

No. 7.

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RUG MAKING



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“FIRST LESSONS,”

The Practical Needlework Teacher.

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No. 2—KNITTING

No. 3—PLAIN SEWING

No. 4—DARNING AND MENDING

No. 5—EMBROIDERY

No. 6—DRAWN THREAD

No. 7—RUG MAKING

No. 8—PEN PAINTING

No. 9—LOOP STITCH or ROSARY WORK.

INTRODUCTION.

RUG MAKING at home is a craft that has long been practised and has lately become very much more popular because of the great improvement in the materials for the work which are now available. Instead of the coarse wools of crude colours and the awkward, sprawling designs, we have now offered to us both wool and designs of a highly artistic nature. When we add to this the invention of an implement that makes the work simplicity itself, and removes what was objectionable before, we can predict with perfect certainty that rug making is entering upon a new lease of life in popular estimation.

The work consists of pulling loops of thick rug wool through the meshes of a specially made canvas, resulting in a thick pile that resembles Axminster carpet of a high quality. The actual formation of the knot and the little pull that is necessary is all done by means of the implement which we shall presently describe, so that the most delicate fingers that dislike the feel of rough wool need have no fear of inconvenience, for the handling is reduced to a minimum. The rugs that are produced will last a life-time and are soft and most luxurious to the feet; they will stand brushing, beating and cleaning, and are only improved by hard wear,—indeed the choicest designs do not attain their full beauty until the pile has been well trodden down by a year's steady wear. Like all pile carpets there is always a certain amount of loose ends of wool that has to come away when the rugs are new, and steps have to be taken to counteract this. The method is simple enough. After the rug is finished it is placed on a flat surface and rubbed with the palm of the hand; a glove can be worn if preferred, and the rubbing must be continued until the worst of the “fluffing out” has ceased. When the rug or carpet is put into use it is advisable to brush it occasionally outside the room, in a place where the fluff can easily be collected. Remember that the more care is taken in getting rid of the fluff at first the less trouble there will be when the rug is put into use.

A favourite use for hand-made rugs is the threshold mat, because the thick pile acts as a very efficient draught excluder; nothing can be nicer than a plain mat of two tints of the same colour, dark border and light centre, or vice versa, for this purpose, a set of mats for all bedroom doors on a landing being a smart feature in any house. Then hearth rugs are very cosy and decorative made with this thick pile in one of the artistic designs that are illustrated in this book. For those who have the determination to tackle larger affairs, the system of making in sections is available, and in this way small carpets can be produced that will completely cover the floor of boudoirs or dens, and give, by their rich softness and colouring, an air of refined luxury that is not attainable in other ways except at a very large expenditure of money.

POSTAGE ONE PENNY.

CHOOSING A DESIGN.

The designs that we shall presently describe offer a variety of style from which the most fastidious can suit her taste, and it must be remembered that sometimes the best results are obtained by working in plain colours, or in the "speckle" that is described later, thus a rich patterned border with a plain green or blue filling gives a most restful and artistic result, and for small door mats the plain border and centre already mentioned is usually the best choice.

On the other hand it should be borne in mind that it is just as easy to work the most elaborate pattern as it is to cover the canvas with wool of one colour. The design is marked on the canvas in its correct colour, and all that one has to do is to pick up a loop of the wool corresponding to the colour that occurs on the canvas and the design shapes itself as you proceed. There is no counting of stitches, no matching of colours, no printed instructions to follow. For this reason the very youngest worker, once she has been shown the method, can produce the most artistic rugs, and those whose eyes have grown too dim to follow the intricate details of work that delighted them in days gone by, will find in rug making a productive employment that will solace many an hour that might otherwise hang heavy on hand.

THE MATERIALS AND REQUISITES.

Canvas.—This is a specially-made, strong fabric known as B46, and is sold in widths 12 in., 14 in., 18 in., 27 in., 36 in., and 45 in. at a very reasonable price. It is also sold cut up into mats or rugs with the designs stencilled upon it, and this is undoubtedly the most convenient way of purchasing the groundwork.

Wool.—The Fairy Rug Wool is the material that has been used for the preparation of the designs illustrated in this book, and is recommended as the best that can be procured both in substance and in colour. The range of shades has been carefully chosen by the help of fine specimens of carpets, so as to enable workers to reproduce all the rich Eastern effects that are suitable to modern requirements. The Fairy wool will be found to "fluff out" less than most makes and to be permanent in colour.

The Patent Rug Machine.—The action of this implement can be seen at a glance from our working illustrations. It is far quicker to use than any hook, and does away with the strain upon the fingers in pulling the loops tight. By its use the necessary movements are reduced to simplicity itself, and its low cost makes it a boon to all home workers. It is sold everywhere

There is also a tool called the "Patent Rug Hook," which has a loose bar that covers the hook as it is being drawn through the loop. This is a great improvement on the ordinary hook, and it is still favoured by many workers.

Plain hooks with either wooden or cork handles may also be purchased at 2d. and 3d. respectively, but their use is not advised, since they are slower to manipulate and split the wool unless great care is taken.

The Gauge.—This is a plain wooden strip used to cut the wool into the required short lengths, and is sold at 1d. Two sizes are made. The "Economy" gauge is the smaller size and uses less wool than any gauge ever offered to the public before, and the rugs made by its help are of sufficiently deep pile to suit all ordinary purposes. The broad gauge is used where a very rich and heavy texture is required.

When using the narrow gauge about 9 oz. of wool make a square foot of and the broad gauge takes about $11\frac{1}{2}$ oz. per square foot.

Lining.—B120 is a strong glazed black material, used to line the rugs so as to protect the back from wearing, which might result in the loops of wool being cut on the underside. It is made 40 in. wide.

THE DESIGNS.

The designs are known as the Penelope (regd.) Rug Designs, and care should be taken to see that all designs purchased bear this well-known mark; they are produced in the most convenient of all forms, that is to say they are stencilled on the canvas in the actual colours in which they are to be worked, so that the worker buys the mat ready to begin at a moment's notice, and is saved all the trouble of counting, measuring and setting out such as is involved when working from a chart. It will be noticed in following the designs that here and there breaks occur, caused by the stencil plate, but these are ignored as shown in our reproductions of worked specimens. The part that has often deterred would-be rug makers is thus removed, for it is just as easy to carry out the most elaborate, patterned design as it is to work in one colour, and this facility of working much more than compensates for the slightly higher cost of the stencilled mats as compared with the price of the plain canvas by the yard.

The designs, Osmanic, Tauris, Shiraz and Wiltona are all made as mats in three sizes, 18 x 36, 27 x 54, and 36 x 72 inches, and the design is in each case modified to suit the different sizes. Should any one want one of these designs in a special size, it could probably be prepared, but regard has to be paid to the widths in which the canvas is made. Any good repository will be able to give information on this point.

In artistic beauty these designs are a very great advance upon anything that has hitherto been offered to the public, and this fact alone is enough to ensure for the work a revival in popular estimation that will cause the work to be far better known than it has ever been before.

PREPARATIONS FOR WORK.

There are no further requirements for the work besides the few and inexpensive implements which we have enumerated, and the preparations for the work are quite simple. As has already been mentioned, there is always a certain amount of fluff inseparable from cut wool, and in order to protect the clothing from this fluff, a large apron or overall should be worn when at work. A garment with a large work pocket is the most convenient, since the short lengths of wool can be kept in this in the handiest way for use; when work is finished the whole garment is rolled up and the wool remains in the pocket ready at hand to commence work immediately the apron is assumed again.

Gloves may be worn by those who do not like the feel of wool, but, as has already been stated, the Patent Rug Machine does away with nearly all actual contact with the wool, so that a glove on the left hand is all that is necessary.

CUTTING THE WOOL.

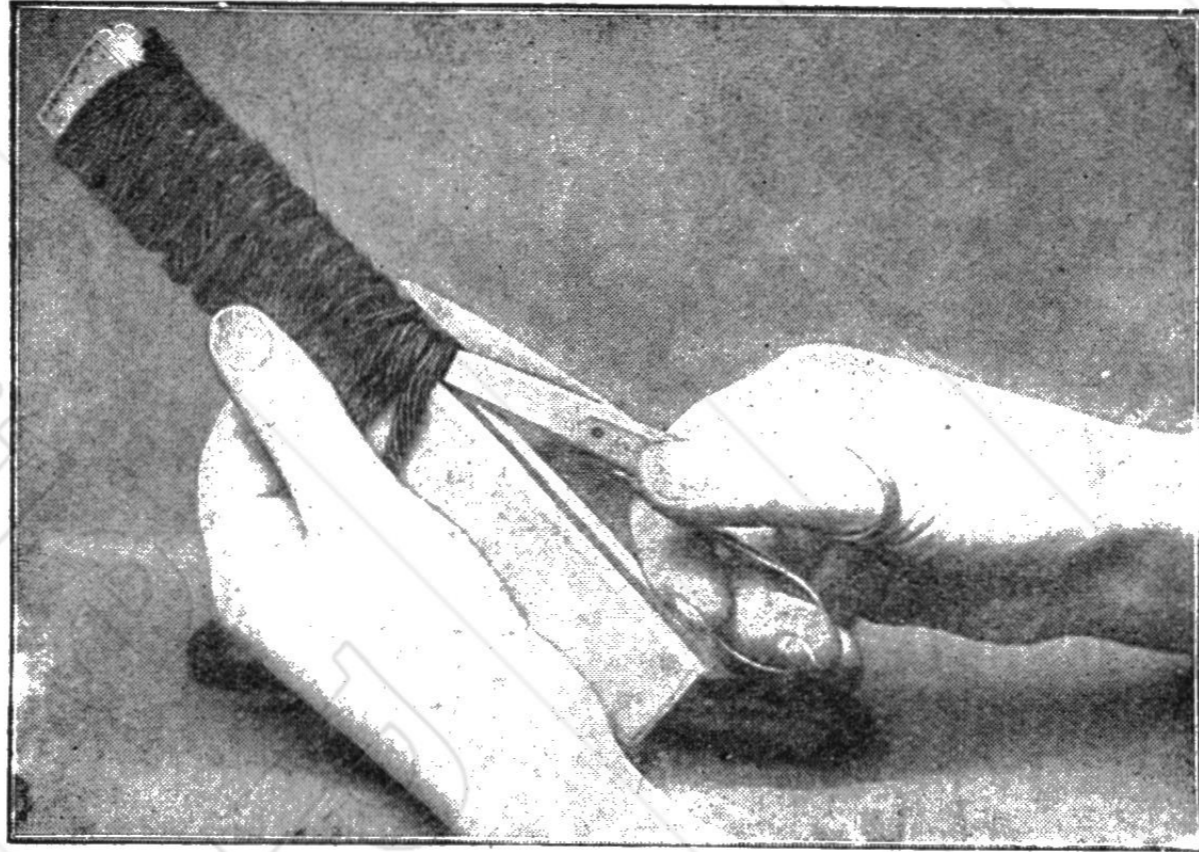


FIG. 1.—WINDING WOOL

The first operation is to cut up the wool into the short lengths or thrums as they are called, that are required for the work. Having decided which colours you are going to use, take the gauge and carefully wrap the wool round it from one end to the other. Overlap the first round so as to secure the end, and be very careful to keep the wool regular from end to end. It must not be stretched tight, just lightly wrapped, so that the pieces when cut will all be of the same length. Holding the gauge in the left hand insert a point of the scissors in the groove at one edge and cut steadily from end to end. Fig. 1 shows exactly how the operation is done.

FAULTS.—Wrapping the wool first tight and then slack.
Cutting the wool carelessly making ragged ends.

POSITION FOR WORK.

Sit at an easy distance from a table with a supply of the cut wool in required colours in your lap. Place the mat on the table with the narrow side towards you. The work is done in continuous rows across from left to right, using the different colours as the design requires.

FIRST MOVEMENT. Fig. 2.

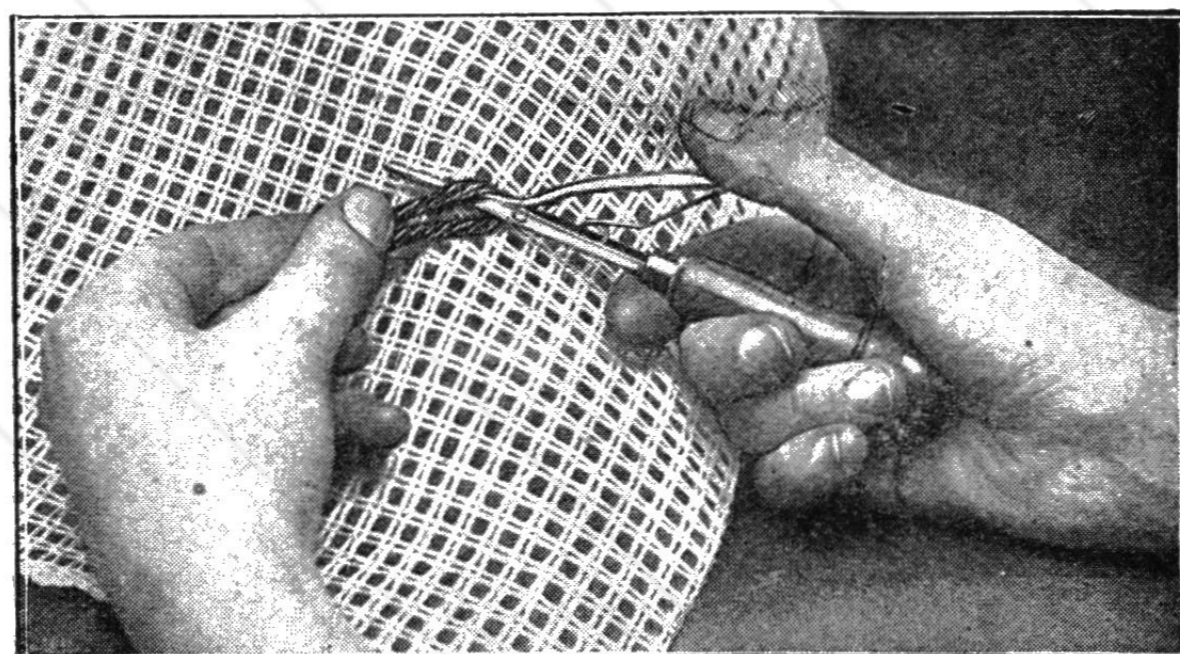


FIG. 2.—FIRST MOVEMENT.

Take a length of wool and make a loop by holding the two ends between the thumb and first finger of the left hand. Hold the implement in the right hand with the thumb upon the lever. Run the point of the implement through the loop and then thrust the point through the first space at the left end of the first row of the canvas, bringing it up at the next hole from you. The implement must be pushed up to the joint as shown in Fig. 2, and the left hand retains the grasp on the ends of the loop.

SECOND MOVEMENT. Fig. 3.

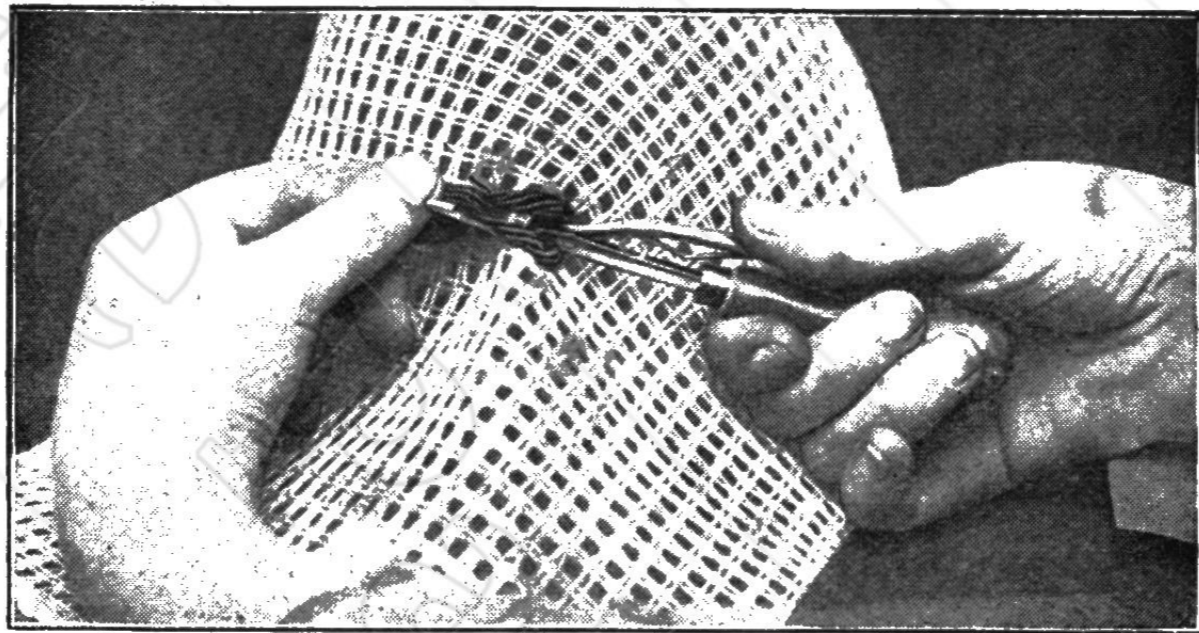


FIG. 3.—THE SECOND MOVEMENT.

By pressure of the thumb of the right hand the jaws of the implement are opened and the ends of the wool are placed by the left hand in the grip of the implement, which is secured by releasing the pressure of the right thumb. Care must be taken to place the ends evenly in the implement, or when the knot is finished one side will be longer than the other, and an uneven surface to the rug will be the result. A very little practice will serve to guard against this fault. By watching the result of the first few stitches you will quickly see which end has a tendency to come the longest, and allowance can be made before closing the jaws on the two ends.

THIRD MOVEMENT. Fig. 4.

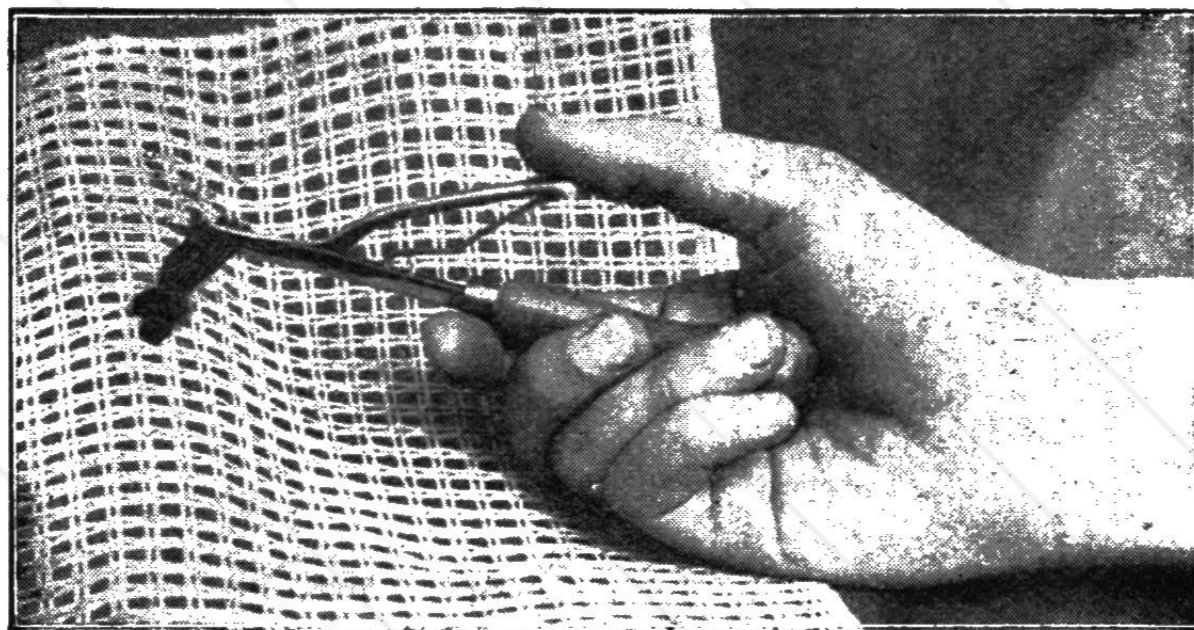


FIG. 4.—THE THIRD MOVEMENT.

When the thumb of the right hand is released it will be found that you have a firm hold on the wool, and the implement is then drawn back until the slip knot upon the canvas is pulled tight; this done, the lever is again pressed and the wool released, leaving the first stitch finished. Continue working from left to right until the row is completed.

As the work is finished it is doubled underneath on the knee, so that the unworked canvas is presented to you just at the bend,—this makes the threading of the canvas by the implement very easy.

It will be noticed that the design is worked in continuous rows from side to side, the different coloured wools being picked up as the design requires.

THE TAURIS DESIGN.

Fig. 5 shows a mat 18 x 36 inches in the Tauris design, one end of which has been worked; our readers will see plainly from this the way in which the stencilled pattern on the canvas becomes the finished design in wool.

The border has a groundwork of grey (Fairy Wool No 36) figured with green 38 and red 15; then comes a line of blue 37. The ground colour of the centre is camel or deep cream No 31, and the same blue, red and green are used for the markings. It will be observed that the blue line is broken into short lengths in the process of stencilling, but these breaks are disregarded in working, as the finished part shows; in the same way the other figures in the

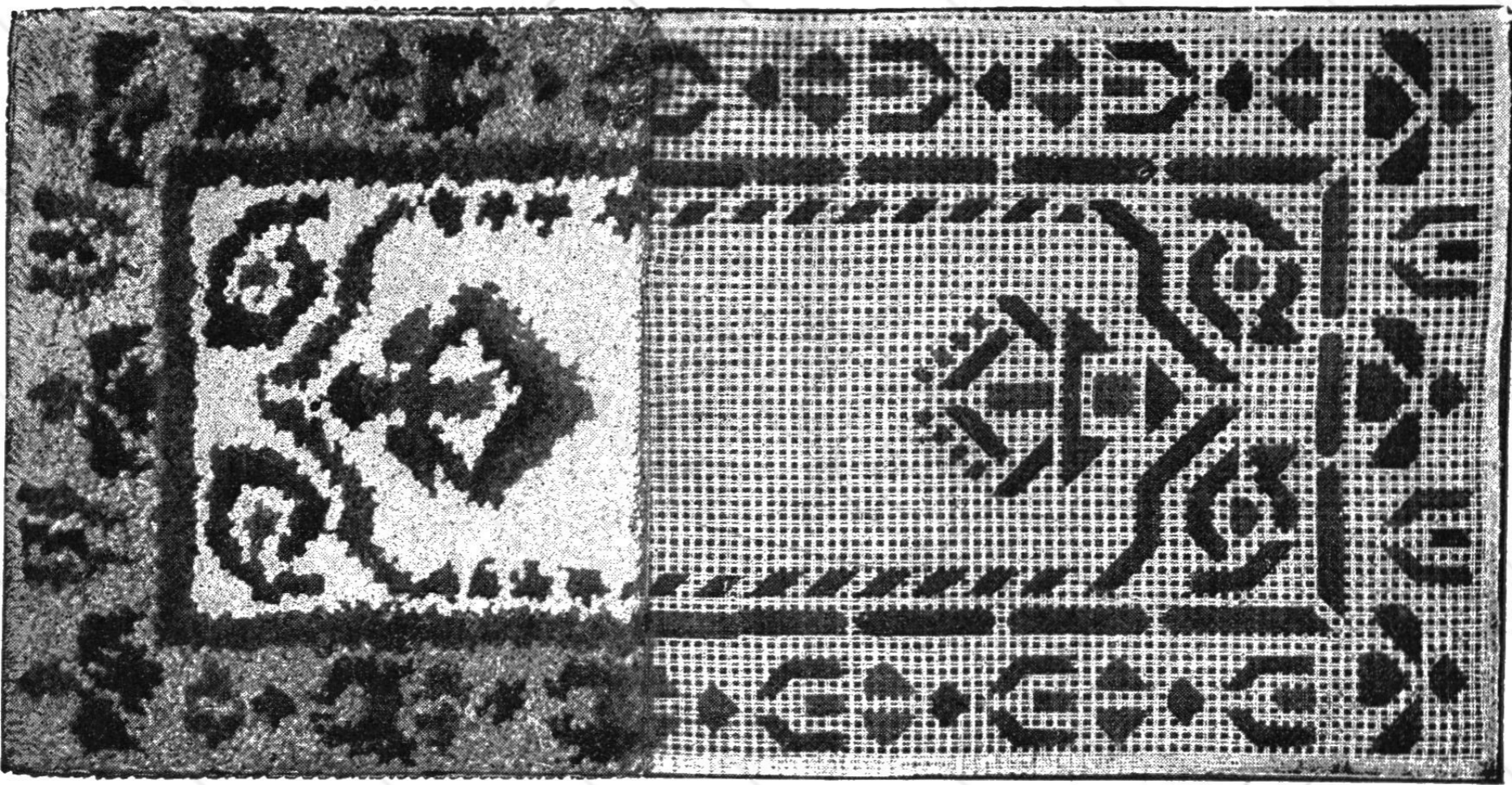


FIG. 5.—TAURIS DESIGN.
SHOWING THE STENCILLED PATTERN PARTLY WORKED.

centre are disjointed in the design in such a way that their meaning is difficult to grasp, but when worked correctly they at once become intelligible; we can assure our readers that there is no difficulty whatever in carrying out the designs in this way, for the canvas is stencilled in such clear colours that it is the simplest matter in the world to follow them, and a very small amount of practice shows you how to allow for the breaks in the stencilling.

The Tauris design is arranged for mats of the following size:—

18 x 36 in.
27 x 54 in.
36 x 72 in.

Wools required:—Fairy Rug Wool, Grey No. 36.
Blue „ 37.
Green „ 38.
Red „ 15.
Camel „ 31.

Amount of wool required for 18 x 36 in. mat is about $3\frac{1}{4}$ lbs., using broad gauge, and $2\frac{1}{2}$ lbs., using the “Economy” gauge.

THE OSMANIC.

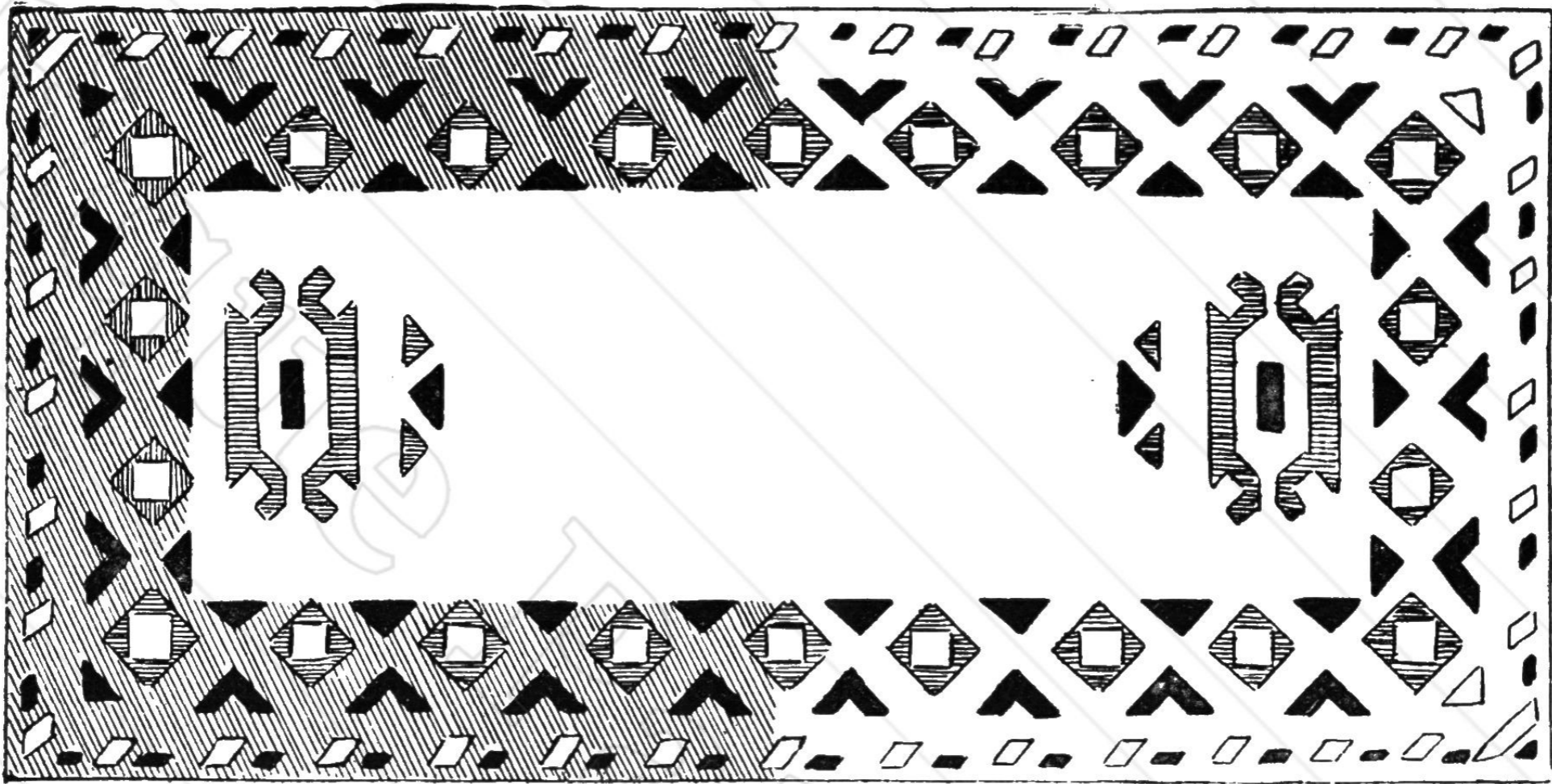


FIG. 6.—THE OSMANIC DESIGN.

Fig. 6 shews the Osmanic design as a mat 18 x 36 inches, and at Fig. 7 is shown part of this design worked and part stencilled only. The border has a red ground of Fairy Wool, No. 15, with markings at the edge in light and dark blue (32 and 39), and diamonds down the middle of green 38, with pink 33 centres. All this arrangement is clearly shown on the stencilled

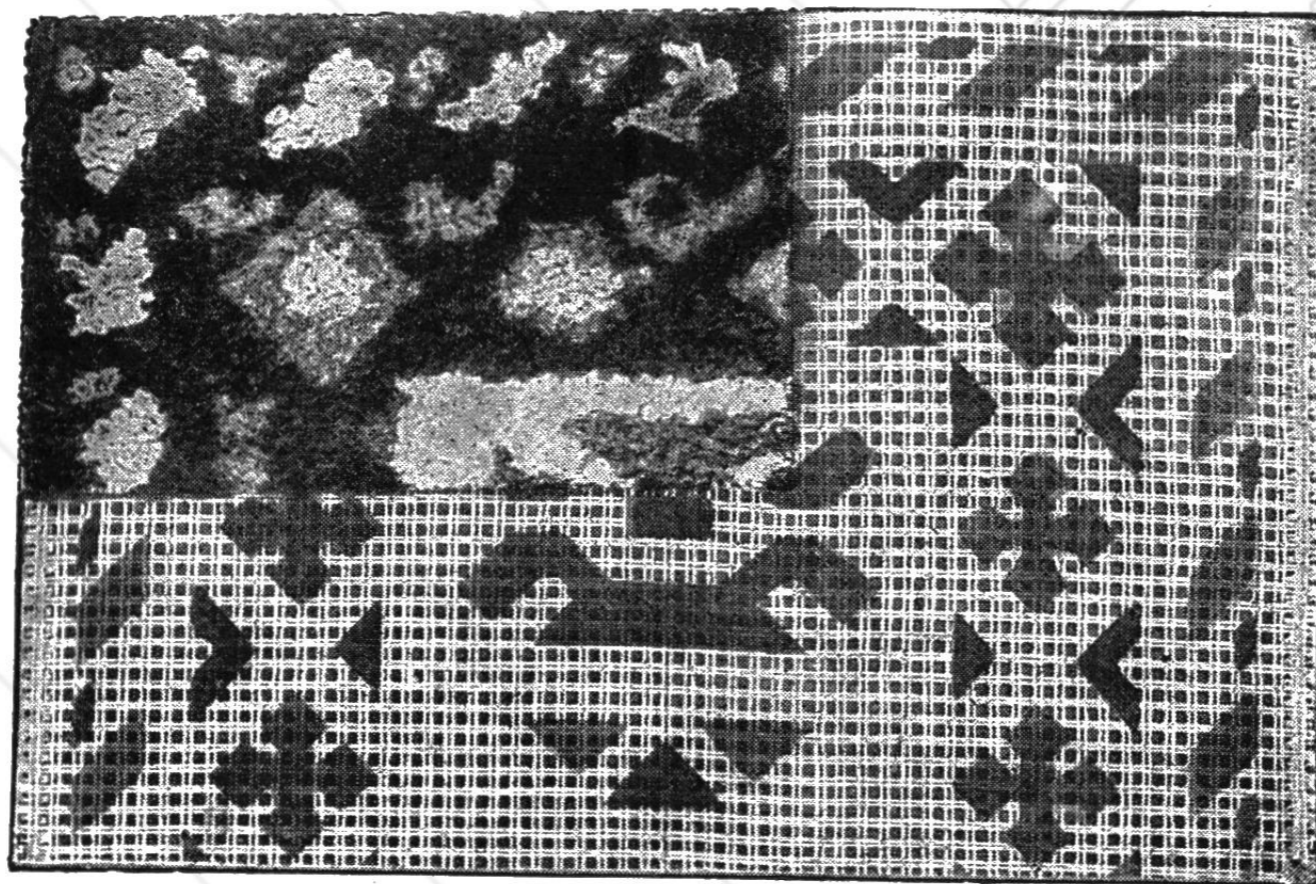


FIG. 7.—OSMANIC DESIGN PARTLY WORKED.

canvas and calls for no particular comment. The middle of the rug is of light blue, shade No. 32, upon which occurs at each end an object in green 38 and blue 39. The base of this should be joined together although it is separated for the purpose of stencilling, and is worked in green; above appears a fan shaped arrangement of blue worked clearly together.

The Osmanic is arranged for mats of the following size:—

18 x 36
27 x 54
36 x 72

Wools required :—Fairy Rug Wool, Red, No. 15.
 Light Blue „ 32.
 Dark „ „ 39.
 Green „ „ 38.
 Pink „ „ 33.

Amount of wool required for 18 x 36 mat is 2½ lbs. using the “Economy” gauge.

THE SHIRAZ DESIGN.

Fig. 8 shows the whole design reduced from a rug measuring 36 by 72 inches, and Fig. 9 gives a section of this in detail showing both the stencilled design and the effect when worked. It is a Persian design copied from a fine old rug and in the beautiful colourings that we shall describe, we have no hesitation in saying that it would make a handsome ornament in any room. The arrangement of tints will be seen from Fig. 8. The border is grounded with camel shade No. 31 and figured with a Persian leaf and flower design in blue, green and red. The curved stem at the outer edge is in the darkest blue No. 39, and this blue is continued along the upper edge of each leaf although this is not indicated in the stencilled pattern; it is a valuable touch that gives strength and richness to the border. The leaves themselves are of

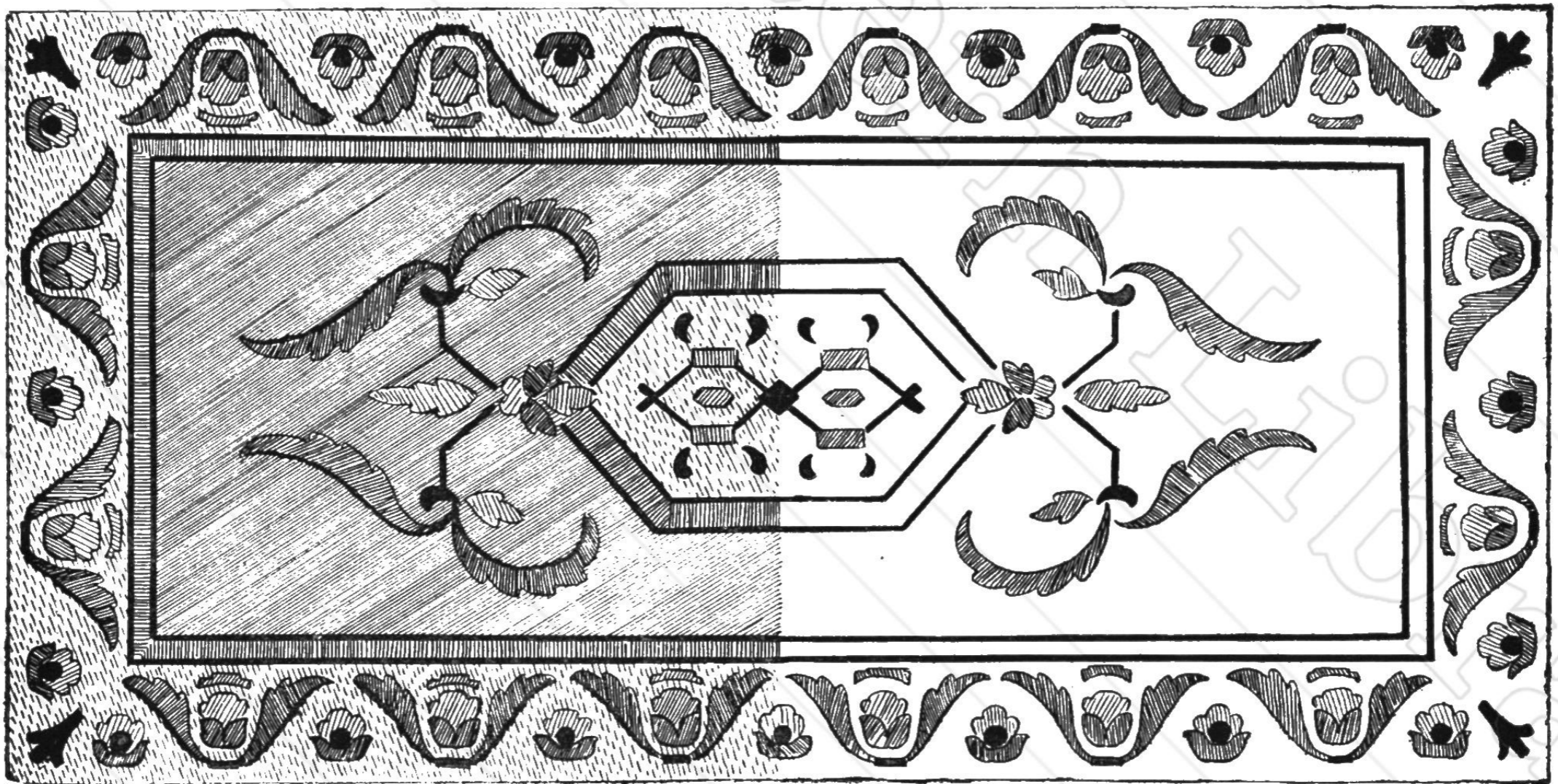


FIG. 8.—THE SHIRAZ DESIGN AS A RUG 36 X 72 IN.

green 38, and they surround an object which is worked in the two lighter blues 22 and 32. The flower form which appear between each group of leaves has a base of green (38), a touch of dark blue (39) in the middle, and the upper part of a beautiful pink (No. 34). Next to the border comes a band of light blue (32) with a line of two stitches of dark blue (39) at each side; then comes a centre filling, which is the grey No. 36, upon which is a centre object ending in scrolly leaves. These are in green 38, with stalks in blue 39, and again blue is continued in single stitches along one side of the leaf. The pointed centre leaf is blue (32) and there is a touch of pink at the junction of the stems. The inner central object is defined by the same blue band and has a camel ground and a geometric arrangement in blue (22), green and pink.

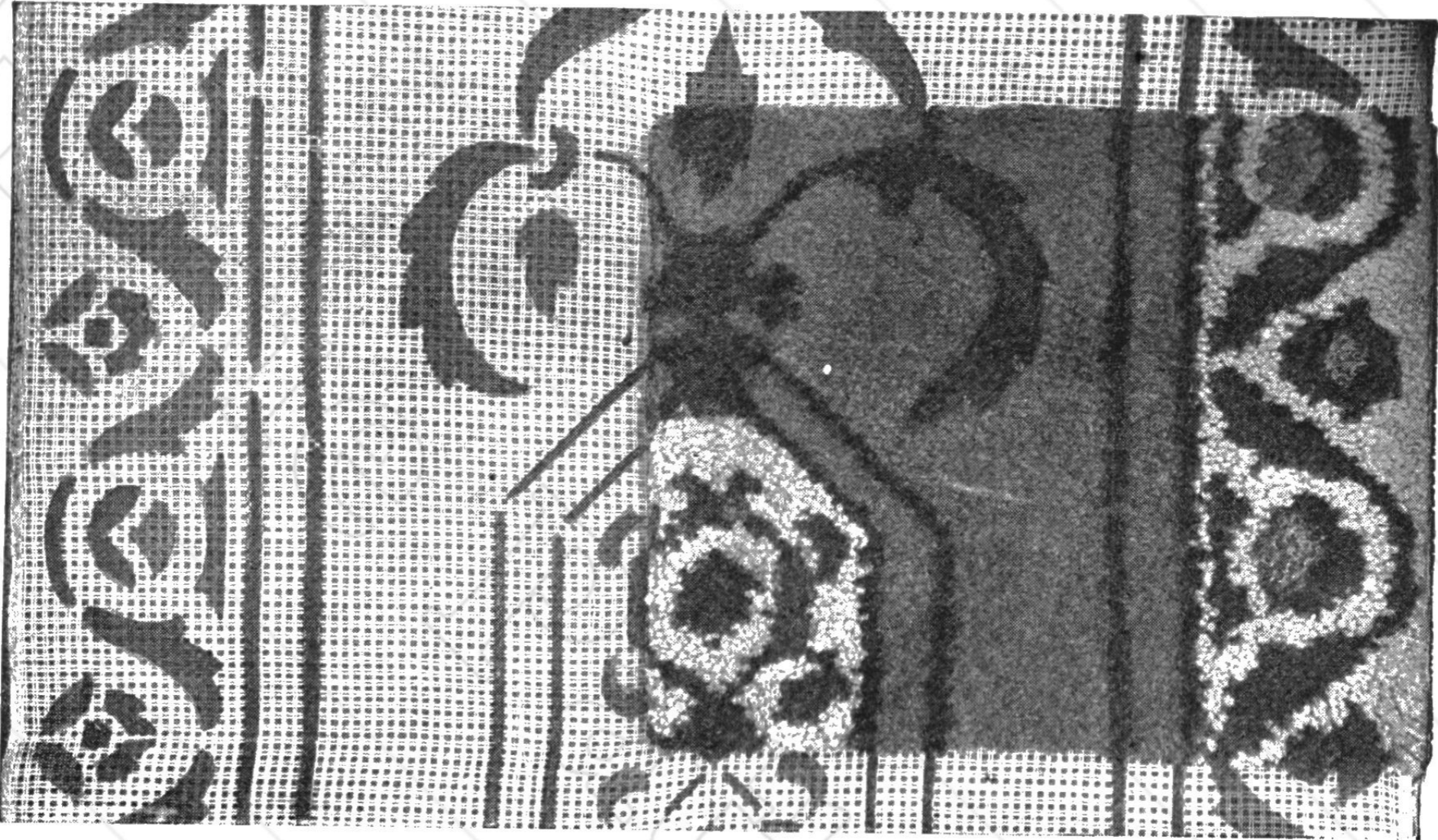


FIG. 9.—A SECTION FROM THE MIDDLE OF LARGE MAT,
WORKED IN SHIRAZ DESIGN.

It will be noticed that there are several cases where the stencilled design has breaks which must be omitted in the working. For instance in the border the stems must be worked to join the leaves, and the different parts of the flower objects must be joined together so that they show none of the ground between. The different appearance of the border as stencilled and as worked is very instructive, and should be carefully studied. As before, the straight lines should be worked continuously, and not in short lengths as shown.

The Shiraz design is obtainable as rugs in the following sizes :—

18 x 36 in.

27 x 54 in.

36 x 72 in.

Wools required :—Fairy Rug Wool, Light Blue No. 32.

Middle Blue „ 22.

Dark Blue „ 39.

Red „ 34.

Green „ 38.

Amount of wool may be calculated, for rugs of any size, at $11\frac{1}{2}$ oz. per square foot, using broad gauge, and 9 oz., using the narrow or “Economy” gauge.



THE WILTONA DESIGN.

Fig. 10 shows another style of design which is very effective when worked. The centre of the mat is the pale blue No. 32, and the plain border is the dark blue No. 39; between these there is a band of rich ornament in the dark red No. 2, pink 33 and green 38. These work up into a floral border of great beauty, and the scheme of colouring can be altered in numberless ways.

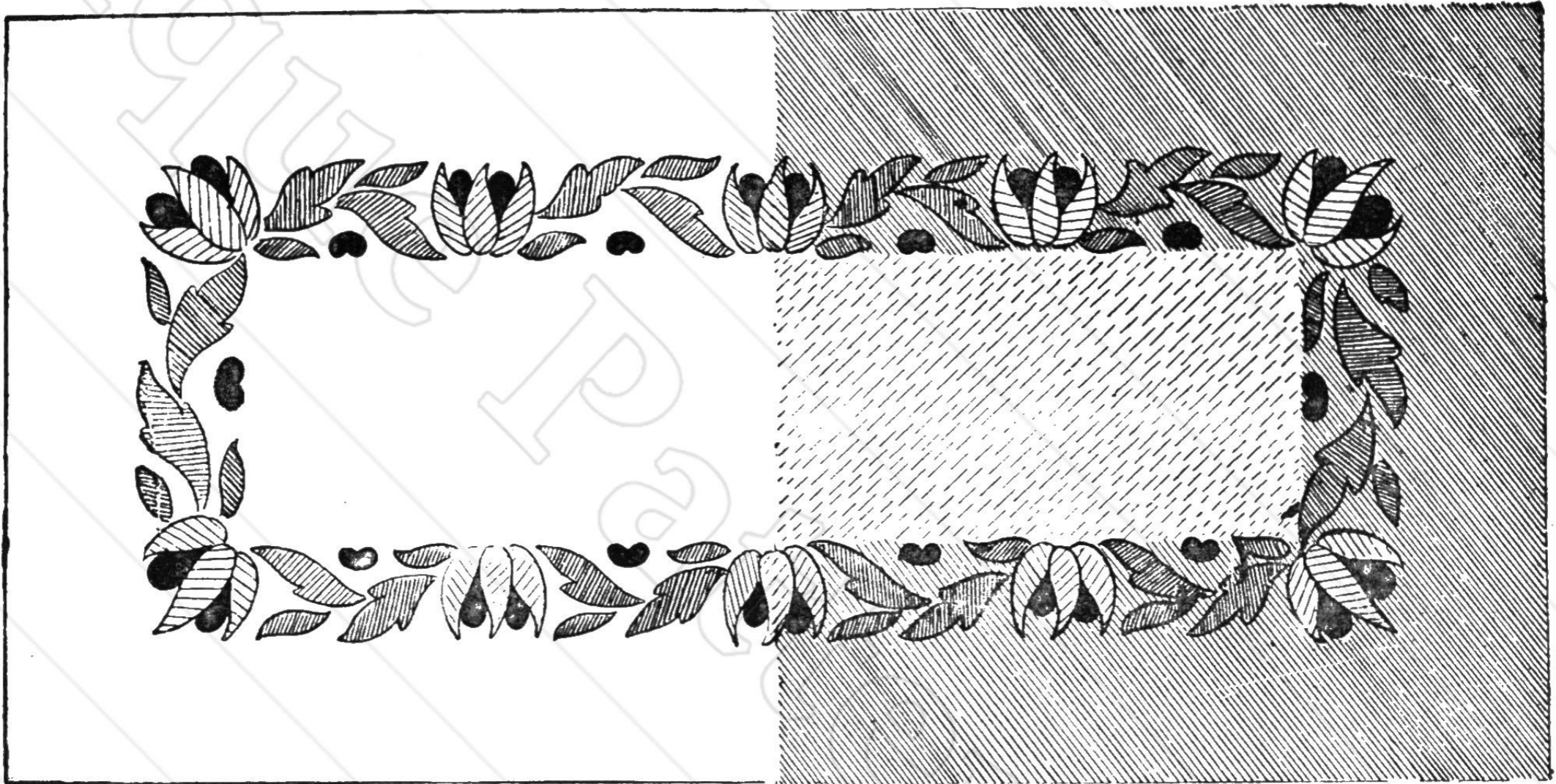


FIG. 10.—WILTONA DESIGN, THE GROUND WORK FOR FILLING AND BORDER CAN BE VARIED TO TASTE.

Two greens would work very nicely for the ground work, or a brown outer band with cream centre. In each case the floral border would be in the same colours.

The Wiltona design is obtainable in mats of the following sizes:—

18 x 36 in.
27 x 54 in.
36 x 72 in.

Wools required:—Fairy Rug Wool, Light Blue 32.
Dark „ 39.
Red 2.
Pink 33.
Green 38.

BOKHARA DESIGN.

We now come to the making of rugs and carpets to special shapes and of larger size than we have considered so far. A rug 36 by 72 inches is about as large a piece of work as can be handled conveniently without special arrangements for holding the work in progress. The Bokhara design has therefore been prepared in such a way that the filling and the border can each be bought and worked separately, being afterwards sewn together. This can easily be managed in such a way that the joins are quite invisible. Fig 11 is a sketch from a finished carpet measuring 6 ft. 6 in. by 8 ft., the joins of which are shown by dotted lines.

The filling is made on 27 in. canvas, and the bordering is 14 inches wide. The sketch shows that three lengths of filling, each measuring 4 ft. 6 in., were required, and 8½ yards of the border. The pieces must be carefully fitted

together before the wool work is commenced, and the mitres ruled off in pencil; this will show exactly where the work has to be carried to, so that when the joining together comes to be done there will be no wool work to be cut through.

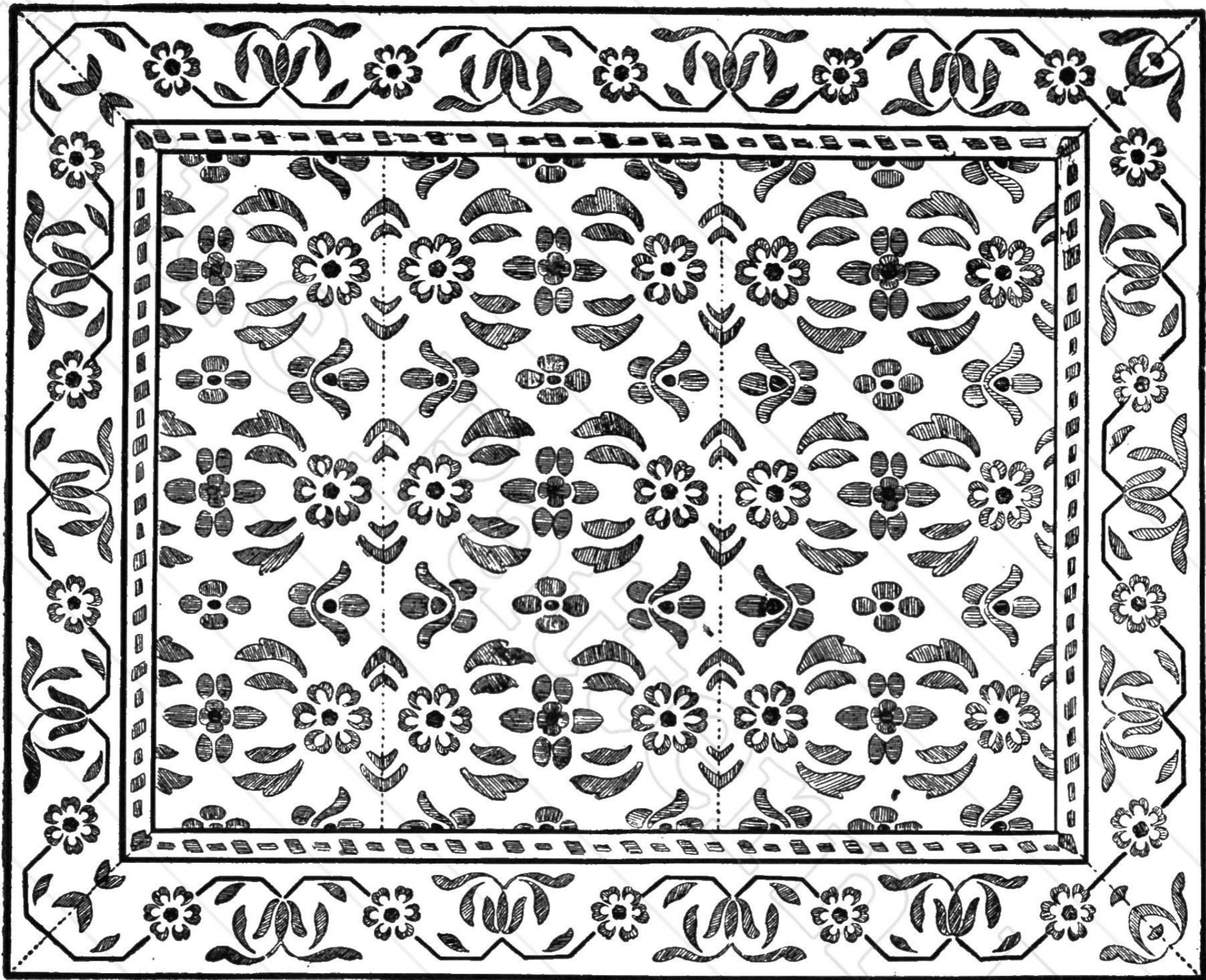


FIG. II.—THE BOKHARA DESIGN.

The carpet is seamed together, dotted lines showing the joins.

It is an easy matter to arrange this design to any size of rug that is required, and, if preferred, plain canvas may be purchased for the middle filling to be worked in a single or a speckled colour as desired.

The colouring of the Bokhara is quite a different combination from anything we have had yet. The ground over the whole rug, centre and border, is the pale green, shade 7; upon this the flower forms are worked in the two reds, 2 and 33, with green 38 for leaves and gold 10 for stems. A great improvement is found by working a line of indigo blue 39 along one side of each of the leaves. Between the border of the filling comes a band of bronze No. 8, outlined on each side with blue 39, and the markings down the centre are in the pale blue 32.

The Bokhara design is obtainable as under :—

The Filling, stencilled on 27 in. canvas, sold by the yard.

The Border, " 14 " " "

Wools required :—Fairy Rug Wool, Green No. 7 and 38.

Bronze " 8

Gold " 10

Red " 2 and 33.

Blue " 32 and 39.

Amount of wool required may be calculated at 11½ oz. per square foot, using wide gauge, 9 oz. per square foot, using narrow gauge.

SPECKLED EFFECT.

It is often advisable to break the working of a large filling of a single colour, and this may be done by working two tints of a colour together to produce a ground work of soft and pleasing variety. Almost any two tints may be worked in this way, the following being useful combinations.

Speckled Blues, Fairy Rug Wool	No. 32 and No. 22.
	No. 32 and No. 39.
Speckled Grey	No. 36 and No. 31.
Speckled Green	No. 38 and No. 30.

Experiments may be tried and a great many admirable combinations will be found.

The method of working is very simple. Let us assume that a light blue speckle is required. Begin with 3 loops of No. 32 wool, then 1 of No. 22 and continue 3 of No. 32, 1 of No. 22 across the space to be filled. The next row begins 1 loop of No. 32, 1 of No. 22, 3 of No. 32, 1 of No. 22 and 3 and 1 as before. These rows are worked alternately until the space is filled. In this way you get an even distribution of colours without lines. To make a darker speckle you simply work 3 of No. 22 to 1 of No. 32; or darker still 3 of No. 39 to 1 of No. 32. This method would do very well for the centre of the Wiltona rug, leaving the outside band in the solid dark blue.

SEAMING RUG TOGETHER.

Where a rug or carpet is made in several pieces as in the Bokhara design the joining together can be quite easily managed. All cut edges should be turned back and firmly stitched before seaming. Place the two edges to be joined one on top of the other as close together as can be managed and stitch through with strong linen thread keeping the work flat. Gloves may be worn if the canvas is too rough for the hands. It will be found that the pile quickly fills the place where the joins occur and all trace is lost on the surface.

LINING.

Cut the strong black linen B120 to right size allowing for turning in. Turn back the little edge of canvas that projects beyond the finished wool work and lay the turned edge of black linen against it. Oversew firmly with strong linen thread.

NEW DESIGNS

(PENELOPE TRADE MARK.)

Since this book was first published several new designs have been made which have a very nice floral effect.

Space will not permit of them being illustrated, but they can be relied upon, especially as they bear the well known Penelope Trade Mark, as being tasteful and pleasing to the eye. They are given below with the sizes which each design is made in:—

Carlton Design	/	12 x 27 (Doorway Mat)
Minster	"	18 x 36
Floullon	"	27 x 60
Vernon	"	36 x 72
Stafford	"	

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Collars 23, 29, 37, 68, 88, 109	
Yokes 65, 86, 88, 98, 114, 122, 134, 147, 156, 161, 168	
Braid and Crochet 86	
Squares for Quilts 56, 102	
D'Oyleys 13, 19, 41, 50, 70, 82, 100, 112, 120, 127, 136, 139, 144, 154, 167	
Floral Crochet 64	
Hairpin Work 24, 70, 100	
Novelties... .. 124	

WOOL KNITTING & CROCHET.

Comforts, Coats and other Garments, Nos 17, 33, 49, 69, 75, 83, 91, 97, 103, 105, 110, 116, 123, 131, 138, 145, 152, 155, 158, 160, 162, 164, 166, 169, 171, 174	
Shawls 26, 56, 89, 118	
Socks and Stockings 48, 113	
Tricot Stitches and Garments 61	

KNITTING.

Edgings, Insertions and Corners, Nos. 14, 39 60, 76, 94, 119, 126, 133, 143	
--	--

LACE.

Carrickmacross No. 28	
Filet... .. 66	
Irish Crochet 21, 27, 43, 80	
Irish Needlepoint 106	
Limerick 31	
Pillow Laces 40	

LACE—Continued.

Point Lace 16	
Princess Applique 59	
Teneriffe 35	

EMBROIDERY.

Canvas Embroidery... Nos. 11, 36, 46, 57, 81	
Crewel Wool Embroidery 77, 87	
Cross Stitch 8, 30, 95	
Decorative Needlework 12, 150	
Ecclesiastical Embroidery 85	
Hardanger Embroidery 47	
Hedebo Embroidery 52	
Mountmellick Work 108	
Picture Embroidery... .. 34	
Ribbon Work 22, 68	
Roumanian Embroidery 71	
Shading (with coloured plates) 55, 77, 172	
White Embroidery 101	
Embroidery Stitches 150	

MISCELLANEOUS.

Bead Work No. 92	
Chip Carving 20	
Drawn Thread ... 18, 25, 38, 53, 73, 111	
Knitted & Crochet Hats & Garments 129, 135, 148	
Net Darning 9	
Netting 32, 70	
Novel ties 90, 124, 159	
Raffia Work and Indian Basketry 74	
Smocking 42, 141	
Tatting 99	
Ties, Knitted and Crochet... .. 79	
Waistcoats, Canvas and Knitted, Ties, etc 67	
Coloured Transfer Embroidery 115	

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Needlecraft Practical Journal is published upon dates 1st January, 1st March, 1st May, 1st August, 1st September, 1st October, 1st November. The Subscription for seven numbers, commencing with any issue, post free, is 2s. 7½d.

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Printed by the Proprietors, Needlecraft, Ltd., London and Manchester.
Published by Wm. Briggs & Co. Ltd., Cannon Street, Manchester, and Ivy Lane, London.