Structure

1.0 Introduction
1.1 Materials required
1.2 Selection of fabrics and threads
1.3 Techniques of Transferring Designs
1.4 Starting & ending of embroidery stitches
1.5 Types of embroidery stitches

Learning objectives

After studying this unit, student will be able

• To acquire knowledge about creating the embroidery designs
• To learn different hand embroidery stitches
• To plan, design and stitch according to fashion/need

Unit Preview

Embroidery is the embellishment or decoration done on woven or nonwoven fabric to increase the beauty of the fabric. It needs needle and thread to sew onto the fabric. It is very simple and easy to learn the way of stitching. This unit helps to learn embroidery stitches suitable for the design and also to design according to the need.
1.0 Introduction

Hand embroidery is used as surface enrichment on the fabric or finished garment. They can be done by using different types of embroidery threads. Proper selection of design, colour combination, threads and accessories if any required is more important to get the better outlook of the finished product.

1.1 Materials required

1. Embroidery fabrics
2. Embroidery threads—cotton skein threads, silk threads and synthetic threads
3. Embroidery hoops (frames)
4. Embroidery needles—fine & long
5. Embroidery scissors
6. Thimble
7. Needle threader

1.2 Selection of fabrics and threads

Smooth surfaced, tightly woven firm fabrics are suitable for embroidery. Even though medium weight fabrics are suitable for embroidery, other weight fabrics from cotton, silk and synthetic are suitable if the threads used are not heavy. Fabrics having evenly spaced surface pattern that supplies guidelines for certain kinds of embroidery such as cross-stitch are also suitable.

Threads from cotton, rayon and silk are available in the market. Mercerized cotton threads are easy to work with and produce brighter effect. Zari thread is also employed for enriching embroidery. The threads used for embroidery should always be colourfast to avoid staining on the fabric and also fading.

1.3 Techniques of transferring designs

Transfer of design to a fabric can be accomplished by any of the following three different methods

1.3.1 Direct drawing method

It is drawing designs directly onto the fabric by free hand with the help of a pencil. Direct method can be used conveniently on organdie, georgette, voile etc. On transparent or thin fabrics, designs can be drawn with pencil keeping the fabric tight in the embroidery frame.
1.3.2 Using carbon paper

Different colours of carbon papers are available in the market. It requires to place the fabric on a smooth and hard surface. The carbon paper is placed on the fabric keeping the carbon side down and place the design paper also on to the carbon paper. Trace the design with the pencil or a tracing wheel. Light coloured carbon paper is used for dark coloured fabrics and dark coloured papers for light coloured fabrics. This carbon paper is suitable for marking smooth fabrics only.

1.3.3 Using butter paper

This method is the oldest but still effective. To transfer the design, place pattern on a thick wad of fabric. Using a sharp pin or an awl, prick along design lines of pattern; keep holes close together. For quick pricking, use sewing machine. Remove top and bobbin threads, and set stitch length to 8. Stitch along the design lines.

Position pricked design, right side up, on fabric and pin along all edges. Using a small felt pad, gently rub chalk powder over pricked holes. Remove pattern carefully to avoid smudging the powder. Use a sharp pencil to connect dots that form design outline.

1.4 Starting & ending of embroidery stitches

Embroidery stitches should never be started by knotting the thread on the wrong side. It should always be started with a back stitch, so that it is laid permanently. At the end, it can be ended either by back stitch or the threads and layer can be knotted together.

1.5 Types of hand embroidery stitches

1.5.1 Chain stitch

It is one of the most popular embroidery stitches for outlining or, if worked in close rows then used for filling an area.

1.5.1.1 Stitching procedure

- To make the chain stitch, bring the needle from below upward.
- The needle is inserted back into the same hole and taken out at some distance above it (that forms the length of the stitch).
- The working yarn is carried under the needlepoint. (fig. 1.1)
- Now, pull the needle gently. In this way, a chain loop is made.
• Work next stitch the same way always inserting needle into the hole made by the emerging thread. Continue in this way for the entire row or the design.

• For chequered chain stitch, thread needle with two threads of contrasting colours. Work a chain stitch holding the thread, which is being worked firmly with thumb. Adjust the loose thread and then adjust the chain stitch just worked.

• Work another chain stitch with the contrasting colour holding the thread in position until the loose thread is adjusted.

![Fig 1.1 Chain stitch - Method and finished appearance](image)

1.5.2 Stem stitch

It is primarily an outlining stitch, but is often used to work stems in floral designs as well.

1.5.2.1 Stitching procedure

• Work from left to right on the same line. (fig. 1.2)

• Bring needle out at a starting point 1.

![Fig 1.2 Stem Stitch - Method and finished appearance](image)

• Insert at a point 2 which is one stitch length away from 1 and exit at 3, half stitch length back between 1 & 2; distance 1-3 and 3-2 should be equal i.e. is around 2mm.
• Repeat sequence. Note that point 3 of previous stitch is now point 1

• The needle emerging at 3 is coming from hole made by thread entering at point 2 of the previous stitch.

1.5.3 Feather stitch

This gives a delicate effect to make the hand embroidery.

1.5.3.1 Stitching procedure

• Work stitches from top to bottom. Draw 3 imaginary lines as guidelines for stitching. (fig. 1.3)

• Bring needle up at 1 in center of the three imaginary lines drawn.

• Insert needle at 2 slightly lower and to the right of the 1.

• Then angle needle out at 3 (below 1 in few mm in distance) along centerline, carrying working yarn under point and pull through.

• Insert needle at 4 slightly below and to left of 3.

• Angle out at 5 along centerline; carry yarn under point and pull through.

• Continue, alternating angle of looped stitches.

• To end row, take a small stitch over last loop.

[Fig. 1.3 Feather Stitch - Method and finished appearance]

1.5.4 Buttonhole stitches

When blanket stitches are worked closely they give buttonhole stitches. It is a popular finishing stitch for edges extensively in cutwork embroidery.

1.5.4.1 Stitching procedure

Stitch is worked from left to right and between two rows, to give the height depending on the design of the work.
• Bring needle out at starting point 1. (fig. 1.4)

• Insert the needle at a point 2 on the top line and slightly to the right of 1

• Exit at point 3 right to 1, directly below 2.

• Before pulling needle through, carry yarn under point of needle and proceed to next stitch.

• Note point 3 of previous stitch is now point 1 for second stitch.

• Work entire row in the same way, working closely and maintaining the height of stitches even throughout.

Fig 1.4 Buttonhole Stitch - Method and Finished appearance

1.5.5 Fishbone stitch

This is used to give bone effect at the center of the design. It is worked in an oval or circled form. The forms are generally divided into two at the center to create the effect.

1.5.5.1 Stitching procedure

• Bring needle up at 1 and take a small stitch down center to 2. (fig. 1.5)
• Bring needle up at 3, left to 1 and insert at 4 directly across from 3.
• Exit at 2 and carry yarn under needlepoint and pull through.

1.5.6 Couching stitch
It is used to outline the design.

1.5.6.1 Stitching procedure
• To start, bring up desired number of laid yarns at right.
• Use left thumb to hold and guide laid yarns as you couch over them.
• Bring working yarn up at 1 (starting point) just below laid yarns. (Fig 1.6)
• Insert at 2 directly above laid yarns, and exit at 3 farther along the line (on the line with 1).
• Point 3 is now point 1 for next stitch. Continue until the laid yarns are anchored.
• Keep distance between the stitches consistent.
• Bring ends of laid yarns to back and secure.

Fig 1.6 Couching Stitch - Method and Finished appearance

1.5.7 Romanian couching stitch
This uses same yarn for laid and couching yarns. The couching stitches are worked longer.

1.5.7.1 Stitching procedure
• Bring yarn up at 1. (fig. 1.7)
• Insert at 2, exit at 3 above laid yarn.
• Take a long slanting stitch over laid yarn to 4; exit at 1 for start of next row.
• Continue taking laid and couching stitches.
• Keep yarns slack so that the two stitch types appear indistinguishable stitch above one in previous row.

Fig 1.7 Romanian Couching - Method and Finished appearance

1.5.8 Herring bone stitch

This is used to fill the areas. When it is worked on the transparent fabrics on their backside it is called as shadow work.

1.5.8.1 Stitching procedure

• The needle is taken out upward from below. (fig. 1.8)

• To maintain the shape of the design, take a small stitch in the opposite lines of the design.

• Take out the needle behind the previous stitch and slightly in front of the thread. Go on working from right to left and left to right.

• In a double line design, take the first stitch on the upper line and the next on the lower line in front of each other. This gives a cross-stitch look.

Fig 1.8 Herring bone Stitch - Method and Finished appearance

• While embroidering floral designs, take the stitches very close together. This makes the design prominent and attractive.

• If two colours are used for embroidery, take the stitches with some gap in between both the lines and if single colour is used for embroidery, take the stitches close together in both the lines.
• A sharp and thin long eye needle of 7 to 9 number should be used for herringbone stitches. Yarn should be selected suitable to the fabric and the design.

1.5.9 French knot

Knots are used to embroider floral motifs in the design. They look like rose buds when worked in larger form. Tiny dot types are used to fill a smaller area.

1.5.9.1 Stitching procedure

• Bring needle up at 1. (fig. 1.9)
• Holding yarn tight with left hand, wrap yarn around needle twice.
• Gently pull the yarn so the twists are tightened against the needle.
• Carefully insert needle near point 1 and pull through
• Be sure yarn end is still held tight.
• Scatter knots as desired within design area.
• French knots can be made larger by increasing number of yarn twists around needle on every next stitch.

Fig 1.9 French knot - Method and Finished appearance

1.5.10 Double Knot

This is almost similar to the knot stitches except that the knots are worked in continuous manner.

1.5.10.1 Stitching procedure

• Bring needle up at 1. (fig. 1.10)
• Take a small running stitch at point 2 about 2-3mm from 1 and come up at 3.
• Take the needle under the thread and in between the running stitches thus forming a knot.
When the French knots are worked compactly with the same number of twist on every next stitch, then it called as bullion knot. They are also used to fill the areas.

1.5.11 Bullion knot

1.5.11.1 Stitching procedure

- Bring needle up at 1. (fig. 1.11)
- Insert at 2 (slightly close to 1) and exit at 1 again.
- But do not pull yarn through.
- Twist yarn around needlepoint five to seven times depending on length of stitch (distance from 1 to 2).
- Then carefully pull needle through both fabric and twists
- Take care not to distort twists.
- Pull yarn towards point 2, so coil can lie flat.
- Pull working yarn tight and use point of needle to pack yarns in coil together evenly.
- Re-insert needle into point 2.
1.5.12 Seeding stitch

These small tiny stitches are used to fill the area to imitate a dotted effect in raised form.

1.5.12.1 Stitching procedure

- Bring needle up at 1 and take a tiny stitch down at 2. (fig. 1.12)
- For a heavier stitch, bring needle up at 3 (in line with 1)
- Take another small stitch at 4 (in line with 2) close to the first stitch.

![Fig 1.12 Seeding Stitch - Method and Finished appearance](image)

1.5.13 Fly stitch

These are like small flies with tiny wings spread over the design.

1.5.13.1 Stitching procedure

- Bring needle up at 1. (fig. 1.13)
- Insert at 2 directly across 1, then angle needle out in ‘V’ shape at 3.
- Points 1, 2 and 3 should be equidistant.
- Carry the yarn under the needlepoint and pull through.
- Complete stitch by inserting at 4 over loop of ‘V’.
- Work as many fly stitches as necessary to fill desired design area.

![Fig 1.13 Fly Stitch - Method and Finished appearance](image)
1.5.14 Satin stitch:

It is a solid filling stitch that covers the design area with long straight stitches placed close together. Care should be taken to make stitches smooth and at even tension.

1.5.14.1 Stitching procedure

- Work from left to right. (fig. 1.14)
- Bring needle up at 1.
- Insert at 2 directly above.
- Exit at 3 close to point 1.
- Continue until area is filled.

![Fig 1.14 Satin Stitch - Method and Finished appearance](image)

1.5.15 Pekinese stitch

It is also known as Chinese stitch, blind stitch, and forbidden stitch. It can be worked as a single line or in lines packed closely together as a filling stitch.

1.5.15.1 Stitching procedure

- Start with evenly spaced back stitch. (fig. 1.15)
- Bring the thread up at the very end of the row.
- Slide your needle up under the second to last stitch.
- Don’t pierce the fabric but work under and on top of the back stitches
- The thread has formed a small loop below the first back stitch.
- Slide your needle under this stitch from top to bottom, keeping your needle under the loop as well and pull the thread through loosely.
- Slide your needle up under the third back stitch.
• Then insert from top to bottom through the second back stitch
• Keep looping your thread in this manner till the end of the row

![Fig 1.15 Pekinese Stitch - Method and Finished appearance](image)

**Test your understanding**

1. Stitch used as outline of design is ____________
   (a) Satin  (b) French knot  (c) Herring bone
   (d) Stem stitch

2. The stitch with combination of back stitch and sliding the needle under and top of back stitch is
   (a) Peckinese stitch  (b) Double knot  (c) Chain stitch
   (d) Couching stitch

3. The stitch when worked on transparent fabric on their back side to produce shadow work is
   (a) Herring bone  (b) Roumanian stitch  (c) Double knot
   (d) Fly stitch

4. Most commonly used stitch for finishing blankets is
   (a) Chain stitch  (b) Stem Stitch  (c) Buttonhole stitch
   (d) Pekinese stitch

**Answers to Test Your Understanding**

1. (d)
2. (a)
3. (a)
4. (c)

**Summary**

Embroidery is an art of decorating fabric with thread and needle. The beauty of embroidery design depends on the selection of design, colour combination of threads and suitable stitches. Smooth surfaced, tightly woven firm fabrics are suitable for embroidery. Medium & light weight fabrics from cotton, silk and synthetic are also suitable for embroidery if the threads used are not heavy. Hand embroidery uses a combination of stitches. There are different types of stitches and variations of the basic stitches like straight, back, feather, knotted, buttonhole, couching stitches etc. Each stitch has its own identity and style. Few stitches can be used as outline and others as filling. Many patterns can be created using the combination of these stitches on handkerchiefs, sarees, dress materials, bed sheets and covers, furnishing materials etc.

**Short Answer Type Questions**

1. What type of fabrics are suitable for hand embroidery?
2. What are the stitches used for filling?
3. Write the procedure for Fish bone and Herring bone with illustrations.
4. What is couching? How is it useful as embroidery stitch?
5. How is embroidery helpful in embellishing the fabric?
6. List down the basic stitches used in hand embroidery

**Long Answer Type Questions**

1. Explain the procedure of different knot stitches with illustrations.
2. What is the stitch that is mostly used for finishing blanket? Explain with illustrations.
3. What are the different stitches used for filling areas? Explain with illustrations.
4. Illustrate different methods of tracing designs onto the fabric.
5. Explain the stitches used as outline of a design with Illustration.
UNIT 2

Study of Handling Different Fabrics

Structure

2.0  Introduction
2.1  General considerations for handling different fabrics
2.2  Handling of different fabrics

Learning Objectives

After completion of this unit student will be able

• To know about the characteristics of different fabrics
• To learn how to plan hand embroidery according to the design, fabric and threads.
• To know about the care to be taken while stitching on different fabrics

Unit Preview

When planning for embellishment on fabric with embroidery the designer should be able to select the design, fabric, thread and accessories with similar characteristics.

The embroidery stitches chosen on the fabric also reflect the quality of embroidery. The characteristics of the few fabrics and care to be taken while embroidering are discussed in this chapter.
2.0 Introduction

Traditionally in India only cotton and silk fabrics were used as garments, but in modern times many different fabrics like polyester, rayon, nylon etc have come into existence to make garments. As with all clothing fashions, designs, patterns and colour combinations have changed throughout centuries. Each day in its wake brings in lot of varieties of fabrics in the market as per the consumer preferences. The designer should have good knowledge about the characteristics of the fabrics available in the market and the quality of the fabric which directly affect the embroidery.

The embroidery stitches should be practiced with different types of threads that are suitable for different fabrics. It is important to plan the design carefully before selecting the materials. Many threads used for hand embroidery on sheer fabrics are delicate and light, which are appropriate for light, airy fabrics. Other threads may be heavier, such as silver, gold, or coloured wire, and will pull and snag lightweight fabrics. For planning embroidery, the factors like fabric, thread, and embellishments should be considered.

2.1 General considerations for handling different fabrics

• Before the fabrics are cut and sewn, they need preparation to avoid distortion during construction or finishing of a garment.

• The fabrics should have even width throughout the yardage. Ensure that both warp and weft yarns are at right angles to each other. If the weft yarns are not running exactly at right angles to the warp the fabric has poor drape in the product of end use.

• Before cutting check the fabric edges for evenness and grain perfection. If it is uneven, straighten the fabric by pulling on the bias until the fabric is perfect.

• All synthetic fabrics are heat set at high temperatures before they appear in the market. If distortions occur at this stage, it is impossible to straighten them. Hence, it is better to avoid such fabrics.

• Select the fabric for embroidery according to the end use of the product. Successful embroidery involves selecting the right type of design, thread and needle for the fabric, together with a means of holding the fibres of the fabric absolutely stationary throughout the stitching.

• Synthetic or sheer fabrics are light in weight and hence they slip from the hoop or frame. If it is tightened the fabric surface would be damaged by the pressure of the hoop. To prevent stretching of the fabric, wrap the hoop in strips of muslin before hooping the fabric, or cut two rings of muslin and sandwich the fine fabric in between the inner ring of the hoop.
Light weight fabrics need airy designs with low stitch count where as pile fabrics work well with fairly simple solid designs. The stretch fabrics are usually embroidered with light designs, although small areas of satin stitch often work.

### 2.2 Handling different fabrics

#### 2.2.1 Crepe

A light weight fabric with a smooth surface woven plainly from two types of silk yarn. A flat yarn is used for warp and a crinkled one for the weft. The effect can also be obtained by the use of hard twist, chemical treatments, weave construction, or some form of embossing or surface treatment. Crepes are available in an unlimited variety of fibers and blends and in many different constructions. The fabric has a soft sheen and drapes beautifully into wide flares. The fabric is not so easy to cut and sew, but tends to unravel and stretches in the crosswise direction.

- Preshrink lightweight crepe before cutting by dry cleaning the fabric or washing by hand in warm water. Do not tumble dry crepe.

- Practice embroidery on spare crepe material first.

- Hand basting hems and seams can make it easier to be precise when sewing fine crepe. To baste the hem or seam by hand use a very fine thread and needle and sew large stitches by hand to hold the material in place. Carefully cut and remove the thread used to baste once the hem or seam has been completed.

- If using pins to hold fabric, use extra fine pins or holes appear in the fabric.

- Use very fine needle to stitch on the fabric

- Sew with small stitches and light weight threads when sewing by hand.

#### 2.2.2 Felt

A non-woven fabric that is made from wool, hair, or fur, and sometimes in combination with certain manufactured fibers, where the fibers are locked together in a process of utilizing heat, moisture, and pressure to form a compact material.

Woolen fibers are generally used to make felt. The raw fiber is first prepared by washing or boiling. High quality felt is made from 70-100% wool, inexpensive felt is made of 70% synthetic fibers and 30% wool or 100% acrylic. Next, the wet fibers are pressed together while being heated. The combination of moisture, heat, and pressure shrinks the fibers, and bonds them together to form a dense mat.
• Cut the felt fabric to desired size for embroidery design.

• Transfer design onto the felt. It can be done by drawing directly onto the felt with a disappearing ink marker, which is available from most fabric stores. Bold designs are the best designs to trace directly on felt.

• Use dress-makers carbon to transfer patterns drawn on paper. Place the carbon sheet between the paper pattern and the felt with the waxy or coloured, side touching the felt. Trace over the outline of the pattern with a tracing wheel. The wheel will leave small dots of ink on the felt. These dots are easier than solid lines to hide with embroidery stitches.

• Embroider over the design using whatever stitch combinations are possible. Simple running stitch, or back stitch, is effective for outlining, or use more traditional embroidery stitches, such as chain stitch. Cross stitching is also an effective technique on felt.

• A tear-away stabilizer is preferred to print or draw the design on more sturdy surface that needs to be embroidered. Pin the stabilizer with design onto the felt and embroider over the stabilizer, which is torn away when embroidering is finished. Use tweezers to gently pull out any little pieces of stabilizer that are left after tearing.

2.2.3 Lace

Ornamental openwork fabric, made in a variety of designs by intricate manipulation of the fiber by machine or by hand.

• Draw out a pattern onto a sheet of tissue paper, which forms the pattern for embroidery to stitch onto the lace.

• Untwist the screw along the side of the embroidery hoop. Separate the two circles of the embroidery hoop, then slide the lace fabric over the bottom circle. Lay the tissue paper over the lace fabric.

• Position the lace and tissue so that the area that is to be embroidered is centered over the hole of the circle, then place the other circle back on top. Press the circles together, then gently tug on the fabric and tissue around the hoop to make them pulled straight. Tighten the screw along the side of the hoop again to secure the hoop in place.

• Thread an embroidery needle with colourful embroidery floss, and tie a knot into the end of the floss.

• Hold the embroidery hoop in hand, keeping the hoop parallel to the floor, and insert the needle into the lace. Push the needle into the underside and up through the tissue paper, and pull the needle upwards until the knot catches on the lace.
• Stitch around the drawn pattern on the tissue paper, rethreading the embroidery needle as needed until the entire pattern has been completed. Knot the floss onto the underside of the lace fabric when the pattern is complete, and then trim off any excess floss using scissors.

• Tear off the tissue paper pattern, which will come off with very little effort and will not disrupt the pattern or the lace fabric.

2.2.4 Metallic yarn

An inorganic fiber made from minerals and metals, blended and extruded to form fibers. The fiber is formed from a flat ribbon of metal, coated with a protective layer of plastic, which reduces tarnishing. Metal used in apparel fabric is purely decorative.

They are available in yarn form as well as in staple form for spinning with other fibers. A core yarn with a metal surface is produced by twisting a strip of metal around yarn of natural or manufactured fibers. The most important characteristic of metallic fiber and the chief reason for its use in textiles is glitter. Metallic fibers are used for decorative purpose in fabrics for apparel, bedspreads, towels, draperies, and upholstery. A relatively new application for metallic fibers is in carpet pile, where they are being used in small percentages for control of static electricity.

• Metallic thread is thinner than rayon or polyester thread. It has a polyester core, so it has more stretch. Because metallic thread is thinner than other types of thread, it should be used in small areas of a design or with designs that are specifically digitized for metallic thread

• Metallic yarn frays a lot when threading the needle. Hence, a needle with a larger eye can be used so that it is easier to thread. Also, the thread can be folded over so it forms a loop and putting the end of the loop through the eye of the needle.

• Stitch more slowly and attentively to avoid thread breakages or formation of loops or knots.

• Allow the needle to hang frequently from the fabric, so that the thread can untwist. Consider turning the needle to half-twist as the needle comes out of the fabric, to prevent the thread from curling.

• Fancy fabrics made of metallic yarns are often embroidered. Even though these fabrics have rough surface, they should be treated as delicate fabrics. These metallic yarns are generally introduced in weft with firm warp yarns (natural/synthetic). A slight pull at any point on the fabric snags it making it unsightly due to uneveness in warp and weft yarns.
• Make sure that the design is suitable for metallic fabric. Many designs work badly with any metallic thread. When working with metallic fabrics, avoid designs with the following properties.
  
  • Many overlapping objects that create 3 and more stitch layers
  • Designs with many small stitches
  • Designs with very dense areas
  
  • Make sure that an appropriate backing is used. Metallic thread usually works much better with backings that have a Viscose or Cotton in them. 100% polyester backings are usually quite sturdy, and create too much friction with needle and thread. This friction can cause unwanted thread breaks and hence use a backing with a viscose or cotton. Soft cutaway backings usually work best with metallic thread.
  
  • Ensure that suitable type of fabric is used for embroidery. One that is too thick or too dense, can cause unwanted friction, and therefore thread breaks. When working with metallic thread, always try to use soft materials and natural fibers.
  
  • Iron-on backing is required after stitching to minimize the rough hand of metallic yarn.

2.2.5 Jersey

It is a soft, stretchy knitted fabric of cotton, nylon, rayon, wool, or other synthetic fibers.

• Transfer embroidery design to the front of freshly laundered clothing item using a transfer paper.

• Turn the clothing item inside out and adhere the stabilizer to the inside of it, on the reverse of where the embroidery will be completed.

• Turn clothing right side out again and hold the fabric firmly, but without stretching it, and begin working on the design with embroidery thread and needle. The actual method of embroidery will depend on the design. Large filled in areas should be outlined in backstitching first before being filled in with satin stitch, and specialty stitches should be worked from the outside of the design to inside.

• Trim away the stabilizer that is outside the embroidered design area with small, sharp scissors, being careful not to cut any of the embroidery threads.
• The weight of stabilizer used will be determined by the thickness of fabric and the density of the design. If a thicker fabric is used, with a design that includes a lot of solid shapes, it needs heavier stabilizer. Thinner fabric and less solid designs can be done with thinner stabilizers.

2.2.6 Pile fabrics

Pile fabrics feature short lengths of yarn stand up from the base of the material much like blades of grass in a lawn. Pile is by woven loops. Uncut loops give a “looped pile” fabric such as terry cloth. Cut loops give a velvet fabric.

• Place the design to be embroidered on a flat surface and place a piece of tear-away stabilizer on top of the image. Trace the design onto the stabilizer using a tracing pencil or dark pen or marker.

• Place the stabilizer on top of the velvet fabric and pin the edges. Insert a few stitches through the stabilizer and fabric to keep the image in place.

• Place another sheet of tear-away stabilizer into an embroidery hoop and place the velvet and top stabilizer on top of the hoop.

• Insert a few stitches through the three layers to keep the velvet and the image stable.

• Thread several strands of embroidery floss through the eye of an embroidery needle. Pull the floss through and knot the ends together. Separate the strands prior to threading them onto the needle. Use two or three strands for a thin design and five or six for a thicker one.

• Insert the needle through the bottom stabilizer, into the velvet and through the top stabilizer. Continue stitching through the image, inserting the needle through all three layers each time. Pull firmly on the floss, but don’t pull hard enough to distort or wrinkle the fabric.

• End the final stitch of the embroidery on the underside of the bottom stabilizer and tie the floss in a knot.

• Release the stabilizer hoop and cut all of the loose stitches made to hold the fabrics together. Cut around the image on the stabilizers. Pull gently to remove the remaining pieces of stabilizer, being careful not to tug on the stitches.

2.2.7 Plastic fabrics

A high polymer, usually combined with other ingredients such as curatives, plasticizers, and fillers. It can be molded under heat and pressure and then machined accurately in its hardened state.
• Pins must not be used as they leave permanent marks

• Use long stitches, because if the plastic is not backed with fabric it will tear like perforated paper.

• The fabric presses easily on wrong side under a cloth but keep the temperature of the iron low, otherwise the plastic coating may melt.

2.2.8 Sheer fabrics

Transparent, lightweight fabrics of different constructions and yarns, especially those of silk and manufactured fibers. Examples are chiffon, crepe, georgette, and voile.

• Pin a piece of tissue paper to the back of chiffon fabric to cut it. The tissue paper will help to stabilize the fabric, making it easier to cut. Be sure to pin all the way around the fabric so that it is secure against the tissue paper.

• Heavy weight water soluble stabilizer also can be used as they would be entirely removed after washing.

• All the sheer fabrics need to be hooped gently to avoid marks. The simplest way to protect the fabric is to place buffer between the fabric and the hoop. The buffer could be fabric, backing or tissue paper. Wrap the buffer to the inner ring of the hoop to avoid snagging the goods that stops the fabric from slipping and deeper hoop impression.

• Lighter, open and airy designs will work best on chiffon fabrics. Light designs make the fabric to drape in a natural way whereas the heavy designs with solid fill make the fabric stiff and prevent drape. It also puckers at the edges or outline of the design.

• A solid design also can be used with cut away stabilizer, but it is visible through the fabric.

• After finishing stitching soak in water for 10 to 15 mins till the stabilizer gets dissolved.

2.2.9 Synthetic fabrics

The synthetic fabrics like nylon and polyester are extremely strong, light weight and non absorbent as compared to natural fabrics. Nylon is the first synthetic fibre produced from coal, water and air. It is a sturdy waterproof fabric perfect for outdoor projects like backpacks, outerwear, outdoor flags, banners, light weight jackets, sleeping bags and tents etc. At present polyester is mostly used in blended fabrics instead of doing embroidery directly on the surface of the fabrics, embroidered motifs may be applied on the surface.
These are available from light to heavy weights. These fabrics are slippery, shift into the hoop and add puckers to the fabric. To avoid these, following factors could be considered.

- Transfer the design onto the fabric and spray a stabilizer with temporary spray adhesive and smooth the fabric over it.
- To keep the fabric from pulling away from the sides of the hoop, add tape to the sides of the inner hoop, but not to the corners.
- Finally add pieces of rubber shelf mat to the bottom sides of the inner hoop, on top of the tape.
- Sturdier sport fabrics are able to handle light to medium fill designs. If working with light weight fabrics, use designs that have light fills.
- Medium weight cutaway stabilizer are suitable for most types of fabrics.

2.2.10 Finished fabrics

- Mercerized cotton is a special kind of cotton fabric that is more lustrous than conventional cotton. The strength of the fabric increases and also takes up dye a little more readily. It also may not shrink or lose its shape as much as regular cotton. Threads with high sheen can be used on this kind of fabric which reflects the beauty of the embroidery.
- Dimensions of the synthetic fabrics are set by heat setting. If the machine is fed with the fabric having both warp and weft at right angles to each other it produces a highly durable fabric suitable for embroidery. Fabric faults such as bow and skewness occur if the fabric is not fed properly through the tenter frame. These fabrics do not fall properly and becomes unsightly when made into garments. Therefore it is better to avoid such fabrics for embroidery.
- Embossed, parchmentised and burnt out finished fabrics are not very much suitable for embroidery as the fabric itself has interesting pattern and embroidery if done will interfere and create confusion.
- The beauty of the printed fabrics may be enhanced by stitching the outline of the bold designs or filling up a vast solid area of the design to break the monotony.

Test your understanding

1. The fabrics that show short lengths of yarn that stand up from the base of the material is ___________________ fabric.
2. The designs suitable for embroidering sheer fabrics like chiffon are ________________.

3. A high polymer which is molded under heat and pressure is ________________ fabric.

4. The stabilizers are selected based on the ________________ and ________________.

**Answers to Test Your Understanding**

1. Pile fabric
2. Light, airy and open designs

**Summary**

Creating hand embroidery on different types of fabrics needs skill to select the accessories, backing, threads, backing material etc. to produce a good quality design. The designer should be familiar with basic embroidery techniques which will be suitable for fabrics. Embroidery design should be selected based on the type of fabric used. Then the type of threads, accessories to be used and the method to stitch should be planned to avoid flaws after stitching. Some fabric like crepe, chiffon, georgette, knitted, velvet etc. Sag while stitching. Hence a stabilizer should be used to keep the fabric stable while stitching. Light weight fabrics are embroidered with light and airy designs, solid fills may be avoided. Pile fabrics should be sandwiched between two stabilizers to avoid wrinkles on the fabric.

**Short Answer Type Questions**

1. What are sheer fabrics? What kind of care to be taken to embroider on the sheer fabrics?
2. What are the factors to be taken care of before cutting fabrics?
3. What are plastic fabrics? What are the instructions to be followed for embroidering the plastic fabrics?
4. What is stabilizer? How is it useful in embroidery?
5. What are the steps followed to embroider on a synthetic fabric like nylon?

7. How do you embroider on a jersey fabric without stretching the fabric?

**Long Answer Type Questions**

1. What are pile fabrics? Explain the precautions to be taken for stitching.

2. Explain the precautions taken for crepe and lace fabrics.

3. What is a metallic yarn? What are the techniques followed while embroidering with metallic yarns?

4. Why is it necessary to take extra care for embroidery on different kinds of fabrics.
UNIT 3

Fabric Painting

Structure

3.0 Introduction
3.1 Materials required for fabric painting
3.2 Procedure for painting
3.3 Basic techniques for painting
3.4 Techniques used in painting

Learning objectives

After studying this unit, student will be able

- To acquire knowledge about fabric painting
- To learn the techniques of different strokes used in painting
- To acquire knowledge about the colour scheme and combinations used for painting
- To decorate fabrics with painted designs

Unit Preview

Painting is the age old method of enriching the fabric using paints/colours. It helps to create a design and paint according to the individual tastes. To start with painting one should be able to learn the basic techniques of holding a brush, loading of paint onto the brush and different strokes used in painting. Simple
techniques of using paint and paint brush can create wonders on fabrics. This helps a designer to create his own library of designs with different strokes, textures, blends etc.

3.0 Introduction

The exciting range of fabric decorating materials available today gives lot of ideas to devote constructive time for personal hobbies. Fabric painting is a skill of applying colours on the fabric to make it attractive which is very exciting experience. Painting techniques make stunning creativeness which is made by the depth of hues and shades or the creativity of the textures formed.

Exploring the use of colour on silk, cotton, wool and man-made fabrics has been fascinating. Nothing could be easier than painting directly on the fabrics, but prior knowledge of the colours, techniques, fabrics, use of appropriate techniques for designs etc will help in improving the results considerably.

3.1 Materials required for fabric painting

3.1.1 Fabric

It is always better to start with cotton fabric which is desized. Thin and smooth fabric allow fabric colour to spread very fast. Where as textural fabrics will not absorb colour quickly and allow creating novel effects. Textural fabrics such as georgette, denim, gabardine, heavy upholstery fabrics are most suitable for dry strokes. Selection of suitable fabrics for various applications is most important.

3.1.2 Paints

Paints from any reputed company can be used. They are available in many forms like bottles or tubes which can be used directly and few along with medium. They are applied using brushes.

- **Regular colours**: These are pure tones and tints of different colours.
- **Pearl colours**: These are colours that have pearl like luster.
- **Metallic colours**: They are metal based with the metallic dust incorporated.

3.1.3 Puff on colour

They are useful for giving thickness-resembling threads. These colours look normal during application, but swell during ironing.
3.1.4 Frolika 3D

They give single thread line effect. But they do not swell when ironed. They are used for only outlining.

3.1.5 Brushes

Depending on the type of technique brushes of various shapes made with either natural or synthetic hair may be used. The shapes include - round brush, short liner, lettering, long liner, spotter, dagger/sword stiper, fan, deer foot/stippler, stencil, flat brush/shader, bright/chisel, angular/rose, filbert/cat’s tongue.

Round brushes are used for lining, outlining, and filling small masses. Round brushes are also helpful for stamping the shapes like petals. Flat brushes have versatile role in fabric painting. One needs to achieve control on usage of flat brush.

3.1.6 Frame

Wooden/Metal frame can be used to hold the fabric tight. Fabrics are usually mounted on frame for ease of application. Frame also helps to avoid the contact of fabric to the ground and thus let the full quantity of colour get absorbed inside the fabric.

3.1.7 Paint palette

A shallow surface to dispense the paint.

3.1.8 Paper

Tissue paper to remove excess water from the brush.

3.1.9 Jar/Bowl

Shallow bowl/jar filled with water for rinsing the brush.

3.2 Procedure for painting

3.2.1 Prewash the Fabric

The only preparation required prior to painting is to prewash and dry the garment. Prewashing is necessary to prevent shrinkage which may damage the painting. Do not add softener while prewashing.

It will soften the paint and may cause some of it to be washed out. Drop a bit of water on the fabric if it beads up on the surface, it needs washing and if it sinks in, fabric can be painted before washing.
3.2.2 Press Fabric

Before painting, it is necessary to press fabric to remove all wrinkles and ensure that surface is flat.

3.2.3 Transfer patterns

The pattern could be drawn directly or traced using pencil or chalk, carbon paper, tracing paper etc. For light colour fabrics, use a dark colour chalk and vice versa. Position the pattern and tape it in place and draw carefully on the fabric.

3.2.4 Paint

Paint the design on the fabric with desired colours and strokes.

3.2.5 Post treatment

Painted fabric needs to be laid flat to dry thoroughly for preferably 24 hours before ironing it to heatset. Place a cloth over fabric to iron or it can be ironed on the wrong side of the fabric preventing the paints from getting into the iron.

3.3 Basic techniques for painting

3.3.1 Brush control

- Comfortable position to hold the brush is between the forefingers, like a pencil with the thumb keeping it in place.
- Avoid holding it too firmly, or at too much of a slant.
- Make sure that there are no water droplets on the brush handle.
- Aim to give loose movement from the wrist to shoulder which transfers a flowing action to the brush.
- The contact of hand and piece of work will give balance.
- Always pull the brush hairs along with your movement.
- Start the work with moderate and uniform speed.

3.3.2 Brush Loading

Brush loading techniques determine how the brush hairs take up paint, enabling to use the brush in the ways required. If the brush is not loaded properly the stroke produced will fall short of its potential.
3.4 Techniques used in painting

3.4.1 Wet brush technique

- Dip the round brush in water.
- Blot out excess water.
- Pick up a small amount of paint that is enough to blend.
- Blend it into the brush by stroking repeatedly over the same spot which helps in even distribution of paint.
- Now try painting a stroke, which may be dry.
- Repeat the steps to get a watery transparent stroke from start to finish.

3.4.2 Dry Brush Technique

- Take a round brush which is completely dry and wipe the brush hairs gently against a paper towel to remove excess paint.
- Make a stroke and it appears as if it is stranded and the paint diminishes gradually.
- Wipe the brush a little more on paper towel. Paint another stroke, which looks more filmy.
- Repeat wiping till you get the required filmy stroke.

3.4.3 Tipping

- Load the round brush completely with one colour.
- Just dip the tip of the brush into second colour.
- Only a small amount of second colour is required.
- Give the stroke with a brush loaded with two colours.
- Tip the brush with two colours for a multicolored version.

3.4.4 Dot work

- Dip the wooden end of the paint brush in paint and stamp on the fabric to produce dots of decreasing/increasing size.
- Dipping a pencil eraser into paint produces a series of diminishing dots.
- Pin head can also be used to produce a line of small dots.
3.4.5 Comma Stroke

- Press the round full loaded brush to flatten out the hairs into a rounded shape.
- Pull the stroke into a gentle curve, releasing pressure as you pull.
- Slow down as the stroke tails off and lift the brush cleanly.
- The flat end of the stroke is referred as head and thin end as the tail.
- Practice to paint commas in all directions.

Fig 3.2 Comma stroke

3.4.6 Chisel Stroke

Fig 3.3 Chisel stroke
• The chisel stroke uses the chisel edge (tip) of the liner brush to paint a line.

• Slide the chisel edge along to make a clean, thin stroke or make a smudge line effect by scribbling to the left and right very slightly.

3.4.7 Flat Comma

• Set the flat brush down in an upright position, applying pressure to the broadside.

• Pull the stroke round and downwards, releasing pressure as the chisel approaches.

• Tail off in a sliding motion on the chisel.

[Fig 3.4 Flat comma]

3.4.8 Leaf Stroke

• With a flat brush placed horizontally on the surface, apply some pressure, pulling the brush away.

• After a short distance, make it pointed by gently rotating the brush in a clockwise direction.

• As the chisel is arrived, twist the stroke off.

[Fig 3.5 Leaf stroke]
3.4.9 S Stroke

- Here a round brush is being used. Hold the brush upright, lightly gliding on the surface in a gentle curve motion while applying more pressure.
- Keep up the pressure at mid point and reverse the direction before starting to release pressure.
- Slow down to tail off the stroke neatly as the hairs realign.
- Lift the brush neatly.

![Fig 3.6 S Stroke](image)

3.4.10 Tear drop

- Begin on the tip of the round brush, moving in a straight line.
- Gradually apply pressure, flattening the hairs as the line lengthens.
- When the hairs are flattened to the desired fullness, come to a full stop. Stand the brush up and lift off cleanly.

![Fig 3.7 Tear drop](image)
3.4.11 Line work

- Line work is used to outline images and their details, and is usually applied when a project is nearly complete.
- Outlining can be done with using either a liner brush or permanent ink pen or permanent brush pen.

3.4.12 Marbling

This technique is used mainly on paper. But it can also be produced on fabric. Paints of different colours are poured on the surface of the water in a little shallow shaped trough. The colours are stirred slightly. Then the face of the fabric is made to come in contact with the fabric and the paints produce beautiful pattern on fabric.

Summary

Painting in various styles and using many different techniques has been in practice for thousands of years. It is a kind of creative skill where the painting depicts the thought and skill of the painter. There are many types of painting in which the fabric painting is one kind of painting practiced by number of people and a type of embellishing fabrics to recreate the original stuff.

Different kinds of brushes are used for painting. Each stroke depends on the type of brush used. Wide variety of paints like metallic, pearl, acrylic, frolic colours etc are used for painting the fabric. Washing the fabric prior to painting is very important. Post treatment with hot iron is equally important for
better fixation of the paints onto the fabric. Care should be taken while selecting brushes and paints/colours which are gained only through practicing.

**Test your understanding**

1. Flat comma stroke is attained with ______________
   (a) Round Brush (b) Blunt brush  
   (c) Paint brush (d) Flat Brush

2. Prewashing the fabric is done to ______________
   (a) To remove the starch (b) To make the fabric smooth 
   (c) To prevent shrinkage after painting (d) All the above

3. The process of adding two or three colours to the brush to produce a multicolour effect is called ______________
   (a) Tipping (b) Dipping  
   (c) Drawing (d) Dot work

**Answers to Test your understanding**

1. (d)  
2. (d)  
3. (a)

**Short Answer Type Questions**

1. Why prewashing and post treatment of the fabric is important?
2. What type of colours is mostly suitable for fabric painting?
3. Differentiate the wet and dry techniques of painting.
4. How does a stroke with round and flat brush differ?

**Long Answer Type Questions**

1. Explain the procedure for fabric painting.
2. Explain different strokes done by a round brush with illustrations.
UNIT 4

Patchwork, Appliqué Work And Quilting

Structure

4.0 Introduction
4.1 Patchwork
4.2 Appliqué
4.3 Quilting

Learning objectives

After studying this unit, student will be able to

- To acquire knowledge on patchwork, appliqué and quilting
- To develop creative skills of planning, designing and stitching
- To learn the techniques of stitching & finishing of the products

Unit Preview

Fabric scraps or worn out pieces are used for making patchwork, appliqué and quilting. Instead of throwing the unused pieces it can used to make a wide range of products using very meager amount of fabric. To utilize them properly, the designer should be able to plan, design, stitch and finish according to the need using simple decorative stitches which have been already learned in the earlier chapters. Each design needs different techniques of stitching to produce variety of textures, appearance, beauty etc. This chapter deals with the basic techniques used to make the products related to patchwork, appliqué and quilting.
4.0 Introduction

Even before fabrics are woven, people embellished matted cloths such as felts or beaten bark or leather with applied decorations as diverse as fish scales, leaves and beads. After the woven fabric has been introduced in the market, the techniques like patchwork, quilting and appliqué are developed and are used for many centuries. In olden days the worn fabrics were used instead of throwing them away. It gives new look to the garment or it could be used totally as a new product such as quilt, crib sheet, pillow covers, etc. This fabric art gives ideas on how to decorate with special fabrics, types, decorative stitches, sequins etc. All sorts of wonderful things can be made using different types of fabric.

4.1 Patchwork

Patchwork is a creative, absorbing and satisfying art. Like many other crafts, patchwork was born of necessity and through the ages developed into an intricate and complex folk art. Patchwork can be defined as small geometric pieces of fabric cut and sewn together to form a totally new surface. The most interesting characteristic of any patchwork is the design that the joined fabric pieces produce. Some patchwork designs are very easy and few are so intricate that it is difficult to analyse. Patchwork products can be enriched with embroidery and painting.

4.1.1 Materials required

- **Drawing tools**: Ruler, pencil, graph paper, thin card board, papers etc.
- **Sewing tools**: Matching thread, hand needle, pins, scissors etc.
- **Templates**: These are patterns used to make the shapes of patches and backing paper. Many types of patchwork require the use of templates to keep all the cut pieces the same size and shape.
- **Thimble**: To wear a thimble on the middle finger of the quilting top while hand stitching.

4.1.2 Suitable fabrics

Scrap of fabrics saved from sewing and unworn parts of old garments can be used. Fabrics with firm weave that do not stretch or fray should be used. Fabrics of similar weight and texture give durability to patchwork. Foundation fabric may be made out of closely woven cotton fabric. It is better to use preshrunk fabric for patchwork. When fabrics have common care requirements, they can all be cleaned in one way either washing or dry cleaning.
4.1.3 Types of Patchwork

4.1.3.1 Pieced or Mosaic patchwork: It is most commonly found patchwork. It utilizes pieces of fabrics in different shapes to form a geometric pattern and such patterns are set to one another to form a final pattern. Number of shapes is in use like squares, rectangles, triangles, diamonds, hexagons, pentagons, octagons, floral shapes, etc.

![Commonly used shapes in patchwork](image1)

Fig 4.1 Commonly used shapes in patchwork

4.1.3.2 One - shaped patchwork

In this type of patchwork all pieces are of the same shape and size. This patchwork can be made attractive by using different colour combinations & prints which are carefully arranged to produce an attractive overall design (Fig 4.2)

![One shaped patchwork](image2)

Fig 4.2 One shaped patchwork
4.1.3.3. **Block-unit patchwork:**

Fabric pieces are joined first into a block, which becomes the basic shape. It consists of precisely shaped pieces that form a definite design within a square (Fig 4.3) and when several such units are joined a secondary overall design can be formed.

![Fig 4.3 Block unit patchwork](image)

4.1.3.4 **Crazy patchwork**

It is also referred to as kaleidoscope patchwork. It resembles appliqué as the irregular shaped pieces are stitched to as foundation material rather than to each other. Tiny scrapes of all types of fabrics can be used for this patchwork as the backing material takes the strain (Fig 4.4). The pieces that form the design are random sizes, shapes and colours. The only element that has to be exact in size and shape is the block of the base fabric to which the pieces are sewed.

![Fig 4.4 Crazy patchwork](image)
4.1.4 Designing Patchwork

The simple and basic shape used for patchwork designs is square. A square can be drawn accurately using the lines of graph paper as guides.

During the designing of a pieced block the square can be of any size, but before templates are made it must be drawn to finished size. The more number of squares in a grid, the greater the number and the variety of potential shapes. Some pieced block designs consist of just the grid squares (Fig 4.5). In some other designs grid squares are grouped to form rectangles. Diagonal lines are also introduced to make intricate shapes. When a diagonal line is drawn through a square or rectangle, a triangle is formed. The triangle may be used alone or may be combined with other squares or rectangles to create shapes (Fig 4.5).

The square determines the base block for designing patchwork with circles/semi circles/quarter circles (Fig 4.5). A circle is divided into six arcs which forms a hexagon. The hexagon can be divided into three equal diamonds and can form a new shape.

![Figure 4.5 Process of Designing patchwork using different shapes](image)

4.1.4.1 Borders and dividers

Two other elements of patchwork are dividers and borders used for finishing the product. Dividers are sewed between the blocks and strips of blocks where as borders are sewed to the outer edges of the joined patchwork units. Depending on the design the strips can be made of continuous fabric lengths or of pieced blocks. They can be left plain or decorated with appliqué.
4.1.5 Influence of colour on patchwork design

Colour selection and placement are essential to the overall design impression of a patchwork. It is simple to choose and arrange single coloured fabrics for a single pieced block but for multi-block patchwork the effect of different coloured fabrics on one another should be considered when the blocks are joined. Dominant colours are used to emphasize any area of the design. By combining both darker and lighter shades will create balance in the design. Emphasis should be given to the design that is to be clearly shown either within the units or at their edges to create a secondary pattern. Placement of units also affect the design look. Prints with straight lines produce striping where as small prints create an impression of dots. colour fast patches produce durable patch work

4.1.6 Method of working patchwork

4.1.6.1 Making templates

The first step in the construction of a patchwork is to make a cutting and marking template for different shapes in the design. To make templates of the correct size and shape, first draw the design on a graph paper to finished size that require templates. When units are drawn to finished size, check the combination of shapes that can be easily joined to form the units of the design. Carefully cut out each of the required shapes from the finished drawing.

Place cut graph paper on a thick chart or cardboard and trace the shapes. Remove shapes and cut out new pieces along the traced lines. These are called marking templates. Place graph paper shapes back on the heavy paper and mark 1/4\textsuperscript{th} inch beyond each edge of the shape to make cutting templates. The 1/4\textsuperscript{th} inch between the shape and edge of the template is the seam allowance needed to sew the pieces together. Patch work pieces with curved edges may have notches that help to match seam lines.
If a cardboard is used for templates and a shape is repeated make several pieces of the same shape as the templates can become worn and become inaccurate.

Fig 4.7 Designing process of a Patchwork

4.1.6.2 Marking the fabric

The cutting templates are used first to determine the amount of fabric needed for patchwork, then cut out the pieces. Lay the fabric right side down on a flat hard surface and draw around the template with a sharp pencil. Repeat until all the pieces are drawn and make sure to draw correct shape on the correct colour of the fabrics. Cut the pieces along the marked lines and keep the different cut shapes separate.

While marking triangles, mark them with the longest edge running along the grainline. Mark curved shapes with the curve on the bias, to allow them to be stretched and manipulated during sewing. To cut pairs of mirror image patches, if cutting from a single layer, cut a patch and then flip the template over to cut the second patch or if layer fabrics are used cut alternately in a wrong and right way up.

Marking templates are used in preparing cut fabric pieces for sewing. To mark seam lines, centre marking template on wrong side of the cut shape and using a pencil draw outline of the marking template onto the fabric. These are also used to make paper backing pieces for one shape patchwork.

4.1.6.3 Sewing patchwork

In hand technique, after cutting the patches using the templates, the seam allowances of the patches are turned to the wrong side and tacked. If lining or paper to each patch is required, the lining is placed on the wrong side in the center before seam allowances are turned to the wrong side. To attach two patches together the patches are held right sides tighter, a row of fine closed overcast stitches are made. These stitches are seen as tiny, close stitches on the right side.
4.1.6.3.1 Joining patches

For inset patches, first join the pieces that form the angle. Pin the piece to be inset along one side of the angle and starting at the inner corners of the seam, stitch from the inner angle to the outside edge. Next, pin the inset piece to the facing side of the angle and again stitch from the inner corner to the outside edge starting at the same point as the first stitching line.

4.1.6.4 Pressing

Press seams prior to sewing and always before the next stage in the piecing sequence. The seam allowances are pressed on adjacent rows in opposite direction to reduce bulk. Puckers at the corner can usually be eased out by
removing a stitch from one of the seams. After joining the complete block and all the seams have been pressed, press the complete block on the right side.

### 4.2 Appliqué

Appliqué is a creative needle craft with exciting possibilities. It is a versatile art starting from a simple motif to a complicated design. Appliqué can be made almost on all fabrics with various end uses. It signifies that at least one different piece of fabric has been placed over or under another and is held in place with embroidery stitches.

#### 4.2.1 Materials required

- Simple tools such as scissors, pins, needle, thread, frame, thimble etc.
- Drawing materials like tracing paper, pencil, tailors chalk or carbon paper, thick paper for templates etc.
- Fabric pieces or scraps of different types

#### 4.2.2 Suitable fabrics

Fabrics of all types can be utilized for making appliqué. To make sewing easy, it is better to avoid stretchable, loosely woven or bulky fabrics and fraying fabrics. Firm, closely woven and colour fast fabrics increase the durability of the appliqué work.

- **Ground or base**: Poplin material is used for most of the appliqués and in all cases the fabric is pre-shrunk.
- **Appliqué motifs**: Cotton fabrics with prints or solids are chosen that will hold necessary crease as the motifs are appliqué onto the ground fabric.
- **Border**: The selected fabric could be the same fabric as the backing or one of the appliqué motifs or in a complementary colour or pattern.
- **Backing**: Choose printed or solid colour cotton fabrics that combine well in colour and design. The lengthwise grain line of the backing fabric should run the length of the appliqué work to keep it straight through many washings.

#### 4.2.3 Designing an appliqué

Inspiration for appliqué designs can be found in many sources like books, greeting cards and everyday objects. A simple design can consist of a central motif cut from a single piece or more than two pieces. It consists of different motifs and fabric types together that form a complete picture.
The motifs can be drawn or traced and cut to form templates. To make template cut along the drawn outline of the appliqué piece. If the design consists of two or more pieces retrace each piece separately. Straighten out the edges that are covered by another piece instead of cutting the exact shape (Fig 4.10).

4.2.3.1 Transferring designs

Before transferring a design, cut background fabric of the desired size. Mark the centre lines by folding and creasing the background fabric on the folds. To transfer the design, position template right side up on background fabric and pin in place. Trace around the template using either a sharp pencil or pen. If the design has two or more pieces, assemble all pieces into their correct positions and pin them to the background fabric. Trace around the design formed by the template.

4.2.3.2 Cutting appliqués

The first step is to decide the kind of fabric pieces or scraps used to make the design. An interesting overall design can be achieved by balancing the colours, prints, solids and textures. Another consideration is the compatibility of the appliqué fabric and the background fabric in terms of care. If the appliqué has to be laundered, the compatibility of the fabrics used should be checked in order to prevent shrinkage while washing or bleeding of colour from one fabric to other.
To cut the appliqué, pin the template on the right side of the fabric and trace the outline of the template. Mark required seam allowance outside the seam line. Wide seam allowances are given to the loosely woven fabric. Cut margins of the fabric so that enough fabric is left to facilitate for stay stitching.

After cutting the outer margin line, stay stitch outside the inner marked seam line to facilitate easy turning. It can be done on the sewing machine by setting the stitch length to 12-15 stitches per inch. Stay stitching is recommended to make easier to turn the edges. Now trim the margin by cutting the appliqué on outer marked line. Clip seam allowances around curves and corners so that the edges can be properly turned.

**4.2.3.3 Cutting curves and corners**

In order to make the appliqué turn easily while stay stitching the curves and corners, the seam allowances should be slightly trimmed accordingly. For inner curves clip seam allowances on the inner side of the curve. Keep the space between the clips closer together along the deeper curves. For outer corners notch out pieces along seam allowances, to avoid forming of bulky pleats when the edges are turned on. At outside corners, blunt the seam allowances to help reduce the formation of bulky pleat while stay stitching, where as for inside corners slightly clip into the point of the corner to allow ease for stay stitching (Fig 4.13)
4.2.4 Types of appliqué

Depending on the type of sewing the appliqués are divided into the following types.

4.2.4.1 Overlay or onlay appliqué

This is a simple form in which the appliqué design is laid on the top of ground fabric. To work with, the outline of the design should be marked on to the ground fabric and also on another piece of fabric, usually of contrasting colour. The design could also be traced onto a chart paper or any thick paper to make templates of the design. According to the design the templates are cut and placed to check the overall appearance. Later the fabric can be cut using these templates.

There are two methods of attaching on lay appliqué.

In the first method, the edges of motif are turned in and so the motif is cut with 8mm seam allowance. It is placed over the ground fabric on right place with grain matching and held in place by large tacking stitches (Fig 4.14). To turn the allowance underneath small snips are being made where necessary to accommodate the curves. The appliqué is permanently secured either by hemming or by any decorative stitch such as buttonhole, chain, stem or cross-stitch.
In the other method, the motif is cut to exact size and placed over ground fabric and held temporarily by tacking. Later it is secured permanently to the ground fabric either by buttonhole stitch or machine stitch (Fig 4.15). Machine stitching is more often used on bedspreads and other furnishings. Zig-zag machine stitch is used to lay appliqué using this second method.

4.2.4.2 Inlay appliqué

This type of appliqué has the design set into, rather than onto the ground fabric, as in onlay appliqué. The design is drawn both on ground and other contrasting piece of fabric. The design motif is carefully cut off from the ground fabric (Fig 4.16). The motif on contrasting coloured fabric is also cut carefully and pieced over the hole, made in the ground fabric. A muslin cloth is placed beneath the ground fabric for support. The motif is held exactly in the hole and finished by either herringbone or other suitable technique.
4.2.4.3 Reverse Appliqué

This consists of a motif cut out from the main ground to reveal another fabric underneath. Two layers of fabric are taken and the edges of the top fabric are cut in a particular design and turned under to reveal the underlying fabric. The two layers of fabric are held in place by tacking outside the design as shown in (Fig 4.17). The top layer of fabric is then carefully cut about 8 mm inside the marked outline. The excess is turned under by making small cuts for accommodating the curves and hemmed.

4.2.4.4 Mola or San blas appliqué

It is related to the standard reverse appliqué form. In this, two or more layers of fabric is held together by tacking. A design is cut from uppermost to the bottom layers to reveal fabric underneath in the form of a contour map. The bottom layer is never cut. Turn the edges of the inner shape inside, cut the
curves or corners as necessary and slip stitch carefully to the bottom layer. Then turn and finish the outer edge with slip stitch. The appliqué work can be embellished by use of other decorative embroidery stitches and miscellaneous mirror and bead work.

Fig 4.18 Steps in making Mola Applique

4.3 Quilting

Quilting, like so many other needlecraft techniques, is centuries old. It has been valued as a source of warmth in the form of bed quilts and clothing. The basic quilting technique involves simple running stitches used to sew together two or more layers of fabric with padding.

These stitches are worked in a systematic pattern to create a textured surface fabric. Eventhough, it is primarily used as a material to provide warmth, today it is viewed as an embellishment and used on variety of articles to enhance a completed design surface such as patchwork or appliqué.
4.3.1 Materials required

- Layers of cloth, face fabric
- Sewing tools like needles (called as between needle used for quilting), scissors, frames, matching thread etc
- Material for stuffing such as cotton, wool, synthetic wadding, an old blanket etc.

4.3.2 Suitable fabrics

- Closely woven material that is soft and pliable and light to medium weight gives a smooth finish for all types of quilting.
- Cottons such as poplin, sheeting materials, muslin, broad cloth, pure silk, fine wool etc are highly suitable.
- Rich fabrics such as velvet, satin and silk can also be used for special quilted effects.
- Soft organdy, voile and organza are used for delicate effect.
- Heavy and stiff fabrics do not easily confirm to the quilted contours and hence better to avoid.
- For backing or bottom layer, fine quality muslin is good. It has become decorative now-a-days and made from fabrics bright in pattern and colour and similar in style and type to the top fabric layer.
- Padding material may be cotton batt or polyester batt available in sheet form in the market. For filling, cotton wool serves best. However polyester will also produce the same effect.
- A thin light filling is very good in quilts. The advantage is that it is easier to sew compared to heavier or thicker filling. It is important to make small and even stitches in quilts. If the filling is thinner, it is much easier for the needle and the thread to go through. If quilt prepared is used in bed, then choose a thicker filling for warmth.

4.3.3 Designing a quilt

There are many different kinds of quilting designs giving a different look or effect. In general already patterned top layer (such as patchwork or appliqué) is more appealing and simple quilting. The type of fillers also influences the quilting designs. For example if a cotton quilt is used, not more than a 3 inch square area is to be left unstitched to prevent from shifting and separating into small lumps. Wide spaced designs hold the filler down less and so will result in a puffer surface.
4.3.4 Types of quilting designs

4.3.4.1 Outline quilting

The outlines of the shapes already present on the top fabric layer. Patchwork and appliqué are most commonly used for making this type of quilts. Sometimes selected areas of the shapes are given outline. Otherwise the outline of a shape is repeated in concentric quilting lines (Fig 4.19).

4.3.4.2 All over patterns

It produces a regular pattern by repetition of one or more shapes. They are used to cover the entire surface with a simple background or fill open areas or within quilted motifs.
It can be stitched in the form of straight line, criss cross, diamond shape, circle, half circle, combination of the lines or circles etc according to the chosen design (Fig 4.20).

4.3.4.3 Ornamental pattern

Different kinds of motifs are used, either they can be purchased or prepared. These motifs usually contain intricate details and could be well seen when done on a plain fabric surfaces. Elaborate designs act as central motif and smaller motifs may surround the centre design or corners (Fig 4.21).

![Ornamental pattern](image)

4.3.4.2 Border patterns

Border designs are made up of repeated patterns of motifs that frame and complement the main design on a quilt. Motifs like creepers, flowers, feathers, geometric shapes etc can be used. Combination with related corner motifs also creates a different look. Plan any border design on a graph paper. Select the design and corner motifs then work out from each corner to centre of sides adjusting design repeats in between (Fig 4.22).

4.3.5 Method of Quilting

Quilting is a method of joining two layers of fabric together to make a thicker padded material. It is done with 3 layers, the top fabric, filling material and backing material. The process of quilting uses a needle and thread to join all the three layers of the fabric to form a quilt.
4.3.5.1 Making templates

The designs can be transferred onto the fabric with dark pencil or templates of particular shapes, stencils of design etc. Templates are made from either cardboard or plastic in the same way as patchwork. First mark the outline of the templates and then fill in any internal details by hand or any stencil templates cutting the major internal lines with long dashes, wide enough to draw with a pencil.

4.3.5.2 Marking quilting design

Quilt design is marked on the top fabric layer before it is assembled with the other layers and set into the frame or hoop. Marking off frame permits the entire design to be done at one time. The design is either drawn directly on the fabric or using templates of the chosen design with tailor’s chalk or sharp pencil. First mark the outer edge of the quilting design with either a single or double line for finishing the raw edges. Next draw motifs and border patterns. Start at the centre of each border and work out to the corners to ensure that the pattern is symmetrical on all the sides.

4.3.5.3 Quilting process

To work this equal dimension of upper fabric, lining fabric and backing fabric are fixed to the frame. These layers are tacked first to keep all layers together securely to remain smooth and wrinkle free throughout the quilting process.

The design is worked either in running stitch if worked from down muslin side or backstitch from the upper layer (Fig 4.23). Maintain even stitches throughout and the number of stitches to take will vary according to the type and thickness of the wadding/batting. To avoid puckering on the fabric, work
on the design from the center to the sides. To finish at the end of a pattern line, make a small knot close to the last stitch. Make a small stitch and pull the thread through to the back, anchoring the knot in the filling. Finish the raw edges either by folding edges together and stitch (self binding) or separate binding.

4.3.5.4 Finishing edges

Finishing of the quilts is necessary to conceal the raw edges. It depends upon the type of quilt and its design. The edge finish should be planned from the beginning so that enough fabric is purchased.

4.3.5.4.1 Self finished

There are two kinds of self finish which are discussed below.

4.3.5.4.1.1 Extended binding

To prepare for self finishing, the backing should be large enough to

Fig 4.23 Process of Quilting

Fig 4.24 Finishing the quilt using extended binding
extend beyond the top piece by the desired binding width including seam allowance on all four sides. Cut both top and filler to finished quilt size.

4.3.4.1.2 Slipstitched edges

Line up the edges of the quilt top and backing. Trim the batting as it should be shorter than the top and backing fabrics. Fold the seam allowances from the top over the batting. Turn under the backing seam allowance. Align fold; pin and slip stitch them together.

4.3.5.4.2 Bound edges

Binding is a type of edge finish in which a separate strip of fabric is used to cover the raw edges of the quilt. It also helps to avoid bulky hem of the quilted garment. To make bias binding cut strips of fabric along the true bias of the fabric. For continuous binding the strips are cut to length that is enough for all the fours sides.

4.3.5.4.2.1 Single binding

Fold the strip in half lengthwise with wrong sides facing and press the fold lightly. Open the pressed strip and fold the edge in so that they meet at the centre and press. To apply on the fabric, open one folded edge with right side of binding facing quilt top, pin binding to the edge of the quilt. Stitch along the fold line of the binding. Press binding up and turn it over the raw edges so that the
fold meets the stitched line on the backing. Pin it in place and slip stitch to seam line by hand.

**4.3.5.4.2.2 Double binding**

For a double binding, fold the strip in half lengthwise then fold halved strip in place and press. To sew, open the folds and pin binding to the quilt top with raw edges of binding and quilt aligned. Stitch binding to quilt same as single binding.

**Fig 4.27 Double Binding**

**4.3.5.4.3 Handling corners**

Corners in binding are applied in a curved or straight way. If a corner is curve, binding must be done on bias. If the corner is square, the binding can be applied so that corners are straight or mitered. The techniques for all three remain same whether the binding is single or double.

**4.3.5.4.3.1 Handling Curved Corners**

To bind a curved corner, pin bias binding to quilt edge as shown in (Fig 4.28) Gently stretch the binding to round the corner and stitch along the fold. Press binding up and fold over to the backing. Binding will naturally mould over the curved raw edge of the quilt and slip stitch to backing at stitch line.

**Fig 4.28 Binding a curved corner**
4.3.5.4.3.2 Handling Straight Corners

For straight corners, bind two opposite sides of the quilt. Then pin and stitch binding to one of the two remaining sides, letting the binding extend at both the ends. Turn the extended portion of the binding over the bound edge, and then finish binding the raw edge in the usual way. Repeat the same procedure to bind the remaining raw edge.

![Fig 4.29 Binding a Straight corner](image1)

4.3.5.4.3.3 Handling Mitered Corners

For mitered corners, pin binding is done to one raw edge of the quilt. Stitch along binding fold nearest raw edge, stopping and securing stitches at point where adjacent seam will cross the seamline. Fold free binding to right, perpendicular to stitched edge, forming diagonal fold. Press fold and bring binding straight back aligning right hand fold with right edge and stitch. Press the binding away from the quilt top, and then fold it over raw edge to backing. A miter will form on the quilt top. Another miter will be formed by manipulating binding on back. On backing side, bring folded edge to stitched line and pin. Fold excess binding under at corner and then bring adjacent binding together to form a miter. Slip stitch binding along fold and miter.

![Fig 4.30 Stitching of Mitered corners](image2)
Summary

The fabric crafts like patchwork, appliqué and quilting have been in use from centuries by using the fabric pieces or scraps which are worn out or any left out pieces without any advanced equipment. These are very simple to stitch and produce a variety of textile products. Patchwork is acquired by attaching the pieces of fabrics cut in different shapes in the form of a design where as appliqué work is attained by sewing pieces of fabrics onto a ground fabric according to the design. Quilting is primarily done to produce warmth by attaching two fabrics together with padding in between the fabrics. They are mostly used in bed spreads, art quilt wall hangings, clothing, and a variety of textile products.

Basic stitches like running stitch, back stitch, slip stitch, buttonhole, zigzag etc are used for finishing. It depends on the design and interest of the designer. Combination of all the three techniques can also be used for creating different range of products. Different colours, patterns, textures and shapes of fabric pieces are used to make patchwork, appliqué and quilts. Cotton/polyester wadding is used for placing in between the fabrics in quilting.

I. Test your understanding

1. The process of attaching different fabric pieces to make an overall design is called_______
2. The templates with seam allowances used to cut on the fabric is____________________
3. The marks used to join pieces at matching lines of patchwork with curved edges are______________
4. While joining patches at angles the stitch line starts from__________________

II. Test your understanding

1. After cutting the appliqué the stitch used to facilitate easy turning is
   (a) Back stitch   (b) Slip stitch
   (c) Stem stitch   (d) Stay stitch

2. The process of embellishing the fabric with small fabric pieces or scraps cut in defined shape onto a ground fabric is called
   (a) Applique   (b) Joining
   (c) Patchwork   (d) Sewing
3. The process of attaching layers of small cut fabric pieces underneath the ground contrasted fabric within the hole made to stitch is called_________________.

(a) Inlay appliqué   (b) Onlay appliqué  
(c) Crazy appliqué   (d) Molas appliqué

4. Embellishing the fabric with two or more layers showing all the layers in the finished design is called________________ appliqué.

(a) Molas appliqué   (b) Reverse appliqué  
(c) Onlay appliqué   (d) Inlay appliqué

III. Test your understanding

1. The process of stitching two fabrics with a batting material in middle and gives a 3D effect is called as

(a) Appliqué   (b) Patchwork  
(c) Quilting   (d) Both a & b

2. The type of quilting in which selected areas of the geometrical shapes already present are given outline is called

(a) Outline quilting   (b) 3D quilt  
(c) All over quilting   (d) All the above

3. To avoid puckering on the fabric for quilts, the design should be stitched from

(a) Centre to corners   (b) Corners to centre  
(c) From either sides   (d) Criss cross

4. The binding used for finishing curved corner should be on

(a) On grain   (b) Straight grain  
(c) Bias   (d) Off grain

I. Answers to Test Your Understanding

1. Patchwork  
2. Cutting template  
3. Notches  
4. From inner angle to outside edge
II. Answers to Test Your Understanding

1. (d)
2. (a)
3. (a)
4. (a)

III. Answers to Test Your Understanding

1. (c)
2. (a)
3. (a)
4. (c)

Short Answer Type Questions

1. Differentiate patch and appliqué work.
2. List out the fabrics suitable for quilting.
3. How are patch/appliqué/quilting different from embroidery?
4. How does colour influence the patchwork?
5. Explain the procedure for joining patches at angles in patchwork.
6. How do you stitch curves and corners in appliqué?
7. What is mola or sanblas applique? Explain its process of stitching.
8. Explain the cutting process of appliqué.
9. Explain the types of finishing a straight cornered quilt.

Long Answer Type Questions

1. What are the different types of stitches used in appliqué? Explain the procedure of making appliqué.
2. How do you select the filling material for quilting?
3. What is patch work? Describe the types with the help of illustrations.
4. Define quilting? Explain the process of quilting.
5. Explain the procedure for designing and stitching a cushion cover using combination of triangles and squares.
6. What are the types of appliqué? Explain.
7. Explain different types of finishing edges of a quilt.
5.0 Introduction
5.1 Kantha Work
5.2 Phulkari Work
5.3 Kashmir embroidery
5.4 Lucknow work
5.5 Kasuti work or Block work
5.6 Mirror work

Learning objectives
After studying this unit, student will be able to

• To acquire knowledge on different traditional embroideries existing in India
• To learn stitches used by different states

Unit Preview
Embellishing and ornamenting the fabrics or garments on one’s own self is an amazing and exciting experience which was practiced from centuries. Each state depicts its embroidery work which is influenced by their culture, traditions and religious factors.
Each one is masterpiece and can’t be compared with anyone. Few traditional embroideries of India are discussed in this unit to gain knowledge on the embroidery stitches, motifs, designs, colours, threads and fabrics used which make them so exclusive and unique.

5.0 Introduction

Embroidery, the art of working raised designs in threads of silk, cotton, gold or silver upon the surface of woven cloth with the help of a needle, has been known in India from very early times. Embroidery has a rich tradition in India dating back to pre-historic times. India boasts a range of traditional embroidery from different states embodying their regional, cultural and social influences. Each state in India has its own identity and uniqueness of embroidery.

5.1 Kantha work

Traditional folk craft of Bengal is called as kantha meaning patched cloth. Special significance of making kantha is having the quilted effect on the fabric. The traditional form of this embroidery is done on soft dhotis and saris. This is also called a recycling art in which all kinds of textiles when became worn-out are piled in layers and stitched, instead of throwing them away. Hoogli, Patna, Stagaom, Haridpur, Fulna and other parts of East & West Bengal are the major places of production of kantha embroidered textiles.

5.1.1 Motifs used

The motifs are composed of heterogenous objects like various types of lotus flowers, Mandala, Satadala padma, trees, creepers, foliages, floral scrolls, kalkas, animal figures, human figures, spirals, whirls, birds, fish, boats, mermaids, umbrella, chariot, palanquine etc. The designs are taken from day to day life depicting folk stories, epics, mythological background, ritualistic motifs, luxurious vegetation with roaming animals, deer running, dancing peacock, temples, hukkas, jewellery etc.

5.1.2 Stitches Used

The simple running stitch is used to join all the layers of fabric. Later few stitches like back stitch, satin, loop stitch and herring bone are used. The original kantha is double faced where the design appear identical on either sides of the quilt. The great length of stitch is broken into tiny tacking which gives almost a dotted appearance on either sides of the quilt like ‘Do rukha’.

The thread for this was drawn out of the borders of used cloth. The design is first traced and the filling is done by coloured threads that match the saree border. The embroidery starts from the centre and ends by outlining the motif or vice versa. However, the embroidery gives rich textural effects by adding
traditional colours like black, deep blue and red which symbolize the nature, earth, sky and space respectively.

5.1.3 Types of Kanthas

According to utility they are divided into 7 types:

5.1.3.1 Arshilata

Covers or wraps of the mirrors and toilet articles. It is done in narrow widths and rectangular pieces of 8" x 12". It is made with white borders and central motifs like Krishnakeela, Ras- Lila where Krishna is dancing with adoring Gopis, or a flute playing Krishna with Radha, lotus, trees etc.

5.1.3.2 Bayton

A 3ft square piece covering books, and similar articles with motifs like satadalapadma (100 petals lotus), pots, flask, Goddess- Saraswati, Ganesh, and their steeds worked in yellow, green, blue and red. They are carried while traveling or presented as gifts to kith & kin.

5.1.3.3 Durjani or Thalia

Square piece which covers wallet (jewellery or money) done with simple kantha work on it with a thread ending in a tassel for tying up the wallet securely. It has central motif with three corned designs. The motifs include snakes, foliage etc.

5.1.3.4. Lepkantha

Thick quilted wrap using number of saris used as warm wrapper during winter. It has simple geometric designs with running stitch on entire field with rippled and wavy appearance.

5.1.3.5. Oar (Ooar)

It is a pillow cover in rectangular shape of “ x 1 ½ “ size. The motifs like trees, foliage, creepers, birds etc are used on longitudinal borders and also as decorative borders on either side.

5.1.3.6. Sujani

Large rectangle piece of 3’ x 6’ used as spread for ceremonial occasions. It is of lesser thickness, light weight and has two or more borders at the edge to strength the edges preventing from raveling. This is mostly used as a ritual cloth for ceremonies. The rectangular piece is divided into nine equal parts and the motifs are distributed evenly. The motifs used are lotus at center, Ramayana and Mahabharata, folk tales, dancing girls, men riding, birds pecking fruits, procession
in motion etc. Geometric patterns are used at the borders in single colour. *Surfani* is used as wrap or cover in occasions.

**5.1.3.7. Rumal**

As the name indicates it is a hand kerchief, square foot in size with lotus design placed at centre and other motifs around it. It is smallest of all quilts of all kanthas. Other motifs like plants and animals are also used and always possess decorated borders.

![Fig 5.1 Samples of Kantha Embroidery](image)

**5.2 Phulkari work**

*Phulkari* is the most important world famous embroidered textiles from Punjab. It offers colourful stitches with traditional patterns reflecting the style of people of Punjab. Embroidery has been the part of basic education of girls. *Phulkari* is analyzed as, Phul as flower and kari as work that is floral work or flowering work.

It is basically created on shawls and dupattas that cover the head where as Bagh from West Punjab means garden in which the entire surface of the shawl or fabric is decorated with floral designs. The earliest available articles of embroidery was rumal, the handkerchief embroidered somewhere during 15th century.

The embroidery is very simple but the colour combination, stitches and the pattern makes it look spectacular and gorgeous. It is created on all sorts of cloth and is used in various ways. Today phulkari is not only seen on garments but can also be seen on bed sheets, pillow covers, curtains, wall hangings etc.
5.2.1 Unique characteristics of Phulkari

It is a form of traditional art where it is done in simple designs with long and short darn stitches. The shorter the stitch is, the finer it looks. The art of Phulkari lies in the manipulation of patterns, colours and the length of stitches. In early days the silk thread used in embroidery was brought from Afghanistan, China and other parts of India like Kashmir and Bengal. The rough and course base material of Phulkari symbolizes hard, rough or tough living which portraits her dreams and aspirations. It can be added here that Phulkari adds delicacy, elegance and grace to the heavy personality of Punjab women. They are also a symbol of love, affection, faith and tradition.

5.2.1.1 Colours used

Bright colours are always preferred when it comes to Phulkari because it symbolizes flowers and garden. The colours mostly used are yellow, red, green, orange, pink and blue and no different shades are used for shading purpose; instead it is done with the horizontal, diagonal and vertical stitches. The shiny thread reflects different shades in different directions.

5.2.1.2 Fabric Used

In early days, the cloth used for phulkari was basically cotton and khadi which was home-spun and dyed as it helps in easy counting of threads and stitch. The beauty of Phulkari depends on the ground material. Khaddar, which is handspun and hand woven cotton material is mostly used. Today a variety of fabrics are used in this traditional embroidery. The dupattas can vary from chiffon, georgette and crepe. Khaddar is woven mostly in narrow widths of 2 ½ yards long, ¾ yards wide, so they join two or more khaddar pieces by running stitches at back or doing some hand work (herring bone at the joint) to make a shawl. The colour of cloth is mostly red, white and blue or black.

5.2.1.3 Threads Used

The threads used are soft, glossy untwisted silken floss called pat. Apart from silk, cotton thread (Bandi) and woolen yarns are also used. Crimson red, orange, golden yellow, yellow green, white are the frequently used colours.

5.2.1.4 Motifs used

The motifs are made suitable for horizontal, vertical and diagonal stitches producing geometrical patterns. Basic geometrical shapes like triangle, rectangle, vertical and horizontal lines are used to make geometrical overall designs that are commonly used for Bagh. Sometimes stylized motifs like birds, lotus, fruits, vegetables and human figures are also used. The motifs are necessarily geometrical as it is done by counting the threads.
5.2.1.5 Stitches used

The stitch craft of Phulkari is very simple and consist mainly of **long and short darning** stitches. It is unique method of embroidery as it is worked entirely on the wrong side of the cloth. The design is neither drawn nor traced. The work proceeds simply by counting the threads in fabric on wrong side and the work takes place on the right side of the fabric. Women do the embroidery on the cloth with an ordinary hand needle and without the help of sketches or patterns. Therefore, each design is unique by itself. For outlining the borders and marking the areas, stem, chain, herringbone stitches are used. Double running and sateen stitches are also employed. However the edging is done by buttonhole stitches.

5.2.2 Types of Embroidery

**Chadar, Bagh** and **Chope** are the three types of Phulkari embroidery, which were grouped according to craftsmanship. Chadar is a shawl or the veil having surface decoration, which is used by the bride during the Phera ceremony that is when she takes rounds around holy fire. Bagh has overall interconnected design and are geometrically conventionalized. Chope is little longer than the usual shawl where only the edges along the selvedge are embroidered with golden yellow coloured silk floss (loose thread) against red colour Khaddar.

5.2.3 Kinds of Phulkari

There are many types of phulkari. The motifs and designs are different from place to place. They are grouped as follows.

5.2.3.1 The Chope and Suber

It is a wedding phulkari and is presented to the bride by her maternal relations during the marriage ceremony.

5.2.3.2 Saloo

It is the plain red or black khaddar shawl used for daily household wear.

5.2.3.3 Tilpetra

It is a shawl made of inferior quality khaddar with very little embroidery of dots. These have only a sprinkle of few loose stitches on the field and palloo. Tilpetra literally means dotted design in the form of til or sesame seed.
5.2.3.4 The Nilak

It is worked on black or navy blue khaddar with yellow or crimson red pat. It is very popular among the peasant woman.

5.2.3.5 Shishedar phulkari

It is a form of numbers of diaper designs along with mirrors inserted on either red or brown background. The art is now fading.

5.2.3.6 Darshana Dwar or Darwaza

It is presentation to the religious institutions offered during certain ceremonial functions. It is hanged on the door through which people enter into the temples.

5.2.3.7 Thirma

Phulkari done on white khaddar is thirma. The designs consisted either floral or geometrical by using red, green, blue or purple floss. The two main characteristics are Thirma has two vertical bands on either side separated by a row of herringbone stitch with green floss on pallu being embroidered. Hindu women mainly do this craft. Mothers make for daughter and it shows richness of maternal side.

5.2.3.8 Sainchi phulkari

This is the folk embroidery of Malwa region of Punjab. It depicts the true rural life where the motifs are being traced and outlined before embroidery. Motifs include girl churning milk, singing songs and the whole life of the village.

5.2.3.9 Nazar Buti

Its main purpose is to drag off the evil eye, where a small corner of khaddar is left without work or done with dark colours to indicate that work is incomplete. Sometimes outline may be done with black spot before commencing the embroidery to avoid delay.

5.2.4 Kinds of Bagh (According to motifs and utility)

Bagh is a later innovation of Phulkari. It has conventionalized geometrical motifs allover. Baghs have been given different names on the basis of their utility and motifs used. They are.

5.2.4.1 Reshmi sheesha (silken mirror)

It is done with white floss giving an impact or image exactly like a mirror, and it is always done on dark background. The motifs used are fine and delicate.
5.2.4.2 Gunghat Bagh (veil to cover the face)

It is a three cornered shawl used by bride to cover the head and draw the veil on the face (gunghat). Embroidery is done on the triangular patch, which covers the face. In East Punjab it is called as Sarpalli. Both gunghat & sarpalli have golden yellow background with multi coloured worked motifs.

5.2.4.3 Vari Da Bagh

The red coloured background fabric is covered with tiny lozenges, usually embroidered with yellow colour. Groom’s mother usually presents it to the bride when she enters her new home.

5.2.4.4 Velanian Bagh

The motifs used are the rolling pin, a domestic kitchen device. The patterns has rows of these pins with various colour combinations.

5.2.4.5 Bawan Bagh (Bagh with 52 motifs)

It has 52 different geometrical designs placed equidistantly all along the body of the Bagh. The body is divided into small squares and demarked with intricate geometrical border. In each block one or other animal is drawn like peacock, tiger, camel and elephant.

5.2.4.6 Suraj Mukhi Bagh (face of sun)

The bagh is build up with lozenges. Each lozenge has two more lozenges within. The outer line is emphasized with dark outline. The outermost line has double running stitch.

![Fig 5.2 Samples of Phulkari Embroidery](image-url)

Various other baghs are named according to the motifs used namely Kakri Bagh (cucumber motif), Karalian Bagh (Bitter guard motif) Motia Bagh
(Jasmine motif) Chandrama Bagh (moon motif) and so on. Baghs are also named according to the number of colours used in the embroidery. They are Dwirange (two colours), Pancharange (five colours), Satarange (seven colours), Navaranga (nine colours) and so on.

5.3 Kashmir Embroidery

The northern state of India is Jammu & Kashmir which is famous for its beautiful Kashmir embroidery known as kashida. It has become world renowned through its superior shawls. This is well known for the beauty of its colour, texture, design and technique. All facts of Kashmir is comparable and beauty seems to be reflected in its needlework.

5.3.1 Types of Stitches

Satin, chain and long & short stitches are used frequently where as herringbone and darning stitches are used occasionally.

5.3.1.1 Zalakdosa

Chain stitch done with hook needle. It is done on shawls to carpets and floor coverings. It is used in long flowing designs.

5.3.1.2 Vata-Chikan

Buttonhole stitch used only in thick filling seen in landscapes, gardens, and crowed scenes.

5.3.1.3 Doria

Open work which can be used on all types of the fabrics.

5.3.1.4 Talai Bar

Gold work made on brocade and silk fabrics.

5.3.1.5 Zali

All over designs worked in trills pattern.

5.3.1.6 Shikar Garths

Hunting scenes done on different types of fabrics.

5.3.1.7 Amli

Delicate filling stitches in multicoloured threads.
5.3.2 Motifs

The motifs are traced first onto the fabric by professional persons who are called as Naquashband (Nakasshaband) by using a pen like device called Kalim. The motifs are from nature and most abundantly used motif is mango called as paisely or kaka, badami butta, chinar leaf, cyprus tree and other motifs include, flowers like lily, lotus, tulip, saffron, iris, fruit - bunches of grapes, apples, almond, cherries, plums, birds- kingfishers, parrot, wood pecker, magpie, canary, butterflies etc. No human figures are seen because of the influence of Muslim culture. All the motifs show Indo-Persian influence of 17th century. The motifs used are naturalistic, geometrical and stylized form.

5.3.3 Fabrics

Fabrics used are silk, wool and cotton.

5.3.4 Threads

Earlier woolen threads of fine quality were used; now silk threads, cotton and art silk thread are used to give the gorgeous look and to reduce the cost.

5.3.5 Colours

Wide spectrum of colours from light to dark shades is used. Crimson red, scarlet red, blue, yellow, green, purple, black and brown are some of the colours used frequently. Earlier threads are natural dyed with 64 tints and shades and now they are mill dyed with synthetic colours.

5.3.6 Products

Shawls, dress materials, duppattas, waist coats, head caps, pile carpets, hand bags, purses, foot wear cushion covers etc are all enriched with Kashida of Kashmir.

Fig 5.3 Samples of Kashmir Embroidery
5.4 Chikan Embroidery

Chikan embroidery is renowned for its elegant, delicate and intricate embroidery from the city of Lucknow in Uttar Pradesh. It is also called as shadow work. The word chikan is a derivative from the Persian word ‘chikaan’ which means drapery. The work was originated from Persia but some insist that the craft migrated from East Bengal under Mughals rule. The work is lavished in North India, Daccan, Peshawar, Banaras, Lucknow, Kanpur and Gaya in Bihar. It was mostly done on white muslin, mulmul and organdie fabrics in white colours in olden days and pastel colours are used at present. The garments are first stitched and then embroidered, whereas skirts, saris, and table linen are first embroidered and then finished.

5.4.1 Main features

It gives shadow effect and stitched on the wrong side features of the fabric and it looks delicate and exquisite on the right side. The design to be embroidered is printed on the fabric with wooden blocks, using fugitive colours, which are commonly made by mixing a glue and indigo with water. For extra fine designs, brass-blocks are sometimes used. They are done on white fabric with white thread. There is a discipline and method in the application of the stitches. In chikan embroidery some stitches are worked from the wrong side of the fabric, while others are worked from the right side. The stitches used are unique as they are used only for that purpose and are not replaced by other stitches.

5.4.2 Threads & fabrics used

Originally it was done with the untwisted white thread on soft, white cotton fabric like muslin or cambric. It was sometimes done on net to produce a kind of lace. Now-a-days chikan is not only done with different colour threads but also on all kinds of fabric like voile, 2X2, cambric, mulmul, organdie, chiffon, georgette, net and other similar sheer fabrics.

5.4.3 Motifs

The bell or creeper was the most commonly used design; individual motifs or buti’s of animals and flowers were also made. Fish (mahi) was a very common motif in Lucknow and used widely. Mango -paisley, lotus, common plants, animal kingdom like snakes, elephants, birds like peacock, parrot, sparrow are common. The designs are done at borders, pallu, and as buti’s for all over pattern.

5.4.4 Stitches

The stitches used are broadly divided into 3 heads, flat, raised or embossed and open trellies like jaali work.
5.4.4.1 Flat stitches

5.4.4.1.1 Taipachi

It is a running (darning) stitch where strokes of straight lines, forms the design. This is the simplest chikan stitch and often serves as a basis for further embellishment. It resembles jamdani and is considered the cheapest and the quickest stitch.

5.4.4.1.2 Khatawa or Khaloo

Appliqué work on white calico material. It is more a technique than a stitch.

5.4.4.1.3 Bukhia

It is most common stitch often referred as shadow work. It covers the back of cloth, which gives the opaque effect on front side. Mostly used motifs are flowers and leaves. It resembles backstitches or shadow work. It is of two types.

5.4.4.1.3.1 From back side (Ulta bukhia)

The floats lie on the reverse of the fabric underneath the motif. The transparent muslin becomes opaque and provides a beautiful effect of light and shade.

5.4.4.1.3.2 From front side (Sindhi Bukhia)

Satin stitch with criss-crossing of individual threads. The floats of thread lie on the surface of the fabric. This is used to fill the forms and there is no light or shade effect.

5.4.4.1.4 Gitti

A combination of buttonhole and long satin stitch usually used to make a wheel-like motif.

5.4.4.1.5 Jangira

Chain stitch generally used as outlines in combination with a line of pechni or thick taipachi.

5.4.4.2 Raised or embossed stitches

5.4.4.2.1 Murri

The motif or stitch looks in rice grain shape. It is done on muslin cloth, at the center of the floral motifs. It is knotted variety of chikankari. It is actually a French knot stitch.
5.4.4.2.2 Phand

Looks like grains of millets that are smaller and shorter than murri stitch. It is knotted style used to fill petals or leaves in pattern.

5.4.4.3 Jaali stitch

5.4.4.3.1 Jali work or Netting or Lace work

The jaalis or trellises that are created in chikankari are a unique specialty of this craft. It resembles drawn thread work, which is done by breaking fabric into holes which appears like a net. The work is sort of very fine buttonholing and pulling of threads.

5.4.5 Products

Sari borders, blouses, lantas, collars, jubas, handkerchiefs, white caps, dress materials, kurtas, wedding jackets, table linen and furnishing materials.

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Kasuti embroidery or Black work

Kasuti is a world famous embroidery from Karnataka. It is mainly concentrated in Bijapur, Dharwad, Belgaum, Janakhandi. Kasuti embroidery speaks about the people of Karnataka, their traditions, customs and profession. It was originated from embroidery of Spain called as black work.

It is special category of counted thread embroidery with diaper or repetitive patterns to fill the design. In the olden days, it was a custom that the bride has to posses a black silk sari called Chandrakala enriched with kasuti work. Traditionally, kasuti work was done only on saris and blouses.
5.5.1 Fabrics used

White linen or silk fabrics, which should be evenly woven to give perfect embroidered designs.

5.5.2 Threads used

Black work was so called as black silk thread was worked on white linen. Now gold and silver threads along with red, orange, purple, green, yellow and blue are also used. Commonly used combinations are red – green, red – blue, red – yellow, red – white, orange – purple, pink – purple, blue – orange, green – yellow and yellow – white i.e. primary vs secondary colours.

5.5.3 Needle

A Fine needle is used, which should not pierce the fabric, but the threads, should pass between the yarns in the fabric.

5.5.4 Motifs

Each family is used to try various motifs on a piece of white cotton material and sometimes done on mattu cloth and framed to preserve the designs. The designs mostly used are gopuram, tulasi vrindravans, shiva linga, nandi, tiger, lamp stand, crown of shiva, swastika, sun, asanas, cradle, chariot, palanquin, steeds of various gods etc. and animals like snake, elephant, horse, human, birds like sparrow, peacock, duck, pigeon, swan, deer from mythological and architectural to the beautiful flora and fauna. The designs are not traced and are drawn from inspiration. Many of these motifs are used as straight and corner borders. These borders are ranging from ½ inch to 3 to 4 inches wide sizes giving small, medium and large borders.

5.5.5. Stitches

The stitches are simple, minute, intricate and pretty. They are

- Holbein or Double Running stitch – Gavanthi.
- Step stitch– Murgi
- Darning stitch- Negi.
- Double cross stitch – Methi

5.5.5.1 Gavanthi Stitch

The term is derived from the Kannada word “Gantu” meaning knot. This is the most simple and common stitch. This is a double running stitch which is commenced and finished without knotting. The first row is made with tacking in one direction and in the reverse, the gaps between the tacking are filled to
form a line. The work can be done in vertical or horizontal or diagonal way. The appearance of the stitch is similar to back stitch or stem stitch, which is used to outline the design.

5.5.5.2 Murgi Stitch

It is modified Gavanthi stitch, where “running stitches” move in zig zag, stepwise similar to ladder or staircase. The work commences with vertical stitches (strokes) and on return the horizontal gaps formed by first stitch are filled giving a continuous line effect. It can also be worked diagonally if motif designates. The most desirable feature of Gavanthi and Murgi is its reversible character i.e., it appears identical on both face and back of the fabric.

5.5.5.3 Negi Stitch

It is from “Neyu” a Kannada work meaning “to weave”. The stitched motif gives a woven design effect. It is a modified version of running or darning stitches. The length of tiny stitches is gradually enhanced to produce an effect of self-design. The stitch is always worked either warp or weft way giving the effect of extra warp or weft respectively, but the stitch is never worked diagonally. Most common motifs done with this stitch are lotus, flowers, diamond, peacock, cradle, asanas, etc. in borders. The width of the stitch ranges from ½ inch to 3 inches.

5.5.5.4 Methi Stitch

It is an ordinary “cross-stitch”. In Kannada Menhi means a fenugreek seed. There are two types of methi stitches produced they are single cross and double cross. Both Negi and Methi will not look alike on both sides and looks bold and embossed.

Fig 5.5 Samples of Kasuthi Embroidery
5.5.6 Products

Saris, with broad pallu, tope – teni and simple border with plain body, cholis, bonnets, household linen, kerchiefs, bed covers, sofa covers, cushion covers, shopping bags, carpets, salwar suits, yokes, cuffs, colours, belts, pockets, dupattas, caps, etc.

5.6 Mirror Work

Indian traditional embroideries such as Kathiawar, banjara, Phulkaries etc were embellished with mirrors that were held on fabric with interlacing stitches. Glittering effect in embroidery is often achieved through liberal use of mirrors. This folk embroidery is now universally appreciated and used in all types of embroidery.

5.6.1 Materials required

Good quality mirrors of all shapes – round, oval, square etc, hand needles, embroidery frames and mercerized embroidery thread.

5.6.2 Method of stitching

Mirrors have no piercing holes for stitching on cloth as the other decorative items such as sequins, buttons etc. Hence mirror requires circumferential interlacing to hold it securely on the fabric. Although there are various decorative methods for stitching mirrors onto the ground cloth, two methods are in vogue.

5.6.2.1 Interlacing method

This method use straight stitches around the mirror in the form of a net and with subsequent lacing. The mirror is placed on the ground fabric and straight stitches are made on the fabric. The thread is taken over the mirror in the form of a square. Another square of stitches are made in the same way, thus forming the circumferential net. Then lacing is done either by buttonhole stitch or shisha stitch as shown in Fig. 5.6

![Fig. 5.6 Interlacing method of stitching mirror](image)
5.6.2.2 Outline stitch method

This method is relatively simple over the first method. The outline of the mirror is drawn on ground fabric and chain stitches are made on the outline (fig 5.7), placing the mirror inside the row of stitches. The thread is drawn through each chain and pulled to hold the mirror in place. Stem stitches are also used instead of chain stitches. Outline stitch method is suitable only for small mirrors. If the mirror is larger, net stitches are made through chain stitches, so that it covers part of the mirror on the outer edge.

Fig: 5.7  Stitching mirror using outline method

5.6.2.3 Commercial Mirrors

Big square and round mirrors with readymade net are also available in the market. They are fixed on the ground fabric with tacking.

Mirror work is often associated with kutch work and small embroidery motifs filled with simple embroidery stitches.

Summary

Indian embroidery takes its inspiration from nature and the products of various regions reflect the colours of the flora and fauna of that area. Designs in Indian embroidery are formed on the basis of the texture and design of the fabric and the stitch. Each region has its unique features of embroidery done on various types of fabrics. The materials used in Indian embroidery like fabric, yarns and embellishment vary from one place to another. Each state has its own identity and uniqueness which reflects their style of living, expressions of self, surrounding environment etc.

Test your understanding – 1

1. The tiny tacking on a quilt with dotted appearance on either sides is called as ____________

2. Traditional embroidery of Bengal is called as ____________
3. Phulkari done on white khaddar is ______________

4. The main stitch used in phulkari is ________________

5. The hand spun and hand woven white cotton material is called ______________

6. Untwisted glossy silk floss used in phulkari embroidery is ________________

7. The shawl or veil with surface decoration which is used by the bride during phera ceremony is _____________

8. Bagh has overall interconnected designs of ____________motifs.

Test your understanding – II:

1. The professional person who trace the motifs on fabric are called ____________

2. The pen like device used to trace the designs is ____________

3. Delicate filling stitches in multicoloured threads is ____________

4. The embroidery from Kashmir is called as ____________

5. The common stitch often called as shadow work is ____________

6. The stitch that appears as a rice grain is ____________

7. The cheapest and quickest stitch that resembles jamdani is ____________

Test your understanding – III:

1. The double running stitch which commenced and finished without knotting is _______ stitch.

2. The ordinary cross stitch used in kasuthi embroidery is ____________

3. The embroidery in which a fine needle is used that do not pierce into the fabric, but pass between the threads is ____________
4. The method of stitching mirror in the form of a net and subsequent lacing using straight stitches is __________
   a. Outline method   b. Interlacing method
   c. Crochet           d. Machine stitch

**Answers to Test Your Understanding**

Test your understanding – I

1. Dorukha
2. Kantha
3. Thirma
4. Long and short darning stitches
5. Khaddar
6. Pat
7. Chaddar
8. Geometrical

Test your understanding – II

1. Naquashband
2. Kalim
3. Amli
4. Kasheeda
5. Bukhia
6. Murri
7. Taipachi

Test your understanding – III

1. a
2. b
3. c
4. b
Short Answer Type Questions

1. What are the stitches and motifs used in Kantha embroidery?
2. List down the unique features of phulkari embroidery
3. Enumerate the different types of flat stitches used in chikan embroidery
4. Describe any 4 types of kantha embroidered utilities.
5. What kind of fabrics and threads are used for phulkari?
6. What are the different types of embroidery in Phulkari?
7. Enumerate the types of stitches used in Kashida.
8. What are the unique features of chikankari work?

Long Answer Type Questions

1. Explain the kinds of phulkari
2. Give details about the stitches used in Kasuti embroidery
3. Explain the methods of stitching mirrors with illustrations.
4. What are the different kinds of bagh? Explain
5. Explain in brief about Kasuti embroidery
6. Explain the types of stitches used in Chikankari
7. What are the different traditional embroideries you have studied? Write the unique features of the embroidery.
**Glossary**

**Applique** : Applique is a needle craft, in which a different piece of fabric has been placed over or under another and is held in place with embroidery stitches.

**Bagh** : Bagh meaning garden in Hindi language. It is the source for designs in Chamba Rumals and Phulkari embroideries.

**Bukhia** : It is most common stitch often referred as shadow work. It covers the back of cloth, which gives the opaque effect on front side. Mostly used motifs are flowers and leaves.

**Bullion knot stitch** : When the French knots are worked compactly with the same number of twist on every next stitch, then it called as bullion knots. They are also used to fill the areas.

**Buttonhole stitch** : When blanket stitches are worked closely they give buttonhole stitches. It is a popular finishing stitch for edges extensively in cutwork embroidery.

**Chaddar** : It is a shawl or the veil having phulkari embroidery. It is used by the bride during the Phera ceremony that is when she takes rounds around holy fire.

**Chain stitch** : It is one of the most popular simple stitches in the form of chain, which can be used as an outline or filling when stitched closely.

**Chope** : Chope is a shawl adorned with Phulkari embroidery. It is little longer than the usual shawl, where the selvedges are embroidered with golden yellow colored silk floss against red color kadder.

**Couching stitch** : It is an outline stitch formed by laying a yarn or bunches of yarn (laid yarn) according to the thickness and tacking at even distances. The appearance will be prominent when two colours of threads are used.

**Crepe** : A light weight fabric with a smooth surface woven with a flat yarn as warp and a crinkled or twisted yarn in weft direction.

**Feather stitch** : This gives a delicate effect to make the hand embroidery which is worked on three imaginary lines from centre to sides.

**Felt** : A non woven fabric which is made from wool, hair or fur or may be combined with man made fibres by locking the fibres together using heat, moisture and pressure to form a compact material.
Fish bone stitch: This is used to give bone effect at the center of the design. It is worked in an oval or circled form. The forms are generally divided into two at the center to create the effect.

Fly stitch: These are like small flies with tiny wings spread over the design. It can be used as outline and filling a design.

French knot: Knots are used to give motifs in the design. They look like rose buds when worked in larger form. They are worked by inserting the needle at a point, wind the thread and insert at the adjacent point to form a knot.

Gavanti: Gavanthi also called as Holbein or double running stitch found in Kasuti embroidery from Karnataka. The design appears identical on both sides of the fabric with geometrical patterns. Gavanthi, the name is derived from the word gaonti which means knot, as the stitch starts without knot.

Gitti: A combination of buttonhole and long satin stitch usually used to make a wheel-like motif used in chikankari.

Herringbone: This is used to fill the areas by stitching in a criss cross manner all over the design. When it is worked on the transparent fabrics on their backside it is called as shadow work.

Inlay appliqué: This is a type of appliqué that has the design set into the fabric and stitched connecting two fabrics, rather than onto the ground fabric

Jaali stitch: It resembles drawn thread work, which is done by breaking fabric into holes which appears like a net. The work is sort of very fine buttonholing and pulling of threads used in chikankari.

Jangira: It is a kind of chikankari stitch in which chain stitch is usually used as outlines in combination with a line of pechni or thick taipachi

Jersey: It is a soft, stretchy knitted fabric of cotton, nylon, rayon, wool or synthetic fibres.

Kantha work: Traditional folk craft of Bengal called as kantha meaning patched cloth. They also include appliqué work and embroidery on quilts, apparels and household linen.

Kashida: A beautiful famous embroidery from Jammu & Kashmir also known as Kasheeda. It has become world renowned largely through its superior shawls.
Kasuti: Kasuti is world famous embroidery from Karnataka. It was originated from Spain embroidery called as black work. It is special category of counted thread embroidery and diaper or repetitive patterns to fill the design.

Khaddar: The ground material used for Phulkari embroidery is called as Kadder cloth. It was handspun and hand woven cotton material, woven mostly in narrow widths.

Lace: It is an ornamental openwork fabric made in a variety of designs by intricate manipulation of the fibre using machine or hand

Metallic fabrics: An inorganic fibre made from minerals and metals, blended and extruded to form fibres. It is a flat ribbon of metal coated with a protective layer of plastic.

Methi: This is the regular cross stitch used in Kasuti embroidery of Karnataka. The name is derived from the word ‘fenugreek seeds’ in Kannada.

Naquashband: Motifs used in Kaseeda embroidery from Kashmir are traced on fabric by professional traces called as Naquashband (Nakasshaband). They use pen like device called Kalim for this purpose.

Mola or sanblas appliqué: It is related to the standard reverse appliqué form. In this, two or more layers of fabric is held together by tacking and the design is cut and stitched from uppermost to the bottom layers to reveal fabric underneath in the form of a contour map.

Murri: The motif or stitch looks in rice grain shape done on muslin cloth, at the center of the floral motifs. It is knotted variety of chikankari.

Murgi: It is one of the stitches used in Kasuti embroidery of Karnataka. It appears like steps of a ladder, the design appears same from both sides of the fabric.

Negi: This is an ordinary running or darning stitch used in Kasuti embroidery of Karnataka. It has an all over effect of a woven design. The name comes from the word ‘ney’ which means to weave in Kannada.

Overlay appliqué: This is a simple form in which the appliqué design is laid on the top of ground fabric and stitched using decorative stitches.

Patchwork: Patch work is a craft in which small geometric pieces of fabric are cut and sewn together to form a totally new surface.
**Pat** : Soft, glossy untwisted silken floss used in phulkari embroidery is called **pat**.

**Peckinese stitch** : It is also known as Chinese stitch which can be worked as a single line or in lines packed closely together as a filling stitch using combination of back stitch and forming a chain stitch within the backstitches without inserting the needle into the fabric.

**Phulkari** : The traditional Punjabi embroidery is Phulkari. The phulkari word means growing flowers. It is done by counting threads on base cloth forming only geometrical patterns.

**Pieced Patchwork** : This is most commonly used patchwork which utilizes pieces of fabrics in different shapes to form a geometric pattern and such patterns are set to one another to form a final pattern.

**Pile fabric** : Pile fabrics show short lengths of yarn that stand up from the base of the material formed by woven loops.

**Plastic fabric** : A high polymer which is produced at high temperatures and pressure.

**Quilting** : It is a process of sewing together two or more layers of fabric with padding using simple running or decorative stitches.

**Romanian couching** : A single yarn is used for laid and couching stitches worked longer and similar to couching.

**Satin stitch** : It is a solid filling stitch that covers the design area with long straight stitches placed close tighter.

**Seed stitch** : These are small tiny stitches used to fill the area to imitate a dotted effect in raised for.

**Sheer fabric** : Transparent, light weight fabrics made of different fabric construction and yarns.

**Stem stitch** : It is primarily used as outlining stitch which is mostly used as stems for floral designs.

**Taipachi** : It is a running (darning) stitch where strokes of straight lines, forms the design. This is the simplest chikan stitch and often serves as a basis for further embellishment.

**The nilak** : Phulkari embroidery worked on black or navy blue khaddar with yellow or crimson red pat.
**Thirma**: It is a Phulkari embroidery done on white khaddar. The design consists of either floral or geometrical by using red, green, blue or purple floss.

**Tilpetra**: Shawl with very little embroidery dots and are made of inferior quality khaddar. Tilpetra literally means dotted design in the form of til or sesame seed.

**Zalakdosa**: Chain stitch done with hook needle in Kashmir embroidery. It is done on shawls to carpets and floor coverings.