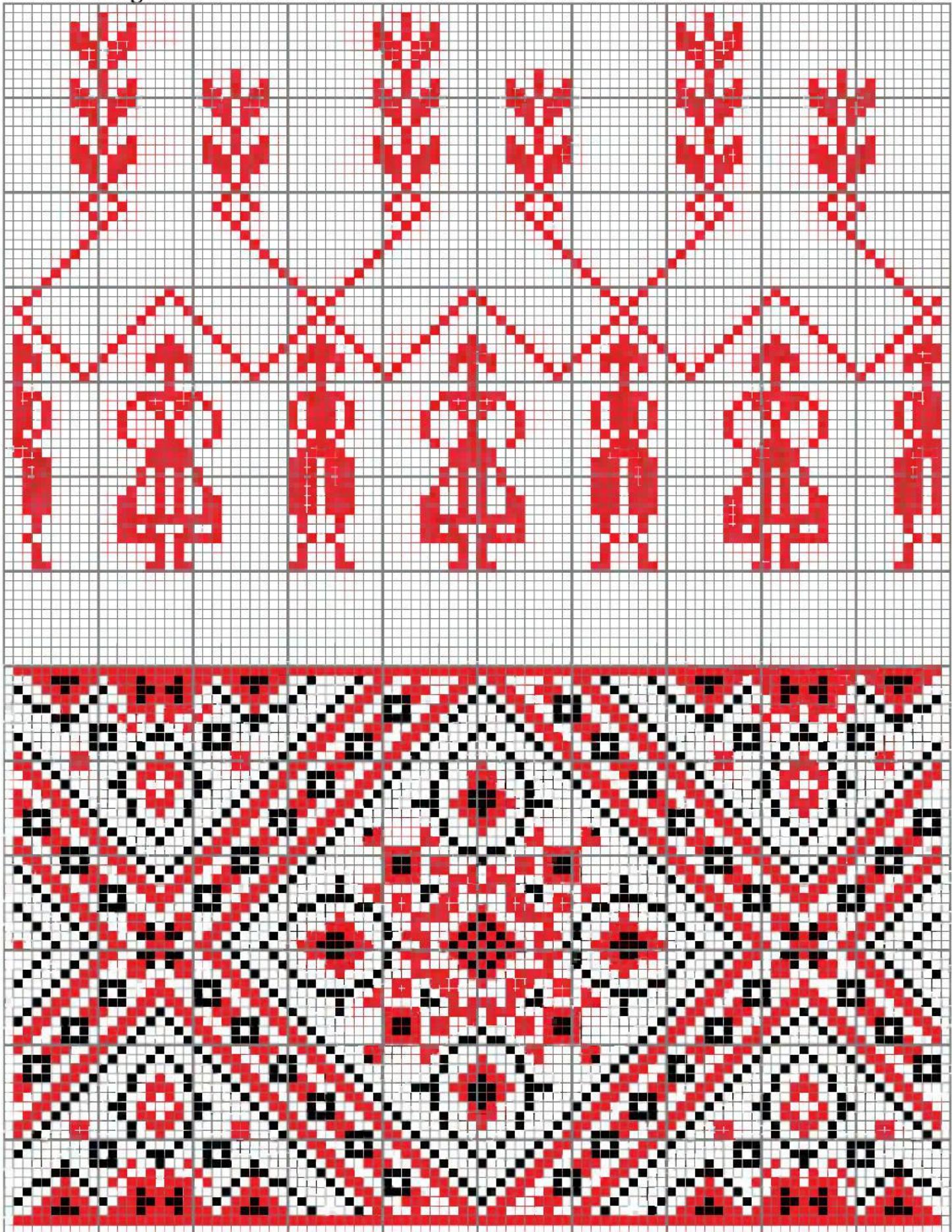
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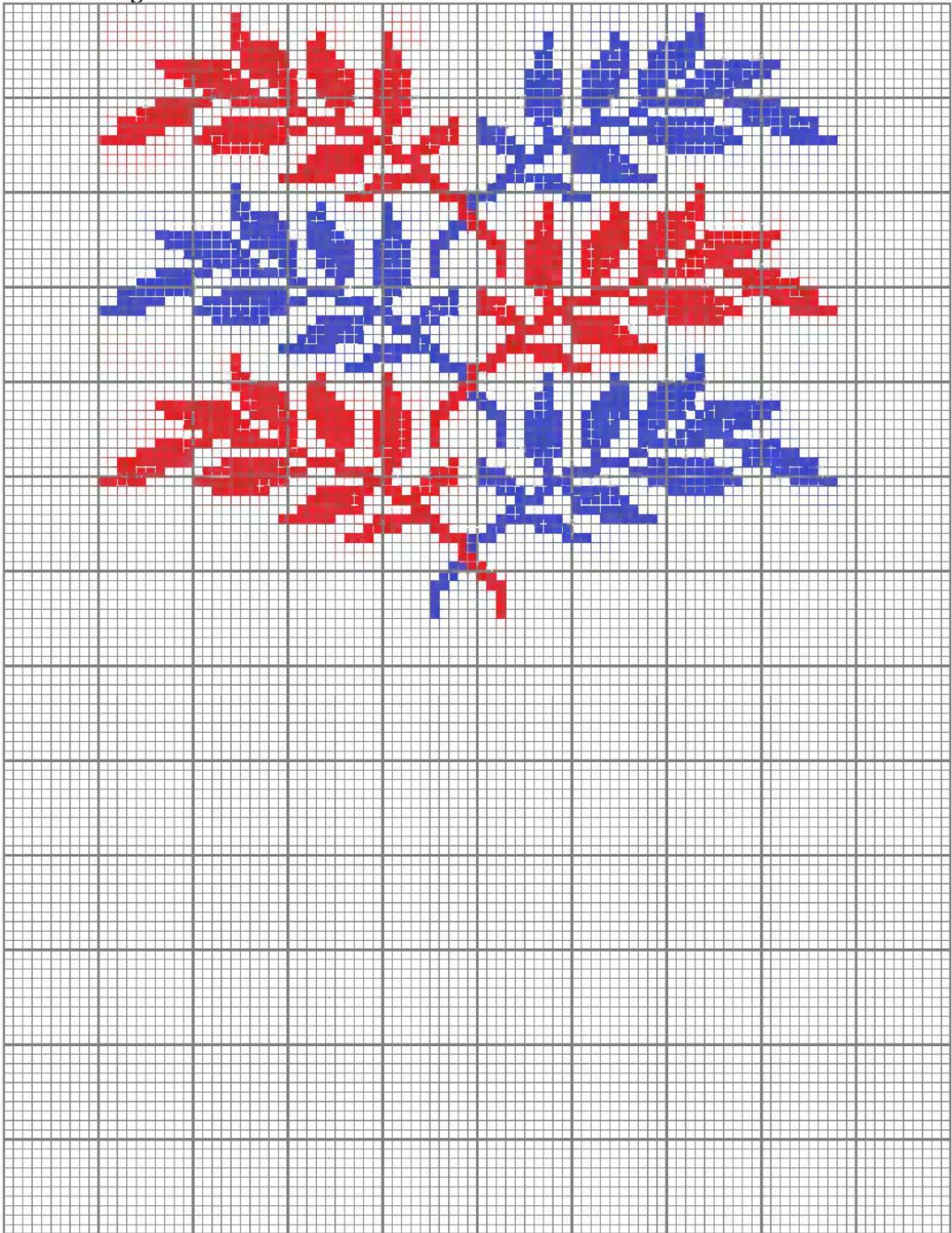
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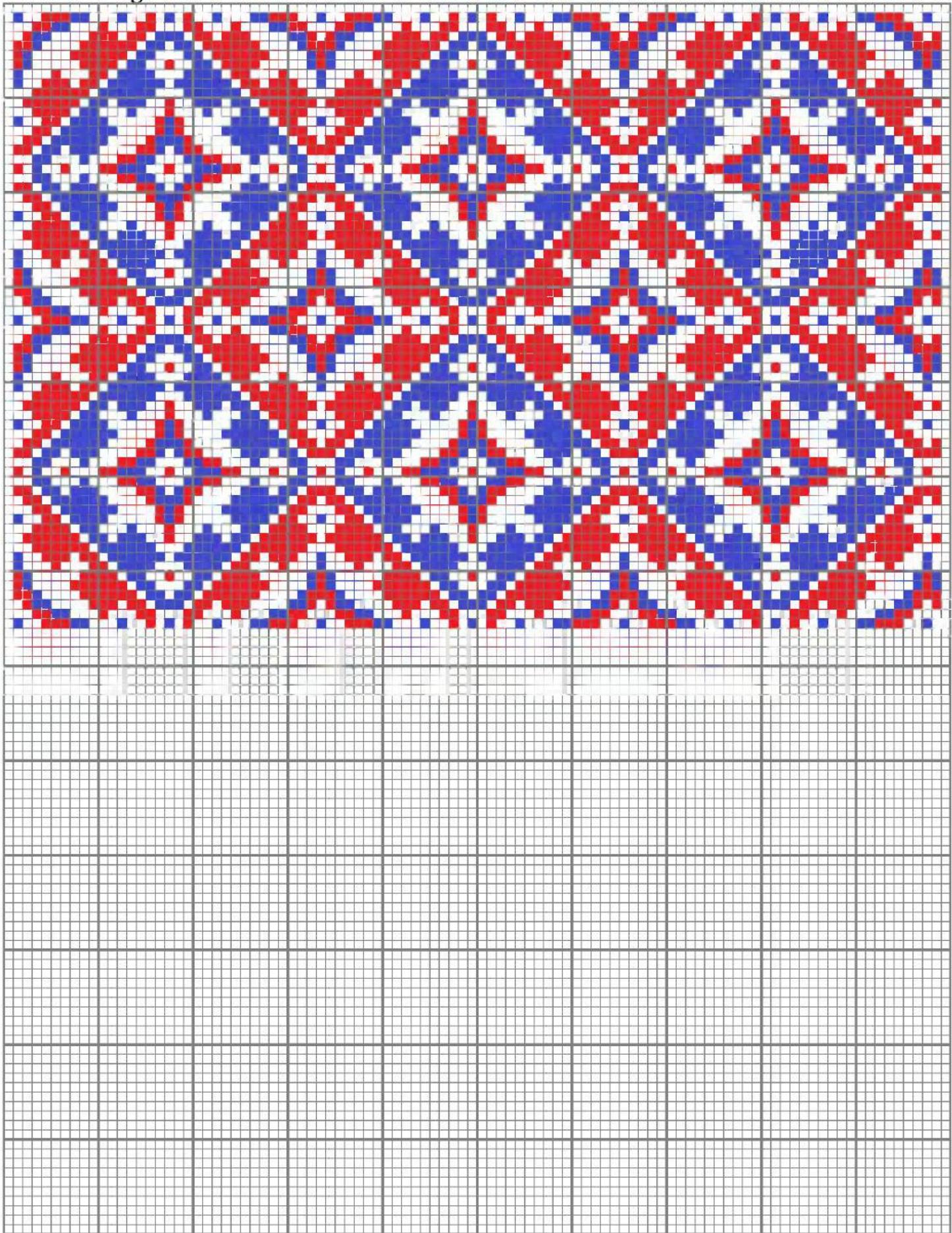
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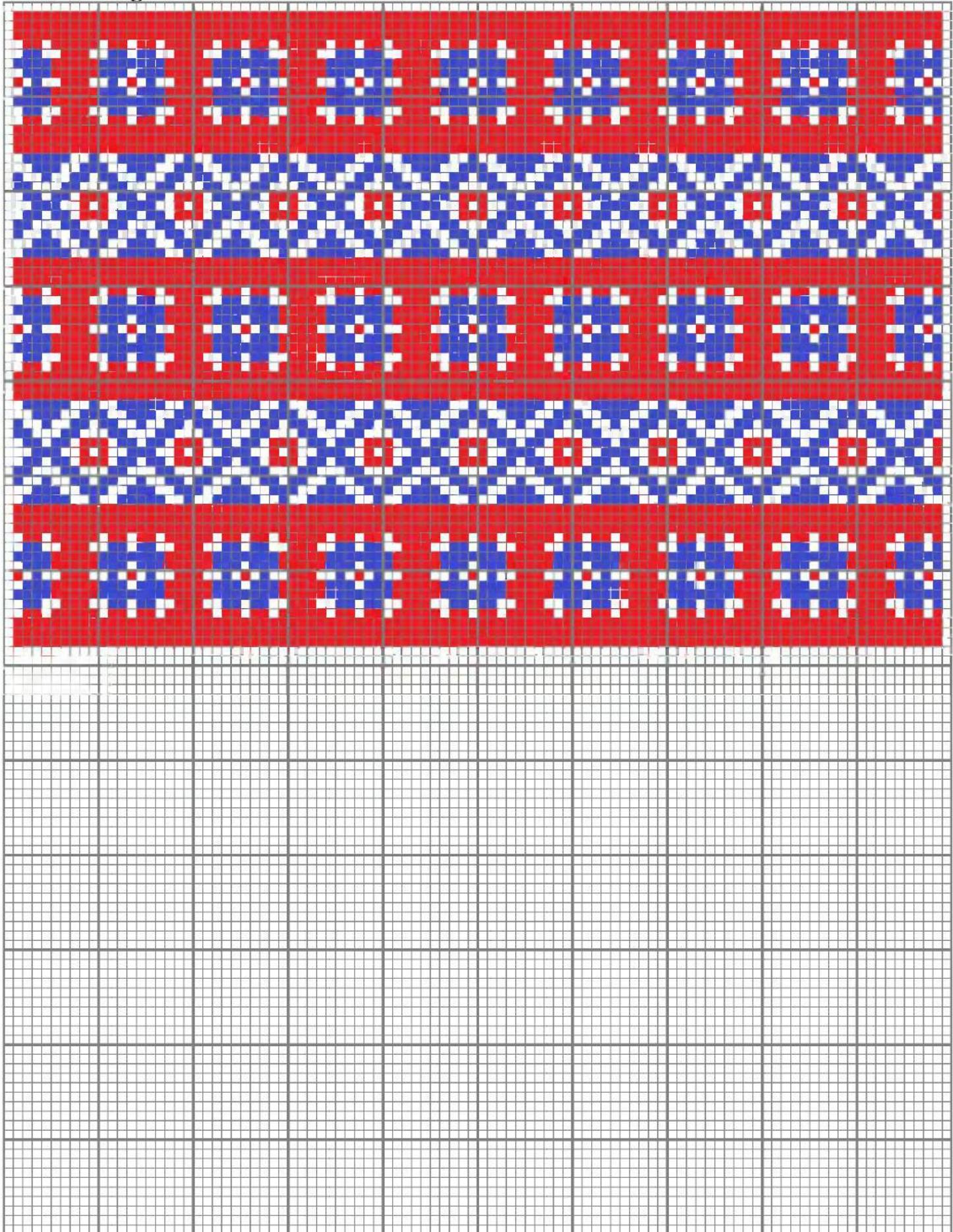
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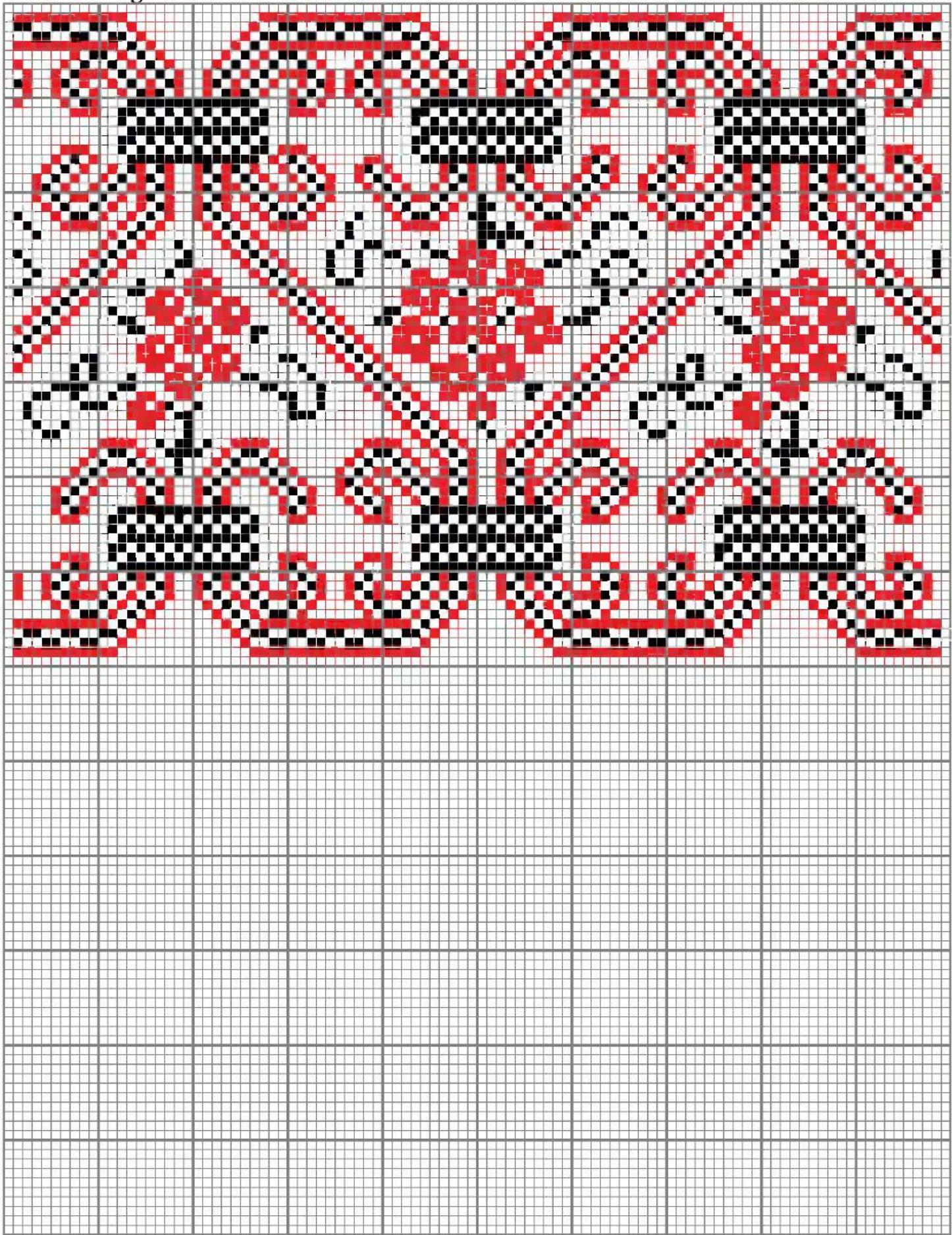
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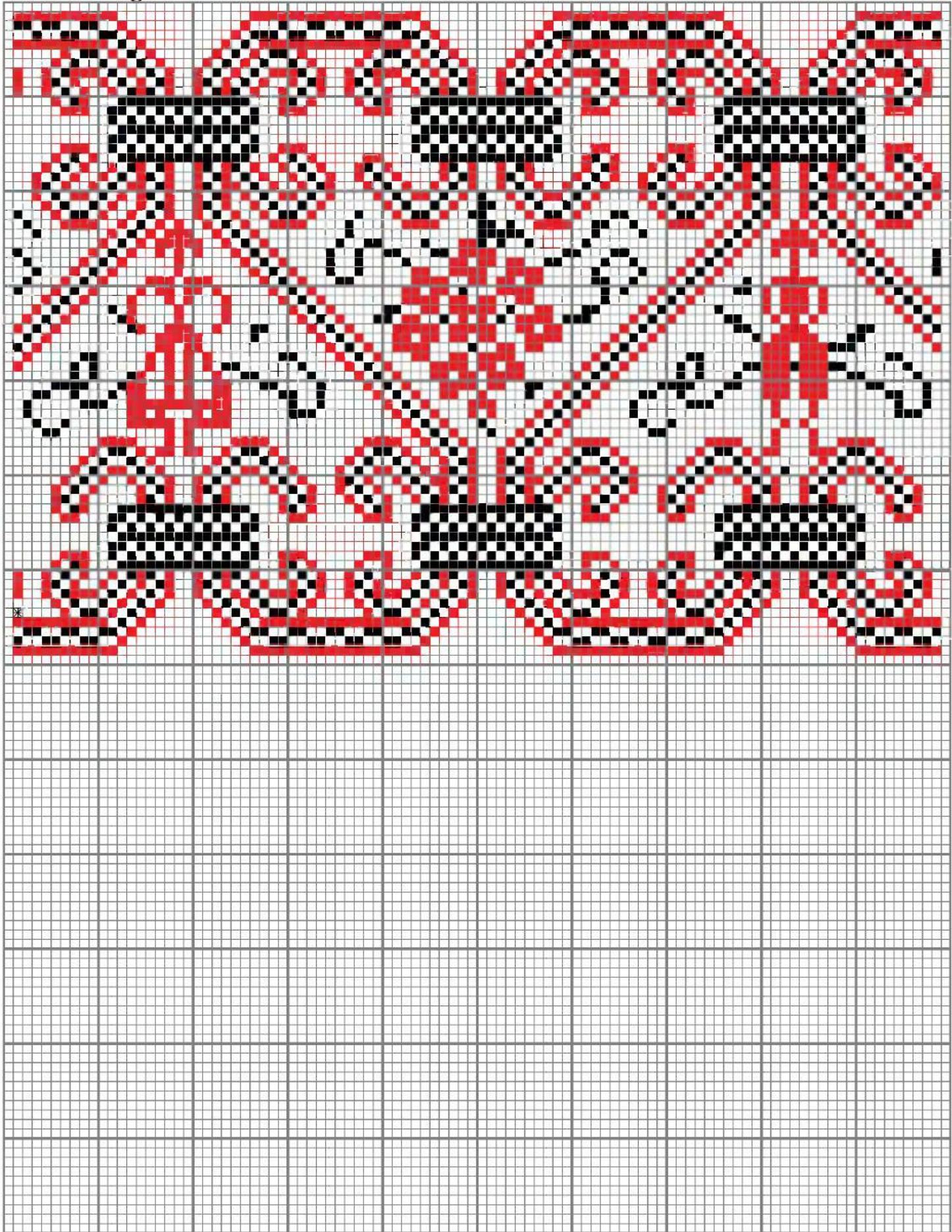
Bands – Height 67



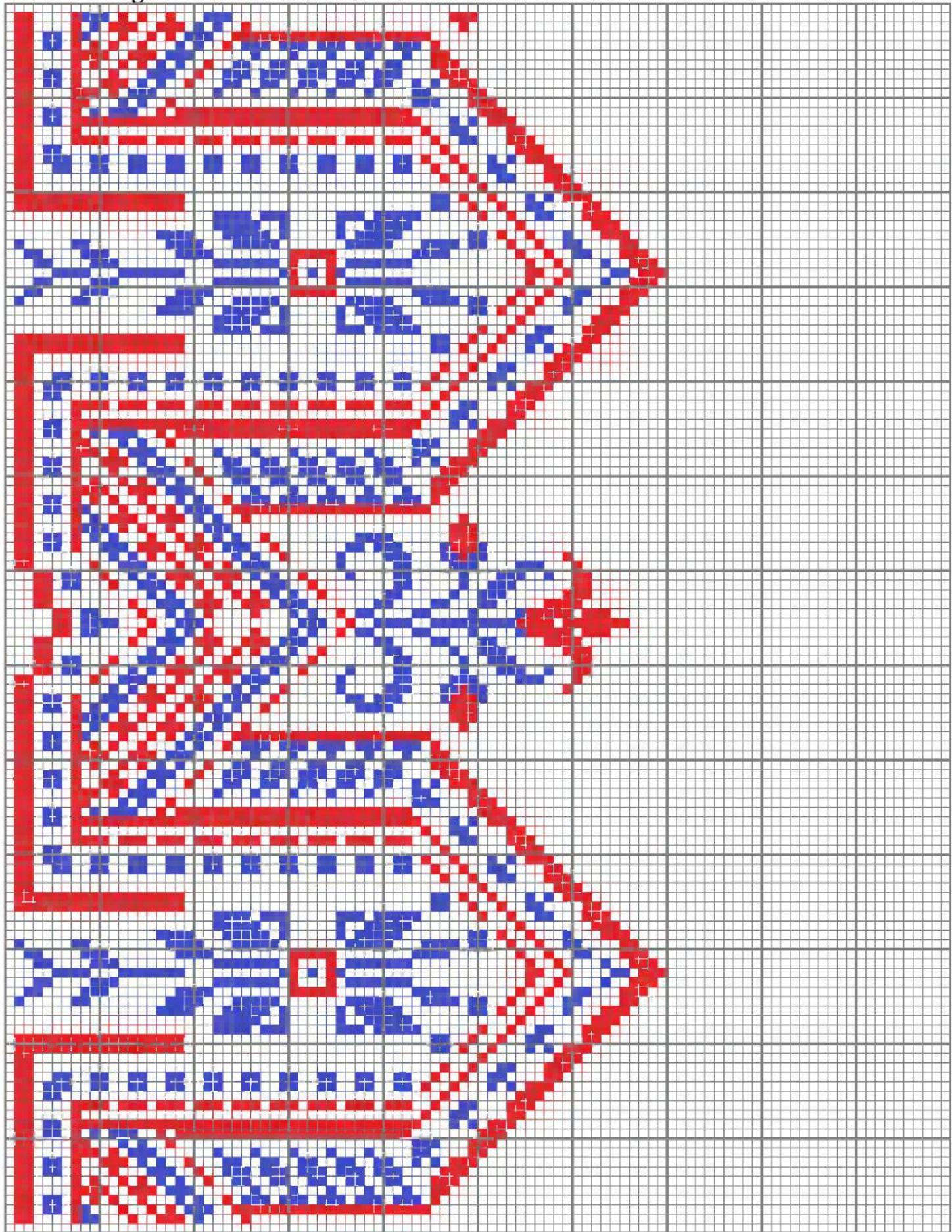
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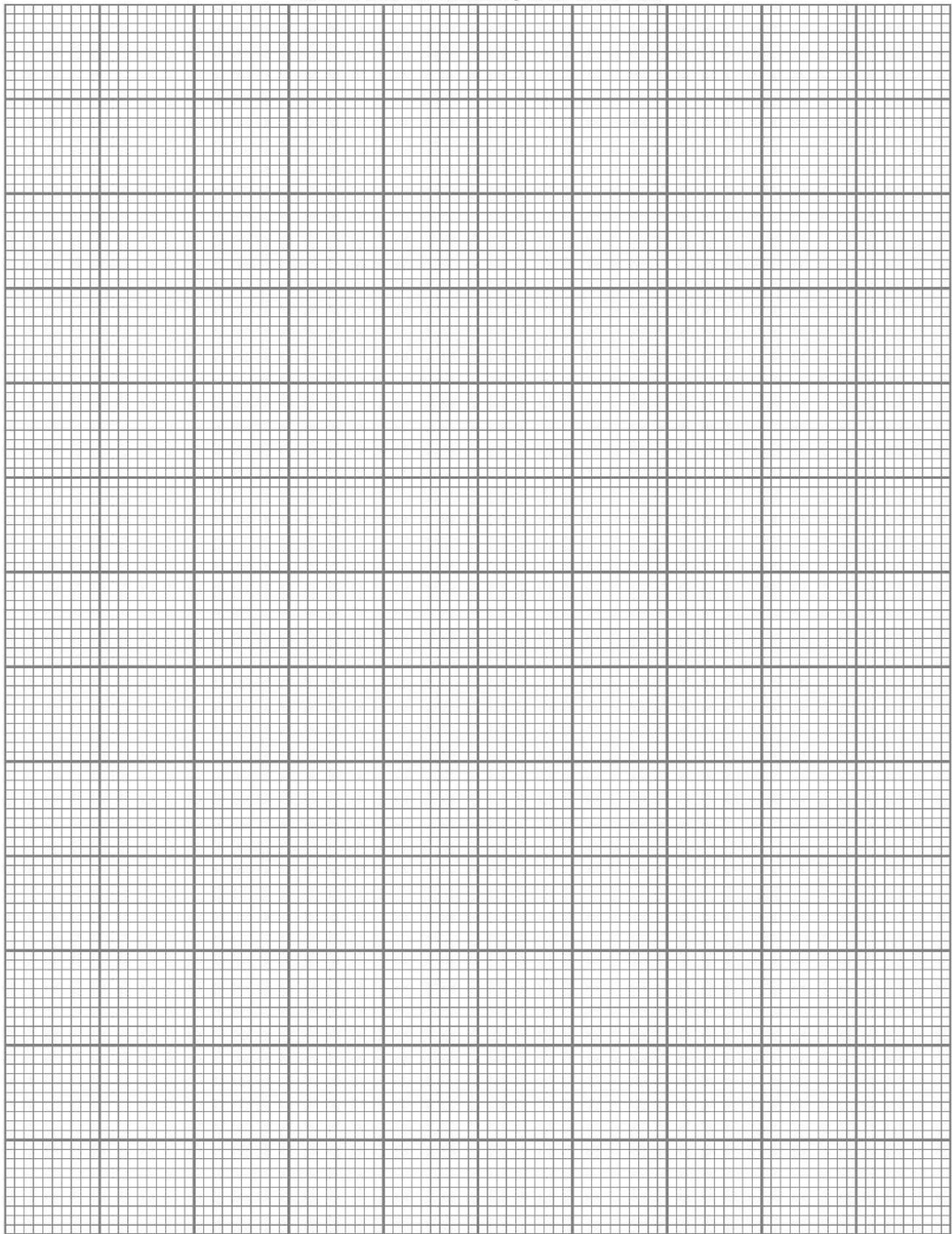
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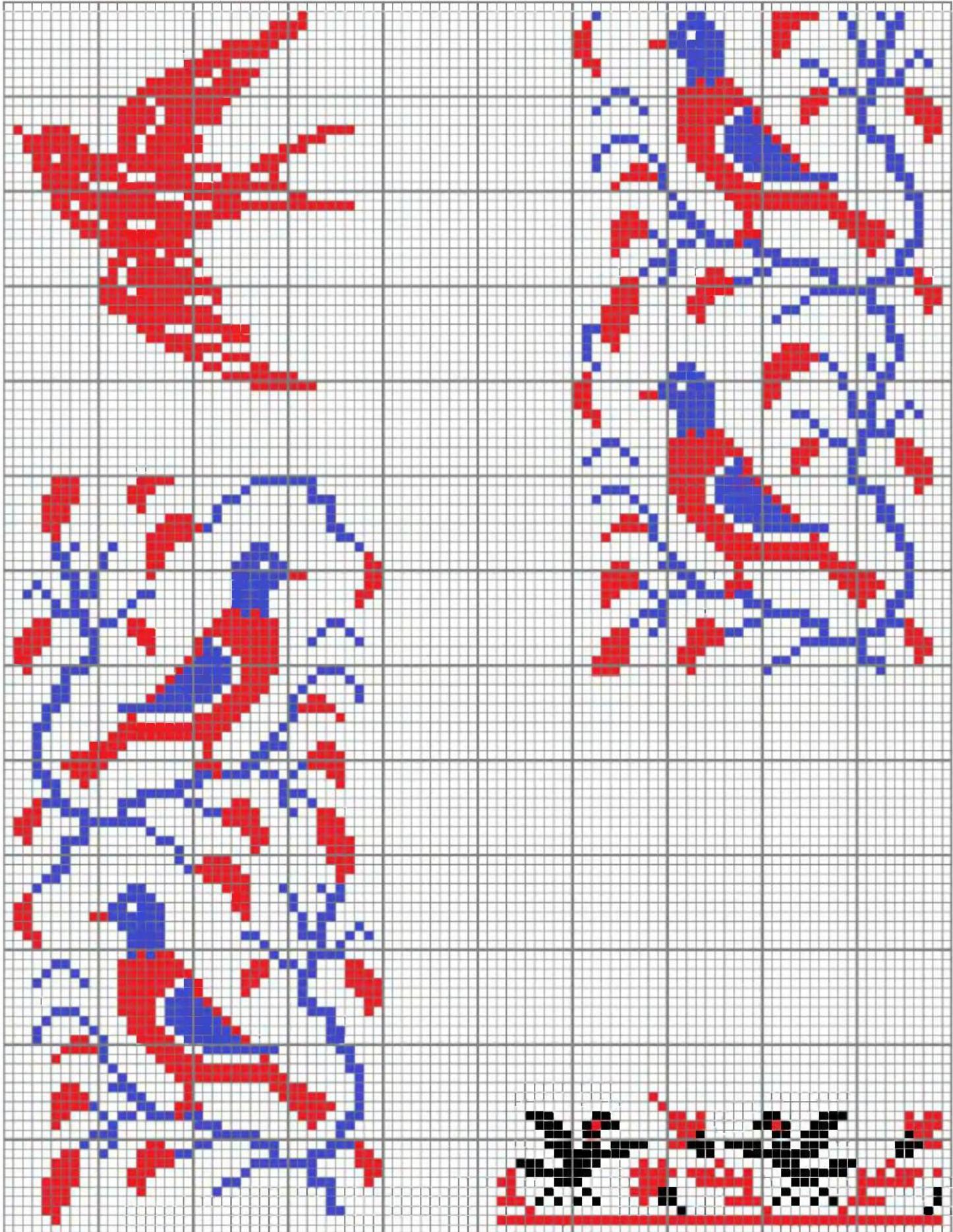
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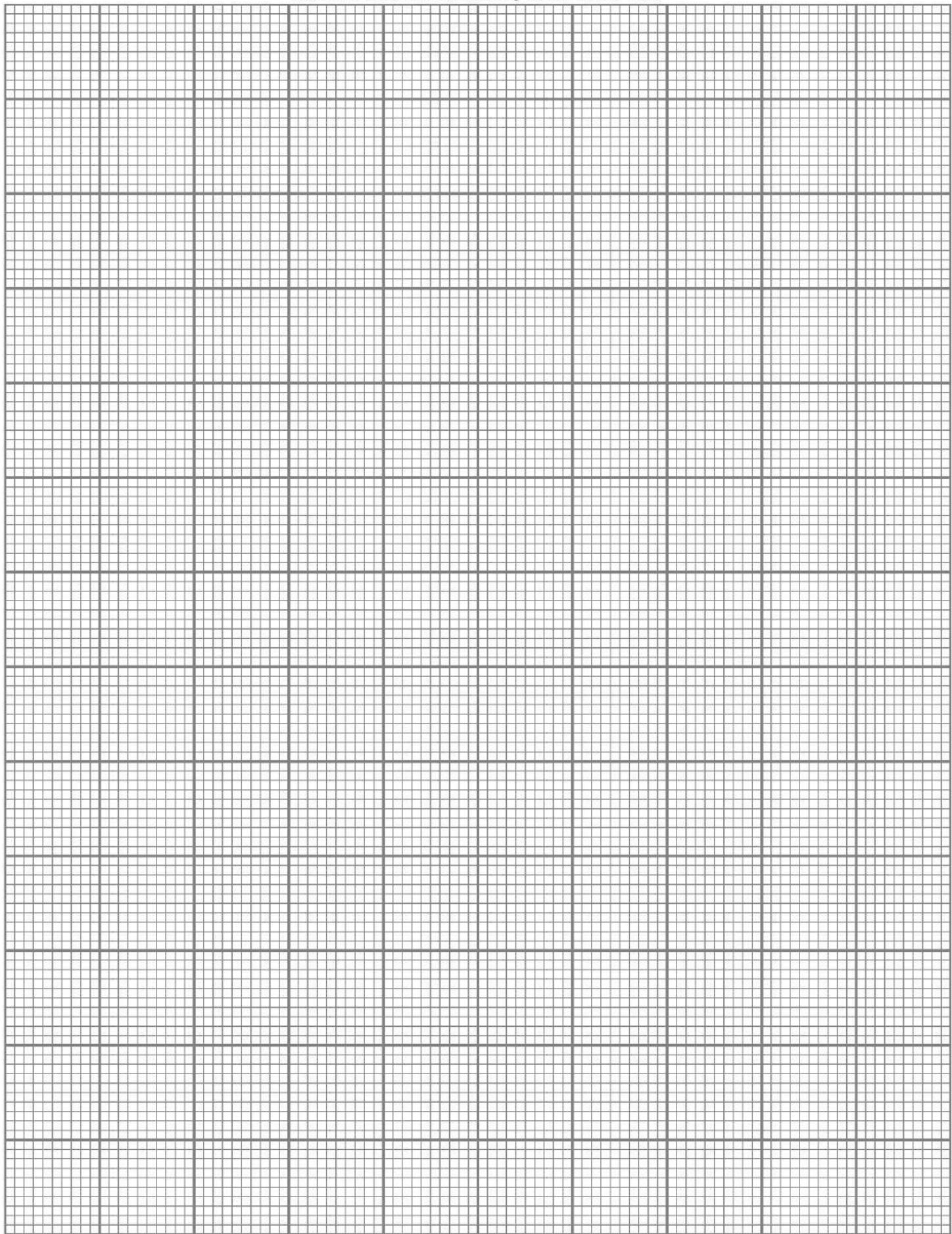
Album of Ukrainian Embroidery Patterns from 1886



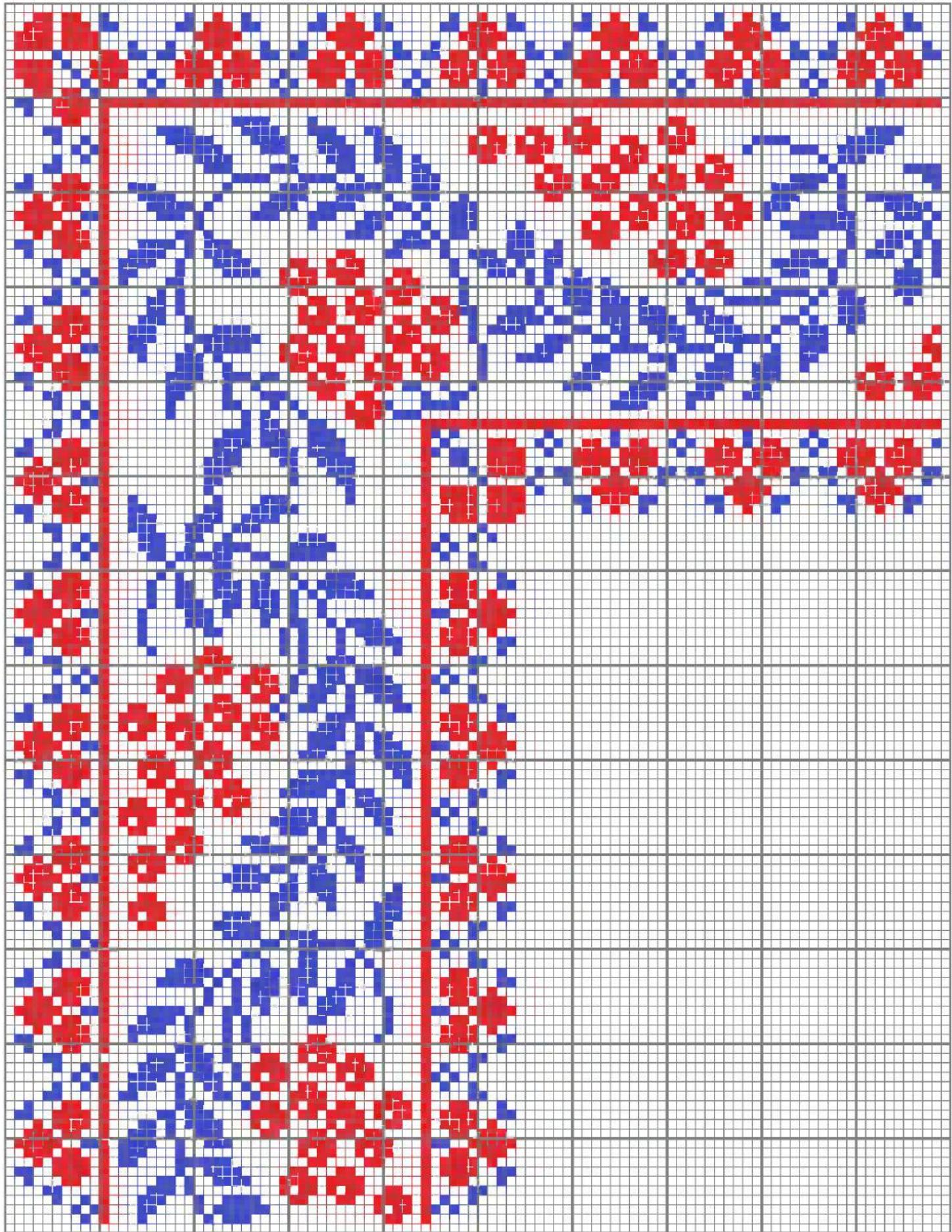
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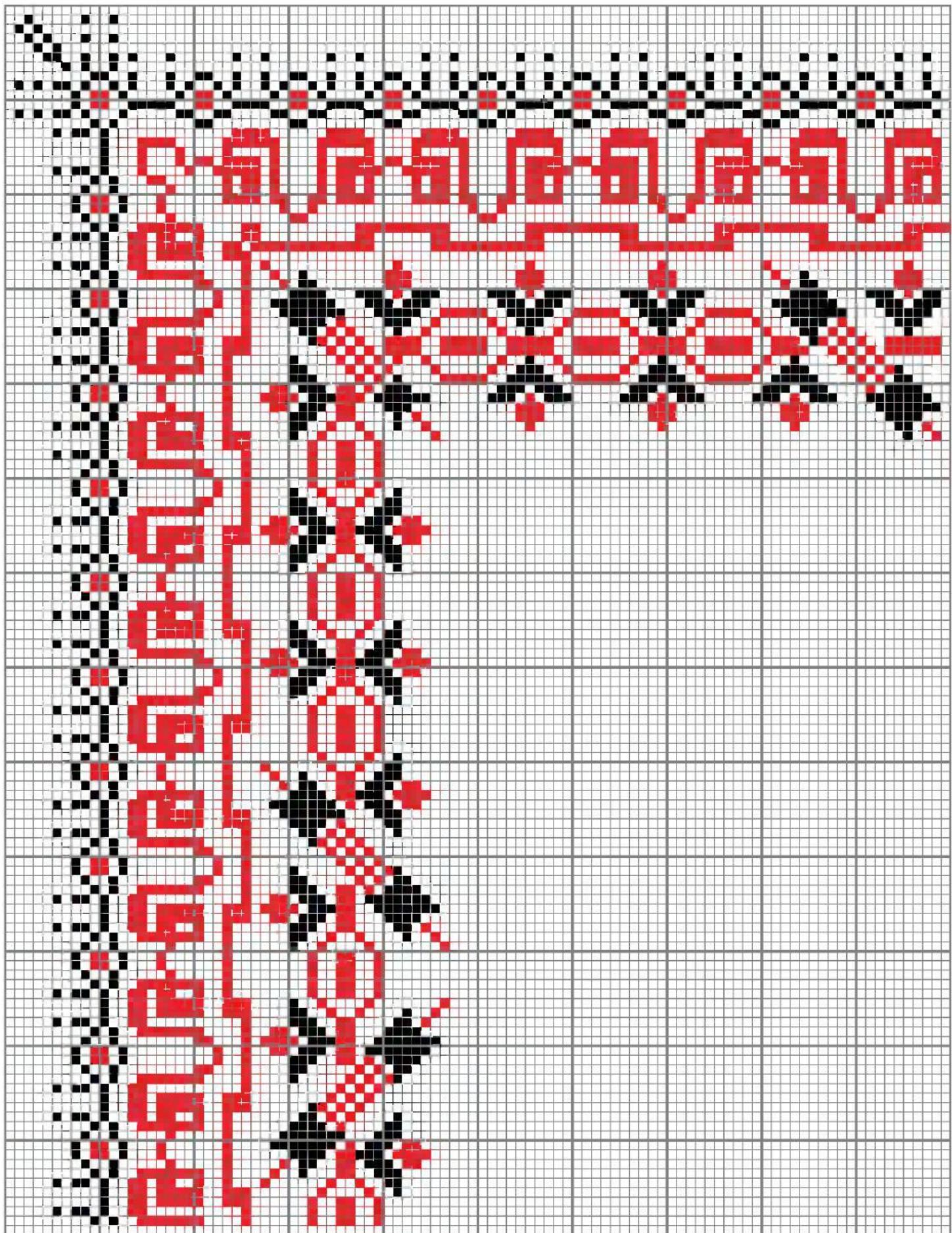
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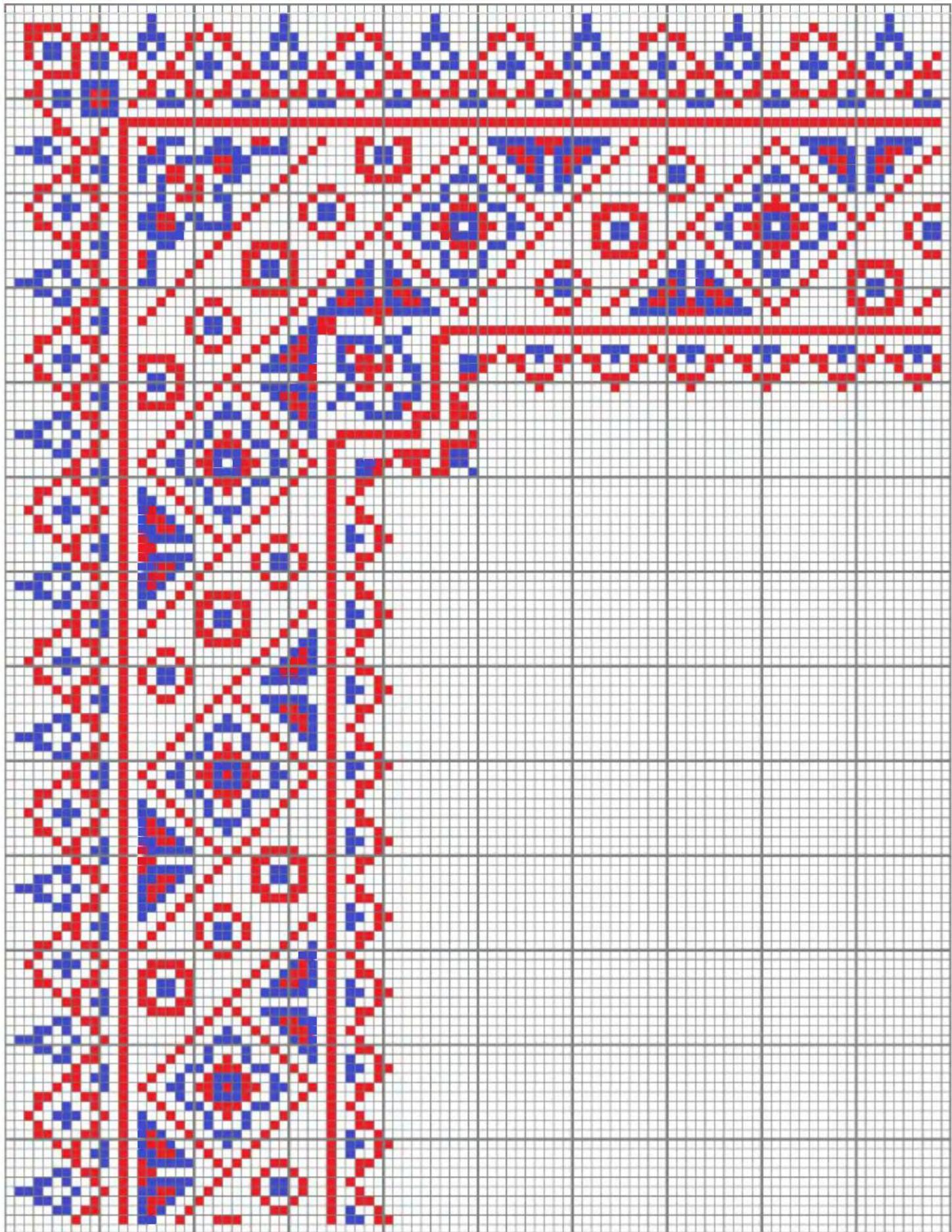
Corners / Frames



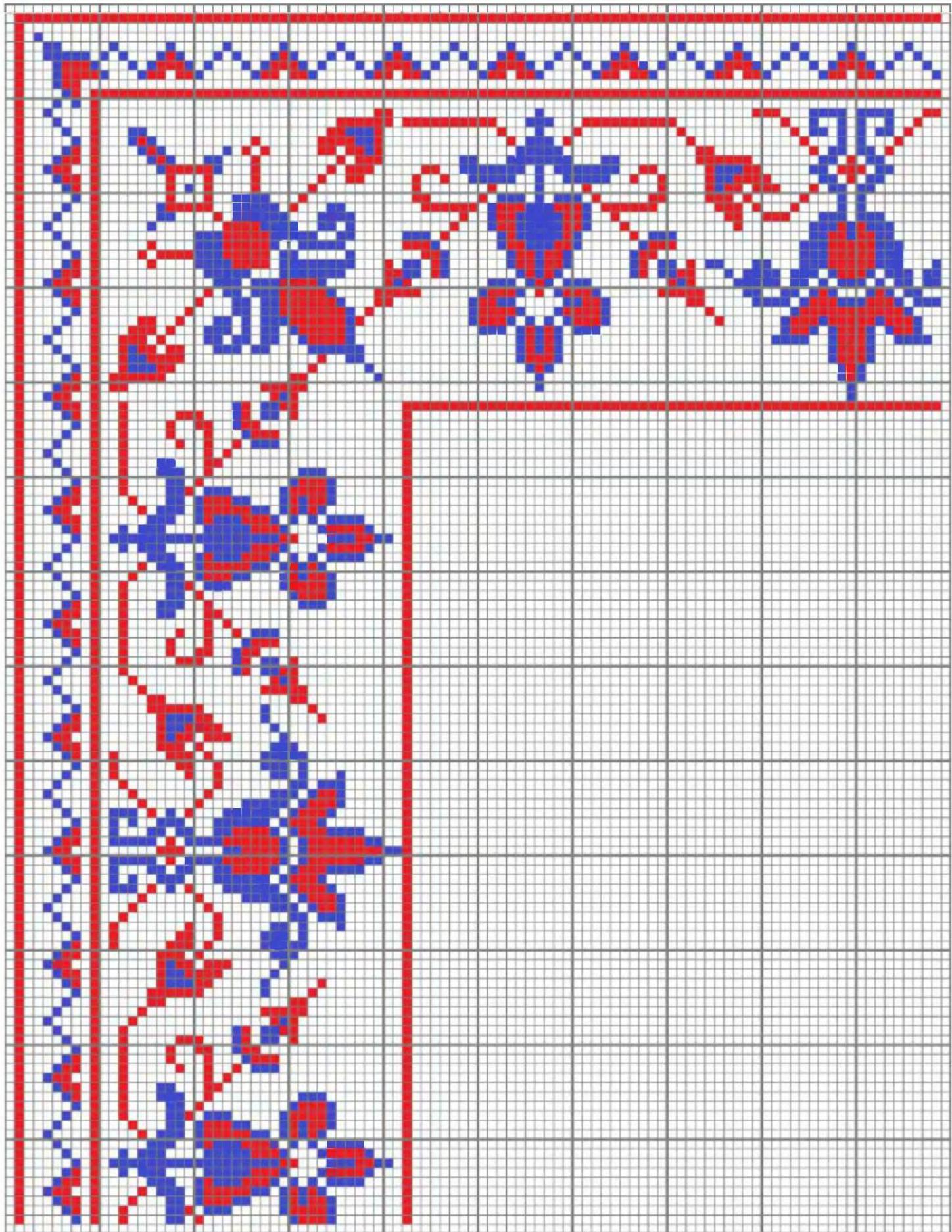
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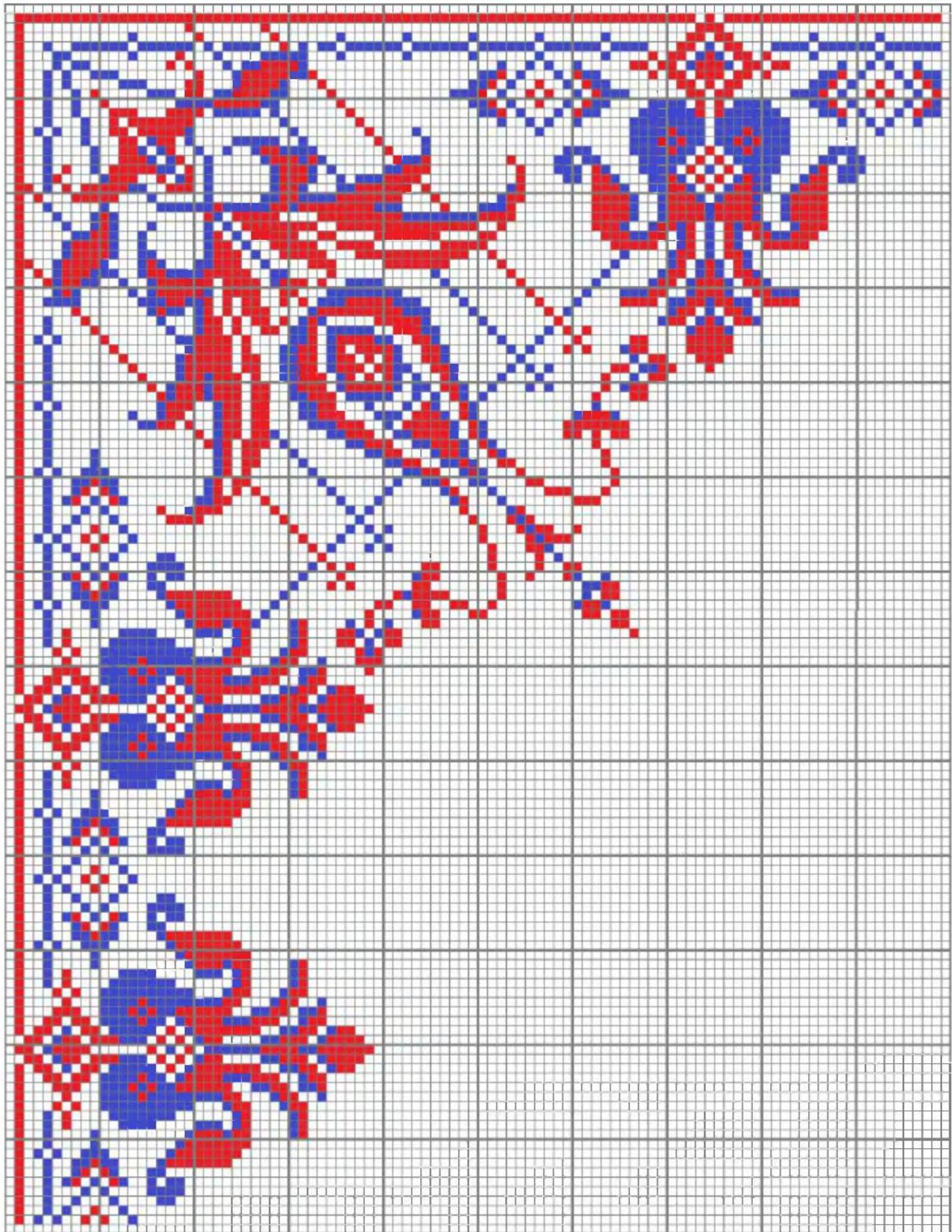
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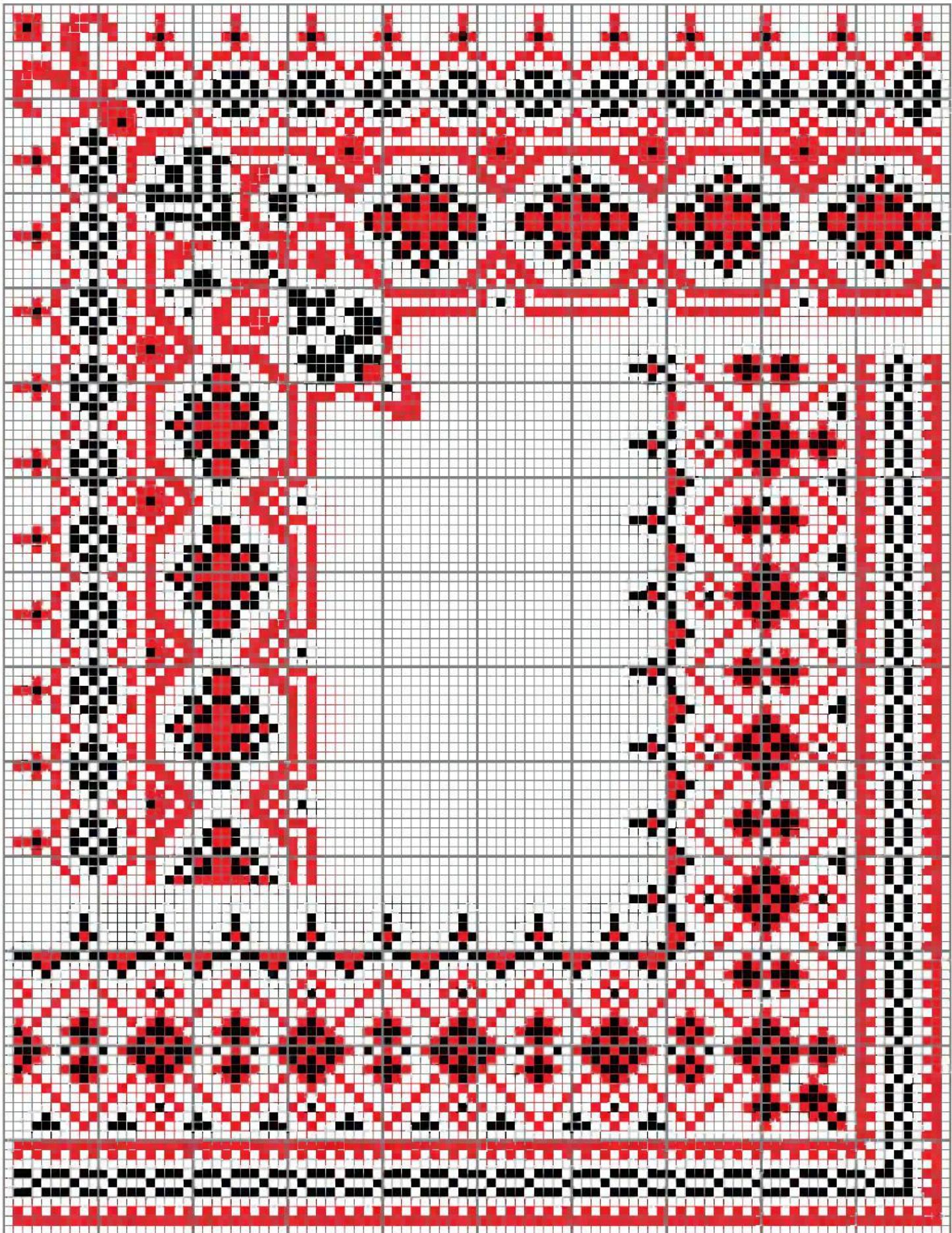
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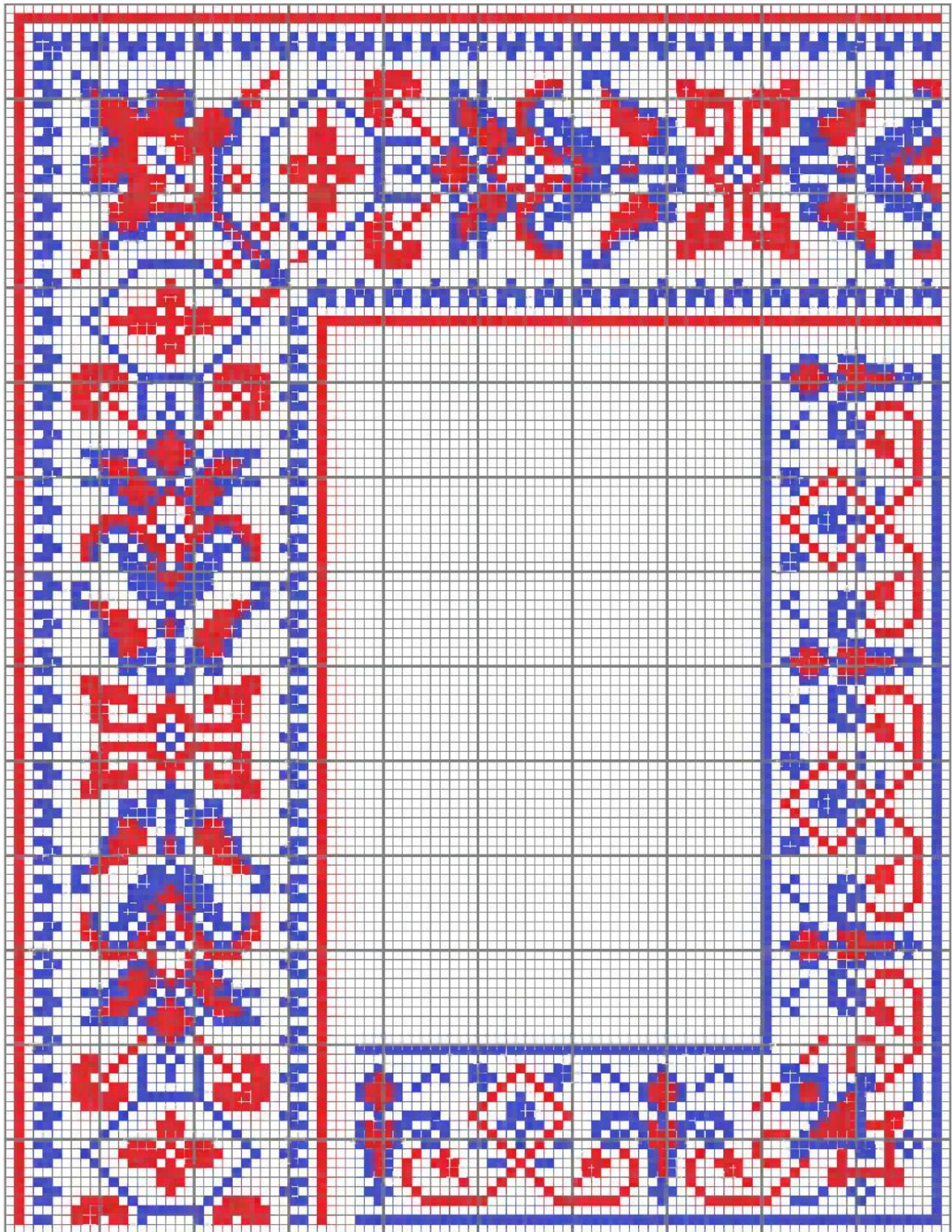
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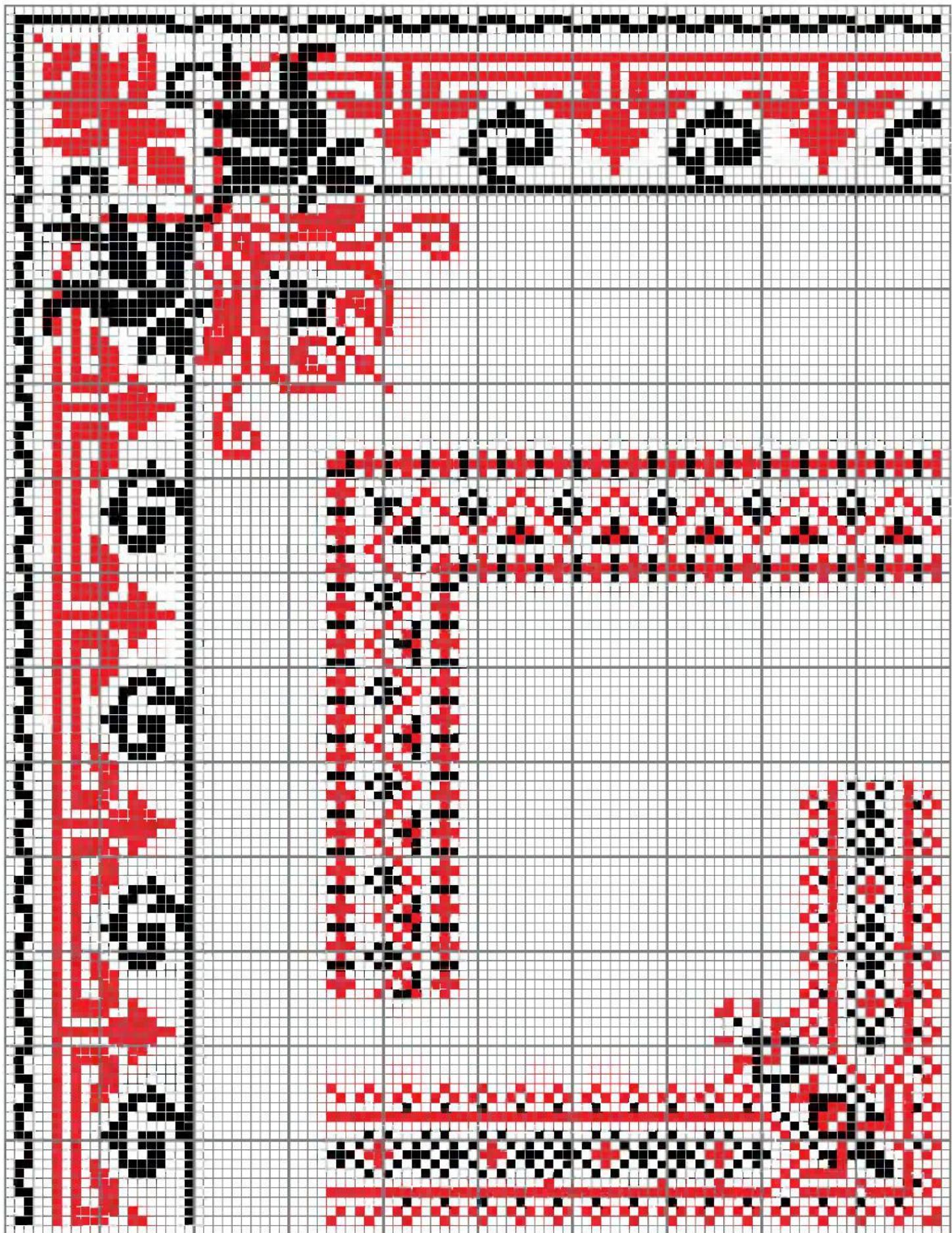
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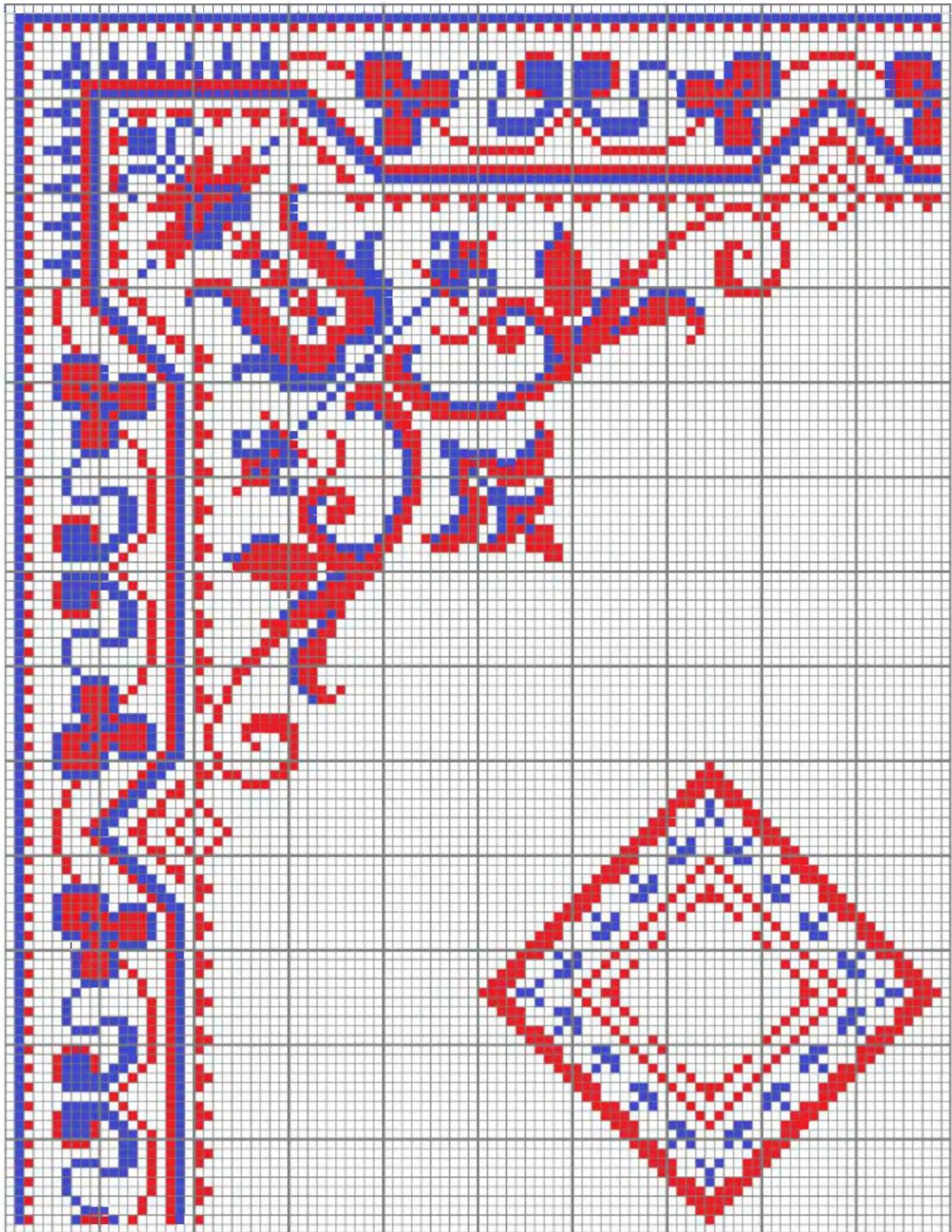
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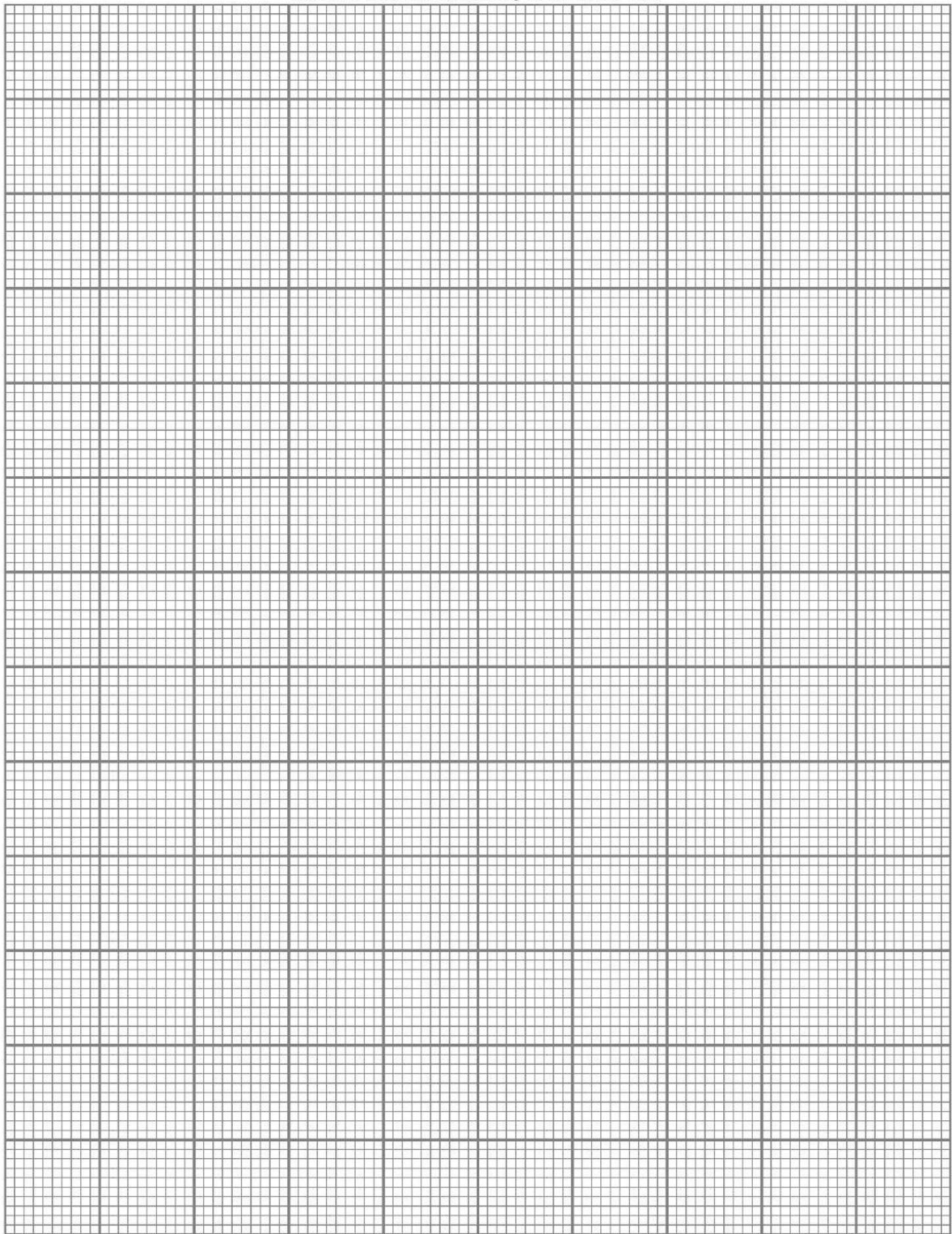
Corners / Frames



Corners / Frames



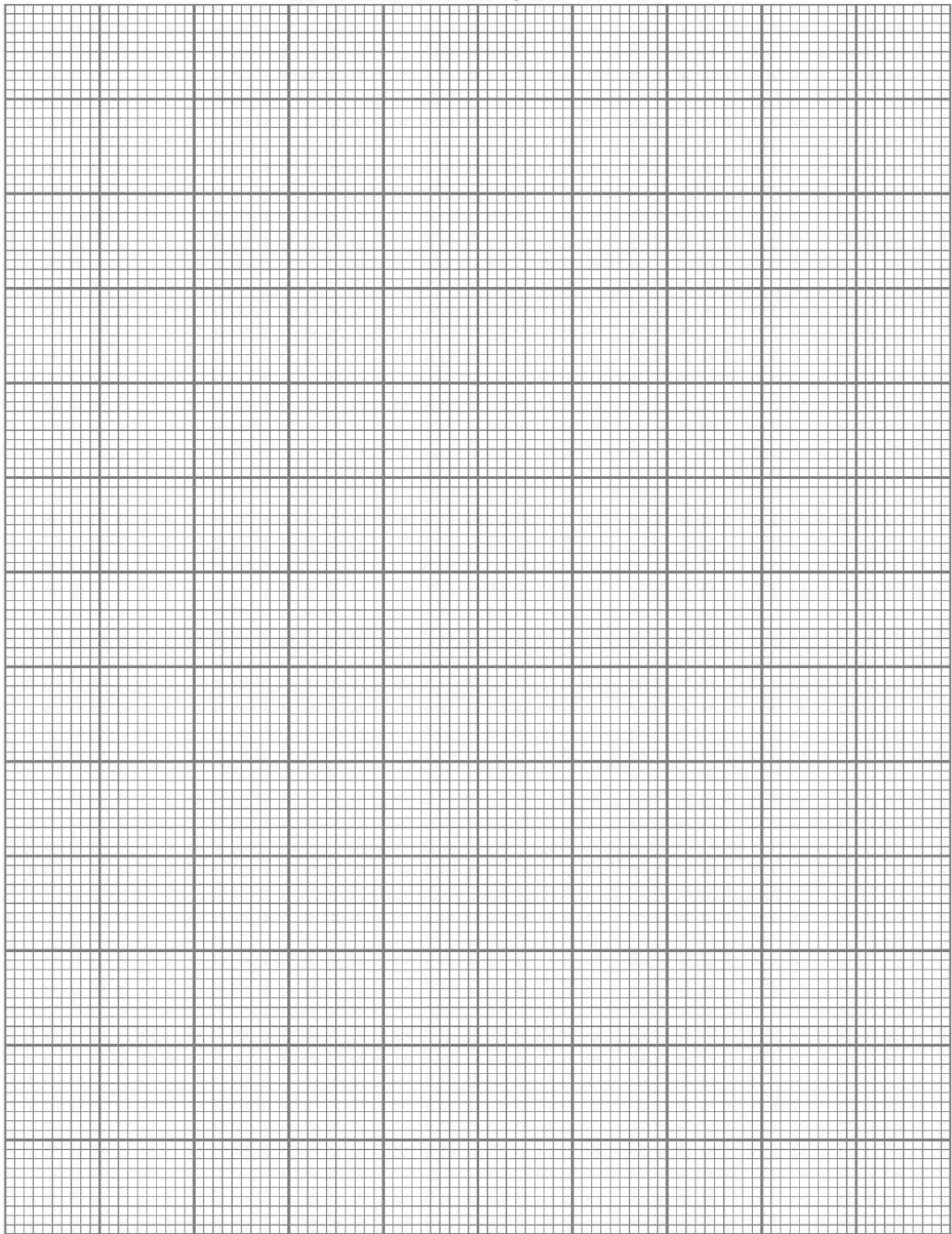
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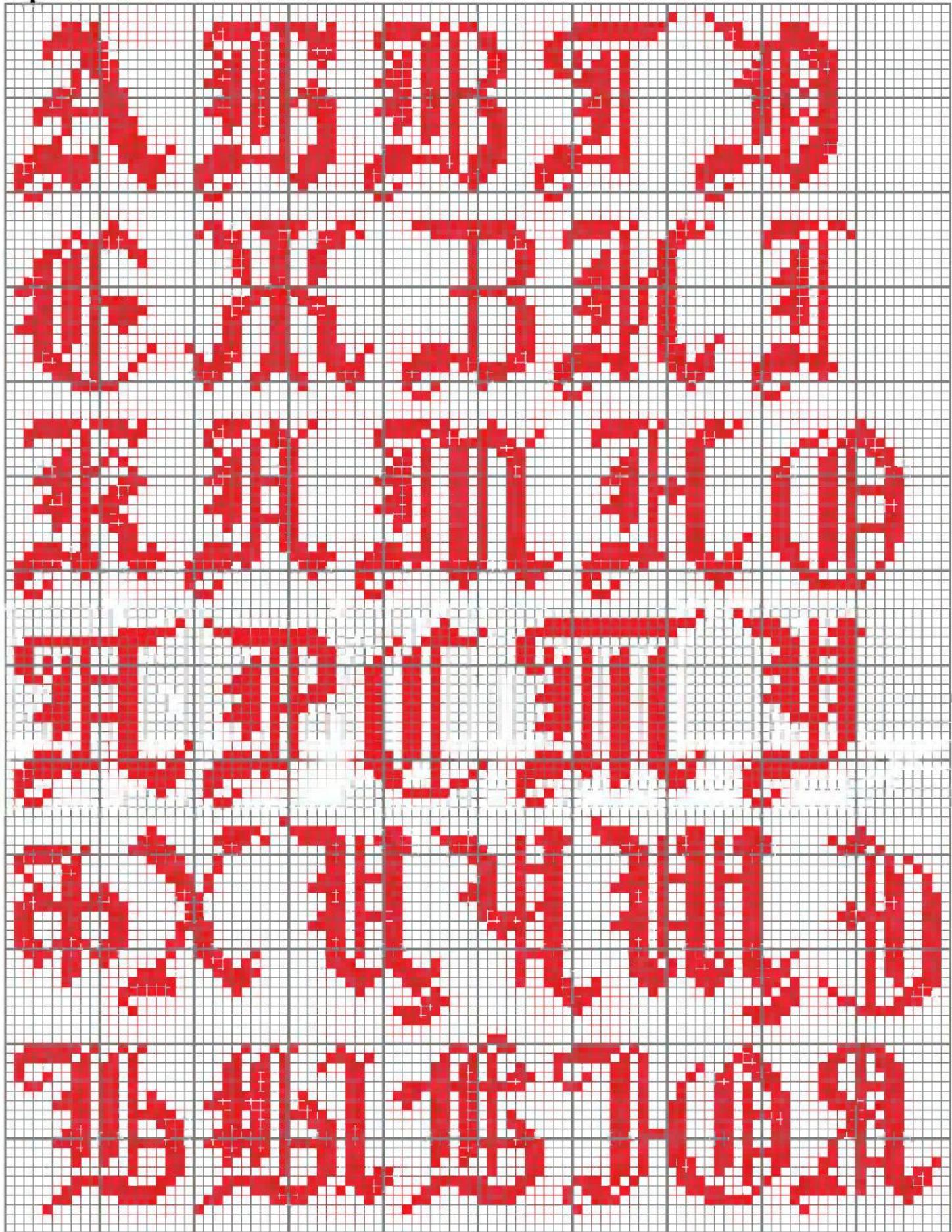
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Album of Ukrainian Embroidery Patterns from 1886



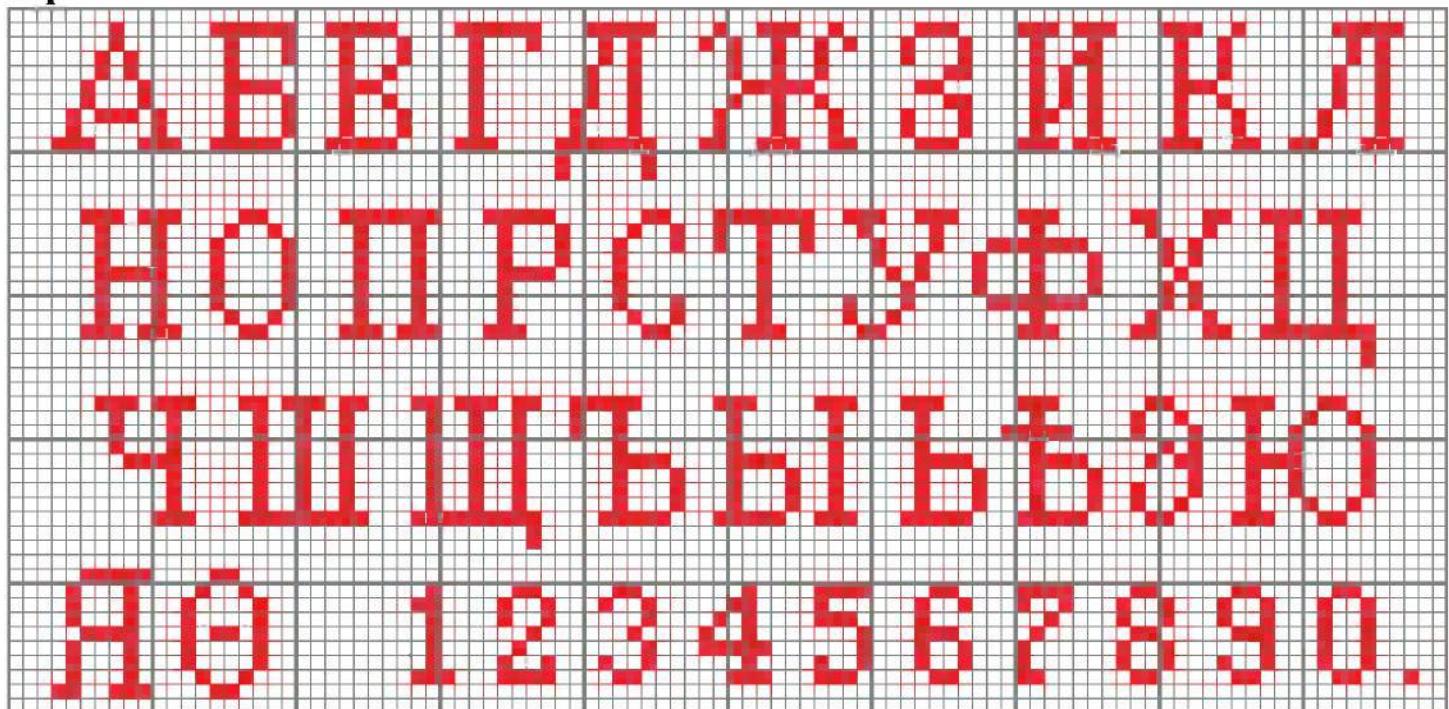
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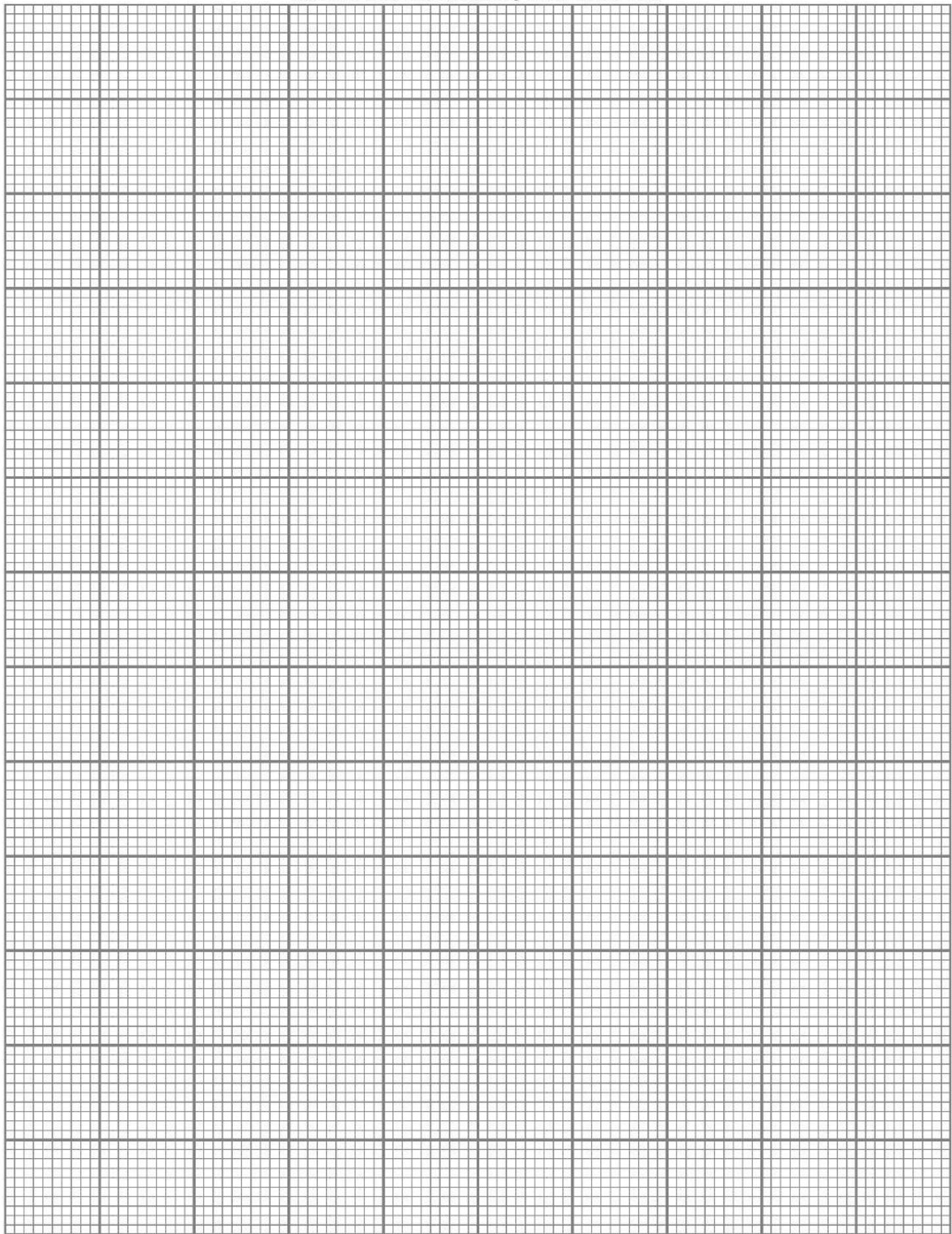
Alphabets



Alphabets



Album of Ukrainian Embroidery Patterns from 1886



Proverbs



Proverbs

ХОРОША
ВРАЖЕНА
ДА МИЛЯ
ЧАЩИНА

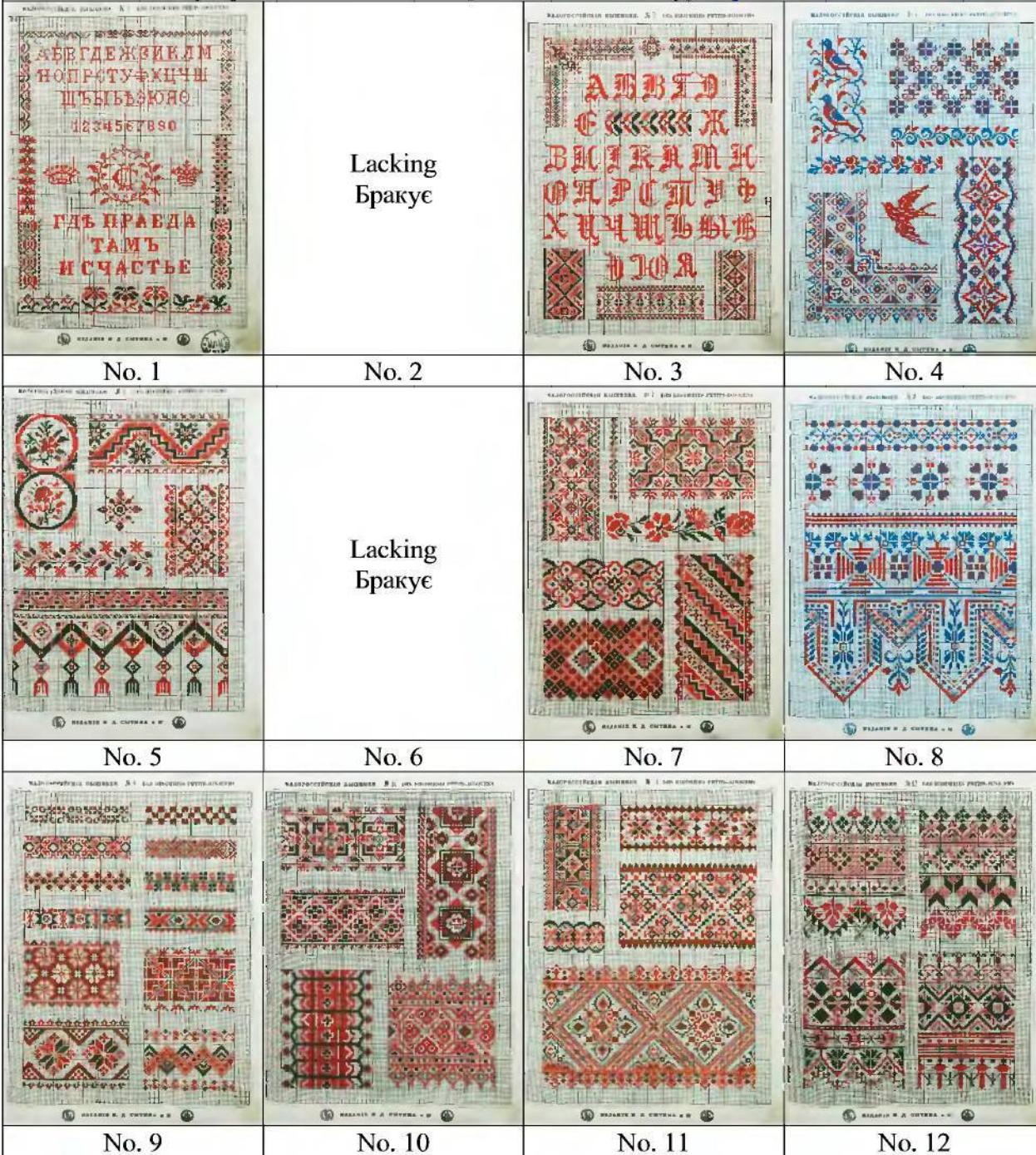
A GOOD MILE
ON A SMALL GLASS

Thumbnails - Альбом малороссийских рисунков для вышивания, 1886

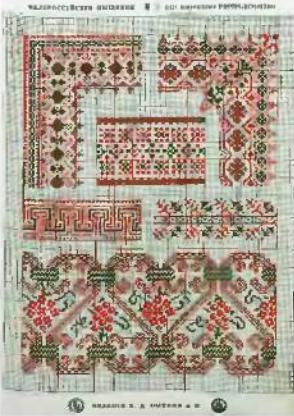
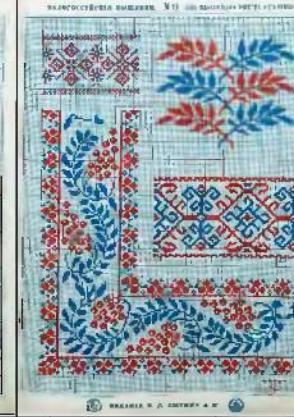
Альбом малороссийских рисунков для вышивания. Москва, 1886.

(Album of Little Russian [Ukrainian] Embroidery Patterns. Moscow, 1886)

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Альбом малороссийских рисунков для вышивания. Москва, 1886.
 (Album of Little Russian [Ukrainian] Embroidery Patterns. Moscow, 1886)
 Российской государственной библиотеке [Russian State Library]: <https://dlib.rsl.ru/01007578689>

			
No. 13	No. 14	No. 15	No. 16
			
No. 17	No. 18	No. 19	No. 20
Lacking Бракус		Lacking Бракус	
No. 21	No. 22	No. 23	No. 24

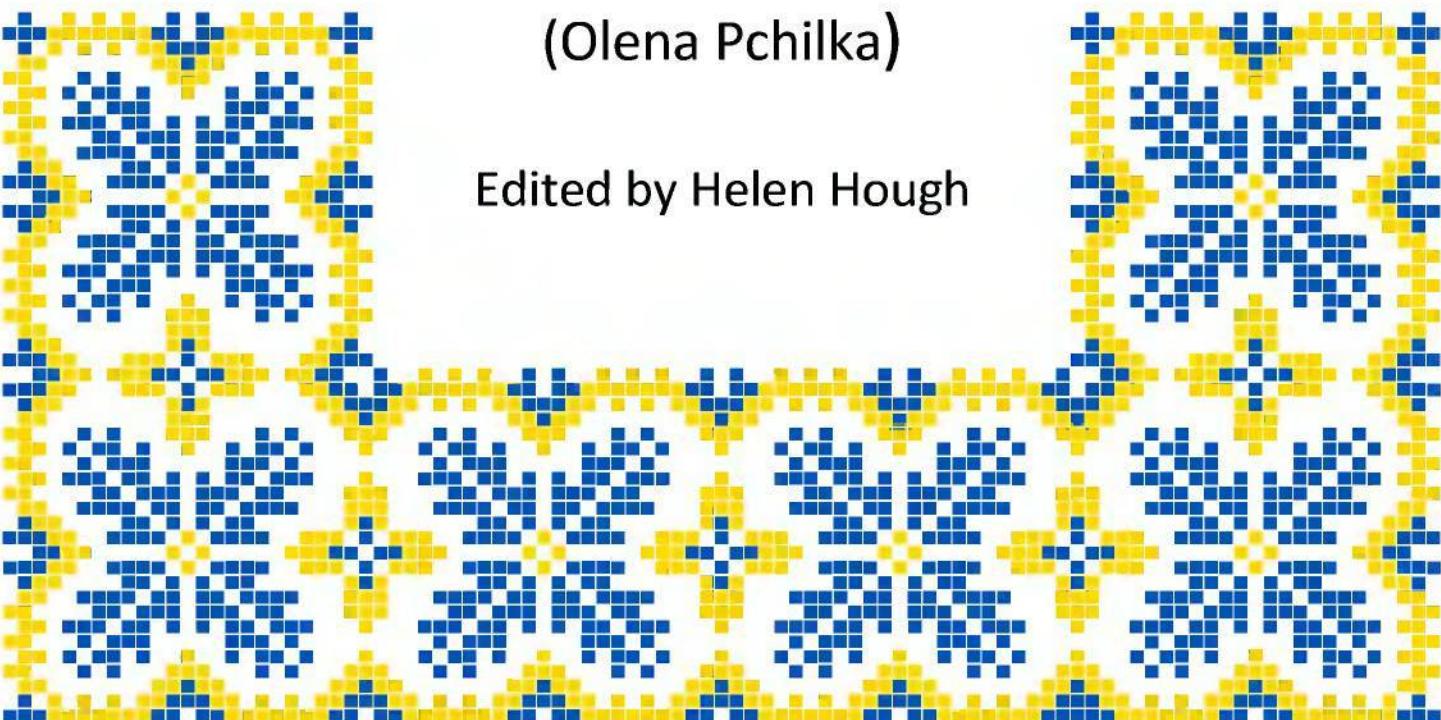


Ukrainian Folk Embroidery Patterns

Charted patterns adapted
from *Український
народний орнамент*
by Olha Petrivna Kosach

(Olena Pchilka)

Edited by Helen Hough



Ukrainian Folk Embroidery Patterns: Charted patterns adapted from Український народний орнамент
by Olha Petrivna Kosach (Olena Pchilka)

Edited by Helen Hough

James G. Collins & Associates, Arlington, Texas, 2022

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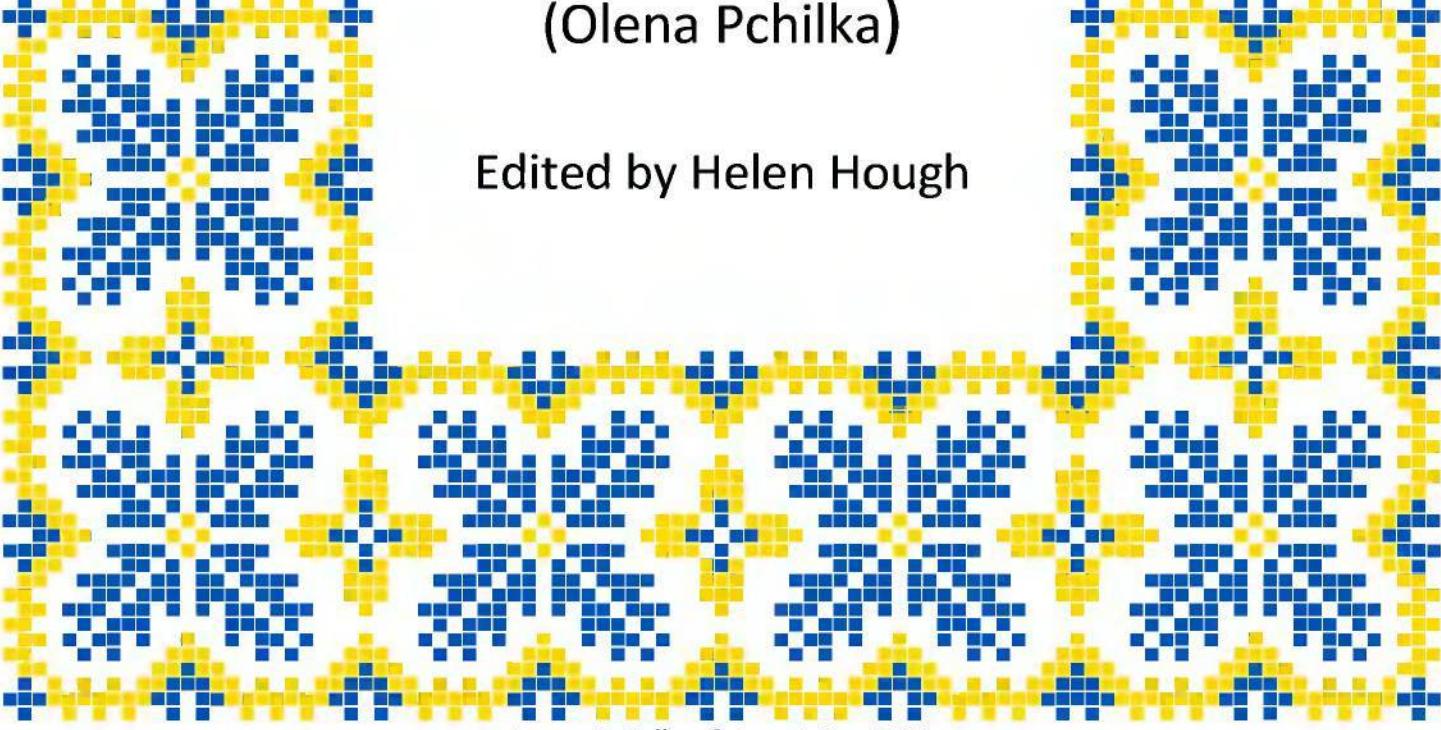


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INTRODUCTION

Nearly 150 years ago, in 1876, Олена Пчілка (Olena Pchilka) presented her notable volume on Ukrainian folk patterns, *Український народний орнамент: вишивки, тканини, писанки* (*Ukrainian Folk Ornament: Embroidery, Fabrics, Easter Eggs*), winning the first grand prix at the 1st World Exhibition in Paris.

Olena Pchilka was the pen name of Olha Petrivna Kosach (1849–1930), a Ukrainian publisher, author, ethnographer, interpreter, social and cultural activist, and research fellow of the Pan-Ukrainian Academy of Sciences.

Although the Ukrainian folk ornament book was republished five times during Kosach's lifetime, only the first edition includes a foreword that provides information about traditional Ukrainian embroidery and has explanations of the symbols and ornaments on each page of the album. As a result of her scholarship, she was able to clearly distinguish between Ukrainian and Russian ornamentation, noting the typical geometric patterns of Ukrainian embroidery, many of which displayed protective charms.

The earliest embroidery was done using red thread on white fabric. The early red colors were created using marjoram or cochineal. Occasionally there was some blue or gray but true black dye was not available until the later 1800s. Additional natural dyes provided yellow-browns and various gray-green tones. Later introduction of aniline dyes encouraged embroidery artists to branch out into highly colorful work.

Although no known complete copy of the original volume currently exists, a sufficient number partial texts were able to be identified and consulted to enable a modern reproduction of *Український народний орнамент: вишивки, тканини, писанки* in 2010 : *Український народний орнамент: вишивки, тканини, писанки* : зібрала Ольга Петрівна Косач-Драгоманова (Олена Пчілка), Вип. VIII / вступ. ст. Н. Сташенко, уклад.: В. Комзюк, Н. Пушкар. – Ковель : Ковельська міська друкарня, 2010. – 36 с. : 33 іл. – 300 прим. 8.

In 2018, a more comprehensive reprint was made available. Unfortunately, both editions had relatively small print runs and a copy may be difficult to obtain.

The version of Kosach's work provided here is not a reprint; it is a version only the embroidery elements which are sorted by size, not by technique. The images were found from a variety of websites and transcribed to fit the format of this publication.

I sincerely recommend looking at least one of the Ukrainian editions if you can find one. They are beautiful and interesting works.

References

Hromadska, Larysa. (2015, September 17). "Tetiana Serebrennikova: 'Olena Pchilka was deeply concerned that our ancient embroideries might be forgotten'" The project "Ethnographic embroidery" promotes the fashion for Ukrainian embroidery. *The Day*, No. 52. <https://day.kyiv.ua/en/article/time-out/tetiana-serebrennikova-olena-pchilka-was-deeply-concerned-our-ancient-embroideries>

Український народний орнамент Ольги Петрівни Косач https://kandy-ukraine.blogspot.com/2018/09/blog-post_24.html

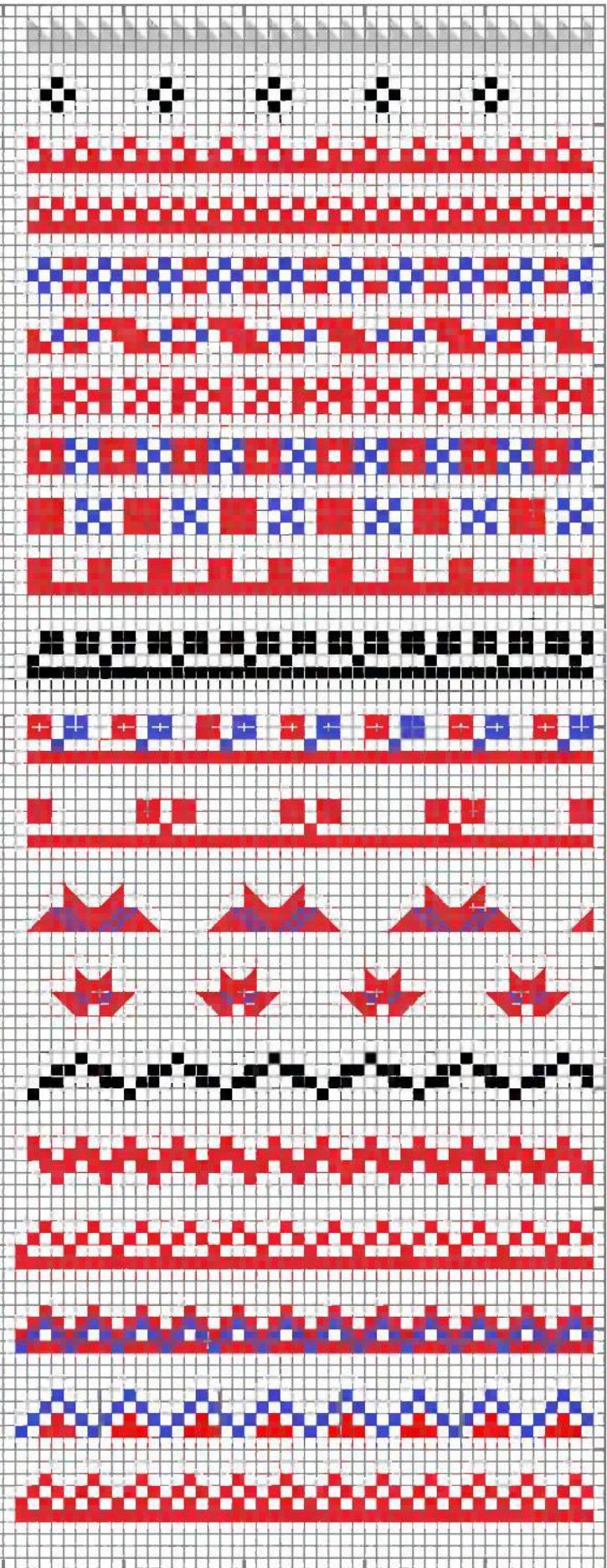
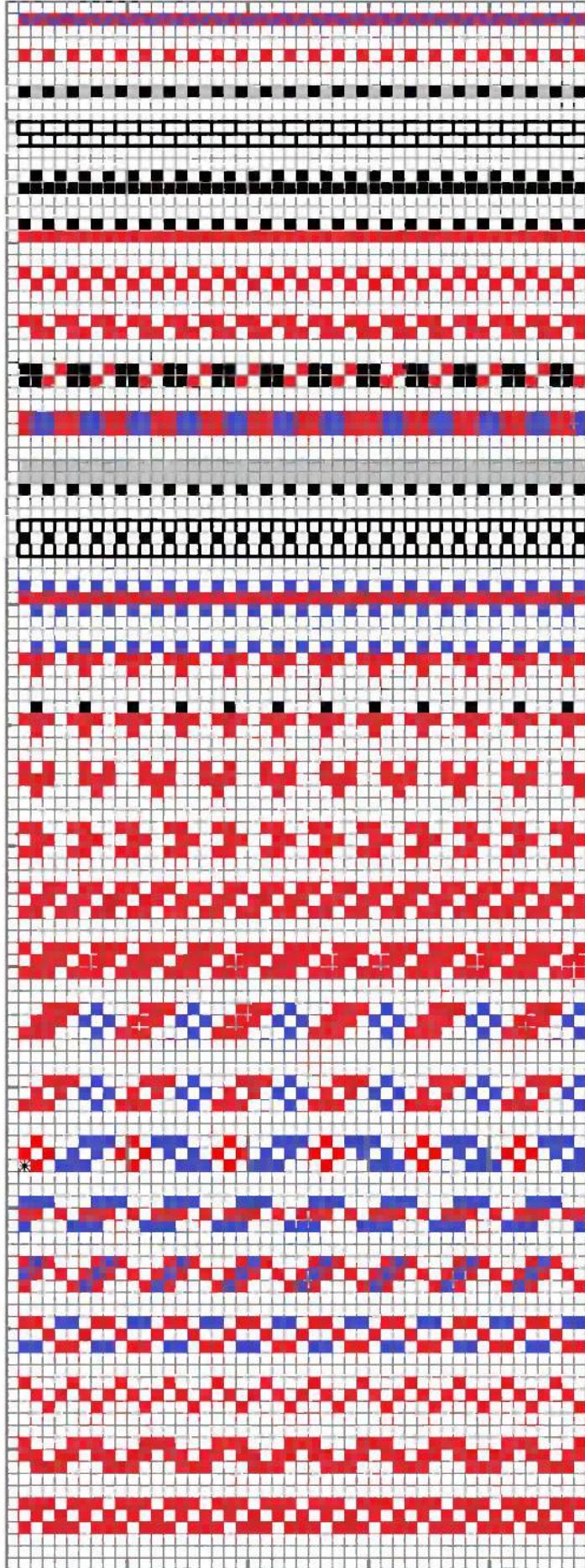
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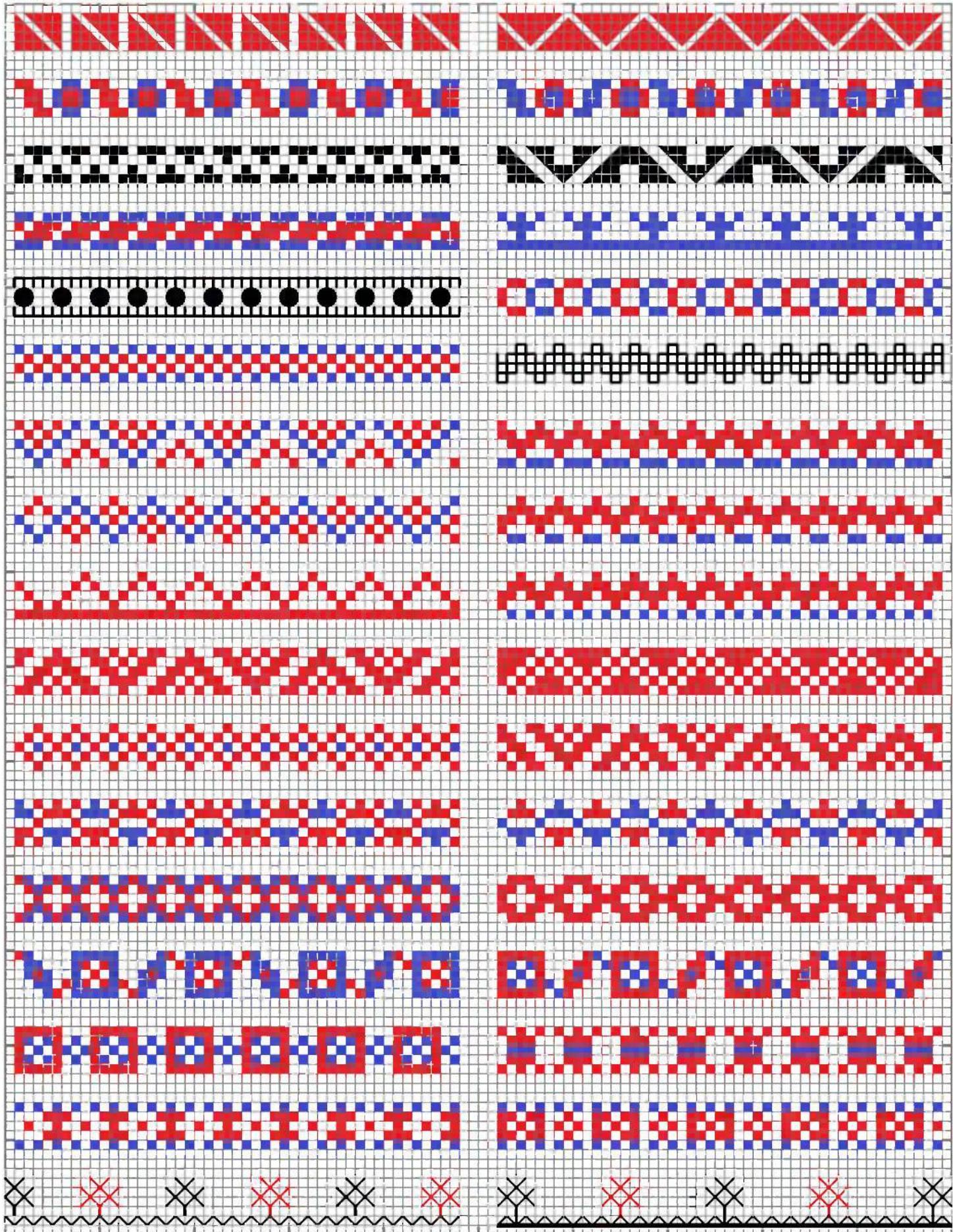
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There may be some design overlaps between patterns in different categories. It still may be useful to look through the categories to see, for example, how bands are formatted to create frames or how medallions may be arranged to create fills.

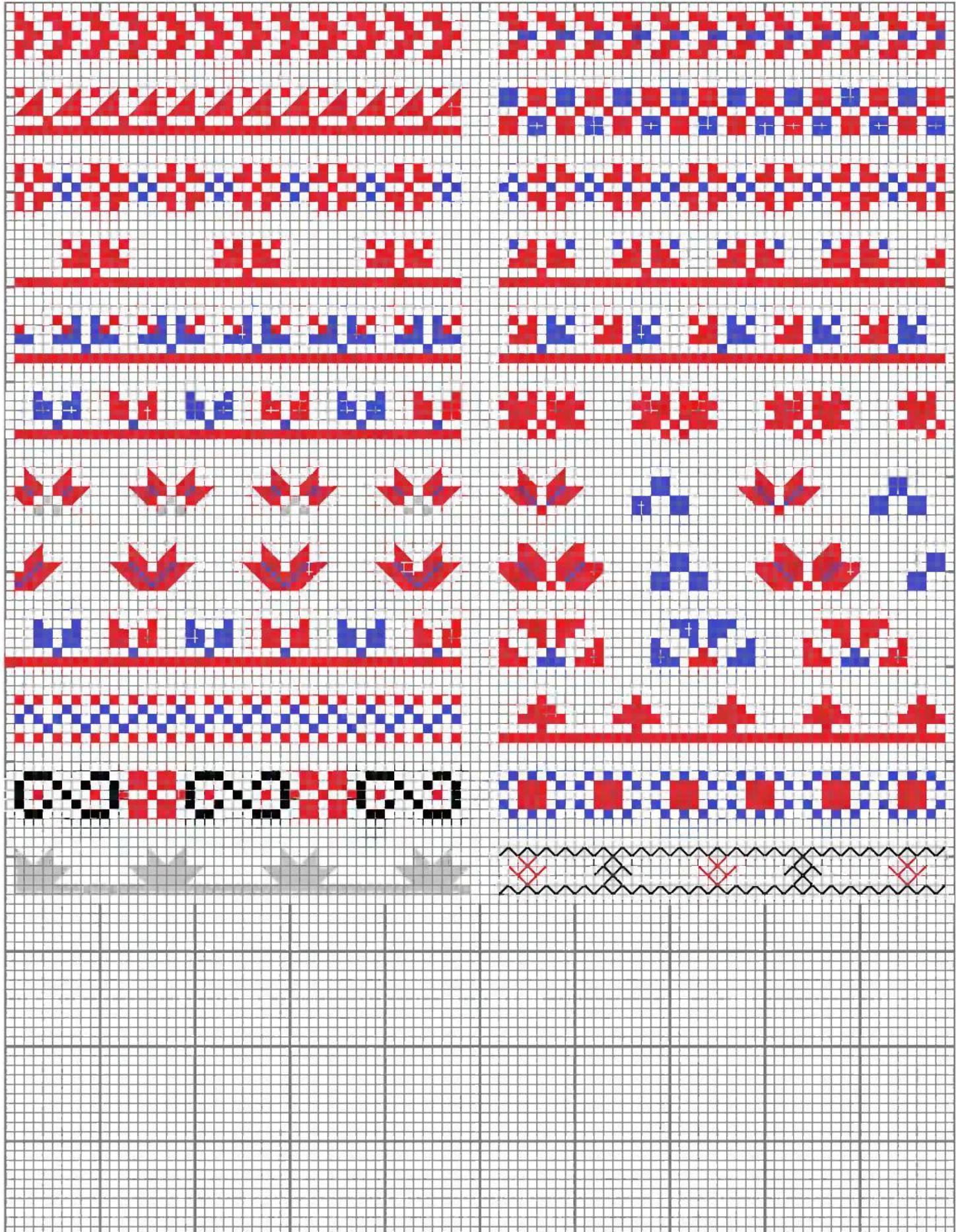
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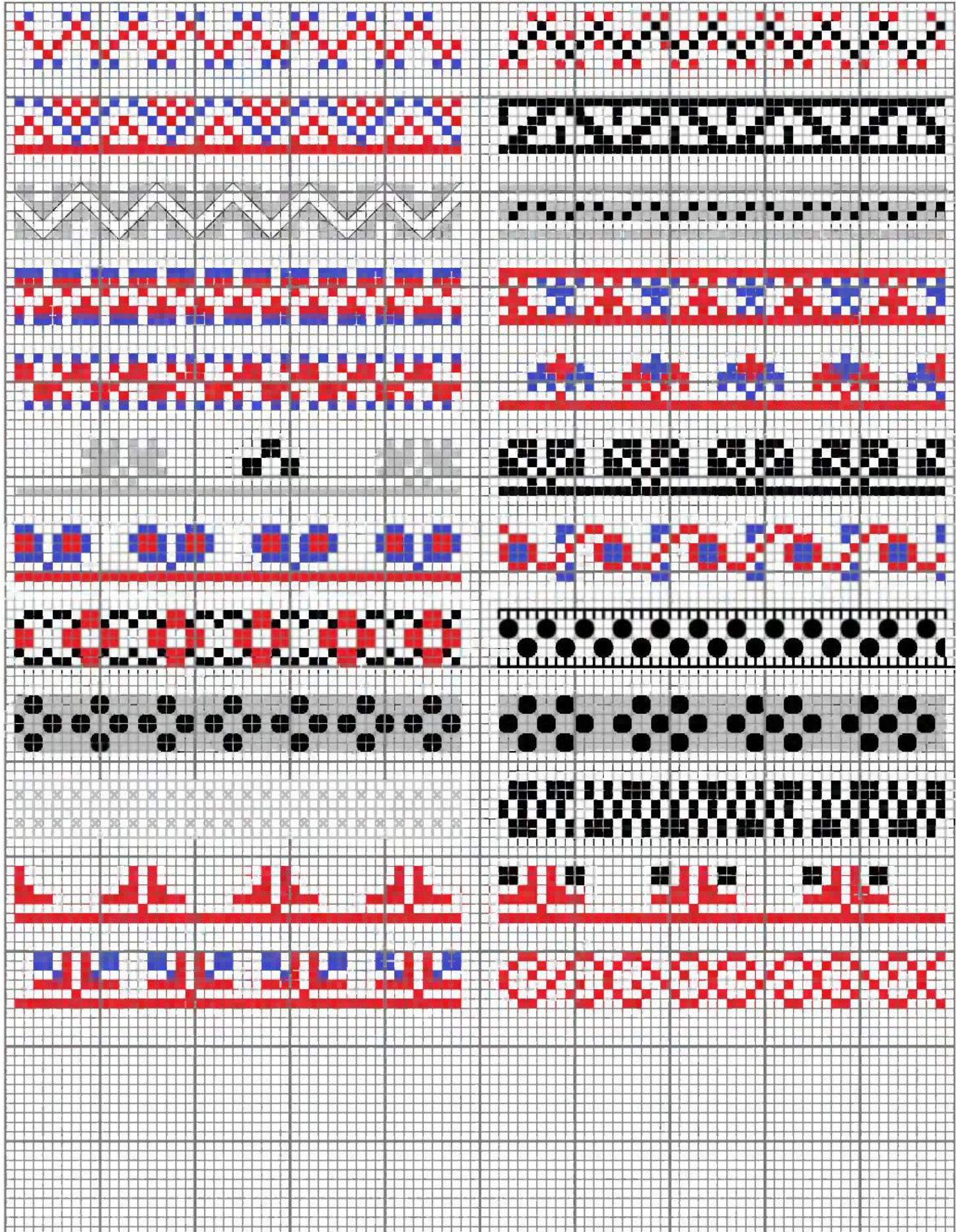
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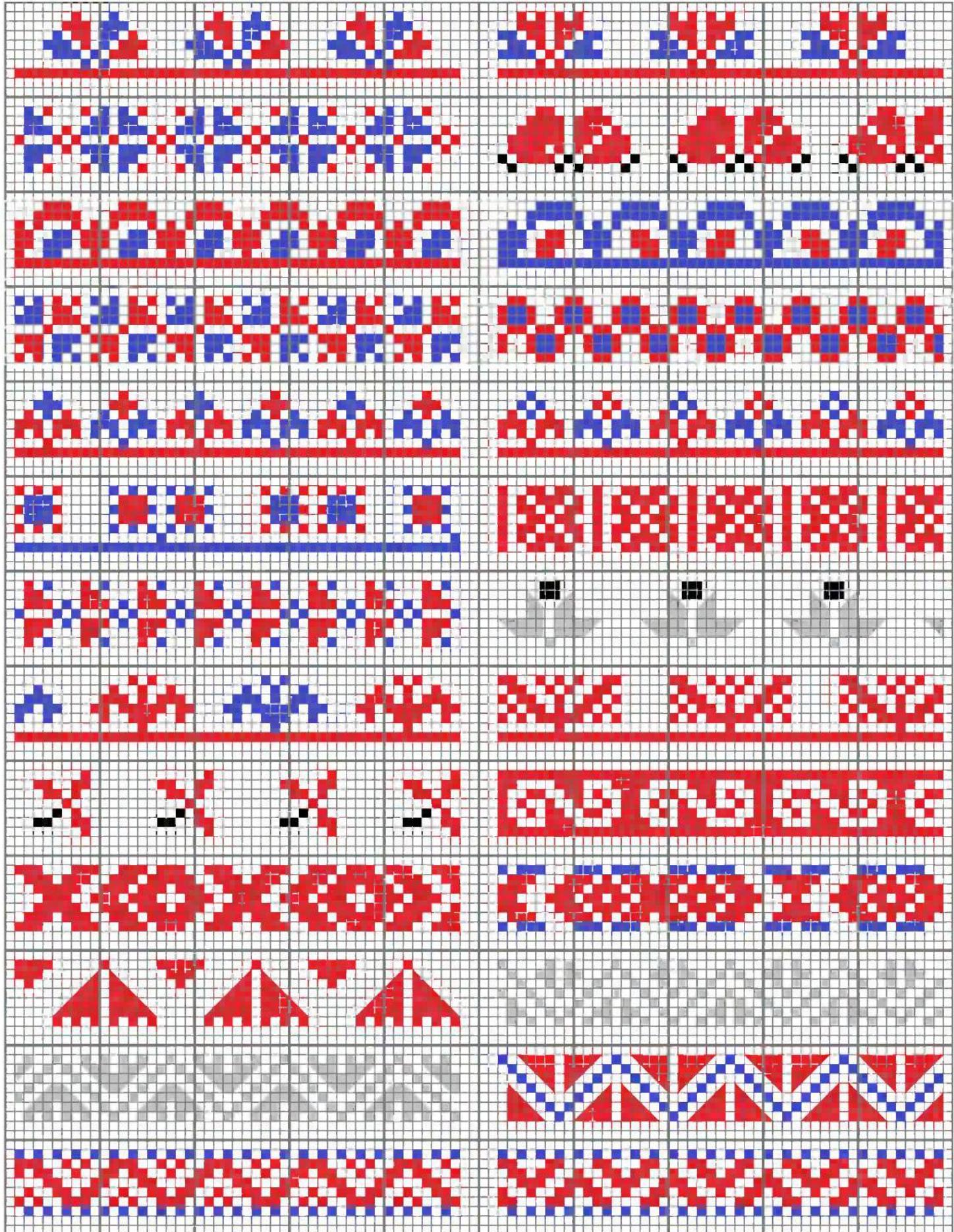
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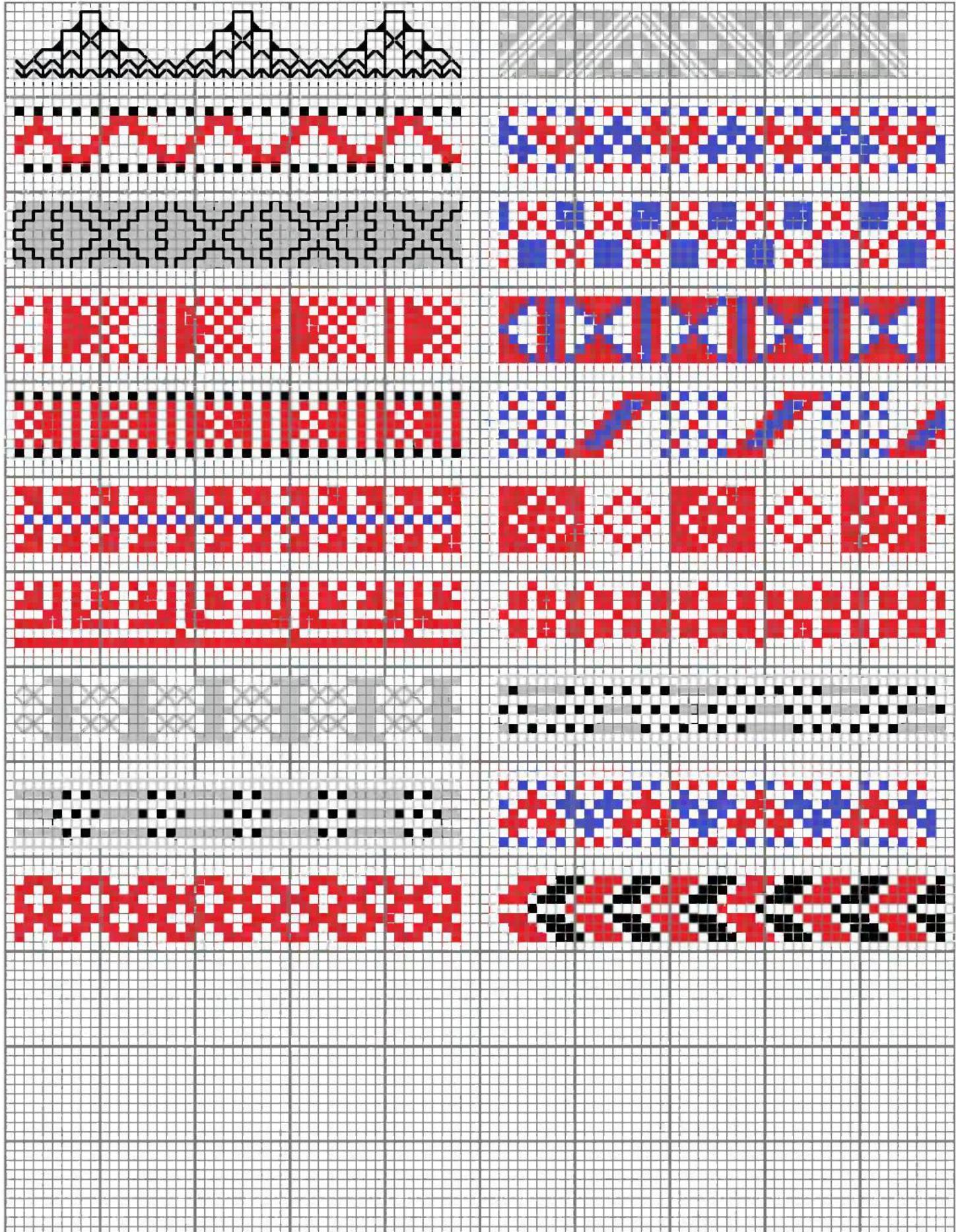
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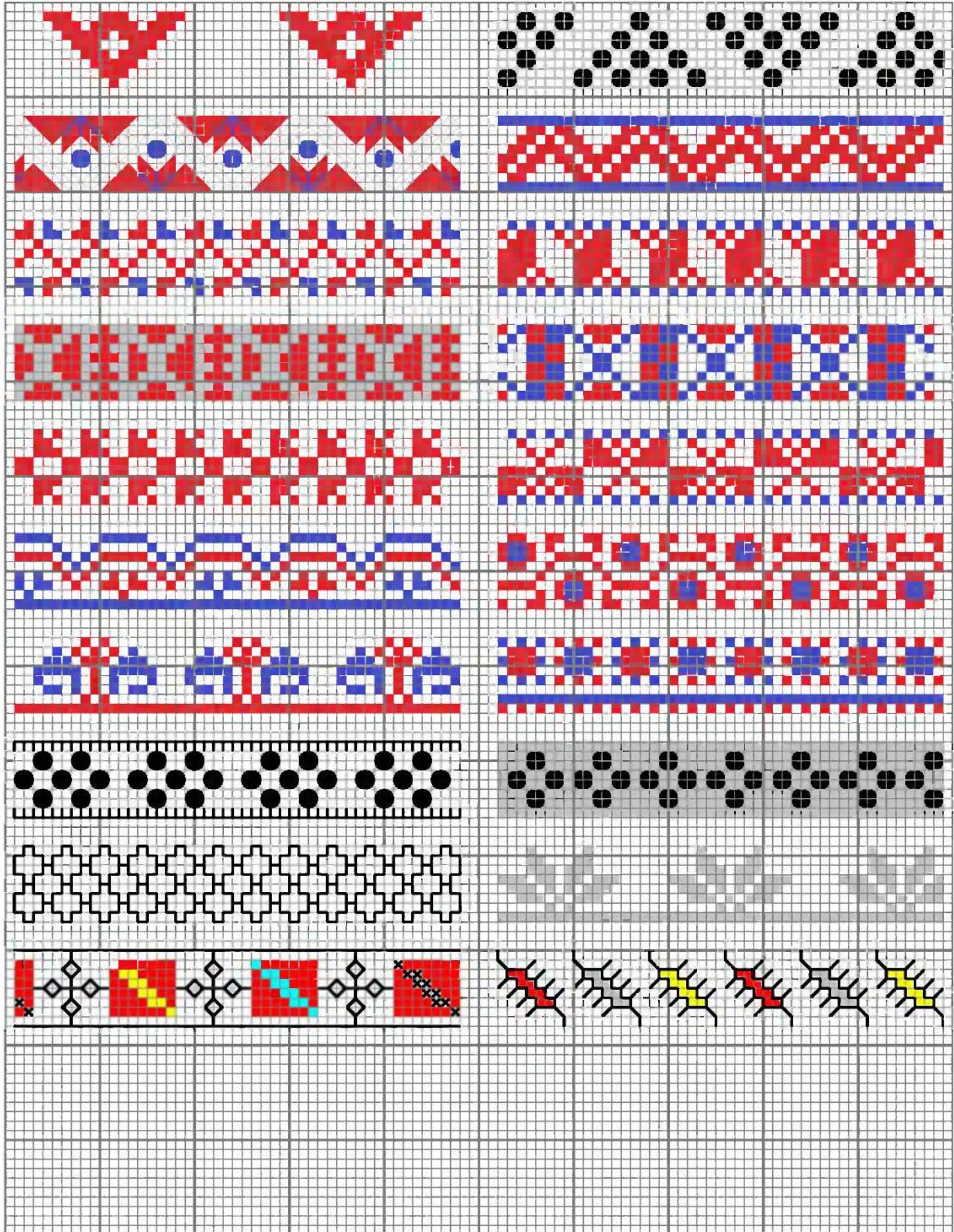
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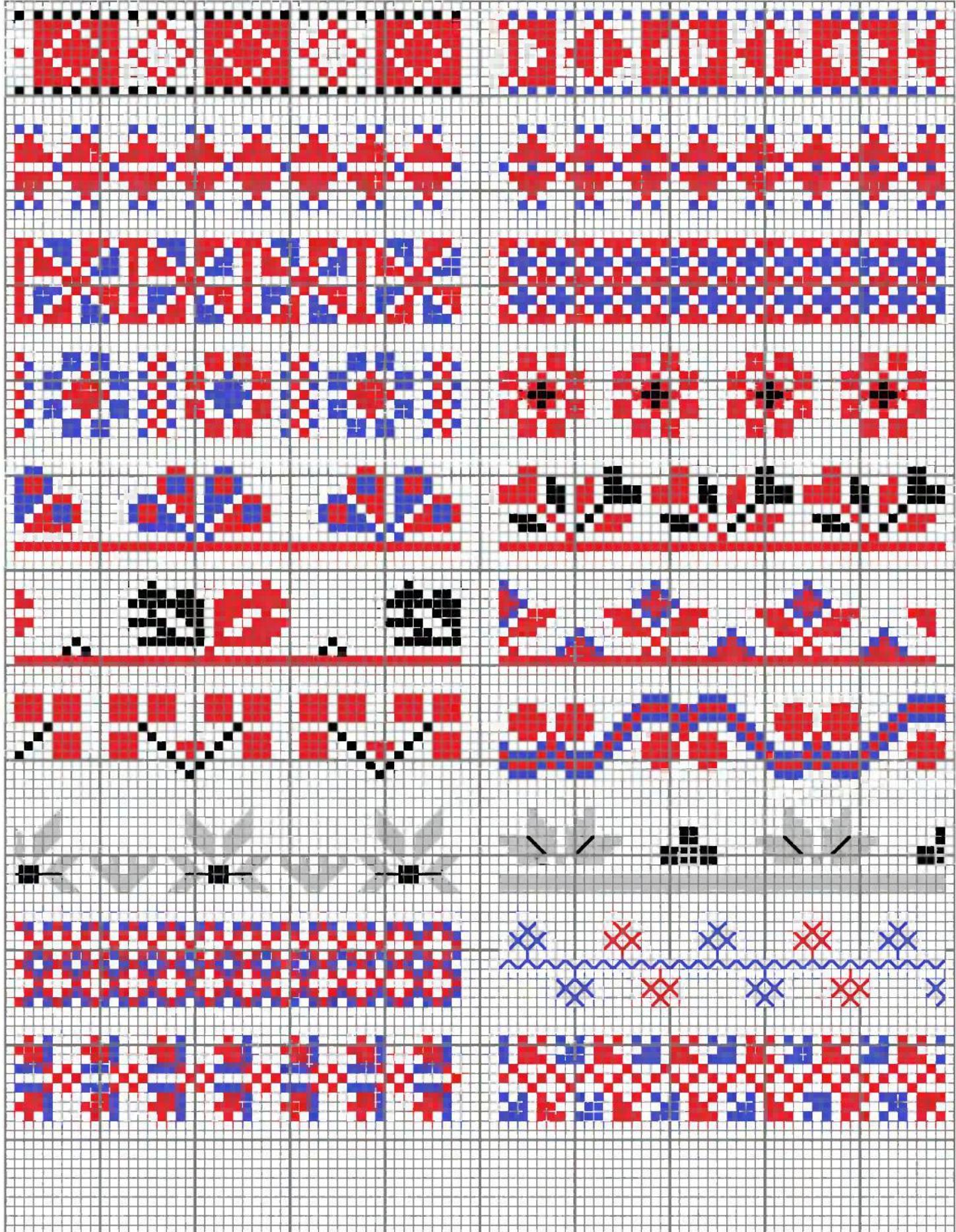
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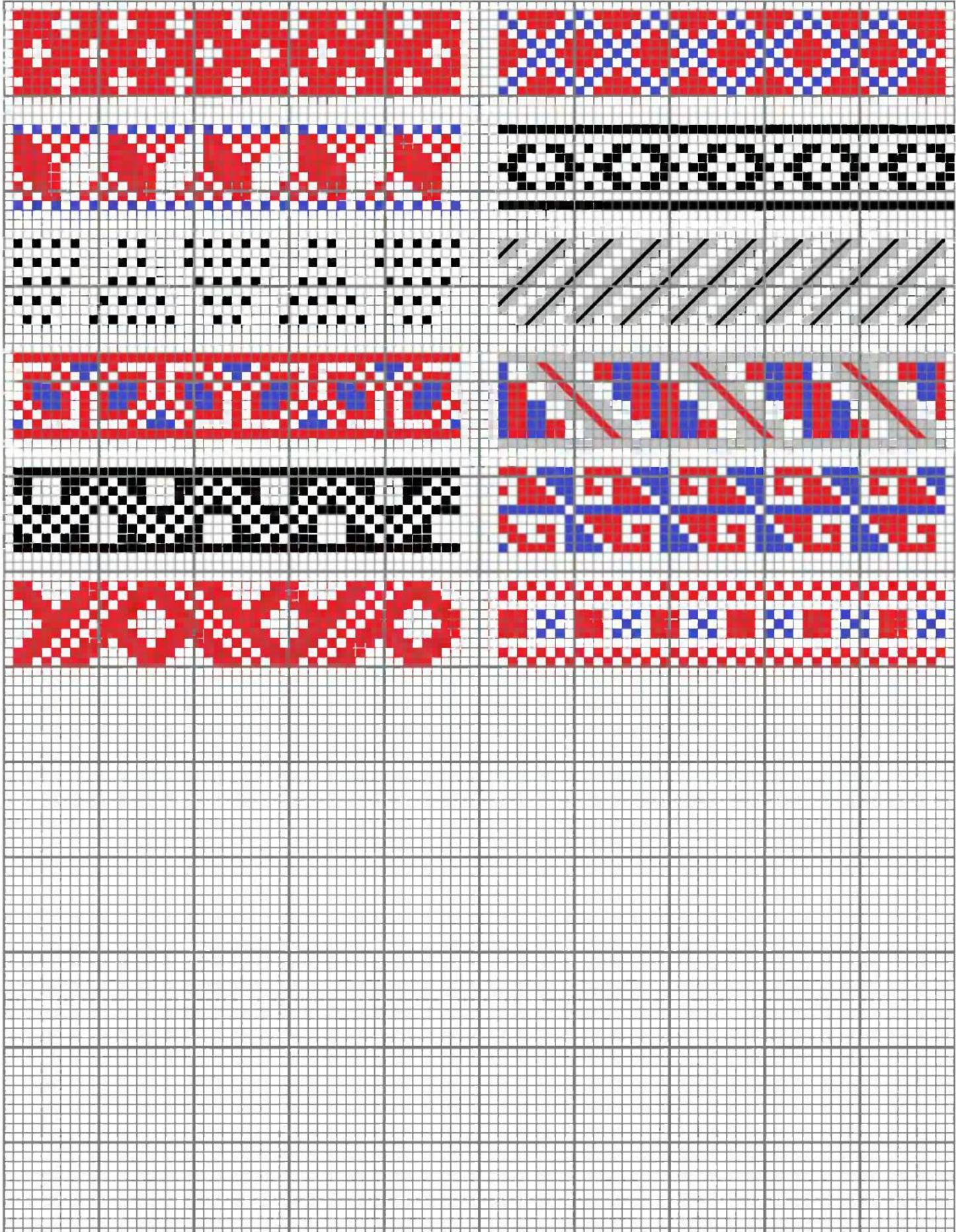
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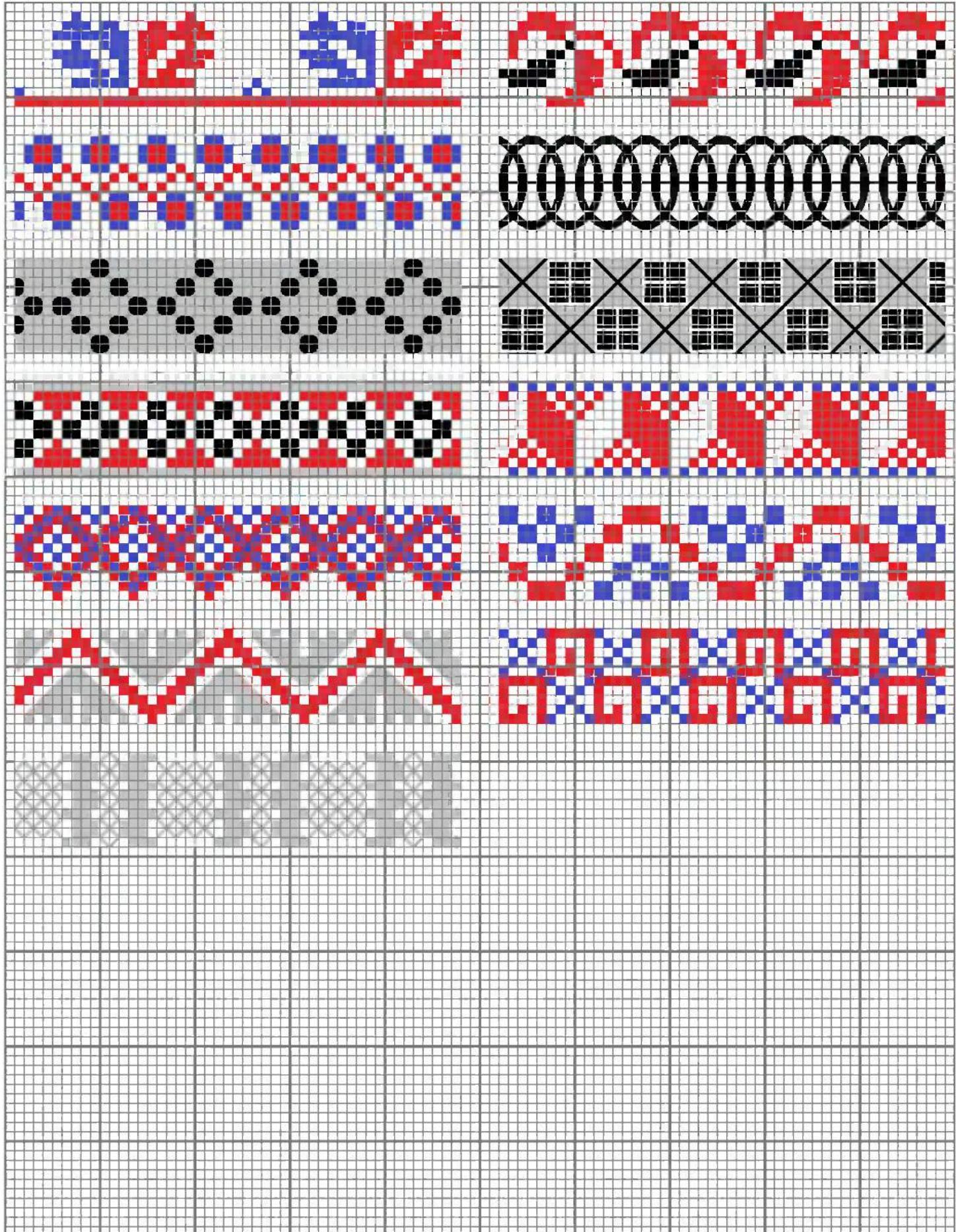
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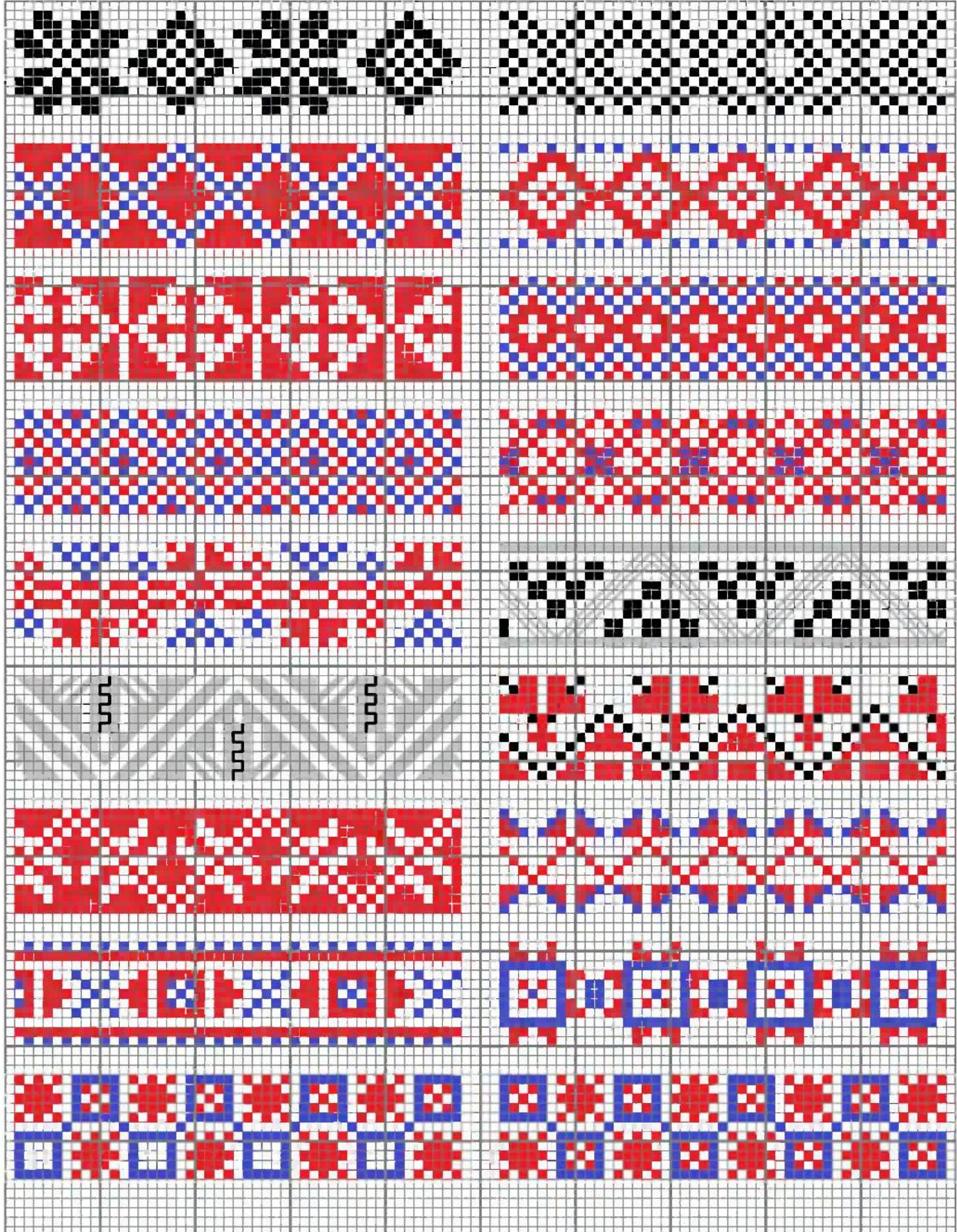
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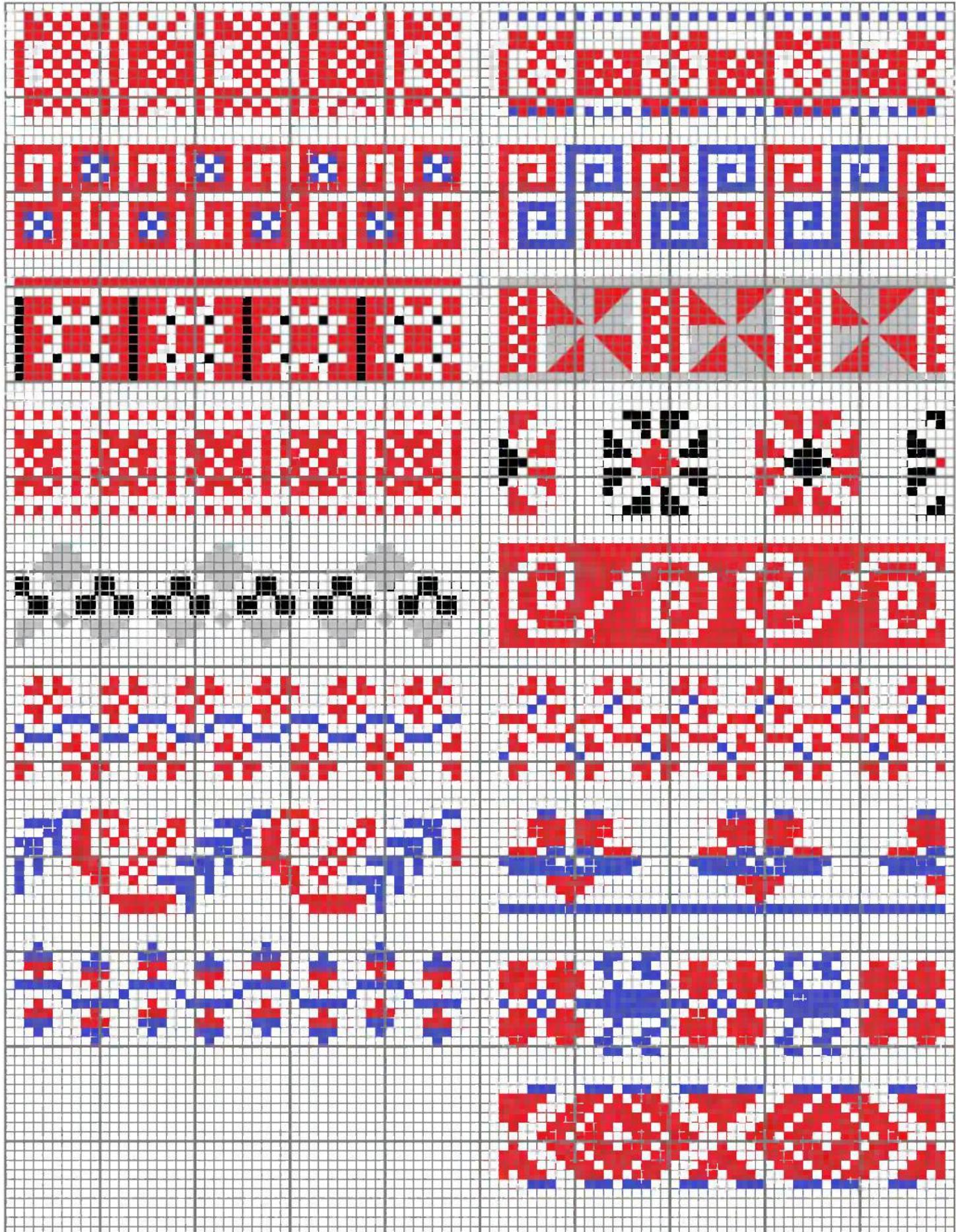
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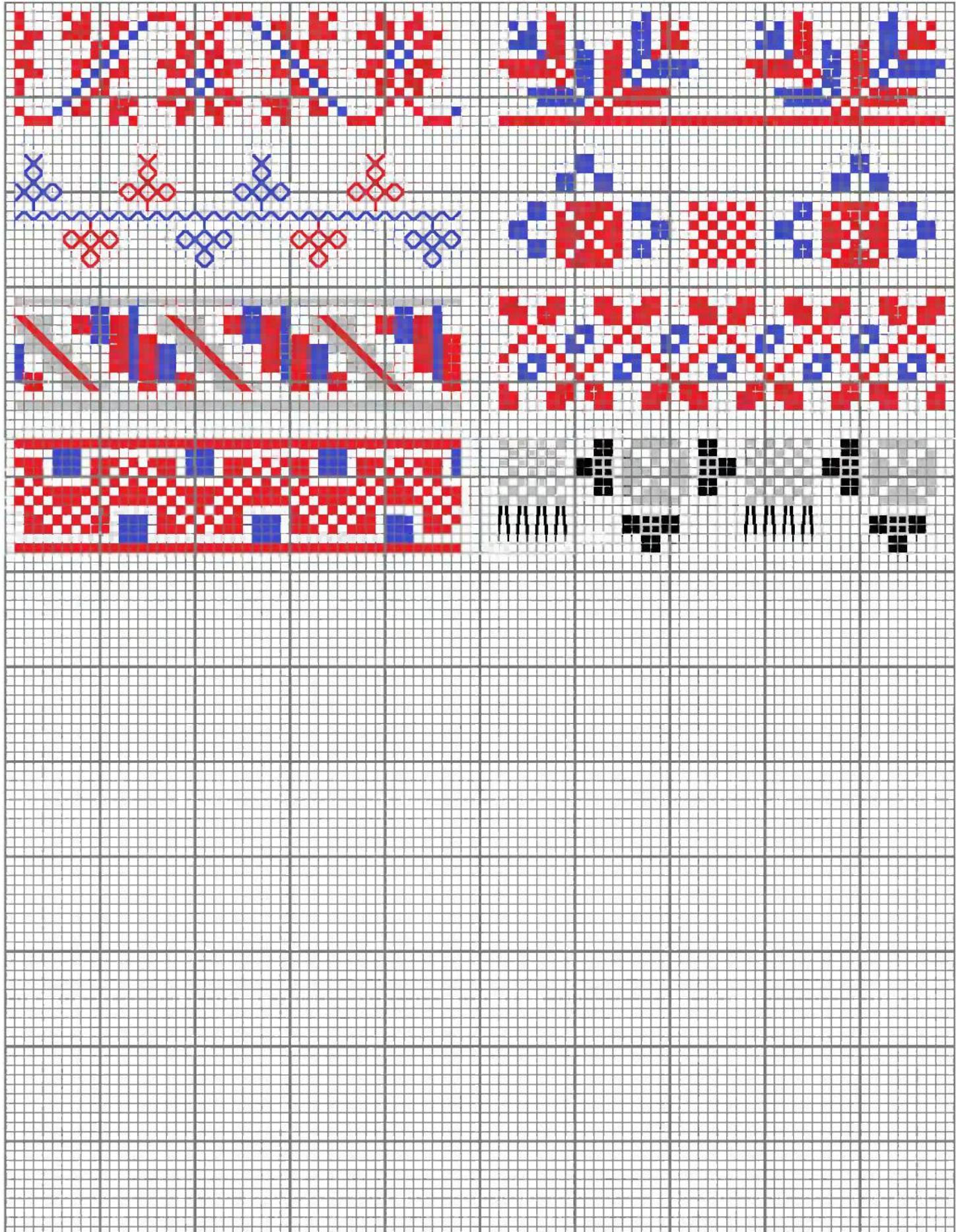
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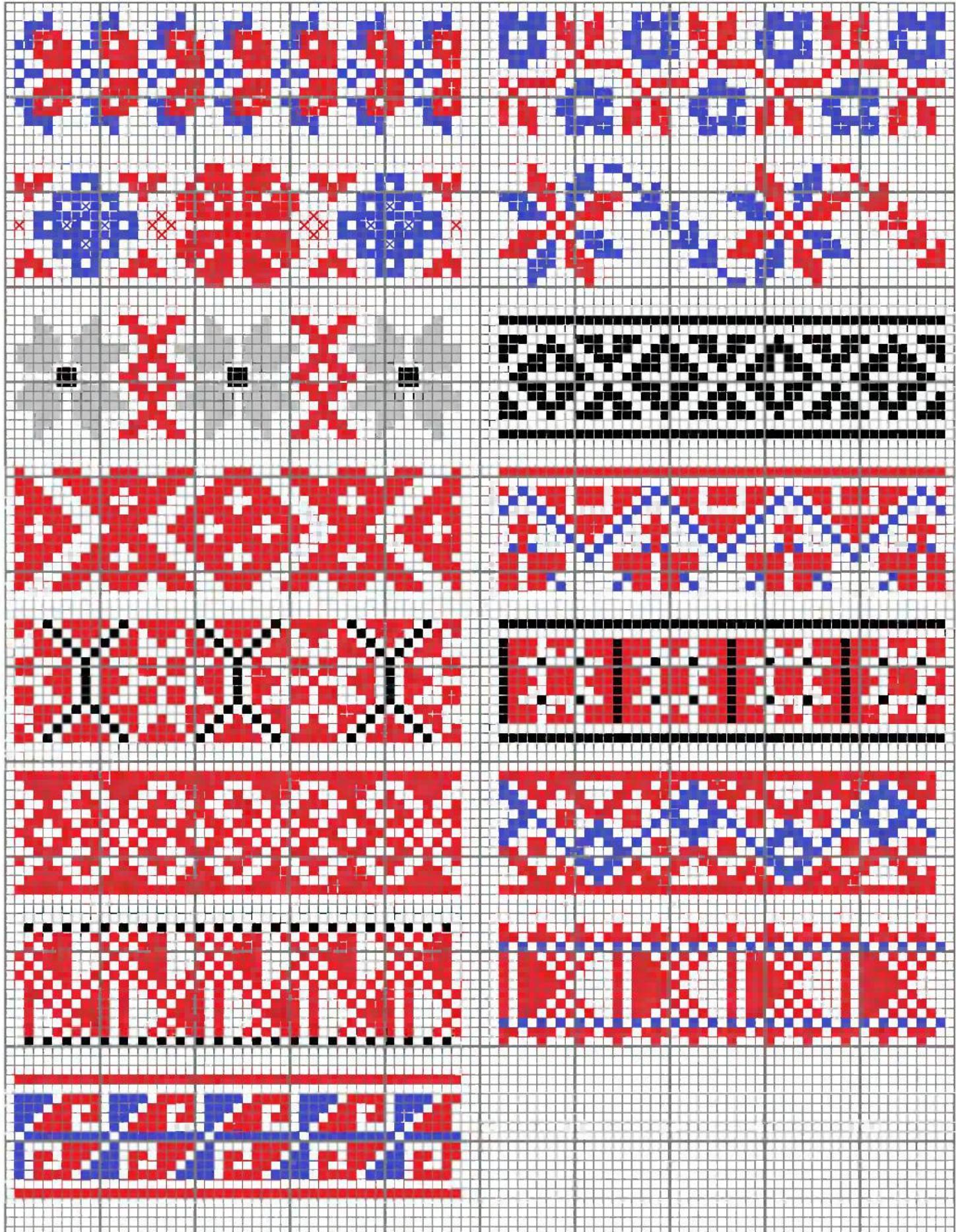
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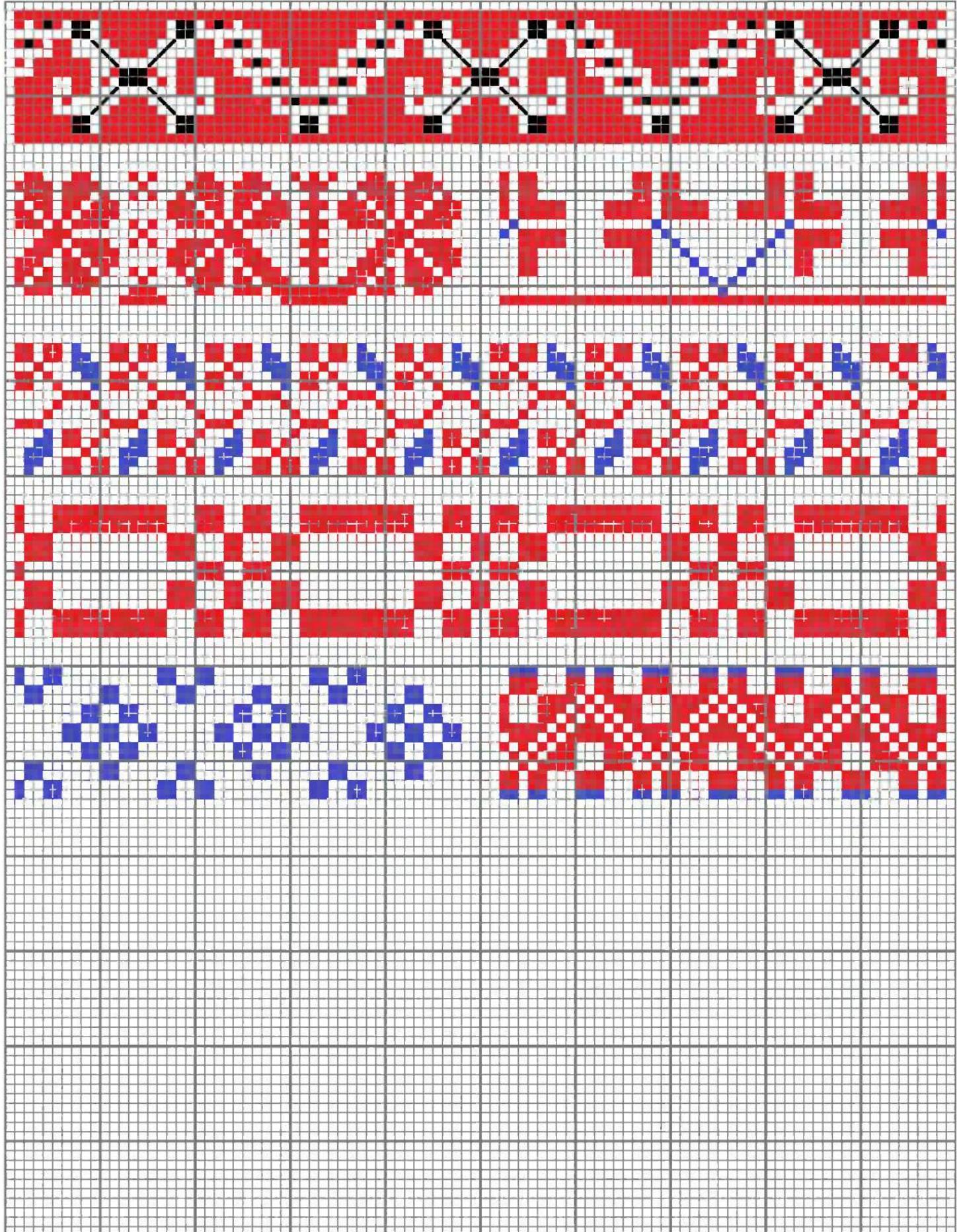
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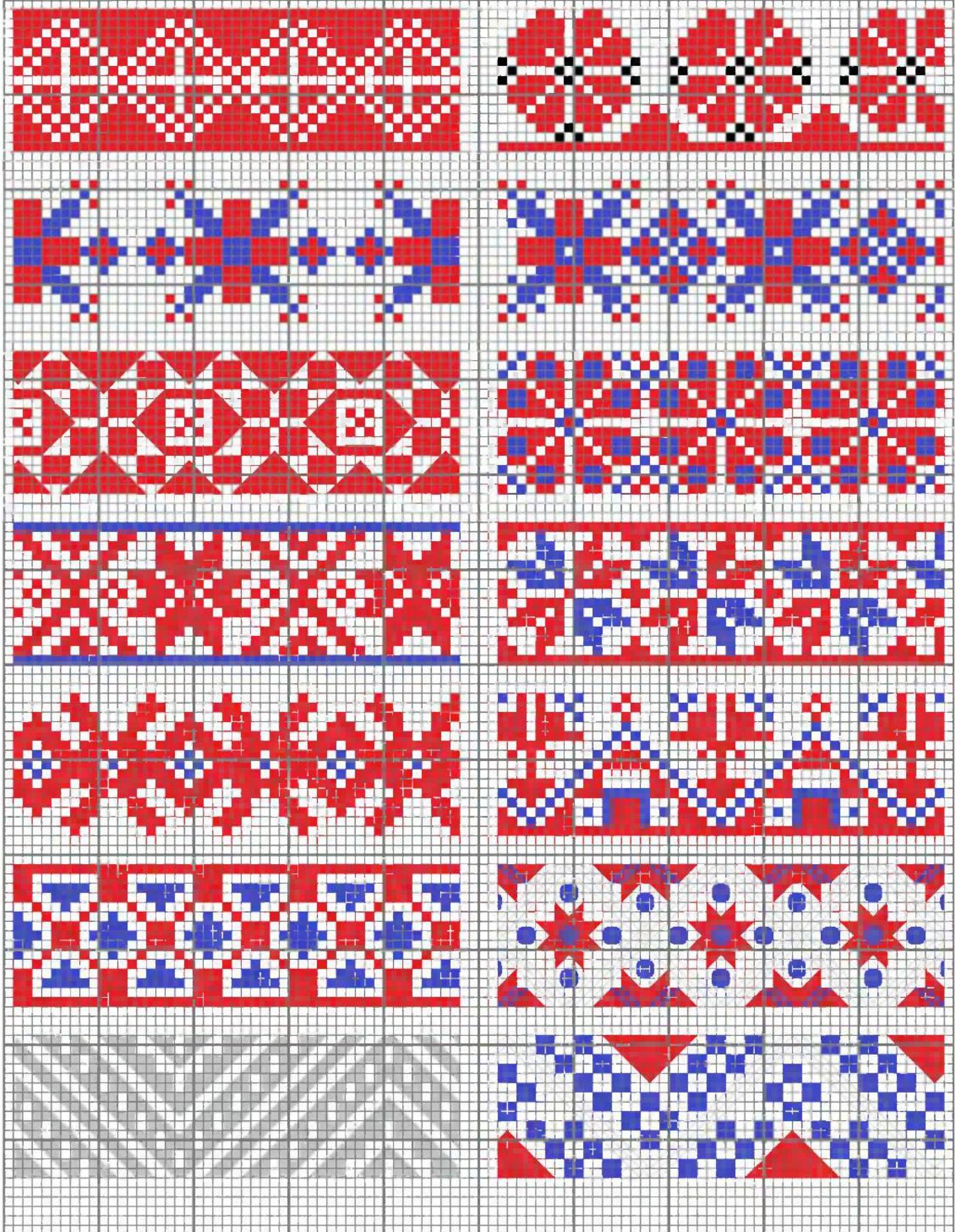
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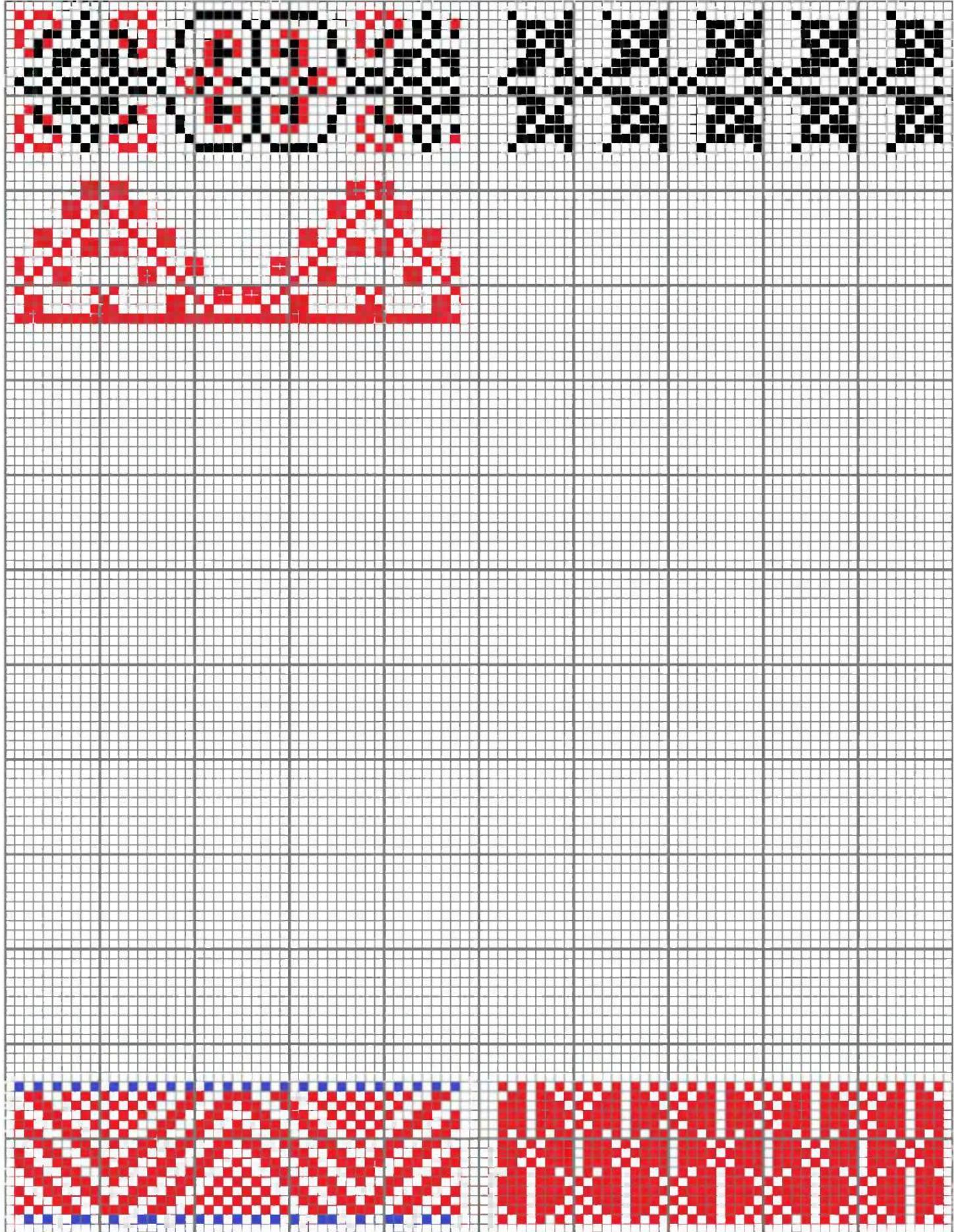
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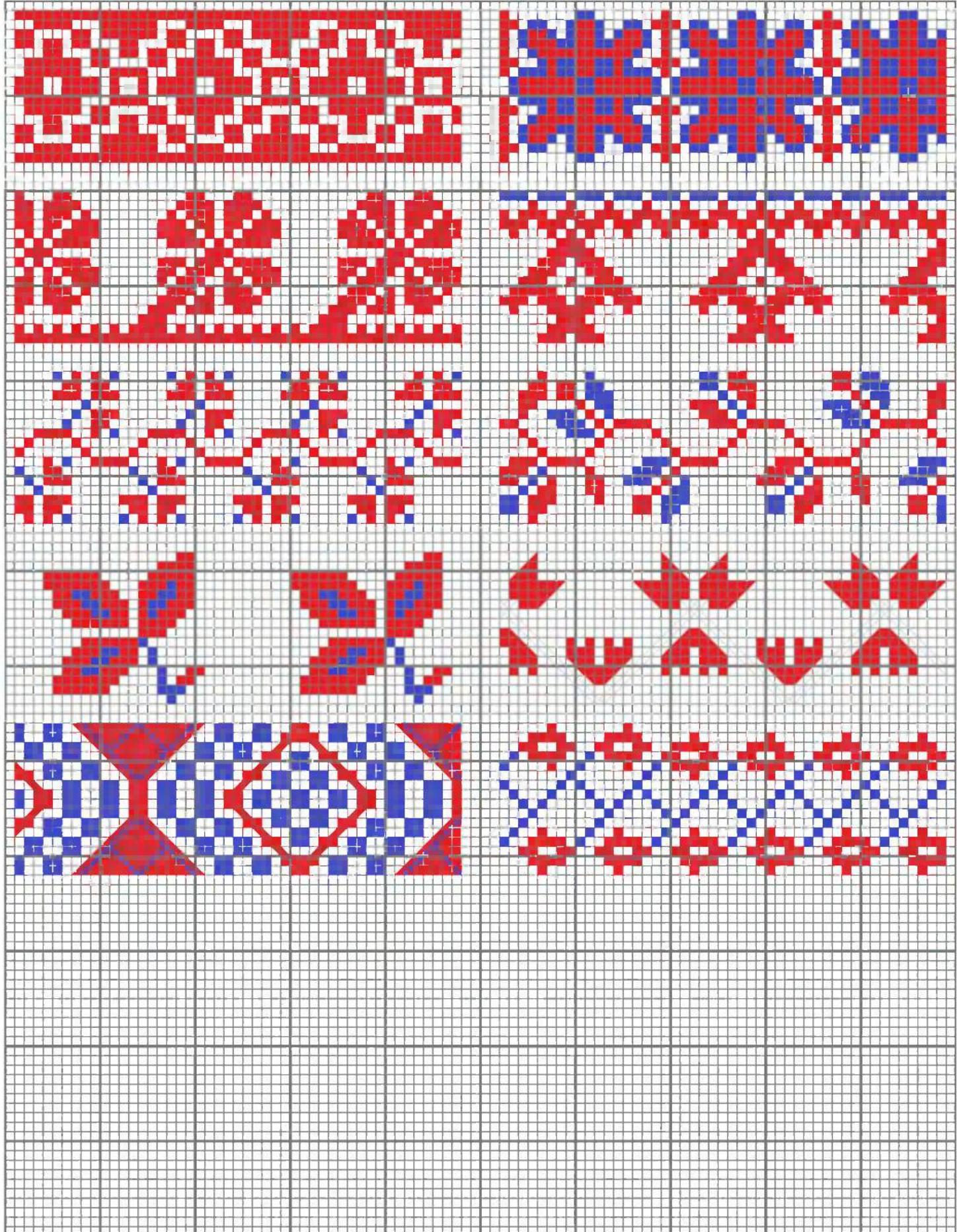
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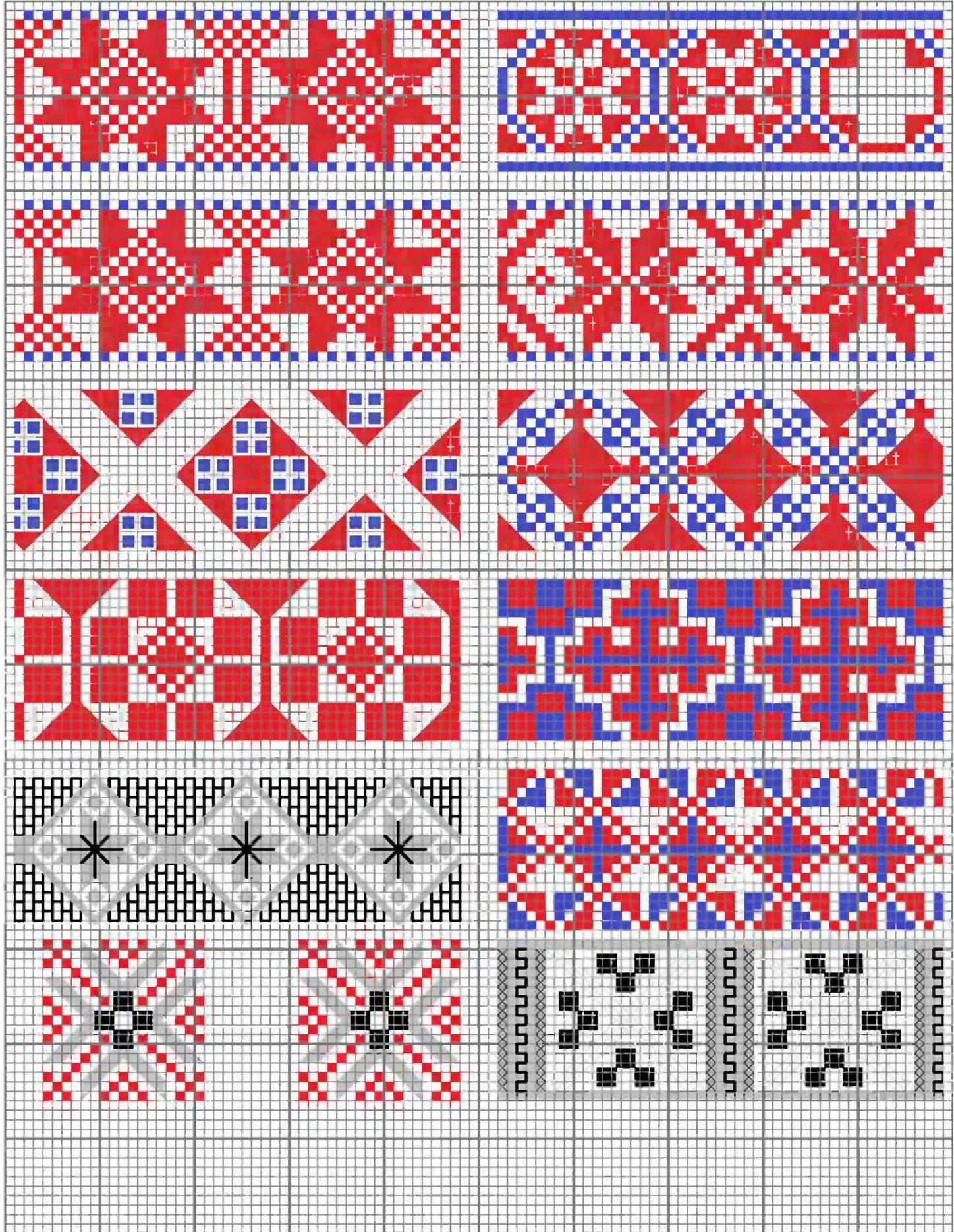
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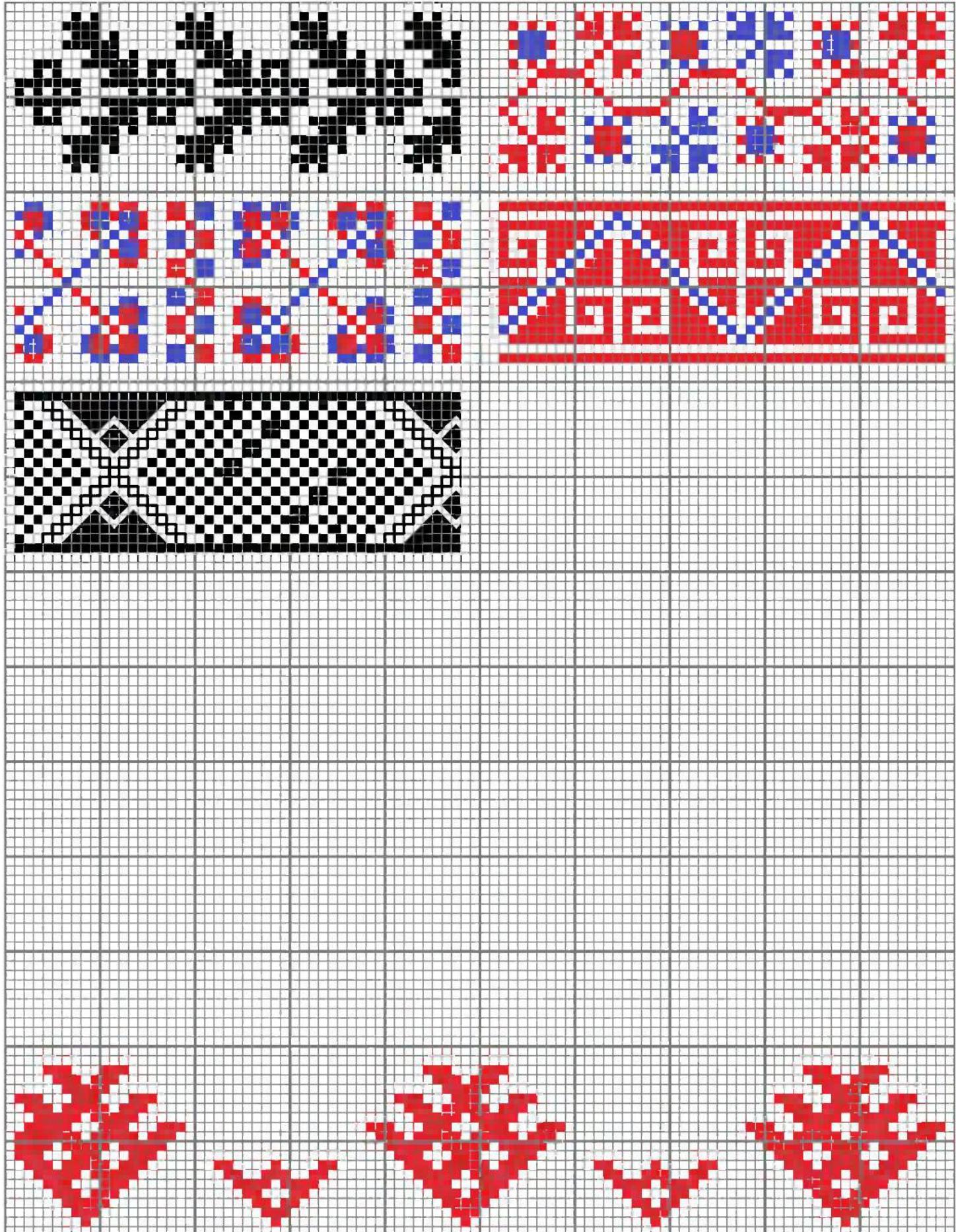
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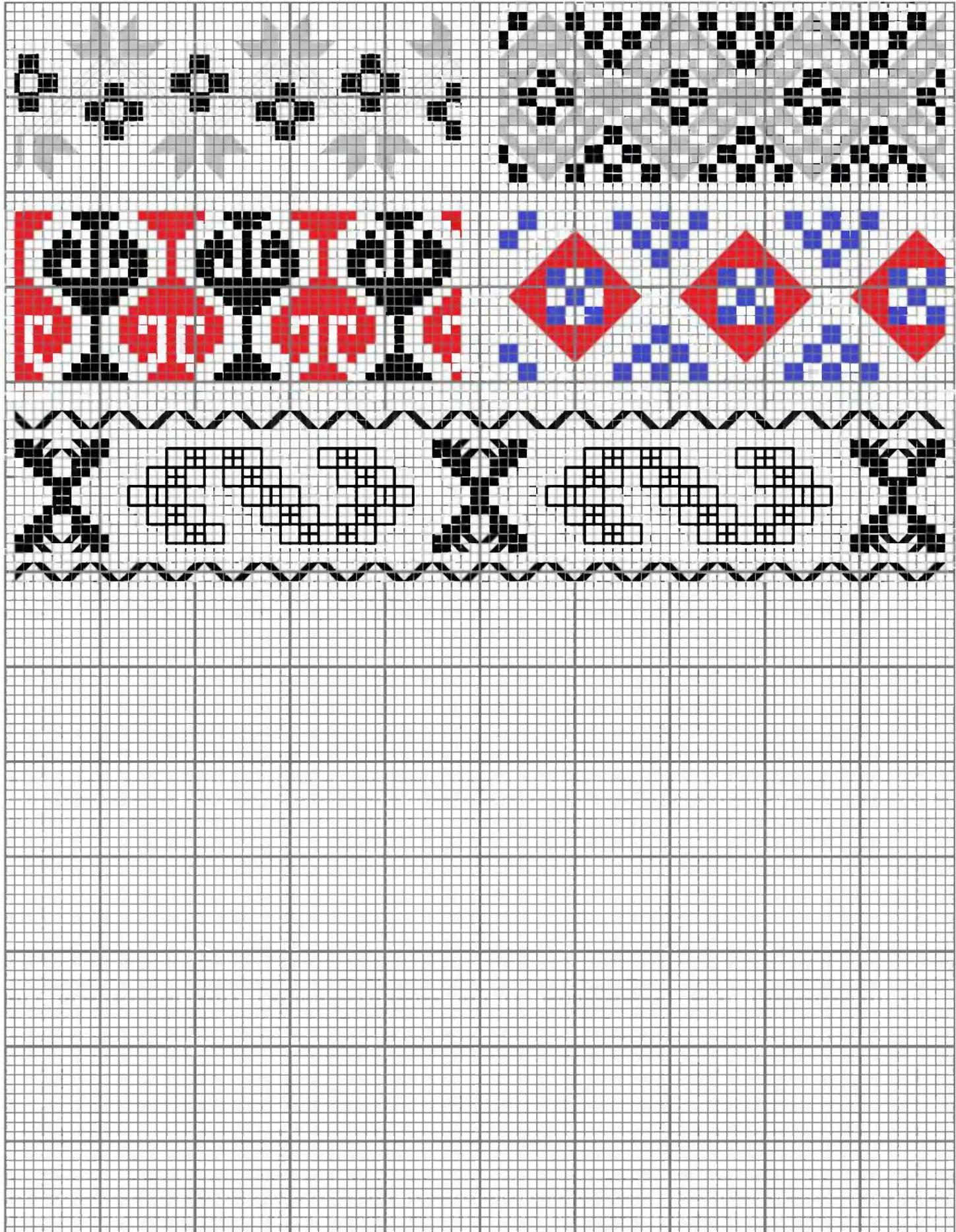
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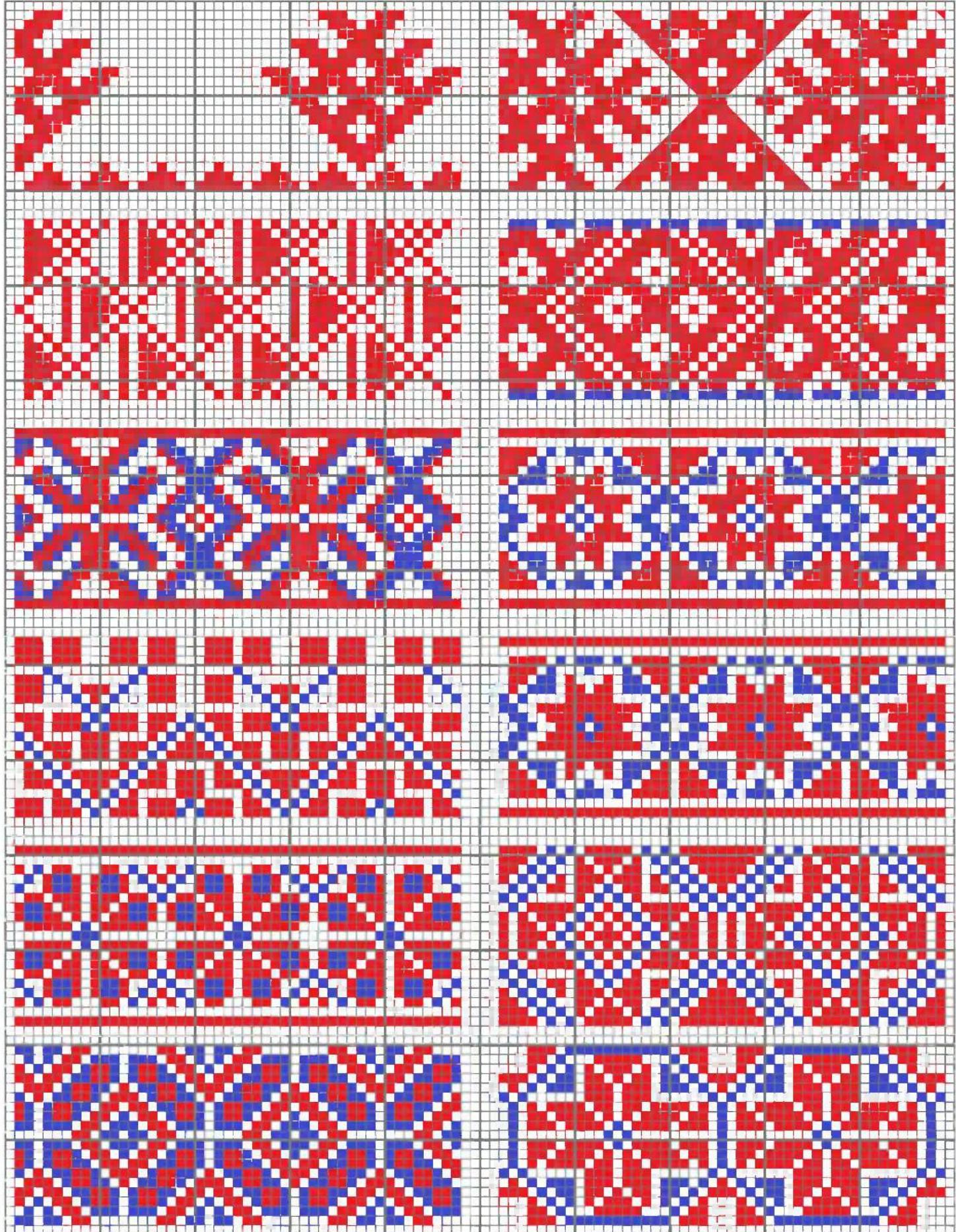
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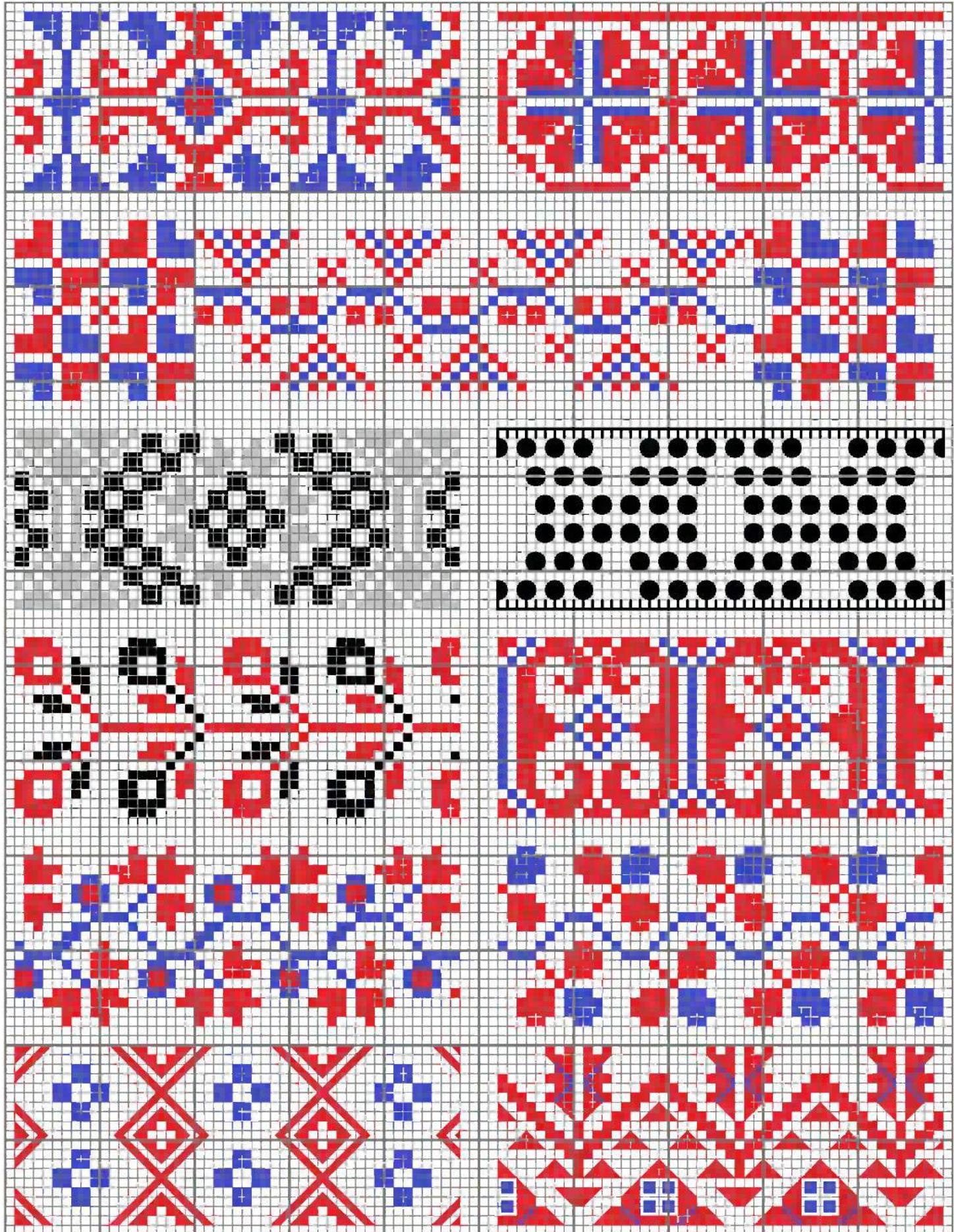
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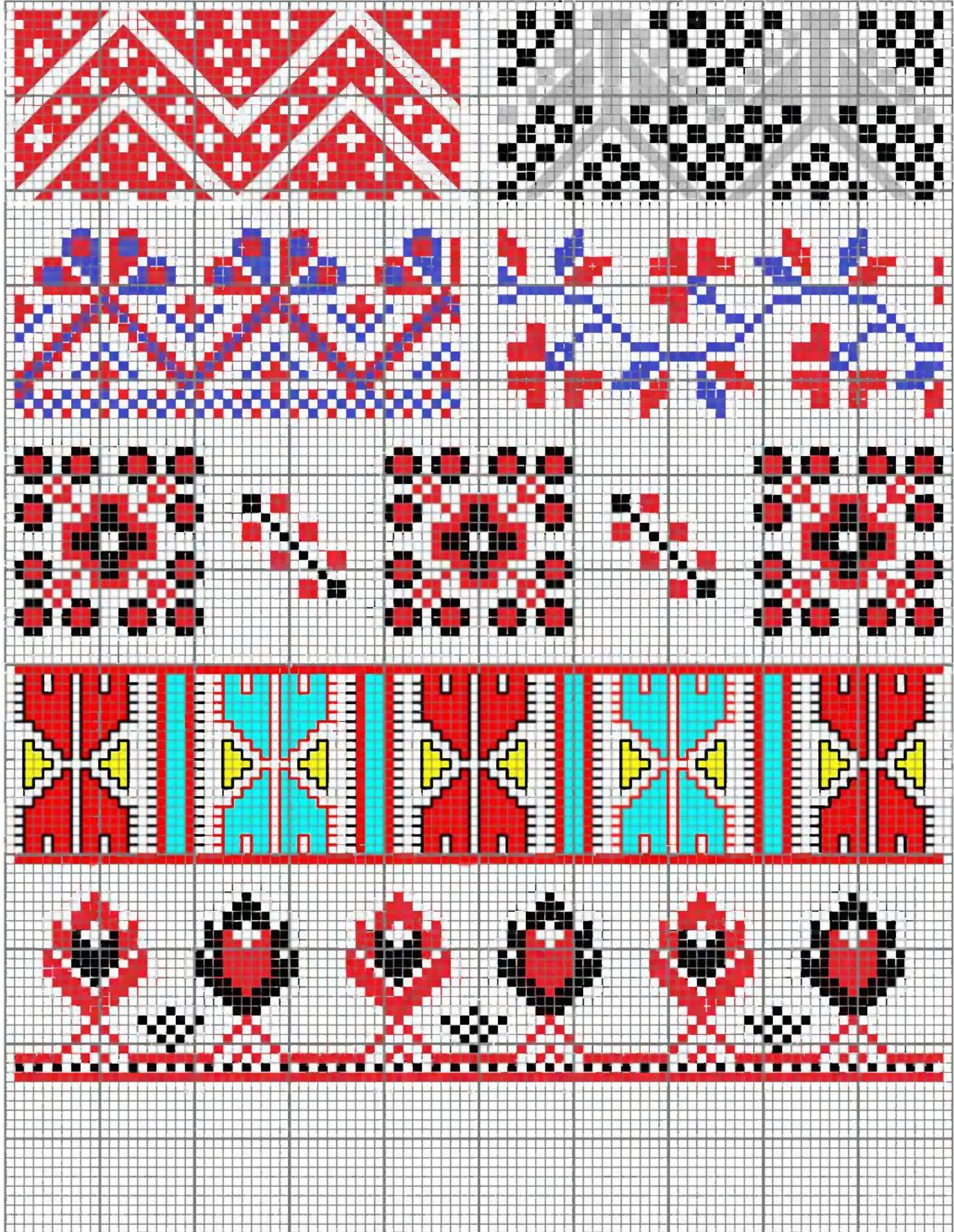
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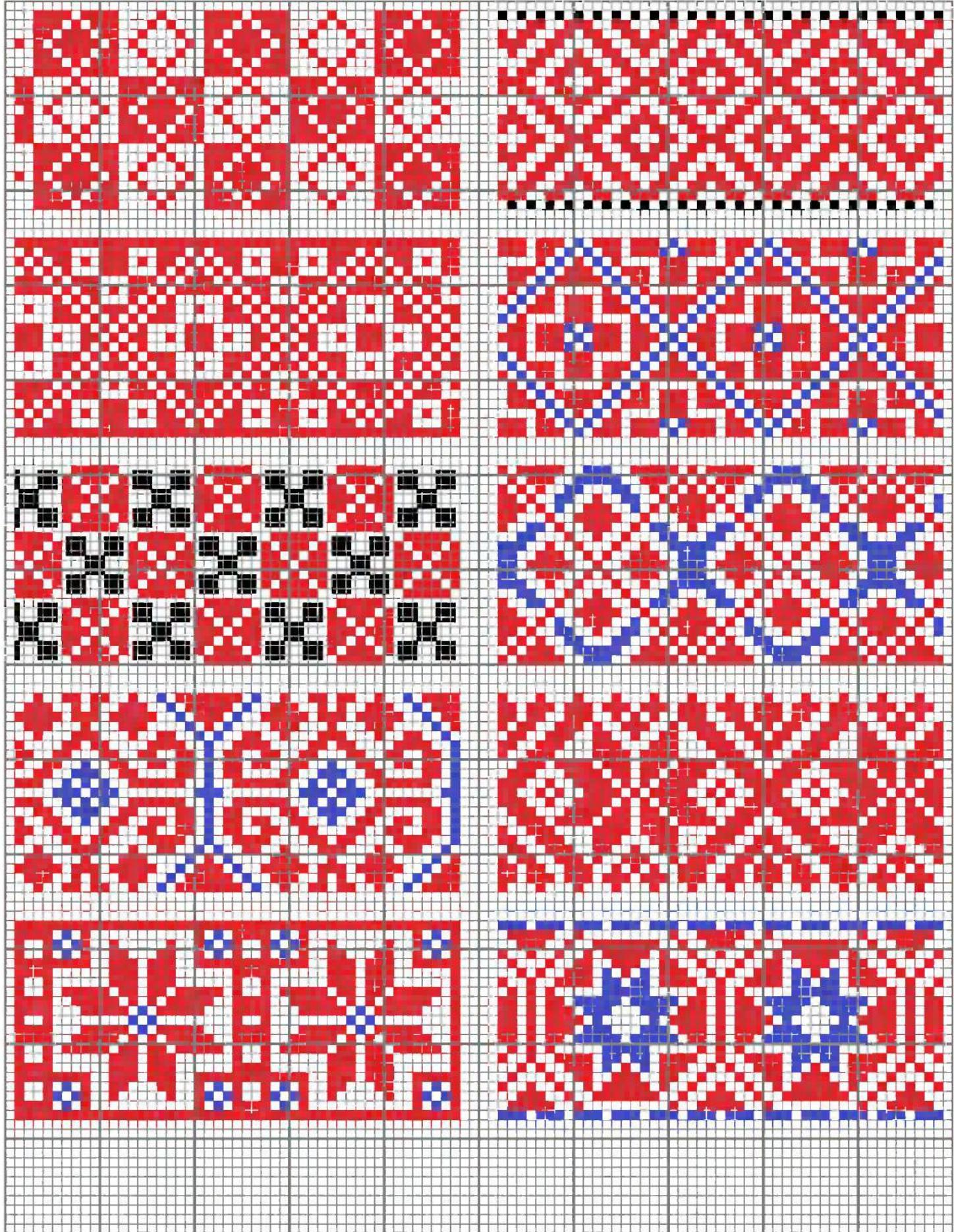
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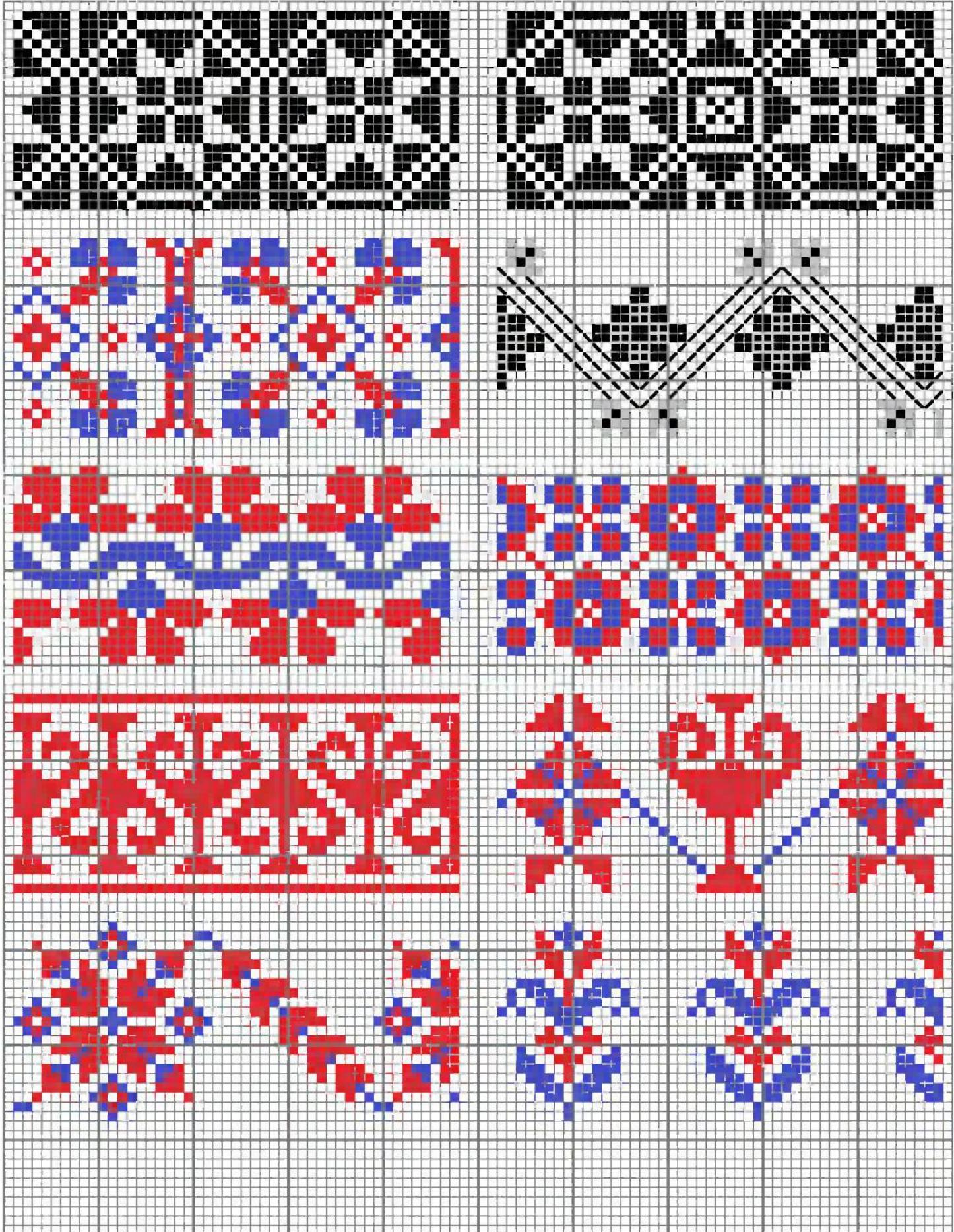
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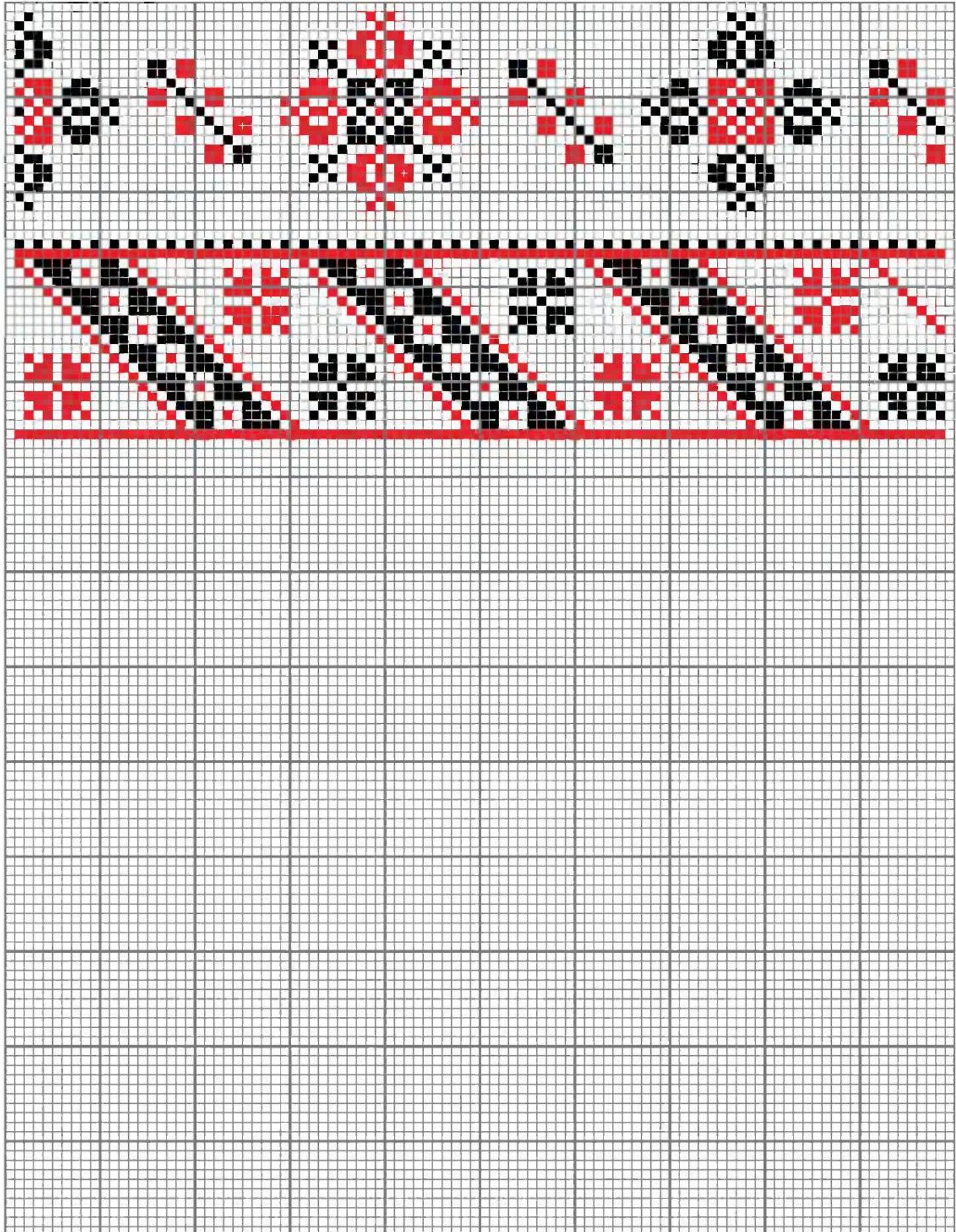
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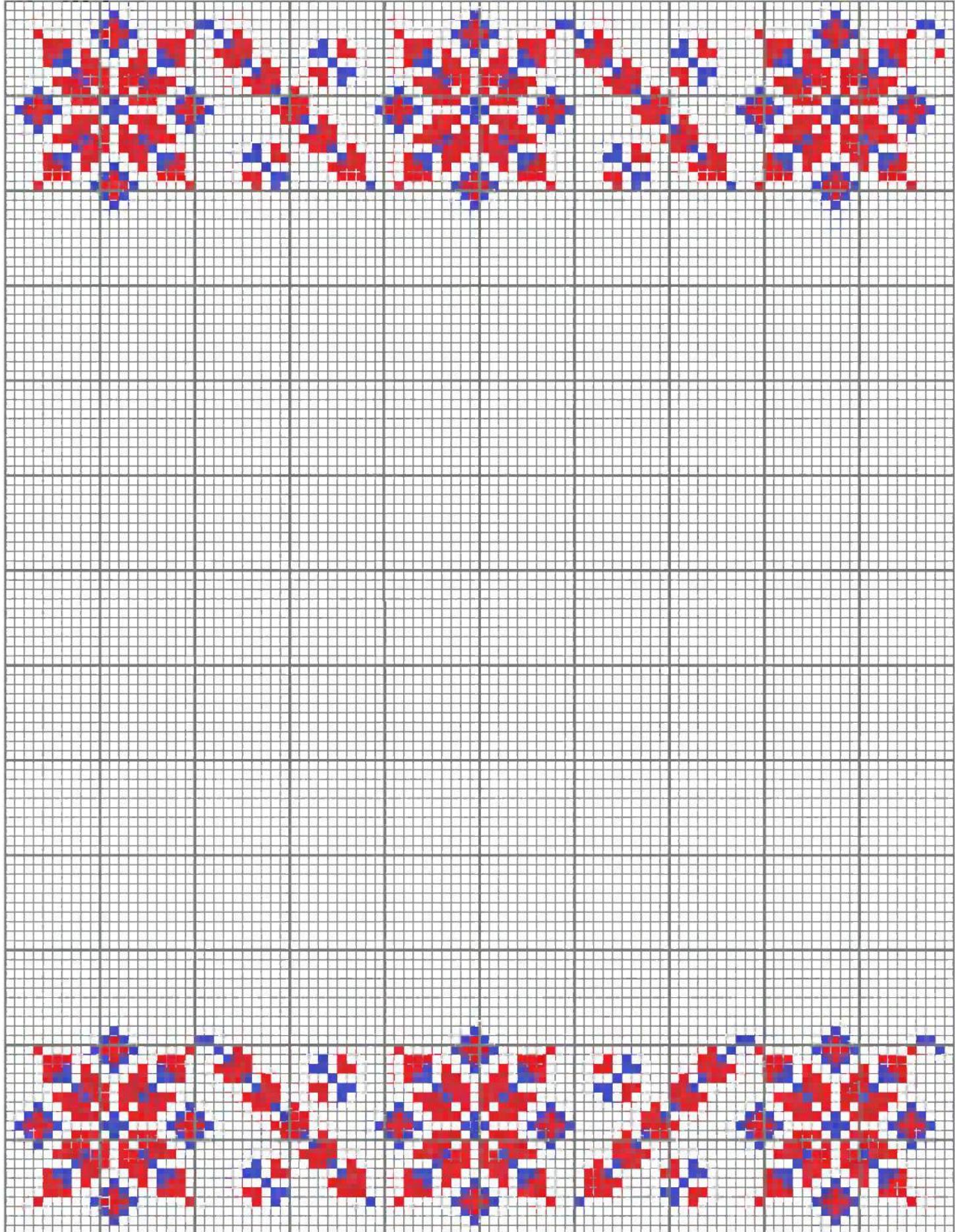
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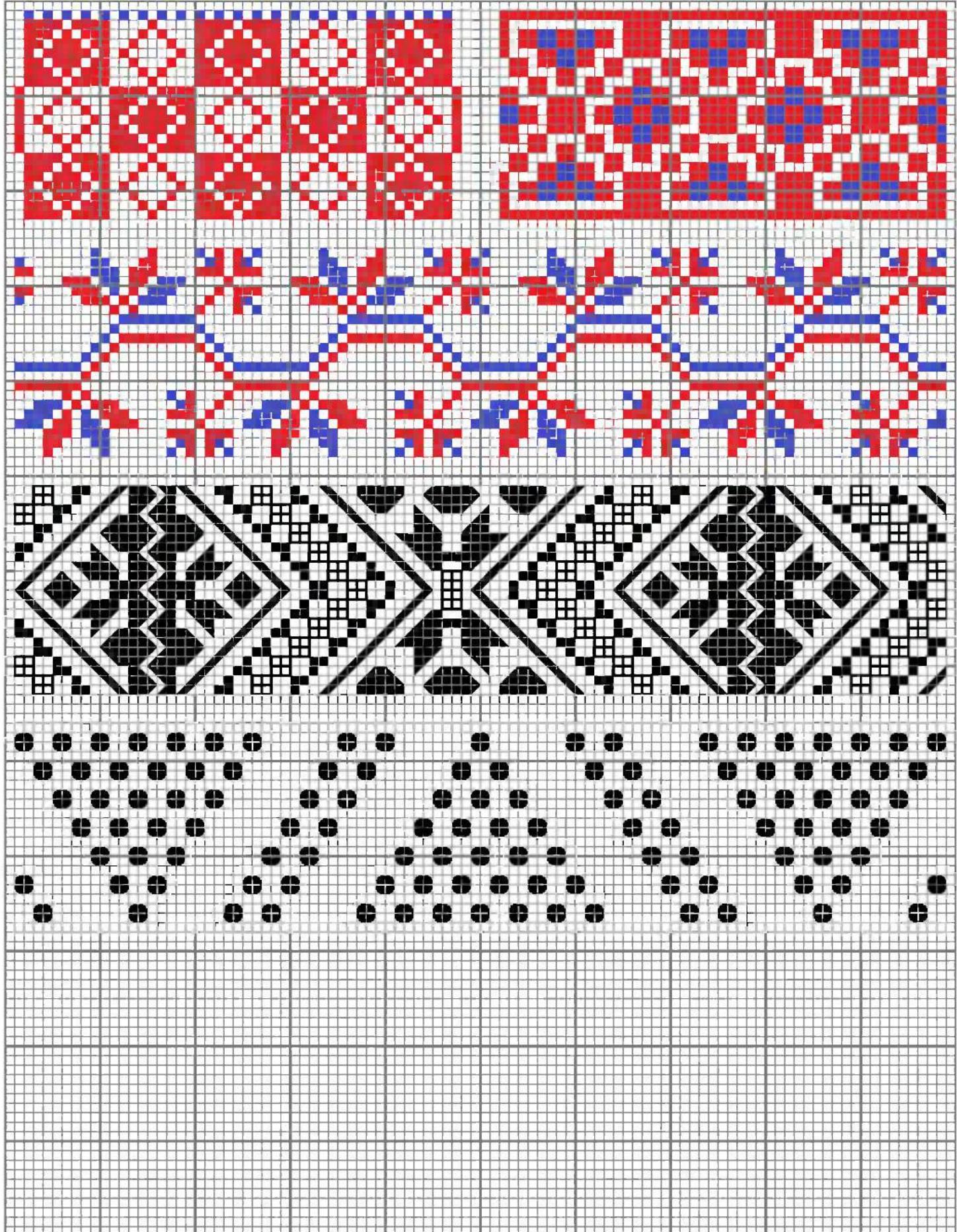
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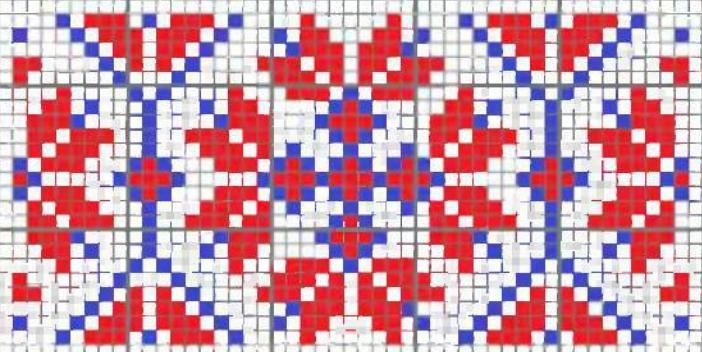
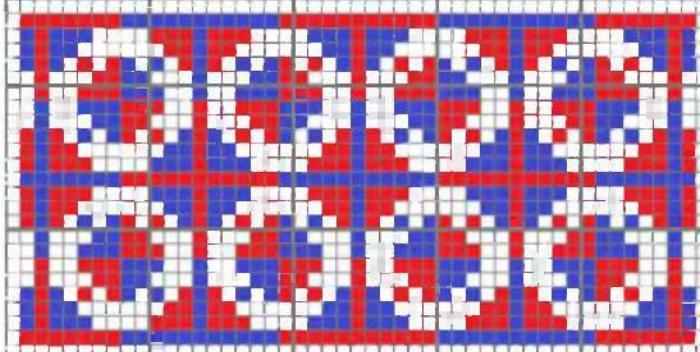
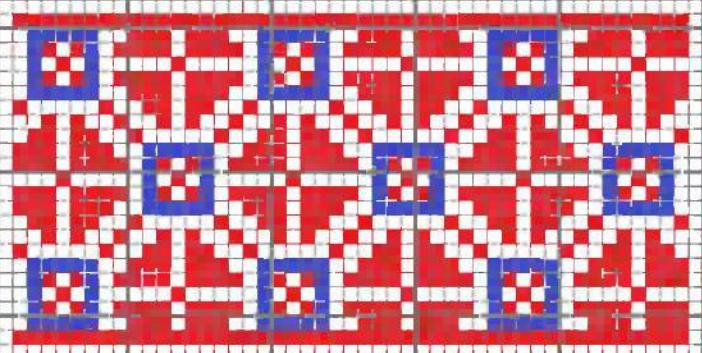
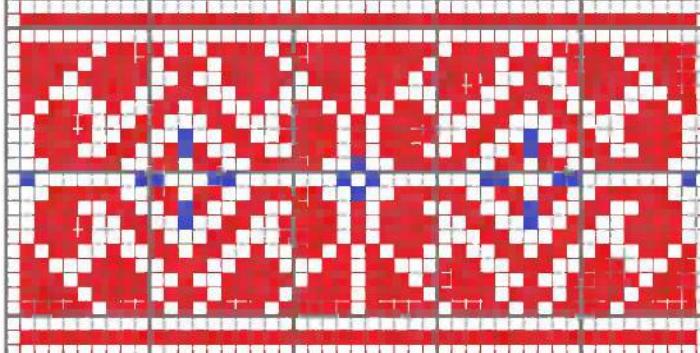
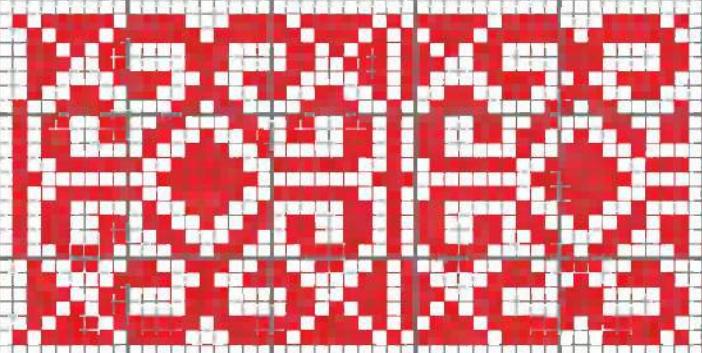
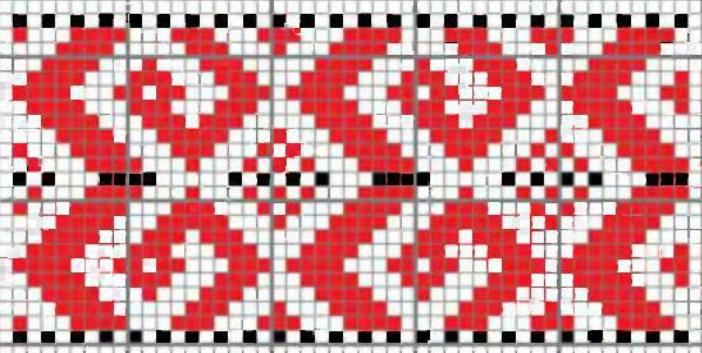
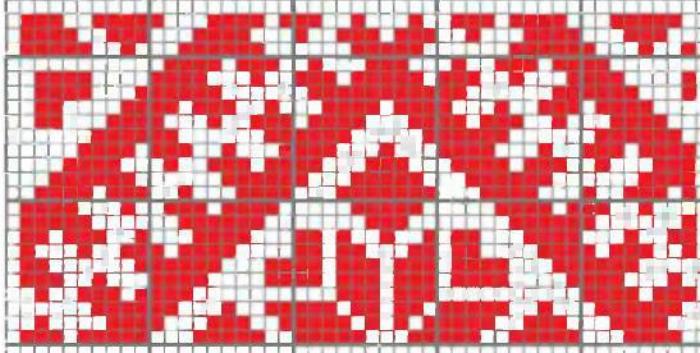
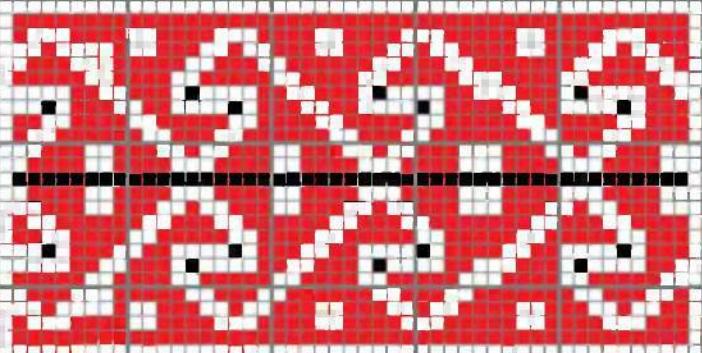
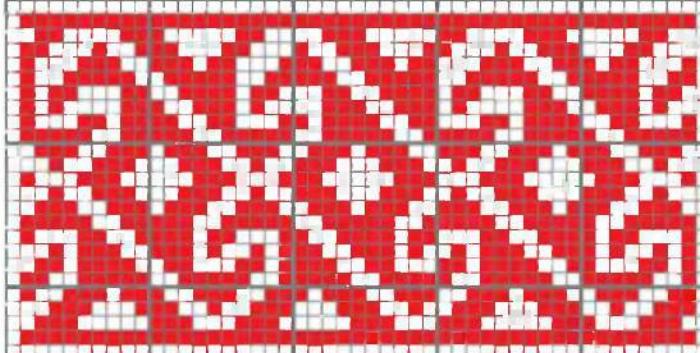
Bands - Height 21



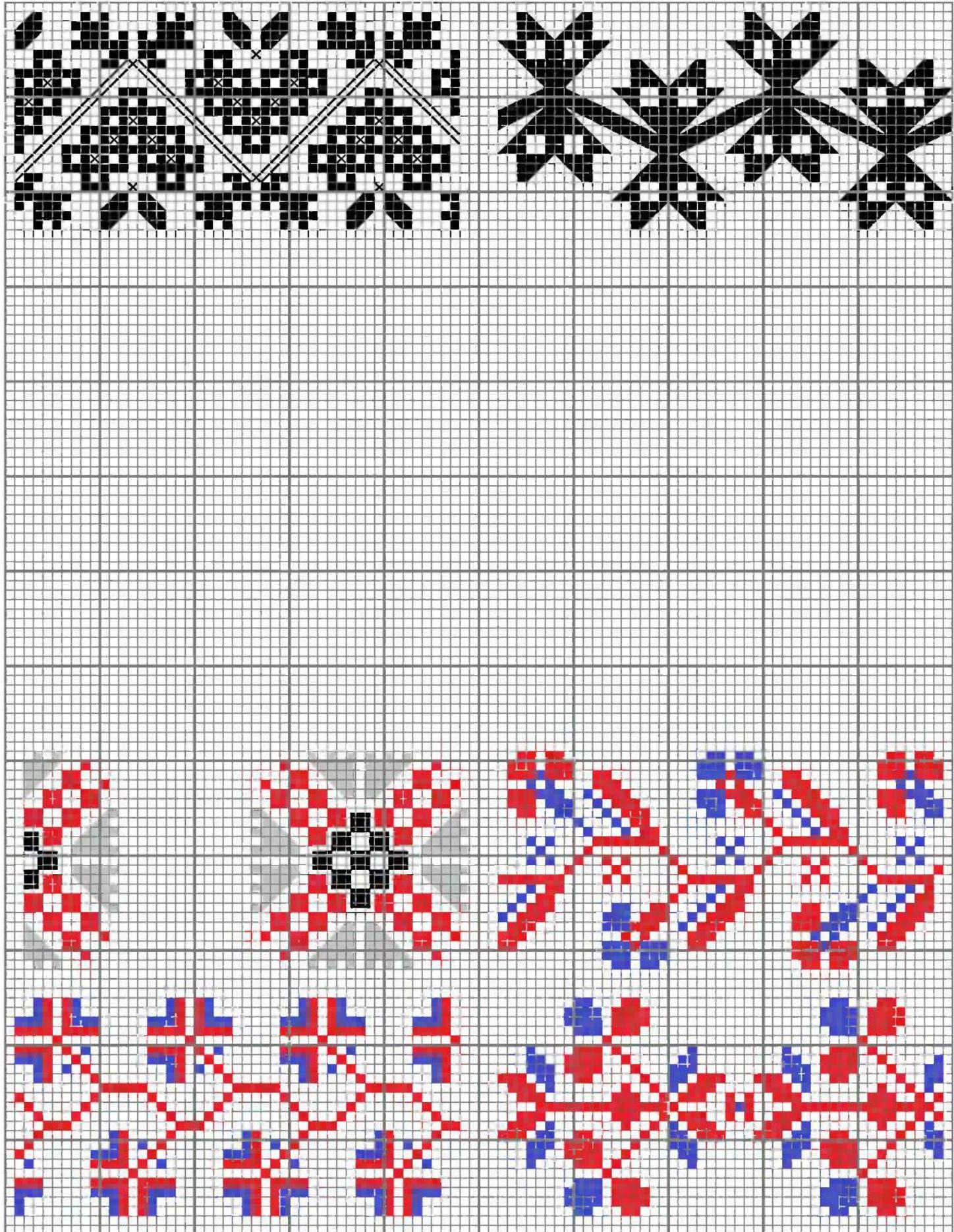
Bands - Height 22



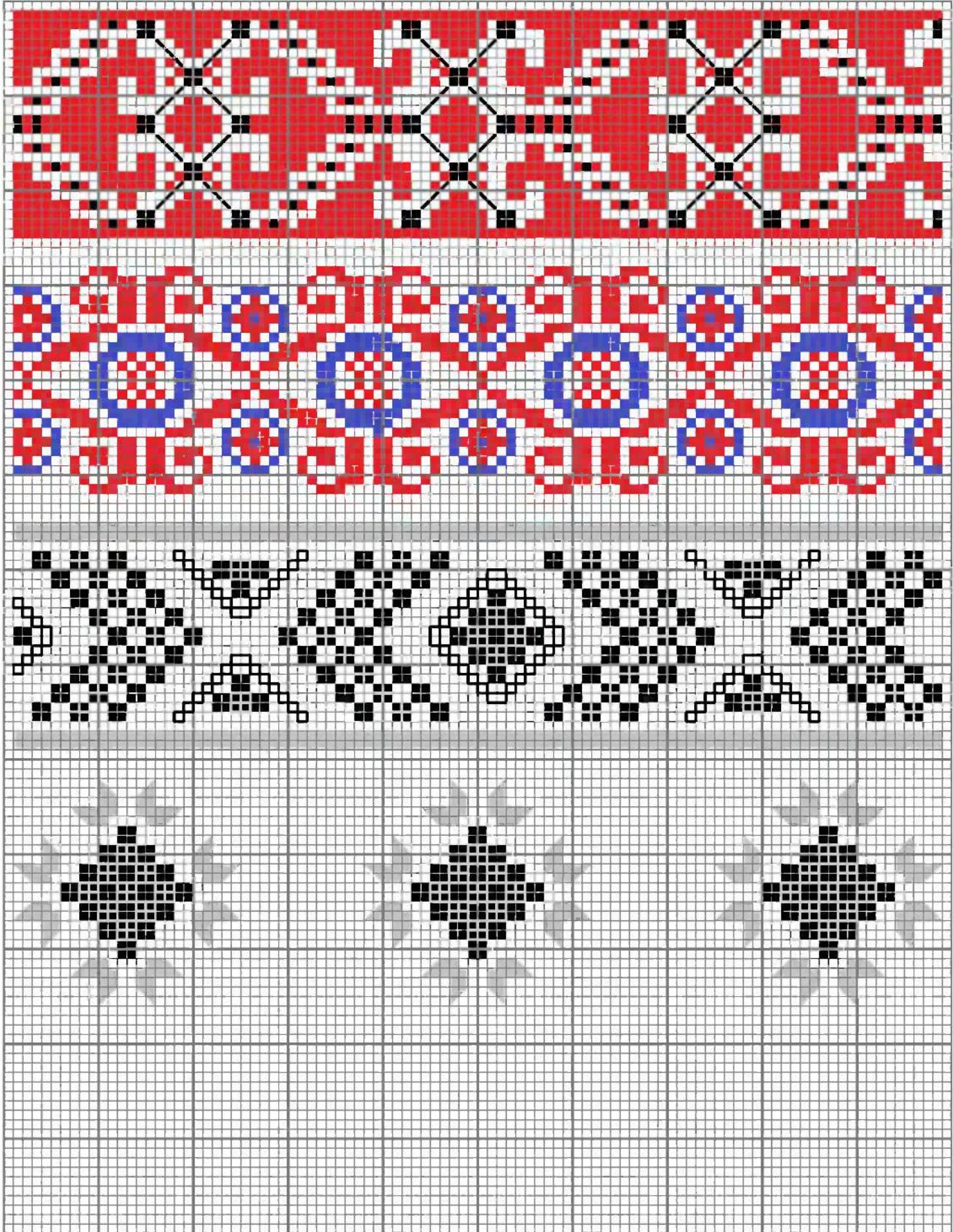
Bands - Height 23



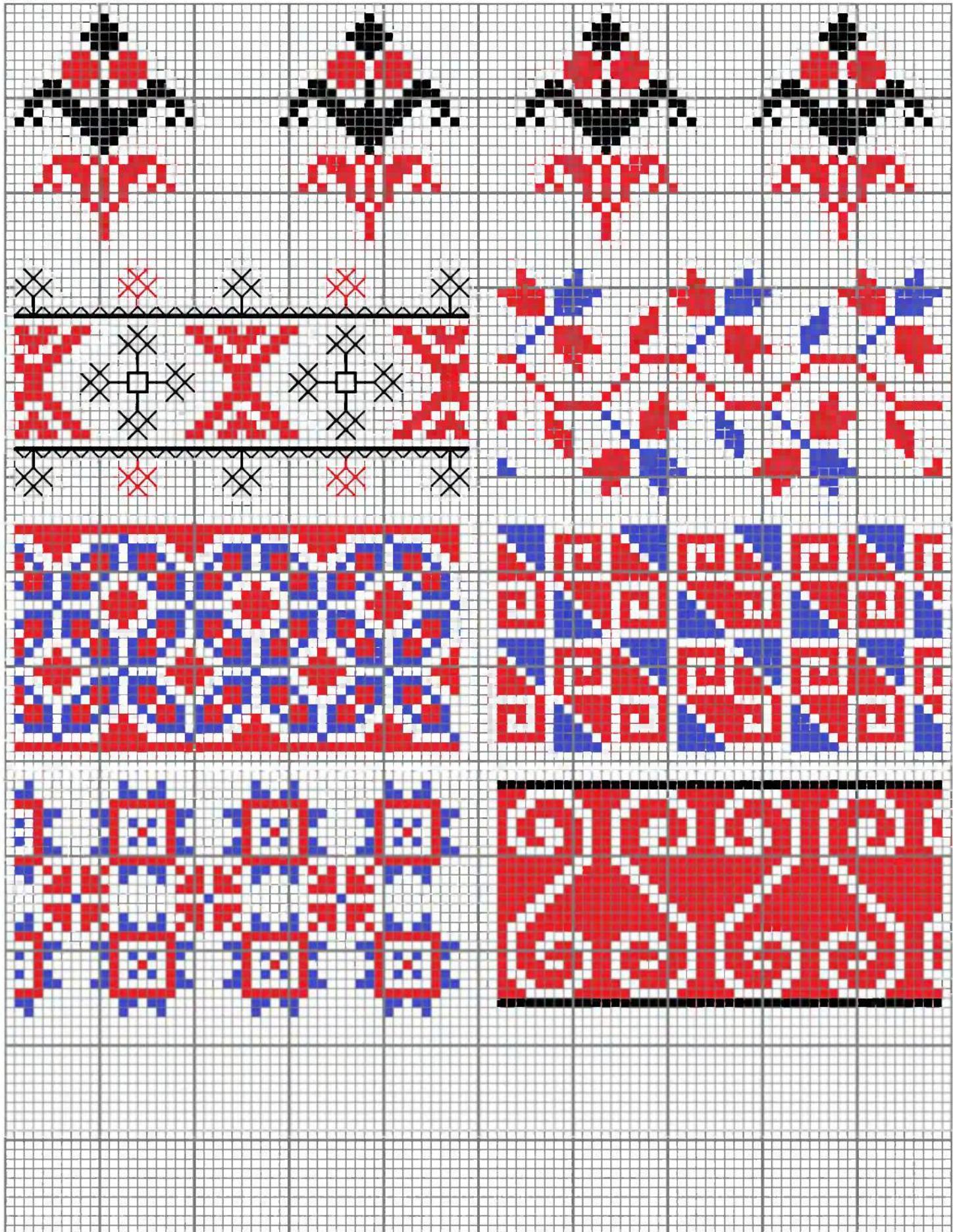
Bands - Height 23



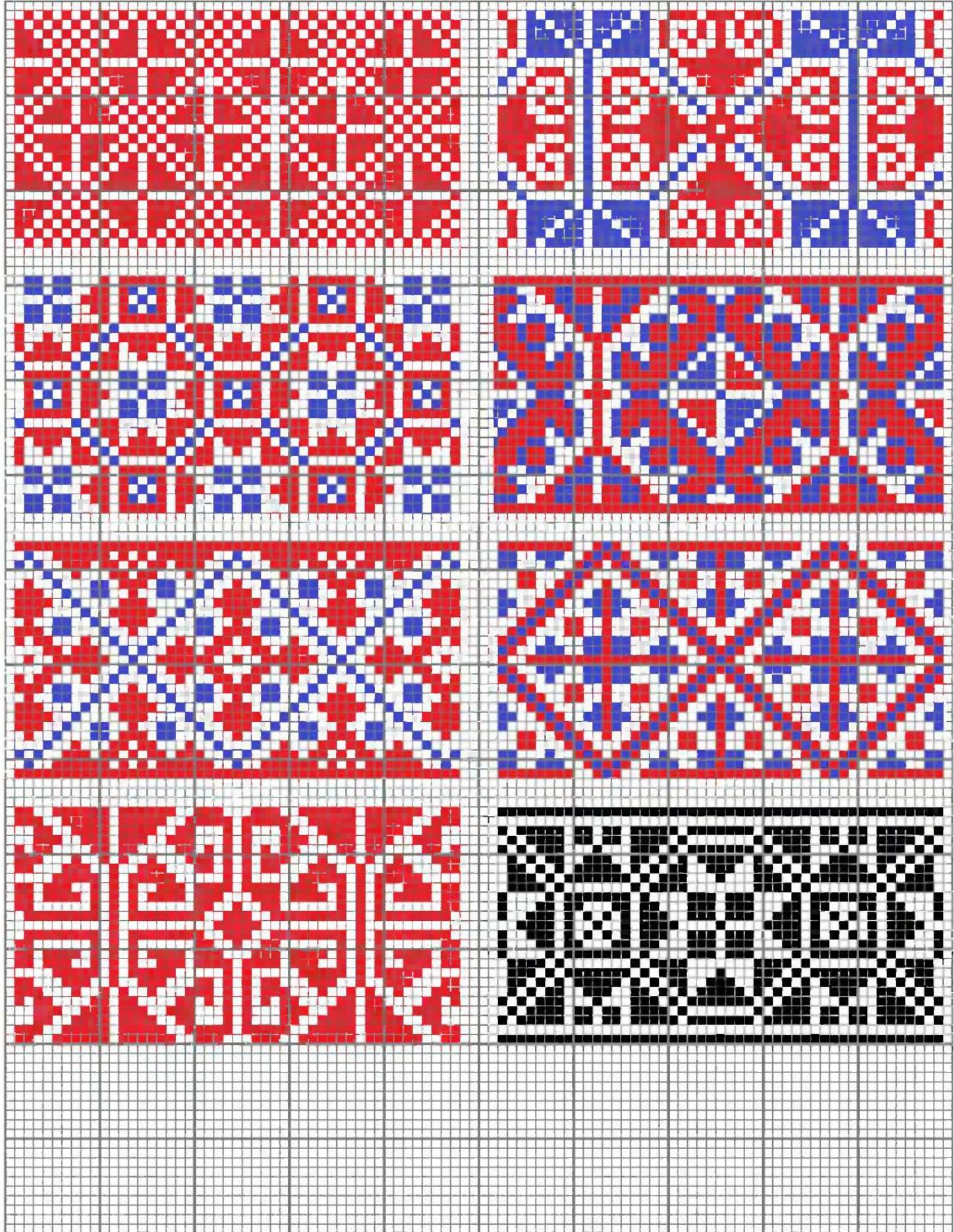
Bands - Height 24



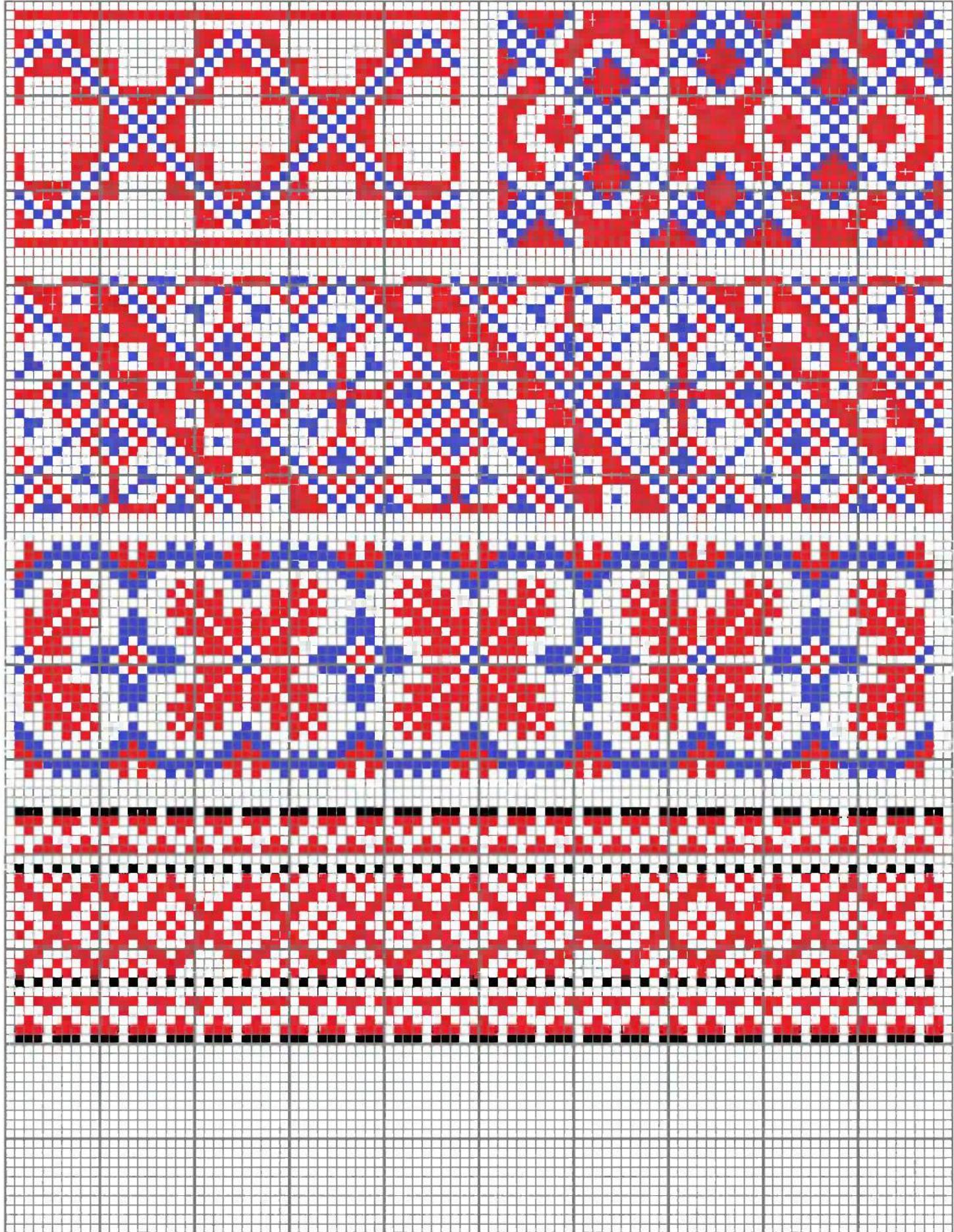
Bands - Height 24



Bands - Height 25



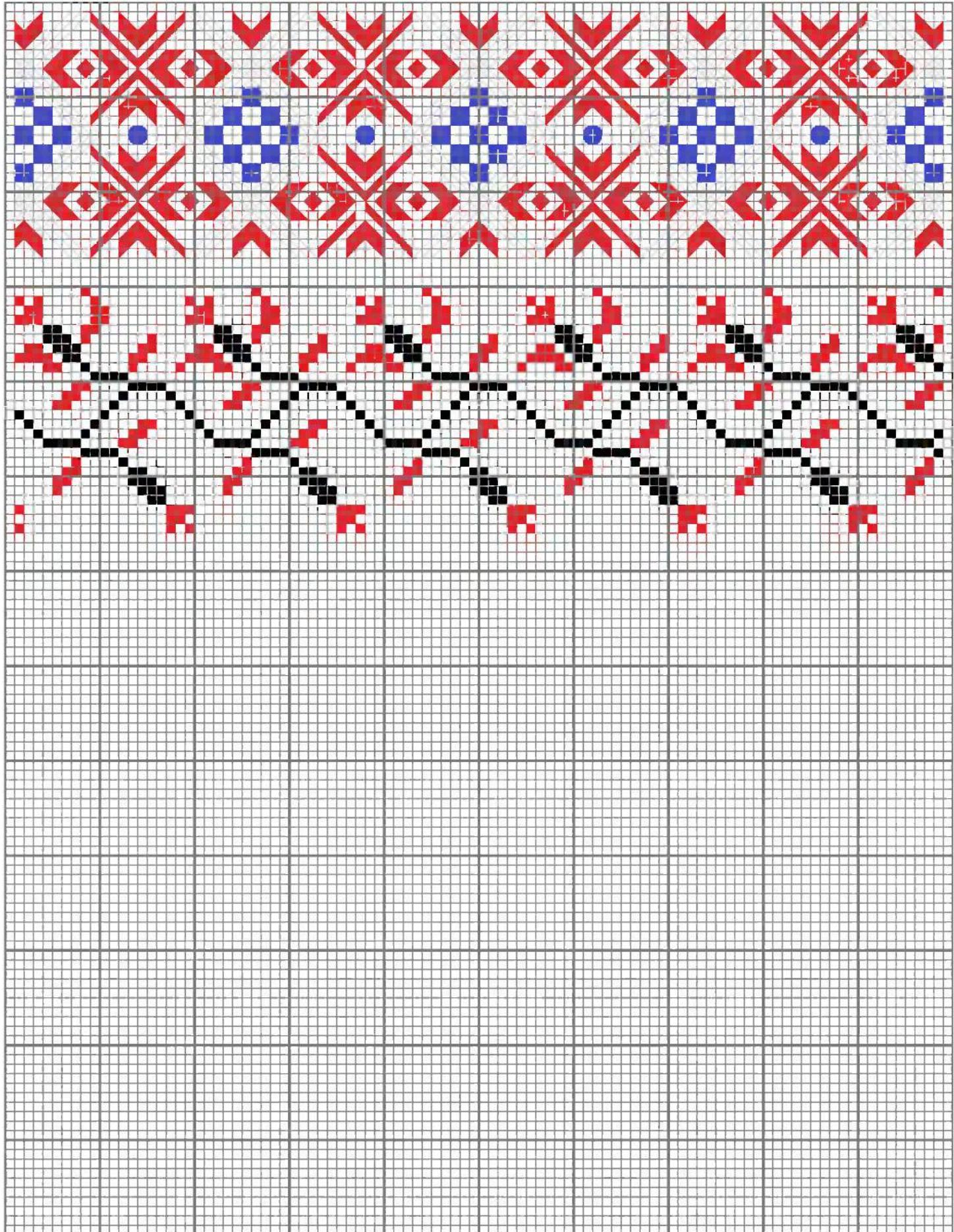
Bands - Height 25



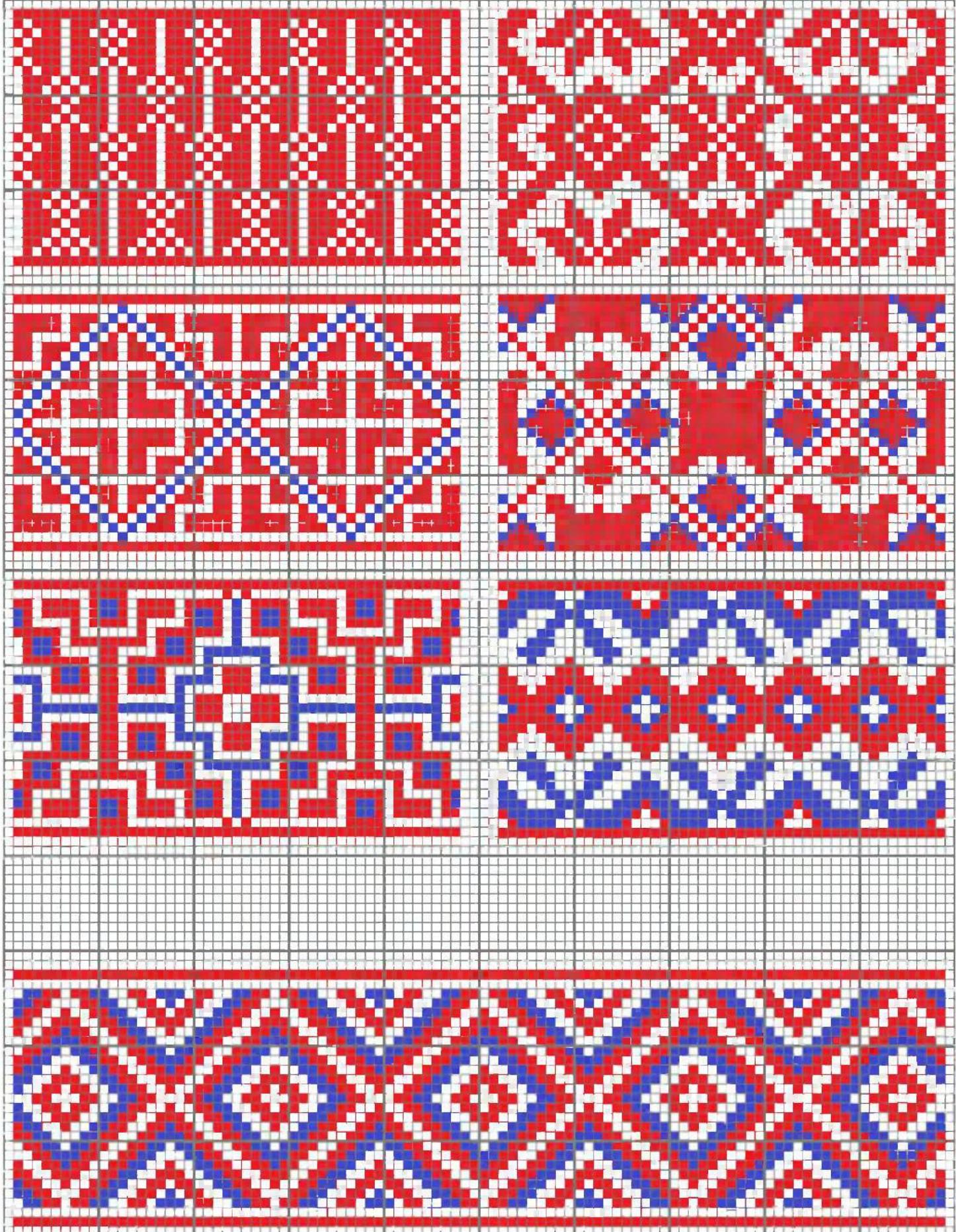
Bands - Height 25



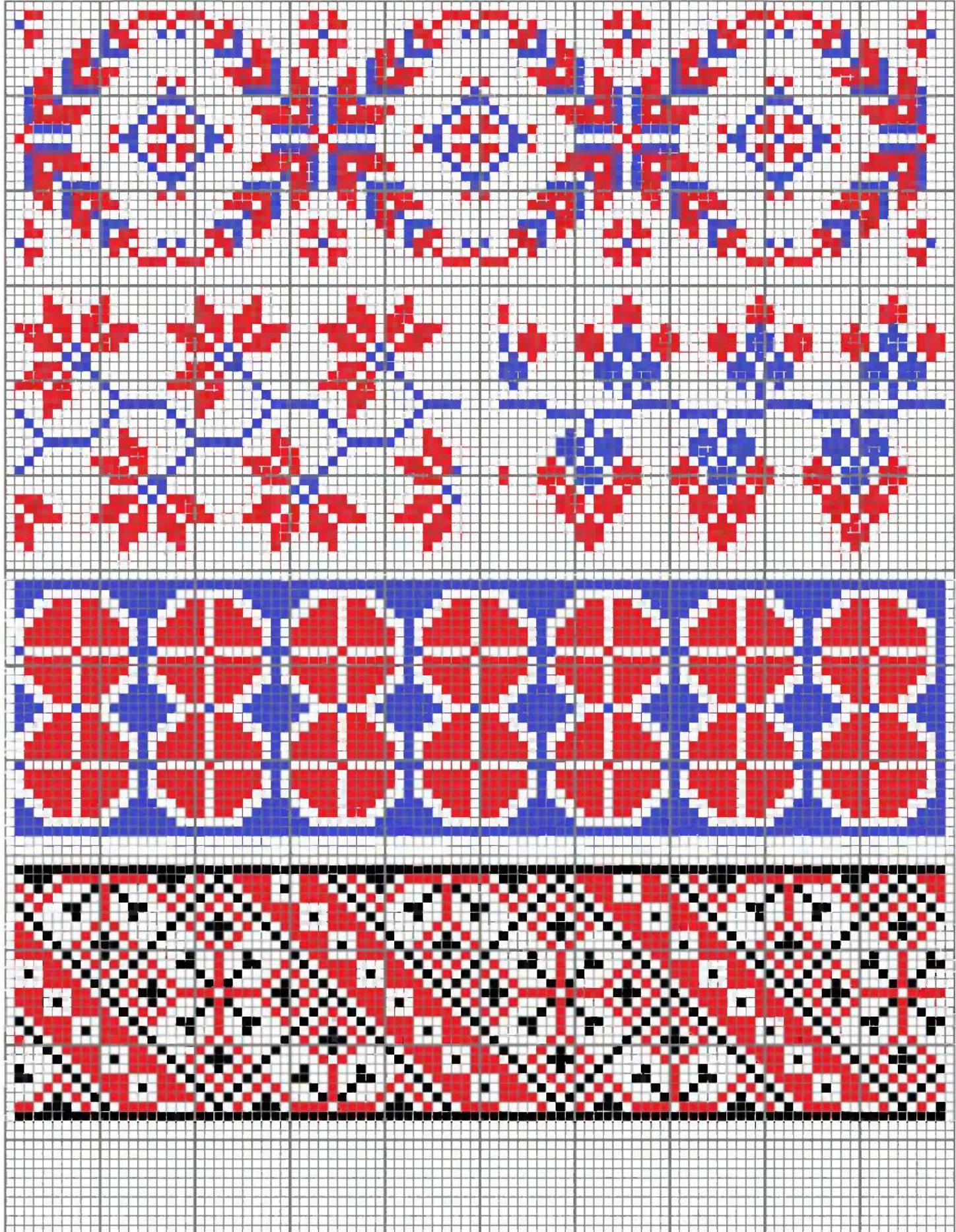
Bands - Height 26



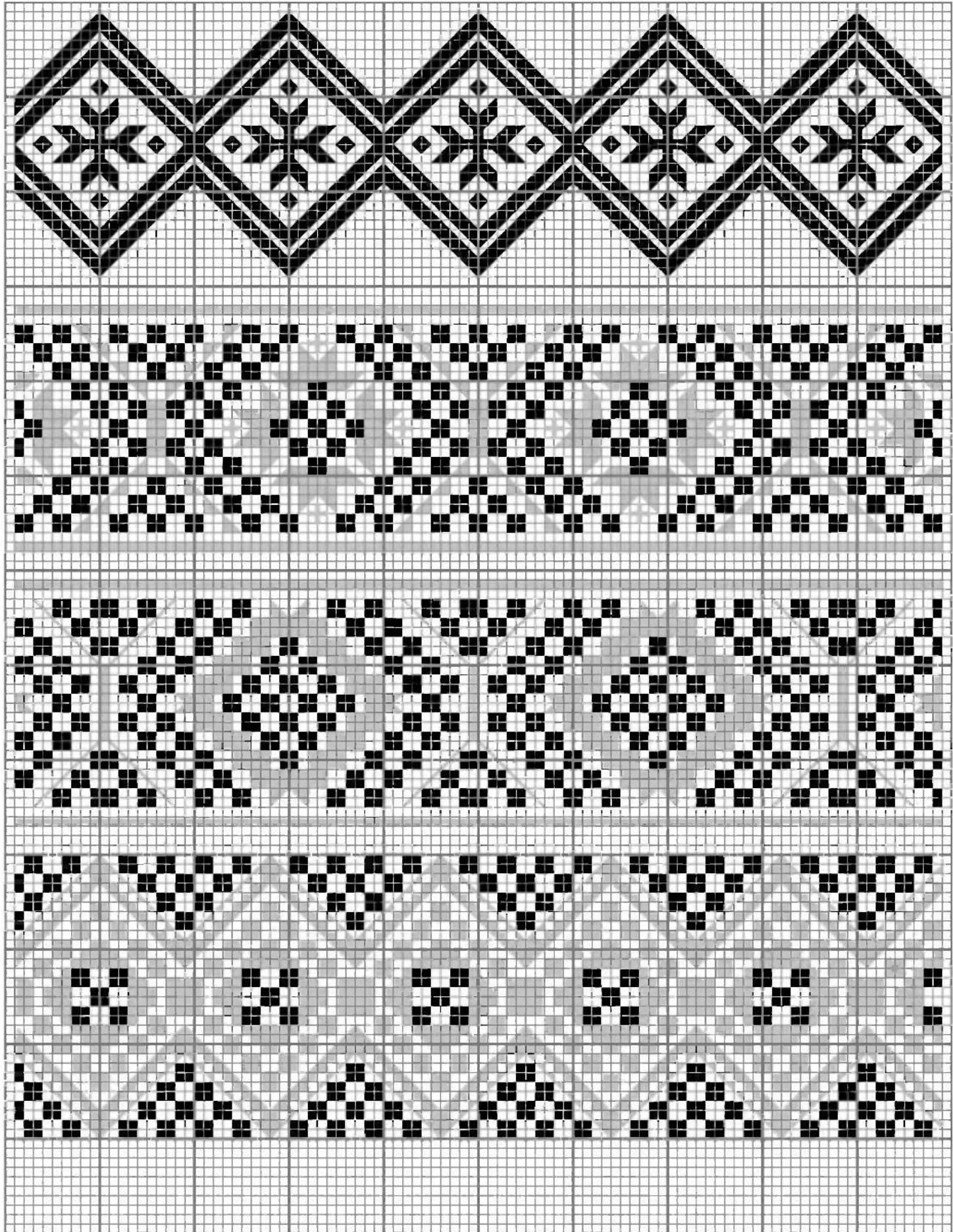
Bands - Height 27



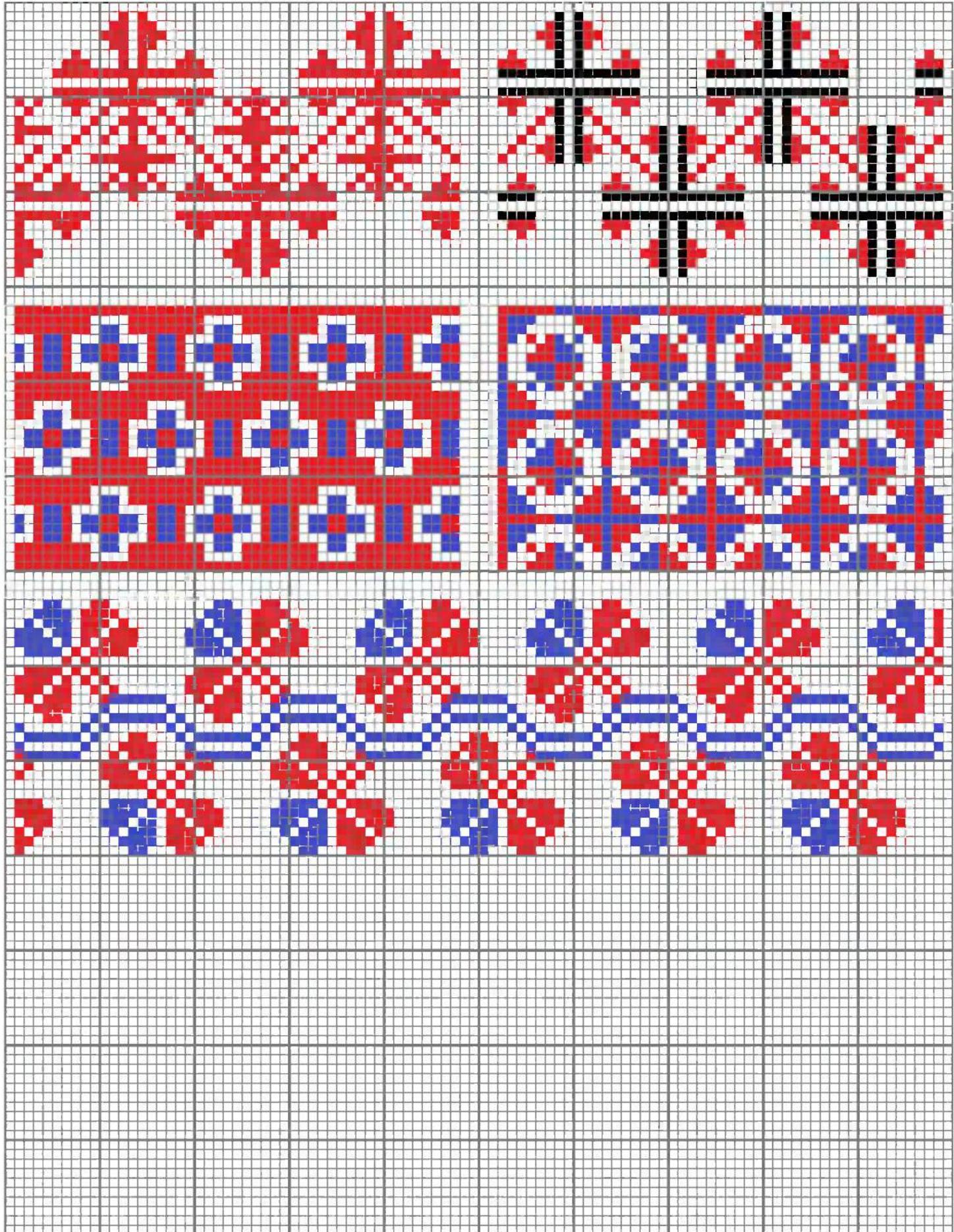
Bands - Height 27



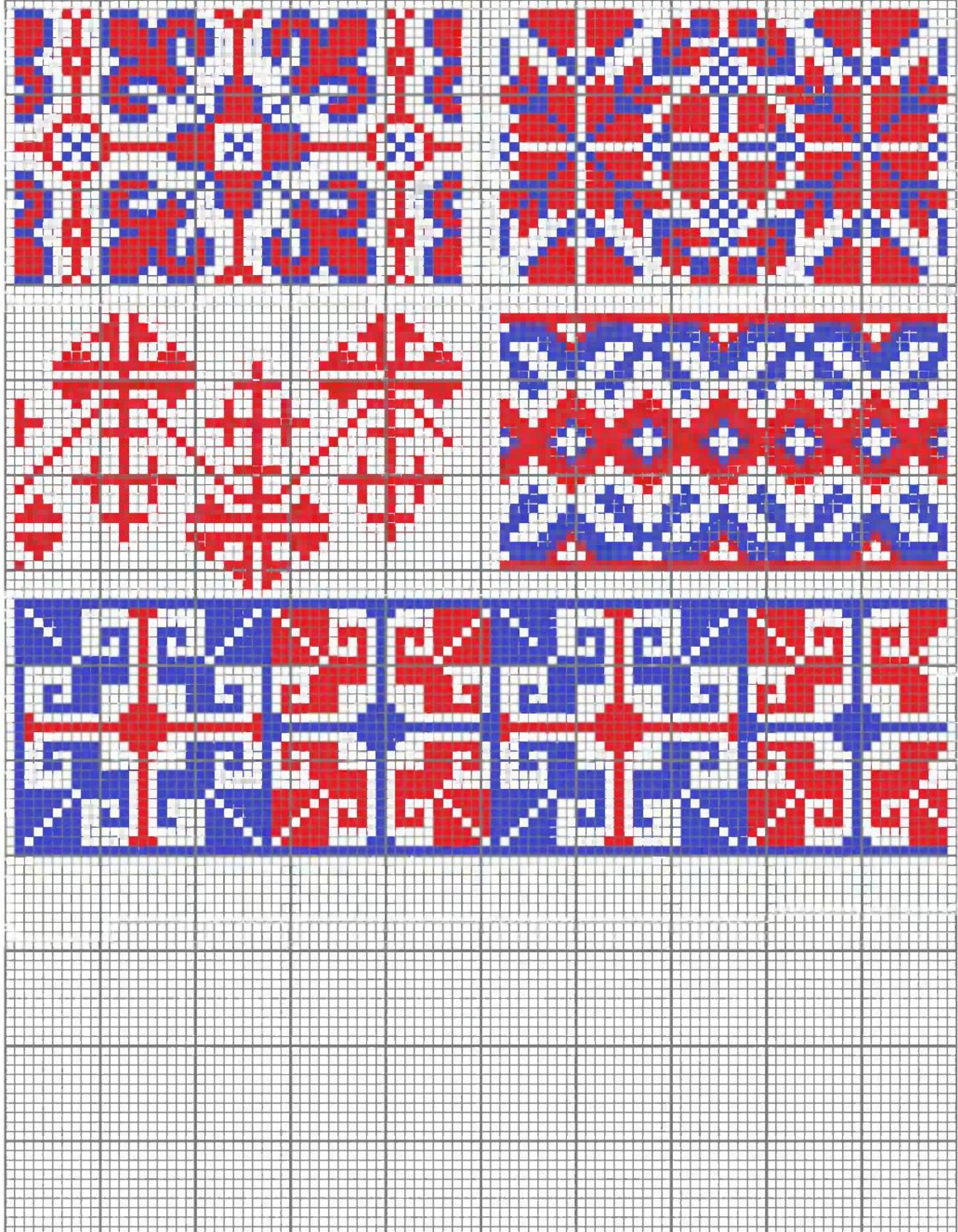
Bands - Height 28



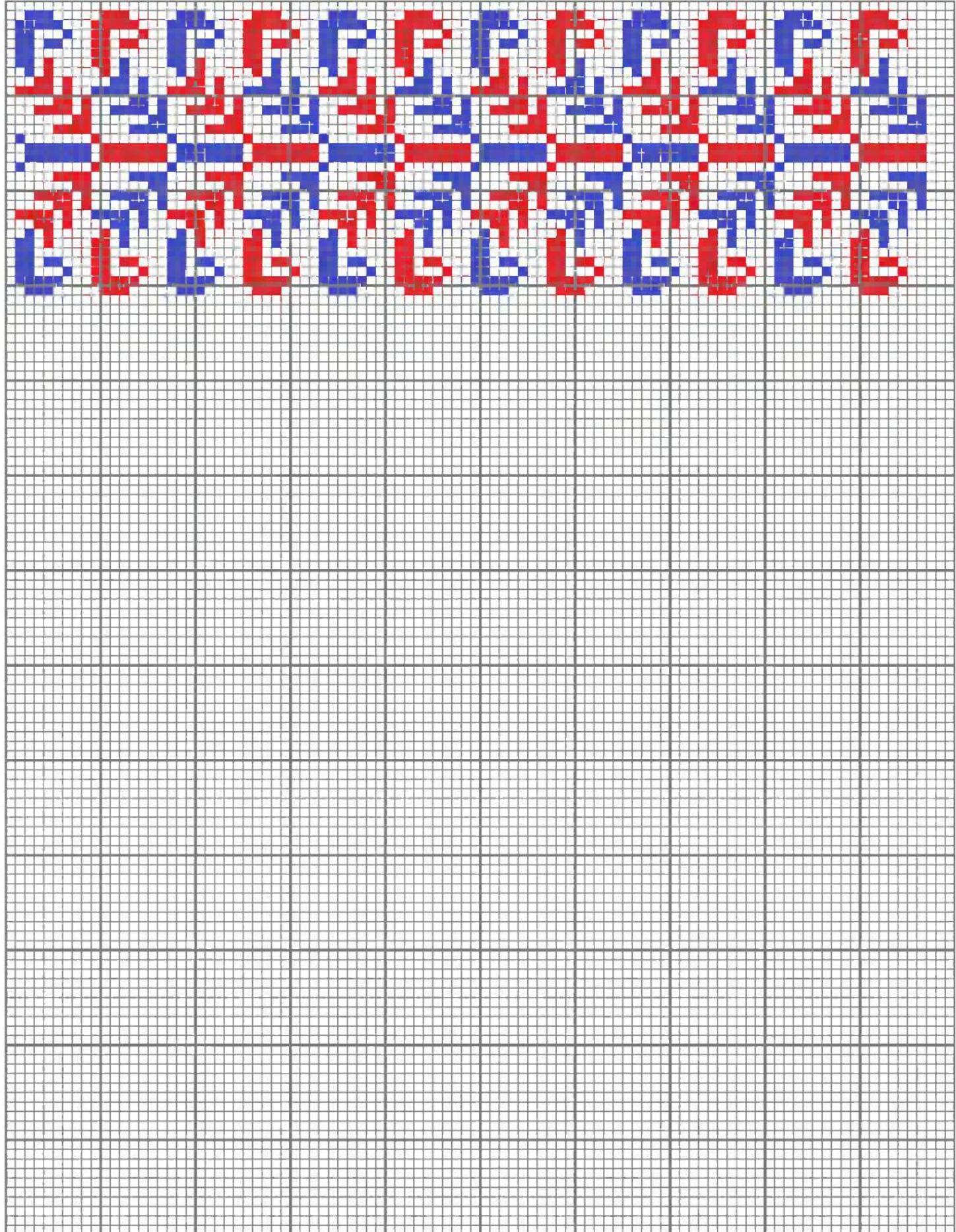
Bands - Height 28



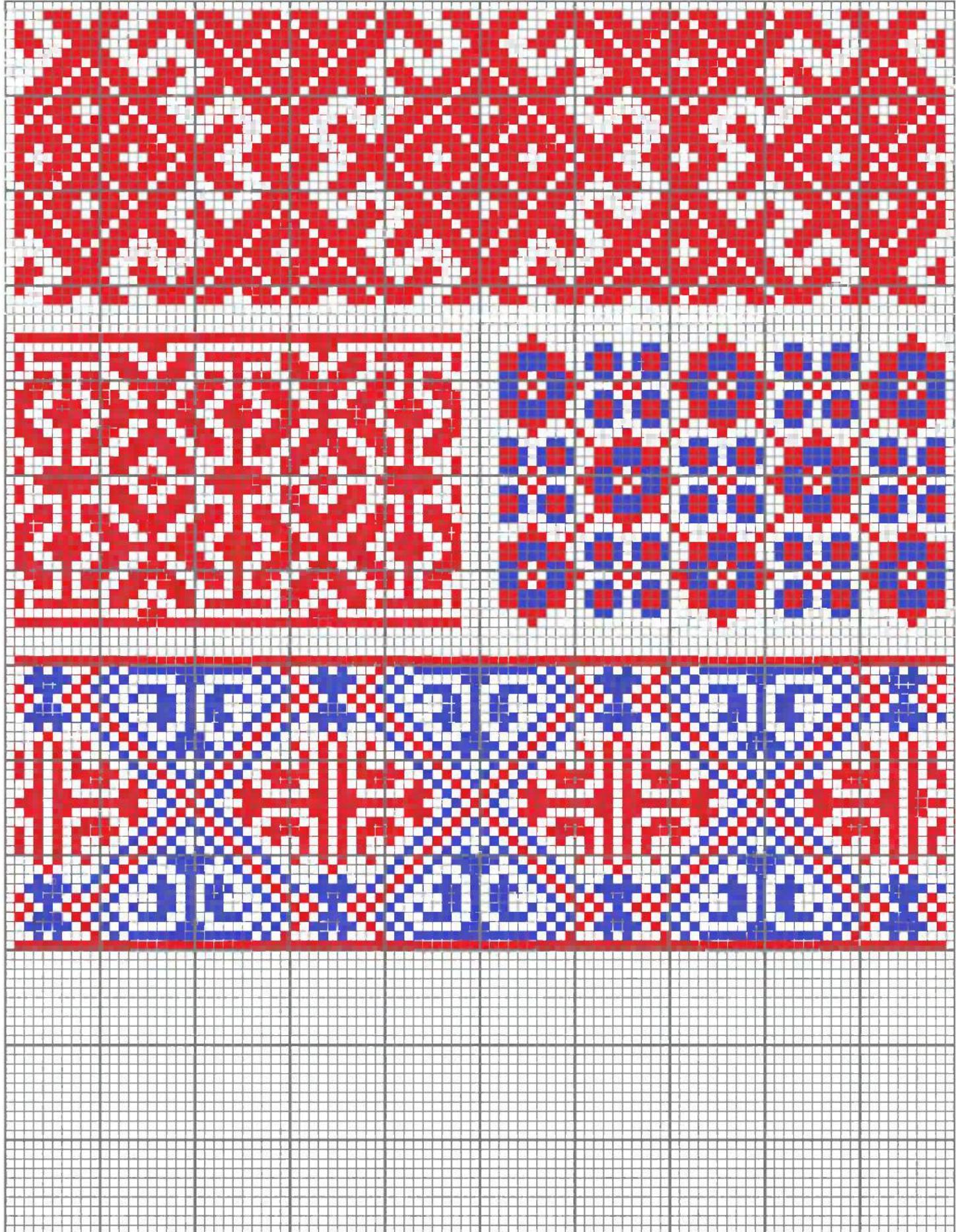
Bands - Height 29



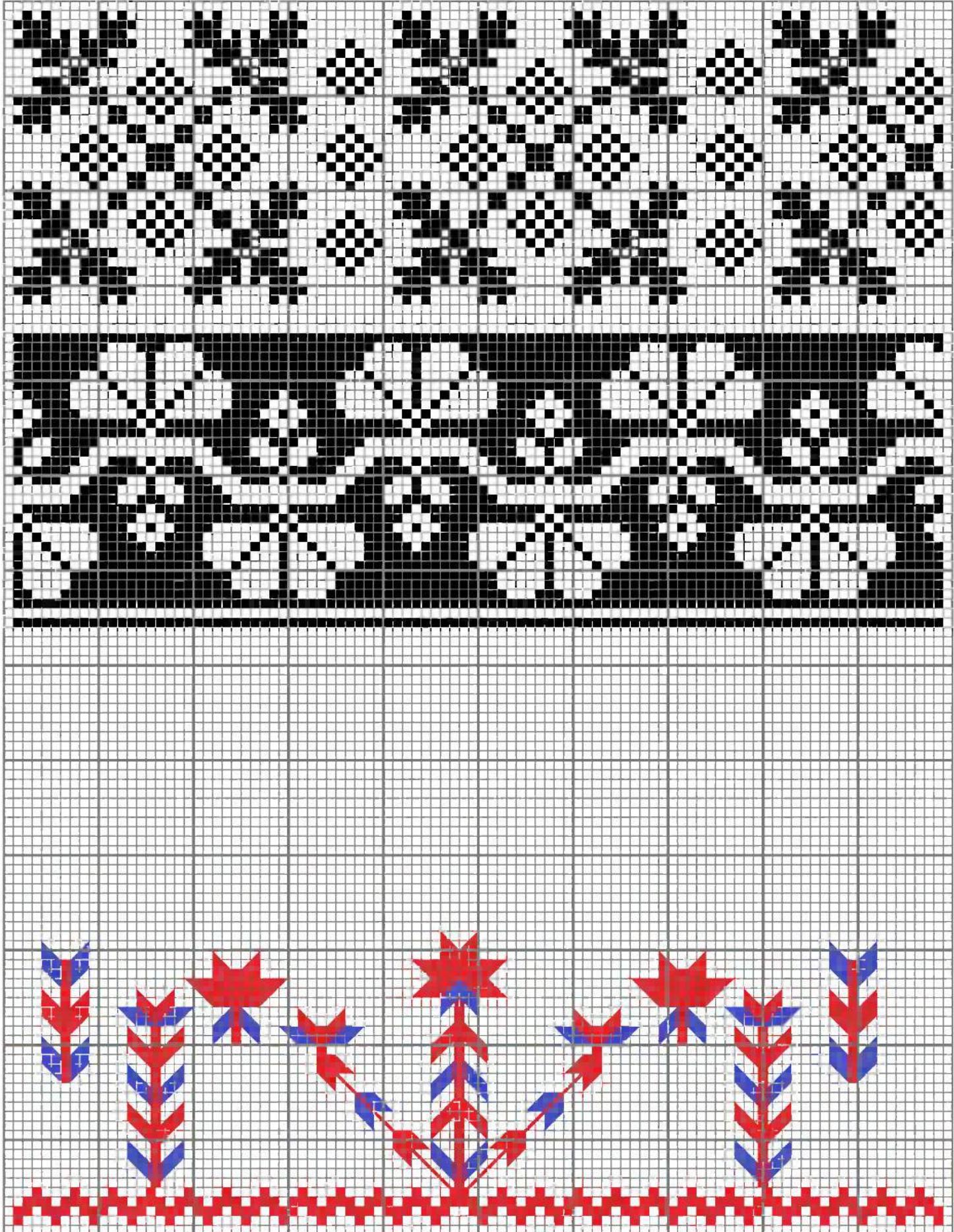
Bands - Height 30



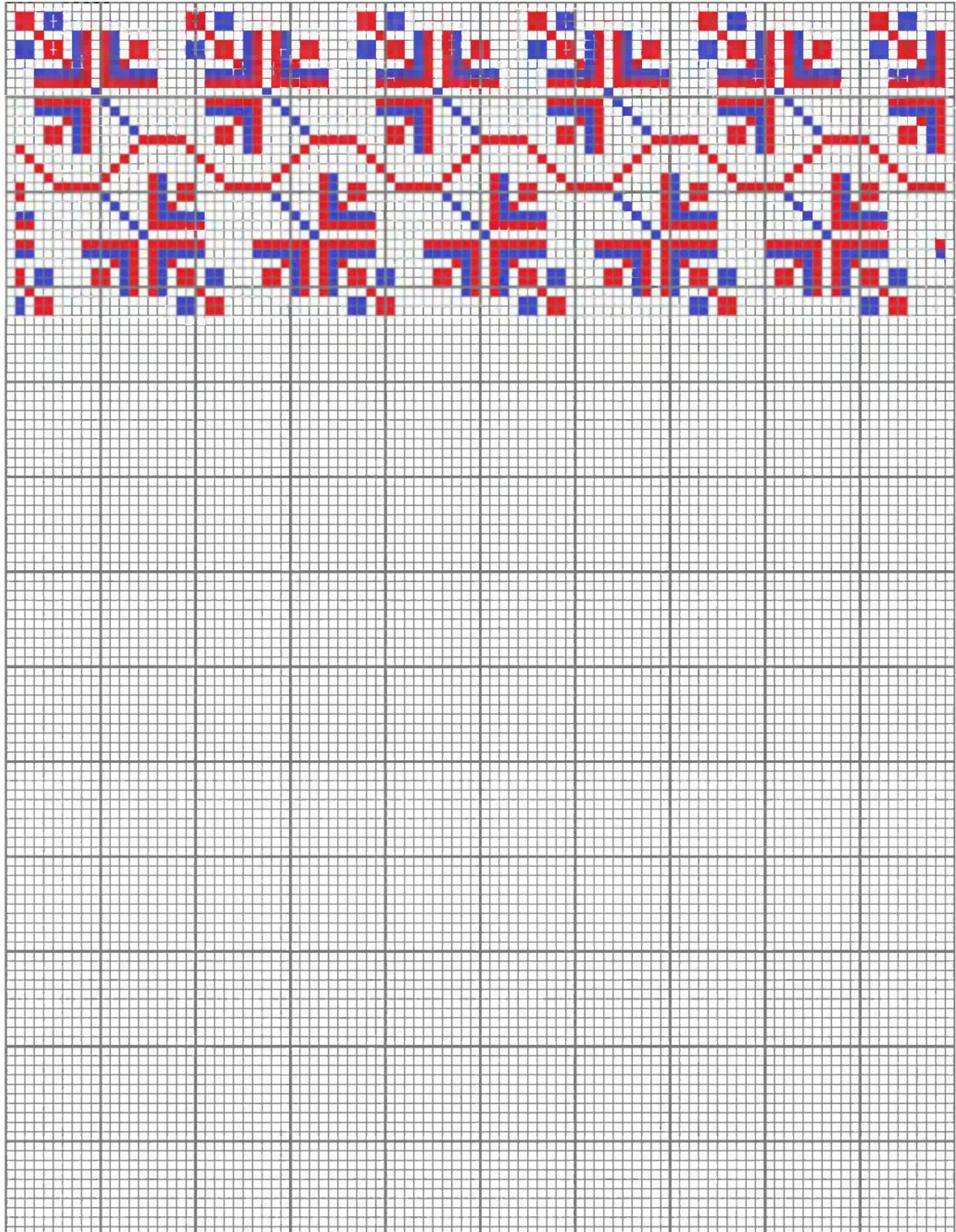
Bands - Height 31



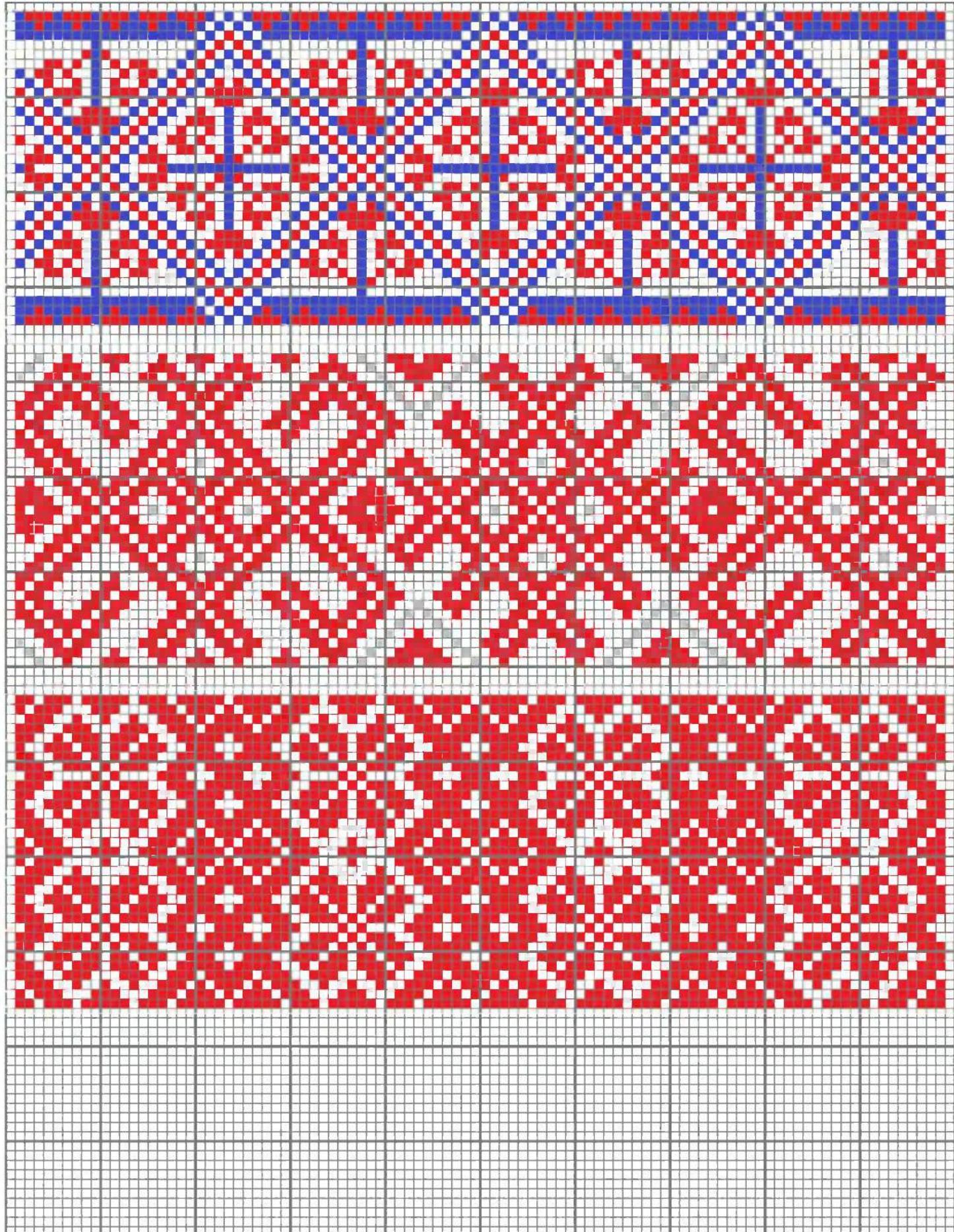
Bands – Height 31



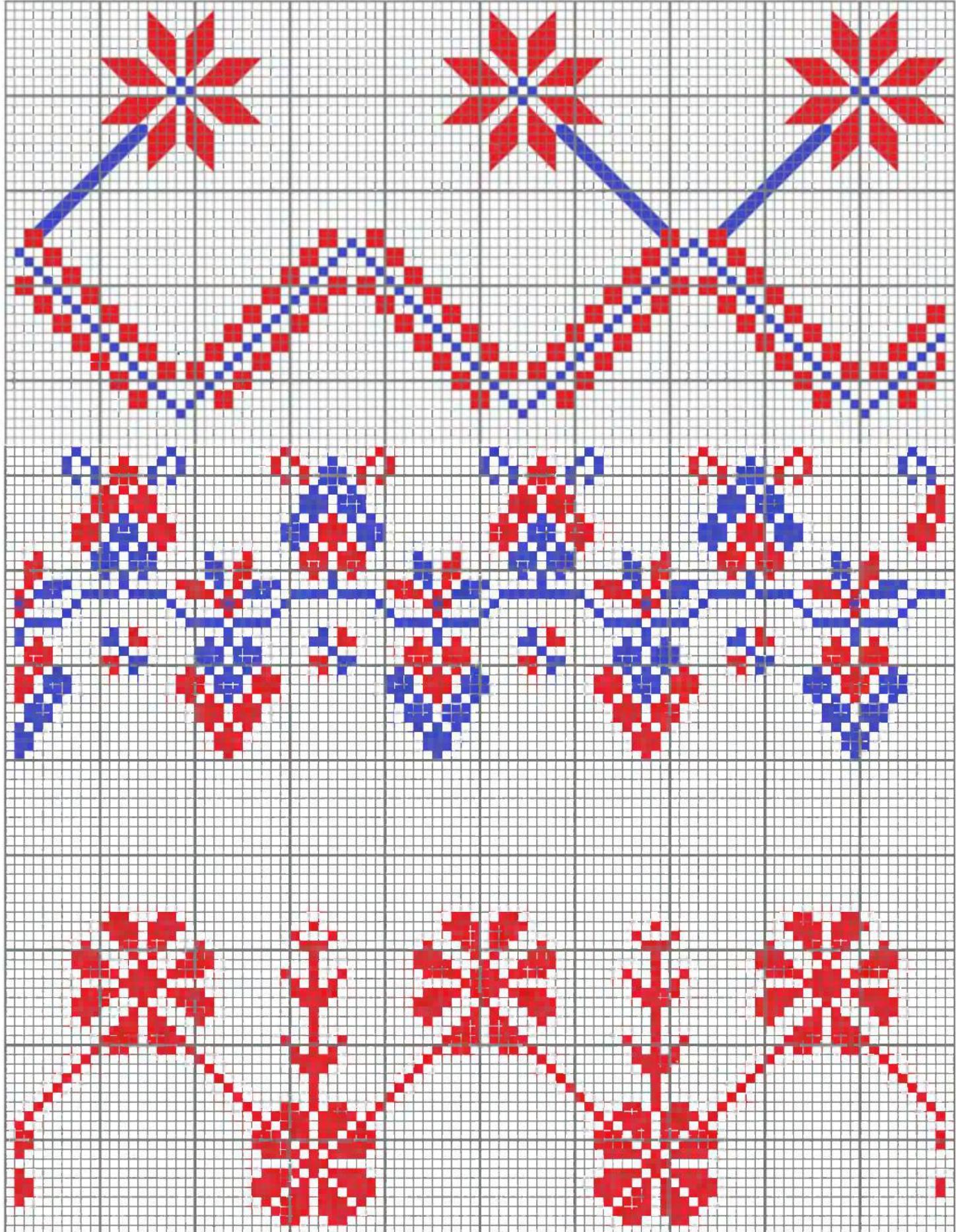
Bands – Height 32



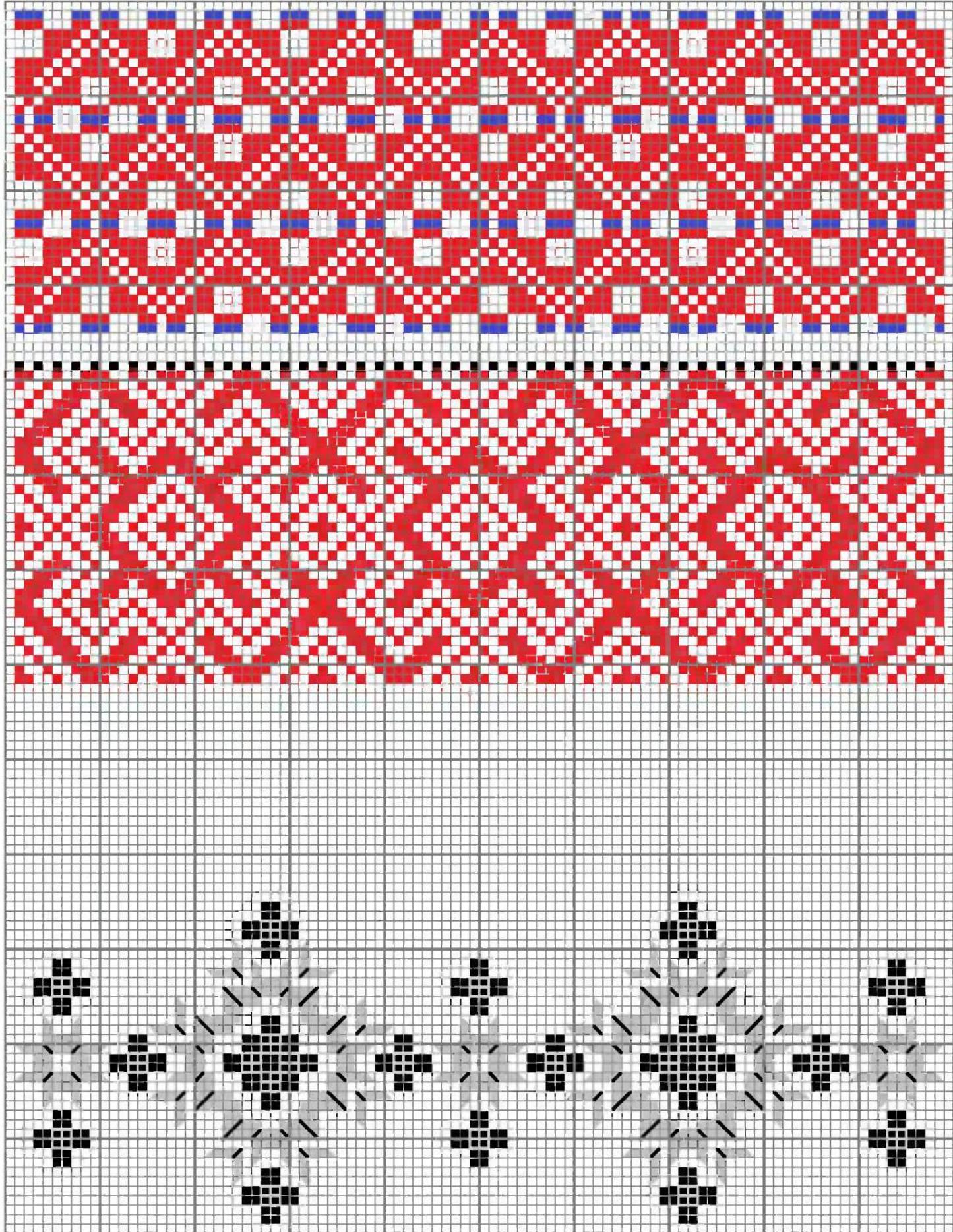
Bands - Height 33



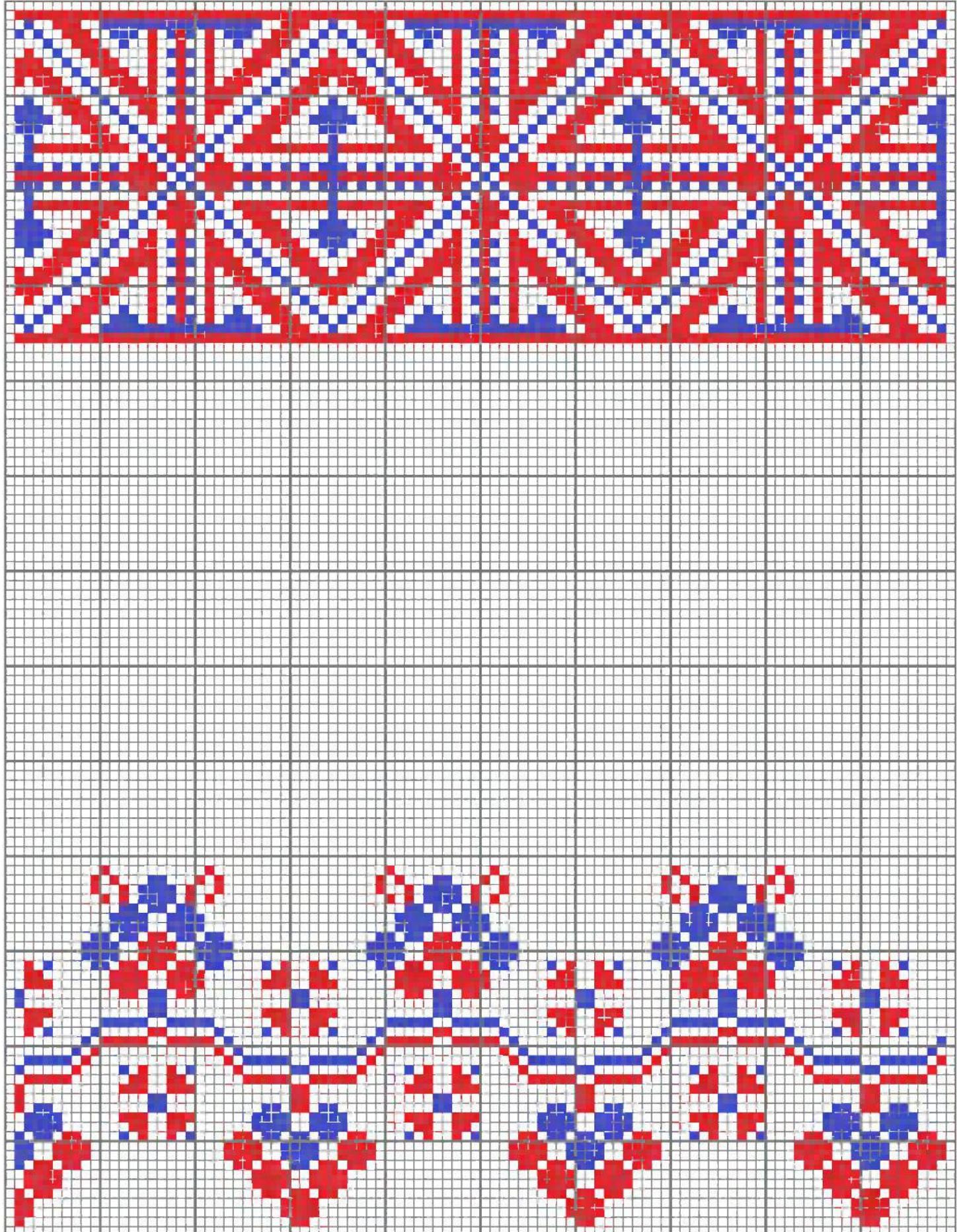
Bands – Height 33



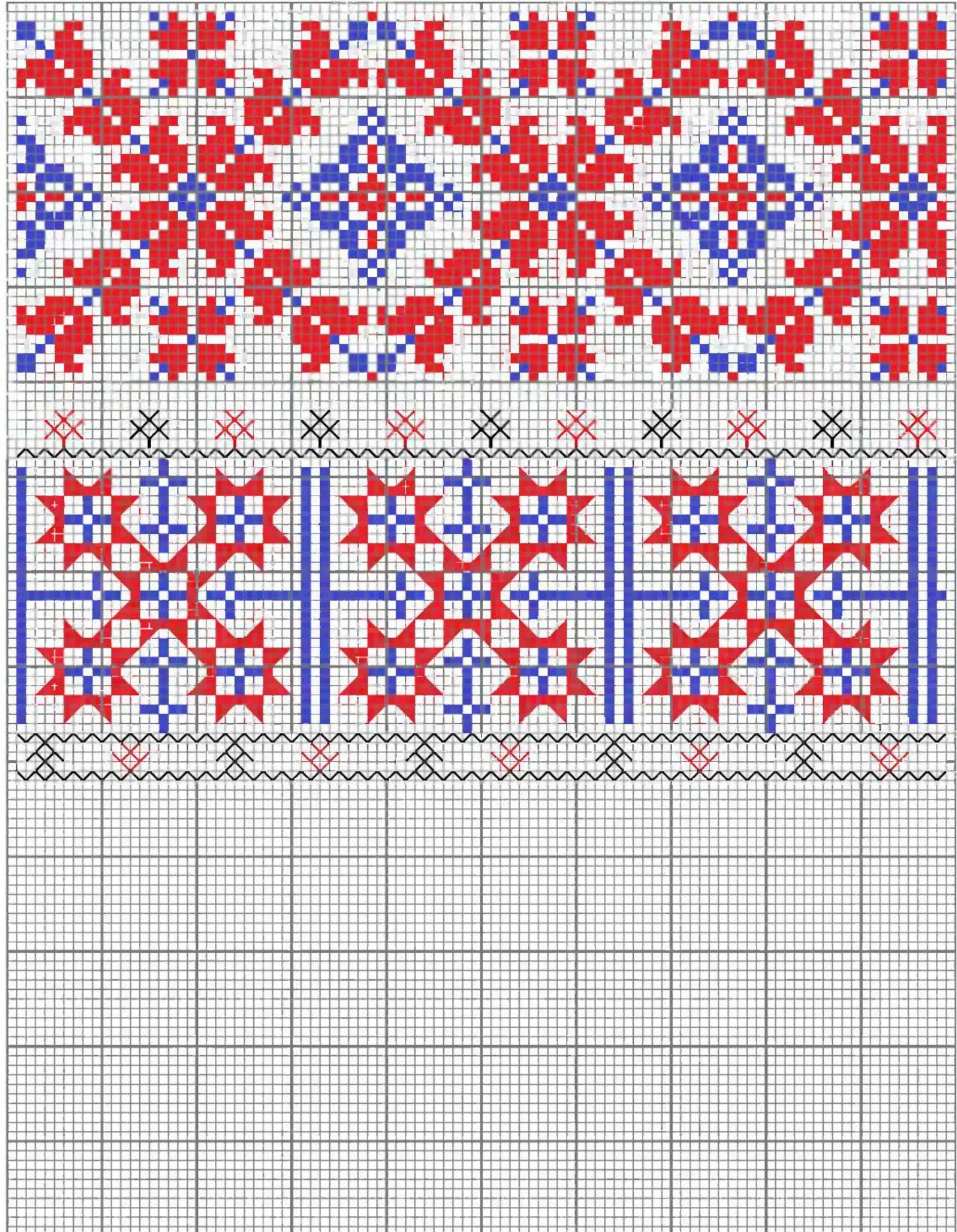
Bands – Height 34



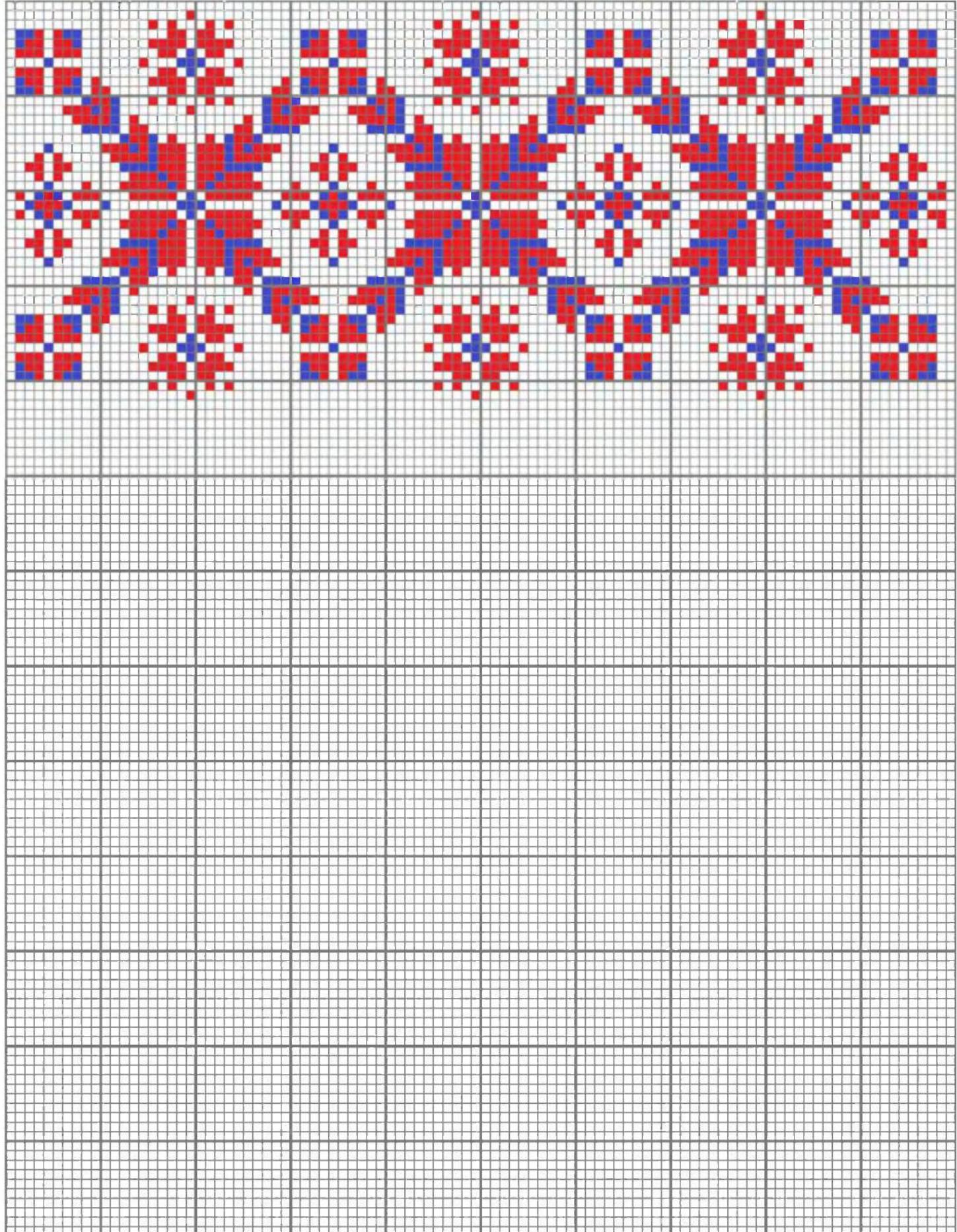
Bands – Height 35



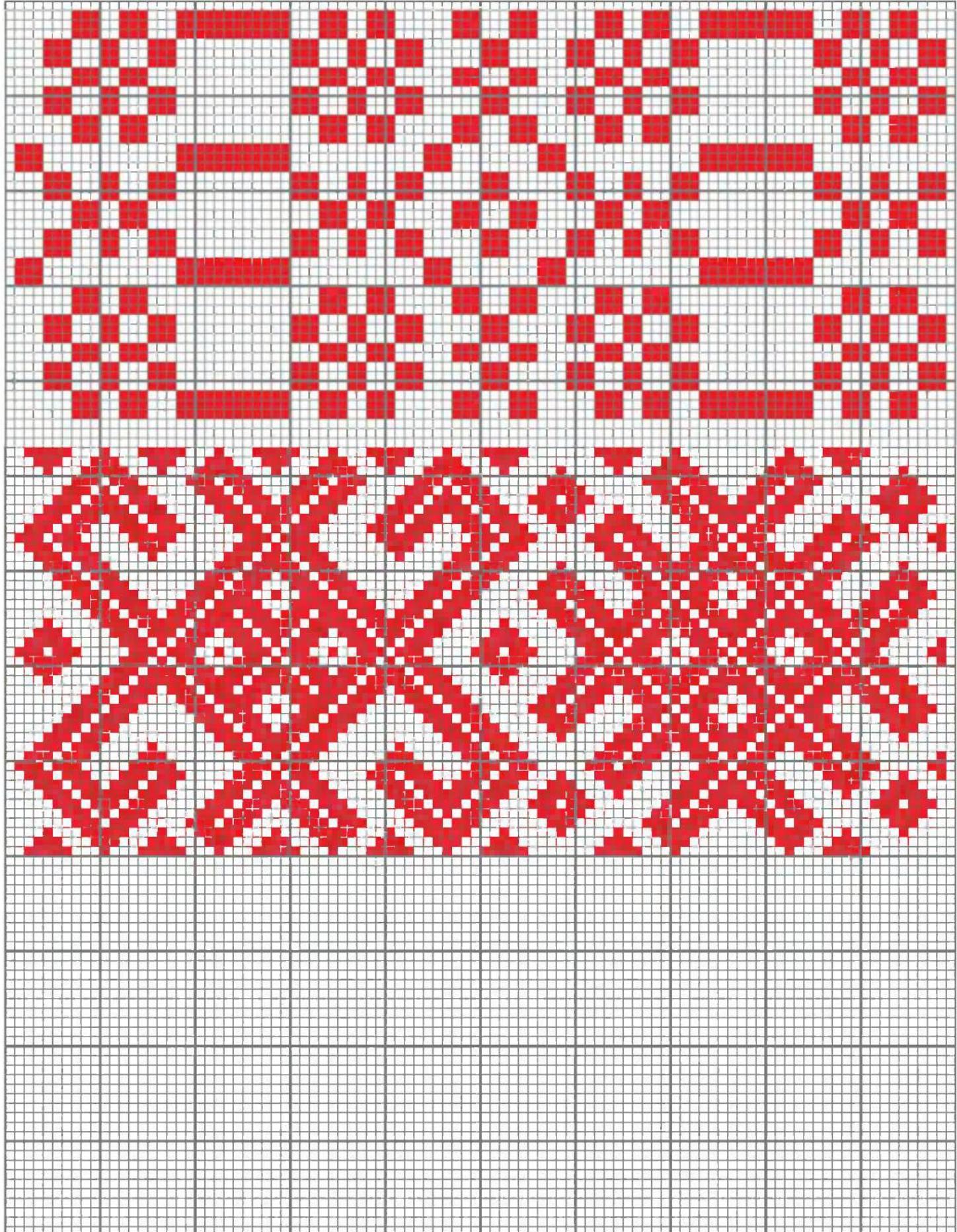
Bands – Height 39



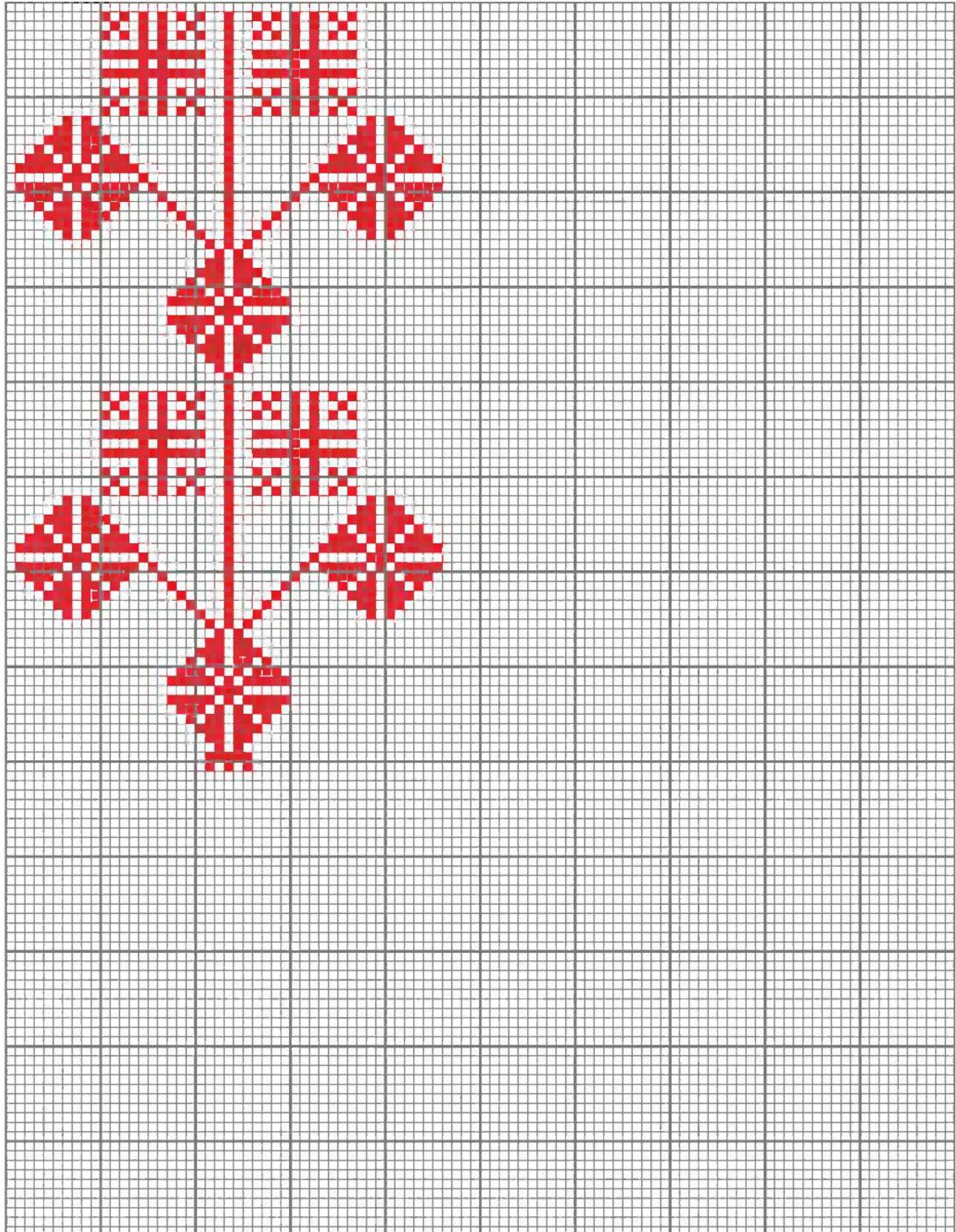
Bands – Height 40



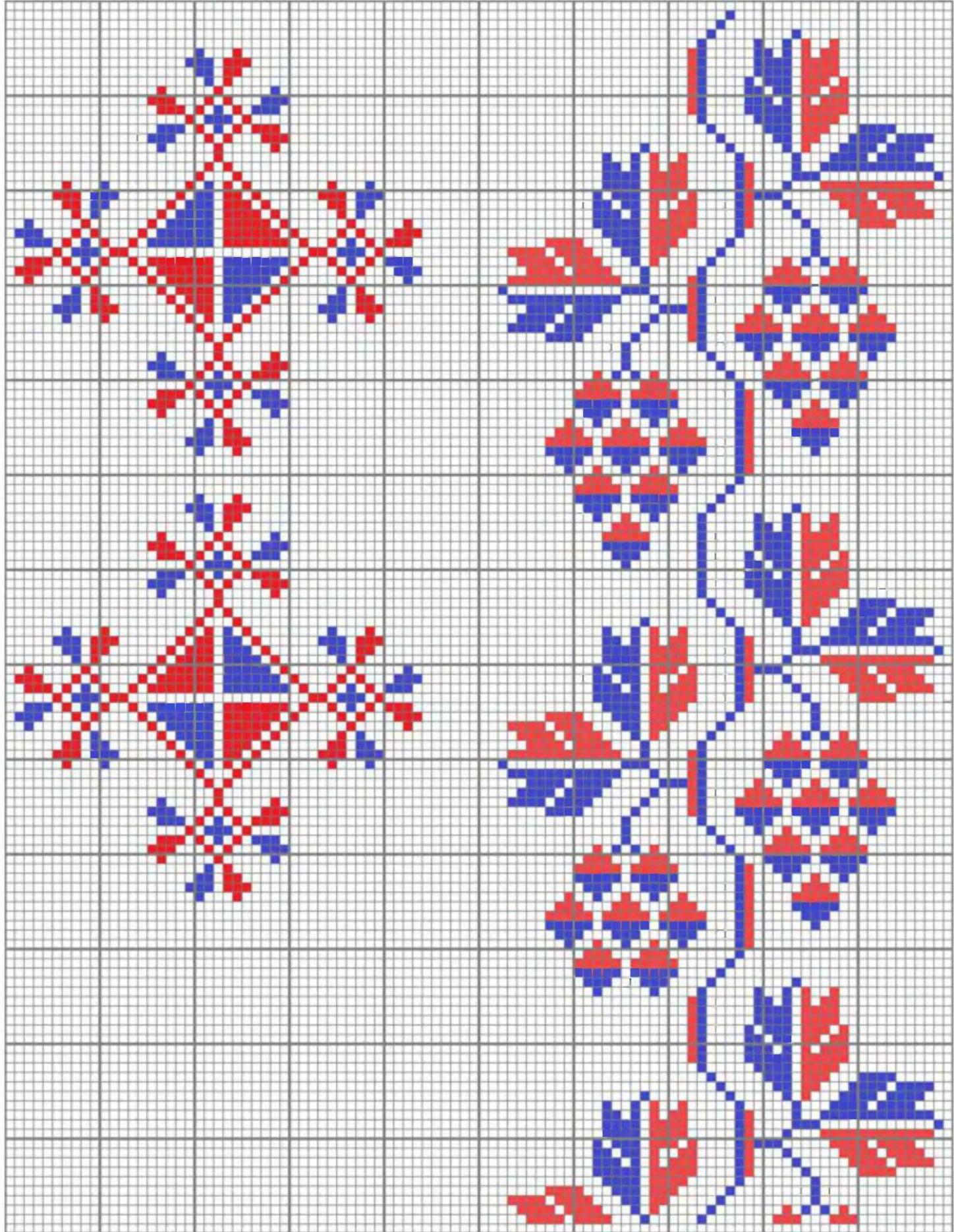
Bands – Height 43



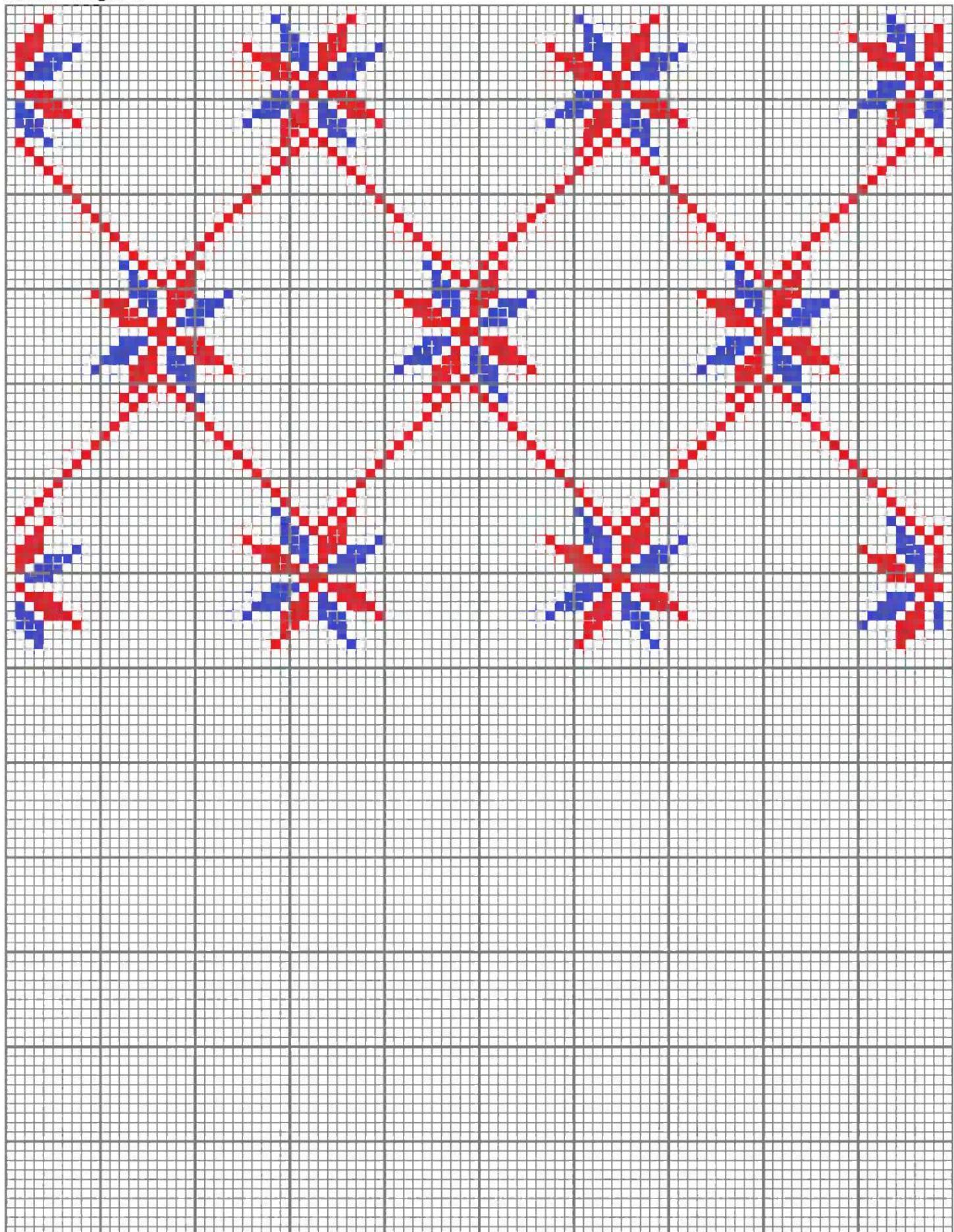
Bands – Height 45



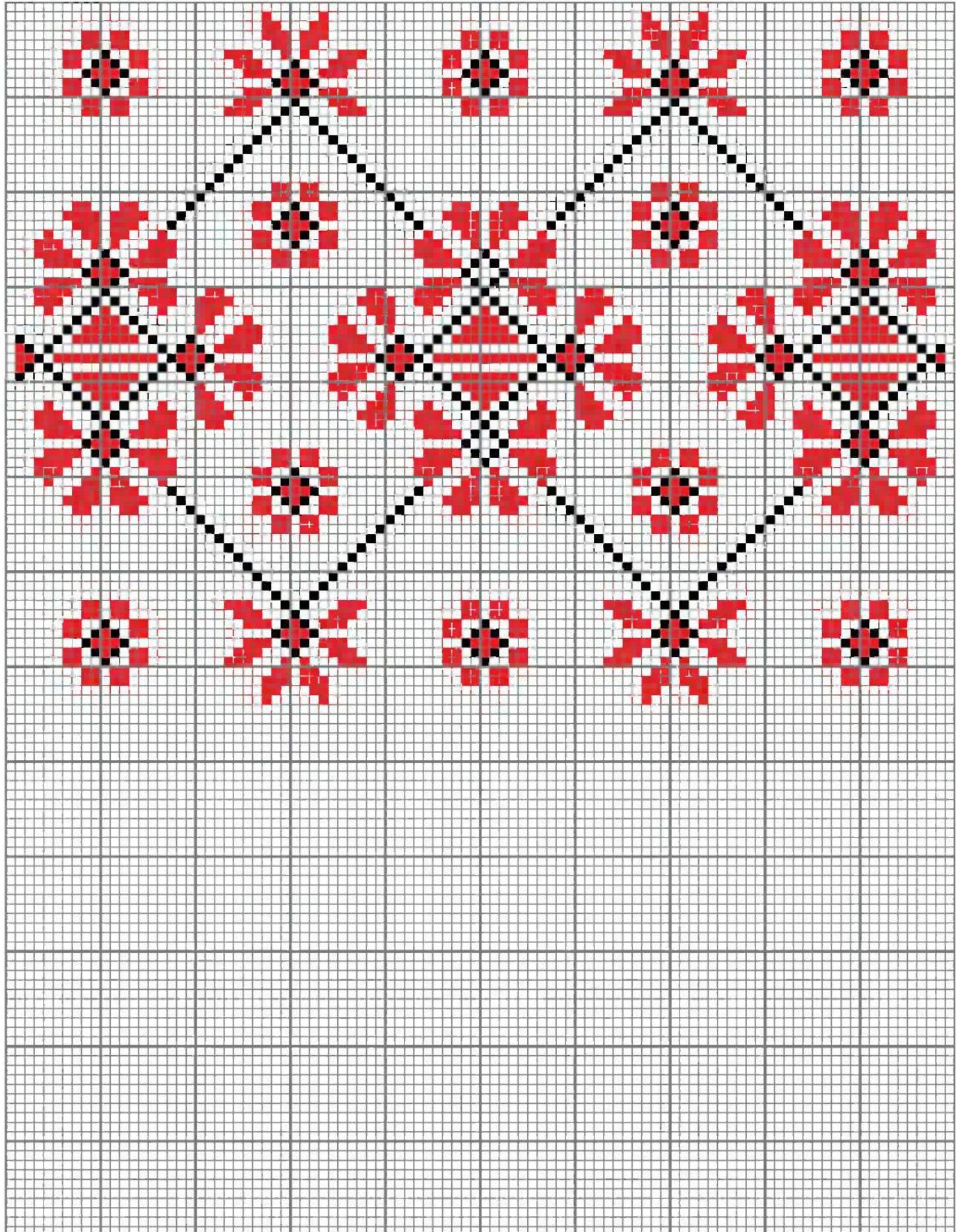
Bands – Height 47



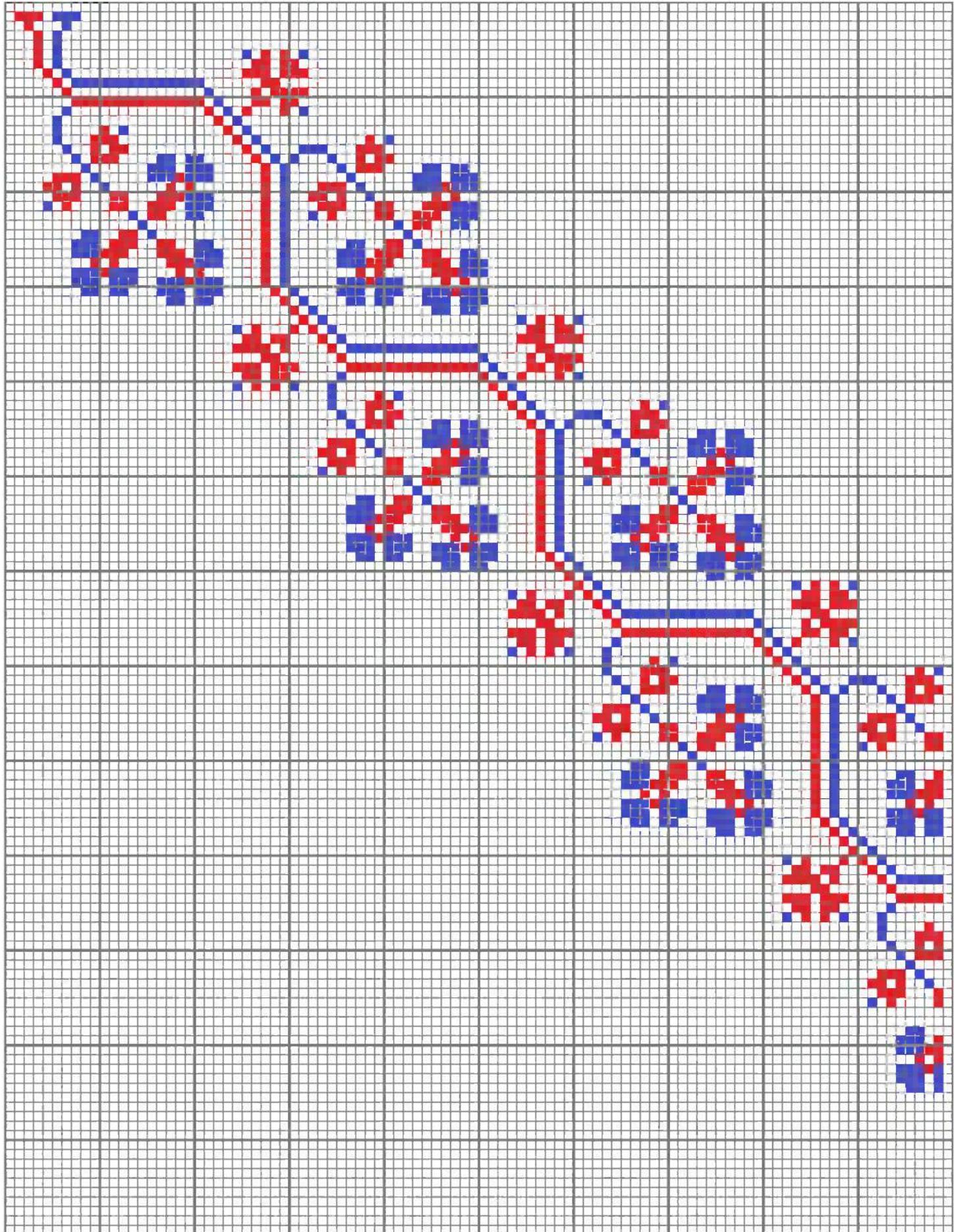
Bands – Height 47



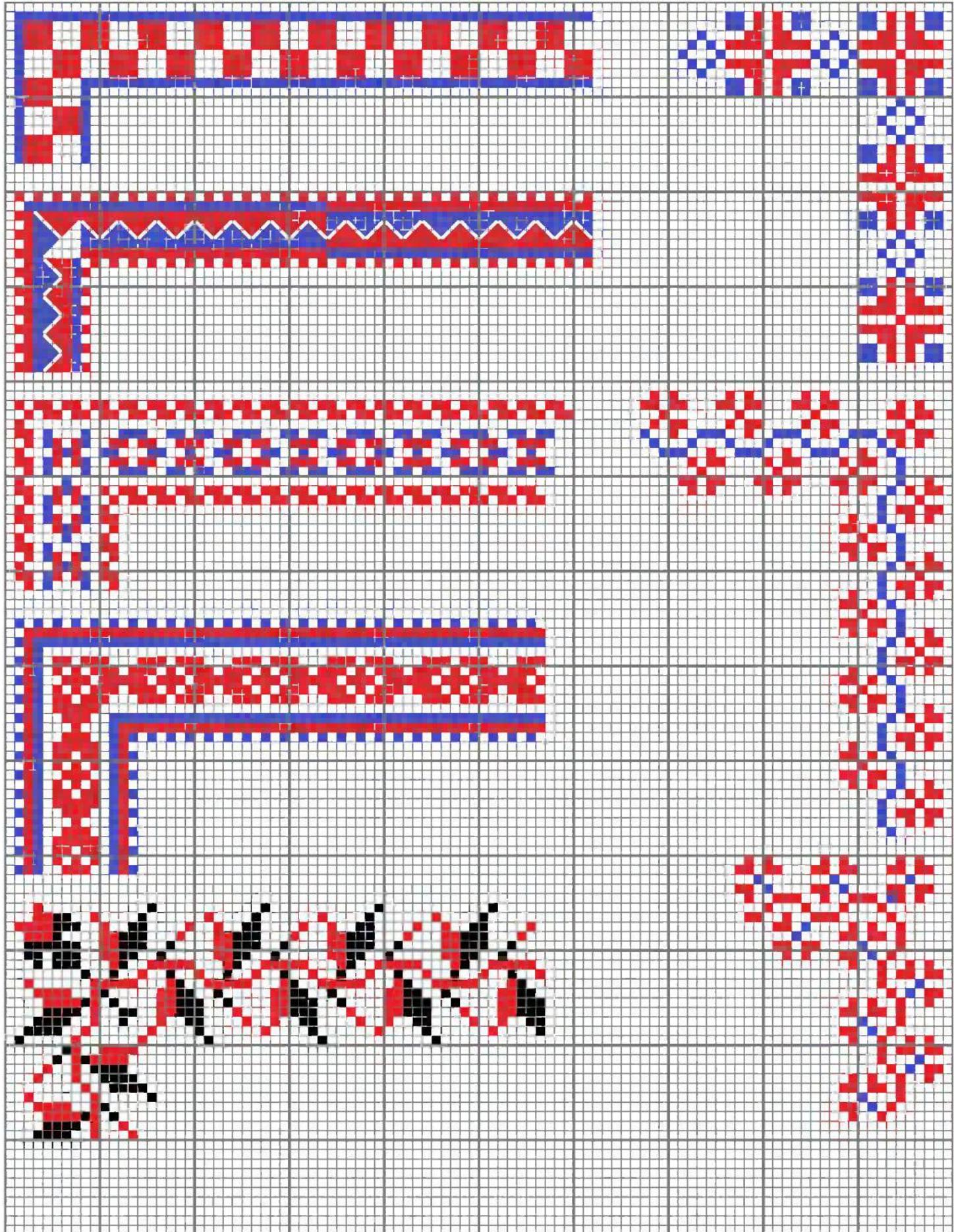
Bands – Height 73



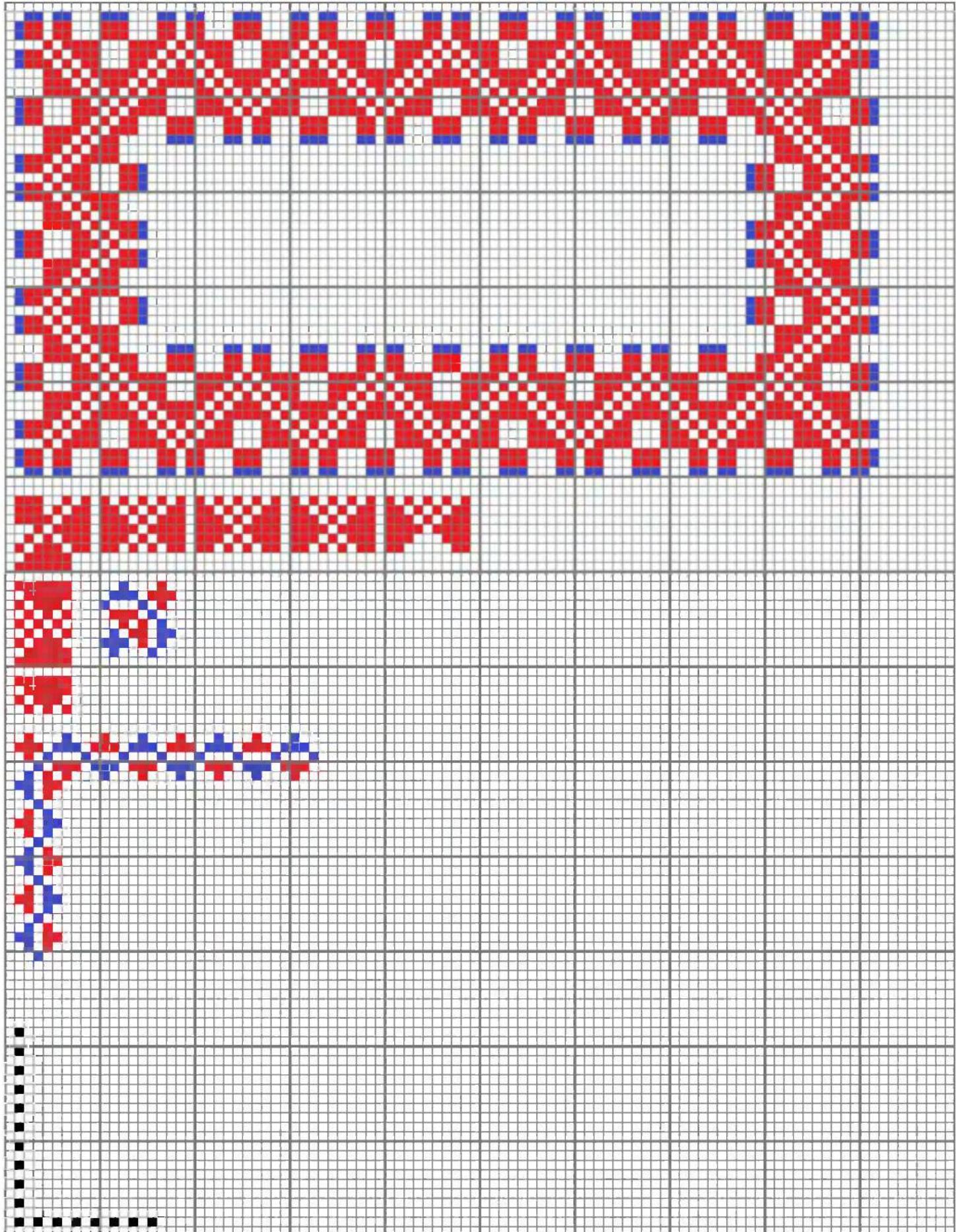
Bands – Diagonal



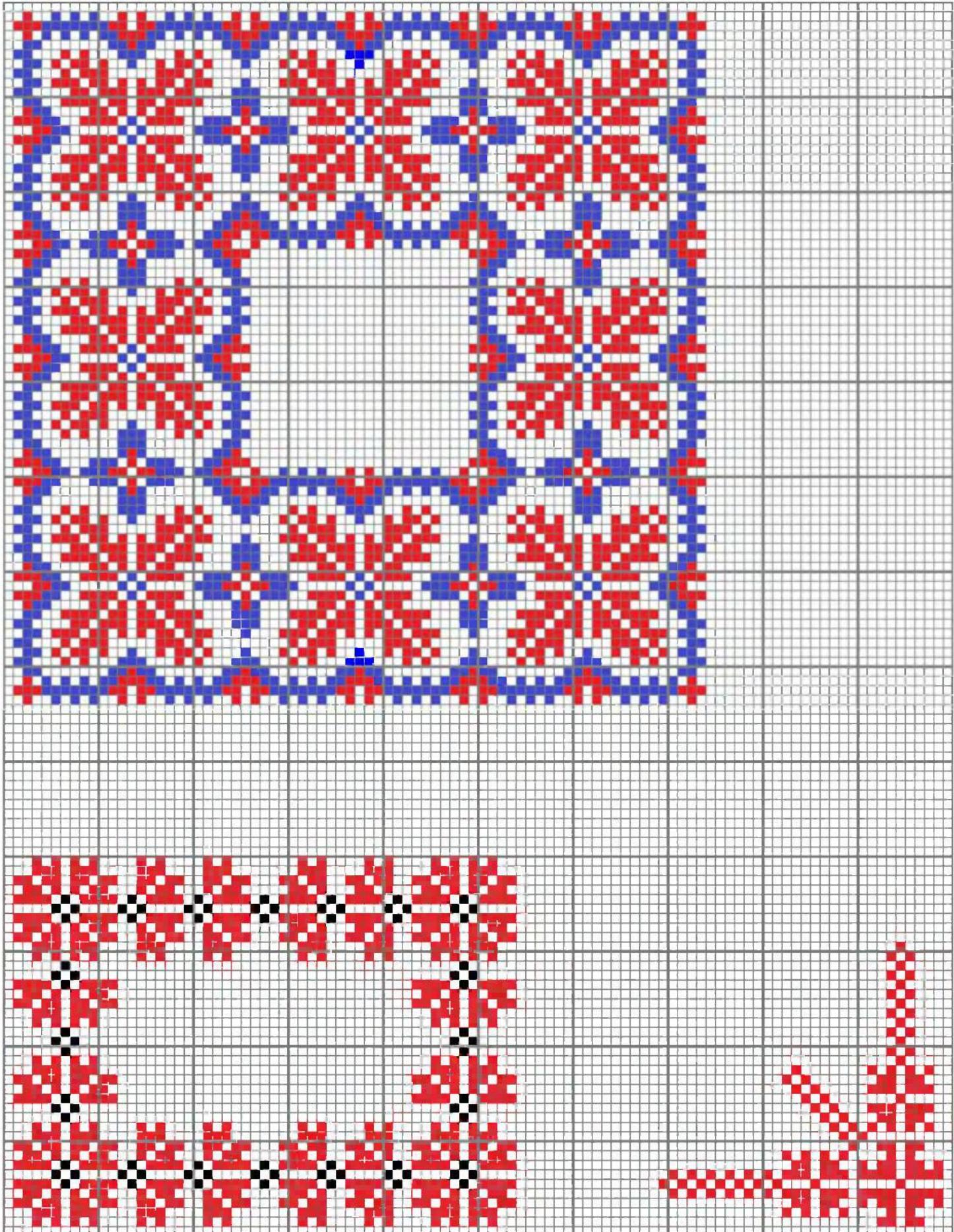
Corners and Frames



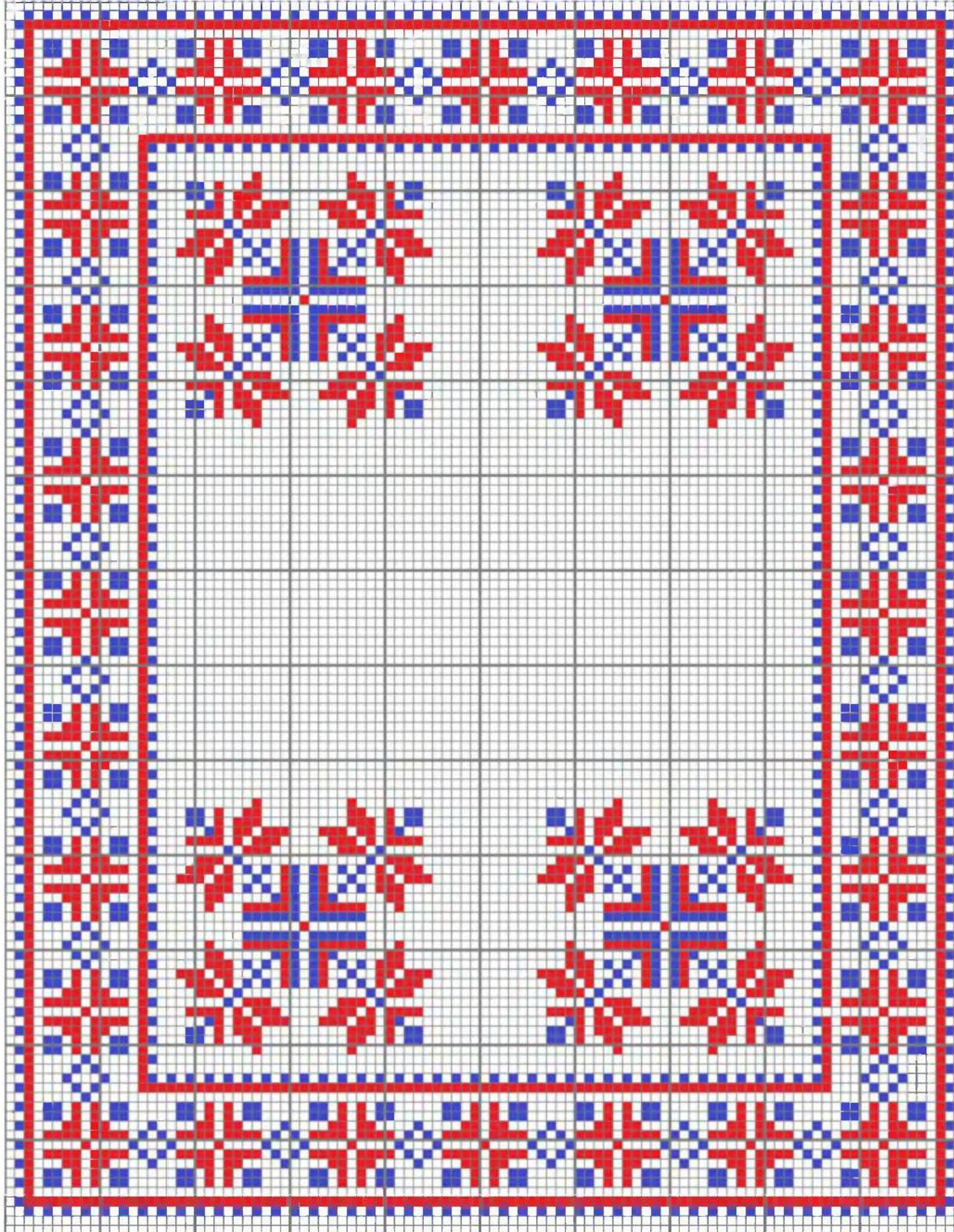
Corners and Frames



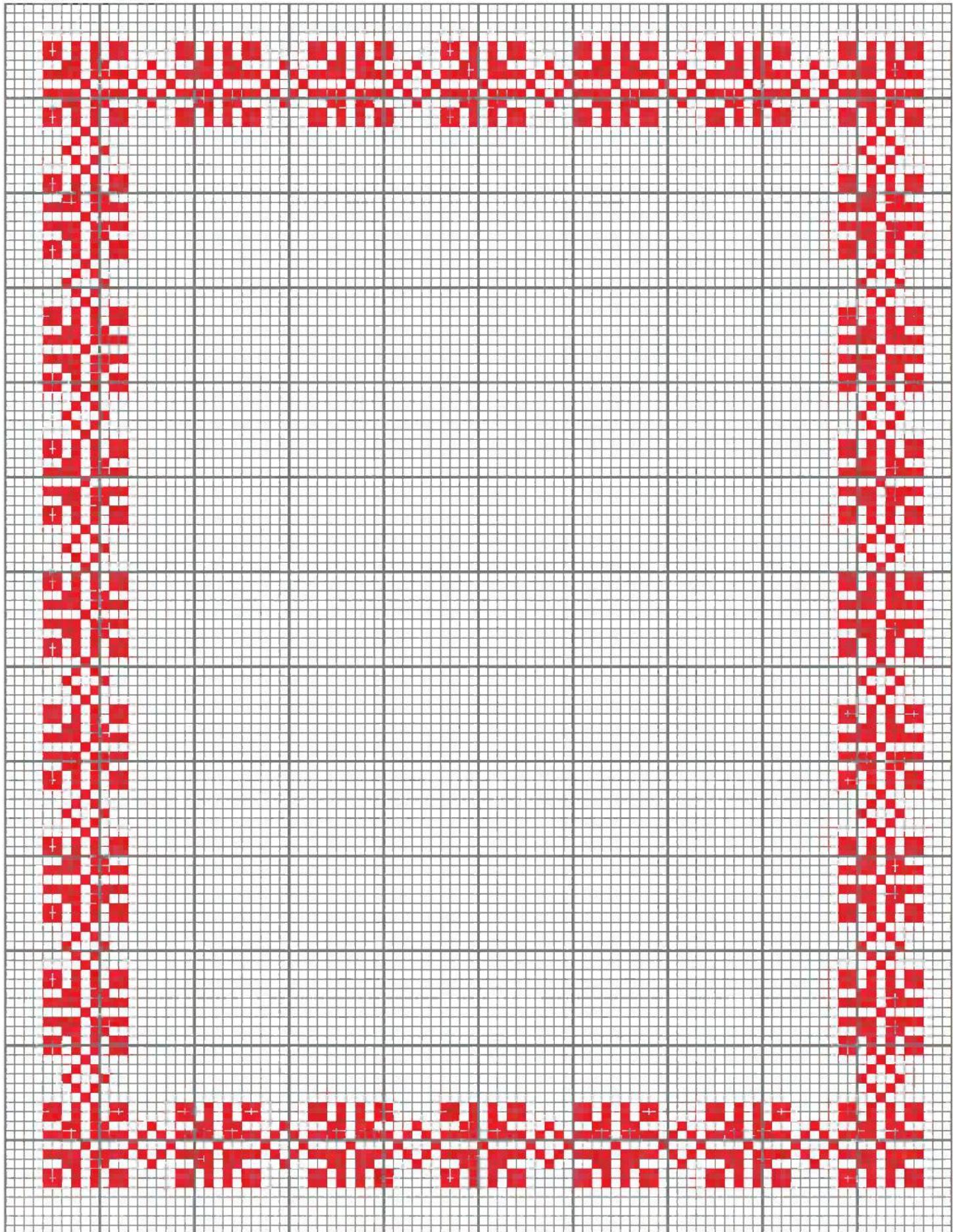
Corners and Frames



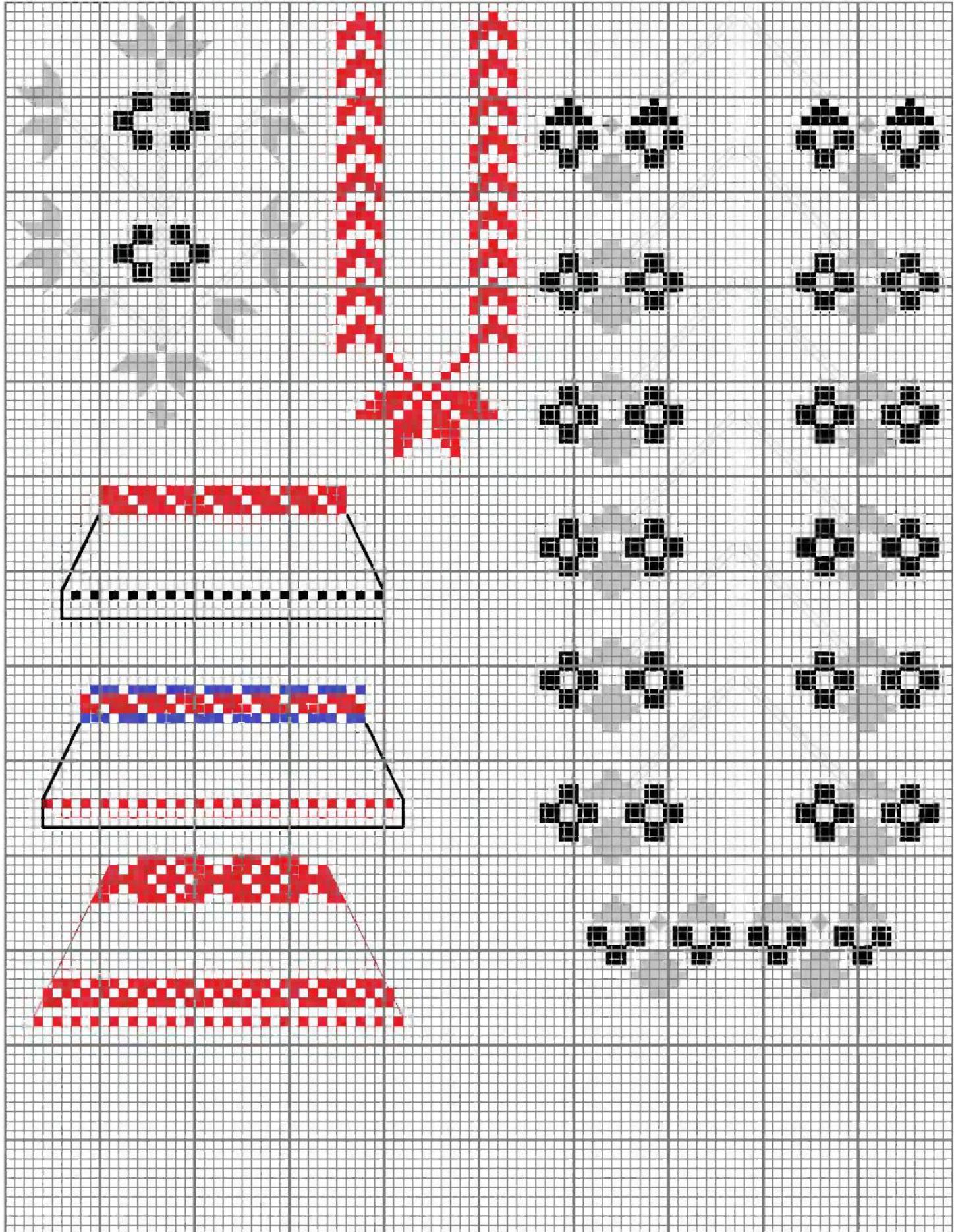
Corners and Frames



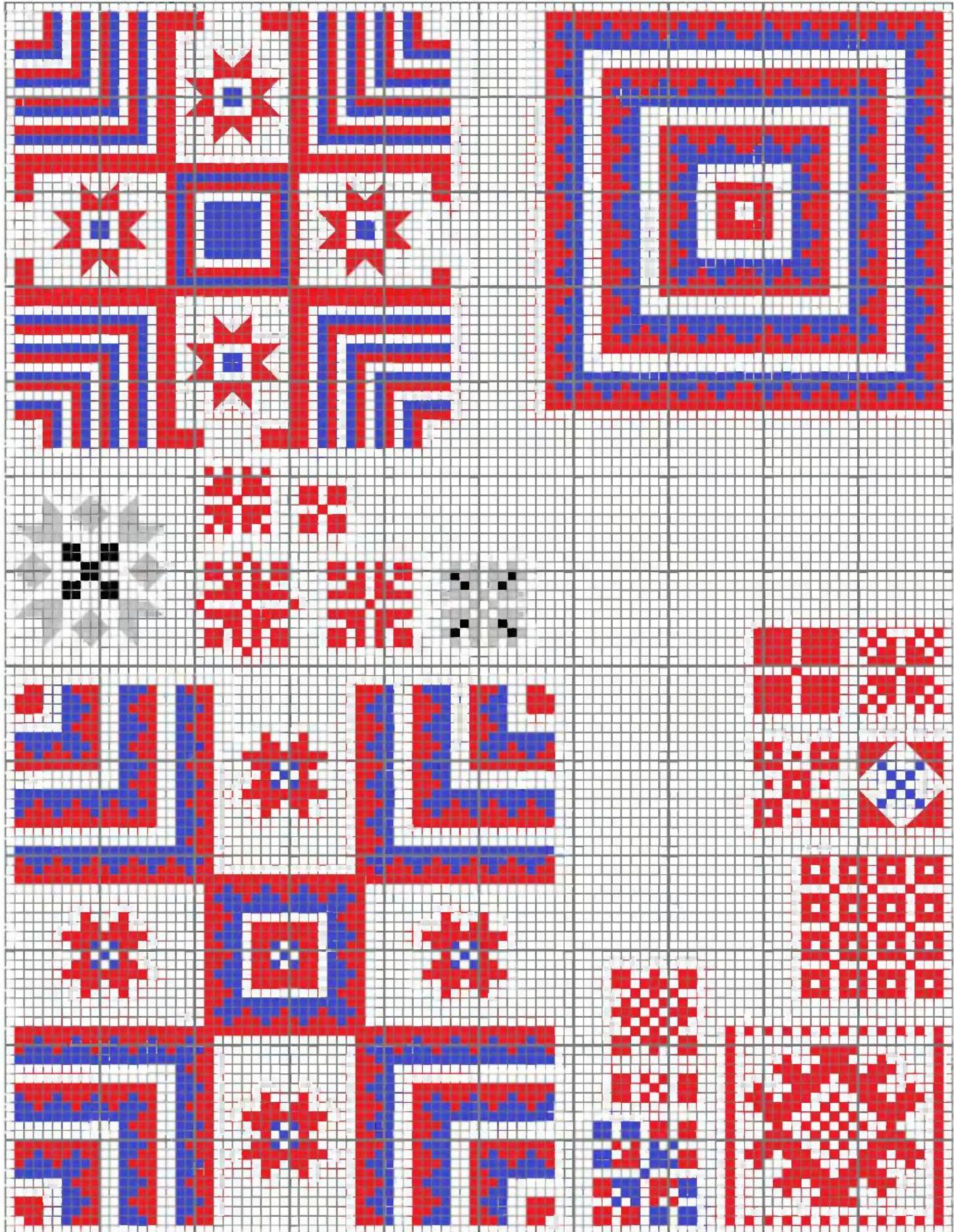
Corners and Frames



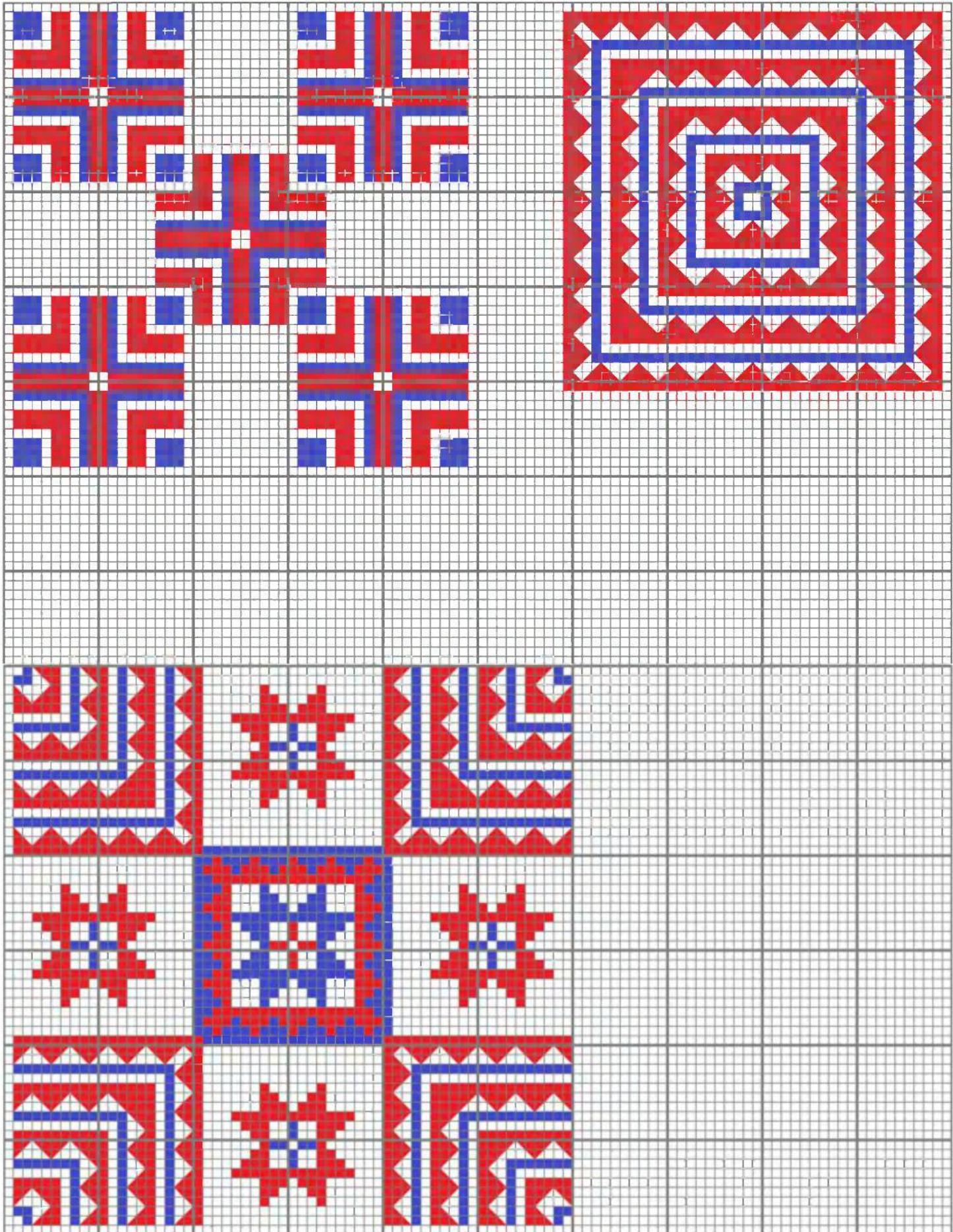
Plackets & Cuff/Collars



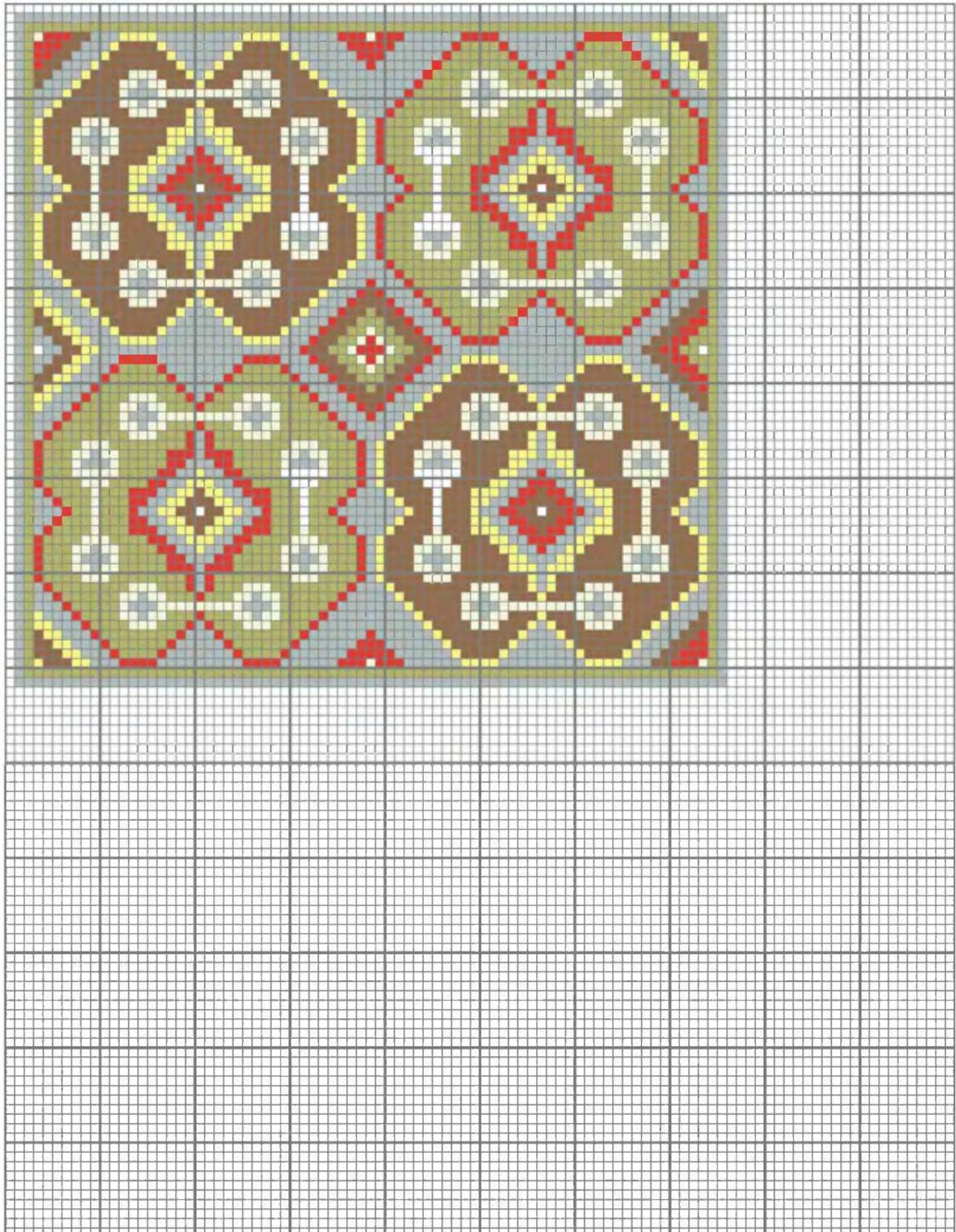
Blocks and Medallions



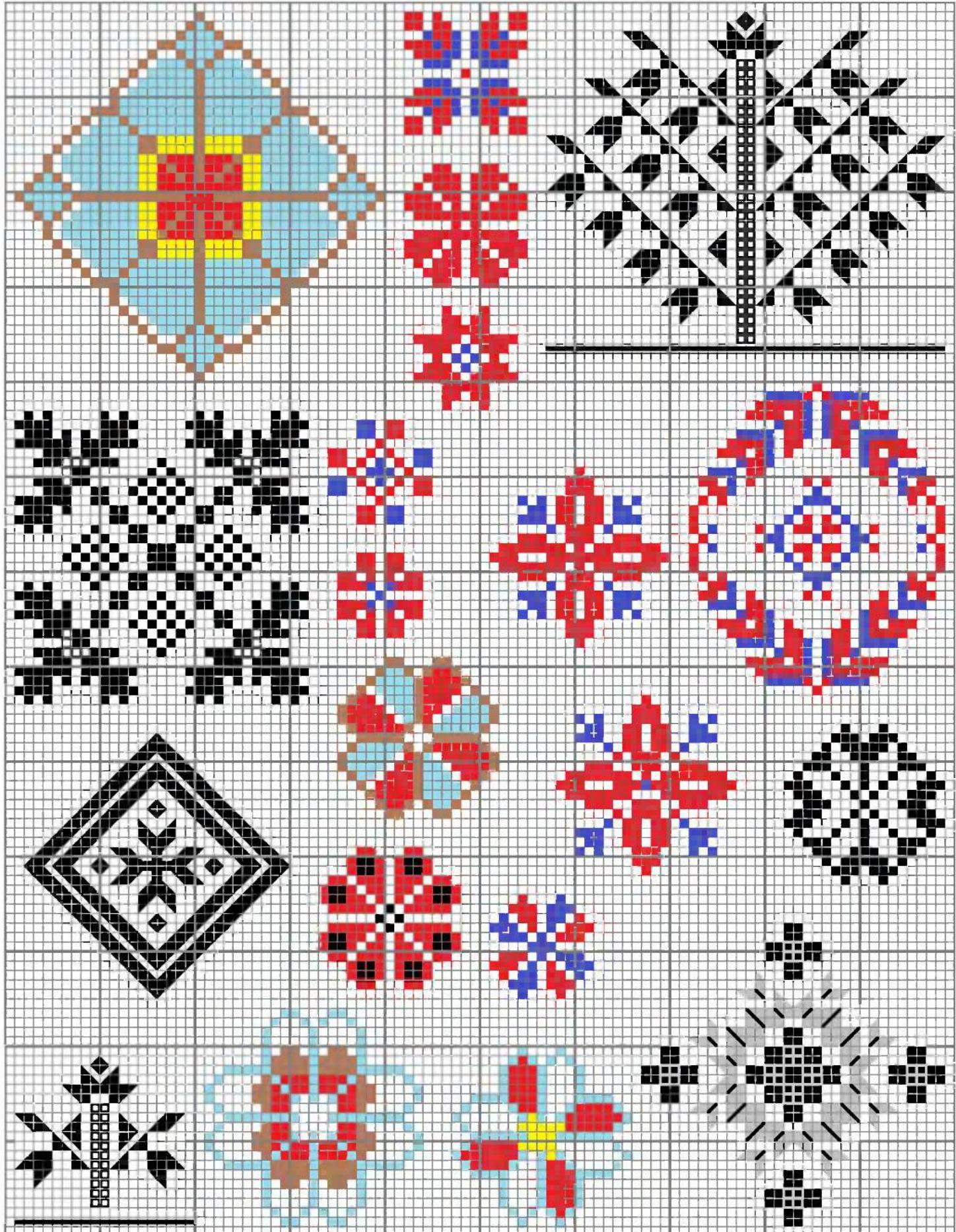
Blocks and Medallions



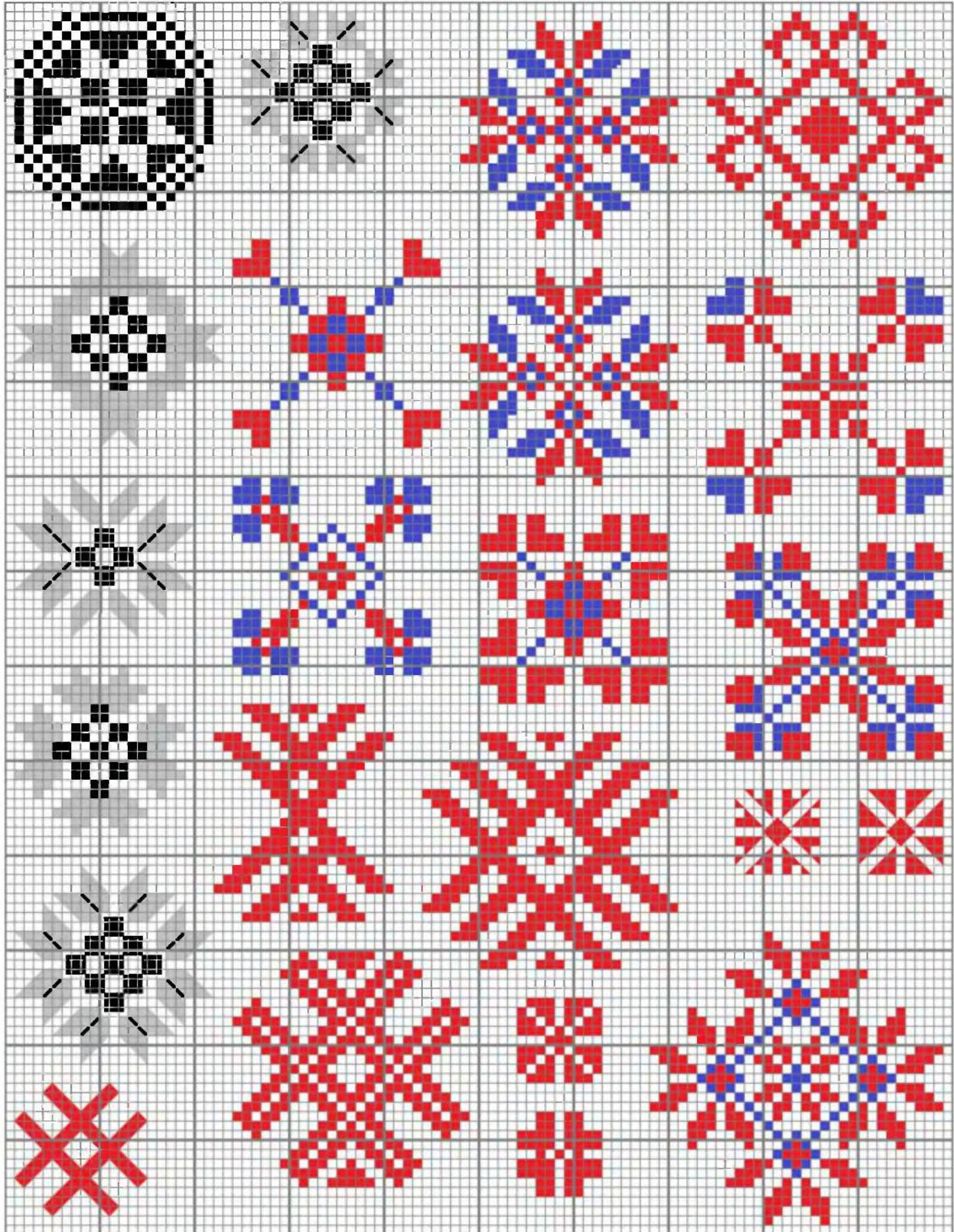
Blocks and Medallions



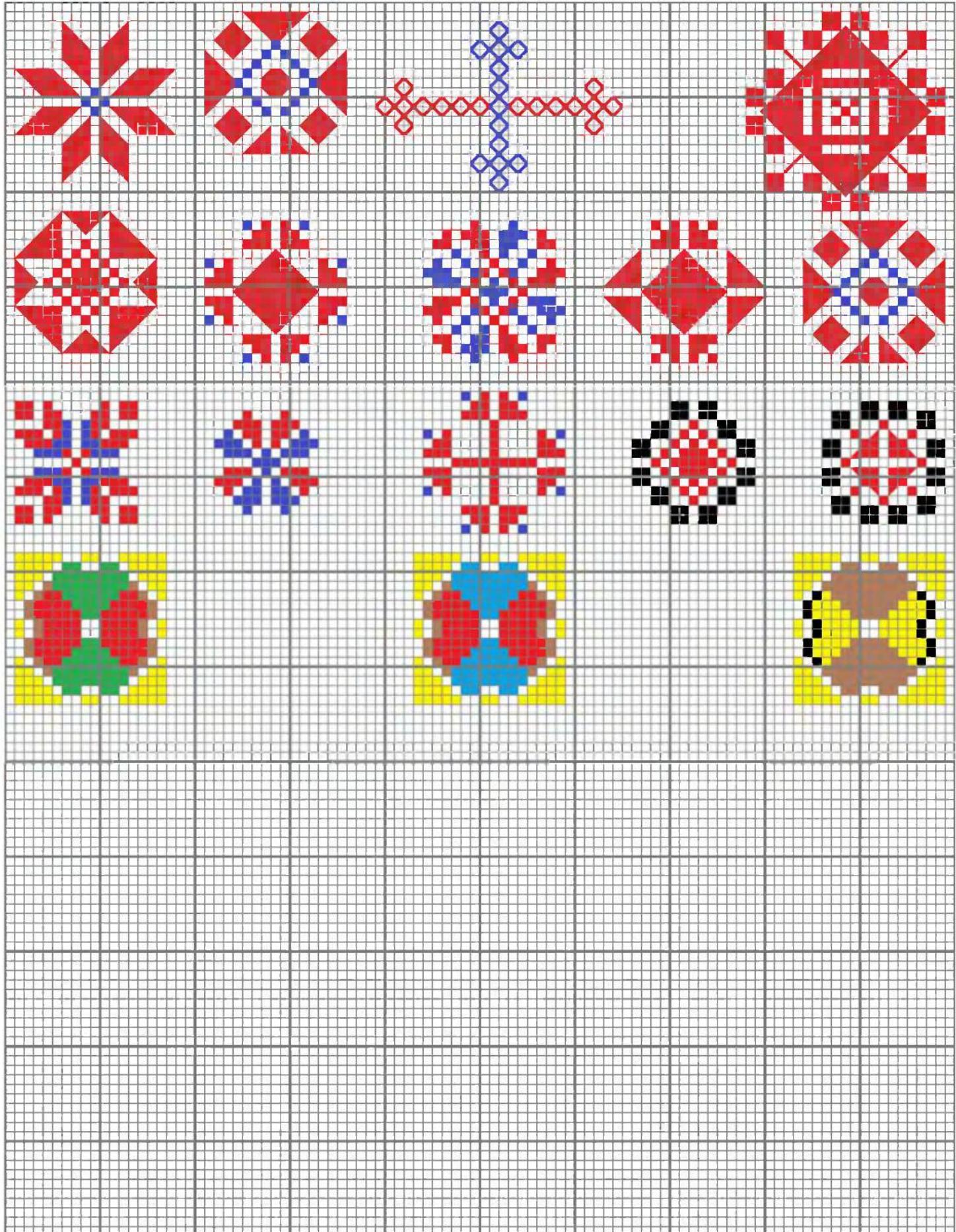
Blocks and Medallions



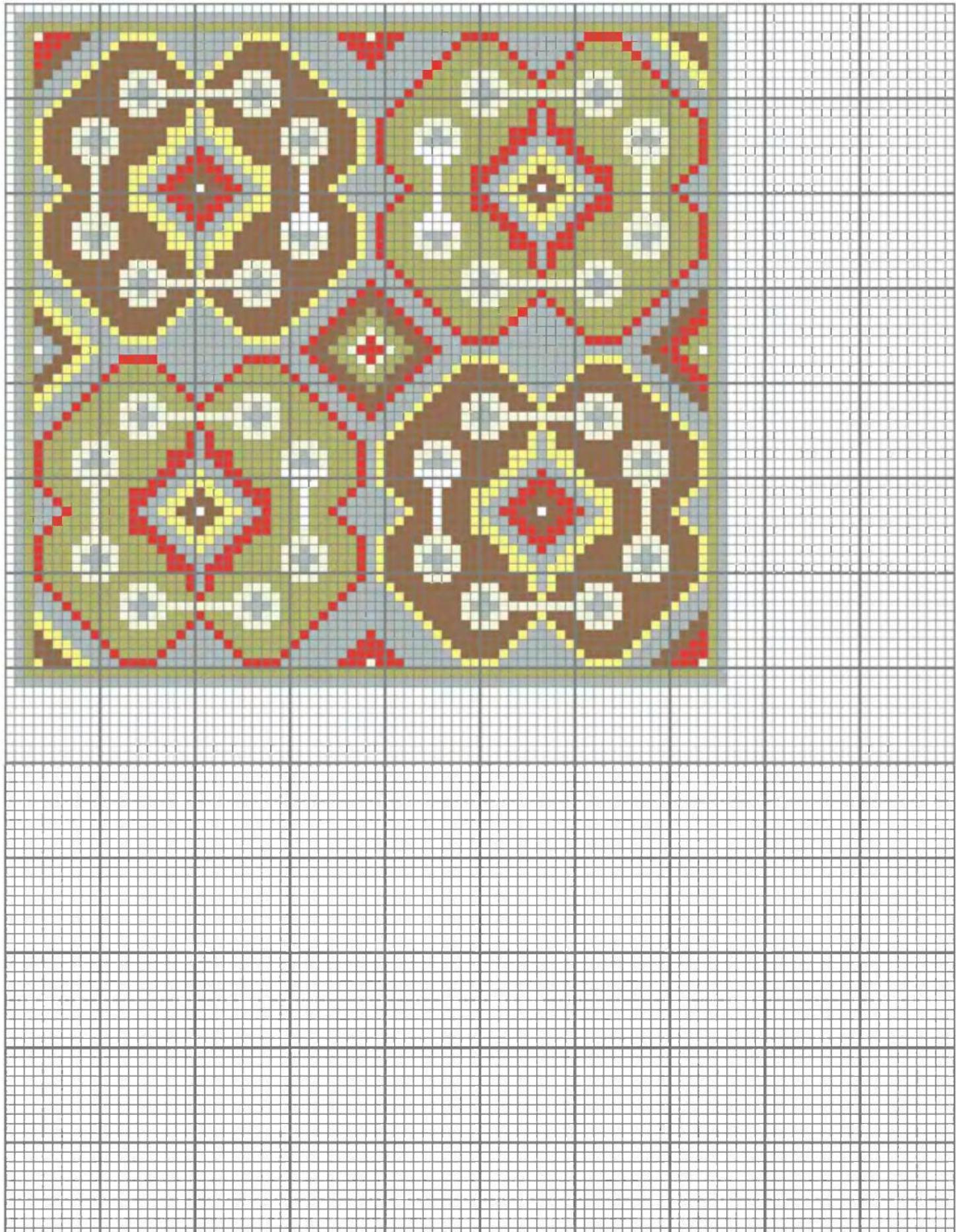
Blocks and Medallions



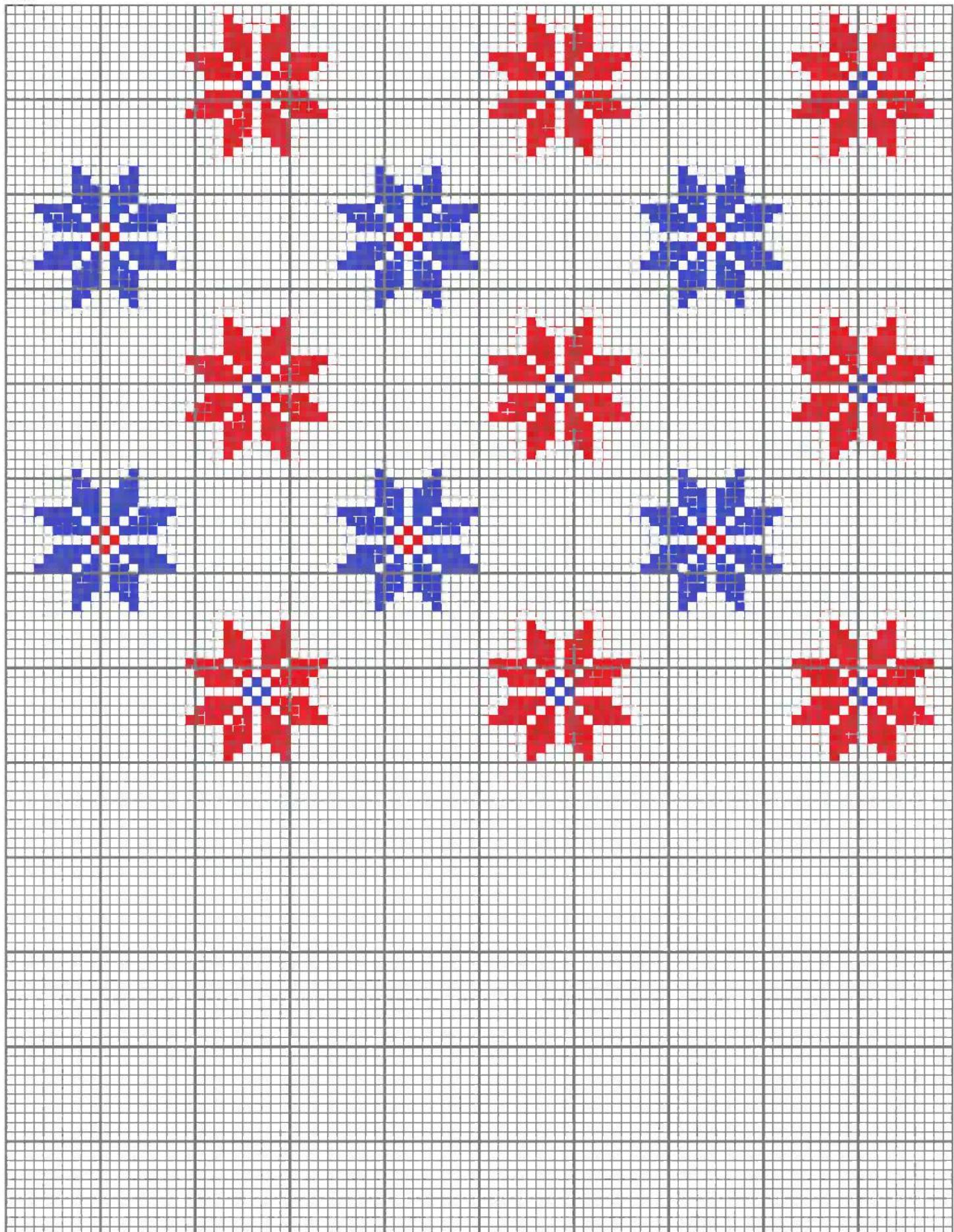
Blocks and Medallions



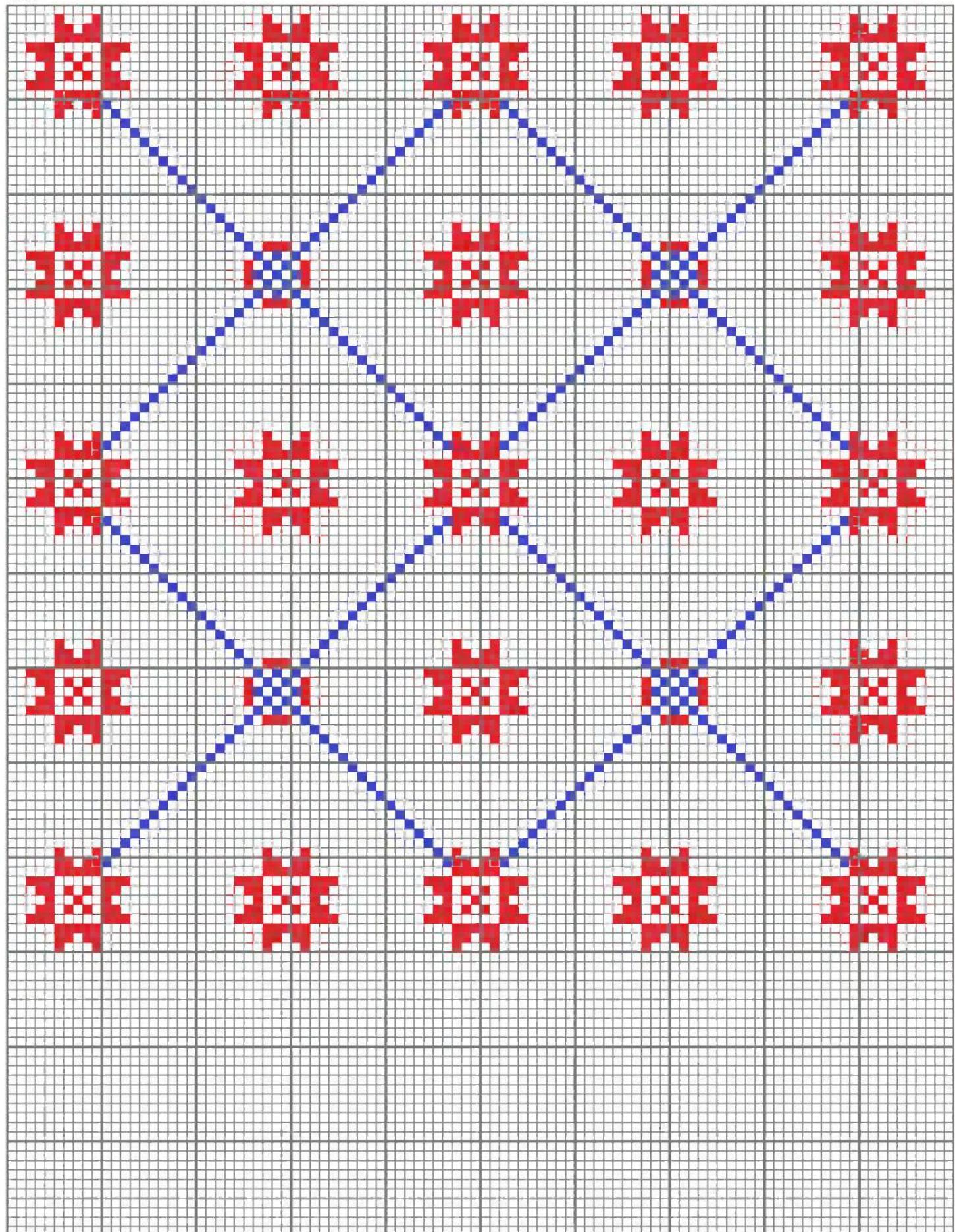
Blocks and Medallions



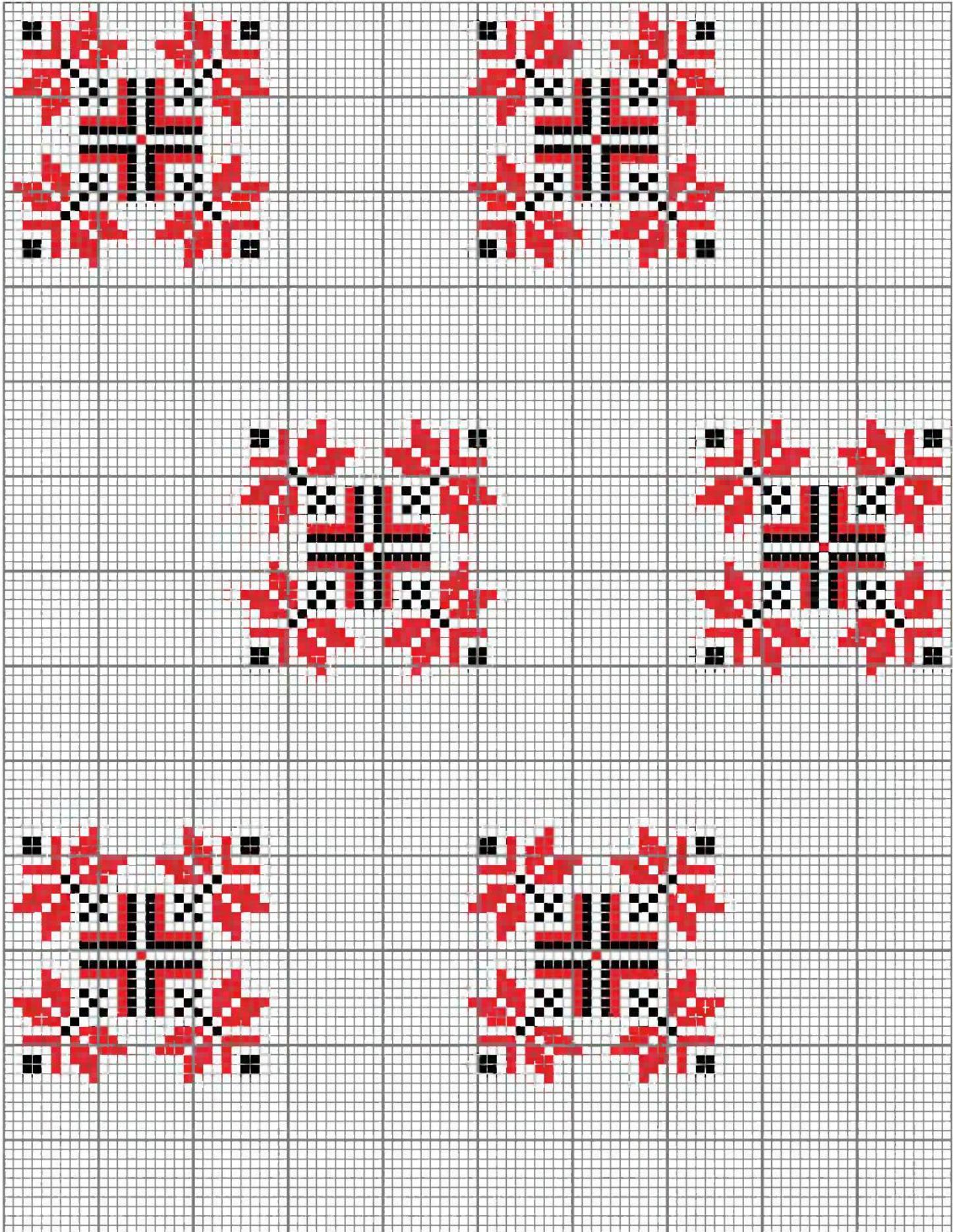
Fills



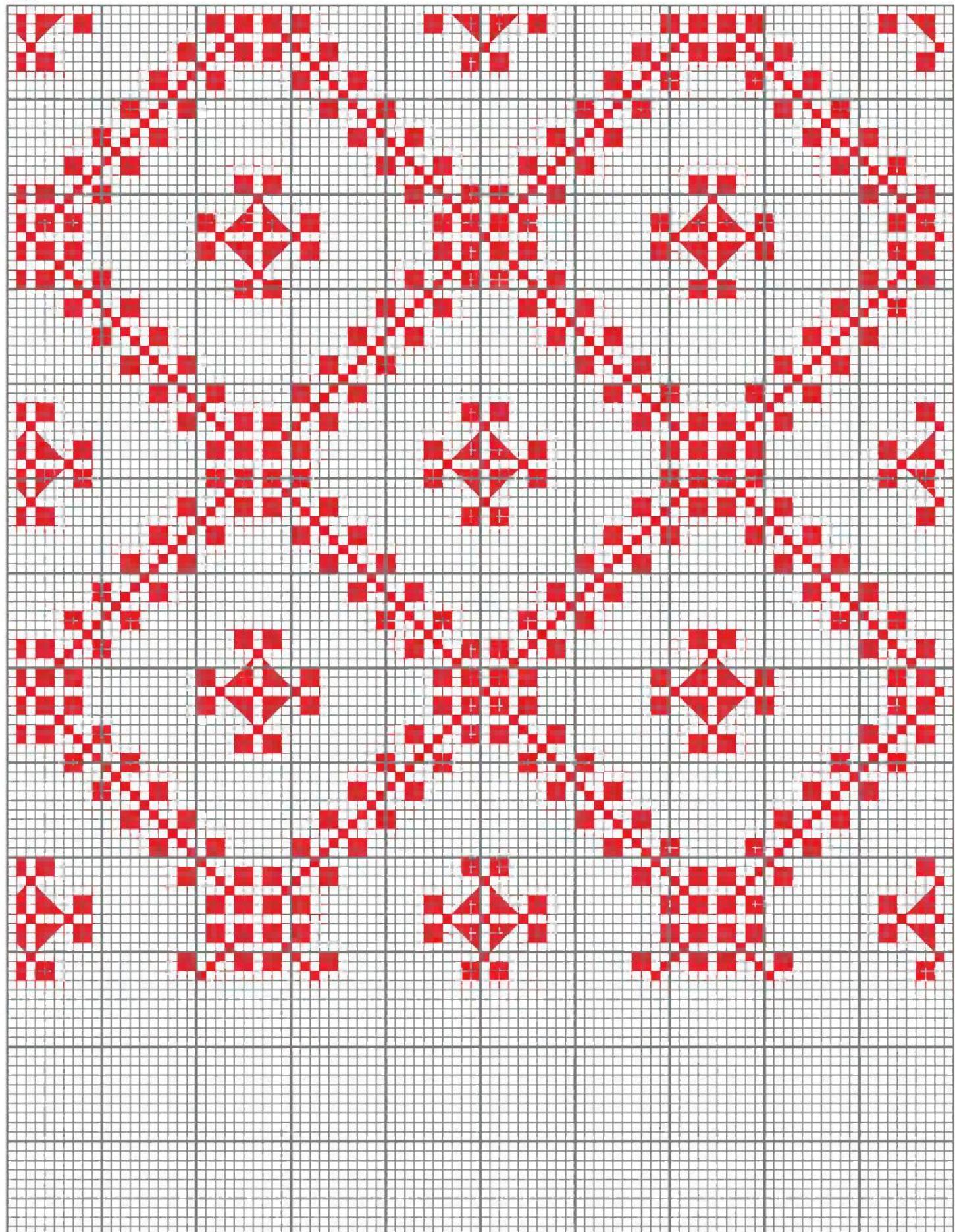
Fills



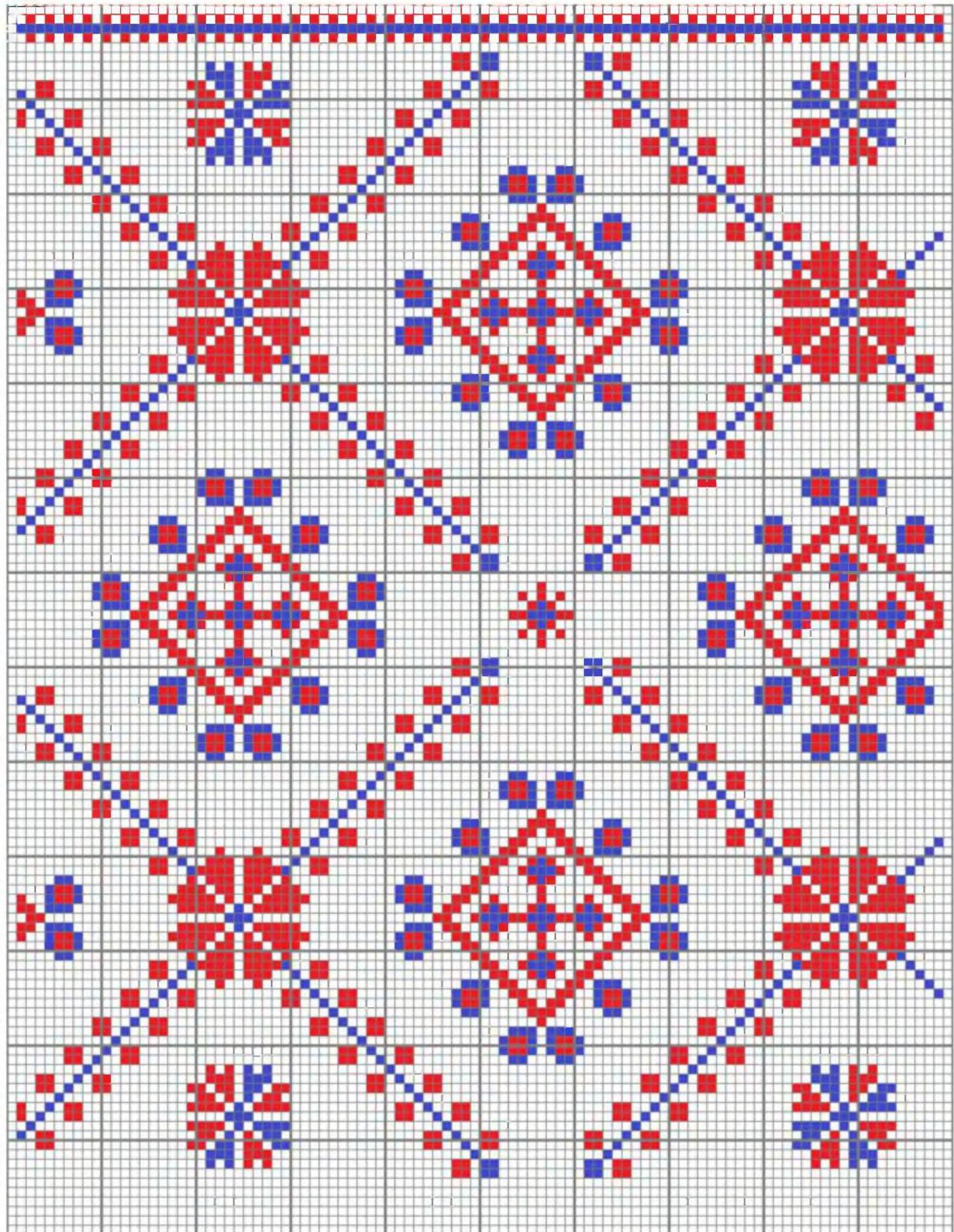
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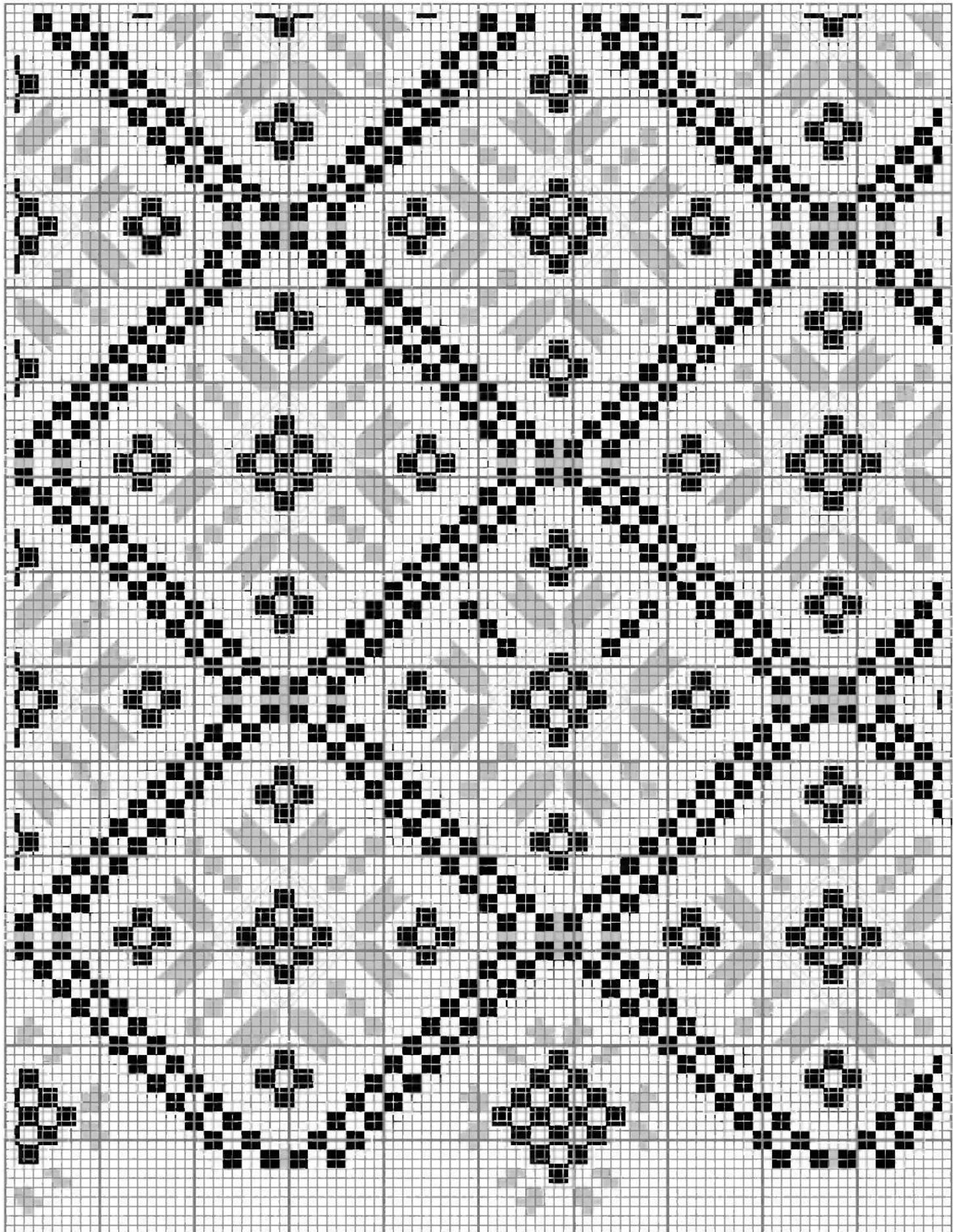
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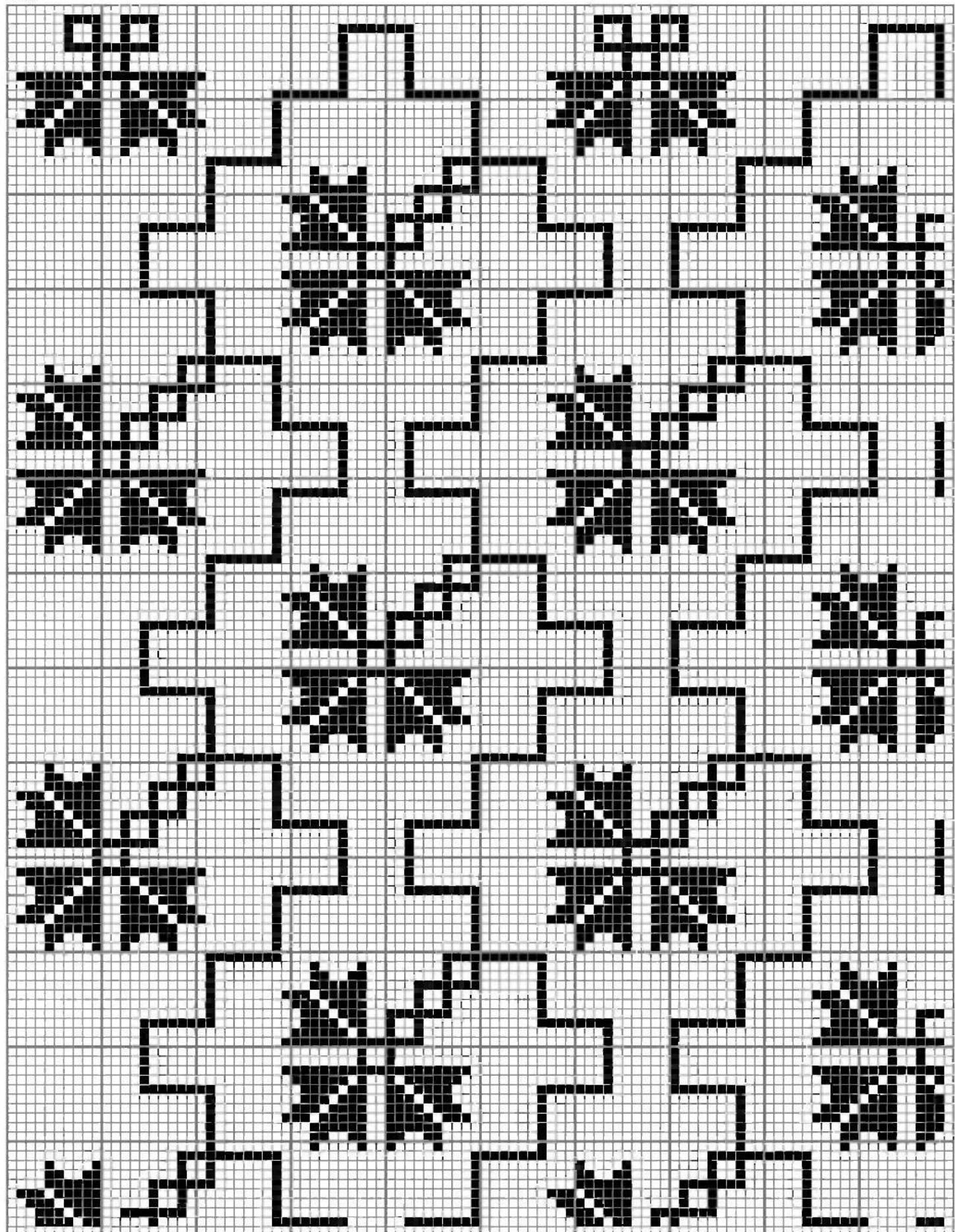
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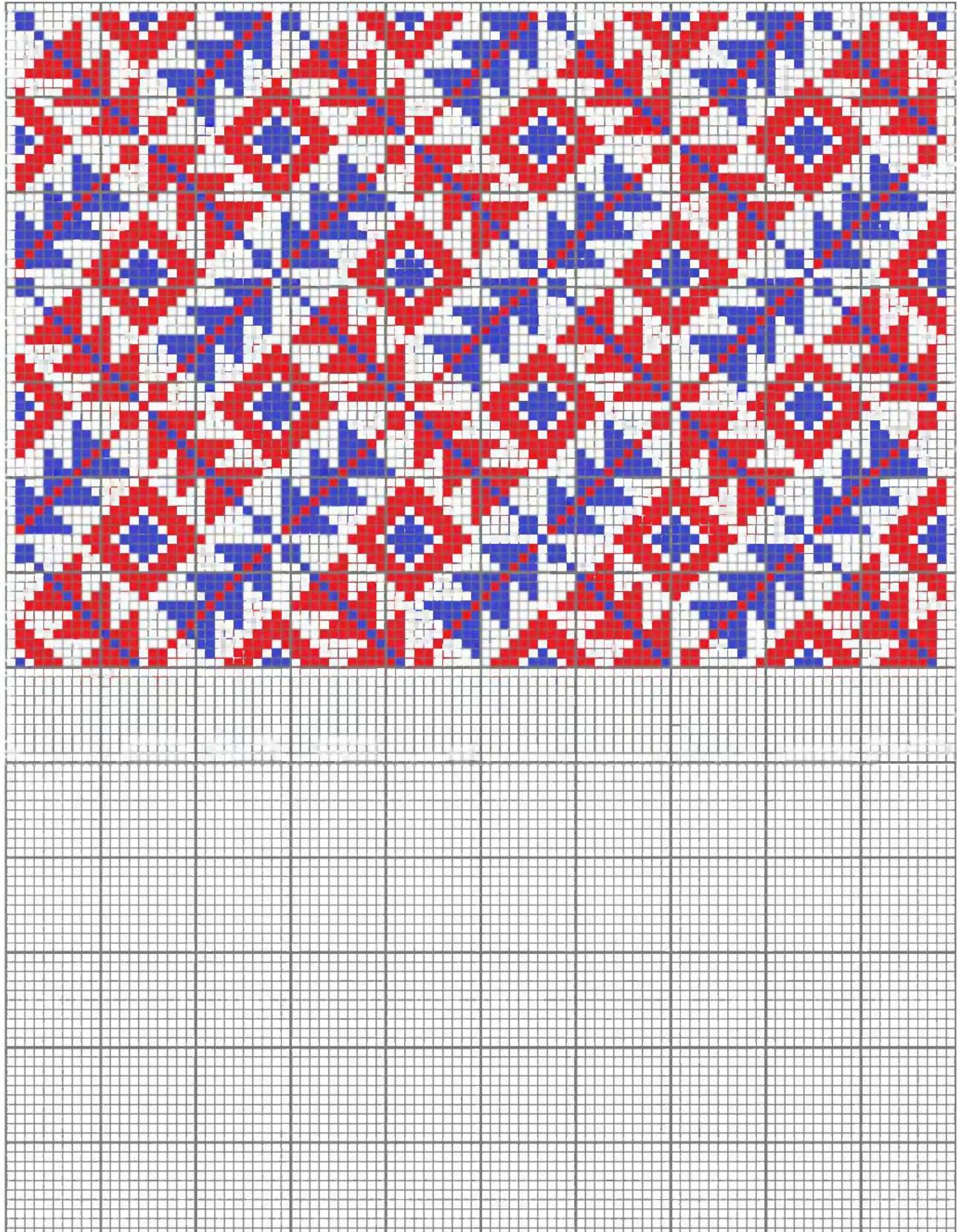
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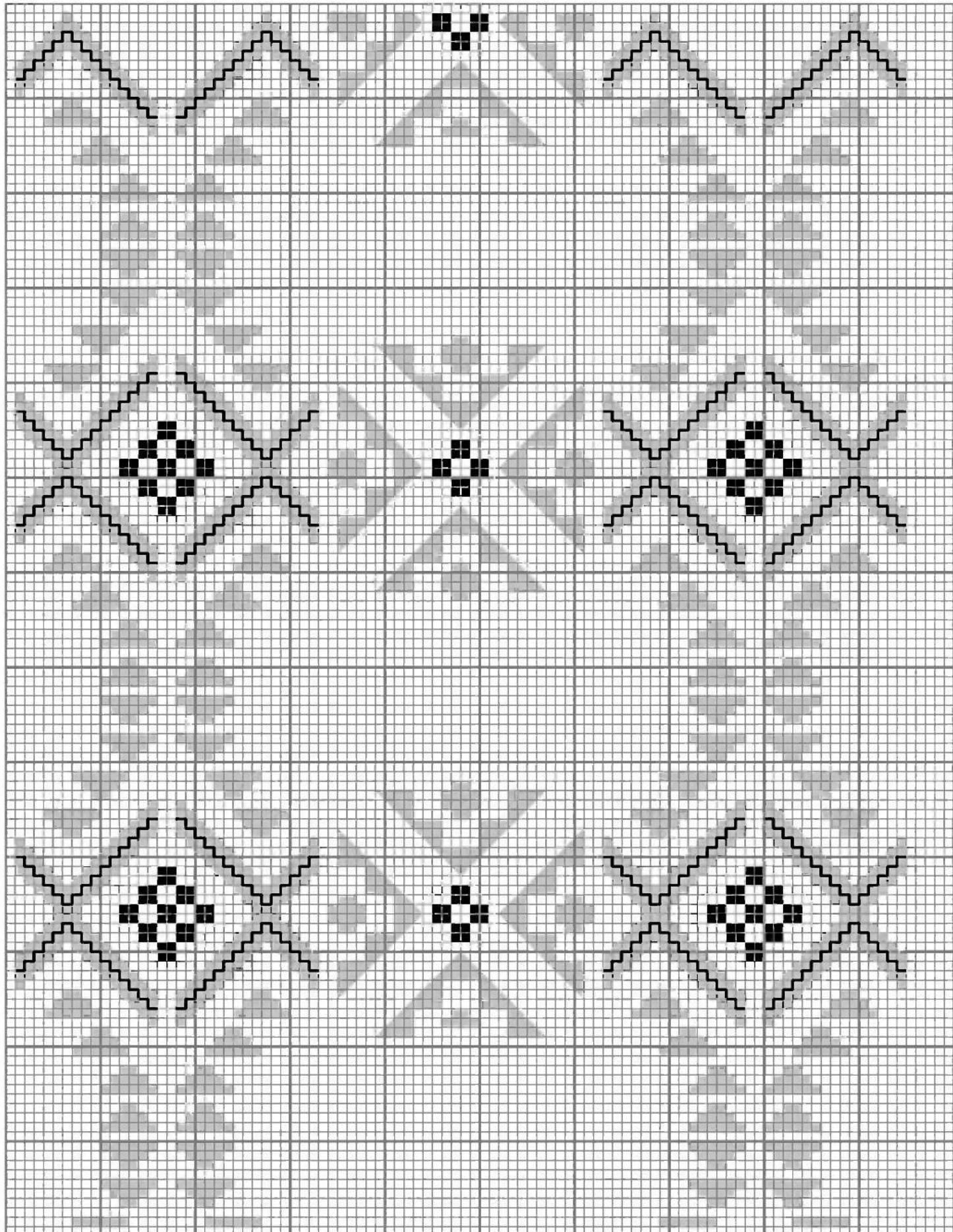
Fills



Fills



Fills



Fills

