

Tools, Materials and Stitches for Hand Embroidery

INTRODUCTION

In the previous Unit, we got acquainted with some technical terms used in the world of embroidery. We also learnt a few methods of tracing the design on the desired material. Now, we will learn about the various tools used by an hand embroiderer; and how to identify and appropriately select them for hand embroidery. Students will also be able to select suitable fabrics, needles, threads, frame, thimble, scissors, etc. by the end of this unit.

They should also be able to embroider the design using various stitches such as stem stitch, running stitch, chain stitch, French knot, bullion stitch, satin stitch, long and short stitch, etc. So the final output of the embroiderer in the form of embroidered cut fabrics, garments or any item would be beautiful and suitable as per the end use of the product.

SESSION 1: TOOLS AND MATERIALS

To carry out embroidery, identification, selection and handling of embroidery tools and materials is important.

(a) Different types of fabric

Fabric is used to make garments and home furnishing items. Most fabrics are made from yarns, but the

basic component of textile fabrics is fibre. These may be natural fibres, like wool, linen, cotton, silk, etc., or synthetic fibres, like acrylic, polyester, acetate, etc., Fabric is formed using a variety of techniques, like weaving, knitting, felting and netting (the four basic ways of constructing fabric). Mostly, natural fibres (with the exception of silk) are short and are called **staples**. The long continuous strands of silk and man-made fibre are called **filaments**. These staple and filament lengths are then twisted into yarns. The appearance and durability of the yarn is affected by the degree of twist. Gently twisted yarns are suitable for napped fabrics which are soft and rather weak. Tightly twisted yarns are used for smooth fabrics such as gabardine. In general, the tighter the twist, the smoother and the stronger would be the yarns.

Note: Nap and pile are often used interchangeably, but it is advised that both the terms be used differently to avoid confusion.

Weaving is the most common method of forming fabric whereby two sets of yarn are worked at right angles to each other. The knitting method uses machines to produce a fabric of interlocking loops. In felting method, moisture, heat and pressure are applied to short fibres to produce a matted layer. Felts do not fray but they do tend to tear when they are damp. In netting, the yarns are held together by knots wherever they intersect. It can be as heavy as the fish net or as light as lace, depending on the fibre used.

Embroidery is practised on all kinds of pliable material which can be pierced with a needle and thread. The quality of embroidery depends not only on the workmanship, but also the quality of the fabric, threads, the intricacy of the design, the closeness of the stitches, and the colour combinations. Almost all types of fabric can be used for hand embroidery. However, the commonly used fabrics for hand embroidery are linen, satin, cotton, silk, crepes, georgette, chiffon, velvet, terri-cot, polyester, etc.

Counted thread embroidery (in which the fabric threads are counted by the embroiderer before inserting



the needle into the fabric) requires an even weave fabric, meaning, a fabric that has the same number of threads vertically as well as horizontally. Such fabrics are described by the number of threads or blocks per inch, usually known as the count. This count will determine the finished size of the design. A wide variety of even weave fabrics like matty for cross stitch, is available in the market for counted needlework.

Embroidery will enhance the beauty of the fabric only when it is done on a suitable fabric using appropriate design, needle, thread, backing and other materials. The fabric should be chosen according to the use of the end product, for example, for garments, medium or lightweight fabrics are suitable, such as cotton, silk, georgette, terry-cot, chiffon, satin, organdy, etc. Fabrics used for home furnishings are heavier than the fabrics used for garments, such as cambric, glazed cotton, raw silk, jute, velvet, etc. The stitches of embroideries are used according to the weight and thickness of the fabric. Mostly, running stitch, stem or satin stitch, lazy-daisy, etc., are used on medium-weight fabrics, while herringbone, chain stitch, *jaali* work, etc., are used on lightweight and thin fabrics. Button-hole stitch, blanket stitch, cross stitch, running stitch (long stitches), etc., are mostly used on heavy fabrics. There is no rigid rule to select the stitches according to the fabric but the hand embroiderer should select the fabric according to the end use of the fabric, design and stitches of the embroidery, construction of the fabric, thickness, crispness, softness, and weight of the fabric.

Following are the fabrics commonly used for hand embroidery:

(i) Linen

It is a fabric made from natural fibres, like from vegetables or animals and insects like silkworm. It is relatively soft, smooth, lustrous and is very strong textured. It is used for shirts, safari suits, kurtas, kurtis, and children's wear. It is also used for aprons, bags, upholstery and many home furnishing items.

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(ii) Cotton

It is a fabric made from cotton which is obtained from the cotton plant. It is soft, smooth and absorbent. Cotton is suitable for garments worn close to the skin to keep the body cool in summers, since it aids air circulation. A large variety of kurti, lehenga-choli, saree, salwar-suit, shirt, kurta-pyjama, jackets, safari suit, trousers and children's clothes are made of cotton, and decorated by hand embroidery. It is also used for home furnishings like bed sheets, pillow covers, table cloths, table runners, curtains, etc. Cotton is suitable for embroidery as it is easy to pull a needle and thread through it. When the weave is loose, it is easy to pass the needle with the thread, but when the weave of the fabric is tighter, it will be difficult or even painful for the fingers of the embroiderer while pulling the needle and thread through. The weave of the medium-to-heavy weight coarsely woven cotton is a little loose, hence making it easy to pull the needle and thread through the fabric.

(iii) Crepe

It is a light-to-medium weight fine fabric and is used for making flowing garments since it drapes very well. It has crinkled surface due to the high-twist silk yarn or chemicals. This look can also be given by a special weave called the crepe weave. Crepe fabric was originally made using only silk, but nowadays different kind of fabrics, such as chiffon, cotton, and rayon, etc., are commonly used to create crepe fabric. Fur, silk and original leather, blended silk, crepe, linen, chiffon, etc. are being liked and used in the fashion industry. Among the contemporary fabrics, crepe is well-liked by customers and designers. Mostly, crepe has a creased or grain surface that has very small folds or ridges. It can be embroidered, embellished with different designs to create a more ethnic, traditional look for the end product. Different types of crepe include Moroccan crepe, wool crepe, plisse crepe, crepe de Chine and crepe georgette.

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(iv) Satin

It is a fabric woven in warp-faced stain weave and has a smooth and shiny surface. Satin is a smooth, delicate and medium-weight fabric. It falls gently down the surface it has been draped on enhancing the natural shape of the surface. It has a lot of shine, which makes it suitable for use as garments as well as home furnishing. Because of its gentle shine and draping qualities, satin is mostly used for evening wear, bridal wear and party wear. Even though most embroidery stitches can be easily done on satin, special care needs to be taken while fixing the frame. Because of its delicate and slippery nature, it's very easy to damage the cloth or the embroidery while putting the frame.

(v) Velvet

It is a medium-weight, mostly silk or synthetic filament yarn fabric with a cotton backing. It has a short, soft, thick warp pile surface that stands up vertically. There are various varieties of velvet fabric differing in their weight. Velvet is a type of woven and tufted fabric. In velvet, the cut thread fibres are evenly distributed over the surface, with a short and very dense pile weave which gives it a unique and lustrous feel. Velvet can be made from synthetic or natural fibres. Velvet's nap (the layer of fibre ends raised from the ground weave of the fabric) gets damaged when pressure is applied on it. An embroidery frame can damage its delicate surface, so velvet is not framed. Embroidery designs with complete filled areas and a filling stitch work show the best on velvet. Running stitches and narrow satin columns will sink into the velvet's pile, so they should be avoided. Velvet is used for making evening wear. It is also used for home furnishing.

(vi) Silk

The strength, lustre and softness of silk makes it the most attractive textile. Silk fibre is considered to be the perfect natural substance in all respects for yarn making. Silk is the longest of all natural fibres and is very smooth. It is said to be the most lavish, lustrous

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and rich fabric. Silk is one of the most popular fabrics for designer party wear because of its rich look. It is soft and comfortable, hence suitable for draping. It is also lustrous and luxurious. The embroidery on silk is mostly done with silk threads.

(vii) Gabardine

It is a twill-weave fabric made of a variety of natural and synthetic fibres. It is a medium-weight fabric made of fine yarns. Gabardine is commonly used for making garments, such as coats, jackets, skirts and trousers, due to its nature of holding a steady crease. Even though it is thick and stiffer than materials described earlier, it is comfortable and soft to wear.

(viii) Georgette

This fabric is a thin, transparent, lightweight fabric and is mainly made of highly twisted silk yarns. The twisted yarns are used in both warp and weft directions. Like silk and satin, this also has a soft feel and drape well.

(ix) Jean

It is a durable cotton fabric. It is made of fine cotton yarn in twill weave. It is mainly used for making trousers, skirts, jackets and shirts, etc.

Note: The term jean here refers to the fabric while popularly 'jeans' refer to the trouser-like garment made of denim fabric.

(x) Organdy

It is a thin, light and transparent cotton fabric in plain weave with a stiff finish. It is made from good quality combed spun yarns. The yarn is made from long staple cotton and is spun with many twists. This, along with the finishing process, produces its characteristics of transparency and crispness. Its sheerness and crispness are the result of an acid finish given to lawn fabric in gray state. It is used for making saree, kurtis, tops, and other children's garments. This fabric is mostly used for summer and evening wear.



(xi) Poplin

It is a fine and tightly woven cotton fabric of plain weave. It is the fabric with fine cross-ribs created by finer warp yarns and heavy weft yarns. Poplin is mainly used for making shirts, kurtis and children's garments. Many times, it is used for home furnishing items also.

(xii) Rubia

It is a thin muslin, slightly thicker than the voile fabric. It is always made of ply yarns in a yarn count of 150–200s constructed with plain-weave. It is used for making blouses, kurtis and other dress material.

(xiii) Chiffon

It is a lightweight, sheer, shiny, and plain-weave fabric. It is made from highly twisted yarns. It has good drape and is used for making evening wear and party wear garments.

(xiv) Cambric

It is a closely woven plain-weave cotton fabric which is finished with a little gloss on one side. It is a medium-weight fabric. It is used mainly for making children's and adult garments. It is thicker than rubia.

(xv) Voile

It is a sheer, transparent, soft, lightweight, plain-weave fabric. It is made of highly twisted spun yarns. It is used for making children's wear, blouses and dupattas, turbans and sarees.

(b) Different types of needle

The most essential tool without which hand embroidery is not possible is the needle. It has three parts, namely the eye, shaft and point. Needles are available in different thickness, length, size of eye, sharpness and shape of point. The number indicates the size of the needle—the higher the number, the finer would be the needle. Different brands of needles some time offer different numbers to the needles. Mostly, embroidery needles are available in assortment packages. For example, an

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embroiderer can purchase different types of needles in packages of assorted sizes 1–5, 3–9 and 5–10, etc., to have a variety of sizes available while embroidering. The selection of the size of the needle is done based on the weight or thickness of the material, the required fineness of the embroidery and the kind of thread to be used, e.g., if silk thread is being used on chiffon or silk-like soft material, a very fine and high numbered needle would be required.

(i) Crewel needle

It is the basic embroidery needle most often used for hand embroidery. They are sometimes also known as embroidery needles. Except for its long slender eye, it does not differ materially from the sewing needle in shape, and it comes in the same size numbers. For embroidery, crewels should be used unless some other kind of needle is specified. The long eye helps inserting and accommodating embroidery threads easily. The sharp tip of the needle helps the needle pierce the tightly woven fabrics more easily. Crewel needles come in different sizes but most popular sizes to embroider are size 7 and 9.

(ii) Tapestry needle

It is very useful for wools, matty and open weave fabrics. It enables the embroiderer to avoid the splitting of threads. This needle's rounded point allows it to slip between the threads of the materials rather than through them. Tapestry needle point is blunt and it has a large eye; it is inserted between the threads of the fabric without piercing them. These needles are commonly used in counted thread work such as cross stitch, pulled and drawn thread work, and lacing on composite stitches. Tapestry needle has a shorter shaft than a crewel needle but it has a much longer eye, which is slightly larger than the shaft. Due to the open holes in the weave of the fabric, even the blunt tip can pierce through it easily. Tapestry needles are the most

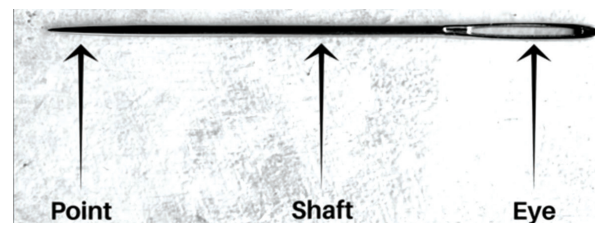


Fig. 2.1(a) Parts of a needle

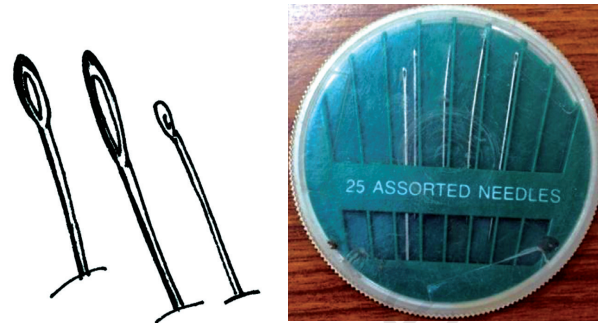


Fig. 2.1(b, c) Types of needle



Fig.2.2 Crewel needle



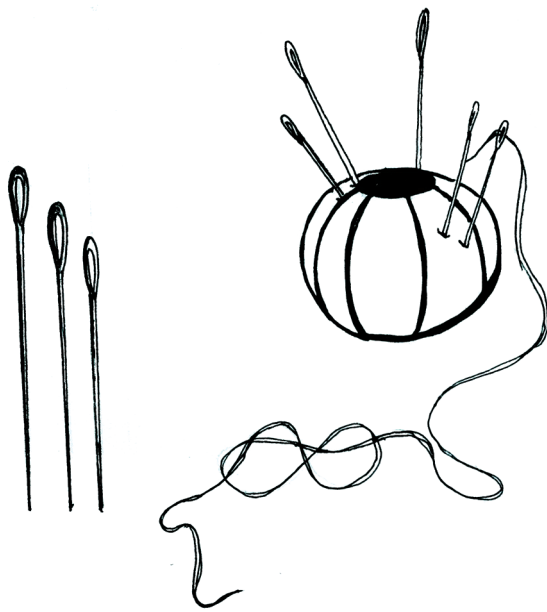


Fig. 2.3 Tapestry needles

appropriate tool for any type of stitch that involves lacing for surface embroidery. The blunt tip of the needle prevents it from snagging other stitches on the fabric. Tapestry needles are available in the local market in different sizes mainly from 13 to 28, with 13 being the largest and 28 being very fine.

(iii) Milliner needle

This is also called a straw needle. The milliner needle has a shorter, almost round eye. It has very long shaft and a sharp tip. The eye and the shaft on a milliner needle are the same size, which makes these needles appropriate for working any wrapped stitches such as bullion knot,



Fig. 2.4 Milliner needles

French knots, etc. They are also used for pleating and creating fancy stitches. In bullion knots and French knots, the shaft and the eye of the needle are of the same size, making it easy to pull the milliner needle through the wraps and make the knots on the fabric. It makes these wrap stitches so easy to work and the stitch comes out looking neat.

(iv) Chenille needle

This is a big needle with a long thin eye and a sharp point used for thick threads. This needle is appropriate for stem stitches, lazy-daisy stitches, straight stitches, mirror work, etc. It is also useful for tacking couched threads to the back of the fabric.

(v) Sharp needle

It is mainly used as a sewing needle and has a small eye. It may also be used for embroidery.

(vi) Between needle

It is same as the sharp needle, but shorter.

(vii) Beading needle

It is a long, very fine needle with a tiny eye for small beads.



So far, you have read about the different kinds of fabrics suitable for different end products and kinds of needles to be used for the desired style of embroidery. Let us now read about the kinds of threads that can be used with different fabrics and suitable for styles of embroidery.

(c) Different types of thread

Like the selection of fabric, needle and style of design, it is important to learn about the selection of thread used for embroidering a particular design. The factors to keep in mind while selecting a thread are colour, texture, length, thickness and suitability to the final effect of the embroidery pattern.

Threads are one of the basic materials needed for embroidery. The most commonly used threads are stranded cotton threads. These threads have mostly six separate strands which can be used together, or separated and used singly or in groups. These threads, often referred to as ‘stranded silk’ though they are actually mercerised cotton, are lustrous and suitable for most types of embroidery. The benefit of stranded cotton thread is that the strands can be separated and recombined in any number to achieve differing thickness and effects. Sometimes, different brands offer different numbers to the thread. The embroiderer can select the threads according to his/her requirements. Wonderful effects can be achieved by using different threads, like pearl cotton, silk threads, metallic thread, fine wool thread, and viscose rayon thread—the list is endless.

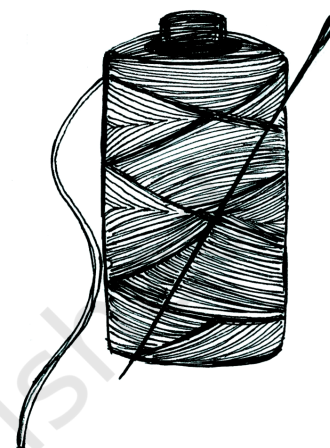


Fig. 2.5 Embroidery thread

(i) Pearl cotton

This type of thread is very commonly used for hand embroidery. It is a highly mercerised and twisted thread. It is a smooth, single ply embroidery thread with a shiny and lustrous look. Pearl cotton threads are available in skein or a ball with differing thickness, colour and shade. They are available in different weights. The higher the number, the finer would be the thread.



Fig. 2.6 Pearl cotton



(ii) Metallic threads

This category of threads is an innovation in embroidery work. The use of metallic threads adds shine and glamour to the embroidery work. These are available in the market in colours like gold, silver, platinum, copper and antique or aged versions. Metallic threads are quite durable and require less care.



Fig. 2.7 Metallic thread



Fig. 2.8(a) Satin thread

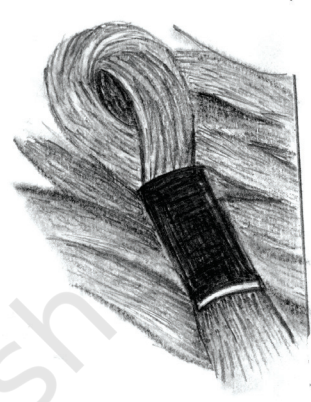


Fig. 2.8(b) Rayon thread

(iii) Satin and rayon threads

It is a term used for synthetic threads which give a brighter and shimmery look in the embroidery. These threads have a satin-like shine and are usually packaged as floss that can be separated in different ply.



Fig. 2.9 Overdyed threads

(iv) Overdyed threads

These are shaded threads. These threads have more than one colour in a single strand. They can be hand dyed or mass produced in cotton or silk embroidery floss. These threads are available in different weights. Using these overdyed threads gives the embroidery pattern a totally different look because of changes of colour at short intervals.

(v) Wool threads

These are used in some special embroidery forms where a thick woollen look is required in the embroidery. These threads are available in a variety of weights and colours. These threads are most commonly used in counted thread work.



Fig. 2.10 Wool threads

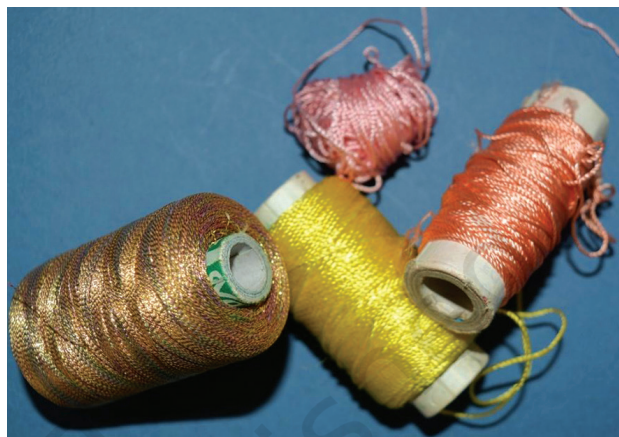


Fig. 2.11 Novelty threads

(vi) Novelty threads

These include a wide range of styles, textures and material. Novelty threads can be fuzzy, metallic textured, leather, plastic, etc. They are used to give the embroidery pattern a special look.

(vii) Pure silk sewing thread

Embroidering on fine fabrics such as silk, a silk sewing thread can be used for fine embroidery such as faggoting, pin stitch and hem stitch, etc.

Many other types of threads with special characteristics are available in the market with different brand names. These threads can be selected according to the suitability of the fabric, design, liking of the user, etc.

Now, we are almost set for starting embroidering. We have even read the about threads now. Let us see how we can hold all these material together for a neat outcome.



Fig. 2.12 Pure silk sewing threads



Fig. 2.13(a) Embroidery hoop (frame)



Fig. 2.13(b) Two rings of an embroidery hoop (frame)

(d) Embroidery hoop or frame

This tool is required to hold and stretch the fabric to a desired firmness and tightness while doing embroidery. A frame is a set of two rings; each ring fits inside each other, so that the material placed between them is held firmly and the fabric surface becomes tight and smooth to embroider. The most common type of frame for hand embroidery is the ring frame. It is always advisable to use a frame or hoop while doing embroidery to give the embroidery pattern a beautiful, neat and finished look. These frames are made of wood, plastic or metal and are easily available in the market in different sizes. Their size is measured by diameter, mostly ranging from 7.5–30 cm (3–12 inches) they are suitable for doing embroidery on small designs. The hoop usually has a nut and a bolt for tightening of the fabric between the two rings of the frame. While stretching the fabric on the frame, it should be kept in mind that unnecessary tightening by the nut bolt can damage the fabric. When embroidery is to be repeated on different parts of the fabric, the frame may be fixed on different parts of the fabric according to the placement of the embroidery design. When embroidery is to be done on a large design, an *adda* (a big adjustable frame using mostly wooden bars) may be used. Plastic frame is a good option for embroidery work, because it is durable and it doesn't stain the fabric. Many times, metallic frame stains the fabric because of the rusting. Wooden frames may draw the yarns of the fabric, hence damage the fabric or the embroidered pattern. Sometimes when the surface of the wooden frame is not smooth, fine wooden strands may be pricked in the fingers of the embroiderer.

Other materials used for embroidery

Needle threader

It is a small handy tool with a wire loop to thread the needle. It is very helpful for those who have difficulty in threading needles.



Fabric glue

This kind of glue is used only for fabrics and does not damage it. It is used to attach beads, sequins, pearls or different decorative material on the fabric.

Seam ripper

It is a small tool to open or unsew the stitches in case of faulty stitches.



Fig. 2.14 Seam ripper

Thimble

It is used to protect the fingers from getting pierced or discoloured during embroidery. Metal, rubber and plastic thimbles may be available in the market. The embroiderer must take care of his/her hands and use thimble while doing hand embroidery. Thimbles can be worn in any of the fingers or the thumb of the hand. Mostly, it is worn in the index or middle finger which holds the needle. It must be comfortable and should be light in weight. It is used to push the needle to the fabric painlessly without harming the finger.



Fig. 2.15 Thimble

Ruler

A simple ruler of 6 or 12 inches may be used to measure the accuracy of embroidery as per the motif and design whenever it is required. Wooden, plastic and metallic rulers are available in the market.

Trimming materials

These are used to decorate the embroidered patterns made on any fabric, sample or garment. They may be selected according to the embroidery design, type of fabric, end use of the product or material, liking of the user, etc. Different variety of trimming materials such as stones, mirrors, *gota patti*, beads, *dori*, etc., are available in the market. The embroiderer can select them according to his/her requirement.

Scissors for hand embroidery

Small scissors of a 3–5 inch length, are mostly used by the hand embroiderer to cut the threads, edges of the fabric, etc. Mostly, scissors with metallic or plastic



handles are available in the market. The embroiderer can use it according to his/her comfort or requirement. It is advisable to use sharp scissors of stainless steel. Handle the scissors carefully to avoid any accident.

Micro-tip scissors

It is a sharp tip pointed small scissor, mainly used to cut fine threads very near to the embroidery pattern.

Pinking shears

These have blades which give a zigzag edge to the fabric. It is used to cut the fabric to prevent fabric edges from unravelling.

Embroidery designs

The embroiderer can select the design according to his/her requirement. Designs may be taken from the catalogue, Internet, magazines, etc.

Practical Exercises

Activity 1

Collect samples of different types of fabrics and threads.

Material Required

1. A3 size sheet or practical file
2. Coloured pens and pencils
3. Ruler
4. Pencil
5. Eraser
6. Samples of fabric and thread

Procedure

1. Search and collect samples of different types of fabric and thread.
2. Attach the fabric on a sheet or in your practical file.
3. Put the samples of thread in transparent pouches.
4. Attach the pouches on the sheet or in the practical file.
5. Label the name of the fabrics and threads.

Activity 2

Collect samples of different types of trimming used in hand embroidery.



Material Required

1. A3 size sheet or practical file
2. Coloured pens and pencils
3. Ruler
4. Pencil
5. Eraser
6. Samples of different types of trimming

Procedure

1. Search and collect different types of trimming.
2. Put the samples of trimming in transparent pouches.
3. Attach the pouches on the sheet or in the practical file.
4. Label the names of the trimming.
5. Decorate the sheet or practical file using coloured pens or pencils.

Activity 3

Make a chart of the tools and raw materials used for the hand embroidery process.

Material Required

1. Chart paper
2. Coloured pens and pencils
3. Ruler
4. Pencil
5. Eraser
6. Pictures of different tools and raw materials used for hand embroidery

Procedure

1. Search and collect pictures of different types of tool and raw material used for hand embroidery.
2. Draw the figure of the tools if a picture is not available.
3. Label the tools and raw materials.
4. Make a chart depicting the tools and material that you think may be required for the hand embroidery process.
5. Display the chart in the classroom or the laboratory.

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

1. _____ is the basic needle most often used for hand embroidery.
2. Tapestry needle point is _____ with large eye.



3. The stranded embroidery thread has mostly _____ strands.
4. A _____ is a set of two rings, each ring fits inside another so as to hold the fabric tightly while doing embroidery.
5. _____ is used to protect fingers while doing hand embroidery.
6. _____ is a small tool to open or unsew the stitches in case of faulty stitches.

B. Questions

1. Different fabrics are used for different uses. Explain by giving two examples.
2. Why are different types of thread used for hand embroidery?
3. Which kind of needle can be used to embroider on silk or crepe fabrics?
4. Write two lines each on—
 - (a) Thimble
 - (b) Trimming materials
 - (c) Scissors

SESSION 2: EMBROIDERY STITCHES

The skill of the hand embroiderer lies in the right selection of the design, embroidery stitches, threads and colours which would result in a product of beauty and grace. The stitches are used to form the outlines and/or to fill the surface of the embroidery pattern on the fabric. The basic embroidery stitches used in India and elsewhere have a similarity. There are different types of hand embroidery stitches, some very similar, others so different that all they have in common is that they are handwork. Often, two or more stitches can be embroidered in a single design to give an attractive look. Sometimes, the stitches of hand embroidery are divided into the following categories: outline and surface work, knot stitches, edging and hem stitches, flower stitches, satin stitch, buttonhole and eyelet stitches, cross and shadow stitches, etc. There are a number of hand embroidery stitches and their variations. Different decorative materials can also be used to enrich the beauty of the embroidered products.

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In this session, some flat and loop stitches are considered for the learning of students. These are the stitches which students should learn in the initial stages. With time and practice, students can learn more hand embroidery stitches and their variations. Students should follow the tips for hand embroidery, given in Unit III of this book.

General steps to be taken by the embroiderer

The following basic steps need to be followed while doing any kind of embroidering and can be used for both flat as well as loop stitches. Once the embroiderer has prepared herself/himself by following these steps, s/he may follow the specific steps of a particular style of embroidery.

- (i) The fabric of the traced embroidery design should be firmly fixed in the frame. Fix the fabric in such a way that the design is in the centre of the embroidery frame or hoop. Gently fix the fabric between the two rings of the hoop and tighten with the screw of the hoop or frame.
- (ii) Collect all the appropriate tools and materials required for doing embroidery work.
- (iii) Thread the needle with required strands of the thread.
- (iv) Pull the thread on the upper side of the fabric at the initial point of the design from the back side of the fabric. Attach the end of the thread by a very small knot, or hiding the end with the stitches on the back side of the fabric.
- (v) Make sure your hands are clean and washed so as not to leave stains on the fabric or the thread.

Hand embroidery stitches

(a) Flat stitches

It is a group or type of simple embroidery stitches in which stitches are made without looping the thread. They are also called straight stitches. These stitches are mostly used to embroider straight or curved outlines but sometimes used for filling also, depending upon the type of design. Some of the common flat stitches are



running stitch, stem stitch, back stitch, herringbone stitch, cross stitch, etc.

(i) Running stitch

It is the basic stitch to start learning the embroidery and also useful for making base for other embroidery stitches. It is made up of small evenly placed stitches, used on both straight and curved designs, like petals of flowers, letters and any other geometrical or curved design. The size of the stitches will be determined by the texture or thickness of the fabric—the finer the fabric, the smaller the stitches, while the coarser the fabric, the bigger the stitches. The length of stitches is also determined by the type of design, end use of the material, liking of the user, etc. While working on this stitch, care must be taken that all the stitches should pass through the total thickness of the material, not from the superficial or upper layer of the material. This stitch is used in the finishing process of a fabric, any stitched item or garment, etc. It can be used for outlining, for spirals, and as the base for other combination stitches. The needle should be passed through the fabric in such a way that the upper stitches should be of equal length, as should the under stitches, but the under stitches should be half the length of the top stitches.

After following the general steps for embroidering given above, follow the steps for making a running stitch.

1. Take several very small stitches (length of the stitches may be as per choice of the embroiderer and design) onto the point of the needle before drawing the thread through the fabric.
2. Pass the needle above and below the fabric at equal distances.

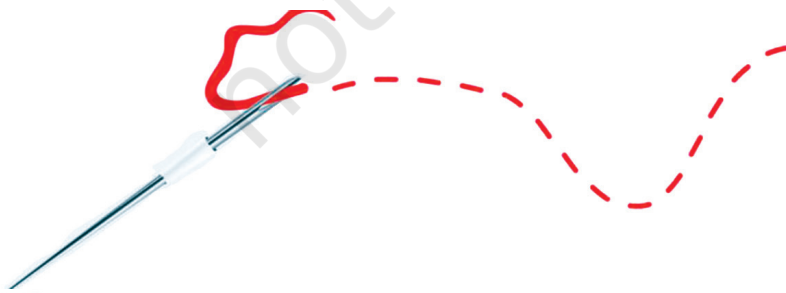


Fig. 2.16(a) Running stitch



Fig. 2.16(b) Running stitch—final look

HAND EMBROIDERER – CLASS IX

3. Take the thread on the backside the fabric to close the stitch.
4. Make a loop and pull the thread from the loop to end the stitch on the backside of the fabric.

(ii) Back stitch

It forms the base line for decorative stitches. It is necessary to keep the line of the back stitch straight and uniform. It is excellent for finishing the outlines of the design. In hand embroidery, this stitch is taken from the backside of the needle and is thus called the 'back stitch'. There are no spaces between the back stitches. The reverse side of this stitch appears like a stem stitch. In back stitch, the embroidery is done from right to left. If the stitches overlap one another, the design becomes stiff and the shape gets spoiled. Back stitch embroidery looks flat and painted.

After following the general steps for embroidering, follow the steps for making a back stitch.

1. The needle must be moved a step backwards before a step is taken forward along the stitch line.
2. Bring the needle out at 1. Insert at 2 and remove at 3; distance between 3-1 and 1-2 should be equal. Repeat the sequence for the next stitch.
3. Continue in a similar manner and keep the length of the back stitches consistent.
4. Make a loop and pull the thread from the loop to end the stitch on the backside of the fabric.

(iii) Split stitch

This stitch makes a solid thick outline with an added texture or effect to it. This stitch is used in outlining as well as in filling some areas. When it is stitched, the needle moves ahead by splitting each stitch. The name of this stitch is derived from the fact that the embroidery thread is split as each stitch is made. Split stitch is a variation of stem stitch in which the needle passes through the thread of the previous stitch, splitting the previous stitch.

After following the general steps for embroidering, follow the steps for making the split stitch.

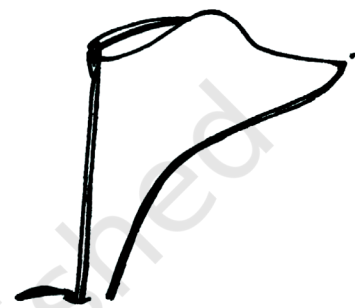


Fig. 2.17(a) Back stitch

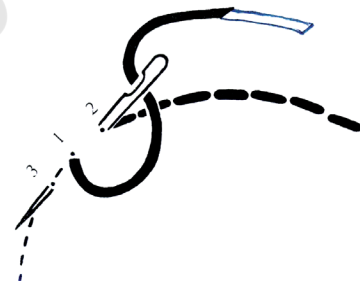


Fig. 2.17(b) Back stitch—
final look

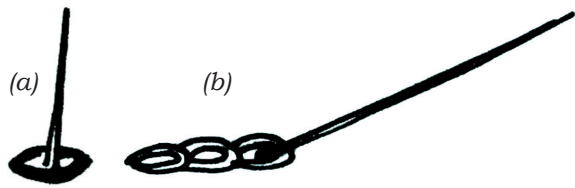


Fig. 2.18(a) and (b) Split stitch



Fig. 2.18(c) Split stitch—
final look

1. Bring the needle through the fabric, hold the thread down, and take a stitch back through the thread, thus splitting it.
2. Take another small stitch about $\frac{1}{8}$ – $\frac{1}{4}$ inches long on the marked line of the design, splitting the thread again.
3. Continue in this way until the desired number of stitches has been made.
4. Make a loop and pull the thread from the loop to end the stitch on the backside of the fabric.

(iv) Stem stitch

It is a fine outlining stitch which can be seen as a row of oblique even-sized stitches. The needle is first brought to the front side of the fabric, an oblique stitch is made. The needle is then pushed towards the back side of the fabric. On the back side, the needle moves a short distance before being taken out from the front side, beside the previous stitch. To make the stem stitch, the work should be begun at the end of the line nearest to the embroiderer and pointing the needle towards him/her, progress away to make the stitches. Keep the thread on the same side of the needle all the time. If you want a very smooth, unbroken effect, throw a twisted thread in the direction of the twist of the thread, usually to the left. By throwing it to the right, you work in opposition to the twist of the thread to get a rougher effect, which is sometimes liked by the users. It is also used in combination with other embroidery stitches. This stitch

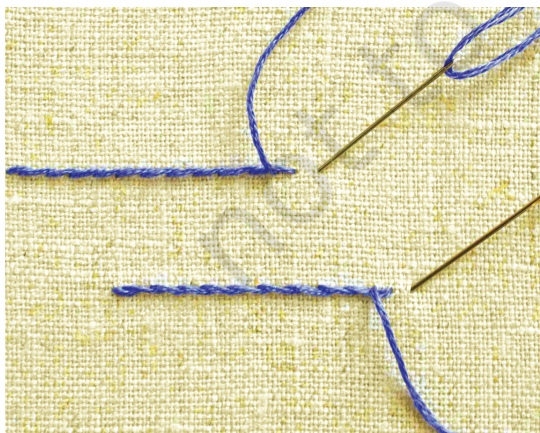


Fig. 2.19(a) Stem stitch

is used for flowers, stems, outlining and solid line that is required in a design. This is one of the easiest and most durable embroidery stitches. It is made with any kind of thread, the size varying with the effect sought. The finished embroidery will look like a thin line on the front side, whereas at the back side it will look like a back stitch. The stem stitch is used to embroider mostly small designs on bibs, baby frocks and handkerchiefs. In addition to that, this stitch is also used to embroider saree borders and delicate tendrils.

After following the general steps for embroidering, follow the steps for making the stem stitch.

1. Insert at some distance and exit a half stitch length backwards. (In every case, the needle must be moved a step backward before a step is taken forward.)
2. Keep the length of the stitches equal.
3. Till the design is complete, the thread should be kept either on the left side or on the right side.
4. Proceed in this way, keeping the stitches even in length.
5. Make a loop and pull the thread from the loop to end the stitch on the backside of the fabric.



Fig. 2.19(b) Stem stitch—final look

(v) Cross stitch

It is formed by two crossing arms. In this, a single diagonal stitch is taken first in one direction and then in another to cross the first at right angles. These crosses are worked in groups to form mostly letters and numerals, geometrical designs, etc., cross stitches are worked in rows of even slanted stitches, first from the left to the right, laying down half the crosses, and back from the right to the left to complete them. A blunt tapestry needle is used for this stitch. The most suitable fabric for a cross stitch is an even weave fabric. Matty, gingham, casement, khadi, jute and other checked fabrics are mostly used for cross stitch embroidery. While making a cross stitch on a matty fabric, the squares of the matty fabric can be counted easily and the stitches may be made according to the design on the matty. The cross stitch is used for embroidering saree borders, dresses, including that of children, and home furnishing items such as telephone mats, dining table mats, bed covers, pillow covers, etc.

After following the general steps for embroidering, follow the steps for making a cross stitch:

1. The designs are made using small cross stitches, such as geometrical, floral, animal, bird, numerals, etc.



2. Bring the needle upwards and take cross stitches from the left to the right. Repeat the same from the right to the left to complete the cross.
3. In this way, the whole cross stitch design will be made. Change the shade of the thread according to the design and complete it.
4. Make a loop and pull the thread from the loop to end the stitch on the backside of the fabric.

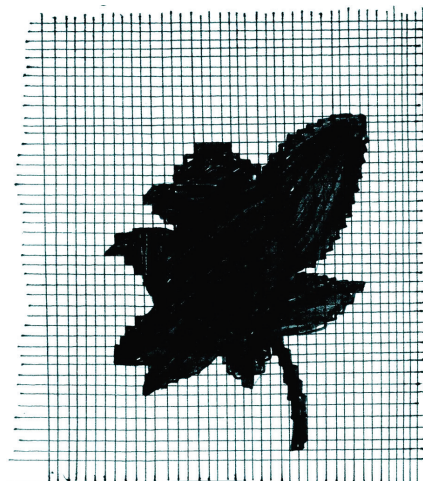


Fig. 2.20(a) Cross stitch design on a graph

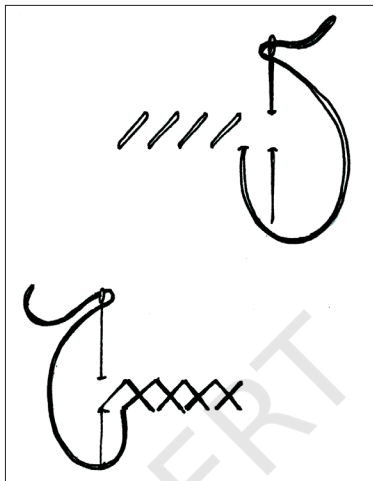


Fig. 2.20(b) Cross stitch steps



Fig. 2.20(c) Cross stitch sample

(vi) Herringbone stitch

This stitch is a variation of cross stitch. In herringbone stitch, the cross is made at the top and bottom instead of in the centre as in the cross stitch. On the back of the fabric, the stitch is visible as parallel rows of running stitch. The stitches can be worked closed together by working two rows of stitches over each other so that the stitches intersect in different style to form a variety of design of greater or lesser intricacy. Embroidered with a slight gap between two lines, when worked closely it is called close herringbone. When the close herringbone stitch is worked on a semi-transparent fabric, the reverse is used as the face of the embroidery; it is called shadow work. To maintain the shape of the design, herringbone stitches are taken close together. These stitches are well suited for floral designs and to neaten the edges of materials. This stitch should have the small stitches equally spaced alternately at the top and bottom. The



herringbone stitch is used mostly to embroider saree borders, kurtis, blouses, children's garments, etc. It is also used to embroider home furnishing items.

After following the general steps for embroidering, follow the steps for making the herringbone stitch:

1. To maintain the shape of the design, take a small stitch in the opposite lines of the design on the fabric.
2. Take out the needle behind the previous stitch and slightly in front of the thread. Work from right to left and left to right.
3. Continue in the similar way to complete the line.
4. When the design is in the double lines, 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. While embroidering floral designs, take the stitches very close together. This makes the design clear, prominent and attractive. If embroidering with two colours, take the stitches with the some gap in between both the lines. And if embroidering with single colour, then take the stitches close together in both the lines.
5. Make a loop and pull the thread from the loop to end the stitch on the backside of the fabric.

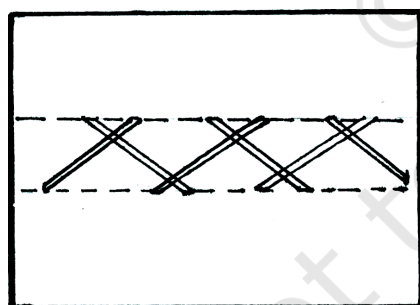


Fig. 2.21(a) Herringbone stitch

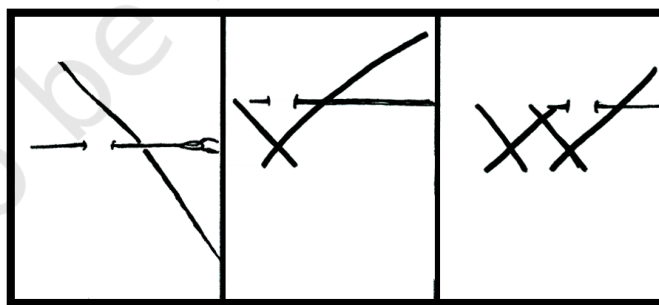


Fig. 2.21(b, c, d) Herringbone stitch steps



Fig. 2.21(e) Herringbone stitch—final look

(vii) Couching stitch

In this stitch, single or multiple threads, wires and decorative materials are laid on the fabric and held in place by sewing with a thread in diagonal stitches. It is helpful in creating thick and thin outlines in single and



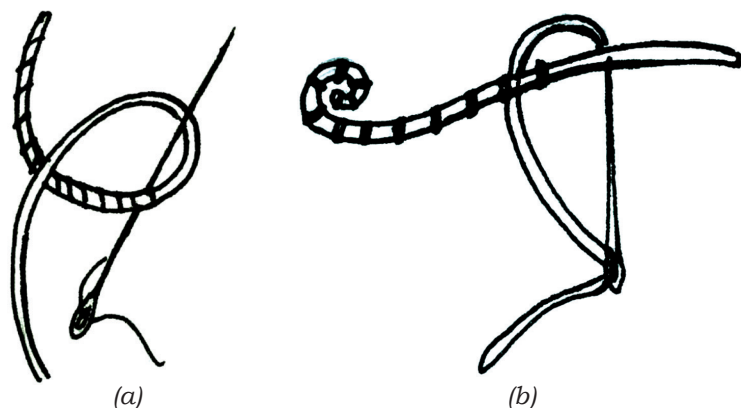


Fig. 2.22(a, b) Couching stitch

dual colours. The stitches can be placed close together or wide apart. The sewing thread can either match the laid material or be different, as per the required effect. The couching stitch can be worked on outlines or to fill the areas by laying the material side by side, covering the whole area to be embroidered. To achieve the raised effect, a soft and thick cotton thread is

laid and secured as the foundation. Then, the material for couching is taken and is couched all through the motif by the stitches passing through the material. This stitch is mostly used on dresses and jackets, kurtas and sherwanis, etc.

After following the general steps for embroidering, follow the steps for making a couching stitch:

1. Place one thread along the design outline.
2. Place a stitch with the contrast or same coloured thread over the first thread.
3. Make a loop and pull the thread from the loop to end the stitch on the backside of the fabric.

(viii) Satin stitch

This is made by working parallel or radiating stitches close together to completely cover the design, from the front and back side of the fabric. Satin stitch looks similar on both the sides of the fabric. Narrow and small-sized floral designs are mainly suitable for this stitch. To make a neat and clear embroidered pattern of this stitch, the design is outlined with running stitches. To give an embossed look to the letters of the monogram, lining is used beneath the embroidery. Satin stitch is used to mostly embroider monograms. It is used on handkerchiefs, bags, pillow covers, sofa backs, children's garments, sarees, etc.

After following the general steps for embroidering, follow the steps for making a satin stitch:

1. Make an outline of the design with the running stitch or stem stitch to be embroidered.



2. Bring the needle from below, upwards, at the beginning of the design.
3. Insert the needle from above, downwards, at the other end of the line of the design.
4. Repeat the same process for it. Take the stitches close to one another pulling the thread gently.
5. Go on embroidering carefully to avoid puckering.
6. Take care that the thread does not overlap at curves.
7. Make a loop and pull the thread from the loop to end the stitch on the backside of the fabric.

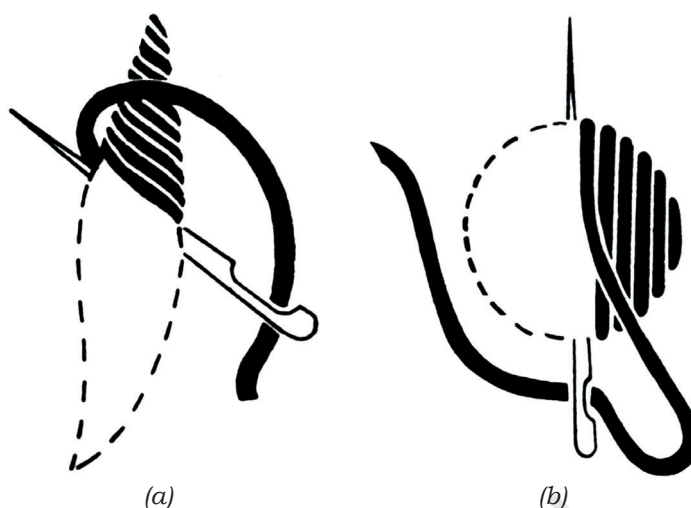


Fig. 2.23(a, b) Satin stitch

(ix) Long and short stitch

As long and short stitches are taken one after another, therefore, the name of this type of stitch is the 'long and short stitch'. The long and short embroidery is done in floral designs, and in patterns depicting birds and animals. Two different shades of a colour or sometimes, even three shades of a colour are selected for the design. The embroidery is done from the upper part of the design. In the beginning, an outline is done with the running stitch with a light coloured thread. In this stitch, the light shade of a colour is used on the upper part and a dark shade is used on the lower or the inner part of the design. This stitch seems similar on both the sides of a fabric. The fabric is kept tight in the embroidery frame. This avoids puckering. Long and short stitches are mostly used for embroidering logos, children's garments, photo frames, wall pieces, sarees, table covers, bed sheets, pillow covers, sofa backs, handkerchiefs, woollen shawls, etc.

After following the general steps for embroidering, follow the steps for making the long and short stitch:

1. Make an outline of the design with a running stitch. Refer to the steps in (i).



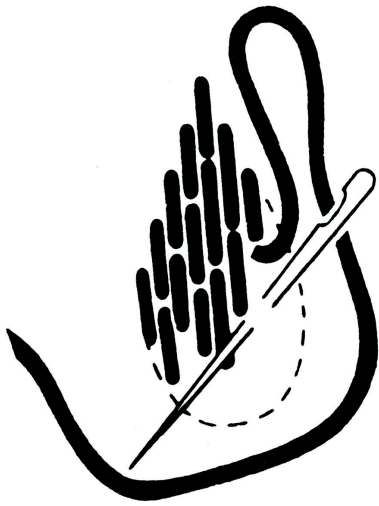


Fig. 2.24(a) Long and short stitch

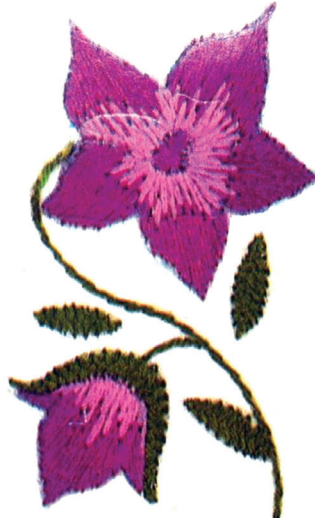


Fig. 2.24(b) Long and short stitch—final look

2. Make the design by making one stitch long and the next one short. Carry this out using a single coloured thread.
3. The other shade of the colour should be used in such a way so that it intermingles correctly with the previous shade of the same colour. There should be no gaps remaining between the two colours of stitches.
4. Continue embroidering the design in this way.
5. Take stitches very close to one another so that they intermingle.
6. Make a loop and pull the thread from the loop to end the stitch on the backside of the fabric.

(x) Fishbone stitch

This stitch resembles the backbone of a fish, therefore it is called fishbone stitch. This is a type of filling and flat stitch, which is suitable for making leaves or feathers. The vein of the leaf is used as the centre and the stitches are taken alternately to its left and right. Usually oval and narrow shaped designs are selected for the fishbone stitch. Two shades of the same colour are used in the design to make it more attractive. The fishbone stitch is mainly used to embroider children's garments such as bibs, frocks, yokes, etc. It is also used to embroider handkerchiefs, home furnishing items, etc.

After following the general steps for embroidering, follow the steps for making a fishbone stitch:

1. Begin the work from the upper part of the vein of the leaf, petal of the flower or according to the design.
2. Bring the needle from the backside to the front side and make a small stitch.
3. According to the size of the leaf, make a stitch about 1–2 cm long from the upper part of the vein.
4. Now take one stitch to the right of the vein upward from below.



5. In the same way, take a stitch to the left of the vein from the upward to the downward direction.
6. Then bring out the needle from the left side of the vein upwards.
7. Similarly, insert the needle to the right side of the vein and continue embroidering.
8. Make a loop and pull the thread from the loop to end the stitch on the backside of the fabric.

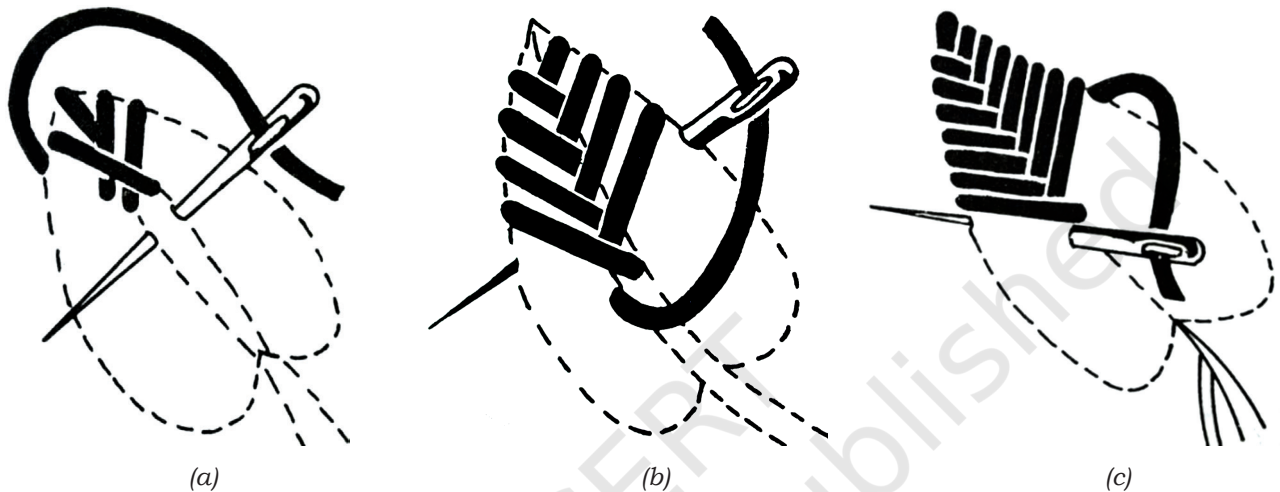


Fig. 2.25(a, b, c) Fishbone stitch

(b) Loop stitches

It is a type of embroidery stitch in which loops are formed from the embroidery thread. Chain stitch is the most common type of loop stitch. Some other loop stitches are buttonhole stitch, blanket stitch, French knot, bullion stitch, fly stitch, etc.

(i) Chain stitch

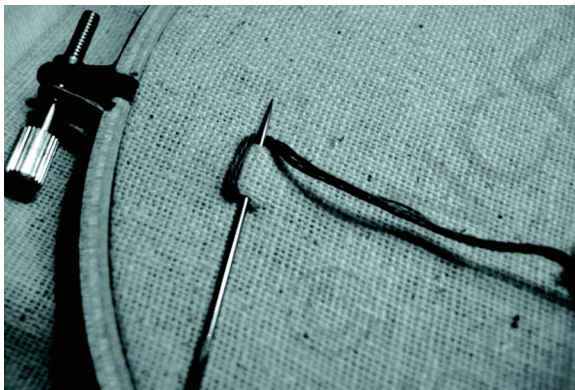
It looks like a loop formed by passing the thread over the point of the needle, as the needle is pushed to the front side from the back side and securing it by the following stitch. It is used mostly to embroider straight lines. But it can be used to embroider floral designs, birds and animals, etc. In case of floral designs, the chains are made very close to each other for filling effect. It can also be used in rows or in spirals. A single thread is more effective than a number of strands. While embroidering this stitch, the distance between the two stitches should be kept equal. To make a broad outline, the needle is



passed across in a slanting way with loop thread under the needle. Bring the thread out at the beginning of the line, hold the thread down with the left thumb while the needle is reinserted into the same spot and brought out again a short distance away. Draw it through, over the loop of thread under the thumb. The needle always goes down again into the same hole. The stitches should be kept even in length. They should never be drawn very tight; because that destroys the effect of their being linked in a chain. The chain stitch is used to embroider adult and children's garments. It is also a very common stitch for embroidering home furnishing items, etc.

After following the general steps for embroidering, follow the steps for making a chain stitch:

1. Bring the needle from below, upwards.
2. The needle is inserted back into the same hole and taken out at some distance above it.
3. The working thread is carried under the needle point.



(a)



(b)

Fig. 2.26(a, b) Steps for making a chain stitch

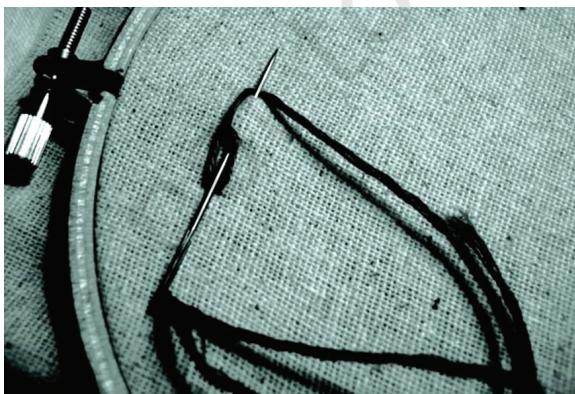


Fig. 2.26(c) Steps for making a chain stitch



Fig. 2.26(d) Chain stitch—final look

4. Now, pull the needle very gently, so the chain loop is made.
5. Carry out the next stitch the same way, always inserting the needle into the hole made by the emerging thread. Continue in this way for the entire line or the design.
6. Work a chain stitch holding the thread which is being stitched firmly with the thumb. Adjust the loose thread and then adjust the chain stitch just made.
7. Make a loop and pull the thread from the loop to end the stitch on the backside of the fabric.

(ii) Lazy-daisy

This stitch is mostly used to embroider small petals and leaves. It is a small loop stitch. At the end of the loop, create a small stitch which looks like a daisy petal. Space out the next loop or use the stitch to create a daisy by making five or more petal shapes to create a flower shape. The lazy-daisy stitch is a variation of the chain stitch. The size of the thread must be chosen to correspond with the size of the petal: medium-fine thread (or two or three strands of six strand thread) for small petals; very heavy rope thread (or the full number of strands of six-strand thread) for large petals. Two colour schemes make it more attractive.

After following the general steps for embroidering, follow the steps for making the lazy-daisy stitch:

1. It is worked by taking out the needle from below, upwards, at the base of the petal or the flower.
2. The needle is inserted back into the same hole and taken out at some distance above it. Carry the thread under the needle point.
3. Press the loop thread firmly under the thumb and pull out the needle gently. Insert the needle just over a chain loop.
4. To avoid twist in the thread, take out the needle from the nearest petal.
5. Proper shape and distance should be maintained while embroidering small petals of a flower or leaves.



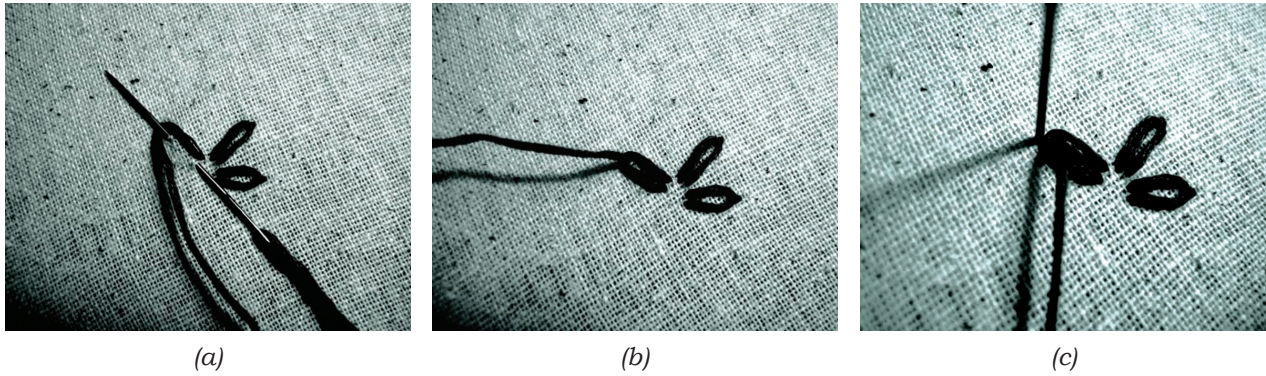


Fig. 2.27(a, b, c) Lazy-daisy stitch

6. Make a loop and pull the thread from the loop to end the stitch on the backside of the fabric.

(iii) Blanket stitch

It is similar to the buttonhole stitch and is mainly used to finish the blanket's edges. It is one of the simplest ways of decorating or holding a garment's hem or edge. This stitch can be worked in straight or diagonal lines. Variations of blanket stitch can produce some attractive effects.

After following the general steps for embroidering, follow the steps for making a blanket stitch:

1. Slant the needle to the left for the first stitch and then insert it in the same place for the second, but slant it to the right.
2. Two rows of blanket stitch, one straight and one slanting are worked to get a coloured binding on the edge of the fabric.

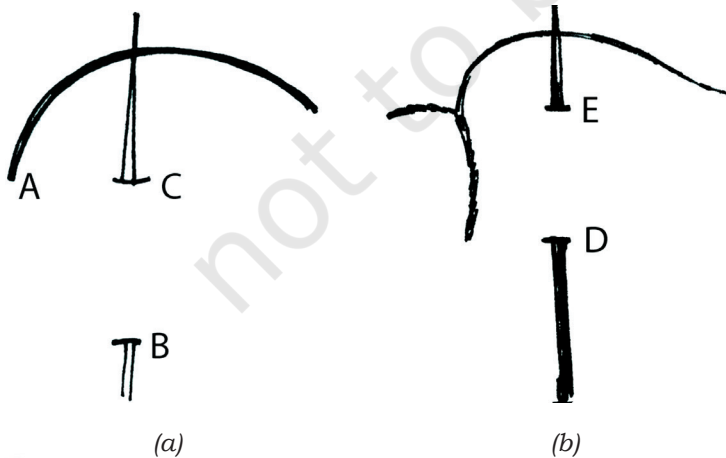


Fig. 2.28(a, b) Making a blanket stitch

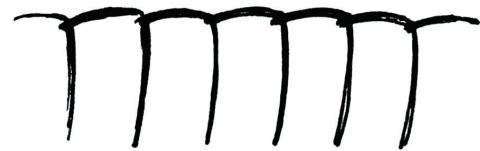


Fig. 2.28(c) Blanket stitch—final look

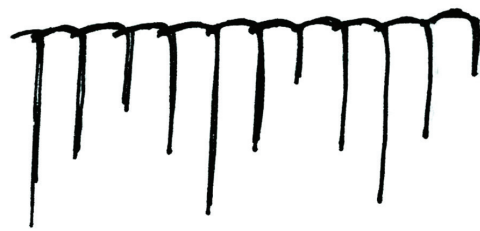


Fig. 2.28(d) Blanket stitch variation

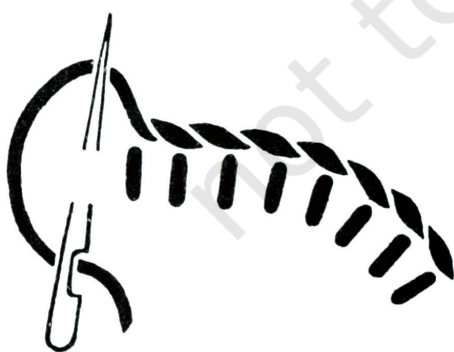
3. The straight stitches are only half the width of the binding.
4. Make a loop and pull the thread from the loop to end the stitch on the backside of the fabric.

(iv) Buttonhole stitch

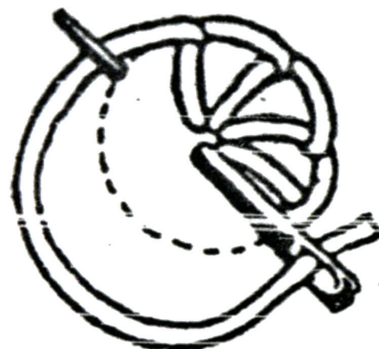
This stitch is used to finish buttonholes; thus, the name 'buttonhole stitch'. This stitch is to create an outline, finish the edges or attach appliqués. It is also used for attaching mirrors in embroidery patterns. Though the buttonhole stitch can be used in any type of design, it is mostly used for doing floral designs. These stitches are placed very close together to form a firm edge. At times, this stitch is used in the centre of a motif. The needle enters the same hole in the centre each time, making a hole in the centre while the wheel around it is filled completely. The buttonhole stitch is used for outlining and attaching mirrors in embroidery, for example, most of the mirror work in Gujarat and Rajasthan uses this stitch. It is used to make the corners of table covers, bed sheets, sofa covers, chair covers, saree borders, etc.

After following the general steps for embroidering, follow the steps for making the buttonhole stitch:

1. Bring the needle out from below upwards, on the design line.
2. Based on the width of the stitch, insert the needle at one edge and take out from the other.
3. Before pulling the needle through the fabric, carry the thread under the needle point.
4. Embroider carefully to keep the width of the stitch even and work all the stitches very close together to keep the continuity.



(a)



(b)

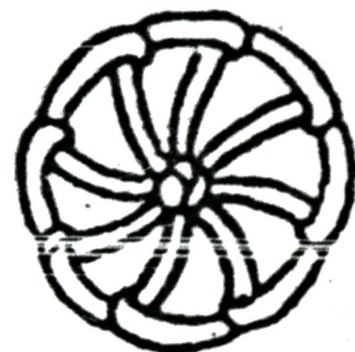


Fig. 2.29(c) Buttonhole stitch—final look

Fig. 2.29(a, b) Buttonhole stitch

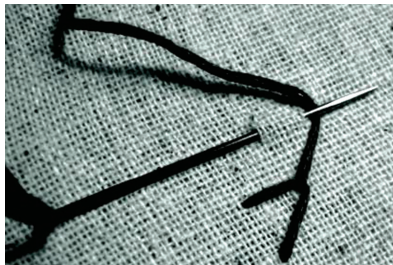
5. In case of groups in the buttonhole stitch, even space should be maintained after each group.
6. Make a loop and pull the thread from the loop to end the stitch on the backside of the fabric.

(v) Feather stitch

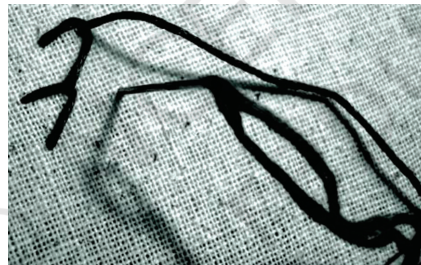
It is used differently in double line and floral designs. In the double line designs, the stitches are taken with some gaps in between. In the floral designs, the stitches are taken close to each other as well as small in size. In this stitch, each loop is formed first to the right hand side and then on the left hand side of the embroiderer. All stitches should follow the same direction and should be equally spaced. This stitch is mainly used in embroidering handkerchiefs, bibs, saree borders, neck and sleeve borders, etc.

After following the general steps for embroidering, follow the steps for making a feather stitch:

1. The needle is brought from the backside to the front side on the line of the design.
2. Work stitches from the top to the bottom.



(a)



(b)



Fig. 2.30(c) Feather stitch—
final look

Fig. 2.30(a, b) Making the feather stitch

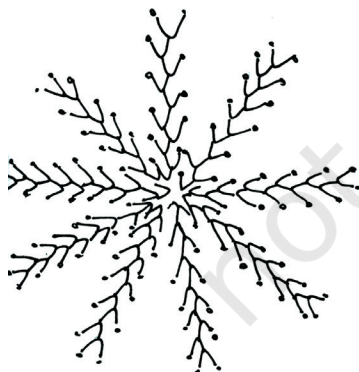


Fig. 2.30(d) Feather stitch
sample

3. A feather-like look comes from their being open, looped stitches taken alternatively to the right and the left from a central core.
4. Every time the needle is pulled very gently, press the stitch under the thumb.
5. Because of the back-and-front movement of the needle, care should be taken to keep the stitches even on both sides of the central line.
6. It is advisable to draw guidelines lightly for the central line as well as for the side lines before starting the work.
7. Make a loop and pull the thread from the loop to end the stitch on the backside of the fabric.



(vi) Fly stitch

It is also a type of loop stitch. The formed stitch resembles the wings of a fly, and is therefore known as fly stitch. Its variation can be made by adjusting the lengths of the loop. It involves making a single loop with the thread and then tacking it down. It helps in forming designs like small plants, birds and grass, etc.

After following the general steps for embroidering, follow the steps for making a fly stitch:

1. Bring the thread out from underneath the material, letting the thread hang in the form of a semicircle.
2. Take out the needle from the opposite side, a little farther from the first stitch, and take a stitch till it forms a V-shape by keeping the thread under the needle.
3. Insert the point of needle below the looped thread, thus forming the couching stitch required to hold the loop in place.
4. Continue from step one to complete the design.
5. Make a loop and pull the thread from the loop to end the stitch on the backside of the fabric.

(vii) French knot

It is a favourite with embroiderers because of its rounded, raised look that makes the design look elevated. It is mostly used to create the centre of a flower and the eyes in an embroidered figure. Figures with outlines, birds, animals, flowers and leaves are selected for the French knot. Outlines of animals and birds can be made more delicate by using only one strand of the thread. The method to embroider the French knot and the bullion stitch is almost the same. Thus, sometimes they can be used to substitute each other. French knots are used in garments like bibs, frocks, skirts, etc. It is also made on handkerchiefs, pillow covers, bed sheets, etc.

After following the general steps for embroidering, follow the steps for making the French knot stitch.

1. Bring out the needle from below upwards, at a point where the French knot is to be made.
2. Hold the thread tight with the left hand.
3. Wrap the thread around the needle once or twice (clockwise/anti-clockwise).
4. Gently pull the thread so that the twists are tightened against the needle.

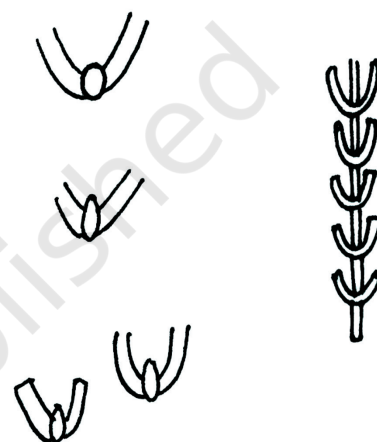
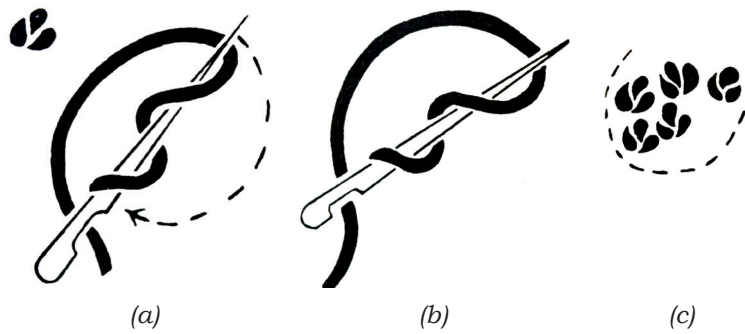


Fig. 2.31 Fly stitch—final look





(a) (b)
Fig. 2.32(a, b) French knot

(c)
Fig. 2.32(a) French knot — final look

5. Carefully insert the needle near the first point and pull it through; be sure that the thread end is still held taut.
6. A continuous line of knots is made to outline the embroidery. For floral designs, take the knots close to one another.
7. Make a loop and pull the thread from the loop to end the stitch on the backside of the fabric.

(viii) Bullion stitch

It takes its name from its resemblance to the heavy twisted gold bullion used in fringes, tassels and ornate embroidery. It is used mainly for embroidering small roses. It creates a very realistic effect, especially when two or more shades are used in a rose. The floral design, when embroidered with shaded thread gives the effect of a beautiful rose. For making leaves, the thread is twisted according to the length of the leaf. The bullion stitch looks beautiful on frocks, saree borders, necks of kurtis, handkerchiefs. It can be made on home furnishings also.

After following the general steps for embroidering, follow the steps for making bullion stitch:

1. Take out the needle from the backside to the front in such a way that three fourths of the needle is above the fabric. Hold the eye of the needle with the left hand.
2. Coil the thread around the needle according to the size of the petals of the design (clockwise/anticlockwise).
3. Hold the coiled thread with the left hand so that the twists are tightened against the needle.
4. Now arrange them on one side of the petal and insert the needle.
5. Repeat the same process for the other side of the petal.

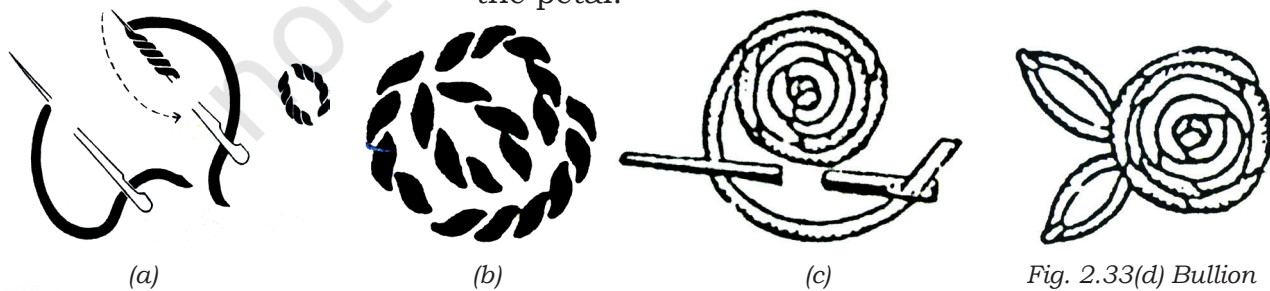


Fig. 2.33(a, b, c) Bullion stitch

Fig. 2.33(d) Bullion stitch—final look

6. In this way, a complete pattern will be made.
7. For the inner portion of the flower, five twists are sufficient and for the outer layer of the flower, 6–12 twists should be made.
8. By following this order, beautiful flowers can be made through the bullion stitch.
9. Make a loop and pull the thread from the loop to end the stitch on the backside of the fabric.

Practical Exercises

Activity 1

Prepare samples of different types of flat stitches.

Materials Required

1. A3-sized sheet or practical file
2. Tracing paper
3. Carbon paper
4. Fabric sample of size 9" × 9"
5. Ruler
6. Pencil
7. Eraser
8. Embroidery threads of different colours
9. Embroidery needles
10. Hoop
11. Scissors
12. Glue or any adhesive

Procedure

1. Trace the design on the fabric sample using tracing or carbon paper. Students can also draw the design freehand on the fabric sample.
2. Fix the fabric sample firmly in the frame.
3. Embroider the design of the sample using loop stitches. (Follow the instructions to perform flat stitches as given in the session)
4. Finish the sample edges using hemming or using pinking shears.
5. Attach the sample on the sheet or in the practical file.

Note: The student should make samples of all flat stitches.

Tip: All bright coloured threads will show better on light coloured fabric and all light shades of threads will look prominent on dark coloured fabrics.

Activity 2

Prepare samples of different types of loop stitches.

Materials Required

1. A3-sized sheet or practical file.



2. Tracing paper
3. Carbon paper
4. Fabric sample of size 9" × 9"
5. Ruler
6. Pencil
7. Eraser
8. Embroidery threads of different colours
9. Embroidery needles
10. Hoop
11. Scissors
12. Glue or any adhesive

Procedure

1. Trace the design on the fabric sample using a tracing or carbon paper. Students can also draw the design freehand on the fabric sample.
2. Fix the fabric sample firmly in the frame.
3. Embroider the design of the sample using loop stitches. (Follow the instructions to perform loop stitches as given in the session)
4. Finish the sample edges using hemming or using pinking shears.
5. Attach the sample on the sheet or in the practical file.

Note: The student should make samples of all loop stitches.

Check Your Progress

Fill in the blanks

1. It is necessary to keep the line of the back stitch _____ and _____.
2. Cross stitch is formed by two _____.
3. Herringbone stitch is a variation of _____ stitch.
4. _____ stitches resemble the backbone of a fish.
5. Lazy-daisy stitch is a variation of _____ stitch.
6. Blanket stitch is mainly used to finish _____.

Questions

1. What is the difference between flat stitches and loop stitches. Write steps to make any one of them.
2. Draw step-wise, the method of making chain stitch.
3. Which cloth is most appropriate to use cross stitch? Draw a pattern on a graph paper to be used for cross stitch.
4. Write short notes on
(a) Herringbone stitch (b) Fishbone stitch

