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# Tear Drop Shapes

AS A BASIS FOR EMBROIDERY



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# Tear Drop Shapes

## AS A BASIS FOR EMBROIDERY

Planning designs for embroidery need not be an elaborate or laborious process. Some of the most effective results can be obtained by using a very simple shape as a foundation for a design.

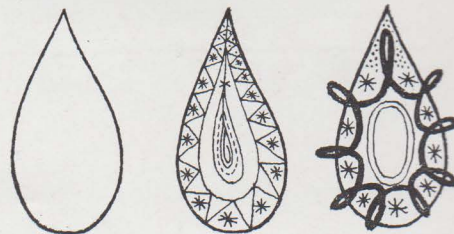
This leaflet will set out to show how one such simple shape, namely a tear-drop shape, can be used as a beginning from which several varieties of pattern arrangement are possible. The basic form of the tear-drop shape remains the same in all the designs shown, although it may vary slightly in size and outline.

When carrying out the actual embroidery the stitch used for outlining the tear-drop shape may be varied to suit individual requirements. The inner area of this basic shape may be divided up in different ways and various embroidery stitches used to achieve this. To give interesting textures and outlines, the number of

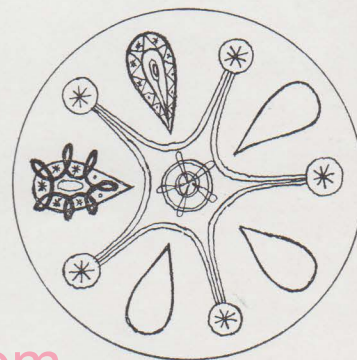
strands of thread used may also be varied. The diagrams and photographs which are included in the leaflet will show several methods by which this may be done.

As the illustrations and instructions given here are studied, it will be realised that the tear-drop shapes may be used singly or grouped together in some special arrangement to suit the shape and requirements of the article to be embroidered. It will also be shown how this basic shape may be used in combination with other simple elements such as circles and lines to form a border pattern or a central design to fill a circle. The needs of the article to be embroidered and the quality, colour and texture of the background fabric have all been considered in suggesting the stitches and the threads for the embroidery.

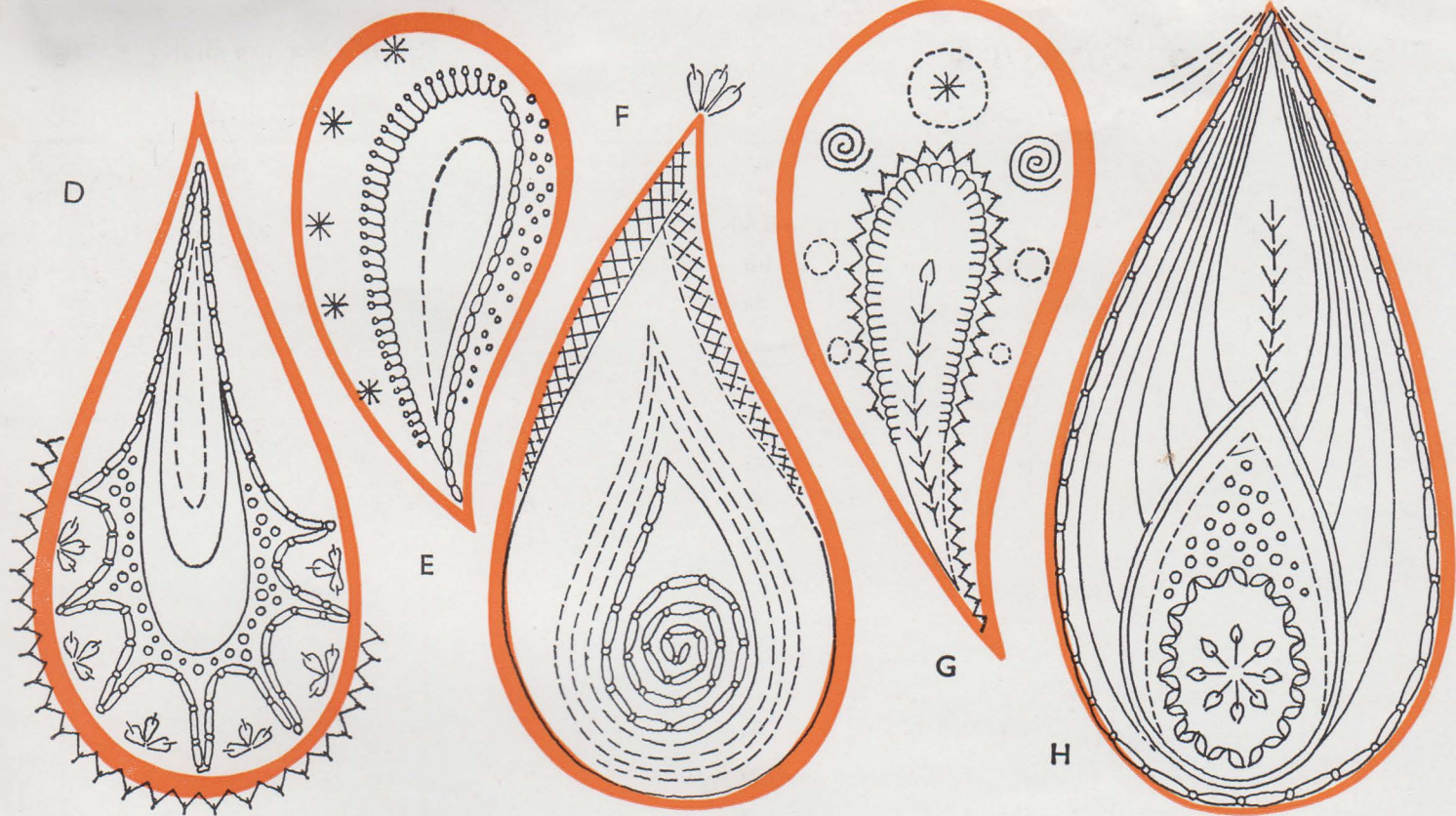
## Developing the shape textures



These three drawings show how a simple tear-drop shape may be developed in different ways to give variety in treatment and design. Any of the designs could be embroidered as a single motif on any small article, such as a neck scarf.



This drawing shows a further development of the use of the tear-drop shape as a basis for embroidery design. Here the shapes have been grouped to fill a circle, with the addition of other lines and small spot motifs. The scalloped lines unite the motifs combining single units into a complete design.



All the five tear-drop shape motifs shown here depend on the use of a different number of embroidery threads to give variety of treatment, as well as on the actual stitches used.

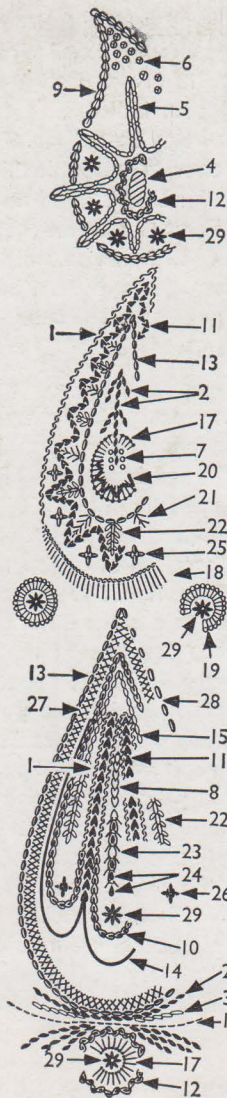
*Shape D:* Couching, running stitch, back stitch, chain stitch, fly stitch and French knots are used in this first shape. *Shape E:* This shows a fairly simple

treatment of a smaller tear-drop shape. Running stitch, back stitch, chain stitch and French knots are used again, with the addition of double cross stitches and knotted blanket stitch. *Shape F:* The embroidery for this third shape is carried out in couching, running stitch, back stitch and herringbone stitch. *Shape G:* Chain stitch, back stitch,

blanket stitch and fly stitch give effect to the treatment used for this fourth shape. *Shape H:* Using yet another combination of stitches a further treatment of the tear-drop shape is obtained. Couching, chain stitch, detached chain stitches, zig-zag chain stitch, back stitch and fly stitch are used. The stitches may be varied according to individual requirements.



Diagram 1



## Washing Instructions.

Use warm water and pure soap flakes. Wash by squeezing gently. Rinse thoroughly in warm water, squeeze by hand and leave until half dry. Iron on the reverse side while still damp, using a moderately hot iron.

Key to Diagram 1

1-951	Stem Stitch.	15-608	Back Stitch
2-958		16-951	
3-608		17-638	
4-608	— Satin Stitch.	18-951	Buttonhole Stitch.
5-608		19-608	
6-638	— Couching.	20-958	Fly Stitch.
7-608		21-638	
8-638	French Knots.	22-608	— Wheatear Stitch.
9-816		23-638	
10-951	Chain Stitch.	24-958	— Daisy Stitch.
11-958		25-638	
12-951	— Zig-Zag Chain Stitch.	26-958	Upright Cross Stitch with woven centre.
13-816		27-638	
14-958	Back Stitch.	28-816	— Herringbone Stitch.
		29-958	
			— Running Stitch.
			— Straight Stitch Stars.

Diagram 2



Diagram 4



Diagram 6

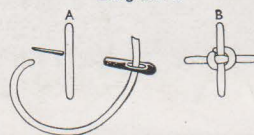


Diagram 3



Diagram 5



Diagram 2, Zig-Zag Chain Stitch.

Bring the thread out at (A) and hold it down with the left thumb. Insert the needle at (A), bring out at (B) the required length of the stitch. The second stitch is worked in exactly the same way at right angles to the first stitch, but the needle, as it enters the fabric (C) pierces the end of the first loop, thus ensuring that each loop is held in position. Continue in this way.

Diagram 3, Twisted Chain Stitch.

Commence as for ordinary Chain Stitch, but instead of inserting the needle into the place from where it emerged, insert close to the last loop and take a small slanting stitch coming out on the line of the design. Pull thread through. The loops of this stitch should be worked closely together to obtain the correct effect.

Diagram 4, Fly Stitch.

Bring the thread out at the top left and hold it down with the left thumb; insert the needle to the right on the same level, a little distance from where the thread first emerged and take a small stitch downwards to the centre with the thread below the needle. Pull through and insert the needle below the stitch at the centre (A) and bring it out again in readiness for the next stitch. This stitch may be worked singly or in horizontal rows as in (A) or vertical rows as in (B).

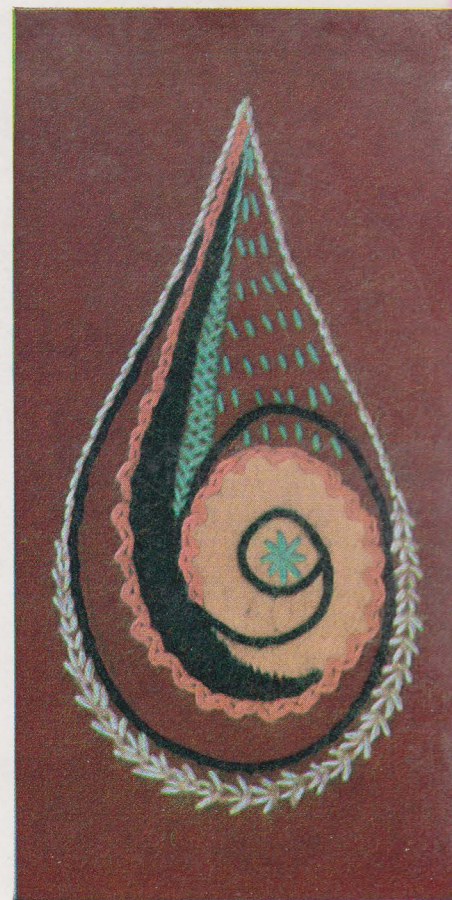
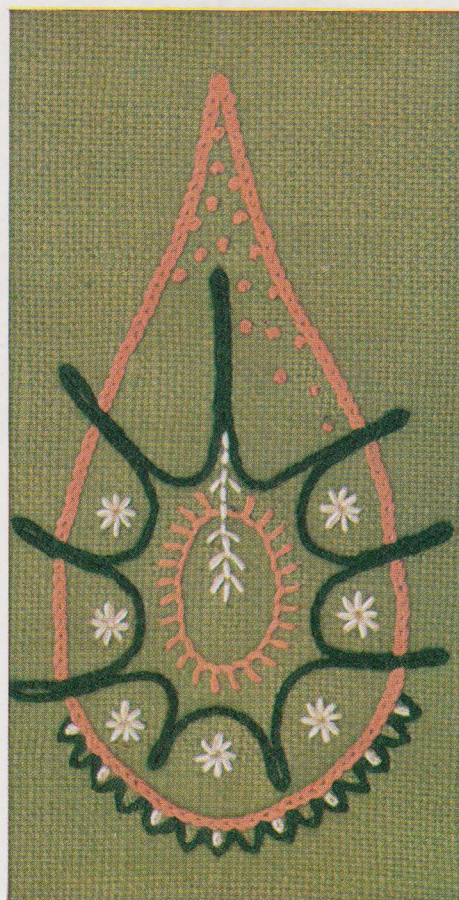
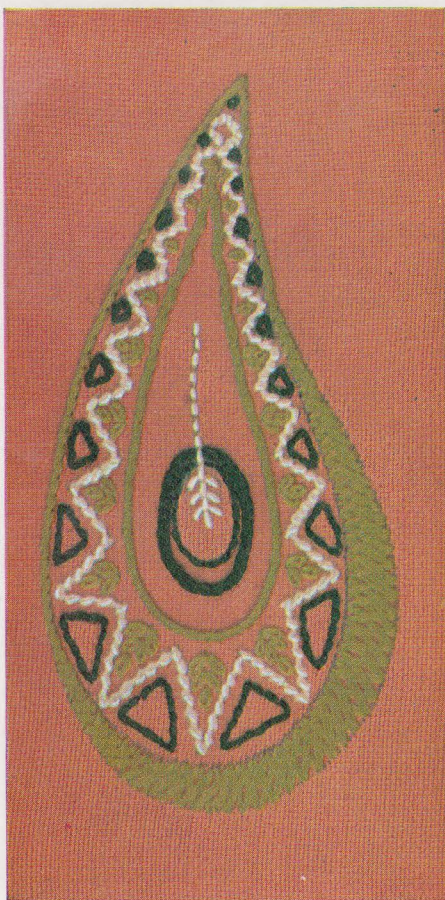
Diagram 5, Wheatear Stitch.

Work two Straight Stitches at (A) and (B). Bring the thread out below these stitches at (C) and pass the needle under the two Straight Stitches without entering the fabric. Insert the needle at (C) and bring out at (D) to commence the next stitch.

Diagram 6, Upright Cross Stitch with woven centre.

Work an Upright Cross Stitch and bring the needle out between two arms of the stitch (A). Weave over and under the arms and insert the needle into the same place from where it emerged (B). Finish off at back of work.









Embroidered on brick-coloured fabric with Clark's  Anchor Stranded Cotton or Clark's  Anchor Pearl Cotton No. 8 (10 gram. ball): 608 (Cream), 951 (Olive Green) and 958 (Almond Green). 6 strands or double thickness Pearl Cotton for Laid Thread in Couching. 3 strands or single Pearl Cotton for remainder.

Stitches used: Stem, Herringbone, Chain, Twisted Chain, Couching, Back, Fly and Daisy.

The sketch below shows how this motif combined with spots and lines can form a border for the edge of tray cloth or tea-cosy.

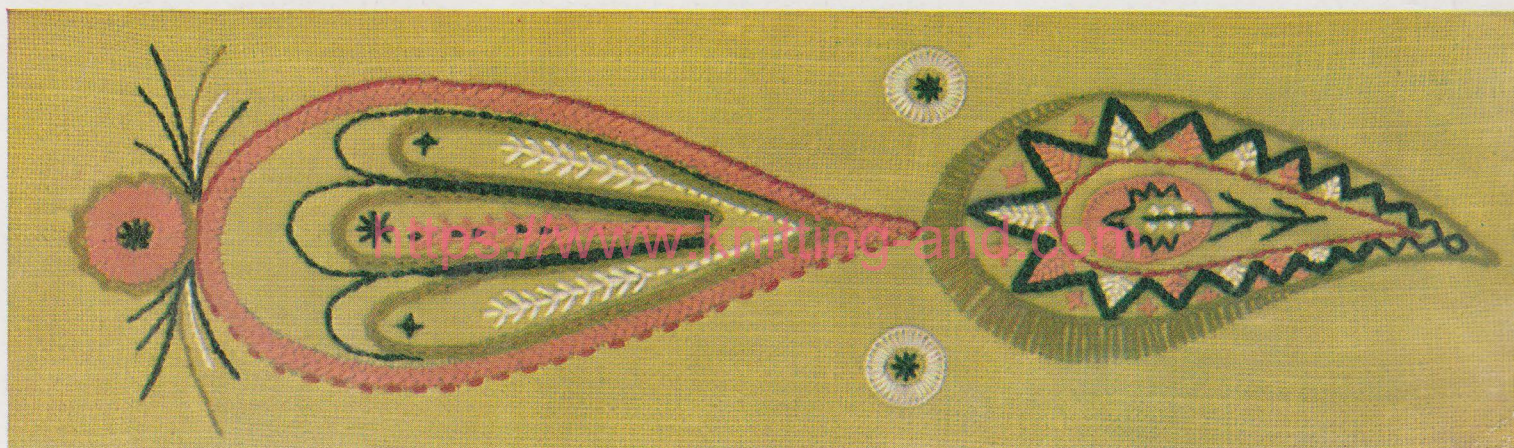
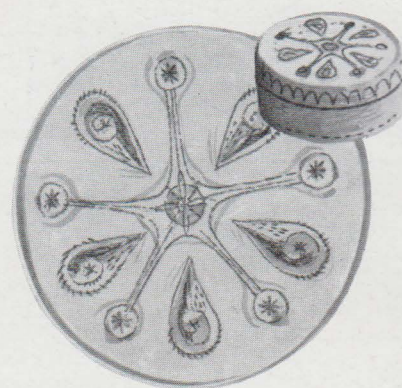
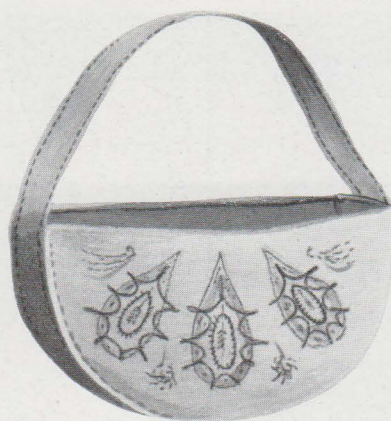
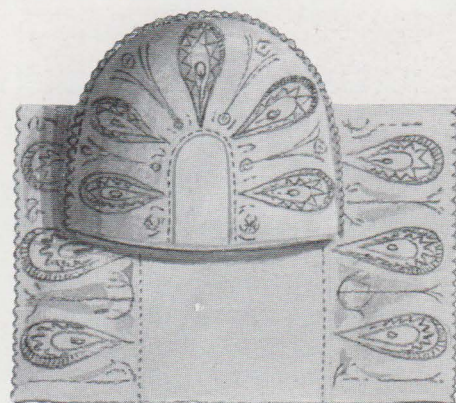
Embroidered on coarse green linen with Clark's  Anchor Stranded Cotton or Clark's  Anchor Pearl Cotton No. 8 (10 gram. ball): 543 (Nasturtium), 958 (Almond Green) and 608 (Cream). 6 strands or double thickness Pearl Cotton for Laid Thread in Couching. 3 strands or single Pearl Cotton for remainder.

Stitches used: French Knots, Chain, Fly, Daisy, Spaced Buttonhole, Straight, Couching and Back. The sketch below shows how this motif in varying sizes may be applied on a workbag.

Embroidered on rust brown felt and small applique centre oval of peach felt with Clark's  Anchor Stranded Cotton or Clark's  Anchor Pearl Cotton No. 8 (10 gram ball): 522 (Jade), 735 (Geranium), Special 9375 and Black. 6 strands or double thickness Pearl Cotton for Laid Thread in Couching. 3 strands or single Pearl Cotton for remainder.

Stitches used: Stem, Couching, Wheatear, Zig-Zag Chain, Buttonhole, Herringbone, Running and Straight.



Below, the motif is shown on a workbox lid.

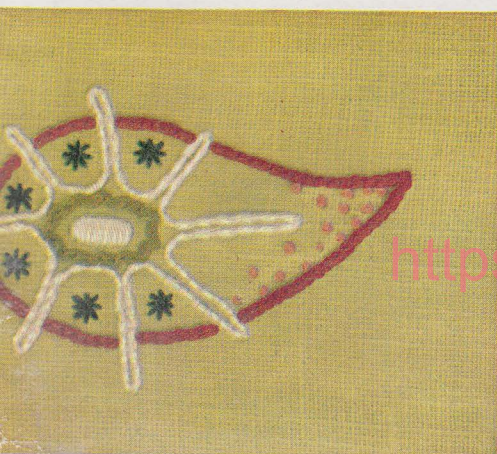






## Table Runner

Here is a close-up of the motif design on the table runner. Three tear-drop shapes of differing size and design have been combined to form a decorative strip. The fabric is lemon yellow, medium weight linen embroidered with Clark's  Anchor Stranded Cotton 3 and 6 strands or Clark's  Anchor Pearl Cotton No. 8 (10 gram. ball) single and double thickness.



A string of tear-drop shaped motifs graduating in size forms the foundation for the embroidery shown on this Table Runner. The basic shapes have been combined with some simple spot motifs and embroidered on yellow linen.



The multi-impression transfer includes eight basic tear-drop shapes. Shapes A, B and C have inner lines which form a guide for the embroidery stitches used on the runner illustrated. Any of the shapes D, E, F, G and H can be used as a foundation for your own embroidery designs.

### Multi-impression Transfers.

This transfer is capable of giving at least eight impressions of each motif and where fine fabric is used, a greater number of reproductions can be obtained.

Cut away all letters from the transfer. Smooth the fabric before pinning the transfer securely face downwards. Heat the iron. It is advisable to test the heat of the iron by using the cut-out letters of the transfer on a scrap of fabric similar to that being used for the article. If a clear impression is not obtained within 3 seconds, the iron is not sufficiently hot. When transferring the actual design, *do not glide* the iron over the transfer, but lift and press lightly for 3 seconds, taking care not to crease or move the paper in any way. Care must be taken not to apply the iron any longer than instructed, otherwise the fabric may be scorched.

### Materials Required.

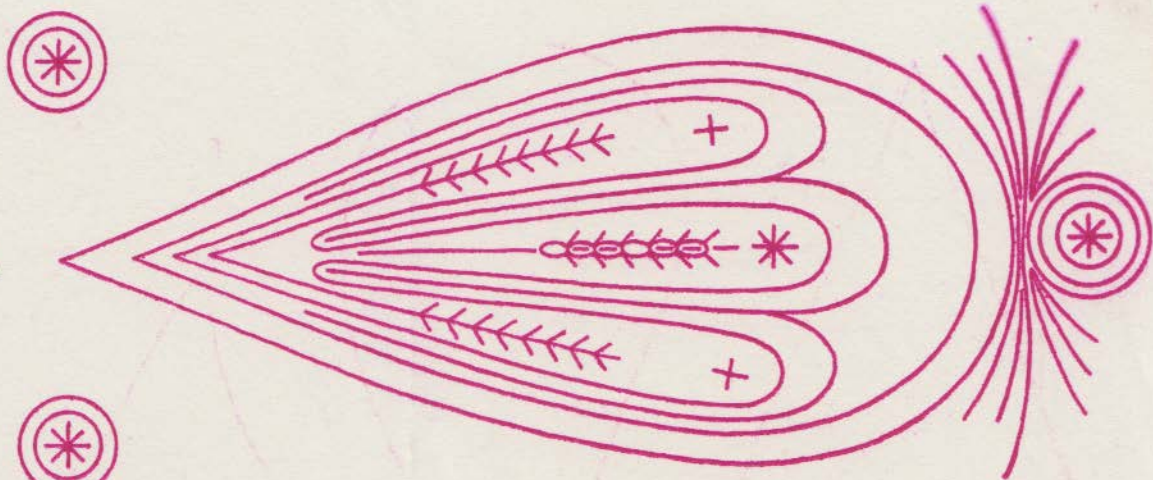
Clark's  Anchor Stranded Cotton: 3 skeins 958 (Almond Green); 2 skeins each 608 (Cream), 638, 816 (Terra Cotta) and 951 (Olive Green) or 1 ball each colour Clark's  Anchor Pearl Cotton No. 8 (10 gram. ball). Use 6 strands or double thickness Pearl Cotton for Laid Thread and 3 strands or single Pearl Cotton for rest of embroidery.  $\frac{1}{2}$  yd. Old Bleach embroidery linen L411 (Sulphur), 50 in. wide. 1 each Milwards crewel needles Nos. 5 and 6. Finished size 40 in.  $\times$  14 $\frac{1}{2}$  in.

### Instructions

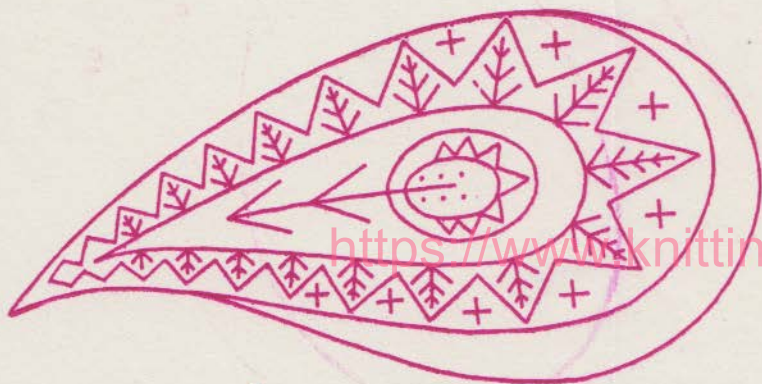
Cut fabric 42 $\frac{1}{2}$  in.  $\times$  16 in. Cut away all letters from the transfer. Separate motifs A, B and C and arrange in a vertical line centrally on left-hand side of fabric 6 $\frac{1}{2}$  in. from the short end, placing motif A with circles at bottom, motif B at centre and motif C at top. Turn fabric round and transfer the motifs again at the other end in same way. Trace the line of motifs twice more in centre of fabric, spacing the lines evenly and reversing the position alternately. Follow diagram 1 and the number key for the embroidery. All parts similar to numbered parts are worked in the same colour and stitch. In motif A, a small Daisy Stitch is worked inside some of the loops of the Wheatear Stitch. In motif B, the Fly Stitch is worked on top of the Buttonhole Stitch in the centre oval. Press the embroidery on the wrong side. Turn back  $\frac{1}{2}$  in. hem on long sides and 1 in. hem at ends and slipstitch.



A



B



C







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