

Open Vocational Programme
Course Code–628

Certificate in Indian Embroidery



NATIONAL INSTITUTE OF OPEN SCHOOLING

(An autonomous organisation under MoE, Govt. of India)
A-24-25, Institutional Area, Sector-62, NOIDA-201309 (U.P.)
Website: www.nios.ac.in, Toll Free No: 18001809393

Printed on 60 GSM NIOS Water Mark Paper

© **National Institute of Open Schooling**

October, 2020 (..... copies)

Published by the Secretary, National Institute of Open Schooling, A-24/25, Institutional Area, Sector-62,
NOIDA-201309 and Printed at M/s

Acknowledgement

ADVISORY COMMITTEE

Chairman

National Institute of Open Schooling
NOIDA, U.P.

Director (Vocational Education)

National Institute of Open Schooling
NOIDA, U.P.

CURRICULUM COMMITTEE

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Textile Sector Skill Council
New Delhi

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Weavers Service Centre
Ministry of Textiles, New Delhi

Shri Anil Dadwal

Director
The Attire
New Delhi

Shri O.P. Yadav

Senior Consultant
IAESPH
New Delhi

Smt. Premlata Mullick

Former Director
S.D. Polytechnic for Women
Ghaziabad, U.P.

Dr. Praveen Chauhan

Assistant Director (Academic)
Vocational Education Dept.
NIOS, NOIDA, U.P.

LESSON WRITERS

Smt. Premlata Mullick

Former Director
S.D. Polytechnic for Women
Ghaziabad, U.P.

Smt. Manisha Choudhary

Lecturer, Dept. of Clothing & Textiles
Meerut College
Meerut, U.P.

COURSE COORDINATOR AND EDITING

Dr. Praveen Chauhan

Assistant Director (Academic)
Vocational Education Department
NIOS, NOIDA, U.P.

LASER COMPOSING

M/s. Tessa Media & Computers, C-206, Shaheen Bagh, Jamia Nagar, New Delhi-110025

A Word With You

Dear Learners,

Welcome to this course on Indian Embroidery! The beauty of Indian embroidery has evolved over time. The art of embroidery in India reflects a cultural and social distinction as each state has its own unique style of intricate patterns and attractive colors, making Indian traditional embroidery world famous.

The art of embroidery allows you to showcase your imagination and creativity through beautiful embroidered garments. In this course, you will learn about the hand embroidery of various parts of India like Kantha of Bengal, Kasuti of Karnataka, Phulkari of Punjab, Kashida, Zardozi and Jalakdozi of Jammu and Kashmir, Chikankari of Uttar Pradesh etc. You will also learn about the importance of Quality, Safety and Hygiene. The course will also cover the important aspects of Personality development, Communication and Entrepreneurship.

Indian embroidery is not only an art, but it is also a source of income, and has immense employment opportunities. Hope you will enjoy this course and become master in this craft. If you have any difficulty or you have any suggestions then please write to us, we will be happy to know your ideas.

Best wishes for a bright future!

NIOS Course Team

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1

INTRODUCTION TO EMBROIDERY

The art of embroidery has received the status of an important handicraft. Embroidery is used to decorate fabrics and garments using needle and thread. Do you know that, it is one of the oldest techniques of decorating fabrics. Worldwide, you can see the art of embroidery on the products of fabrics and home decoration. Everyday articles, like bed sheets and table cloth etc. can also be embellished with embroidery. Embroidery can easily be done on all those substrates (or fabric base) through which a needle can easily pass, for example, cotton, silk, wool and lining material. In order to create more attractive effect, gold, silver, silk, cotton and woollen threads, valuable stones, shells, feathers, seeds and enamel are being used to decorate the surface. In this lesson, we will learn about the sources of inspiration for embroidery designs, its important centers/ states/ clusters and will also identify the available opportunities in this area.



Objectives

After studying this lesson, you will be able to:

- identify the sources of inspiration for samples/ motifs and designs;
- enlist the centers of embroidery;
- discuss the proposed Government schemes and programs for the artisans and craftsmen, engaged in this field;
- enumerate the available opportunities.

Presently in India, there are a number of craft centers across the country, in which a huge number of craftsmen are doing embroidery. These craftsmen transform the appearance of the fabric in unique style and technique, and these are also exported to other countries.



Notes

1.1 Sources of Inspiration for Designs (Sketch Outline) and Motifs

An artisan is always in search of good designs. His daily life and environment become the main source of inspiration to create new designs. Usually, an artisan draws inspiration from his specific environment and popular practices, signs and religious symbols, for creating designs.

1.1.1 Specific Popular Sources of Inspiration for Motifs

An Indian embroiderer is an artist, who is never short of knowledge of colours and motifs and thus, his each and every creation is quite elegant.

An artisan can get inspiration from the following sources:

1. **Natural source**-for example, flowers, leaves, trees, birds, animals etc. (Fig 1.1)

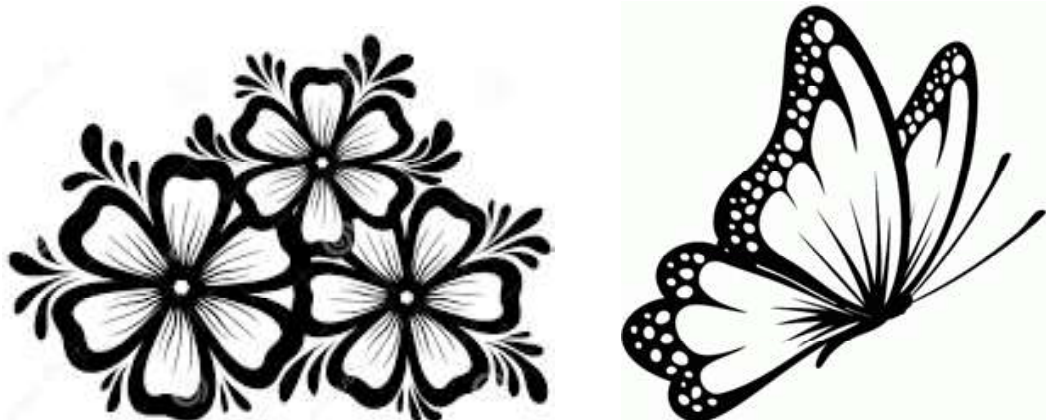


Fig. 1.1



2. **Monumental/ Architectural sources-**Monuments and architectural sources, forts, buildings, windows, temples, pillars, meshes, domes etc. as can be seen in Fig 1.2.

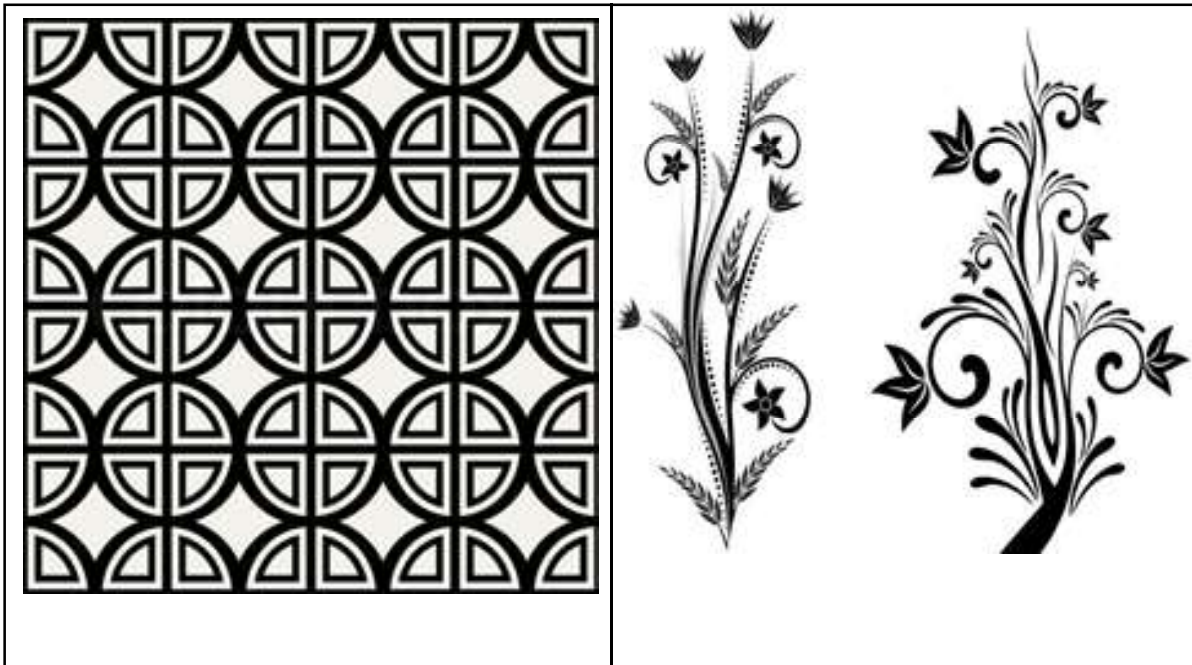


Fig. 1.2

3. **Religious symbol sources-** Religious symbols like trident, *om*, cross, pitcher, *swastika*, etc. are major sources of inspiration for doing embroidery. (Fig 1.3)

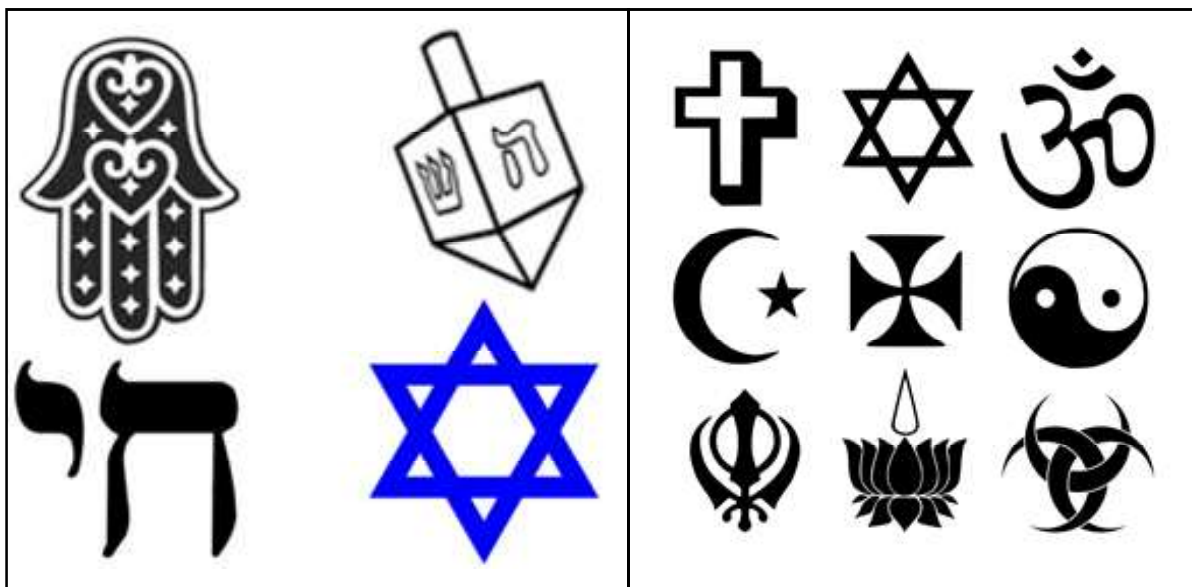


Fig. 1.3



Notes

4. **Tribal symbol sources-** Tribal symbols include signs and religious practices being used by the tribes, their Gods and Goddesses as shown in fig. 1.4.



Fig. 1.4

5. **Jewelry-** The jewelry being worn in the ancient times was also a source of inspiration for embroidery (Fig 1.5).



Fig. 1.5

1.2 Embroidery Centres

Each state in India has its unique style of designs and embroidery. In fact, there is no such design or technique, which is not being practiced and included in the Indian embroidery patterns. Let us discuss in brief the distinctive features of embroidery in various states of India.



- **Kashmir- Kashidakari**, the *kashmiri* embroidery, draws designs inspired by the nature. Silk thread work, beads, *zardozi*, etc. are part of the art of *kashidakari*. In the *zardozi* work, gold and silver wires are used as depicted in fig 1.6.



Fig. 1.6

- **Rajasthan and Gujarat-** In this embroidery geometric motifs are seen, in which mirror, shells, beads are being used. These states are also popular for the *gotawork*. (Fig 1.7)



Fig. 1.7



Notes

- **Punjab-** Embroidery of Punjab is popularly known as *phulkari*. In this embroidery, fruit motifs are seen in geometric form. The 'line stitch' of Europe is also used in various ways. Some common motifs of *phulkari* are shown in fig 1.8.



Fig. 1.8

- **Karnataka-** The embroidery of Karnataka is known as *Kasuti*. Motifs of temple are commonly shown. In this embroidery influence of Chinese needlework can be seen. (Fig 1.9)



Fig. 1.9



- **Bengal-** The embroidery of Bengal is known as *Kantha*, which narrates the story of life. In *kantha* art of embroidery, worn out saris and clothes are piled together and embroidered. *Sujani* from Bihar also appears to be similar to *Kantha*. The embroidery of Manipur is also quite similar to *kantha* and *sujani*. Floral *kantha* motifs are shown in fig 1.10.



Fig. 1.10

- **Himachal Pradesh-** The *chambarumal* of this place, depicts the mythological themes of Krishna's *raas-leelas* as you can see in fig 1.11. These are being used in various religious occasions.



Fig. 1.11



Notes

- **Uttar Pradesh-** The intricate and elegant embroidery of Lucknow is called *chikankari*. In this the motifs of creepers and flowers are used. This embroidery involves the use of very fine and sheer fabric, in which the back side is embroidered and it appears as a shadow on the front side of the fabric. (Fig 1.12)



Fig. 1.12

- **Tribal-** This form of embroidery makes use of appliqué, gold, silver, small pieces of mirror of varied thickness for doing embroidery. Some popular motifs used in this embroidery are shown in fig. 1.13.

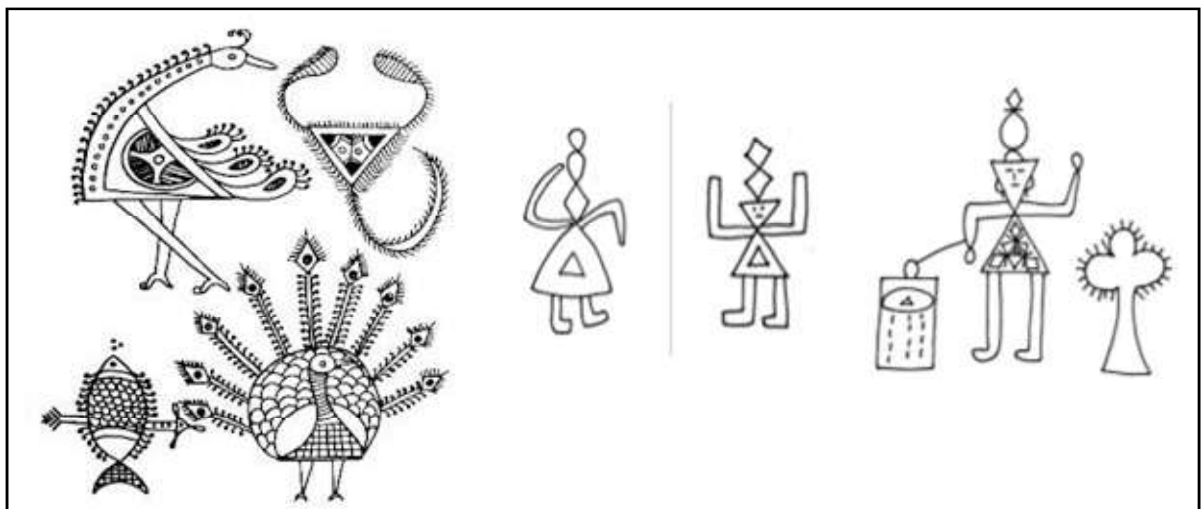


Fig. 1.13



Intext Questions 1.1

Match column 'A' with column 'B': -

'A'	'B'
1. Shawl	a. Gujarat
2. Odhni	b. Lucknow
3. Toran	c. Kashmir
4. Kurta	d. Rajasthan

ACTIVITY 1.1

Prepare a list of embroidery centres in your state/ area and fill the details in the below table in context of popular embroidery of the respective area.

S.No.	Name of the city	Embroidery technique
1.		
2.		
3.		
4.		
5.		

1.3 Schemes and Programmes for Craftsmen

The embroidery sector constitutes an important segment of the unorganized sector of the economy. Due to limitations such as lack of education, lack of capital, poor exposure to new technologies, ignorance and poor institutional framework, the benefits takes a longer time to reach craftsmen. In order to overcome these constraints, Government of India and State Governments, have taken a number of meaningful steps that have led to the revival of crafts in the past few decades. The Government, in order to promote the craftsmen and others engaged alone or in association, motivates them to form Self Help Group (SHG).

The Government provides the following support to the craftsmen.

1. **Social Interventions-** Its objective is to maintain the craftsmen groups/ clusters for a longer period of time. Firstly, a survey is conducted to identify the group/ cluster and then, the



primary requirements of the group are listed. Under this, new craftsmen are mobilized into Self Help Groups (SHG). Training on various aspects is given to these groups and other requirements are also fulfilled.

2. **Technological Interventions-** Regular improvement is the key to long term survival in the market. It becomes even more important when one wants to sell goods at higher price. Regarding the same, Government gives training in the following subjects:
 - a) **Training of the trainers/artisans:** It is a kind of certificate or a diploma course. It is organised by the Government for the artisans who work in intensive cooperation with various groups.
 - b) Development and supply of improved modern tools, machines and technological process system by the government.
 - c) Design and craft upgradation.
 - d) Measures for revival, survival and documentation of old and dying crafts.
3. **Marketing Interventions-** Under this scheme, in various cities exhibitions for handicrafts are organized, which promotes awareness and interest in the buyers. For example, traditional fair or local fairs are used to be organized. In order to motivate the craftsmen, national awards are also given. This information is provided on the internet and websites. Additionally, the Handicraft Department of Government of India, also provides support for the publicity through printing of instruction manual and posters for artisans etc. Thus, the art and craft of the artisans of India is presented and showcased and awareness about the dying crafts is increased.
4. **Financial Interventions-** Any Self Help Group can also request for money/ financial support. On acceptance of the proposal, the artisans have to register themselves according to the statutory rules of SHG bank. The additional amount of capital gets combined with the group capital. This helps in facilitating easy credit of capital in future.
5. **Common Facility Centre-** As handicraft is segment of the de-centralized/unorganized sector, it is unable to face the challenges of market forces of the competitive market. Also, it fails to meet the expectation levels, terms and conditions of the international market. Therefore, to achieve these goals, on collective ground, Common Facility Centers (CFC) are established, that provide need based assistance including technological assistance, regular guidance for design and use of craft science to enhance production capacity.
6. **Area/ State level/ National Level Seminars and Projects-** At regular intervals, Government organizes discussion sessions on various relevant topics, for all levels of artisans. Experts from different nodal agencies like Development Commissioner, Handicraft etc., in the form of regional or zonal representatives are invited. Different kinds of problems and observations are then reviewed. Such a review, assists in framing of better schemes, that assures a long term development and supports the self sustained and self managed artisans clusters.



1.4 Available Opportunities of the Sector

Wage Employment	Self Employment
<ul style="list-style-type: none"> Jobs in embroidery center 	<ul style="list-style-type: none"> Work on order basis
<ul style="list-style-type: none"> Jobs in boutique 	<ul style="list-style-type: none"> Designer
<ul style="list-style-type: none"> Jobs in garment factory 	<ul style="list-style-type: none"> Job work for boutique, garment factory
	<ul style="list-style-type: none"> Run hobby classes



What you have learnt

- Introduction to embroidery
- Sources of inspiration for embroidery designs
- Embroidery centers
- Schemes and programmes for craftsmen
 - Social Interventions
 - Technological Interventions
 - Marketing Interventions
 - Financial Interventions
 - Public Service Centers
- Available opportunities
 - Wage Employment
 - Self Employment



Terminal Questions

1. Draw one motif / sample for each of the following mentioned state in your sketchbook. Punjab, Rajasthan and Gujarat, Andhra Pradesh, Himachal Pradesh, Uttar Pradesh and Odisha.



Notes

2. Discuss in brief any three schemes for craftsmen.
3. Explain the opportunities available for you in the area of embroidery.



Answers to Intext Questions

1.1

1. c
2. d
3. a
4. b

Key Learning Outcomes

Being able to:

- Identify the sources of inspiration for motifs and designs for embroidery.
- Appreciate the proposed Government Schemes and programs for the artisans.



2

PRINCIPLES OF DESIGN

Every individual has a different emotional response to an object. A true artist is the one who takes scattered, unrelated objects and places them in such a manner that they appear to be a part of one scheme. This artistic ability is found naturally in every human being. Some people have a highly developed creative ability while others a little less. A sound knowledge of the principles and elements of arts, and regular practice in using them can help in developing a greater artistic ability. In this lesson, we shall learn about the different elements and principles that will help us to develop good and appropriate designs for embroidery.



Objectives

After studying this lesson, you will be able to:

- list the elements and principles of design;
- recognise the different types of design;
- transfer different motifs correctly;
- organise and decide the correct placement for the motifs;
- enlarge and reduce the given motif.

2.1 Elements and Principles of Design

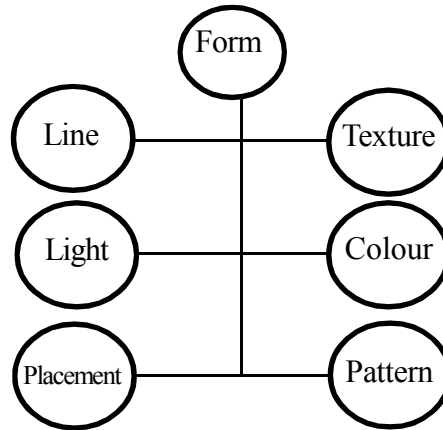
2.1.1 Elements of Design

You know that good design is made with a combination of different shapes and sizes of lines. Different types of colours can also be used. The design also has surface which can be felt by



Notes

touch. All these observations demonstrate different elements of design. These elements can be combined to give a very pleasing effect. Thus we can list the elements of design as:



Come let us study about these in detail

1. **Form:** When lines are joined together to form a shape, it is known as form.
2. **Line:** Line is the first building block of art. These can be thick or thin.

Types of lines:

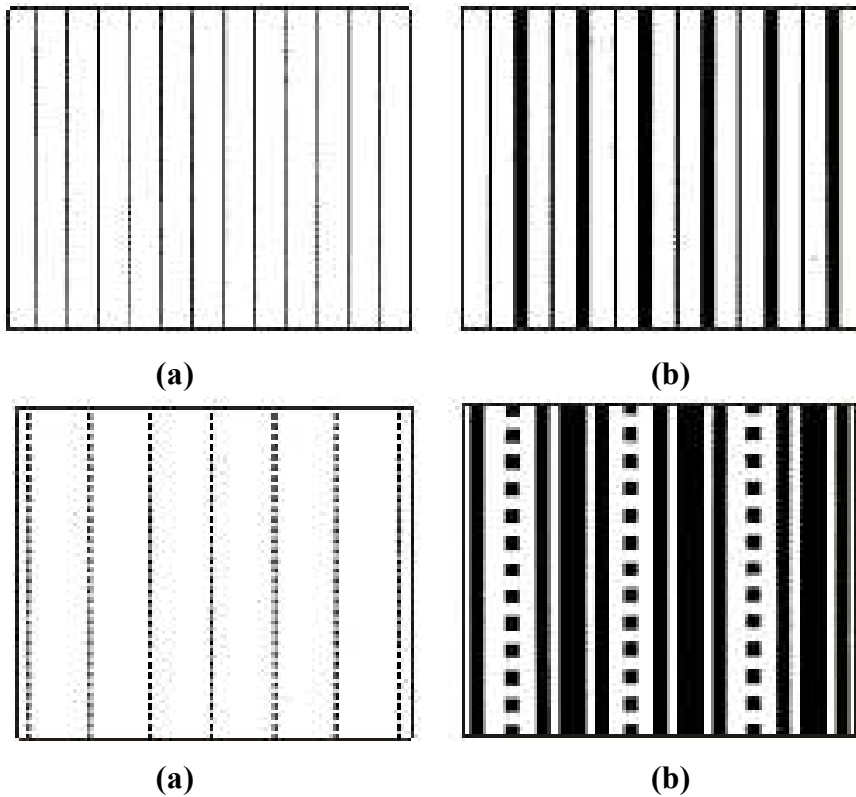


Fig. 2.1



- **Standing or vertical lines:** These lines represent strength, dignity and discipline (Fig. 2.1).
- **Lying down or horizontal lines:** These lines suggest stability and relaxed mood (Fig. 2.2).

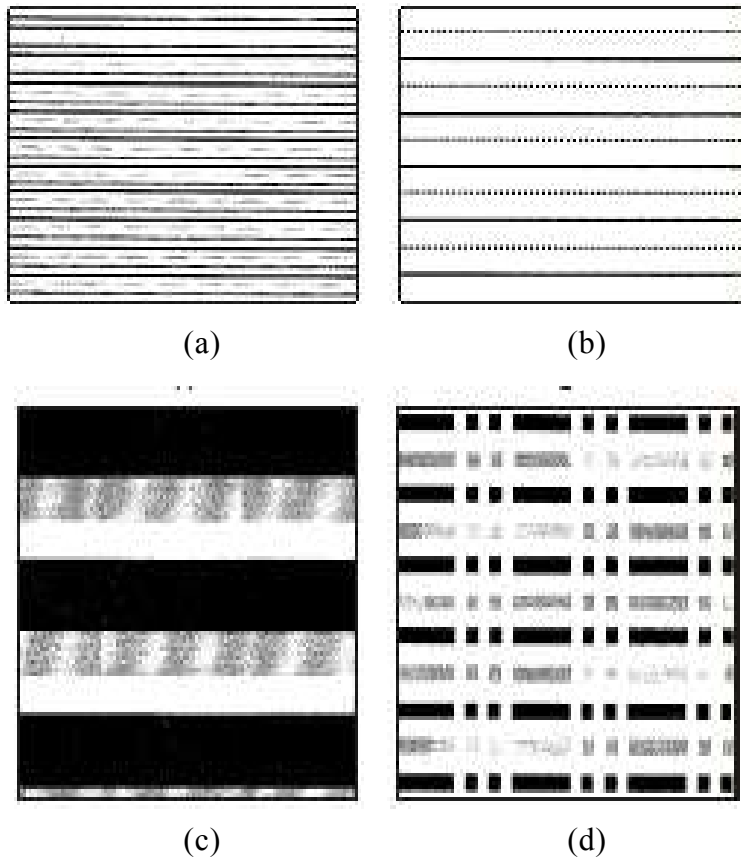


Fig. 2.2

- **Diagonal lines:** These lines produce a feeling of movement and force (Fig. 2.3).



Fig. 2.3



- **Curved lines:** These lines project grace, flexibility and a feeling of joy as shown in fig. 2.4.

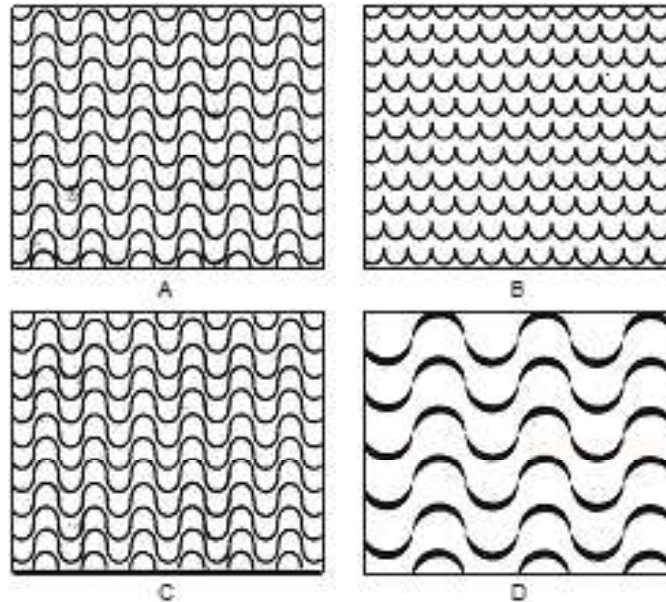


Fig. 2.4

3. **Texture:** The sensation or the feel you get when you touch the surface, is known as texture. For example smooth, silky, satiny, rough, soft, etc.
4. **Light:** Real colours are visible in sunlight only. But in tubelight or other artificial light the colours appear to change slightly.
5. **Space:** Every pattern needs enough space around it so that it is clearly visible.
6. **Pattern:** This is also referred to as design. When form is repeated, it is called pattern. Patterns have a decorative value.
7. **Colour:** Colour brings interest and cheerfulness in life. Sunlight which appears white is actually made up of the following colours.
 - V – Violet
 - I – Indigo
 - B – Blue
 - G – Green
 - Y – Yellow
 - O – Orange
 - R – Red

This is known as VIBGYOR.



2.1.2 Classification of Colours

1. Primary, Secondary and Tertiary colours (Fig. 2.5)
2. Warm, Cool and Neutral colours.

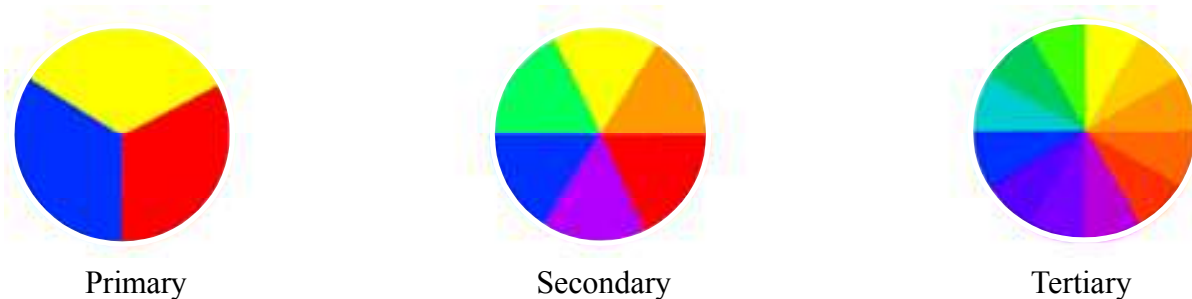


Fig. 2.5

Primary, Secondary and Tertiary Colours:

- **Primary Colours:** Red, Yellow and Blue. These are pure colours and cannot be obtained by mixing colours. But all other colours are obtained by mixing these three colours in different proportions (Fig. 2.6).

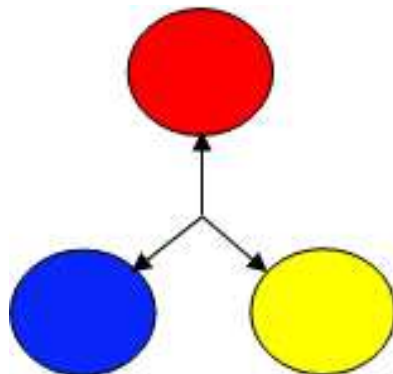


Fig. 2.6

- **Secondary Colours:** Orange, green and purple. These are obtained by mixing two primary colours in equal proportion (Fig. 2.7).

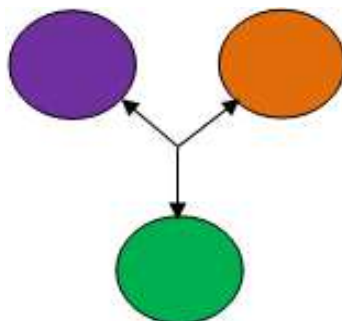


Fig. 2.7



Notes

- **Tertiary Colours:** Yellow-Orange, Red-Orange, Red-Purple, Blue-Purple, Blue-Green and Yellow Green. These are obtained by mixing one primary colour with one secondary colour in equal proportion (Fig. 2.8).

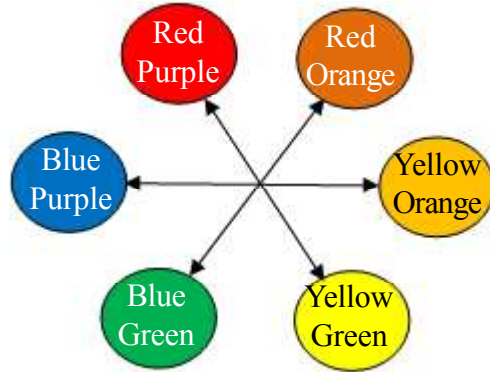


Fig. 2.8

Warm, Cool and Neutral colours:

- **Warm colours:** Red, Orange, Yellow etc. These colours have the element of sun or fire within them. They project a feeling of warmth. They create an optical illusion of size and length (Fig. 2.9).

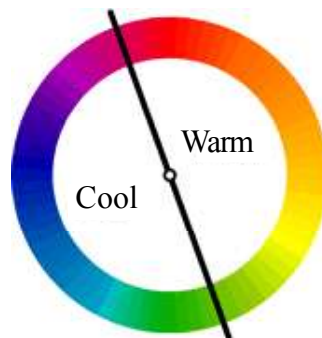


Fig. 2.9

- **Cool colours** – Blue, green, purple etc. colours contain the elements of vegetation or water. They project a feeling of coolness. They also depict the feeling of rest and tranquility (Fig. 2.10).

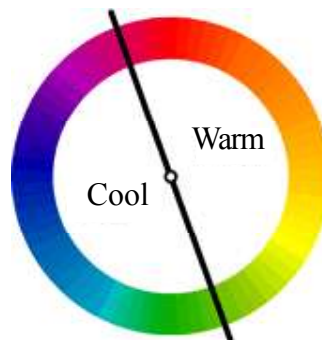


Fig. 2.10



Warm and cool colours are complementary to each other and always create a very interesting effect.

- **Neutral colours:** White, black, grey, brown, tan, beige etc are called neutral colours. They create a very effective background for bright and dark prints.

Activity 2.1

On a piece of paper draw two squares measuring 5"x5" Make a design of your choice in it.

1. Colour one square using cool colours.
2. Colour the other square using warm colours.

Note: Primary, Secondary and Tertiary colours together give us a total of 12 colours. These 12 colours are placed in a circle in a particular sequence as shown in fig. 2.11. This forms the colour wheel. This wheel helps us to create different colour schemes.

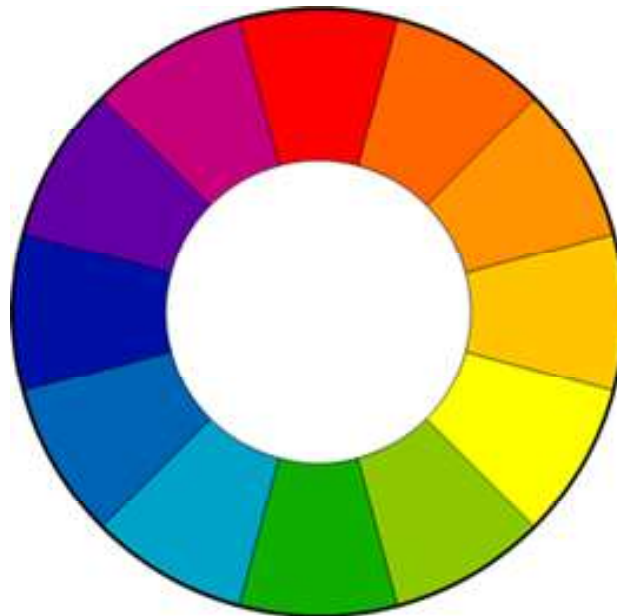


Fig. 2.11

2.1.3. Characteristics of Colour: Colours are described in the following manner.

1. **Hue :** Name of the colour
2. **Value:** Refers to the lightness or darkness of the hue.
3. **Intensity:** Refers to the brightness or dullness of the hue.



Notes

Note: When white is added to get lighter colour, it is known as tint of the colour. We can add black to the colour to get dark colours known as **shades** and **tones** of the colour.

2.1.4. Colour Schemes

Whenever more than one colour is used according to a particular scheme then a beautiful effect can be created. This can be done in two ways:

1. Similar or related colour scheme
2. Contrasting colour scheme

1. **Similar or related colour schemes:** In this colour scheme, colours placed close to each other on the colour wheel are used.

- **Monochromatic colour scheme:** In this scheme only one colour along with the shades and tints of the colour are used (Fig. 2.12).

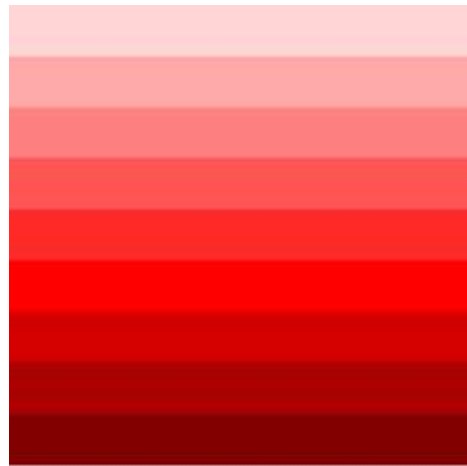


Fig. 2.12

2. **Analogous colour scheme:** In this colour scheme colours lying close to each other on the colour wheel are used (Fig. 2.13).

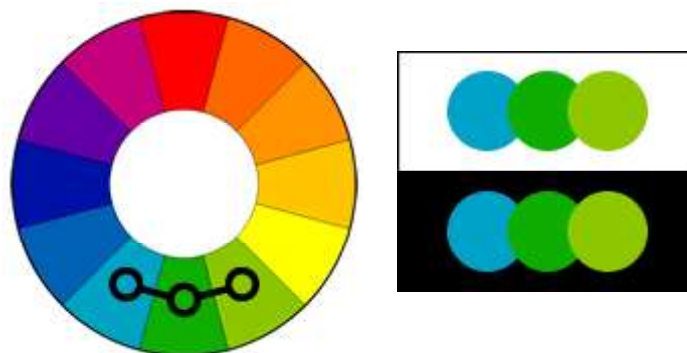


Fig. 2.13



3. **Contrasting Colour Scheme:** In this colour scheme, those colours are used that are placed opposite to each other in the colour wheel.

- **Complementary Colour Scheme:** This is a two colour scheme. In this one colour along with its complementary colour is used e.g. red and green (Fig 2.14).

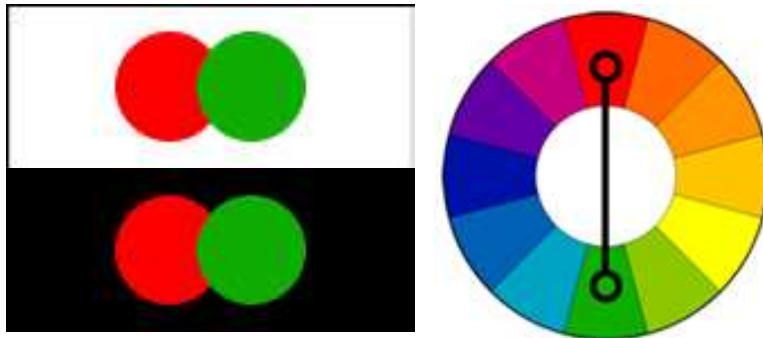


Fig. 2.14

- **Split Complementary Colour Scheme:** This is a three colour scheme. It is obtained by using any one colour and splitting its complementary into two parts. These two colours are placed on both sides of the complementary colour on the colour wheel e.g. yellow, red purple and blue purple (Fig. 2.15).

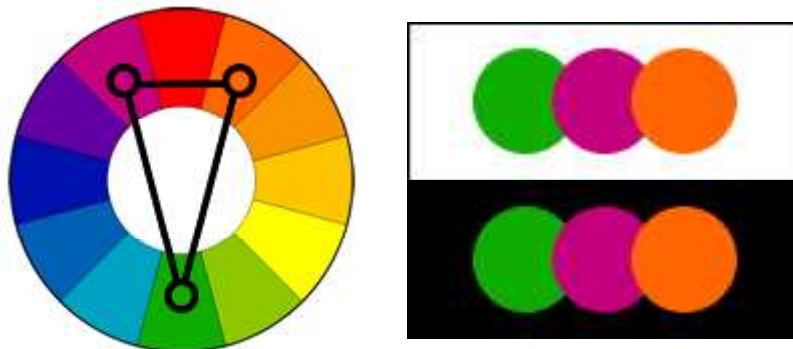


Fig. 2.15

- **Triad Colour Scheme:** It is a three colour, colour scheme. It combines any three colours that form an equilateral triangle on the colour wheel e.g. Red, Blue and yellow (Fig. 2.16).

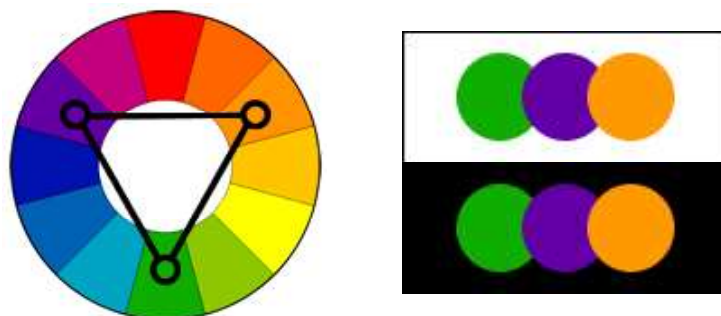


Fig. 2.16



Notes

- **Tetrad colour scheme:** This is a four colour, colour scheme. It combines any four colours that form a square on the colour wheel e.g. Red, Blue-Purple, Yellow-Orange and Green (Fig 2.17).

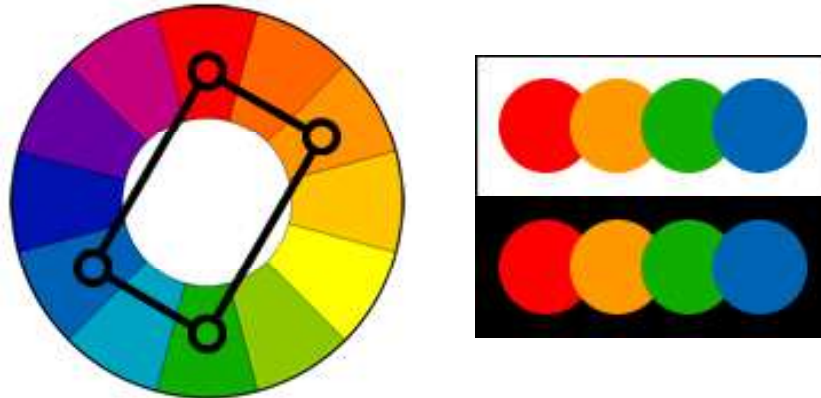


Fig. 2.17

2.1.5 Principles of Design

The beauty of any object can be enhanced through the effective use of the principles of design.

The principles of design are:

- Harmony
- Balance
- Proportion
- Rhythm
- Emphasis

1. **Harmony:** Harmony is that principle of art which creates a feeling of unity through the appropriate selection of ideas and objects (Fig 2.18).



Fig. 2.18



Harmony is achieved through the correct choice of the following:

- Line

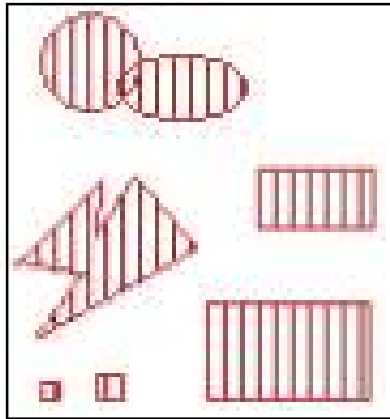


Fig. 2.19

- Size and Shape

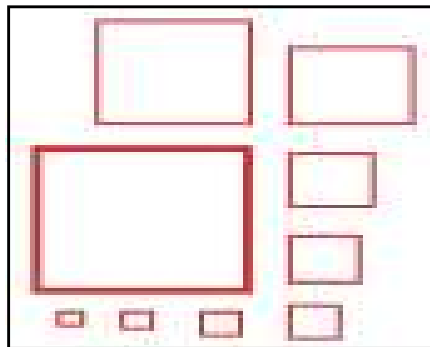


Fig. 2.20

- Texture



Fig. 2.21



- Colour

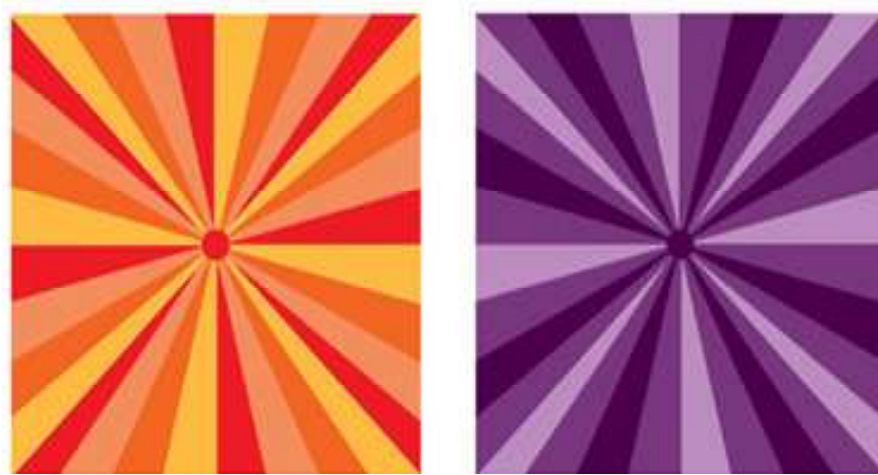


Fig. 2.22

2. **Balance:** Balance is defined as equal distribution of weight from a central point or area. It is a state of complete rest. In this we do not measure the weight but we measure its capability to attract. Balance is that principle of art by which one can create a pleasing and beautiful effect by using the right amount of colour, texture, design, light, weight, shape and form. Even a slight imbalance can make you feel angry and restless. Balance can be of two types:

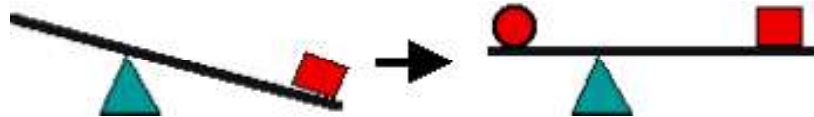


Fig. 2.23

- (a) Formal Balance
- (b) Informal Balance

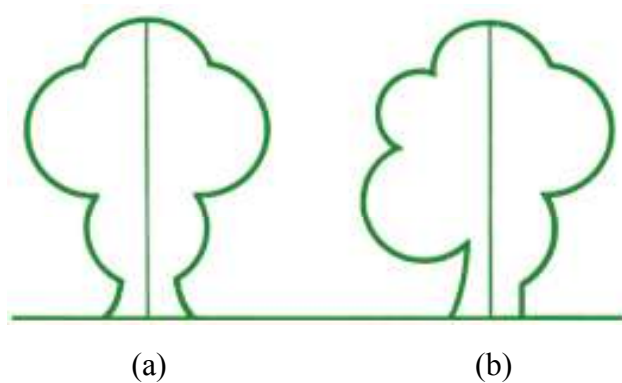


Fig. 2.24



(a) Formal Balance: This is also known as Symmetrical Balance. In formal balance two similar motifs are embroidered. These motifs are equidistant from the central point (Fig. 2.25).

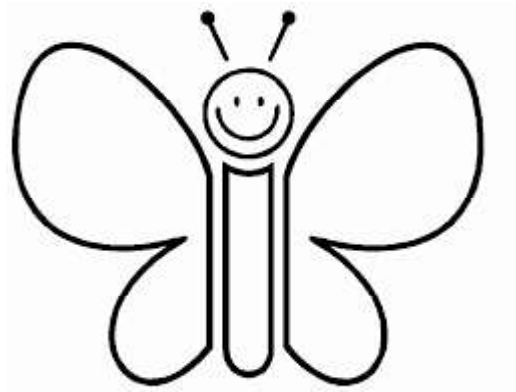


Fig. 2.25

Formal Balance is further of two types:

- Bisymmetrical formal balance
- Obvious formal balance.
- In Bisymmetrical Balance, identical motifs are kept equidistant from the central point.
- In Obvious Balance, different motifs but having similar attraction are placed equidistant from the centre point. This kind of placement is quite effective and attractive. It provides an interesting twist to the design.

(b) Informal Balance: This is also known of Asymmetrical balance. This is a highly sophisticated and refined method of balancing. In this method along with artistic sensitivities one uses mental capabilities too. Suppose you have two motifs that fail to attract equal attention, then the larger motif is placed near the centre point. This will balance the smaller motif placed at a greater distance from the centre. Although this is little difficult to achieve, yet its artistic quality makes it very important (Fig. 2.26).

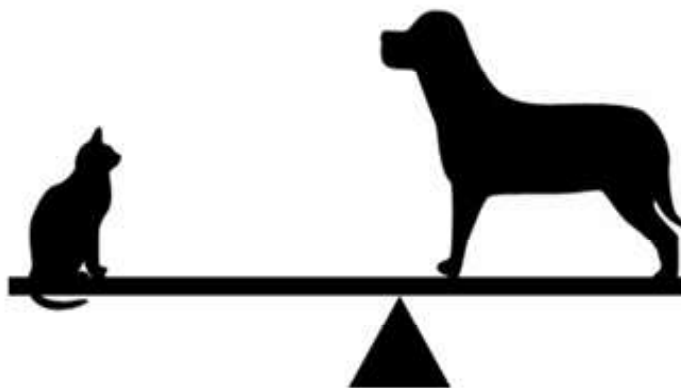


Fig. 2.26



Notes

3. **Proportion:** Wherever two objects are placed together they automatically establish a relationship with regard to proportion. There exists a relationship between colour, size, shape, pattern, texture etc. If all these elements are in correct proportion, the garment will appear beautiful (Fig. 2.27).

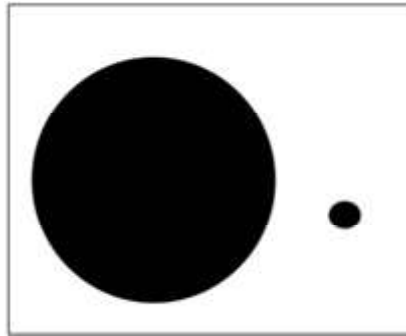
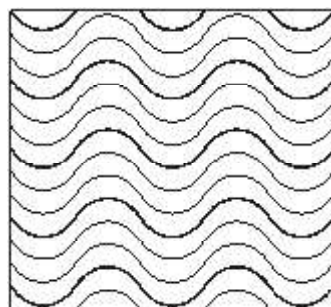
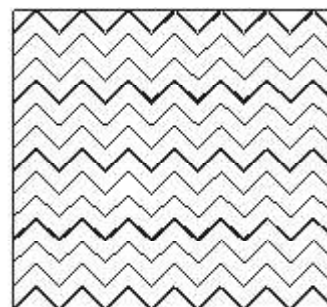


Fig. 2.27

4. **Rhythm:** Rhythm in itself is not a movement, but has a deep relationship with it. Carefully look at a fabric for half a minute with lines design on it. You will notice that your eyes start roaming over the path or direction of the lines. This is because of rhythm. Rhythm is inherent in a design. A good design will have a gentle rhythm as you can see in fig 2.28.



(a)



(b)

Fig. 2.28



5. **Emphasis:** In every design there is a point which catches your eye immediately. You start seeing the rest of the design after that. This is the point where emphasis has been created. Essentially emphasis means centre of interest as depicted in fig 2.29.



Fig. 2.29



Intext Question 2.1

Fill in the blanks:

1. Standing or vertical lines project.....
2. colours form an effective background for bright prints.
3. The lightness or darkness of a colour is called.....
4. Equal distribution of weight from a central point or area is called
5. means the centre of interest of a design.

2.2 Types of Designs

The correct placement of lines, form, shape, colour, texture and placement in the design, makes it artistic and pretty. Designs are of two types:

- Structural
- Decorative

When line, colour or shape is added to a structural design, to make it more interesting and beautiful, such a design is called a decorative design. Decorative designs can be of the following types.

- Naturalistic Design
- Conservative Design



- Geometrical Design
- Abstract Design

2.2.1 Naturalistic Designs:

These designs reflect elements of nature. These motifs or designs are made using beautiful flowers, leaves, creepers, birds and animals as shown in fig 2.30.

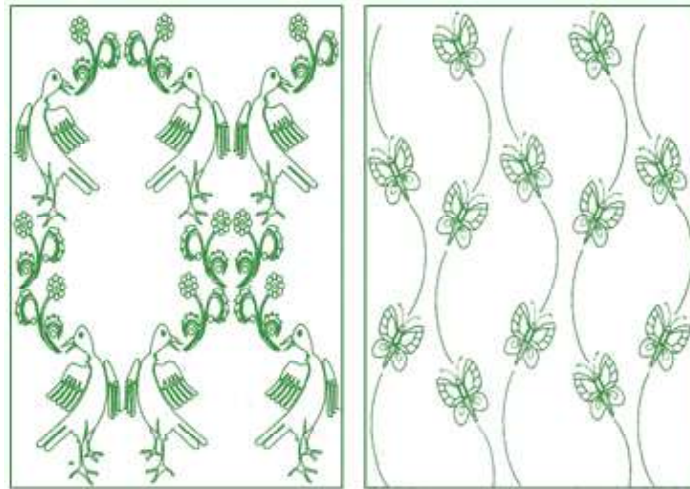


Fig. 2.30

2.2.2 Conservative Designs:

They depict simple form. These designs have been used by specific group or communities of people for centuries. These designs are used in Kantha of Bengal and Sujni of Bihar and are part of the folk art of that place. Example shown in fig 2.31.



Fig. 2.31



2.2.3 Geometrical Designs:

Geometrical designs are composed of different shapes and lines. The designs of Kasuti of Karnataka and Phulkari of Punjab are a good examples of these designs (Fig 2.32).



Fig. 2.32

2.2.4 Abstract Designs:

These are new and modern designs. These designs describe the objects seen around in the environment (Fig 2.33).

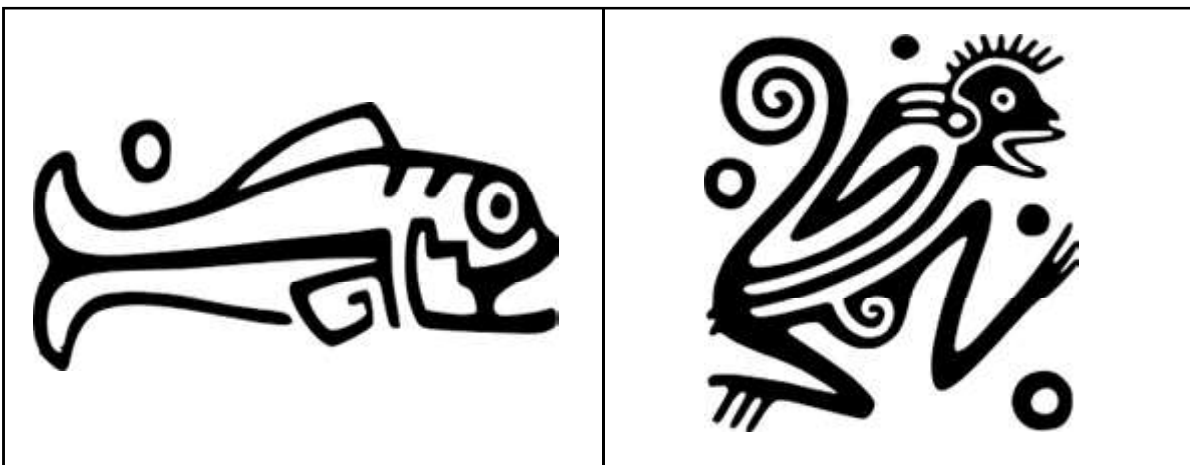


Fig. 2.33

2.3 Placement of Design

We have learnt about the design and its types. Another important factor that impacts the beauty of a design is its placement. We can place a design in various ways to create and improve the beauty of the product.



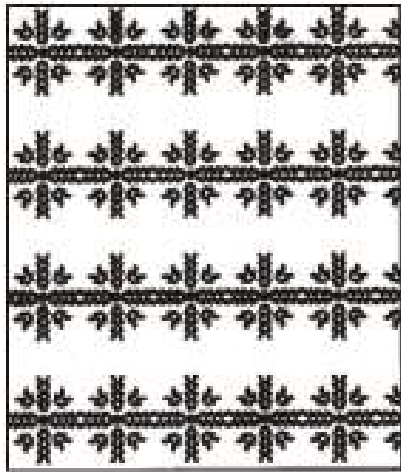
Notes

2.3.1 Different ways of Placing a Design:

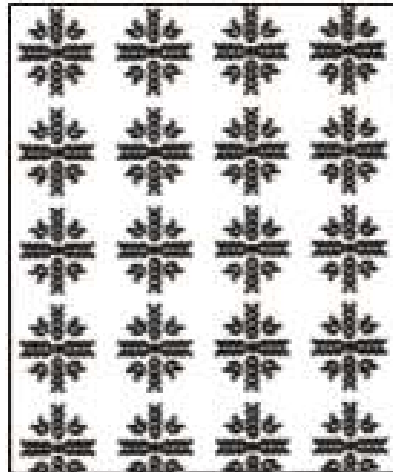
Design can be placed in 6 ways:

1. Horizontal
2. Vertical
3. Half Drop
4. Diagonal
5. Corner
6. Border

Lets us see how these different placements appear:



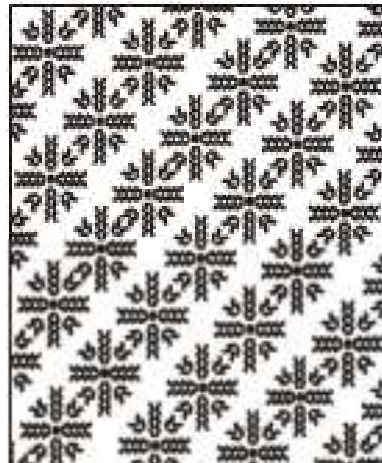
Horizontal



Vertical

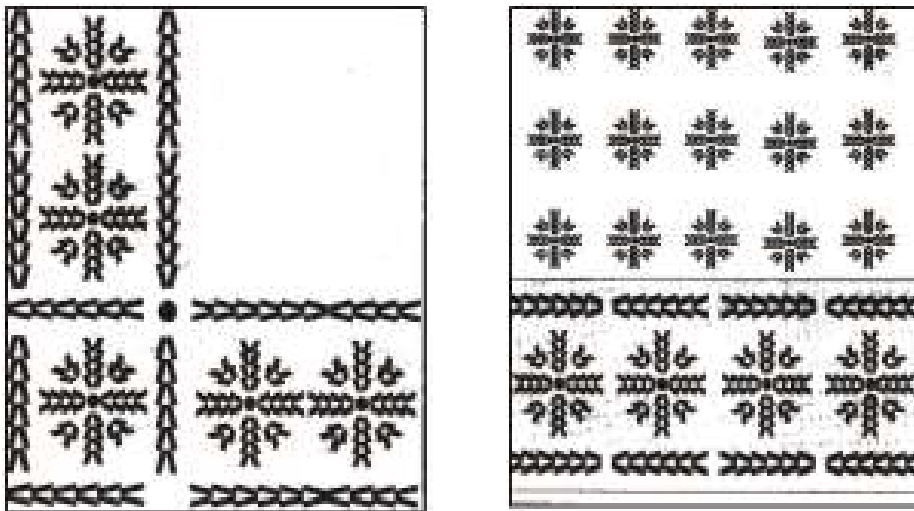


Half Drop



Diagonal

Fig. 2.34 (a)



Corner

Border

Fig. 2.34 (b)

2.3.2 Points to be considered for placement of design.

- Choose a design as per need – e.g. Cartoons for children's clothes.
- Design should be in proportion to the shape and size of garment.
- It should complement the texture of fabric.
- It should be in relation to occasion and time.
- It should be appropriate for the age of wearer.
- It should effectively use the surface.
- It should be innovatively placed for emphasis near the structural design. E.g. collar, pocket, princess line etc.
- It should be planned for comfort of the wearer.

2.4 Transfer of Design

You can choose a design from a book, magazine or embroidered garments. But before you embroider the chosen design, you will need to transfer the design. Some of the common methods of transferring of design motif are:

1. Back tracing
2. Tracing paper and carbon paper
3. Carbon paper
4. Perforated butter paper
5. Tracing table



Notes

1. Back Tracing

In this method the design to be traced/transferred is placed on the wrong side and a soft pencil is moved on all the design lines. This is then turned over and placed on the fabric on which it is required to be transferred. The lines are once again traced with a hard pencil. This is a good method to use in the absence of any other method/way.

2. Tracing paper and carbon paper

First trace the original design on the tracing paper. Use a sharp point HB pencil to trace the design. Now place the tracing paper with the traced design on the fabric to be embroidered. Place it carefully at the place where it needs to be transferred and mark it. To ensure stability, pin it in place. Now carefully slip carbon paper between the tracing paper and the fabric. With the help of a pointed pencil trace the design. Do not remove the pencil until the whole design has been traced. After the whole design has been traced, carefully remove the carbon paper beneath. Remove the tracing paper and check whether all lines have been traced neatly.

3. Carbon paper

This method is used when the design is available on the tracing paper. Using the same method described in point 2, trace and transfer the design. Sometimes the design may move and hence observe caution while doing it.

4. Perforated Butter Paper

Bigger designs can also easily be transferred using this technique. Trace the design on butter paper using a pointed sketch pen or a marker. On this run a sewing machine without threading the needle. The design will now have small holes on the paper. Pin this paper on the decided place of transfer to make it stable. In a small bowl mix some kerosene oil and ultramine blue powder. Ensure that the mixture is not too thin or too thick. Take a piece of soft cloth or a wad of cotton and dip it in this mixture. Rub this on the surface of the pinned butter paper. Then gently lift the perforated butter paper and check if the design has been transferred neatly. If it is not done, then repeat the whole process. You will see the design on the fabric made with tiny blue dots. Clean the tracing butter paper with a soft cloth to wipe off the blue mixture. Save this design paper as it can be used again.

5. Tracing Table

A tracing table is a good tool to transfer designs. You can make a tracing table easily. For this you will need:

- Four legged stool
- A sheet of glass
- A lamp



Place the stool upside down with its legs in air. Place the glass sheet on the four legs of the stool. Next place a lamp below the sheet. The bulb of the lamp should face the glass sheet. Your tracing table is ready for use.

Method:

- Light the bulb of the lamp.
- Place the design on the glass.
- Next carefully place the cloth on the design.
- Using a pointed HB pencil, trace the design on the cloth.
- This is a good way of transferring the design directly on the fabric without the use of tracing paper, as you can see all the fine lines of the design easily.

In case you are taking the design from a book or any other such source, it is advised to first trace the design on paper and place this on the glass sheet. To prevent damage to the book, place a piece of glass between the book and tracing paper.



Intext Question 2.2

State whether the statements given below are true or false.

1. There are 8 ways to place a design.
2. In back tracing, a hard pencil is used to run on the lines of the design.
3. Enlargement refers to making a motif bigger and reduction means making a motif smaller.
4. Perforated butter paper leaves small drops of blue on the fabric.
5. Conservative designs are new and modern designs.

Activity 2.2

1. Collect four pictures of the different types of placement of design and paste in the practical file. Record your observations under each illustration.
2. Collect pictures to show the different methods of achieving proportion and paste in the practical file. Record your observations against each picture pasted.
3. Collect pictures of the different methods of achieving Rhythm and paste in the practical file. Under each picture write your observations.

2.5 Enlarging and Reducing a Design

By enlarging and reducing a design you can use the same motif on different sized and shaped articles. What will you do, if you have to embroider a diwan cover with matching cushion covers? Yes, you can embroider a large flower on diwan cover and reduce the same flower to a smaller size for cushion cover. Refer Fig 2.35.



Notes

Method:

- Carefully observe the illustrations given below. Let us learn to enlarge a motif.
- Make a square measuring 6cm x 6cm.
- Label this square as 'A'.
- Next make a grid of 1cm x 1cm squares in this big square 'A'.
- Trace the motif on this square 'A'.
- Now make a square measuring 9cm x 9cm and make a grid of squares measuring 1.5cm x 1.5cm. Label it as 'B'.
- Matching each square of 'A', to each square of 'B' draw the design in each square of 'A' again in square B.
- This will help give an enlarged version of the motif.

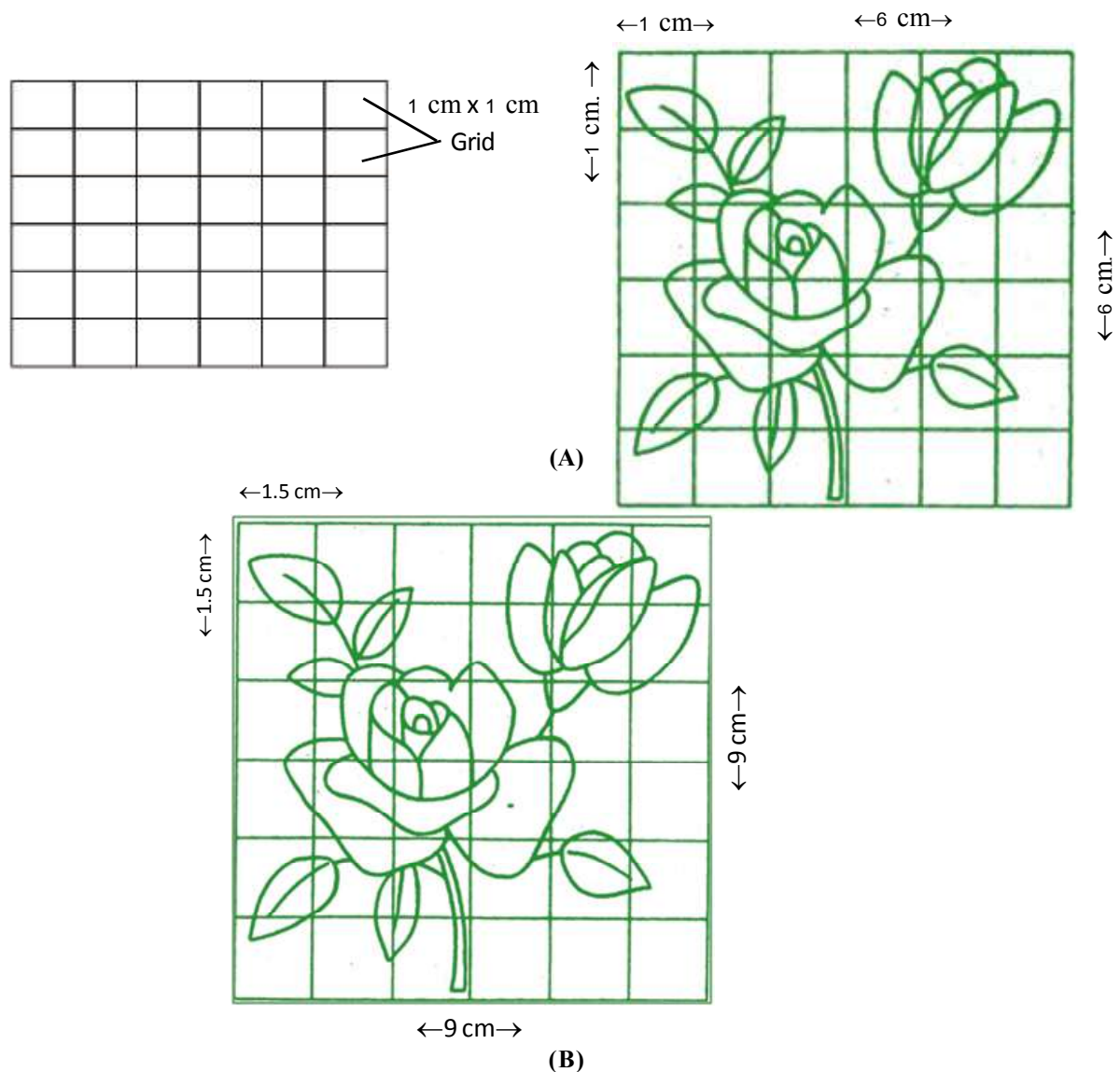


Fig. 2.35



What you have learnt

Elements of Design

- Form
- Line
- Light
- Space
- Texture
- Pattern
- Colour
- **Classification of colours**
 - Primary, Secondary, Tertiary
 - Cool, Warm and Neutral colors.
- **Characteristics of colour**
- **Colour schemes**
 - Similar or related colour schemes
 - Contrasting colour schemes
- **Principles of Design**
 - Harmony
 - Balance
 - Proportion
 - Rhythm
 - Emphasis
- **Types of Design**
 - Naturalistic design
 - Conservative design
 - Geometrical design
 - Abstract design



Notes

- Placement of Design
- Transfer of Design
- Enlarging and Reducing of Design



Terminal Questions

1. List the elements of design and briefly explain any three of these.
2. What do you understand by 'Balance'? List the different methods of achieving balance.
3. List the different methods of the placement of a design.
4. Explain the method of making a tracing table.



Answers to In-text Question

2.1

1. Discipline/Dignity
2. Neutral
3. Intensity
4. Balance
5. Emphasis

2.2

1. False
2. False
3. True
4. True
5. False

Key Learning Outcomes

Being able to:

- Creatively use the elements and principles of design.
- Efficiently reduce, enlarge and transfer a given motif to the surface to be embroidered.



3

TOOLS AND STITCHES OF EMBROIDERY

Over the centuries embroidery has been used to decorate personal objects of possession like handkerchief to curtains, cushions, wall hangings, bedsheets, table covers etc. Embroidery is worked on every kind of pliable material which can be pierced with a needle and thread. Embroidery can be done on linen, cotton, wool, silk and leather. One can see a large variety of embroideries collected from different sources in a museum. Each embroidery may vary from the other in design, but the stitches used world over are similar in their basic techniques.

In this lesson you will be introduced to the basic stitches, which can help you to create beautiful embroidered patterns. You will also learn about the tools used in embroidery.



Objectives

After studying this lesson, you will be able to:

- recognize and list the different tools used in embroidery;
- select threads and needles in accordance to the cloth and design;
- identify and make the different embroidery stitches.

3.1 Materials and Tools

Once you have decided to embroider, it is important that you collect the appropriate tools. Remember that correct tools help in creating beautiful embroideries. Master the skill of using supporting materials correctly which will help you to do neat and quality work (Fig. 3.1).



Notes

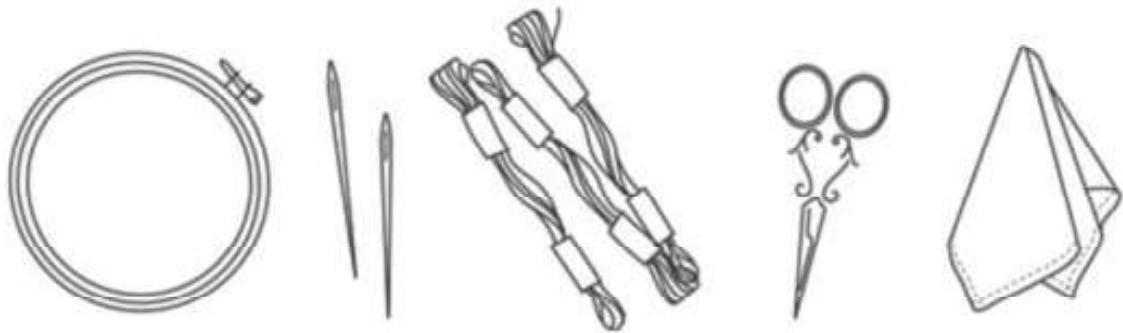


Fig. 3.1

- 1) **Embroidery needles:** It is very important to select the correct needle for embroidery. These are available in different sizes. The tip of needle should be pointed and thin. Embroidery needles are little smaller and thinner having bigger eyes. They are available in 1-10 sizes. Higher the size number, thinner the needle (Fig.3.2).



Fig. 3.2

Store a large variety of needles in your kit. Always store needles in box. To keep your needle clean and sharp, rub and clean them with sandpaper regularly.

- 2) **Scissors:** Embroidery scissors are small, sharp, narrow and have pointed edges. Their blades should be sharp, to help cut the threads neatly. To protect the blade, always keep the scissors covered and have them sharpened regularly (Fig. 3.3).

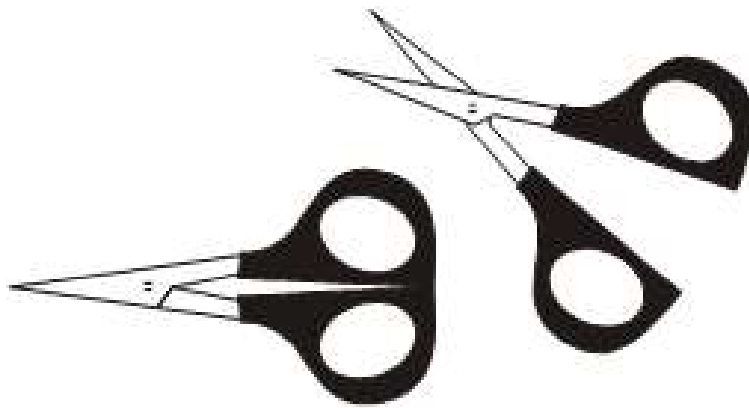


Fig. 3.3

- 3) **Thimble:** This is a small round piece of light metal which fits the middle finger easily. This not only helps to do better embroidery, but also helps to protect the finger from being hurt during the piercing of the cloth. Thimble comes in different sizes. Before buying check size and try it on to see if it fits correctly (Fig 3.4).

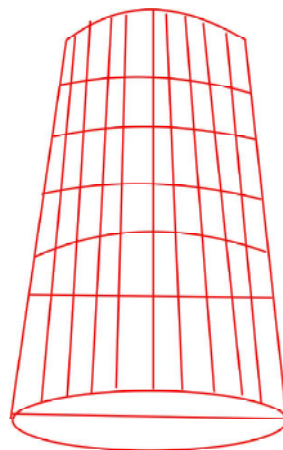


Fig. 3.4

- 4) **Embroidery Frame:** A frame is often used during embroidery. This frame helps to stretch and hold the fabric tight. Embroidery done with frame is more neat and has less errors as compared to embroidery done without it. There are two types of frames.
- (i) Round
 - (ii) Square
- (i) **Round Frame:** A round frame is also known as 'Hoop'. This has one small ring fitted in a bigger ring tightly as shown in fig. 3.5. To ensure an even and continuous fit, there is a small screw or spring attached for tightening it. This frame is made of wood or metal.



Notes



Fig. 3.5

- (ii) **Square Frame:** There are four pieces, which are joined together to form a square. The fabric is attached to these sides duly stretched. The edges of the fabric are attached to the four sides by stitching it with needle and thread. This ensures and maintains correct tension and stretch of the fabric (Fig. 3.6).

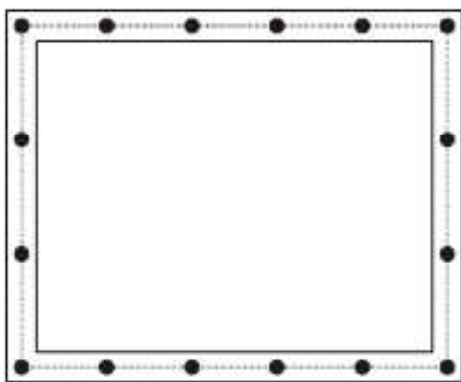


Fig. 3.6

- 5) **Design:** A design that needs to be embroidered is quite important. You can also create your own designs. You have learnt about the procedure of transferring, enlarging and reducing a design in lesson 2 – (Principles of Design).
- 6) **Embroidery Threads:** Threads are very important for embroidery. A variety of embroidery threads are available in the market. Different types of threads are used for different types of embroideries. What type of thread is used for which embroidery is dependant on the type of cloth being embroidered. Threads can be of cotton, silk, wool, or synthetic. It can be of low or high twist. Each thread varies in its fineness and shine. Generally 6-ply threads are used for embroidery. You can pull and use different number of ply threads as per your need (Fig. 3.7).

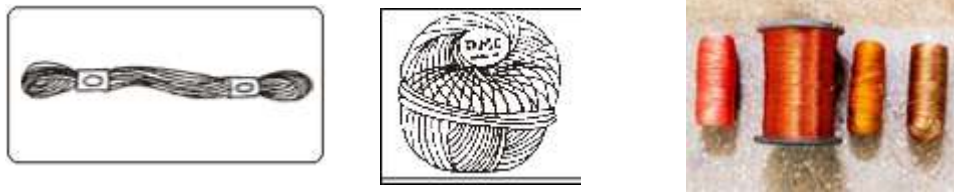


Fig. 3.7

Commonly available embroidery threads in the market :

- Cotton embroidery threads.
- Silk floss also called 'Pat'. This is a weak, low twist thread with bright shine.
- Silk threads are twisted having bright shine, but are less stronger than cotton threads.
- Woollen threads are used to give a beautiful effect to thick embroidery.

The choice of embroidery thread is dependent on the fabric weave and the type of embroidery.

7) **Cloth/Fabric:** The appearance of the embroidered article depends on the choice of the fabric. One uses thin/fine threads and delicate designs on thin fabrics and thick threads on thick fabrics. Different types of needles are used for different types of embroideries. Use fine needles for thin fabric and thicker needles for thick fabrics (Fig. 3.8).

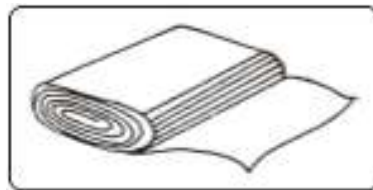


Fig. 3.8

Activity 3.1

Prepare an embroidery kit for yourself with all essential tools and equipment.



Intext Questions 3.1

Match column A with column B.

(A)

(B)

1. Embroidery scissors (a) Shiny silk thread.
2. Thimble (b) Higher number needle



Notes

- 3. Frame (c) Less stronger than cotton thread.
- 4. Fine needle (d) Lower number needle
- 5. Thick needle (e) Sharp and pointed edges.
- 6. 'Pat' (f) Metal piece to protect the fingers
- 7. Silk thread (g) Wooden frame to hold the cloth to be embroidered.

3.2 Basic Embroidery Stitches

Basic embroidery stitches are easy to make. By the combined use of these, one can create beautiful designs. Remember never to start embroidery with a knot, instead use a back stitch to start. Let us now learn the working procedure of different embroidery stitches.

- 1) **Running stitch:** This stitch resembles basting stitch, but the stitch is much smaller in size. This stitch appears to be the same on both sides of the fabric. The needle is inserted and pulled out equidistant from each other. This stitch is also known as Basting Stitch (Fig. 3.9).

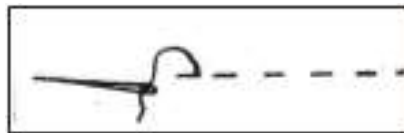


Fig. 3.9

- 2) **Back stitch:** This is a very strong stitch. This stitch is made on the wrong side of the embroidery and made by moving from right to left. Thread the needle and insert it at the point from where embroidery is to be started. Make a small stitch moving backwards and bring out the needle a little ahead of the stitch made as shown in fig 3.10. Again, insert the needle back into the point it was taken out from and bring it out little ahead than the point where the thread emerged out first. If you have to make back stitch in a straight line, then it will be good idea to pull out one yarn of the fabric. But in case you need to make on a curved or diagonal line, then it is better to do a row of basting/tacking stitches to guide you.



Fig. 3.10



- 3) **Stem stitch:** This is basically an outline stitch. In contrast to back stitch, this stitch is made from left to right. This is worked by taking small stitches on the line of the design as shown in fig. 3.11. This is known as stem stitch and appears like reversed back stitch.

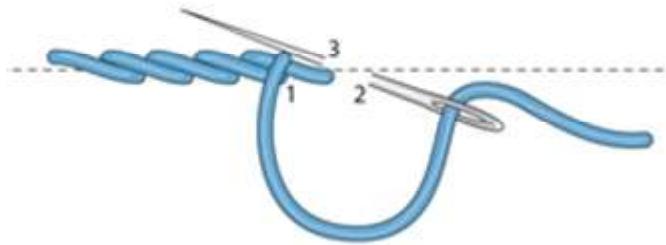


Fig. 3.11

The thread is always drawn on the left side of previous stitch. It can be used for filling work by making rows of stem stitch close to each other.

- 4) **Satin stitch:** This is basically a stitch used for filling a design, giving it a smooth surface. This stitch is worked with equal amount of thread showing on both sides of the fabric. Stitch appears even on both sides. The stitches are made close to each other. In case you want a raised effect then make some running stitches or chain stitch on the surface prior to the filling stitch. To get a neat effect, work the edges carefully. Do not take very long stitches as these can get entangled and affect the shape being filled (Fig 3.12).

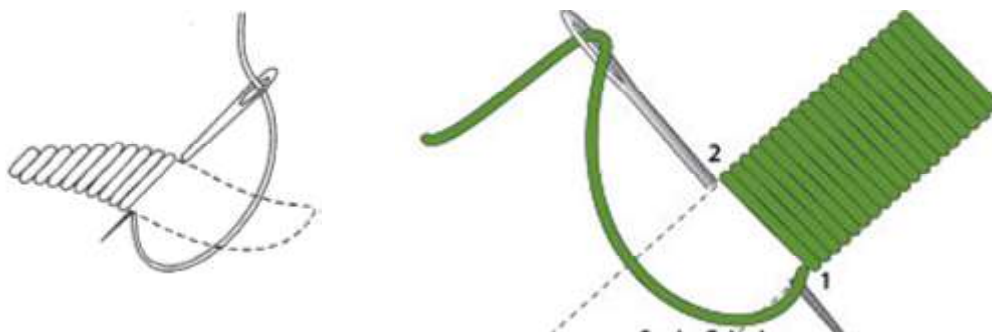


Fig. 3.12

- 5) **Long and Short Stitch:** This stitch is used to fill those areas which are either too big or of uneven shape and can't be filled by satin stitch. This is also used to create a shading effect. As evident from its name, the long and short stitches are worked alternatively. The first row is worked with short stitches and long stitches alternatively. The edges have to be made very carefully. The second row of long stitches are made in front of the short stitches and short stitches in front of the long stitches (Fig. 3.13). These give the effect of a smooth surface. The filling in the second row depends on the correct procedure of the first row. Plan the placement of the stitches such that it appears natural and beautiful.



Notes

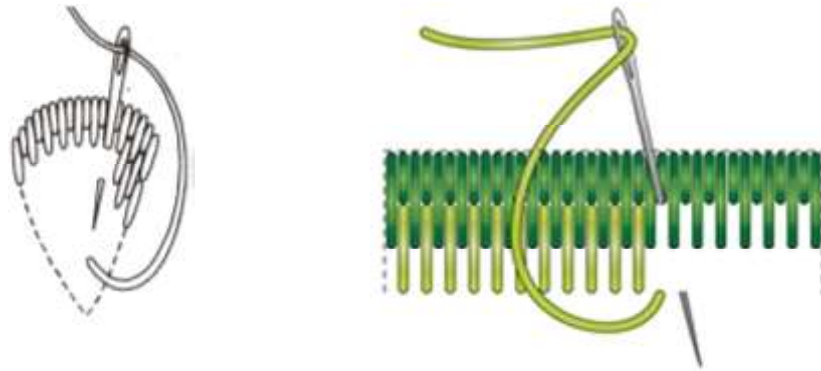


Fig. 3.13

- 6) **Chain Stitch:** This stitch appears like a chain on the surface of the fabric as shown in fig. 3.14. In this stitch one chain is joined by moving from top to bottom. Bring the needle up on the fabric, make a loop and hold it with the thumb and insert the needle down at the same place and bring it up a small distance ahead of the loop. Repeat this by making repeated loops of the thread. This stitch is used for both outline and filling of designs. For filling, the chain rows are made close to each other.

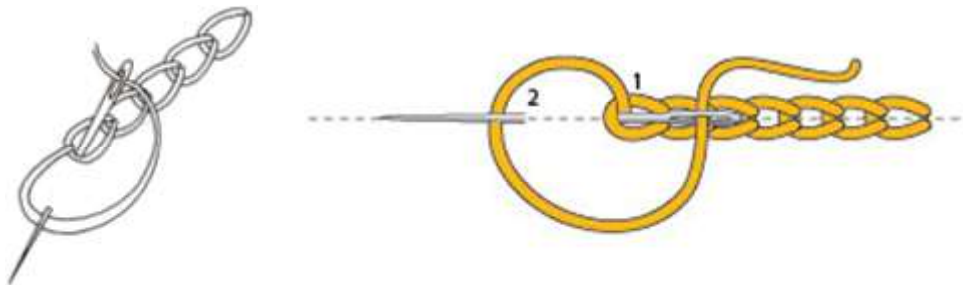


Fig. 3.14

- 7) **Lazy Daisy stitch:** This stitch is similar to chain stitch. In this each stitch loop is made separately and no chain is made. In this the thread is placed close to the needle and each stitch is finished individually. This stitch is used to embroider flowers (Fig. 3.15).



Fig. 3.15



- 8) **Darning Stitch:** This stitch appears like the weave of a fabric (refer Fig 3.16). It is a row of running stitches, which at the end of the row changes its direction. This is used for filling, which is visible only on the right side of the fabric. The needle is inserted in front, taking a small stitch and moved down and brought out just one yarn ahead in the same row.

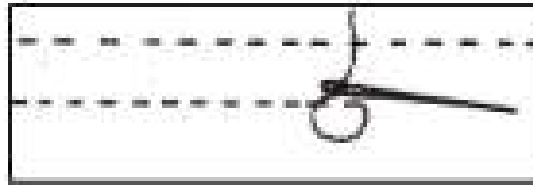


Fig. 3.16

- 9) **Herring Bone Stitch:** It is also known as *Machali Tanka* in Hindi. This is made between two parallel lines. The thread is brought up on the lower line and the needle is inserted on the top line slightly on the right, and a small stitch is worked on the left side and the needle is brought out. Then the same is worked on the lower line with the needle. To create a neat effect ensure that the size of fabric lifted by needle and the distance between each stitch is the same (Fig. 3.17).

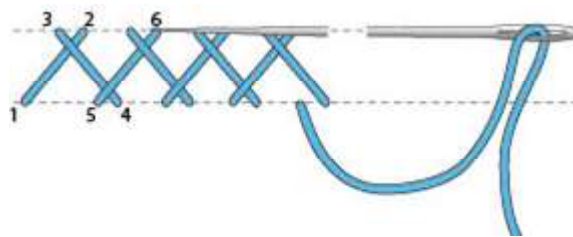


Fig. 3.17

- 10) **Button Hole Stitch:** This is quite similar to the button hole worked on a shirt and uses the same stitch (Fig.3.18). This is made from left to right. Bring the needle out of the fabric. Hold the thread with the left thumb and make a loop and bring the needle down into the fabric from the loop. Repeat this process. Make these stitches very close to each other. This stitch is used for filling space, finishing edges and for attaching patches (patch work).

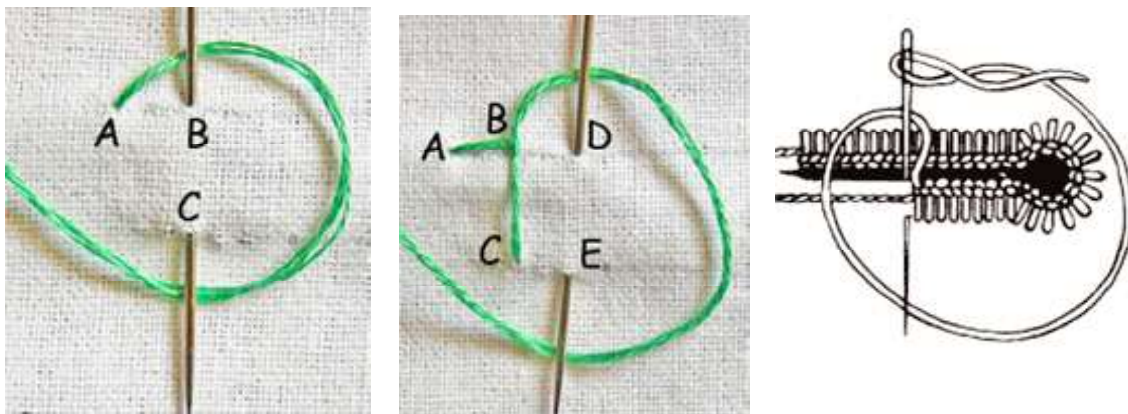


Fig. 3.18



Notes

- 11) **Blanket Stitch:** This stitch is similar to button hole stitch except that in button hole the stitches are worked close to each other and in this, the stitches are worked a little apart as shown in Fig. 3.19. This is used to finish edges of blankets, carpets and other heavy articles.

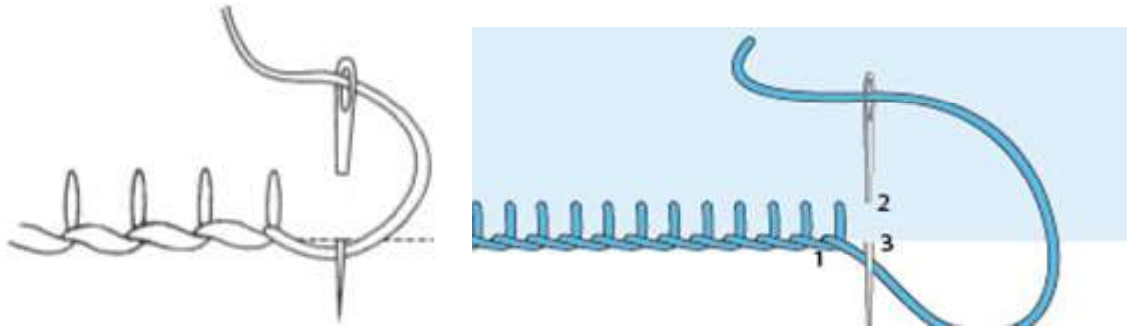


Fig. 3.19

- 12) **Feather Stitch:** This stitch is worked from top to bottom of two lines. Working on the top line make a slanting stitch and bring the needle out at the lower line in the centre. Holding the thread with the thumb, insert needle on the right and then on the left of this point. Always place the thread below the needle (Fig. 3.20).



Fig. 3.20

- 13) **Cross Stitch:** This stitch appears like an 'X' on the surface of the fabric. This is made from the top to the bottom. Keeping the needle to the left, small diagonal 'X' stitches are made. Each stitch is made at the same distance as its length. Pull the thread firmly to form the diagonal stitches. When the row ends, then make stitches in the reverse direction. Ensure that the needle moves only in the left direction. In the middle of the threads, an 'X' is formed. Work in an organised manner, so that each stitch is in the same direction as can be seen in Fig. 3.21.

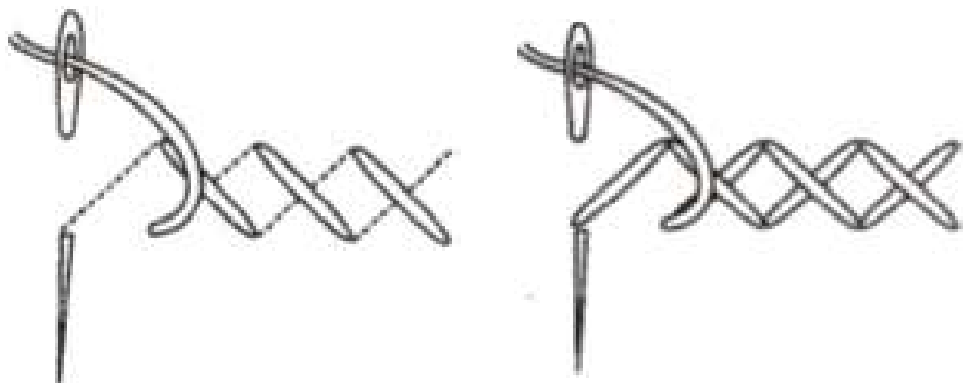


Fig. 3.21



Intext Questions 3.2

Give one use for the following stitches:

1. Stem stitch
2. Satin stitch
3. Long and short stitch
4. Blanket stitch
5. Button hole stitch

Activity 3.2

1. Use any five stitches of your choice to embroider a beautiful design on 40" x 40" table cover.
2. Embroider 6 handkerchiefs, using atleast two types of stitches on each.

14) French Knots: This stitch appears as a raised knot on the surface of the fabric (Fig. 3.22). To make French knot, first bring the needle up on the cloth then encircle the needle 2-3 times with the thread. Hold the thread firmly, insert the needle at the same point, where it was brought up, pull the thread on the needle back to make the knot and finish it firmly. Then pass on to the next position and repeat the same process for the next knot. In case you want thicker knots, you could use doubled thread.

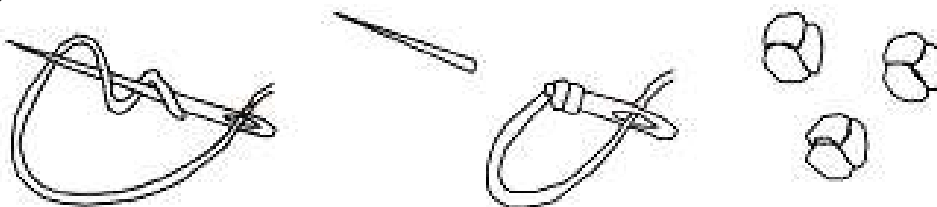


Fig. 3.22

15) Couching: In this, a stitch is made on a thread placed on the surface of the fabric. A thick thread is placed on design lines, on the surface of the fabric. Using thread of the same or contrasting colour, small stitches are made at regular intervals to attach the thick thread firmly to the fabric (Fig.3.23). The attached thick thread helps to outline the design. The couching stitches can be made close to each other or far apart. Couching helps create a special effect on a small area of the fabric.

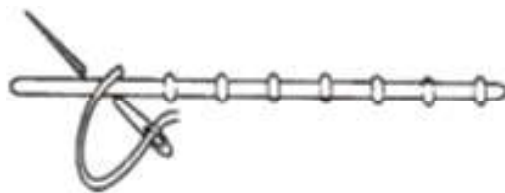


Fig. 3.23



Notes

16) Bullion Stitch: This stitch is used to impart a raised effect to embroidered flowers and leaves. For this stitch, make one back stitch of the desired length of the bullion stitch. But do not pull out the needle. Wind the thread around the needle to match the length of backstitch. Firmly hold the needle and the fabric with left hand thumb and slowly pull out the needle and bring the thread up. Now reverse the direction of the stitch and needle. Insert the needle at the end of the stitch. Ensure that the whole length of the bullion stitch lies flat on the fabric. Always use a needle with a small eye, so that the needle can be pulled out easily from the wound thread. The thickness of the needle should be same for the entire length of the needle (Fig. 3.24).



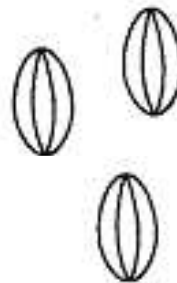
Bullion knot stitch (a)



Bullion knot stitch (b)



Bullion knot stitch (c)



Bullion knot stitch (d)

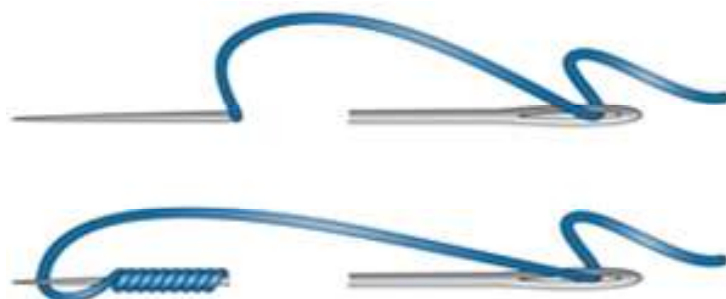


Fig. 3.24 Bullion knot stitch



Activity 3.3

Take 14 pieces of cotton cloth, each measuring 5" x 5". Embroider 14 different stitches on each. Paste these samples in the practical file. Label the samples neatly and correctly and write the procedure of working these stitches.



What you have learnt

Tools and Materials:

- Needles
- Scissors
- Thimble
- Frame
- Design
- Threads
- Cloth/Fabric

Basic Stitches:

- Running stitch
- Back stitch
- Stem stitch
- Satin stitch
- Long and short stitch
- Chain stitch'
- Lazy Daisy stitch
- Darning stitch
- Herring Bone stitch
- Button hole stitch
- Blanket stitch
- Feather stitch
- Cross stitch
- French knot stitch
- Couching
- Bullion Stitch



Notes



Terminal Questions

State one dissimilarity between these:

1. Button hole stitch and Blanket stitch
2. French knot and Bullion stitch
3. Back stitch and Stem stitch
4. Satin stitch and Long and Short stitch
5. Chain stitch and Feather stitch



Answer To Intext Question

3.1

1. e
2. f
3. g
4. b
5. d
6. a
7. c

3.2

1. Lines
2. Filling
3. Filling
4. Finishing edges
5. Button holes on shirts

Key Learning Outcomes

Being able to:

- Select threads and needles in accordance to the fabric and design.
- Embroider different embroidery stitches.



4

KANTHA OF BENGAL

West Bengal is famous for the art of Kantha embroidery. This is an old and traditional folk art. Most of the women of Bengal do this embroidery. The speciality of Kantha is that old sarees or dhoties are first stitched together in layers and then embroidered. This art form started because of the custom of a new born being wrapped in sheets of old dhoties. The main areas producing Kantha embroidery in West Bengal are Hugli, Jessore, Faridpur etc. Each piece of Kantha is unique, we do not find two similar pieces because different women have different ideas. In this lesson we shall study in detail about this embroidery of Bengal.



Objectives

After studying this lesson, you will be able to:

- identify the colours used in Kantha;
- list the designs used in Kantha;
- make the stitches used in Kantha;
- list the products made with Kantha;
- differentiate between Kantha and Sujni.

4.1 Colours

The common colours used for this embroidery are black, green, deep blue and red. The base fabric was traditionally white in colour, but now, light coloured background fabrics are also used.



Notes

4.2 Design

The motifs of Kantha are inspired from everyday life. As Bengal is a coastal area (next to the sea), the fishes and water are common motifs. Folk stories, epics and ritualistic motifs (motifs associated with rituals) are very popular. Birds and animals such as running deer, dancing peacocks, elephants, horse etc. are used very frequently (Fig 4.1).

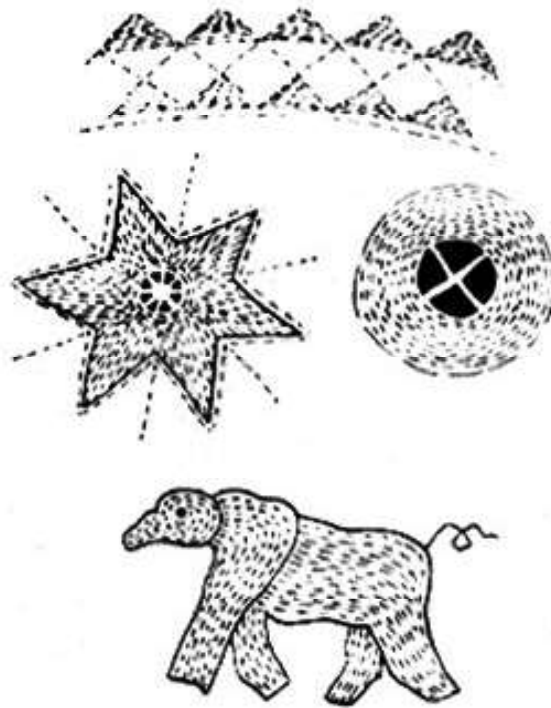


Fig. 4.1

The traditional motifs are the “Satadal Padma” (hundred petal lotus), the Kalash, the Kalka (paisley) etc. (Fig. 4.2).

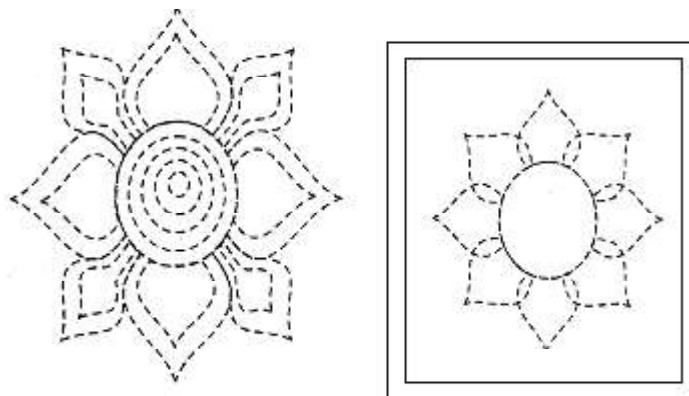


Fig. 4.2



The designs in Kantha are not traced on the fabric. The women embroider them directly by observing life around them.

4.3 Stitches

The main stitch of Kantha embroidery is running stitch. Stem and satin stitch are also used sometimes. The running stitch is done in the following pattern to produce designs (Fig 4.3).

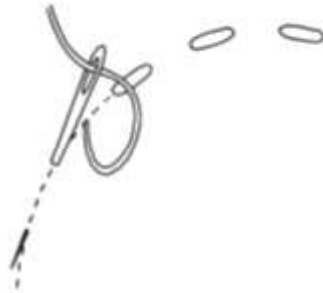


Fig. 4.3

- 1) **Barkha/Chatai:** Small running stitches are used to produce the effect of Chatai by making small stitches forming a group, as shown in Fig 4.4.

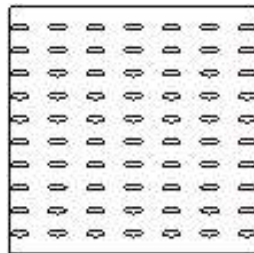


Fig. 4.4

- 2) **Kantha Phor:** Stitches are made alternatively. This style is used for covering the background completely to give it a textural or rippled effect (Fig 4.5).

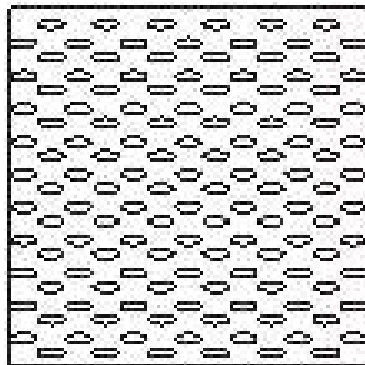


Fig. 4.5



Notes

- 3) **Baspatha:** A zig-zag pattern is created with the help of running stitch (Fig. 4.6).

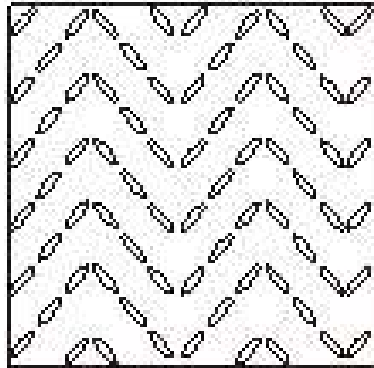


Fig. 4.6

- 4) **Tirchi:** Running stitches are made in pattern of diagonal lines (Fig. 4.7).

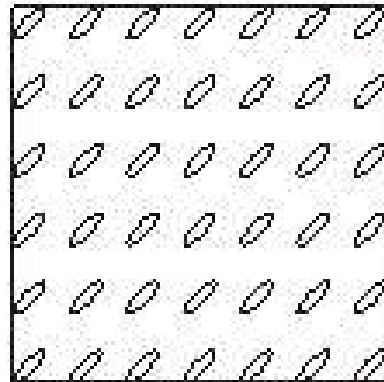


Fig. 4.7

- 5) **Vajra:** Running stitches are done to form the shape of 'Vajra' or spiral curves. Spiral wheels are also produced in the similar manner (Fig 4.8).

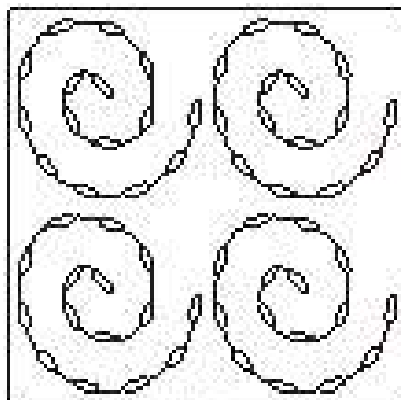


Fig. 4.8



Intext Questions 4.1

Fill in the blanks:

1. is the traditional embroidery of Bengal.
2. Kantha designs are inspired by.....
3. is the main stitch of Kantha.
4. The hundred petal lotus is known as.....

Activity 4.1

Cut 5 samples of fabric, each measuring 5" x 5". Make the five different stitches of Kantha on them. Paste and label the samples in the practical file. Record the procedure of making them.

4.4 Fabric

The base fabric used is cotton and is prepared by securing together layers of fabric pieces by hand. As the Bengali women wear white sarees usually, hence the background used for Kantha is white cloth. But due to commercialization, old fabrics are not used now. Kantha is mostly done on new cotton sarees and also on tussar silk sarees.

4.5 Thread

Earlier the thread was pulled out from old sarees and was used for Kantha. These could be white thread out of the base fabric or coloured thread from borders and pallu. However it was always cotton. Nowadays cotton threads available in the market are used. Sometimes tussar silk threads are also used.

4.6 Products

Kantha embroidery varies according to the type of product to be made. Kantha embroidered products include cloth for wrapping books, purses, pillow covers, suits, bedsheets, duppatas, sarees etc. (Fig. 4.9)



Fig. 4.9



Notes

4.7 Sujni of Bihar

The women of Bihar also embroider quilts and blankets like the women of Bengal. These quilts are known as Sujnis of Bihar. Just as in Kantha, old sarees are piled up and sewn together to make the quilts, which are then embroidered with coloured threads. The designs of Sujni embroidery include motifs of daily life scenes, such as kids flying kites, palanquins with bride, birds pecking fruits etc. Some religious scenes like Lord Krishna with gopis are also embroidered.

Activity 4.2

Use any two Kantha stitches of your choice to embroider a design on a table mat measuring 10" x 6".



What you have learnt

- Colours used in Kantha embroidery
- Designs used in Kantha embroidery
- Stitches used in Kantha embroidery.
 - Running stitch
 - Stem stitch
 - Satin stitch
 - Barkha/Chatai
 - Kantha phor
 - Baspatha
 - Tirchi
 - Vajra
- Fabrics commonly used for Kantha
- Threads used for Kantha embroidery.
- Common products made with Kantha
 - Suit
 - Bedsheet
 - Dupatta
 - Purse
 - Pillow cover
- Sujni of Bihar



Terminal Questions

Explain the words listed below in one sentence only.

1. Chatai
2. Kantha phor
3. Baspatha
4. Tirchi
5. Sujni



Answers to Intext Questions

4.1

1. Kantha
2. Daily life/every day life.
3. Running stitch
4. Satadal Padam.

Key Learning Outcomes

Being able to:

- Identify the colours and designs used in *kantha* embroidery.
- Embroider the stitches used in *Kantha* Embroidery.



5

KASUTI OF KARNATAKA

Kasuti is a famous embroidery of Karnataka. This embroidery was done by the women as early as the 17th and 18th century. The buildings around them were their sources of inspiration. The areas producing Kasuti are mainly Dharwad, Bijapur and Belgaun etc. Kasuti embroidered products are now appreciated and have great commercial value. In this lesson you will learn in detail about Kasuti embroidery.



Objectives

After studying this lesson, you will be able to:

- identify the colours used in Kasuti;
- list the designs used in Kasuti;
- make the stitches used in kasuti;
- list the products made with Kasuti.

5.1 Colours

The colours most frequently used in kasuti are red, orange, purple, green, yellow and blue. White colour is used on a black background. The commonly used combinations are red-green, red-blue, red-yellow, blue-orange etc. Bright colours are used in contrasting colour schemes to make the design appear bold and clear.



5.2 Designs

The design used in Kasuti are very interesting. The designs used in Kasuti range from the mythological and architectural to the beautiful flora and fauna, birds and animals of the area. Inspired from architecture, designs like gopuram, palanquins, chariot designs are used. Animals including elephants, the sacred Nandi Bull, horse, peacock, parrot, swan, squirrel and deer are also embroidered. Some plant motifs like lotus, jasmine, grapes, etc. can also be seen in Kasuti. A motif of kasuti embroidery is shown in Fig. 5.1 and 5.2.

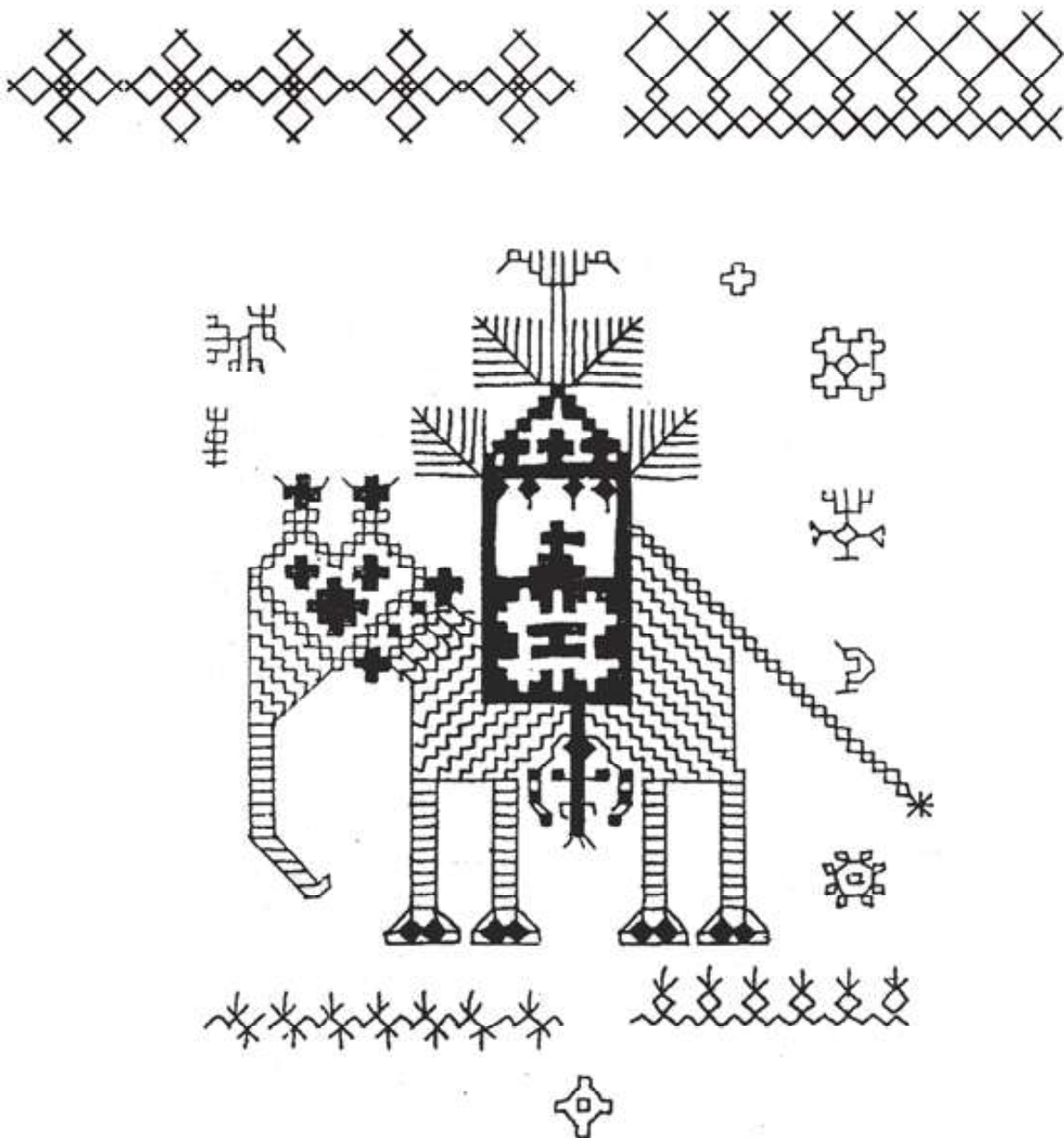


Fig. 5.1



Notes

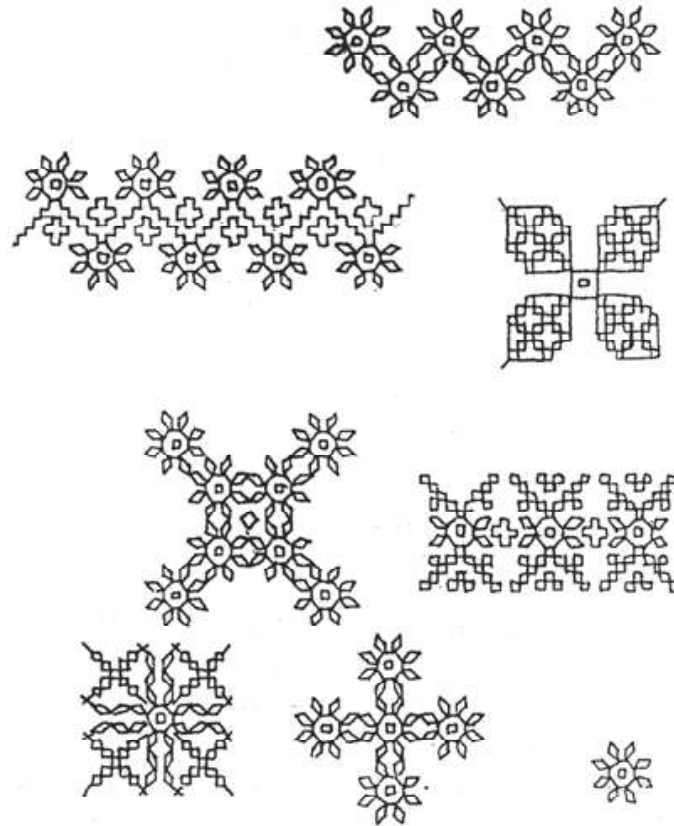


Fig. 5.2 Motifs of Kasuti

5.3 Stitches

The method of Kasuti embroidery is quite different from any other type of embroidery. The design is never traced on the fabric. The stitches are made by counting the threads of the fabric. Due to this, the stitches are always in straight lines – horizontal, vertical or diagonal (Fig 5.3). We do not find any curve shaped lines in Kasuti. Kasuti uses Back Stitch, Darning stitch and Cross Stitch.



Fig. 5.3



There are four main types of Kasuti stitches:

- 1) **Gavanti:** This stitch is made using back stitch and running stitch (Fig. 5.4). It appears like a row. A row of running stitch is done according to the design. Then the spaces between the stitches are filled while moving backwards in the same pattern. The second row makes the motif complete. The motif made with gavanti are reversible – they look the same on both sides of the fabric.

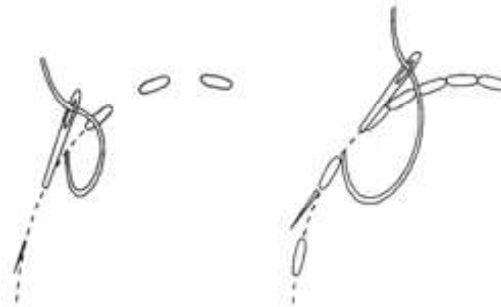


Fig. 5.4

- 2) **Murgi:** This stitch is made in a similar way as Gavanti. The main difference is that in Murgi the running stitch is done in a zig-zag manner. This gives the effect of a ladder or staircase. The horizontal steps are made first. The second row of running stitch then completes the staircase pattern. The design appears same on both the sides (Fig. 5.5).

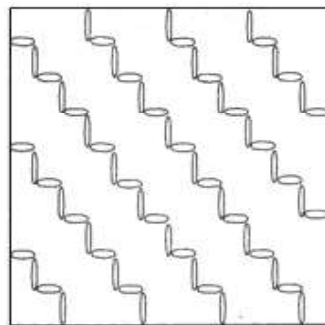


Fig. 5.5

- 3) **Negi:** The Negi stitch gives the effect of a woven design as shown in Fig. 5.6. It is actually a darning stitch. In this, a design is created by changing the length of the stitch. Negi does not appear identical on both sides of the fabric. The stitch is made by counting the number of yarns.

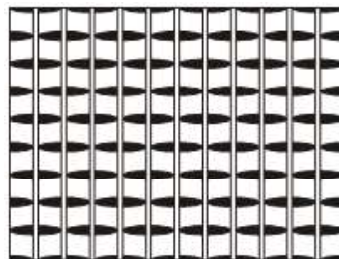


Fig. 5.6



Notes

- 4) **Menthi:** Menthi is basically a cross stitch. Sometimes the cross is expanded to make it like a star. Like Negi, Menthi stitch also does not appear the same on both sides of the fabric (Fig 5.7).

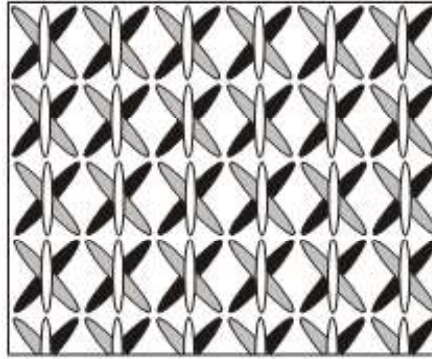


Fig. 5.7

Activity 5.1

Cut four pieces of cotton fabric, each measuring 5" x 5". On each piece embroider one of the four stitches used in Kasuti. Paste these samples in the practical file and record the procedure of making these stitches.

5.4 Fabrics

Casement or Mattee fabric is used for Kasuti embroidery. This fabric is also known as “Dosuti”. It is easy to count the yarns of these fabrics. This embroidery can also be done on canvas.

5.5 Threads

Earlier only silk threads were used for Kasuti. These were, in fact drawn from the pallu of Ilkal sarees. But now even cotton threads with good colour fastness are used. Usually a single strand is used to make fine designs. But more strands can also be used depending on the motif, base fabric and stitch.



Intext Questions 5.1

Fill in the blanks:

- is made by using running and back stitch.
- Mattee or fabric is used for Kasuti embroidery.
- Designs made with stitch appear more clearer.
- stitch is actually cross stitch.
- Zig-zag running stitch is known as..... stitch.



5.6 Products

Use and application of Kasuti varies according to the utility of items produced. Kasuti embroidered sarees are worn on religious functions. These are also used as auspicious gift items. Ilkal sarees of Karnataka are special silk sarees embroidered with Kasuti. These have broad pallu and small borders. Small Kasuti motifs are made on the pallu, and sometimes on the borders also, to add colour and beauty to the saree. Now due to commercialization, Kasuti is done on linen like bed sheets, sofa covers, and cushion covers also. Silk sarees, salwar suits, kurtas, caps, etc. are the main products of Kasuti (Fig. 5.8).



Fig. 5.8

Some special items of Kasuti are:

1. Tope-Teni
2. Ravke
3. Kunchagi Kulai



What you have learnt

- Colours used in Kasuti
- Designs/motifs used in kasuti
- Stitches used in Kasuti
 - Running stitch
 - Back stitch
 - Darning stitch
 - Cross stitch
 - Gavanti



Notes

- Murgi
- Negi
- Menthi
- Fabrics used in Kasuti
- Threads used in Kasuti
- Products of Kasuti
 - Topi-Teni
 - Ravke
 - Ilkal Sarees
 - Salwar Suit
 - Cap, Kurta



Terminal Questions

1. List the motifs used in Kasuti.
2. List the products made using Kasuti.
3. What colours are commonly used in Kasuti embroidery?



Answer to Intext Questions

5.1

1. Gavanti
2. Casement
3. Negi
4. Menthi
5. Murgi

Key Learning Outcomes

Being able to:

- Identify the colours and designs used in *Kasuti* embroidery.
- Embroider the stitches used in *Kasuti* Embroidery.



6

PHULKARI OF PUNJAB

Phulkari is an ancient craft of Punjab. The word Phulkari is made of two words 'Phul' meaning flower and 'kari' meaning work. This is a special hand embroidery done in the areas of west Punjab such as Hissar, Gurugram, Karnal and Rohtak. This is also known as 'Bagh' meaning garden. This embroidery is mainly done by women. In this lesson we shall learn in detail about this embroidery of Punjab.



Objectives

After studying this lesson, you will be able to:

- identify the colours used in phulkari;
- list the designs used in phulkari;
- make the stitches used in phulkari;
- list the different products made with phulkari.

6.1 Colours

In this embroidery bright colours like red, orange, green, golden, yellow, white and deep blue are used. Even the fabric on which phulkari is done is of red, orange, rust brown and sometimes white or blue in colour.

6.2 Designs

They are inspired from things used in day to day life. A large variety of flowers (lotus, sunflower), fruits (orange, pear, mango), vegetables (brinjal, chilli, cauliflower) are used as motifs. Animals



Notes

are also embroidered like, cow, buffalo, cat, rabbit, rat, horse, elephant and birds like pigeon, crow, sparrow etc. in phulkari. Even household articles (utensils) and domestic activities like churning of curds are shown. The basic geometric shapes of triangles, squares, rectangles, and lines are used together to form these patterns. By using geometrical patterns the base of the fabric is embroidered in bagh. Each occasion has a special bagh (Fig. 6.1).

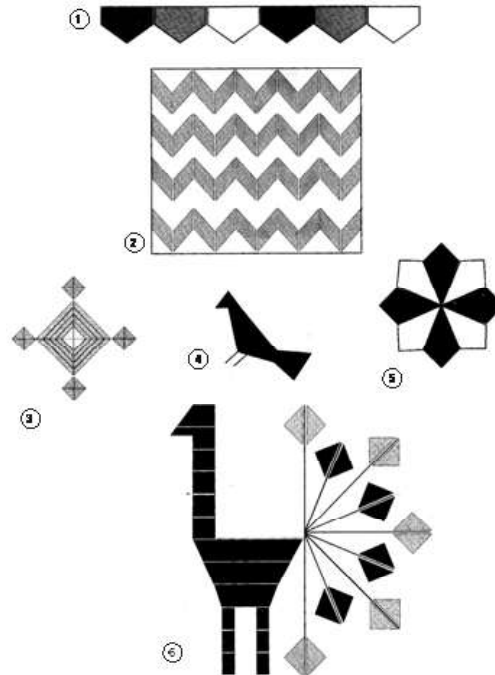


Fig. 6.1

6.3 Stitches

Darning stitch is the main stitch of phulkari. The designs are not traced on the fabric but are directly embroidered. A design is made by carefully counting the warp yarns (yarns parallel to selvedge) and weft yarns (yarns perpendicular to selvedge). The embroidery is done on wrong (back) side of the fabric. The length of each stitch is about 1/2" to 1/4". Some other embroidery stitches like stem, chain, herring bone, buttonhole, and satin stitch are also used sometimes (Fig. 6.2).



Fig. 6.2



6.4 Fabrics

Phulkari is done on handmade fabric - 'khaddar'. The khaddar can be fine or coarse. This popular fabric is cheaper, durable and easily available locally.

6.5 Threads

Thread is one of the very important aspects of Phulkari embroidery. A very special thread called 'Pat' is used for Phulkari. Pat is untwisted silk thread, also called silk floss. It is very soft and glossy. The best quality pat comes from China, which is expensive. People use locally available pat from Kashmir. People also use cotton and woolen threads for this embroidery.

Activity 6.1

On a cotton piece of fabric measuring 5" x 5", embroider a phulkari design. Paste the sample in the practical file.

6.6 Products

Phulkari embroidery is used for decorating shawls for women. These shawls usually measure $2\frac{1}{2}$ m \times $1\frac{1}{4}$ m. Phulkari is also used on salwar suits, sarees, bags, purses, bedhseets, table covers, cushion covers dupattas etc. 'Bagh' is the most popular product of phulkari. Some common products of phulkari embroidery are shown in fig 6.3.



Fig. 6.3



Notes

Some common types of Baghs are:

1. Ghunghat Bagh
2. Vari da Bagh
3. Bavan Bagh

Due to commercialization, phulkari now has a lot of diversity in type, colour of base material, threads, and stitches.



Intext Question 6.1

- 1) In West Punjab, phulkair is popularly named as _____.
- 2) _____ is the main stitch of Phulkari.
- 3) _____ thread is used for Phulkari embroidery.
- 4) Phulkari is embroidered on _____ cloth.

Activity 6.2

Embroider a cushion cover measuring 12" x 12" with phulkari embroidery.



What you have learnt

- Colours used in phulkari
- Designs used in phulkari
- Stitches used in phulkari
 - Darning stitch
 - Stem stitch
 - Chain stitch
 - Herring bone stitch
 - Satin stitch
- Fabrics used in phulkari
- Threads used in phulkari



- Products of Phulkari
 - Shawls
 - Salwar suits
 - Sarees
 - Dupattas
 - Bags
 - Purses
 - Bed Sheets
 - Table cloth/Cushion cover
- Baghs
 - Ghungat Bagh
 - Vari da Bagh
 - Bavan Bagh



Terminal Questions

1. Name the main centres of Phulkari embroidery.
2. Briefly describe the designs used in Phulkari.
3. Name the different types of Baghs.
4. What are the types of threads used in Phulkari?



Answers to Intext Questions

6.1

- 1) Bagh
- 2) Darning Stitch
- 3) Pat
- 4) Khaddar

Key Learning Outcomes

Being able to:

- Identify the colours and designs used in *Phulkari* embroidery.
- Embroider the stitches used in *Phulkari* Embroidery.



7

KASHIDA, ZARDOZI AND ZALAKDOZI OF JAMMU AND KASHMIR

Kashida is a general term for embroidery. Jammu Kashmir, the northern most state of India is known for its embroidery called Kashida. Basically Kashida is a cottage industry involving almost all the family members. Besides Kashida, Jammu and Kashmir is also famous for two other traditional embroideries – Zardozi and Zalakdozi.

In this lesson we will learn in detail about the embroideries of Jammu and Kashmir.



Objectives

After studying this lesson, you will be able to:

- identify the colours used in Kashidakari, Zalakdozi and Zardozi;
- list the designs used for Kashidakari, Zalakdozi and Zardozi;
- make the stitches used in Kashidakari, Zalakdozi and Zardozi;
- list the products of Kashidakari, Zalakdozi and Zardozi.

7.1 Colours

The craftsmen of Kashmir have a very refined sense of colour. They have their own choice and liking for colours and colour combinations. From light to dark shades, all colours are used in Kashidakari, Crimson red, scarlet red, blue, yellow, purple, black and brown colours are commonly used. The base fabric used is generally undyed (white or cream), but due to popular demand some dark coloured fabrics are also used.



7.2 Design

You can easily imagine the kinds of motifs that would be used in Kashida from the naturally beautiful state of Kashmir. Flowers like lily, lotus, tulip, saffron, iris, fruits like apples, grapes, almonds, cherries, plums and birds like kingfisher, parrot, woodpecker, canary etc. are the commonly used motifs. The chinar leaf and Cyprus tree are also very popular motifs (Fig 7.1).



Fig. 7.1

However the cone shaped mango motif called ‘kalka’ or ‘badami’ buta or just ‘buta’ is one of the most popular motifs and is used in naturalistic, geometric and stylized form in Kashida. The shawls have Kashida embroidery on the edges, corners and scattered motifs all over.



Fig. 7.2

7.3 Stitches

The technique of Kashida originated with the darning stitch used by ‘Rafugars’ to finish the shawls. Satin stitch, stem stitch, long and short, chain and heringbone are the most commonly used stitches.



Notes

The five most commonly used stitches are explained below:

- 1) **Rafugiri:** This is the local name for the darning stitch embroidery. It is a running stitch done to give the effect of a woven design on the shawl (Fig 7.3).

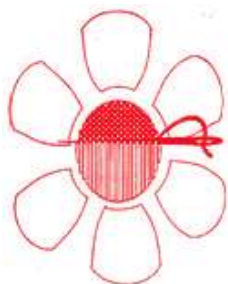


Fig. 7.3

- 2) **Vata Chikan:** Button hole stitch embroidery is known as Vata Chikan as shown in Fig 7.4.

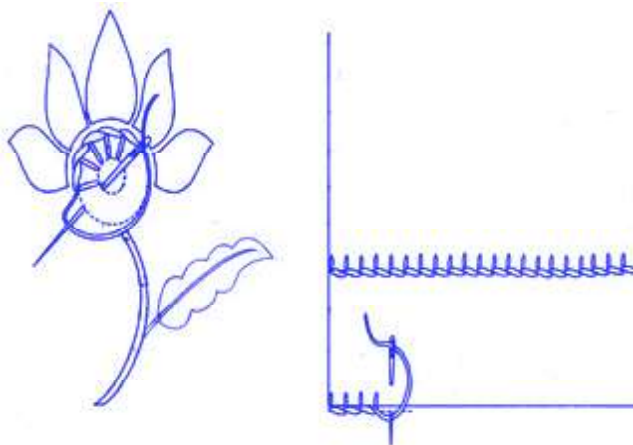


Fig. 7.4

- 3) **Sozni :** In this the motif is first filled using satin stitch as shown in Fig 7.5. Then the outline is finished with stem stitch or chain stitch, which helps to highlight the motif. This technique is commonly known as sozni.

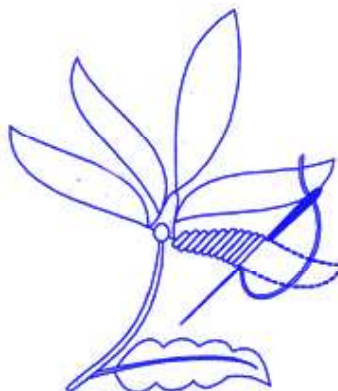


Fig. 7.5



- 4) **Jalaibar:** Occasionally gold thread work is used to highlight the embroidery. A beautiful blending of colours is done using long and short stitches as depicted in fig 7.6.

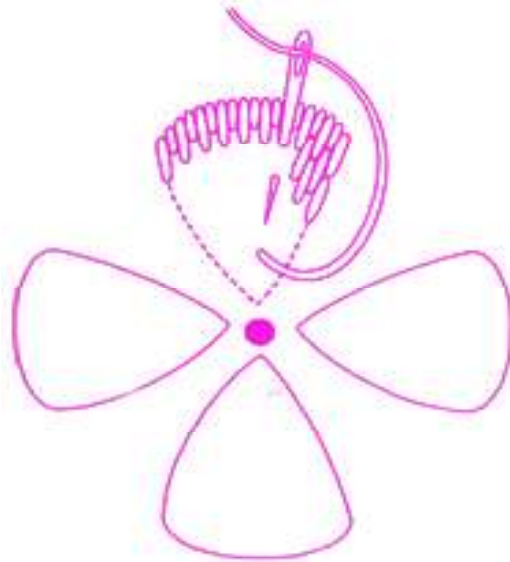


Fig. 7.6

Activity 7.1

Cut 4 pieces of cotton cloth, each measuring 5"x5". Embroider the four Kashida stitches on them and paste the samples in your practical file.

7.4 Fabrics

The ground (base) fabric on which the embroidery is done is composed of various types of wool like Pashmina, Shahtoosh, Silk, Chinon and Linen. Shahtoosh is one of the finest quality of wools in the world. Silk and wool have been the traditional fabrics for this embroidery.

7.5 Threads

Earlier fine quality woolen thread was used. Gradually these were replaced by rich and lustrous silk thread. Then inexpensive art silk (rayon) threads came in. Now cotton threads of bright colours and good colour (fastness) are used which are available in the local market. These threads were initially dyed locally in natural dyes.

7.6 Products

Articles of Kashmir embroidery are the most sought after products. All types of shawls were traditionally embroidered here. But now we also get beautifully embroidered sarees, coats, jackets, kurtas, muffers, dupattas, cushion covers, bedsheets, curtains, quilts etc. (Fig 7.7).



Notes



Fig. 7.7

Kashida began as embroidery done on shawls. The delicate embroidery works magic on linen like table cloth, tea cosy, napkins, tray cloth, table mats etc.

Activity 7.2

Make a wall hanging measuring 10"x10". Embroider it with a design using Kashidakari.

7.7 Zardozi

Man's love for precious metals has been since ancient times. Metal wire called “Kalabattu’ was used to make beautiful brocades. Zardozi (Zari) embroidery done with metal wires is now amongst the famous Indian embroideries. Although embroidery using metal wires is practiced all over India, the most important centres are Delhi, Agra and Lucknow in Uttar Pradesh, Bhopal in Madhya Pradesh, Surat and Kathiawar in Gujarat, Mumbai in Maharashtra, Chennai, Hyderabad in the South and Ajmer in Rajasthan.

Colours: Traditionally gold and silver colours were used, but with the introduction of synthetic or imitation zari, it is possible to obtain zari in all colours.



Fig. 7.8

Designs: Metallic wires are used to highlight and enrich the fabric or the existing motifs as shown in fig. 7.8.

Stitches: The main stitches used in Zardozi are chain stitch, darning, satin, stem and couching stitch.



Intext Questions 7.1

1. Kashida is a cottage industry being done by the in Kashmir.
2. Darning stitch in Kashidakari is called..... in Kashmir.
3. Metal wire used is called.....
4. The cone shaped mango motif is called.....

Karchob and Thapa: These are special tools used for this embroidery. Karchob, which is a square shaped frame placed on and supported by two small tables, while thapa is wooden leg of the Karchob. This tool helps increase the speed and efficiency of the work done.

Heavy crusted work is called Zardozi, while the lighter work is called 'Kamdani'.



Notes

Fabrics: Zardozi work earlier was done on fine Indian muslin, but now it is also done on silk, satin and velvet. It is also done to decorate shoes, chappals and other leather goods. Zardozi is done on heavy fabrics that can hold the weight of the embroidery. Kamdani is done on lighter fabrics.

Threads: The following three types of metallic threads are used:

- i) Pure gold
- ii) Half fine gold
- iii) Imitation gold

Apart from zari metallic threads, others are available in the form of Badla (thin strips of metal), gijai (circular thin wire), sitara (small metal pieces resembling a star), salma, sea pearls etc.

Products: Earlier zardozi was done on heavy coats, cushions, curtains, canopies, shoes, animal trapping etc. But presently it is being done on garments also, especially bridal lehngas, suits, sarees etc. which are in great demand.

7.8 Zalakdozi

Chain stitch embroidery carried out with the help of a crochet like hook is called Zalakdozi in the local language. It is a very popular stitch of Kashidakari. The most popular items made with this embroidery are floor coverings like namdas, gabbas etc. Zalakdozi is made by using wool threads. Nowadays there is also great demand for matching cushion covers, curtains and bed cover. Even Zalakdozi embroidered bags as gift items are in popular demand. (Fig 7.9)

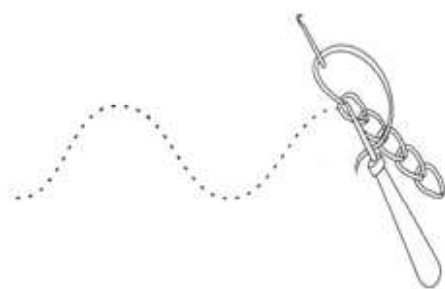


Fig. 7.9

Activity 7.3

- 1) On a cotton piece of cloth measuring 5" x 5" embroider a motif with Zardozi embroidery. Paste the sample in the practical file.
- 2) Make a small pouch measuring 6" x 4" for holding coins. Decorate this pouch with Zalakdozi embroidery.



What you have learnt

- Colours used in Kashidakari
- Designs used in Kashidakari
- Stitches used in Kashidakari
 - Rafugiri
 - Vata Chikan
 - Sozni
 - Talaibar
- Fabrics used in Kashidakari
- Threads used in Kashidakari
- Products of Kashidakari
 - Shawls
 - Table Covers
 - Teacosy
 - Napkin
 - Tray cover
 - Salwar Suit
 - Sarees
 - Coats
 - Mufflers
- Zardozi
 - Colours used
 - Designs used
 - Stitches used
 - (i) Badla
 - (ii) Moti
 - Threads used
 - (i) Gold
 - (ii) Silver



Notes

- Fabric used
 - Products of Zardozi
 - Lehanga
 - Sarees
 - Coats
 - Shawl
 - Products made with Zalakdozi
 - Namda
 - Cushion covers
 - Curtains
- Chain stitch using hook.



Terminal Questions

Briefly explain the following:

- i) The popular motifs of Kashidakari
- ii) Zalakdozi
- iii) Special tools of Zardozi



Answers to Intext Questions

- | | |
|--------------------|---------------------------------|
| (i) Family members | (iii) Kalabattu |
| (ii) Rafugiri | (iv) Kalka, Badami Buta or Buta |

Key Learning Outcomes

Being able to:

- Identify the colours and designs used in *Kashida*, *Zardozi* and *Zalakdozi* embroidery.
- Embroider the stitches used in *Kashida*, *Zardozi* and *Zalakdozi* Embroidery.



8

CHIKANKARI OF UTTAR PRADESH

Chikankari is a famous embroidery of the city of Lucknow in Uttar Pradesh. The craft of chikankari is popular in areas such as Delhi, Agra, Banaras and Kanpur also. Chikankari is being exported to gulf countries too. In this lesson we shall learn in detail about the embroidery of Uttar Pradesh.



Objectives

After studying this lesson, you will be able to:

- identify the colours used in Chikankari;
- list the designs used in Chikankari;
- make the stitches used in Chikanari;
- list the chikankari products available.

8.1 Colours

Chikankari is used to be done on a white background with white thread. However these days according to the taste of people, both coloured fabrics as well as coloured threads are being used. Usually light colours like blue, green, pink etc. are used for making chikankari products. Sometimes deep and bright colours like red, yellow etc. are also used.



Notes

8.2 Designs

Chikankari usually has floral motifs like stylized flowers, creepers, fruits like mango, grapes, almonds etc. Sometimes birds like peacock and parrot are also embroidered (Fig. 8.1).

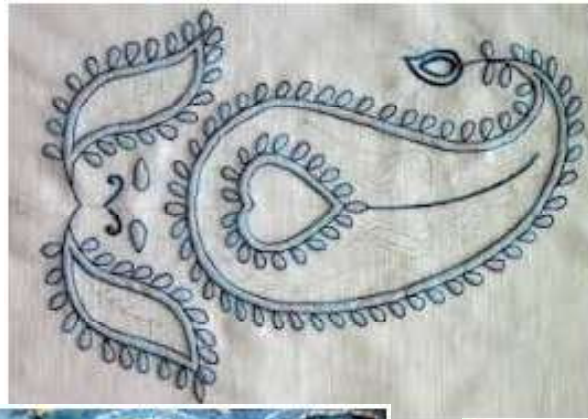
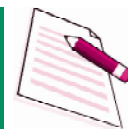


Fig. 8.1



8.3 Stitches

Chikankari uses an interesting combination of stitches. There are two styles – the flat and the raised style. The flat style uses stitches such as herringbone. The raised style of embroidery uses special stitches that give a raised effect for the stitch, to stand out from the surface of the fabric.

- 1) **Bukhia:** It is a herringbone stitch worked on the wrong side of the fabric. On the right (front) side, only the outline of the motif is seen and the designs appears like a shadow. It is also called 'Shadow work'. This is a flat style of embroidery (Fig. 8.2).

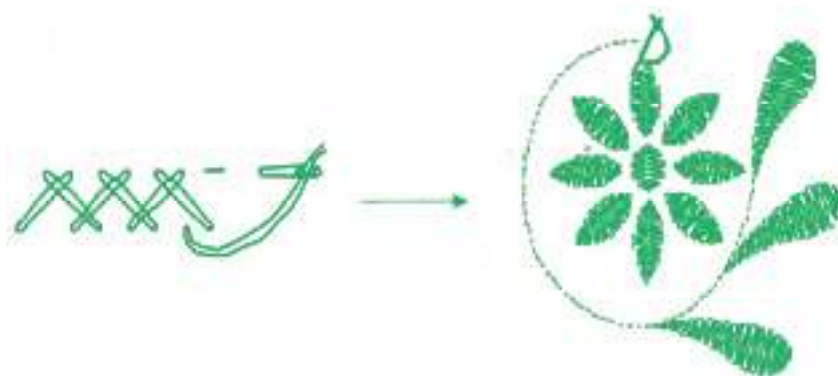


Fig. 8.2

- 2) **Jali work:** Jali work is a flat style of chikankari and gives the effect of an open mesh. Net in Hindi is called 'Jali'. In this stitch, when passing the needle through the fabric, the thread is pulled tightly. This makes a hole in the fabric. When continued in a set pattern, the holes give the effect of a 'jali' as shown in Fig. 8.3.

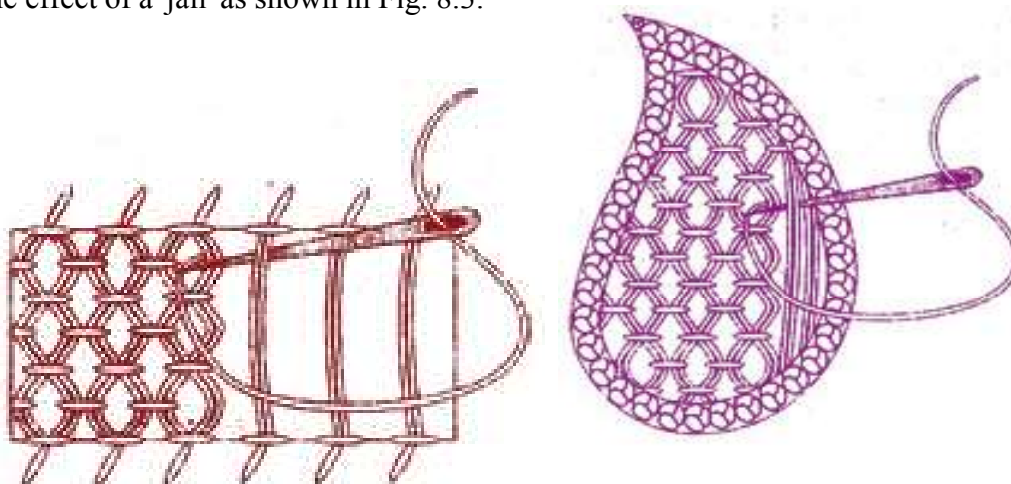


Fig. 8.3

- 3) **Khatawa or Khatao:** This is a minor version of applique work. It is a flat style of embroidery. The same fabric as the background fabric is used for the applique work. The fabric is cut into small leaves. Then these are attached from the wrong side with darning stitch (Fig 8.4).



Notes

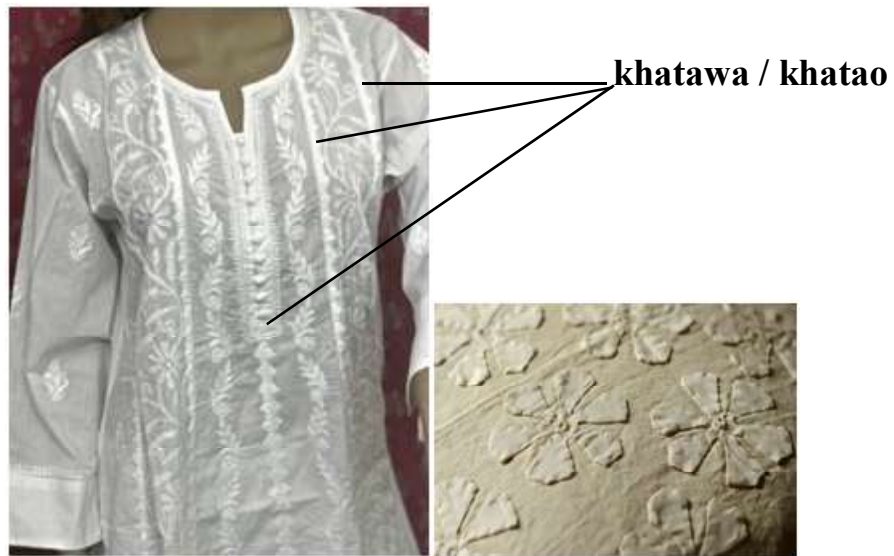


Fig. 8.4

- 4) **Taipchi:** It is a flat stitch used to make straight lines. These are made by using stem or running stitch (Fig. 8.5).

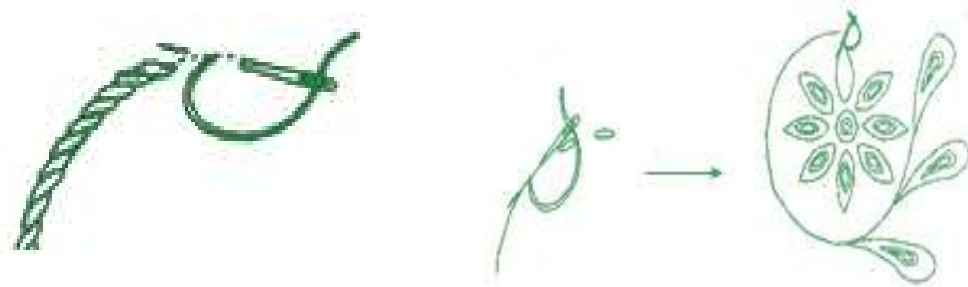
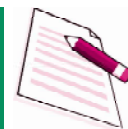


Fig. 8.5

- 5) **Murri:** This is a raised style of Chikankari embroidery. It gets its name from 'murmura' or puffed rice. It is a slightly longer version of a French knot.



French knot (a)



French knot (b)



French knot (c)

Fig. 8.6

- 6) **Phanda:** It is similar to Murri, but is smaller. It is also a raised style of Chikankari. It is used to fill petals, leaves etc. in the design.

Activity 8.1

Take a piece of cotton fabric measuring 5" x 5". Embroider a motif in Chikankari. Paste the sample in the practical file and label it appropriately.



Intext Question 8.1

- 1) Traditionally, Chikankari was done with..... colour on a colour base.
- 2) is a kind of minor version of applique work in chikankari.
- 3) is a herringbone stitch worked on the wrong side of the fabric.
- 4) and are raised style of chikankari embroidery.

8.4 Fabrics

Chikankari embroidery had been always done with a white thread on white mulmul fabric. However these days, it is done on all types of cottons like voile, chambray, organdy etc. Constant innovations and a demand for high end products has encouraged the artisans to experiment with chiffon, georgette, nets and other sheer or transparent fabrics. Nowadays one can see embroideries worked on coloured fabrics also.

8.5 Threads

Traditionally white cotton thread has been used, but now light coloured threads are also used.

8.6 Products

The products made with Chikankari include sarees, Kurtas, Jubbas (long flowing jackets for men), handkerchiefs, table cloths, cushion covers, curtains etc.



Notes

Chikankari is highly commercialized now. It is also being exported to other countries.

Activity 8..2

- 1) On a cotton fabric bag (15" x 10") embroider a chikankari motif using one raised style stitch and one flat style stitch.
- 2) Embroider a set of 4 hankies of organdy or mulmul fabric measuring 6" x 6". Embroider each using any two types of Chikankari stitches.



What you have learnt

- Colours used in Chikankari
- Designs used in Chikankari
- Stitches used in Chikankari
 - Flat stitches
 - (i) Bukhia
 - (ii) Jali work
 - (iii) Khatawa/Khalao
 - (iv) Taipchi
 - Raised stitches
 - (i) Murri
 - (ii) Phanda
- Fabric used in Chikankari
- Threads used in Chikankari
- Products of Chikankari
 - Sarees
 - Kurta
 - Jubba
 - Handkerchiefs
 - Table covers
 - Curtains
 - Cushion covers



Terminal Questions

Briefly comment on the following:

- (i) Jali work in Chikankari
- (ii) Raised style stitches of Chikankari
- (iii) Products of Chikankari



Answers to Intext Questions

- 1) White, white
- 2) Khatawa
- 3) Bukhia
- 4) Murri, Phanda

Key Learning Outcomes

Being able to:

- Identify the colours and designs used in *Chikankari* embroidery.
- Embroider the stitches used in *Chikankari* Embroidery.



9

EMBROIDERY OF GUJARAT

Gujarat and Rajasthan is famous for a large variety of folk embroideries. Both the states have a rich legacy and heritage of embroidery, appreciated not only in India, but world over. Both use mirrors, beads, etc. for embellishment. These embroideries are done on fabric and leather. Embroideries of both use bright and deep colours of threads which make it attractive. In this lesson we shall learn in detail about the embroidery of Gujarat.



Objectives

After studying this lesson, you will be able to:

- identify the colours used in embroidery of Gujarat;
- list the design used in embroidery of Gujarat;
- make the stitches used in embroidery of Gujarat;
- list the products made using Gujarat embroideries.

Gujarat Embroideries

In Gujarat, various communities are engaged in embroidery, especially the women of Rabari community. The main centres of Gujarat embroidery are Kutch and Saurashtra.

9.1 Colours

Bright colours like red, green, violet, black, blue, saffron yellow etc. are used. Bright and shining decorative items are also used to create an attractive look.



9.2 Designs

The designs reflect the daily life of the people. Mostly they use peacocks, flowers and animals. Men and women are also used as designs. Their designs are inspired and derived from Mughal and Persian Art. “Heer Bharat” is one such example. Their patch work uses geometric designs. In this, multicoloured pieces of fabric are joined together to make the motifs as shown in fig. 9.1.



Fig. 9.1

9.3 Stitches

The most famous embroidery of this area is “Abhla” embroidery. In this embroidery the fabric is decorated with small round mirrors and beads attached by using herringbone and hemming stitch. In ‘Aari’ embroidery, chain stitch is made by using a hook. The motif is filled with rows of chain stitch. Besides this, they also use running, darning, satin and stem stitches. The most special embroidery of this state is “Kutch or Sindhi Tropa” (Fig. 9.2).



Fig. 9.2

9.4 Fabrics

Embroidery is done on cotton, silk and woolen fabrics. Embroidery is also done on leather.

9.5 Threads

In this embroidery, 'Pat' or silk floss, wool and cotton threads are used. Besides these a large variety of other threads are also used.



Fig. 9.3

9.6 Products

A large variety of products of Gujarat embroidery are available like garments and household furnishing items (Fig.9.4). 'Applique or Katav' razais, wall hangings, curtains etc. are made by joining small pieces of coloured fabric on the surface. The 'odhanies' (dupattas) are often embroidered with borders or big motifs. Other major products of Gujarat embroidery are:



- Torans
- Chakla
- Kathi
- Abhala
- Ghagra Choli
- Blouse
- Chattai
- Cushion Covers
- Mojorie
- Footmats



Fig. 9.4

9.7 Kathiawad Embroidery

In this embroidery the Sindhi Tropa and Aari stitches are used.

9.7.1 Making Sindhi Tropa

This is a special embroidery style of Kathiawad, Gujarat. This is usually used to embroider and decorate Ghagra choli.



Notes

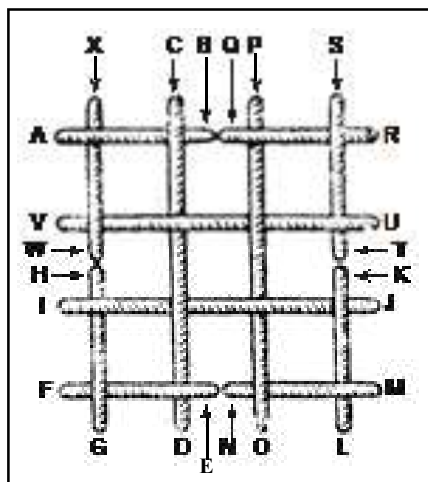
Procedure of making ‘Sindhi Tropa’: This stitch is basically a base stitch, in which the thread is intertwined and laced in a special sequence. This (interwining) is done with herringbone stitch, which must be done accurately, as any small error could impact the correctness of the stitch.

Method:

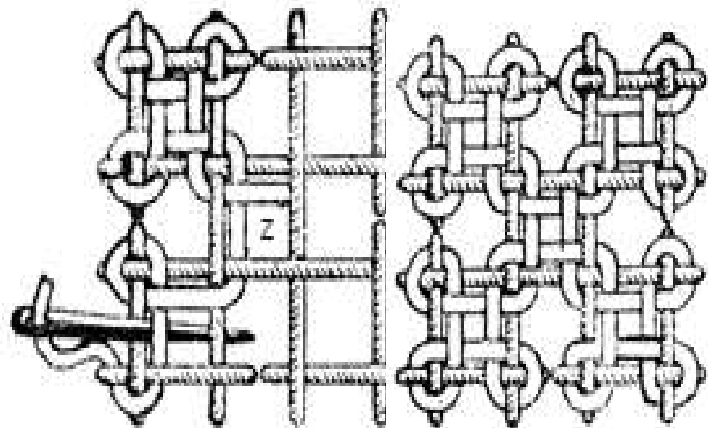
1. With the help of the illustrations given below in Fig. 9.5, make the stitch as follows:

Bring the thread through A and make a stitch from B to C. Then carry the thread from C to D and take a small stitch from D to E. Continue this way by following the alphabets in the diagram (1) until the foundation is complete at X. This will make the basic foundation of Sindhi Tropa.

2. Beginning at point Z, start intertwining the thread, following the illustration below.
3. When fully intertwined and interlaced it will appear as diagram (3) below:



(1)



(2)

(3)

Fig. 9.5

9.7.2 Aari Embroidery

Special tools are used in this embroidery.

1. A hook shaped needle – The chain stitch made using this hook, is called ‘Aari Kaam’.
2. Niyatt: This is a special type of thimble. This is worn on the first finger of the right hand. As Aari work is done on thick cloth. This thimble helps to protect the fingers.

Aari embroidery is of two types:

- **Aksi** : This refers to the word ‘shadow’. This embroidery is worked only on one side of the fabric.



- **Do Rukha:** The embroidery is worked on both sides of the fabric.



Intext Question 9.1

Fill in the blanks

1. The main centres of Gujarat embroidery are Saurashtra and.....
2. colours like red, green, purple, saffron, yellow etc. are used more often.
3. In Abhla embroidery, small mirrors and beads are attached using.....stitch.
4. The special tools of aari embroidery are aari hook and.....

Activity 9.1

1. Collect pictures of the embroideries and products of Gujarat and paste them in the practical file.
2. On a sample of cotton fabric measuring 5" x 5" make a sindhi tropa motif.



What you have learnt

- Colours used in Gujarat embroidery
- Designs used in Gujarat embroidery
- Stitches used in Gujarat embroidery
 - Herringbone stitch
 - Stem stitch
 - Chain stitch
 - Satin stitch
 - Running stitch
 - Abhala embroidery
 - Aari embroidery
 - Patch work (Hemming)
- Fabrics used in Gujarat embroidery
- Threads used in Gujarat embroidery
- Products with Gujarat embroidery
 - Odhani, Ghagra Choli, Turbans
 - Razais, Bedsheets, Curtains



Notes

- Torans, Chakla
- Cushion covers, Chattai, Footmats
- Aari embroidery
- Kathiawad embroidery
 - Sindhi Tropa
 - Aari stitch (embroidery)



Terminal Questions

1. With the help of illustrations show the working of Sindhi Tropa.
2. List any ten products of Gujarat embroidery.
3. Differentiate between Aksi and Do Rukha.
4. Briefly explain the two special tools used in aari embroidery.



Answers to Intext Questions

9.1

1. Kutch
2. Bright
3. Herringbone
4. Niyatt

Key Learning Outcomes

Being able to:

- Identify the colours and designs used in Gujrat embroidery.
- Embroider the stitches used in Gujrat Embroidery.



10

EMBROIDERY OF RAJASTHAN

Rajasthan is famous for various types of folk embroideries, referred to as “Bharat Kaam”. Every community has its own embroidery with special stitches and methods of making them. The main centre of Rajasthan embroidery is Jaisalmer. It is famous for ‘Applique work’, ‘Bead work’ and ‘Meo embroidery world over. In this lesson we will study about the different embroideries of Rajasthan.



Objectives

After studying this lesson, you will be able to:

- identify the colours used in embroidery of Rajasthan;
- list the designs used in Rajasthan embroidery;
- make the stitches used in Rajasthan embroidery;
- list the products made with embroideries of Rajasthan;
- identify and list the different folk embroideries of Rajasthan.

10.1 Colours

Rajasthan is a desert, so there are less flowers and plants to be seen. In order to make up for the lack of colours in their environment, the people of Rajasthan introduce colours through the embroideries on their clothes. Like Gujarat, here also bright colours are used – like red, yellow, green, white, crimson etc. Blue, orange and purple are used but in a smaller proportion. The



Notes

filling of motifs invariably starts with light colours but ends with dark colours. This filling is done in circular shape.

10.2 Designs

Geometrical designs are used more often in Rajasthan. They also use designs like birds, animals, human form, and other objects of daily use. Decorative lotus design is very popular here.

10.3 Stitches

Commonly used stitches are chain, stem, satin, button hole, herringbone and hemming stitch. Besides they also use mirrors and beads.

10.4 Fabrics

They use khaddar mainly. As per demand they also use cotton, silk, georgette, chiffon, velvet, voile, mulmul etc.

10.5 Threads

Besides 'Pat' (silk floss) they also use cotton threads. They decorate the embroideries with beads, mirrors, shells, badla, kodies, etc. Wool is also used to embroider leather.

10.6 Products

Mainly they embroider Ghagra, Choli, Odhni, and Turbans. Besides garments, Rajasthani embroidery is also done on home décor products like bedsheets, cushion covers, footmats, table covers, torans, curtains etc. (Fig. 10.1).





Fig. 10.1

10.7 Folk Embroideries of Rajasthan

Every community has its own special embroidery and its methods. Some of the main and popular are the following:

1. **Mochi Bharat:** This is made by using special tools like ‘aari’ and ‘katarni’. The motifs are filled with chain stitch. Small mirrors are attached using button hole stitch on the centre of the chain filled motifs.
2. **Moti Bharat:** In this the motifs are filled with rows of beads. Each row is worked close to each other to give the effect of filling as shown in Fig. 10.2.



Fig. 10.2

3. **Meo Embroidery:** This is done using ‘Pat’ thread. This embroidery is done on garments that are worn on special occasions. Hence besides Pat, silver threads are also used.
4. **Badla work:** The fabric is embroidered by using flat shiny metallic wires. No needle is used. In this, hemming stitch, running stitch and back stitch are used. This work is done using the following two methods.
 - i) Geometrical motifs are filled by applique work, shining salma and sitaras.



Notes

- ii) **Applique work:** Small pieces of fabric are shaped into motifs and these are attached using hemming stitch. Badla is used to decorate it. Badla is attached without using a sewing needle (Fig. 10.3).



Fig. 10.3

5. **Gota and Kinari Work:** Gota is a woven ribbon of metallic threads. This is cut into different sizes and shapes and attached with hemming stitch 'Kinari' is also a ribbon made with metallic threads. This is pliable. This is mainly used to finish the edges of Odhani and sarees (Fig. 10.4).



Fig. 10.4



6. **Salma Karigari:** This is also of two types:

- (i) **Zardozi:** This is a heavy and crusted embroidery done by using silver and gold wires as shown in Fig. 10.5.



Fig. 10.5

- (ii) **Kamdani:** This is similar to Zardozi, but here the work is less heavy and done on light fabrics. Besides zari, semiprecious stones are also used in this embroidery.

7. **Thread embroidery:** This embroidery is made using ‘Pat’ thread on layered malmal and other light fabrics. Chain, satin and stem stitch are used here. This embroidery is done on bedsheets, quilts, curtains, turbans etc.



Intext Questions 10.1

Fill in the blanks:

1. In..... bharat, the design is filled by beads.
2. In Mochi Bharat, chain stitch is made by using.....
3. is the name given to folk embroidery of Rajasthan.
4. embroidery is done using flat wires without a needle.

10.8 Attaching Mirrors

- Mirrors are available in different sizes and shapes.



Notes

- These are attached to fabric using buttonhole, satin and chain stitches (Fig. 10.6).



Fig. 10.6

Method 1:

- Place the mirror firmly where it is to be attached.
- To ensure stability of placement, make four long stitches (see Fig. 10.7).
- Pull the needle out of the fabric and using the four basic stitches loop around the edges to cover it (Fig. 10.7).

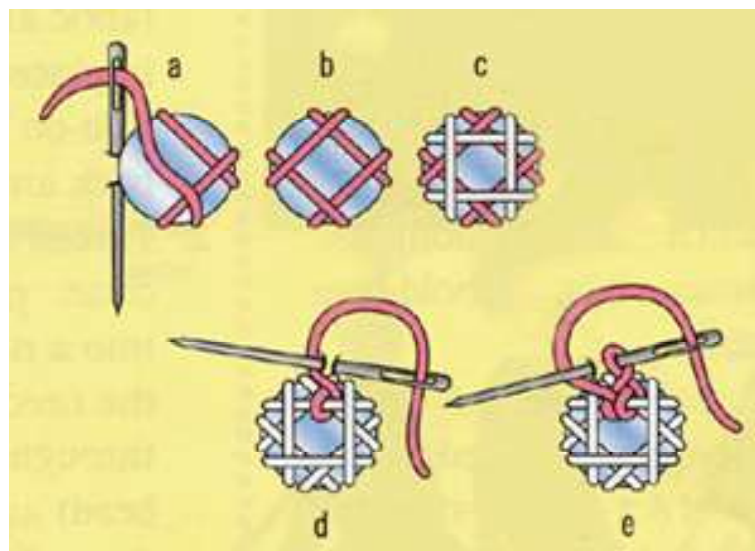


Fig. 10.7

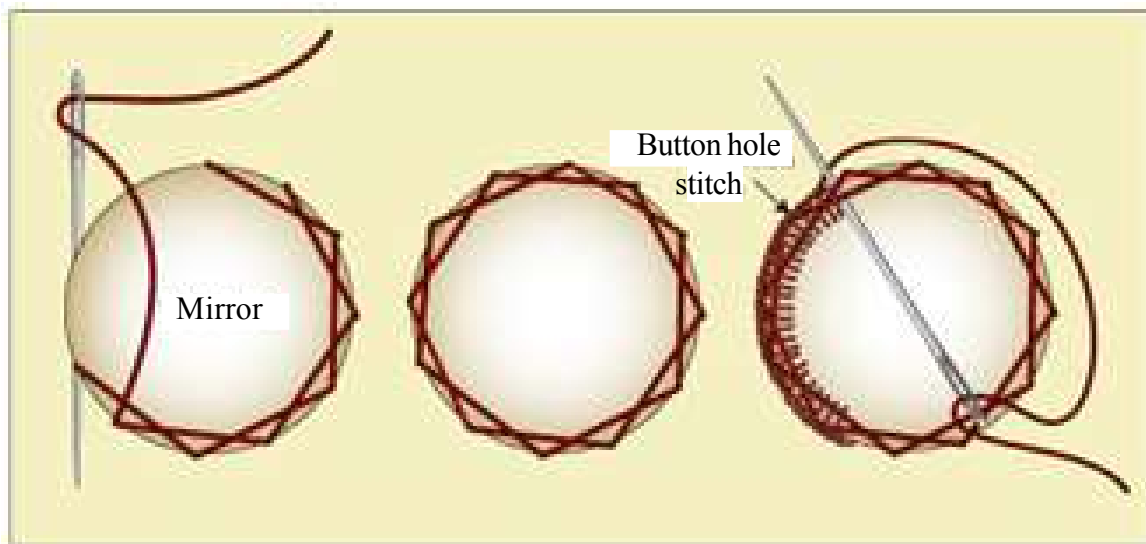
Method 2:

- Using the procedure of method 1, firmly attach the mirror to the fabric.



- But make eight long stitches instead of four (Fig.10.8).

In this, herringbone stitch is used to attach the mirror. You may recall that herringbone stitch is done between two lines with the help of small stitches. In this take one small stitch on the cloth and the other between the long stitches made for stitch stability.



Activity 10.1

On a sample measuring 5" x 5" embroider a Rajasthan motif with mirrors. Attach the mirrors using herringbone stitch.

10.9 Attaching Beads

Materials required: Thin long needle, strong thread and beads.

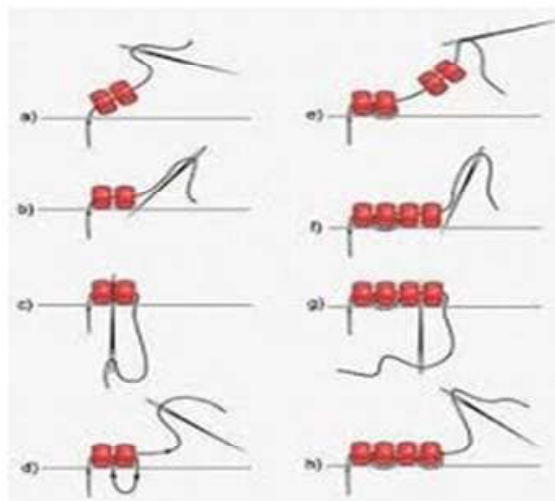


Fig. 10.9



Notes

Beads are attached to the fabric using the following four stitches:

- Running stitch
- Lazy daisy stitch
- Back stitch
- Couching stitch

10.10 Attaching sequins

Sequins are attached by the following two methods:

Method 1:

- The sequin can be attached either by the concave side facing up or facing below.
- Pull out the needle through the hole of the sequin and cloth. Hold the sequin with the hand, and take the needle down the cloth from the edge of the sequin (Fig.10.10).
- Pull the needle out at the other end (edge) of the sequin.
- Bring the needle back and insert in the hole of the sequin. Note that the sequin has been attached using back stitch.

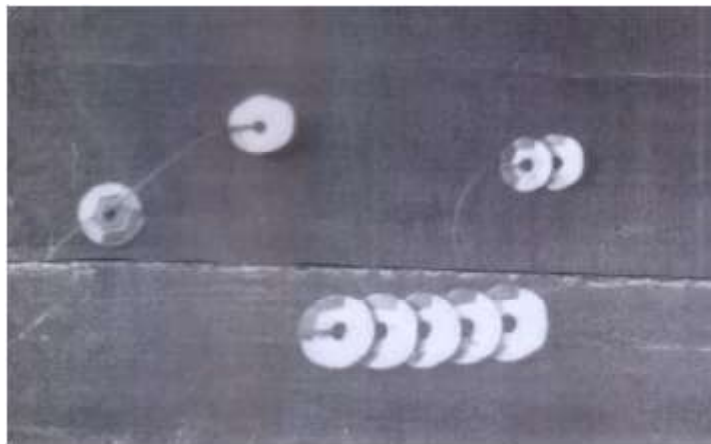


Fig. 10.10

Method 2:

- Pull the needle out of the fabric and hole of the sequin.
- Thread a bead in the needle. Ensure that the size of the bead is bigger than the size of the hole of the sequin (Fig.10.11).
- Push the bead down to point where the thread is emerging from the hole of sequin.
- Push the needle back again through the hole and fabric.

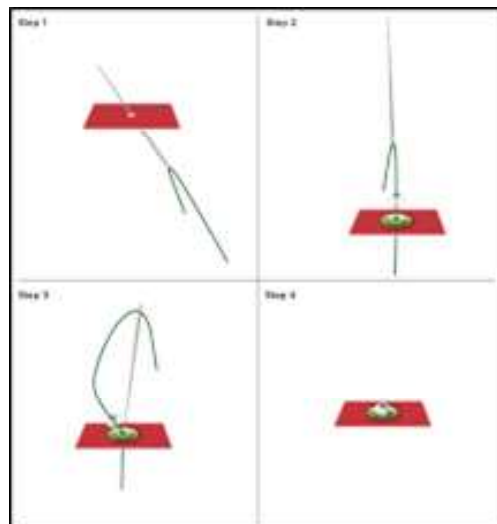


Fig. 10.11

Activity 10.2

On a sample measuring 5" x 5" embroider a Rajasthani motif and decorate it with beads and sequin.



What you have learnt

- Colours used in Rajasthani embroidery.
- Designs used in Rajasthani embroidery.
- Stitches used in embroidery of Rajasthan.
 - Chain stitch
 - Stem stitch
 - Satin stitch
 - Button hole stitch
 - Herringbone stitch
 - Hemming
 - Mirrors and beads
- Fabrics used in Rajasthani embroidery
- Threads used in Rajasthani embroidery.
- Products of Rajasthani embroidery.
 - Ghagra choli



Notes

- Odhani
- Bedhseet, cushion covers, curtains, table covers
- Torans
- Turbans
- Folk embroideries of Rajasthan
 - Mochi Bharat
 - Moti Bharat
 - Meo embroidery
 - Badla work
 - Gota and Kinari work
 - Salma Karigiri
- Attaching mirrors
- Attaching Beads
- Attaching sequins



Terminal Questions

1. Briefly explain any four folk embroideries of Rajasthan.
2. Differentiate between Salma Karigiri and Gota Kinari work.
3. Explain any two specialities of Moti Bharat.
4. List the colours used in embroideries of Rajasthan.



Answers to Intext Questions

10.1

1. Moti; 2. Aari and Katarni; 3. Bharat Kaam; 4. Badla

Key Learning Outcomes

Being able to:

- List the folk embroideries of Rajasthan.
- Identify the colours and designs used in Rajasthan Embroidery.
- Make the stitches used in Rajasthan Embroidery.



11

QUALITY, HYGIENE AND SAFETY

While buying an embroidered article how do you ensure quality? Usually we buy articles which are neat, have design in right proportion, thread choice and colours are well planned. Now that you are going to become an embroiderer, so it is important that you try to meet these requirements of the customer.

Quality imply that the embroidered articles not only meet the need of the customers but also satisfy them. In this lesson, we will learn about the required quality, care and maintenance of the embroidered articles.



Objectives

After studying this lesson, you will be able to:

- identify the reasons of the commonly occurring faults and control them;
- rectify the faults occurring before or during embroidery;
- list the precautions to be observed during care and maintenance of the articles;
- recognize, and adopt the principles for high quality embroidery;



Notes

- explain the importance of cleanliness;
- protect the embroidered articles;
- safe disposal of garbage and waste.

11.1 Quality

11.1.1 Causes for Faults

- Not understanding the given instruction.
- Choosing inappropriate fabric for the different types of embroidery.
- Selecting the wrong type and size of needle like – using blunt edged needle in place of pointed needle.
- Selecting an inappropriate embroidery thread that is too heavy or light for the task.
- Starting and ending a thread with knots.
- Adopting the wrong method for transferring a design on the fabric.

11.1.2 Commonly Occurring Faults

1. Outline not correct or clear.
2. Design mutilation like a round appearing as oval and square appearing as a triangle.
3. Space between stitches are not even especially where stitches of two different direction meet.
4. Stitches covering each other.
5. Outline not at the appropriate position.
6. Leaving long threads while moving from one point of embroidery to another.
7. Puckering at the embroidered place.
8. Soiling of fabric during embroidery.
9. Pen or pencil marks on the fabric.
10. Embroidery not done as per given instructions.

Activity 11.1

Design an inspection list to help assess the faults of articles made by the artisans in your embroidery center.

11.1.3 Rectifying faults

1 Precautions to be observed before embroidery

- Choose needle and thread according to the design and fabric



- Pre-shrink the fabric.
- Remove stains from the fabric.
- Transfer the design using the correct method.
- Stocking the required tools and material in required quantity.

2. Precautions to be observed during embroidery

- Follow all the instructions as per the embroidery type.
- Embroidering the stitches in the right sequence.
- Maintaining the right tension in relation to the stitches and threads used for the design.
- Not leaving frame attached on the fabric for a long time.
- Preventing soiling of the fabric during embroidery.
- Carefully removing stitches to rectify faults.
- Washing hands before and not eating and drinking during embroidery.
- Working in appropriate lighting.

3. Precautions to be observed after embroidery

- Adopting the correct procedure of care and maintenance in relation to the type of embroidery and fabric.
- Inspecting at regular intervals to rectify faults immediately.
- Taking steps to correct holes and marks on the fabric made by needles.
- Trimming long parts of threads at the back of the fabric.
- Taking steps to rectify mildew and undesired odour from the fabric
- Rectifying faults related to the shape of the design.



Intext Question 11.1

Fill in the blanks:

1. The space between stitches should be _____.
2. Before embroidery stock correct amount of required _____.
3. To prevent strain on eye always work in correct _____.
4. Choose needles and threads _____ to the design and fabric.



Notes

11.2 Care and Maintenance

All embroidered articles/product must be kept clean. They can be washed at home or drycleaned outside before storing. To enhance the appearance they can be bleached. Choose bleach in relation to the fabric.

11.2.1 Washing

1. Use mild detergent.
2. Wash in cold water.
3. Do not rub or squeeze the embroidered product.
4. Rinse well to remove all traces of soap/detergent.
5. Products made of velvet, silk etc. must be dry-cleaned. Do not keep these wet for a long time.
6. To remove stains use appropriate chemicals and do not rub too much.
7. If the colour of the thread or fabric is bleeding rinse the product till no more colour is visible in the water.
8. Starch according to the fabric used.

11.2.2 Drying

1. Always spread the article properly for drying
2. Always dry in shade
3. In case of puckering stretch the area and dry – if required, pins can be used to stabilize the shape.

11.2.3 Pressing /Ironing

1. Do not use a very hot iron as this may scorch the fabric and give an undesired extra shine.
2. Iron the raised embroidery by placing between two fabrics or iron on the wrong side by placing it on soft padded place
3. Iron the product before it is completely dry.
4. Press all embroidered articles on the wrong side.

11.2.4 Storage

1. Ensure circulation of air at place of storage.
2. Do not store in tight plastic boxes.
3. Storage place must be moisture free.
4. To prevent fading of colour avoid strong sun light at place of storage.
5. Wrap embroidered articles in fabric or paper to protect the action of acids.



Intext Question 11.2

State whether True or False :

1. All embroidered articles must be washed in hot water.
2. Puckered areas must be stretched during drying.
3. Always iron the product after it is fully dry.
4. Always use gentle detergent/soap for washing.

Activity 11.2

Visit your neighbourhood embroidery center and study the method of storage being used there. Write a report of 200 words.

11.3 Cleanliness, Safe Disposal of Waste and Facing Calamities

Safe and correct disposal of waste is not only required for the safety and health of the clients but also to keep the center clean and attractive. Suggestion for safe handling and disposal of waste :

- Use appropriate sized dustbins.
- Place dustbins at points where most waste is generated. It is advised to have one dustbin at each work area.
- Always use dustbin with lids.
- Line the dustbin with polythene. This will help to protect the bin from dirt and stains and also make disposal of waste easy.
- Empty the dustbin everyday or whenever necessary.
- Wash the dustbin before lining with polythene.
- Wash, clean and mop the center every day. Use disinfectant to protect from germs and insects.
- Arrangement should be made to keep the center free of mosquitoes and flies.
- Provide fire extinguisher to meet accidents due to fire in the centre.
- To prevent shorts circuits, and fire accident ensure that the load of electricity supply is in relation to the equipment being used.
- Arrange for a first aid box and place it at easily accessible location. Regularly check the expiry date of the medicine stock and remove and replace those that have expired.



Notes

- Regularly inspect all tools and equipment. Rectify any problem immediately.
- Ensure proper lighting and ventilation.
- Educate all employees about common hazards and dangers at the work place.
- Organize fire drill and calamities trainings with the help of local authorities.
- Design a policy for meeting any mishap or accident and share it with the employees.



Intext Questions 11.3

Match the following

(A)

1. Dustbin
2. Appropriate supply
3. First – aid
4. Mishap and accident

(B)

1. First – aid box
2. Designed policy
3. With lid
4. For safe use of equipment

11.3.1 Body, Personal Hygiene and Good habits

1. Body health

- A healthy person can do his work properly, so take care of your health.
- To be healthy, take balanced diet, sufficient rest and sleep with daily exercise.
- To protect from illness undertake regular check-up by doctor.

2. Personal hygiene

- Take bath daily
- Brush your teeth twice a day.
- Shampoo and comb your hair.
- Wear clean under garments and socks and change them daily.
- Use a clean handkerchief or tissue when sneezing or coughing.
- Clean and trim nails regularly.

3. Good habits

- Be humble and friendly.



- Respect elders and co-workers.
- Adopt ethical behavior.
- Be disciplined.
- Show loyalty and commitment.
- Gather maximum information related to your work.
- Be original and creative.
- Be helpful and help others.
- Take responsibility and initiative.

11.4 Complying with Prescribed, Legal Norms at the Embroidery Center

A competent and well managed center leaves a professional image on the customer's mind. The work capacity of the center is dependent on the staff working there.

The center must be planned and built in a way that available space is well utilized. The staff must be trained to work as a team. Each staff member must be well informed about their work and duties, like writing and filling of the appointment book stock control etc. Well trained staff works efficiently and caters to maximum customer needs in a short time. These are good professional qualities.

We must pay special attention to the décor of the center to project a happy and healthy environment. Never leave the center dirty. Gather all information related to the legal norms and try to comply with them. A good center always complies with the prescribed legal norms.

Activity 11.3

Visit your neighbourhood centers and observe the arrangements for cleanliness and policies for meeting mishaps and accident. Write a report.



What you have learnt

- Quality
 - Causes for faults in embroidery
 - Faults in embroidery
 - Rectifying faults
- Care and maintenance
 - Washing



Notes

- Drying
- Pressing
- Storing
- Cleanliness, safe disposal of waste and facing calamities
- Complying with prescribed, legal norms at the embroidery center.



Terminal Questions

1. State four reasons for faults in embroidery.
2. Write three precautions to be observed during pressing/ironing.
3. Write three important points you keep in mind while storing embroidered articles.
4. To ensure personal hygiene list the four points you should observe.
5. Suggest four ways for safe disposal of waste.



Answers to Intext Questions

11.1

1. even
2. materials and tools
3. light
4. Appropriate

11.2

1. False; 2. True; 3. False; 4. True

11.3

1. (iii) 2. (iv) 3. (i) 4. (ii)

Boy able to identify the commonly occurring faults & rectify them.

Undertake proper precautions during care & m

Key Learning Outcomes

Being able to:

- Identify the commonly occurring faults in embroidery and rectify them.
- Undertake proper precautions during care and maintenance of embroidered articles



12

PERSONALITY, COMMUNICATION AND ENTERPRISE

Mathew has been called for an interview by a Multinational company. He is happy, but nervous also, as he does not know how to prepare for the interview. His sister, Mary who is working since the last four years guided Mathew, and informed him about the important points to be observed when appearing for an interview. She also helped him to prepare his bio-data. Inspired by the success of Mathew, his friend Mohit also discussed with Mary his desire to set up his own enterprise. Mary informed him about the qualities of a successful entrepreneur, personality development and about the different mediums of communication. Come let us discuss these in detail.



Objectives

After studying this lesson, you will be able to:

- list adopt appropriate ethical norms and values in personality development.
- describe and adopt various mediums and methods of communication.
- develop competence for establishing one's own enterprise.
- design and make one's own detailed biodata.
- prepare well for an interview.



Notes

12.1 Personality Development

To develop our personality, we need to have ethics and values. These affect our character, and guide our behavior, making our behavior correct, trustworthy and fair by observing the required principles and rules. Ethics are a set of standards and rules that are needed by an individual for leading a satisfactory family life and being a good worker. Therefore you require a set of ethical rules and standard at home as well as at your workplace. You can attain ethical behaviour through the following habits;

- Sincerity.
- Honesty
- Truthfulness
- Respect for self and others
- Respect for time
- Respect for work
- Respect for our environment

Besides these ethical norms in our personal life, our work place also demands certain specific ethical norms like:

- Regularity and punctuality
- Confidentiality
- Loyalty
- Maintaining cordial relations with colleagues and clients
- Willingness to learn and take on new responsibilities.

These listed work ethics help us to do a task to the best of our ability in a fair, just and impartial manner.

Activity 12.1

Visit any work place (like office, shop, police station etc.) near your home and make a note of four ethical and four non ethical practices being followed there.



Intext Question 12.1

Mention five personal qualities that contribute to good work ethics.

(i) _____ (iv) _____



(ii) _____ (iv) _____

(v) _____

12.2 Code of Ethics

A list of clearly stated rules, standards and principles to guide our behavior at home and in public is called code of ethics. The following code of ethics we need to follow diligently both at work and at home.

- Be regular and punctual at work and at home
- Complete the task assigned to you
- Be polite, courteous and respectful to all.
- Acquire the knowledge and skills necessary to do the task assigned to you.
- Be prepared to learn more and update yourself.
- Find more and more efficient ways of getting your work done.
- Manage and utilize your resources efficiently. Do not waste resources.
- Follow the rules, policies and procedures of your work strictly and uniformly.
- Do not indulge in favoritism and discrimination while doing your duty. Treat everyone equally.
- Have respect for all kinds of work.
- Do not accept favors and suggestions that may negatively influence the performance of your work.
- Be loyal to your work and to the organisation to which you belong.
- Expose corruption whenever you encounter it.

Let us take a pledge today that we will follow this code of ethics everyday.



Intext Question 12.2

Fill in the blanks:

1. Be regular and _____ at work.
2. Find more _____ ways of doing your work.
3. Be _____ to your organization.
4. While doing your duty do not show _____ and discrimination.
5. Whenever you encounter corruption, _____ it.



Notes

12.3 Communication

It is through the means of communication, that we exchange our thoughts and views with each other. Besides written words or verbal communication, we also communicate through our body language and expressions, actions like shaking of head, raising of brow, shrugging of shoulders, lighting up of eyes and voice changes etc.

Communication contributes in creating a conducive and comforting environment in the work place. In order to create understanding and co-operation between co-workers, regular exchange of information is necessary. Communication contributes in coordinating the activities of various departments.

Information received through communication helps us to take correct and proper decisions easily.

12.4 Types of Communication

A) Internal Communication

- This is the communication taking place between the workers in an organization.

B) External Communication

- When we exchange information with people outside the organization.

Internal and external communication takes place by the following methods.

(1) Verbal

(2) Written

1. **Verbal Communication:** Verbal communication takes place by spoken words. This is helpful in the instant exchange of views and observations. This method is favored for expressing confidential and credible information. This helps us to take decisions immediately or quickly.
2. **Written Communication:** Written communication is the exchange of information and thoughts by writing via letters, reports, notices, fax, post, telegraph, courier and internal post etc.

Factors affecting the choice of modes of communication:

- Speed
- Content, relevance
- Confidentiality
- Record
- Value



- Distance
- Subject matter
- Special conditions



Intext Questions 12.3

Match Column A with Column B

(A)

(B)

- | | |
|---------------------------|--|
| 1. Verbal Communication | (i) Contact with people outside the organization |
| 2. Internal communication | (ii) Exchange of thoughts |
| 3. External communication | (iii) Telephone |
| 4. Communication | (iv) Between people of same organization |

12.5 Commercial Enterprise

In order to successfully set up and run an enterprise in embroidery we need to undertake the following:

- I. **Self Assessment:** Why you want to start the particular enterprise or why have you decided to become self employed? This is the most important step, and for this, one should be able to analyze one's own potential. Thus to take the final decision you need to assess your:
 - Attitude/inclination towards a specific business.
 - Educational/technical qualification, and training undertaken
 - Capacity to mobilize the required resources (Human and Non-human)
- II. **Project Analysis**
 - What do you want to produce?
 - Survey the market for similar products
 - If possible observe a unit manufacturing similar product
 - Try to analyse the profit-loss scenario by undertaking dialogue.
 - The next step is the selection of the area ie. Market. Before setting up a unit it is important for an entrepreneur to understand the market and undertake a very thorough market survey for the product line chosen.
- III. **Stages of the project:** Which product are the people using the most? What is the availability of labour, technical experts in this field? The next important step is to decide upon the size of establishment you want, a small, medium or large unit, then work out the advantages and disadvantages of these 3 types of units. (How big is your planned enterprise?) Can one



Notes

person manage it? What kind of man power is required? Answers to such questions and many more helps to decide the type of the organizational structure you would require.

IV. Organization Structure: For business having small size of operations, the partnership or the proprietary firm is better as it ensure direct control over business operations.

Types of Organizational structures:

- 1. Proprietary unit:** In such a unit a single individual is the sole owner fo the concern and conducts the business himself or herself.
 - 2. Partnership firm:** As per the Indian partnership Act 1932, partnership is the understanding between persons who have agreed to share the profits of a business carried on by all of them, or one acting for all. A partnership firm cannot have more than 20 people. Written agreement known as partnership deed is worked out. The firm has to be registered on a prescribed format with the registrar of firms, along with payment of prescribed fees and submission of relevant papers.
- V. Selection of location and site for Enterprise:** For a successful project or a business a suitable site is an important factor and its decision is based upon these considerations:
- **Proximity to the market and access to raw material:** This is very important, as this ensures an easy availability of the raw material. Money spent on the transportation for getting the raw material can be saved.
 - **Availability of power and water supply:** Choose an area which does not have any major problems of power and water, otherwise the business may get badly effected.
 - **Availability of transport system:** Transport is required for purchasing of raw material,, for taking the orders and delivering the supplies and for many more such things. The Transportation cost should be minimised.
 - **Availability of required skilled labour:** As per requirement availability skilled labour at prevailing wages is essential. More skilled the labour more efficiently the business will run.
 - **Scope for future expansion:** Every business starts on a small scale but slowly and gradually expands. So the planning needs to be done in such a way that there is always a scope for future expansion.



Intext Questions 12.4

State whether true or false. Correct false statements and write them.

- 1) It is not possible to assess profit and loss.
- 2) Partnership and proprietorship is good for a small scale enterprise.
- 3) Proprietorship firm has more than one owner.



- 4) Supply of electricity and water are essential for an enterprise
- 5) Transport is an essential requirement at all stages of an enterprise.

VI. Assessment for machinery and equipment: The requirement for machinery, equipment's spare parts, tools etc. should be properly assessed with respect to the size of the unit. All the equipment and tools should be adequate and of good quality. For selection of equipment and machinery careful comparison of various brands with regard to price, quality, warranty, sales services available etc. is necessary. So gather all related information. Take proper bills and paper duly signed. Therefore, a proper market survey is an important exercise before final assessment and purchase of any machinery and equipment.

VII. Arrangement for finance:

- Calculate the amount of money you have for each head.
- If financing has to be done, then –
 - List out the financial institutions from where you can get loans.
 - Or else you can also go to the banks.
 - Decide upon the means of financing, be it long term or short term.

VIII. Raw material Procurement: As already mentioned the market for the procurement of the raw material should be near the place of work. Also one should ensure that there is timely flow of required raw materials continuously. Buy the material from the whole sale market. A good market survey is also required for finally deciding upon the shops from where the material has to be purchased.

IX. Marketing/Sales: Marketing is the main and important area in making any enterprise successful. It is a complex process of creating customers for your product and services. Marketing involves knowing and reaching out to customers to increase the sales of your product.

X. Registration: Also check whether your enterprise is required to be registered or not. Registrations are obtained from District Industry Centres. If it needs to be registered than all the formalities for registration have to be fulfilled and complied with.

XI. Standard of Quality: Always ensure and maintain the quality of your product, as this will help your product to achieve a permanent place in the market.

12.6 Preparing For Wage – Employment

Every person cannot set up his/her own business or be self-employed. One can also opt for wage employment. In order to prepare for employment one needs to:

- 1) Get information about vacancies



Notes

- 2) Prepare for an interview
- 3) Learn the method of writing a bio-data.

12.6.1 Necessary preparation for an Interview

1. Learn and prepare the subject well
2. Prepare a biodata
3. Collect and file necessary papers and documents to carry such as:
 - Copies of marksheets and certificates
 - 3 copies of passport size photographs
 - Call letter for interview
 - Pen/Pencil
 - Experience certificate
 - Certificates of special competency and achievements
4. Ensure you have the complete address of the place of interview.

Important suggestions::

- 1) Survey the place of interview a day before. This will help you to assess the mode and time of travelling needed to reach the place.
- 2) Wear clean and non flashy clothes. Wear simple hair style.
- 3) Reach the place 15 minutes ahead of the time of interview so that you feel relaxed for the interview.
- 4) Greet the people humbly on entering the interview room.
- 5) Sit comfortably in the desired posture on the chair.
- 6) Answer the question asked calmly and briefly.
- 7) Do not hesitate to accept your ignorance about any question or queries.
- 8) Thank all the people after the interview.
- 9) Do not forget to ask the date of result from the concerned official.

12.7 Format of Biodata

Educational qualification and experience

Name –

Sex –

Date of Birth –



Father/Mother/Husband's name –

Permanent address –

Educational Qualification –

S.No.	Class	Year	Board/University	Marks	Division	Subject
1.						
2.						
3.						

Work Experience:

1:

2:

Special Competency:

Contact address and telephone number.

Date:

Signature

Activity 12.2

Prepare your biodata as per format given.



What you have learnt

- personality development.
- Code of ethics.
- Types and method of communication.
- Methods of setting up a commercial enterprise.
- Different types of organizational structures.
- Finance arrangements.
- Preparing for an interview.
- Preparing a bio-data.



Notes



Terminal Questions

1. Briefly describe the different types of organizational structures.
2. Differentiate between verbal and written communication.



Answers to Intext Questions

Answers to Intext Questions

12.1 Read the lesson, and think and write the answer.

12.2

1. Punctual
2. Effective/useful
3. Loyal/honest
4. Favouritism
5. Expose

12.3

1. (iii)
2. (iv)
3. (i)
4. (ii)

12.4

- 1) False: It is possible to assess profit and loss and should be necessarily undertaken.
- 2) True
- 3) False: One person is owner in a proprietorship concern.
- 4) True
- (5) True

Key Learning Outcomes

Being able to:

- Reflect appropriate ethical norms and values in his/her personality.
- Effectively communicate through various mediums and methods of communication.
- Develop competence for setting up a small enterprise.