

DRAFT STUDY MATERIAL



HAND EMBROIDERER

(Qualification Pack: Ref. Id. AMH/Q1001)

Sector: Apparel, Made-ups & Home Furnishing

(Grade X)



PSS CENTRAL INSTITUTE OF VOCATIONAL EDUCATION

(A constituent unit of NCERT, under MOE, Government of India)

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Preface

Vocational Education is a dynamic and evolving field, and ensuring that every student has access to quality learning materials is of paramount importance. The journey of the PSS Central Institute of Vocational Education (PSSCIVE) toward producing comprehensive and inclusive study material is rigorous and time-consuming, requiring thorough research, expert consultation, and publication by the National Council of Educational Research and Training (NCERT). However, the absence of finalized study material should not impede the educational progress of our students. In response to this necessity, we present the draft study material, a provisional yet comprehensive guide, designed to bridge the gap between teaching and learning, until the official version of the study material is made available by the NCERT. The draft study material provides a structured and accessible set of materials for teachers and students to utilize in the interim period. The content is aligned with the prescribed curriculum to ensure that students remain on track with their learning objectives.

The contents of the modules are curated to provide continuity in education and maintain the momentum of teaching-learning in vocational education. It encompasses essential concepts and skills aligned with the curriculum and educational standards. We extend our gratitude to the academicians, vocational educators, subject matter experts, industry experts, academic consultants, and all other people who contributed their expertise and insights to the creation of the draft study material.

Teachers are encouraged to use the draft modules of the study material as a guide and supplement their teaching with additional resources and activities that cater to their students' unique learning styles and needs. Collaboration and feedback are vital; therefore, we welcome suggestions for improvement, especially by the teachers, in improving upon the content of the study material.

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20 June 2024

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Module 1	Elements and Principles of Design
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Module Overview

A design is an arrangement of lines, shapes, colours and texture that creates an attractive visual image. The basic components required to prepare a design on paper, such as line, shape, colour, form and texture are called the elements of design. The ways in which the elements or the combination of elements of design are used to prepare a pleasing design are known as the principles of design. These include balance, proportion, emphasis, rhythm and harmony. Both the elements as well as the principles of design are flexible and can be used to create attractive designs based on the latest fashion. Elements of design are parts of design which are used to create fascinating garments by designers. The role of principles of design is to guide the designer about how the elements should be combined.

The elements of design provide a baseline for designing beautiful garments. They must be incorporated in a pleasing combination to lend an appealing look to the garment. Garment designing involves three main aspects—structure, function and embellishment. A garment should be balanced, suitable and workable as per the need and preference of the wearer, that is the customer, and embellished as per the current fashion demands. Hence, a careful and wise utilisation of the elements of design can help achieve the desired effect.

Every Hand embroiderer needs to understand the basic elements and principles of design. In order to design embroidered products that are visually intriguing and stand out, a hand embroiderer must be trained to apply the basic elements and principles of design.

This unit explains the use of elements and principles of design in garments, with detailed guidelines on drawing and implementing them practically.

Learning Outcomes

After completing this module, you will be able to:

- Identify elements and principles of design
- Demonstrate colours, colour wheel, and application of colour schemes

Module Structure

Session 1: Elements of Design

Session 2: Principles of Design

Session 1: Elements of Design

The elements of design provide a foundation for designing beautiful garments by combining different components in the most aesthetic and cost-effective way. Awareness and knowledge of elements of design is the first step in creating beautiful textile or garment designs. A detailed understanding of how they work in a combination enables a designer to create varied visual effects and lend an appealing look to the garments. The elements of design are as follows.

- I. Line
- II. Shape
- III. Form
- IV. Colour
- V. Texture

LINE

A line is the simplest of all design elements. It is a series of connected points. In garment design, a line refers to the direction of visual interest and the style lines divide the space in the garment.

Lines have the following properties.

1. Lines are directional: Lines create movement for the eye and direct it to move either sideways or up and down.
2. Lines divide: Lines can divide large garment areas into smaller garment areas and connect different shapes in a garment.
3. Lines communicate psychological effect: Lines express different emotional effects as per their placement, like thick lines convey strength.
4. Lines create optical illusions: Lines cause visual distortions which affect the way a garment appears when being worn. For e.g. The use of vertical lines in a garment can make a short person appear taller. Depending on the skill of the designer, these effects may conceal figure problems or exaggerate them, like vertical lines create an

illusion of length and slenderness and horizontal lines add width.

The distance between the lines, its placement and their thickness also creates various visual effects. These lines can be obtained in garments through prints, like stripes— thin or thick, vertical or horizontal; construction lines, like seams, pleats, gathers, tucks, top stitches and surface embellishment like painting and embroidery etc. In this way, the garment space is divided and visual illusions can be created by making the eye follow these lines. Thick lines convey strength and alertness while thin lines depict delicacy. An uneven line conveys uncertainty and straight line implies firmness. The type of line used by the designer should suit the wearer and be consistent with other aspects in the garment. Lines are mainly divided in straight and curved line. Some other variations of line are zig-zag line, broken line etc.

1. STRAIGHT LINES

Straight lines are very rigid, structural and formal in nature. They depict masculinity in designs. Straight lines lead the eye to different direction. These lines are further divided into vertical, horizontal and diagonal lines.

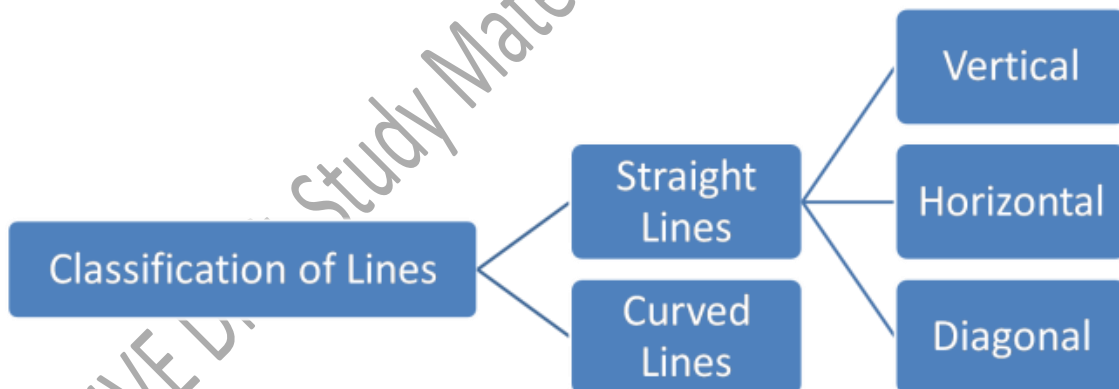


Fig1.1: Classification of straight lines

i) Vertical lines

These lines stand straight, upright and suggest stability. The eye moves up and down or top to bottom when looking at vertical lines. These lines create an illusion of height. Therefore, the use of vertical lines in garments makes the wearer appear thinner and slender. Such lines work very well for short

and fuller figures and make them appear slender and tall.

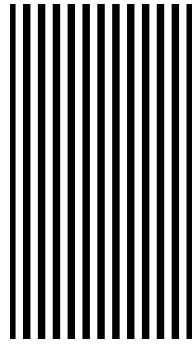


Fig.: 1.2 Vertical lines

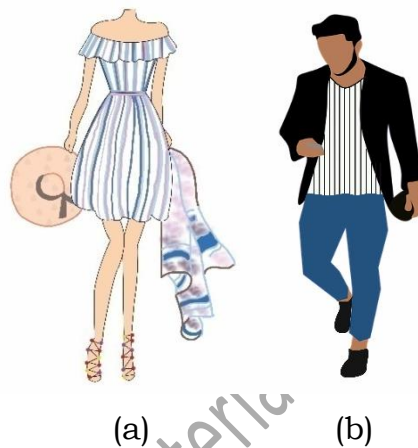


Fig.: 1.3 (a, b) Vertical lines in garments

ii) Horizontal lines

These lines lead the eye from one side to another (left to right and right to left), adding apparent width, and shortening the body. Use of horizontal stripes, borders, off-shoulders, boat neckline, yokes, wide collars and large pockets, embroidery motifs placed in horizontal direction all move the eye sideways across the area of the garment. Garments in which horizontal lines dominate tend to be quiet, relaxed and restful in mood.



Fig.: 1.4 Horizontal lines

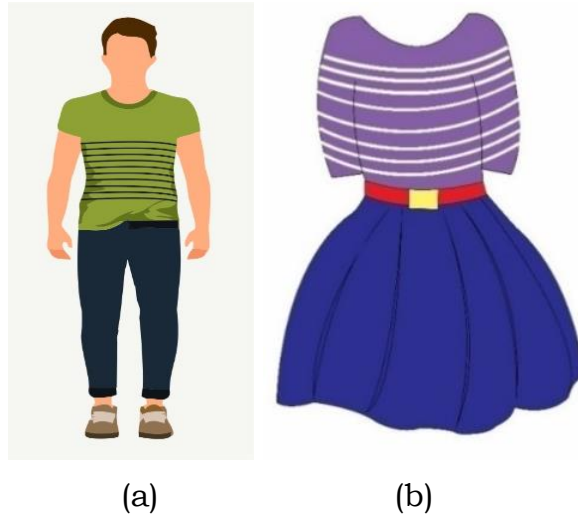


Fig.: 1.5 (a, b) Horizontal lines in garments

iii) Diagonal lines

Diagonal lines are neither horizontal nor vertical but run in a diagonal manner with an angle. These lines give an illusion of more depth and space. Diagonal lines should be combined with vertical or horizontal lines for better effect on garments. The angle, placement and length and slant of the diagonal lines determine their visual effect in clothes. A vertical slant adds height while a horizontal slant adds width. A figure seems tall and tends to create a more slender effect if combination of diagonal and vertical lines is used. These lines are generally used in panels, seams, darts, 'V' necklines, collars & lapels, flared trousers, 'A' line skirts, bias cut stripes and raglan sleeves, etc.

Diagonal line can move the eye away from posture imbalances, figure flaws, and other issues for balance of body and fashion. The effective placement of diagonal lines in fashion can create a flattering outfit, drawing attention away from problematic body issues, such as a short or long torso, wide or narrow shoulders, etc.

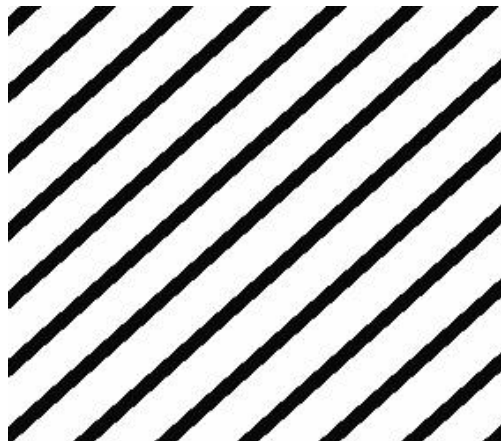


Fig.: 1.6 Diagonal lines

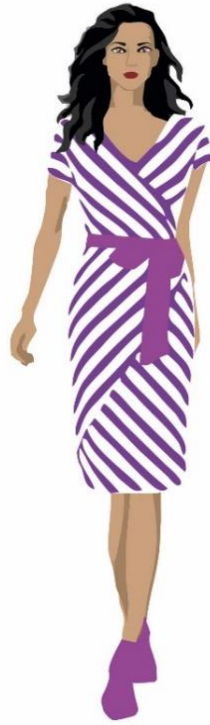


Fig.: 1.7 Diagonal lines in garment

Some other variations of lines are as follows.

(i) Zigzag lines: These are connected diagonal lines which can be mostly seen in fabric designing. They tend to increase the apparent size of the area covered by them.

(ii) Broken lines: These lines are more interesting than regular continuous lines because they break the monotony in the design making the outfit more attractive.



Fig.: 1.8 Zigzag lines



Fig.: 1.9 Zigzag lines in garment

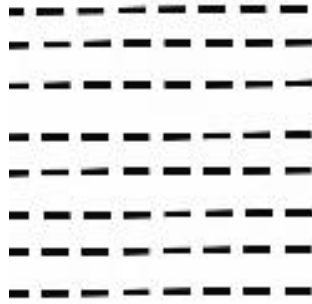


Fig.: 1.10 Broken lines



Fig.: 1.11 Broken lines in garment

CURVED LINES

These lines have a unique quality of creating grace and gentleness. The use of circles and curves helps create the appearance of a larger space than there actually is. Curved lines increase the size and shape of the figure, adding interest to a design. These lines give a soft, gentle, youthful and flowing effect. These lines can be used in princess lines, necklines, garment edges, etc., Curved lines can be used as full circle or may even appear almost straight. These are considered elegant; those in a diagonal direction are the most graceful and can be seen in the soft folds of material in a draped dress or a ruffled collar.

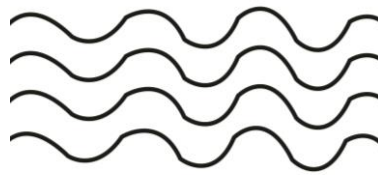


Fig.: 1.12 Curved lines



Fig.: 1.13 Curved lines in a dress

SHAPE

It is the outer edge of an enclosed area. Space is the area within a shape. In clothing, shape is defined as the silhouette, or overall outline of a garment or other item. In designing a garment, how it is cut out and the construction techniques impact the shape of the final product. The larger the shape of a

garment the larger the silhouette of an individual will be seen and vice versa. Some silhouettes are trapeze, balloon, empire, princess, bell, A-line, etc.

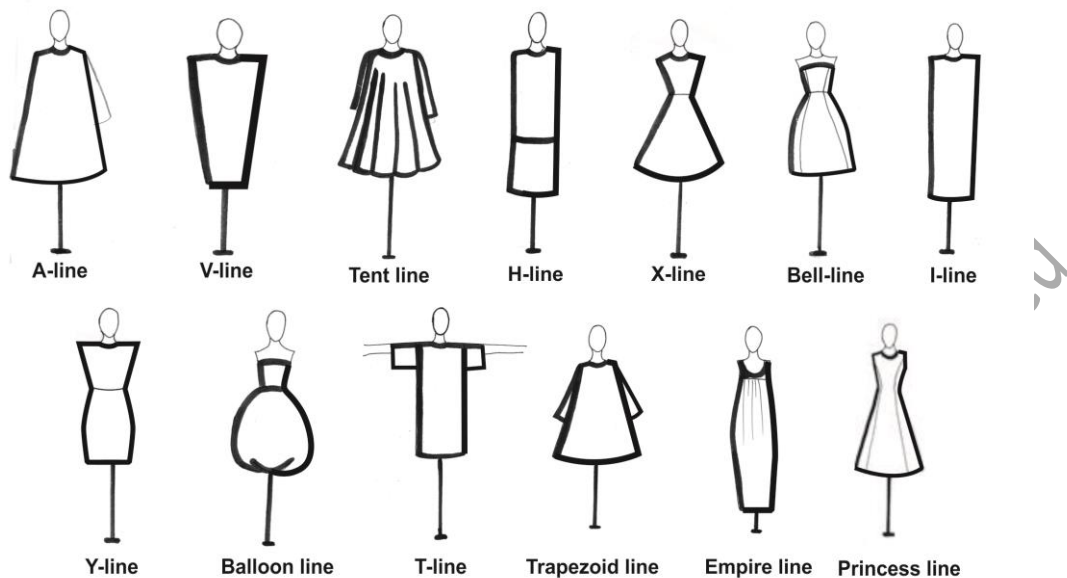


Fig.: 1.14 Various types of silhouette of garment

FORM

It is very similar to shape but form is three-dimensional whereas shape is two-dimensional. All forms are three-dimensional and are generally created by combining two or more shapes. The three dimensions of a form are: height, width, and depth. Forms can be geometric or organic. Sphere, cube, cylinder, cone, pyramid, bell, dome, barrel, box, etc., are examples of geometric forms. Leaves, flowers, clouds are examples of organic forms. Organic forms tend to have curves. Garment on body depicts various types of forms depending upon the silhouette and design of the garment.

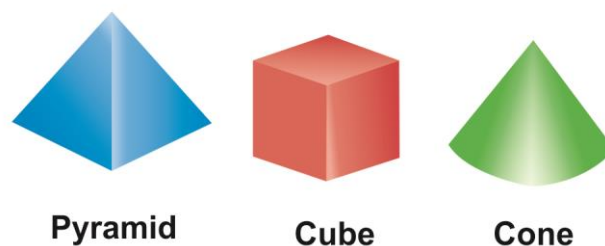


Fig.: 1.15 Various types of Forms

COLOUR

It is a sensation aroused when waves of light stimulate the eye. Hence, light is the source of colour. It is the first element in a garment that attracts our attention. It is important for a selected colour to not only please the wearer

but also suit their figure, and complexion. The colour chosen should be appropriate for the season as well as the occasion it is to be worn for.

Colours may be primary, secondary or tertiary. Primary colours are at equal distance in the colour wheel. They are known as “primary” because they cannot be created by any colour combination. Red, yellow and blue are called primary colours. Secondary colours are prepared by mixing two primary colours in equal proportions, like orange (red+yellow), green (blue+yellow) and violet (red+blue). Tertiary or intermediary colours are formed by mixing one primary and one secondary colour in equal proportion. For example, yellow-orange, red-orange, etc.

Dimensions of Colour: There are three dimensions of colour.

1. Hue

It is the original colour or the name of the colour like red, blue, yellow, etc. We perceive a particular colour when light falls on an object and is reflected. The eye reflects a particular colour and absorbs other colours of the rainbow. A leaf appears green because your eye reflects green colour and absorbs all other colours (red, orange, yellow, blue, violet, indigo) when light falls on it.

2. Value

It is the lightness and darkness of a colour. If we mix white in a particular colour, tints are formed and when we mix black in that colour, its shades are prepared. A higher value is achieved by adding white which is pure white and a lower value is produced by adding black which relates to the absence of light.

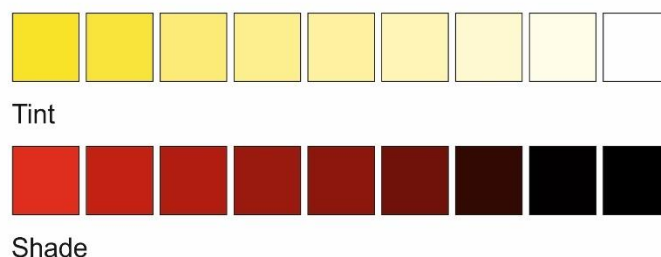


Fig.: 1.16 Value (tints and shades)

3. Intensity

It is the strength of a colour. It is the brightness and dullness of a colour. Original colours have high and full intensity but when grey or any other colour is mixed in it, its strength or intensity reduces. A colour is brightest in its original form but when it is mixed with other colours, it becomes dull.

Colour Wheel

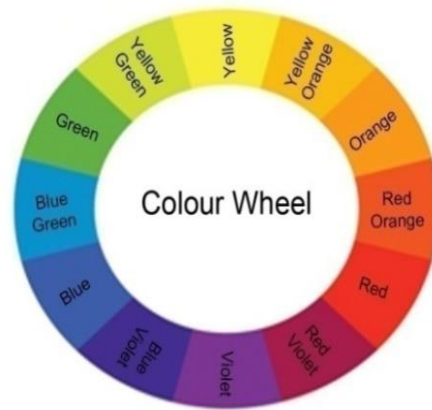


Fig.: 1.17 Colour wheel

Colour wheels are based on three primary colours, which cannot be produced (red, yellow and blue), three secondary colours (orange, violet and green) which are produced by mixing two primary colours, and six tertiary colours or intermediates formed by mixing a primary with a secondary, for overall 12 main divisions.

(i) Primary Colours: Red, yellow and blue are primary colours; primary colours cannot be created by any combination of other colours. All other colours are derived from these three colours.

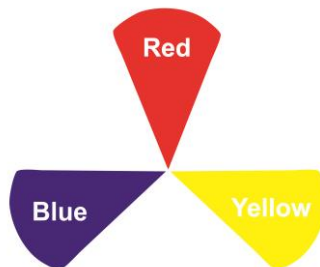


Fig.: 1.18 Primary colours

(ii) Secondary Colours: Green (yellow+blue), orange (red+yellow) and violet (red+blue) are secondary colours. These colours are made by mixing two primary colours in equal proportions.

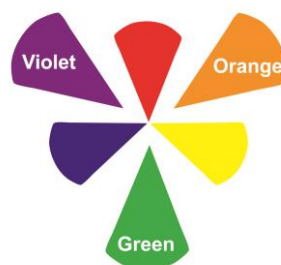


Fig.: 1.19 Secondary colours

(iii) Tertiary Colours: Red-orange, yellow-orange, blue-green, yellow-green, red-violet & blue-violet, are tertiary colours. These are the colours formed by mixing a primary and an adjacent secondary colour on the colour wheel in equal proportions.

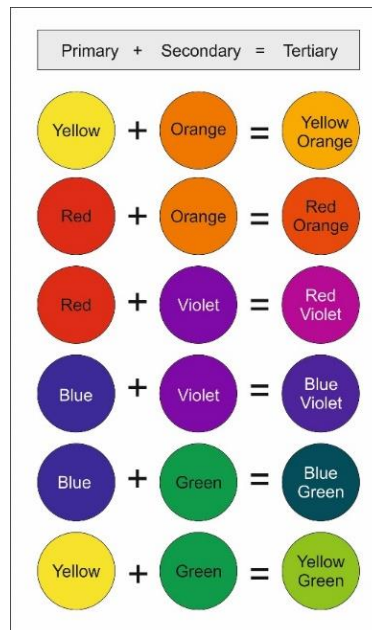


Fig.: 1.20 Tertiary colours

Colour Schemes

Colour Schemes are arrangements or combinations of colours used in illustration, design or any work of art. Basically, colour schemes are set of colours that work well together to create an aesthetically pleasing design.

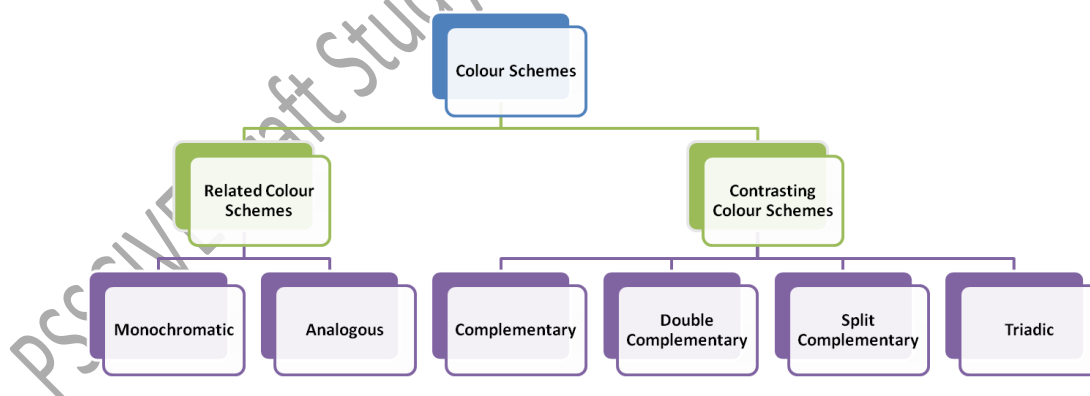


Fig.: 1.21 Types of Colour schemes

Each color scheme consists of one or more colours present on the color wheel. By pairing different colours with each other or using tint and shade of a single colour one can create endless color palettes to use in any composition. An understanding of various colour schemes helps us to achieve varying results by using different combinations of colours. The basic colour schemes are as follows.

1. Related Colour Schemes

Such colour schemes have only one dominating hue in common. They are as follows.

(i) Monochromatic colour scheme

It is a one-colour plan that uses different tints and shades of the same colour. Neutrals such as black and white can be added to a monochromatic scheme for creating interest.



Fig.: 1.22 Monochromatic colour scheme

(ii) Analogous colour scheme

Such a colour scheme uses neighbouring, or adjacent, colours on the wheel.

It is categorised under related colour scheme since two or three 'related' colours are used. The combination of yellow, yellow-green and green is an analogous scheme with three colours. In nature, red-orange, orange and red colours during autumn season are example of an analogous colour scheme.

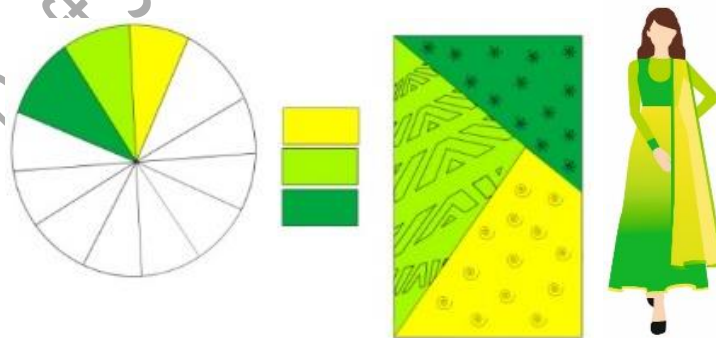


Fig.: 1.23 Analogous colour scheme

2. Contrasting Colour Schemes

One of the most important steps in designing is to choose the correct colour combination. In a contrasting colour scheme, colours that sit opposite to each other on the colour wheel are chosen. Contrasting colour schemes have no hue in common.

(i) Complementary Colour Scheme

This scheme uses colours that are just opposite to each other on the colour wheel (complements). Complementary colours are across from each other on the wheel. They have great contrast. In fact, the colours look even brighter when they are used side by side. Examples are blue and orange, violet and yellow, and red and green. Care should be taken to not use both the colours in equal proportion as it can look unpleasant. One of the colours should be used in a lesser proportion as compared to the other to give a pleasing look.

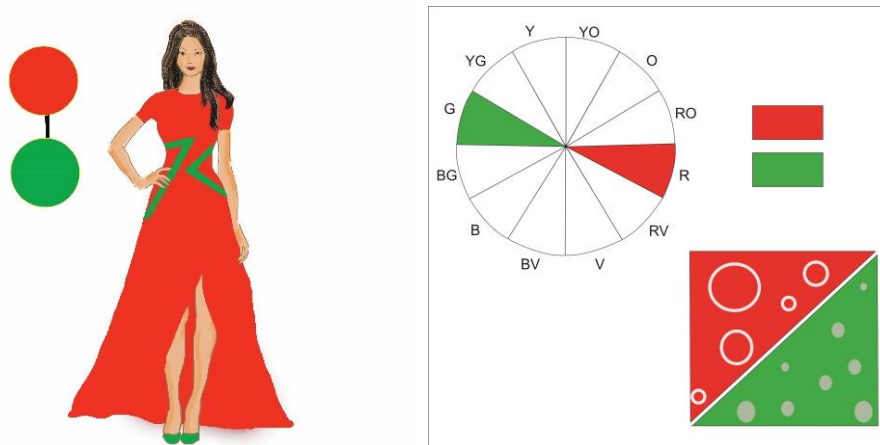


Fig.: 1.24 Complementary colour scheme

(ii) Double complementary

Two adjacent colours and two colours exactly opposite to them on the colour wheel are considered to be double complementary colours. For example, yellow, yellow orange, violet and blue-violet.

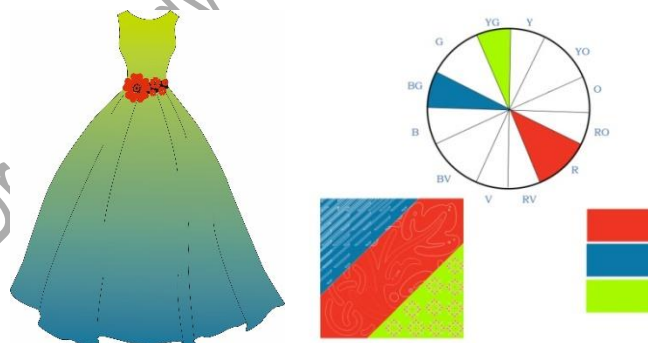


Fig.: 1.25 Double complementary colour scheme

(iii) Split-complementary colour scheme

This colour scheme uses three colours. It combines one colour with the two colours on the sides of its complementary colour. First choose a colour and find its complement on the colour wheel and then take colours on either side of the complement. For example, blue might be used with yellow-orange and red-orange. This is also a bright colour scheme and so it should be used with care in the apparels and other products.

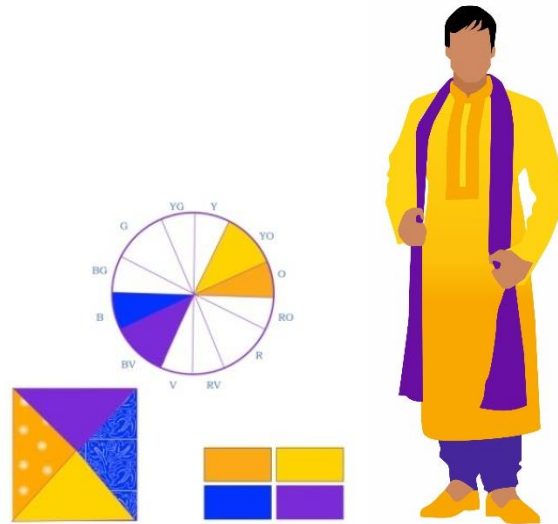


Fig.:1.26 Split complementary colour scheme

(iv) Triad colour scheme

It combines three colours which are equidistant on the wheel. For example: red, yellow, and blue, or violet, green, and orange. It has a great deal of contrast. To soften the contrast, one may choose to combine pleasing values and intensities.

These colours are contrast to each other so they have to be balanced in their application. One colour can dominate to the other two colours by reducing their intensity.

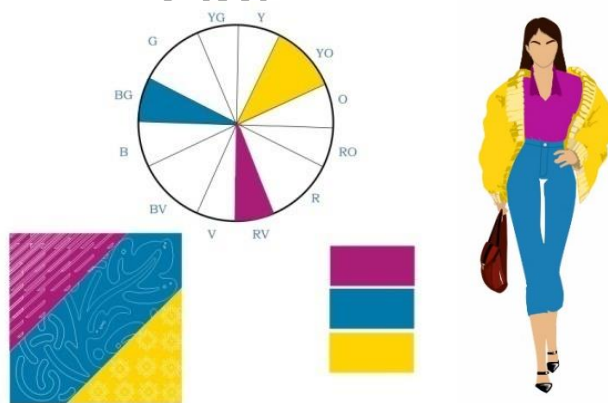


Fig.: 1.27 Triad colour scheme

Colour Expression

Colour can be used to express various moods, personality features, and help the wearer accentuate/enhance their appearance and achieve the desired aesthetic effect. Colours can cause mood changes, the feeling of warmth or coolness, altered perception of largeness or smallness in terms of volume as well as differences in perception of distances.

For example: yellow colour could be perceived as a bright, optimistic colour to one person while it may appear as loud to another. Thus, each colour evokes a different response.

Warm and cool colours

The colour wheel can be divided into warm and cool sides. One group of colours in the colour wheel is associated with the sun, warmth and fire. These colours are called warm colours. Yellow, red, orange and different shades of these colours are warm colours. Warm colours give a feeling of gaiety, activity, cheerfulness and lively mood. They appear advancing, and make the body look larger.

Another group of colours in the colour wheel is considered to consist of cool colours. These colours leave a cold effect on people. Green, blue, violet and shades of these colours are cool colours. Cool colours convey a feeling of quietness and restfulness, but if overdone, they can be depressing. Cool colours suggest a subdued mood. Cool-coloured objects appear to recede or go away from the observer. Cool colours make the body look smaller. Designers often use these colours for garments in large sizes to make the wearer appear smaller.

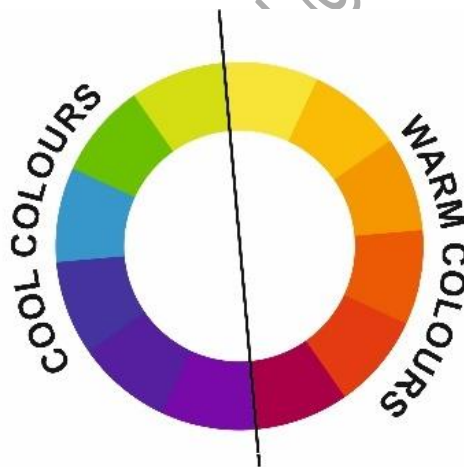


Fig 1.28: Warm and Cool colours in a colour wheel

Texture

The term 'texture' is used to describe the surface appearance and feel of any fabric when you touch or look at it. You may perceive a fabric to be heavy, fine, crisp, smooth, shiny, hard or soft on touching it. In fashion and textile designing, texture refers to the nature of the surface of fabrics and trimmings used in garments.

The texture of the fabric and the styling of the garment should be

compatible. For example, if we want a formal corporate look, it is best to use bulky fabrics with a matte finish. However, for a casual look, light and soft materials such as cotton and chiffon should be used.

Texture is considered a design element because all fabrics have a surface texture which plays a major role in garment design and even in embroidery. Embroidery also helps in changing the texture of a fabric.

The texture of a fabric mainly depends on the following four factors.

(i) Fibres: It refers to the raw materials that are spun into yarns and woven or knit into the cloth. Fabric textures are the result of the inherent characteristics of the raw materials.

(ii) Yarn: Yarn is a long continuous strand of interlocked fibres and is used for sewing, knitting, weaving, embroidery etc. Different types of yarns like spun yarn, filament yarn or textured yarn results in different type of fabric texture.

(iii) Fabric: Fabric is mainly constructed by different techniques like weaving, knitting, felting etc. Weaving and knitting are the techniques where yarns are interlaced and interlooped respectively whereas in felting, the fabric is constructed directly from fibres with the help of heat, pressure and moisture. The texture of the fabric is varied as a result of the different construction techniques even with the use of similar yarns. These methods change the feel and look of the fabric.

(iv) Textile Finishes: Textile finishes refers to the process applied on the yarn or fabric to enhance their look, durability, feel, etc. Finish can be permanent or temporary. If we talk about textile finish in relation to the texture then embossing is the best example. In this kind of finish the design patterns are created on the surface of fabric mainly through the application of heat and pressure.



Fig.:1.29 Texture created through embroidery

Attributes of texture

(i) Visual: Visual texture is the visual quality or appearance of a fabric or garment. Visual textures may be created through surface treatments like printing, embroidery, smocking, quilting and appliqué.

(ii) Tactile: Tactile texture is the tactile quality (designed to be perceived by touch) of a fabric. It can be rough, smooth, fuzzy, soft or slick (smooth and glossy). A tactile texture can be felt with the hand. For example, silk has a smooth texture and khadi has a coarse texture.

(iii) Audible: The friction created by fabric surfaces rubbing over each other can be heard. The crisp rustle of silk is known as ‘scroop’ is an example of audible attribute of texture.

Activities

ACTIVITY 1: Prepare a collage of pictures of garments depicting different types of lines, label it and draw a dress using these lines in the sheet.

Materials Required

1. A-3 Sheet
2. Colourful pens/ sketch pens
3. Ruler
4. Pencil
5. Eraser

Procedure

1. Collect pictures of garments depicting the use of different types of lines.
2. Paste the pictures and prepare a collage.
3. Label each type of line and write in the sheet
4. Draw dresses using these lines.

ACTIVITY 2: Draw designs and paint/render them using primary, secondary and tertiary colours.

Material Required

1. Practical file
2. Colourful pens/sketch pens
3. Colours (Poster, Crayon, Fabric)
4. Colour plate/Mixing plate
5. Ruler, pencil, eraser
6. Brushes
7. Bowl/glass for water
8. Rough cloth

Procedure

1. Draw the designs in practical file.
2. Paint/ render designs using primary, secondary and tertiary colours.
3. Label them

Check Your Progress

A. Multiple choice questions

1. ----- colours are just opposite to each other on the colour wheel.
 - (a) Analogous
 - (b) Complementary
 - (c) Monochromatic
 - (d) Triad
2. The purest form of colour is known as-----
 - (a) Hue
 - (b) Value
 - (c) Intensity
 - (d) Primary
3. By mixing two primary colours, we get-----
 - (a) Secondary colours
 - (b) Monochromatic colours
 - (c) Tertiary colours
 - (d) Hue
4. ----- is two-dimensional and represents the outer dimension of an object.

- (a) Line
 - (b) Shape
 - (c) Form
 - (d) Texture
5. ----- is the surface appearance of the fabric.
- (a) Texture
 - (b) Space
 - (c) Design
 - (d) Form

B. Questions

1. Explain the elements of design.
2. Describe the effects of different types of lines on garments along with diagram.
3. Differentiate between shape and form with the help of diagrams.
4. Explain related and contrast colour schemes with examples.
5. Write short notes on the following.
 - (a) Hue
 - (b) Warm and cool colours
 - (c) Dimensions of colour
 - (d) Attributes of texture

Session 2: Principles of Design

Principles of design are the rules for using or arranging the elements of design. These principles are helpful in creating a pleasing and harmonious design. The way in which these principles are applied, affects the message expressed through the garment.

The principles of design are essential to the design and production of clothing all over the world. Each principle has a specific role in creating an aesthetically pleasing garment or any other textile product. The principles of design include the following:

1. Proportion
2. Balance
3. Emphasis
4. Rhythm
5. Harmony

1. Proportion

It includes the relationship of height, width, depth and surrounding space of each design. When all parts of a garment relate well with each other and the wearer in terms of size and number, it is known as a well-proportioned garment. It is sometimes known as scale.

Unequal proportions in the garment are more interesting than when all areas are exactly equal in size because the natural contour of our body is unequal (i.e. With the waist as the dividing line, the body's ratio averages two parts above the waist and three parts below). If a person wears a dress of equal proportion, it will not highlight or emphasize variations in body proportion properly.

In the given example (Fig: 1.30), the first outfit (A) is very unflattering because the top and skirt are divided exactly equal. In the outfit just next to it (B), there is a shorter top with same length skirt.

In this, the skirt takes up $\frac{2}{3}$ rd of the outfit whereas the top takes up $\frac{1}{3}$ rd which is much more visually pleasing.

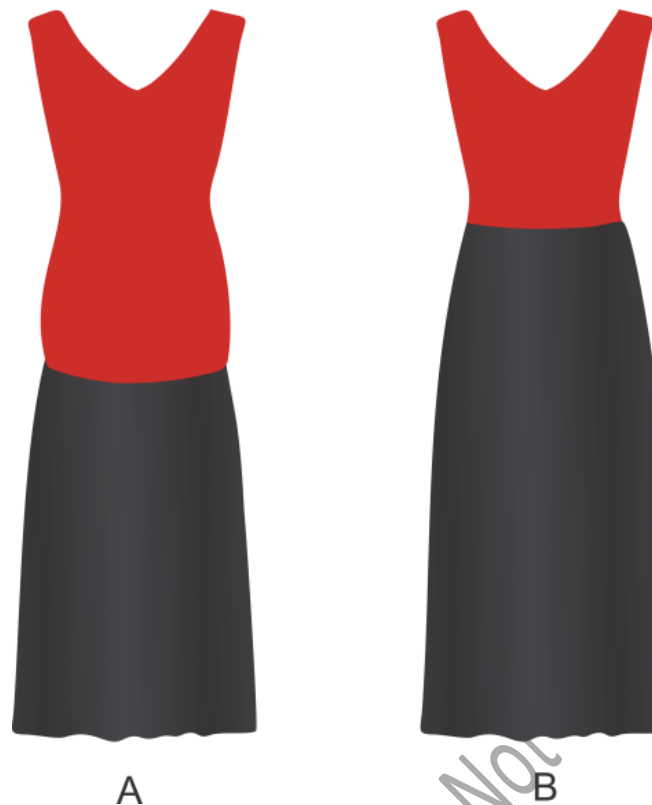


Fig.: 1.30 Proportion in a garment

2. Balance

It is the distribution of the visual weight of colours, textures, shapes, lines etc. Balance can be symmetrical or asymmetrical. Symmetrical balance is created when there are two identical sides of a design with a central point of axis. The same embroidered motif used on the left and right shoulder is an example of symmetrical balance. On the other hand, asymmetrical balance is not uniform on both sides but it still looks attractive. Asymmetrical balance is more difficult and complicated to achieve than symmetrical balance. For example, a one-shoulder gown might look interesting with its asymmetrical neckline, whereas a jacket with different-sized lapels may appear very bad.

(i) Symmetrical balance

When both sides of a design or garment look identical from a central point of axis, it is known as symmetrical balance. It is a centred balance as the design details are divided equally on both sides of an imaginary centre. For a garment or design to have symmetrical balance, both the sides of such a garment or design should be identical in every respect. Symmetrical balance is also called formal balance. It is easy to achieve and is the most logical way to achieve stability. Designs with formal balance are simplest and least expensive to produce.



Fig.:1.31 Symmetrical balance

(ii) Asymmetrical balance

In a design with asymmetrical balance, details are divided unequally from the imaginary centre. It gives a more dramatic and interesting effect to the design or garment. It is often achieved with an off-centred closing, asymmetrical neckline, off-shoulder design, etc. If done properly, the design should appear to be balanced, even though its two sides are different. Asymmetrical balance is also known as informal balance.



Fig.:1.32 Asymmetrical balance

3. Emphasis

It means creating a focal point of interest in the selected area of design when compared with other subordinate areas. This area is the first to catch the eye. Emphasis is created by careful arrangement of line, texture, colours, etc.

Usually there is one portion in every dress or design which is the centre of attraction. This is known as emphasis or focal point. For example, an embroidered yoke in a solid colour kurta.

Without such a centre of interest, an outfit looks unplanned and monotonous. On the other hand, when many focal points are created in a dress, it results in a jumbled and confusing design. For example, in order to emphasise the design on the neckline of a dress, leave the cuffs, hemline and other areas of a dress just plain.

Creating emphasis in garments

- Emphasis may be achieved by grouping rows of tucks, gathers, ruffles, buttons or trims in one area, or by concentration of accessories such as rows of beads, chains, etc.
- It can also be created by collars, sleeves, pockets, oversized buttons and belts. These can be used to create interest with unusual designs. Unusual and different fabric designs and textures may attract attention provided the garment design is simple and not competing with the design of the fabric or its texture.
- Emphasis can also be created by placing trims such as laces, buttons, stones or embroidery motifs on a plain or contrasting background. This also highlights the motif or trims and makes it the centre of attraction in a garment.
- Contrast of colour, line, shape, and texture will also create emphasis. However, avoid using contrasts too many times, as often it loses impact in the design.
- Yokes, collars, cuffs and shapes will be more noticeable when their edges are outlined in a contrasting trim.



Fig.:1.33 Emphasis with contrast of colour and unusual shape

4. Rhythm

It is also known as movement. Rhythm or movement helps in creating a path for the eyes to glide over smoothly. As a result, the dress or design looks appealing. It has a feeling of organised movement as the arrangement of the design elements make the eye move easily over the apparel areas. Rhythm in garment design can be obtained by repetition, gradation, transition, alternation or radial arrangement of various parts of apparel and fabric design.

(i) Rhythm through repetition

Repetition occurs when a line, shape, colour or texture is used more than once in a garment. The eye travels over the repeated elements or features in the garment. This movement emphasises and links common features in a design, thereby uniting the design. Repetition can be depicted in garments through the use of pleats, gathers, seam lines, tucks, and use of trims like buttons, beads, laces and it can also be depicted with prints in a fabric.

Repetition is of two types.

- (a) Regular Repeating design patterns or motifs in a regular interval.
- (b) Irregular: Repeating design patterns or motifs in an uneven manner or irregular interval.



a: Regular repetition b: Irregular repetition

Fig.:1.34 (a & b) Rhythm through repetition of embroidery motif

(ii) Rhythm through gradation

In the case of creating rhythm through gradation, only one of the elements in a garment is varied in an eye pleasing way in increasing or decreasing manner.



Fig.:1.35 Gradation through colour in a design

(iii) Rhythm through alternation

It is another way of creating rhythm by using alternating elements, patterns or compositions back and forth. What is important is the connectedness between the alternating objects, so that there is an undisrupted eye movement throughout the work. It is usually created by repeating any two designs together to form a linear or directional pattern. Some of the design elements used for creating alternating rhythm include lines, colours, space, shape, texture and patterns.



Fig.:1.36 Alternation in a garment by colour

(iv) Rhythm through transition

The word transition means change. So transition is change from one style, colour, position, etc., to another in such a way that there is no break or gap during that change. In a garment or apparel, transition means easy movement or gliding of eyes from one part to another. For example, the curved lines from the waist to the bottom in a gown provide a smooth path for the eye and it moves gradually over various areas of the gown rather than abruptly.



Fig.:1.37 Rhythm through Transition

Transitional lines and shapes lead the eye gracefully and easily from one area or direction to another. This is the case in dropped shoulder designs,

puff sleeves and cap sleeves. Use of scarves, shawls, ruffles and gathers in a garment can also create transition.

(v) Rhythm through radiation

Radiation means to diverge from a central point. In a garment designed to achieve rhythm by radiation, the eye moves in different directions from a central point. This can be created using gathers, folds, tucks, darts or pleats from a central point. For example, radiating tucks around a neckline, sequins or mirrors placed radially around the waist or shoulder, the soft folds in a draped gown. Trims and embroidery motifs also help in creating radiation in garments. Radiation may be created in the same direction or in opposing directions.

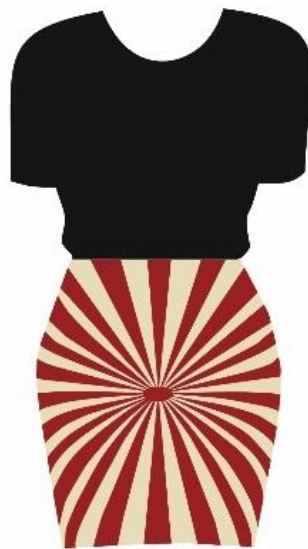


Fig.:1:38 Rhythm through Radiation

Continuous pleats, tucks, laces, frills, scalloped hemlines, gathers, etc., create graceful rhythms in a garment. Trims and laces, embroidery stitches, etc., also create rhythmic movements in a garment or apparel.

5. Harmony

When elements and principles of design work together in a pleasing manner, they create harmony. Harmony is also called unity in design. It is a pleasing visual unity, the relationship among all parts within a whole design. When a design has unity, it gives an overall pleasing impression, a feeling of belongingness to the composition that attracts and holds the attention of the observer and gives a balanced look to the design.

All parts of a garment must blend well with each other in terms of colour,

texture and size. For example, silk and chiffon create harmony in a dress, but silk will not look harmonious with jute.

Functional aspects of Harmony

1. Silhouette of the garment should be in a good relation to the body shape.
2. If using style lines, it should be consistent in every area of the garment.
3. Shape of all areas of the garment should be in such a way that the continuity of the design is not broken.
4. Visual textures should be used in a pleasing way.
5. Same or contrasting color combination should be used in such a way which provides harmony.
6. Differences in the hem lengths of sleeves and garment ends should be avoided as they hinder the horizontal movement of the eye.



Fig.:1.39 Harmony in a garment

Activities

Activity 1: Sketch two dresses showing principles emphasis and rhythm.

Materials Required-

1. Pencil
2. Pen
3. Colours

4. Eraser
5. Sheets
6. Brushes

Procedure-

1. First of all, make 2 creative motifs.
2. Sketch any 2 dresses of your choice
3. Place your prepared motif on your sketched dresses to show emphasis and rhythm
4. Submit the same in your classroom

Activity 2: Prepare sheets of symmetrical and asymmetrical balance in garments.

Material Required

1. Practical file
2. Pencil, eraser, sharpener
3. Colourful pens/sketch pens
4. Ruler

Procedure

1. Draw sketches showing symmetrical and asymmetrical balance in garments or collect any 10 dresses pictures from internet showing these balance.
2. Colour or render the sketches or if collecting pictures from internet, print them, cut and paste in your file.
3. Label them

Check Your Progress**A. Fill in the blanks**

1. In _____ design details are divided unequally from centre.
2. _____ is sometimes known as scale.
3. Balance can be _____ or _____.
4. _____ refers to the smooth eye movement from one part to another part of the garment.

5. _____ is also called unity in design.

B. Multiple choice Questions:

1. Point of interest in a work of art which attracts more attention than anything else in design; Dominant element or form in artwork; often the focal point noticed.
 - i) Emphasis
 - ii) Harmony
 - iii) Balance
 - iv) Rhythm

2. What are repeating lines, shapes or other elements that create a pattern?
 - i) Rhythm through Repetition
 - ii) Balance
 - iii) Unity
 - iv) None of the above

3. Formal balance is also called as?
 - i) Asymmetrical balance
 - ii) Radial balance
 - iii) Symmetrical balance
 - iv) Geometric balance

B. Questions

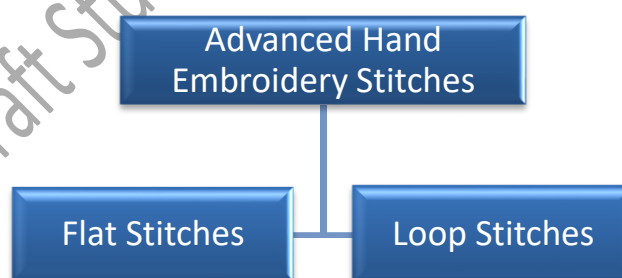
1. Explain the principles of design.
2. Describe the different types of balance in garments with the help of diagrams.
3. Explain how emphasis can be created in garments with the help of diagrams.
4. Describe how rhythm can be created in garments with the help of diagrams.
5. Write about the importance of proportion in a garment.
6. Explain harmony with its functional aspects.

Module 2**Advanced Hand Embroidery Stitches****Module Overview**

The art of applying decorative designs to fabric with a needle is known as embroidery. These motifs are usually created with thread and are made up of various stitches. A hand embroiderer should possess skills to perform various advanced hand embroidery stitches to enhance the beauty of garments/products. Before starting the embroidery work, some preparations are needed like starch removal from the fabric to be embroidered, ironing the fabric, arranging the appropriate threads, frame and needle, etc. The advanced hand embroidery stitches include padded satin, threaded backstitch, laced running stitch, interlaced running stitch, pekinese stitch, chevron stitch, close herringbone stitch, laced herring bone stitch, herringbone ladder stitch, etc. All these stitches need a lot of hard work and patience to achieve a perfect and well finished look. Hand embroidery includes large number of stitches. The students can learn and practice many stitches as per their creativity.

This unit includes step by step procedure of making all the hand embroidered stitches with instructions. A lot of practice will be needed from student's side to get a perfect finished look in the embroidery. After the completion of these stitches, finishing of the embroidered product is done.

Advanced Hand Embroidery Stitches Can Be Divided In Two Broad Categories:

**Learning Outcomes**

After completing this module, you will be able to:

- Demonstrate advanced flat embroidery stitches
- Demonstrate advanced loop and knot stitches

Module Structure

Session 1: Flat Stitches

Session 2: Loop Stitches

Session 1: Flat Stitches

Flat stitches lie flat on the surface of the material, either closely together or at regularly spaced intervals. Straight or Flat stitch is a class of simple embroidery stitches in which individual stitches are made without crossing or looping the thread. There are many types of flat stitches. Some flat stitches are very easy to do e.g. running stitch and satin stitch but in some types, the base stitches may be raised off the fabric on bars, or they can be whipped or threaded with other threads. Before starting the embroidery work, certain preparations are done so as to obtain a quality output and finished look.

PREPARATION OF FABRIC FOR EMBROIDERY

- Garment or other fabrics should be washed before you begin embroidery. This is to ensure the colour fastness and the fabric will not shrink afterward.
- Iron out creases before embroidery to make it a smooth surface so that stitches can distribute evenly and will not end up with wrinkles.
- Enough space around the design should be left before cutting the fabric, for finishing of edges.
- Edges of fabric should be finished so that it does not unravel.

PREPARE YOUR THREAD

Design specification details should be checked to understand what type of thread is suggested in the embroidery. Design should be studied properly to see how many strands or ply of thread is required for the design. Usually embroidery thread has 6-strands, but generally six strands thread are not used for embroidery so they have to be separated in 3-4 strands before starting the embroidery work. To start, find the end of the thread. After deciding the number of strands, slowly pull the threads from the skein.

GENERAL EMBROIDERY TIPS

- Keep your hands clean; do not touch food and drinks when you are embroidering, it can stain the fabric which is to be embroidered.
- To achieve uniform stitches, beginners can mark dots at equal distance of the stitch. This can be done with the use of ruler or measure tape.

Stitch distances can be gauged with experience and time; one can gauge stitch distance without marking.

- Tension should be constant and even. Keep same amount of tension for stitches to produce smooth uniform stitches.
- If the stitches are too loose, the look of the embroidery will sag and if the stitches are pulled too tightly the fabric will pucker resulting in distorted embroidery. So keep moderate pressure on the thread while embroidering.
- Choose appropriate needle which should be sharp, long-eye according to the type of fabric, thread, design etc.
- Choose appropriate thread and its colour according to the fabric, design requirement etc.

1. Flat Stitches

i. Satin stitch: Satin stitch is a filling stitch made up of a series of straight stitches taken right next to each other, close enough to cover the fabric underneath but not too close to cause bumps. When done skilfully, the satin stitch is one of the most attractive embroidery stitches. This stitch can be done vertically, horizontally or in diagonally slanting manner as per the motif selected.

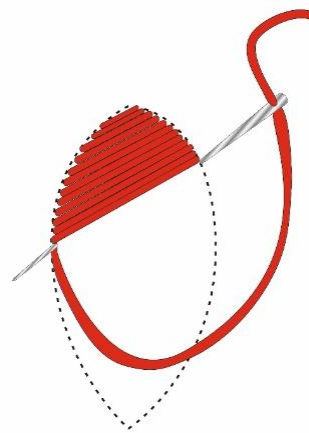


Fig.:2.1: Step of doing satin stitch



Fig.:2.2: Satin stitch sample

You already learn this stitch in class 9th. Here we learn variation of satin stitch- padded satin stitch.

a. Padded Satin Stitch: This is a variation of satin stitch with a slight embossed or three-dimensional look. This is because the pattern or design is given a little padding at the base before doing the satin stitch. Padded satin stitch is also known as raised satin stitch because it gives a raised look to the design.

Step-1: Before start the padded satin stitch, first make the outline of the design or motif. An outline stitch should be done around the design or motif to ensure the satin stitch is neat and maintains a smooth shape. Any basic straight line stitch is required to do the outlining like the Chain Stitch, Stem Stitch, or Back Stitch.

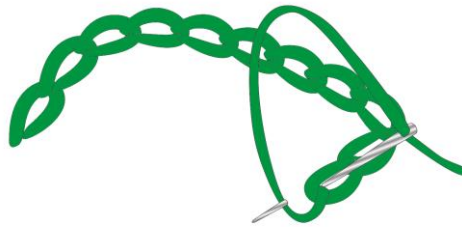


Fig.:2.3, Step-1: Outline of design with chain stitch

Step-2: After completing outline, fill the inside of the pattern with any straight stitches, like chain stitch, outline stitch, or back stitch, at the base before doing the satin stitch. The idea is to give padding for the satin stitch.

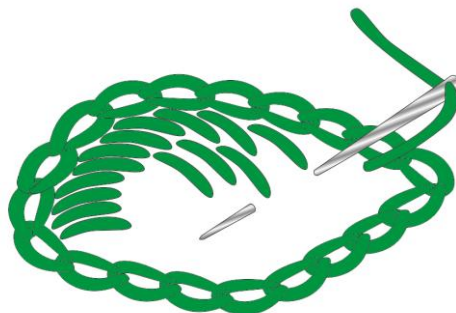


Fig.:2.4, Step-2: Fill design

Step-3: After completing the base stitch, cover the pattern with satin stitch. The needle needs to go in and out of the fabric from outside the chain stitch.

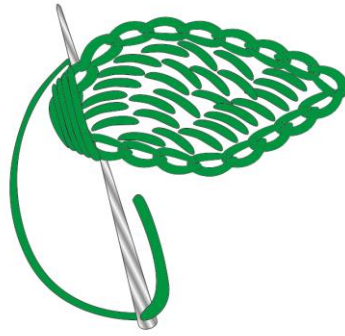


Fig.:2.5, Step-3: Fill design with satin stitch

Be careful to completely and evenly cover the inner padding. On completion of the design, only satin stitch should be visible.

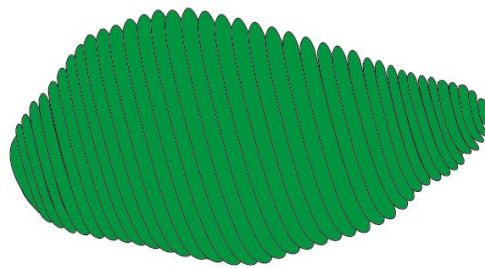


Fig.:2.6: Padded satin stitch- final look



Fig.:2.7: Padded satin stitch

ii. Close Herringbone Stitch

In hand embroidery, the herringbone stitch is done along parallel lines to create a decorative border or edge. Close herringbone stitch is a variation of herringbone stitch. The stitch is worked very close together to form a line of crossed stitches. It is also known as double backstitch. This stitch is worked from left to right side between two parallel lines.

Step-1: Working from left to right, Bring needle up at 1, then take the needle down at 2, again take the needle to the right side at 3 and then down at 4. Bring the needle up at 5, just to right of 1 and down at 6 just to right of 2. (Fig 2.8)

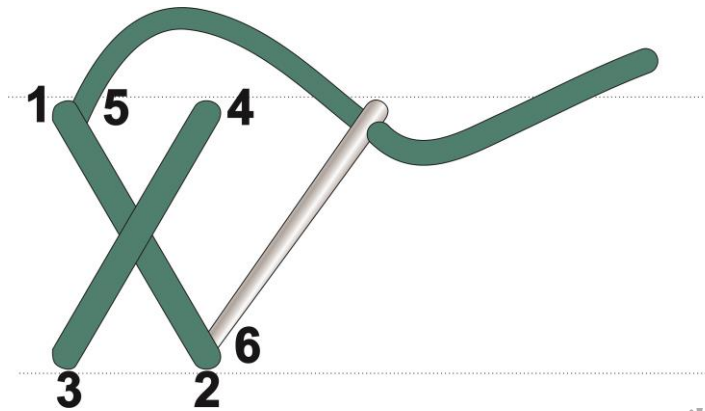


Fig.:2.8 Close herringbone stitch- step-1

Step-2: Bring the needle up at 7 and take it down at 8. Repeat these last two stitches to the right, keeping the slant of the stitches constant. (Fig 2.9)

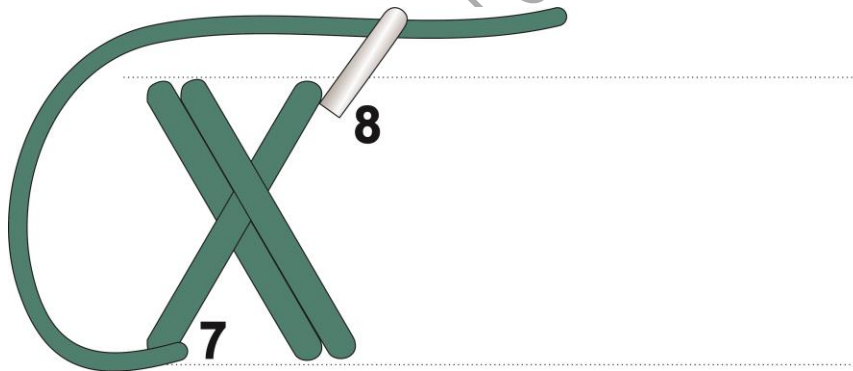


Fig.:2.9 Close herringbone stitch- step-2

Step-3: Once the stitches begin to overlap, it is easier to keep the spacing constant. Continue doing the same steps to complete the design. (Fig: 2.10)

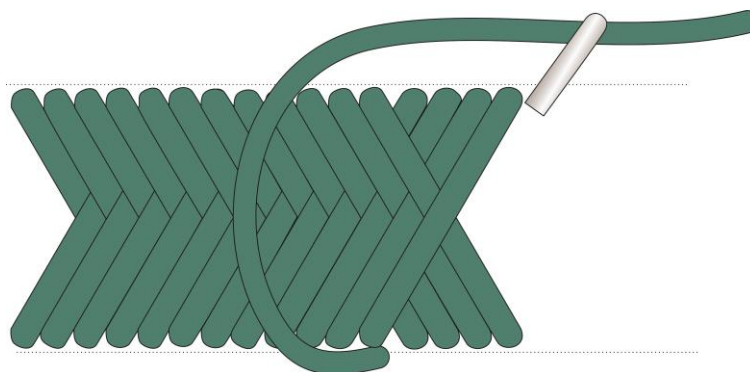


Fig.:2.10 Close herringbone stitch- final look



Fig.:2.11 Close herringbone stitch-samples

iii. Laced Herringbone Stitch

It is a variation of herringbone stitch because this stitch requires a base of herringbone stitch, around which another contrasting or same colored thread is laced. It is highly decorative stitch and makes a good stitch for borders.

Step-1: First work a line of herringbone stitch for the base.

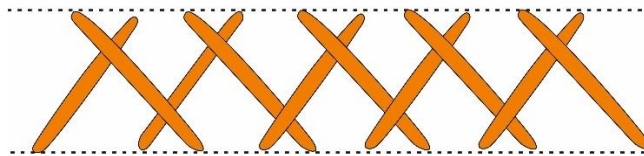


Fig.:2.12, step-1: A row of Herringbone stitch

Step-2: Begin from the left end of the row of herringbone stitch. Bring out a contrasting or same coloured thread from the center; take the needle up and down the 'legs' of the cross, as shown.

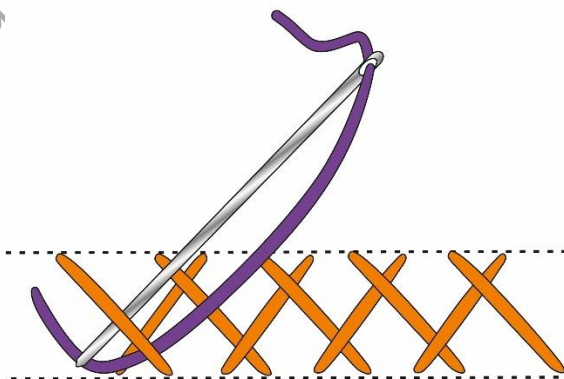


Fig.:2.13, step-2 Laced Herringbone Stitch

Step-3: Go up and down the herringbone stitch with the working thread, as illustrated. Encircle each 'crossing' of the herringbone stitch.

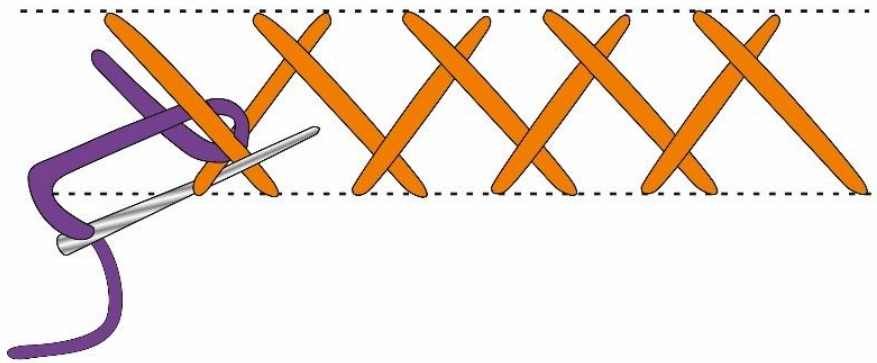


Fig.:2.14, step-3 Laced Herringbone Stitch

Step-4: Move to the next crossing of the herringbone stitch after encircling the first one.

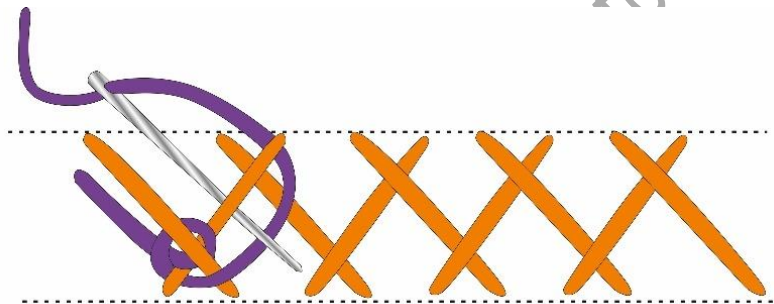


Fig.:2.15, step-4 Laced Herringbone Stitch

Step-5: Continue with the similar pattern of encircling the crossing of herringbone stitch.

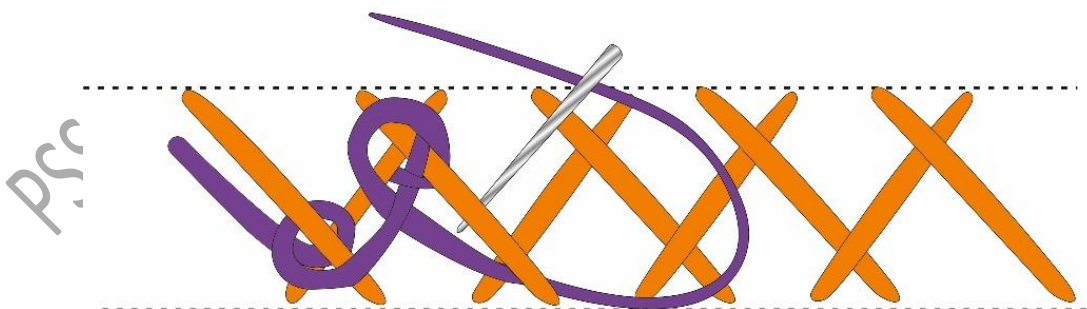


Fig.:2.16, step-5 Laced Herringbone Stitch

A portion of the finished laced herringbone stitch would look as shown in Fig.: 2.17.

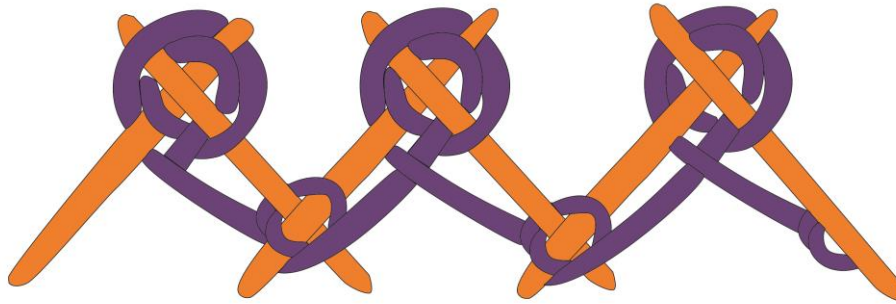


Fig.:2.17 Laced Herringbone Stitch

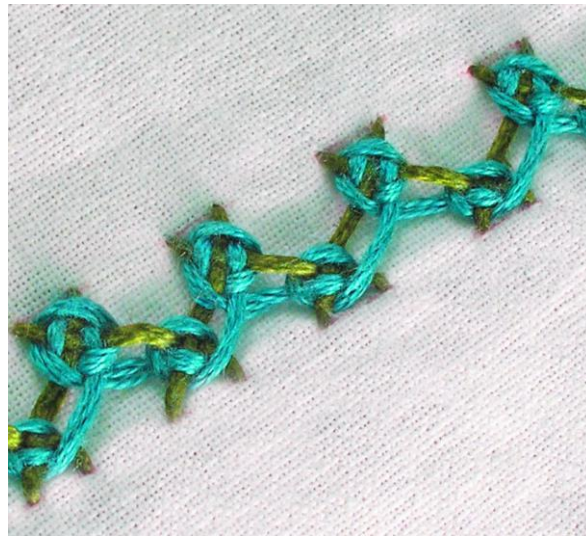


Fig.:2.18 Laced Herringbone Stitch Sample

iv. Herringbone ladder stitch: This stitch is a combination of back and herringbone stitch. This stitch is worked from right to left. You can use same or contrasting coloured thread for doing the herringbone ladder stitch.

Step-1: First make two lines of backstitch a short distance apart. Stitches should be of a regular length. Mark the points as shown. A1 should fall in the midpoint of A2 and B2. Similarly, point B2 should be the midpoint of A1 and B1.

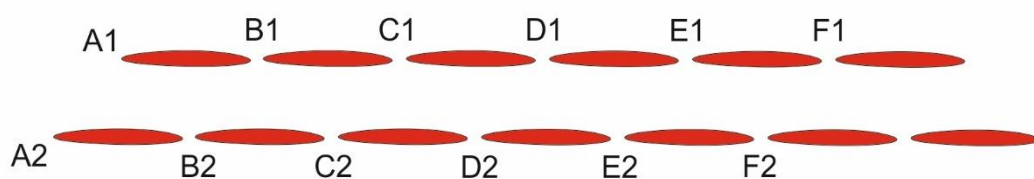


Fig.:2.19 Backstitch

Step-2: Take another or same coloured thread (as per your choice) and bring it out through A2. Take the needle under A2-B2 and then under A1-B1, from the bottom. Make sure not to pierce the fabric underneath.

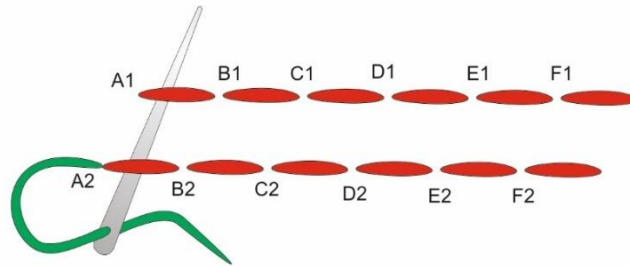


Fig.:2.20 step-2 Herringbone ladder stitch

Step-3: Continue the needle under B2-C2 as illustrated, starting from underneath the thread.

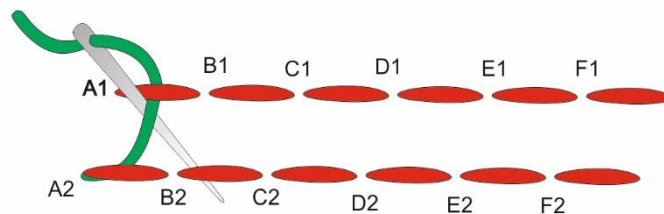


Fig.:2.21 step-3 Herringbone ladder stitch

Step-4: From the bottom, take the needle from beneath the thread and pass it under B1-C1.

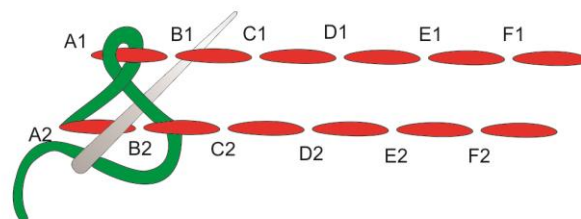


Fig.:2.22 step-4 Herringbone ladder stitch

Step-5: Continue in this twisted pattern to achieve a braided look. Before going under the back stitches, always take the needle beneath the thread.

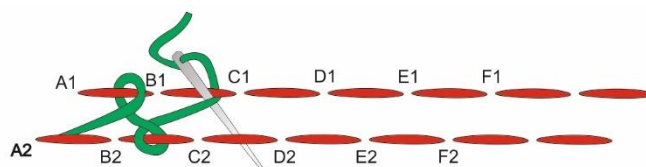


Fig.:2.23 step-5 Herringbone ladder stitch

A completed design of herringbone ladder stitch would look as shown in Fig.: 2.24.

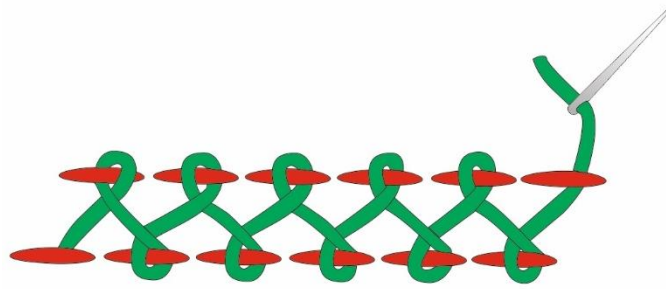


Fig.:2.24 Final look of Herringbone ladder stitch

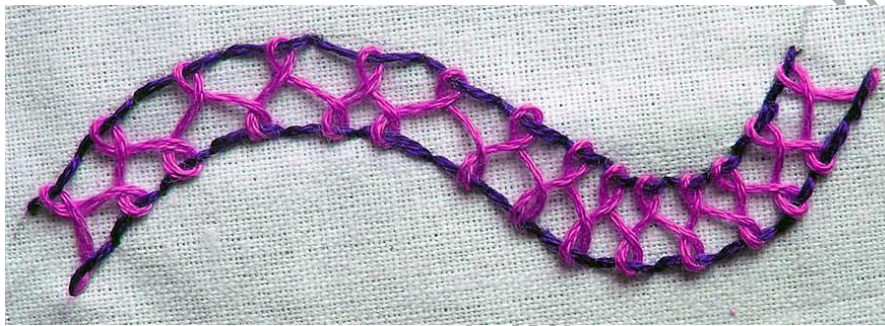


Fig.:2.25 Herringbone ladder stitch sample

v. Raised Herringbone stitch: It is also a variation of herringbone stitch. Raised herringbone stitch is a beautiful and easy way to fill in the shape of a design. It is especially useful to embroider leaf design.

Step-1: Bring the needle up at right side and make a small straight stitch at the base of your design. This stitch can be made longer or shorter depending on the effect required in the end.

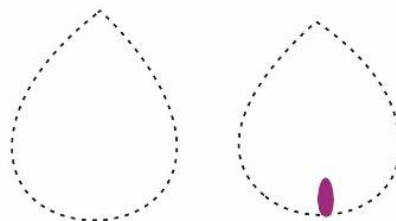


Fig.:2.26 Step-1 Raised herringbone stitch

Step-2: Bring the needle back up through the fabric at the tip of the leaf shape.



Fig.:2.27 Step-2 Raised herringbone stitch

Step-3: Take the needle underneath initial straight stitch and pull. Do not pierce the fabric or the floss at this step.

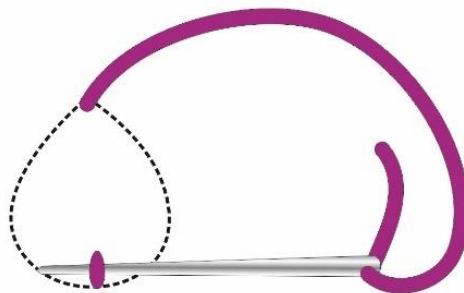


Fig.:2.28 Step-3 Raised herringbone stitch

Step-4: Bring the needle back down through the last point created.

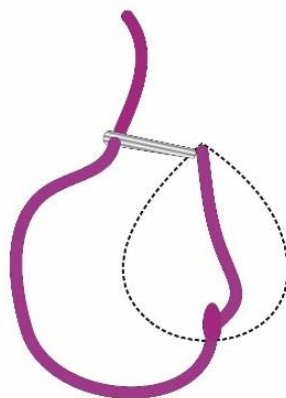


Fig.:2.29 Step-4 Raised herringbone stitch

Step-5: Again bring the needle up through the fabric, just next to last stitch following the line of the leaf design. Take the needle underneath the straight stitch, and bring it back down just next to last stitch.

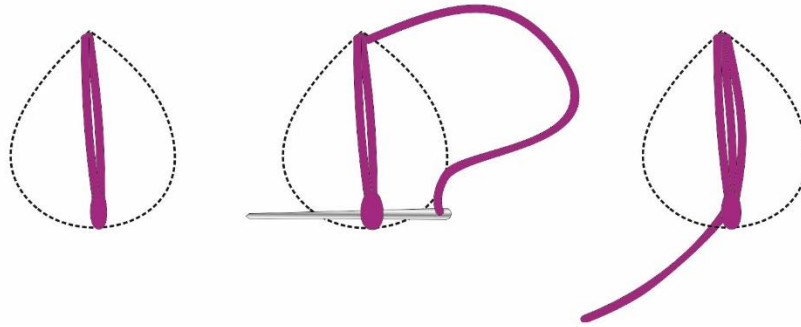


Fig.:2.30 Step-5 Raised herringbone stitch

Step-6: Repeat as many times as required to fill the shape. After completion take the thread at the backside of the fabric, make a small loop pull the thread from the loop to lock the stitch.

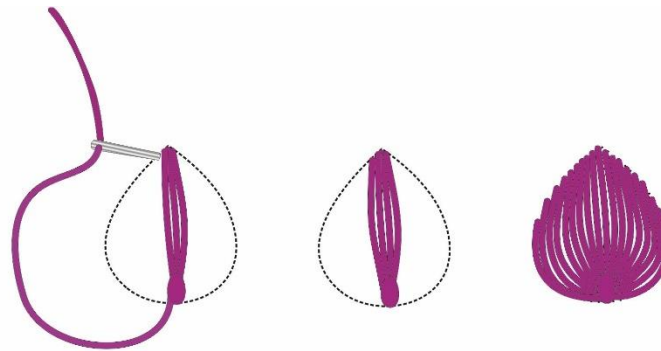


Fig.:2.31 Step-6 Raised herringbone stitch



Fig.:2.32 Raised herringbone stitch sample

vi. Running Stitch: The running stitch is created by running the needle and thread up and down the fabric at a regular interval. Students already learnt this stitch in class 9th. Here student will learn variations of running stitch.

a. Laced Running Stitch

Step-1: First make a row of running stitch.



Fig.:2.33 step-1 Laced running stitch

Step-2: Bring out the needle threaded with another colour thread out near the first stitch and pass the needle under it from the top. Then pass it through the second stitch from the bottom. Continue this action of taking the needle under each stitch from the top and bottom alternately.

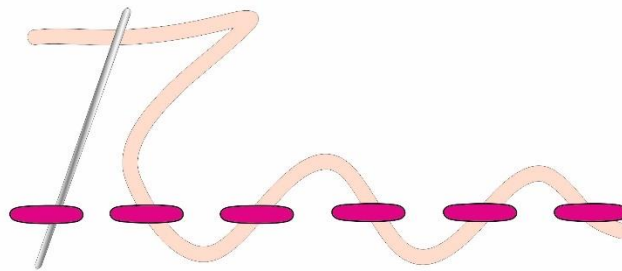


Fig.:2.34 - step-2 Laced running stitch

Step-3: Repeat to end of line. After completion take the thread at the backside of the fabric, make a small loop pull the thread from the loop to end the stitch.

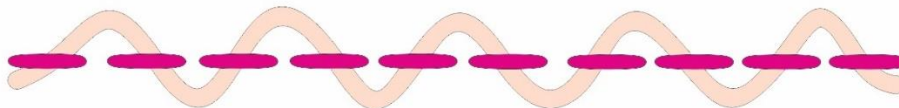


Fig.:2.35 - Laced running stitch

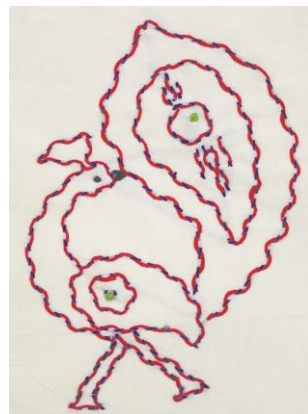


Fig.:2.36 Laced running stitch-sample

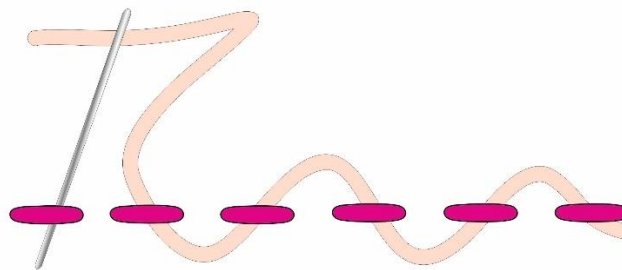
b. Interlaced running stitch: This variation combines laced running stitch, taken both ways along the running stitch to give a final chain like structure.

Step-1: First make a row of running stitch and follow the steps given for laced running stitch.

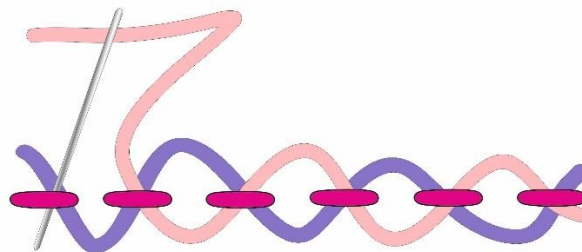


Fig.:2.37 step-1

Step-2: First make a line of laced running stitch and then come back with the needle and thread and make similar lacing from the other or opposite end. Interlaced stitch will create round loops on both sides of the running stitch



(a)



(b)

Fig.:2.38 (a & b) step-2

Step-3: Repeat to end of line. After completion take the thread at the backside of the fabric, make a small loop pull the thread from the loop to lock the stitch. You can use same colour as you have used for lacing or contrasting colour can also be used (Fig 2.39, 2.40)

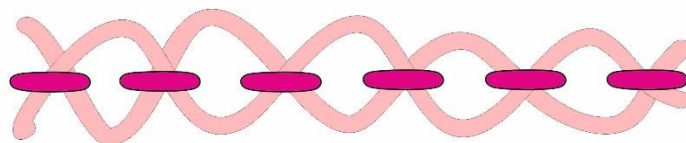


Fig.:2.39 Final look of interlaced running stitch with same colour thread

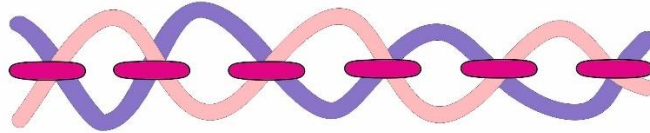


Fig.:2.40 Final look of interlaced running stitch made with contrasting colour thread



Fig.:2.41 Interlaced running stitch sample

vii. Back stitch: Back Stitch as the name implies is made by taking the thread backward than the conventional forward motion. Students already learnt about back stitch in class 9th, here students will learn about variations of backstitch.

a. Whipped Backstitch

Step-1: First make a row of backstitch.

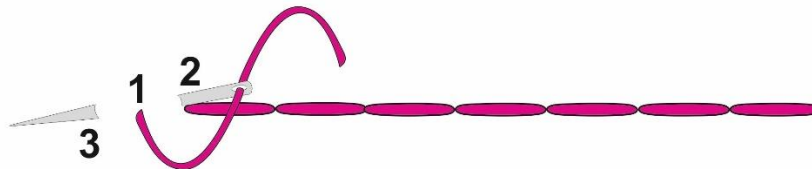


Fig.:2.42 step:1 Whipped backstitch

Step-2: Take contrast colour in a needle up at 4. Pass the needle under each stitch from top to bottom as shown without piercing the fabric.

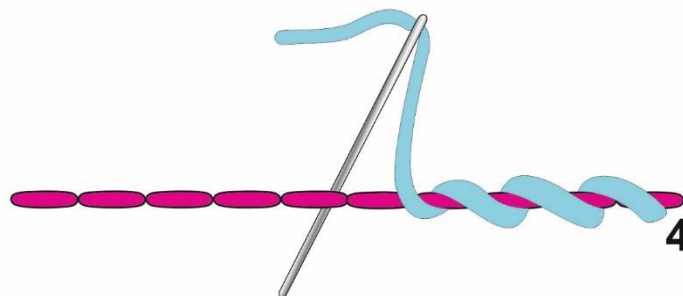


Fig.:2.43 step 2 Whipped backstitch

Step-3: Repeat to end of line. After completion take the thread at the backside of the fabric, make a small loop pull the thread from the loop to lock the stitch.

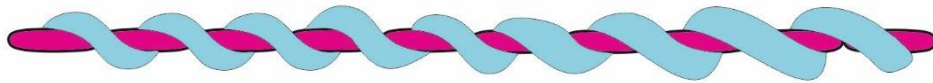


Fig.:2.44 Whipped backstitch

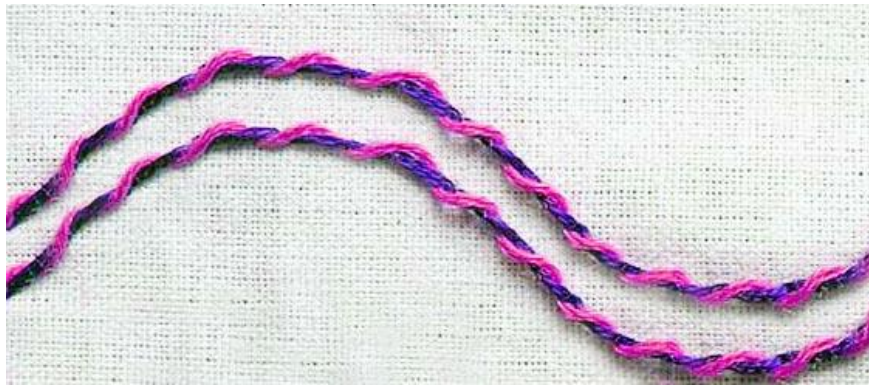


Fig.:2.45 Whipped backstitch sample

b. Threaded Backstitch

Step-1: First make a row of backstitch.



Fig.:2.46 step-1 Threaded backstitch

Step-2: Bring contrast colour or same colour thread in a needle, take needle up or right side of the fabric, and pass needle alternately up and down under the backstitches.

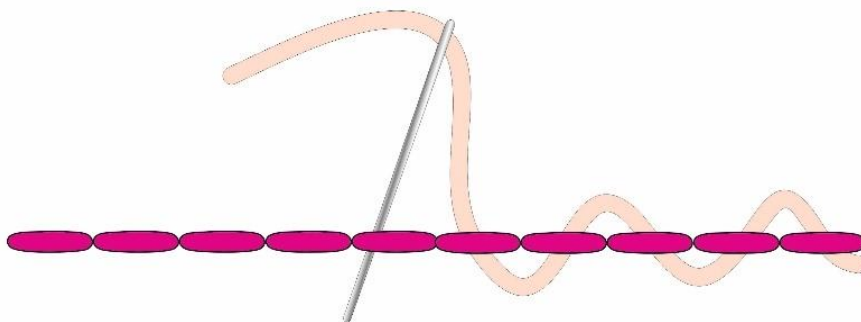


Fig.:2.47 step-2 Threaded backstitch

Step-3: Repeat to end of line. After completion take the thread at the backside of the fabric, make a small loop pull the thread from the loop to lock the stitch.

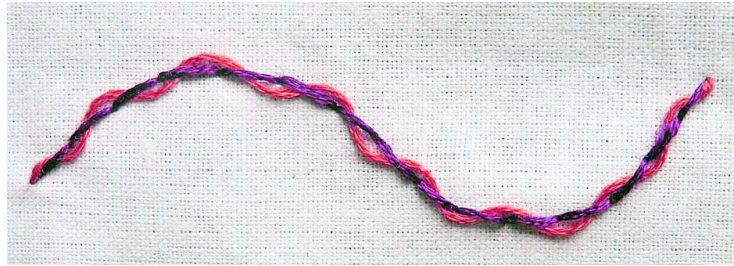


Fig.:2.48 Threaded backstitch sample

c. Double threaded backstitch

Step-1: First make a row of threaded backstitch. (Follow the steps given for threaded back stitch).

Step-2: Now take second lacing thread (same or contrast colour) and make the stitches in the same way as threaded backstitch, without catching the loops of the first.

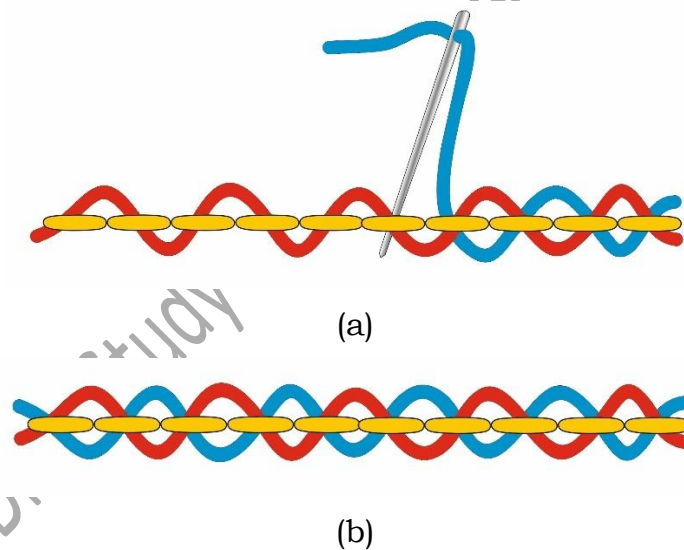


Fig.:2.49 (a & b) Double threaded backstitch

Step-3: Repeat to end of line. After completion take the thread at the backside of the fabric, make a small loop pull the thread from the loop to lock the stitch.

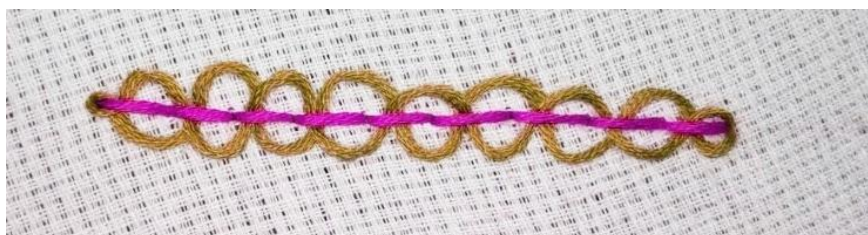


Fig.:2.50 Double threaded backstitch sample

d. Pekinese stitch

The Pekinese stitch is a decorative stitch made up of two sets of stitches that are combined in order to create a beautiful looped effect. First a line of back stitch is formed after which it is interlaced with another or same colour thread. It is also known as the interlaced back stitch.

Step-1: First make a line of backstitch. This stitch is worked from left to right

Step-2: Take another colour or same colour thread and bring it out through A. Pass the needle under the stitch B-C, from above, as shown. Do not insert the needle in the fabric underneath.

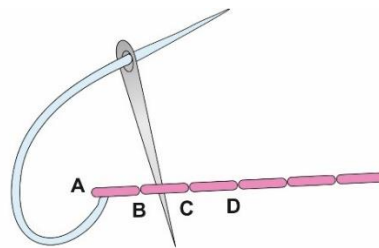


Fig.:2.51 step-2 Pekinese stitch

Step-3: Now, pass the needle under the stitch A-B, from below, as shown.

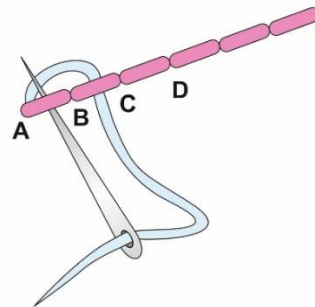


Fig.:2.52 step-3 Pekinese stitch

Step-4: A loop will be formed at the stitch point B. Such similar loops should be made at each stitch point. Now take the needle under C-D from above.

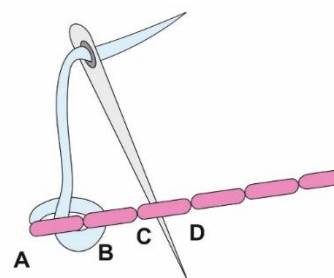


Fig.:2.53 step-4 Pekinese stitch

Step-5: Now pass the needle under stitch B-C from below.

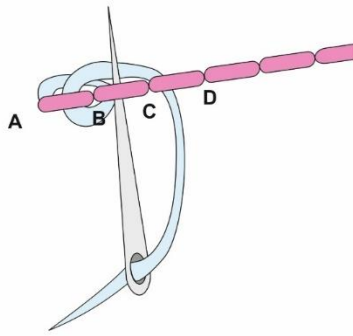


Fig.:2.54 step-5 Pekinese stitch

Step-6: Continue taking the needle under each back Stitch foundation to complete the design. A completed Pekinese stitch would look like this (Fig.:2.55).

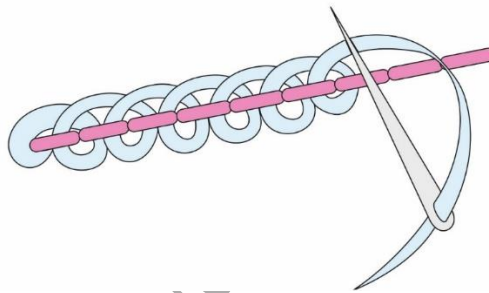


Fig.:2.55 Final look of Pekinese stitch

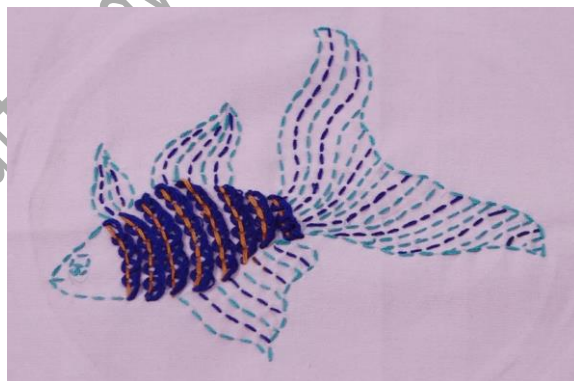


Fig.:2.56 Pekinese stitch sample

Chevron stitch

Chevron stitch is made up of a zig-zag line just like a herringbone stitch. The only difference between chevron and herringbone stitch is that the diagonal stitches don't cross over each other, and each peak of chevron stitch has a little straight stitch "cap" at its tip.

Step-1: First bring the needle up through the point A. Then take the needle in through the point B, which is diagonal to point A. Again, take the needle out through C and go in through D as shown in Fig.: 2.50. Point B would lie between C and D. Take the needle out from point B.

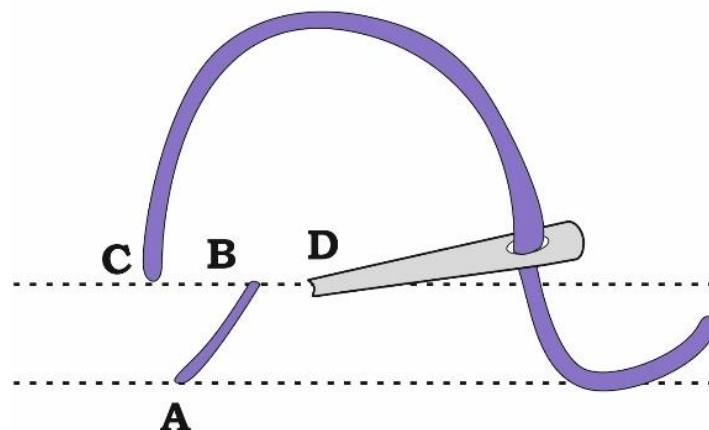


Fig.:2.57 step-1 Chevron stitch

Step-2: Now, take the needle in through point E, then take it out from F and again take it in through G as shown in fig 2.58. Point E lies in the middle of F and G. Now take the needle out through point E.

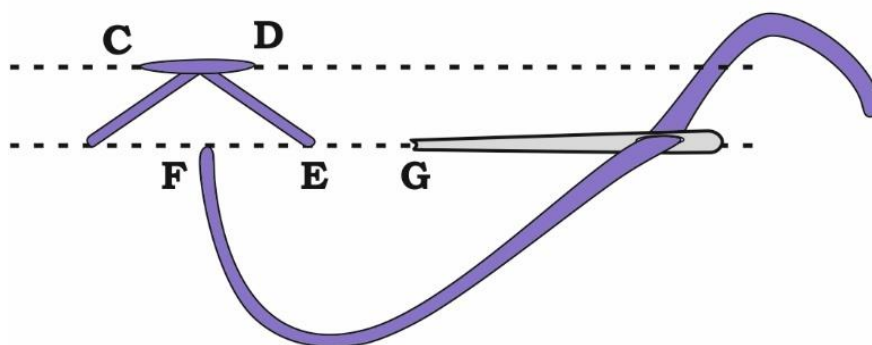


Fig.:2.58 step-2 Chevron stitch

Step-3: Continue with this process to end of line. After completion take the thread at the backside of the fabric, make a small loop pull the thread from the loop to end the stitch.



Fig.:2.59 Chevron stitch final look

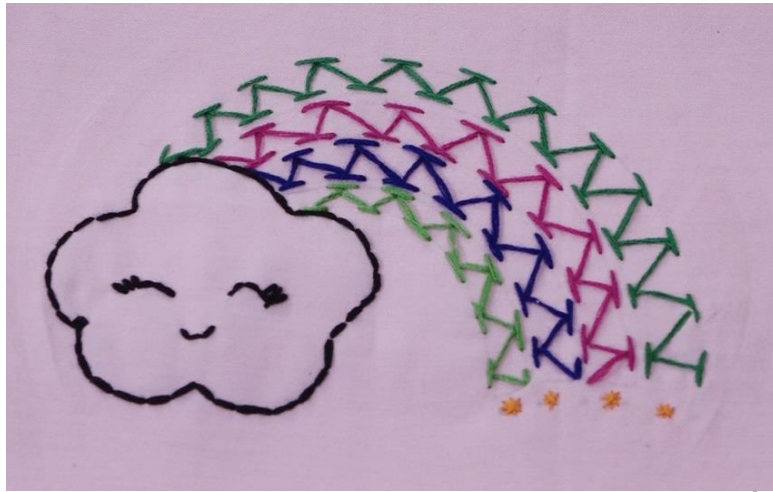


Fig.:2.60 Chevron stitch sample

Cretan and Closed Cretan Stitch

Cretan stitch is especially used as a filling stitch. Many surface effects can be created by altering the angle of the stitches or spacing between them. This stitch can be worked from top to bottom, left to right or right to left, based on convenience and requirement.

Closed Cretan stitch is used for filling simple patterns like leaves. This stitch uses the same technique as the Cretan stitch, the only difference is each stitch lies very close to each other.

A,B,C,D are four stitch lines to illustrate the stitch.

Step-1: First bring the needle out through a point at stitch line B. Now take the needle in through a point in stitch line D and out through C. The point in the stitch line D should be slightly below the point in B. Now Pull the needle out keeping the thread under the needle.

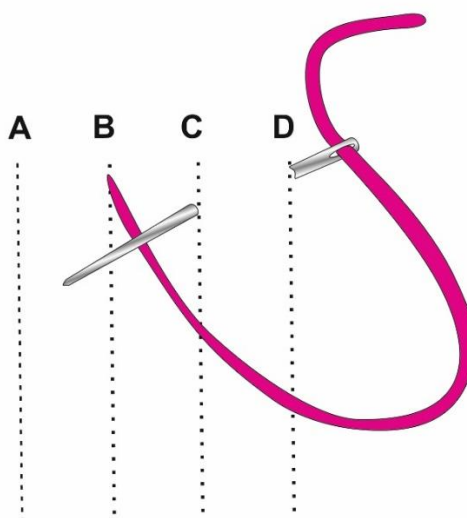


Fig.: 2.61 Step-1 Cretan stitch

Step-2: Repeat the process on the other half. Take the needle in through A and bring it out from B, Pull the needle out keeping the thread under it. Make sure the point in stitch line A is slightly below the point in D.

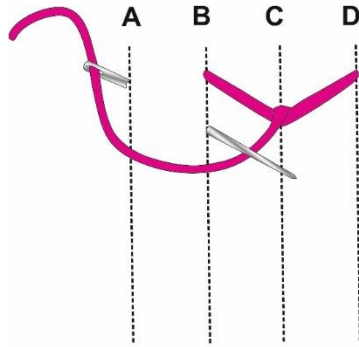


Fig.: 2.62 Step-2 Cretan stitch

Step-3: Repeat this process on either side to the end of design. A finished sample of Cretan stitch should look like this. You can wash the sample to erase the stitch lines.

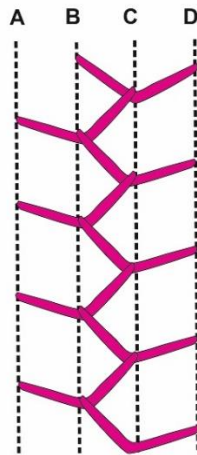


Fig.: 2.63 Cretan stitch-final look

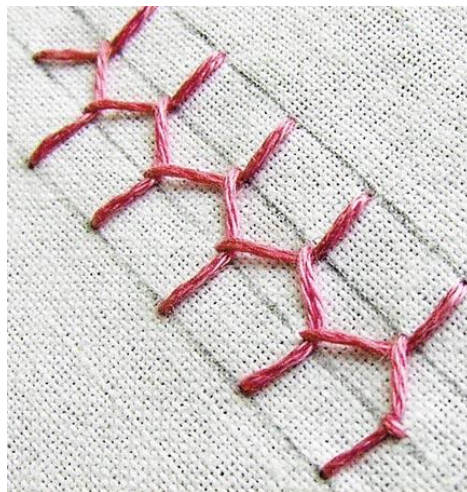


Fig.: 2.64 Cretan stitch sample

Closed Cretan Stitch Formation

A,B,C,D are four stitch lines used to demonstrate this stitch.

Step-1: First bring the needle out from A, take it in through D and then again out through C keeping the needle above the thread, as shown. All these stitch points should lie in a straight line.

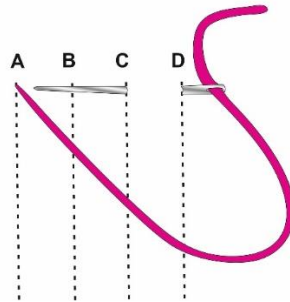


Fig.: 2.65 Step-1 Closed Cretan stitch

Step-2: Now, take the needle in through the point in A and then take it out through B. Keep the needle above the thread. Points in stitch line A and B would lie in a straight line.

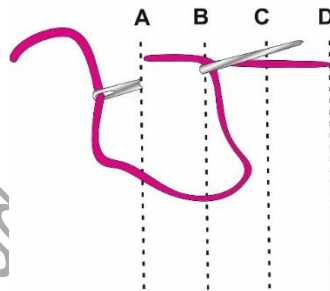


Fig.: 2.66 Step-2 Closed Cretan stitch

Step-3: Repeat this process to the end of the pattern. Take the needle in through the outer stitch lines and then out through the inner stitch lines, keeping each stitch point adjacent to each other.

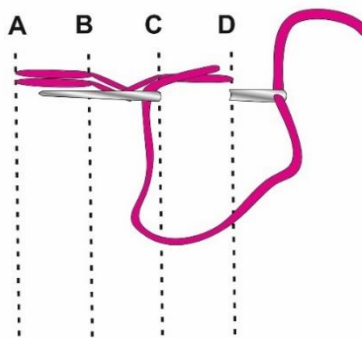


Fig.: 2.67 Step-3 Closed Cretan stitch

Step-4: The final look of this stitch will appear as shown. There will be a braided effect running through the middle of the entire filling.

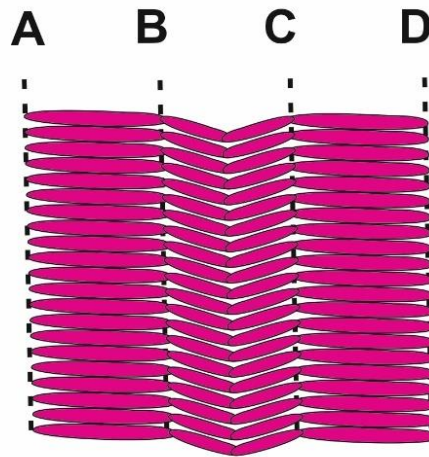


Fig.: 2.68 Closed Cretan stitch-Final Look



Fig.: 2.69 Closed Cretan stitch sample

Fern stitch

The fern stitch is used to produce an open, lacy stitch along a straight or curved line. This stitch is mostly used for embroidering tree branches, foliage, ferns, or seaweed. The fern stitch is worked as a group of three straight stitches, all worked into the same ending hole. The groups are stitched repeatedly to make a row. This stitch can be worked in any direction.

You can draw three parallel curved or straight stitch lines and work over these lines to bring out the effect.

Step-1: First bring the needle out from point A and take it in through B. Both points A and B lie over the second stitch line.

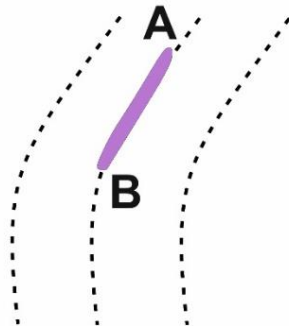


Fig.: 2.70 Step-1 Fern stitch

Step-2: Take the needle out through the point C which lies on the first stitch line and this point is a little higher than the point B (about 45 degrees). Now, take the needle in through the point B and bring it out through point D. Again take it in through the point B. With this, a set of three straight stitches will be finished.

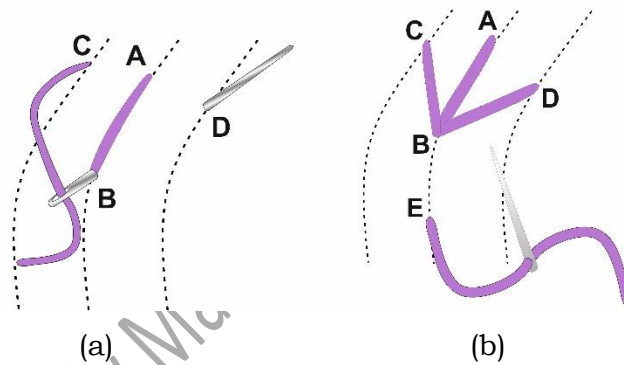


Fig.: 2.71(a & b) Step-2 Fern stitch

Step-3: Now bring out the needle through point E and insert it back into B. Follow the same procedure in step 2 to complete the sample of fern stitch.

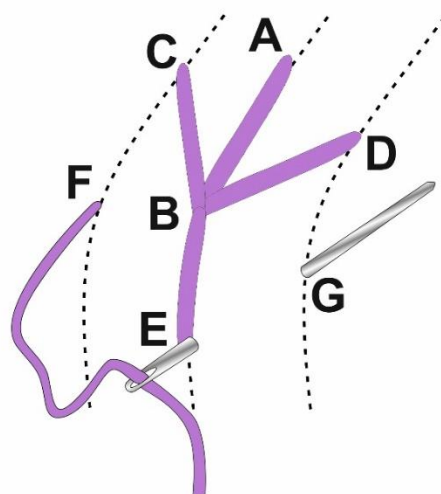


Fig.: 2.72 Step-3 Fern stitch

Step-4: After completion take the thread at the backside of the fabric; make a small loop pull the thread from the loop to end the stitch.

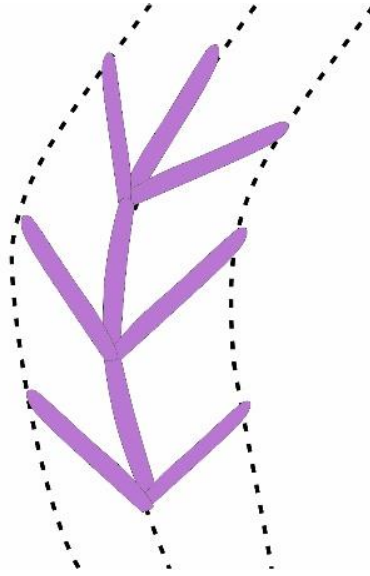


Fig.:2.73 Fern stitch-final look

The three stitches in each group may be all the same length, or they may be varied as required. The sample can be washed later to remove the stitch line markings.

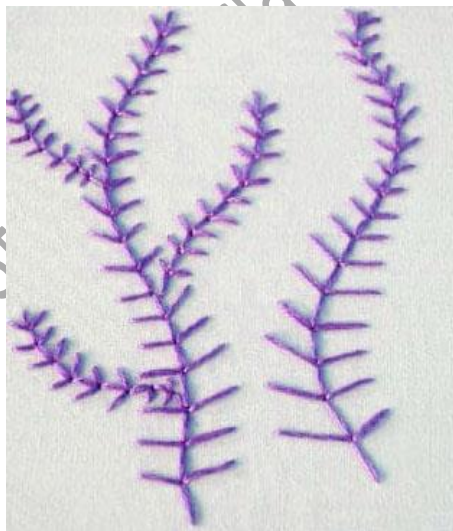


Fig.:2.74 Fern stitch sample

Sheaf stitch

The sheaf stitch is an embroidery stitch that can be used as a design element, in rows, or as a filling thread in a random or equally spaced pattern. Three vertical stitches are linked or wrapped together with a horizontal stitch to form the sheaf stitch. The coiled threads look like a sheaf of wheat.

Step-1: First make three straight stitches close to each other.

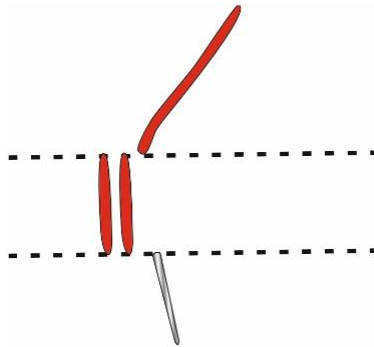


Fig.:2.75 Step-1: Sheaf Stitch

Step-2: Now bring the needle up from under the second straight stitch, as shown.



Fig.:2.76 Step-2: Sheaf Stitch

Step-3: Pass the needle under the third stitch and pull it out.

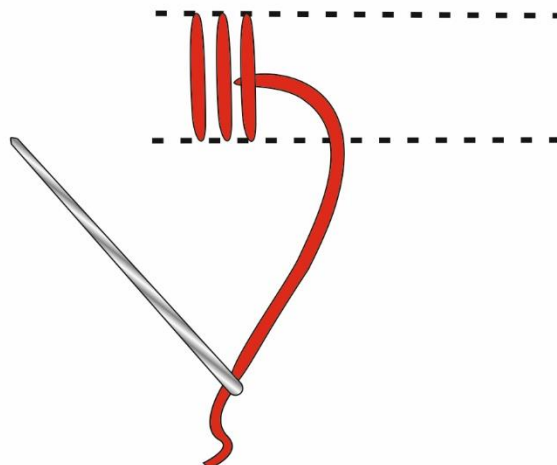


Fig.:2.77 Step-3: Sheaf Stitch

Step-4: Pass the needle over the three stitches and then pass it under the first stitch and take the needle in through the same point from where it had come out earlier.

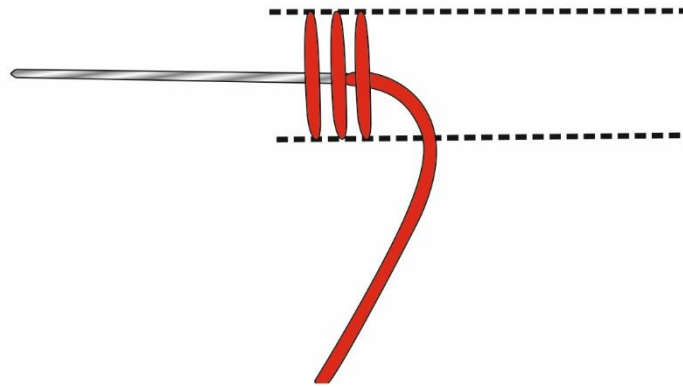


Fig.:2.78 Step-4: Sheaf Stitch

Step-5: The three stitches come close and will be pinched together in the middle forming the shape of a sheaf. A Finished sample of sheaf stitch would look like as shown in fig 2.79 (b).

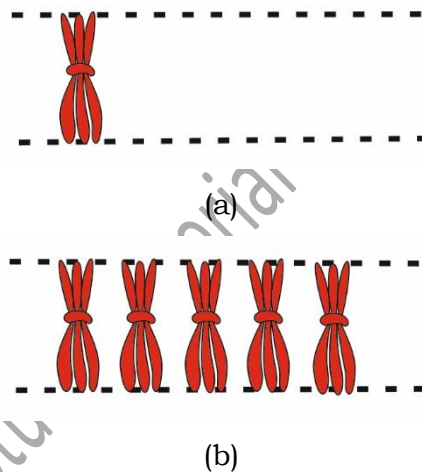


Fig.:2.79 (a & b) Step-5: Sheaf Stitch-final look



Fig.:2.80: Sheaf Stitch sample

Raised stem stitch

Students have already learned about stem stitch in class IX. Here we will learn the variation of stem stitch i.e raised stem stitch. This stitch gives a raised effect as it is made on a bar of straight stitches. This stitch can be worked top to bottom or bottom to top.

Step-1: First make a ladder of straight stitches.

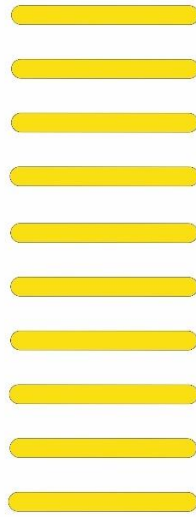


Fig.:2.81 Step-1: Raised stem Stitch

Step-2: Bring the needle up at the first bar and Pass needle under second bar without piercing the fabric, bringing needle out at left. You can use same or another colour thread if desired.

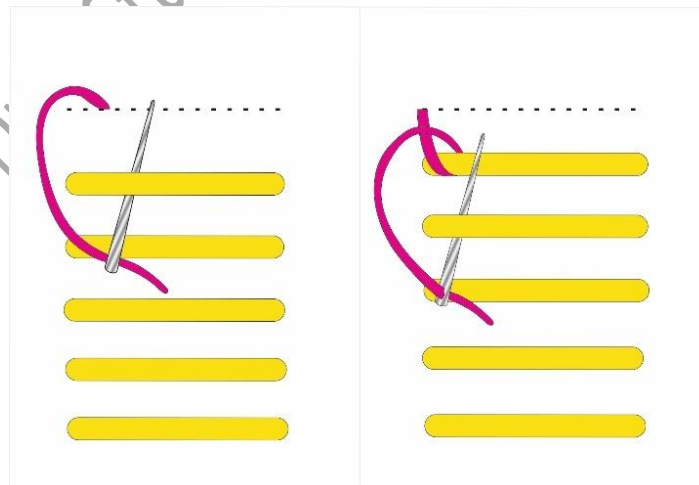


Fig.:2.82 Step-2: Raised stem Stitch

Step-3: Repeat to bottom. Each stitch passes over two threads and back under one, emerging left of stitch below. Repeat the process as required.

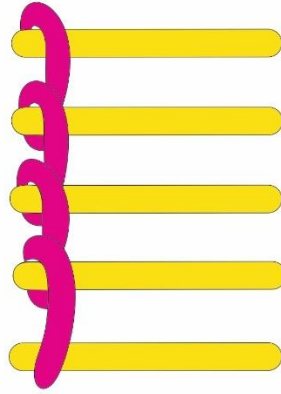


Fig.:2.83 Step-3: Raised stem Stitch

Step-4: After completion take the thread at the backside of the fabric; make a small loop pull the thread from the loop to end the stitch. You can also use shades and tints of a single colour thread to create exciting effects in the design.

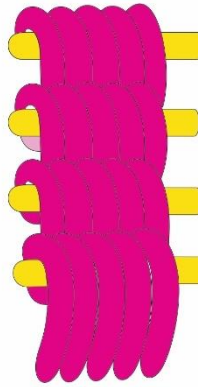


Fig.:2.84 Raised stem Stitch-final look



Fig.:2.85 Raised stem Stitch Sample

Activities

ACTIVITY 1: Prepare samples of any 5 flat stitches given in the above session.

Materials Required:

1. Fabric samples (8"x8")
2. Design traced on tracing paper, carbon paper
3. Embroidery threads in different colours
4. Hand embroidery needle
5. Frame
6. Practical file
7. Pen or pencil
8. Scissors or thread clipper

Step-by-Step Procedure:

1. Trace designs on the samples through tracing sheet and carbon paper with the help of pen or pencil
2. Embroider the design using different embroidery stitches (Follow the instructions as given in the session above)
3. Finish the edges of the samples
4. Attach samples on practical file
5. Label them

ACTIVITY 2: Collect articles of 10 flat stitches given in the session above.

Materials Required:

1. Camera
2. Sheets for printing
3. Glue
4. Practical file
5. Pen or pencil
6. Scissors or thread clipper

Step-by-Step Procedure:

1. Collect 10 articles showing different flat stitches and take their pictures or collect pictures from internet of the garments or any other item embroidered with flat stitches.
2. Cut the pictures neatly and paste in your file.
3. Label them and explain each type of stitch you mentioned.

Check Your Progress

A. Multiple Choice Questions

1. Usually embroidery thread has _____ strands.
 - a) 05
 - b) 06
 - c) 04
 - d) 02
2. Stitches tension should be _____ and _____.
 - a) Constant, even
 - b) Uneven, twisted
 - c) Constant, uneven
 - d) None of the above
3. _____ stitch is also known as double backstitch.
 - a) Raised stem
 - b) Closed cretan
 - c) Closed herringbone
 - d) Padded satin
4. The difference between _____ and herringbone stitch is that the diagonal stitches don't cross over each other, and each peak of chevron stitch has a little straight stitch "cap" at its tip.
 - a) Sheaf stitch
 - b) Fern stitch
 - c) Chevron stitch
 - d) Cretan stitch

B. Questions:

1. Describe steps of making padded satin stitch.
2. Describe the preparation of fabric and thread before starting the embroidery stitches.
3. Explain the steps of herringbone stitch variations given in the session above.
4. Define the tips, which should be kept in mind while doing embroidery.
5. Explain the steps of running stitch variations given in the session above.
6. Explain the steps of backstitch variations given in the session above.
7. Explain the steps of making chevron stitch, fern stitch, raised stem stitch, sheaf stitch and closed cretan stitch.

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Session 2: Loop Stitches

Loop stitches are those stitches that use loops in the pattern or process of embroidery. Simply we can say that loop stitch is an open stitch through which the needle draws the thread and leaves a loop on its way to the next stitch.

Chain stitch, lazy-daisy, coral stitch, scroll stitch are some types of loop stitches. In class IX we have already learnt about basic loop stitches used in embroidery work. In this session we will learn about various advance loop stitches and their variations.

1. Chain Stitch: Chain stitch is a type of loop stitches in which a chain like pattern is formed. Students already learnt about chain stitch in class XI. Here students will learn variations of chain stitch.

i. Open chain stitch

The open chain stitch is a type of chain stitch that has a wide, ladder-like loop instead of the typical oval loop. The spaces between the 'ladder' in this stitch can be embellished with a variety of ornaments. Rather than working on a single line like chain stitch, this stitch is performed on two parallel lines.

Step-1: First bring the needle out through the point A. Now take the needle in through B and bring then bring it out through C but don't pull it out completely.

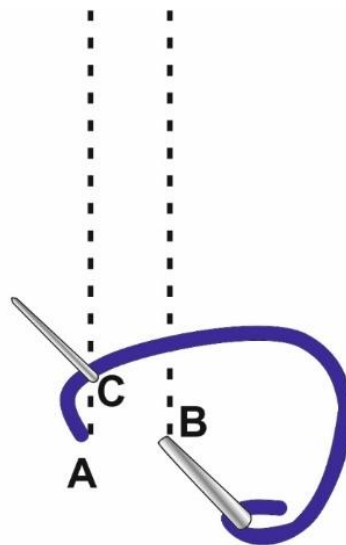


Fig.:2.86 Step-1 Open chain Stitch

Step-2: Loop the thread around the needle like simple chain stitch, and pull out the needle. Do not tighten the loop too much.

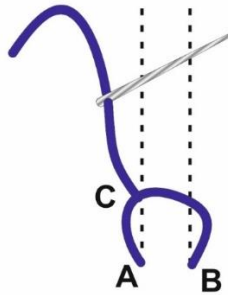


Fig.:2.87 Step-2 Open chain stitch

Step-3: Now take the needle in through the point D and bring it out through E. Loop the thread around the needle and pull it out for the next step.

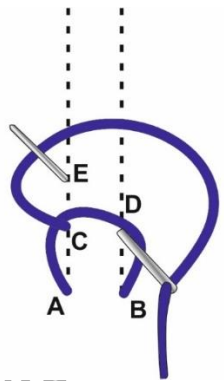


Fig.:2.88 Step-3 Open chain stitch

Note: Keep the loop loose enough to accommodate the needle for the next step. Making the loop too tight will distort the fabric and thread when you try to put in the needle for the next step.

Step-4: Repeat the action of looping pattern to give a ladder like appearance. After completion take the thread at the backside of the fabric, make a small loop pull the thread from the loop to lock the stitch.



Fig.:2.89 Step-4 Open chain stitch



Fig.:2.90 Open chain stitch sample

ii. Zigzag chain stitch

Zig Zag Chain stitch is simple chain stitch in a zig-zag manner and can be used for making decorative borders. Though the stitch is perfect for borders, it also looks amazing while embroidering different type of shapes.

Step-1: With the base on the stitch line, make a Chain Stitch loop.

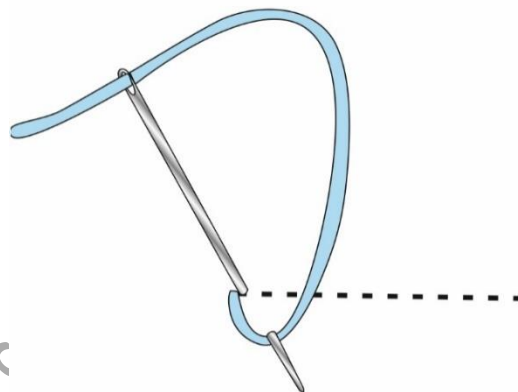


Fig.:2.91 Step-1 Zigzag chain stitch

Step-2: The stitch should be slanted at about a 45-degree angle, from the stitch line. One may also draw a parallel stitch line as well to make the zigzag chain stitch accurately.

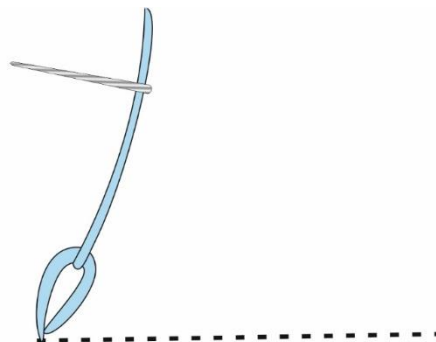


Fig.:2.92 Step-2 Zigzag chain stitch

Step-3: Continue with the chain stitch procedure, but for every new stitch always keep the needle at a 45-degree angle.

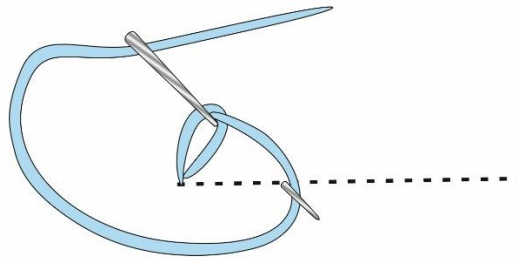


Fig.:2.93 Step-3 Zigzag chain stitch

Step-4: After completion take the thread at the backside of the fabric; make a small loop pull the thread from the loop to lock the stitch.

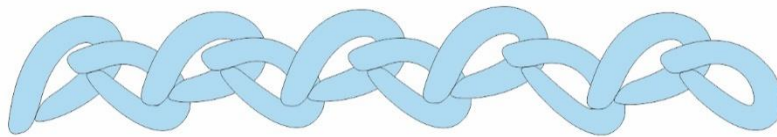


Fig.:2.94 Zigzag chain stitch final look



Fig.:2.95 Zigzag chain stitch sample

iii. Raised chain stitch

Raised chain stitch, as the name suggests, is a series of chain stitch loops made over ladder of straight stitches. It has a raised effect and looks beautiful if contrasting colour threads are used. It makes nice border stitch but can also be used as a rich filling stitch by doing multiple rows.

Step-1: First make a ladder of straight stitches.

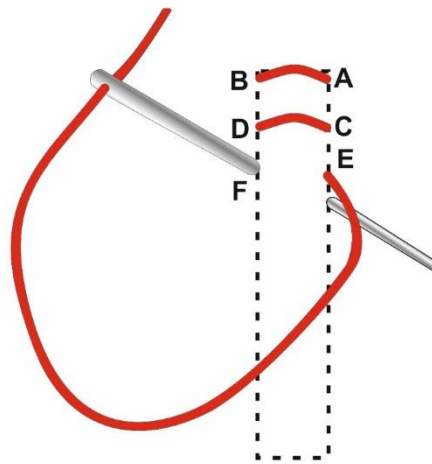


Fig.:2.96 Step-1 raised chain stitch

Step-2: Take a contrasting or same colour thread. Bring it out from the top of the first straight stitch, as shown.

Now take the needle from beneath the first straight stitch as if to whip it once, as shown. Do not pluck the fabric below. The slant of the needle should be to the left as shown.

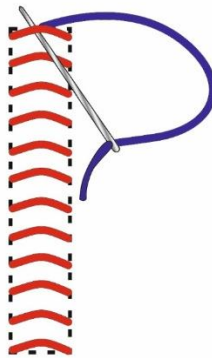
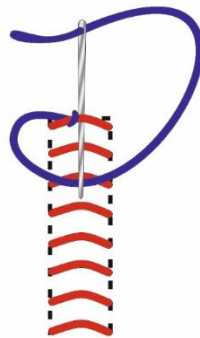
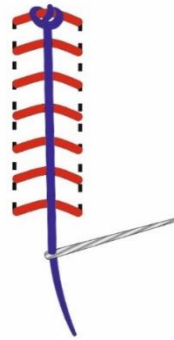


Fig.:2.97 Step-2 raised chain stitch

Step-3: A tiny loop or 'whip' around the straight stitch will be formed on pulling the needle out. Again, take the needle from beneath the first straight stitch, but this time from the top right side. Loop the thread around the needle to make the loop of the chain, as shown. First chain loop would look as shown in Fig.:2.98.



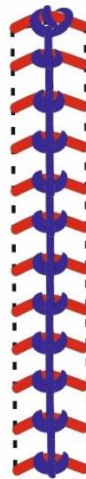
(a)



(b)

Fig.:2.98 (a & b) Step-2 and 3 Raised chain stitch

Step-4: Repeat this process for the rest of the straight stitches till the end of row. After completion take the thread at the backside of the fabric; make a small loop pull the thread from the loop to lock the stitch. A finished raised chain stitch would look like as shown in fig: 2.99.

*Fig.:2.99 Raised chain stitch final look**Fig.:2.100 Raised chain stitch sample*

2. Coral stitch

Coral stitch falls in the category of knotted-stitch family. The coral stitch is also known as the beaded stitch, German knot, snail trail, and coral knot. The coral stitch resembles a series of small knots or beads connected by a line of thread of varying lengths.

The coral stitch forms textured straight or curved lines, outlines, veining, or fillings. This stitch is traditionally worked from right to left, but it can be done in the opposite manner, which is especially useful for left-handed people.

Step-1: Bring the needle out from point A. Put the needle in through B and again bring it out from C, both points lie on either side of the stitch line.

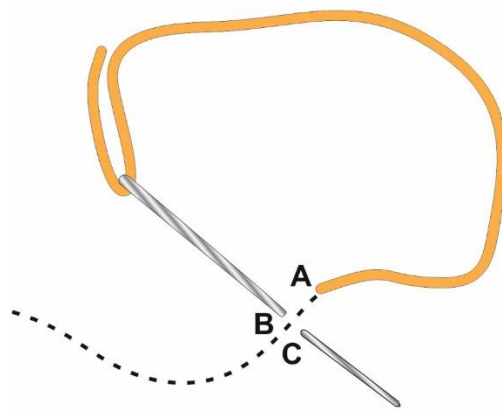


Fig.:2.101 Step-1 Coral stitch

Step-2: Now loop the thread around the needle as shown in fig 2.102.

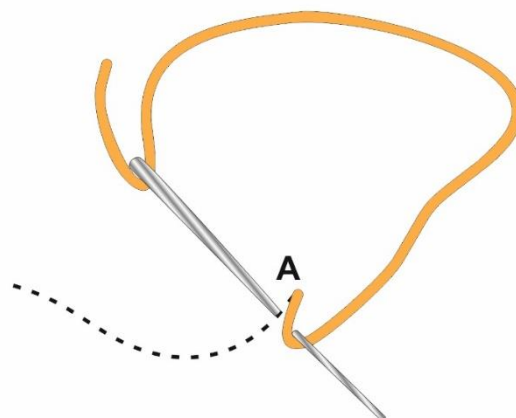


Fig.:2.102 Step-2 Coral stitch

Step-3: Pull out the needle and a knot will be formed. Repeat with this procedure of making knots.

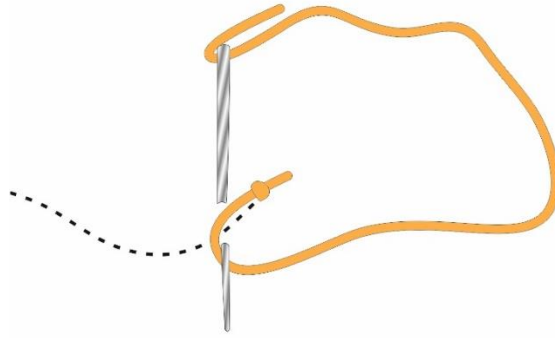


Fig.:2.103 Step-3 Coral stitch

A completed line of coral stitch would look as shown in Fig.:2.104. It gives a feeling of a thread docked down with tiny stitches.

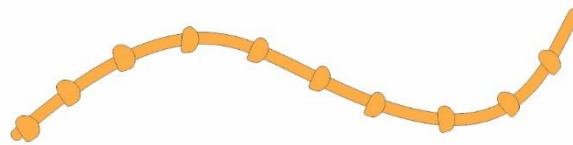


Fig.:2.104 (a) Coral stitch final look

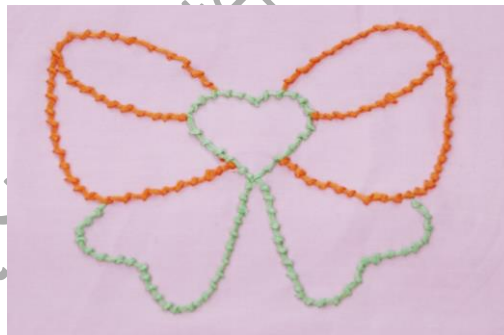


Fig.: 2.104 (b) Coral stitch sample

3. Scroll stitch

Scroll stitch gives a look of wave in the embroidery work. It is a gorgeous stitch for filling the patterns. It can also make beautiful looking borders or can be used as a decorative stitch in various other parts in a garment or any other product. Like coral stitch, this stitch also falls in the category of knotted stitch.

Step-1: Bring the needle out from the left end of the design line. Now, at a short distance towards right, take the needle in and out of the fabric from

either side of the design line. Keep the thread below the needle and do not pull out the needle out completely.

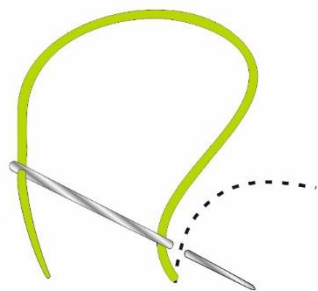


Fig.:2.105 Step-1 Scroll stitch

Step-2: Now turn the thread around from under the needle again, to form a circle as shown in fig 2.106

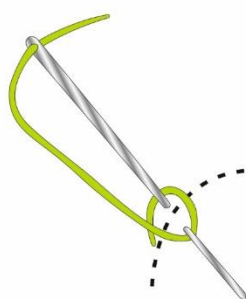


Fig.:2.106 Step-2 Scroll stitch

Pull the needle out completely to get the first scroll stitch (fig 2.107 (a)). Continue this action of making circles around the needle to the end of design fig 2.107 (b). A finished line of scroll stitch will look as shown in fig 2.107 (c).

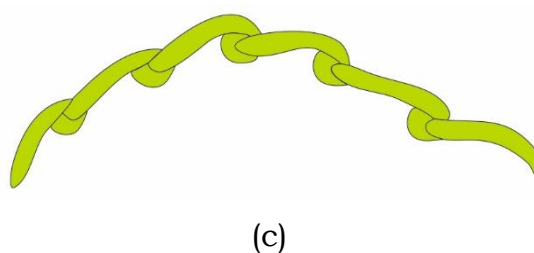
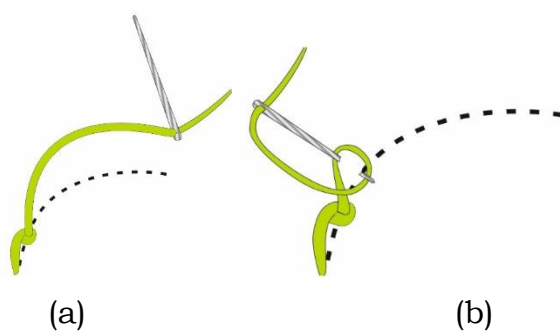


Fig.:2.107 (a,b,c): Scroll stitch

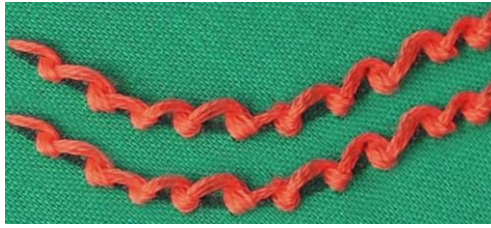


Fig.:2.108: Scroll stitch sample

4. Closed fly stitch

Fly stitch little Y shaped stitches joined together that can be used to create leaves, flowers or any decorative effect. Closed fly is another variation of fly stitch and to create this 'closed' or gathered look, the Fly Stitch is given a 'V' shape, instead of a 'Y' shape. You have already learnt about fly stitch in class IX. Here we will learn closed fly stitch.

Step-1: Start by bringing the thread up at point A. Insert at the desired distance from point B to point C. Note that point C is diagonal to point A and point B. The thread should be below the needle at point C.

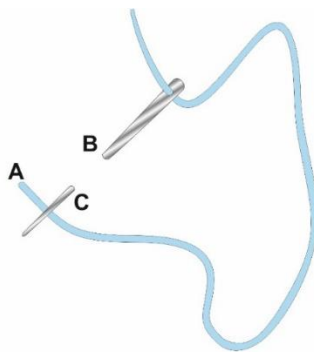


Fig.:2.109 Step-1. Closed fly stitch

Step-2: Now pull the thread and take the needle down at point D. Note that Point D should be just outside the stitch and not too far down.

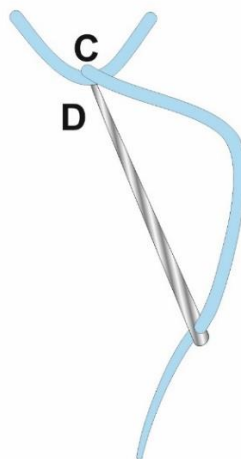


Fig.:2.110 Step-2. Closed fly stitch

Step-3: After completion take the thread at the backside of the fabric; make a small loop pull the thread from the loop to lock the stitch. A completed Closed fly stitch would look as shown.



Fig.:2.111 Closed fly stitch- final look



Fig.:2.112 Closed fly stitch sample

5. Wheatear stitch

Wheatear stitch consists of two straight stitches that are made diagonally in a V-shape and then a chain stitch laces together both the stitches at the base.

Step-1: This stitch is worked in a downward motion. Start with a straight stitch made at 45 degree angle. Make a second straight stitch also worked at an angle. Make sure the base of both the stitches meets together. Bring the thread out a little below the base of the V.

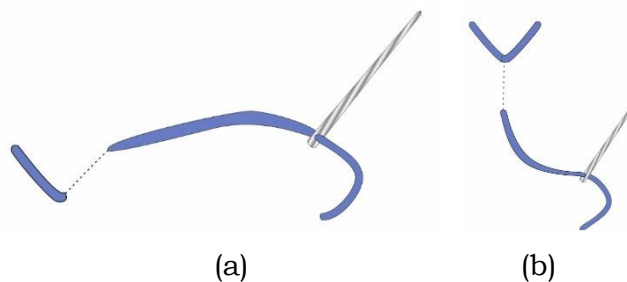


Fig.:2.113(a & b) Step-1 Wheatear stitch

Step-2: Now pass the needle from right to left under the two straight stitches. Pull the needle through and take it back of the fabric so that the thread loops in a single chain. This is a single wheatear stitch.

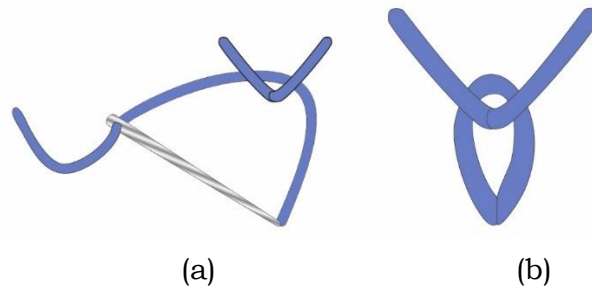


Fig.:2.114 (a & b) Step-2 Wheatear stitch

Step-3: Again add two diagonal stitches and bring the thread out further down the line. Pass the needle under these two diagonal stitches to make the chain like loop and continue in this manner till the end of line.

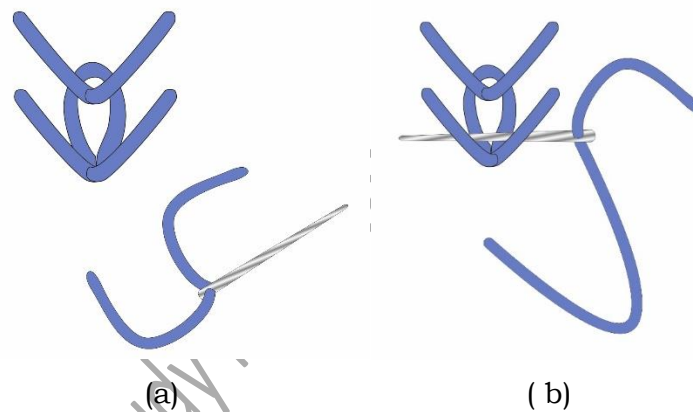


Fig.:2.115 (a & b) Step-3 Wheatear stitch

Step-4: After completion take the thread at the backside of the fabric; make a small loop pull the thread from the loop to end the stitch. You can use single colour thread or shaded colour thread to create more exciting effects.



Fig.:2.116 Wheatear stitch final look
stitch look



Fig.:2.117 Wheatear shaded
stitch look

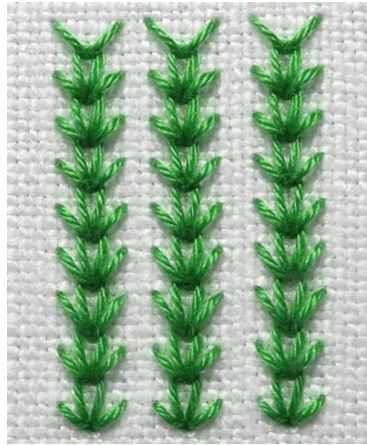


Fig.:2.118 Wheatear stitch sample

6. Spider Stitch

A spider stitch which is also known as whipped spider web and ribbed wheel is an embroidery stitch that creates a round spider web shape. This stitch works well for embroidering flowers and other round motifs. It would also look beautiful when stitched at different sizes to fill an area or a silhouette. Spider stitch starts with a group of straight stitches radiating from the center. The number of straight stitches can vary, depending on the size and look desired.

Step-1: First, straight stitches should be made with a common centre. Bring out the needle through the centre and go below the first straight stitch. If a gap is needed the centre, bring the needle out from the inner point of one of the straight stitches.

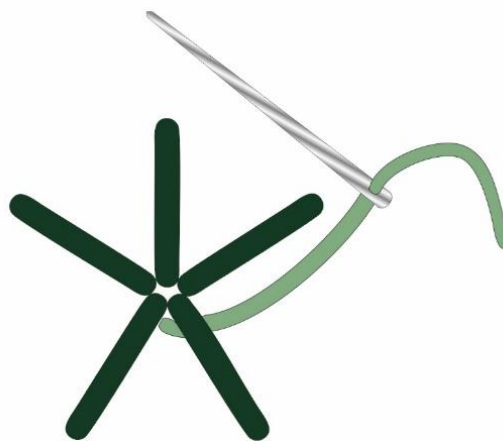


Fig.:2.119 step-1 Spider stitch

Step-2: Now, whip around the straight stitch without piercing the fabric. Move to the next straight stitch and whip around it.

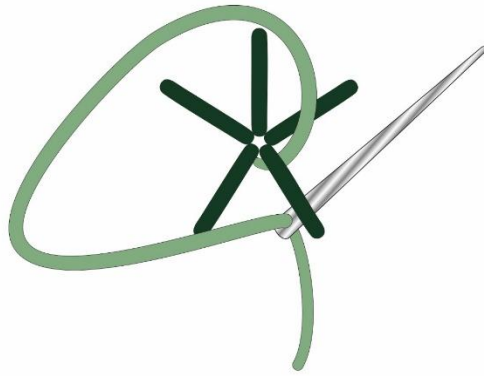


Fig.:2.120 step-2 Spider stitch

Step 3: Continue this process by going around, each time, whipping the straight stitch before moving to the next.

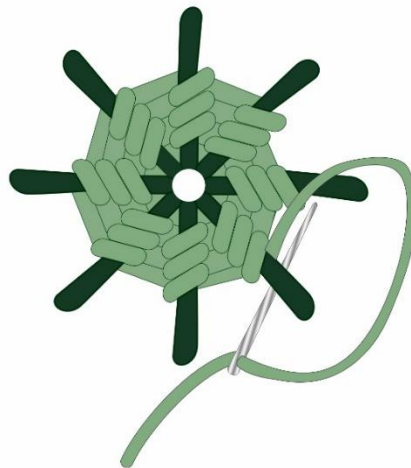


Fig.:2.121 step- 3 Spider stitch

Step-4: After completion take the thread at the backside of the fabric; make a small loop pull the thread from the loop to end the stitch.

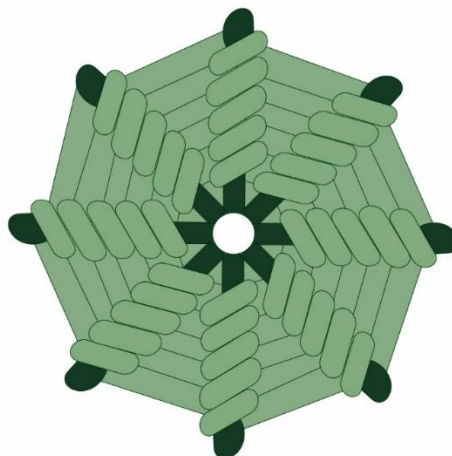


Fig.:2.122 Spider stitch- final look



Fig 2.123 Spider stitch- samples

7. Buttonhole stitch

The Buttonhole Stitch looks similar to the Blanket Stitch (which you have learnt in class IX) but is sewn in a different way. This stitch is traditionally employed to secure the edges of buttonholes because the knots it creates makes a stronger stitch. However, it became mistaken with the blanket stitch over time because both stitches are employed for the same purpose, which is to secure the fabric edges. Students have already learnt about buttonhole stitch in class IX, here we will learn a variation of buttonhole stitch i.e. Buttonhole wheel cup stitch.

i. Buttonhole Wheel Cup Stitch:

Buttonhole wheel cup is very decorative and dimensional stitch. It can be used for a 3-dimensional embroidery look because it gives a standout appearance. In this stitch, first a buttonhole stitch is created for foundation then over this buttonhole wheel cup is made. As the name implies, the stitch would then stick out like a little cup.

Step 1: First make a foundation of a buttonhole stitch. Now, take the needle out of one of the spokes of the wheel, as shown. A contrasting color will look more beautiful, but the same colored thread can also be used.

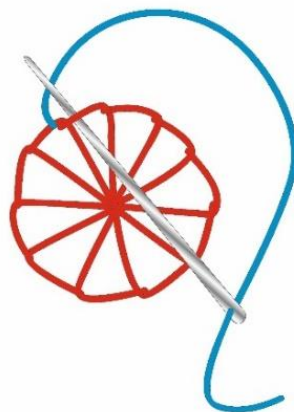


Fig.:2.124 Step.1: Buttonhole Wheel cup Stitch

Step 2: Now begin making blanket stitches with the wheel's outer rim, as illustrated.



Fig.: 2.125 Step.2: Buttonhole Wheel Cup Stitch

Step 3: Continue the same technique after completing one trip around the rim, but this time using the previous stitch as the base. This is how the cup around the wheel gets built up.

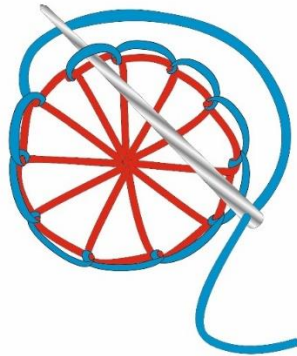


Fig.: 2.126 Step.3: Buttonhole Wheel Cup Stitch

Step 4: After two trips around the rim, a completed buttonhole wheel cup will look like this. The 'cup' look will be enhanced by using a thicker thread and a closely made buttonhole wheel.

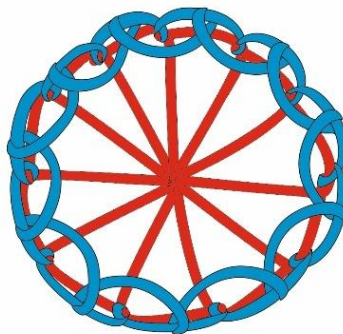


Fig.: 2.127 Step.4: Buttonhole Wheel Cup Stitch



Fig.: 2.128: Buttonhole Wheel Cup Stitch sample

8. Blanket stitch

The Blanket Stitch is a simple and beautiful stitch. It's named Blanket Stitch since it's traditionally used to stitch blanket edges. It not only adds a great aesthetic to the blanket edges, but it also secures them. This stitch is currently employed in a variety of other crafts, making it one of the most in-demand stitches. By varying the length of the vertical thread as indicated, the blanket stitch can be given an interesting aesthetic.



Fig: 2.129 Blanket Stitch

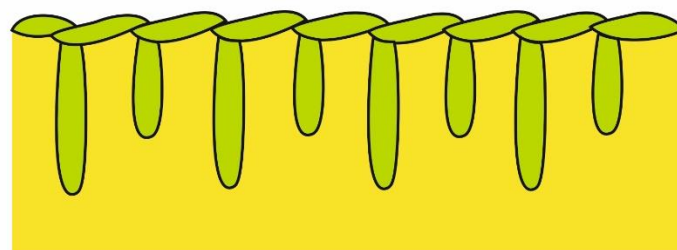


Fig: 2.130 Blanket Stitch (Length variation)

Students have already learnt about blanket stitch in class IX, here we will learn some other variation of blanket stitch.

i. Boxed Blanket Stitch

- ii. Closed Blanket Stitch
- iii. Whipped Blanket Stitch
- iv. Crossed Blanket Stitch

i. Boxed Blanket Stitch

Step.1: This stitch is made by first making a simple blanket stitch.

Step.2: After making the blanket stitch, running stitch is added to make boxes. Running stitch is worked after the blanket stitch is done. Consecutive stitches of the blanket stitch should be connected as shown in fig 2.131.

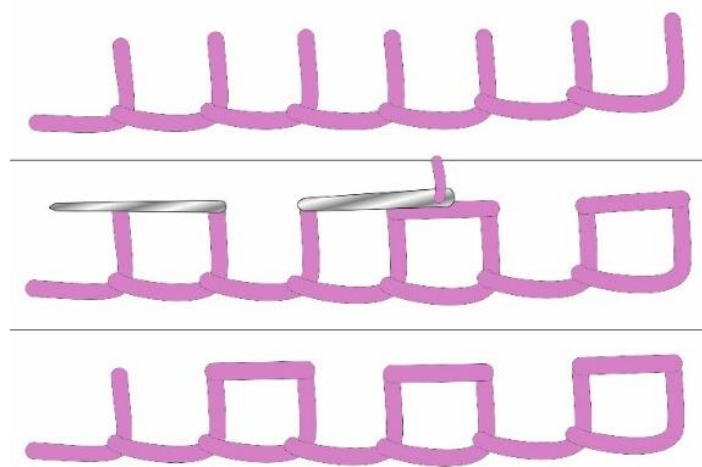


Fig.: 2.131 Boxed Blanket stitch

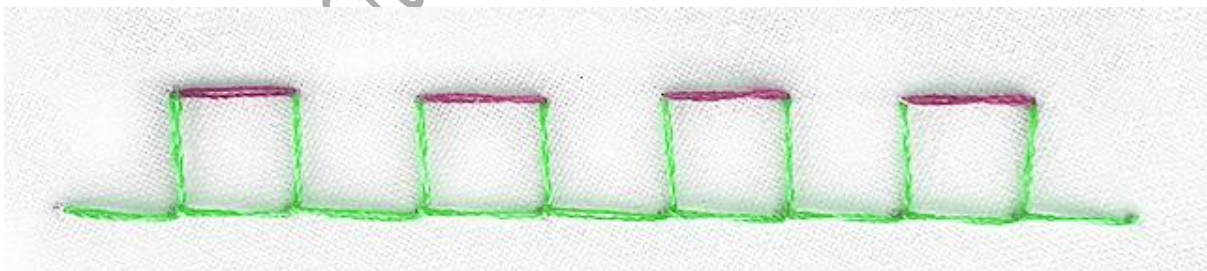


Fig.: 2.132 Boxed Blanket stitch sample

ii. Closed Blanket Stitch

Step.1: First pull the needle out through A. Now, as shown, insert the needle through B. Take the needle out through C. In contrast to the typical blanket stitch, the points B and C are aligned diagonally with each other.

This 'diagonal' technique is maintained throughout the design.

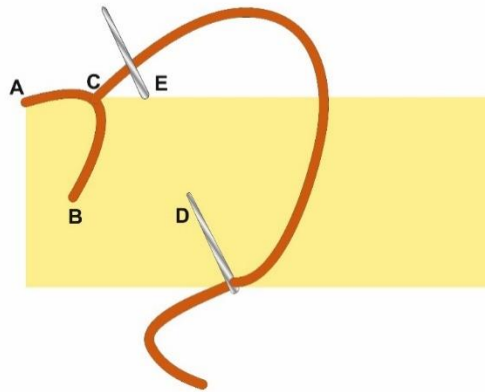


Fig.:2.133 Step 1: Closed Blanket stitch

Step.2: Insert the needle through D and E, which are again diagonally placed to each other. Then, as shown, insert the needle through D and pull it out from F. This gives the blanket stitch a finished appearance. Continue this process for the entire row. A finished row of closed blanket stitch would look as shown in fig 2.134 (b).



Fig.: 2.134 (a,b). Step 2: Closed Blanket stitch



Fig.: 2.135 Closed Blanket stitch sample

iii. Whipped Blanket Stitch

Step.1: First make a foundation of simple blanket stitch. Take a contrasting or same color thread and insert the needle at the start of the foundation stitch.

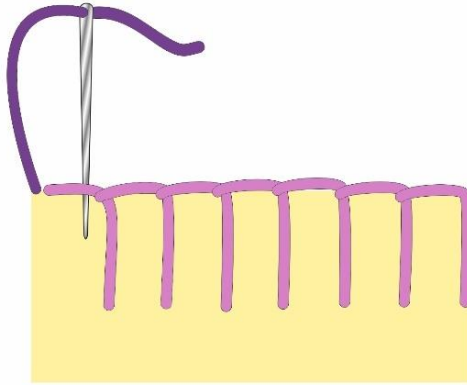


Fig.:2.136 Step 1: Whipped Blanket stitch

Step.2: Whip the needle around the blanket stitch. Be careful not to pull the fabric underneath.

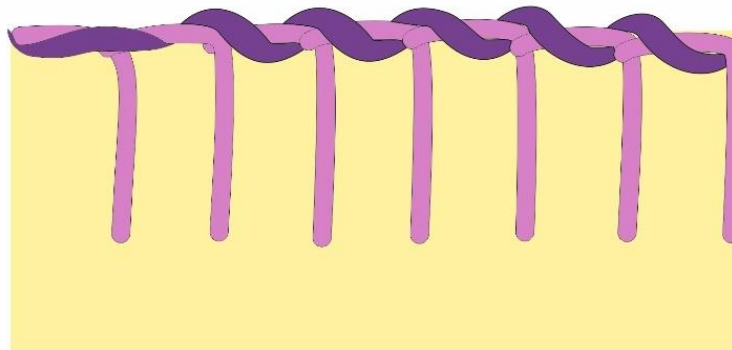


Fig.:2.137 Step 2: Whipped Blanket stitch

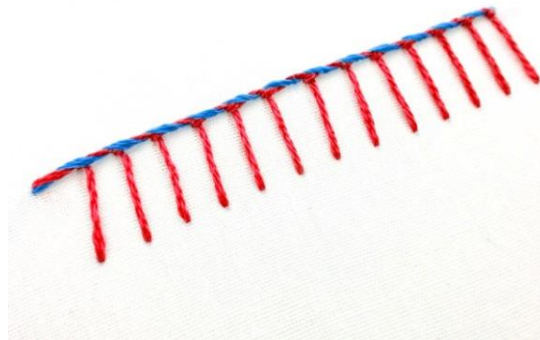


Fig.:2.138 Whipped Blanket stitch sample

iv. Crossed Blanket Stitch

Step.1: As a beginner, work this stitch on 2 parallel lines. First bring the thread up at point A which is on the upper line. Now insert the needle from B which is on the lower line to point C in a diagonal way as shown in fig 2.139.

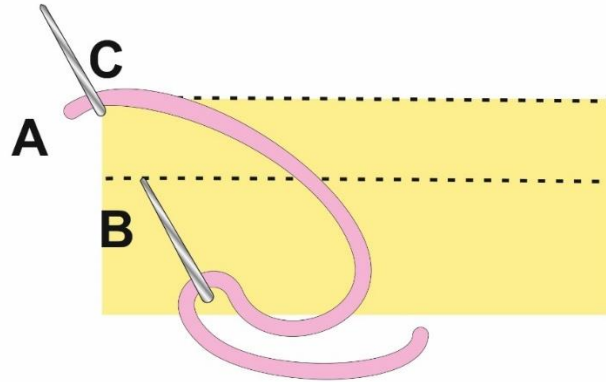


Fig.:2.139 Step 1: Crossed Blanket stitch

Step.2: Pull the thread up. Now insert the needle from point D to Point E, again in diagonal manner. The stitches will form a cross in this way.

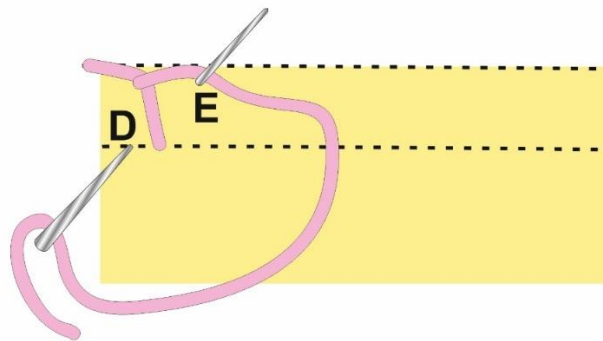
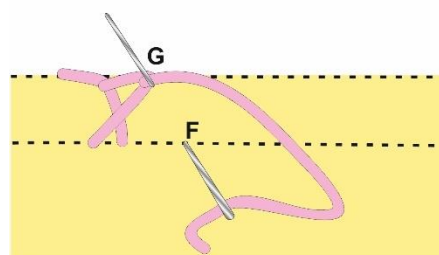
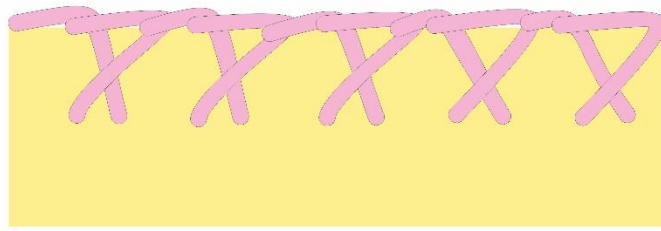


Fig.:2.140 Step 2: Crossed Blanket stitch

Step.3: Continue making the diagonal stitches in the similar manner for the rest of the design. A finished portion of the crossed blanket stitch would look as shown in fig 2.141.



(a)



(b)

Fig.: 2.141 (a & b) Step 3: Crossed Blanket stitch

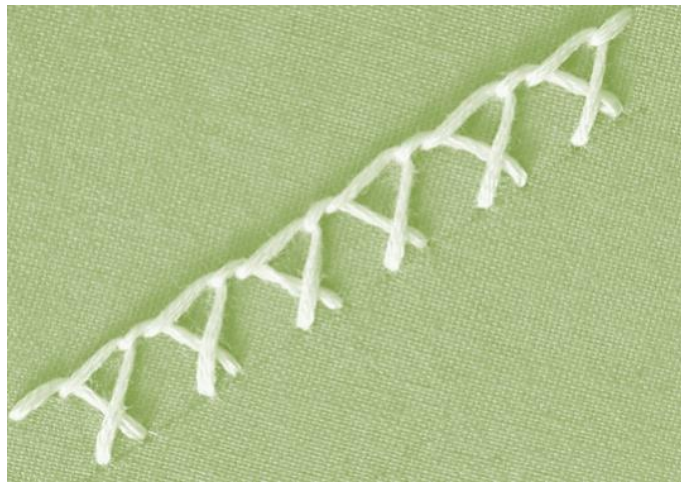


Fig.: 2.142: Crossed Blanket stitch sample

Patch, Applique and Mirror Work

Besides from all these flat and loop stitches given in this unit, it is very important to learn about appliqué work, patch work and mirror work as these works are used majorly in various traditional embroideries of India. Many states in India use these techniques to decorate any piece of fabric along with the embroidery stitches. The appliqué work, patch work and mirror work used extensively as they make any garment or other products more beautiful along with different stitches.

Patch work: Patchwork, also known as piecing, is the process of hand stitching the squares, triangles, hexagons, or other shaped pieces of cloth (also known as patches) into square blocks or other units. Patchwork is most often used to make quilts, but it can also be used to make rugs, bags, wall-hangings, warm jackets, cushion covers, skirts, waistcoats and other items of clothing. Some textile artists work with patchwork, often combining it with embroidery and other forms of stitchery. Quilts are the most common

usage for patchwork, but it can also be used to construct rugs, bags, wall hangings, warm jackets, cushion covers, skirts, waistcoats, and other apparel items. Patchwork is used by a hand embroiderer, who often combines it with various embroidery stitches to make the article more appealing and beautiful.



Fig.: 2.143: Patch work

Appliqué Work: Applique is a style of embroidery that involves applying or sewing a smaller fabric piece to a bigger fabric or surface. The word appliqué means "something applied" or "something that has been applied." In appliqué work pieces of fabric are stitched or fixed on to a larger base fabric/ piece to form a pattern. It is a method used to embellish a part of a garment or product. The technique is achieved either by hand or by machine. Applique work uses a number of stitches to attach the fabric pieces on to the base material. Blanket stitch or running stitch is the most common type of stitch practiced while attaching Appliqué onto the base material.

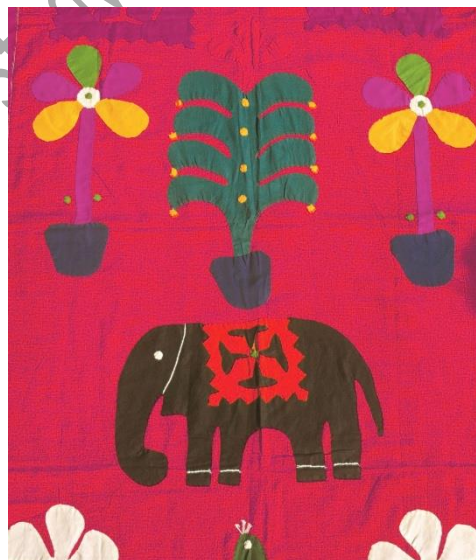


Fig.: 2.144: Applique work

Mirror Work: Mirror work, also known as "Sheesha" embroidery, has been a popular art-work for ages. In this mirrors of various forms are stitched onto

cloth or any piece of fabric. In recent years, however, reflected luminous metal pieces of various shapes and sizes have mostly replaced mirrors. Various fabrics, such as georgette, crepe, cotton, silk, chiffon, and others, are utilised to create elegant garments and accessories, ranging from sarees to cushion covers and belts.



Fig.: 2.145: Mirror work

Rajasthan, Gujarat, and Haryana were the main patrons of mirror work, hence these three states are the main hubs for this embroidery. However, it can also be found in other parts of the country. People in these states dress in brightly coloured outfits with Mirror work.

The “Jats of Banni”, for example, employ mirrors of all sizes and shapes to adorn their fabric. The “Garari Jat” group, on the other hand, uses tiny mirrors embroidered with multicoloured threads on the yoke of the clothing. Mirrors are used in Gujarati Kathi embroidery by stitching mirrors on to the area of the eyes in animal face prints or the centre of a flower. As a result, each state and locality has developed its own distinct style of mirror work. Mirror or Sheesha is one of the most attractive heritages of India in terms of embroidery.

Sarees, dresses, skirts, bags, pillow covers, bedspreads, wall hangings, and other objects are embellished and decorated with mirror work. The products are in high demand not just in India, but also around the world. Regardless of the event or type of décor, Sheesha work products are always in fashion. A framework of stitches is used to sew the mirrors on to the fabric. Then neat little decorative stitches are made around these mirrors carefully to cover the rough edges.

Attaching appliqué with blanket stitch

Step-1: Place your appliqué pieces onto the base fabric and pin them in place. It can also be kept in place using glue to stay even more firmly in place or attach the appliqué pieces with running stitch.

Step2: Bring your needle and thread up from underneath the fabric to the start stitching. Make blanket stitch; bring the needle back up and near the edge of the appliqué but to the right of your starting point making a loop. Thread should be looped behind the needle

Step 3: Pull the needle through carefully; make sure that the loop is falling behind the stitch at the edge of the appliqué piece to form an outline of this piece.

Step 4: Pull the thread ensuring that the stitch stays flat but not very tight, that it wrinkles the appliqué pieces and the base fabric. The “top” of the stitch should run along the edge of the appliqué piece showing an outline.

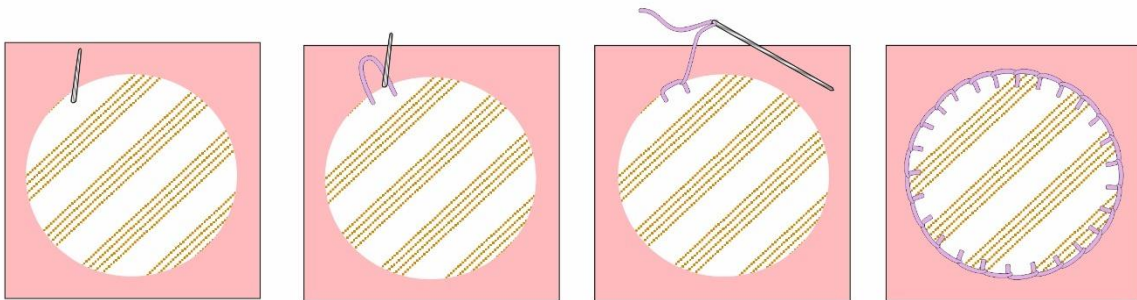


Fig.:2.146 Steps of Appliqué work using blanket stitch

Attaching Mirror through Blanket stitch

Step-1: First fix the mirror (mica) with the help of glue.

Step-2: Now first make the foundation stitch, and then work with blanket stitch.

Foundation Stitches for Mirror Work

Step-1: The foundation stitches are used on the mirror in two square sequences. Pull threaded needle to the front at A, take it to the back at B,

then to the front at C, to the back at D. Again bring the needle up at E, take it to the back at F, now bring needle up at G and down at H. Now basic frame is ready, Fill this frame with blanket stitch.

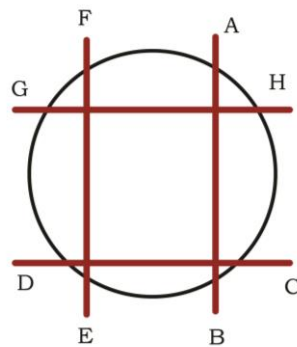


Fig.:2.147 Foundation stitch for mirror work- step-1

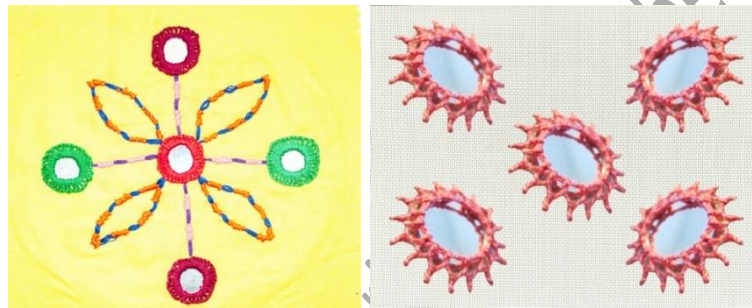


Fig.:2.148 Mirror with blanket stitch

Attaching mirror with chain stitch

Students can also attach mirrors through chain stitch.

Step-1: First make the foundation or decorative stitches.

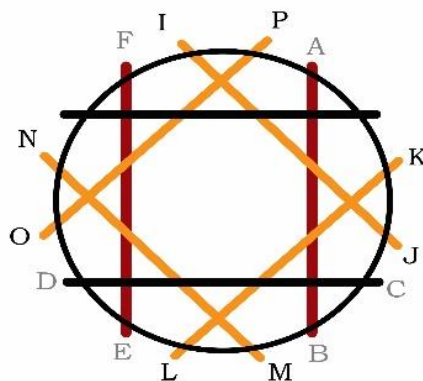


Fig.:2.149 Foundation or Decorative stitches step-1

Step-2: Now start stitch, with new thread. Bring needle and thread to the front or right side of the fabric by any “corner” of the foundation stitches.

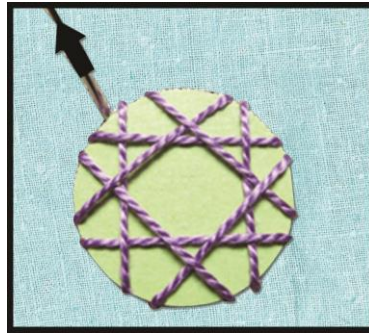


Fig.:2.150 Starting stitch

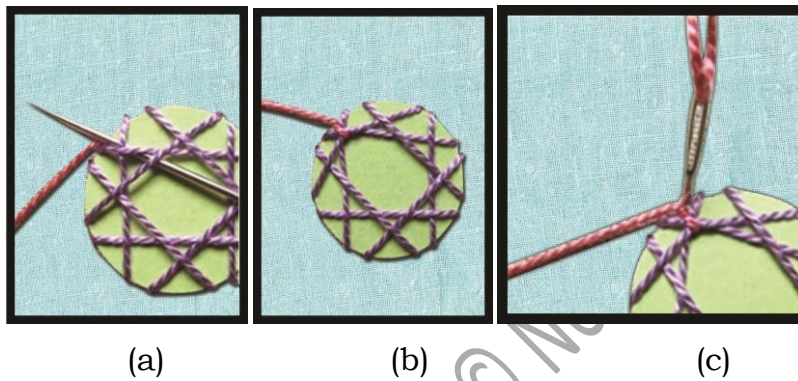


Fig.:2.151 (a,b & c) Starting stitch

Step-3: Start stitching by taking the needle below the foundation stitches near starting point. Needle and thread should pass under all foundation or decorative stitches. Bring the needle out over the working thread:

Pull the stitch gently so that foundation stitches are pulled towards the edge. Do not pull the stitch tightly, continue to form neat circle over the foundation or decorative stitches around the mirror.

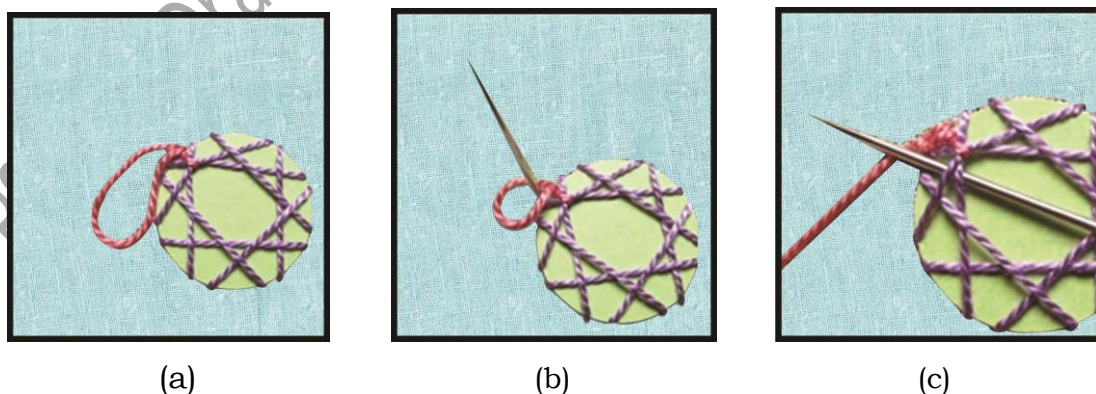


Fig.:2.152 (a,b & c) Fill starting stitch

Step-4: Take the needle and thread down into the fabric just next to (in front of or right behind) the place you first emerged. Create tiny loop on the

front of the fabric, to make the chain stitch. Take needle inside the loop, move forward one stitch length, and pull it towards path of embroidery around the mirror to complete the first stitch. Now carry on the needle under the foundation stitches and come out over the working thread:

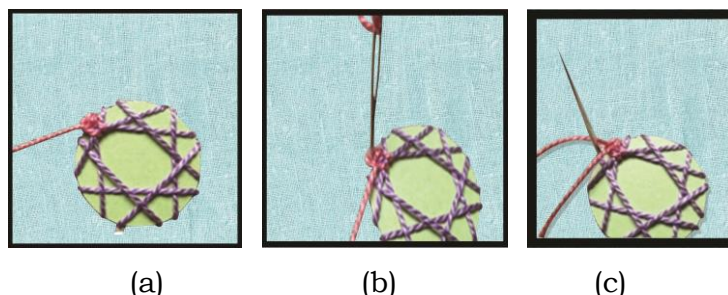


Fig.:2.153(a,b & c) Fill foundation or decorative stitch

Step-5: Pull through, take your threaded needle down in the middle of the first chain stitch you formed, again leaving a small loop on the top of the fabric.

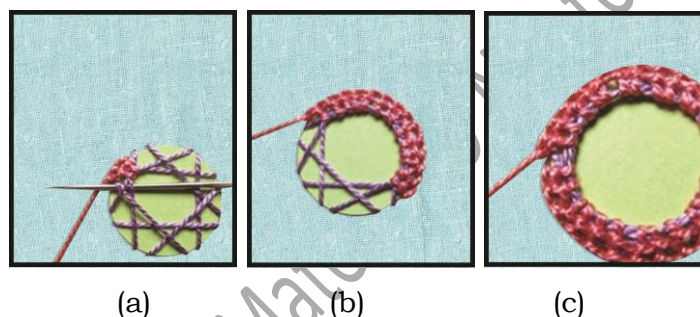


Fig.:2.154 (a,b & c) Fill with chain stitch

Step-6: From that loop come up, to make the second chain stitch, the thread should be pulled in the same direction you are moving around the mirror tight up the chain stitch, and then take the needle underneath the foundation stitches and then similarly form the third stitch.

Continue stitching in the same manner around the mirror. At the end, where only one more stitch can fit on the mirror, one should be careful and make sure the joining last stitch to first stitch is invisible.

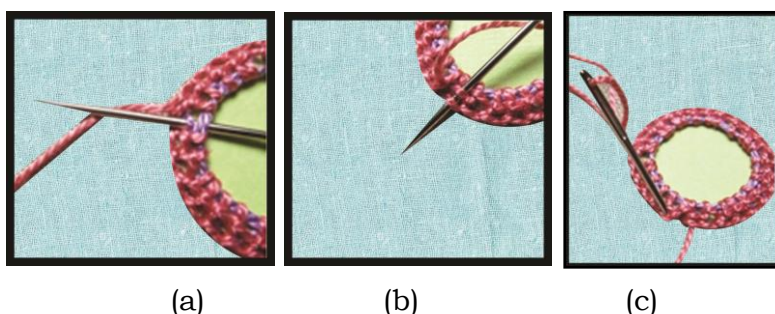


Fig.:2.155 (a,b & c): Decorative stitch around the foundation of mirror

Once that stage is reached, pass needle below the foundation stitch like other stitches, at this point pass the needle below the first chain stitch and complete the circle.

Step 7: Continue this process by going around mirror.



Fig.:2.156 Mirror work- final look



Fig.:2.157 Mirror work samples

Step-8: After completion take the thread at the backside of the fabric; make a small loop pull the thread from the loop to end the stitch.

Activities

ACTIVITY 1: Prepare 5 samples of different embroidery stitches given in the above session.

Material Required:

1. Fabric samples (8"x8")
2. Design traced on tracing paper, carbon paper
3. Embroidery threads in different colours
4. Hand embroidery needle
5. Frame
6. Practical file

7. Pen or pencil
8. Scissors or thread clipper

Step-by-Step Procedure:

1. Trace designs on the samples through tracing sheet and carbon paper with the help of pen or pencil
2. Embroider the design using different embroidery stitches (Follow the instructions as given in the session above)
3. Finish the edges of the samples
4. Attach samples on practical file
5. Label them

ACTIVITY 2: Collect articles of all the loop stitches given in the session above.

Materials Required:

1. Camera
2. Sheets for printing
3. Glue
4. Practical file
5. Pen or pencil
6. Scissors or thread clipper

Step-by-Step Procedure:

4. Collect 10 articles or any other embroidered product showing different loop stitches and take their pictures or collect pictures from internet of the garments or any other item embroidered with loop stitches.
5. Cut the pictures neatly and paste in your file.
6. Label them and explain each type of stitch you mentioned.

Check Your Progress**A. Fill in the blanks:**

1. _____ are those stitches that use loops in the pattern or process of embroidery.
2. The open chain stitch is a type of chain stitch that has a wide, _____ loop instead of the typical oval loop.

3. The _____ is also known as the beaded stitch, German knot, snail trail, and coral knot.
4. Closed fly is another variation of fly stitch and to create this 'closed' or gathered look, the Fly Stitch is given a _____, instead of a 'Y' shape.

B. Questions:

1. Describe steps of making variations of chain stitch.
2. Explain and write steps of making coral and scroll stitch.
3. Explain steps of making buttonhole wheel cup stitch.
4. Describe the making steps of crossed blanket stitch.
5. Explain and write steps of making closed fly and wheatear stitch.
6. Write making steps of spider stitch.

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Module 3	Traditional Indian Embroideries
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Module Overview

Indian embroidery encompasses a vast range of regional embroidery styles that differ depending on the region and materials used. In India, each state and area has its own distinct style. Fabrics are embellished by stories from the community, with motifs emerging from natural surroundings, religious inscriptions, economic status, and so on. India is famous for its traditional embroideries of different states representing their regional, cultural, and social influences. Embroidery in India includes numerous regional embroidery styles that differ by region. Indian embroidery motifs are based on texture and the design of the fabric and the stitch. It is influenced by the Indian culture as well as countless captures, invasions and settlements. Embroidery from every region has a flavour of its own. One can identify the state to which the embroidery belongs by looking at the garment or article. Be it the powerful hand work of Gujarat or the delicate and intricate work of Lucknow's (Uttar Pradesh) Chikankari, each embroidery has its unique motifs, stitches, fabrics and colours. The craftsmen of India and their embroidery styles are gaining fame all over world. In this session, we have discussed some of the famous Traditional embroideries of India. These are-

1. Gujarat- Kutch embroidery, Kathiawari embroidery
2. Rajasthan-Mochi and Moti Bharat
3. Punjab- Phulkari
4. Uttar Pradesh (Lucknow)- Chikankari
5. Kashmir- Kashida
6. Himachal Pradesh- Chamba Rumal
7. Bengal- Kantha
8. Karnataka- Kasuti

Learning Outcomes

After completing this module, you will be able to:

- Demonstrate different Indian traditional embroideries - I
- Demonstrate Indian traditional embroideries - II

Module Structure

Session 1: Traditional Embroideries of Gujarat, Rajasthan, Punjab and Lucknow (U.P.)
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Session 2: Traditional Embroideries of Bengal, Karnataka, Kashmir and Himachal Pradesh
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Session 1: Traditional Embroideries of Gujarat, Rajasthan, Punjab and Lucknow (Uttar Pradesh)

India has a rich heritage of culture, traditions, literature, sculpture and does exhibit “Unity of Diversity” through prismatic charms of festivals, rituals, art, music and languages. All this can be seen in textiles, house decorations, furnishings etc. India also has a rich legacy of costumes, dresses and embroidery. It is home to colourful and beautiful traditional embroideries. Each state or region has its own traditional embroidery.

International and national designers have been using Indian embroideries to design breathtakingly beautiful garment collections. Kasuti, Mirror work, phulkari, chikankari etc. are used by prominent apparel brands and fashion designers in their designs. In today’s world, the traditional motifs, colours and technique have occupied almost a permanent place in the field of textiles. Let us now explore and learn about the traditional embroideries of India of different states.

1. TRADITIONAL EMBROIDERY OF GUJARAT

Gujarati Embroidery has become famous for the diversity of the artisans' works. Gujarat's most major centres of embroidery work are in the Kathiawar and Kutch districts, and they are renowned for their artistic quality. Gujarati artists utilise a variety of stitches to embellish their creations.

In Gujarat, people from various communities such as Rabaris, Ahirs, Jats, Bharwads, and Harijans are employed for embroidery work, each with their distinct embroidery techniques. Gujarati embroidery is a major source of revenue for a variety of other communities. The majority of designs in Gujrat embroideries are based on animal forms and are derived from Mughal and Persian traditions. Mirror work is extensively used to embellish fabrics by the communities in Gujrat who are engaged in doing traditional embroidery.

Gujarati embroidery can be seen on a wide range of objects, including clothing and home design. The embroidered entrance decoration with

hanging flaps is known as Toran. Gujarati people feel that it brings good fortune to the household. Furthermore, pachhitpatis, which are hung from the corners of Gujarati homes as a welcome gesture to visitors; Chaklas, which are used as furniture covers; and Bhitiya, a wall hanging, are all crafted using embroidery technique. Cholis, ghaghras, odhnis, bed spreads, bags, wall hangings, and a range of ornamental pieces for home decor are all made by craftsmen in this state.

Applique, also known as Katab, is a type of decorative needlework that has acquired popularity in most of Gujarat's regions. This unique needlework is created with pieces of coloured and patterned fabric that are cut with great precision to create the motifs and designs. Quilts, curtains, and wall hangings are made from these cut pieces that are then stitched on to a plain background.

Gujarati embroidery is renowned for the high quality of its raw materials and outstanding skill used in its creations. The embroidery work done by the people of Gujarat thus displays the craftsmanship of the local artisans.

Fabrics Used: Generally cotton, silk and cotton-silk blended fabrics were used as base for traditional embroidery of Gujarat. Nowadays it is done on variety of fabrics like tussar silk, crepe, net, georgette, etc. to give it an innovative look.

Motifs Used: Mainly peacock, garba (traditional dance form of Gujarat) dancing couple, elephant, and other traditional motifs were used in traditional embroidery of Gujarat.

Stitches used: Various combinations of stitches along with mirrors, beads, coins, shells etc. are used in vibrant colours. Some of the prominent stitches used in Gujarati embroidery are chain, buttonhole, herringbone, sindhi taanka, satin, feather and fly stitch etc.

Embroidery Styles of Gujarat: The state has many styles and regional variations of embroidery. Some of the prominent styles are given below:

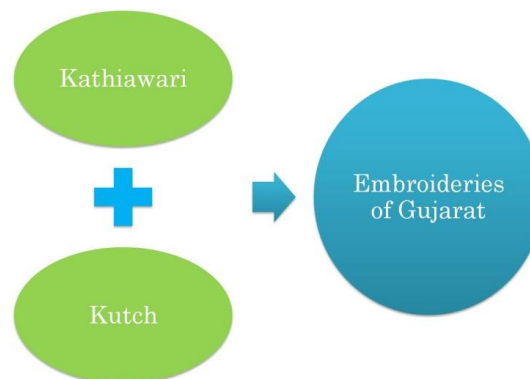


Fig:3.1 Embroidery of Gujarat

i. Kathiawari Embroidery

Kathiawar embroidery is so called because it is practiced by the Kathis (the cattle breeders). This embroidery is known for its bright, vibrant colours and mirrors. Traditionally satin and coarse cotton (khaddar) fabrics are used as a base in this embroidery style. It is colourful, elaborate and is done on garments like ghaghras (traditional skirts), cholis (traditional blouses), jackets and items of daily use such as bags, wall panels, torans etc. Chain, herringbone and darning stitches are mainly used in this embroidery along with mirrors.

Types of Kathiawari embroidery

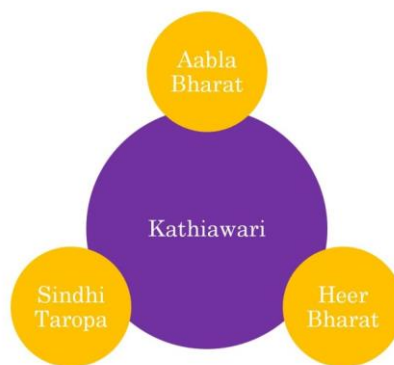


Fig: 3.2 Types of Kathiawari embroidery

a. Abla Bharat

Abla is a Gujarati word meaning sheesha or mirror and bharat means embroidery. It is also called sheesha bharat. Abla bharat is characterized by the use of mirrors in large numbers in the embroidery work giving it a stunning and attractive look. It is a speciality of the kathiawar region of Gujarat.



Fig: 3.3 Abla Bharat embroidery bag

Material used: This embroidery is done with silk floss, mirrors and mainly cotton fabric is used.

Stitches: Herringbone stitch is primarily used in bright colours of red, green, pink, blue, orange etc.

Motifs: Flowers, creepers, figurative motifs are used in this embroidery. Sometimes the pattern consists of adjacent rows or bands of mirrors. Mirrors can also be placed in the form of borders.

Articles and uses: It's done on ghaghras, cholis, chaklas (furniture covers), chandrawas (wall hangings), bags etc.

b. Heer-Bharat:

Heer in Gujarati means silk floss and bharat means embroidery. So Heer-Bharat is the embroidery done with silk floss. It is characterized by the use of long stitches (1-3inch). It is one of the most popular embroidery styles of Kathiawar.

Material used: Mostly it is done on a blue base fabric with silk floss in crimson, magenta, black, red and white colours.

Stitches: Heer-Bharat is embroidery where the whole design is filled. This filing is done either by button-hole stitch or long and short stitch.

Motifs: Geometric designs are used in the combinations of squares, circles, triangles or rectangles covering the entire surface of the base fabric.

Articles and uses: It's done on ghaghras, cholis, torans, chandrawas (wall hangings), bags, purses etc.



Fig.:3.4 Kathiawari embroidery-samples

c. Sindhi Taropa:

Sindhi taropa or Sindhi taanka is one of the prominent style of embroidery of Kathiawar region of Gujarat but it is also practiced in Kutch. The Sindhi Taropa means the interlacing stitches. The basic structure of this embroidery is first built up with the use of long stitches then entire structure is made thereafter by looping these threads. The overall effect produced is geometrical and floral.



Fig.:3.5 Sindi embroidery Bag

Material and Fabric used:

Mostly cotton, twisted silk and silk floss or pat are used on a khaddar or coarse cotton base. Nowadays this embroidery is done on a variety of fabrics.

Motifs: Geometric motifs which can be placed single in the center or side by side in a row or border form. It can also be embroidered as a diamond or triangle.

Stitches: Herringbone stitch is used to make the base structure and then it is filled by interlacing.

Articles and uses: Ghaghra, choli, toran, blouses, wall hangings and borders of bed sheets and other household items.

Steps for doing Sindhi Embroidery:

Step 1: Draw the design on fabric. The sindhi embroidery designs are basically many small squares attractively placed, be it as independent motifs or as border designs.

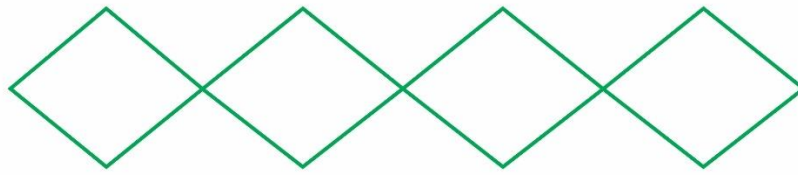


Fig.:3.6 step 1 Sindhi Embroidery

Step 2: Start with making the outline stitch of the square with herringbone stitch.

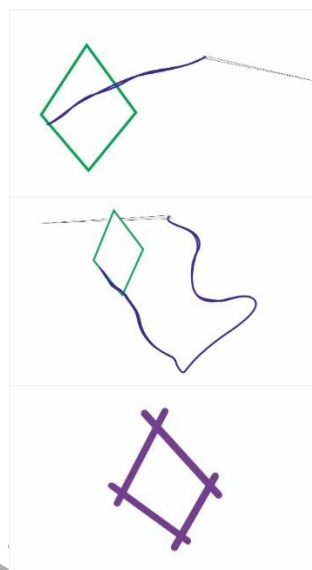


Fig.:3.7 step 2 Sindhi Embroidery

When making multiple squares together in a design, the outline can be stitched in a different pattern, as seen in the image below. The outline is first begun from the left to the right, and then returned from the right to the left, completing the outlines.

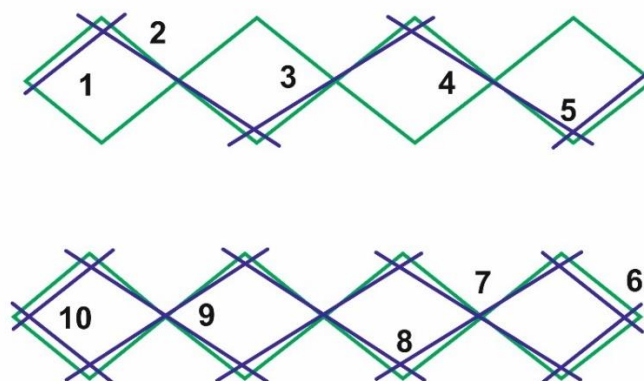


Fig.:3.8 step 2 Sindhi Embroidery

This is the basic building block of all sindhi taropa embroidery. Next step is interlacing a different or same colour thread through this outline, filling it up.

Step 3: Interlacing – The design is then interlaced with a different bright coloured thread. The corners are enclosed with this contrasting or same-color thread. After anchoring the thread, do not pierce the fabric with the needle. Bring the needle and thread to the front of the fabric.

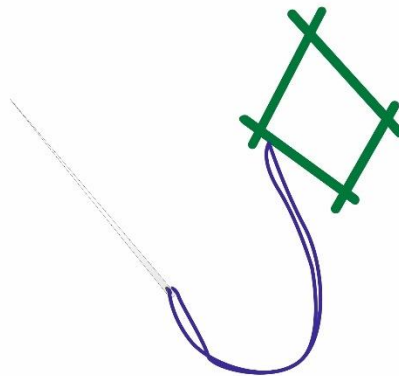


Fig.:3.9 step 3 Sindhi Embroidery

Step 4: Go up and bring the needle from the right side below to between the cross made by the stitches.

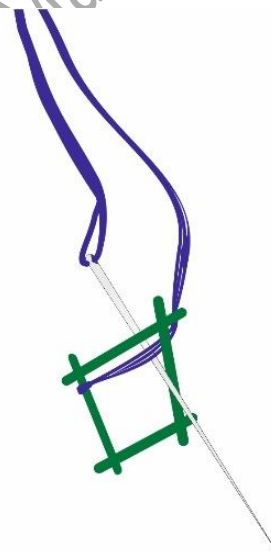


Fig.:3.10 step 4 Sindhi Embroidery

Step 5: Pass the needle under the left outline stitch and the interlaced thread. Bring up. Now that corner is enclosed in a loop made by the interlaced thread. Repeat this step with all the corners to complete a square. In this way you can complete the whole design.

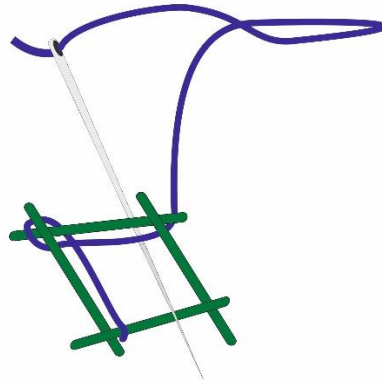


Fig.:3.11 step 5 Sindhi Embroidery

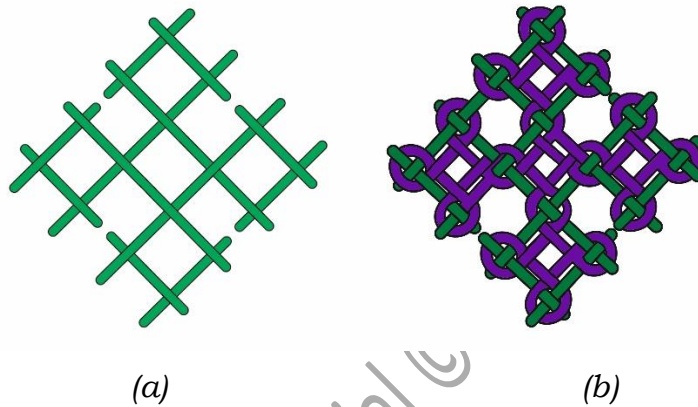


Fig.:3.12 (a & b) Sindhi embroidery

Note:

- All the base structure or squares should be of identical size.
- Beginners can use graph papers to make the motifs accurately.
- The base stitch and the interloping can be done in different colours to give it a more attractive look.
- Care should be taken to pull the loops with uniform pressure.



Fig.:3.13 Sindhi embroidery-samples

ii. Hand Embroidery of Kutch:

One of the most distinctive and easily identifiable craft styles of India – Kutch work or Kachchhi embroidery derives its name from the source of its origin – the Kutch region of Gujarat. It is also believed that mochis or shoemakers were taught Kutch embroidery 300 years ago by a Muslim wanderer and that is what started the tradition. This embroidery is speciality of the Kutch district of Gujarat. Kutch embroidery is done with silk or woollen thread on cotton or silk fabric using fine stitches to create detailed and elaborate patterns. Motifs and designs draw inspiration from romantic, architectural and human motifs, as well as Persian and Mughal art. The colours used in Kutch embroidery mostly used are mainly green, indigo, deep red, black, yellow and ivory.

Material and Fabric: Mostly it is done on the cotton fabric but occasionally silk and satin fabrics can also be used. Both cotton as well as silk threads can be used to carry out the embroidery.

Colours used: Bright coloured threads such as yellow, red, magenta, green, black etc. are used to embroider the motifs.

Stitches: Satin, chain, herringbone, buttonhole, running stitches are used to fill the motifs.

Motifs: The motifs of Kutch embroidery include elephants, camels, peacocks, birds, parrots, flora, temples, dancing ladies etc.

Articles and uses: It's done on ghaghras, cholis, tablemats, borders, bed-sheets, pillow covers, bags, purses etc.

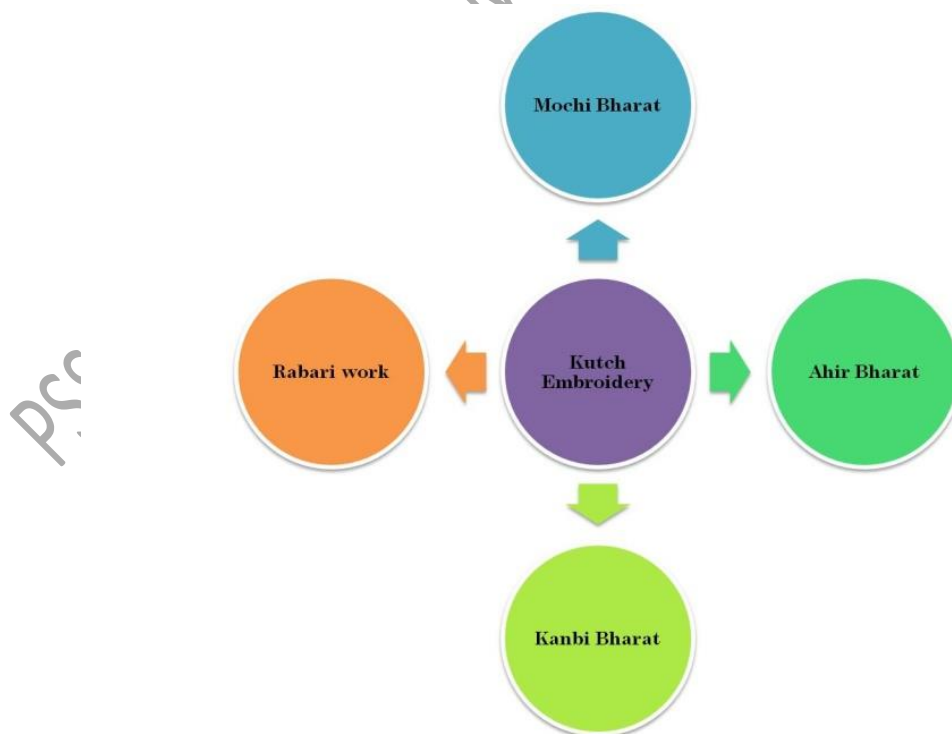


Fig.:3.14 Kutch embroidery

a. Mochi Bharat

Mochi Bharat was actually developed to embellish leather objects and is usually created on shoes, leather belts, bags and wallets.

Material used

Zari thread, silk floss or cotton thread, Leather, cotton, silk and velvet fabric are commonly used in Mochi Bharat embroidery.

Stitches

Mochi Bharat is employed through fine chain stitch.

Motifs

Motifs seen in this embroidery are mainly simple line patterns of leaves and flowers.

Articles and uses

Leather bags, belts, footwear. Rajasthani women are often seen in a ghaghra and choli ornamented with this style of embroidery.

b. Ahir Bharat

The Ahir community of Kutch region has a distinctive craft style that is deeply rooted in community lifestyle. The embroidery forms an important activity in this community to make marriage gifts. The embroidery is also a sign of group identity.



Fig.:3.15 Ahir Bharat

Material used

Threads used in this embroidery are mainly Silk floss or cotton thread, cotton and silk fabric are majorly used for the base fabric.

Stitches

Sankli or chain stitch is used for outlining and vana or herringbone stitch is used for filling along with bakhiya and dana serving the purpose of filling and detailing the motifs and designs. This combination of stitches comprises the Ahir embroidery.

Motifs

Geometric and floral motifs are majorly used in this embroidery.

Articles and uses

Toran, quilts, and cushions are ornamented with this style of embroidery.

c. Kanbi Bharat

Kanbi Bharat work as the name implies started from the Kanbi Community. Kanbis are basically the cultivators, migrated from Saurashtra, the women Kanbi communities engage themselves in the beautiful art of bharat (embroidery) and are known for their patient work. The colours used in this embroidery are vibrant like yellow, orange, green, white and purple.



Fig.:3.16 Kanbi Bharat

Material used

Cotton thread is mainly used for this embroidery work.

Stitches

The basic stitches employed are darning for out lining and herringbone for filling.

Motifs

The designs in Kanbi Bharat are distinct and have the influence of Persian art. They use the similar motifs as others but the specific ones are the sunflower, and kevada, the cactus flower.

Articles and uses

Kanbi women prepare many beautiful articles for their domestic animals to decorate them during the festivals.

- The articles mostly prepared are the rectangular cover spread on the back of the bullock, conical covers, attractively tasselled to cover the horns, gorgeously embroidered veils to cover the forehead, face and muzzle.
- The other household articles like covers for wooden boxes, pataras, blankets and quilts.

d. Rabari Work

The Rabari are nomadic tribe belong to a Giri region, usually migrating from place to place. This craft has no definite design, it appears somewhat like applique work. Rabari embroidery is a pictographic representation and symbolic of the mythology, rituals, culture, and life of Rabaris.

Material used

The threads mainly used are silk floss or cotton thread, Khadi fabric of maroon colour is commonly used for the base fabric.

Stitches

Chain stitch, back stitch, and herringbone stitches are used for this embroidery.

Motifs

The motifs in this embroidery comprised of beautiful birds, flora, human figures and so on.

Articles and uses

Canopies, door curtains, wall decorations and other household articles are prepared using this embroidery.



Fig.:3.17: Rabari Work

2. TRADITIONAL EMBROIDERY OF RAJASTHAN

Rajasthan is known for its courage, valour, hospitality and princely charm. It is also a home to colourful handicrafts and textiles. Though the state is synonymous with bandhej (tie-dye) and block prints, it also has some rich embroidery to boast of. Rajasthani Embroidery is closely related to the embroidery art form of Gujarat and Sindh as both are neighbouring states. It is an ancient craft, which has transformed over time to reflect the prevailing social, material and sometimes even the political mood of the times. The Rajasthani embroidery is mainly used to decorate traditional Rajasthani costumes of men and women, bedcovers, cushion covers, bags and even small furniture items such as stools, ottoman etc. The major styles of Rajasthani embroidery are Mochi Bharat, Moti Bharat, Heer Bharat and appliqué work. You have already learnt about Mochi Bharat and Heer Bharat in Embroideries of Gujarat. Here we will discuss about Moti Bharat embroidery and appliqué work.

i. Moti Bharat:

Moti Bharat is a form of bead embroidery which is practised by women of different tribes of Rajasthan. Glittering and colourful beads are used in this work. Extremely intricate work is done to create patterns on the fabric. The beads are stitched which display geometric designs, interwoven textures and are coupled with some mirror work. The colour of the beads is not very diverse and hence only primary colours along with white are used to make this kind of embroidery.



Fig.:3.18 Moti Bharat

Material and fabric used: The motifs are made in vibrant hues of red, yellow, blue. White beads are used to give it a backdrop. As a result the colourful motif looks distinctively beautiful and attractive amidst white beads. Earlier the bead work did not have any base fabric only the beads were strung very closely. Nowadays cotton, velvet, satin, silk etc. are used as a base specially while making pouches, bags, cushions etc.

Motifs: Geometric motifs of animals, human figures, birds, flowers etc can be seen in Moti Bharat embroidery.

Articles and uses: Traditionally moti bharat was used to make articles of daily use such as purses, torans, utensil covers, pot holders, fans, gift articles such as small toys, artefacts, wall hangings etc. Nowadays it is used for making coasters, key-chains, jewellery, brooches and other such accessories.

ii. Applique:

The applique work of Rajasthan is done in Jaipur, Udaipur and Barmer districts. Gota and Kinari are the two distinguished Rajasthani appliqué works. Gota is a gold colored piece or lace while Kinari is a silver colored piece or lace and is stitched on the fabric. The base cloth or fabric is usually velvet on which embroidery is done, thus giving it a distinctive look but now a day's different fabrics for base and various coloured piece of fabric for applique are used for this work. The Gota work is mainly done on the costumes for women.

Apart from the costumes, the applique work is also done on bed sheets or bedspreads. This is known as Barmer Applique. The 'Barmer Applique' is traditionally sewn on bedspreads of black and brown bases while the motifs are of natural scenes. It takes about one month to prepare a complete this traditional applique work bedspread.



Fig.:3.19 Applique work blanket

Material and fabric used: Traditionally cotton, khaddar fabric were used but now a day applique work is done on variety of fabrics.

Motifs: Flora and fauna, animals, birds in geometric style motifs used.

Stitches: Colourful swatches in various shapes are cut and then attached on to the base with chain, buttonhole or running stitches. First the pieces are roughly attached on the base fabric and then these are finished with decorative stitches.

Articles and Uses: Bedcovers, cushion covers, wall hangings, kurtas, odhnis etc.

3. TRADITIONAL EMBROIDERY OF PUNJAB

The traditional embroidery of Punjab is Phulkari. Phul means flower and kari means work. So phulkari is the floral work embroidery from Punjab. Even though Phulkari means floral work, the designs in this embroidery comprised not only flowers but also included various motifs and geometrical patterns and shapes. Phulkari is done by counting thread so it was earlier done on khaddar as it was easy to count threads and execute the embroidery on khaddar. It was done by women in their free time and was a domestic art. Women used to make trousseau (wedding) articles for their daughters and as gifts to be given during child birth, marriages etc. The traditional Punjabi embroidery became heavier and more complex over time. The heavily embroidered odhnis were called Bagh. Bagh, which means “garden”. The embroidery in this style covered every inch of the base material, making the fabric almost invisible.

Material and fabric used: Traditionally this embroidery is done with untwisted silk floss which is called “pat” on khaddar or coarse cotton fabric. Rust coloured base was mostly used. Nowadays it is done on variety of fabrics with cotton and synthetic threads.

Motifs: Geometric and stylized motifs inspired from flora and articles of everyday use. Common motifs include flowers such as jasmine (motia), lotus (kamal), sunflower (surajmukhi), chilli (mirchi) peacock (mor) wheat (kanki), wave (lehriyabagh), palanquins, swings etc. in geometric form.

Stitches: In this traditional embroidery of Punjab, the darning stitch is the most significant stitch. Other stitches used for decorating include herringbone stitch, running stitch, and buttonhole stitch.

Articles and uses: Dupattas, shawls, scarves of phulkari work can be often seen in the markets. Contemporary articles include sarees, potli bags, dresses etc.

Steps of making Phulkari/Baagh:

Step 1: Draw or trace the design. Traditionally it was done by counting the threads on Khaddar and designs were not drawn on the fabric.

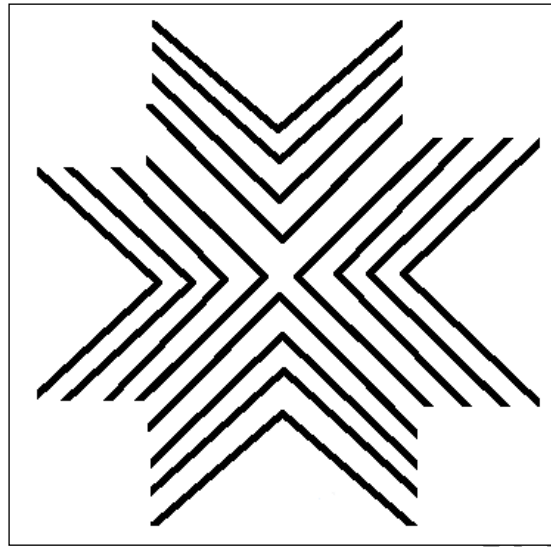


Fig.:3.20 Phulkari embroidery-pattern

Step 2: Fill the design with darning stitch. Embroider the motif from centre towards one side of the motif. Now fill the other side in the same way.

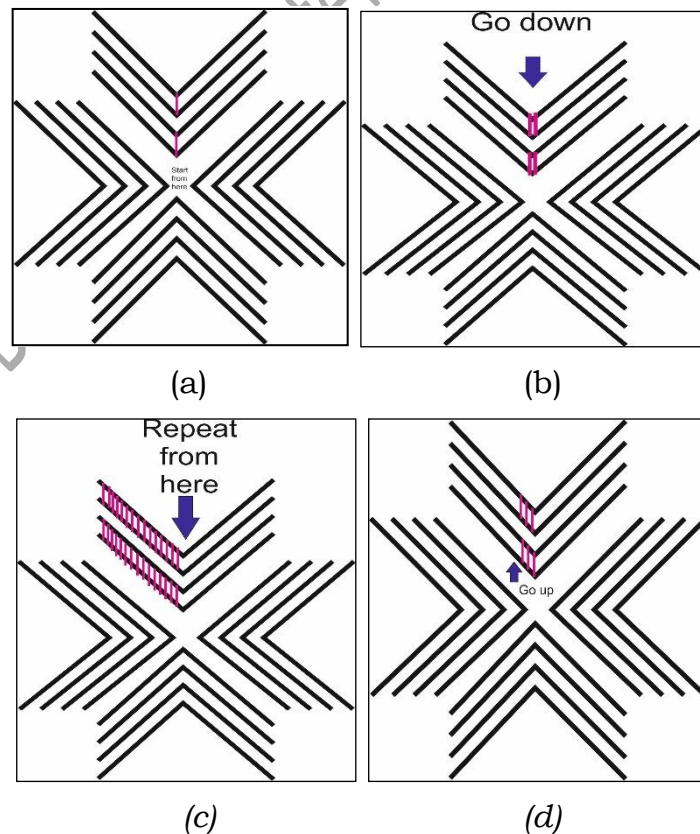


Fig.:3.21 (a,b,c,d): Phulkari embroidery-steps



Fig.:3.22 Phulkari embroidery-sample

Outline stitches can be done with running stitches all around the motif after the filling stitches are done, like running stitch. Button hole stitches also can be done as outline.

Types of Phulkari

Bagh Phulkari: 'Bagh' meaning in Hindi is 'Garden'; so the embroidered work in 'Bagh Phulkari' article is done all over the cloth, making the actual material invisible. Bagh, unlike Phulkari, needs more time, patience, and material, raising the cost. Bagh set intended to be a status symbol in this way.

Chope and Suber: Chope is usually embroidered on the borders. It is given to the bride by her grandmother at a pre-wedding ceremony. The "Chope" is embroidered in a straight line with a two-sided line stitch that is identical on both sides. Chope is usually stitched in a single colour (Golden or yellowish golden mostly), unlike Phulkari and Bagh, which use a variety of colours.

Tilpatra: Til Patra simply means 'sprinkling seeds,' and Til Patra Phulkari has an attractive pattern of sesame seeds sprinkled all over it. It's a terrific choice for family get-togethers and celebrations.

Neelak: This neelak phulkari has black or red background. It is embroidered with yellow or bright red colours. Neelak Phulkari looks very graceful and elegant.

Ghunghatbagh: The Pallu or Ghunghat is the part of the saree that covers the head. The Ghunghatbagh phulkari is highly embroidered on the Pallu part, while the remainder of the cloth is simply embroidered on the borders. This distinguishes a saree from others and enhances its glamour and beauty. Each side has a huge triangle design stitched in the centre, which looks lovely.

Chhamaas: The chhamaas phulkari hails from rohtak, gurgaon, hissar and delhi. This stunning Chhamaas Phulkari features mirror work stitched into the fabric with vibrant grey, blue, and yellow threads. Chhamaas Phulkari can be flaunted anytime, anywhere because its mirror work is something that suits almost every occasion.

Bawan Bagh (52 gardens)

The Bawan Bagh Phulkari is considered to be the most intricate one. Bawan means 52 and Bagh means garden, so it is a combination of almost 52 geometrical patterns which are embroidered on a single piece of cloth. It takes maximum effort and craftsmanship to create a single piece of Bawan Bagh.

TRADITIONAL EMBROIDERY OF LUCKNOW (UP)

Chikankari is the delicate and graceful embroidery from Lucknow, Uttar Pradesh. Chikankari is a very delicate and intricate embroidery work also called “shadow work” and is mainly practised in Lucknow and adjoining areas. Earlier, the embroidery was done using white yarn, on colour less muslins but today, georgette, chiffon, cotton and other fine fabrics are widely used. From being an embellishment used primarily for decorating clothes, Chikankari embroidery has now spread to home decor items like cushion covers, pillow slips, table linen and so on.

Material and fabric used: Traditionally it was done on white muslin, voile fabric with white cotton threads. Chikankari produces stunning effects on sheer fabrics for the shadowy effect that it gives. Chikan work can be done on any kind of fabric but mostly sheer fabric is preferred for the shadow effect they give. It is mostly done on Malmal cotton, Cambric, muslin, voile, organza, silk, crepe, organdy chiffon, and tassar. When this work is done on net it gives a lace like look which is absolutely stunning. The technique of creation of a chikan work is artfully done with cotton threads on Pastel shades of light muslin and cotton garments. With the growing popularity of chinkari, the embroidery is now done with Silk and other threads in a variety of colours to stay up with fashion trends and keep chikankari up to date.

Motifs used: Floral motifs all over or in scattered arrangements, butis, paiselies, vines and creepers are mostly used in chikankari. Contemporary use has seen chikankari being combined with mukaish, zardozi etc.

Articles and uses: It is used for making gents and ladies kurtas, angrrakhas, kurtis, sarees, dupattas etc. Nowadays anarkalis, palazzos, jackets etc. are also made using chikankari.

Stitches: Various different types of stitches are used in chikankari embroidery like Banjkali, Makra, Kauri, Sazi, Karan, Kapkapi, Madrazi, Bulbul-Chasm, Taj Mahal, Chanapatti, Keel Kangan, Sidhaul etc. It mainly

uses herringbone stitch done on back side and giving an outline and shadow effect in the face or front side of the fabric. The major stitches used in chikankari embroidery are:

- **Tepchi:** This is one of the most basic stitches used in chikankari. It is a linear, long running, or darning stitch. To make this, Six strands are taken over four threads on the right side of the ground fabric, and one of them is picked up. This style is mostly used to outline the design motif.
- **Murri:** It is the diagonal satin stitches worked several times with a knot on a basic tepchi stitch to form a grain shape.
- **Ghas patti:** This is straight small stitches. A V-shaped line of stitches worked in a graduated series on the right side of the fabric forms the grass leaves. It is done in parallel rows to fill flowers and leaves in a motif.
- **Bakhiya:** This stitch is distinguished by its double back and shadow work. The majority of the work is done on the wrong side of the fabric, with the front end design rendered in a herringbone style. On the right side of the material, the thread's shadow can be observed. It's also known as "Ulti" and "Seedhi" Bakhiya in the business.
- **Hool:** It's a delicate detachable eyelet stitch. It is made up of six threads and forms the flower's heart. The threads are separated from each other when a hole is precisely punched into the fabric. It's then secured in place with tiny stitches all around on the right side of the fabric with a single thread.
- **Zanzeera:** This is a small, carefully handcrafted chain stitch done with one thread on the fabric's right side. It's primarily used to improve the outline of a shape like a flower or a petal after the fundamental outlines have been drawn.
- **Rahet:** It is a derivative of the Bakhiya stitch, and is rarely used in its simplest form. It makes a solid line of back stitch on the right side of the fabric and is known as "Dohra Bakhiya." The majority of the time, it is used to make outline stitches.
- **Banarsi:** Six threads are used on the right side of the fabric in this type of twisted stitch. Working on the right side, a tiny stitch is taken over around two threads vertically at a 5 thread interval. The needle is reinserted at the halfway point, just below the horizontal stitch, and taken out about two threads vertically on the right hand side, just above the previous stitch.
- **Khatau:** Khatau, like Rahet, is also a derivative of Bakhiya. The most visible distinction is that it is finer and uses appliqué techniques. The design is usually done on calico, which is a plain weave unbleached material which is not always fully processed cotton.

- **Phanda:** Along with Murri, this is one of the most commonly used and well-known stitches. In simple Chikankari design motifs, it's usually employed to make the centre of the flowers. The main distinction between a Phanda and a Murri is that a Murri is shaped like rice, but a Phanda is formed like millet.
- **Turpai and Darzdari:** These two types of stitches are integral part of Chikankari. Turpai is recognised by thin thread design and Darzdari comes in various forms like “Singbhada Darz”, “kohidarz”, Kamal darz”, “Shankarpara Darz” etc.
- **Jaali work:** It consists of intricately made small holes which are made by pulling apart weft and warp threads of the fabric. These stitches require a high level of attention to detail. The beauty of this design is that the threads are never drawn through the fabric, resulting in a fabric that is as beautiful on the reverse as it is on the front. The threads are carefully drawn away, and the material is embroidered with tiny buttonhole stitches.

Thick needle is used for this stitch, to create small holes while embroidery. The selection of thread depends on the type of fabric. For thick fabric thick threads are used, and for thin fabric, use fine thread. Basically, thread should not crush the fabric holes that are created.



Fig.:3.23 Chikankari-samples



(a)



(b)

Fig.:3.24 (a & b) Chikankari embroidery-garments

Activities

ACTIVITY 1: Prepare design catalogue of traditional embroideries of Gujarat, Rajasthan, Punjab and Lucknow.

Material Required:

1. Practical file
2. Pictures of traditional embroideries of Gujarat, Rajasthan, Punjab and Lucknow.
3. Glue
4. Scissors
5. Pen/pencil

Step-by-Step Procedure:

1. Collect pictures of different traditional embroideries as given in the session above (try to collect various styles and articles).
2. Cut the pictures very neatly.
3. Paste in practical file.
4. Label them.

ACTIVITY 2: Prepare samples of Sindhi embroidery and Phulkari as given in the session above.

Material Required:

1. Fabric samples (8"x8")
2. Design traced on tracing paper, carbon paper
3. Embroidery threads in different colours
4. Hand embroidery needle
5. Frame
6. Practical file
7. Pen or pencil
8. Scissors or thread clipper

Step-by-Step Procedure:

1. Trace designs on the samples through tracing sheet and carbon paper with the help of pen or pencil.
2. Embroider the design using different embroidery stitches used in sindhi embroidery and Phulkari (Follow the instructions as given in the session above).
3. Finish the edges of the samples.
4. Attach samples on practical file.
5. Label them.

Check Your Progress

Fill in the blanks:

1. Kathiawar embroidery is so called because it is practiced by the _____.
2. Mochi bharat is worked with a _____ needle.
3. Traditionally phulkari is done by _____ thread.
4. Phul means _____ and kari mean _____.
5. Chikankari is also called _____ work.

Questions:

1. Describe Gujarati and Rajasthani embroidery with various styles.
2. Write about phulkari embroidery and its types.
3. Describe chikankari embroidery along with stitches used in it.
4. Write short notes on:
 - (a) Moti-Bharat and Mochi Bharat
 - (b) Steps for doing Sindhi embroidery
 - (c) Kutch and Kathiawari embroidery
 - (d) Steps of making Phulkari

Session 2: Traditional Embroideries of Bengal, Karnataka, Kashmir and Himachal Pradesh

TRADITIONAL EMBROIDERY OF BENGAL

Kantha embroidery is the traditional art of Bengal. Originally kantha work was done on old, worn out sarees and dhotis. These were kept in layers and then embroidered together with running stitch making what we now call as kantha embroidery. In old times even the thread that was used for embroidery was drawn out from the borders of the old, worn out sarees. Thus in a way it was a sustainable art and helped in making old fabric useful and beautiful again.

It was a domestic art done by women using old materials and turning them into articles of rare beauty. The entire piece of fabric can be covered with kantha stitch in lines, waves or in the form of motifs.

Fabrics used- Originally cotton fabric obtained from old dhoti or saree was used for Kantha. Nowadays silk, raw silk, cotton and various other fabrics are used for Kantha embroidery.

Motifs used: Motifs used for kantha designs are images of Gods and Goddesses, human figures, animals like lions, deer, horses, birds, trees, flowers and items of daily use like nut crackers, *swing etc.* Nowadays, geometric and stylized motifs are also made.

Stitches used: Kantha work is nothing but simple running stitches. However, while filling the motif the stitches have to follow the shape or the outline of the motif.

Articles and uses: In early times, kantha embroidery was done mainly to make bed covers and shawls and articles of daily use such as pillow covers, handkerchiefs etc. Nowadays, it is done on all types of garments like saree, kurties, dupattas, gents and ladies kurtas, bed sheets, and so on.



(a)

(b)

Fig.:3.25: (a & b): Kantha embroidery-samples



Fig.:3.26: Kantha embroidery on saree

TRADITIONAL EMBROIDERY OF KARNATAKA

Karnataka is famous for its Ilkal sarees, mysore silk, udupi cotton sarees and is the largest producer of mulberry silk in India. The traditional embroidery of Karnataka is Kasuti and is done on apparel items such as ilkal sarees, angi (blouses), bags, cushions etc. It is done by counting threads and it looks graphical and geometrical in its appearance. The word kasuti means embroidery in kannada. It was originally done in Dharwar district of Karnataka. It is done by the women in villages bordering Karnataka and Maharashtra.

Material and fabric used: Kasuti was traditionally done on cotton and silk fabrics but now days various other fabrics are also used. Earlier the thread was drawn from the cloth itself. Now, silk threads or mercerized cotton threads are used for doing kasuti embroidery. The popular colour

combinations are red-orange, purple-red, and green-orange. White is used predominantly on black and dark background.

Motifs used: Traditional motifs of animals like elephants, cows, parrots, bulls and peacocks are mainly executed in this embroidery. The elephant pattern is most important motifs of original kasuti designs. Occasionally floral motifs like lotus are also used with animals and birds. Other favourite old patterns are palanquins, conch shells, lamps, chariots, gopurams (Indian ornamental tower before a temple), cradles, and tulsi (basil) plants. Kasuti motifs are like 'rangoli' patterns because they are of geometric concept.

Stitches used: Kasuti involves basic stitches that are double running stitch, cross stitch and darning stitch. The stitches used are the simplest and small, giving the work an intricate and lovely impression. Gavanti, Murgi, Negi, and Menthi are the four types of stitches used in Kasuti. The Kasuti articles can be made with a combination of stitches or can be made entirely of one stitch. Kasuti is done by counting the number of threads. In Kasuti, stitches must be vertical, horizontal, or diagonal, and lines or motifs must be completed on the return journey by filling in the blanks making embroidery's wrong and right sides identical.

a. Gavanti: It is a double running stitch. This is a basic stitch derived from the Kannada word 'Gantu,' which means 'knot.' In this, the first running stitch is filled by the second running stitch on the same line. The second one worked in the exact opposite way as the first. Gavanti can be worked in any direction: horizontal, vertical, or diagonal. Gavanti stitch appears same on the front and back of the fabric.

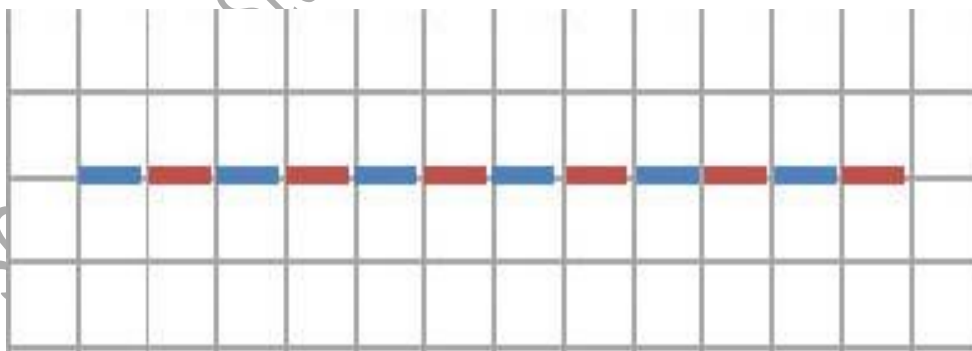


Fig.:3.27 Gavanti stitch

b. Murgi: This is a zigzag running stitch that resembles a staircase. It's similar to the Gavanti stitch, except it's done in a stepwise fashion. Both Gavanti and Murgi stitches produce crisp and tidy work, with the design appearing on both the right and wrong sides of the material. The stitches, on the other hand, should all be the same size. The tiny designs are grouped at regular intervals and sequences to create the final designs.

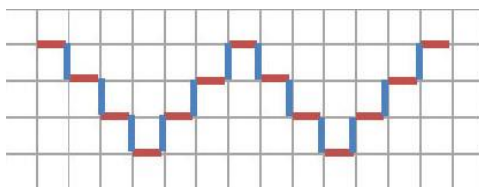


Fig.:3.28 Murgi stitch

c. Negi: In Kasuti, this is another stitch. Negi means 'to weave' in Kannada, hence Negi designs have a woven feel overall. Negi is just a simple running or darning stitch. Because the design is done in long and short straight lines or floats, it does not appear identical on both sides of the material.

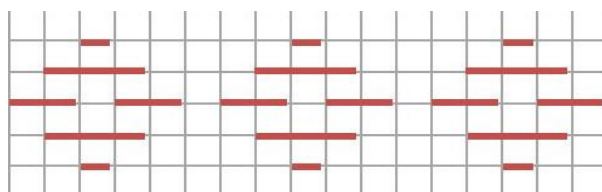


Fig.:3.29 Negi stitch

d. Menthi: This stitch is basically a cross stitch. Menthi means 'Fenugreek Seed' in Kannada. Because it is used for filling, this cross stitch appears to be quite heavy. This stitch requires a longer length of thread than the other three. This stitch, like Negi, does not have the same appearance on both sides of the material. Ikat sarees are a good example.

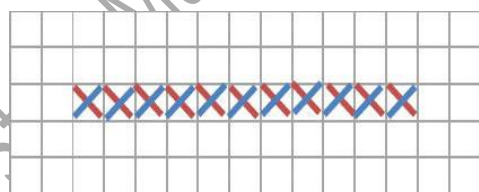


Fig.:3.30 Menthi stitch

Articles and uses: Earlier Kasuti embroidery was done on Kunchi (Bonnet and cape combined), sari, angli, blouse pieces. Now-a-days it is also done on suit pieces, kurtis, bags, cushion cover and jewellery items like necklaces and earrings.



(a)



(b)

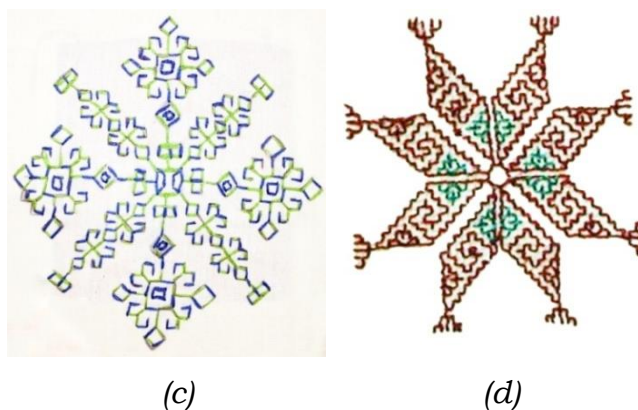


Fig.:3.31 (a,b,c,d): Kasuti embroidery-samples



Fig.:3.32 Kasuti embroidery-Cushion Cover

TRADITIONAL EMBROIDERY OF KASHMIR

Kashmir is one of the most beautiful states of India and is home to beautiful valleys, mountains, gardens as well as handlooms and handicrafts such as pashmina shawls, dorukha shawls, carpets, walnut wood furniture and many more such items. Kashida, also known as Kasida, is an ancient kind of embroidery that traces its origins to Jammu and Kashmir. Kashida embroidery employs thick coloured threads and beads to create a variety of patterns. One of the distinctive characteristics of this type of embroidery is the incorporation of pictures inspired by nature, such as vines, birds, leaves, and flowers, in the majority of kashida motifs.

Material and fabric used: For embroidery woollen and silk threads are used in white, black, brown, green, blue, maroon, crimson and scarlet colours. Pashmina wool, cashmere and other woollen fabrics, felt, chinon, silk are mainly used as base for embroidery. Contemporary dresses and accessories are also made on light and medium weight cotton and blended fabrics.

Motifs used: Chinar leaves, lily, iris, paisley, saffron flower are some of the popular motifs and are executed on shawls, sarees, kurtas, pherhans, jackets etc. Floral motifs which are stylized or naturalistic are seen predominantly in kashida embroidery.

Stitches used: The satin stitch, stem stitch, chain stitch, herringbone stitch, darning stitch are some of the frequently used stitches in this embroidery.

Articles and uses: At present, Kashmiri embroidery can be seen on shawls, stoles, dupattas, sarees and salwar suits. Fabric used is both woollen and cotton. Jackets and shawls of kashidakari are also very popular.



Fig.:3.33 Kashida embroidery on shawl



Fig.:3.34 Kashida embroidery on saree

TRADITIONAL EMBROIDERY OF HIMACHAL PRADESH

Chamba is one of the district of Himachal Pradesh and is situated on the banks of river Ravi. It is famous for chambarumal or handkerchief. This embroidery was mainly used for making rumals or handkerchieves, in rectangle or square shape, to be gifted in marriage ceremonies. The rumal was an important part of the bride's trousseau. Brides were considered to be all-rounder if they knew the art of embroidering the chambarumal. It is also

known as ‘needle wonder’ or “needle painting” because of its exceptional resemblance to paintings and a uniform finish. Designs for chambarumal are taken from pahari (mountain) paintings.

Material and fabric used: Mulmul, muslin and coarse hand-spun cotton fabrics were used traditionally for chambarumal. The motifs were embroidered with untwisted silk floss in bright colours such as yellow, deep red, crimson, purple, orange, green, blue, pink etc.

Motifs used: Most common motifs are inspired from Krishna-leela, shiva-parvati and marriage scenes. Other motifs include hunting scenes, chaupar (a game), processions etc.

Stitches used: Traditionally the stitch used in chamba rumal was the do-rukha, a double satin stitch, which can be viewed from two (do) sides or aspects (rukha). This stitch is carried both backward and forward direction and covers both sides of the cloth, resulting in a smooth finish that is flat and looks like a miniature painting. No knots are visible, and it thus becomes reversible.

A simple stem stitch made with black silk thread is used to outline the figures. Other stitches like the cross stitch, the button-hole stitch, the long and short stitch, and the herring-bone stitch, as well as darning stitch, are also used occasionally in embroidering Chambarumal.

Articles and uses: The embroidery is mainly done on scarves or rumals and that is how it got its name. Nowadays it can also be seen on table mats, cushion covers, stoles etc.



Fig.:3.35 chamba embroidery

Activities

ACTIVITY 1: Prepare design catalogue of traditional embroideries of Bengal, Karnataka, Kashmir and Himachal Pradesh.

Material Required:

1. Practical file
2. Pictures of traditional embroideries of Bengal, Karnataka, Kashmir and Himachal Pradesh.
3. Glue
4. Scissors
6. Pen/pencil

Step-by-Step Procedure:

1. Collect pictures of different traditional embroideries as given in the session above (try to collect various styles and articles).
2. Cut the pictures very neatly.
3. Paste in practical file.
4. Label them.

ACTIVITY 2: Prepare samples of Kantha of Bengal and Kasuti of Karnataka as given in the session above.

Material Required:

1. Fabric samples (8"x8")
2. Design traced on tracing paper, carbon paper
3. Embroidery threads in different colours
4. Hand embroidery needle
5. Frame
6. Practical file
7. Pen or pencil
8. Scissors or thread clipper

Step-by-Step Procedure:

1. Trace designs on the samples through tracing sheet and carbon paper with the help of pen or pencil.
2. Embroider the design using different embroidery stitches (Follow the instructions as given in the session above).
3. Finish the edges of the samples.
4. Attach samples on practical file.
5. Label them.

Check Your Progress

Multiple Choice Questions:

1. Kantha work is the main embroidery of:
 - a) Kashmir
 - b) Bengal
 - c) Punjab
 - d) Gujarat
2. Following is the stitch used in kasuti embroidery:
 - a) Menthi
 - b) Ganti
 - c) Negi
 - d) All of the above
3. Kashida embroidery mainly uses:
 - a) Darning and satin stitch
 - b) Running and herringbone stitch
 - c) Fly and feather stitch
 - d) Chain and buttonhole stitch

Questions:

1. Explain kantha embroidery of Bengal.
2. Describe kasuti embroidery with stitches used in it.
3. Write about kashida embroidery of Kashmir.
4. Explain traditional embroidery of Himachal Pradesh.

Module 4	Application of Embroidery Stitches
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Module Overview

After learning different flat, loop stitches and traditional embroideries of India, the most important factor is to implement these on the design or on any garment area, like neckline, sleeve, border, etc. While embroidering a garment or any other item, a combination of stitches is used. This helps in creating an aesthetic and complete look. Sometimes even a single stitch is used but mostly a combination of stitches is worked out to have a finished appearance. This unit explains combination of different flat and loop stitches in such a way that a garment or end product would look pleasing and attractive. Traditional Indian embroidery and different stitches, can also be combined with dyeing and printing to create an aesthetically pleasing effect on the garment or any other product. While doing embroidery work, placement of design has its own importance to beautify the garment/end product. Placement of design is a way of arranging the design on the fabric to achieve an attractive and interesting overall look of the garment or end product. Various placement of design on fabric are also covered in this unit. In the garment industry, the specification sheet usually serves as a guide to implement the embroidery work on garment areas.

Thus, a hand embroiderer must understand and interpret the specification sheet accurately to complete the embroidery work according to the requirement of the customer so details about specification sheet are also given in this unit.

Learning Outcomes

After completing this module, you will be able to:

- Demonstrate combination and application of embroidery stitches on a design or motif
- Explain specification sheet and placement of design on different garment areas

Module Structure

Session 1: Combination of Embroidery Stitches and their Application

Session 2: Placement of Design

Session 3: Specification Sheet

Session 1: Combination of Styles and Stitches

The legacy of embroidery extends its roots in different parts of the world, especially in India as, it claims to be the original home of embroidery. The beauty and vibrance of Indian embroidery was as much achieved by the quality of material used as from the embroiderer's skills. The ornamentation was done on all kinds of fabrics that could be pierced with a needle, such as leather, silk, wool, cotton linen etc. Threads made of metal, cotton, wool and synthetic material were used along with other decorative materials to provide brilliance with simplicity to the surface being decorated.

The beauty of patterns used in embroidery work depends mainly on the selection of design, raw-materials, colour combination of threads and suitable stitches. A smooth surface and tightly woven firm fabrics are more suitable for embroidery work.

Apart from the raw material, different embroidery stitches when selected carefully and in right combination, as a whole creates an interesting and pleasing effect of the hand embroidery. In hand embroidery, we use a combination of stitches. There are different types of basic stitches like straight stitch, back stitch, feather stitch, knotted stitch, buttonhole stitch, couching stitch, etc. Each stitch has its own identity and style—while some stitches can be used to outline, others are used for filling. A combination of these stitches can be used to create many patterns for different types of garments and other products.

A number of stitches have evolved over the centuries to help the embroiderer achieve sophisticated results. Most of these are common to the work done in different parts of the world. However, variations of the basic stitches lend special regional characteristics to the embroidery work. These regional characteristics are influenced by factors such as type of ground fabric used, the thickness, colour and quality of the embroidery thread. They are also influenced by the aesthetics of the embroiderer and the design selected. These factors may be combined in such a way that a pleasing and interesting output should be created. It can be said that local people exclusively drive the style of their craft.

The stitches of hand embroidery are used in combination with each other and with other surface ornamentation techniques for achieving new and attractive results. Many traditional hand embroideries and stitches are also combined with *adda* work to give it a very rich and pleasing look. Even some printed textiles are highlighted with hand embroidery stitches, for example roller printed, tie-dyed or batik printed fabric can be highlighted using different hand embroidery such as chikankari and kantha work. It has become a popular trend among exporters and buyers to use combination of different surface ornamentation techniques with hand embroidery stitches to create a unique effect of fusion of various techniques.

In the above samples, one can see that different hand embroidery stitches and styles of adda work are combined in such a pleasing way that a combination of these gives a unique effect. In the above samples, chain stitch, satin stitch, and adda work like stone work, sequins work, *tilla* work and *zardozi* work are used to complete a design which creates an overall pleasing and interesting look. A hand embroiderer can combine hand embroidery stitches with adda work creatively as per the design, base fabric and the requirement of the customer. Traditional hand embroidery of different states are also coming up with combination of *adda* work which gives very beautiful look to the garment, for e.g Chikankari with gota patti work.



Fig 4.1: Combination of traditional embroidery with *adda* work

THE IMPORTANCE OF SELECTING APPROPRIATE STITCHES AS PER THE MOTIF

Many motifs of embroidery have to be worked by using a combination of stitches, including outline stitches, filling stitches, etc., to create a finished and complete look. An aesthetic look of a garment requires this to be done in a proper manner and with a creative eye. Given below are some examples to show how a combination of stitches is worked out to create a final finished look of the embroidered motif to enhance the overall beauty of the garments on which embroidery is done. It is important for an embroiderer to have the desirable knowledge of appropriate combination of stitches as per the motif style. This enables them to produce a balanced appearance in the embroidery work and create a garment for the satisfaction of the customer. It is the designer's role to instruct their embroiderers on the appropriate use of stitches, like where to use filling and outline stitches as per the selected motif, thread size and colour combination; where and what type of embroidery backing material is required for the fabric; reading and correctly interpreting buyer spec sheet (see Unit 4 Session 3) to finally create an aesthetic form in the embroidery work. Different stitches should be selected according to the suitability of the end product on which it would be applied. Suitability, durability, comfort of the end product should be considered along with the embellishment of the motif through various stitches of hand embroidery. For e.g it would not be suitable to use knot stitches for a

cushion cover. The combination of hand embroidery stitches should also be selected in a way that it should result in a balanced and pleasing look.

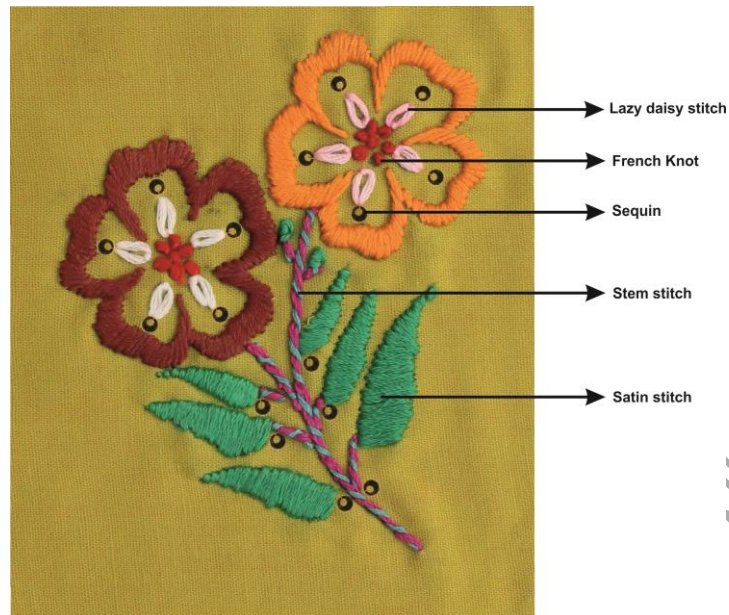


Fig.: 4.2 Combination of stem and satin stitches with sequins

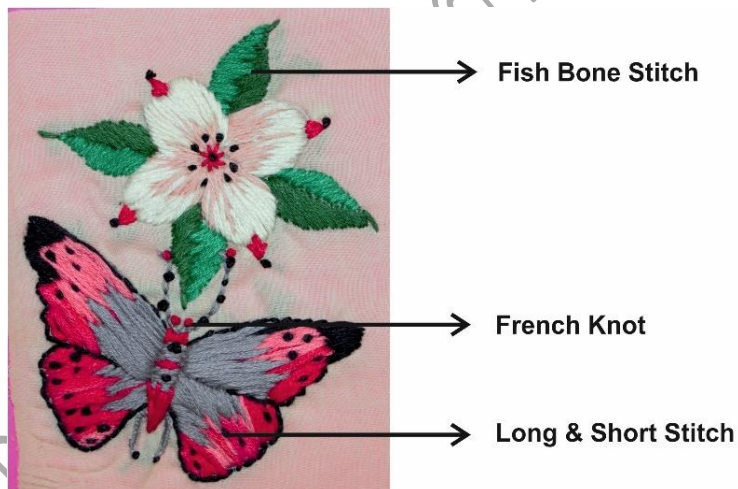


Fig.: 4.3 Combination of long and short stitch, fishbone stitch & French Knot

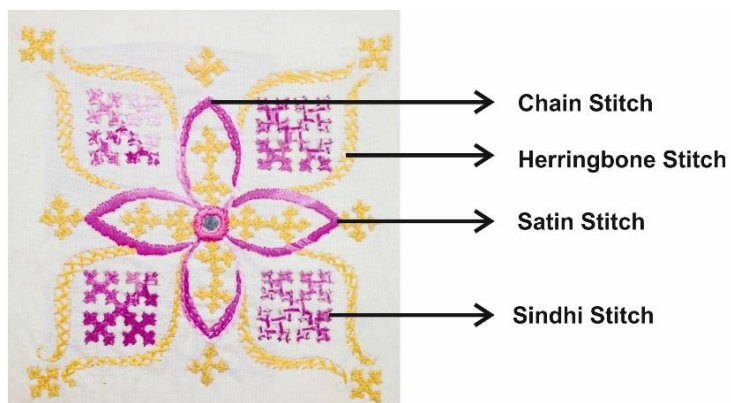


Fig.: 4.4 Combination of Chain stitch, herringbone stitch, satin stitch and sindhi stitch

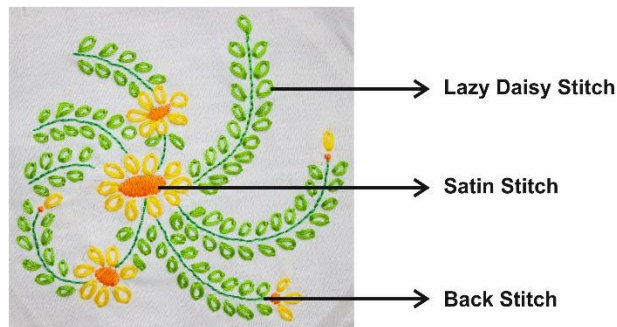


Fig.: 4.5 Combination of Lazy-daisy stitch, satin stitch and back stitch

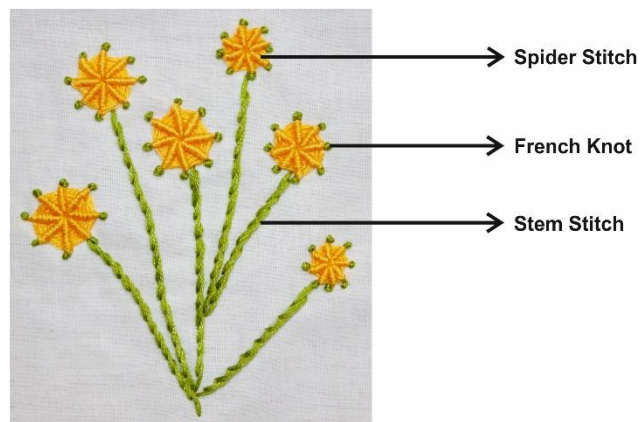


Fig.: 4.6 Combination of spider stitch, French knot and stem stitch

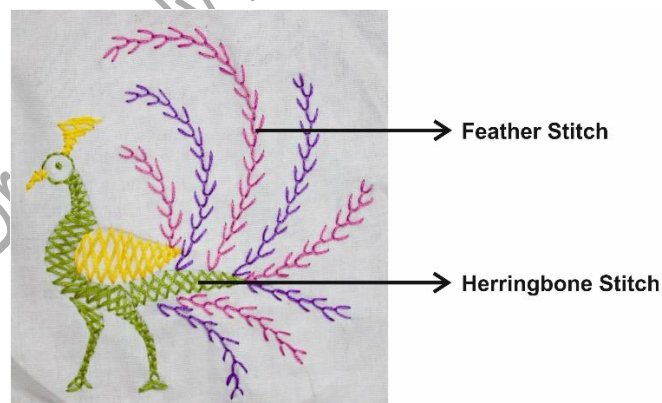


Fig.: 4.7 Combination of Feather stitch and herringbone stitch

By looking at the above examples, we can understand that the embroiderer should possess the knowledge of using proper stitch combinations along with good colour combination and finishing in embroidery work.

Creating hand embroidery on different types of fabrics needs skill to select the accessories, threads, backing material, etc., to create a good quality

design. Embroidery design should be selected based on the type of fabric used, type of threads and accessories to be used, and the method to stitch should be planned to avoid flaws after stitching. Some fabrics like crepe, chiffon, georgette, knitted, velvet, etc., sag while stitching. Hence, precautionary measures should be used to keep the fabric stable while making stitches.

Activities

ACTIVITY 1: Prepare a design catalogue of pictures depicting combination of different surface ornamentation techniques with hand embroidery.

Material Required

1. Pencil
2. Eraser
3. Coloured pens
4. Practical file
5. Glue
6. A pair of scissors

Procedure

1. Collect pictures of combination of different surface ornamentation techniques with hand embroidery stitches.
2. Cut the pictures neatly.
3. Paste and prepare a design catalogue.
4. Label them.

ACTIVITY 2: Prepare at least 5 embroidered samples by using combination of different stitches of hand embroidery.

Material Required

1. Pencil
2. Eraser
3. Coloured pens
4. Tracing paper
5. Fabric sample
6. Embroidery needle

7. Threads
8. Raw material required according to styles and stitches
9. Embroidery frame
10. Practical file
11. Glue
12. A pair of scissors

Procedure

1. Choose the embroidery designs for combination of appropriate styles and stitches and discuss with your teacher.
2. Now trace these designs on to the fabric samples.
3. Embroider the motif using appropriate combination hand embroidery stitches to complete the motif. Follow the instructions as given in the session above.
4. Finish the samples.
5. Paste the samples in your practical file.
6. Label them.

Check Your Progress

A. Multiple Choice Questions

1. Identify the stitch

- a) Chain stitch
- b) Lazy-daisy
- c) Herringbone
- d) Couching



2. Identify the stitch

- a) Bullion Knot

- b) Chain stitch
- c) Lazy-daisy
- d) Back stitch



3. Identify the stitch

- a) Coral stitch
- b) Running stitch
- c) Long and short stitch
- d) Open Chain stitch



B. Questions

1. Explain with example that why a combination of stitches is needed in an embroidery design.
2. Explain why it is important for an embroiderer to have knowledge of appropriate combination of stitches as per the motif style.

Session 2: Placement of Design

Students are already aware of types of designs, tracing methods and different embroidery stitches as they have learnt in class IX the next step is setting or placing the embroidery designs on garments or different parts of a garment.

Placement of design is an innovative and creative way of arranging the design that forms the overall look of the garment or end product. In all products of embroidery work, one can find that mostly there is a repeat of design i.e the designs are arranged horizontally or vertically in a repeated manner. There are various ways of placement of design on the fabric which are discussed in this session. For placement of design, we can apply the principles of designs like balance, proportion, rhythm, harmony and emphasis, which are discussed in detail in Unit I of this book. After placement, the best way to ensure correct placement is to put the garment on the person who has to wear it to see the actual position, centre and drape.

The placement of design is dependent on many variables as listed below:

1. Customer preference
2. Style, size, fabric, and base colour of the garment/end product
3. Shape, and purpose of the garment/end product
4. Creating an overall pleasant and satisfactory appearance
5. Shape and type of design.

Broadly speaking, placement of design on garments and various products can be done mainly in six different ways:

- Equidistant
- Half drop repeat
- Brick repeat
- Mirror repeat
- Diamond repeat
- Tossed/Random repeat

Equidistant - It is one of the simplest repeat or placement of design which is formed by placing the design in a basic grid repeat. It looks more elegant

with simple floral and geometric motifs. It is considered to be one of the most common and simple form of repeats and is also known as block repeat, full drop or block surface repeat.

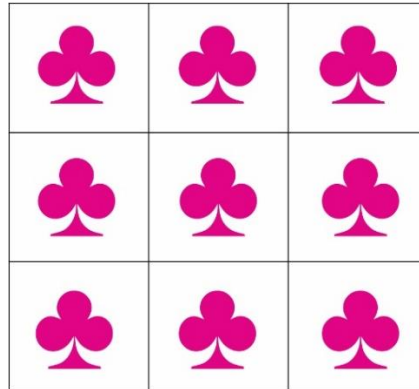


Fig 4.8: Equidistant

Half Drop Repeat

In Half-drop repeat, design is placed vertically in a column format which is then offset by half in the next row vertical to it. They allow the design to look less formal due to its vertical dropping position in the grid.

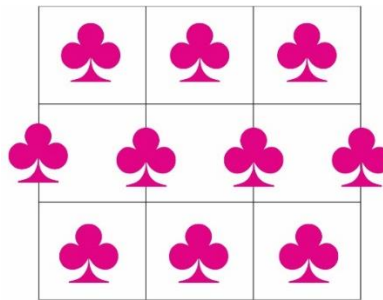


Fig 4.9: Half-drop repeat

Brick Repeat

This repeat is similar to the vertical half drop repeat. Here the design is placed in a horizontal column format instead of vertical column. The repeat unit is offset by half in the next horizontal row resembling a brick wall. This brick repeat also allows a design to look less formal.

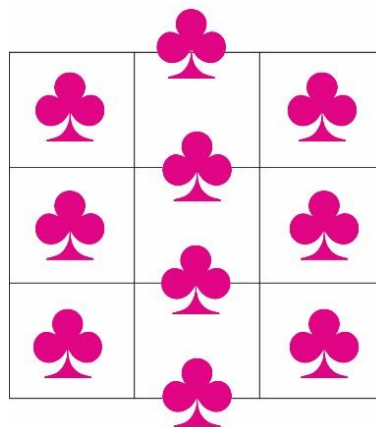


Fig 4.10 Brick repeat

Mirror Repeat

As the name itself depicts, in this type of repeat, the design is arranged in mirror image form. It provides an interesting look if done correctly. To create this repeat, the motif is duplicated horizontally and vertically to get an overall mirrored repeat on the surface or design.

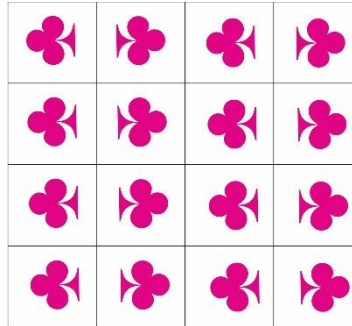


Fig 4.11 Mirror repeat

Diamond Repeat

The diamond repeat is a repeat of design in diamond shapes and is frequently used in embroidery work and textile design. It is created by repeating diamond shape in the grid format resulting in the design to be arranged in a diagonal row format.

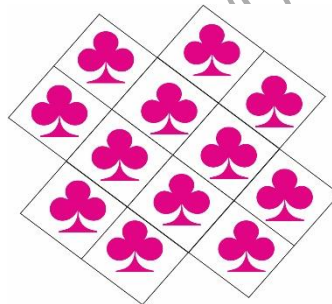


Fig 4.12 Diamond repeat

Tossed/ Random Repeat

A tossed/random repeat has scattered design in a repetitive form. The designs are scattered within the repeat unit in an irregular manner. The unstructured nature of a tossed repeat results in an organic or non-linear design. Even the size of the repeated motif in the design can be irregular.

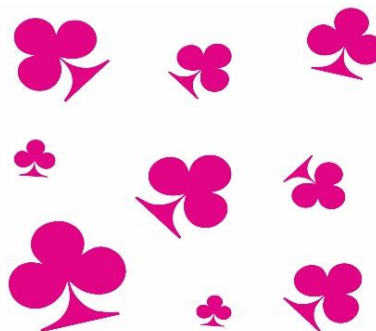


Fig 4.13 Tossed/random repeat

The selection of repeat depends on the product which is to be designed and the requirement of the customer. But these repeats give an opportunity to experiment different variations in the placement of designs which helps in achieving a unique variety of hand embroidery designs. It is important to choose a right design or motif for a repeat as each repeat has its own grace and charm.

The selection of repeat will also depend on the product that is to be designed and what one is looking for in their end product. But these repeats give an opportunity to experiment different variations in the placement of motifs which helps in achieving a unique variety of surface design patterns.

Placement of an embroidery design can also be done according to different garment areas like a border arrangement, radial arrangement, neckline arrangement and all-over arrangement by enlarging and reducing the size of the design as per requirement. For example: here we have taken a design and its border arrangement, neckline arrangement, radial arrangement and all-over arrangement are shown.



Fig.: 4.14 Peacock design,

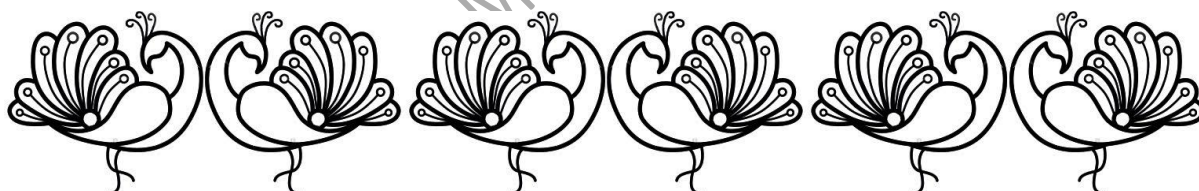


Fig.: 4.15 Arrangement of design in border

The above design can be arranged in such a way that it can be placed on the border. These border arrangement can be seen on the hemline of the kurtas, sleeves, border of saree, lehenga, bedsheets, table cover etc.

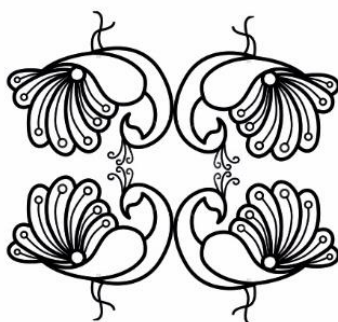


Fig.: 4.16 Radial arrangement

The above design can be used on the front or back of the garment mostly on blouse/kurta or can be arranged on panels of kurta, bed cover, cushion covers, curtains, etc.

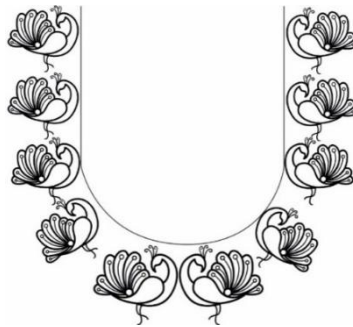


Fig.: 4.17 Neckline arrangement

The design can be arranged on the neckline depending on the shape of the neck of garment (fig: 4.17).

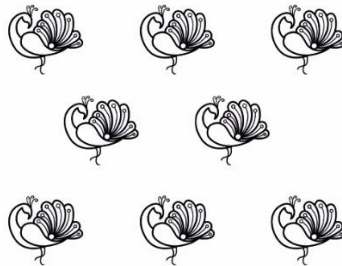


Fig.: 4.18 All-over arrangement

The all-over arrangement of design can be used on the front and back of the garment according to the customer's requirement. The all-over arrangement can be seen on kurta, saree, curtains, cushion cover, bedsheet, pillow cover etc.

Thus, from the above example we can clearly understand and develop our own ways of design placement on various garment areas. Other than the above ways, we can also place the designs in unique arrangements as per the customer's requirement or designer's creativity.

Activities

ACTIVITY 1: Prepare 4 sheets of different design arrangements i.e. border, neckline, radial and all-over using a creative design.

Materials Required

1. A4 drawing sheets
2. Pencil/pen
3. Colours
5. Eraser

Procedure

1. Draw a creative design to form different arrangements.
2. Make 4 different arrangements of border, neckline, radial and all-over.
3. Label it.

ACTIVITY 2: Collect 10 pictures of garments showing different design placements. Paste it in your file.

Material Required

1. Pictures collected from various sources
2. Practical file
3. Pencil
4. Eraser
5. Scissors
6. Ruler
7. Sharpener
8. Coloured pens
9. Glue

Procedure

1. Collect 10 pictures of garments showing different placement of design from different sources like magazines, internet etc.
2. Cut and paste them neatly in practical file.
3. Label them.

Check Your Progress**A. Fill in the blanks**

1. _____ is one of the simplest repeat or placement of design which is formed by placing the design in a basic grid repeat.
2. In _____, design is placed vertically in a column format which is then offset by half in the next row vertical to it.
3. A _____ has scattered design in a repetitive form.

B. Questions

1. What do you mean by placement of design? Write its importance.
2. Explain the different types of design placements along with the diagrams.

Session 3: Specification Sheet

SPECIFICATION SHEET

Specification sheet, also known as “spec-sheet” is a very important document which contains the details of all mandatory elements and is required to manufacture any garment or any other stitched product. It consists of all the important data regarding its style, size, design placement, raw material used etc. Specification sheet is prepared by the designer if the buyer approves his designs or if the buyer sends his requirements for the design. Also, the buyer may send specification sheet to be followed for the development of the apparel or any stitched product of his designs. These specifications are to be followed for the production.

After the preparation and approval of the specification sheet, the first prototype sample is made to understand the construction, fit, desired look, embroidery and trims specified in the spec sheet. In essence, the specification Sheet is the “blueprint” for sample development and garment production.

The first step towards making a garment design is by analysing and interpreting the spec-sheet carefully and understanding the instructions. Specifications for any embroidered garment or product is also a part of specification sheet which contains all the details of embroidery motif, its placement, selection of stitches, colour combination, raw material and all other aspects of embroidery and its application. There is no fixed prescribed format of the specification sheet, it may vary according to the size and type of the organisation and their requirements.

A spec sheet along with the detailed information about the design, materials, measurements etc., contains a diagrammatic representation of the details required or used during production of a design or template. It mainly includes the following heads:

- Product sketch: The design of the end product is showcased using a flat sketch/technical sketch with details marked on it.
- Fabric details: Swatches of the fabric with color details or the fiber content is mentioned.
- PoMs (Points of Measure): Size measurements of the required item, which assures the measurement of the final product. This is very important as it ensures the accurate execution of the garment during its production.
- Design placement: Details of the design and its placement or repeat, design arrangement is defined for the exact placement on the actual sample.

- Embroidery placement: Information regarding the size of motif, its placement, type of stitches, tools and raw material for embroidery and colour combination of material used are also clearly mentioned.
- Workmanship Instructions: Particulars of stitch type, seam diagram, thread size and SPI (stitch per inch) are also mentioned.
- Garment washing instructions: Details of different washes for finishing on the garment are specified for products. Specific instructions for washing and finishing for embroidered product is also mentioned.
- Accessories details: Details of trims, fasteners etc. required with product codes are given.
- Label placement: Placement details are given for brand logo labels and care labels in the garment.
- Comment section: comment section provides notes of small details to be followed during construction and finishing.

For embroidered products, embroidery specifications are a part of the design specification sheet. In the specification sheet, embroidery details include all the information which is required to execute the desired embroidery design on the product. This sheet is used as the base for standardising the embroidery designs on all the products. The embroidery details in the specification sheet generally include:

Type of embroidery thread

- The base fabric for embroidery work
- Type of other decorative materials along with embroidery (beads, sequins, stones, Katdana etc.)
- Placement of embroidery design on the fabric or product
- Size of embroidery design
- Colours of embroidery thread
- Placement of different beads, sequins, stone etc.
- Stitch density
- Estimated stitch length
- Type of stitches

The specification sheet is passed to the embroiderer who is responsible for doing embroidery on the product. The embroiderer follows the specification sheet to embroider the product.

NOTE: The embroiderers who work on a small scale and produce products of their choice may or may not prepare or follow specification sheet. However, for mass production a rough unstructured specification sheet is made by the embroiderers for their reference.

Example of a section of spec sheet giving details of embroidery:

Style No- 12345
 Type of Base fabric - Cotton
 Type of thread - Cotton(Pink), Cotton (Green)
 Type of material - Bead
 Size of design - 2.5" x 2.5" repeat
 Colour - As indicated, pink & green
 Stitch type - French Knot and Satin stitch
 Estimated stitch length - 1/2"
 Stitch density - As indicated

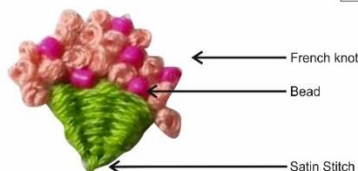
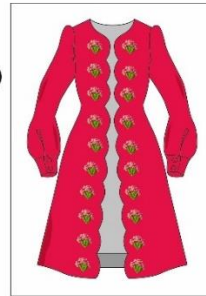


Fig.: 4.19 Embroidery details of specification sheet

So, with the above example, it is very clear that an embroiderer should understand and use specification sheet properly to develop samples of hand embroidery.

Activities

ACTIVITY 1: Visit a garment industry to collect specification sheet and discuss with respective officials regarding embroidery section of the spec sheet. Then prepare a sample of embroidery section of spec-sheet in your practical file.

Material Required

1. Pen
2. Practical file
3. Notepad
4. Coloured pencils
5. Eraser
6. Sharpener

Procedure

1. Visit a garment industry with the teacher/instructor of the institute.
2. Collect specification sheet from the industry.
3. Discuss embroidery section of the spec-sheet with the respective officials of the industry, teacher/instructor.
4. Develop a sample of embroidery section of the spec-sheet in practical file.

Check Your Progress**A. Spot the listed words in the crossword below.**

Spec-sheet, stitches, needle, fabric, thread, seam, sketch, buyers, apparel, print

S	P	E	C	S	H	E	E	T
T	K	N	D	E	R	F	A	H
I	P	E	M	A	L	A	P	R
T	R	E	T	M	C	B	P	E
C	I	D	Y	C	P	R	A	A
H	N	L	T	S	H	I	R	D
E	T	E	K	R	N	C	E	S
S	B	U	Y	E	R	S	L	J

B. Fill in the blanks

1. Specification sheet, also known as _____ is a very important document which contains the details of all mandatory elements and is required to manufacture any garment or any other stitched product.
2. A spec sheet along with the detailed information about the design, materials, measurements etc., contains a _____ representation of the details required
3. Specification sheet is the _____ for sample development and garment production.

C. Questions

1. Explain what a specification sheet is. Write down the contents it includes.
2. Explain the details of embroidery section of a spec sheet.

Module 5**Finishing and Packing of Embroidered Products****Module Overview**

Finishing is the final stage to which a garment or end product passes before it is packed and reaches the customers. Embroidered articles also require finishing before packing. While embroidering a product or a garment, certain defects and problems might arise which an embroiderer has to rectify before sending it for ironing and packing. Thus in short we can say that finishing is performed after completion of embroidery and before packing. Different garment manufacturing units have different quality check and finishing procedures. A lot of factors affect the inspection process like desired visual appearance, neatness of the work, quality of raw material used, workmanship, etc.

The main objectives of quality check system are to maximize the production in the given time and resources. Care is also taken to achieve a satisfactory and good design as per market trends and demand. The embroidery unit of a garment industry also follows all these inspections and quality check processes. This is done at both stages i.e. when the product is in the processing stage and even after its completion. All these points are the major highlights of this unit, which the student will learn. Finishing activities are performed prior packing the garments or end products. The major activities of a finishing department mainly include thread trimming, checking garments and ironing. After finishing the garment is packed and sent to stores or directly to the buyers. The folding, tagging and packing of garments are done in the packing section. Packing adds beauty and value to the product. This unit covers different aspects of finishing and packing of embroidered products.

Learning Outcomes

After completing this module, you will be able to:

- Explain finishing process of embroidered garments
- Describe Packing process followed in an embroidery unit

Module Structure

Session 1: Finishing of Embroidered Products

Session 2: Packing of Embroidered Products

Session 1: Finishing of Embroidered Products

Finishing is the final stage of an embroidery process and includes quality check, which is very important. It is a series of procedures which ensure an impeccable, beautiful and long-lasting product. The finishing of garments after completion of embroidery is very important in an embroidery unit and needs close attention. This should be done carefully before products or garments are sent for the next step of processing, which is packing. It helps raise the level of customer service. The garment should be checked for the following:

1. Missing stitches
2. Stray threads
3. Thread loops in the embroidery design
4. Uneven embroidery
5. Garment stains
6. Damages or any other defects
7. Button or accessories attaching
8. Washing
9. Ironing
10. Storing in the finished products store

Embroidery Finishing Methods

1. Removal of Hoop: Hoops may leave slight marks as the fabric is held under tension for a considerable time while embroidering. This hoop mark can be removed by spraying solution/water and ironing it but care has to be taken because the beads, stones and other material can come out of their place if not handled properly.

2. Inspecting and Correcting the Errors/Mending: Thorough final inspection of ready embroidered products is a must to ensure the quality standards. Errors in the embroidered fabric/garment, caused by thread break or missing stitch at the front or back must be eliminated by re-embroidering the missing or faulty design parts. For fixing, the same yarn should be used as in the embroidery. Some of the following common embroidery defects can be rectified before packing.

- i. Gapping-** It occurs when the fabric is visible through the embroidery design. These gaps can be filled by using the same type of stitch and threads.

- ii. **Missing Stitches-** Sometimes stitches get skipped and the motif looks incomplete. These are called missing stitches and should be mended properly. The simplest way for this is to fill that area by using double strands in the same colour and stitch as that of the motif.
- iii. **Stray Threads-** These are loose threads and fibres that often get trapped during the embroidery process or trail after completion of process. Trim off the threads as closely to the stitch as possible and stick them neatly with the help of an adhesive. Looking to the motif and fabric, it can be tied with the thread also. Take care not to cut the locked knots.
- iv. **Thread Loops-** Sometimes loops may be observed in finished products as a result of loose stitches or faulty thread tension. These can be rectified by pulling the thread from the backside of the embroidery and sticking it with any permanent fabric adhesive. Looking to the fabric and motif, it can be tied with the thread also.
- v. **Crooked Embroidery-** When the finished embroidery appears slightly twisted, wrinkled or puckered, it should be steam ironed well from the back side of the embroidered area and stretched when hot. Repeat the process till all the twists or wrinkles disappear. The temperature of iron must be appropriate to the fabric and thread.

3. Removal of Backing: Backing is placed on the underneath side of a fabric before it is embroidered. Removal of the backing is important before giving a product to the customer. Different types of backing can be used to finish the embroidered design. Their application and method of removal depends on the type of backing. Mainly three types of backing are used for finishing the embroidered products which are as follows:

Cut away backing may be a woven or non-woven material that must be cut from the fabric after the embroidery is completed. This type of backing is a great choice for knits or loosely woven materials. As the name suggests, this backing can be removed by cutting it away with scissors after the embroidery is completed. As per the requirement backing may be removed from the motif or may be cut from outside the design.

Tear away backing is a non-woven material which is very popular among embroiderers because of its ease of removal. It is simply torn away from the garment after the embroidery is completed. In tear away backing also, it may be removed from the motif or may be cut from outside the design as per the requirement.

Water soluble backing is also available for the products that can be washed after completion of the embroidery. This type of backing dissolves completely and offers no support once the garment has been laundered.

4. Removal of Topping: Certain fabrics like towelling, fleece, velvet, etc. have a tendency to absorb the embroidery stitches. The embroidery stitches tend to sink in the garment and as a result the embroidery doesn't look

sharp and clear. So topping is placed over the fabric on the right side for embroidering these fabrics. But this topping needs to be removed before packing and sending the articles to the market. Toppings can be easily removed after the embroidery is complete by washing it (wash away toppings) or by ironing the article (heat-away toppings).

5. Washing and Stain Removal: Often dust and oil stains find their way on to the articles during the embroidery process. Dust and dirt in the atmosphere, oil and other chemicals in the workplace, machine oil, etc., tend to stain the article. As a result, it loses its appeal and doesn't look new and attractive. These stains are removed by washing. Washing is not required always but if it is required should be done very carefully and gently.

It is important to be mindful of the following:

- (i) Embroidered garments should be laundered only with a mild detergent.
- (ii) If necessary, a small amount of chlorine bleach can be used. Non-chlorine bleach is preferred if it is as per the product instructions.
- (iii) Embroidered garments can be machine-washed with cold water.
- (iv) Only a delicate wash cycle should be used for embroidered garments.
- (v) If a colour deposit appears in water, it should be rinsed first in lukewarm water and then in cold water many times until the rinsed water becomes clear.
- (vi) Remove the garment quickly after completing the wash cycle.
- (vii) Embroidered pieces or clothing should not be left soaked in water or lying in a pile when wet.
- (viii) Embroidered articles should not be wringed.
- (ix) Stained embroidered garments or pieces should not be rubbed or brushed.
- (x) Colour fastness of the fabric and threads should be checked before washing.

6. Ironing: It removes wrinkles and gives a smooth look to the embroidered article. Embroidered pieces should be turned to wrong side before ironing. Direct ironing on embroidery should be avoided as it may flatten the design or destroy the threads. For protecting the embroidery, it is advisable to place a thin cotton cloth between the iron and garments. Avoid the steam function, as it may cause fabric shrinkage and may damage embroidered motif and the fabric. Hang or fold it after ironing the garment and refrain contact with anything abrasive.

Ironing of the embroidered fabric should always be done according to the type of fabric. Natural fabrics include a range of fabrics such as cotton, jute, wool and silk. Ironing should be done accordingly. Cotton items are the simplest to iron because they can bear high ironing temperatures and steam. Care should be taken while ironing silk, synthetic and other delicate fabrics. Linen is unaffected by even higher temperatures than cotton, but gets ironing marks easily. Synthetic fabrics are readily damaged at a higher temperature. They tend to stick to the iron if it's too hot. So care should be taken to iron at an optimum temperature without damaging the embroidery and the articles. Mostly all the embroidered fabrics are ironed from the wrong side and adjustment of temperature should be done while ironing on different types of fabrics and the embroidered motifs.

7. Folding the Embroidered Article: A neatly folded garment gives a sense of proper finishing and neatness to the customers. Garments should be packed in neat folds before presenting to the customers.

During the finishing process, embroidered products are inspected for their appearance, neatness, and a quality check is done. If any problems are noticed, they are rectified. Then finally the garment is ironed, and packed. The embroidered fabric is sent to other units for further processing like cutting and sewing, etc. to complete the work as specified by the buyer.

Activities

ACTIVITY 1: Prepare a collage of pictures depicting the finishing process in a garment.

Material Required

1. Chart sheet
2. Pen or pencil
3. Pictures of the finishing process
4. Glue
5. Scissors

Procedure

1. Collect pictures of the process involved in the finishing of a garment.
2. Cut them neatly.
3. Paste them on a sheet.
4. Prepare a collage.
5. Place the collage in the classroom or your practical lab.

Check Your Progress**A. Fill in the blanks**

1. Finishing activities are performed prior _____ the garments or end products.
2. _____ is placed on the underneath side of a fabric before it is embroidered.
3. Errors in the embroidered fabric/garment, caused by _____ or _____ at the front or back must be eliminated by re-embroidering the missing or faulty design parts.
4. Sometimes loops may be observed in finished products as a result of _____ or _____.

B. Questions to be started

1. Describe why finishing of the embroidered garment is needed.
 2. Write about various finishing methods for embroidery garments and products.
3. Write in detail about washing and stain removal.

Session 2: Packing of Embroidered Product

PACKING

Packing involves folding, compressing and placing of garments for the purpose of protection in different sizes of bags, cartons and containers as per instructions or buyers requirement. It also involves storing the packed products in a warehouse or a store section of the industry for distribution. This is the final process in the production of garments, which prepares the finished merchandise for delivery to the customer. The main purpose of packing the garment is to allow the garment manufacturers to transport the garment without damaging the quality of the product.

It is done to protect the articles and products from dirt, dust, moisture, other stains etc., during transportation and storage. It also helps in appropriate handling of the product and adds beauty and value to the product. Many times, it is the packing instead of the actual product that attracts the customer in the first place. Thus, packing also helps in seeking customer attention.

Products and articles are poly packed according to dozen, colour, size ratio, then bundled and packed in cartons as per buyer's requirements. The cartons are printed with all the important information which can be seen from outside the carton conveniently. One needs to be very careful while packing the embroidered garments and other products because these are very delicate and needs to be handled gently and carefully.

Benefits of Packing

- (i) Convenient storage and transportation of goods
- (ii) Safety from damage, , spoilage, etc.
- (iii) Makes the products more appealing and attractive to customers.
- (iv) Easy handling and identification of the product.
- (v) Helps in neat and proper display of products.

While packing the garments or any other textile product following precautions must be taken:

- i. Packing operation should be carried out in a clean surface.
- ii. Information on tags and labels should be cross-checked before attaching it to the garment while packing.
- iii. Tissue paper should be inserted between the location where embroidery work is done and fabric to prevent the embroidery work getting damage due to abrasion.

- iv. Puckered or loose thread coming out of fabric should be cut prior to packing the garment.
- v. Proper cushioning material should be used while packing to prevent the garment from damage during transportation.
- vi. Packing material are checked for any stains or rust before attaching it to the garment otherwise it could stain the product.

Commonly Used Material for Packing Garments:

- (i) Ball head pin
- (ii) Packing butterfly
- (iii) Carton
- (iv) Inner box
- (v) Paper board
- (vi) Plastic clip
- (vii) Plastic collar
- (viii) Polybag
- (ix) Scotch tape
- (x) Tag pin
- (xi) Rope
- (xii) Tissue paper
- (xiii) Thin paper sheets
- (xiv) Hanger packs

Packing material may be used according to the product and requirement of the customer. All the packing material should be environment friendly. Packing department should use packing materials according to the requirement and norms for packing of different material.

Functions of Packing: Packing is the last stage of product manufacturing. A perfect packing is an important part for any product and helps to receive customer attention. Some essential functions of packing are as follows:

Protection

The main function of packing usually involves protection of products from dust, dirt and other such agents. It helps to protect the goods from loss and damage. During transport, handling and storage operations, various types of protections are needed like physical and barrier protection.

- a) **Physical:** Physical protection is needed from vibration, mechanical shock, electrostatic discharge compression, climatic conditions, temperature, etc.
- b) **Barrier:** It is needed from humidity, precipitation and solar radiation, oxygen, water vapour, dust, etc. Some embroidered products can become dull over time in terms of its shine and colour so it must be prevented from humidity and dust.

ii. Storage: Packing makes storage easy. It helps in easy stacking, shelving and grouping of the product. Packed products give a neat appearance and take less space and time for storage.

iii. Loading and transport: During loading and transportation, the packed product may be lifted, moved, set down and stored in a warehouse manually or mechanically. To complete this process easily, efficiently and safely, suitable packing is done.

(iv) Promotional function: Aesthetic packing attracts customers' attention and creates a positive impact on the purchasing decision.

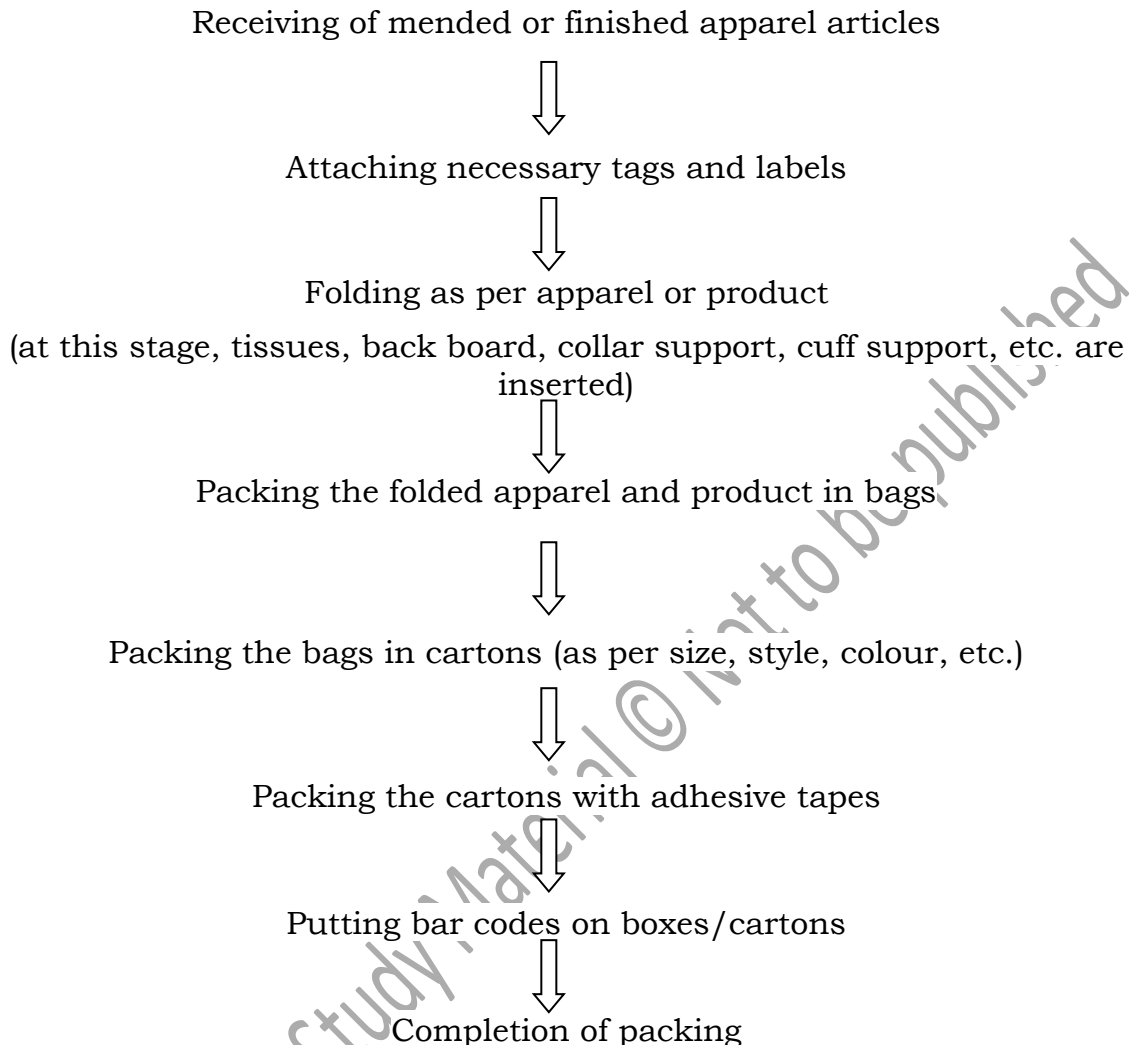
(v) Sales: Attractive packing helps to promote the sales process and make it more feasible.

(vi) Information transmission: Packing and labels give detailed information about product like how to use, ingredients, transport, nature, composition, weight, quantity, storage, recycle or dispose of the package or product.

Packing can be described as a coordinated system of preparing goods for transport, warehousing, logistics and sale. Packing is an important part of the product manufacturing process which is concerned with designing & producing of appropriate packing for a product. The garments are poly-packed dozen-wise, color-wise, size-ratio-wise, bundled, and then packed in the carton after final inspection and folding. The carton is clearly labelled with crucial information in printed form that can be read from the outside.

Some common steps of packing are given which are used to pack any garment. These are the basic steps used for packing but sometimes according to the need of the product or requirement of the buyer, specific packing can be used.

Steps in Packing



Types of packing

There are generally two types of packing of the embroidered garments:

1. Poly-bag packing

In this type of packing embroidered products are packed into a poly bag before placing them into cartons box to prevent any kind of damage to the delicate embroidered products. Products may be packed individually or in group in a poly bag and its ratio will be specified by the buyer.

i. Single piece packing – In this type, a single product is packed into the polybag. It can be decided on the basis of delicacy of embroidery work or as per buyer's requirement.

ii. Blister Packing: In this type of packing, two or more products are packed into a polybag on the basis of size and colour ratio. These poly bags are then placed into a carton box.

2. Packing without polybag

In this method, the products are just folded (if garment) and arranged in the carton boxes without placing them in the polybag. When it comes to pack multiple garments or other products of embroidery into carton boxes, colour and sizes are considered as main criteria for differentiating packing method. Different ways of packing are as follows:

i. Solid Packing: In this method of packing, the carton box will include products of a single color and same size. For example, 20 embroidered *kurtas* of a similar color (For ex: Red), similar design and the similar size say S will be put in one carton box.

ii. Assorted packing or Ratio packing:

a. Ratio Packing: This method is mainly used for garments. In this method, the carton box includes garments of the same color but of different sizes according to the ratio.

For example, S : M : L : XL = 5 : 7 : 7 : 5.

b. Mixed Packing: In this method the carton box can include garments of different colours but of same size or garments with different colors and also different sizes.

Many times as per the requirement of the customer or other aspects related to item, transportation, expenses, etc. following methods are used for packing:

1. First garment is folded flat as per specific dimension and then packed into a polybag.
2. Garment is folded and directly packed into individual cardboard box instead of packing into poly bag.
3. Garments are not folded at all – full garment is packed into a polybag with a hanger attached and then it is placed in the carton.
4. Garments are not folded and not packed into individual polybag. Instead these are directly packed into carton boxes. Later in retail shop, garments are placed in racks using hangers.

Activities

Activity 1: Visit an embroidery unit or garment industry to watch folding and packing process of embroidered products and prepare a report.

Materials Required

1. Notebook
2. Pen or pencil
3. Camera (if available)

Procedure

1. The teacher will arrange a visit to the industry.
2. Students will observe the finishing and packing process of the embroidered product and note the steps.
3. Click pictures if possible.
4. Prepare a report with pictures (if available)

Activity 2: Prepare a collage of tools and materials used in packing of garments. (Take help from internet if available).

Materials Required:

1. Chart paper
2. Pencil/pen
3. Coloured pens
4. Glue
5. Scissors

Procedure:

1. Visit any garment industry or search on internet about different tools and materials used for packing of a garment.
2. Take printout of these tools and materials and cut it with the help of scissors.
3. Paste these pictures in the chart and label each tool and material.

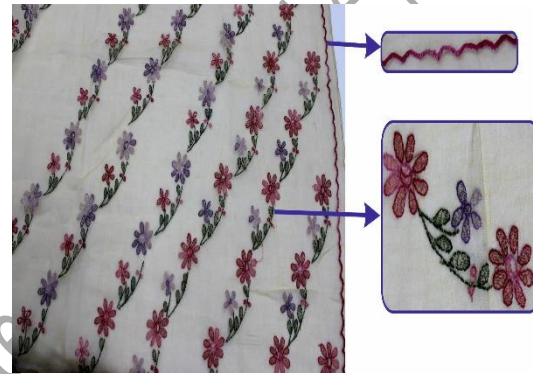
Check Your Progress**A. Fill in the blanks**

1. _____ is the last stage of product manufacturing.
2. Many a times it is the _____ instead of the actual product that attracts the customer in the first place.
3. In type of packing, two or more products are packed into a polybag on the basis of size and colour ratio.
4. Inpacking, the carton box can include garments of different colours but of same size or garments with different colors and also different sizes.

B. Questions

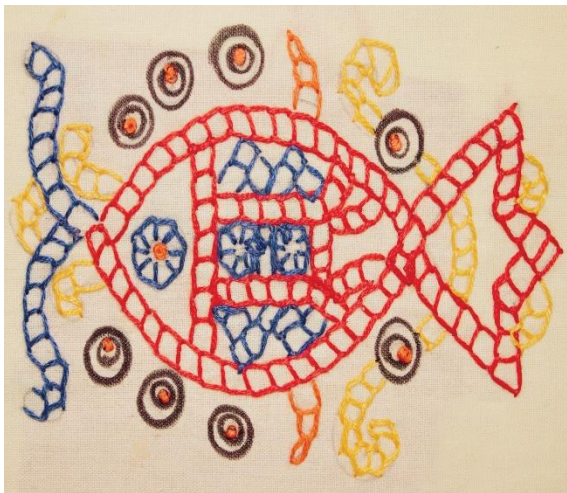
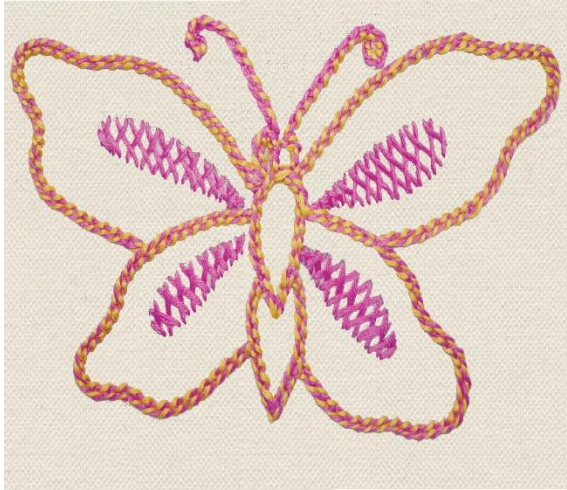
1. Explain the packing of embroidered garments and products.
2. Write the steps of packing.
3. Describe the types of packing.
4. Explain the function of packing.

Design Plate of Hand Embroidery Stitches

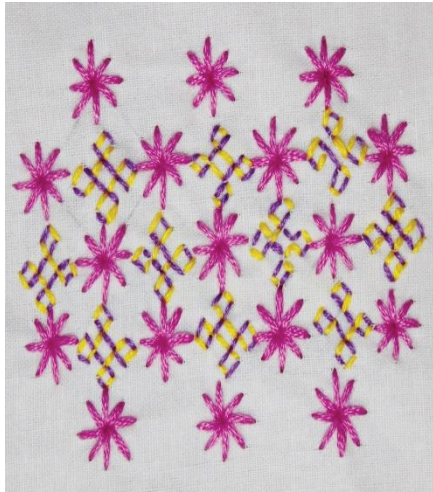




















ANSWER KEY**MODULE – 1****SESSION 1:****A. Multiple Choice Questions**

- (b) Complementary
- (a) Hue
- (a) Secondary colours
- (b) Shape
- (a) Texture

SESSION 2:**A. Fill in the blanks**

1. Asymmetrical/Informal Balance
2. Proportion
3. Symmetrical, asymmetrical/Formal, informal
4. Rhythm
5. Harmony

B. Multiple Choice Questions

1. A
2. A
3. C

MODULE – 2**SESSION 1:****A. Multiple Choice Questions:**

1. 06

2. Constant, even
3. Closed herringbone
4. Chevron Stitch

SESSION 2:

A. Fill in the blanks:

1. Loop stitches
2. Ladder-like loop
3. Coral Stitch
4. V-shape

MODULE – 3

SESSION 1:

A. Fill in the blanks:

1. Kathis
2. Cobbler
3. Counting
4. Flower, work
5. Shadow

SESSION 2:

A. Multiple Choice Questions:

1. Bengal
2. All of the above
3. Darning, satin

MODULE – 4

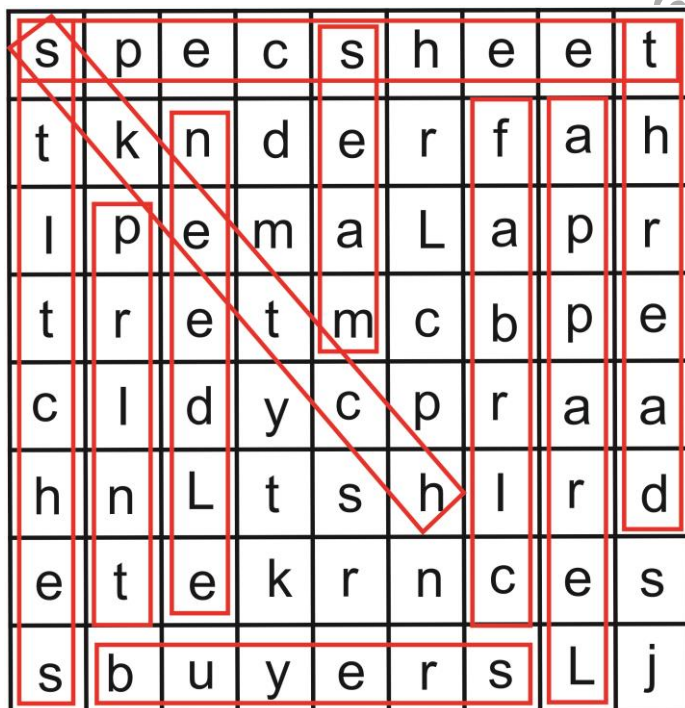
SESSION 1:

A. Multiple Choice Questions

1. a
2. c
3. d

SESSION 2:**A. Fill in the blanks**

1. Equidistant
2. Half-drop
3. Tossed or random repeat

SESSION 3:**A. Crossword:****B. Fill in the blanks**

1. Spec-sheet
2. Diagrammatic
3. Blueprint

MODULE – 5**SESSION 1:****A. Fill in the blanks**

1. Packing
2. Backing
3. Thread break or missing stitch
4. Loose stitches
5. Faulty thread tension

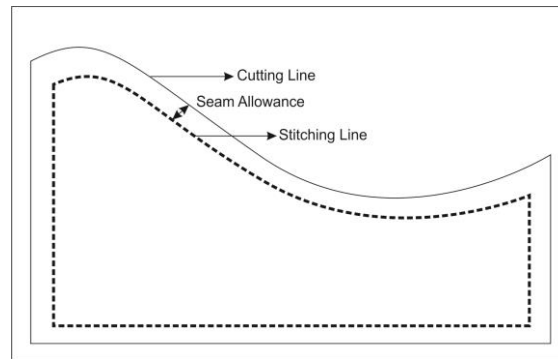
SESSION 2:**A. Fill in the blanks**

1. Packing
2. Packing
3. Blister
4. Mixed

GLOSSARY

- ❖ **Aesthetic:** The artistic or beautiful quality of a design or garment.
- ❖ **Applique:** It is the ornamental needlework in which pieces or patches of fabric in different shapes and patterns are sewn onto a larger piece to form a picture or pattern.
- ❖ **Chain stitch:** Series of looped stitches resembling a chain.
- ❖ **Chikankari:** A famous embroidery of Lucknow.
- ❖ **Collars:** A part of the garment attached around the neckline.
- ❖ **Drape:** Drape is the quality of fabric to hang.
- ❖ **Edging:** Variety of stitches that are used to decorate borders or edges of fabric.
- ❖ **Felting:** Felting is a type of non-woven technique of fabric construction in which fabric is created directly from fibres bonded through heat, moisture and pressure.
- ❖ **Filling:** To fill the embroidery design.
- ❖ **French knot:** Type of knotted stitch used in embroidery.
- ❖ **Ghararas:** Type of loose trouser with pleats below the knee.
- ❖ **Jaalis (Latices):** The Jaali stitch is a unique stitch that gives an effect of open mesh or net created.
- ❖ **Kinari:** Hindi term for border.
- ❖ **Long and short stitch:** The stitch is often used for shading flower petals and bird feathers. In this, the stitches are worked in such a way that they are alternately long and short.
- ❖ **Outlining:** Stitches used only on the outline of the embroidery design.
- ❖ **Quilting:** Quilting is a process of joining minimum of three layers of fabric through stitching by hand or by machine.
- ❖ **Right side of the fabric:** For a solid coloured fabric the right side of the fabric can be defined as the side where the dotted pricks at the selvedge feel smooth on touching. Whereas, for printed fabric, this can be defined as the side of the fabric where the prints appear brighter.
- ❖ **Sag:** When threads hand down loosely in an embroidery.

- ❖ **Satin stitch:** A series of flat stitches used to completely cover the design.
- ❖ **Seam allowance:** The distance between raw edge and stitching line of the garment.



- ❖ **Seam:** It is a line of stitch that joins two layers or two edges of the fabric together.
- ❖ **Shaded coloured threads:** Threads which come in two or more colours and gives the effect of shading in embroidery.



- ❖ **Specification sheet:** A technical document that contain all the construction and embellishment details of the garment.
- ❖ **Stem stitch:** An embroidery outline stitch that produces a corded appearance.
- ❖ **Swatches:** Pieces of fabric
- ❖ **Trousseau:** Term generally used for bridal outfit including dress and accessories.
- ❖ **Tucks:** Small fold in the fabric which is sewn in place.
- ❖ **Weaving:** Type of fabric construction technique in which two sets of yarns are interlaced.
- ❖ **Yokes:** Type of shaped pattern piece which forms the part of a garment.

List of Credit

Graphics

Verma Prachi – Fig.: 1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 1.11, 1.12, 1.13, 1.14, 1.15, 1.16, 1.17, 1.18, 1.19, 1.20, 1.21, 1.22, 1.23, 1.24, 1.25, 1.26, 1.27, 1.28, 1.29, 1.30, 1.31, 1.32, 1.33, 1.34, 1.35, 1.36, 1.37, 1.38, 1.39, 2.1,2.2,2.3,2.4,2.5,2.6,2.7,2.8,2.9,2.10, 2.11, 2.12, 2.13, 2.14, 2.15, 2.16, 2.17,2.18, 2.19, 2.20, 2.21, 2.23, 2.24, 2.25, 2.26, 2.27, 2.28, 2.29, 2.30, 2.31, 2.32, 2.33, 2.34, 2.35, 2.36, 2.37, 2.38, 2.39, 2.40, 2.41, 2.42, 2.43, 2.44, 2.45, 2.46, 2.47, 2.48, 2.49, 2.50, 2.51, 2.52, 2.53, 2.54, 2.55, 2.56, 2.57, 2.58, 2.59, 2.60, 2.61, 2.62, 2.63, 2.64, 2.65, 2.66, 2.67, 2.68, 2.69, 2.70, 2.71, 2.72, 2.73, 2.74, 2.75, 2.76, 2.77, 2.78, 2.79, 2.80, 2.81, 2.82, 2.83, 2.84, 2.85, 2.86, 2.87, 2.88, 2.89, 2.90, 2.91, 2.92, 2.93, 2.94, 2.95, 2.96, 2.97, 2.98, 2.99, 2.100, 2.101, 2.102, 2.103, 2.104, 2.105, 2.106, 2.107, 2.109, 2.110, 2.111, 2.113, 2.114, 2.115, 2.116, 2.117, 2.118, 2.119, 2.120, 2.121, 2.122, 2.123, 2.124, 2.125, 2.126, 2.127, 2.128, 2.129, 2.130, 2.133, 2.134, 2.136, 2.137, 2.138, 2.139, 2.140, 2.141, 2.146, 2.147, 3.1, 3.2, 3.6, 3.7, 3.8, 3.9, 3.10, 3.11, 3.12, 3.13, 3.14, 3.20, 3.21, 3.27, 3.28, 3.29, 3.30, 4.8, 4.9, 4.10, 4.11, 4.12, 4.13, 4.14, 4.15, 4.16, 4.17, 4.18, 4.19

Photographs

Choubey Akshay – Fig.: 2.108, 2.112, 2.131, 2.132, 2.135, 2.142, 2.143, 2.144, 2.145, 2.148, 2.149, 2.150, 2.151, 2.152, 2.153, 2.154, 2.155, 2.156, 2.157, 3.3, 3.4, 3.5, 3.15, 3.16, 3.17, 3.18, 3.19, 3.22, 3.23, 3.24, 3.25, 3.26, 3.31, 3.32, 3.33, 3.34, 3.35, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7