



Agents—C. SWATTON & Co.,

Drapers, PURLEY.

WILDSPUR EMBROIDERY THREAD.

THERE are certain essential features which must be embodied in a thread to make it an ideal one for all forms of fancy work and embroidery. The following points will assist those interested in this fascinating pastime to choose the particular thread for their work, if they would have the best.

The threads must have :—

Perfect uniformity in spinning. Wildspur is spun from the best of raw materials procurable on the most up-to-date machinery.

A lustrous silk-like finish. Wildspur is pre-eminent in this respect, and will withstand the effects of heat, light, and washing.

Shades and colours that are fast. The result of exhaustive experiments and tests has proved Wildspur the most reliable; and while it is impossible to make certain shades used in fancy work absolutely fast, they have been found more nearly so in Wildspur Lustre Thread than in any others.

Wildspur Lustre Thread is supplied in every shade and thickness. The No. 5 thread will be found the most convenient in texture for nearly all forms of fancy work, and is therefore recommended, except where special work demands threads of either thicker or thinner texture, and these may be obtained from leading drapers and fancy work dealers.

Fancy work, whether executed by a novice or an expert, is worthy of the best materials. The Wildspur Embroidery Thread costs just the same as ordinary lustre thread. It is British, made under the most approved and up-to-date conditions, and every care in the manufacture has been taken to produce a thoroughly reliable thread of surpassing loveliness in lustre and colouring.

Supplied in balls or spools - - 2d. each.

Or in skeins - - - - - 1d. each.

COPLEY, MARSHALL & CO., LTD.,
Newmill, Huddersfield.

NOTE.—A piece of fancy work, when finished, should be carefully ironed out on the wrong side to remove all creases. It is an advantage to first lay a clean damp cloth over the back of the work, pass the iron over, and then remove the cloth and iron until thoroughly dry. If it is necessary to wash the article, use plenty of warm water and good soap. (No Soda.) Rinse well in warm water and dry at once.

Wildspur Lustre Thread will withstand the washing and ironing better than any other, but all fancy work should be washed carefully, as it is impossible to produce some dyes absolutely fast.

To get the best results when using Wildspur, work from left to right, and do not have the thread more than 32-ins. long.

TABLE CENTRE OR TRAY CLOTH.

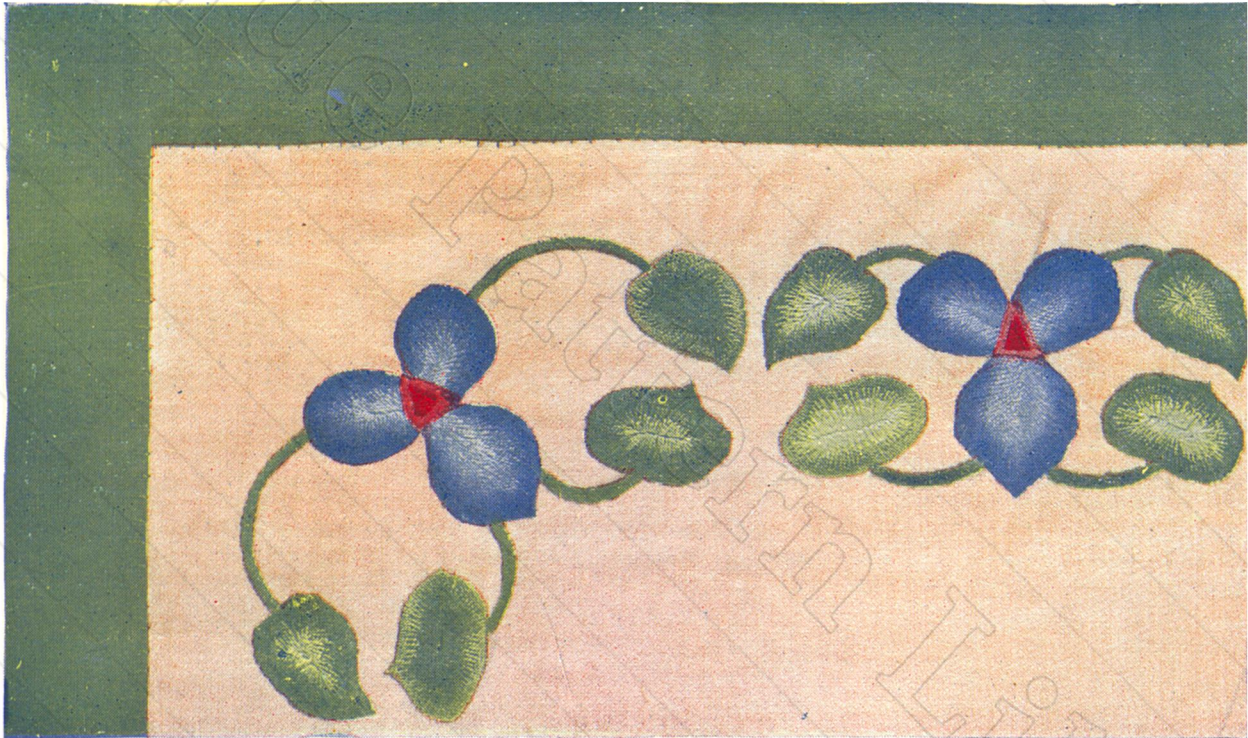
(ILLUSTRATED ON COVER.)

Charming Table or Tray Cloth, worked on White Linen with Wildspur No. 5 Thread.

Stitches used—Satin for Leaves, Satin and Outline for Flowers, Satin for Stems and Border, Satin No. 7 for Hearts.

Colours used—212, 213, 214, 230, 235a, 240, 340, 255, 260. This design is very effective worked in dull Blue, or Gold, or Rose flowers.

Tracings of the above design can be obtained from the agent who supplied this booklet.



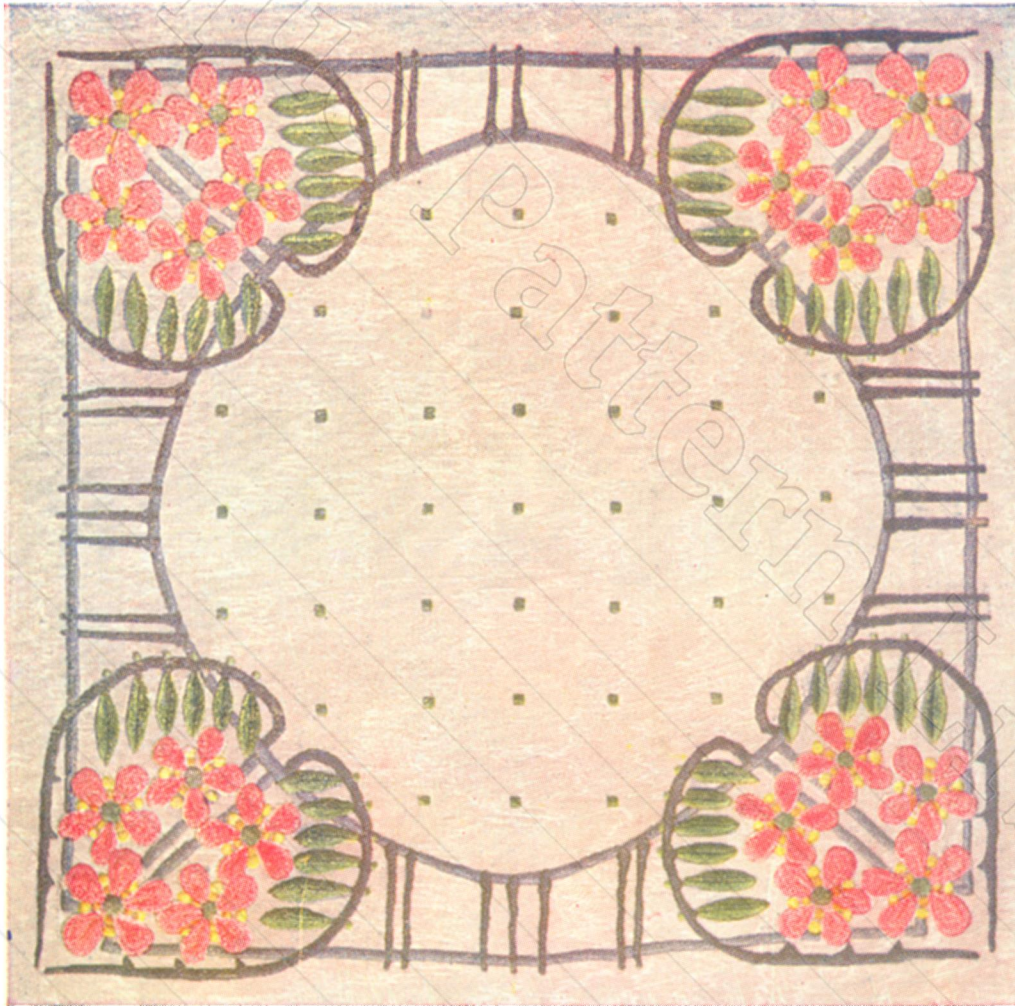
“ORCHID” TEA CLOTH.

Very effective design worked on Coarse Cream Linen, bordered with Green Linen, with Wildspur No. 5 Thread.

Stitches used—Satin and Shading.

Colours used—284, 285, 290, 295, 300, 75, 80, 85, 90, 93, 40, 125.

Tracings of the above design can be obtained from the agent who supplied this booklet.



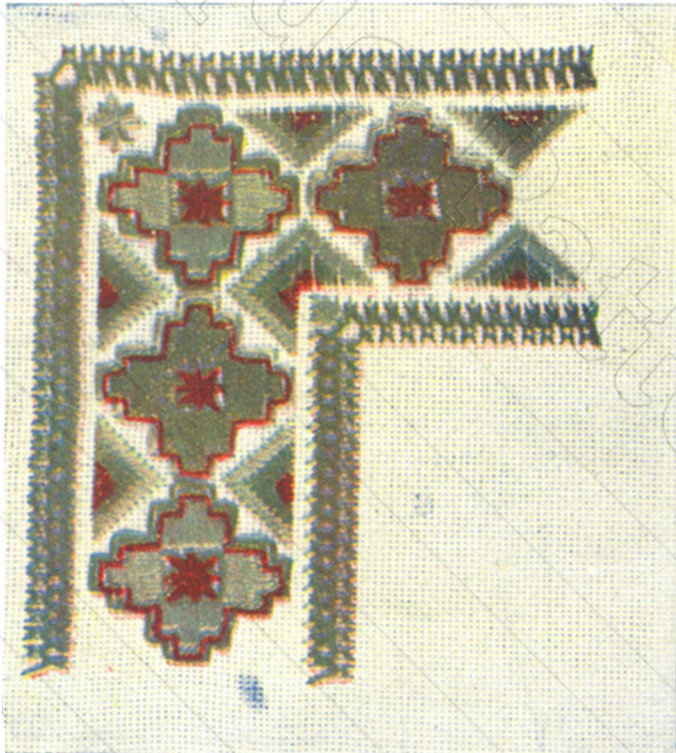
**“MAY
FLOWER
CUSHION.”**

This very artistic cushion is worked on palest grey moirette, with Wildspur No. 5 Thread.

Stitches used—
For Flowers No. 19,
For Leaves, spots,
and borders Satin
Stitch.

Colours used—
100, 105, 110, 230, 235,
35, 280, 156, 157. This
looks charming in
Browns or Golds, or
Blues and Browns.

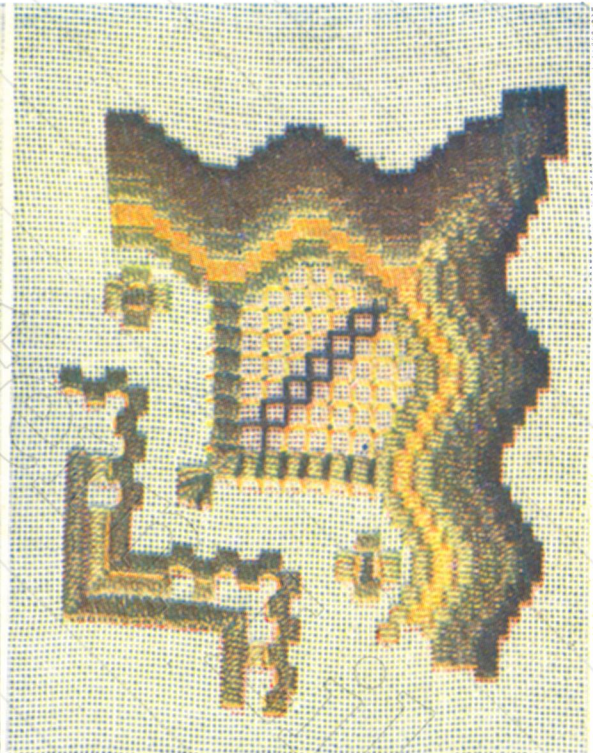
Tracings of the above design can be obtained from the agent who supplied this booklet.



Worked in Wildspur No. 40L Thread.

Stitches used—Ivory and Outline.

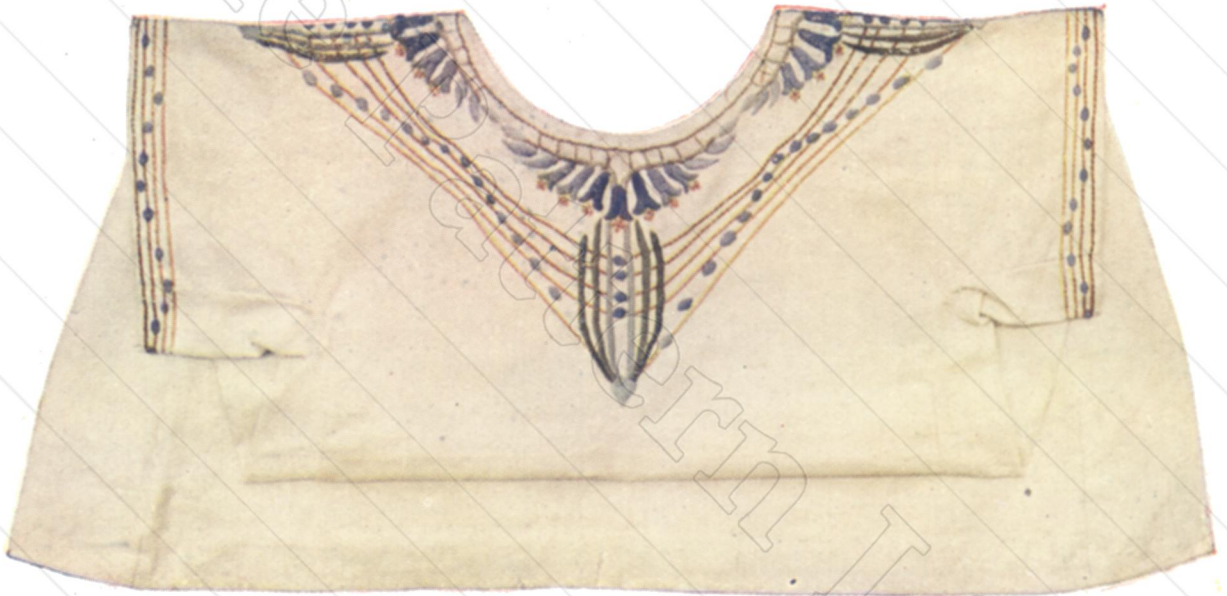
Colours used—80, 240, 340.



Worked in Wildspur No. 5 Thread.

Stitch used—Ivory.

Colours used—75, 80, 85, 90, 93, 35.



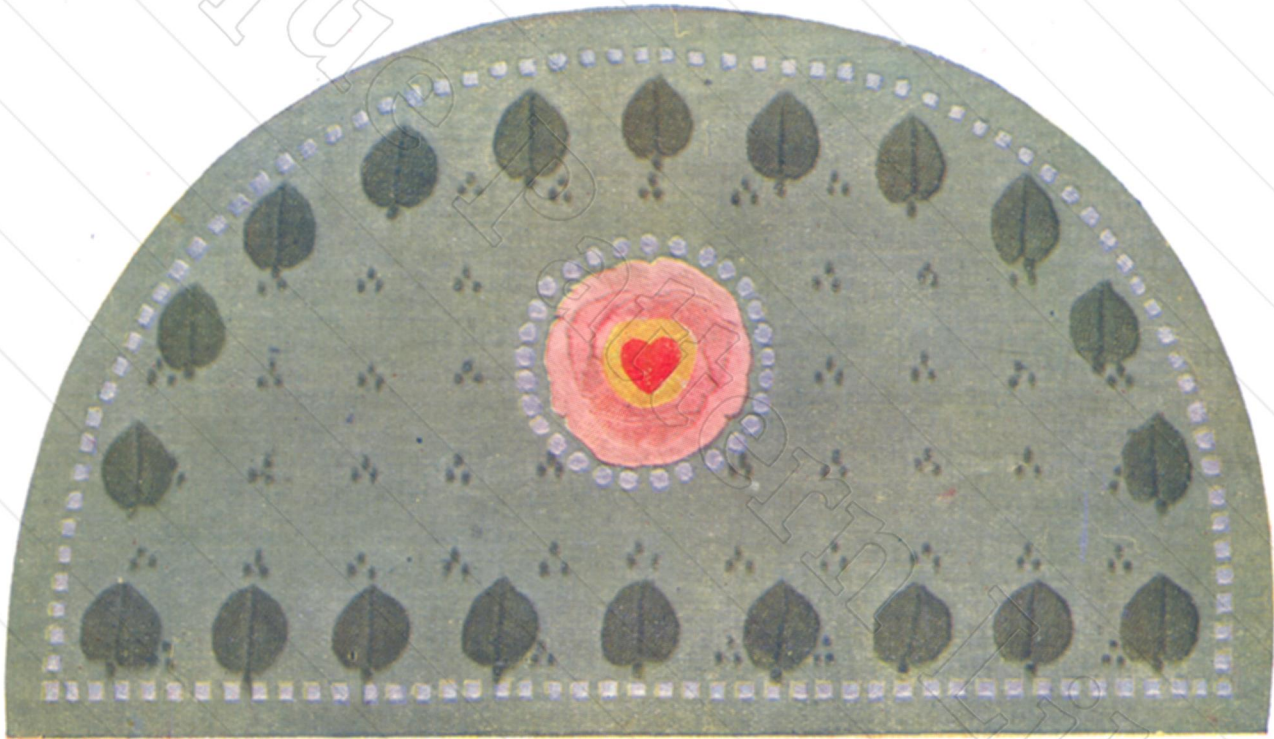
DJIBBEH.

The original of this design was made to fit a girl of about 9 or 10 years old. It is worked on Cream Linen with Wildspur No. 40L Thread.

Stitches used—Satin and Outline.

Colours used—80, 85, 90, 93, 60, 66, 67, 68, 69, 275, 280, 340.

Tracings of the above design can be obtained from the agent who supplied this booklet.



TEA COSEY.

Worked on Green Linen with Wildspur No. 5 Thread.

Stitches used—Satin for leaves, squares, and flowers. Knots for dots, and gold centre of shield.

Colours used—240, 66, 135, 140, 145, 37.

Tracings of the above design can be obtained from the agent who supplied this booklet.



DESCRIPTION OF STITCHES.

- No. 1. **CREWEL OR STEM STITCH.** Begin at the bottom, and work upwards, keeping the thread on the right-hand side of the needle.
- No. 2. **CHAIN STITCH.** Is worked from the top downwards, the needle placed in the loop formed by the last stitch.
- No. 3. **SNAIL TRAIL.** Is formed by making a succession of French knots, leaving the connecting thread on the right side of material.
- No. 4. **CABLE OR ROPE STITCH.** A succession of loops worked as shown by the needle.
- No. 5. Is simply a wide Herringbone.
- No. 6. Shows a small leaf worked in padded Satin stitch.
- No. 7. Is suitable for leaves that are too wide for Satin stitch, and is worked from left to right. The stitch is taken across the space to be filled, the needle brought up on the left of the stitch, and put down on the right to catch the long thread down in the middle.
- No. 8. Is Featherstitching, with the stitches quite close together and the needle brought to the centre for each one.
- No. 9. A wider leaf in button-hole stitch, two long and two short. This may be varied by leaving the straight line inside and the points outside the leaf.
- No. 10. Is worked in Double Cable stitch, filled in with Featherstitch.
- No. 11. **FRENCH KNOTS.** The thread is thrown three times over the needle.
- No. 12. **A SMALL STAR.** The thread is taken to the centre for each point; a loop is formed and caught down at the tip of each one.
- No. 13. **BUTTON, RICE, OR GRUB STITCH.** The thread is here twisted 7 times round the needle, but may be varied according to the length required.
- No. 14. Three parts of a leaf, showing different ways of arranging what is practically the Satin stitch.
- No. 15. **COUCHING.** Several threads are placed together to form a kind of rope, and sewn down at even distances with the same or another coloured thread.
- No. 16. Is **HERRINGBONE** stitch caught down at each crossing of the thread, and outline stitch on each side.
- No. 17. **BATTLEMENT STITCH.** Is really three rows of buttonhole done wide apart and of graduated lengths.
- No. 18. A good filling for large spaces; the threads are taken across from side to side at equal distances, and caught down with a small stitch at each crossing.
- No. 19. Is suitable for working large leaves and flowers with different shades of the same colour, and may begin on the outside with the lightest or darkest shade. A long-stitch and a short one are worked all round, then the next shade is put in the same way, and the next until filled up.
- No. 20. A square filling for large space.
- No. 21. Another way of working star, single instead of double threads.

Antique Pattern Library